

# J.S. BACH

## The Complete Lute Works

transcribed for guitar by József Eötvös



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Introduction in German

Introduction in English

Score 2007 995

**Johann Sebastian Bach**

**The Complete Lute Works**  
**Sämtliche Lautenwerke**

A performing edition  
transcribed for guitar  
by József Eötvös

Eine Auführungs-Ausgabe  
transkribiert für Gitarre  
von József Eötvös

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Ich gestehe, ich mag es nicht: Fingersätze schreiben! Höchstens – “aus Not” - die ganz Besonderen. Aber die Fingersätze müssen in Bachs Werken vollkommen an musikalische Vorstellungen gebunden sein. Fingersätze können viel helfen Musik verständlich zu gestalten, oder man kann durch sie die musikalischen Meinungen von anderen Gitarristen kennenlernen. So habe ich versucht – wie auch in der Ausgabe der Goldberg Variationen – einen sehr genauen Fingersatz in die Noten zu schreiben. Man kann aber auch hier viele andere Fingersatzlösungen finden! Ich selbst habe jeden Tag bei der Arbeit die Versuchung gespürt, dies oder das zu verändern... doch das geht nicht ewig so, man hat ja auch einen Abgabetermin beim Verlag! Also, diese Fingersätze sind wie Fotos meiner Ge-

danken/Meinungen über diese Werke im Jahre 2001.

Gute Fingersätze sind die einfachste technische Lösung um die in der Musik enthaltene objektiv-akustische und subjektiv-emotionale Information auf dem Instrument dem Publikum zu vermitteln. Da Bachs Musik sehr komplex ist, sehen die Fingersätze oft nicht leicht aus. Auf den ersten Blick denkt man, es gäbe Dutzende leichtere Lösungen. Die folgenden wichtigen Fragen müssen aber gestellt werden: Entspricht diese Lösung der Musik vollkommen? Sind die melodischen und harmonischen Informationen gut zu erkennen? Entspricht der Fingersatz der Artikulation, wie ich sie mir vorstelle? (dem barocken Satzcharakter, der Stimmführung, dem Rhythmus und der Form, den Spannungsverhältnissen, usw.) Dann auch noch: Kann ich meine eigenen Gefühle/Gedanken dadurch vermitteln?

Für mich sind die Gedanken des Komponisten die "heiligsten". Die technischen Lösungen ordne ich dem völlig unter bis zu dem auf der Gitarre Machbaren und vielleicht manchmal darüber! Ich kann nicht einverstanden sein mit "erleichterten" Fingersätzen, da sie ein falsches Bild vom Werk vermitteln könnten!

Nun noch ein wenig über meine Gedanken/Leitfäden, die mich durch diese Werke geführt haben:

Die erste Frage: Wie wurde diese wunderbare Musik damals gespielt? Man liest alles darüber, was zu finden ist, und versucht das erlernte Wissen in sein barockes Musikbild einzubringen. Ein sehr wichtiges und oft vergessenes oder vernachlässigtes Problem auf der Gitarre ist die barocke Artikulation. Barockmusik auf der Gitarre gut zu spielen ist eine der schwierigsten Aufgaben, die man sich vorstellen kann! Sehen wir es aber in der richtigen Reihenfolge:

Diese Musik ist nicht für das Instrument Gitarre geschrieben worden. Die Barockmusik strebt ja sehr oft ein vom Instrument mehr oder weniger unabhängiges musikalisches Vorbild an, das von der Singstimme stammt und von der Renaissance geerbt wurde. Die Werke sind also nicht so instrumentenspezifisch, wie wir es aus der Romantik kennen. Die Schwierigkeiten der Interpretation haben einen anderen Charakter: Der lineare musikalische Verlauf nach kontrapunktischen Richtlinien steht im absoluten Vordergrund. Einzelne Stimmen auf verschiedenen Instrumenten zu spielen ist relativ einfach. Aber wenn wir mehrere Stimmen gleichzeitig zu führen haben, ohne das eine die andere beeinflussen kann/soll, - das ist schon viel komplizierter! Nehmen wir unser Instrument: die Gitarre. Wenn wir versuchen eine einzelne Stimme auf unserem Instrument zu spielen, treffen wir sofort auf enorme Schwierigkeiten. Manche Töne wollen ineinander klingen, manche nicht. Manche Töne bleiben an Obertönen auf den Basssaiten "hängen", es hallt und klingt ineinander - man hört die Fingersätze, aber nicht den musikalischen Zusammenhang heraus - es ist also verdammt schwer auf der Gitarre einstimmig zu spielen! Es ist kein Zufall, dass die Barockmusik auf dem Klavier ohne Pedal gespielt wird oder, dass die zwei wichtigsten Tasteninstrumente der Barockzeit, nämlich die Orgel und das Cembalo gar keine Pedale hatten, um die Töne ineinander klingen zu lassen! (Bei den anderen hauptsächlich einstimmig gespielten Instrumenten - Flöte, Violine, usw. - kommt dieser Effekt überhaupt nicht in Frage, das ist eindeutig, darüber spreche ich hier nicht.). Es ist gar nicht leicht, einen einzelnen Ton auf der Gitarre wiederzugeben! Jeder Ton, hat einen Anfang, eine Mitte und ein Ende. Wenn wir üben, beschäftigen wir uns viel mit dem Anfang eines Tones (Nagel oder Fingerkuppe, *apoyando* oder *tirando*, usw.), auch mit der Mitte (*vibrato* oder *seccon*, etc.), aber nur wenig mit dem Ende (wie lang - oder besser gesagt: kurz - soll ich die Töne halten?). Auf unserem Instrument

möchten die Töne manchmal selbstsüchtig weiterklingen, länger als gewollt und zwar nicht nach dem Sinn oder Anspruch der Musik, sondern nach dem Fingersatz. Die einfachste Melodie - will man sie *wirklich* einstimmig spielen - ist sehr schwer zu spielen, weil man weiterklingende Töne, leere Saiten und die Obertöne auf den Bassseiten ständig stoppen muß. Diese genaue Stimmführung zu verwirklichen gehört aber auch zum Fingersatz, steht aber nie in den Noten! Eine Melodie "singt" erst richtig auf der Gitarre wenn - unter anderem - immer nur ein Ton zu hören ist! (Singen wir ein wenig und wir merken es: niemals klingen mehrere Töne ineinander!) Wie ist es bei Bachs Musik? Bei seinen polyphonen Sätzen ist die Musik wie ein Chorstück, alle Stimmen singen nebeneinander aber jede von ihnen gleichzeitig nur einen Ton! Manche sagen: das Zusammenklingen bzw. Ineinanderklingen der Stimmen gehört zur Gitarre, unser Instrument klingt eben so, wie die Laute auch. Es ist aber eine Schwäche der Laute und auch von unserem Instrument, die zu verbessern wäre! Wir brauchen nicht einmal eine andere Mechanik auf die Gitarre zu montieren, wie die Abdämpf- oder Pedalmechanik auf dem Klavier. Wir müssen nur unsere Finger sinngemäß benutzen. Noch eine Begründung, die hier zu Bachs "Lautenmusik" passt: Wenn dieses ineinander klingende Klangbild instrumentenspezifisch so wichtig gewesen wäre, hätte nicht auch das Lautencembalo diese Klangweise übernommen um die Laute besser imitieren zu können? Es hat aber nicht! Warum? Waren die damaligen Instrumentenbauer zu ungeschickt, um so eine Mechanik zu bauen? Nein, ich denke viel mehr, dass die Musiker (auch Bach) sich darüber gefreut haben, dass sie diese Schwäche der Laute am Lautencembalo umgehen konnten! Was auf einer Laute wegen der vielen Saiten unmöglich war und ist, wird auf der Gitarre mit nur 6 Saiten erst möglich! Warum sollten wir die Schwäche eines Instrumentes bei Bearbeitungen übernehmen, wenn das Werk womöglich gerade nicht für Laute, sondern für Lautencembalo geschrieben worden ist? Oder nehmen wir den Klang der Laute. Können wir auf der Gitarre die gleichen Töne ineinander klingen lassen die auch auf der Laute zusammen klingen? Benutzen wir also keinen ungewollten Pedaleffekt auf der Gitarre, lassen wir die einzelnen Stimmen wie Stimmen klingen, auch wenn es schwer herauszuarbeiten ist.

Das ist aber noch nicht alles, gehen wir weiter. Die Töne wurden in der Barockzeit voneinander mit Artikulationspausen getrennt, jeder Ton wird artikuliert. Es wurde kaum die (romantische) *legatissimo* benutzt wie wir es heute kennen. Von *legato* bis *staccato* ist die Palette sehr breit - wir haben die Wahl wie wir die Musik artikulieren möchte. Die Musik kann ihren wahren musikalischen Ausdruck erst dann vermitteln, wenn wir die richtigen Artikulationen benutzen. Die Komponisten geben uns in den meisten Fällen freie Hand - mit Einschränkungen: Natürlich müssen wir den Charakter der verschiedenen Satztypen beachten und auch einige zeitgenössischen traditionellen Artikulationen von Motiven oder musikalischen Bewegungen.

Die Ausnahmen von diesen Artikulationsregeln in der Barockmusik sind die schnellen Passagen oder schnelle Bewegungen, Triolen oder triolenartige Bewegungen - die sind *legato* zu spielen. Bögen zwischen zwei Tönen haben in der barocken Zeit meiner Meinung nach hauptsächlich nicht die Bedeutung, welche Töne wir *legato* zu spielen haben, sondern viel mehr welche Töne wir voneinander zu trennen haben! (die zwischen den Bogen stehenden!)

Weitere wichtige Ansichtspunkte wären:

Harmonischer und melodischer Ablauf in der Musik  
Unterschied zwischen Betonung, und Spannung  
Schichten in der Musik von Bach - als verdeckte Stimmen  
Die Regeln der *Appoggiatura* in der Barockmusik und bei Bach  
Verzierungen in der Barockmusik und bei Bach



Verständlicherweise kann ich diese wichtigen Punkte hier nicht ausführlich erklären, es ist zu wenig Platz. Über die detaillierten Möglichkeiten der Interpretation dieser Musik und der Barockmusik im Allgemeinen – bezüglich der Gitarre – werde ich in näherer Zukunft eine längere Arbeit schreiben und plane diese auch zu veröffentlichen.

Ich habe die Oktavierungen zum Notenbild geschrieben, mit einer "8" unter den Bassnoten, damit die Gitarristen, die eine mehrseitige Gitarre spielen auch besser zurecht kommen. Diese Stellen zu beachten ist auch nicht ohne Nutzen für Spieler mit sechseitigen Gitarren!

Manche polyphone Sätze sind in 2 Systemen geschrieben: man kann sich von Anfang an den klaren visuellen Eindruck von den horizontalen Bewegungen der Stimmen einprägen. Ich bin sicher, dass diejenigen, die sich die Mühe machen ein Werk von einem Notenbild in 2 Systemen wie dieses zu erlernen, ein viel besseres Verständnis für Polyphonie haben werden! Beide Systeme sind ja im Violinschlüssel notiert, um es für Gitarristen einfacher zu machen.

Bei der Suite **BWV 996** und Preludium - Fuge - Allegro **BWV 998** habe ich zwei Versionen ausgearbeitet. Die eine ist - von der Scordatura her - die bekannte Version für Gitarre, die andere ist ein Versuch, um bestimmte musikalische Geschehen nicht verlieren zu müssen. Die Suite **BWV 1006a** ist nur mit fis-Scordatura geschrieben, da es sich ganz selbstverständlich ergibt und vieles leichter macht. Die Fingersätze enthalten natürlich die musikalischen Vorstellungen. Ein Beispiel dafür ist das Double bei der Suite **BWV 997**, wo die eine Fassung eine zweistimmige, die andere eine dreistimmige(!) Stimmführung ermöglicht!

Die Fuge **BWV 1000** habe ich stimmenmäßig neu strukturiert und ein Beispiel dafür gegeben, wie man die – bei Bach oft vorkommende – verdeckte (latente) Mehrstimmigkeit ausspielen kann. Ich habe es gewagt, da ich als Ausgangspunkt die Lautentabulatur genommen habe, und mir so eine bestimmte Freiheit der Stimmführung erlauben konnte. Diese Bearbeitungsweise kann auch als Beispiel für eine Interpretationsmöglichkeit aller anderen Werke Bachs dienen. Die eventuell notwendigen Veränderungen zum Original kann jeder nachvollziehen,

Sollten Sie den Wunsch haben, irgend welche Änderungen meiner Versionen vorzunehmen, finden Sie in unserer Faksimile Publikation leichten Zugang zu den originalen Handschriften.

Ich wünsche Ihnen viel Freude und Erfolg beim Spiel.

## SCHALLPLATTENVERZEICHNIS

J.S. Bach: Goldberg Variations  
 J.S. Bach: Lute Works Vol.1 (BWV995-997)  
 J.S. Bach: Lute Works Vol.2 (BWV998-1006a) - in Vorbereitung  
 F. Chopin: Piano Works for guitar Vol.1  
 F. Chopin: Piano Works for guitar Vol.2  
 J. Brahms: Hungarian Dances

József Eötvös - Gitarre  
 Attaca Records

## INTRODUCTION

This edition contains my arrangements for guitar of J.S. Bach's lute works.

Lengthy discussions can be held about the probable instrument for which Bach wrote these works – one thing is certain; they were not written for the guitar; those playing these works must be aware realise that in all cases these are *arrangements*.

Most of these works were for the Lautenwerk (the Lute-Harpsichord) – a keyed instrument with gut strings that could imitate the lute with its colourful sounds! We should thus bear in mind that these are harpsichord works when deciding how to arrange them for the guitar.

The table following this introduction (pp. x-xiii) lists all the manuscripts known to me. Straightaway it is noticeable that only 3 manuscripts of these works are in Bach hand – **BWV 995, 998 & 1006a**. The other works are copies and could also be arrangements made at that time.

First let us examine Bach's original manuscripts :

Lutenists are of the opinion that **BWV 995** was originally written for the lute. The piece suites the lute then in use. The manuscript has the title "*Pièces pour le Luth / à / Monsieur Schouster / par / J.S. Bach*". It is possible that the piece was also written for the Lautenwerk.

At the foot of the last pages Bach himself re-wrote **BWV 998** in German organ tablature. Perhaps he also wrote this work for a keyboard instrument. The resulting interpretation on the Lautenwerk can be very convincing.

It is apparent that the long trills in the four famous bars from the Gavotte en Rondeau **BWV 1006a** are not easily playable on the lute, but sound extremely good on the Lautenwerk. Bach could easily have found an easier solution – e.g. as in the violin version – I do not share the opinion that the trills when executed with the so-called "ribattuta" work convincingly. This passage alone is sufficient to assume that the entire work was not composed for the lute but for a keyboard instrument. The 19<sup>th</sup> century title adds weight to my argument: *Suite pour le clavecin composé par J.S. Bach. Original*.

Now, take a quick look at the other works:

**BWV 996** is written in E Minor which is highly unsuitable, well-nigh unplayable on the baroque lute which is tuned in D Minor. If we did not sense this already much earlier in the Suite, when we get to playing the gigue on the lute, the doubts grow. Also, but in a different hand, the inscription is added - "*aufs Lautenwerk*" (for the Lautenwerk).

**BWV 997** has 16 (or more?!) titles – one of which is in French tablature. There is no fugue and double in this lute version! The other versions are often incomplete. However, in them a keyboard instrument (harpsichord or piano) is always indicated.

**BWV 999** could be an original composition for the lute. Written in C minor, it plays well on the baroque lute.

**BWV 1000** is probably a lute arrangement, from the period, of the violin version – this version is not Bach's own. Some parts seem to

me to be written inaccurately (see the theme in bar 5). Even by today's taste very generously arranged! On taking a look at the organ version, also not in Bach's hand it seems, despite its "organ-like" characteristics, to strongly relate to the violin version.

It is not my intention to stifle your enjoyment when playing these works. I merely want to indicate how many open queries there are regarding the original instrumentation. This does not mean that the works are de-valued in any way. I only wish to give you a deeper understanding when interpreting them.

In Bach's time it was quite normal to make adaptations or arrangements and I can quite imagine that when Bach wrote works for the *Lautenwerk*, an instrument on which he felt comfortable, he expected lutenists to make their own arrangements. Today, we can do the same and play these works on modern guitars just as if they were original works for this instrument. The same can apply to any arrangement, irrespective of original instrumentation and epoch. Naturally, the arrangements should always retain the structure and character of the originals.

Unfortunately, as I consider most of the Urtext editions to be dubious, I have based my work mainly on consultation of the original sources. Often the clarity quite evident in Bach's own manuscripts has been obscured when transcribed by others. In the present edition I have attempted to restore this. I found this task more difficult for the present edition than for my published arrangement of the Goldberg Variations. On one hand I was lacking the acquired "guitar sound" and the approach to the works as first heard or seen. On the other hand I had to contend with the bigger question (which did not arise with the above-mentioned work) of whether some movements should be played at all on the guitar. To make some movements playable at all, certain parts required drastic alteration. These works are so regularly performed that even these radical and decisive changes are generally no longer noticed (the down-side of "normal" listening habits). At least one ought to know precisely what *should* be played and what *can* be played to *somehow* reconstitute missing parts, gestures, voices, etc. I have tried to reconstruct the parts in question to arrive at the best solution which is closest to the original. A companion volume to the present edition (ref. ECH112) releases in facsimile the most important source manuscripts used in the preparation of this edition. Everyone playing these transcriptions can now consult the sources and ponder over how this and that can be resolved. I feel sure that this process will be both pleasurable and rewarding.

I admit that I do not like adding much fingering! Only if absolutely necessary and in special cases. However, the fingering in Bach's works must support absolutely the musical intentions or musical requirements. Fingering can be very helpful in understanding the music or obtaining the musical opinions of other guitarists. Thus I have tried – as in my Goldberg Variations edition – to add very precise fingering. Many other fingerings are also viable and I continually feel the urge to change fingering. However, as my publisher imposed a publication date, the present fingering is my state of thought in 2001!

Good fingering provides the easiest technical solution to convey the (objective) acoustic and (subjective) emotional information from the instrument to the public. As Bach's music is structurally complex, the fingering does not look or feel easy. At first sight, there seem to be dozens of easier solutions. However, the following important questions always need to be addressed: Is this solution totally appropriate to the music? Is the melodic and harmonic information easily recognisable? Does the fingering match the articula-

tion to my expectations? (Baroque movement structure, vocal-leading, rhythm, form and style, tension, etc.). Moreover – can I thus adequately convey my own emotions and thoughts?

To me the composer's intentions are totally sacred. I suggest technical solutions which respect these and which work on the guitar. I cannot abide simplified fingering at the price of distorting the composition.

Here are a few ideas and thought processes that accompanied me during my work on this repertoire:

First question: how was this wonderful music played then? You should read up on this and attempt to integrate your acquired knowledge into your baroque musical concept. One very important and often forgotten or neglected problem is the application of baroque articulation to the guitar. To play baroque music well on the guitar is one of the most difficult things imaginable! We should see this in the right perspective: This music was not written for the guitar. However, instrumental baroque music often demands a more or less independent musical style that derives from singing and was inherited from the Renaissance. The pieces are not so instrument specific as in the Romantic period. The interpretational difficulties are different. The linear musical flow, based on the rules of counterpoint has to be kept absolutely in the foreground. To play single voices on various instruments is relatively simple. However, when we need to play several voices at the same time – totally independently of each other – that is much more complicated!

In the case of the guitar, when we try to play only a single voice on our instrument, we come across enormous difficulties. Some notes blend into others, some do not, some notes sound in harmonic sympathy with the overtones from the bass strings, they all echo and blend. The fingering can be heard but not the musical continuity. It seems extraordinarily difficult to play single voices on the guitar! It is no coincidence that baroque music is played on the piano without pedal, or that both main keyboard instruments of the baroque, i.e. the organ and the harpsichord, had no pedals to enable the merging of notes. With most other solo instruments (flute, violin, etc.) this is not a problem and it is clear I am not talking about them here.

It is not at all easy to play single notes on the guitar. Notes – each and every note – has a beginning, a middle and an end. When we practise, most guitarists are preoccupied with the beginning stage (nail or skin, *apoyando* or *tirando*, etc.) also with the middle (how long shall I hold the note? *Vibrato* or *secco*, etc.) But hardly ever with the end. How long? Or better expressed, how short should the note sound? On our instrument the note in question can continue sounding at will, longer than desired and not always in accordance with the meaning or requirements of the music, but based on the fingering. Even the simplest melody is very hard to play when it is really played as a single voice and when open strings, bass overtones and other undesirable sounds have to be damped. The achievement of this precise voice-leading depends on the fingering and is not on the notes! A melody starts to sing on the guitar when – among other factors – only one note can be heard at a time. When we sing this is immediately apparent! More than one sound is never audible at the same time.

How is all this as far as Bach's music is concerned? In his polyphonic movements his music resembles a Choral, all the voice sound together, but within each voice, *only one tone at a time* is heard!

Many say that this is how the guitar is and how it *should* sound – the same goes for the lute. Is this not however a weakness of the lute and also of the guitar which needs to be remedied? We do not have to fit a damping device to the guitar like the pedal mechanism of the piano to achieve this – we only need to use our fingers properly, another argument which equally applies to Bach’s “lute music”.

If this type of harmonic sound with overlapping notes was so instrument specific, the Lautenwerk could have been constructed in such a way to enable it to imitate the lute better? But it was not! Why? Were the instrument makers of those times not capable of constructing such an instrument to this specification because of mechanical or other limitations? No, I believe it is more likely that the musicians of the time, including Bach, were so delighted that with the Lautenwerk they could circumvent this inherent weakness of the lute!

What was and is impossible on the lute because of the multiple strings becomes possible on the six-string guitar! In making an arrangement, why should we adopt the weakness of an instrument, when the piece was probably not intended for it but for another? Take the sound of the lute. Should we let notes blend into each other? Did Bach care about this?

In conclusion, on the guitar we will consciously avoid all unwanted pedal effects. We will make the voices sound like voices even when this is difficult to achieve.

But this is not all! We must further consider that in the Baroque, notes were separated from another by articulation rests, each tone was “articulated”. What does this mean? It means that notes are separated from one another, each tone is articulated, the Romantic *legatissimo* was hardly used as we know it today. The palette is extensive – from *legato* to *staccato* – we can choose how we articulate the music. We must do this so that the true musical expression, as intended by the composer is respected. In most cases, composers give us a free hand, limited, of course, by the nature and characteristics of the different movements.

Fast passages or fast series of notes such as triplets or similar are exceptions to the articulation rules in Baroque music – they should be played *legato*. Slurs in the Baroque do not mean in my opinion which notes are to be played *legato* but more, which notes are to be separated from another, ie those without slurs!

Further important considerations are:

- The harmonic and melodic flow of the music
- Contrast between accentuation and tension
- The layers of music in Bach – hidden voices
- The rules concerning appoggiatures in Bach and the Baroque
- Ornamentation in Bach and the Baroque.

Due to lack of space, I cannot explain these important points in detail. I am planning to write at length and in detail on the interpretation of this music and Baroque music generally. I intend to publish this soon.

For guitarists with more than six strings I have indicated octave *ossias* with an “8” under the bass. However, guitarists who play a six-string guitar can also make some use of these indications.

Some polyphonic movements are written in two staves in order to enforce the clear visual impression of the horizontal lines from the start. I am sure that those who make the effort to learn a piece from

this presentation will gain a far better understanding of polyphony! Both systems are in the treble clef which makes them no more difficult to read for guitarists.

I present two versions of **BWV 996 & 998**. One uses a popular *scordatura* and is a well-known guitar solution. The other is an attempt to retain special musical effects. **BWV 1006a** is only presented with an F-sharp *scordatura* which comes naturally and greatly facilitates its performance. The fingering supports the musical intention. One example is the Double in **BWV 997**, where one version is presented in two voices and the other in three voices(!).

I have restructured the voice leading in the Fugue from **BWV 1000** and shown how it is possible to play the latent polyphony which can so often be found in Bach. I have worked from the original lute tablature, and allowed myself some freedom in the polyphony. This treatment can also serve as an example to be applied to transcribing other works by Bach.

Should you wish to make any changes to my versions you can consult our companion facsimile publication for easy access to the source material.

I wish you pleasure and success in playing this repertoire.

József Eötvös  
Budapest, 9. Juli 2001

## DISCOGRAPHY

- J.S. Bach: Goldberg Variations
- J.S. Bach: Lute Works Vol.1 (BWV995-997)
- J.S. Bach: Lute Works Vol.2 (BWV998-1006a) - in preparation
- F. Chopin: Piano Works for guitar Vol.1
- F. Chopin: Piano Works for guitar Vol.2
- J. Brahms: Hungarian Dances

József Eötvös - Guitar  
Attacca Records



## Quellen zu Bachs Lautenwerken The Sources for Bach's Lute Works

Titel Title	(Lauten?) Manuskripte (Lute?) Manuscripts	Wo Where	Katalog-Nr. Catalogue No.	Original Titel Original Title	Entstehungs- datum Dated	Versionen für andere Instrumentalbesetzungen Versions for other instruments
Suite in G minor BWV 995	Original Manuskript von JSB	Bibliothèque Royale Brussels	Stempel: II.4085 (Féjis-Katalog: No. 2910)	Pièces pour le Luth / à / Monsieur Schouster / par / J. S. Bach J. S. Bach	1727-1731	Suite in C minor BWV 1001 Für Cello 1718-23, Copie: Anna Magdalena Bach Ms. P. 269
	Anonymus französischer Tabulatur Anon French Tablature	Musikbibliothek, Leipzig	Becker III.II.3	G mol Pieces pour le lut par Sr J. S. Bach		
Suite in E minor BWV 996	Kopie: Johann Gottfried Walther (1684-1748)	Deutsche Staatsbibliothek, Berlin	Mus. Ms. Bach P. 801	Praeludio – con la Suite / da / Gio: Bast. Bach (Darunter, mit anderer Handschrift): „aufs Lautenwerk“) (Including another Ms with inscription “for the Lautenwerk” added)	1708 -1717	
	Heinrich Nikolaus Gerber (1702-1775)	Ursprung von der Ausgabe von 1888 Das Original ging verloren (Original is lost)		Verlegt im Jahre 1888 von Hans Bischoff (published 1888 by Hans Bischoff)		
	Anonymus (2. Hälfte von 18. Jh.) (Anon, 2nd half of 18th C.)	Bibliothèque Royale Brussels	Ms. II.4093 (Féjis-Katalog: No.: 1960? 2960?)			

<p><b>Partita in C minor BWV 997</b></p>	<p>Französischer Tabulatur: Johann Christian Weyrauch</p> <p><i>Nur die Sätze: 1, 3, 4!</i> <i>Only Movs: 1, 3, 4!</i></p>	<p>Musikbibliothek, Leipzig</p>	<p>Stempel /Stamp: Sammlung Becker III.11.5.</p>	<p>Partita / al / Luto Composita dal / Sig.re Bach</p>	<p>Nach 1740</p>	<p>Sonata (Suite) in C minor BWV 997 Für Cembalo 1738-1741 Für Harpsichord 1738-41 Kopie:</p> <p>Johann Friedrich Agricola Staatsbibliothek Preussischer Kulturbesitz, Berlin Stempel/Stamp: Mus.Ms. Bach P 650 Titel: (Handschrift/Ms von C.Ph.E. Bach) C moll Praeludium, fuge, Saraband, und Gigue/ fürs/ Clavier, /Von J.S. Bach</p> <p>Anonymus/Anon. (1836) Hessische Landes,- und Hochschulbibliothek, Darmstadt Mus.Ms.1322 (Fuga unvollkommen/ Fugue incomplete)</p> <p>Anton Werner (19.Jh./19.C) StPreuK – MMs. Bach P 308</p> <p>Anonymus (19.Jh.) StPreuK – MMs. Bach P 552 (Sätze/Movs: 1, 2, 3 )</p> <p>Anonymus/Anon. (Spät 18.Jh./Late 18th C.) Deutsche Staatsbibl. Berlin Mus Ms. 30169 (Sätze/Movs: 4, 5)</p> <p>G. H. Moering? (18.-19.Jh / 18-19th. C.) StPreuK – MMs. Bach P 513 (Sätze/Movs: 4, 5)</p> <p>Anonymus/Anon. (Frühe 19.Jh. / Early 19th.C.) Musikbibliothek Leipzig Ms.2a (Sätze/Movs: 2, 3)</p> <p>Anonymus / Anon. (Frühe 19.Jh. / Early 19. C.) Königliche Bibl. Kopenhagen C.I, 105 Weyses Samling (2. Satz/Mov.)</p>
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Fugue in G minor BWV 1000	Französischer Tabulatur / French Tablature Johann Christian Weyrauch	Musikbibliothek Leipzig	Stempel / Stamp Sammlung / Collection Becker III.1.1.4	Fuga / Del signore Bach	Fugue in D minor BWV 539 Für Orgel - 1724-25, Kopie StPreuK - MMs. Bach P 213
	Carl Ferdinand Becker (1804-1877)				Fugue in G minor (2. Satz/2nd Mov. von/from BWV 1001 Violine Solo Sonate) <b>Original Manuskript von JSB</b> Deutsche Staatsbibl. Berlin, Mus. Ms. Bach P. 297 oder/or StPreuK - MMs. Bach P 967?
	Anonymus XIX. sz. Anon 19th. C.	Musikbibliothek Leipzig	Poel. Mus. Ms. 30, 2		Kopie: Anna Magdalena Bach Um 1725-34 StPreuK - MMs. Bach P 268
					Anonymus/Anon StPreuK - MMs. Bach P 267
					Johann Peter Kellner - 1726 StPreuK - MMs. Bach P 804
Suite in E major BWV 1006a	Original Manuskript von JSB	Musashino-Musik- akademie Nerima-ku, Tokyo	Stempel / Stamp: Littera rara vol. 2-14	Ohne Titel / Untitled Geschrieben im 19. Jh. / written in the 19th. C.: Suite pour la Clavecin composé par Jean Sebast. Bach. Original.	<b>Original Manuskript von JSB</b> Partita in E major BWV 1006 - 1718-23 (Violine)
	Anonymus /Anon. (1800)	StPreuK	Mus. Ms. Bach P 641		Das Prelude ist die einführende <b>Sinfonia</b> der Kantaten BWV 29 und BWV 120a
	Anonymus 19. Jh./ Anon 19th. C.	Deutsche Staatsbibliothek Berlin	Mus. Ms. Bach P. 1158		



# Suite

BWV 995

Johann Sebastian Bach

1685-1750

Edited by József Eötvös

## PRELUDE

212

4

7

10

13

16

19

41313131

41313131

8

8

8

8

8

8

This page of guitar sheet music contains ten staves of music. The notation includes various guitar-specific elements such as fingering numbers (0-4), slurs, and dynamics. The piece is marked "Tres vite" in the third staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The staves are numbered 22, 24, 26, 30, 34, 38, 42, 46, and 50. The music features complex rhythmic patterns and technical challenges, including triplets and sixteenth-note runs. The final staff ends with a double bar line and a fermata over the final chord.



98

104

*i m a m i m*

110

*i m i m i*

115

120

125

130

135

140

145

150

155

160

165

170

175

4343  
(tr)

1847

1885

1917

1956

2002

2048

2087

# ALLEMANDE

This musical score is for an Allemande in G major, ECH 110. It is written for guitar and consists of 16 measures. The score is presented in a hybrid format, combining standard musical notation with guitar-specific elements like tablature and fret numbers. The key signature has one sharp (F#), and the time signature is 4/4. The piece is characterized by its rhythmic complexity, featuring many sixteenth and thirty-second notes. The notation includes various ornaments such as trills (tr) and grace notes. Fingering is indicated by numbers 1-4 above notes. The guitar part includes fret numbers (0-4) and string numbers (1-6) for specific notes. The score is divided into systems of four measures each, with measure numbers 1, 3, 5, 7, 10, 12, 14, and 16 clearly marked. The final measure (16) ends with a repeat sign.

19

22

26

36

40

50

53

56



# COURANTE

The musical score for 'COURANTE' is written on a single staff in treble clef. It features a melodic line with guitar-style fretboard notation (numbers 0-4) and various musical notations such as slurs, accents, and trills. The score is divided into measures, with measure numbers 3, 6, 9, 12, 14, and 17 indicated. Key features include:

- Measure 3:** Starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4 (fret 2), followed by a quarter rest, then a quarter note A4 (fret 3), and a quarter note B4 (fret 4). This is followed by a series of eighth notes: C5 (fret 4), D5 (fret 4), E5 (fret 4), F#5 (fret 4), G5 (fret 4), A5 (fret 4), B5 (fret 4), and C6 (fret 4).
- Measure 6:** Continues the melodic line with eighth notes: D5 (fret 4), E5 (fret 4), F#5 (fret 4), G5 (fret 4), A5 (fret 4), B5 (fret 4), and C6 (fret 4).
- Measure 9:** Features a trill on G4 (fret 2) marked with '202 tr'. The melody then continues with eighth notes: A4 (fret 3), B4 (fret 4), C5 (fret 4), D5 (fret 4), E5 (fret 4), F#5 (fret 4), G5 (fret 4), and A5 (fret 4).
- Measure 12:** Includes a trill on G4 (fret 2) marked with '010'. The melody then continues with eighth notes: A4 (fret 3), B4 (fret 4), C5 (fret 4), D5 (fret 4), E5 (fret 4), F#5 (fret 4), G5 (fret 4), and A5 (fret 4).
- Measure 14:** Features a trill on G4 (fret 2) marked with '232 tr'. The melody then continues with eighth notes: A4 (fret 3), B4 (fret 4), C5 (fret 4), D5 (fret 4), E5 (fret 4), F#5 (fret 4), G5 (fret 4), and A5 (fret 4).
- Measure 17:** Includes a trill on G4 (fret 2) marked with '4141 tr'. The melody then continues with eighth notes: A4 (fret 3), B4 (fret 4), C5 (fret 4), D5 (fret 4), E5 (fret 4), F#5 (fret 4), G5 (fret 4), and A5 (fret 4).

LETTOVÉ  
GAVOTTE EN RONDEAU

Musical score for Gavotte in Rondeau, measures 20-27. The score is written for guitar in 4/4 time. It features a treble clef and a key signature of one sharp (F#). The notation includes a melody line with various rhythmic values and fingerings, and a bass line with chords and fingerings. Measure numbers 20, 21, 22, 23, 24, 25, 26, and 27 are indicated. Specific fingerings are marked with circled numbers (1, 2, 3, 4, 5) and chord numbers (3, 4, 5, 8). A trill is marked with 'tr' and the sequence '212121' above it in measure 26. A sequence of notes '202020' is marked above the melody in measure 25.

SARABANDE

Musical score for Sarabande, measures 28-34. The score is written for guitar in 3/4 time. It features a treble clef and a key signature of one sharp (F#). The notation includes a melody line with various rhythmic values and fingerings, and a bass line with chords and fingerings. Measure numbers 28, 29, 30, 31, 32, 33, and 34 are indicated. Specific fingerings are marked with circled numbers (1, 2, 3, 4, 5) and chord numbers (3, 4, 5, 8). The piece concludes with a double bar line and repeat dots in measure 34.

# GAVOTTE I

The musical score for 'Gavotte I' is presented in ten staves, each containing a system of a treble clef staff and a bass clef staff. The music is written in 4/4 time and features a variety of rhythmic patterns and fingerings. The notation includes numerous slurs, accents, and dynamic markings such as '8' and 'f'. Circled numbers (1, 2, 3, 4, 5) are placed above or below notes to indicate specific fingerings. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

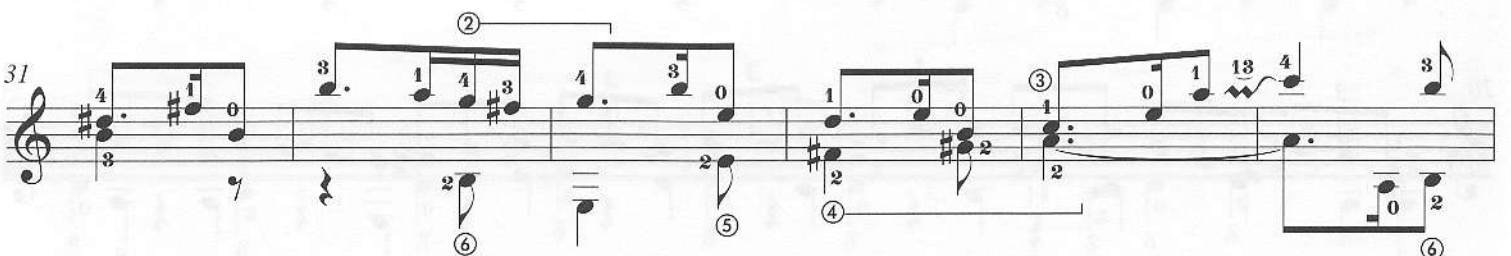
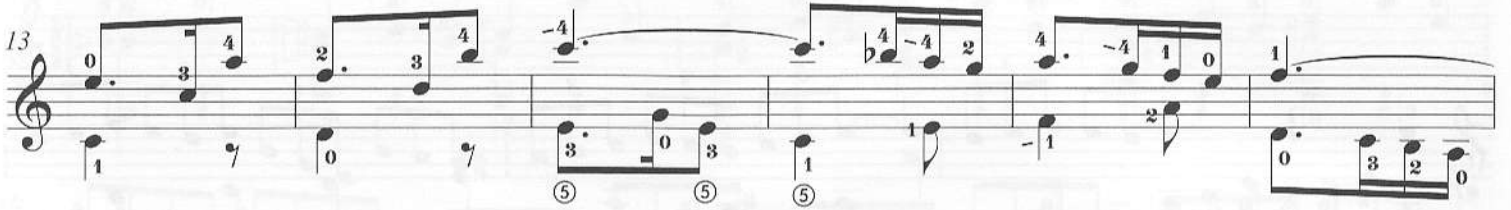
## GAVOTTE II EN RONDEAU

Musical score for "GAVOTTE II EN RONDEAU". The score is written for guitar and voice. The guitar part consists of a single melodic line with a bass line, featuring numerous triplet patterns. The vocal line includes the following lyrics:

p m i p m i  
 a m i p i m p i m

The score is divided into systems, with measure numbers 3, 5, 8, 11, 14, 17, and 20 indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the final system.

## GIGUE





# Suite

BWV 996

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

## PRAELUDIO

③ = F#  
⑥ = D

212121

2121

0404

414

423

312121

④

0803

0404

1010

2020

2020

0404

212





48

53

3131  
(w)

59

65

70

4343  
(w)

# ALLEMANDE

024

③ = F#  
⑥ = D

3

5

7

2020  
(tr)

⑤

9

Musical notation for measures 9-11. Measure 9 starts with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and fingerings. Measure 10 features a circled '2' above the staff and circled numbers '4', '5', '1', '1' below. Measure 11 has another circled '2' above the staff.

11

Musical notation for measures 12-14. Measure 12 includes a circled '2' above the staff. Measure 13 has a circled '2' above the staff. Measure 14 features a circled '2' above the staff and a circled '3' below. A circled '2' is also present above the staff in measure 14.

13

Musical notation for measures 15-17. Measure 15 includes a circled '2' above the staff. Measure 16 has a circled '2' above the staff. Measure 17 features a circled '2' above the staff. Below the staff in measure 16 are circled fingerings: 3232 (232) and 2020 (202).

15

Musical notation for measures 18-20. Measure 18 includes a circled '2' above the staff. Measure 19 has a circled '2' above the staff. Measure 20 features a circled '2' above the staff. Below the staff in measure 19 are circled fingerings: 4343 (343).

17

Musical notation for measures 21-23. Measure 21 includes a circled '2' above the staff. Measure 22 has a circled '2' above the staff. Measure 23 features a circled '2' above the staff. Below the staff in measure 22 are circled fingerings: 3131 and circled numbers '5', '6'.

# COURANTE

212

303030

③ = F#  
⑥ = E

010

1010

101

434343

040404

11

13

15

17

19

21

# SARABANDE

③ = F#  
⑥ = E

1 413131 ⑤ ③ ④ ③ ③

4 411111 212 020202 2020202 101

7 -313 ④ ④ 040 1010

9 0202 ②

11 4242 ① 141414 ① ②

14 1414 0404 -21212121 (tr)

16 ③② 412 32323232 313 0404

19 0404 313 4343

21 <sup>434</sup> <sup>0404</sup> <sup>020</sup> <sup>4141</sup>

23 <sup>0404</sup> <sup>43434343</sup> <sup>040</sup>

### BOURRÉE

③ = F#  
⑥ = D

4

7 <sup>1010</sup> (*tr*)

11

15 <sup>0404</sup>

18 <sup>②</sup>

21 <sup>⑤</sup>

# GIGUE

③ = F#  
⑥ = E

②

③

④

⑤

⑥



# Suite

7

8

9

*p i p i m i p*

10

11

12

13

14

Musical notation for measure 14, featuring a treble and bass staff with guitar-specific fret numbers and fingerings.

15

Musical notation for measure 15, featuring a treble and bass staff with guitar-specific fret numbers and fingerings.

16

Musical notation for measure 16, featuring a treble and bass staff with guitar-specific fret numbers and fingerings.

17

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

Musical notation for measure 17, featuring a treble and bass staff with guitar-specific fret numbers and fingerings, and vocal line with lyrics.

18

Musical notation for measure 18, featuring a treble and bass staff with guitar-specific fret numbers and fingerings.

19

Musical notation for measure 19, featuring a treble and bass staff with guitar-specific fret numbers and fingerings.

20

Musical notation for measure 20, featuring a treble and bass staff with guitar-specific fret numbers and fingerings.

# Suite

BWV 996  
(2nd version)

Johann Sebastian Bach  
1685-1750

Edited by: József Eötvös

## PRAELUDIO

The musical score for the Praeludio of Suite BWV 996 (2nd version) by Johann Sebastian Bach, edited by József Eötvös, is presented in a single system with 13 measures. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various fingerings (1-5) and slurs. Measure 1 starts with a treble clef and a key signature of one sharp. The piece begins with a series of eighth and sixteenth notes, followed by chords and more melodic lines. Fingerings are indicated by numbers 1 through 5 above or below notes. Slurs are used to group notes together. Some measures have specific fingering patterns like 313, 2121, 0303, 212, 212121, 0404, 1010, 2020, 1010, and 0101. The score ends with a final chord in measure 13.

15

18

23

28

33

38

43

48

Musical notation for measures 48-52. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. Fingerings are indicated by numbers 1-4. Measure 48: Treble (1 2 1 2 0), Bass (0 7 7). Measure 49: Treble (1 4 2 4 -4), Bass (0 1 0 2). Measure 50: Treble (-4 4 4), Bass (3 2 0 2 3). Measure 51: Treble (0 0 0), Bass (3 4 3 4 0). Measure 52: Treble (1 4 -4), Bass (0 2 3).

53

Musical notation for measures 53-57. The system consists of two staves. Measure 53: Treble (4 1 4), Bass (1 0 3 0 2). Measure 54: Treble (1 7 7), Bass (1 4). Measure 55: Treble (1 1 0 1 1), Bass (1 4 4 2 4 0). Measure 56: Treble (0 0 1 0 0), Bass (4 4 3). Measure 57: Treble (1 1 0 1 3), Bass (2 3).

58

Musical notation for measures 58-64. The system consists of two staves. Measure 58: Treble (0 0), Bass (7 7). Measure 59: Treble (4 2 4 0), Bass (1 1 0). Measure 60: Treble (0 0 0), Bass (4 4 2 4 0). Measure 61: Treble (1 3 1), Bass (0 0 4 0 3). Measure 62: Treble (0 0 0), Bass (4 4 1 4 0). Measure 63: Treble (2 4 0 2), Bass (3 0). Measure 64: Treble (1 1), Bass (3 0).

65

Musical notation for measures 65-69. The system consists of two staves. Measure 65: Treble (1 4 1 4 1), Bass (1 7 7). Measure 66: Treble (0 0 1 3 0), Bass (7 0 4). Measure 67: Treble (1 4 1 4 1), Bass (1 7 7). Measure 68: Treble (2 2 4 4 2), Bass (7 3 1). Measure 69: Treble (0 4 0), Bass (0 1 3 3).

70

Musical notation for measures 70-74. The system consists of two staves. Measure 70: Treble (1 4 1 4 1), Bass (3 7 7). Measure 71: Treble (-1 4 1 4 1), Bass (0 4). Measure 72: Treble (0 1 2), Bass (0 1 3). Measure 73: Treble (4 0), Bass (3 0 3). Measure 74: Treble (0 0), Bass (2 0 1).

# ALLEMANDE

013

3

5

7

1010 (tr)

The image displays a musical score for a piece titled "ALLEMANDE". The score is written for guitar, combining standard musical notation on a treble clef staff with guitar tablature on a six-line staff below it. The music is in the key of D major (one sharp) and 4/4 time. The score is divided into four systems, each beginning with a measure number (1, 3, 5, 7). The first system starts with a measure number "013" above the staff. The second system begins with a measure number "3". The third system begins with a measure number "5". The fourth system begins with a measure number "7" and includes a trill instruction "1010 (tr)" above a specific measure. The tablature consists of numbers 0-4 placed on the lines of the guitar staff to indicate fret positions. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.

9

11

13

15

17

## COURANTE

Musical score for "COURANTE" in G major, 3/4 time. The score consists of five staves of music, each starting with a measure number (1, 3, 5, 7, 9). The notation includes various guitar techniques and fingering:

- Staff 1 (Measures 1-4):** Starts with a treble clef and a key signature of one sharp (F#). Measure 1 has a circled 5 above it and "434" with a double bar line. Measure 2 has "020202" above it. Fingering numbers (1-4) and circled 5s are present throughout.
- Staff 2 (Measures 3-4):** Measure 3 has a circled 3 above it. Measure 4 has a circled 3 above it. Fingering numbers (1, 3, 4) and circled 5s are present.
- Staff 3 (Measures 5-8):** Measure 5 has "010" above it. Measure 8 has "0303" above it. Fingering numbers (1, 2, 3, 4) and circled 5s are present.
- Staff 4 (Measures 7-10):** Measure 7 has "034" above it. Measure 8 has "414141" above it. Fingering numbers (1, 2, 3, 4) and circled 5s and 6s are present.
- Staff 5 (Measures 9-12):** Measure 9 has "0303" above it. Fingering numbers (1, 2, 3, 4) and circled 5s and 6s are present.



Musical staff 11, starting at measure 11. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. Specific annotations include a circled '3', a slur over notes with fingerings 4, 2, 4, 3, and a circled '3'. A prominent triplet of notes is labeled '313131' above it. Further right, there is a circled '3' and a slur over notes with fingerings 4, 1, 4, 0. At the end of the staff, there is a circled '3' and a slur over notes with fingerings 3, 1, 3, 1.

Musical staff 13, starting at measure 13. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. A circled '3' is present at the beginning. A slur over notes with fingerings 4, 1, 4 is labeled '101010' above it. Further right, there is a circled '3' and a slur over notes with fingerings 4, 1, 0, 1.

Musical staff 15, starting at measure 15. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. A circled '3' is present at the beginning. A slur over notes with fingerings 0, 2, 0, 2 is labeled '0202' above it. Further right, there is a circled '3' and a slur over notes with fingerings 1, 0, 1, 0, 1, 0, 1, 0, labeled '101010' above it.

Musical staff 17, starting at measure 17. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. A circled '1' is present at the beginning. A circled '3' is present later. A slur over notes with fingerings 4, 2, 4, 4 is labeled '424-4' above it. Further right, there is a circled '3' and a slur over notes with fingerings 4, 0, 4, 0, 4, 0, labeled '404040' above it.

Musical staff 19, starting at measure 19. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. A circled '2' is present at the beginning. A circled '4' is present later. A circled '5' is present further right. A circled '6' is present at the end of the staff.

Musical staff 21, starting at measure 21. It features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. A circled '5' is present at the beginning. A circled '4' is present later. A circled '3' is present further right. A circled '4' is present at the end of the staff. A slur over notes with fingerings 4, 3, 4, 3, 4, 3 is labeled '434343' above it.

# SARABANDE

The musical score for "Sarabande" is presented in a system of seven staves. Each staff begins with a measure number (4, 7, 9, 11, 14, 16, 19) and contains a combination of standard musical notation and guitar-specific elements. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated by circled numbers 1-5. The guitar tablature is written below the staff lines, with fret numbers (0-4) and bar lines. Various musical ornaments and techniques are marked, such as trills (tr), grace notes (gr), and slurs. The score is densely packed with musical information, including complex rhythmic patterns and melodic lines.

# SARABANDE

303030

4 10103030

212

03030303

10101010

101

7 101

030

9 0202

11 4242

414141

14 1414

0202

-21212121 (tr)

16 31313131

343

0404

19 0202

040

43434343

21 434 0303 020 3131

23 0404 4343434-4 040

# BOURRÉE

4

7 0303 (tr)

11

15 0303

18

21

# GIGUE

2

3

4

5

6

7

8

9

10

11

12

13

14

Musical notation for measure 14. The treble staff contains a sequence of notes: G4 (circled 3), A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-4. A circled 3 is above the first note. A slash with a vertical line is below the first bass note. A circled 3 is below the bass staff at the end of the measure.

15

Musical notation for measure 15. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-4. A circled 3 is above the first note. A slash with a vertical line is below the first bass note. A circled 3 is below the bass staff at the end of the measure.

16

Musical notation for measure 16. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-5. A circled 3 is above the first note. A circled 5 is below the first bass note. A circled 3 is below the bass staff at the end of the measure.

17

Musical notation for measure 17. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-6. A circled 3 is above the first note. A circled 5 is below the first bass note. A circled 6 is below the bass staff at the end of the measure.

18

Musical notation for measure 18. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-6. A circled 2 is above the first note. A circled 3 is above the second note. A circled 5 is below the first bass note. A circled 6 is below the bass staff at the end of the measure.

19

Musical notation for measure 19. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-6. A circled 2 is above the first note. A circled 3 is above the second note. A circled 6 is below the first bass note. A circled 4 is below the bass staff at the end of the measure.

20

Musical notation for measure 20. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-4. A circled 2 is above the first note. A circled 4 is below the first bass note. A circled 4 is below the bass staff at the end of the measure.

# Suite

BWV 997

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

## PRELUDE



14

16

18

20

22

24

26

FUGUE

28

30

32

34

36

38

40

42

44

46

48

50

8vb-----

52

(8vb) -----

42424242

(tr)

(8vb)-----

54

8vb-----

# FUGUE



The musical score is presented in six systems, each with a treble and bass staff. The notation includes various note values, rests, and fingerings. Circled numbers (1-6) are placed above or below notes to indicate specific techniques or patterns. The systems are numbered 1, 4, 7, 10, 13, and 16. The score concludes with a final chord in the bass staff.

19

22

25

28

31

34

37

Musical notation for measures 37-39. Treble clef with notes and fingerings (4, 2, 1, 0, 2, 4, 1, 0, 0, 4, 1, 1, 0, 4). Bass clef with notes and fingerings (1, 3, 0, 1, 3, 3, 0, 3, 1, 0, 8, 8, 8). Includes circled numbers 3 and 1.

40

Musical notation for measures 40-42. Treble clef with notes and fingerings (1, 4, 0, 4, 3, 1, 0, 4, 0, 2, 0, 4, 1, 0, 4, 1, 0, 1, 0). Bass clef with notes and fingerings (2, 0, 2, 2, 1, 3, 0, 4, 5). Includes circled numbers 4 and 5.

43

Musical notation for measures 43-45. Treble clef with notes and fingerings (1, 2, 4, 1, 1, 1). Bass clef with notes and fingerings (2, 4, 1, 0, 1, 1, 2, 0, 2, 0, 3, 2, 0). Includes circled numbers 2, 5, and 6.

46

Musical notation for measures 46-48. Treble clef with notes and fingerings (1, 3, 2, 2, 4, 2, 0, 4, 4, 4, 1, 4, 1, 1, 1, 4, 4). Bass clef with notes and fingerings (1, 1, 0, 1, 0, 1, 0, 1, 0, 1, 8, 8, 8, 8, 8, 8, 8, 8). Includes circled numbers 3, 4, 5, and 6.

49

Musical notation for measures 49-51. Treble clef with notes and fingerings (1, 0, 1, 3, 1, 0, 3, 1, 4, 2, 1, 3, 2, 0, 3, 2, 0, 2, 1, 0, 2, 0, 1, 4, 2, 1). Bass clef with notes and fingerings (1, 0, 0, 4, 0, 4, 1, 0, 4, 0, 0, 0, 3, 0, 8, 8, 8). Includes circled numbers 3 and 6.

52

55

58

61

64

67

Musical notation for measures 67-70. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It contains a sequence of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The lower staff is in bass clef with a 4/8 time signature, featuring a steady eighth-note accompaniment. Measure 69 includes a circled '2' above the staff and a circled '4' below the staff.

70

Musical notation for measures 70-73. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature, showing eighth and sixteenth notes with fingerings and slurs. The lower staff is in bass clef with a 4/8 time signature, featuring eighth notes and rests. Measure 71 has a circled '2' above the staff. Measure 72 has circled '3' and '4' below the staff. Measure 73 has a circled '3' below the staff.

73

Musical notation for measures 73-76. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing eighth and sixteenth notes with fingerings and slurs. The lower staff is in bass clef with a 4/8 time signature, featuring eighth notes and rests. Measure 74 has a circled '4' above the staff. Measure 75 has circled '5' and '6' below the staff.

76

Musical notation for measures 76-79. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature, showing dotted notes and eighth notes with slurs. The lower staff is in bass clef with a 4/8 time signature, featuring eighth notes and rests. Measure 77 has a circled '4' below the staff.

79

Musical notation for measures 79-82. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring eighth notes with slurs and fingerings. The lower staff is in bass clef with a 4/8 time signature, featuring eighth notes and rests.



82

Musical notation for measures 82-84. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various fingerings (0, 1, 2, 3, 4) and accents. The lower staff is in bass clef and contains a bass line with notes and rests. Measure 82 has a circled '3' above the first measure. Measure 84 has circled '2', '3', and '4' above the first, second, and third measures respectively, and a circled '6' below the first measure of the bass staff.

85

Musical notation for measures 85-87. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various fingerings (1, 2, 3, 4) and accents. The lower staff is in bass clef and contains a bass line with notes and rests. Measure 85 has a circled '3' above the first measure. Measure 87 has a circled '1' below the first measure of the bass staff.

88

Musical notation for measures 88-90. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various fingerings (1, 2, 3, 4) and accents. The lower staff is in bass clef and contains a bass line with notes and rests. Measure 88 has circled '2' and '3' above the first measure, and a circled '3' below the first measure. Measure 90 has a circled '3' below the first measure of the bass staff.

91

Musical notation for measures 91-93. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various fingerings (1, 2, 3, 4) and accents. The lower staff is in bass clef and contains a bass line with notes and rests. Measure 91 has a circled '3' below the first measure. Measure 93 has circled '2' and '4' above the first and second measures respectively, and a circled '3' below the first measure.

94

Musical notation for measures 94-96. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various fingerings (1, 2, 3, 4) and accents. The lower staff is in bass clef and contains a bass line with notes and rests. Measure 94 has circled '3' and '2' below the first and second measures respectively. Measure 95 has circled '3', '2', and '4' above the first, second, and third measures respectively, and a circled '5' below the first measure. Measure 96 has a circled '4' above the first measure and a circled '5' below the first measure.

SARABANDE

97

100

103

105

107

*Dal segno*

# SARABANDE

⑥ = D

6

19

22

25

28

30

32

# GIGUE

7 0 7 3 7 2 7 8 7 8 7 8

8 8 8 8 8 7 2 7 4 7 0 7 1 7 8 7

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

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

1 0 1 1 8 1 8 2 7 4 7 0 7 1 7

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

1 0 1 8 0 7 7 1 7 7 1 7

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

0 7 4 7 0 1 3 0 8 8 8 8 8

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

3 7 2 7 3 7 1 2 0 2 3 0 3

## DOUBLE

24

28

31

1020  
*tr*

35

38

41

45

# DOUBLE

(8)

DOUBLE

15

Musical staff 15: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings. A double bar line with repeat dots is present. A circled '2' is above the final measure.

(8)-----

17

Musical staff 17: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings. Circled numbers 2, 3, and 4 are placed above the notes. A circled '2' is above the final measure.

19

Musical staff 19: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings. Circled numbers 5, 4, 3, and 2 are placed above the notes. A circled '2' is above the final measure.

21

Musical staff 21: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings.

23

Musical staff 23: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings. A circled '5' is above the final measure.

25

Musical staff 25: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings.

27

Musical staff 27: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings. Circled numbers 3, 2, and 5 are placed above the notes. A circled '2' is above the final measure.

29

Musical staff 29: Treble clef, 4/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings. A circled '4' is below the final measure.



1

3

5

7

9

11

13

# DOUBLE

2nd version

1

3

5

7

9

11

13

8vb---all voices---

③

(8vb)-----

15

17

19

21

23

25

27

29

Preludium Fuga Allegro

31

Musical notation for measures 31-32, featuring a treble clef and a bass line with an 8va marking. Measure 31 contains a melodic line with notes G4, A4, B4, C5, and a bass line with notes G3, A3, B3, C4. Measure 32 continues the melodic line with notes D5, E5, F5, G5 and the bass line with notes D4, E4, F4, G4. A circled '1' above measure 32 indicates a first ending, which concludes with notes G4, F4, E4.

33

Musical notation for measures 33-36. Measures 33-34 are marked with circled '1' and '2' above the melodic line. Measures 35-36 feature a more complex melodic line with many accidentals and a bass line with 8va markings and rhythmic patterns.

35

Musical notation for measures 35-36. Measure 35 shows a melodic line with notes G4, A4, B4, C5, D5 and a bass line with notes G3, A3, B3, C4. Measure 36 continues with notes E5, F5, G5 and a bass line with notes D4, E4, F4, G4. A circled '1' above measure 36 indicates a first ending.

37

Musical notation for measures 37-40, featuring a continuous sixteenth-note melodic line in the treble clef and a bass line with notes G3, A3, B3, C4. The melody includes various accidentals and rests. The bass line has an 8va marking in measure 39.

40

Musical notation for measures 40-43. Measures 40-41 show a melodic line with notes G4, A4, B4, C5 and a bass line with notes G3, A3, B3, C4. Measures 42-43 continue with notes D5, E5, F5, G5 and a bass line with notes D4, E4, F4, G4. An 8vb marking is present above measure 43.

43

Musical notation for measures 43-46. Measures 43-44 are marked with circled '3' and '4' above the melodic line. Measures 45-46 feature a complex melodic line with many accidentals and a bass line with notes G3, A3, B3, C4. Circled numbers 3, 4, 5, and 6 are used to group specific notes in the melodic line.

46

Musical notation for measures 46-49. Measures 46-47 are marked with circled '2' above the melodic line. Measures 48-49 feature a melodic line with notes G4, A4, B4, C5 and a bass line with notes G3, A3, B3, C4. Circled numbers 4, 5, and 6 are used to group notes. An 8vb marking is present above measure 49.

# Preludium Fuga Allegro

BWV 998

Johann Sebastian Bach  
1685-1750

Edited by: József Eötvös

## PRELUDIUM

⑥ = D

3

6

9

12

15

FUGA

18

21

24

27

30

33

36

38

40

42

44

46

# FUGA

The musical score is written for guitar in E major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The notation includes various rhythmic values, accidentals, and fret numbers (0-4) placed above or below notes. Bar lines are used to divide the music into measures. Some measures contain complex chords or intervals that are difficult to represent with standard notation, so they are enclosed in boxes. Circled numbers (3, 4, 5) are placed below the bass staff in several measures, likely indicating fingerings or specific techniques. The piece begins with a treble staff and a bass staff, with the treble staff starting on a higher register than the bass staff. The overall style is that of a technical exercise or a short piece for guitar.



16

Musical notation for measures 16-18. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains complex guitar-like notation with many accidentals and fingerings. The lower staff is in bass clef and contains simpler notation, including octaves (marked with '8') and chords.

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff continues the complex notation from the previous system. The lower staff continues with bass clef notation, including octaves and chords.

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff continues the complex notation. The lower staff continues with bass clef notation, including octaves and chords.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff continues the complex notation. The lower staff continues with bass clef notation, including octaves and chords.

28

Musical notation for measures 28-30. The system consists of two staves. The upper staff continues the complex notation. The lower staff continues with bass clef notation, including octaves and chords.

30

32

34

36

38

40

This musical score is for guitar, spanning measures 42 to 54. It is written in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part is highly technical, featuring numerous triplets, slurs, and complex rhythmic patterns. The left hand part provides harmonic support with chords and single notes, often including fingerings like 5, 4, 3, 2, 1, 0. Measure numbers 42, 44, 46, 48, 50, 52, and 54 are clearly marked at the beginning of their respective systems. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

ALLEGRO

56

58

60

62

64

66

Detailed description of the musical score: The score is written for guitar and consists of seven systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). The tempo is marked 'ALLEGRO'. The piece begins at measure 56 and continues to measure 66. The notation includes various guitar-specific elements: fret numbers (0-4) and fingerings (1-4) are placed above or below notes. Many notes are beamed together in eighth and sixteenth note patterns. Bar lines are clearly marked, and there are occasional slurs and accents. The bass clef part provides a harmonic accompaniment, often using octaves and simple chords. The overall style is technical and rhythmic.

68

Musical notation for measures 68-69. The top staff contains a melodic line with various fingerings (0, 1, 2, 3, 4) and a trill. The bottom staff contains a bass line with notes and rests.

70

Musical notation for measures 70-71. The top staff contains a melodic line with fingerings (1, 2, 3, 4) and a trill. The bottom staff contains a bass line with notes and rests.

72

Musical notation for measures 72-73. The top staff contains a melodic line with fingerings (4, 0, 3, 1, 4, 1, 2, 1, 4, 0, 3, 0, 1, 4, 3, 1, 0, 1). The bottom staff contains a bass line with notes and rests.

74

4343  
(tr)

Musical notation for measures 74-75. The top staff contains a melodic line with fingerings (1, 4, 3, 1, 4, 1, 4) and a trill. The bottom staff contains a bass line with notes and rests.

76

Da capo

Musical notation for measures 76-77. The top staff contains a melodic line with fingerings (0, 4, 1, 3, 1, 0, 1, 0, 3, 1, 0, 1, 1, 1) and a trill. The bottom staff contains a bass line with notes and rests.

# ALLEGRO

Musical score for guitar, measures 1-30. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'ALLEGRO'. The piece consists of six systems of music, each with a treble staff and a bass staff. Measure numbers 5, 10, 15, 20, 25, and 29 are indicated at the start of their respective systems. The notation includes various rhythmic values, accidentals, and fingering numbers (0-4). Circled numbers (5, 4, 3, 2) are placed above certain notes, likely indicating fingerings or techniques. A trill is marked with '4343 (tr)' above a note in measure 29. The bass staff contains chords and single notes, often with fingerings like 4, 3, 2, 1, 0. The treble staff features melodic lines with slurs and ties.

33

38

43

48

53

58

63

# Preludium Fuga Allegro

68

Musical notation for measures 68-72. The system features a treble clef and a key signature of two sharps (F# and C#). The melody in the upper voice consists of eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes. Fingering numbers (1-4) are placed above the notes, and circled numbers (3, 4, 8) are placed below the bass line. A watermark 'PRELUDIUM' is visible in the background.

73

Musical notation for measures 73-77. This system continues the piece with similar rhythmic patterns. It includes circled numbers 3 and 2 above the melody, and circled numbers 3, 1, 1, and 3 below the bass line. A watermark 'PRELUDIUM' is visible in the background.

78

Musical notation for measures 78-82. The notation shows a continuation of the melodic and bass lines. Circled numbers 2, 3, 2, and 2 are placed above the melody, while circled numbers 6 and 5 are placed below the bass line. A watermark 'PRELUDIUM' is visible in the background.

83

Musical notation for measures 83-86. This system features more complex rhythmic figures. Circled numbers 3, 2, 2, and 3 are placed above the melody, and circled numbers 3, 2, and 2 are placed below the bass line. A watermark 'PRELUDIUM' is visible in the background.

87

Musical notation for measures 87-91. The notation includes various rhythmic patterns and fingering. Circled numbers 3, 4, 3, and 4 are placed above the melody, and circled numbers 5 and 5 are placed below the bass line. A watermark 'PRELUDIUM' is visible in the background.

92

Musical notation for measures 92-96. This system concludes the page with a final melodic phrase and bass accompaniment. Circled numbers 3, 4, 4, and 1 are placed above the melody, and circled numbers 3, 4, 4, and 1 are placed below the bass line. A watermark 'PRELUDIUM' is visible in the background.



# Preludium Fuga Allegro

BWV 998  
(2nd version)

Johann Sebastian Bach  
1685-1750

Edited by: József Eötvös

## PRELUDIUM

③ = F#  
⑥ = D

3

6

9

12

15

YUGA

18

21

24

27

30

33

PRELUDIUM

36

38

40

42

44

46

# FUGA

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various guitar-specific elements such as fret numbers (0-4), bar lines, and dynamic markings like accents and slurs. The piece is a fugue, characterized by its imitative texture and complex rhythmic patterns. The first system starts with a treble staff containing a melodic line with a circled '3' above it, and a bass staff with a simple accompaniment. The second system continues the melodic development in the treble staff while the bass staff provides harmonic support. The third system shows the two staves interacting more closely. The fourth system features a more complex rhythmic pattern in the treble staff, with a circled '3' and a circled '2' below it. The fifth system continues the intricate interplay between the two staves. The sixth system concludes the piece with a final melodic flourish in the treble staff and a steady accompaniment in the bass staff.

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff is in bass clef and contains a bass line with chords and fingerings (0, 2, 4, 8).

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a melodic line with fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff is in bass clef and contains a bass line with chords and fingerings (0, 2, 4, 8).

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a melodic line with fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff is in bass clef and contains a bass line with chords and fingerings (0, 2, 4, 8).

28

Musical notation for measures 28-29. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a melodic line with fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff is in bass clef and contains a bass line with chords and fingerings (0, 2, 4, 8).

30

Musical notation for measures 30-31. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a melodic line with fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff is in bass clef and contains a bass line with chords and fingerings (0, 2, 4, 8).

32

34

36

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48

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52

54

ALLEGRO

56

58

60

62

64

66



68

70

72

74

4343  
(tr)

76

*Da capo*

# ALLEGRO

Musical score for guitar, measures 1-30. The score is written in treble and bass clefs with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and fingerings (circled numbers 1-5). Measure numbers 5, 10, 15, 20, 25, and 29 are indicated. A performance instruction '4343 (tr)' is present above measure 29. The piece concludes with a double bar line and repeat dots in measure 30.

33

38

43

48

53

58

63

68

73

78

83

87

92

# Präludium C-Moll

BWV 999

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

The musical score is presented in a single system with six staves. The key signature is C minor (one flat) and the time signature is 3/4. The piece begins with a treble clef and a common time signature. The first staff contains measures 1-3, the second staff measures 4-6, the third staff measures 7-9, the fourth staff measures 10-12, the fifth staff measures 13-15, and the sixth staff measures 16-18. The music is characterized by a driving, rhythmic pattern of sixteenth and thirty-second notes, often grouped in beams. Fingerings are indicated by numbers 1-5. Some measures include slurs and accents. The piece concludes with a final cadence in the sixth staff.

19

22

25

28

31

34

37

40

# Fuge

BWV 1000

(Nach BWV 539 und 1001)

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

The image displays the first ten measures of a fugue for guitar. The score is written in two systems, each with a treble and bass staff. Measure 1 begins with a treble staff containing a triplet of eighth notes (G4, A4, B4) with a circled '2' below it, and a bass staff with a whole note chord (G2, B1, D2). Measure 2 shows a treble staff with a quarter note G4 (finger 1) and a bass staff with a quarter note G2 (finger 2). Measure 3 features a treble staff with a quarter note A4 (finger 1) and a bass staff with a quarter note A2 (finger 2). Measure 4 has a treble staff with a quarter note B4 (finger 1) and a bass staff with a quarter note B2 (finger 2). Measure 5 shows a treble staff with a quarter note C5 (finger 1) and a bass staff with a quarter note C3 (finger 2). Measure 6 has a treble staff with a quarter note D5 (finger 1) and a bass staff with a quarter note D3 (finger 2). Measure 7 features a treble staff with a quarter note E5 (finger 1) and a bass staff with a quarter note E3 (finger 2). Measure 8 has a treble staff with a quarter note F5 (finger 1) and a bass staff with a quarter note F3 (finger 2). Measure 9 shows a treble staff with a quarter note G5 (finger 1) and a bass staff with a quarter note G3 (finger 2). Measure 10 has a treble staff with a quarter note A5 (finger 1) and a bass staff with a quarter note A3 (finger 2). The score includes various guitar-specific notations such as fret numbers (e.g., 1, 2, 3, 4, 5), fingerings (e.g., 1, 2, 3, 4), and circled numbers (e.g., 2, 3, 4, 5) indicating specific techniques or fingerings.

11

Musical notation for measures 11 and 12. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings (0, 1, 2, 3, 4) and a 7-measure rest. The bottom staff is in bass clef with a key signature of one sharp, containing a bass line with fingerings (4, 0) and a 7-measure rest.

13

Musical notation for measures 13 and 14. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with fingerings (2, 1, 4, 4, 3, 2, 1, 0, 4, 1) and circled measure numbers 2 and 3. The bottom staff is in bass clef with a key signature of one sharp, featuring a bass line with fingerings (1, 4, 5, 4, 5, 1, 0) and circled measure numbers 4 and 5.

15

Musical notation for measures 15 and 16. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with fingerings (3, 1, 3, 4, 1, 3, 0, 1, 3) and a 7-measure rest. The bottom staff is in bass clef with a key signature of one sharp, featuring a bass line with fingerings (4, 2, 0, 2, 2, 7, 7) and a 7-measure rest.

17

Musical notation for measures 17 and 18. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with fingerings (1, 4, 1, 4, 2, 3, 1, 2, 3, 2, 1, 3, 4) and a circled measure number 2. The bottom staff is in bass clef with a key signature of one sharp, featuring a bass line with fingerings (2, 4, 2, 3, 3, 1, 2, 3, 2, 2, 1, 3, 4) and a circled measure number 2.

19

Musical notation for measures 19 and 20. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with fingerings (1, 4, 1, 4, 2, 1, 1, 2, 3, 1, 3, 4, 3, 1) and circled measure numbers 2 and 3. The bottom staff is in bass clef with a key signature of one sharp, featuring a bass line with fingerings (2, 4, 2, 1, 1, 2, 3, 1, 3, 4, 3, 1) and circled measure numbers 2 and 3.

21

Musical notation for measures 21 and 22. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with fingerings (1, 2, 1, 1, 2, 1, 3, 3, 1, 4, 1, 1, 2, 1, 1, 1) and a circled measure number 4. The bottom staff is in bass clef with a key signature of one sharp, featuring a bass line with fingerings (3, 4, 4) and a circled measure number 4.



23

25

0404  
(tr)

27

29

31



47

49

51

53

55

57

60

62

64

66

68

Musical notation for measures 68 and 69. The top staff is in treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many slurs and fingerings (1-4). The bottom staff is in bass clef and contains a bass line with notes and fingerings (0, 1, 3, 4, 5, 8).

70

Musical notation for measures 70 and 71. The top staff continues the melodic line with slurs and fingerings. The bottom staff has a bass line with notes and fingerings (5).

72

Musical notation for measures 72 and 73. The top staff features a melodic line with slurs and fingerings. The bottom staff has a bass line with notes and fingerings (4, 3).

74

Musical notation for measures 74 and 75. The top staff continues the melodic line with slurs and fingerings. The bottom staff has a bass line with notes and fingerings (3).

76

Musical notation for measures 76, 77, 78, and 79. The top staff contains a melodic line with slurs and fingerings. The bottom staff has a bass line with notes and fingerings (5, 4, 8, 8, 1, 1, 1, 1, 3, 3, 3, 2, 1, 1, 1, 0).

79

Musical notation for measures 79 and 80. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings (circled numbers 1-4) and some slurs. The lower staff is in treble clef and contains a bass line with fingerings (circled numbers 3, 4, 6) and some rests. Measure 79 ends with a double bar line.

81

Musical notation for measures 81 and 82. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings (circled numbers 1-4) and some slurs. The lower staff is in treble clef and contains a bass line with fingerings (circled numbers 2, 3, 4, 5, 6) and some rests. Measure 81 ends with a double bar line.

83

Musical notation for measures 83 and 84. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings (circled numbers 1-4) and some slurs. The lower staff is in treble clef and contains a bass line with fingerings (circled numbers 3, 4, 5) and some rests. Measure 83 ends with a double bar line.

85

Musical notation for measures 85 and 86. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings (circled numbers 1-4) and some slurs. The lower staff is in treble clef and contains a bass line with fingerings (circled numbers 1, 2, 3, 4, 5) and some rests. Measure 85 ends with a double bar line.

87

Musical notation for measures 87, 88, 89, and 90. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings (circled numbers 1-4) and some slurs. The lower staff is in treble clef and contains a bass line with fingerings (circled numbers 1-5) and some rests. Measure 87 ends with a double bar line. Above measure 89, the sequence of numbers "212121" is written. Above measure 90, the sequence "(dr)" is written.

89

91

93

95

96

14141414  
(♩)

# Suite

BWV 1006a

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

## PRELUDE

3 = F#

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

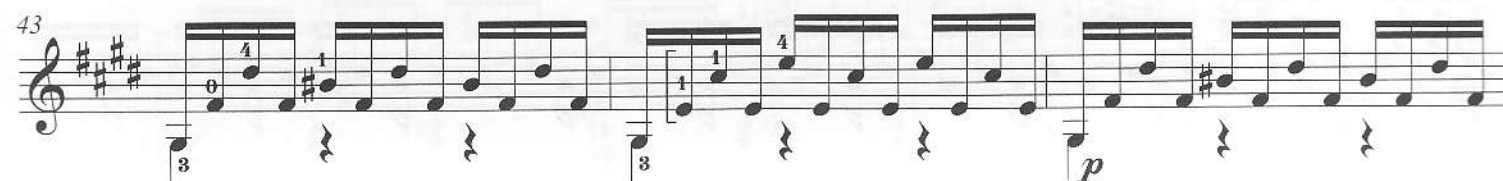
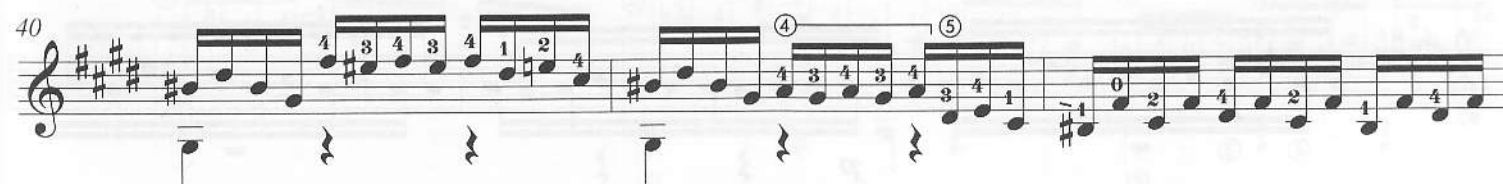
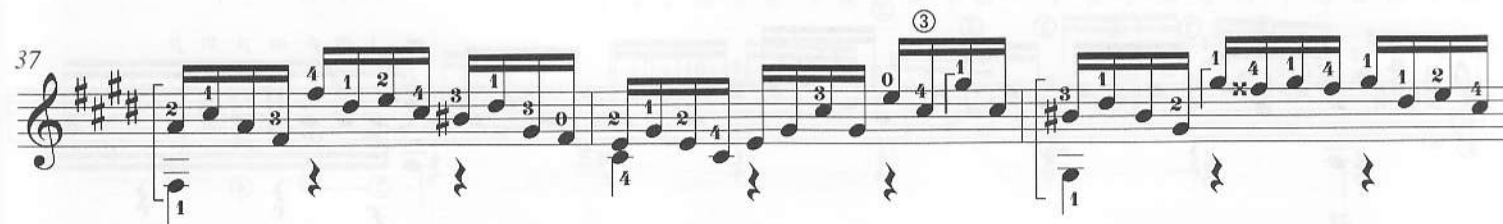
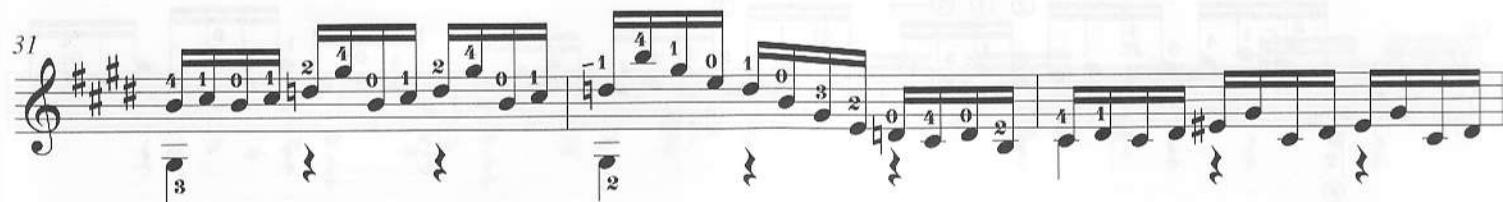
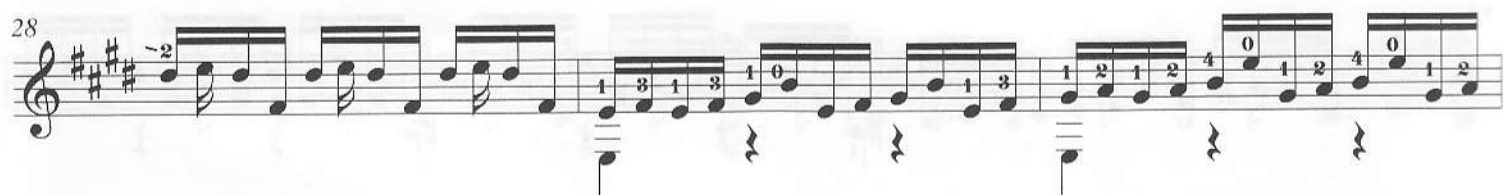
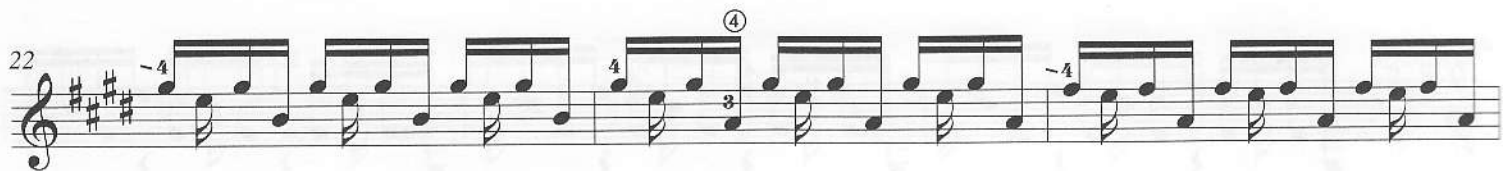
*f*

*p*

*f*

*p*





46

*f* *p*

49

*f* *p* *f*

52

*f* *p* *f*

55

*f* *p* *f*

58

*f* *p* *f*

61

*p* *f* *f*

*m i m p m p m p*

64

*p* *p* *p*

67

*p* *p* *p*

70

73

76

79

82

*a i m i*

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

85

88

91

94

97

*p i m p m p a i*

100

*m a m i*

103

106

109

112

115

*i p i*

118

*p i m i m a m i a m i m* *m i m a m i m a m i*

121

*i a m i m a m i p a m i*

124

127

130

133

136

# LOURE

The musical score for "LOURE" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score consists of four staves of music, each containing guitar-specific notation. The first staff begins with a trill (tr) over a note, with the fingering sequence 3131 written above it. Other fingerings are indicated by numbers 1-4, some enclosed in circles. The second staff starts with a circled '3' and includes a trill (tr) with the sequence 212. The third staff begins with a circled '6' and features various fingering patterns. The fourth staff starts with a circled '8' and includes a circled '5' and other fingering numbers. The piece concludes with a double bar line and repeat dots.

GAVOTTE EN RONDEAU

11

14

43431 *tr*

1414 *tr*

16

0303 *tr*

18

20

14141434 *tr*

22

14141424 *tr*

24

0404 *tr*

## GAVOTTE EN RONDEAU

4

8

13

17

21

*Fine*



25

28

31

34

38

41

45

SAVOTTE EN RONDEAU

49

52

55

58

61

64

68

72

Musical notation for measures 72-74. Treble clef, key signature of three sharps (F#, C#, G#). Measure 72 starts with a treble clef and a key signature change to three sharps. The bass line has a 0 on the first string. Measure 73 has a 1 on the first string. Measure 74 has a circled 3 above the first string and a 2 on the second string.

75

Musical notation for measures 75-77. Treble clef, key signature of three sharps. Measure 75 has a 3 on the first string. Measure 76 has a 2 on the first string. Measure 77 has a 1 on the first string.

78

Musical notation for measures 78-80. Treble clef, key signature of three sharps. Measure 78 has a 0 on the first string. Measure 79 has a 3 on the first string. Measure 80 has a 4 on the first string.

81

Musical notation for measures 81-83. Treble clef, key signature of three sharps. Measure 81 has a 3 on the first string. Measure 82 has a 1 on the first string. Measure 83 has a 1 on the first string.

84

Musical notation for measures 84-86. Treble clef, key signature of three sharps. Measure 84 has a 2 on the first string. Measure 85 has a 3 on the first string. Measure 86 has a 1 on the first string.

87

Musical notation for measures 87-89. Treble clef, key signature of three sharps. Measure 87 has a 4 on the first string. Measure 88 has a 1 on the first string. Measure 89 has a 2 on the first string.

90

Musical notation for measures 90-92. Treble clef, key signature of three sharps. Measure 90 has a circled 3 above the first string. Measure 91 has a circled 2 above the first string. Measure 92 has a circled 1 above the first string.

D.C. al Fine

# MENUET I

Measures 1-4 of the Minuet. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes a treble clef, a key signature of three sharps, and a 3/4 time signature. Fingerings are indicated by numbers 1-4. The piece begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first measure contains a quarter note G4 (finger 2), a quarter note A4 (finger 4), and a quarter note B4 (finger 1). The second measure contains a quarter note C5 (finger 2), a quarter note B4 (finger 4), and a quarter note A4 (finger 1). The third measure contains a quarter note G4 (finger 2), a quarter note F#4 (finger 4), and a quarter note E4 (finger 1). The fourth measure contains a quarter note D4 (finger 2), a quarter note C#4 (finger 4), and a quarter note B3 (finger 1).

Measures 5-8 of the Minuet. Measure 5 contains a quarter note G4 (finger 4), a quarter note A4 (finger 1), and a quarter note B4 (finger 3). Measure 6 contains a quarter note C5 (finger 4), a quarter note B4 (finger 1), and a quarter note A4 (finger 3). Measure 7 contains a quarter note G4 (finger 4), a quarter note F#4 (finger 1), and a quarter note E4 (finger 3). Measure 8 contains a quarter note D4 (finger 4), a quarter note C#4 (finger 1), and a quarter note B3 (finger 3). The piece concludes with a double bar line and repeat dots.

Measures 9-12 of the Minuet. Measure 9 contains a quarter note G4 (finger 2), a quarter note A4 (finger 4), and a quarter note B4 (finger 1). Measure 10 contains a quarter note C5 (finger 2), a quarter note B4 (finger 4), and a quarter note A4 (finger 1). Measure 11 contains a quarter note G4 (finger 2), a quarter note F#4 (finger 4), and a quarter note E4 (finger 1). Measure 12 contains a quarter note D4 (finger 2), a quarter note C#4 (finger 4), and a quarter note B3 (finger 1). The piece concludes with a double bar line and repeat dots.

Measures 13-16 of the Minuet. Measure 13 contains a quarter note G4 (finger 2), a quarter note A4 (finger 1), and a quarter note B4 (finger 2). Measure 14 contains a quarter note C5 (finger 0), a quarter note B4 (finger 2), and a quarter note A4 (finger 3). Measure 15 contains a quarter note G4 (finger 4), a quarter note F#4 (finger 2), and a quarter note E4 (finger 3). Measure 16 contains a quarter note D4 (finger 4), a quarter note C#4 (finger 2), and a quarter note B3 (finger 3). The piece concludes with a double bar line and repeat dots.

Measures 17-20 of the Minuet. Measure 17 contains a quarter note G4 (finger 4), a quarter note A4 (finger 2), and a quarter note B4 (finger 3). Measure 18 contains a quarter note C5 (finger 0), a quarter note B4 (finger 3), and a quarter note A4 (finger 1). Measure 19 contains a quarter note G4 (finger 1), a quarter note F#4 (finger 3), and a quarter note E4 (finger 4). Measure 20 contains a quarter note D4 (finger 1), a quarter note C#4 (finger 3), and a quarter note B3 (finger 4). The piece concludes with a double bar line and repeat dots.

Measures 21-25 of the Minuet. Measure 21 contains a quarter note G4 (finger 0), a quarter note A4 (finger 2), and a quarter note B4 (finger 3). Measure 22 contains a quarter note C5 (finger 0), a quarter note B4 (finger 3), and a quarter note A4 (finger 1). Measure 23 contains a quarter note G4 (finger 2), a quarter note F#4 (finger 3), and a quarter note E4 (finger 4). Measure 24 contains a quarter note D4 (finger 2), a quarter note C#4 (finger 3), and a quarter note B3 (finger 4). Measure 25 contains a quarter note G4 (finger 0), a quarter note A4 (finger 2), and a quarter note B4 (finger 3). The piece concludes with a double bar line and repeat dots.

Measures 26-29 of the Minuet. Measure 26 contains a quarter note G4 (finger 0), a quarter note A4 (finger 2), and a quarter note B4 (finger 3). Measure 27 contains a quarter note C5 (finger 0), a quarter note B4 (finger 3), and a quarter note A4 (finger 1). Measure 28 contains a quarter note G4 (finger 2), a quarter note F#4 (finger 3), and a quarter note E4 (finger 4). Measure 29 contains a quarter note D4 (finger 2), a quarter note C#4 (finger 3), and a quarter note B3 (finger 4). The piece concludes with a double bar line and repeat dots.

Measures 30-33 of the Minuet. Measure 30 contains a quarter note G4 (finger 1), a quarter note A4 (finger 3), and a quarter note B4 (finger 4). Measure 31 contains a quarter note C5 (finger 0), a quarter note B4 (finger 4), and a quarter note A4 (finger 1). Measure 32 contains a quarter note G4 (finger 2), a quarter note F#4 (finger 4), and a quarter note E4 (finger 3). Measure 33 contains a quarter note D4 (finger 2), a quarter note C#4 (finger 4), and a quarter note B3 (finger 3). The piece concludes with a double bar line and repeat dots.

# MENUET II

The musical score for "Menuet II" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece consists of eight staves of music. The notation includes various rhythmic values, fingerings (numbers 1-4), and articulations (accents, slurs). The score begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The first staff contains the initial notes and fingerings. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17. The sixth staff starts at measure 21. The seventh staff starts at measure 25. The eighth staff starts at measure 29. The score concludes with a double bar line and repeat dots.

# BOURRÉE

19

22

25

28

31

34

# GIGUE

The musical score for 'Gigue' is written in E major (three sharps) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The piece is divided into measures, with measure numbers 3, 6, 9, 12, and 14 indicated at the beginning of their respective lines. The notation includes eighth and sixteenth notes, rests, and various fingerings (numbers 1-4) and articulations (accents, slurs). Dynamics such as *p* (piano) and *f* (forte) are used. The score concludes with a double bar line and repeat dots.



17

Musical notation for measures 17-18. Measure 17 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth notes with a circled '2' above the first note. The bass line has a circled '1' below the first note. Measure 18 continues the melody with a circled '3' above the final note. The bass line has a circled '2' below the final note.

19

Musical notation for measures 19-21. Measure 19 has a circled '1' below the first note. Measure 20 has a circled '1' above the first note. Measure 21 has a circled '5' below the final note.

22

Musical notation for measures 22-24. Measure 22 has a circled '1' below the first note. Measure 23 has a circled '1' below the first note. Measure 24 has a circled '1' below the first note and a circled '3' below the final note.

25

Musical notation for measures 25-27. Measure 25 has a circled '1' below the first note. Measure 26 has a circled '2' below the first note. Measure 27 has a circled '4' below the final note.

28

Musical notation for measures 28-30. Measure 28 has a circled '3' below the first note. Measure 29 has a circled '1' below the first note. Measure 30 has a circled '3' below the first note.

30

Musical notation for measures 30-32. Measure 30 has a circled '3' below the first note. Measure 31 has circled '5' and '4' above the first two notes. Measure 32 has a circled '3' below the final note.