plein jeu

LE CONCERT INSTRUMENTAL
Collection dirigée par Michel SANVOISIN

P.J. 384

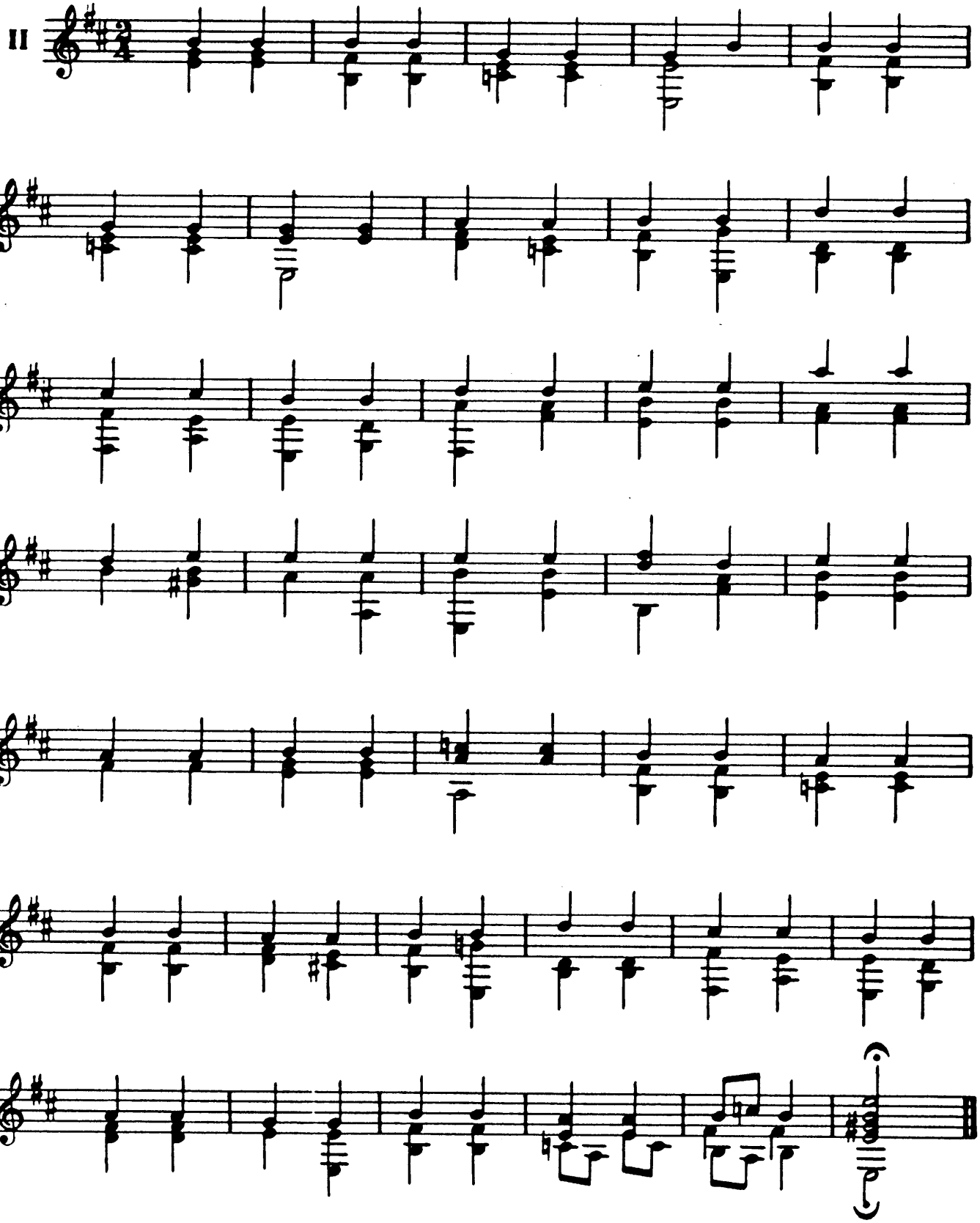
Spagna

pour deux luths

Guitare II

③ = fa♯

Francesco da MILANO
1497-1543



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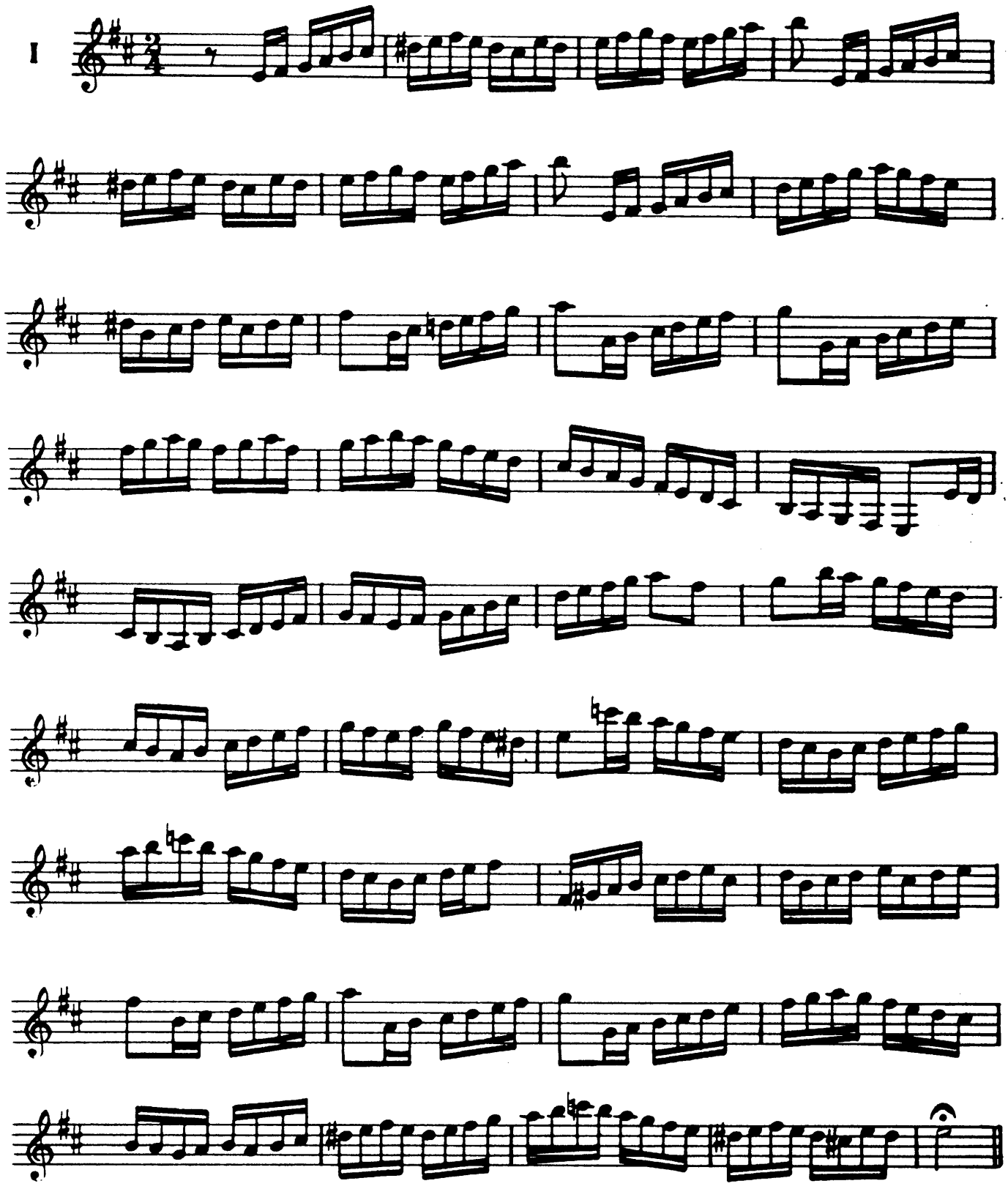


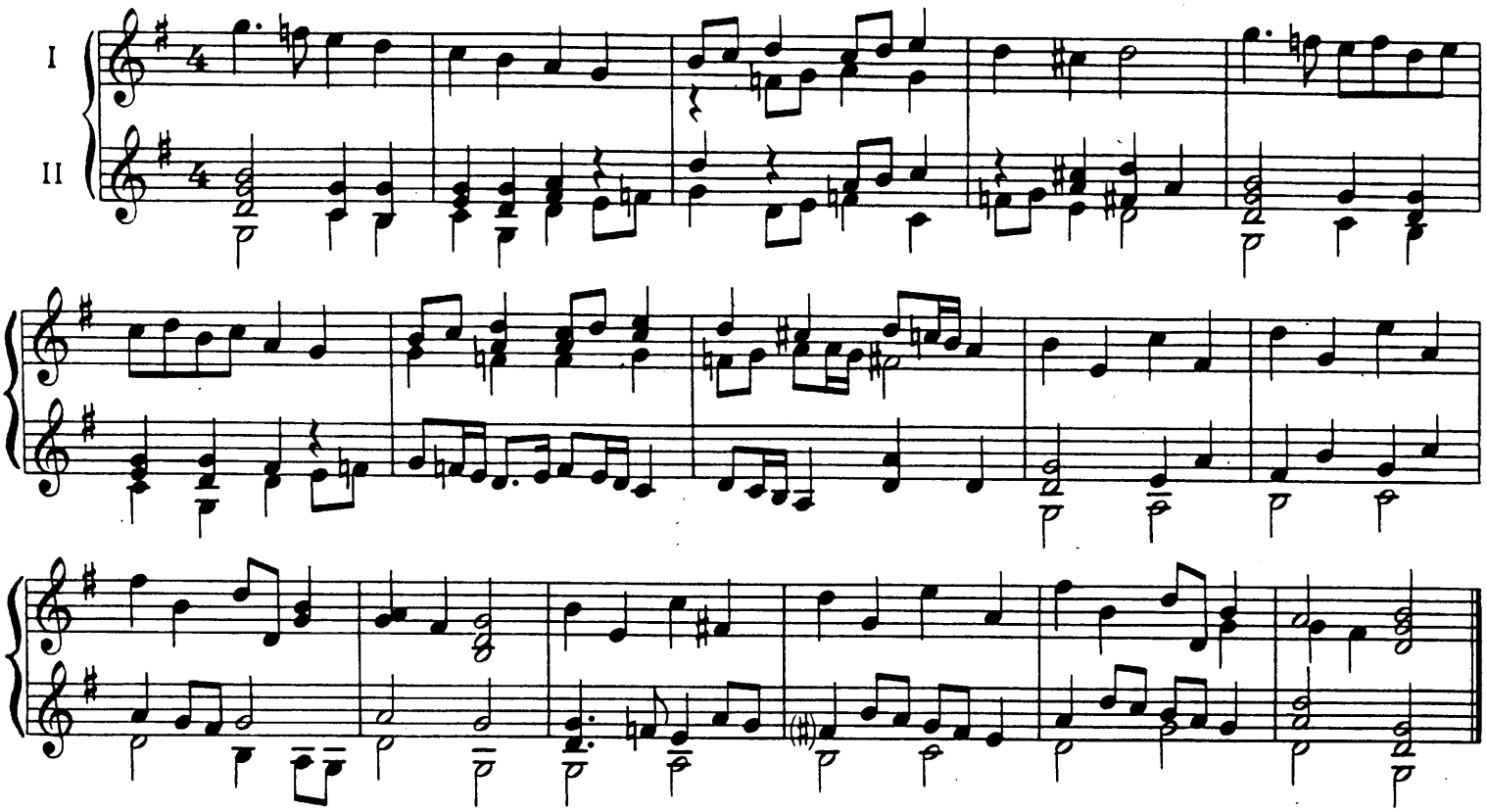
William Byrd (1545 - 1623)

3 Kleine Stücke

für 2 Gitarren

Herausgegeben und bearbeitet
von Siegfried Behrend

1. Pavan



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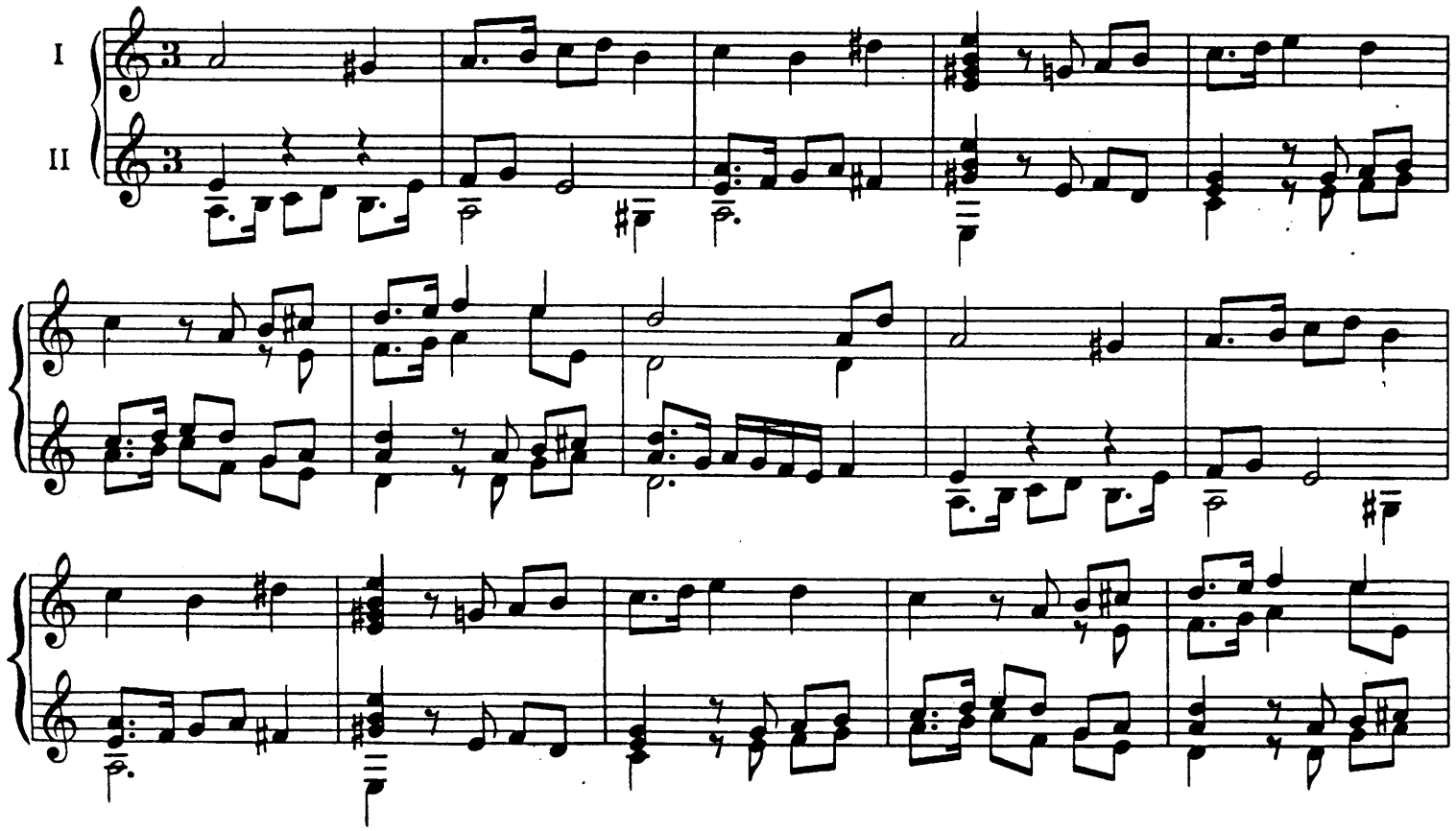
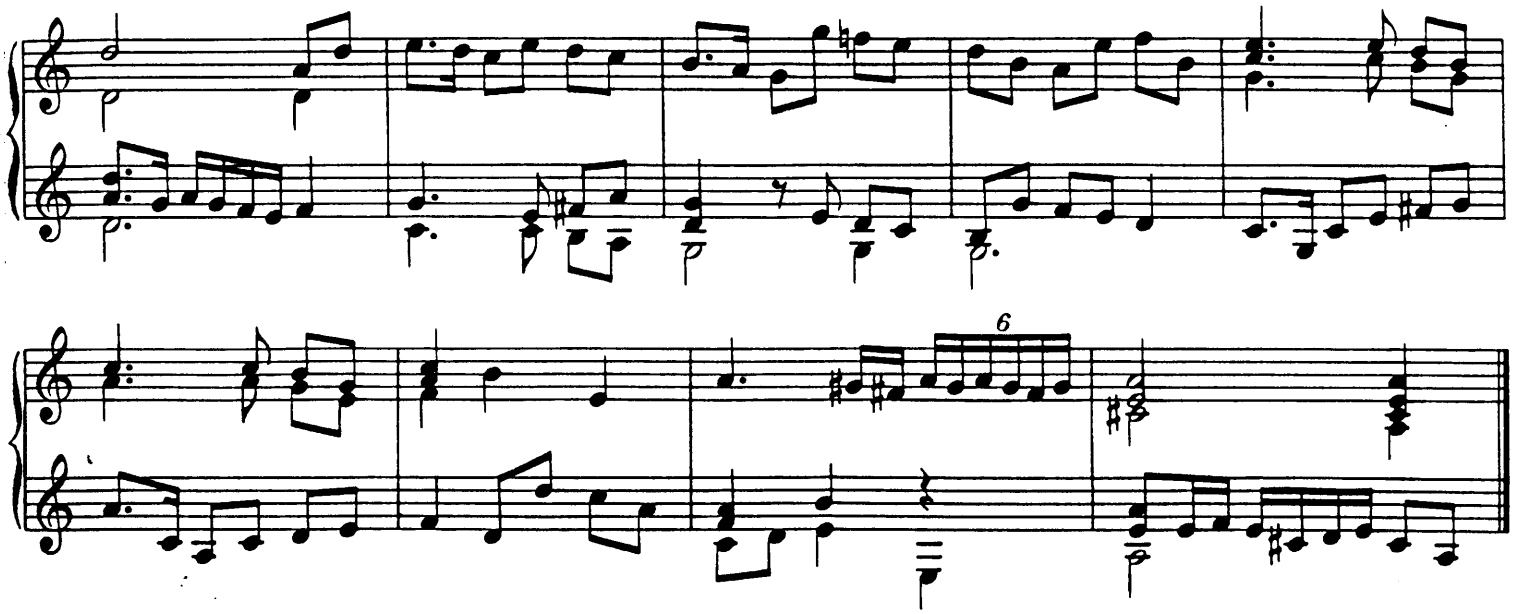
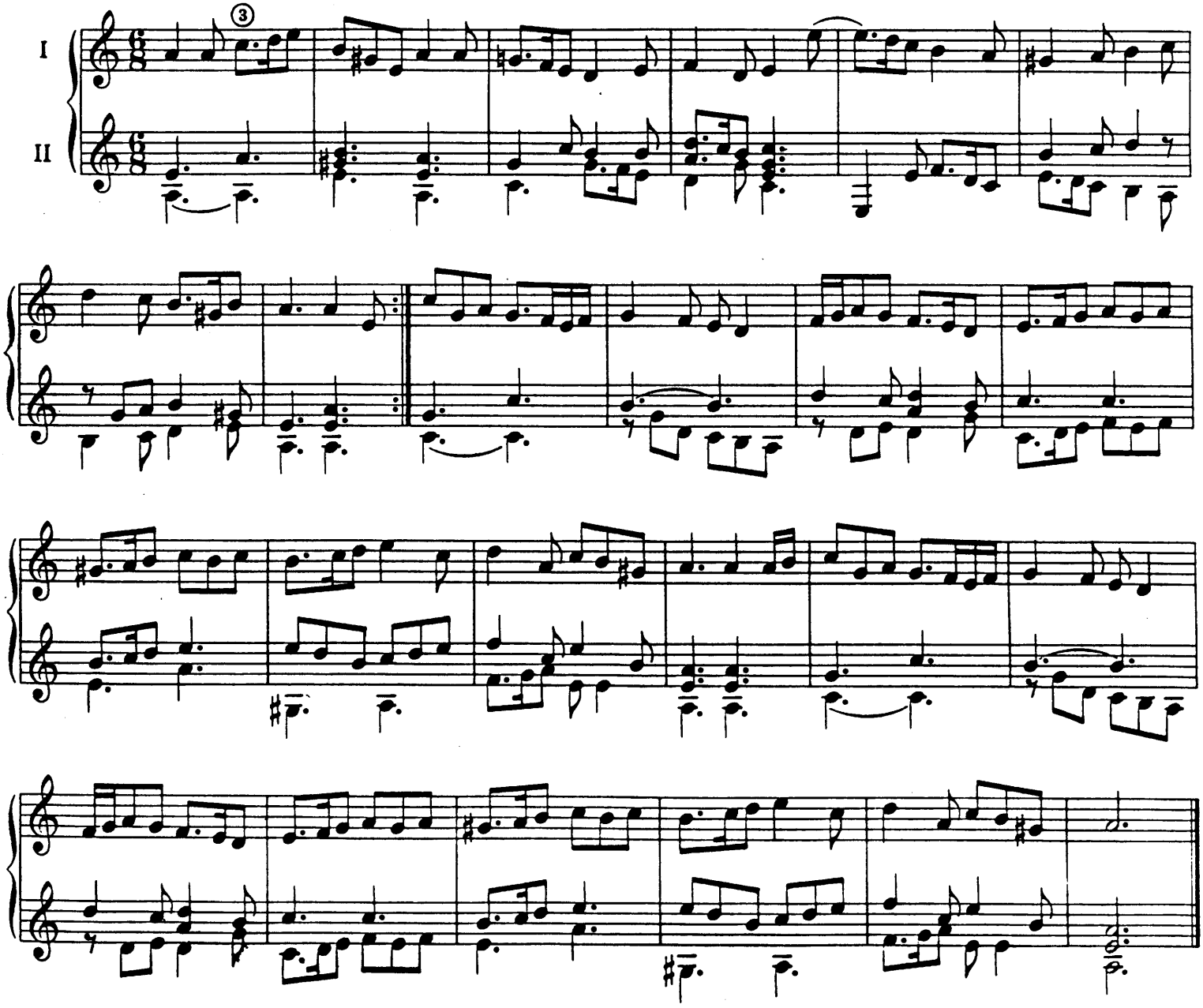




3. Gigg

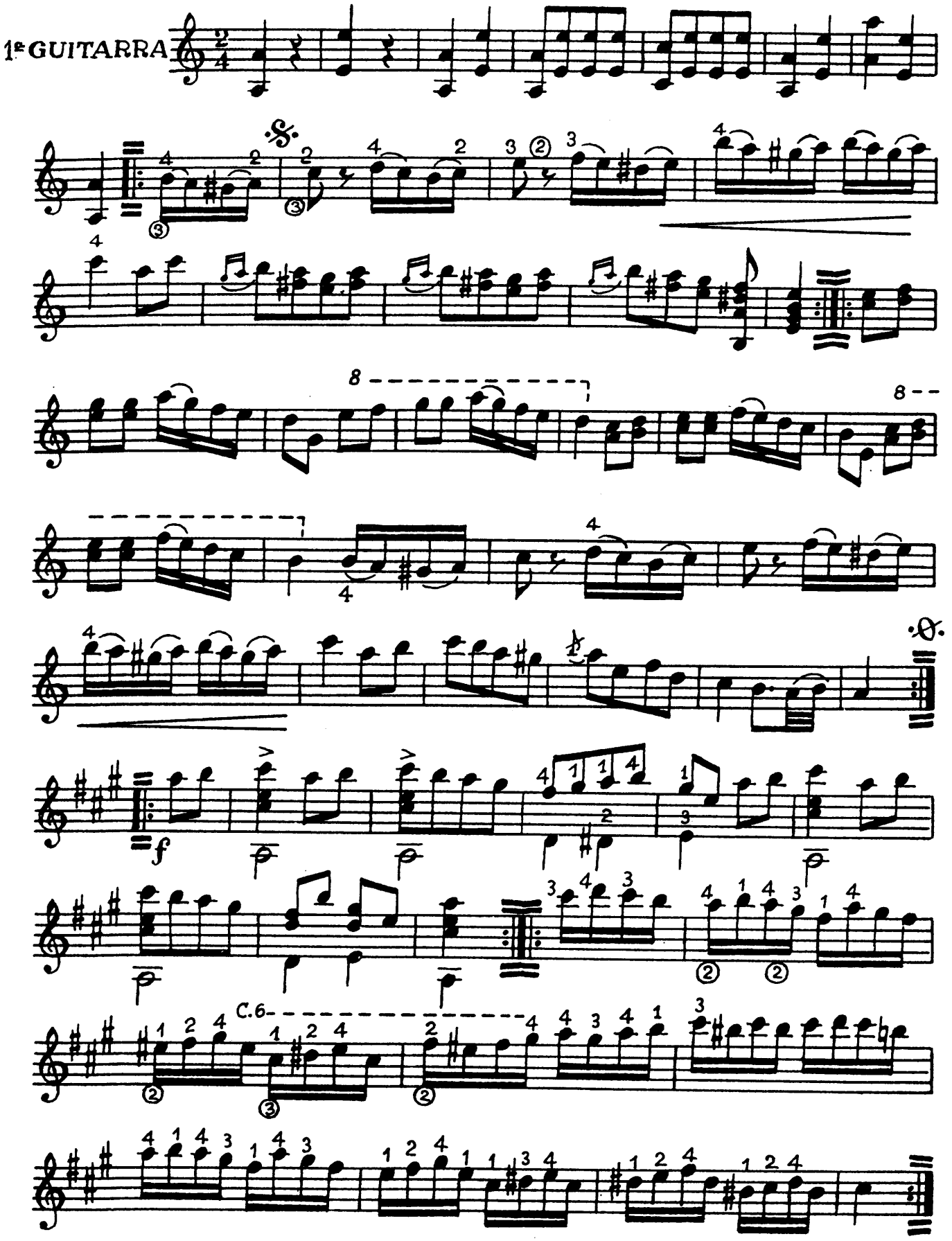


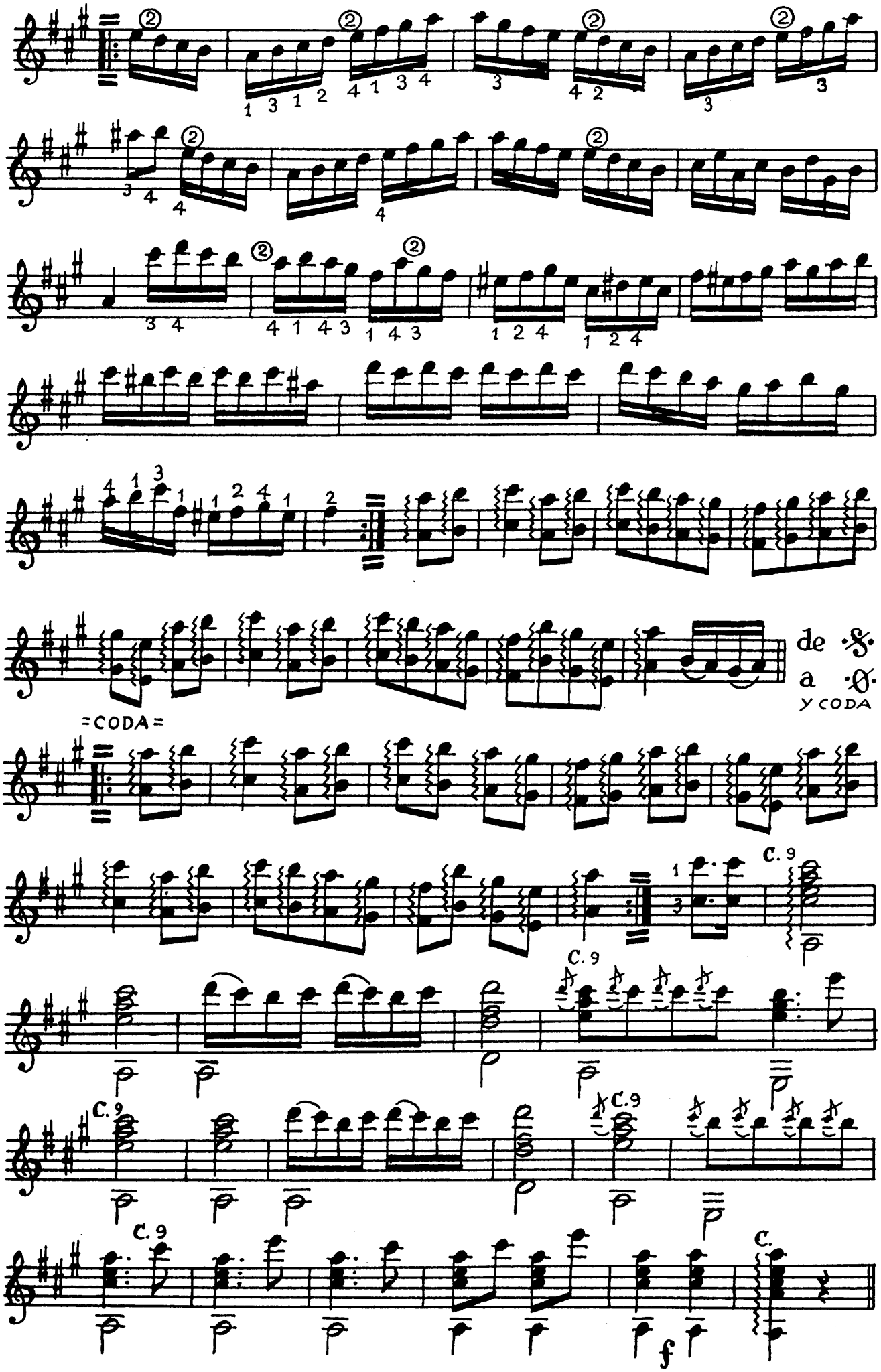
MARCHA TURCA

ARREGLO
DANIEL FORTEA

Mozart

1ª GUITARRA

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=CODA=
C. 9
C. 9
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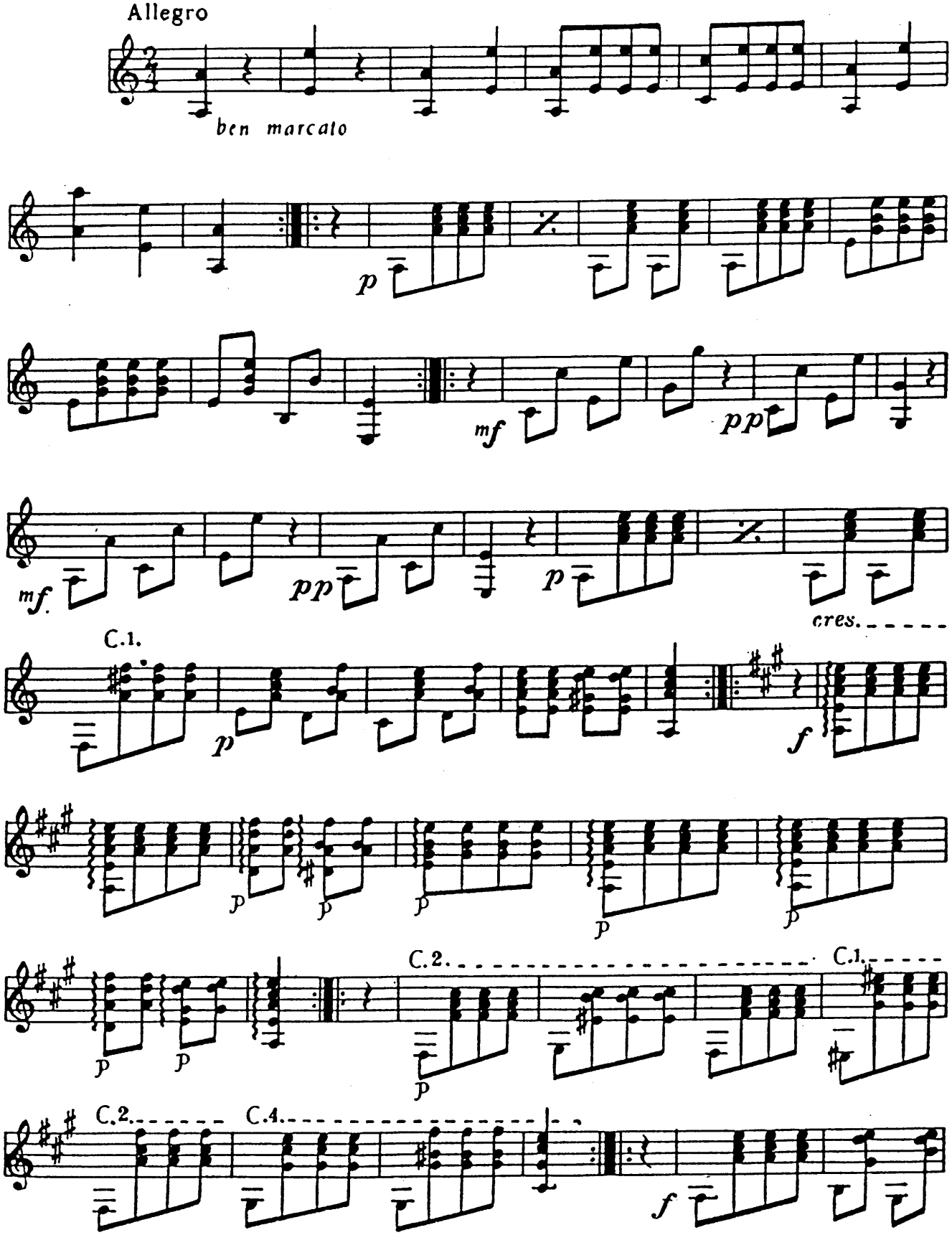
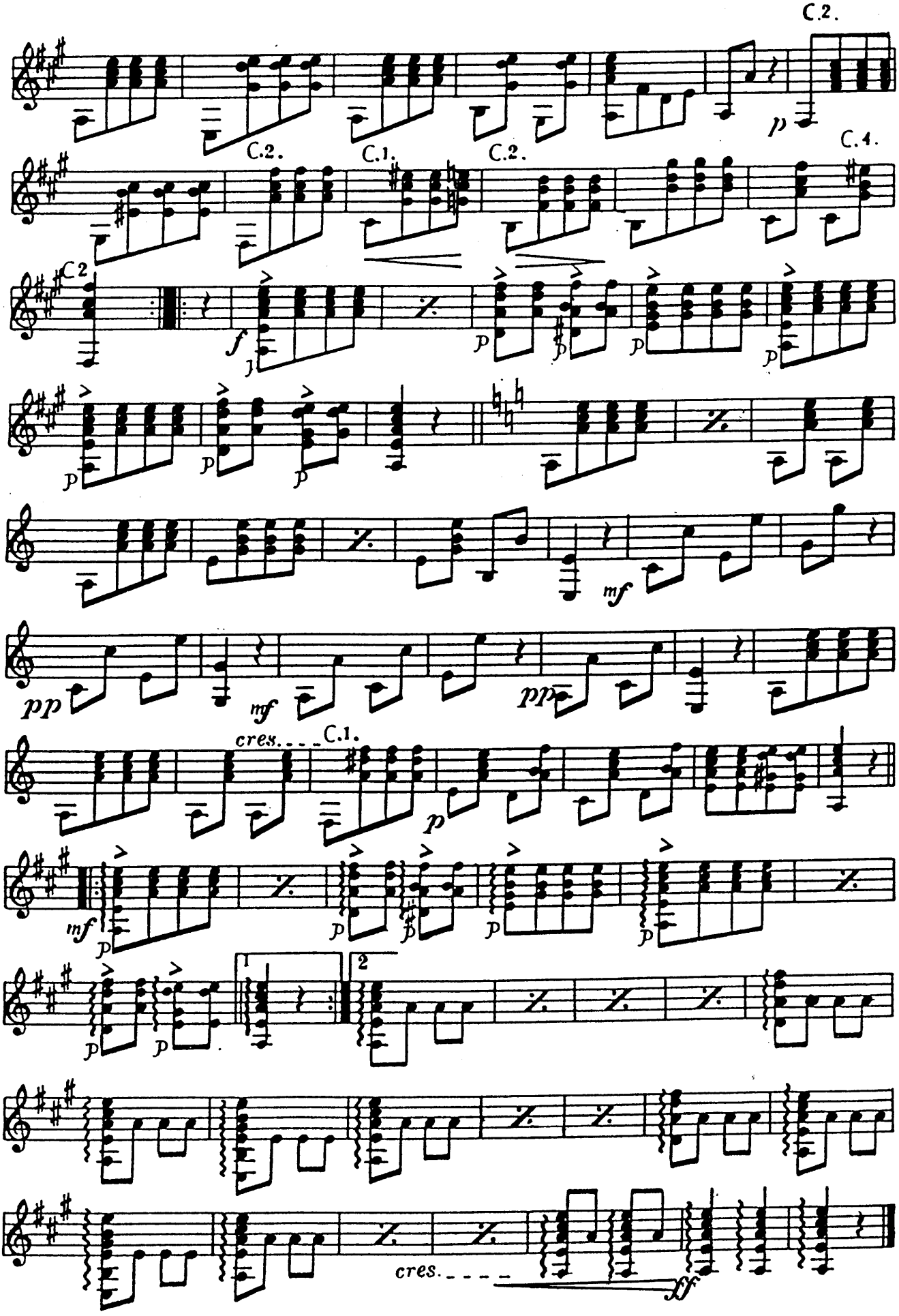
C. 9
C.
f

MARCHA TURCA

DANIEL FORTEA
2ª Guitarra

Mozart



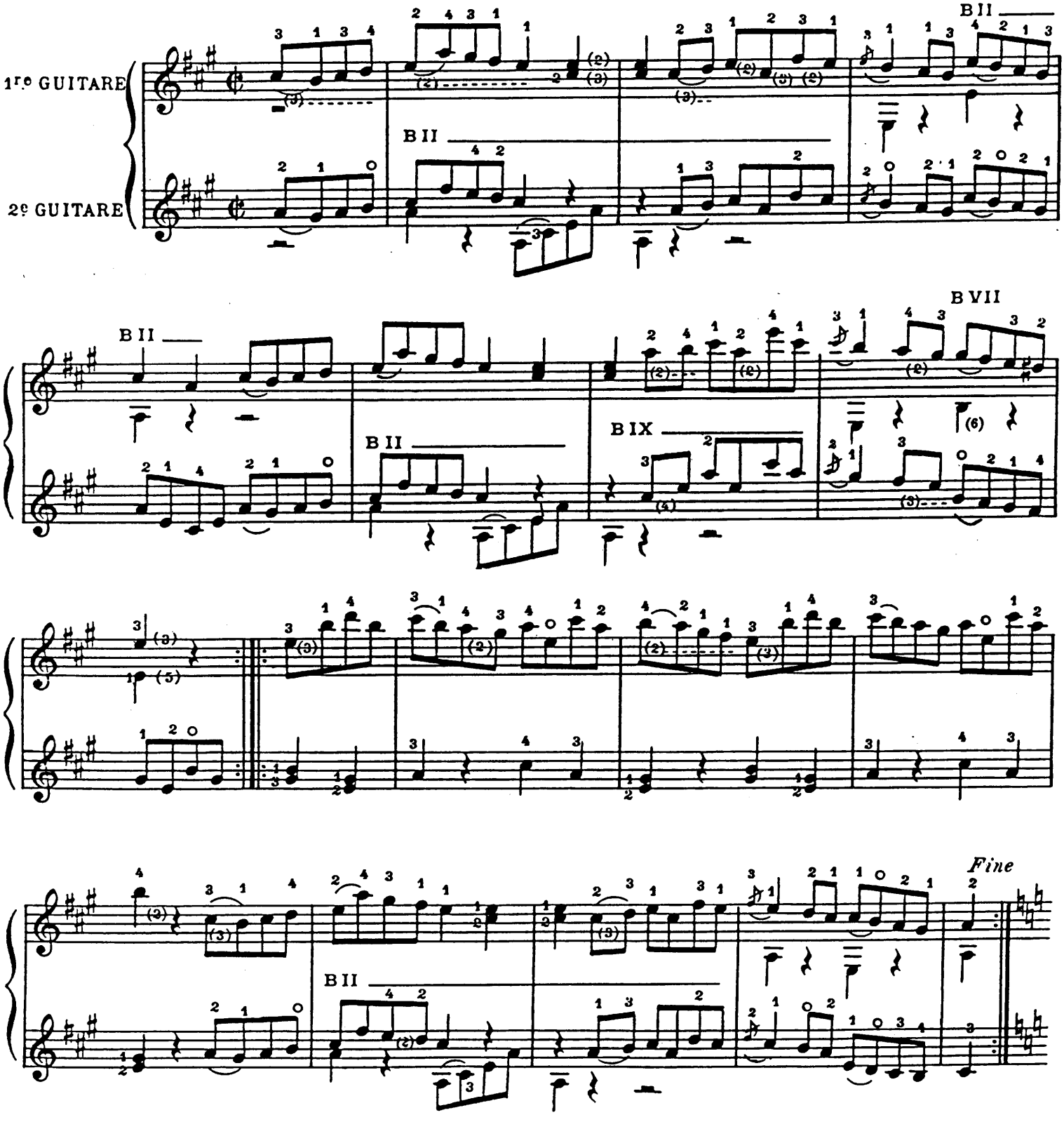

C.2.
C.2.
C.1.
C.2.
C.4.
C.2
p
f
p
p
p
p
p
p
mf
pp
mf
pp
cres.
C.1.
p
mf
p
p
p
p
p
p
1
2
cres.
ff

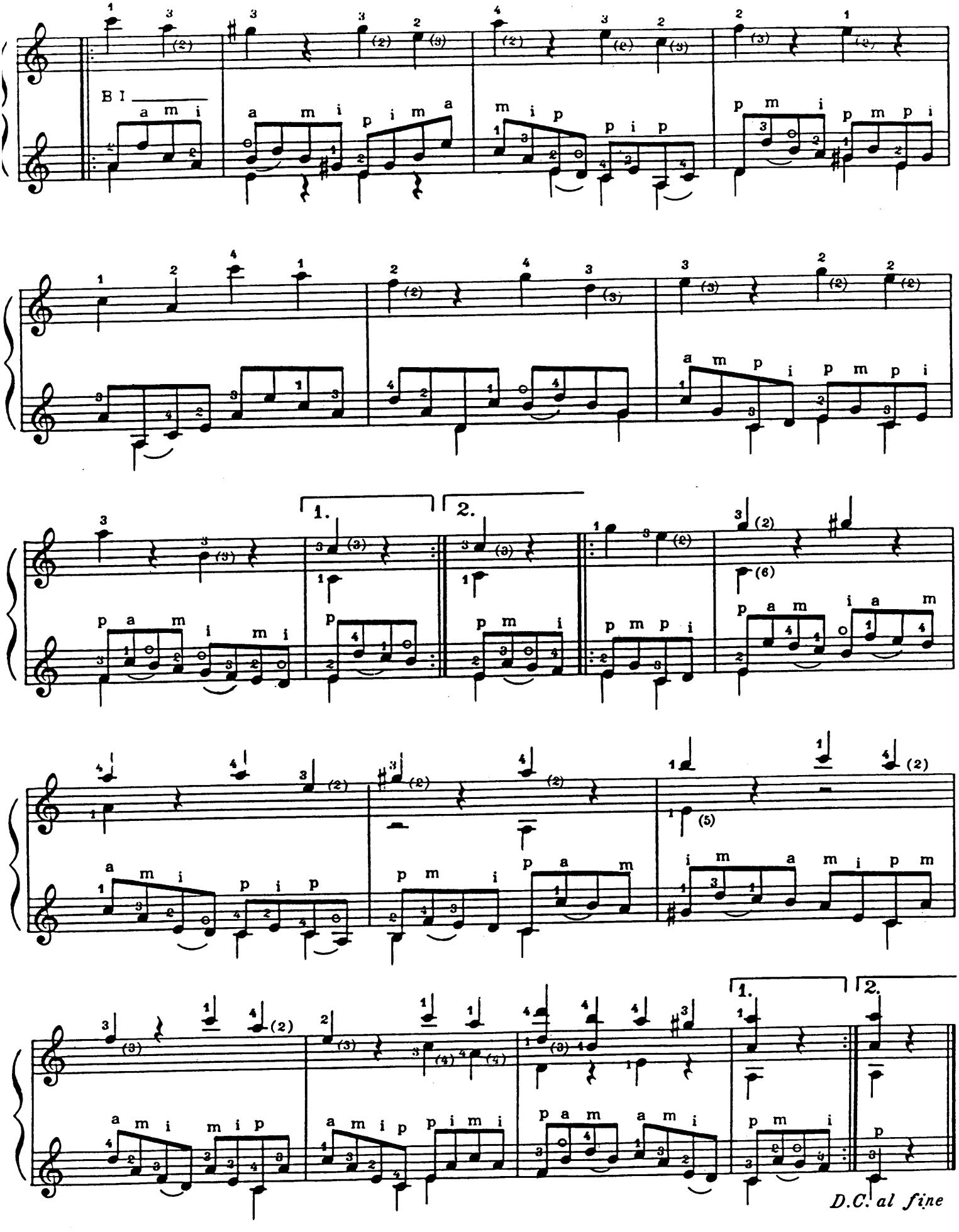
№ 1108

GAVOTTE D'IPHIGÉNIE EN AULIDE

Transcription pour deux Guitares
de EMILIO PUJOL

GLUCK





M. E. 7032

GRANDJEAN GRAV.

Imprimerie Rolland Père et Fils - Paris
Tél. : 208-76-83

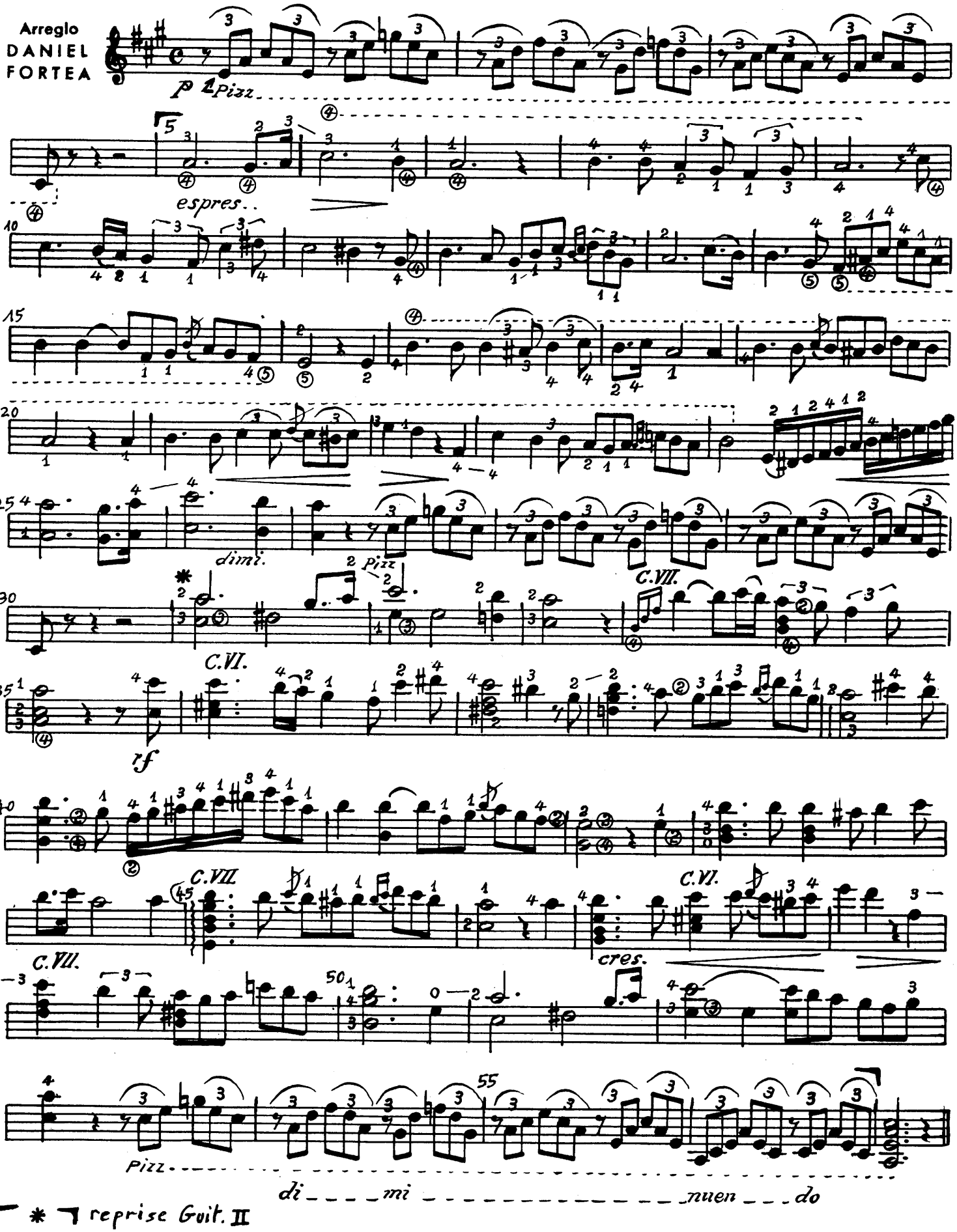
57 mesures

AVE MARIA

GUITARRA I

F. SCHUBERT

Arreglo
DANIEL
FORTEA



reprise Guit. II

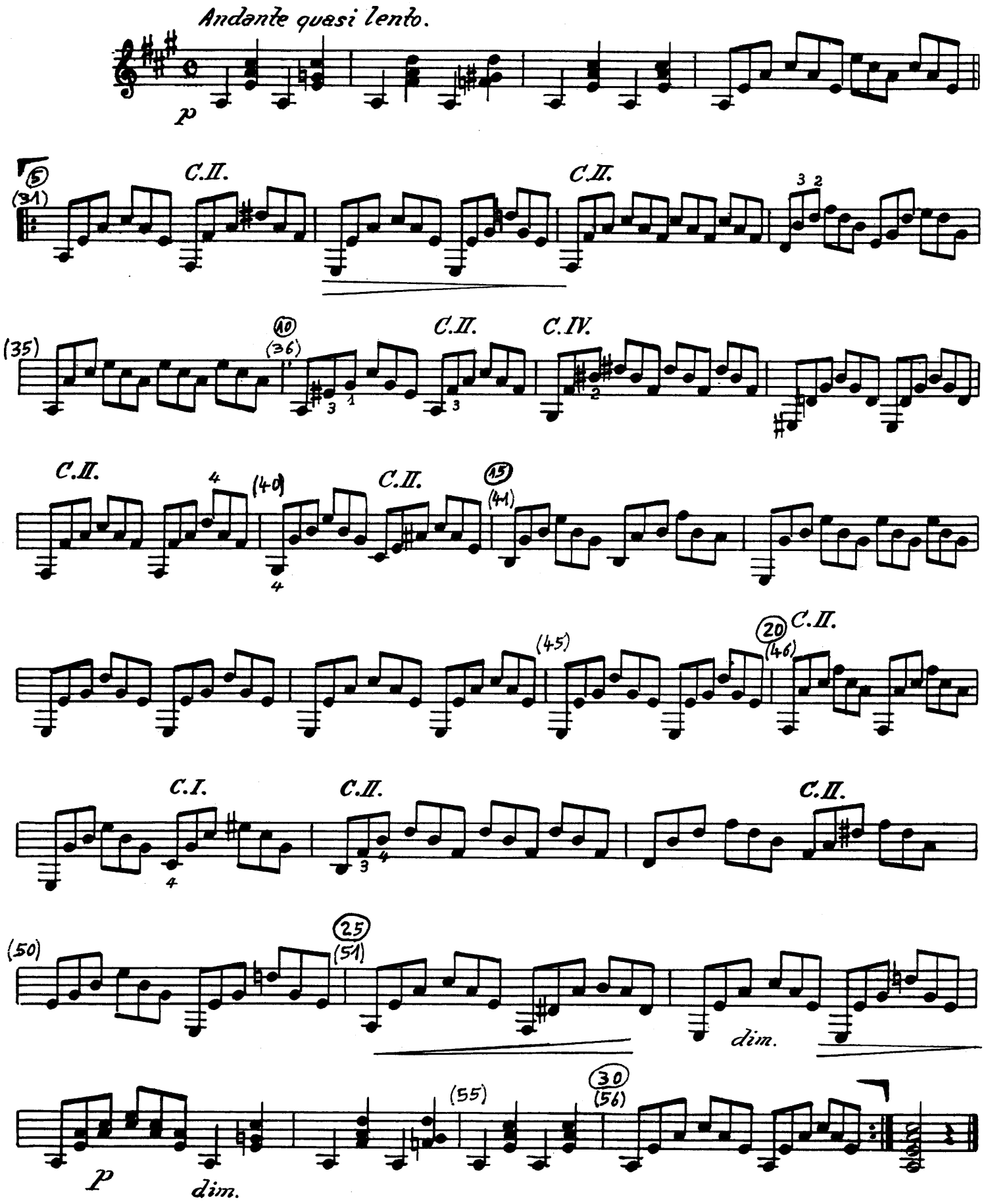
57 mesures
(avec reprise inclose)

AVE MARIA

Arreglo
DANIEL FORTEA

F. SCHUBERT

GUITARRA II.

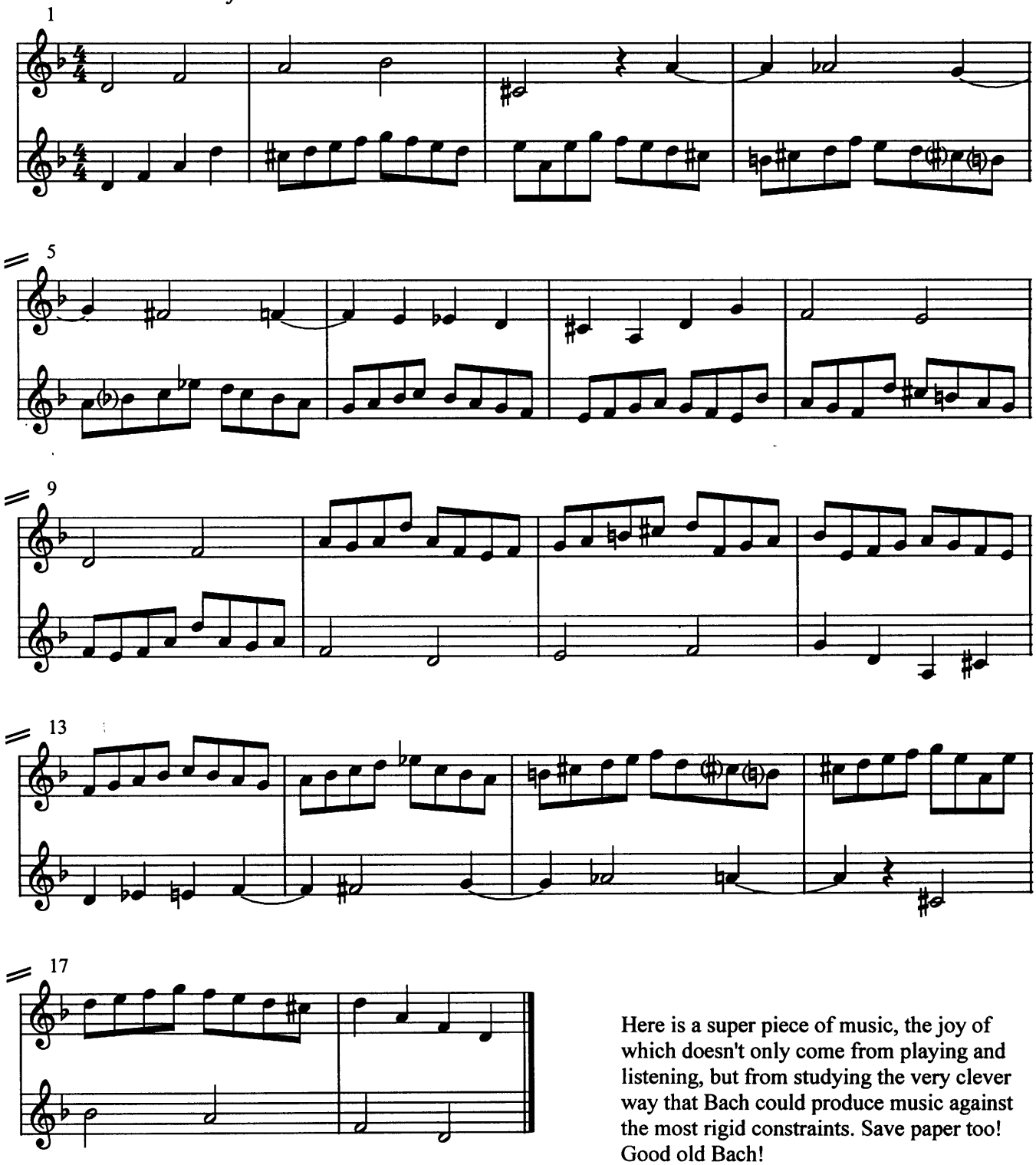


Crab Canon

J S Bach

Arr for 2 Guitars © Derek Hasted 1998

Downloaded from Derek Hasted's Guitar Ensemble Website at www.derek-hasted.co.uk



Here is a super piece of music, the joy of which doesn't only come from playing and listening, but from studying the very clever way that Bach could produce music against the most rigid constraints. Save paper too! Good old Bach!

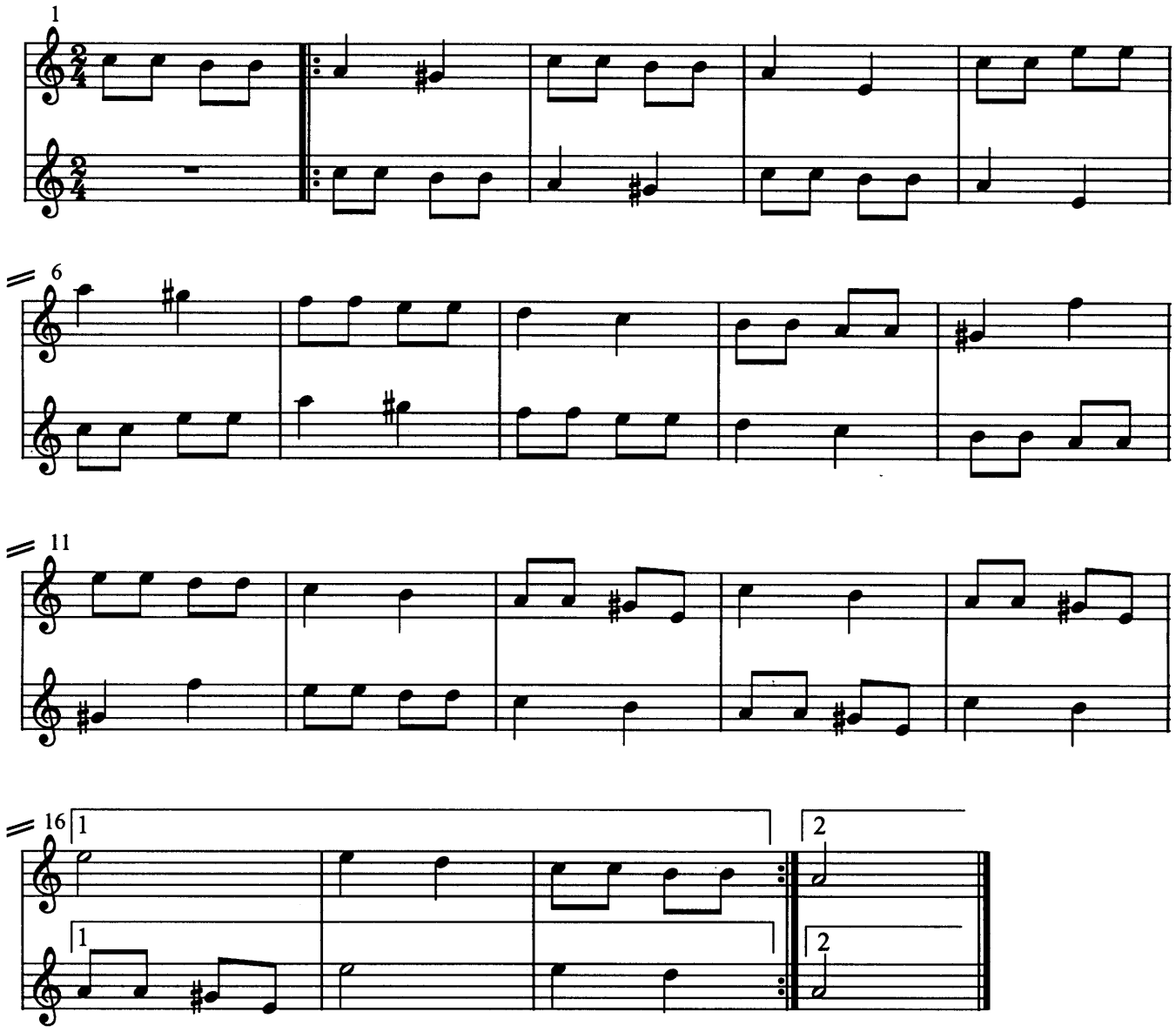
This Crab Canon contains a lovely fugal theme, the accompaniment to which is the same line played backwards. - Not a lot of people are that skilled at tracking the page back to front, so I've written it out again, so you can both play from left to right.

Allegretto

Cherubini

Arr for 2 Guitars © Derek Hasted 1998

Downloaded from Derek Hasted's Guitar Ensemble Website at www.derek-hasted.co.uk



This is delightful piece. Although a duet, you can, of course, duplicate instruments on each part.

The most appealing part of this piece is that the second part is merely the tune displaced one bar to the right. Neither part is therefore "harder" or "more important", and so it's an ideal ice-breaker for a new Ensemble group. It's not a complete "round", as no further replications can be added. But the way in which the music extracts beautiful chord sequences from just two notes is nothing less than magical. And so is the way that although every sequence appears first in the top part and then in the bottom, the changing harmonies which accompany that sequence mean there is no hint of repetition or staleness.

Mozart Canon

Typeset © Derek Hasted 1998

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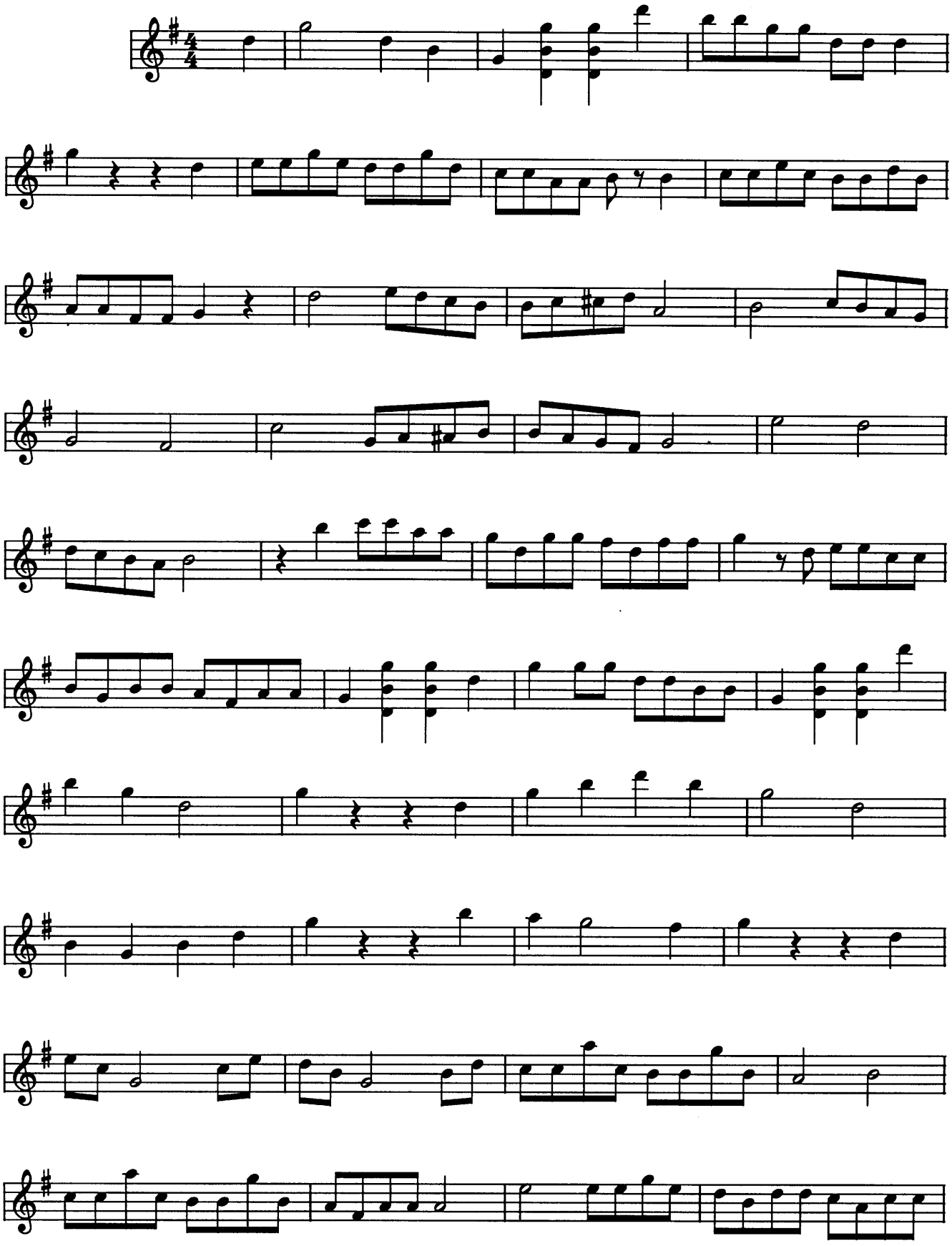

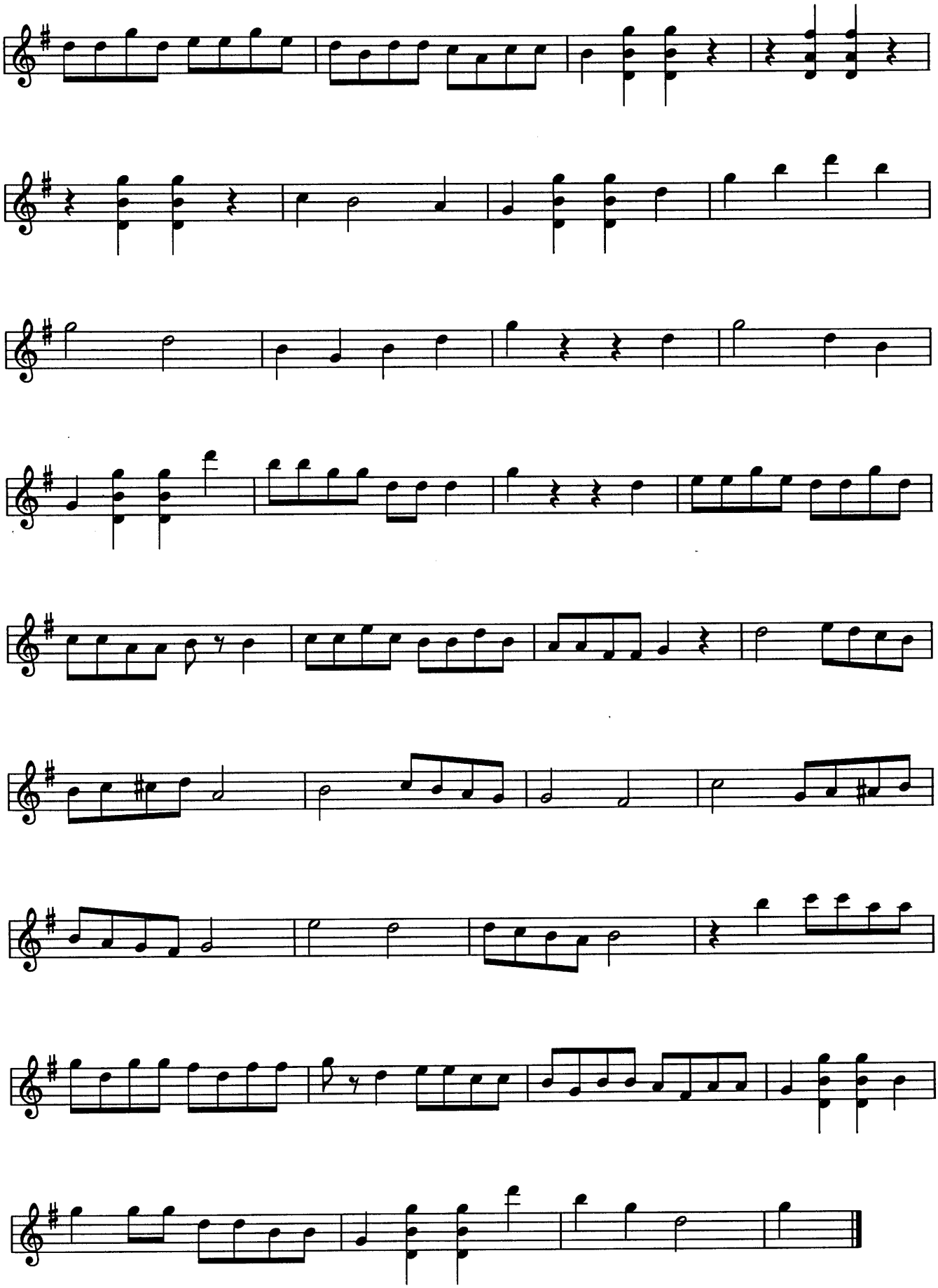

Mozart Canon —page 2—

(voir verso)

This Canon for two violins fits perfectly on the guitar. The accompaniment is simply the tune played upside down.

Strictly, the music ought to have a clef at the both ends, but I think you can probably do that yourself with a felt-tip pen.

More curious are the accidentals. No - you don't have to remember that they are after, rather than before, the note when the score is upside down. Instead, they affect the *new* note *before* which they appear. - Look at complete bar 10 - B, C, C# and D. When the page is inverted, the sharp is now in front of a new note, and the accompaniment is G, A, A# and B.