

Menuet (Koln Lautenbuch)

Composer: unknown

Trans.: Tim Brace

⑥ = D

$\text{♩} = 100$

Guitar

Gtr.

Gtr.

The musical score is arranged in three systems. The first system is for Guitar, the second for Gtr. (Guitar), and the third for Gtr. (Guitar). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as quarter note = 100. The first system starts with a treble clef and a key signature of one flat. The second system starts with a treble clef and a key signature of one flat. The third system starts with a treble clef and a key signature of one flat. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings and ornaments. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line.

*Excerpt only; for full score,
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Notes:

Straightforward, charming piece, perhaps written for a student. From a manuscript found in Cologne, Germany (Koln Lautenbuch). Late German Baroque. Add ornaments as you see fit; none were in the manuscript, but that wouldn't have stopped players from adding them.

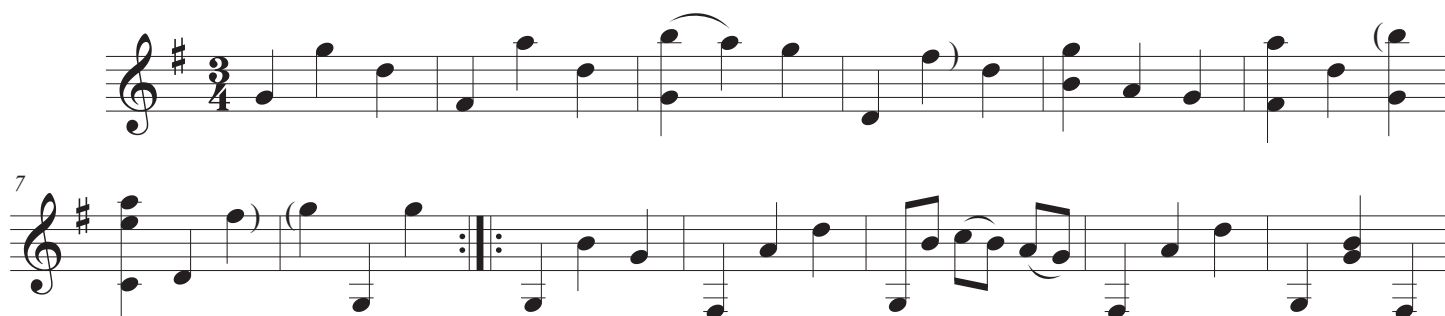
Orig key = F

Transcribed/arranged
by Tim Brace

Menuet and Double

Lautenbuch Koln 18th c

Composer unknown



Double



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Notes

1. I have liberally moved bass lines up an octave where that made sense on modern guitar in this key.
2. Many slurs are from the original; some have been added, consistent with the style.
3. Upper and lower ornaments (pulls and hammers) are mostly as in the original source. Keep in mind that these are at the discretion of the player, and those in the original are not necessarily from the composer.
4. Parentheses are used to indicate appropriate ornaments from below or above the main note. Right side of the note means ornament from above.

Arranged/transcribed
by Tim Brace

Orig key: C major

⑥ = D

Menuet

Lautenbuch Koln 18th c

Composer unattributed



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Notes

1. This sounds nice with 6th string at D, but it's not absolutely necessary. Move the low D's up an octave if you prefer to leave 6th string at E.
2. I added the full G chord in bar 18, I like the sound of it. The orig had G in the bass and B on top, if you prefer to stick with the original. The only other note I added is the C sharp in bar 4.
3. I have freely moved the bass line up an octave where needed to play on guitar in this key.
4. Parentheses are used to designate ornaments where located in the score. On the right of a note means ornament from above. These are at the player's discretion, both in terms of where to ornament and what kind of ornament to use (trill, pull, etc.). I prefer simple pulls on a piece like this, except at major cadences, where perhaps a short trill is nice

transcribed for guitar by
Tim Brace, 2019

Menuett

Kartner Lautenbuch

Anonymous
possibly Losy



*Excerpt only; for full score,
purchase at www.magnoliaarts.com*

Notes:

1. capo up 3 to match original key of F major
2. ornaments are taken from the published Kartner Lautenbuch and thus might be from the publisher rather than the composer.
3. Ornaments: parenthesis on the right of the note means embellish from above; on the left means embellish from below. The type of embellishment is up to the performer. The embellishment on the third beat of bar 19 is in the published lute manuscript as a trill; the others are not specified as to type.
4. The modern publisher (Akademische Druck - u. Verlagsanstalt, Graz, Austria 1965) included a guitar transcription (original key) that interpreted the embellishment in bar 3 as a lowered note (i.e., C natural in the key of D here) and I tend to agree with that.
5. The manuscript is described as probably being from the late 17th century. Although all of the pieces are unattributed, the modern publisher suggests they might be by Comte d'Losy, and this is supported by the style and by the fact that one of the pieces appears in another manuscript of the time, where it is indeed attributed to Losy.
6. I have not cut any corners on this piece. When performing it myself, I take some shortcuts to make it more playable. I'll leave those to you if you find you need them. Don't obsess about having to play every note as it's written -- I assure you that plenty of professional performers focus on other things as primary.
7. The published manuscript did not include slurs; you should put them where they make sense to your fingers.

Transcribed by Tim Brace

Arietta

Lautenbuch Koln 18th c

Composer unattributed

1

2

3

2

7

2

4

repeat last 4 bars to Fine

Fine

12

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Notes:

1. Ornaments and pull/hammer slurs are up to the performer. I have copied appropriate ones from the Lautenbuch text; they might not have been entered by the composer.
2. Parentheses are used to indicate appropriate ornaments from below or above the main note. Right side means ornament from above.