

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

f

B II

3

5

7

B II 5

9

B II

11

B II 3

13

B II

15

Musical notation for measures 15 and 16. Measure 15 contains the lyrics "i m i" above the notes. Measure 16 contains the lyrics "i m" above the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4. A bass clef is shown below the staff with a 3 in the third measure.

B II₃.....

17

Musical notation for measures 17 and 18. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4.

19

Musical notation for measures 19 and 20. Measure 19 contains the lyrics "i a m i" above the notes. Measure 20 contains the lyrics "i a m i" above the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4.

B V.....

21

Musical notation for measures 21 and 22. Measure 21 contains the lyrics "i m a" above the notes. Measure 22 contains the lyrics "m i m i" above the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4.

23

Musical notation for measures 23 and 24. Measure 23 contains the lyrics "m i p i m i" above the notes. Measure 24 contains the lyrics "m i a m i m" above the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4. There are eye symbols below the staff in both measures.

B II₃.....

25

Musical notation for measures 25 and 26. Measure 25 contains the lyrics "i m a m i m a m i m" above the notes. Measure 26 contains the lyrics "i p i p i m a m i m i m i" above the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4. There are eye symbols below the staff in both measures.

27

Musical notation for measures 27 and 28. Measure 27 contains the lyrics "a m i p i p i m i" above the notes. Measure 28 contains the lyrics "a m i m a i m p i m i" above the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4.

29 *m i* *i m* *i m*

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

33

35

37 *m a i a m*

B VII₄

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

41 *m i p i m i m i*

ALLEMANDE

B II₃
 3 a m i B II₄ a i m i B II₃ p i m m i m i m i m a i m a i m i B II.....
 6 B II B II₃ 2121 i m i m a m i
 9 B II₃ B IV₃ 2121 tr m i m i a m i a i
 12 2121 tr i m i
 14 (1*) i m i p i i m a 2121 tr (2*) i m i m a m i B II₄ m a i m a i m i
 17 i m a i a m i a m i m a m i m i a

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

19 *tr* 1010 *a* *i m i m* 4343 *tr* *m* *i m i*

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

(3*)

23 *m a m* *i m a* *tr* *m* *i* *m m i* *m a*

B II ₅ 2121

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

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

(4*) B II (5*)

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

B II₃

31 *i m a i* 4242 *tr* *m* *i a m* *p* *i m i m* *a i m i*

B II₄ B VII₄

COURANTE

Musical score for Courante, featuring a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into measures 3, 6, 9, 12, 15, and 18. Fingerings are indicated by numbers 1-4 and 0. Dynamics include piano (*p*) and accents (*a*). Technical markings include *B II 5*, *B II 3*, and *B II 4*. A trill is marked *2121 tr* at measure 15. The piece concludes with a double bar line at measure 18.

21 *B II₄* *B II₃* *2121 tr*

24 *B VI₅* *i m i* ③ *a i*

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

30 *i m i* *p*

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

36 *B II₄* *a m i* *i a* *2121 tr*

39 *B III₄* *B II₅* *B II₄*

SARABANDE

Musical score for Sarabande, measures 1-15. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is accompanied by a bass line. Fingerings and technical markings are indicated throughout.

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

Measures 5-7: *a m i m* *p i m a* *m i* 3131 *tr* *i m i* (9*) *m a m i*

Measures 8-10: (10*) *i m i* (11*) *m i* *a i m i* 3131 *tr*

Measures 11-13: (12*) *i m* *m i* (13*) *i m* *i m* *B II₄*

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

MENUET I

B II₃ B III₃ B II₃
 8 p 2121 tr

B II₄ B II₃
 5 212

B II
 9

i m a i m i a m i a m i
 13

i m a i m
 17

i m a m i a m i m a i m
 21 (16*)

GIGUE

The musical score for 'Gigue' is written in G major (one sharp) and 6/8 time. It consists of eight staves of music, each with guitar-specific notation including fret numbers, string numbers, and fingerings. The score includes various musical ornaments and techniques:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. The melody begins with a grace note 'i' followed by a triplet of eighth notes (m, i, m). A trill 'tr' is indicated above the final measure.
- Staff 2:** Labeled with measure numbers 5 and 10. It features a double bar line and a repeat sign. Fretboard diagrams are shown below the staff, with labels like 'B II₃' and '(19*)'. The notation includes a triplet of eighth notes and a grace note 'i'.
- Staff 3:** Labeled with measure numbers 15 and 20. It contains a double bar line and a repeat sign. Fretboard diagrams are shown below the staff, with labels like 'B II₅' and 'B III₂'. The notation includes a triplet of eighth notes and a grace note 'i'.
- Staff 4:** Labeled with measure numbers 25 and 30. It contains a double bar line and a repeat sign. Fretboard diagrams are shown below the staff, with labels like 'B III₄'. The notation includes a triplet of eighth notes and a grace note 'i'.
- Staff 5:** Labeled with measure numbers 35 and 40. It contains a double bar line and a repeat sign. Fretboard diagrams are shown below the staff, with labels like 'B VI' and 'B II'. The notation includes a triplet of eighth notes and a grace note 'i'.
- Staff 6:** Labeled with measure numbers 45 and 50. It contains a double bar line and a repeat sign. Fretboard diagrams are shown below the staff, with labels like 'B III₄'. The notation includes a triplet of eighth notes and a grace note 'i'.
- Staff 7:** Labeled with measure numbers 55 and 60. It contains a double bar line and a repeat sign. Fretboard diagrams are shown below the staff, with labels like 'B III₄'. The notation includes a triplet of eighth notes and a grace note 'i'.
- Staff 8:** Labeled with measure numbers 65 and 70. It contains a double bar line and a repeat sign. Fretboard diagrams are shown below the staff, with labels like 'B III₄'. The notation includes a triplet of eighth notes and a grace note 'i'.

ORNAMENTACIÓN / ORNAMENTS

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

Ornament 1: i m i (fingerings 4 4 3 1)
Ornament 2: i m i m a m a m i (fingerings 0 2 4 2 1 0 1 1 4)
Ornament 3: m i m i (fingerings 2 3 4 3)
Ornament 4: m i m i (fingerings 1 4 1 4 1 4 1 4)
Ornament 5: m i m i (fingerings 1 3 0 2 3)

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

Ornament 6: m i m (fingerings 2 1)
Ornament 7: a m i (fingerings 4 1 2 1 1 0 1 0 3)
Ornament 8: m i m (fingerings 0 1 1)
Ornament 9: m i m i (fingerings 2 3 4 3 1 3)
Ornament 10: i m i (fingerings 3 3 1 1 2) p

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

Ornament 11: a m i (fingerings 1 0 4) p
Ornament 12: a m i m i (fingerings 0 0 3 4) p
Ornament 13: m i m i (fingerings 2 1 4 1 0 2)
Ornament 14: i m i m (fingerings 4 4 3 3)
Ornament 15: i m i (fingerings 2 0 2 1 2) p

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

Ornament 16: i m i (fingerings 1 2 1 2)
Ornament 17: a m i (fingerings 1 4 1 0)
Ornament 18: m i m i a (fingerings 3 0 3 4 0)

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

Ornament 19: a i m i m (fingerings 0 0 2 1 2)
Ornament 20: i a m i a i m (fingerings 3 2 0 3 2 3 1)
Ornament 21: (fingerings 4 3 4)

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PRELUDE

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i m i m i m a m a m i i m i
 4 m a m p i m a m i m i m i m i m i a m i m i m a m
 B V₃ B III
 7 B III₃ B I B I₂
 10 B III₃ B I B III
 13 ⑥ ⑤ ④ p i m i p i i m i i m i i m i p i m
 16 B II₅ B II
 p i m a a m i m i m i p i m m i a m i m i m a m i m

B III.....
 B V₃.....

19

22

25

B V₃.....

28

31

B V₃.....
 B VII₃.....
 B V₃.....

34

B III₅.....

37

SARABANDE

18

SARABANDE

1 2020 *tr* *a* *m* *i* *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* 3121 *tr*

5 2020 (7*) *tr* *m* *m* *i* 1010 *tr* (8*) *m* *i* *p*

9 (9*) *i* *m* B I B I₃ (10*) *m* *a* (11*) *m* *i* *a* *m* *a*

13 2020 *tr* *a* *m* *m* *a* 4242 *tr* *i* *m* *a* 4141 *tr* *m* *i* *a* *m* *i* *p*

17 (13*) *m* *i* *a* (14*) *i* *m* *a* (15*) *i* *m* *a* (16*) *m* *a* *i* *m* *a* *p* *i* *p*

21 (17*) *i* *m* *i* (18*) *m* *i* *a* *m* *a* 4141 *tr* *i* *m* *a* *m* *i* *p* *m* *i* R

25 (19*) *a* *i* *m* *i* (20*) B IV₃ B V₃ (21*) *m* *i* *a* (22*) *a* *m*

MENUET I

Musical score for Menuet I, measures 1-25. The score is in 3/4 time with a key signature of one sharp (F#). It features a treble clef and a bass clef. Fingerings and articulations are indicated throughout. Measure numbers 5, 9, 13, 17, and 21 are marked at the start of their respective lines. Chord symbols B VII₅, B VII₃, B III₅, B I₅, and B I₃ are placed above the staff. Trills are marked with "tr" and fingerings like "1010" and "2020". Measure numbers in parentheses (23*), (24*), and (25*) indicate specific notes or groups of notes.

MENUET II

Musical score for Menuet II, measures 1-30. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Fingerings are indicated by numbers 1-4 and letters i, m, a. Trills are marked with 'tr' and '2121'. Dynamic markings include 'p' (piano) and 'a' (accendo). The score is divided into measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, and 25-30. Measure numbers 8, 9, 13, 17, and 21 are printed at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots in measure 30.

37 *i m i* *a m i* *m i* 2020 *a* *m i a i p i* *p i m i p i*

43 *i m i* *m i m a m* *i m i m a* 2121 *m i m* B I₃.....

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

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

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

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

71 *p i m a i m* (33*) *i*

ORNAMENTACIÓN / ORNAMENTS

** arpeggio*

B V₃

(1*) B V₃ a m i m

(2*) m a m i

(3*) m a m

(4*) m i m a

(5*) m a m i

(6*) a m i m i

(7*) i m i m

(8*) i m

(9*) m i m a m i

(10*) m m a i m a

(11*) m i i a m

(12*) a m i

(13*) a m a i

(14*) i m a

(15*) i m i m

(16*) i m i m

(17*) i m i a m i

(18*) m i m

(19*) i m i a m i m a i m i

(20*) m i m i

(21*) m a i

(22*) a m i

(23*) i m

(24*)

(25*)

(26*) m

(27*)

(28*) m

(29*) m

(30*)

(31*) m

(32*) m

(33*)

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Ediciones musicales

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

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

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

39 *B II5* *B IV4* *B IV5* *B V4*

43 *B V5* *B VII4* *i m i*

47 *B V3* *B VII3* *B V3* *B III3* *B V3* *B III3*

51 *B II3*

COURANTE

8 *i* *m i a m i p* *i m m i* *B II₃* *a m i p i* *i m i*

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

10 *B II₄* *m a p i m i* *a m i a m* *i m i p i* *p i m a m* *a m i a m i*

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

20 *p i m i m* *B II₄* *B IV₄* *p i m m i*

25 *p i m i* *B II* *B II₅* *p m i m i m*

30

35 *a m i m i* *i m a* *m a i m i* *B II₅* *m i a m i m*

B II₃

41

B II₃

45

B II₄

B II₅

50

55

60

65

B VII₃

B V₅

70

75

80

SARABANDE

(1*)

(2*)

5 (3*) (4*) B II₅.....₁ B I₃.....₁ 212 m p

9 (5*) (6*) 4242 tr

13 (7*) (8*) B V₅.....₁ B II₅.....₁

17 B II₄.....₁ B II.....₁ B II₅.....₁

21 B II.....₁ m i a m i i p

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

BOURREE I

Musical score for **BOURREE I**, featuring a single melodic line on a treble clef staff with a key signature of one sharp (F#). The score is divided into measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, and 25-28. It includes various fingering numbers (0-4), articulation marks (accents, slurs), and dynamic markings (p). Chord diagrams for B II₃, B V₅, and B II are provided above the staff. Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective lines.

Chord diagrams shown above the staff:

- B II₃ (Measures 1-4, 5-8, 17-20)
- B V₅ (Measures 9-12)
- B II (Measures 13-16)

Measure numbers: 5, 9, 13, 17, 21, 25

BOURREE II

(11*)

B III₃.....

4

B I₄.....

B III₄.....

8

B III₅.....

3131

12

B II₅.....

2121

16

(12*)

B IV₃.....

B V₅.....

20

B III₅.....

034

p

Detailed description of the musical score: The score is for a piece titled 'BOURREE II'. It consists of six systems of music, each with a measure number on the left (8, 4, 8, 12, 16, 20) and a treble clef with a key signature of one sharp (F#). The music is written in a single staff. Various fingering numbers (1-4) and articulation letters (i, a, m) are placed above the notes. Some measures have a '3' below them, possibly indicating a triplet. The piece includes several sections labeled 'B I₄', 'B II₅', 'B III₃', 'B III₄', 'B III₅', 'B IV₃', and 'B V₅'. There are also specific markings like '3131', '2121', and '034'. The piece ends with a double bar line and a 'p' (piano) dynamic marking.

GIGUE

8

a *m* *p* *i* *m* *i* *m* *a* *i* *m* *i* *a* *B* III₅.....₁ *m* *i* *B* V₅.....₁ *i* *m* *B* II₃.....

8

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

16

a *m* *i* *m* *m* *a* *m* *i* *m* *B* II₅.....

24

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

31

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

39

B II.....₁ *i* *m* *a* *B* II.....₁ *i* *m* *B* V₃.....₁ *i* *m* *a* *m* *i* *a* *m* *i* *m* *i* *m*

46

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

ORNAMENTACIÓN / ORNAMENTS

(1*) i m a 2 3 0 1 2 4 p

(2*) m i p i m i 4 4 4 1 3 2 p

(3*) i m a 3 0 0 2 p

(4*) m i p m 2 1 2

(5*) a i i 3 2 0 1 2 4

(6*) a i m 3 2 0 1 2 4

(7*) m i m i 4 4 4 1 3 2

(8*) m 4 2 1 2 2424 2 4 3 4

(9*) m 0 1 3 4

(10*) i 3 4

(11*) i 4 2 1 2 m

(12*) 434 m

Detailed description: This page contains twelve numbered musical exercises for guitar, labeled (1*) through (12*). Each exercise is written on a single staff in treble clef with a key signature of one sharp (F#). The exercises are: (1*) starts with a bass note 'p' and a sequence of notes with fingerings i, m, a, 2, 3, 0, 1, 2, 4; (2*) starts with a bass note 'p' and notes with fingerings m, i, p, i, m, i, 4, 4, 4, 1, 3, 2; (3*) starts with a bass note 'p' and notes with fingerings i, m, a, 3, 0, 0, 2; (4*) starts with a bass note 'p' and notes with fingerings m, i, p, m, 2, 1, 2; (5*) starts with a bass note '0' and notes with fingerings a, i, i, 3, 2, 0, 1, 2, 4; (6*) starts with a bass note '2' and notes with fingerings a, i, m, 3, 2, 0, 1, 2, 4; (7*) starts with a bass note '2' and notes with fingerings m, i, m, i, 4, 4, 4, 1, 3, 2; (8*) starts with a bass note '1' and notes with fingerings m, 4, 2, 1, 2, 2424, 2, 4, 3, 4; (9*) starts with a bass note '0' and notes with fingerings m, 0, 1, 3, 4; (10*) starts with a bass note '2' and notes with fingerings i, 3, 4; (11*) starts with a bass note '8' and notes with fingerings i, 4, 2, 1, 2, m; (12*) starts with a bass note '8' and notes with fingerings 434, m.

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Ediciones musicales

Suite núm. 4 BWV 1010

PRELUDE

Transcripción: Marcos Díaz

Johann Sebastian Bach

* Cejilla en el 1º traste

8

4

8

12

16

20

B V₃

B III₃

B II₃

B II₄

B II

B II₃

B II₅

B IV₃

B III₃

B II₅

B III₃

B II₃

* Se empleará una cejilla en el 1º traste para tocar esta obra en Si b Mayor / Play the piece in B Flat Major with a capo on the first fret.

B IV₅ -----
B II -----

24

28

B II₃ -----

32

36

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

p p i

40

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

p p i

44

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

48

i m i m i m i

B IV

51

51

54

54

57

57

59

59

61

61

64

64

B V₃

67

67

ALLEMANDE

Musical score for Allemande, measures 1-12. The score is in treble clef with a key signature of two sharps (F# and C#). It features a 3/4 time signature. The notation includes various ornaments (m, i, a) and fingerings (1-4, 0, 2, 3). Measure numbers 3, 6, 8, 10, and 12 are indicated at the start of their respective lines. Bar lines are present at the end of each measure. A 'tr' (trill) is marked at the end of measure 1. A '2020' copyright notice is at the bottom right of the first system.

- B II₅ - - - -
 (1*)
 3
 (2*)
 6
 B II₃ - - - - -
 8
 B II - - - - -
 10
 B IV₄ - - - - -
 12
 B IV

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

26

8

a m i m a m i m i

m i m a

p p

28

8

m i m a

m i

m i

m a

31

8

i m i m i

m a

m i

m a

m i

34

8

36

8

i m i a

m i

m a

m i

m a

m i

39

8

m i a

m i

m i m

a

B II₄

43

Musical notation for measures 43-45. The key signature is two sharps (F# and C#). The time signature is 8/8. The notation includes a treble clef, a common time signature '8', and various rhythmic values (quarter, eighth, and sixteenth notes). Fingerings are indicated by numbers 1-4. Accents are marked above notes. Dynamic markings include *m* (mezzo) and *a* (accent). A double bar line is present at the end of measure 45.

46

Musical notation for measures 46-48. The key signature is two sharps. The time signature is 8/8. The notation includes a treble clef, a common time signature '8', and various rhythmic values. Fingerings are indicated by numbers 1-4. Accents are marked above notes. Dynamic markings include *m* (mezzo) and *p* (piano). A double bar line is present at the end of measure 48.

49

Musical notation for measures 49-51. The key signature is two sharps. The time signature is 8/8. The notation includes a treble clef, a common time signature '8', and various rhythmic values. Fingerings are indicated by numbers 1-4. Accents are marked above notes. Dynamic markings include *m* (mezzo) and *a* (accent). A double bar line is present at the end of measure 51.

52

Musical notation for measures 52-54. The key signature is two sharps. The time signature is 8/8. The notation includes a treble clef, a common time signature '8', and various rhythmic values. Fingerings are indicated by numbers 1-4. A double bar line is present at the end of measure 54.

B II₃-----1

54

Musical notation for measures 54-56. The key signature is two sharps. The time signature is 8/8. The notation includes a treble clef, a common time signature '8', and various rhythmic values. Fingerings are indicated by numbers 1-4. Accents are marked above notes. Dynamic markings include *p* (piano) and *a* (accent). Trills are marked with *tr* and numbers 3131. A double bar line is present at the end of measure 56.

57

Musical notation for measures 57-60. The key signature is two sharps. The time signature is 8/8. The notation includes a treble clef, a common time signature '8', and various rhythmic values. Fingerings are indicated by numbers 1-4. Accents are marked above notes. Dynamic markings include *p* (piano). A double bar line is present at the end of measure 60.

B II₃

61

Musical notation for measures 61-63. The key signature is two sharps. The time signature is 8/8. The notation includes a treble clef, a common time signature '8', and various rhythmic values. Fingerings are indicated by numbers 1-4. Accents are marked above notes. Dynamic markings include *m* (mezzo). Trills are marked with *tr* and numbers 3030 and 313. A double bar line is present at the end of measure 63.

SARABANDE

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

a m i m (4*) a i m a m

4
5
6
1
2
0
2
0
2
4
1
0
3
4
2
0
3

a i m a i i m a m (5*) (6*)

7
8
3
2
1
0
3
2
1
0
1
3
1
0
1

(7*) (8*) B IV i a m i m

9
10
1
4
3
3
1
3
1
4
3
1
0
1
1
2
3

(9*) (3*) B II₅ 3121 tr a m i m (10*)

11
12
13
14
3
0
2
1
4
1
4
4
3
1
3
1
4
4
1
4
0

(11*) B II₃ B IV₃ B IV₅ a m i m a i m a

17 (12*) (13*) 4343
B II₅ *tr*

20 (14*)
B II-----

24 (15*) (16*)

27

30 (17*)

BOURREE I

8 $B II_3$ (18*)

5 $B II_4$ (19*) $B II_4$

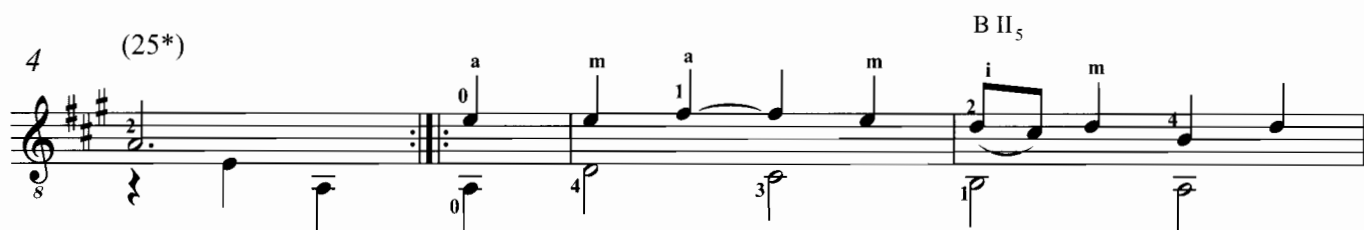
10 (20*) $B II_3$ (21*)

15 $B IV_5$

19 $B IV_5$ $B II$ $B II$

The musical score for Bourree I consists of 21 measures. It is written in treble clef with a key signature of two sharps (F# and C#). The tempo and meter are not explicitly stated but are implied by the rhythmic notation. The score is divided into measures 8-14, 15-18, and 19-21. Fingerings are indicated by numbers 1-4 and letters i, m, a. Dynamics include piano (p), forte (f), and accents (a). Performance markings include slurs, ties, and repeat signs. The score is divided into measures 8-14, 15-18, and 19-21.

BOURREE II



Bourrée I Da Capo

GIGUE

Musical score for "Gigue" in G major, 12/8 time. The score consists of five staves of music, each starting with a measure number (1, 3, 6, 9, 11) and a guitar-style fingering diagram below the staff.

Staff 1 (Measures 1-2): Starts with a treble clef, key signature of two sharps (F# and C#), and a 12/8 time signature. The melody begins with a quarter note G4 (finger 1, fret 0), followed by eighth notes A4 (finger 2, fret 2), B4 (finger 3, fret 4), and C5 (finger 4, fret 4). The second measure continues with D5 (finger 2, fret 0), E5 (finger 1, fret 2), F#5 (finger 3, fret 3), and G5 (finger 1, fret 0).

Staff 2 (Measures 3-4): Measure 3 contains eighth notes G4 (finger 3), A4 (finger 4), B4 (finger 2), and C5 (finger 1). Measure 4 contains eighth notes D5 (finger 2), E5 (finger 1), F#5 (finger 3), and G5 (finger 1).

Staff 3 (Measures 5-6): Measure 5 contains eighth notes A4 (finger 3), B4 (finger 4), C5 (finger 2), and D5 (finger 1). Measure 6 contains eighth notes E5 (finger 2), F#5 (finger 1), G5 (finger 3), and A5 (finger 1).

Staff 4 (Measures 7-8): Measure 7 contains eighth notes B4 (finger 3), C5 (finger 4), D5 (finger 2), and E5 (finger 1). Measure 8 contains eighth notes F#5 (finger 2), G5 (finger 1), A5 (finger 3), and B5 (finger 1).

Staff 5 (Measures 9-11): Measure 9 contains eighth notes C5 (finger 3), D5 (finger 4), E5 (finger 2), and F#5 (finger 1). Measure 10 contains eighth notes G5 (finger 1), A5 (finger 3), B5 (finger 2), and C6 (finger 1). Measure 11 contains eighth notes D6 (finger 2), E6 (finger 1), F#6 (finger 3), and G6 (finger 1).

The score includes various performance markings: *m* (mezzo), *i* (finger), *a* (accents), *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). It also features bracketed fingering diagrams labeled *B II₅* and *B II*.

14

B II₃

8

17

B I₃ ----- B II₂ ----- B II -----

8

20

8

23

B I₅ -----

8

[p]

26

8

[mf]

p

Ornamentación / Ornaments

(1*) (2*)

(3*) (4*) (5*) (6*) (7*) (8*)

(9*) (10*) (11*) (12*)

(13*) (14*) (15*) (16*)

(17*) (18*) (19*) (20*) (21*) (22*)

(23*) (24*) (25*) (26*)

The musical score consists of 26 numbered ornaments, each presented on a single staff with a treble clef and a key signature of two sharps (F# and C#). The ornaments are arranged in five rows. Each ornament is labeled with its number and a star symbol (e.g., (1*)). Some ornaments include a trill (tr) and a grace note (gr). The ornaments are numbered and labeled with their respective fingering patterns and trills. The ornaments are arranged in five rows: Row 1: (1*) and (2*); Row 2: (3*), (4*), (5*), (6*), (7*), and (8*); Row 3: (9*), (10*), (11*), and (12*); Row 4: (13*), (14*), (15*), and (16*); Row 5: (17*), (18*), (19*), (20*), (21*), and (22*); Row 6: (23*), (24*), (25*), and (26*).

J. S. BACH

*Seis
Suites para
violonchelo*

Transcripción para guitarra

Marcos Díaz

Opera tres



Ediciones musicales

Suite núm. 5 BWV 1011

PRELUDE

Johann Sebastian Bach

Transcripción: Marcos Díaz

⑤ = G
⑥ = D

212

4

2121

1010

②

7

③

4131

tr

2121

10

B VI₃

B I₃

13

B III₄

②

16

4131

tr

B III₅

19

B V₃

54 *m m i m m i*

59 *m i m m i i m i m i*

64 *-B III- - -B I- - -*

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

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

79 *m p i p i p i m m i*

84 *B V3 - - - B III3 - - - B V5 - - -*

89 *a i m i m i m i*

136

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

142

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

B I₃ B II₅

148

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

154

i m i m a m i m i m a i a m i

B III₅ B III₅

159

m i m i m a i m i m i m

B I₃

164

i a m i m i m i a m i m a

B VI₃ B VII₃ B V₅ B VI₅ B V₅

169

i i m i m a m i m

B III₅ B III₅

175

i m a m m m i

B II₄

B V₅ ----- 2121 tr

181

187

192

197

202

207

B II₅ ----- 1

212

218

ALLEMANDE

(1*)

B III₃

(2*)

3

B IV₄

(3*)

5

B I

8

3131 tr

11

B III₅

2121 tr

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

14

(4*)
3131 *tr*
B II₄
i m i
4242 *tr*

16

B II₄
(5*)
m i a
1010 *tr*

18

(6*)
2121 *tr*
B III₃
2121 a m

21

(7*)
1010 *tr*

23

(8*)
B III₃
m

25

3131
tr

(9*)

27

4242
tr ③

B I₂ -----

30

3131
tr p

B I -----

32

2121
tr

B II₃ 2121
tr

B III₃

34

2121
tr B III₃

12

15

17

19

21

23

GAVOTTE I

B III₃ ---
 B I₃ B I₃ B II₃
 3 B III₅ B IV₅ B I
 6 B V₅ B III₄
 9 B II₅ ---
 12 B I₄
 14 B III₂

Musical score for Gavotte I, featuring a single melodic line on a treble clef staff with a bass line of chords. The score is divided into measures 1-8, 9-11, 12-13, and 14. Fingerings and articulations are indicated throughout. Chord diagrams for B III, B I, B II, B IV, B V, and B II are provided above the staff.

17 $B I_3$

20 $B III_5$ $B II_5$

23 $B III_5$ $B I_3$ $B III_3$

26 $B V_3$ $B III_3$

29 $B III_4$ $B I_4$ $B I_2$

33

11

Musical notation for measure 11, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes with various fingerings (1, 2, 3, 4) and accents (a, p, i). The bass line includes a double bar line and a circled '4'.

B V₅

B III

B IV

13

Musical notation for measure 13, featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and fingerings (1, 2, 3, 4). The bass line includes a double bar line and a circled '3'.

15

Musical notation for measure 15, featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and fingerings (1, 2, 3, 4). The bass line includes a double bar line and a circled '2'.

B V₅

17

Musical notation for measure 17, featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and fingerings (1, 2, 3, 4). The bass line includes a double bar line and a circled '2'.

B III₅B V₅

19

Musical notation for measure 19, featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and fingerings (1, 2, 3, 4). The bass line includes a double bar line and a circled '2'.

21

Musical notation for measure 21, featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and fingerings (1, 2, 3, 4). The bass line includes a double bar line and a circled '4'.

Gavotte I Da Capo

24

(17*)

27

(18*)

B III₃ -----

31

B II₄

35

B III₃ -----

39

43

47

8 3 4 3 1 2 1 0 1 2 1 2 0 2 1

B III₅

51

8 0 2 4 2 4 3 1 4 3 1 3 1 0 4 2

i p

56

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

p i p

B II₅

2121 tr

60

8 3 2 1 0 2 1 0 2 1 0 3

64

8 1 0 3 1 1 4 2 4 3 4 0 3 1

69

8 2 1 1 4 0 1 2 0 1

023

Ornamentación / Ornaments

The image displays a musical score for guitar, featuring 18 numbered ornaments (1* to 18*) and the lyrics "i a m i p i m a". The score is written in a single system on a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 8/8. The ornaments are distributed across five lines of music. Each ornament is marked with a number and an asterisk, and some include specific performance instructions like *m*, *p*, *tr*, and *5*. The lyrics are placed above the notes, with some letters appearing multiple times across different ornaments. The ornaments include various techniques such as triplets, grace notes, and trills.

(1*) *m* i a m i p i (2*) (3*) 1212 (4*) 5 i p i m a

(5*) (6*) *m* i m i 6 p i m a i (7*)

(8*) 0202 (9*) 1010 *tr* (10*) (11*) 3434

(12*) 2121 *tr* (13*) 2121 *tr*

(14*) 3131 *tr* (15*) 313 (16*) 101 (17*) 313 (18*) 202

J. S. BACH

*Seis
Suites para
violonchelo*

Transcripción para guitarra

Marcos Díaz

Opera tres



Ediciones musicales

Suite núm. 6 BWV 1012

PRELUDE

Johann Sebastian Bach

Transcripción: Marcos Díaz

⑥ = D

B II₃ ----- 1

[f] *[p]* *[f]*

4

[p] *[f]*

7

10

B II₃ ----- 1

[f]

13

B II₃ ----- 1

[p] *[f]* *[p]*

16

[f]

B VII₅ -----

19

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

[*f*] [*p*]

25

[*f*] [*p*] [*f*] [*p*] [*f*]

28

[*p*] [*f*] [*p*] [*f*] [*p*]

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

[*f*]

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

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

40 *p i m* *i m i* *p i m* *i m i* *p i m* *i m i*

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

7 *m i m a m i m a m i a m i* 3030 *tr*

(2*)

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

B II₄ -----

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

B II₃ -----

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

4141 *tr*

4242 *tr*

11 *m i i m i*

B IV₅ -----

B II₅ -

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

13 *i m i m i m i m i* 3121

(3*) $B IV_5$

14

i m a m a m a

4343 tr

i m a m

m i m i m

(4*) $B II_5$

15

i m i

4242 tr

m i a m a

i a

m i

16

a i

i m i

$B II_3$

i m i m

17

i a m i

m i a i m i

$B IV_4$ $B II_4$

p i m a m a m

a i

i m i m

18

i m

a i

$B V$

1010 tr

i i m a

m i m a m i

19

m i p i m a i m

a i m i

p i m i m i m a

$3131 tr$

m

(5*)

20

m i m a

m i a

$4343 tr$

m i

COURANTE

8 *m a i m i m i a m a i m i a i* B II $\frac{3}{3}$ *m i a i*

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

10 *a i m i m i m i a m i m i* B II *i m i m i*

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

17 *i m i*

20 B II $\frac{3}{3}$ *m i a i* B IV *a i m i m i* B II *a m i m i m i* B IV *i m i*

24

B II₃-----

27

31

B IV-----

34

37

B II-----

40

B II₄-----

43

SARABANDE

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

B II₃ B II₄ B II₄ B II₃

5 (11*) (12*) (6*) (13*)

10 (14*) (15*) (16*)

14 B II₄

19 B II₃ B II B II₄ B II₄

24 B II₄ B II₄ (17*)

29 B II₅

GAVOTTE I

B II₃ -----

1 3 4

(18*)

B II₄ -----

4 8

(19*)

B II₄ -----

9 12

(20*)

(21*)

(22*)

B II₄ -----

13 17

B II₃ -----

18 22

(23*)

B II₃ -----

23 26

GAVOTTE II

(24*)

B II₃ -----

(25*)

B II₃ -----

B II₃ -----

(26*)

B II₃ -----

Gavotte I Da Capo

GIGUE

B II₃ (27*) B II₃

B II₃ (28*)

B II₅

B II₄

(29*)

23

B VII₃ B V₃

8

p

p

26

B II₄

8

p

p

30

B II₄

8

p

i

m

a

i

m

i

a

m

i

i

m

p

i

34

B II₃

8

m

i

m

i

a

m

i

a

m

i

a

m

i

a

38

(30*) B II

8

[p]

[f]

43

B II B II

8

p

p

i

m

i

p

0

4

3

1

46

B IV₄ B IV₅

8

p

i

a

m

m

i

a

m

i

m

Ornamentación / Ornaments

(1*) 2121

(2*) 212
m i m i m a

(3*) i m a m a m a

(4*) 4343

(5*) 034
m i m i m a

(6*) a m i
i m i m i m

(7*) a i m

(8*) a i 1212

(9*) a i m i

(10*) a i m i m

(11*) m i m

(12*) 2424
m i m a

(13*) m a m a m i

(14*) a i m i m i m

(15*) a m i m i m

(16*) m i a m i a

(17*) a m a m i p i a

(18*) a i m i

(19*) 2121

(20*) i m i m i m a

(21*) a i m i m a

(22*) a m i m a

(23*)

(24*)

(25*)

(26*)

(27*) a i m

(28*) m i m a m i a

(29*) a i m i m

(30*) m i m a m i a