

GITARRE

ARCHIV



D'après le Tableau de Miguel del Pino

EDITION ANDRÉS SEGOVIA

Musique moderne espagnole — Moderne spanische Musik

G.-A. No.	M.	G.-A. No.	M.
		112 Manuel M. Ponce, Preludio	1.50
119 I Lamento	1.50	103 F. Moreno Torroba, Nocturno	1.80
120 II Página romántica	1.50	104 F. Moreno Torroba, Suite castellana	1.80
121 III Guitarreo	1.50	Fandanguillo — Arada — Danza	
109 Manuel M. Ponce, Thème varié et Finale	1.80	113 F. Moreno Torroba, Burgalesa	1.50
110 Manuel M. Ponce, Sonata III	2.50	114 F. Moreno Torroba, Preludio	1.50
Allegro moderato — Cancion — Finale		115 F. Moreno Torroba, Serenata burlesca	1.50
111 Manuel M. Ponce, Tres canciones populares mexicanas	1.80	102 Joaquín Turina, Fandanguillo	1.80

Œuvres modernes — Moderne Werke

G.-A. No.	M.
116 Tansman, Mazurka	1.80

Transcriptions classiques — Klassische Transkriptionen

J. S. Bach

Collection de morceaux tirés des œuvres pour Luth, Violon ou Violoncelle-seul et autres

Eine Sammlung von verschiedenen Stücken aus Werken für Laute, Violine oder Violoncello Solo und anderen

G.-A. No.	M.
106 Vol. I Prélude — Allemande — Minuetto I — Minuetto II	1.80
107 Vol. II Courante — Gavotte	1.80
108 Vol. III Andante — Bourrée — Double	1.80

Collection de pièces faciles des grands maîtres — Leichte Stücke klassischer Meister

G.-A. No.	M.
117 Mozart, Menuet	1.50
118 César Franck, 4 Morceaux	1.80

Schott & Co. Ltd. London

Editions Max Eschig, Paris



ARCHIVES DE LA GUITARRE

Gitarre-Archiv

Edition Andrés Segovia

Musique moderne espagnole

Moderne spanische Musik

G.-A. No.		M.
102	Joaquin Turina, Fandanguillo	1.80
103	F. Moreno Torroba, Nocturno	1.80
104	F. Moreno Torroba, Suite castellana	1.80
	Fandanguillo	
	Arada	
	Danza	
109	Manuel M. Ponce, Thème varié et Finale	1.80
110	Manuel M. Ponce, Sonata III	2.50
	Allegro moderato	
	Cancion	
	Finale	
111	Manuel M. Ponce, Tres canciones populares mexicanas	1.80
112	Manuel M. Ponce, Preludio	1.50
113	F. Moreno Torroba, Burgalesa	1.50
114	F. Moreno Torroba, Preludio	1.50
115	F. Moreno Torroba, Serenata burlesca	1.50

Transcriptions classiques

Klassische Transkriptionen

G.-A. No.	Joh. Seb. Bach	M.
	Collection de morceaux divers, tirés des œuvres pour Luth, Violon ou Violon- celle - seul et autres	Eine Sammlung von verschied. Stücken aus Werken für Laute, Violine oder Violoncello-Solo und anderen
106	Vol. I Prélude — Allemande — Minuetto I — Minuetto II	1.80
107	Vol. II Courante — Gavotte	1.80
108	Vol. III Andante — Bourrée — Double	1.80

B. Schott's Söhne, Mainz und Leipzig

Schott & Co. Ltd., London W., 48 Great Marlborough Street

Max Eschig & Cie., Paris

Schott Frères, Bruxelles

Printed in Germany — Imprimé en Allemagne

COURANTE

Vol. II

J. S. BACH
Transcription de Andrés Segovia

The musical score is presented in ten staves. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is a single melodic line for guitar. Fingerings are indicated by numbers 1-4. Some notes are circled, likely indicating specific fingering or articulation points. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece is titled 'COURANTE' and is a transcription of J.S. Bach's work by Andrés Segovia. The score is labeled 'Vol. II' and includes the publisher's information at the bottom.



The musical score consists of ten staves of music in a treble clef with a key signature of three sharps (F#, C#, G#). The music is written for guitar, indicated by the presence of fret numbers (0-4) and fingerings (1-4) above the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano). The lyrics "p a m i p m" are written below the second and third staves. The score is divided into sections labeled CII, CIV, CVI, CVII, and CIX. Circled numbers (1-6) are placed above certain notes, likely indicating specific fingering techniques or accents. The piece concludes with a double bar line and repeat dots.

GAVOTTE

J. S. BACH
Transcription de Andrés Segovia

① C VII... ②

1/2 C II C II...

② ③ i a m i ③ ② C II C IV C III

C IV C II C IV C I C II C IV

C II C VII

C II C II C VII

② CIV CH
tr

③ C II

C IV

C VI

C III C VI C IV

C V C VII

basso

ritardando