

Johann Sebastian Bach

1685 - 1750

Suite für Laute E-Dur BWV 1006a Suite for Lute E major BWV 1006a

für Gitarre eingerichtet / arranged for Guitar
von / by
Konrad Ragossnig

GA 456



SCHOTT

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Quelle:

Das Autograph, kurz vor 1740 entstanden, ist ohne Angabe des Instruments auf zwei Systemen im C-(Sopran-) und F-(Baß-) Schlüssel überliefert. Wegen des Tonumfanges und der tiefen Lage kommt ein Lauteninstrument für die Aufführung dieser Suite eher in Betracht als das Cembalo.

Das Autograph verwahrt seit 1967 das Musashino College of Music in Tokyo.

Anstelle eines Revisionsberichtes verweisen wir auf den von Thomas Kohlhase verfaßten Kritischen Bericht zu: *Neue Bach-Ausgabe, Serie V, Band 10, Einzeln überlieferte Klavierwerke II und Kompositionen für Lauteninstrumente, Bärenreiter, Kassel.*

Konrad Ragossnig

Source:

In the autograph, which dates from shortly before 1740, the piece is notated without instrumental specification on two systems with C (soprano) and F (bass) clefs. Because of the range and the low register, preference is to be given to a lute instrument rather than the harpsichord in performing this suite.

The autograph has been in the possession of the Musashino College of Music in Tokyo since 1967.

In place of an editorial commentary, we would refer you to Thomas Kohlhase's Critical Commentary to Volume 10 in Series V of the *New Bach Edition: Einzeln überlieferte Klavierwerke II und Kompositionen für Lauteninstrumente, Bärenreiter, Cassel.*

Konrad Ragossnig

Von Konrad Ragossnig auf Schallplatte eingespielt bei Claves P 605,
für die BRD Disco-Center, Kassel

Recorded by Konrad Ragossnig on Claves P 605,
for the BRD Disco-Center, Cassel.

Suite für Laute E-Dur

BWV 1006 a

Eingerichtet für Gitarre von

Arranged for Guitar by

Konrad Ragossnig

Johann Sebastian Bach

Prélude

First system of musical notation (measures 1-3). The key signature is E major (two sharps) and the time signature is 3/4. The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. Fingerings are indicated by letters 'i', 'm', and 'a'. A circled '2' is placed below the second measure. A fermata is placed over the first measure of the second system.

Second system of musical notation (measures 4-6). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. Fingerings are indicated by letters 'p', 'm', and 'i'. A circled '2' is placed below the second measure. A fermata is placed over the first measure of the third system.

Third system of musical notation (measures 7-9). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. Fingerings are indicated by letters 'i', 'a', 'm', and 'i'. A circled '2' is placed below the second measure. A fermata is placed over the first measure of the fourth system.

Fourth system of musical notation (measures 10-12). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. Fingerings are indicated by letters 'i', 'm', 'p', and 'm'. A circled '3' is placed below the first measure. A circled '2' is placed below the second measure. A fermata is placed over the first measure of the fifth system.

Fifth system of musical notation (measures 13-15). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. Fingerings are indicated by letters 'i', 'm', 'p', and 'm'. A circled '3' is placed below the first measure. A circled '2' is placed below the second measure. A circled '3' is placed below the third measure. A fermata is placed over the first measure of the sixth system.

Sixth system of musical notation (measures 16-18). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. Fingerings are indicated by letters 'i', 'm', and 'i'. A circled '2' is placed below the first measure. A circled '3' is placed below the second measure. A fermata is placed over the first measure of the seventh system.

Seventh system of musical notation (measures 19-21). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. Fingerings are indicated by the number '4'. A circled '4' is placed below the third measure.

49 IV *i m i m i m i p p m p*

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

55 VII *m i m i m i p p m i p p m i p p m p p i m i m i*

58 *p i m p m i m i m i p m p m p m p m i m i m i*

61 *i m p n p m m m i m i m i m i m*

64

67 *m m i*

70

73 *m p m i*

75 *m i m p*

78 *p p i m p i m p p p i m p i m p*

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

84 *p p i m p i m p p p i^{IV} m p i m p*

86 *i m i m i m a m p i m i m i VI a m p*

88 *i m i m i m VII a m p i m i m i m a i m*

90 *i m i a m i a m i i m i m i^{IV} a m i a m i*

92 *m i m a m i a m i i^{IV} i m i p m i*

94 *p m* *|| i* *m i* *IV* *m i m* *m i* *m* *m* *m* *m* *m* *|| m*

97 *i m i p m p m* *i m i m i* *|| m i p p i p* *|| m i m i*

100 *i m i p p i m i* *m i m i* *|| i m i p* *IV i m i p* *m*

103 *IV i m p* *i* *IV i p m* *VI i m a m i m i m i m*

106 *|| i m a m i* *i m i m i m i m i m i m i* *|| j m i*

109 *||* *||* *i m i m i m i m*

112 *i* *|| m i m i* *m* *m*

115 *i m i m* *i* *I* *i m i* *|| i m i*

118 *i m i m i m* *i m i m i m* *i m i m i m*

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

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

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

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

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

134 *i m i* *i m p m*

137 *p i m p m* *p i m p* *p i m i m*

*) ~ = apoyando

Loure

(313131)
str 1)

(212121)
str

12

2. x (w)

1)

14 *i* IV *W* VII II

16 *stacc 2)* II

18 IV

20 IV (#) III -IV m *stacc 3)*

21 II (b)

23

2)

3) *i* m *s* *i*

Gavotte en Rondeau

III (343) *tr* IV *i m i m m i* VII

4 *a m i p i m a m* II

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

12 IV *i m p p i m a* IV *i m i* IV *a m i l* *i m i m*

15 *i m i* p IV II *tr* IV *i*

19 *m i* VII

22 II p p

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

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

32 *i* *p* *p* *p* *IX*

35 *tr(121)* *i* *m i*

39 *m i p* *tr(4141)* *tr* *IV* *i* *m i*

43 *m i* *VII*

46 *p* *p* *p* *p*

50 *m* *p* *III* *IV*

53

53

56

56

59

59

62

62

66

66

69

69

73

73

76

76

(bis 6) (bis 6)

79 II

82 IV

85 IV

88 III

91 VI

94 VII

97 II

Menuett I

m i m i m i

5 II i m m i m

9 VI VI IV IV ② ③ ④ ⑤ ⑥

14 m m i m VI II IV *tr(24242)*

18 i i II p m i IV p i m i

22 IV p m i m ④ II m i i m ②

26 i m p i ④ ③ p m i m a

30 II IV i m a IV II II

Menuett II

This musical score is for a Minuet in G major, Op. 10, No. 3 by Johann Sebastian Bach. It is written for a single melodic line on a treble clef staff in 3/4 time. The key signature has one sharp (F#). The score consists of 32 measures, divided into two systems of 16 measures each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 in circles. Dynamics like *p* (piano) and *m* (mezzo) are used. Articulation marks like accents (*a*) and slurs are present. The score features several first and second endings, marked with 'I' and 'II' and dashed lines. A repeat sign with first and second endings is used at the end of the piece. A specific fingering for the final note is marked with an asterisk (*). The bass line is indicated by a vertical line with a clef-like symbol below the staff.

Bourrée

19 V IV

22

25

28

31

34

Gigue

m a m i m i m p p m

3 p m m i m i m p m i

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

7 i m a m i a

9 m i m a m

11 i i i i m m i m i

13 p m m

15

② ③ ⑥ ⑤ ④

Musical score for guitar, measures 17-31. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. It includes various musical notations such as slurs, accents, and dynamic markings (m, p, a). Fingerings are indicated by numbers 1-4. Chord diagrams are provided for measures 17, 19, 21, 23, 25, 27, 29, and 31. Measure numbers 17, 19, 21, 23, 25, 27, 29, and 31 are clearly marked at the beginning of their respective lines. The score concludes with a double bar line and a repeat sign in measure 31.