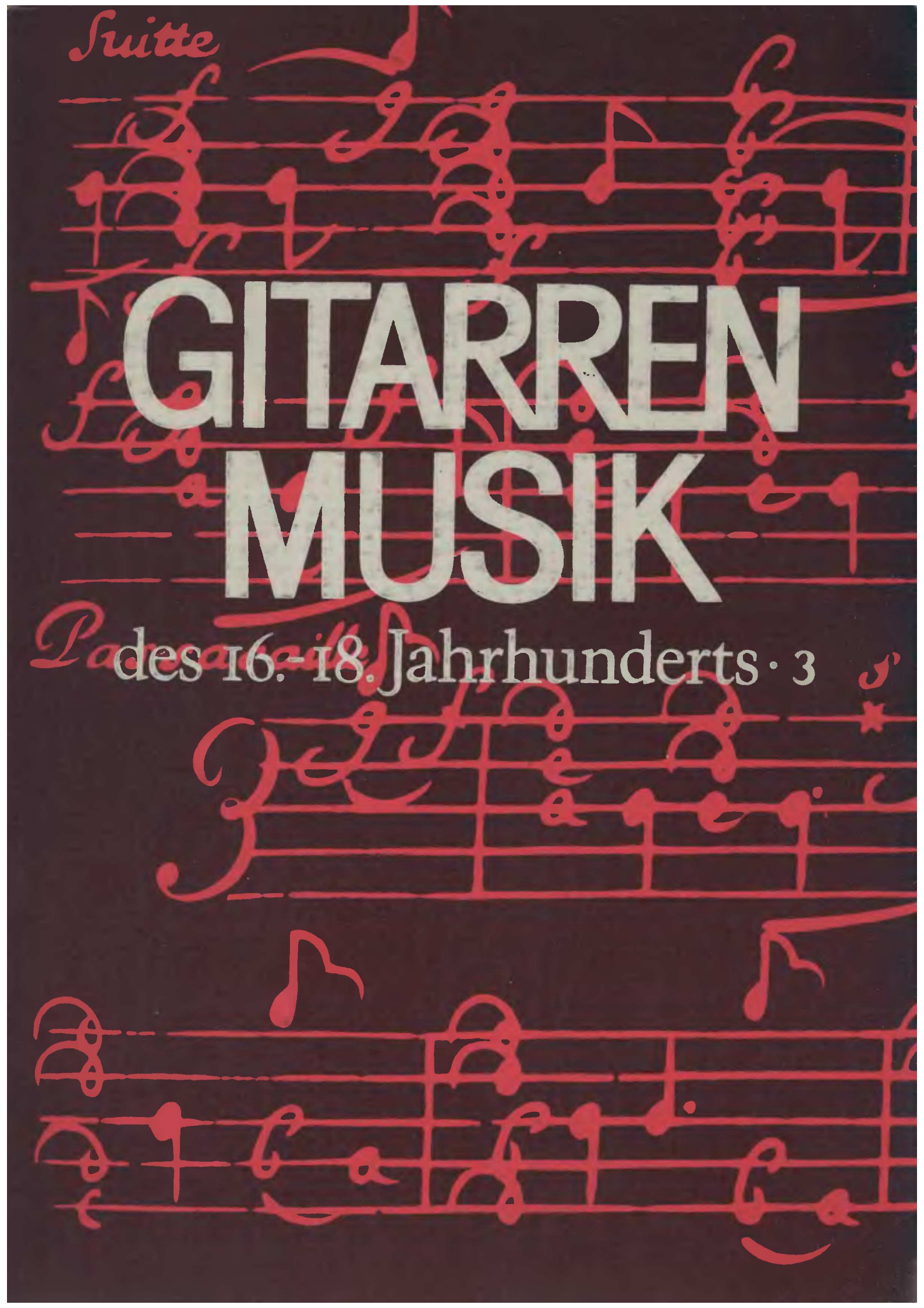
Suitte
GITARREN
MUSIK
des 16.-18. Jahrhunderts · 3

GITARRENMUSIK

des 16.–18. Jahrhunderts · 3

nach Tabulaturen

herausgegeben von Adalbert Quadt

GUITAR MUSIC

from the 16th –18th Century · 3

edited according to tablatures by

Adalbert Quadt

VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG

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Vorwort

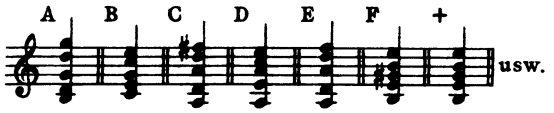
Die Gitarre stammt aus dem Orient. Vermutlich durch die Araber gelangte das Instrument im 8. Jahrhundert nach Spanien und fand von hier aus – gleich der Laute – auch im übrigen Europa Verbreitung. Im Laufe der Jahrhunderte wurde die Gitarre zum vierchörigen Instrument weiterentwickelt, wie die ältesten uns bekannten Tabulaturbücher aus dem Anfang des 16. Jahrhunderts beweisen.

Der vierchörigen spanischen Gitarre mit 3 Doppelsaiten und der 4., einfach bezogenen, fehlte im Vergleich zu unserem heutigen Instrument die höchste und die tiefste Saite. Durch diese Besaitung war sie der damals bereits sechschörigen Vihuela (spanische Laute) gegenüber, die ihre Blütezeit Anfang des 16. Jahrhunderts erlebte, im Umfang sehr begrenzt. Daher enthielten Tabulaturbücher für die Vihuela (M. Fuenllana 1554, A. Mudarra 1546) lediglich in ihrem Anhang einige Gitarrenstücke, die aber im Vergleich zu den Lautenkompositionen weniger anspruchsvoll waren. Auch Tabulaturdrucke von R. Ballard und Le Roy 1551–1554, Barberis 1549 und Phalèse 1570, die in Frankreich und Italien erschienen, brachten Kompositionen für die Gitarre. Der künstlerische Wert dieser Stücke – durch die Vierchörigkeit der Gitarre bedingt – befriedigt heute nur noch teilweise. Es sei erwähnt, daß die gesamte Gitarrenliteratur bis gegen Ende des 18. Jahrhunderts in der für die Lauteninstrumente üblichen Griffnotation – Tabulatur – aufgezeichnet wurde. Diese Tabulaturen gab es in verschiedenen Liniensystemen, sowohl auf Buchstaben (französische Tabulatur) als auch auf Zahlen (spanische und italienische Tabulatur) basierend. Leider sind einige Tabulaturdrucke bzw. Manuskripte sehr fehlerhaft und unvollständig, so daß die Auslese an guter und brauchbarer Literatur relativ gering ist.

In der 2. Hälfte des 16. Jahrhunderts begann man die fünfchörige Gitarre zu bevorzugen. In dieser Besaitung (A, d, g, h, e mit zwei Oktav- und zwei Einklangchören) setzte sie sich gegenüber der Vihuela endgültig durch und blieb bis in unsere Zeit das Nationalinstrument der Spanier. Die Einführung der Fünfchörigkeit brachte der Gitarre auch in Italien einen starken Aufschwung.

Schon sehr früh entwickelten sich zwei Arten des Gitarrenspiels: Man unterschied zwischen dem Punteado (Fingerspiel), welches der anspruchsvolleren Musik diente, und dem Rasgueado (Durchstreichen der Akkorde mit Daumen abwärts und Zeigefinger aufwärts), das mehr in der Volksmusik angewendet wurde. Da das Rasgueado, das technisch für einfache Liedbegleitungen und Tänze geeignet war, eine weit stärkere Verbreitung fand, mußte die Gitarre gegenüber der Laute musikalisch eine untergeordnete Stellung einnehmen.

Für das Akkordspiel im Rasgueado erfand man im Anfang des 17. Jahrhunderts das Alphabeto (Akkordgriff-Notation). Den einzelnen Buchstaben wurden Akkordgriffe zugrunde gelegt, wie nachfolgendes Beispiel veranschaulicht:



Diese schablonenhafte Schreibweise ließ eine einwandfreie Stimmführung kaum zu. Nach dem 1618 erschienenen Werk von Praetorius „Syntagma musicum" ähnelt dieses Musizieren dem „Schrumpen" der Komödianten und Possenreißer, obwohl er zugleich einräumte, daß auch „andere feine, anmutige Lieder" auf der Gitarre musiziert wurden.

Beachtliche Gitarrenkomponisten der nun folgenden Zeit bis zum Anfang des 18. Jahrhunderts haben durch ihre uns überlieferten Tabulaturen einen Beweis ihres Könnens hinterlassen. Hinzu kommen noch unzählige Stücke von teilweise ausgezeichneter Qualität ohne Angabe der Komponisten. (Die eingeklammerten Zahlen bezeichnen den Zeitpunkt des Erscheinens der Tabulaturbücher.)

Spanien:	G. B. Granata (1674), F. Guerau (1694), S. Murcia (1714), L. de Ribayaz (1677), G. Sanz (1674).
Italien:	F. Asioli (1674), C. Calvi (1646), F. Corbetta (1670), Foscarini (1630), G. Montesardo (1606), G. Monti (1646), D. Pellegrini (1650), L. Roncalli (1692).
Frankreich:	F. Campion (1705 u. 1731), Le Cocq (1729) J. de Saint Luc (1700) R. de Visée (1682 u. 1686).
Böhmen:	J. A. Losy (1700)
Deutschland:	J. H. Kapsberger (1610) J. Kremberg (1689).

Nach den zuletzt erschienenen Tabulaturbüchern ist ein Stillstand zu verzeichnen. Namhafte Gitarristen wie Ch. Doisy F. de Ferandiere, A. da Silva Leite und F. Moretti traten erst wieder gegen Ende des 18. Jahrhunderts in Erscheinung. Sie nah-

men ihre Aufzeichnungen erstmalig in unserer heutigen Notenschrift vor.
Um diese Zeit bekam die Gitarre die 6. Saite, außerdem war sie jetzt einchörig. In dieser Form fand sie auch in Deutschland große Verbreitung und erreichte bald eine bisher nicht gekannte Popularität. Den heutigen Gitarristen sind Namen von Komponisten wie D. Aguado, M. Carcassi, F. Carulli, A. Diabelli, M. Giuliani, F. Gragnani, L. Legnani, W. Matiegka, F. Molino, S. Molitor und F. Sor noch allgemein ein Begriff.
Nach einer Blütezeit von nur einigen Jahrzehnten riß die gitarristische Musikpflege ab und erreichte erst zu Beginn unseres Jahrhunderts eine Wiederbelebung. Unter den wenigen Gitarrenkomponisten der dazwischenliegenden Epoche sind nur F. Brand, N. Coste, J. K. Mertz, G. Regondi und L. Schulz sowie die Spanier J. Arcas, J. Broca, A. Cano und J. Viñas erwähnenswert.
Wenn auch das 19. Jahrhundert Spanien keine hervorragenden Gitarrenkomponisten geschenkt hat, so war F. Tarrega doch von größter Bedeutung als Begründer des modernen Gitarrenspiels. Mit seiner Spieltechnik und den neuen Impulsen, die er auf dem Gebiet der Gitarristik vermitteln konnte, ist er das Vorbild aller großen Gitarristen geworden.
Im Gegensatz zu früheren Zeiten, wo jeder bedeutende Instrumentalist seine eigenen Werke verfaßte, schreiben heutige Komponisten von Rang auch für die Gitarre, ohne diese selbst zu spielen.
Durch eine große Anzahl guter Arbeiten zeitgenössischer Komponisten und die Herausgabe von Übertragungen alter Tabulaturen, nicht zuletzt durch hervorragende Interpreten der Gitarre ist nun die Voraussetzung gegeben, daß die jetzige Beliebtheit dieses Instruments von längerer Dauer sein kann.
Den im Quellenverzeichnis genannten Bibliotheken sei für die Überlassung von Drucken, Handschriften und Filmen zur Durchsicht bestens gedankt.
Ich hoffe, mit der vorliegenden Ausgabe eine Auswahl getroffen zu haben, die den heutigen Gitarrenspielern neben der Freude am Musizieren auch einen Einblick in das zu Unrecht noch kaum bekannte Schaffen der Gitarrenmeister des 16. bis 18. Jahrhunderts vermittelt.
Berlin, Februar 1970 Adalbert Quadt

Foreword

The guitar is of oriental orgin. It had reached Spain by the 8th century, presumably via the Arabs, and from there, like the lute, it spread through the rest of Europe. Over the centuries the guitar was further developed into an instrument with four courses of strings – this is evident from early-16th-century tablature-books, the earliest known.

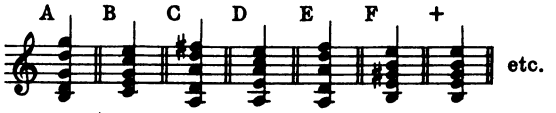
The four-course Spanish guitar with three pairs of strings and a fourth single string lacked the top and bottom strings of our contemporary instrument. Strung in this way, it had a very limited compass, compared to that of the Vihuela (Spanish lute), by then already possessing six courses, and at its peak about the beginning of the 16th century. Tablature-books for the Vihuela (M. Fuenllana, 1554; A. Mudarra, 1546) thus contain a few guitar pieces simply as an appendix, and these are unambitious in comparison to those for the lute. Tablatures printed in France and Italy – R. Ballard and le Roy, 1551–4; Barberis, 1549; Phalèse, 1570 – also included guitar compositions. We now find the artistic value of these pieces, limited by the guitar's mere four courses of strings, not entirely adequate.

It should be mentioned that until toward the end of the 18th century the entire literature for the guitar was notated in the tablature customary with lute-type instruments – a notation based on fingering. These tablatures existed in a variety of linesystems, others were based on letters (French tablature) or numbers (Spanish and Italian tablature). Unfortunately, certain printed tablatures or manuscripts are very corrupt and incomplete, so one can select from them only a relatively small number of good and usable pieces.

In the second half of the 16th century the five-course guitar came into favour. Strung A-d-g-b-e with two octave courses and two unison pairs, it finally established itself over the Vihuela, and the guitar has remained until our own day the Spanish national instrument. The introduction of the fifth course also led to a marked upsurge of the guitar in Italy.

At a very early stage, two ways of playing the guitar were developed: *punteado* (with the fingers), used in music of more pretentions, and *rasgueado* (strumming of chords by downward movement of the thumb and upward movement of the index finger), used more in folk music. Since *rasgueado*, which was technically suited to simple song-accompaniments and dances, became much more widely prevalent, the guitar had to take a subsidiary place as against the Vihuela.

At the beginning of the 17th century the Alphabeto – a notation by chord-fingerings – was invented for the *rasgueado*. Various chord-fingerings were assigned different letters of the alphabet, as the following example shows:



There could hardly be true part-writing with a stereotyped notation such as this. Praetorius '*Syntagma musicum*' of 1618 compares this way of playing to the strumming of comedians and clowns, though at the same time he admitted that the guitar was also used for 'other subtle and graceful songs'.

In surviving tablatures noteworthy guitar-composers of the time immediately after (up to the beginning of the 18th century) have left us an indication of their abilities. There are also countless pieces, some of outstanding quality, whose composers are unknown. (The figuresin brackets indicate the date when each tablature-book appeared.)

Spain	G. B. Granata (1674), F. Guerau (1694), S. Murcia (1714), L. de Ribayaz (1677), G. Sanz 1674).
Italy	F. Asioli (1674), C. Calvi (1646), F. Corbetta (1670), Foscarini (1630), G. Montesardo (1606), G. Monti (1646), D. Pellegrini (1650), L. Roncalli (1692).
France	F. Campion (1705 and 1731), Le Cocq (1729), J. de Saint Luc (1700), R. de Visée (1682 and 1686).
Bohemia	J. A. Losy (1700).
Germany	J. H. Kapsberger (1610), J. Kremberg (1689).

There was a quiet period after the last of the above tablature-books to appear. Not until the end of the 18th century did notable guitarists again appear, such as Ch. Doisy, F. de Ferandière, A. da Silva Leite and F. Moretti. They were the first to write down their music in our present-day notation.

About this time, the sixth string was added to the guitar, which by now was also single-strung. In this form it also spread very widely through Germany and soon achieved a popularity such as

never before. Present-day guitarists still know such names as D. Aguado, M. Carcassi, F. Carulli, A. Diabelli, M. Giuliani, F. Gragnani, L. Legnani, W. Matiegka, F. Molino, S. Molitor and F. Sor.

After a florescense lasting some decades, the cult of the guitar began to decline, and only at the beginning of our own century did it take on a new lease of life. The only guitar-composers worth mentioning, of the few from the intervening epoch, are F. Brand, N. Coste, J. K. Mertz, G. Regondi, and L. Schulz, also the Spaniards J. Arcas, J. Broca, A. Cano, and J. Viñas.

Spain produced none of the 19th-century's leading guitar-composers, but F. Tarrega was a most important figure, the founder of modern guitar-playing. With his playing technique and the new stimulus he was able to give to guitar music, he has become the model for all great guitarists.

Whereas in earlier times any important instrumentalist would produce his own works, present-day composers who do not play the guitar also write for it.

The instrument's present popularity could well last a long time, in view of the great number of good pieces by contemporary composers, the publication of transcriptions from old tablatures, and, last but not least, the activities of outstanding guitarists.

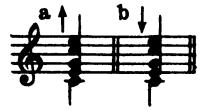
I must thank the libraries mentioned in the index of sources for making available prints, manuscripts, and films.

I hope that the selection of pieces in this volume will give present-day guitarists not only musical pleasure, but also a glimpse into the output of master guitarists from the 16th to the 18th century – a corpus of music still much less familiar than it deserves to be.

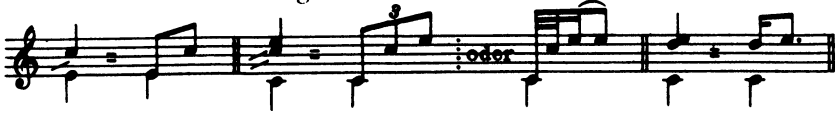
Berlin, February 1970 Adalbert Quadt

Hinweise zur Ausführung der in den Stücken auftretenden Zeichen

1. Durchstreichen der Akkorde
a) mit dem Daumen vom tiefsten zum höchsten Ton
b) mit dem 1. Finger vom höchsten zum tiefsten Ton



2. Nacheinander anzuschlagende Töne:

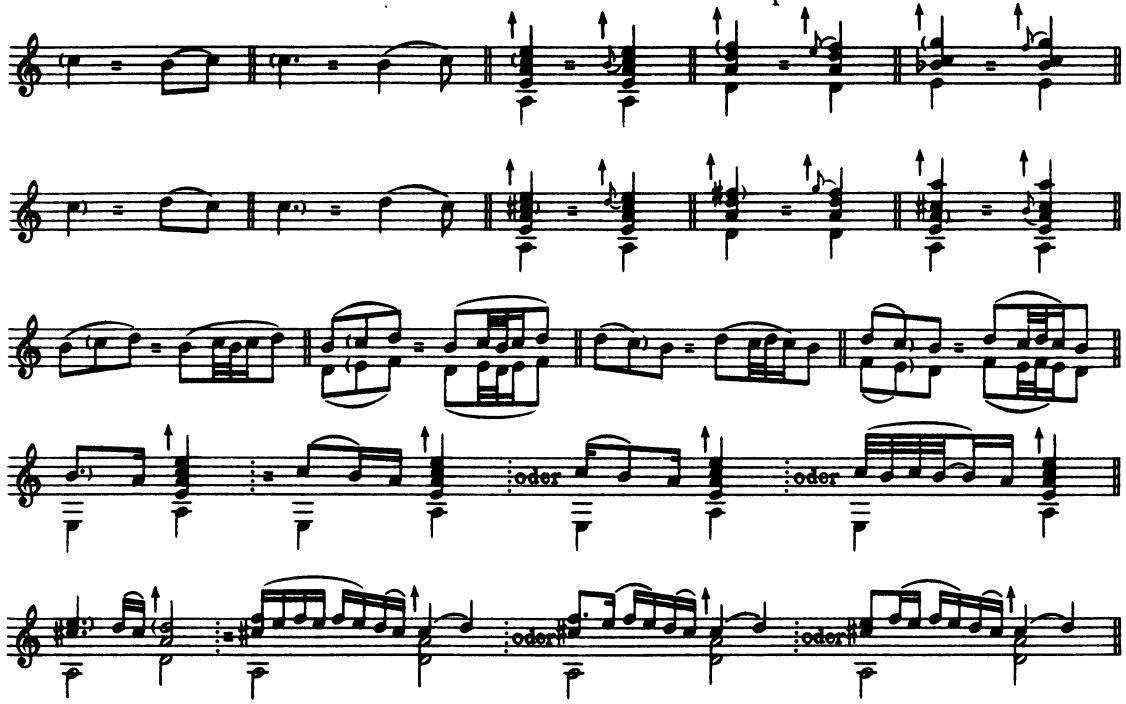


3. Verzierungen

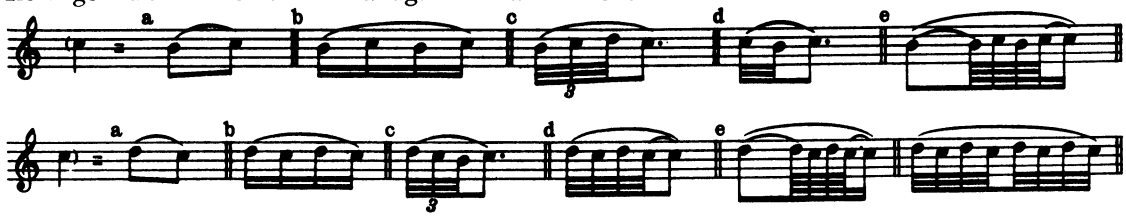
Die Verzierungen sind ein wesentlicher Bestandteil der Musik des 17. und 18. Jahrhunderts. Sie haben den Zweck, die Melodie auszuschmücken und die Stimmführung zu beleben. Hierfür hatten die Gitarrenkomponisten die Zeichen c und ɔ vor bzw. hinter einer Note. Diese Halbmöndchen wurden für die hier wiedergegebenen Stücke aus den Tabulaturen übernommen und haben folgende Bedeutung:

c vor einer Note ist ein Vorschlag von der Untersekunde zur Hauptnote,

ɔ hinter einer Note ein Vorschlag von der Obersekunde zur Hauptnote.



Die Musizierpraxis des Barock verlangte unter den vorerwähnten Zeichen sicher noch andere Verzierungen als nur einen Vorschlag. Daß eine Vielzahl an Auszierungsmöglichkeiten gegeben ist, mögen nachstehende Beispiele veranschaulichen:

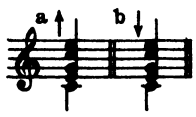


Nicht nur die Gitarrentabulaturen weisen Zeichen auf, die vielerlei Möglichkeiten der Ausschmükkung offenlassen. Kompositionen aus dieser Zeit für andere Instrumente verwenden beispielsweise ein + zum Zeichen, daß hier Verzierungen nach Geschmack und Können des Spielers möglich sind. Den technisch weniger begabten Gitarristen sei gesagt, daß diese Musik auch ohne Verzierungen gut klingt. Im übrigen ist zu empfehlen, beim ersten Durchspielen die Zeichen für Verzierungen außer acht zu lassen.

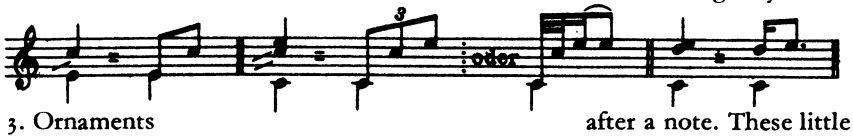
Unter Wahrung des Originals wurde bei den vorliegenden Arbeiten die tiefe E-Saite mit einbezogen.

Instructions for performing the signs used in these pieces

1. The chords should be struck in a sweeping motion:
a) with the thumb from the lowest to the highest note,
b) with the first finger from the highest to the lowest note.

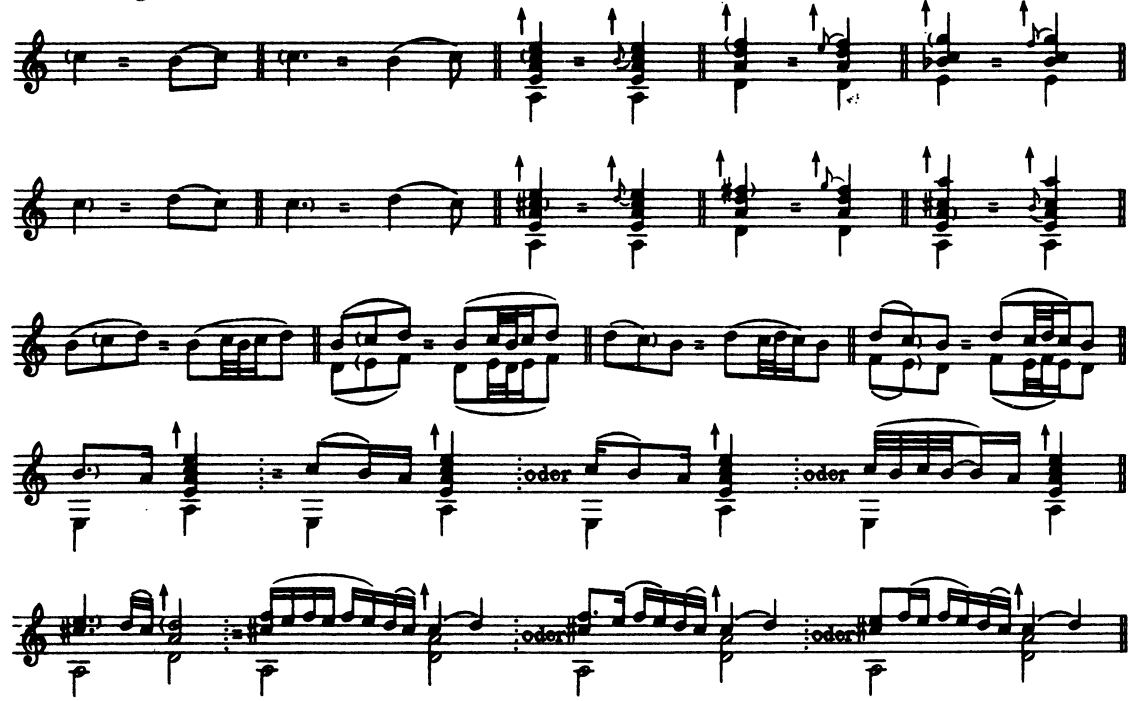


2. Notes that should be struck after one another in the following ways:

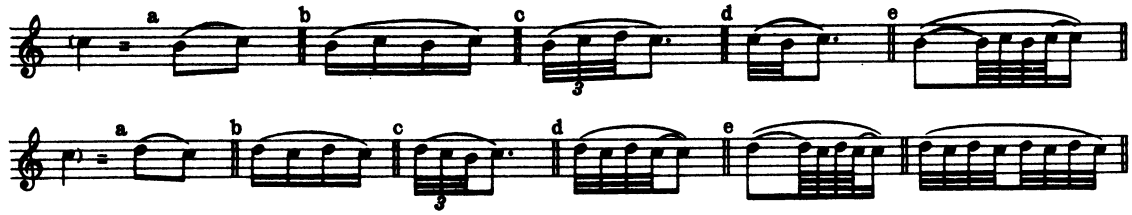


3. Ornaments

Ornamentation constitutes an important element in music of the seventeenth and eighteenth centuries. Its purpose is to adorn the melody and enliven the individual parts. Guitar composers used the signs c and ɔ, for instance, before or after a note. These little hooks, used here for our tablature pieces, should be interpreted as follows:
c in front of a note is an appoggiatura from the lower second on to the main note,
ɔ after a note is an appoggiatura from the upper second on to the main note.



In practice, Baroque music-making certainly called for other ornaments than the simple appoggiatura. Just to give an idea of some of the wide range of possibilities here are a few suggestions:

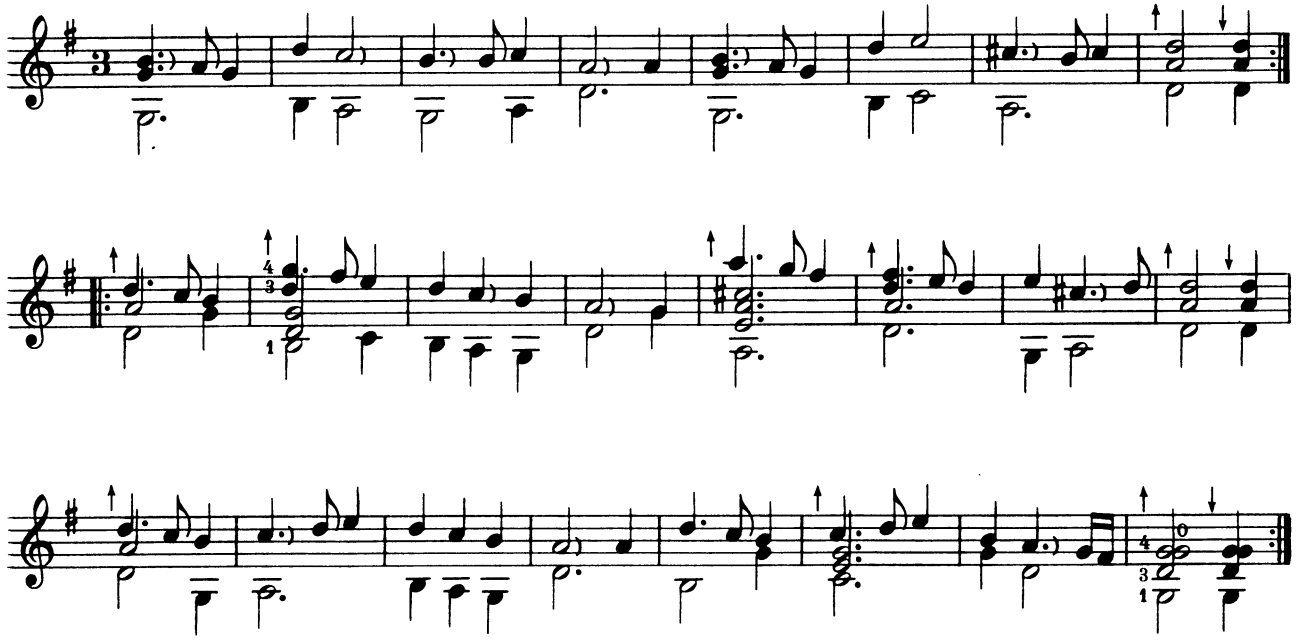


And not only guitar tablatures contain signs to indicate possible ornamentation. Compositions of the time for other instruments frequently use +, for example, to show that ornaments can be included at the player's discretion.
The technically less-advanced guitarist may rest assured that this music sounds good too without ornamentation. It is in any case advisable to play it through first without taking any notice of the ornament signs.
Without changing the original in any way the low E-string has also been brought into use.

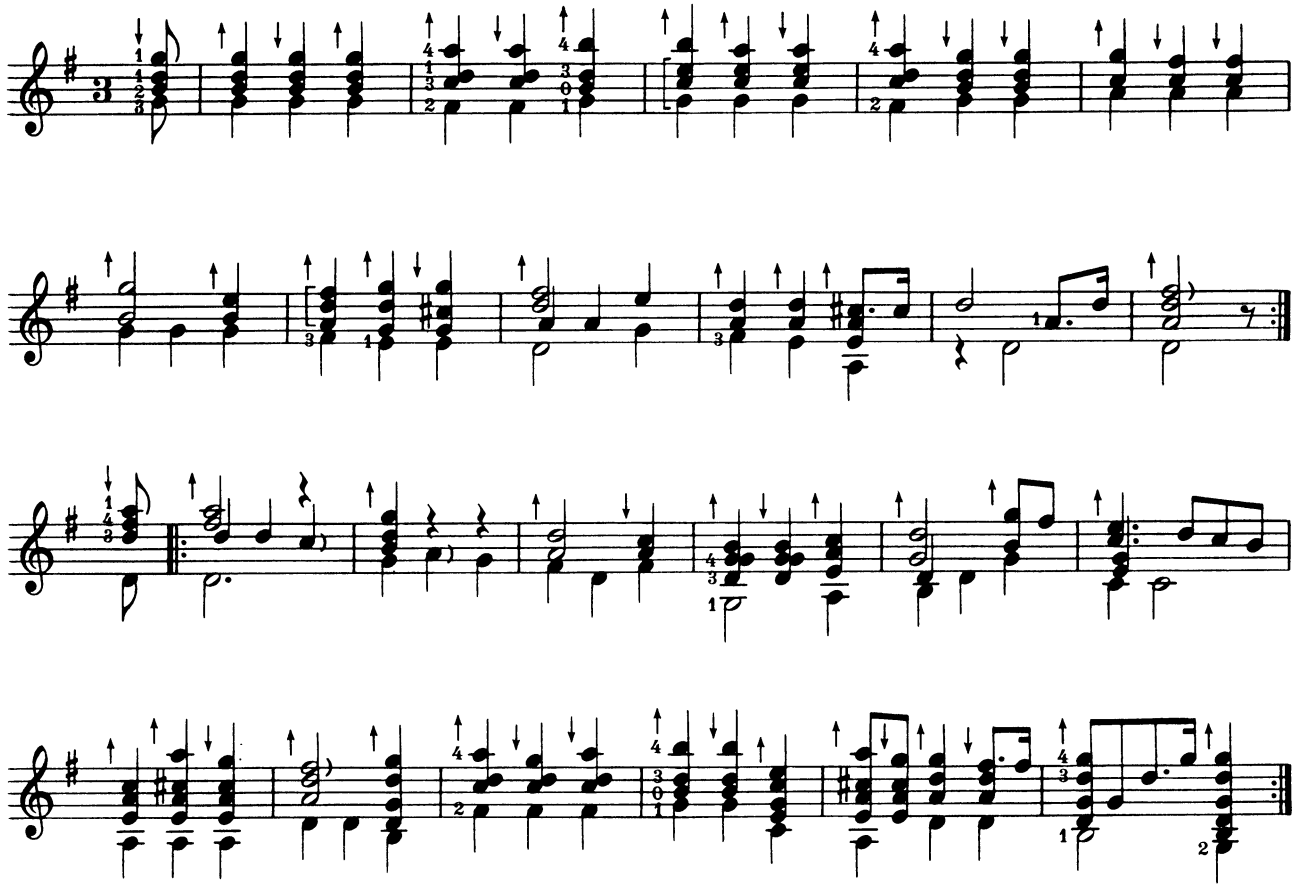
10 Stücke

Menuett

anonym V.
(Praha)



Sarabande



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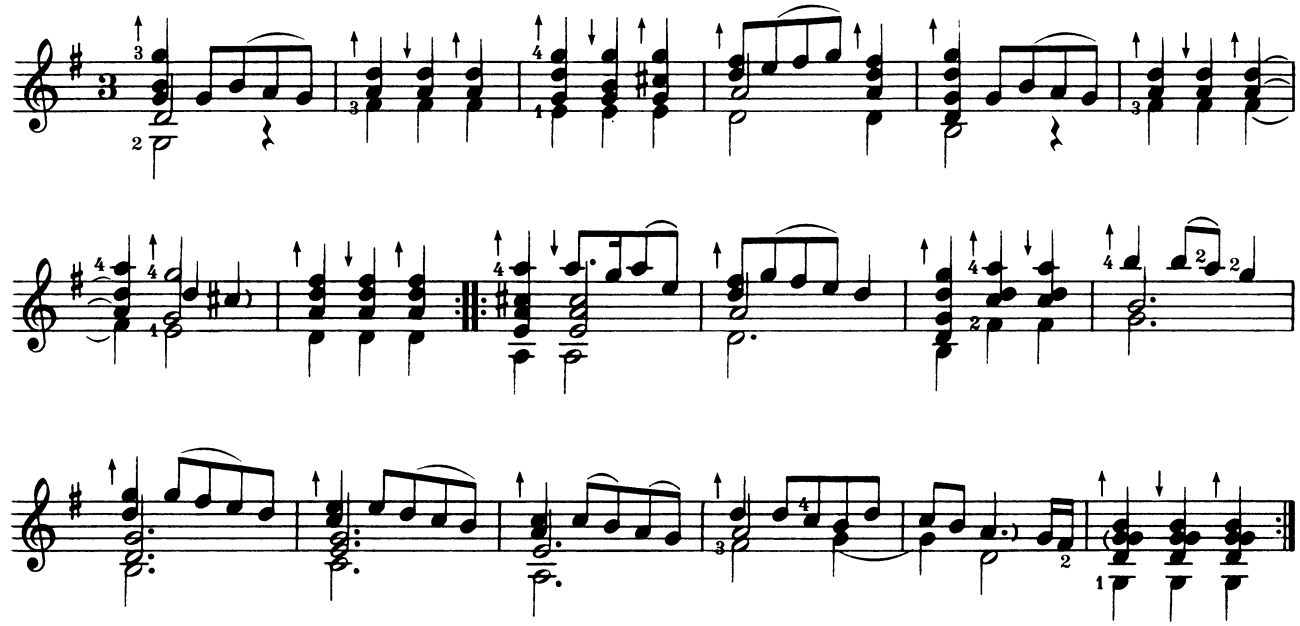
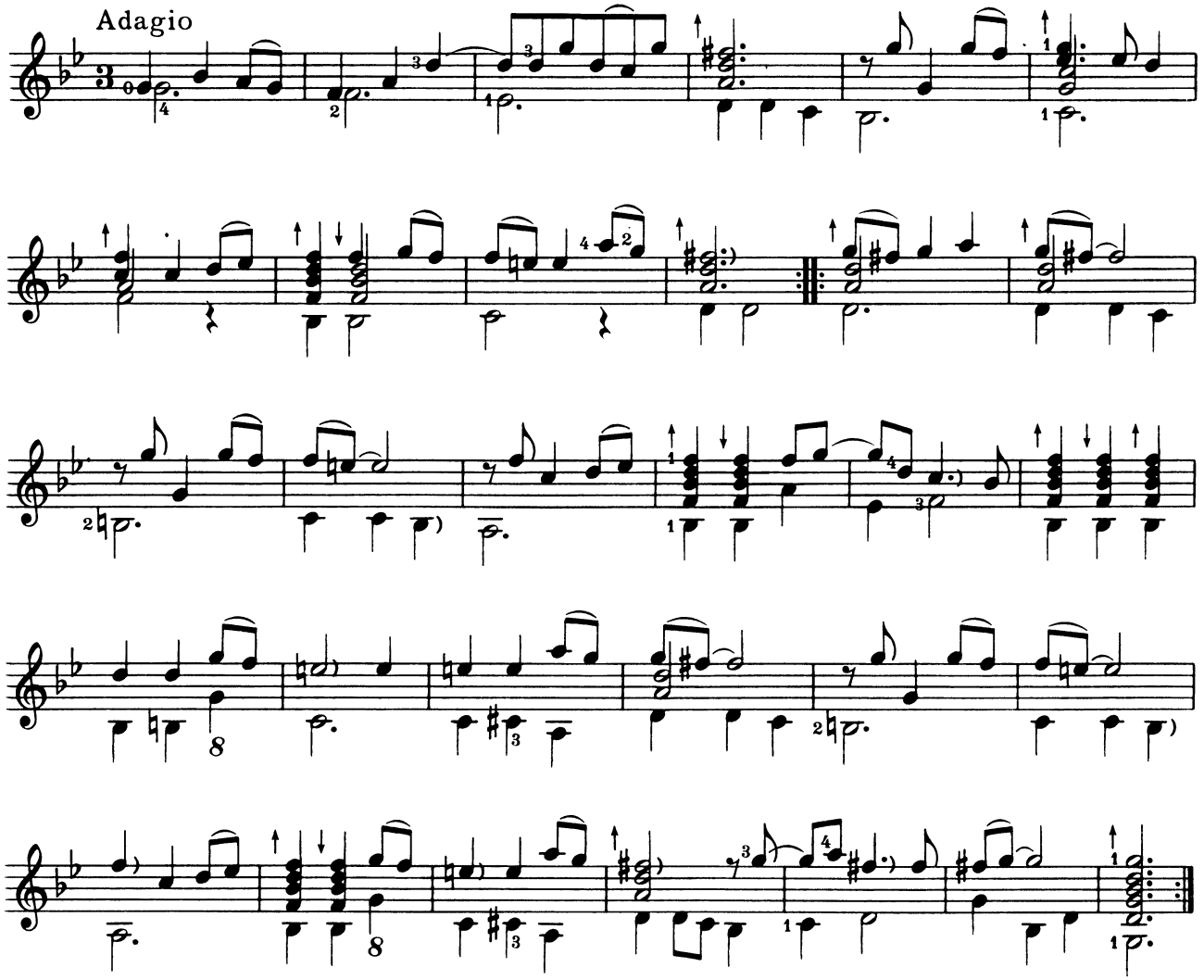
Menuett



Aria

Adagio



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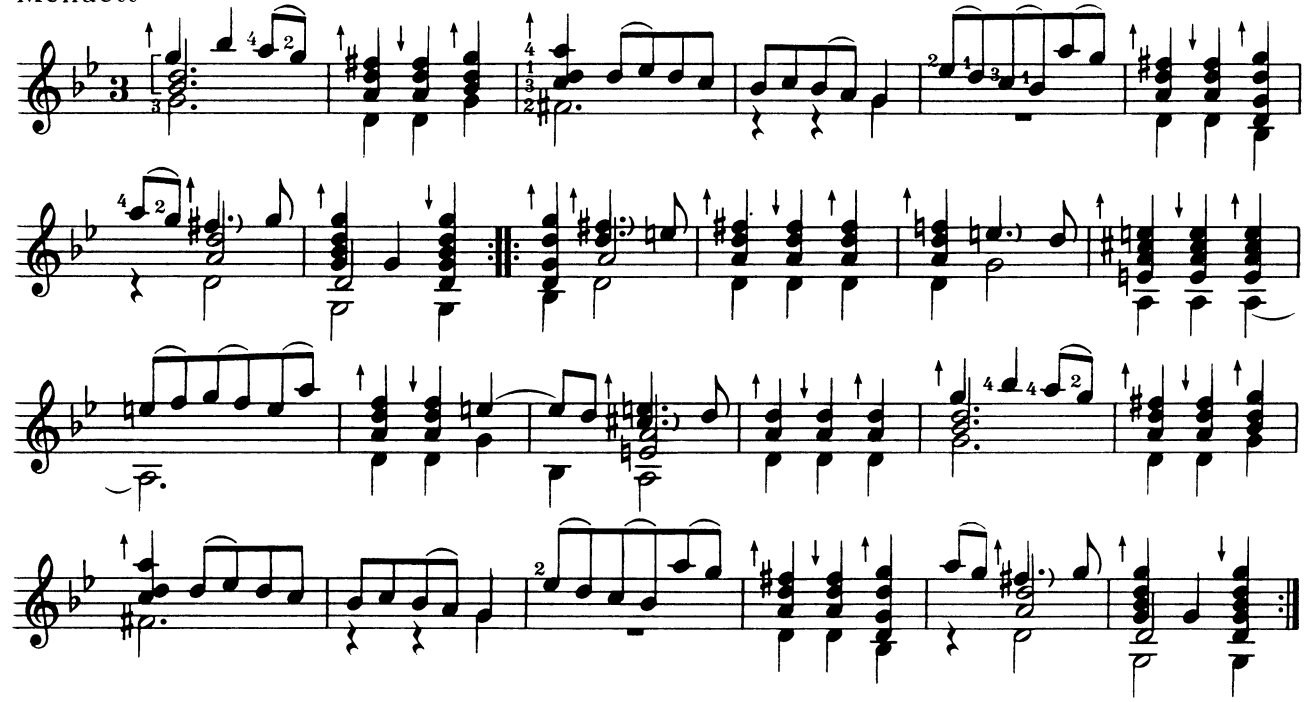

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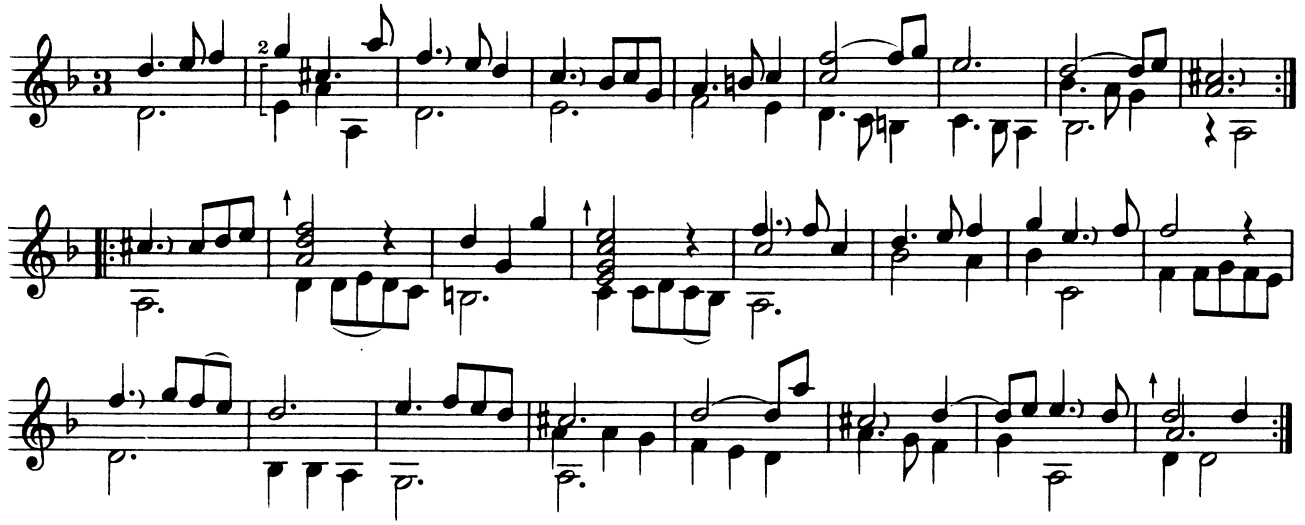
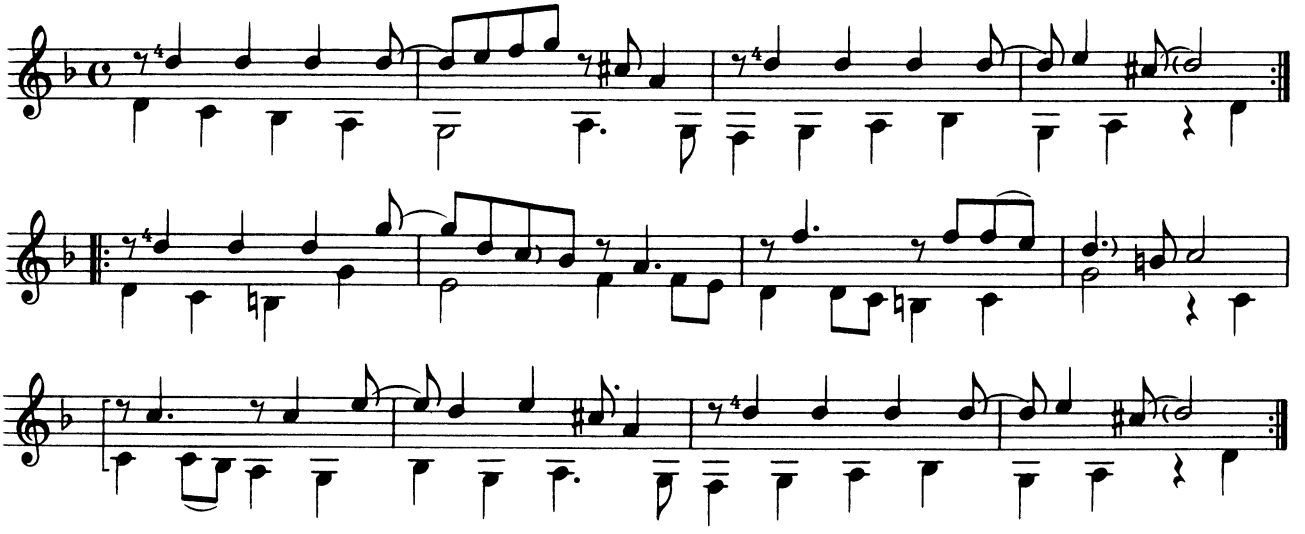


Bourrée



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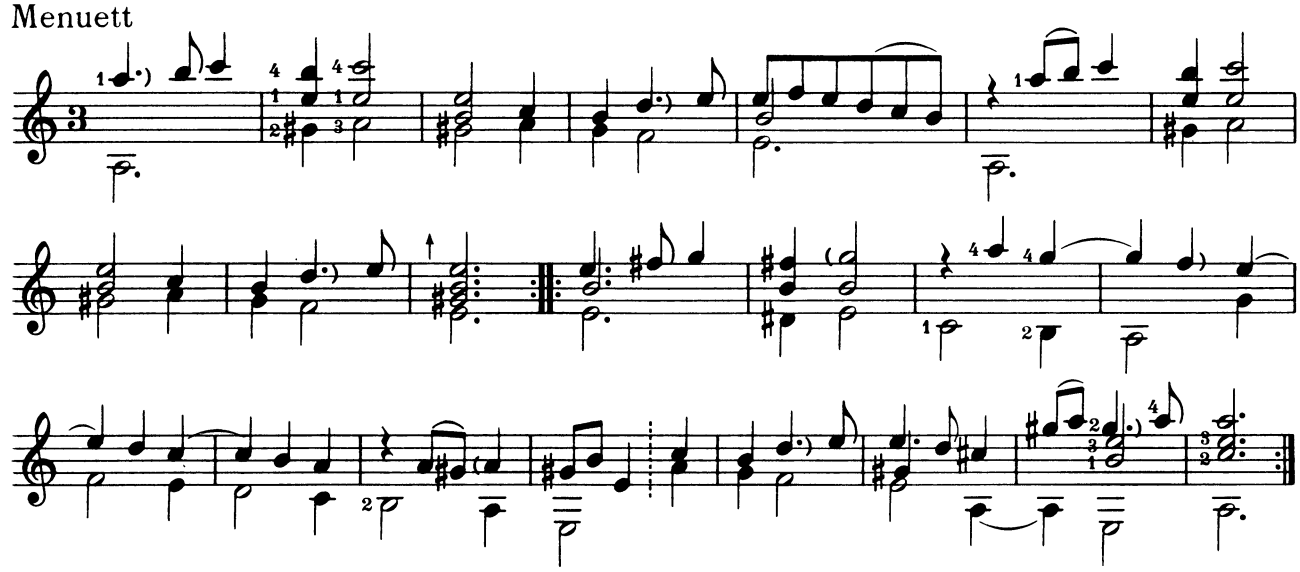

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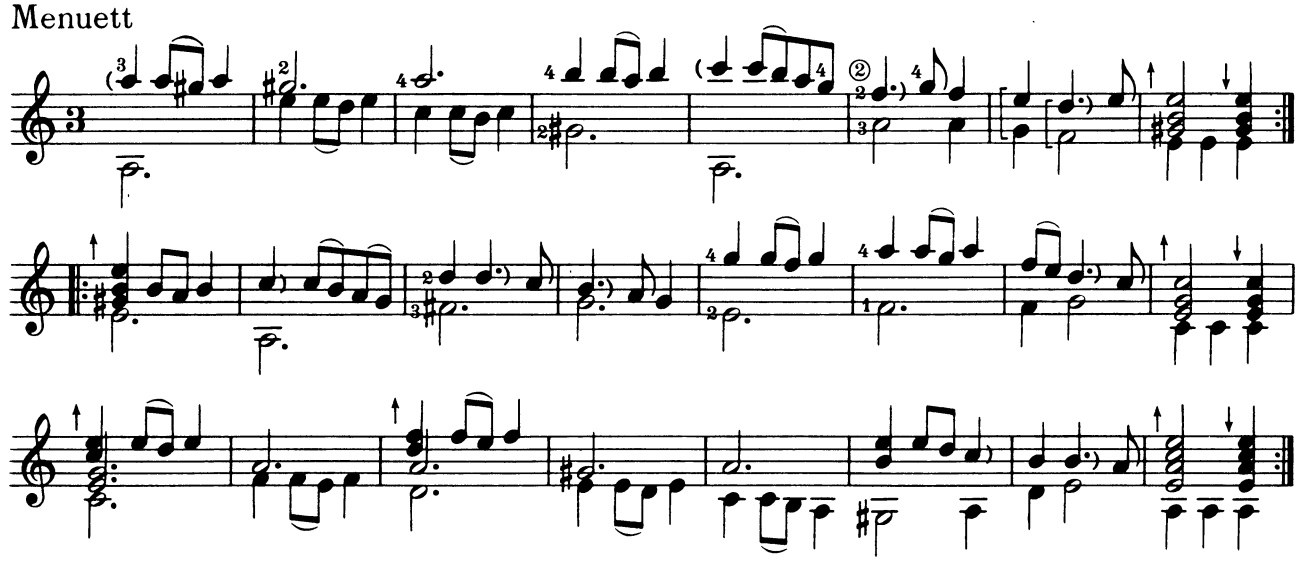

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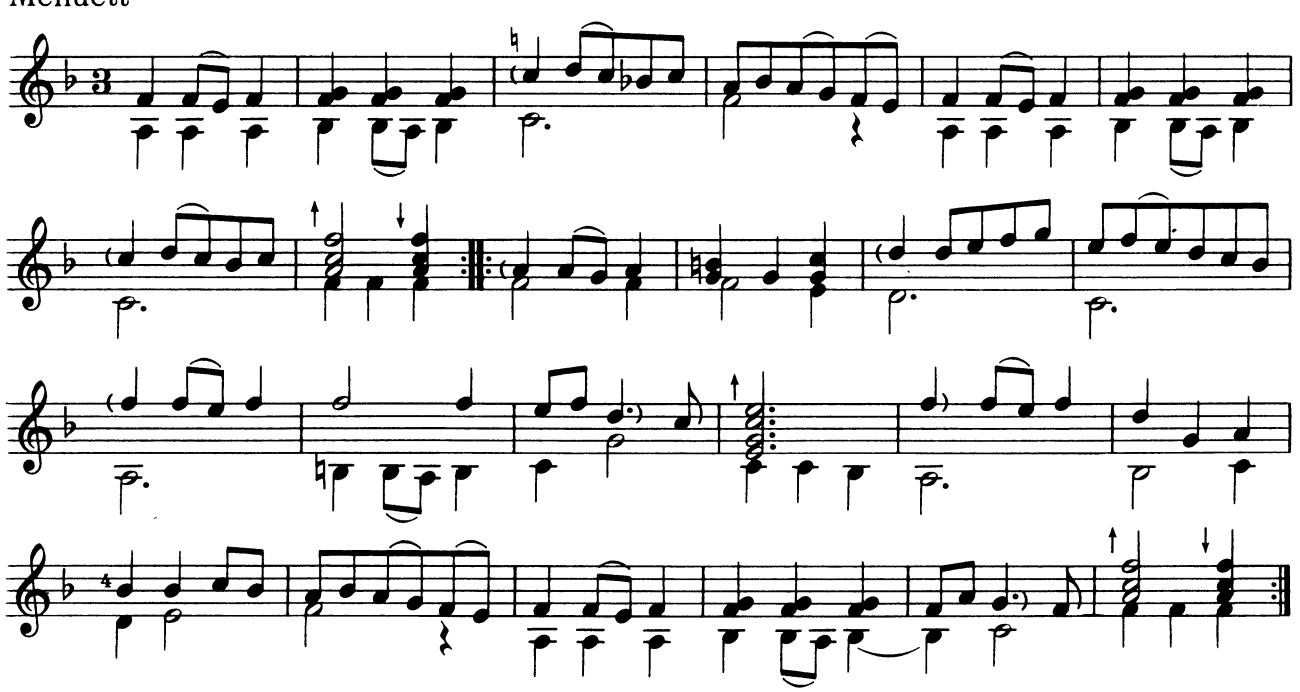
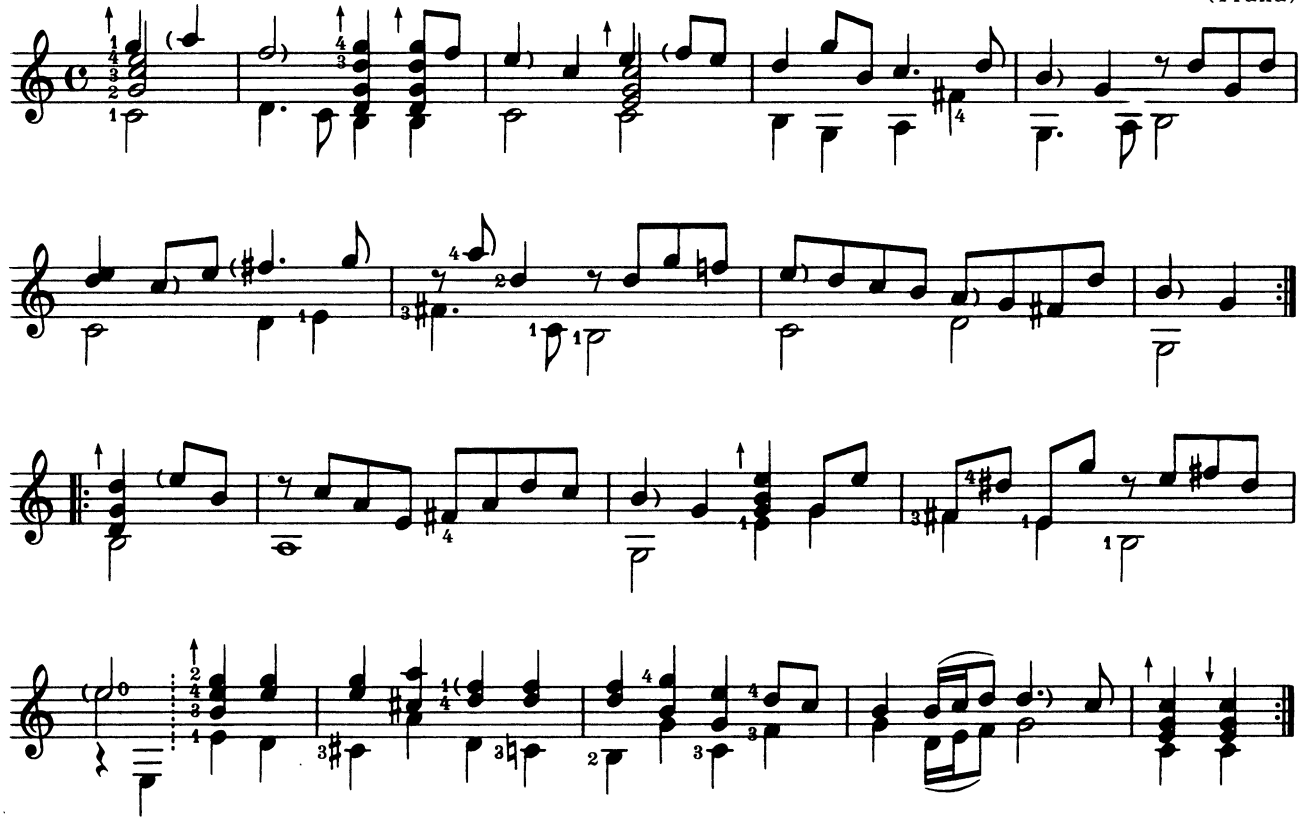


Gavotte und 3 Passepieds

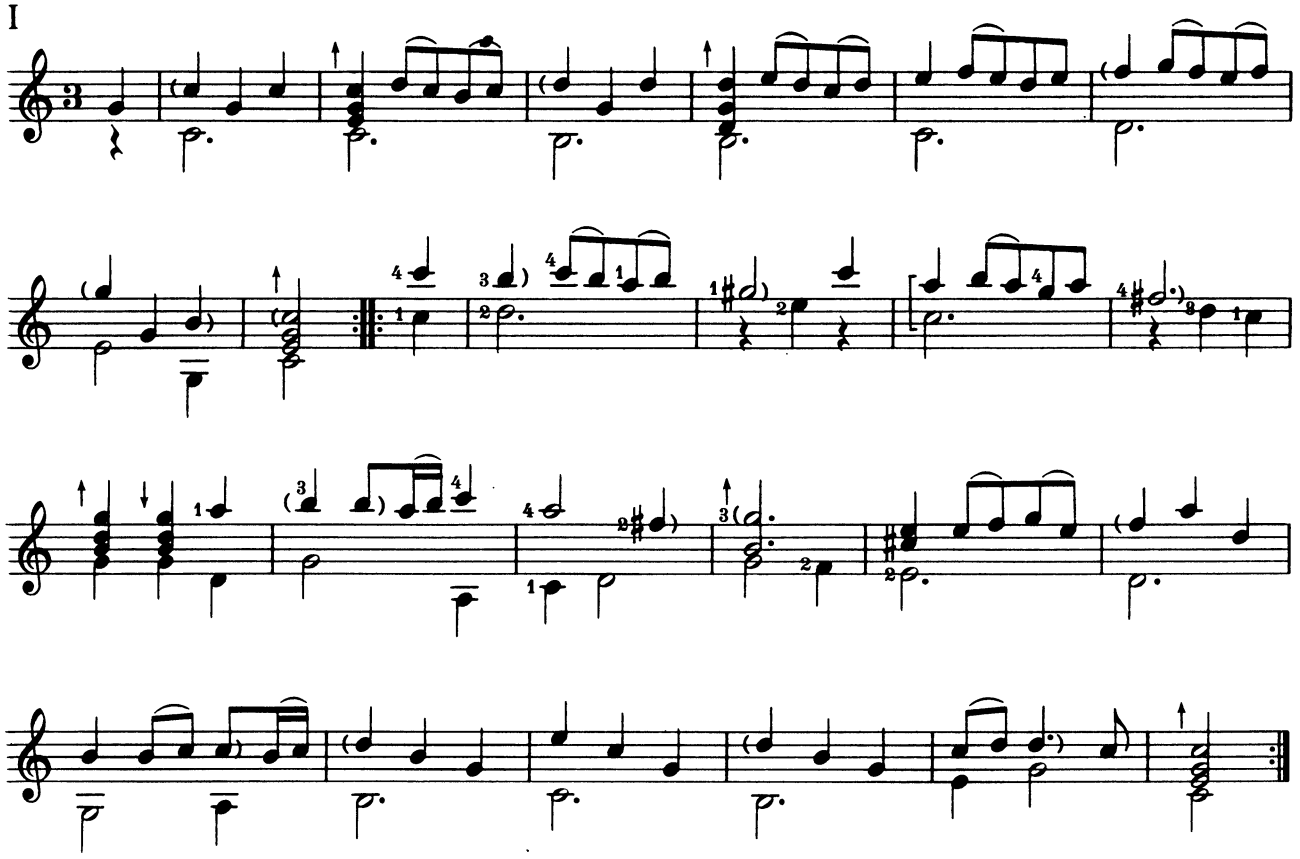
Gavotte

anonym I
(Praha)



Passepieds

I



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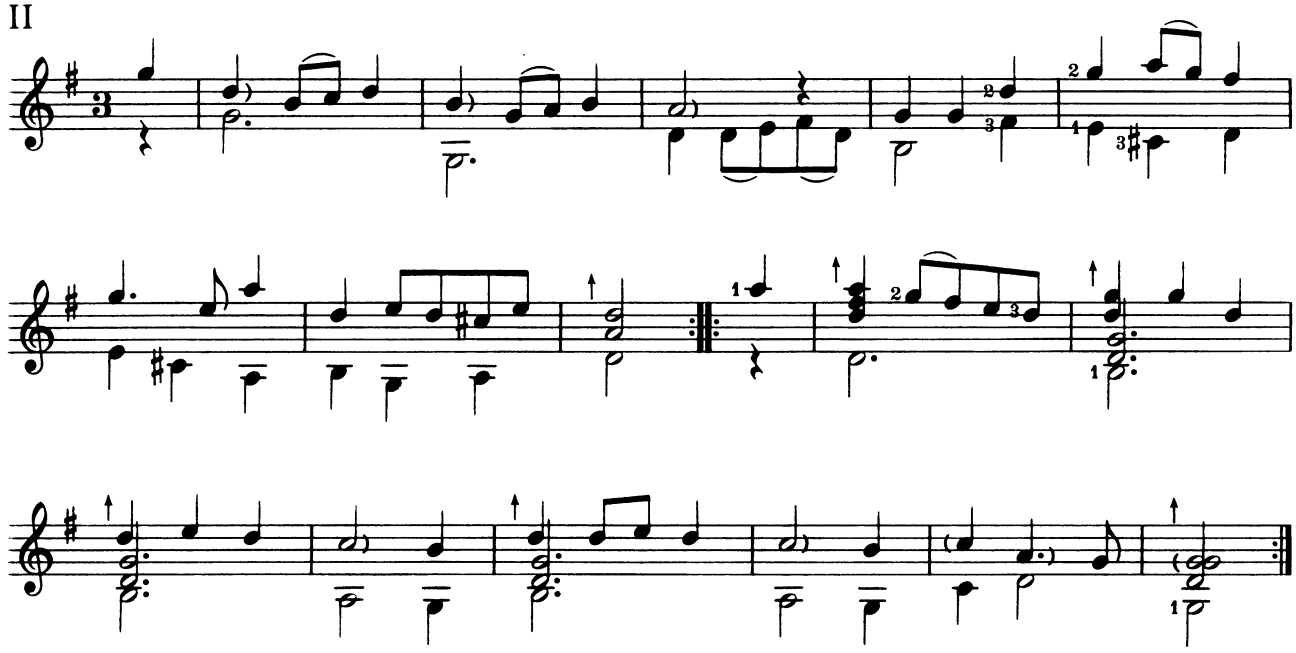

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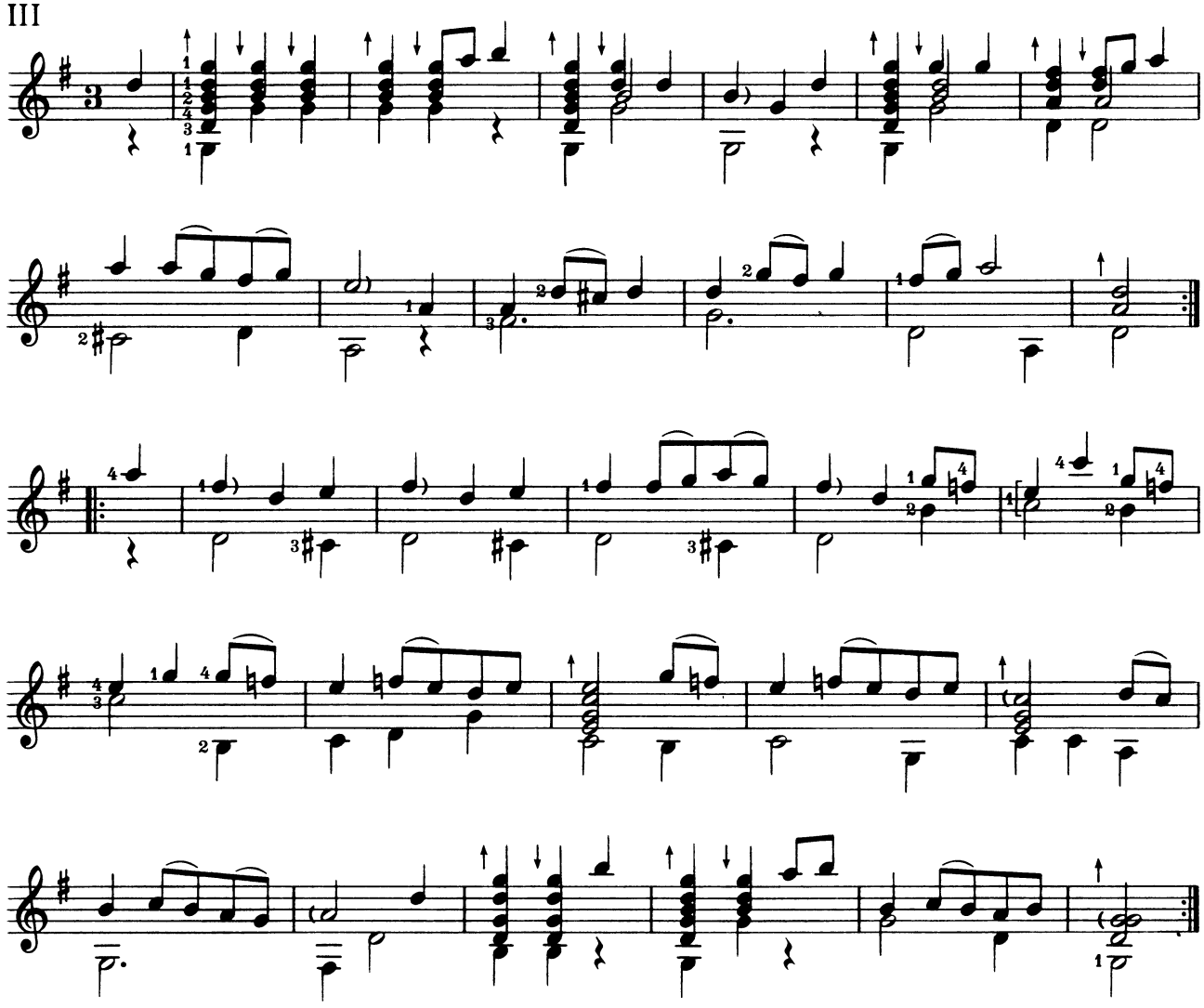
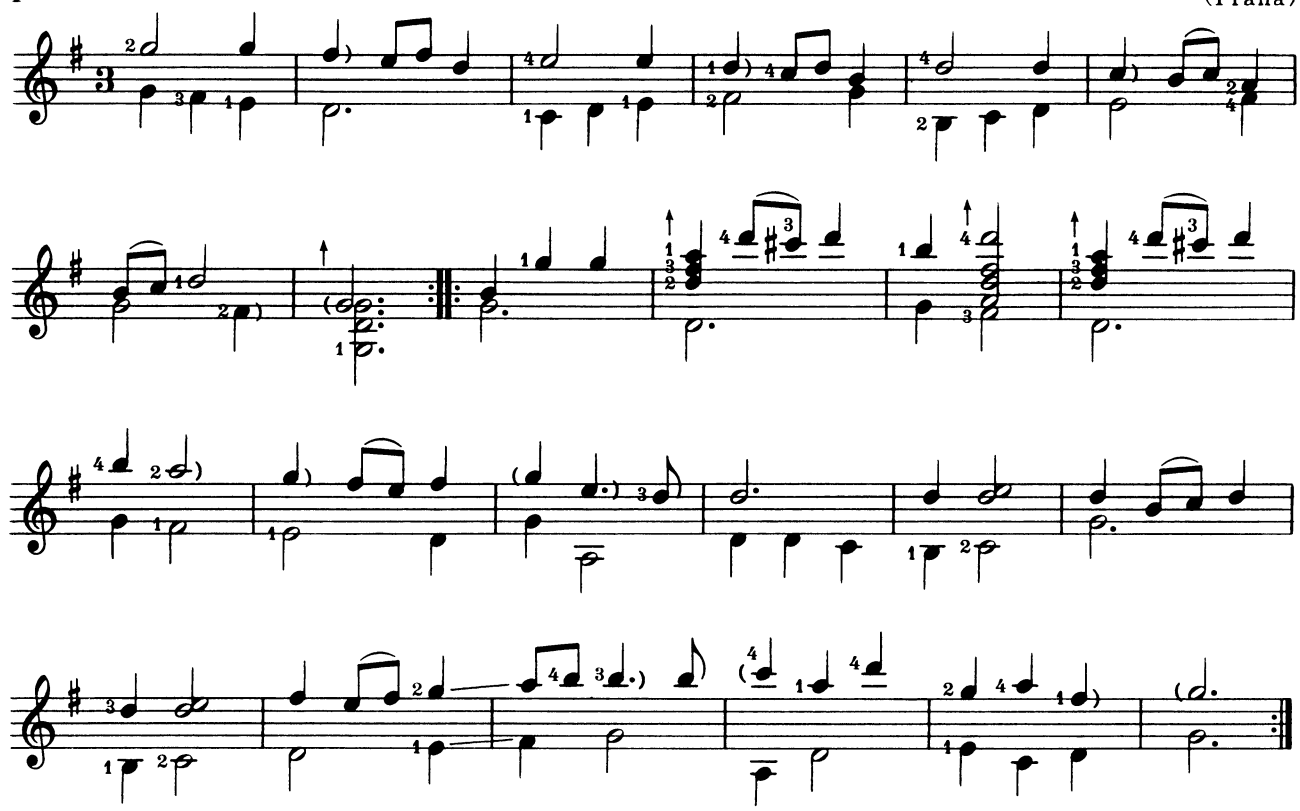


14 Menuette

anonym I
(Praha)

I



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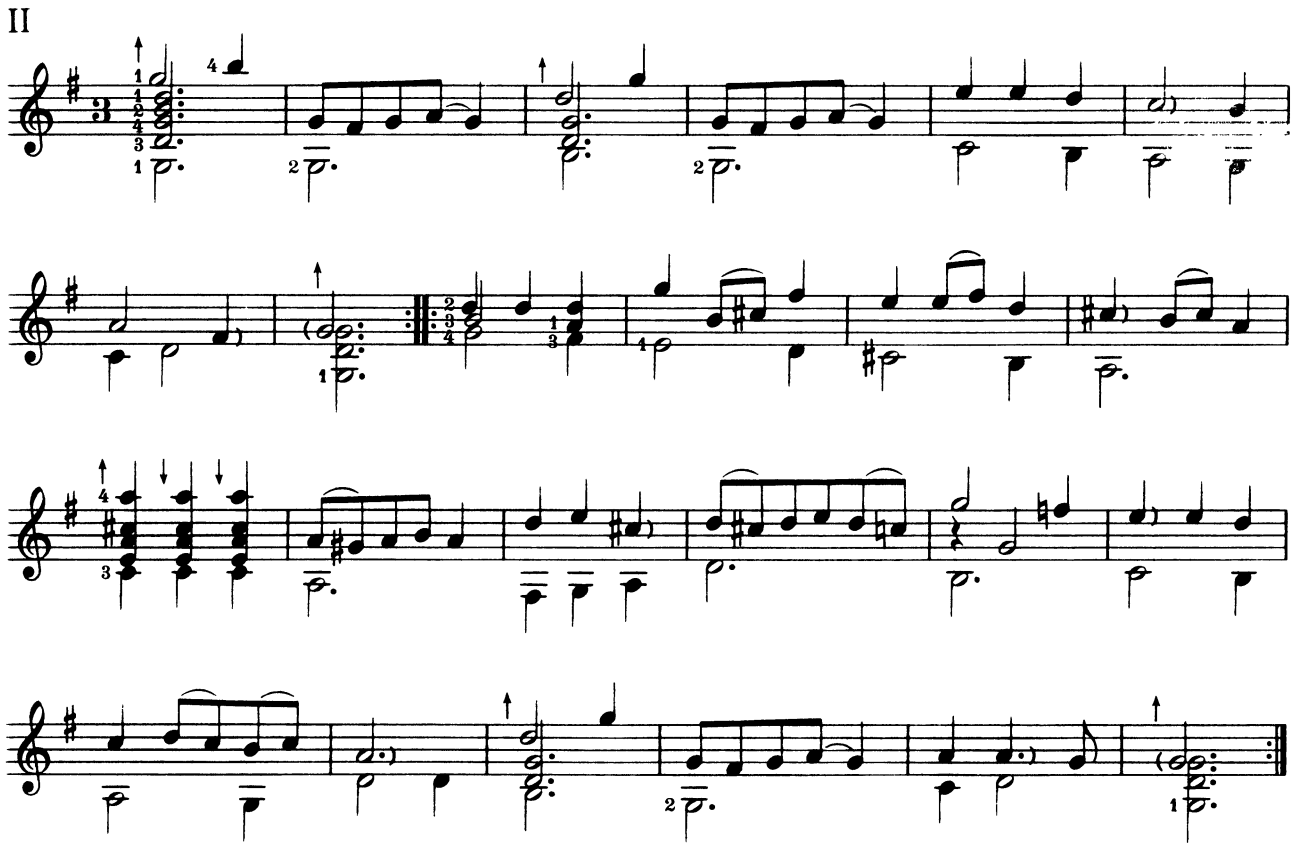

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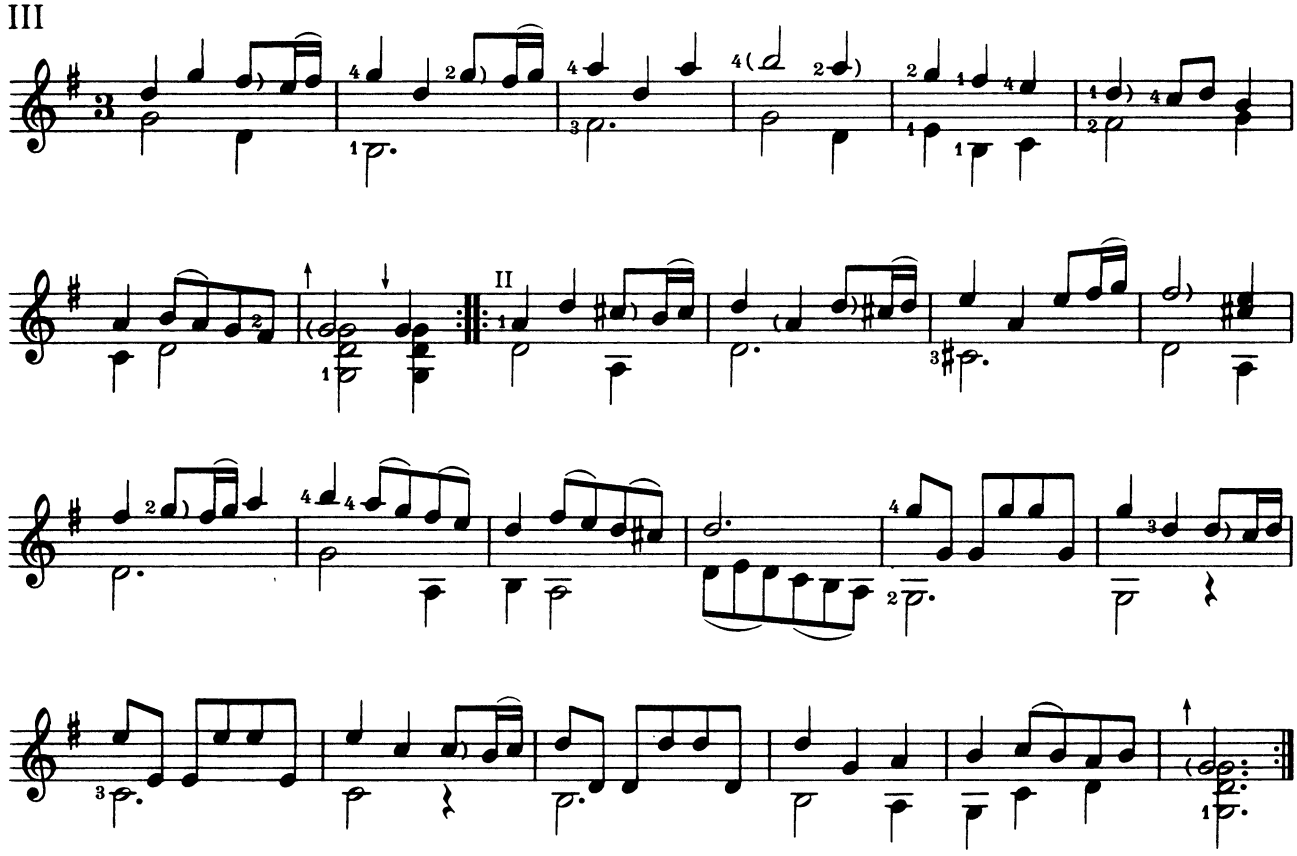

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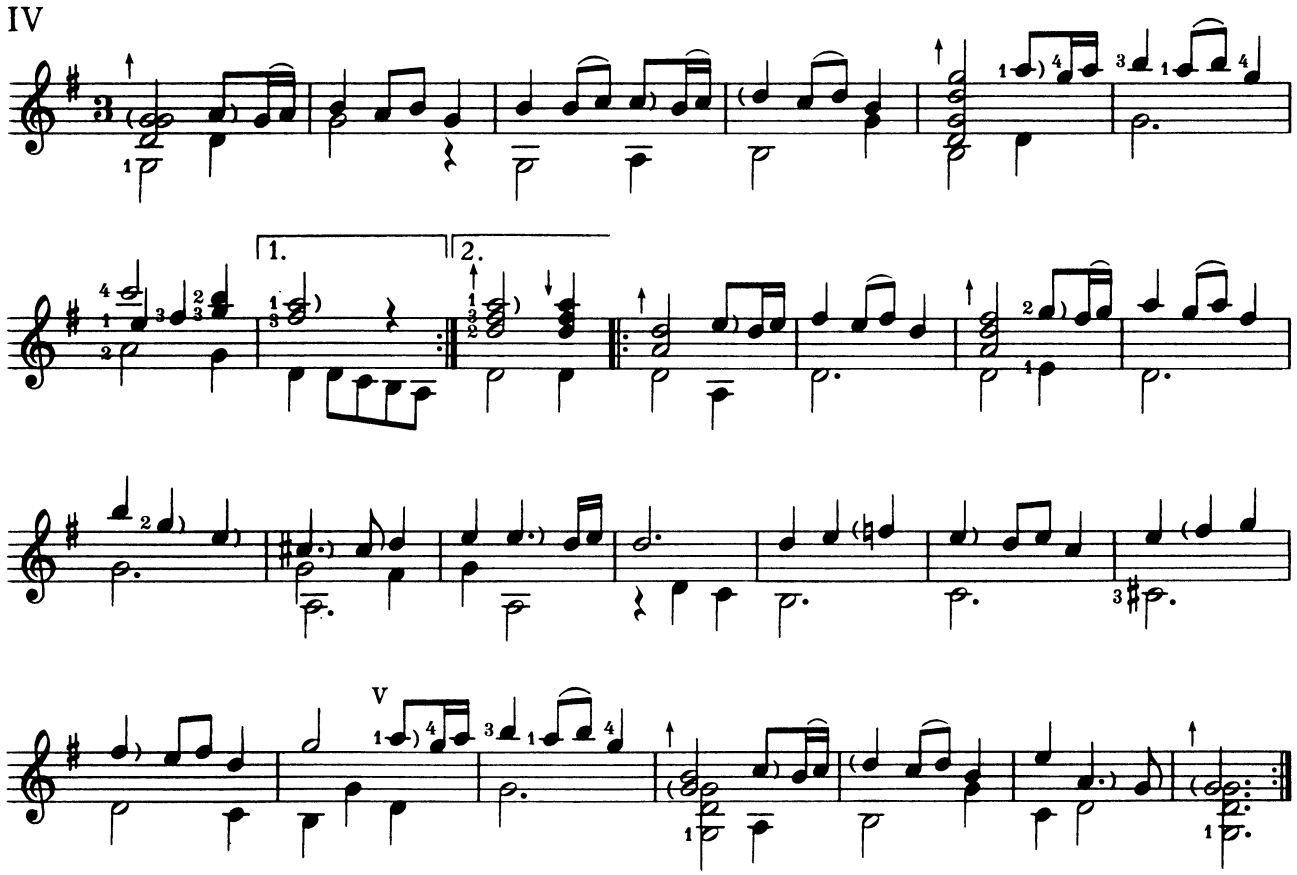

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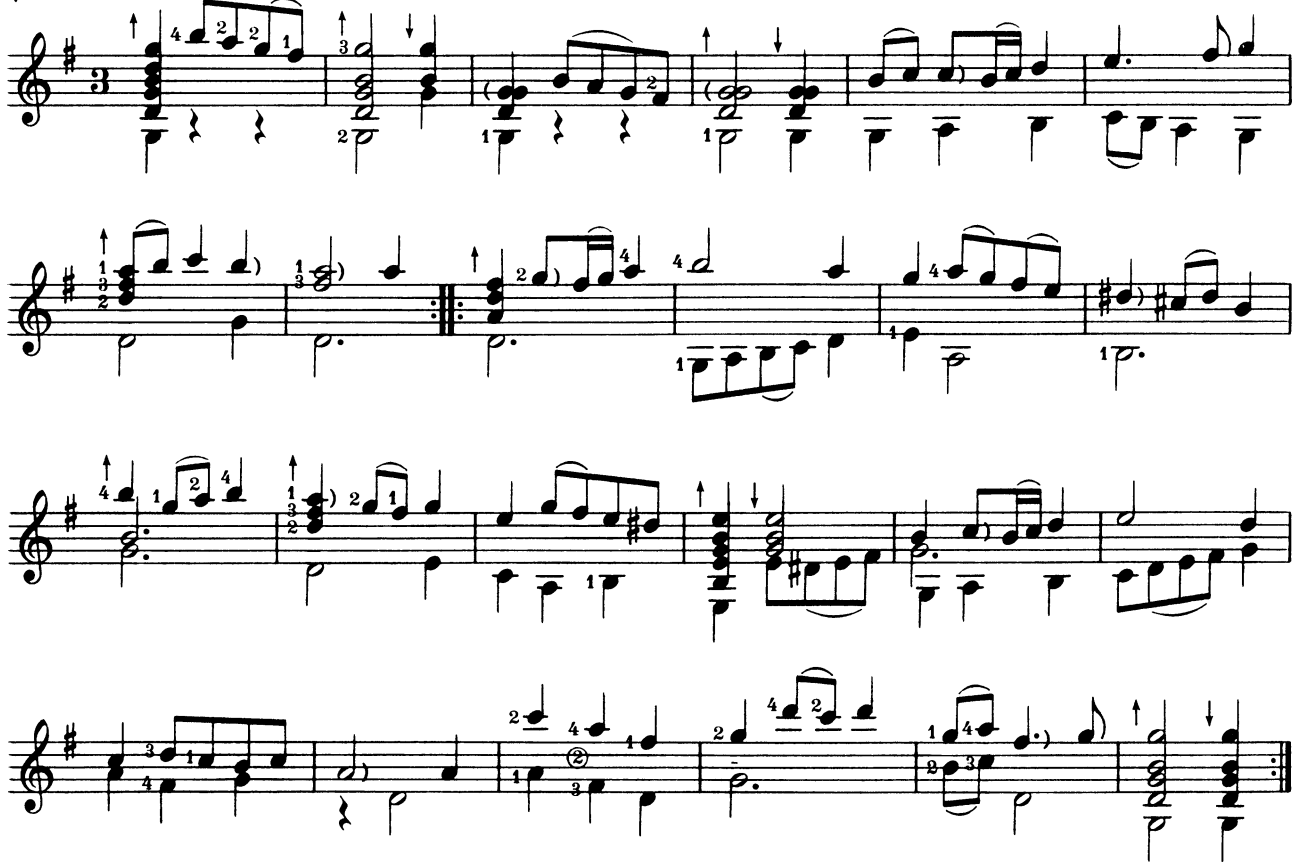

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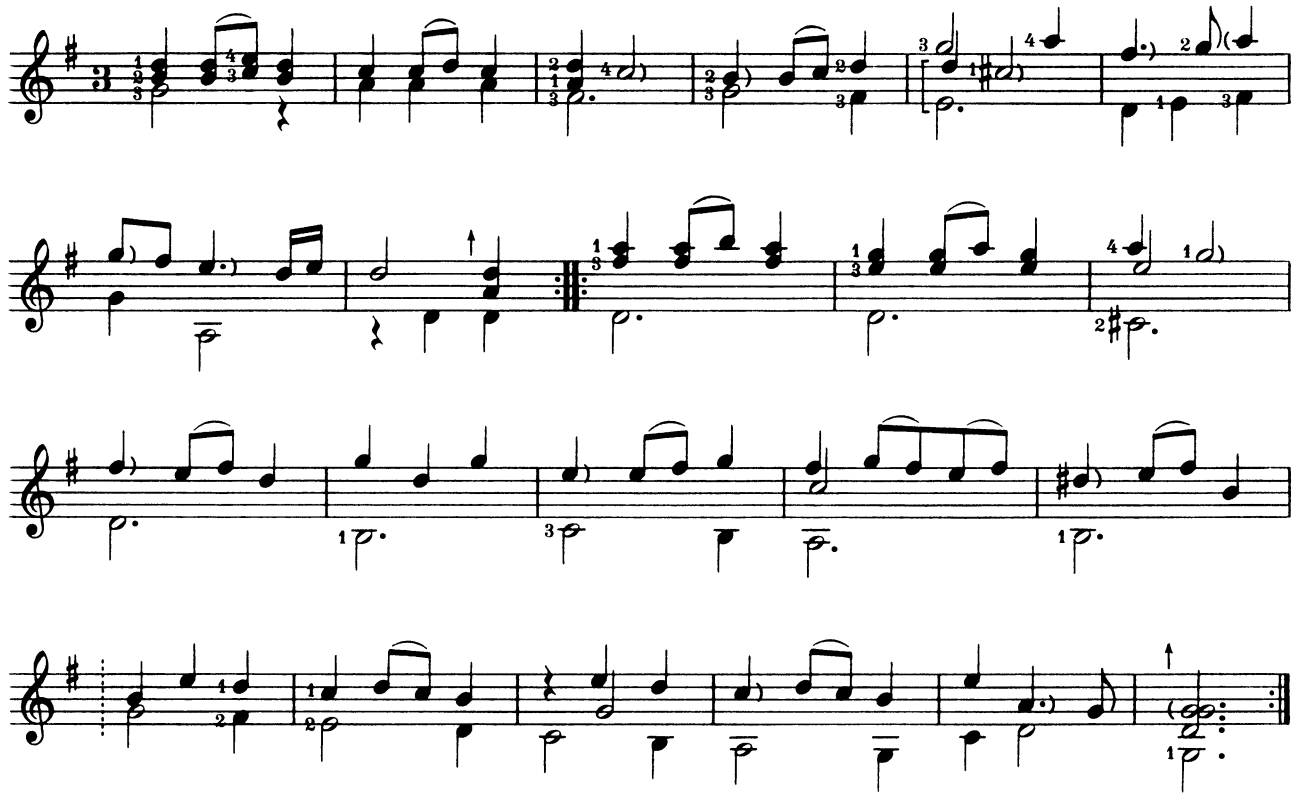

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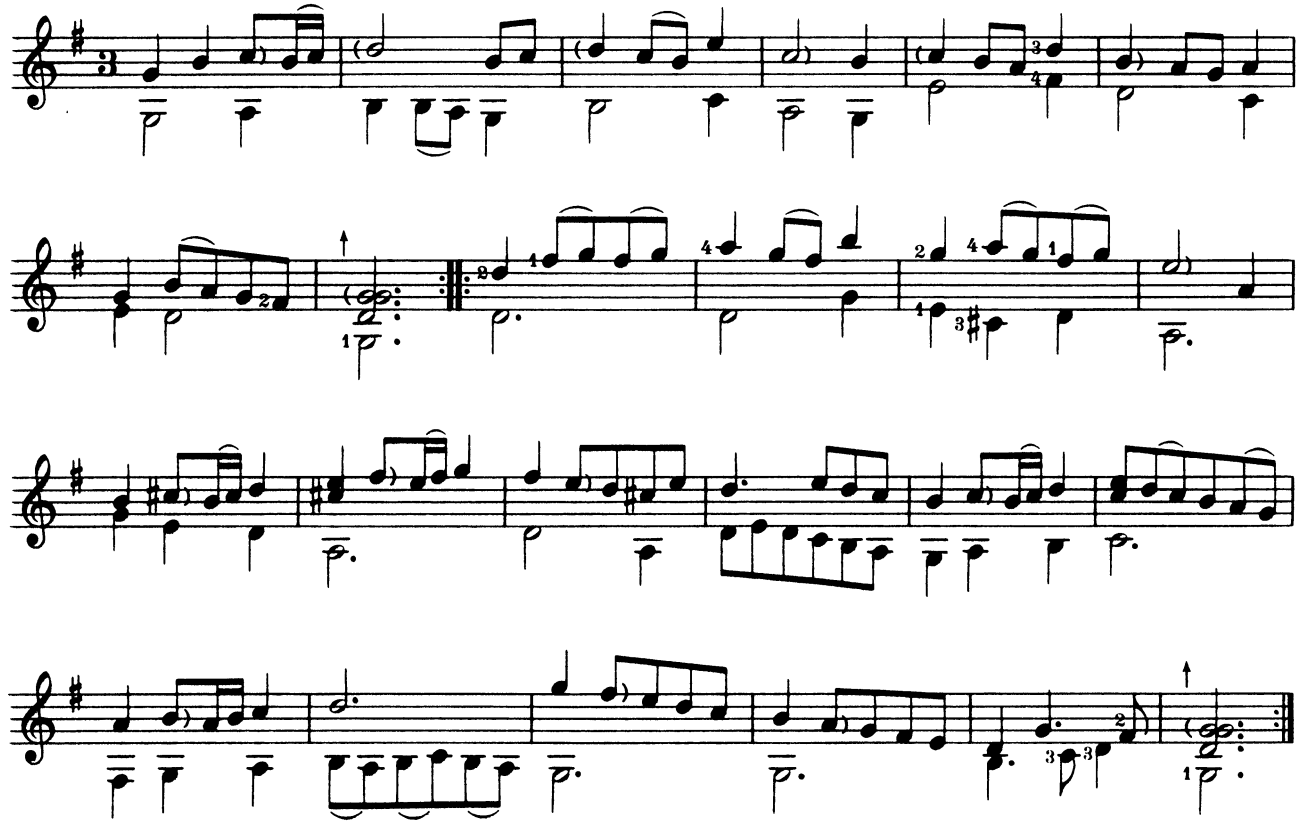
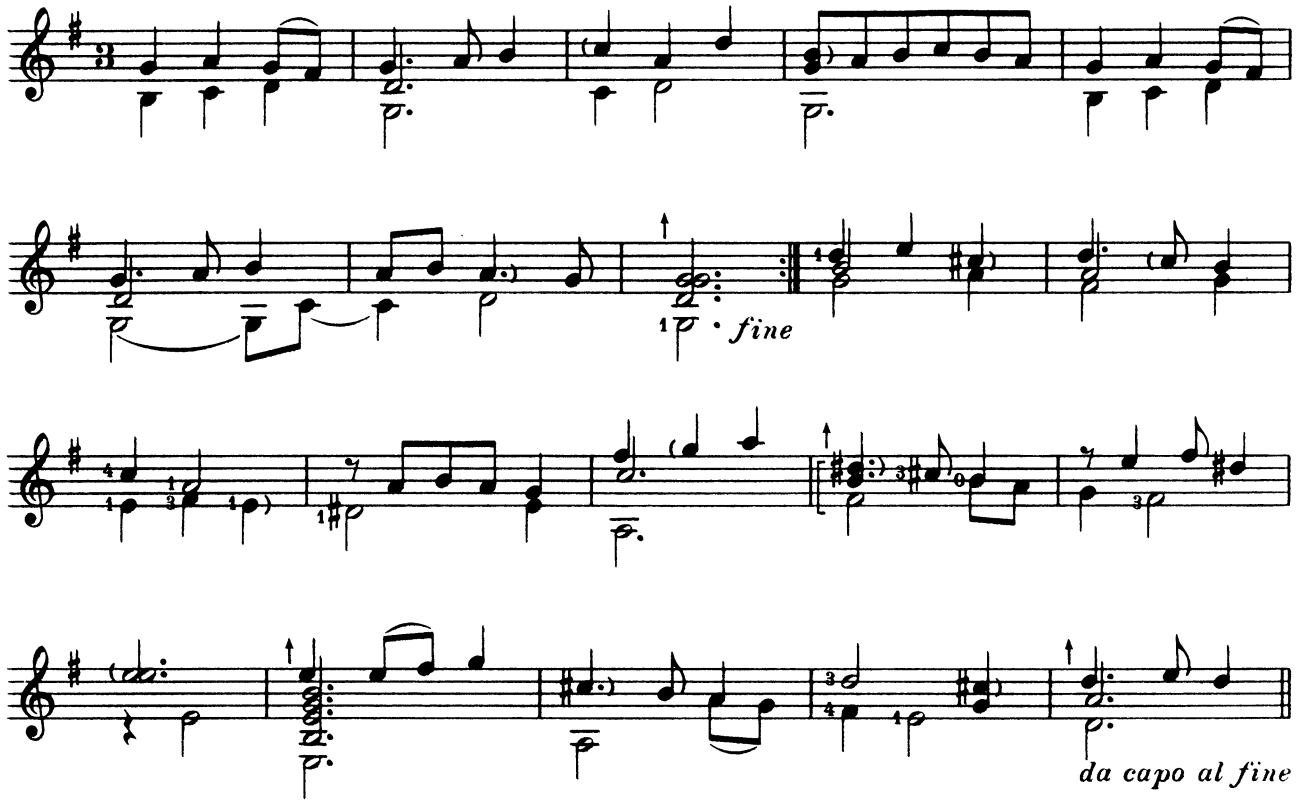


VIII Menuett en Rondeau



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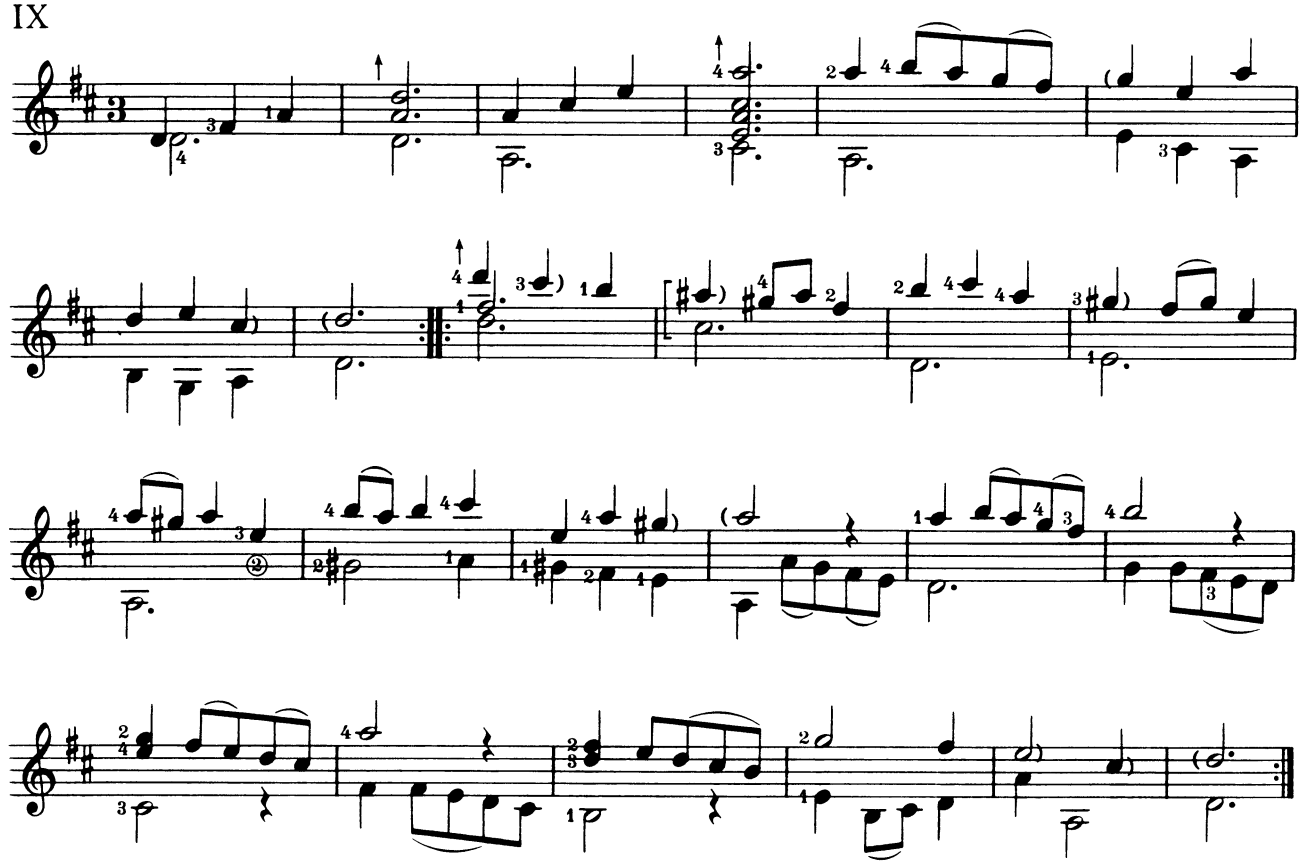

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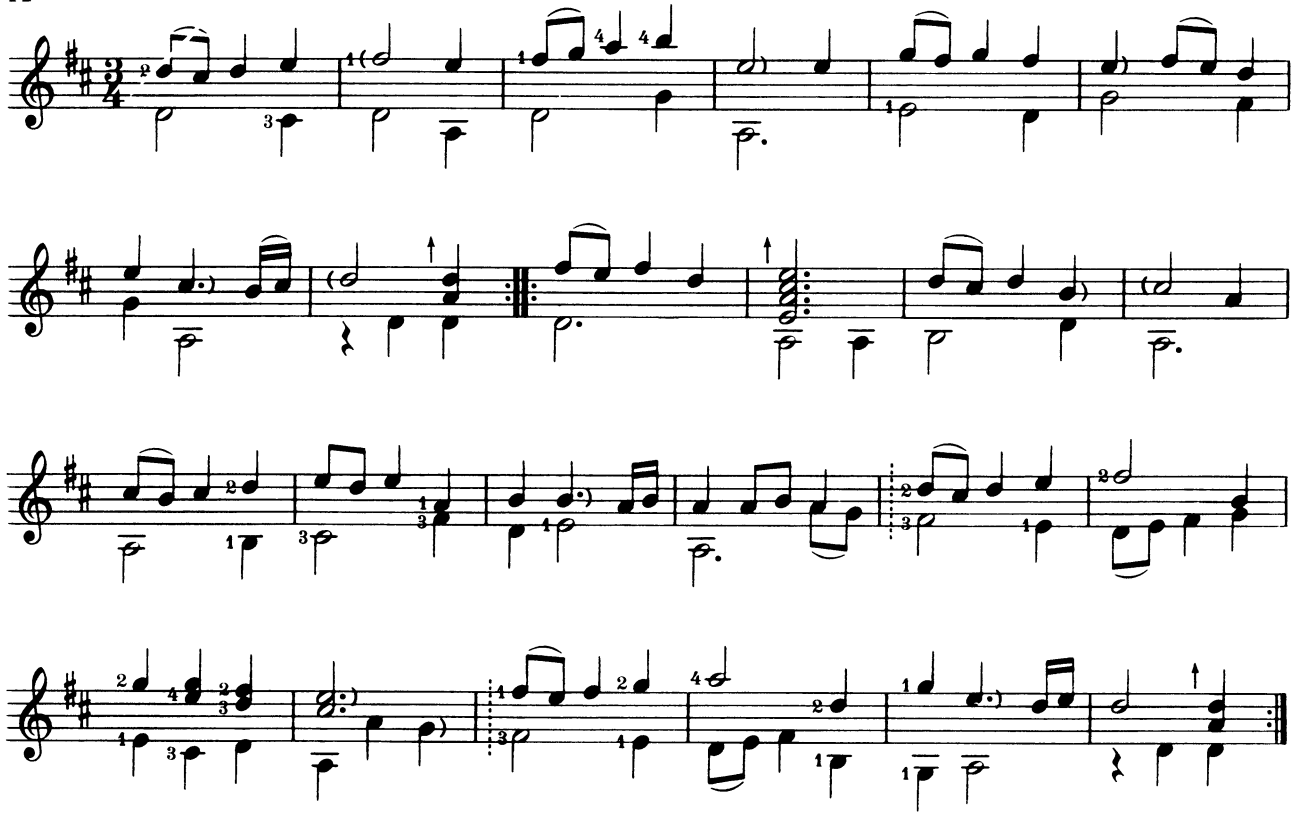

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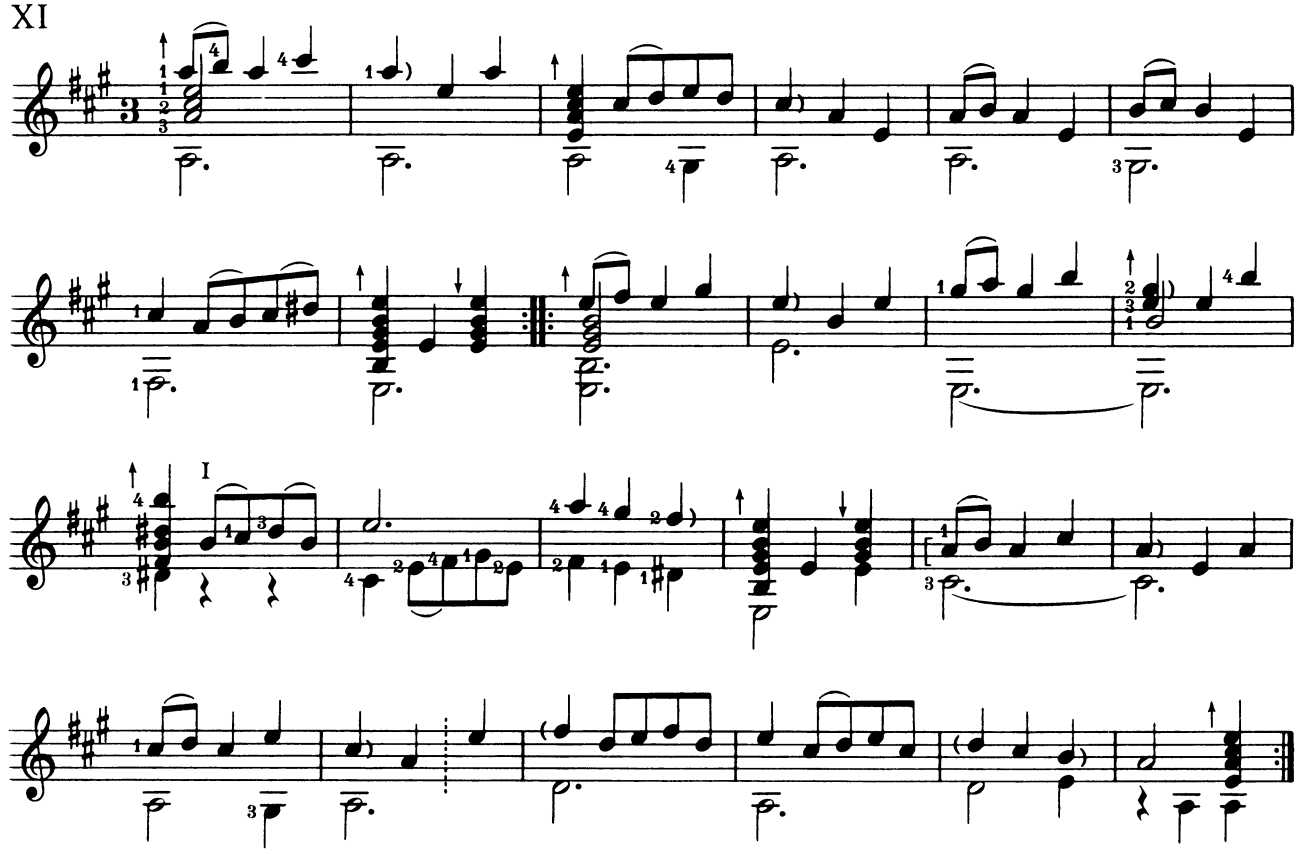

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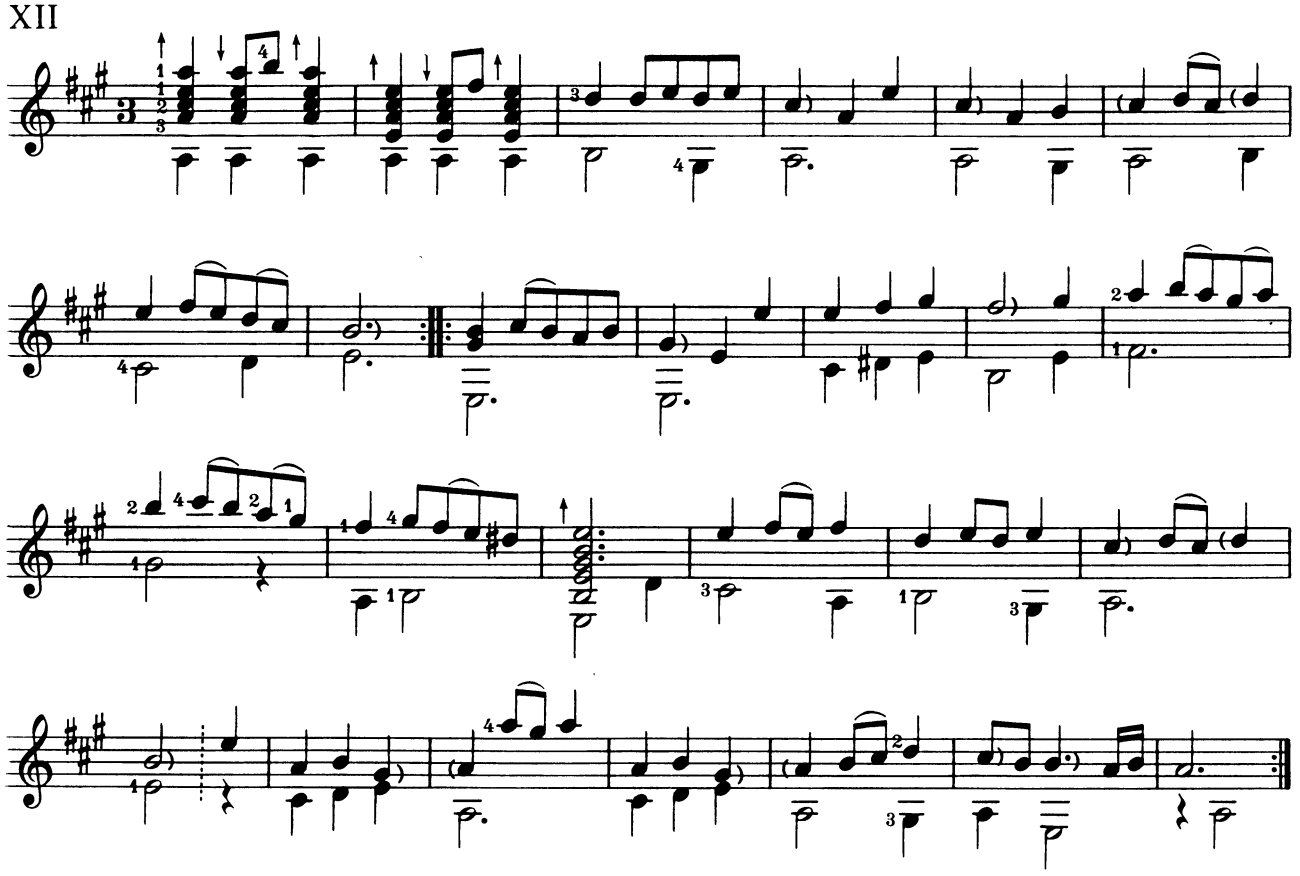

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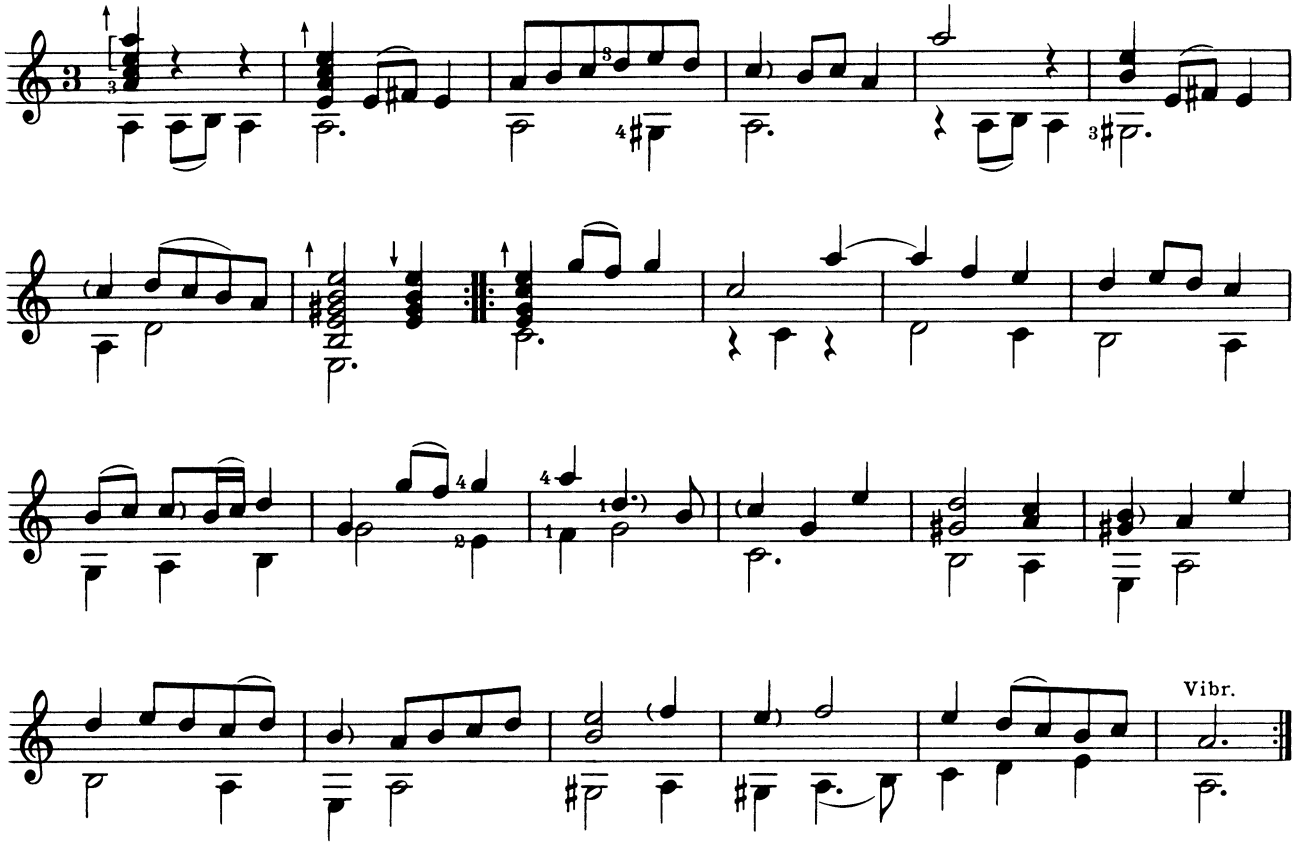

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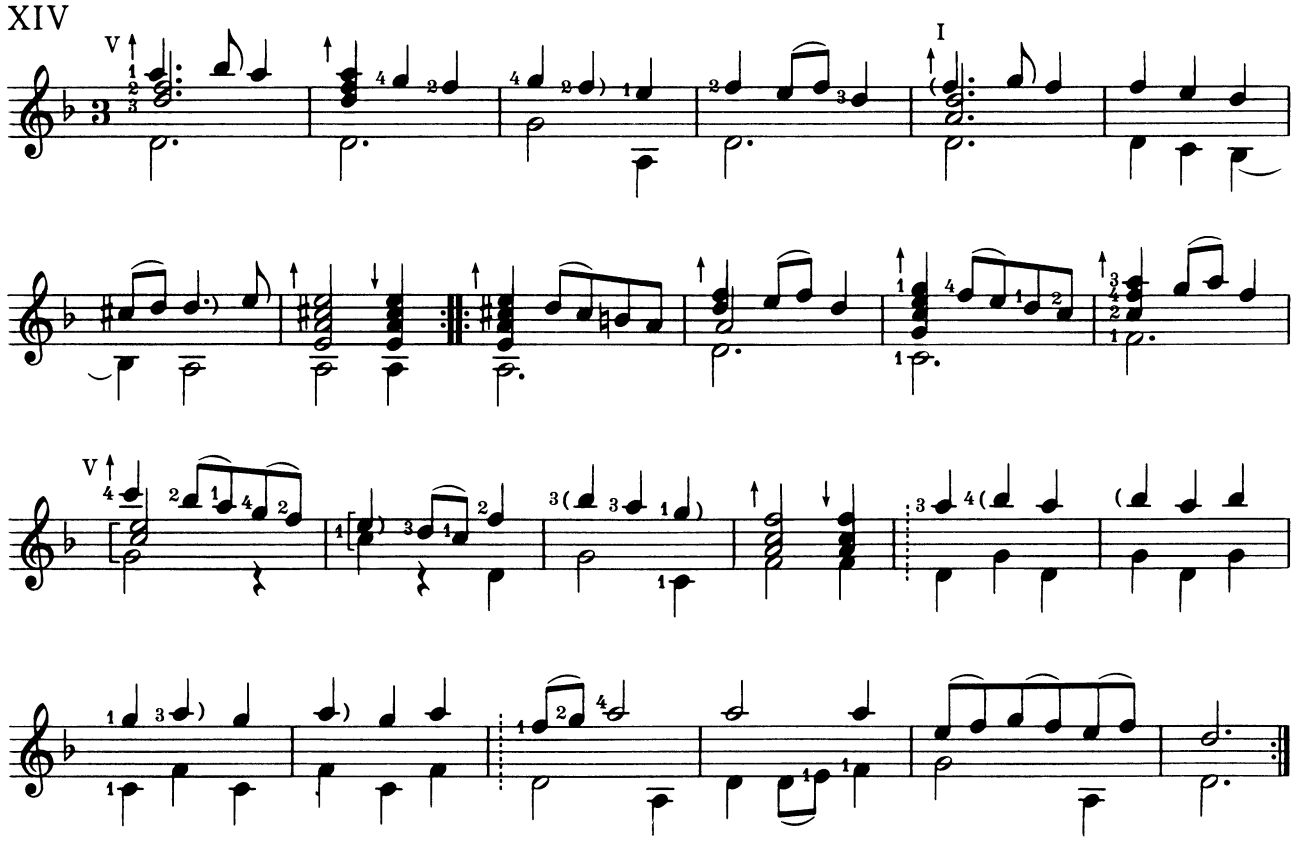
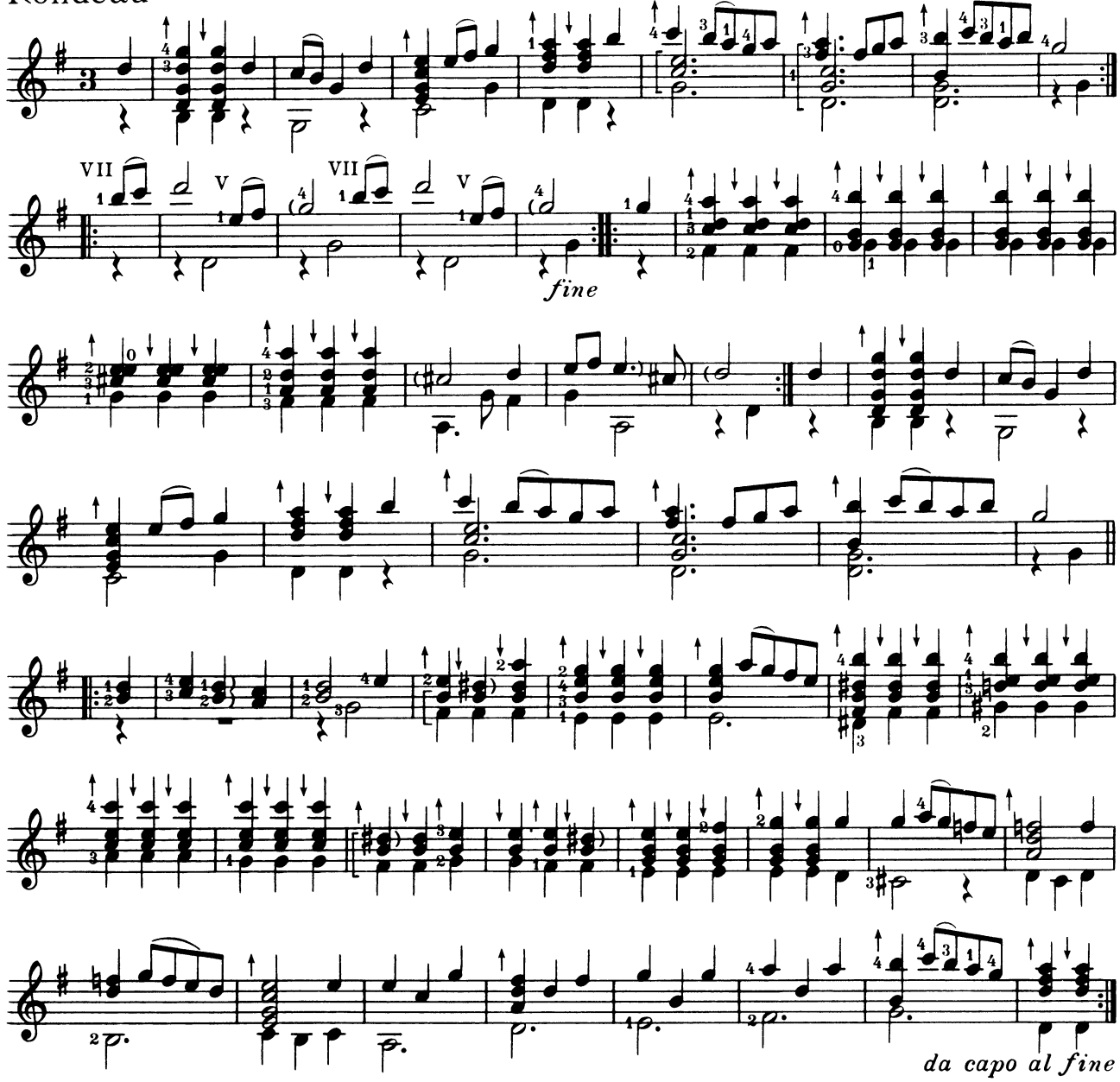


Rondeau

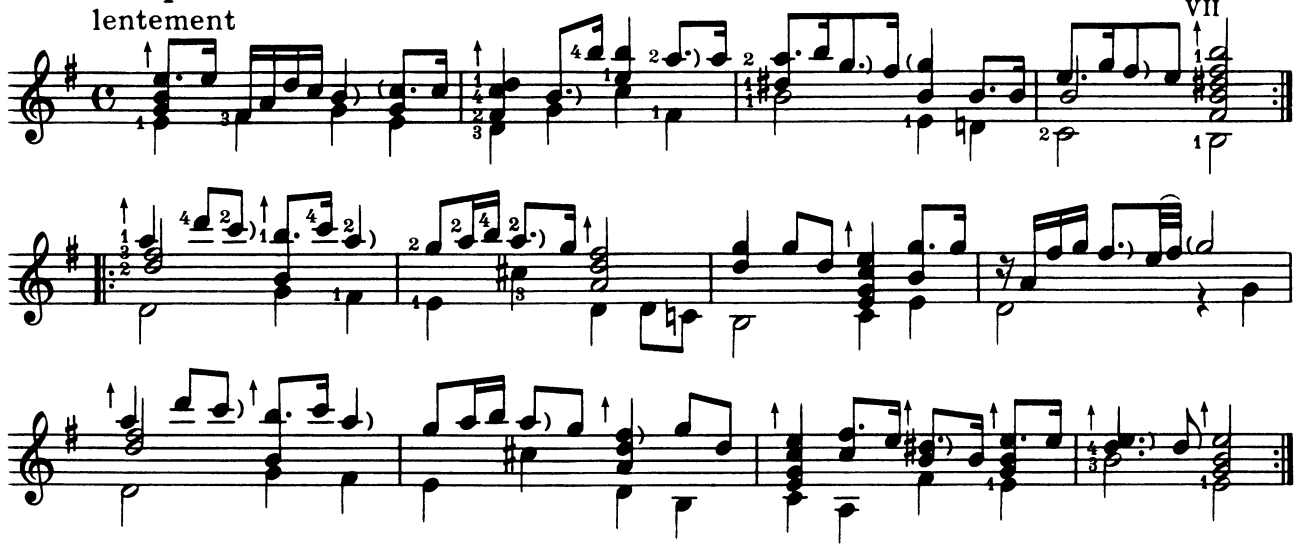
anonym I
(Praha)



Plainte pour Madame

anonym I
(Praha)

lentement

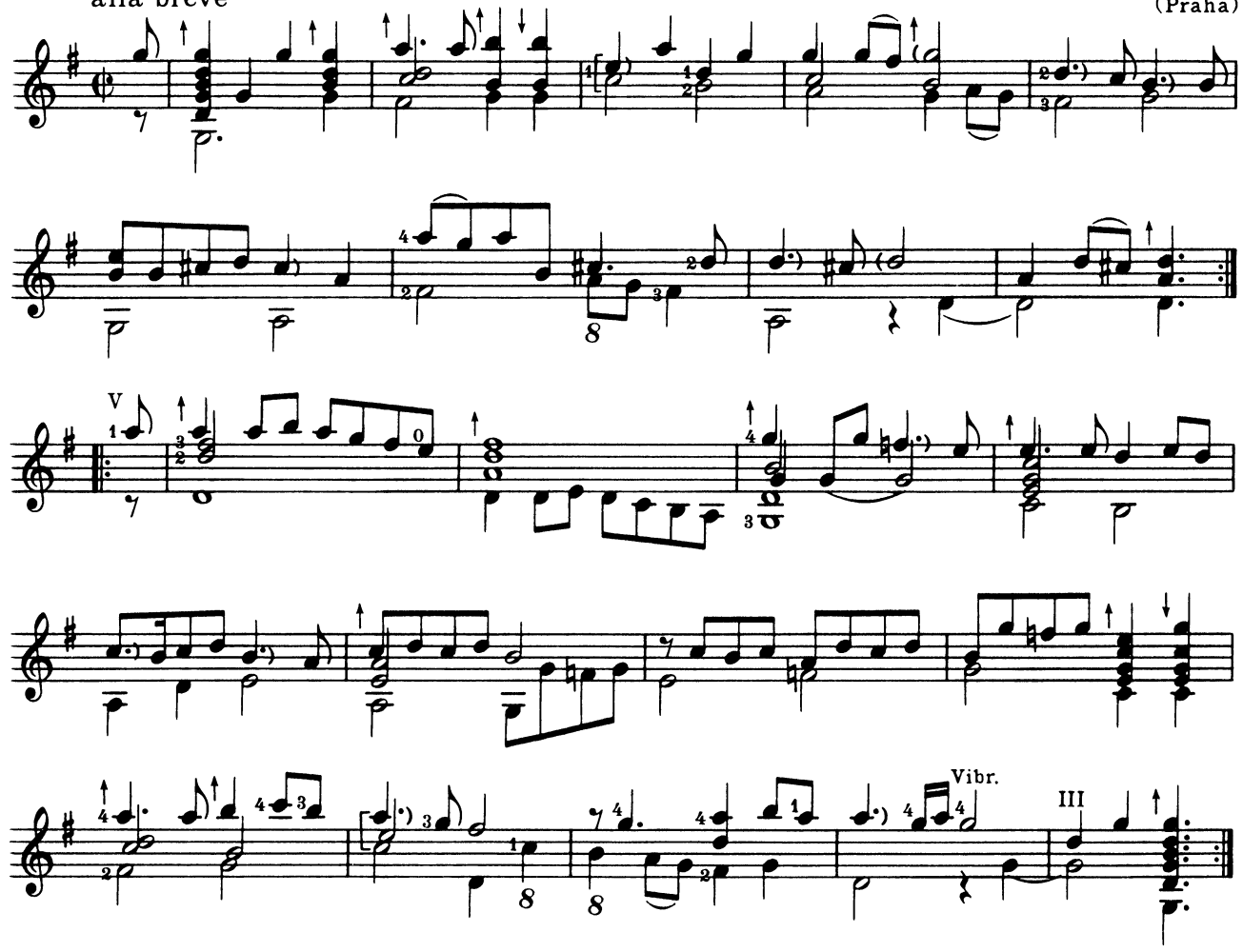


Suite

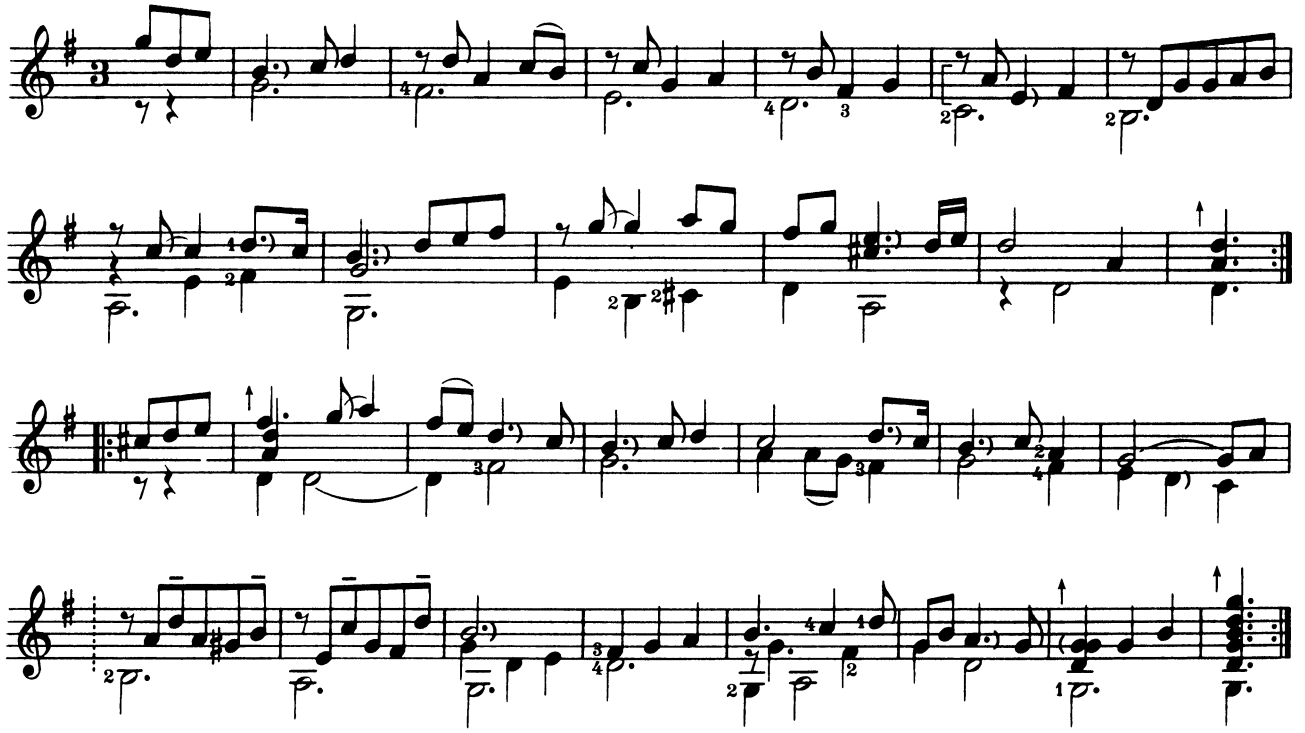
Entrée

alla breve

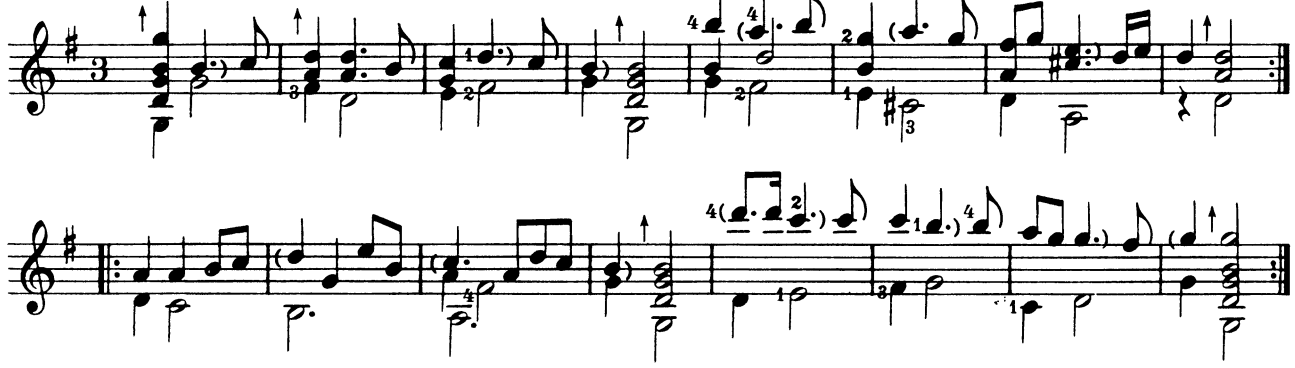
anonym IV
(Praha)



Courante

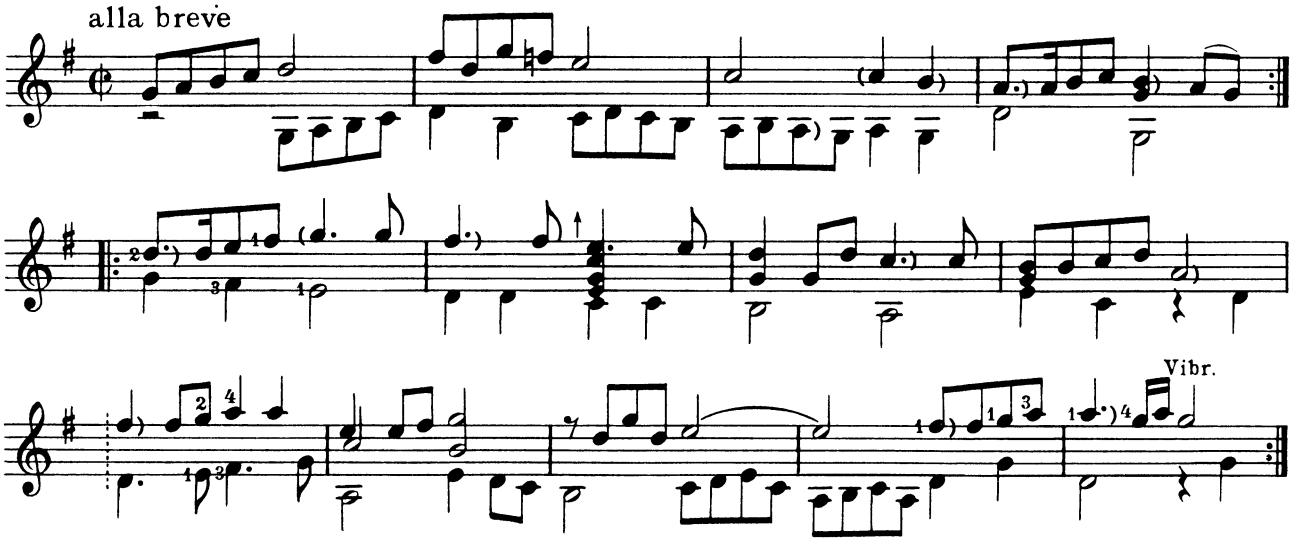


Sarabande

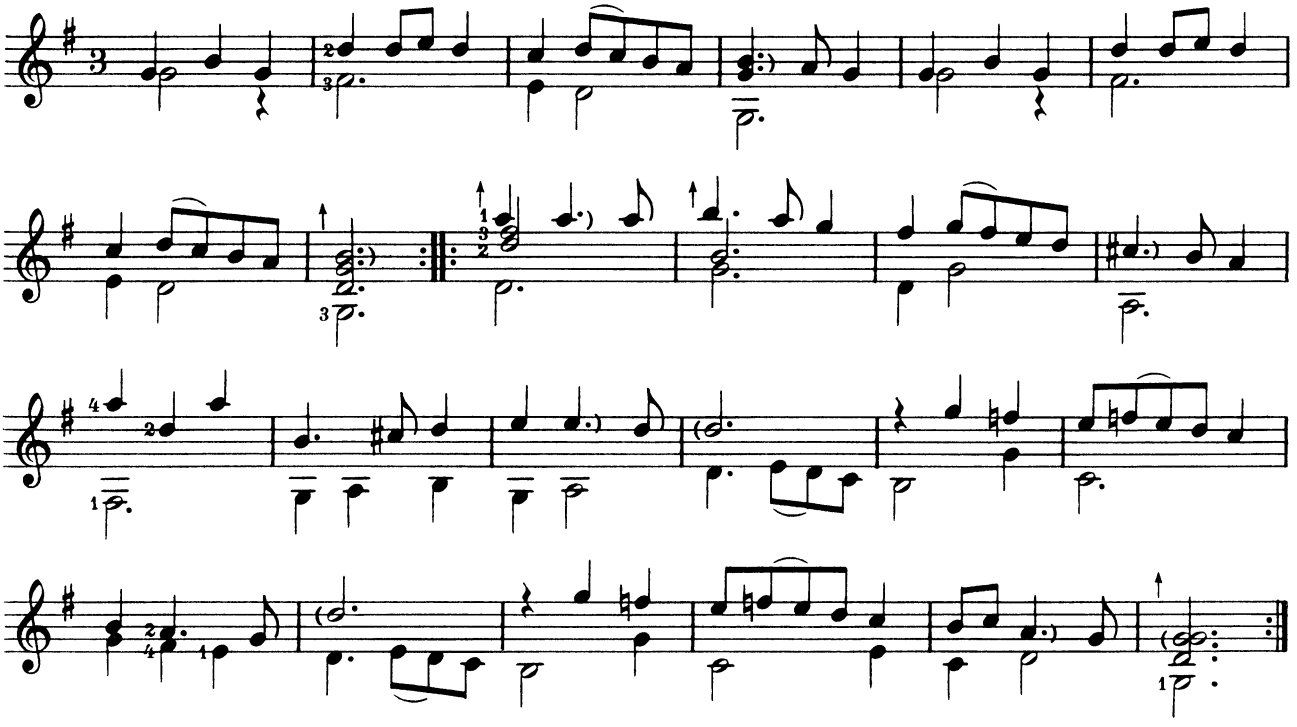


Aria

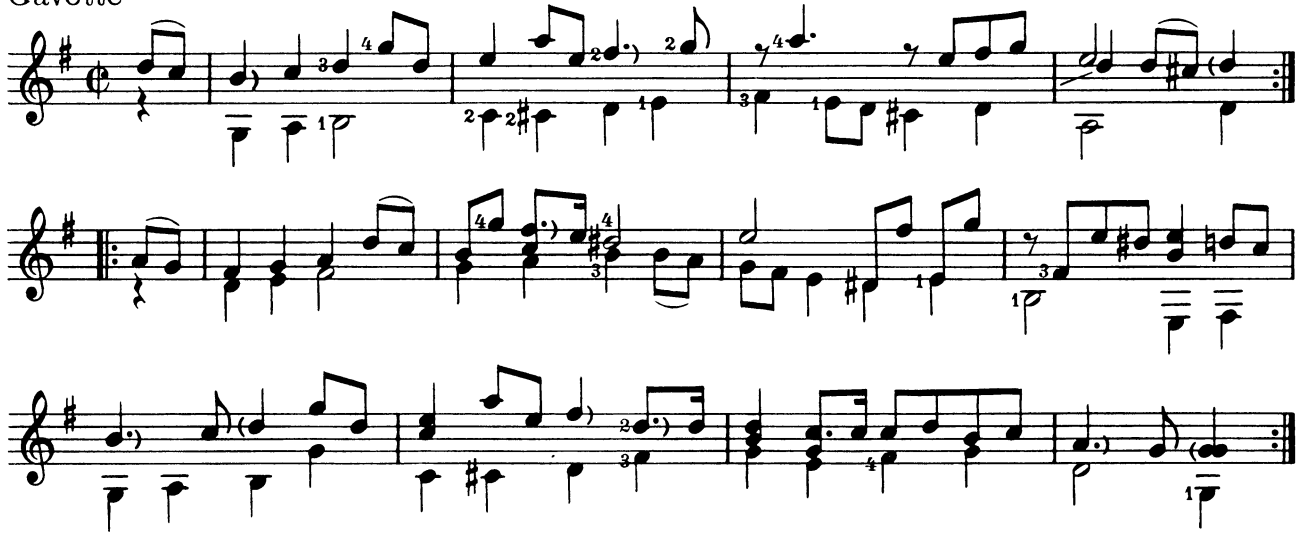
alla breve



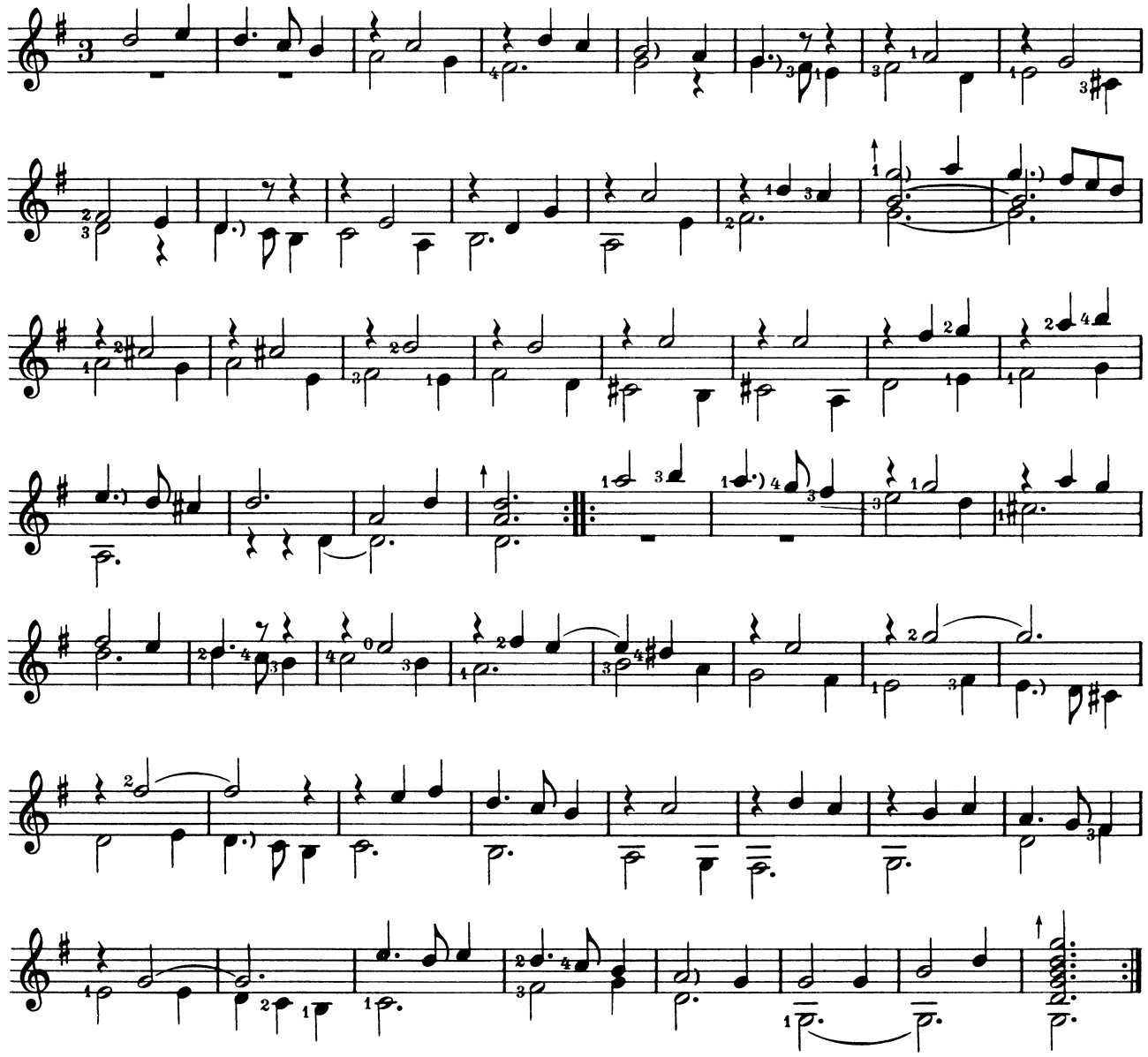
Menuett



Gavotte



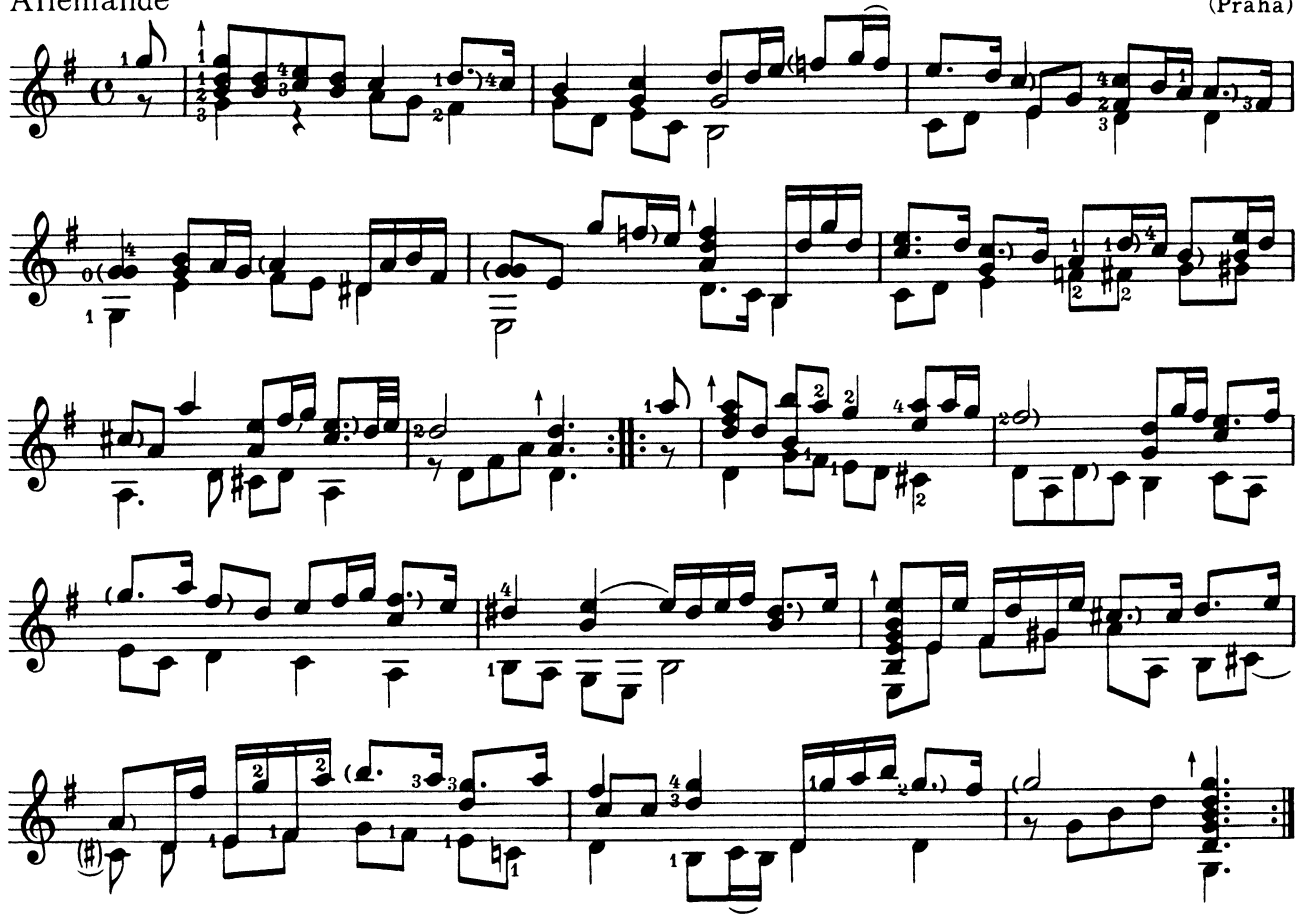
Gigue



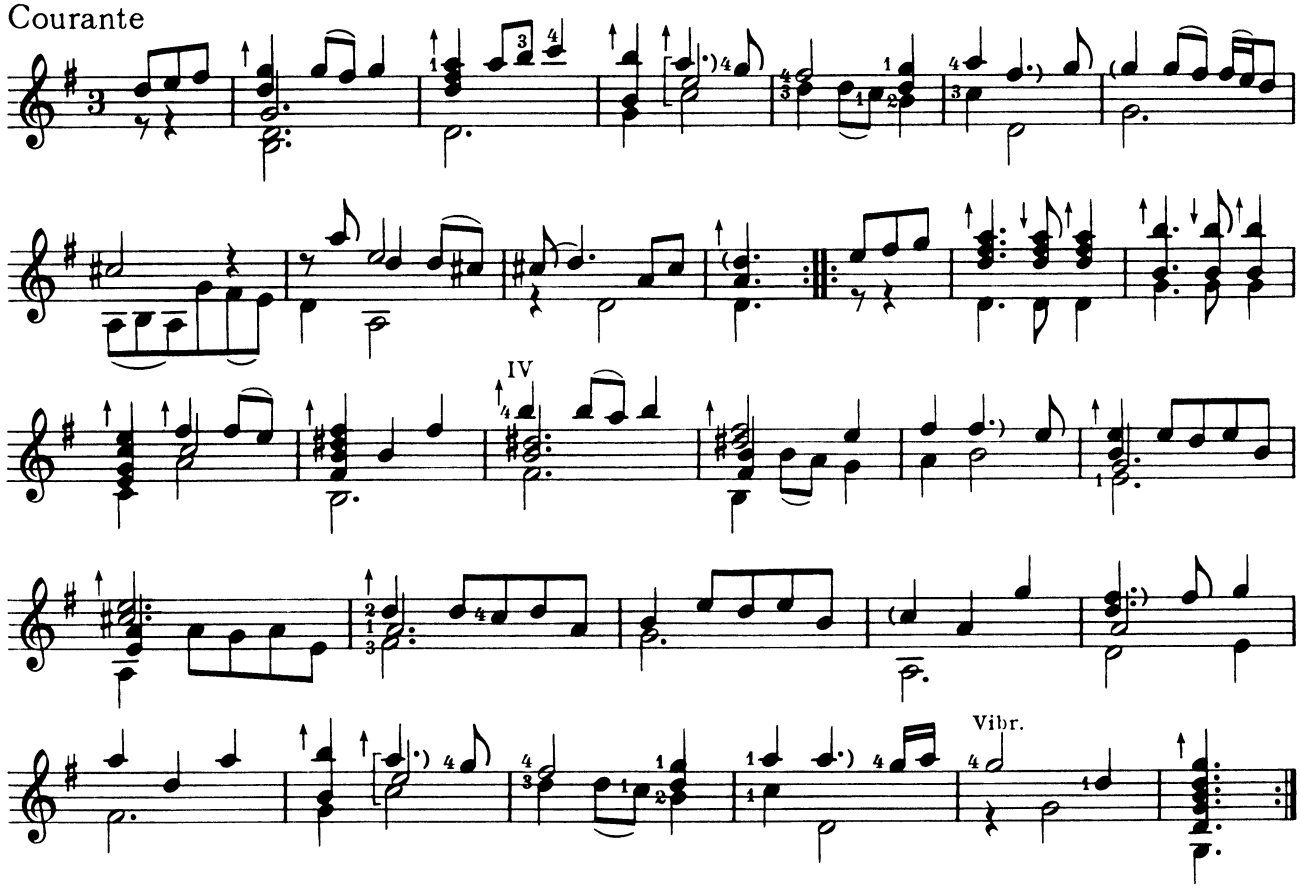
Suite

anonym III
(Praha)

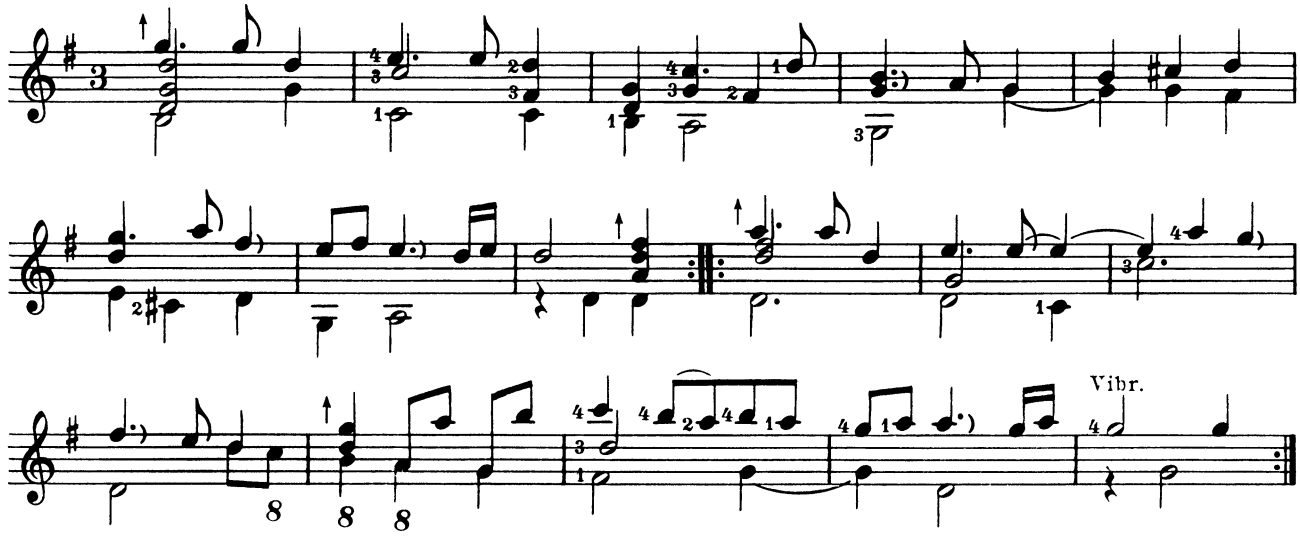
Allemande



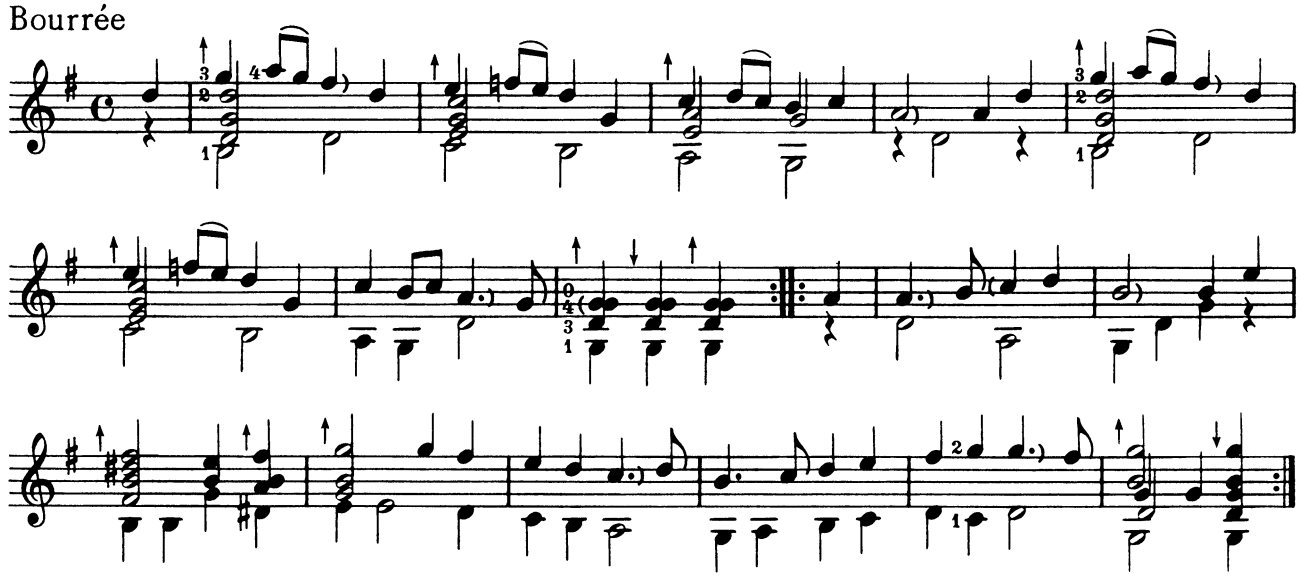
Courante



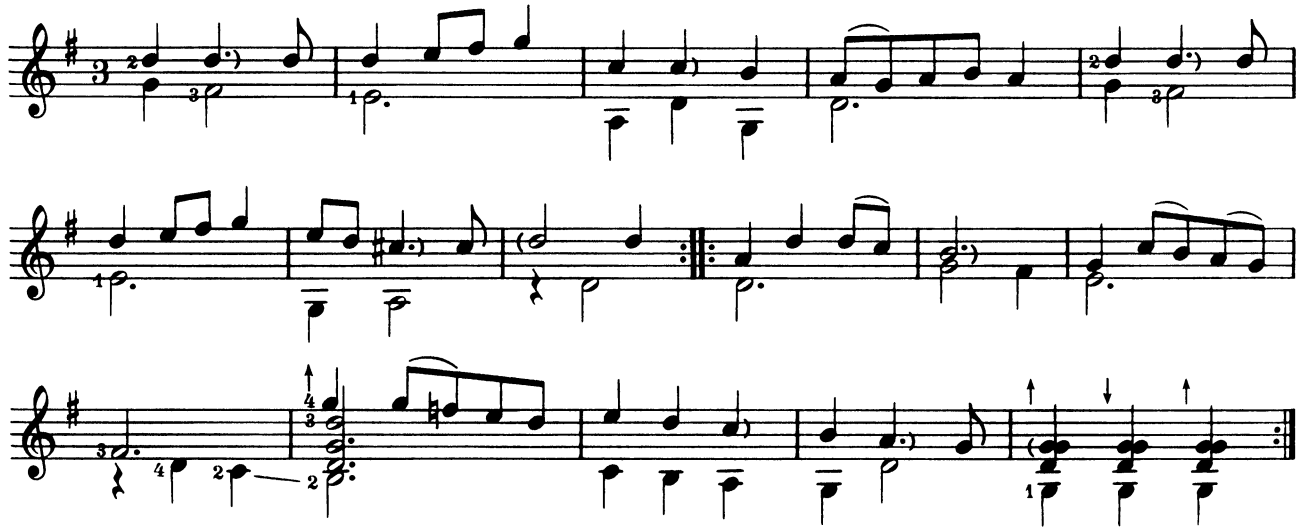
Sarabande



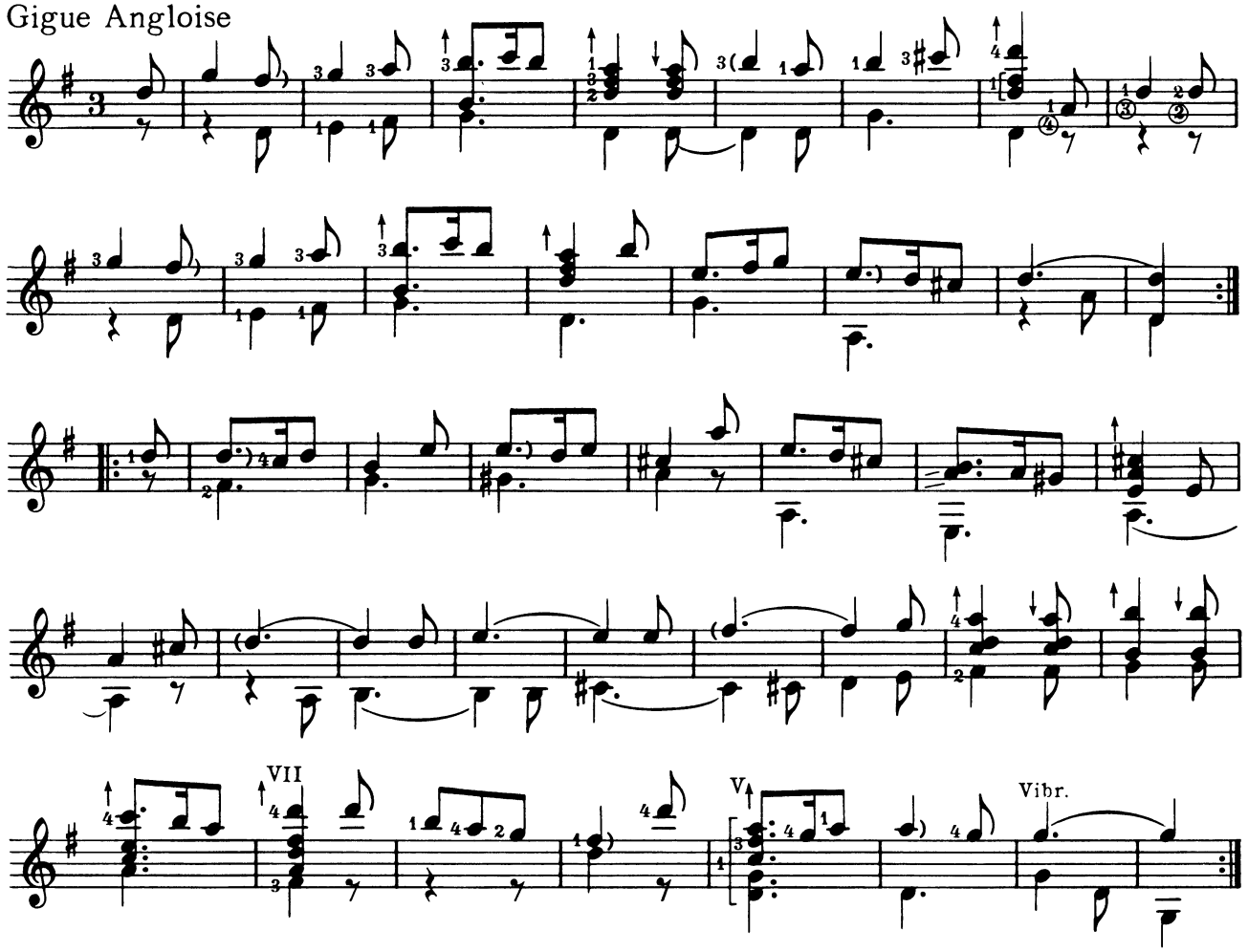
Bourrée



Menuett



Gigue Angloise



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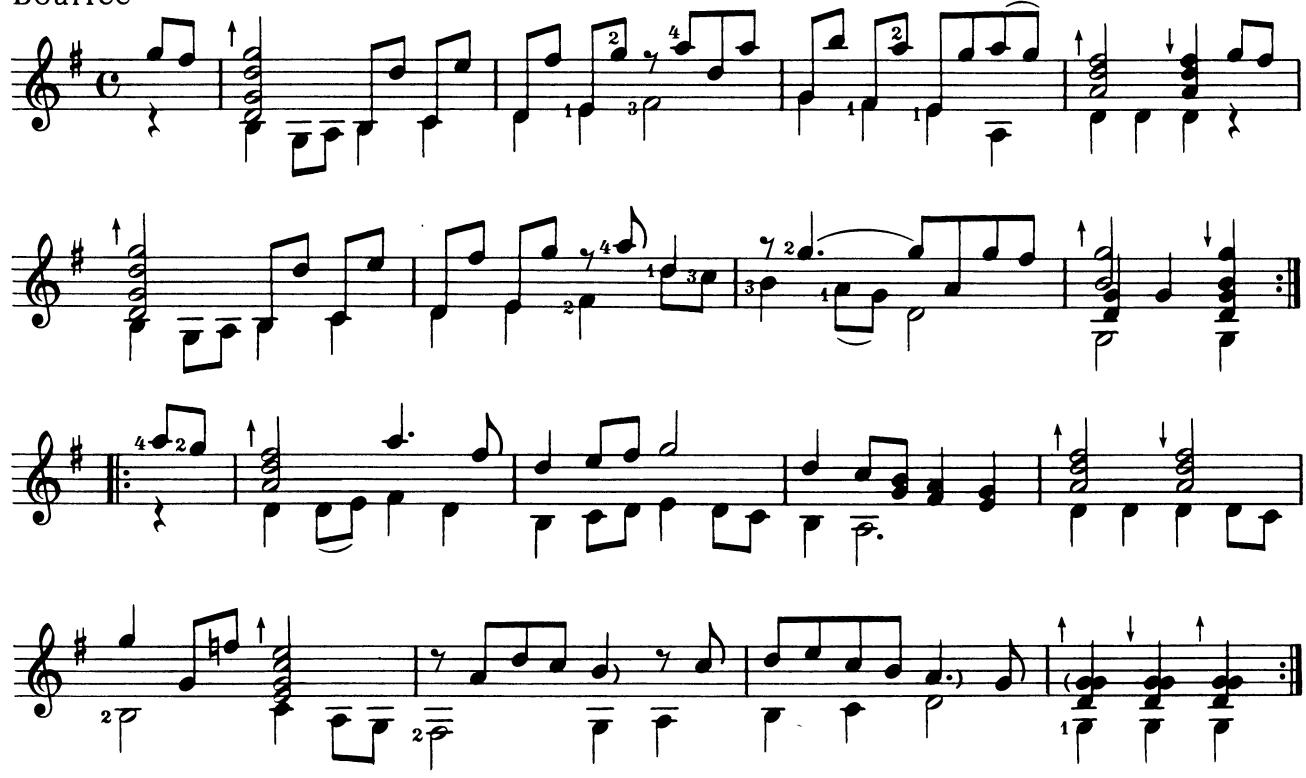

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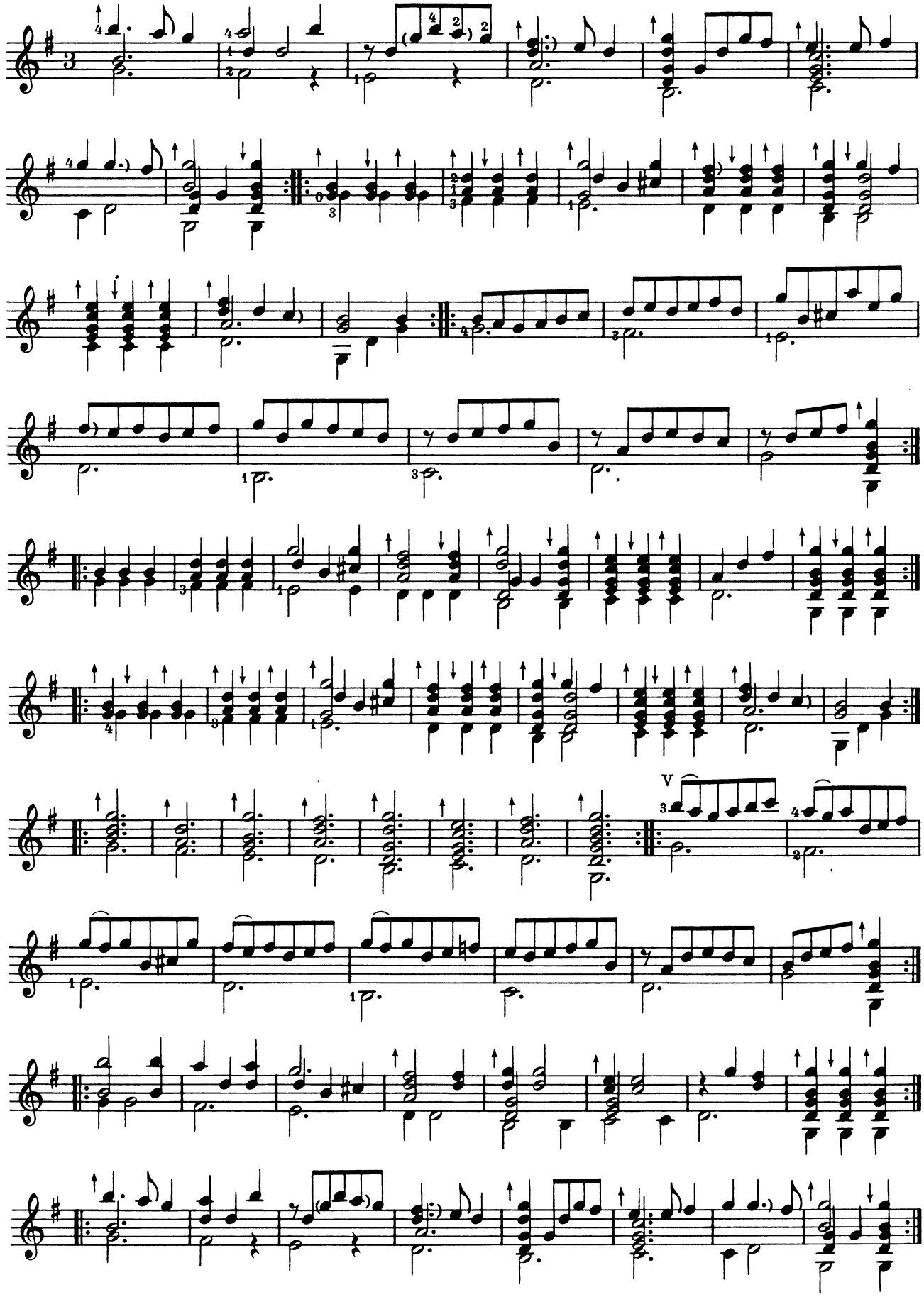
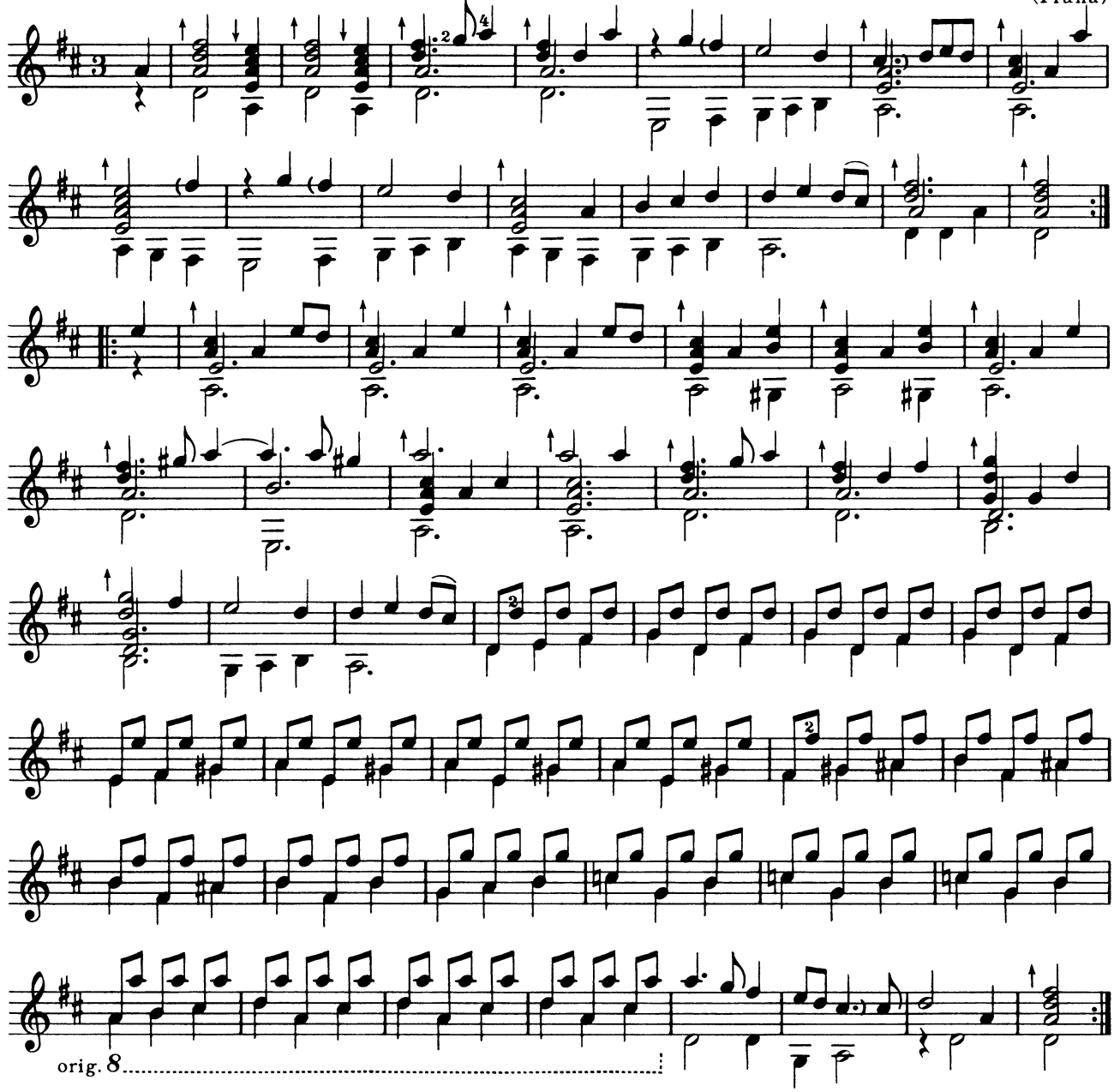


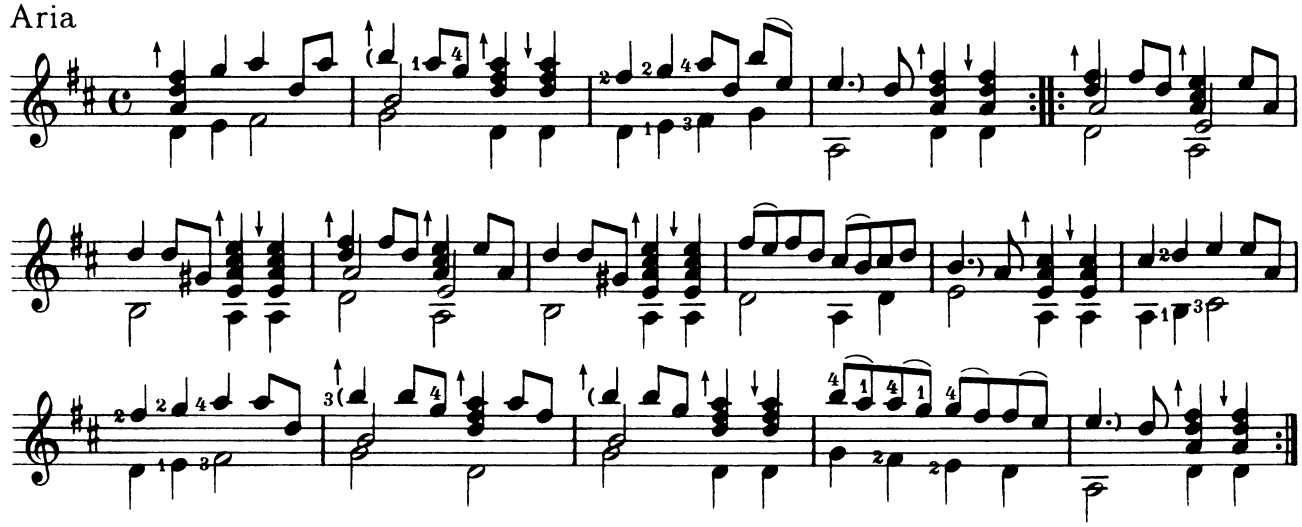
5 Stücke

anonym IV
(Praha)

Courante



Aria



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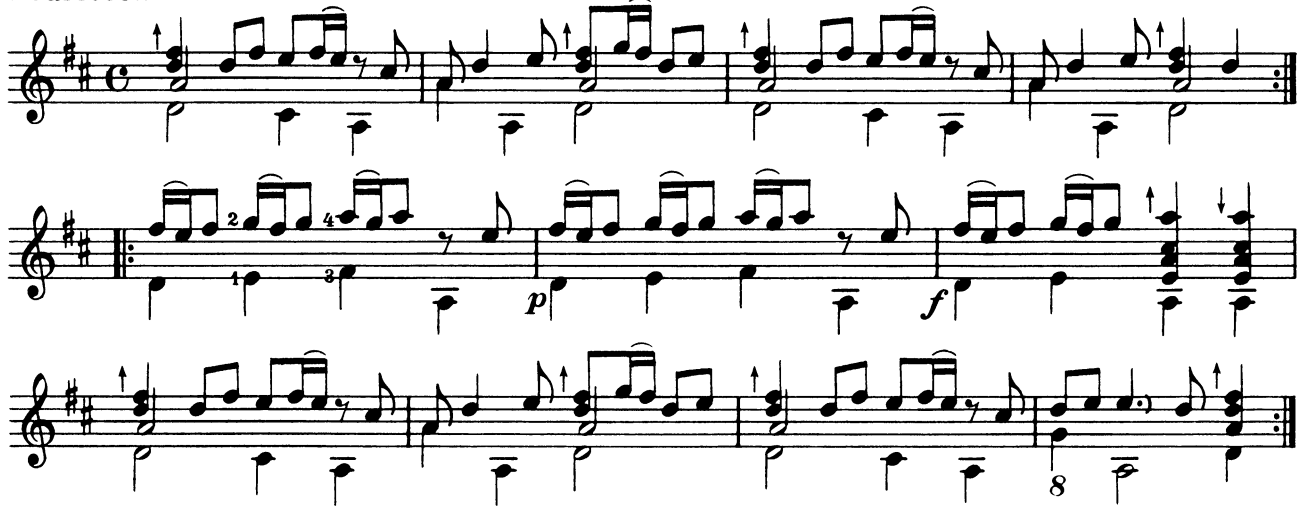
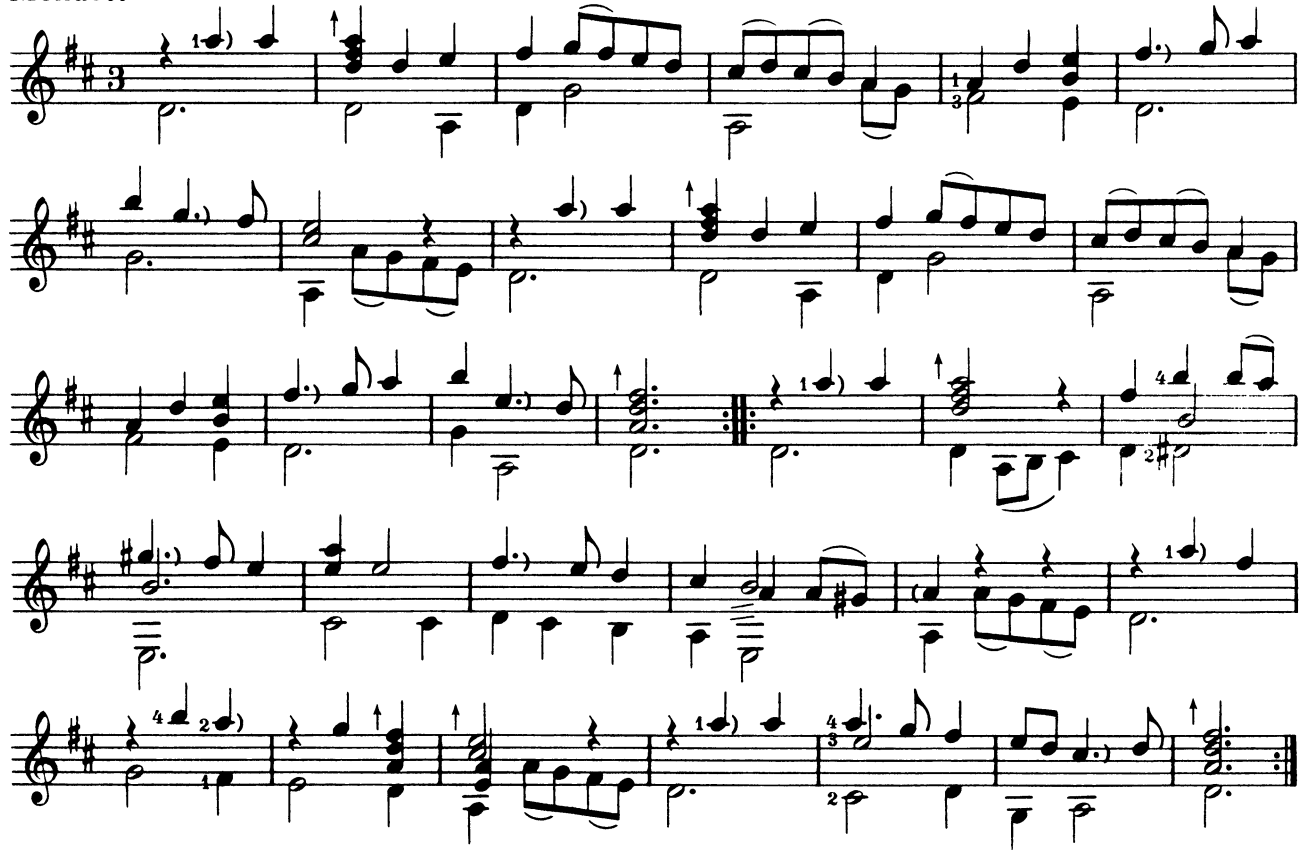


Menuett



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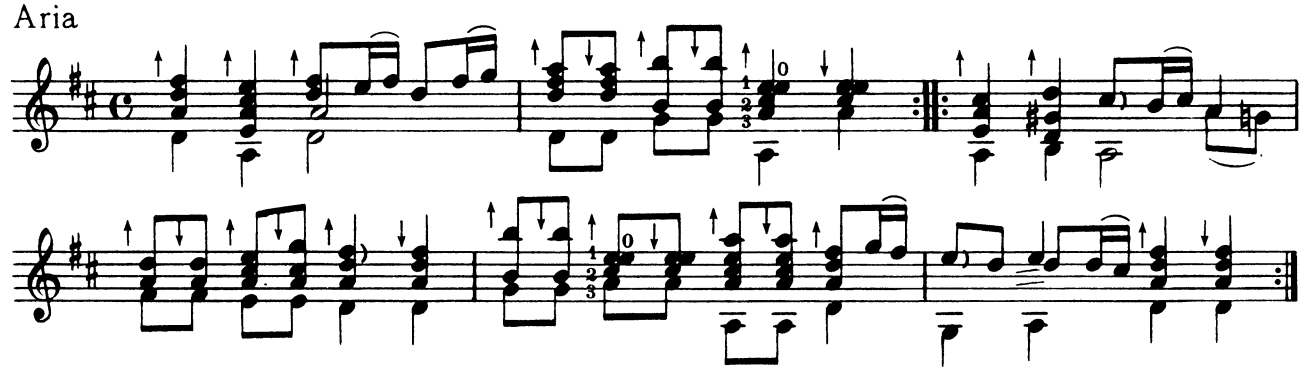
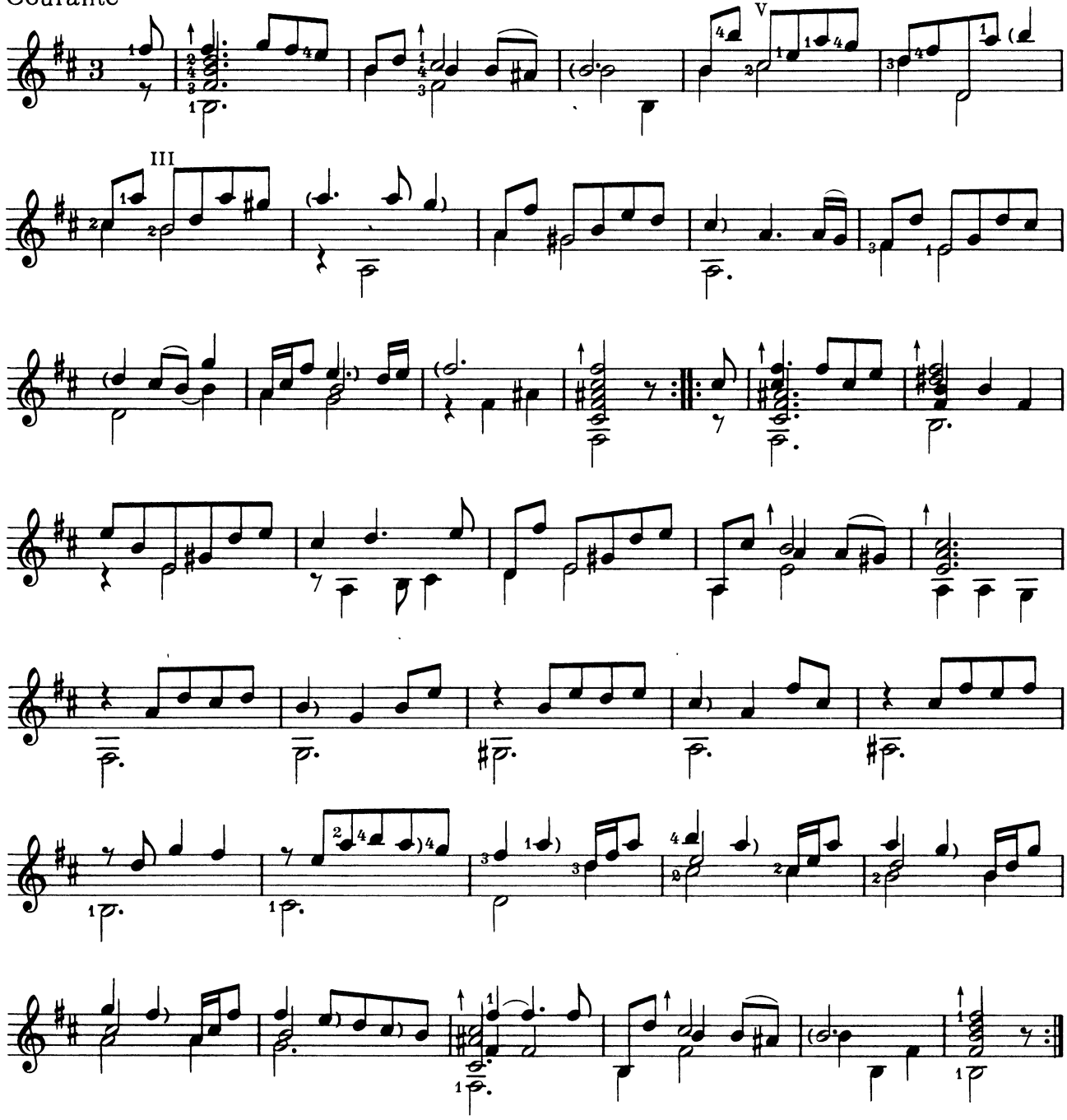


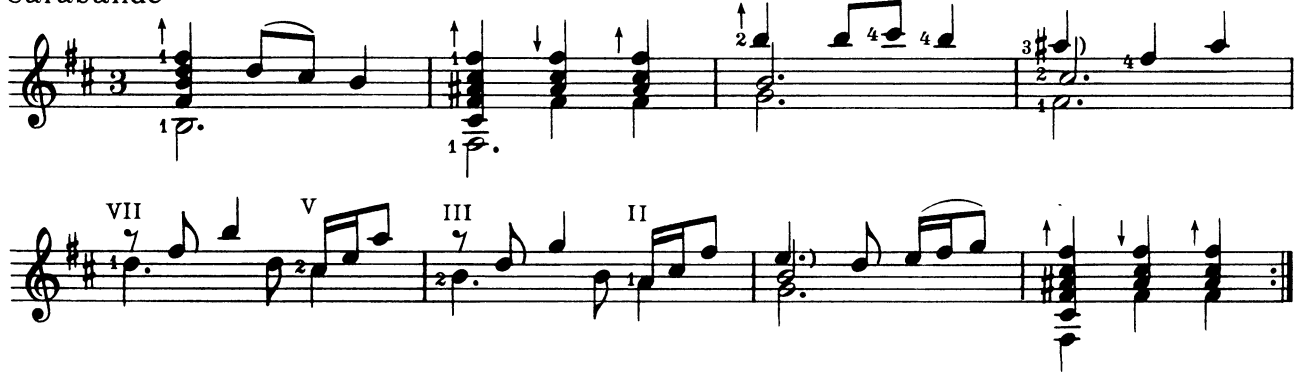
3 Stücke

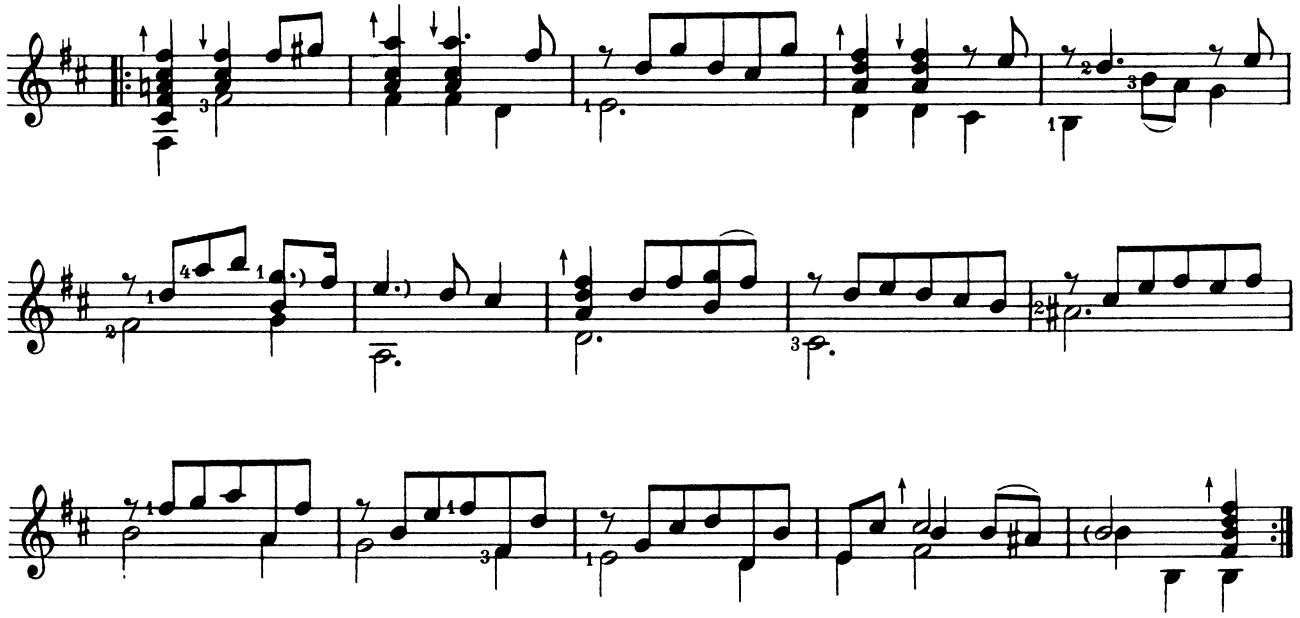
anonym III
(Praha)

Courante

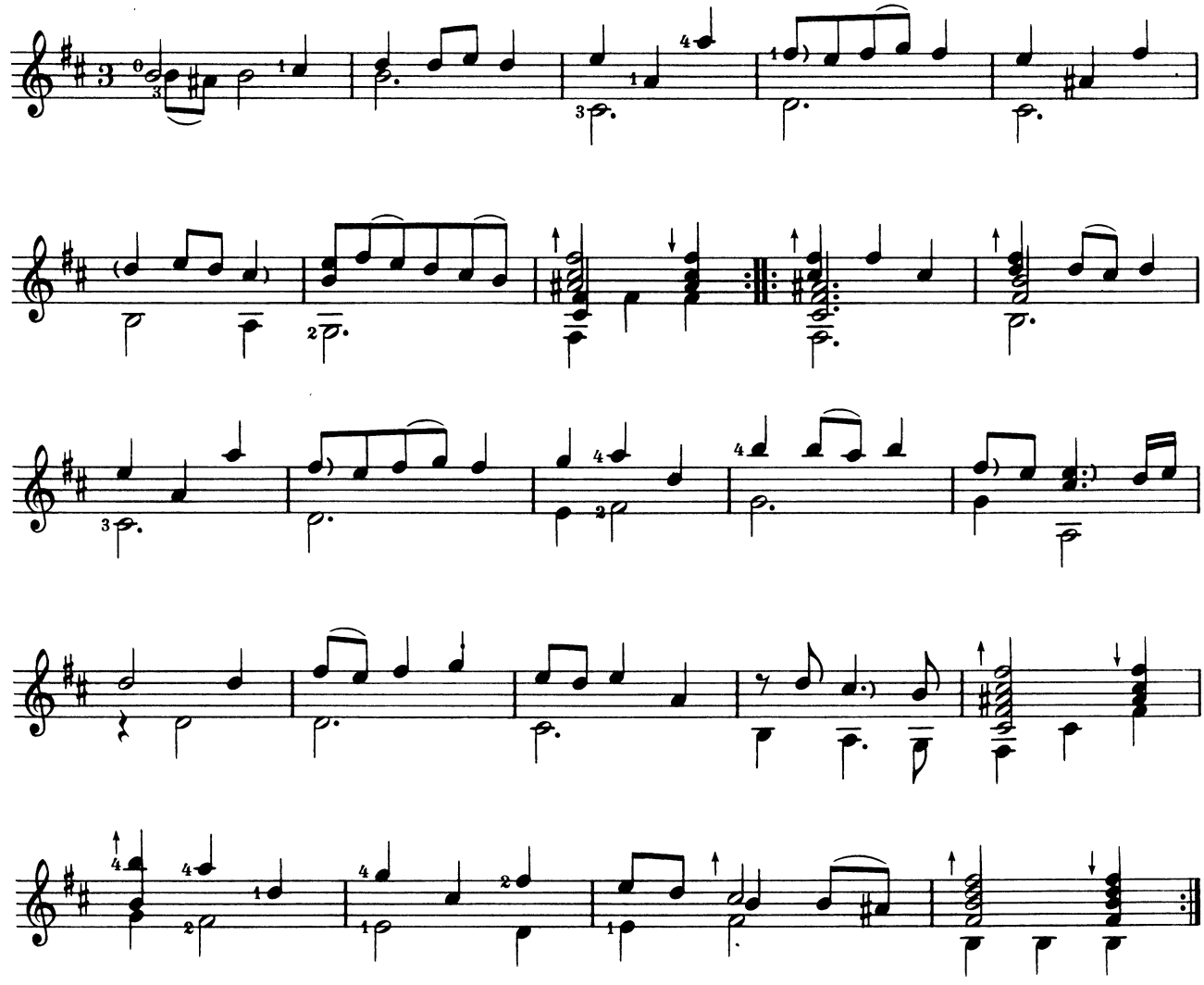


Sarabande





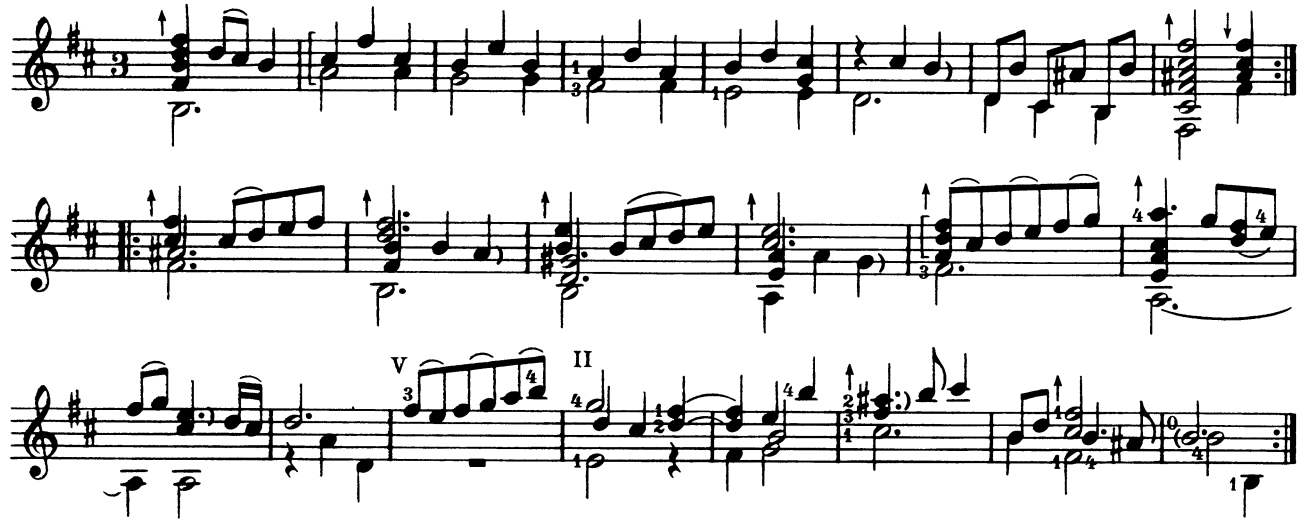
Menuett



3 Stücke

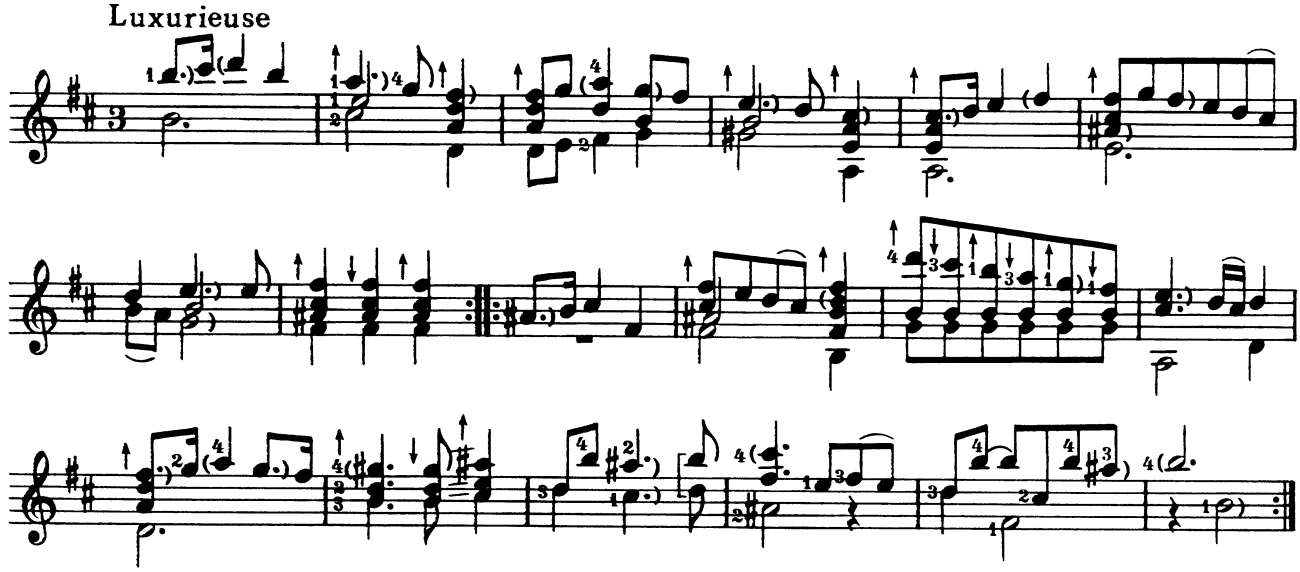
anonym II
(Praha)

Menuett

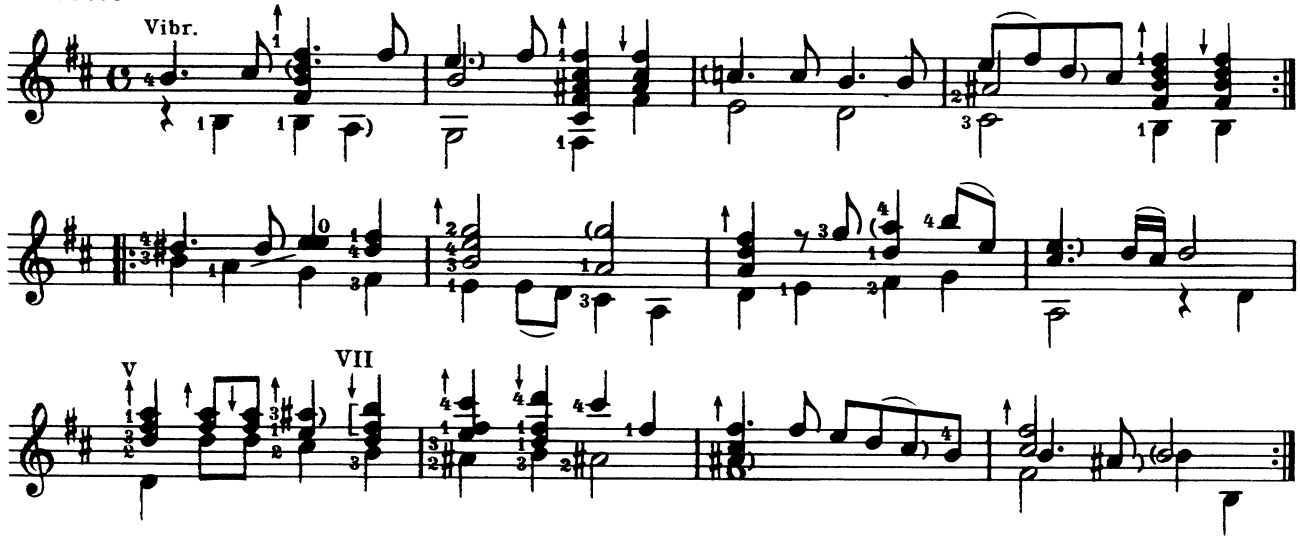


Sarabande

Luxurieuse



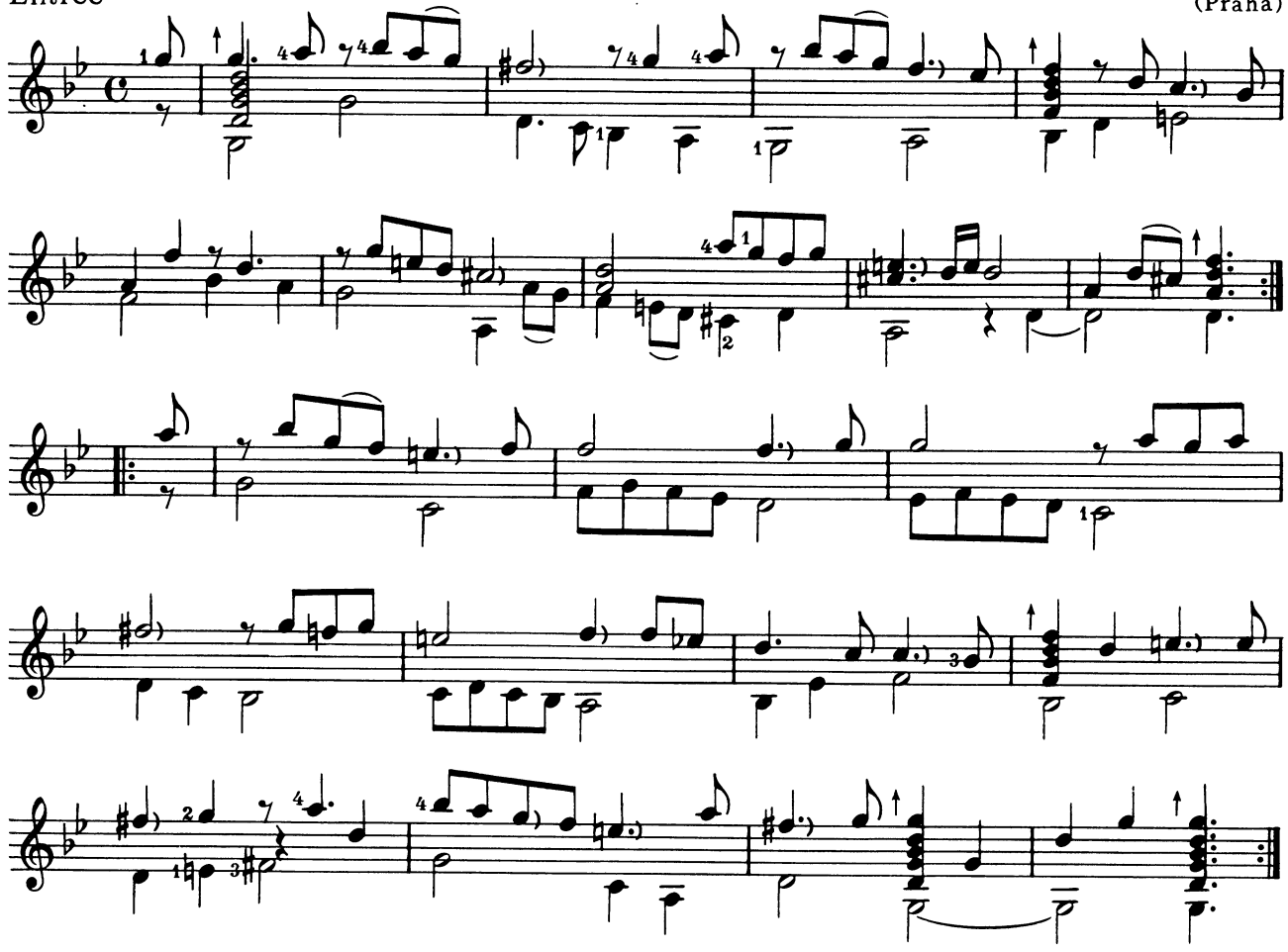
Gavotte



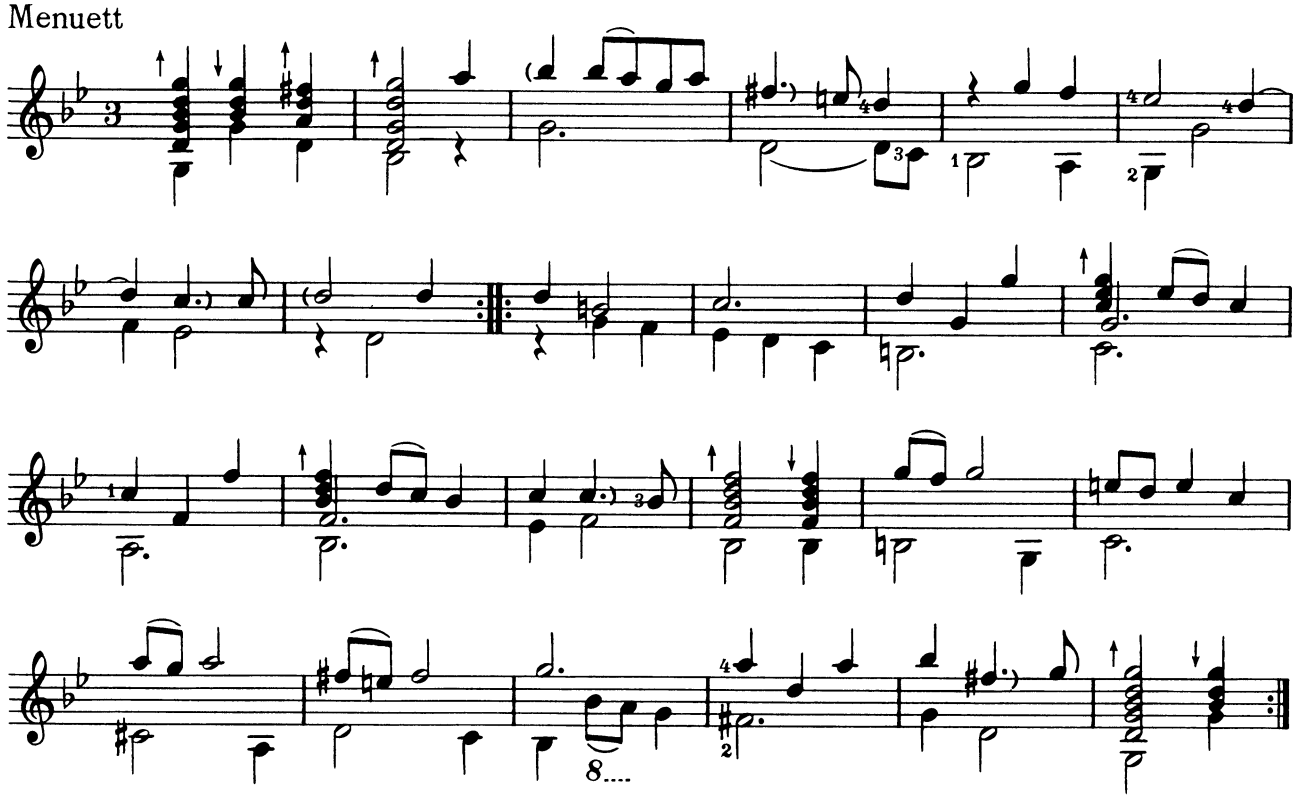
Partie

anonym IV
(Praha)

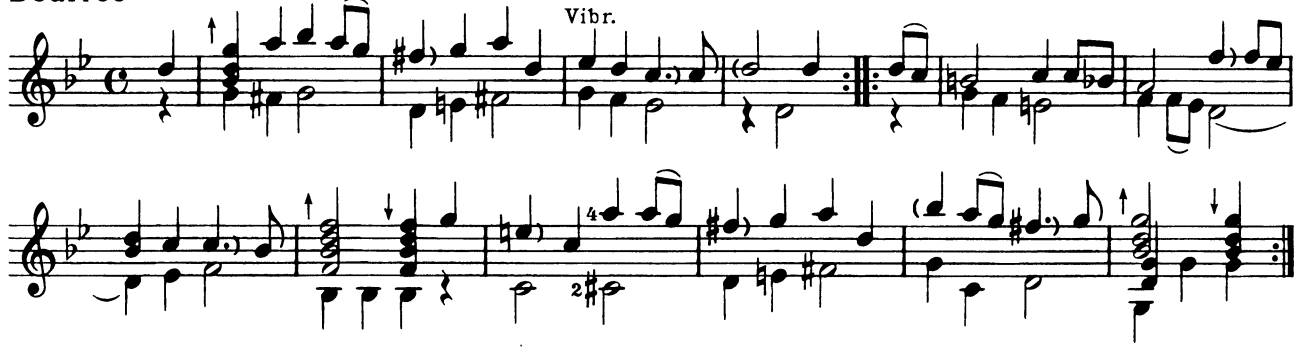
Entrée



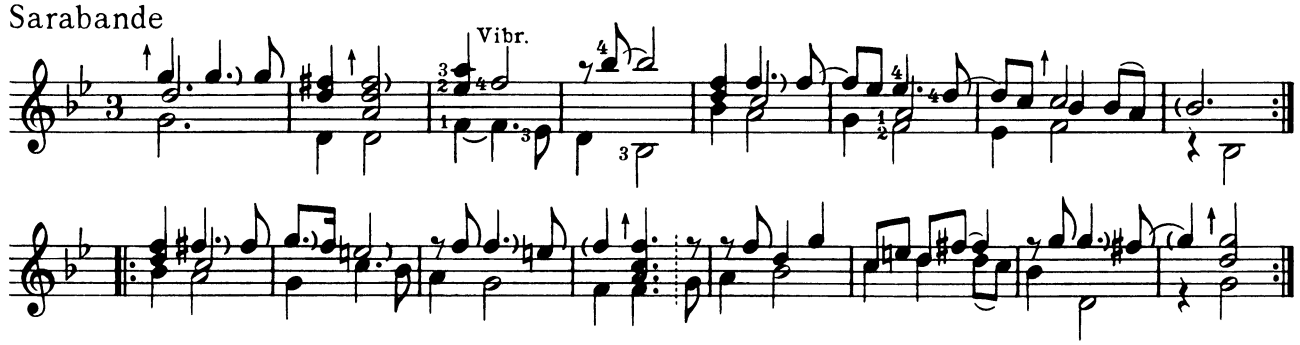
Menuett



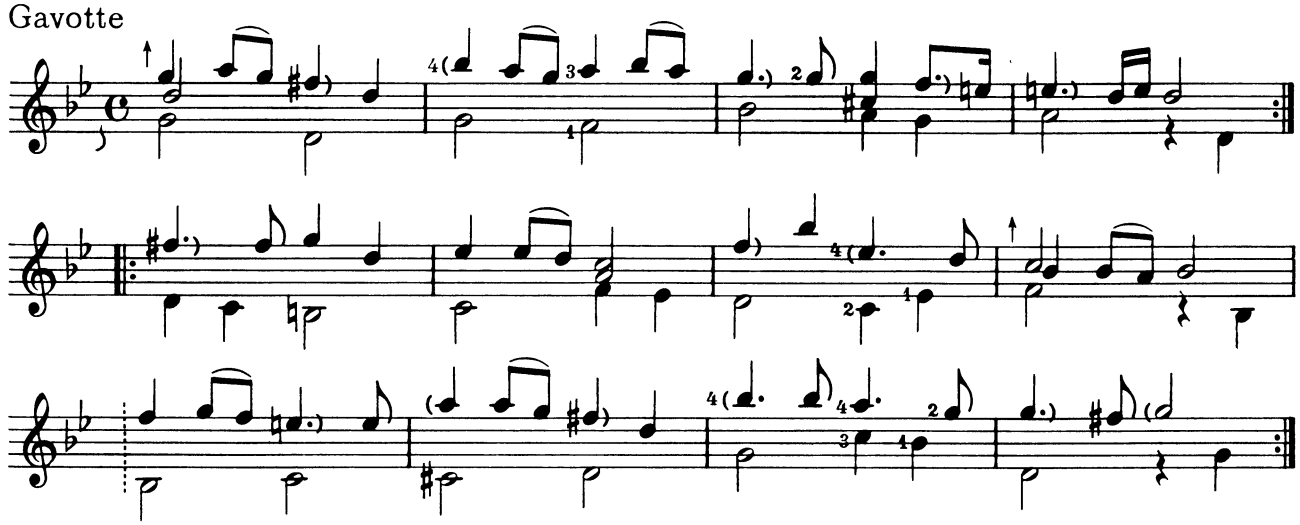
Bourrée



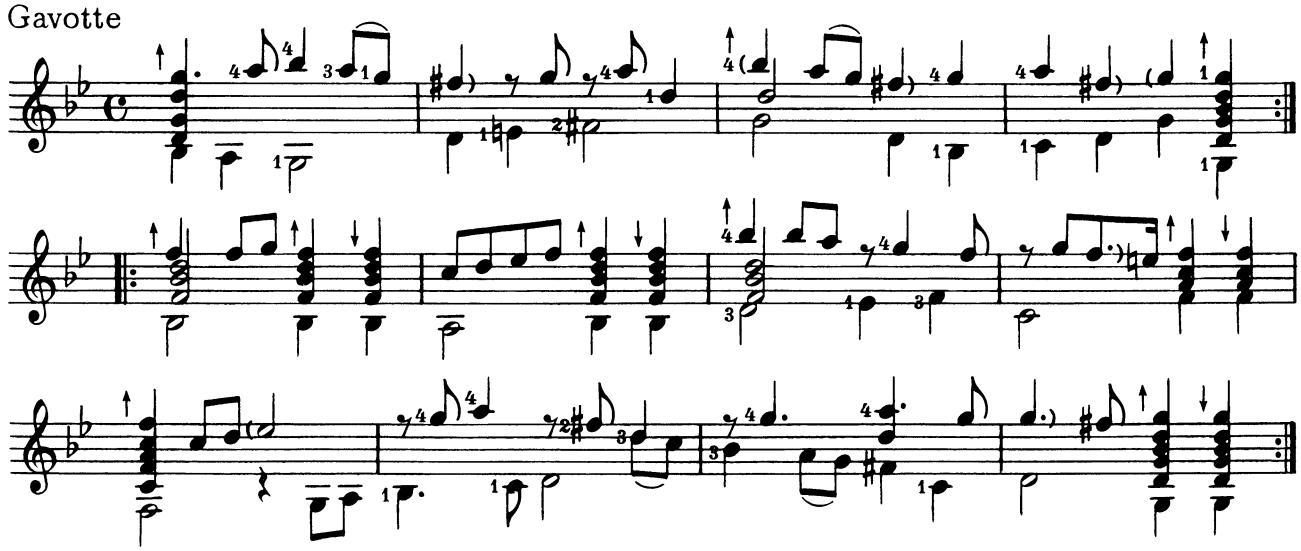
Sarabande



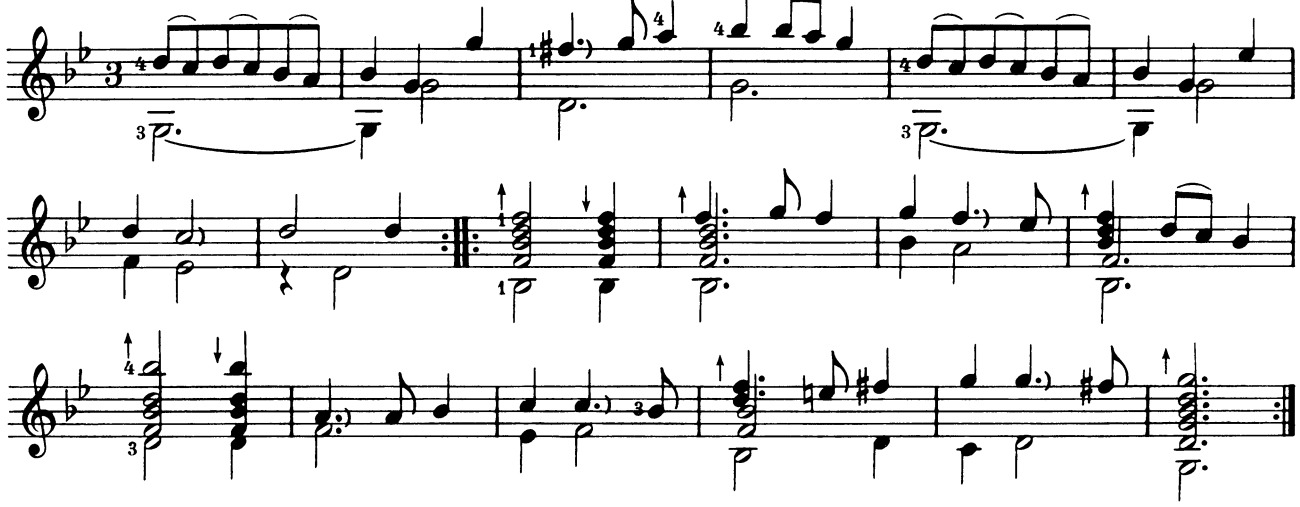
Gavotte



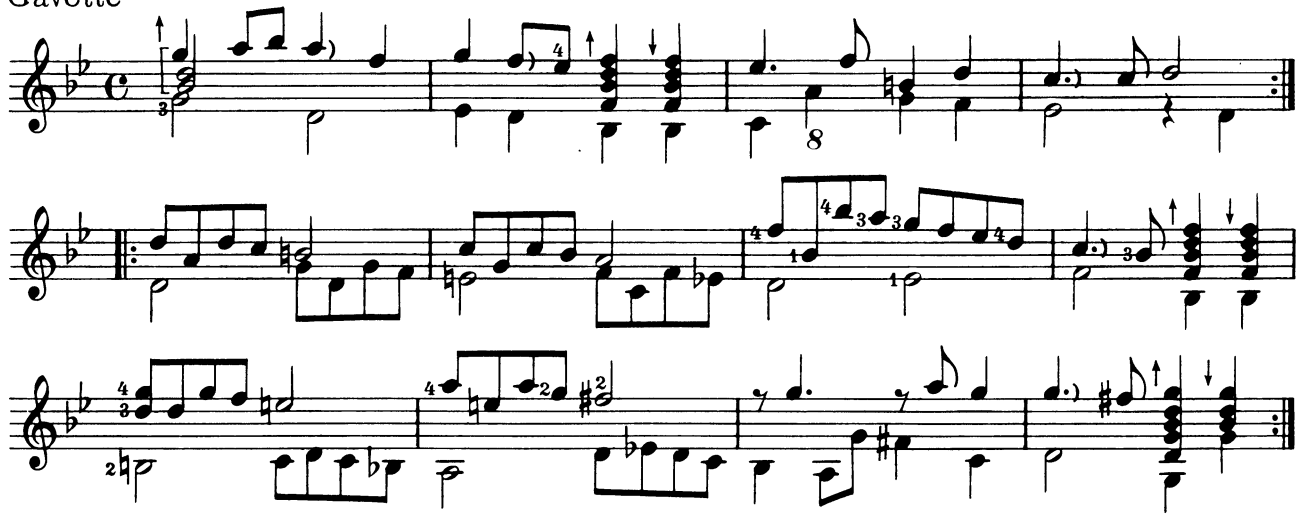
Gavotte



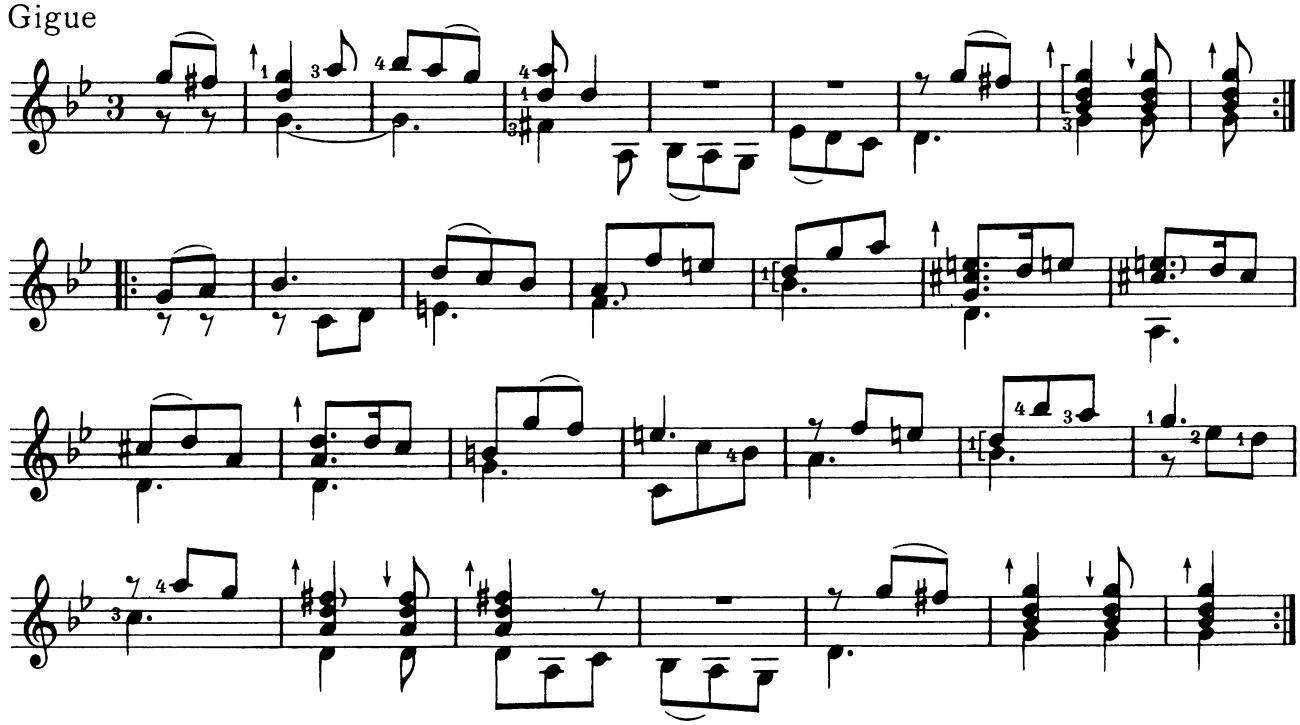
Menuett



Gavotte



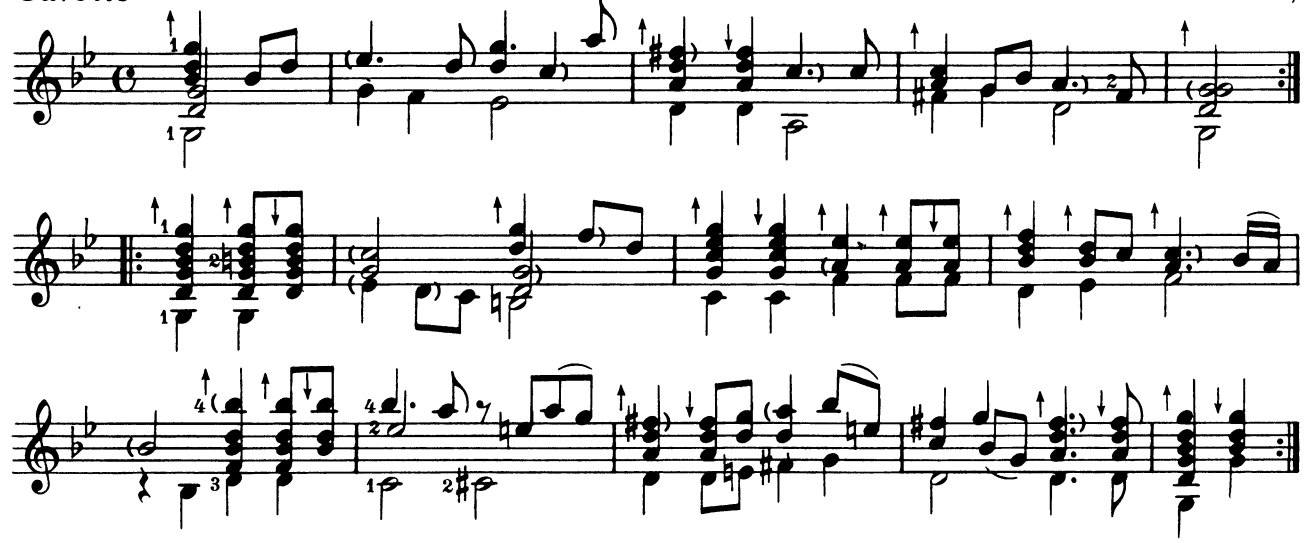
Gigue



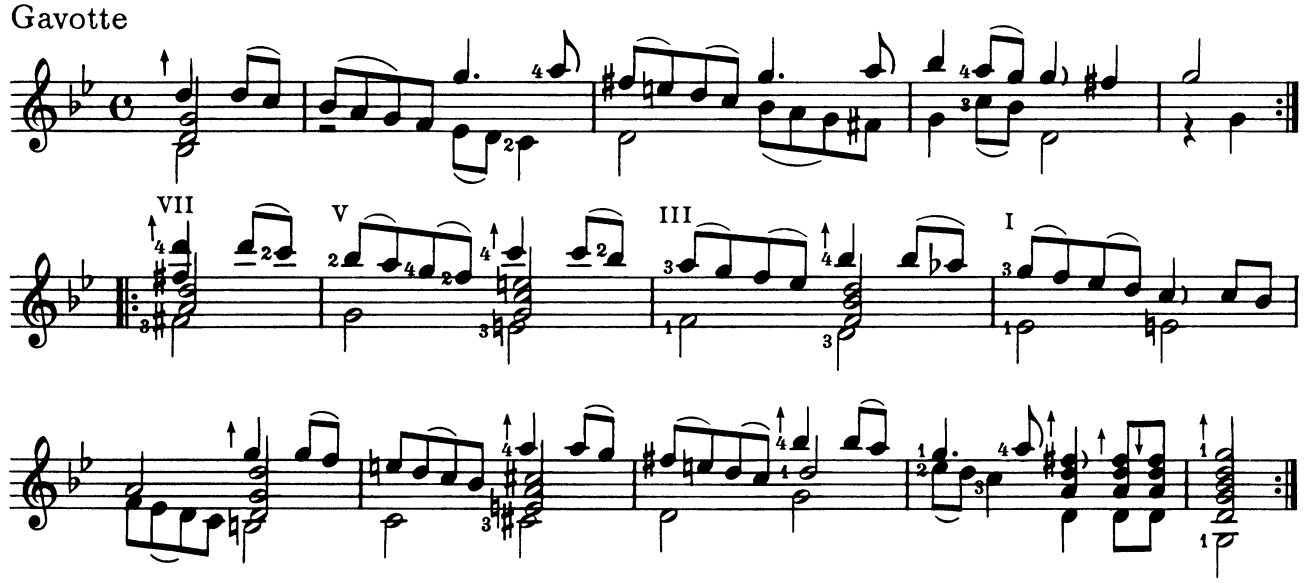
3 Stücke

anonym II
(Praha)

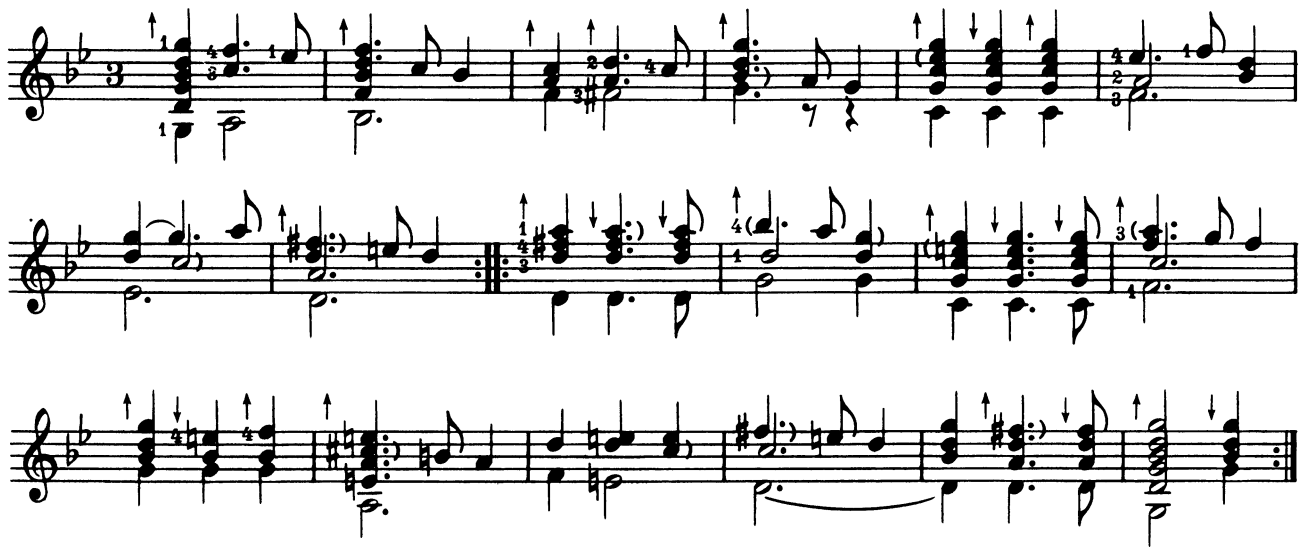
Gavotte



Gavotte

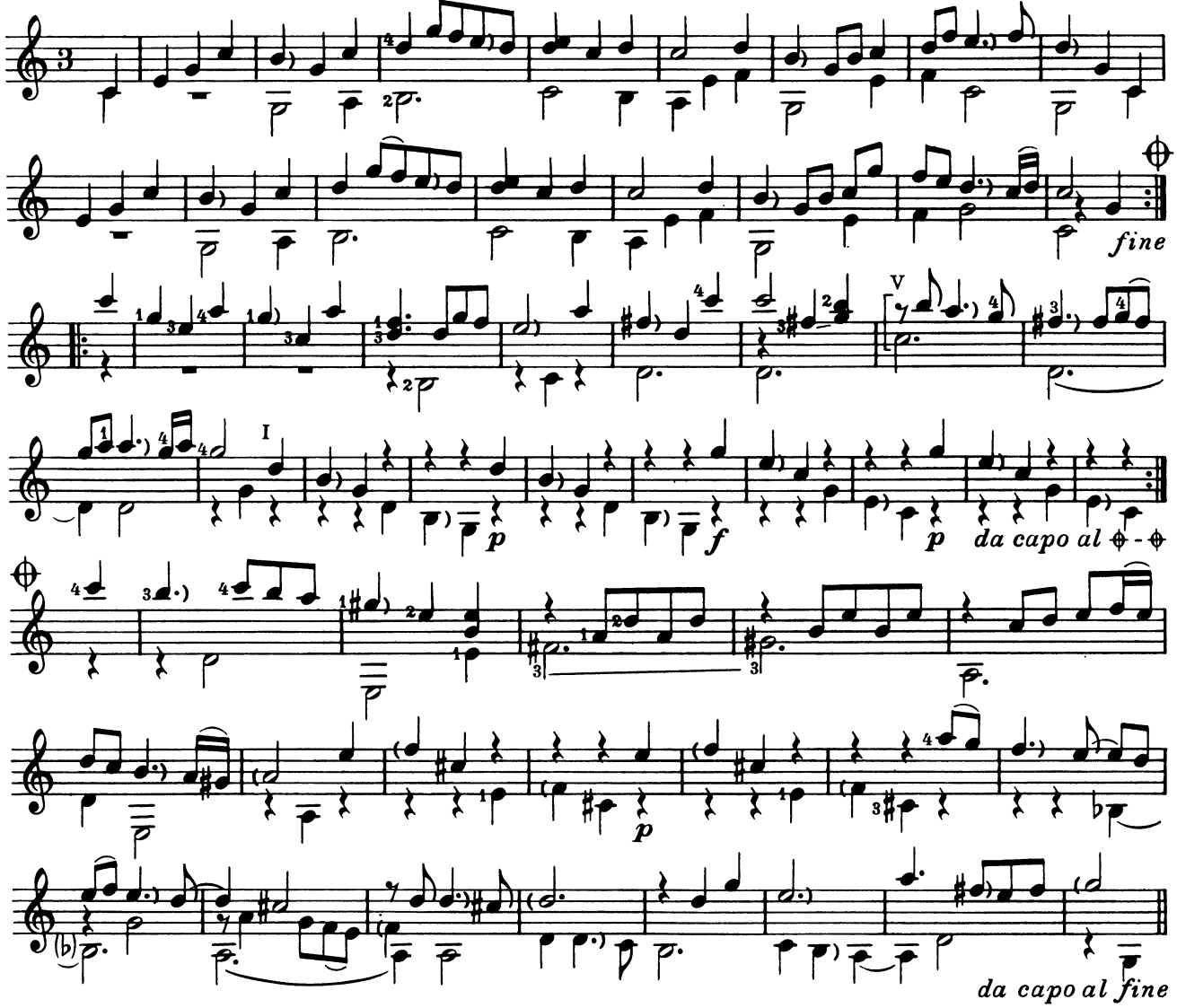


Sarabande



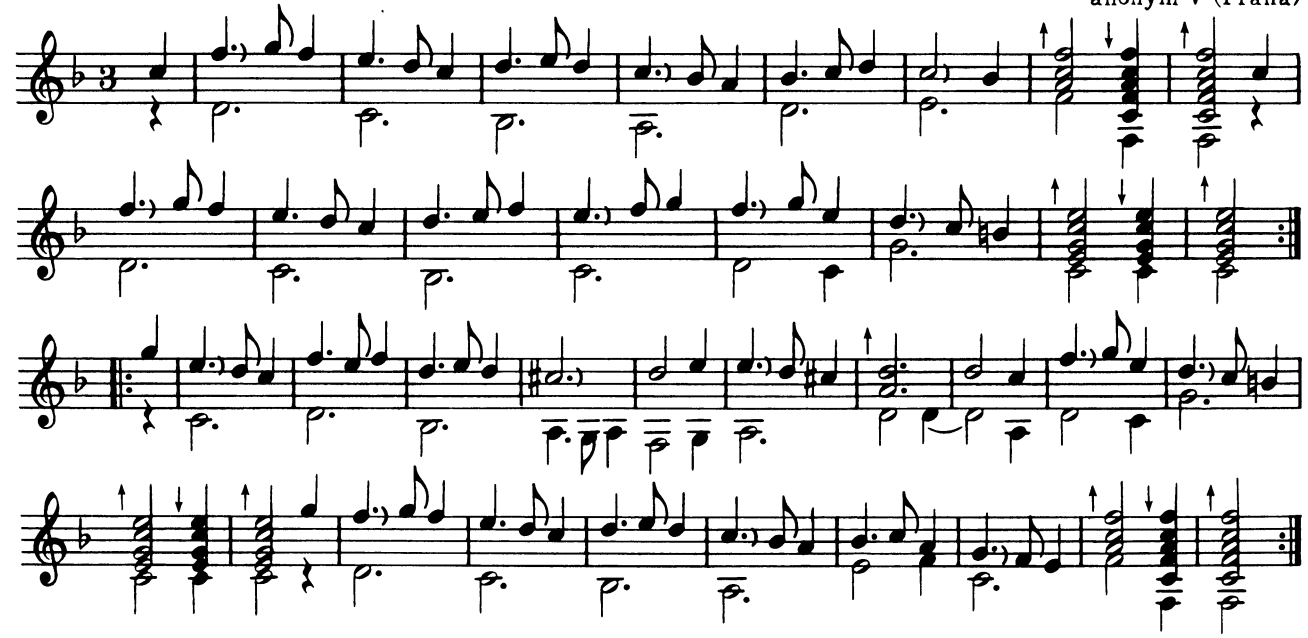
Rondeau

Jan Antonin Losy
anonym (Brno)



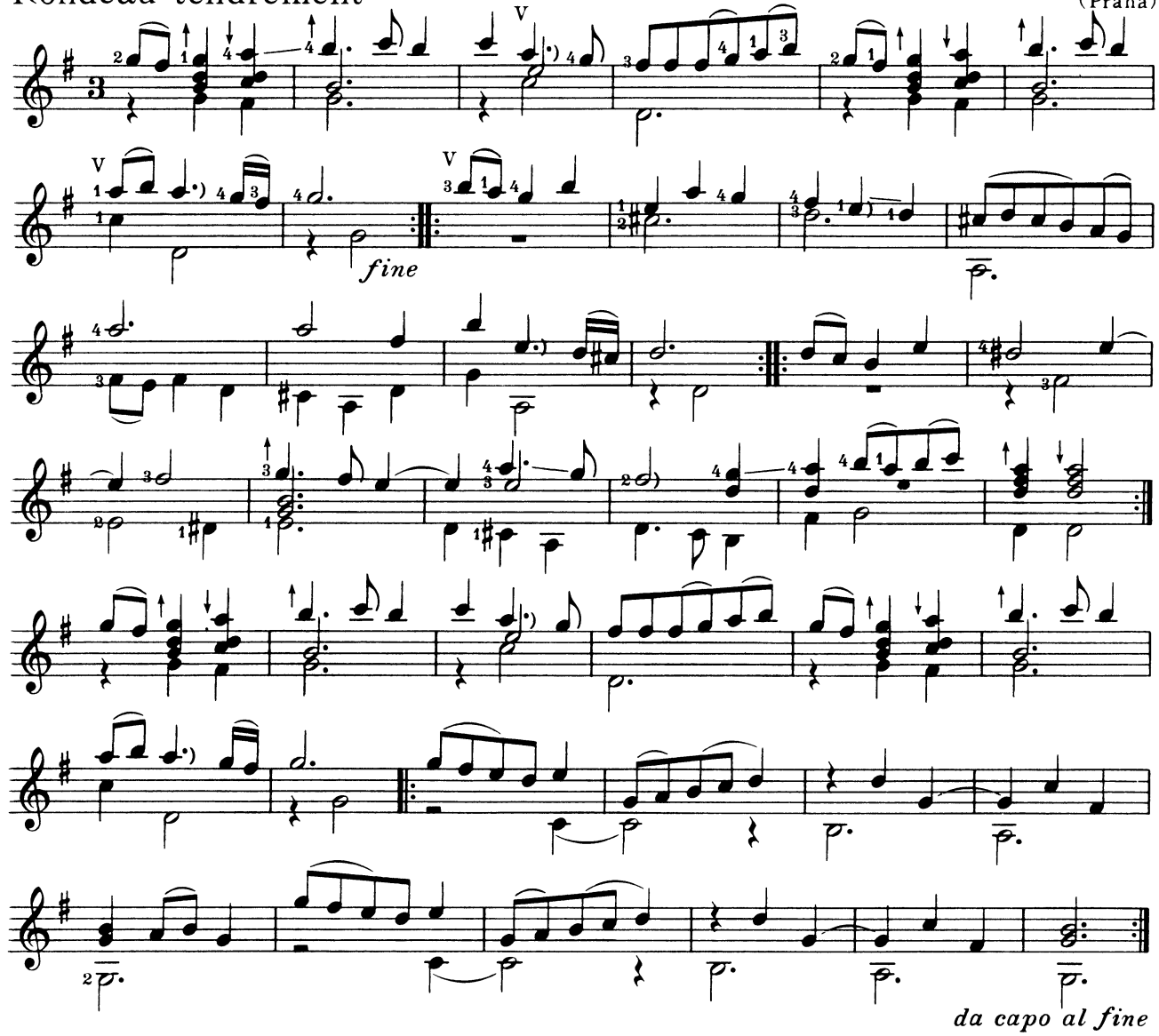
Policinello

Jan Antonin Losy
anonym V (Praha)



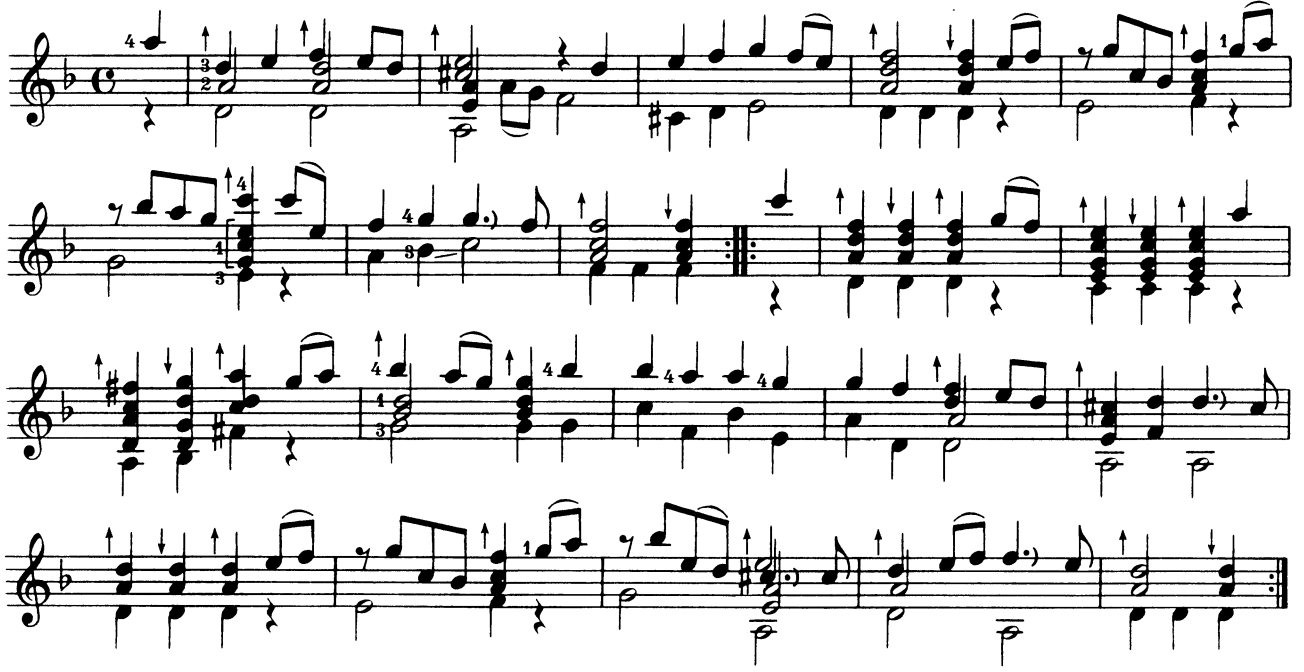
Rondeau tendrement

Jan Antonín Losy
(Praha)



Gavotte

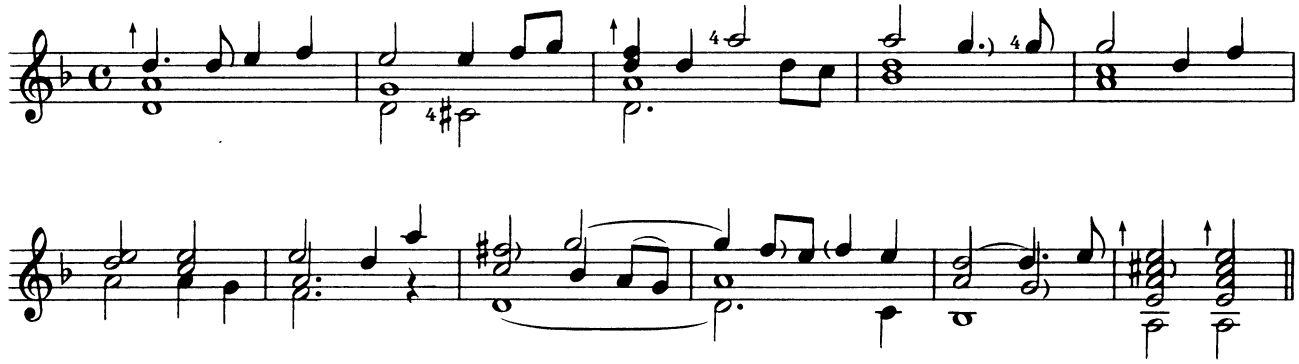
Jan Antonín Losy



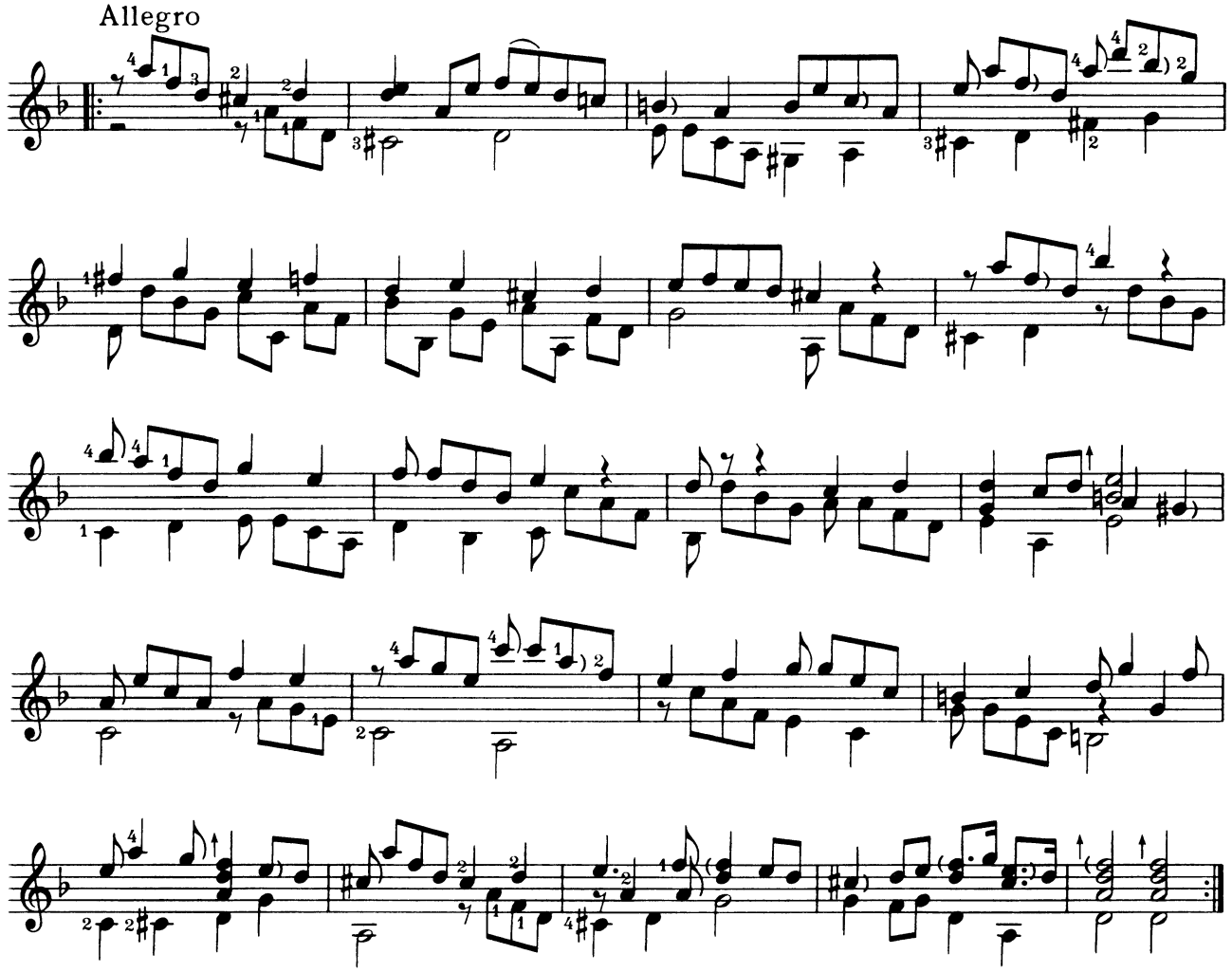
Suite

anonym III
(Praha)

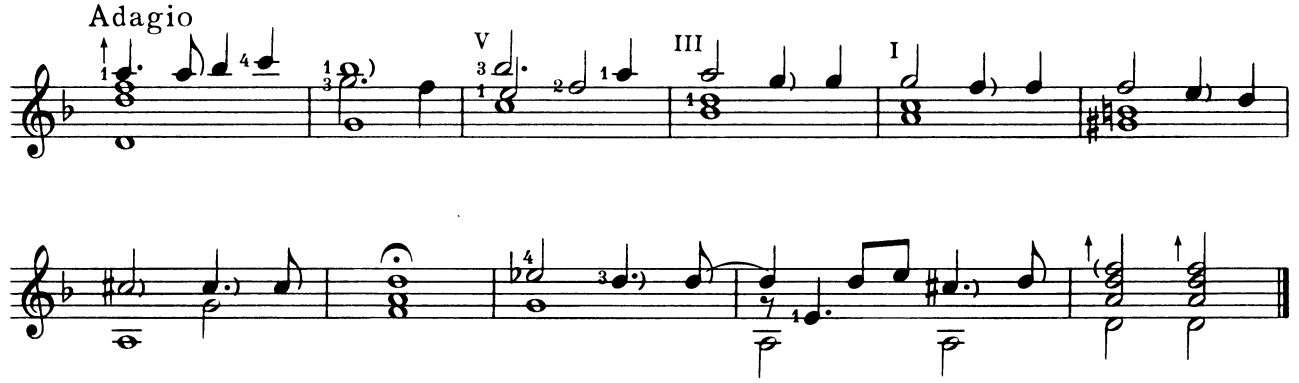
Ouverture



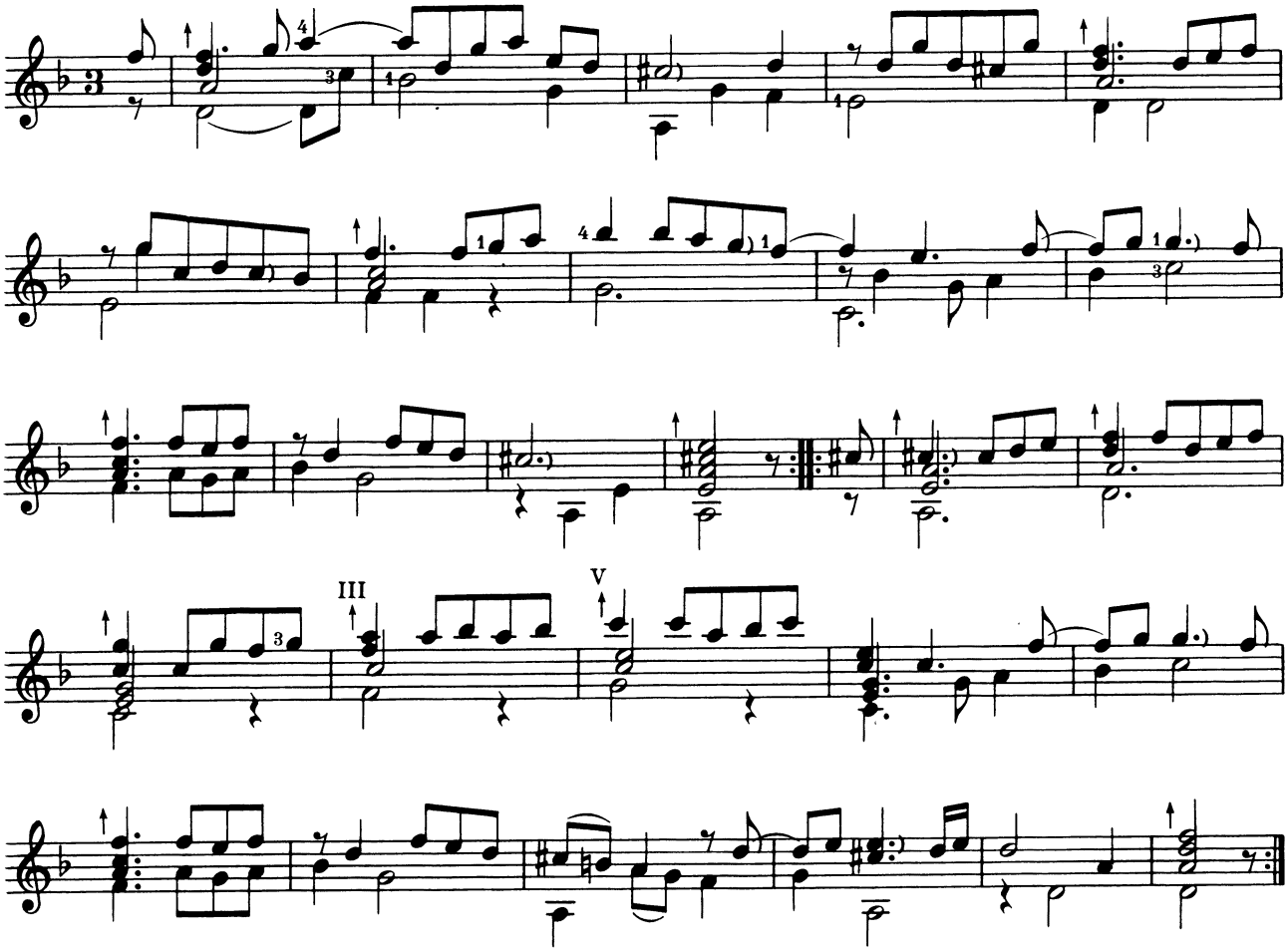
Allegro



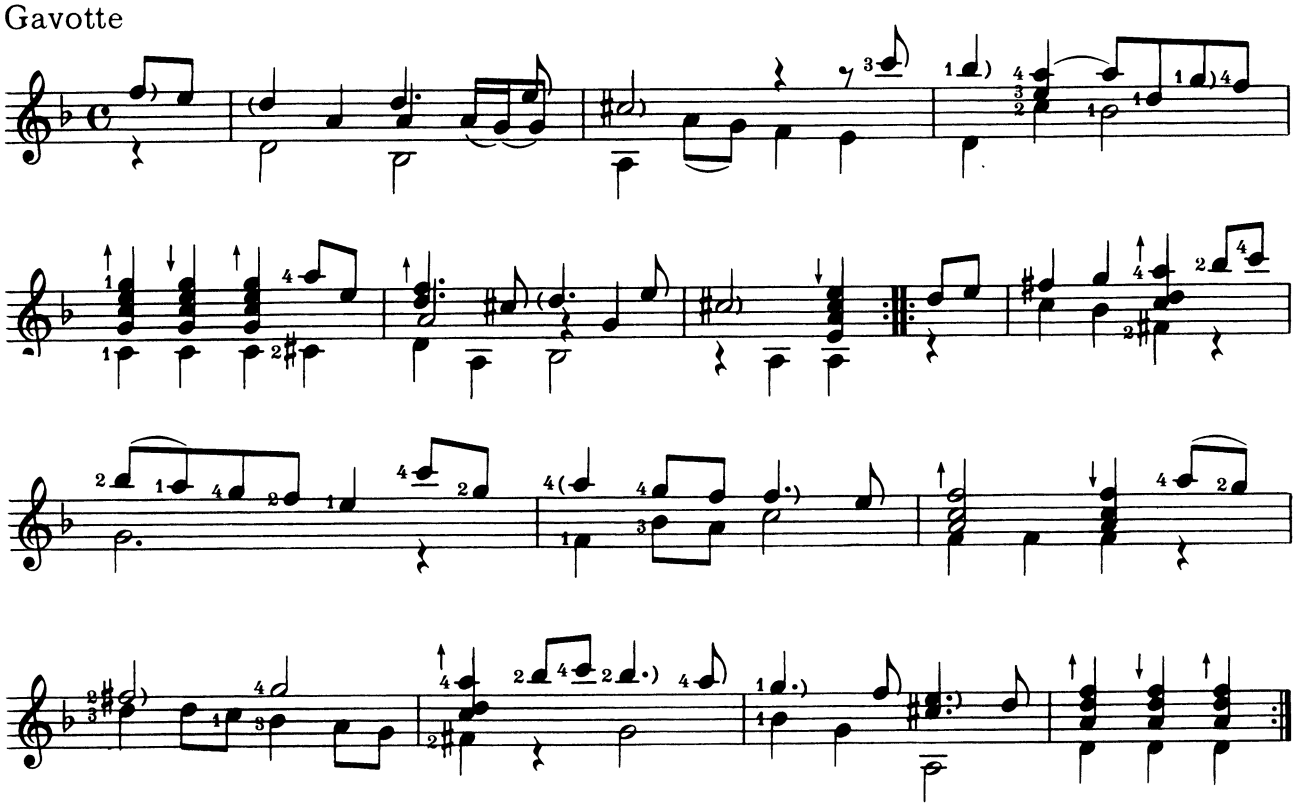
Adagio



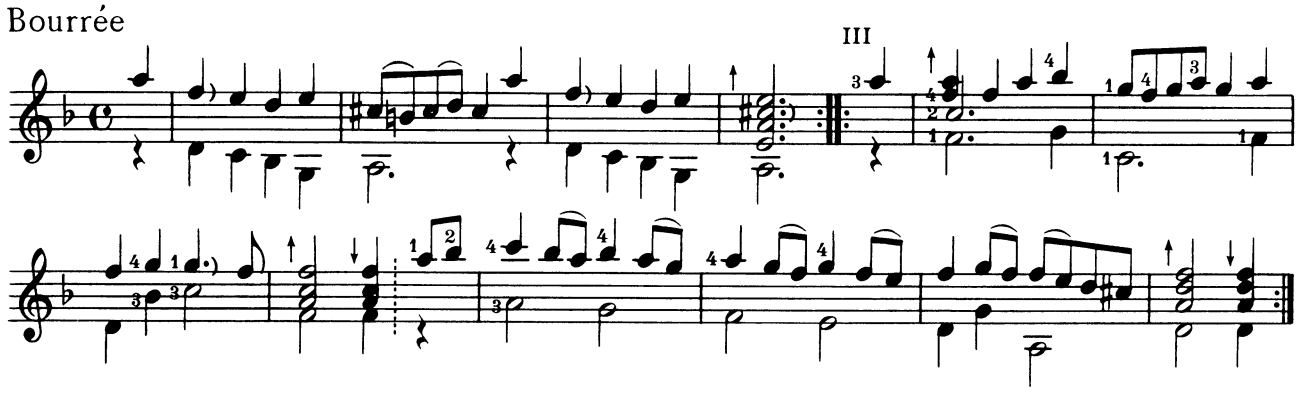
Courante



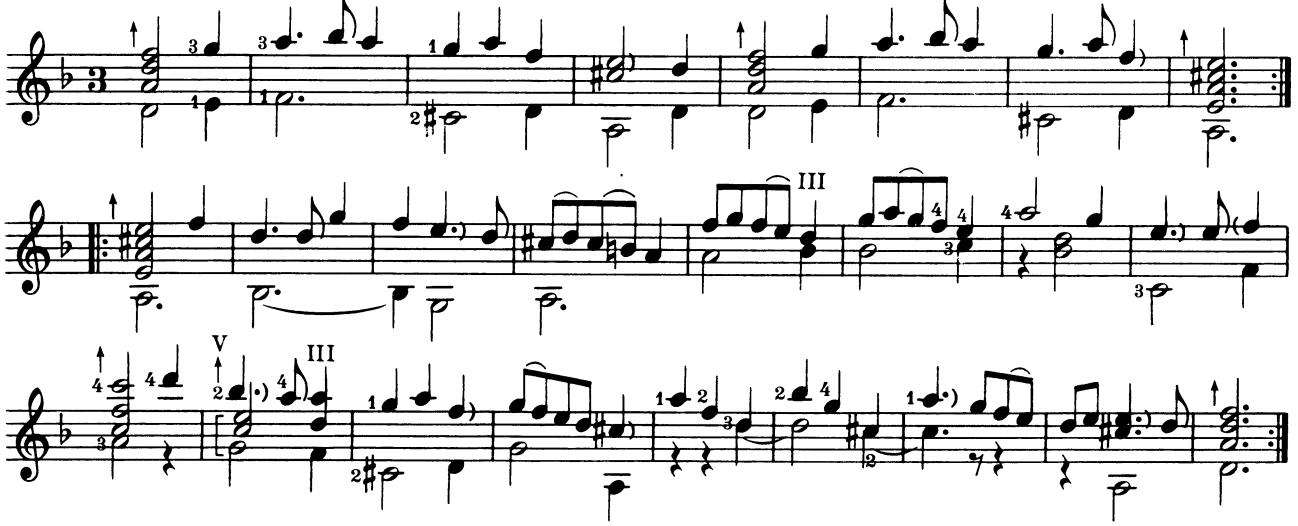
Gavotte



Bourrée



Menuett



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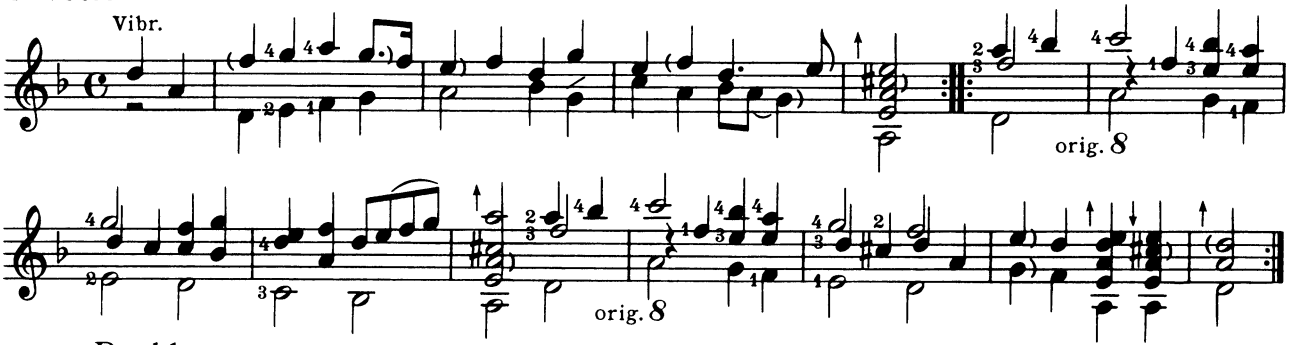

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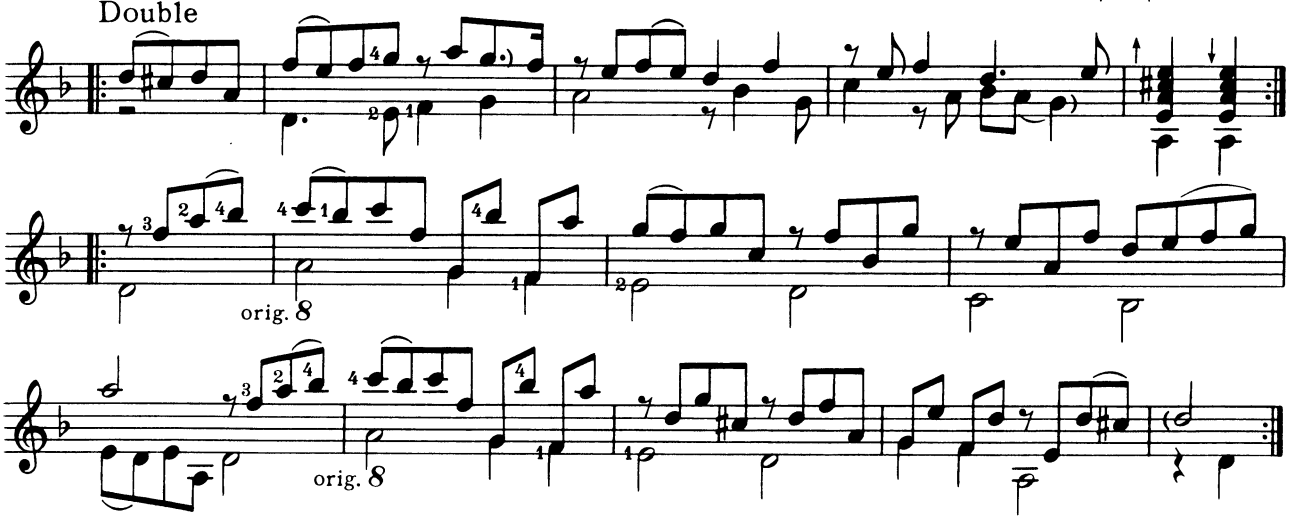
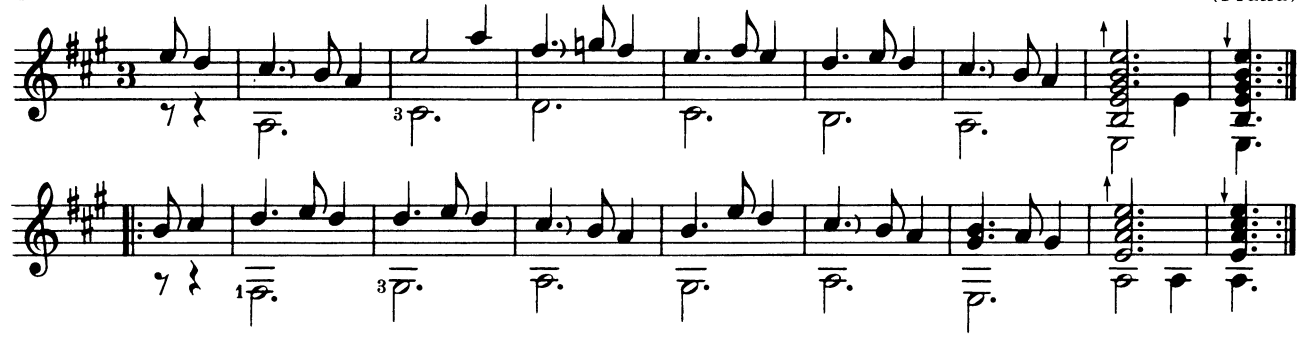


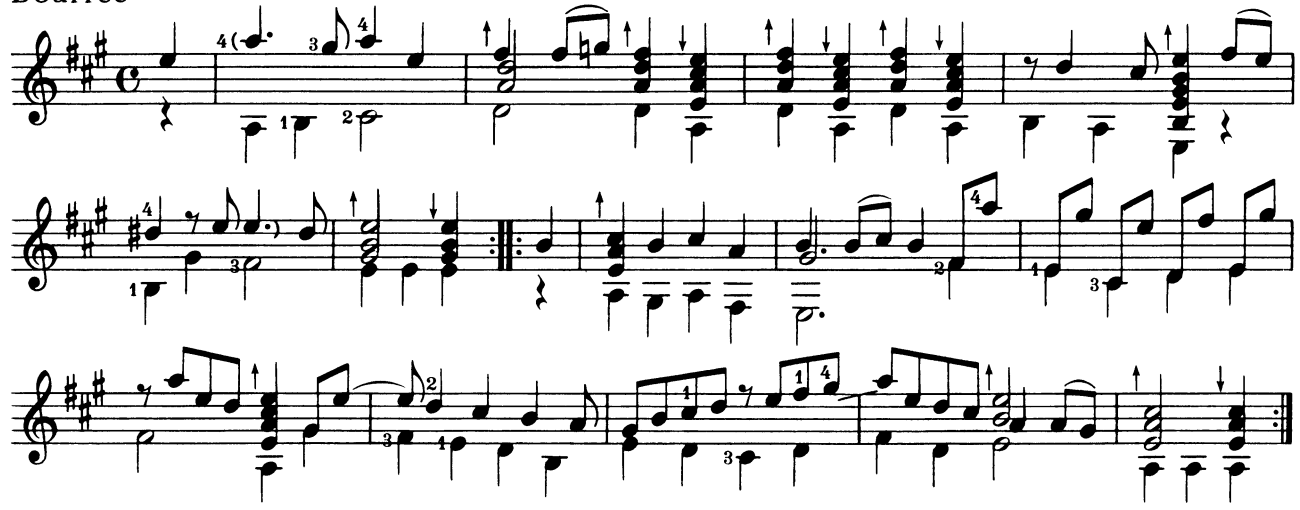
6 Stücke

anonym III
(Praha)

Canarie



Bourrée



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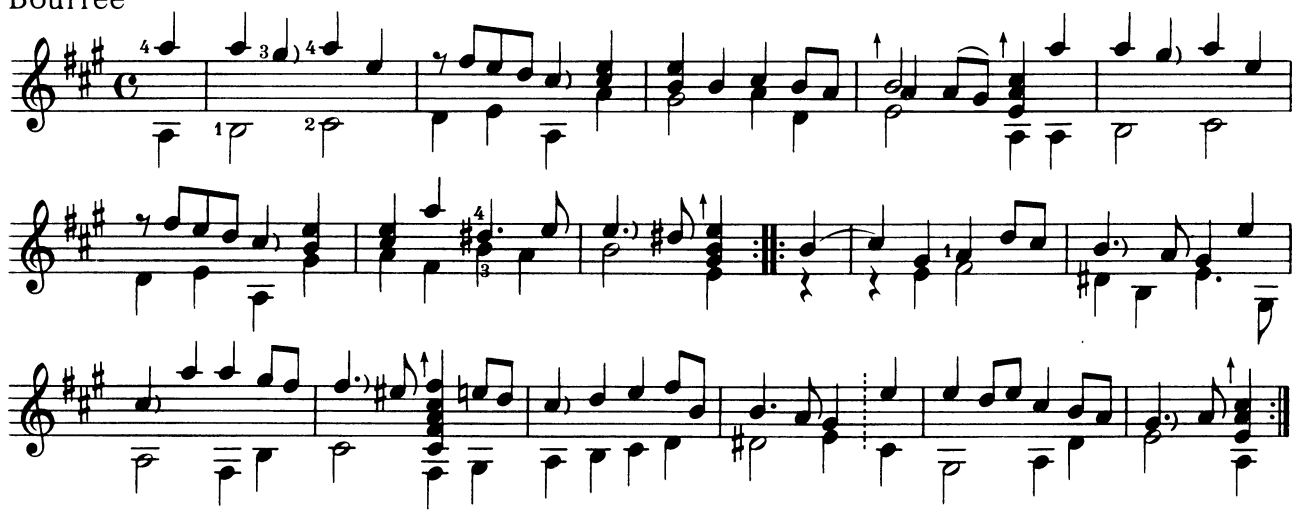
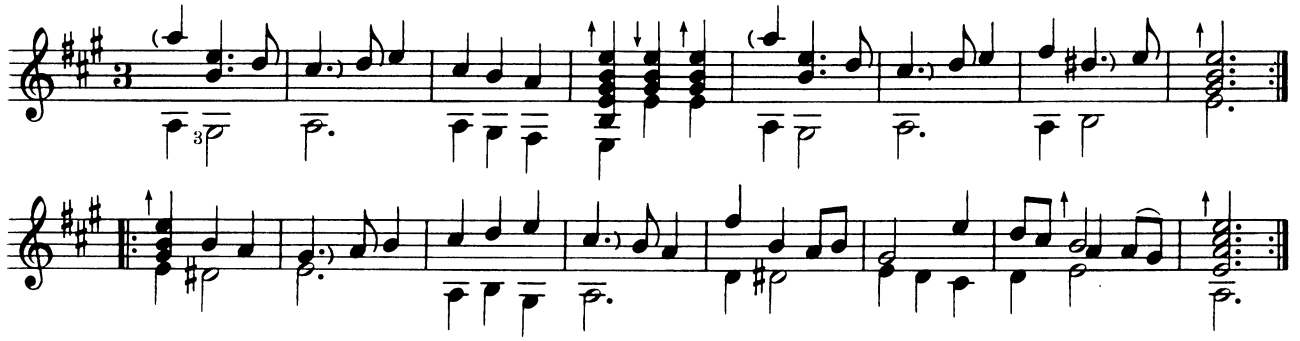
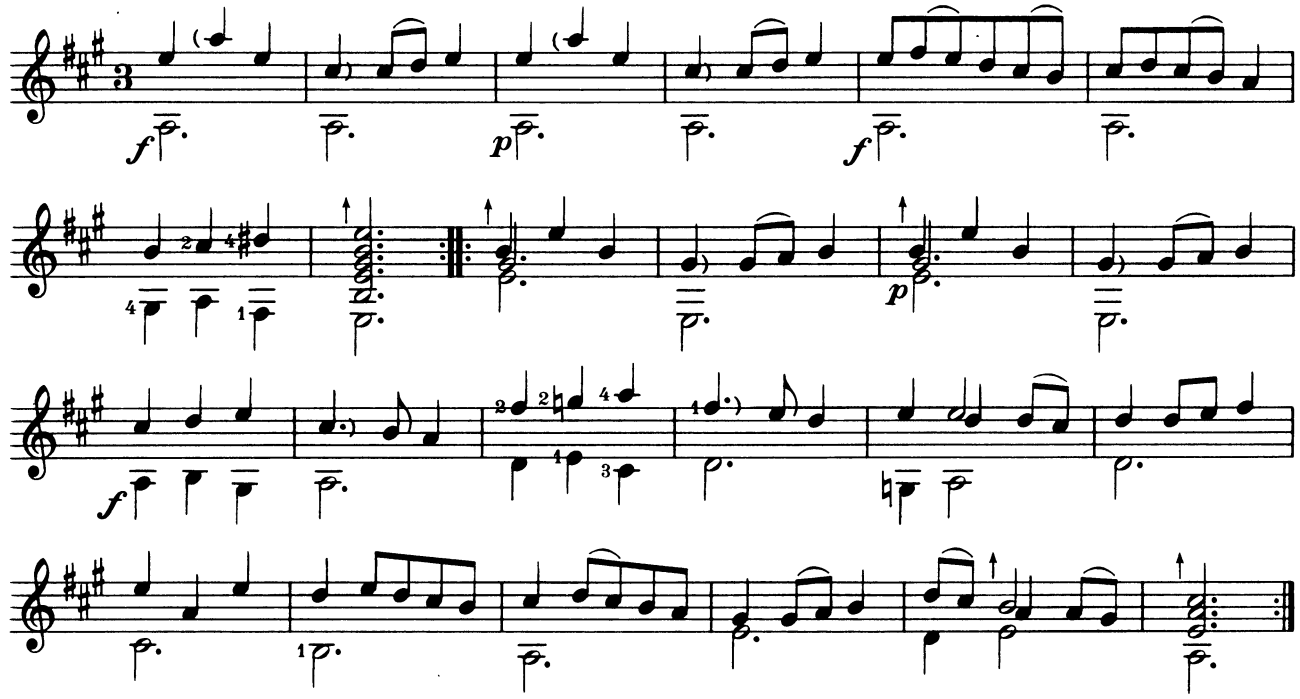


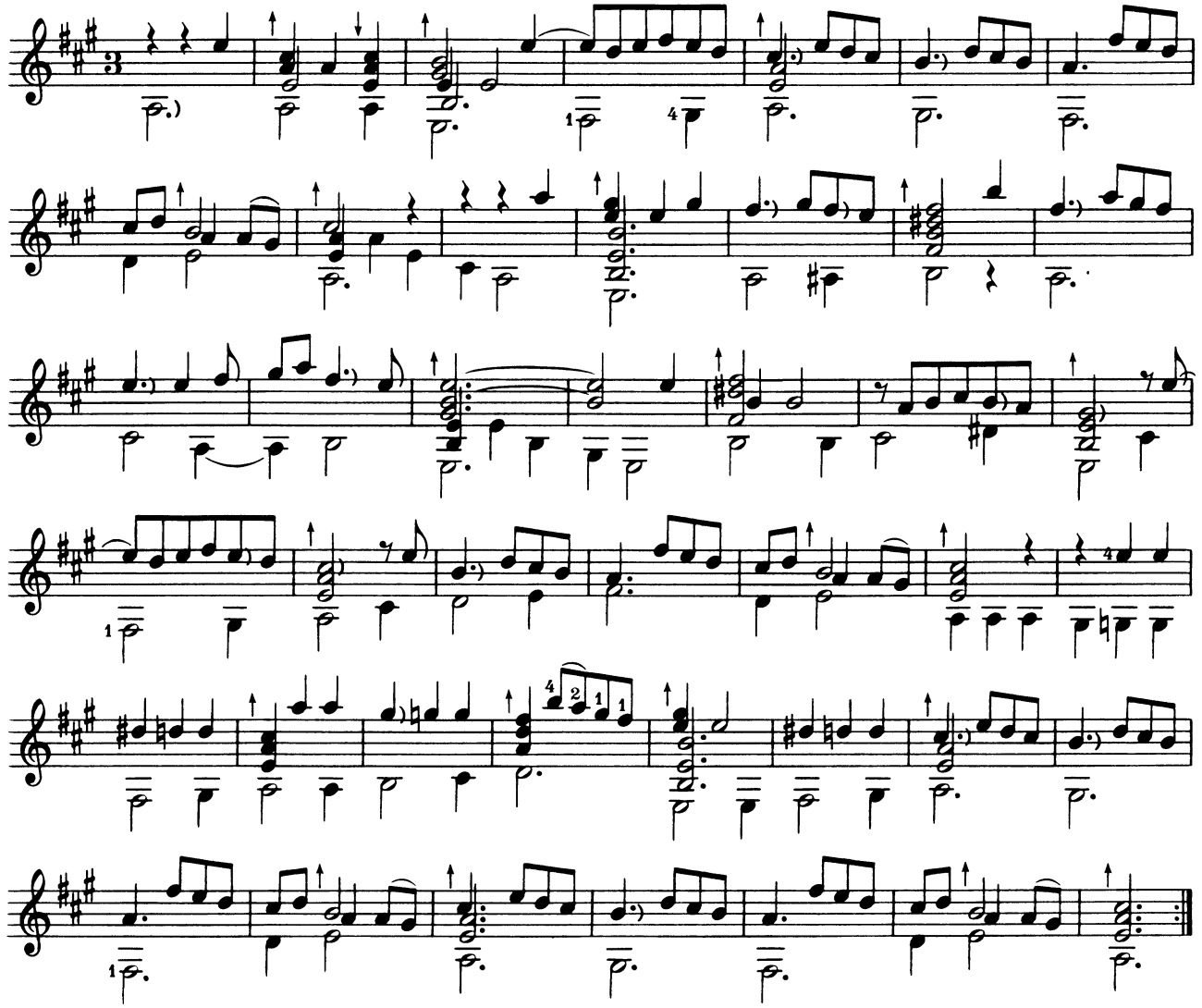
Menuett



Menuett



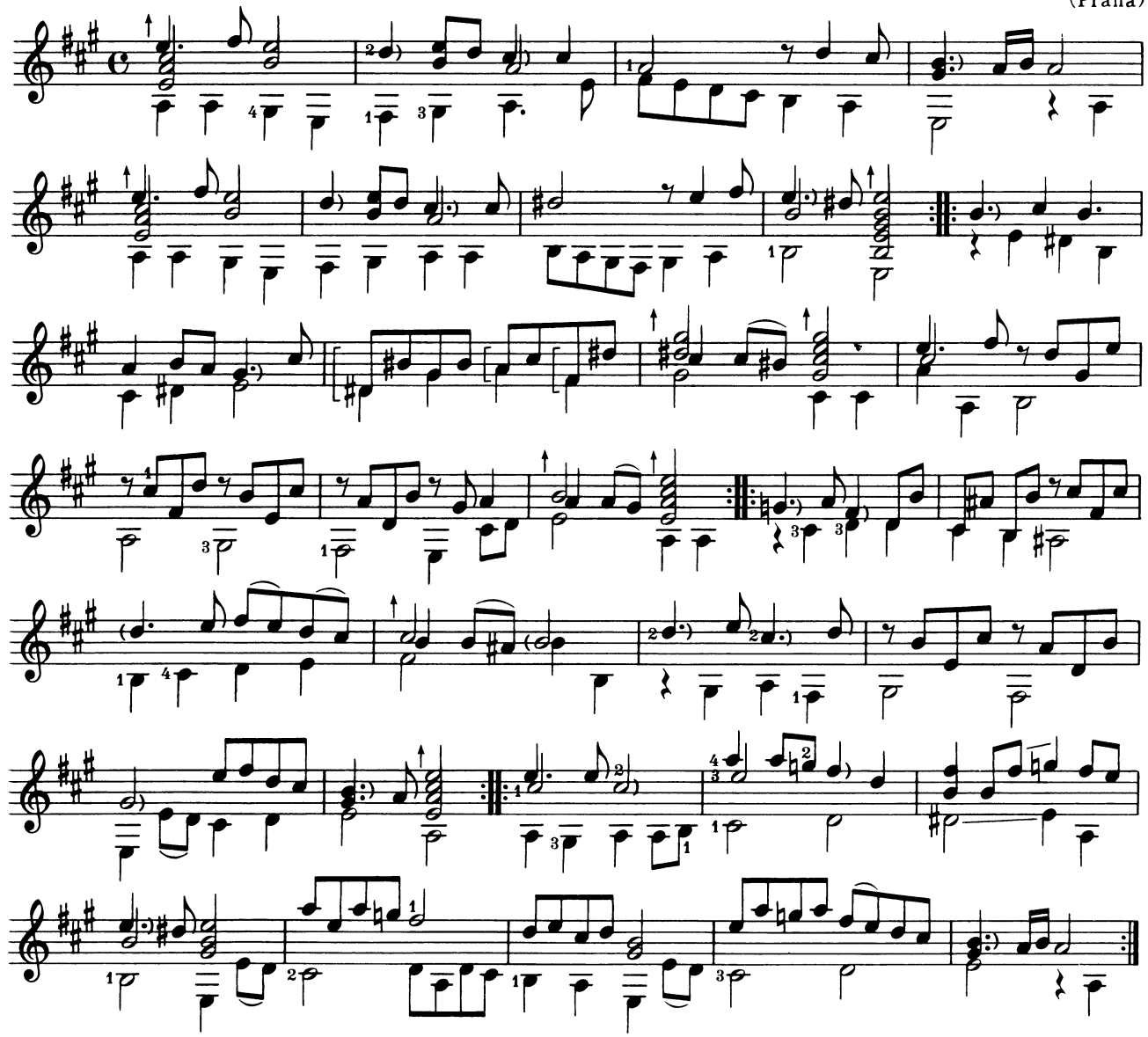
Passacaille



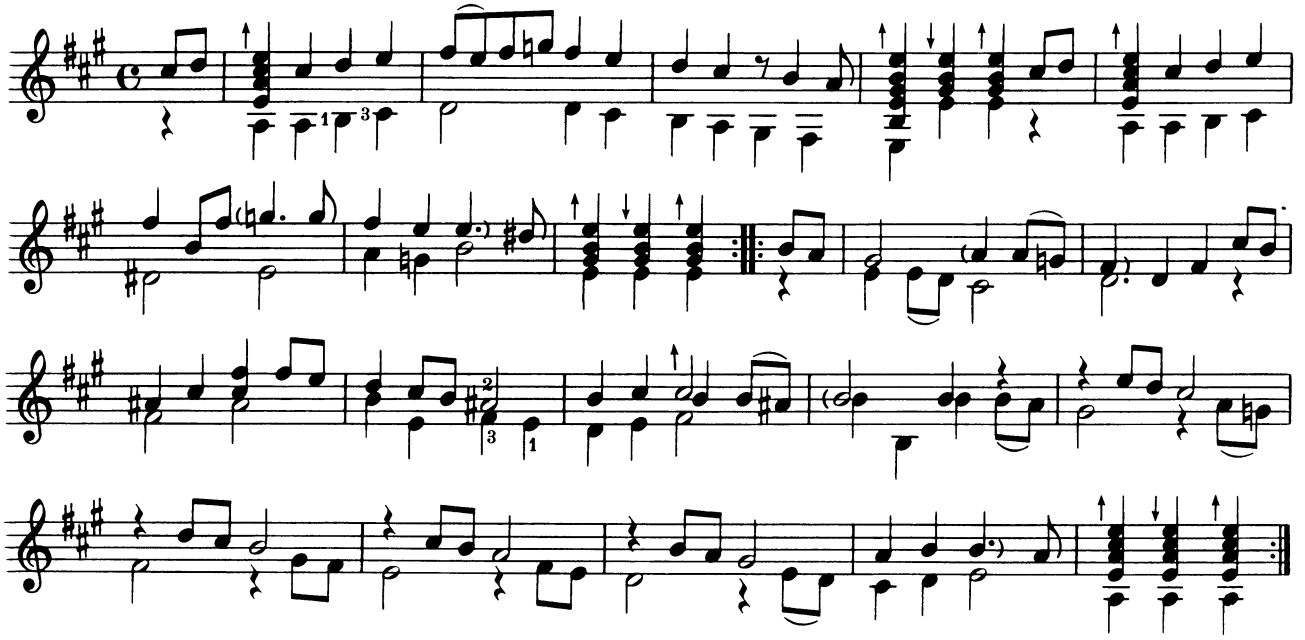
4 Stücke

Gavotte en Rondeau

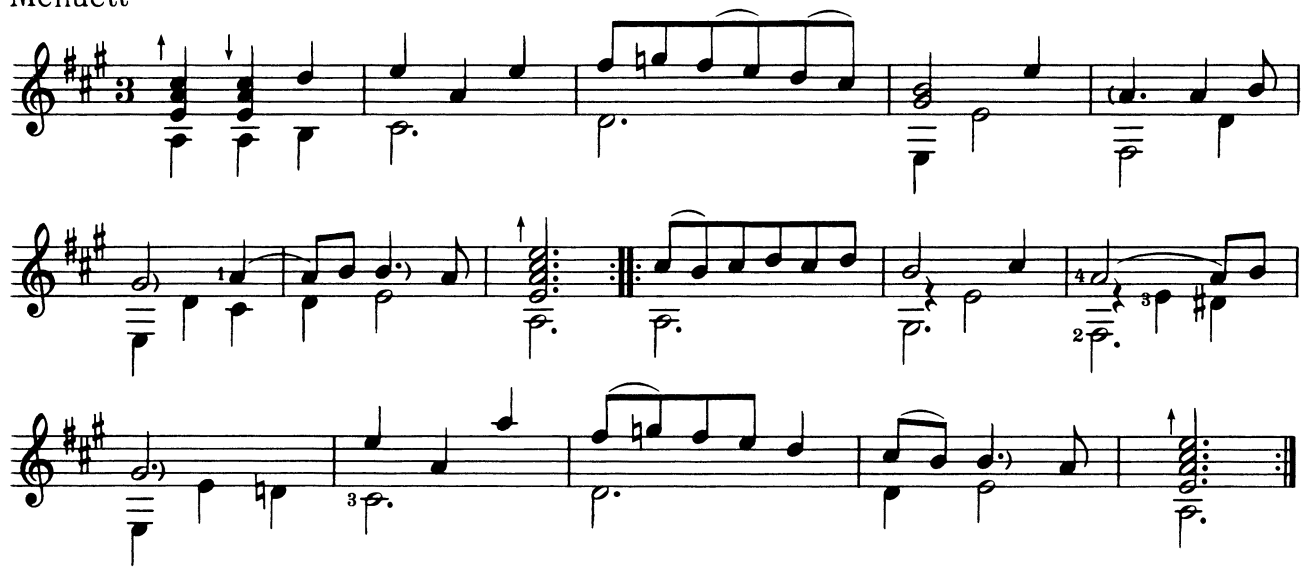
anonym IV
(Praha)



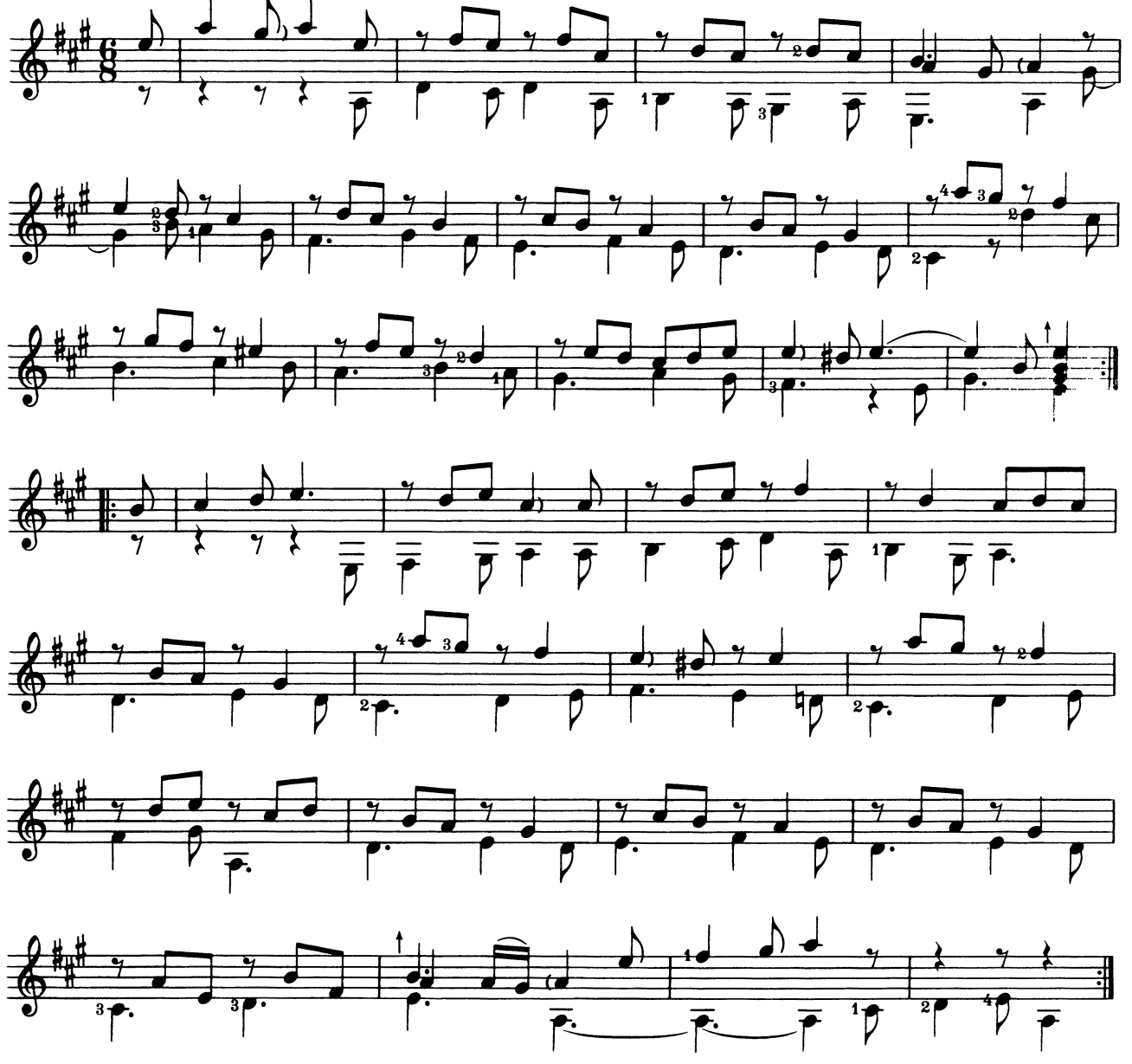
Bourrée



Menuett



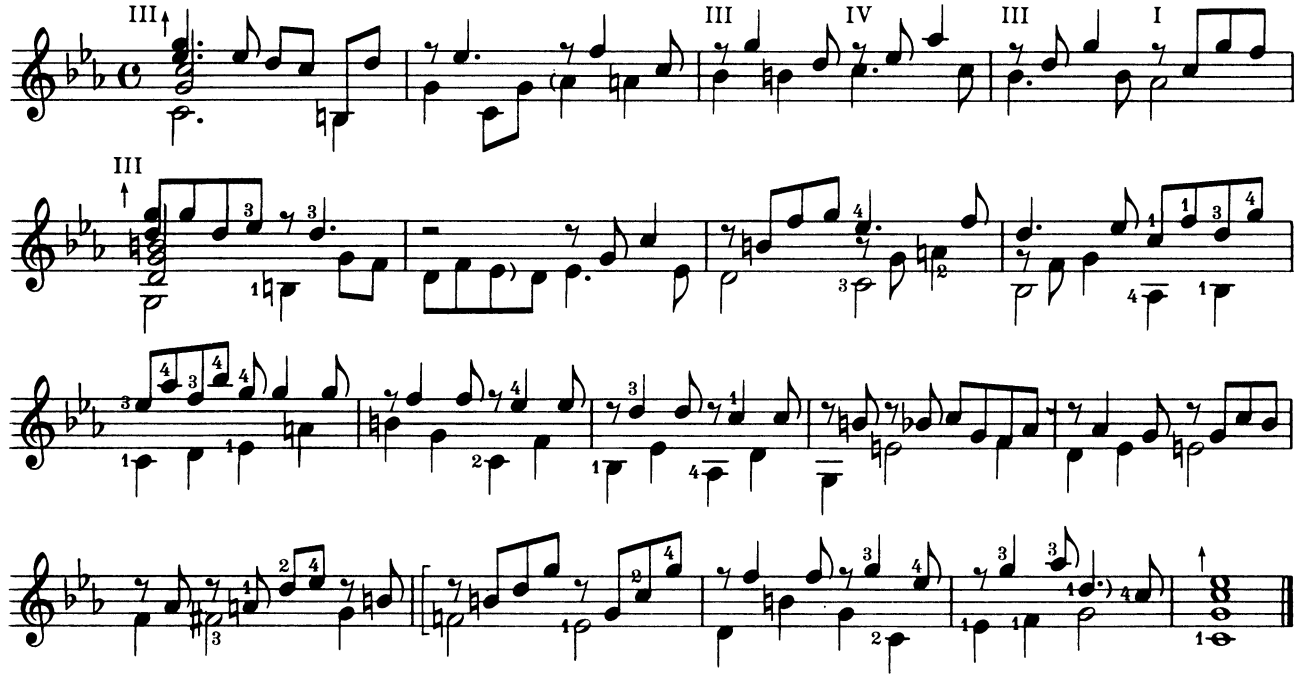
Gigue



Suite

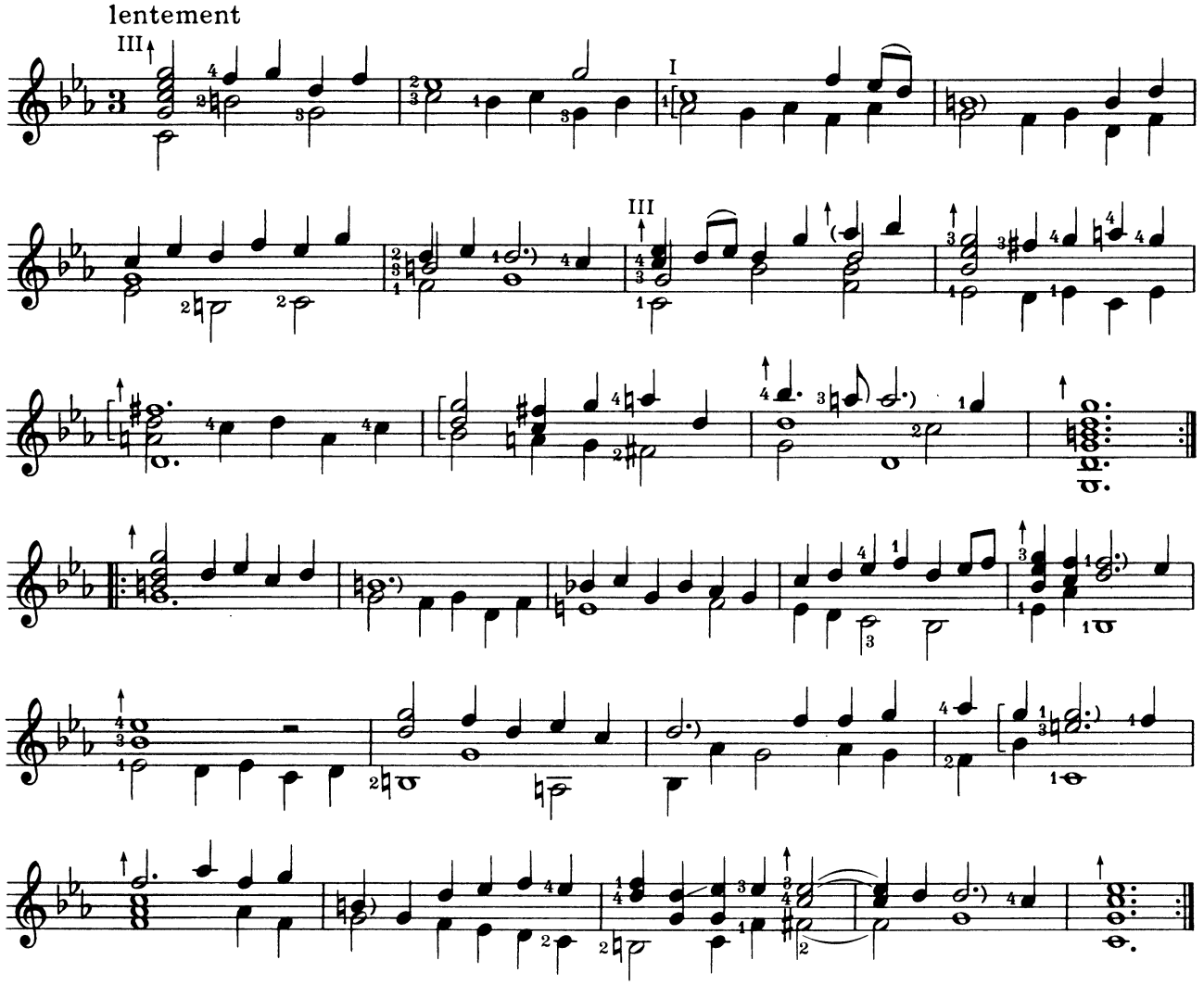
Prélude

François Campion

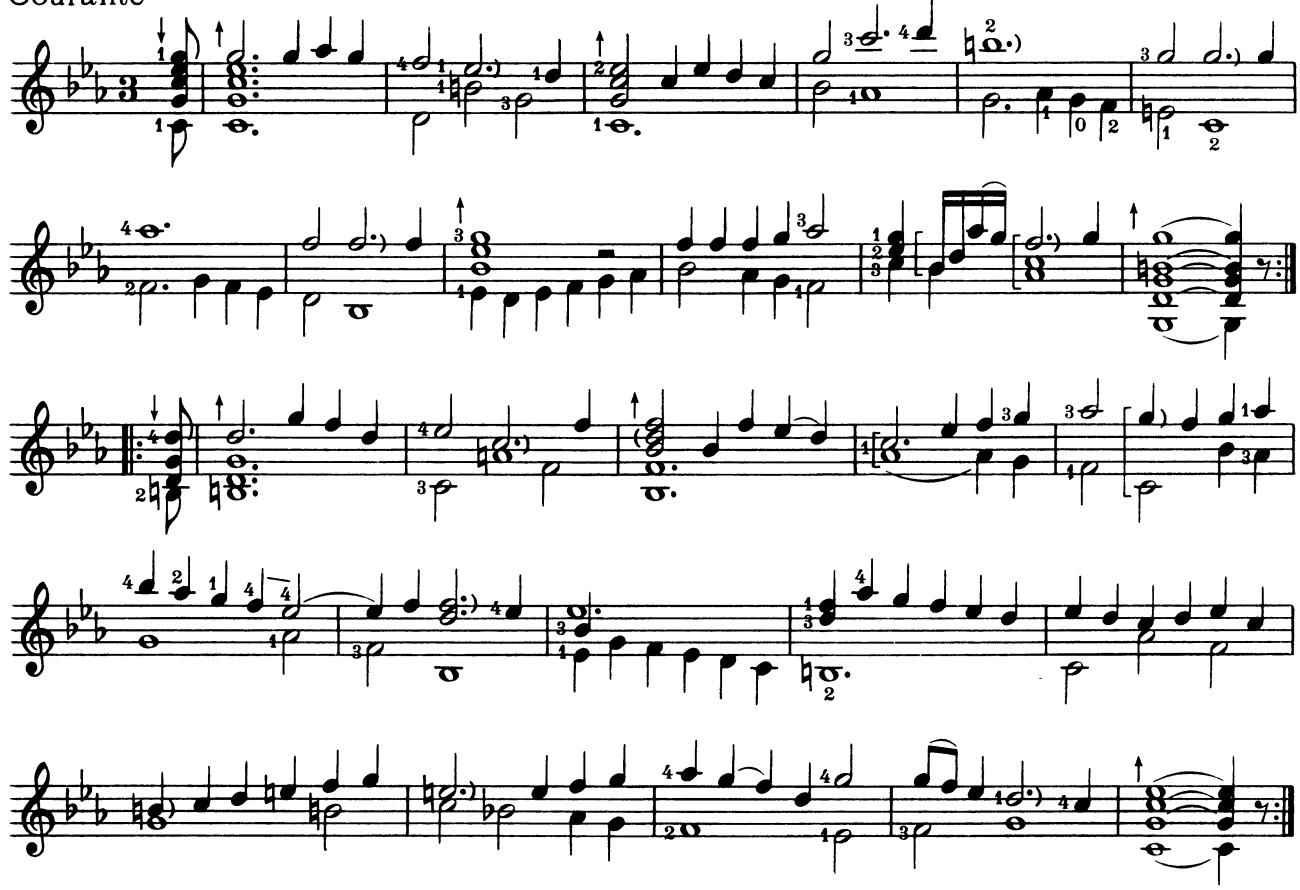


Symphonie

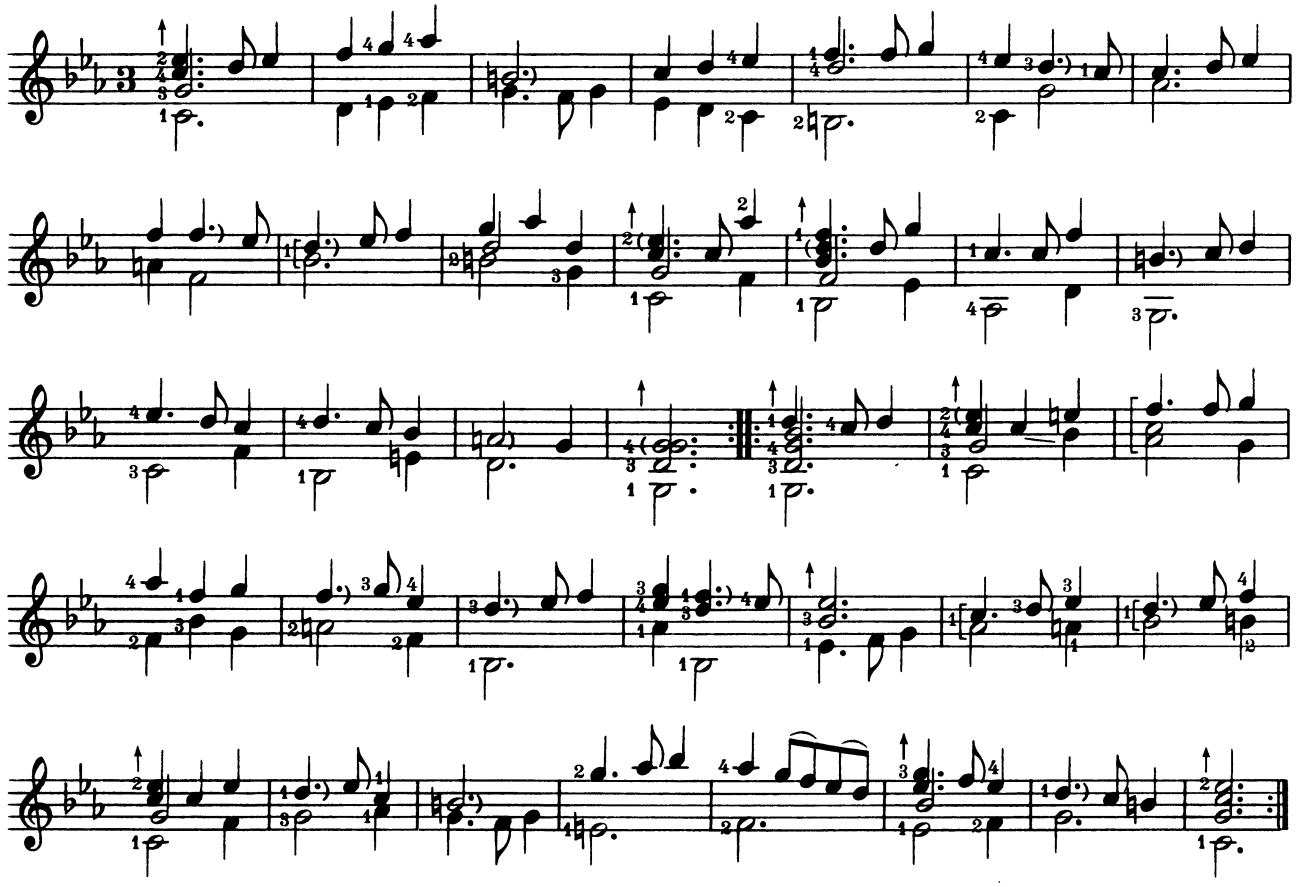
lentement



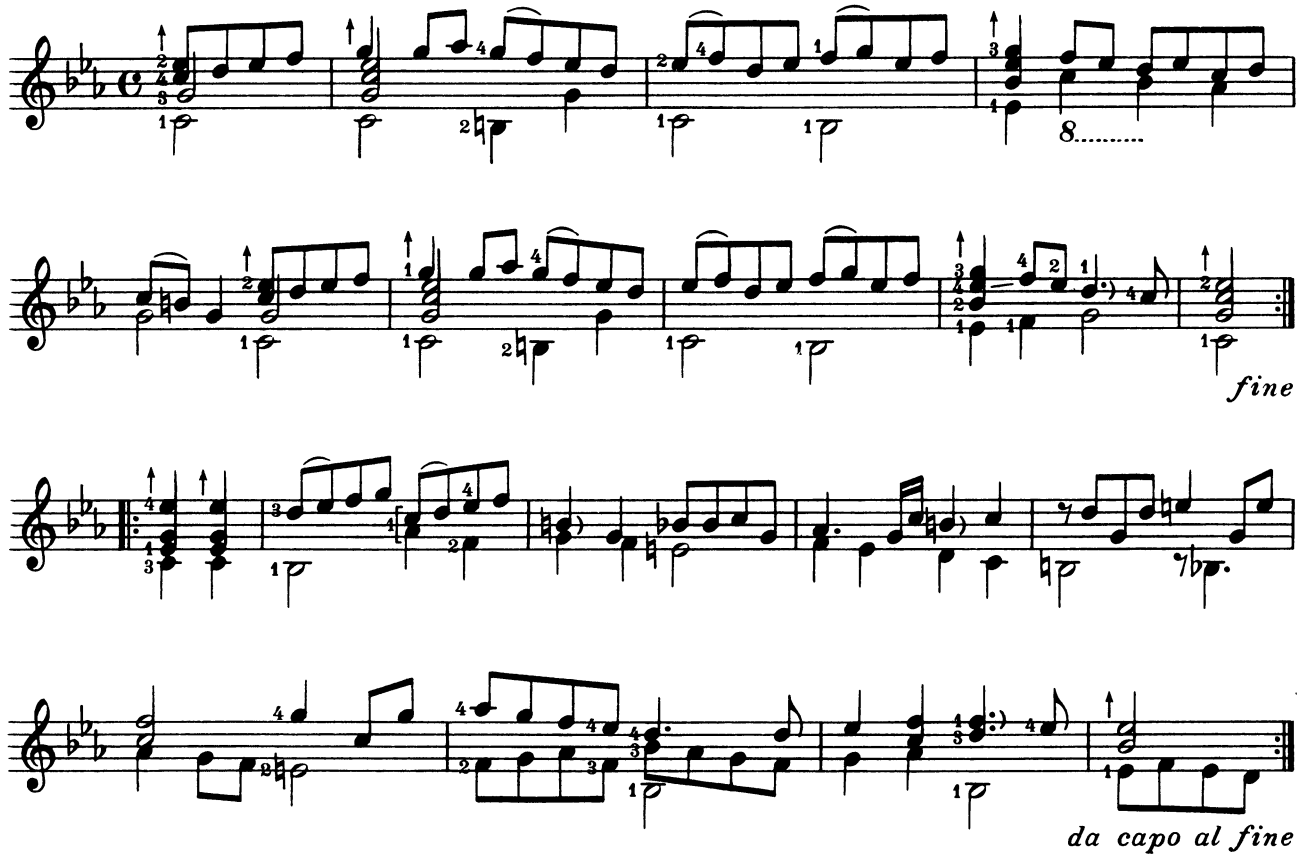
Courante



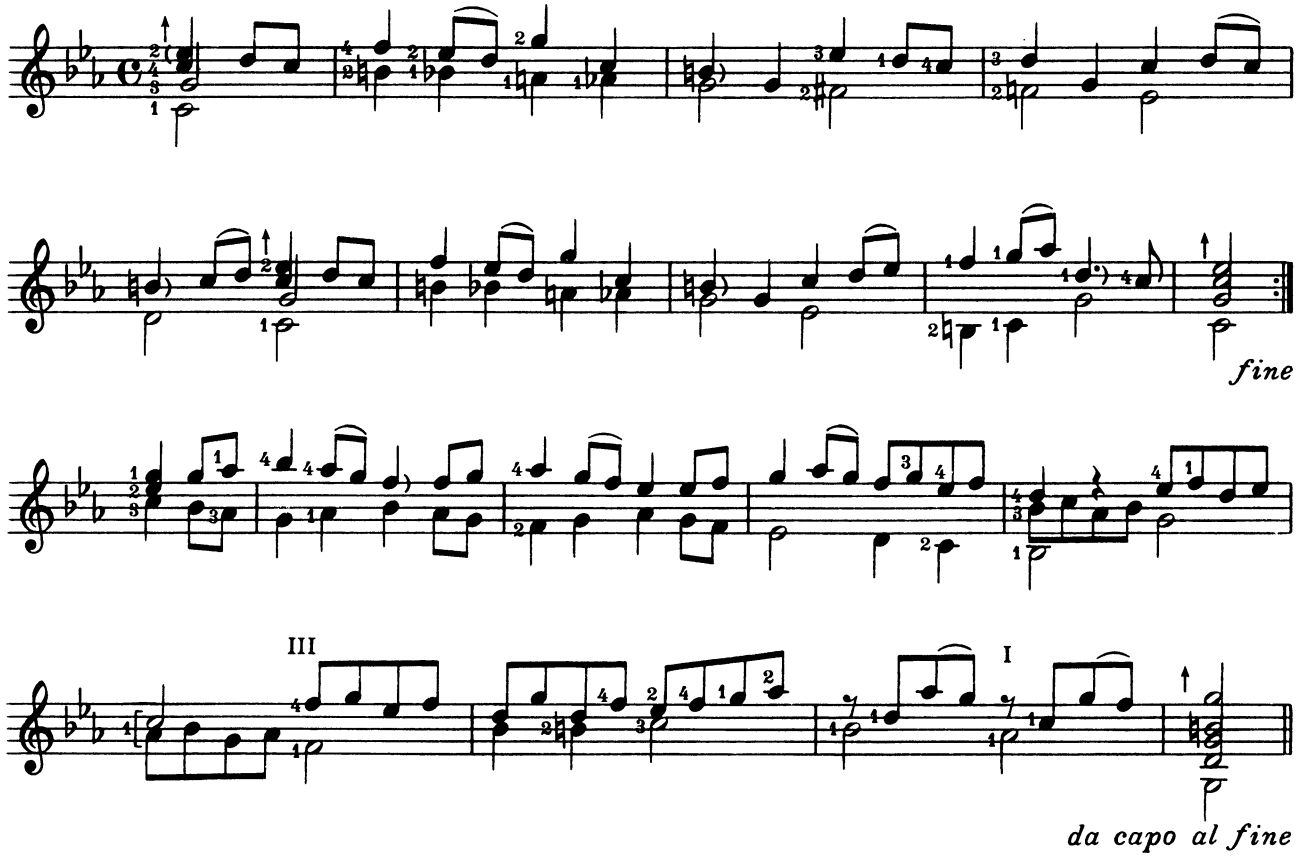
Sarabande



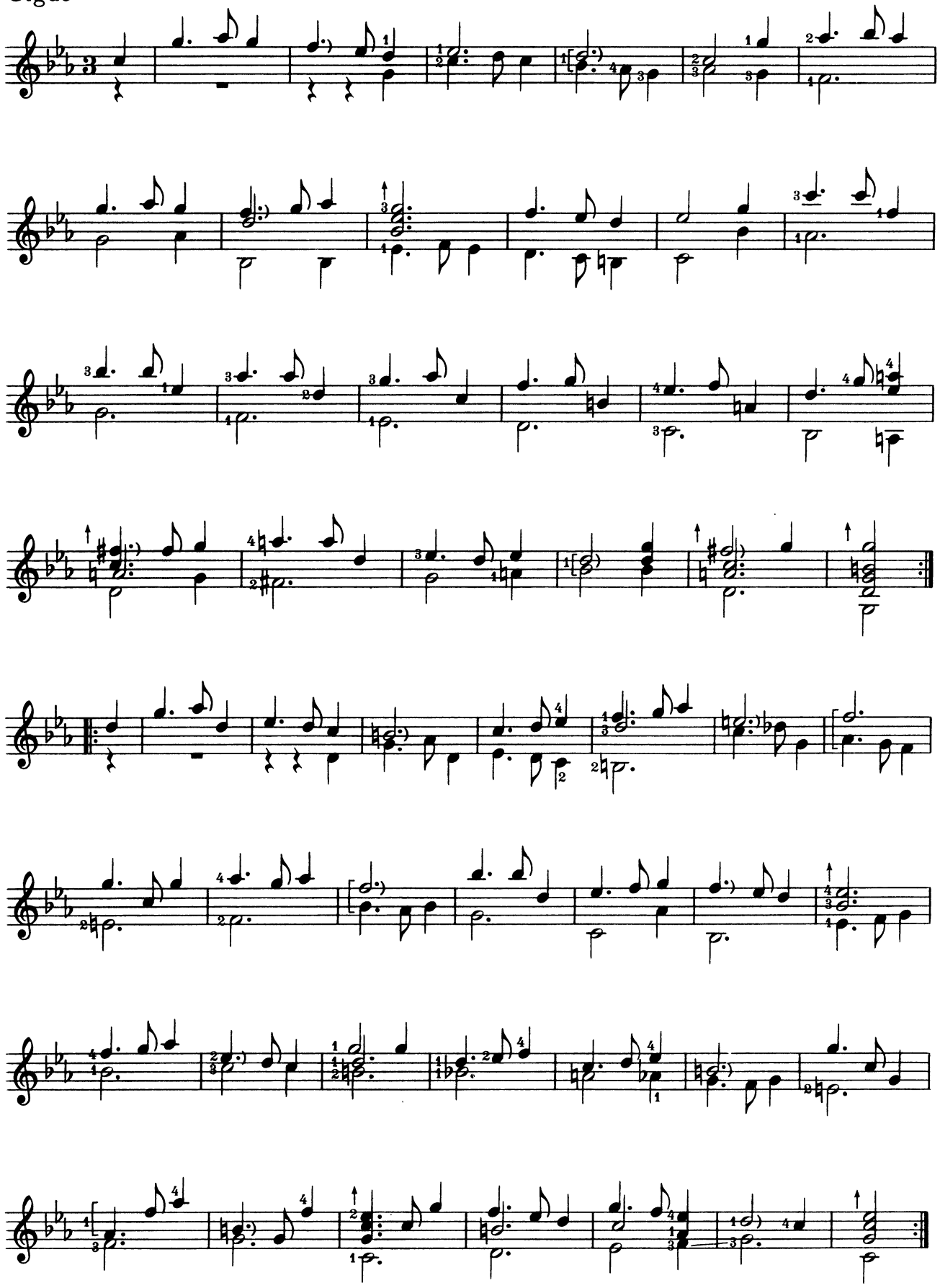
Gavotte en Rondeau



Gavotte en Rondeau



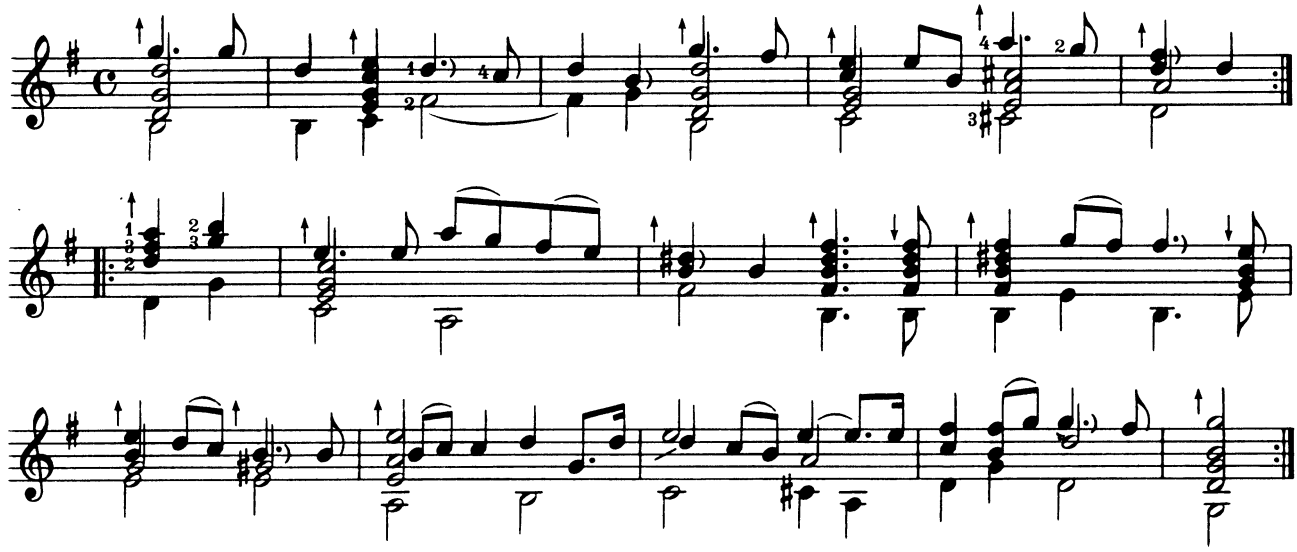
Gigue



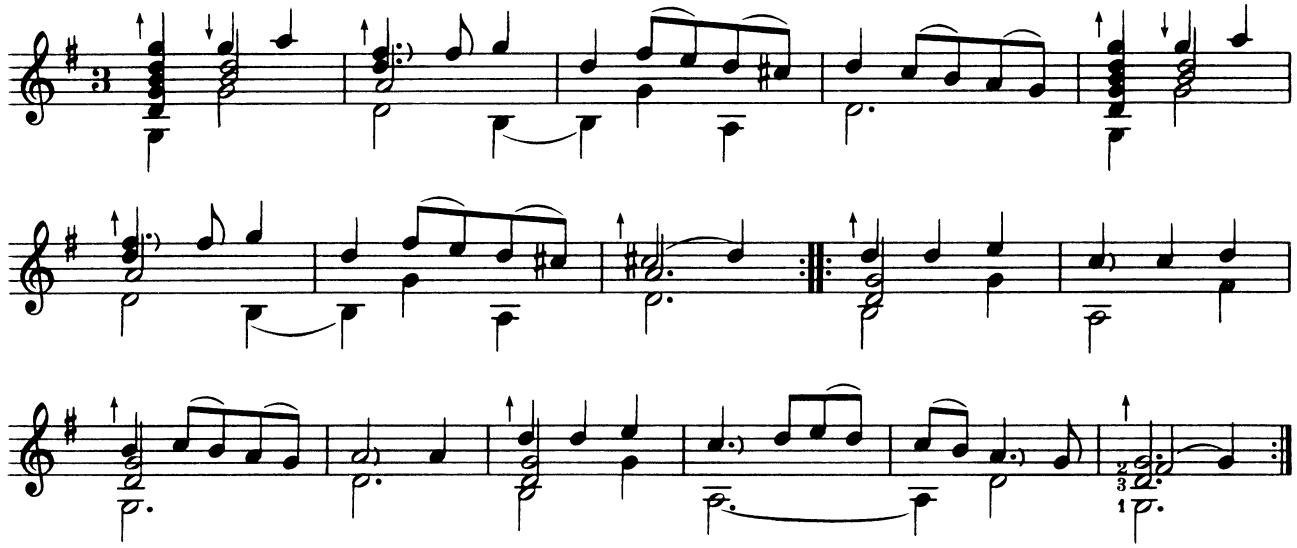
6 Stücke

Gavotte

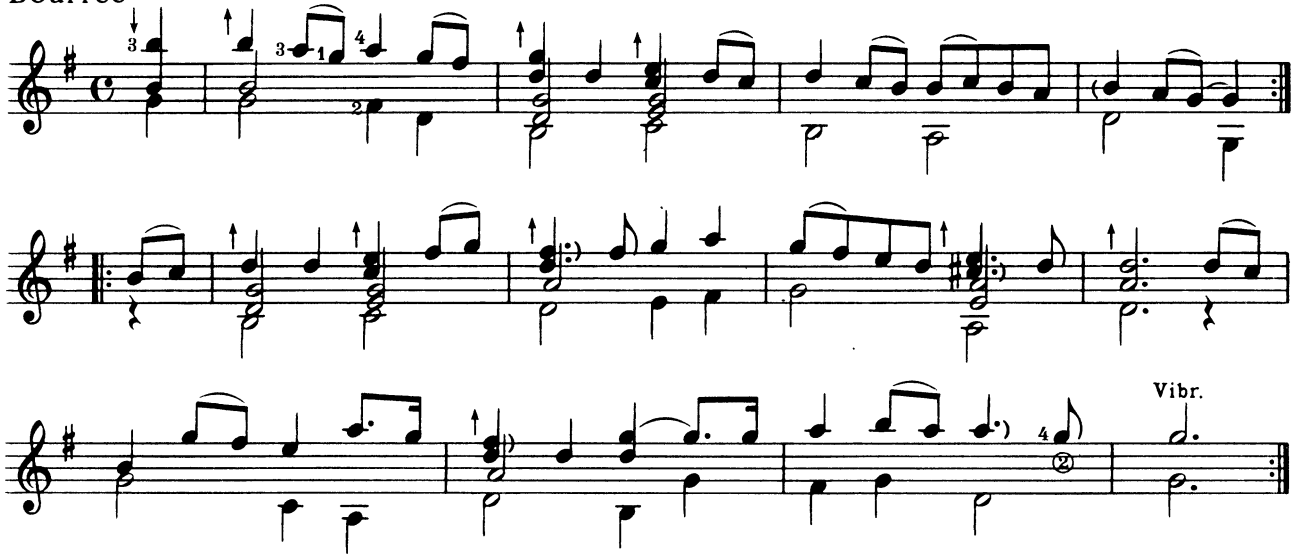
Robert de Visée



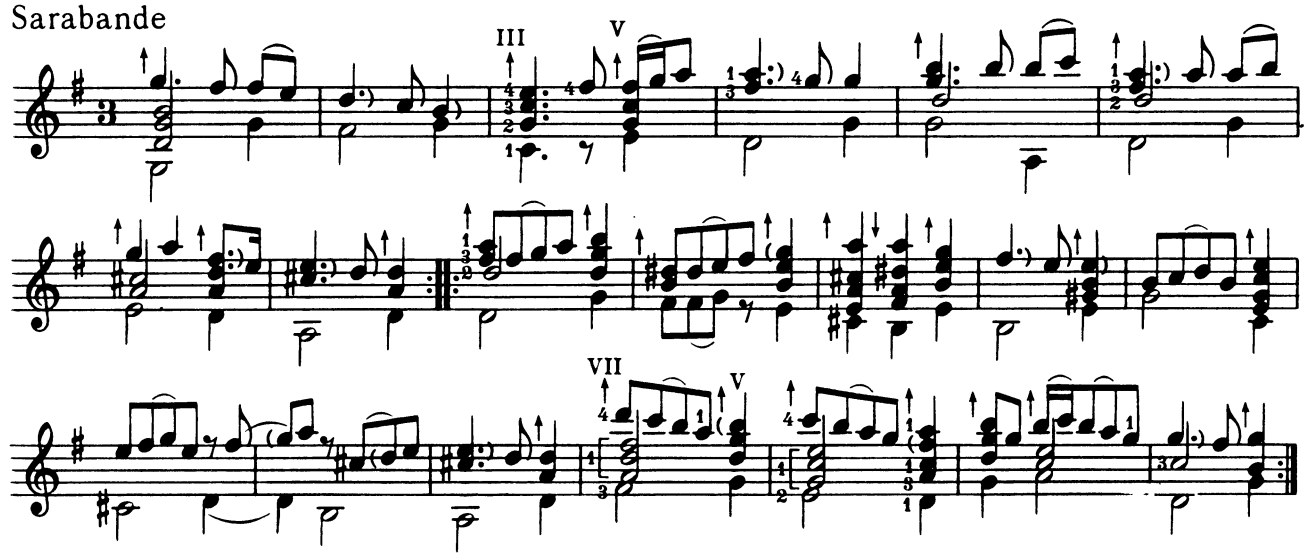
Menuett



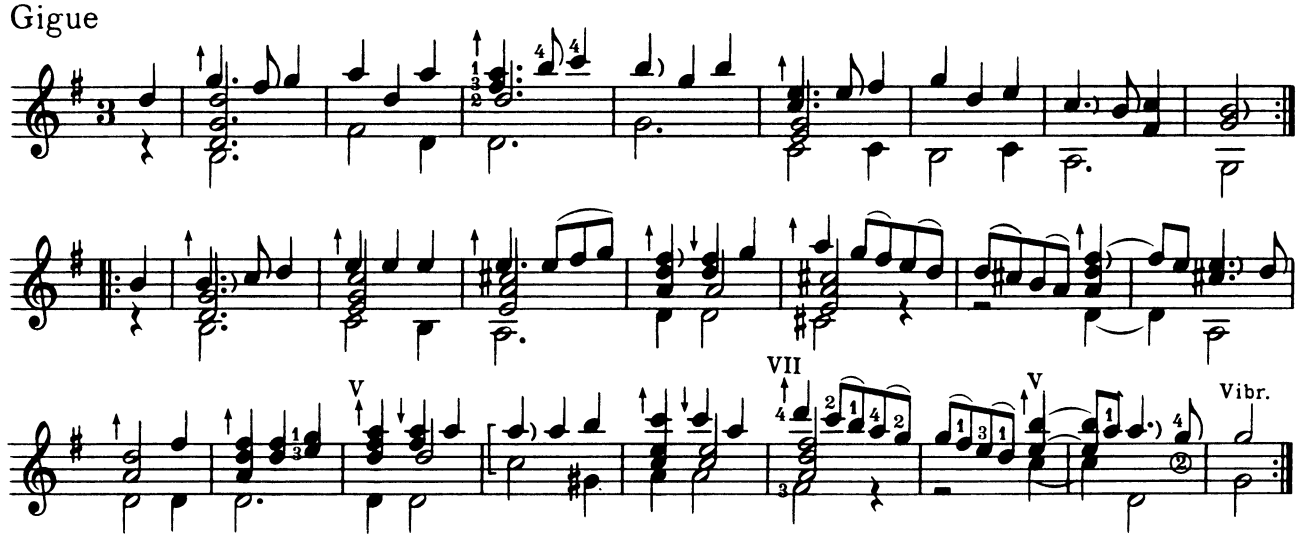
Bourrée



Sarabande



Gigue



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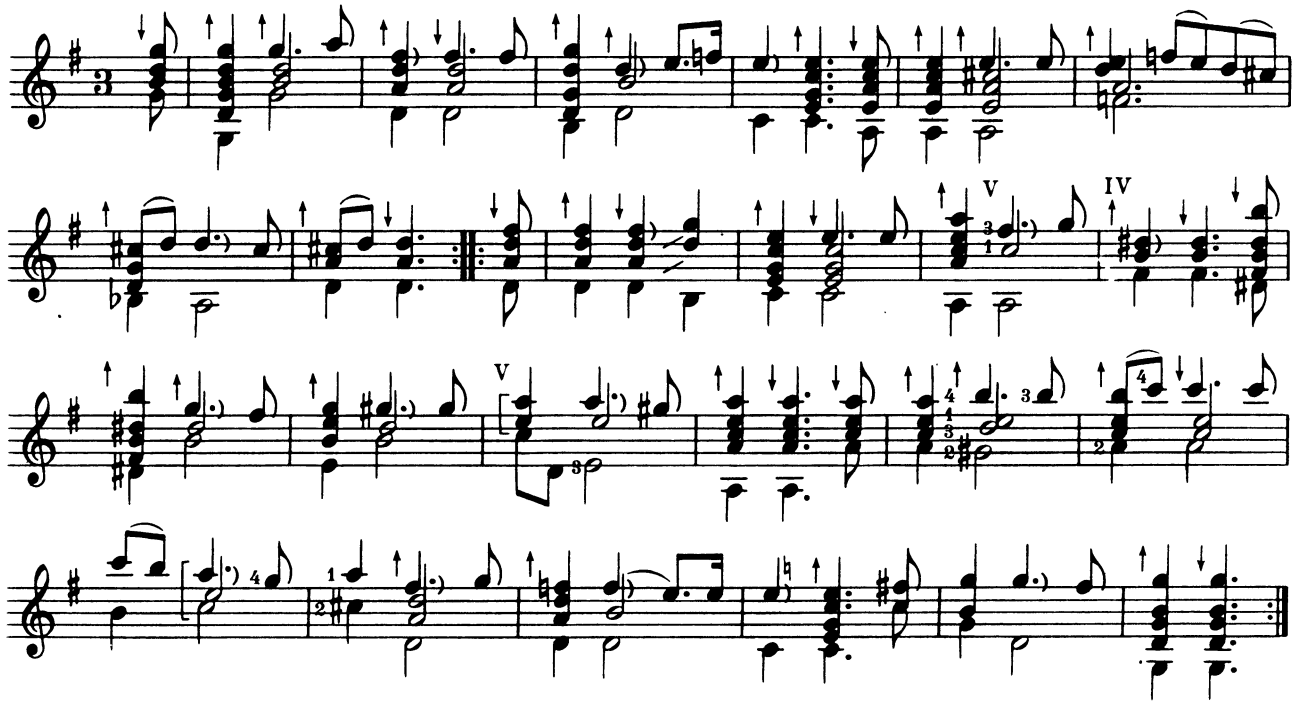
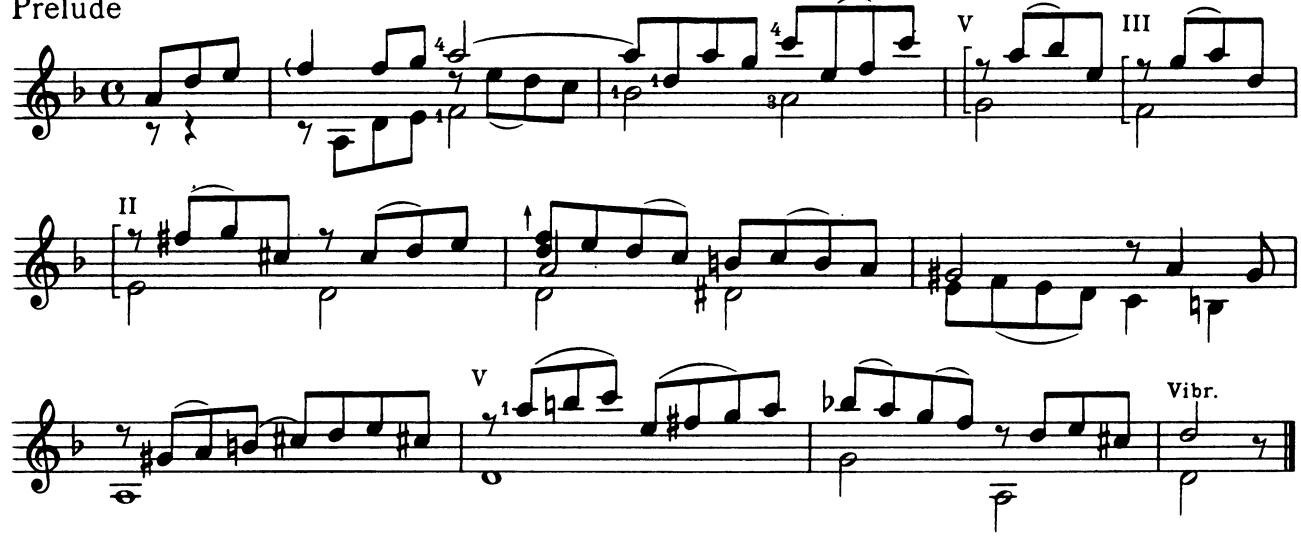


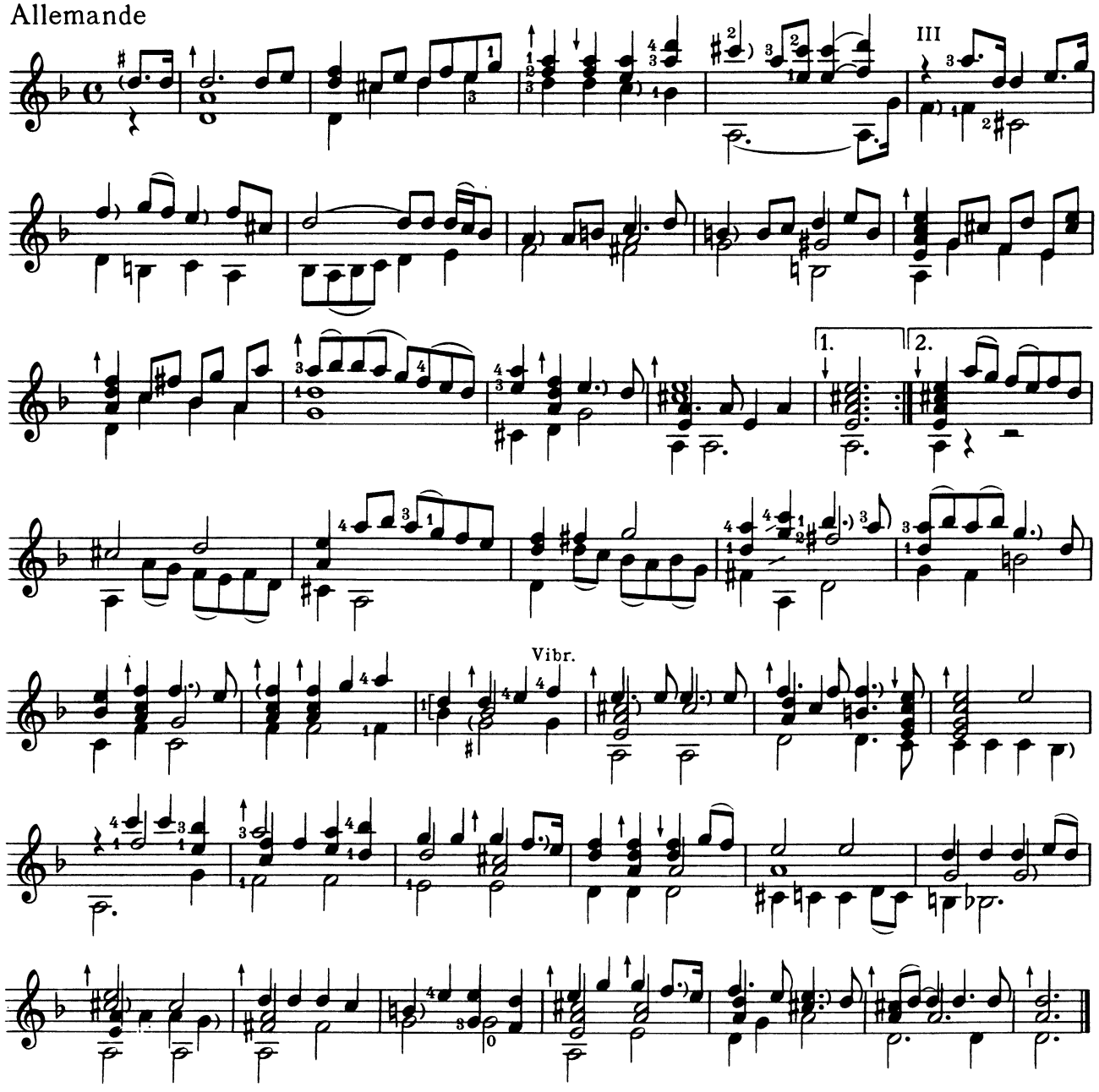
Suite

Robert de Visée

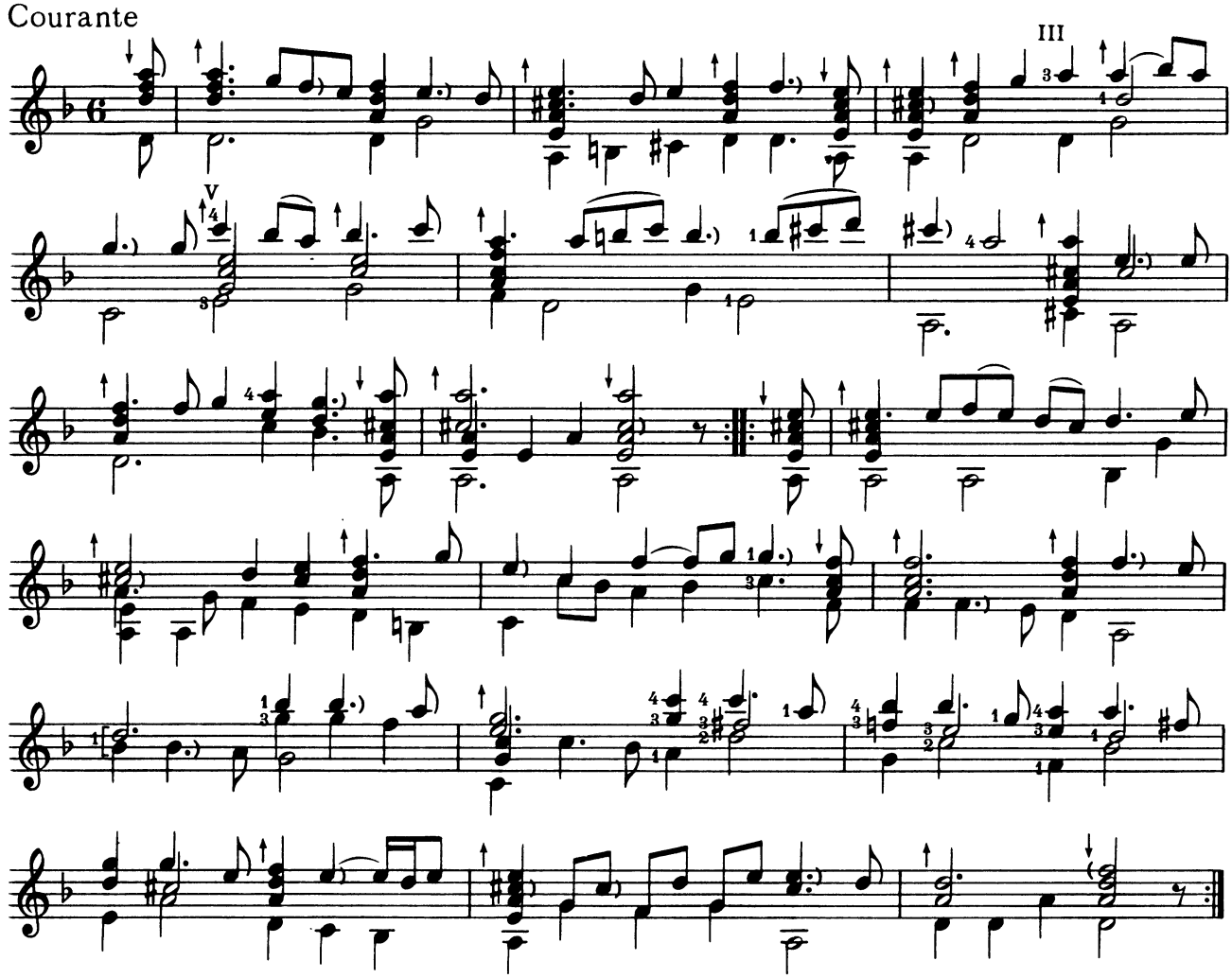
Prélude



Allemande



Courante



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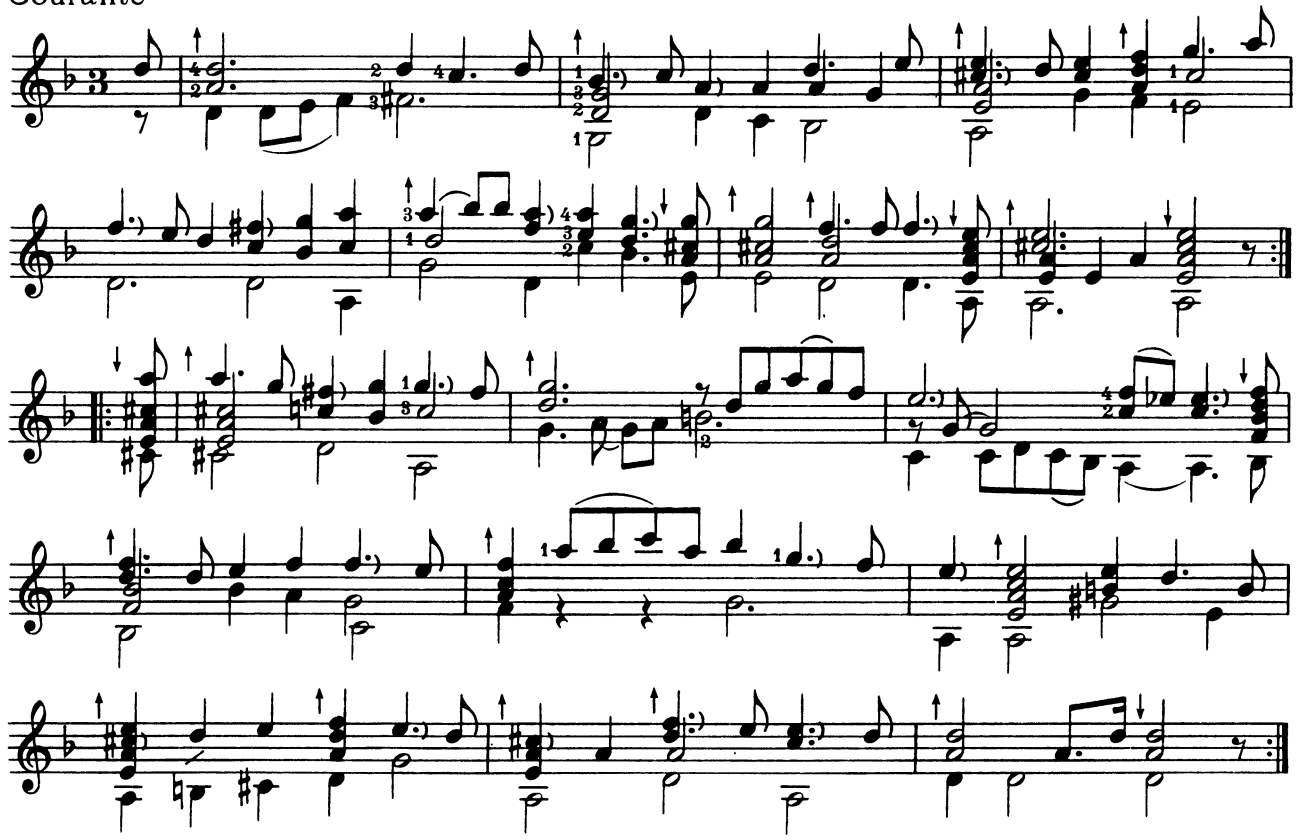

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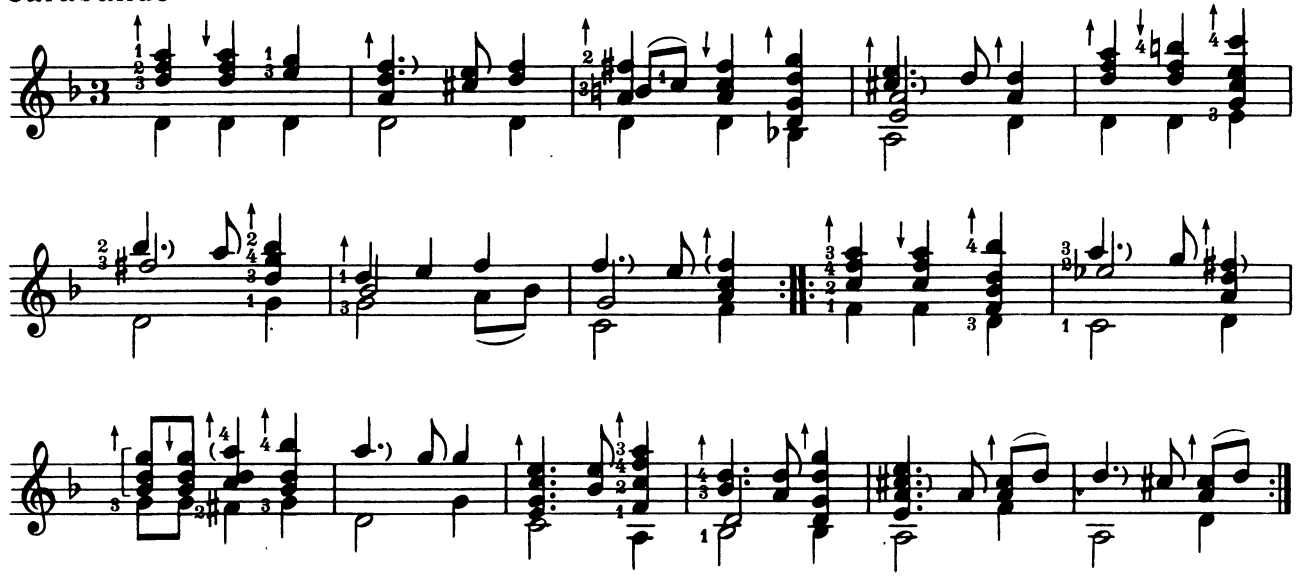
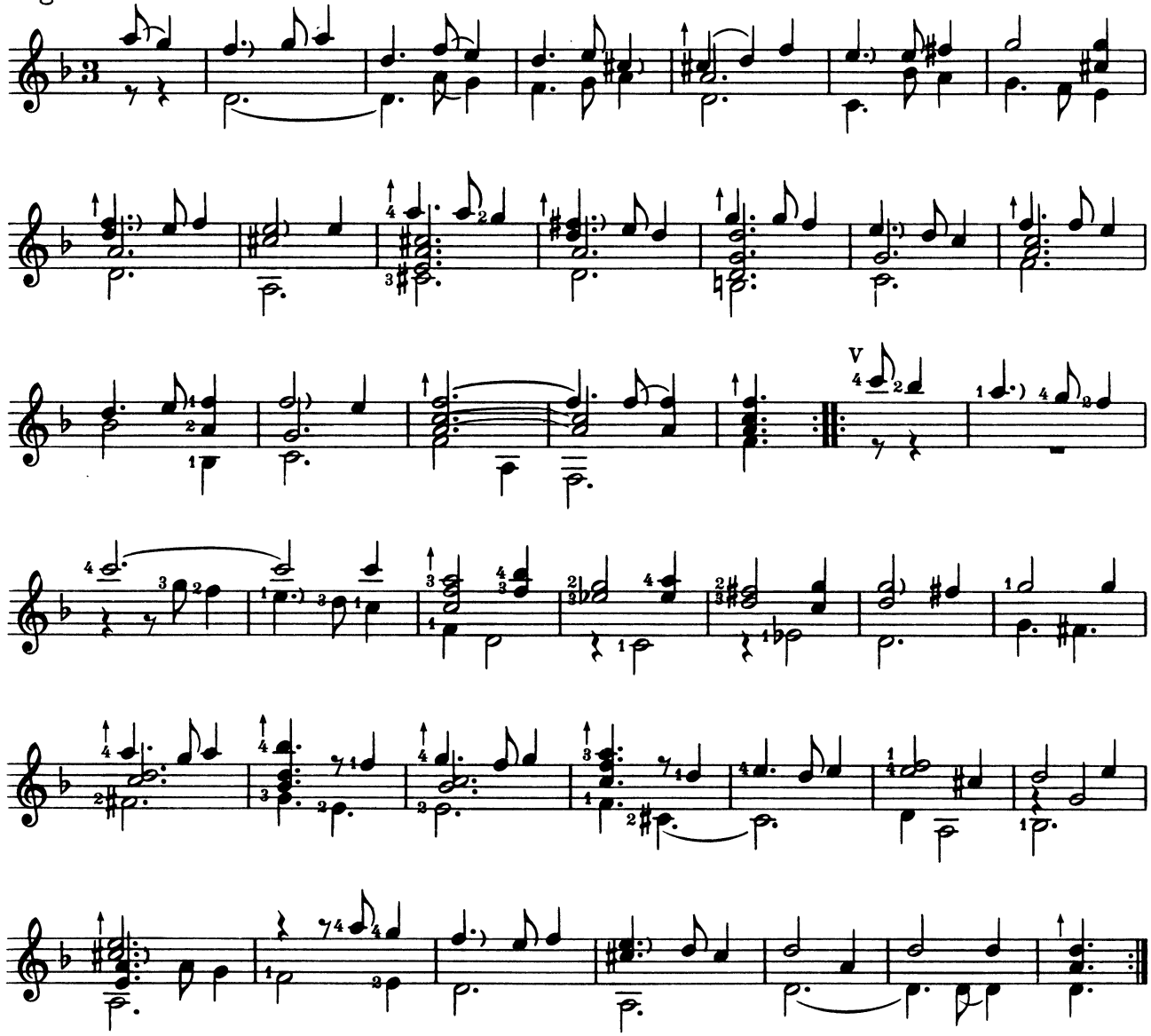
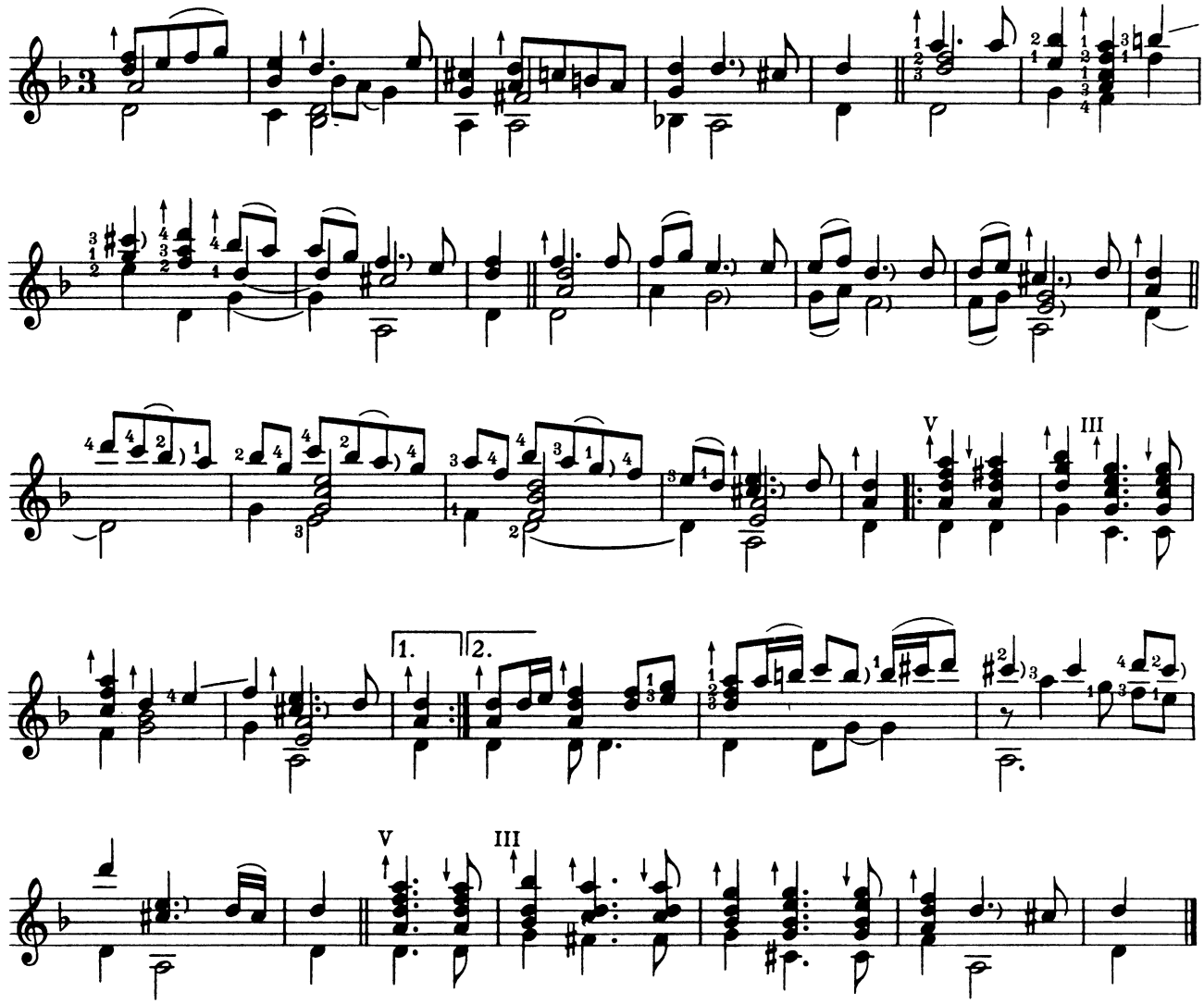


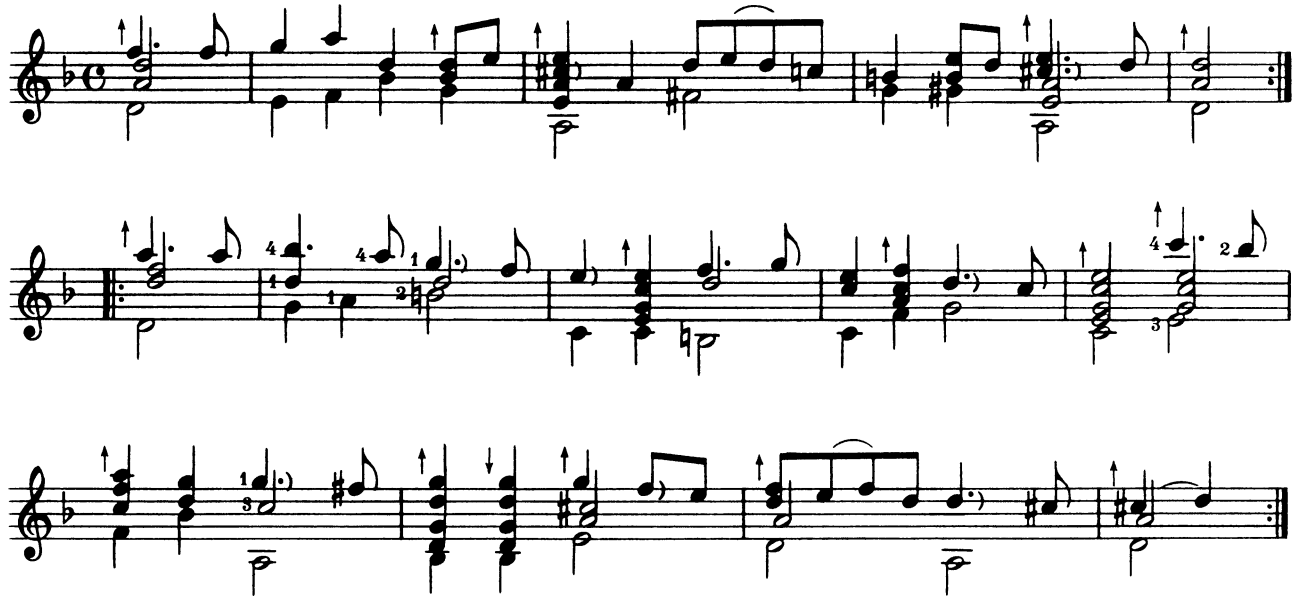
Gigue



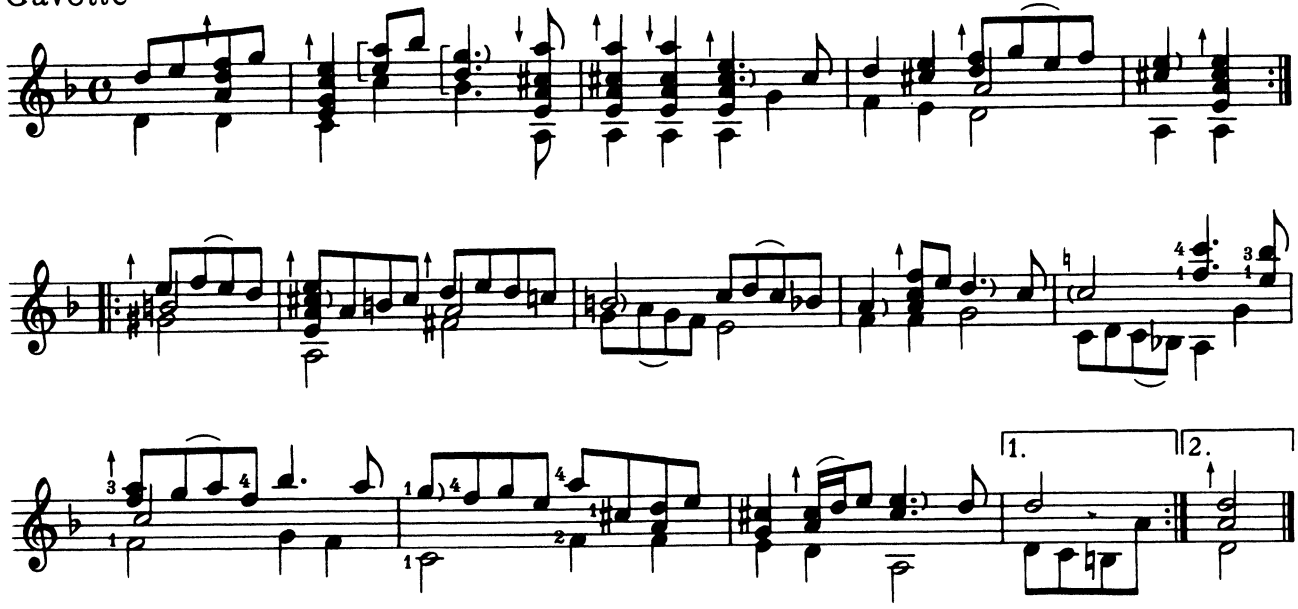
Passacaille



Gavotte

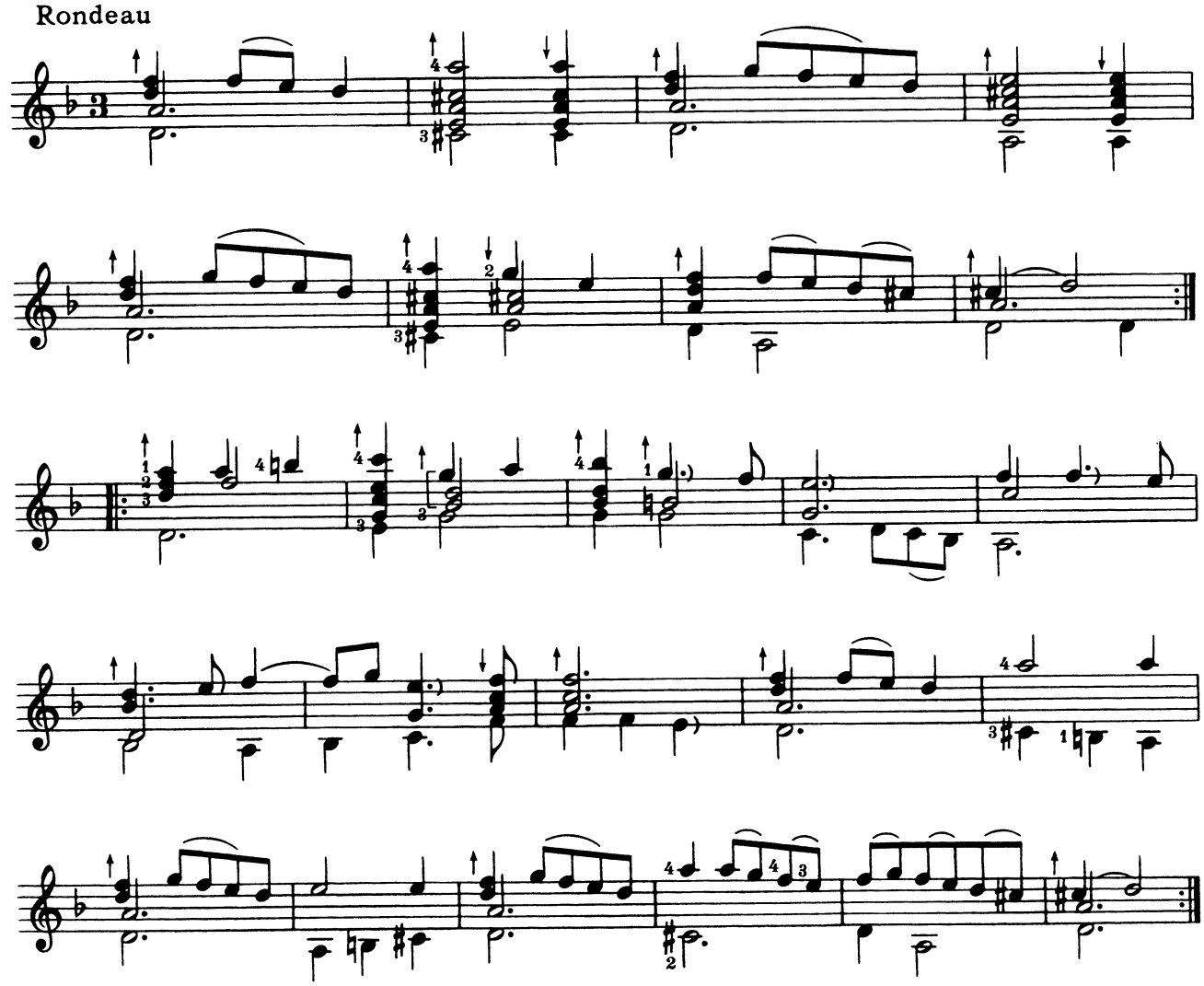


Gavotte



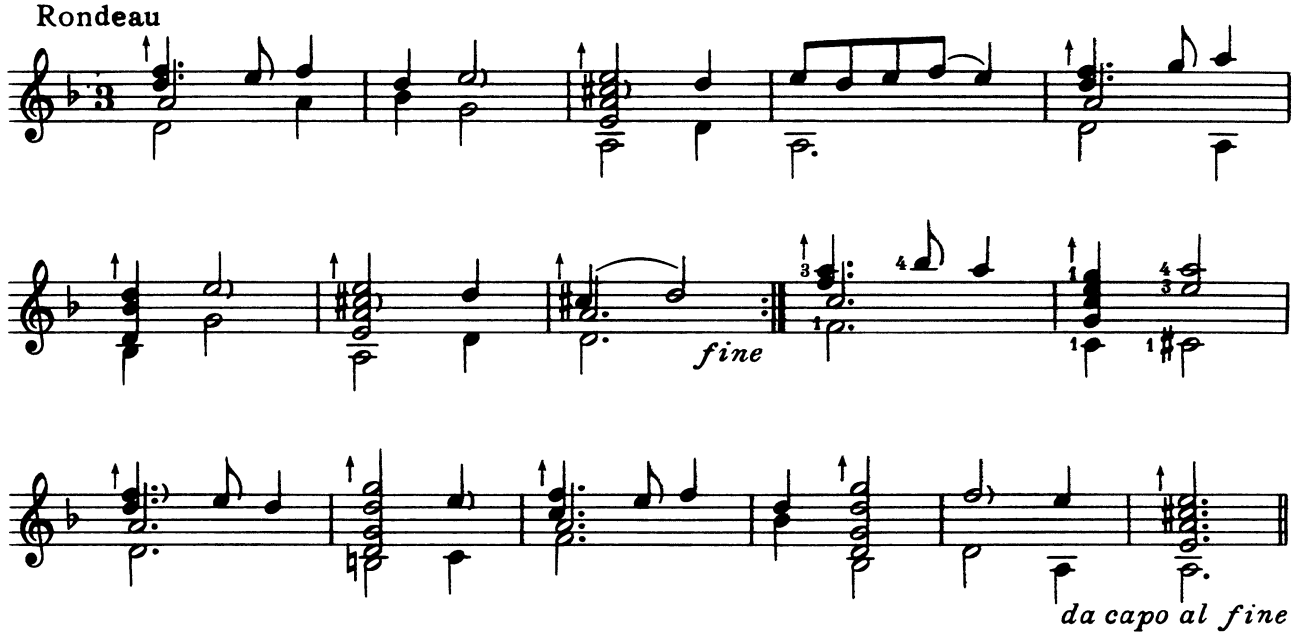
Menuett

Rondeau



Menuett

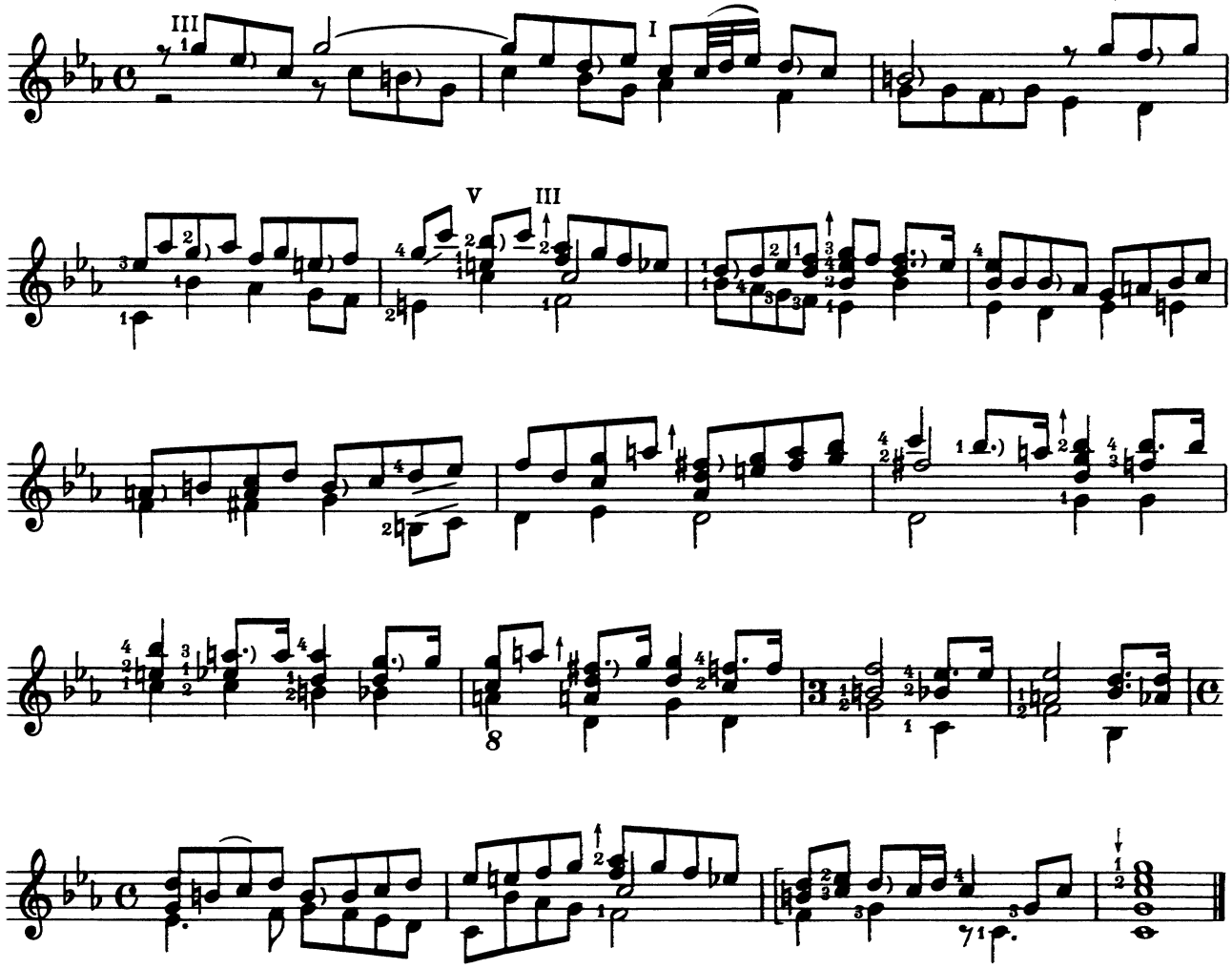
Rondeau



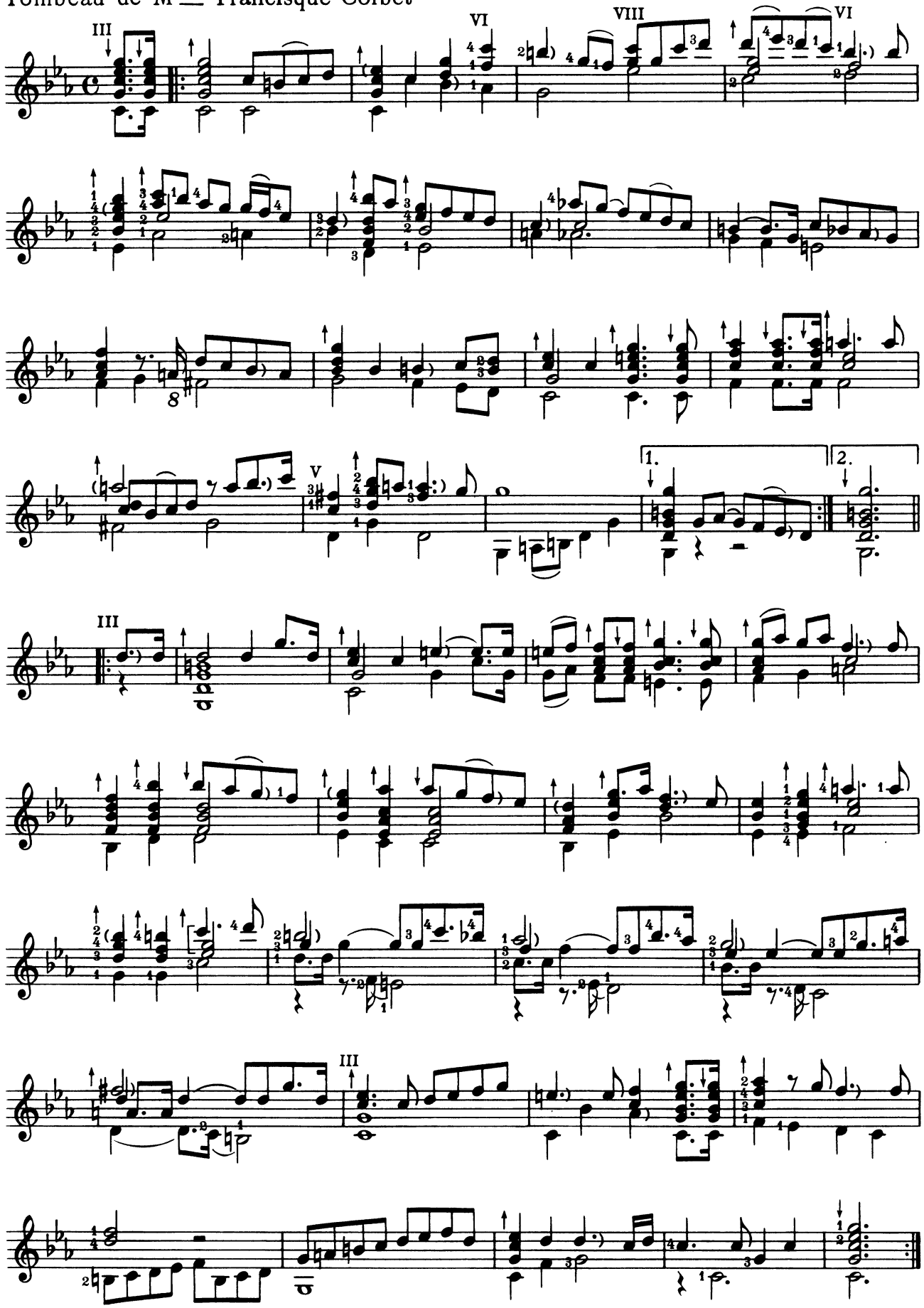
Suite

Prélude

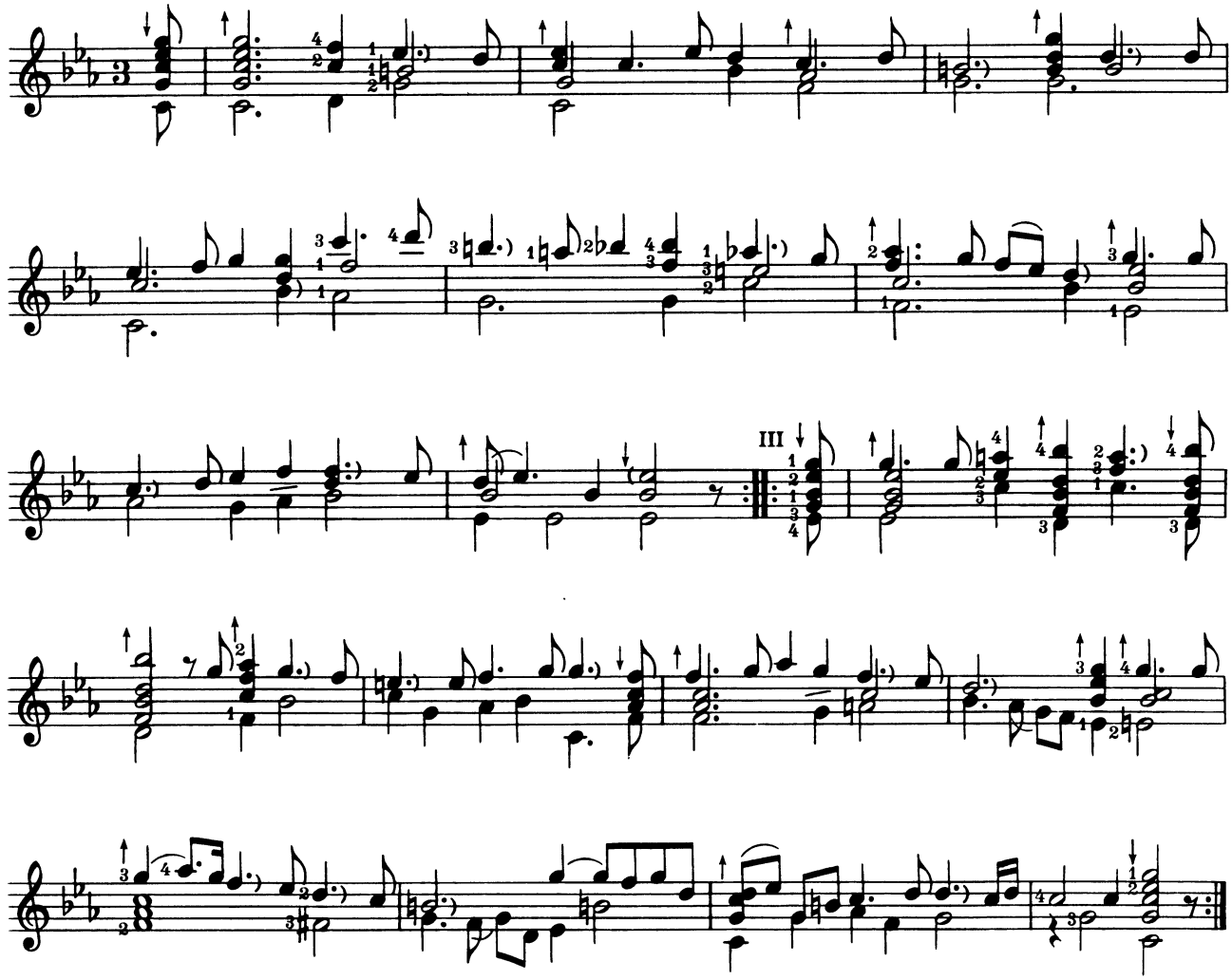
Robert de Visée



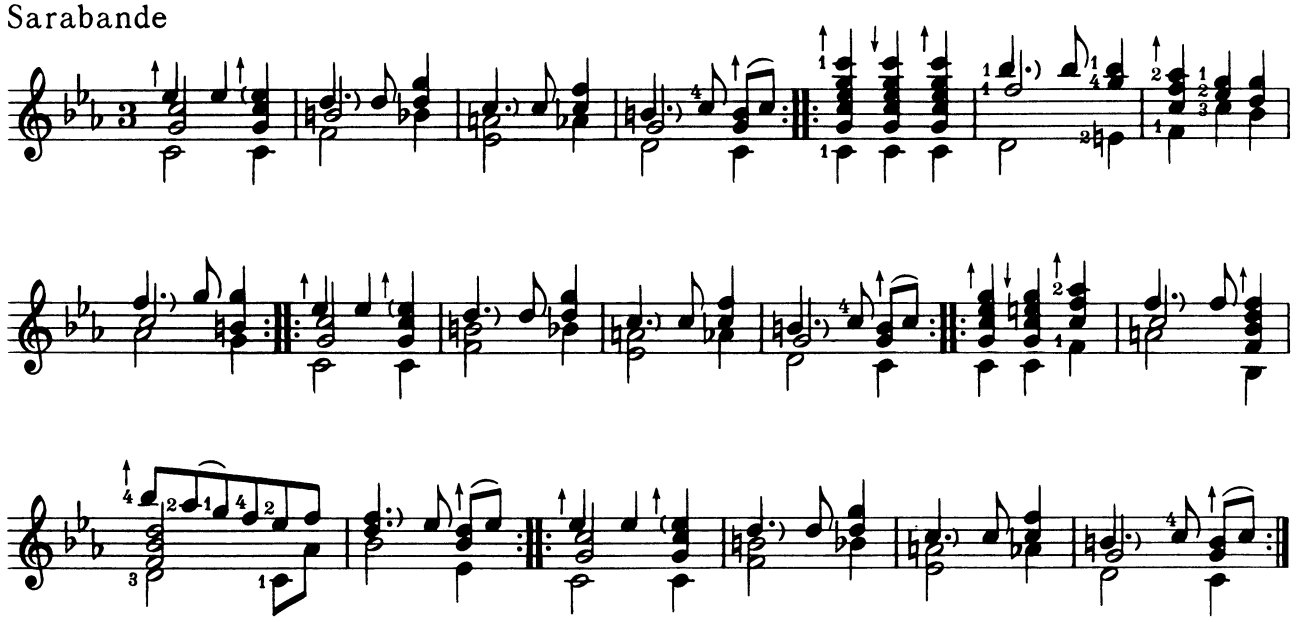
Tombeau de M^me^ Francisque Corbet



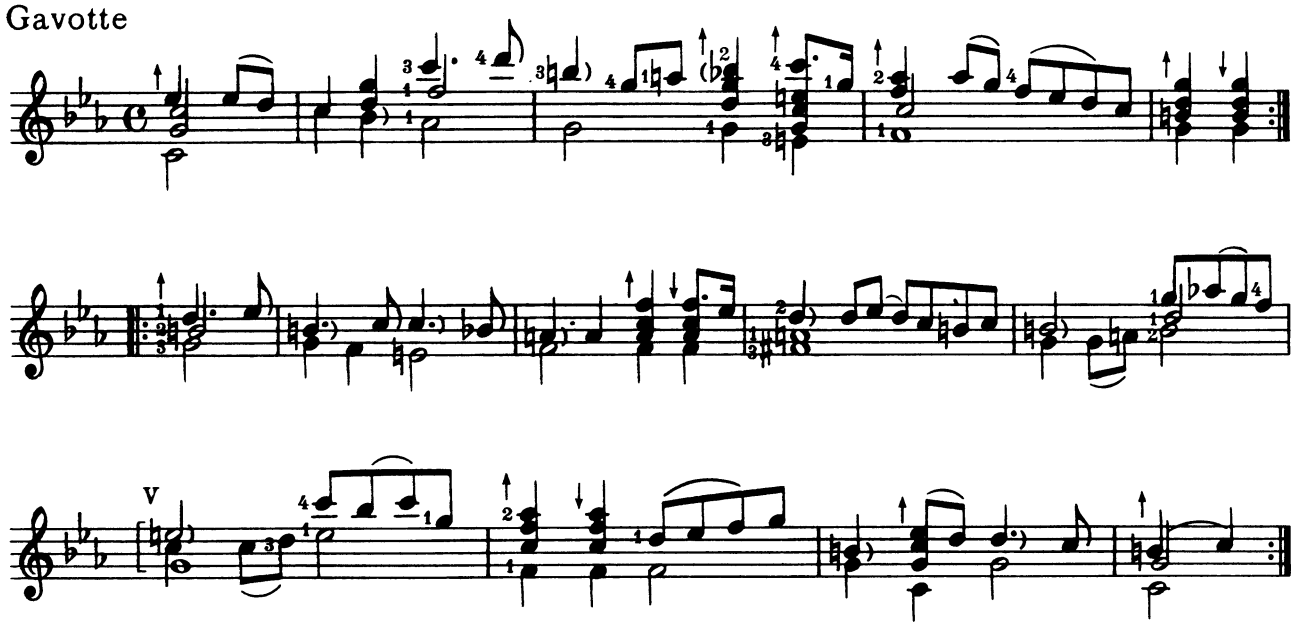
Courante



Sarabande



Gavotte



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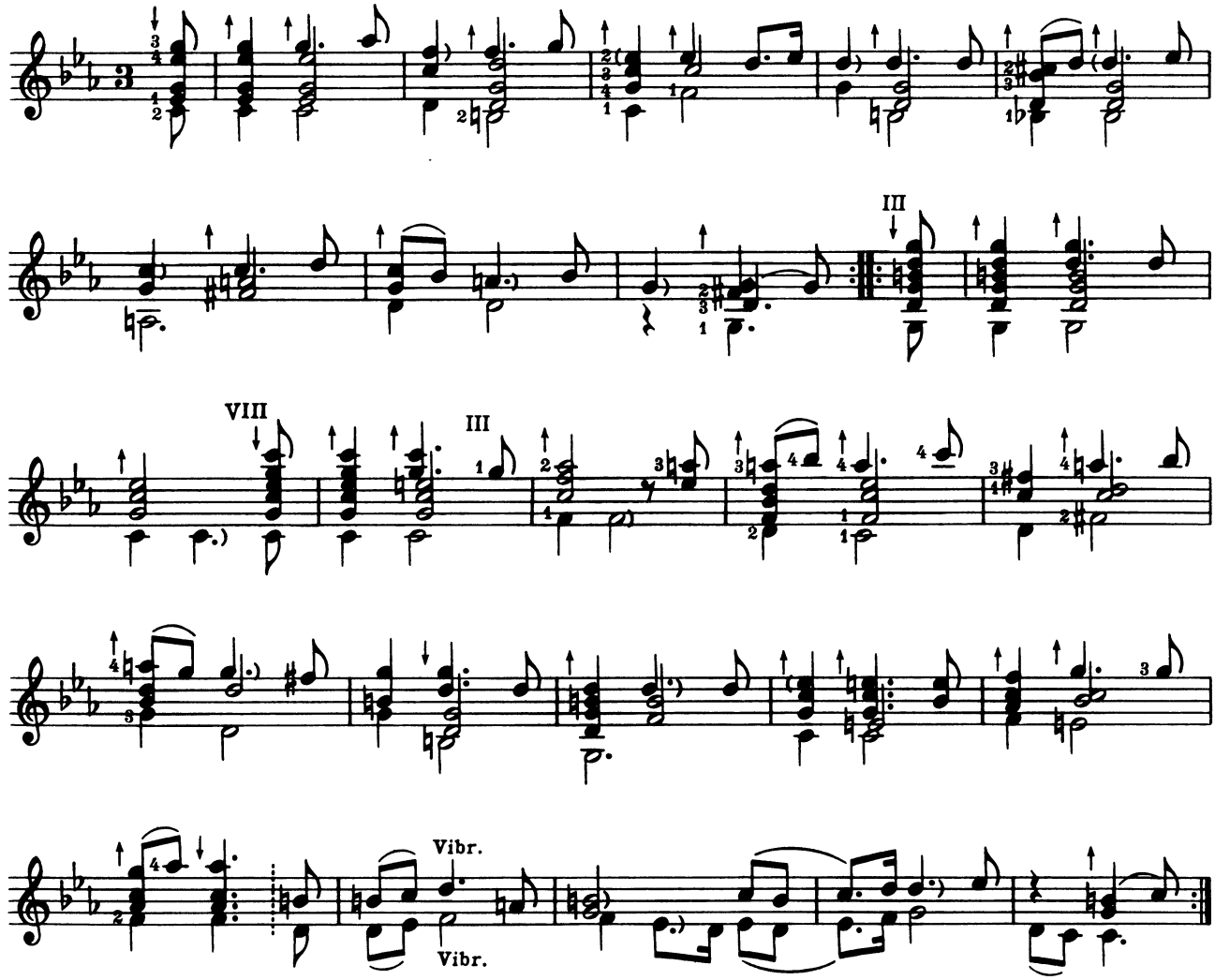

Suite

Prélude

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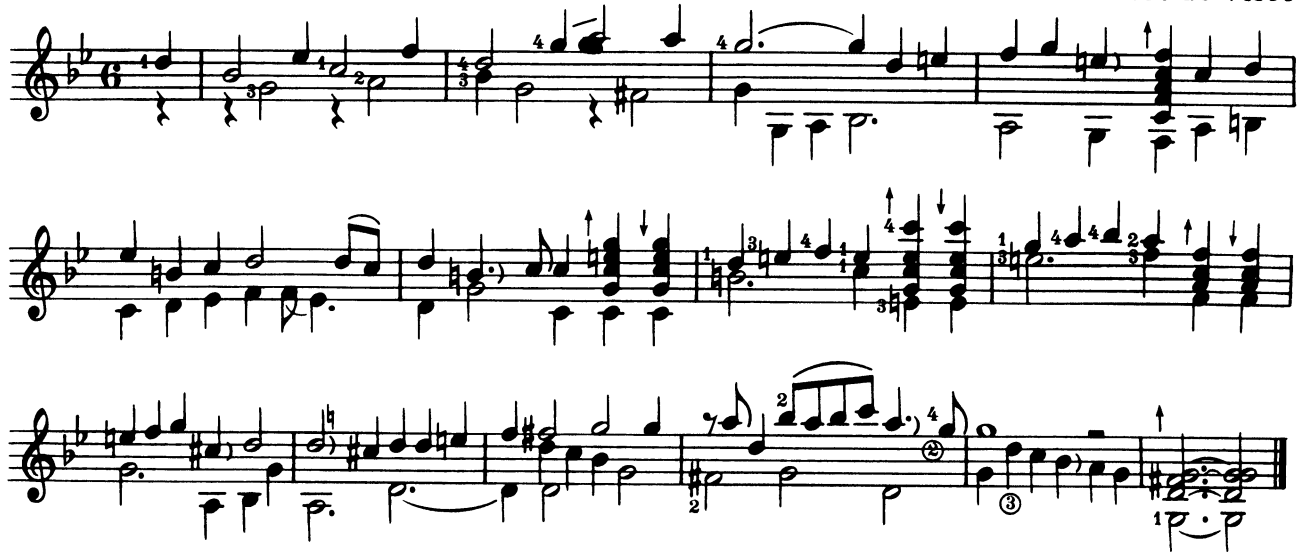

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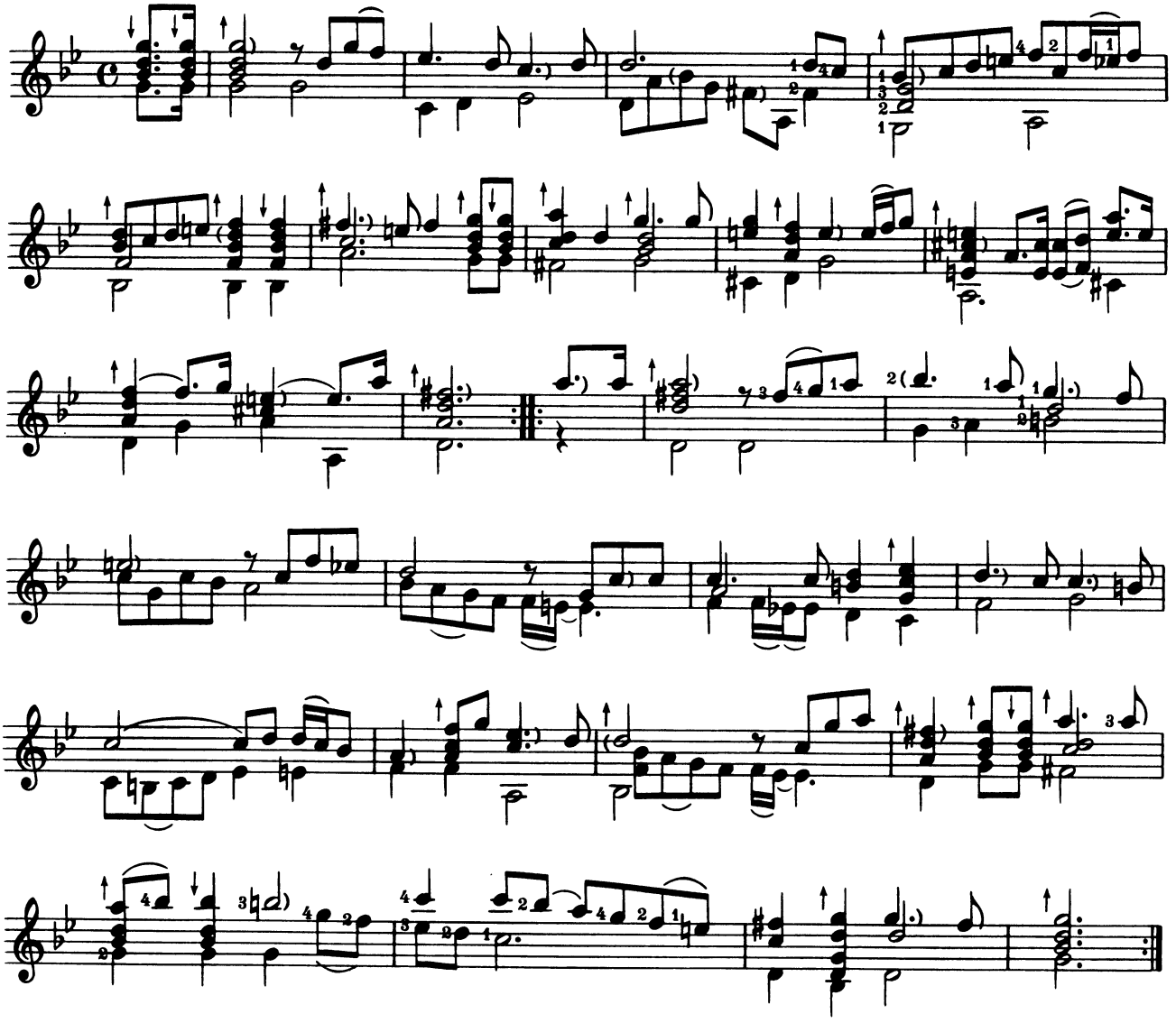

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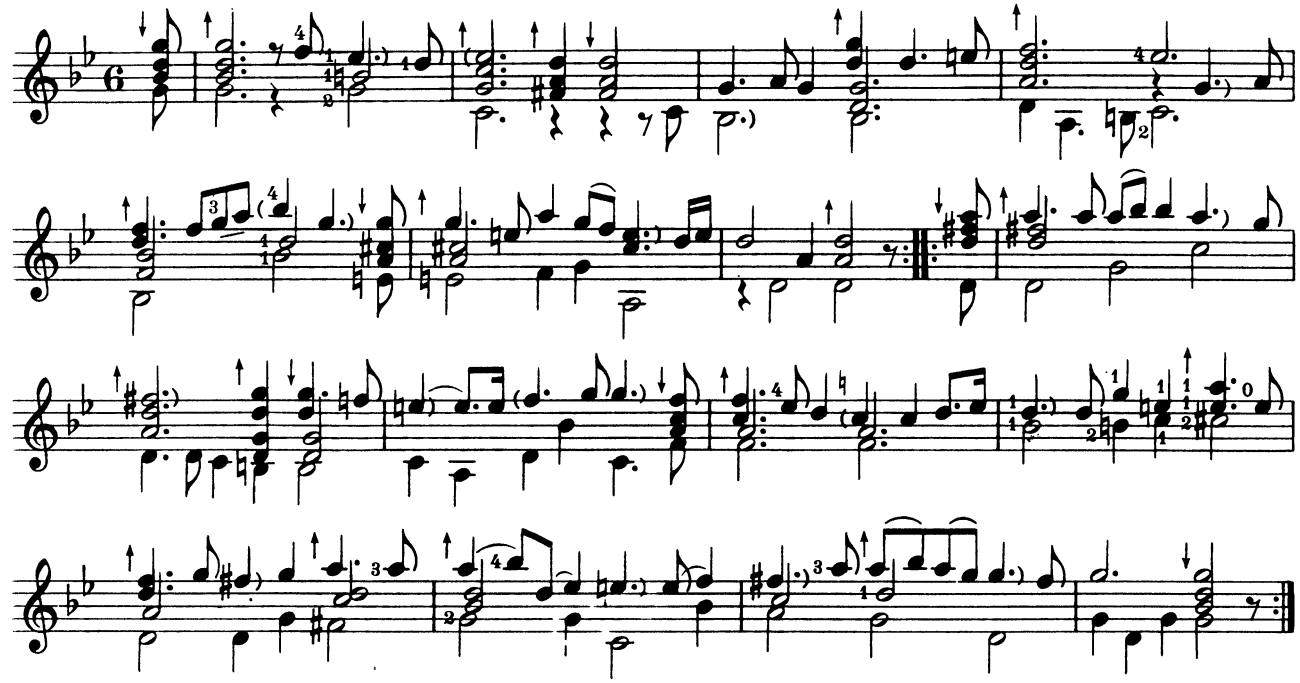

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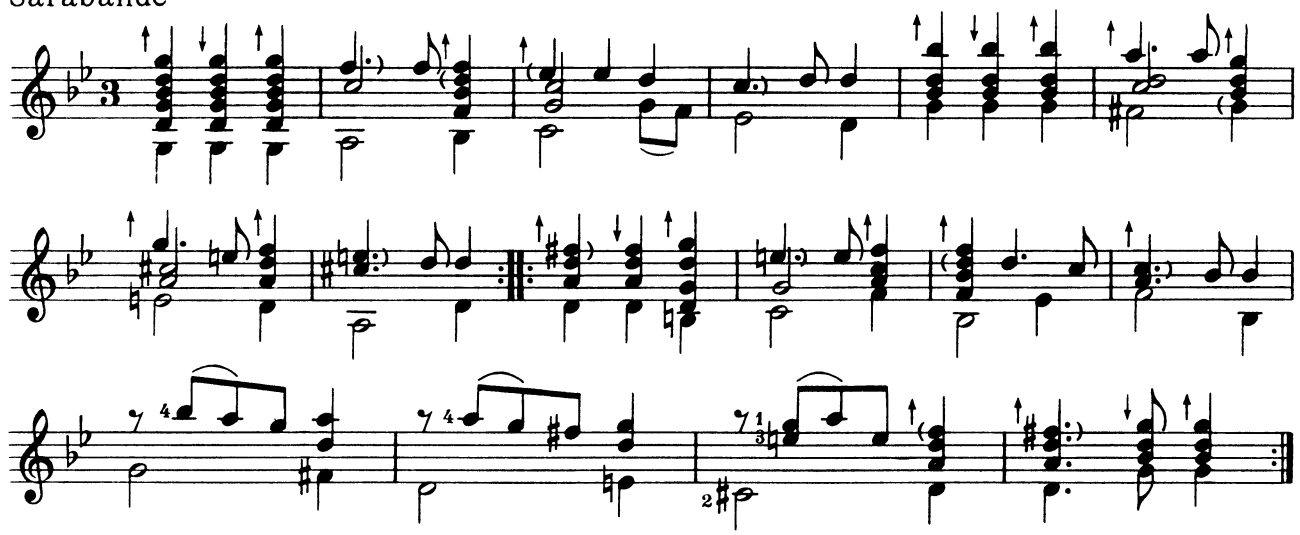

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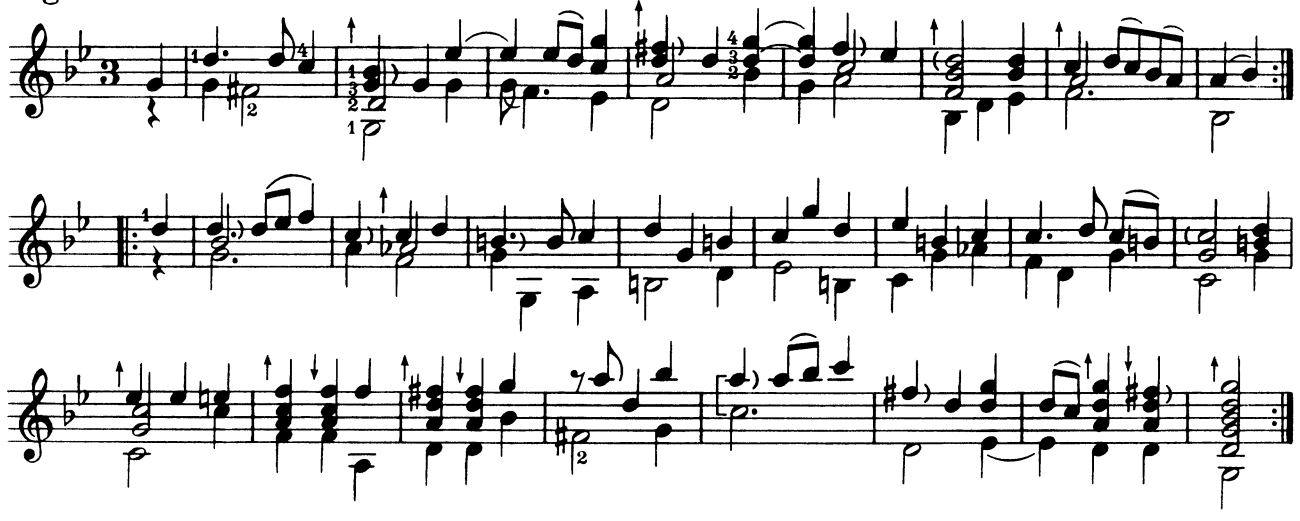

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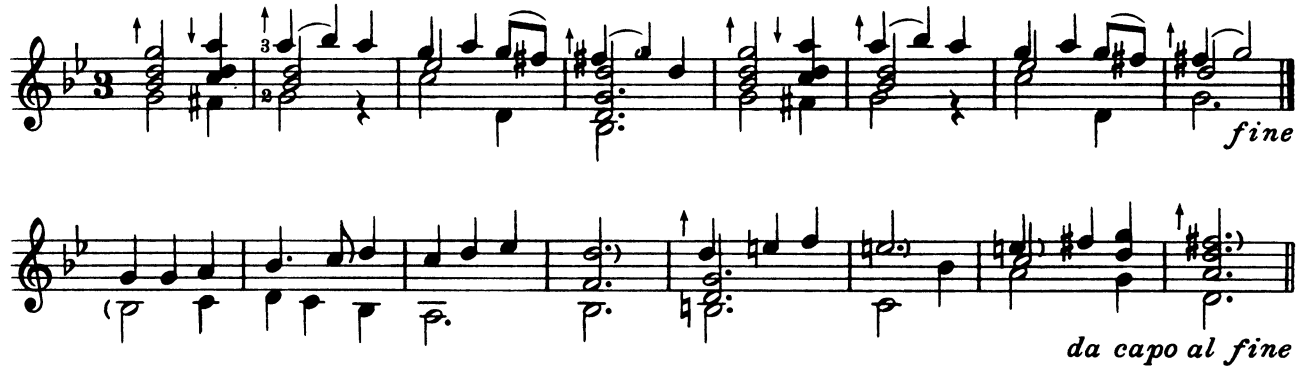

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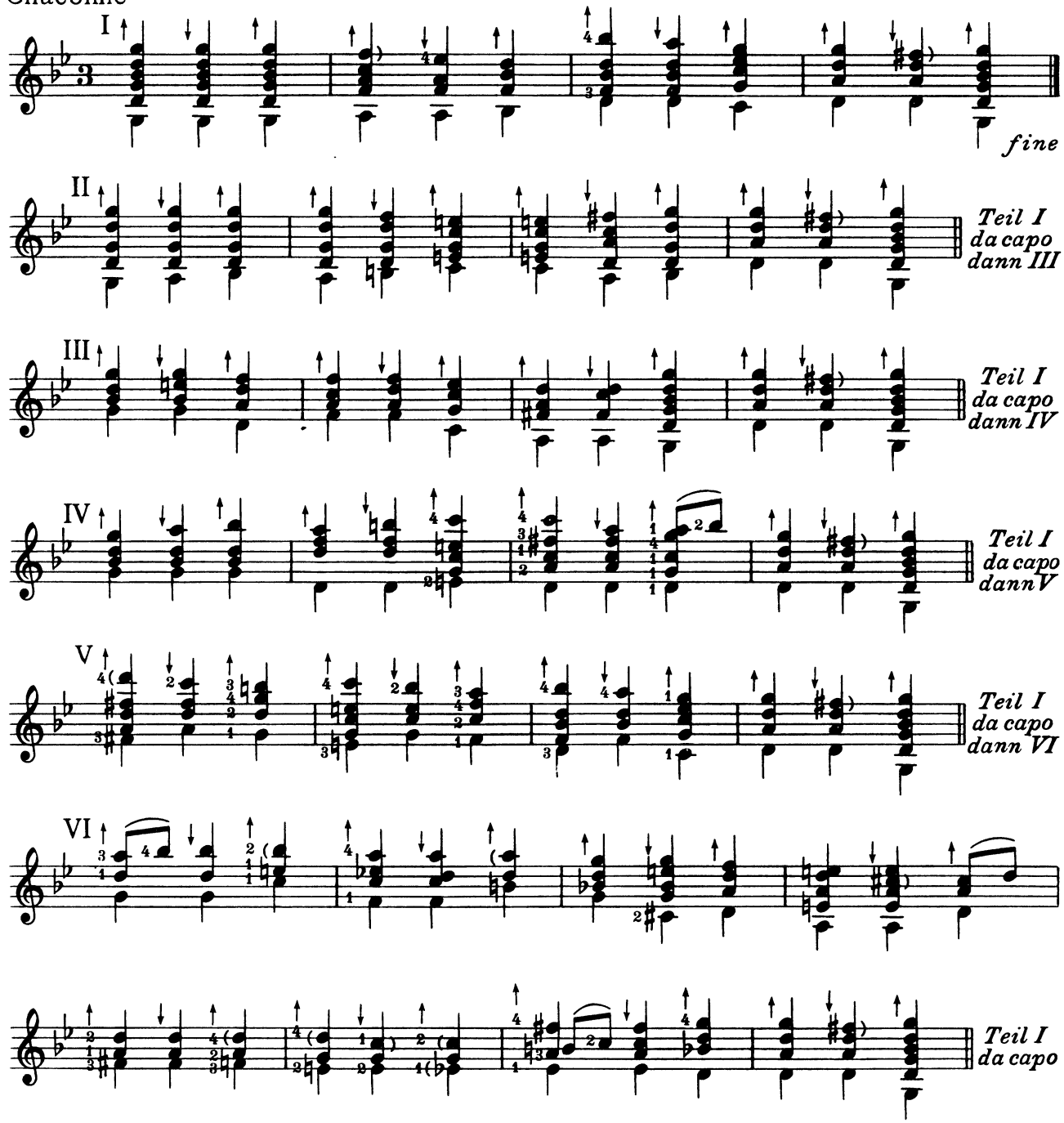
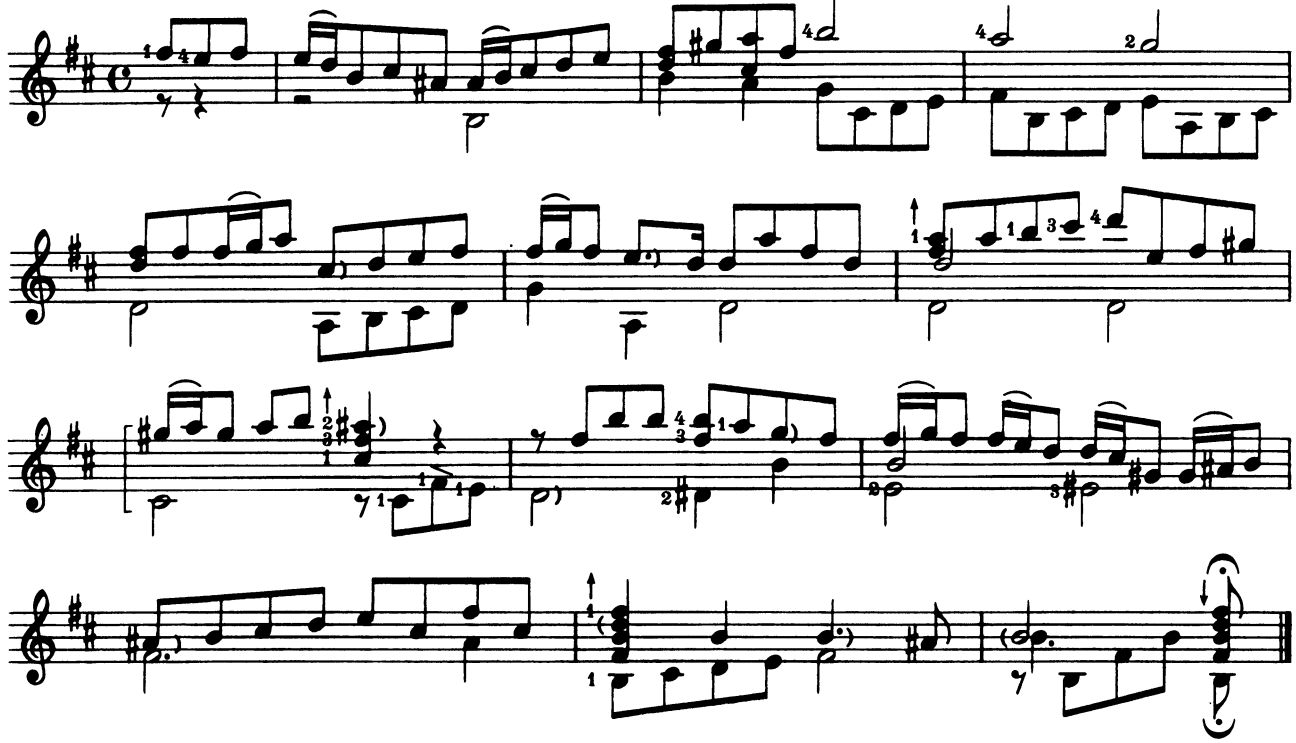


Suite

Prélude

Robert de Visée



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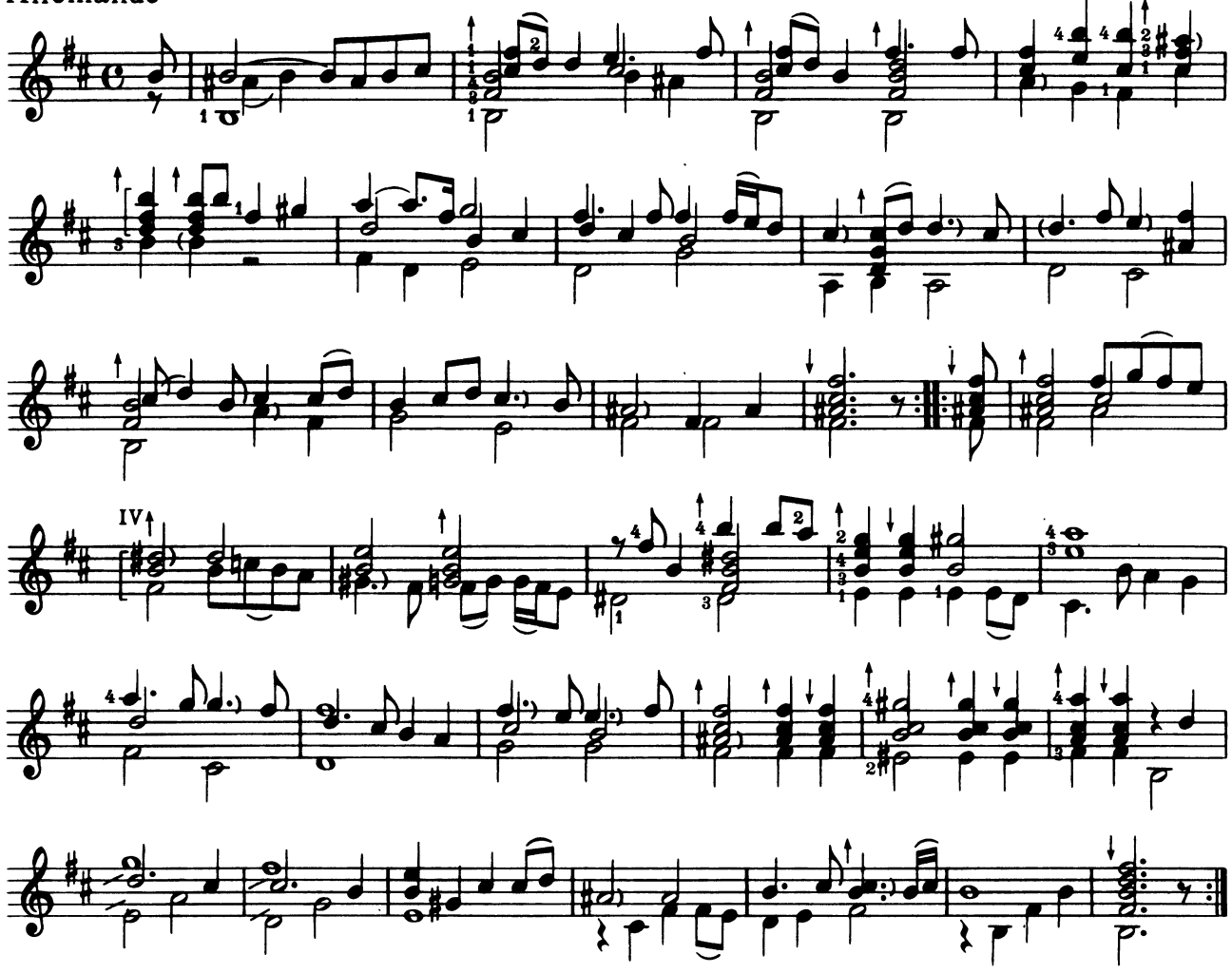

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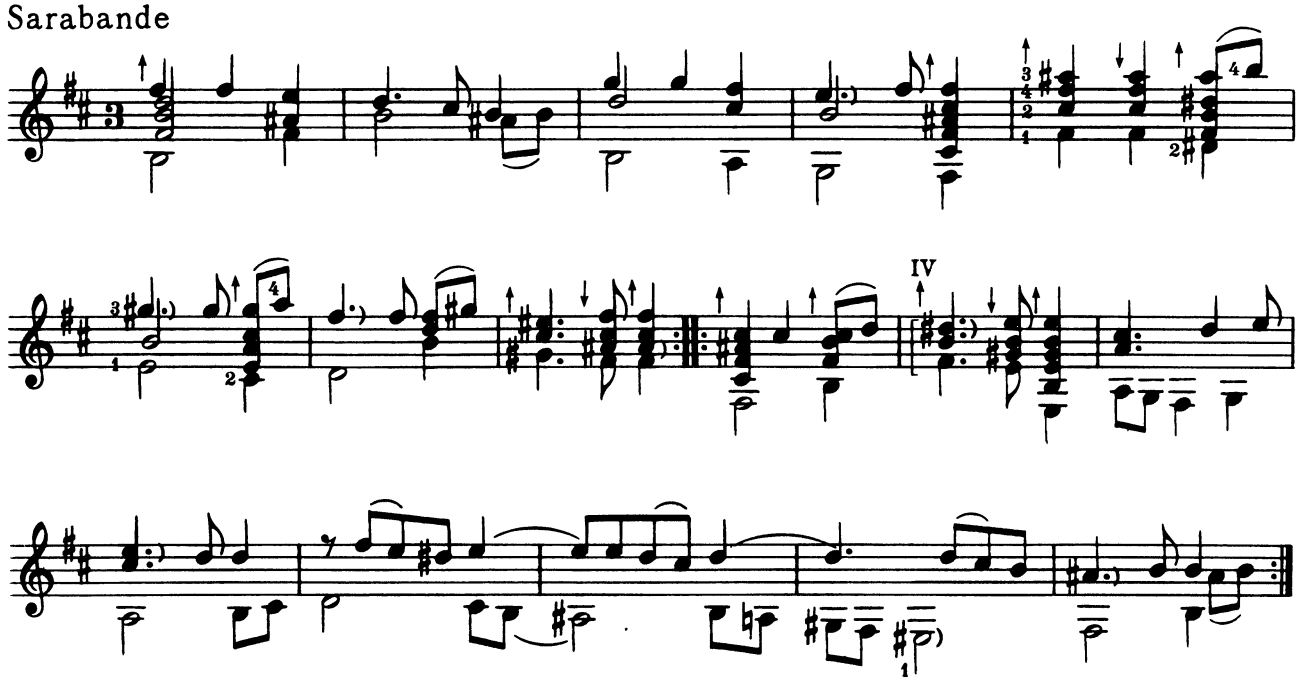

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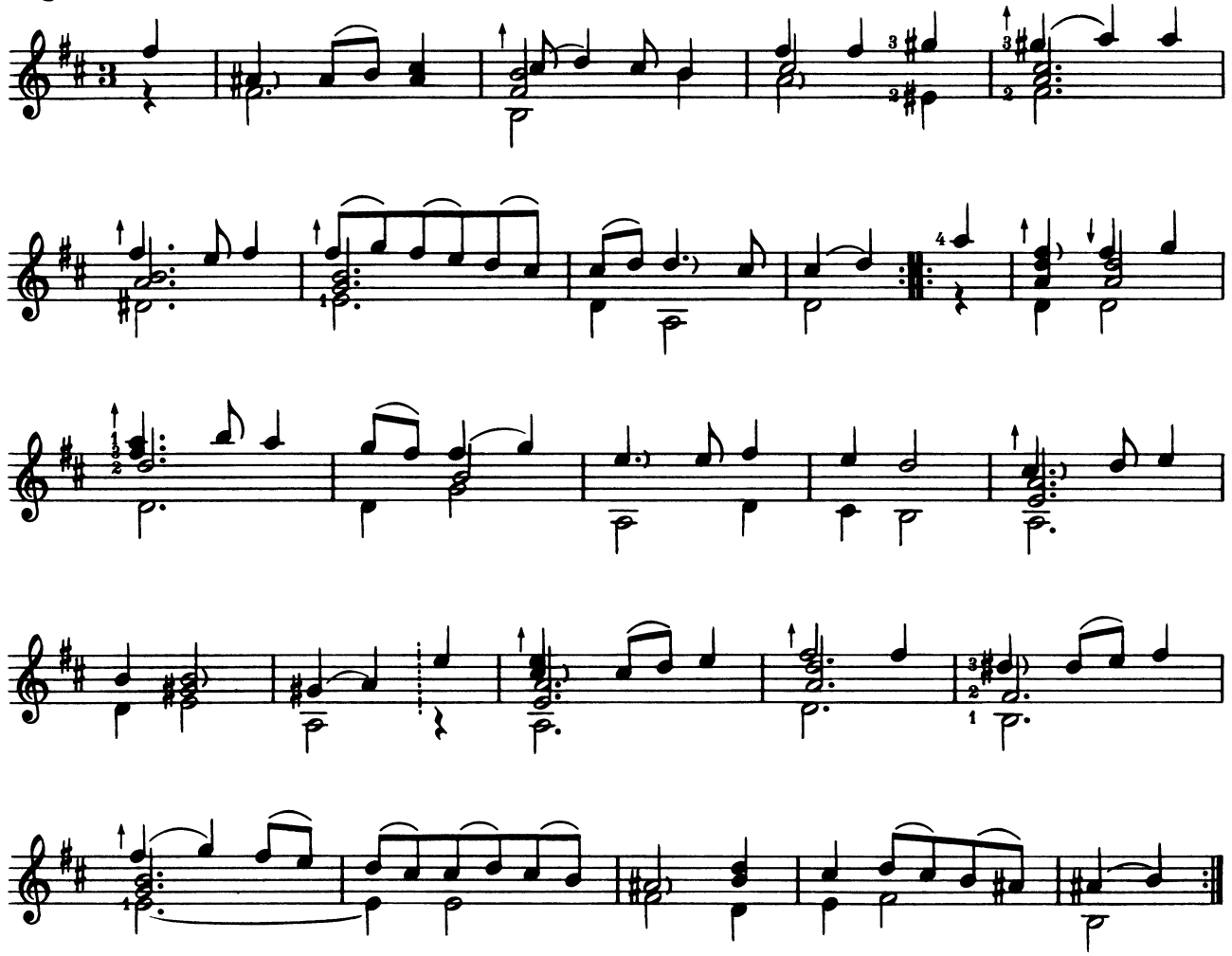

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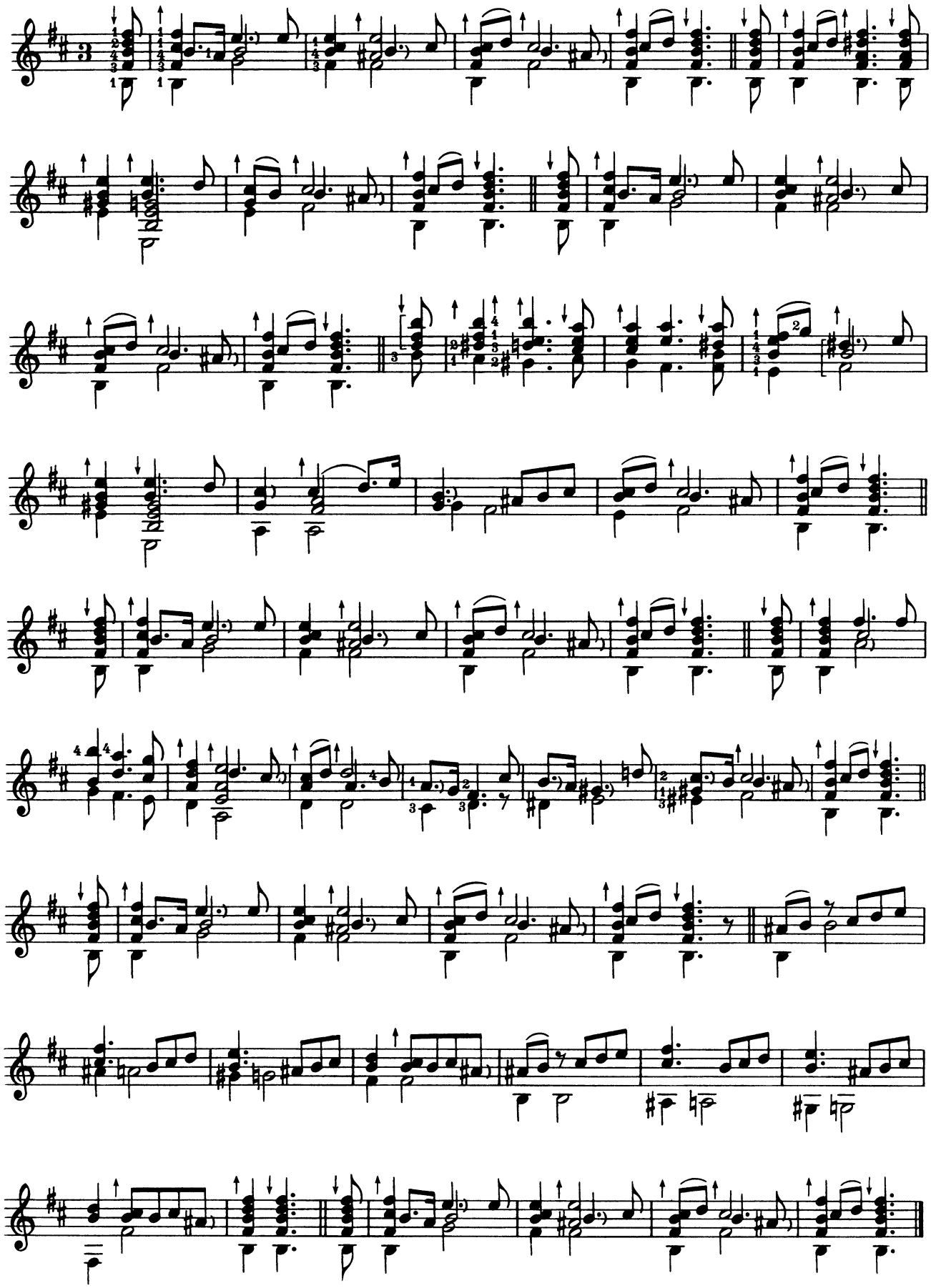

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Anonym V (um 1700)	Univ. knih. v Praze
Campion, François (um 1686-1748?) Pièces pour la Guitarre	Bibliothèque Nationale, Paris
Losy, Jan Antonin (um 1645-1721)	
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