

# J. S. Bach

## **SIX SUITES** Pour violoncelle

Transcrites pour Guitare  
par M. Sadanowsky

## **SIX SUITES** For Cello

Transcribed for Guitar  
by M. Sadanowsky

## **SECHS** Cellosuiten

Von M. Sadanowsky  
für Guitare bearbeitet

## **SIX SUITES** Para violoncelo

Transcripciones para Guitarra  
por M. Sadanowsky

— Vol. 1 Suites 1 - 2 - 3

Vol. 2 Suites 4 - 5 - 6

**La Guitare**  
**The Guitar**

**Die Gitarre**  
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*I - GENERALITES*

- genre
- style
- forme
- structure

*II - STRUCTURE GÉNÉRALE DE LA SUITE**III - FORME ET CARACTERE DES DIFFÉRENTS MOUVEMENTS**IV - TECHNIQUE*

- doigtés
- déplacements
- liaisons
- attaque
- contrôle

*V - INTERPRÉTATION**A - généralités*

- purisme
- nuances
- caractère
- tempi
- phrasé

*B - vibrato*

- ornements

*I - GENERALITES.* Genre - style - forme - structure - caractère.

Peut-être n'est-il pas inutile de fixer le sens de certains termes dont tout musicien sérieux est amené à faire un usage fréquent.

On peut donner du genre deux définitions apparemment différentes, mais qui se complètent très bien. Le genre peut être un certain esprit qui préside à la conception d'une œuvre, ou bien la réunion, en une même famille, d'un certain nombre de formes ayant entre elles suffisamment d'affinités. On peut distinguer des genres d'ordre spirituels tel que la musique sacrée ou profane, ou d'ordre technique, musique vocale ou instrumentale. C'est ce dernier genre qui est traité ici. Il est nécessaire de poser la notion de genre pour mieux définir les problèmes que posent les notions de style et de forme.

*Le style* est la marque distinctive d'une pensée qui, matérialisée par une technique, fait que l'œuvre est originale ou non. Le style donne un visage à l'œuvre, ce qui permet d'en identifier l'auteur. Le style est une façon d'écrire : On fait allusion ici aux tournures employées, aux procédés particuliers, ou à une façon de jouer. De ce fait l'importance du style dépasse celle de la forme, car il expose une personnalité.

Chacun sait ce qu'est une *forme* : c'est un certain type d'œuvres.

Le concept d'idée de forme n'est définissable qu'après avoir fait minutieusement le tour des problèmes qui s'y rattachent : c'est-à-dire situer ce concept par rapport aux notions de genre, de style et de structure. Par forme, on entend la manière dont est construite une œuvre. Il faut éviter la confusion avec la *structure* qui selon Boris de Schoezer, est l'agencement de diverses parties en vue de constituer un tout, la forme étant ce tout. La structure interne d'un mouvement peut laisser indifférent l'auditeur. Il est cependant indispensable que l'interprète en connaisse les plus infimes articulations.

En conclusion, la musique s'adressant à la sensibilité plus qu'à la raison, faut-il que celle-ci impose une organisation à une suite de sensations agréables, brutales ou raffinées? Doit-on craindre que le souci de bien construire chasse du discours musical toute spontanéité ?

Il est évident qu'une maîtrise parfaite de la forme ainsi qu'une analyse serrée de la structure ne sont suffisantes à créer une musique valable. Cependant, sans être des conditions suffisantes, elles sont absolument nécessaires

## II - STRUCTURE GÉNÉRALE DE LA SUITE.

La structure de la suite a été imposée par Froberger vers 1650, et est fondée sur une succession de mouvements modérés ou lents et de mouvements rapides. Elle comprend au moins 4 parties disposées comme suit : Allemande, Courante, Sarabande, Gigue. Mais entre la Sarabande et la Gigue peuvent s'intercaler d'autres danses telles que : Menuets, Gavottes ou Bourrées, en ce qui concerne les suites pour violoncelle. Souvent l'Allemande est précédée d'un grand prélude parfaitement structuré.

## III - CARACTERE DES DIFFÉRENTS MOUVEMENTS

*Le Prélude* : au 17<sup>e</sup> siècle, le prélude est une forme très libre évoquant l'improvisation. On y trouve souvent les éléments thématiques appelés à être développés dans les mouvements de la suite. C'est J.-S. Bach qui, l'un des premiers, songe à organiser et structurer le prélude, en lui donnant des proportions plus vastes. Cette forme emprunte souvent la structure binaire des mouvements de la suite; « le Prélude est exécuté majestueusement » QUANTZ.

*L'Allemande* : rythme binaire et de tempo modéré, l'Allemande est une danse qui vient d'Allemagne. Au 17<sup>e</sup>, elle remplace la pavane dans la suite. La forme est généralement en 2 parties avec reprise, évoluant de la tonique à la dominante avec retour à la dominante sans réexposition de thème. La phrase initiale débute par une anacrouse d'une note (suite No 1 et 2), parfois remplacée par un groupe de notes de même fonction. Bach traite ici l'Allemande de type italien, à caractère plus fluide, en opposition au type français, plus contrapuntique et de caractère plus grave.

*La Courante* : danse italienne ou française, de rythme ternaire, la Courante était la danse préférée de Louis XIV. J.-J. Rousseau suppose ainsi l'origine du nom : « la Courante est ainsi nommée à cause des allées et venues dont elle est remplie plus qu'une autre. » Elle garde le même plan tonal que l'Allemande : tonique-dominante, tonique, et, comme elle, commence par une anacrouse. On distingue deux types essentiels : le plus ancien est le type italien à caractère rapide et sans artifices contrapuntiques, et le type français plus modéré, avec de grandes subtilités rythmiques et un style volontiers contrapuntique. Très fréquente dans la suite, se plaçant derrière l'Allemande, la Courante disparaît avec le genre « suite » après la mort de Bach.

*La Sarabande* : danse probablement d'origine espagnole, de caractère lent et grave, la Sarabande admet une forme binaire sur un rythme ternaire. Chaque phrase débute sur un temps fort, le 2<sup>e</sup> temps étant prolongé. La Sarabande se place dans la suite après la Courante. Il faut distinguer les types espagnols et italiens de la Sarabande, qui sont à caractère rapide, du type français plus lent. En Allemagne, son caractère devient grave.

*Le Menuet* : danse de rythme ternaire, d'origine française, le Menuet se compose de 2 parties répétées. A la fin du 17<sup>e</sup>, on a rajouté un 2<sup>e</sup> Menuet de structure identique, ce qui donne la forme A-B-A, avec Da Capo après B. Le caractère de B diffère de celui de A par un thème plus mélodique, ainsi que par la tonalité, qui peut être le relatif mineur ou la dominante du ton principal. « Le caractère du Menuet est d'une élégante et noble simplicité; le mouvement est plus modéré que vite » BROSSARD.

*La Bourrée* : danse populaire française, elle fait partie de la suite après 1650. De rythme binaire, sa forme est généralement à 2 parties avec le plan tonal suivant : tonique-dominante-, et retour à la tonique; la mélodie se décompose en sections de 4 mesures répétées, suivies d'une conclusion. Elle est traitée dans la suite comme le Menuet, sous la forme A-B-A, B respectant les mêmes différences de caractère mélodique et de tonalité. « une Bourrée s'exécute avec gaieté et un coup d'archet court et léger » QUANTZ.

*La Gavotte* : danse probablement d'origine provençale, la Gavotte est de rythme binaire, à caractère modéré. Comme le Menuet et la Bourrée, elle est traitée dans la suite sous la forme A-B-A. « ce sont des airs graves et sérieux » FREILLON-PONCIN. « elle marque ses phrases et ses repos de 2 en 2 mesures » ROUSSEAU.

*La Gigue* : danse d'origine anglaise ou irlandaise, la Gigue se compose de 2 parties répétées, avec le plan tonal : tonique-dominante-tonique. Son caractère est sautillant, sur un tempo d'allure rapide et de rythme ternaire. On distingue 2 types principaux : le type français, fugué et modéré, et le type italien, non fugué et rapide. Bach emploie souvent un type mixte.

La Gigue terminant la suite, elle est, en général, le mouvement le plus développé. Son évolution aboutit au mouvement rapide de la sonate (finale).

« la Gigue se joue moyennant un coup d'archet court et léger » QUANTZ.

## IV - TECHNIQUE

Il est possible et même souhaitable d'éliminer certains problèmes de technique guitaristique, engendrés bien souvent par l'aspect archaïque de notre instrument. Les doigtés proposés ici, ont été pensés avec l'idée de satisfaire toujours à un ensemble de paramètres, imposés par une analyse du texte la plus objective possi-

## IV

ble tels que définition maximum de la note, maximum de facilité technique, et la plus grande luminosité possible dans le discours polyphonique.

Un interprète, soucieux de conférer à son jeu une aisance salubre à la sérénité que réclame le texte, sera amené, par exemple, à envisager le problème du déplacement et ses conséquences : glissando, note de départ écourtée, note d'arrivée pas toujours nette, silence pendant le mouvement.

Par l'analyse des conséquences d'un déplacement, même très bien fait, on arrive à la justification de l'emploi des cordes à vide. Il est à noter que Bach lui-même a indéniablement conçu ces suites avec un emploi fréquent de celles-ci, au violoncelle bien sûr. Mais, ce qui est valable au violoncelle l'est aussi à la guitare. Ne doit-on pas rechercher la plus belle définition, le meilleur legato ?

Les cordes à vide ne sont pas aussi froides que veulent bien le croire généralement les guitaristes, mais les doigts doivent les attaquer un peu plus doucement, afin de créer une homogénéité avec les notes doigtées.

On peut également associer un déplacement à un changement de phrase. Une étude minutieuse de l'original révèle que certaines articulations pouvaient avoir comme finalité la réalisation de cette association.

Cependant, l'absolu n'existant pas dans la musique, tout système définitif est à écarter. Si le déplacement est inévitable, il faut en travailler la précision, la rapidité, la souplesse.

En règle générale, dans la musique baroque, les notes étaient tenues un peu moins longtemps que ne l'indique leur notation. Cette aération entre les notes se nomme silence d'articulation. « Il ne faut pas que les notes semblent collées ensemble » QUANTZ. En conséquence, le choix d'une attaque claire permettant un jeu aéré, semble convenir parfaitement à l'exécution de cette musique.

Il est une confusion qu'il faut absolument éviter : l'assimilation d'une liaison du type archet à celle du type guitaristique ; exécuter des liaisons n'est pas synonyme de jouer legato, bien au contraire. La liaison de type archet sert, sans altérer la définition des notes jouées, à les grouper sous forme d'un mot à caractère musical. Sur la guitare, cette intention peut être parfaitement reproduite en jouant toutes les notes, suffisamment legato, et surtout en conférant à l'ensemble de ces notes le caractère musical souhaité, ceci avec l'avantage d'éliminer les problèmes guitaristiques de la liaison : poids inconsidéré, souvent incontrôlé de la première note jouée, définition modifiée sans raison de la note suivante avec influence sur les paramètres suivants : timbre changé par l'attaque d'un doigt sans ongle, à la main gauche, sécurité du jeu diminuée par des positions difficiles, surtout sur les cordes internes ; enfin, conséquence la plus dramatique, le discours devient lourd et non homogène.

En résumé, la résolution technique et musicale de ces suites, qui est proposée ici, est fondée sur un emploi très modéré de la liaison, sauf pour certaines articulations de motifs rapides, dans lesquels la définition des notes n'est pas remise en question ; charge restant à l'interprète de jouer ces pièces en donnant à l'auditeur l'illusion qu'un archet invisible passe sur l'ensemble des notes, exécutées parfaitement nettes.

L'évolution contemporaine de la musique tend à démontrer que, si l'exécutant sait les jouer, les silences ont autant de valeur interprétative que les notes.

Il m'est apparu indispensable, tant au niveau théorique, qu'au niveau pratique, que les doigts de la main droite, générateurs de notes, soient capables de les contrôler. Ceci prend sa valeur sur la ligne de la basse jouée par le pouce.

Par un mouvement parfaitement conscient, le pouce vient se reposer un ou deux temps plus tard, sur une note qu'il a jouée, coupant la note, en satisfaisant au moins à deux conditions essentielles : définition et articulation de la ligne de basse, et contrôle total de toute harmonie résiduelle dont la prolongation ne serait pas souhaitable, rejoignant en cela, la fonction de la pédale du piano.

### V - INTERPRÉTATION

#### *A - Purisme - Nuances - Caractère - Tempi - Phrase.*

On peut dire que les suites pour violoncelle seul de Bach réunissent tous les éléments constitutifs de la musique : rythme, mélodie, harmonie, modulation. L'analyse la plus objective conduit, nous l'avons vu, à établir des exigences musicales, résolues par des concepts techniques. Une fois ceux-ci maîtrisés, intégrés, l'esprit est disponible pour se laisser pénétrer par la variété des éléments musicaux. L'oreille doit rester attentive aux modulations, à la maintenance des tempi, percevoir l'attraction naturelle des éléments mélodiques et harmoniques. La concentration de l'interprète doit rester la plus totale possible pour gouverner l'ensemble des éléments.

A un purisme ancien, caractérisé par l'observance stricte de certains principes ou par le respect d'une vérité définitivement établie, se substitue, aujourd'hui, un intérêt pour la recherche du « Beau », qui apparaît plus vrai que toute vérité ; Ceci n'exclut pas que le purisme peut avoir sa raison d'être. Si ce n'est le bon goût ou l'intuition, c'est peut-être le purisme qui amènera l'interprète à modérer le vibrato, à être réservé dans les nuances, à éviter les glissandi ou les rallentendi trop prononcés. Il n'est par certain que la meilleure inter-

prétation soit celle qui passe par l'expression d'une émotion trop forte, mais peut-être est-ce elle qui passe par une suggestion, toute nuancée de réserve, de cette émotion.

Certains avis autorisés affirment parfois : « toute la musique de Bach doit être jouée comme à l'orgue, sans crescendo ni decrescendo ». On peut concevoir une opinion moins dogmatique, tenant compte du fait que si Bach était organiste, il était avant tout compositeur, connaissant parfaitement d'autres instruments, allant même jusqu'à inventer la « viola pomposa », pour laquelle il écrit la suite No 5. Étant violoniste, Bach avait donc conscience de la flexibilité de l'archet et de ses possibilités dynamiques. Il serait donc impensable de jouer ces suites sans la moindre variation d'intensité. Aucune indication de nuance n'étant précisée dans l'original, l'interprète reste libre de nuancer selon son bon goût et ses propres sentiments. Il incombe cependant à chaque interprète de trouver le caractère d'une œuvre, et mieux vaut ne pas le déterminer à l'avance. Le problème essentiel et délicat des tempi est fonction du caractère. L'interprète trouvera un tempo juste lorsqu'il sera totalement imprégné de la signification du texte, et ceci sans le recours d'une référence métro-nomique quelconque. L'exécutant trouvera le phrasé juste en chantant la musique avant de la jouer et en prenant conscience des périodes et des articulations la composant. La puissance de la musique de Bach réside essentiellement dans son unité. Joué fragmentairement, Bach n'est plus Bach. Quelle que soit la forme de la musique de Bach, elle doit toujours avancer à la façon d'un fleuve irrésistible : Rien ne peut l'écarter de sa route.

#### *B - Vibrato et ornementation.*

Le vibrato est devenu aujourd'hui un agrément quasi systématique et forcé, surtout chez les instrumentistes à cordes. En fait, cette oscillation du son était autrefois employée comme un agrément, c'est-à-dire à bon escient.

Voici quelques avis de l'époque concernant les agréments et les ornements :

«... Il faut former son goût en s'exerçant soi-même. Il est impossible de donner des règles précises pour placer les ornements, qui soient valables dans tous les cas... » MARPUNG.

«... jamais les agréments ne doivent altérer le chant ni la mesure de la pièce... le bon goût est le seul arbitre... Il importe beaucoup de savoir bien exécuter les ornements, car, sans cela, ils défigurent les pièces au lieu d'en augmenter la beauté, et il vaudrait mieux n'en point faire du tout que de les faire mal... » ST-LAURENT.

«... Je conseille de ne pas trop s'enfoncer dans les ornements et de s'appliquer plutôt à jouer simple d'une manière noble, propre et nette... » QUANTZ.

En conclusion, il me semble préférable de convaincre l'auditeur, sans rechercher les effets, mais en jouant avec la plus grande simplicité possible.

A mes élèves  
Paris, octobre 1981

## PREFACE

## I - GENERALITIES

- *genre*
- *style*
- *form*
- *structure*

## II - GENERAL STRUCTURE OF THE SUITE

## III - FORM and CHARACTER OF THE DIFFERENT MOVEMENTS

## IV - TECHNIQUE

- *fingering*
- *movements of the hands and fingers*
- *ties*
- *attack*
- *control*

## V - INTERPRETATION

## A - generalities

- *purism*
- *shading*
- *character*
- *tempi*
- *phasing*

## B - vibrato

- *ornamentation*

I - GENERALITIES - *Genre - style - form - structure - character.*

*It is perhaps useful to establish the meaning of certain terms that all serious musicians have occasion to use frequently.*

*The word « genre » may be given two ostensibly different definitions that are, in actual fact complementary. The genre may be a certain frame of mind that governs the creation of a work, or else the classification of a certain number of forms sufficiently related one to the other under the heading of one homogeneous family. Distinctions may be made between genres of a spiritual nature, such as sacred or secular music, and genres established according to technical criteria – vocal or instrumental music. It is the latter type of genre that will be treated here. The notion of a musical genre must be established in order to obtain a better understanding of problems posed by the notions of style and form.*

*Style is the distinctive trait of an idea which, made concrete by a certain technique, determines whether or not a work is original. Style gives a work its face, and hence enables the identification of its author. Style is a way of composing; we are alluding here both to the particular procedures or turns of phrase used, and the way in which a work is played. Hence style is more important than form, since it reveals a personality.*

*Everyone knows what a form is : it is a certain type of work.*

*The concept of a form may be defined only when all related problems have been closely analysed; in other words, when form is situated in relation to the notions of genre, style and structure. By form we mean the manner in which a work is constructed. There should be no confusion with structure which, according to Boris de Schoezer, is the organisation of different parts in order to constitute a whole, the form being this whole. The internal structure of a movement may leave the listener indifferent. It is nonetheless of the utmost importance that the interpreter should be aware of the minutest detail.*

*Finally, given that music aims more at the senses than at the intelligence, should this intelligence impose an organisation on a series of pleasant, violent or sophisticated sensations? Should it be feared that preoccupation with formal concerns might rob musical discourse of all spontaneity ?*

*It is obvious that neither a perfect mastery of form nor a minute analysis of structure are sufficient to create worthwhile music. However, even if they are insufficient conditions, they are absolutely necessary.*

## II - THE GENERAL STRUCTURE OF THE SUITE

*The structure of the suite was laid down Froberger about 1650, and is based on an alternation of moderato or slow movements with fast movements. The suite consists of at least four parts, disposed as follows : Allemande, Courante, Sarabande, Gigue. Other dance movements may be inserted between the Sarabande and the Gigue, however. Examples are Minuets, Gavottes or Bourrées as far as cello suites are concerned. The Allemande is often preceded by a perfectly – structured large – scale prelude.*

## III - THE CHARACTER OF THE DIFFERENT MOVEMENTS

*The Prelude : In the 17th century the Prelude was a very free form reminiscent of an improvisation. Thematic elements may often be found in the Prelude that are developed later on in the movements of the suite. J.-S. Bach was one of the first composers to organise and structure the Prelude, endowing it with more sizeable proportions.*

*This form often borrows the binary structure of the suite movements : « the Prelude is performed majestically » QUANTZ.*

*The Allemande : In binary rhythm and moderato tempo, the Allemande is a dance that comes from Germany (« Allemagne » in French). In the 17th century it replaced the pavane in the suite. Its form usually consists of two parts with a repeat, modulating from the tonic to the dominant and back to the tonic (i) without a reexposition of the theme. The initial phrase begins with an anacrusis of one note (suites No 1 and 2), or a group of notes having the same function. Bach uses here an Italian-type Allemande, more flowing in character, as opposed to the French model, which is more contrapunctal and serious in character.*

*The Courante : A French or Italian dance in ternary rhythm, the Courante was favourite of Louis XIV. J.-J. Rousseau hypothesised on the origin of the name as follows : « the Courante (= French for « running ») is so called because of the comings and goings with which it is filled, more so than any other movement ». It conserves the same tonal framework as the Allemande (tonic-dominant-tonic) and, just like the latter, begins with an anacrusis. Two main types may be distinguished. The oldest is the Italian model which is both fast and devoid of contrapunctal devices; the French model is slower, and contains many rhythmic subtleties as well as a wilfully contrapunctal style. The Courante was frequently found in the suite, situated after the Allemande, but the form disappeared together with the genre « suite » after the death of J.-S. Bach.*

*The Sarabande : A dance probably of Spanish origin, and slow and serious in character, the Sarabande allows a binary form to be imposed on a ternary rhythm. Each musical phrase begins on a strong beat, the second beat being lengthened. The Sarabande is placed in the suite after the Courante. The fast-moving Spanish and Italian models of the Sarabande should be distinguished from the French model, which is slower. The German form was more serious in character.*

*The Minuet : A dance in ternary rhythm of French origin, the Minuet is formed of two parts, which are repeated. At the end of the 17th century, a second Minuet was added, identical in form – that is to say A-B-A form with a Da Capo after B. B was differentiated from A by both a more melodious theme and by the key signature, which could be either the relative minor or the dominant of the main key. « The Minuet is of an elegant and noble simplicity; the movement is moderato rather than allegro. » BROSSARD.*

*The Bourrée : A traditional French dance, this was incorporated in the suite after 1650. It had a binary rhythm and was usually divided into two parts according to the tonal framework : tonic - dominant - tonic. The melody may be split up into sections of A bars that are repeated, followed by a conclusion. This movement has the same treatment in the suite as the Minuet, having the form A-B-A (B respecting the same differences of key and melodic character). « A Bourrée is performed joyfully using short and light bow movements ». QUANTZ.*

*The Gavotte : Probably of provençal origin, the Gavotte is a dance in binary rhythm and in moderato tempo. Like the Minuet and the Bourrée, it adopts the form A-B-A in the suite. « They are solemn and serious melodies » FREILLON-PONCIN. « It (i.e. the Gavotte) marks its phrases and rests in 2/2 time » ROUSSEAU.*

*The Gigue : A dance of English or Irish origin, the Gigue is composed of two parts which are repeated, and which have the tonal framework : tonic - dominant - tonic. It is bouncy in character with a fast tempo and ternary rhythm.*

*Two major types may be distinguished : the French model, moderato and with a fugue, and the Italian model allegro and without a fugue.*

*Bach often had recourse to a mixture of these elements.*

*Since the Gigue concluded the suite, it was generally the most elaborate movement. The evolution of*

## VIII

*its form ended in the fast movement of the sonata (finale).*

*« The Gigue is played using short and light bow movements » QUANTZ.*

### IV - TECHNIQUE

*It is possible and, moreover, desirable, to eliminate certain problems of guitar playing, most often brought about by the archaic nature of our instrument. The fingering suggested here has been conceived with the aim of satisfying numerous criteria imposed by the most objective textual analysis such as how to produce the most clearly defined note with the greatest technical ease while achieving a maximum of clarity in the polyphonic texture.*

*Any artist who aspires to a performance of the work with the consummate ease required by the serenity of the score must, for example, confront the problem of moving the hands and fingers and its consequences : glissando, a shortened starting note, a finishing note that is not always clear, silence during the movement.*

*A careful analysis of the results of moving hands and fingers leads us to justify the use of passing notes. It should be noted that, without the shadow of a doubt, Bach himself conceived these suites with a proliferation of passing notes - for the cello, of course. But what is valid for the cello is also valid for the guitar. Is not the achievement of the clearest definition, the best legato, the overriding consideration ?*

*Passing notes are not so nearly as cold as guitarists generally make out, but the fingers should strike them a little more gently, so as to create the same even tone as with the fingered notes.*

*A movement of the hands and fingers may also be associated with a change of phrase. A detailed study of the original score shows that certain hand movements owe their existence to the realisation of this association.*

*However, since the absolute does not exist in music, all definitive systems should be avoided. If hand and finger movements are inevitable, they should be exercised to improve their accuracy, speed and suppleness.*

*Notes in baroque music were not, as a general rule, held for quite as long as their notation indicates. This « breathing space » between the notes is called the « silence of articulation ». The notes should not appear to be stuck together » QUANTZ. Consequently, given that a clear attack enables this kind of « breathing space » to be achieved, it would seem to be the most suitable approach to the performance of this music.*

*A confusion exists that must be avoided at all costs : the assimilation of a tie performed with a bow a tie performed on a guitar. Playing ties is not synonymous with playing legato, on the contrary. A tie performed by a bow has the function of grouping a series of notes so as to form a musical expression without altering the clarity of the notes played. On the guitar the same aim be perfectly reproduced by playing all the notes with sufficient legato and, above all, by endowing the totality of these notes with the desired musical character, this method having the advantage of eliminating the problems of playing ties on a guitar : a clumsy finger attack, often lacking control over the first note played, or a modified tone colour out of keeping with the following note, caused by the following criteria : a change of timbre resulting from a nail-less left-hand finger, or a technique endangered by difficult finger positions, especially in inner chords. Therefore (the most serious result) the musical texture becomes heavy and uneven.*

*To sum up, the technical and musical advice given here concerning these suites is based on a very sparing use of ties, except for the playing of some fast motifs where the clarity of the notes is not threatened; it is up to the interpreter to play these pieces in such a way as to convince the listener that an invisible bow is passing over the notes, that are, as a result, crystal - clear in definition.*

*Contemporary movements in the musical field tend to show that, as long as the interpreter is capable of playing them, silences have as much interpretative value as notes.*

*I consider it vital, both from a theoretical and a practical point of view, that the fingers of the right hand that generate the notes should also be able to control them. This is especially important concerning the bass line, played by the thumb.*

*Through a perfectly conscious movement, the thumb is brought to rest, on a note that it has played one or two beats earlier in order to cut it short. This should be accomplished to satisfy at least two essential conditions : clarity of definition of the bass line, and total control of all residual harmony, the prolongation of which would be undesirable. In this respect it assumes the function of a piano pedal.*

### V - INTERPRETATION

#### A - Purism - Shading - Character - Tempi - Phrasing

*It may be said that Bach's suites for unaccompanied cello reunite all the constituent elements of music : rhythm, melody, harmony and modulation. The most objective analysis leads us, as we have seen, to establish*



*musical criteria, achieved by technical means. Once these have been mastered and absorbed into one's system, the mind is free to concentrate on the variety of musical elements. The ear should remain attentive to the modulations, to the conservation on the tempi while at the same time appreciating the natural beauty of the melodic and harmonic features. The interpreter's concentration should be as intense as possible in order to control all these elements.*

*An erstwhile purism, characterised by the strict observance of certain principles or by the respect of definitively established truths, have given way today to an interest in a quest for the « Beautiful », which seems truer than any truism; this does not exclude the fact that purism may be justified. If it is not good taste or intuition, it is perhaps purism that will cause the interpreter to moderate his vibrato, to be discreet in his use of light and shade, to avoid glissendi or rallentendi that are too pronounced. It is by no means sure that the best interpretation is the one that expresses too strong an emotion, but its, is perhaps the one that expresses a discreetly nuanced suggestion of this emotion.*

*Certain recognised authorities on music sometimes declare that « all Bach's music should be played as on the organ, without crescendo or decrescendo. » A less dogmatic opinion may be admitted if we take into account the fact that, even if Bach was an organist, he was first and foremost a composer with a perfect knowledge of other instruments (he even went as far as inventing the « viola pomposa », for which he wrote suite No 5). Being a violin player, Bach was therefore aware of the flexibility of the bow and its dynamic potential. It would therefore be unthinkable to play these suites without the slightest variation in intensity. Since there are no interpretive markings in the original score, the performer is free to shade the work according to his own feelings and good taste. It nevertheless behoves every performer to find the character of a work, and this is best not done in advance. The basic and extremely delicate problem of tempi is solved in function of the work's character. The performer will find a correct tempo only when he is totally imbued with the meaning of a score, this being accomplished without reference to any metronomic indication. The performer will find the correct phrasing by singing the music before playing it, hence becoming aware of the sections and phrases of which it is made up. The strength of Bach's music stems basically from its unity. Played in a fragmentary fashion, Bach is no longer Bach. Whatever the form of Bach's music may be, it should always move on like the irresistible current of a river : nothing can divert its progress.*

#### B - Vibrato and ornamentation

*Today vibrato has become rather a systematic and forced ornament, especially with string players. Indeed, this oscillation of sound used to be used as a decoration and was, in other words, performed quite consciously.*

*Here are some opinions of Bach's contemporaries concerning decoration and ornaments :*

*« One's taste should be cultivated by practicing on one's instrument. It is impossible to give precise rules on how ornaments should be placed that are valid in every case... » MARPUNG.*

*«... the ornaments should never alter the melody nor the rhythm of a piece of music... good taste is the only judge... Knowing how to perform ornaments well is extremely important for, without this, the works are disfigured rather than embellished, and it is better not to play them at all rather than to play them badly. » ST-LAURENT.*

*«... I would advise the performer not to get too involved with ornaments; instead he should apply himself to playing simply, clearly, distinctly and nobly... » QUANTZ.*

*By way of conclusion, it is preferable, in my opinion, to convince the listener not by creating effects, but by playing with the greatest possible simplicity.*

*To my students  
Paris, october 1981*

# SIX SUITES

## POUR VIOLONCELLE

TRANSCRITES POUR GUITARE

1<sup>er</sup> VOLUME: SUITES 1 - 2 - 3

Transcription de  
Michel SADANOWSKY

J. S. BACH  
(1685-1750)

### SUITE N° 1

#### PRÉLUDE

⑥ = RÉ.  
D

• II<sup>2</sup>

II<sup>3</sup>

II<sup>5</sup>

II<sup>4</sup>

II<sup>3</sup>

II<sup>5</sup>

IV<sup>5</sup>

II<sup>2</sup>

• II<sup>2</sup> Barré 2eme Case sur 2 cordes seulement.

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G. 3477 B.

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This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various fret numbers (0-4), fingerings (1-4), and dynamics such as *p* (piano) and *pp* (pianissimo). The first staff begins with a *p* dynamic and includes fingerings like 1 2 0, 2 3 1 0, and 1 0 3 1. The second staff features a *pp* dynamic and includes a *II*<sup>4</sup> fingering. The third staff includes a *pp* dynamic and a *II*<sup>4</sup> fingering. The fourth staff includes a *pp* dynamic and a *II*<sup>4</sup> fingering. The fifth staff includes a *pp* dynamic and a *II*<sup>4</sup> fingering. The sixth staff includes a *pp* dynamic and a *II*<sup>4</sup> fingering. The seventh staff includes a *pp* dynamic and a *II*<sup>4</sup> fingering. The eighth staff includes a *pp* dynamic and a *II*<sup>4</sup> fingering. The ninth staff includes a *pp* dynamic and a *II*<sup>4</sup> fingering. The tenth staff includes a *pp* dynamic and a *II*<sup>4</sup> fingering. The notation is dense with many notes and rests, and includes various musical symbols such as slurs, ties, and accents.

# ALLEMANDE

This musical score for 'ALLEMANDE' is written for guitar and consists of ten staves of music. The piece is in G major and 3/4 time. The notation includes a variety of techniques and fingerings:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with a  $II^3$  fingering and a  $II^4$  fingering. The bass line includes a  $p$  (piano) dynamic marking.
- Staff 2:** Continues the melodic and bass lines with various fingerings such as  $II^4$  and  $II^3$ .
- Staff 3:** Shows more complex fingering patterns, including  $II$  and  $II^3$ .
- Staff 4:** Features a  $II$  fingering and a  $II^3$  fingering. The bass line has a  $p$  marking.
- Staff 5:** Includes a  $II^3$  fingering and a  $II$  fingering. The bass line has a  $p$  marking.
- Staff 6:** Shows a  $II^3$  fingering and a  $II$  fingering. The bass line has a  $p$  marking.
- Staff 7:** Features a  $II^3$  fingering and a  $II$  fingering. The bass line has a  $p$  marking.
- Staff 8:** Includes a  $II^3$  fingering and a  $II$  fingering. The bass line has a  $p$  marking.
- Staff 9:** Shows a  $II^3$  fingering and a  $II$  fingering. The bass line has a  $p$  marking.
- Staff 10:** Ends with a  $II^3$  fingering and a  $II$  fingering. The bass line has a  $p$  marking.

This page of musical notation for guitar consists of ten staves of music. The notation includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) for the left hand. Dynamics such as *p* (piano) and *m* (mezzo-forte) are indicated throughout. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Specific techniques like slurs and accents are used to guide the performer. The notation is written in a standard staff with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line and repeat signs.

# COURANTE

This musical score for 'COURANTE' is written for guitar and consists of ten staves of music. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Technical markings such as 'II<sup>3</sup>', 'II<sup>4</sup>', 'VI', 'VII', and 'II<sup>5</sup>' are placed above the staff to denote specific fingering techniques or positions. Dynamic markings like 'p' (piano) and 'P' (piano) are used throughout. The score is set in a key signature of one sharp (F#) and a 3/4 time signature. The piece concludes with a double bar line and repeat dots.

The first section of the piece consists of five staves of music. The notation includes various guitar-specific elements such as fingerings (e.g., 0 1 2 0 1 2, 4, 3, 2, 1, 0, 3, 1, 2, 0, 2, 0 3 4 0), dynamics (p, P), and articulation (accents, slurs). The music is written in a treble clef with a key signature of one sharp (F#). The first staff begins with a pickup measure containing a half note G4 and a quarter note A4. The piece concludes with a double bar line and repeat dots.

### SARABANDE

The Sarabande section consists of four staves of music. The notation is highly detailed, featuring complex fingerings (e.g., 1 0 2 3, 1 4 1 4, 1 2 0 3, 1 2 0 2, 1 2 0 1, 2 0 1 3, 1 4 2-2 0 0 1, 2 4 1 2, 0, 1 0 1 0 1 2 0 1 2, 4 2 1 1, 4 2 1 3, 0 1 2, 2 1 2, 1 2 0 1-1 ou 2, 3, 4) and dynamics (p, P). The music is written in a treble clef with a key signature of one sharp (F#). The section concludes with a double bar line and repeat dots.

### MENUET 1

Musical score for Menuet 1, consisting of four staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated by numbers 1-4 above notes. Dynamics such as *p* (piano) and *mp* (mezzo-piano) are used. Articulation marks like accents and slurs are present. The score includes various fingerings and dynamics, such as *p* and *mp*. Fingerings are indicated by numbers 1-4 above notes. Slurs and accents are used for phrasing. The piece concludes with a double bar line.

### MENUET 2

Musical score for Menuet 2, consisting of four staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated by numbers 1-4 above notes. Dynamics such as *p* (piano) and *mp* (mezzo-piano) are used. Articulation marks like accents and slurs are present. The score includes various fingerings and dynamics, such as *p* and *mp*. Fingerings are indicated by numbers 1-4 above notes. Slurs and accents are used for phrasing. The piece concludes with a double bar line.



# GIGUE

This musical score for 'GIGUE' is presented in ten staves of guitar notation. The piece is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes, and natural harmonics are marked with 'n'. The score features several technical challenges, including double stops, trills, and complex fingering patterns. Specific techniques are labeled with Roman numerals: II<sup>2</sup>, II<sup>3</sup>, II<sup>4</sup>, II<sup>5</sup>, and III<sup>5</sup>. Dynamic markings include 'p' (piano) and 'a' (accents). The piece concludes with a final double bar line and repeat dots.

Transcription de  
Michel SADANOWSKY

# SUITE N° 2

J. S. BACH  
(1685-1750)

## PRÉLUDE

Musical score for the Prelude from Suite No. 2 by J.S. Bach, transcribed by Michel Sadanowsky. The score is written in G major and 3/4 time, featuring a continuous sixteenth-note pattern. It includes various fingering numbers (0-4), articulation marks (accents, slurs), and performance instructions such as 'p' for piano and 'MI' for the first finger. The score is divided into measures across ten staves.

This page of musical notation is for guitar and contains ten staves of music. The notation includes various fretting techniques such as triplets, slurs, and ties, along with specific fingering instructions (e.g., 1, 2, 3, 4, 0). Chord diagrams are provided for several chords, including V<sup>3</sup>, VI, VII<sup>3</sup>, VIII<sup>2</sup>, III, and V<sup>5</sup>. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, with many notes and rests, and includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The page is numbered 11 in the top right corner.

# ALLEMANDE

The musical score for 'ALLEMANDE' is presented in six staves of guitar notation. The notation includes various techniques such as triplets, slurs, and dynamic markings like 'p' (piano) and 'a' (accents). Fingering numbers (0-4) are placed above the notes to indicate finger placement. The score is divided into measures by vertical bar lines, with some measures containing repeat signs (double dots). The piece concludes with a double bar line and repeat dots.

Staff 1: 0 1 4 1 0 3 3 2 3 0 2 3 0 4 2 3 4 2 1 3 1 3 0 2-

Staff 2: II4 2 4 4 3 1 4 0 3 1 0 2 1 0 3 1 4 2 1 0 4 1 0 4 1 0 0

Staff 3: V3 2 1 0 1 0 3 4 3 1 3 4 3 1 1 4 3 4 4 2 1 2 1 3 0 V4 3 4 1 2

Staff 4: V4 1 1 1 1 2 4 1 3 1 0 3 1 4 2 1 1 4 2 1 0 3 1 0 3 4 0 1 4 3 1

Staff 5: 0 0 0 4 II 0 0 0 1 3 1 2 4 2 1 2 0 0 4 0 2 0 4 2 0 0 1 0 2 0 4 2 1 0 3 1

Staff 6: II1 4 1 2 0 4 2 1 0 3 1 0 1 0 4 3

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

3 4 2 0 4 2 0 3 1 2 3 1 4 0 1 4 III<sup>3</sup> 1 0 1 4 2 0 2 4 1 2 4 3

0 3 0 4 III 3 1 4 1 4 1 0 1 2 0 3 1 4 3 II<sup>4</sup> 1 1 2 3 4 3 1 3

2 4 2 3 0 4 2 1 0 3 2 4 0 1 1 0 3 1 0 0 1 2 I 3 2 1 0 V<sup>3</sup> 1 1 2 3

3 1 2 4 3 0 0 1<sup>4</sup> 2 3 2 1 1 4 2 2 1 4 1 0 1 4 2 0 3 4 3 1 3 1 3

1 0 3 2 4 3 0 0 I<sup>4</sup> 1 1 2 1 2 4 0 4 1 0 1 3 0 3 4 3 2 1 0

## COURANTE

The image displays a musical score for a piece titled "COURANTE". The score is written for guitar, combining standard musical notation with guitar-specific tablature. The piece is in 3/4 time and features a key signature of one sharp (F#). The score is organized into eight horizontal staves, each containing a line of music. The notation includes treble clefs, stems, beams, and various note values. Fingerings are indicated by numbers 1-4 above the notes. Chords are shown with letters 'm' (minor) and 'a' (major) below the staff. Bar lines are used to divide the music into measures. Some measures contain rests, indicated by a 'z' symbol. The score includes several first and second endings, marked with circled numbers 1 and 2. The piece concludes with a double bar line and repeat dots.

This page of musical notation for guitar consists of seven staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4), dynamics (p, P), and articulations (accents, slurs). The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values and rests. The staves are connected by a vertical line on the right side. The first staff starts with a treble clef and a key signature of one sharp. The notation includes various fingerings and dynamics. The second staff includes a first ending bracket labeled 'I'. The third staff includes a second ending bracket labeled 'II'. The fourth staff includes a third ending bracket labeled 'III'. The fifth staff includes a fourth ending bracket labeled 'V1'. The sixth staff includes a fifth ending bracket labeled 'V3'. The seventh staff includes a sixth ending bracket labeled 'V'. The notation is complex and includes many slurs and accents.

# SARABANDE

The musical score for "SARABANDE" consists of ten staves of music. The notation includes various rhythmic values, fingerings (e.g., 1, 2, 3, 4, 0), and dynamics such as *p* (piano) and *m* (mezzo-forte). The score is divided into sections labeled a), b), and c). Section a) spans the first three staves, section b) spans the fourth and fifth staves, and section c) spans the sixth and seventh staves. The eighth staff continues the piece with various fingerings and dynamics. The ninth and tenth staves provide detailed fingerings for specific passages. The piece concludes with a final chord.



## MENUET 1

Musical score for Menuet 1, consisting of five staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score is heavily annotated with fingerings (numbers 1-4) and dynamics (p, m, f). It features various musical techniques such as triplets, slurs, and accents. A repeat sign with first and second endings is present in the fourth staff. The piece concludes with a double bar line and repeat dots.

## MENUET 2

Musical score for Menuet 2, consisting of four staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The score is heavily annotated with fingerings (numbers 1-4) and dynamics (p, m, f). It features various musical techniques such as triplets, slurs, and accents. A repeat sign with first and second endings is present in the second staff. The piece concludes with a double bar line and repeat dots.

# GIGUE

This musical score for 'GIGUE' is presented in a hybrid format, combining standard musical notation with guitar-specific tablature. The score is organized into eight horizontal systems, each consisting of a single treble clef staff. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4 above the notes. Chordal textures are shown with letters 'm' (minor) and 'P' (power) placed below the notes. The piece is characterized by several complex technical passages, including:

- Triplets, such as the first triplet in the first system and the triplet marked 'III<sup>3</sup>' in the fourth system.
- Slurs and phrasing marks that encompass groups of notes across systems.
- Accents and dynamic markings, with 'p' (piano) appearing frequently.
- Rehearsal marks and repeat signs, including circled numbers 1, 2, 3, and 5.
- Specific guitar techniques like power chords and barre positions, indicated by horizontal lines above the staff.

The key signature features one sharp (F#), and the time signature is 3/4. The score concludes with a final chord and a double bar line.

This page of musical notation for guitar consists of ten staves of music. The notation includes various fingerings (e.g., 1 3 4 1 0 3, 2 0 2 4 0 2), dynamics (p, f), and articulations (accents, slurs). The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values and articulations such as accents, slurs, and dynamic markings like 'p' and 'f'. There are also some specific markings like 'III', 'II', and 'V3' above certain notes. The overall style is that of a technical exercise or a short piece for guitar.

Transcription de  
Michel SADANOWSKY

# SUITE N° 3

J.S. BACH  
(1685-1750)

## PRÉLUDE

① ② II<sup>4</sup> I 1 3 1 2 4 2 4 1 2

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

3 4 3 1 ② 4 3 1 4 2 1 3 1 1 3 4 2 4 1 4 3-3 1 3 4 II<sup>5</sup> 3 1 3 4 1 4 3 1 3 4 1 4

1 2 4 2 4 2 1 ② IV 2 1 1 1 ③ 3 0 1 3 4 3 1 0 VI<sup>5</sup> 3 1 1 1 1

④ 0 4 1 2 1 4 0 II<sup>5</sup> 3 1 1 1 0 1 0 1 4 1 0 3 1 0 2 0 ⑤ 3 1 0 3

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

2 0 2 3 4 1 3 0 VI 1 2 4 1 VII 1 1 1 ② 0 1 2 0 ① 4 1 2 4

IV 1 4 1 3 2 1 3 4 III<sup>4</sup> 2 3 4 2 2 4 2 1 ② ③ 4 3 2 0 ③ ④ 2 1 4 2

This page of guitar sheet music contains ten staves of music in G major. The exercises include:

- Staff 1:** A sequence of six ascending and descending patterns, starting with a circled '2' above the first measure. A bar line is labeled  $IV^5$ .
- Staff 2:** A sequence of six descending patterns.
- Staff 3:** A sequence of six descending patterns.
- Staff 4:** A sequence of six descending patterns.
- Staff 5:** A sequence of six descending patterns.
- Staff 6:** A sequence of six descending patterns, starting with a circled '2' above the first measure.
- Staff 7:** A sequence of six descending patterns, starting with a circled '2' above the first measure.
- Staff 8:** A sequence of six descending patterns, starting with a circled '1' above the first measure. A bar line is labeled  $VII^3$ .
- Staff 9:** A sequence of six descending patterns, starting with a circled '2' above the first measure.

The music features various fretboard exercises, including ascending and descending runs, and chord progressions. Fingerings are indicated by numbers 1-4, and circled numbers indicate specific starting points or techniques. Bar lines are labeled with Roman numerals  $IV^5$  and  $VII^3$ .

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various guitar-specific elements:

- Staff 1:** Starts with a **P** (pizzicato) marking. It features a melodic line with fingerings like 3 1 4, 3 4 2 1, and 2 3 1. A chord marking **II<sup>5</sup>** is present. The lyrics "m ou a" are written below the staff.
- Staff 2:** Continues the melodic line with fingerings such as 2 3 1, 2 4 3 1, and 2 1 4. Chord markings **IV<sup>5</sup>** and **V<sup>5</sup>** are included.
- Staff 3:** Shows a mix of melodic and harmonic parts with fingerings like 3 2 1 4, 2 1 3 4, and 3 4. A **m** (marcato) marking is used.
- Staff 4:** Features a series of chords with fingerings like 3 1, 2 1, 4 1, 2 1, 2 4, and 2 1.
- Staff 5:** Contains melodic lines with fingerings such as 4 2 4, 3 2, 1 2, 3 2, 3, 3 2, 3 1, 2 3, and 1 3.
- Staff 6:** Shows melodic patterns with fingerings like 2 3, 2 4, 2 3, 2 1, 2 3, and 1 3. A **VII<sup>3</sup>** chord marking is present.
- Staff 7:** Includes chords with fingerings like 1 3, 1 1, 1 3, 2 1, 2 4, and 1 3. Chord markings **V<sup>3</sup>** and **VII<sup>3</sup>** are used.
- Staff 8:** Features chords with fingerings like 1 1, 1 2, 1 2, 3 2, 1 2, 3 2, and 1 2. Chord markings **V<sup>3</sup>** and **IV<sup>3</sup>** are present.
- Staff 9:** Shows a melodic line with fingerings like 0 3 1, 0 2 1 0, 0 3 0 0, 0 2 4 1, and 11. It includes a **II** marking.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various fretting techniques and fingerings:

- Staff 1:** Features a sequence of eighth-note patterns with fingerings such as 2-3-1-4, 2-1-3-1, and 1-2-2-1. A circled '2' indicates a second ending.
- Staff 2:** Continues the melodic lines with fingerings like 2-1-0-3 and 2-0-2-1. It includes a double bar line with a repeat sign and a circled '1'.
- Staff 3:** Shows more complex fretting with fingerings like 1-2-1-0 and 4-2-4-1. It includes a circled '3' and a circled '1'.
- Staff 4:** Features patterns with fingerings like 1-2-1-4 and 2-0-1-4. It includes a circled '0' and a circled '1'.
- Staff 5:** Continues with fingerings like 1-2-0-1 and 2-0-1-3. It includes a circled '3' and a circled '1'.
- Staff 6:** Includes a circled '4' and a circled '3'. It features a circled '1' and a circled '2'.
- Staff 7:** Contains a circled '4' and a circled '3'. It includes a circled '1' and a circled '2'.
- Staff 8:** Features a circled '4' and a circled '3'. It includes a circled '1' and a circled '2'.
- Staff 9:** Includes a circled '4' and a circled '3'. It features a circled '1' and a circled '2'.
- Staff 10:** Contains a circled '4' and a circled '3'. It includes a circled '1' and a circled '2'.

Chord diagrams are indicated by Roman numerals: VII<sup>3</sup>, IV<sup>3</sup>, V<sup>3</sup>, III<sup>4</sup>, IV<sup>3</sup>, II<sup>4</sup>, II<sup>5</sup>, II<sup>4</sup>, II<sup>3</sup>, III<sup>4</sup>, and II<sup>2</sup>. The notation also includes various rests, slurs, and dynamic markings like 'p'.

# ALLEMANDE

This musical score for 'ALLEMANDE' consists of eight staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4), dynamics (p, m), and articulations (accents, slurs). The score is annotated with Roman numerals and superscripts indicating fret positions: II<sup>4</sup>, II<sup>5</sup>, VII, IV<sup>5</sup>, IX<sup>4</sup>, VII<sup>4</sup>, V<sup>2</sup>, IV<sup>4</sup>, II<sup>5</sup>, II<sup>4</sup>, II<sup>5</sup>, IV, and II<sup>5</sup>. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece concludes with a double bar line and repeat dots.



This page of guitar sheet music contains ten staves of notation. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a rhythmic style, likely 4/4 or 3/4 time, and includes various guitar-specific notations such as fret numbers, fingerings (1-4), and dynamics (p, m, a). The notation is organized into measures, with some measures containing multiple notes and others being rests. The music is divided into sections by bar lines, and some sections are marked with Roman numerals and superscripts (e.g., II<sup>4</sup>, III<sup>5</sup>, IV<sup>5</sup>, III<sup>4</sup>, IV<sup>4</sup>, III<sup>3</sup>, IV<sup>5</sup>, II<sup>4</sup>, III<sup>3</sup>, II<sup>5</sup>, II<sup>3</sup>, II<sup>4</sup>, III<sup>5</sup>, II<sup>4</sup>, II<sup>3</sup>, II<sup>5</sup>, II<sup>3</sup>, II<sup>4</sup>). The music concludes with a double bar line and a final chord.

# COURANTE

The musical score for 'COURANTE' is presented across ten staves of guitar notation. The piece is in G major (one sharp) and 3/4 time. The notation includes various fingerings (e.g., 4 0 1 1 3, 2 4 2 1 2, 4 1 0 0 1 2), dynamics such as piano (p), and articulations like accents and slurs. Specific fingering patterns are labeled with Roman numerals and superscripts, including II<sup>1</sup>, II<sup>3</sup>, II<sup>5</sup>, IV<sup>5</sup>, II<sup>4</sup>, IV<sup>4</sup>, VI<sup>4</sup>, II<sup>3</sup>, II<sup>4</sup>, II<sup>5</sup>, and II<sup>4</sup>. Circled numbers (1, 2, 3, 4, 5) indicate specific fingering points or techniques. The score concludes with a final chord and a fermata.

The sheet music consists of ten staves of guitar notation. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single melodic line with various guitar techniques indicated by slurs, ties, and fingerings (1-4) above the notes. Roman numerals (VII, IV5, II4, II5, II, II3, IX, V, VII, IX) are placed above the staves to indicate chord positions. The piece concludes with a double bar line and repeat dots.

### SARABANDE

The Sarabande score consists of six systems of guitar notation. Each system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. Fingering numbers (1-4) are placed above notes, and fret numbers (0-4) are placed below notes. Dynamic markings such as 'p' (piano) and 'm' (mezzo-forte) are used throughout. Circled numbers (1, 2, 3, 4, 5, 6) are placed below the staff to indicate specific fret positions or fingerings. Bar lines are used to divide the music into measures. The piece concludes with a double bar line and repeat dots.

### BOURRÉE 1

The Bourrée 1 score consists of two systems of guitar notation. It follows the same musical parameters as the Sarabande: treble clef, one sharp key signature, and 3/4 time signature. The notation features a mix of eighth and sixteenth notes, with frequent beaming. Fingering and fret numbers are clearly indicated. Dynamic markings include 'p' and 'm'. Circled numbers (2, 3, 5) are used for reference. The piece ends with a double bar line and repeat dots.

The first system of musical notation consists of six staves. The top staff contains a melodic line with various fret numbers (e.g., 1, 0, 1, 3, 3, 4, 1, 1, 2, 1, 0, 4, 3, 1, 1, 1, 4, 2, 1, 3, 2, 4, 3, 4, 2, 4, 2, 3, 2, 4, 2, 4, 2, 3, 2, 1) and fingerings. Below the staff are bass notes and chords. The second staff continues the melodic line with similar notation. The third and fourth staves show bass lines with chords and dynamics like 'p' (piano). The fifth and sixth staves complete the system with further bass notation and dynamics.

### BOURRÉE 2

The second system of musical notation also consists of six staves. It continues the piece with similar notation to the first system, including fret numbers, fingerings, and dynamics. The notation is dense with many notes and rests, typical of a guitar piece. The system concludes with a double bar line and repeat signs.

# GIGUE

This musical score for 'GIGUE' is written for guitar and consists of ten staves of music. The piece is in a key with two sharps (D major) and a 3/4 time signature. The notation includes a variety of guitar-specific techniques and chord diagrams:

- Staff 1:** Features a melodic line with a **IV<sup>4</sup>** chord diagram and a **IV<sup>5</sup>** chord diagram. Fingering includes 0, 1, 2, 3, 4, and 1, 2, 3.
- Staff 2:** Includes a **IV** chord diagram and a **IX** chord diagram. Fingering includes 0, 2, 1, 0, 4, 3, 1, 4, 2, 1, 2, 4, 1, 1.
- Staff 3:** Includes a **VII** chord diagram and a **IV<sup>5</sup>** chord diagram. Fingering includes 1, 4, 3, 1, 3, 4, 0, 1, 4, 3, 1, 4, 2, 1, 3.
- Staff 4:** Shows a sequence of chords with fingering 2, 0, 1, 4, 1, 4, 1, 2, 1, 4, 1, 4, 2.
- Staff 5:** Features a melodic line with fingering 3, 2, 0, 2, 0, 2, 3, 2, 0, 1, 1, 2, 1, 2, 4.
- Staff 6:** Includes a **II<sup>3</sup>** chord diagram and a **IV<sup>5</sup>** chord diagram. Fingering includes 2, 2, 4, 2, 4, 4, 1, 3, 4, 3, 1, 2, 1, 3, 4, 2.
- Staff 7:** Includes a **II<sup>3</sup>** chord diagram. Fingering includes 3, 4, 2, 1, 3, 4, 3, 1, 2, 1, 3, 4, 1, 3, 4, 3, 2, 1, 0, 3, 3, 1, 1, 4.
- Staff 8:** Includes a **II<sup>3</sup>** chord diagram. Fingering includes 1, 0, 0, 2, 3, 0, 1, 1, 1, 3, 4, 1, 4, 3, 1, 3, 0, 3, 1, 0, 0, 1, 3, 4, 0, 0, 1, 2.

The score is rich with technical details, including numerous fingering numbers (0-4), slurs, and dynamic markings such as **P** (piano) and **m** (mezzo-forte). Circled numbers 1 through 5 are placed throughout the score, likely indicating specific practice points or measures.

This page of musical notation is for guitar and consists of ten staves of music. The notation includes various fretboard diagrams, fingering numbers (1-4), and chord labels such as IV<sup>5</sup>, VII, II<sup>3</sup>, VI, and VII<sup>4</sup>. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered 31 in the top right corner.