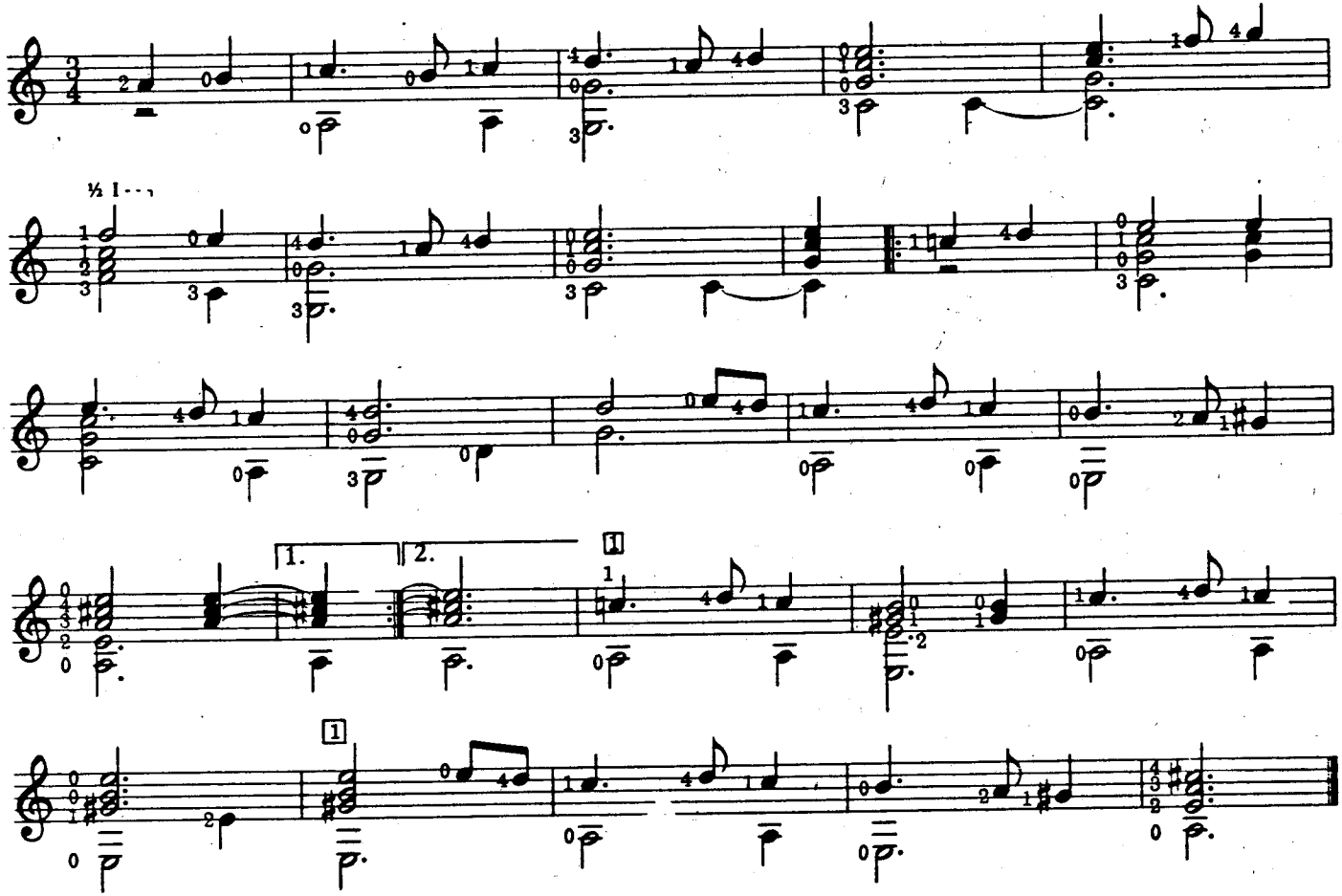
Spagnoletta

This piece, taken from an Italian manuscript source by the nineteenth-century musicologist Oscar Chilesotti, is an example of the popular tune *Españoleta*, or "Little Spanish Tune." An orchestrated version of the tune may be heard in Joachin Rodrigo's *Fantasia para un gentilhombre* for guitar and orchestra.

The tempo should be moderate, about ♩ = 116, but with a lilt and no heaviness.

[1] *A slight stress on the first beat here will help to establish the changed pattern of phrase.*

Anonymous

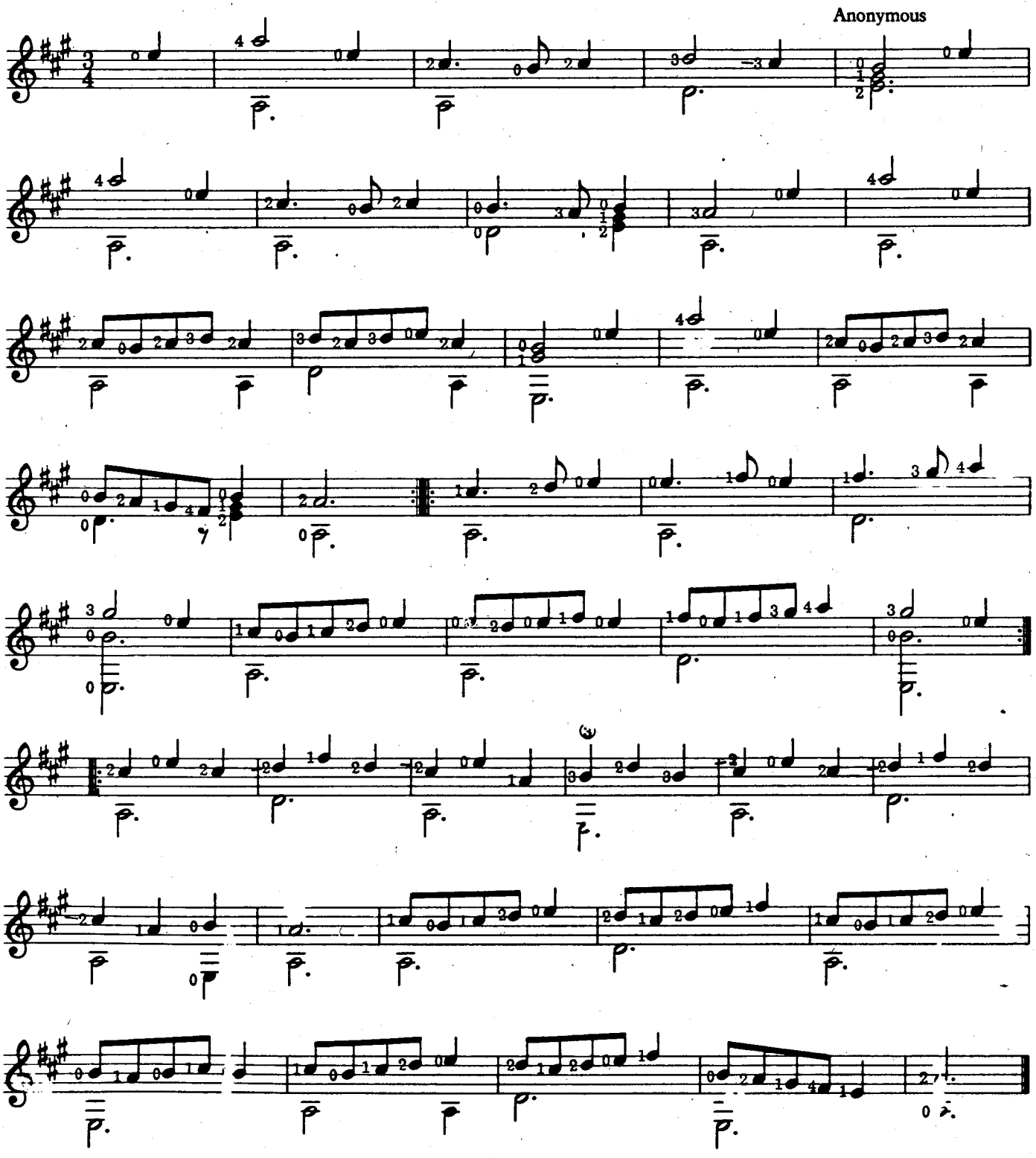


Wilson's Wilde

This piece is from the Dowland lute book. Although easy to play, it is a very effective composition because of the amount of variety in a simple framework. Each of three themes is followed by an ornamented repeat; if the themes are treated with a sustained quality, the repeats may be given an interesting contrast by being played with a brisk attack.

Suggested tempo is ♩ = 152.

Anonymous

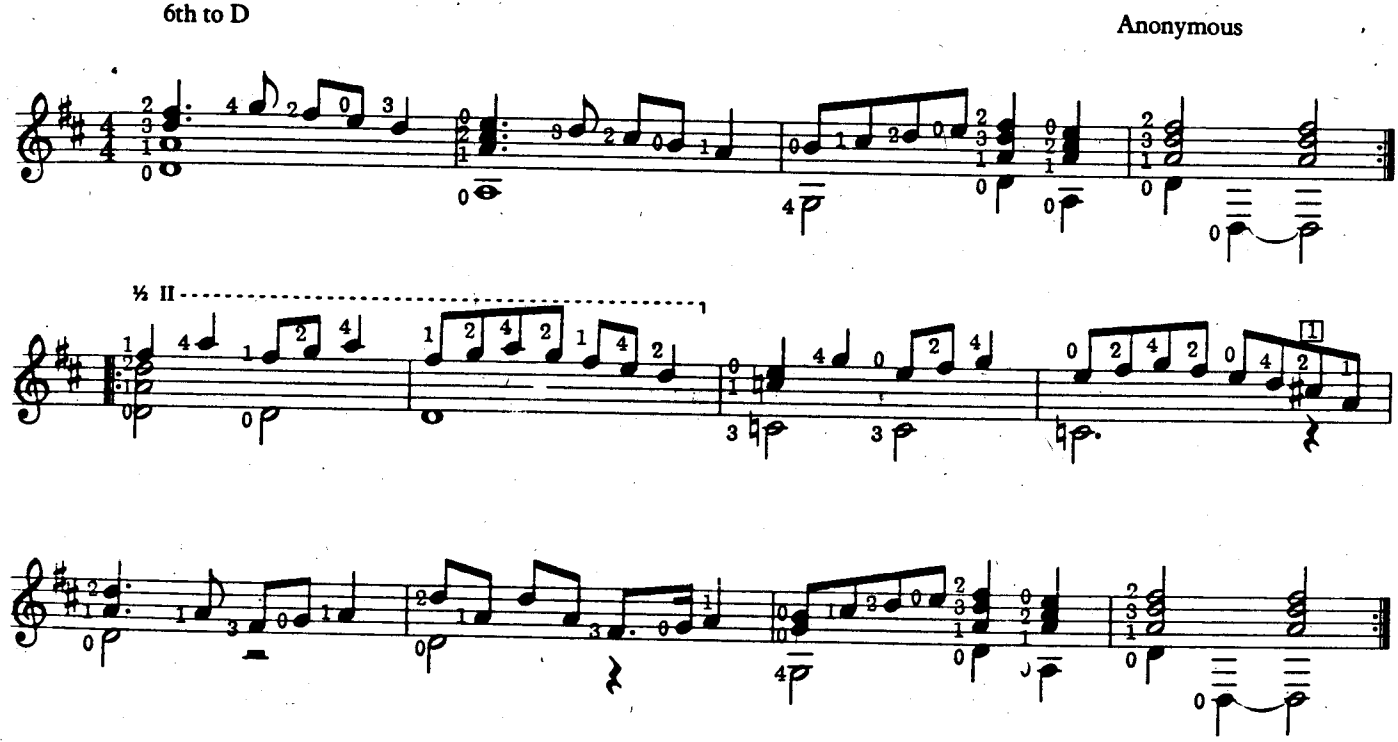


The Parlement

From the Dowland manuscript, this piece seems to be based on *Kemp's Jig,* a popular tune of the time associated with Will Kemp, the famous English comic actor and dancer.

Suggested tempo is brisk, about ♩ = 144.

1 *It is important to release the third finger from the low C at this point to avoid an ugly clash with the upper C♯ . The change of key is somewhat sudden, but it is helped by stressing the C♯ .*



Volt

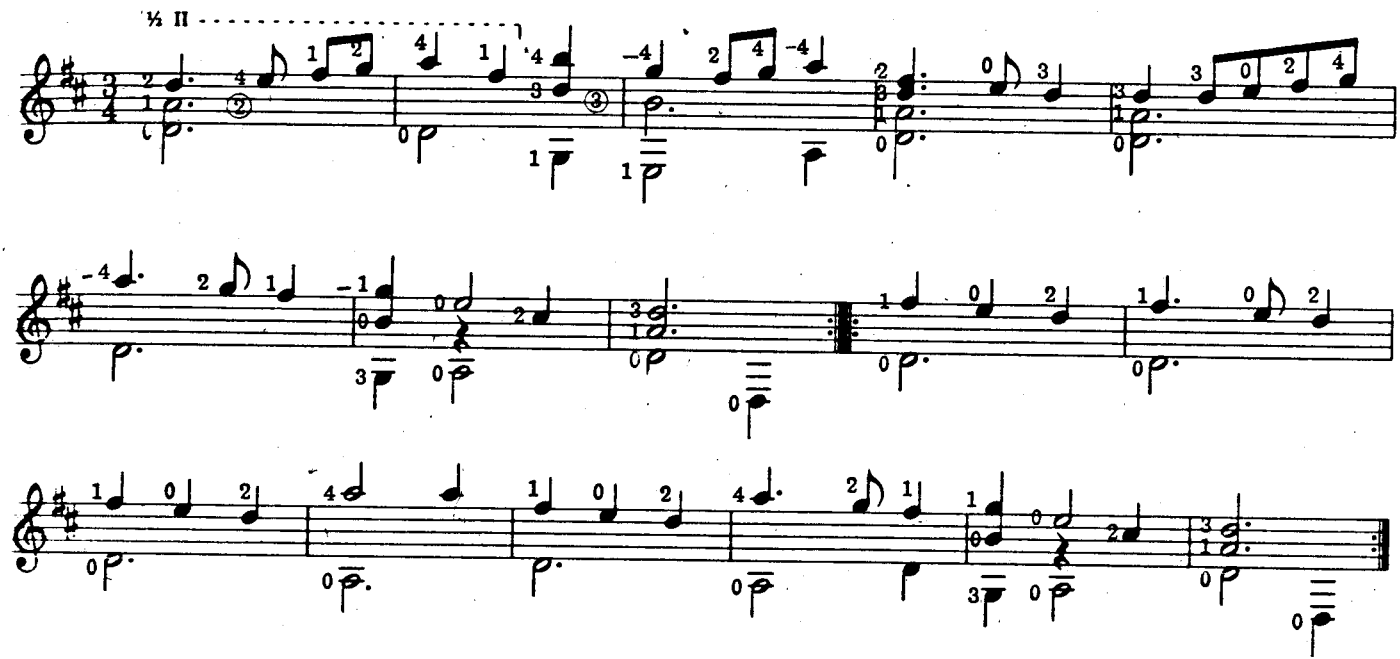
This very popular piece was untitled in the Dowland manuscript but appears elsewhere under the title of *Volt* or *La volta.* It appears frequently in Italian lute sources and was probably originally Italian.

Suggested tempo is ♩ = 116.

[1] *The only technical problem lies in the first two measures, where the change from the second to fifth position should be made evenly and without hurry.*

6th to D

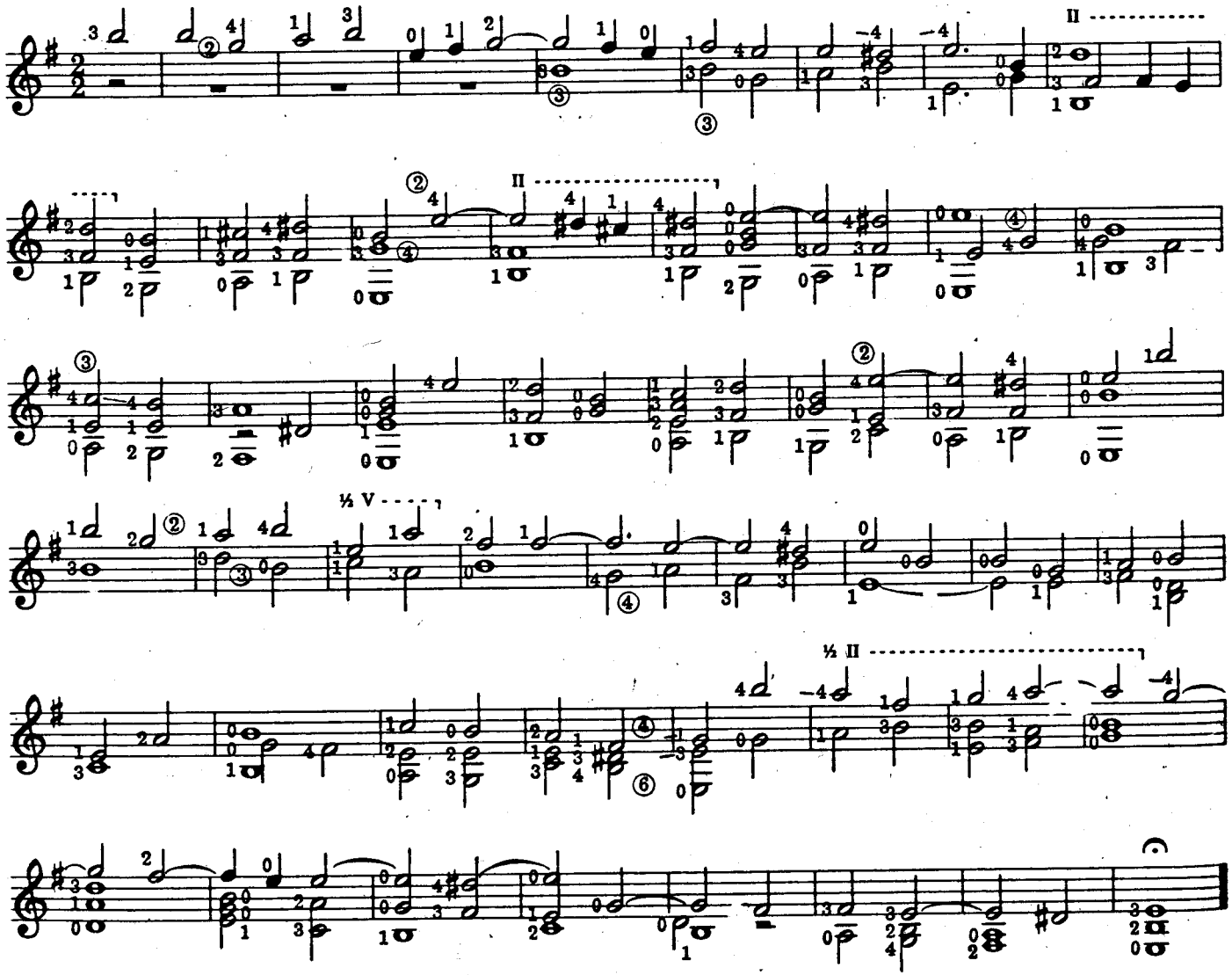
Anonymous



Fantasia

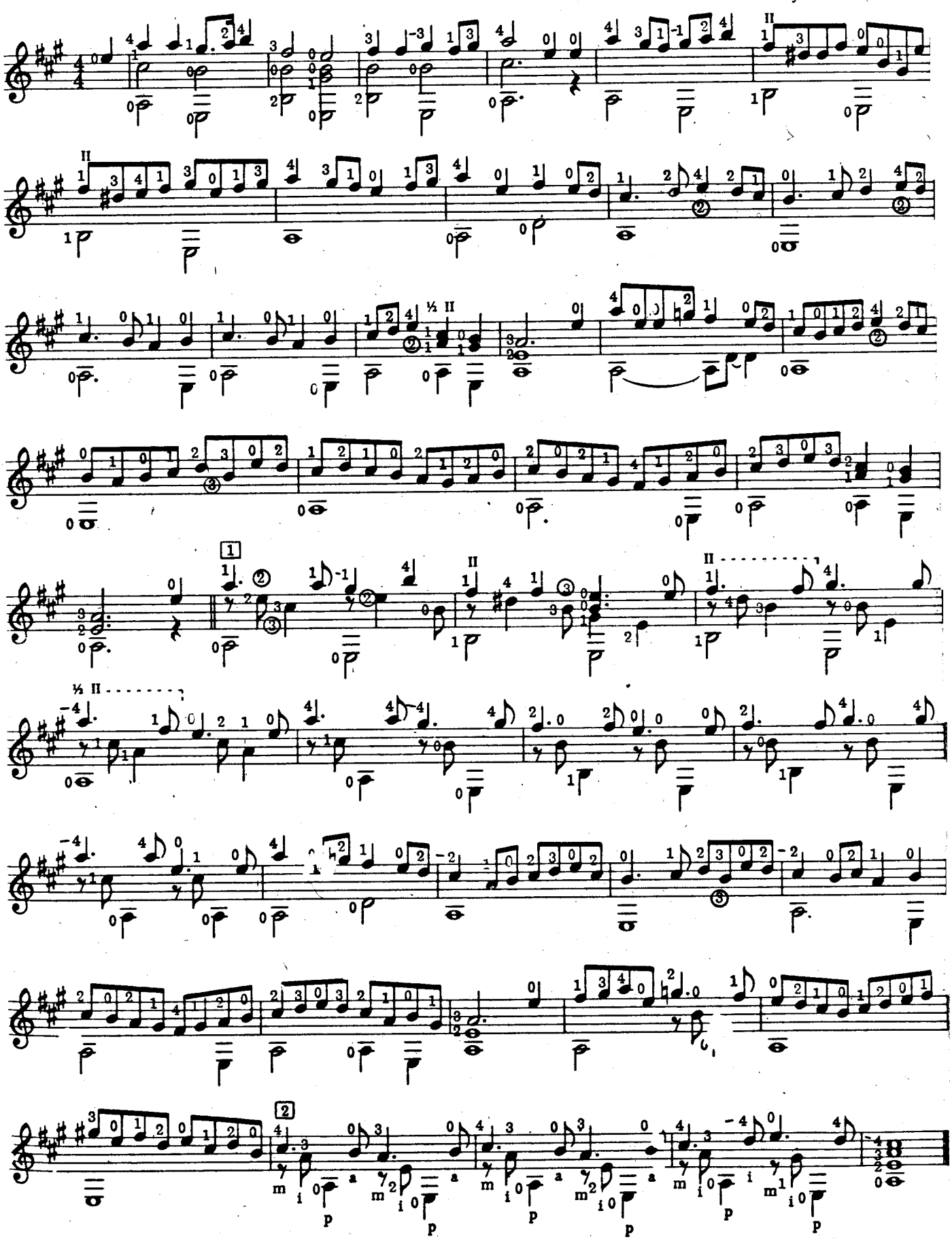
This piece (originally untitled) was transcribed by Oscar Chilesotti from a Sixteenth-century manuscript lute book. It is chosen here as a straightforward example of a common style of piece which was purely instrumental and unrelated to dance forms. The aim of the player is to bring out the contrapuntal (multiline) quality of the piece by carefully sustaining tied and held notes for their full value. It is important to recognize the original tune as it reoccurs in other voices. The "Fantasia" seems to sound well at a stately ♩ = 76.

Anonymous



The Cobbler

Anonymous



Go From My Window

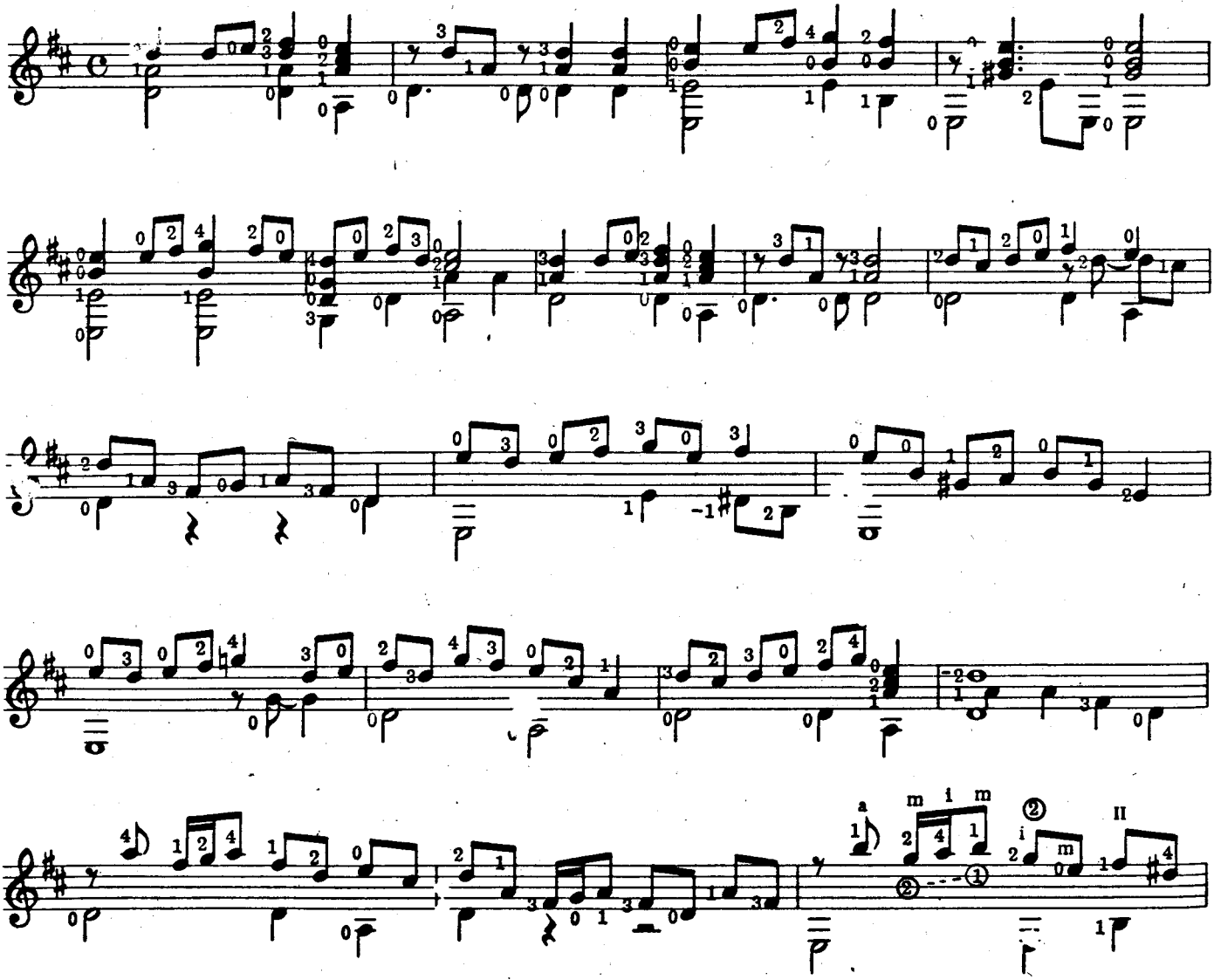
This song is from the Dowland manuscript. Like"The Cobbler,"it was a popular folk song. In Francis Beaumont's *Knight of the Burning Pestle,* old Merrythought sings:

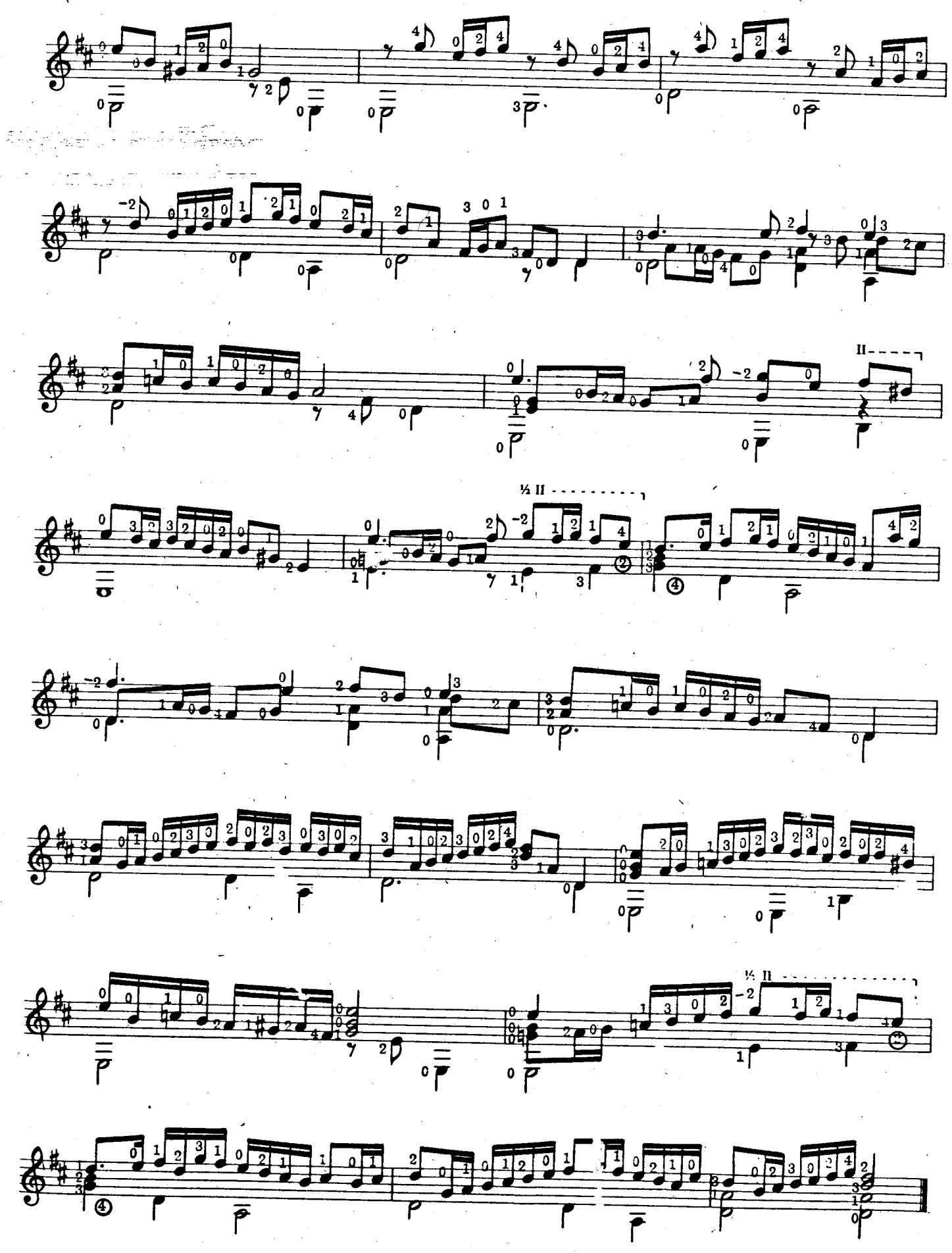
Go from my window, love, go;
Go from my window, my dear;
The wind and the rain
Will drive you back again,
You cannot be lodged here.

Chappell's book, mentioned in the note on p. 52, gives further information about this song on p. 140.

Technically the piece should not present too much difficulty provided that care is taken to notice where the fingering indicates a change from first to second position or the reverse. There is considerable variety in the variations, and the rhythmic differences should be emphasized for contrast. Suggested tempo is ♩ = 96.

Anonymous





As I Went To Walsingham

Walsingham was a popular folk song arranged by almost all the Elizabethan composers. The song, from the Cambridge lute book (D.D.2.11), relates to the traditional pilgrimage to the Church of Our Lady at Walsingham, Norfolk, which was a shrine famous for miracles. Since the priory there was dissolved in 1538, the tune is clearly a very old one.

In *Popular Music of the Olden Time* William Chappell gives the following words–

As I went to Walsingham,
To the shrine with speed,
Met I with a jolly palmer
In a pilgrim's weed.

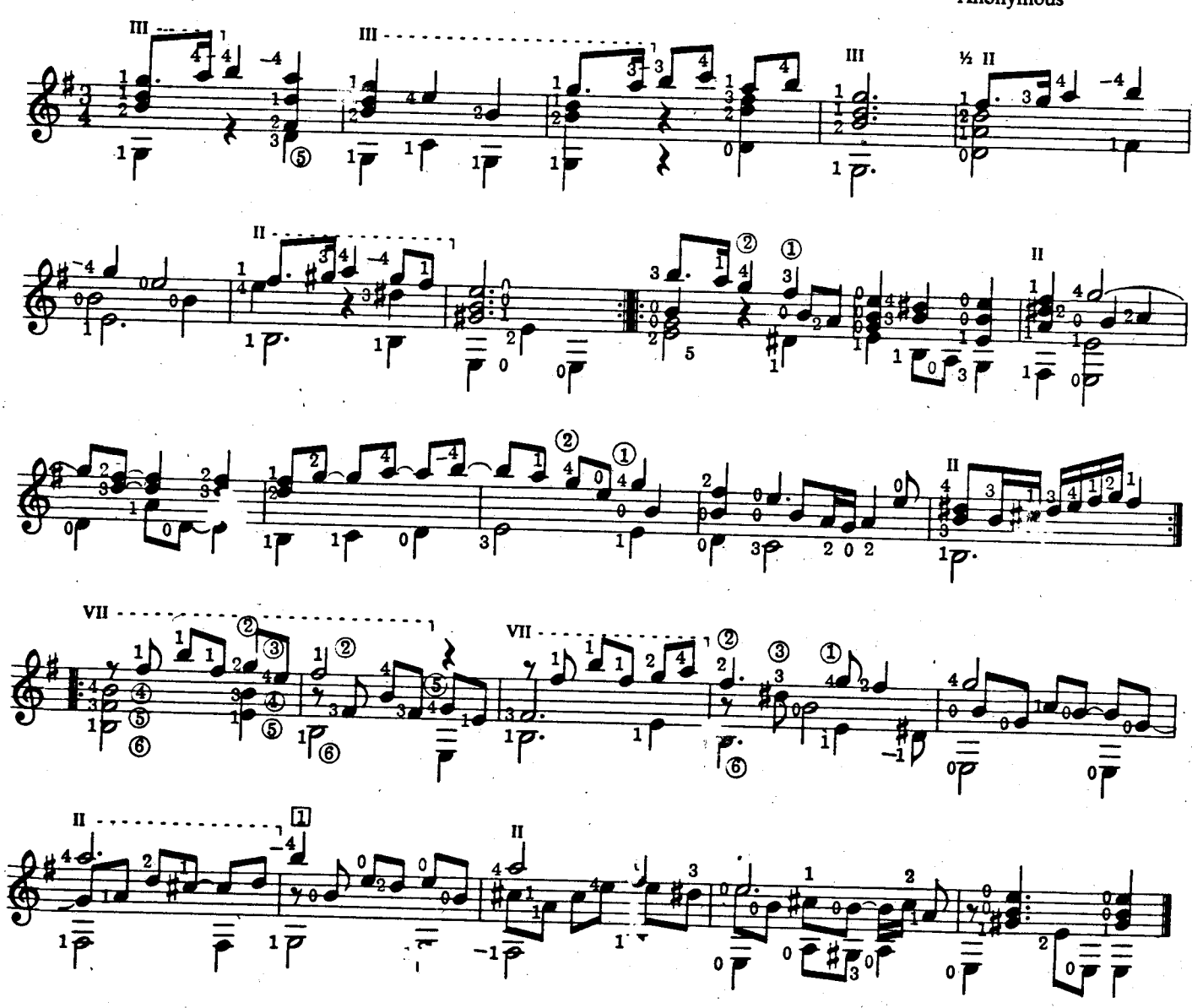
A palmer was a monk who went from shrine to shrine.

Suggested tempo is ♩ = 80.

Although some of the chord changes need practice, the leisurely tempo should make this piece not too difficult technically.

[1] *The high B can be held over on the lute, but it is unfortunately not possible to do so on the guitar. A crescendo up to this point is effective.*

Anonymous



Minuet In E

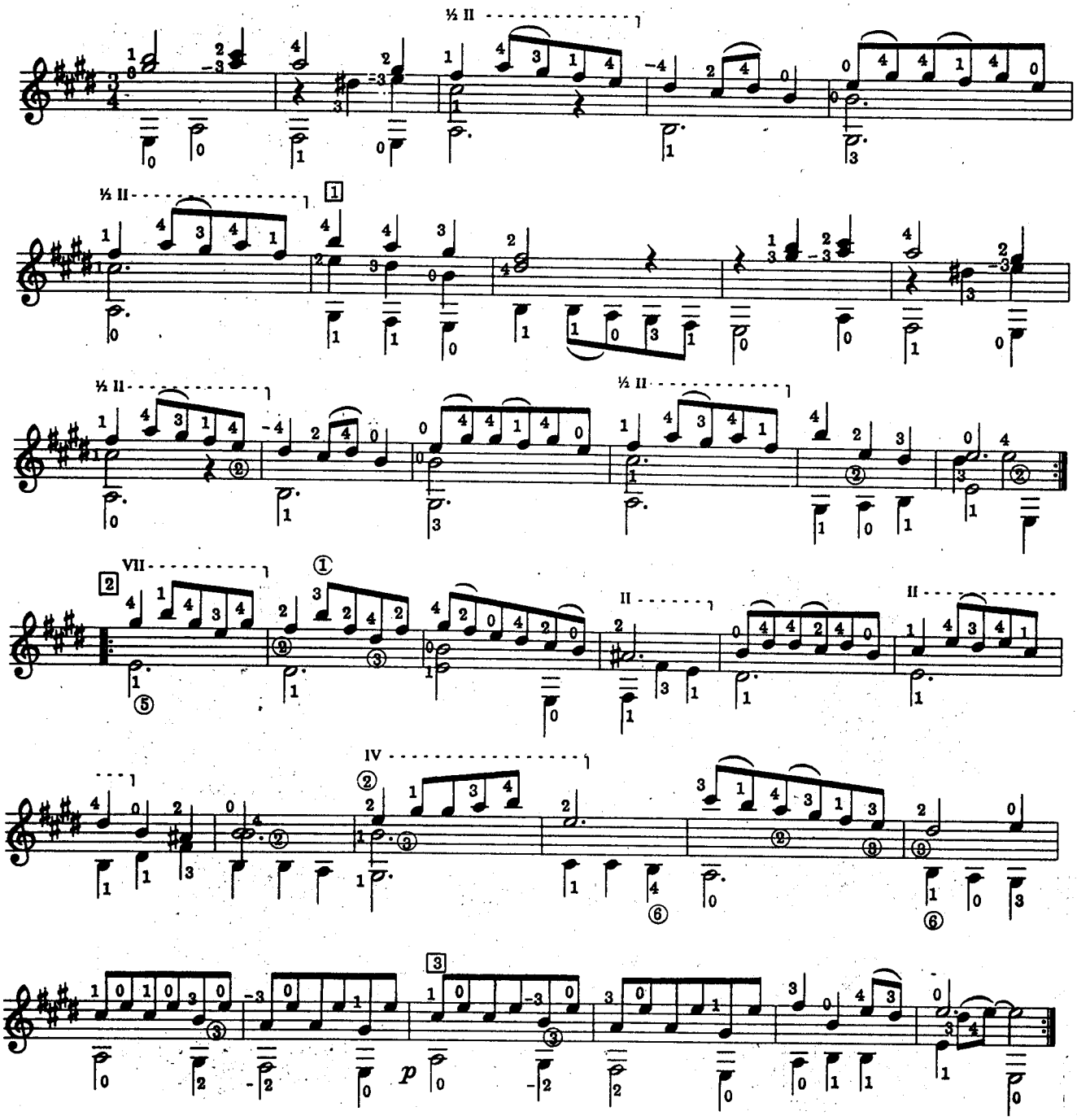
This minuet from the lute book mentioned in the note on p. 18, was chosen for its pleasing balance of the melodic and broken styles of composition. The lyrical opening suggests a moderate tempo, about ♩ = 96.

[1] *This sequence of chords should be practiced separately to achieve clarity in each of the three voices.*

[2] *This measure and the two which follow are slightly more difficult on the guitar than on the lute. The changes of position should be practiced until they are smooth and unhurried.*

[3] *Note the typical* repeat in echo *of these two measures.*

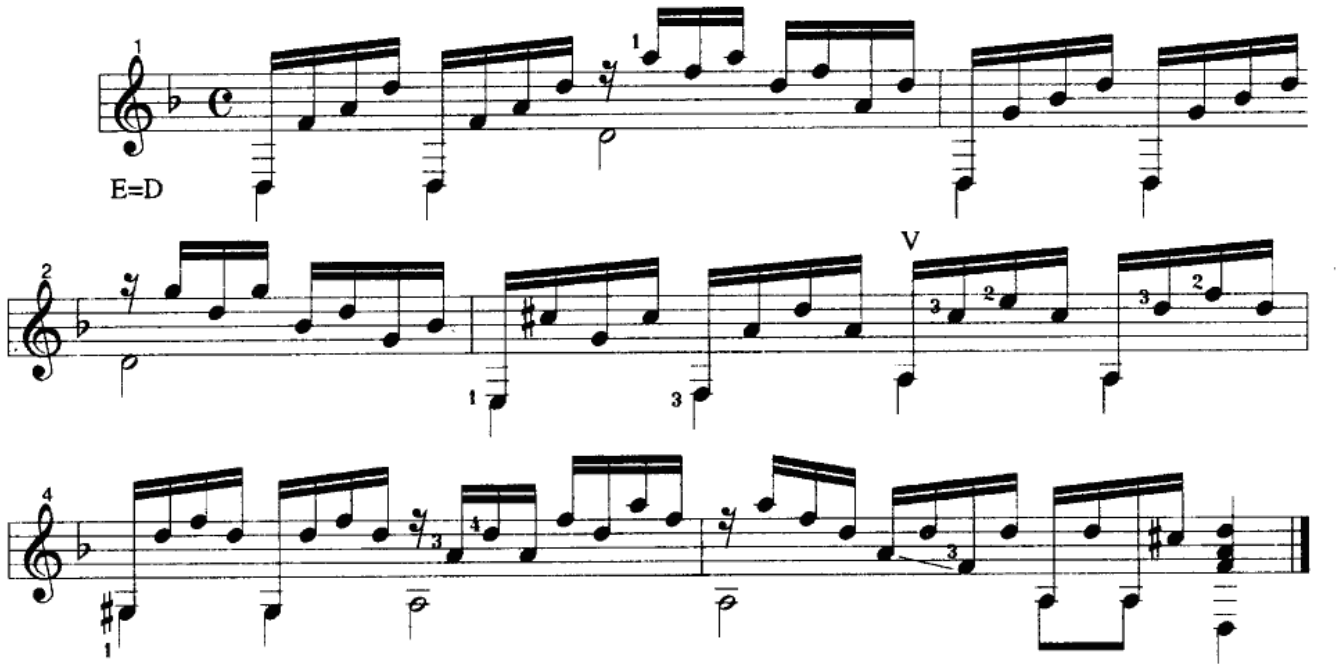
Anonymous
(18th Century)



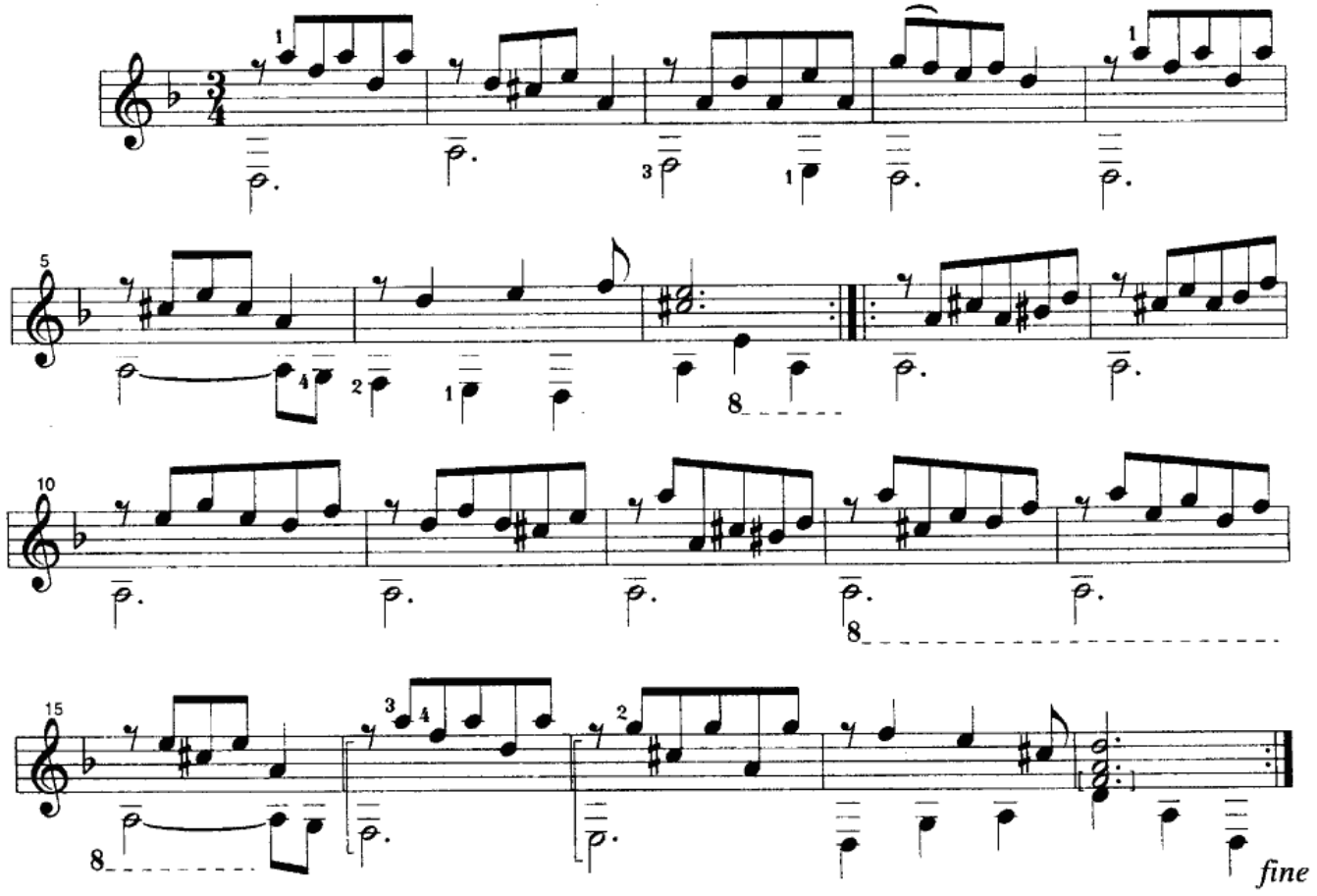
PARTIE

Präludium

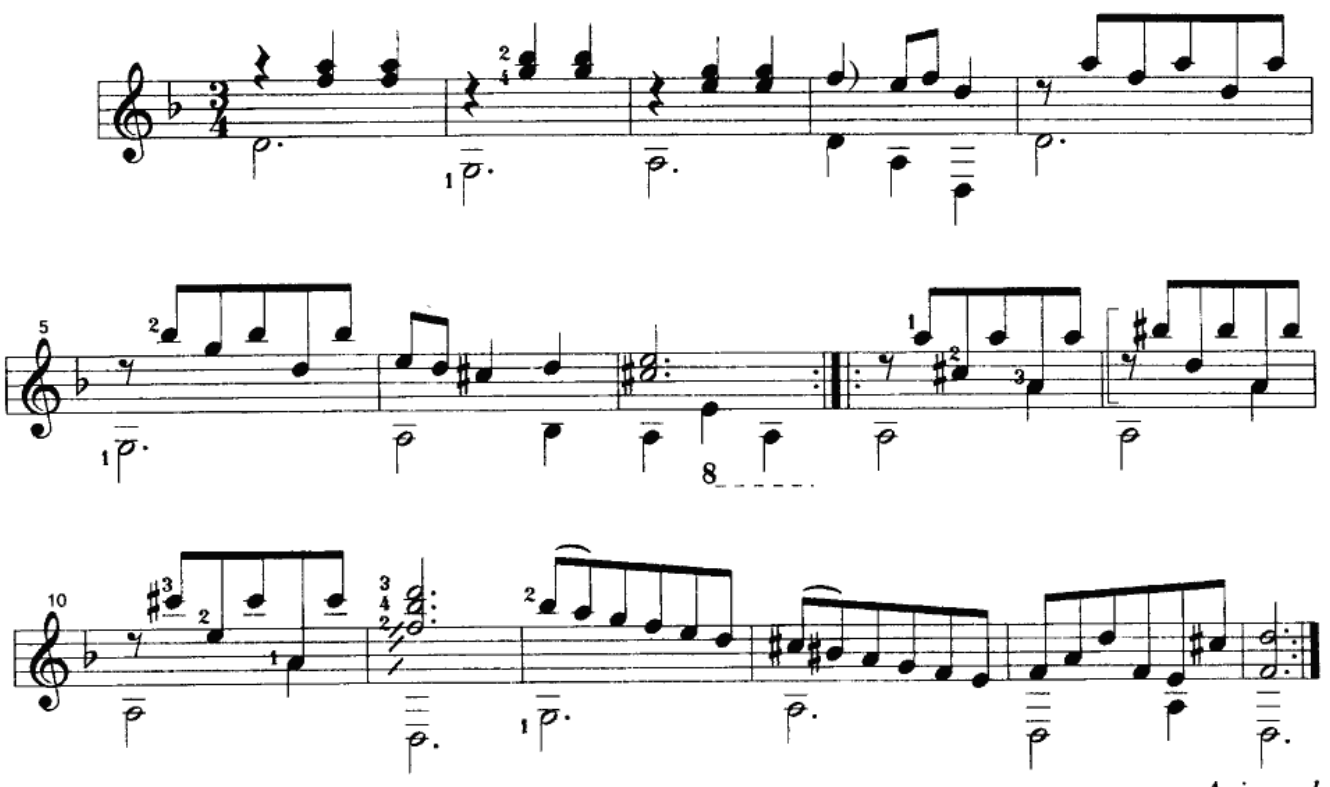
anonym



Arioso

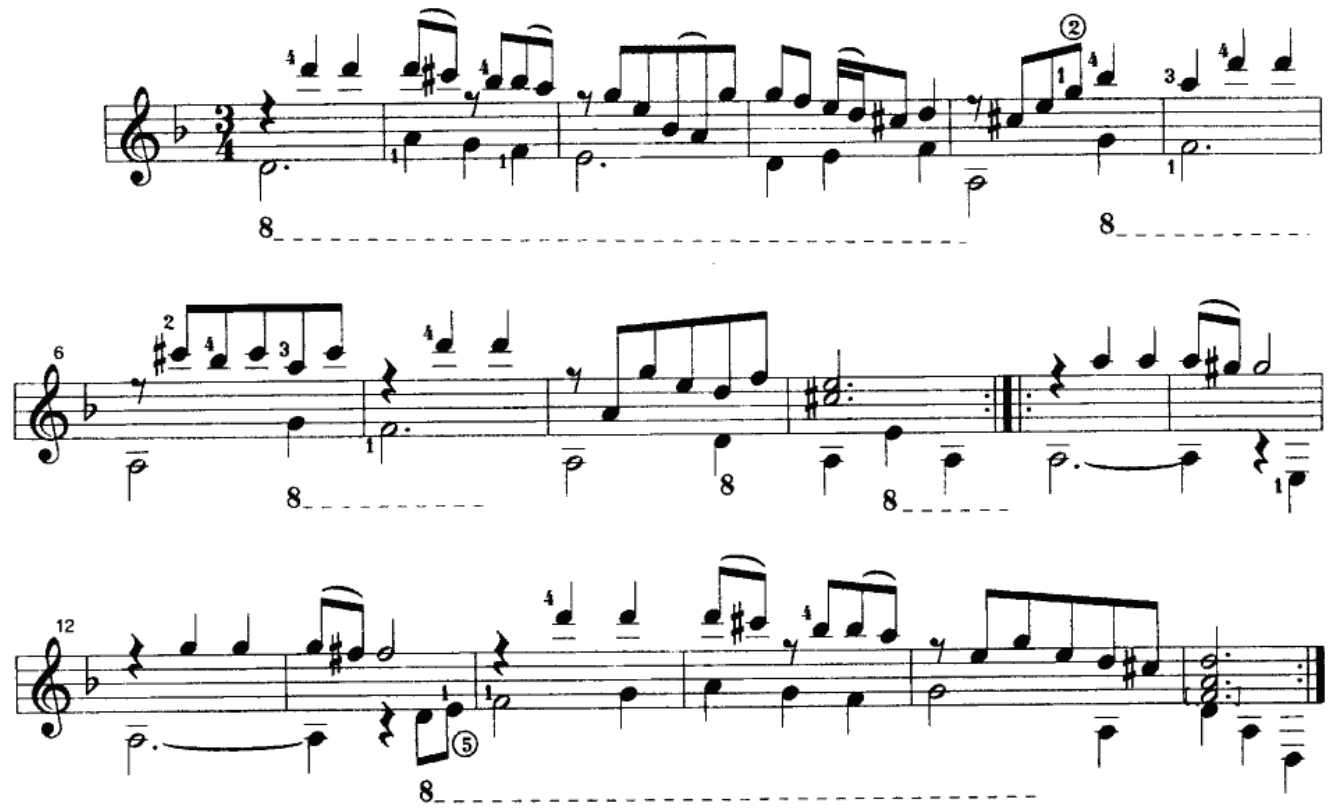


Trio



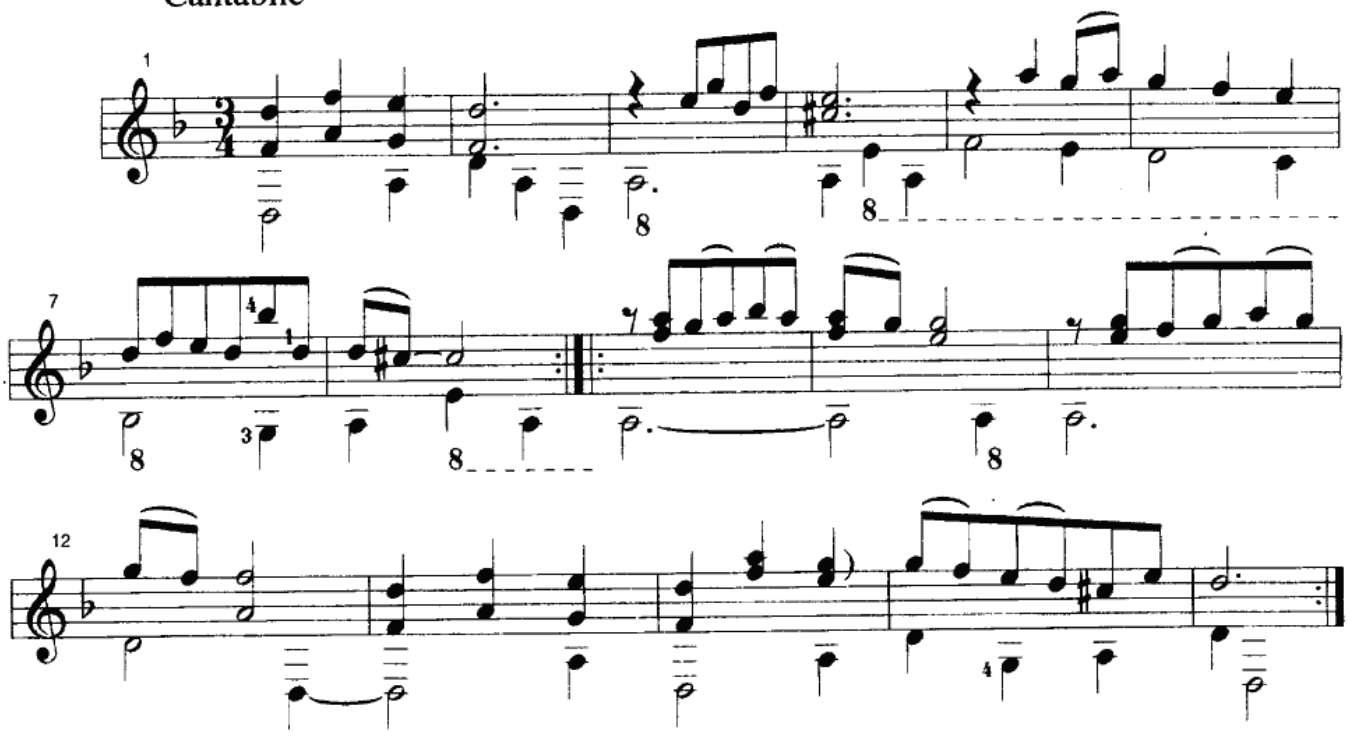
Arioso d. c.

Mesto

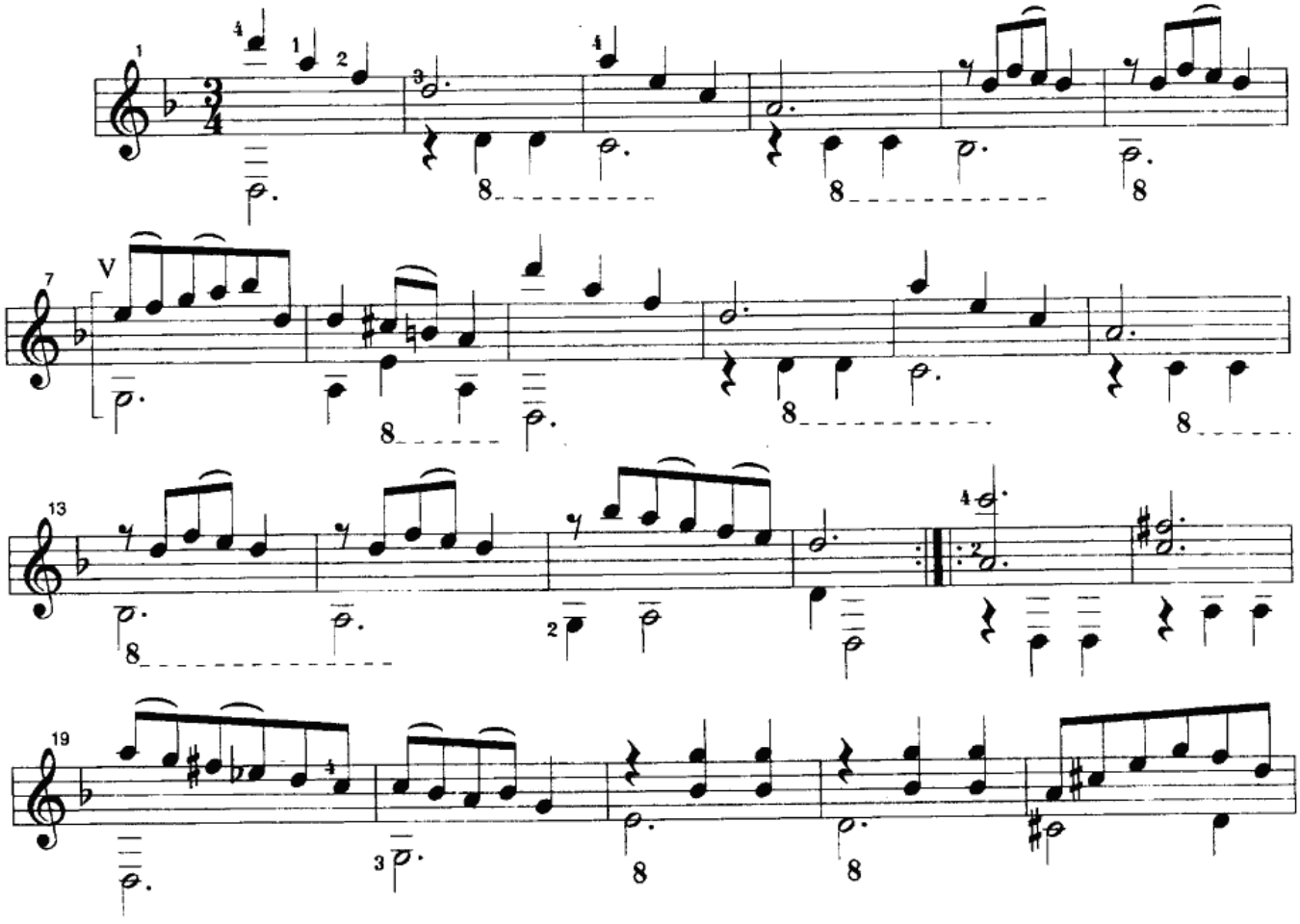


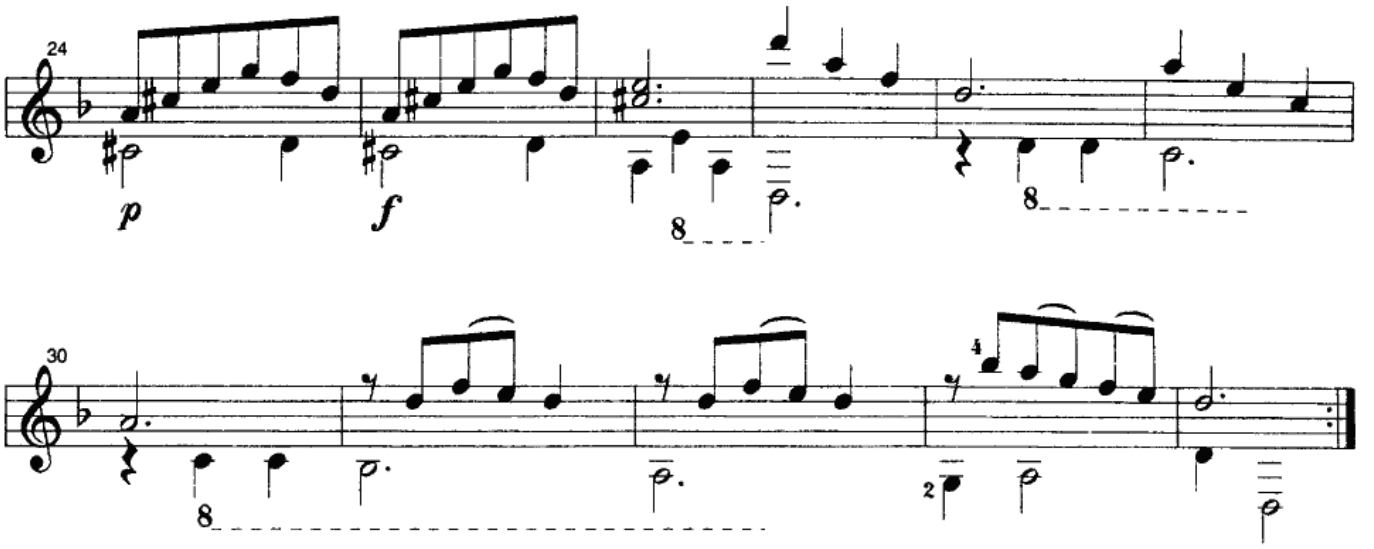
ARIOSO

Cantabile



Jardißime

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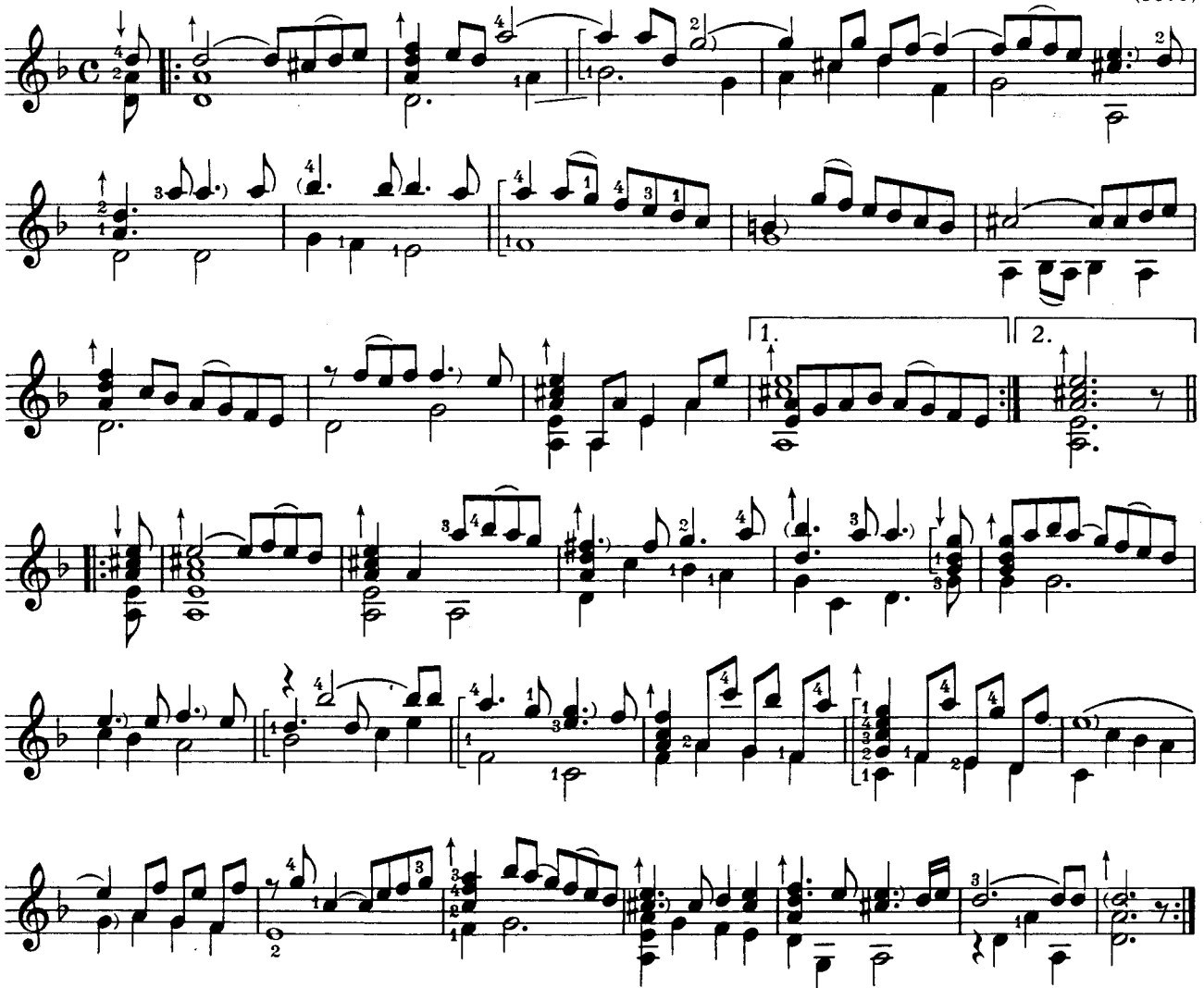
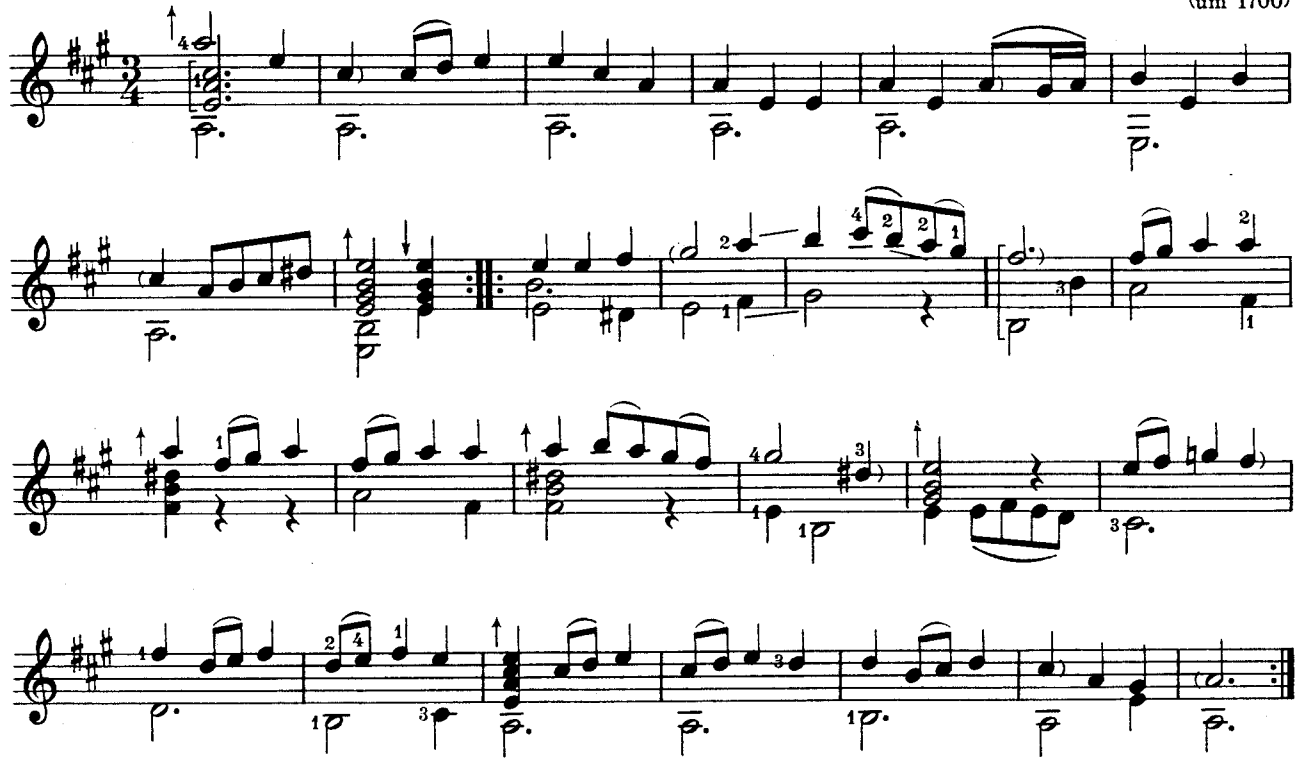
Allemande

anonym
(1670)



Menuett

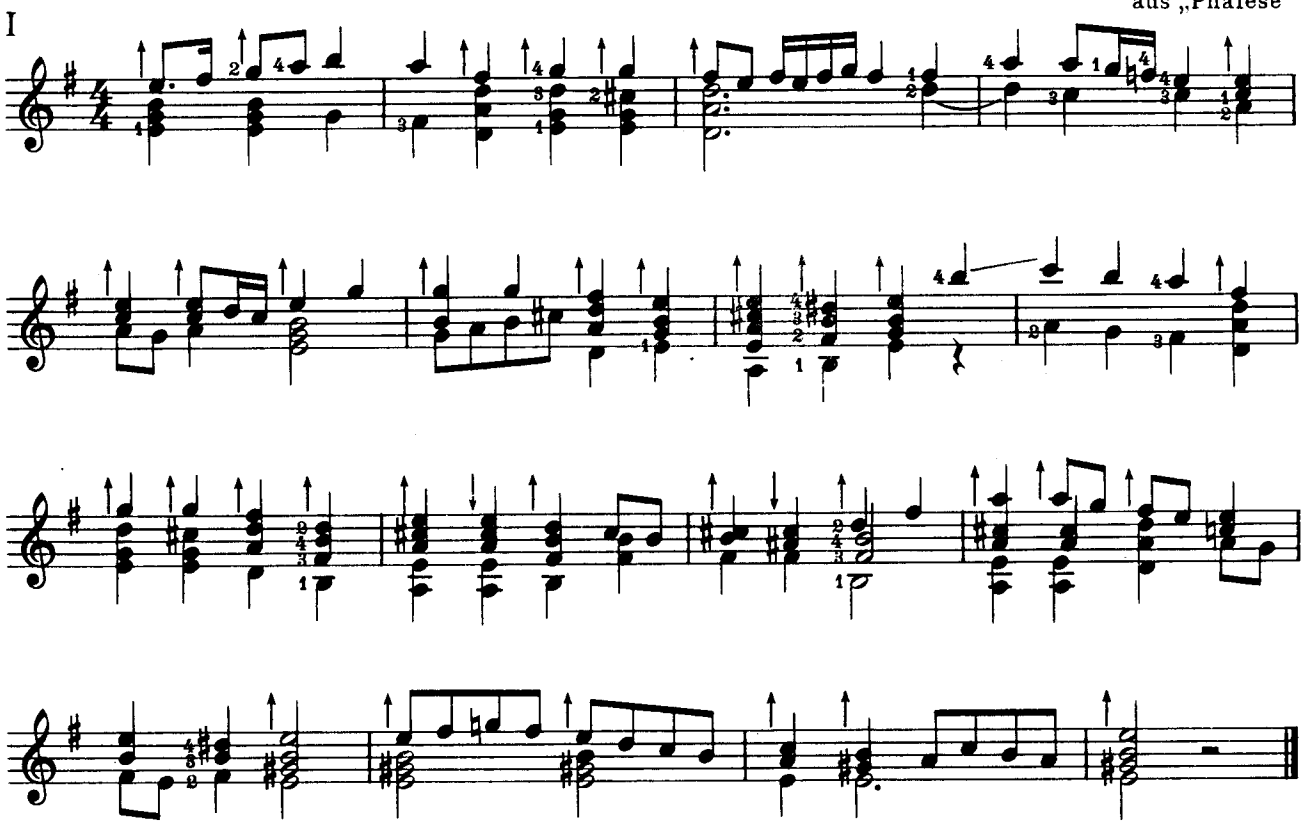
anonym
(um 1700)



2 Fantasien

anonym
aus „Phalèse“

I



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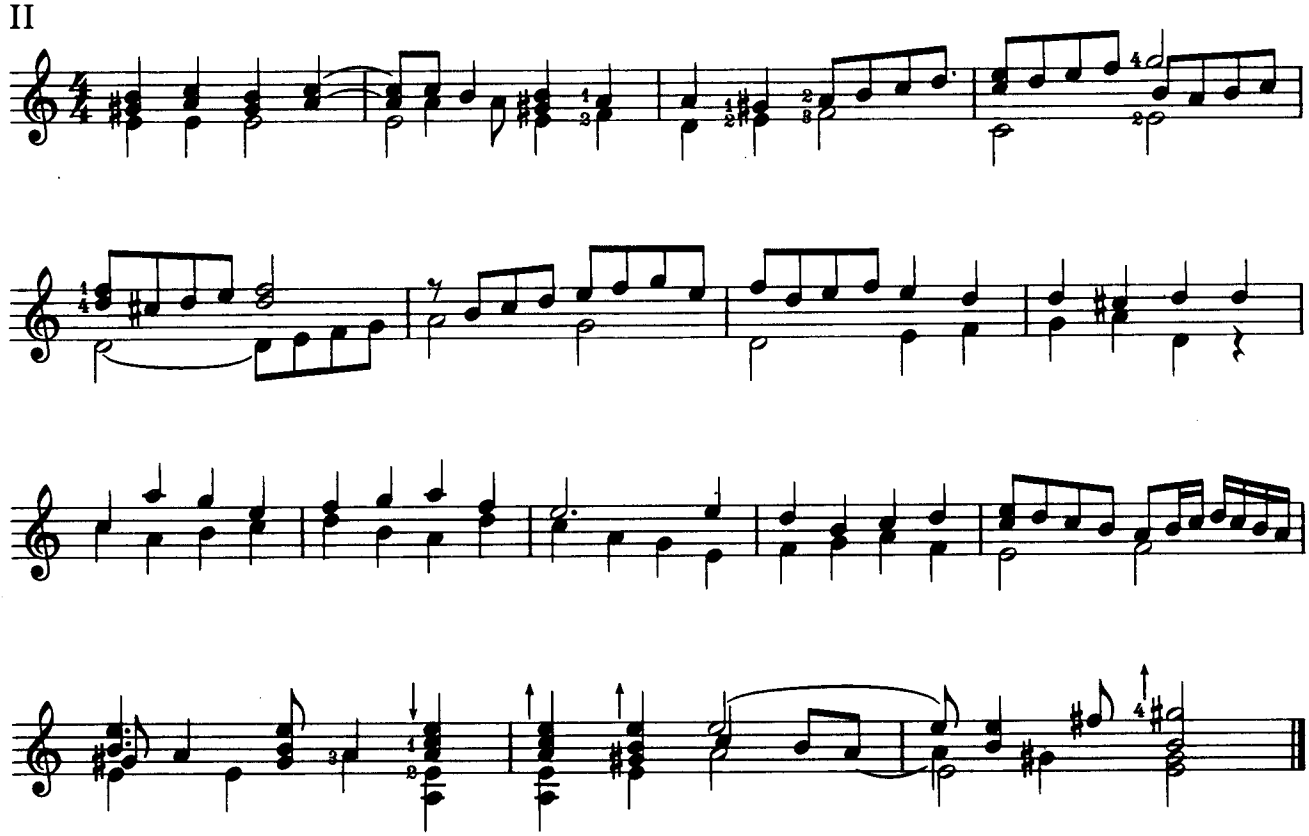
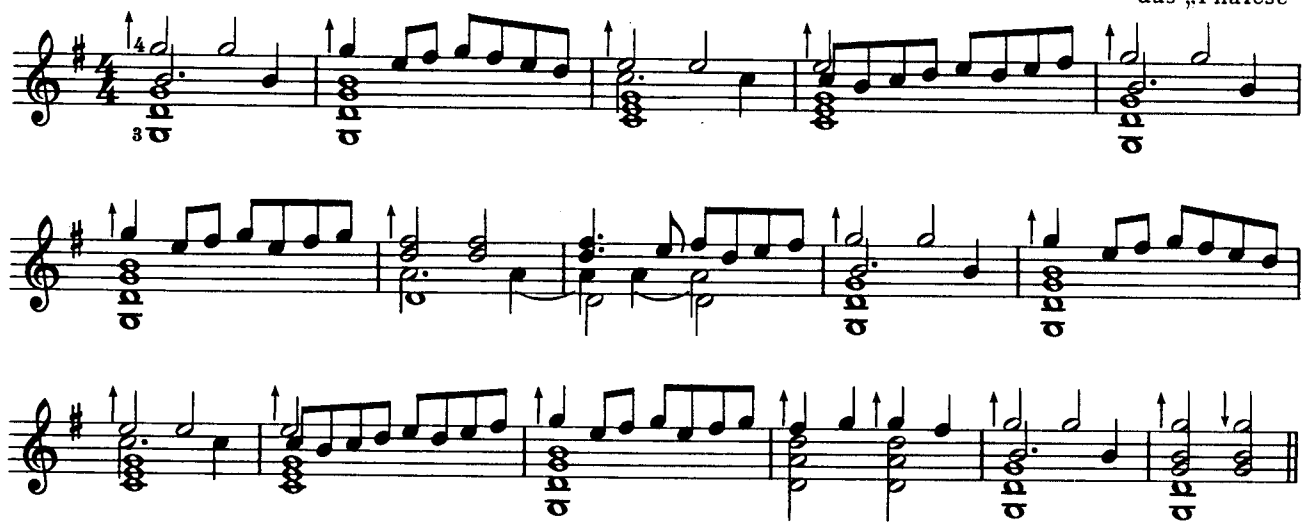
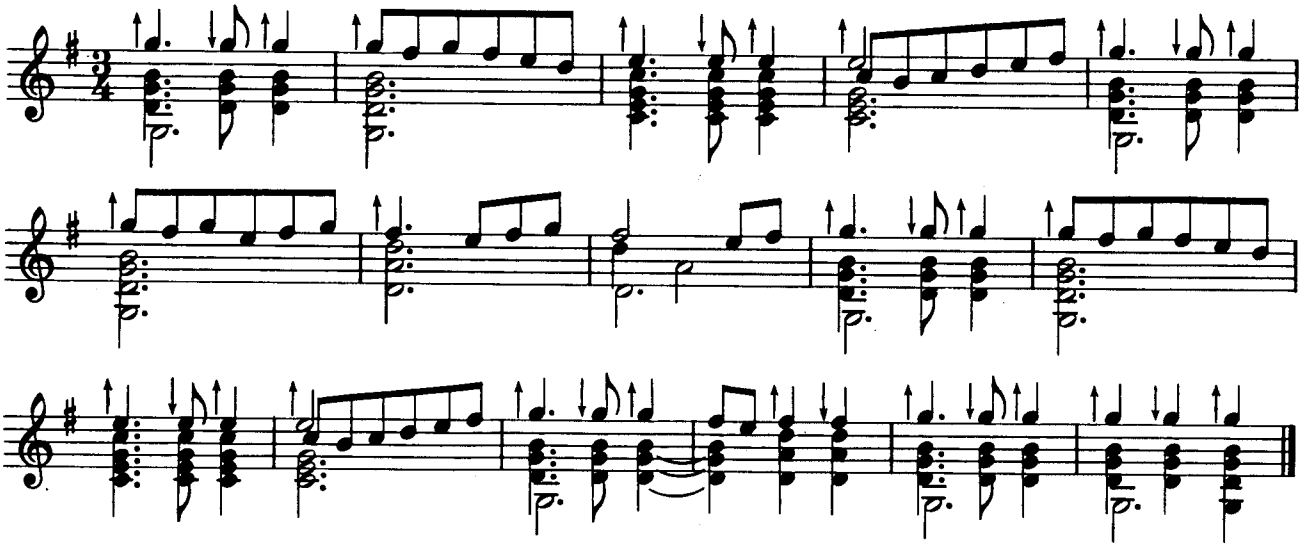


Pavane des bouffons

anonym
aus „Phalèse“

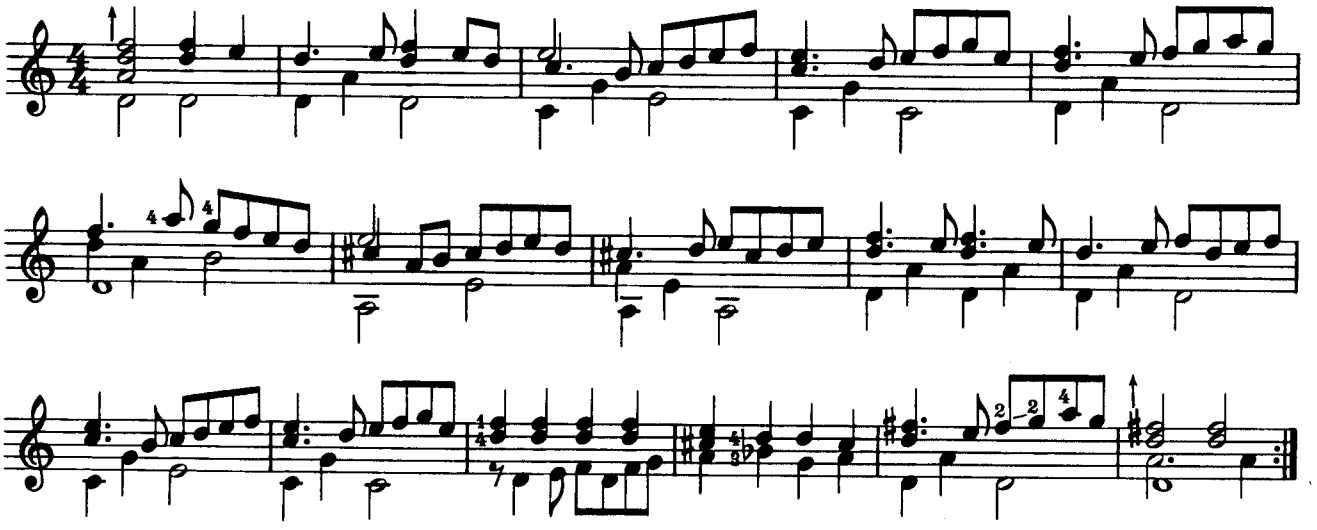


Gagliarde



Passamezzo

anonym
aus „Phalèse“



2 Gagliarden

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aus „Phalèse“

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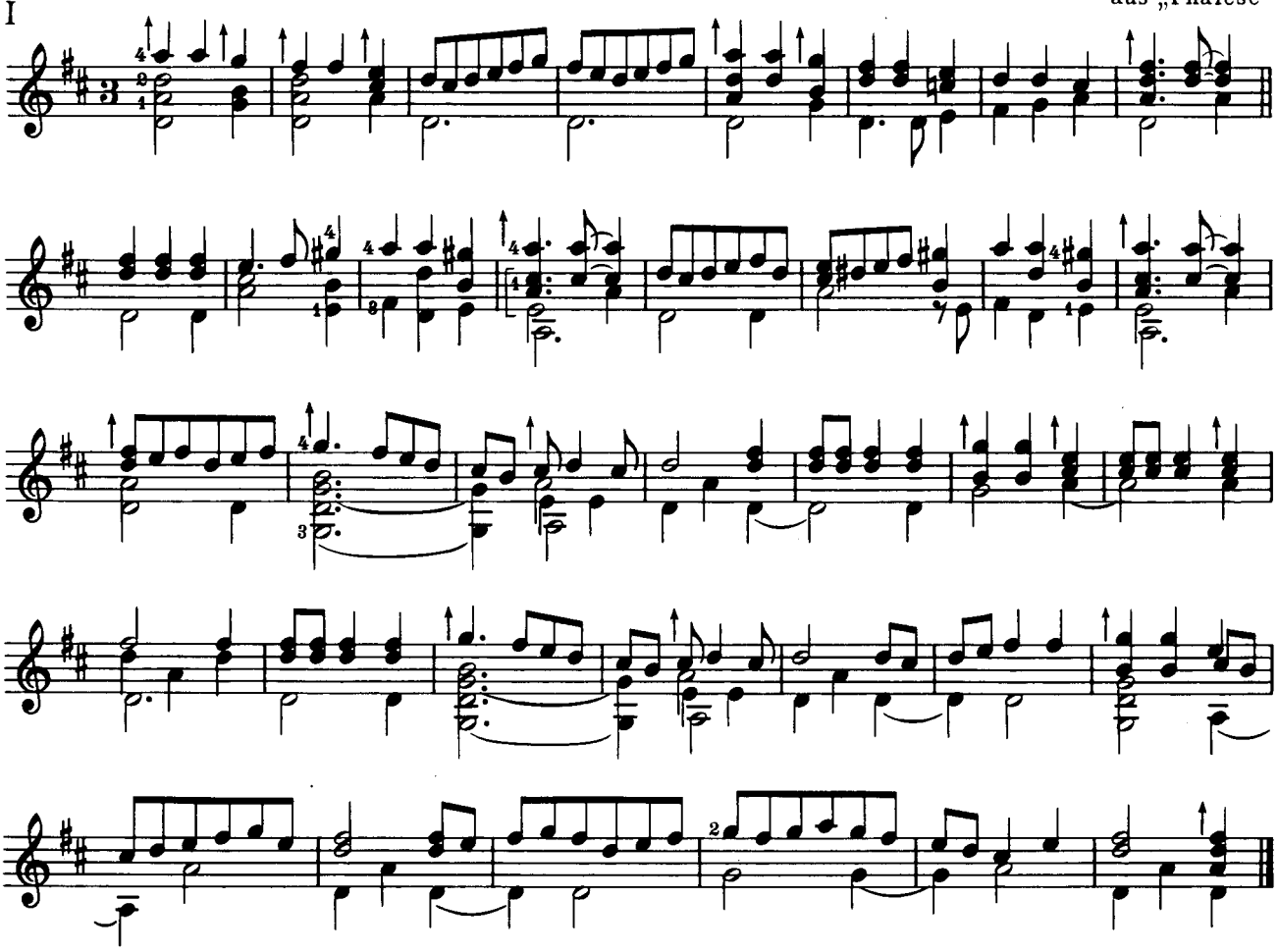

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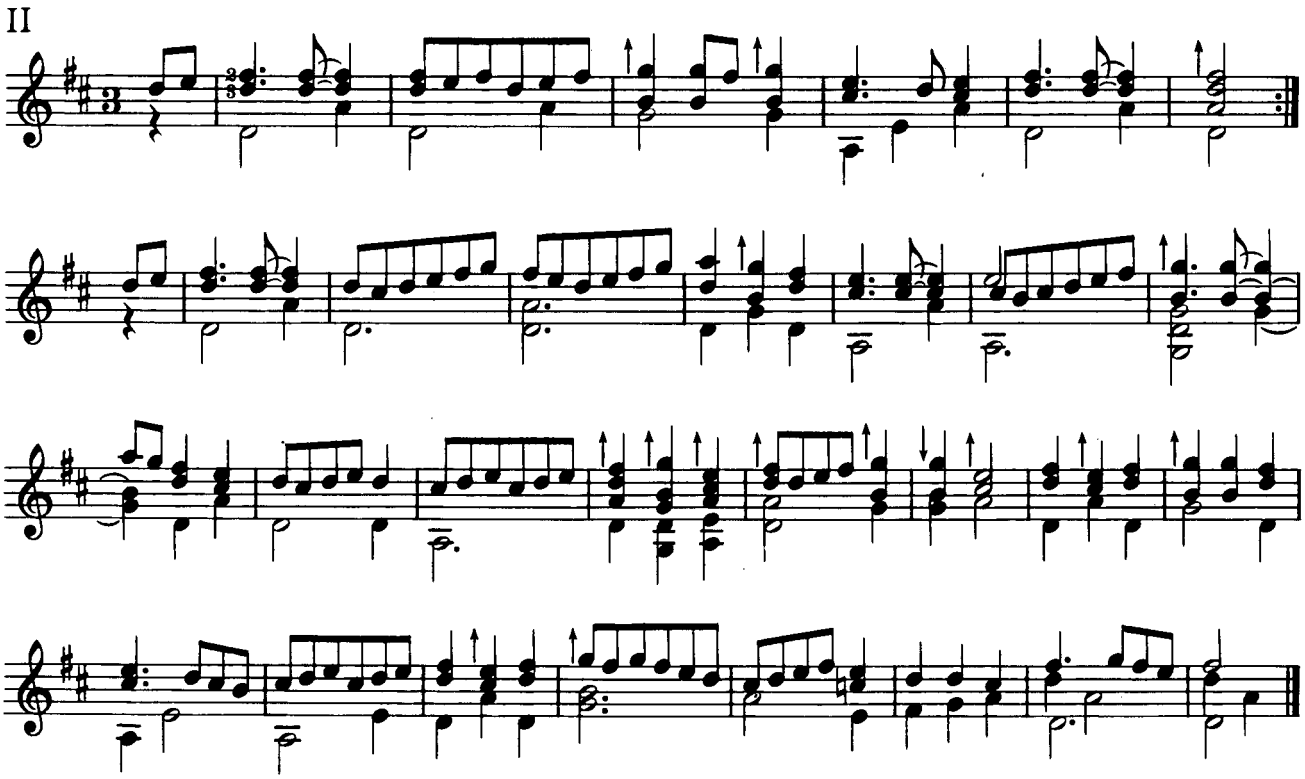

3 Branles

anonym
aus „Phalèse“

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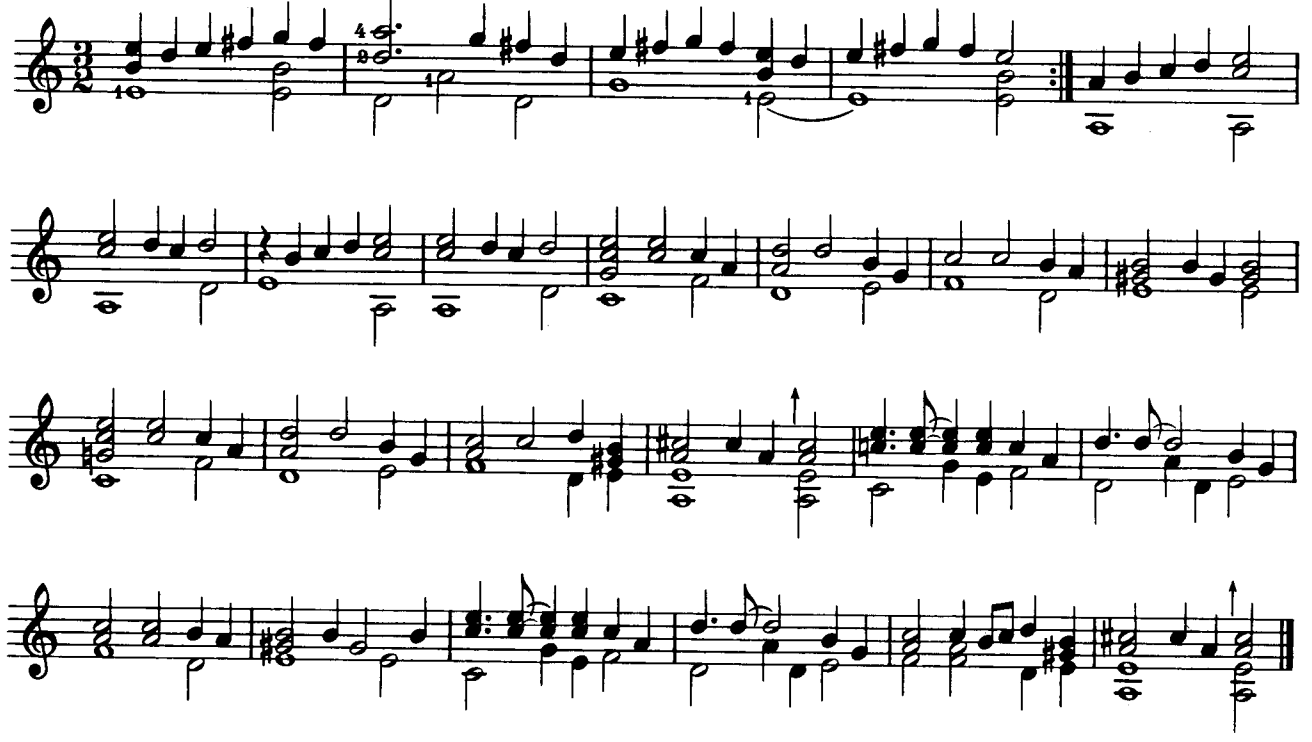

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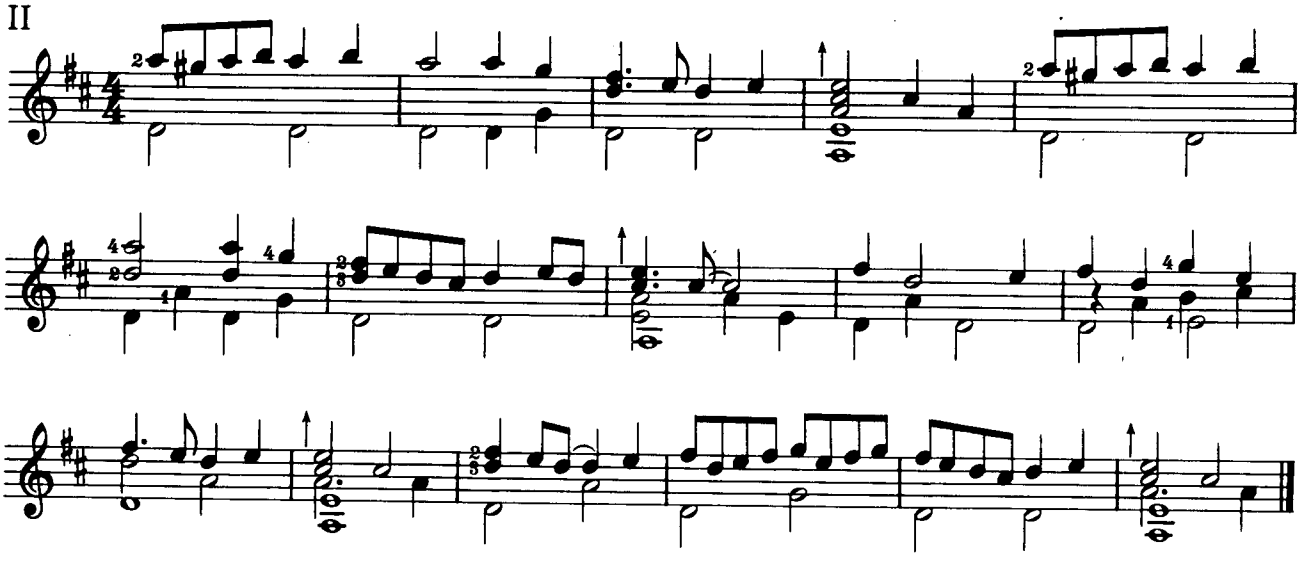

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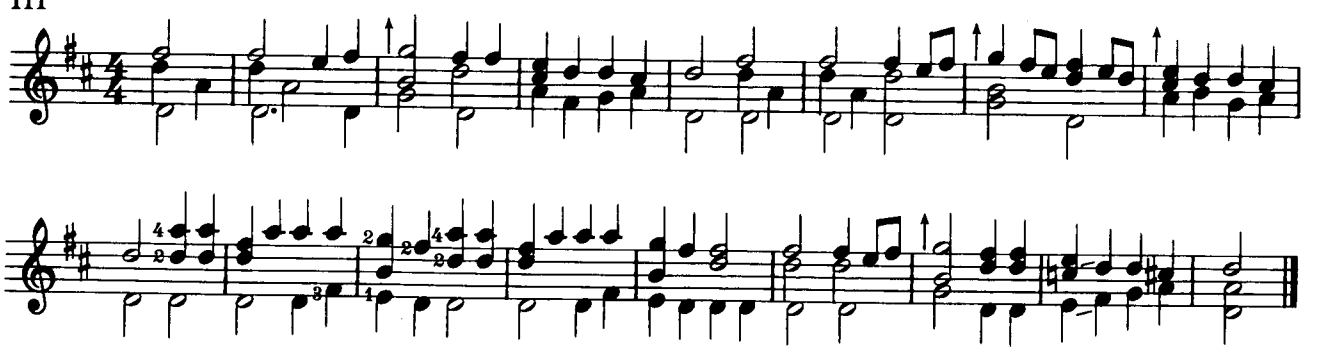

9 Branles de Bourgogne

anonym
aus „Phalèse“

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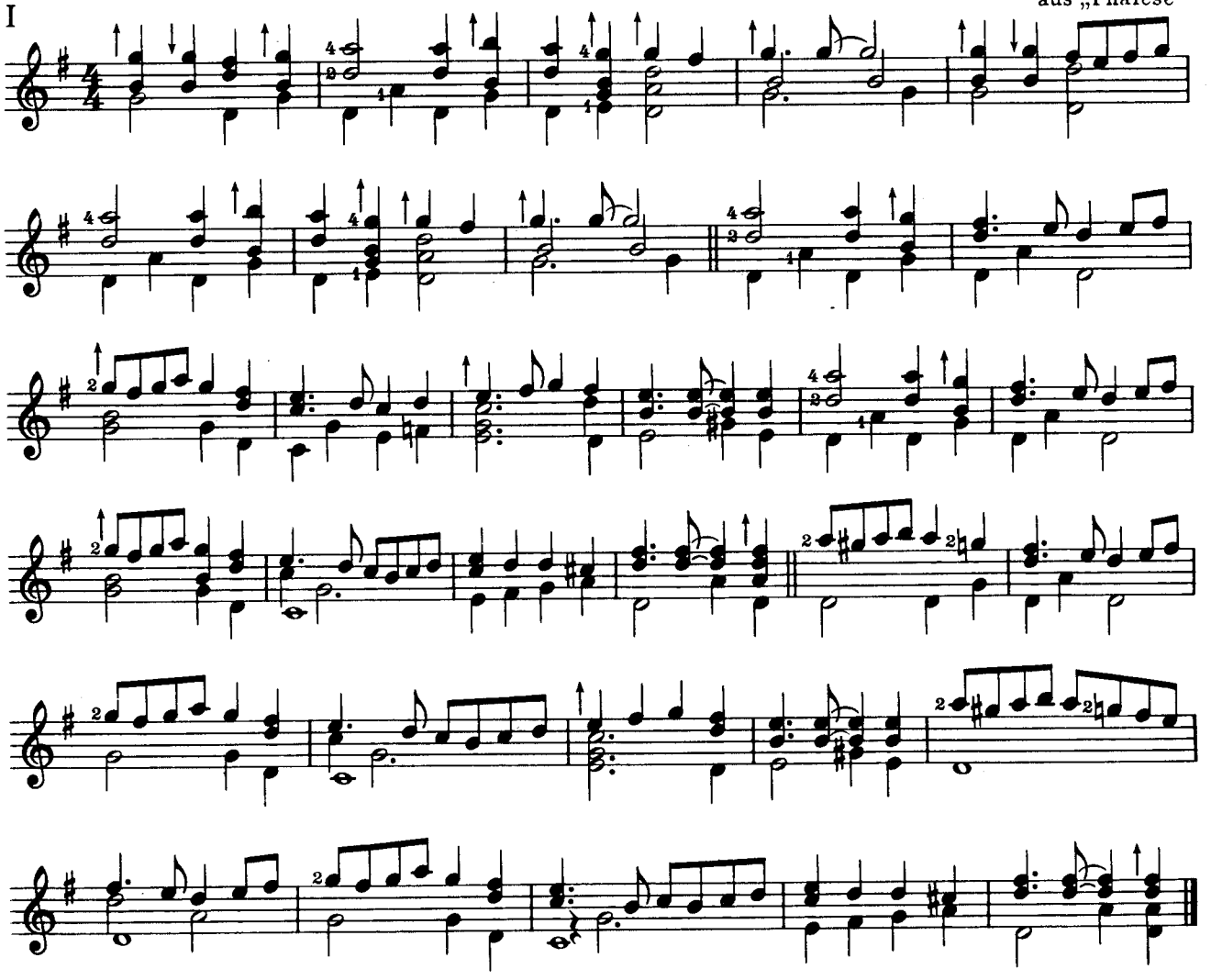

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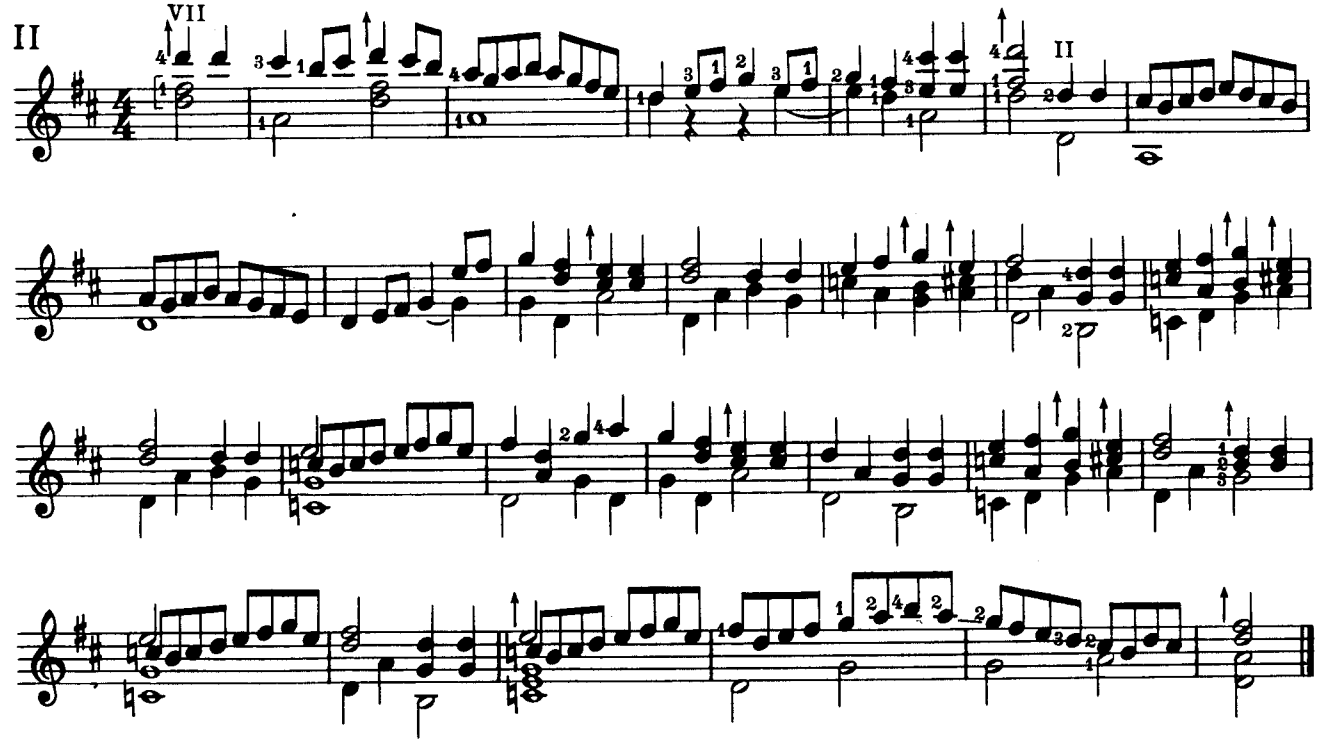

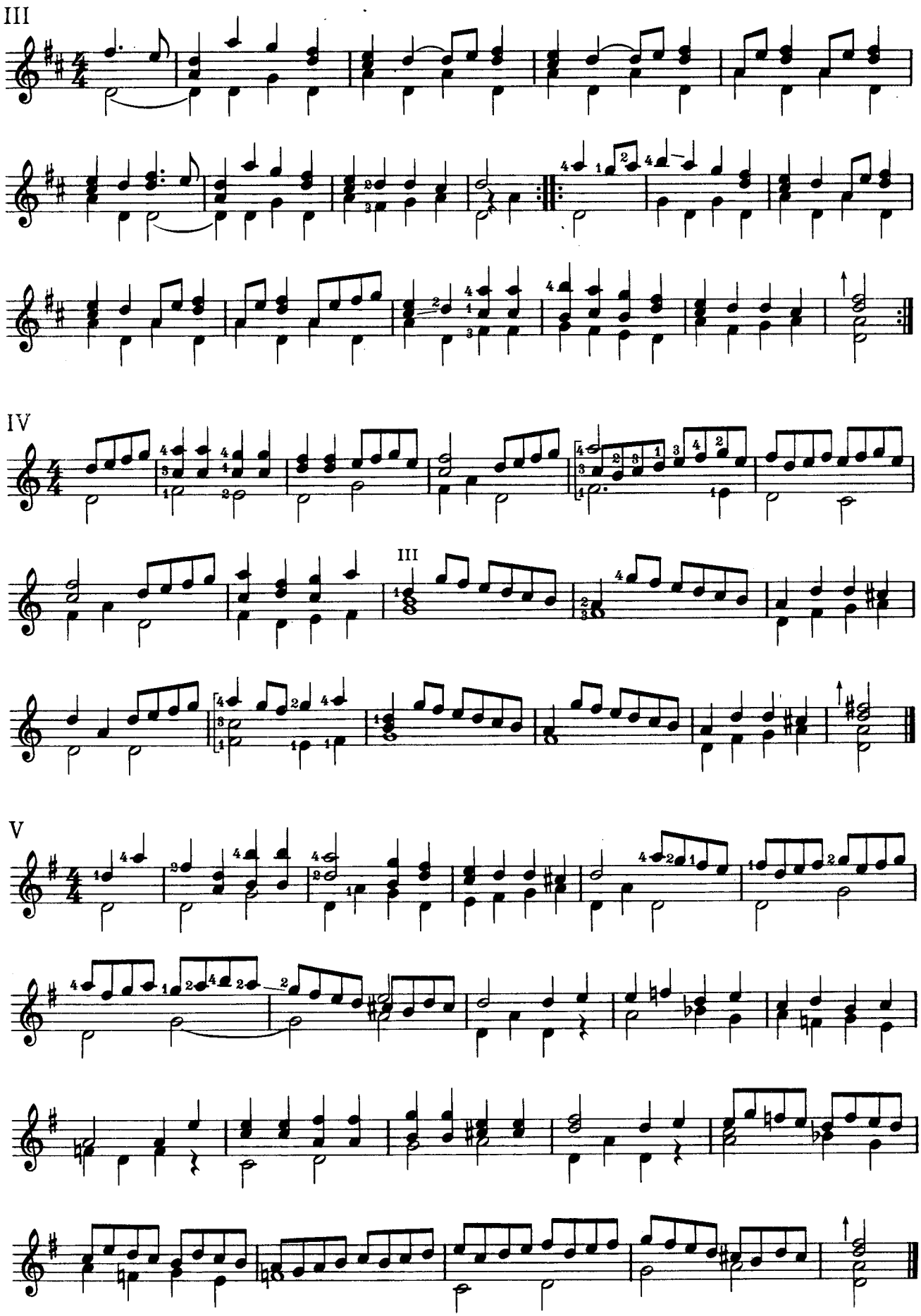
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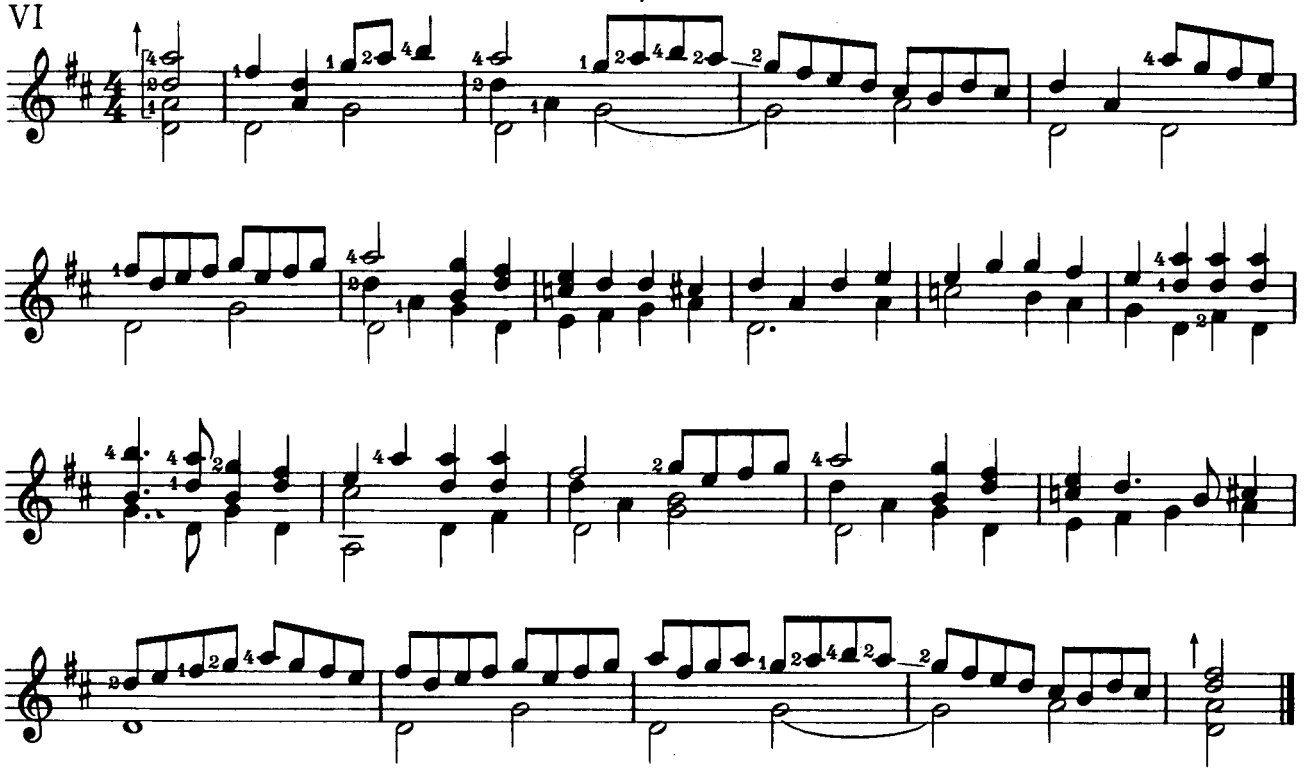
VI



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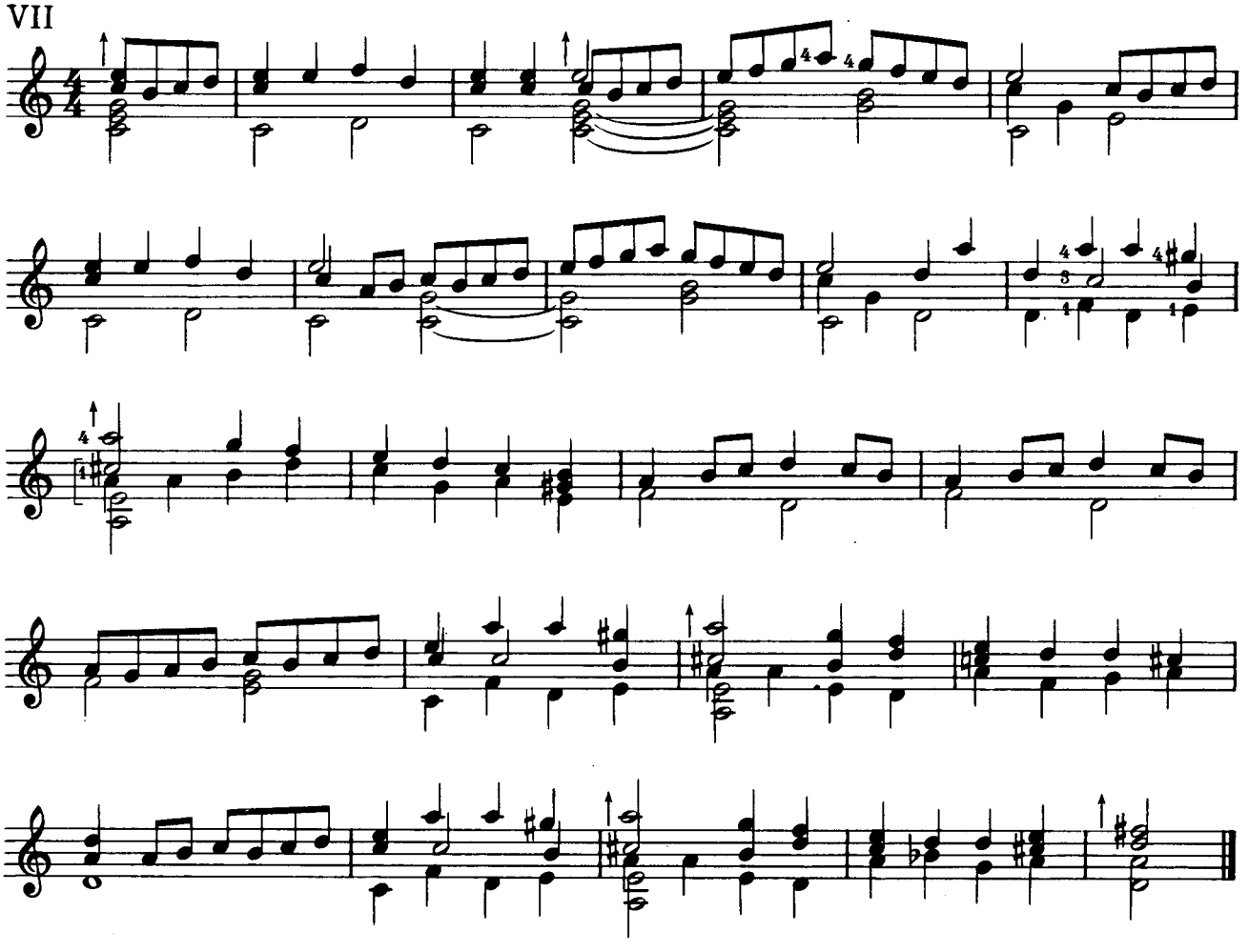

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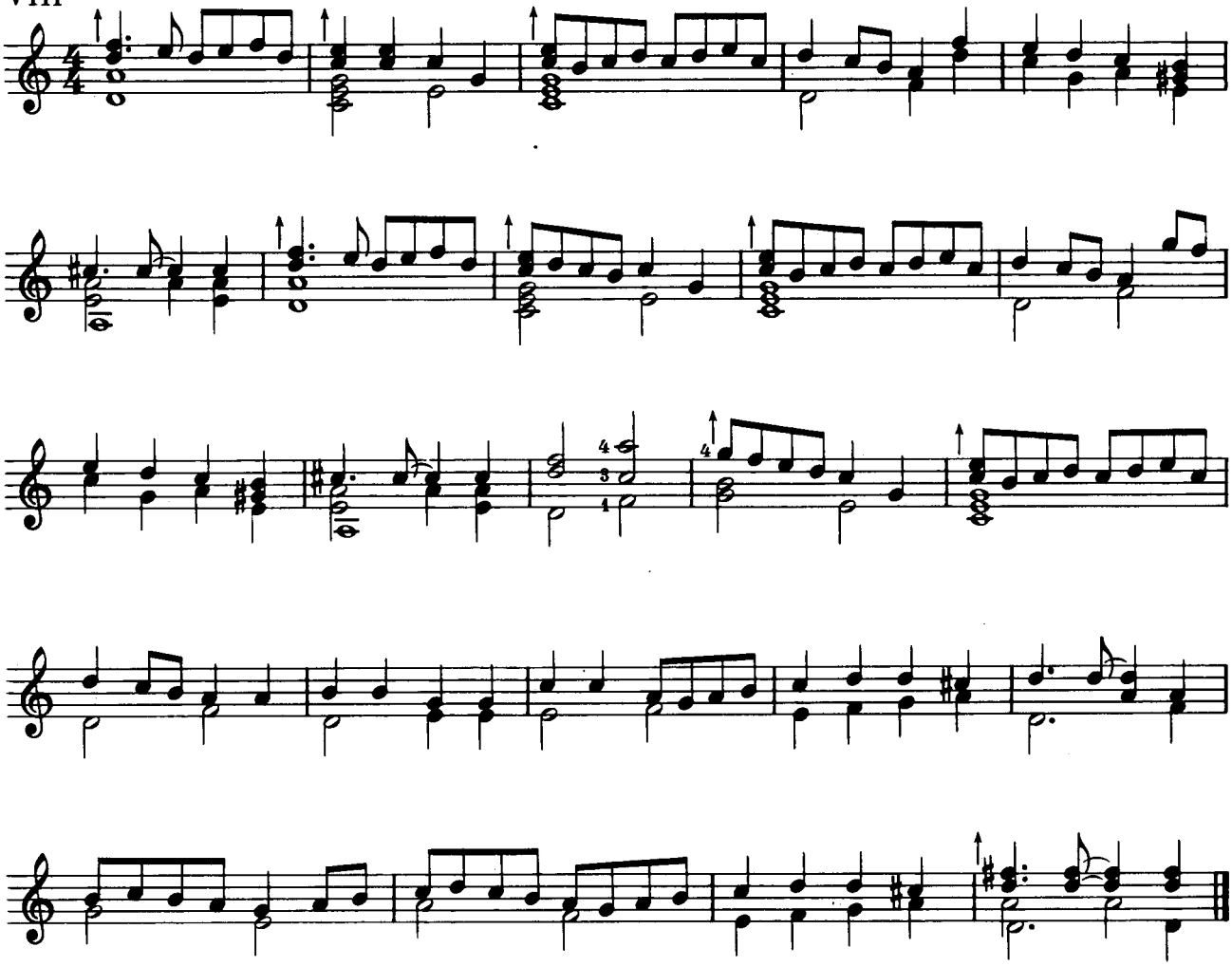

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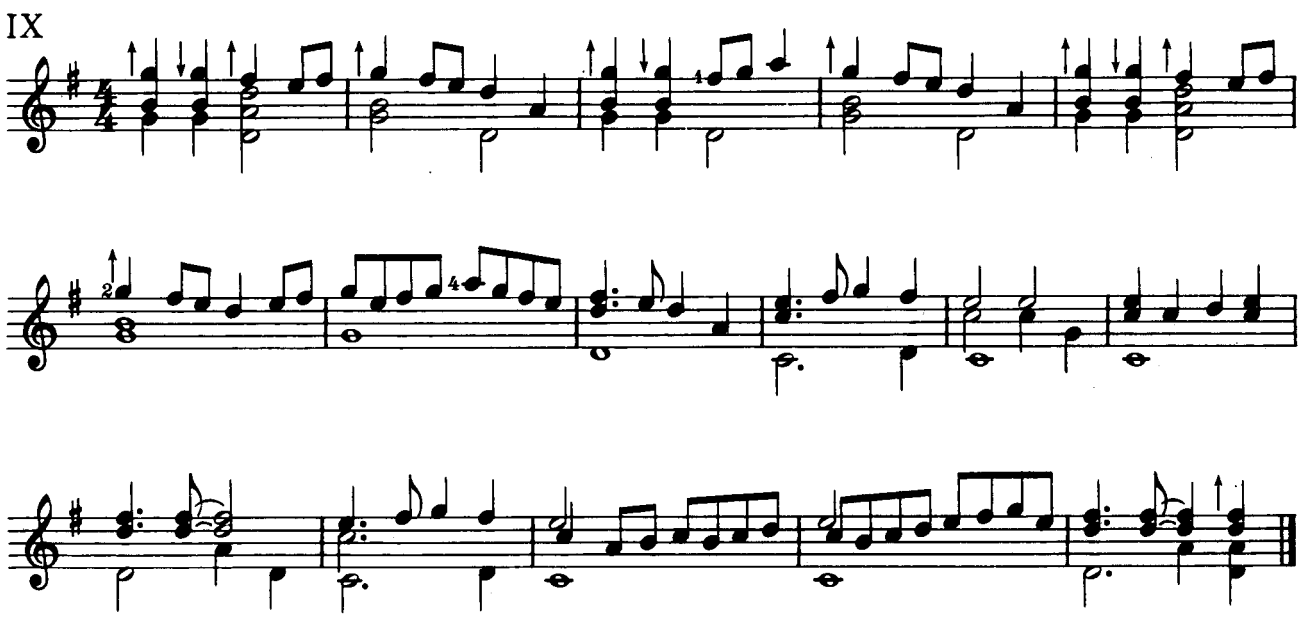
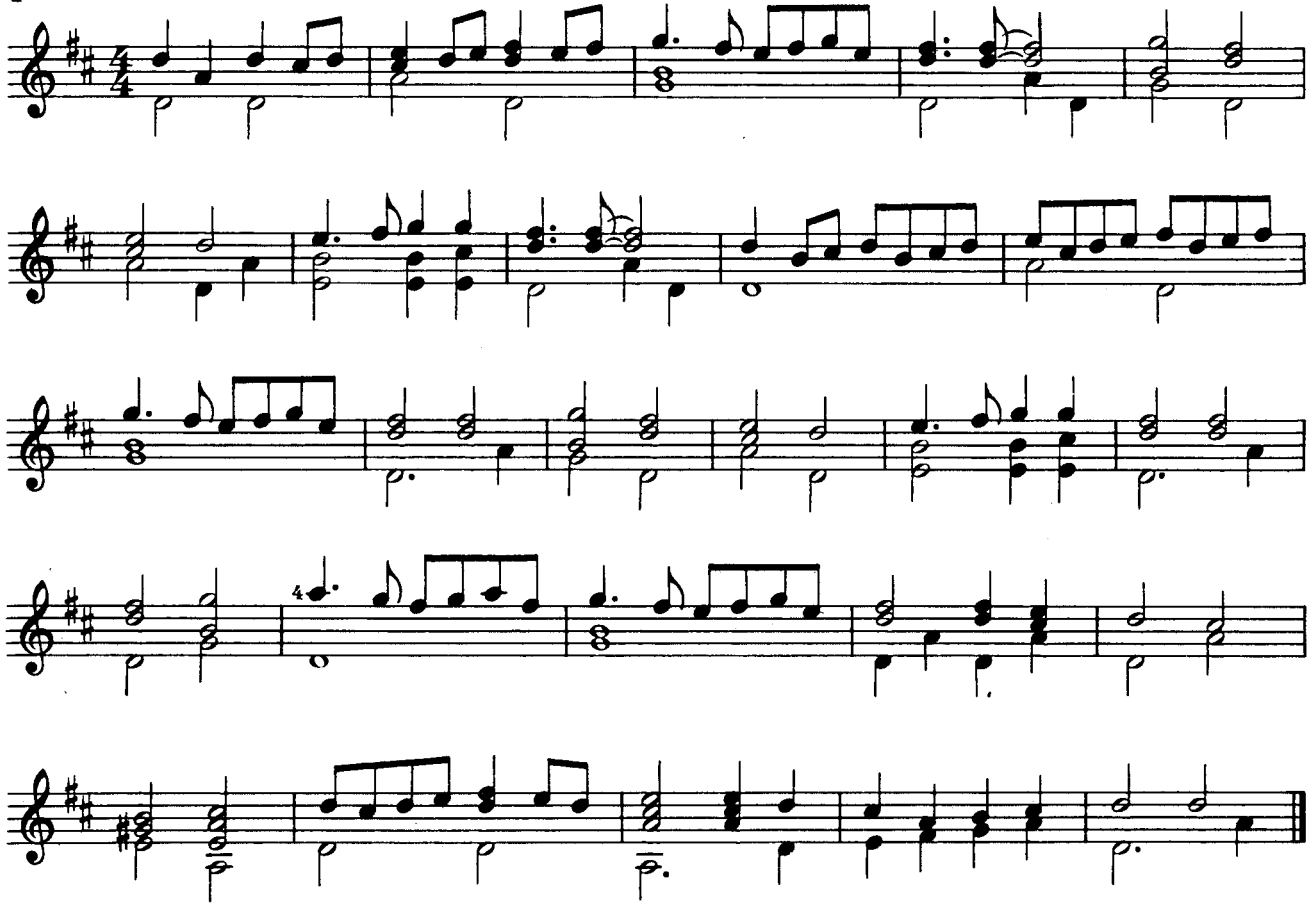


4 Allemanden

anonym
aus „Phalèse“

I



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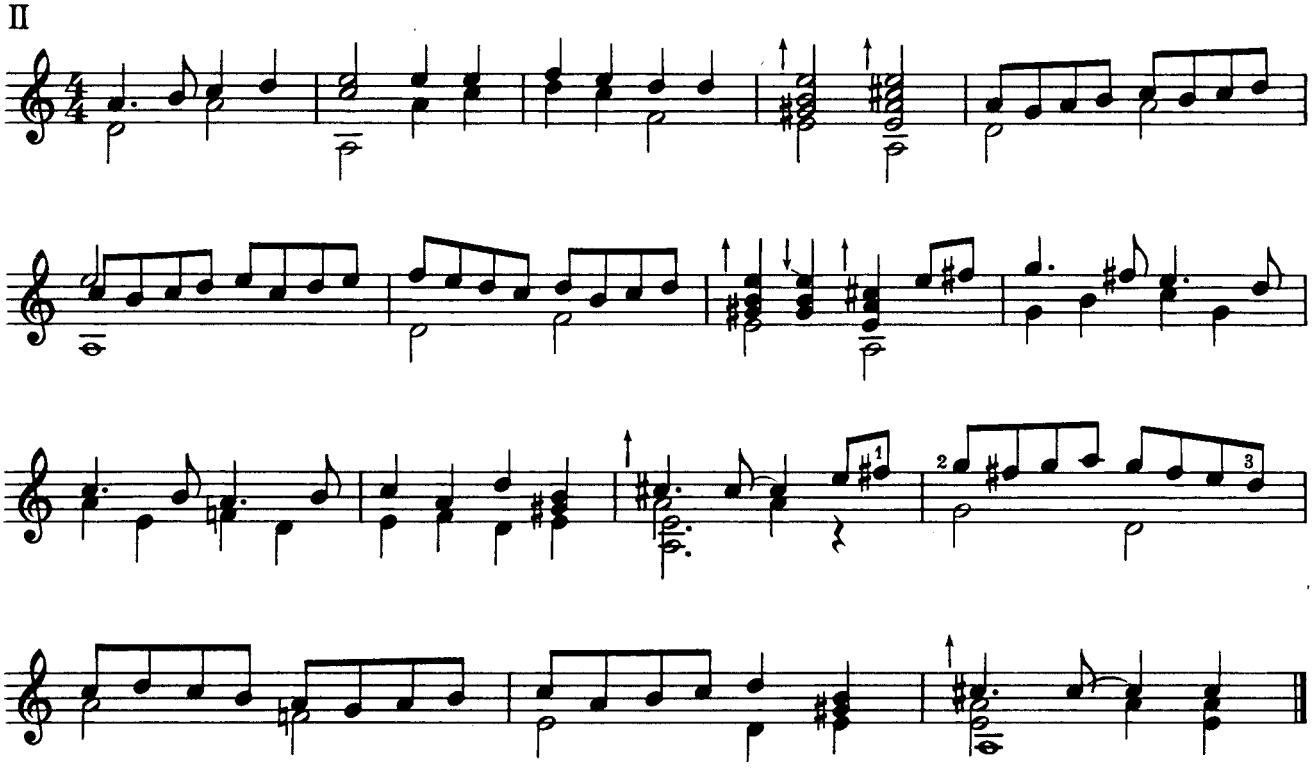

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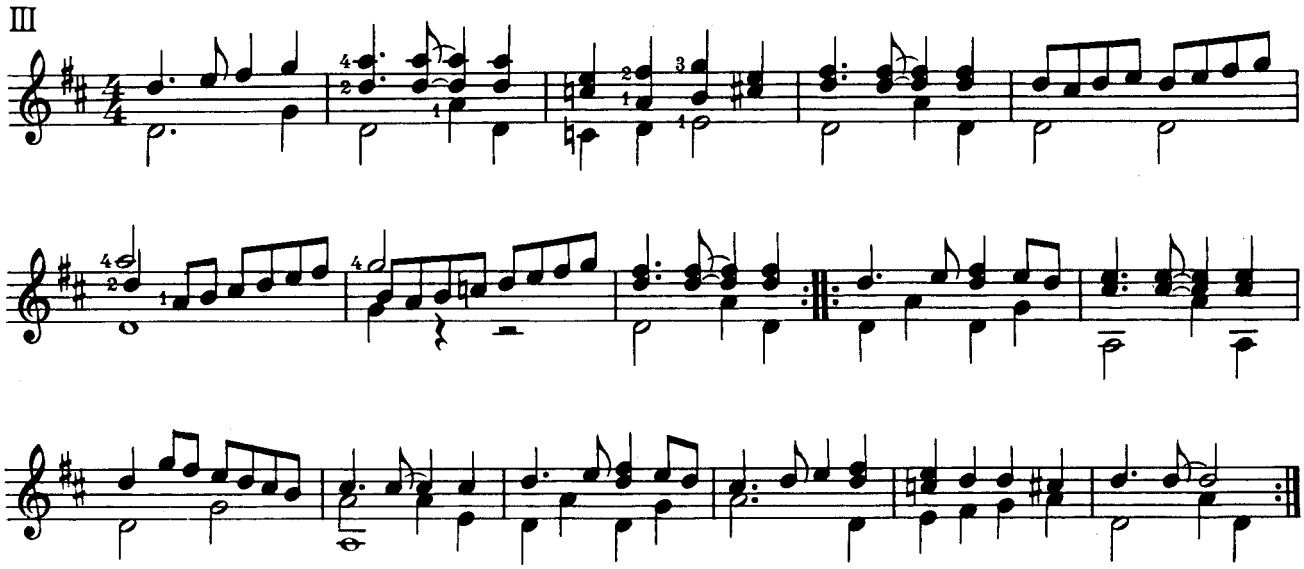

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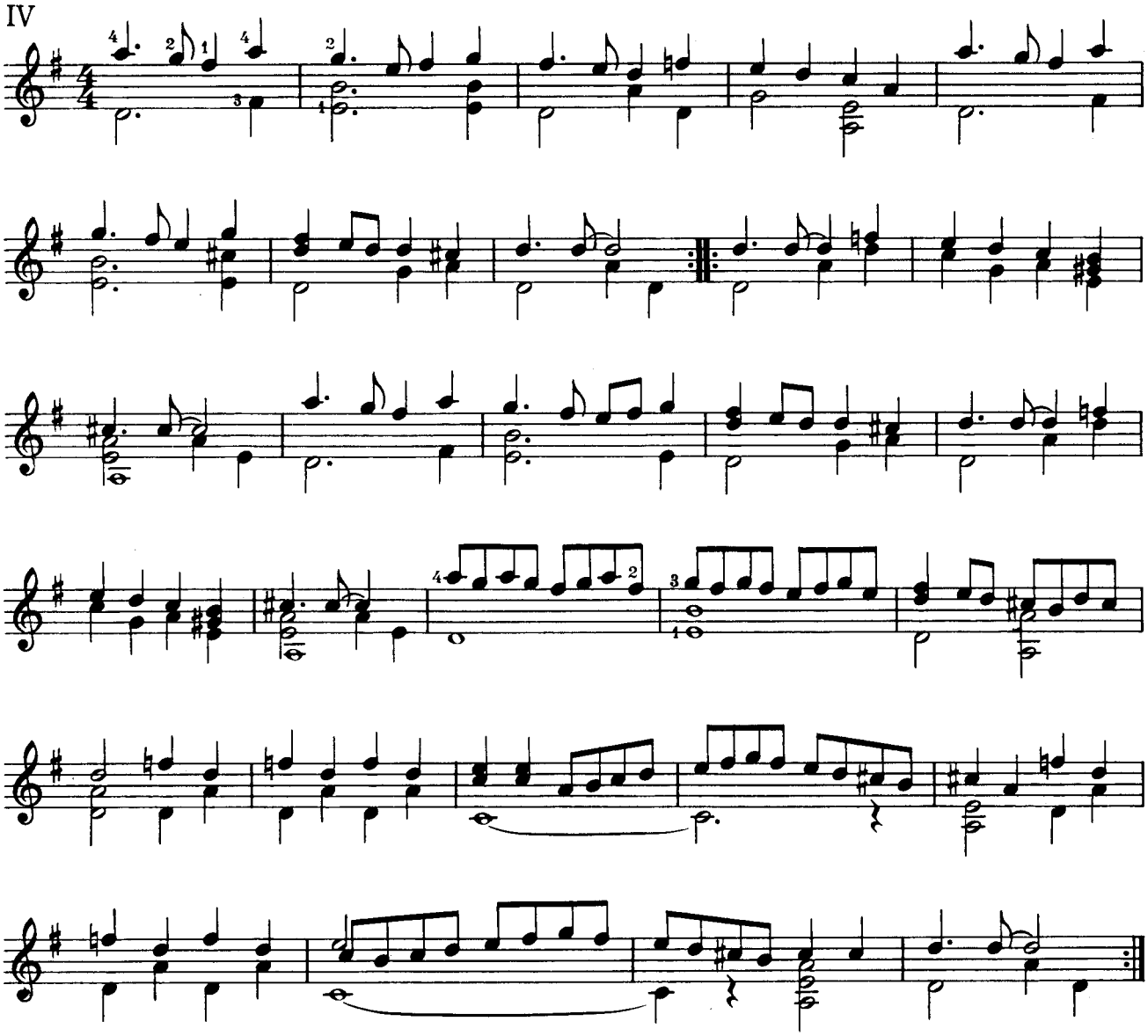
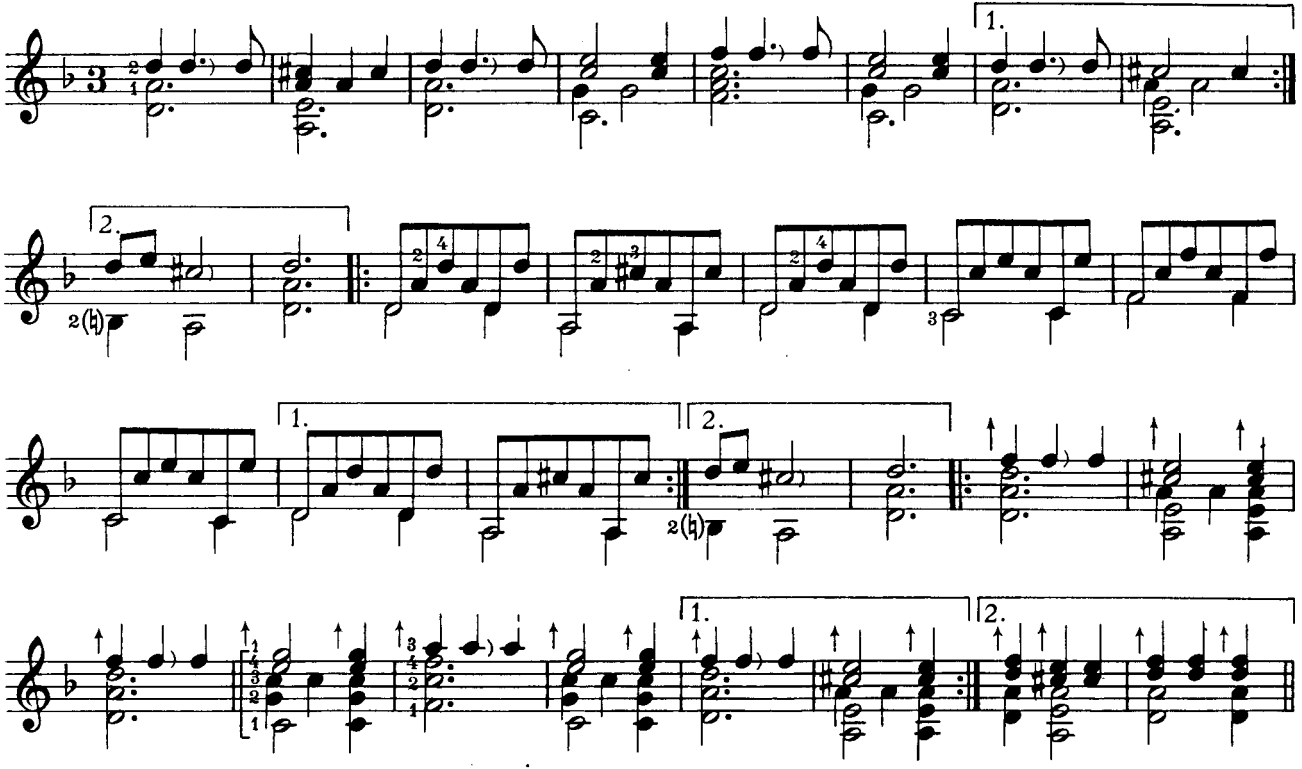
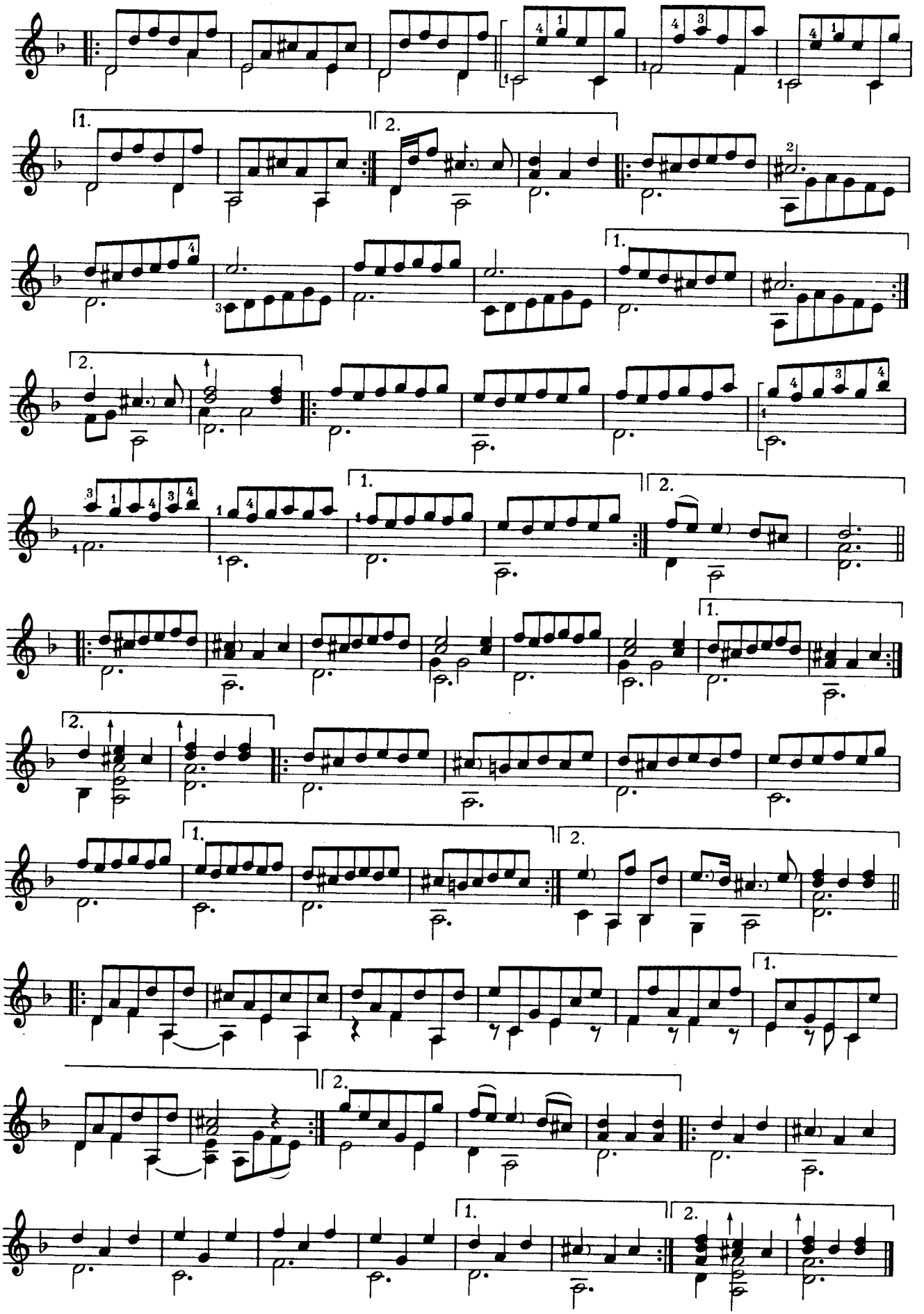


Folie d' Espagne

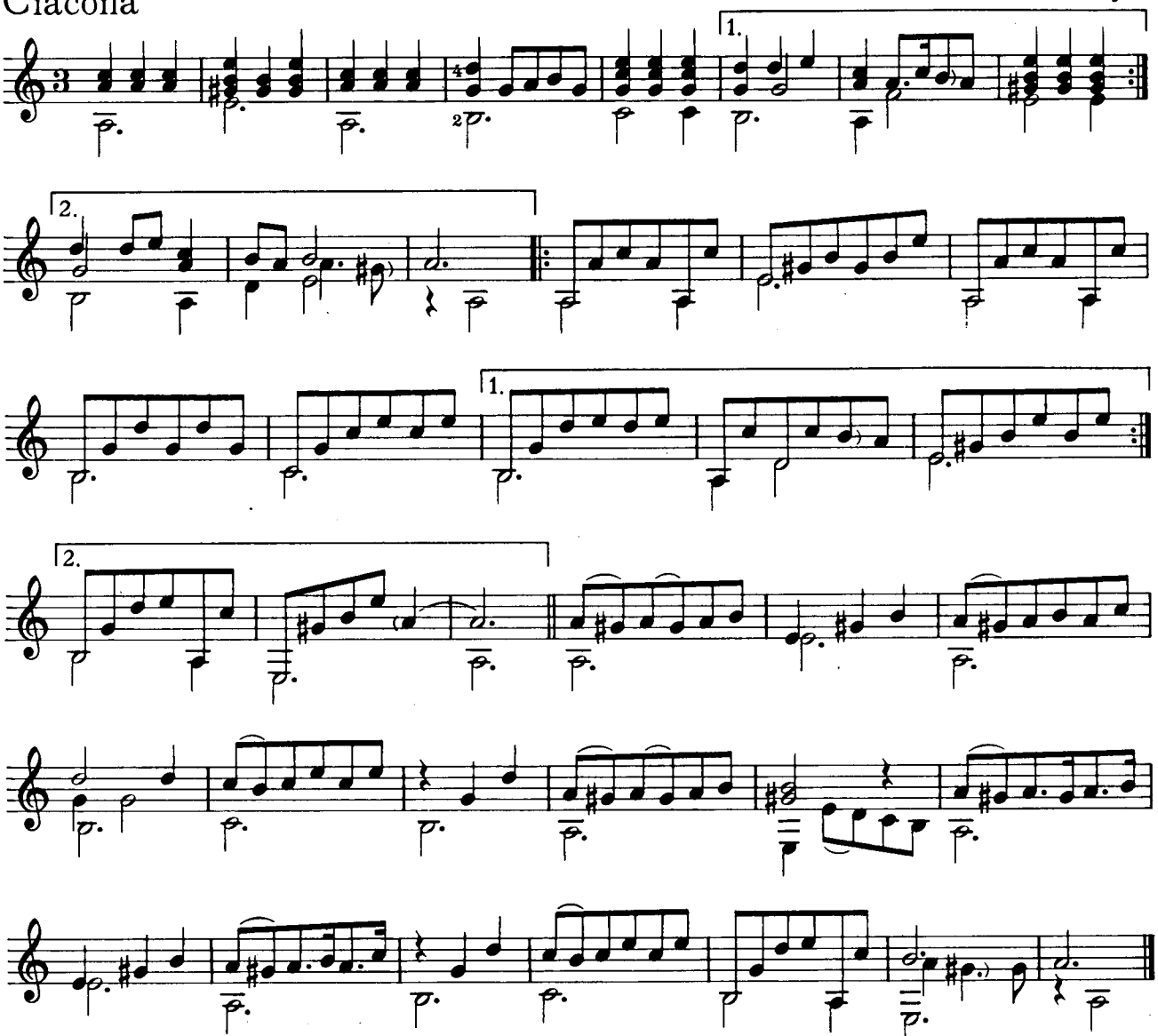
anonym
(um 1700)





Ciacona

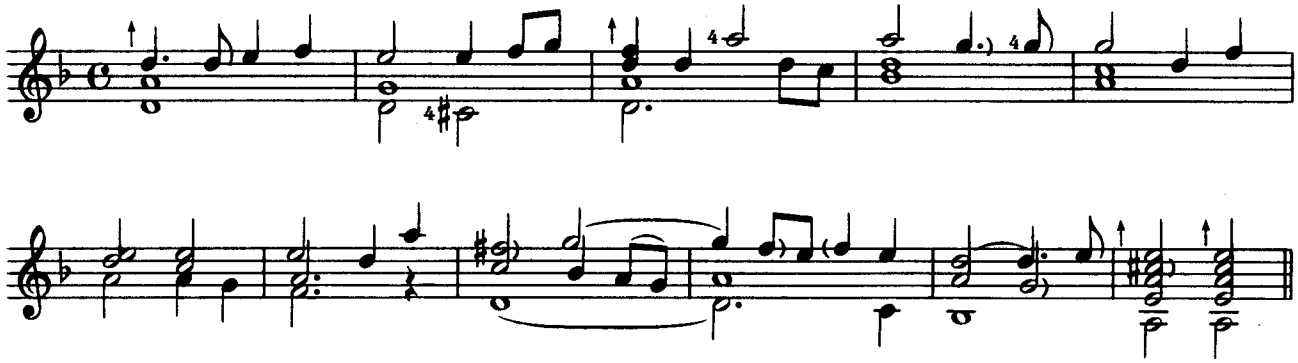
anonym



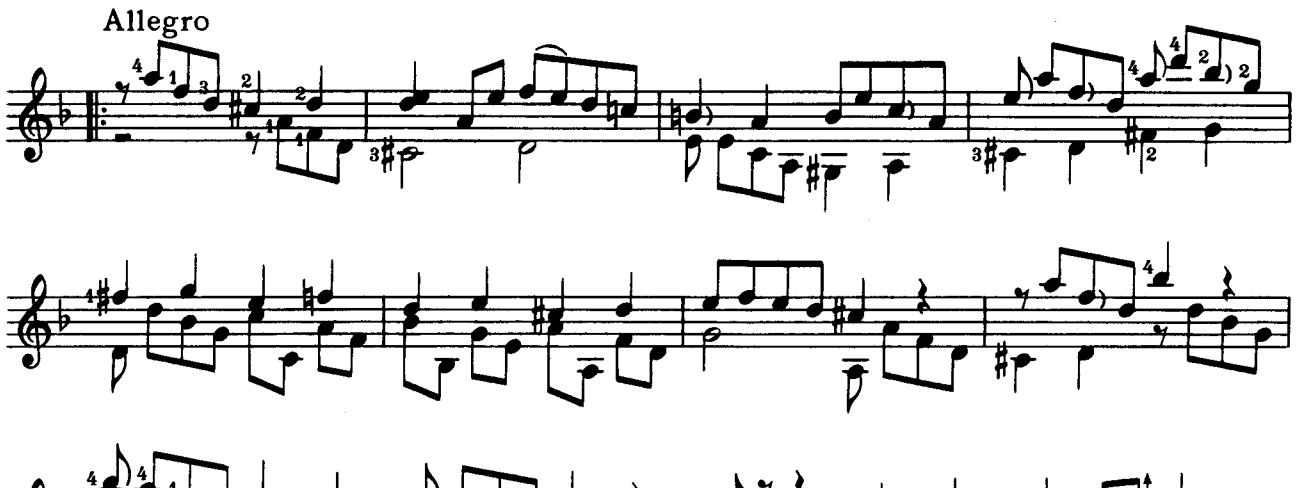
Suite

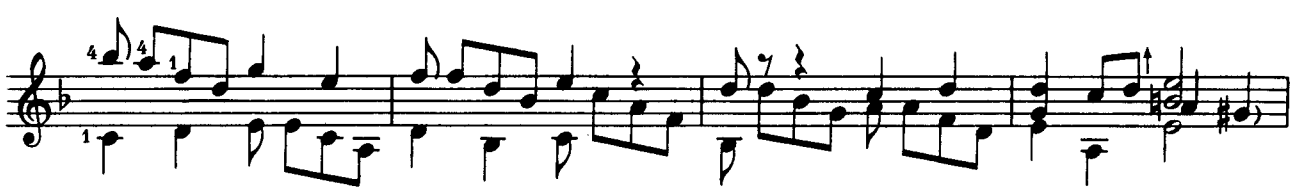
Ouverture

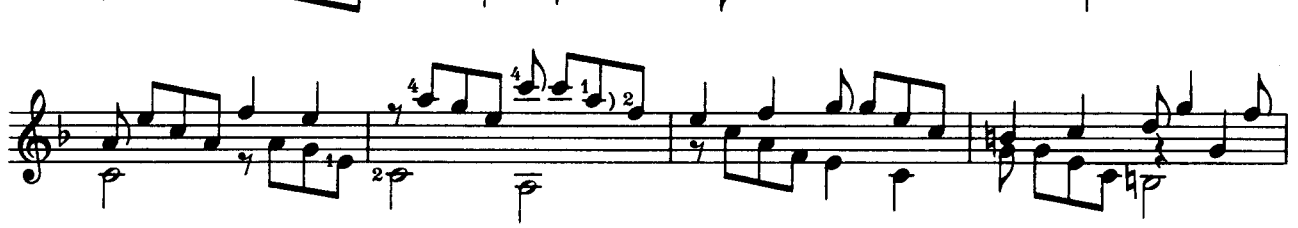
anonym III
(Praha)

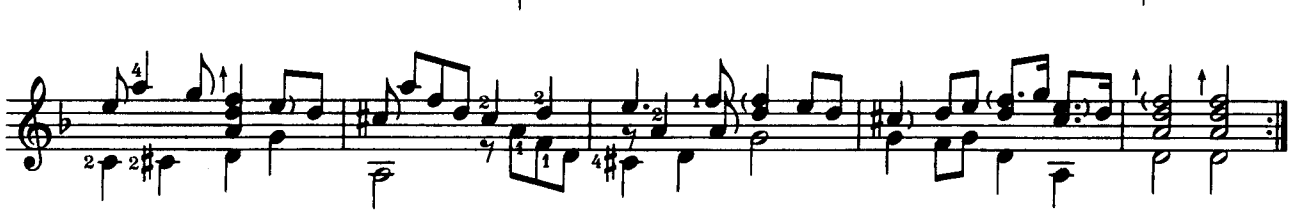


Allegro

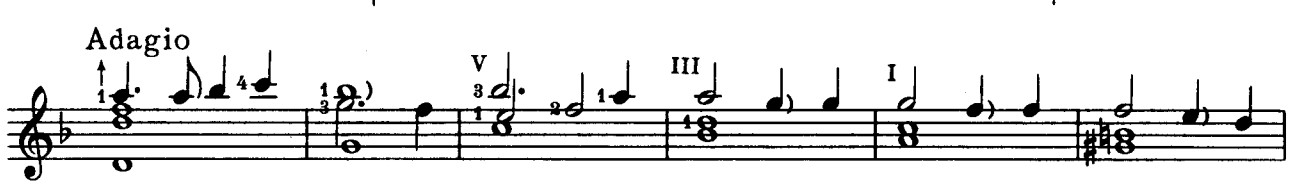


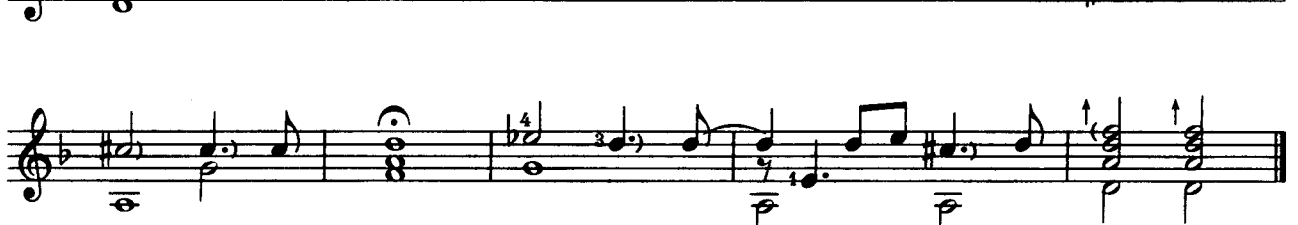




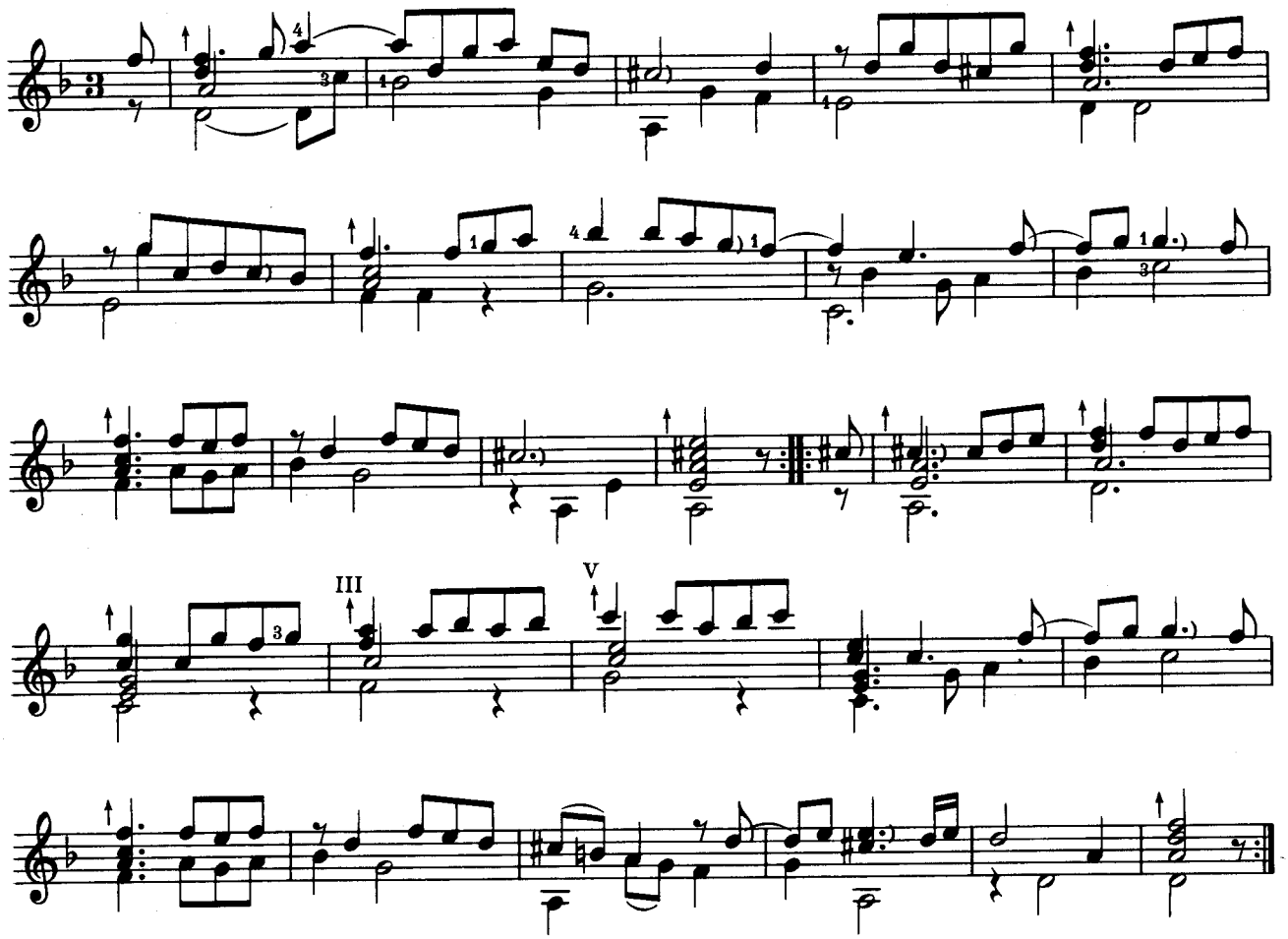


Adagio

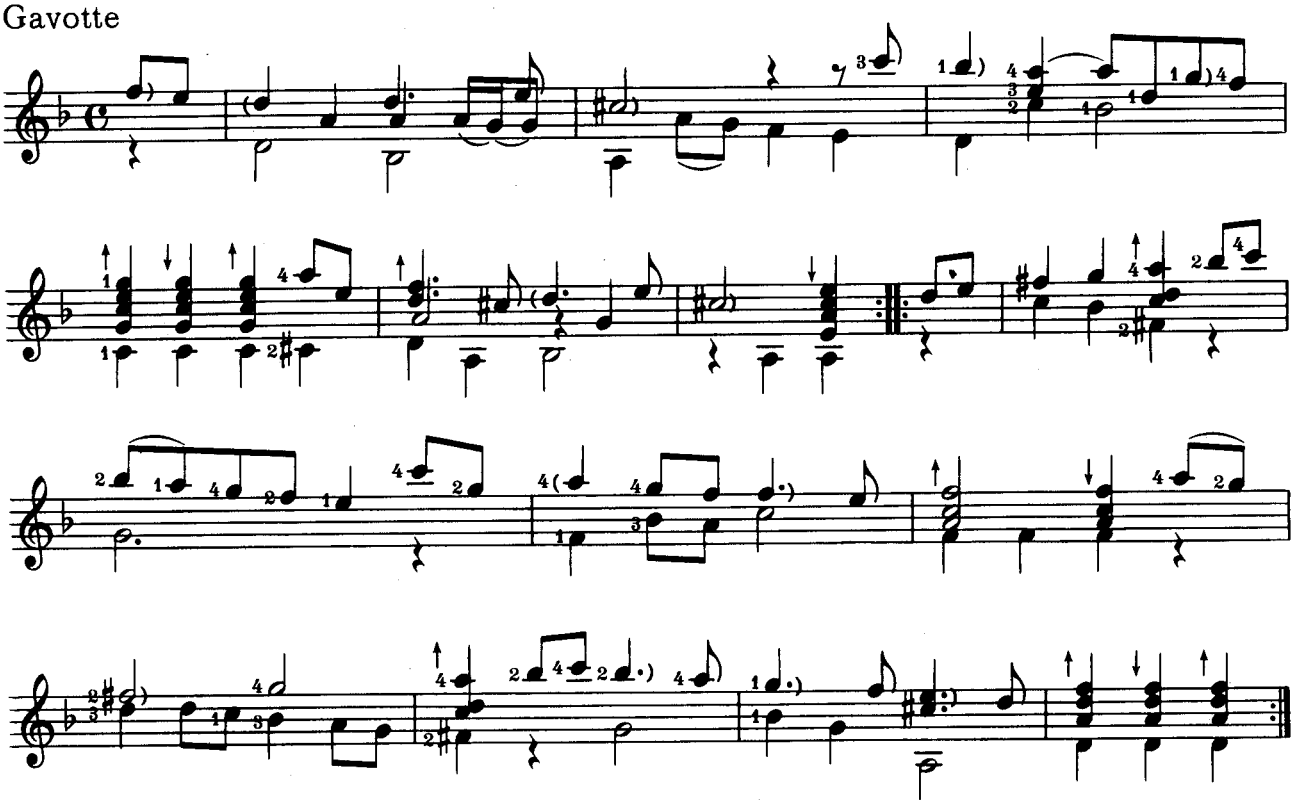


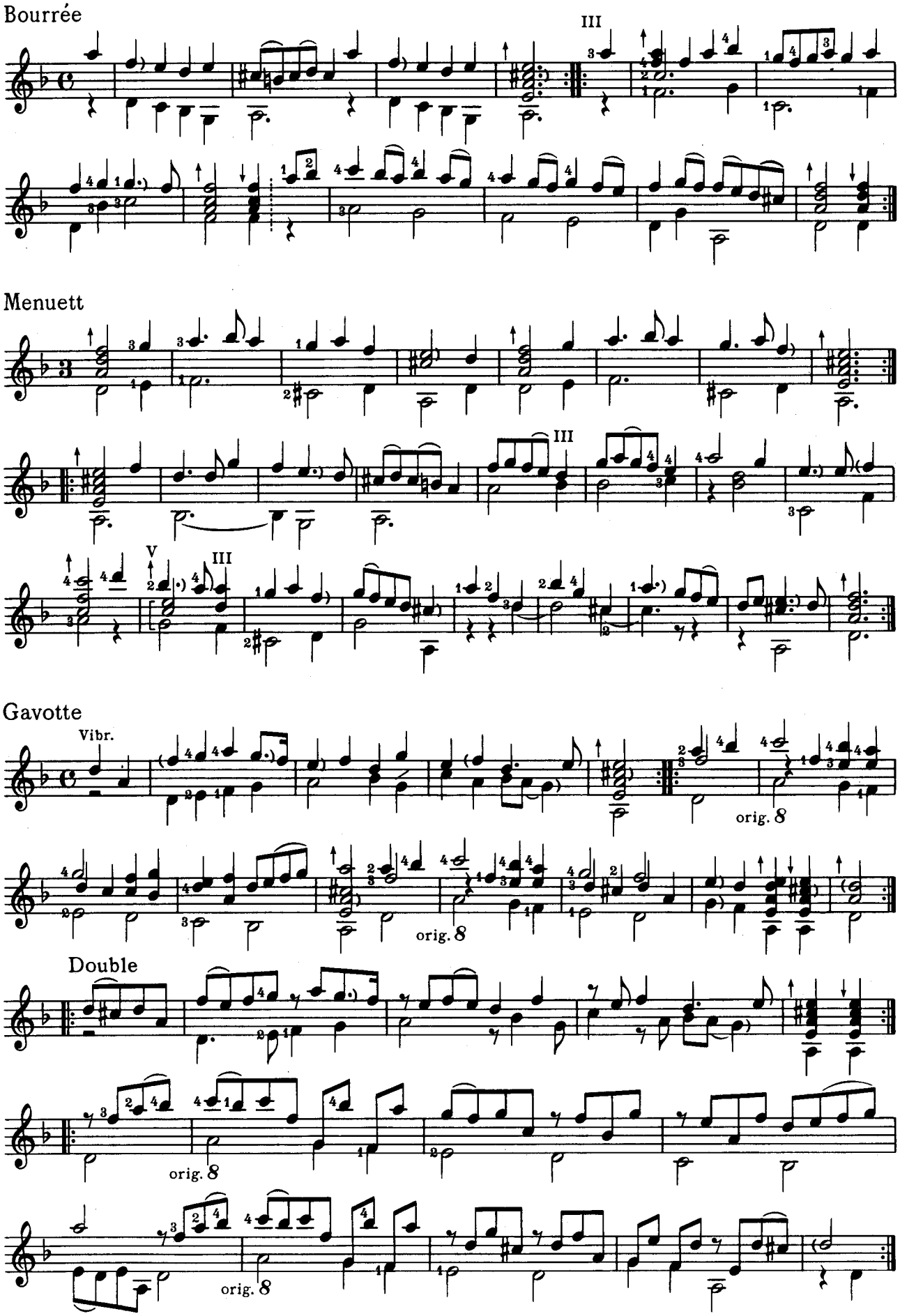


Courante



Gavotte

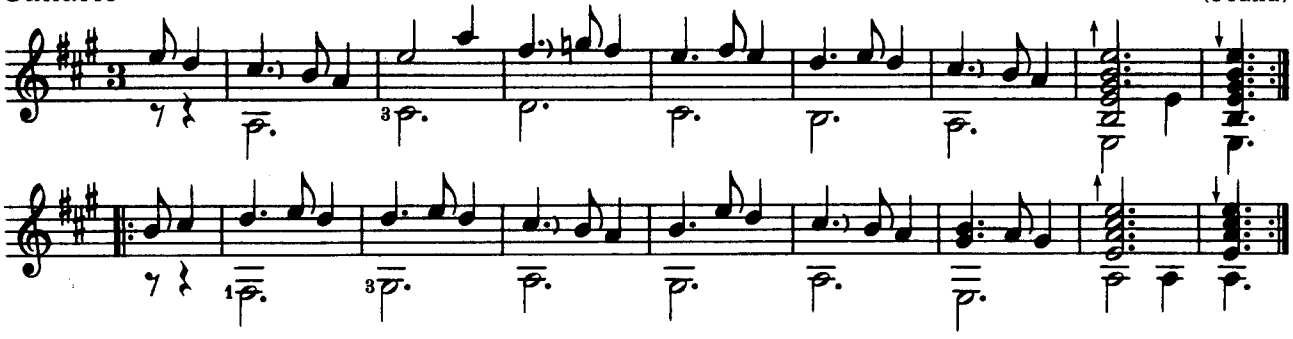



Bourrée
III
Menuett
III
V
III
Gavotte
Vibr.
orig. 8
orig. 8
Double
orig. 8
orig. 8

6 Stücke

anonym III
(Praha)

Canarie



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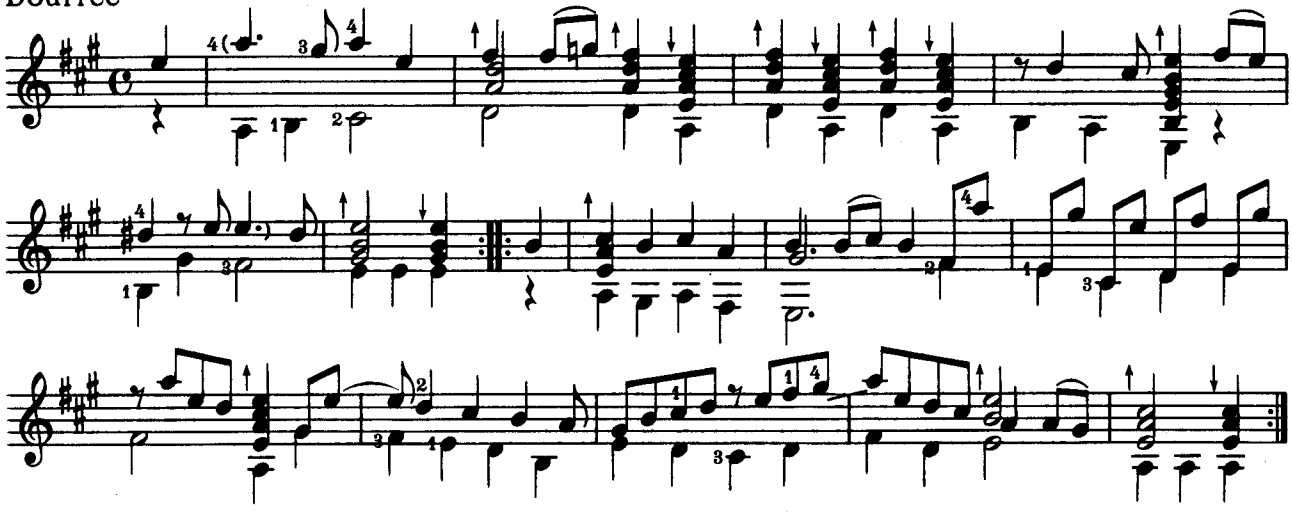

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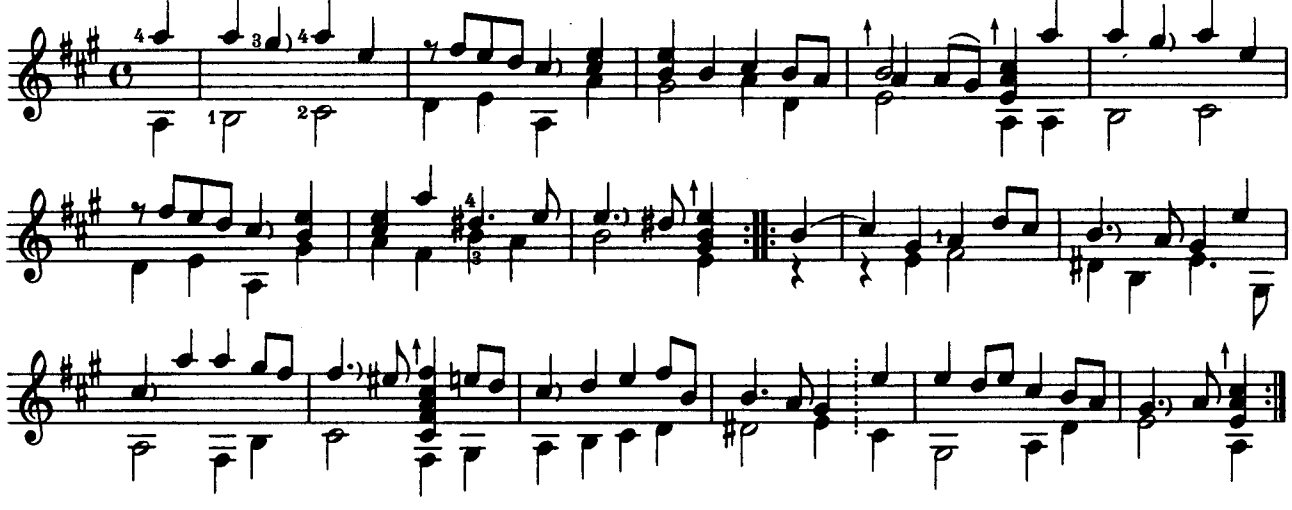

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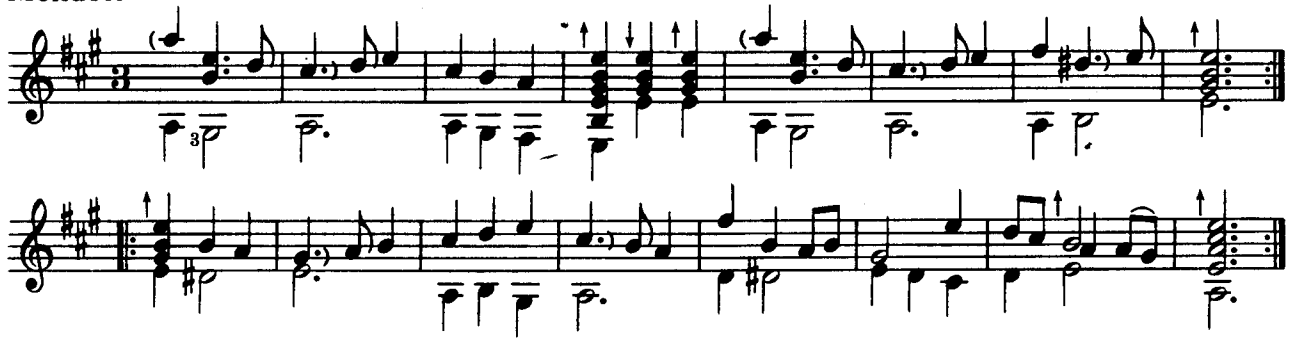

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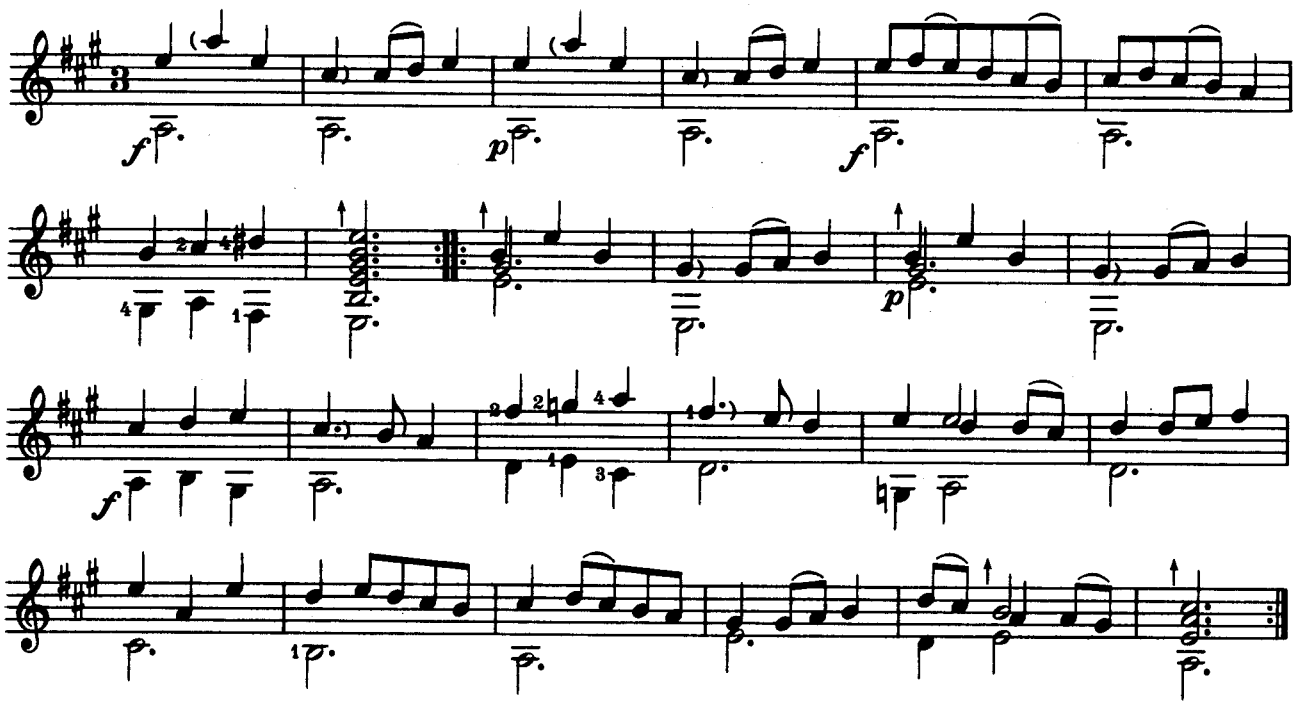
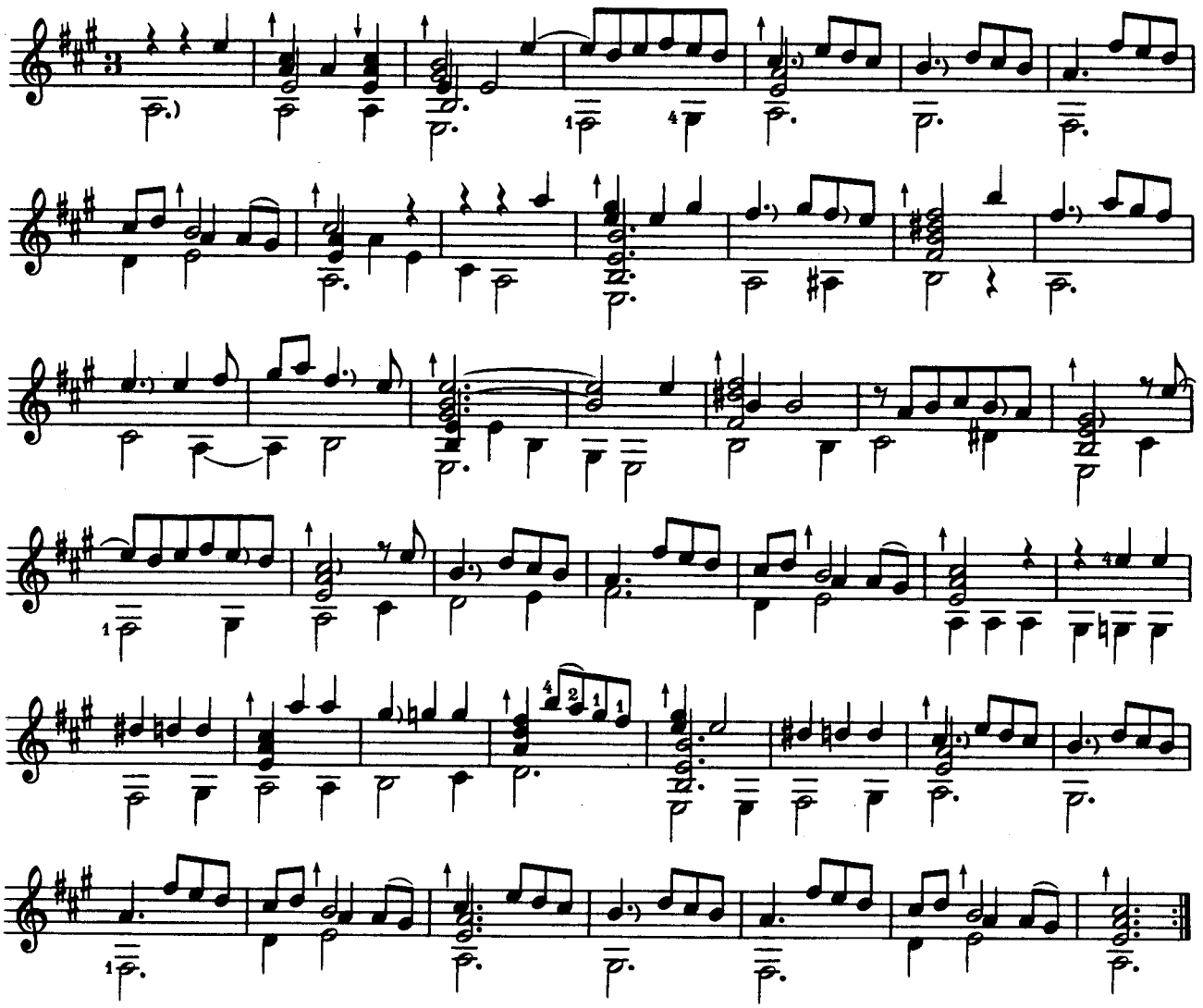


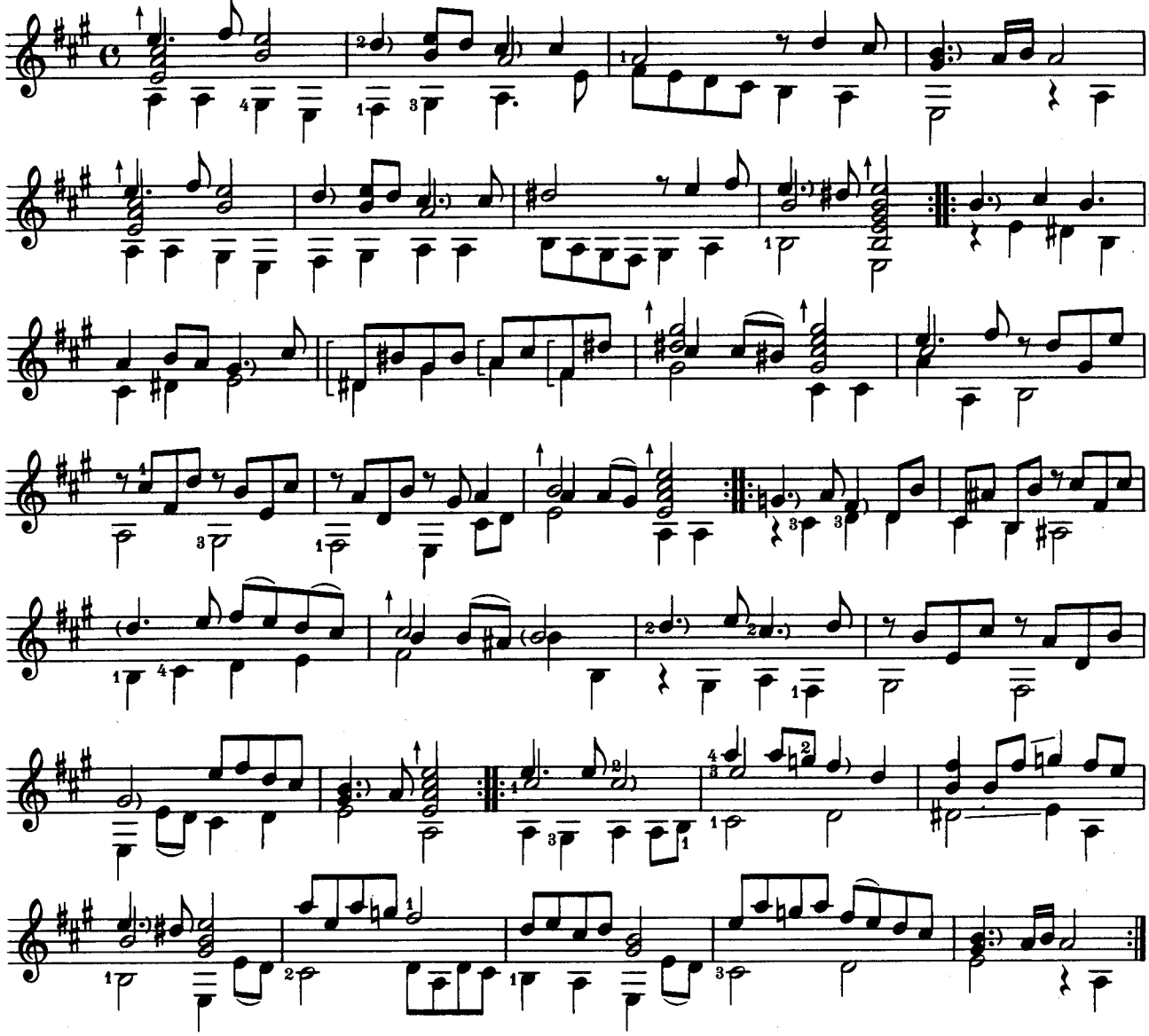
Passacaille



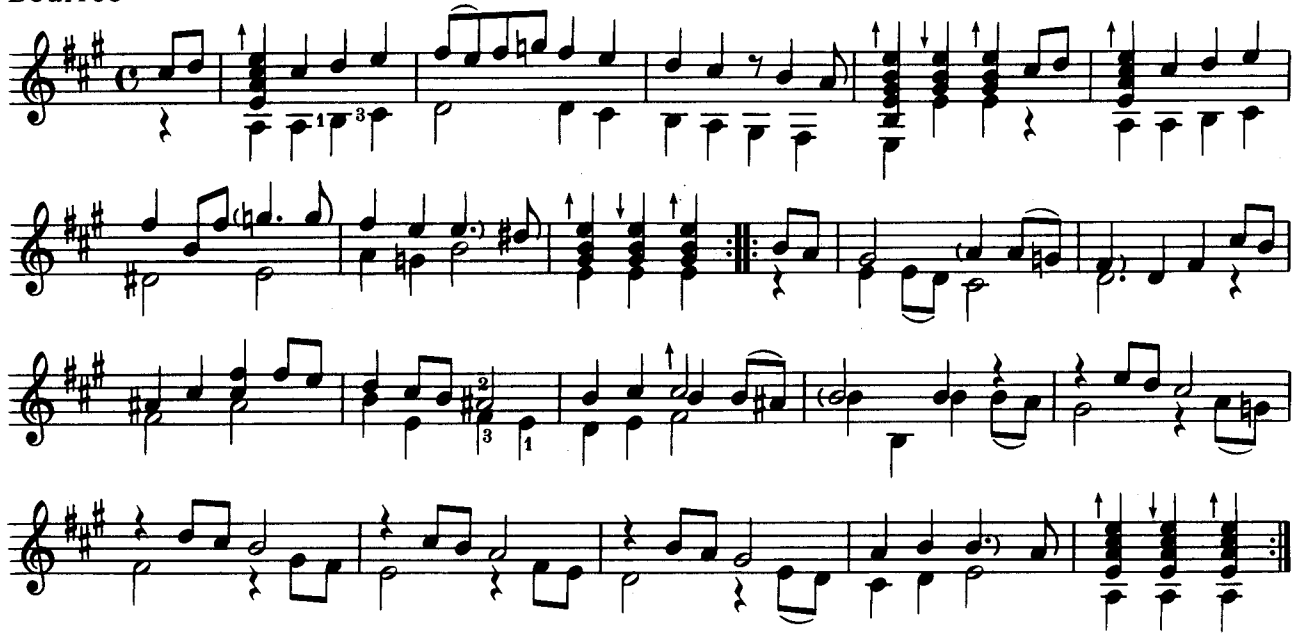
4 Stücke

Gavotte en Rondeau

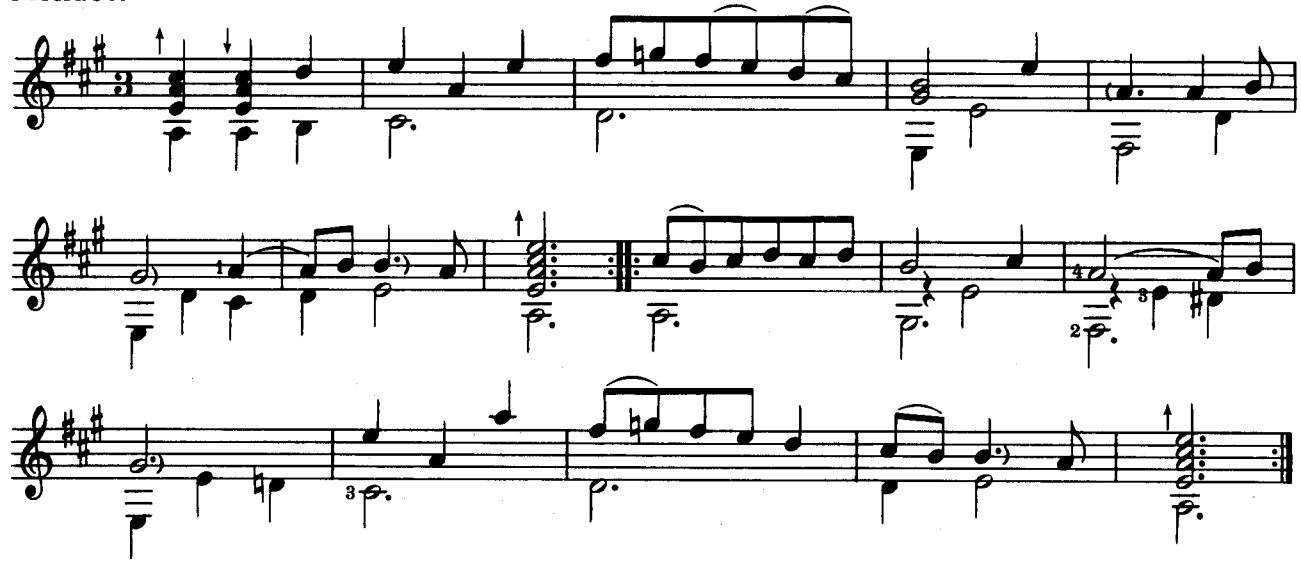
anonym IV
(Praha)



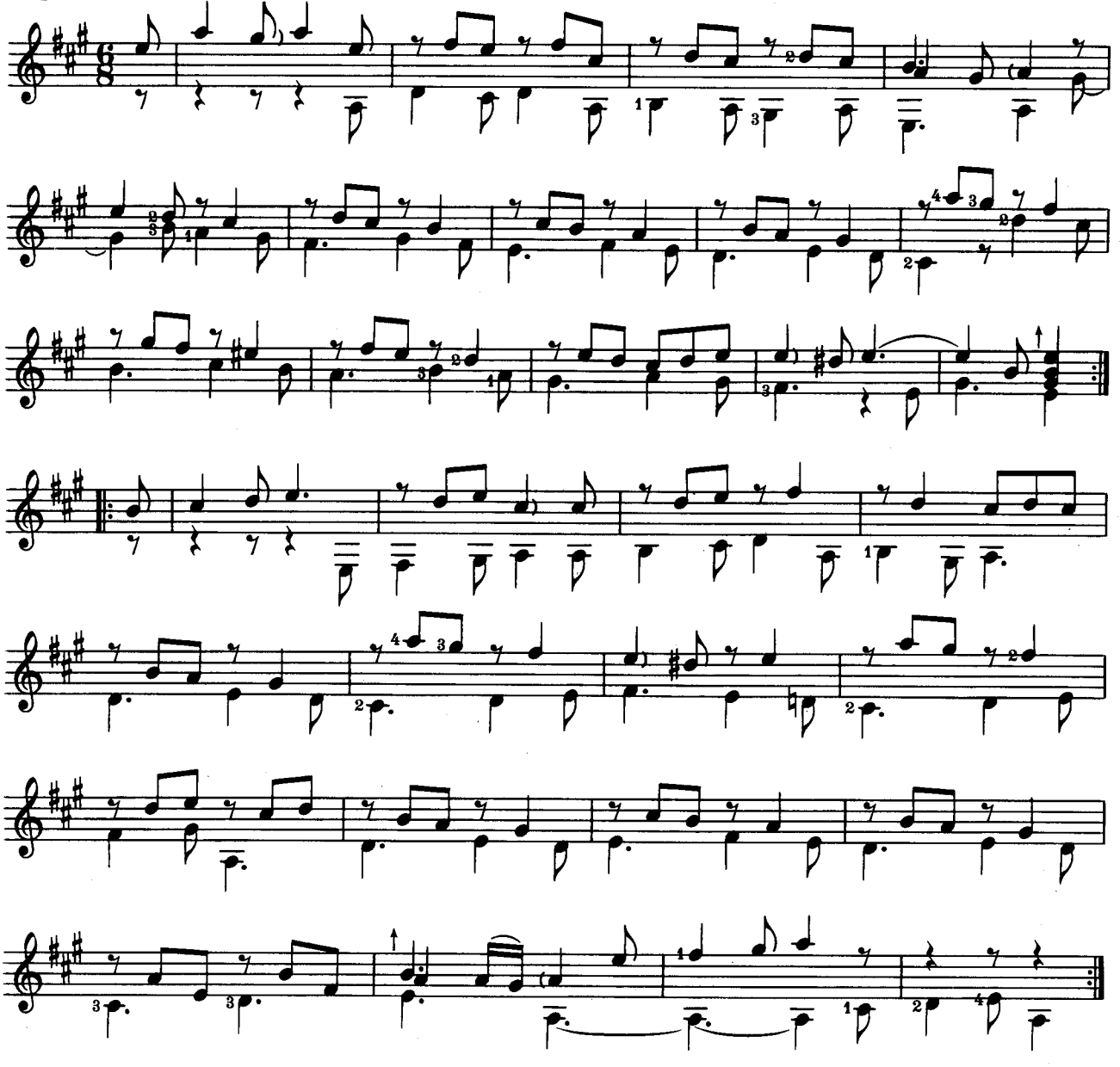
Bourrée



Menuett



Gigue

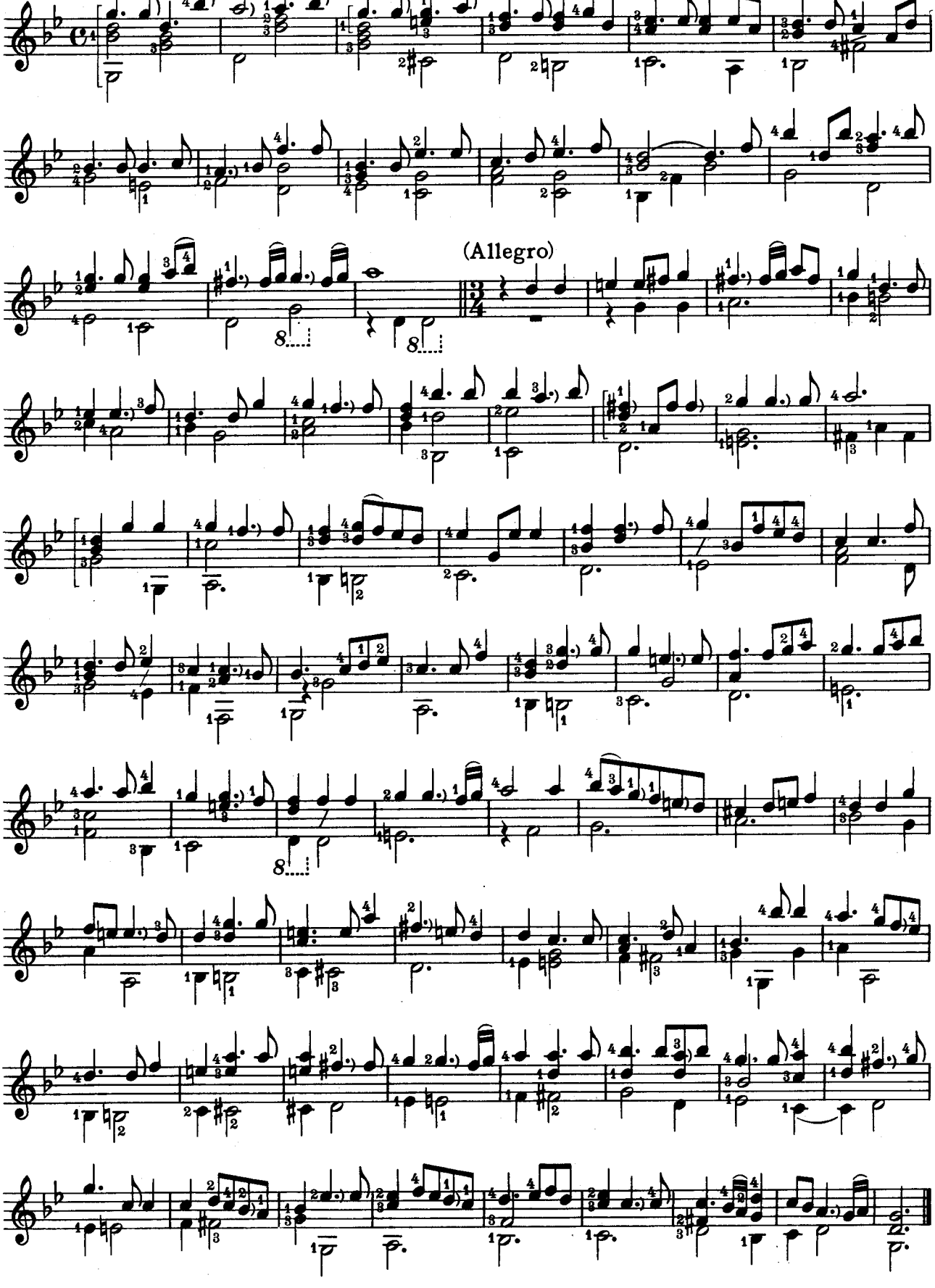


Ouverture

(Andante)

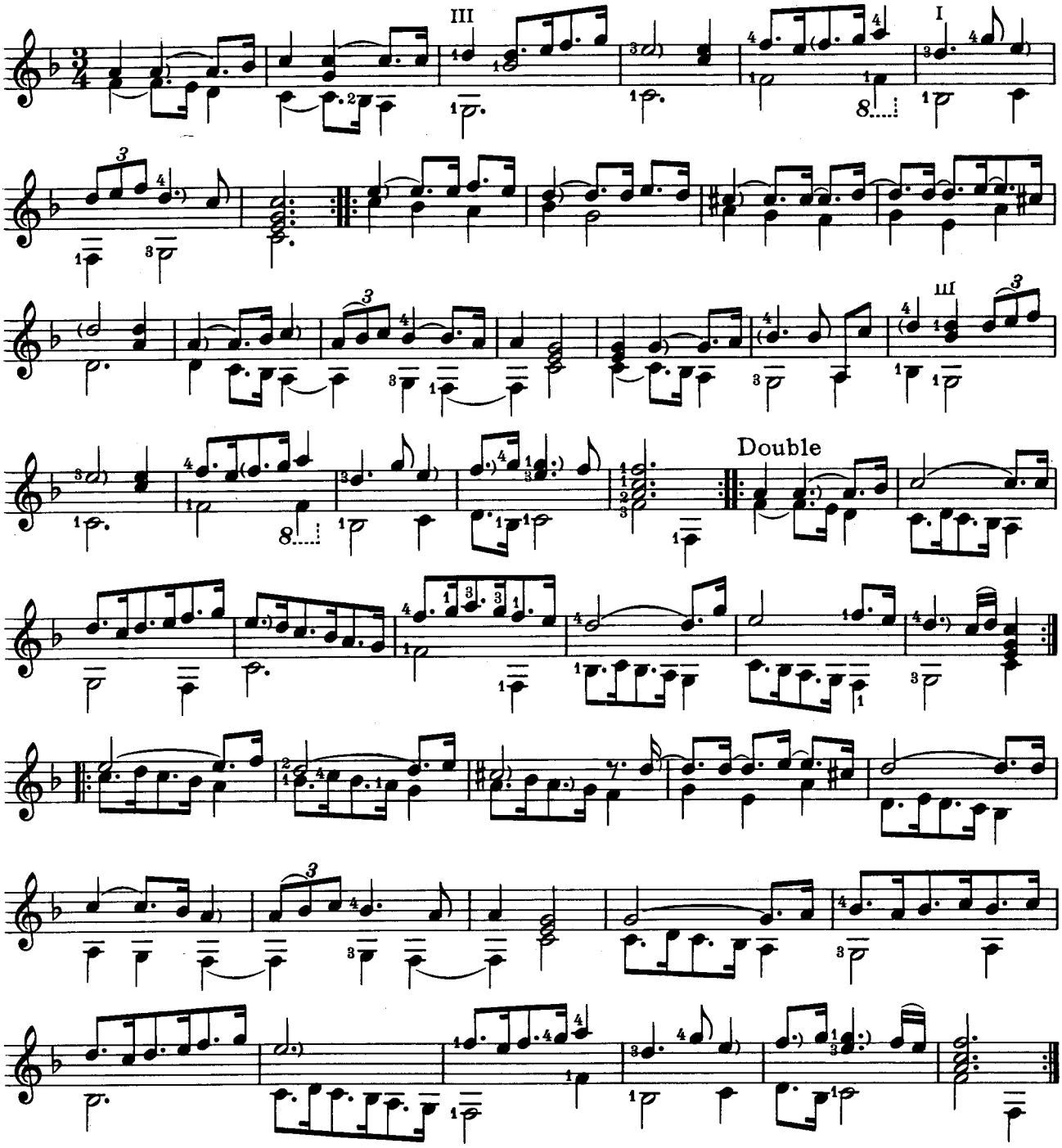
anonym
(Schwerin)

(Allegro)

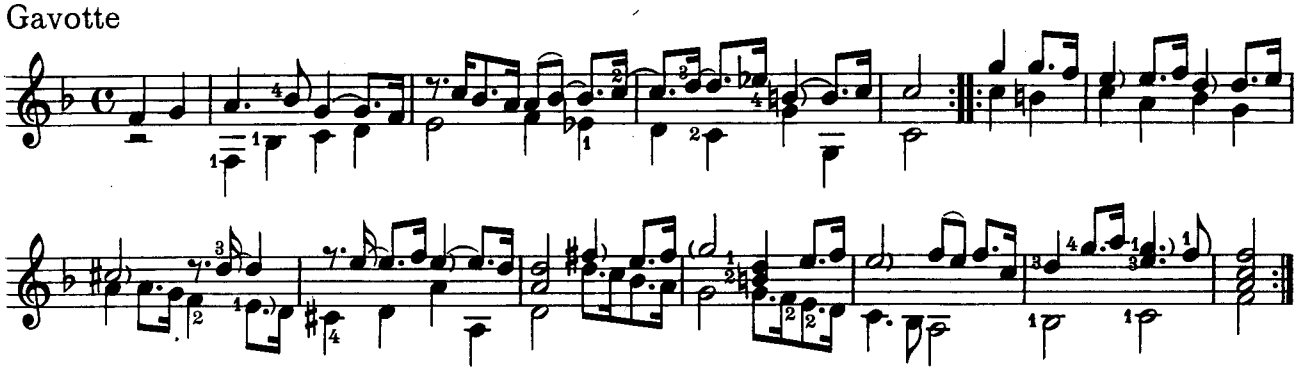


Sarabande

anonym
(Schwerin)



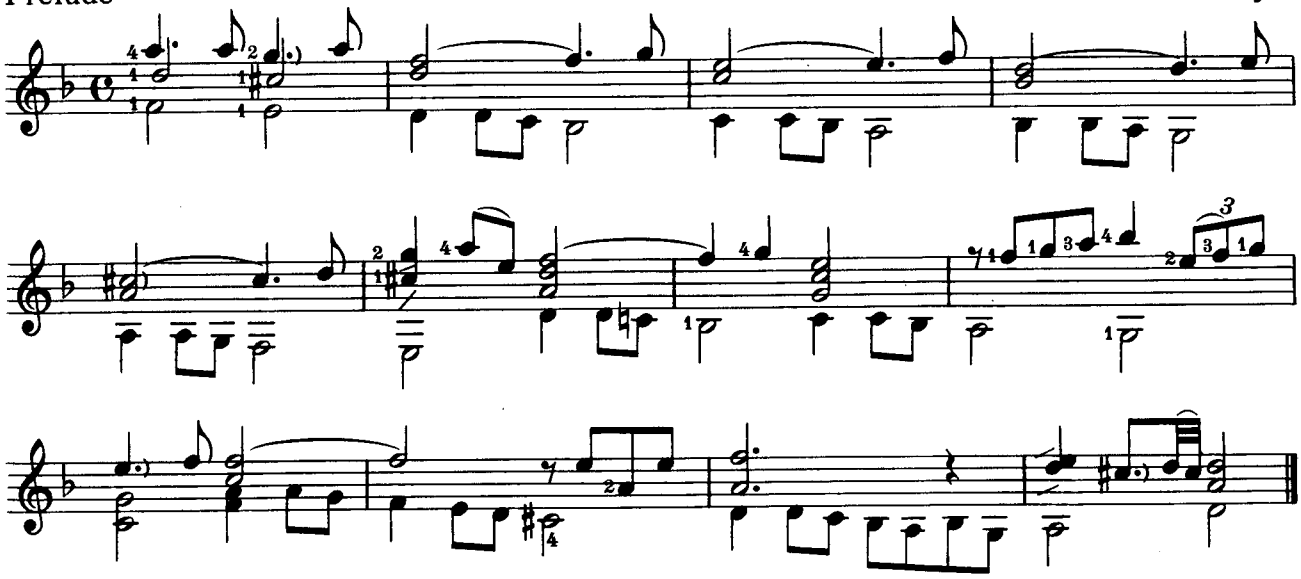
Gavotte



Partie

Prelude

anonym



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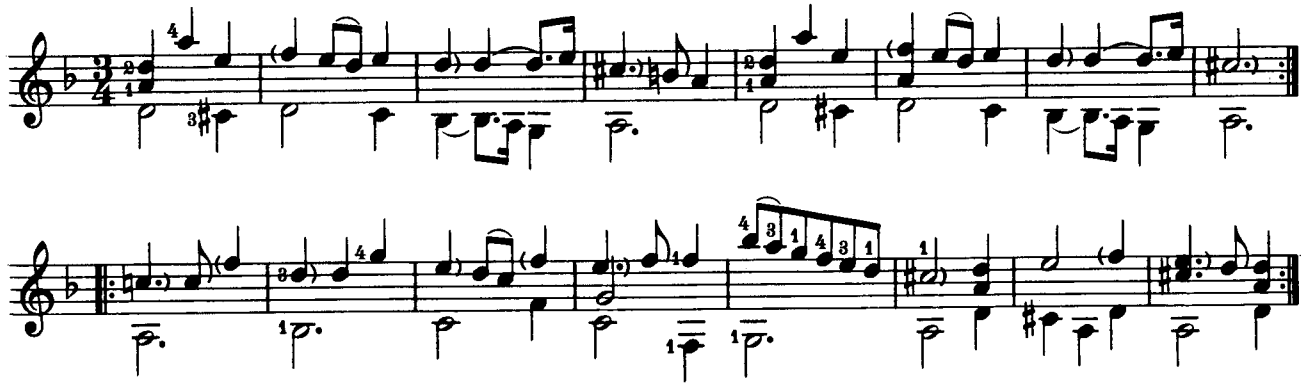

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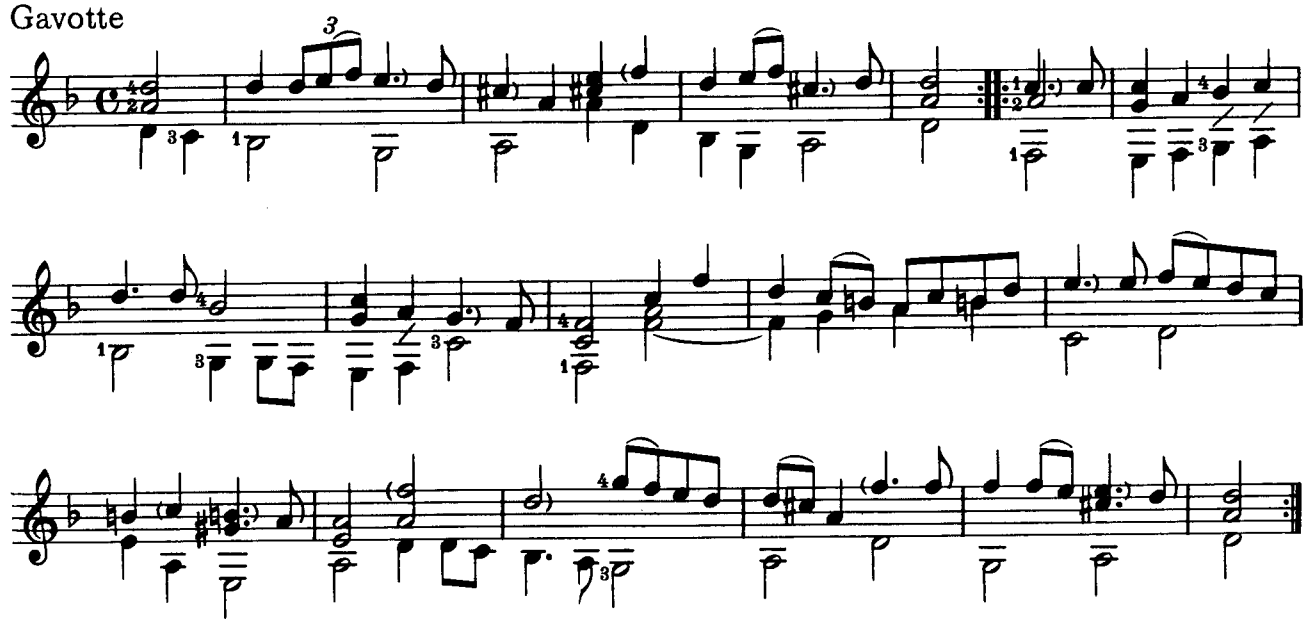
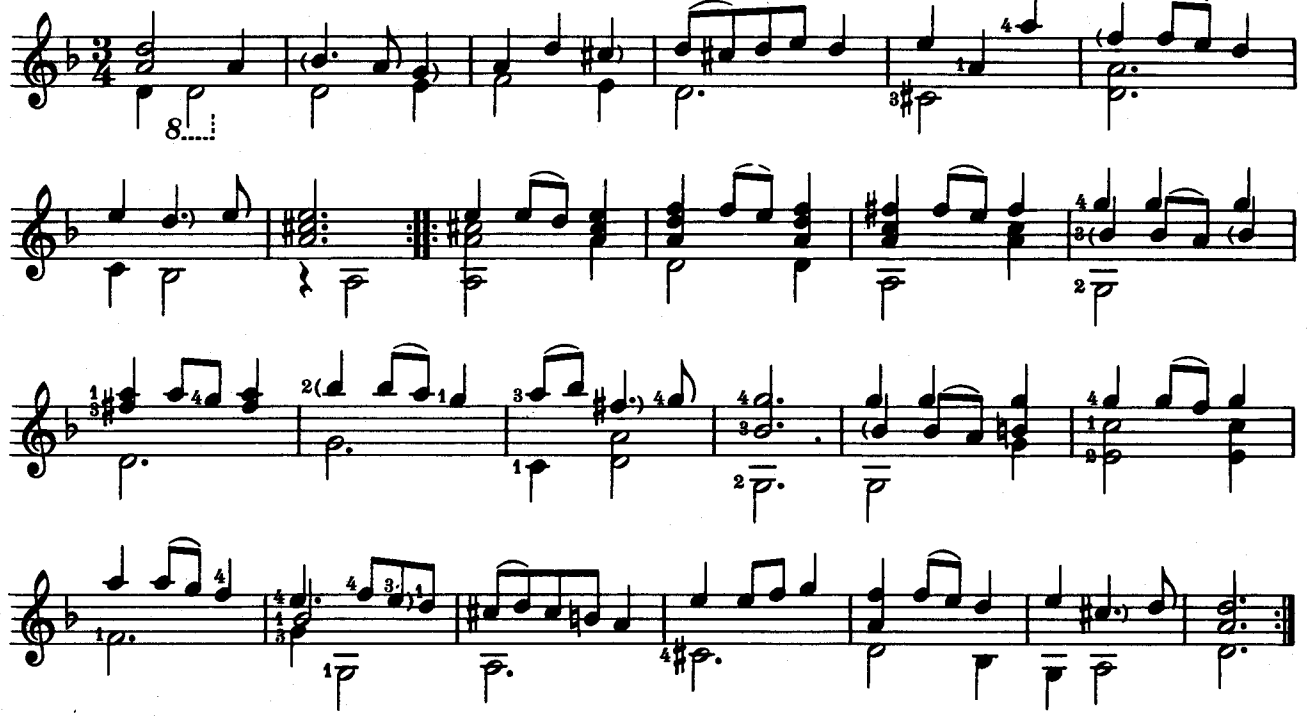


Sarabande



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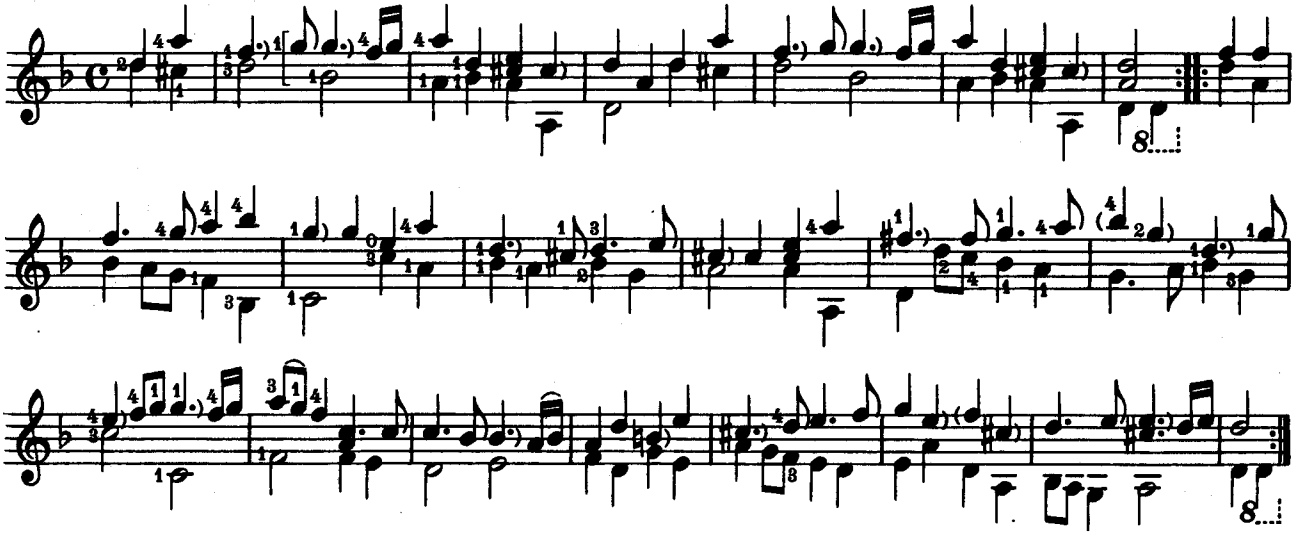
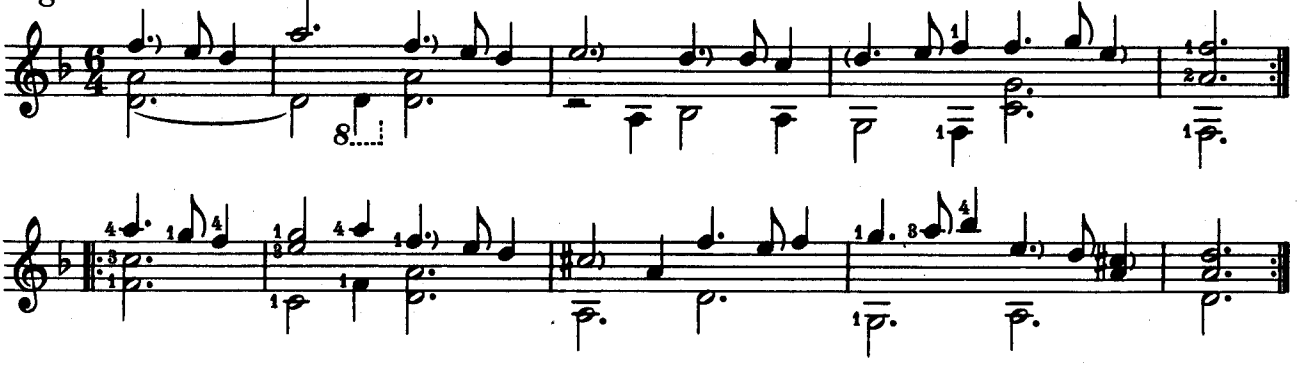


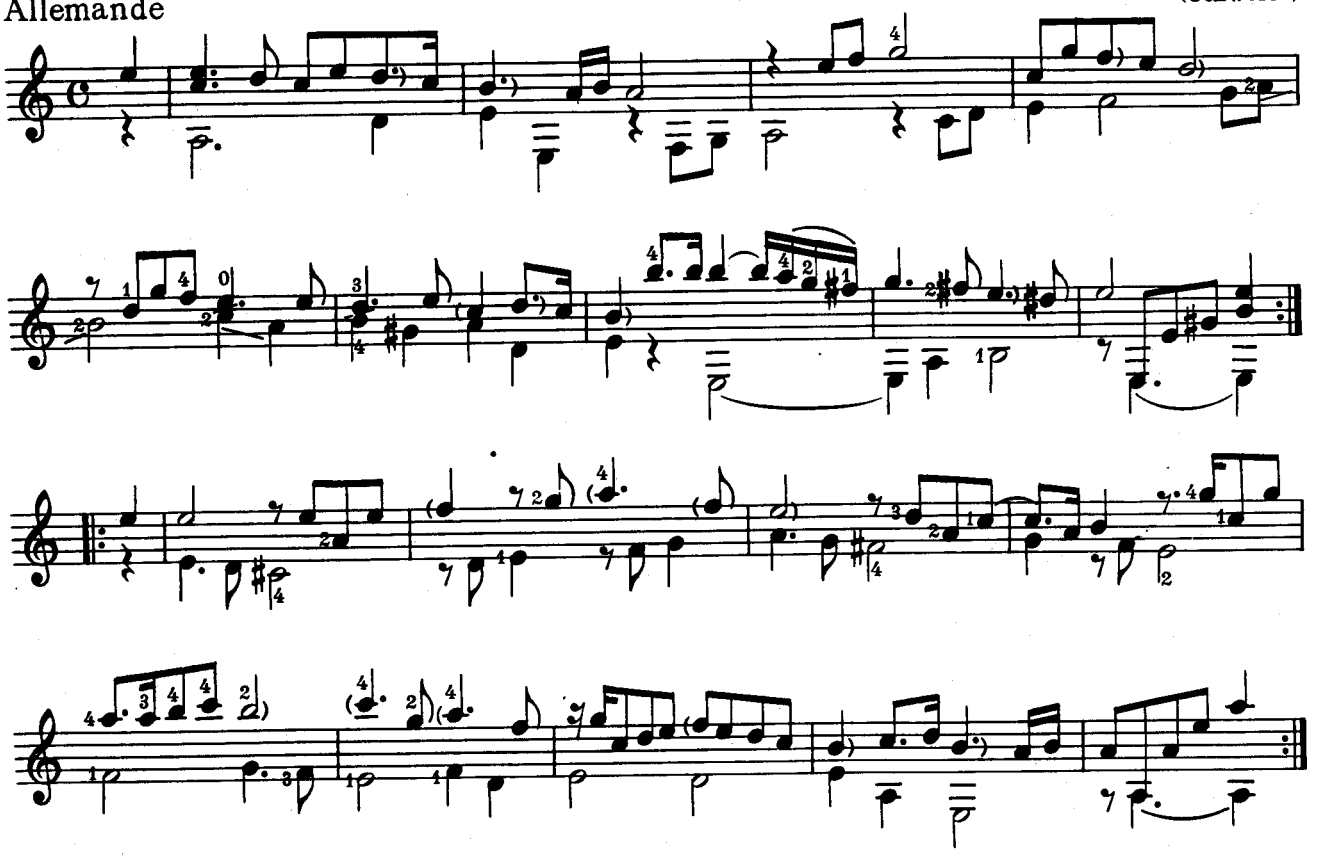
Gigue



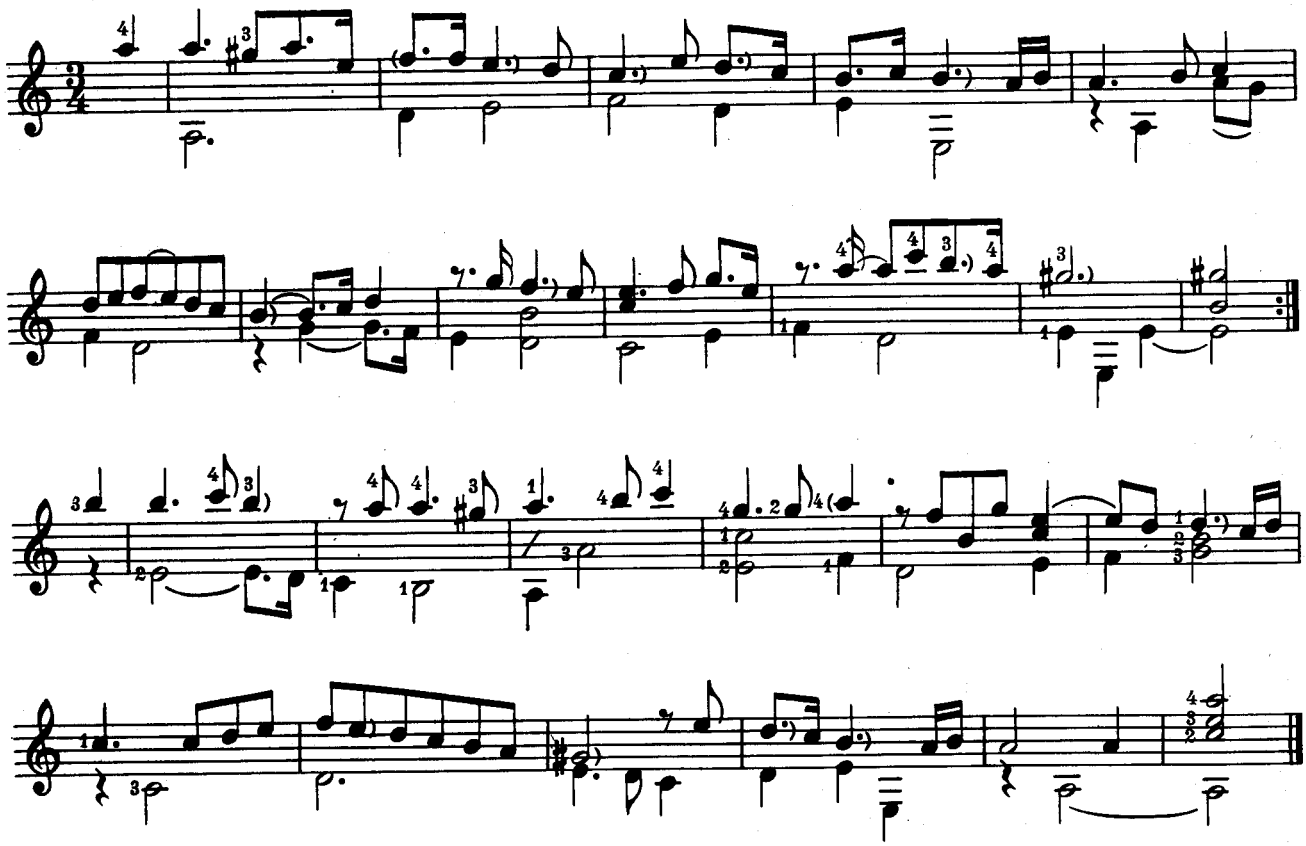
Partie

anonym
(Schwerin)

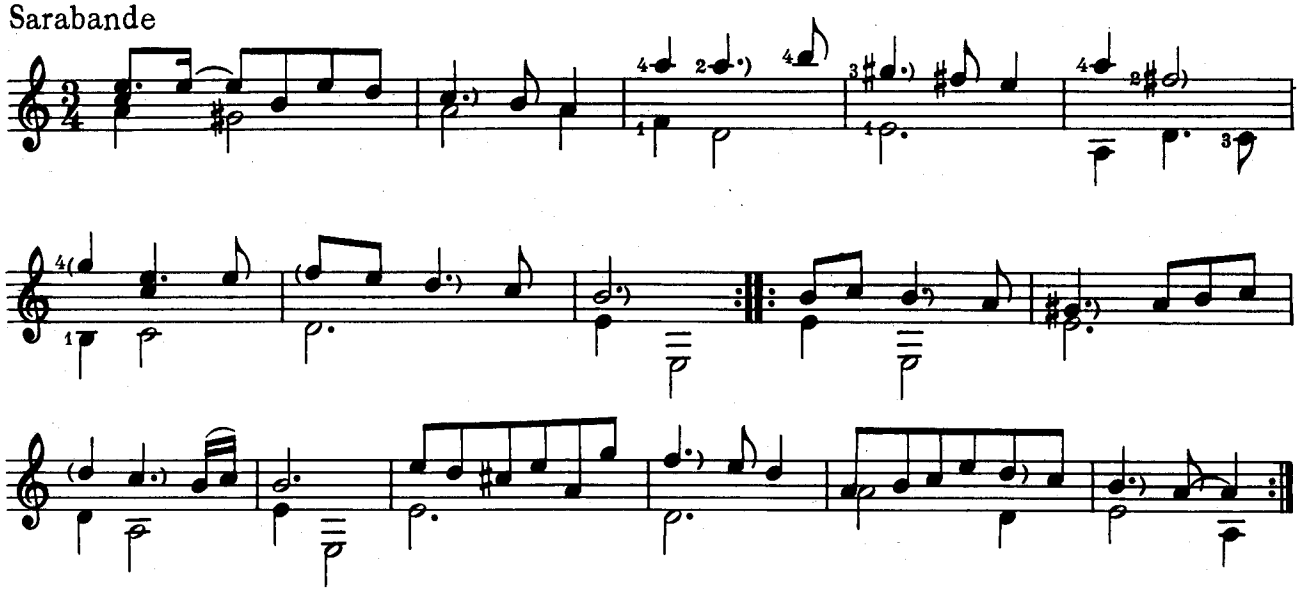
Allemande



Courante



Sarabande



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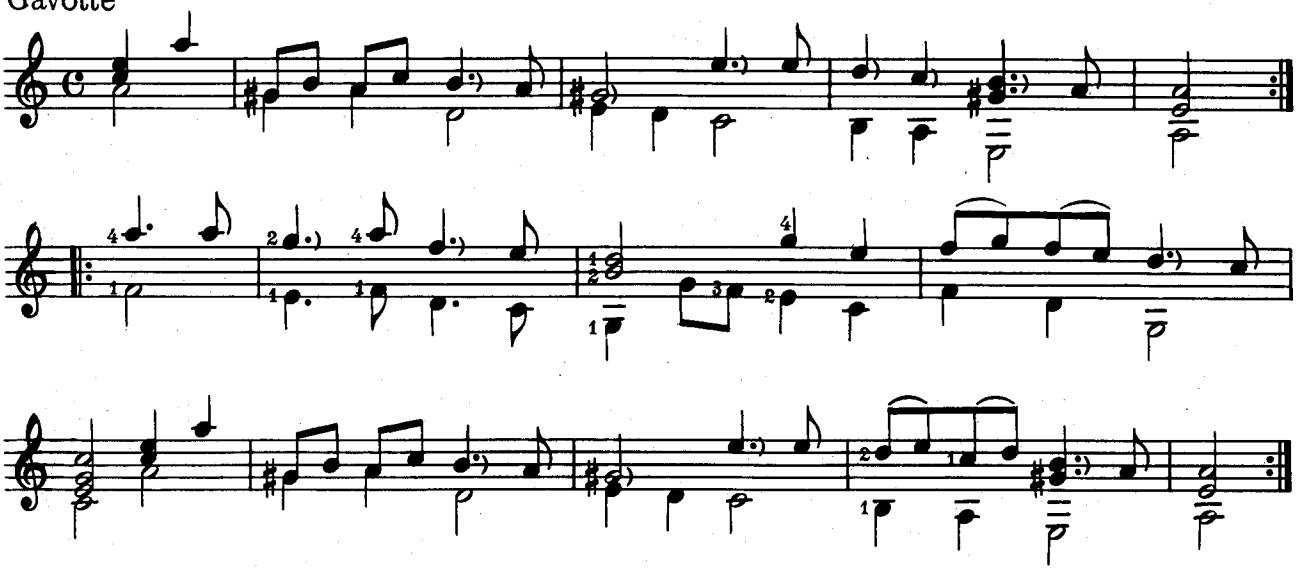

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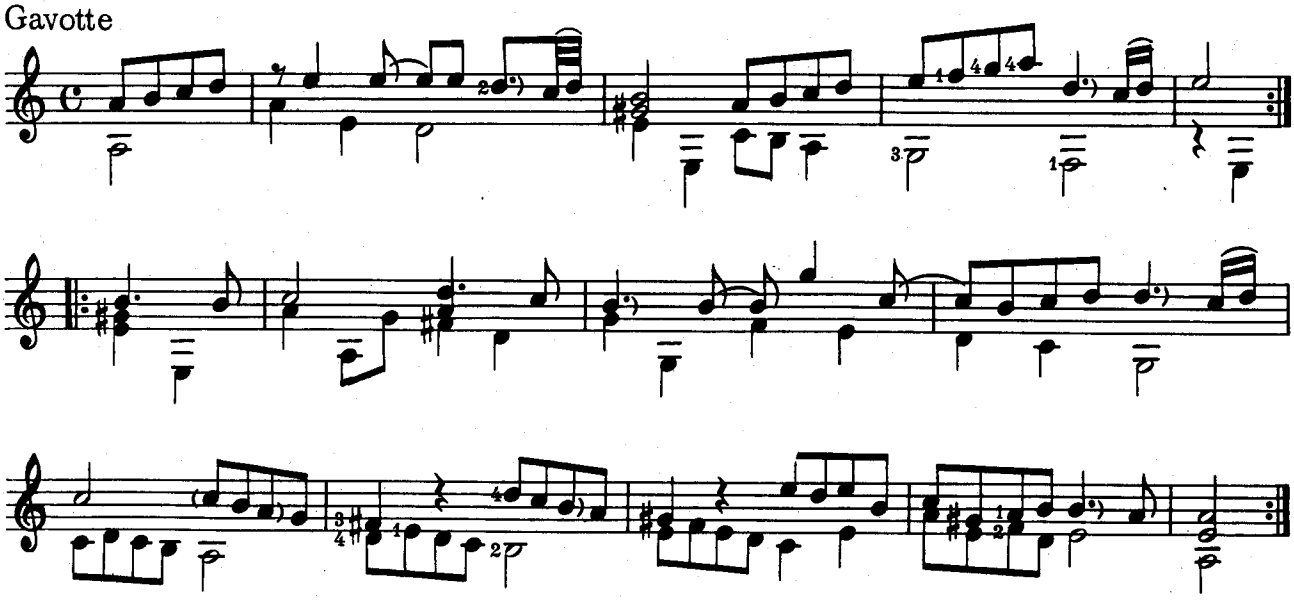

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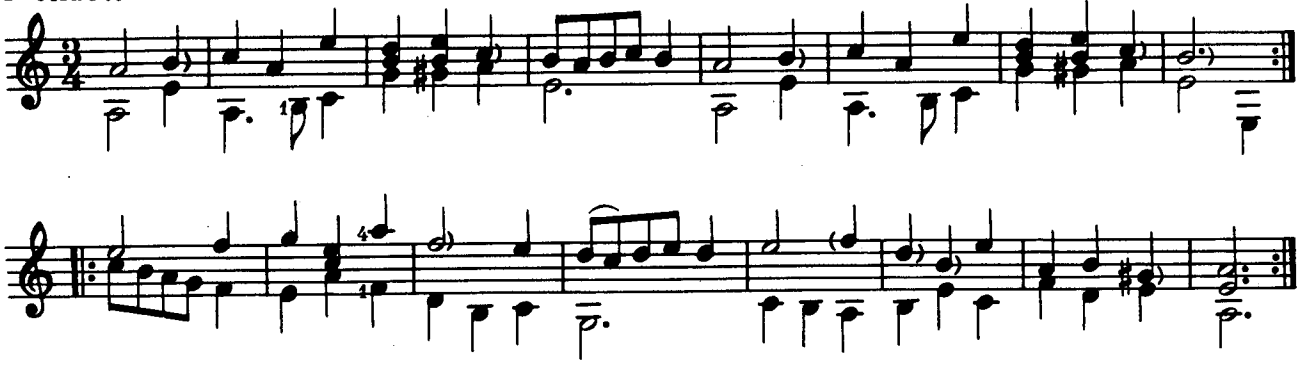
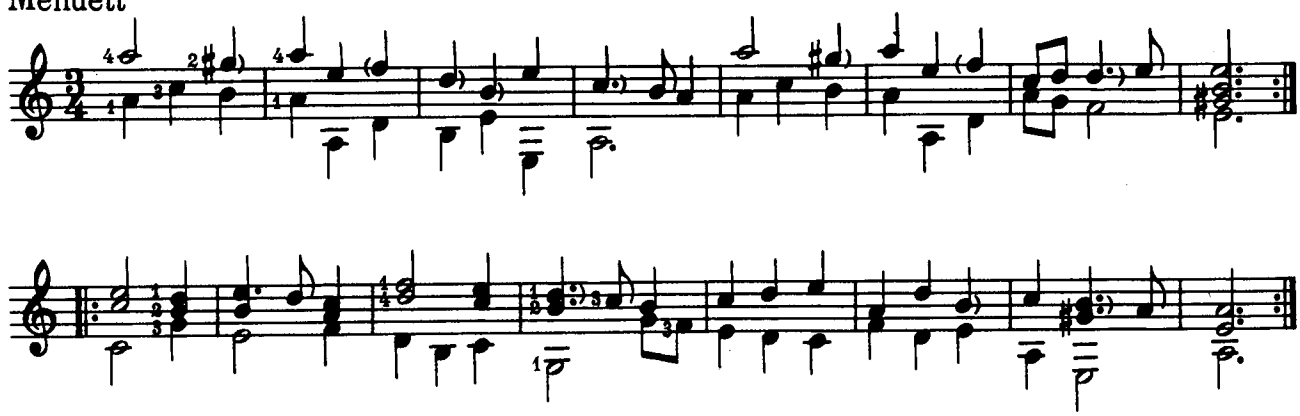
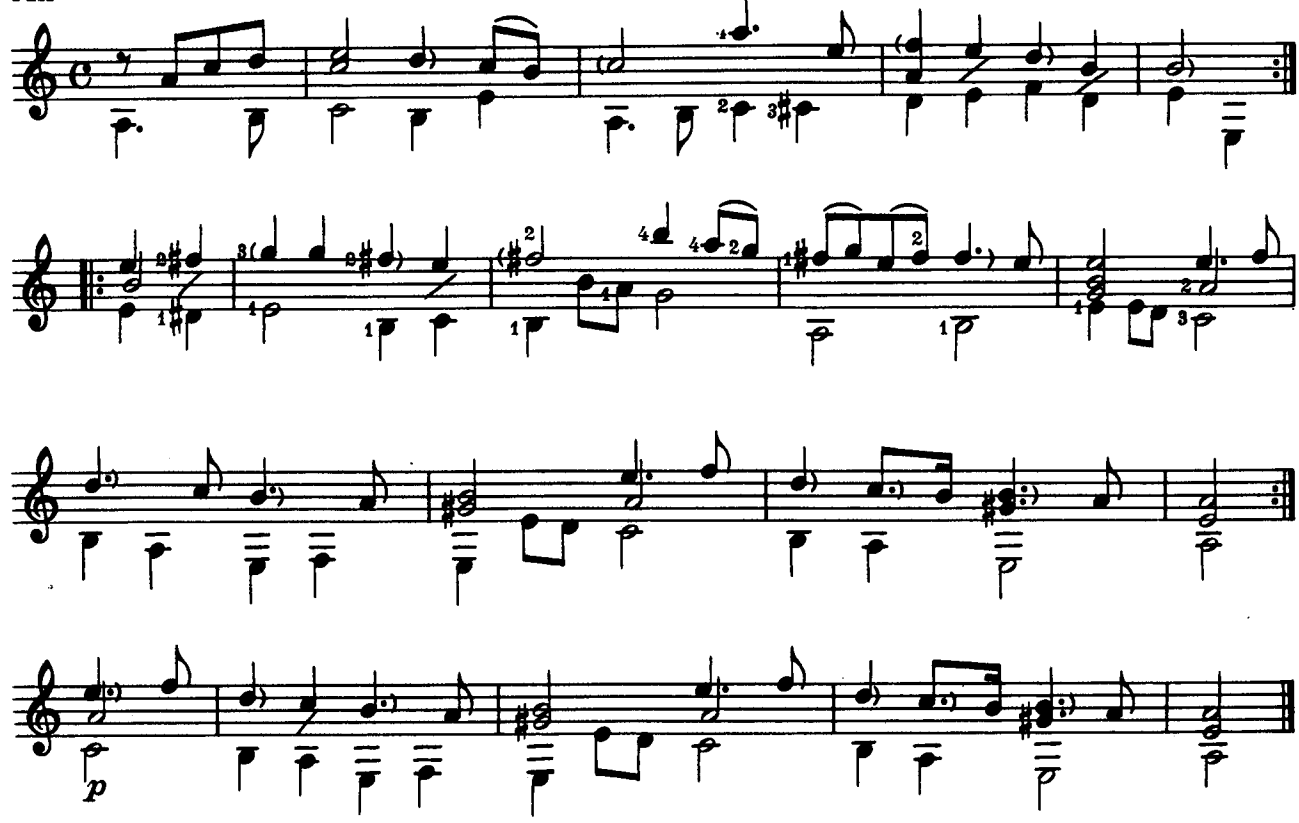


Menuett



Air



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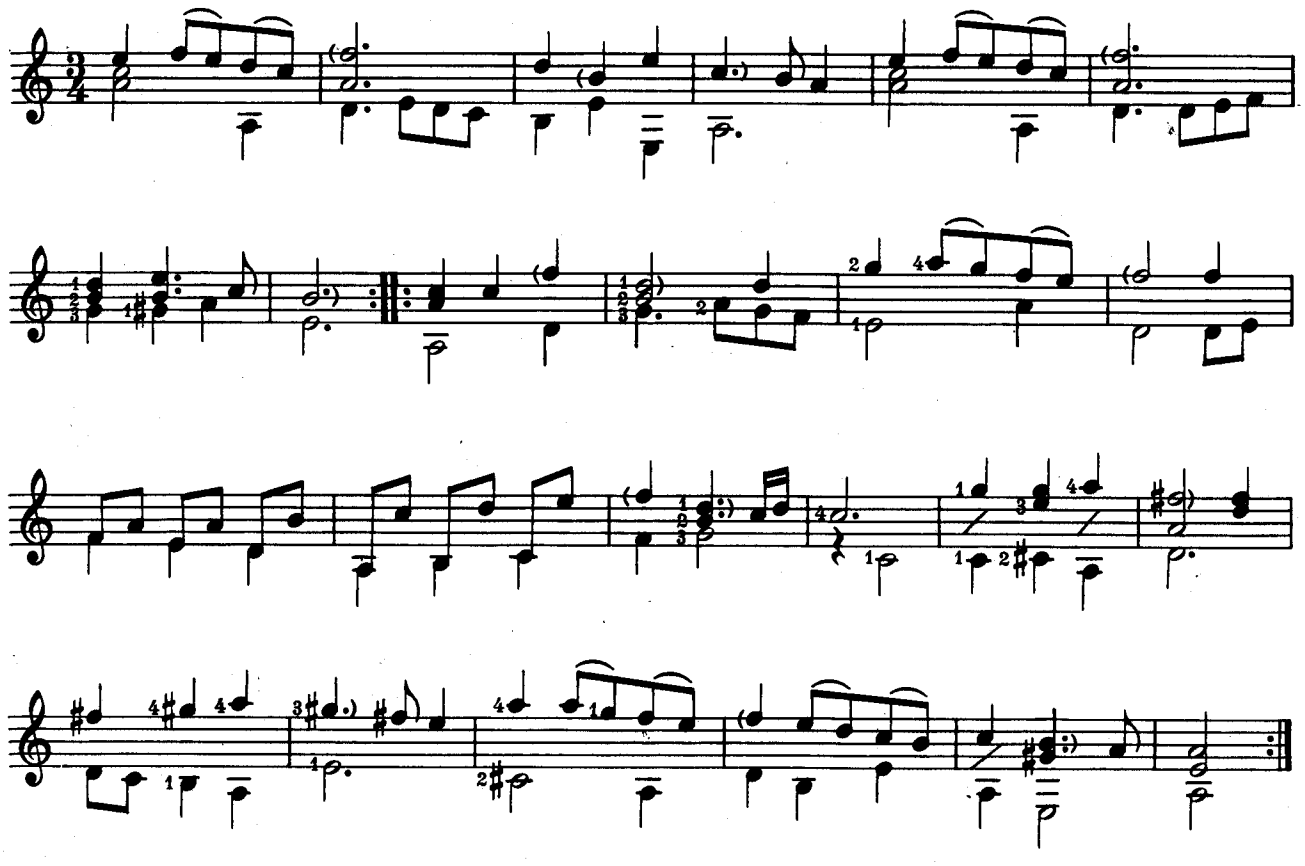

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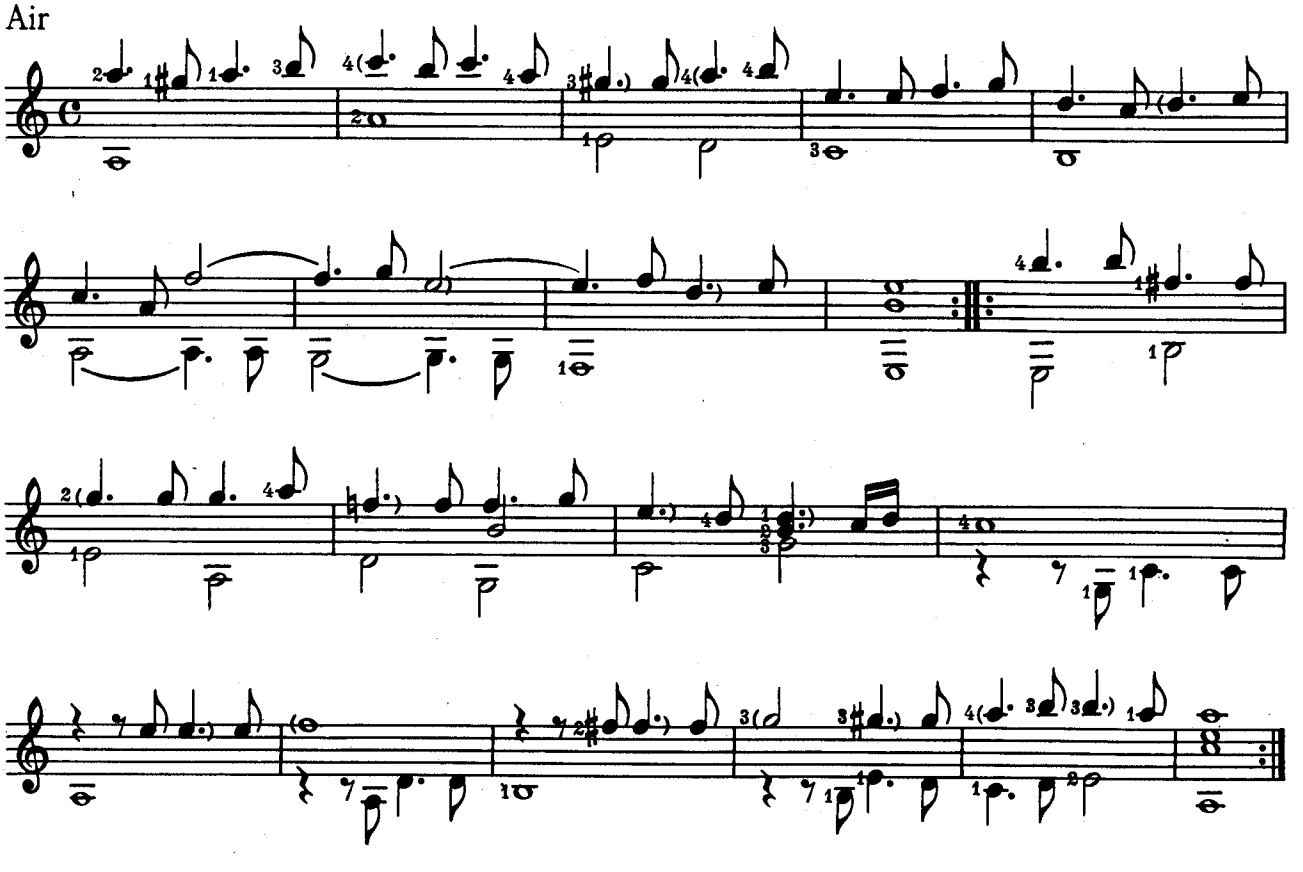
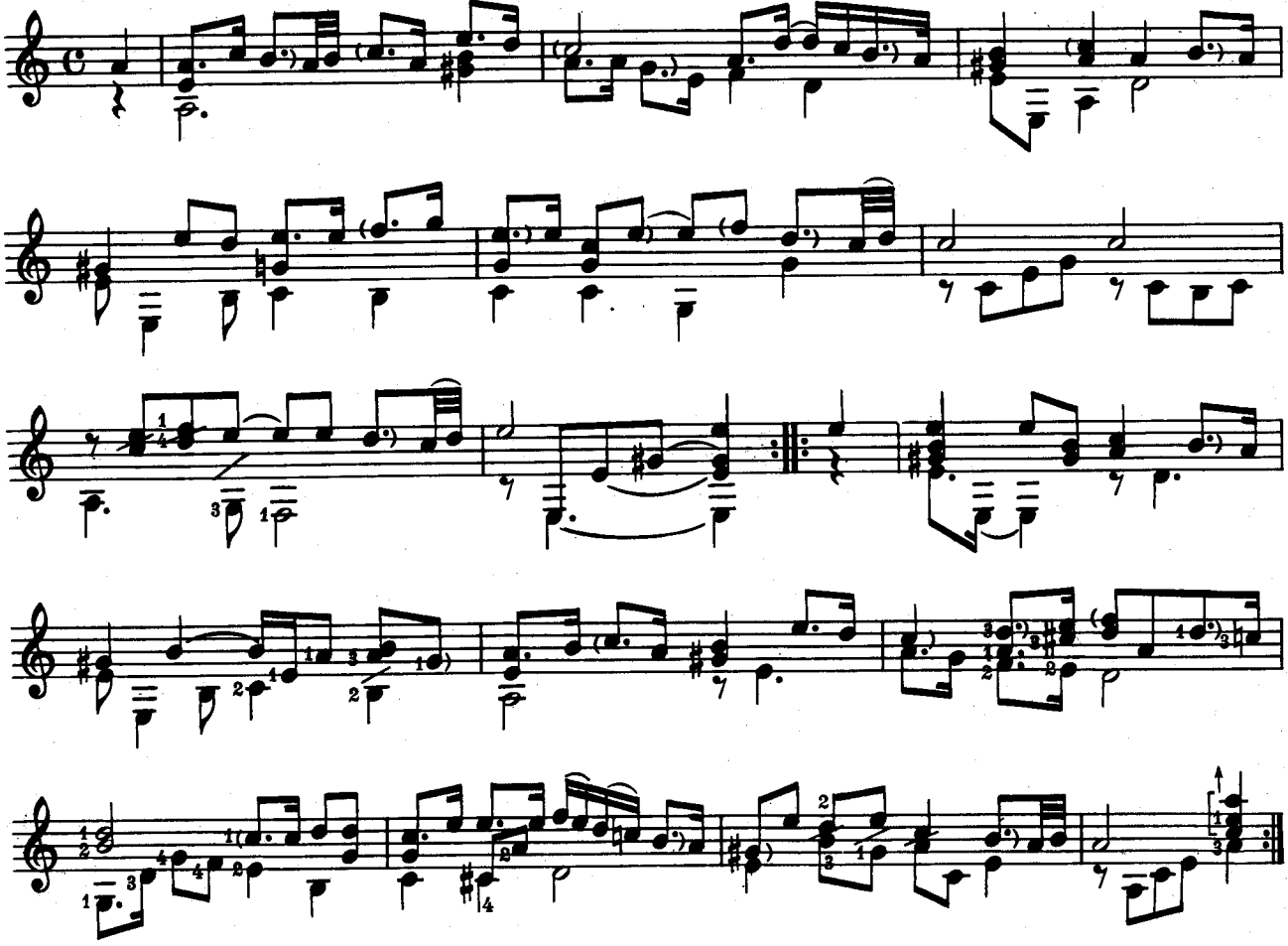


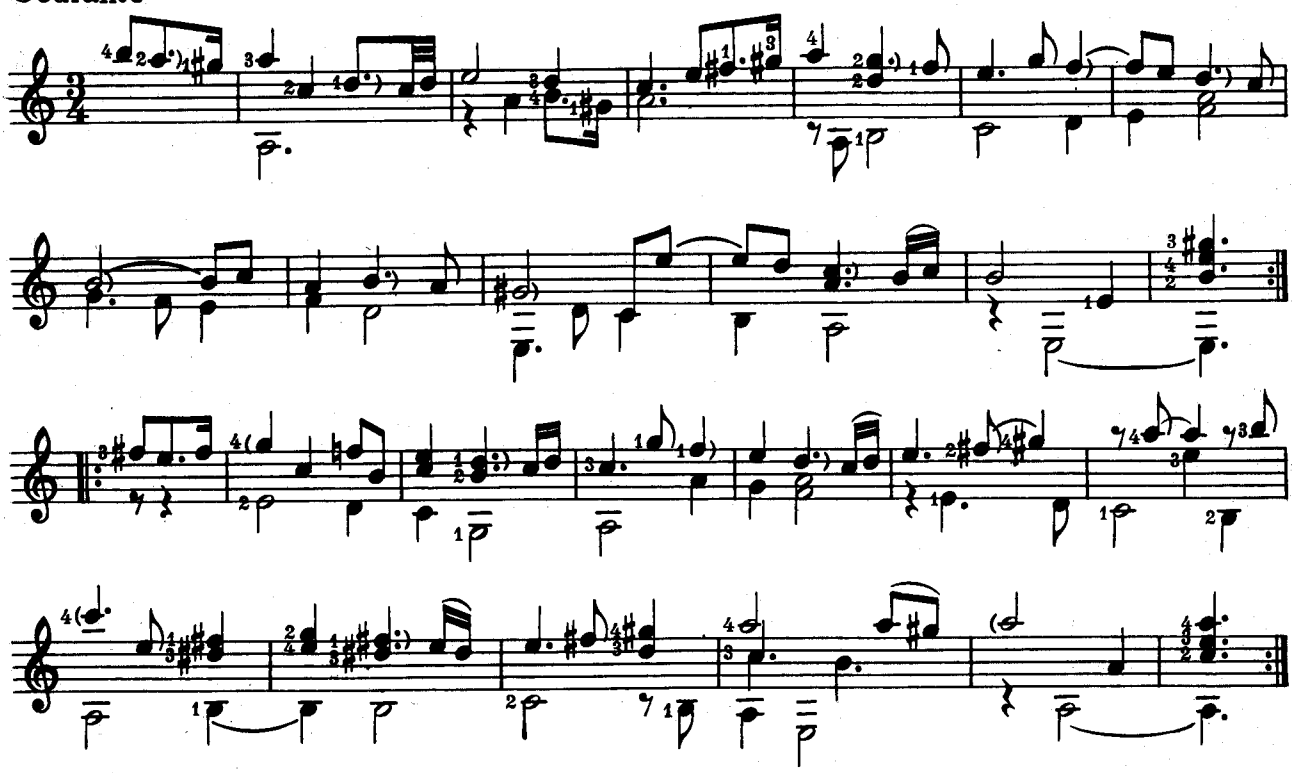
Partie

anonym
(Schwerin)

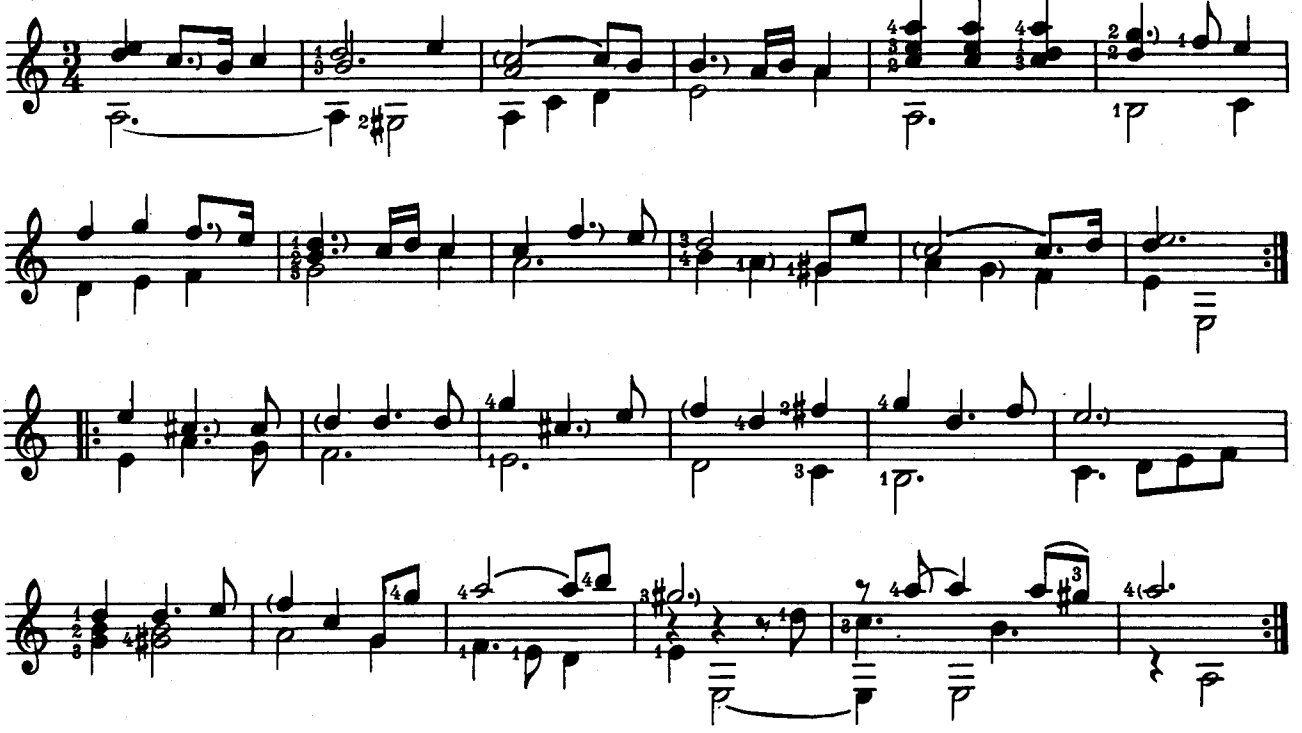
Allemande



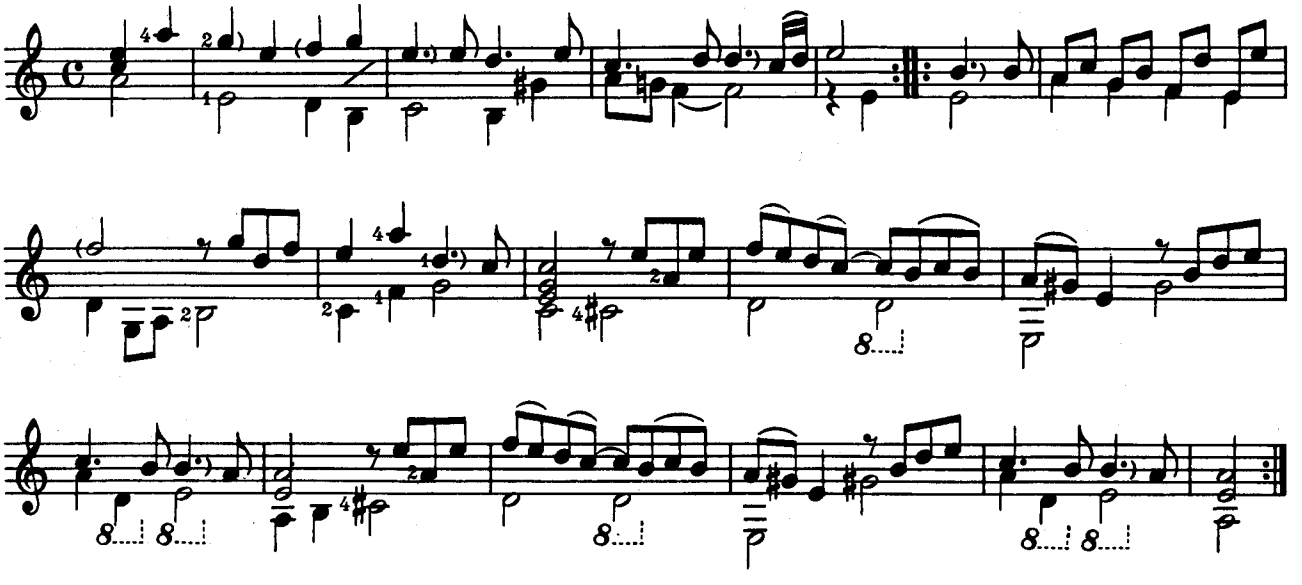
Courante



Sarabande



Gavotte



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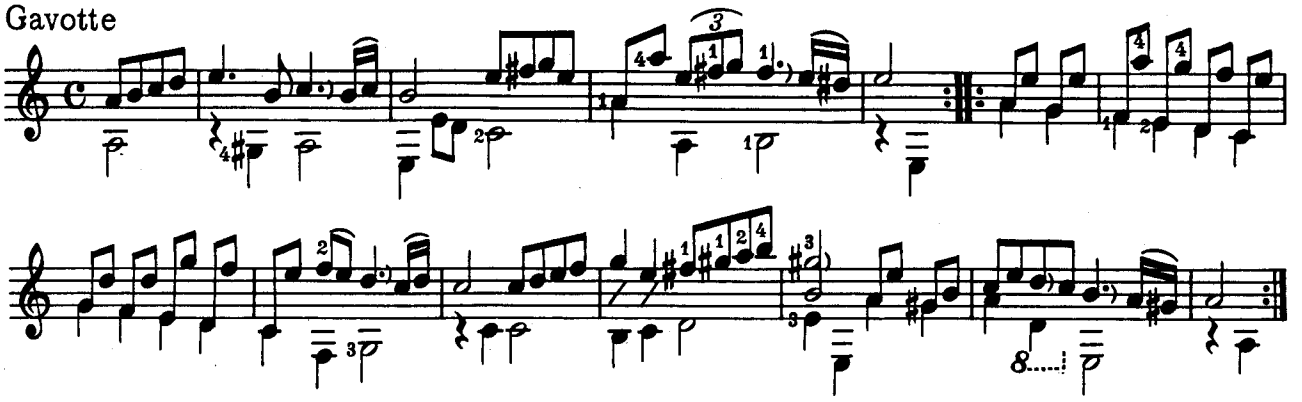
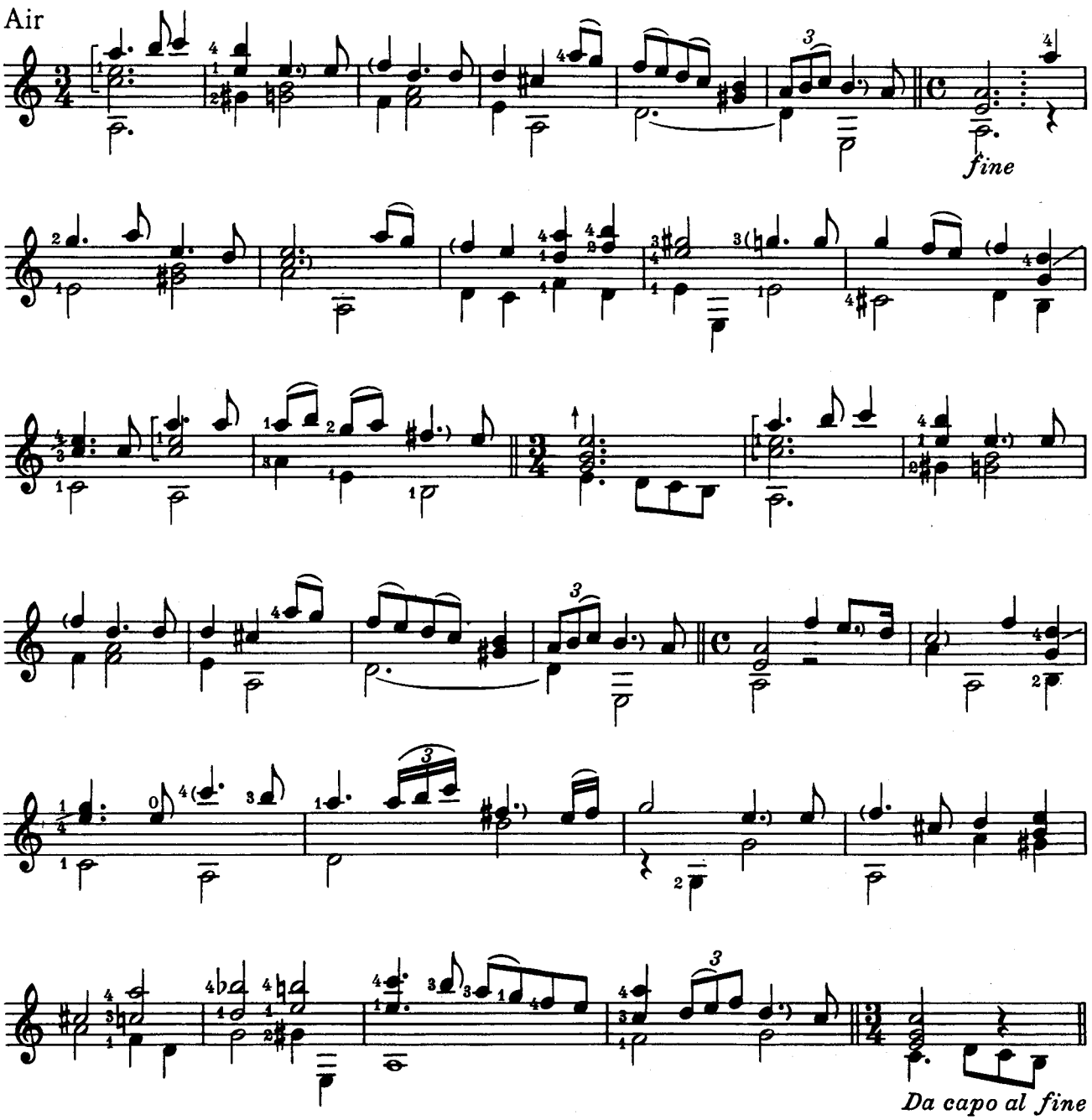
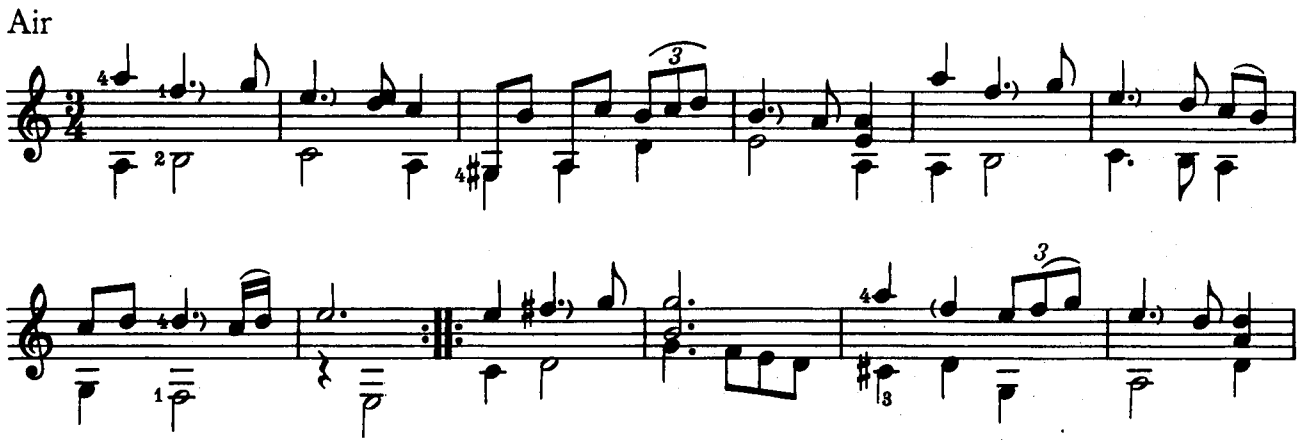



Air
fine
Da capo al fine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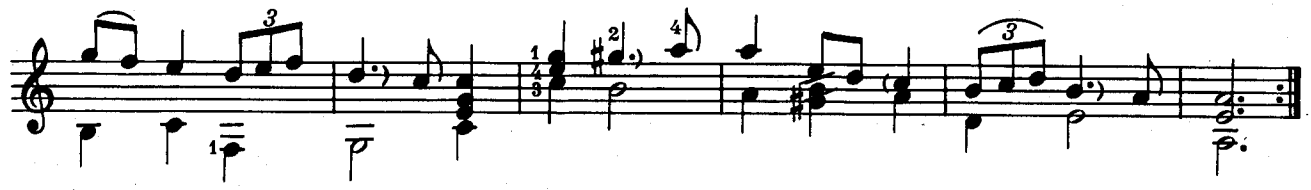

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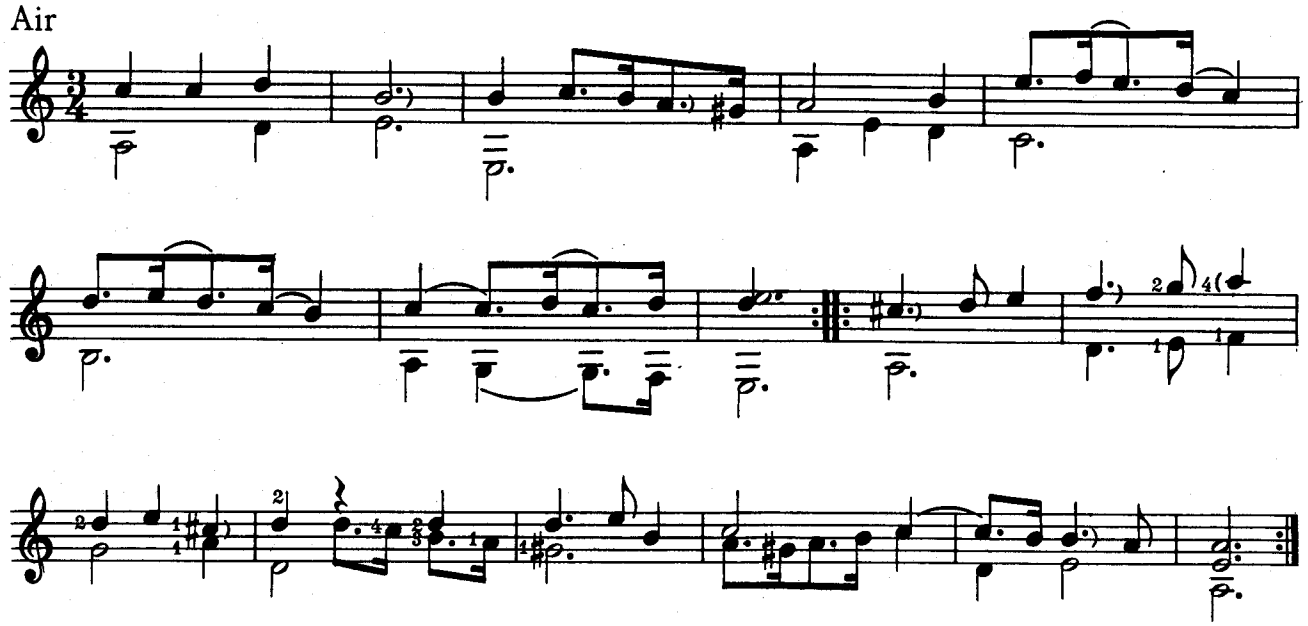
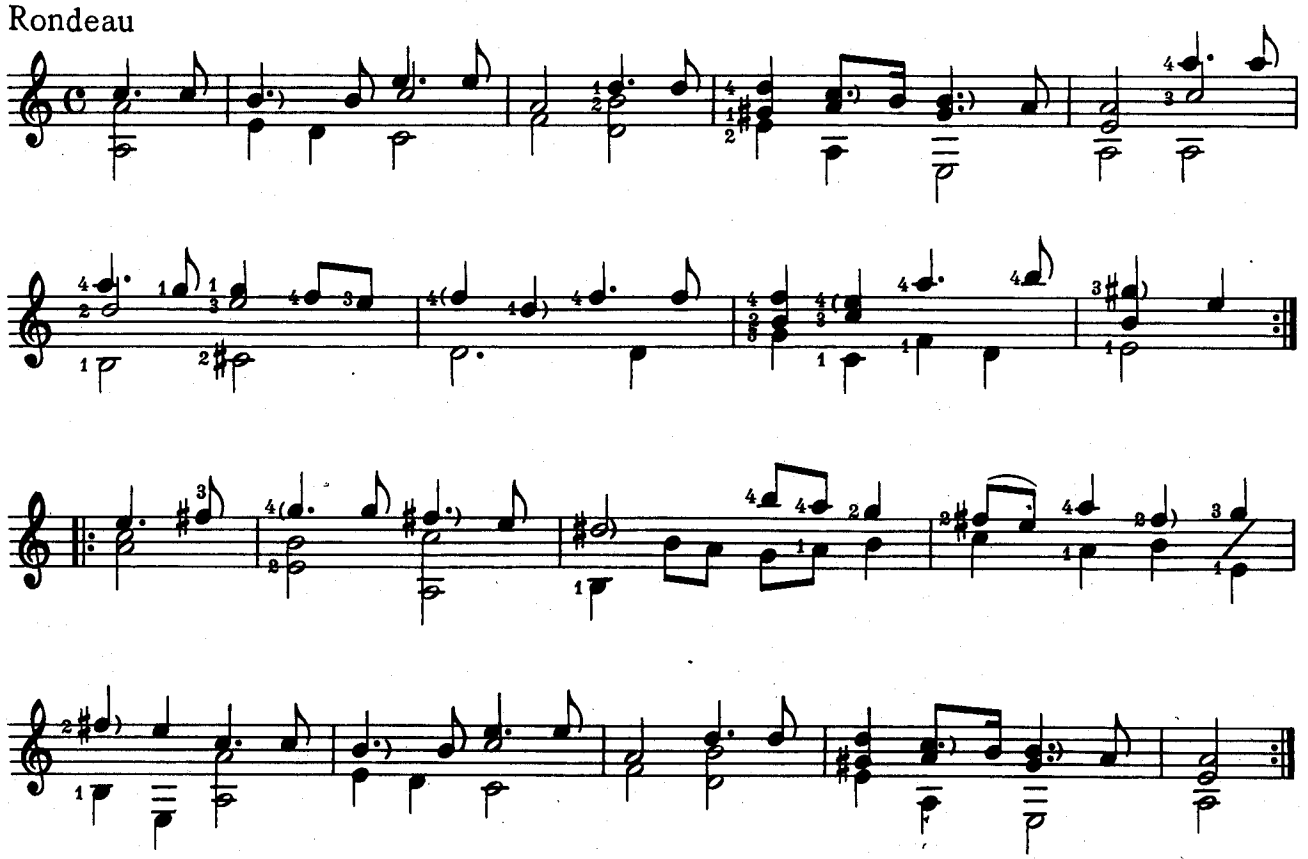


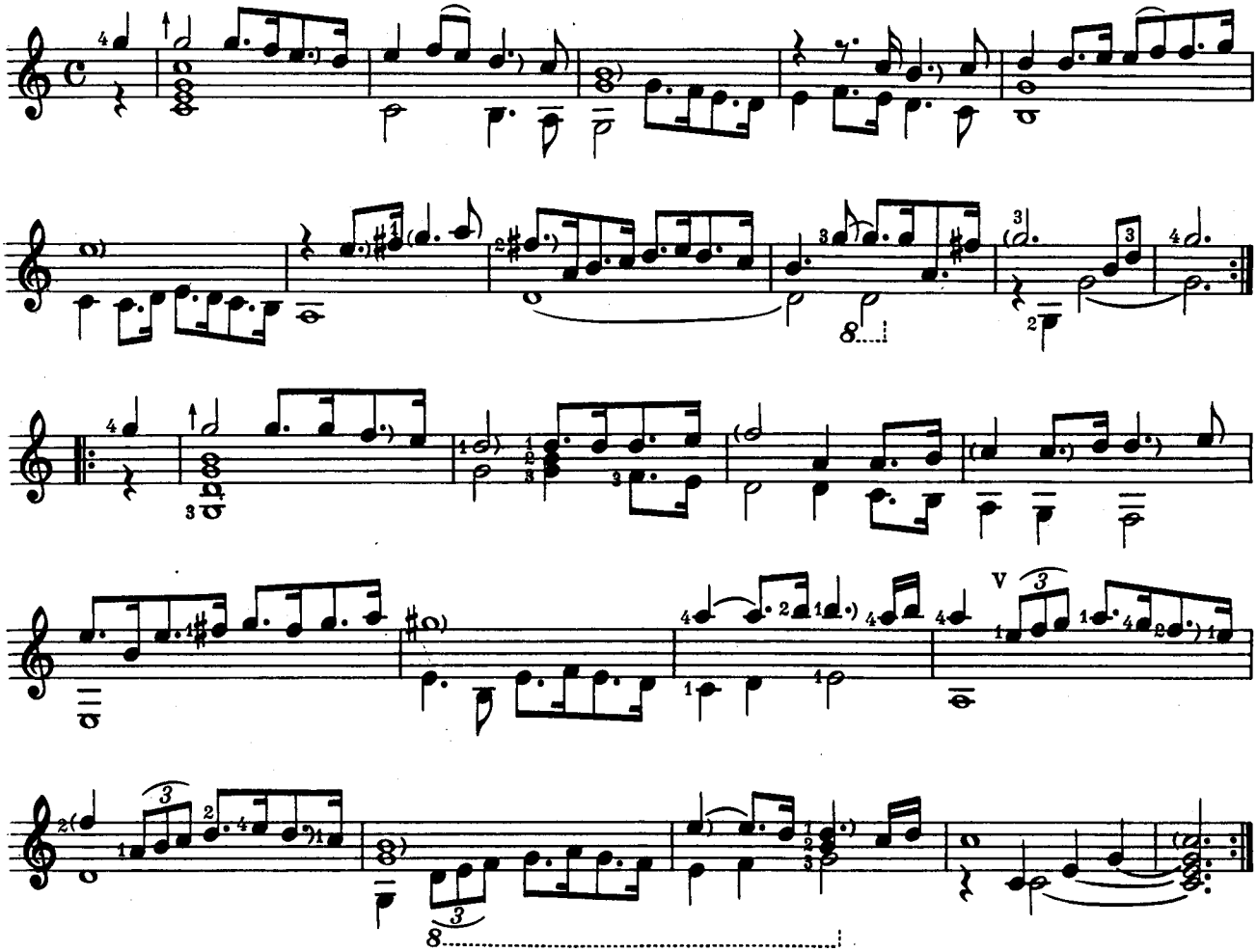
Rondeau



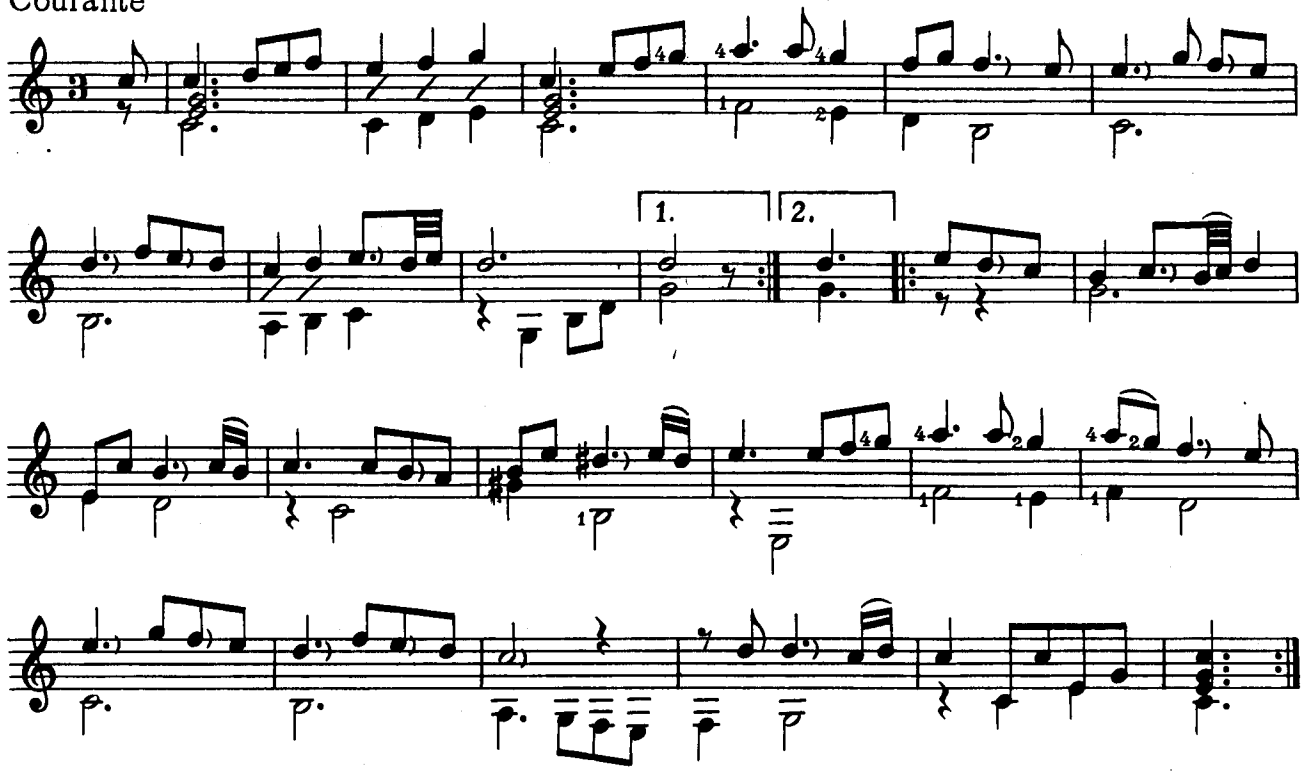
Suite

anonym
(Schwerin)

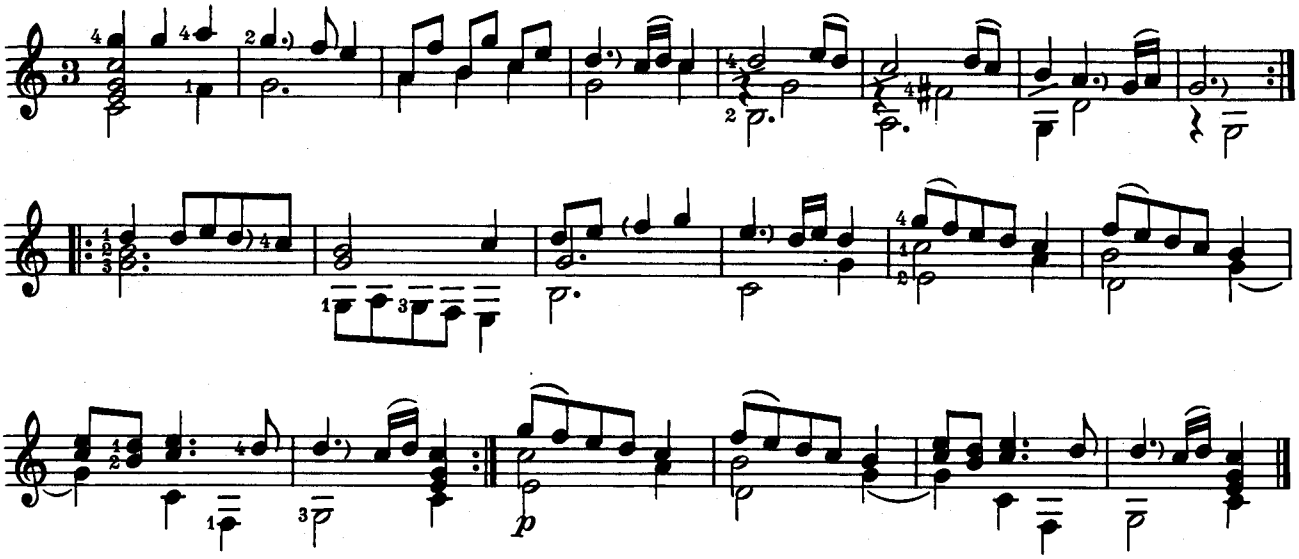
Allemande



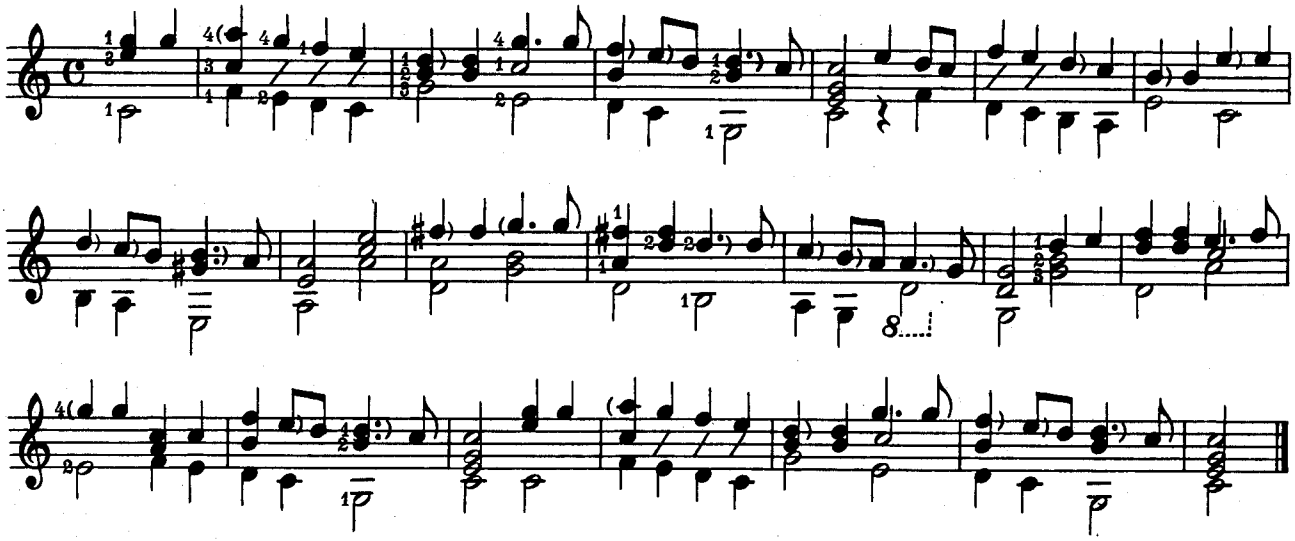
Courante



Sarabande



Gavotte



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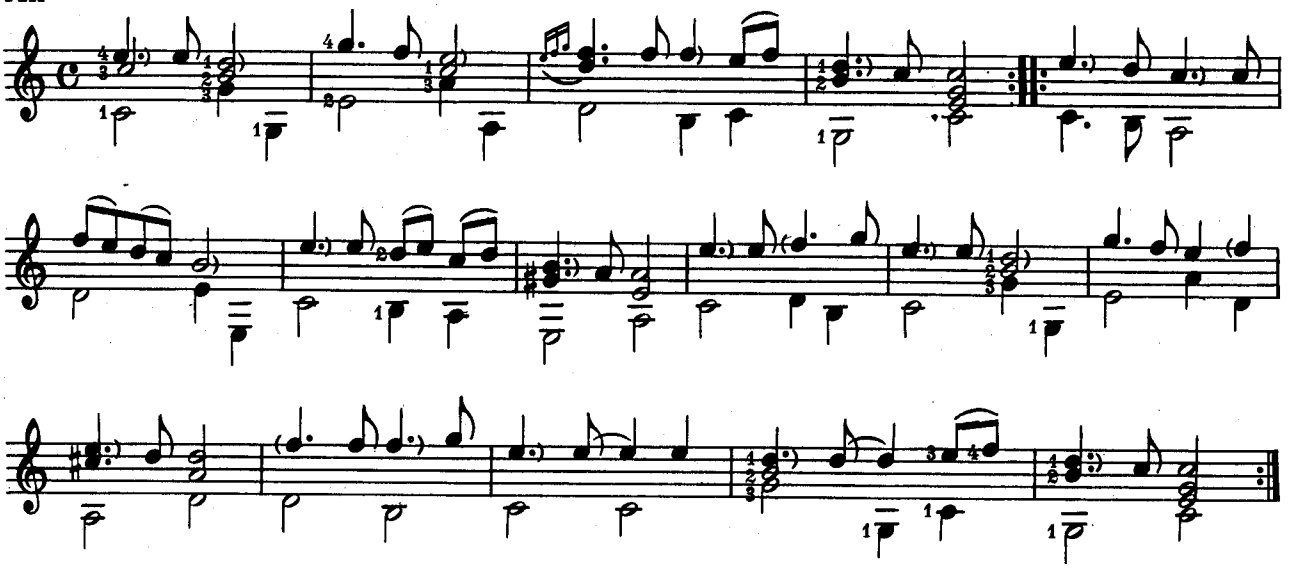

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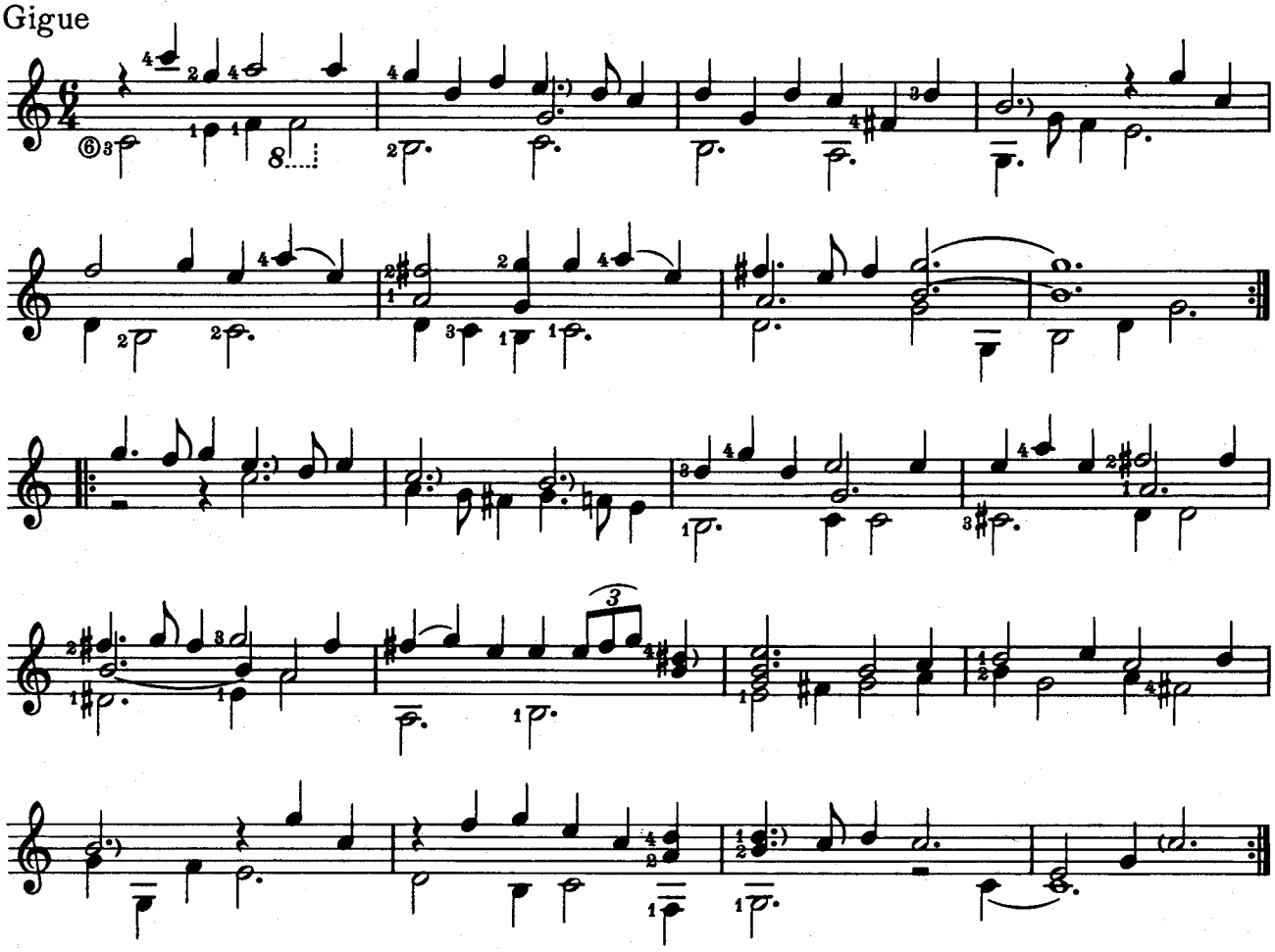
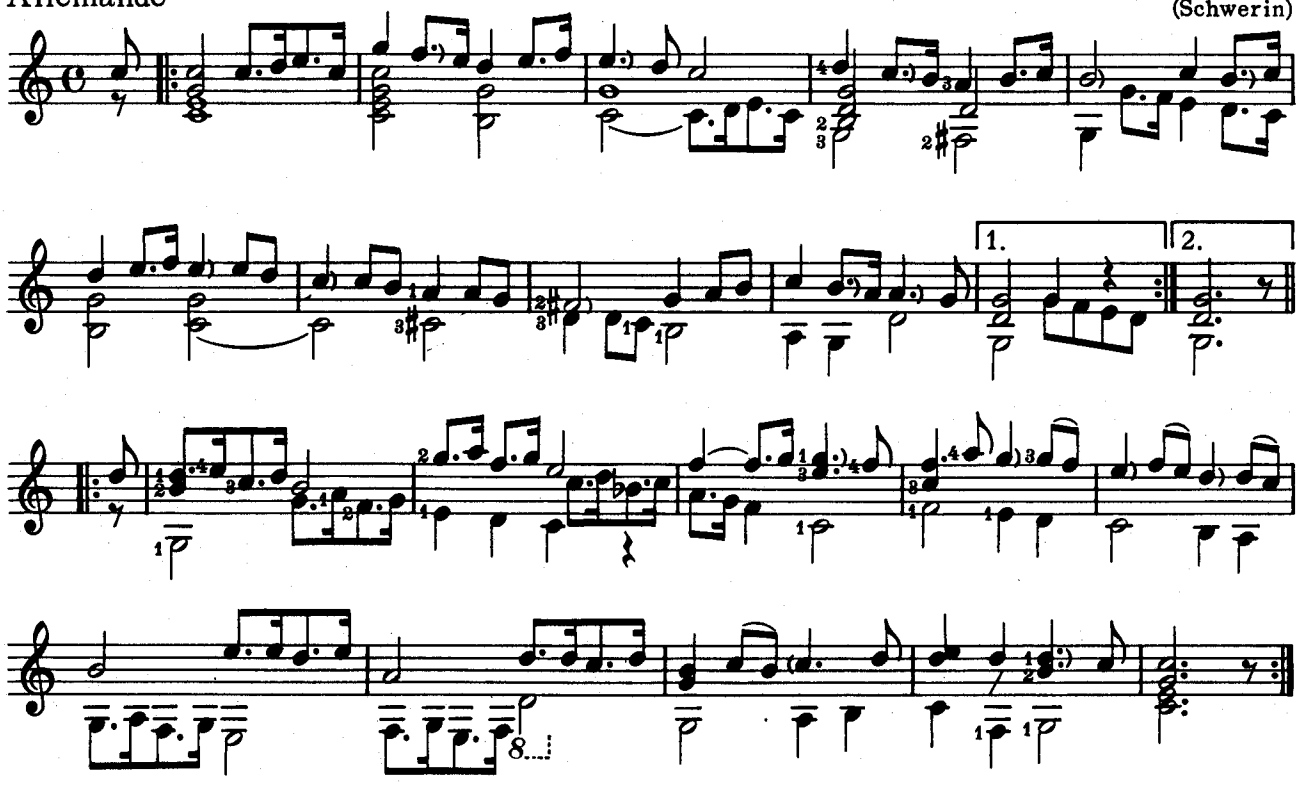


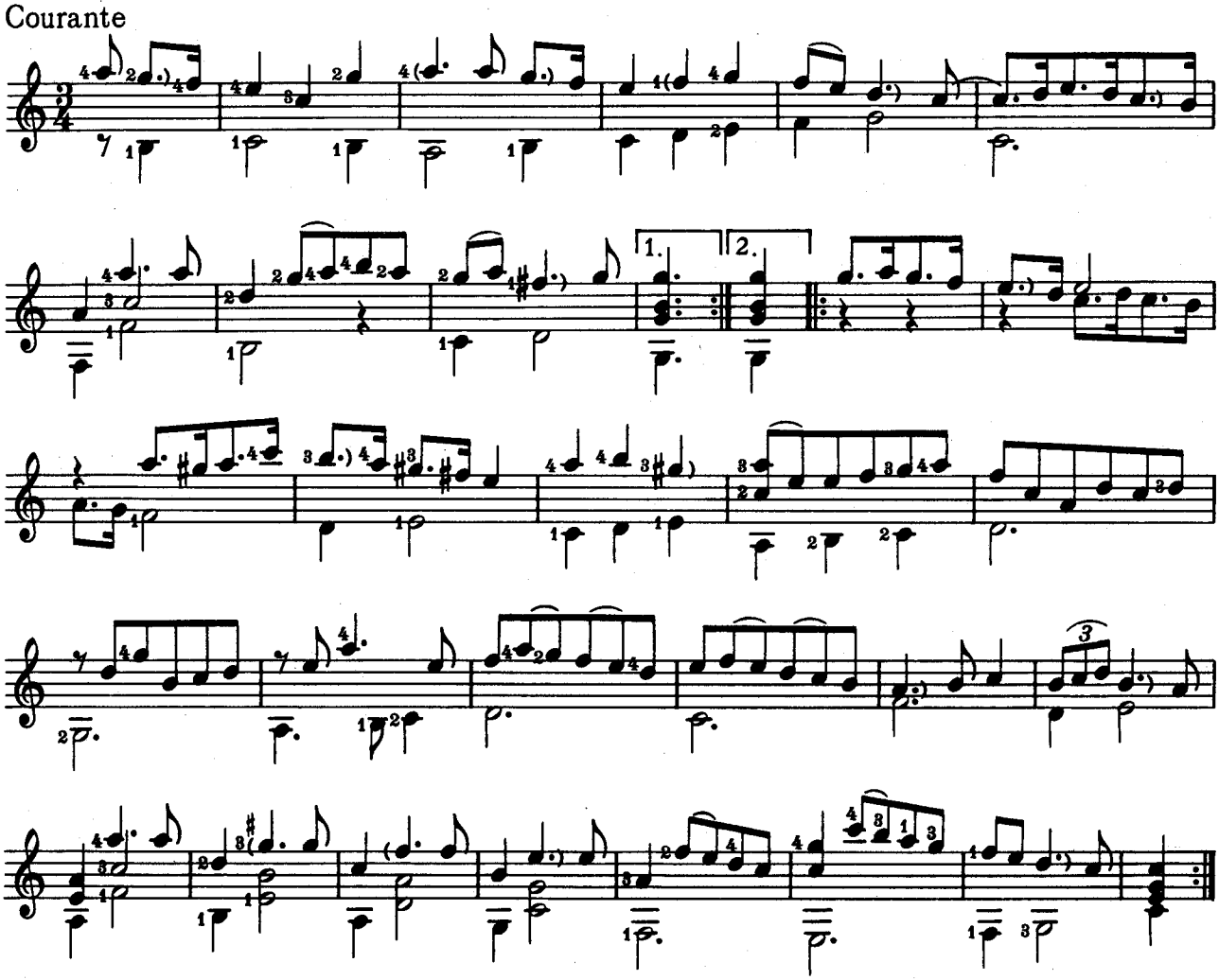
Suite

Allemande

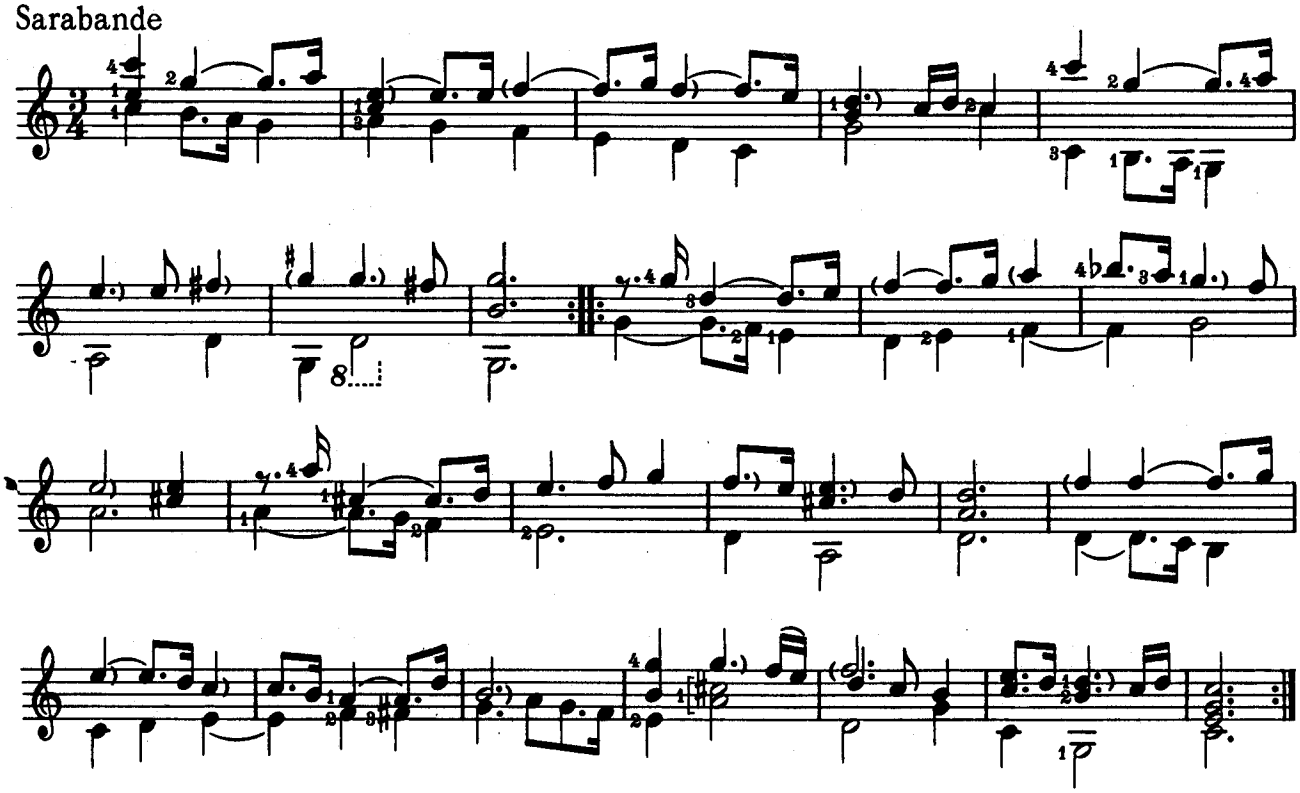
anonym
(Schwerin)



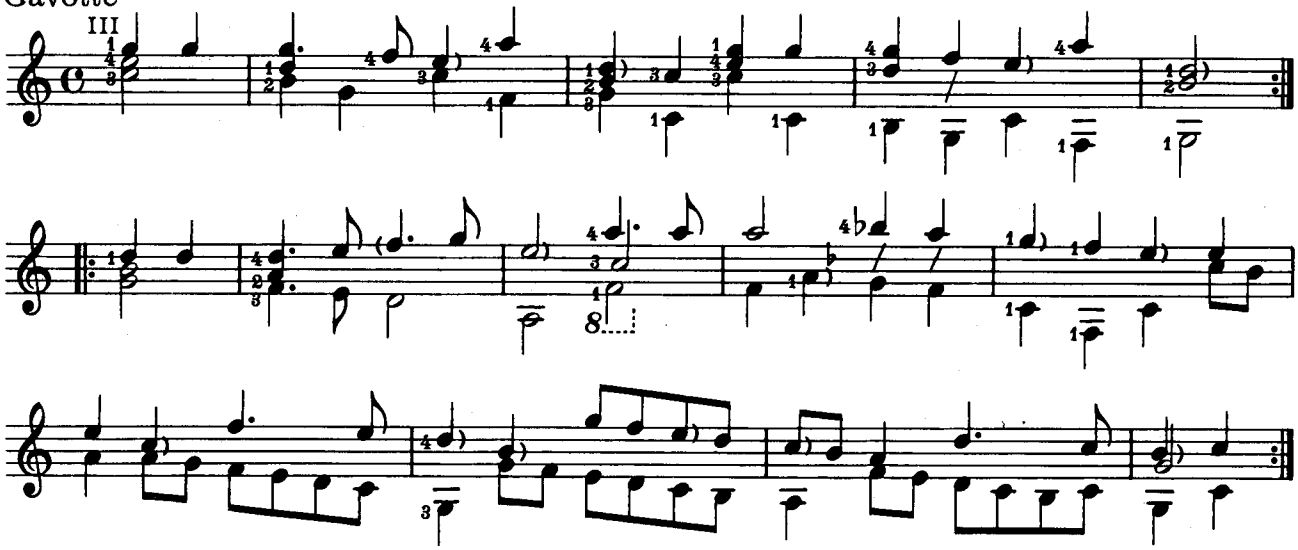
Courante



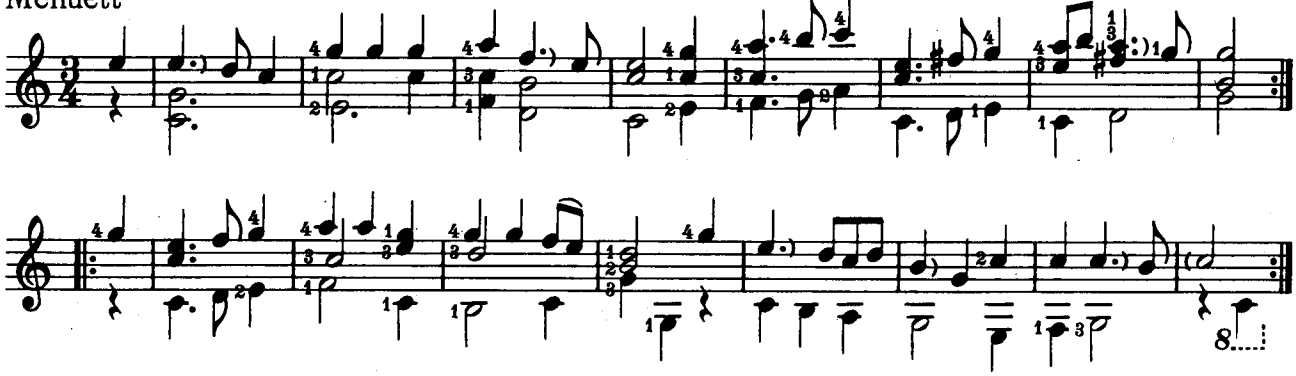
Sarabande



Gavotte



Menuett



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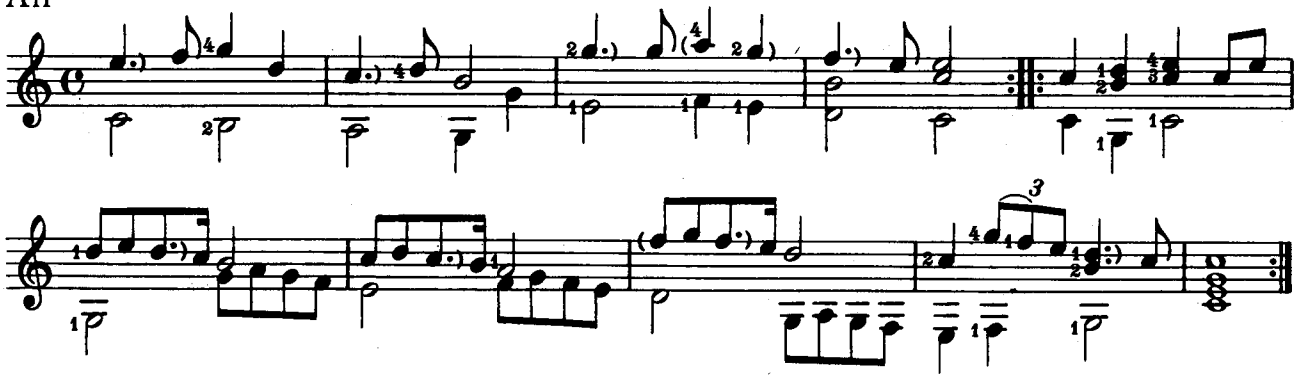
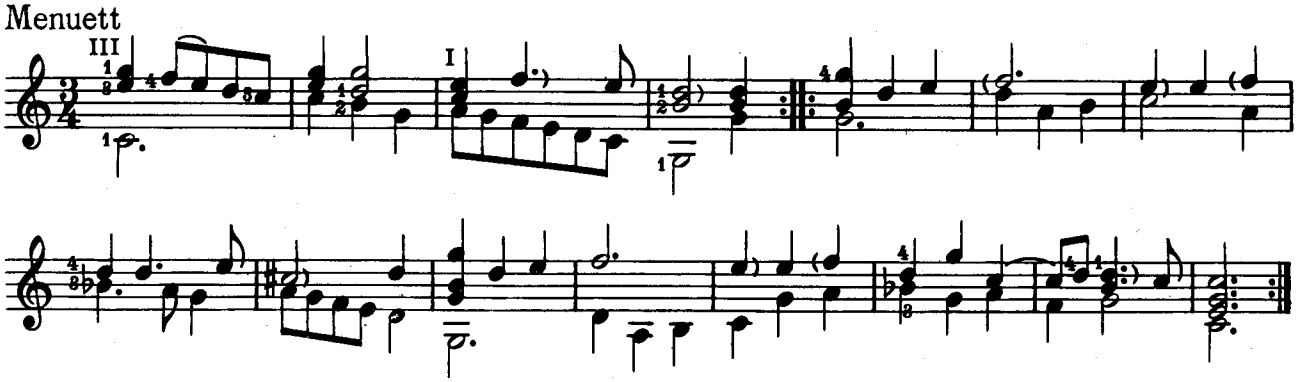
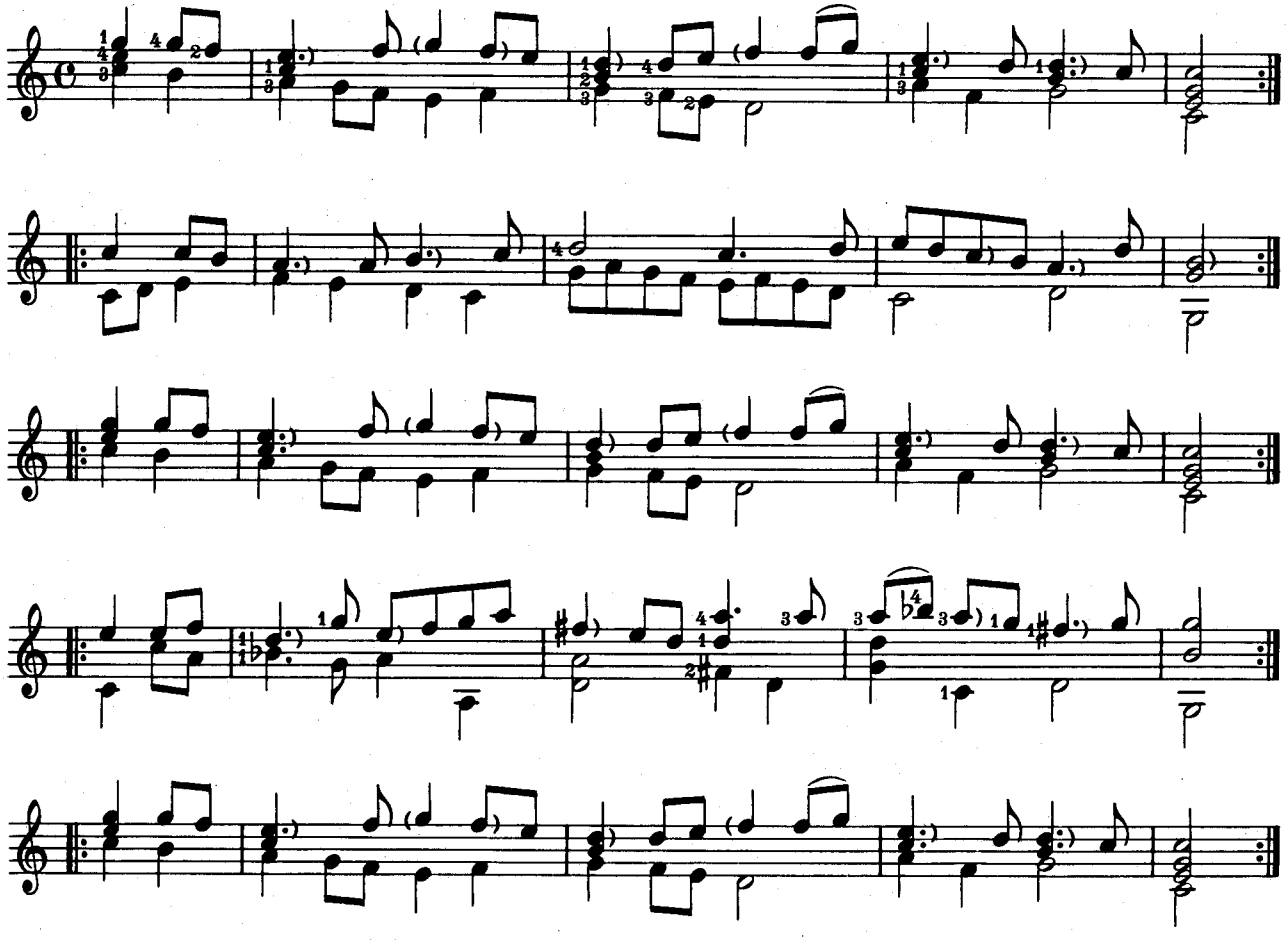


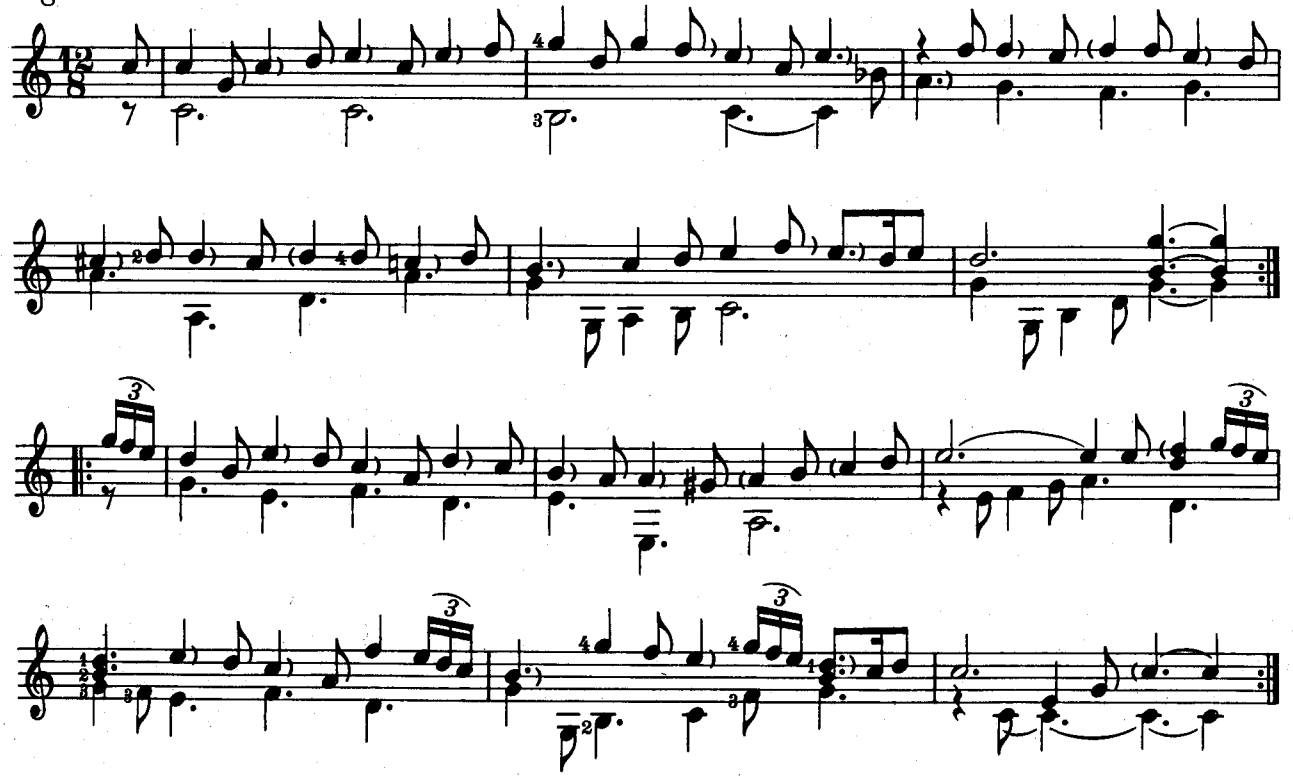
Menuett



Gavotte en Rondeau

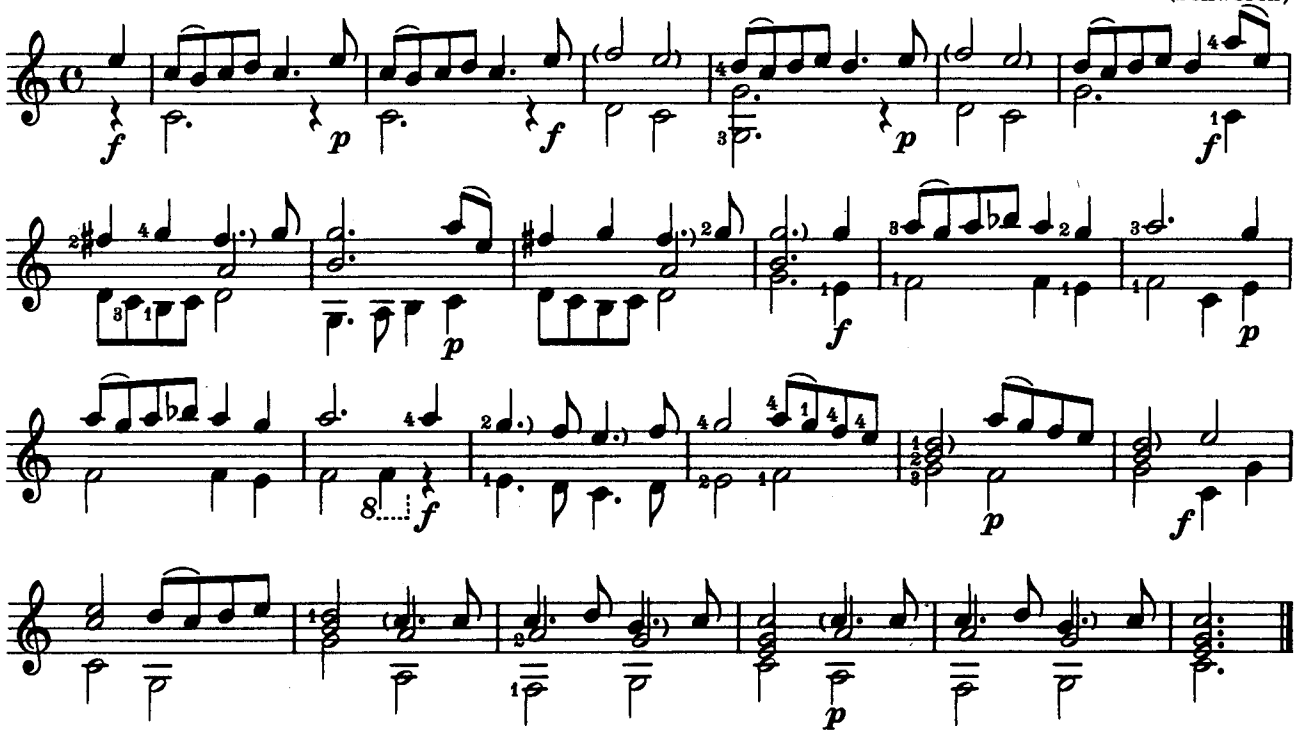


Gigue



Echo

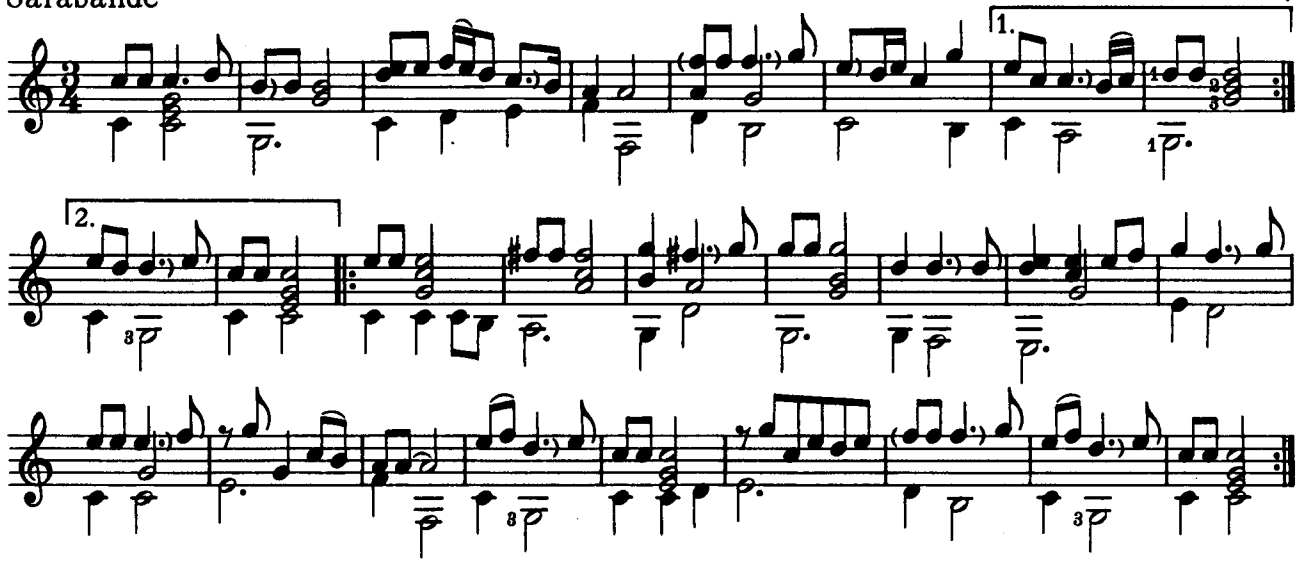
anonym
(Schwerin)



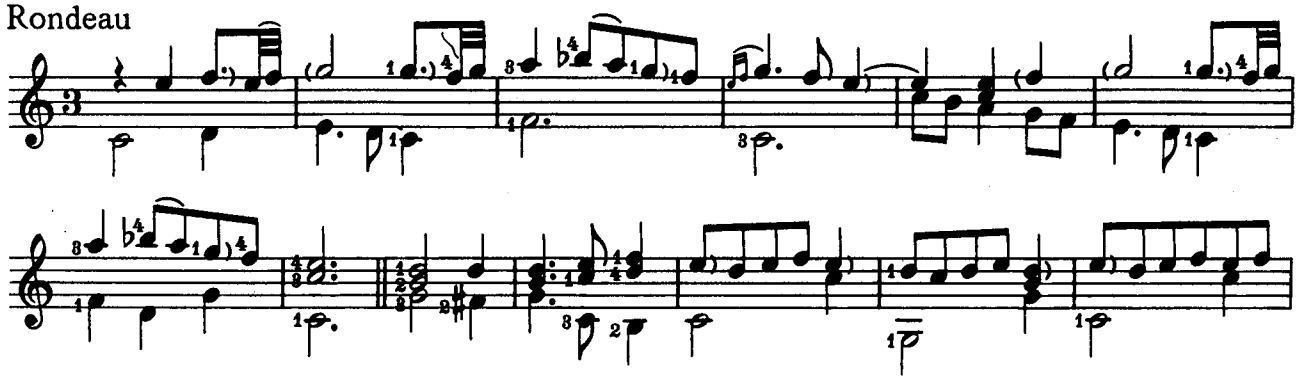
Sarabande und Rondeau

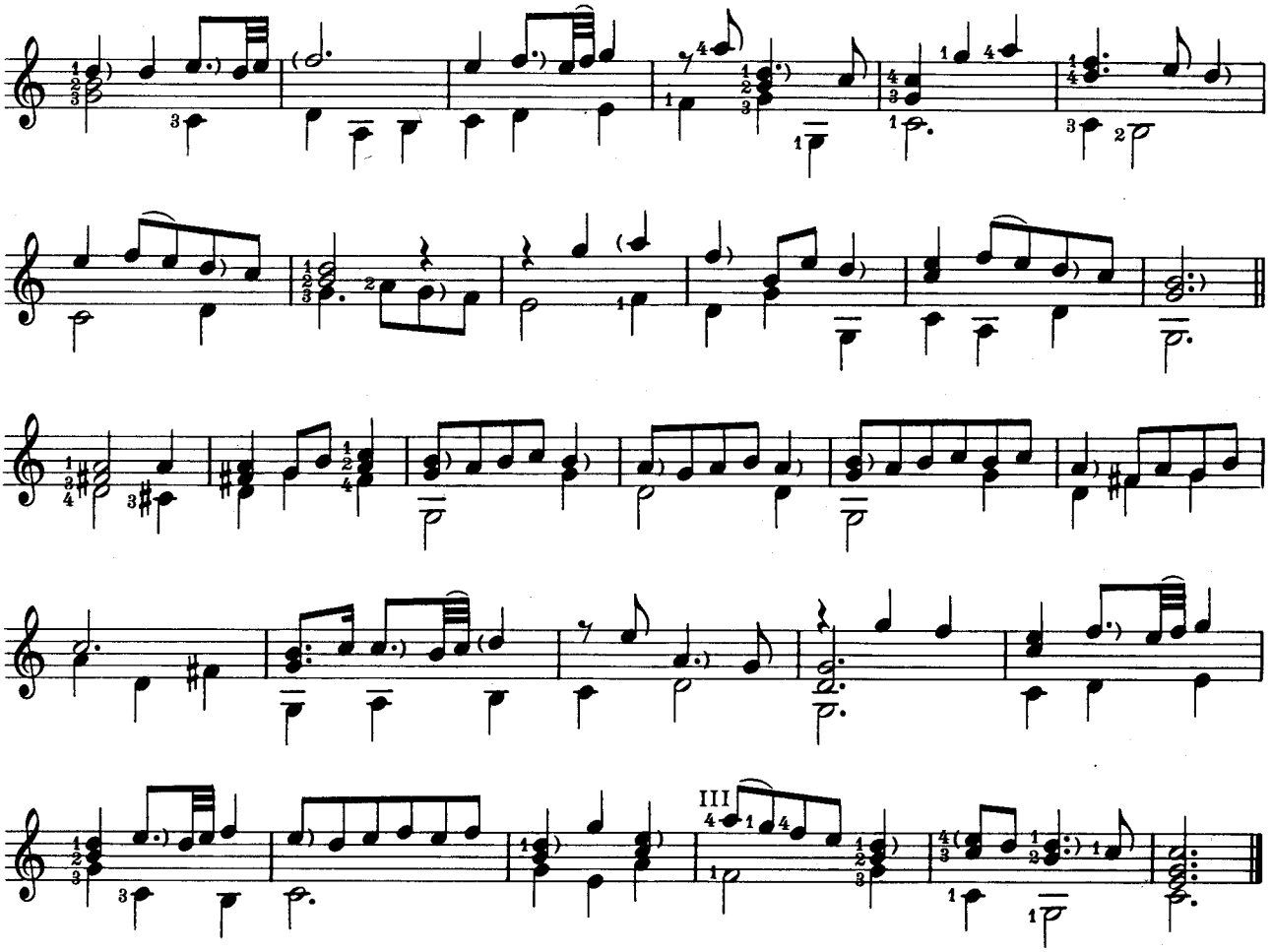
Sarabande

anonym
(Schwerin)



Rondeau

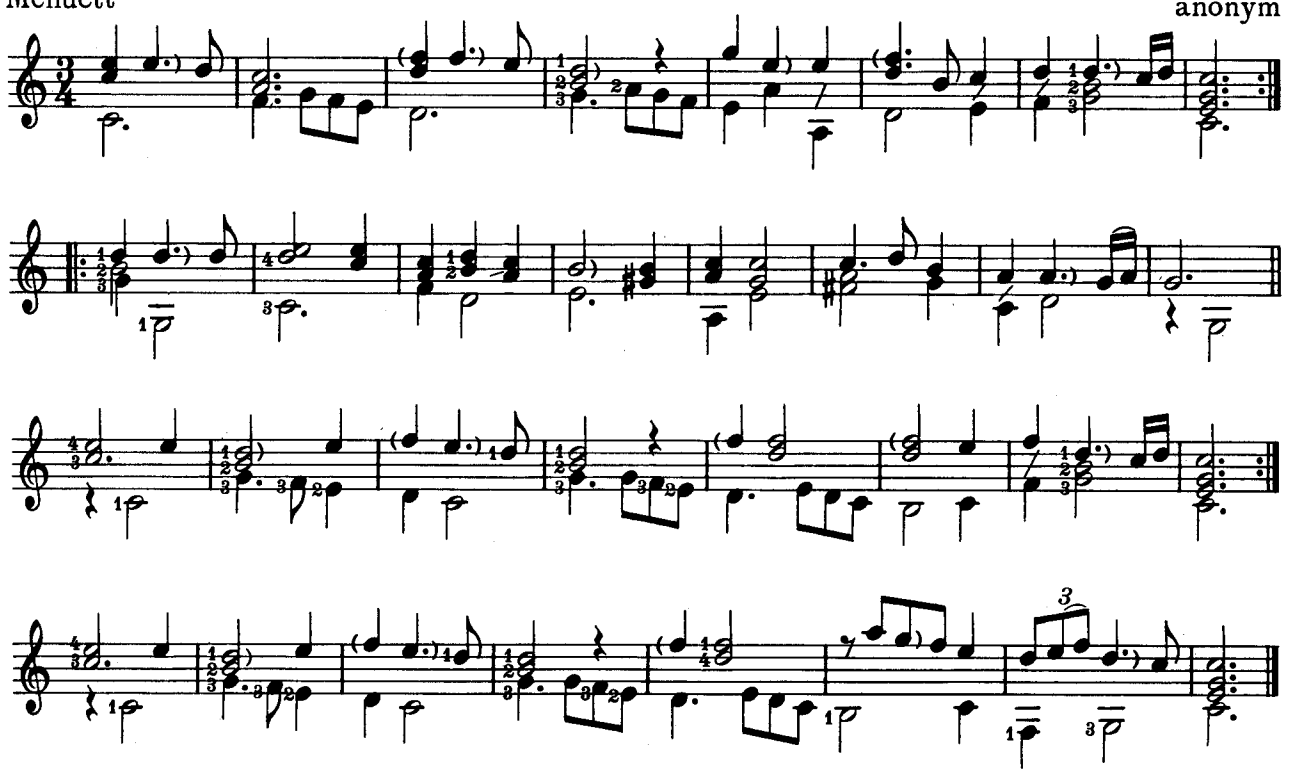




Menuett und Air

Menuett

anonym



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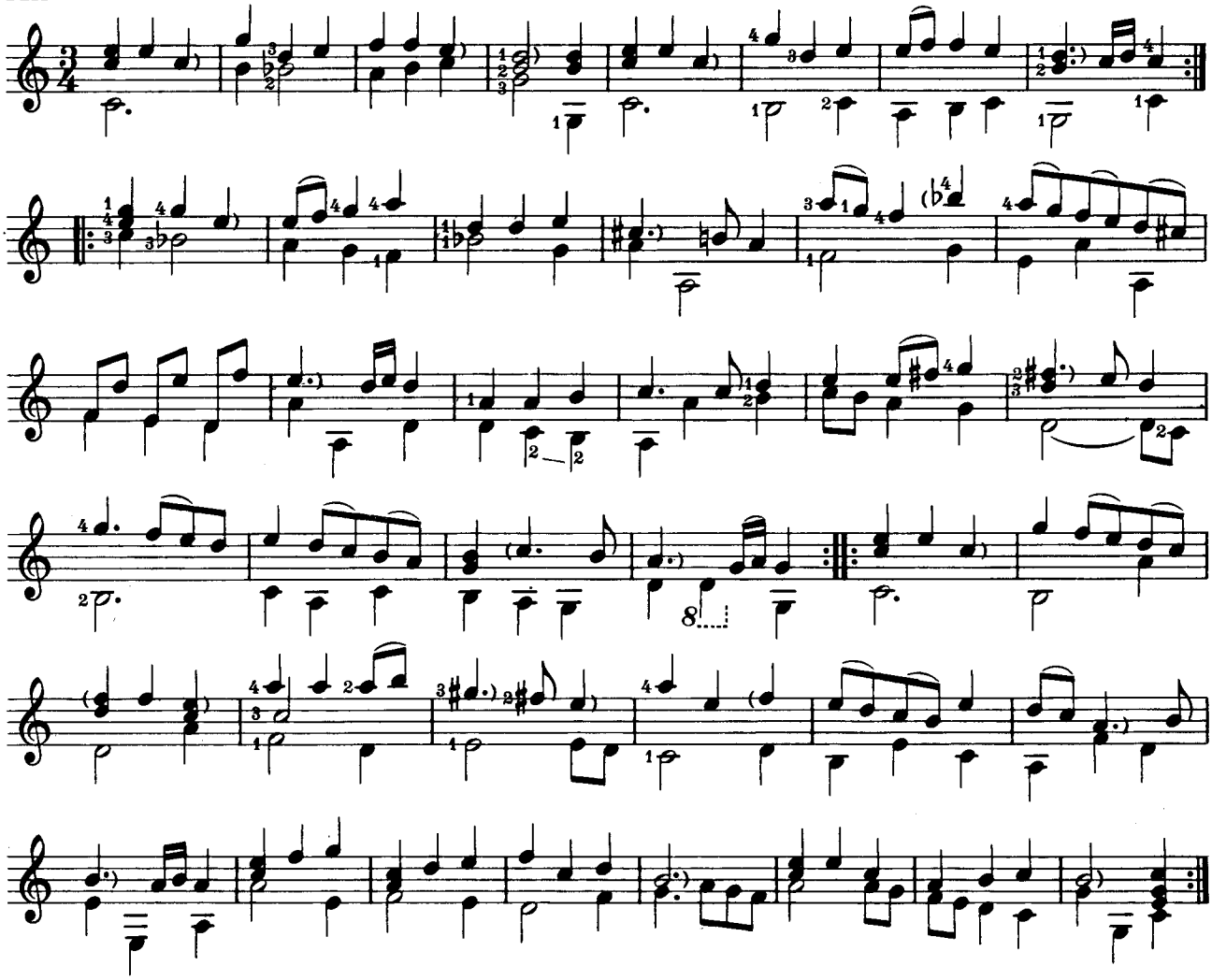
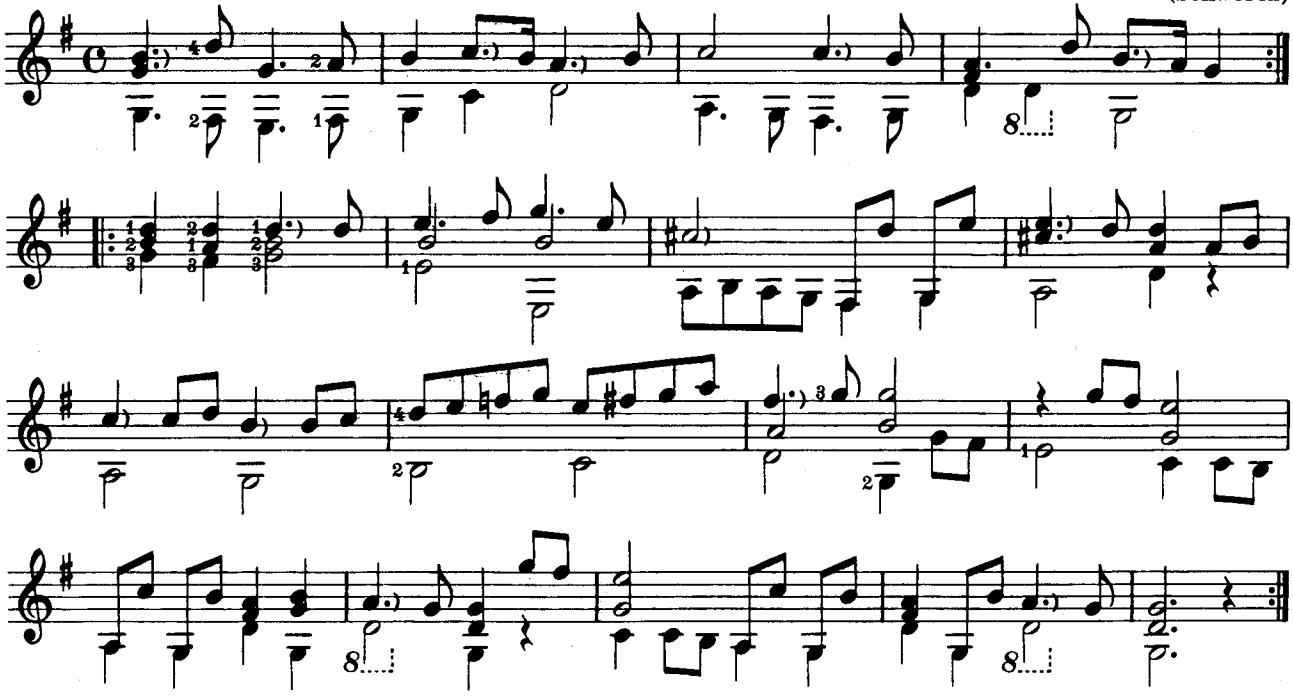


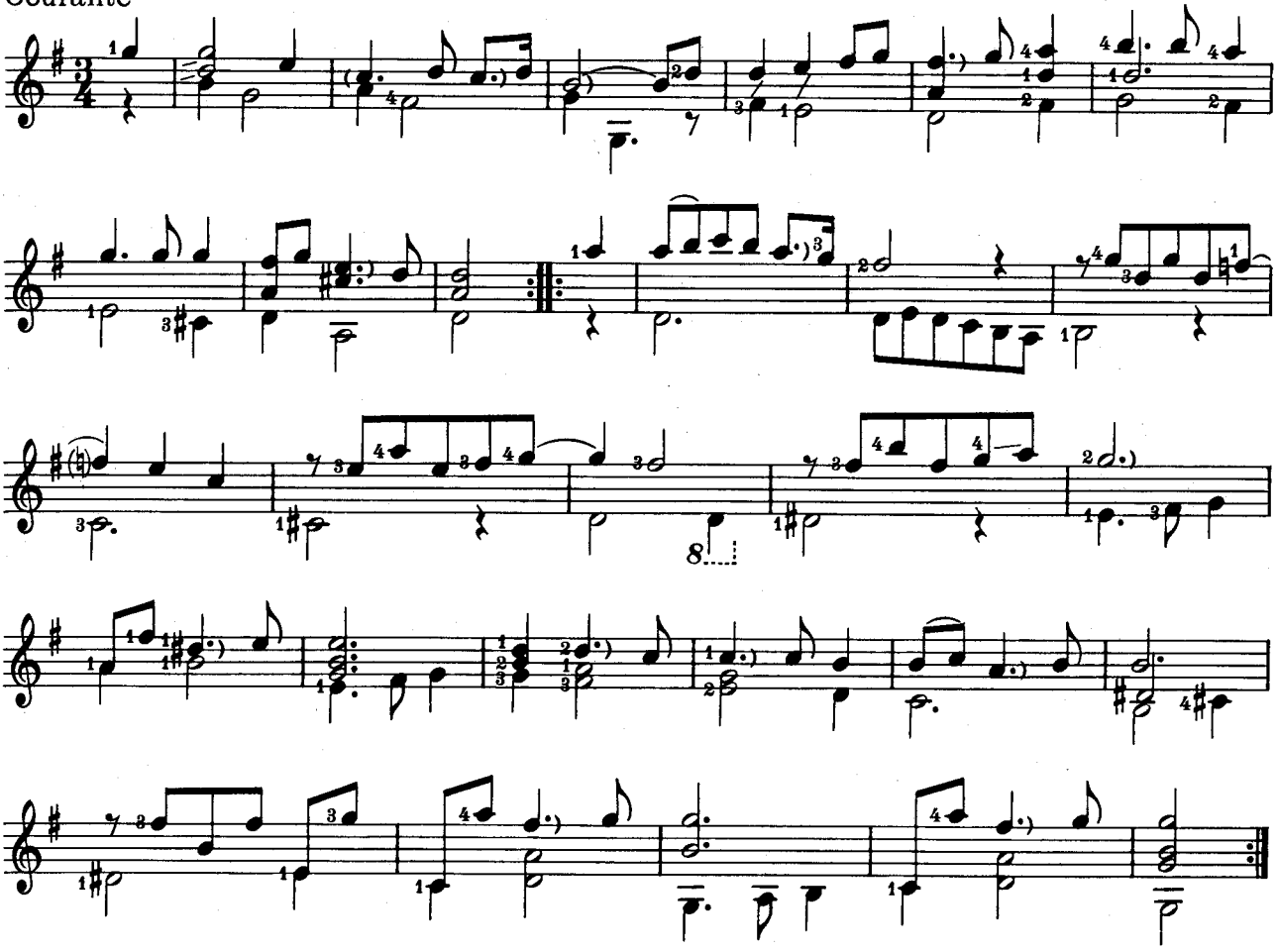
Partie

Air (Entrée)

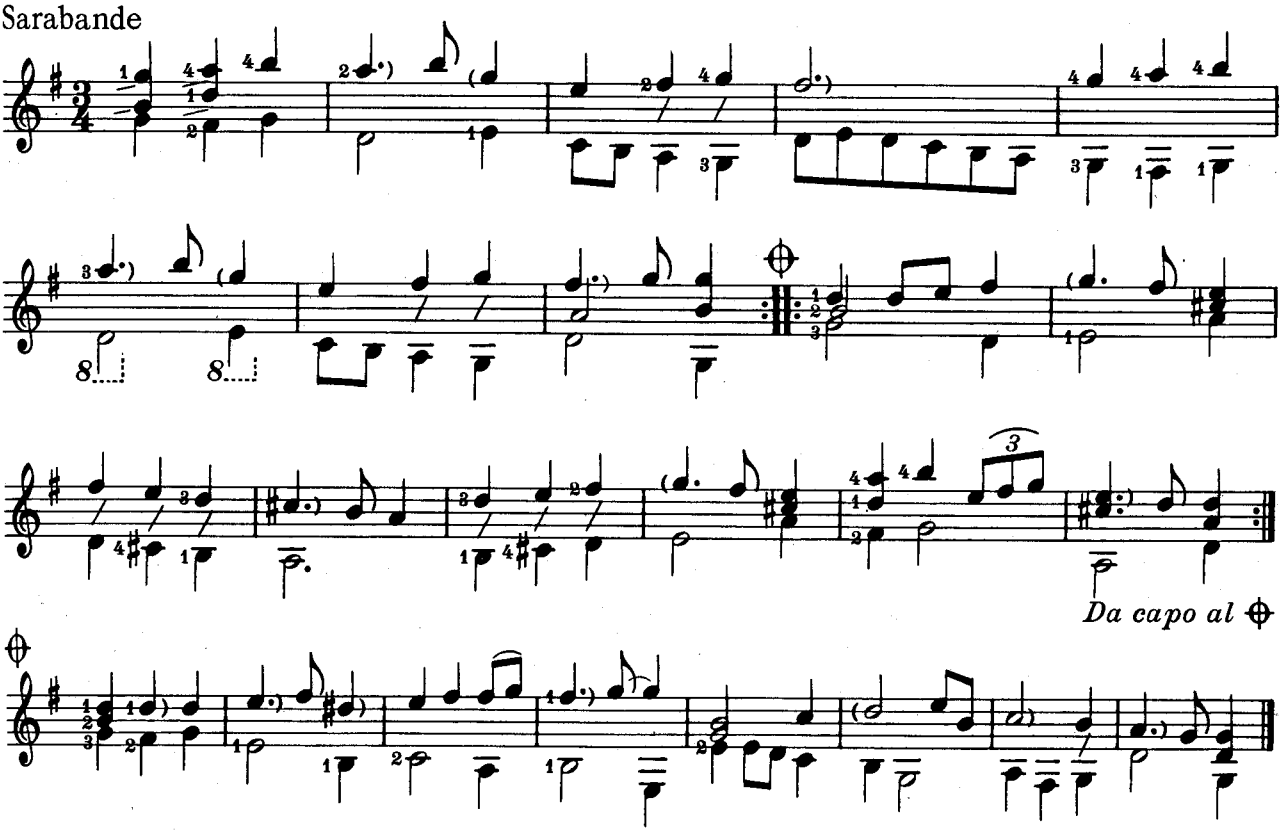
anonym
(Schwerin)



Courante



Sarabande



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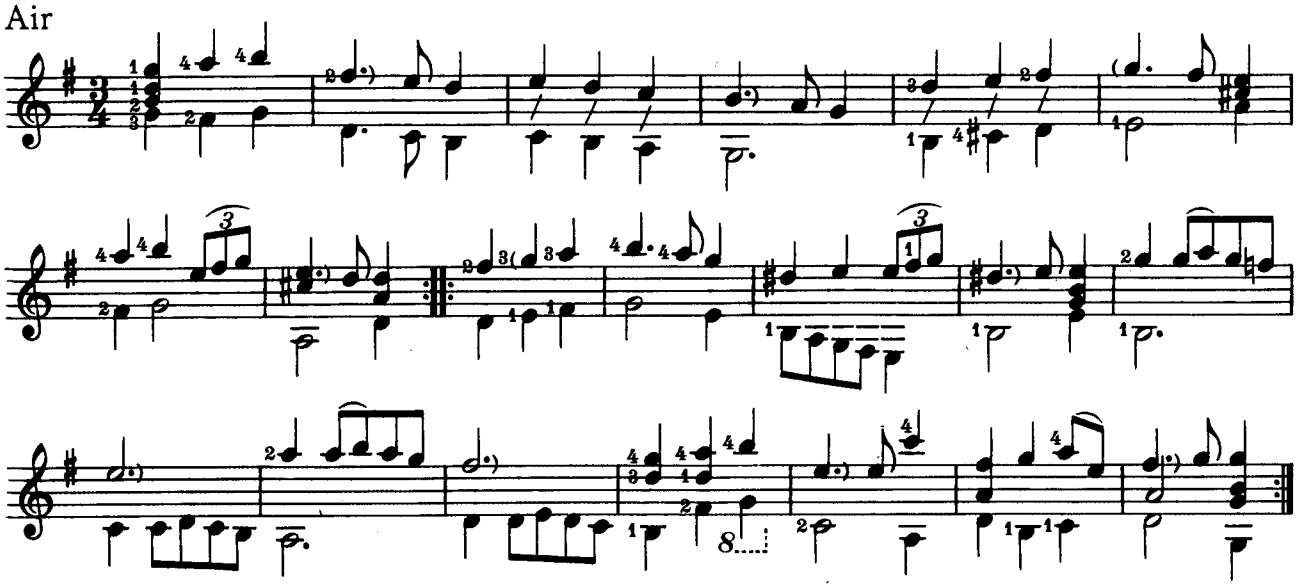

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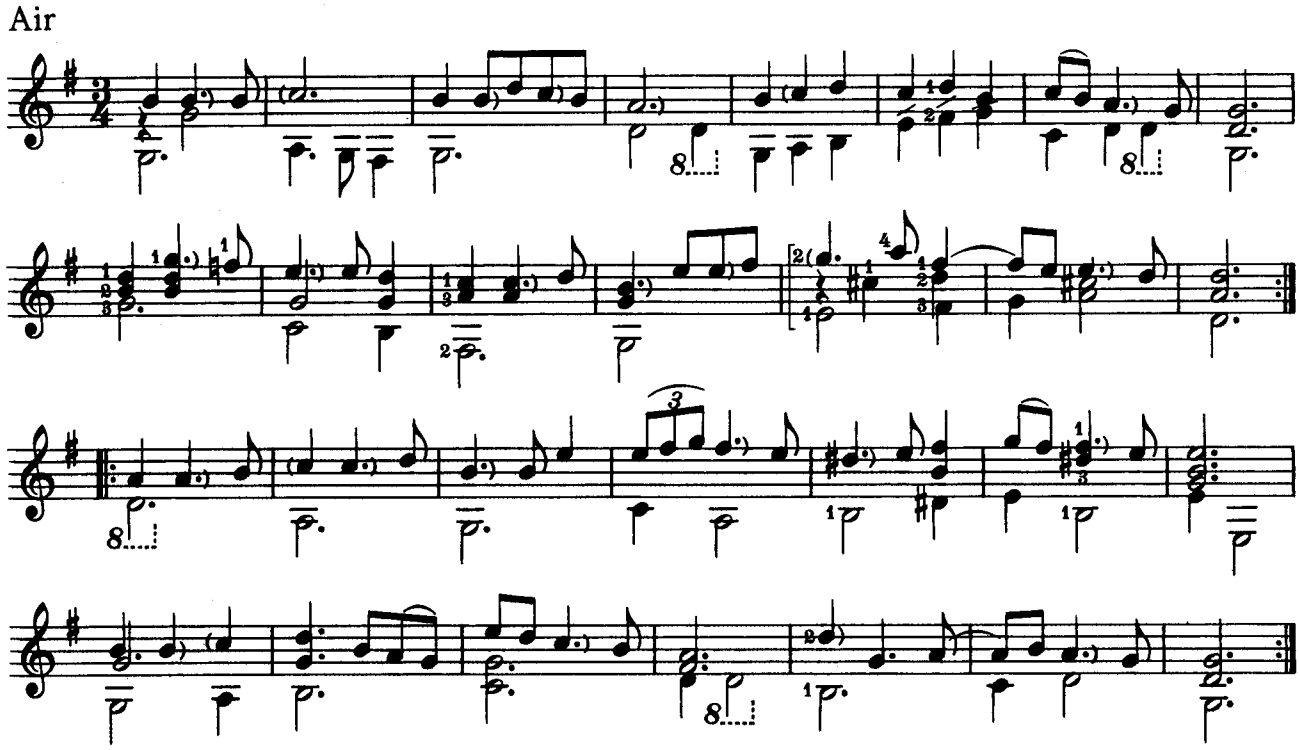
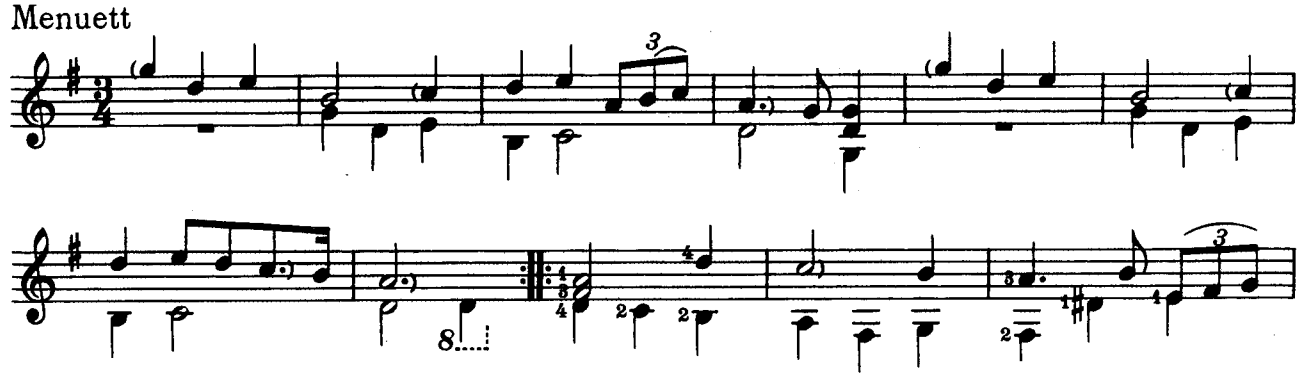
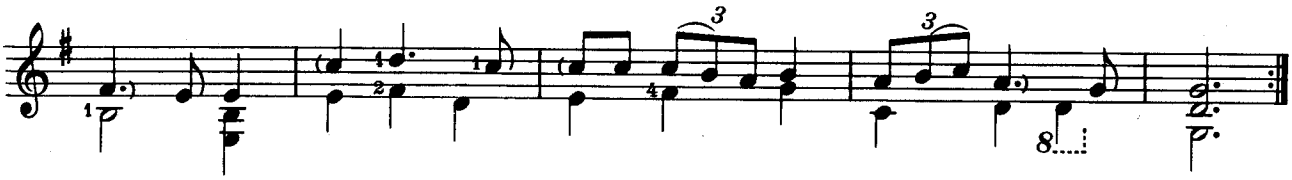
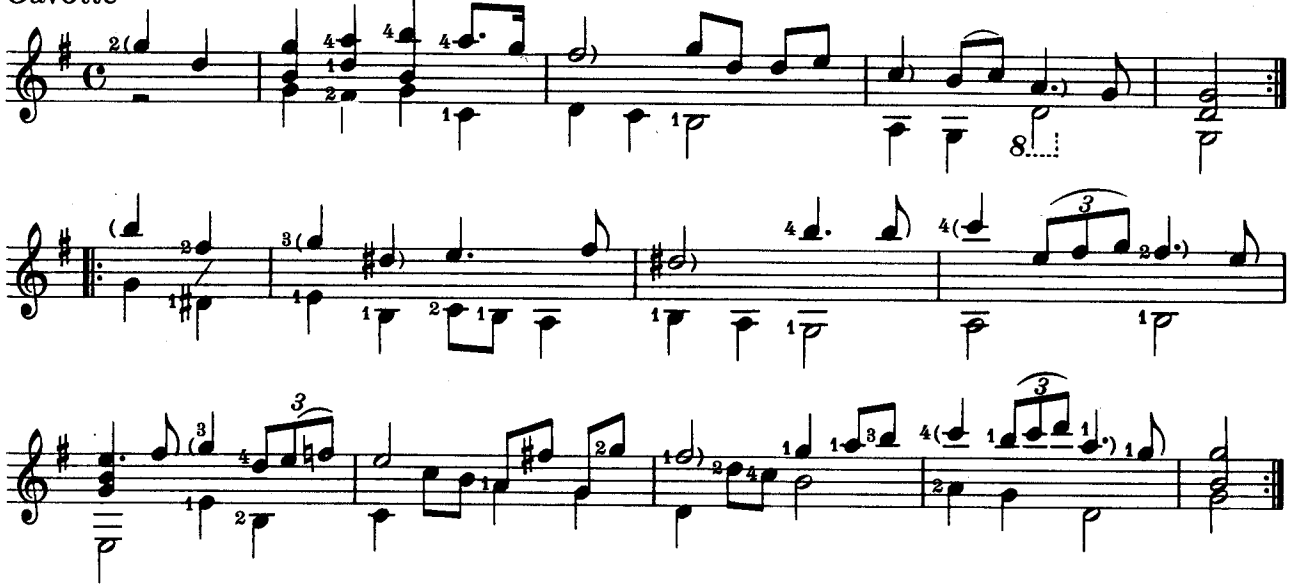


Menuett





Gavotte



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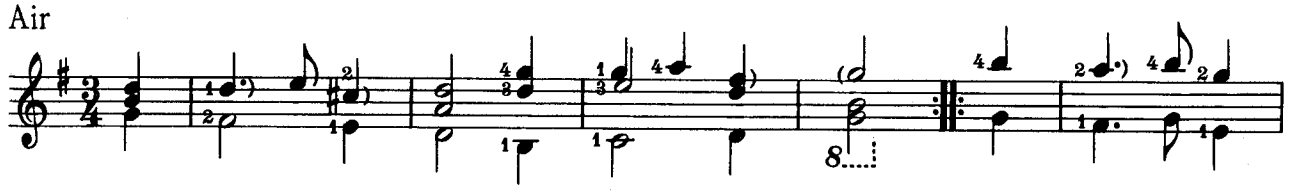
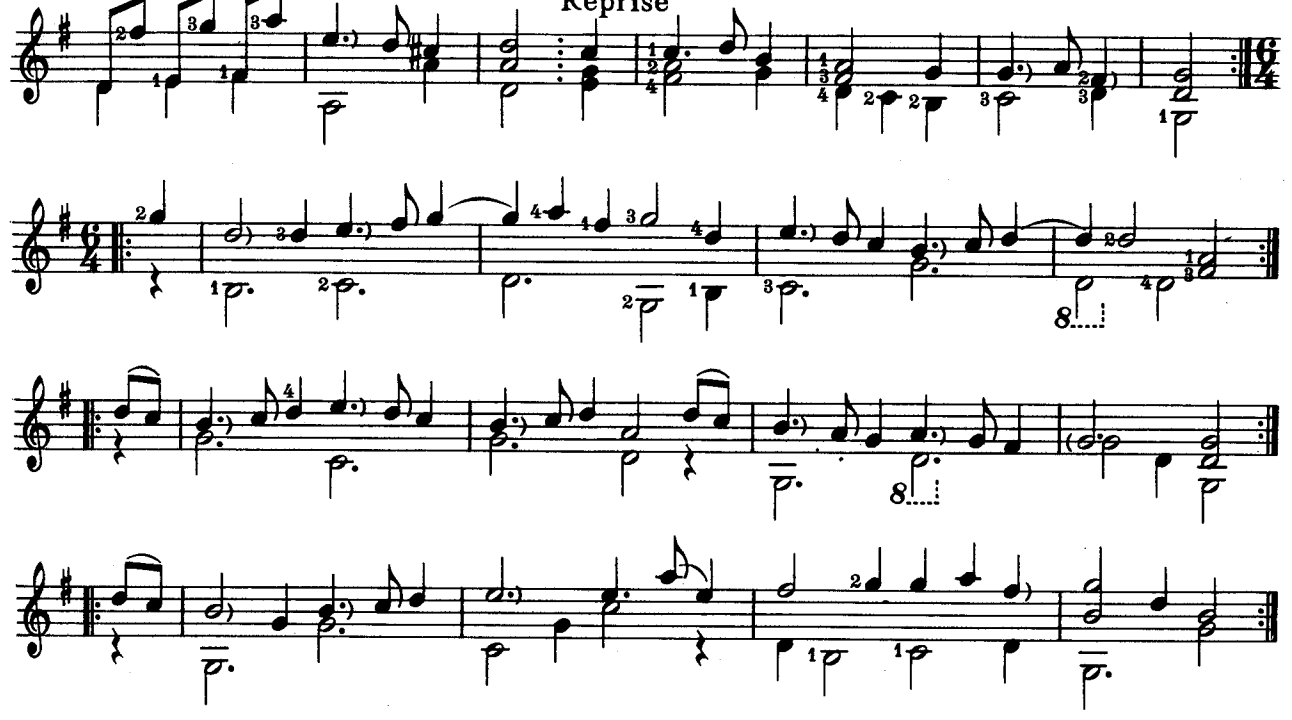
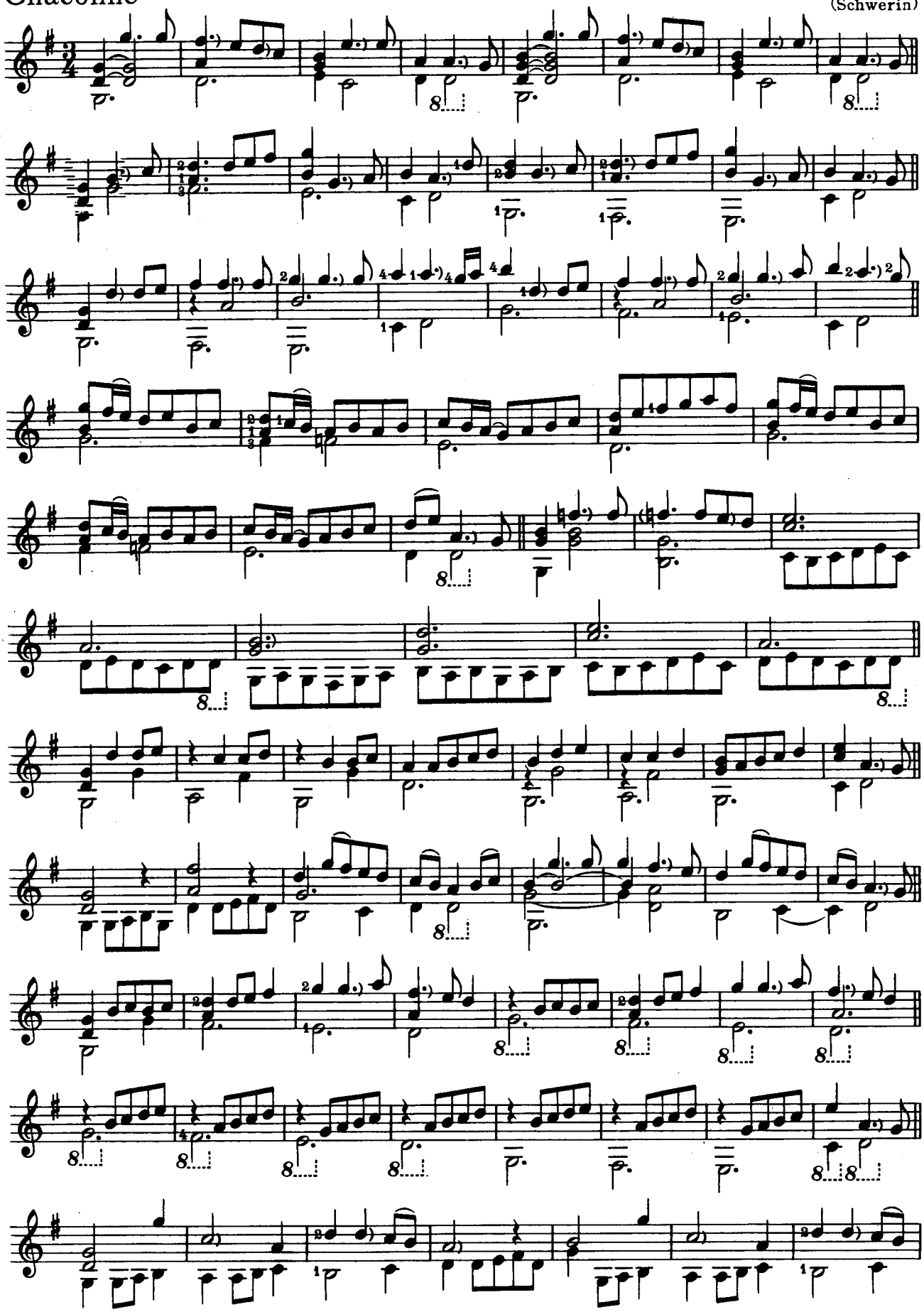


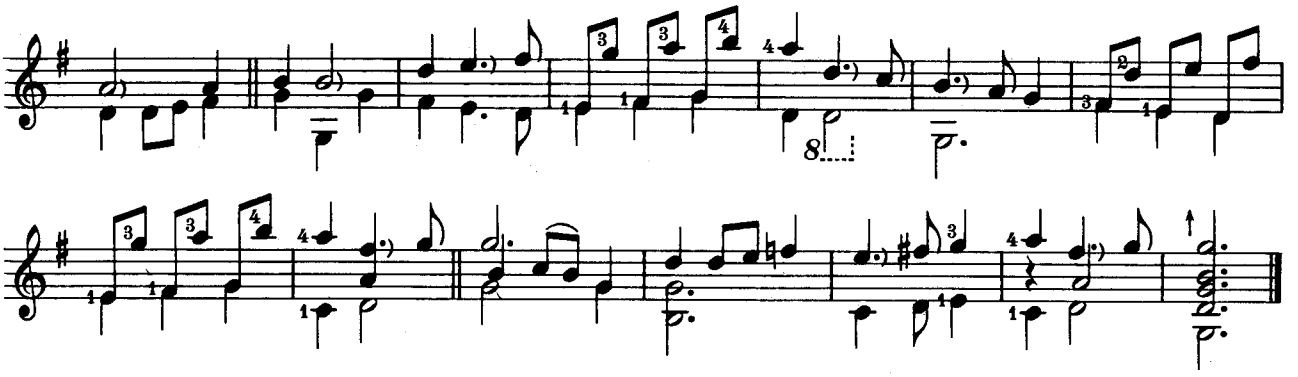
Reprise



Chaconne

anonym
(Schwerin)

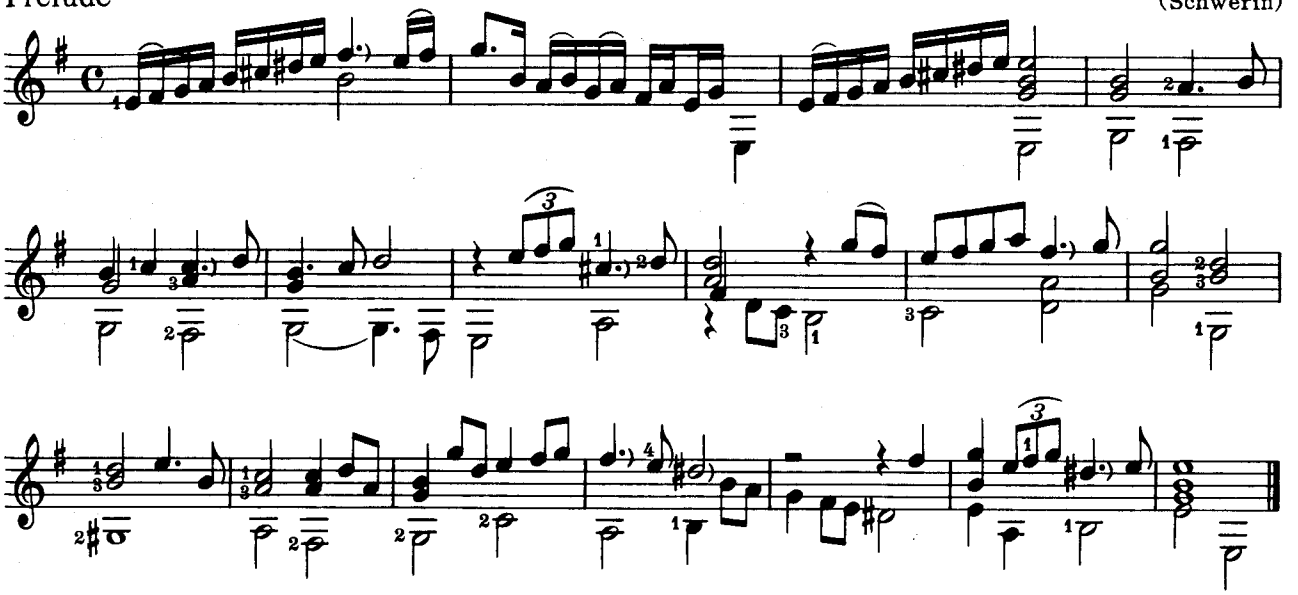




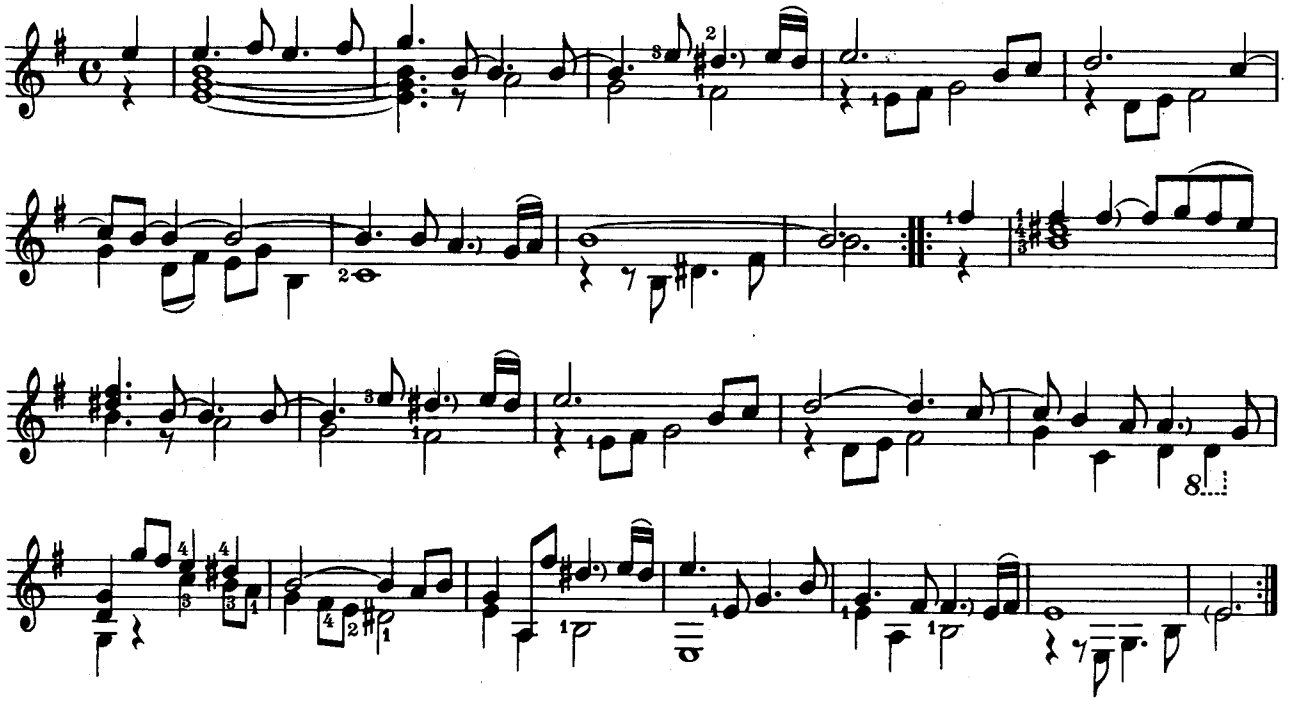
Suite

anonym
(Schwerin)

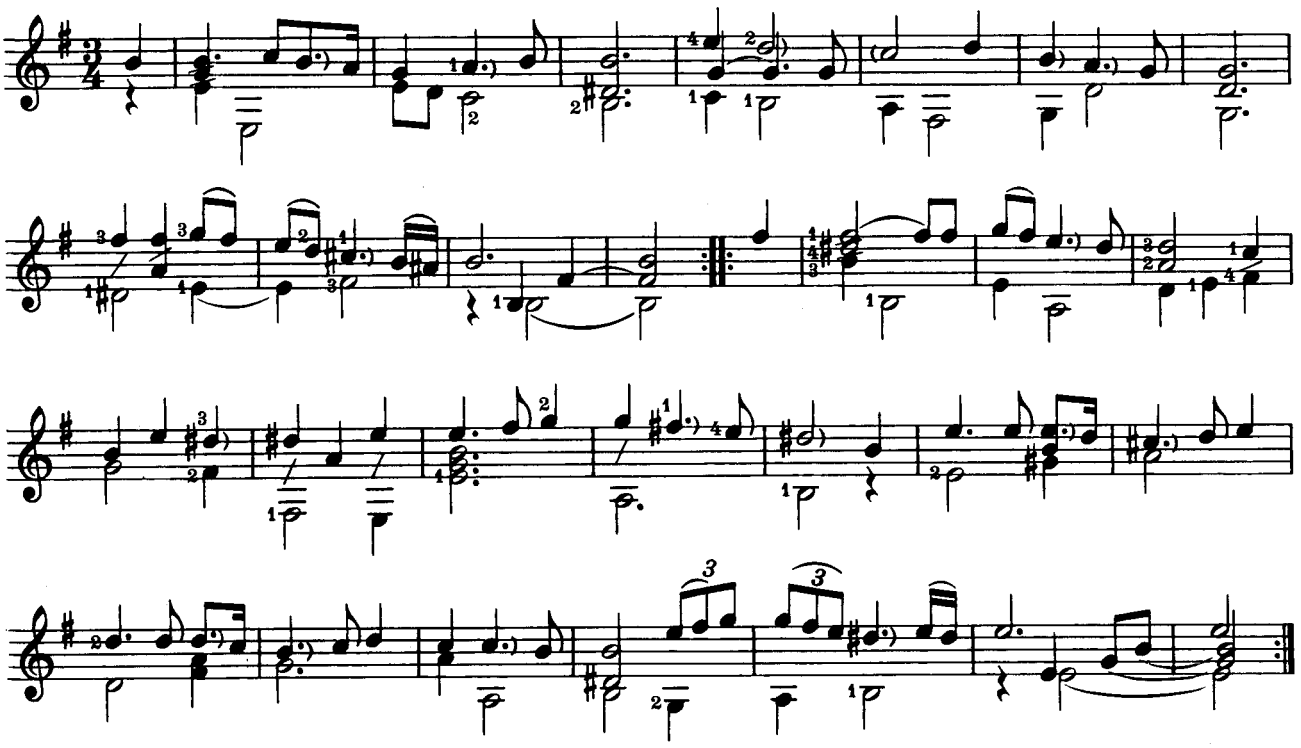
Prelude



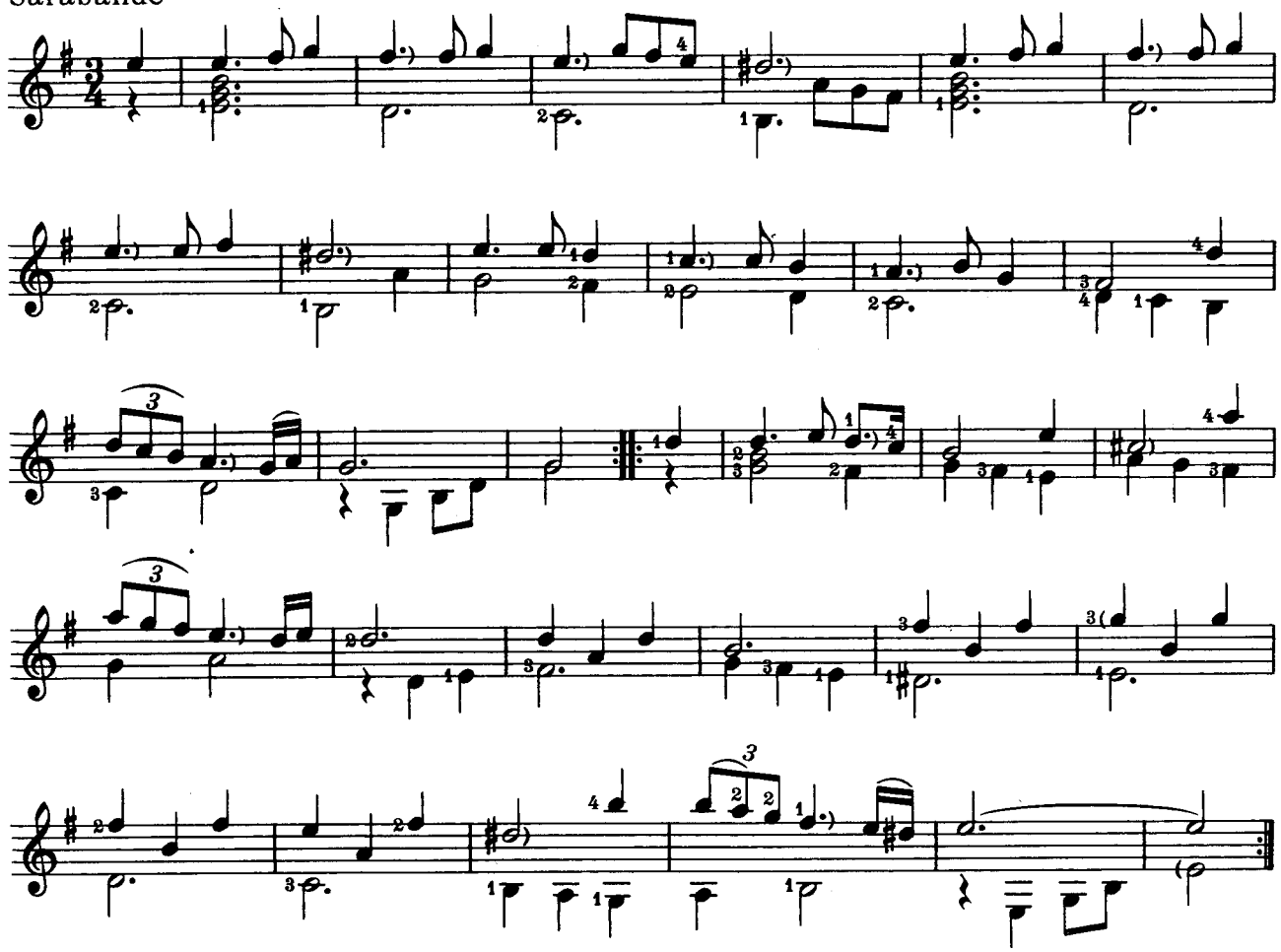
Allemande



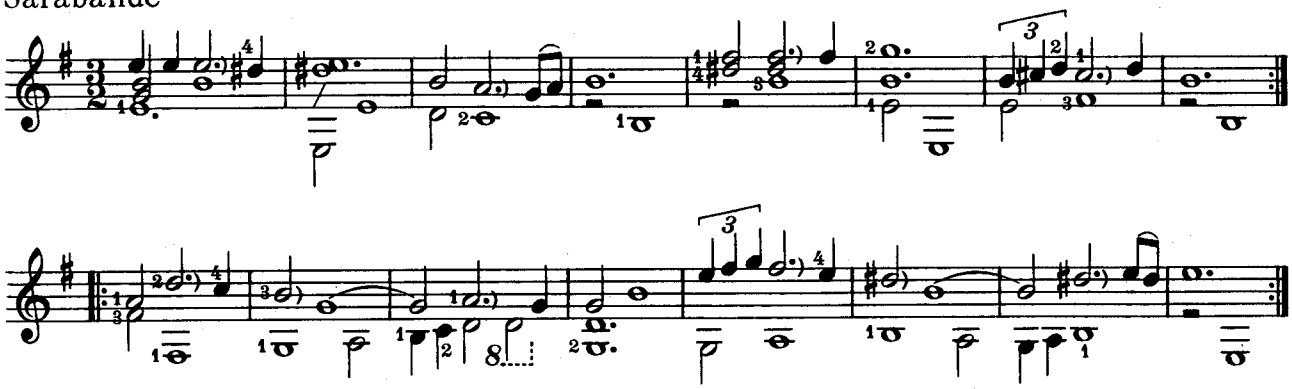
Courante



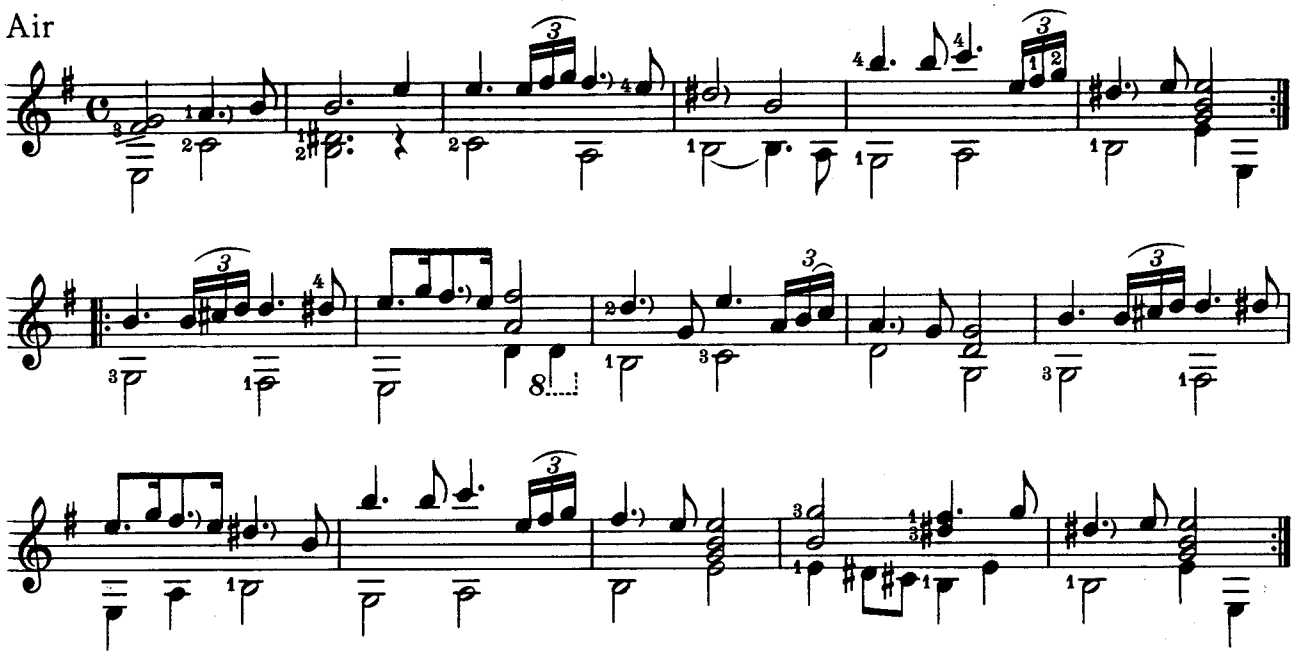
Sarabande



Sarabande



Air



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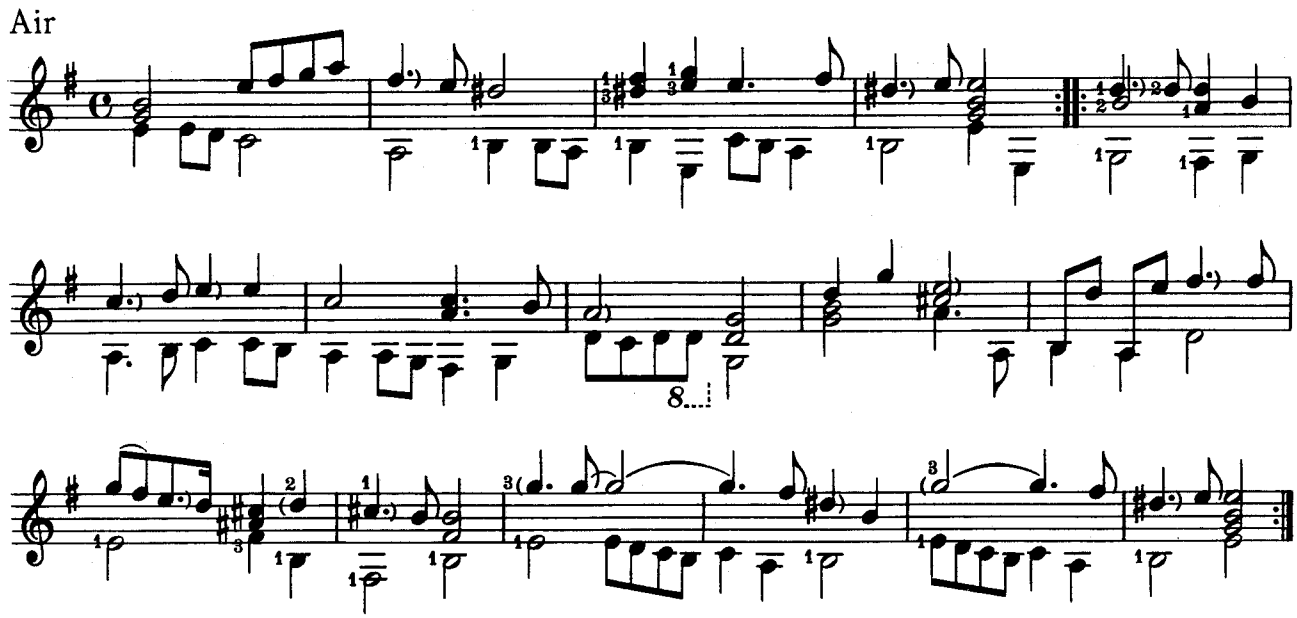

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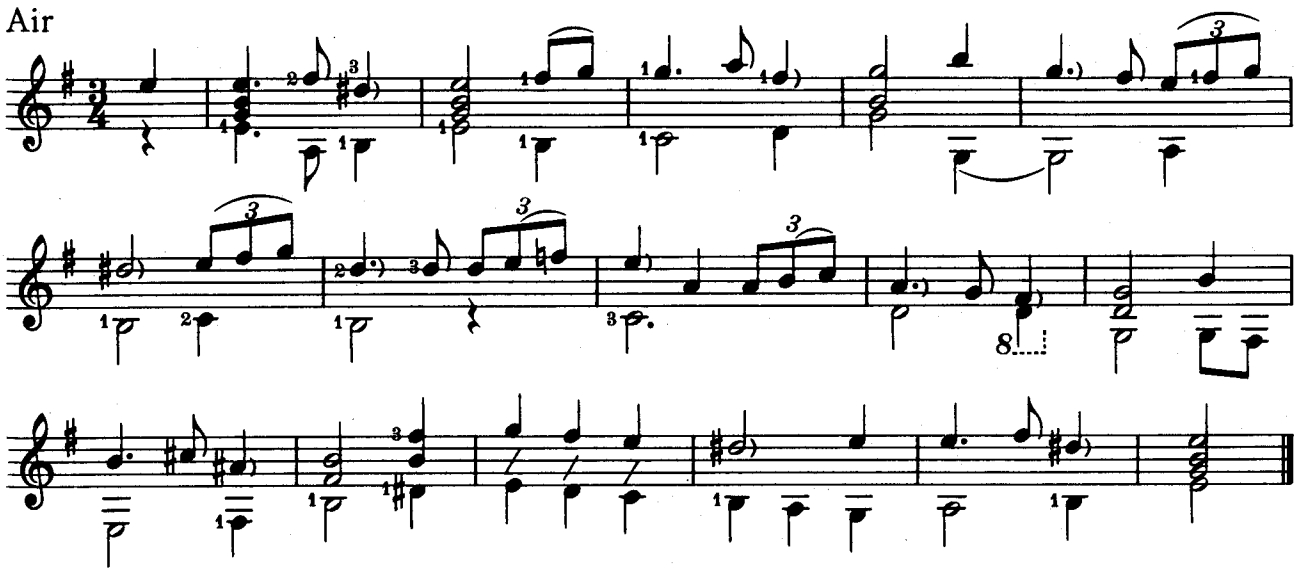
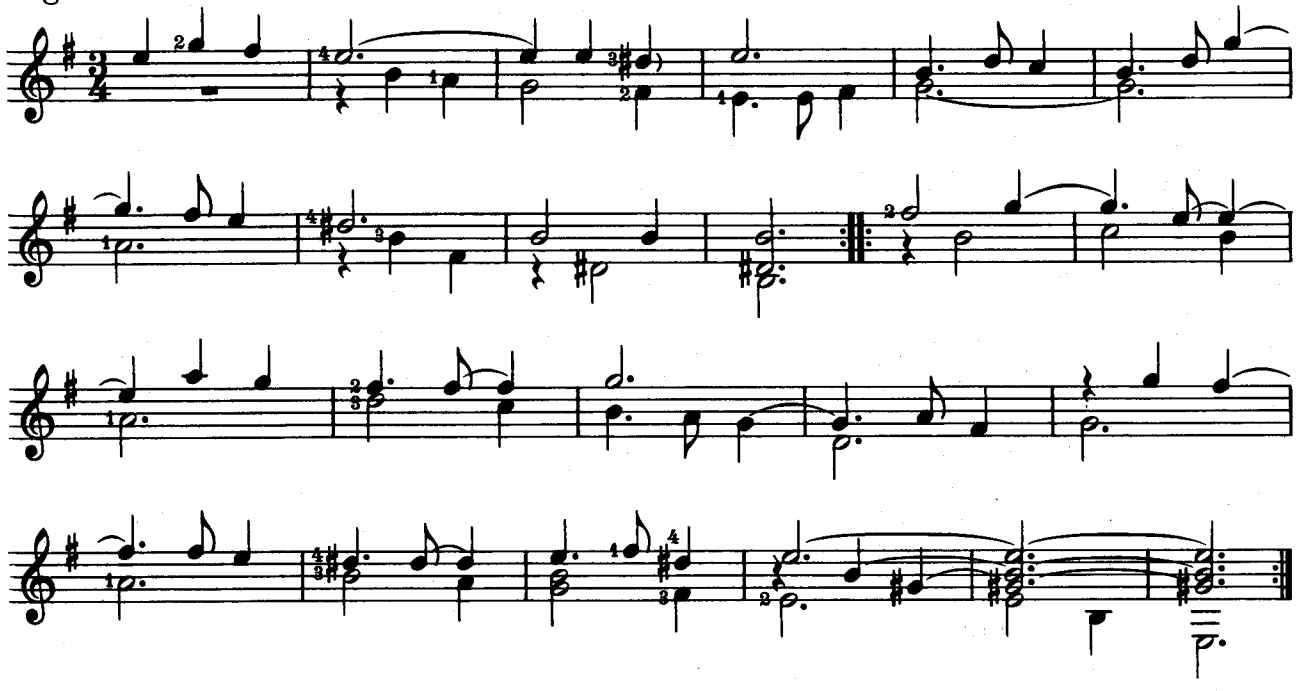


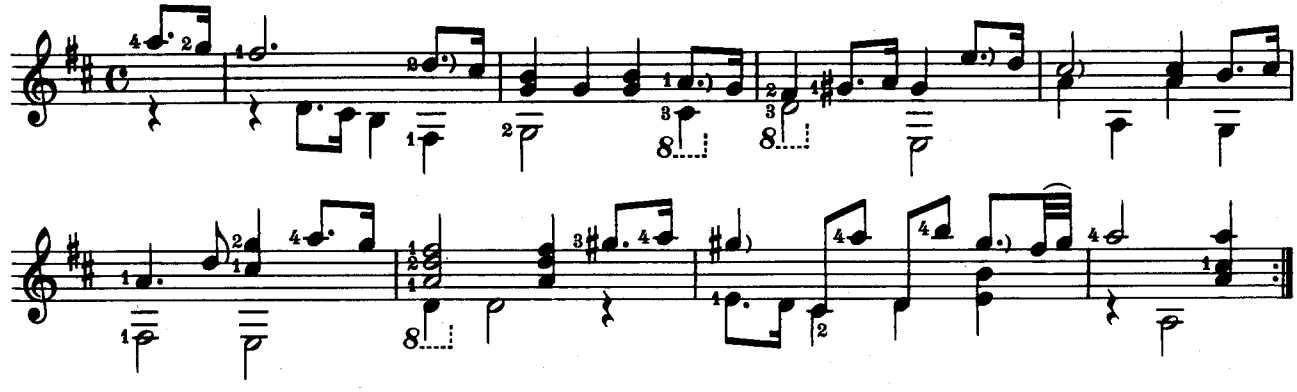
Gigue

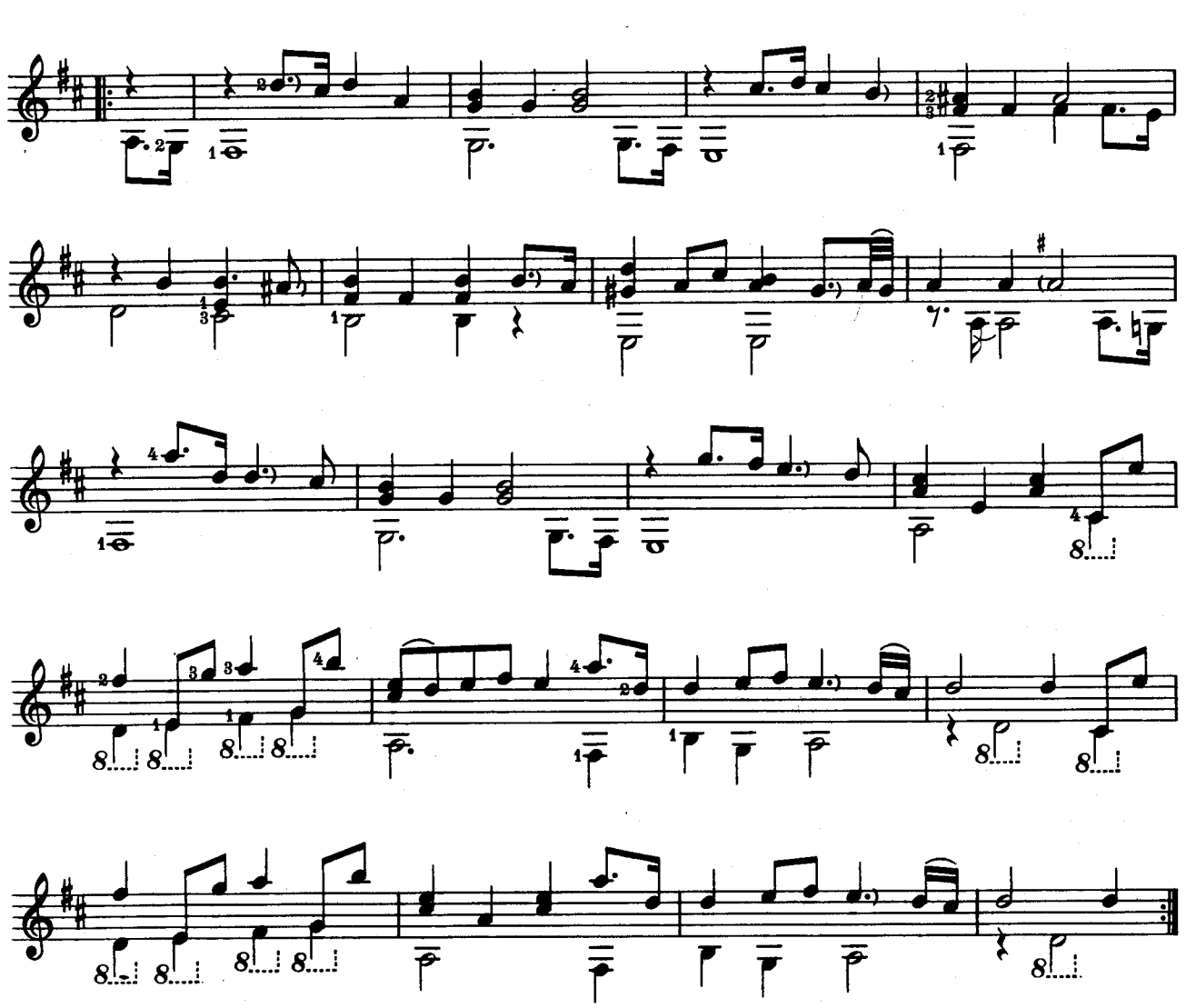


Partie

Air (Entrée)

anonym
(Schwerin)





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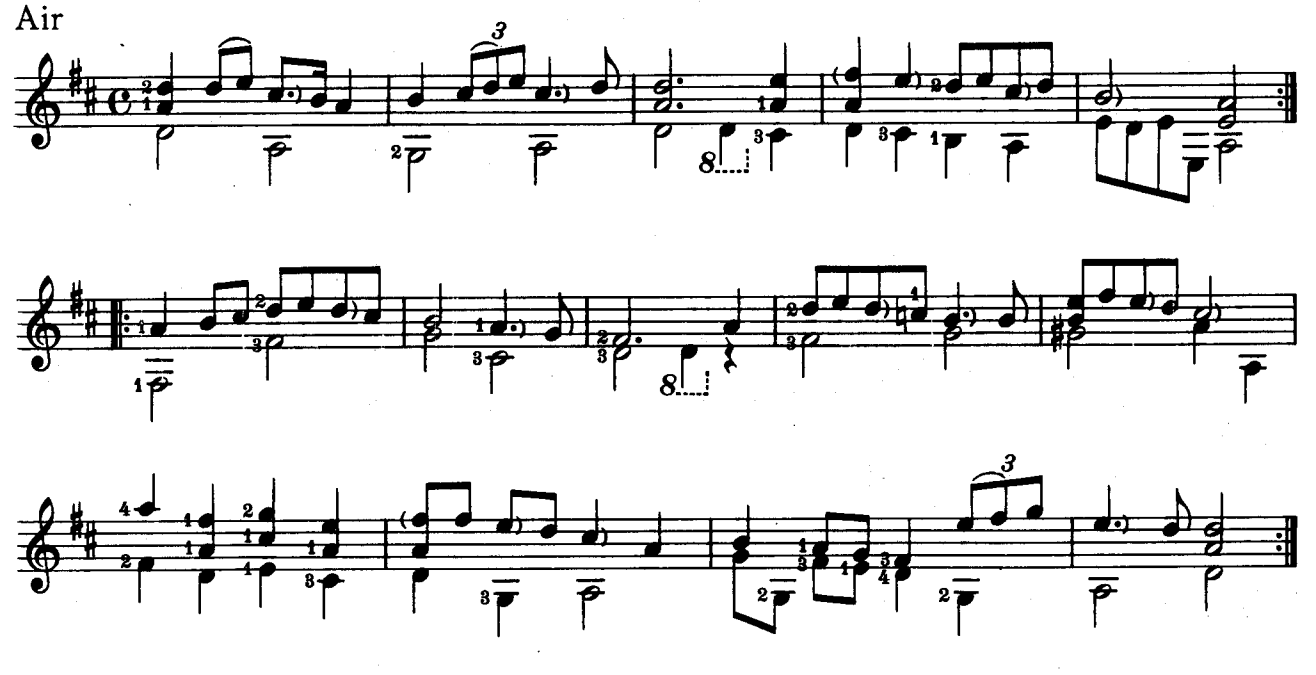
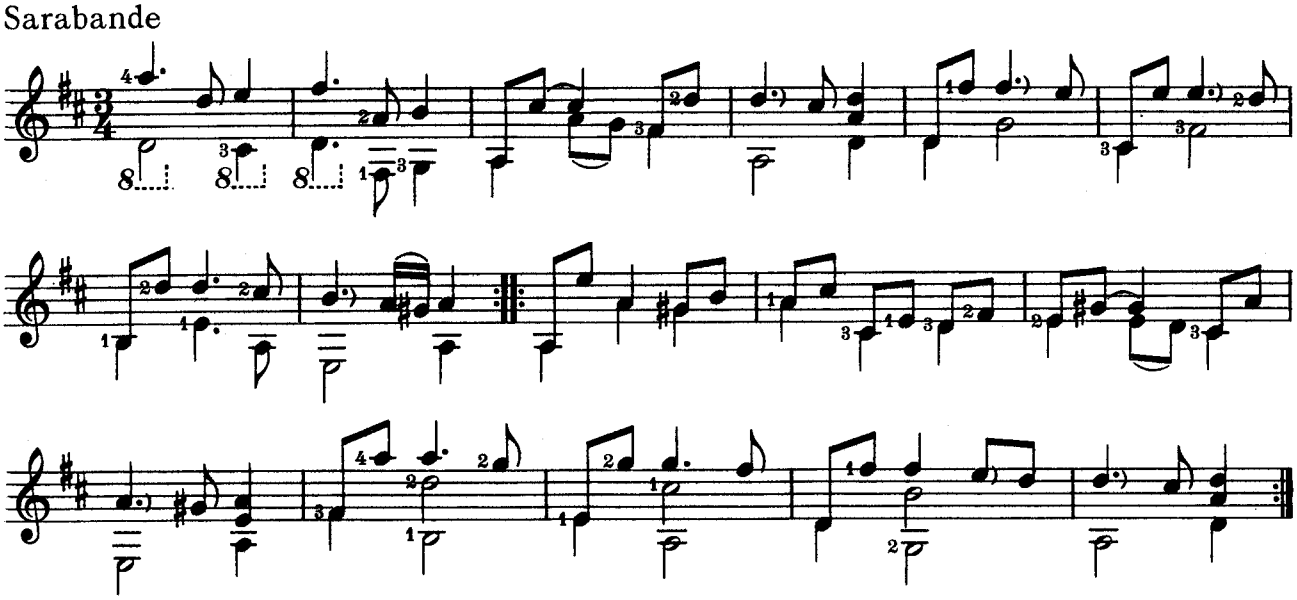
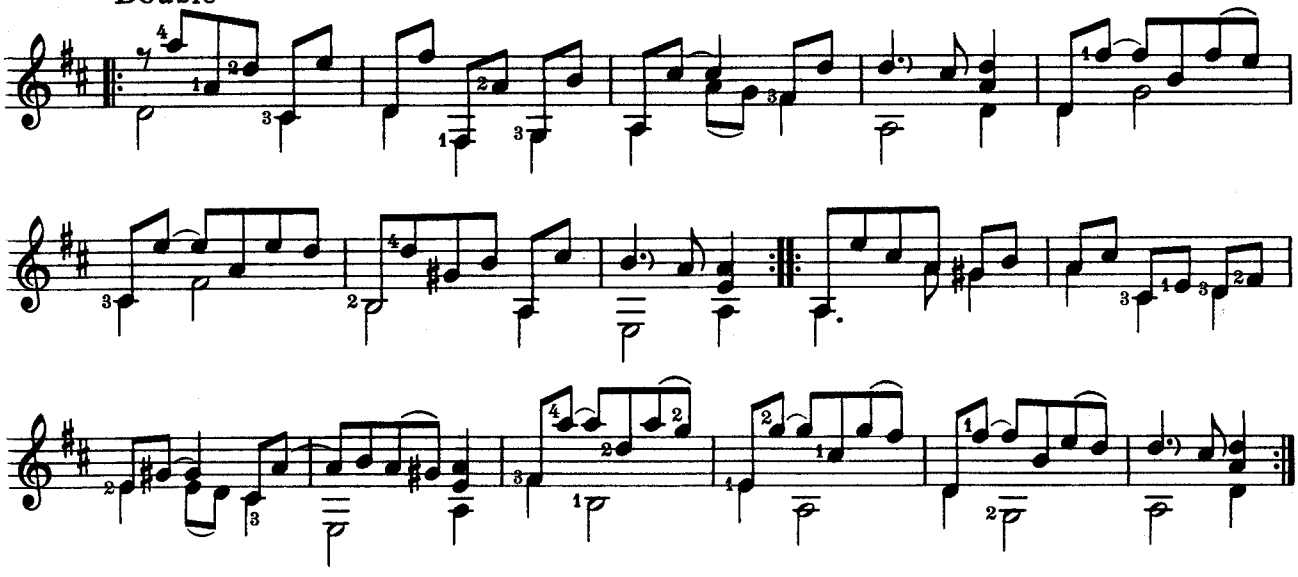


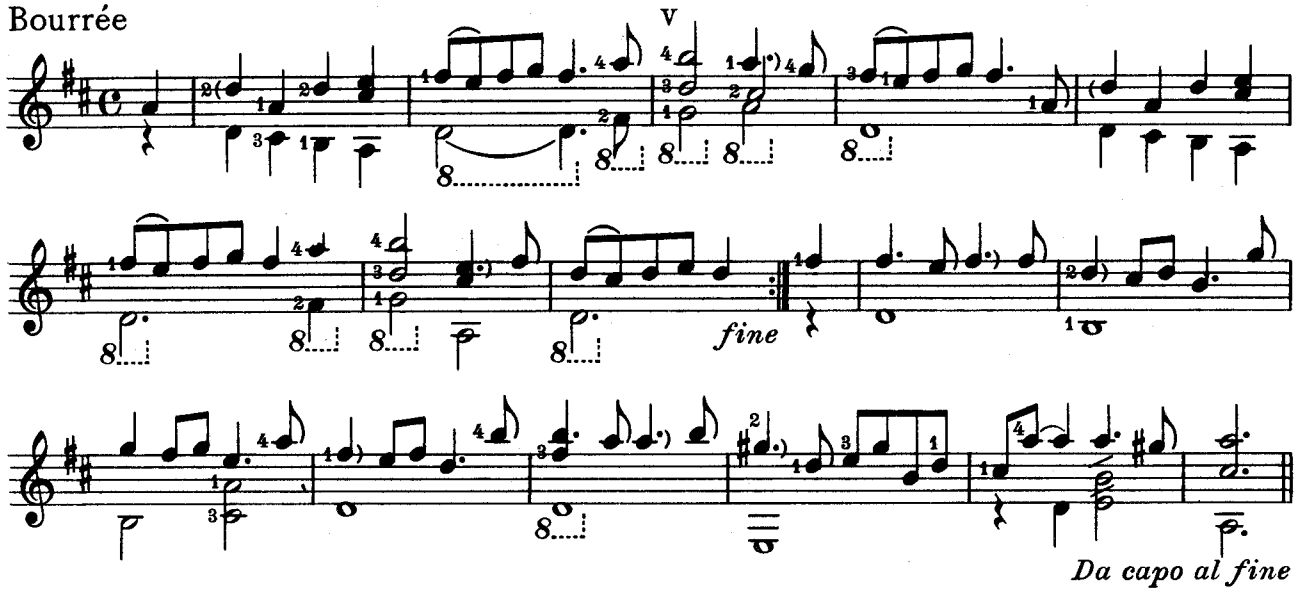
Sarabande



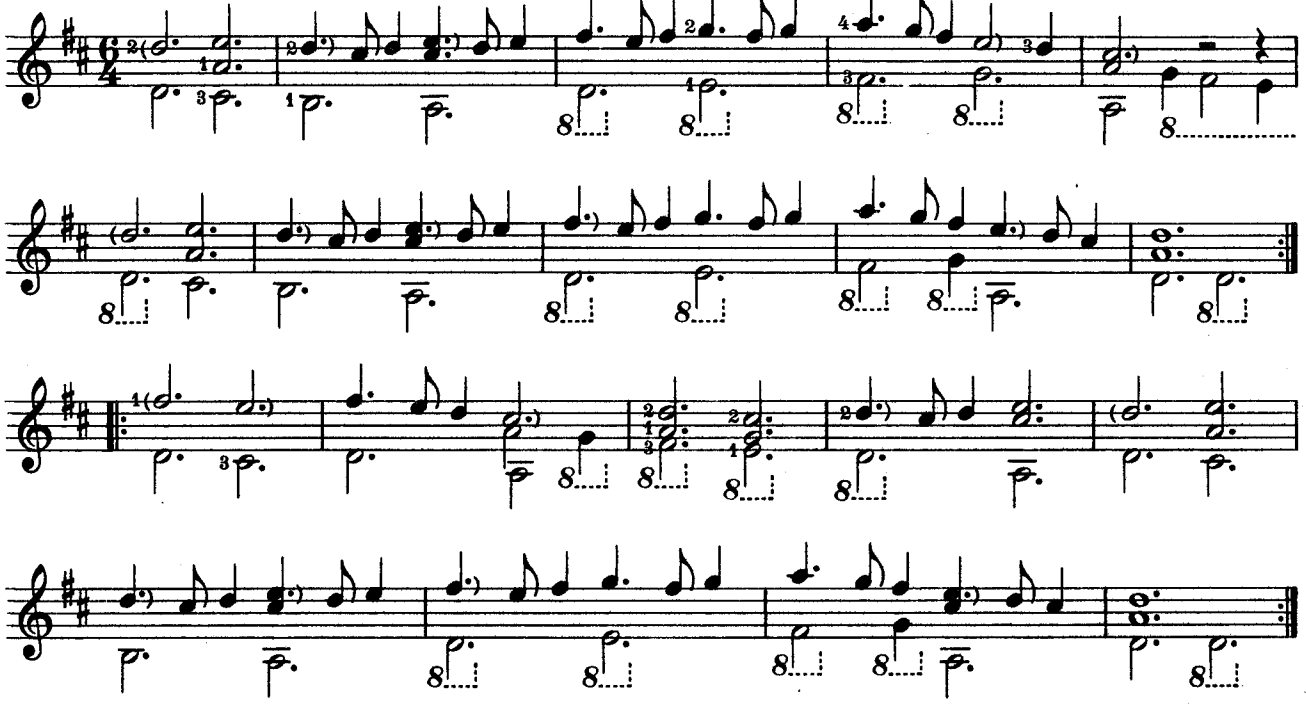
Double



Bourrée



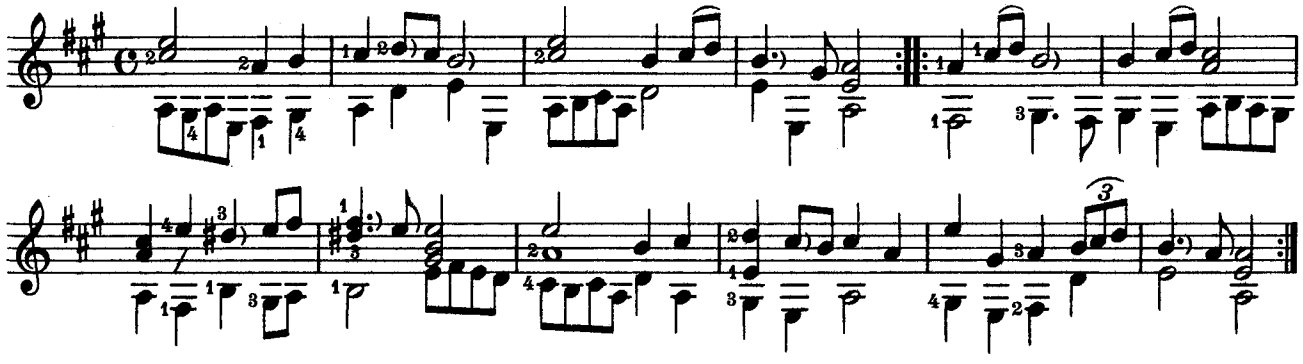
Gigue



Partie

anonym
(Schwerin)

Entrée



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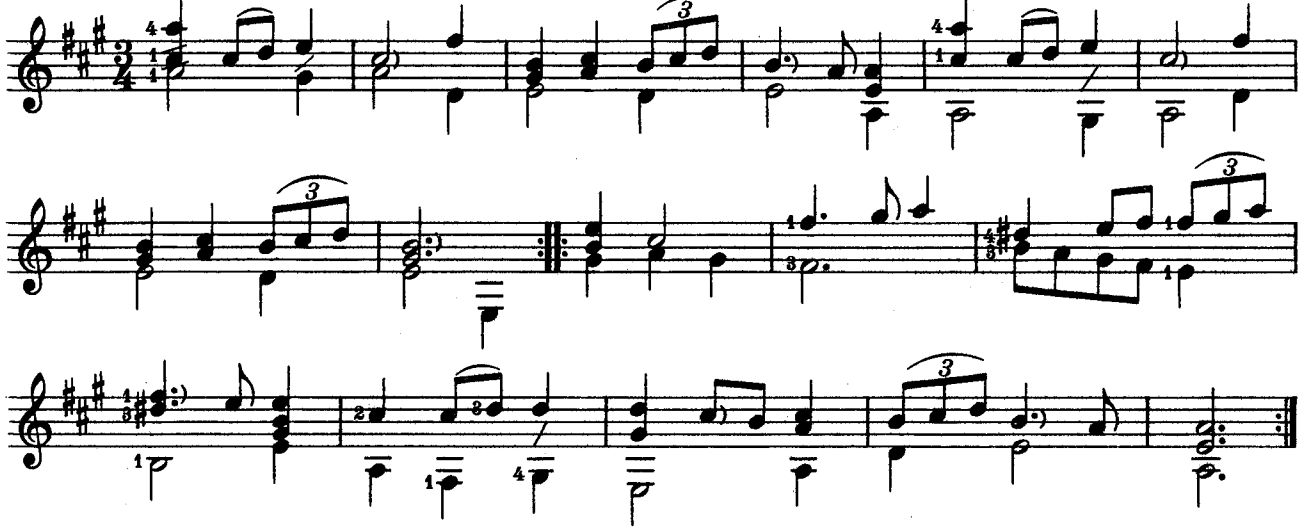
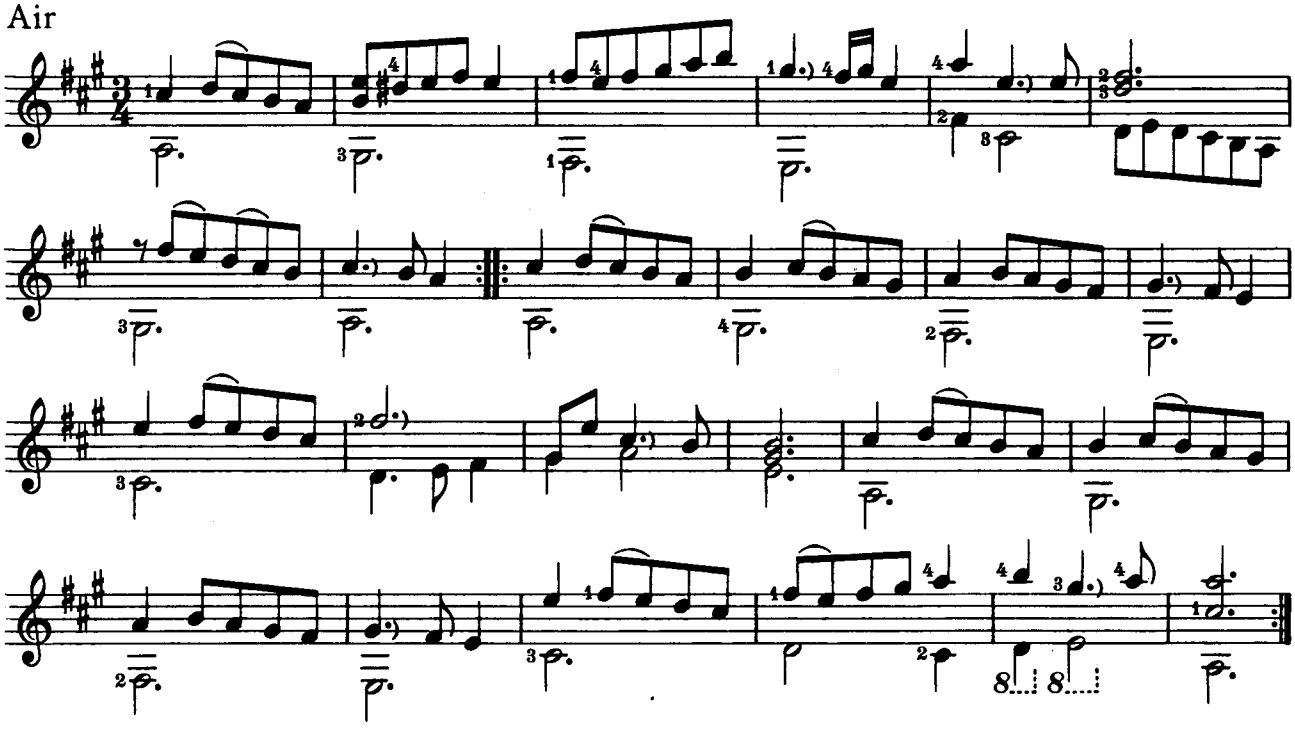
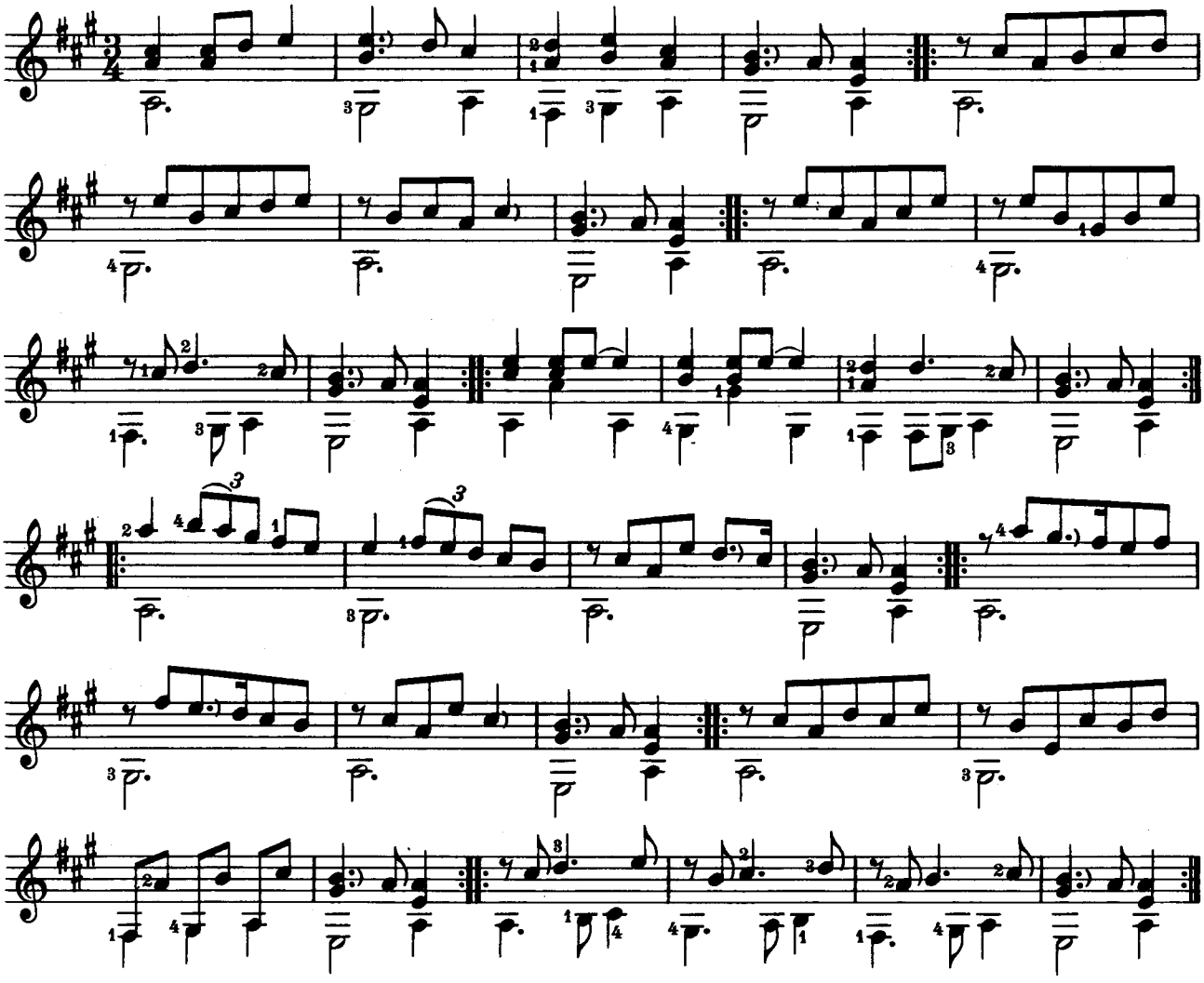


Air

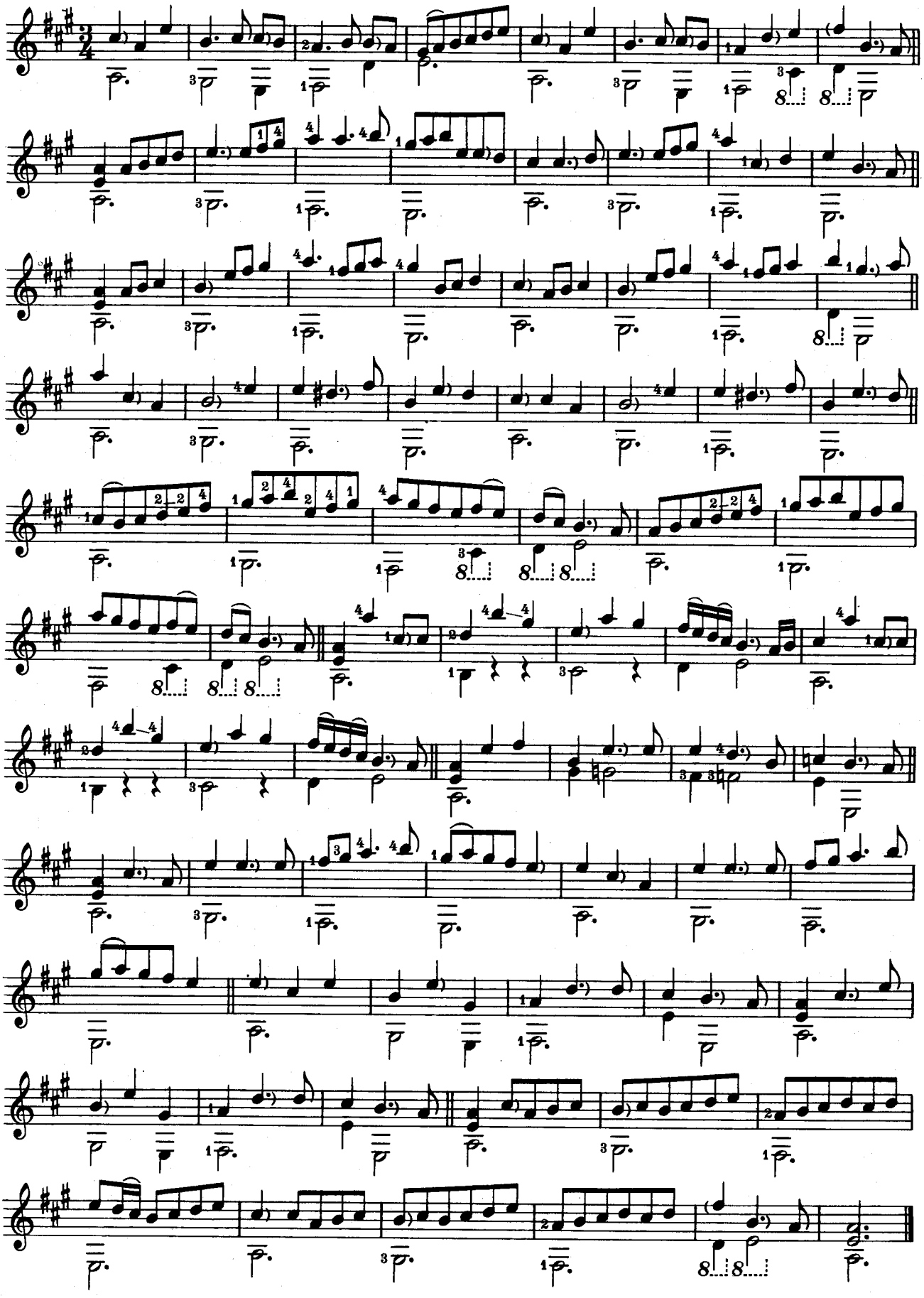


Chaconne



Passacaille

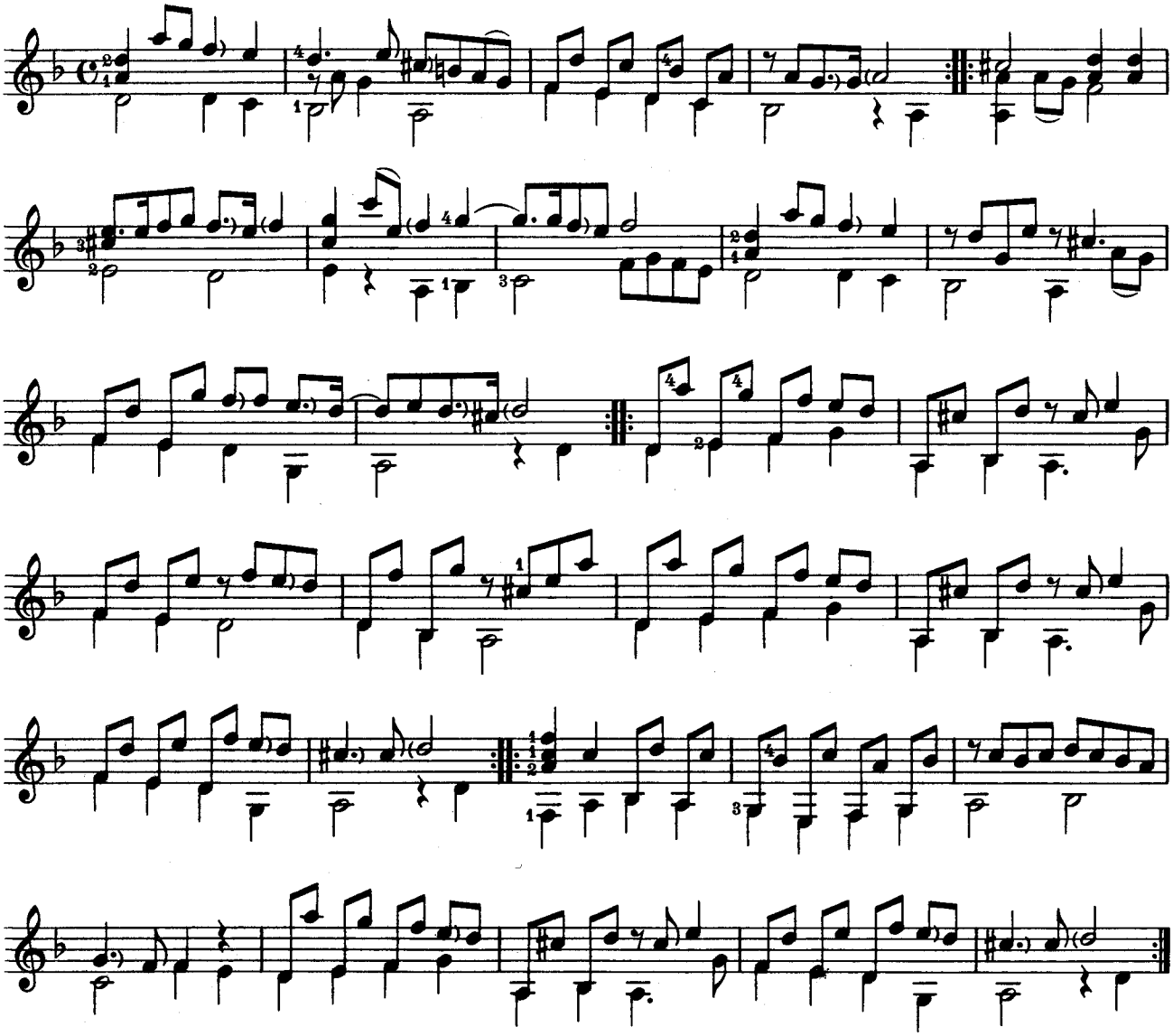
anonym
(Schwerin)



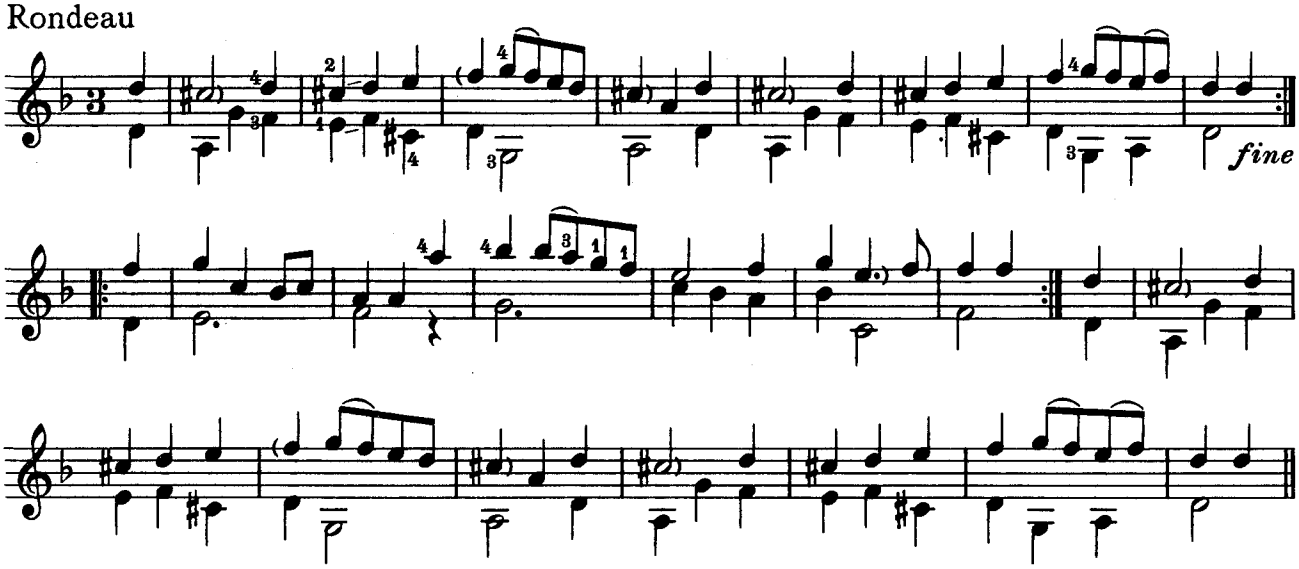
2 Gavotten und Rondeau

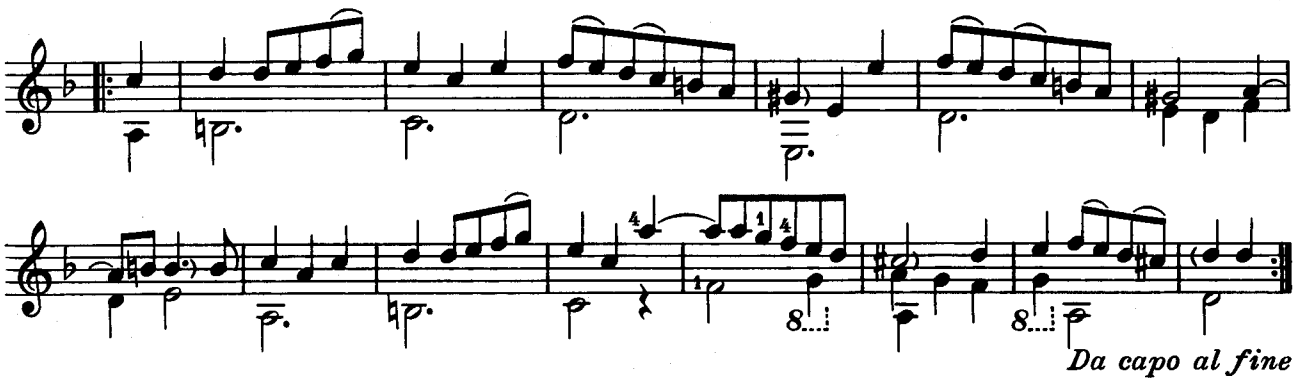
anonym
(Brno)

Gavotte



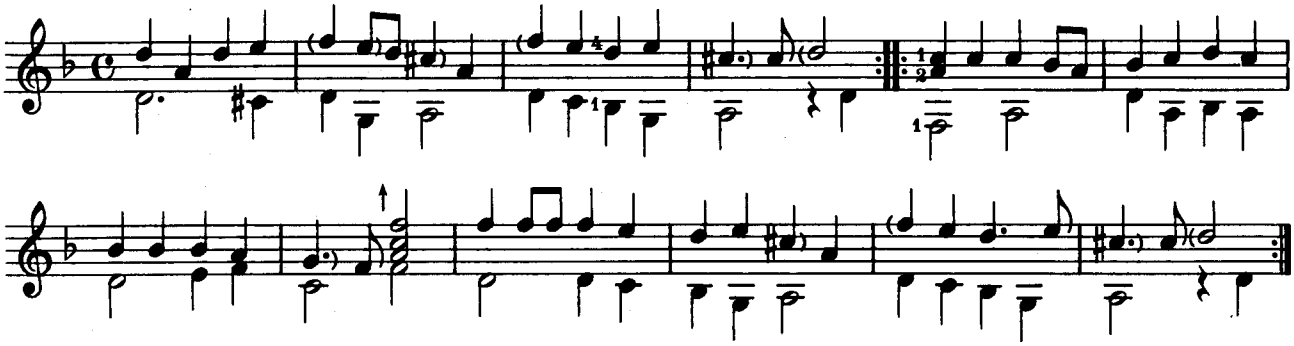
Rondeau





Da capo al fine

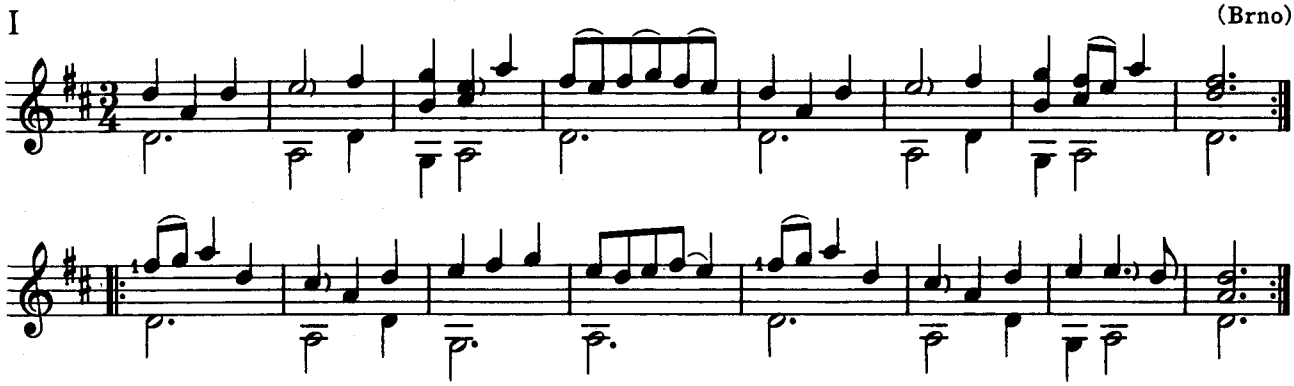
Gavotte



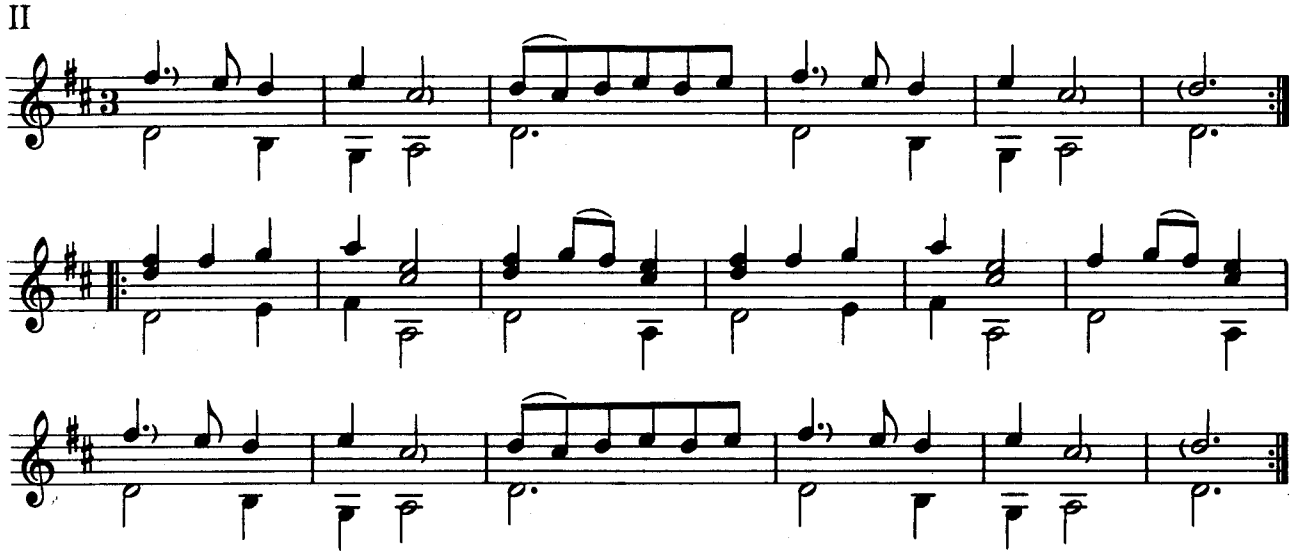
2 Menuette

anonym
(Brno)

I



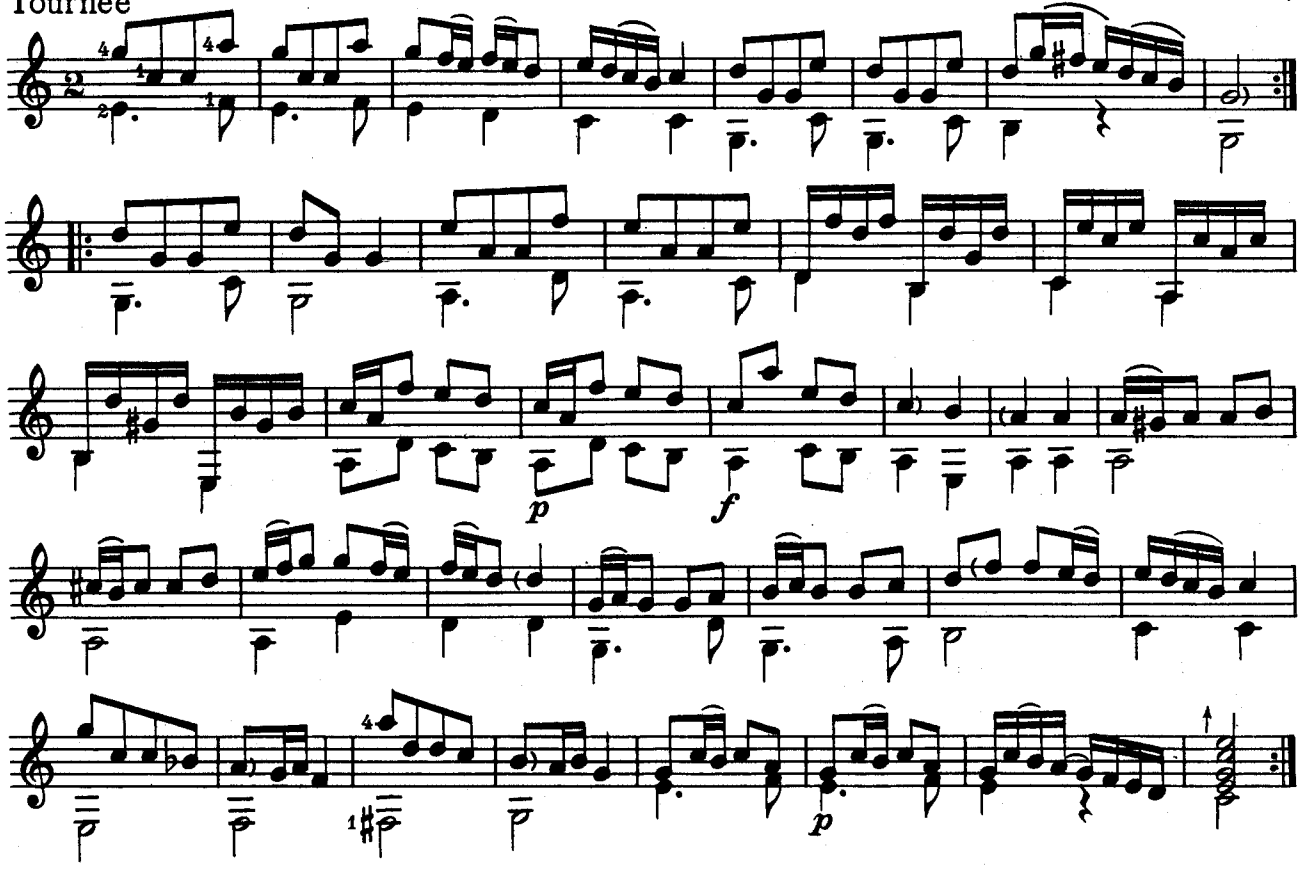
II



Tournée und Entrée

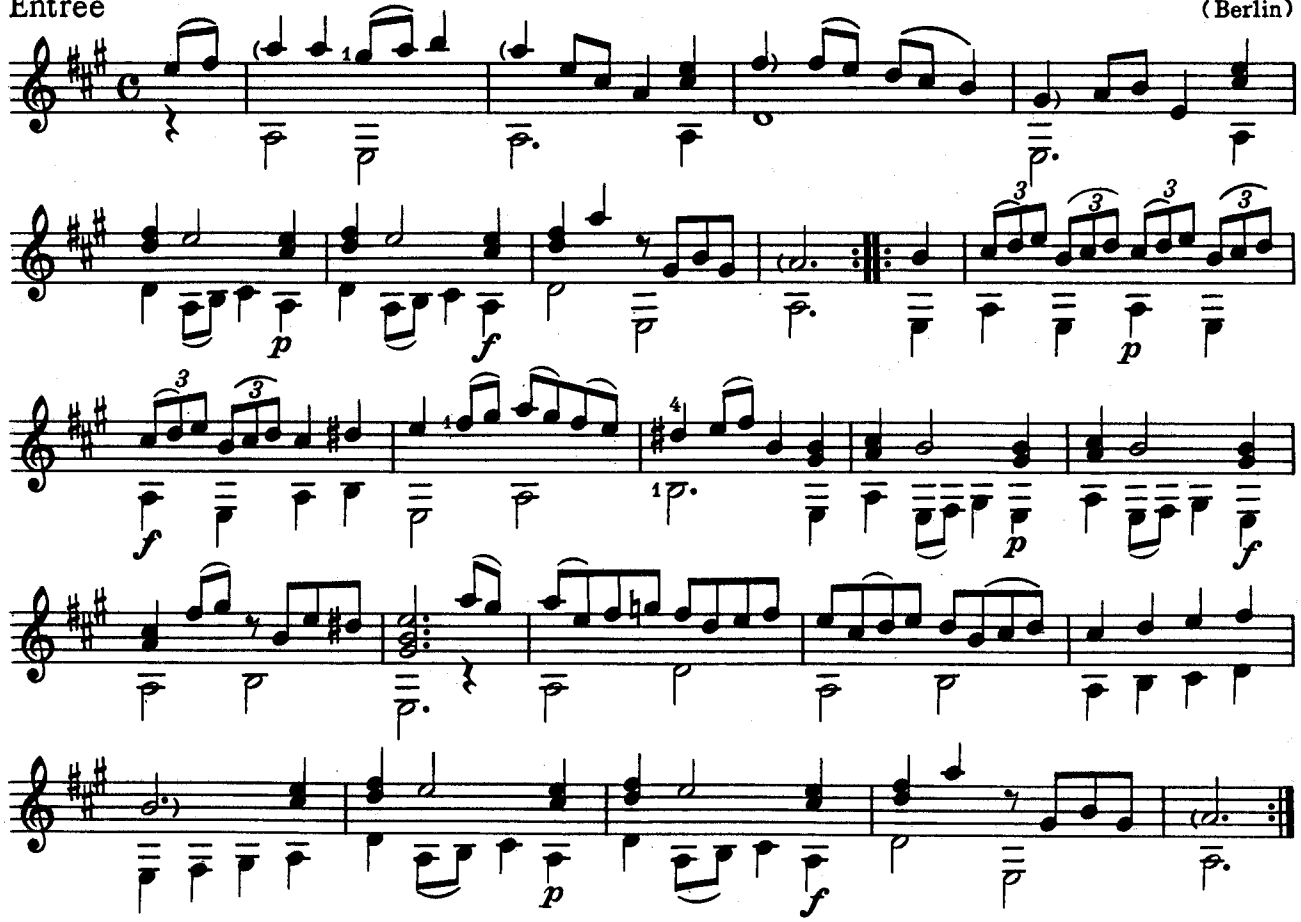
anonym
(Berlin)

Tournée



anonym
(Berlin)

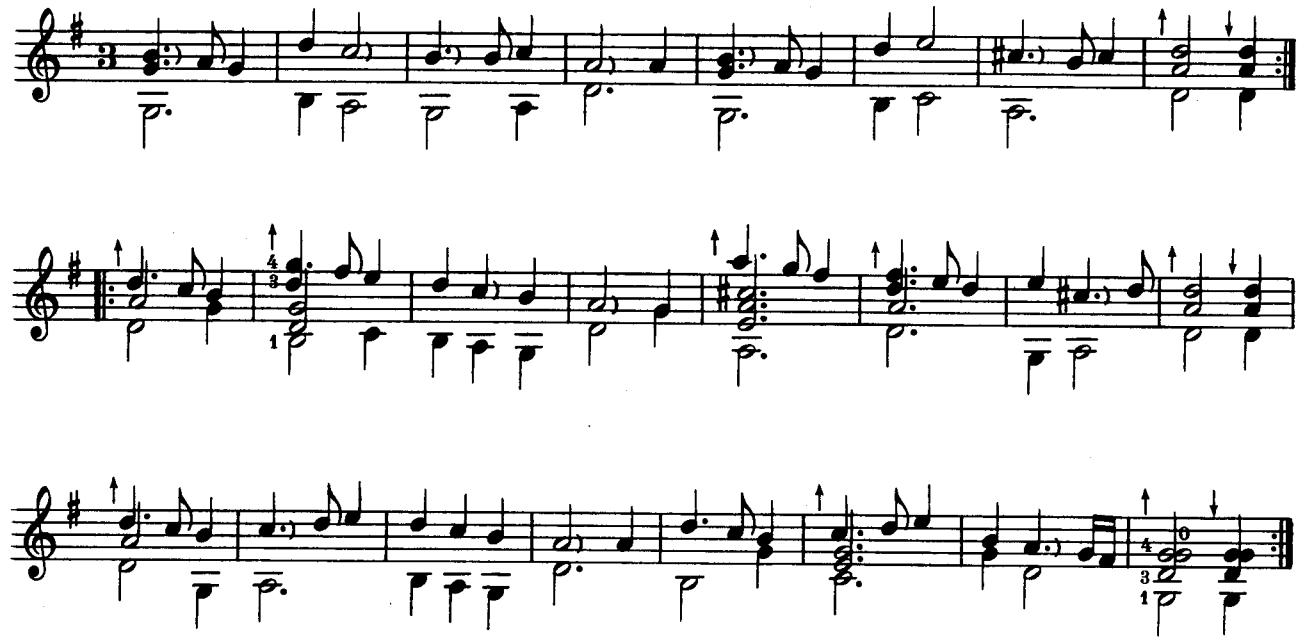
Entrée



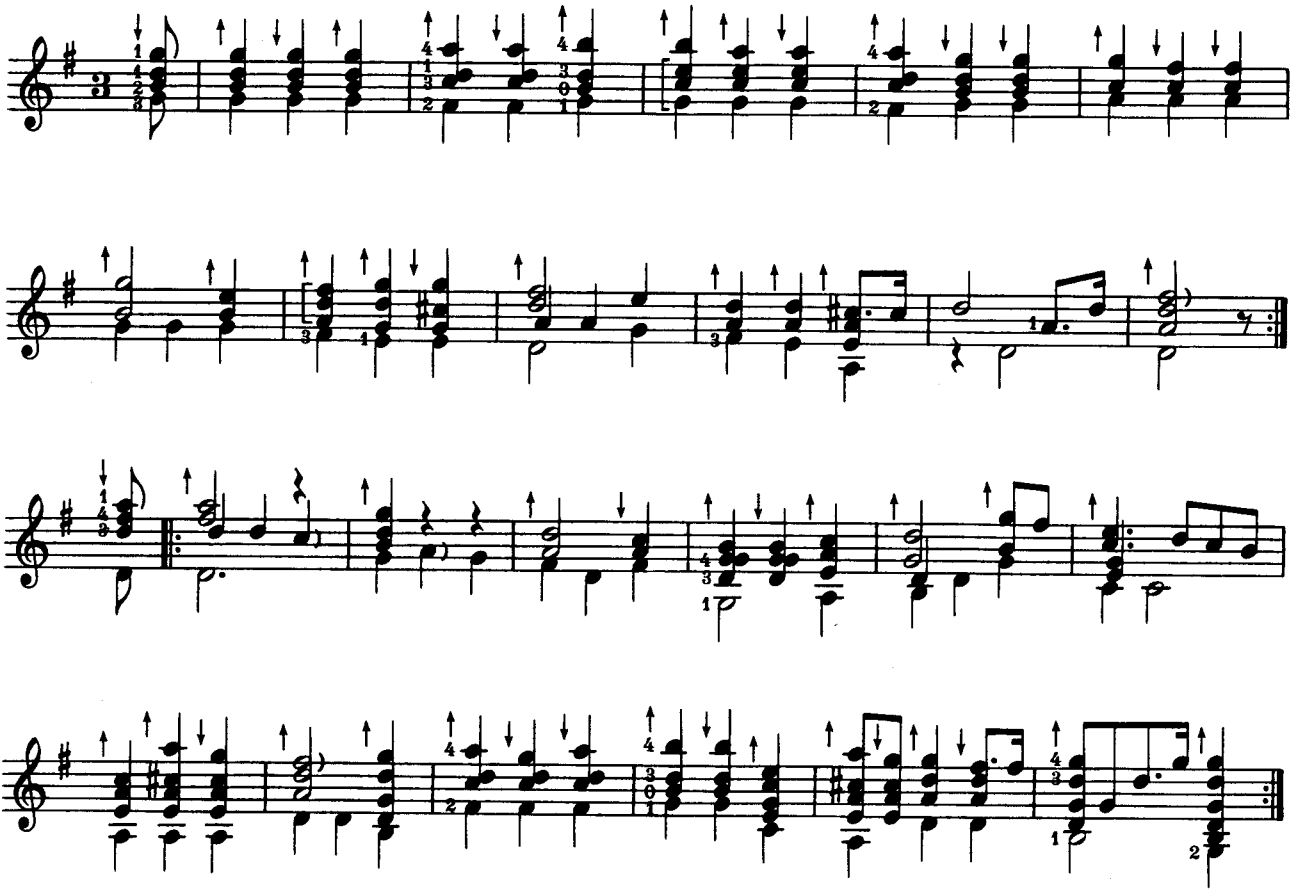
10 Stücke

Menuett

anonym V
(Praha)



Sarabande



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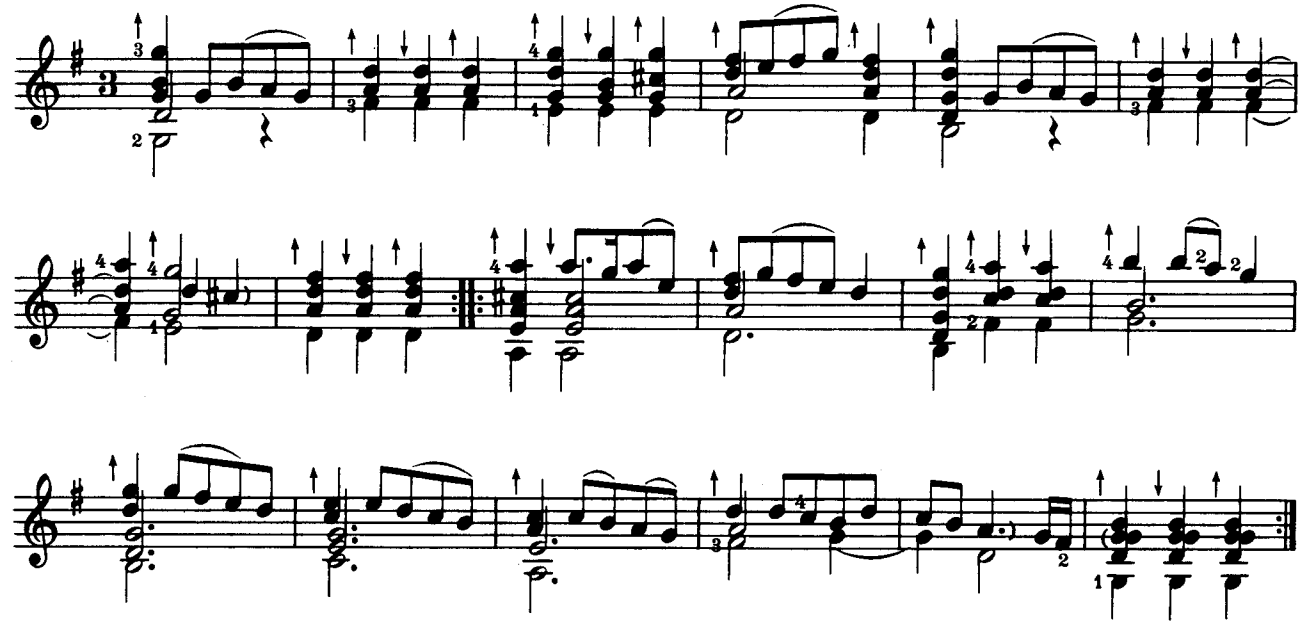
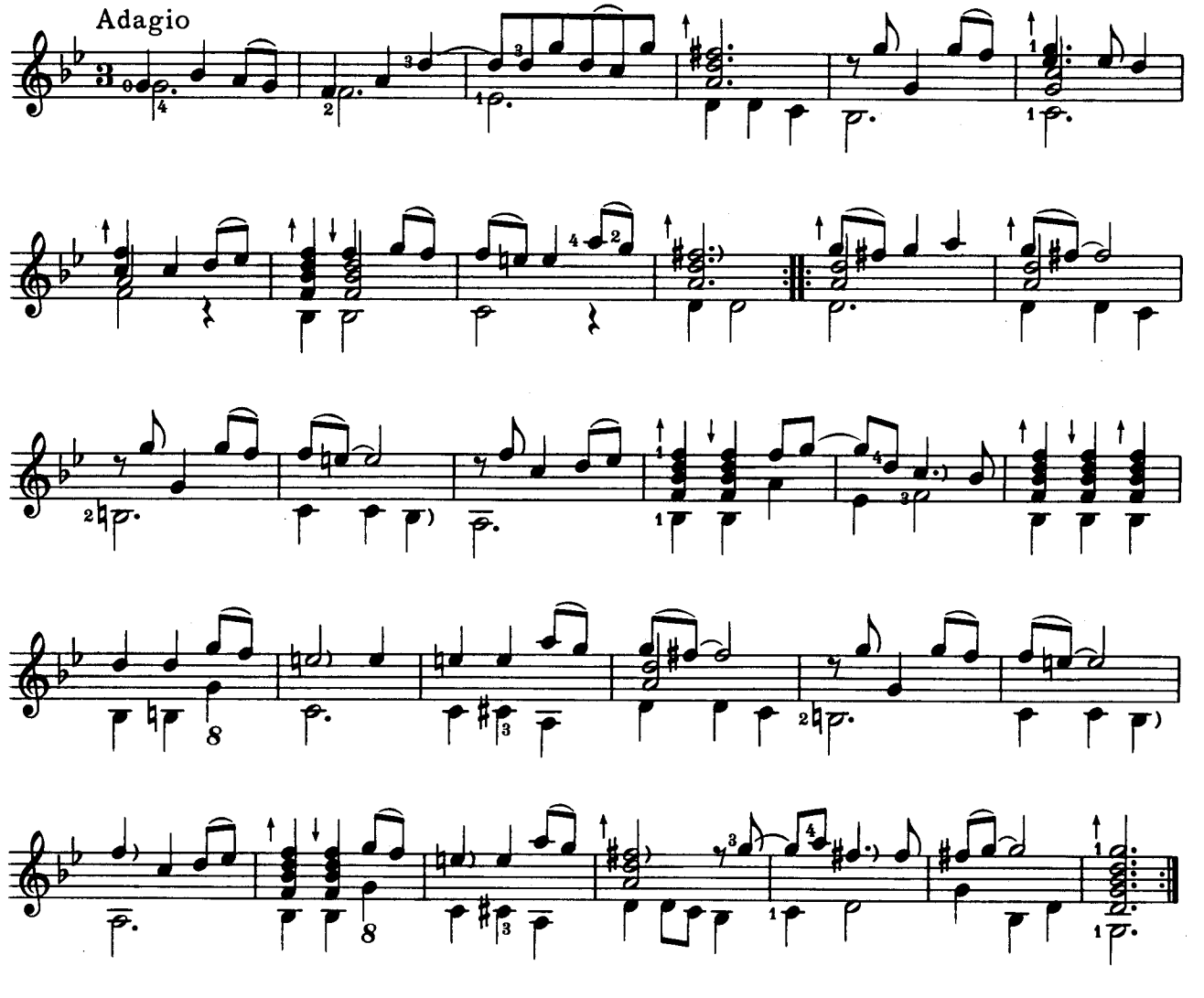
Menuett

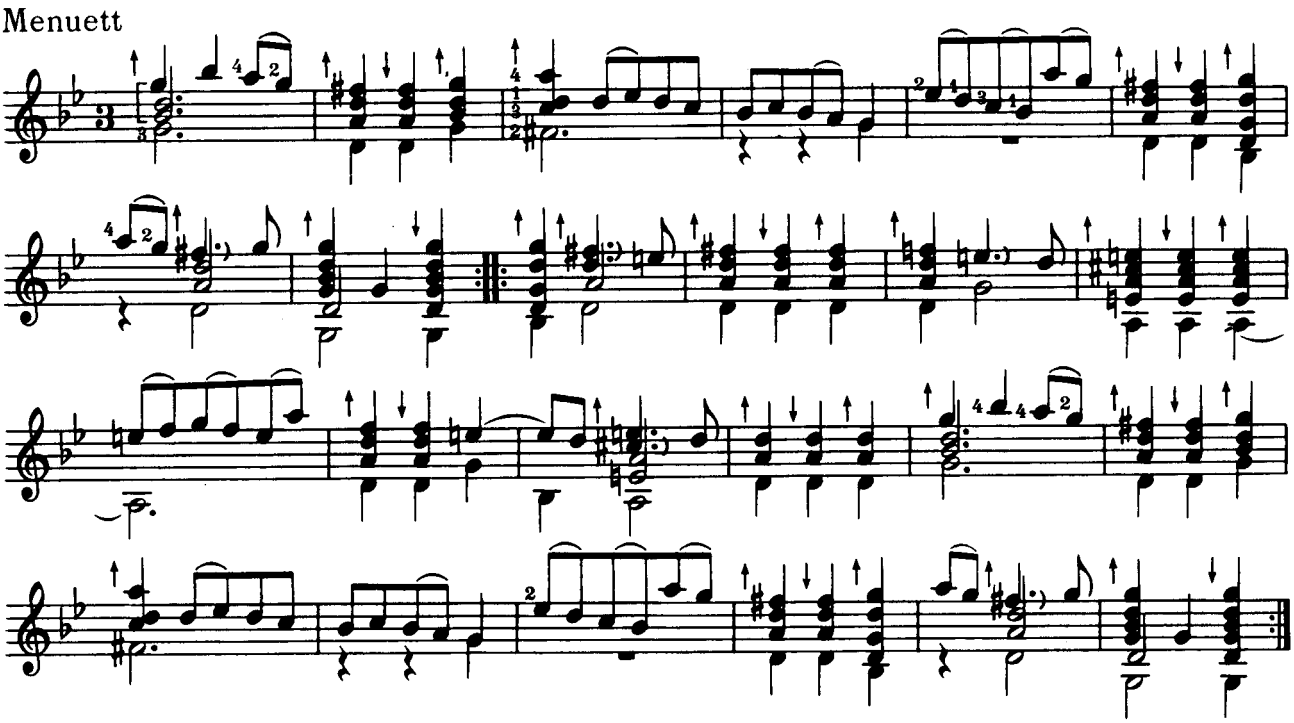


Aria

Adagio



Menuett



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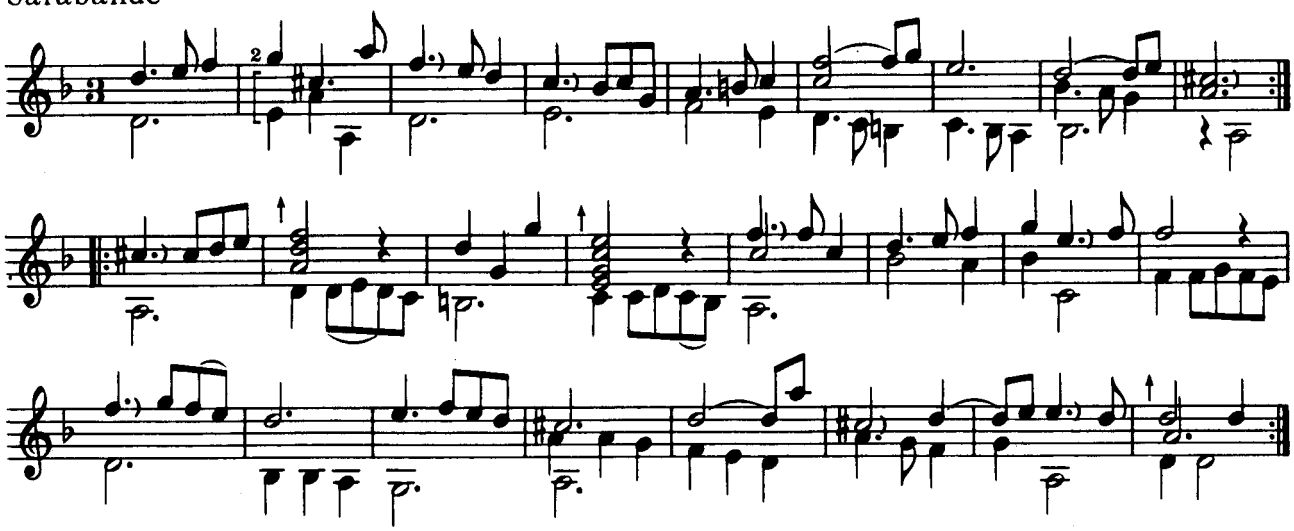
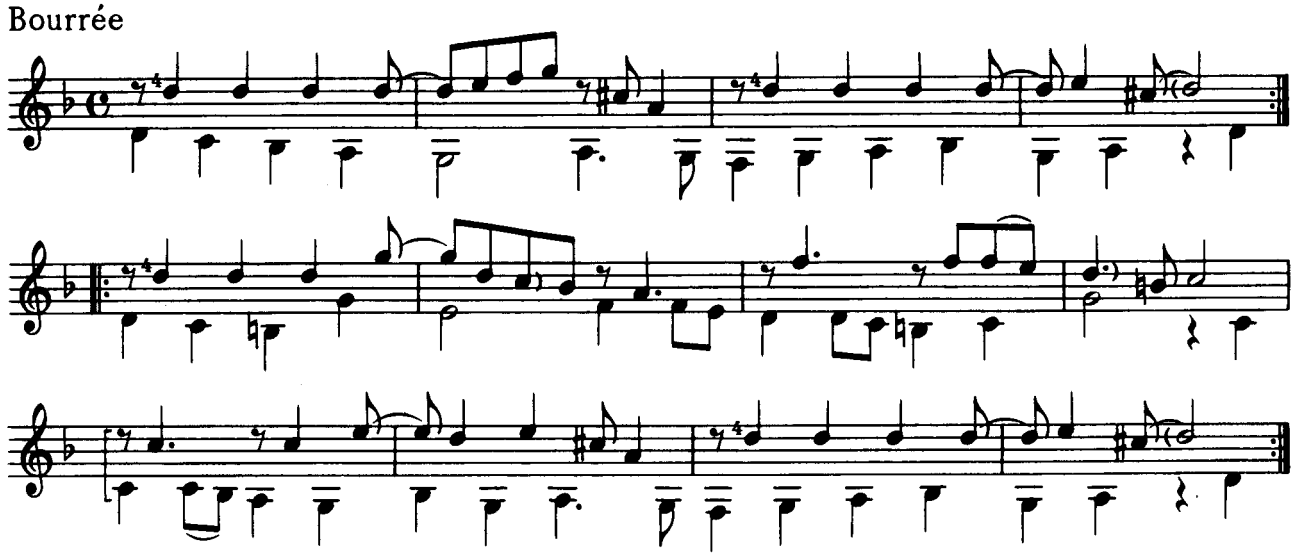


Bourrée



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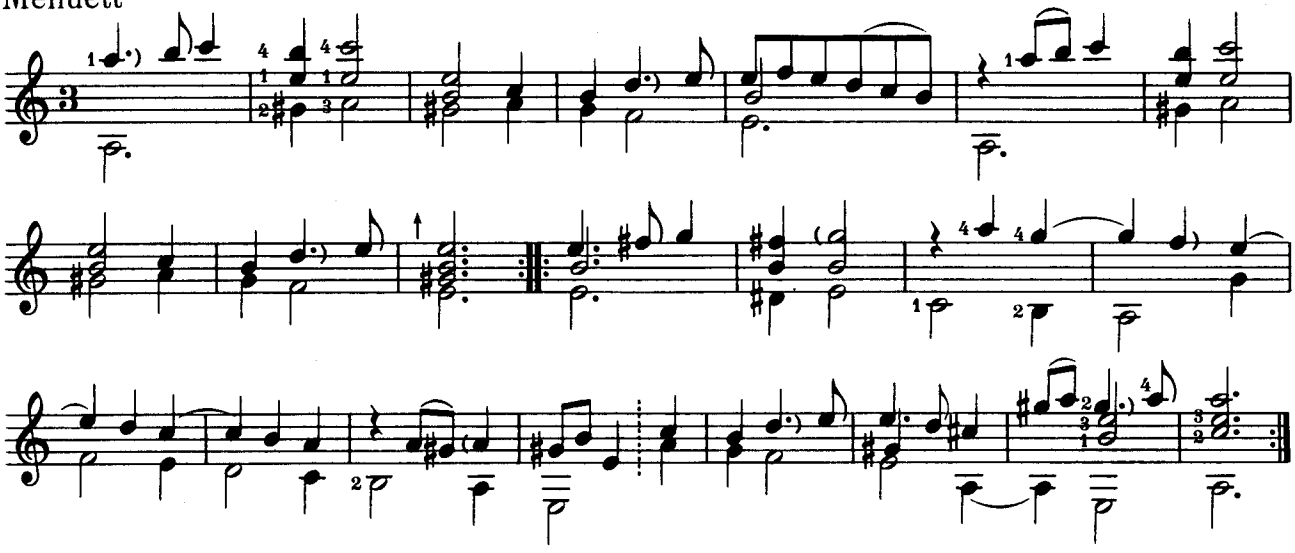

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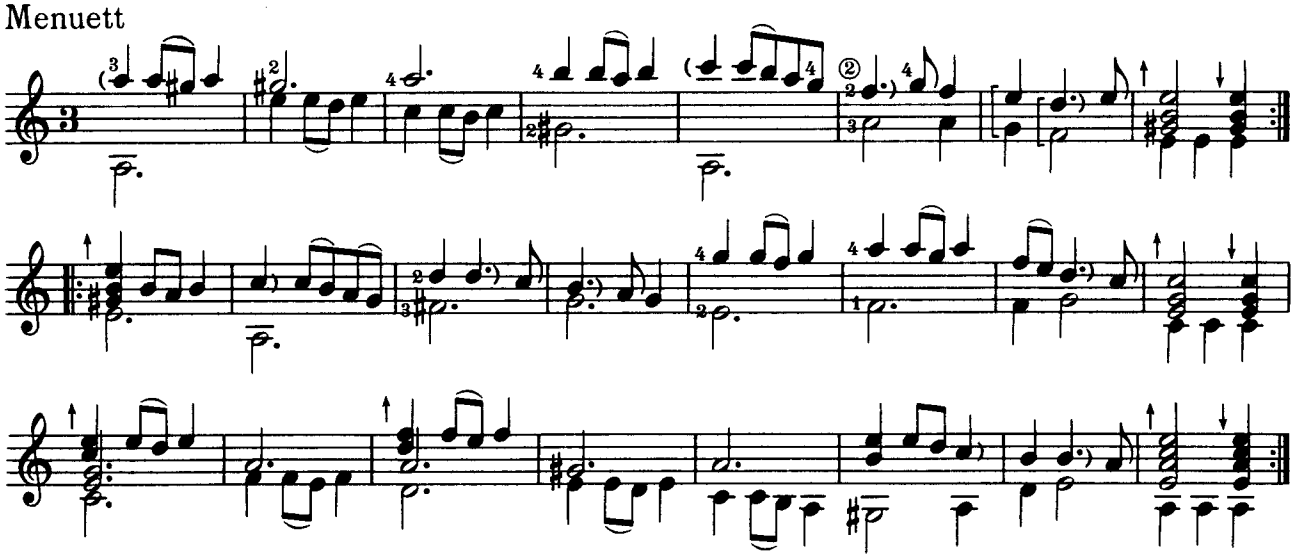

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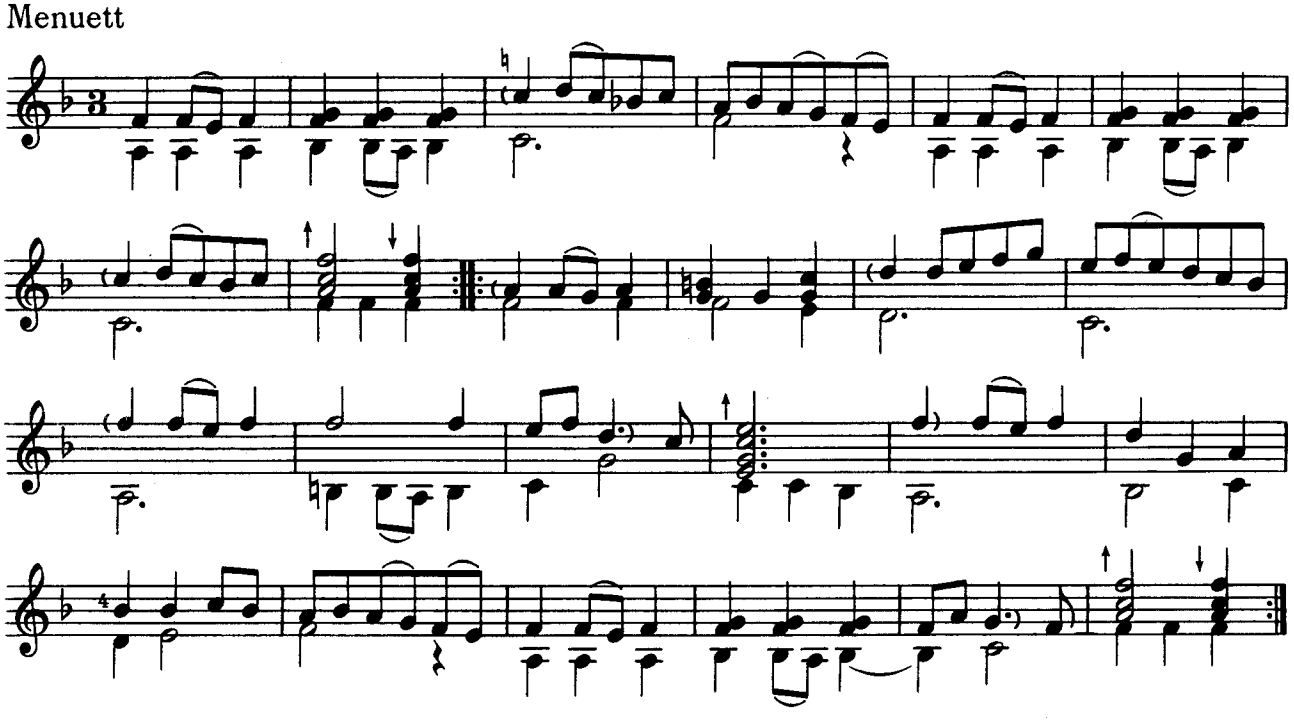
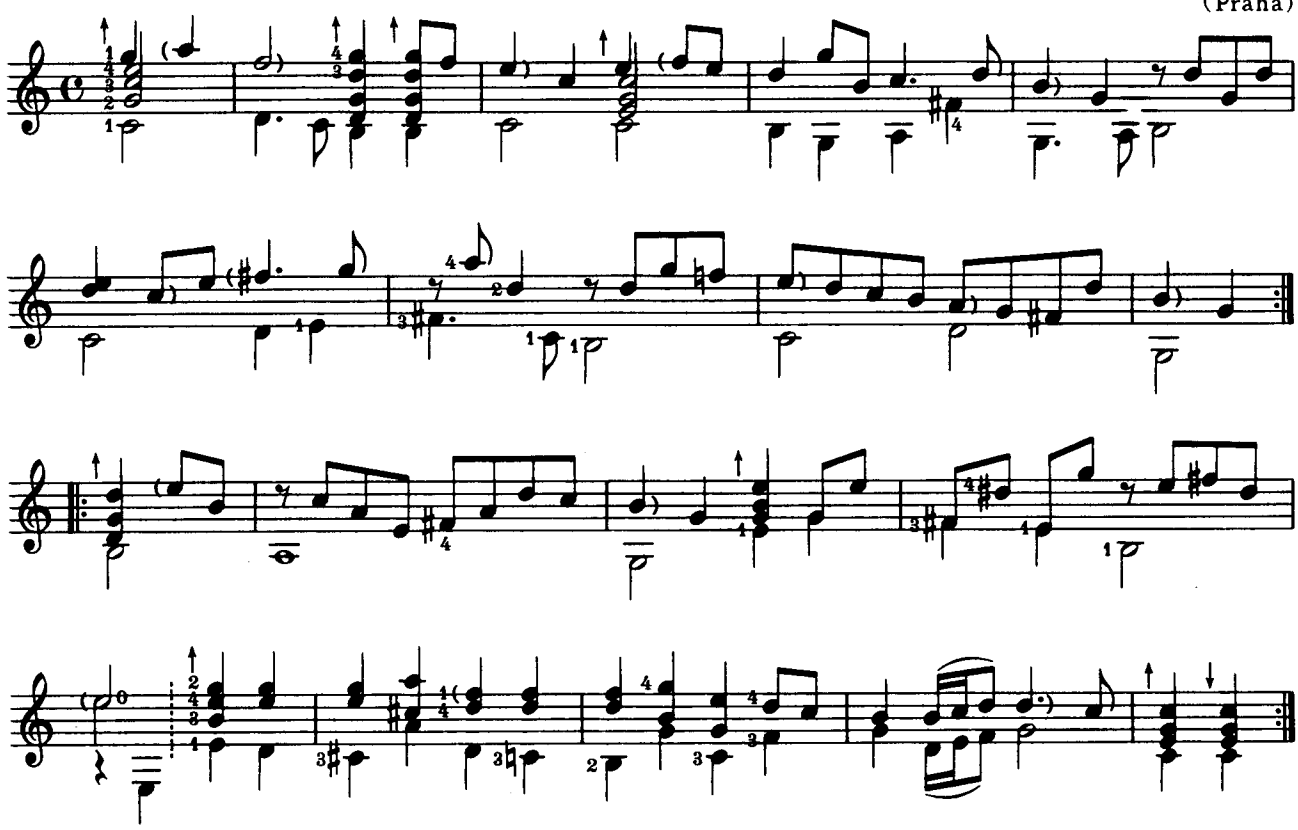


Gavotte und 3 Passepieds

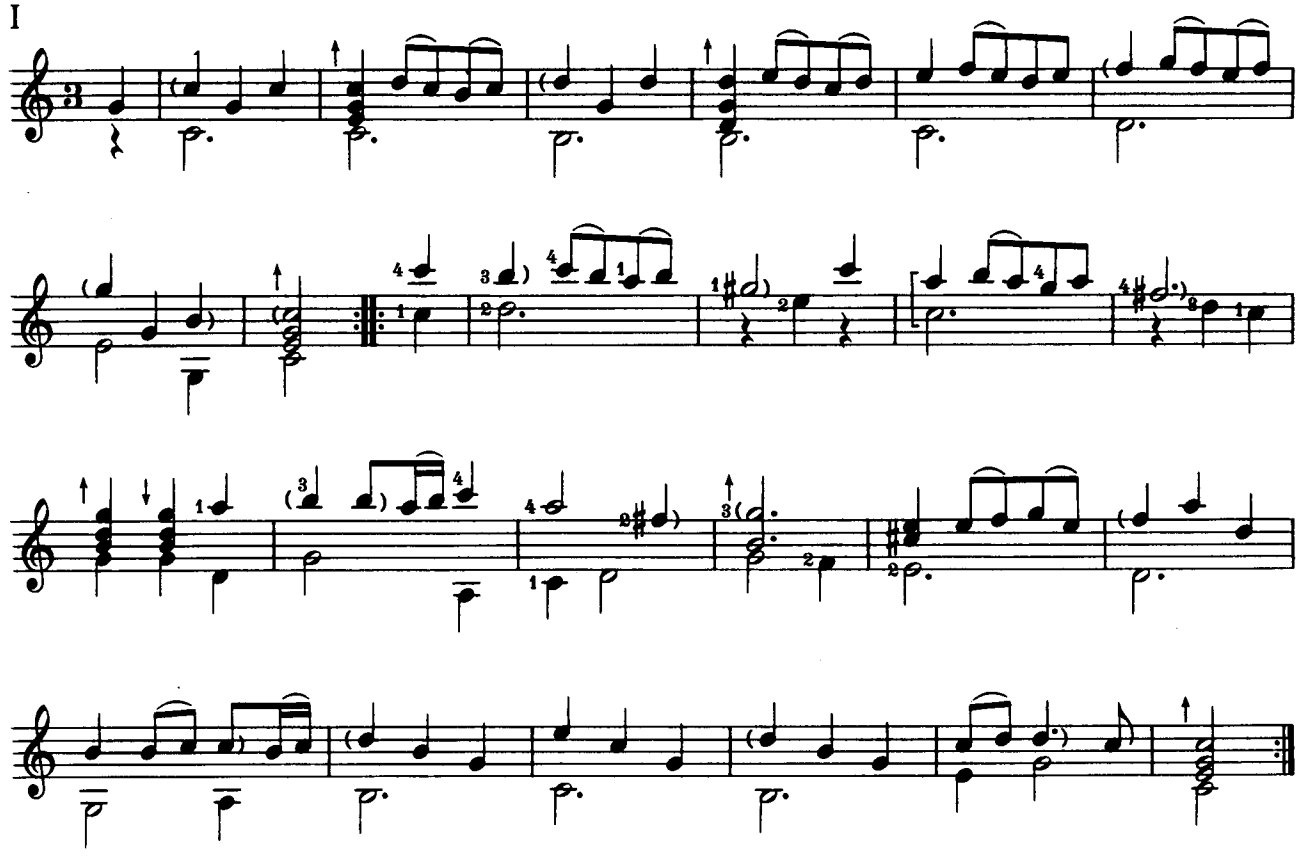
Gavotte

anonym I
(Praha)



Passepieds

I



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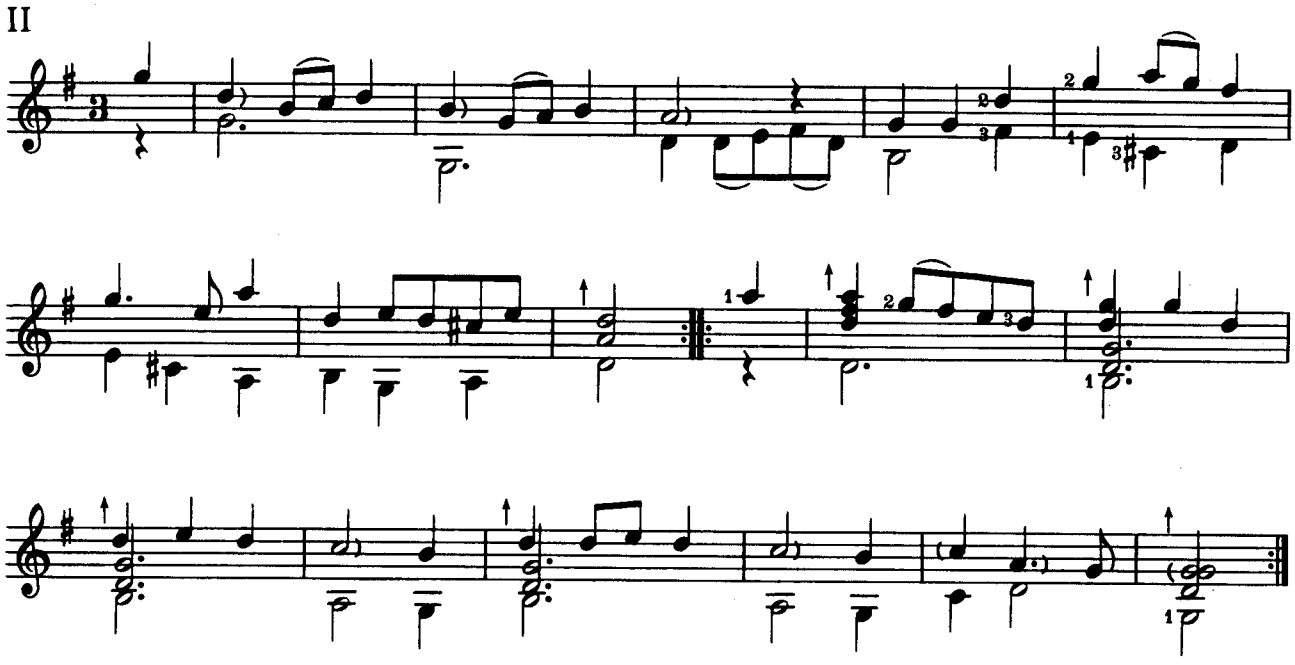

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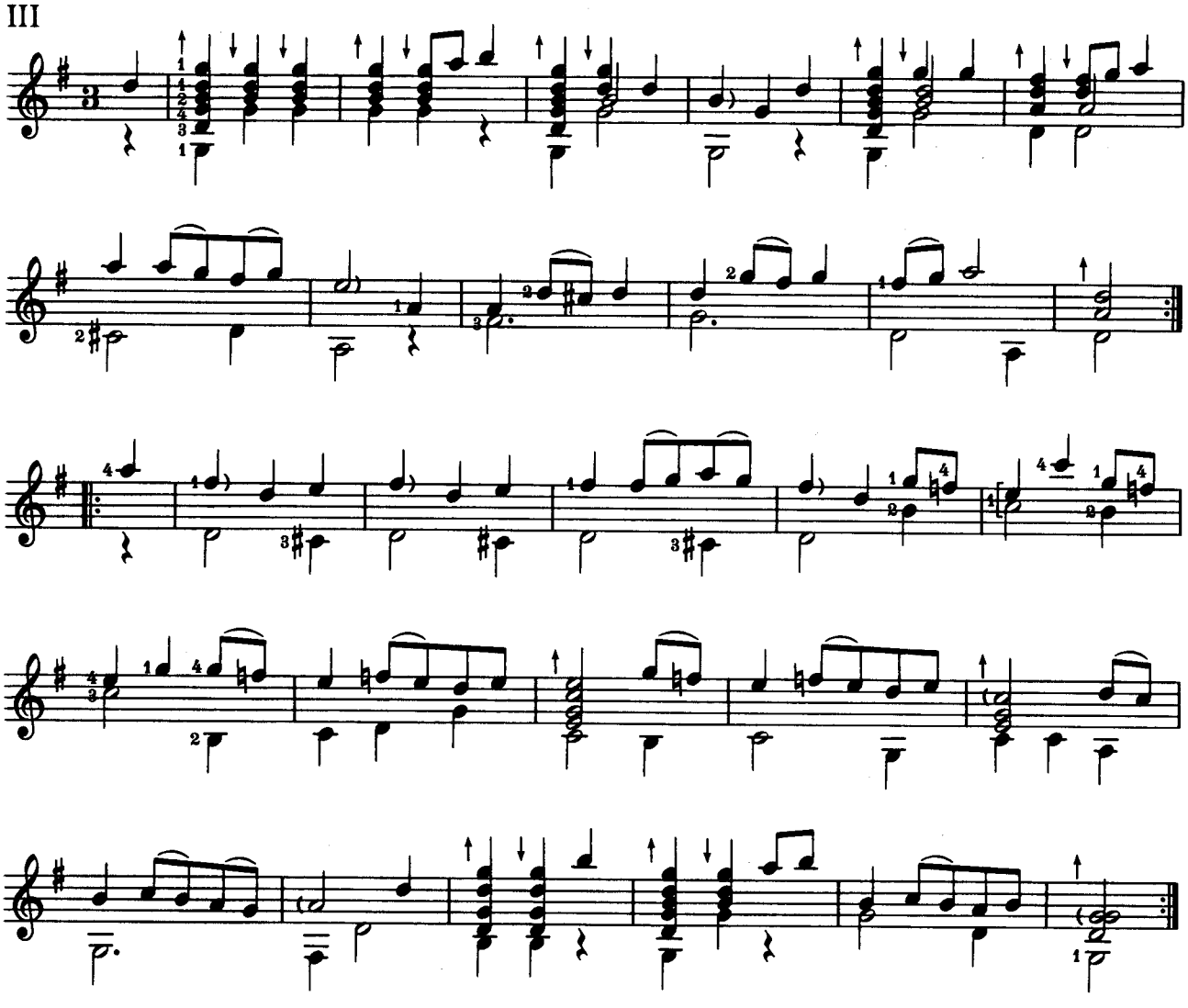
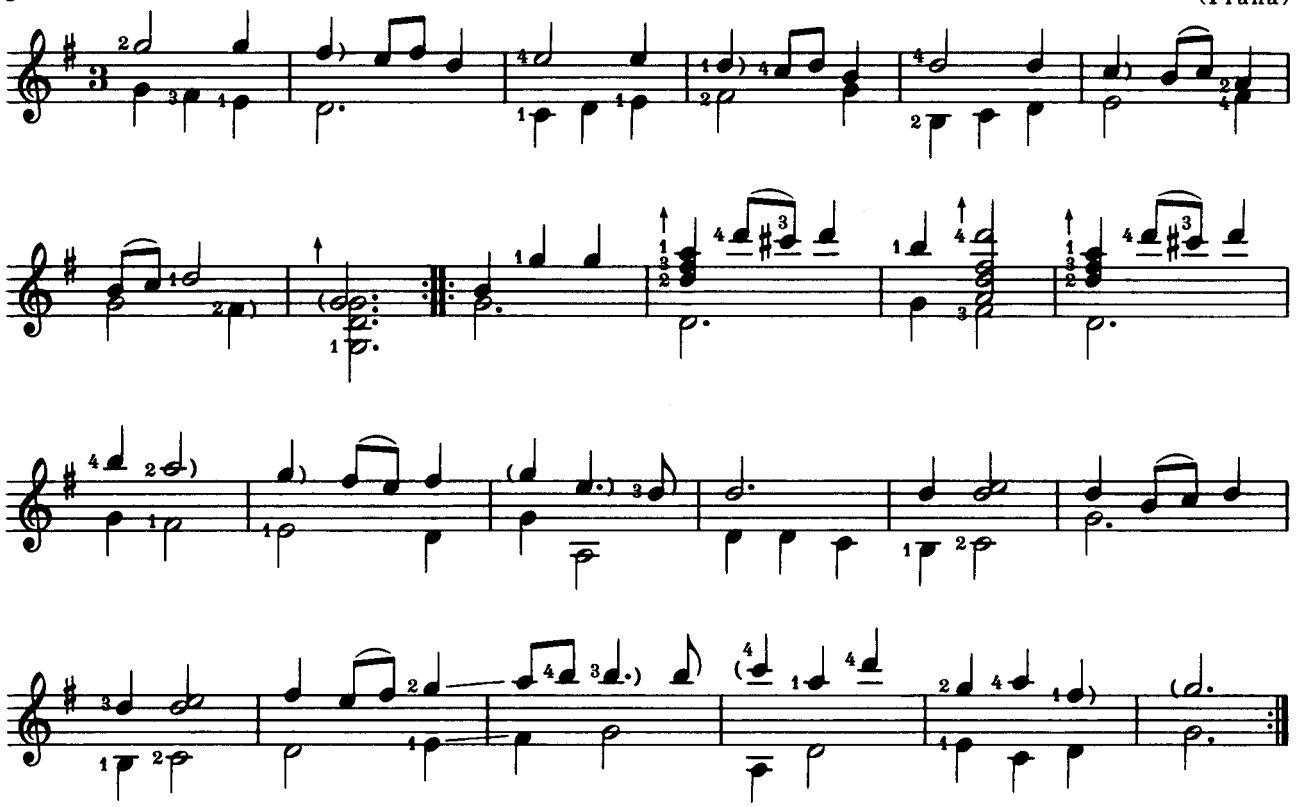


14 Menuette

anonym I
(Praha)

I



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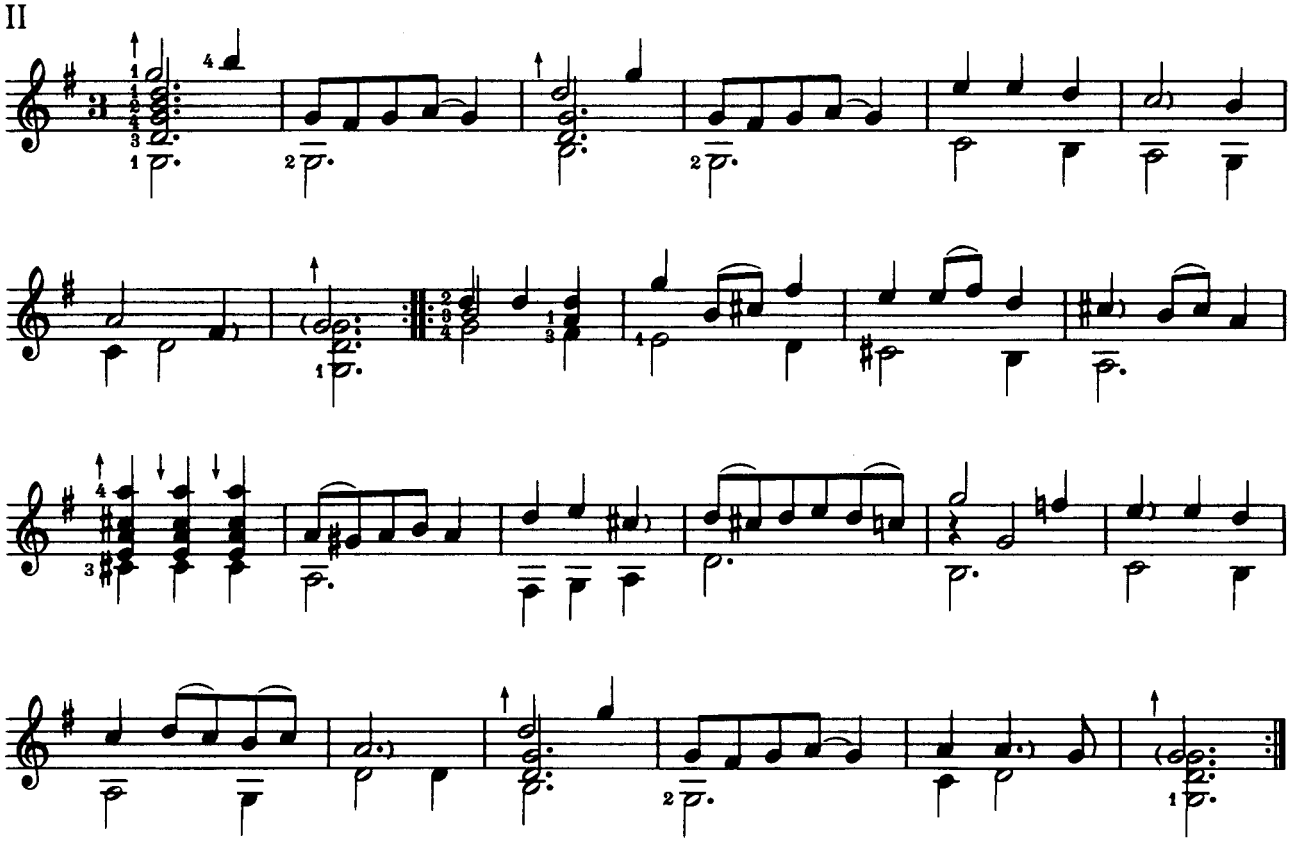

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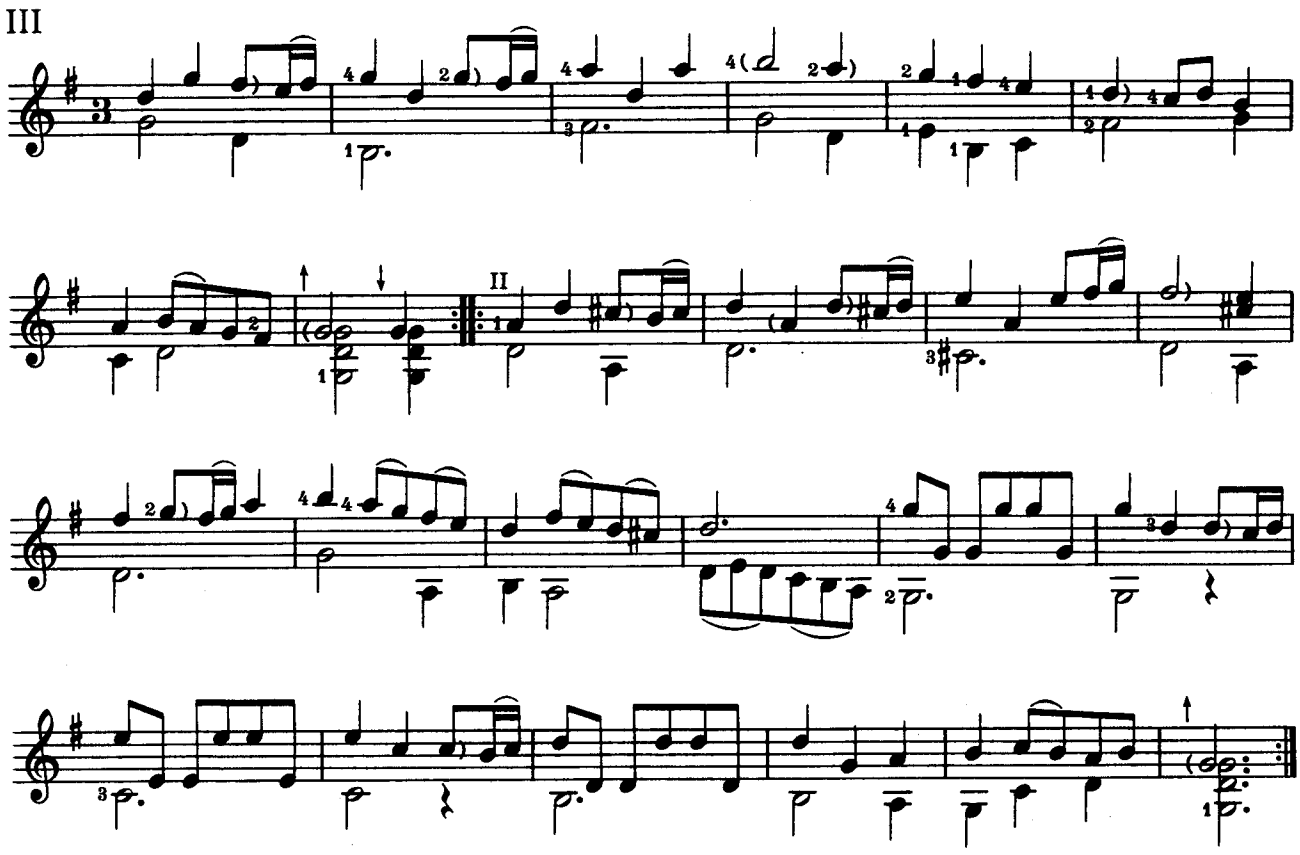

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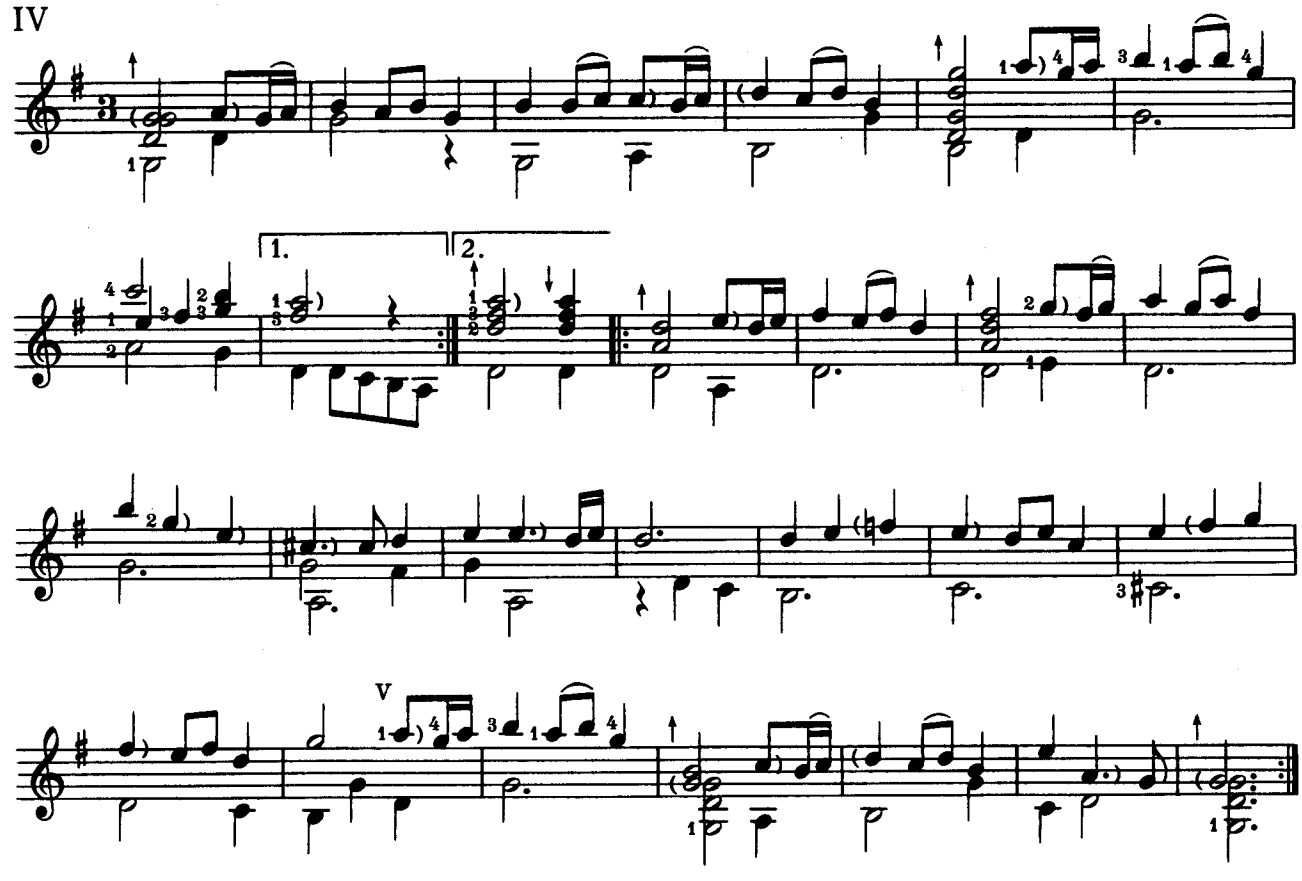

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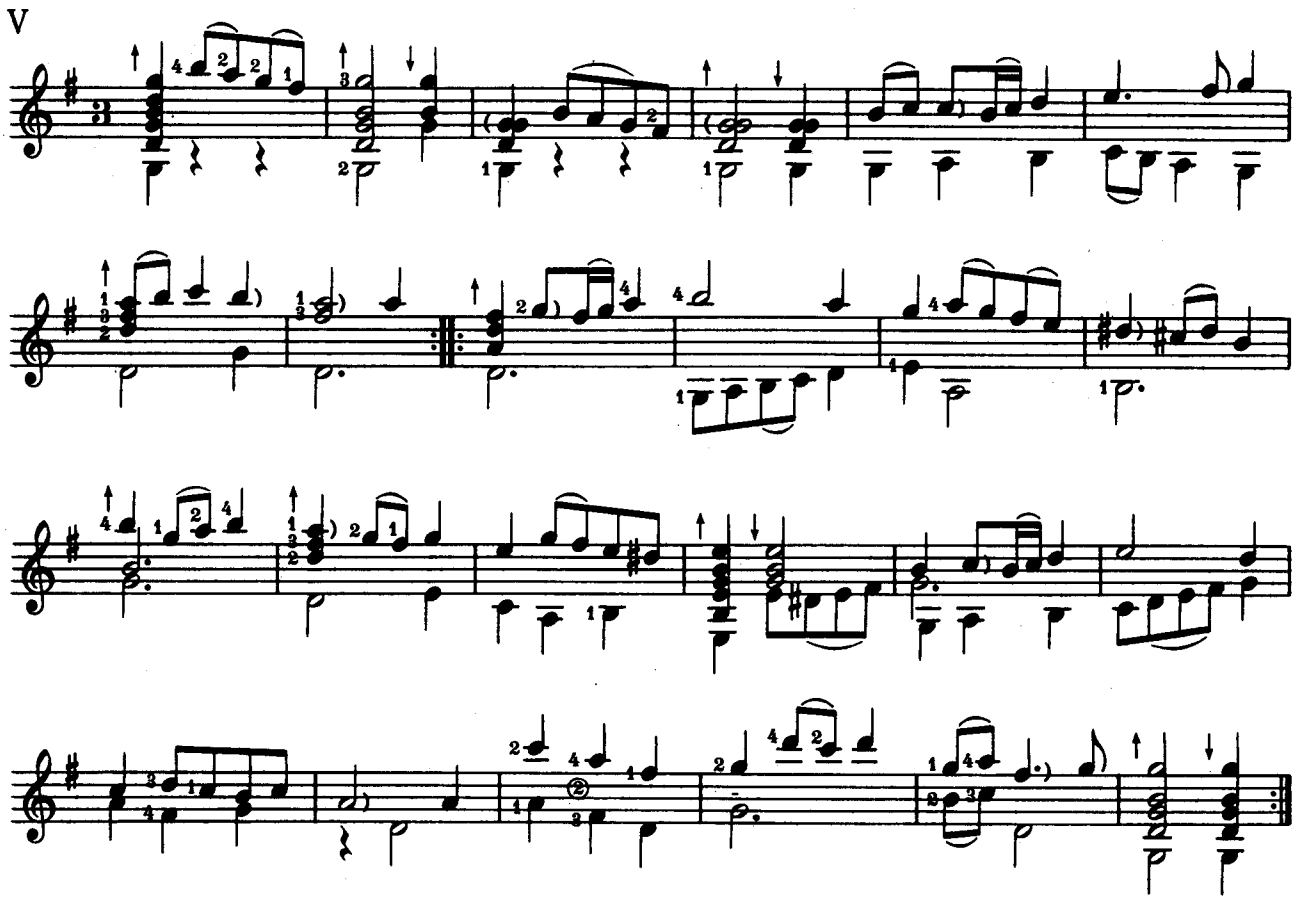

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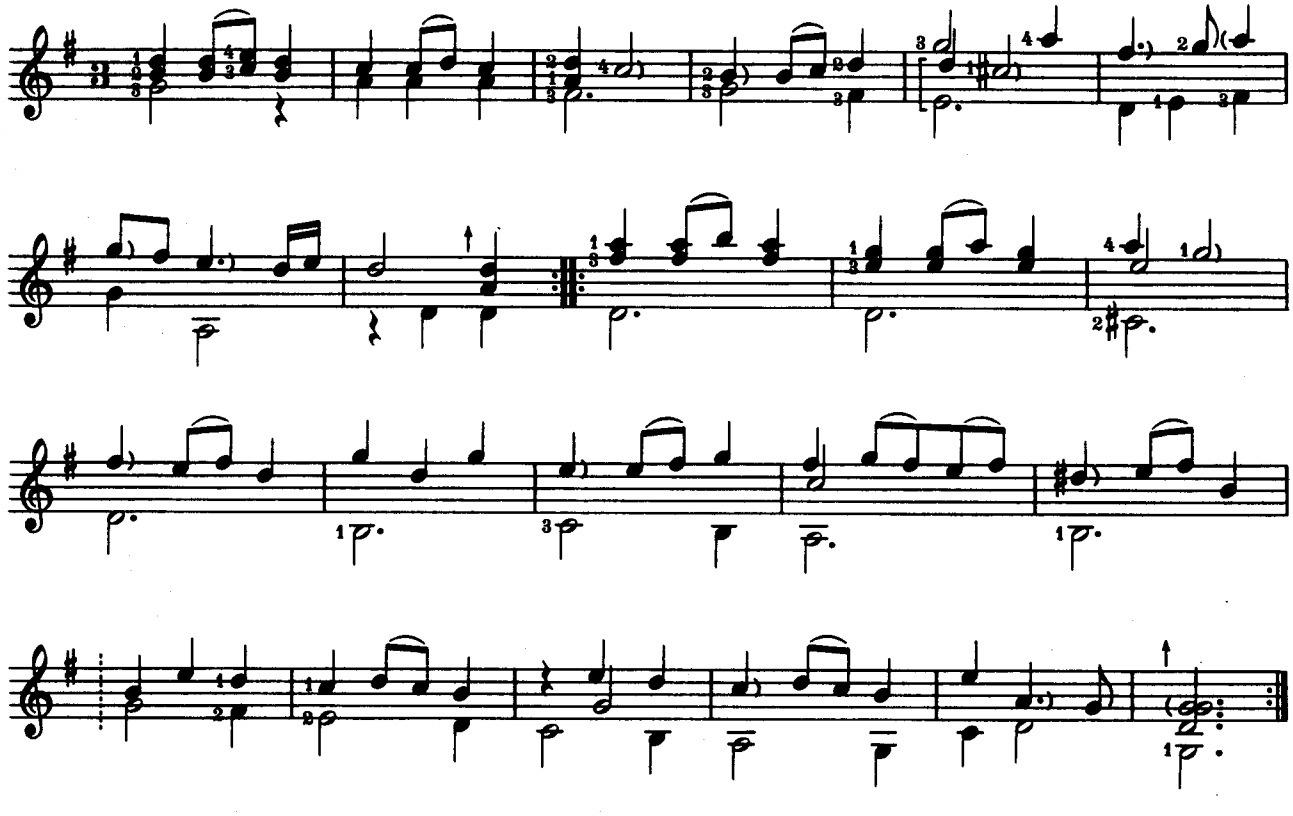

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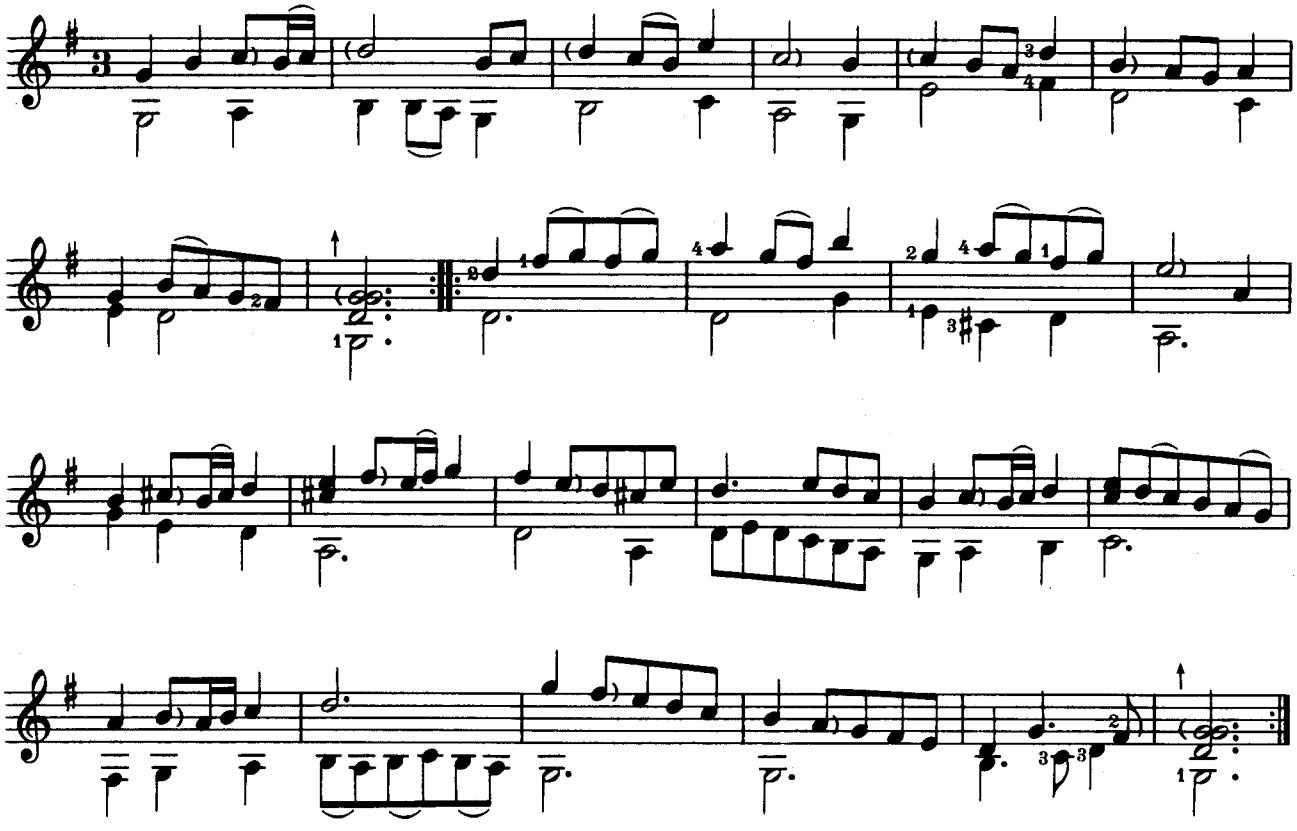
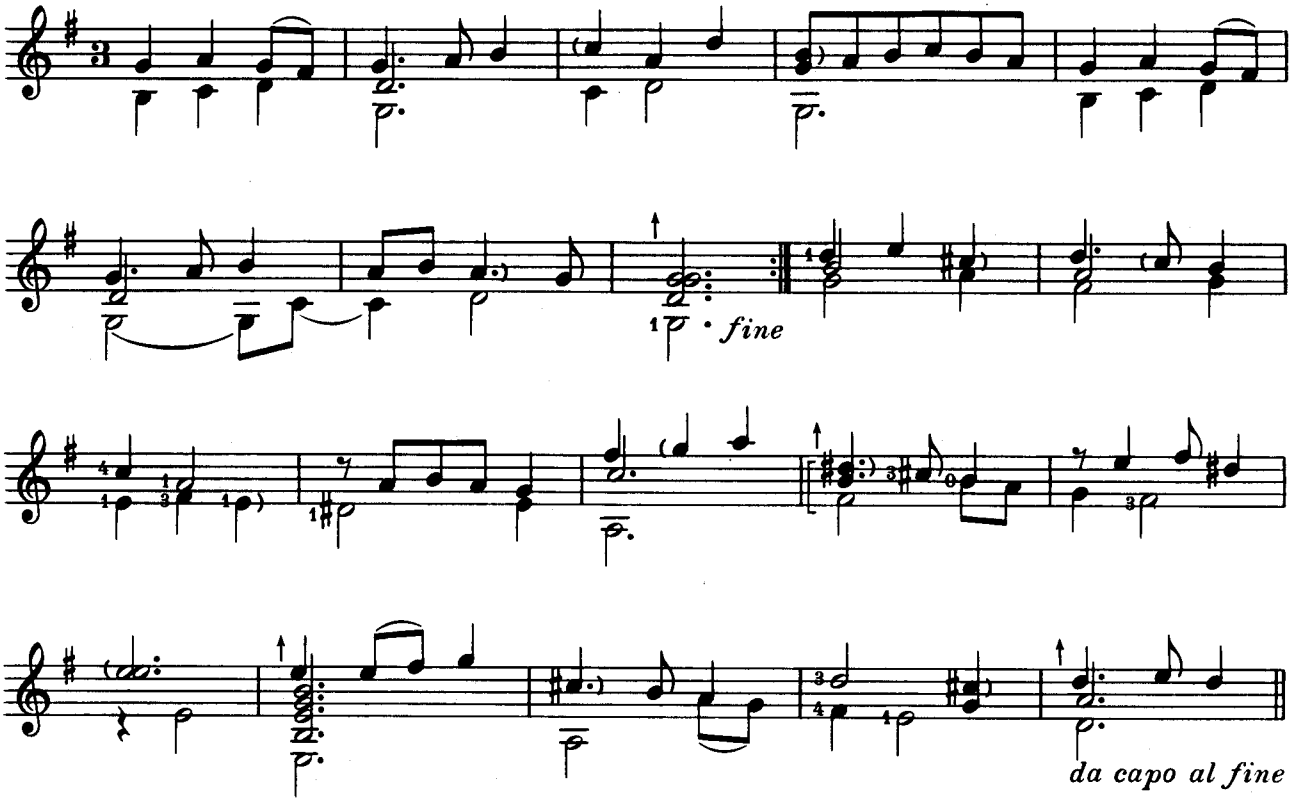


VIII Menuett en Rondeau



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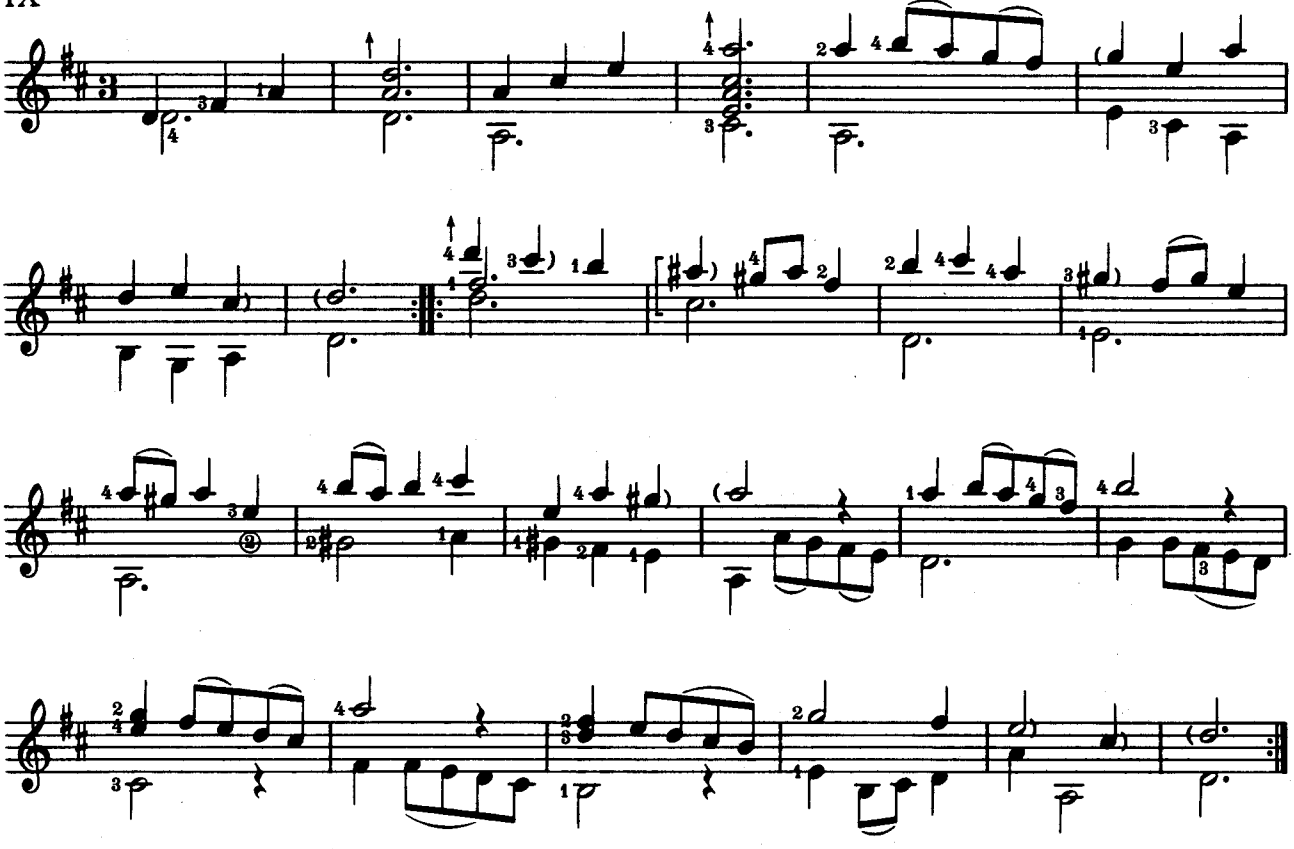

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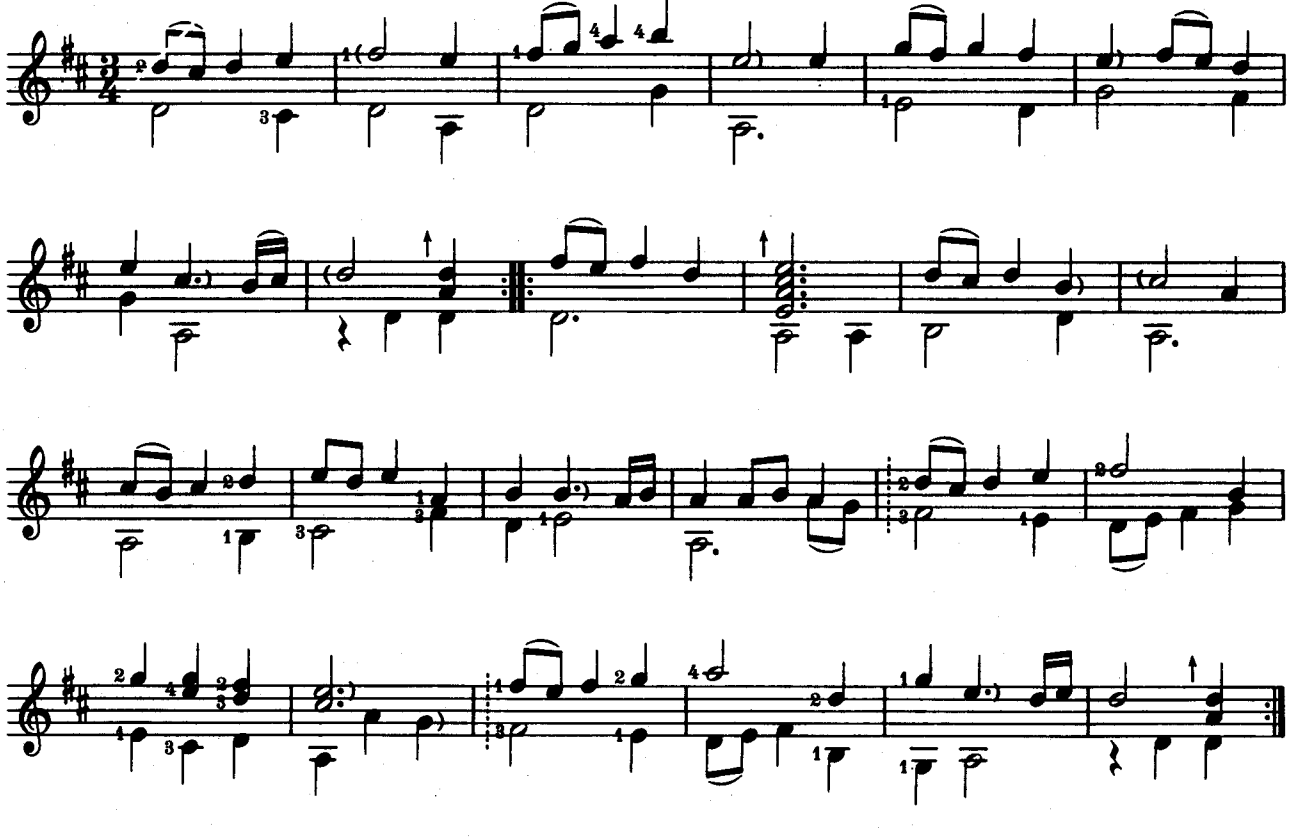

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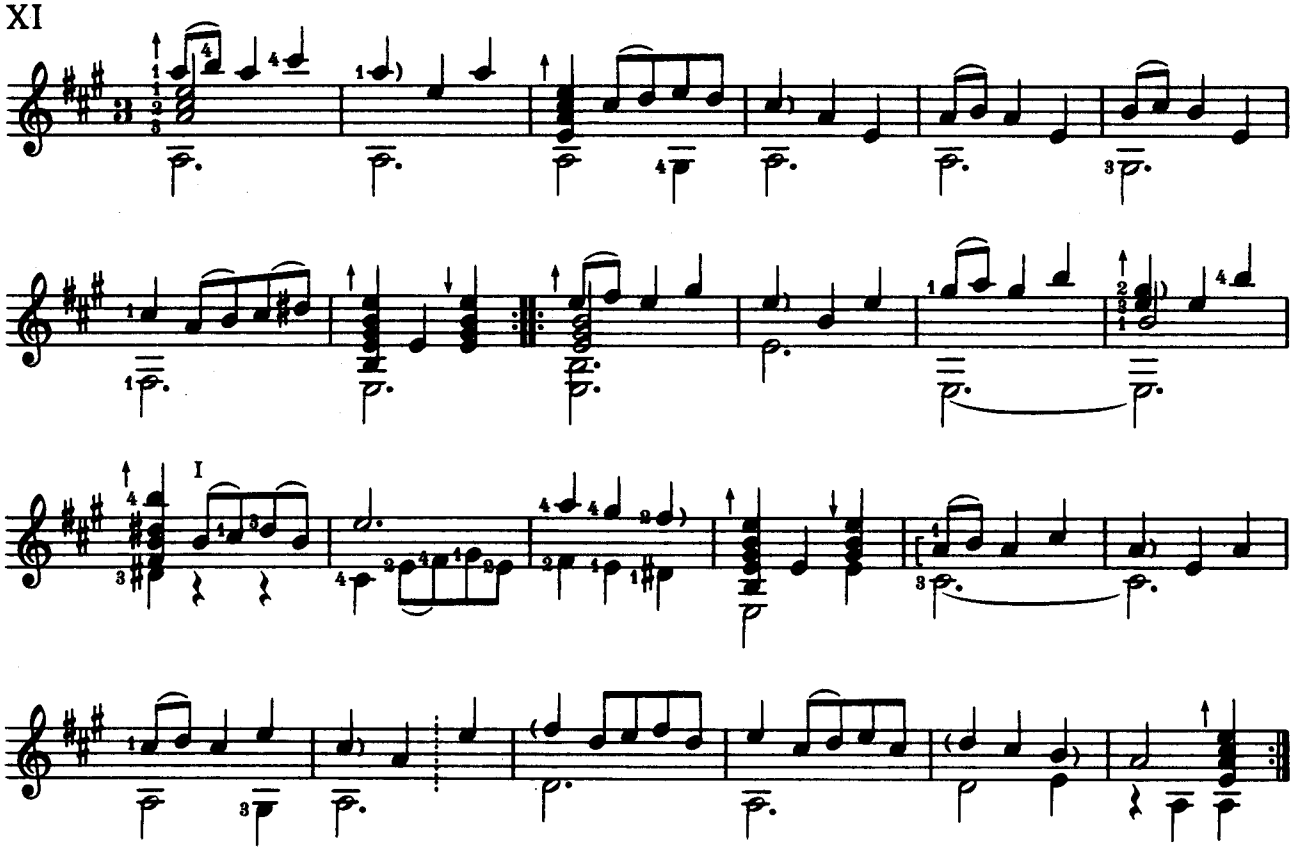

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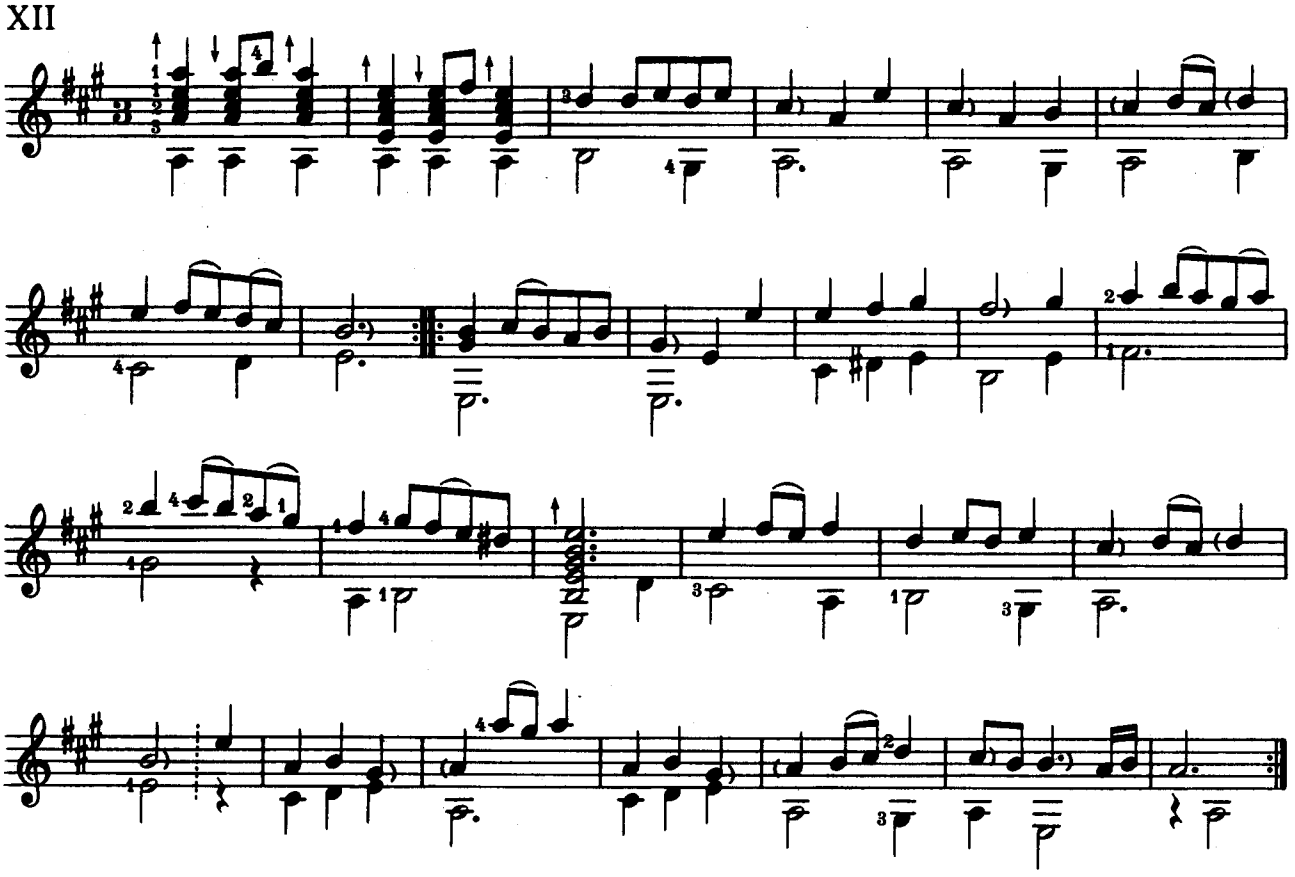

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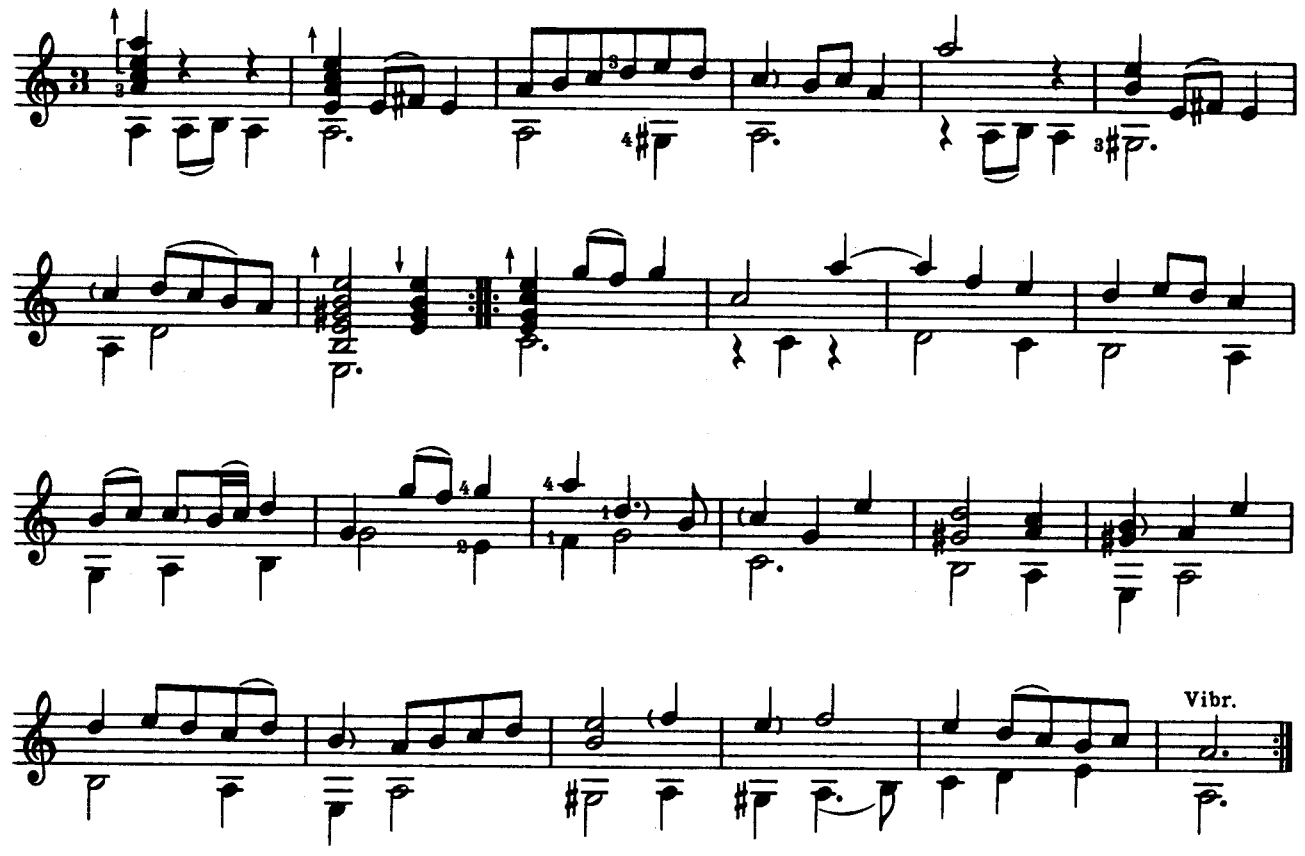

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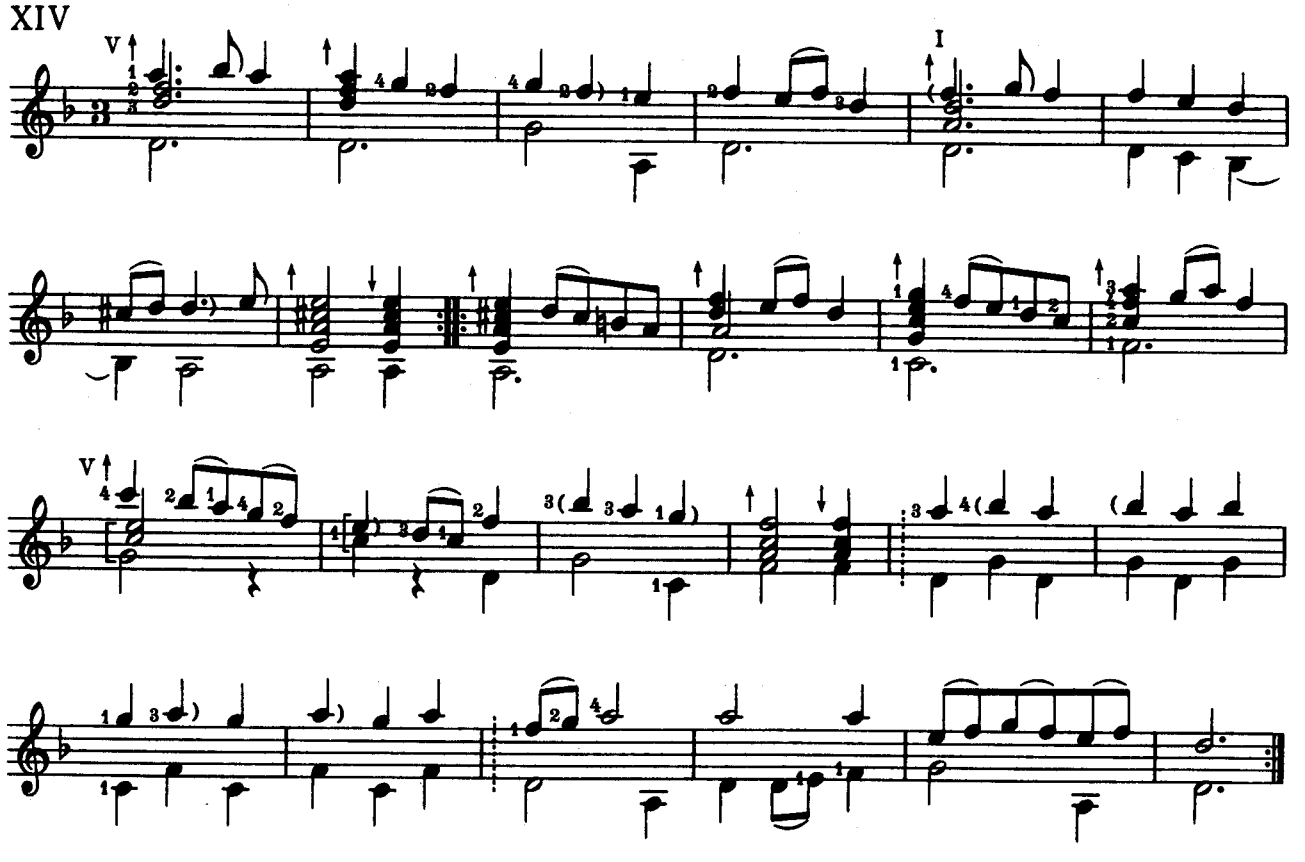


Rondeau

anonym I
(Praha)

VII V VII V

fine

da capo al fine

Plainte pour Madame

anonym I
(Praha)

lentement

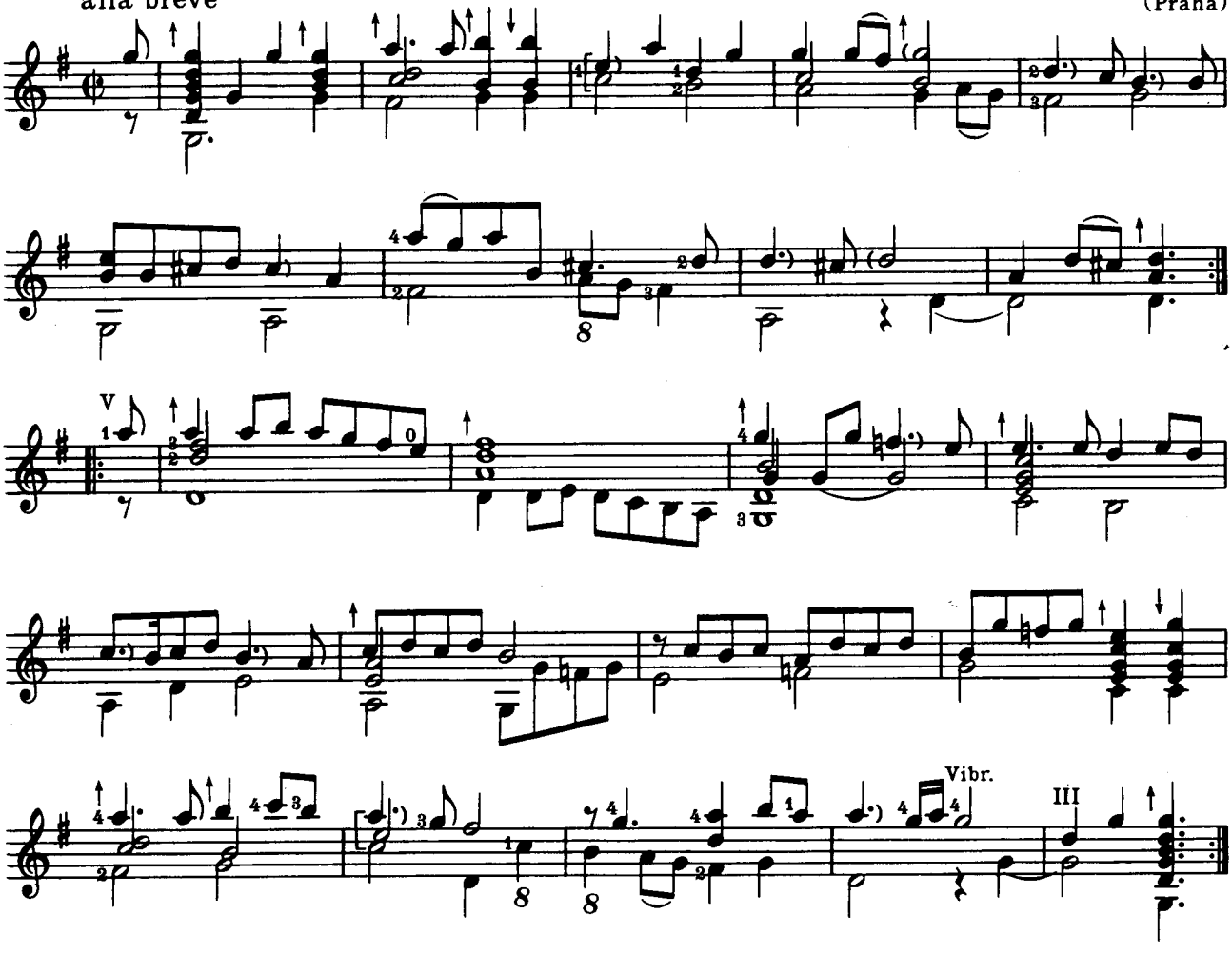
VII

Suite

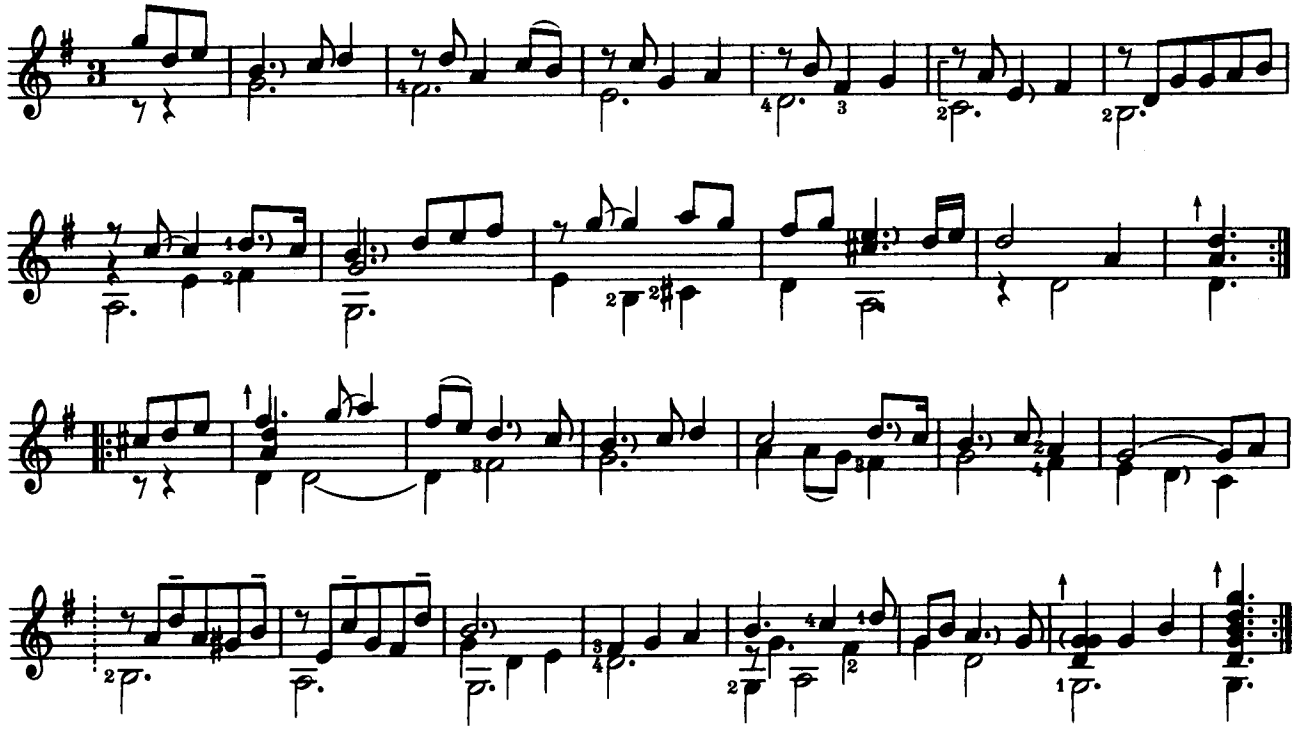
Entrée

alla breve

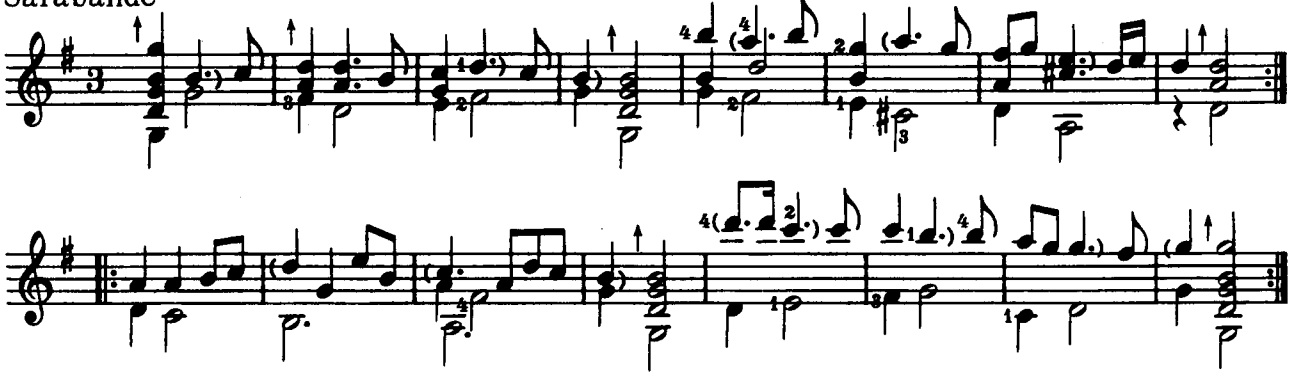
anonym IV
(Praha)



Courante

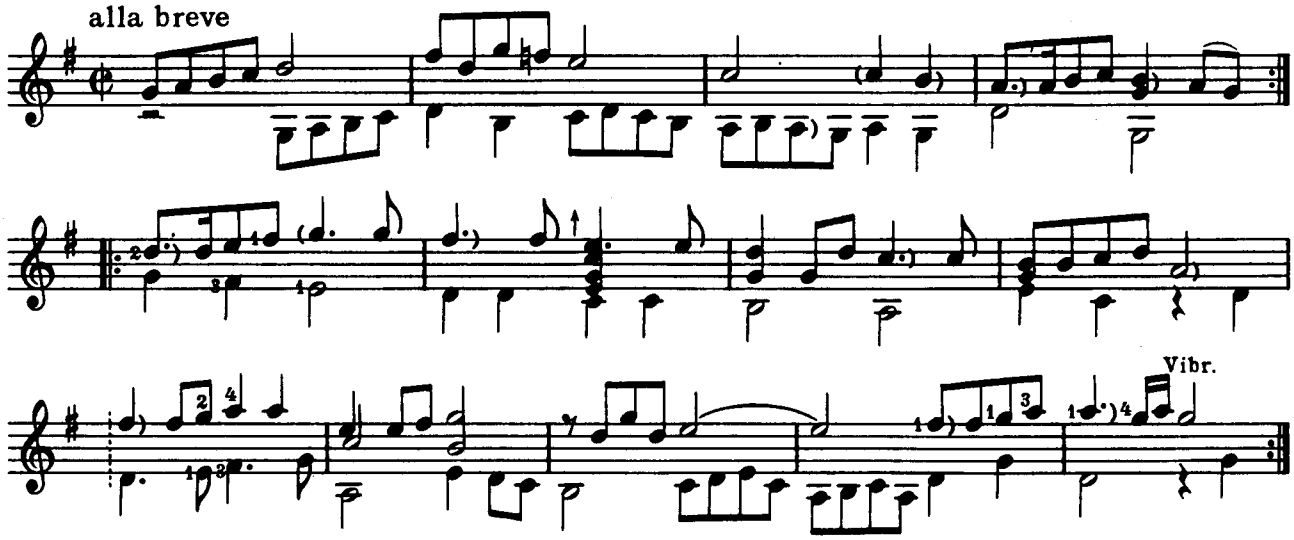


Sarabande

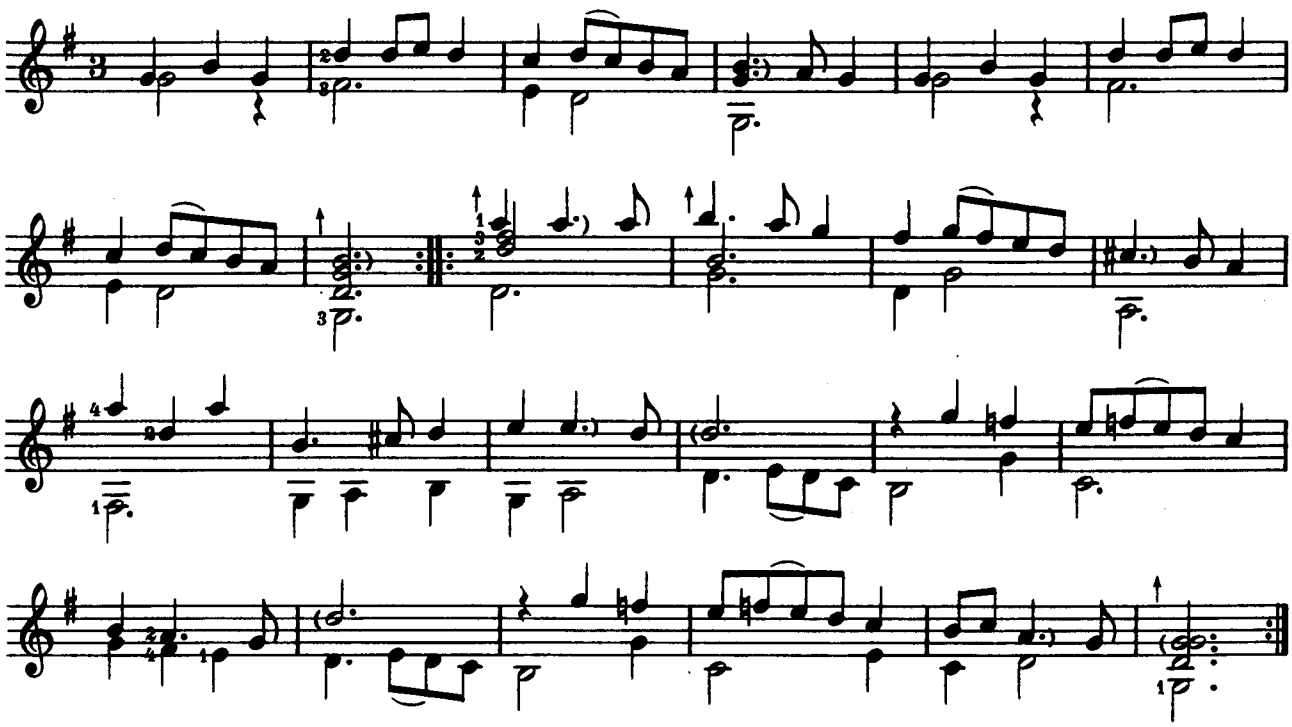


Aria

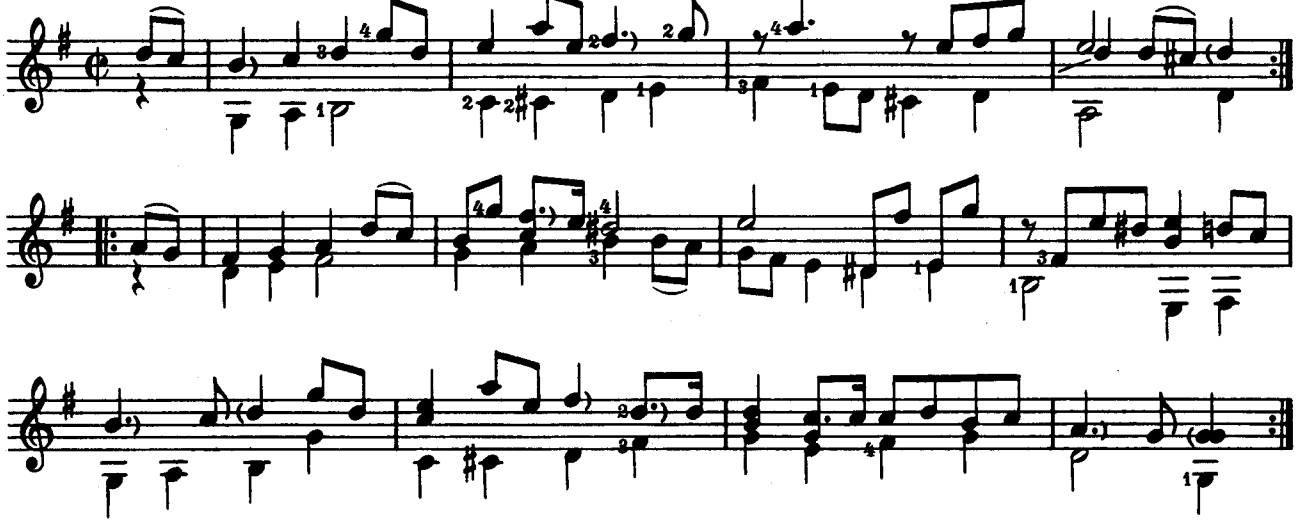
alla breve



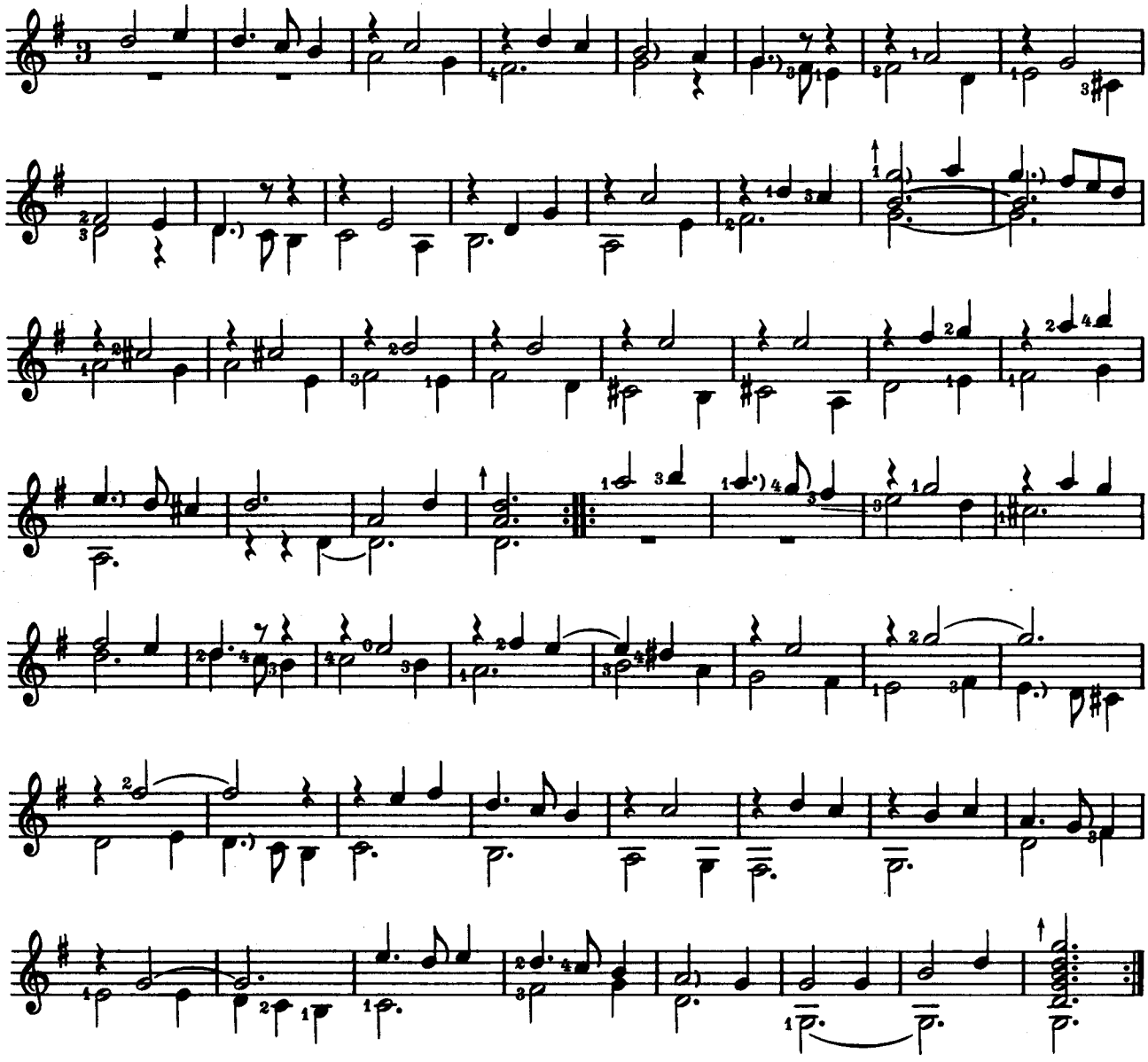
Menuett



Gavotte



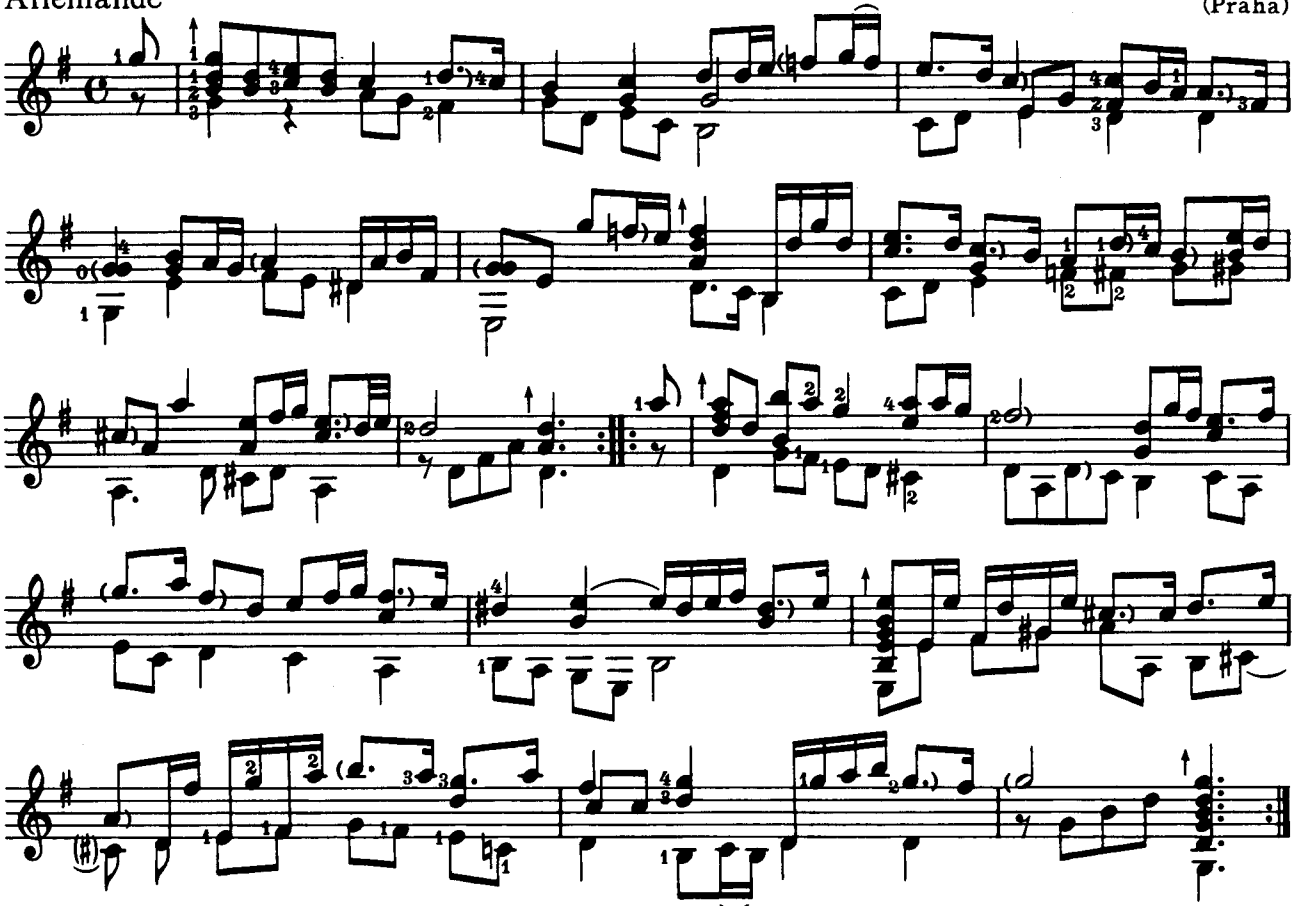
Gigue



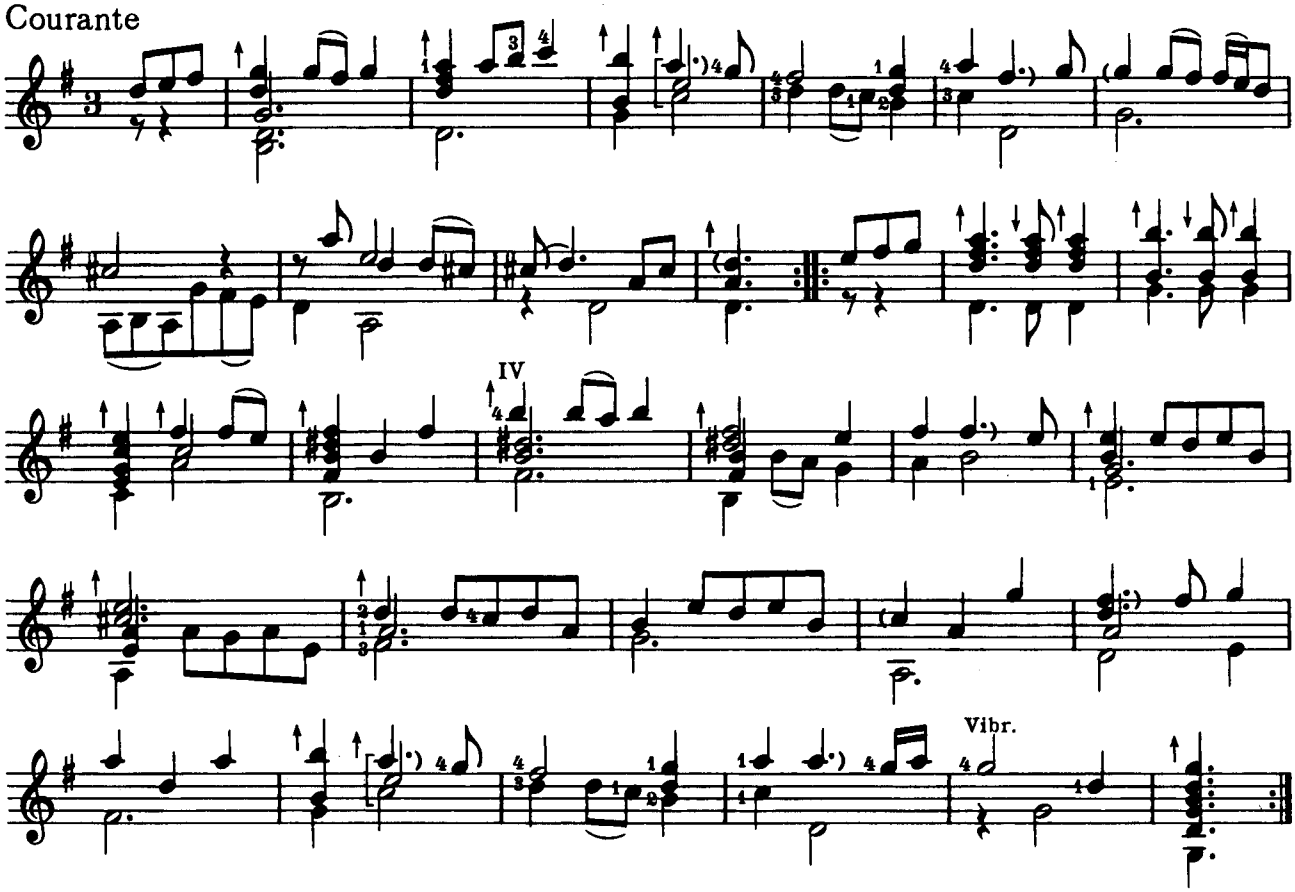
Suite

anonym III
(Praha)

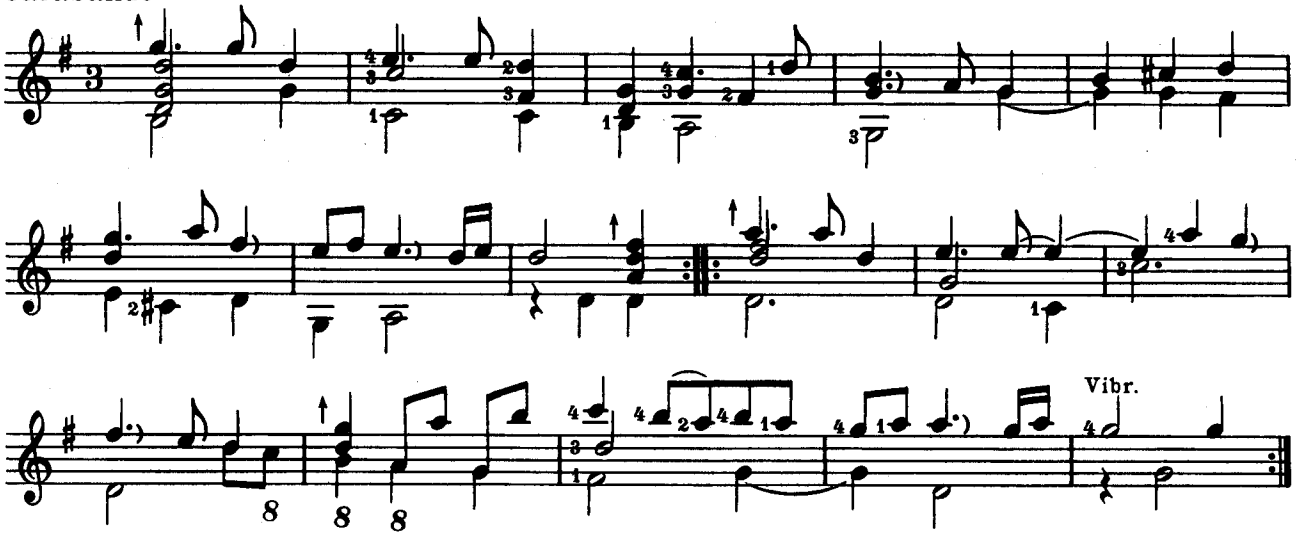
Allemande



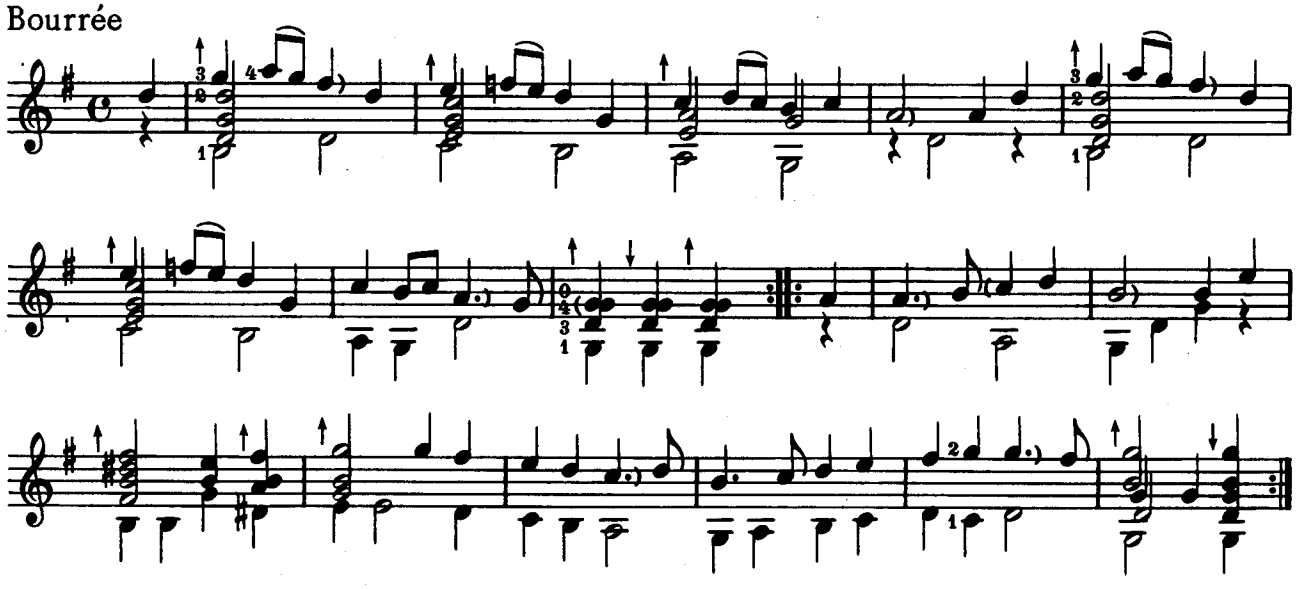
Courante



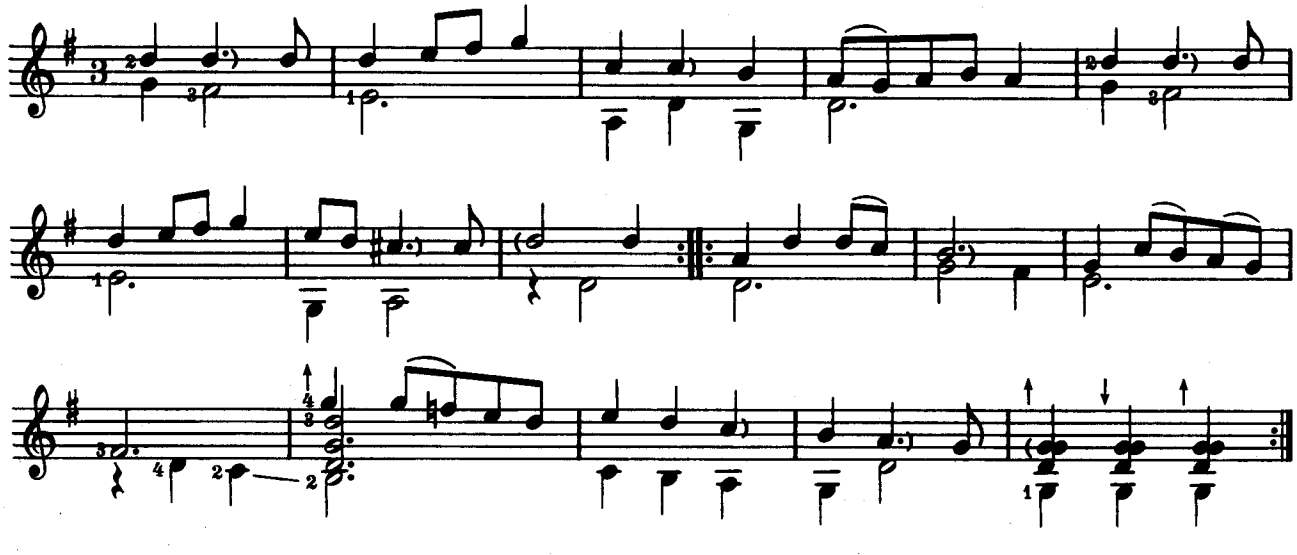
Sarabande



Bourrée



Menuett



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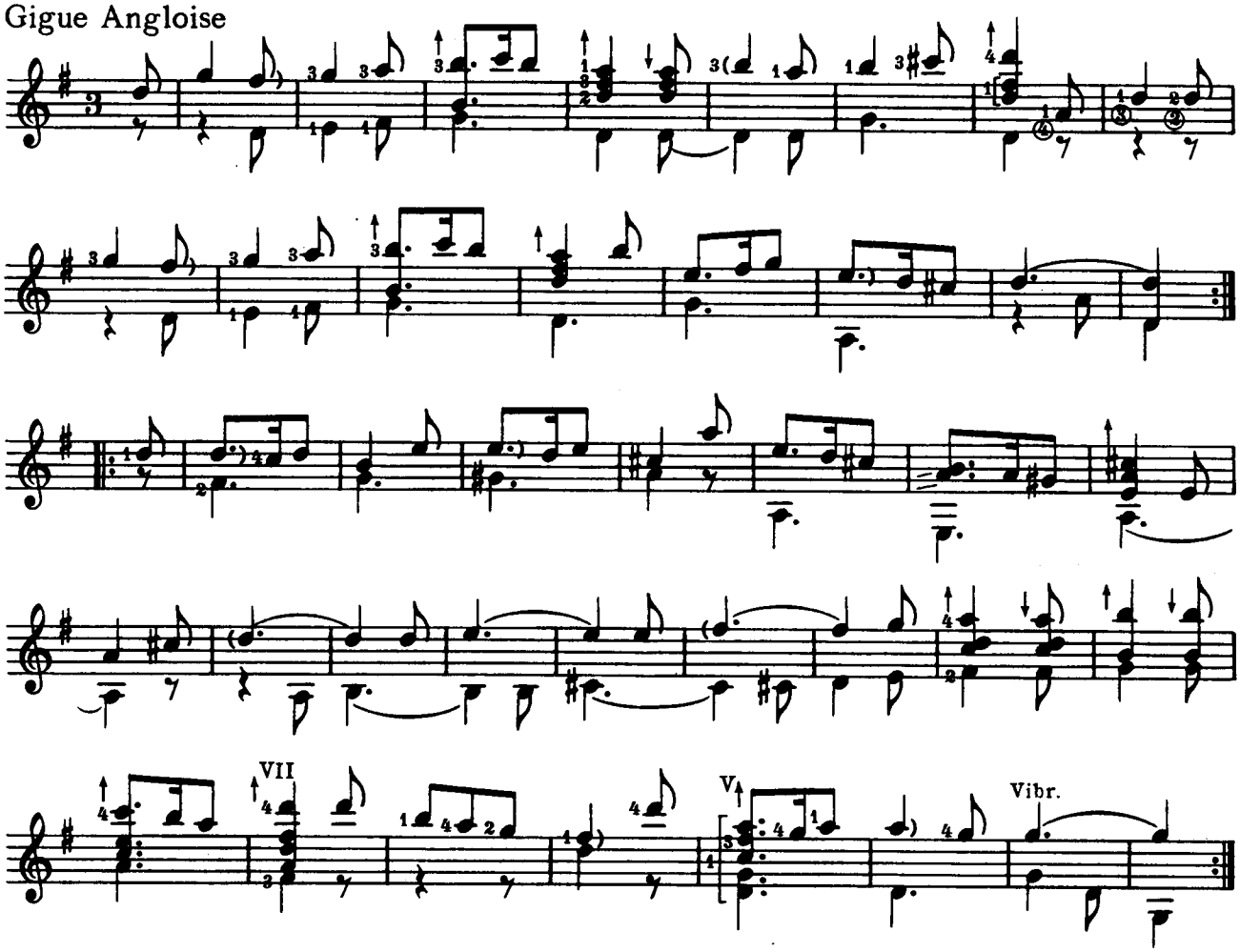

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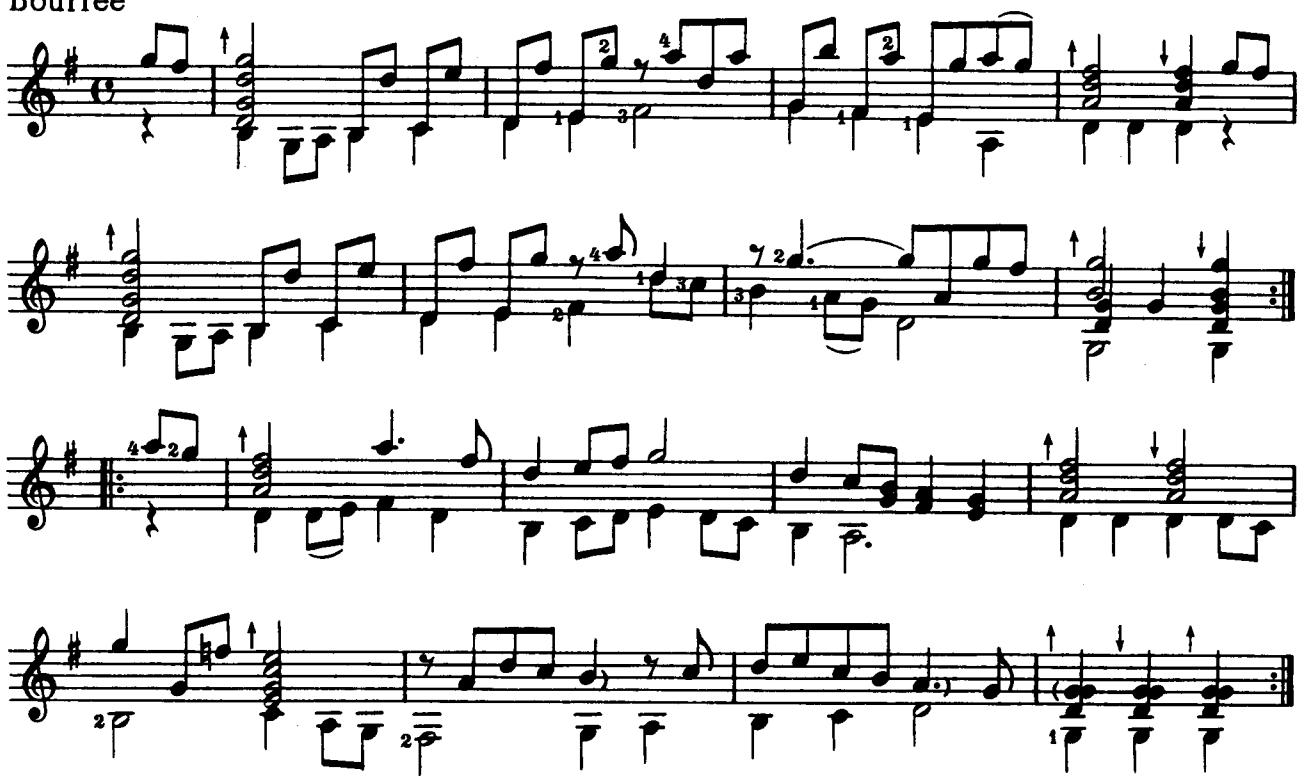

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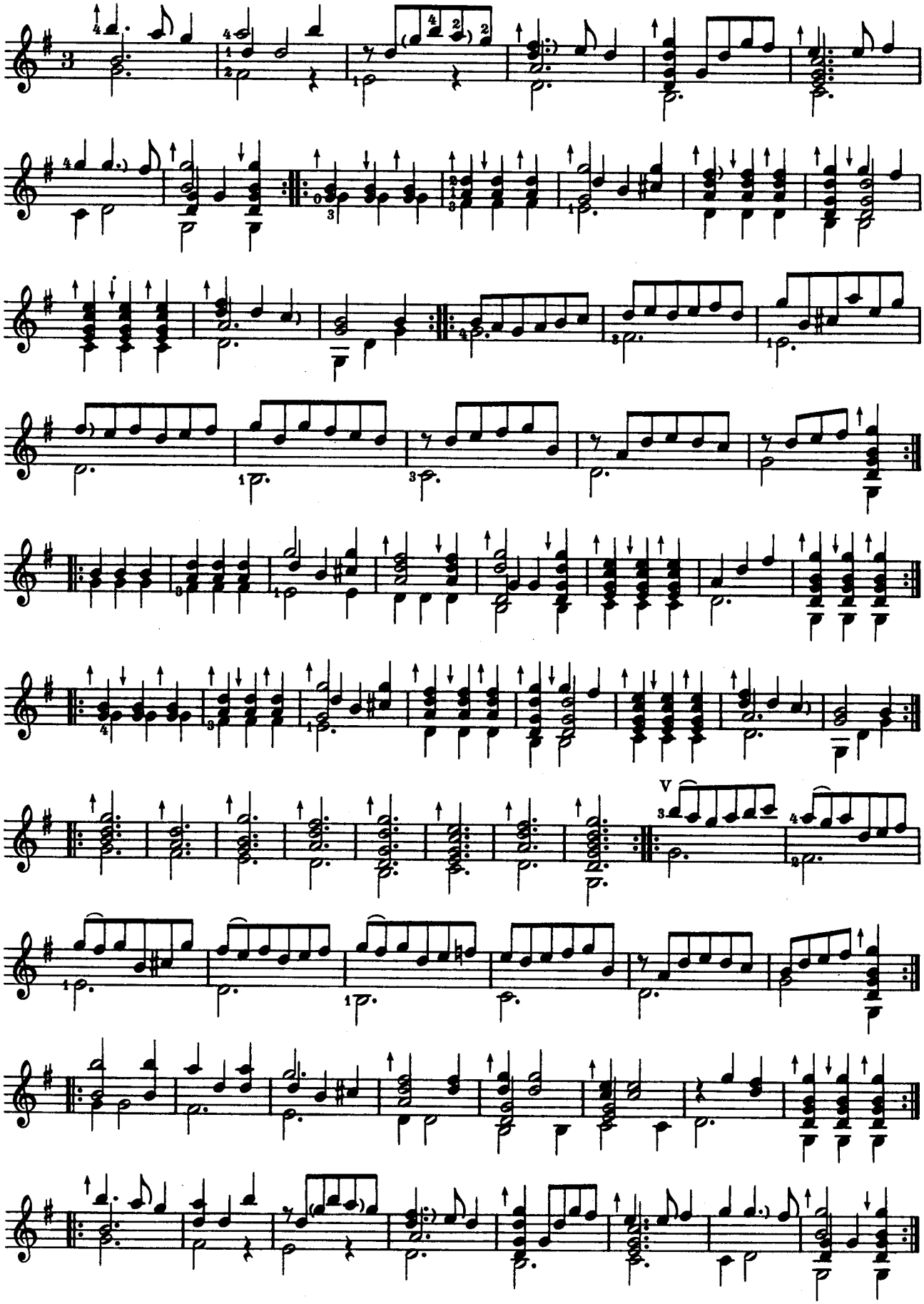
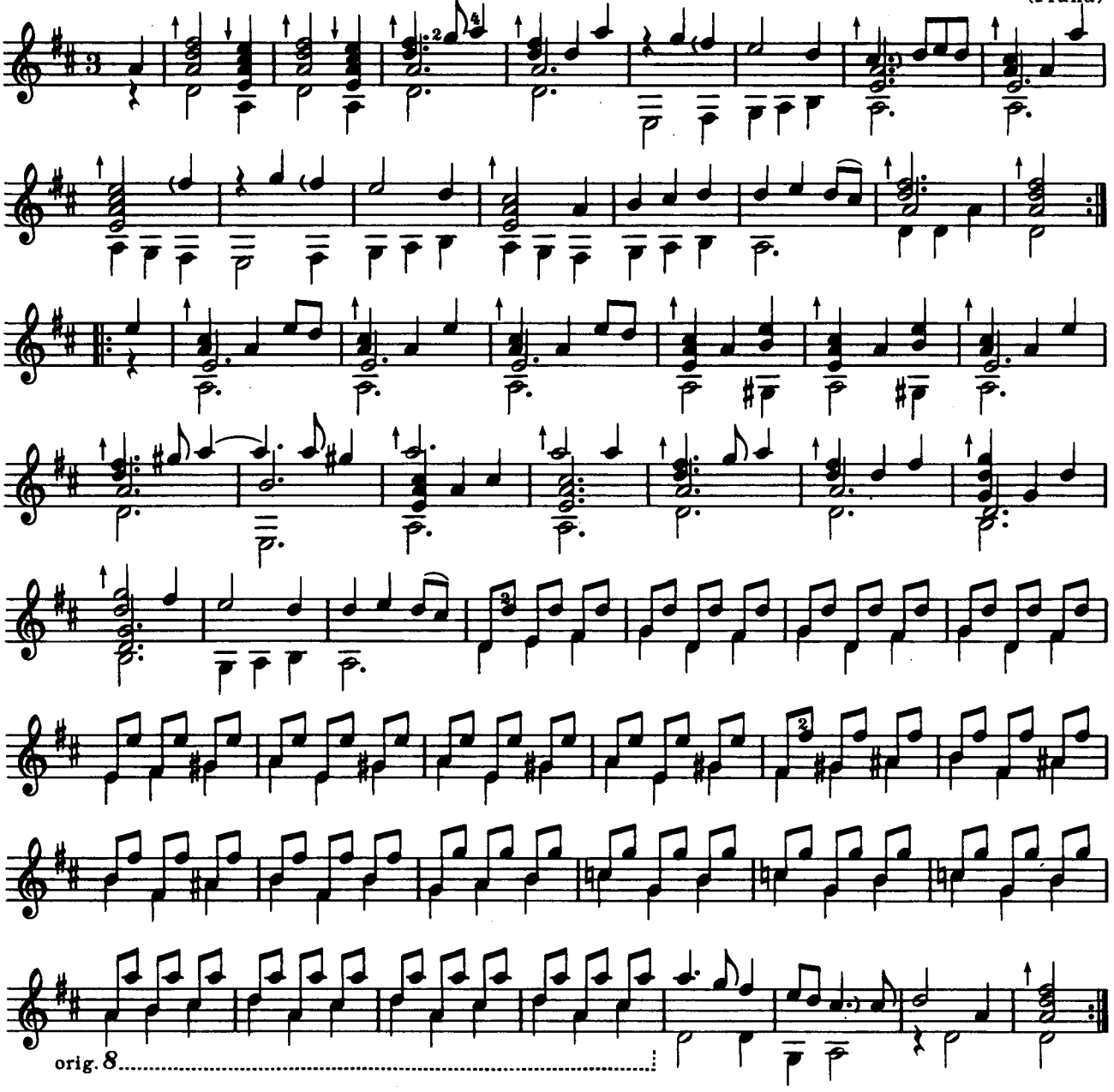


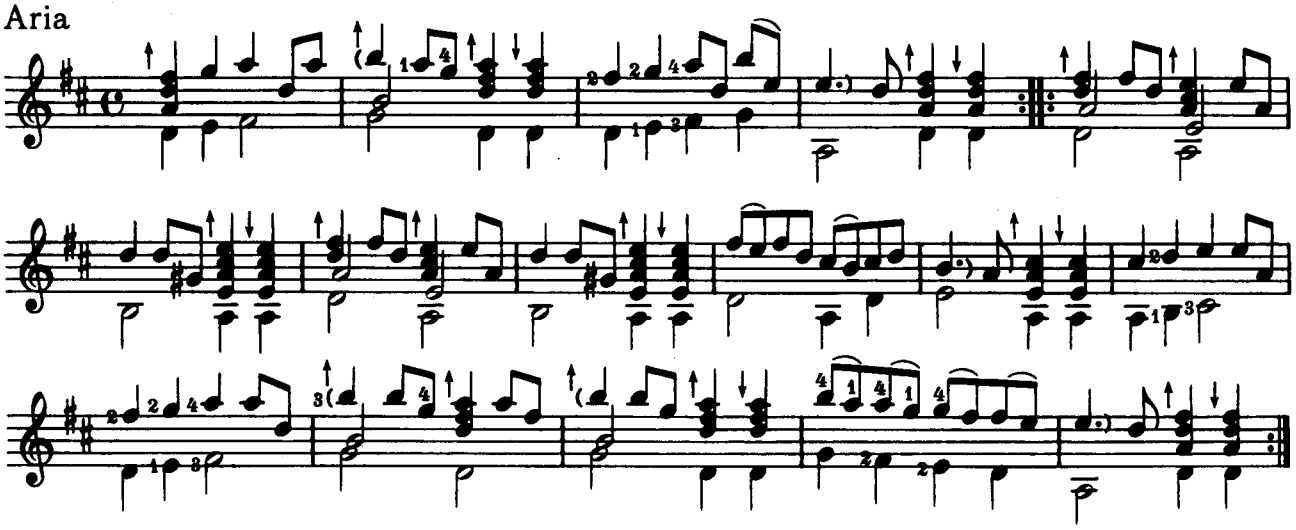
5 Stücke

Courante

anonym IV
(Praha)



Aria



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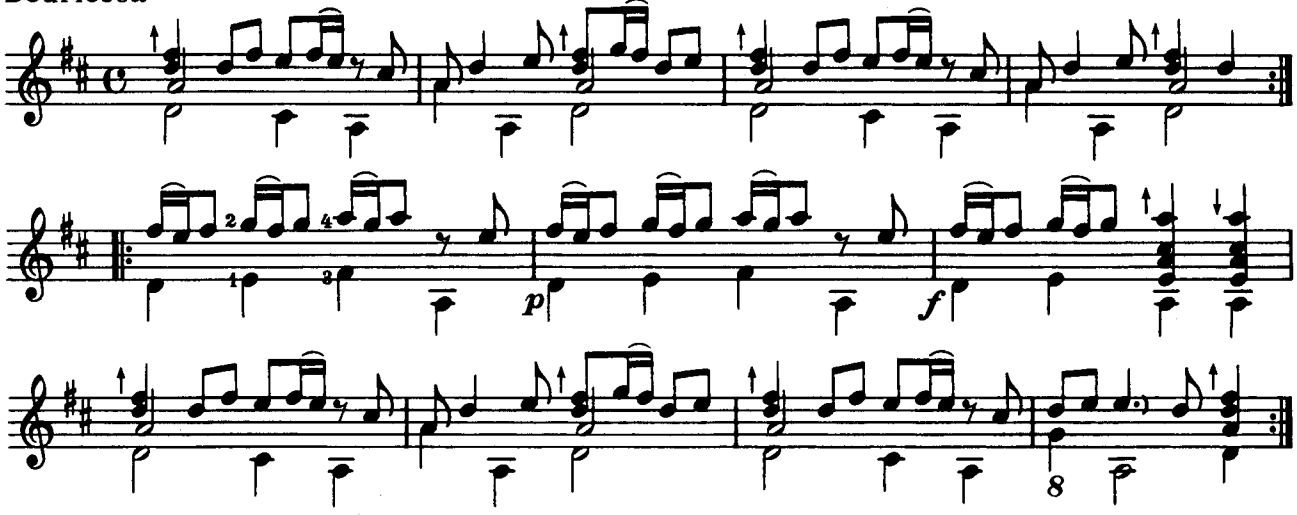
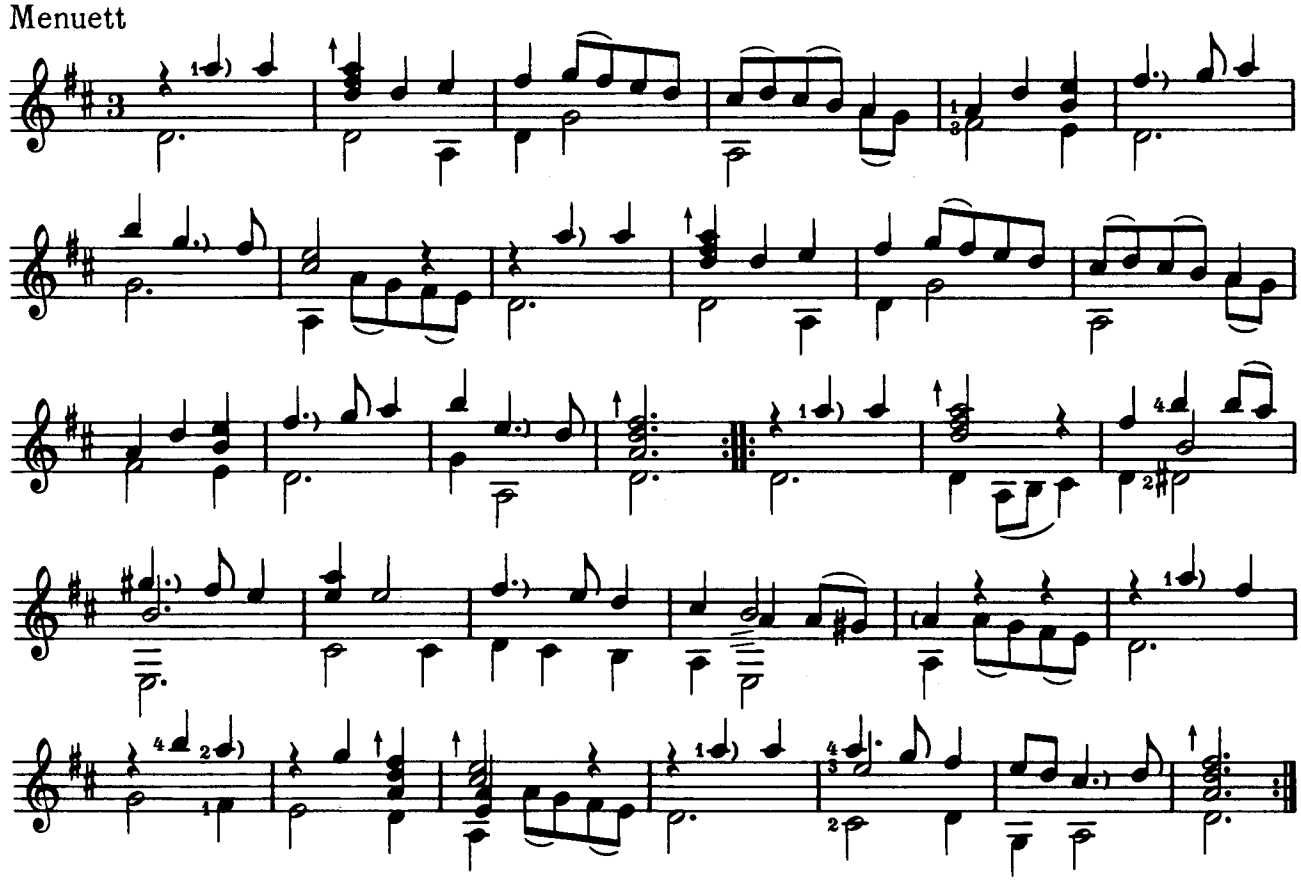


Menuett



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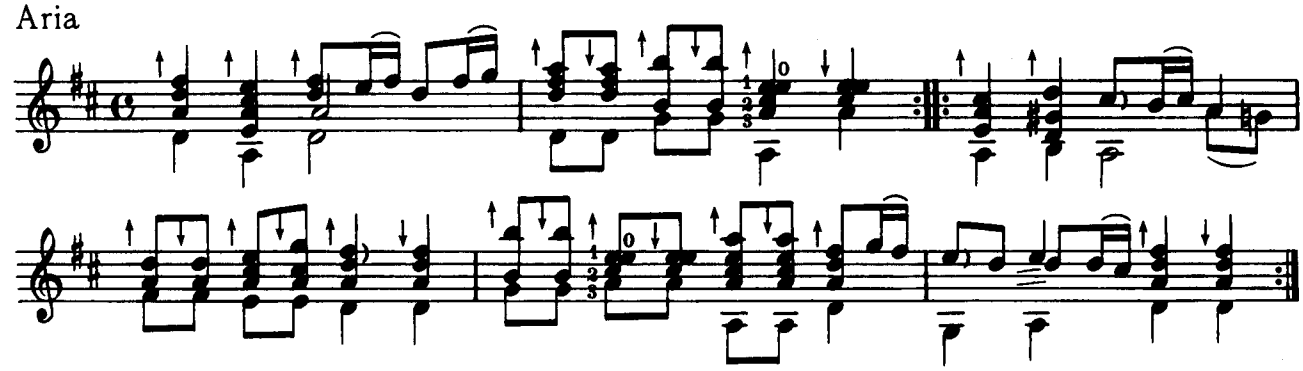
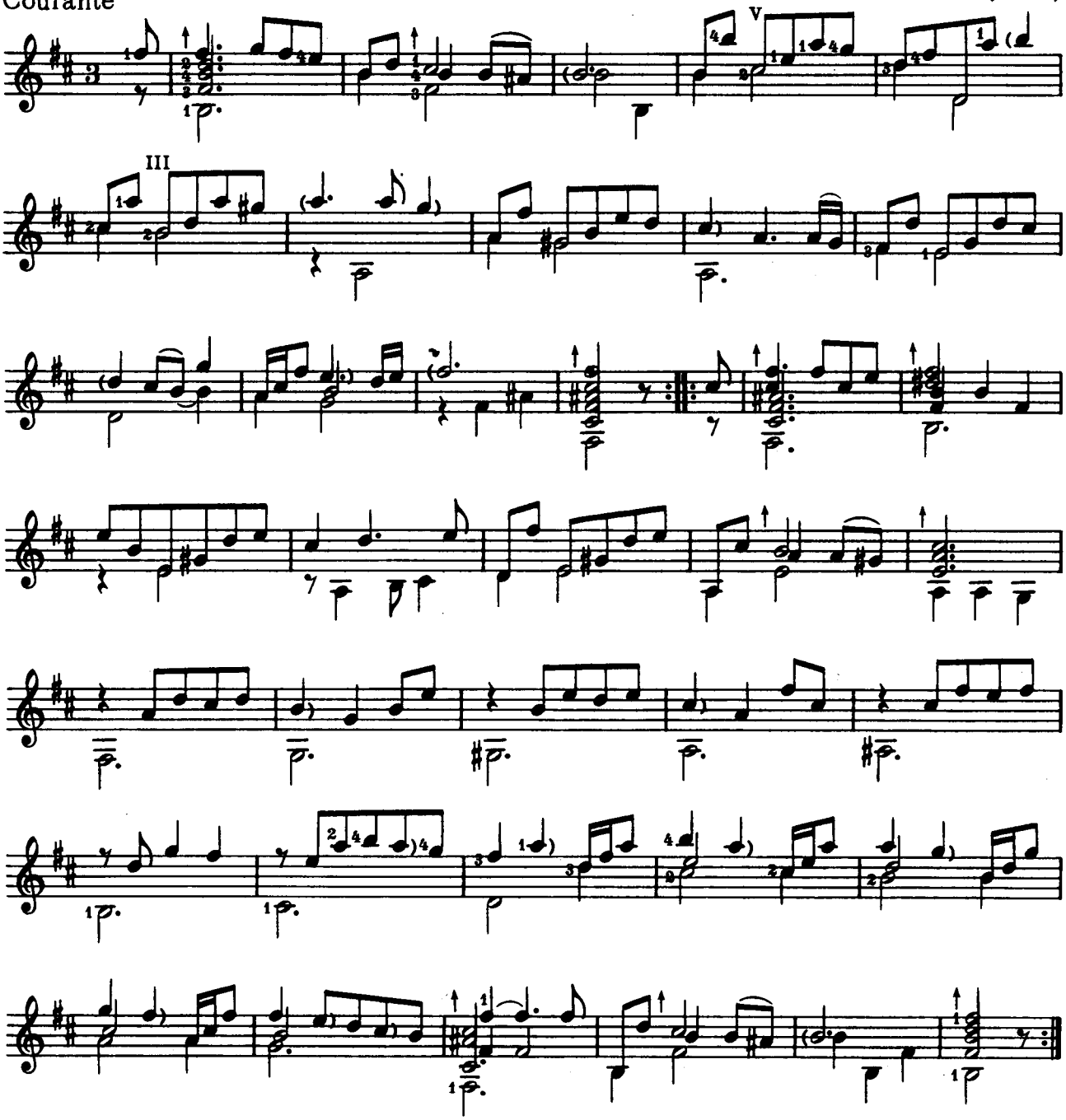


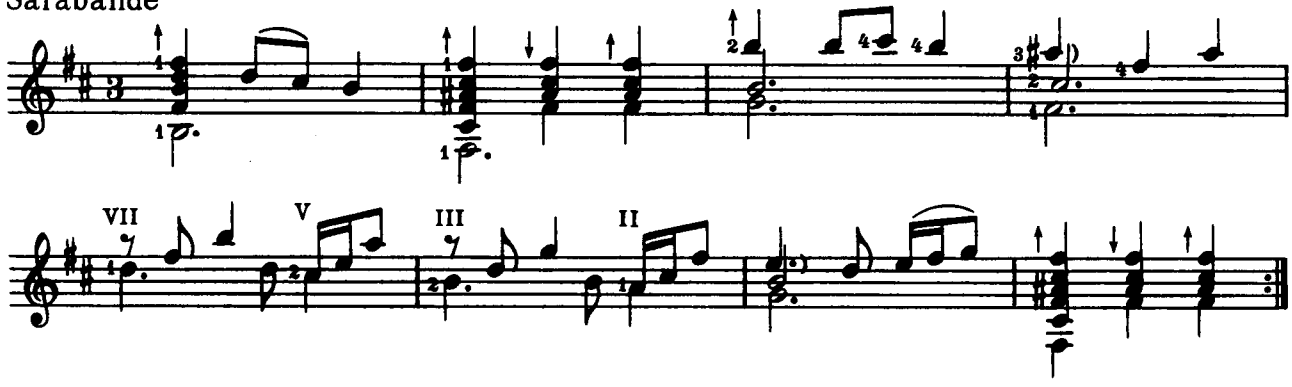
3 Stücke

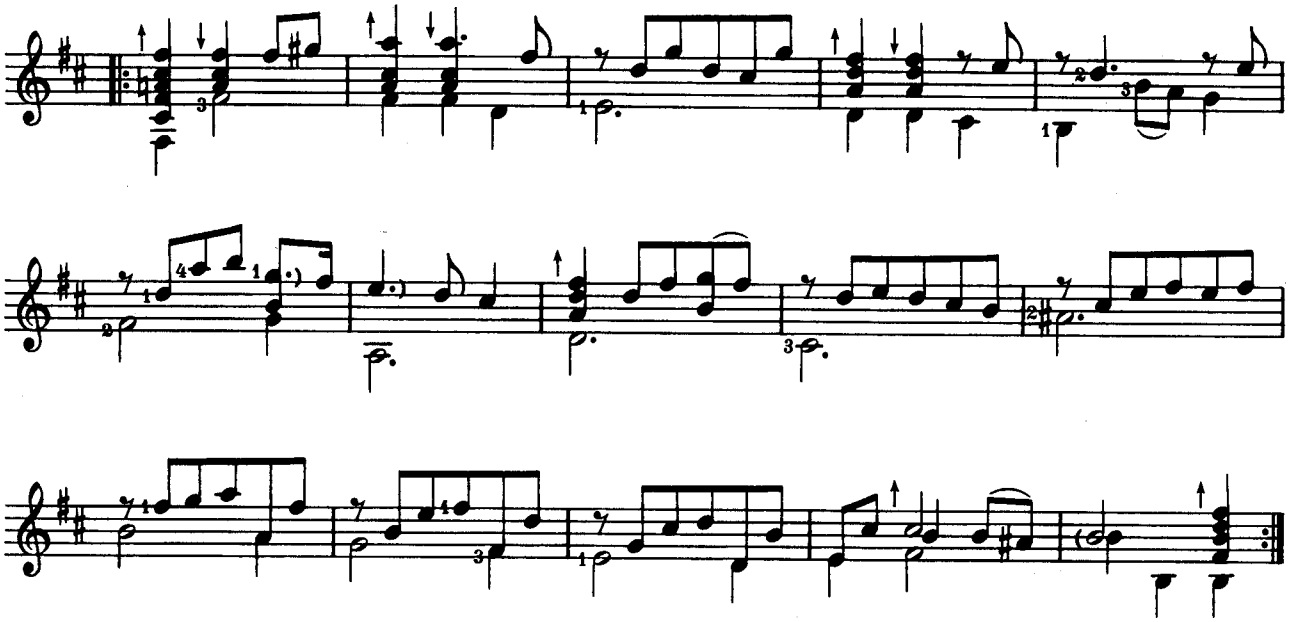
anonym III
(Praha)

Courante

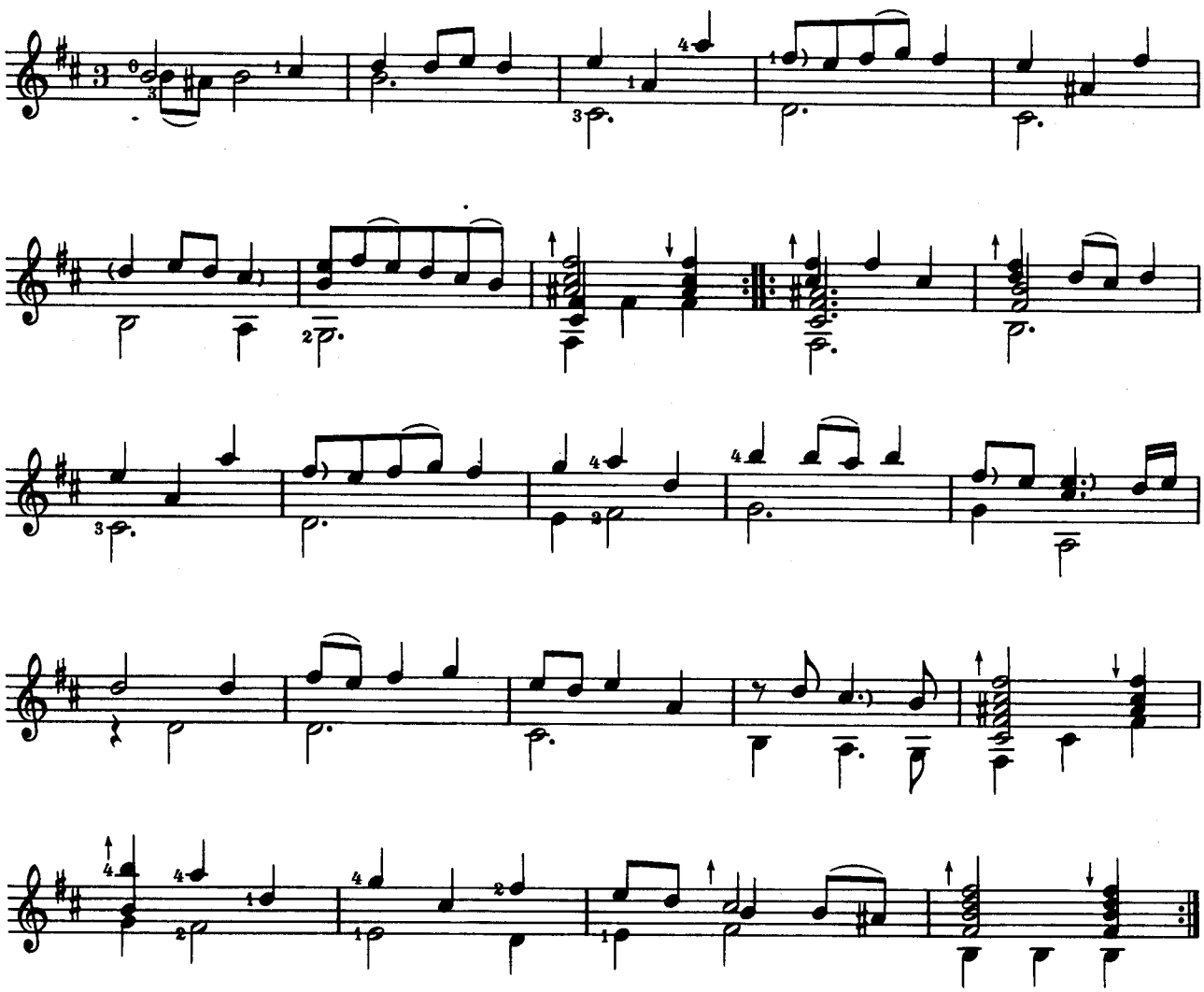


Sarabande





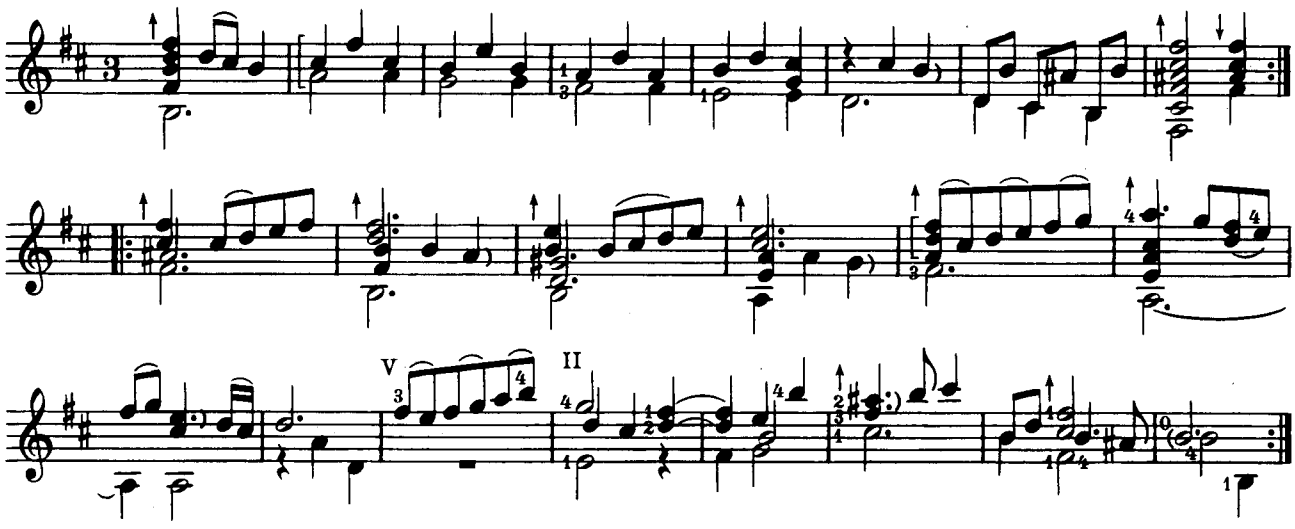
Menuett



3 Stücke

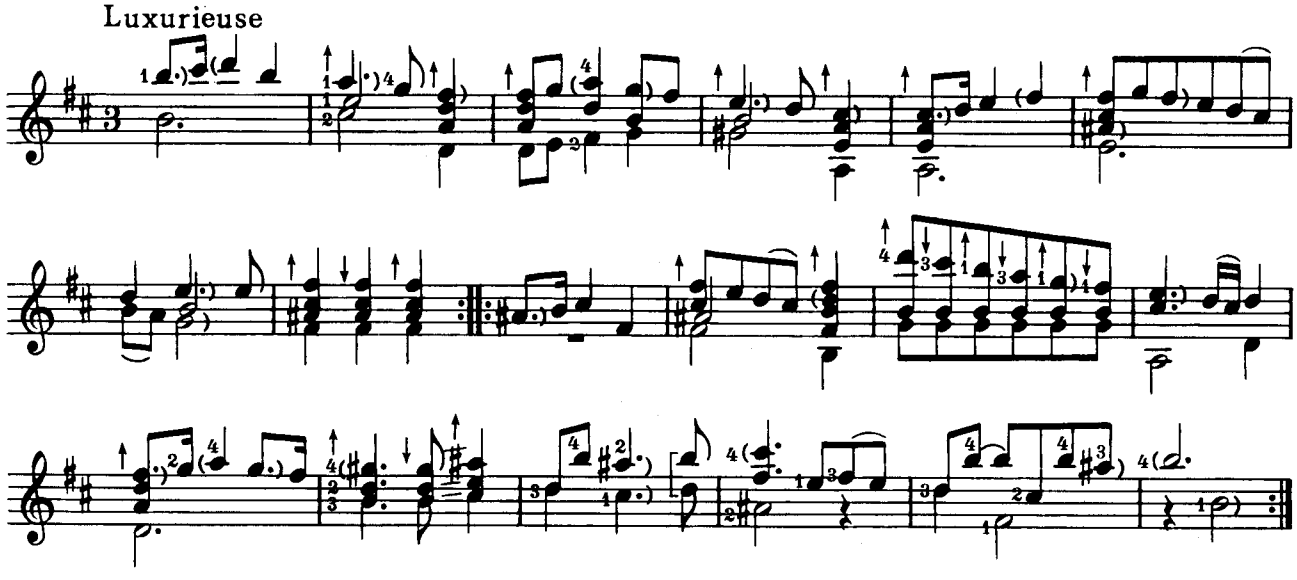
anonym II
(Praha)

Menuett

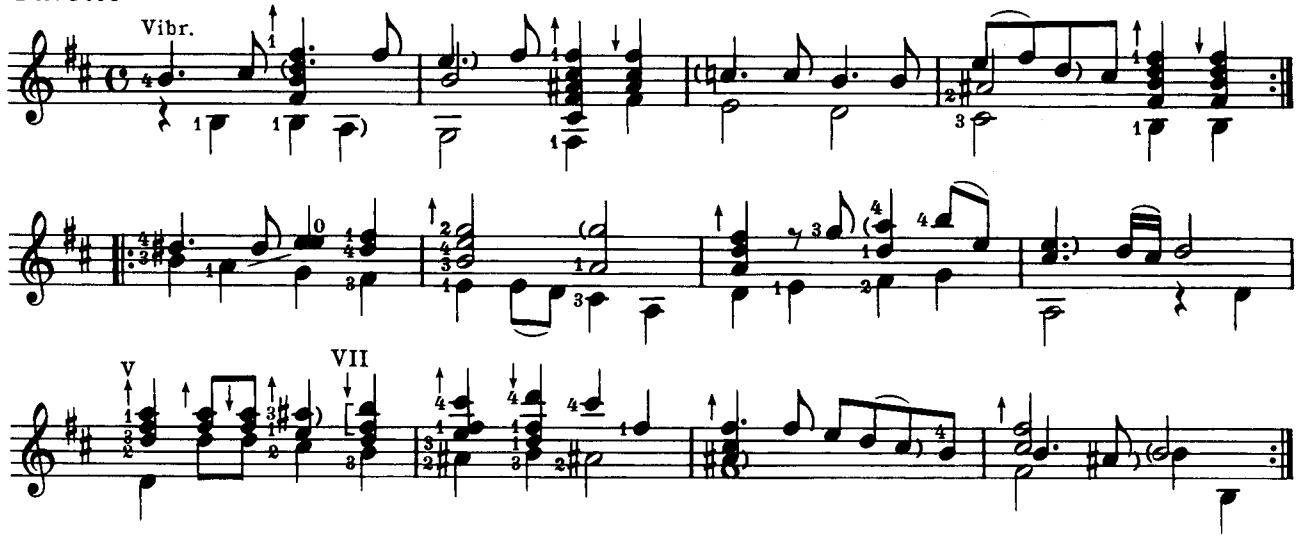


Sarabande

Luxurieuse



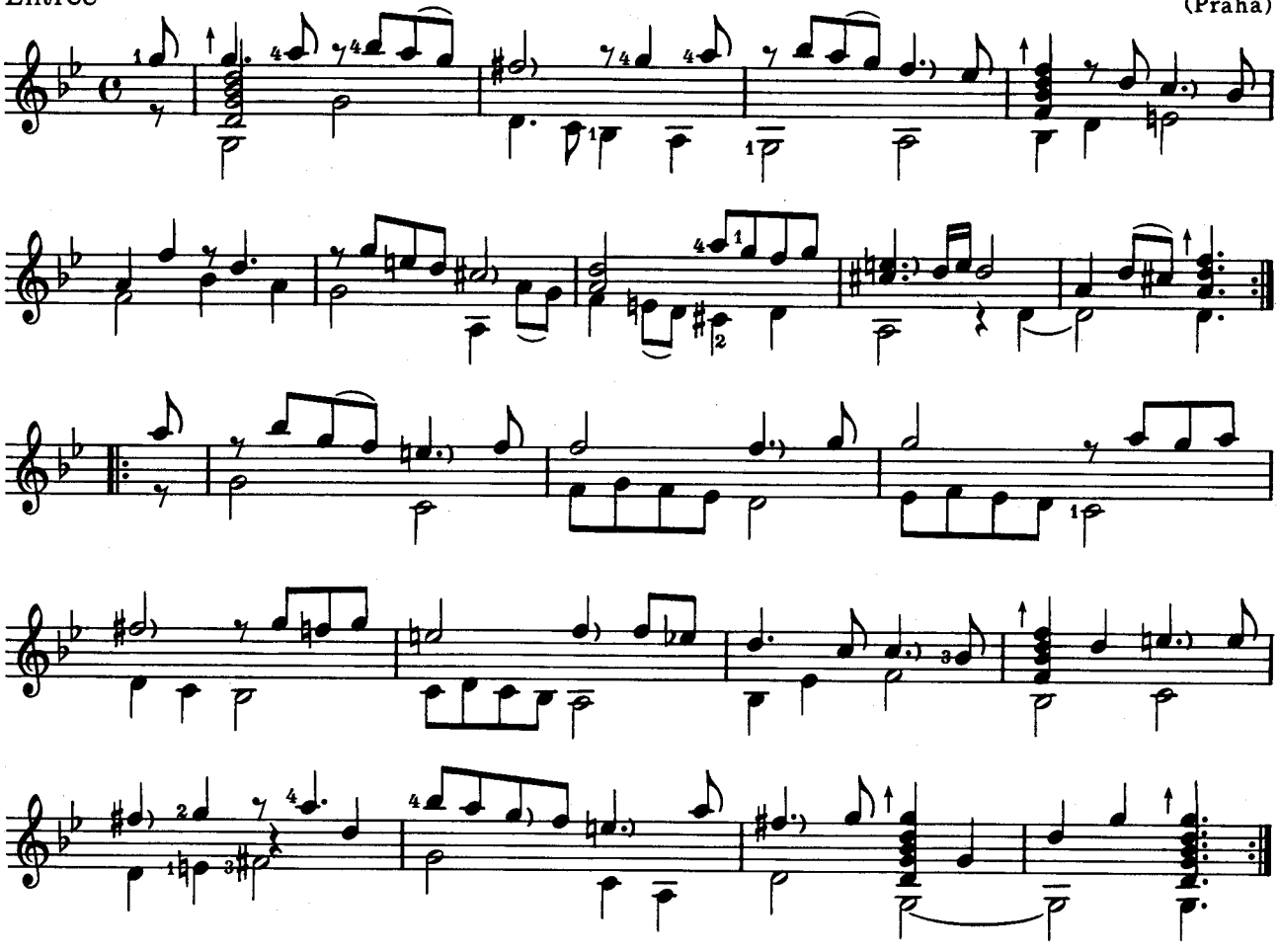
Gavotte



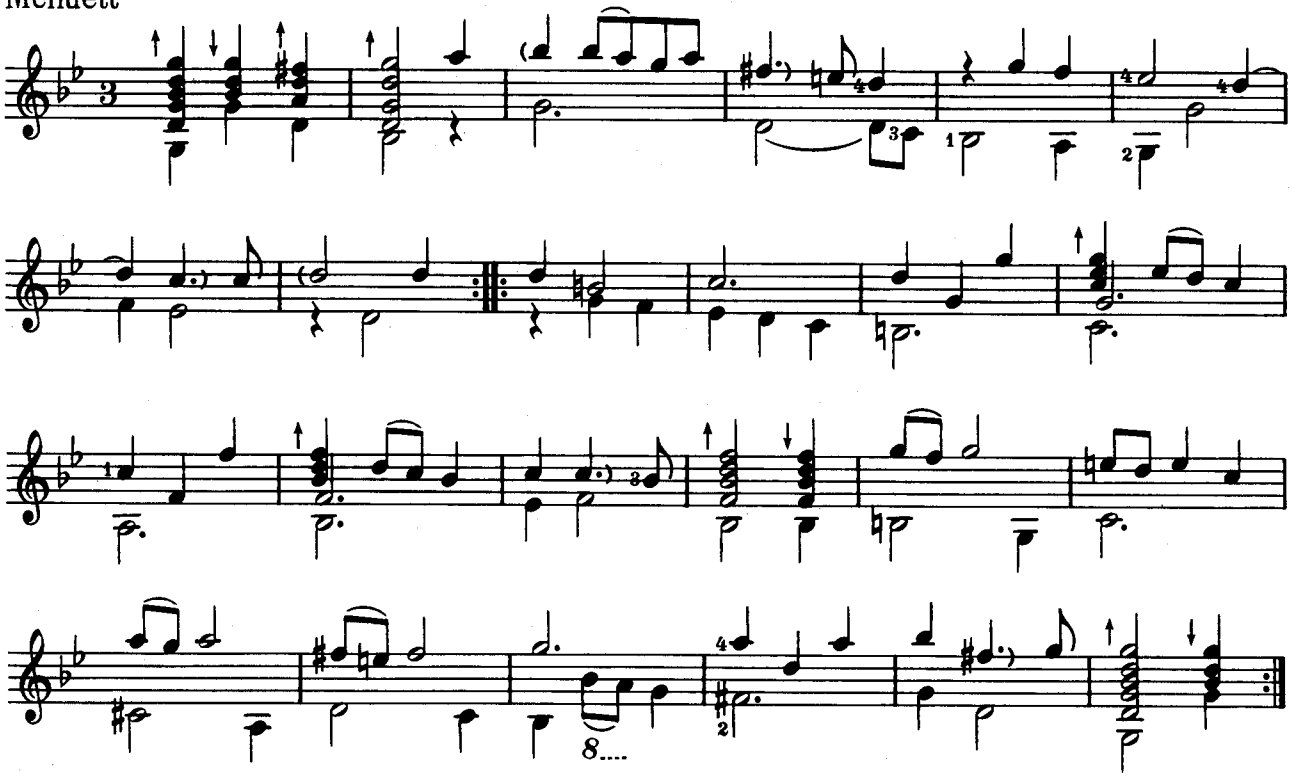
Partie

anonym IV
(Praha)

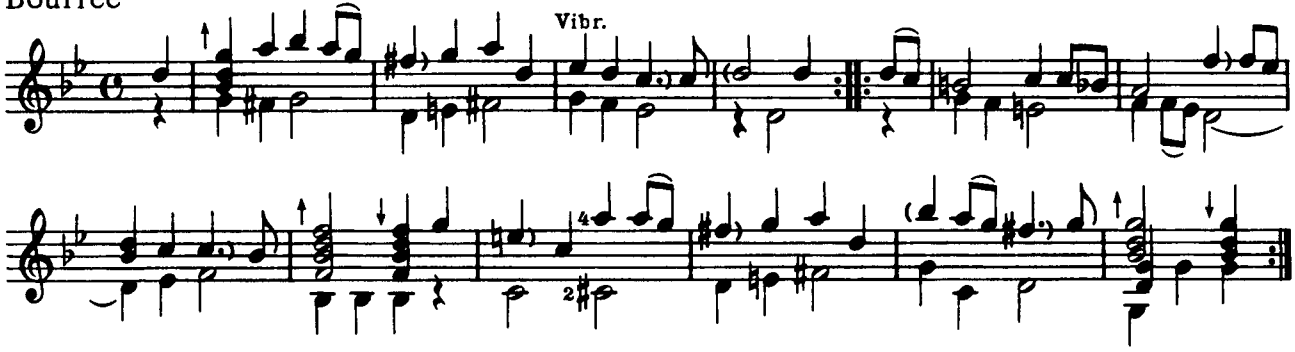
Entrée



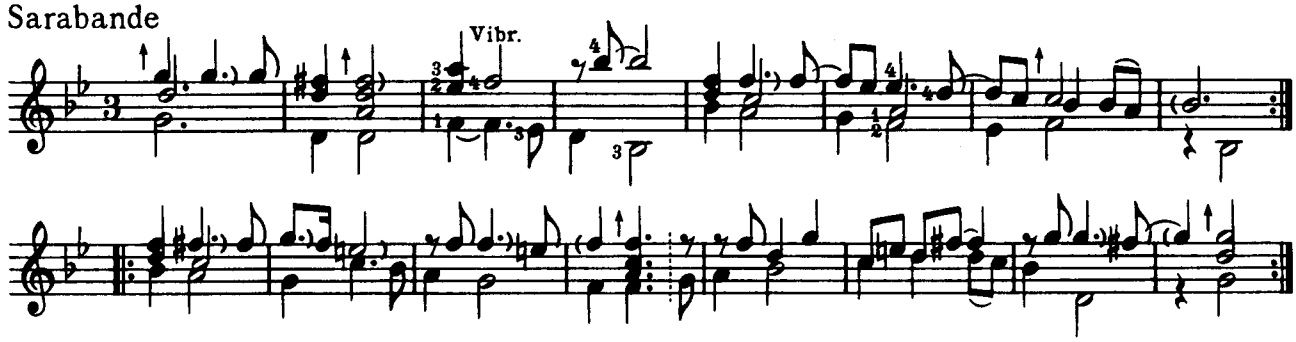
Menuett



Bourrée



Sarabande



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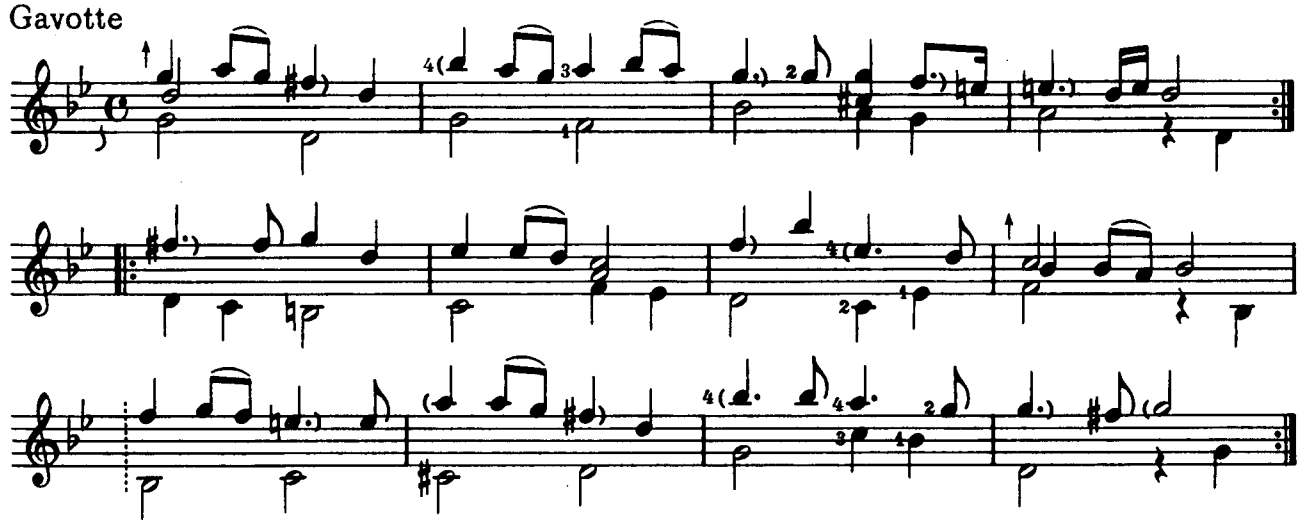

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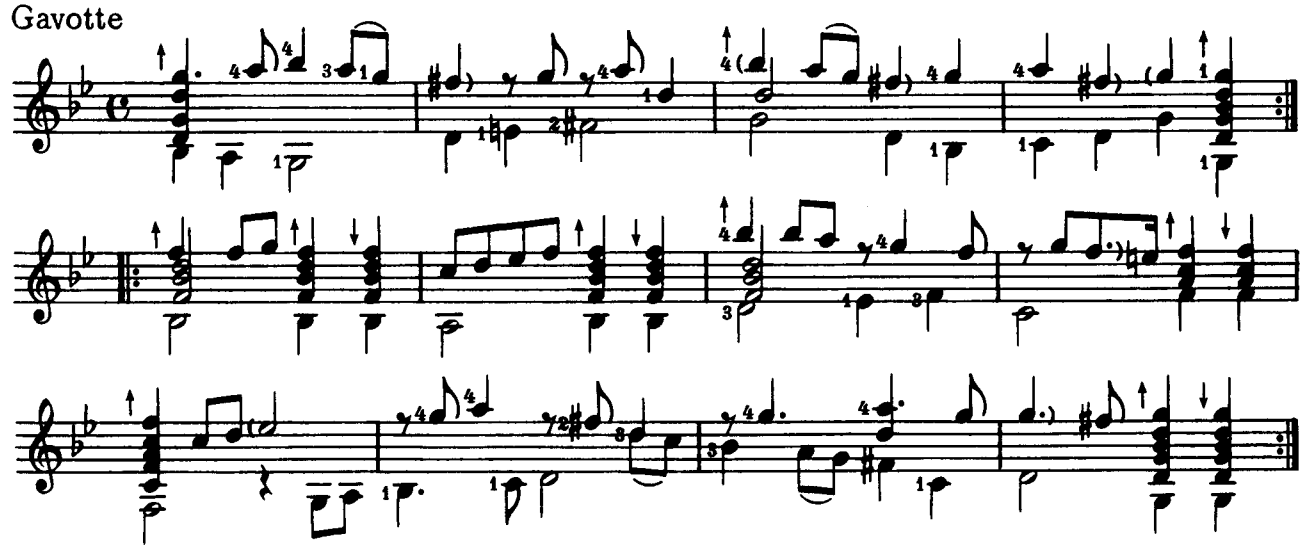
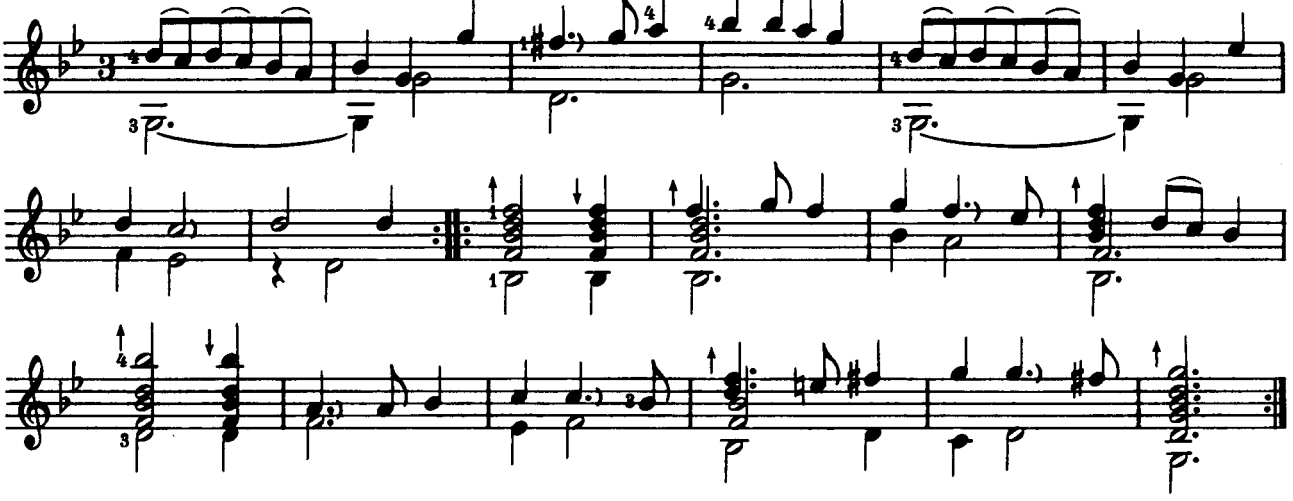


Menuett



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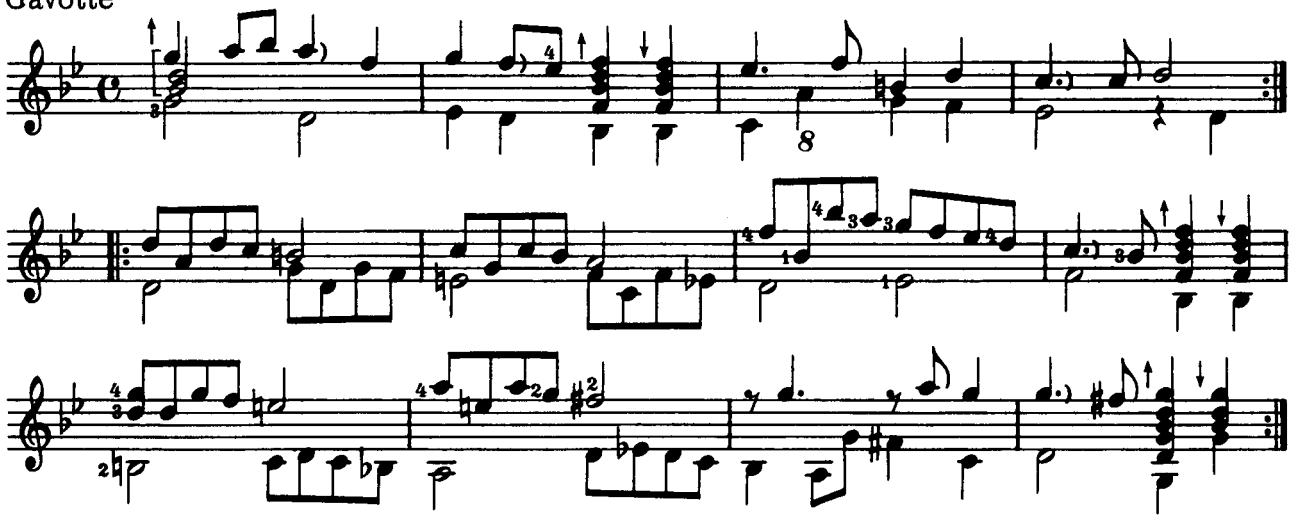
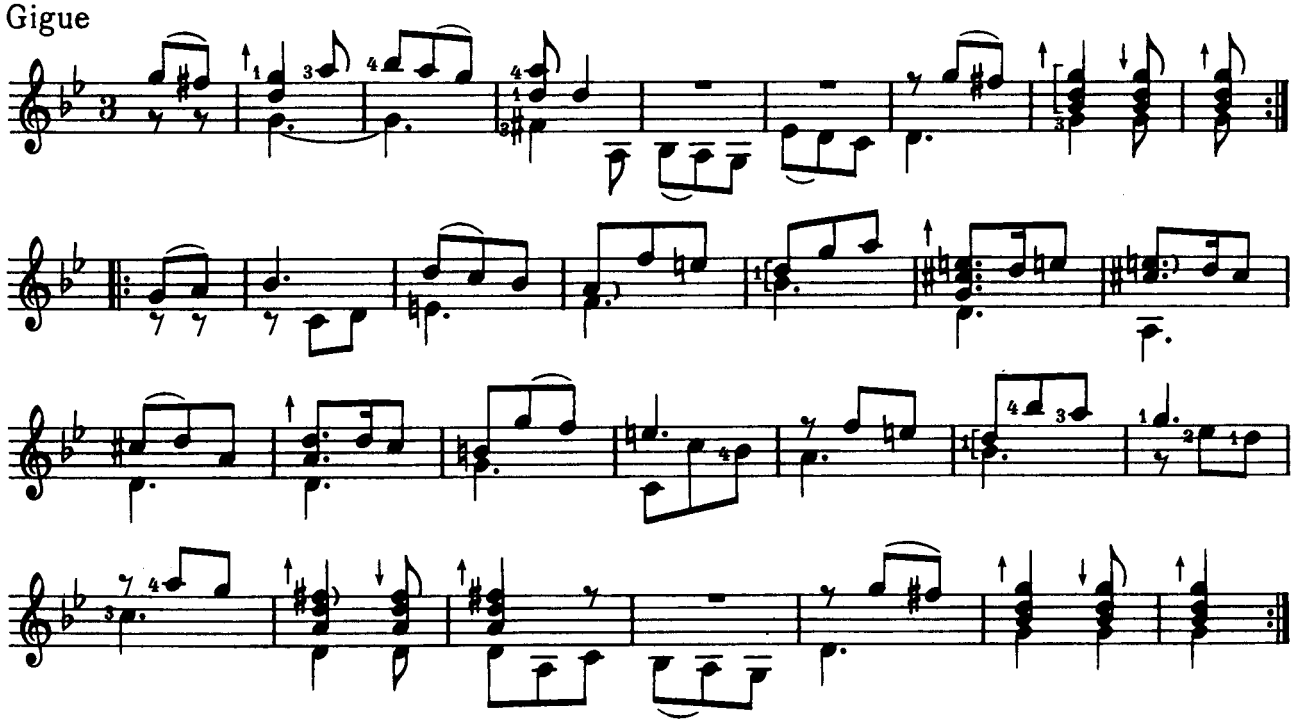


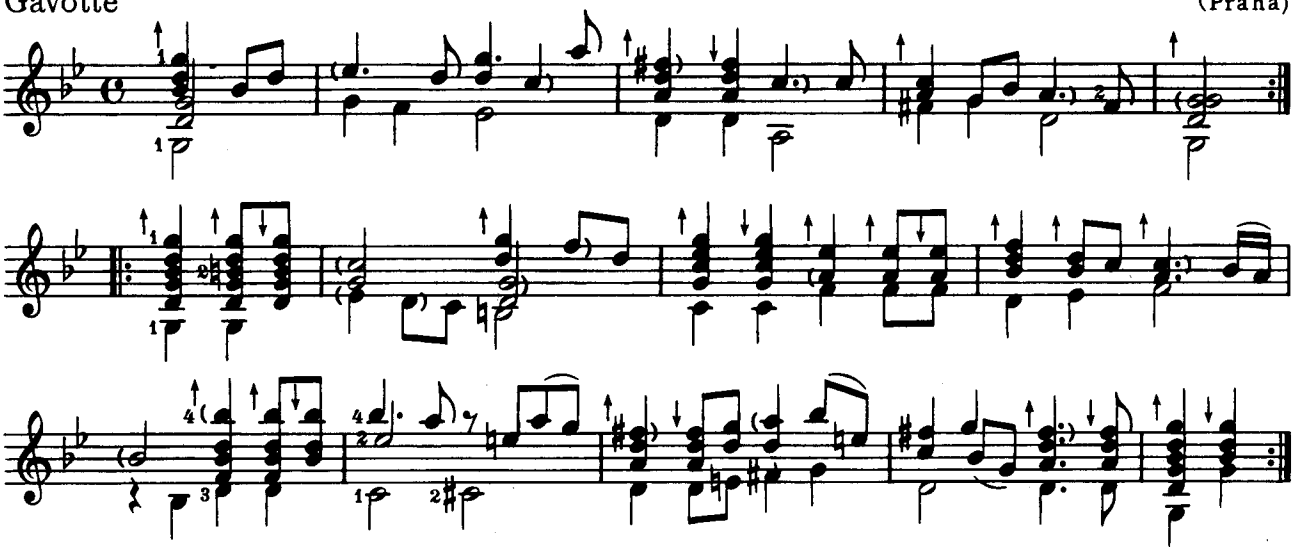
Gigue



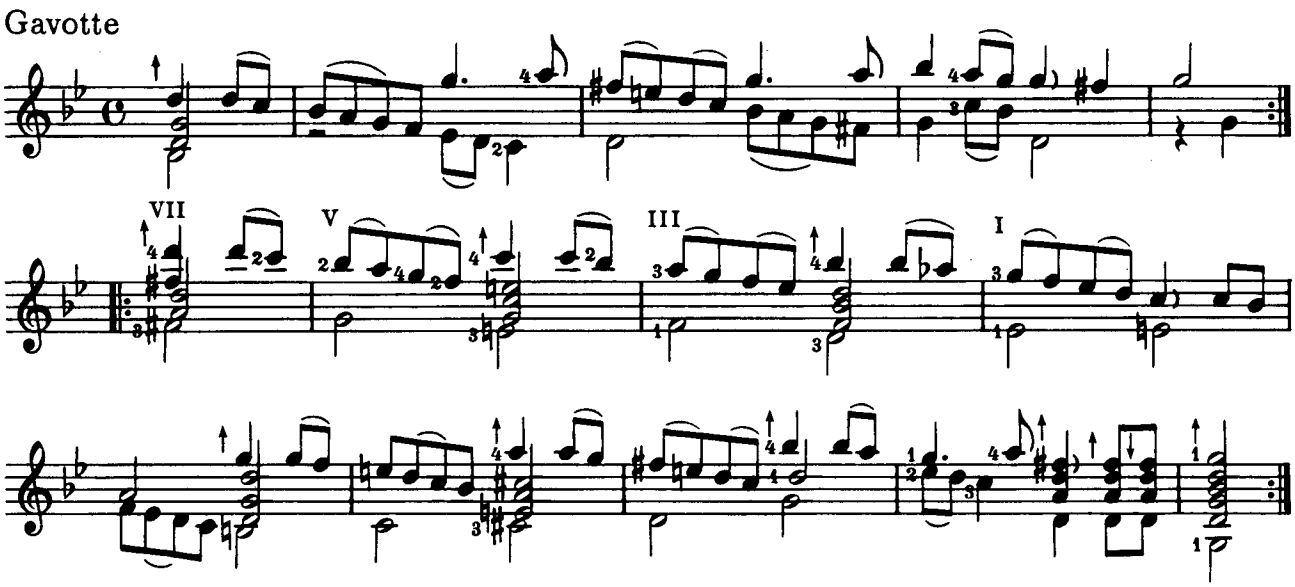
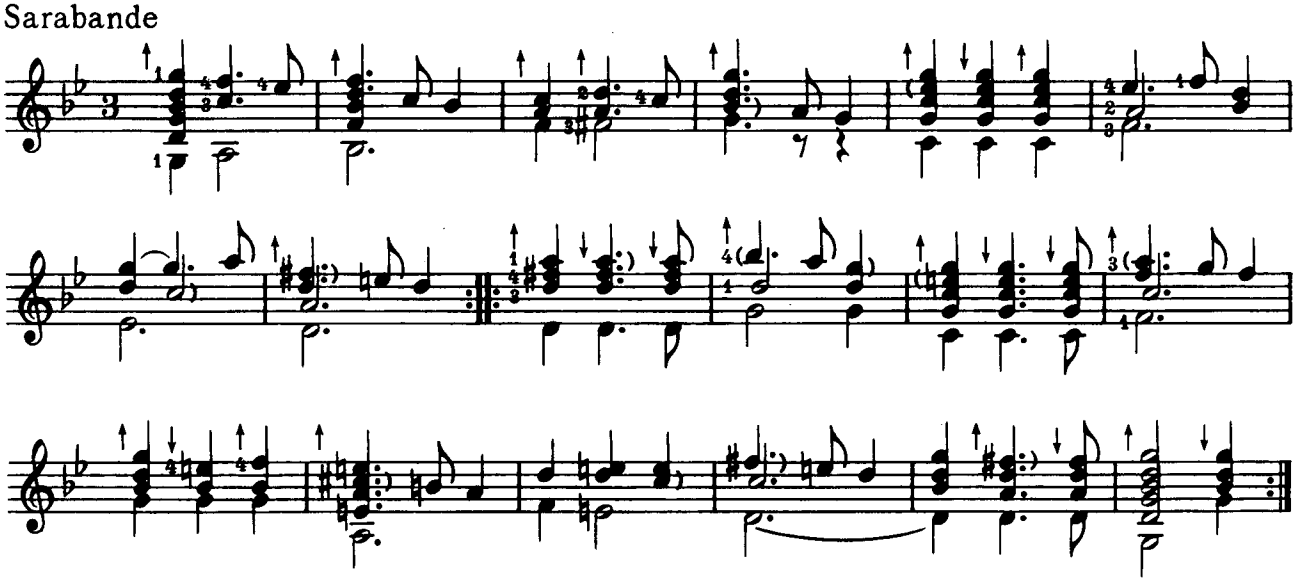
3 Stücke

anonym II
(Praha)

Gavotte



Gavotte



Sarabande