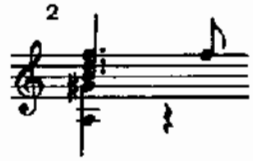
COMMENTARIO - COMMENTARY

SUITE BWV 995

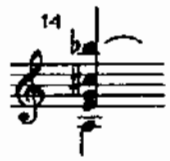
PRELUDE



Il trillo sul sol diesis si trova soltanto nella versione di Lipsia, rappresentato dal segno X.

8

The trill on the G-sharp is found only in the Leipzig version, represented by the mark X.

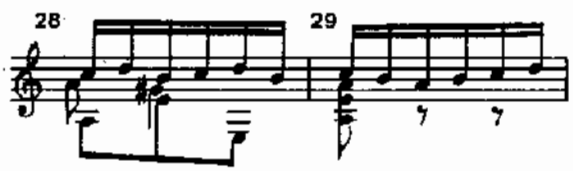


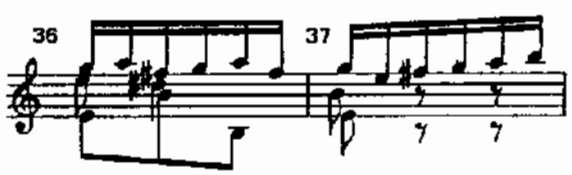
Il mordente sul re diesis si trova soltanto nella versione di Lipsia, rappresentato dal segno) .

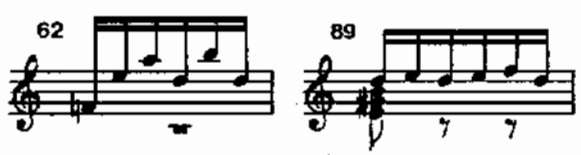
26

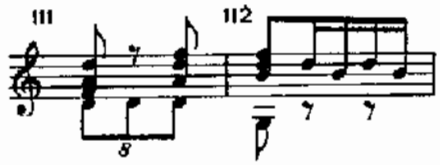
The mordent on D-sharp is found only in the Leipzig version, represented by the mark) .

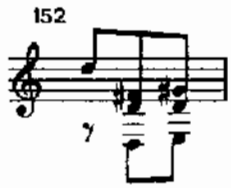
TRÈS VISTE









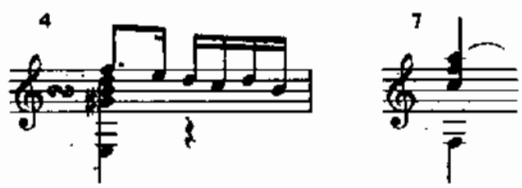


ALLEMANDE

Nella versione di Bruxelles il sedicesimo del I° tempo sembrerebbe alterato (mi bequadro, quindi fa diesis per la chitarra). La versione per violoncello, sempre autografa di Bach, non reca invece alcuna alterazione. Dovendo compiere una scelta, abbiamo optato per quest'ultima soluzione.

4

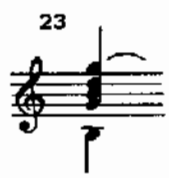
In the Bruxelles version the semiquaver in the 1st beat seems to be preceded by an accidental (E-natural, therefore F-sharp for the guitar). The cello version, again in Bach's autograph manuscript, has no accidentals. Having to make a choice, we prefer the latter solution.



Il trillo sul fa diesis si trova soltanto nella versione di Lipsia, rappresentato dai segni XX.

17

The trill on the F-sharp is found only in the Leipzig version, represented by the marks XX.

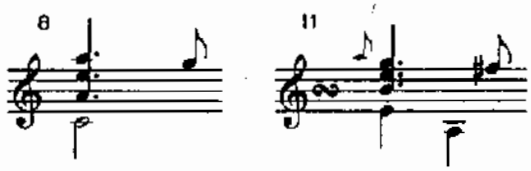


Il trillo sul sol diesis si trova soltanto nella versione di Lipsia, rappresentato dal segno) .

35

The trill on the G-sharp is found only in the Leipzig version, represented by the mark) .

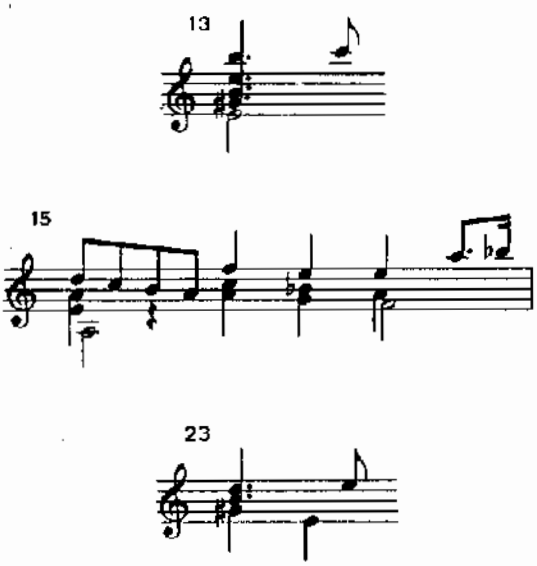
COURANTE



Il trillo sul fa diesis si trova soltanto nella versione di Lipsia, rappresentato dal segno X.

11

The trill on the F-sharp is found only in the Leipzig version, represented by the mark X.

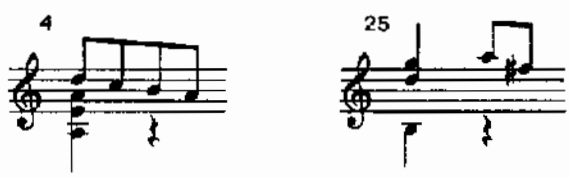


Il trillo sul si si trova soltanto nella versione di Lipsia, rappresentato dai segni XX.

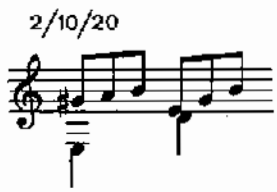
23

The trill on the B is found only in the Leipzig version, represented by the marks XX.

GAVOTTE I



GAVOTTE II

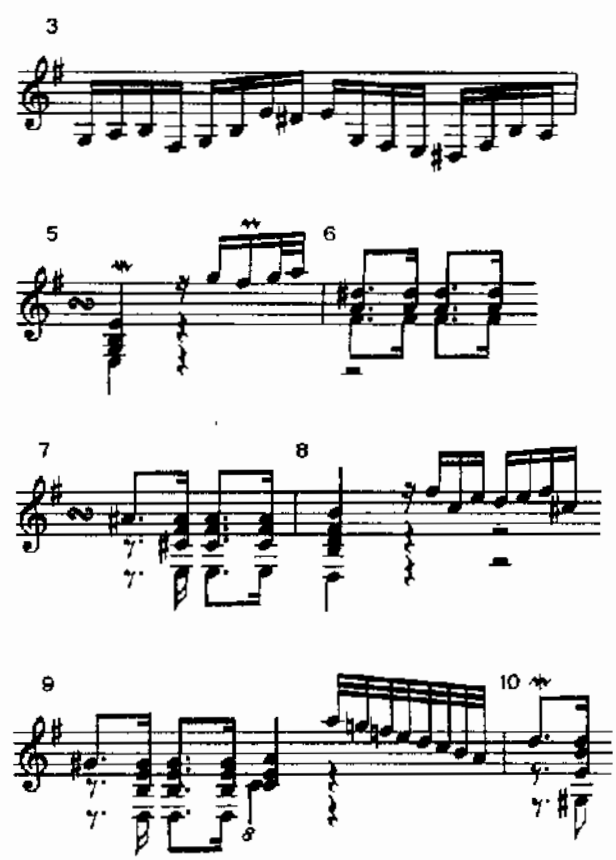


SUITE BWV 996

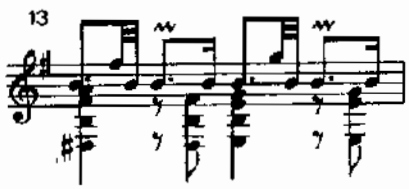
Nell'originale le alterazioni transitorie relative a note di eguale altezza sono a volte ripetute nella stessa battuta, a volte omesse. Ad esempio, nella prima battuta del *Passaggio* il re del quarto tempo non porta il segno di bequadro. Così il sol della battuta successiva (2° tempo), mentre nel re del 4° tempo si ripete il diesis. Evidentemente il criterio nella disposizione delle alterazioni non è uniforme. Nella nostra revisione ci siamo attenuti al testo curato da Paolo Cherici: J.S. Bach, *Opere complete per liuto. Versione originale*. Edizioni Suvini Zerboni, Milano 1980, senza sottolineare nel Commentario le anomalie presenti nell'originale.

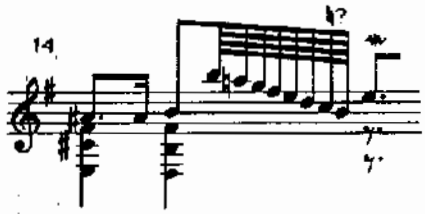
In the original, the transitional accidentals referring to notes of equal pitch are sometimes repeated in the same bar, and sometimes omitted. On the first bar of the Passaggio, *for example, the D in the fourth beat has no natural sign. Neither does the G in the following bar (2nd beat), whereas the sharp is repeated on the D in the 4th beat. Clearly, there was no uniform criterion for the placement of accidentals. In our revision, we have followed Paolo Cherici's edition: J.S. Bach,* Opere complete per liuto. Versione originale. *Edizioni Suvini Zerboni, Milan, 1980, without commenting on the anomalies encountered in the original.*

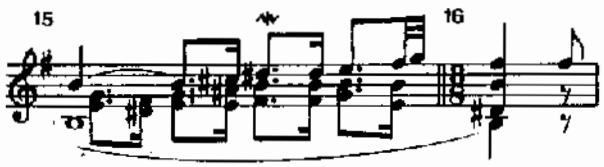
PRAELUDIO (PASSAGGIO)



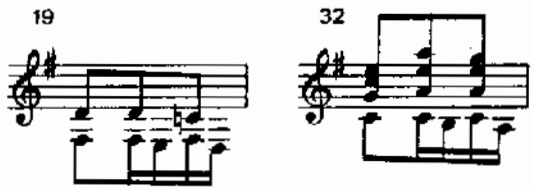
Mordente (𝆔) sul primo re diesis del secondo tempo.
12
Mordent (𝆔) on the first D-sharp of the second beat.

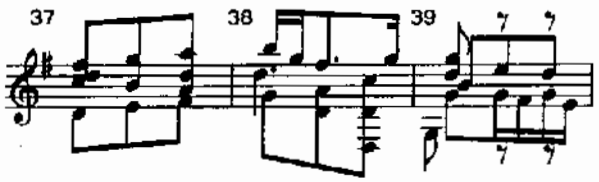


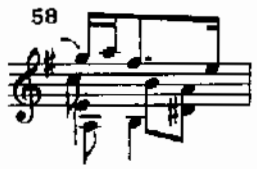




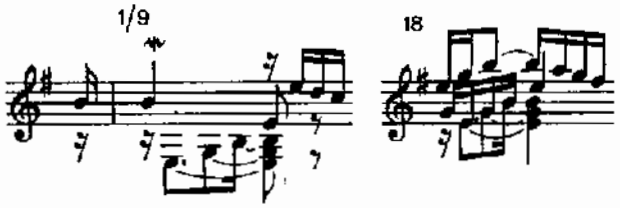
PRAELUDIO (PRESTO)

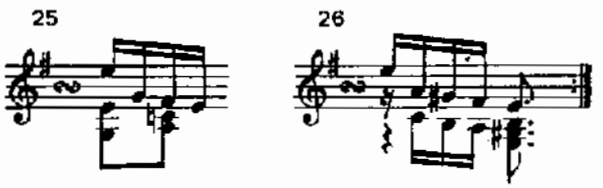




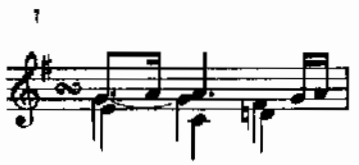


ALLEMANDE



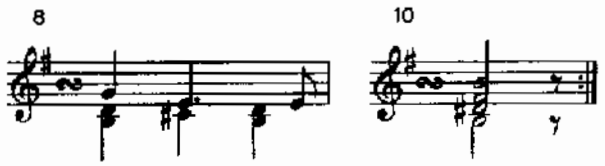


COURANTE



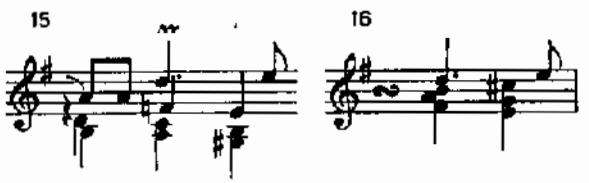
Mordente (𝆔) sul mi del primo tempo.
5
Mordent (𝆔) on the E of the first beat.

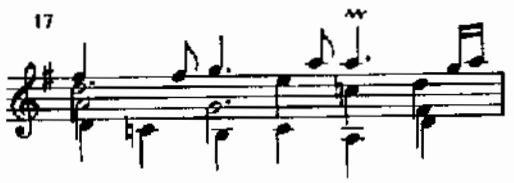
Mordente (𝆔) sul primo sol del primo tempo.
7
Mordent (𝆔) on the first G of the first beat.



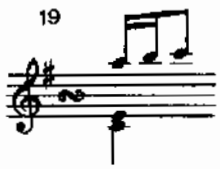
Mordente (𝆔) sul sol acuto del primo tempo.
11
Mordent (𝆔) on the high G of the first beat.

Mordente (𝆔) sul la basso dell'ultimo tempo.
12
Mordent (𝆔) on the law A of the last beat.





Mordente (𝆔) sul primo mi della voce superiore.
18
Mordent (𝆔) on the first E of the upper voice.



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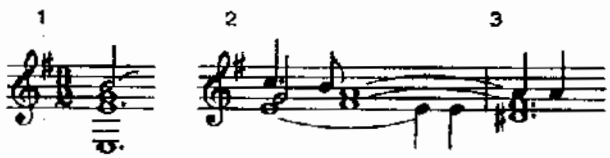
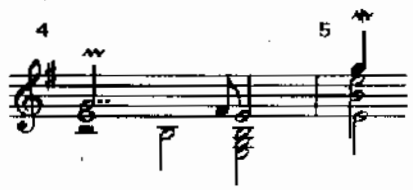
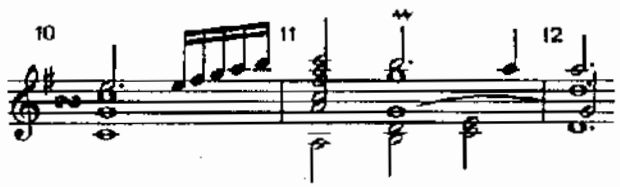


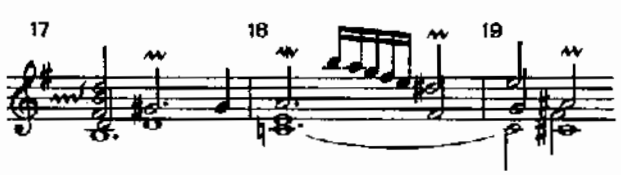


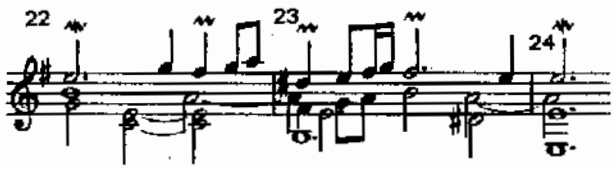
Mordente (𝆔) sul do diesis del terzo tempo.

6

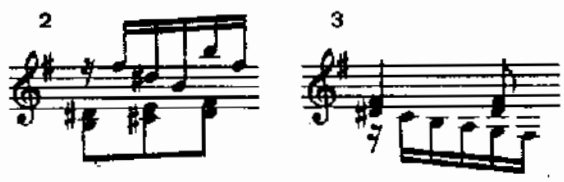
Mordent (𝆔) on the C-sharp of the third beat.

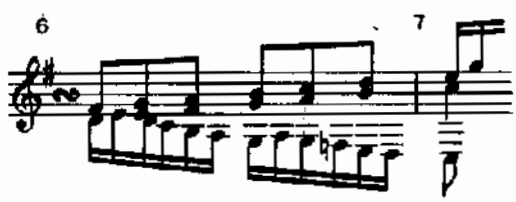


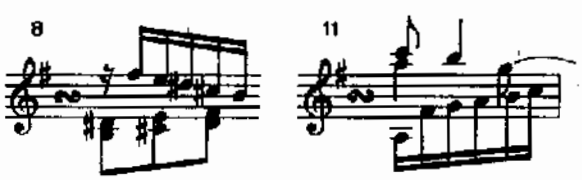


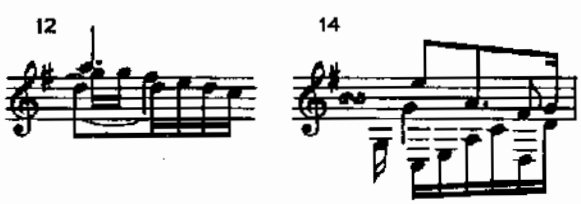


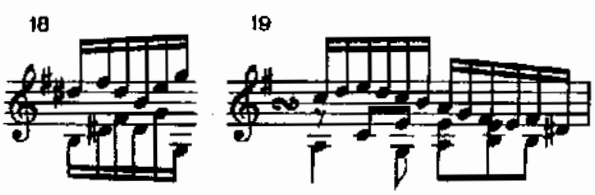
GIGA

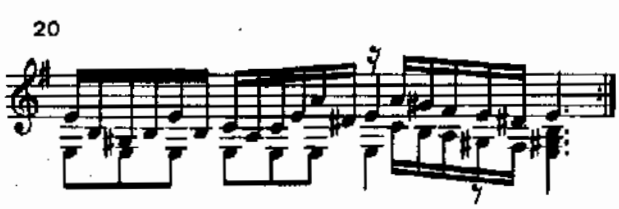










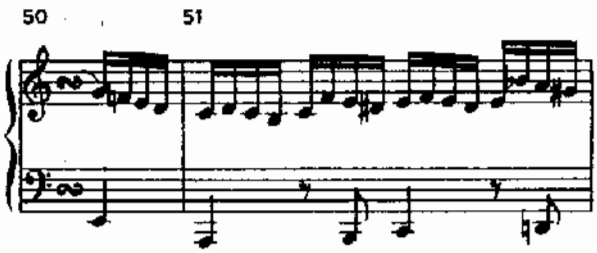


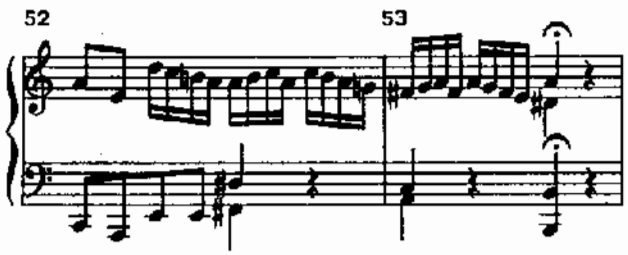
SUITE BWV 997

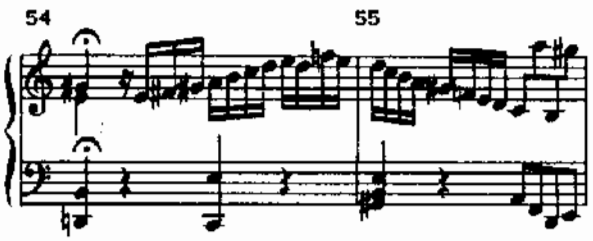
PRELUDIO

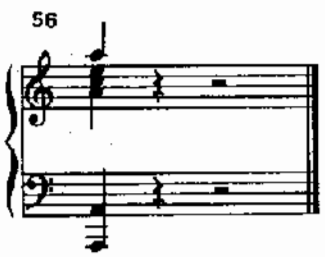
Le indicazioni dinamiche delle battute 2, 3, 18, 19, 30, 31, 40-44 si trovano soltanto nella versione in intavolatura.

The dynamic indications in bars 2, 3, 18, 19, 30, 31, 40-44 are found only in the tablature version.







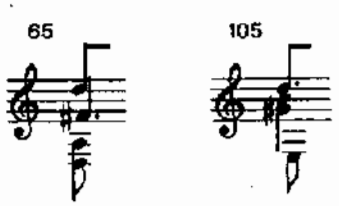


FUGA

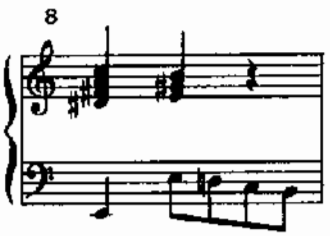
I bassi seguono la versione dei Ms. p. 286 I, p. 308, p. 650.

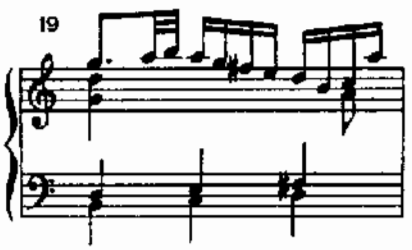
32/33

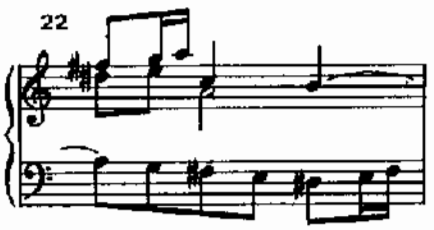
The bass notes follow the version in the Manuscripts p. 286 I, p. 308, p. 650.

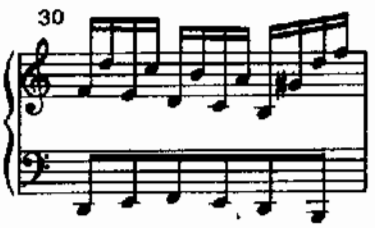


SARABANDE

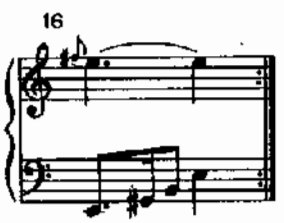


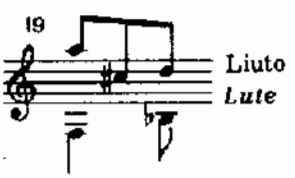


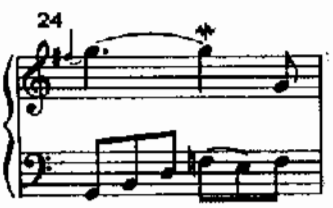




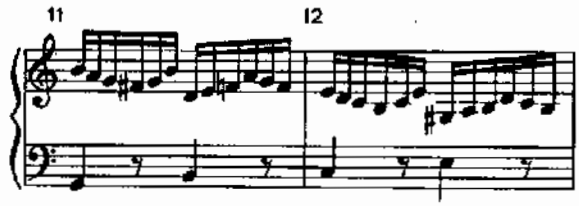
GIGUE

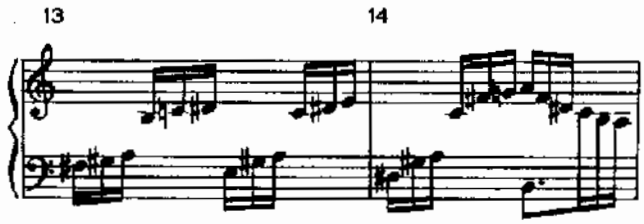


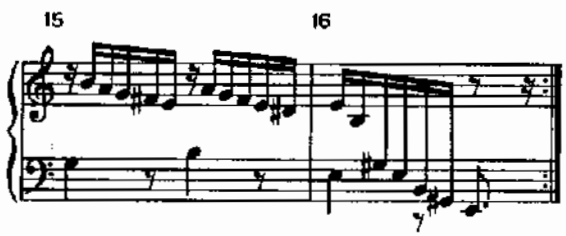


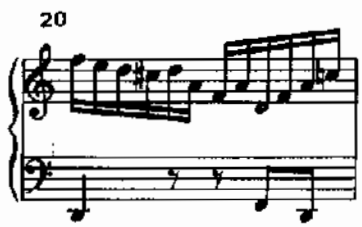


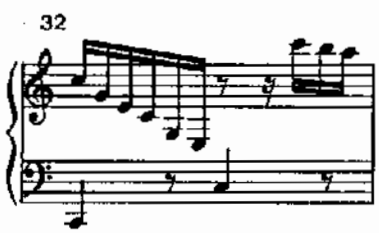
DOUBLE

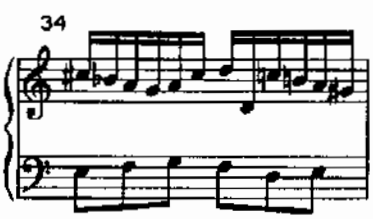


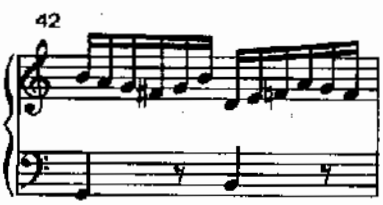


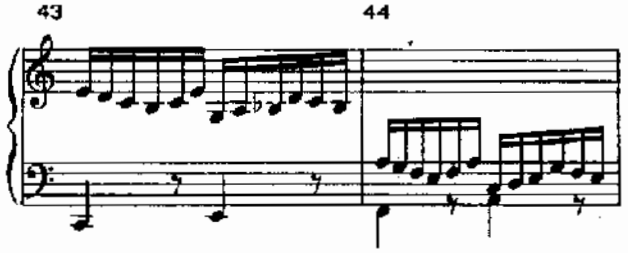


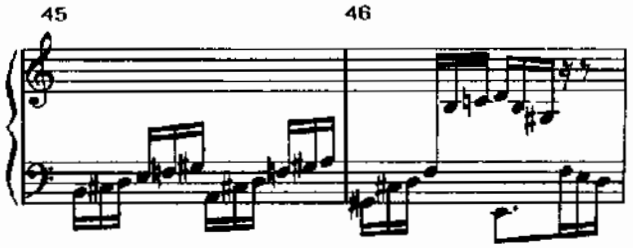


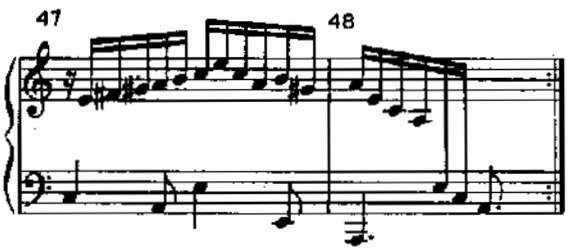






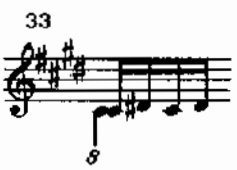


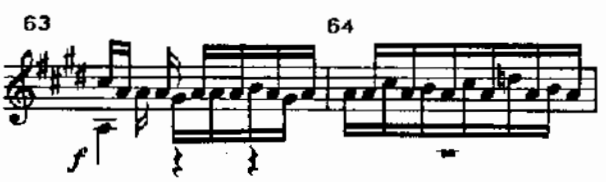


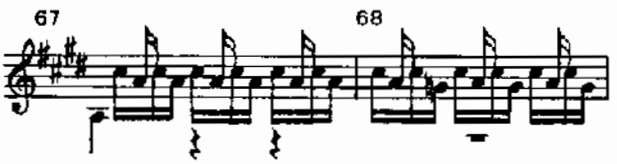


SUITE BWV 1006ª

PRELUDE

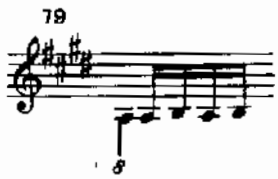


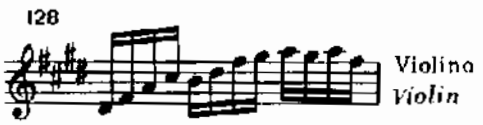


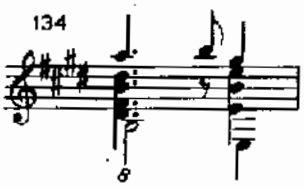


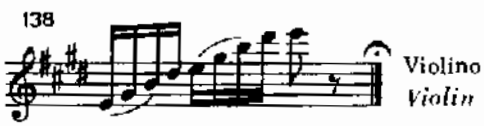
continua così fino alla battuta 78

continues as above to bar 78









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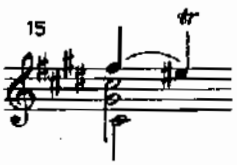
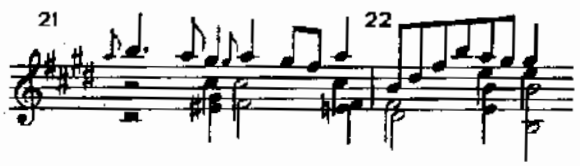
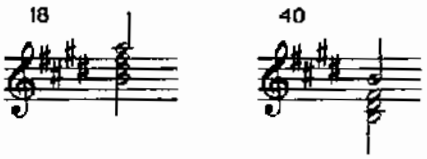
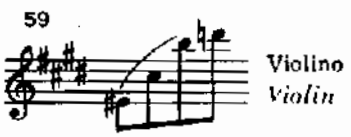
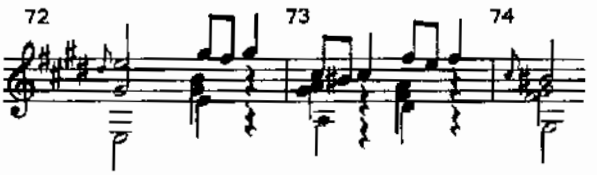


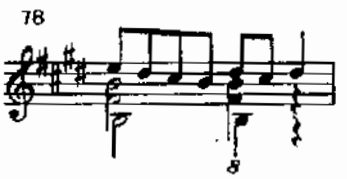


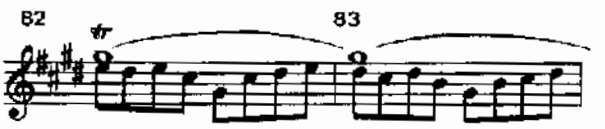
GAVOTTE EN RONDEAU

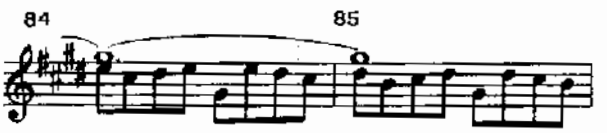


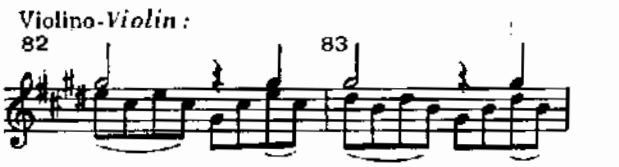


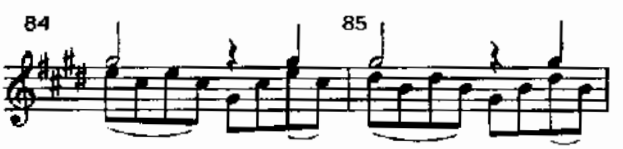


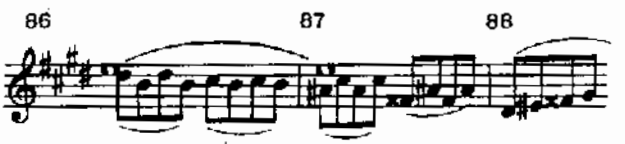












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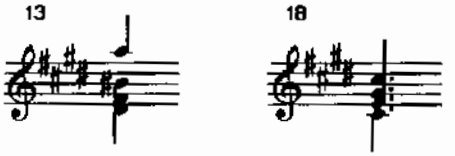

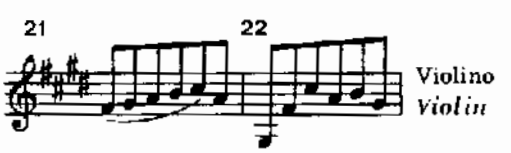

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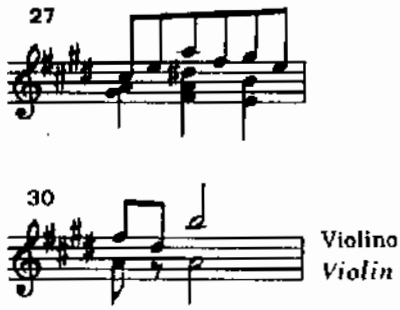
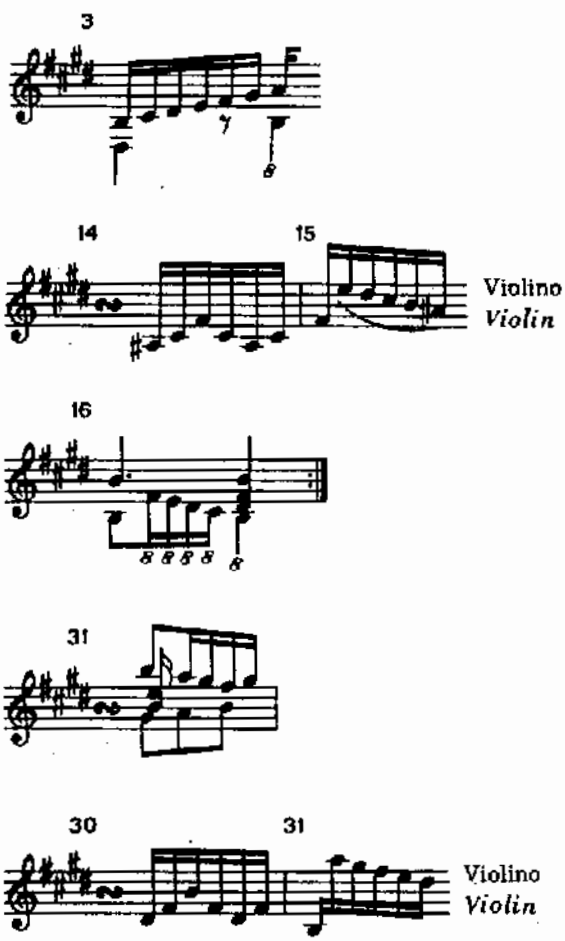


BOURRÉE

Le indicazioni di p e f nelle battute 23 e 25 si trovano soltanto nella versione per violino.

The indications p and f in bars 23 and 25 are found only in the violin version.

GIGUE



PRELUDIO, FUGA E ALLEGRO BWV 998

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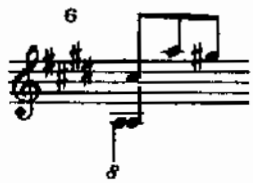

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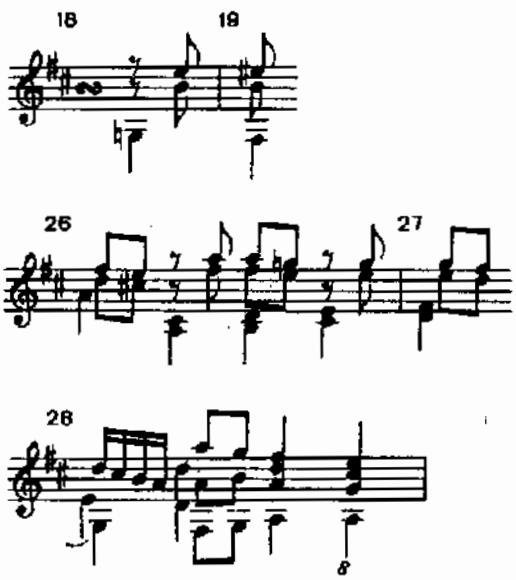
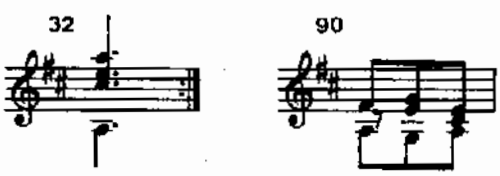
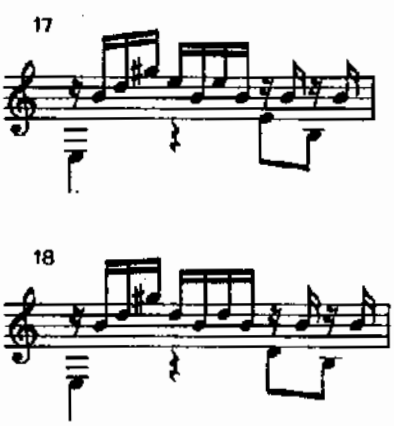
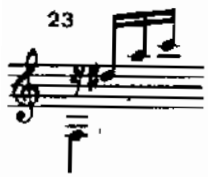


ALLEGRO



PRELUDIO BWV 999





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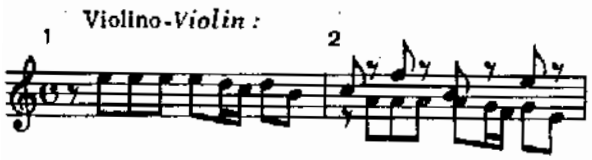

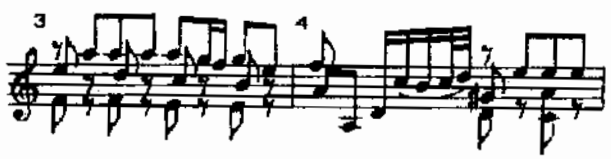

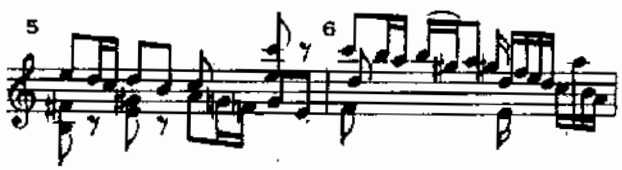

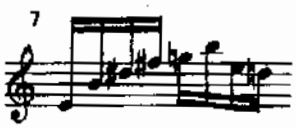

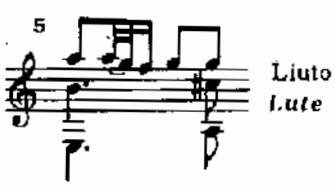

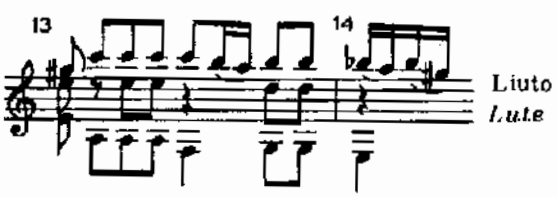

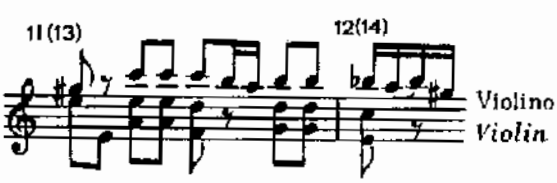

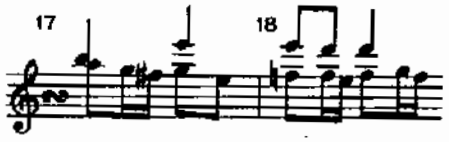

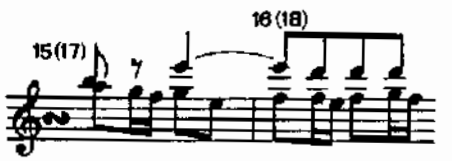

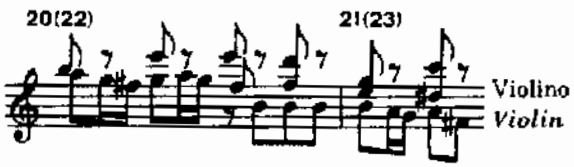

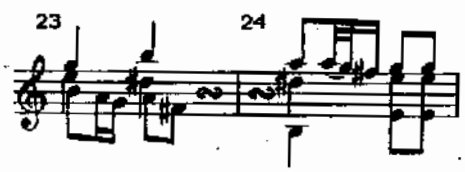

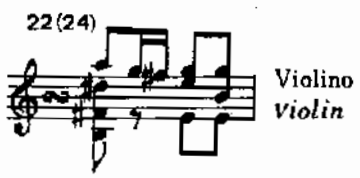

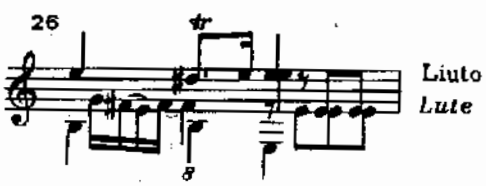

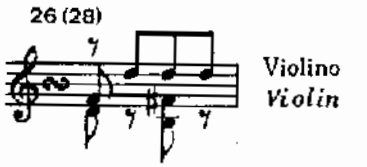

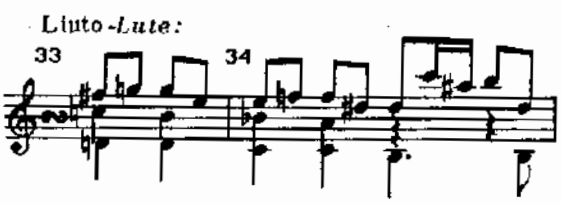

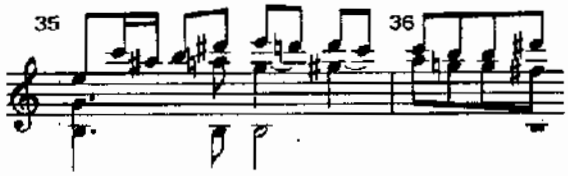

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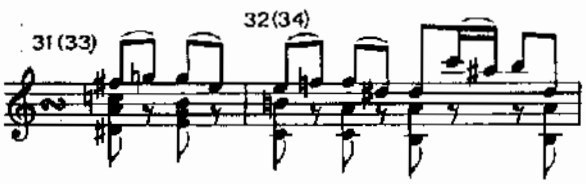
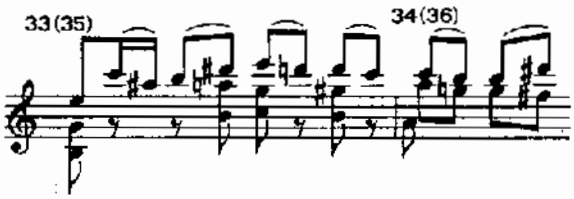
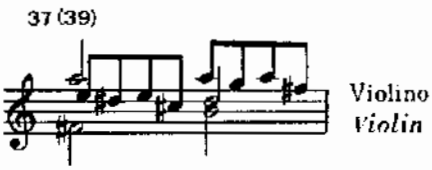
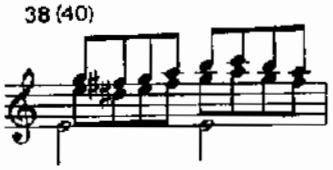






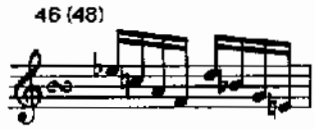
Liuto-*Lute :*

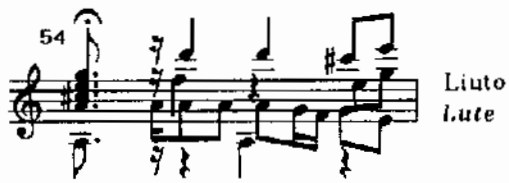
Violino-*Violin :*

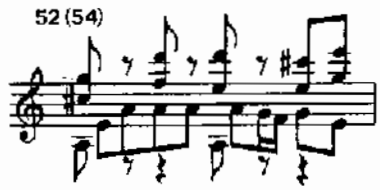


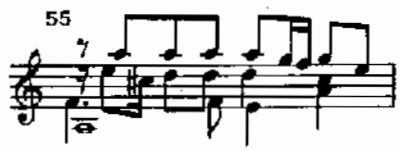
ecc. fino alla battuta 41 (43)

etc. until bar 41 (43)









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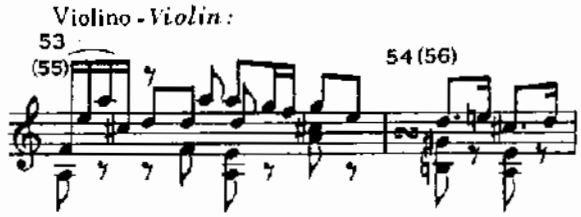
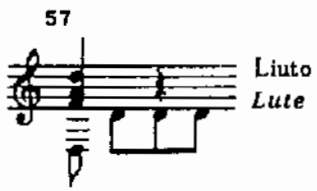
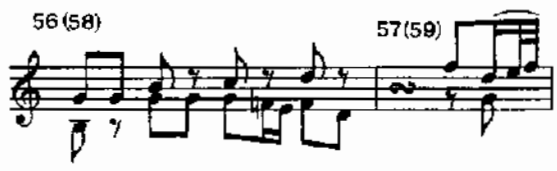
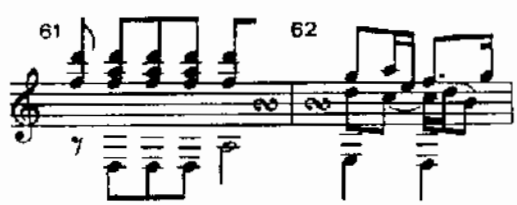


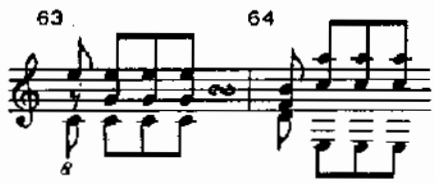


Violino-*Violin :*



Liuto-*Lute :*





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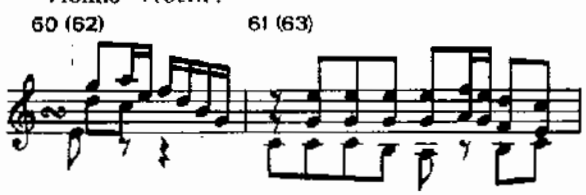

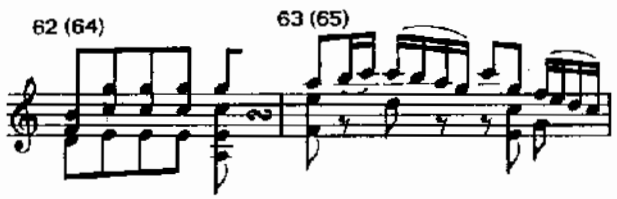

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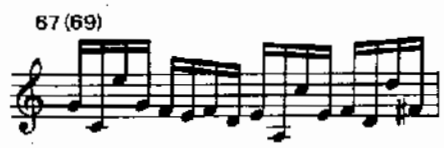

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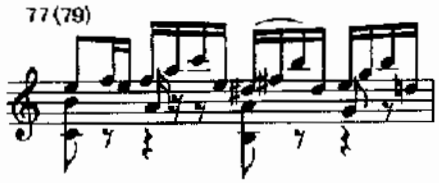

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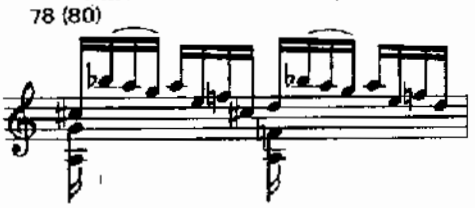
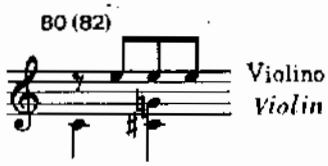
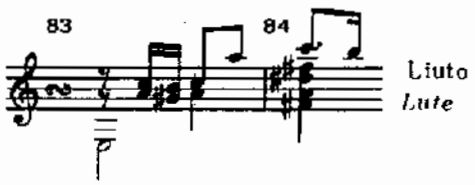
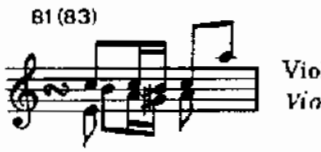
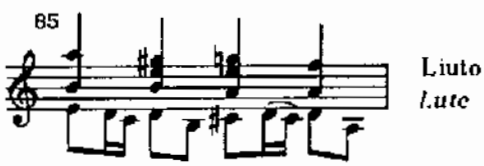
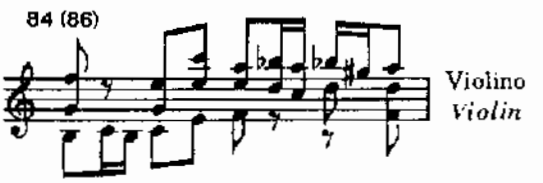


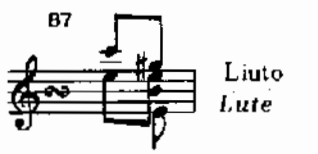










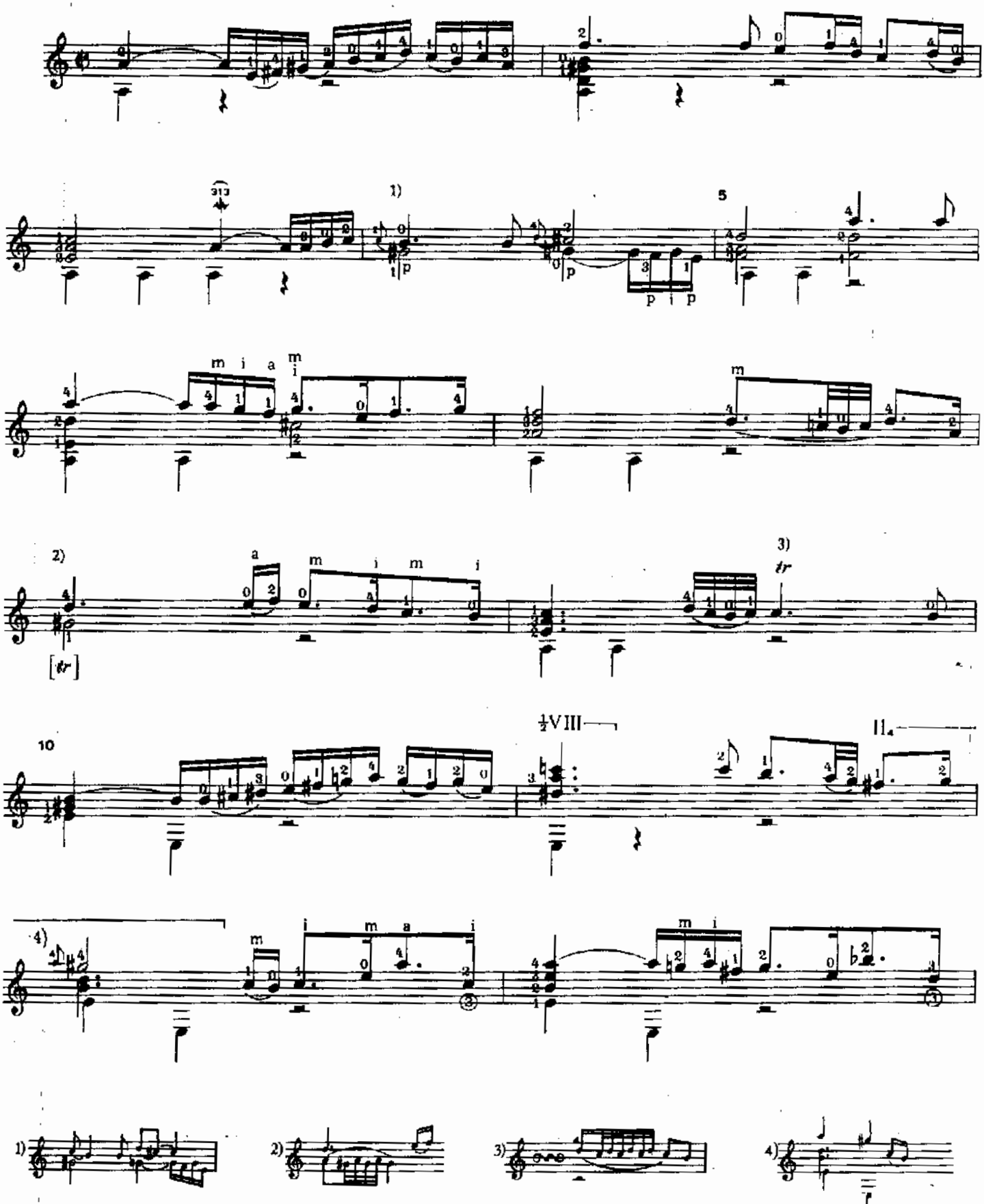


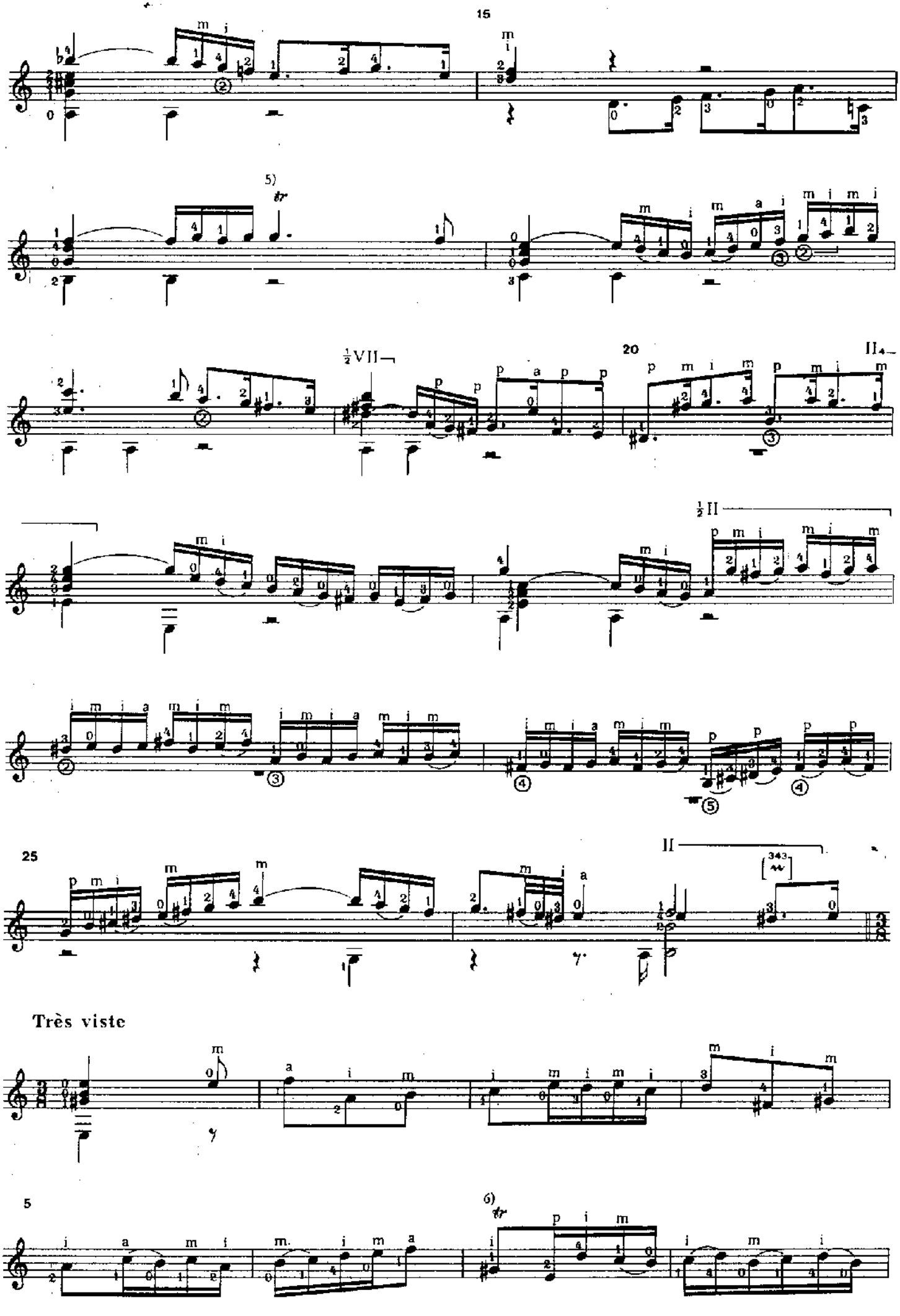
OPERE PER LIUTO
trascritte per chitarra

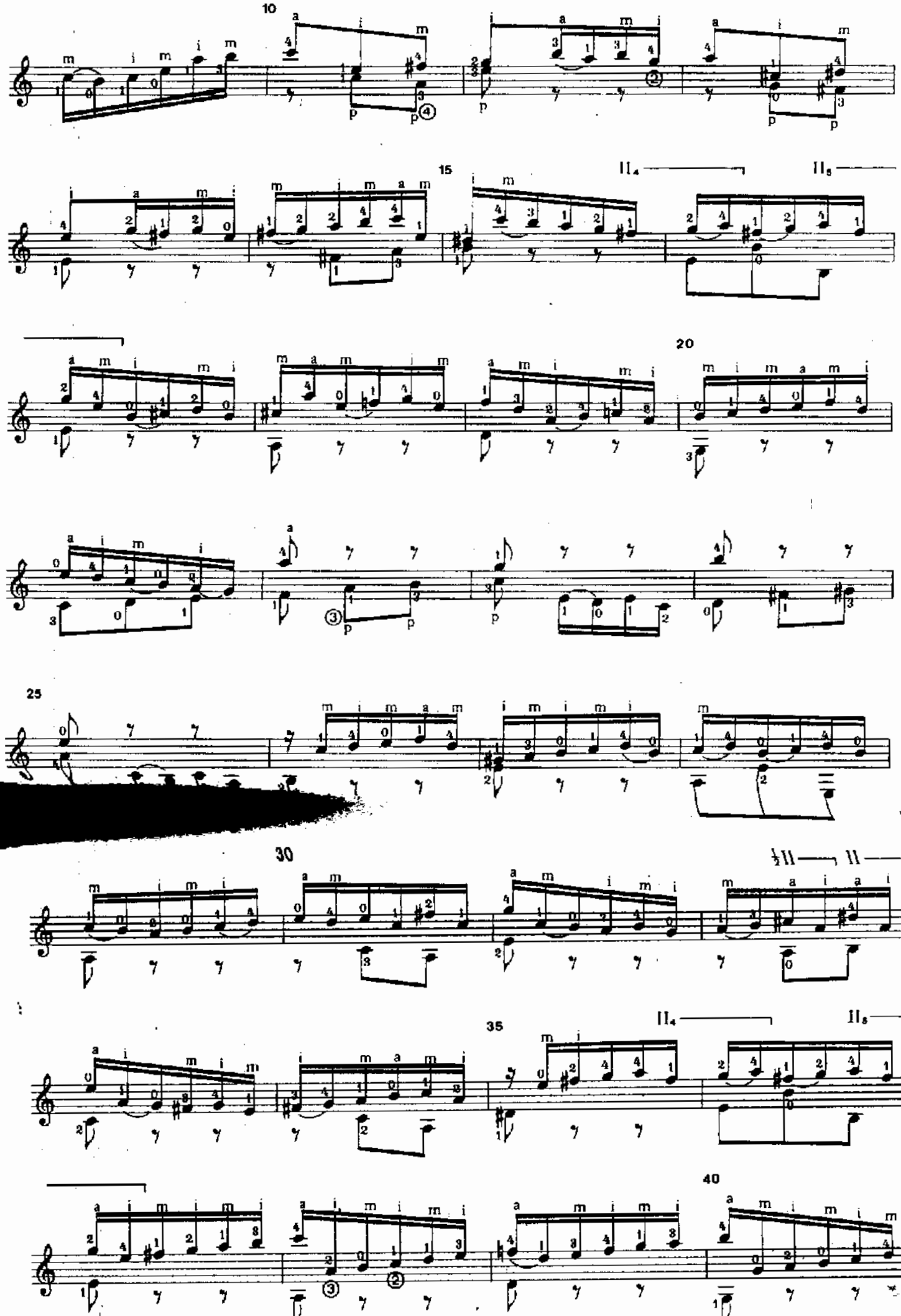
Trascrizione e diteggiatura di Ruggero Chiesa

Johann Sebastian Bach
(1685-1750)

SUITE BWV 995
Prelude




15
5)
tr
20
½VII
II
½II
25
II
Très viste
5
6)
tr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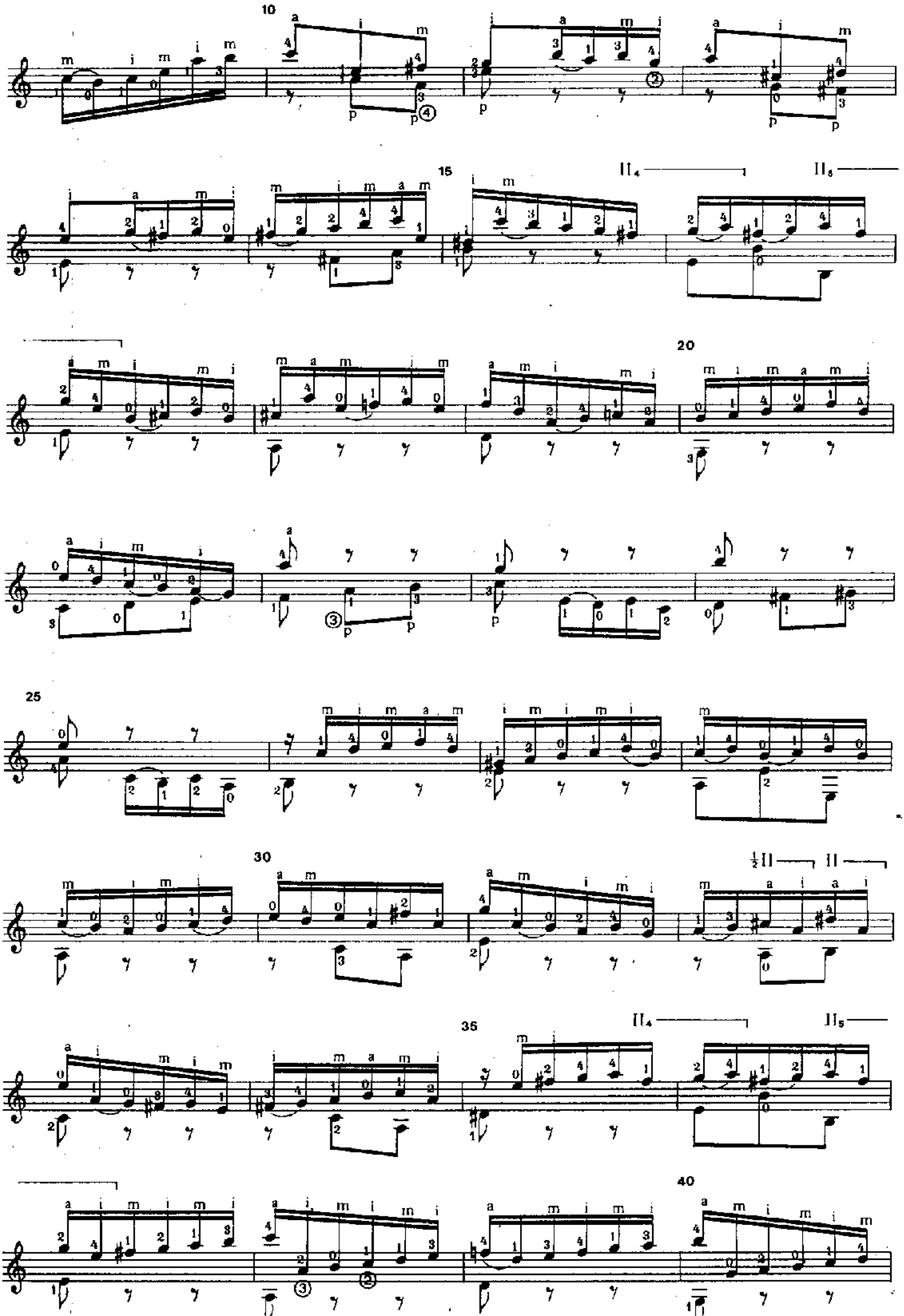
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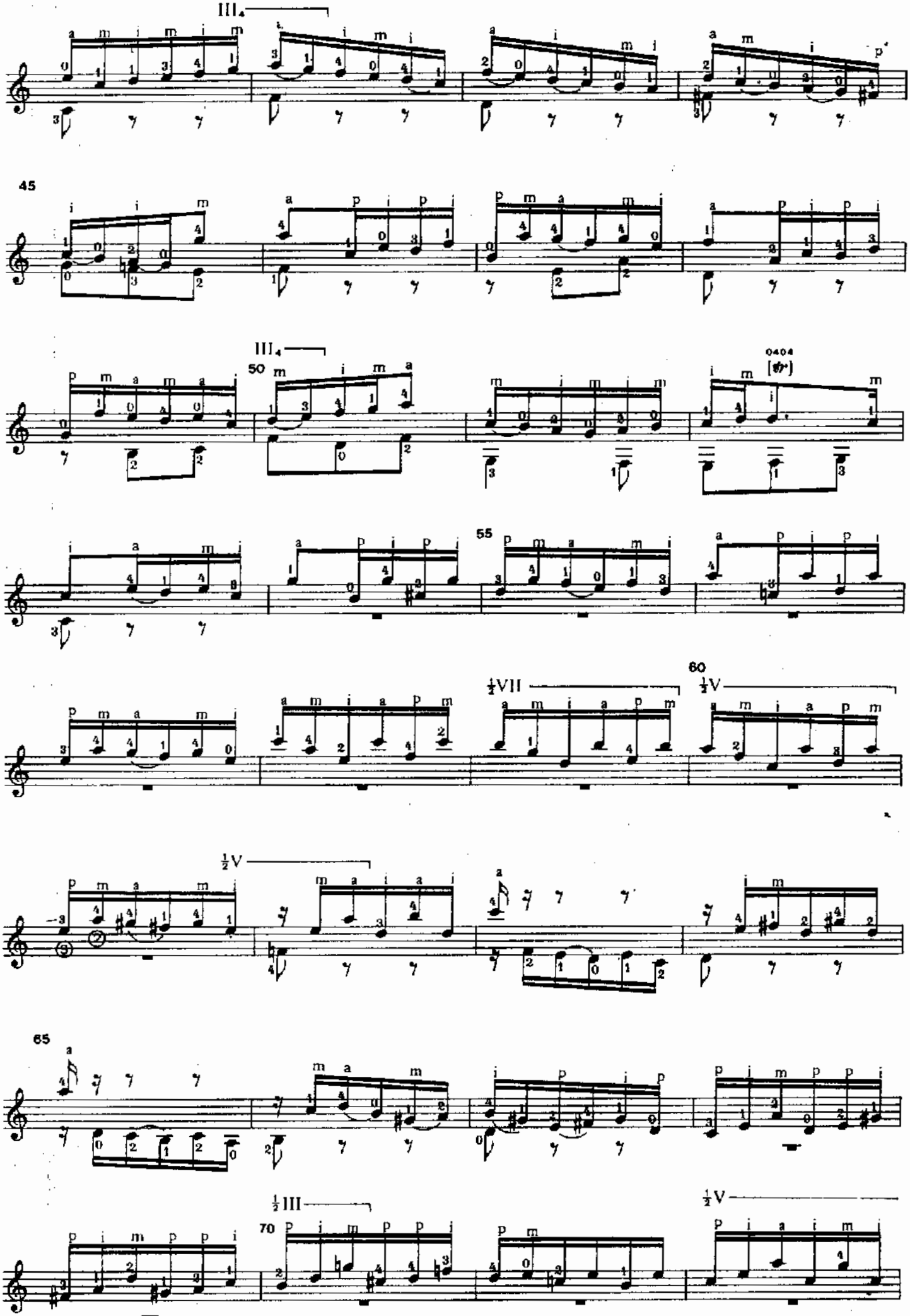
II4
II5
½II
II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III4
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0404
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½VII
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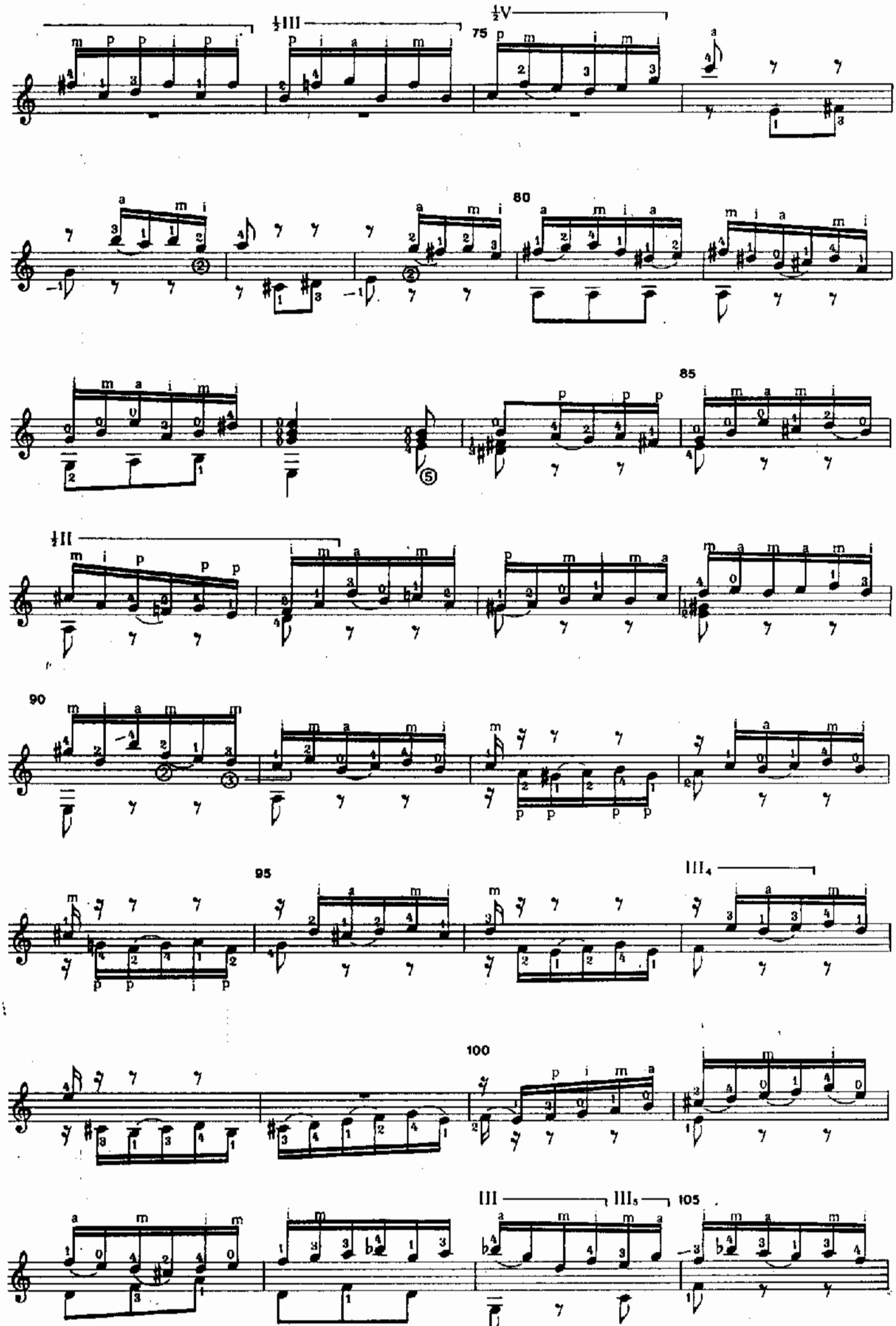
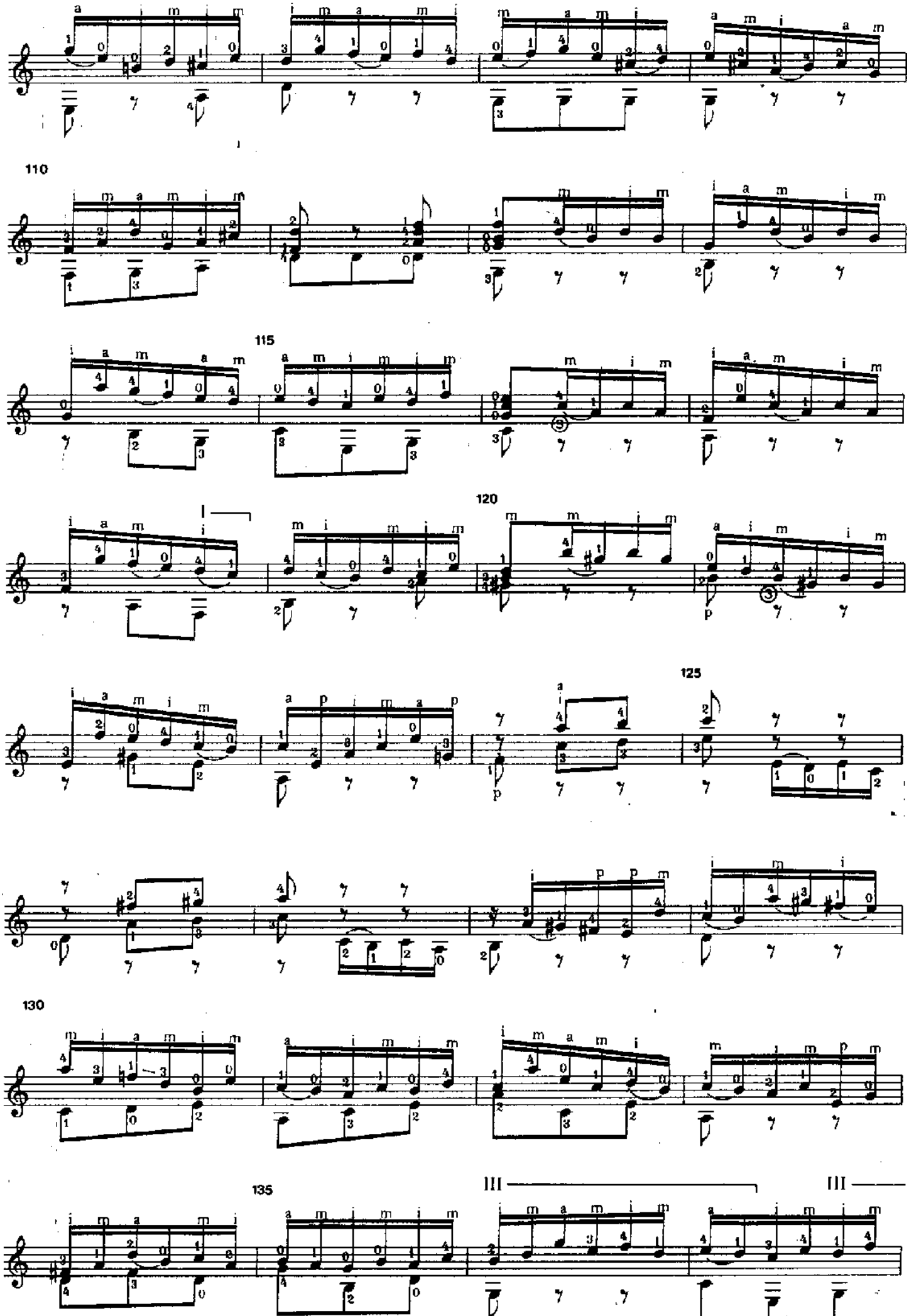
½V
½V
65
½III
70
½V


½III
½V
75
80
85
½II
90
95
III4
100
III
III5
105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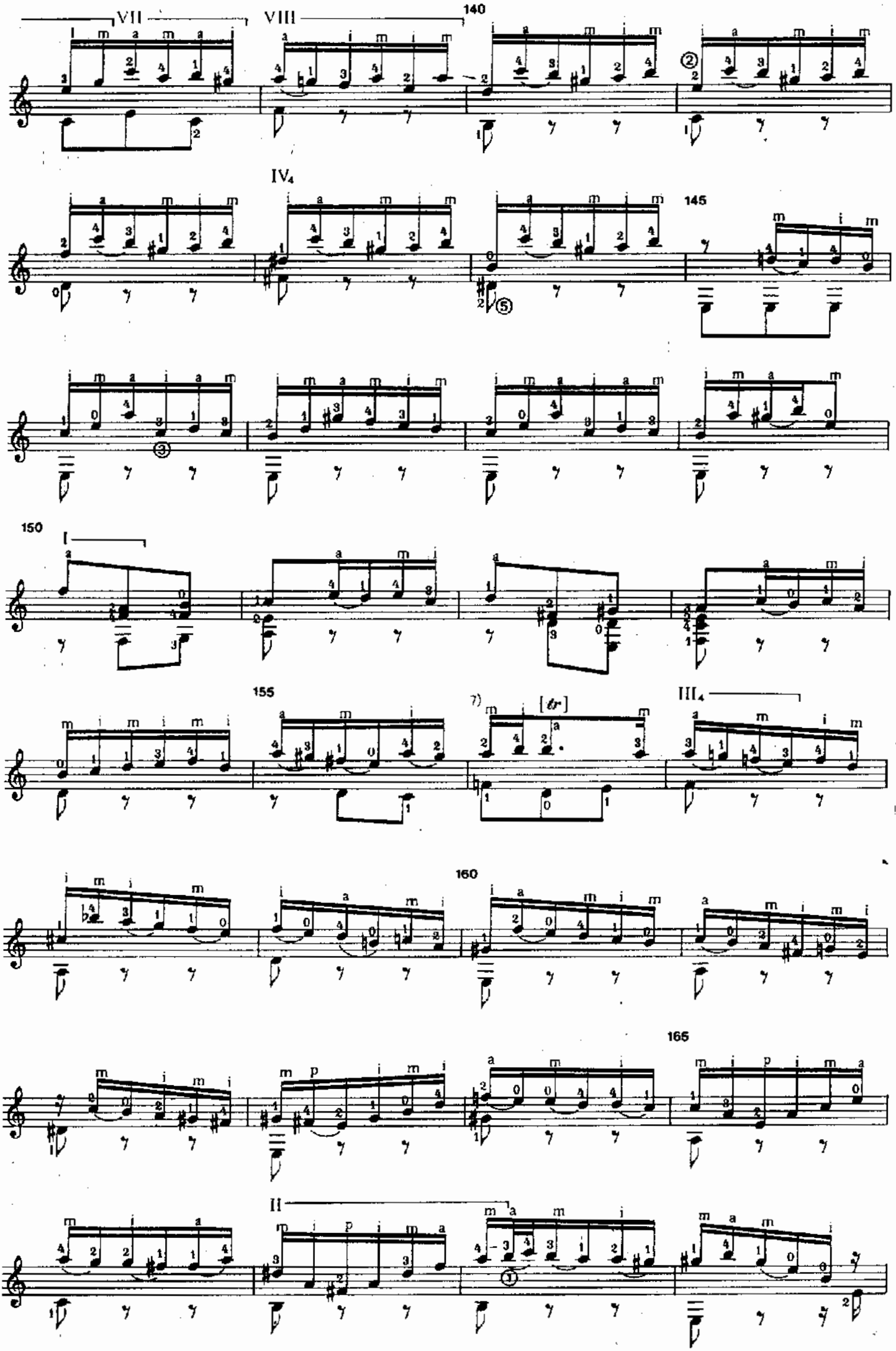
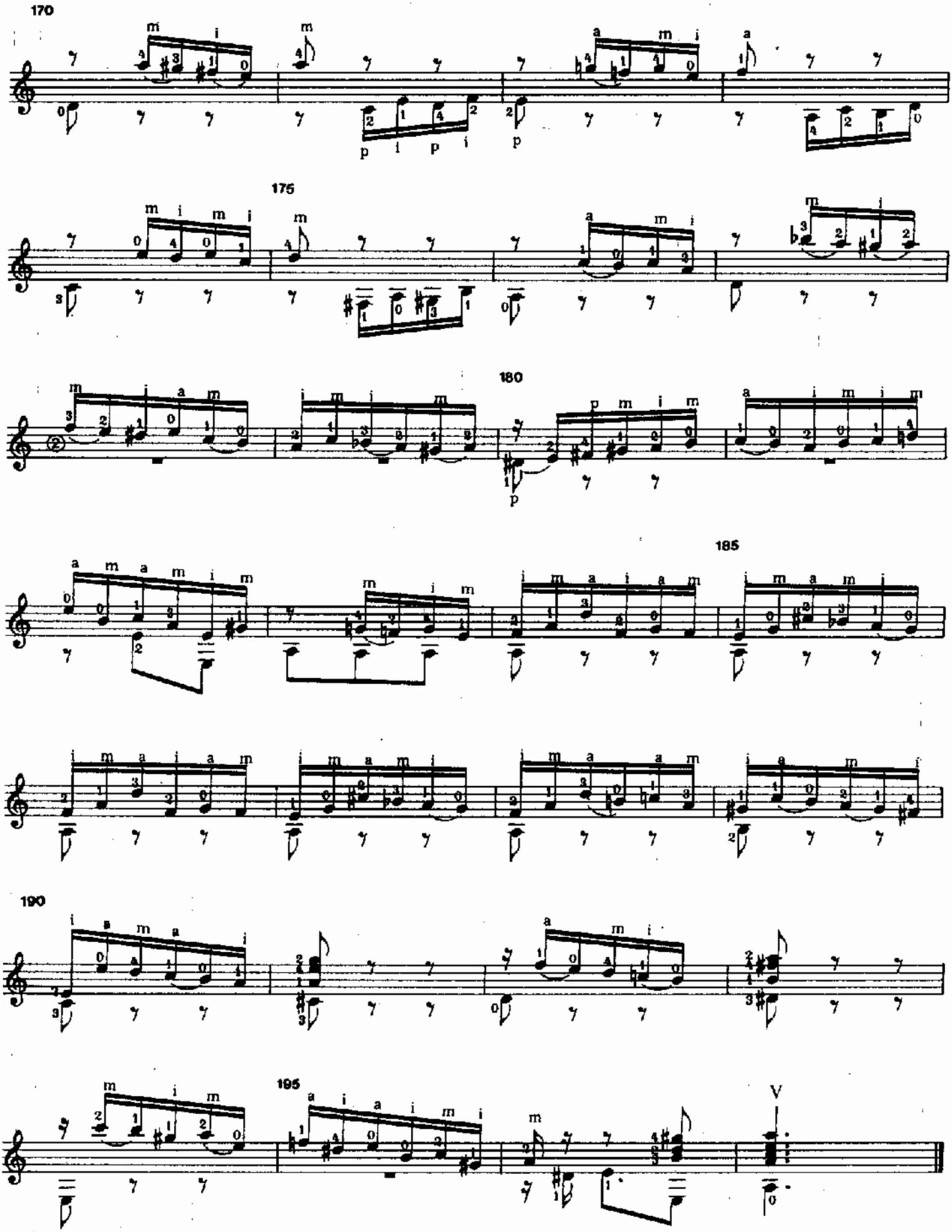
III
III


VII
VIII
140
IV4
145
150
I
155
7)
[tr]
III4
160
165
II


170
175
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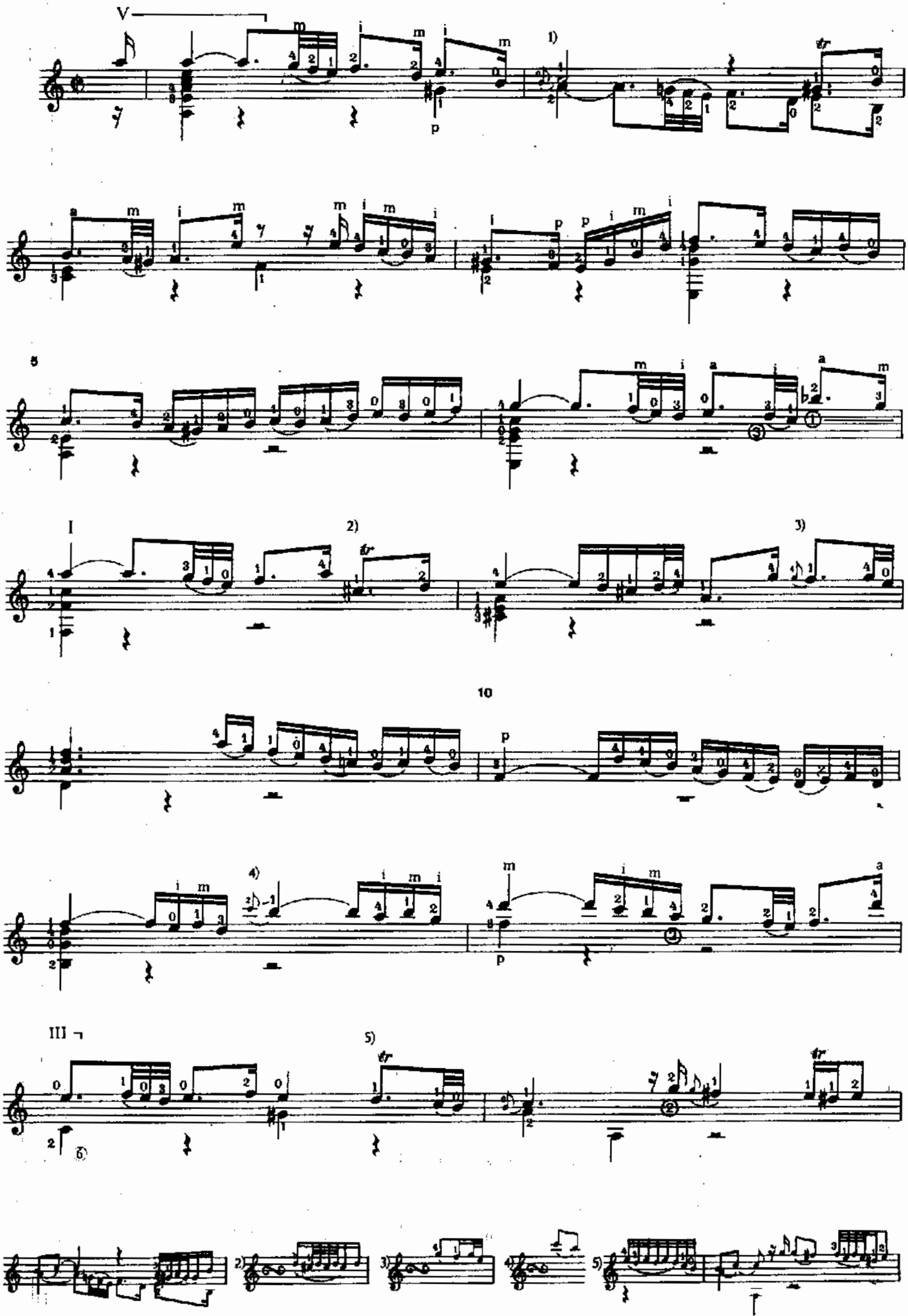
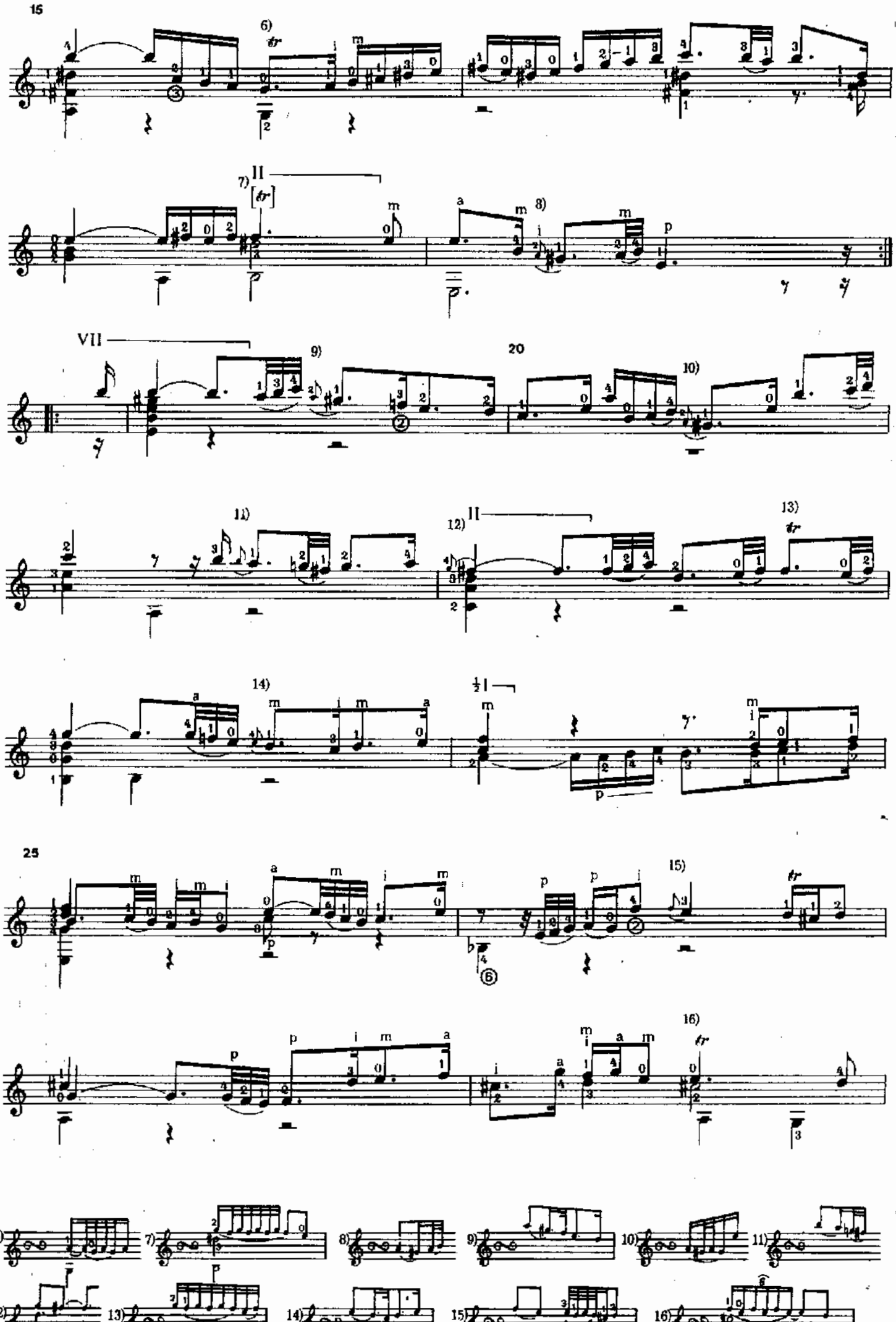
190
195
V

Allemande

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6)
7)
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VII
9)
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10)
11)
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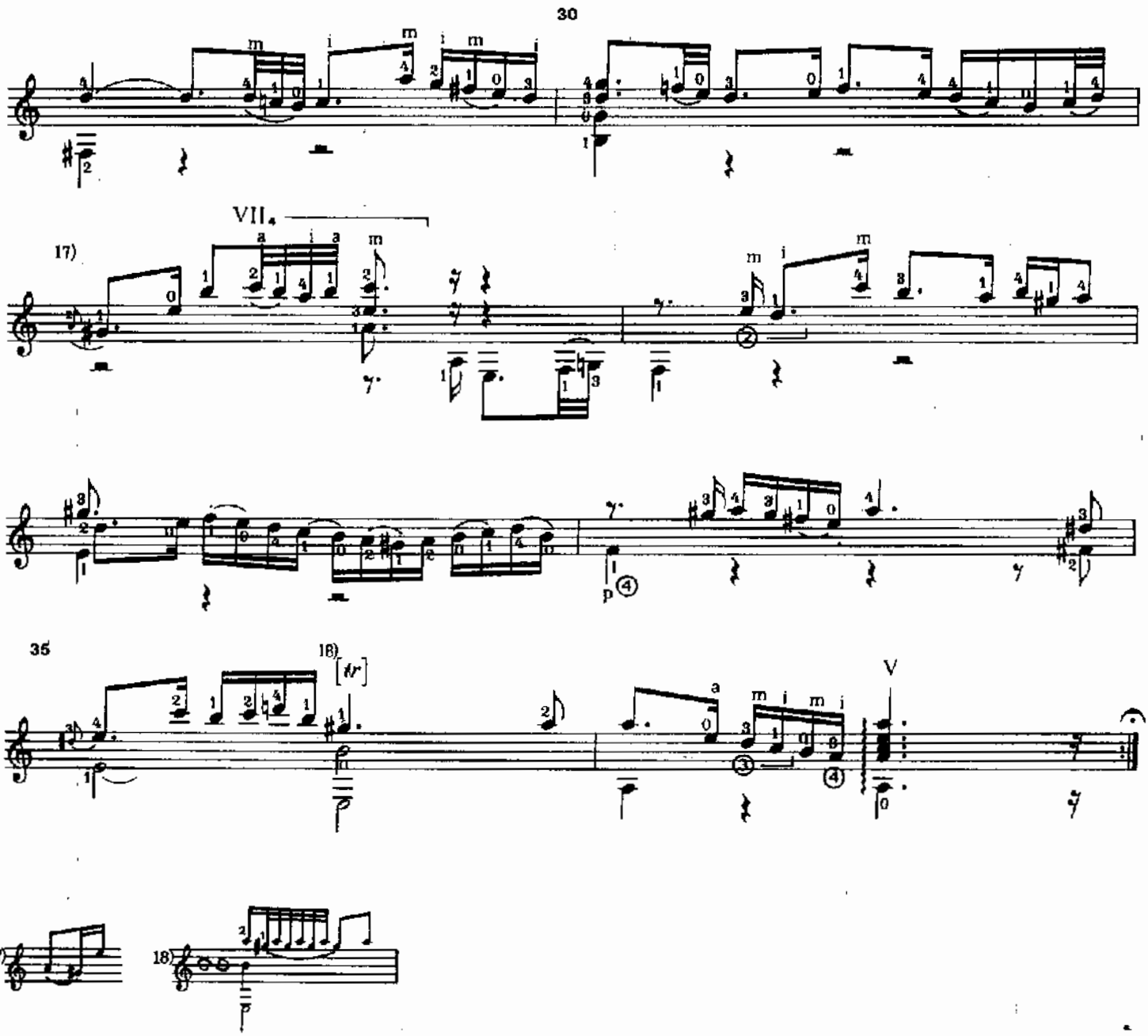
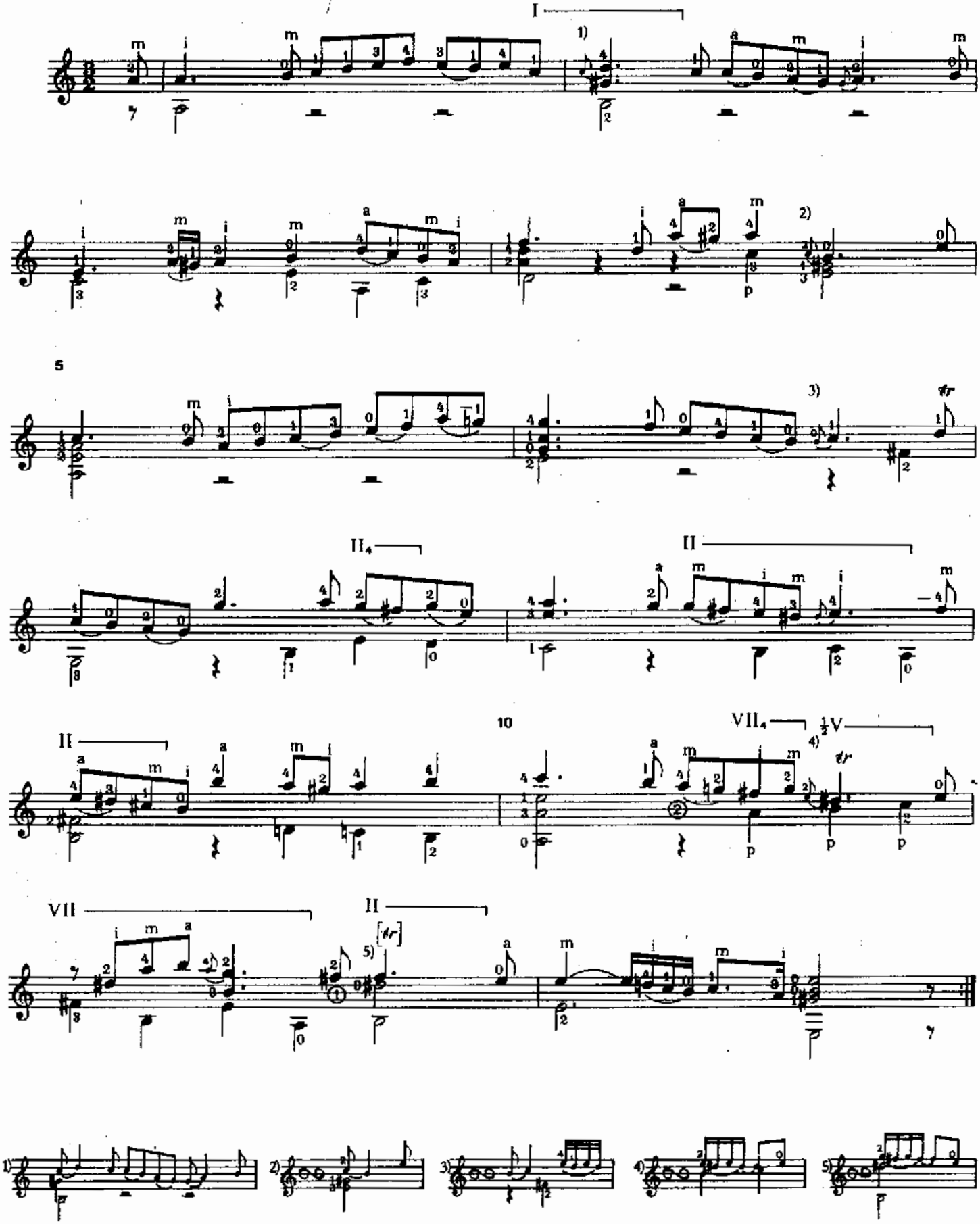
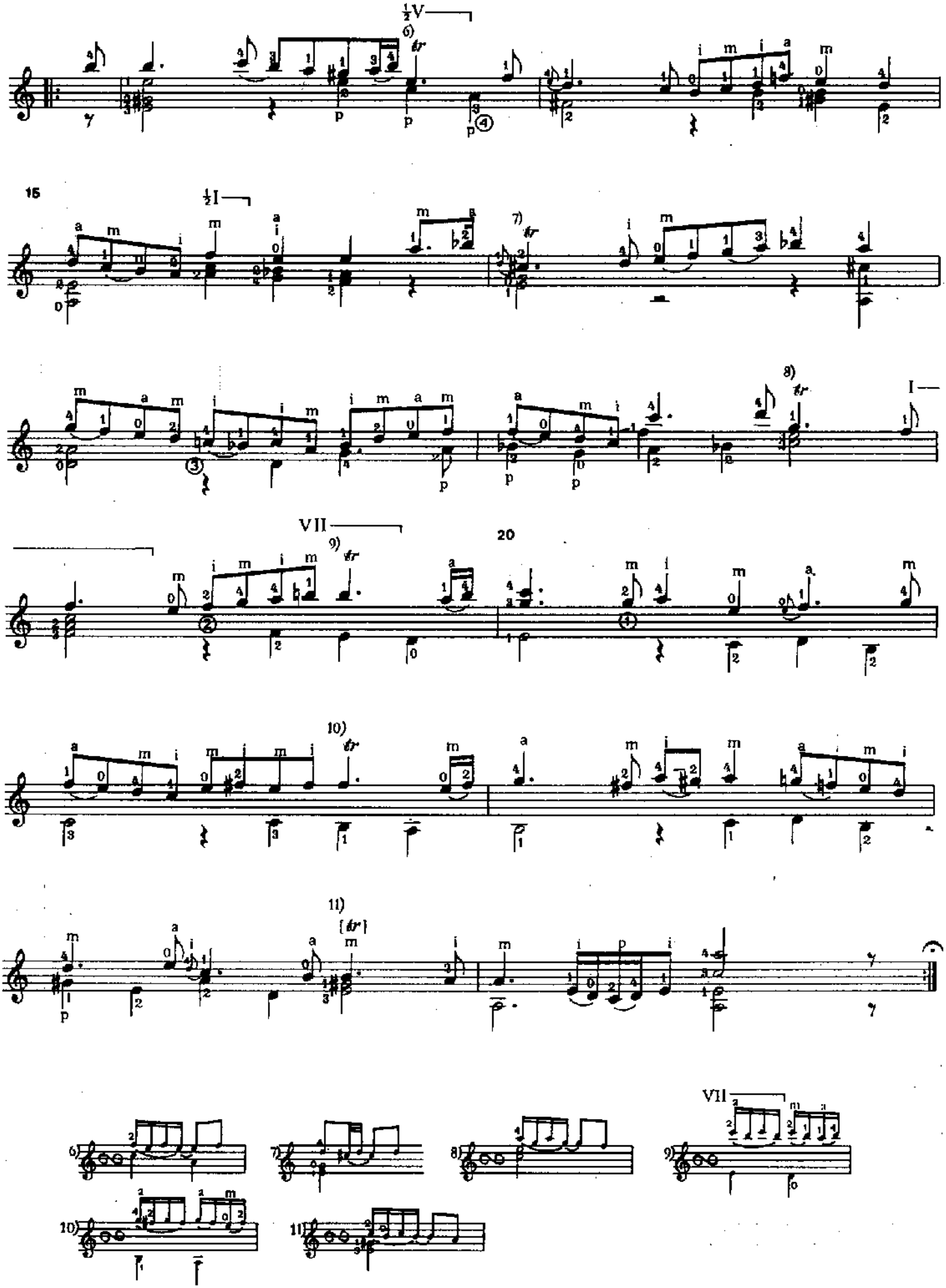
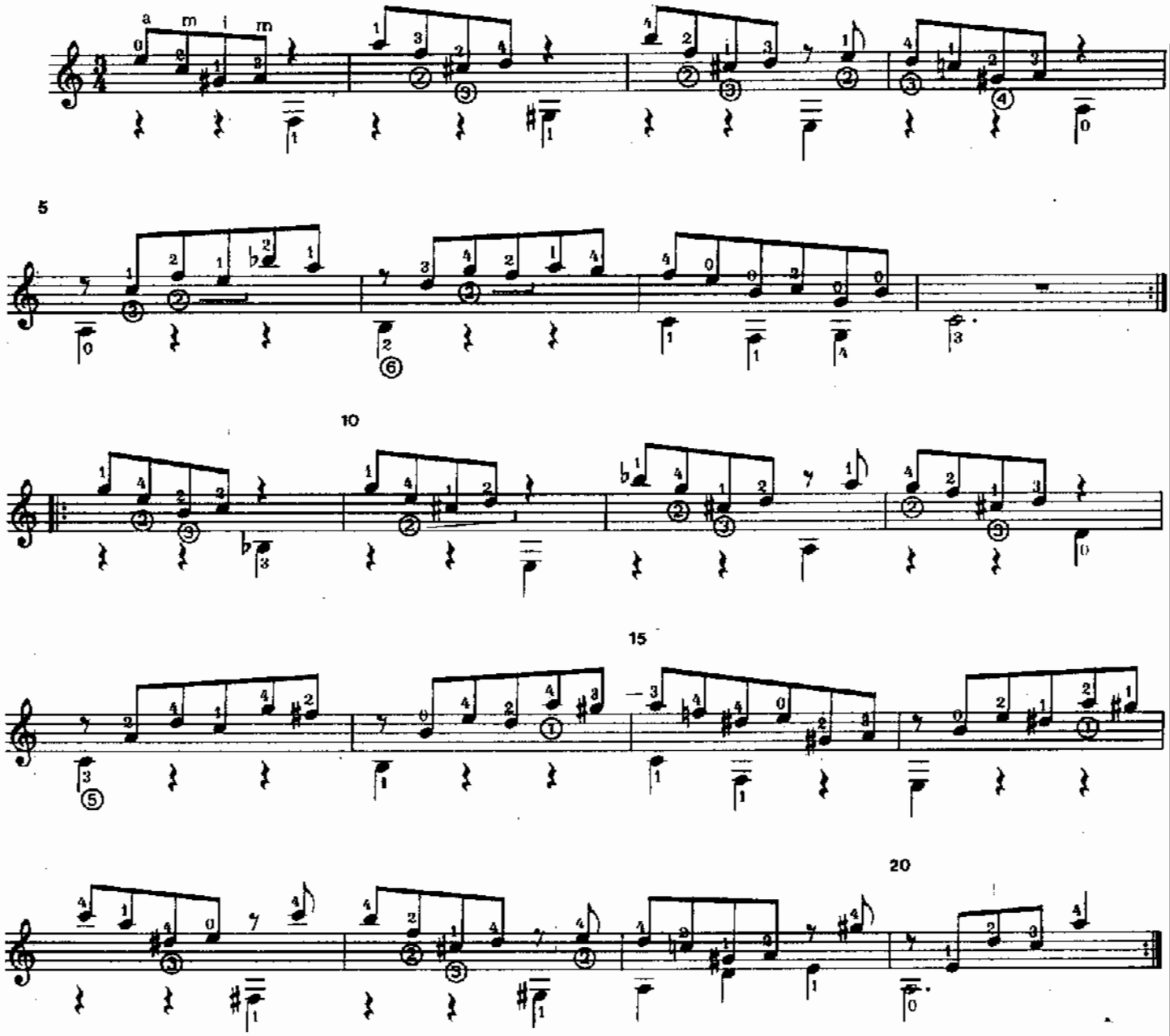

30
VII
17)
35
18)
[tr]
V
17)
18)

Courante

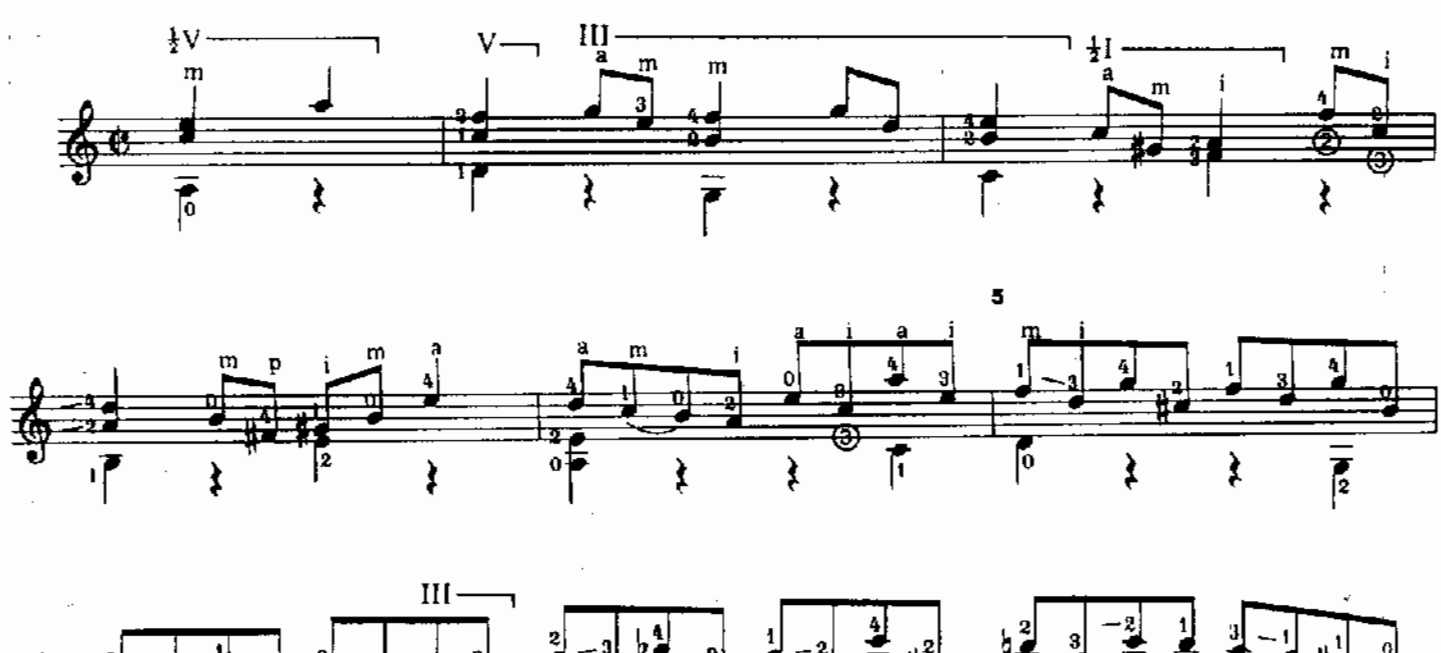


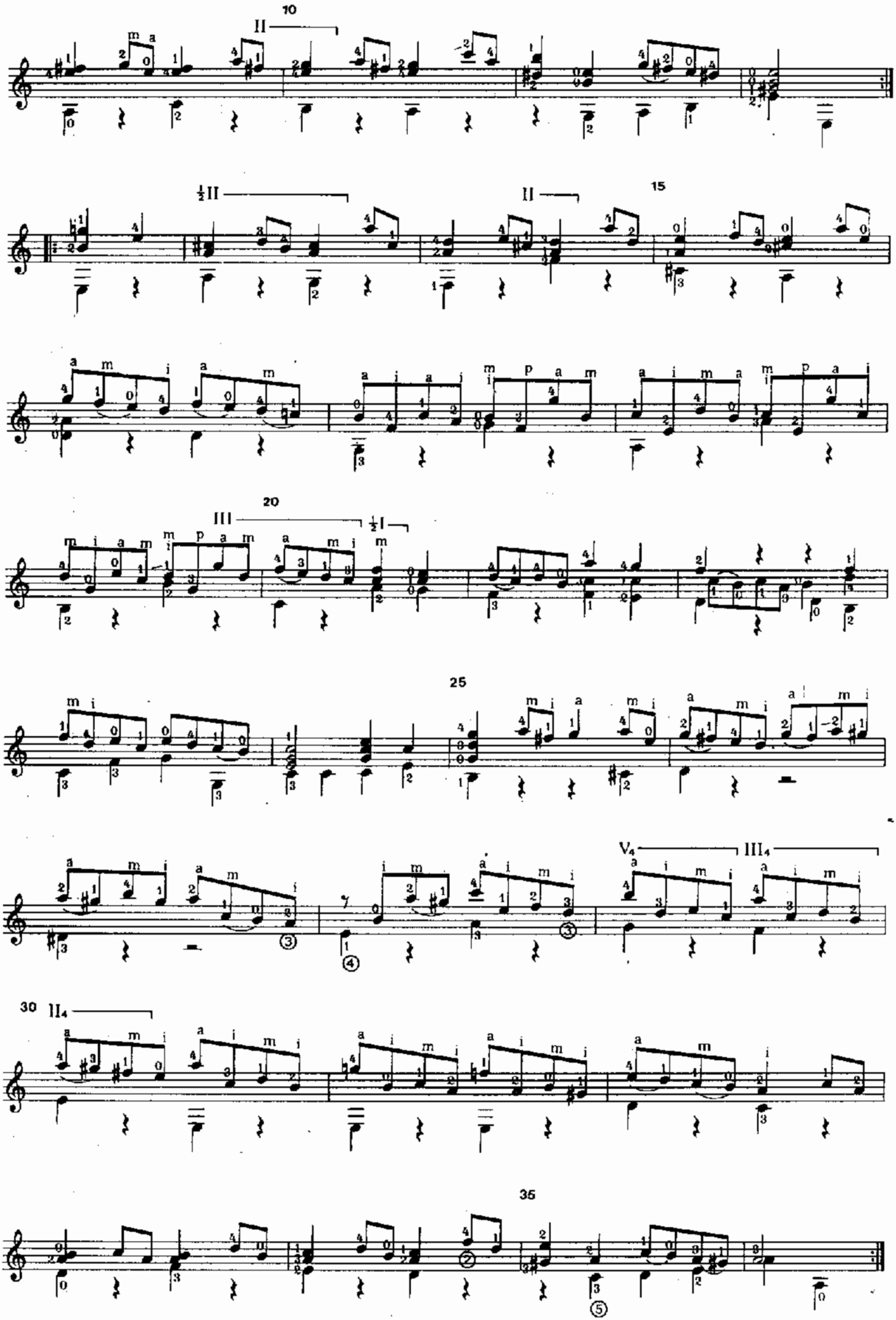

½V
6)
tr
15
½I
7)
tr
8)
tr
I
VII
9)
tr
20
10)
tr
11)
[tr]
VII

Sarabande

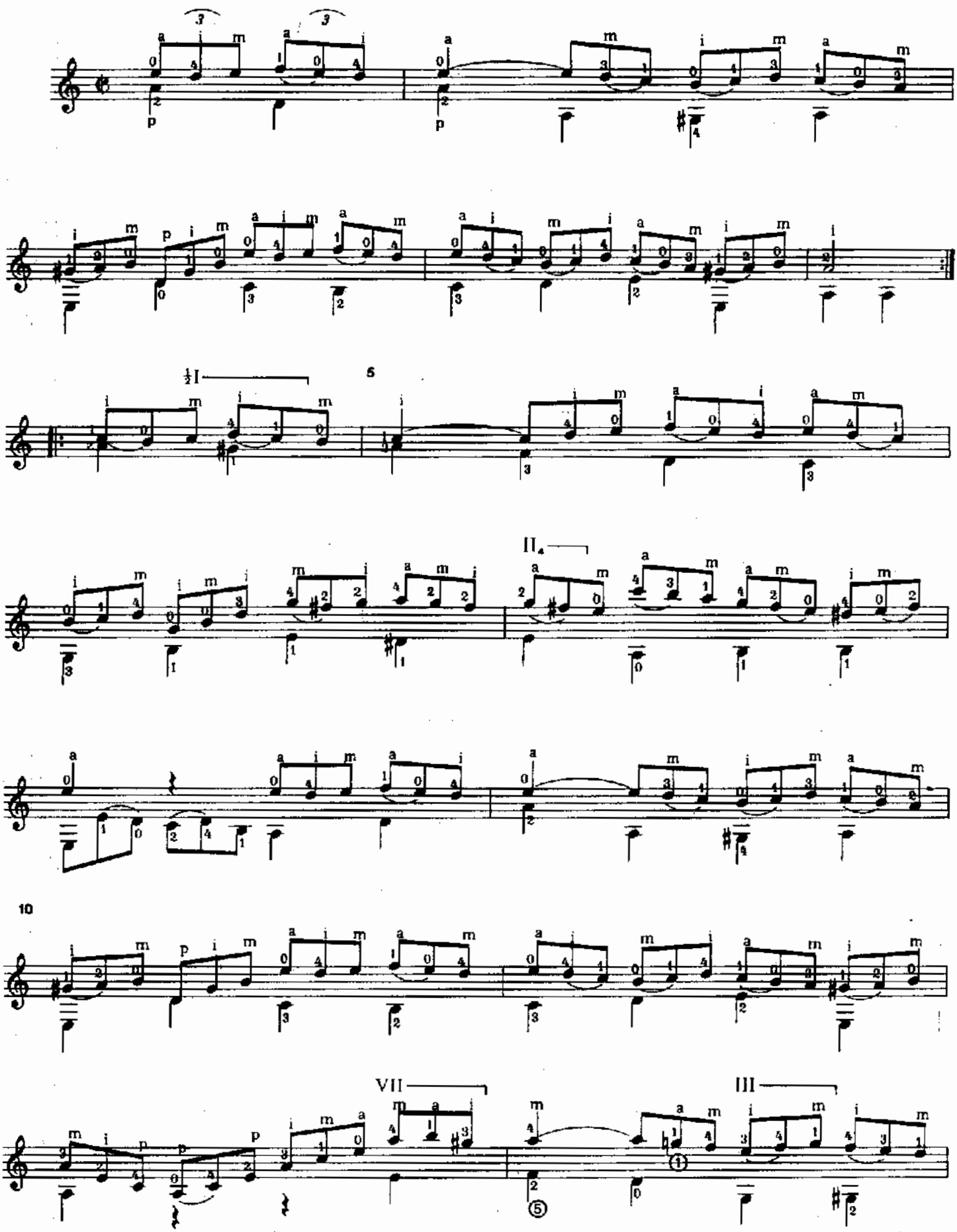


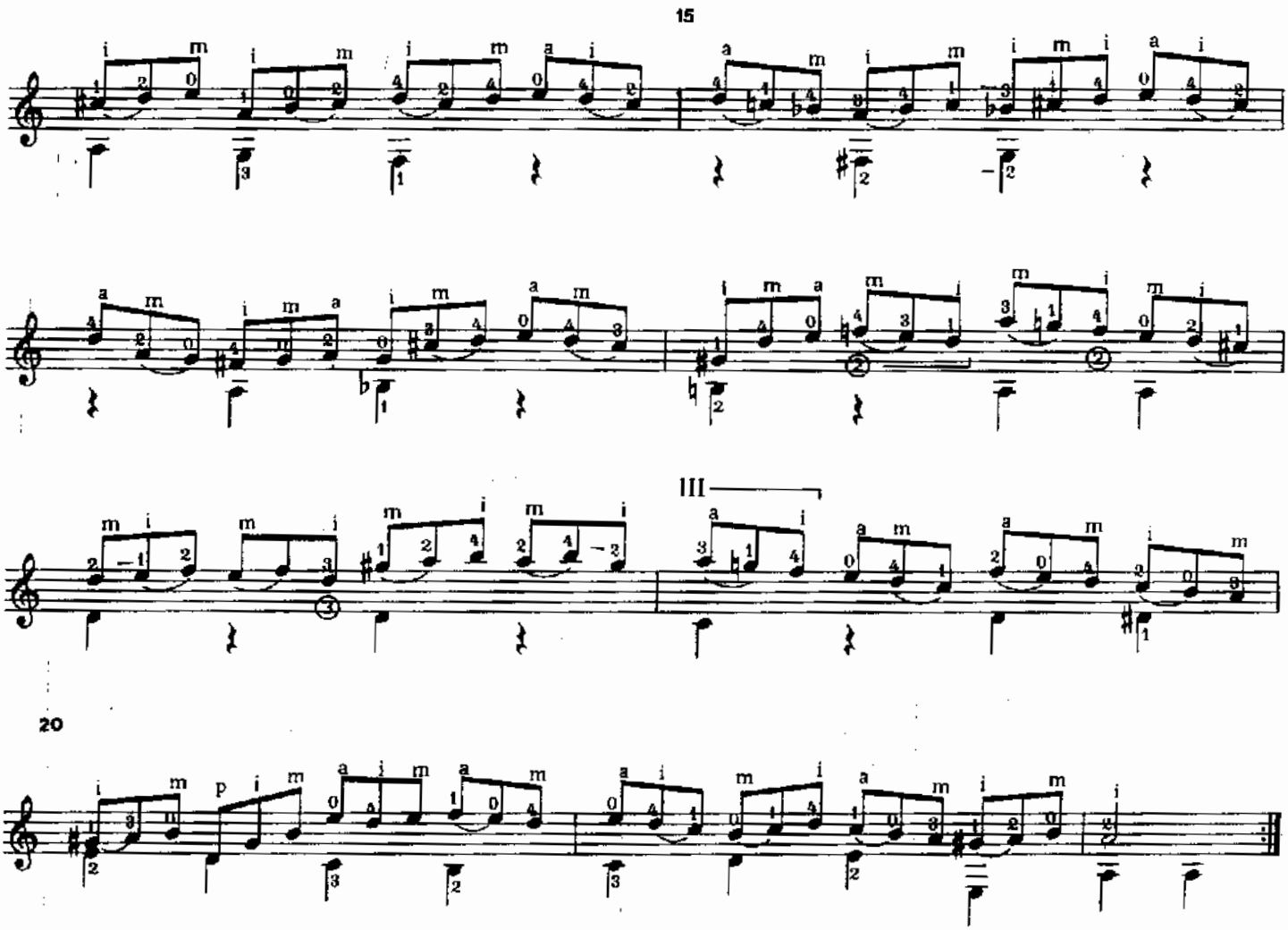
Gavotte I




10
II
½II
II
15
20
III
½I
25
V4
III4
30
II4
35

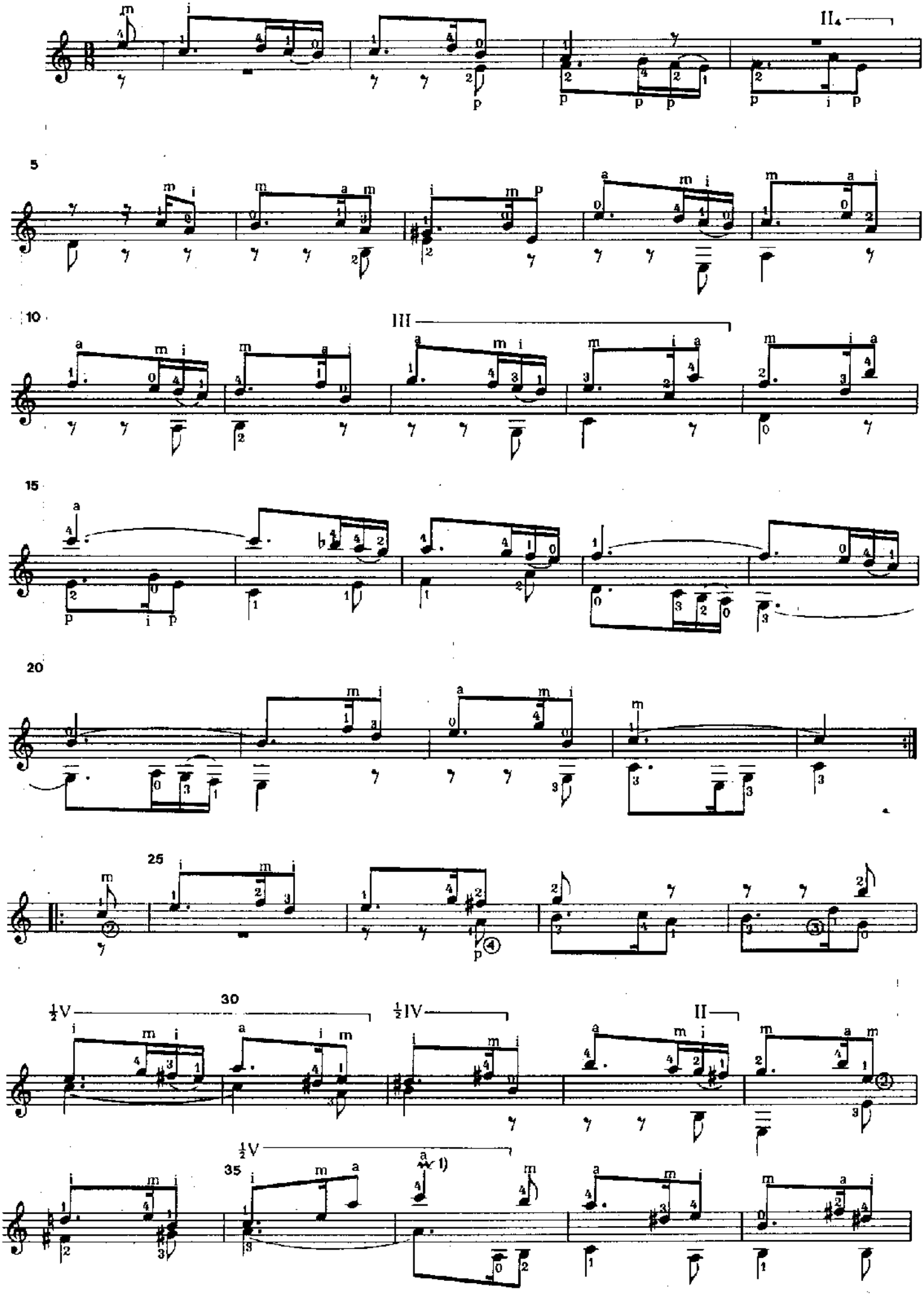
Gavotte II en Rondeau

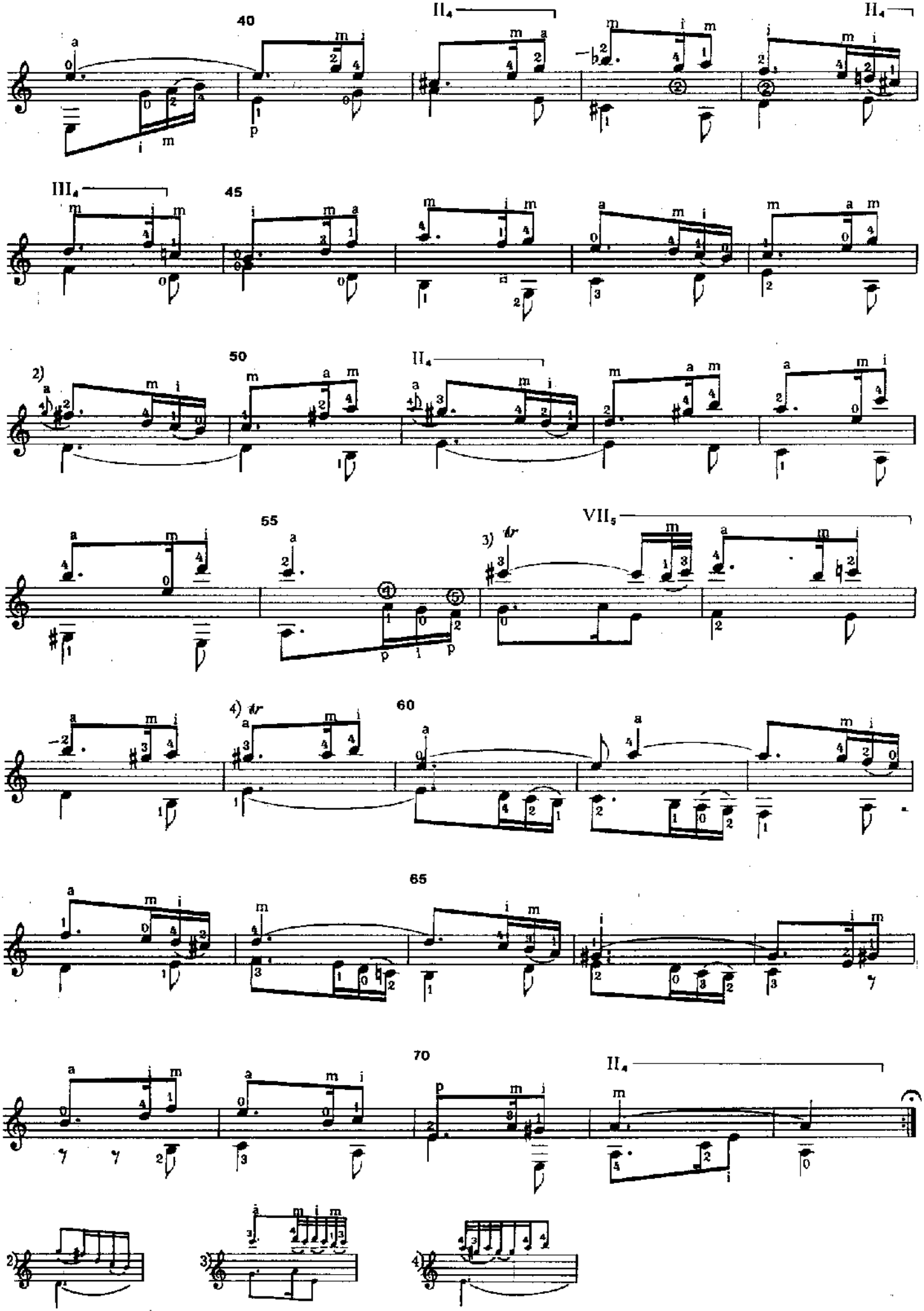




Gavotte I D.C.

Gigue




40
45
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55
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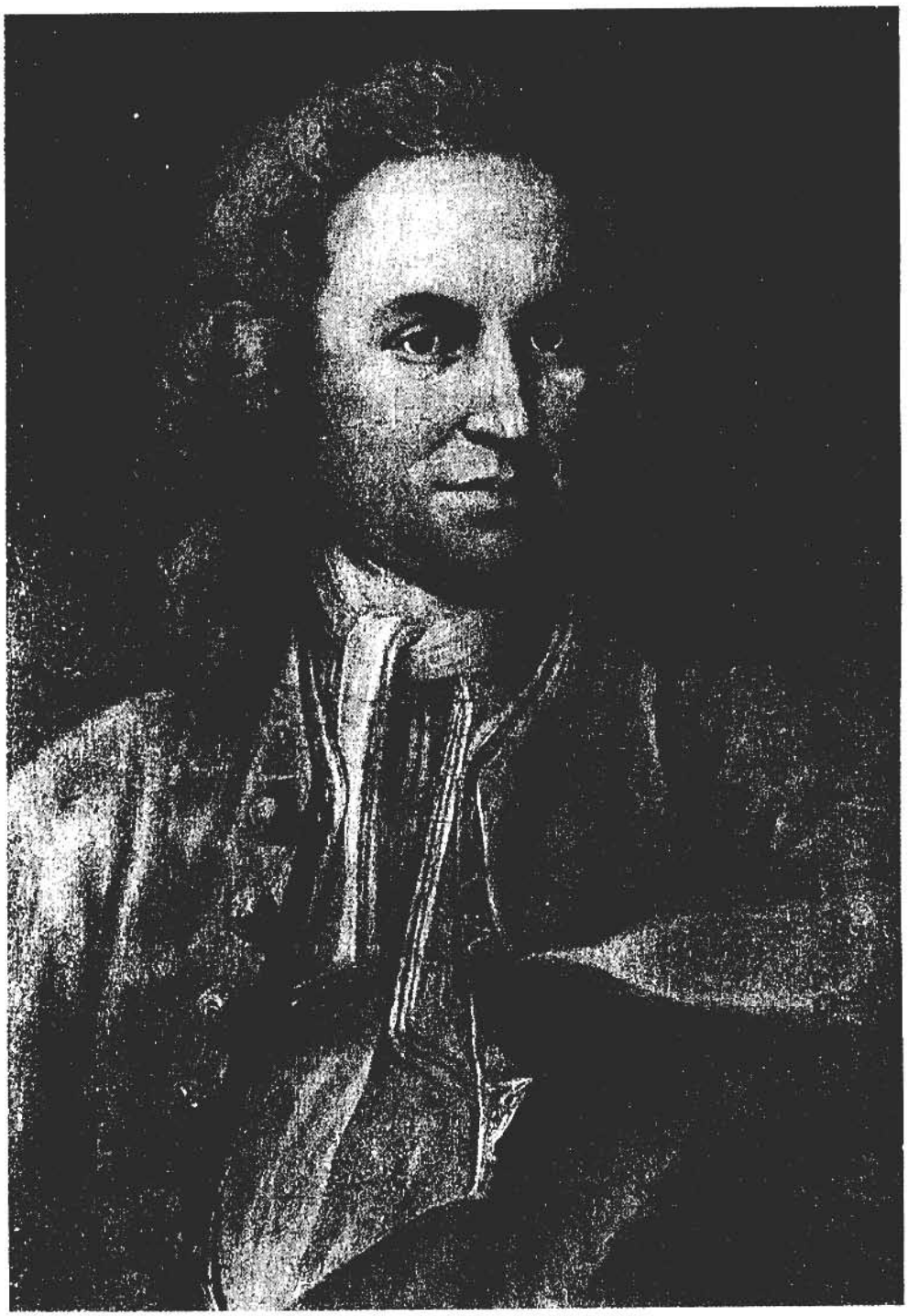
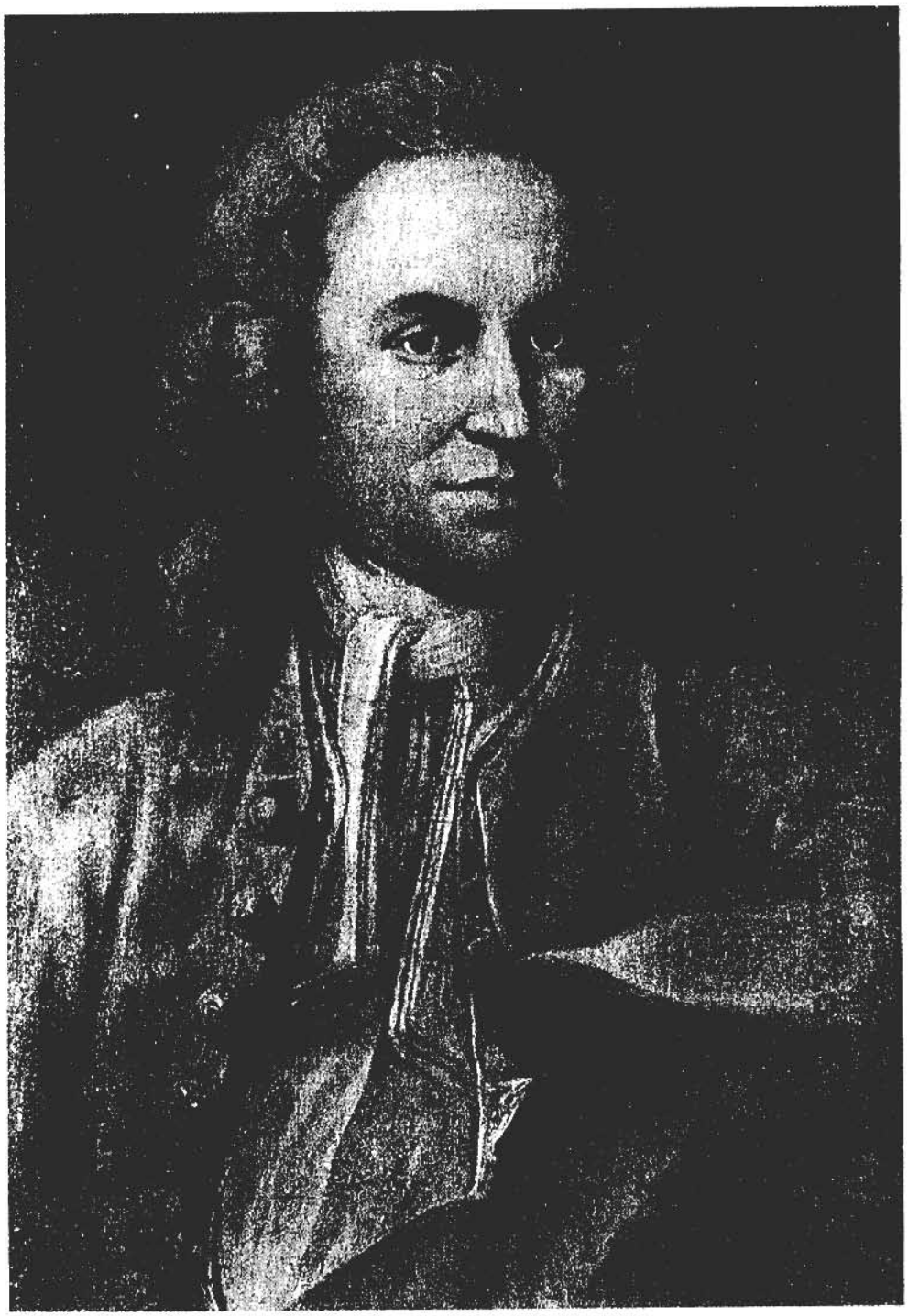
65
70
II4
III4
VII5
2)
3) tr
4) tr



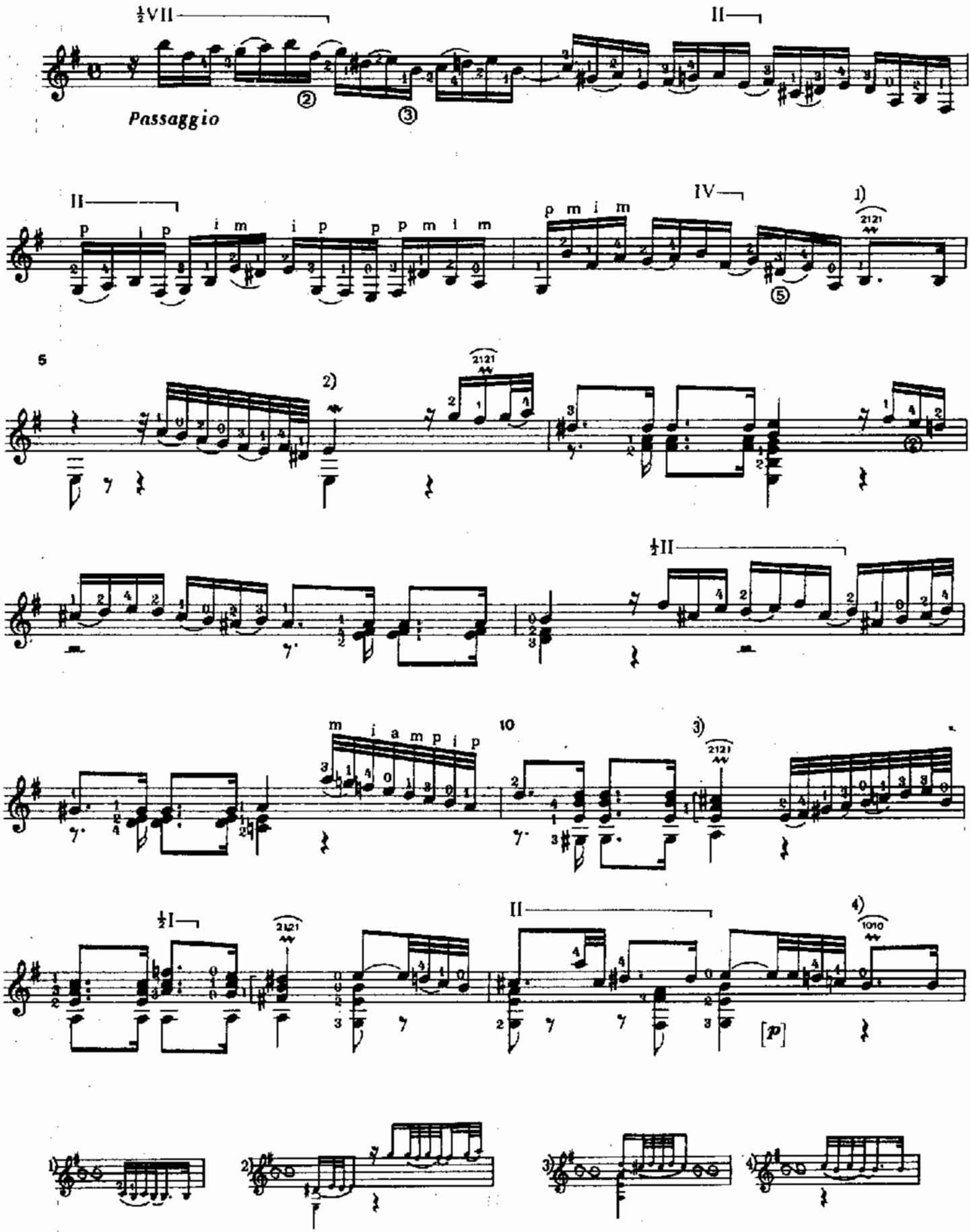
Ritratto di J.S. Bach negli anni di Cöthen. Opera attribuita a Ernst Reutsch il Vecchio (Museen der Stadt Erfurt)

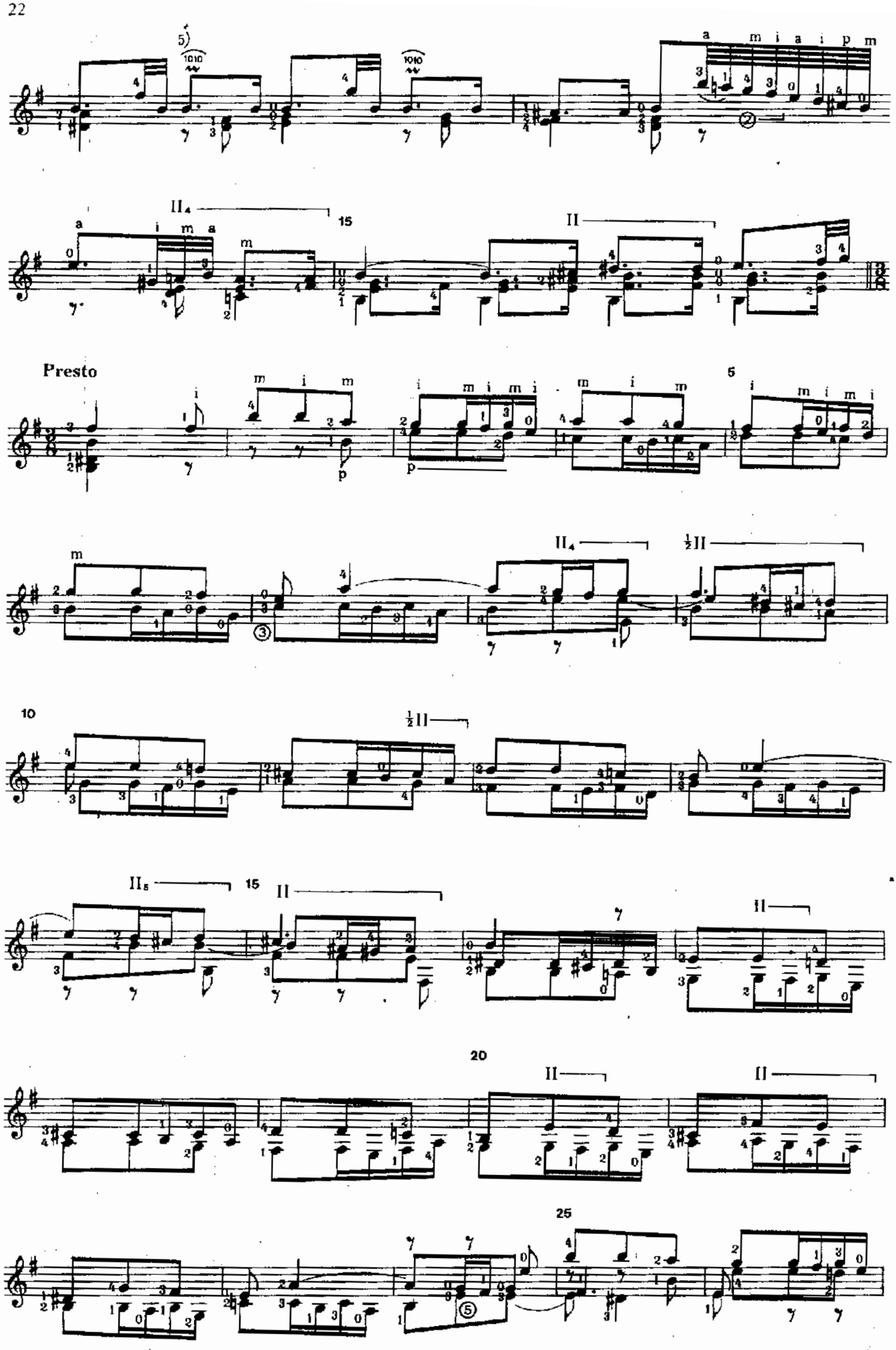


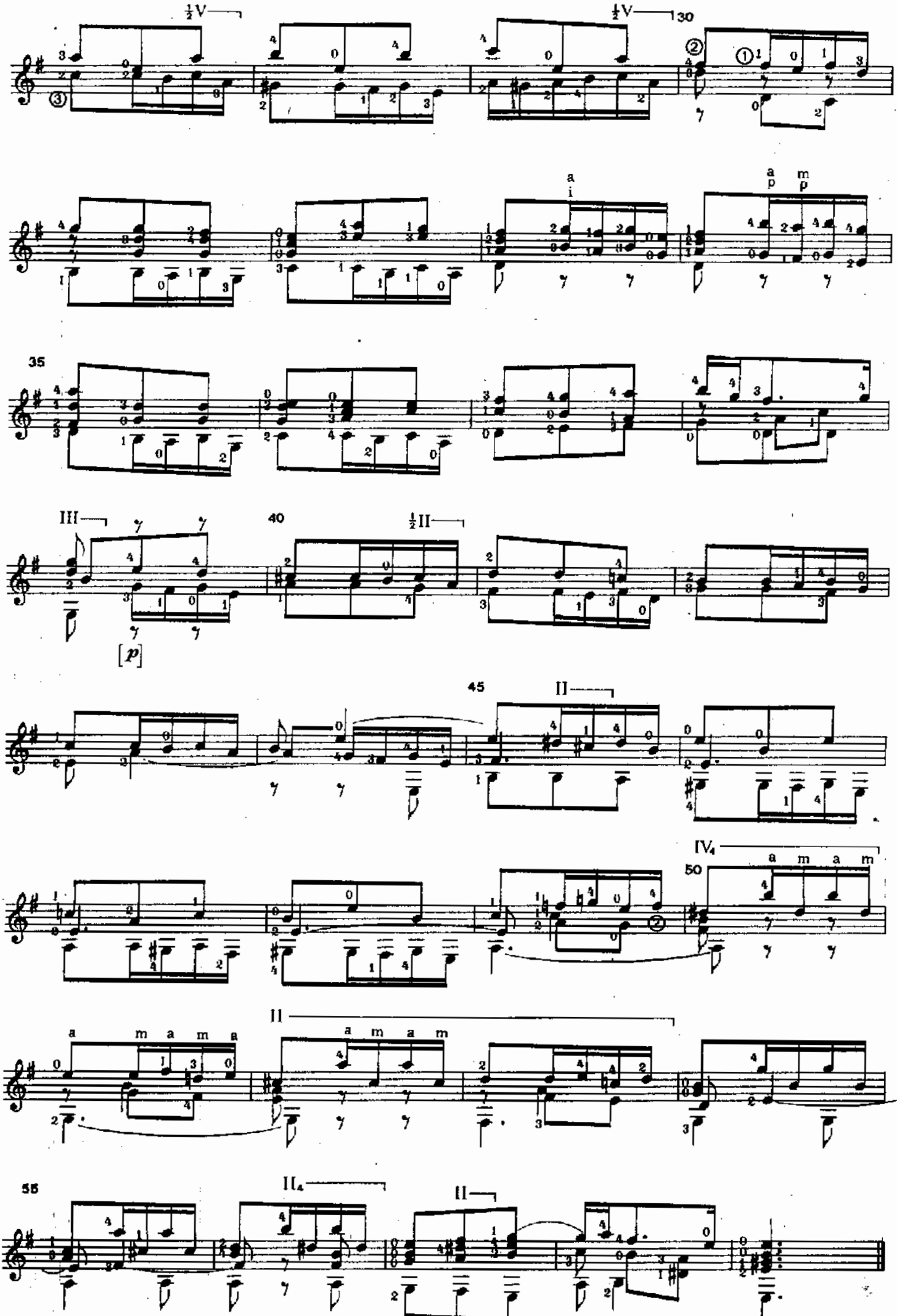
Ritratto di J.S. Bach negli anni di Cöthen. Opera attribuita a Ernst Reutsch il Vecchio (Museen der Stadt Erfurt)

SUITE BWV 996

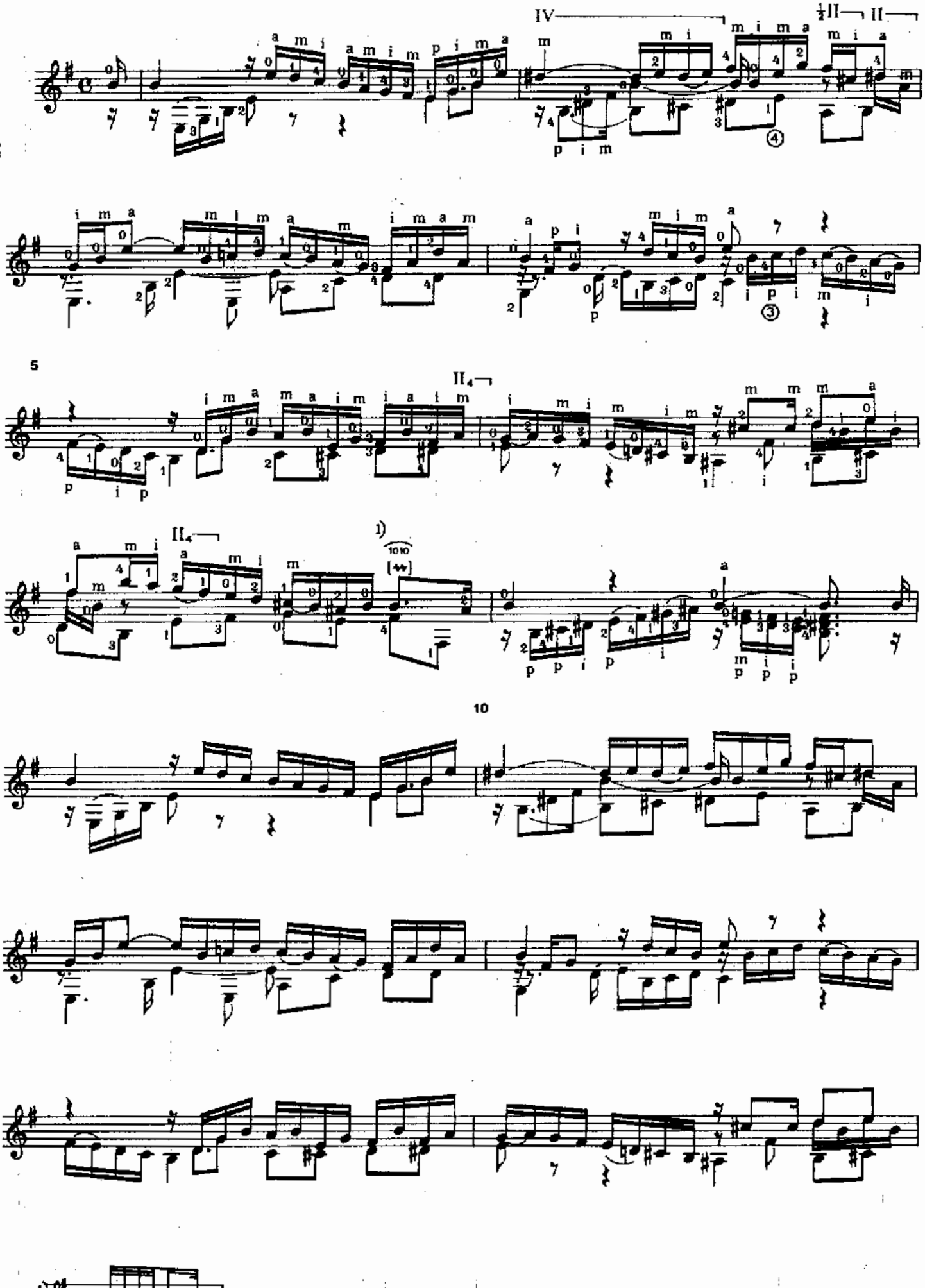
Praeludio

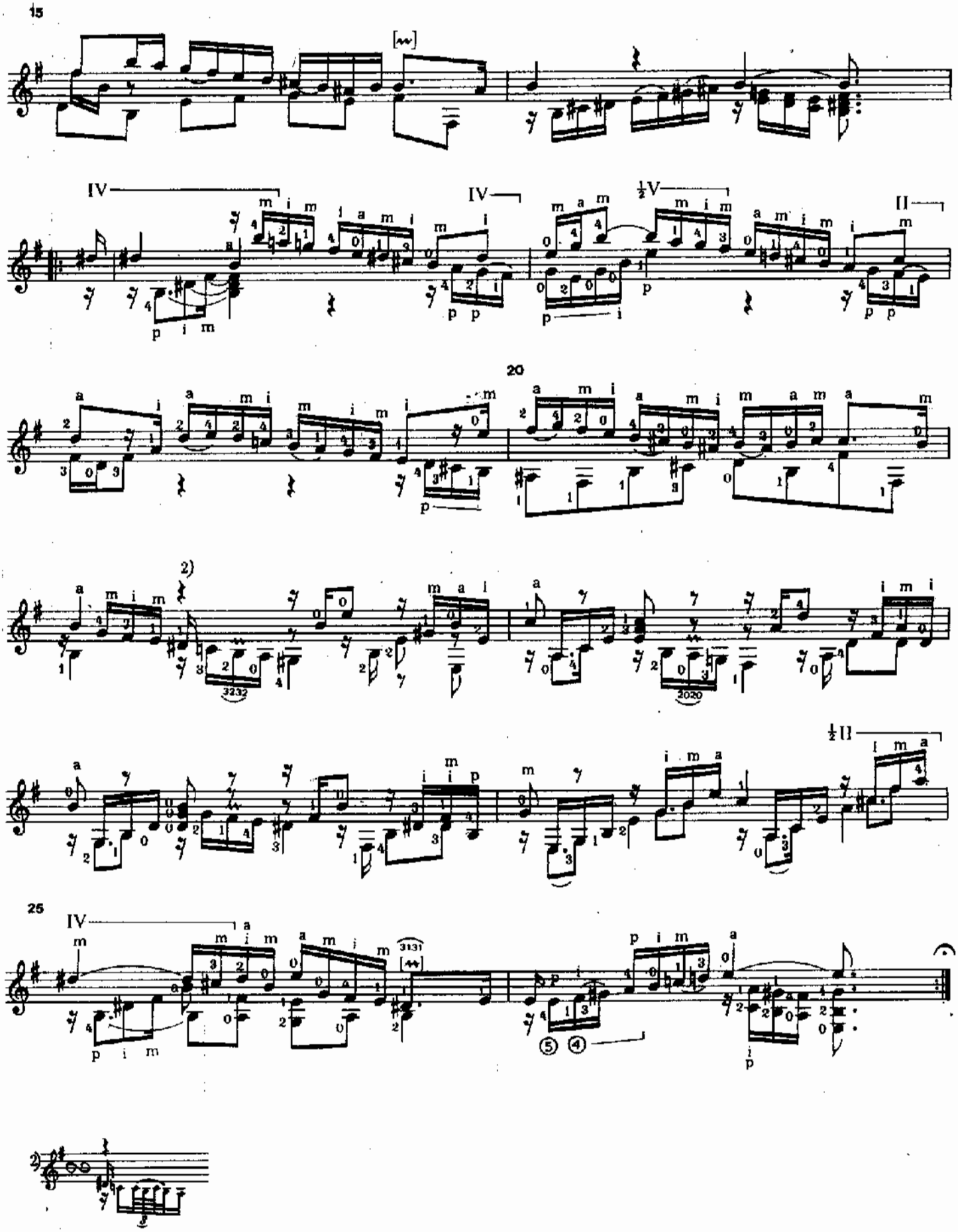



Presto
II4
II
II5
½II

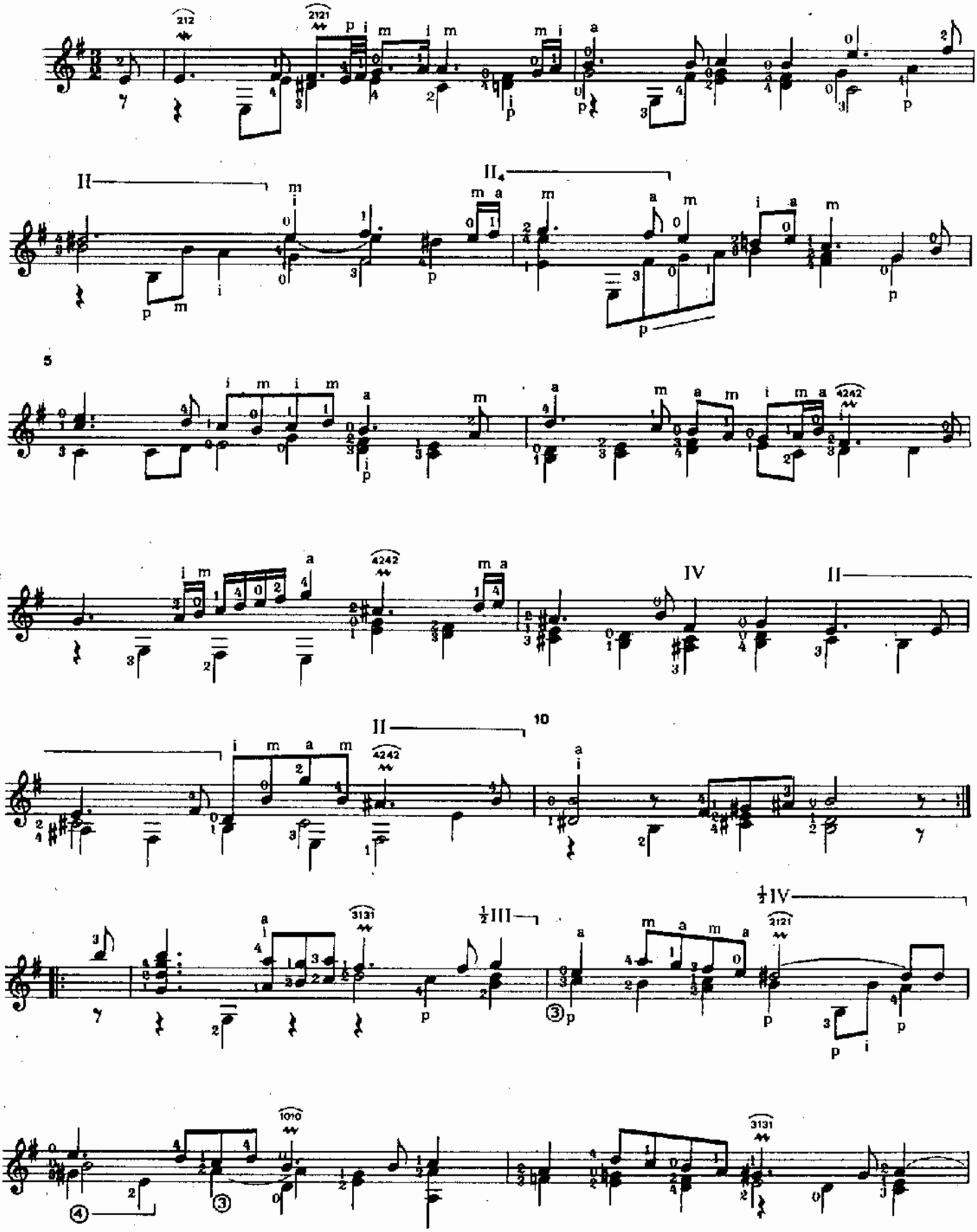

½V
½V
30
a
i
a m
p p
35
III
40
½II
[p]
45
II
IV4
a m a m
50
II
a m a m a
a m a m
55
II4
II

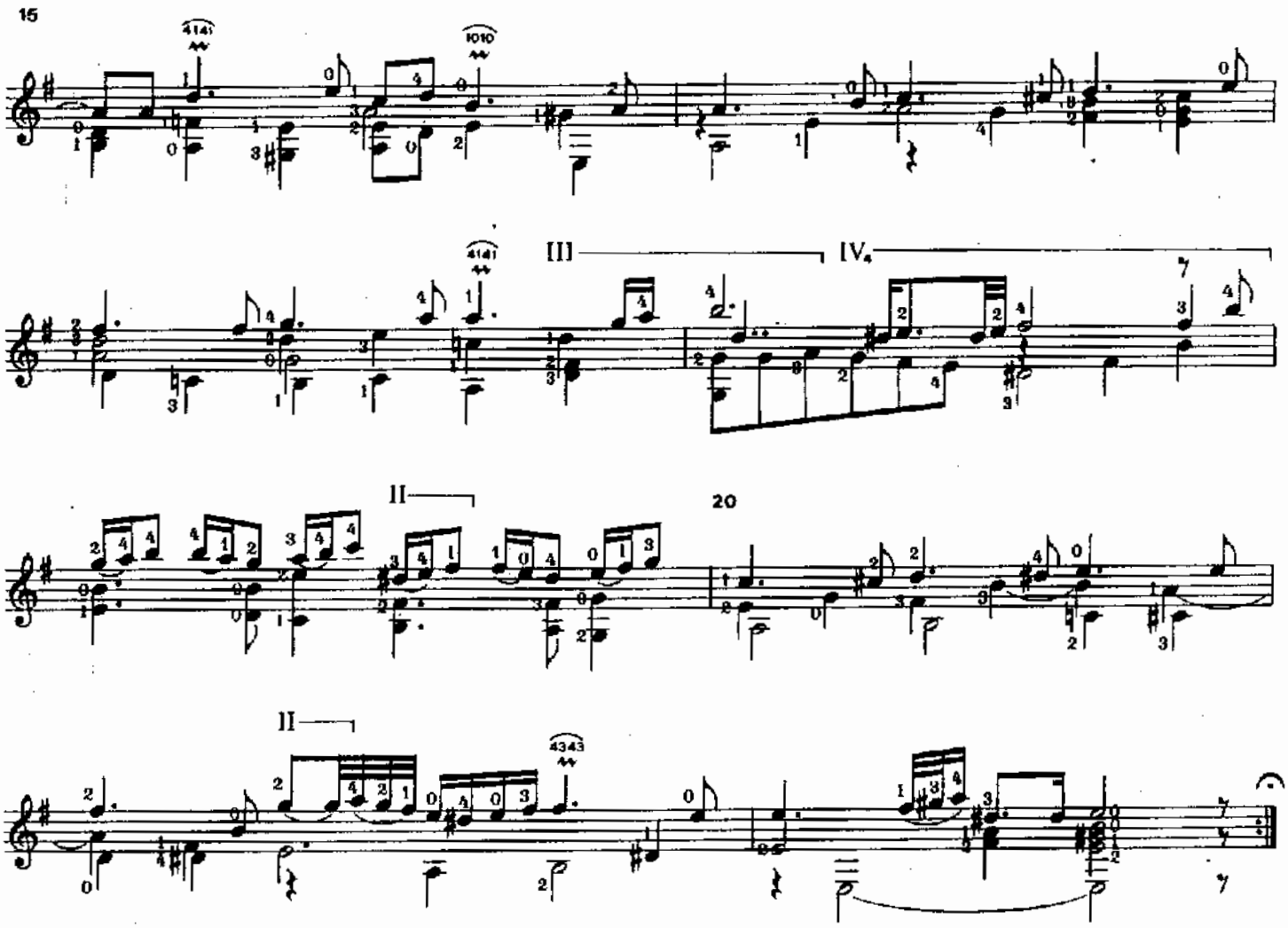
Allemande



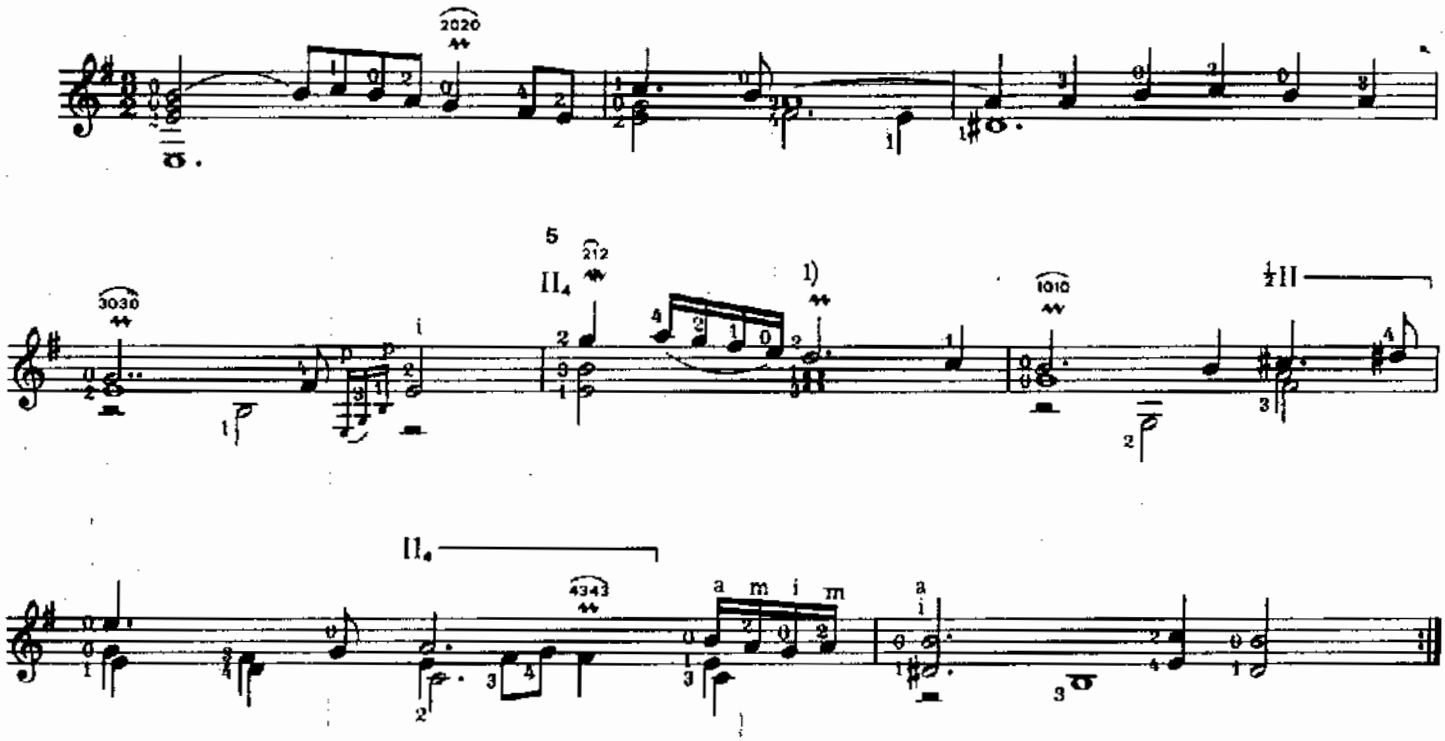

15
20
25
IV
½V
II
½II
2)

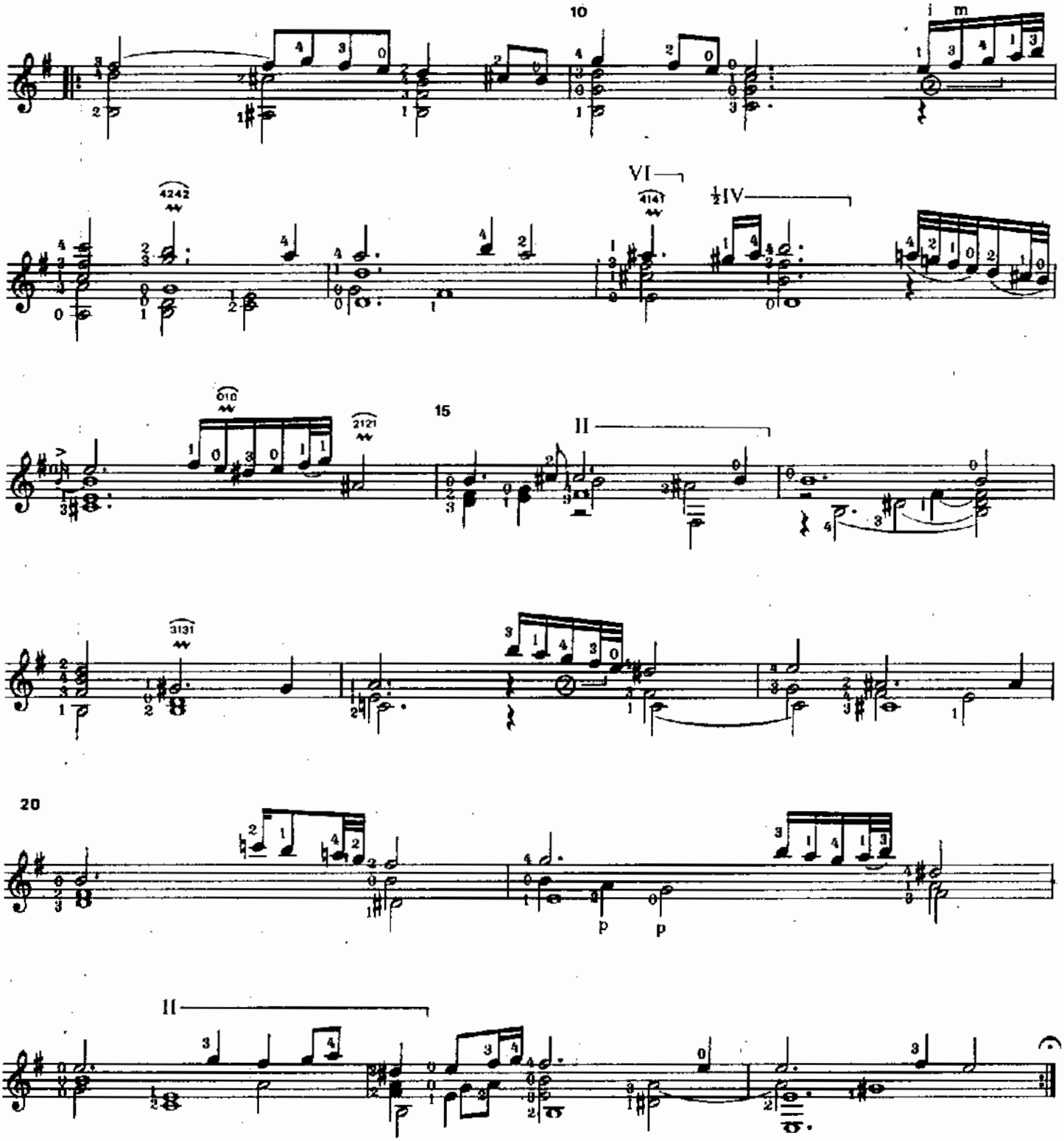
Courante



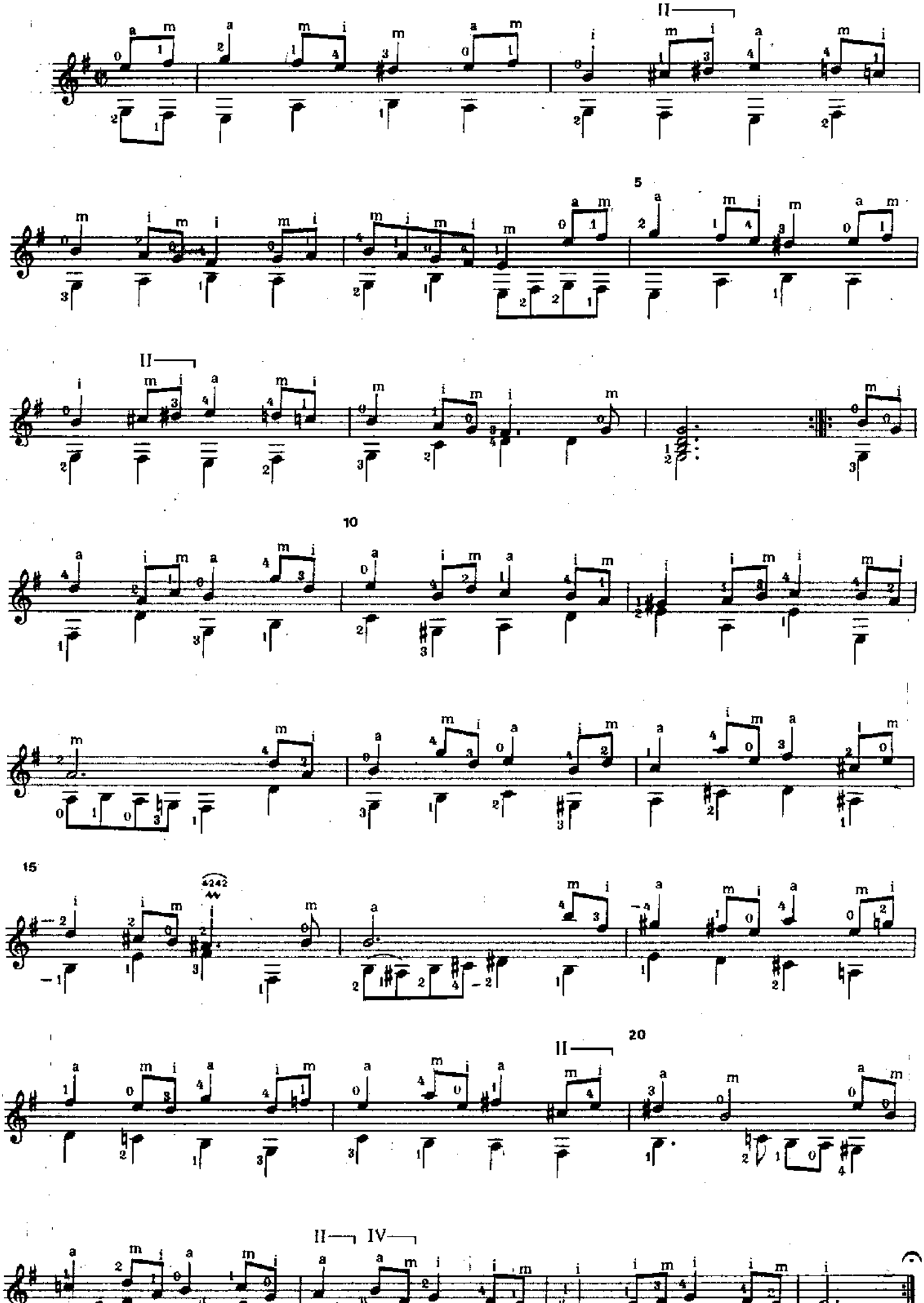


Sarabande

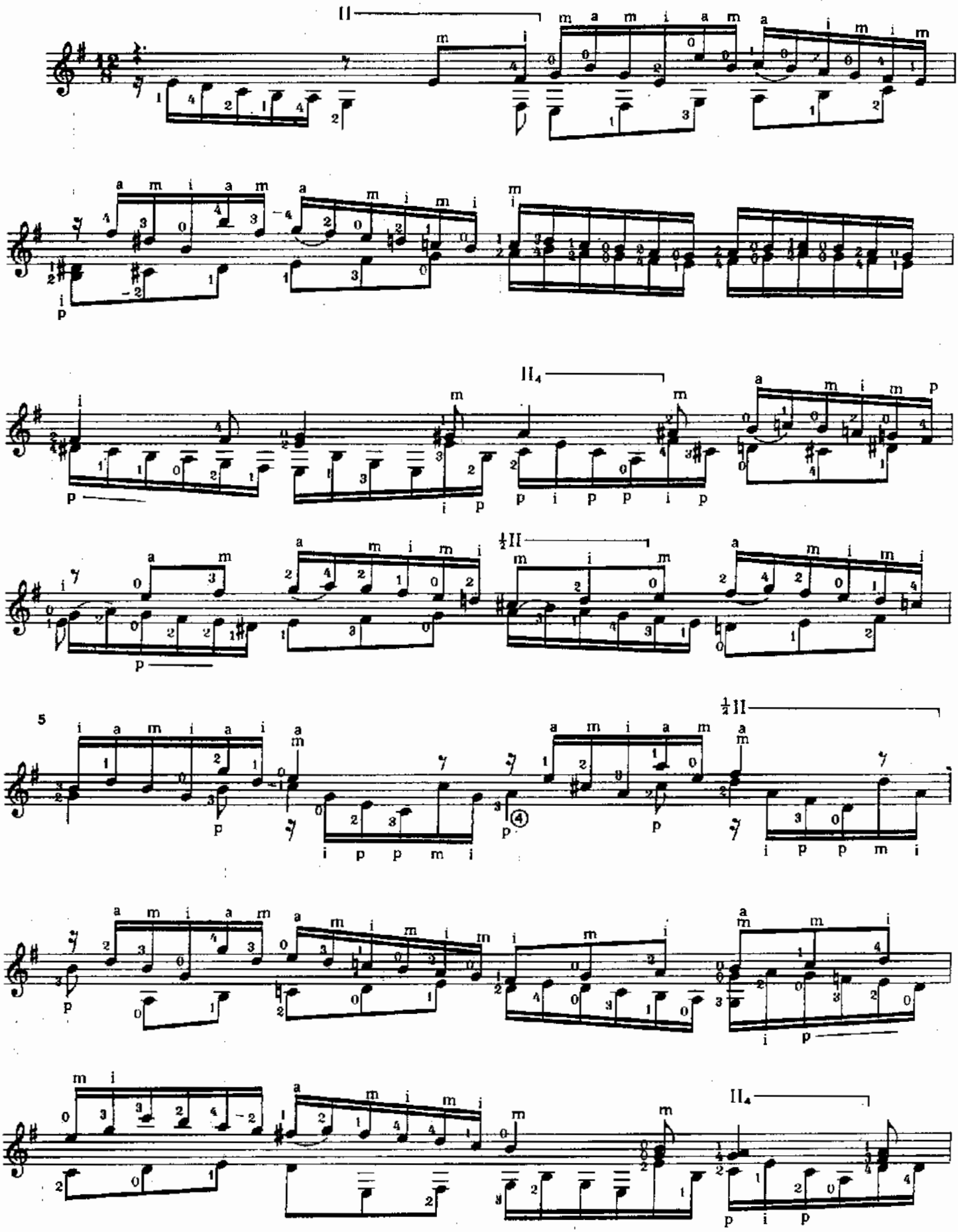


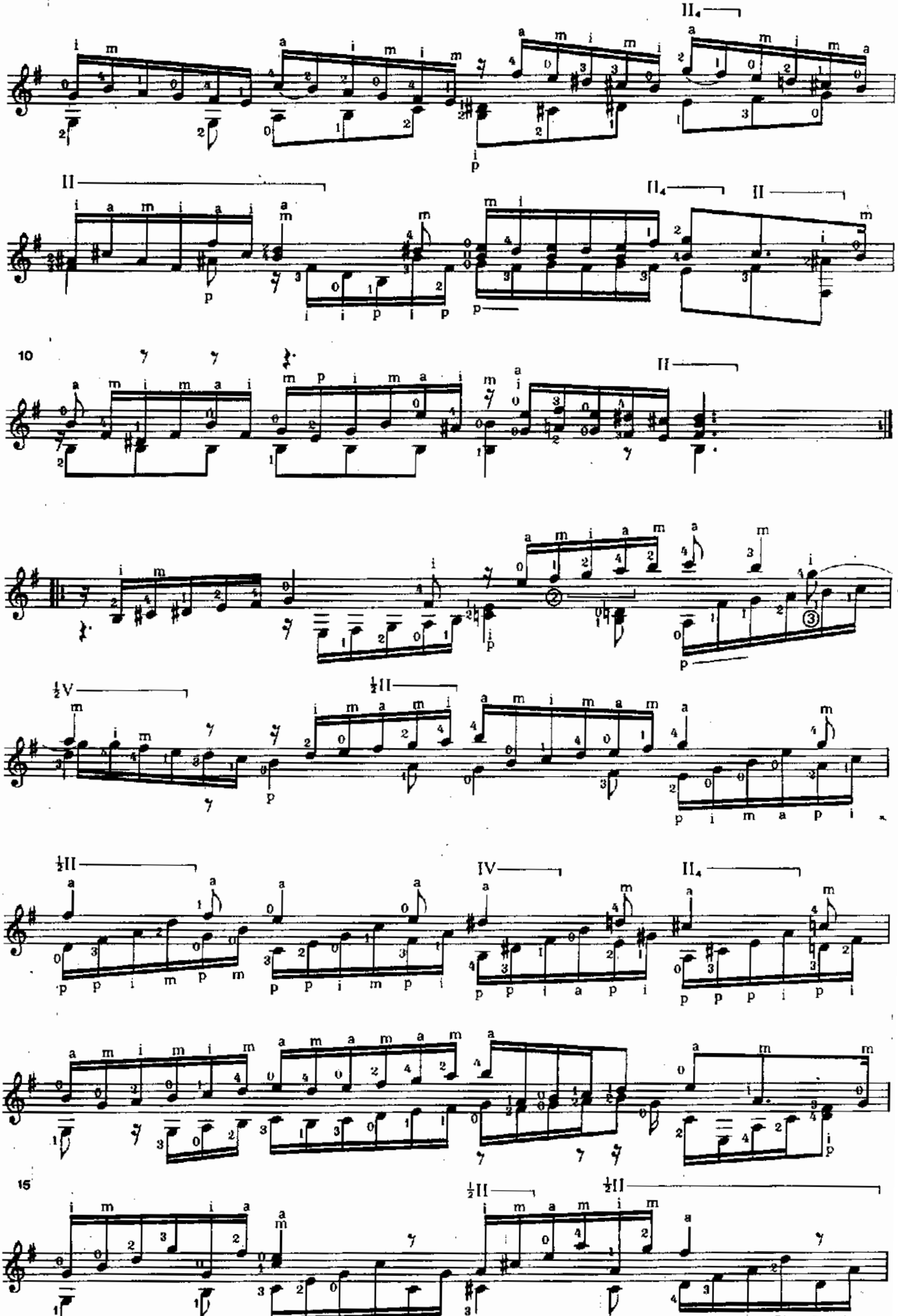

10
i m
VI
½IV
II
15
II
p
p
20

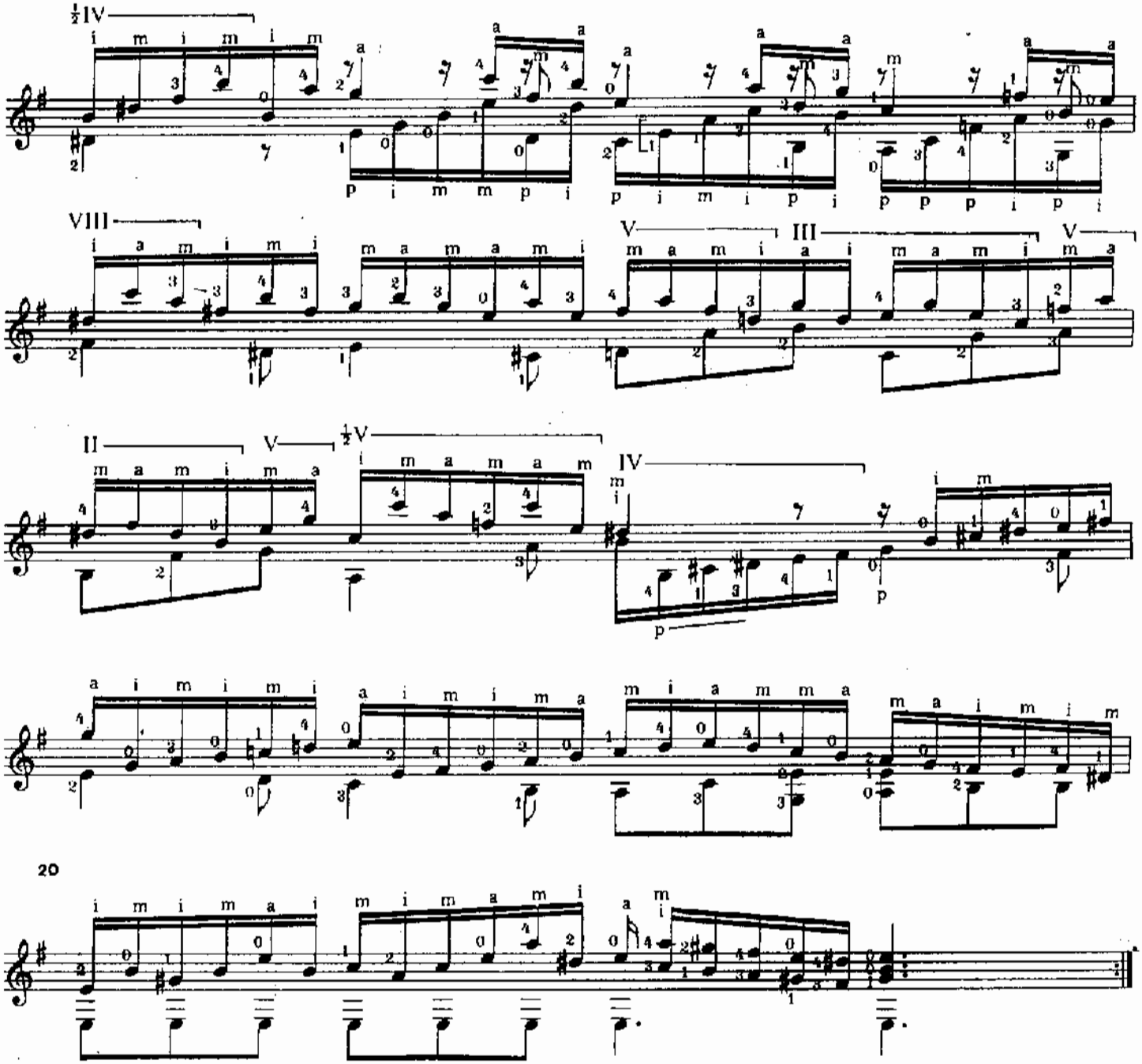
Bourrée

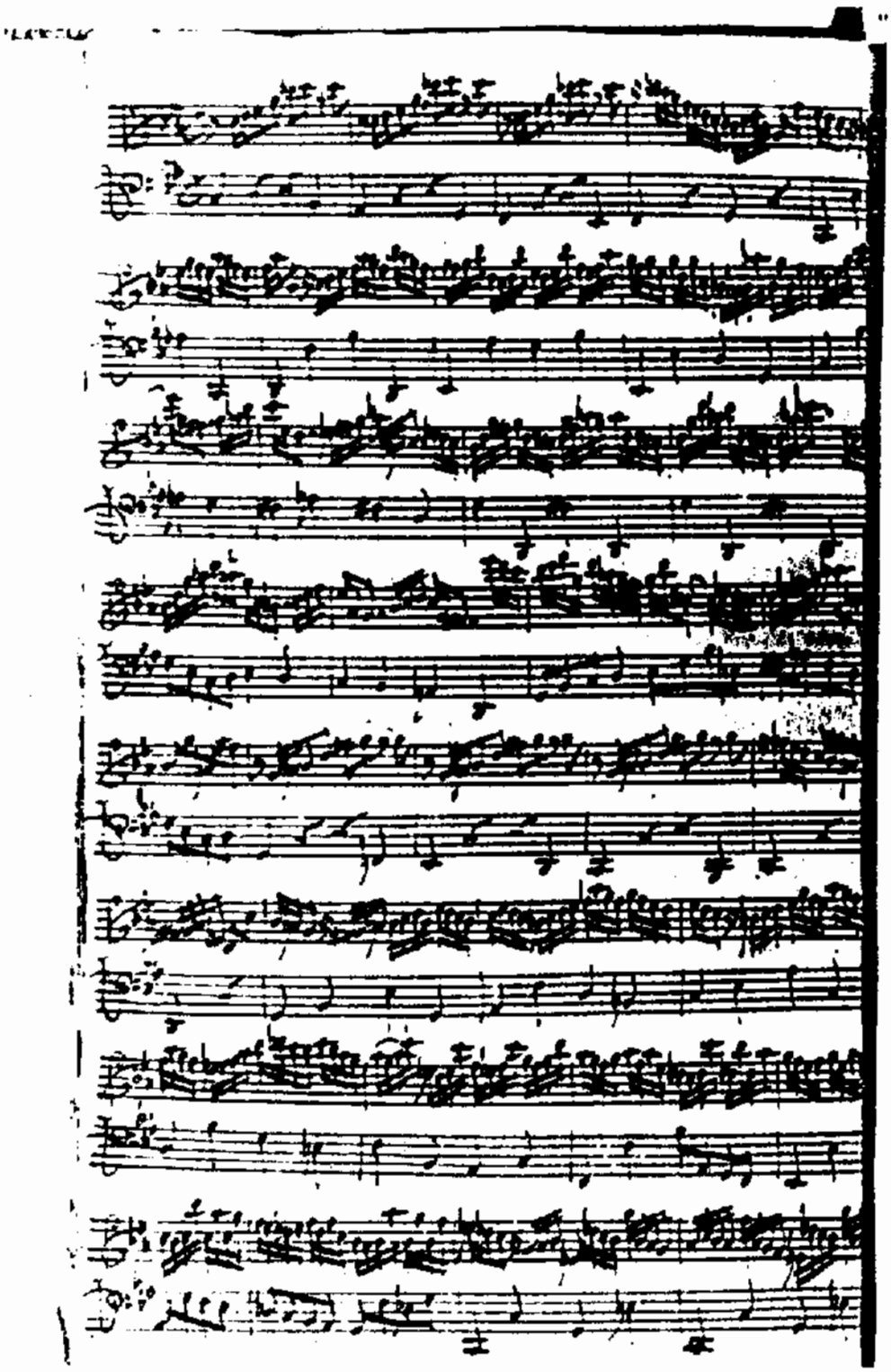


Giga





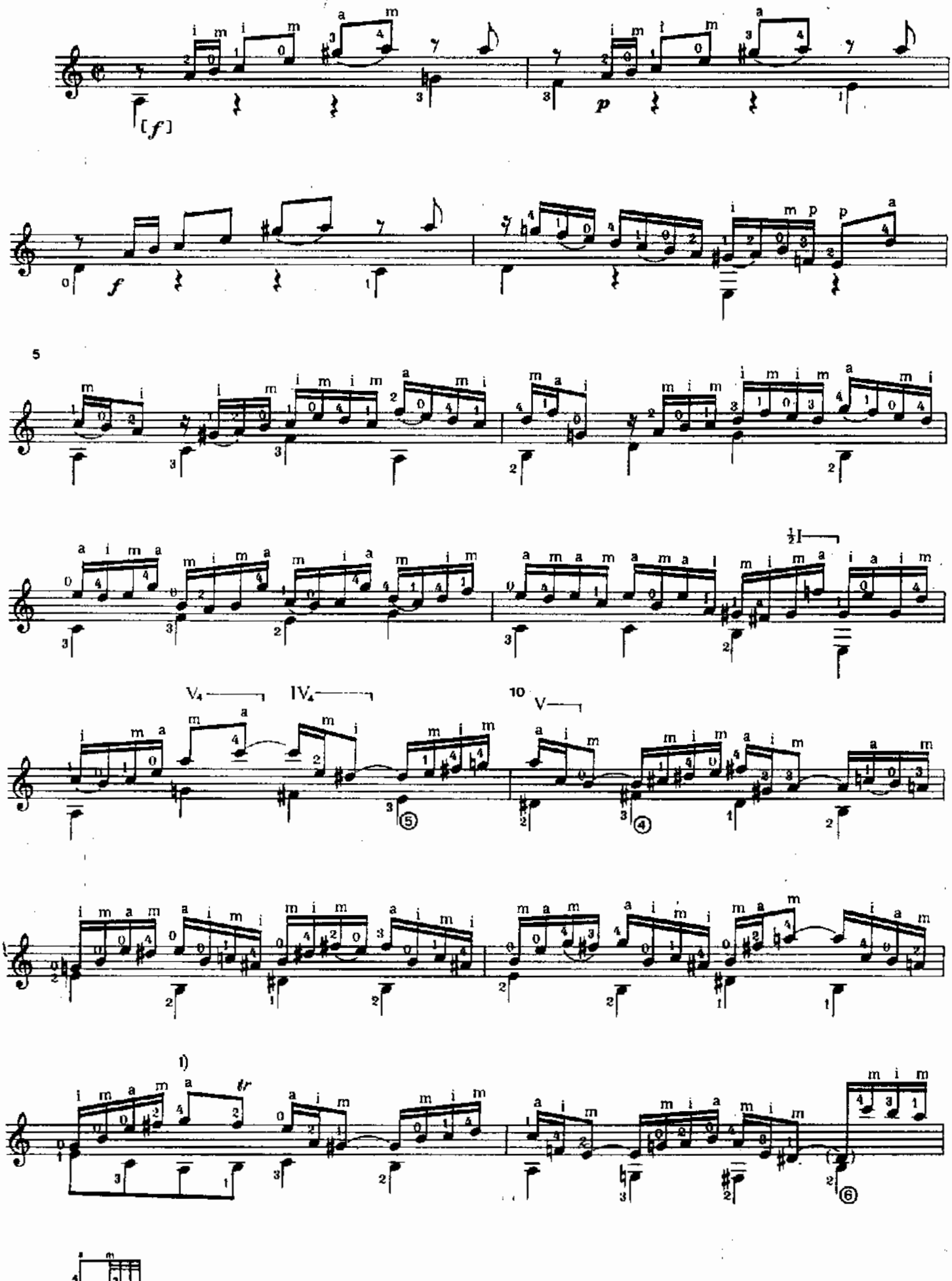

½IV
VIII
V
III
V
II
V
½V
IV
20

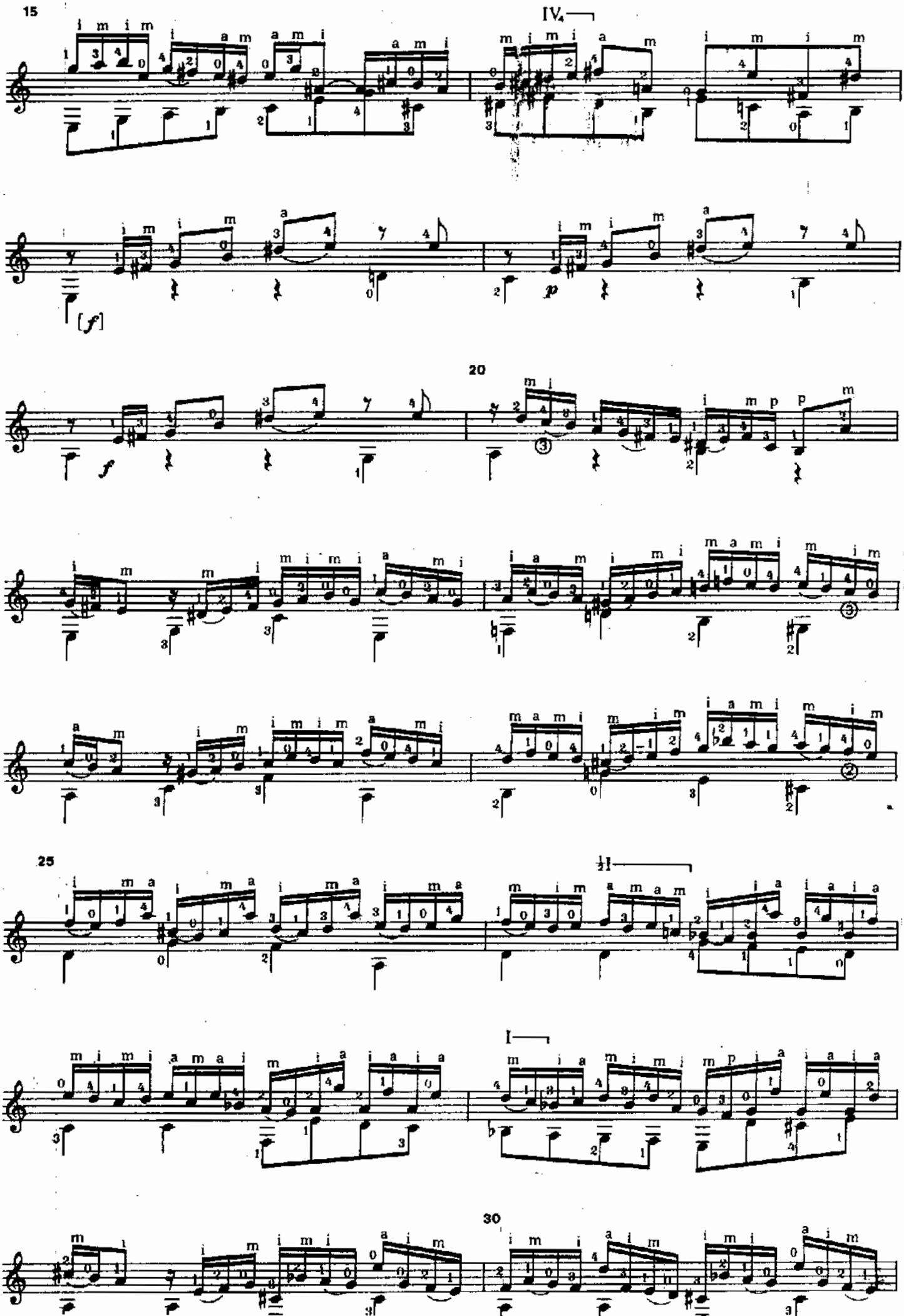


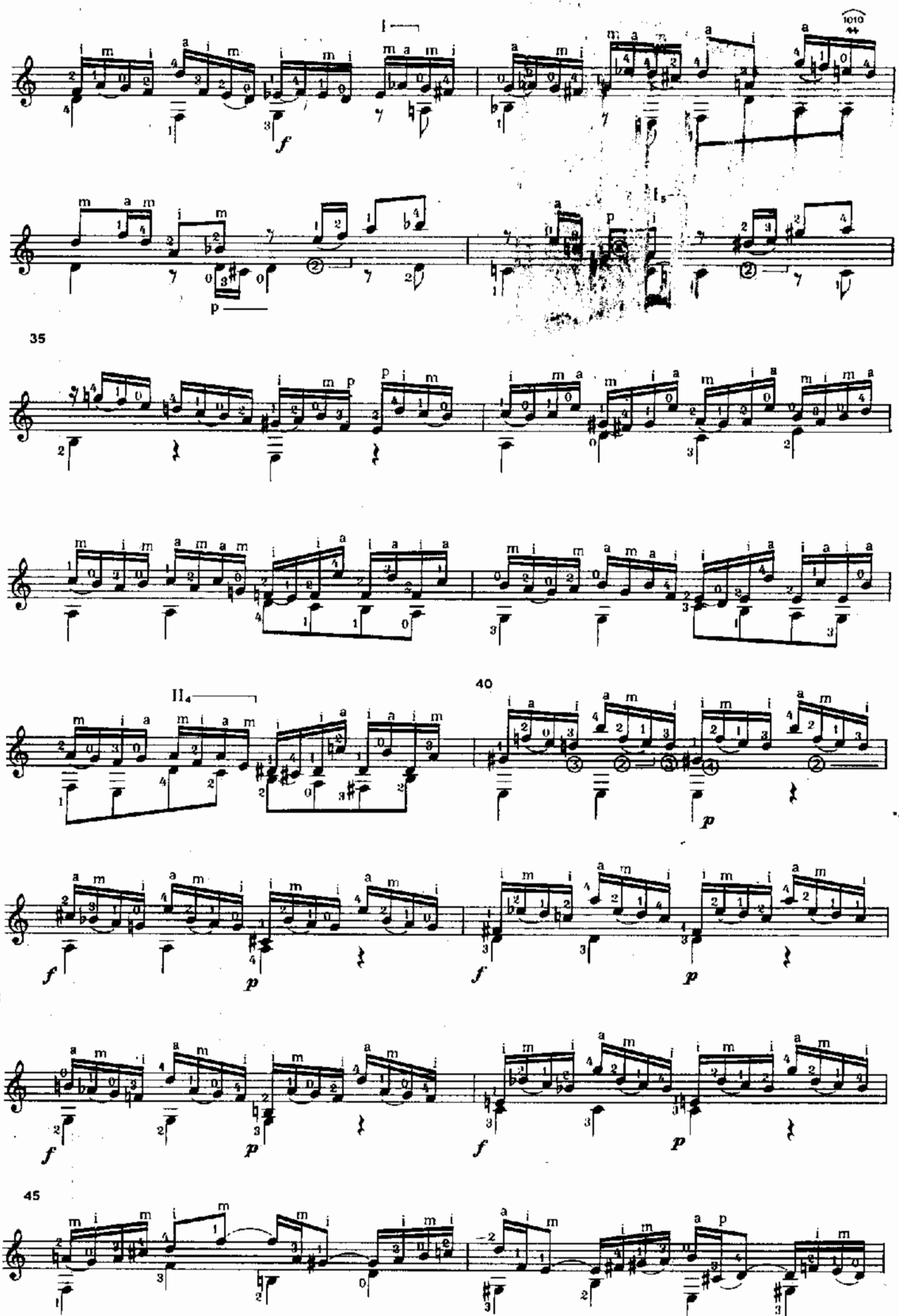
J.S. Bach, Preludio dalla Suite BWV 997. Manoscritto di J.P. Kirnberg

SUITE BWV 997

Preludio




15
IV4
[f]
p
20
f
25
II
I
30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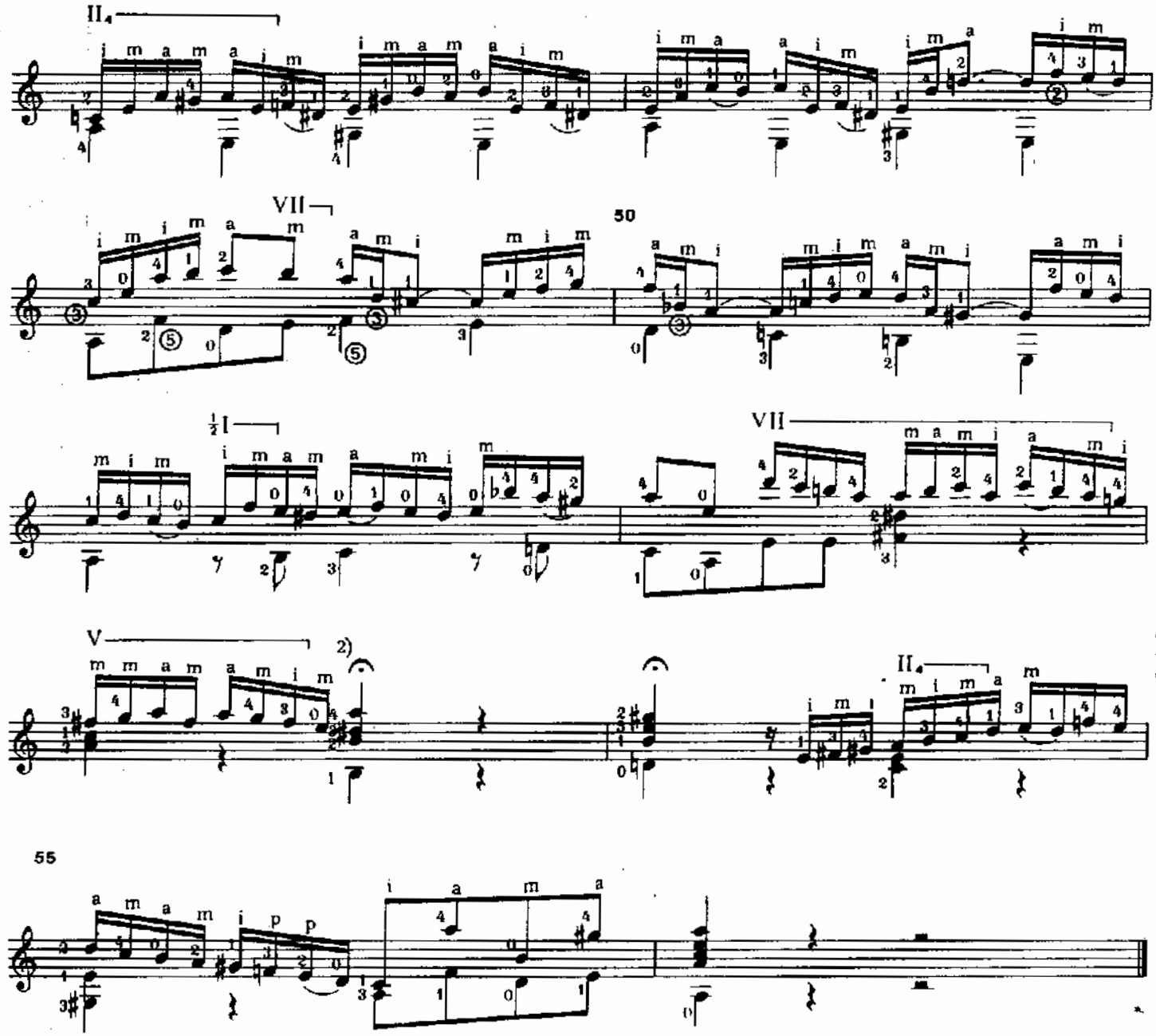
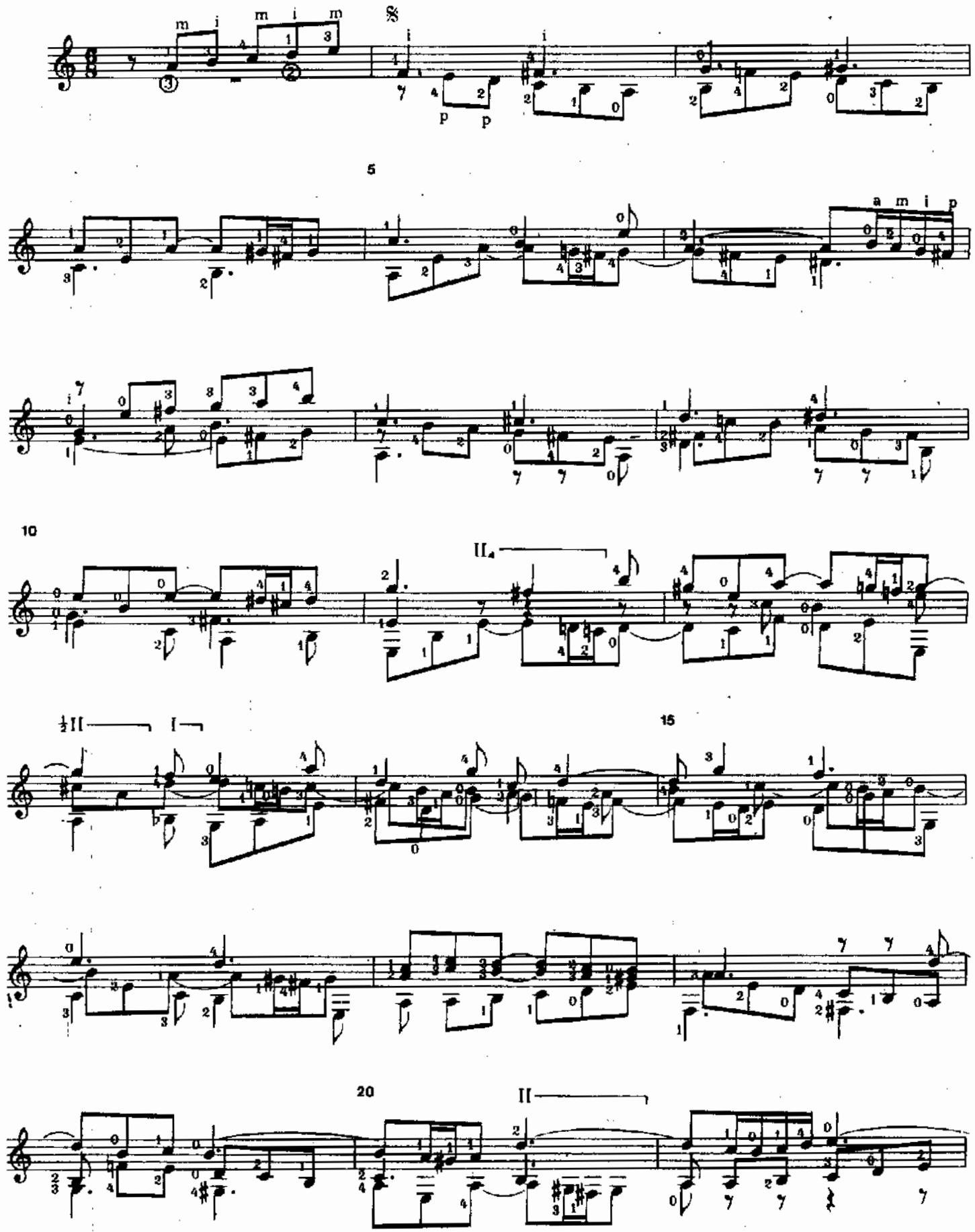
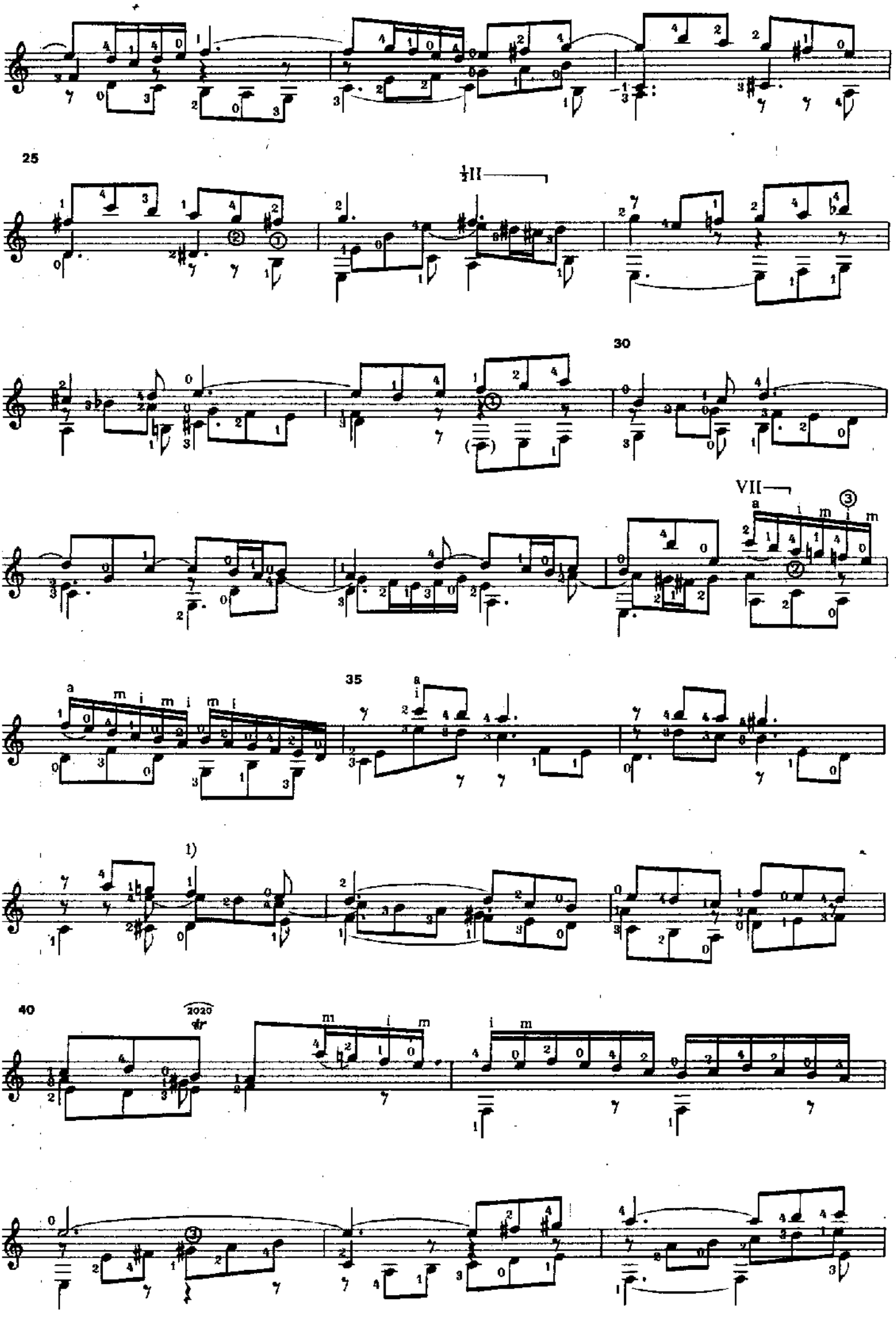
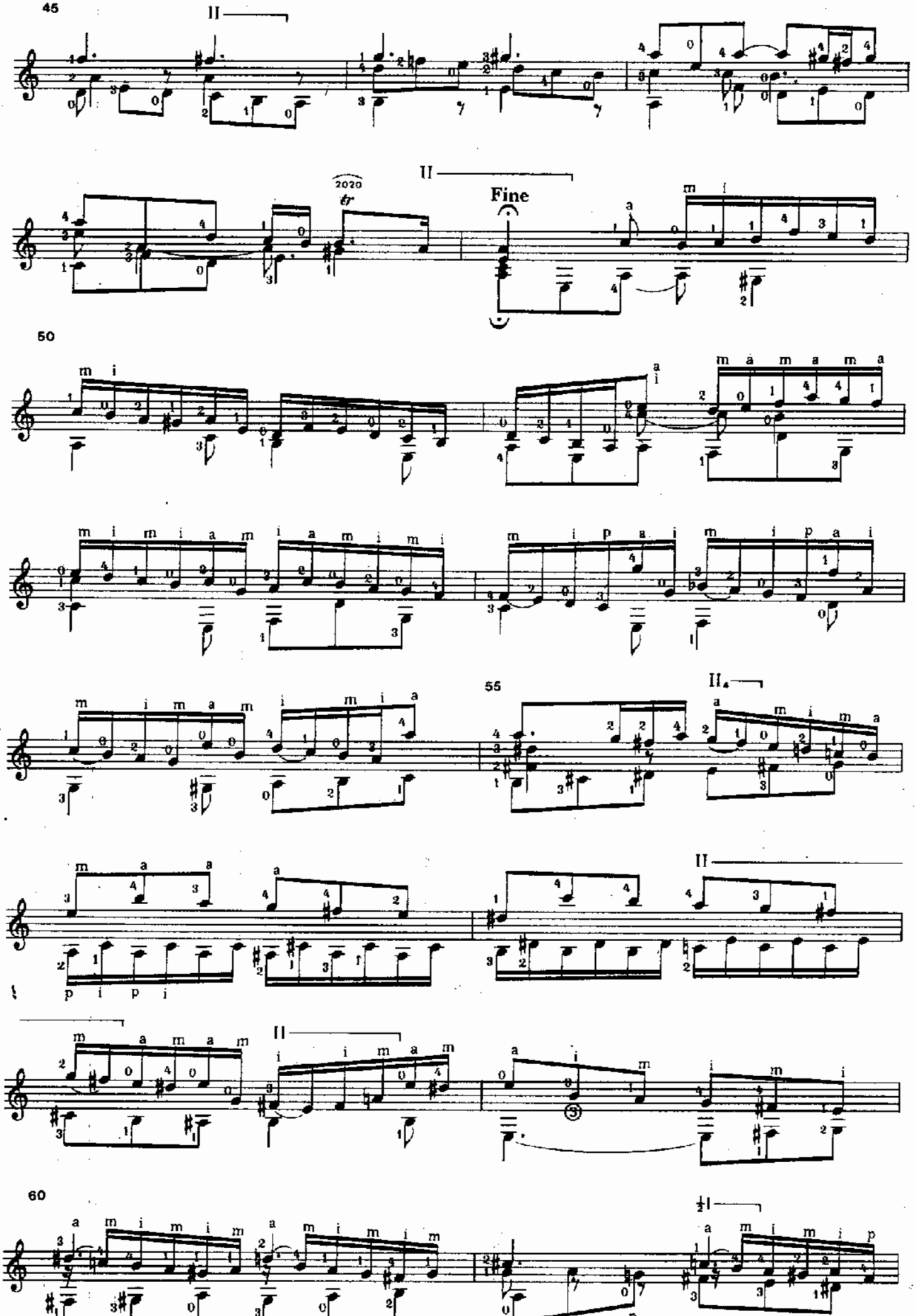
40
45

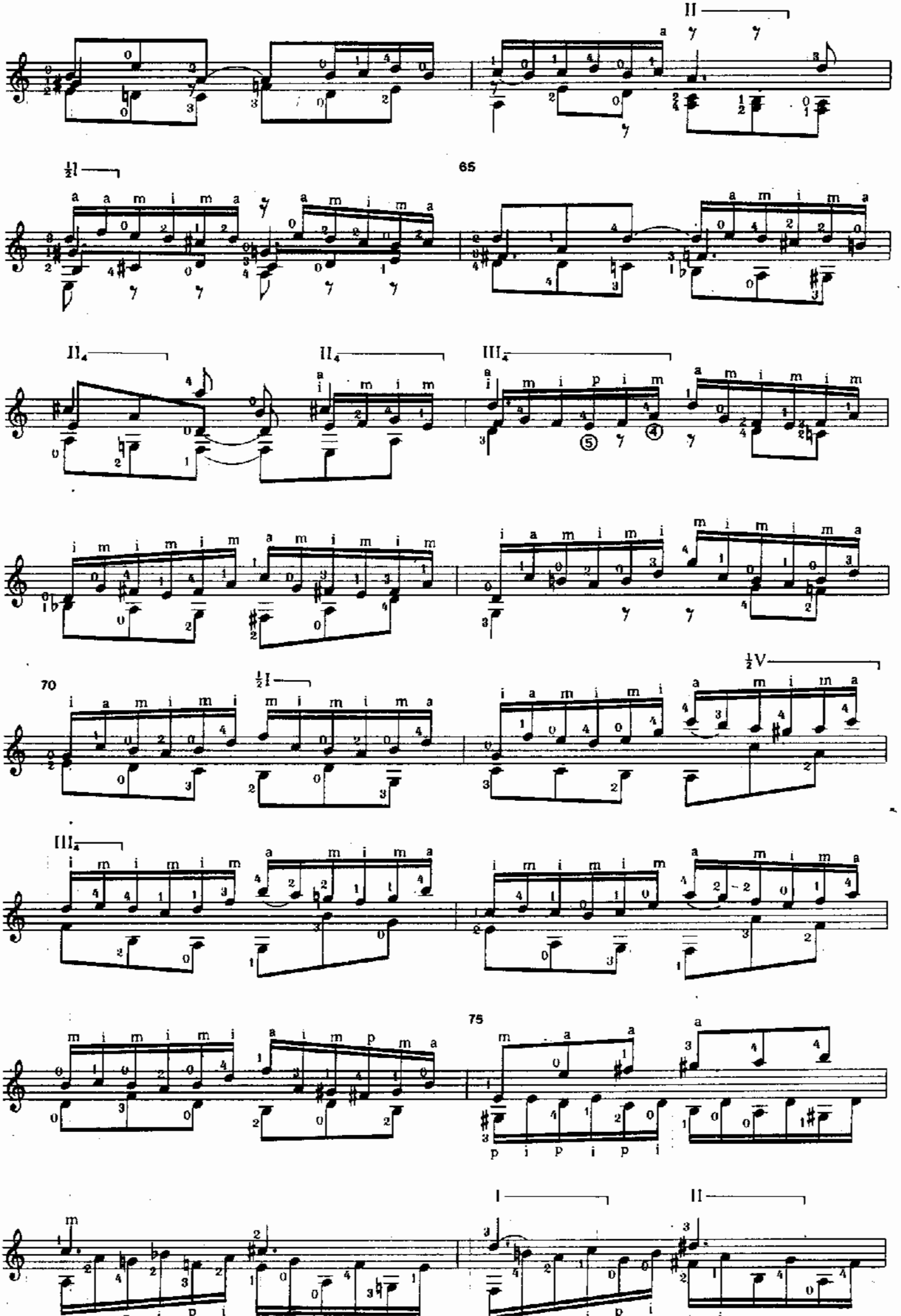

II
VII
50
½I
VII
V
2)
II
55
2) Liuto
Lute

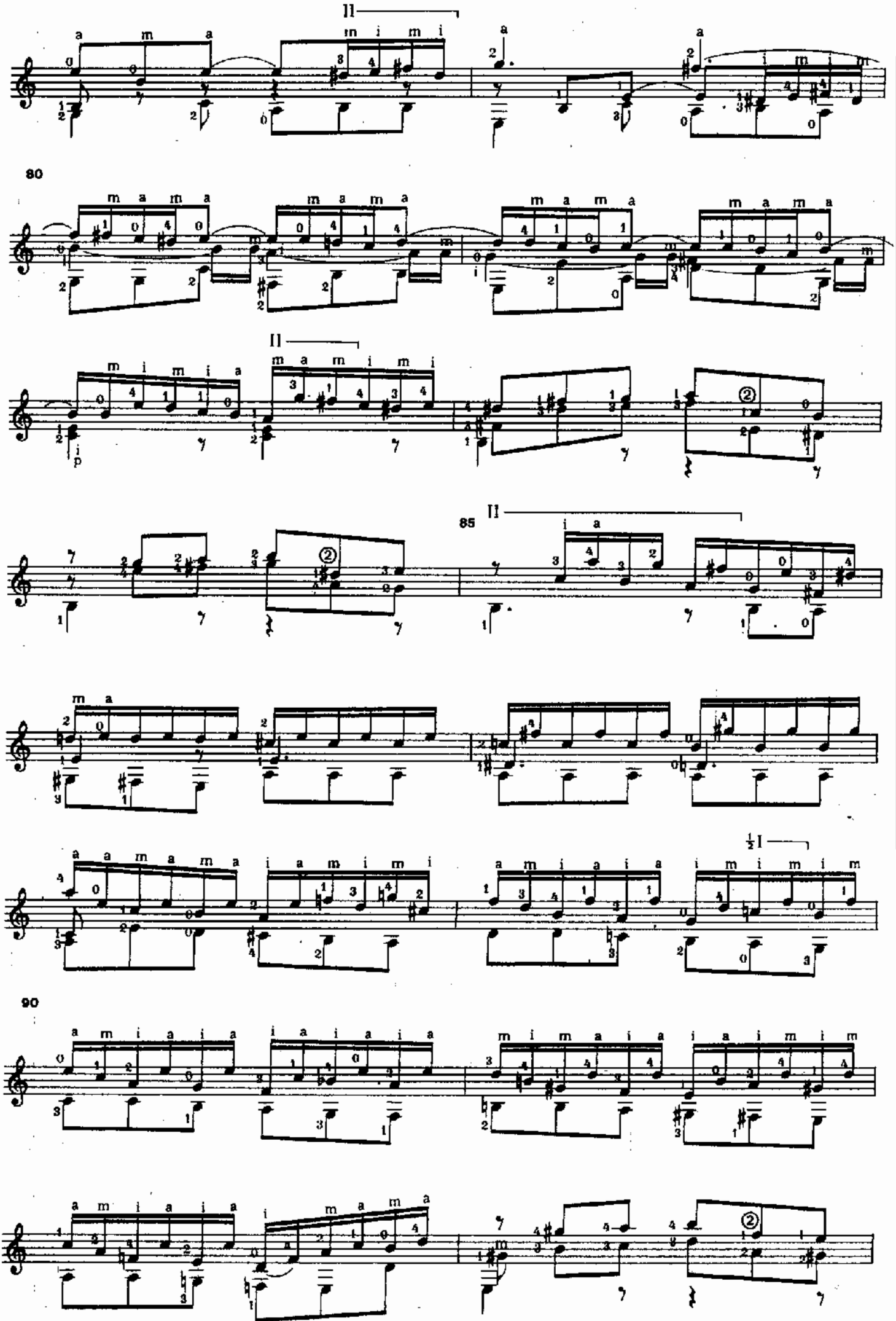
Fuga

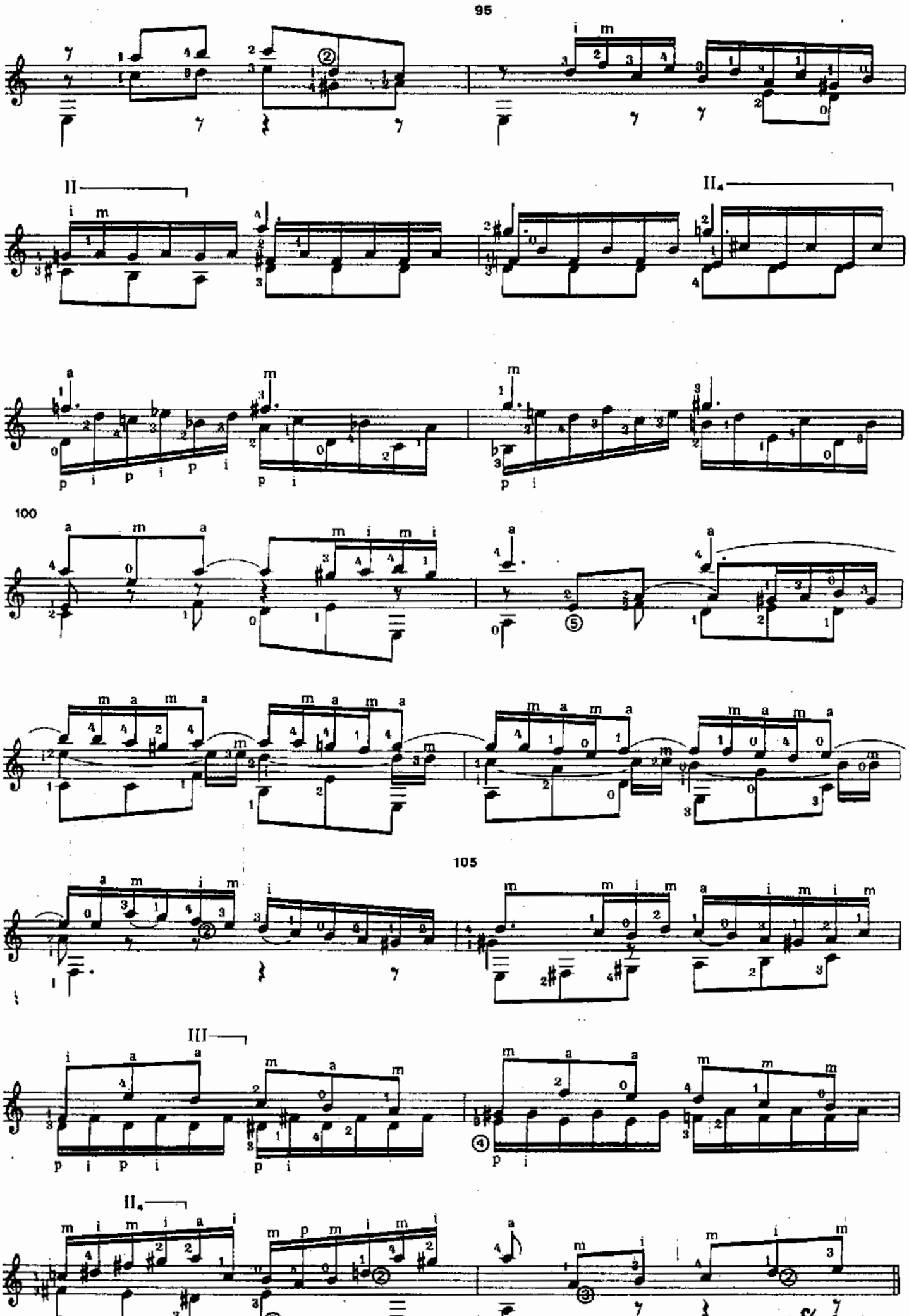



25
½II
30
VII
35
1)
40
2020
dr

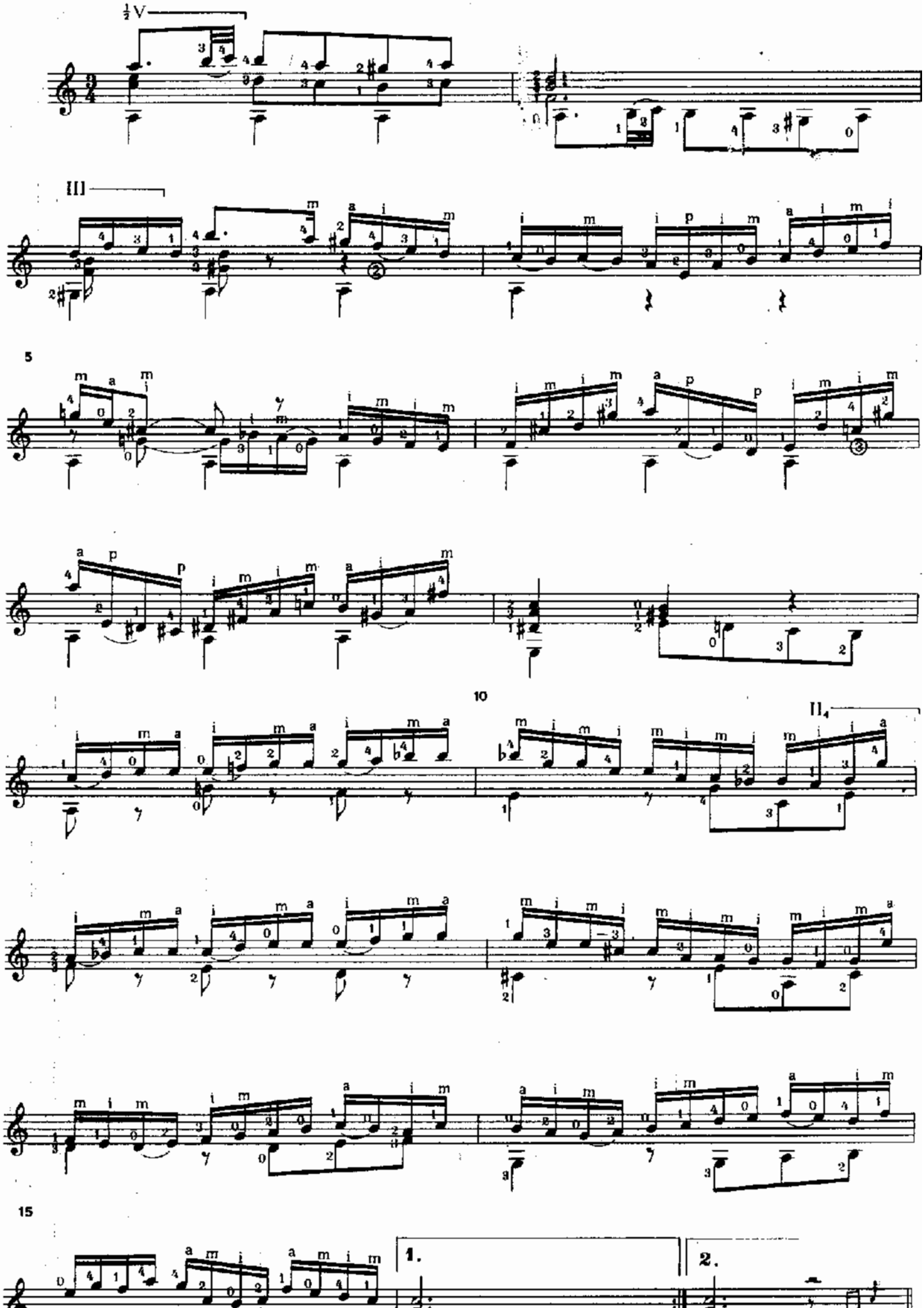

45
Fine
50
55
60

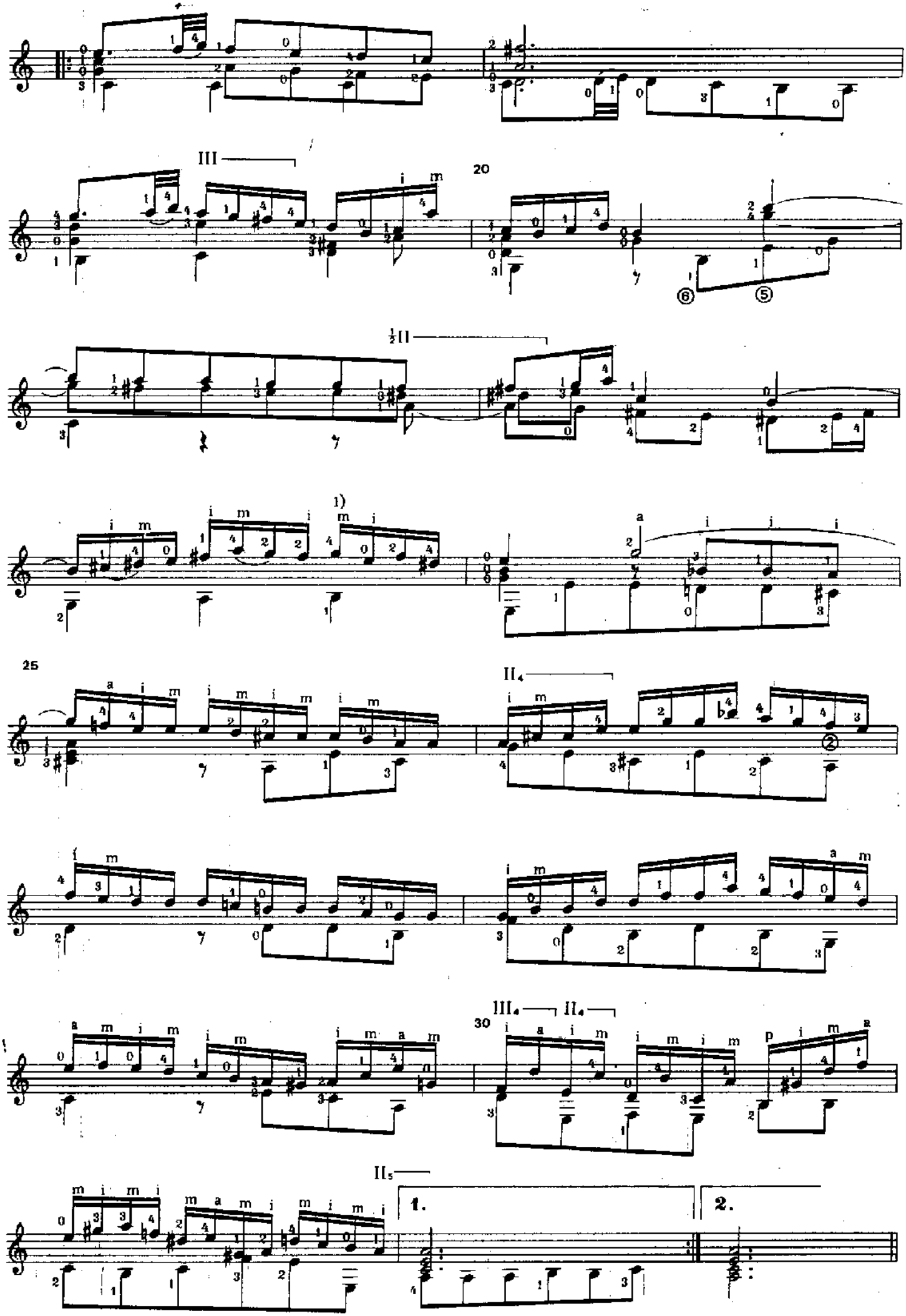

II
65
II4
II4
III4
70
½I
½V
III4
75
I
II



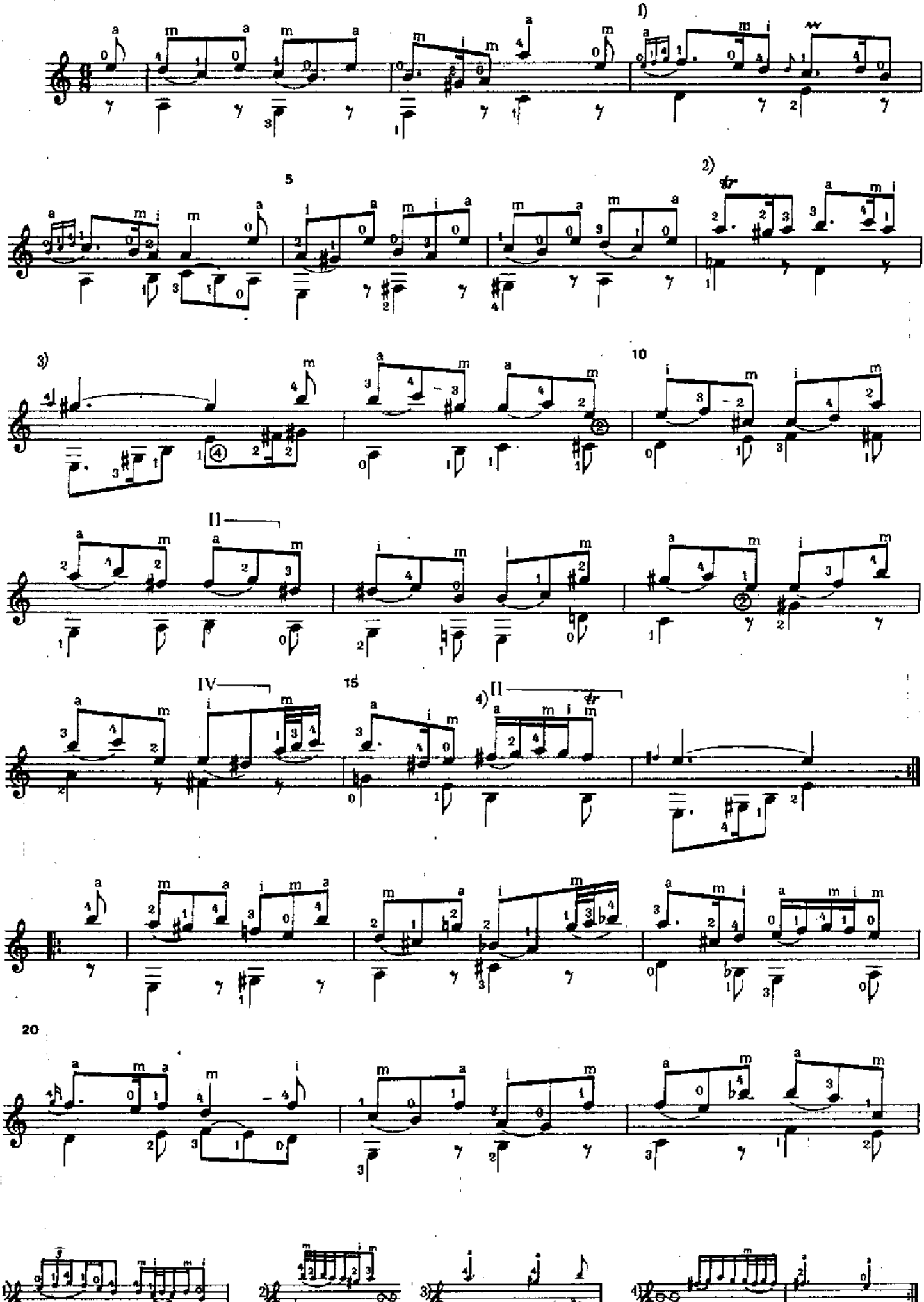

95
II
II4
100
105
III
II4

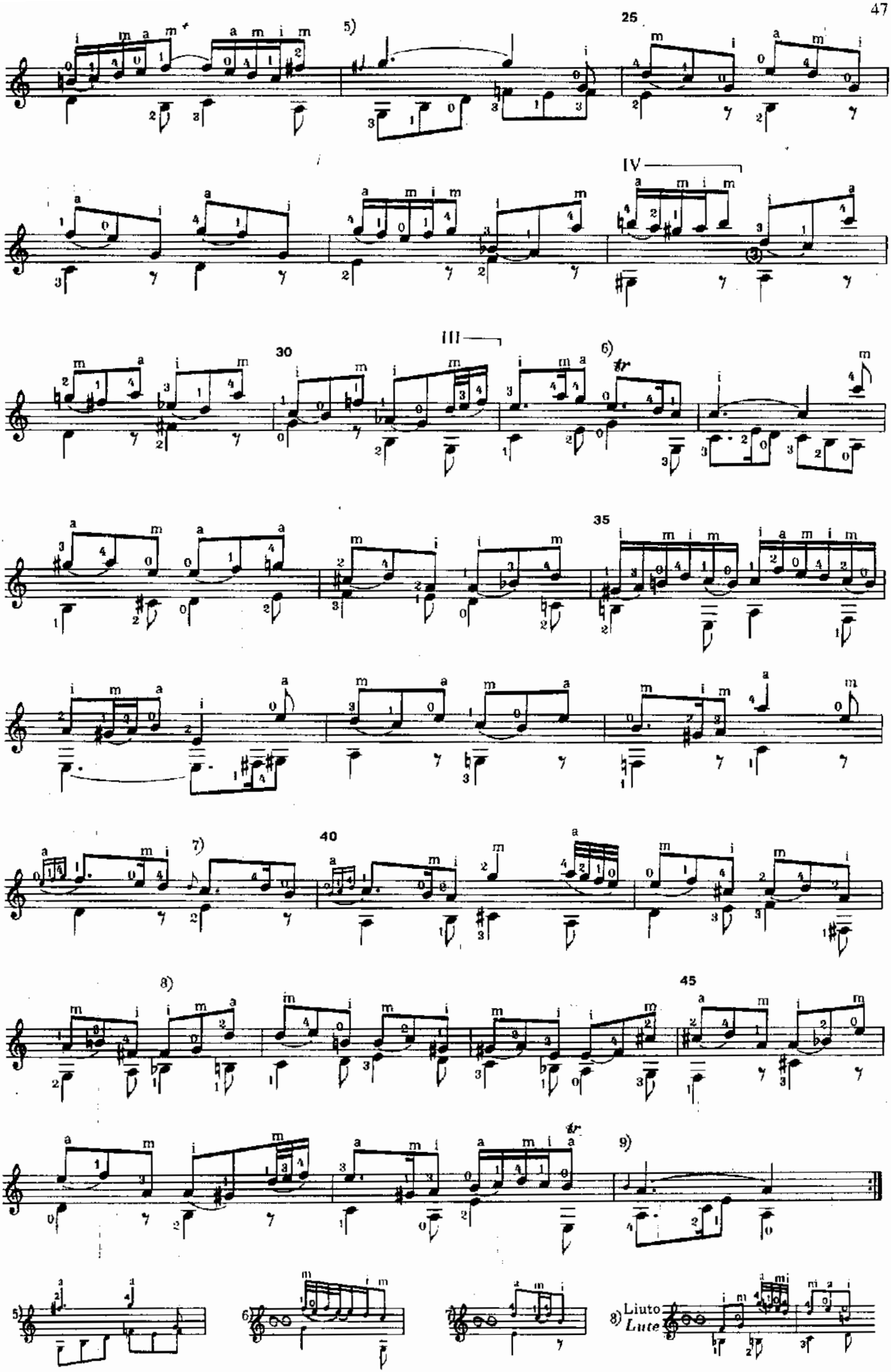
Sarabande



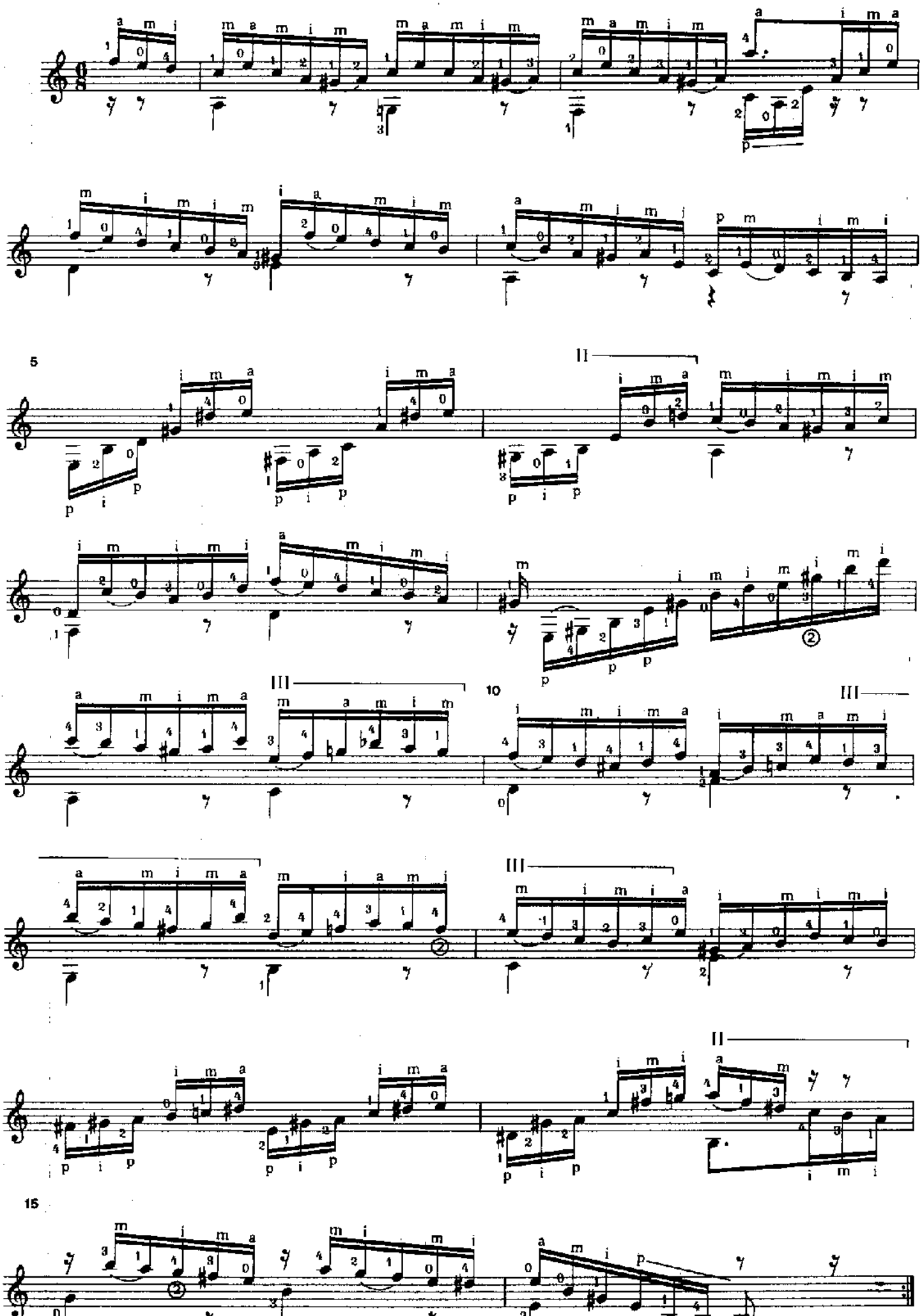

III
20
½II
1)
25
II₄
III₄ II₄
30
II₅
1.
2.

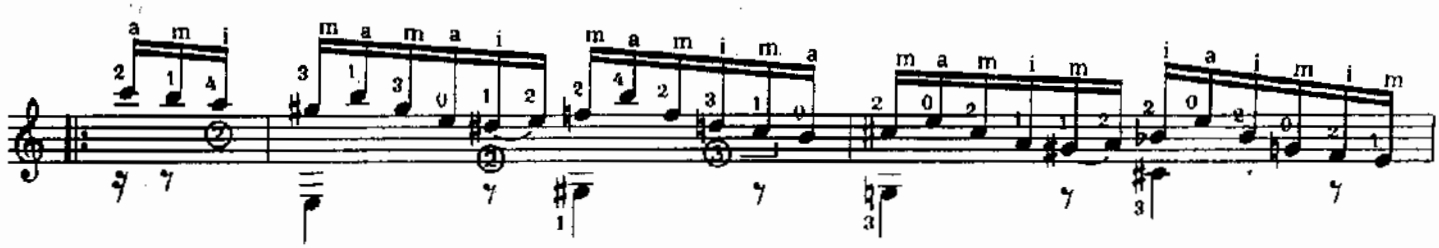
Gigue

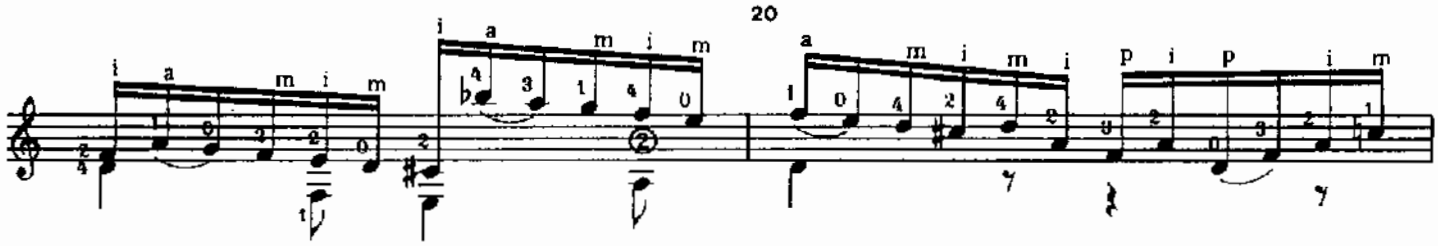



25
IV
30
III
6)
35
40
7)
8)
45
9)
5)
6)
8) Liuto
Lute

Double



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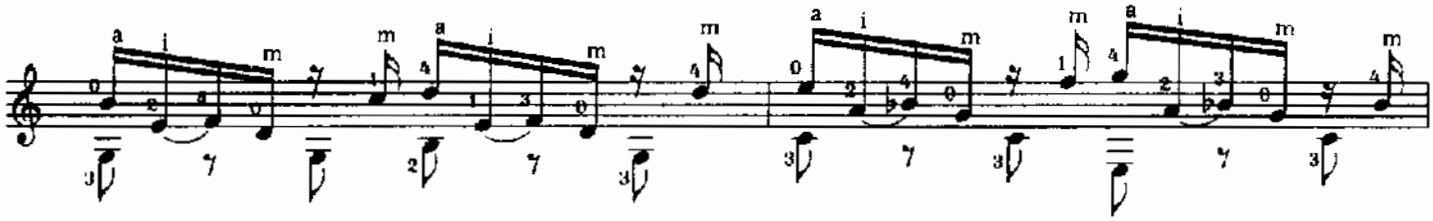

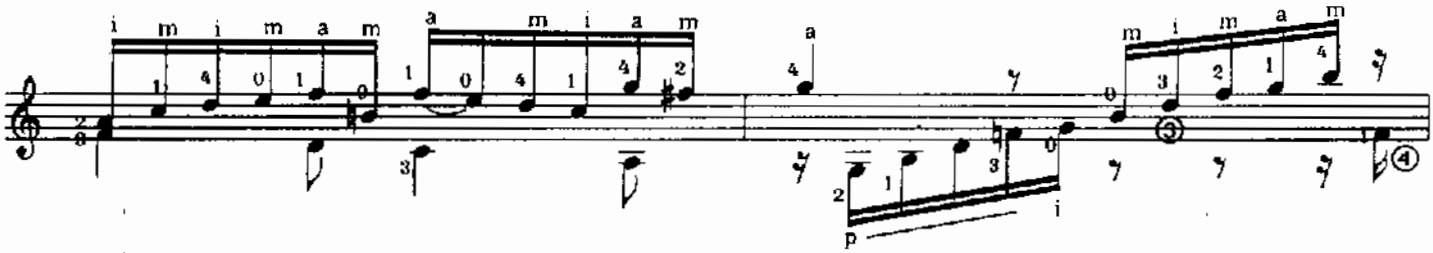

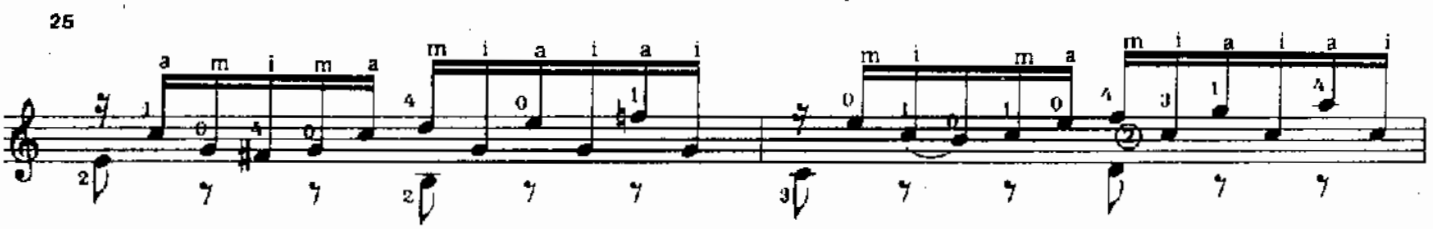
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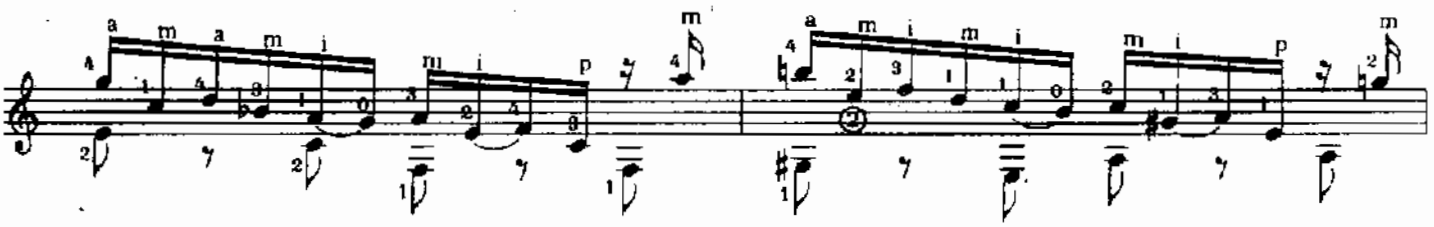

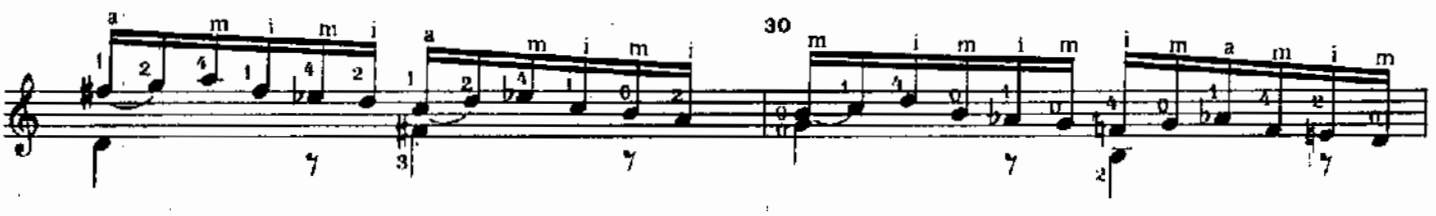
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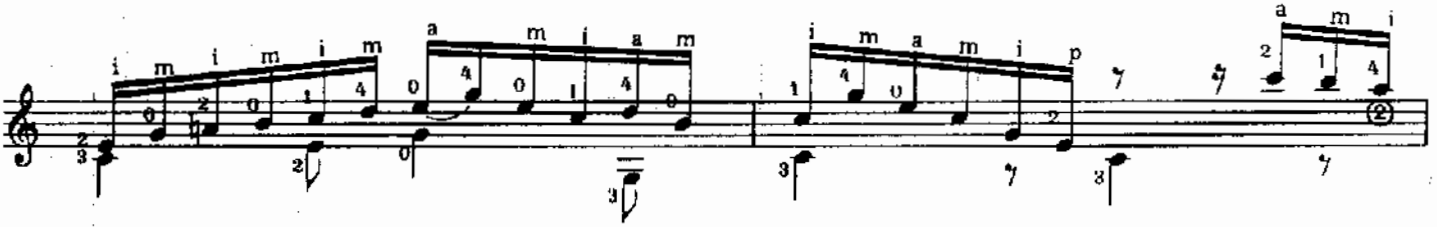
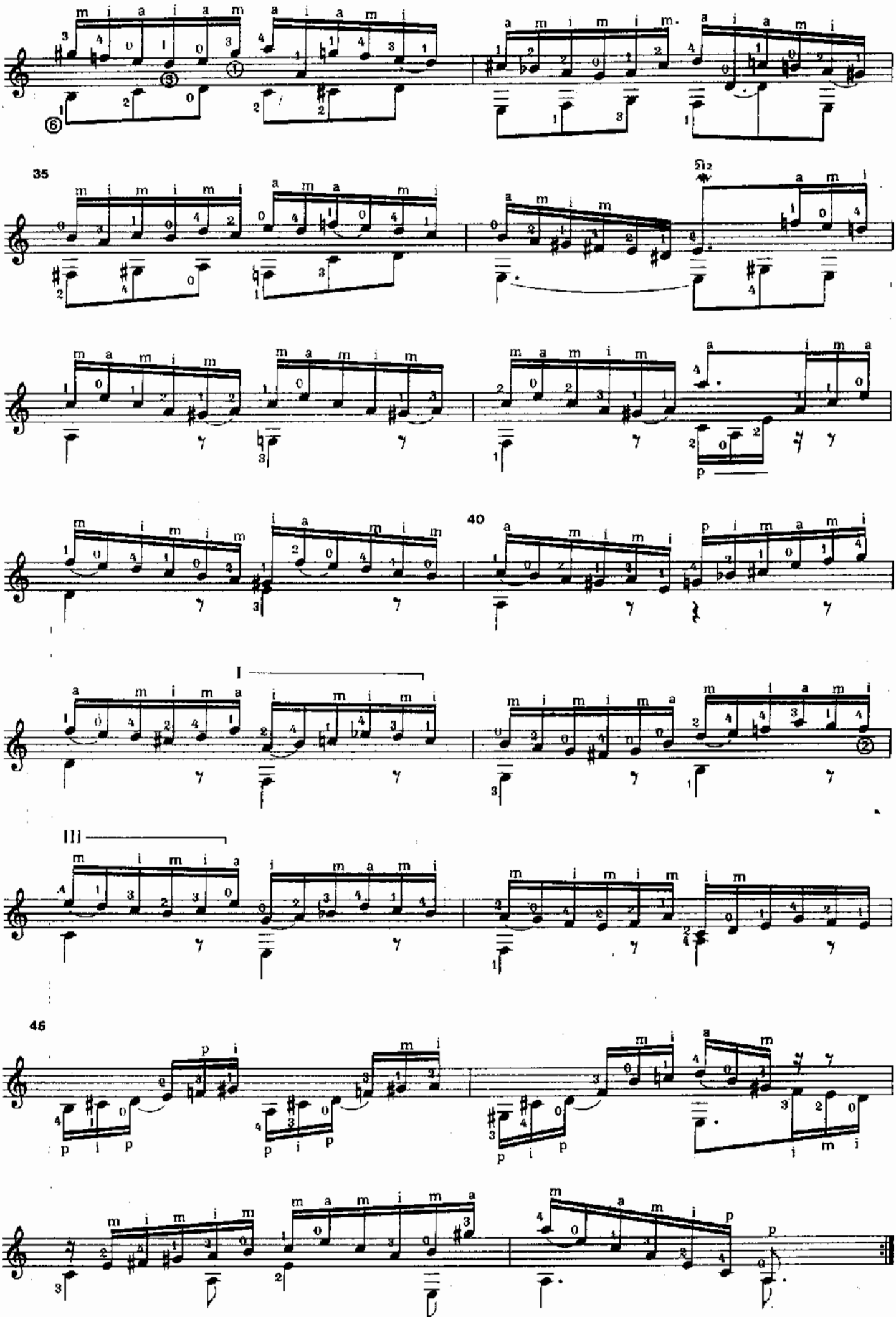
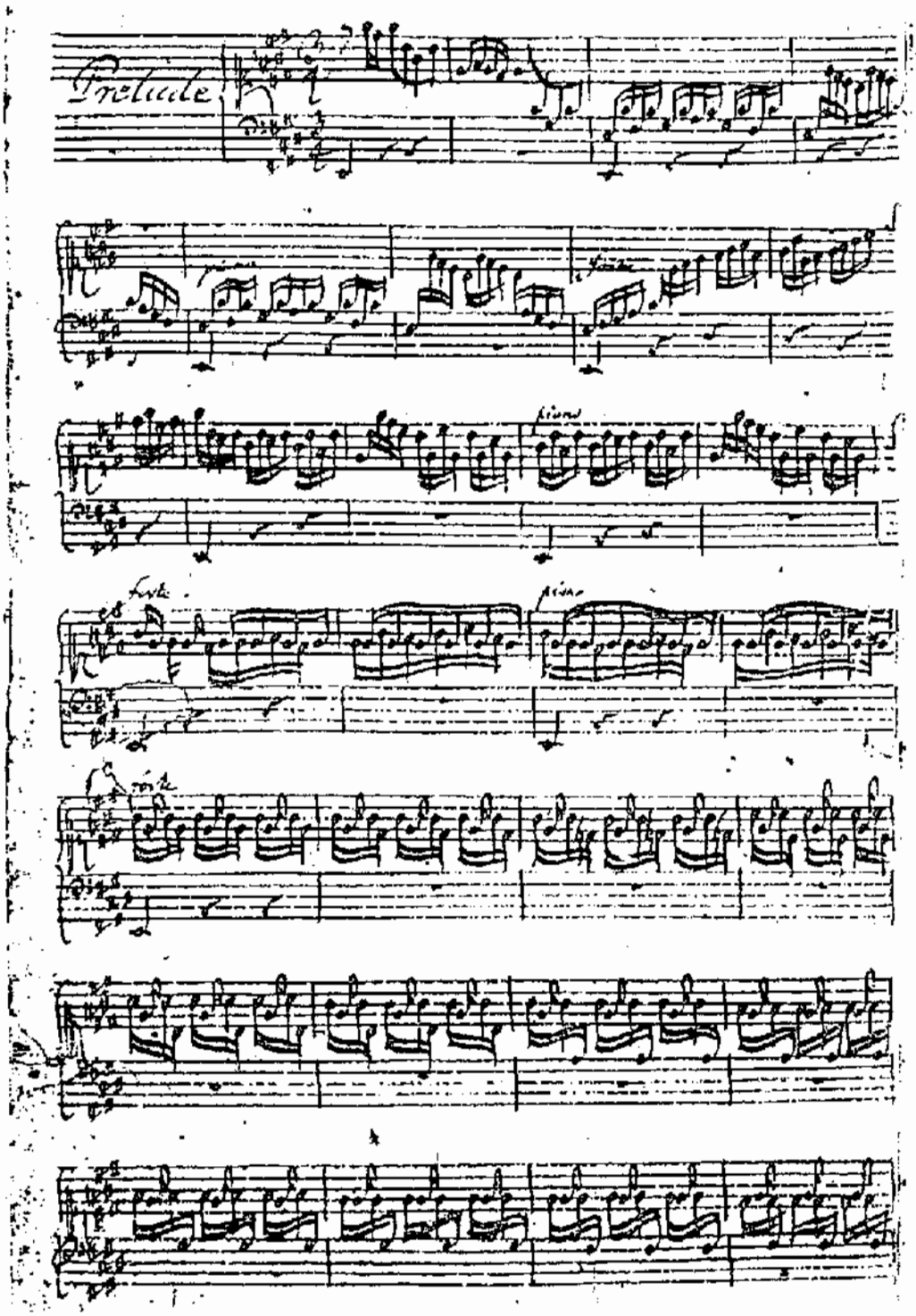


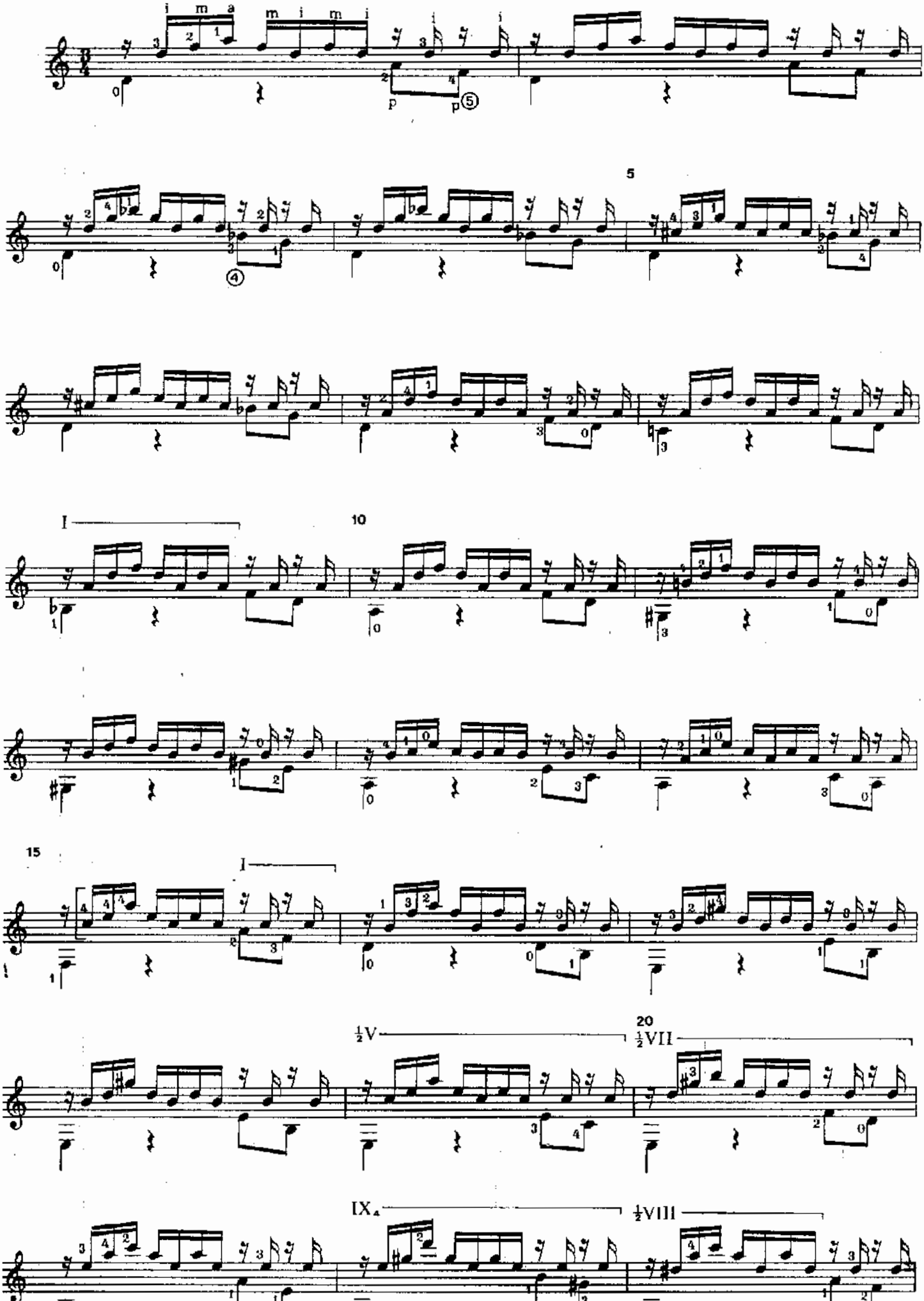


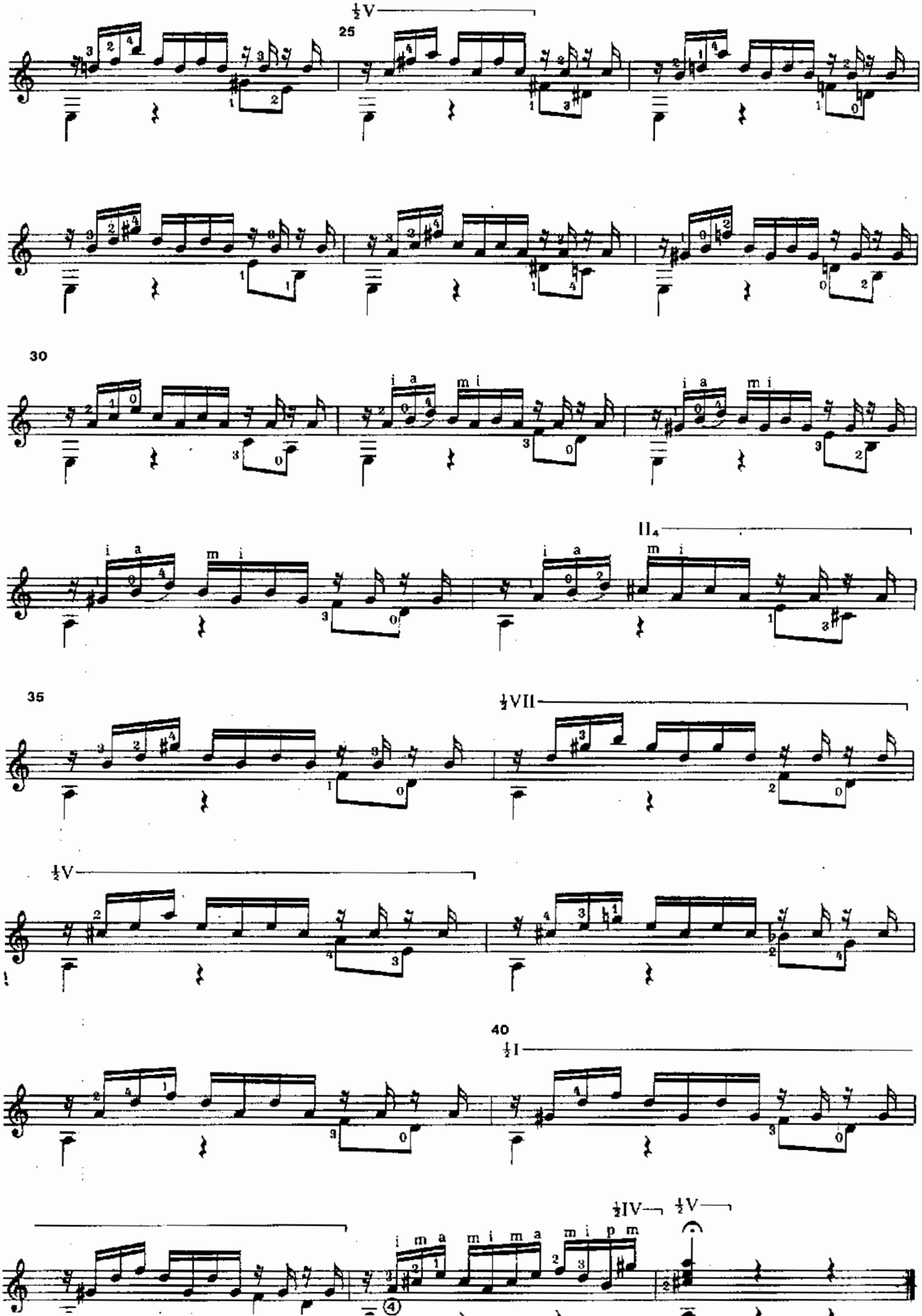
Fco. Sarmiento Rojas



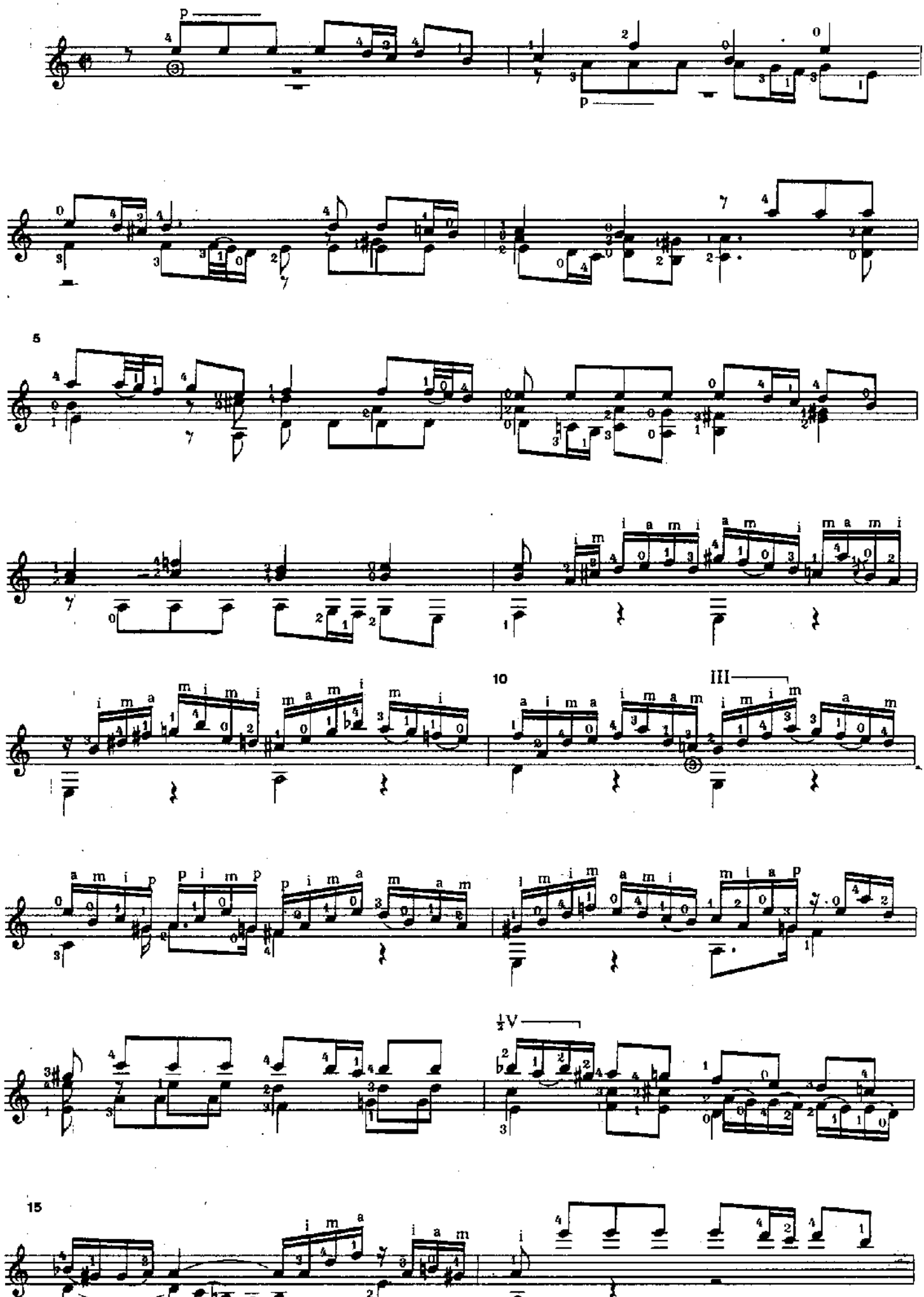
J.S. Bach, Prelude dalla Suite BWV 1006[a]. Manoscritto autografo

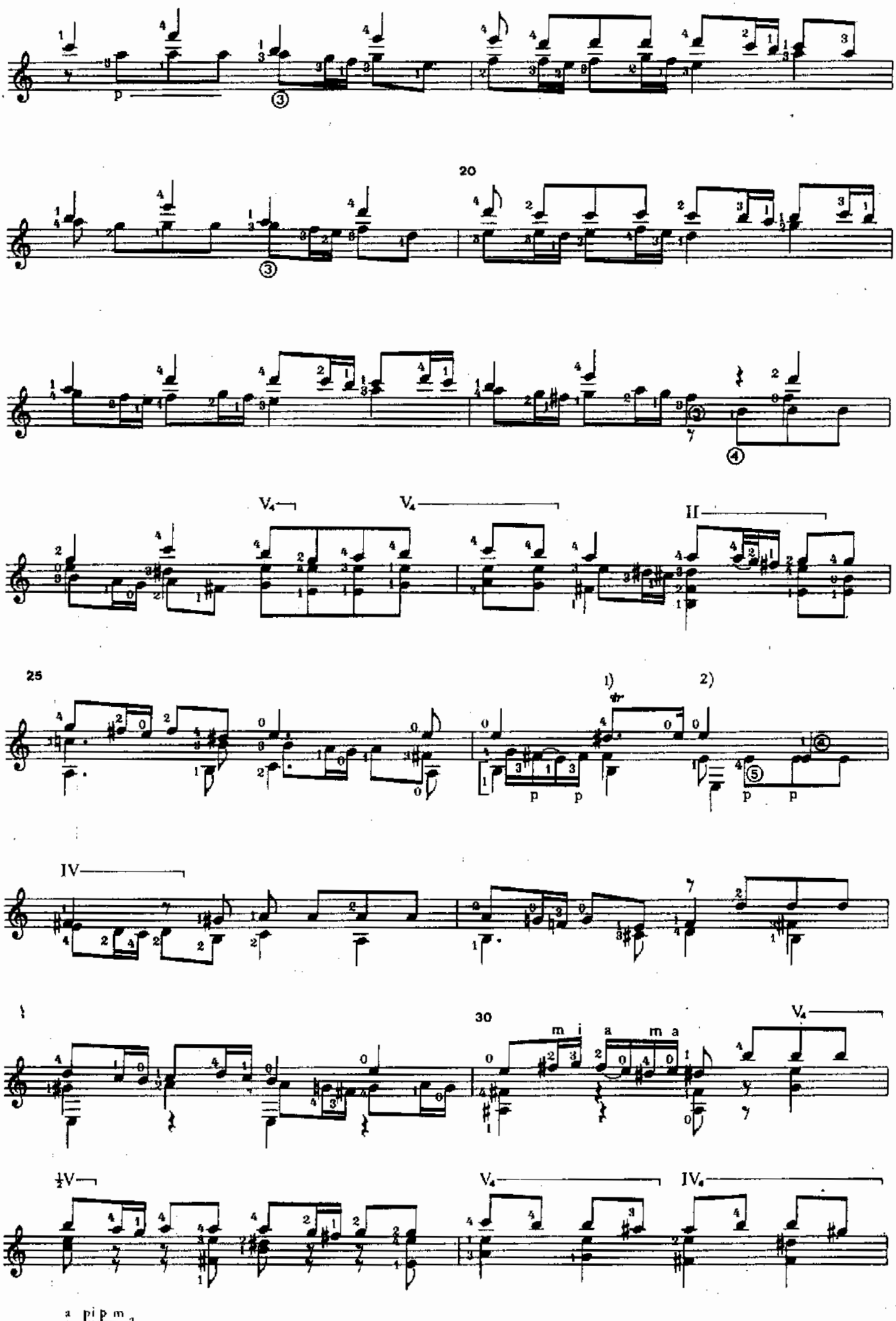
PRELUDIO BWV 999

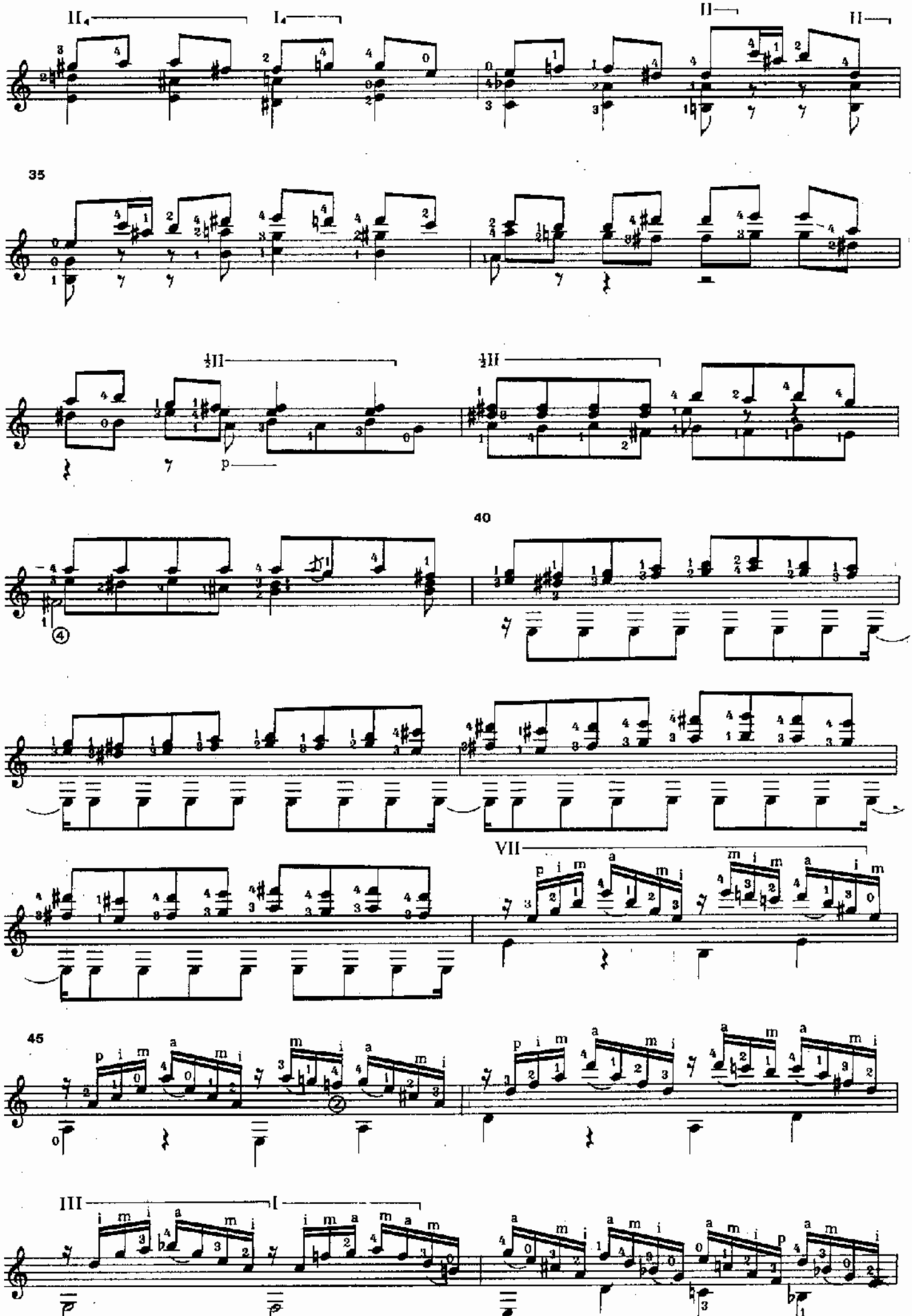


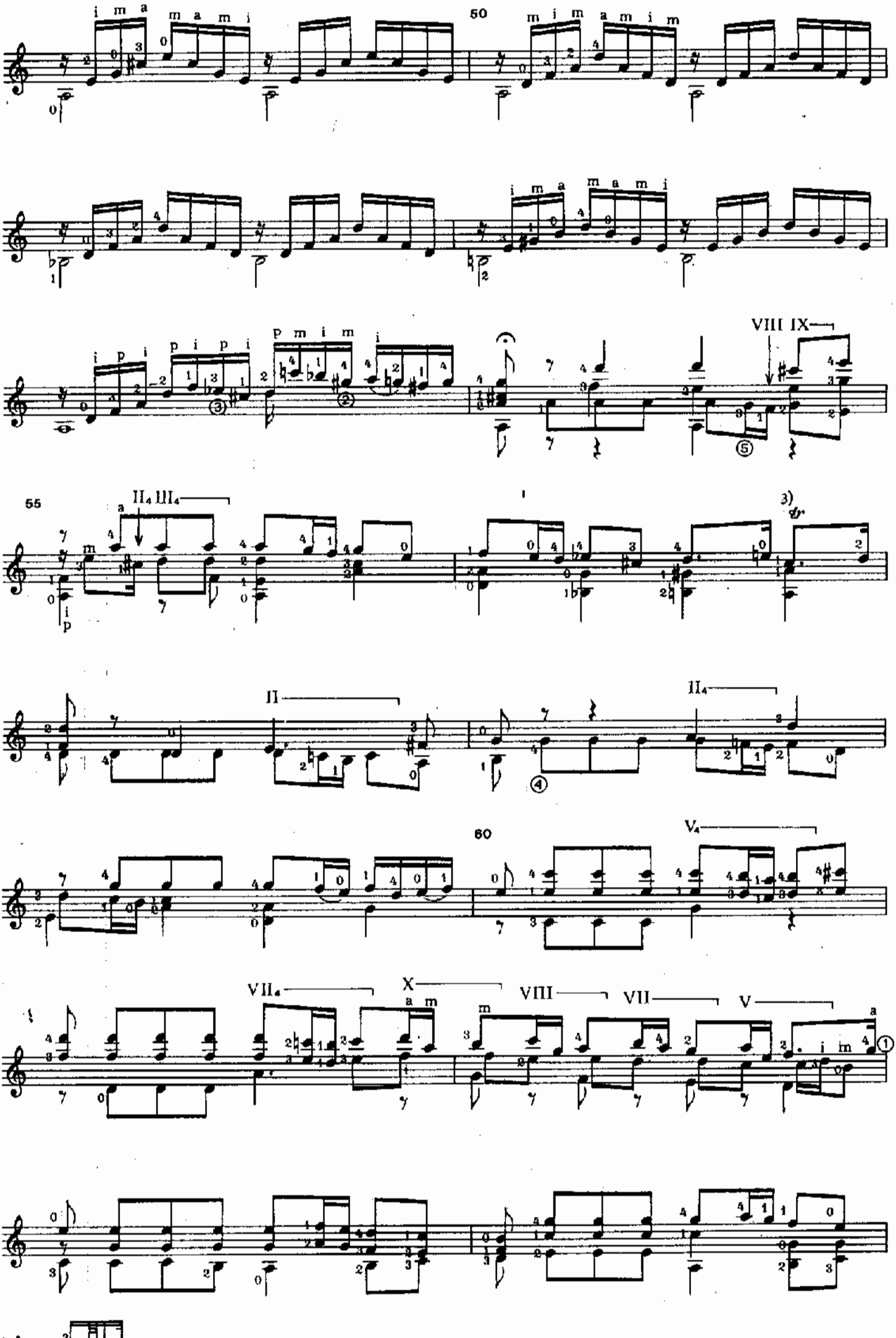

½V
25
30
i a
m i
II4
35
½VII
½V
40
½I
½IV
½V
i m a
m i m a
m i p m

FUGA BWV 1000




20
V4
V4
II
25
1)
2)
IV
30
m i a m a
V4
½V
V4
IV4
a pi p m a


II
I
II
II
35
½II
½II
p
40
④
VII
45
②
III
I
p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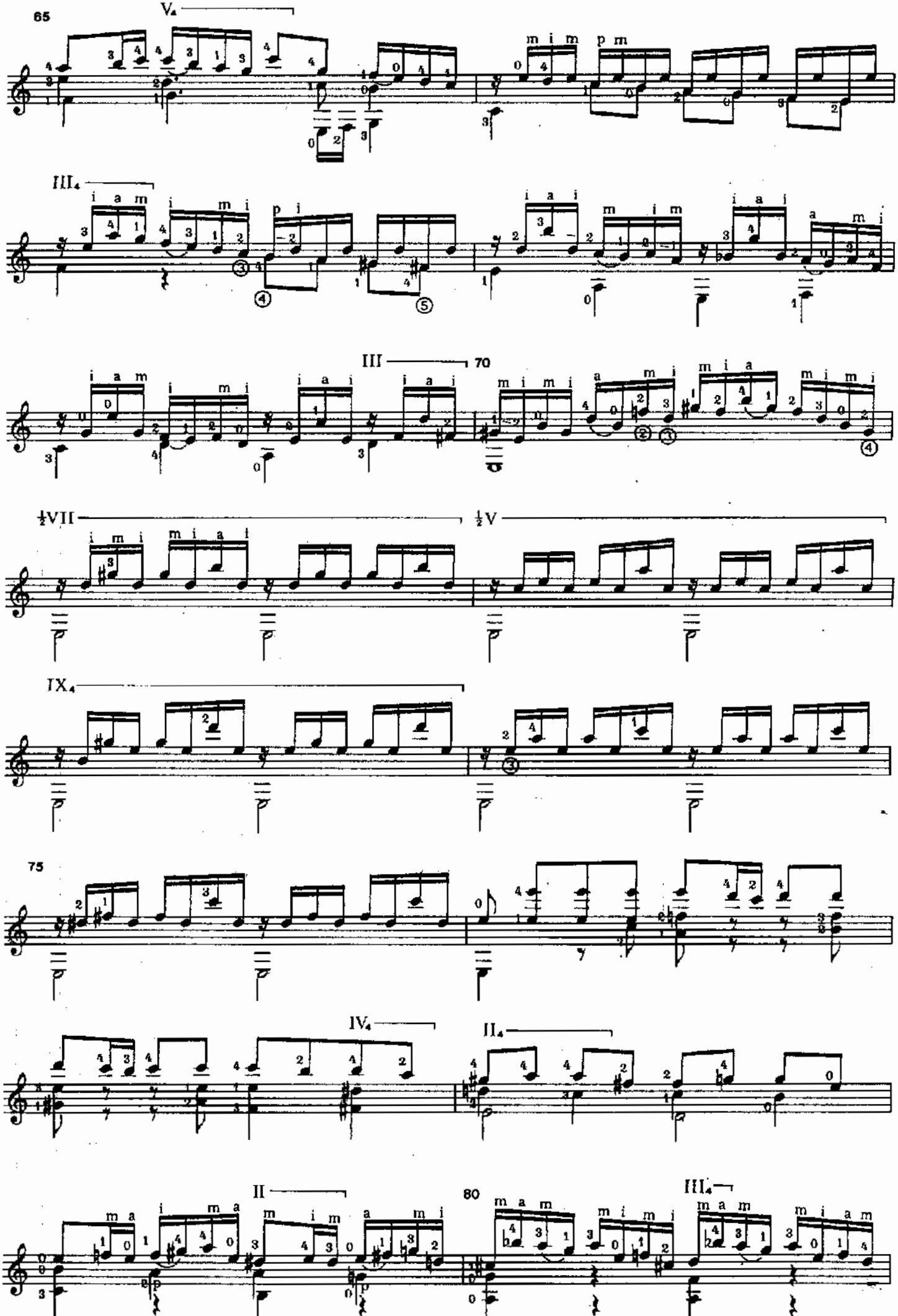
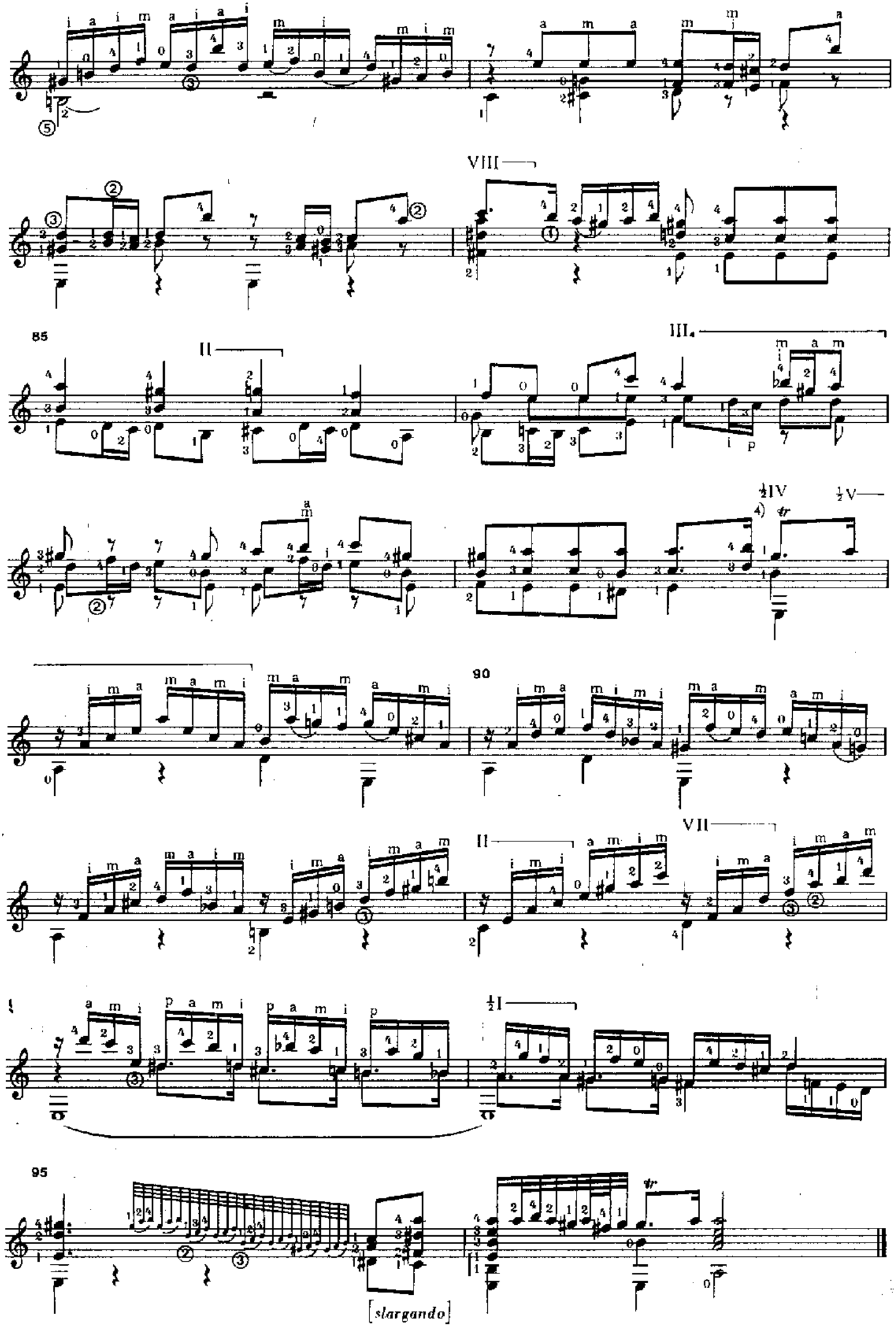
55
60
VIII IX
II4 III4
II
II4
V4
VII4
X
VIII
VII
V
3)
dr


65
V
III
III
70
½VII
½V
IX
75
IV
II
II
80
III


VIII
85
II
III
½IV
½V
90
II
VII
½I
95
[slargando]