

J. S. BACH

*Seis
Suites para
violonchelo*

Transcripción para guitarra

Marcos Díaz

Opera tres



Ediciones musicales

Suite núm. 1 BWV 1007

PRELUDE

transcripción: Marcos Díaz

Johann Sebastian Bach

⑥ = D

The musical score is written for guitar and consists of 13 measures. It is in the key of D major (two sharps) and 3/4 time. The notation includes various fingerings (i, a, m, 1, 2, 3, 4, 0), articulations (accents, slurs), and dynamic markings (p). The score is divided into systems, with measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, and 13. The guitar part is written on a single staff with a treble clef and a key signature of two sharps. The bass part is written on a single staff with a bass clef and a key signature of two sharps. The score includes various fingerings and articulations, such as slurs and accents, to guide the performer. The dynamic marking 'p' (piano) is used in measures 1, 3, 5, 7, 9, 11, and 13. The score is a transcription by Marcos Díaz.

15

15

B II₃.....

17

17

19

19

B V.....

21

21

23

23

B II₃.....

25

25

27

27

31

1 3 0 2 0 1 0 2 3 0

i m i m a i a m a m a

33

②

35

8

B VII₄

(*) Ornamentación para las repeticiones / Ornaments for the repeat

19 $\overset{1010}{tr}$ $\overset{a}{3}$ $\overset{i}{3}$ $\overset{m}{2}$ $\overset{i}{4}$ $\overset{m}{1}$ $\overset{m}{2}$ $\overset{m}{4}$ $\overset{4343}{tr}$ $\overset{m}{1}$ $\overset{i}{3}$ $\overset{m}{0}$ $\overset{i}{2}$ $\overset{m}{1}$ $\overset{m}{4}$ $\overset{p}{i}$ $\overset{p}{i}$ $\overset{4}{4}$

21 $\overset{m}{4}$ $\overset{p}{2}$ $\overset{p}{3}$ $\overset{p}{i}$ $\overset{p}{m}$ $\overset{p}{i}$ $\overset{tr}{2121}$ $\overset{(3*)}{m}$ $\overset{i}{2}$ $\overset{4}{4}$ $\overset{3}{3}$ $\overset{4}{0}$ $\overset{3}{4}$ $\overset{0}{1}$ $\overset{4}{1}$ $\overset{m}{3}$ $\overset{a}{4}$

23 $\overset{m}{a}$ $\overset{m}{m}$ $\overset{i}{m}$ $\overset{a}{1}$ $\overset{tr}{2121}$ $\overset{m}{2}$ $\overset{i}{4}$ $\overset{m}{m}$ $\overset{i}{3}$ $\overset{m}{2}$ $\overset{a}{0}$ $\overset{p}{i}$ $\overset{0}{4}$ $\overset{3}{3}$ $\overset{1}{1}$

25 $\overset{i}{m}$ $\overset{a}{2}$ $\overset{m}{2}$ $\overset{i}{3}$ $\overset{m}{1}$ $\overset{2}{2}$ $\overset{1}{1}$ $\overset{3}{3}$ $\overset{4}{4}$ $\overset{m}{4}$ $\overset{i}{1}$ $\overset{i}{4}$ $\overset{m}{2}$ $\overset{i}{1}$ $\overset{0}{0}$ $\overset{1}{4}$ $\overset{1}{1}$

27 $\overset{(4*)}{4}$ $\overset{3}{3}$ $\overset{i}{1}$ $\overset{m}{1}$ $\overset{4}{4}$ $\overset{2}{2}$ $\overset{a}{m}$ $\overset{i}{m}$ $\overset{(5*)}{3}$ $\overset{2}{2}$ $\overset{m}{0}$ $\overset{i}{2}$ $\overset{m}{3}$ $\overset{0}{0}$ $\overset{1}{1}$ $\overset{2}{2}$ $\overset{4}{4}$ $\overset{3}{3}$

29 $\overset{i}{m}$ $\overset{a}{4}$ $\overset{m}{m}$ $\overset{i}{m}$ $\overset{i}{3}$ $\overset{2}{2}$ $\overset{4}{4}$ $\overset{\#3}{3}$ $\overset{a}{3}$ $\overset{m}{2}$ $\overset{i}{4}$ $\overset{m}{0}$ $\overset{2}{2}$ $\overset{1}{1}$ $\overset{4}{4}$ $\overset{2}{2}$ $\overset{4}{4}$ $\overset{3}{3}$ $\overset{0}{0}$ $\overset{2}{2}$ $\overset{i}{m}$ $\overset{a}{m}$ $\overset{i}{m}$ $\overset{a}{m}$

31 $\overset{i}{m}$ $\overset{a}{4}$ $\overset{i}{1}$ $\overset{4}{4}$ $\overset{4242}{tr}$ $\overset{m}{1}$ $\overset{i}{a}$ $\overset{m}{m}$ $\overset{p}{4}$ $\overset{B\ II_4}{4}$ $\overset{i}{m}$ $\overset{i}{m}$ $\overset{a}{4}$ $\overset{i}{3}$ $\overset{4}{4}$ $\overset{3}{3}$ $\overset{4}{4}$ $\overset{3}{3}$ $\overset{m}{m}$ $\overset{i}{i}$ $\overset{4}{4}$ $\overset{3}{3}$ $\overset{1}{1}$

COURANTE

Handwritten musical score for a piece titled "COURANTE". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, and 18 indicated at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 and letters i, m, a. Dynamics include piano (p) and forte (f). The score includes several technical markings: "B II 5" appears above measures 1, 5, and 9; "B II 3" appears above measures 3, 7, and 11; "B II 4" appears above measure 8; "B II" appears above measure 15. A trill (tr) is marked above measure 16. The score ends with a double bar line and repeat dots at the end of measure 18.

Measures 1-18:

Measures 1-2: B II 5

Measure 3: B II 3

Measures 4-5: B II 5

Measure 6: B II 3

Measure 7: B II 3

Measures 8-9: B II 4

Measures 10-11: B II 3

Measures 12-13: B II 5

Measures 14-15: B II

Measure 16: tr

Measures 17-18: 212

21 $B II_4$ $B II_3$ 2121 *tr*

24 $B VI_5$ ③ a i

27 m a m i m i 4

30 i m i p

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

36 $B II_4$ a m i i a 2121 *tr*

39 $B III_4$ $B II_5$ $B II_4$

SARABANDE

Sheet music for Sarabande, measures 1 through 15.

Measures 1-4: B II₃..... 4131 tr m i a m i 2121 tr (6*) m i (7*) i p i m i a m i 2121 tr (8*) m i

Measures 5-8: a m i m i p i m a m i 3131 tr i m i (9*) m a m i

Measures 9-12: (10*) i m i (11*) B II₃..... 3131 tr m i a i m i 3131 tr

Measures 13-15: (12*) i m i m i (13*) B II..... i m i i m i (14*) B II..... i m i m i (15*)

MENUET I

B II₃ B III₃ B II₃
 2121 tr
 5 B II₄ B II₃
 212
 9 B II
 13
 17
 21 (16*)

(17*)
 m a i m
 1 0 2 4 0
 5
 9
 13
 i m m i m m i
 1 2 0 3 4 1 0 4
 17
 i m i m a i m a m
 1 4 3 2 3 4 1 0 3 4
 21
 i m i m a i m a m
 1 0 2 1 2 1 3 0 1
 24

Menuet I *Da Capo*

GIGUE

8 *i* *m* *i* *m* *i* *m* *a* *m* *i* *p* *i* *m* *a* *i* *m* *i* *m* *2121* *tr* *m* *i*

5 *B II*₃ (19*) *B II*₅ (20*) *a* *i* *m* *a* *i* *m* *i* *m* *a* *i* *m* *a* *i* *m*

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

15 *B II*₅ *B III*₂ *B II *m* *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i**

20 ③ *B VI* *m* *i* *m* *a* *i* ③ *m* *i* *a* *m* *a* *m* *i* *a*

25 *B III*₄ *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i*

30 *p* *m* *i* *m* *i* *m* *i* *m* *a* *m* *i* (21*)

ORNAMENTACIÓN / ORNAMENTS

(1*) (2*) (3*) (4*) (5*)

(6*) (7*) (8*) (9*) (10*)

1ª vez (11*) 2ª vez (12*) (13*) (14*) (15*)

(16*) (17*) (18*)

(19*) (20*) (21*)