

# LUYS DE NARVAEZ

ca. 1500 - 1555

## Sieben Stücke

aus "Los seys libros del Delphin de música de cifra para tañer vihuela "

Edition: Thomas Königs (2009)

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:

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„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 Vihuela anzupassen, empfehle ich die Verwendung eines Kapodasters am 2. oder 3. Bund.

T.K.

# Sieben Stücke

aus "Los seys libros del Delphin de música de cifra para tañer vihuela "

Edition: Thomas Königs (2009)

Luis de Narvaez

(ca. 1500 - 1555)

## Fantasia Heft 1 N° 1

③ = fis

6 II CII

11

16 1 2 4 1 2 4 1 # 3 1 # 1 3 1 -1 4 2 2

22 0 1 4 3 2 2 3 3 4 0 2

28 CII 3 1 # 1 3 2 1 4 1

34 3 # 1 4 2 2 1 3 3 4

40

46

CII

52

58

64

70

76

82

88

94

100

CII

106

113

119

CV

1/2 CII

## Ya se asiente el rey Ramiro

③=fis

5

CIII

9

CIII

13

CIII

17

22

CI CI

26

Musical notation for measures 26-28. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line features a series of chords, with the notes 'p i p i' written below the staff in measures 27 and 28.

29

Musical notation for measures 29-32. The melody continues with eighth and sixteenth notes. The bass line features a series of chords, with a fermata over the final chord in measure 32.

33

Musical notation for measures 33-36. The melody includes triplets and is marked with circled numbers 2, 1, 3, and 3. The bass line features a series of chords. The section is labeled 'CIII' at the end.

37

Musical notation for measures 37-40. The melody includes triplets and is marked with circled numbers 3, 2, 2, 3, and 2. The bass line features a series of chords.

40

Musical notation for measures 40-43. The melody includes triplets and is marked with circled numbers 3, 2, 3, 3, 2, and 2. The bass line features a series of chords, with some notes marked with circled numbers 4, 2, 2, 4, and 2.

43

Musical notation for measures 43-46. The melody includes triplets and is marked with circled numbers 4, 3, 4, 3, and 4. The bass line features a series of chords, with some notes marked with circled numbers 5, 5, and 5.

# Fantasia Heft 1 N° 6

③ =fis

6

11

16 CIII

21 CIII II

27 CIII CV

33 III

39 II III II



44

Musical staff 44: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords and single notes. Fingering numbers 1, 2, and 2 are visible below the notes.

49

Musical staff 49: Treble clef, key signature of two sharps, 8/8 time signature. Labeled "CII" above the staff. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords and single notes. Fingering numbers 4, 2, 0, 1, 0, 1, 3, and 2 are visible below the notes.

54

Musical staff 54: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords and single notes. Fingering numbers 3, 3, 4, 2, 4, 4, 2, 3, 4, and 5 are visible below the notes.

59

Musical staff 59: Treble clef, key signature of two sharps, 8/8 time signature. Labeled "CIII" above the staff. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords and single notes. Fingering numbers 3 and 5 are visible below the notes.

64

Musical staff 64: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords and single notes. Fingering number 5 is visible below the notes.

69

Musical staff 69: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords and single notes.

74

Musical staff 74: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords and single notes. Fingering numbers 4, 4, 5, and 4 are visible below the notes.

79

Musical staff 79: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords and single notes. Fingering number 2 is visible below the notes.

85 CVIII

91 CVII

98

103

108

113 CV CIII

119 II

124 CIII CIII

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### Cuatro diferencias sobre "Guárdame las vacas"

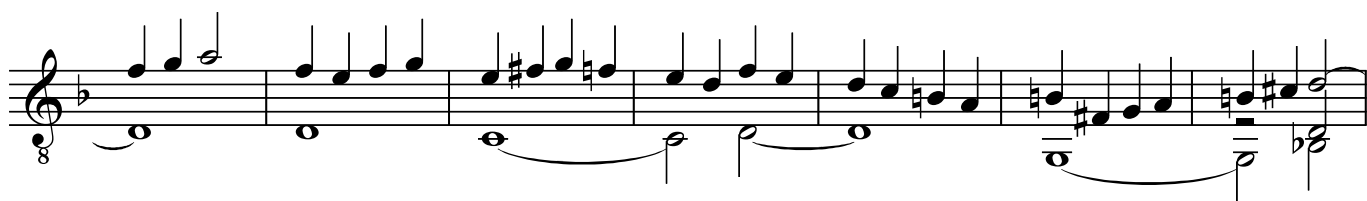
The image displays a musical score for a piece titled "Cuatro diferencias sobre 'Guárdame las vacas'". The score is written for a single melodic line on a treble clef staff, with a key signature of one flat (B-flat) and a common time signature (C). The piece begins with a circled number 3 and the text "=fis", indicating a triplet of eighth notes. The melody is characterized by a series of eighth-note runs, often grouped with slurs and ties. There are several instances of triplets, notably a triplet of eighth notes in the fourth measure of the second system and a triplet of eighth notes in the fifth measure of the fifth system. The score concludes with a final cadence consisting of a half note followed by a quarter note, with a fermata over the final note. The notation includes various accidentals (sharps and naturals) and rests throughout the piece.

This page contains ten staves of musical notation for guitar. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Slurs and ties are used to connect notes across measures. A section labeled 'CIII' is marked above the third staff. The score concludes with a double bar line and repeat dots.

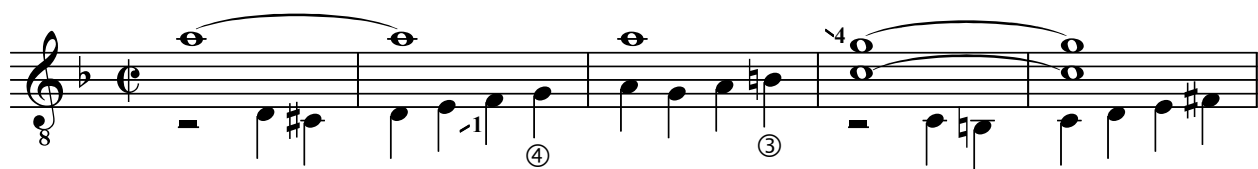
Otras tres diferencias sobre "Guárdame las vacas"  
hechas por otra parte

The musical score consists of six staves of music, all in G major (one sharp) and 3/4 time. The notation includes various techniques such as triplets, slurs, and fingerings.

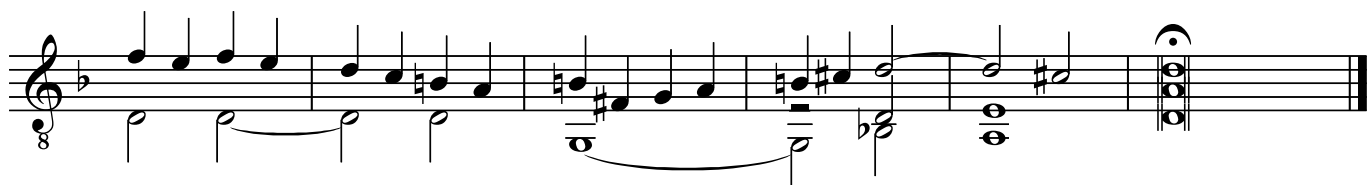
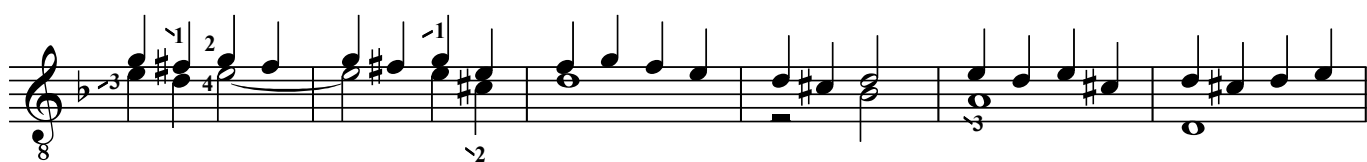
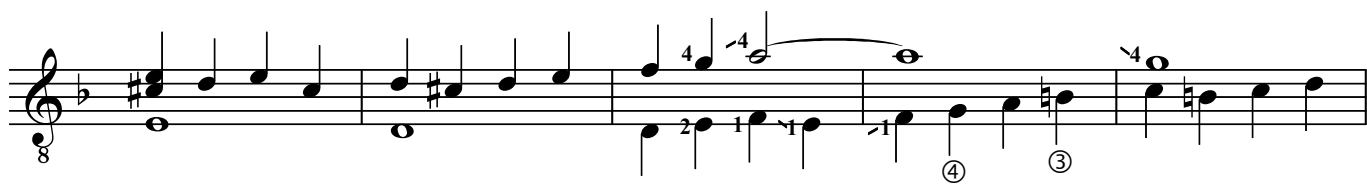
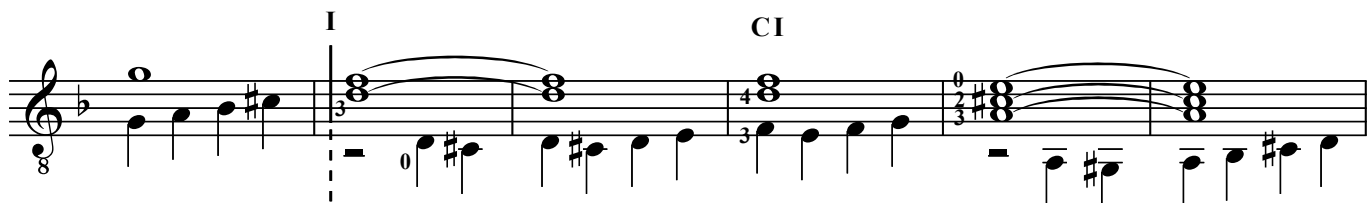
- Staff 1:** Starts with a circled '3' and 'fis' (F#). It features a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef, both slurred together.
- Staff 2:** Features a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef, both slurred together.
- Staff 3:** Labeled 'CI' above the staff. It includes a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef, both slurred together. A '0' is written above the first note of the treble clef triplet.
- Staff 4:** Features a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef, both slurred together.
- Staff 5:** Shows a melodic line in the treble clef with slurs and a bass line in the bass clef with slurs.
- Staff 6:** Shows a melodic line in the treble clef with slurs and a bass line in the bass clef with slurs.



CHH



CI



### Baxa de contrapunto

③ = fis

7

13

18

23

29

35 CII



42

8

*p i p*

48

8

*p i p*

54

8

60

8

*p i p*

66

8

④

72

8

*p i p*

78

8

*p i p*

18

84

CIII

Musical staff for measure 84, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a complex melodic line with multiple slurs and ties, and a bass line with chords and single notes.

89

CII

Musical staff for measure 89, featuring a treble clef, a key signature of three sharps, and a common time signature. The staff includes a melodic line with slurs and ties, and a bass line with chords. Fingerings are indicated with numbers 2, 3, and 4.

95

Musical staff for measure 95, featuring a treble clef, a key signature of three sharps, and a common time signature. The staff contains a melodic line with slurs and ties, and a bass line with chords and single notes.

101

Musical staff for measure 101, featuring a treble clef, a key signature of three sharps, and a common time signature. The staff contains a melodic line with slurs and ties, and a bass line with chords and single notes.

106

Musical staff for measure 106, featuring a treble clef, a key signature of three sharps, and a common time signature. The staff contains a melodic line with slurs and ties, and a bass line with chords and single notes.

CII

111

Musical staff for measure 111, featuring a treble clef, a key signature of three sharps, and a common time signature. The staff contains a melodic line with slurs and ties, and a bass line with chords and single notes.

114

Musical staff for measure 114, featuring a treble clef, a key signature of three sharps, and a common time signature. The staff contains a melodic line with slurs and ties, and a bass line with chords and single notes.

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## Fantasia Heft 2 N° 6

③ = fis

7

13

19

25

30

35

39

44

48

53

58

Edition Koenigs:

**Manuel de Falla** (1876-1946): HOMENAJE Le Tombeau de Claude Debussy

**Manuel de Falla** (1876-1946): Danza Del Molinero

**Agustin Barrios Mangoré** (1885-1944): La Catedral

**Albert Roussel** (1869-1937): Segovia, op. 29

**Edward Elgar** (1857-1934): Salut d'Amour

**Erik Satie** (1866-1925): Trois Gymnopédies (N° 1, 2 und 3)

**Erik Satie** (1866-1925): Trois Gnossiennes (N° 1, 2 und 3)

**Erik Satie** (1866-1925): La Diva de l'Empire (Intermezzo Américain)

**Erik Satie** (1866-1925): Je te veux (Valse)

**Erik Satie** (1866-1925): La Diva de l'Empire

**Claude Debussy** (1862-1918): Trois préludes

...Danseuses de Delphes  
...La fille aux cheveux de lin  
...La sérénade interrompue

**Isaac Albéniz** (1860–1909): Granada (N° 1 aus "Suite Espagnole", op. 47)

**Isaac Albéniz** (1860–1909): Sevilla (N° 3 aus "Suite Espagnole", op. 47)

**Isaac Albéniz** (1860–1909): Serenata española, op. 181 (auch bekannt als Cadiz aus der "Suite Espagnole", op. 47)

**Isaac Albéniz** (1860–1909): Rumores de la Caleta (N° 6 aus 'Recuerdos de Viaje' op. 71)

**Isaac Albéniz** (1860–1909): Prélude, op. 232 N° 1 (Besser bekannt als Asturias der Suite española op. 47)

**Enrique Granados** (1867-1916): Danza española N° 10

**Enrique Granados** (1867-1916): Danza española N° 3

**Enrique Granados** (1867-1916): Danza española N° 12

**Enrique Granados** (1867-1916): La maja de Goya

**Francisco Tárrega** (1852-1909): El Carnaval de Venezia

**Julian Arcas** (1832-1882): Fantasia para guitarra sobre motivos de la opera Traviata de Verdi

**Giulio Regondi** (1822-1872): Introduction et Caprice op. 23

**Robert Schumann** (1810-1856): Album für die Jugend, op. 68

**Robert Schumann** (1810-1856): Träumerei

**Matteo Carcassi** (1792-1853): Leichte Stücke für Gitarre

**Frédéric Chopin** (1810-1849): Six préludes op. 28 N° 2,3,4,6,7,22

**Frédéric Chopin** (1810-1849): Valse in a-moll KK IVb Nr. 11

**Felix Mendelssohn-Bartholdy** (1809-1847): Lied ohne Worte (Venetianisches Gondellied), op. 19 B N° 6

**Felix Mendelssohn-Bartholdy** (1809-1847): Lied ohne Worte, op. 53 N° 1

**Felix Mendelssohn-Bartholdy** (1809-1847): Canzonetta, aus op. 12 N° 1

**Niccolò Paganini** (1782-1840): Grand Sonata in A

**Niccolò Paganini** (1782-1840): Caprice N° 24

**Fernando Sor** (1778-1839): Grand Solo op. 14

**Fernando Sor** (1778-1839): Fantaisie op. 30

**Mauro Giuliani** (1781-1829): Le Rossiniane N° 1 op. 119

**Mauro Giuliani** (1781-1829): Sonate brillant op. 15

**Joseph Haydn** (1732-1809): Sonata Hob. XVI:28

**Ludwig van Beethoven** (1770 - 1827): Adagio aus "Sonata quasi una Fantasia", op. 27 Nr. 2 (Komponiert 1801)  
Besser bekannt als 'Mondscheinsonate'

**Luigi Boccherini** (1743-1805): Menuett aus dem Streichquintett op. 11 Nr. 5

**Wolfgang Amadeus Mozart** (1756-1791): Adagio aus Sonate in F KV 332

**Ernst Gottlieb Baron** (1696-1760): Suite in a

**Georg Friedrich Händel** (1685-1759): Lascia ch'io pianga, Aria aus der Oper 'Rinaldo'

**Georg Friedrich Händel** (1685-1759): Courante e due Menuetti

**Georg Friedrich Händel** (1685-1759): Menuetto, aus dem Oratorium "Samson"

**Georg Friedrich Händel** (1685-1759): Suite in d HWV 437

**Silvius Leopold Weiss** (1686-1750): Fantasie d-moll (Original c-moll)

**Silvius Leopold Weiss** (1686-1750): Passacaglia

**Silvius Leopold Weiss** (1686-1750): Suite "L'Infidèle"

**Silvius Leopold Weiss** (1686-1750): Tombeau sur la Mort de Mr. Comte de Logy arrivee 1721

**Domenico Scarlatti** (1685-1757): Zwei Sonaten K 208 & K 322

**Johann Sebastian Bach** (1685-1750): Jesus bleibet meine Freude

**Johann Sebastian Bach** (1685-1750): Prélude aus der 1. Suite für Violoncello solo BWV 1007

**Johann Sebastian Bach** (1685-1750): Praeludium 1 aus dem Wohltemperierten Klavier Bd. I

**Johann Sebastian Bach** (1685-1750): Ciaccona aus der Partita II für Violine solo BWV 1004

**Johann Sebastian Bach** (1685-1750): „Das Lautenwerk“

Suite pour la Luth BWV 995  
Suite e-moll BWV 996  
Suite c-moll BWV 997  
Präludium, Fuge und Allegro BWV 998  
Präludium BWV 999  
Fuge BWV 1000  
Suite E-Dur BWV 1006a

**Robert de Visée** (ca.1660-1725): Suite in d aus 'LIVRE DE PIÈCES POUR LA GUITTARRE' (1686)

**Gaspar Sanz** (17./18. Jhd.): Sieben Stücke (1697) Gallarda - Villano - Española - Rujero - Paradetas - Passacalle - Canarios

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### Musik der Renaissance:

**John Dowland - Francis Cutting - Hans Newsidler - Alonso Mudarra - Luys Milan**

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### Noten für Violine und Gitarre:

**Enrique Granados (1867-1916): Danza española N° 2**

**Enrique Granados (1867-1916): Danza española N° 3**

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### Gitarre und Streichquartett:

**Manuel de Falla** (1876-1946): Danza Del Molinero

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### Noten für Gesang und Gitarre:

**Manuel de Falla - Franz Schubert - John Dowland**

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## Noten für Gitarrenduo:

**Manuel de Falla** (1876-1946): Danza Del Molinero

**Erik Satie** (1866-1925): Gnossienne N° 4

**Claude Debussy** (1862-1918): Rêverie

**Claude Debussy** (1862-1918): Golliwogg's Cakewalk

**Enrique Granados** (1867-1916): Danza española N° 6

**Enrique Granados** (1867-1916): Danza española N° 11

**Enrique Granados** (1867-1916): Intermezzo aus der Oper Goyescas

**Isaac Albéniz** (1860-1909): Granada N° 1 der Suite española op. 47

**Isaac Albéniz** (1860-1909): Prélude op. 232 N° 1

**Isaac Albéniz** (1860-1909): Sous le palmier (Bajo la palmera) op. 232 N° 3

**Isaac Albéniz** (1860-1909): Córdoba op. 232 N° 4

**Isaac Albéniz** (1860-1909): Evocación aus der Suite "Iberia"

**Robert Schumann** (1810-1856): Kinderszenen, op. 15

**Joseph Haydn** (1732-1809): Sonata, Hob. XVI:27

**Johann Sebastian Bach** (1685-1750): Jesus bleibet meine Freude

**Johann Sebastian Bach** (1685-1750): Wachet auf, ruft uns die Stimme

**Johann Sebastian Bach** (1685-1750): Invention Nr. 13 a-moll BWV 784

**William Lawes** (1602-1645): 3 Pieces

## 7 Duos der Renaissance

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## CD - Impressionen - Musik der Jahrhundertwende um 1900 (Thomas Königs, Gitarre)

Francisco Tárrega - Capricho árabe  
Erik Satie - Gymnopédie N° 1  
Isaac Albéniz - Prélude op. 232 N° 1  
Erik Satie - Gnossienne N° 1  
Isaac Albéniz - Capricho Catalan op. 165 N° 5  
Joaquin Malats - Serenata española  
Claude Debussy - Des pas sur la neige (Prélude)  
Isaac Albéniz - Serenata española op. 181  
Erik Satie - Gnossienne N° 2  
Enrique Granados - Danza española N° 5  
Erik Satie - Gnossienne N° 3  
Francisco Tárrega - Recuerdos de la Alhambra



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