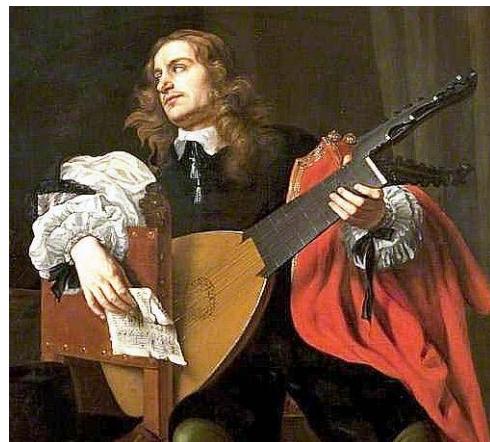


Johann Sebastian Bach

Works for Lute



edited  
by  
Yasunori Imamura

Volume I

TREE EDITION



Johann Sebastian Bach

- Works for Lute

- Two arias  
with lute accompaniment

edited by Yasunori  
Imamura

Volume I

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TREE EDITION  
Albert Reyerman

## Preface

Johann Sebastian Bach is one of the most important composers for the baroque lute, but despite the greatness of his compositions, these works raise a lot of issues and questions for us lutenists.

Some pieces are quite impossible to play on the normal 13-course baroque lute, tuned in D minor. In some pieces, the chosen key does not fit well under the fingers, while in others, the range, density of the harmonies, and accidentals on lower bass notes make these pieces unwieldy.

Due to these problems, we need to question whether the works for lute were actually played by the lutenists at the time. If yes, who played them and how? Perhaps Silvius Leopold Weiss, or someone else?

Johann Christian Weyrauch left some intabulations, indicating that he certainly played some of Bach's lute works. When we examine them carefully, comparing them to the autographs or copies by Bach's students, we find some errors in Weyrauch's intabulations. Some of these errors are obvious careless mistakes, the results of which do not lie well or work harmonically. However, others seem to be clear and deliberate alterations of the original autograph and copies, creating new options that are easier to play, but not better musically than the original. I therefore chose to ignore these later deviations except for the Fugue in G minor BWV 1000, as there is no original source from Bach for a lute version, but only the transcribed tablature. Therefore I followed this tablature for BWV 1000 but for the rest I followed the original sources in creating my own intabulations for this edition.

Lutenists usually notated music in tablature, thus providing us with information about exactly which fingerings and what articulations they used. Bach did not leave any tablature for lute music; all of his works are written in standard notation using two staves. In this notation, of course there are no fingerings but there are articulation signs and slurs, which are rather unusual for lute compositions in the baroque period.

Should one preserve those original slur markings and also the original tonalities, instead of transposing to an another key, when we play Bach's lute music? These are some of the main questions for the lutenist playing Bach's music.

In 1989 & 1990 I recorded the complete works for lute by Bach for Etcetera (KTC 2501), and in 1990 I also made a lute tablature edition for Tree Edition. At that time, I transposed works into different keys and was fairly satisfied with the result.

But after 26 years, I was presented with another opportunity to record the complete works for lute by Bach, this time for the Naxos label (8.573936-37).

During this period I had reworked and thought about this repertoire very carefully. This time, using scordatura tunings, I kept the original tonalities and created a completely new version with different fingerings and ornamentations. I also kept the original slur markings as much as I could - the only exception being that I added slurs in some quick movements to facilitate passages. The result is that the fingerings might not be usual for baroque lute playing. Some people may question whether this is an "authentic" way of playing the lute, but I believe that my approach follows Bach's articulations as closely as possible.

This edition is a result of 40 years of my practical research into Bach's lute works. For this new edition I also notated all the ornamentations that I used for my recent Naxos recording. The repertoire for baroque lute does not fit well with a treble clef on the upper staff because its range is often too

low. Rather than using two bass clefs, as is often done, or alternating between treble and bass clef, I have followed Bach's practice of using C-clefs (he favoured soprano and tenor), and notated these pieces using alto and bass clefs.

I am grateful to Mr. Yamato Hasumi for proofreading this edition.

I hope you will enjoy reading and exploring these pieces, and I welcome any comments.

Basel, July 2018  
Yasunori Imamura

## Vorwort

Johann Sebastian Bach ist einer der wichtigsten Komponisten für die Barocklaute, aber trotz der Genialität seiner Kompositionen werfen diese Werke viele Ungewissheiten und Fragen für uns Lautenisten auf.

Manche Stücke sind gar auf einer normalen 13-chörigen Barocklaute in D-Moll Stimmung kaum zu spielen. Entweder macht es die gewählte Tonart unmöglich, einen angenehmen Fingersatz zu finden, oder Umfang und Dichte der Harmonien sowie Vorzeichen vor den tiefen Basstönen machen diese Werke schwerfällig in ihrer Ausführung.

Auf Grund dieser Probleme müssen wir uns fragen ob diese Werke wirklich von den Lautenisten zu Bachs Zeit gespielt wurden. Und falls ja, von wem und wie? Vielleicht von Silvius Leopold Weiss oder von jemand anderem?

Johann Christian Weyrauch hinterliess eigens angefertigte Tabulaturen von Bachs Lautenwerken, was den Schluss zulässt, dass er einige dieser Stücke gespielt hat. Bei genauerer Betrachtung und im Vergleich mit Manuskripten oder Kopien von Bachs Studenten fallen allerdings Fehler in Weyrauchs Tabulaturen auf. Einige dieser Stellen können sicherlich als Flüchtigkeitsfehler betrachtet werden, da sie nicht gut liegen oder aus harmonischer Sicht nicht funktionieren. Andere jedoch offenbaren sich als klare und freie Änderungen des Originals, wodurch die Stücke zwar leichter spielbar werden, musikalisch aber Schwächen aufweisen. Daher habe ich mich dazu entschlossen, diese Abweichungen zu ignorieren, mit Ausnahme der Fuge in G-Moll BWV 1000, da hierzu keine originale Quelle aus Bachs Hand existiert, sondern eben nur die transkribierte Tabulatur Weyrauchs.

Abgesehen davon habe ich mich an die Originalquellen gehalten und für die vorliegende Ausgabe meine eigene Tabulatur erarbeitet.

Lautenisten notierten ihre Kompositionen üblicherweise in Tabulatur-Schrift und überlieferten uns dadurch Hinweise auf genau die von ihnen benutzten Fingersätze und Artikulationen. Bach hat allerdings keine Lautenkompositionen in Tabulator hinterlassen; alle seine Werke sind in Standardnotation in zwei Systemen niedergeschrieben. So notiert finden sich zwar keine Fingersätze, dafür aber musikalische Artikulationszeichen und Bindungen, welche sonst wiederum in Barockkompositionen für die Laute eher selten zu finden sind.

Sollten wir nun diese originalen Bindebögen, Artikulationszeichen und die originalen Tonarten beibehalten, wenn wir Bachs Musik auf der Laute spielen? Dies ist für Lautenisten eine der relevantesten Fragen bei der Beschäftigung mit Bachs Werken.

In den Jahren 1989 & 1990 nahm ich die kompletten Werke für Laute von Bach beim Label Etcetera (KTC 2501) auf und veröffentlichte anschliessend auch eine Lautentabulatur-Ausgabe bei der Tree-Edition. Damals transponierte ich die Werke in verschiedene Tonarten und war recht zufrieden mit dem Ergebnis. Aber nun, nach 26 Jahren, bekam ich erneut die Gelegenheit, Bachs Lautenwerke aufzunehmen; diesmal für das Naxos Label (8.573936-37).

In der Vorbereitung darauf habe ich das Repertoire sehr sorgfältig überarbeitet.

Dieses Mal habe ich die Originaltonarten unter Verwendung von Scordatura-Stimmungen beibehalten und so ist eine völlig neue Version mit anderen Fingersätzen und Verzierungen entstanden. Die originalen Bindungsanweisungen habe ich darüber hinaus soweit irgendwie möglich übernommen - mit der einzigen Ausnahme, dass ich in manchen schnellen Passagen zu Gunsten leichterer Spielbarkeit Bindungen hinzugefügt habe.

Auf diese Weise ergeben sich eher ungewöhnliche Fingersätze und manch einer wird sich vielleicht fragen, ob dies die authentische Art ist, die Barocklaute zu spielen.

Ich glaube, dass dieser Ansatz den von Bach beabsichtigten Artikulationen so nah wie möglich kommt.

Diese Ausgabe präsentiert das Resultat meines 40-jährigen praktischen Nachforschens über Bachs Lautenwerke. Zusätzlich habe ich alle in meinen Naxos-Aufnahmen benutzten Verzierungen notiert.

Das Repertoire für Barocklaute lässt sich nicht gut im Violinschlüssel im oberen System notieren, da das Register oft zu tief ist. Anstatt zwei Basssschlüsse zu verwenden, wie es häufig gemacht wird, habe ich mich dazu entschieden nach Bachs Praxis den C-Schlüssel (er favorisierte Sopran- und Tenorschlüssel) zu benutzen und die vorliegenden Werke im Alt- und Basssschlüssel zu notieren.

Herzlichen Dank an Herrn Yamato Hasumi für das Korrekturlesen dieser Ausgabe.

Ich hoffe, dass das Lesen und Entdecken dieser Werke Freude bereitet und begrüsse jede Art von Kommentaren.

Basel, im Juli 2018  
Yasunori Imamura

## Preface

Jean Sébastien Bach est un des compositeurs les plus importants du répertoire joué sur le luth baroque. Cependant et en dépit de la génialité de ces compositions, ces œuvres suscitent pour nous luthistes intérêt et questionnement.

Certaines pièces sont quasiment impossibles à jouer sur un luth baroque à 13 chœurs accordés en ré mineur. Dans certaines pièces, le choix des tonalités ne facilitent pas l'aisance instrumentale tandis que dans d'autres la tessiture, la densité harmonique et les notes accidentielles dans les graves contribuent à la complexité technique de ces pièces. Ces difficultés nous incitent à réfléchir si ces pièces ont été réellement jouées par les luthistes de l'époque. Si oui, qui les jouaient et comment ? Peut-être Silvius Leopold Weiss ?

Jean Chrétien Weyrauch nous a laissé quelques mises en tablature nous indiquant qu'il jouait certainement des pièces de J. S. Bach. Lorsqu'on observe de près ces tablatures en les comparant avec les facsimiles d'origines ou des copies de disciples de Bach, on peut remarquer des erreurs. De toute évidence, certaines de ces erreurs sont dues à un manque d'attention qui a pour résultat des fautes harmoniques. Toutefois, certains changements sont assumés et témoignent d'un choix d'altérations différent par rapport aux autres versions. Certainement afin d'en faciliter l'exécution, mais sans les rendre plus valables que l'originale. J'ai donc choisi d'ignorer ces choix à l'exception de la Fugue en sol mineur BWV 1000. Pour cette œuvre il n'y a aucune source originale notée par Bach lui-même, mais uniquement une transcription de la tablature. C'est ainsi que j'ai suivi la tablature BWV 1000, tout en choisissant d'utiliser les matériaux d'origines pour en créer ma propre version.

Les luthistes utilisent généralement la tablature comme système de notation. Ceci nous permet de vérifier et de suivre l'articulation, ainsi que les doigtés préconisés. Bach, pour sa musique de luth, n'a pas utilisé la tablature, mais la notation musicale standard sur deux portées, et sur laquelle il ne figure aucun doigté. Par contre, on y trouve des articulations ainsi que des liaisons qui sont inhabituelles pour l'époque.

Faut-il prendre en compte les coulés ainsi que les tonalités d'origines au lieu de transposer lorsqu'on joue la musique pour luth de Bach ? Ce sont des questions primordiales pour les joueurs de luth.

En 1989 et 1990 j'ai enregistré l'intégrale de l'œuvre pour luth de Bach pour Etcetera (KTC 2501) ; en 1990 j'ai également œuvré pour la tablature pour luth chez Tree Edition. A cette époque, j'ai choisi de faire des transpositions, et j'étais plutôt satisfait du résultat. 26 ans plus tard, j'ai eu une seconde opportunité d'enregistrer l'intégrale des œuvres pour luth de J. S. Bach avec le label Naxos (8.573936-37).

Au cours de ces années, j'ai travaillé et réfléchi sur ce répertoire avec soin. Cette fois, en utilisant les scordatures, j'ai pu garder les tonalités originales et ai créé une nouvelle version avec nouveaux doigtés et nouvelles ornementsations. J'ai également gardé les coulés autant que cela était possible à l'exception de certains mouvements rapides, ceci afin d'en faciliter l'exécution. Le résultat de ceci n'est pas tout à fait commode pour les oreilles des luthistes. Les esprits les plus réfractaires jugeront sans doute que ce n'est pas une version authentique. Néanmoins, il me semble que mon approche essaie de suivre au plus près l'articulation de la musique de Bach.

Cette édition est le fruit de 40 années de recherche pratique autour des œuvres pour luth de Bach. Pour cette nouvelle édition, j'ai également noté toutes les ornementsations que j'effectue dans l'enregistrement pour Naxos. La clé de sol ne convient pas aux voix supérieures (trop graves) de la musique de luth baroque. Plutôt que de proposer une notation à deux clés de fa ou une alternance clé de sol et clé de fa, j'ai suivi l'exemple de Bach, qui utilise les clés d'ut (privilégiant les clés d'ut 1 et ut 4), et j'ai choisi pour ces pièces la clé d'ut 3 et la clé de fa.

Je remercie Monsieur Yamato Hasumi pour relecture de cette édition.

J'espère que vous appréciez cette lecture et la redécouverte de ces pièces; je suis volontiers à votre disposition pour tout commentaire.

Juillet 2018 à Bâle  
Yasunori Imamura

## Sources

„Pièces pour la luth à Monsieur Schouster,  
par J.S.Bach“  
BWV 995

Autograph in two staves, tenor and bass clef,  
composed between 1727-1731  
MS Bibl. Royale de Musique, Bruxelles

„Praeludio con la Suite  
da Giov. Bast. Bach“  
BWV 996

Autograph in two staves, soprano and bass clef,  
composed between 1707-1717  
MS Deutsche Staatsbibliothek, Berlin

„Suite, Praludium & Fuga Per il  
Clavicembalo  
dal Joh.Seb.Bach“  
BWV 997

No autograph, but 5 contemporary copies (one is  
from C.P.E. Bachs hand ) in violin and bass clef.  
11 further sources from a later period.  
Composed betwcen 1737-1745  
MS P.286. Deutsche Staatsbibliothek, Berlin

„Prélude pour la luth à Cembal“  
BWV 998

Autograph in two staves, soprano and bass clef.  
The last 1.9 mcaures are notated in German organ  
tablature, most likely due to lack of space.  
Composed between 1740-1745  
MS Ueno Gakuen College, Tokyo

„Praelude c moll pour la Lute“  
BWV 999

Autograph in „Clavierbüchlein für Friedemann Bach“,  
in two staves, soprano and bass clef. Composed between  
1720-1721. Copy from Joh. Peter Kellner (1705-1772)  
with additional manuscript in Staatsbibliothek,  
Stiftung Preussischer Kulturbesitz, Berlin

„Fuga del Signore Bach“  
BWV 1000

No autograph. This work exists only in an intabulation  
from Joh. Chr. Weyrauch (1694-1741)  
Composed around 1725  
MS Musikbibliothek der Stadt Leipzig

„Partita in E Dur“  
BWV 1006 a

Autograph in two staves, soprano and bass clef,  
composed between 1735-1740  
MS Musashino College of Music, Tokyo

Johannes Passion BWV 245  
No. 19, Aria: Betrachte, meine Seel‘

Staatsbibliothek zu Berlin (D-B)  
Mus. ms. Bach P 29

Matthäus-Passion BWV 244b  
No. 56, Recitativo: Ja, freilich will in uns  
das Fleisch und Blut

Staatsbibliothek zu Berlin (D-B)  
Amalien Bibliothek: Am. B7

Mathäus Passion BWV 244b  
No. 57, Aria: Komm, süßes Kreuz

Staatsbibliothek zu Berlin (D-B)  
Amalien Bibliothek: Am. B7

Table of ornaments and fingerings

1.)



slur with the left hand, or legato

2.)



mordent,  
for instant

$dx = \underline{dbd}$

3.)



appogiatura,  
or trill from above       $d) = \underline{fd}$  or  $\underline{fdfd}$

4.)



appogiatura,  
or trill from below       $(d = \underline{bd}$  or  $\underline{bdbd})$

5.)



index finger of right hand



ring finger



thumb

6.)

$(a)$ ,     $(//a)$ ,     $(4)$ ,    *etc.*      pluck octave of bass course

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# Johann Sebastian Bach

## Suite in g minor

### BWV 995

A musical score for Johann Sebastian Bach's Suite in g minor, BWV 995. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (indicated by 'C') and features various note values including eighth and sixteenth notes. The score includes dynamic markings such as 'ff' (fortissimo) and 'p' (pianissimo). The bass staff contains several grace notes and slurs.

Tuning

A tuning chart for the Suite in g minor, BWV 995. It shows two staves of a piano keyboard. The top staff represents the treble clef (G-clef) and the bottom staff represents the bass clef (F-clef). Numbered circles from 1 to 14 are placed above specific keys on the keyboard, indicating the tuning points for each piece in the suite. The tuning points are: ① C, ② D, ③ E, ④ F, ⑤ G, ⑥ A, ⑦ B, ⑧ C, ⑨ D, ⑩ E, ⑪ F, ⑫ G, ⑬ A, ⑭ B.

Prelude  
Allemande  
Courante  
Sarabande  
Gavotte en Rondeau I & II  
Gigue

edited by  
Yasunori Imamura

## *Suite in g minor BWV 995*

# Prelude

Johann Sebastian Bach

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

Suite in g minor BWV 995, Prelude

21

25

34

44

Suite in g minor BWV 995, Prelude

54

63

72

82

*Suite in g minor BWV 995, Prelude*

90

ar 6 r  
ef hear e (4)

99

r 6d r  
ef hear e

108

a a ae  
e 6d a

117

a  
r

### *Suite in g minor BWV 995, Prelude*

135

*fr  
rega*

6<sup>r</sup> ar r 6<sup>r</sup> e e e 6<sup>r</sup> e e e f<sup>a</sup> g a a d<sup>b</sup> a 6<sup>c</sup> a 6<sup>c</sup> a r r

a //a/a a 4 a a a a a a a a a a a a a a 5

143

The musical score consists of two staves of music and a tablature staff. The top staff is in common time, 3/4, or 2/4, with a bass clef. It features eighth-note patterns and rests. The bottom staff is also in common time, with a bass clef. The tablature staff shows fingerings (a, b, c), string numbers (6, 5, 4, 3), and dynamic markings (r, e). The tablature indicates a continuous loop of notes across the strings.

151

*f*

a r e r b a fera r ab da a b a r b ad r b a a

a b a b a b a b a b a b a b a b a b a b a b a

(4)

### *Suite in g minor BWV 995, Prelude*

159

la si do re mi fa so  
sol la si do re mi fa so

Musical score for page 167, featuring two staves of music. The top staff consists of two systems of six measures each, starting with a bass clef, a key signature of one flat, and a tempo marking of  $\frac{1}{8}$ . The bottom staff shows vocalizations corresponding to the music, with lyrics like "a fe ef e", "f he f", etc., written below the notes.

175

*r e a 6 a 6 a 6 a 6 a 6 a 6 r e r a f d a g h f e h f f e e f*

*//a //a/a a 4//a/a 4 4 5 //a 4//a*

A musical score for piano, page 183. The top staff shows a treble clef, three sharps, and a key signature of G major. The bottom staff shows a bass clef, one sharp, and a key signature of A major. The music consists of eight measures. The lyrics are written below the notes:  
f<sup>a</sup> g<sup>a</sup> b<sup>b</sup> d<sup>d</sup> r<sup>r</sup> d<sup>d</sup> r<sup>r</sup> a<sup>a</sup> e<sup>e</sup> r<sup>r</sup> b<sup>b</sup> d<sup>d</sup> b<sup>b</sup> a<sup>a</sup> r<sup>r</sup> a<sup>a</sup> a<sup>a</sup> e<sup>e</sup> r<sup>r</sup> b<sup>b</sup> r<sup>r</sup> a<sup>a</sup> a<sup>a</sup> d<sup>d</sup> d<sup>d</sup> b<sup>b</sup> a<sup>a</sup> a<sup>a</sup>  
The lyrics are: dra, 6a, g a, d b, e r, b d, b a, r a, a a, e r, b d, b r, a a, a a, d d, b a, a a.

### *Suite in g minor BWV 995, Prelude*

199

6 a a 6' 6  
6 6 g f e f g f e f f e r f o r 6' r  
a 6' r 6' 6 a 6 a a e a r 6' r e a r

207

The musical score consists of two staves. The top staff is for a treble clef instrument in 3/4 time, featuring a bassoon-like part with eighth-note patterns and a cello-like part with sustained notes and sixteenth-note patterns. The bottom staff shows a continuous eighth-note pattern on a single line. Below the staves is a vocal line with lyrics written in a mix of lowercase and superscript letters, with some letters having arrows above them indicating pitch direction. The lyrics are: *ba abd*, *a ab'*, *r a b'*, *a b' a b'*, *r a b' a b'*, *a r d'ra*, *b' r a b'*, *a r d'ra*, *b' r a b'*, *d' a b' r*.

Musical score for piano and vocal parts, page 215. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is for the voice, with a bass clef, a key signature of one sharp (F#), and a common time signature. The vocal part includes lyrics written below the notes. The piano part features various rhythmic patterns, including eighth-note chords and sixteenth-note figures.

215

Piano (Top Staff): Treble clef, F# key signature, Common time.

Vocal (Bottom Staff): Bass clef, F# key signature, Common time.

Lyrics:

$b^6a$	$a^6a$	$a^6a$	$b^6a$	$a^6a$	$r^6a$	$fe$	$ef$	$gefa$	$fa$	$g^6$	$r^6$
$r$	$a$	$r$	$a$	$r$	$a$	$f$	$e$	$f$	$a$	$e$	$r$
$a$	$d$	$r$	$d$	$r$	$e$	$a$	$e$	$f$	$e$	$a$	$a$

*Suite in g minor BWV 995*

Allemande

A

5

9

13

### *Suite in g minor BWV 995, Allemande*

17

A reprise

21

24

27

### *Suite in g minor BWV 995, Allemande*

30

h h f e f a g  
g f g a b a g a d  
e f a b a e  
r a r a r a r  
a a a a a a

34

B

*ra rare ref ref e f e a r arr a a a r b r a*

*a a a //a*

38

6 a abd a e f h f eer d rd r r r arn ar d d b a f a  
e) f a

42

111a

21

### *Suite in g minor BWV 995, Allemande*

Musical score for orchestra and piano, page 10, measures 50-51. The score consists of two systems of music. The top system is for the orchestra, featuring two staves: a treble staff with a bassoon-like instrument and a bass staff with a cello-like instrument. The bottom system is for the piano, with two staves: a treble staff and a bass staff. The music is in common time. Measure 50 begins with eighth-note patterns in the orchestra and sustained notes in the piano. Measure 51 continues with eighth-note patterns and sustained notes. The vocal parts are written below the piano staves, with lyrics in English and German. The vocal parts include "a", "f", "e", "ef", "g", "d", "ba", "r", "b", "r", "a", "b", "era", "y", "e", "f", "h", "h", "he", "a", "r", and "a". The piano part includes "a", "b", "r", and "a". The score concludes with a double bar line and repeat signs at the end of measure 51.

Musical score for orchestra and choir, page 58, measures 3-6. The score includes two staves: an upper staff for orchestra (two violins, viola, cello, double bass) and a lower staff for choir (SATB). The vocal parts include lyrics such as "arr arr", "d'ba", "a", "ab a", "d'be", and "e". Measure 3 starts with a forte dynamic (f) and a forte bassoon solo. Measures 4-5 show a transition with eighth-note patterns and grace notes. Measure 6 concludes with a forte dynamic (f).

### *Suite in g minor BWV 995, Allemande*

Musical score for page 61, measures 1-3. The score consists of two staves. The top staff is in common time (indicated by 'C') and features a treble clef, a bass clef, and a key signature of one sharp. It contains six measures of music with various note heads, stems, and rests. Measure 1 starts with a half note followed by a quarter note. Measure 2 begins with a eighth note. Measure 3 ends with a half note. The bottom staff is in common time (indicated by 'C') and features a bass clef. It contains three measures of music. The first measure starts with a half note. The second measure starts with a eighth note. The third measure ends with a half note.

Musical score for piano and voice. The piano part (top) consists of two staves in bass clef, with dynamic markings 'tr' and '3'. The vocal part (bottom) has lyrics: 'r a 6 a a a r d a | d d d 6 a b r a d | 3 6 a d a 6 a 6 a | a'. The vocal line includes slurs and grace notes. The piano accompaniment features eighth-note patterns.

67

*tr*

a e f e f e f a      a d f e f e f | a  
e) f  
a///a/a/a/a

*r6r* *6r* *r6r* *abda*

Musical score for piano and voice. The piano part features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The vocal part has lyrics in Russian: 'e r era' (measures 70-71), 'fe fefshfhe' (measures 71-72), and 'f əbabə əbabə' (measures 72-73). Measure 73 ends with a fermata over the vocal line.

## Courante

1

2

3

4

5

6

7

8

9

10

*Suite in g minor BWV 995, Courante*

13

e e f e f e f  
g a b a  
a

17

l. b a r d r  
a b a d b d r  
a b a d b g f  
a

20

l. b a f h e  
f e f a r a b a  
b a d b a r a r r a

23

d x r e r  
d b a d e a b a  
a d b a a a a

*Suite in g minor BWV 995*

Sarabande

A

3  
4

6

A reprise

II

15

B

The musical score consists of four systems of music. System A (measures 1-5) shows the bassoon playing eighth-note patterns and the continuo providing harmonic support. System B (measures 6-10) begins with a forte dynamic (f) and continues with eighth-note patterns. System C (measures 11-15) shows a melodic line in the bassoon with sustained notes and grace notes. System D (measures 16-20) concludes the section with eighth-note patterns.

*Suite in g minor BWV 995*

21

5      6      5 //a    //a    //    //    6

27

B reprise

a    4    //a    7    6    //a    //a    a

32

4    5    6    a    5    //a    //a    a

37

6    a    4    //a    7

## *Suite in g minor BWV 995*

# Gavotte I

A

1

2

3

### *Suite in g minor BWV 995, Gavotte I & II*

29

*a* *a* *7* *6* *a* *d* *ra* *6* *a* *r* *a* *6* *a* *e* *r* *6* *a* *d* *a* *6* *a* *d* *a*

36

The musical score consists of two staves. The top staff is in 3/4 time, B-flat major, featuring a treble clef and a bass clef. It contains six measures of music with various note heads and stems. The bottom staff is in common time, A major, featuring a bass clef. It contains five measures of music with note heads and stems. Below the music, there are lyrics in German and English. The lyrics are:

ar ar  
r a d r a d r f e f e h e f  
e f a f a f  
e r  
r 6 r a 6 d a  
a

Below the lyrics, there are some numbers and symbols: 6 6 6 0, a a a, a a a, 25 0, a r 0, e, //a.

Musical score for page 49, featuring two staves of music and corresponding vocalizations below. The vocalizations are as follows:

49

Two staves of music with corresponding vocalizations below.

Below the vocalizations are the following notes:

a a //a r d a r r d a r d a b a r a a b a b a a b a a b a a b a a b a a 6 a a a a 7

55

61

67

///a    //a    4    5    4    //a    //a    4    5    4    //a    //a    a7

## Gavotte II

C

D

(a)    a    6    a    //a    4    5    6    5    4    //a    //a    a7    (a)

### *Suite in g minor BWV 995, Gavotte I & II*

5

9

13

## Gavotte I

18 Gavotte I

The musical score consists of two staves. The top staff is for a bassoon or double bass, featuring sixteenth-note patterns with dynamic markings like  $f$ ,  $g$ , and  $\text{ff}$ . The bottom staff is for a soprano voice, with lyrics written in cursive script: "e f h f h e f d", "g f d f g f h f", "h f e f h a e h", "f d f g f d f", "f e f s h f e", and "f e f s h f s". The score includes measure numbers 4 through 7, and a rehearsal mark  $\text{IIIa}$ .

## *Suite in g minor BWV 995*

## Gigue

10

38

20

30

### *Suite in g minor BWV 995, Gigue*

A musical score for page 41, featuring two staves of music. The top staff consists of two systems of measures, each with a bass clef, a key signature of one flat, and a common time signature. The bottom staff shows the corresponding tablature, which includes a sixteenth-note pattern and various slurs and grace notes. The tablature is annotated with letters 'r', 'a', 'b', and 'd' to indicate specific fingerings or techniques.

49

Piano Part (Measures 49-55):

- Measure 49: Measures 1-6 of the piano part.
- Measure 50: Measures 7-12 of the piano part.
- Measure 51: Measures 13-18 of the piano part.
- Measure 52: Measures 19-24 of the piano part.
- Measure 53: Measures 25-30 of the piano part.
- Measure 54: Measures 31-36 of the piano part.
- Measure 55: Measures 37-42 of the piano part.

Vocal Part (Measures 49-55):

Measure	Text
49	r
50	a b a
51	b r
52	r a b a
53	e e r a f e a h f
54	a f a g a
55	g a (a)

57

The musical score consists of two staves. The top staff is for a three-part vocal group (SATB) in G major, 4/4 time. The bottom staff is for a basso continuo instrument (likely harpsichord or organ) in G major, 4/4 time. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The continuo part provides harmonic support with sustained notes and chords. Below the continuo staff, a vocal line is written in a cursive script, with lyrics underneath each note: 'h' (with a '3' below it), 'h f e', 'e f e', 'a', 'r', 'a', '6 a', '6 a', 'd r', 'a', 'a', '6 a', 'd 6'. The '3' indicates a triplet grouping for the first two measures.

Musical score for piano, page 10, measures 65-70. The score consists of two staves. The top staff is in common time, featuring a treble clef, a key signature of one sharp, and a basso continuo bass clef. The bottom staff is in common time, featuring a bass clef. Measure 65 begins with a sixteenth-note figure in the treble, followed by eighth-note pairs in the bass. Measure 66 starts with a sixteenth-note figure in the treble, followed by eighth-note pairs in the bass. Measure 67 begins with a sixteenth-note figure in the treble, followed by eighth-note pairs in the bass. Measure 68 begins with a sixteenth-note figure in the treble, followed by eighth-note pairs in the bass. Measure 69 begins with a sixteenth-note figure in the treble, followed by eighth-note pairs in the bass. Measure 70 begins with a sixteenth-note figure in the treble, followed by eighth-note pairs in the bass. The score includes dynamic markings such as *tr* (trill) and *r* (ritardando). The bass staff contains lyrics and rhythmic markings, including 'er', 'a', '6', 'a', '6', 'a', '6', 'a', '6', 'a', 'r', '6', 'r', 'a', '5/a', and '7'.



# Johann Sebastian Bach

## Suite in e minor

### BWV 996

*Passaggio*

*Passaggio*

Tuning

Prelude  
Allemande  
Courante  
Sarabande  
Bourrée  
Gigue

edited by  
Yasunori Imamura

## *Suite in e minor BWV 996*

## Prelude

## Johann Sebastian Bach

Passaggio

*Passaggio*

5

8

II

Suite in e minor BWV 996, Prelude

14

Presto

*k f h a* *e a* *r a* *x a x a* *m a* **3** **8** *e* *a h* *k k h a* *i i k i f* *a*

19

*h h f* *g g f g* *h* *i i f h a* *f f h f* *h* *f f h f* *g g f g* *h* *f f h f* *e* *r r a* *6 6 a 6* *r* *f f a r* *f* *f*

27

*a a* *r a* *a a* *r* *r* *a f* *f f* *e e* *r* *a* *a e e r g a* *f f* *g a* *r r a* *a* *f f a r* *d d* *a a* *6* *r r a r a* *a*

35

*r a* *a r* *6 6 a* *a a* *d d* *6 6 a b* *d a* *r* *6 6 a b* *d a* *r* *k k h a* *i i k i f* *h f h* *g g f g* *h*

### *Suite in e minor BWV 996, Prelude*

43

(a)

67

h h a ar 6 a f a f a 6 h h a k k r e f s f he) a f f  
 r h h 2 e r a r r e h h a kak 6 2 f g a 2 f f  
 (5) a (4) //a (5) a (4) //a (5) a (4) //a (5) a

Suite in e minor BWV 996

Allemande

**A**

**C**

**a5**

**(5)**

**A reprise**

**A reprise**

**a(5)**

**10**

**a(5)**

Suite in e minor BWV 996, Allemande

13

16

19

22

Suite in e minor BWV 996, Allemande

B reprise

25

B reprise

e a a ea r  
a 6 a ha r 6 a r  
(4) (5) (4) // a (a)

a d a g 3 4 2 d r a  
f g 6 a r a  
3 a

e ex a k h i e f e h a d e a  
a 6 a f s  
a

28

f f k f h f h r e r a r d r a d a  
f  
e d e d f g d a f f a f a r a a r a a  
e a a r d a a a

31

a 6 a r 6 r 6 b a b a  
a 4 2 r 6 r 6 b a b a  
a (4)

a 6 a r 6 r a 6 6 a  
a 6 r r a d b a 2 3 d e 2 d  
a (5)

a a a a a 6 a  
a 6 a a 6 a  
a 6 a

34

6 a 6 a 3 4 a h h  
a (5) (4) f f f f  
a 6 a r 6 r 6 r  
- (4) (5) (4) // a (a)

r r e a e a r  
r r e a e a r  
r r e r e r d r o  
r r e r e r d r o  
a b a b d r  
a b a b d r  
a n a  
a b a  
a

*Suite in e minor BWV 996*

Courante

The sheet music consists of four staves of musical notation for a three-part instrument (likely harpsichord or organ). The music is in common time (indicated by '2' over a vertical line) and E major (indicated by a sharp sign). The first staff is treble clef, the second is bass clef, and the third and fourth are alto clef.

**Measure 1:** The first measure starts with a single note followed by a series of eighth-note pairs. The lyrics are: *a a a a h h i i*. The measure ends with a fermata over the last note.

**Measure 2:** The second measure begins with a single note, followed by pairs of notes: *r r e r i i*. The measure ends with a fermata over the last note.

**Measure 3:** The third measure begins with a single note, followed by pairs of notes: *h h k k*. The measure ends with a fermata over the last note.

**Measure 4:** The fourth measure begins with a single note, followed by pairs of notes: *a a b b a a*. The measure ends with a fermata over the last note.

**Measure 5:** The fifth measure begins with a single note, followed by pairs of notes: *b b a a d d*. The measure ends with a fermata over the last note.

**Measure 6:** The sixth measure begins with a single note, followed by pairs of notes: *a a f f a a*. The measure ends with a fermata over the last note.

**Measure 7:** The seventh measure begins with a single note, followed by pairs of notes: *a a g g f f*. The measure ends with a fermata over the last note.

**Measure 8:** The eighth measure begins with a single note, followed by pairs of notes: *b b a a r r*. The measure ends with a fermata over the last note.

**Measure 9:** The ninth measure begins with a single note, followed by pairs of notes: *e e a a b b*. The measure ends with a fermata over the last note.

**Measure 10:** The tenth measure begins with a single note, followed by pairs of notes: *r r a a r r d d*. The measure ends with a fermata over the last note.

**Measure 11:** The eleventh measure begins with a single note, followed by pairs of notes: *h h f f h h g g*. The measure ends with a fermata over the last note.

**Measure 12:** The twelfth measure begins with a single note, followed by pairs of notes: *i i x x h h f f g g*. The measure ends with a fermata over the last note.

**Measure 13:** The thirteenth measure begins with a single note, followed by pairs of notes: *g g f f g g f f*. The measure ends with a fermata over the last note.

**Measure 14:** The fourteenth measure begins with a single note, followed by pairs of notes: *f f a a h h f f e e*. The measure ends with a fermata over the last note.

**Measure 15:** The fifteenth measure begins with a single note, followed by pairs of notes: *g g f f g g f f e e*. The measure ends with a fermata over the last note.

**Measure 16:** The sixteenth measure begins with a single note, followed by pairs of notes: *a a d d e e*. The measure ends with a fermata over the last note.

*Suite in e minor BWV 996, Courante*

13

16

19

21

Suite in e minor BWV 996

Sarabande

1 [A]

A

**3 2**

**a** (a) (a) **a**

**5**

**f x h f e** **f d** **e** **a** **d x e** **r x** **b a b d x r e f e r** **a b d d** **f x g a** **e f e**

(a) **b** (a) (a) **/a** **///a**

9 [A reprise]

**a r f** **a a a g a d b a r** **b x a d** **e** **a d a b a b a** **d b d b a** **b r d b a r** **a a g a**

**a** (a) (a) **a**

13

**f x e f h f e** **f d** **e a b d a a r** **a d x r e r e** **r x b a b d x r e f e r** **a b d d** **f x g a** **e f e**

**(a)** **b** **(a) (a) /a** **///a**

Suite in e minor BWV 996, Sarabande

17 **B**

21

25

29

Suite in e minor BWV 996, Sarabande

33 B reprise

B reprise

37

(a) (6) (a)(a) a

41

//a) (a) (6) (a) (a)

45

(a) (a) (a) a

*Suite in e minor BWV 996*

Bourrée

A

C

7

A reprise

13

B

19

Suite in e minor BWV 996, Bourrée

25 *tr*

31 *tr* *tr*  
B reprise  
B reprise

37

43

Suite in e minor BWV 996

Gigue

The musical score consists of four staves of music, likely for a harpsichord or organ, in common time (indicated by '8'). The key signature is one sharp (e major). The score is divided into four systems, each starting with a dynamic instruction:

- System 1:** Dynamics include  $\text{f}^a$ ,  $\text{g}^a$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ . Articulations include  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ .
- System 2:** Dynamics include  $\text{f}^a$ ,  $\text{g}^a$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ . Articulations include  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ .
- System 3:** Dynamics include  $\text{f}^a$ ,  $\text{g}^a$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ . Articulations include  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ .
- System 4:** Dynamics include  $\text{f}^a$ ,  $\text{g}^a$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ . Articulations include  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ .

Below the music, there are several vocalizations and fingerings:

- System 1:**  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ .
- System 2:**  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ .
- System 3:**  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ .
- System 4:**  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ ,  $\text{a}^6\text{a}^6$ ,  $\text{r}$ .

### *Suite in e minor BWV 996, Gigue*

Musical score for page 9, measures 1-10. The score consists of two staves. The top staff is for the treble clef instrument, and the bottom staff is for the bass clef instrument. The key signature changes from B major (two sharps) to A major (one sharp) at measure 10. Measure 10 includes a dynamic marking *tr* (trill).

Below the musical notation, there is a vocalization track with lyrics written in a stylized script. The lyrics correspond to the notes and rhythms of the music. The vocalization starts with 'e' and continues through various patterns of 'a', 'r', 'b', and 'f' over the ten measures.

Musical score for piano, page 11, measures 1-4. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is B major (two sharps). Measure 1: Right hand eighth-note chords (B, D#, G#), left hand eighth-note chords (E, G#, C#). Measure 2: Right hand sixteenth-note patterns (B, D#, G#), left hand eighth-note chords (E, G#, C#). Measure 3: Right hand sixteenth-note patterns (B, D#, G#), left hand eighth-note chords (E, G#, C#). Measure 4: Right hand sixteenth-note patterns (B, D#, G#), left hand eighth-note chords (E, G#, C#). The vocal part below the staves contains lyrics and fingerings: 'a h e f a f s a a d a f g (4) i 1 3'. The vocal line continues from the previous page.

A musical score for page 13, featuring two staves of music. The top staff consists of two treble clef staves in common time, with a key signature of one sharp. The bottom staff consists of two bass clef staves in common time, also with a key signature of one sharp. Below each staff is a corresponding line of solfège notation, using letters and numbers to represent the notes and rhythms of the music. The solfège notation includes letters e, r, f, a, s, d, h, and various numbers and symbols indicating note value and pitch.

Musical score for piano and organ, page 15, measures 15-16. The score consists of two staves. The top staff is for the piano, showing hands playing eighth-note patterns. The bottom staff is for the organ, featuring a mix of sustained notes and sixteenth-note patterns. The organ part includes various slurs and grace notes. Measure 15 ends with a fermata over the organ's sixteenth-note pattern. Measure 16 begins with a forte dynamic on the piano and continues with a sustained note on the organ.

### *Suite in e minor BWV 996, Gigue*



# Johann Sebastian Bach

## Suite in c minor

### BWV 997

The musical score consists of two staves. The top staff is in treble clef, B-flat major, and common time. It features sixteenth-note patterns with grace notes. The bottom staff is in bass clef, C major, and common time. It includes a basso continuo part with a bassoon line and a harpsichord line. The bassoon line uses slurs and grace notes, while the harpsichord line has sustained notes and grace notes.

Tuning

A tuning chart for a harpsichord or organ. It shows two sets of seven tuning points each, separated by a vertical bar. The first set (1-6) and second set (7-13) both start with a white note on the first line. Points 1, 2, 4, 7, 8, 10, 11, and 12 have black note heads. Points 3, 5, 6, 9, and 13 have white note heads. Points 3, 5, 6, 9, 10, 11, and 12 have vertical stems extending downwards. Points 1, 2, 4, 7, 8, and 13 have vertical stems extending upwards.

Prelude  
Fugue  
Sarabande  
Gigue & Double

edited by  
Yasunori Imamura

## Suite in c-mimor BWV 997

## Prelude

Johann Sebastian Bach

1

2

3

4

5

6

7

8

9

10

11

12

13

14

### *Suite in c minor BWV 997, Prelude*

24

Piano part (top staff): Measures 24-25. Treble clef, 3/4 time, B-flat key signature. The piano part consists of eighth-note patterns.

Vocal part (bottom staff): Measures 24-25. Bass clef, 3/4 time, B-flat key signature. The vocal part features a series of eighth-note chords and sustained notes. The lyrics are written below the staff:

ah fih fih  
hi fih fih  
2 i gf gfg h h h h  
h h h h  
h h fdo ars fdo  
r r a a

28

*a aa dra a r a r a*

*g g e d b b b b  
d a r r a f r f d r d d d r a r f d r d d d r a r f a*

### *Suite in c minor BWV 997, Prelude*

42

The musical score consists of two staves. The top staff is for a bassoon or similar instrument, featuring sixteenth-note patterns. The bottom staff is for a basso continuo, showing bass notes and a treble line with slurs. Below the music is a vocal line with lyrics in a mix of IPA and Latin characters, corresponding to the notes above them.

h h h a a a f f f a a a  
*ki l ki l ki l* <sup>a</sup>*r6* <sup>a</sup>*r6* <sup>a</sup>*r6* <sup>a</sup>*r6* <sup>f</sup>*g i* <sup>f</sup>*g i* <sup>f</sup>*g i* <sup>f</sup>*g i* <sup>h</sup>*h* <sup>dr</sup>*dr* <sup>ab</sup>*a* <sup>dr</sup>*a* <sup>ar</sup>*a* <sup>dr</sup>*a*  
*h h* <sup>5</sup>*a* <sup>5</sup>*a* <sup>5</sup>*a* // <sup>1a</sup>*a* // <sup>1a</sup>*a* // <sup>1a</sup>*a* // <sup>6</sup>*a* <sup>1a</sup>*a* <sup>1a</sup>*a*

Musical score for piano and cello, page 52, measures 52-56. The score includes two staves: a treble clef piano staff and a bass clef cello staff. Measure 52 starts with a dynamic of  $\frac{4}{4}$  time signature. Measure 53 begins with a dynamic of  $\frac{2}{2}$  time signature. Measure 54 starts with a dynamic of  $\frac{3}{4}$  time signature. Measure 55 starts with a dynamic of  $\frac{2}{2}$  time signature. Measure 56 starts with a dynamic of  $\frac{3}{4}$  time signature.

*Suite in c-minor BWV 997*

Fugue

The musical score consists of four staves of music, each with a basso continuo staff at the bottom. The top three staves are vocal parts, likely soprano, alto, and tenor/bass. The lyrics are written in German, using a mix of letters (a, b, r, f, h, g) and numbers (6, 6', 2, 2', 3, 3', 4, 4') to represent different sounds or pitch levels. The music is in common time, with a key signature of one flat. Measure numbers 1, 7, 13, and 19 are indicated on the left side of the score.

**Measure 1:** The first measure shows the beginning of the fugue. The vocal parts enter sequentially, starting with the soprano. The basso continuo provides harmonic support.

**Measure 7:** The second system of the fugue begins. The soprano and alto voices enter, followed by the basso continuo.

**Measure 13:** The third system begins. The soprano and alto voices enter, followed by the basso continuo.

**Measure 19:** The fourth system begins. The soprano and alto voices enter, followed by the basso continuo.

Suite in c minor BWV 997, Fugue

25

31

37

43

## *Suite in c minor BWV 997, Fugue*

Musical score for piano and voice, page 54. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of B-flat major (two flats), and a common time signature. The bottom staff is for the voice, with a bass clef, a key signature of B-flat major (two flats), and a common time signature. The vocal line includes lyrics written below the notes, such as "r a h h sehf k h i h l k h i h f hsef r e", "a a a h ar e f h", and "f f f g g g h h l k f k f i a f a". The piano part includes various dynamics like forte (f) and piano (p), and performance instructions like "ff" and "gg". The score is numbered 54 at the top left.

Musical score for page 59, measures 59-60. The score consists of two staves. The top staff is in 3/4 time, B-flat major, and features a treble clef. The bottom staff is in common time, A-flat major, and features a bass clef. Measure 59 begins with a forte dynamic. Measure 60 starts with a piano dynamic. The vocal line includes lyrics such as "r a d b a r", "6 a d r d a", "a drar", "d d 3 a", "f e h g he r a", "r a d d a", "6 a b a b a", "6 a b a b a", and "a". The piano accompaniment provides harmonic support throughout both measures.

Musical score for orchestra and choir, page 10, system 64. The score consists of five staves. The top three staves are for the orchestra: strings (violin I, violin II, viola, cello), double bass, and timpani. The bottom two staves are for the choir: soprano and basso continuo. The vocal parts include lyrics in Russian, such as "dra a ra ra rar", "f r ar ar", "h ar", "a a", "r ar", "a h d", "r aar", "fr", "g r", "g r", "af r", "a a", "f e", "d r", and "e a". The score is in common time, with various dynamics and articulations.

## *Suite in c minor BWV 997, Fugue*

Musical score for piano and vocal parts. The piano part consists of two staves: treble and bass. The vocal part is in the bass clef. The vocal line includes lyrics and dynamic markings such as *af*, *ad*, *dra*, *flk*, *hghl*, *a a a*, *kh*, *i*, *hf*, and *gffg*. The piano accompaniment features eighth-note patterns and sustained notes.

74

ab<sup>a</sup><sub>d</sub> a <sup>ad</sup><sub>d</sub> r a r <sup>a</sup> r h <sup>g</sup> h <sup>k</sup> <sup>6</sup> d b e <sup>d</sup> r r f' d r a a ae <sup>ad</sup><sub>f</sub> r affe f' e  
<sup>a</sup><sub>d</sub> <sup>d</sup> a <sup>d</sup> a f d h a e r a h f' a a h f a // a

A musical score page from Gustav Mahler's "Das Lied von der Erde". The top half shows two staves of instrumental music: the upper staff for strings and the lower staff for piano. The bottom half features a vocal part with lyrics written below the notes, accompanied by a piano part. The vocal line includes words like "feuer", "er", "br", "rra", "aa", "bab", "ba", "a", "aaf", "igf", "hf", "k", "e", "sf", "h", "a", "gf", and "se". The piano part includes various chords and rhythmic patterns. The page number 79 is at the top left.

Musical score for page 84, measures 60-64. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (piano). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). Measure 60 starts with a forte dynamic (F) followed by a half note. Measure 61 begins with a eighth-note pattern. Measures 62-64 show a continuous eighth-note pattern. Measure 65 concludes with a forte dynamic (F) followed by a half note. The right-hand part includes fingerings and slurs, and the left-hand part includes dynamic markings like 'f' and 'ff'. The page number '60' is at the bottom center.

Suite in c minor BWV 997, Fugue

89

94

99

104

dal segno

ar 4 dal segno

*Suite in c minor BWV 997*

Sarabande

A

The musical score consists of five systems of music. The first system (measures 1-6) features a continuo basso part with a treble and bass staff, and a vocal part with lyrics. The vocal part includes slurs and grace notes. Measure 1 starts with a forte dynamic. The lyrics are: h k l k h g h a, a d r a k h g h a, a s f, a g h, a g. Measures 2-3 show a transition with different rhythms and dynamics. Measures 4-6 continue with similar patterns. The second system (measures 7-12) shows a continuation of the vocal and continuo parts. The lyrics are: 3 9 i g f g, 4 e a b a e d e o, (4) 4 4, 4 4, (4), (4) 4 4, 4 4, (4). The third system (measures 13-17) begins with a reprise, indicated by a box labeled "A Reprise". The lyrics are: fere e d a r d e r a b a, (4) r a, a a, (a), (4). The fourth system (measures 18-23) continues with the vocal and continuo parts. The lyrics are: dr a d b a b a b a, (4) r e a, 3 he a a 1 d 5 / a, f (4) 4 4, 4 4, (4). The fifth system (measures 24-29) concludes the piece. The lyrics are: a d r a k h g h k h g a, a i g f g, a g h, a g.

Suite in c minor BWV 997, Sarabande

23

*h* aba a efh fa a 6ff fffffh i i f iff f rard ff  
*fer r* 66r abd g e r aa 66a  
(4) 4 4 a (4) r a a ka (a)

28

*Prr* r abab ab a abab ab a Pf Pf Pf ara aa gff h  
r (4) aa a r r e a ka (4) a a r 5 //a

33 [B]

*f gi g f d 6* f hf hf a h fa b a q i f hf hf fe e fh a  
ka //a //a e ka ka ka a d af/a

39

*are re h f e f e* f f e ed o f orrr f orrra rr rr ff si h i g f g f d 6 ba a a  
r e a a f f a a r e (a) r f i e a a a a

### *Suite in c minor BWV 997, Sarabande*

B Reprise

44

50

55

60

## *Suite in c minor BWV 997*

# Gigue

6

8

15

22

*Suite in c minor BWV 997, Gigue*

29

36

43

Double

### *Suite in c minor BWV 997, Gigue*

6

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a common time signature. It contains six measures of music with various note heads and rests. The bottom staff is for the voice, starting with a bass clef and a key signature of one flat. It includes six measures of music with lyrics written below the notes. The lyrics are: "a b a d r o b a g a g f b a r r a l k l f g f i h s g f i h i h k f g f i g". The vocal line also features several grace notes and slurs.

Musical score for page 5, measures 11-15. The score consists of two staves. The top staff is in 3/4 time, treble clef, and has a key signature of one flat. The bottom staff is in common time, bass clef, and has a key signature of one flat. Measure 11 starts with a bass note followed by six eighth-note pairs. Measures 12-15 show various patterns of eighth and sixteenth notes. The vocal line below uses a mix of 'a' and 'e' sounds, with some 'r' and 'h' sounds. Measure 15 ends with a bass note.

### *Suite in c minor BWV 997, Gigue*

Musical score for piano and voice, page 28, measures 1-5. The score consists of two staves. The top staff is for the piano, showing a continuous line of sixteenth-note patterns. The bottom staff is for the voice, with lyrics written below the notes. The lyrics are: 'k' f g a 6 a b' r, f e f h e e 6 6 a d, a b' a r b' d f d r a, r 6 6 a b' a f f a g, a b' 6 6 3 r 6 2'. The vocal line includes several slurs and grace notes.

Musical score for orchestra and piano, page 38. The score includes parts for Flute, Clarinet, Bassoon, Trombone, and Piano. The vocal parts are written below the piano staff. The vocal entries are as follows:

- Flute: *f*, *h*
- Clarinet: *g*, *hgh*, *h*
- Bassoon: *g*, *i*, *g*, *h*, *g*
- Trombone: *g*, *i*, *g*, *a*
- Piano: *6a*, *d*, *d*, *r*, *f*, *e*
- Vocals: *r*, *f*, *dra*, *a*, *d*, *a*, *b*, *6*, *a*, *d*, *6*, *a*, *a*, *d*, *6*, *d*

43

ra <sup>6</sup>abr <sup>6</sup>ed<sup>6</sup>ed<sup>6</sup>dr <sup>6</sup>ard (4) a <sup>r</sup>d<sup>r</sup> <sup>r</sup>e <sup>r</sup>d<sup>r</sup> <sup>a</sup>da <sup>a</sup>dra <sup>6</sup>rd<sup>6</sup>ar <sup>6</sup>ard <sup>6</sup>ea <sup>6</sup>a4 <sup>6</sup>eaa4





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