

William Byrd

(1543-1623)

Pavan

(set by Francis Cutting)

für Gitarre / for Guitar

eingrichtet von / edited by

Thomas Königs

Pavan

Für Gitarre eingerichtet von
Thomas Königs (2006)

William Byrd
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CIII

③ = fis
⑥ = D

Measures 1-8 (Section CIII):
Measure 1: Treble clef, two sharps, common time. Fingering: 2. Bass clef: 8, 2, 2, 2, 2, 2.
Measure 2: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.
Measure 3: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.
Measure 4: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.
Measure 5: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.
Measure 6: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.
Measure 7: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.
Measure 8: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.

Measures 9-11 (Section CII):
Measure 9: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.
Measure 10: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.
Measure 11: Treble clef: 2, 2, 2, 2, 2, 2. Bass clef: 2, 2, 2, 2, 2, 2.

Musical notation for measures 13 and 14. Measure 13 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody features a series of eighth notes with a '4' above the first measure. Measure 14 contains a triplet of eighth notes marked with a circled '2' and a '7' below, followed by a quarter note and another eighth note.

Musical notation for measures 15 and 16. Measure 15 features a complex rhythmic pattern with many sixteenth notes. Measure 16 continues with similar rhythmic complexity, including a group of notes enclosed in a dashed oval.

CIII

Musical notation for measures 17, 18, and 19. Measure 17 includes guitar fret numbers (0, 4, 3, 2) and fingering numbers (3, 1, 2, 3). Measure 18 has a circled '4' above. Measure 19 features a circled '2' above and a circled '3' below.

CIII ----- CIII - II CIII CII - II

Musical notation for measures 20, 21, and 22. Measure 20 has a circled '3' below. Measure 21 has a circled '4' below. Measure 22 has a circled '4' above and a circled '2' below.

CII

Musical notation for measures 23 and 24. Measure 23 has a circled '2' above. Measure 24 has a circled '4' above and a circled '2' below.

25

Musical notation for measures 25-26. Measure 25 features a complex rhythmic pattern with fingerings 1 0 1 2 0 1 2. Measure 26 includes a triplet of eighth notes and a quarter note with a fermata. The bass line consists of a series of chords and single notes.

27

Musical notation for measures 27-28. Measure 27 has a quarter note with a fermata and a quarter note with a fermata. Measure 28 features a triplet of eighth notes and a quarter note with a fermata. The bass line includes a triplet of eighth notes and a quarter note with a fermata.

29

Musical notation for measures 29-30. Measure 29 includes a triplet of eighth notes and a quarter note with a fermata. Measure 30 features a quarter note with a fermata and a quarter note with a fermata. The bass line includes a triplet of eighth notes and a quarter note with a fermata.

31

Musical notation for measures 31-32. Measure 31 has a quarter note with a fermata and a quarter note with a fermata. Measure 32 features a quarter note with a fermata and a quarter note with a fermata. The bass line includes a quarter note with a fermata and a quarter note with a fermata.

33

Musical notation for measures 33-34. Measure 33 includes a quarter note with a fermata and a quarter note with a fermata. Measure 34 features a quarter note with a fermata and a quarter note with a fermata. The bass line includes a quarter note with a fermata and a quarter note with a fermata.

36

Musical notation for measures 36-37. Measure 36 has a quarter note with a fermata and a quarter note with a fermata. Measure 37 features a quarter note with a fermata and a quarter note with a fermata. The bass line includes a quarter note with a fermata and a quarter note with a fermata.

39

Musical notation for measures 39 and 40. Measure 39 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody features a triplet of eighth notes (3 0 3 4) and a quarter note (3). The bass line includes a half note (2) and a quarter note (2). Measure 40 contains a triplet of eighth notes (3 2 0 2 0 1) and a quarter note (1). The bass line includes a half note (3) and a quarter note (2).

41

Musical notation for measures 41 and 42. Measure 41 features a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth notes and quarter notes. The bass line includes a half note (2) and a quarter note (-2). Measure 42 continues with eighth notes and quarter notes. The bass line includes a half note (2) and a quarter note (-2).

43

Musical notation for measures 43 and 44. Measure 43 features a treble clef, a key signature of two sharps, and a common time signature. The melody includes a circled 2 above a triplet of eighth notes. The bass line includes a half note (1 0) and a circled 5 below a quarter note. Measure 44 features a treble clef, a key signature of two sharps, and a common time signature. The melody includes a circled 4 above a quarter note and a circled 2 above a triplet of eighth notes. The bass line includes a half note (3) and a quarter note (3).

45

Musical notation for measures 45 and 46. Measure 45 features a treble clef, a key signature of two sharps, and a common time signature. The melody includes a slur over eighth notes. The bass line includes a half note and a quarter note. Measure 46 features a treble clef, a key signature of two sharps, and a common time signature. The melody includes a slur over eighth notes. The bass line includes a half note and a quarter note.

47

Musical notation for measures 47 and 48. Measure 47 features a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth notes. The bass line includes a half note and a quarter note. Measure 48 features a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth notes. The bass line includes a half note and a quarter note.

Sämtliche Fingersätze und Zeichen sind internationaler Standard. Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:

All fingerings and indications confirm with international standards. Explanation of the following signs may be useful:

„Kipp - *barré*“, d. h. der erste Finger geht in *barré* - Stellung, greift die erste Saite mit dem Fingeransatz, ragt aber in die Luft, so daß fast alle anderen Saiten leer gespielt werden können. Sinnvoll ist diese Technik vor allem als *barré* - Vorbereitung, bzw. kurz danach.

„Hinge - *barré*“, first finger forms the *barré* pressing the first string leaving the first finger in the air so that most of the open strings can be played. This technique should be used especially in preparation for a *barré* or immediately after one.

Um sich an die ‘originale’ Tonhöhe und Mensur der Laute anzupassen, empfehle ich die Verwendung eines Kapodasters am 2. oder 3. Bund.

T.K.

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