

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

4 7 10 13 16 19

212 2121 1010 4131 tr B VI<sub>3</sub> B I<sub>3</sub> B III<sub>4</sub> B III<sub>5</sub> B V<sub>3</sub>

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

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22

24

26

4242 *tr*

*très vite*

29

2121 *tr*

34

39

B II<sub>3</sub>

44

*a*

*p*

*i i*

49

*a*

*m*

*p*

54 *m m i 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*

4141 *tr*

79 *m p i p i p i m m i* *B III<sub>3</sub>----*

84 *B V<sub>3</sub>----* *B III<sub>3</sub>----* *B V<sub>5</sub>----* *i m i a i*

89 *a* *B V<sub>5</sub>----* *i m i m i m* *m i*

94

B I<sub>3</sub>-----

B III<sub>3</sub>-----

p i m p i p

99

i m i m

a

m m i m

p p p

105

m i m a m i

a m i m a m

i m a m i m

B II<sub>5</sub>-----

B II-----

a m m i

111

m i

m i m m i

i m i m i

a m i m i m i

116

m a i m i

m i m i

i p m i p

121

B I<sub>4</sub>-----

i p m

p m i m

126

m m i m i

m i a m i

m m i m i

m a i m i m

B V<sub>5</sub>-----

B IV<sub>3</sub> B III<sub>3</sub>

B III-----

a m i m i m

131

B I-----

B I<sub>3</sub>-----

B III<sub>3</sub>-----

B III-----

i m i m i

a m i m i m

i m i m i

m i m a m i

a m i m a m

136

*i m a i m a i 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 I<sub>3</sub> B II<sub>5</sub>

148

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

154

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

B III<sub>5</sub> B III<sub>5</sub>

159

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

B I<sub>3</sub>

164

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

B VI<sub>3</sub> B VII<sub>3</sub> B V<sub>5</sub> B VI<sub>5</sub> B V<sub>5</sub>

169

*B VI<sub>5</sub> B V<sub>5</sub> B VI<sub>5</sub> B V<sub>5</sub> i i m i m a m i m*

B III<sub>3</sub> B III<sub>5</sub>

175

*B II<sub>4</sub> i m a m m m i*

B III<sub>3</sub>

B V<sub>5</sub> ----- 2121

181 *tr* *m i m i a m i*

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

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

197 *m p i p i m i m i*

202 *m i p i m i*

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

B II<sub>5</sub> ----- 1

212 *i m i a m i*

218 *i m* B III<sub>3</sub>

## ALLEMANDE

(1\*)

B III<sub>3</sub>

(2\*)

3

B IV<sub>4</sub>

(3\*)

5

B I

8

3131 tr

11

B III<sub>5</sub>

2121 tr

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



14

(4\*)

3131 *tr*

B II<sub>4</sub>

i m i

4242 *tr*

16

B II<sub>4</sub>

(5\*)

m i a

1010 *tr*

18

(6\*)

2121 *tr*

B III<sub>3</sub>

2121 a m

21

(7\*)

1010 *tr*

p

23

(8\*)

B III<sub>3</sub>

p

25

3131  
*tr*

(9\*)

27

4242  
*tr* ③

B I<sub>2</sub> -----

30

3131  
*tr* ③

B I -----

32

2121  
*tr*

B II<sub>3</sub> 2121  
*tr*

B III<sub>3</sub>

34

2121  
*tr* ③

## COURANTE

(11\*)

3 (12\*)

5

7

9 (13\*)

B II<sub>5</sub>      B III<sub>5</sub>      B II<sub>4</sub>

11

1010  
tr

12

(14\*)

15

1010

17

4141

19

B V<sub>5</sub> B VI<sub>5</sub>

21

B III<sub>5</sub> B V

23

2121 B III<sub>3</sub>

SARABANDE

8

1 2 3 4

4

3 2 4

7

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

B III<sub>4</sub>

12

4 2 3 4 3 1 4

B II

15

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

B III

B II<sub>4</sub>

18

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

## GAVOTTE I

B III<sub>3</sub> ---  
 B I<sub>3</sub> B I<sub>3</sub> B II<sub>3</sub>

3 m i m i m i m i m i m i m i a i

B III<sub>5</sub> --- B IV<sub>5</sub> --- B I

6 m i m i m i m i m i m i m i m i a i

B V<sub>5</sub> B III<sub>4</sub>

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

B II<sub>5</sub> ---

12 B I<sub>4</sub> a i m m i m i a m

B III<sub>2</sub> m i m i m i m i m i

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

17

B I<sub>3</sub>

20

B III<sub>5</sub> -----

B II<sub>5</sub> -----

23

B III<sub>5</sub> -----

B I<sub>3</sub>

B III<sub>3</sub> -----

26

B V<sub>3</sub> -----

B III<sub>3</sub> -----

29

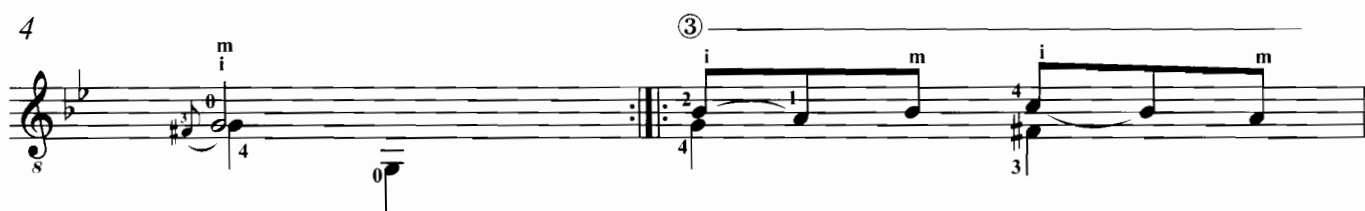
B III<sub>4</sub> -----

B I<sub>4</sub> -----

B I<sub>2</sub> -----

33

## GAVOTTE II





11

13

B V<sub>5</sub>      B III      B IV

15

17

B V<sub>5</sub> -----

19

B III<sub>5</sub> -----      B V<sub>5</sub>

21

Gavotte I Da Capo

## GIGUE

(15\*)

4 (16\*)

8 B III<sub>3</sub> B II<sub>5</sub>

12 BI<sub>3</sub>

16 BI<sub>3</sub> BI<sub>4</sub>

20 4 2 4

24 (17\*)

27 (18\*) B III<sub>3</sub>

31 B II<sub>4</sub>

35 B III<sub>3</sub>

39

43

47

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

B III<sub>5</sub>

51

8 0 3 1 0 2 3 1 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

2121 tr B II<sub>5</sub> 2121 tr

60

8 3 4 2 1 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 4 0 2 0 1 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 on a single staff in a key signature of one flat (B-flat) and a common time signature (C). The ornaments are distributed across five lines of music. Each ornament is marked with a number and a star, and some include specific performance instructions such as *m* (marcato), *p* (piano), *tr* (trill), and *5* (harmonic). Fingerings are indicated by numbers 1-4, and fret positions are indicated by numbers 0-6. The lyrics are placed above the notes they apply to.

(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