

Julian Bream



*Thirteen Guitar Solos
edited and fingered by*

*one of the greatest guitarists in the history of the instrument.
He is also among the finest musical interpreters of our times.*

*This outstanding collection contains thirteen
works written or transcribed for guitar. All are fingered and
edited by Julian Bream.*

*Both moderate and advanced players will
find it a treasure house of music. It includes the well-known
Gavotte by J. S. Bach, Handel's beautiful Sarabande with
Variations, Tarrega's Capricho Arabe and much more to
delight the classical guitar player and his audience.*



Thirteen Guitar Solos
edited and fingered by Julian Bream

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D. Aguado

Adagio

M.M. ♩ = 66

3PB... 3PB... 7PB... 3PB... 7PB... 5PB... 5PB... dolce... f... dolce

5PB..... 2PB

f *dolce*

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and a *dolce* marking. The melody features a series of eighth-note patterns, including a triplet of eighth notes (G4, A4, B4) and a descending eighth-note scale (B4, A4, G4, F#4, E4, D4, C4). A 5PB (five-part bow) marking is placed over a group of eighth notes, and a 2PB (two-part bow) marking is placed over a later group.

5PB 5PB..... *dolce* *f* *dolce*

The second staff continues the melody. It includes a *dolce* marking, a forte (*f*) dynamic, and another *dolce* marking. The music features a 5PB marking over a triplet of eighth notes and another 5PB marking over a descending eighth-note scale. The staff concludes with a *dolce* marking and a circled 6 (6).

5PB..... 2PB

f *dolce*

The third staff begins with a forte (*f*) dynamic and a *dolce* marking. It contains a 5PB marking over a triplet of eighth notes and a 2PB marking over a later group of notes. The staff ends with a circled 6 (6).

con espressione 4PB..... 5PB.....

The fourth staff is marked *con espressione*. It features a 4PB (four-part bow) marking over a group of eighth notes and a 5PB marking over a later group. The staff concludes with a circled 6 (6).

1PB..... 4PB..... 1PB

The fifth staff includes a 1PB (one-part bow) marking over a group of eighth notes, a 4PB marking over a later group, and another 1PB marking at the end. The staff concludes with a circled 2 (2).

2PB..... 4PB..... 2PB

The sixth staff features a 2PB marking over a group of eighth notes, a 4PB marking over a later group, and another 2PB marking at the end. The staff concludes with a circled 6 (6).

4PB..... 5PB

The seventh staff includes a 4PB marking over a group of eighth notes and a 5PB marking over a later group. The staff concludes with a circled 6 (6).

1PB

The eighth staff features a 1PB marking over a group of eighth notes. The staff concludes with a circled 4 (4).

4PB

7PB

2PB

4PB

6PB

2PB

p

f

p

dolce

dolce

Fine

* *Written:* *Played:*

J. S. Bach:



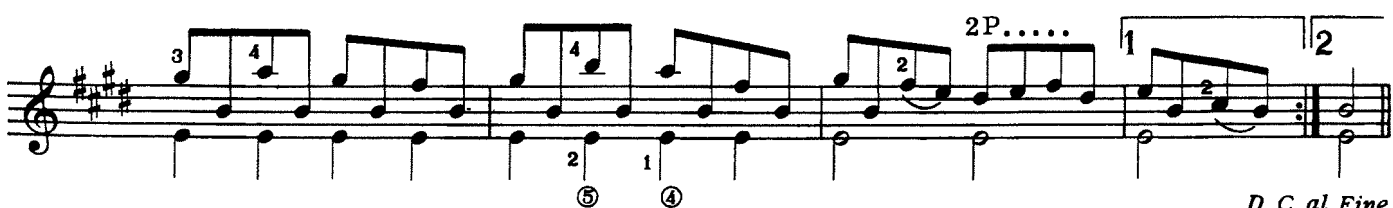
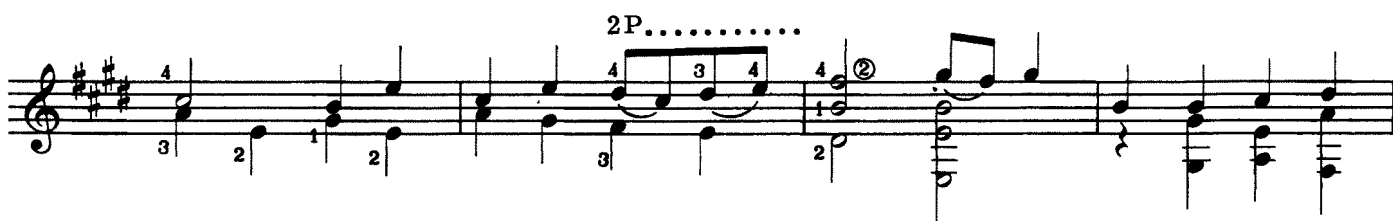
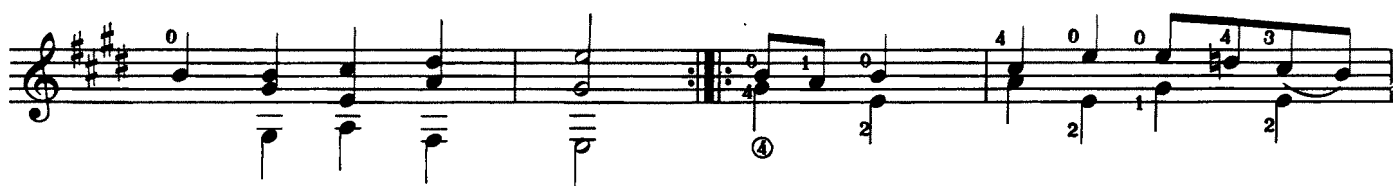
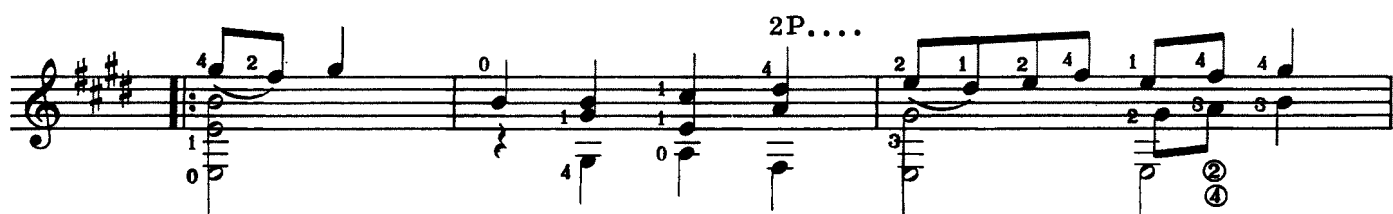
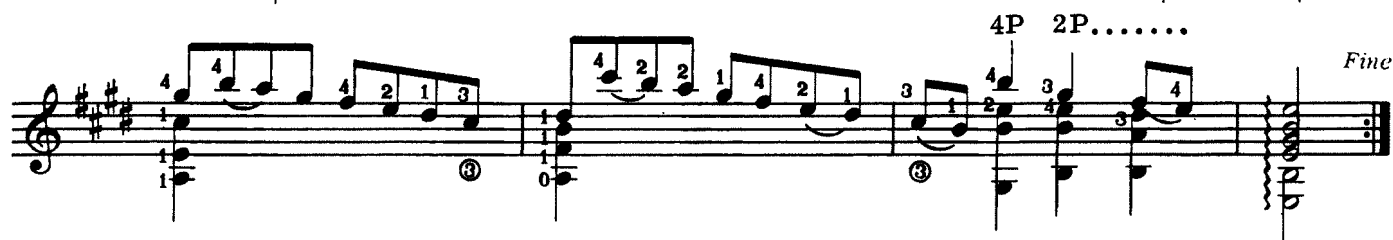
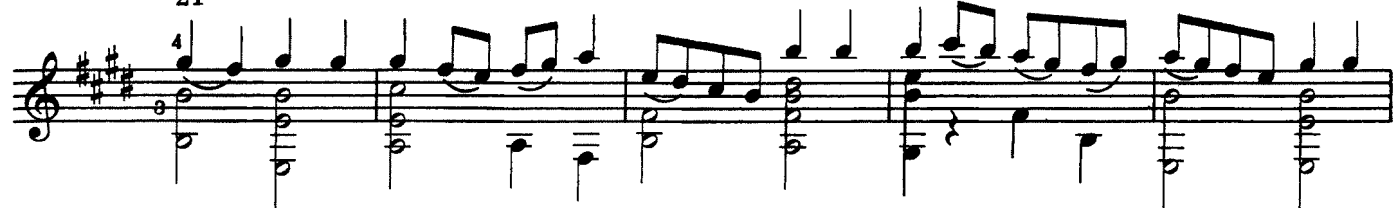
Gavotte

Spanish guitar solo
 edited and fingered by
Julian Bream

The musical score is written for a single staff in G major (one sharp) and 4/4 time. It consists of six lines of music. The notation includes various guitar-specific techniques and fingerings:

- Staff 1:** Starts with a double bar line and a key signature change to G major. It features a series of chords and single notes with fingerings (4, 1, 4, 2, 0, 1, 3, 4). A '2P.....' marking indicates a shift to second position.
- Staff 2:** Continues the melody with more complex fingerings (4, 2, 2, 1, 1, 3, 4, 3, 1, 0). A '4P.' marking indicates a shift to fourth position. The staff ends with a '2P' marking.
- Staff 3:** Features a '2P' marking at the beginning and a '4P.....' marking later. It includes a double bar line and a key signature change to G major.
- Staff 4:** Contains multiple '4P.....' and '2P.....' markings, indicating frequent shifts between fourth and second positions. It includes a triplet of eighth notes.
- Staff 5:** Continues the intricate fingering patterns with '4P.....' and '2P.....' markings. It includes a triplet of eighth notes.
- Staff 6:** The final staff, featuring '2P.....' and '4P' markings. It concludes with a final chord and a double bar line.

2P

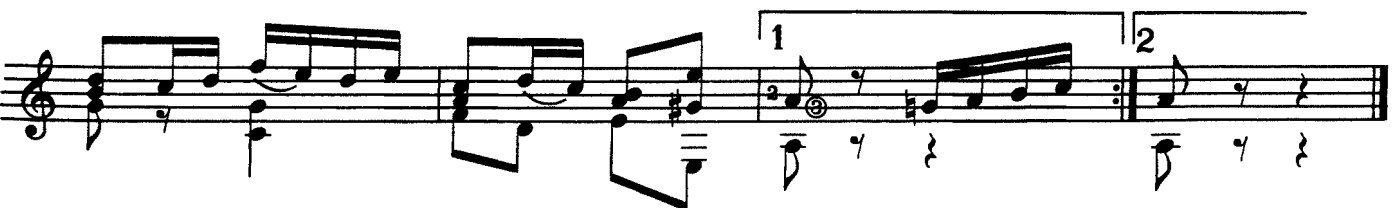
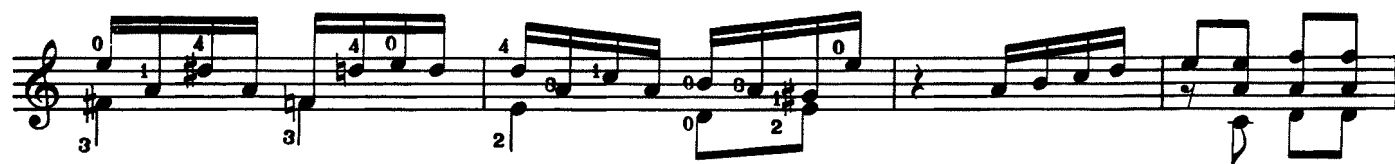
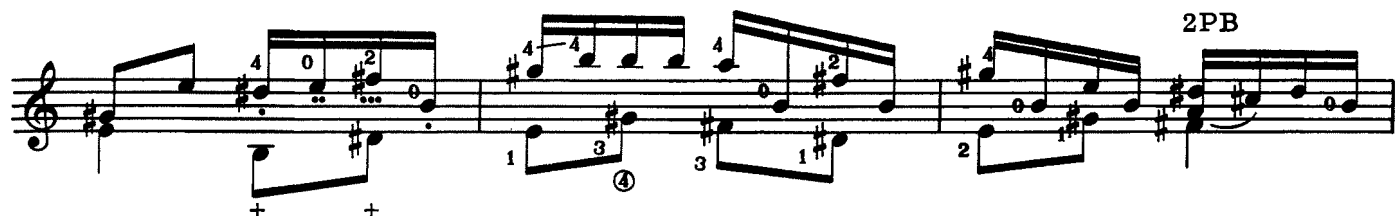
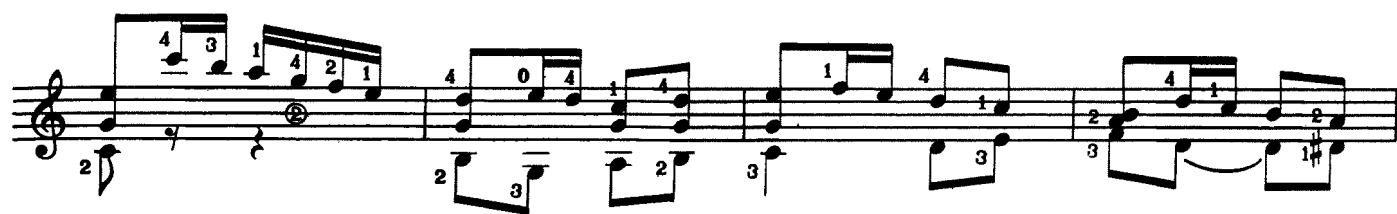
*D. C. al Fine*

Spanish guitar solo
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Coste: Rondo

Moderato

The musical score is written for a single melodic line on a guitar, using a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of five staves of music. The first staff begins with a 4-measure phrase, followed by a 4-measure phrase, and then a 4-measure phrase. The second staff continues with a 4-measure phrase, followed by a 4-measure phrase, and then a 4-measure phrase. The third staff continues with a 4-measure phrase, followed by a 4-measure phrase, and then a 4-measure phrase. The fourth staff continues with a 4-measure phrase, followed by a 4-measure phrase, and then a 4-measure phrase. The fifth staff continues with a 4-measure phrase, followed by a 4-measure phrase, and then a 4-measure phrase. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (0, 1, 2, 3, 4). A '+' sign is placed below the first staff, indicating a natural harmonium or a specific fingering technique.



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8P.....



8P.....

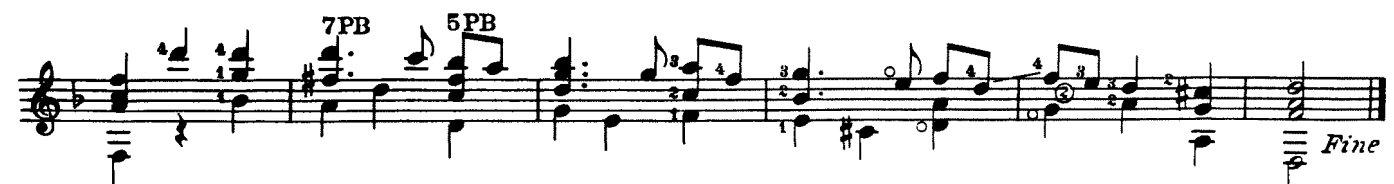
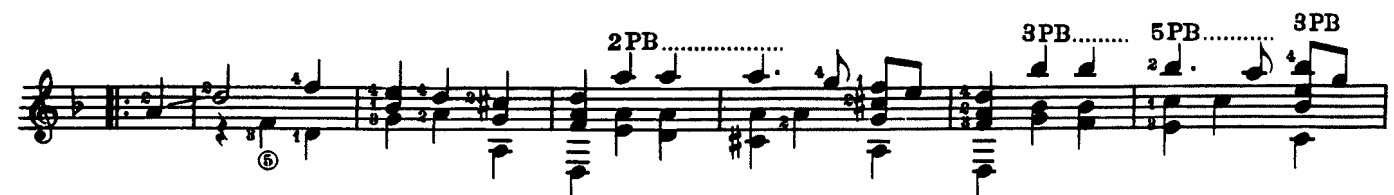


6th String to D 2PB 3PB.....

6th String to D 2PB 3PB.....

6th String to D 2PB 3PB.....

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4. This is followed by a double bar line with a repeat sign. The melody continues with a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The system ends with a quarter note C4.



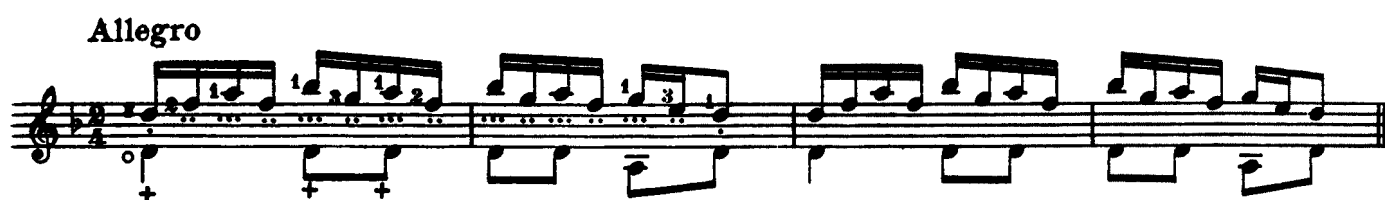
Schumann:

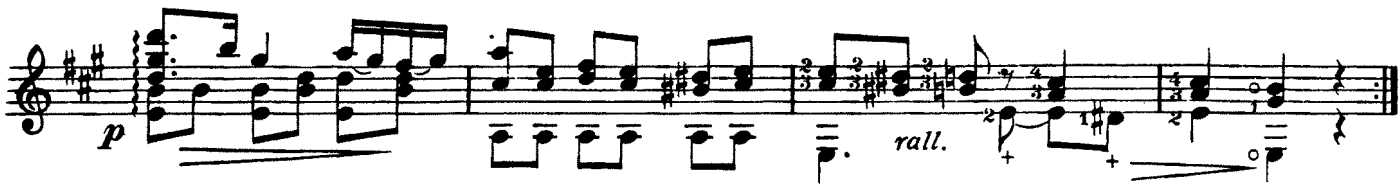
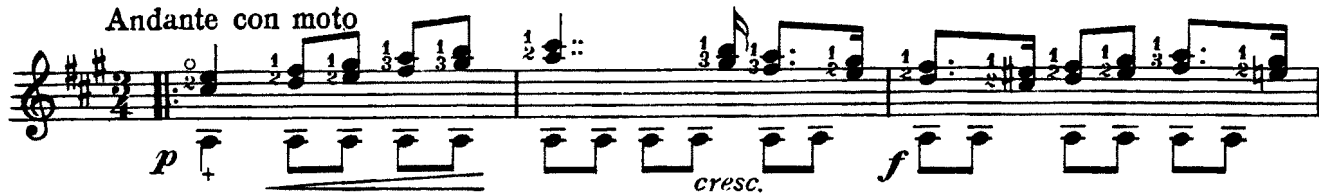


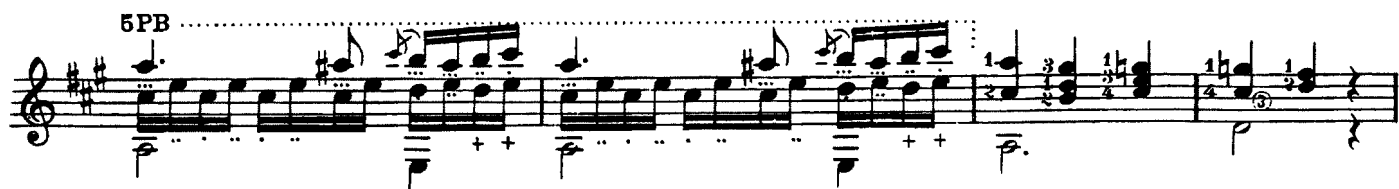
Piciliano

Scherzando





Sor:*Minuet in A*Copyright © 1975 by
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Minuet in D

TUNE 6th to D

Andante espressione

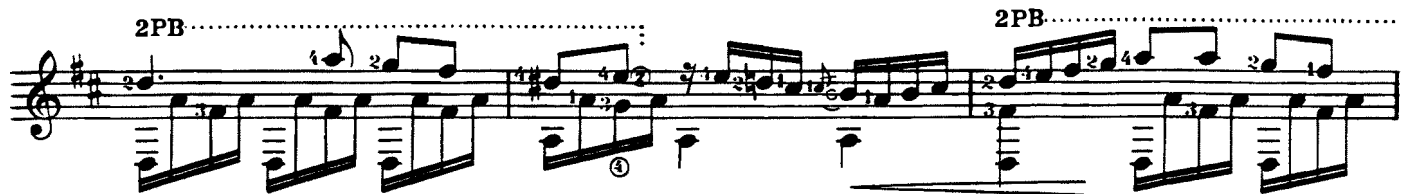
2PB

ff *cresc.* *p* *f* *p* *f* *ff*

2PB

2PB

2PB



Study in G

Andante

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

0 0 2 2 3 4 0 5 2 1 0 4 0 2

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

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

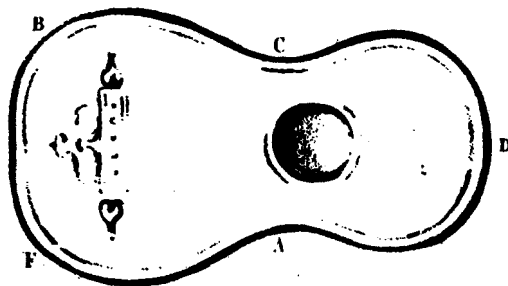
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

This musical score is written for a single melodic instrument, likely guitar, in the key of G major (one sharp). It consists of six staves of music. The notation includes a variety of musical elements: chords, arpeggios, eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 0-4 above the notes. Slurs and ties are used to connect notes across measures. The first staff begins with a treble clef and a key signature of one sharp. The music flows through several measures, with some measures containing complex chordal textures. The final measure of the sixth staff ends with a double bar line and repeat dots.

Fig 6.



Fig 7.



Tárrega: Study in A

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Allegro moderato

The musical score consists of six staves of music in A major (three sharps) and 2/4 time. The tempo is marked *Allegro moderato*. The notation includes various guitar-specific elements such as natural harmonics (indicated by circles over notes), fingerings (numbers 1-4), and performance markings like *mf*, *rall.*, *dim.*, and *a tempo*. The score is divided into two main sections, labeled 1 and 2, with a repeat sign at the end of the first section. The first section (1) spans the first four staves, and the second section (2) spans the last two staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes several trills and grace notes. The final measure of the piece is a double bar line.

2PB

7PB 2PB 1PB 2PB 1PB

2PB 7PB 5PB 2PB 2PB

4PB

2PB 4PB

dim. rall.

2 4PB 7PB

1

2PB. *rall.*

2PB. *a tempo* 7PB.

5PB. 7PB. 5PB.

9PB.

2PB.

2PB. *mf* ⑥

2PB. 2PB.

5PB. 2PB. 9P. *p*



TUNE 6th to D
Andantino
Har7

32

a tempo *p* *Finish only* Har 12 *10PB* *FINE*

7PB *10PB* *7PB*

7PB *5PB* *3PB* *accel.*

3PB *ritard.*

3PB *5PB* *a tempo*

3PB *3PB* *5PB* *rall.*

Har 7 *molto cresc.*

This page of musical notation is for a guitar piece, featuring seven staves of music. The notation includes various techniques and tempo markings:

- Staff 1:** Features a melodic line with a 5-fingered scale (1-2-3-4-5) and a 7PB (7th Position Bend) marking. The tempo is marked *a tempo*.
- Staff 2:** Includes a 7PB marking and a 2PB (2nd Position Bend) marking. The music is in a key with two sharps (F# and C#).
- Staff 3:** Features a 7PB marking, a 6PB (6th Position Bend) marking, and a 7PB marking. The music is in a key with two sharps (F# and C#).
- Staff 4:** Includes a 6-fingered scale (1-2-3-4-5-6) and a 7PB marking. The tempo is marked *ritard.* (ritardando).
- Staff 5:** Features a 7PB marking and a 2PB marking. The music is in a key with two sharps (F# and C#).
- Staff 6:** Includes a 7PB marking and a 2PB marking. The music is in a key with two sharps (F# and C#).
- Staff 7:** Features a 7PB marking and a 3-fingered scale (1-2-3). The tempo is marked *molto rit.* (molto ritardando). The piece concludes with a double bar line and the instruction *D.S. al Fine*.





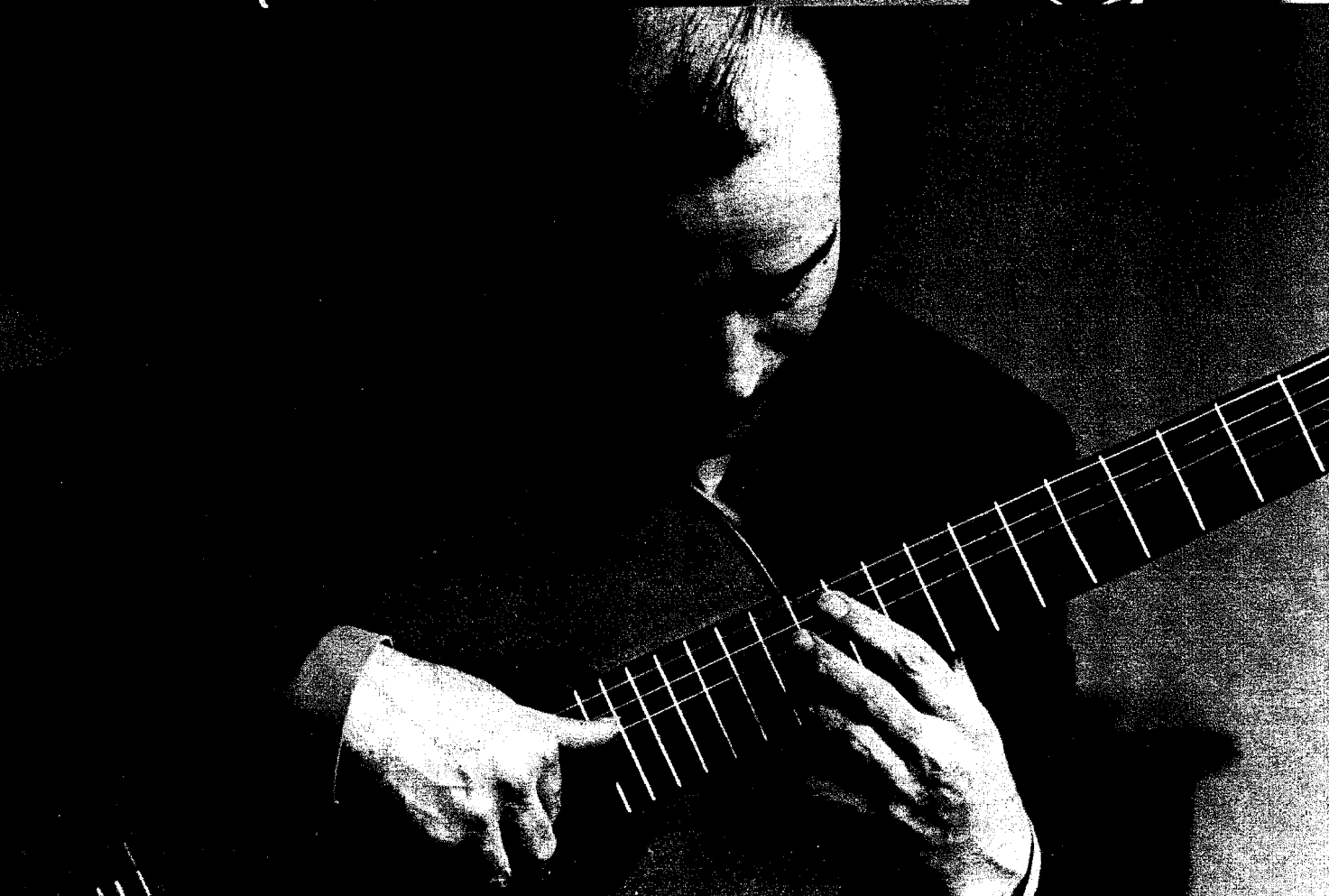
Tschaikowsky: Mazurka

TUNE 6th String to D

10 P.....

A musical score for a Spanish guitar solo, consisting of three staves of music. The first staff begins with a '10 P.....' marking. The second staff contains a '9 P.....' marking. The third staff contains '5 P.....' and '10 P.....' markings. The music is written in a single system with a key signature of one flat and a 3/4 time signature. It features various guitar techniques such as triplets, slurs, and fingerings indicated by numbers 1-4. The score is arranged in three systems, each with a treble clef and a single line of music.







Julian Bream



Julian Bream occupies a pre-eminent position in the world of the guitar. He is one of the outstanding instrumentalists of modern times, and to be present at one of his concerts is to enjoy an enriching musical experience. His tours take him all over the world and he is as well known to concert-goers in Japan as to those in England. His annual tour of the United States is an event of great musical importance in that country.

His many recordings for RCA have succeeded further in establishing his world-wide reputation. He has received the Edison Award for the best solo record made in any one year.

Britten, Walton, Henze and Malcolm Arnold are just a few of the eminent composers who have written specially for him. His own editions of early works for the guitar and his encouragement of contemporary composers have done much to enlarge the repertoire of the guitar.

His exceptional talent and work in the field of music were acknowledged when he was awarded the Order of the British Empire.