

FOUR PIECES

Quatre Pièces · Vier Stücke · Cuatro Obras

HENRY PURCELL

Air

The musical score consists of four staves of music for a single instrument, likely a harpsichord or organ. The music is in common time and uses a treble clef. The key signature is one sharp (F#). The score is divided into four sections, each labeled with a Roman numeral and a horizontal line:

- CII**: This section begins with a measure of two eighth notes followed by a sixteenth-note rest. It features various sixteenth-note patterns and rests throughout.
- CVII**: This section begins with a measure of two eighth notes followed by a sixteenth-note rest. It features various sixteenth-note patterns and rests throughout.
- CIII**: This section begins with a measure of two eighth notes followed by a sixteenth-note rest. It features various sixteenth-note patterns and rests throughout.
- CII**: This section begins with a measure of two eighth notes followed by a sixteenth-note rest. It features various sixteenth-note patterns and rests throughout.

Fingering is indicated above the notes in many measures, such as '1', '2', '3', '4', '5', and '6'. Pedal points are marked with a 'P' below the staff. Measure numbers are also present in some measures.

J. S. Bach

(1685–1750)

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 diese 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 tessitura, y las figuras energéticas, tan características del laúd, son también admirablemente aptas para la guitarra. En la página 33 se encontrarán sugerencias para la interpretación de los ornamentos.

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