

# The Julian Bream Guitar Library

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## VOLUME ONE The Baroque Era

*L'Epoque Baroque* · *Die Barock Ära* · *La Era Barroca*

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# Henry Purcell

(1659–1695)

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## Four Pieces

*Quatre Pièces* · Vier Stücke · Cuatro Obras

The lively and concise style of Purcell's harpsichord music transfers happily to the guitar, which was, in fact, popular in England and the Continent in Purcell's time. These four short pieces contrast in character. Not all the original ornamentation is technically feasible for the guitar; I have, however, realized the ornaments that are effective on the fingerboard, thereby retaining the essential Baroque spirit of the music.

Le style vivant et concis de la musique pour clavecin de Purcell s'adapte aisément à la guitare qui était un instrument très populaire en Angleterre et sur le continent à son époque. Ces quatre pièces brèves sont de caractère contrasté. Les agréments originaux ne pouvant pas tous être restitués à la guitare, j'ai transcrit ceux qui se prêtent le mieux à la technique de l'instrument, préservant ainsi l'esprit essentiellement baroque de la musique.

Der vitale und präzise Stil von Purcells Cembalokompositionen eignet sich bestens für die Gitarre, die übrigens in England und auf dem europäischen Festland zu Purcells Zeit populär war. Die vier kurzen Stücke kontrastieren im Charakter. Da nicht alle originalen Verzierungen sich für die Tastatur der Gitarre eignen, habe ich nur diejenigen übernommen, die auf der Gitarre wirkungsvoll sind; damit ist der wesentliche, barocke Stil der Musik erhalten geblieben.

El alegre estilo conciso de la música del clavecín de Purcell se traslada fácilmente a la guitarra, que en realidad fue popular en Inglaterra y el Continente en el tiempo de Purcell. Estas cuatro obras tienen caracteres opuestos. No toda la ornamentación original es técnicamente factible en la guitarra; sin embargo, yo he traducido los ornamentos que son efectivos sobre el diapasón, reteniendo así el estilo elemental barroco de la música.

# FOUR PIECES

*Quatre Pièces* · Vier Stücke · *Cuatro Obras*

HENRY PURCELL

## Air

The musical score shows two measures. Measure 2 begins with a bass note followed by a sixteenth-note cluster (2, 3). The melody continues with eighth notes (2, 3), a sixteenth-note cluster (2, 3, 8), and a sixteenth-note cluster (1, 2, 4, 2). Measure 5 begins with a bass note followed by a sixteenth-note cluster (8, 2, 3). The melody continues with a sixteenth-note cluster (4, 2) and a sixteenth-note cluster (3, 2).

Musical score for page CVII, measures 5-6. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 5 starts with a dynamic  $p$ . Measure 6 begins with a forte dynamic. Various rhythmic patterns are shown, including sixteenth-note groups and eighth-note pairs. Measure 6 concludes with a fermata over the bass clef staff.

# Rondo

CII —————

IV —————

II —————

CII —————

CV —————

—————  
II  
—————

—————  
CII  
—————

The sheet music consists of six staves of music for a solo instrument, likely a woodwind. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by sharp and double sharp symbols. The first staff begins with a dynamic of  $p$ . The second staff starts with  $p$ , followed by  $f$  and  $p$ . The third staff starts with  $p$ , followed by  $f$  and  $p$ . The fourth staff starts with  $p$ , followed by  $f$  and  $p$ . The fifth staff starts with  $p$ , followed by  $f$  and  $p$ . The sixth staff starts with  $p$ , followed by  $f$  and  $p$ .

The music includes several performance instructions:

- Fingerings:** Fingerings are indicated above the notes, such as "i", "m", "2", "3", "4", "1", "5", "6", and "7".
- Dynamics:** Dynamics include  $p$  (piano),  $f$  (forte),  $mf$  (mezzo-forte),  $mp$  (mezzo-piano), and  $ff$  (fortissimo).
- Articulations:** Articulations include dots and dashes under the notes.
- Measure Lines:** Measure lines are drawn across the staves to group measures together.
- Section Labels:** Section labels include "IV", "II", "CII", "CIII", and "CVII".

# Minuet



CV                    V                    IV

CV                    CVIII

harm.  
12  
(5)

CV                    V                    IV

# Hornpipe

④

CII —

②.....③.....④.....③④

②.....; ③

CIII —

②.....③

③②①

CIII —

②.....

③.....

II —

③

②

IV

②.....

③.....

CIII —

③.....

②

③

⑥

CII —

.....; ②.....③.....④.....③④

1

2

# Johann Froberger

(1616–1667)

---

## Suite in A minor

*Suite en La mineur* · *Suite in a moll* · *Suite en La menor*

Johann Froberger was one of the chief German organists and composers before Bach. We believe he introduced the sequence of movements – Allemande, Courante, Sarabande, Gigue – which became universally adopted in the suite (cf. Buxtehude's *Suite in E minor* p. 13). Travelling widely as a keyboard virtuoso, Froberger was influenced by the great French lutenists, evidence of which appears in this Suite, particularly in the use of ornaments and the free movement of voices.

Johann Froberger était l'un des principaux organistes et compositeurs allemands avant Bach. Il est généralement considéré comme le créateur de la succession de mouvements – Allemande, Courante, Sarabande, Gigue – adoptée par tous les compositeurs de suite (par exemple, la *Suite en Mi mineur* de Buxtehude p.13). Au cours de ses nombreux voyages comme virtuose du clavier, Froberger a subi l'influence des grands luthistes français, comme en témoigne dans cette suite l'utilisation des agréments et la libre conduite des voix.

Johann Froberger war einer der bedeutendsten deutschen Organisten und Komponisten vor Bach. Man glaubt, dass er es war, der die Folge von Sätzen – Allemande, Courante, Sarabande, Gigue – einführte, die später allgemein als Suitenfolge übernommen wurde. (Siehe Buxtehudes *Suite in e moll*, Seite 13). Froberger machte weite Reisen als Virtuose an Tasteninstrumenten. Die vorliegende Suite zeigt, wie sehr er von französischen Lautenspielern beeinflusst war, besonders in Ornamentik und freier Stimmführung.

Johann Froberger fue uno de los más importantes organistas y compositores alemanes anteriores a Bach. Se cree que él introdujo el orden de sucesión de los movimientos – Allemande, Courante, Sarabande, Gigue – que después fue adoptado universalmente en la suite (compare con la *Suite en Mi menor* de Buxtehude – página 13). Viajando extensamente como virtuoso extraordinario del teclado, Froberger estuvo influido por los más importantes lautistas franceses, en esta suite aparece manifiesto este hecho, principalmente en el uso de ornamentos y el movimiento libre de las voces.

# SUITE IN A MINOR

*Suite en La mineur* · Suite in a moll · *Suite en La menor*

JOHANN FROBERGER

## Allemande

The musical score for Johann Froberger's Suite in A Minor, Allemande, is presented in eight staves. The music is in common time and A minor. The score includes various performance markings such as dynamic (e.g., tr, m, i, a, p), articulation (e.g., 1, 2, 3, 4, 5, 6), and tempo (e.g., CV, II, CIV, CIVII). The score is divided into sections labeled CIII, CII, CV, CIV, CIVII, II, CV, and a section starting with [tr]a. The music features complex polyphony with multiple voices interacting throughout the piece.

## Courante

CVII —

CV —

CIII —

CIII —

CII — [tr]

CIII —

CVII —

① ② ③ ④ ⑤ ⑥

CVII — CV —

# Sarabande

V ——————

1 2 3 4 5 6

2 ..... (2) ..... (3) ..... (4) ..... (5) ..... (6)

(3) ..... (4) ..... (5) ..... (6)

CIII —————— CVII ——————

1 2 3 4 5 6

2 ..... (3) ..... (4) ..... (5) ..... (6)

CV —————— CVII —————— V ——————

1 2 3 4 5 6

2 ..... (3) ..... (4) ..... (5) ..... (6)

## Gigue

III      m  
 II      II  
 III    CVII —— CV  
 CV ————— CVII CV —— CX      III  
 CV —————  
 V ————— VII —————  
 CV ————— CVII  
 I      II

12 13 14 15 16 17 18

# Dietrich Buxtehude

(1637–1707)

---

## Suite in E minor

*Suite en Mi mineur* · Suite in e moll · *Suite en Mi menor*

The main source for this suite by Dietrich Buxtehude is a manuscript in German organ tablature in the Thomas Ihre collection at the University Library of Uppsala. A second version exists for keyboard, differing slightly from the Uppsala MS and it is uncertain whether the work was originally intended for a keyboard or the lute. This transcription collates details from both sources.

La source principale de cette suite de Buxtehude est un manuscrit en tablature d'orgue allemande dans la collection Thomas Ihre à la Bibliothèque de l'Université d'Uppsala. Une seconde version pour la clavier existe avec quelques différences par rapport au manuscrit d'Uppsala, et il n'est pas certain si cette oeuvre était à l'origine destinée au clavier ou au luth. Ma transcription emprunte des détails aux deux sources.

Die wichtigste Vorlage für diese Suite von Dietrich Buxtehude ist ein Manuskript in deutscher Orgel-tablatur in der Thomas Ihre Sammlung der Universitätsbibliothek in Uppsala. Eine zweite Fassung, für ein Tasteninstrument, weicht etwas von dem Uppsala MS ab, und es ist unbestimmt, ob das Werk ursprünglich für ein Tasteninstrument oder die Laute bestimmt war. Die vorliegende Transkription kollationiert beide Vorlagen.

El antecedente más directo de esta suite de Dietrich Buxtehude es un manuscrito en la tablatura de órgano alemán, en la colección de Thomas Ihre en la biblioteca de la Universidad de Uppsala. Una segunda versión existe para el teclado, discrepando un poco del manuscrito en Uppsala, y no es seguro si la obra fue originalmente destinada para el teclado o para el laúd. Esta transcripción coteja detalles de las dos fuentes.

# SUITE IN E MINOR

*Suite en Mi mineur* · Suite in e moll · *Suite en Mi menor*

DIETRICH BUXTEHUDE

## Allemande

CVII

CVII

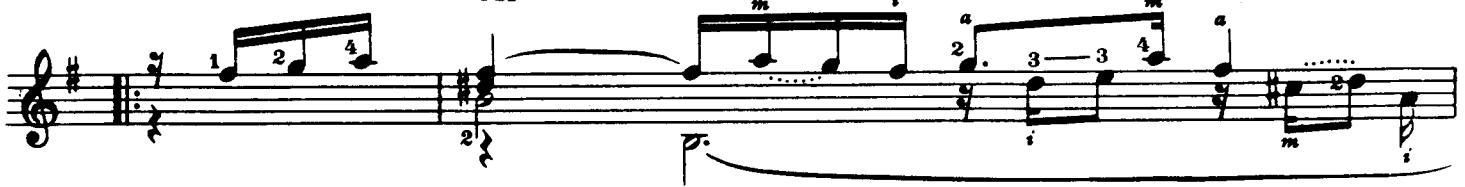
CIII

CII

CII

ossia

## CII



## CVII

## Courante

Courante

CVII CII

CVII CVII

CIX CVII

CIII

CVII

CVII CVII CII CVII

CVII

# Sarabande

The sheet music consists of six staves of musical notation, likely for a harpsichord or similar instrument. The music is in common time (indicated by 'C') and uses a treble clef. The key signature is one sharp (F#). The notation includes various note heads (circles, squares, triangles) and stems, with some notes having horizontal dashes or dots. Fingerings are indicated by numbers (1, 2, 3, 4, 5, 6) placed near the notes. Several labels are present: 'CVII' appears above the third staff; 'CV' and 'CIII' appear above the fifth staff; 'CVII' appears again above the sixth staff; and 'CII' appears below the bottom staff. The music is divided into measures by vertical bar lines.

## Gigue

Sheet music for a Gigue, featuring six staves of music with various markings and dynamics.

**Staff 1:** Measures 1-10. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Measure 1 starts with a grace note (3) followed by a main note (4). Subsequent measures show various patterns of eighth and sixteenth notes. Measure 10 ends with a fermata over the first note of the next measure.

**Staff 2:** Measures 11-18. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Measure 11 begins with a grace note (2). Measures 12-13 show eighth-note patterns. Measures 14-15 show sixteenth-note patterns. Measures 16-17 show eighth-note patterns. Measure 18 ends with a fermata over the first note of the next measure.

**Staff 3:** Measures 19-26. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Measure 19 begins with a grace note (2). Measures 20-21 show eighth-note patterns. Measures 22-23 show sixteenth-note patterns. Measures 24-25 show eighth-note patterns. Measure 26 ends with a fermata over the first note of the next measure.

**Staff 4:** Measures 27-34. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Measure 27 begins with a grace note (2). Measures 28-29 show eighth-note patterns. Measures 30-31 show sixteenth-note patterns. Measures 32-33 show eighth-note patterns. Measure 34 ends with a fermata over the first note of the next measure.

**Staff 5:** Measures 35-42. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Measure 35 begins with a grace note (2). Measures 36-37 show eighth-note patterns. Measures 38-39 show sixteenth-note patterns. Measures 40-41 show eighth-note patterns. Measure 42 ends with a fermata over the first note of the next measure.

**Staff 6:** Measures 43-50. Key signature: F major (one sharp). Time signature: Common time (indicated by '8'). Measure 43 begins with a grace note (2). Measures 44-45 show eighth-note patterns. Measures 46-47 show sixteenth-note patterns. Measures 48-49 show eighth-note patterns. Measure 50 ends with a fermata over the first note of the next measure.

The image shows a page of sheet music for a musical instrument, possibly a bowed string instrument like a cello or double bass. The music is arranged in six staves, each with a treble clef and a key signature of one sharp. The first two staves begin with a dynamic of  $p$ . The notation includes various fingerings indicated by numbers (1, 2, 3, 4) and letters (m, a, i). Some notes are slurred, and there are several rests. The staves are separated by horizontal bar lines. The first staff ends with a repeat sign and a circled '2'. The second staff begins with a repeat sign and a circled '3'. The third staff starts with a dynamic of  $f$ . The fourth staff begins with a dynamic of  $p$ . The fifth staff begins with a dynamic of  $p$ . The sixth staff begins with a dynamic of  $p$ . There are also sections labeled CII, V, CVII, CX, CVII, CVIII, and II.

# J. S. Bach

(1685–1750)

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## Suite in E minor

*Suite en Mi mineur* · *Suite in e moll* · *Suite en Mi menor*

Although several manuscript versions of this suite exist in keyboard notation, it is almost certain that it was written originally for the lute. The richly sonorous tessitura and the bold figurations, so characteristic of the lute, are also admirably suited to the guitar. Suggestions for the interpretation of the ornaments will be found on page 33.

Bien que plusieurs versions manuscrites de cette suite existent en notation pour clavier, il est presque certain qu'elle était initialement destinée au luth. L'utilisation riche de toute l'étendue sonore de l'instrument et l'ornementation hardie caractéristique du luth s'adaptent admirablement à la guitare. Des conseils pour l'interprétation des agréments sont donnés à la page 33.

Obwohl verschiedene MS Fassungen dieser Suite für Klavier vorliegen ist beinahe sicher, dass sie ursprünglich für Laute komponiert war. Die reiche, klangvolle Lage und die kühnen Figuren, so typisch für die Laute, eignen sich ebenso vorzüglich für die Gitarre. Vorschläge für die Ausführung der Verzierungen finden sich auf Seite 33.

Aunque varias versiones manuscritas de esta suite existen en notación de teclado, es casi seguro que fue escrita originalmente para el laúd. La rica, y sonora consistencia, y las figuras enérgicas, tan características del laúd, son también admirablemente combinadas a la guitarra. En la página 33 se encontrarán sugerencias para la interpretación de los adornos.

# SUITE IN E MINOR

*Suite en Mi mineur* · Suite in e moll · *Suite en Mi menor*

## Präludium

J. S. BACH

(6) to D

VII —————



CIV —————



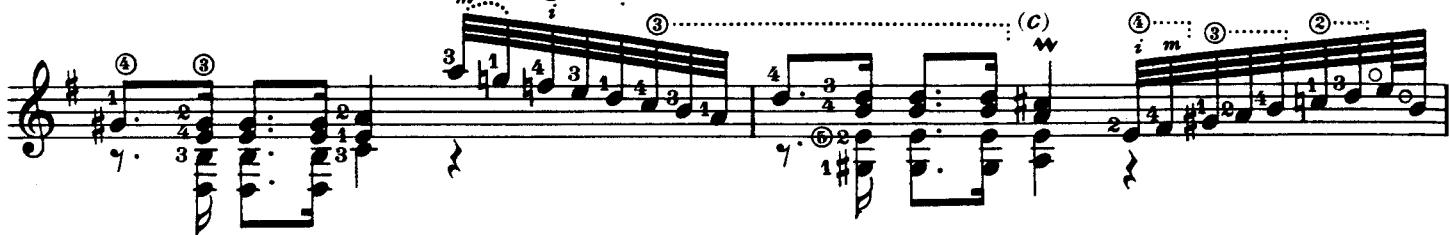
CII —————



..... (2) ..... (3) .....



CII



CV CIV



..... (3) *a i*

..... CII ..... (3) *a m a*

(6) to E Presto

CII .....

CII .....

..... (1) .....

..... (5) .....



## Allemande

IV ————— V ————— CII —————

CVII —————

IV ————— CII —————

Sheet music for a piece of music, likely for piano or harpsichord, featuring multiple staves of musical notation. The music is divided into sections by horizontal lines and section labels. The notation includes various note heads (solid, hollow, etc.), stems, and rests. Fingerings and dynamics are indicated throughout.

**CVII —**

**CIV —**

**V —**

**CII —**

**CIX — CVII —**

**CVII —**

**CIV —**

**II —**

**CIV —**

**(b) —**

## Courante

(a)

CII

(b)

CII

CIV

III

CII

\*The Bach Gesellschaft at this point reads:  $\text{J. } \text{J.}$  Here and for similar phrases in this movement the crotchet has been double-dotted and the semi-quavers altered to demi-semi-quavers, in accordance with the practice of Bach's time.

Sheet music for a piece in G major with six staves. The first staff shows measures 1-6. The second staff starts with measure 7 and includes sections labeled II, CIII, CIV, and CIV. The third staff continues from measure 13. The fourth staff starts with measure 17 and includes sections labeled II, CII, and CII. Measures 24-26 are shown on the fifth staff. The sixth staff concludes the page with measures 27-29.

## Sarabande

Sheet music for the Sarabande section, starting with a 3/2 time signature. It features five staves of music with various performance markings like (a), (b), (c), (d), and (e). Measures 1-10 are shown on the first staff, followed by staff changes and more measures on subsequent staves.

CII

CII

IV

CII

CIV

(f)

(g)

(h)

m

II

CII

(i)

## Bourrée

## Gigue

Sheet music for a solo instrument, likely a woodwind or brass, featuring six staves of music. The music is in 12/8 time and includes various dynamics like forte (f), piano (p), and mezzo-forte (mf). The staves are labeled with Roman numerals: ⑤, CII, ④, CII, III, CIII-CV, and CII. The notation includes fingerings (1, 2, 3, 4) and grace notes. The first staff begins with a melodic line starting on the 4th finger of the left hand.

The image shows a page of sheet music for a solo instrument, possibly a woodwind, consisting of seven staves of musical notation. The music is in common time and uses a treble clef. Fingerings are indicated by numbers (1-6) and letters (a-i) placed above or below the notes. Dynamics include *p* (piano), *f* (forte), and *z* (acciaccatura). Measure numbers 8, II, CII, CVII, V, II, and CV are marked above the staves. The music includes various slurs and grace notes.

II — II —

IV — VII — CVII — CIII —

VIII — CVII — CV — CIII — CV —

CII — CIII — V — CIV —

II —

CIV —

# Ornamentation

## Präludium

(a) 

(b) 

(c) 

(d) 

## Allemande

(a) 

(b) 

## Courante

(a) 

(b) 

(c) 

(d) 

(e) 

## Sarabande

(a) 

(b) 

(c) 

(d) 

(e) 

(f) 

(g) 

(h) 

(i) 

## Bourrée

(a) 

## Gigue

(a) original:



# J. S. Bach

(1685–1750)

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## Two Preludes

*Deux Préludes* · *Zwei Präludien* · *Dos Preludios*

Much of Bach's music for unaccompanied cello is well suited to the guitar, not least because of the similarity in the range of the two instruments. Guitarists also have a useful model for transcription in Bach's own lute version of the third unaccompanied cello suite. The two preludes I have transcribed – from the first and fourth suites – are both characterized by freely moving arpeggio figures, and I have purposely left the interpretation of phrasing and articulation to the player's own intuition.

Une grande partie de la musique de Bach pour violoncelle seul convient admirablement à la guitare puisque les deux instruments possèdent la même tessiture. Pour les transcriptions, les guitaristes peuvent également se référer à la version pour luth de la troisième suite pour violoncelle, écrite par Bach lui-même. Les deux préludes que j'ai transcrits – ceux de la première et de la quatrième suites – sont tous deux caractérisés par des traits très librement arpégés, et c'est à dessein que j'ai laissé l'interprétation du phrasé et de l'articulation à l'intuition de l'exécutant.

Ein grosser Teil von Bachs Musik für Cello Solo eignet sich vorzüglich für Gitarre, nicht zum wenigsten wegen der Ähnlichkeit der beiden Instrumente im Tonumfang. Bachs eigene Fassung der dritten Cello Solo Suite für Laute kann ausserdem Gitarrespielern als brauchbares Beispiel einer Transkription dienen. Die zwei Präludien aus der ersten und vierten Suite, die ich übertragen habe, sind durch frei laufende, arpeggierende Figuren gekennzeichnet. Phrasierung und Artikulation habe ich absichtlich dem Gefühl des Spielers überlassen.

Una gran cantidad de la música de Bach para el violoncelo no acompañado es bien digno de la guitarra, principalmente a causa de la extensión similar de los dos instrumentos. También en la propia versión de Bach para laúd del tercer suite para violoncelo no acompañado, guitarristas tienen un modelo útil para transcripción. Los dos preludios que he transcrit - de los dos suites primero y cuarto - son caracterizados ambos por figuras arpegio con movimiento libre, y he dejado con intención para la propia intuición del músico, la interpretación de fraseo y expresión.

# TWO PRELUDES

*Deux Préludes* · *Zwei Präludien* · *Dos Preludios*

J. S. BACH

⑥ to D

I

The sheet music consists of six staves of musical notation for a single instrument. The key signature changes from 6 to D major at the beginning of Part I. The first staff starts with a dynamic of *p*. The notation includes various slurs and grace notes, with some letters (a, i, m) placed above or below the notes. The second staff begins with a dynamic of *p*, followed by a measure starting with a bass note. The third staff begins with a dynamic of *p*, followed by a measure starting with a bass note. The fourth staff begins with a dynamic of *p*, followed by a measure starting with a bass note. The fifth staff begins with a dynamic of *p*, followed by a measure starting with a bass note. The sixth staff begins with a dynamic of *p*, followed by a measure starting with a bass note.

⑥ to D

I

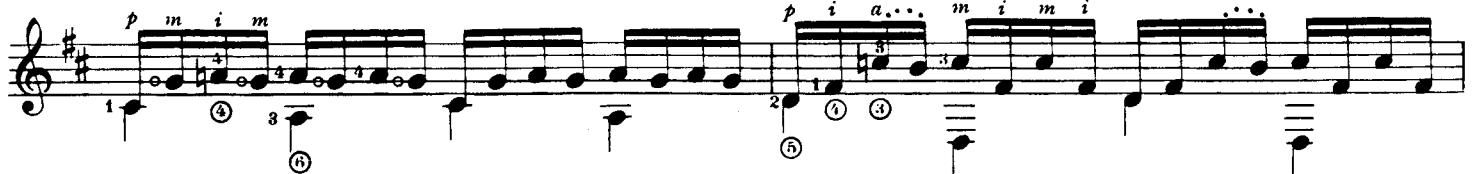
CII

CIV

CII



CIV



CII



The sheet music consists of six staves of musical notation for a string instrument, likely a violin or cello. The notation uses a treble clef and includes various弓 (bowing) and stroke markings (e.g., m, i, a, 1, 2, 3, 4). The first three staves are on a single staff line, while the remaining three are on a separate staff line. Measure numbers ②, ④, ③, ①, ②, ③, ④, ⑤, and ⑥ are indicated below the staff. The key signature is one sharp. The music includes dynamic markings like *p*, *f*, and *mf*. The bottom staff concludes with a repeat sign and the label "VII". The page number 37 is located in the top right corner.

## II

(6 to E)

CIII *a m i*      CIII *a m i*      CI *a i m i*

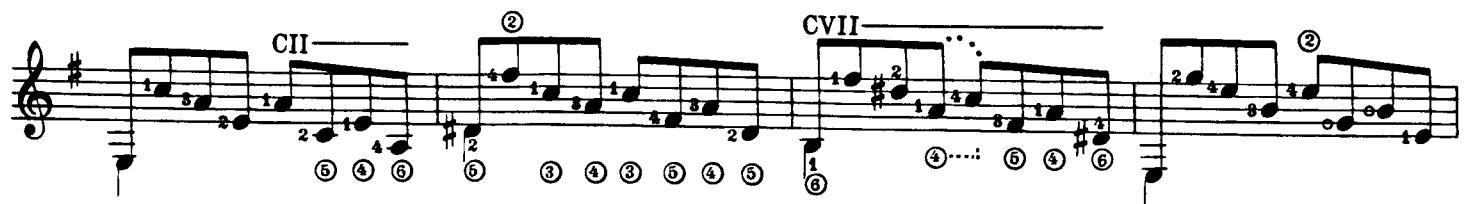
CI *a m i*      CI *a m i*      CI *a m i*

CI *a m i*      CI *a m i*      CI *a m i*

II *a m i*      II *a m i*      II *a m i*

CI *a m i*      CI *a m i*      CI *a m i*

CI *a m i*      CI *a m i*      CI *a m i*



1 2 3 4 5 6  
2 1 4 6 5 6  
3 4 3 5 4 5  
6 5 4 3 6 5  
4 3 5 4 6 5  
6 4 3 2 4 3  
4 6 4 3 6 5

1 2 3 4 5 6  
2 1 4 6 5 6  
3 4 3 5 4 5  
6 5 4 3 6 5  
4 3 5 4 6 5  
6 4 3 2 4 3  
4 6 4 3 6 5

1 2 3 4 5 6  
2 1 4 6 5 6  
3 4 3 5 4 5  
6 5 4 3 6 5  
4 3 5 4 6 5  
6 4 3 2 4 3  
4 6 4 3 6 5

1 2 3 4 5 6  
2 1 4 6 5 6  
3 4 3 5 4 5  
6 5 4 3 6 5  
4 3 5 4 6 5  
6 4 3 2 4 3  
4 6 4 3 6 5

1 2 3 4 5 6  
2 1 4 6 5 6  
3 4 3 5 4 5  
6 5 4 3 6 5  
4 3 5 4 6 5  
6 4 3 2 4 3  
4 6 4 3 6 5

1 2 3 4 5 6  
2 1 4 6 5 6  
3 4 3 5 4 5  
6 5 4 3 6 5  
4 3 5 4 6 5  
6 4 3 2 4 3  
4 6 4 3 6 5



Musical score page 40, measures 4-6. Treble clef, key signature of one sharp. Measures 4-5 show eighth-note patterns with slurs and dynamics (p). Measure 6 begins with a dotted half note followed by eighth-note pairs.

Musical score page 40, measures 7-9. Treble clef, key signature of one sharp. Measures 7-8 show eighth-note patterns with slurs and dynamics (p). Measure 9 begins with a dotted half note followed by eighth-note pairs.

Musical score page 40, measures 10-12. Treble clef, key signature of one sharp. Measures 10-11 show sixteenth-note patterns. Measure 12 begins with a dotted half note followed by eighth-note pairs.

Musical score page 40, measures 13-15. Treble clef, key signature of one sharp. Measures 13-14 show sixteenth-note patterns. Measure 15 begins with a dotted half note followed by eighth-note pairs.

Musical score page 40, measures 16-18. Treble clef, key signature of one sharp. Measures 16-17 show sixteenth-note patterns. Measure 18 begins with a dotted half note followed by eighth-note pairs.

Musical score page 40, measures 19-21. Treble clef, key signature of one sharp. Measures 19-20 show sixteenth-note patterns. Measure 21 begins with a dotted half note followed by eighth-note pairs.

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CIII

Musical score for measures 11-13. The key signature changes from CIII to CI. Measure 11 (CIII) has a bass note and a treble line with eighth notes. Measure 12 (CI) starts with a bass note, followed by a treble line with notes labeled 1, 3, 4, 3. A dynamic marking 'sim.' is placed under the note '3'. Measure 13 (CI) starts with a bass note and a treble line with eighth notes.

# William Lawes

(1602–1645)

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## Suite for two guitars

*Suite pour deux guitares · Suite fur zwei  
Gitarren · Suite para dos guitarras*

William Lawes was a musician at the court of Charles I and a composer highly regarded by his contemporaries. This suite, written for two lutes, seems to be his only surviving lute work (the manuscript is in the Bodleian Library, Oxford). The ‘galant’ style of the music demands a moderate tempo, without any tendency to hurrying.

William Lawes était musicien à la cour de Charles I d’Angleterre et un compositeur hautement considéré par ses contemporains. Cette suite, écrite pour deux luths, semble être sa seule oeuvre pour luth conservée. (Le manuscrit se trouve à la Bibliothèque Bodleian à Oxford). Le style galant de la musique exige un tempo modéré, sans hâte ni précipitation.

William Lawes war einer der Musiker am Hofe Karls I und als Komponist von seinen Zeitgenossen hoch geschätzt. Diese Suite für zwei Lauten scheint das einzige überkommene Werk für Laute zu sein (das MS befindet sich in der Bodleian Library in Oxford). Der ‘galante’ Stil der Musik verlangt ein gemässigtes Zeitmass ohne Tendenz zum Eilen.

William Lawes fue un músico en la corte de Charles I, y un compositor respetado por sus contemporáneos. Esta suite, escrita para dos laúdes, parece ser su única obra sobreviviente para el laúd (el manuscrito está en el Bodleian Library, Oxford). El estilo ‘galant’ de la música exige un tempo moderato, sin tendencias de rapidez.

# SUITE FOR TWO GUITARS

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*Suite pour deux guitares*

Suite fur zwei Gitarren · Suite para  
dos guitarras

## Corant 1

WILLIAM LAWES

(6) to D

GUITAR 1

VII CVII

GUITAR 2

CVII

CII

CVII

CVII

CVII

## Alman

V

GUITAR 1

GUITAR 2

V

V

CII

CII

CII

1 2 3 4 5 a m  
I  
II  
CVII  
CVIII  
IV V

2 3 4 5 6 7 8  
CVII  
CVIII  
IV V  
CVII  
CVIII  
IV V

1 2 3 4 5 6 7 8 9 10 11  
CVII  
CVIII  
IV V  
CVII  
CVIII  
IV V

1 2 3 4 5 6 7 8 9 10 11 12 13 14  
CVII  
CVIII  
IV V  
CVII  
CVIII  
IV V

## Corant 2

**GUITAR 1**

**GUITAR 2**

**CV**

**III** CV

**II**

**CII**

**V**

Explanation of the following signs may be useful:

Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:

L'explication des signes suivants pourrait être utile:

La explicación de los señales siguientes puede ser útil:



LH legato or slur.

M.G. legato ou liaison.



L.H. finger indicated should remain on the string. Pressure should be released for a shift to another fret.

M.G. le doigt indiqué doit rester sur la corde. La pression doit cesser au changement de case.



LH fingers must be positioned before the ensuing phrase is played.

Les doigts de la M.G. doivent être en position avant de jouer la phrase suivante.

**CIII**

Grand barré.

Grand barré.

**III**

Barré stopping 3 strings or less.

Barré sur 3 cordes au moins.

**I**

Momentary barré, stopping the strings indicated by the bracket.

Barré momentané, sur les cordes indiquées entre parenthèses.



Notes indicated by the bracket to be plucked simultaneously by the RH thumb.

Les notes pourvues de parenthèses sont à pincer simultanément avec le pouce droit.

Linke Hand: legato oder Bindebogen.

M.I. legato o ligadura.

Die angedeuteten linken Finger sollen auf der Saite bleiben. Bei Bundwechsel soll der Druck aufhören.

M.I. el dedo indicado debe quedar sobre la cuerda. La presión debe cesar al cambiar de traste.

Bevor die nächste Phrase gespielt wird, muss die Fingerstellung der linken Hand eingenommen werden.

Los dedos de la M.I. deben estar en posición antes de tocar la frase siguiente.

Grosser Quergriff (*barré*).

Gran "barré".

Quergriff über 3 oder weniger Saiten.

"Barré" pisando 3 cuerdas o menos.

Kurzer Quergriff über die durch die Klammer bezeichneten Saiten.

"Barré" momentario, pisando las cuerdas indicadas entre paréntesis.

Natürliche Flageolettöne werden mit viereckigen Notenköpfen in der richtigen Tonhöhe angezeigt, mit vorgeschriebenem Bund und Saitennummern. Für künstliche Flageolettöne zeigt der viereckige Notenkopf den zu stoppenden Ton, während der rechte Vorderfinger die Saite über dem bezeichneten Bund berührt.

Los armónicos naturales son indicados en su diapasón exacto por una cabeza de nota cuadrada, con los números de traste y cuerda indicados. Para armónicos artificiales la cabeza de nota cuadrada indica la nota para pisar mientras el dedo índice de la M.D. se pone en la cuerda sobre el traste indicado.

Noten, die mit Klammern versehen sind, sollen gleichzeitig mit dem rechten Daumen gespielt werden.

Las notas indicadas por paréntesis son para puntear con el dedo pulgar de la M.D.