

Praeludium

6 = D ♩ = 80

Tauseana trans Brace

Guitar

The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of nine staves of music, each starting with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17). The music features a continuous, rhythmic pattern of eighth and sixteenth notes, with some melodic variations and a final cadence at the end of the ninth staff.

Menuett

Lauffensteiner trans Brace

$\bullet = 100$

Guitar

7

13

20

(tag bars to be played after 2nd time through 2nd half)

25

Ornaments are to be improvised. I have placed markings for them where they appeared in the original text. The player should feel free to add more wherever s/he wants, and to replace these with others if preferred. The marking "(" means ornament from below and ")" means ornament from above.

The original key for this piece was G Major. Slur markings follow the original.

I made the following changes to the original:

1. in bar 5, the bass note has been raised an octave;
2. in bar 11, a dissonant F-sharp (original key) has been moved down to C-sharp for playability;
3. in bar 16, an original double D (original key of G) has been replaced by the dissonant D-sharp/E for stylistic reasons;
4. in bar 19, the bass note has been raised an octave;
5. in bar 20, a dissonant F-sharp has been added for stylistic reasons. the original note was A (key of G)
6. in bars 23 and 27, the bass note has been raised an octave.

Menuett II

♩ = 100 *tr* **Lauffensteiner**
trans. Brace

Guitar

6

12

19

25 tag bars to be added after 2nd time through 2nd half of piece

29

Ornaments are to be improvised. I have placed markings for them where they appeared in the original text. The player should feel free to add more wherever s/he wants, and to replace these with others if preferred. The marking "(" means ornament from below and ")" means ornament from above. These were put into the score by the composer because they made sense on the lute; some will not make sense on the modern guitar (and others will). Use your imagination. The same goes for slur marks: I have left the originals as is, but some don't make sense on the guitar, and the player should consider removing them and inserting others as seem appropriate.

I made the following changes to the original:

1. in bar 7, the bass note has been raised an octave;
2. in bar 14, the first G in the bass has been raised an octave;
3. in bars 20-23 & 28-31 the bass notes have been raised an octave;

Aria

Anon (Tauseana?)
transcribed by Brace

Guitar

$\text{♩} = 60$

The score is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as quarter note = 60. The piece consists of four systems of music, each with a measure number (1, 5, 10, 15) at the beginning. The notation includes a melodic line in the upper voice and a bass line in the lower voice. The melodic line features a mix of eighth and sixteenth notes, often beamed together, with frequent use of grace notes. The bass line is primarily composed of quarter and eighth notes, providing a steady accompaniment. The piece concludes with a double bar line at the end of the fourth system.

Gigue

weiss

♩ = 80

Guitar

6

12

18

24

30

36

42

48