

Johann Sebastian Bach

1685-1750

Suite No. 1

BWV 1007

arranged for guitar / für Gitarre bearbeitet

New edition, with revisions by / Revidierte Neuausgabe von
John W. Duarte

GA 213



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J. S. Bach

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Revidierte Neuauflage von
John W. Duarte

I Prelude

⑥ = D

1/2 CII

CII

IV CIV CII

1/2 CII

CV

1/2 CII

1/2 CVII

1/2 CV

II Allemande

This musical score for "II Allemande" consists of twelve measures, each with complex fingerings and technical markings. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 1 through 12, with some measures containing sub-measure numbers in parentheses. The score includes various musical notations such as slurs, ties, and dynamic markings like *Tr* (trill) and *tr* (trill). Fingerings are indicated by numbers 0-4 above or below notes. Technical markings include *CH*, $\frac{1}{2}CH$, and $\frac{1}{4}CH$, which likely refer to specific techniques or positions. The score is written on a single staff, with the key signature and time signature clearly indicated at the beginning.

Measure 1: *Tr* (trill) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 2: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 3: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 4: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 5: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 6: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 7: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 8: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 9: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 10: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 11: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

Measure 12: *CH* (Chord) on G4, followed by a series of eighth notes. Fingerings: 2, 4, 2, 3, 2, 1, 0, 0, 2.

③

$\frac{1}{2}$ CH

(8) *tr* CH (9) *tr*

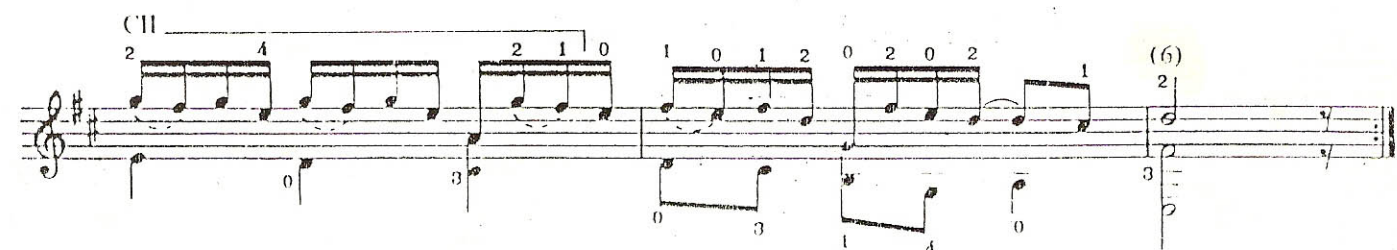
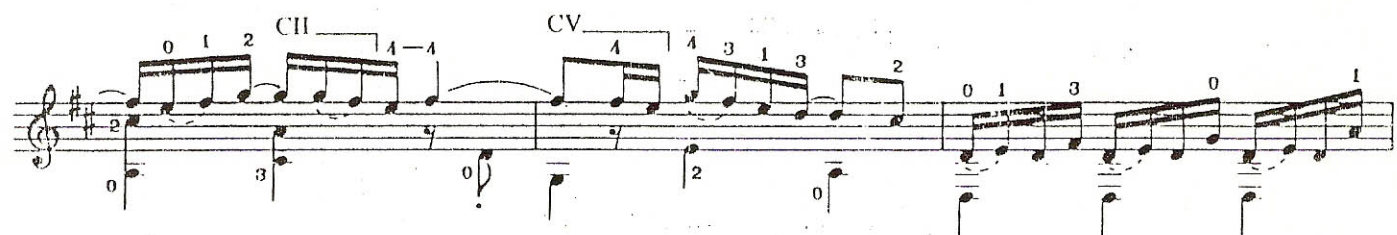
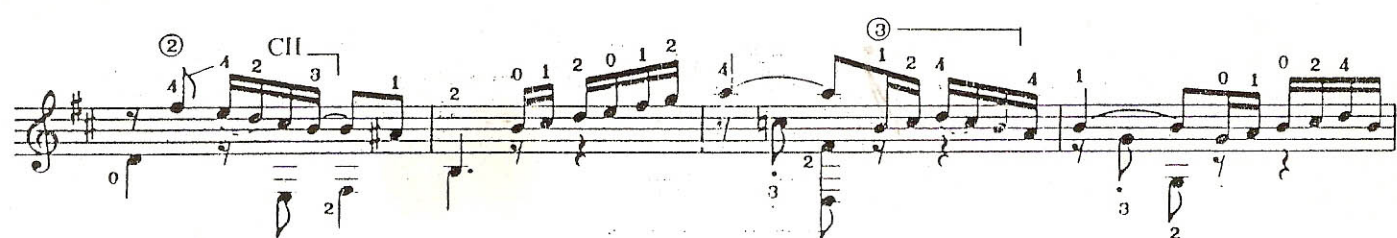
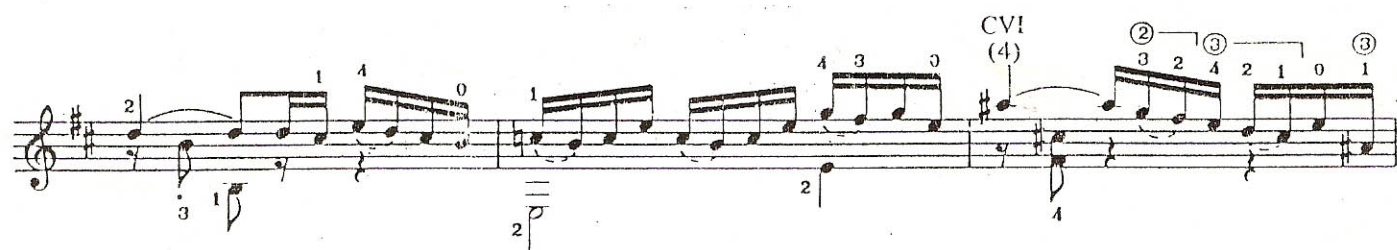
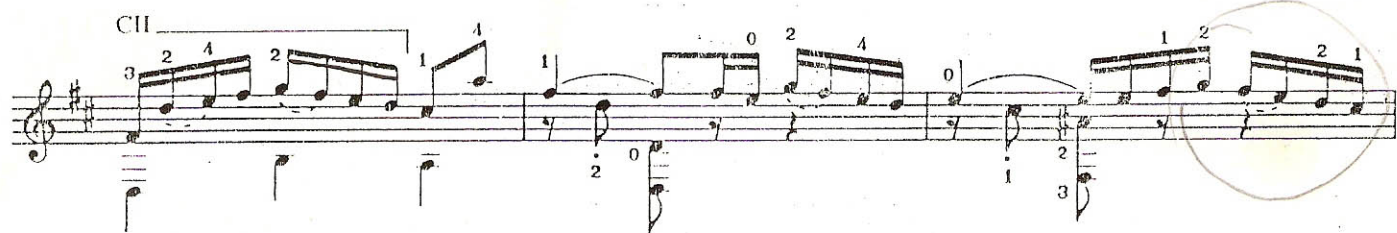
(10) *tr* (11)

CH (12) $\frac{1}{2}$ CH

CH

$\frac{1}{2}$ CH

CH



IV Sarabande

[illegible]

V Minuet I

Minuet I is a five-staff musical score in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as eighth, sixteenth, and thirty-second notes, rests, and bar lines. Fingering is indicated by numbers 1-4 and 0 (for natural). Articulation and phrasing are marked with slurs and accents. Specific markings include $\frac{1}{2}$ CH, CH, and $\frac{1}{2}$ CH- at the top of the first staff, and $\frac{1}{2}$ CH, CH, and CH at the top of the second staff. The piece concludes with a double bar line on the fifth staff.

Minuet II

Minuet II is a five-staff musical score in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The notation includes various musical symbols such as eighth, sixteenth, and thirty-second notes, rests, and bar lines. Fingering is indicated by numbers 1-4 and 0. Articulation and phrasing are marked with slurs and accents. Specific markings include CV, CH, CH, and CV at the top of the first staff, and CH, $\frac{1}{2}$ CH, and CV at the top of the second staff. The piece concludes with a double bar line on the fifth staff.

VI. Gigue

(1) *tr*

1 2 3 0 1 2 3 4 0 1 2

$\frac{1}{2}$ CH 2 CH ③ ②

③ $\frac{1}{2}$ CH ③ $\frac{1}{2}$ CH

CH CH CH

CH CIV CH CIV CV ③ CV

CV CH CIV ③

CIV CH CIV ③

The first edition of this arrangement (1965) has received at least three commercial recordings and very many concert performances. However successful, arrangements are nevertheless subject to evolution and they neither can nor should be regarded as definite 'for all time'. One's view of the text and of its translation to the instrument inevitably changes with time and, after 17 years, I felt it desirable to revise my original score. The original fingerings (by John Williams) have been changed only insofar as is necessary to adjust to changes in the text, mainly with regard to note-content and articulation.

Suggested interpretations of the ornaments are footnoted throughout. All the ornaments contained in Bach's autograph are retained and are denoted by the sign *tr*, which he used to cover all eventualities; others are added, in line with baroque practice, and are denoted only by their bracketed reference numbers. In this way the user may know which are original and which are not, and may choose whether or not to use the latter. It would be perfectly 'proper' practice to use only the original ornaments in playing each section for the first time, introducing the added ones on repeating.

John W. Duarte (1982)