Flandrisches Gitarrenbuch

(F. J. Giesbert)

A Book of Pieces for Guitar
Livre de pièces pour la Guitare

I Gitarren-Archiv 230
II Gitarren-Archiv 236

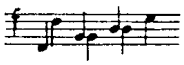
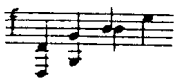
Schott

PREFACE

This is a reprint of

Selectissima elegantissimaque Gallica Italica
et latina in Guiterna ludenda carmina . . .

i. e. most select and elegant French, Italian and Latin songs to be played on the guitar, originally published by Pierre Phalèse, Leeuwen 1570. Phalèse, like most of his fellow-printers of the time, did not bother to mention the names of composers, but, like his colleagues Attaingnant and Susato, he probably arranged some of the pieces for the guitar himself.

The original notation is in French lute tablature with letters on 4 lines representing the four groups of strings of the guitar. The 16th century guitar was a rather humble brother of the lute, using all but the highest and lowest of the lute's 6 groups of strings, presumably as the topmost strings requiered very frequent renewel, while the bass strings were considered as too expensive. Thus, of the original lute tuning A d g b e' a', the guitar was left with d g b e'; guitars with double stringing used an octave instead of the unison to the lowest string, while the top string was left single, resulting in the tuning  However Phalèse demands 

where the f . clef, indicating the f below middle c', is in the position used here (as baritone clef) equivalent to

We are presenting the collection in two parts, with the fantasies and songs in Part 1 and the dances in Part 2. We have also added the numbering. Concerning the signs of transposition J. S. Bach's style was used here. It seems more appropriate for this transcription of tablature than the modern one since it marks the transposed notes within each measure every time they occur, just like in the tablature. This is a usage derived from the notation without measuring bars of the preceding centuries. Naturals are set only for changes within the same measure, rarely in the following measure in order to prevent errors.
The player beware of the temptation to add "missing" bass notes. He would deprive the sparing and well-balanced composition of one of its characteristic features.

The following rules applied to the playing of the guitar at the time:

Right hand A single note is played by the thumb.
Two notes are played by thumb and index.
Three notes are played by thumb, index, and middle finger.
The little finger is not moved from its position near the bridge where it is supported by the sound board.

Exceptions are denoted thus:

· = Thumb
·· = Index finger
∴ = Middel finger
I = Ring finger

= Index and Middlefinger

= Index, Middle- and Ringfinger

A thumb mark under a chord indicates that the thumb should slide over all the strings used.
A dot under a chord indicates that the index finger should slide back over all the strings used.
The sign — indicates that the strings should be played by a downward movement of the nail of the finger:

Left hand The fingering is indicated by numbers denoting
1 index, 2 middle finger, 3 ring-finger, 4 little finger.

F. J. Giesbert

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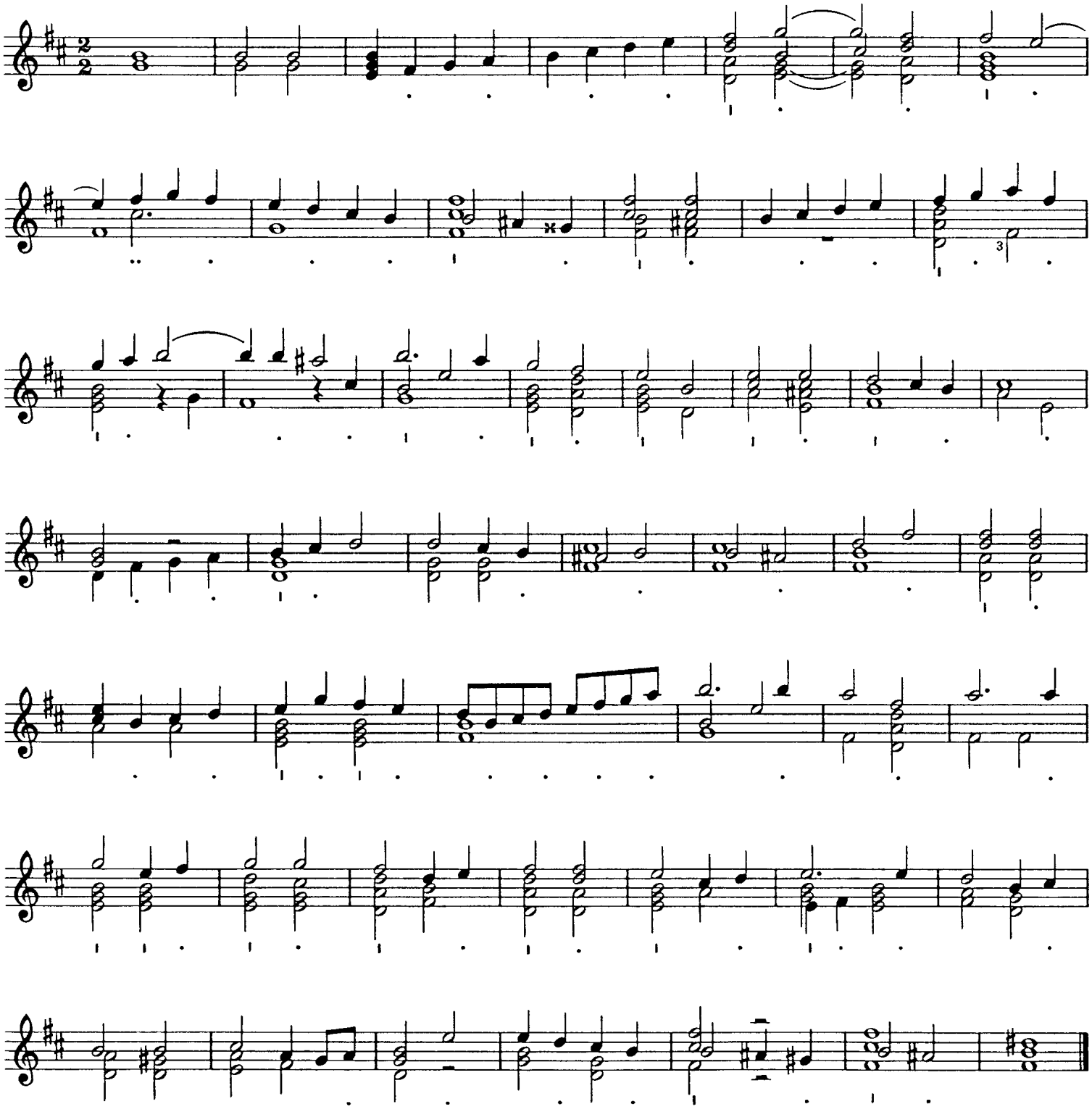
Flandrisches Gitarrenbuch

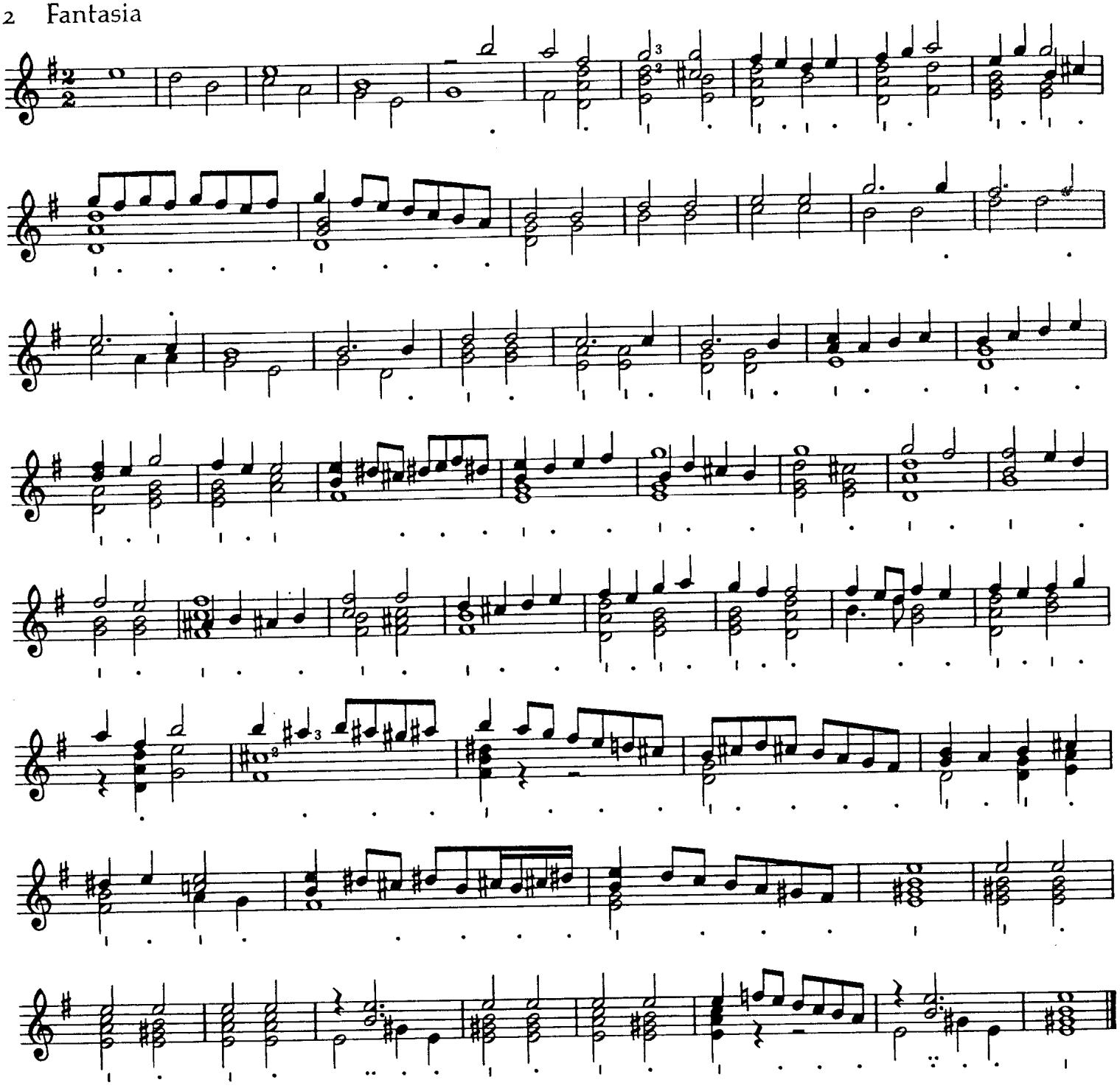
Übertragen und bearbeitet
von F. J. Giesbert

Teil I

1 Fantasia



2 Fantasia



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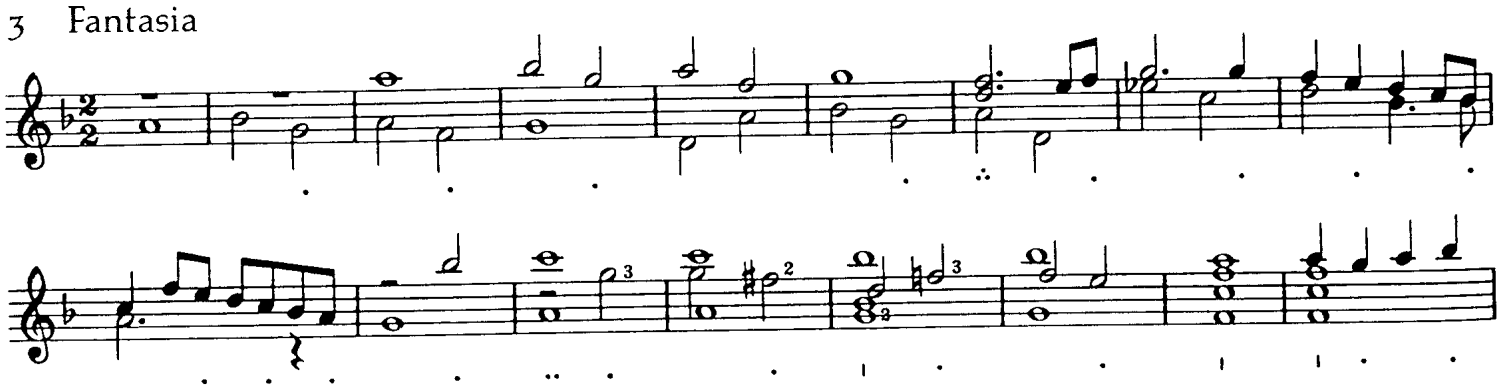
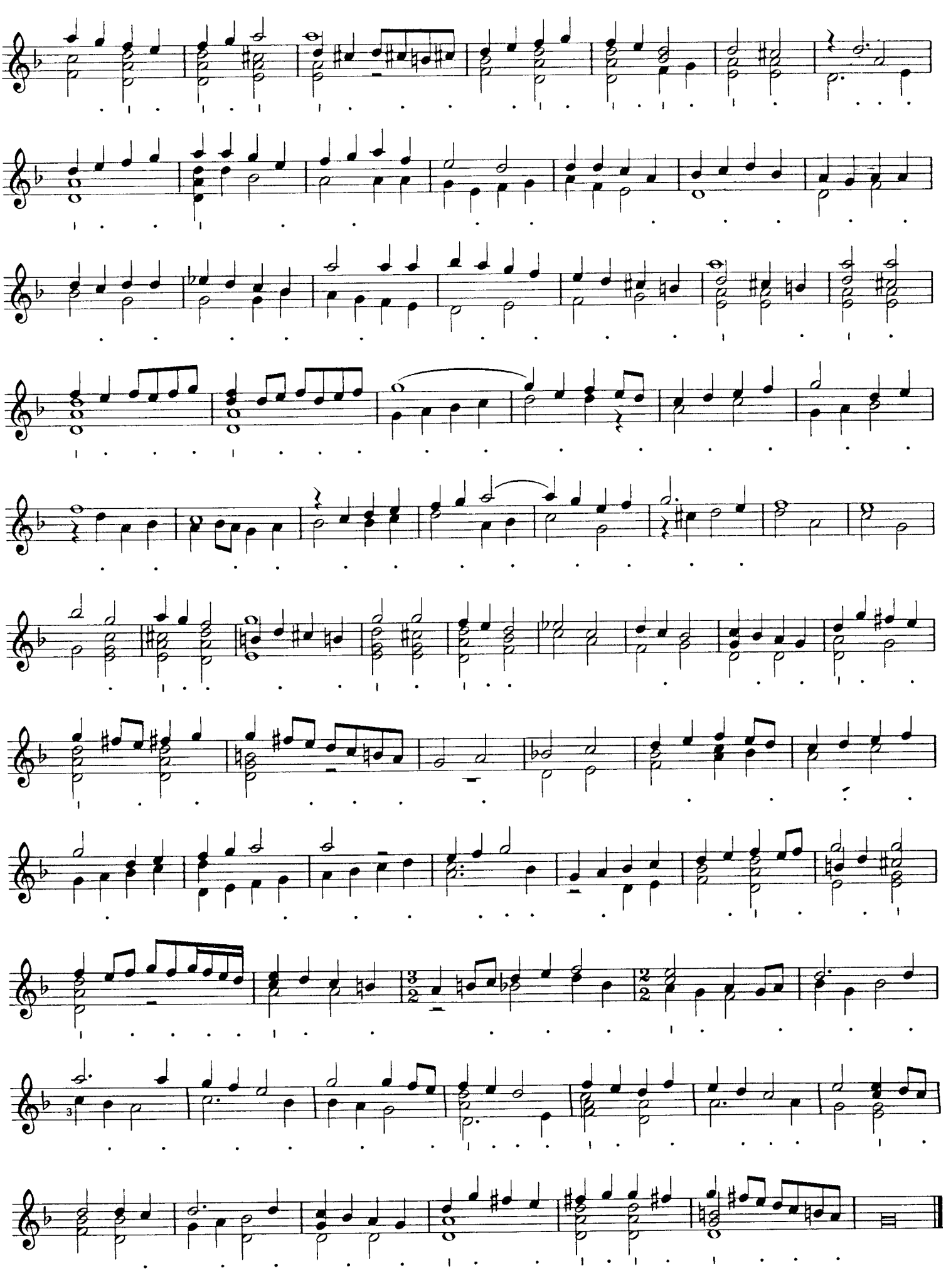
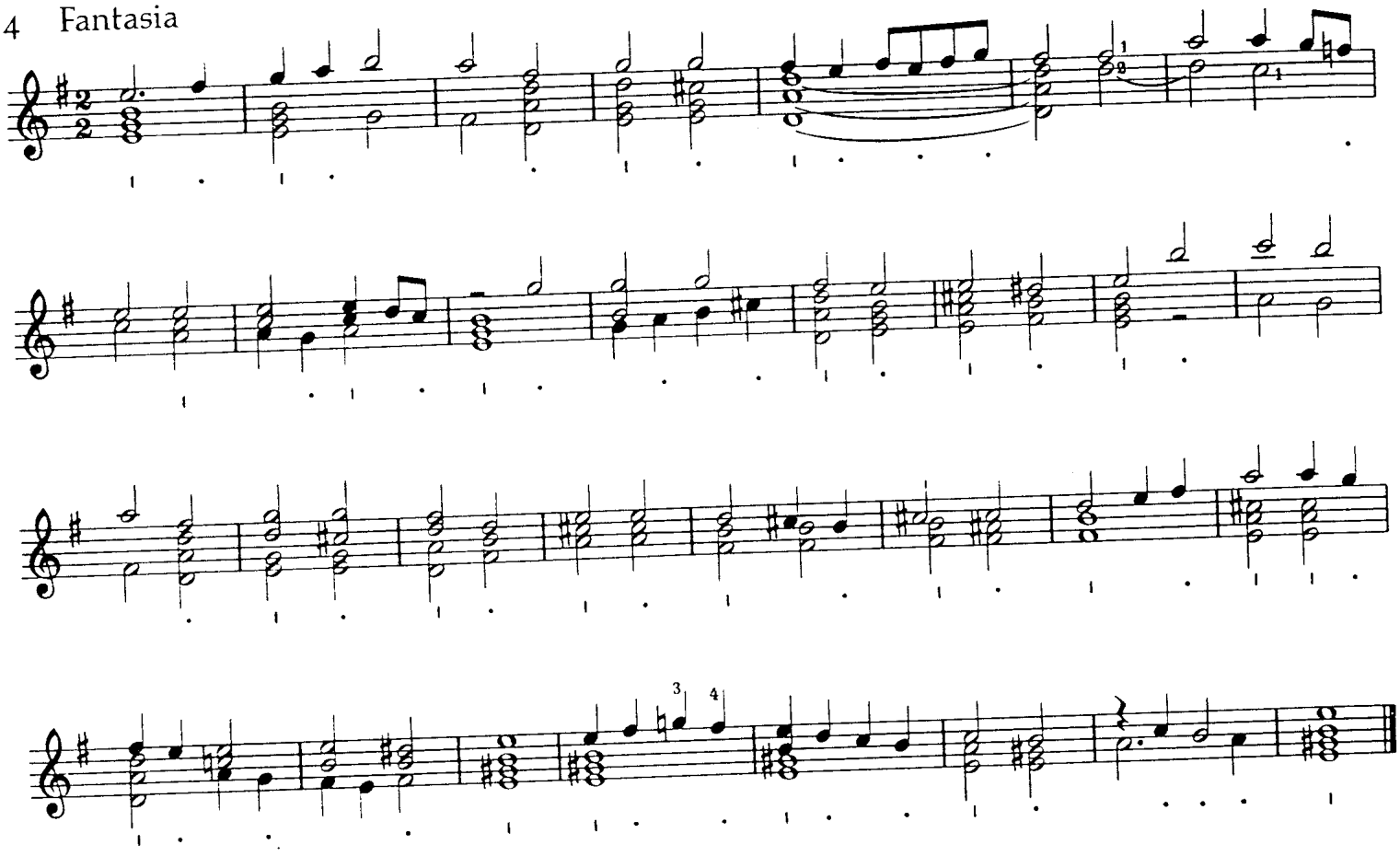
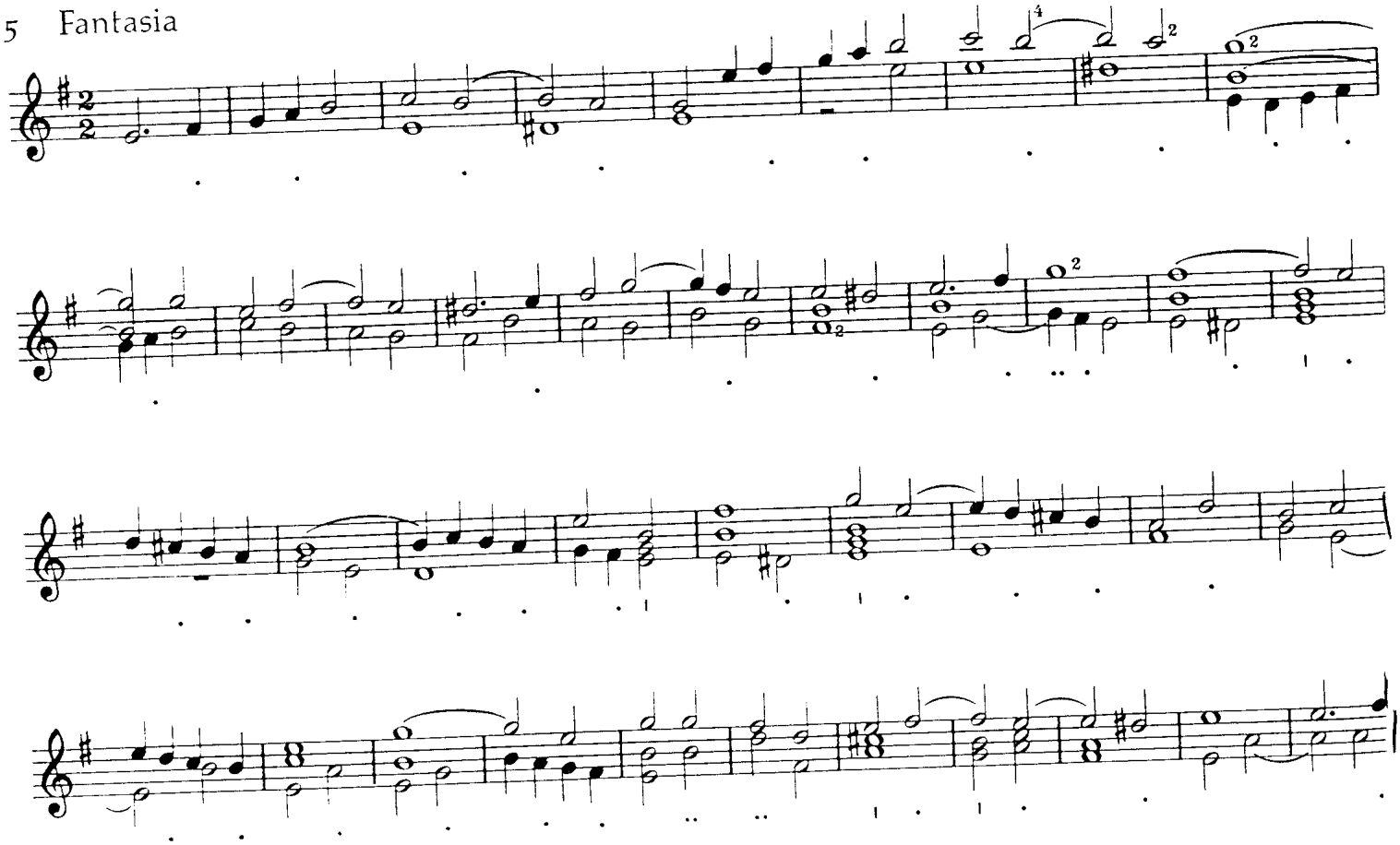


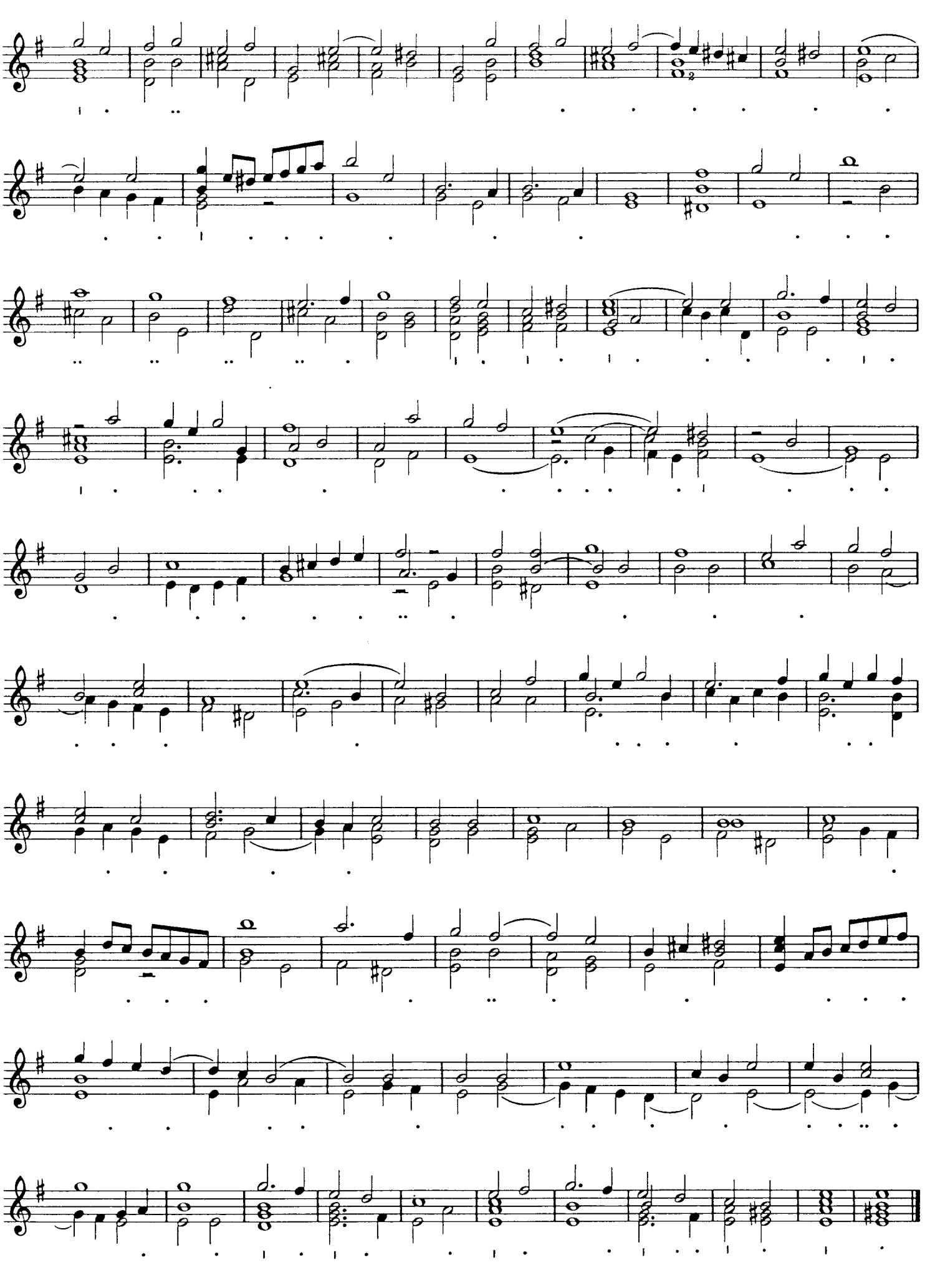


4 Fantasia

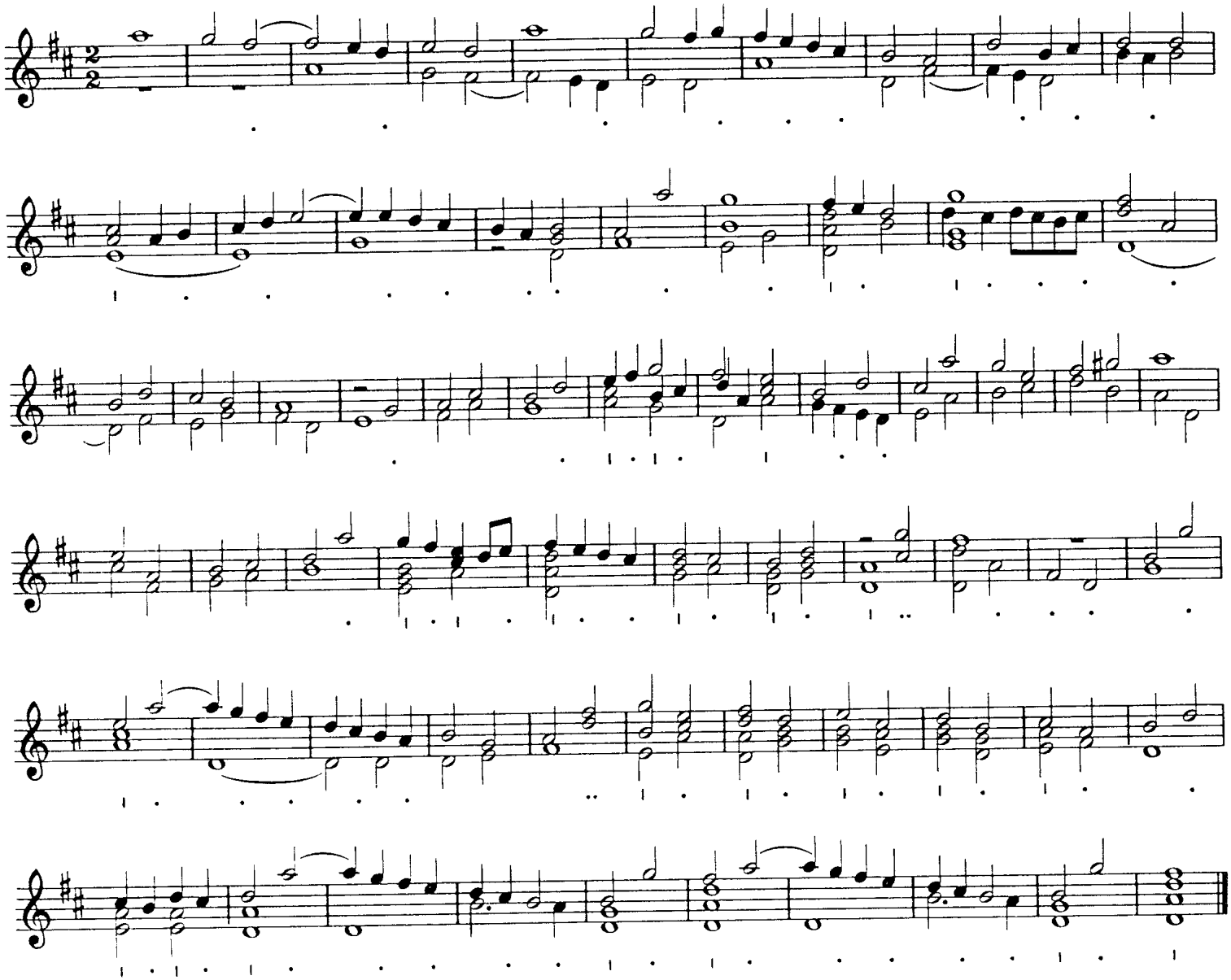


5 Fantasia

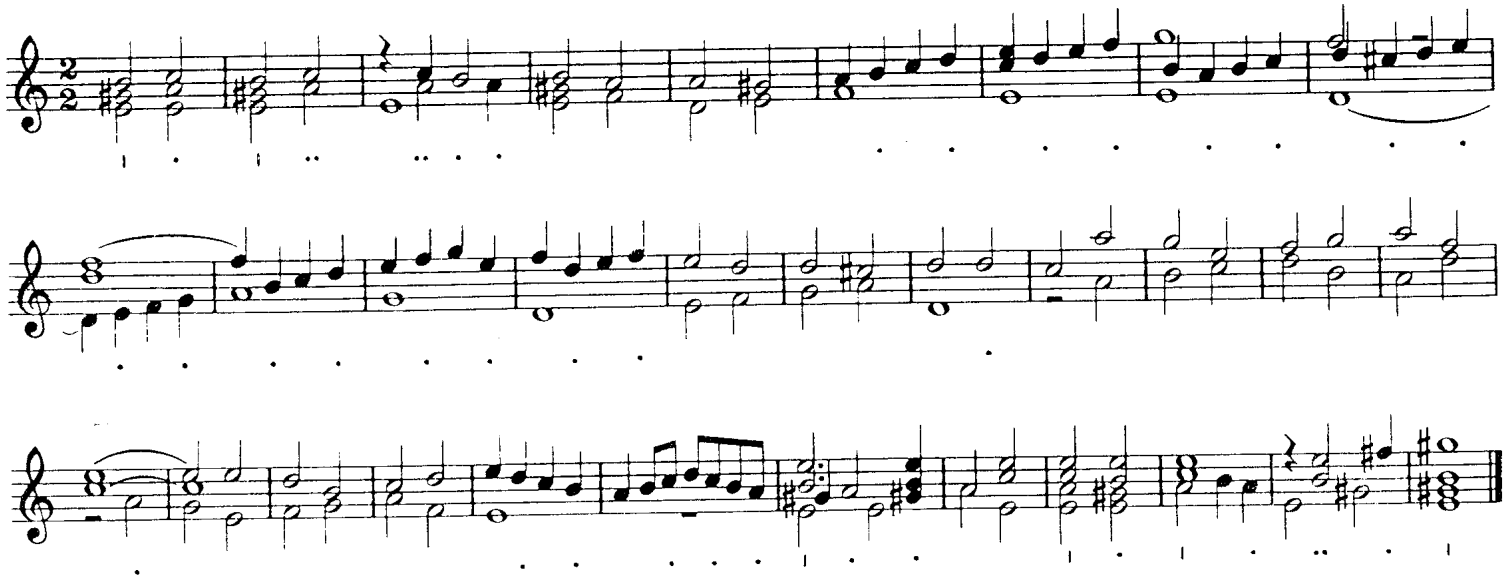




6 Fantasia

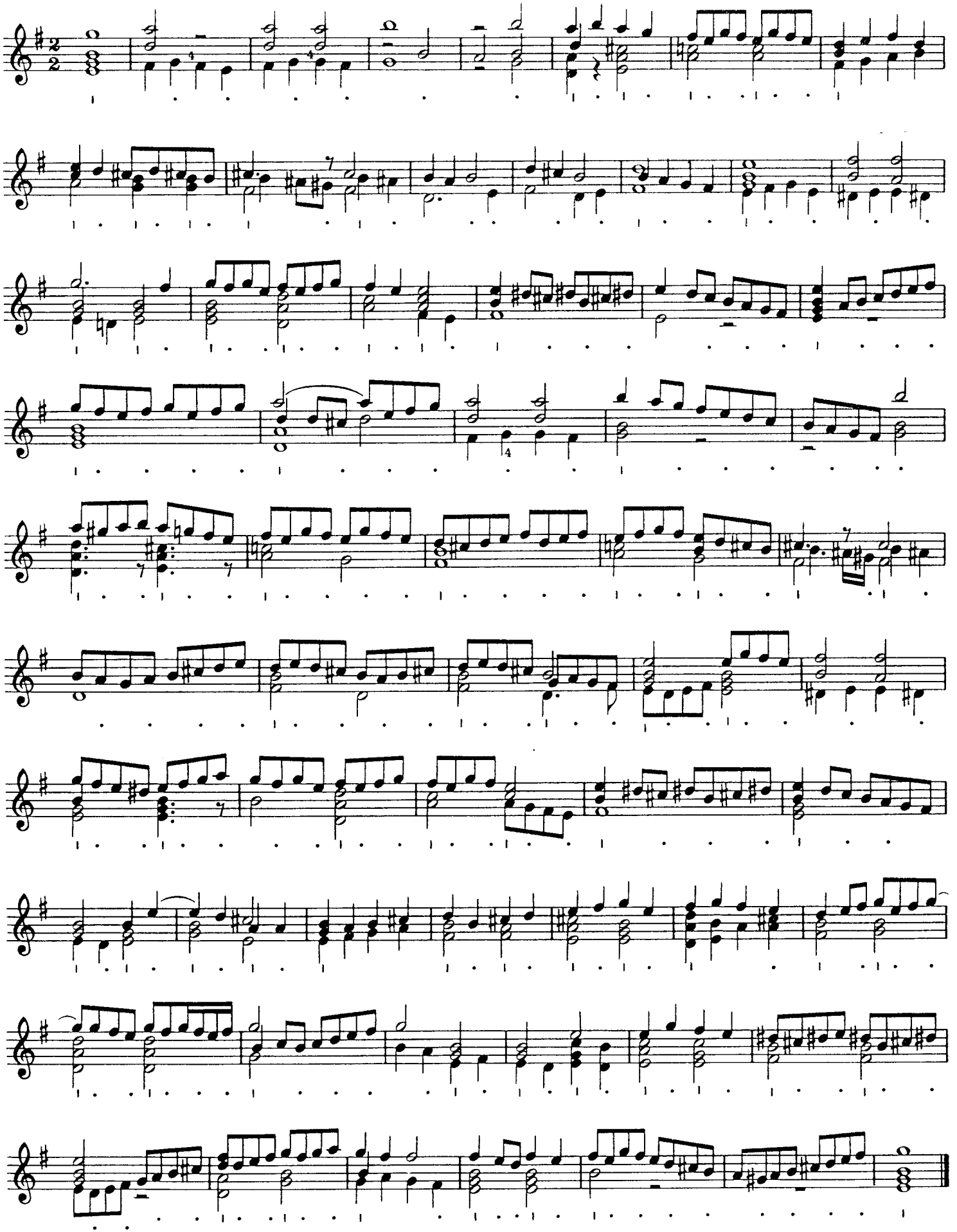


7 Fantasia



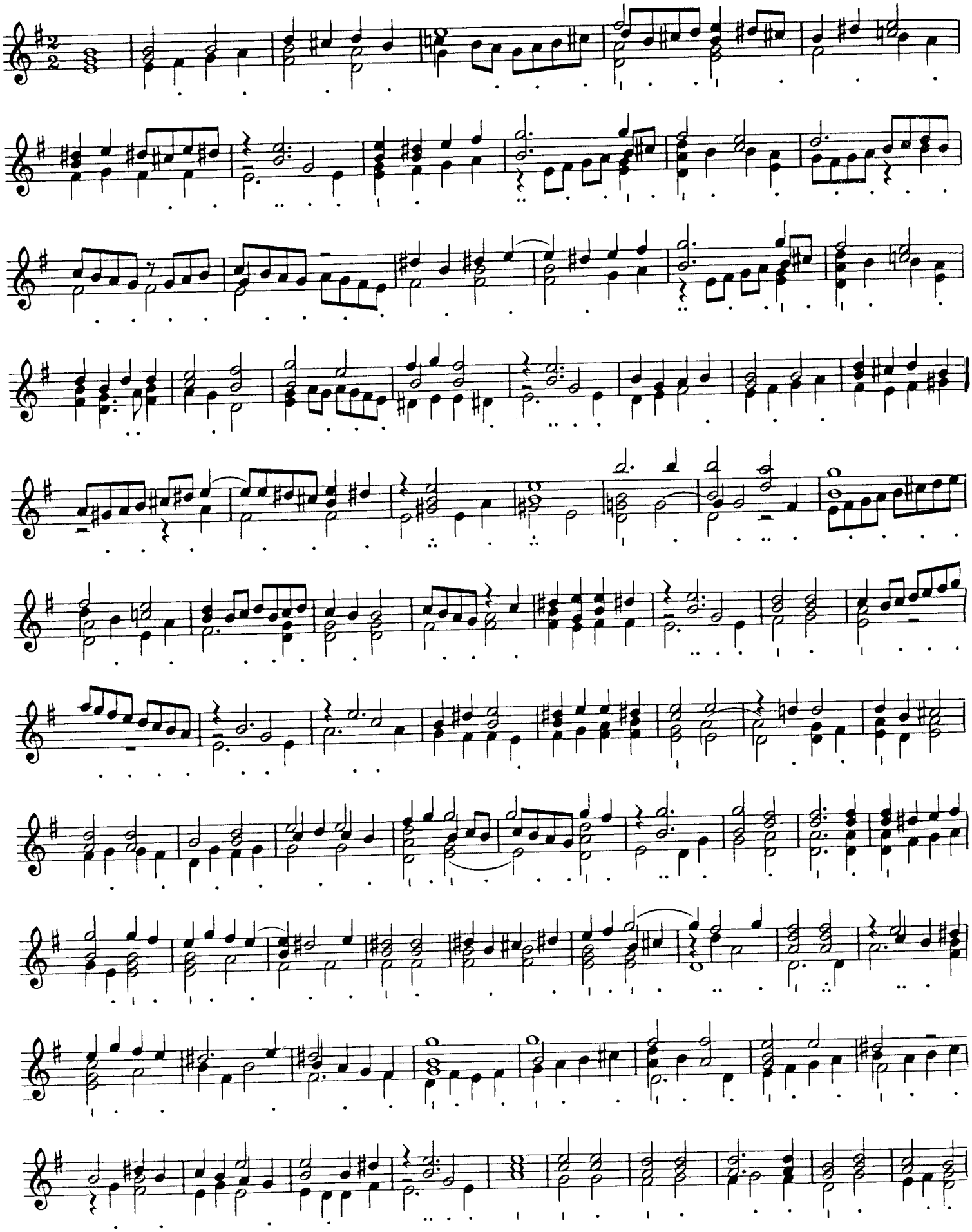
8 Voulent honneur

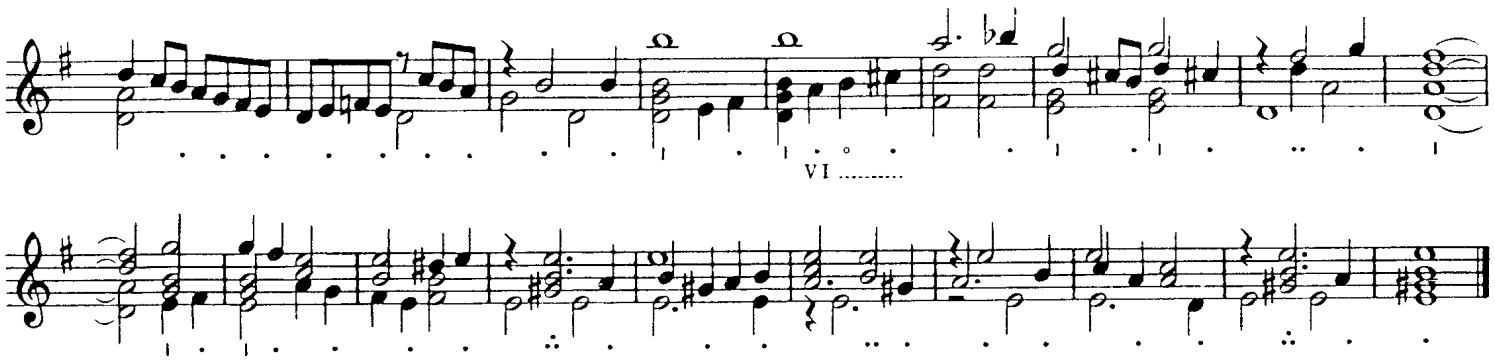
Ehre wollen · Strive for honour



9 O possi sparsi

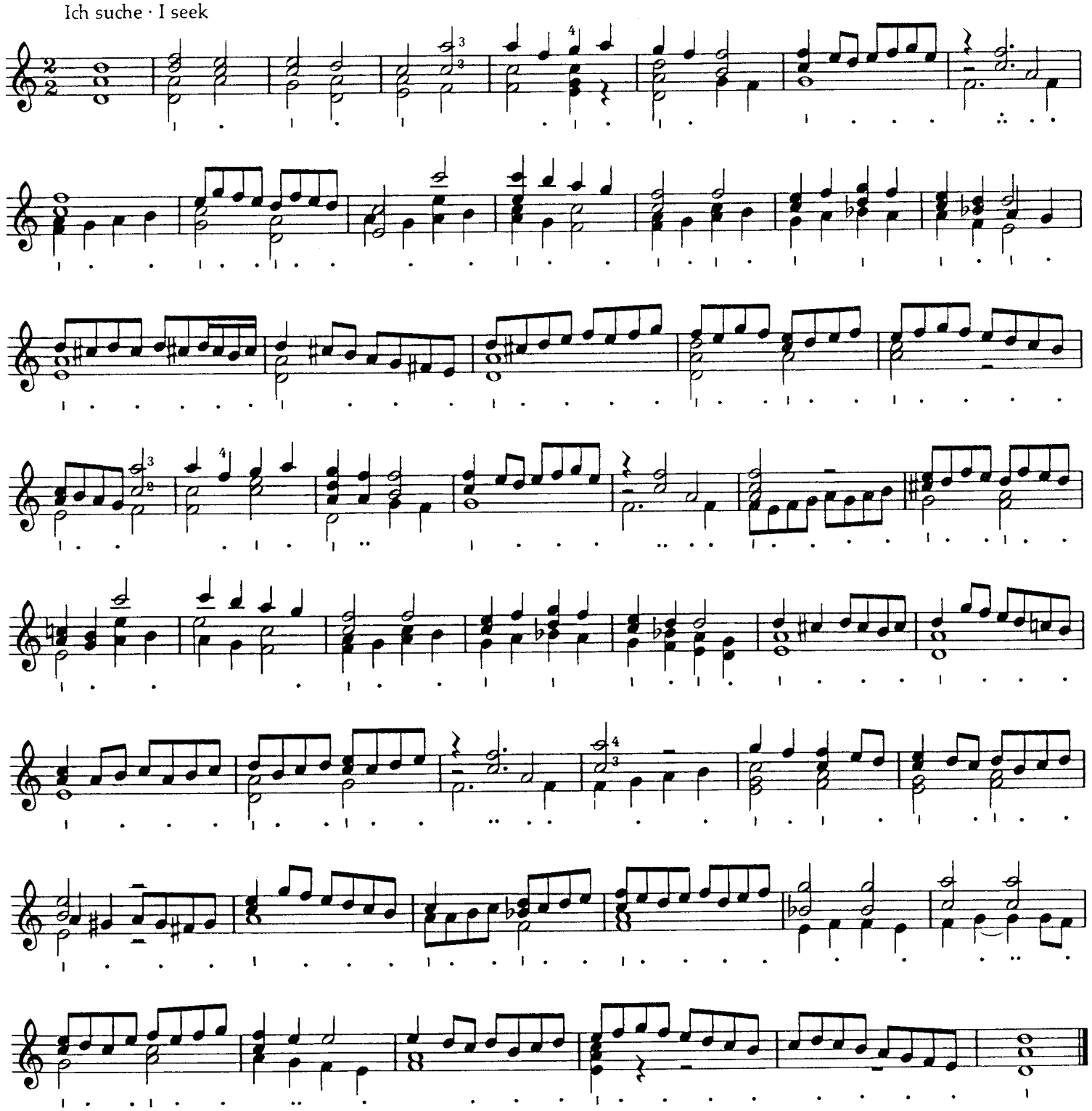
Ach, ich könnt vergehn · O, I could vanish





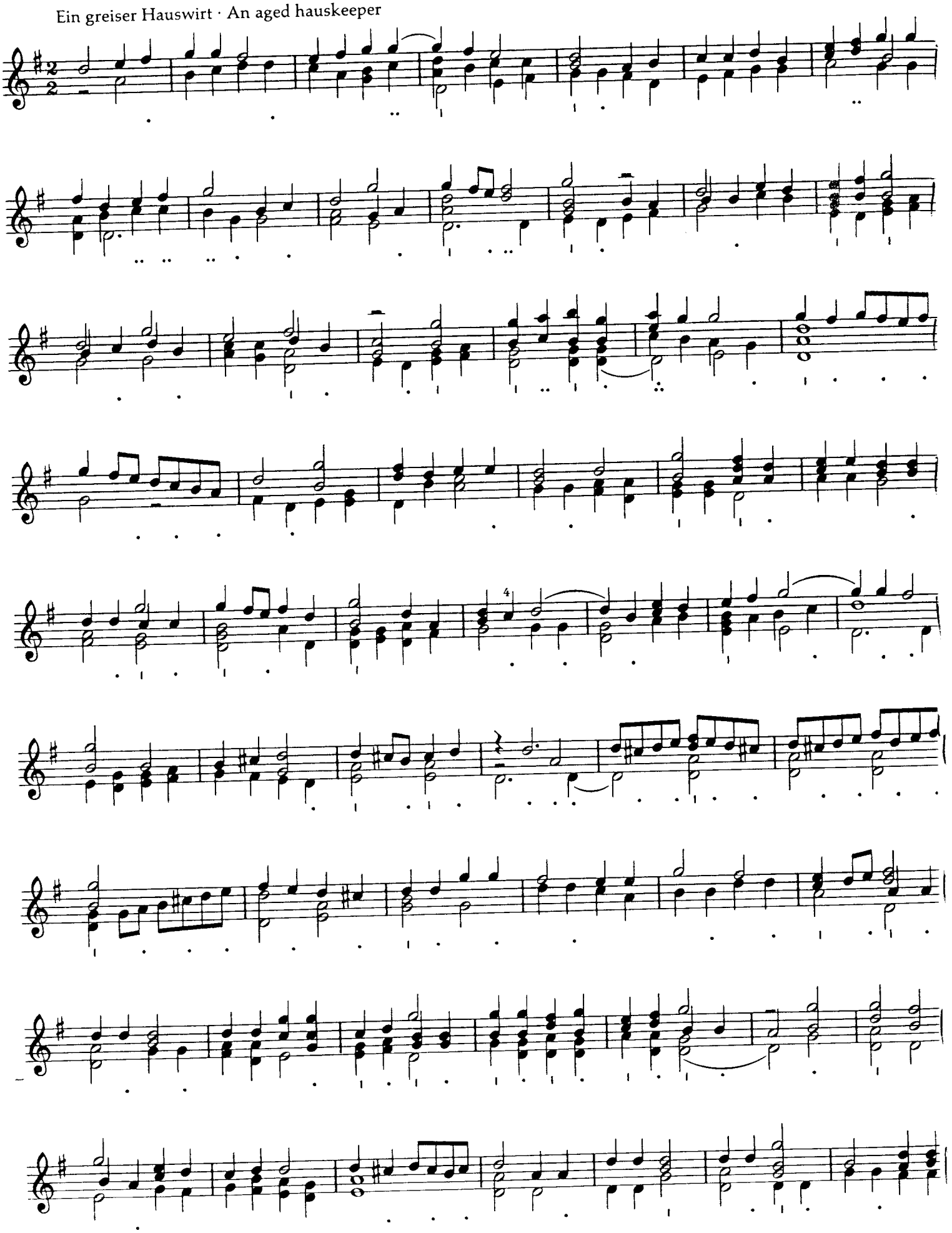
10 Je cherche

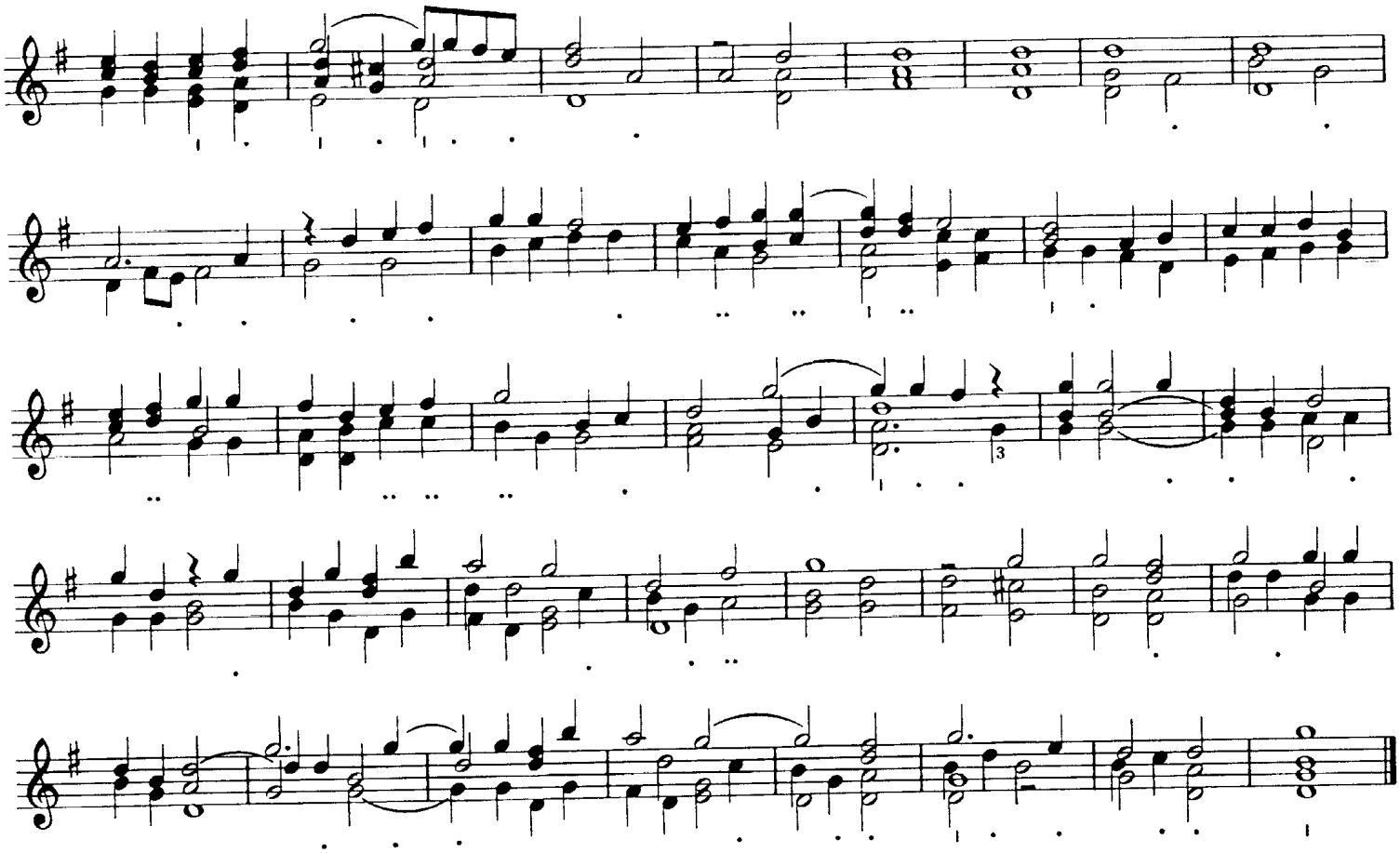
Ich suche · I seek



11 Un mesnagier viellard

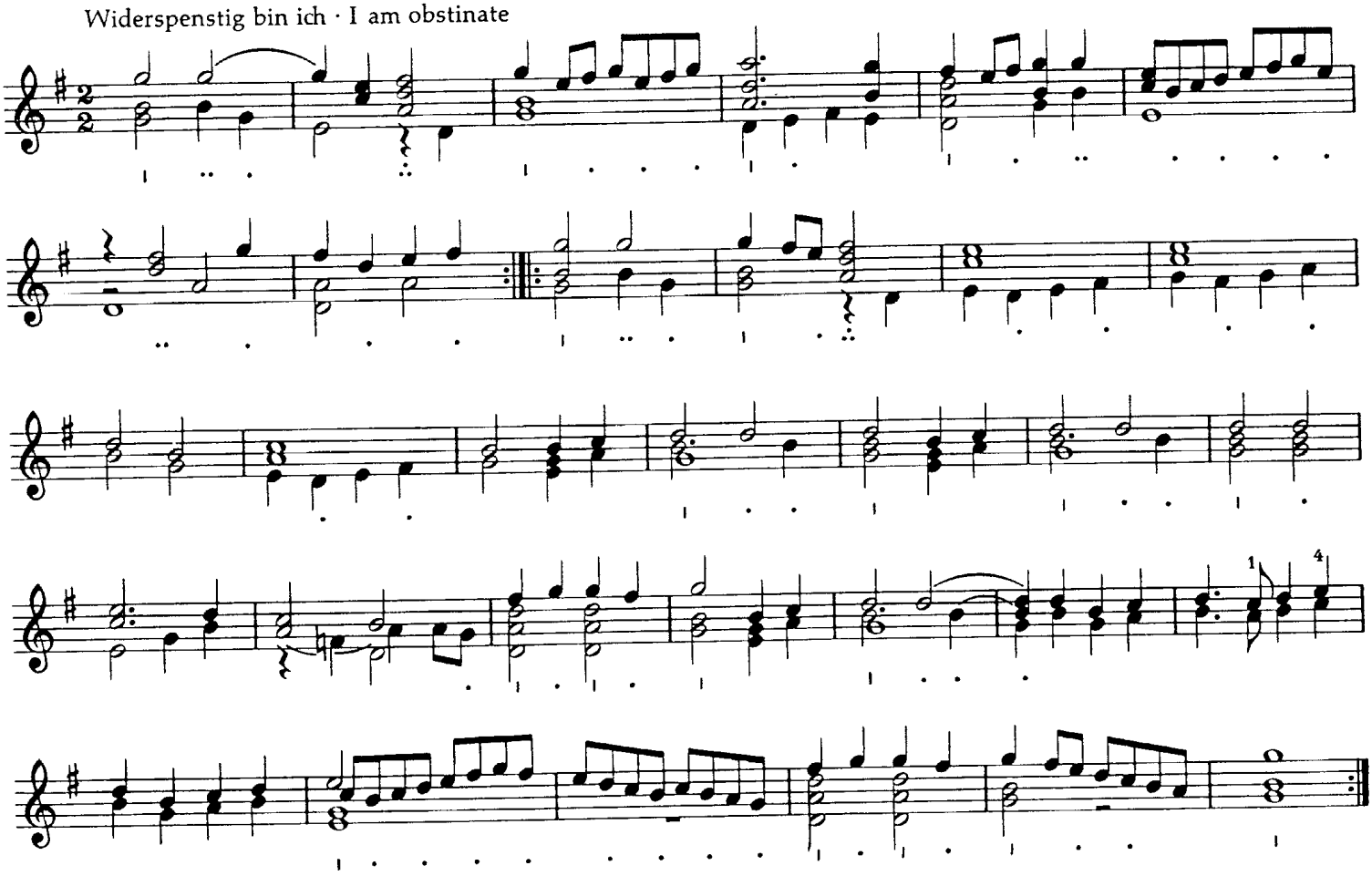
Ein greiser Hauswirt · An aged hauskeeper





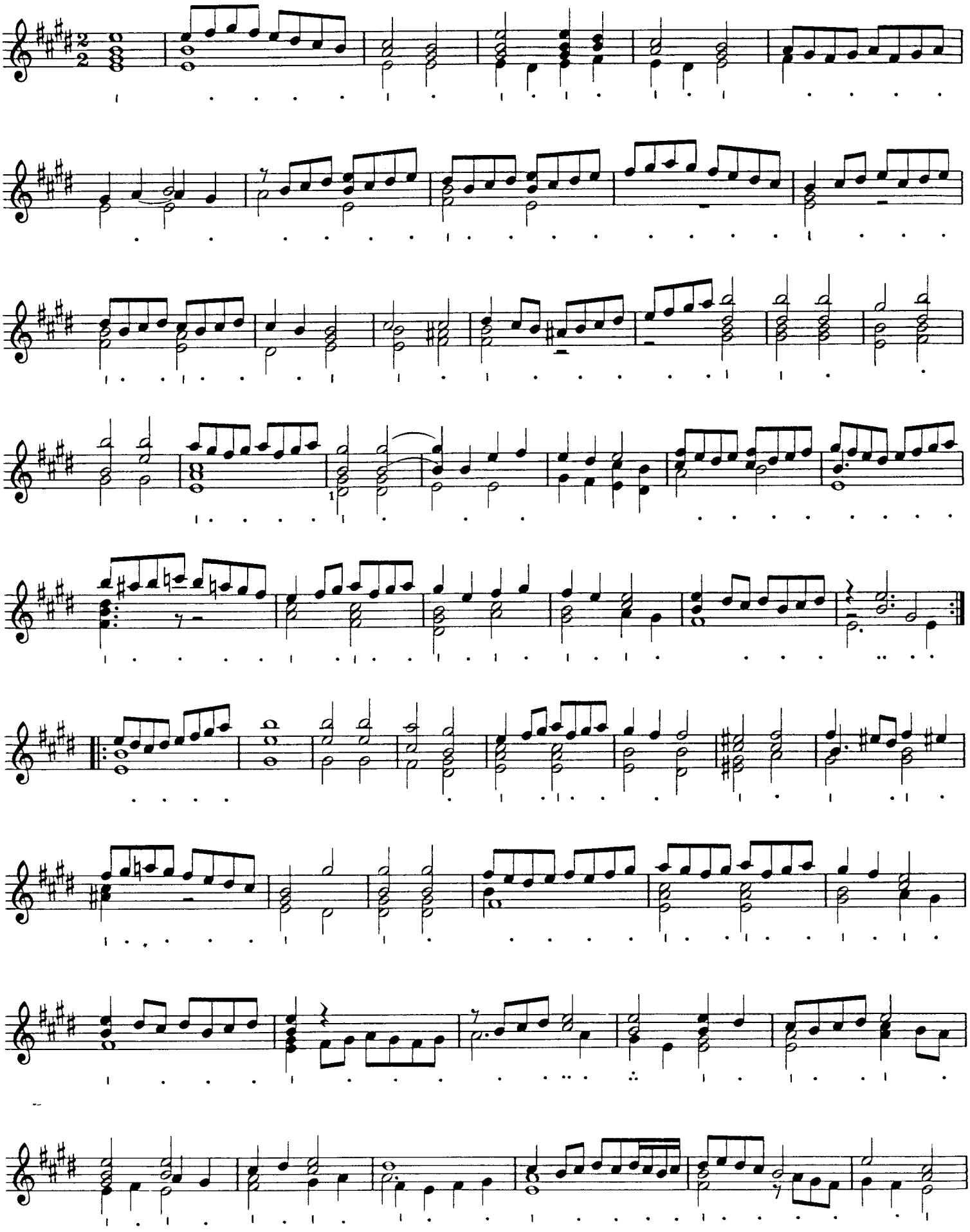
12 J'ay le rebours

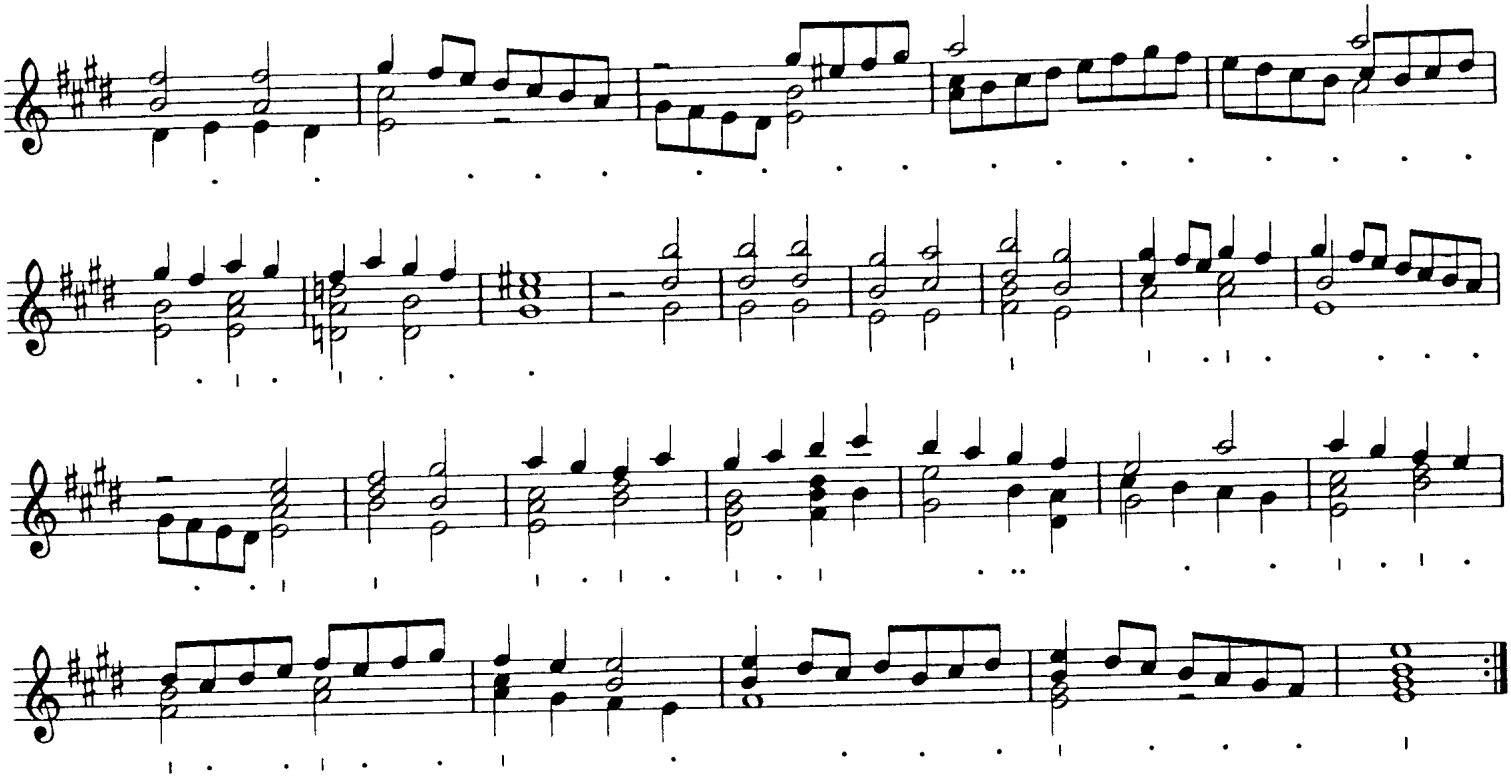
Widerspenstig bin ich · I am obstinate



13 Au temps heureux

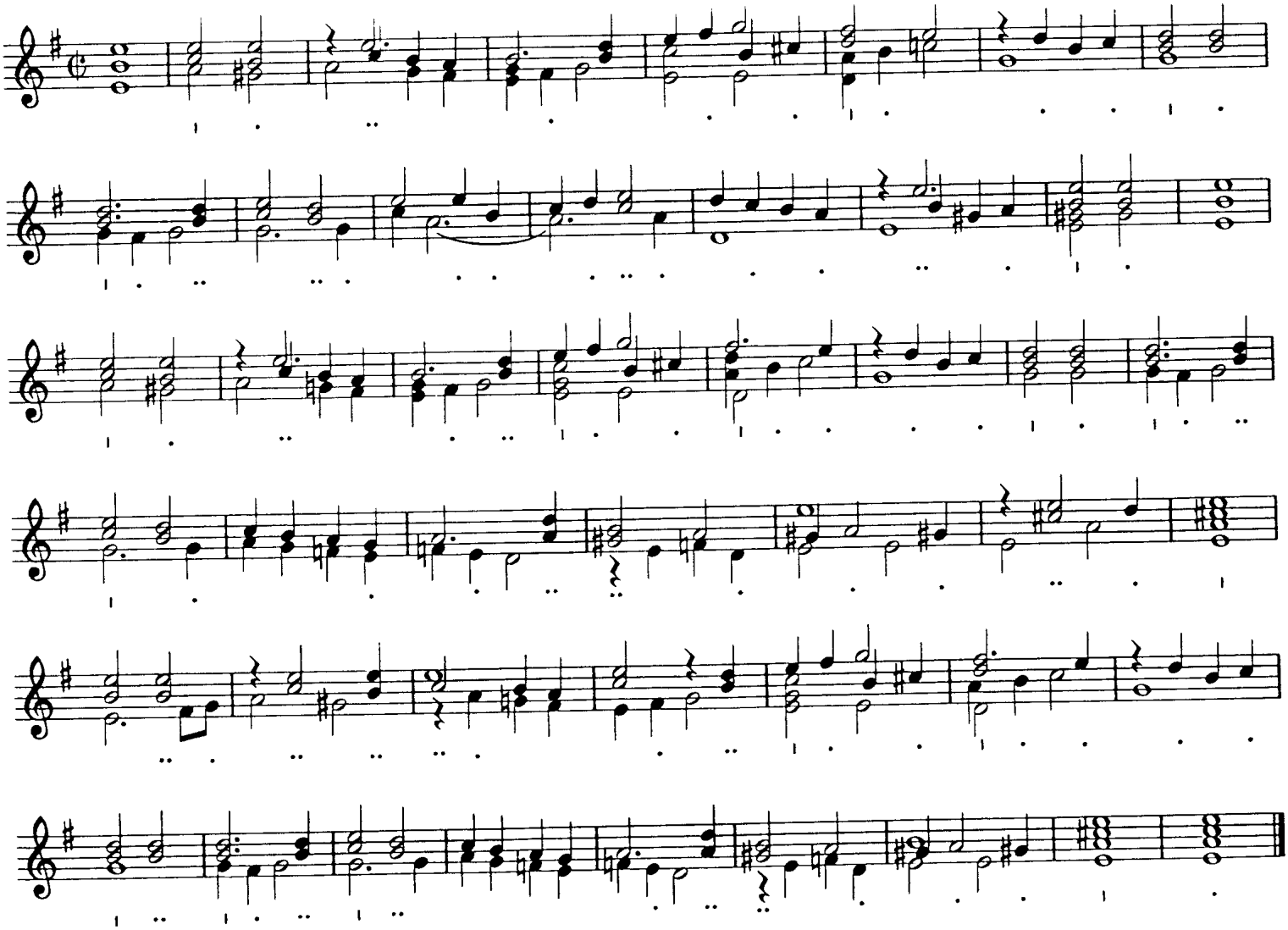
In glücklichen Zeiten · In happy times





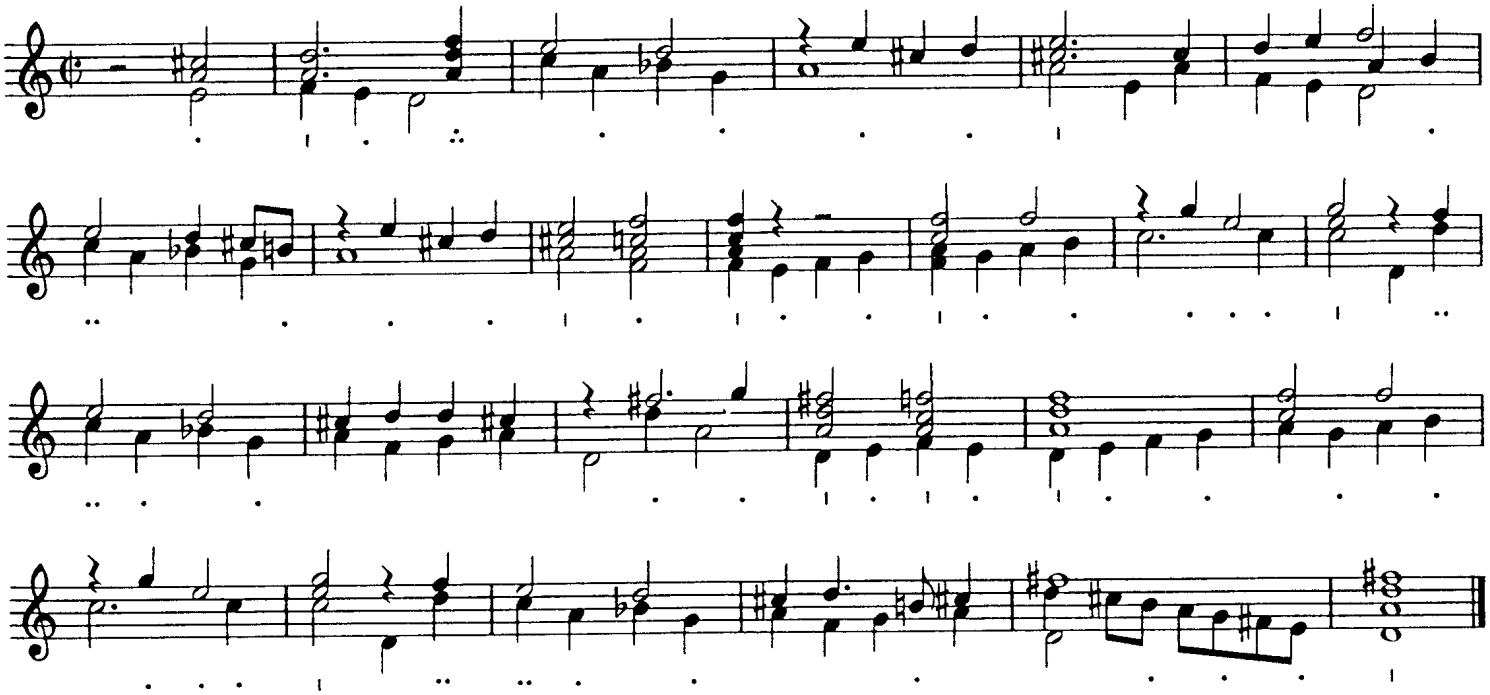
14 Je ne veux plus a mon mal consentir

Mit meinem Leid mich abfinden, das will ich nicht mehr · I will not consent to my peins



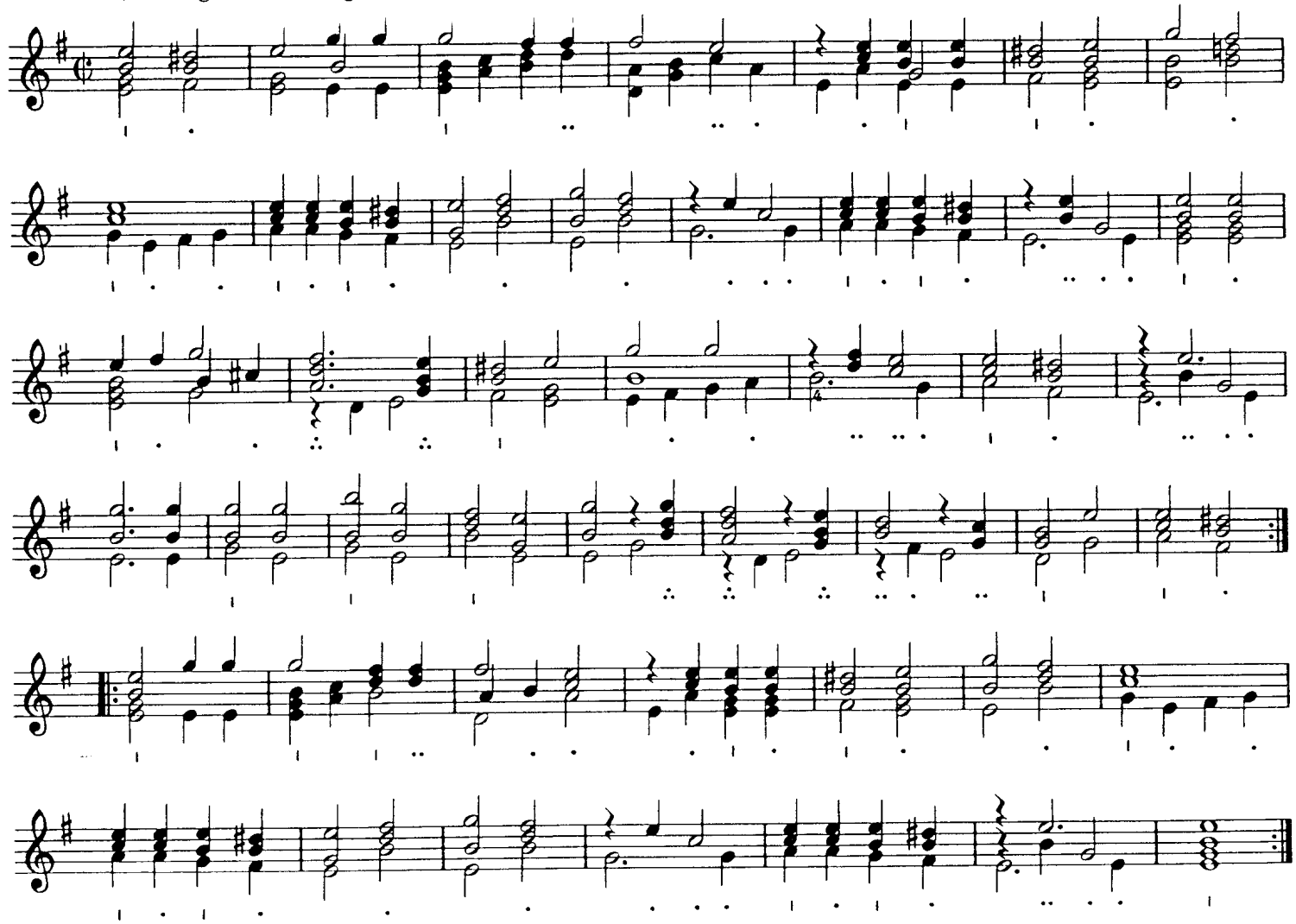
15 Vous estes la personne

Ihr seid's · It is you



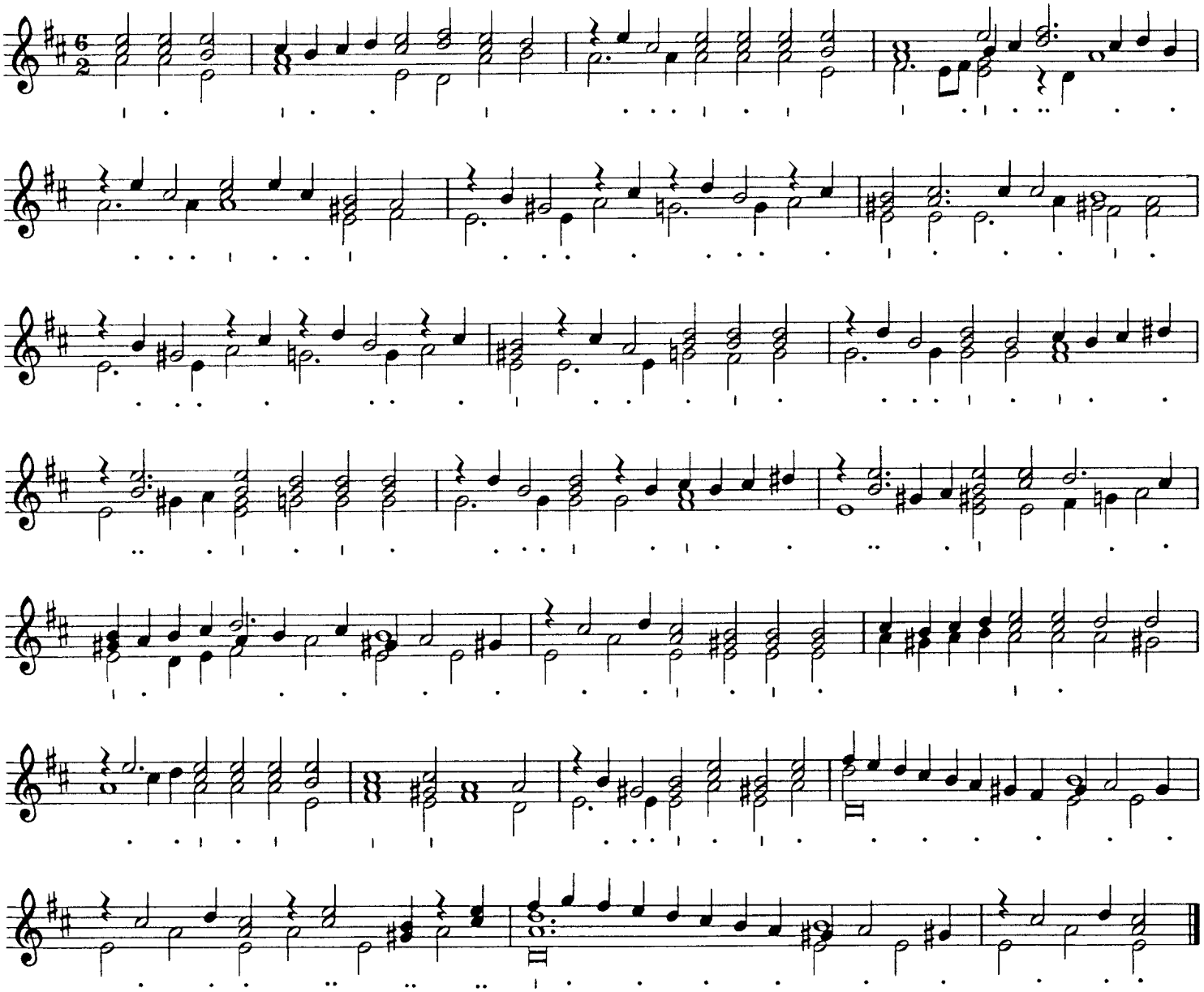
16 La, la ie ne l'ose dire

Ach, ich wag's nicht zu sagen · I dare not say it



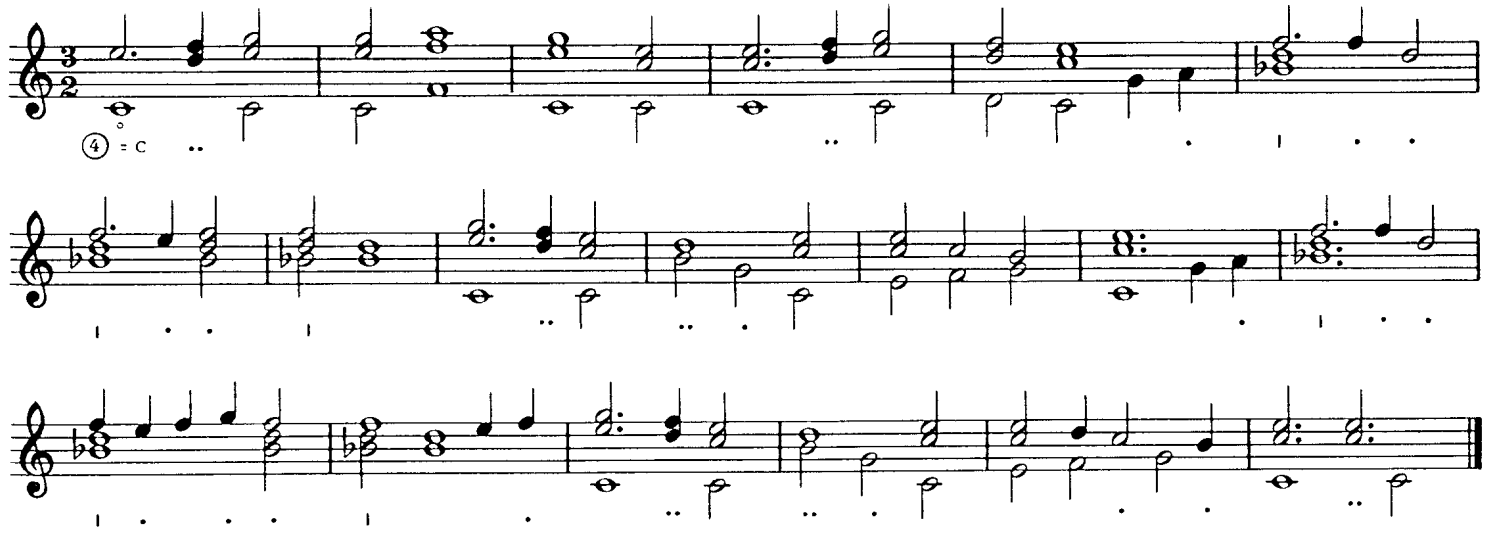
17 Que tu serte amy d'estre ainsi

Freund, was bedrückt dich so · What are you anxious for



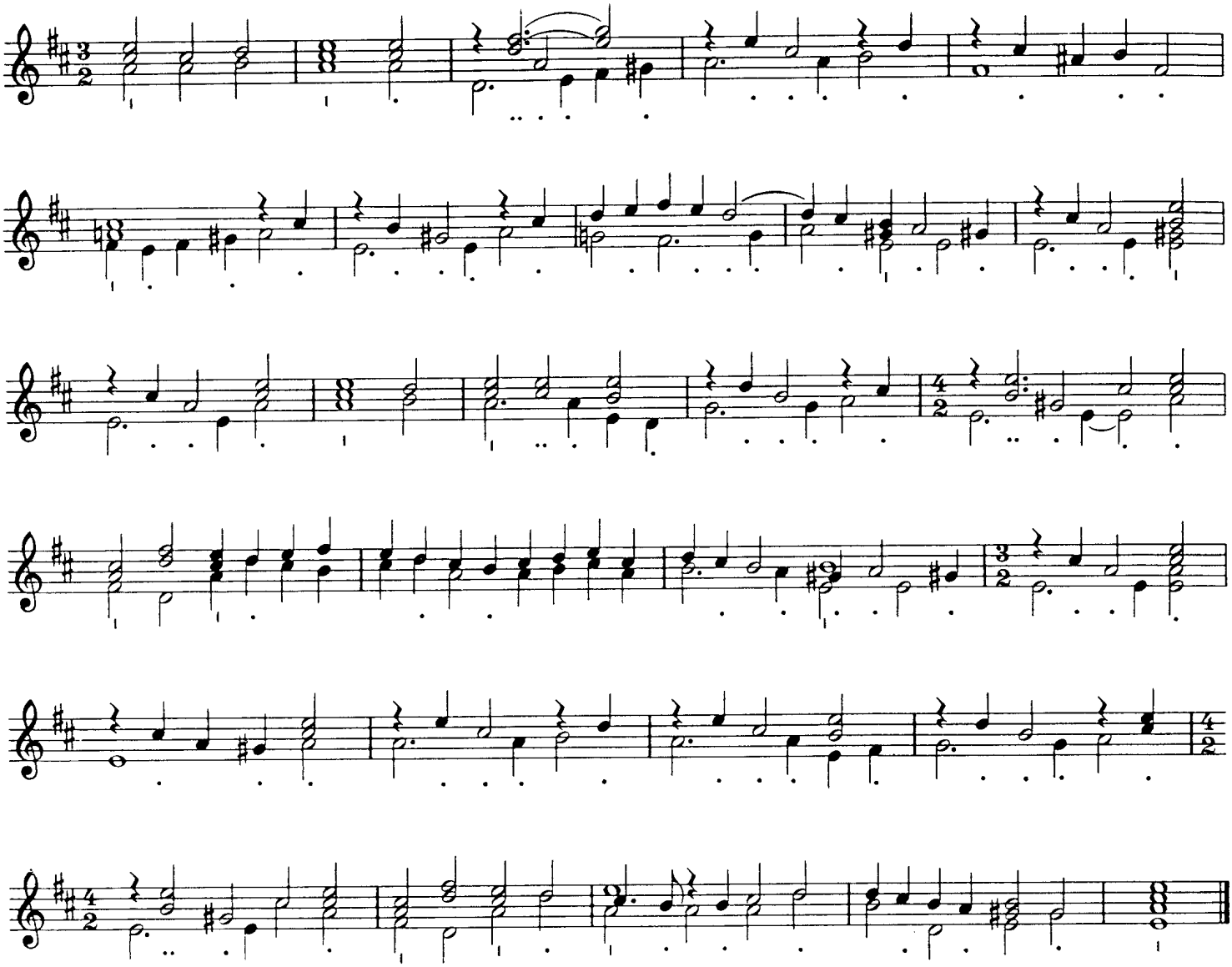
18 Si ce n'est amour que est si

Wenn das nicht Liebe ist, was so ist · If it is not love that is like that



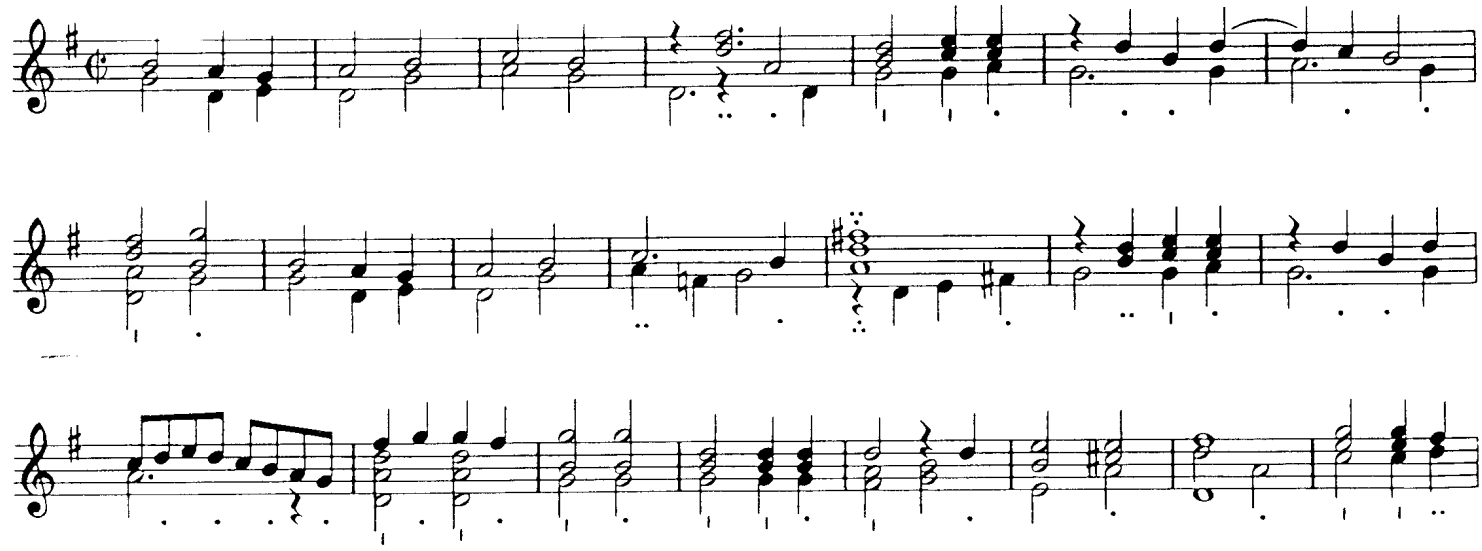
19 Je ne scay que c'est quil me faut

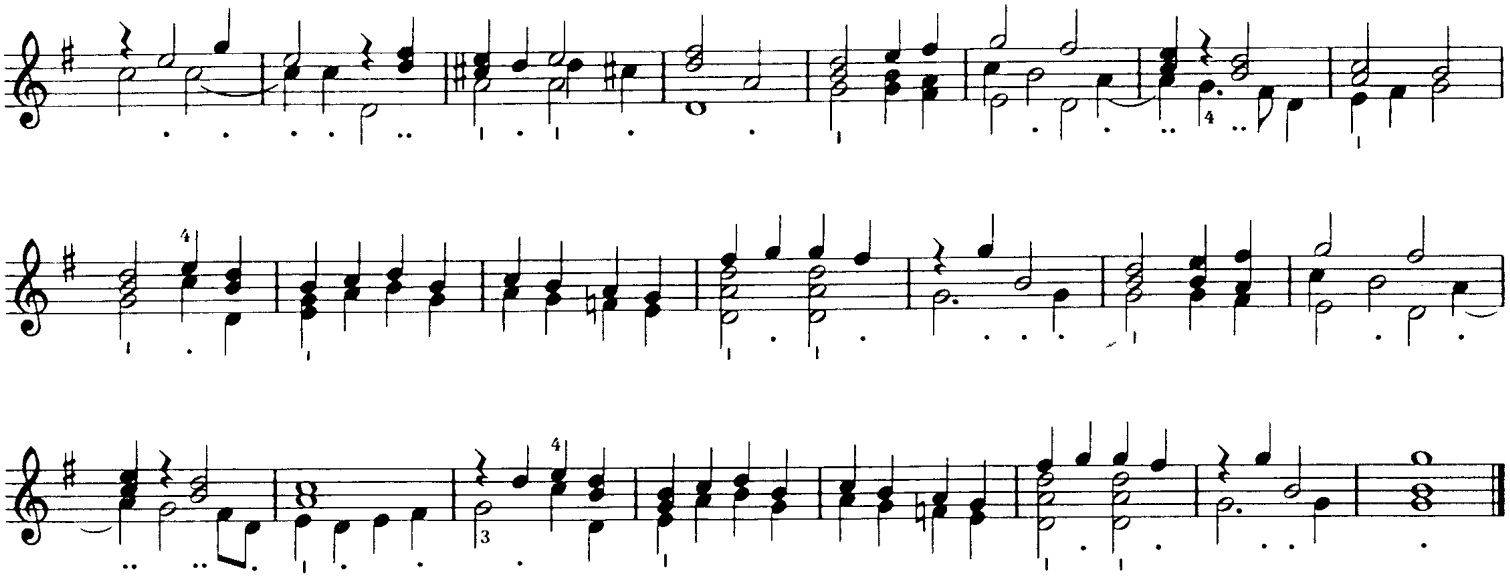
Ich weiß nicht, ob es das ist, was mir fehlt · I do not know whether this it is what I am lacking



20 Amour le pouvir sur les dieux

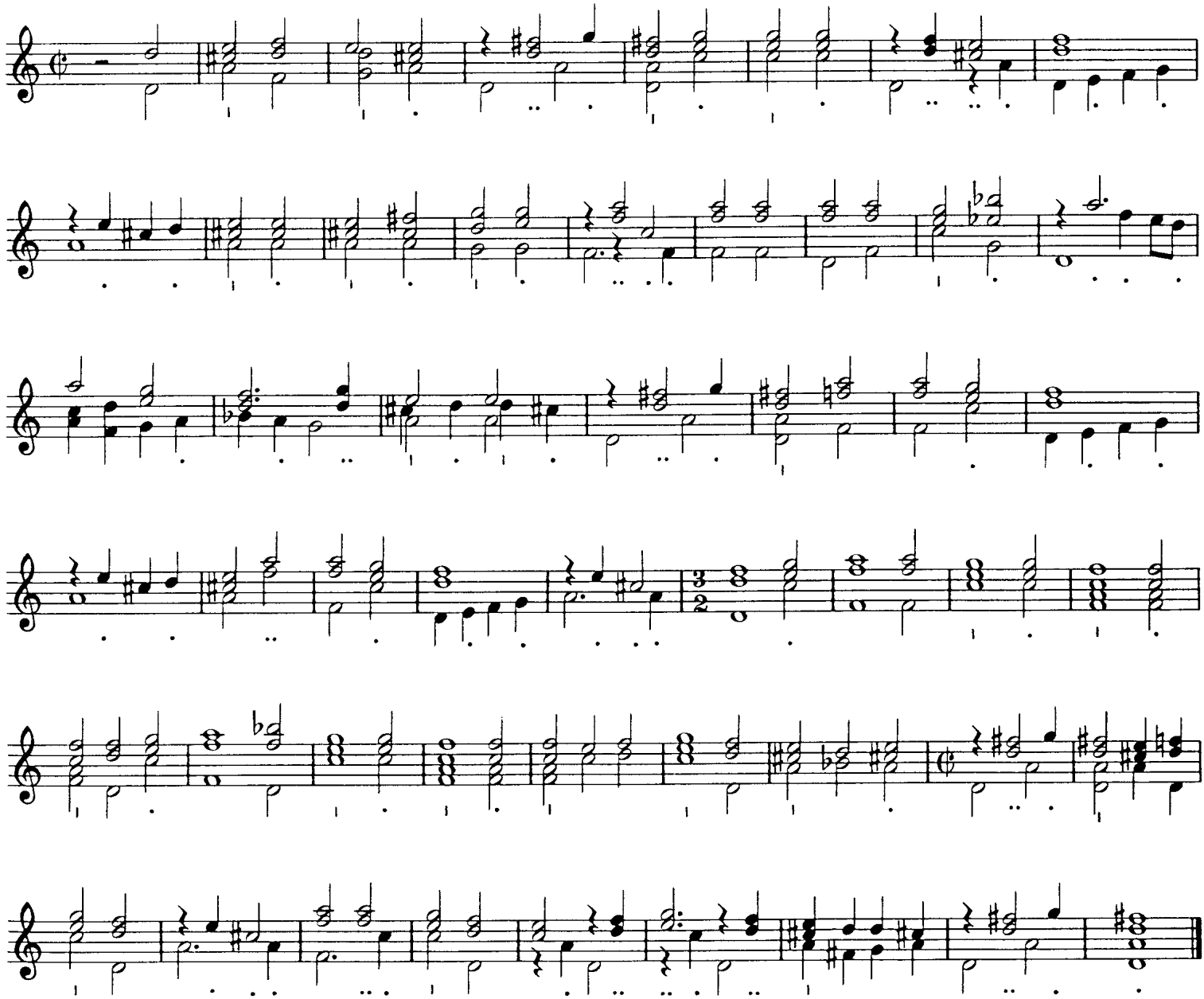
Liebe, Macht über die Götter · Love, power over the gods





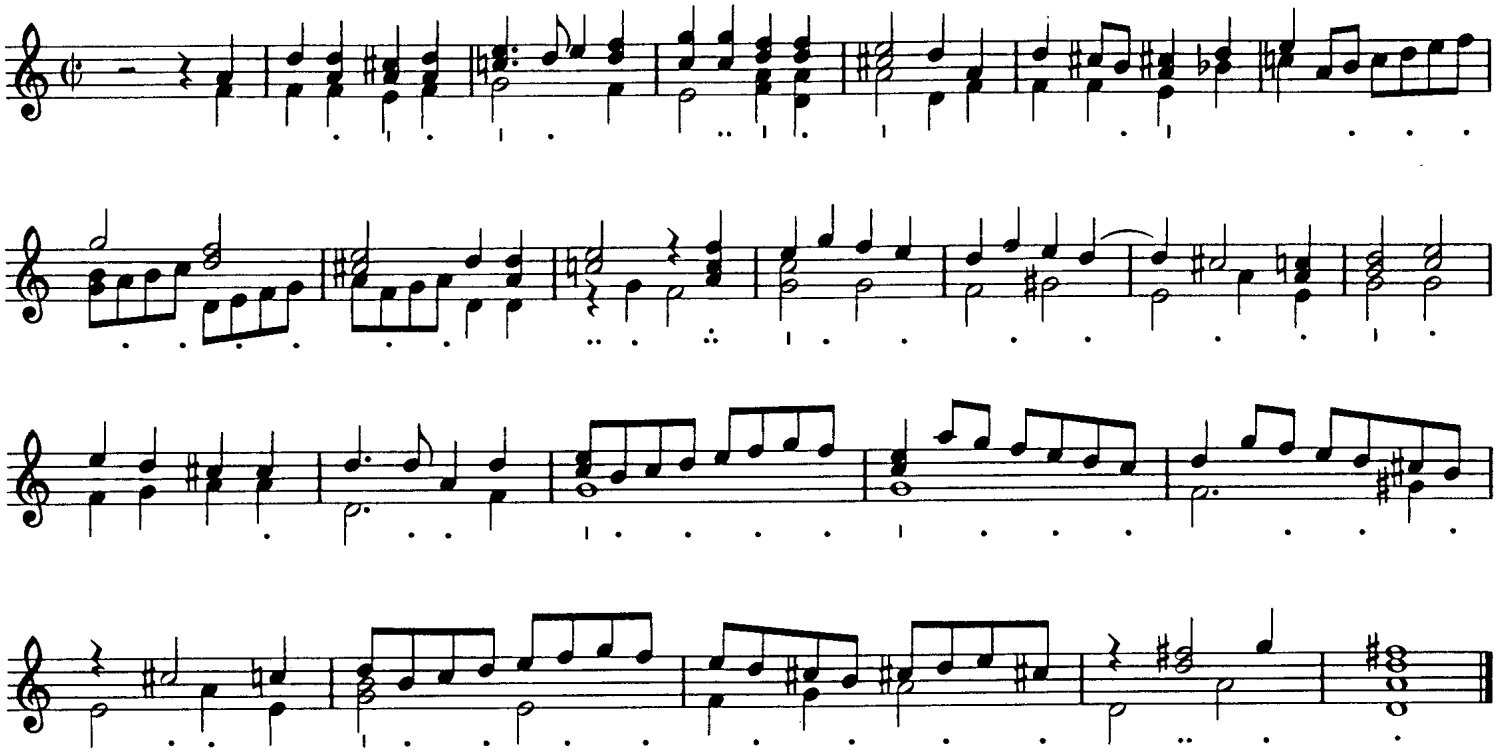
21 La pastorella mia

Meine Schäferin · My shepherdess



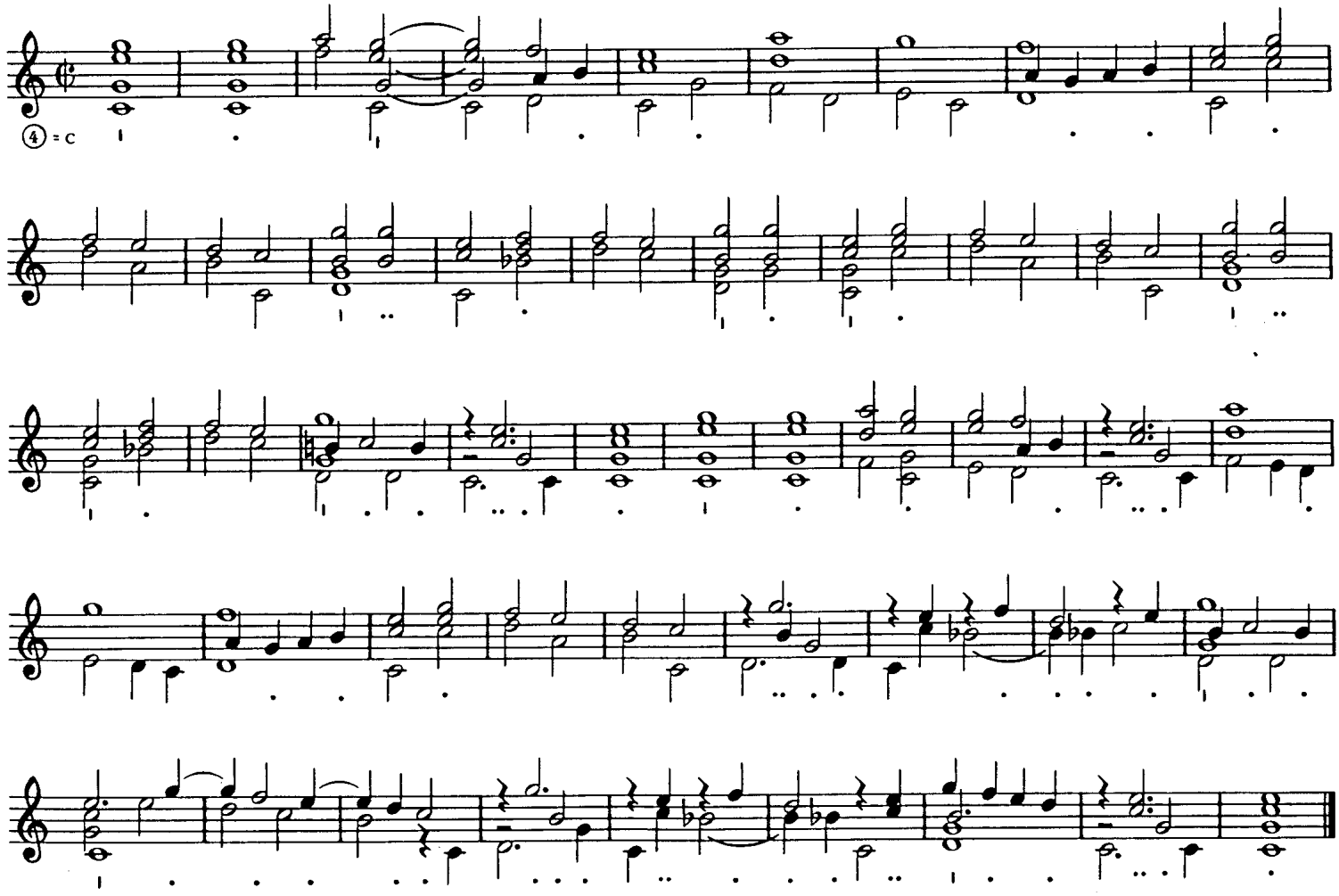
24 Quez tous amoureux

Was alle Verliebten · What all lovers



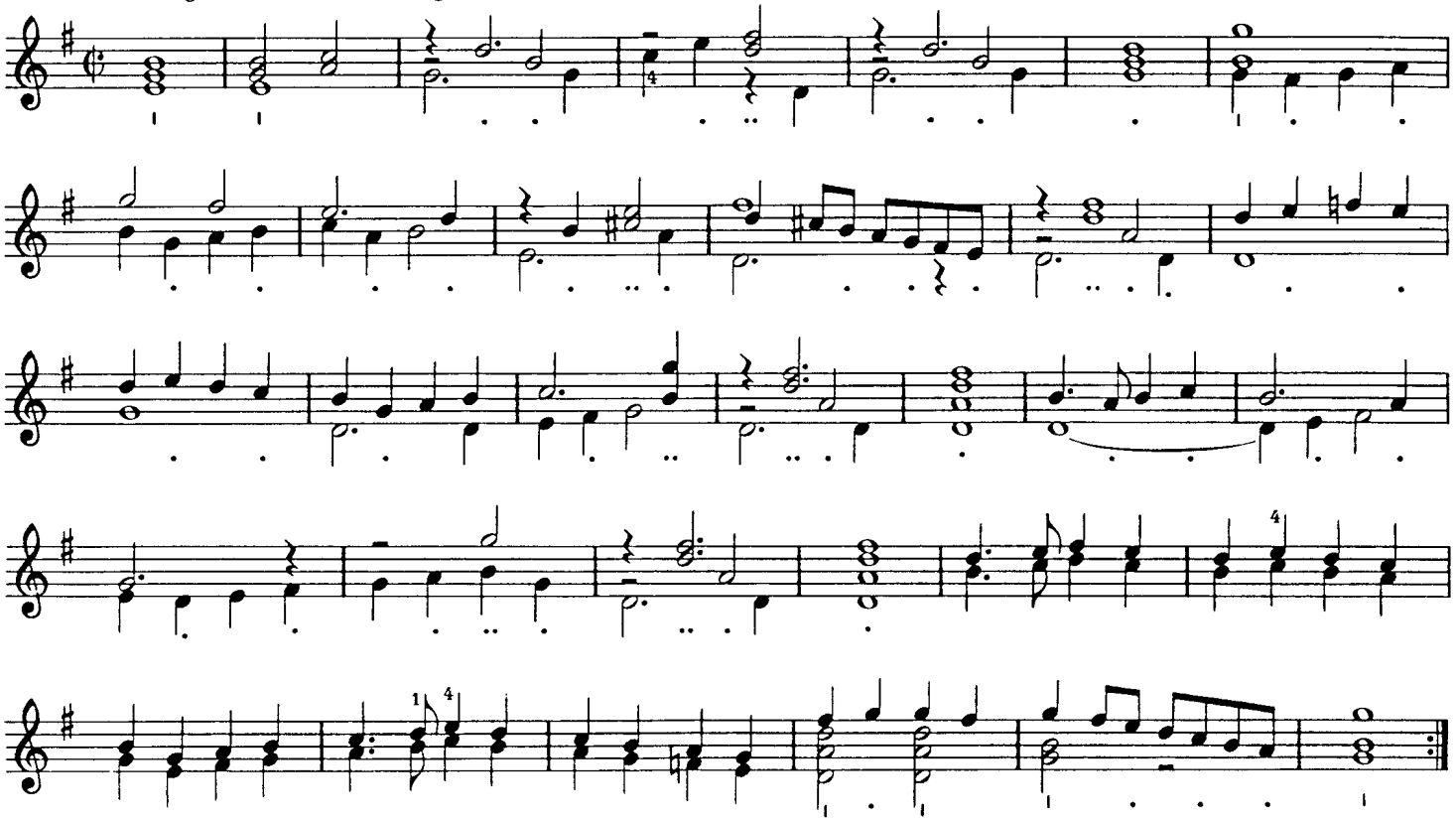
25 Mon dieu vostre pitiè

Mein Gott, Euer Mitleid · My God your pity



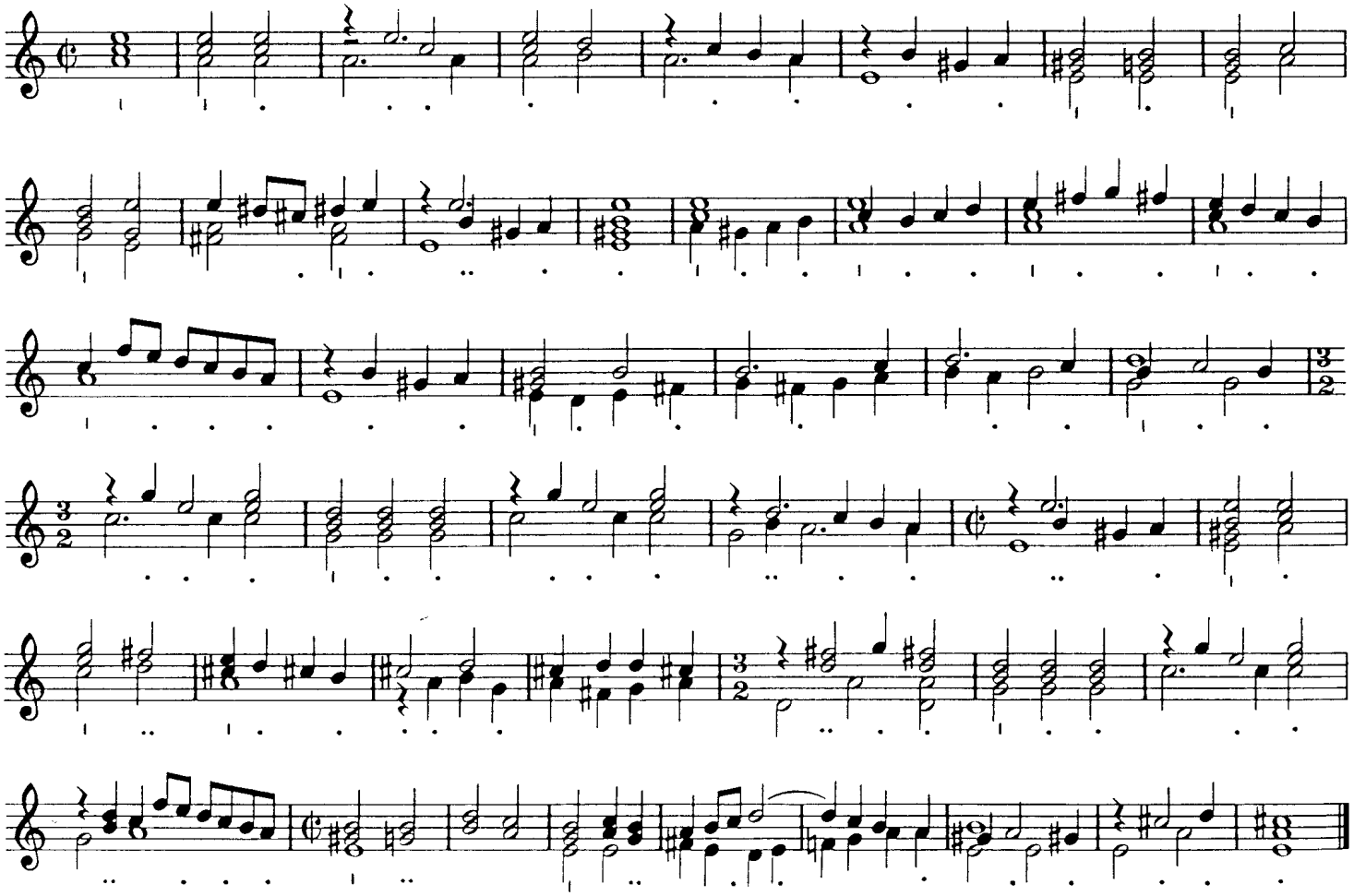
26 Laissez la verte Couleur

Laß die grüne Farbe · Let the green colour



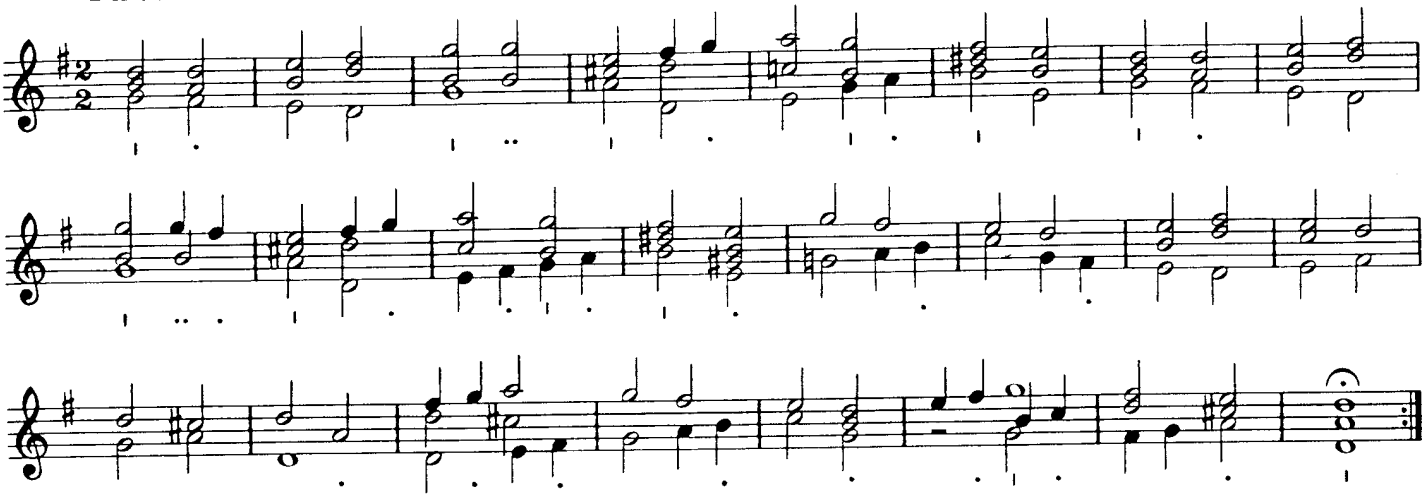
27 Qui pourra dire la douleur

Wer sagt den Schmerz · Who tells the pain



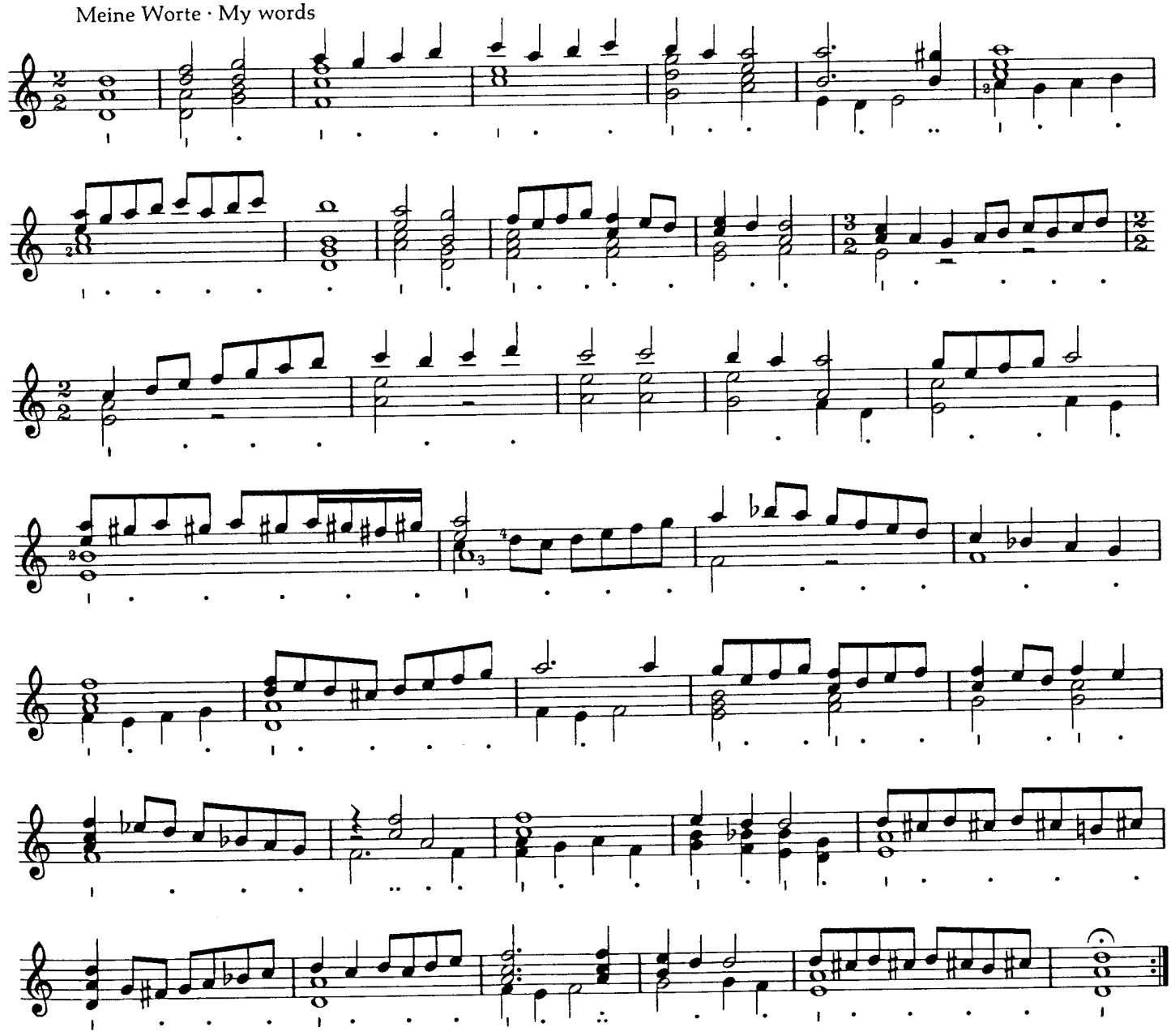
28 Lesté chault bouilloit

Der Sommer siedendheiß · The summer boiling hot



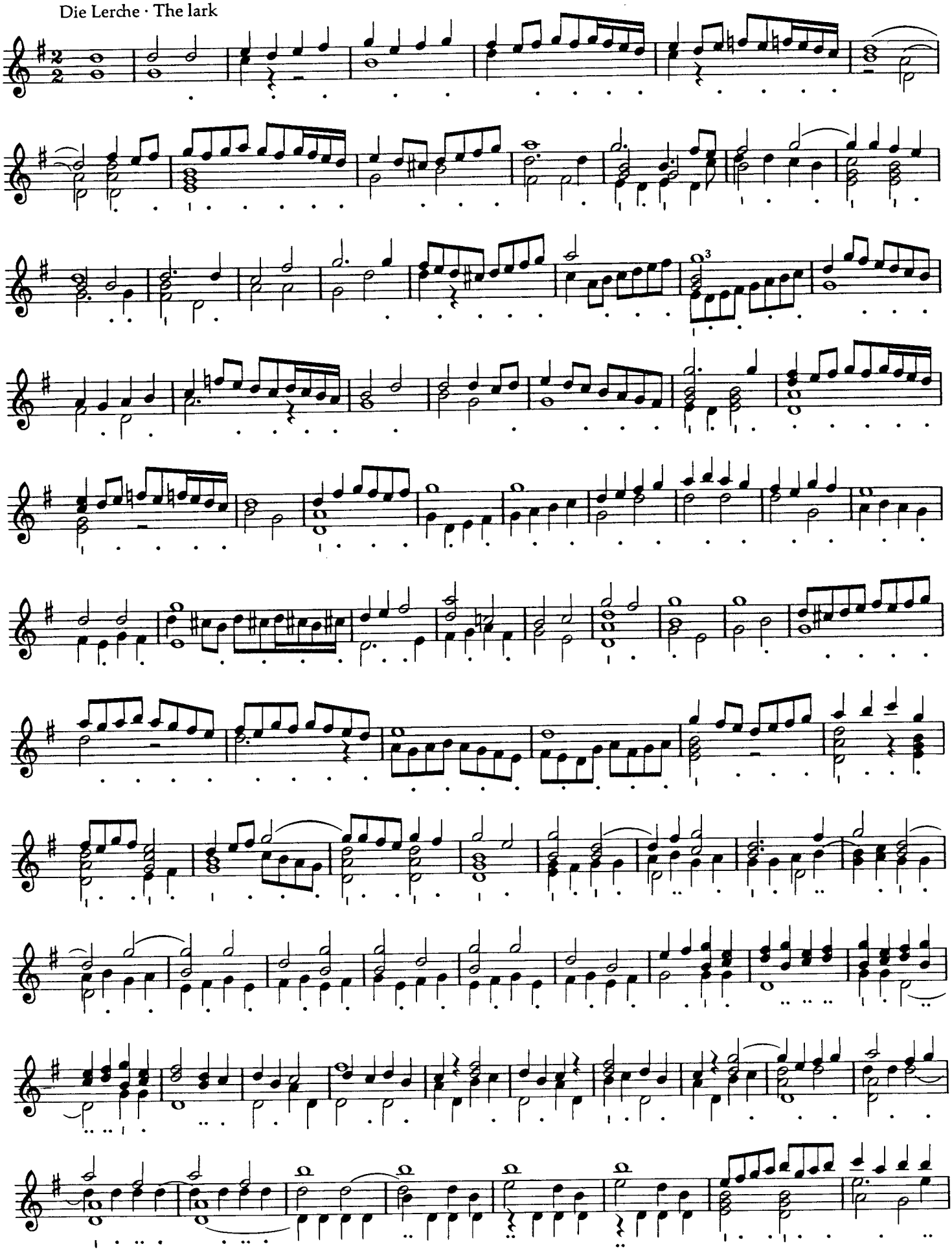
29 Verba mea

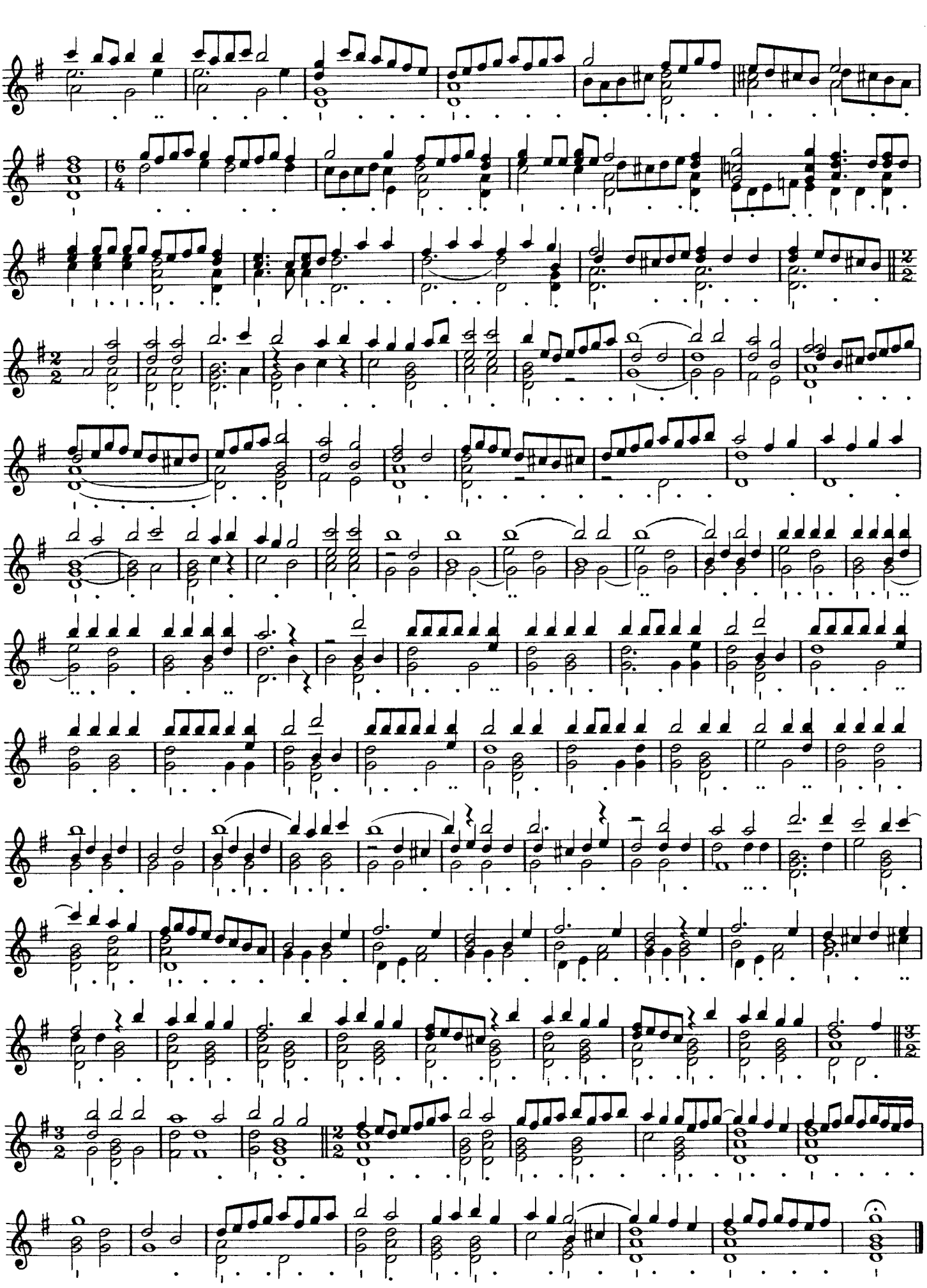
Meine Worte · My words



30 L'alouette

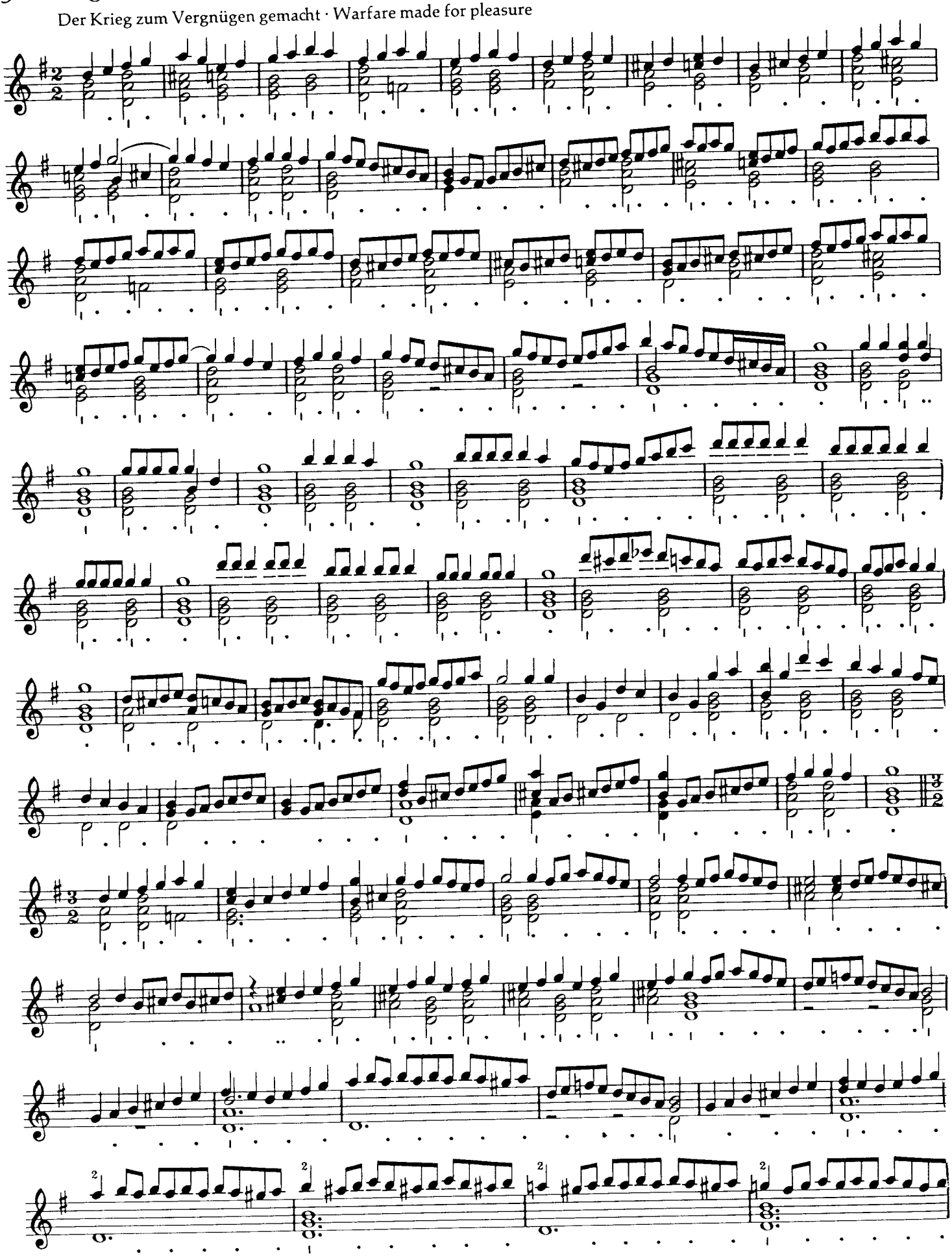
Die Lerche · The lark

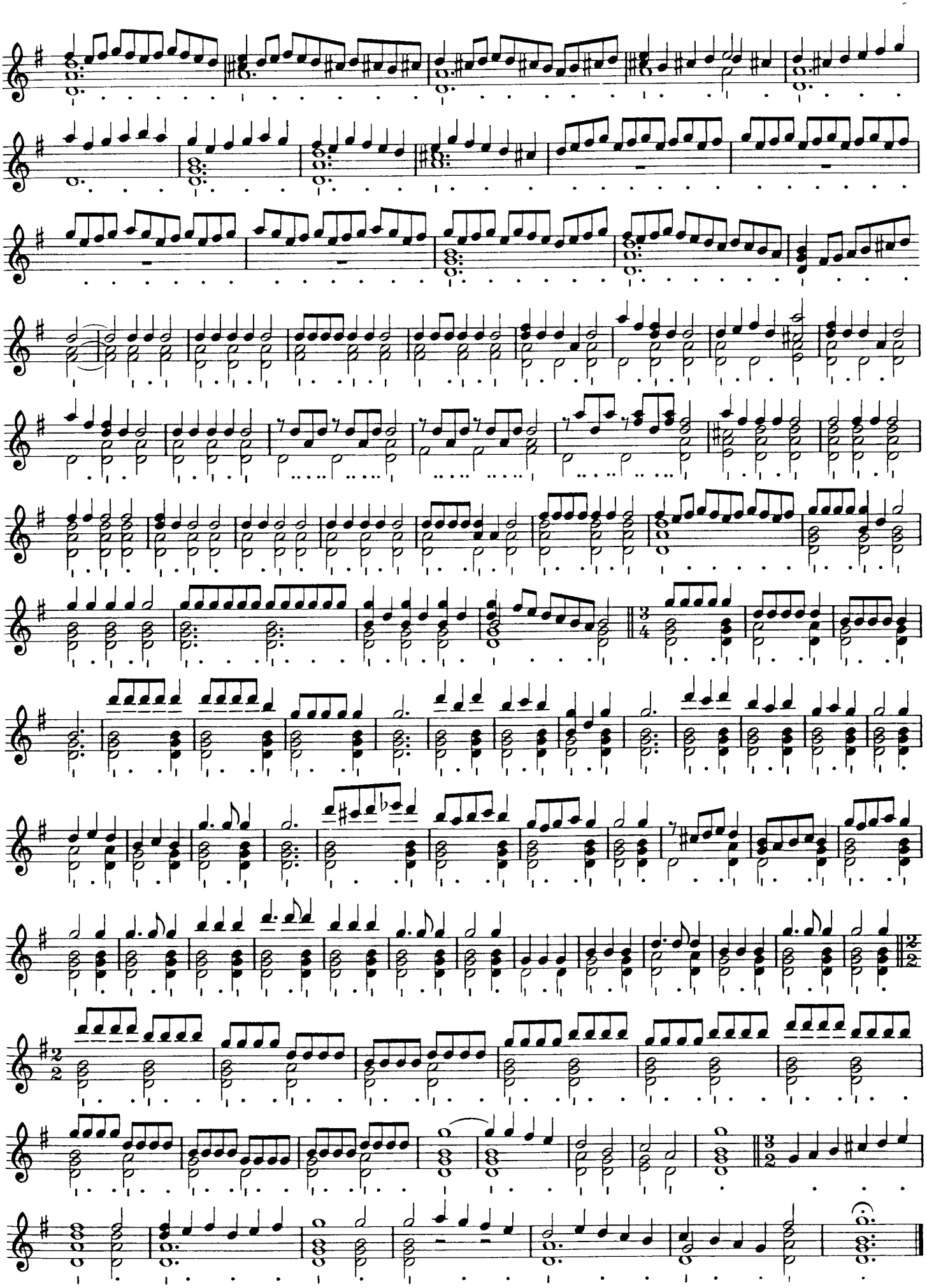




31 La guerre, faitte a plaisir

Der Krieg zum Vergnügen gemacht · Warfare made for pleasure





GITARREN-MUSIK ALTER MEISTER

MATTEO CARCASSI *(1792–1853)* G.-A.

24 kleine Stücke, op. 21 *(Dahlke)* 6
Sonatinen und Capricen, op. 1 und op. 26 *(Dahlke)* 5
12 leichte Stücke, op. 10 (Urtextausgabe) 73
25 melodische und fortschreitende Etüden, op. 60 *(Schwarz-Reiflingen)* 2
20 ausgewählte Walzer *(Schwarz-Reiflingen)* 3
Carcassi-Brevier,
54 ausgewählte Stücke in drei Bänden *(Schwarz-Reiflingen)* 4a-c
Bd. I: leicht - Bd. II: mittel - Bd. III: schwer

FERNANDO CARULLI *(1770–1841)*

18 sehr leichte Stücke, op. 333, Heft I *(Götze)* 67
Carulli-Brevier,
59 ausgewählte Werke als Ergänzung und Fortsetzung der Carulli-Schule *(Hülsen)*
Band I:
sehr leicht, ohne Legatotechnik und Lagenspiel 27
Band II:
leicht, mit Legatoübungen und Verzierungen, leichtes Lagenspiel 28
Band III:
mittel bis schwer, mit ausgedehntem Lagenspiel 29
6 kleine Duos, op. 34, in zwei Heften für zwei Gitarren *(Götze)* 65/66
Zwölf Duos *(Zschiesche)*, Edition 5660

NAPOLEON COSTE *(1806–1883)*

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