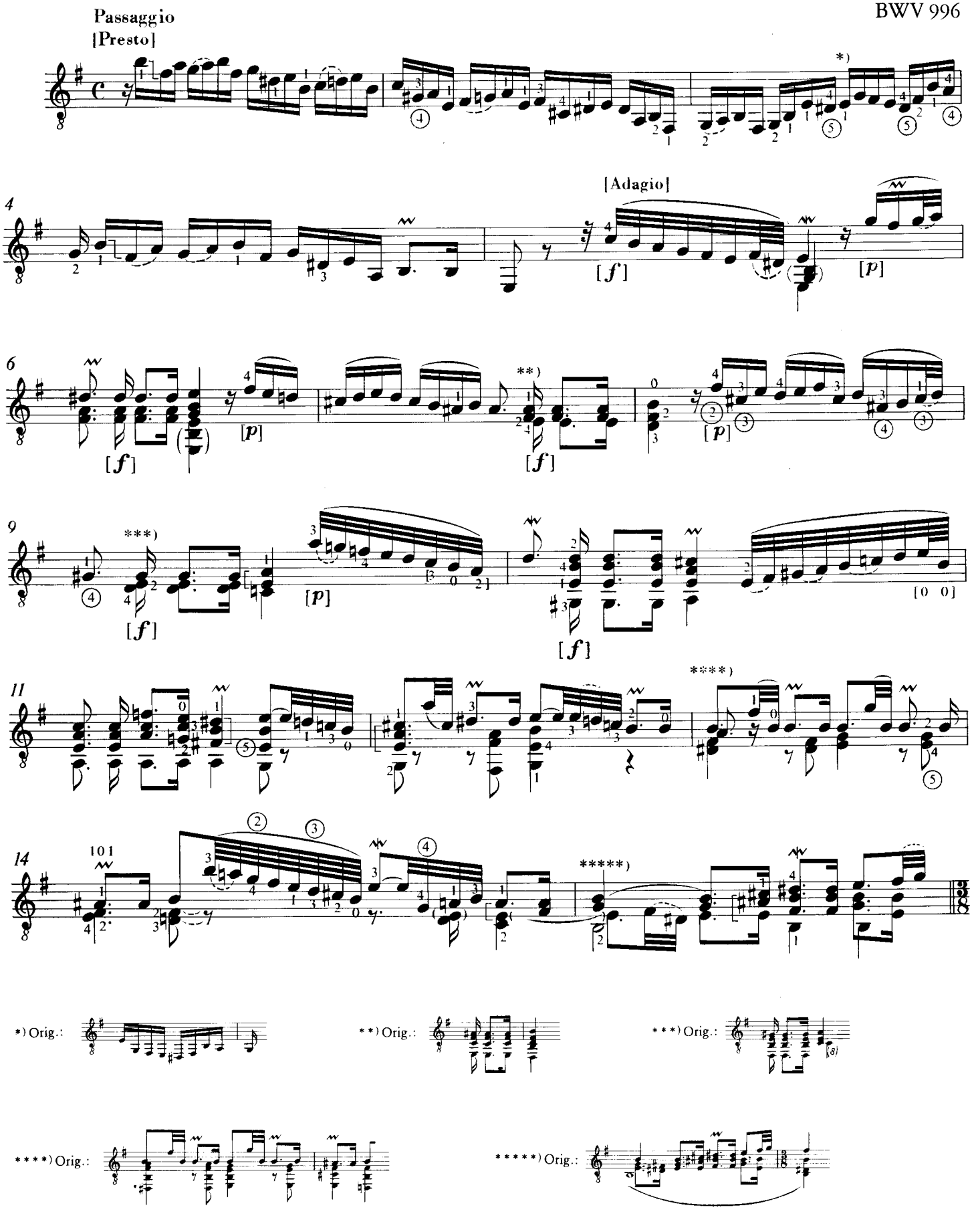
SUITE

1. PRAELUDIO

Passaggio
[Presto]

BWV 996



Presto

16

24

33

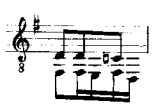
42

50

59

67

*) Orig.:



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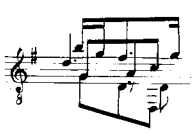
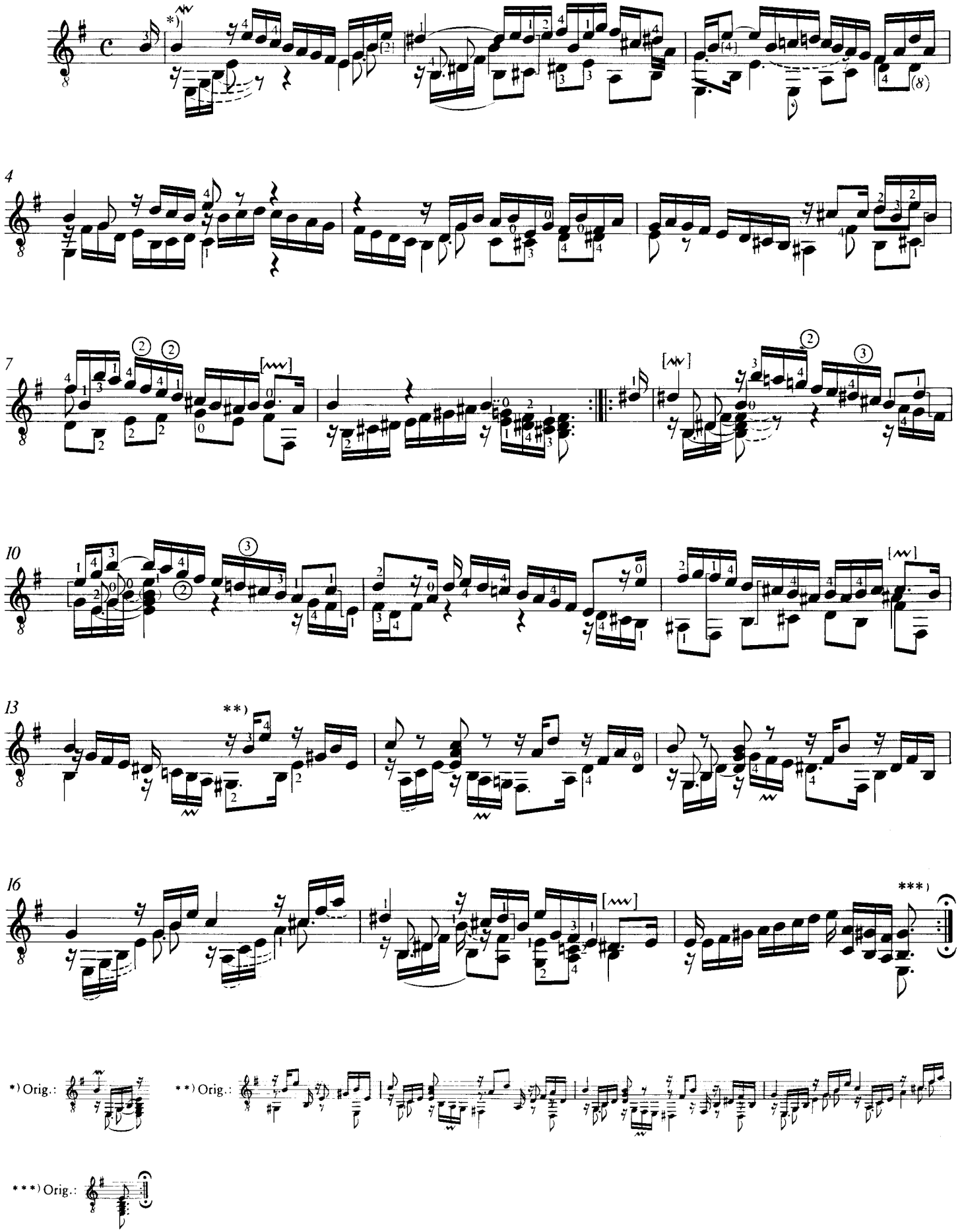
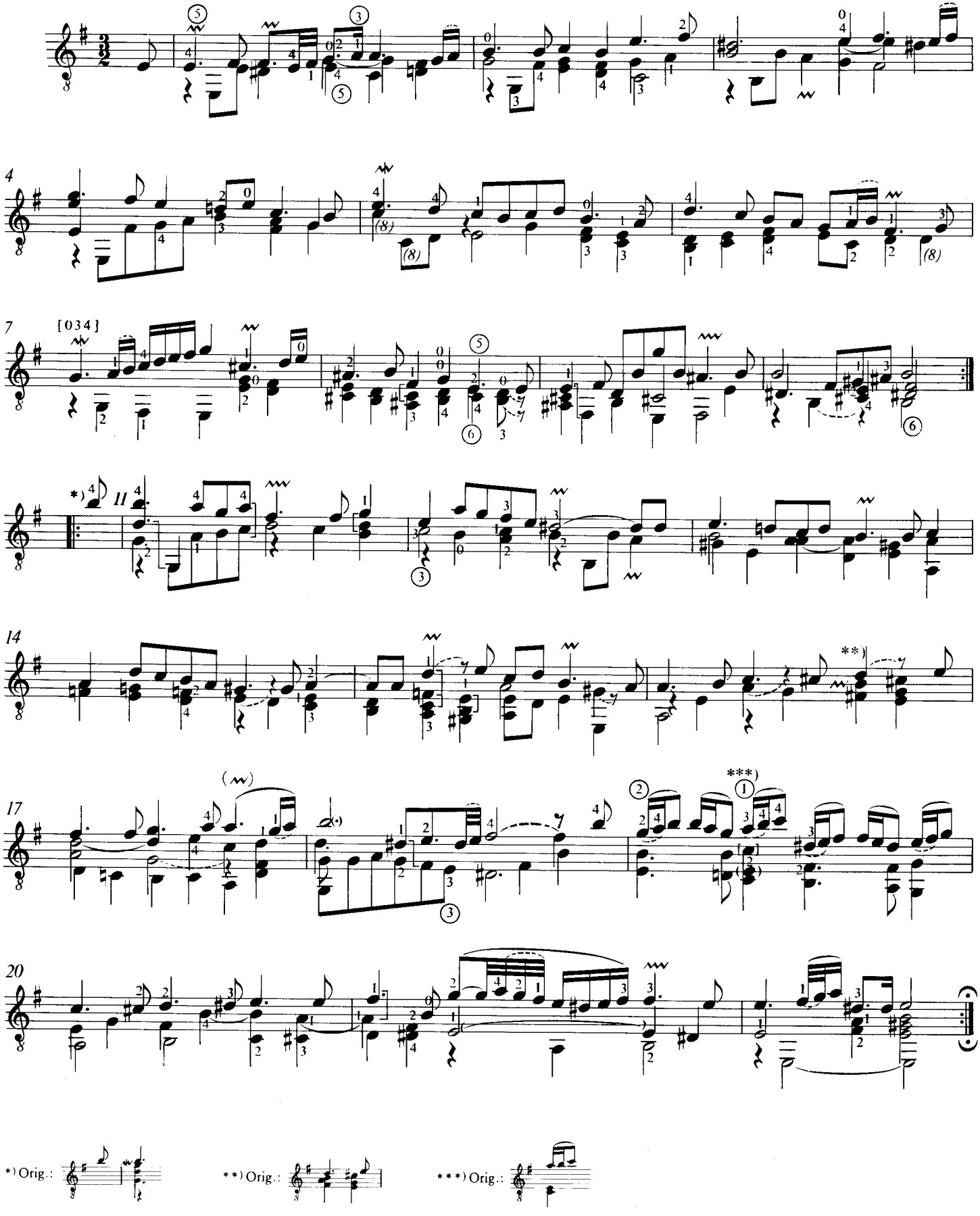


2. ALLEMANDE



3. COURANTE



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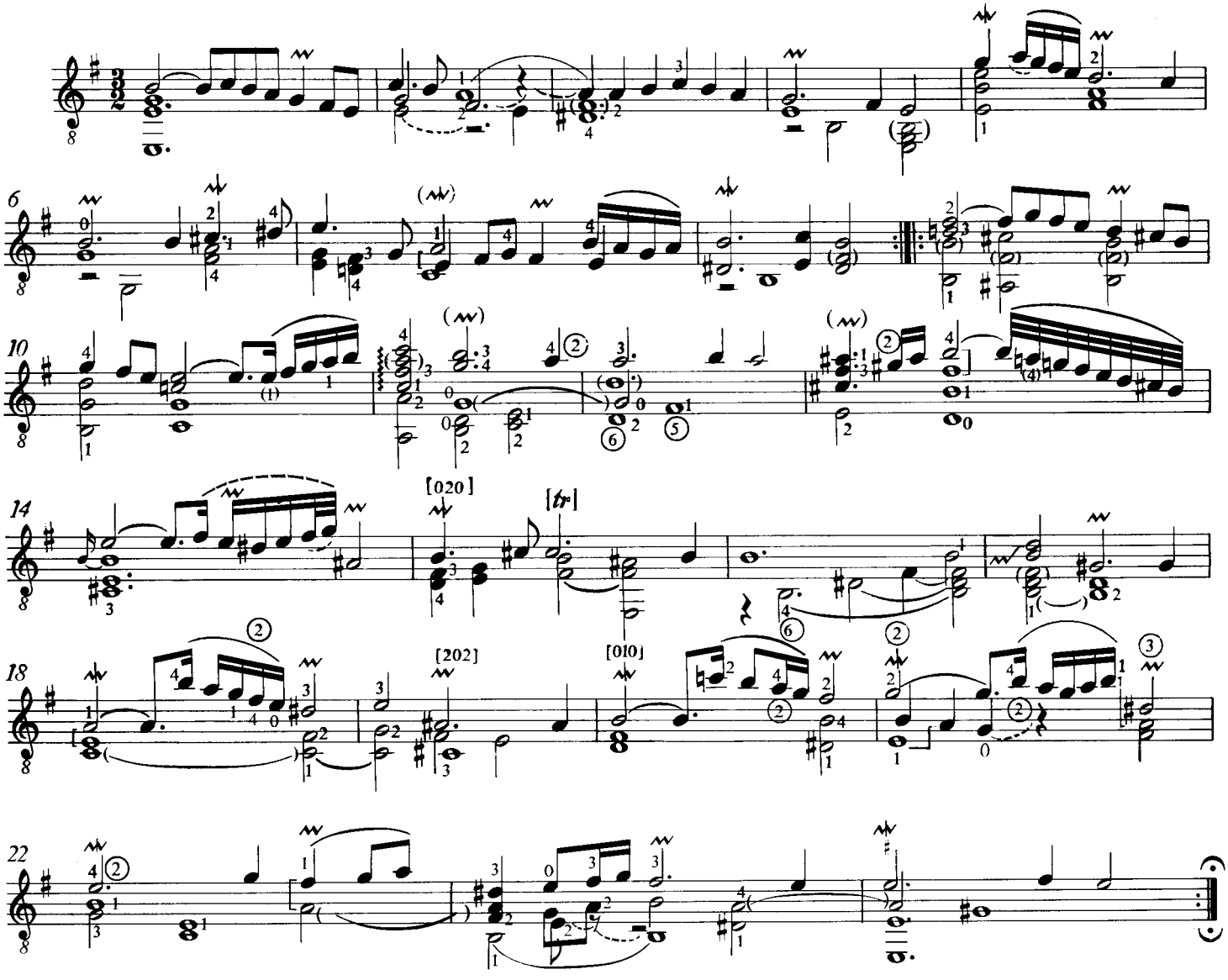
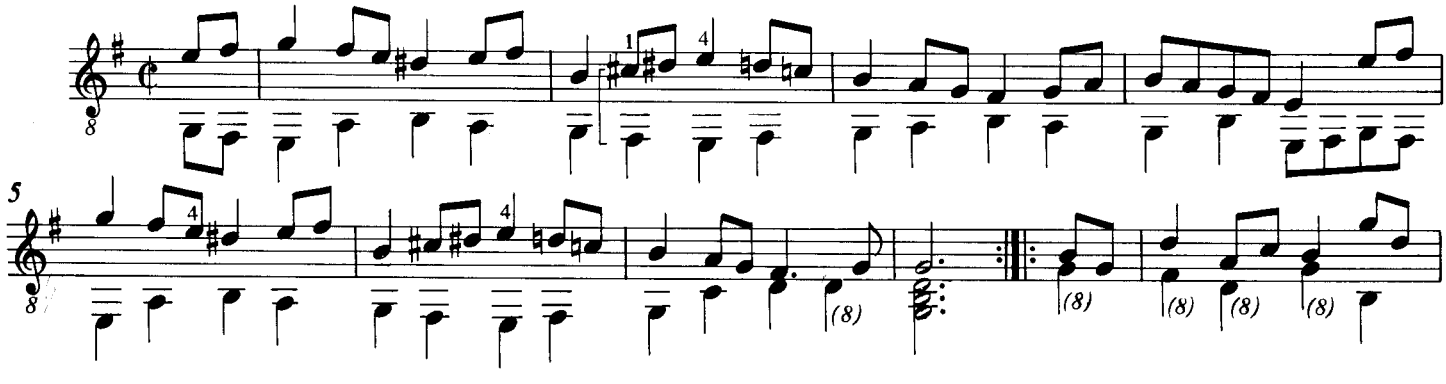
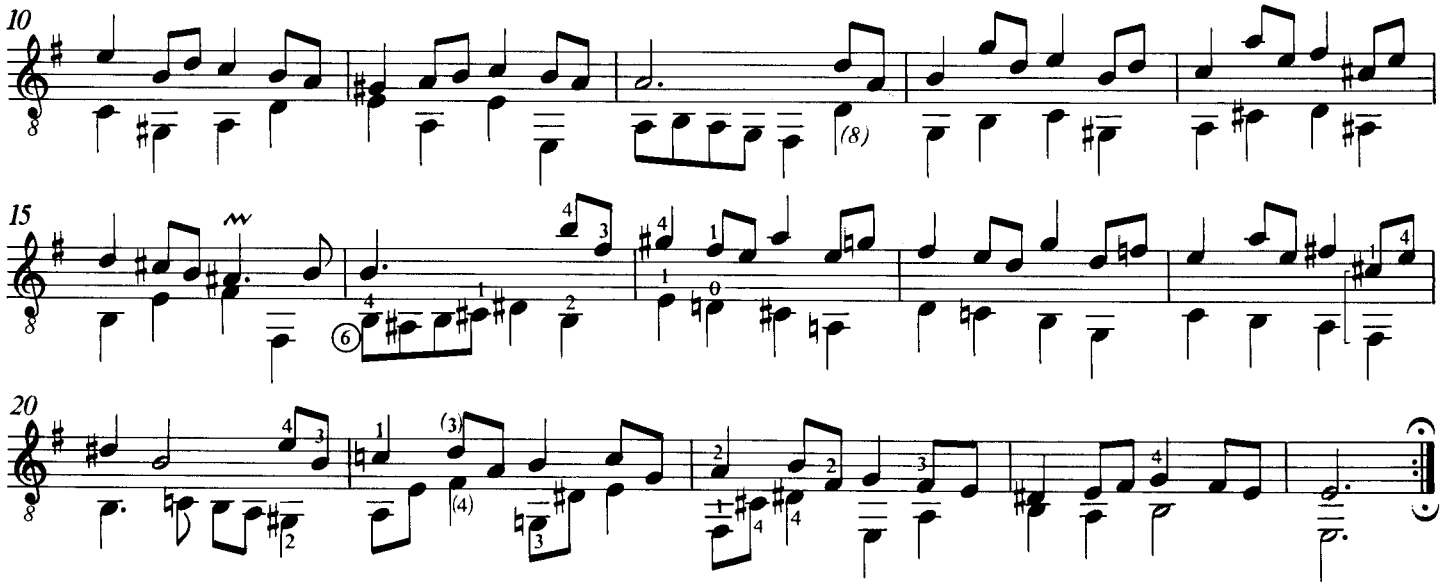
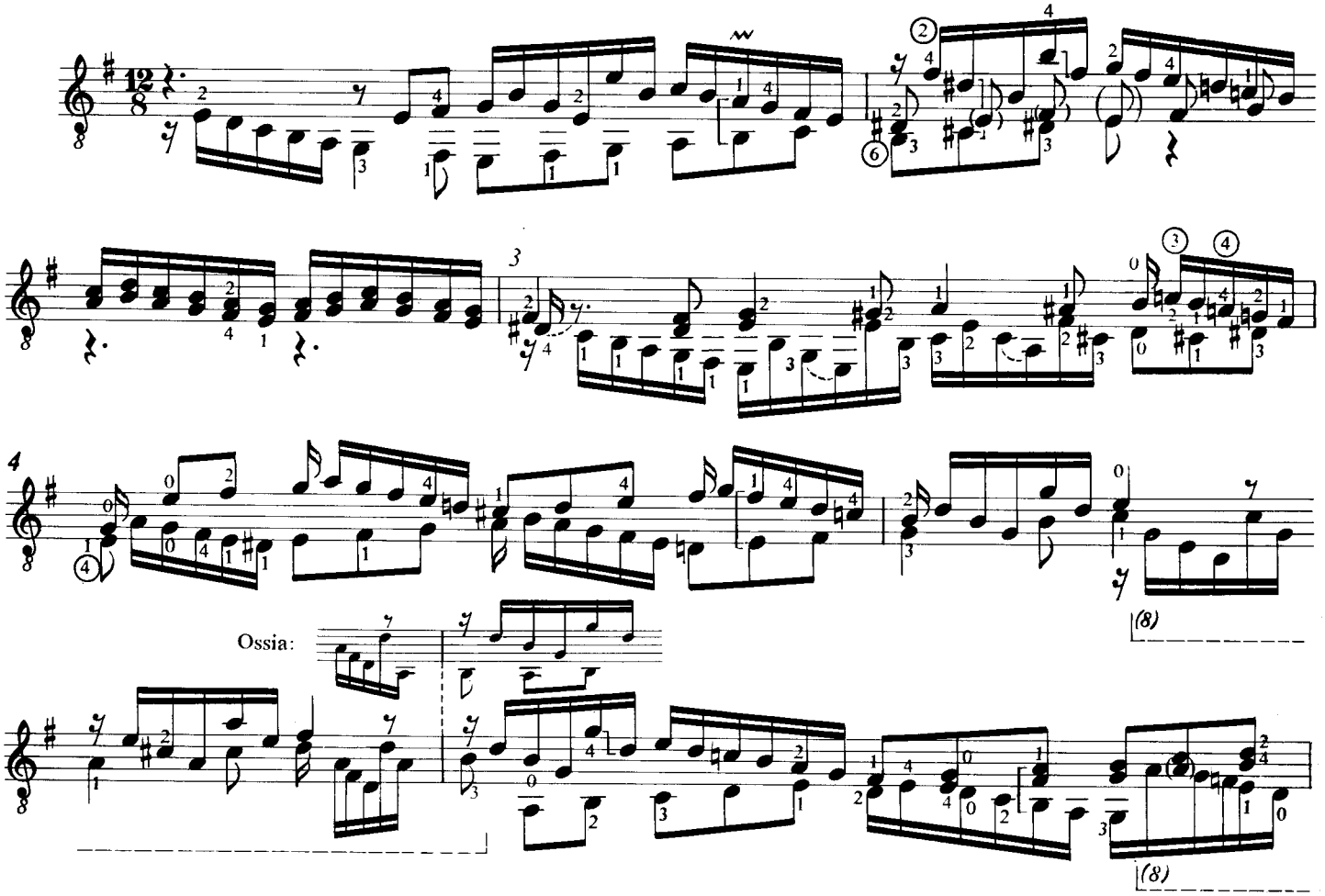


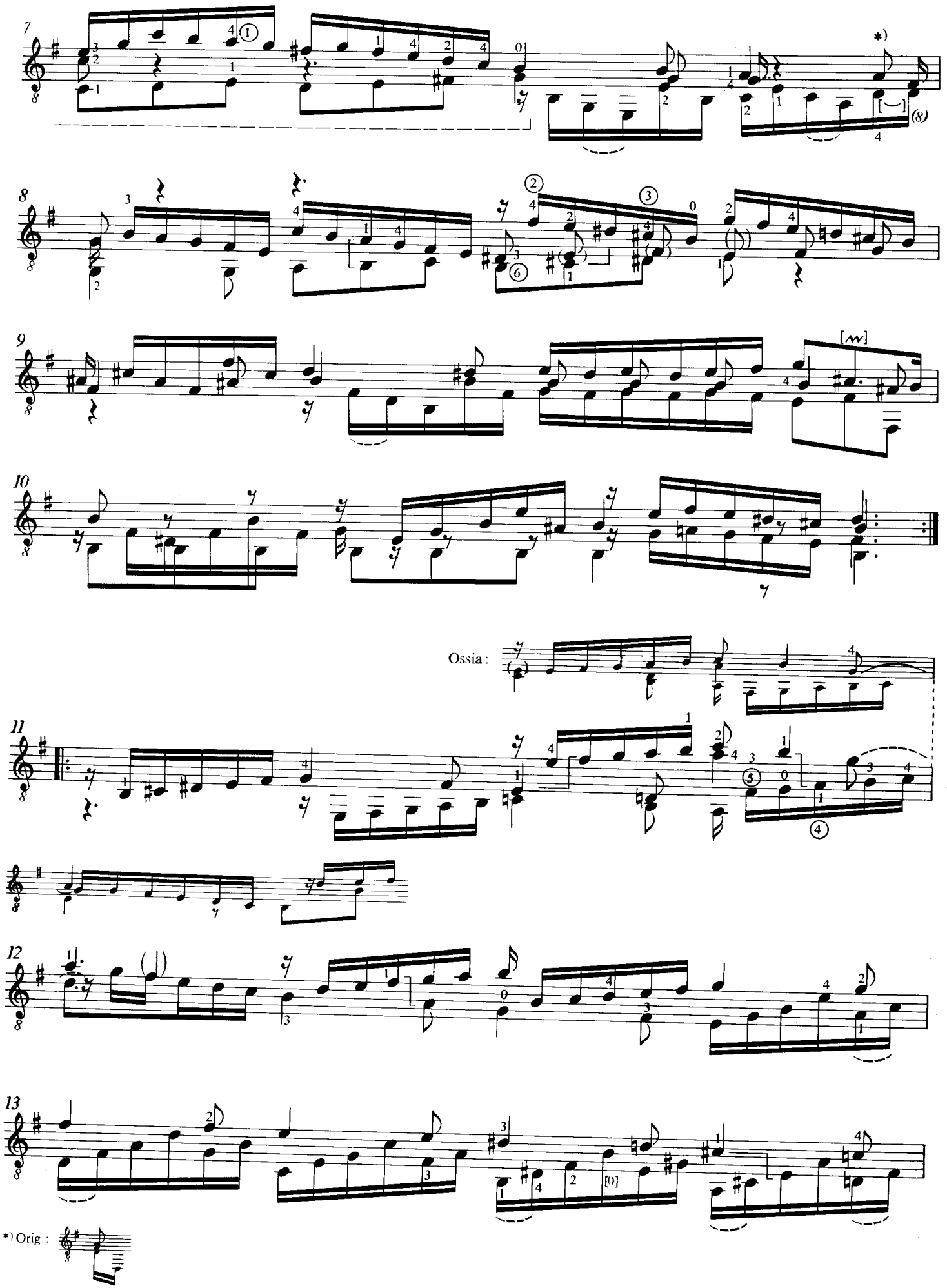
5. BOURRÉE





6. GIGUE




7
8
9
10
Ossia:
11
12
13
*) Orig.:

14

15

16

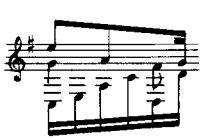
17

18

19

20

*) Orig.:



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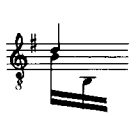
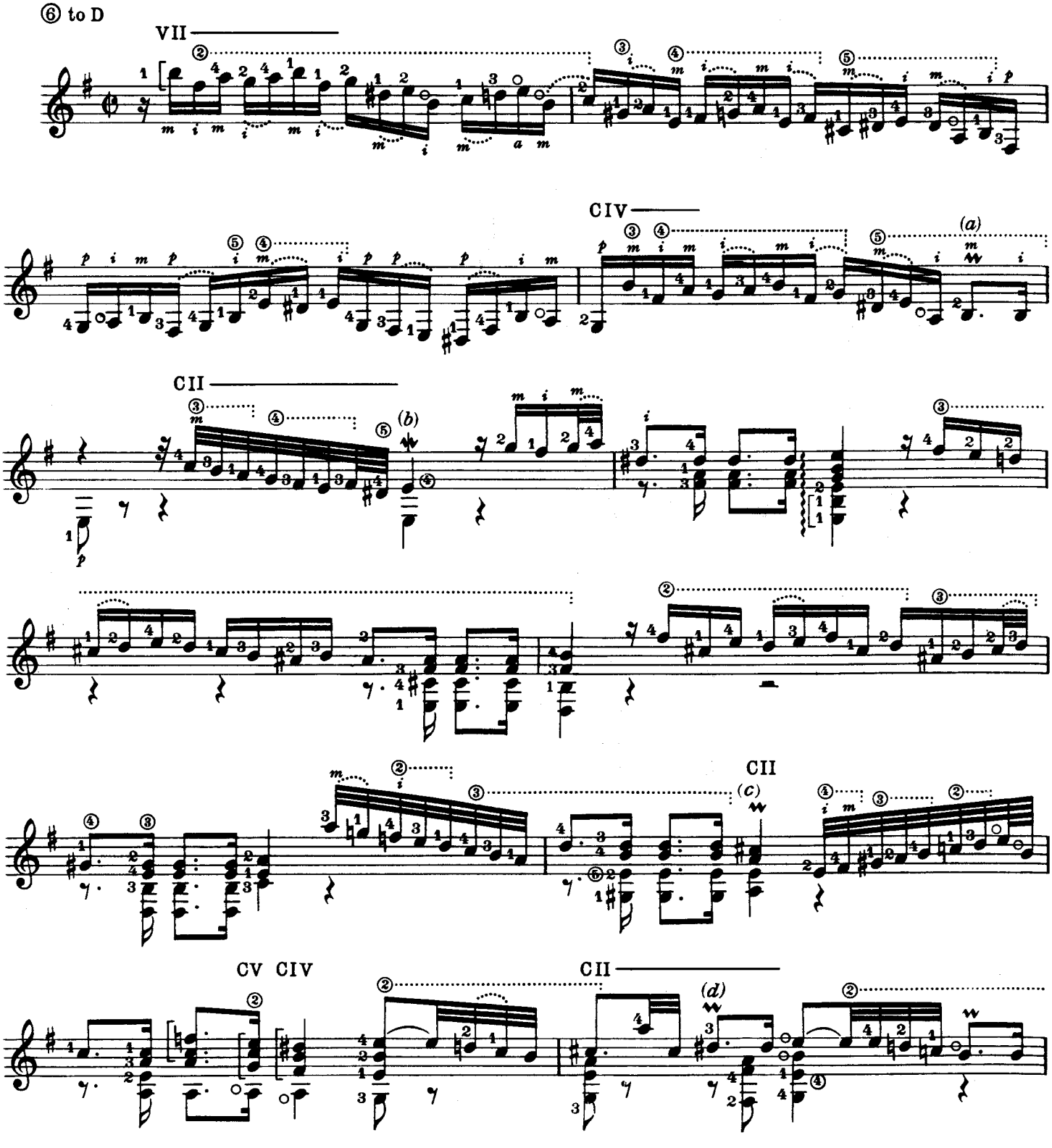


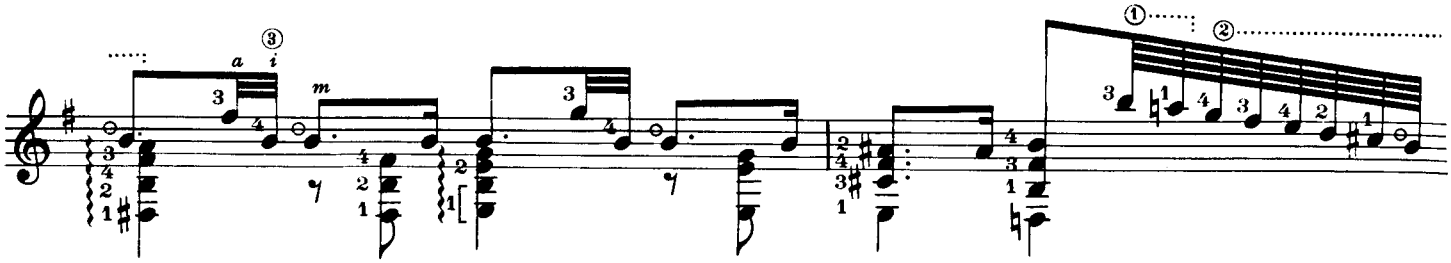
SUITE IN E MINOR

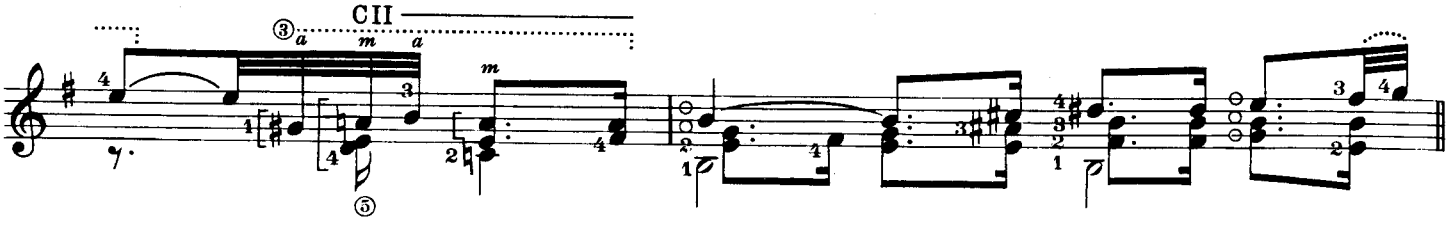
Suite en Mi mineur · Suite in e moll · *Suite en Mi menor*

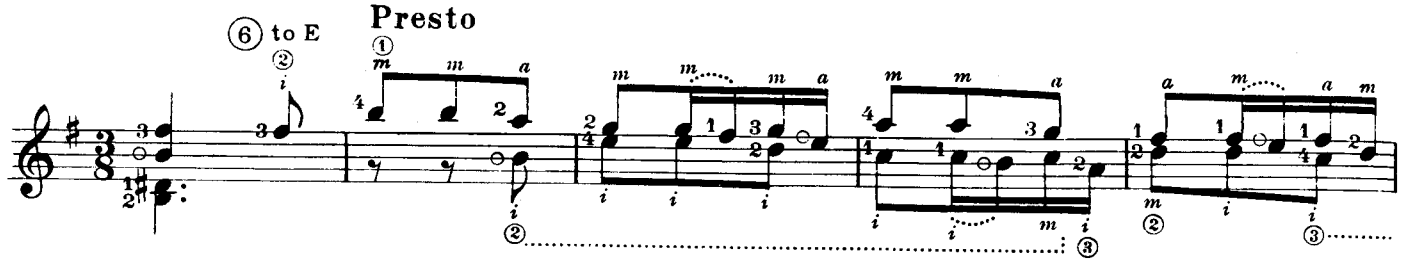
J. S. BACH

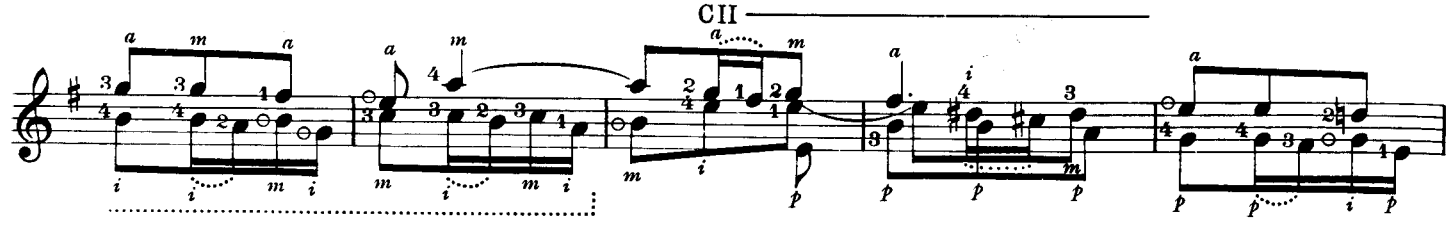
Präludium






CII


6 to E
Presto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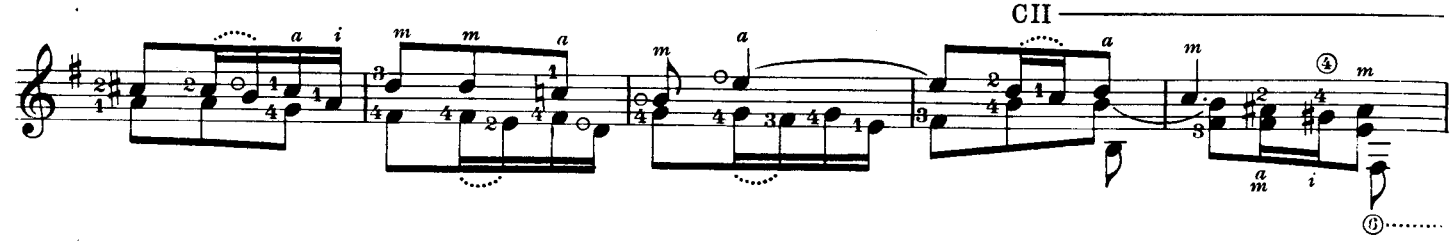
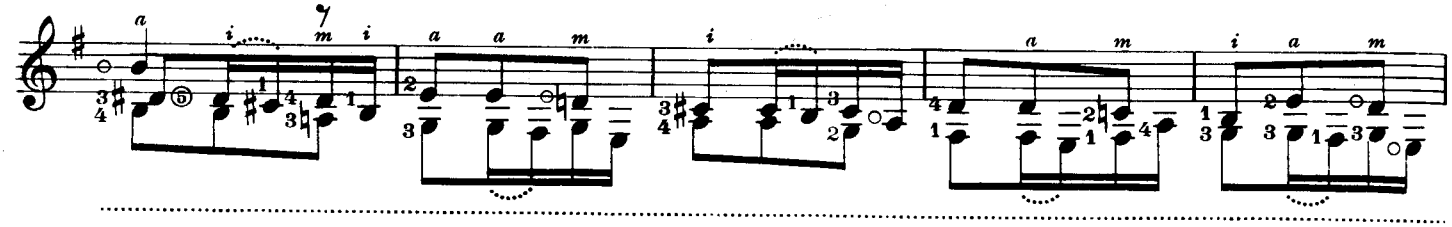
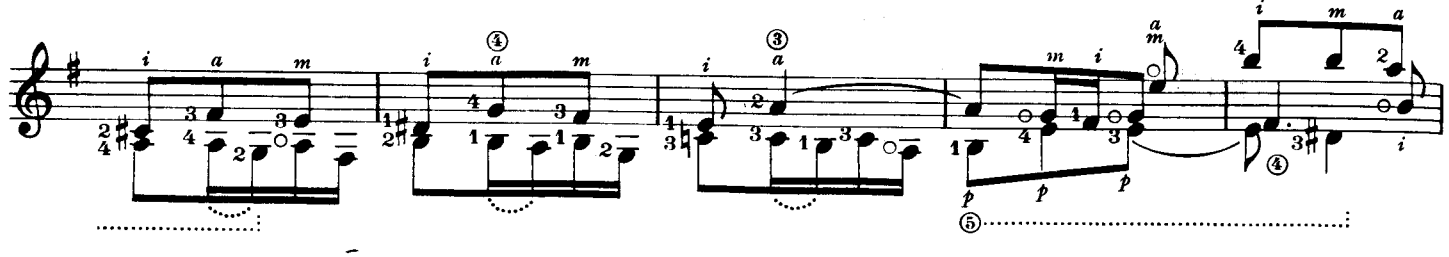
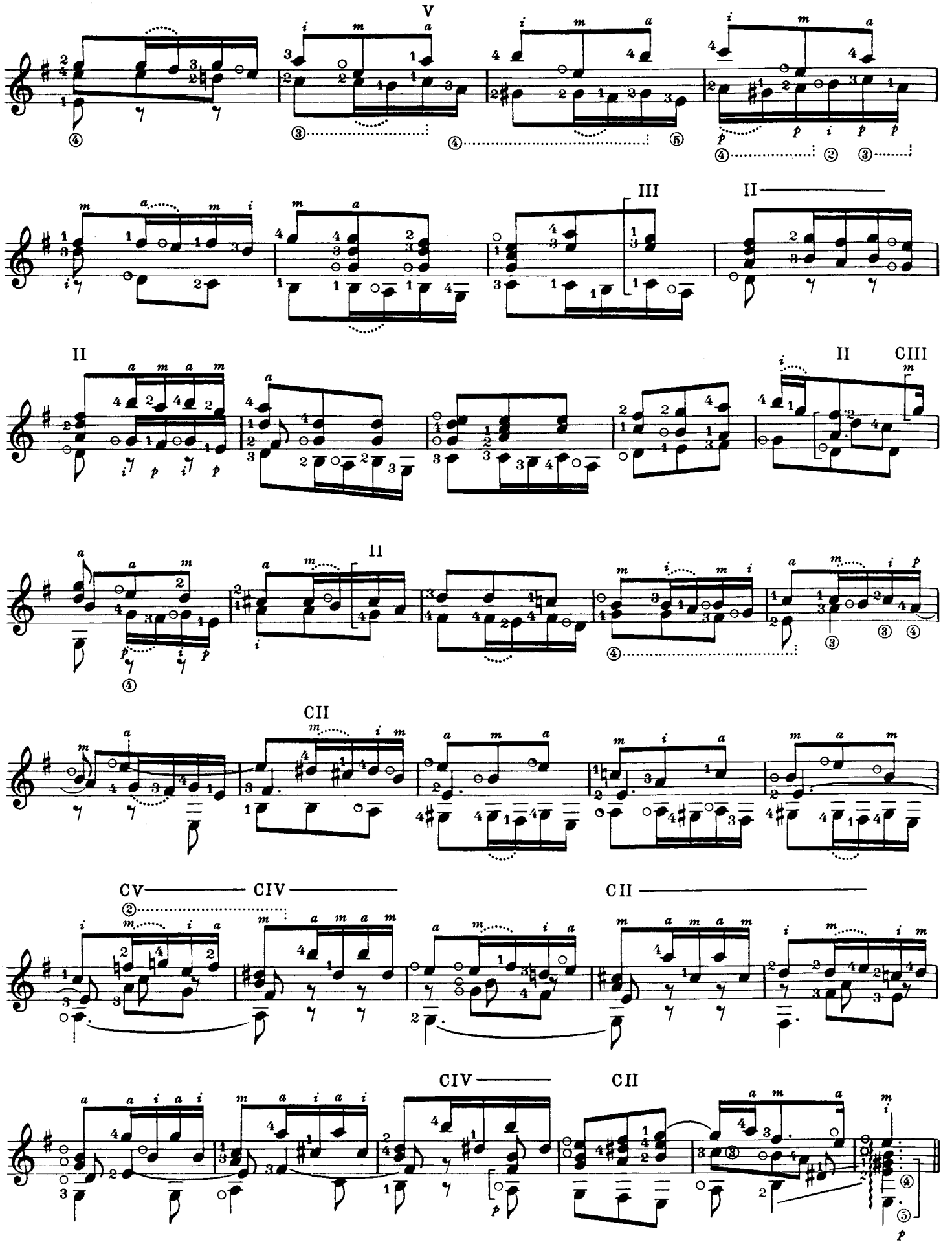
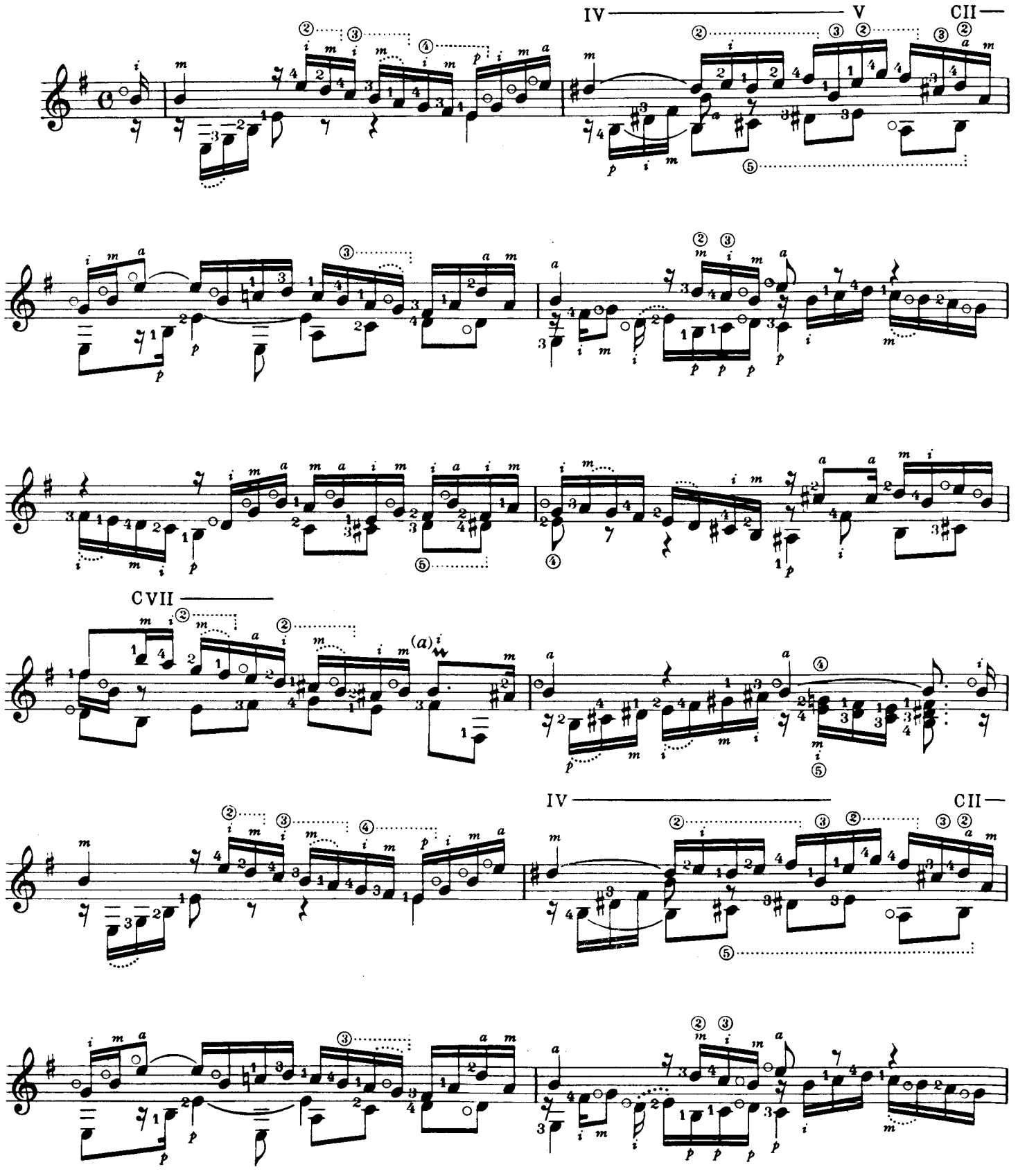

CII

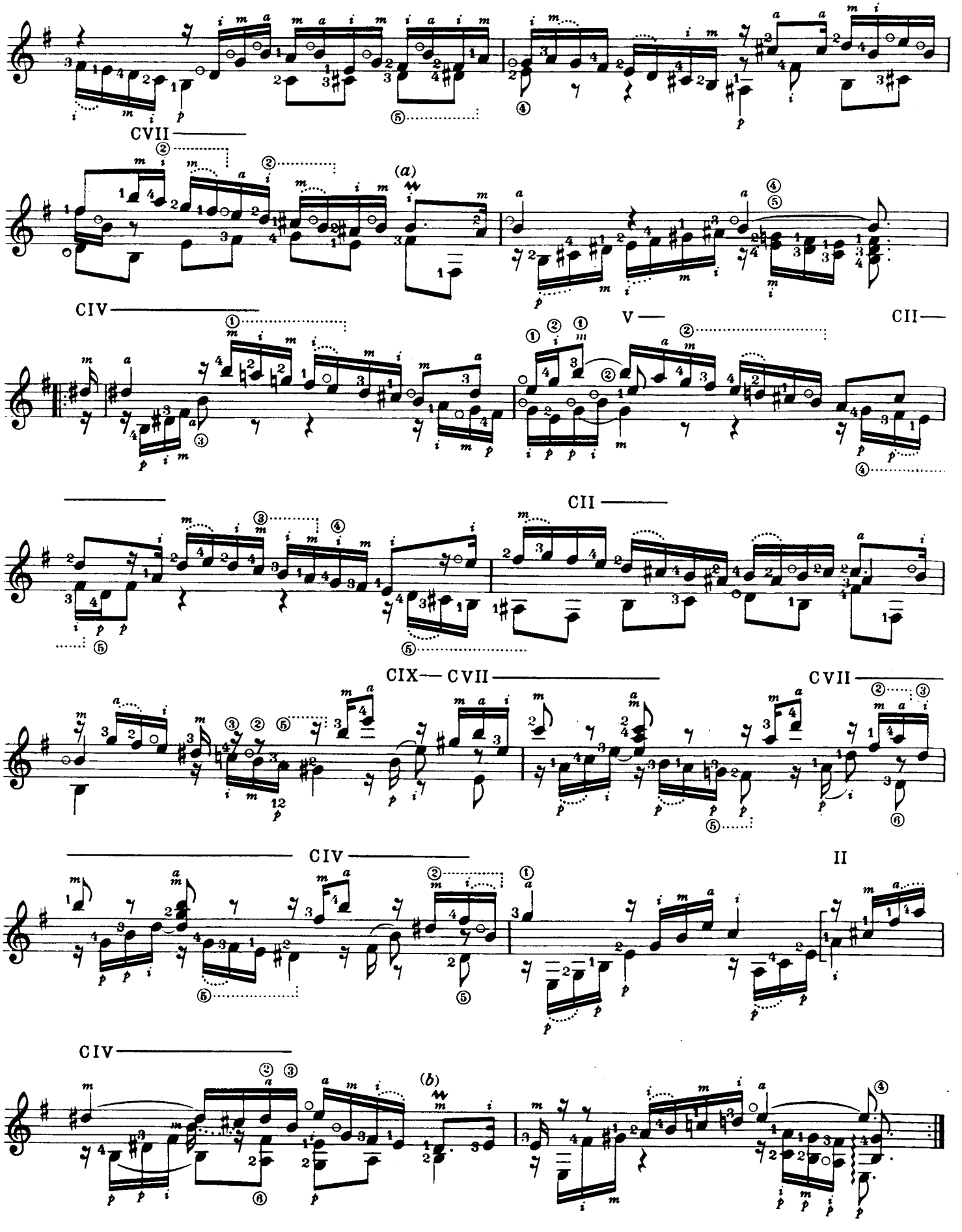




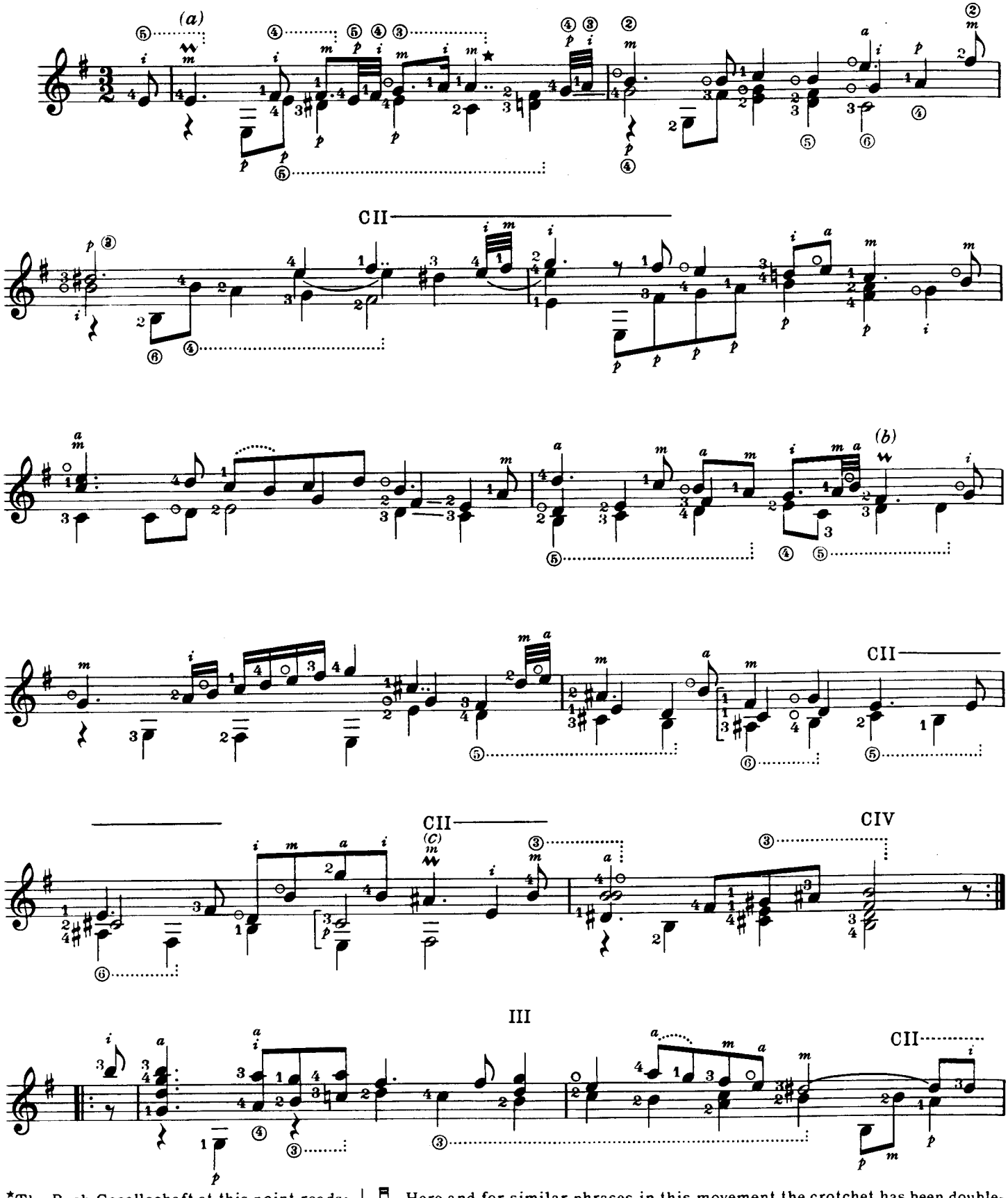

V
III
II
II
II
CIII
II
CII
CV
CIV
CII
CIV
CII

Allemande

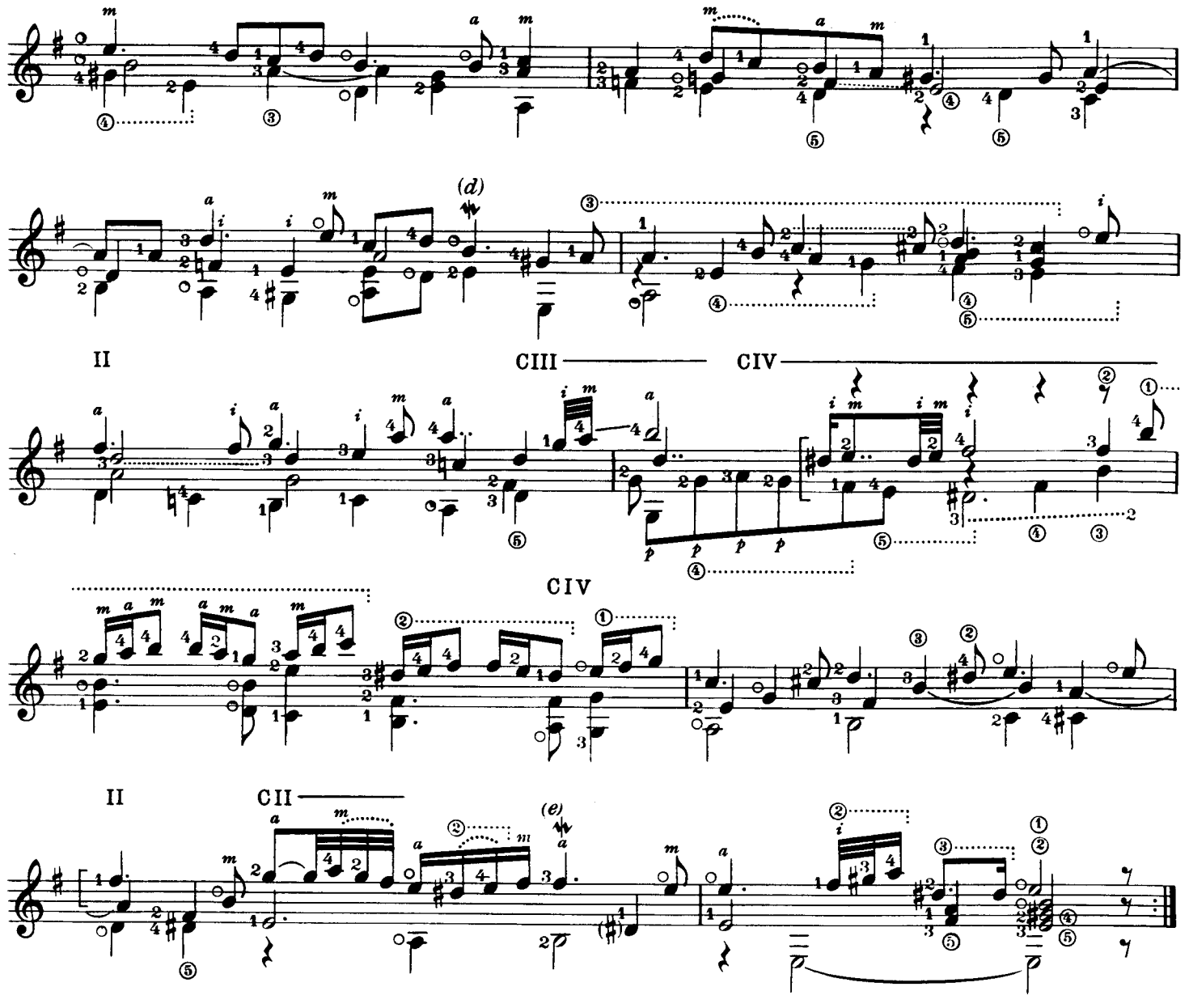



CVII
(a)
CIV
V
CII
CII
CIX— CVII
CVII
CIV
II
CIV
(b)

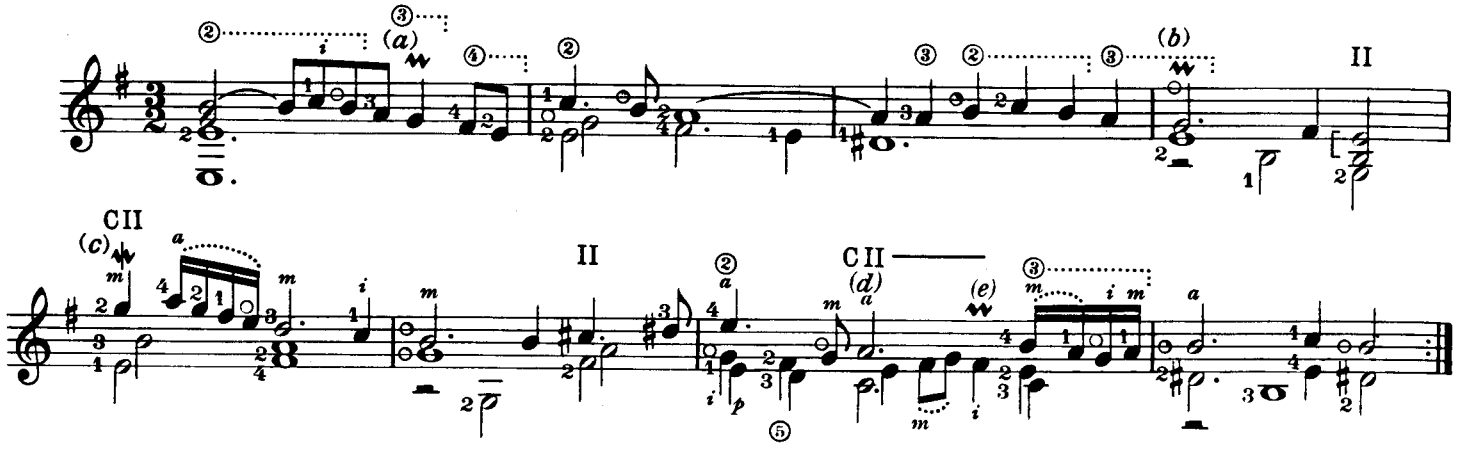
Courante

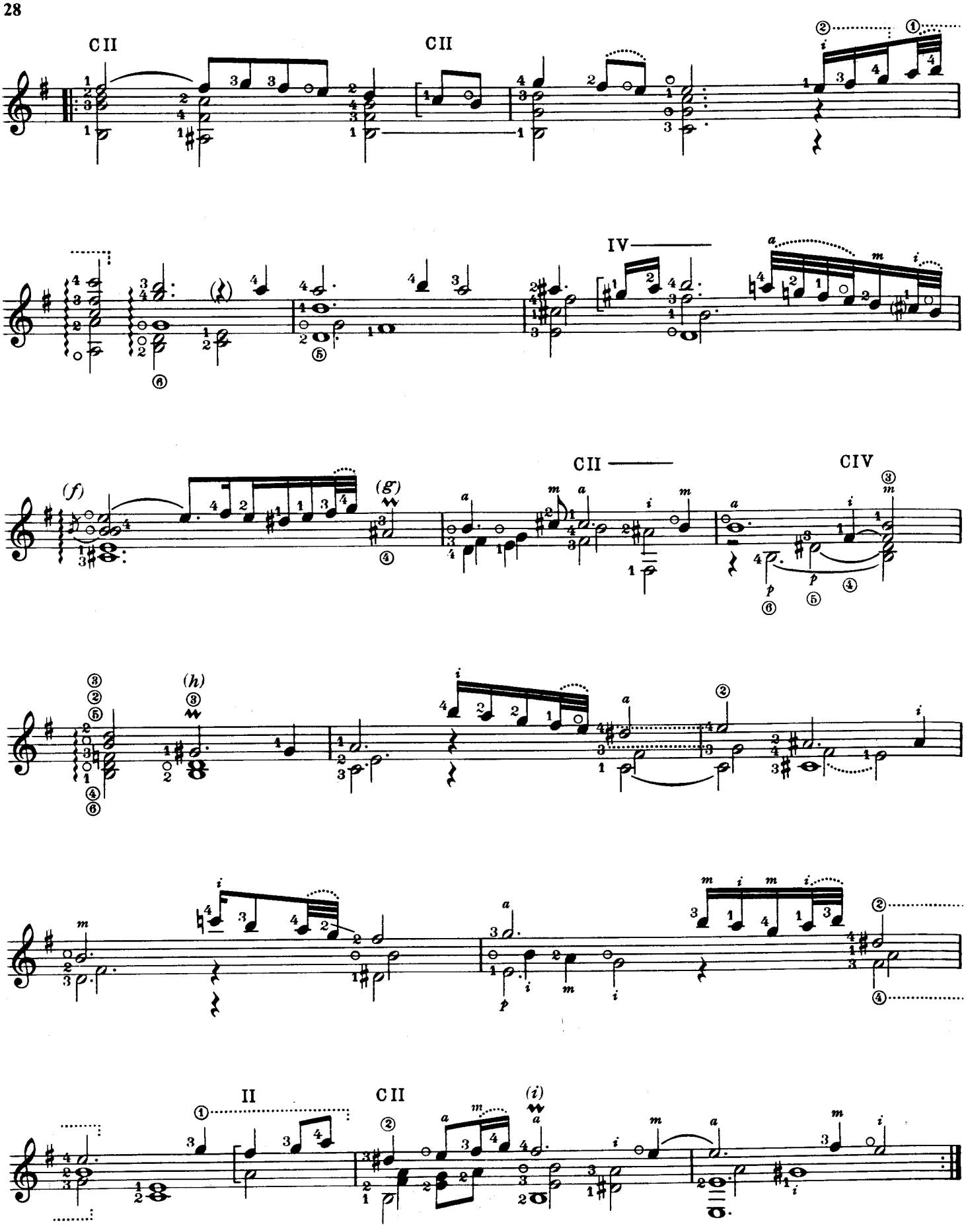


*The Bach Gesellschaft at this point reads: ♩.♬ Here and for similar phrases in this movement the crotchet has been double-dotted and the semi-quavers altered to demi-semi-quavers, in accordance with the practice of Bach's time.

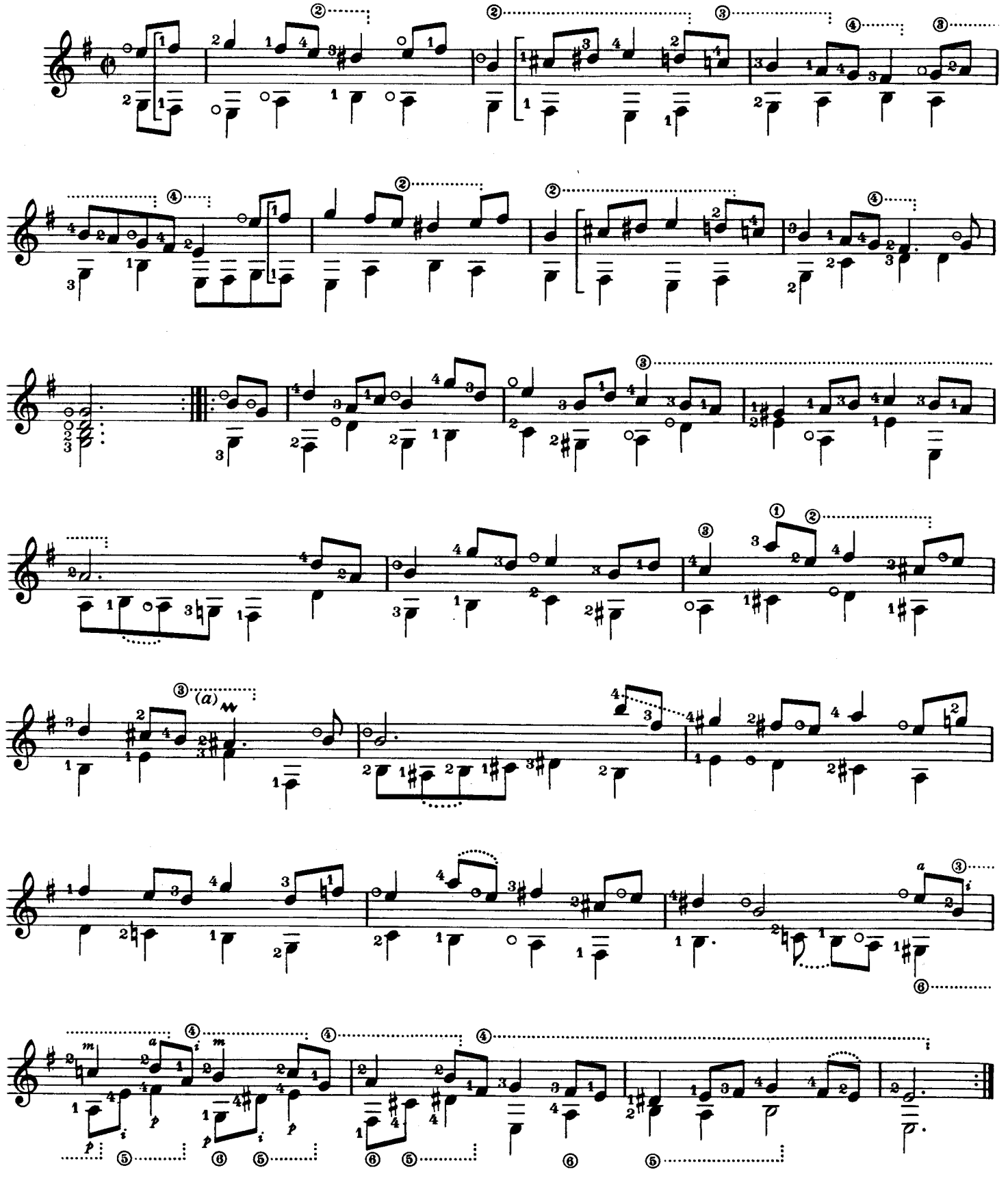


Sarabande

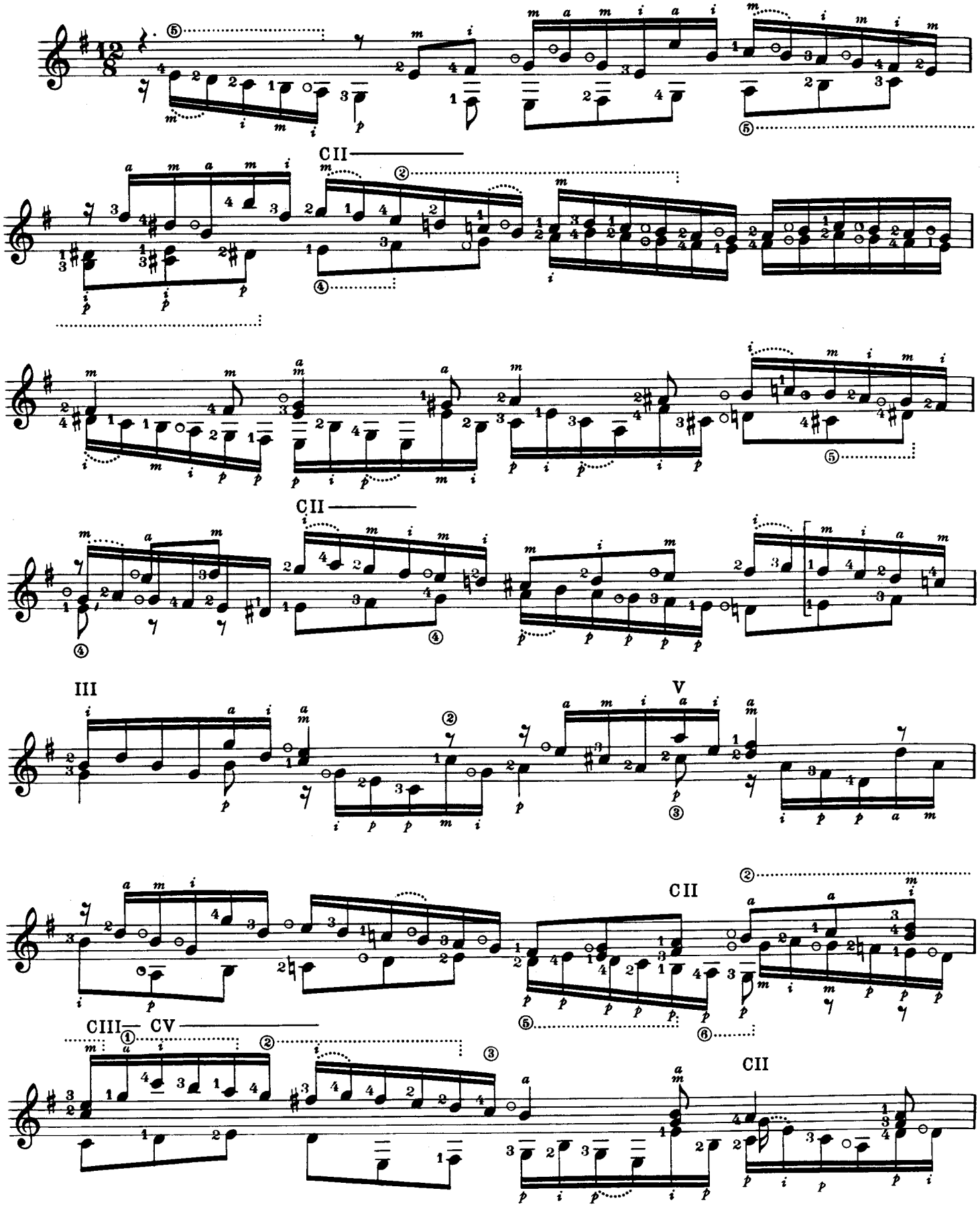


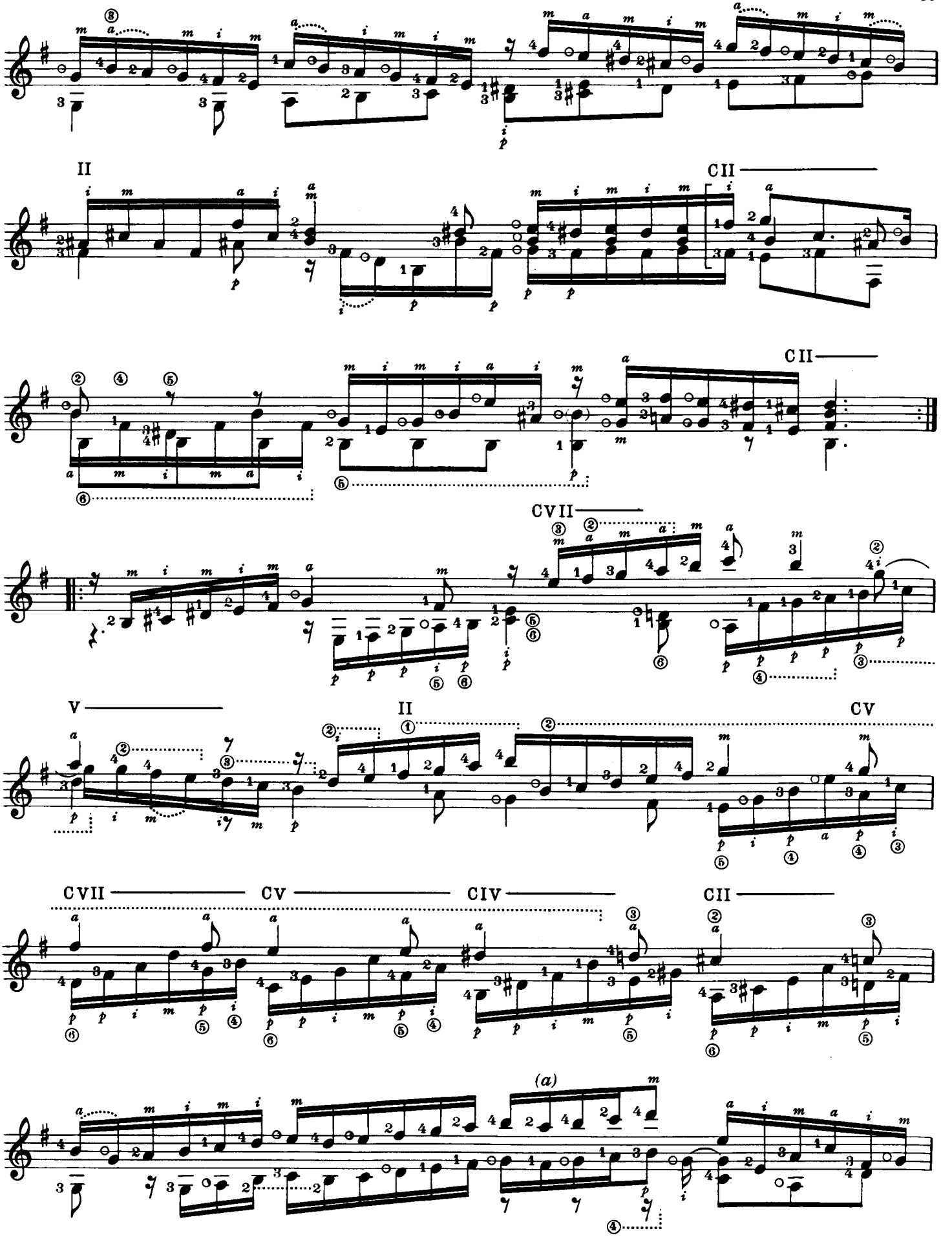

CII
CII
IV
CII
CIV
II
CII

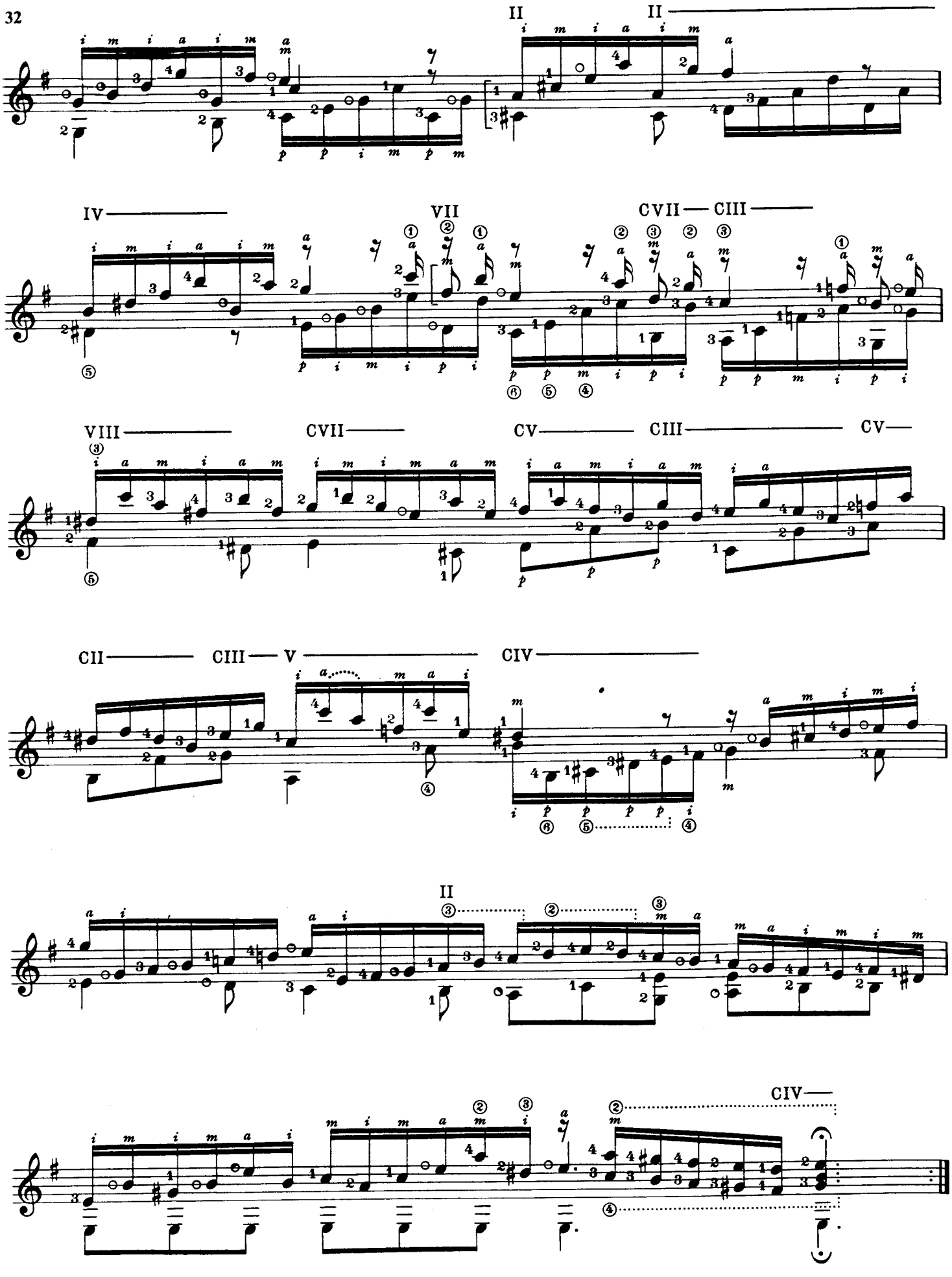
Bourrée



Gigue



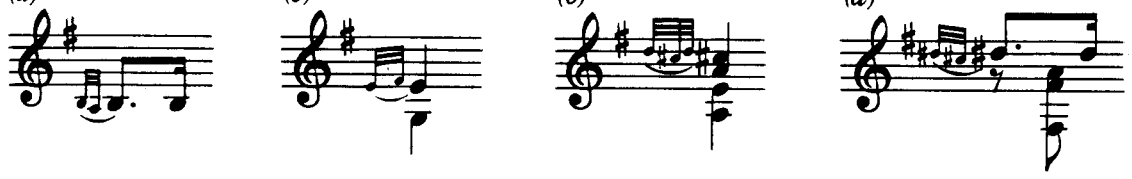

II
CII
CII
CVII
V
II
CV
CVII
CV
CIV
CII
(a)


II
II
IV
VII
CVII — CIII
VIII
CVII
CV
CIII
CV
CII
CIII — V
CIV
II
CIV

Ornamentation

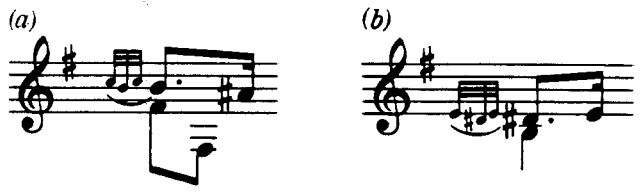
Präludium

(a) (b) (c) (d)



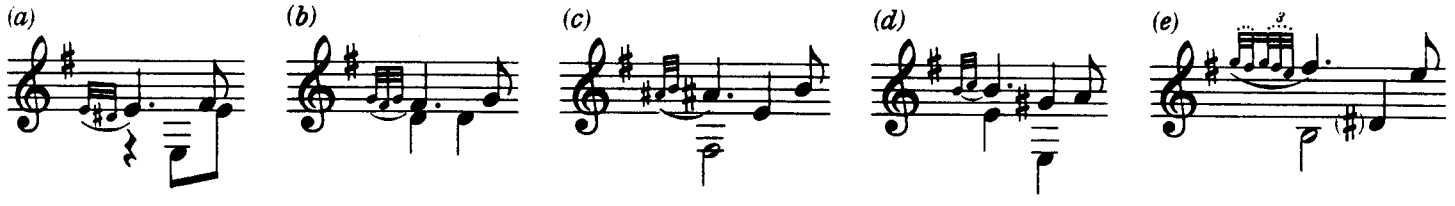
Allemande

(a) (b)



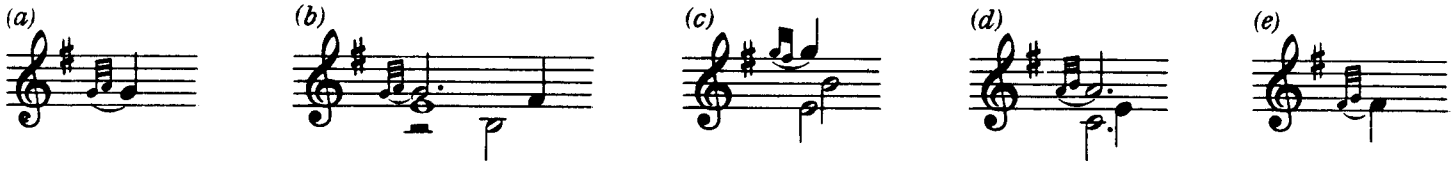
Courante

(a) (b) (c) (d) (e)

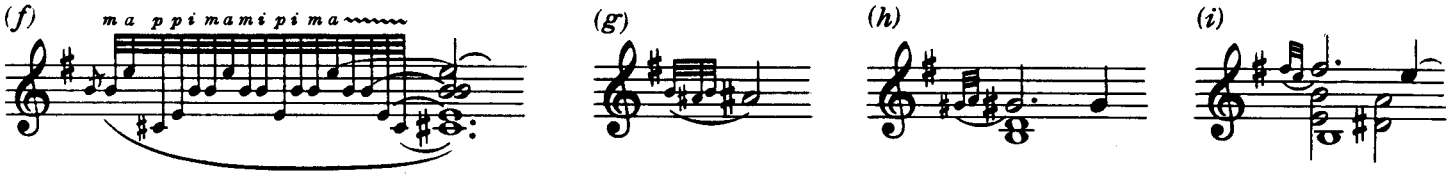


Sarabande

(a) (b) (c) (d) (e)

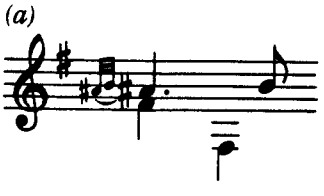


(f) m a p p i m a m i p i m a (g) (h) (i)



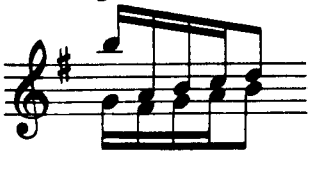
Bourrée

(a)



Gigue

(a) original:



STUDY NOTES FOR *ALLEMAND*
by J. S. Bach

The famous *Suite in E minor,* BWV 996, is usually assumed to be intended for the lute from its texture and resemblance to other lute compositions by Bach. Unfortunately, no autograph manuscript remains to give final authority to the supposition.

This allemand, which transcribes well to the guitar, should present no undue difficulty.

A The jump of the second finger from the E to the B requires practice. Try to avoid giving short value to the E.

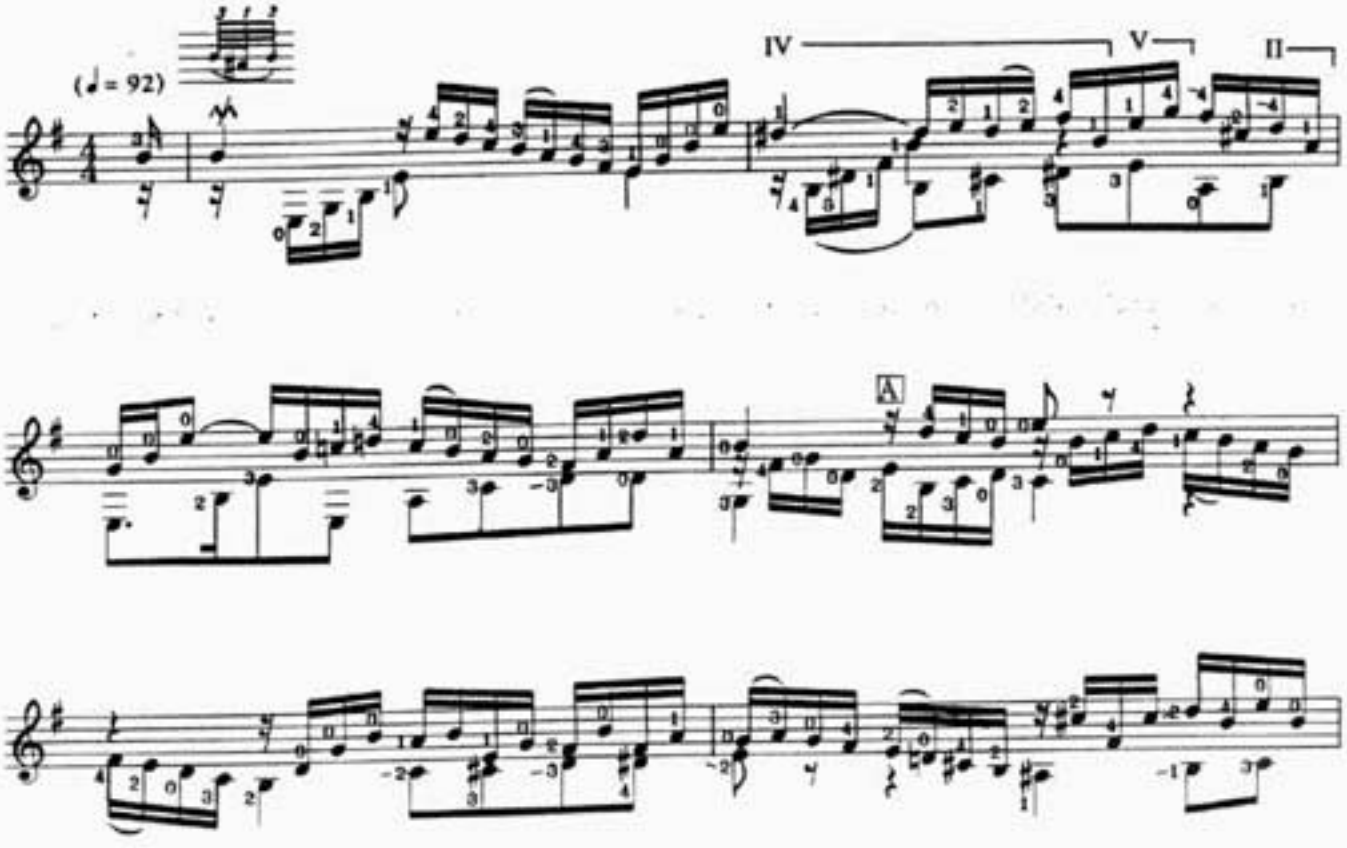
B The placement of the fourth finger on the F sharp requires care.

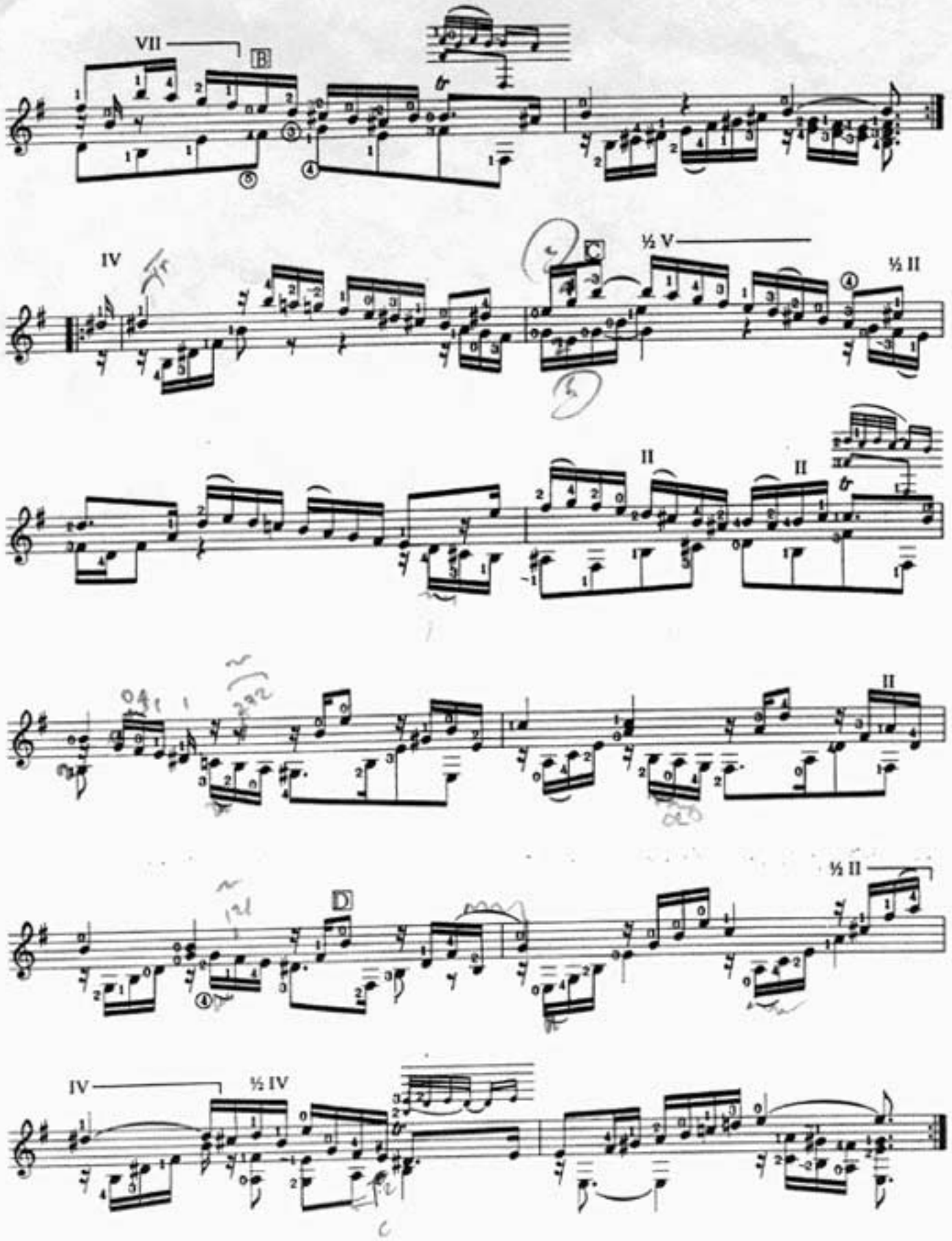
C The movement of the third finger up to the high B must be carefully practiced.

D A slight emphasis on the open B and the fourth-finger F sharp gives attention to the upper voice and helps to balance this passage.

ALLEMAND

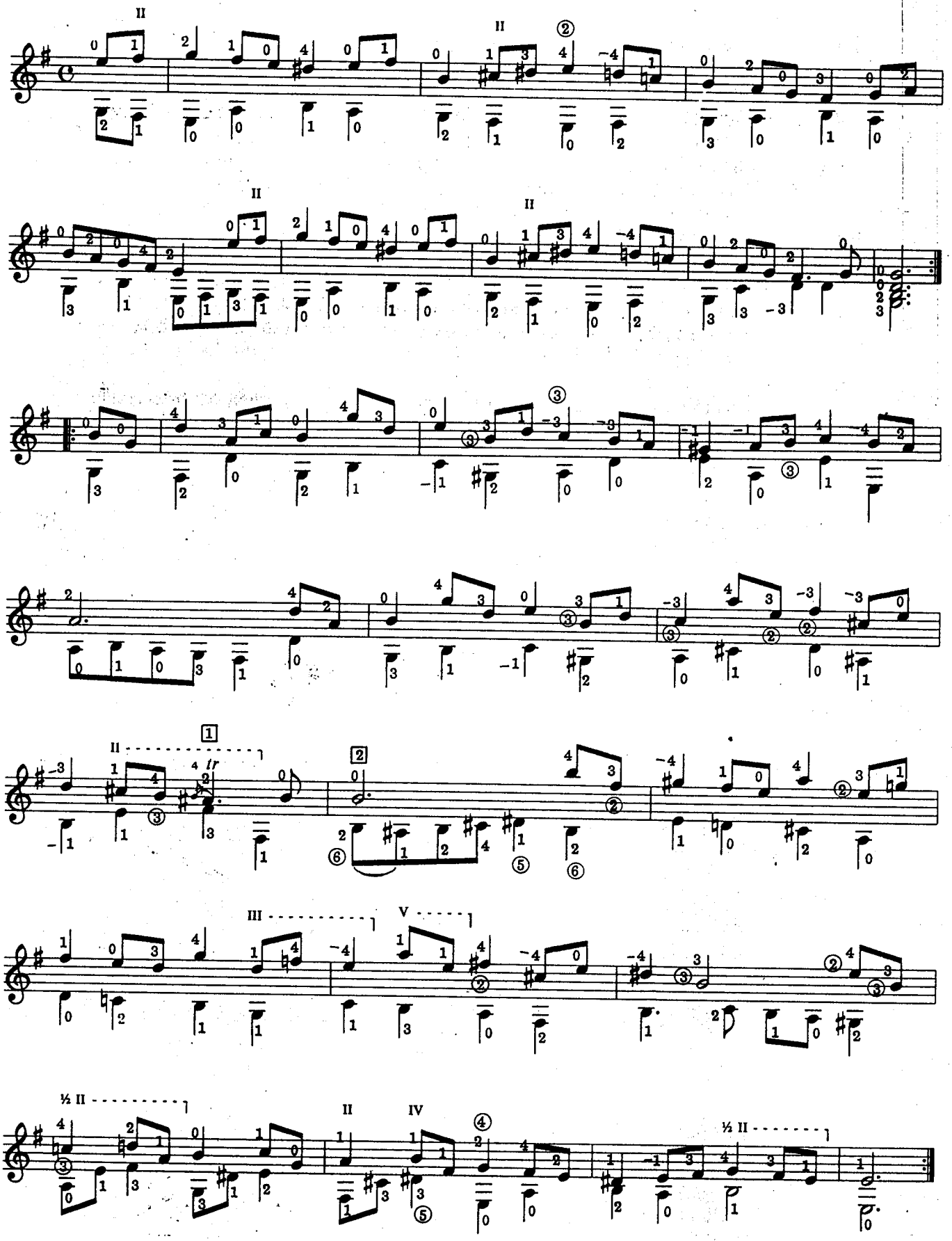
J. S. Bach (1685–1750)




VII
B
IV
½ V
C
½ II
II
II
II
½ II
D
IV
½ IV

Bourrée

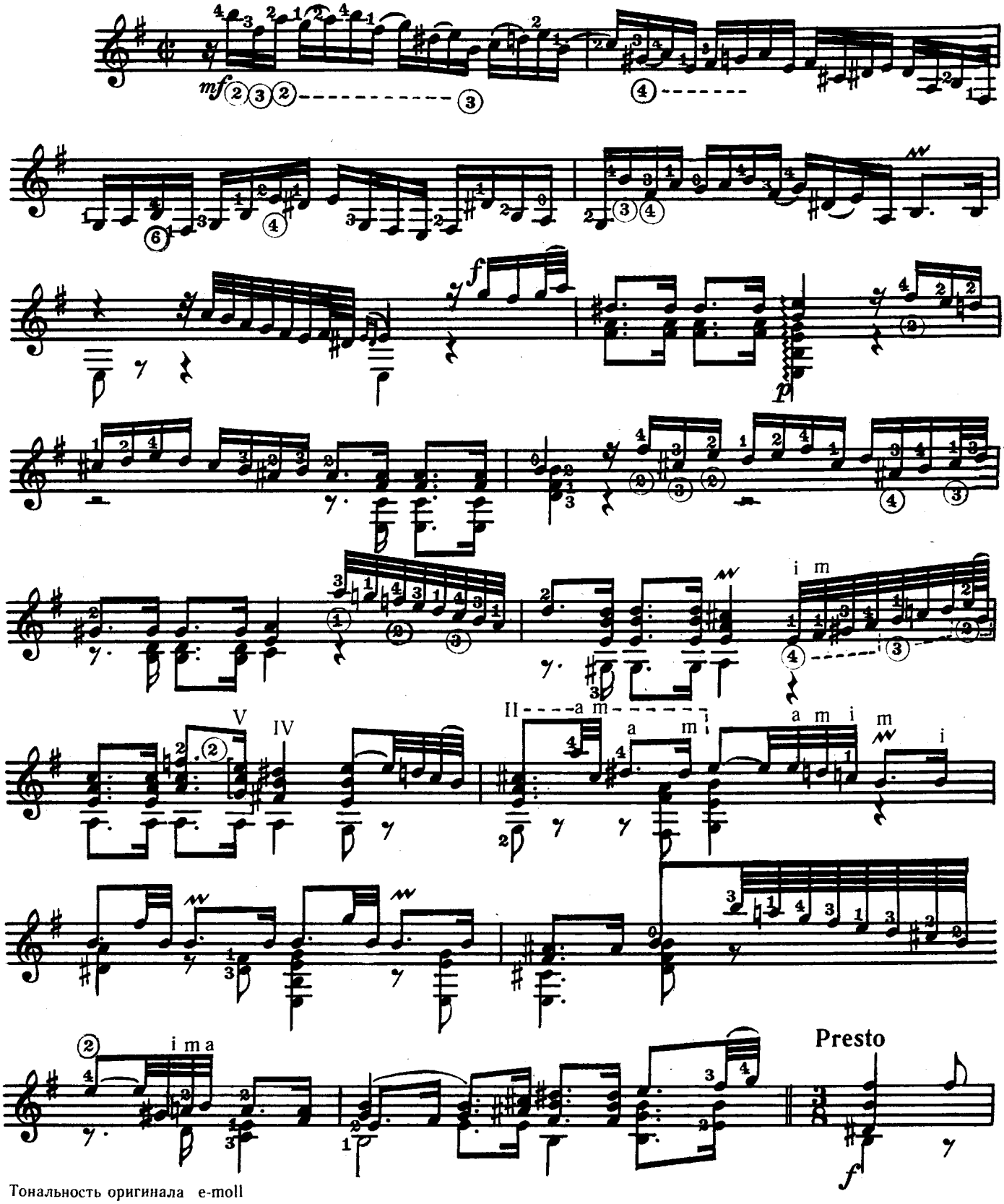
Johann Sebastian Bach
(1685–1750)



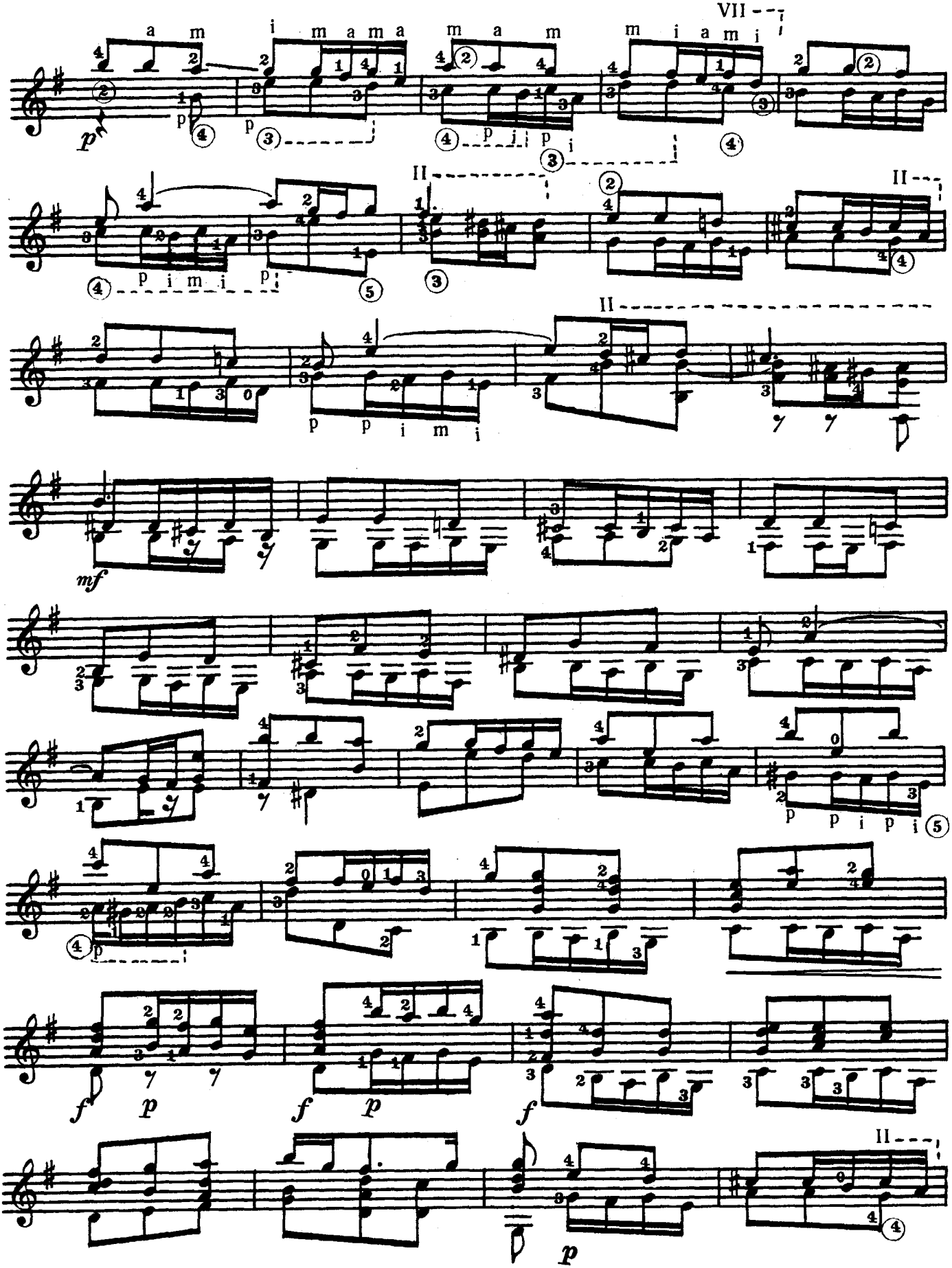
СЮИТА I *

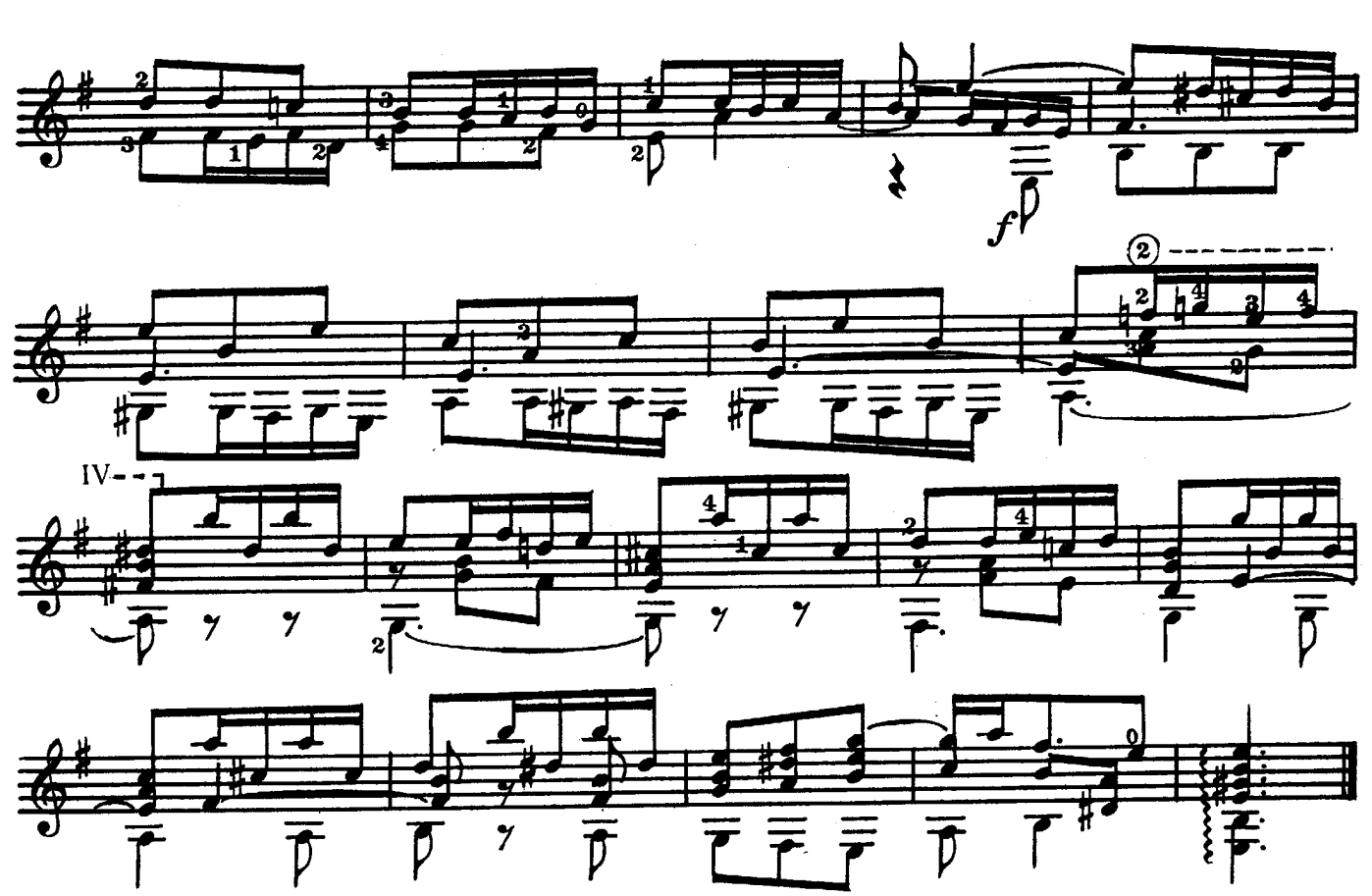
И. С. БАХ

ПРЕЛЮДИЯ

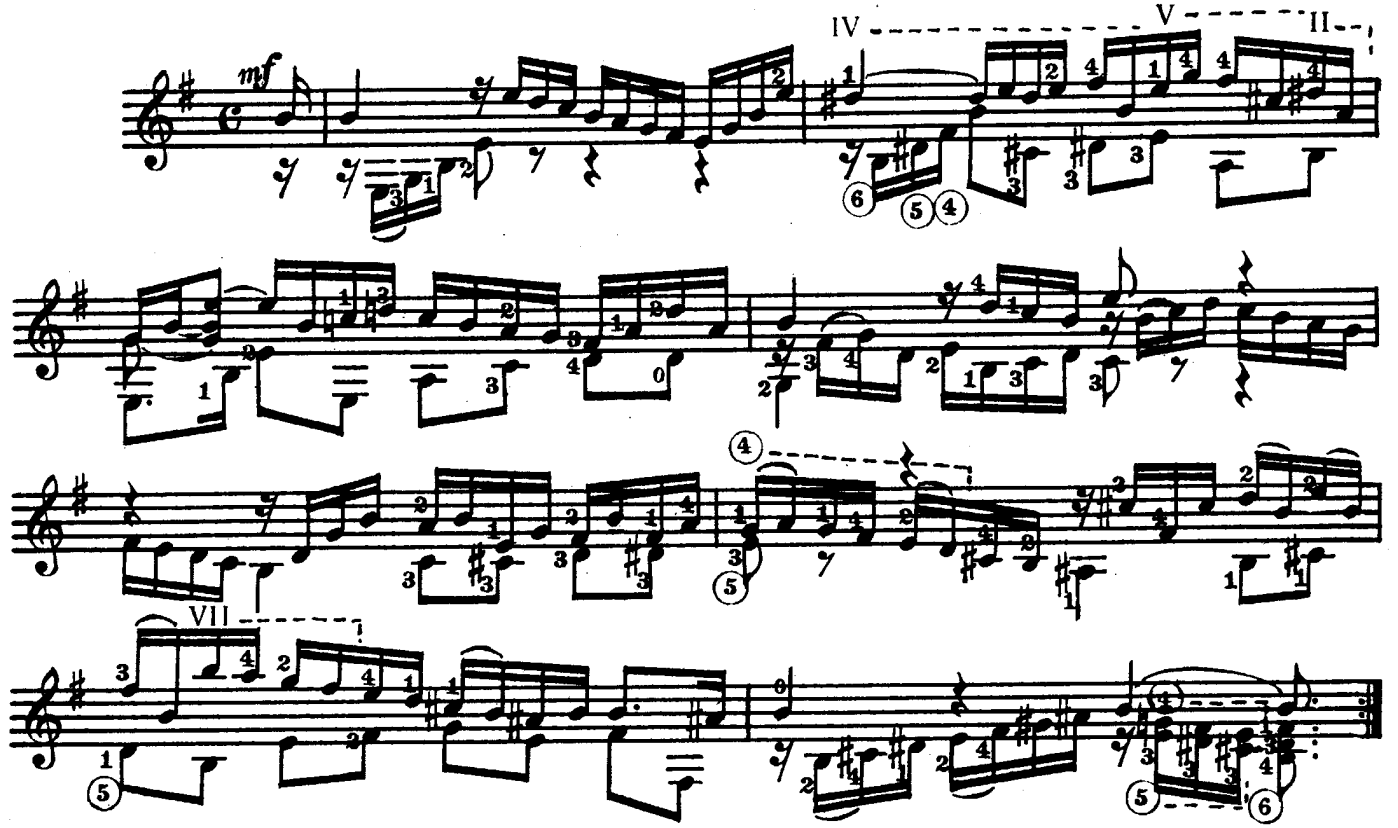


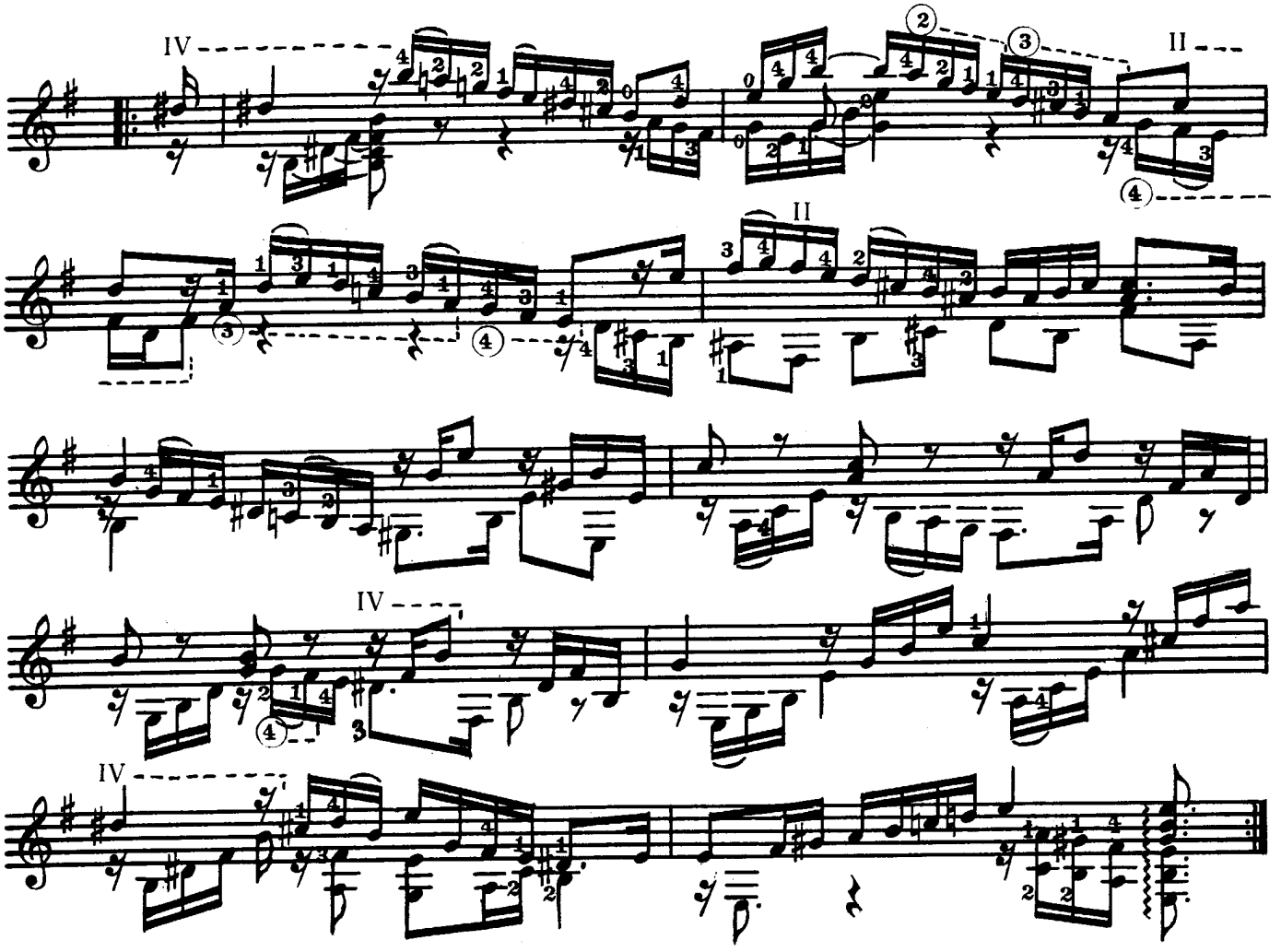
Тональность оригинала e-moll


VII
a m
i m a m a
m a m
m i a m i
II
II
II
mf
f p
f p
f
p
II

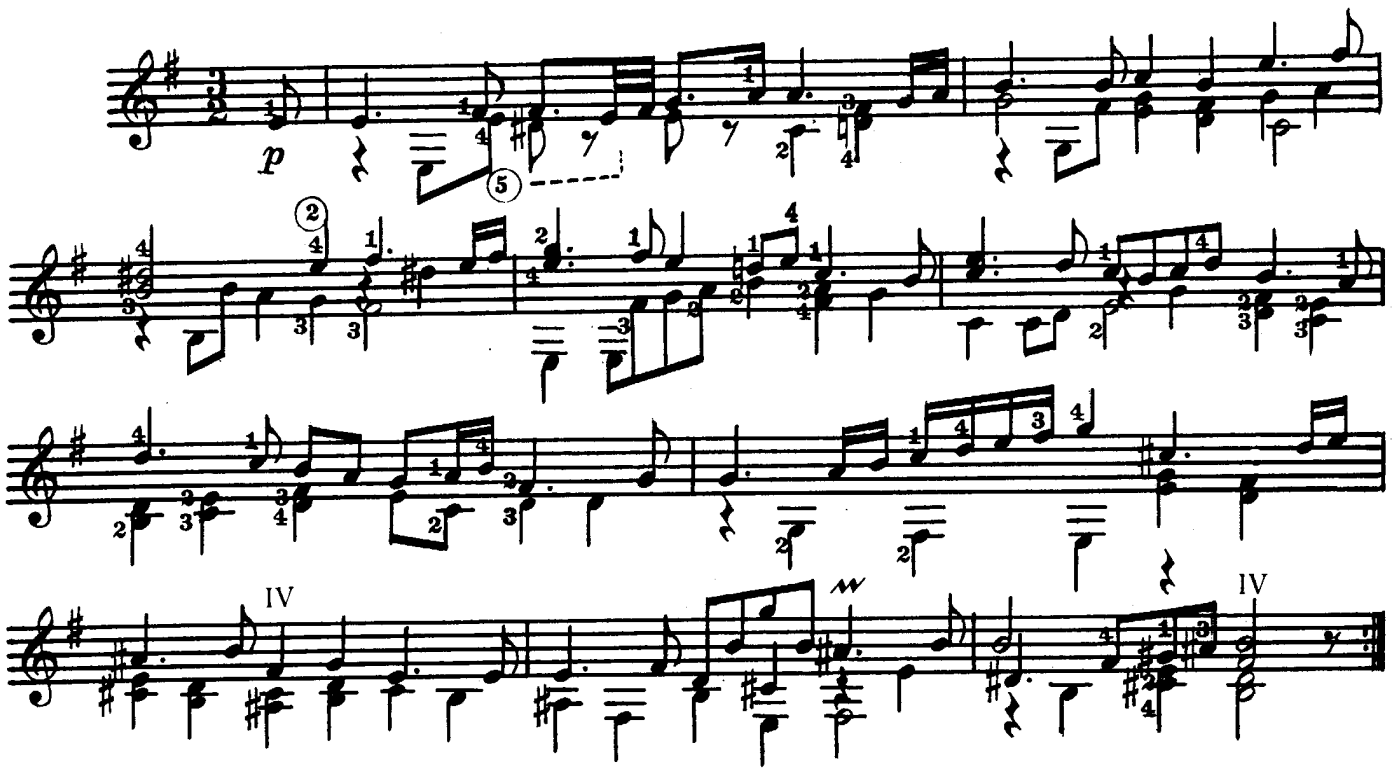


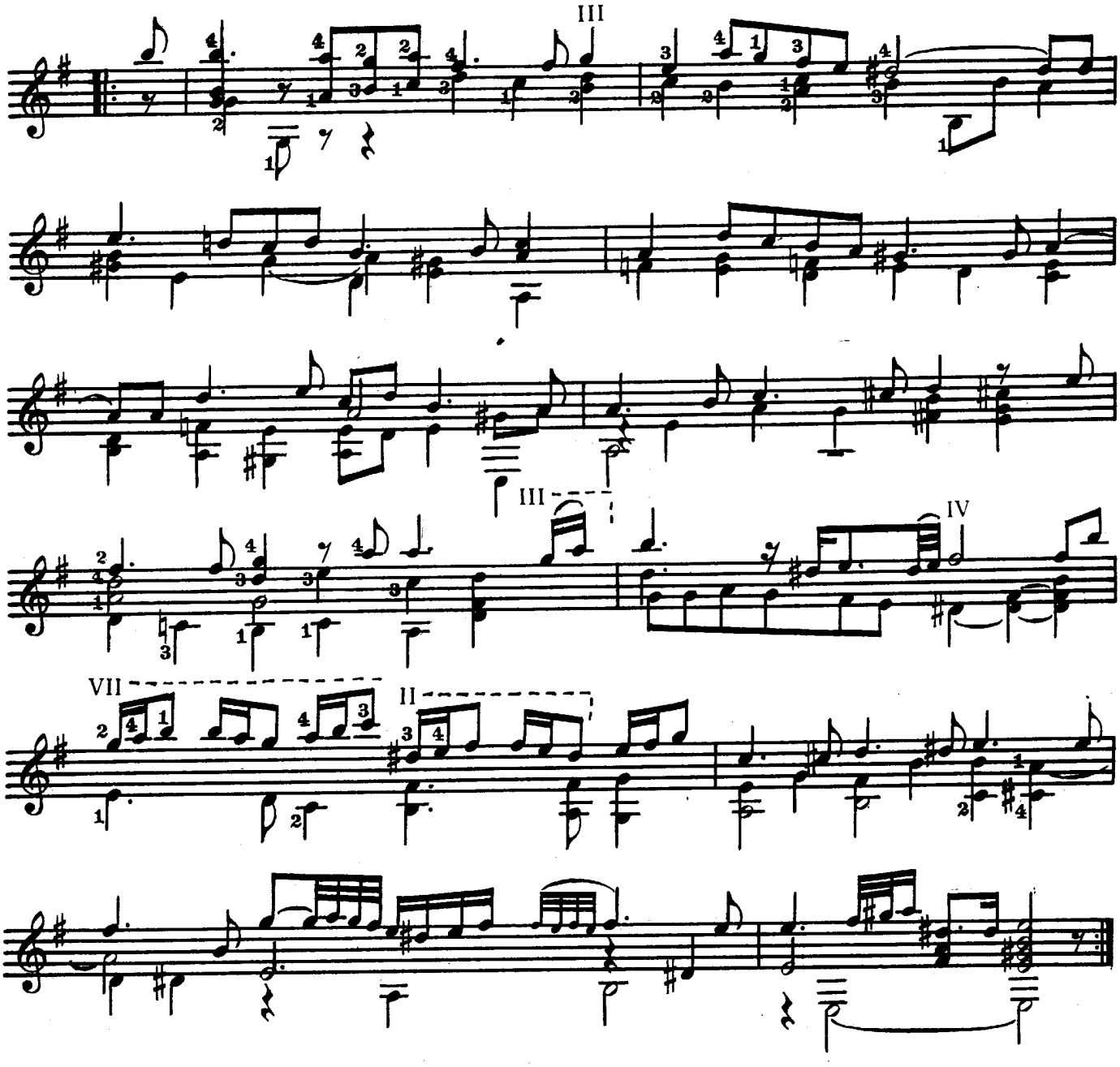
2. Allemande





КУРАНТА





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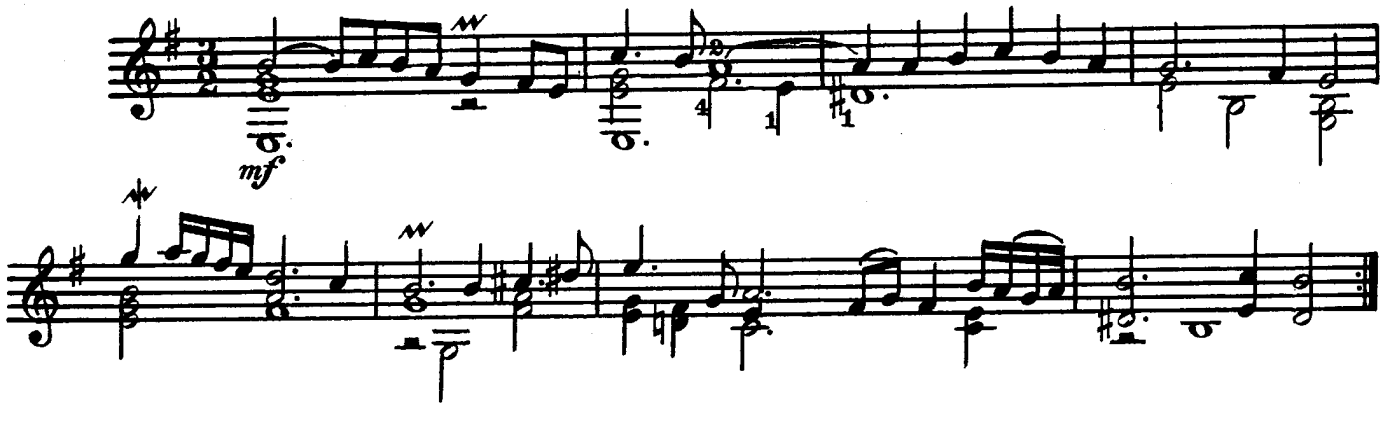
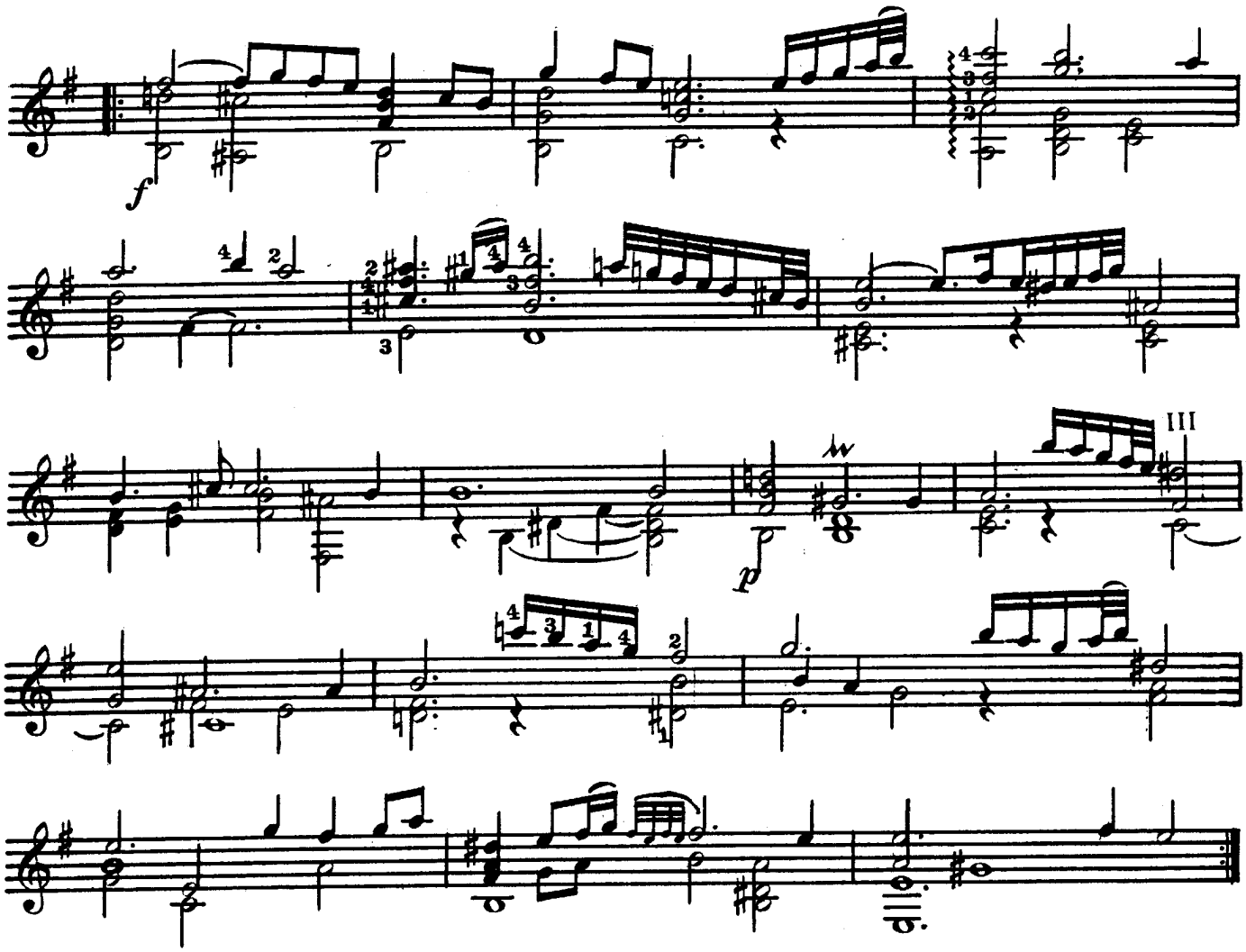
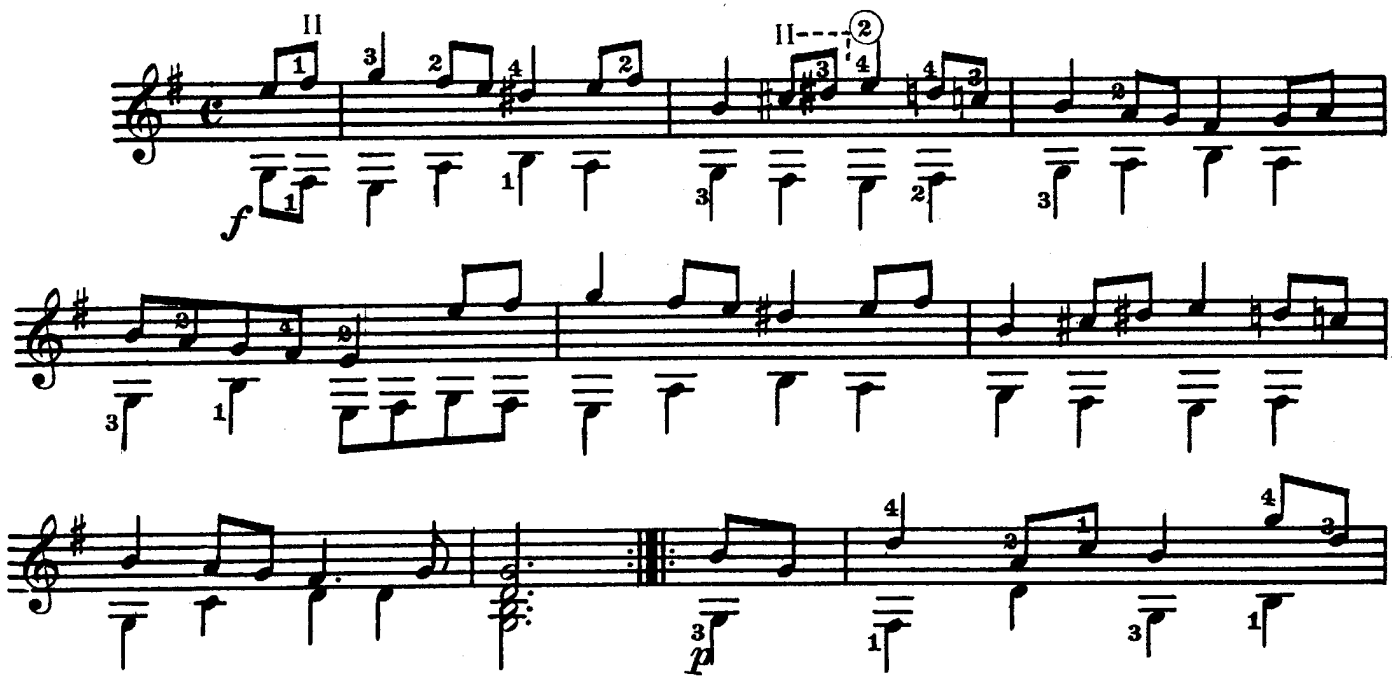
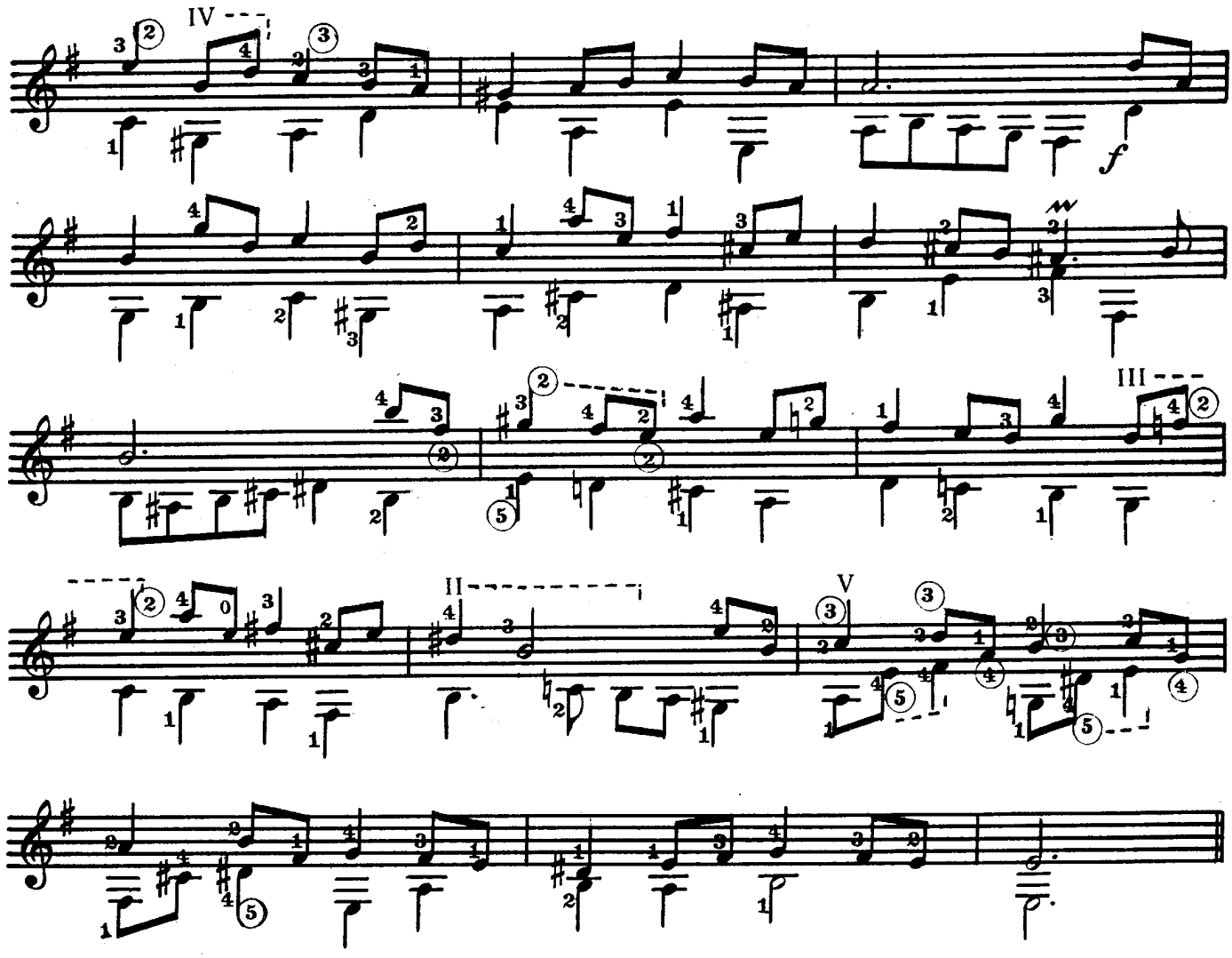




БУРРЕ





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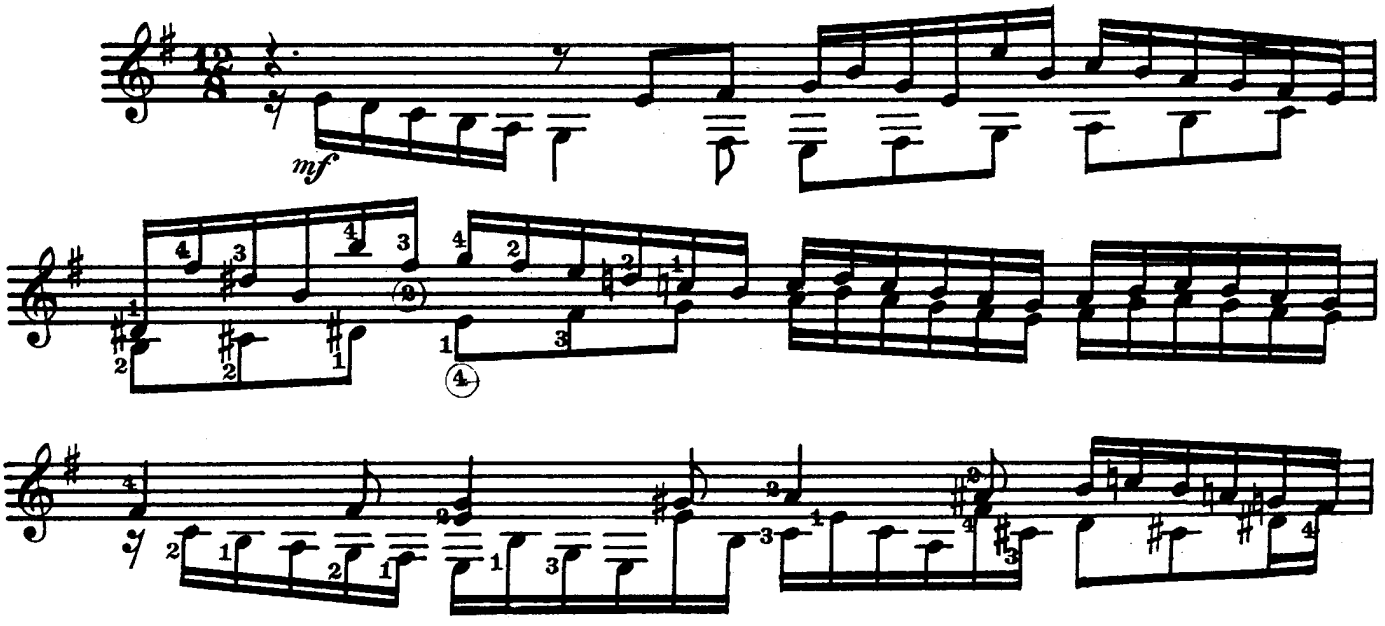

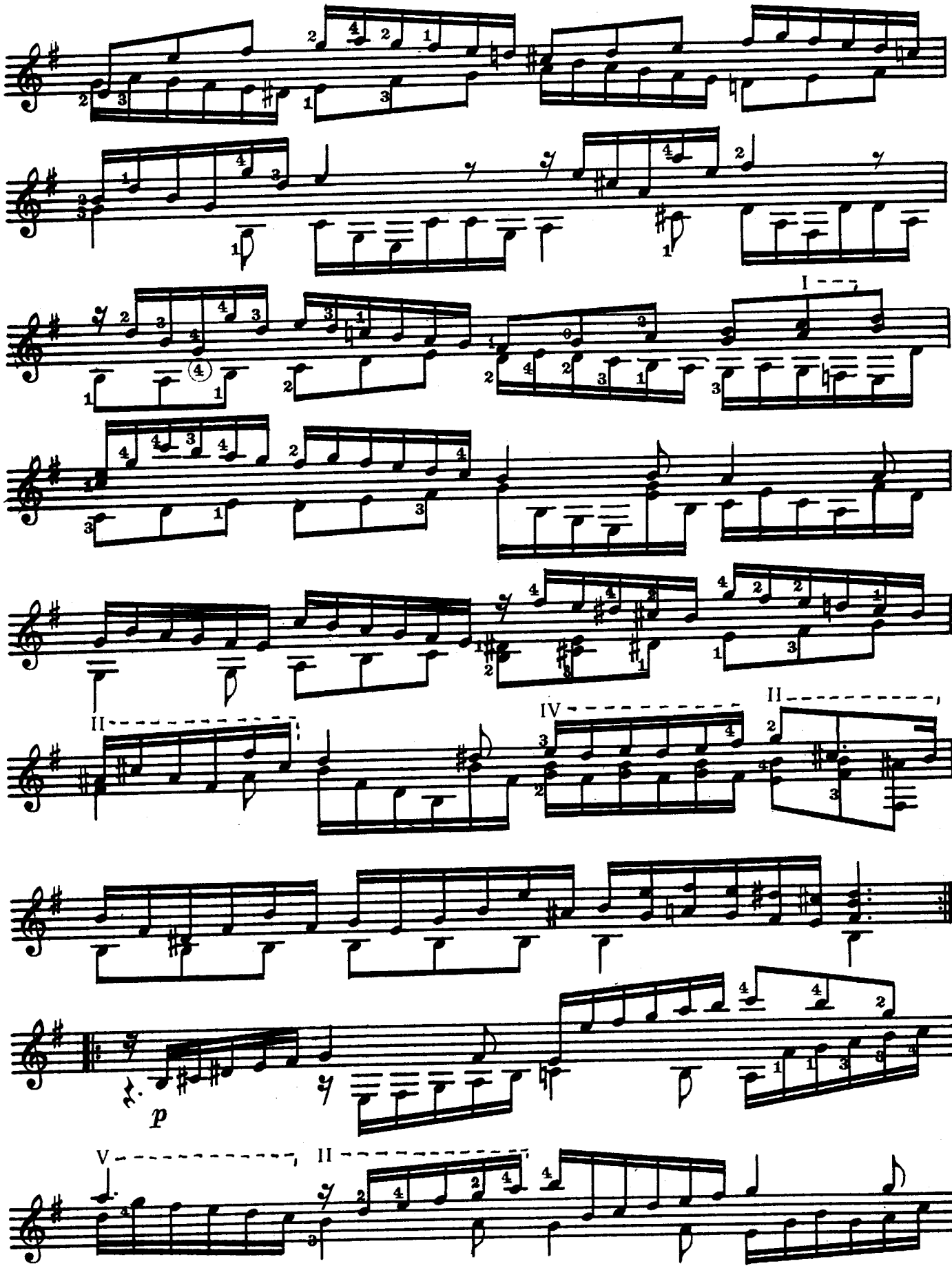
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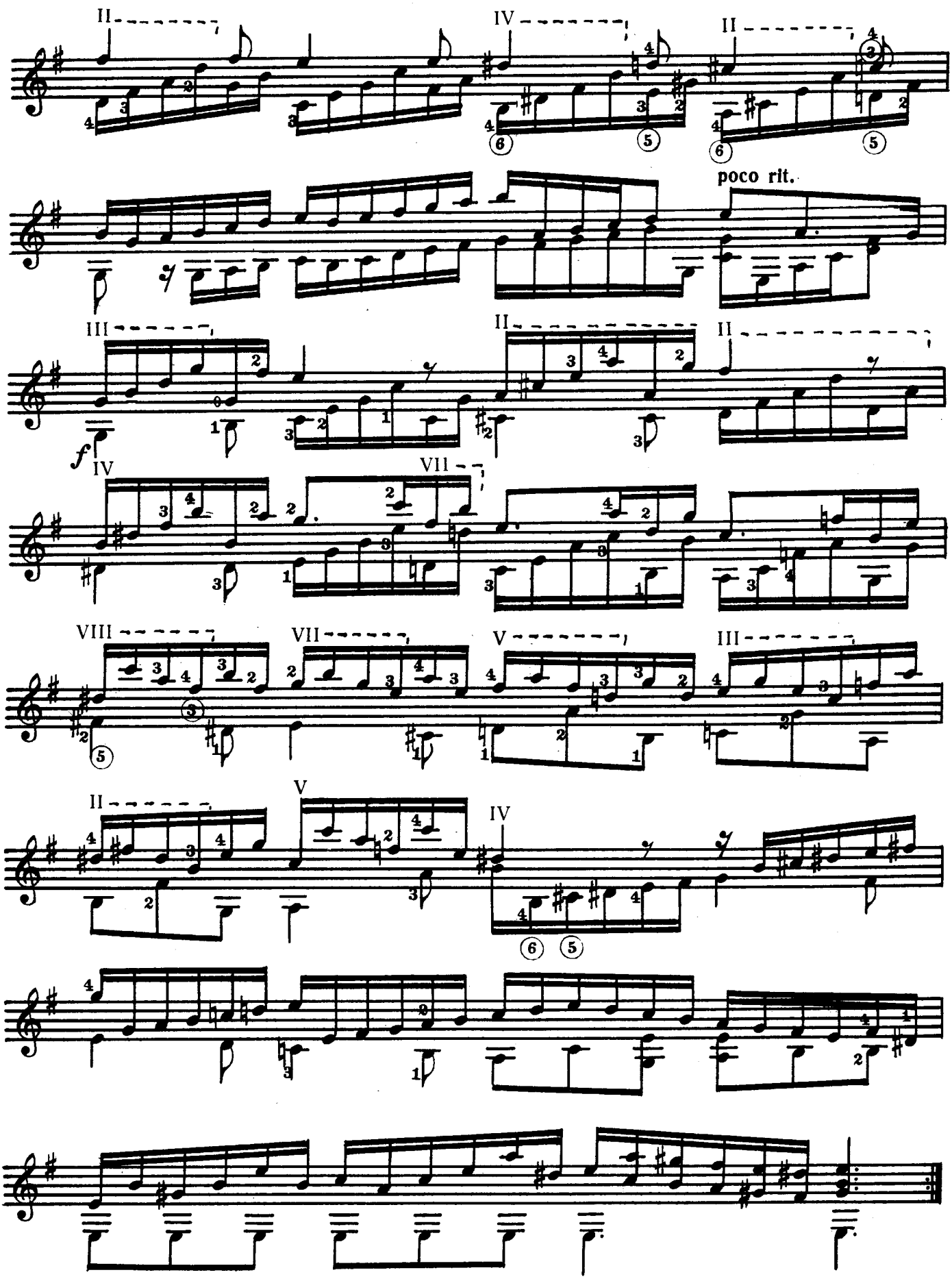
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