

Alte Musik

mit der

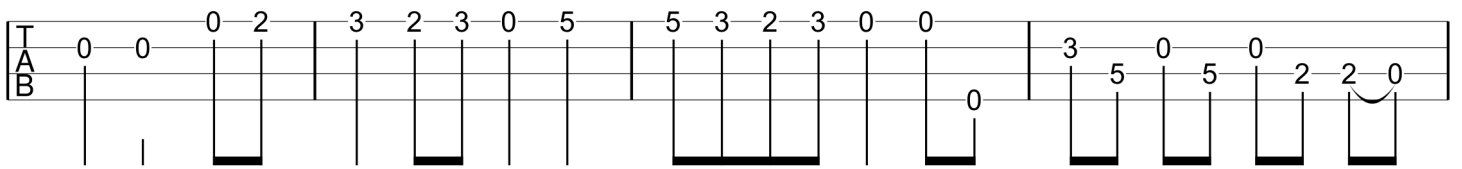
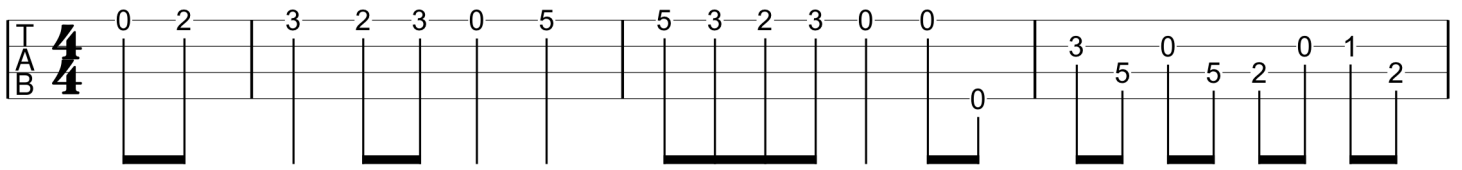
Ukulele



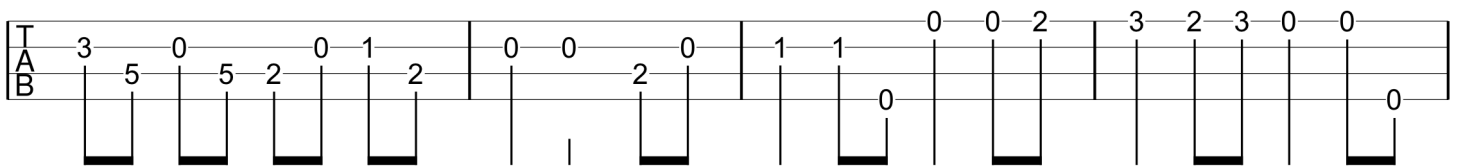
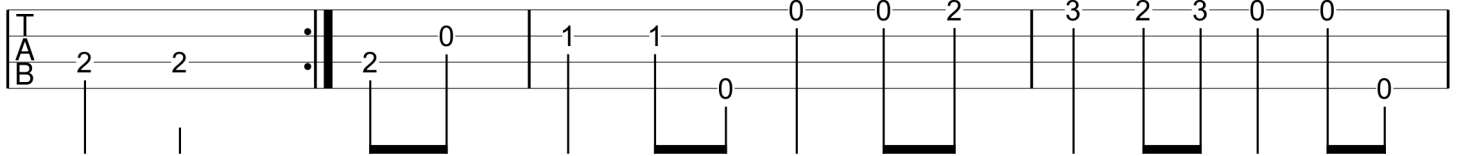
La Rotta

Arr.: A.Moser

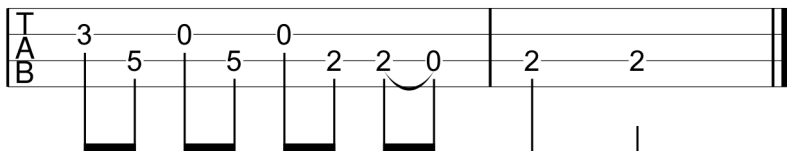
Anonymus, 13.Jh.



Fine



Da Capo



Tourdion

(Quand je bois du vin clair)

Pierre Attaignant, 1530

Dm Am

The first line of tablature is in 3/4 time. It consists of four measures. The first measure has a Dm chord and notes 2, 0, 1, 1, 0. The second measure has a Dm chord and notes 2, 0, 1, 0. The third measure has a Dm chord and notes 0, 1, 1, 0. The fourth measure has an Am chord and notes 1, 0, 2, 0. The strings are muted in the second and fourth measures.

Dm C Dm Am Dm

The second line of tablature consists of four measures. The first measure has a Dm chord and notes 2, 0, 1, 1, 0. The second measure has a C chord and notes 2, 1, 0. The third measure has a Dm chord and notes 2, 0. The fourth measure has a Dm chord and notes 2. The strings are muted in the second and fourth measures.

F C Dm

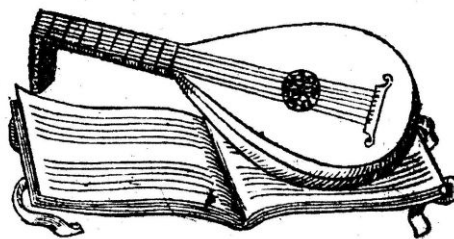
The third line of tablature consists of four measures. The first measure has an F chord and notes 0, 0, 1, 0, 0. The second measure has a C chord and notes 3, 1, 0. The third measure has a Dm chord and notes 1, 0. The fourth measure has a Dm chord and notes 1, 0, 2. The strings are muted in the first and fourth measures.

F Dm Am Dm

The fourth line of tablature consists of four measures. The first measure has an F chord and notes 0, 0, 1, 0, 1, 0. The second measure has a Dm chord and notes 2, 0. The third measure has an Am chord and notes 2. The fourth measure has a Dm chord and notes 2. The strings are muted in the first and fourth measures.

John Dowland (1563-1626) war ein englischer Komponist des elisabethanischen Zeitalters. Dowlands musikalisches Werk umfasst Lautenlieder, Werke für Laute solo und Werke für Gambenconsort mit Lautenbegleitung. Dowlands Lieder behandeln ganz verschiedene Themen.

Von besonderer Bedeutung sind Dowlands Instrumentalwerke. Seine Kompositionen für Gambenconsort mit Lautenbegleitung markieren in der europäischen Musikgeschichte einen ersten Höhepunkt der Entwicklung zu einer selbständigen Instrumentalmusik. Zu erwähnen sind in diesem Zusammenhang vor allem sieben Variationen über das Thema der Lachrimae Pavane (ursprünglich eine Komposition für Laute solo, später zum Lied Flow My Tears und zu den genannten Kompositionen für Gambenconsort ausgearbeitet)



Mr. Dowland's Midnight

John Dowland (1563-1626)

Dm A7 Dm C Dm A

TAB 4/4

2 0 1 2 | 1 0 1 2 | 2 0 1 0 | 1 2 0

2 2 2 2 | 2 0 1 2 | 2 2 2 2 | 2 2 2 2

Dm A7 Dm C Dm A

TAB

2 0 1 2 | 1 0 1 2 | 2 0 1 0 | 2 0 1 3

2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

Am Gm F Gm Am Dm

TAB

3 0 0 1 0 | 0 0 1 2 | 0 0 1 2 | 0 0 2 2

2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

Am Gm F Gm A Dm

TAB

3 1 0 0 0 | 1 0 1 0 1 | 0 0 1 0 1 | 0 0 2 2

2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

Schiarazula Marazula

Arr.: A. Moser

Giorgio Mainerio (1535-1582)

Gm

5 5 3 5 3 6 6 6 0 2 1 2 2 0 0 0 5

5 3 5 3 6 6 6 0 2 1 2 2 0 0 0 3 1

F Gm

0 0 6 0 0 5 3 1 2 2

1. 2. G

3 1 2 2 0 0 0 2



Gaspar Sanz (1640-1710), spanischer Komponist und Gitarrist veröffentlichte 1674 in Saragossa das erste bedeutende Lehrwerk für Barockgitarre.



Españoleta

Arr.: Rob MacKillop

Gaspar Sanz (1640-1710)

3/4

0 2 0 | 1 0 1 | 0 1 0 | 1 0 0 | 1 0 0 | 2 0 1

0 1 | 1 0 | 0 2 | 1 1 | 0 1 0 1 3

0 0 0 0 | 2 0 1 | 0 1 3 0 1 3 | 1 0 | 1 1 3

0 0 0 | 1 1 | 0 2 0 | 0 1 | 1 0 2

0 2 1 | 1 0 | 1 3 | 0 5 3 1 | 0 0

2 0 2 | 0 3 2 3 | 2 4 5 | 7 5 4 | 5

Danza de las Hachas

Gaspar Sanz (1640-1710)

A

F C Dm A

F **C** **Dm** **A** **Dm**

B

F C Dm A

F **C** **Dm** **A** **Dm**

Wiederhole A, dann B nur Akkorde (ein Instrument soliert)

Turlough O'Carolan (1670-1738)

Die Kompositionen des blinden irischen Harfenisten sind geprägt von musikalischen Einflüssen der irischen Folklore und der Barockmusik. Sie haben bis heute ihren festen Platz in der Instrumentalmusik.



John Drury

Turlough O'Carolan (1670-1738)

3/4

Dm Am C

1 0 2 2 0 2 0 0 0 0 0 0

Dm Am Dm C Dm

5 0 2 2 0 2 0 0 5 0 2 5 0 0 2 5 5

10 5 7 5 3 2 3 5 3 2 0 0 0 2 5 5 5 7 5 3 2

Am C F C Am

15 3 0 2 3 2 0 1 0 0 1 0 3 0 2 3

C Am C Am Dm

20 0 0 0 0 0 0 3 0 2

Eleanor Plunkett

Arr.: A.Moser

T.O'Carolan (1670-1738)

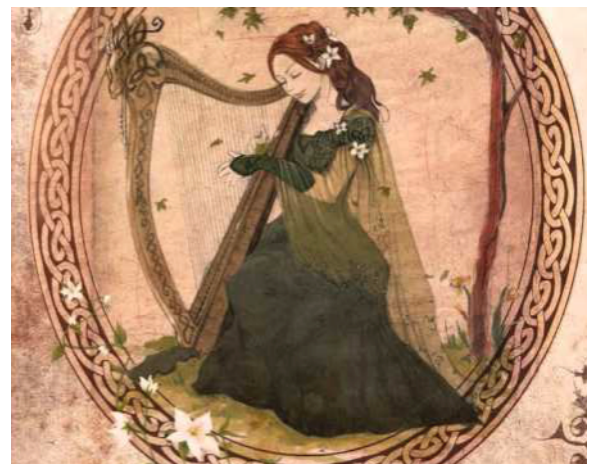
Musical notation for measures 1-3. Chords: G, C.

Musical notation for measures 4-6. Chords: G, Am7, D.

Musical notation for measures 7-10. Chords: G, C, Em, D.

Musical notation for measures 11-14. Chords: Em, D, C, G.

Musical notation for measures 15-16. Chords: Am7, D.



Funny Power

T.O'Carolan (1670-1738)

G Am D D7

The first line of guitar tablature consists of four measures. The first measure is in G major with notes 2, 0, 2, 0. The second measure is in A minor with notes 0, 2, 3, 2, 0. The third measure is in D major with notes 2, 0, 2, 2, 0, 2. The fourth measure is in D7 with notes 2, 0, 2, 3.

G Am D G

The second line of guitar tablature consists of four measures. The first measure is in G major with notes 2, 0, 2, 3, 5. The second measure is in A minor with notes 7, 0, 0, 0. The third measure is in D major with notes 2, 0, 2, 2, 0, 2. The fourth measure is in G major with notes 0, 3, 2, 0.

G C Am

The third line of guitar tablature consists of four measures. The first measure is in G major with notes 2, 3, 5, 2, 3, 5, 5, 2, 3, 5. The second measure is in C major with notes 0, 2, 2, 0, 0, 0. The third measure is in A minor with notes 7, 3, 5, 7, 7, 3, 5, 7. The fourth measure is in A minor with notes 7, 3, 5, 7.

D7 G C D

The fourth line of guitar tablature consists of four measures. The first measure is in D7 with notes 0, 3, 0, 0, 3, 0. The second measure is in G major with notes 2, 3, 5, 7, 9, 10. The third measure is in C major with notes 9, 10, 12, 7, 8. The fourth measure is in D major with notes 9, 7, 7.

G D7 G

The fifth line of guitar tablature consists of three measures. The first measure is in G major with notes 2, 0, 0, 3, 2. The second measure is in D7 with notes 0, 3, 2. The third measure is in G major with notes 0, 3, 2, 0.

