

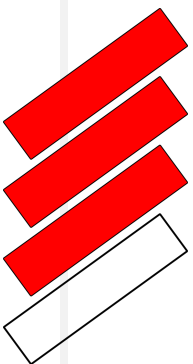
Johann Sebastian Bach

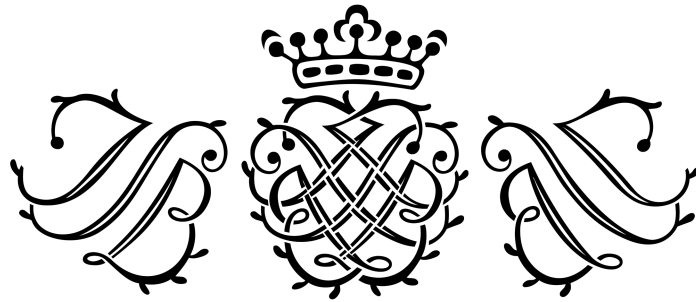
Lautensuite Nr. 3, BWV 995

Für Gitarre bearbeitet von
Transcribed for guitar by

Stefan Apke

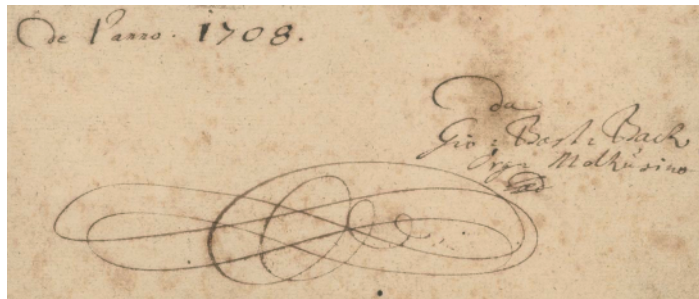
Vlotho, den 26. Dezember 2018



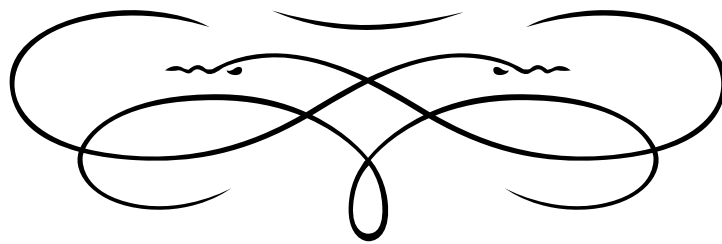


Johann Sebastian Bach.

Bachs (selbstentworfenene) Siegel, Unterschrift
Bach's seals (designed by himself), signature



Gio[vanni]. Bast[iano]. Bach, seine italienisierte Unterschrift, 1708 (ex BWV 71)
Gio[vanni]. Bast[iano]. Bach, his italianized signature, 1708 (ex BWV 71)



Software

MuseScore

L^AT_EX

Inkscape

GIMP

GNU/Linux, Kubuntu

Johann Sebastian Bach

Suite [Nr. 3]* für Laute, BWV 995
a-Moll (orig.: g-Moll)

1. Präludium (Prélude):
. / ., tres viste [très vite, Presto]
2. Allemande
3. Courante
4. Sarabande
5. Gavotte I^{re}, Gavotte II^{de} (Gavotte
en Rondeau)
6. Gigue

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MIDI-Dateien / MIDI-Files

Präludium  Allemande  Courante  Sarabande  Gavotte I & II  Gigue 



*Diese Nummerierung hat sich mittlerweile etabliert, um die Suiten besser unterscheiden zu können. Meanwhile this numbering has prevailed for a better distinction between the suites.

Pièces pour la Luth
à
Monsieur Schouster
par
J. S. Bach.



Aus dem Autograph / From the autograph
Ms. II 4085

Lautensuite Nr. 3*

Es existiert ein Autograph von Johann Sebastian Bachs Suite in g-Moll (BWV 995) mit seinem handschriftlichen Zusatz »... pour la Luth«.^{1,2} Hierbei handelt es sich also eindeutig um eine Lautensuite. Strittig ist, ob es sich um eine originäre Komposition für die Laute handelt oder um eine Adaption. Die genaue Entstehungszeit ist unbekannt.³

Zweitens gibt es eine anonyme Handschrift (französische Lautentabulatur) der Suite g-Moll.

Drittens gibt es eine Version in c-Moll („Suite 5 Discordable“) für Violoncello (BWV 1011), entstanden vermutlich zwischen 1727 und 1731 in Leipzig.³ Ein Autograph existiert nicht mehr. Aber es gibt drei Manuskripte. Eines davon hat die Handschrift seiner Ehefrau Anna Magdalena Bach. Ein weiteres ist von Johann Peter Kellner (1705 – 1772) und das dritte ist ein anonymes Manuskript aus der zweiten Hälfte des 18. Jahrhunderts.

Diese Suite für Violoncello wird oftmals als Vorgängerversion angesehen, aus der die Lautenfassung dann später entstanden sei. Das ist allerdings nicht unumstritten. (Siehe z. B. Ragossnig, S. 46, Fußnote 47.) Eine These geht davon aus, dass Bach erst einfacher strukturierte Fassungen erstellt habe, um diese dann später auszubauen.⁴ Demnach wäre die Lautenfassung, die komplexer ist, später entstanden als die Fassung für Violoncello. Es soll auch möglich sein, anhand des Wasserzeichens im Papier die Entstehungszeit recht genau zu datieren.

Zu den Werken, die man stillschweigend oder aufgrund offensichtlich beeindruckender Indizien als Bachsche Werke für die Laute bezeichnen kann, zählen BWV 995, 996, 997, 998, 999, 1000, 1006a.⁵

Francisco Tárrega (1852 – 1909) war der erste oder zumindest einer der ersten Gitarristen, die Transkriptionen von Bachs Werken erstellt und öffentlich zugänglich gemacht haben. Allerdings nicht von den Werken für Laute.

Agustín Barrios (1885 – 1944) war weltweit einer der allerersten Gitarristen, die Schallplattenaufnahmen erstellten. Eine Bach-Einspielung ist erhalten geblieben.

Hans Dagobert Bruger (1894 – 1932) publizierte zu Beginn des 20. Jh. eine Edition mit sieben Bachschen Kompositionen für Laute, genauer für die Lautengitarre.⁶ Andrés Segovia (1893 – 1987) hatte hiervon Kenntnis erlangt und fragte Bruger, ob er sein Werk als Basis für eigene Transkriptionen verwenden dürfe.⁷

Lute Suite No. 3*

An autograph exists from Johann Sebastian Bach's Suite in G Minor (BWV 995) with his handwritten addition "... pour la Luth".^{1,2} This version is indisputable a lute suite. It is controversial if it is an original composition for the lute or an adaption. The precise time of origin is unknown.³

Secondly there is an anonymous manuscript (french lute tablature) of the G Minor lute suite.

Thirdly there is a version in C Minor („Suite 5 Discordable“) for violoncello (BWV 1011), which was probably composed between 1727 and 1731 in Leipzig.³ No autograph has survived. But three manuscripts exist. One has the handwriting from his wife Anna Magdalena Bach. Another one is from Johann Peter Kellner (1705 – 1772) and the third one is an anonymous manuscript from the second half of the 18th century.

This suite for violoncello is often seen as the preceded version from which the lute version came into existence. But, this is not uncontroversial. (See e.g. Ragossnig, p. 46, footnote 47.) A thesis states that Bach firstly created simpler structured versions and enlarged them afterwards.⁴ According to this the lute version, which is more complex, was constructed after the suite for violoncello. Also it seems to be possible that the time of origin can be specified quite good because of the watermark on the used paper.

The compositions BWV 995, 996, 997, 998, 999, 1000, 1006a from Bach can be addicted to the lute, implicitly or caused of evidentiary facts.⁵

Francisco Tárrega (1852 – 1909) was the first or at least one of the first guitarists arranging transcriptions from Bach's works and releasing them to the public. But not from the lute works.

Agustín Barrios (1885 – 1944) was worldwide one of the first guitarists making audio-records. A Bach recording has survived.

At the beginning of the 20th c. Hans Dagobert Bruger (1894 – 1932) published an edition with seven Bach compositions for lute, more precise for the lute guitar.⁶ Andrés Segovia (1893 – 1987) heard this and asked Bruger, if he could use it as a basis for his own transcriptions.⁷

¹See here and later on e.g. Frank Koonce: *Johann Sebastian Bach. The Solo Lute Works*, San Diego/California 1989/2002, Kjos, 2nd Ed, WG100. The MS are listed detailed. Facsimile Reproductions.

²Siehe hier und nachfolgend z. B. József Eötvös: *J. S. Bach. The Complete Lute Works* (German/English). Heidelberg 2002/2007, Chanterelle, ECH 110. Detaillierte Manuskriptauffistung.

³Siehe Konrad Ragossnig: *Handbuch der Gitarre und Laute*. Mainz 1978, Schott's Söhne, S. 46.

⁴Siehe hier und nachfolgend Tilman Hoppstock: *Johann Seb. Bach. Suite a-moll für Violoncello solo BWV 1011, Lautenfassung (Original) BWV 995, Lautenfassung (Tabulatur) BWV 995. Urtextfassung*. (German/English). Darmstadt 1994/98, 2. Aufl., Prim-Musikverlag, Nr. 17 501.

⁵Siehe z. B. Reinbert Evers: *J. S. Bach. Sämtliche Werke für Laute solo (BWV 995, 996, 997, 998, 999, 1000, 1006a)* für Gitarre eingerichtet. Celle 1989, Edition Moeck, 7030.

⁶Hans Dagobert Bruger: *Joh. Seb. Bach. Kompositionen für die Laute*, in: Fritz Jöde (Hg.): *Denkmäler alter Lautenkunst*, Bd. 1, Wolfenbüttel 1921, Julius Zwißlers Verlag (Inh. Georg Kallmeyer).

⁷Vgl. Frédéric Zigante: *Johann Sebastian Bach, Le opere complete per liuto*. (Italian/English/French). 2001, Guitart.

Nach oder neben Tárrega, Barrios und Segovia gab es weitere Gitarristen, die Editionen und Audio-Aufzeichnungen von Bachschen Kompositionen gemacht haben. Warum? Weil Bachs Werke zu den hochwertigsten Quellmaterialien für Gitarre-Transkriptionen zumindest aus seiner Zeit zählen.

After or beneath Tárrega, Barrios and Segovia a number of guitarists published editions and audio-records from Bach's compositions. Why? Because Bach's works belong to the highest quality sources for guitar-transcriptions at least from his time.

**Quellmaterial (Manuskripte) zur Suite Nr. 3, BWV 995 von J. S. Bach:
Sources (manuscripts) for the Suite No. 3, BWV 995 from J. S. Bach:**

1. Autograph. Bibliothèque Royale, Brussels. Ms.II.4085, betitelt / entitled: „Pièces pour la Luth / à / Monsieur Schouster / par J. S. Bach“ auf der Frontseite / on the cover und innen / and inside: „Suite pour la Luth par J. S. Bach“.
2. Anonymus / Anonymous. Musikbibliothek der Stadt Leipzig (Sammlung Becker III.II.3), betitelt / entitled: „G mol / Pieces / pour / le lut / par / S^{re} J.S. Bach.“ Notiert in französischer Lautentabulatur / Notated in french lute tablature.
3. Eine Version in c-Moll für Violoncello / A version in C Minor for violoncello (BWV 1011), „Suite 5 Discordable“. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Hiervon (ein Autograph existiert nicht mehr) gibt es 3 Manuskripte / Hereof (no autograph has survived) 3 manuscripts exist. Eines hat die Handschrift von seiner Ehefrau Anna Magdalena Bach / One has the handwriting from his wife Anna Magdalena Bach (Ms. P 269), ein weiteres ist von Johann Peter Kellner (1705 – 1772) / another one is from Johann Peter Kellner (1705 – 1772) (Ms. P. 804) und das dritte ist ein anonymes Manuskript / and the third one is an anonymous manuscript (Ms. P. 289), 2. Hälfte 18. Jh. / 2nd half 18th c.

Inhaltsverzeichnis / Contents

Midi	3
1 Präludium (4 Seiten/pages)	7
2 Allemande (2 S./p.)	11
3 Courante (1 S./p.)	13
4 Sarabande (1 S./p.)	14
5 Gavotte I & II (2 S./p.)	15
6 Gigue (2 S./p.)	17
Revision	19

Lautensuite Nr. 3

BWV 995 (Original in g-Moll)

Eingerichtet von Stefan Apke

Johann Sebastian Bach (1685 – 1750)

1. Präludium

8

III

II

5

8

(8)

(8)

(8)

(8)

10

VII

8

V

I

13

8

(8)

(8)

(8)

17

I

VII

II

II

8

(8)

(8)

(8)

21

8

(8)

24

III

II

8

(8)

tres viste [très vite, Presto]

3131
tr

This musical score is for a piece titled "tres viste [très vite, Presto]". It is written for a single melodic line on a treble clef staff in 8/8 time. The key signature has two sharps (F# and C#). The score is divided into measures, with measure numbers 28, 35, 41, 46, 52, 58, 63, 70, 76, 82, and 88 marked at the beginning of their respective lines. The music is highly technical, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as accents and slurs. The score includes various performance instructions and fingering suggestions, such as "3131 tr" at the top right, "IV" and "II" above measures 41-46, "II" above measure 58, "I" above measures 63-70, "I" above measure 76, "V" and "III" above measures 82-88, and "II" above measure 88. There are also some circled numbers (1, 2, 3, 4, 5) and other markings like "7" and "8" that likely refer to specific techniques or fingerings. The piece concludes with a final measure marked with a circled "8".

94

100

106

112

118

124

130

136

142

148

154

This musical score is for guitar, spanning measures 159 to 218. It is written in a single system with a treble clef and a key signature of one sharp (F#). The time signature is 8/8. The score is divided into measures by vertical bar lines, with measure numbers 159, 165, 171, 177, 183, 189, 195, 201, 207, 213, and 218 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4. Dynamic markings include accents (acc) and a piano (p) marking at the end. Rehearsal marks are labeled with Roman numerals: III, VIII, VII, VIII, IV, I, I, I, VIII, VII, II, I, and V. Some measures contain circled numbers (8) or (5), likely indicating fingerings or specific techniques. The score concludes with a double bar line and a fermata over the final chord.

2. Allemande

1 V 3 3131 tr

3 3131 [tr] I

5 V 3 III

7 3 2121 tr 101 [tr]

10 4 2

12 3 4141 tr 1010 tr

15 IV 2020 IV

17 II 21... [tr] 2121 [tr]

Musical score for measures 19-20. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5). The bass clef staff shows a bass line with a quarter note G2, followed by a triplet of eighth notes (A2, B2, C3). Measure 19 ends with a triplet of eighth notes (D3, E3, F3) and a quarter note G3. Measure 20 begins with a triplet of eighth notes (G3, A3, B3) and a quarter note C4, followed by a trill on D4.

Musical score for measures 21-22. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff shows a bass line with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. Measure 21 ends with a quarter note D3 and a quarter note E3. Measure 22 begins with a quarter note F3 and a quarter note G3, followed by a trill on A3.

Musical score for measures 23-24. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff shows a bass line with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. Measure 23 ends with a quarter note D3 and a quarter note E3. Measure 24 begins with a quarter note F3 and a quarter note G3, followed by a trill on A3.

Musical score for measures 25-26. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff shows a bass line with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. Measure 25 ends with a quarter note D3 and a quarter note E3. Measure 26 begins with a quarter note F3 and a quarter note G3, followed by a trill on A3.

Musical score for measures 27-28. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff shows a bass line with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. Measure 27 ends with a quarter note D3 and a quarter note E3. Measure 28 begins with a quarter note F3 and a quarter note G3, followed by a trill on A3.

Musical score for measures 29-31. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff shows a bass line with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. Measure 29 ends with a quarter note D3 and a quarter note E3. Measure 30 begins with a quarter note F3 and a quarter note G3, followed by a trill on A3. Measure 31 ends with a quarter note B3 and a quarter note C4.

Musical score for measures 32-33. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff shows a bass line with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. Measure 32 ends with a quarter note D3 and a quarter note E3. Measure 33 begins with a quarter note F3 and a quarter note G3, followed by a trill on A3.

Musical score for measures 34-35. The treble clef staff shows a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff shows a bass line with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. Measure 34 ends with a quarter note D3 and a quarter note E3. Measure 35 begins with a quarter note F3 and a quarter note G3, followed by a trill on A3.

3. Courante

8 7

4

7

10

13

16

19

22

con (8)

4. Sarabande

8

4

6

9

12

15

18

VI

I

8

8

8

8

8

8

5a. Gavotte I^{re}

The musical score for Gavotte I is written in treble clef with a 4/4 time signature. It consists of 36 measures, divided into systems of four measures each. The score includes various musical notations such as chords, fingerings (e.g., 1, 2, 3, 4, 5), and articulation marks (e.g., slurs, accents). The piece is marked with Roman numerals V, III, I, VII, II, III, I, and V, indicating specific sections or chords. The key signature is one sharp (F#), and the tempo is indicated by a common time signature (C) at the beginning of the first system.

5b. Gavotte II^{de} en Rondeau

Musical score for Gavotte II^{de} en Rondeau, measures 1-20. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes are marked with circled numbers (8), (5), (6), and (8). The score includes repeat signs and first/second endings. Measure 11 contains first ending VII and second ending III. Measure 17 contains first ending III. Measure 20 is labeled 'Gavotte I^{re} da Capo' and ends with a repeat sign.

6. Gigue

6. Gigue

6

12

17

22

27

32

III

V

IV

II

37

Musical notation for measures 37-41. The key signature has one sharp (F#) and the time signature is 8/8. The music features a melody on the treble clef and a bass line on the bass clef. Measure 37 starts with a 4-measure rest in the melody. Fingerings are indicated with numbers 1-4. A circled 8 below the bass line indicates an eighth-note pattern. Measure 41 contains a circled (8) below the bass line.

42

Musical notation for measures 42-47. The key signature changes to one flat (Bb). Measure 42 starts with a 4-measure rest in the melody. Measures 46-47 are marked with I, II, and III above the staff.

48

Musical notation for measures 48-52. Measure 48 starts with a 4-measure rest in the melody. Measure 52 ends with a circled 0 below the bass line.

53

Musical notation for measures 53-57. Measure 53 starts with a 4-measure rest in the melody. Measure 55 has a circled 4 and 5 below the bass line. Measure 56 has a circled 4343 *tr* above the staff.

58

Musical notation for measures 58-62. Measure 58 has a circled 2 and 3 below the bass line. Measure 60 has a circled 4343 *tr* above the staff. Measure 61 is marked with II above the staff. Measure 62 ends with a circled 1 below the bass line.

63

Musical notation for measures 63-67. Measure 63 starts with a 4-measure rest in the melody. Measure 67 ends with a circled 7 below the bass line.

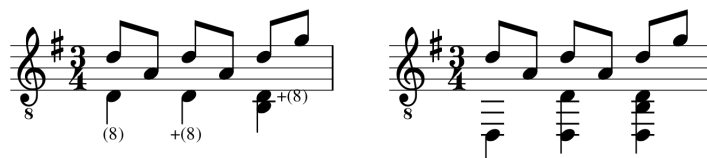
68

Musical notation for measures 68-72. Measure 68 starts with a 4-measure rest in the melody. Measure 71 has circled 4, 2, and 4 below the bass line. Measure 72 has circled (8) below the bass line.

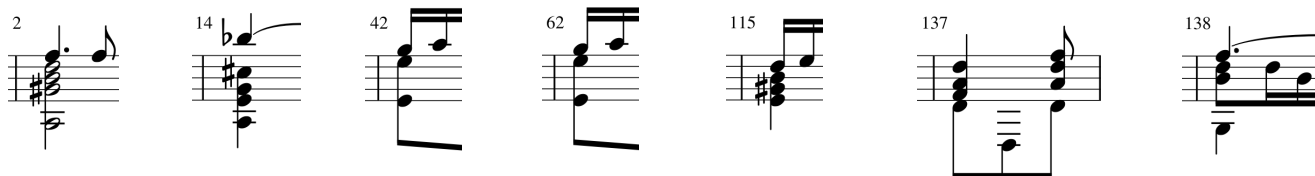
Revision

*) Verzierungen in eckigen Klammern wie [w] sind Anregungen nur oder hauptsächlich für Wiederholungen
Ornaments in square brackets like [w] are suggestions for usage only or mostly in repetitions

*) Es ist Usus, bei Bedarf Zeichen wie (8), +(8) oder con (8) hinzuzufügen:
Is is common usage to add symbols like (8), +(8) or con (8), if necessary:



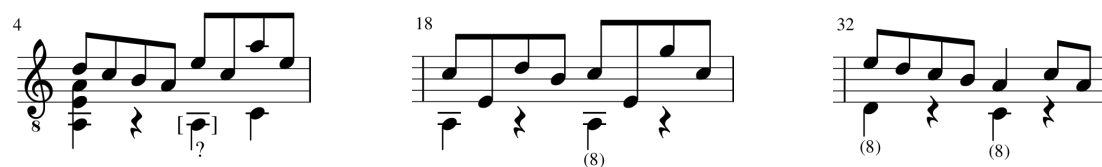
Präludium



Courante



Gavotte I



Gavotte II



Gigue

