

Johann Sebastian Bach (1685 - 1750)

## Lautensuite Nr. 3 a-Moll

(Original für Laute in g-Moll)

Für Gitarre bearbeitet  
von Heinz Teuchert

## Präludium

1) 2)

12

14

17

19

21

23

25

3)

i m

V

m i

I

I m p

m a i

VII

IV

II

III

p

3)

The musical score is written for a single melodic line in G major (one sharp, F#). The time signature is 3/4. The score is divided into measures, with measure numbers 8, 11, 16, 20, 25, and 29 indicated at the start of their respective lines. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Dynamic markings include 'p' (piano) and 'tr' (trill). Articulation marks like 'a' (accents) and 'm' (marcato) are used. The score includes several repeat signs and first/second endings. The key signature remains G major throughout.

33 a m i m a i m a a m i a a m i

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

41 a i m a i m a i m i a m i a m i

45 a i m a i m a i m a i m a i m a

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

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

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

II

III

I

VIII

VII

V

61 *i m* ② *i m* *a* II *i m i*

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

69 *p m* *p i m i*

73 *m p i m* *p i m* *p i m*

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

82 *i m a i m a* V IV *m* II *i m a i m*

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

90 a i a m i m a m I m m i

94 m i m i

98 p i m

102 a i m

106 a i I a m i m a m i m a m

110 i m a m i m III I m i a i m

114 i a m i m a i m a m i m i

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

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

126 *m i p m* *i*

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

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

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

142 *m i m*

IV IV VII VIII

146 I i m a i m

150 I a m i

154 ① i m ② ② ③

158 m a m i ③ I a m i a m ③ m a i

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

VIII i m i m a VII i m II a m i

170 m i



174

Measures 174-177 of the musical score. Measure 174: Treble clef, G4 (fingering 0), A4 (fingering 4), B4 (fingering 1), A4 (fingering 1), G4 (fingering 4). Bass clef: G3 (fingering 3), F#3 (fingering 7), G3 (fingering 7). Measure 175: Treble clef, G4 (fingering 4), A4 (fingering 7), G4 (fingering 7), F#4 (fingering 1), E4 (fingering 4), D4 (fingering 1), C#4 (fingering 2). Bass clef: G3 (fingering 7), F#3 (fingering 2), E3 (fingering 0), D#3 (fingering 4), C#3 (fingering 2), B2 (fingering 0), A2 (fingering 7), G2 (fingering 7). Measure 176: Treble clef, G4 (fingering 7), A4 (fingering 1), B4 (fingering 4), A4 (fingering 1), G4 (fingering 2). Bass clef: G3 (fingering 0), F#3 (fingering 7), G3 (fingering 7). Measure 177: Treble clef, G4 (fingering 3b), A4 (fingering 2), B4 (fingering 1), A4 (fingering 2), G4 (fingering 2). Bass clef: G3 (fingering 0), F#3 (fingering 7), G3 (fingering 7). Fingerings are indicated by numbers 1-4 and 7. Accents are shown above notes in measures 175 and 177. A double bar line is present at the end of measure 177.

178

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

[illegible]

186

[illegible]

## Allemande

V

3

1) I

2) tr

3

3

p i m i

5

V

m i

III

7

I

3

3) tr

4)

9

m i

②

③

I p

m i

1)

2)

3)

4)

**Sy. 2216**

[illegible]

## Courante

m i  
 1) m i  
 3  
 5  
 7  
 9  
 11  
 VII  
 V  
 IV  
 I  
 II  
 III  
 IV  
 1) 2)

13

IV

I

15

IV

I

17

III

I

19

I

21

II

23

I

3)

I

4)

I

5)

I

6)

I

## Sarabande

Musical score for Sarabande, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a slow, steady eighth-note pulse. Fingerings are indicated by numbers 1-4. Accents are marked above certain notes. Measure numbers 6, 11, and 16 are indicated at the start of their respective lines. Roman numerals (IV, V, VI, VII, VIII, I, II, III) are placed above the staff to indicate harmonic structure. Letters 'a', 'm', 'i' are placed above notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16.

## Gavotte I

Musical score for Gavotte I, measures 1-3. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a slow, steady eighth-note pulse. Fingerings are indicated by numbers 1-4. Accents are marked above certain notes. Measure numbers 3 and 8 are indicated at the start of their respective lines. Roman numerals (V, III, I) are placed above the staff to indicate harmonic structure. Letters 'a', 'm', 'i' are placed above notes in measures 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, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

6

III

VIII

9

12

II

15

18

III

I

21

24

II



## Gavotte II (Gavotte en Rondeau)

Sy. 2216

9 m i m a m i m m i

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

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

15 i m a i m a i m a m i

17 a i m a i m a i m i m

19 i m a m i m i m i m

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

## Gavotte I da Capo

## LAUTENSUITE Nr. 3

BWV 997

Von der Lautensuite Nr. 3\* ist ein Autograph J. S. Bachs erhalten, das von der Königlichen Bibliothek in Brüssel aufbewahrt wird (Ms. II 4085). Das Manuskript trägt folgende Aufschrift:

Außentitel

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

Innentitel

„Suite pour la Luth par J. S. Bach“

Für die Niederschrift benutzte Bach ein Doppelsystem mit Tenor- und Baßschlüssel.

Von dem gleichen Werk besitzt die Musikbibliothek der Stadt Leipzig eine später entstandene Abschrift in französischer Lautentabulatur, die wahrscheinlich von dem mit Bach befreundeten Lautenspieler Joh. Christian Weyrauch stammt. Diese Abschrift weist kleine Abweichungen vom Bachschen Original auf (stellenweise Oktavversetzungen des Basses sowie Anpassung einiger Akkorde und Verzierungen an die Grifftechnik der Laute). Vergleiche hierzu den Aufsatz von Hans Radke „War Johann Sebastian Bach Lautenspieler?“ in der Festschrift für Hans Engel, Kassel 1964, Seite 281–289.

Neben dieser Tabulatur und dem Brüsseler Autograph gibt es noch eine in c-Moll stehende Fassung für Violoncello allein („Suite discordable“ BWV 1011). Diese stammt nach Dr. Schmieder aus Bachs Köthener Zeit (um 1720), während das Bachsche Autograph für Laute wahrscheinlich erst nach 1723 in Leipzig entstanden ist.

Der vorliegenden Ausgabe liegt das Bachsche Lautenautograph zugrunde. Die originale Tonart g-Moll wurde nach dem für Gitarre besser liegenden a-Moll transponiert. Wo der Baß um eine Oktave höhergelegt werden mußte, ist die ursprüngliche Tonhöhe durch eine in Klammern gesetzte (8) angegeben. Bindungen, die im Original nur spärlich vorhanden sind, wurden vom Herausgeber ergänzt. Vorschläge für die Ausführung der Verzierungen erscheinen als Fußnote.

Die aus grifftechnischen Gründen abgeänderten Stellen sind nachstehend in der originalen Fassung verzeichnet. Die Ziffern beziehen sich dabei auf den Takt des jeweiligen Suitensatzes.

\* Die Numerierung befindet sich nicht in den Urschriften. Sie hat sich aber zur besseren Unterscheidung der Lautensuiten eingebürgert.

*An autograph of the Lute Suite No. 3\* by J. S. Bach, is preserved in the Royal Library in Brussels (Ms. II 4085). The manuscript bears the following inscription:*

*External title*

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

*Internal title*

„Suite pour la Luth par J. S. Bach“

*For his manuscript, Bach used a double stave, with tenor and bass clefs.*

*The music library in Leipzig possesses a copy of the same work, of later origin, in French lute tablature, which probably originated from Bach's friendship with the lute player, Joh. Christian Weyrauch. This manuscript shows slight divergencies from Bach's original (occasional displacement of the bass by an octave, as well as the adaptation of some chords and ornamentation to lute fingering requirements). In this connection reference can be made to the article by Hans Radke "Was Johann Sebastian Bach a lute player?" in the "Festschrift" to Hans Engel, Kassel, pp. 281–289.*

*In addition to this tablature and the Brussels autograph there is also a version in C minor for solo violoncello ("Suite Discordable" BWV 1011). According to Dr. Schmieder, this is from Bach's Köthen period (about 1720), whereas the Bach manuscript for lute was probably not produced until after 1723 in Leipzig.*

*Bach's lute autograph has been taken as the basis for the present edition. The original key of G minor has been transposed to that of A minor, which lies better for the guitar. Where it has been necessary to raise the bass by an octave, the original pitch of the notes is indicated by an (8) in brackets. Slurs, which are only rarely indicated in the original, have been supplemented by the editor. Suggestions for the execution of the ornamentation are included as footnotes.*

*The places where alterations have been made for reasons of fingering, are indicated below with the original notation. The figures relate here to the bar of the suite movement involved.*

\* This numbering is not in the original manuscripts. It has however become established as a means of identifying the suites.

Della »Suite per liuto nr. 3«\* ci è pervenuto un autografo di Johann Sebastian Bach custodito nella Biblioteca Reale di Bruxelles. Il manoscritto (II 4085) porta la seguente intestazione:

Copertina

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

Frontespizio

»Suite per la Luth par J. S. Bach«

Nel manoscritto Bach ha adoperato 2 pentagrammi, uno con la chiave di tenore e l'altro con la chiave di basso.

La biblioteca musicale della città di Lipsia possiede una copia manoscritta della stessa composizione, allestita più tardi, intavolatura francese per liuto, che si deve probabilmente al liutista Joh. Christian Weyrauch, amico di Bach. Questa copia evidenzia alcune differenze con l'originale di Bach (occasionalmente raddoppi d'ottava del basso e adattamenti di alcuni accordi e ornamenti alla diteggiatura del liuto). Vedi anche l'articolo di Hans Radke »Johann Sebastian Bach era un liutista?«, inserito nella Festschrift per Hans Engel, Kassel 1964, pagg. 281–289.

Oltre a questa intavolatura e all'autografo di Bruxelles esiste una versione in do minore per violoncello solo (»Suite discordable« BWV 1011). Secondo il Dr. Schmieder questa versione risale al periodo di Köthen (all'incirca nel 1720), mentre l'autografo per liuto di Bach è stato steso a Lipsia probabilmente soltanto dopo il 1723.

La presente edizione si basa sull'autografo per liuto di Bach. La tonalità originale di sol minore è trasportata in La maggiore, più adatta alla chitarra. Laddove si è dovuto trasportare il basso di una ottava, la notazione originale è stata indicata con un otto fra parentesi. Le legature, raramente indicate nell'originale, sono state completate.

Proposte per l'esecuzione degli abbellimenti sono state indicate in calce.

I passaggi cambiati per ragioni di diteggiatura sono proposti sopra il rigo nella versione originale. I numeri si riferiscono alla battuta della rispettiva suite.

\* Questa numerazione, che non si trova nel manoscritto, è diventata usuale per l'identificazione della Suite.