The Big Bach Lutebook
Music by Johann Sebastian Bach
Volume III:

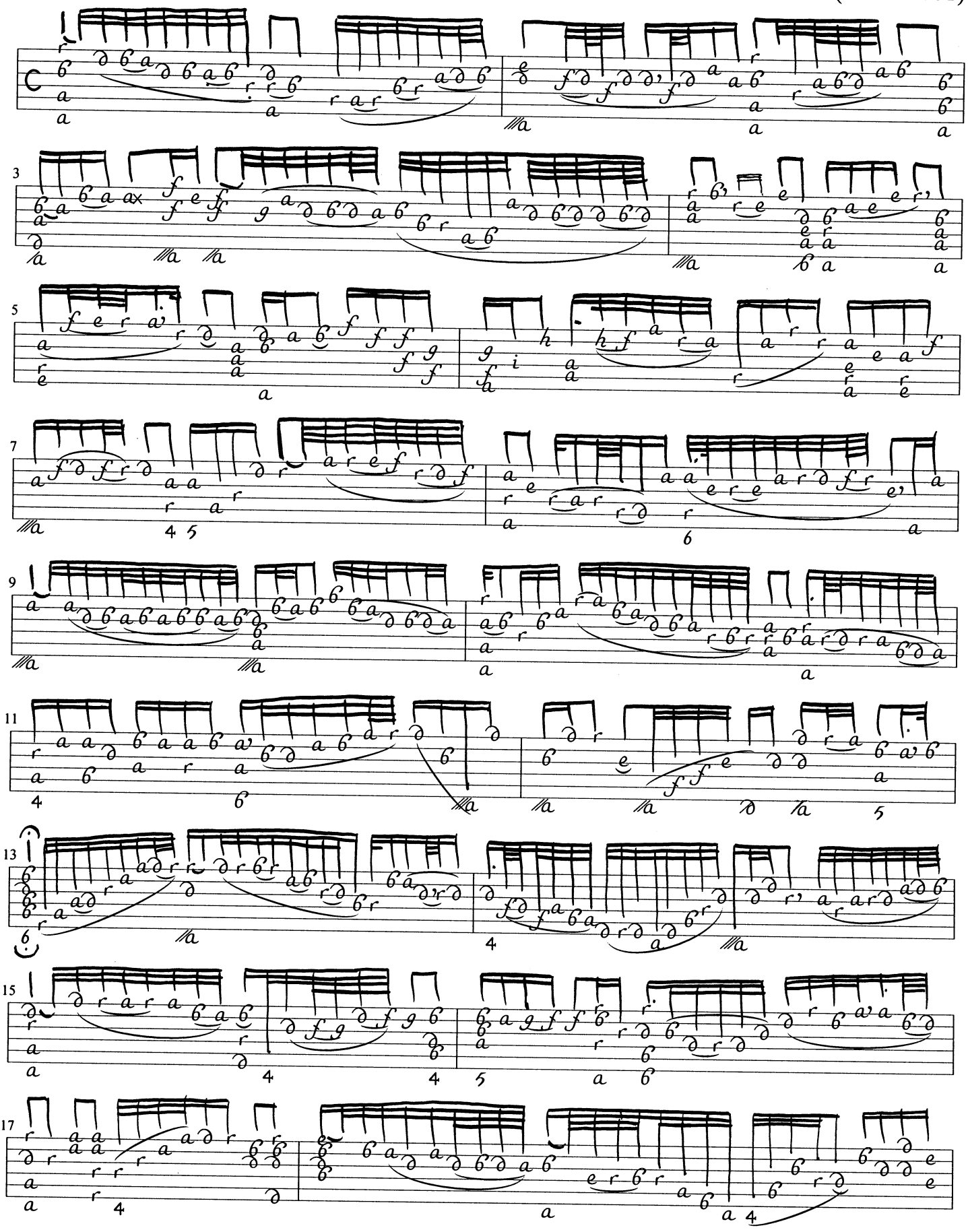
Sonatas and Partitas for *Violino senza basso:*

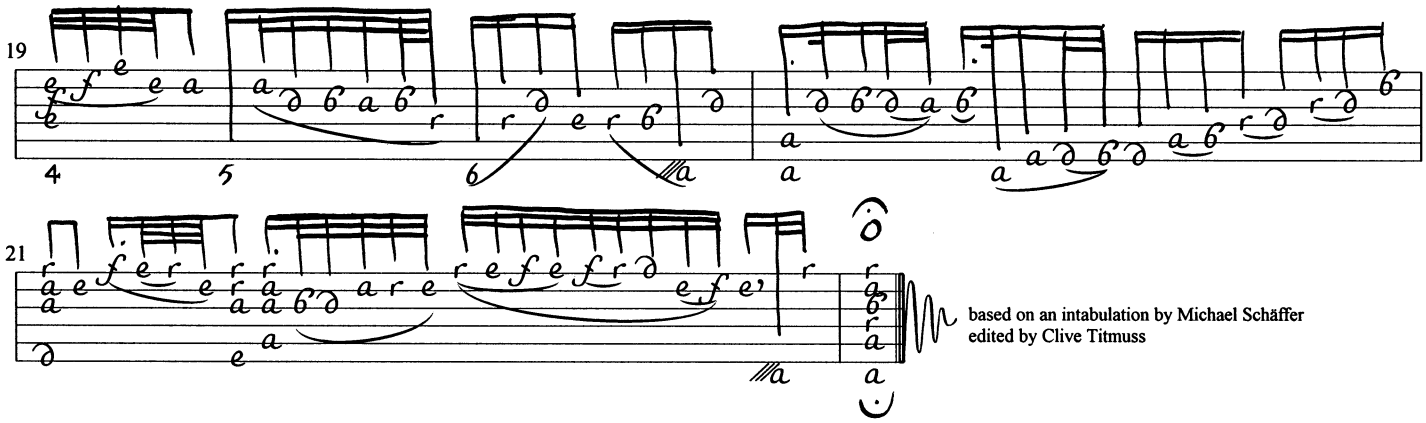
Sonata I in G minor BWV 1001
Partita I in B minor BWV 1002
Sonata II in A minor BWV 1003
Partita II in D minor BWV 1004
Sonata in C major BWV 1005
complete in the original keys
Partita III in E major BWV 1006/1006a
(in Bach's own arrangement,
transposed to F, with a foreword by the editor)

Lute tablature by Clive Titmuss, updated November 17, 2009

Sonata I: Adagio

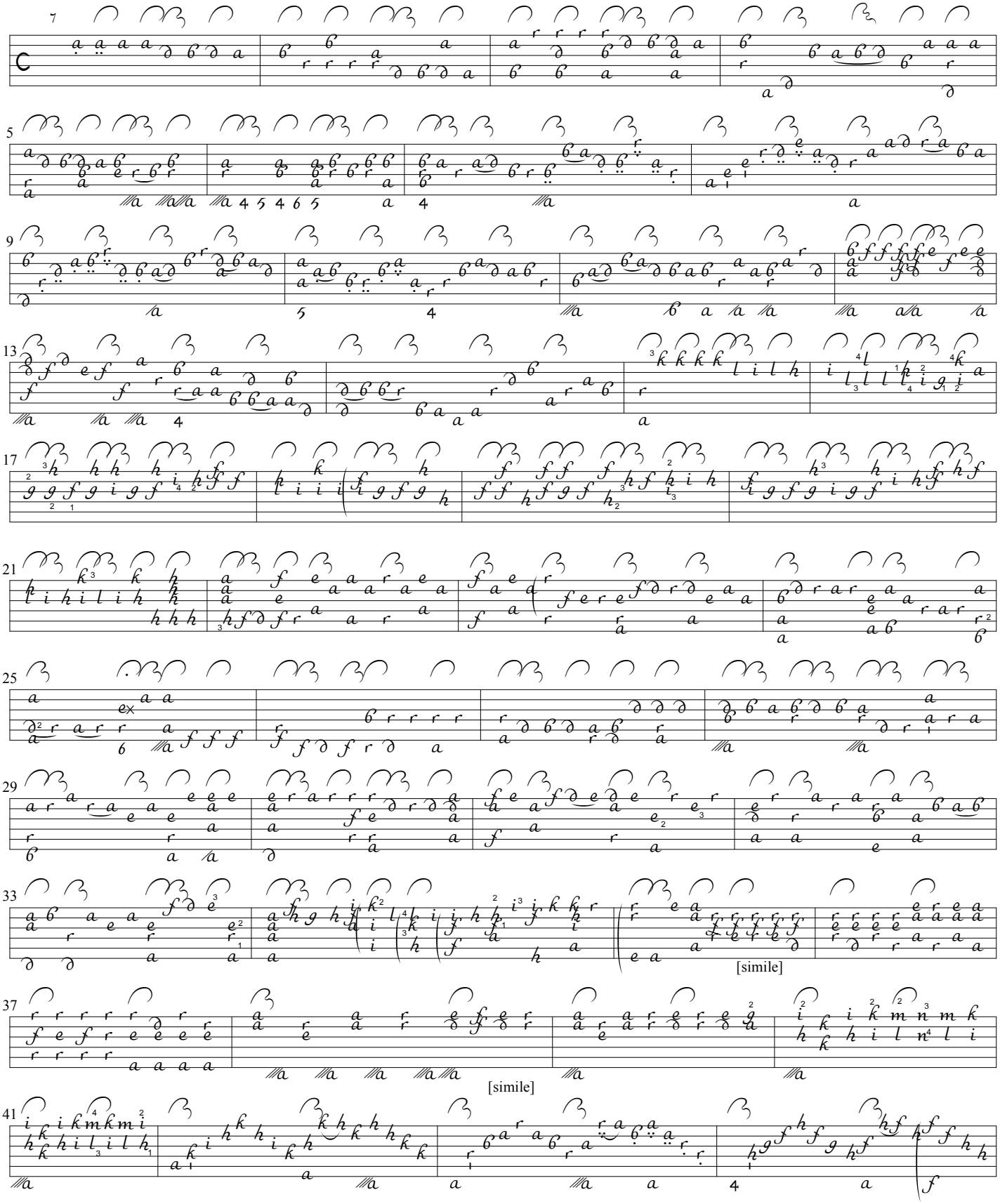
J. S. Bach (BWV 1001)

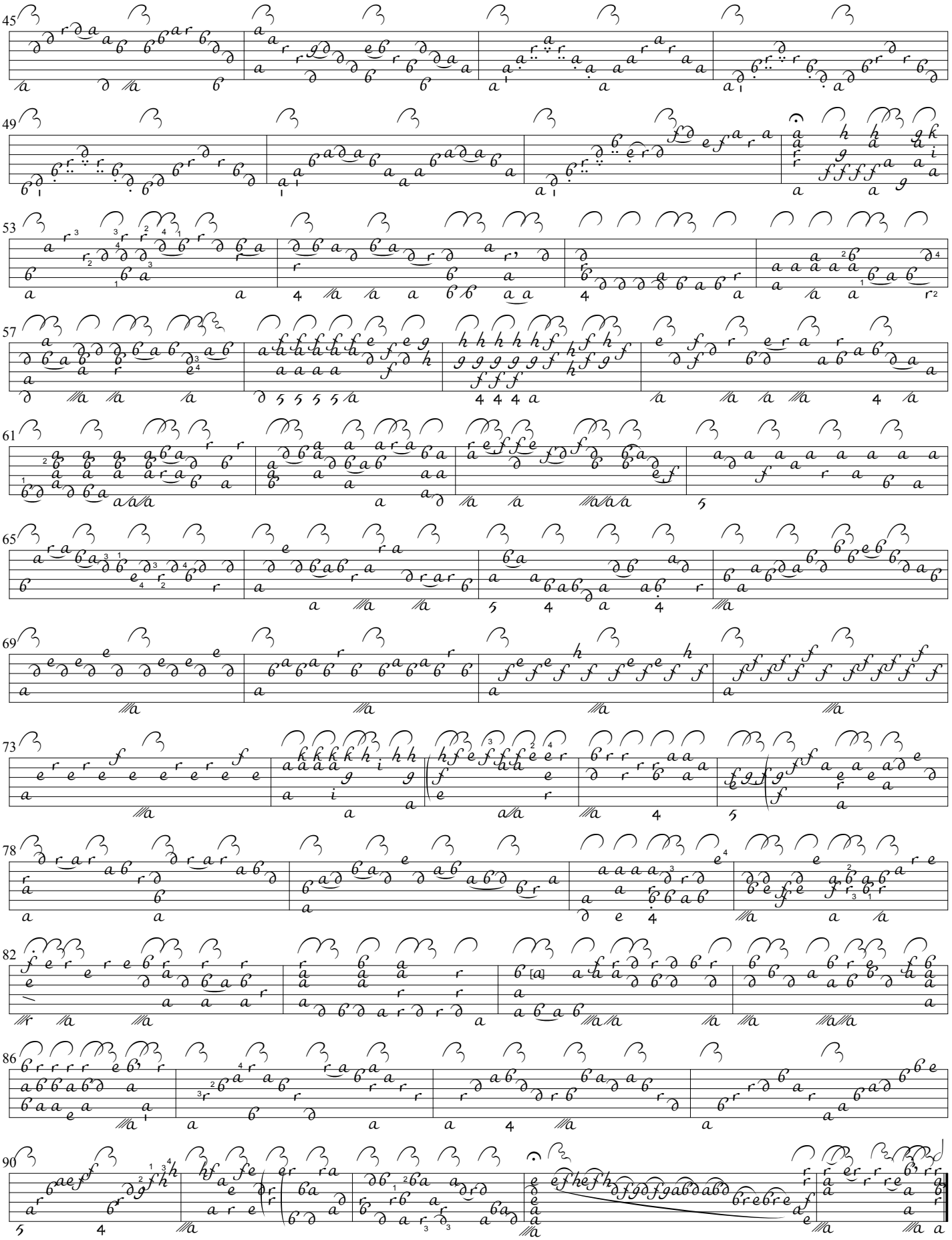



19
21
based on an intabulation by Michael Schäffer
edited by Clive Titmuss

Fuga

BWV 1001/1000

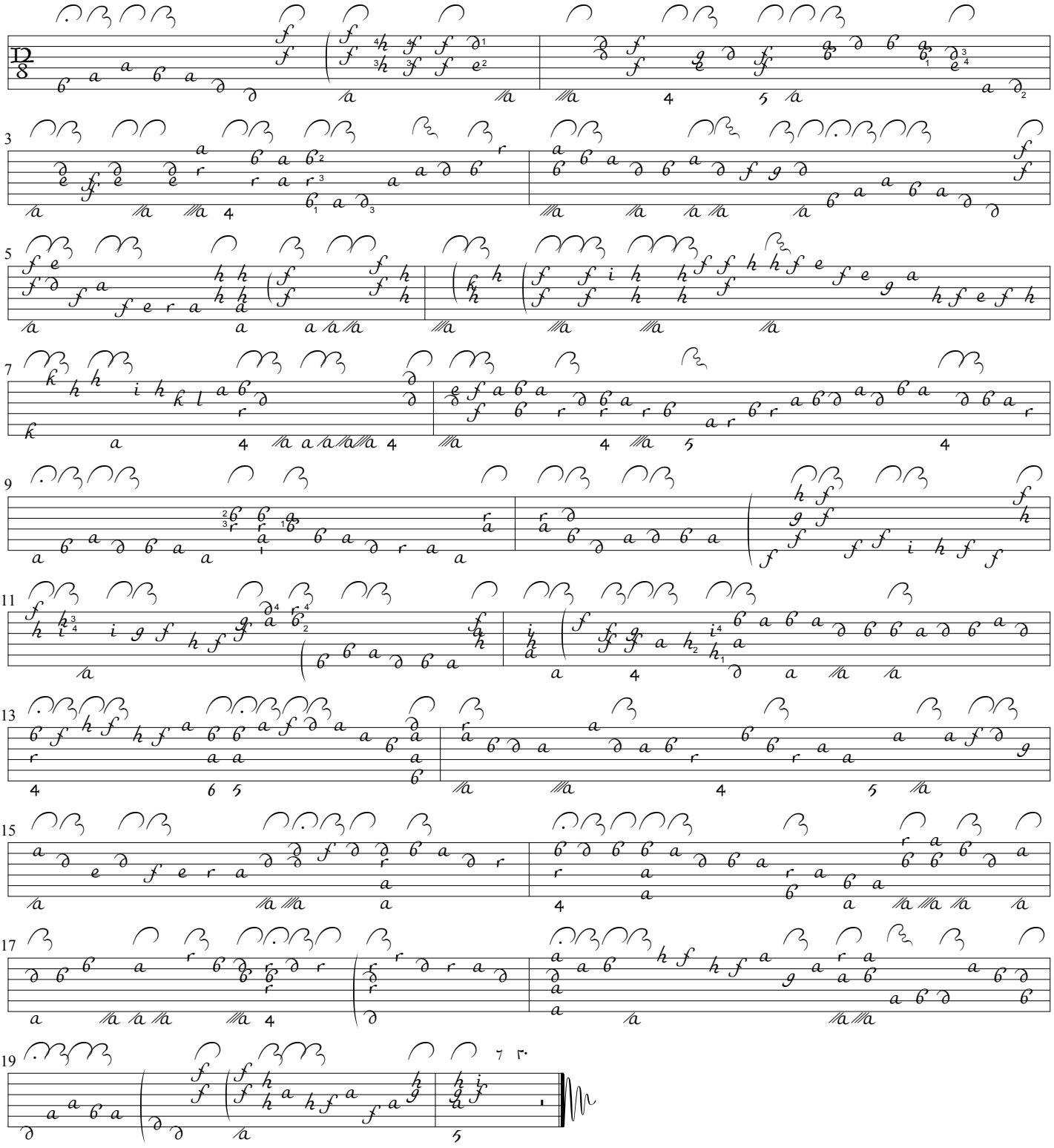




re-intabulated by Michael Schäffer
an edited version fingered and expanded
by Clive Titmuss© 2009

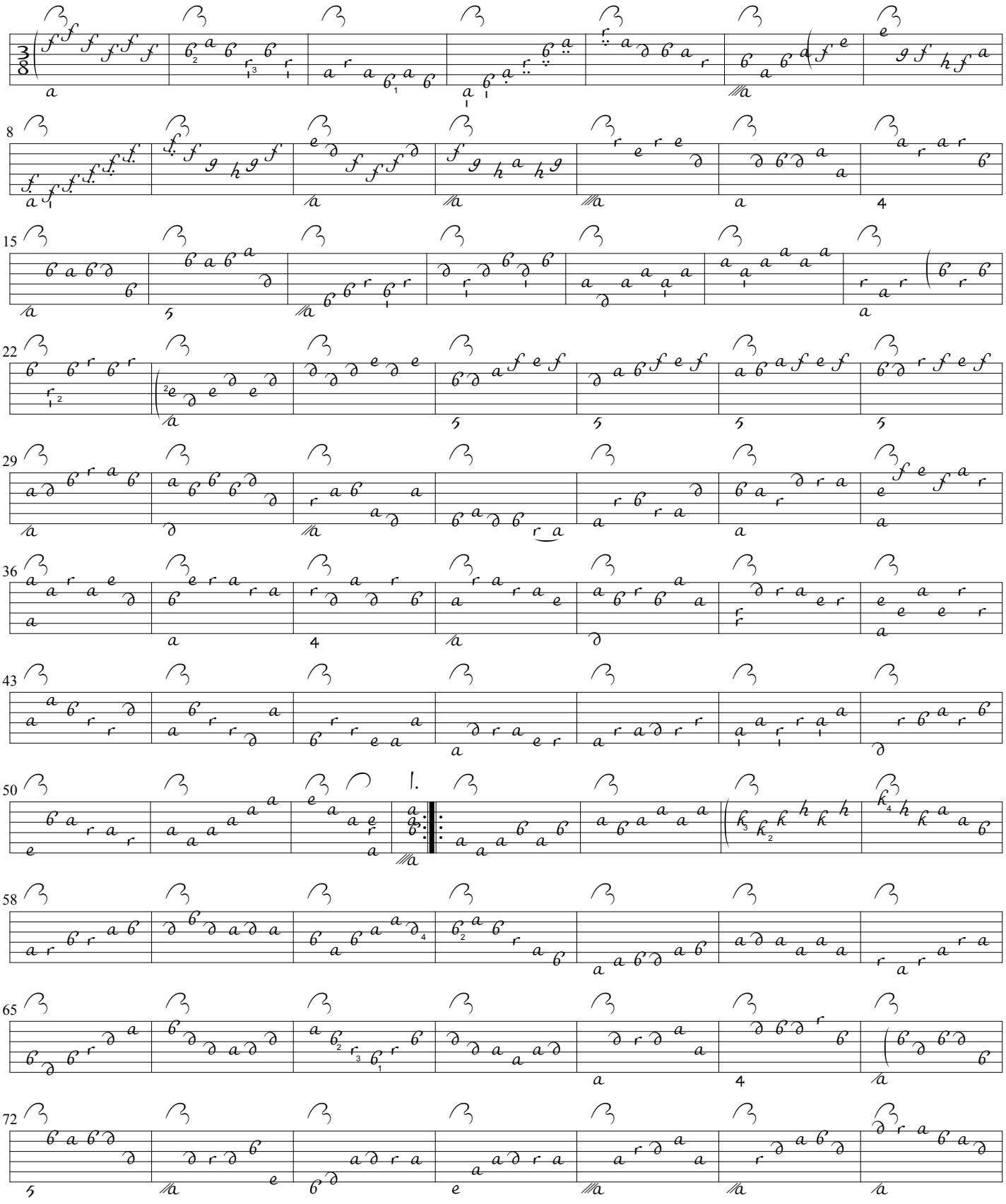
Siciliana

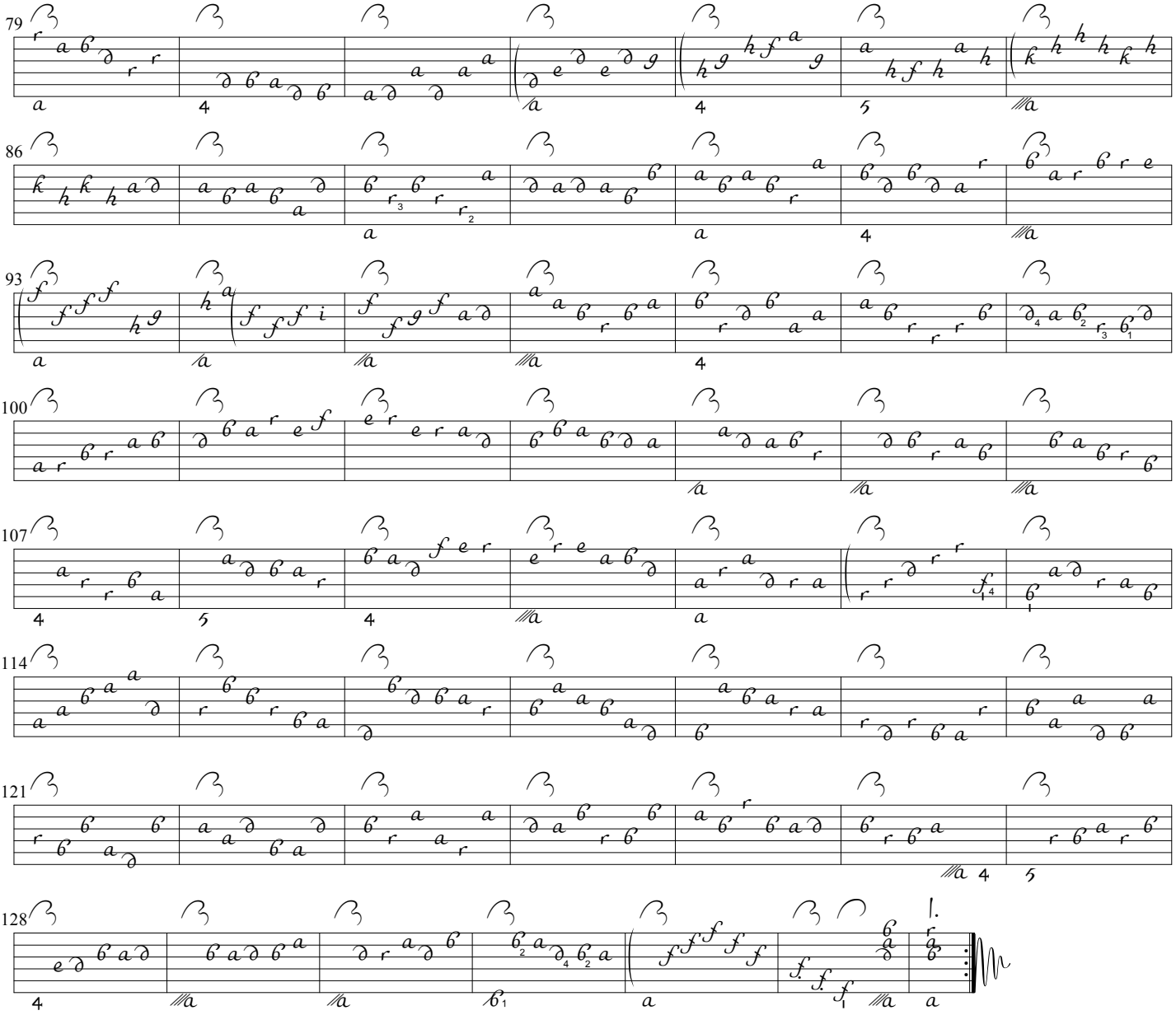
BWV 1001



Presto

BWV 1001





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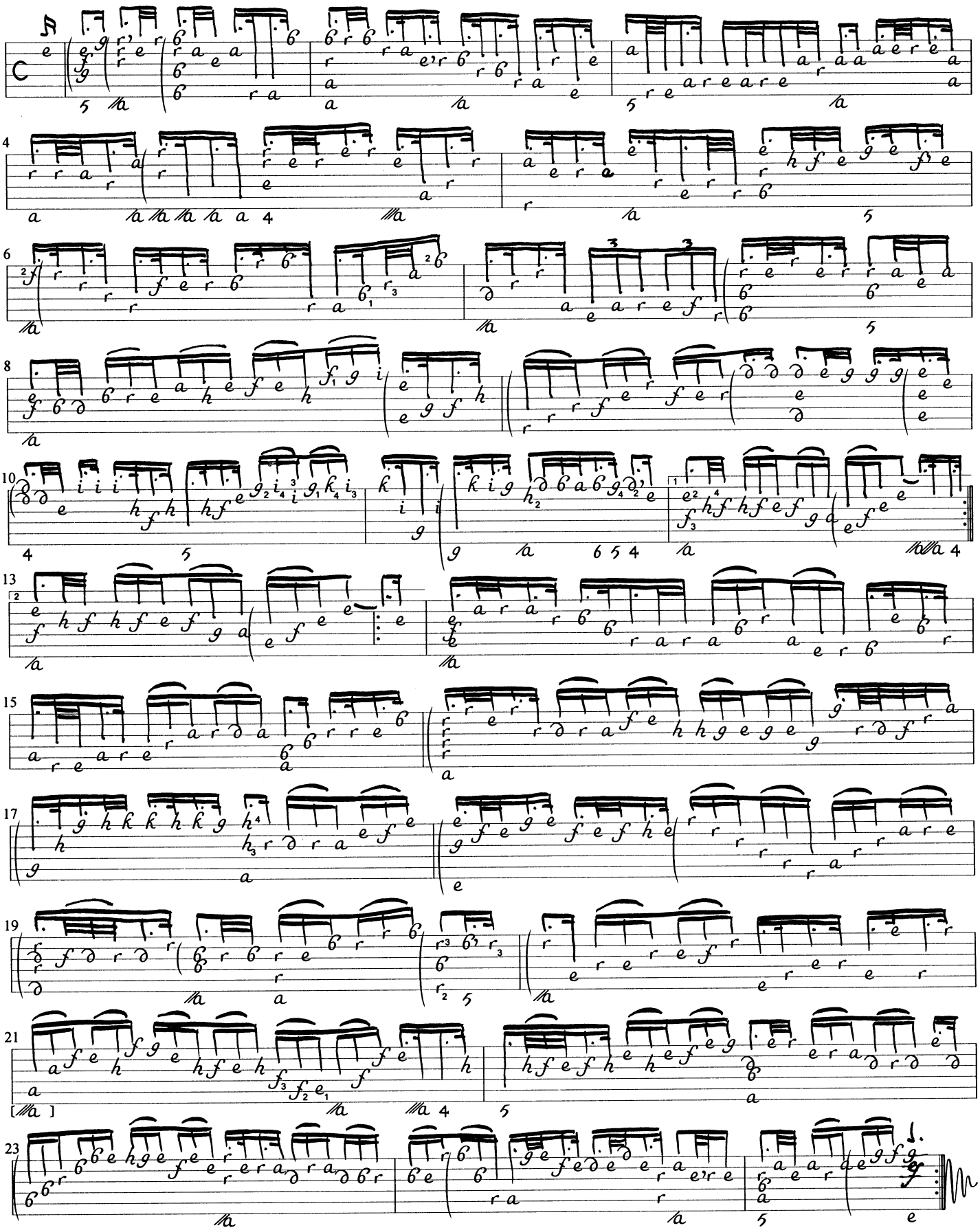
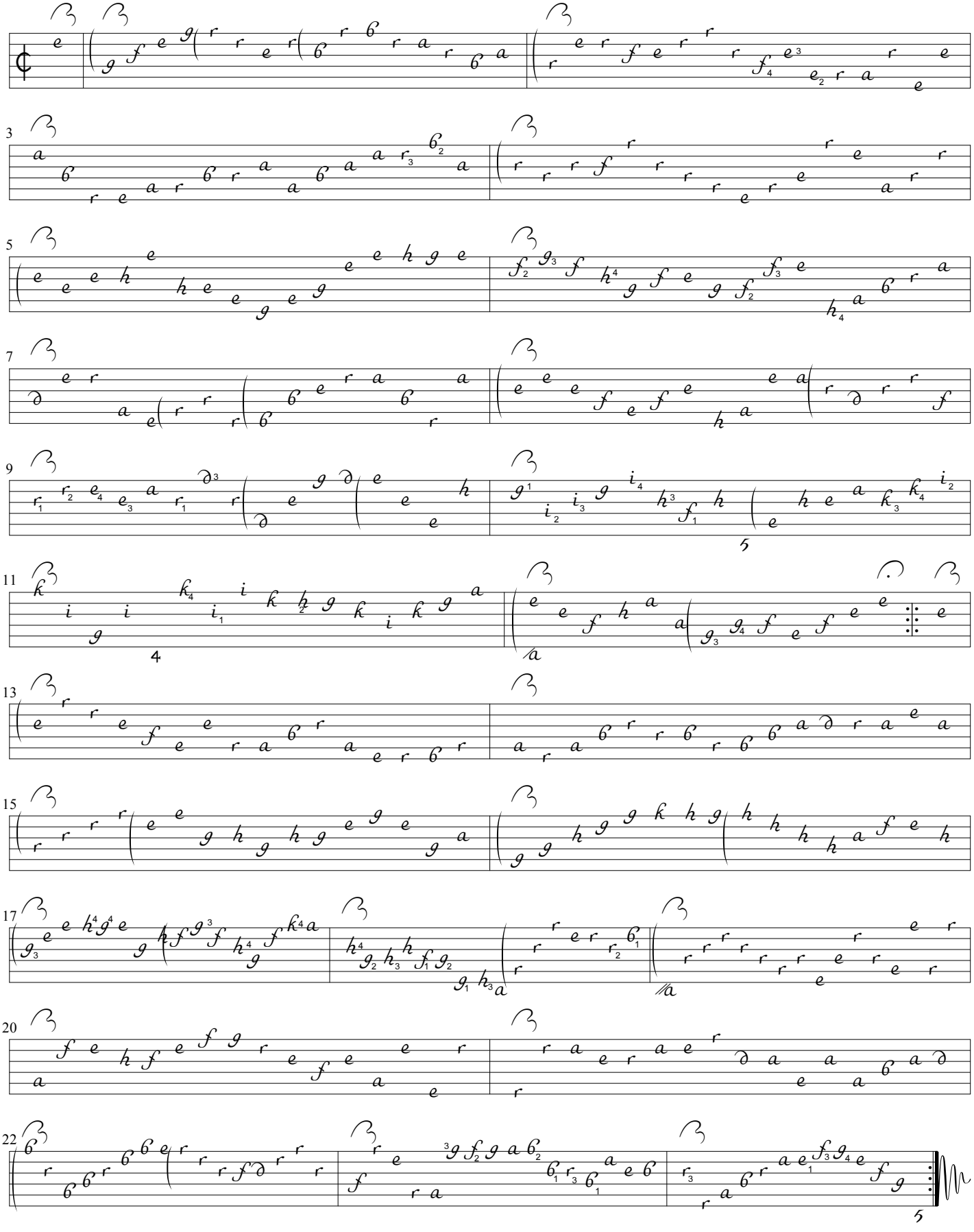
Partita I: Allemande

J. S. Bach (BWV 1002)



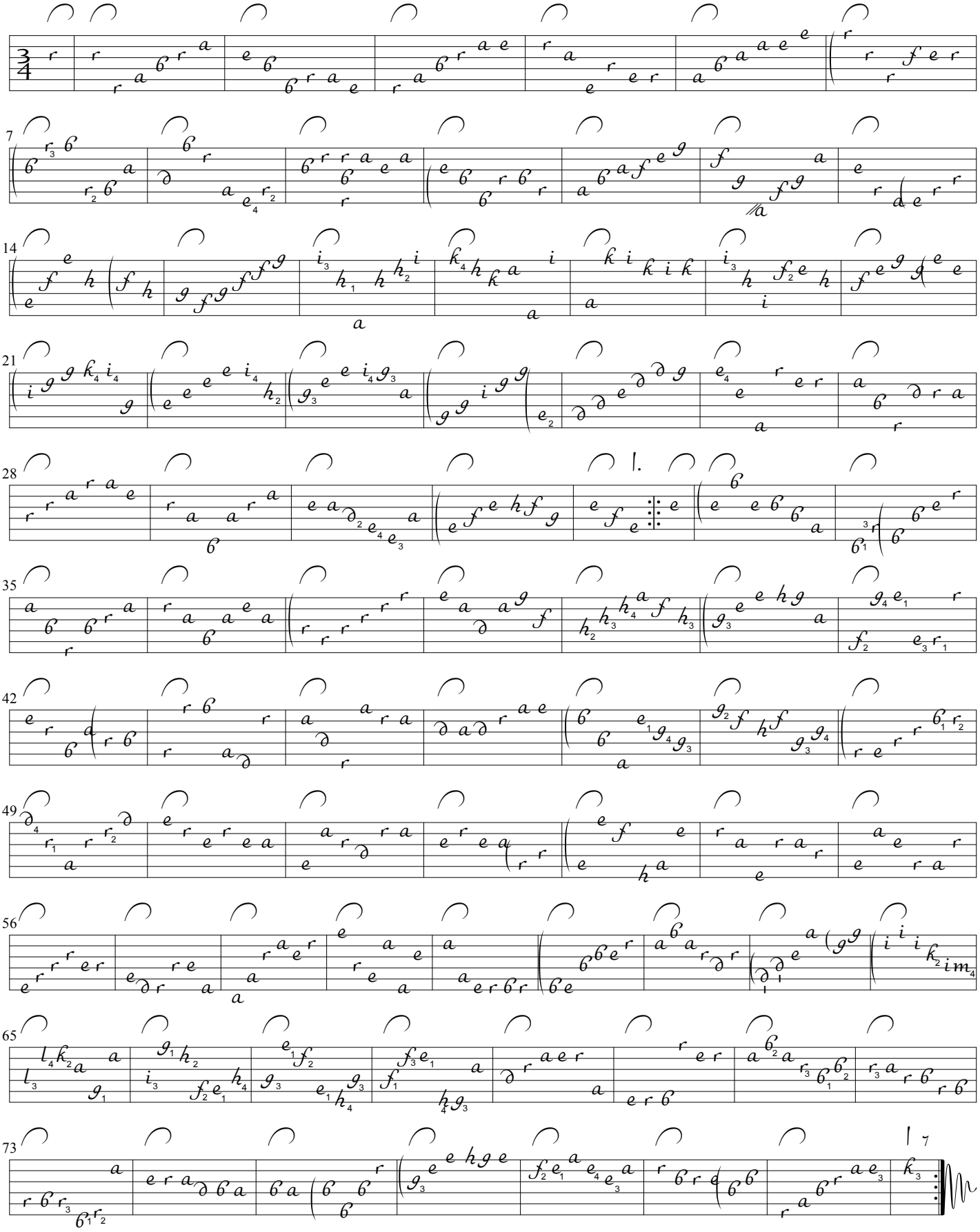
Double

BWV 1002



Corrente

BWV 1002



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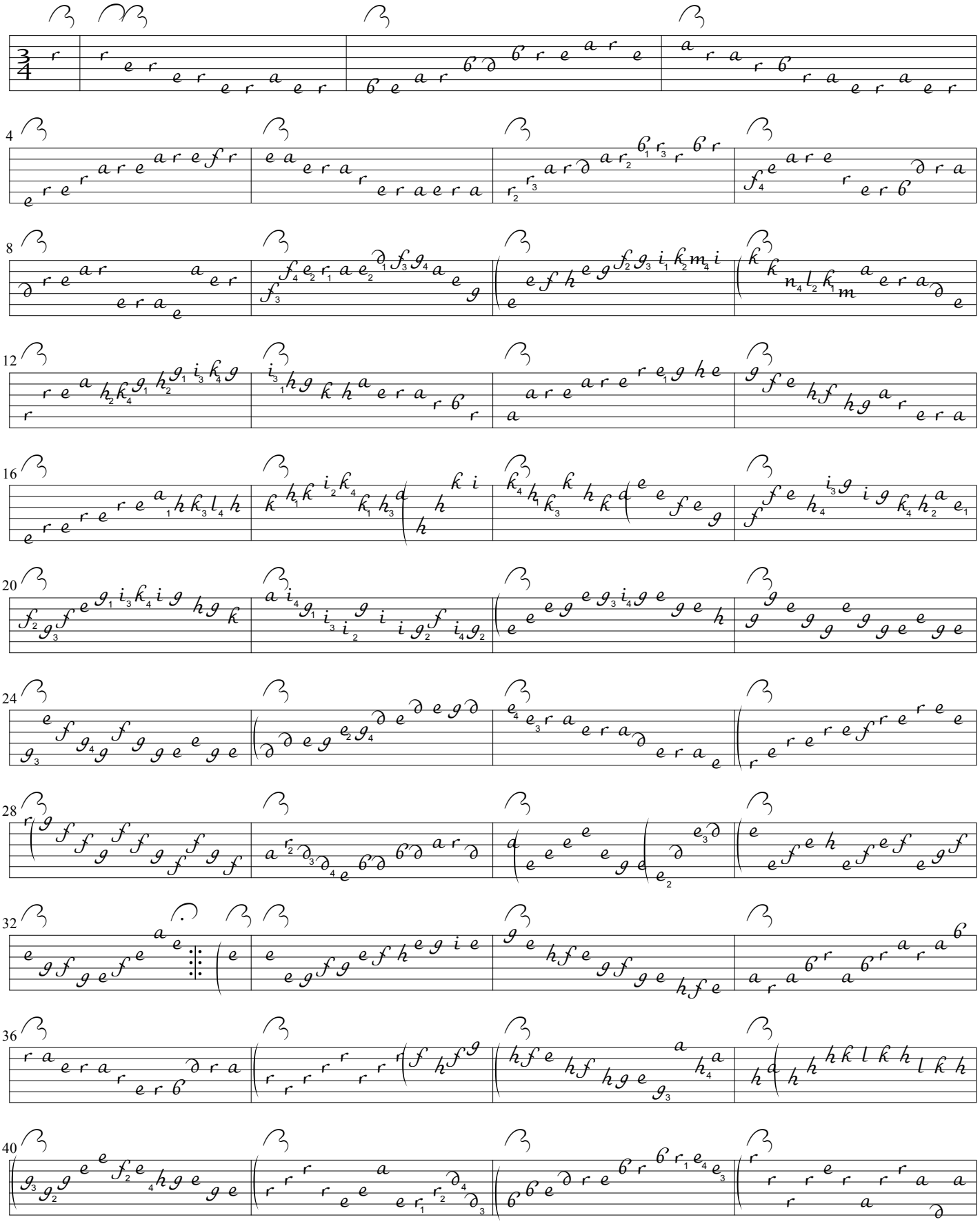
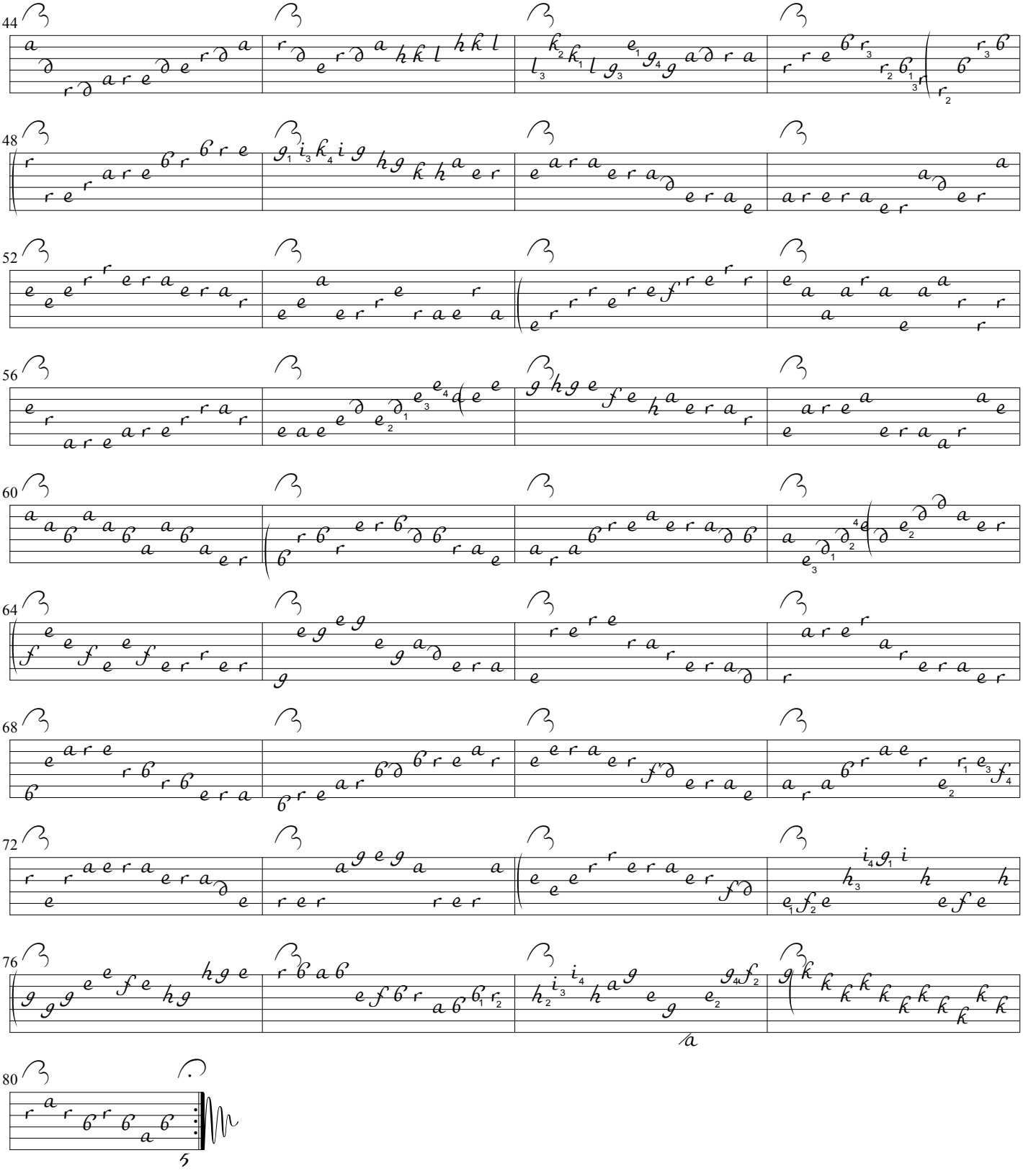
BWV 1002

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48
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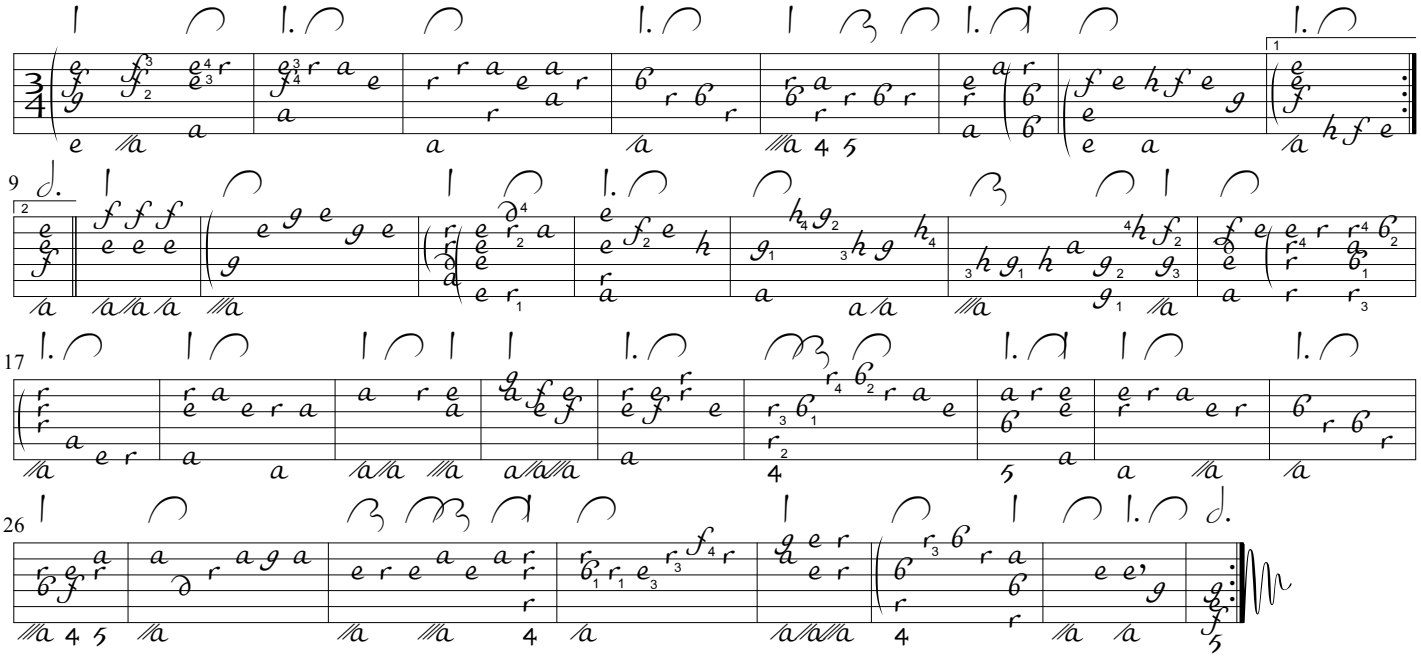
72
76
80

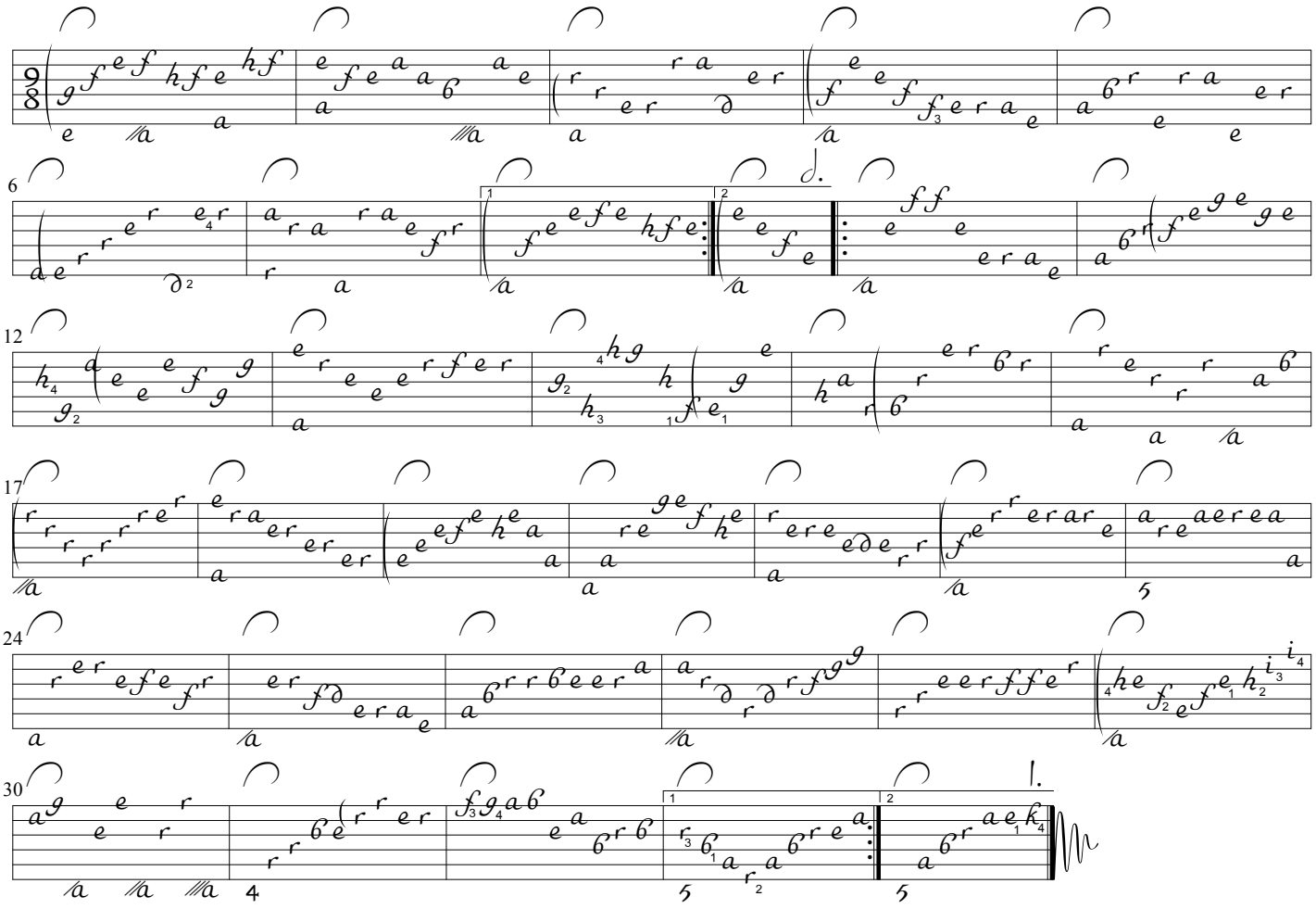
Sarabande

BWV 1002



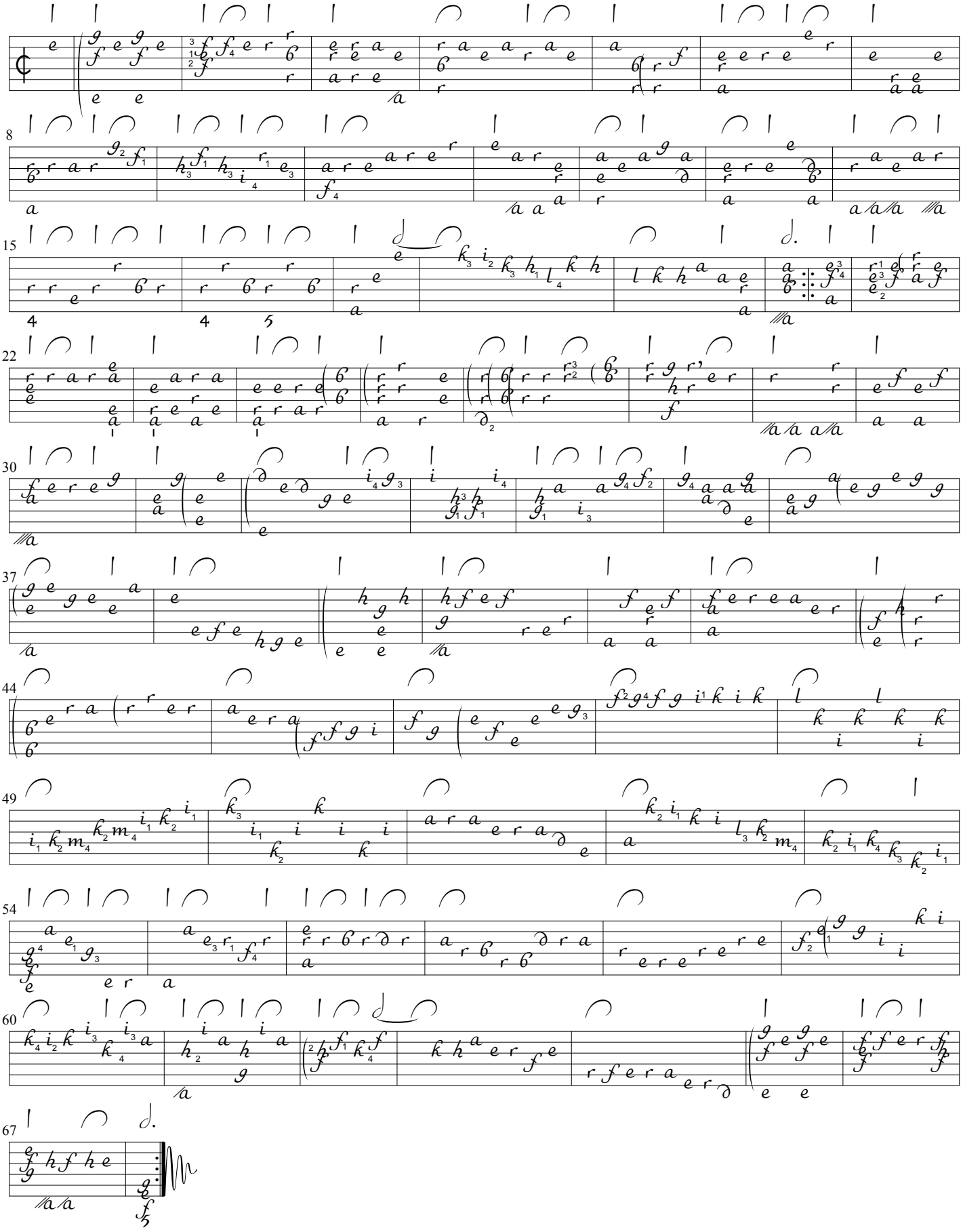
Double

BWV 1002



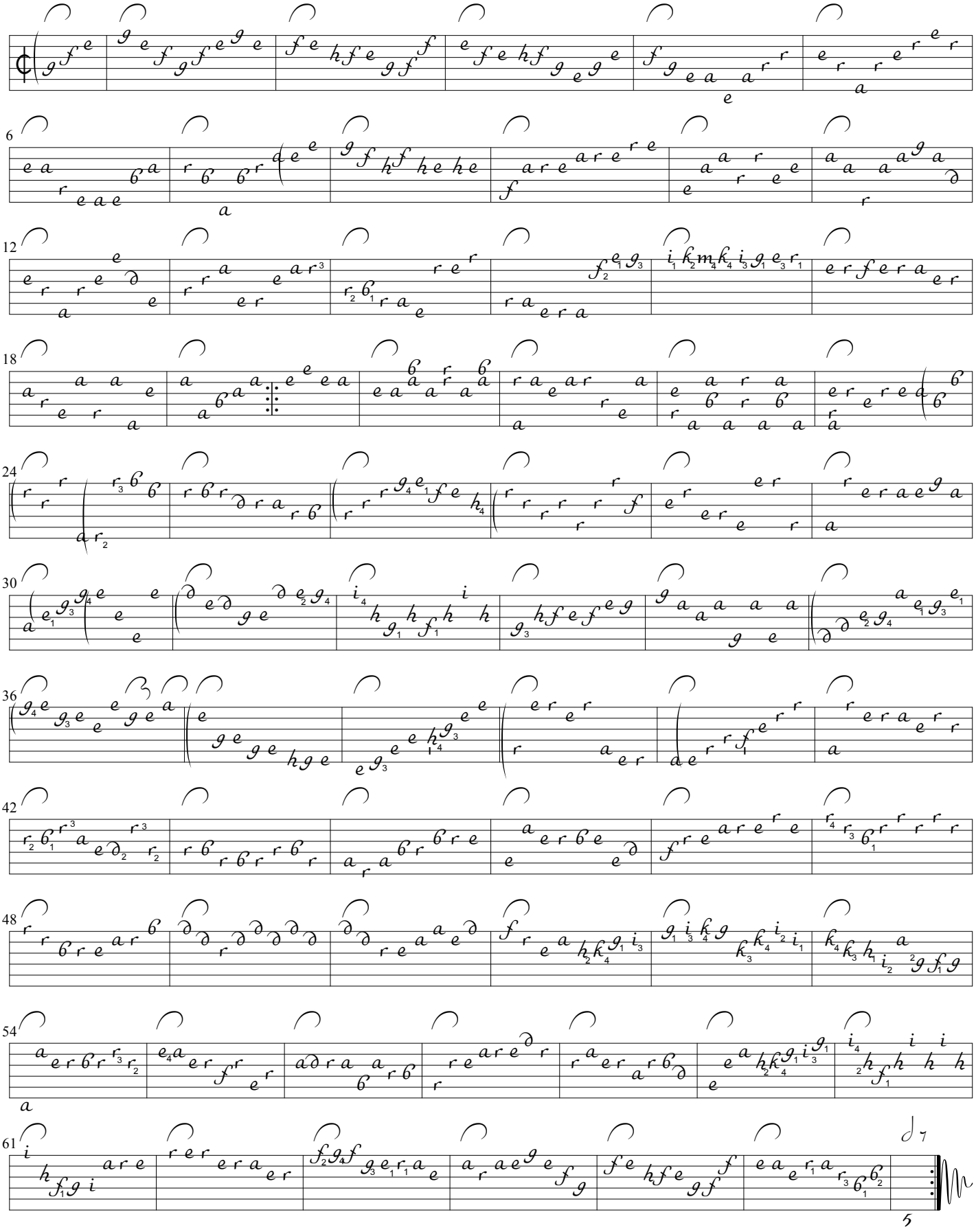
Bourée

BWV 1002



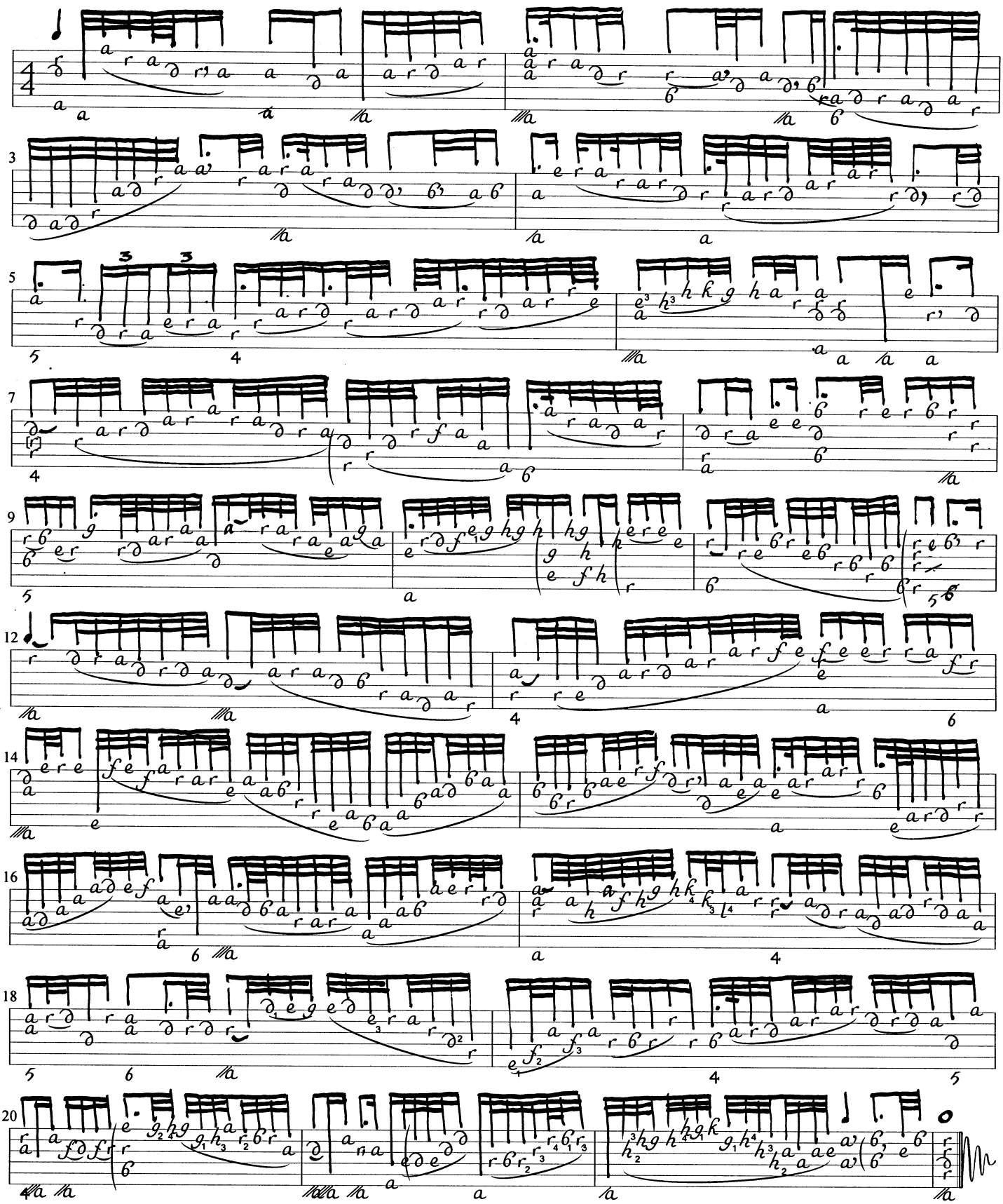
Double

BWV 1002



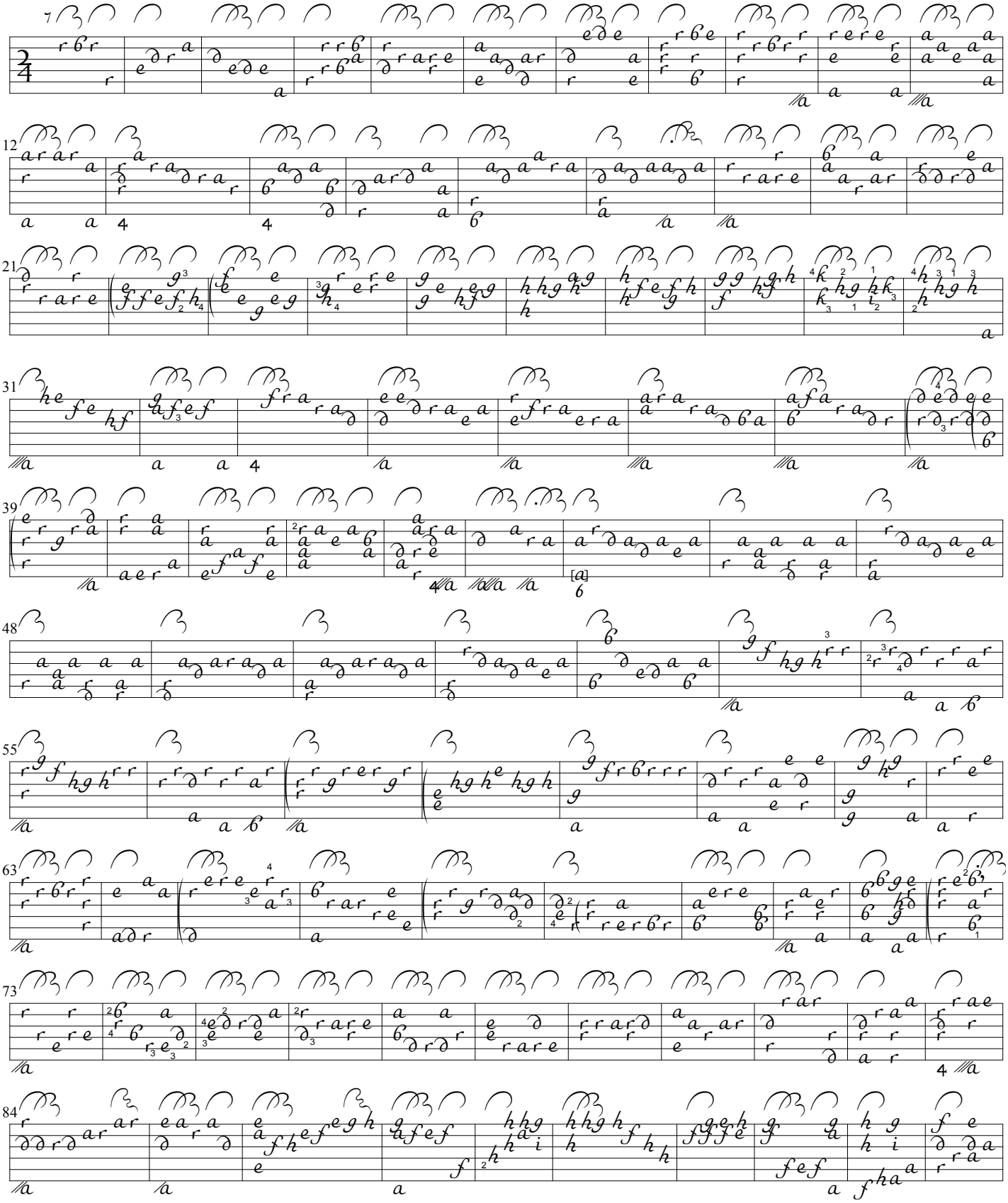
Sonata II : Grave

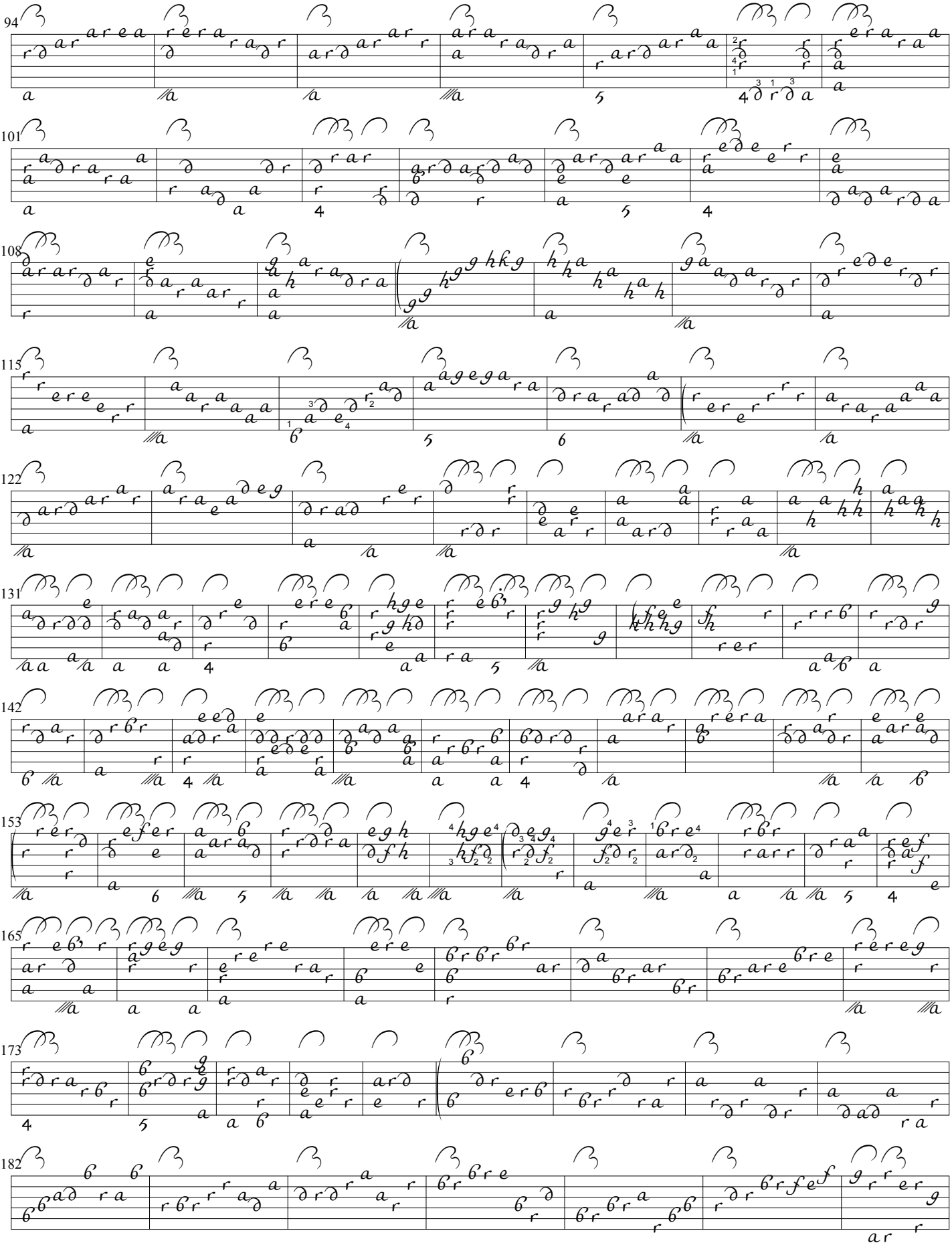
J. S. Bach (BWV1003)

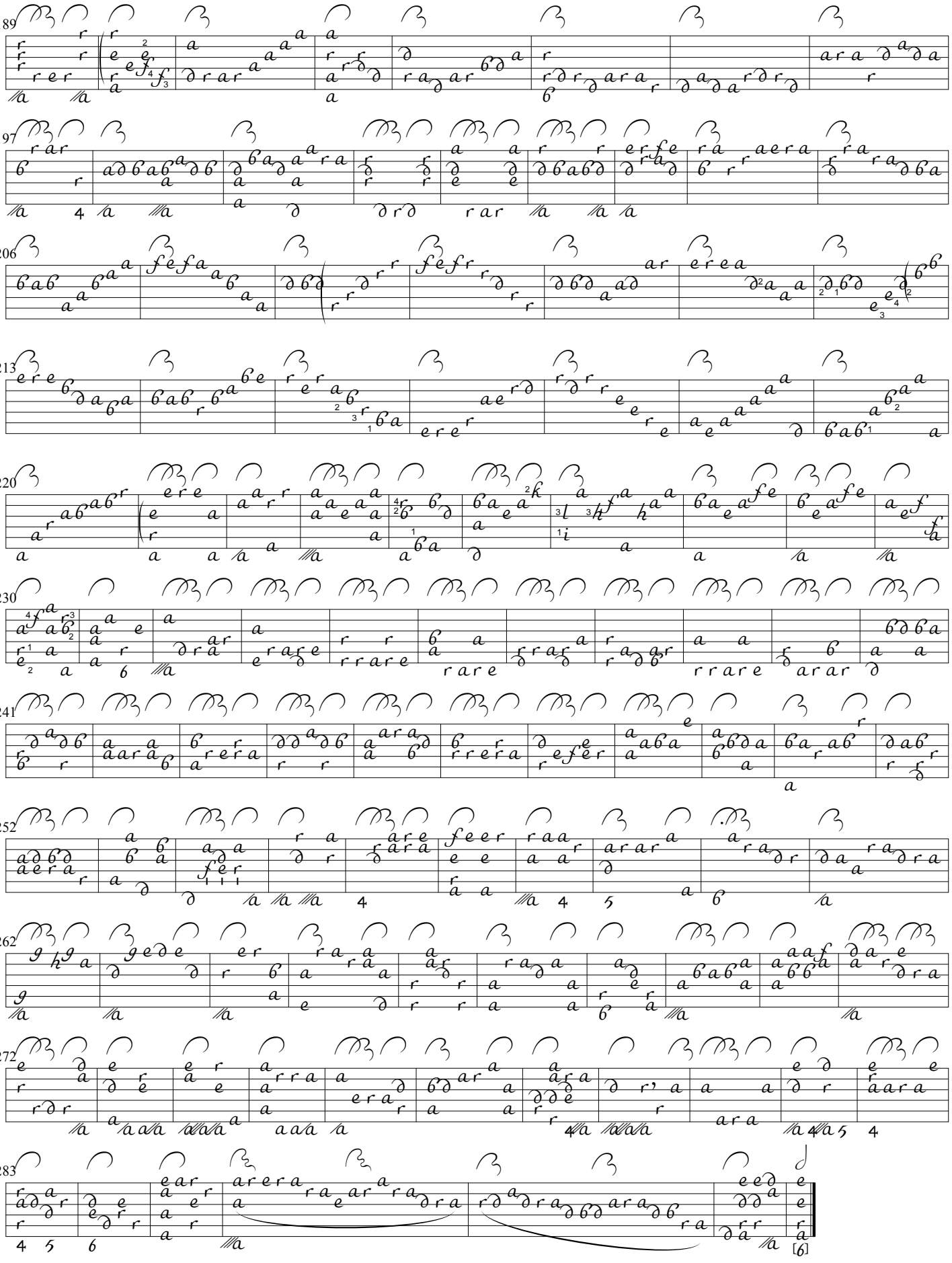


Fuga

BWV1003

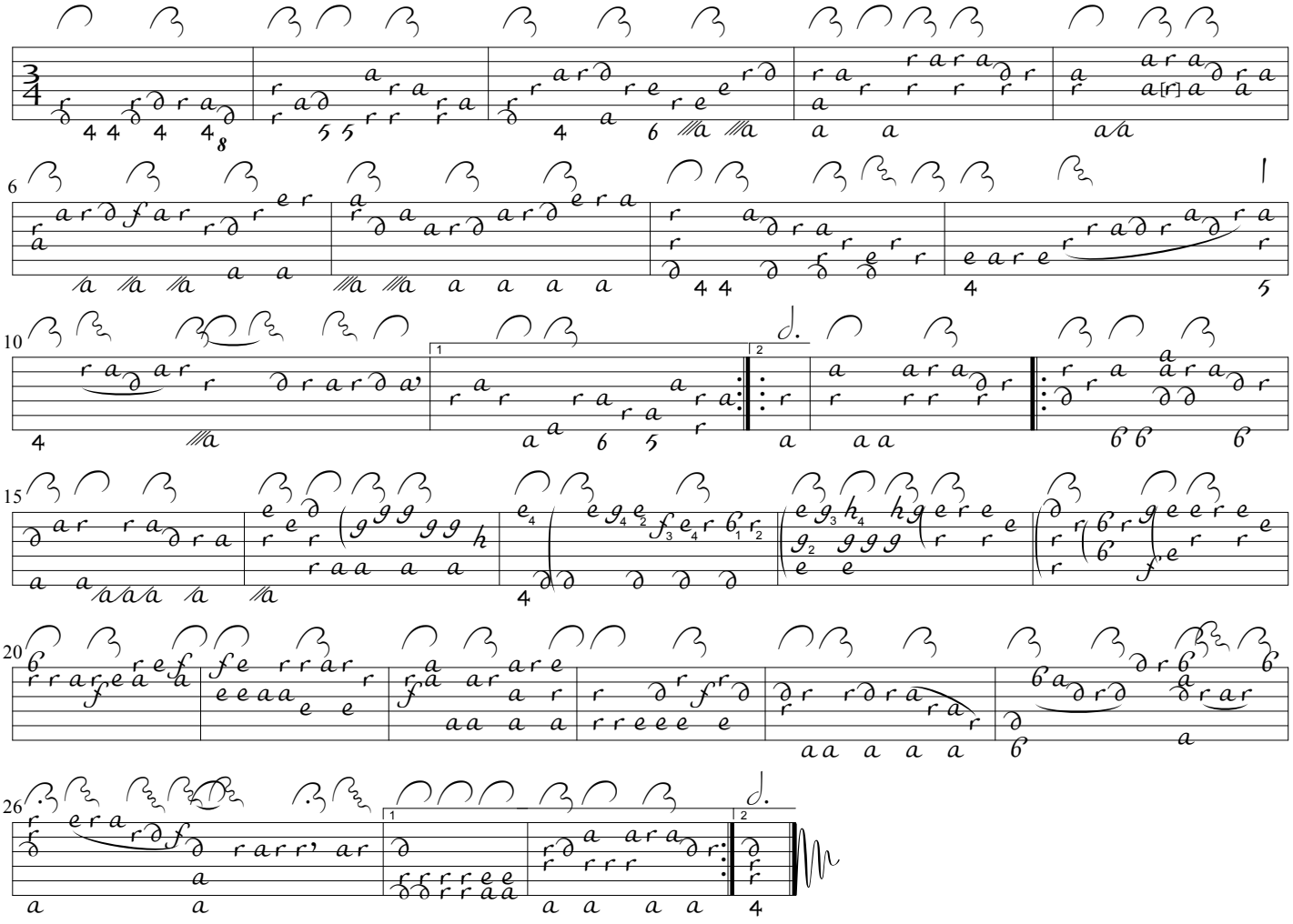






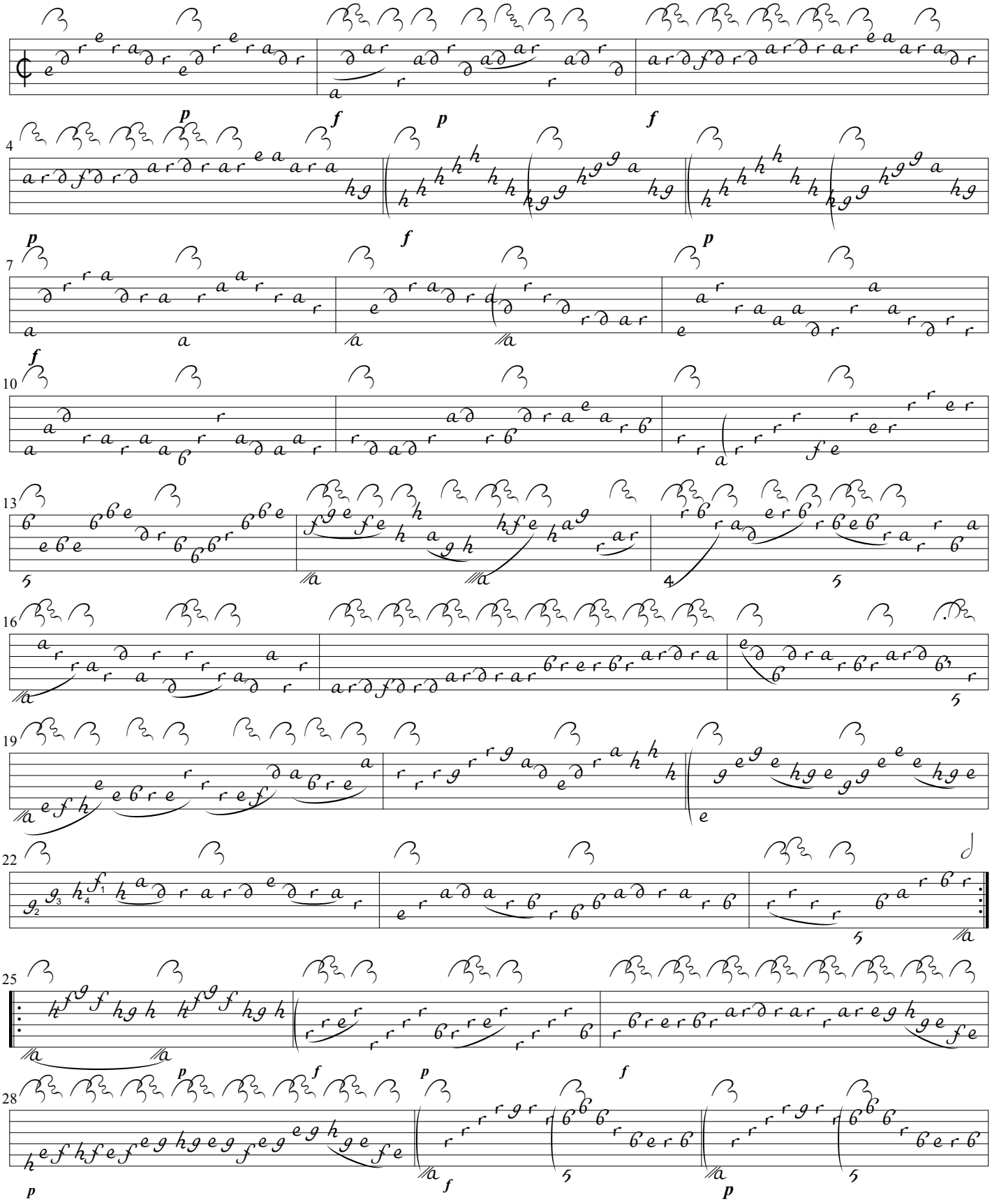
Andante

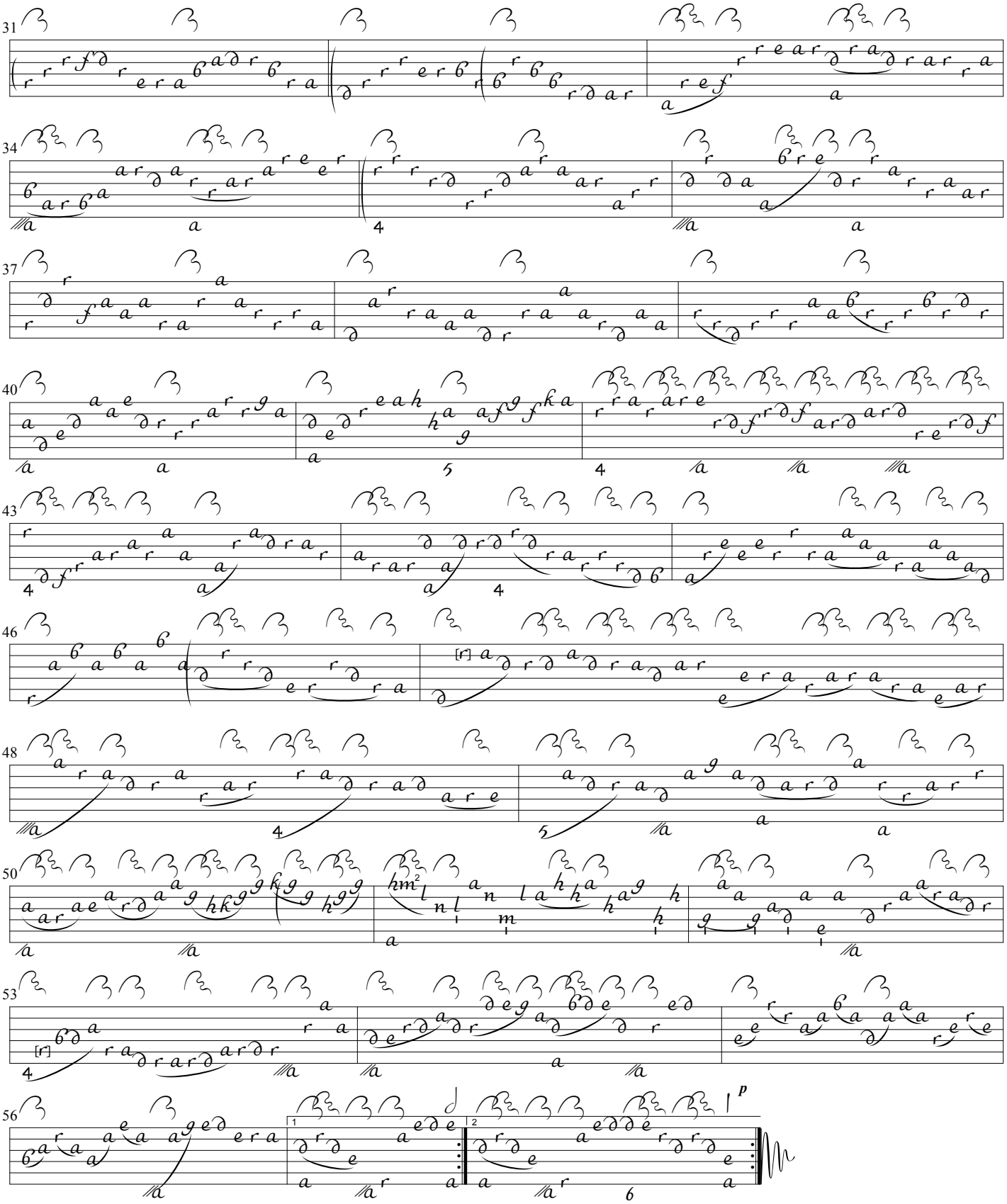
BWV 1003



Allegro

BWV 1003





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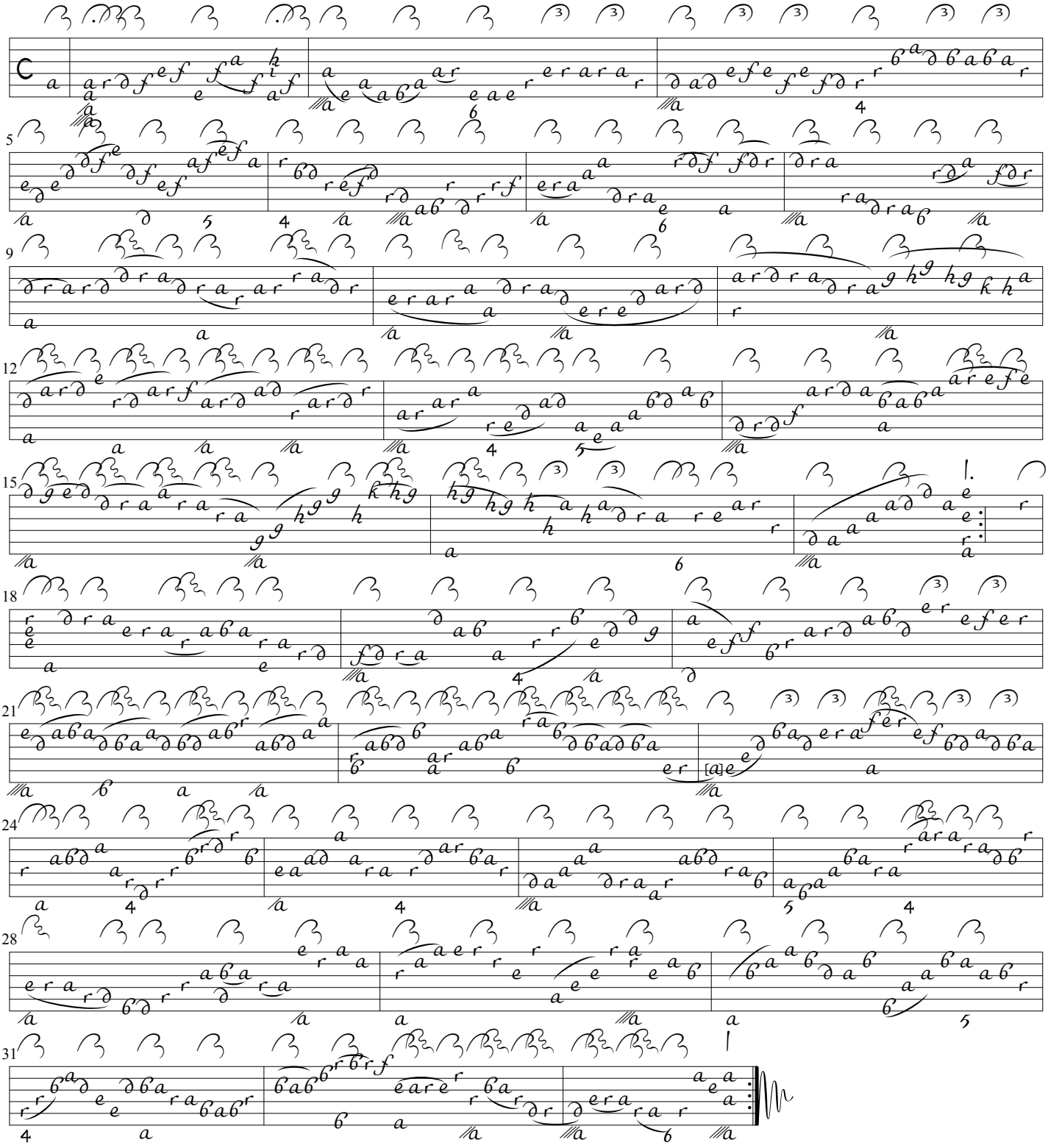
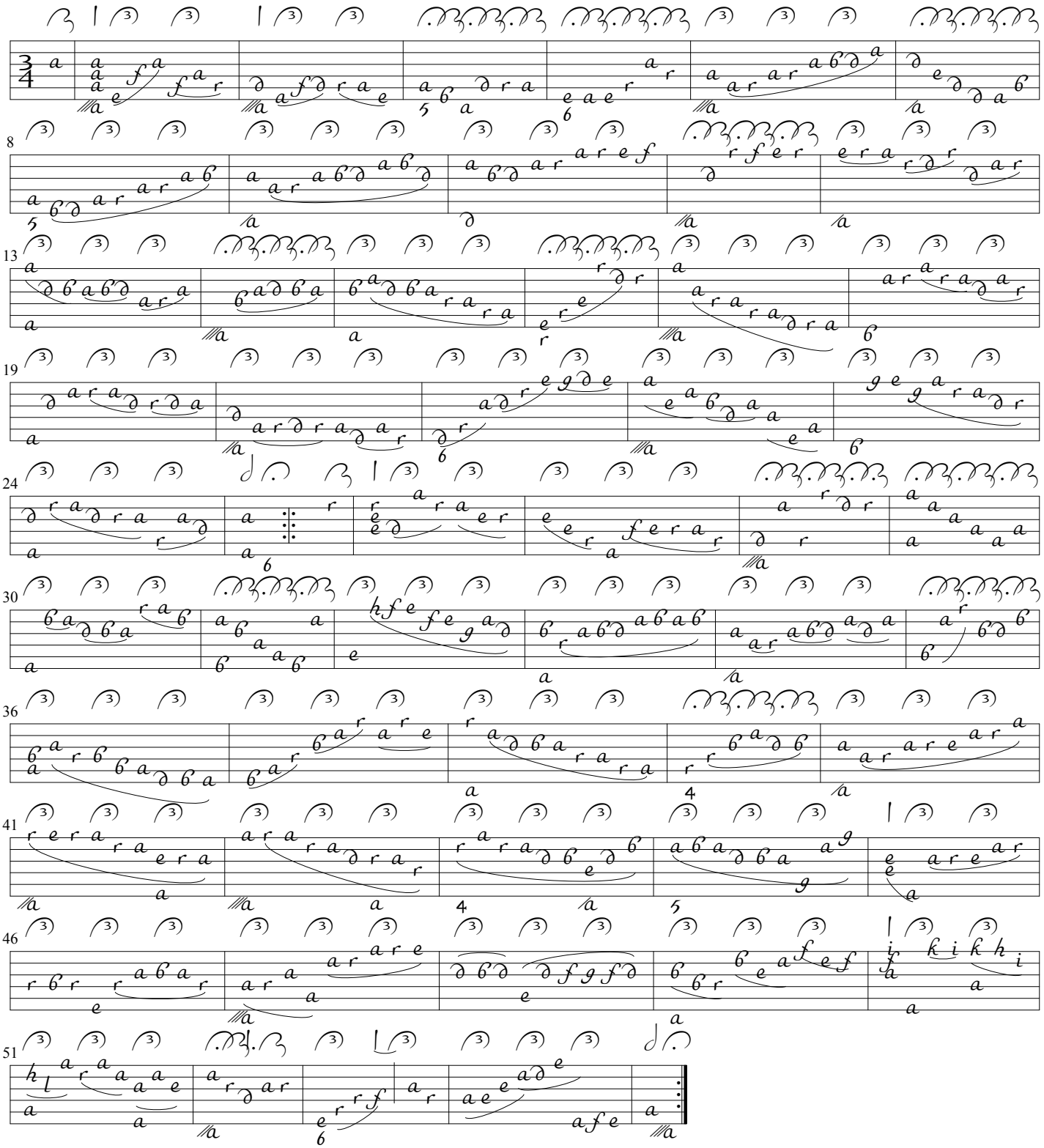
Violin Partita II: Allemande

J.S. Bach (BWV 1004)



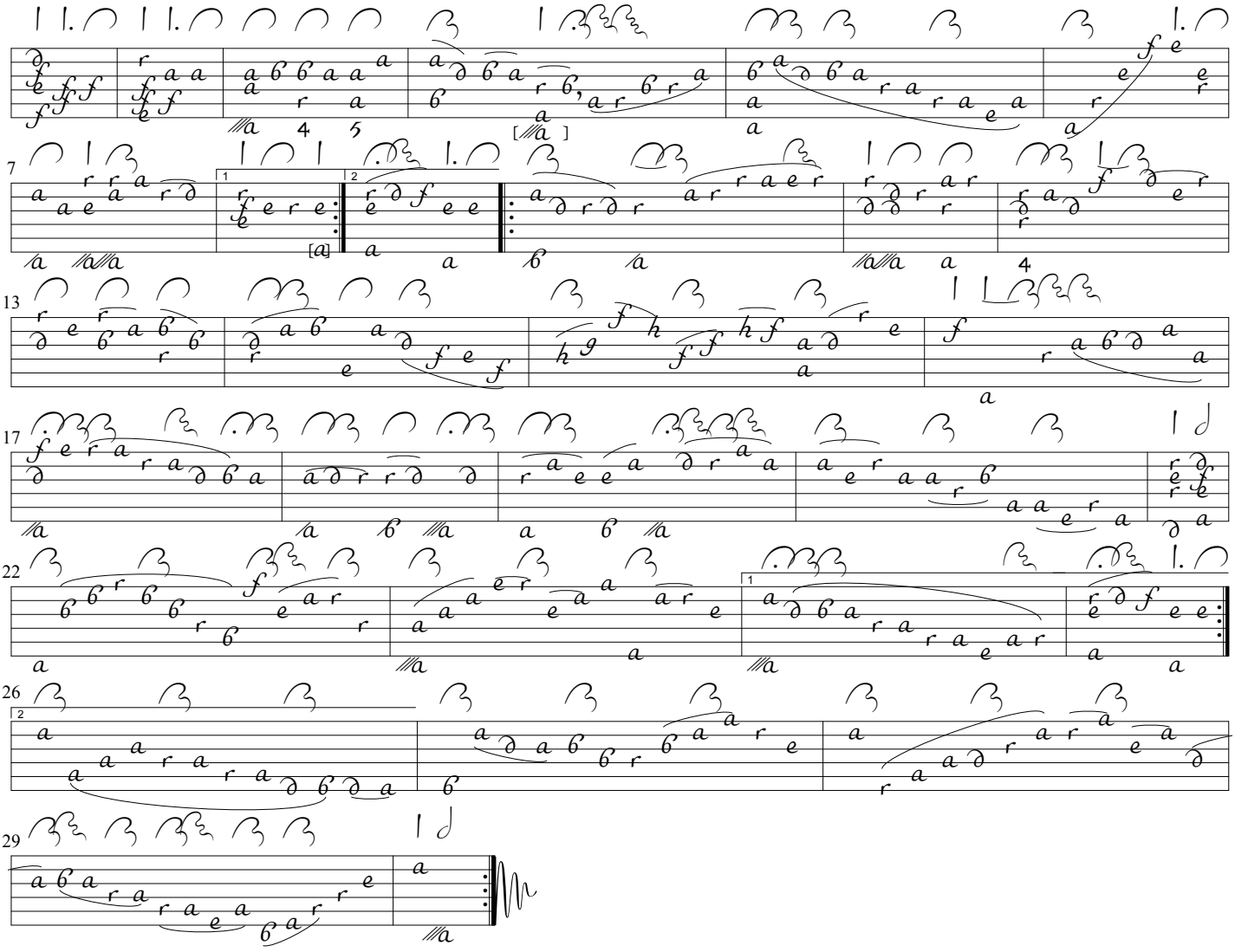
Courante

BWV 1004



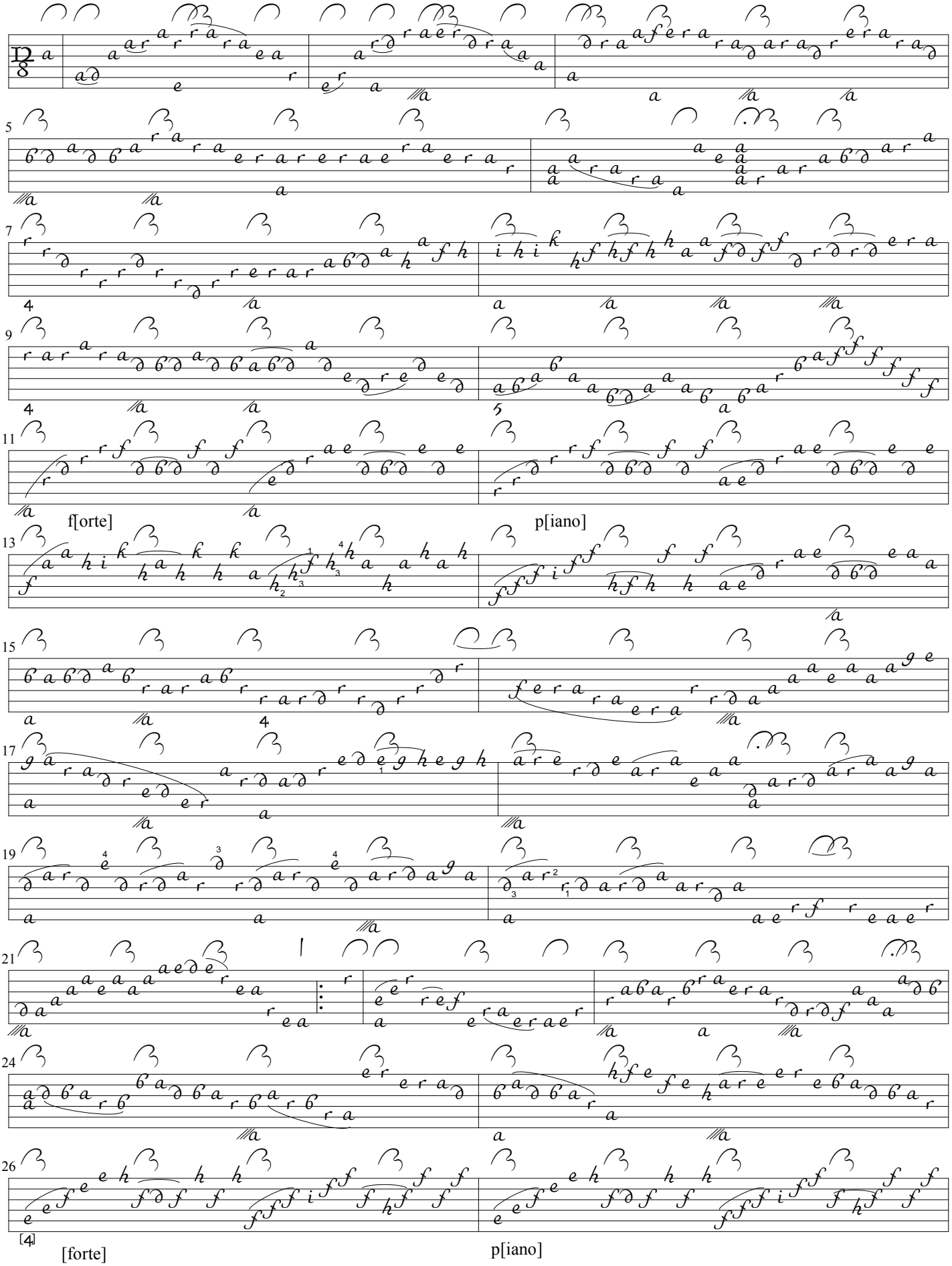
Sarabande

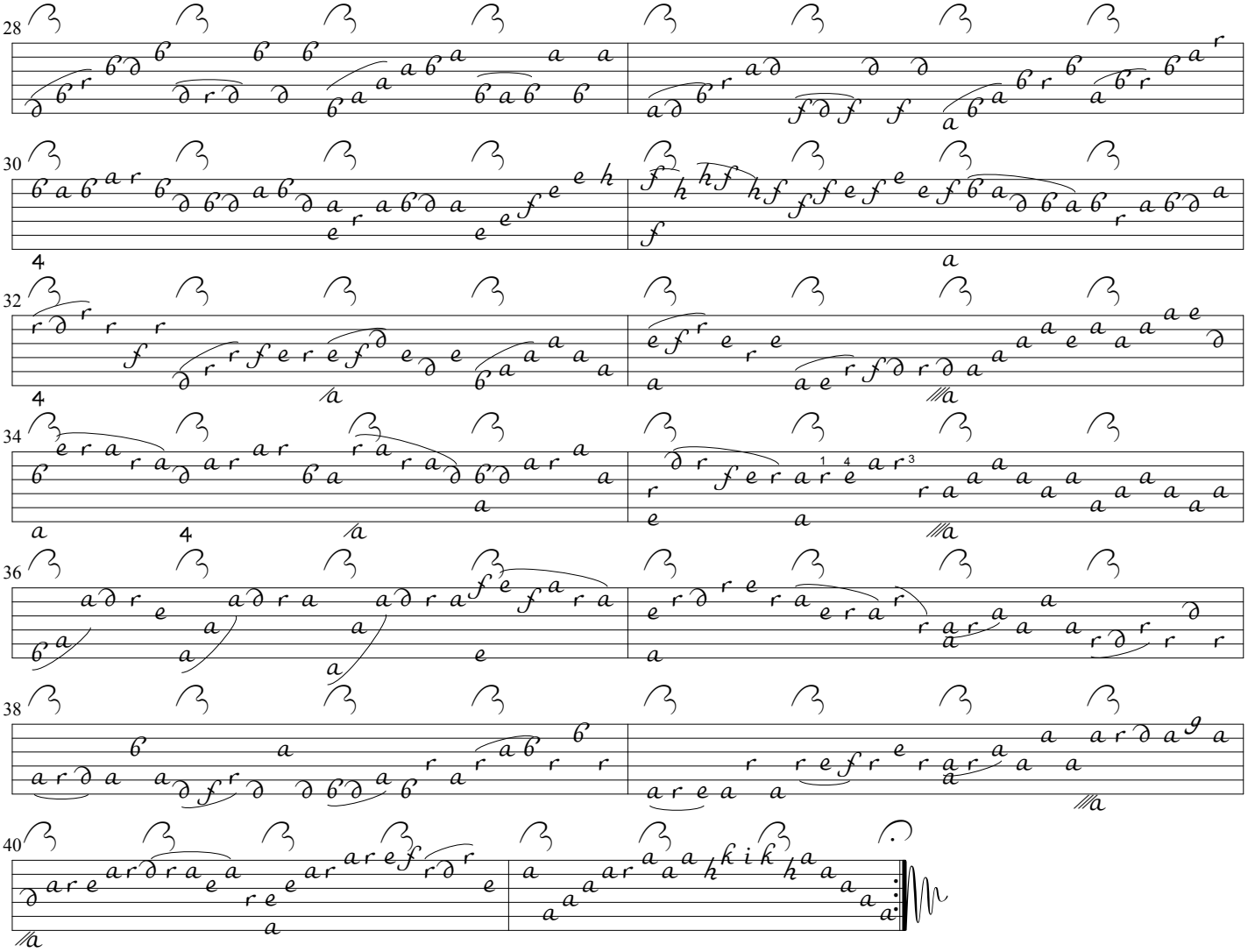
BWV 1004



Gigue

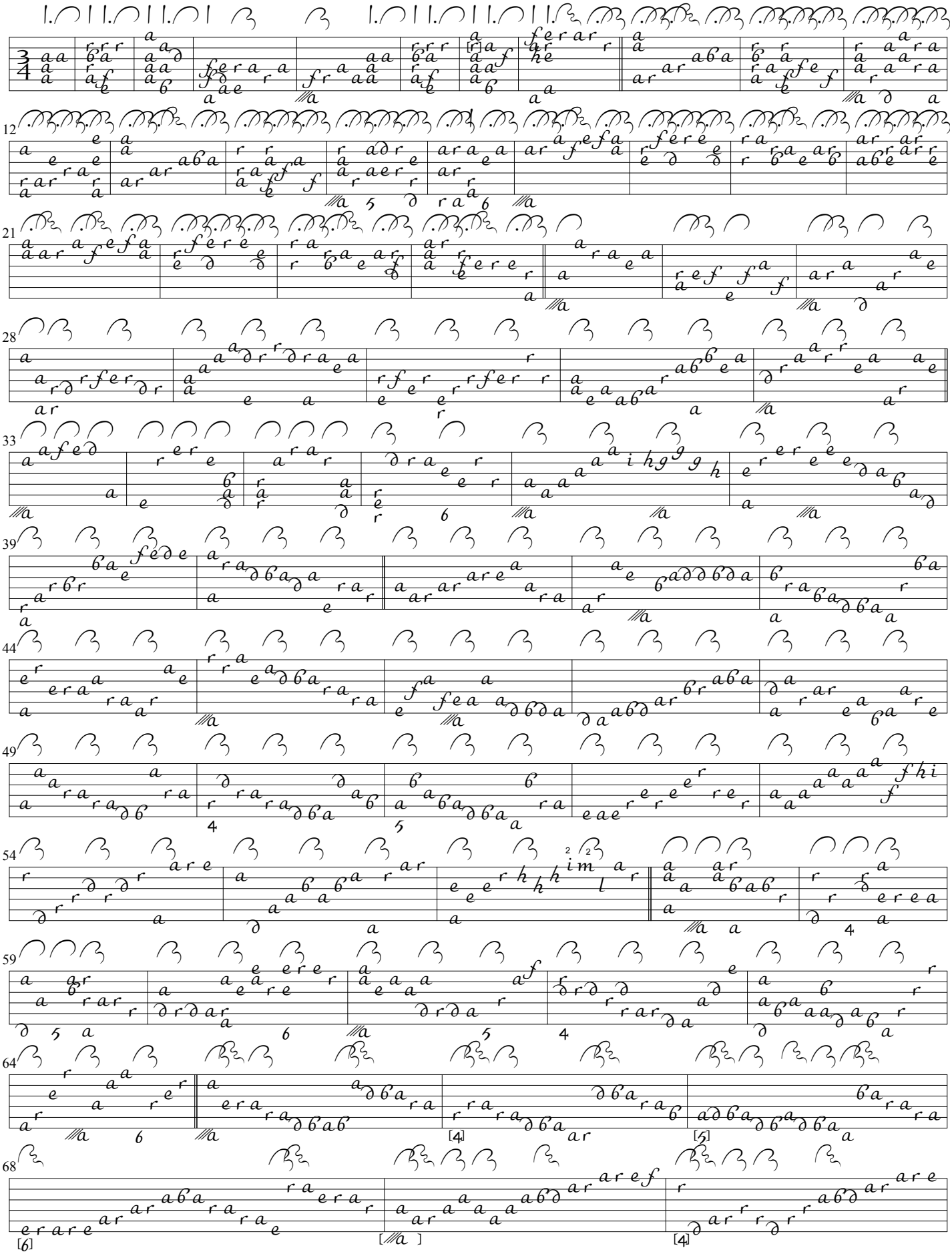
BWV 1004

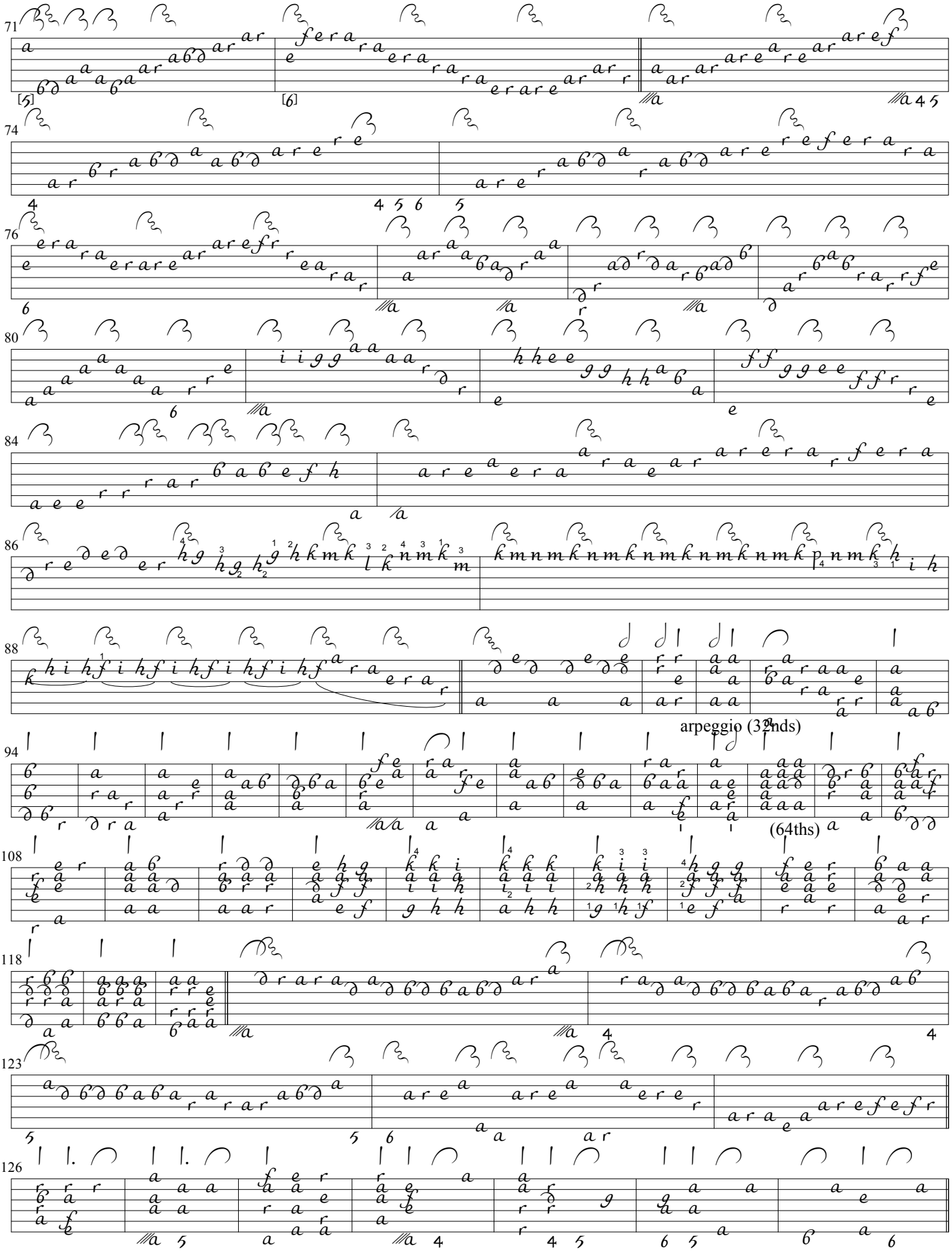


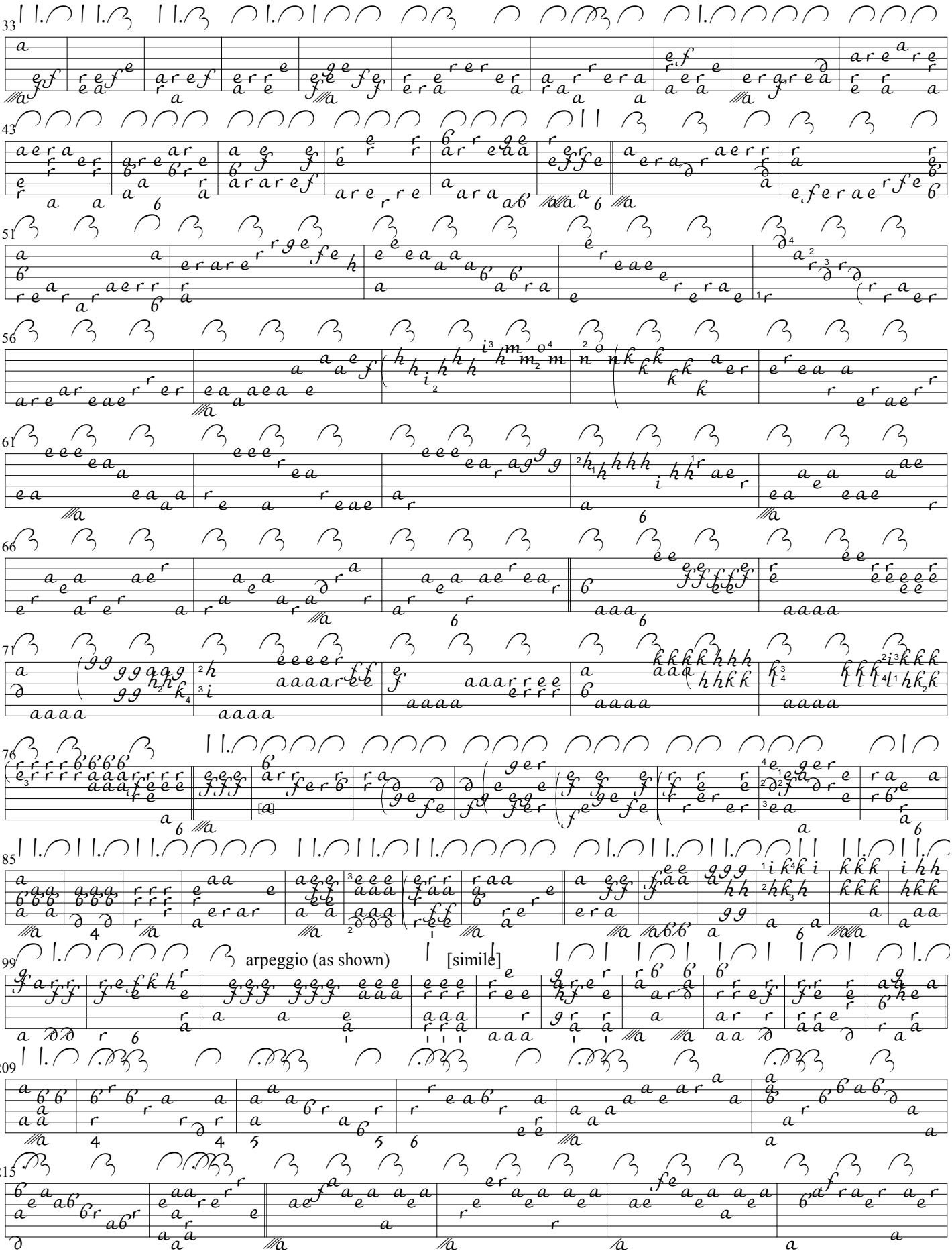


Ciacona

BWV 1004




arpeggio (32nds)
(64ths)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143
151
156
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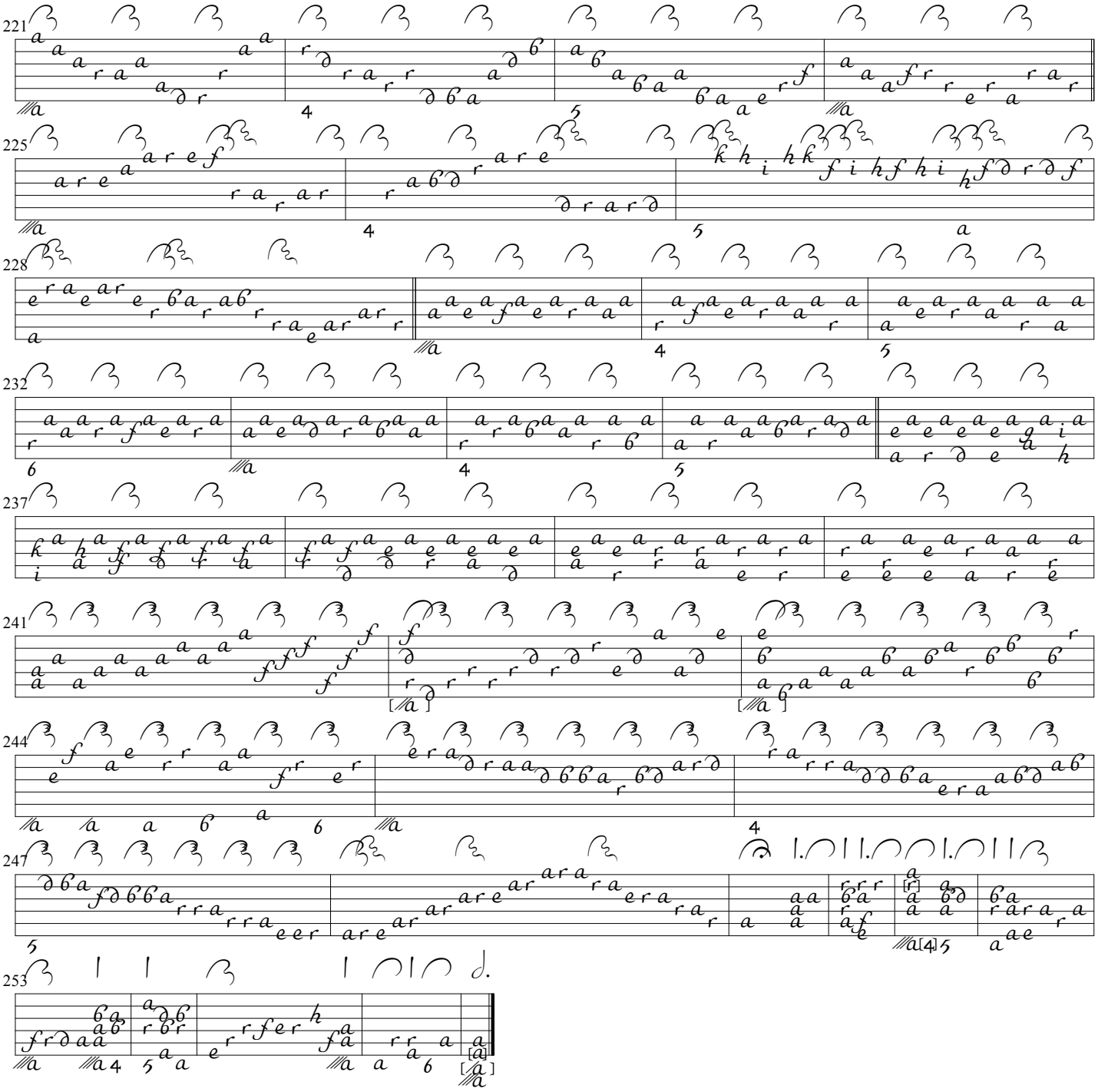
171
176
185
199
arpeggio (as shown)
[simile]
209
215



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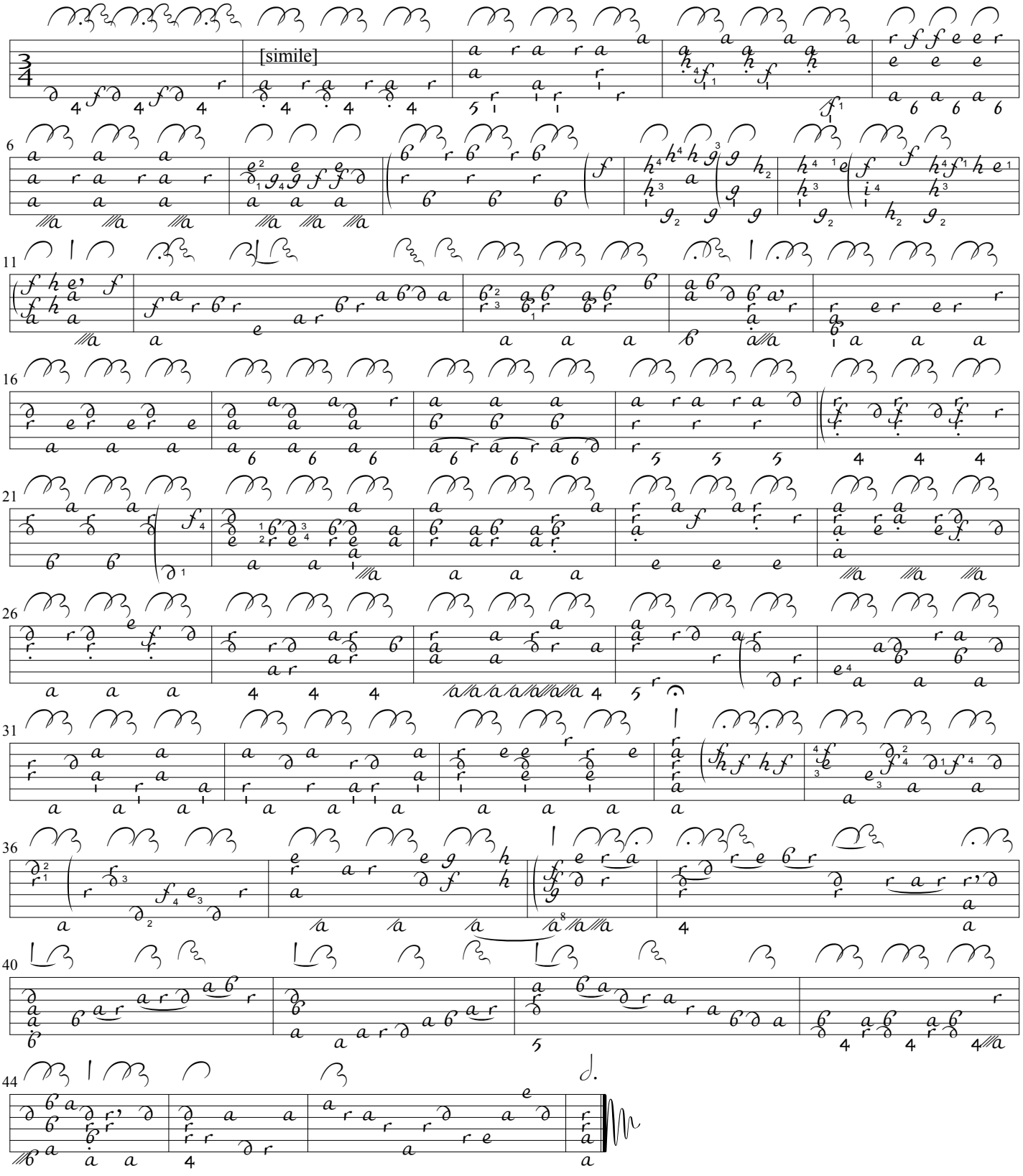
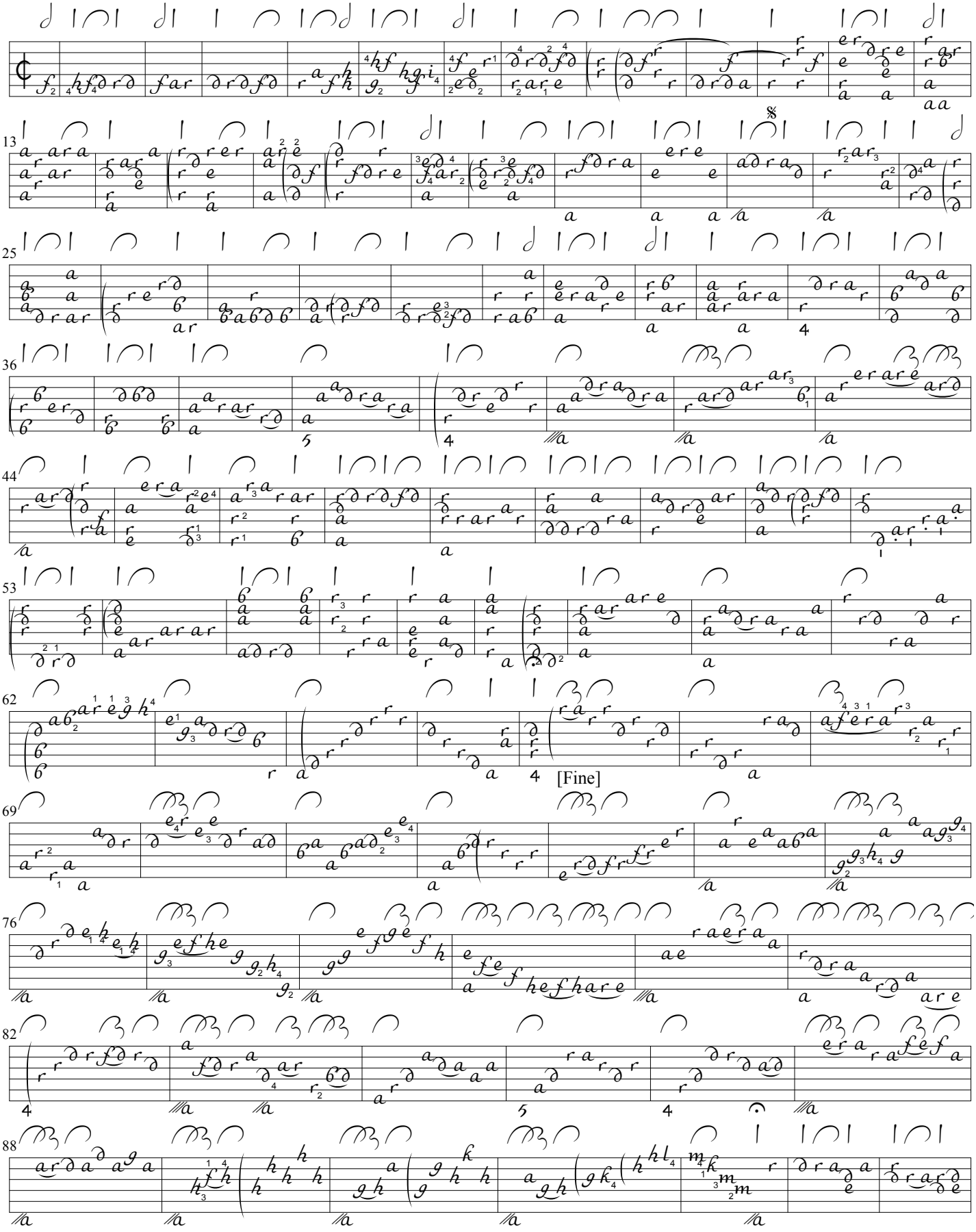
Sonata III: Adagio

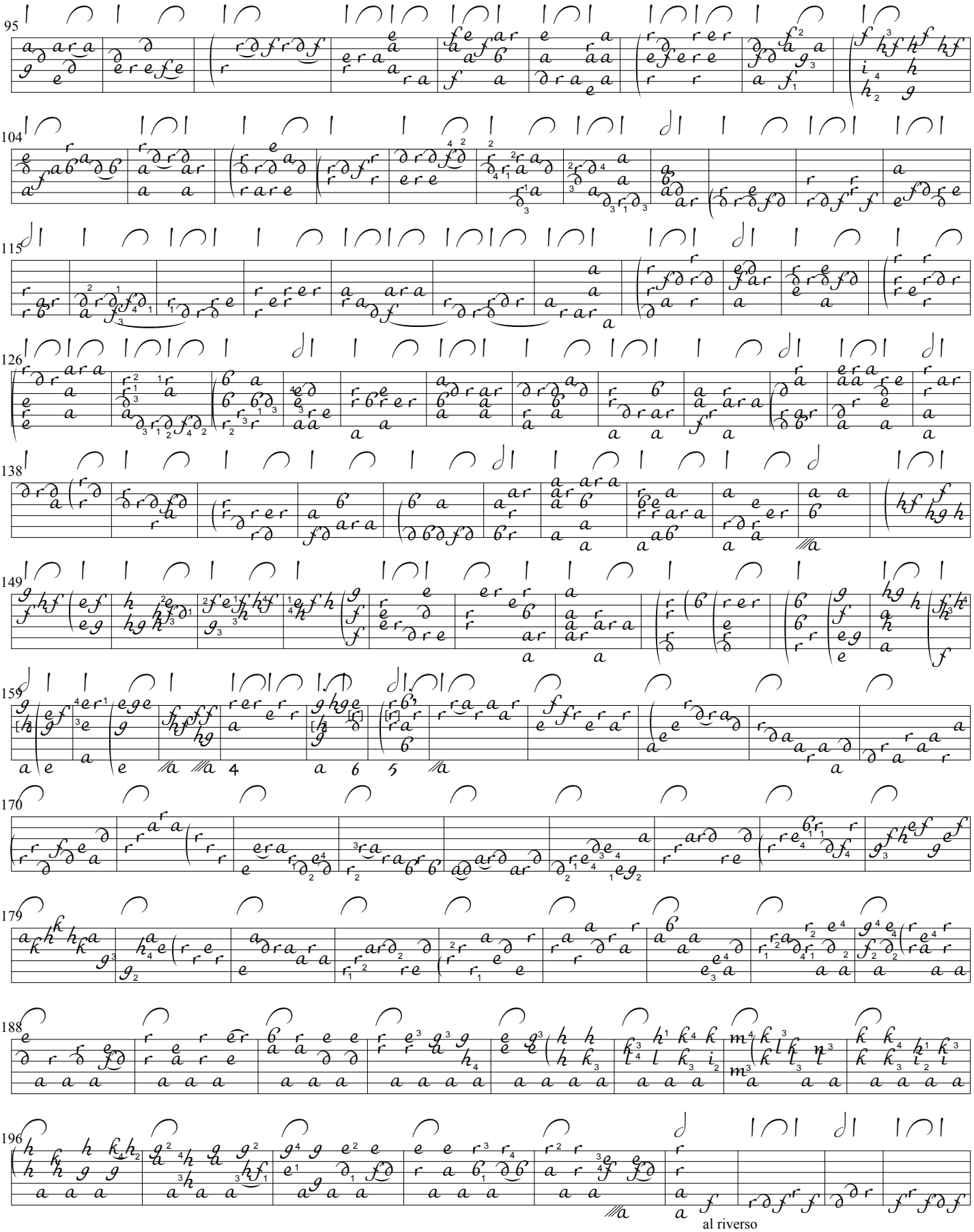
J. S. Bach (BWV 1005)



Fuga

BWV 1005

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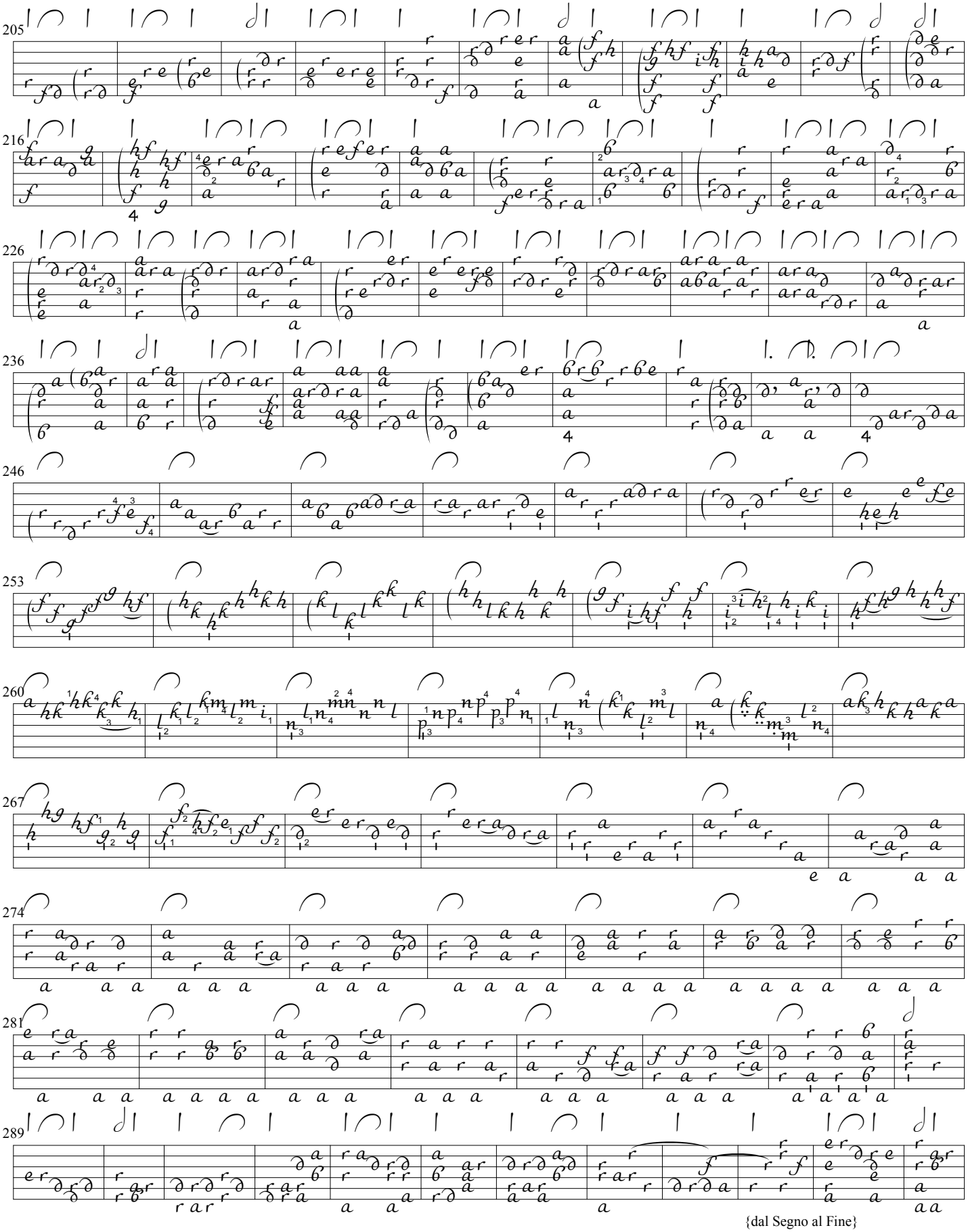
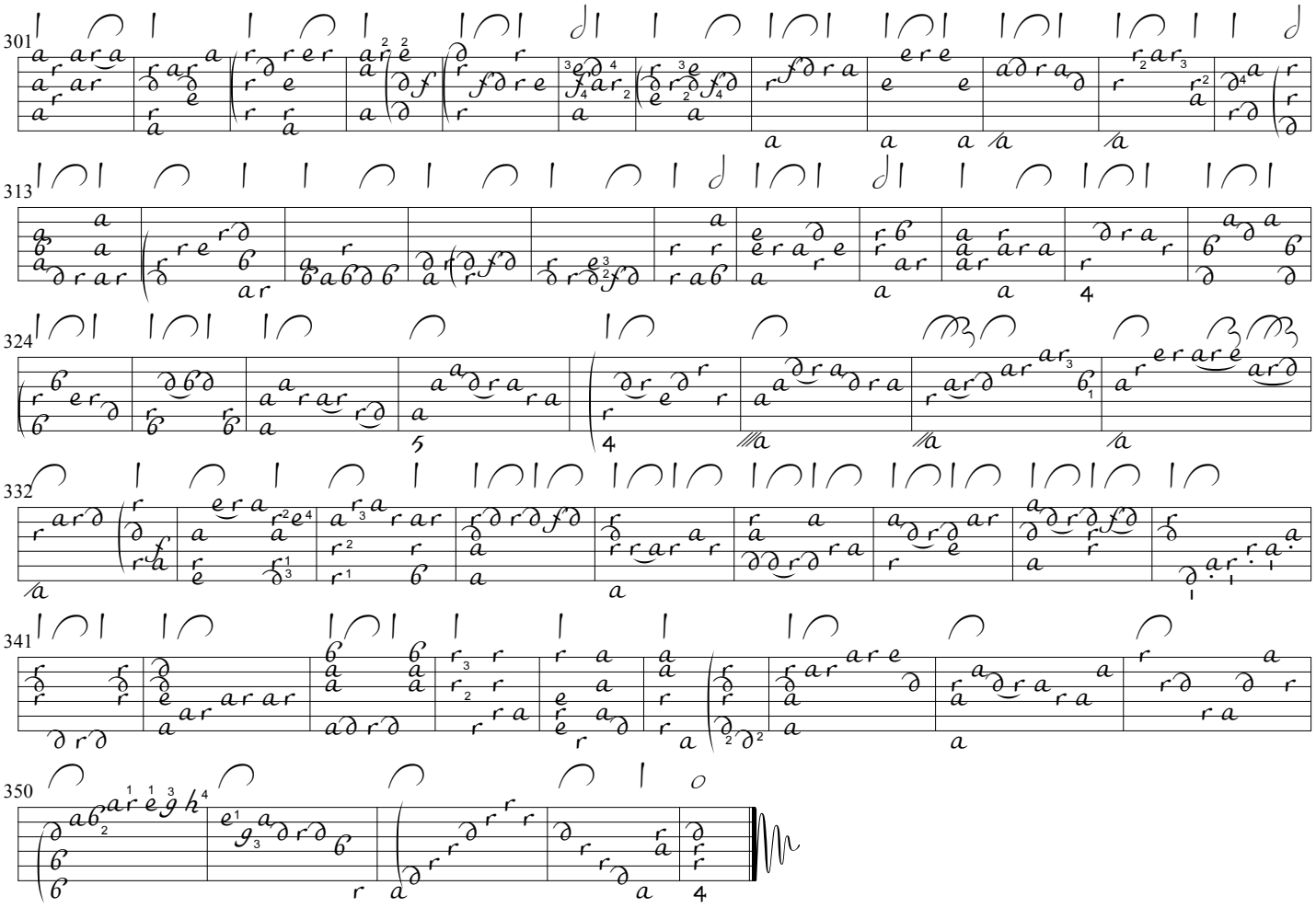
al riverso

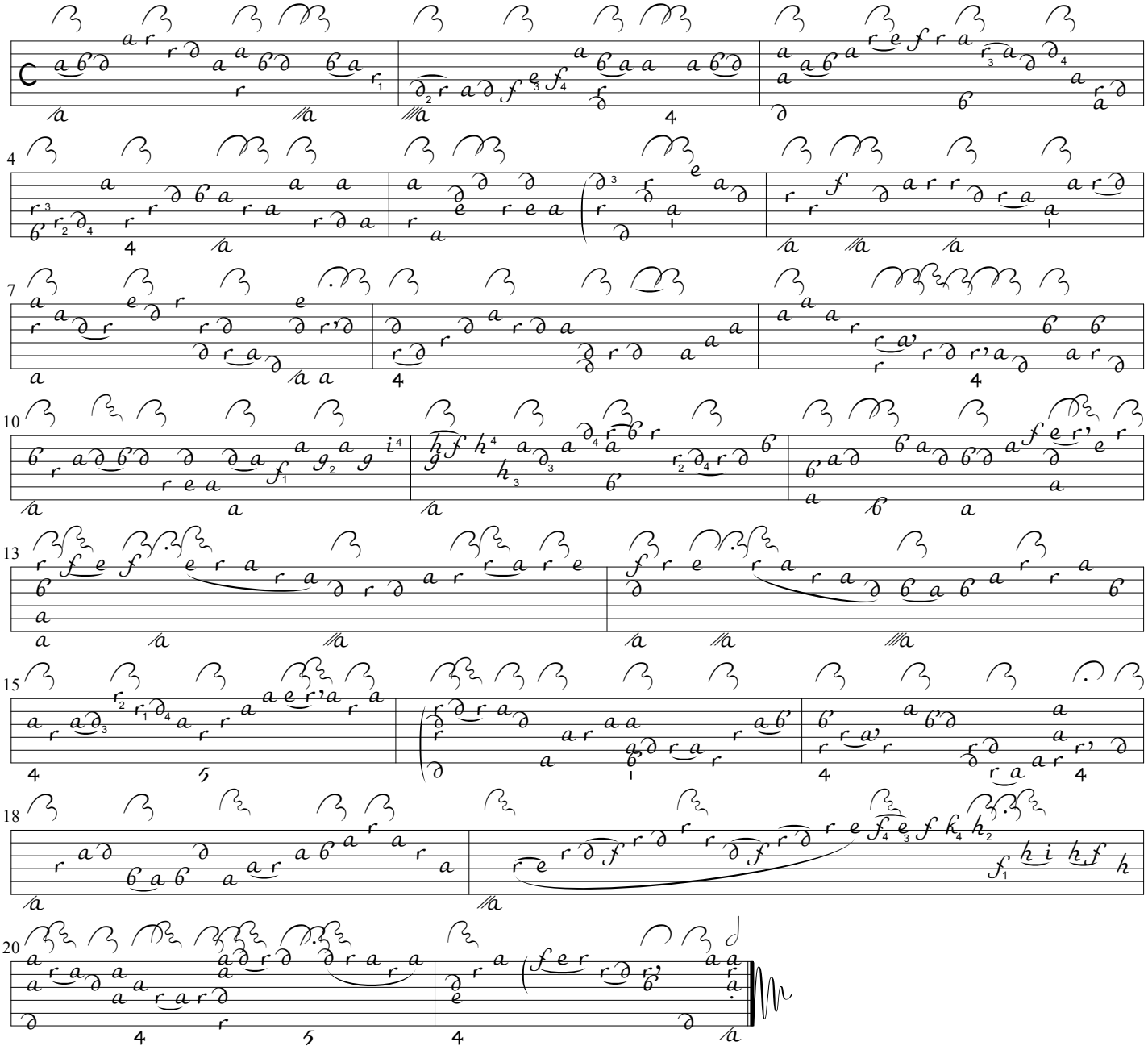


{dal Segno al Fine}
[m. 296-355 is a reprise of m. 9-66]


301
313
324
332
341
350

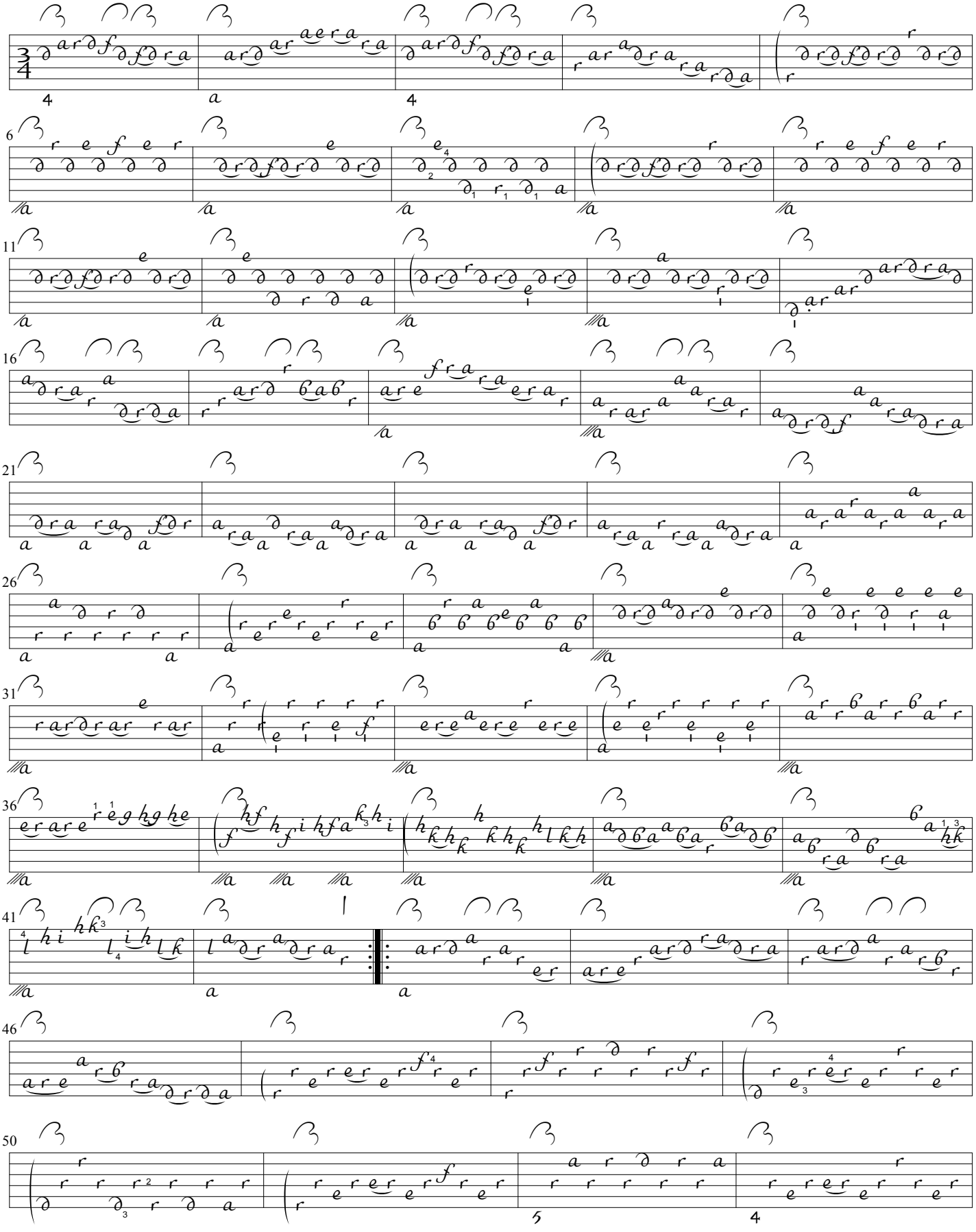
Largo

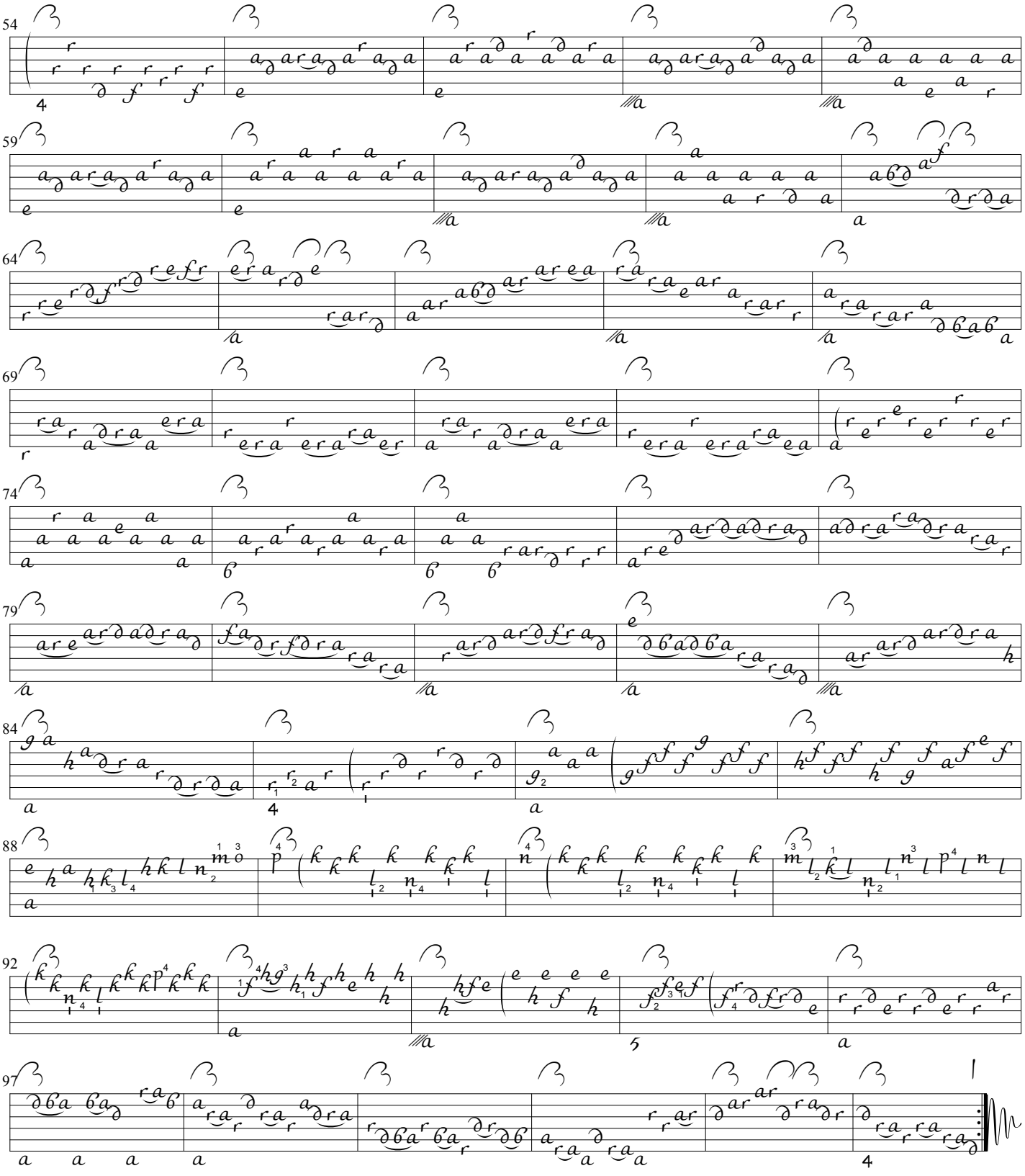
BWV 1005



Allegro assai

BWV 1005





lute version by Clive Titmuss © 2009

[Partita] by J.S. Bach (BWV1006a)

Foreword

This work is one of the most puzzling of Bach's works traditionally associated with lute performance. It is an arrangement of the E major violin Partita, supposed to have been made 1736-7 from the original work written around 1720. A similar process of re-arrangement was undertaken by the composer in creating the lute arrangement of the Cello Suite V BWV 1011. More than twenty years after the cello suite's composition Bach arranged it for the lute. It bears the dedication "*Pièces pour le luth á M. Schouster*". This shows the way in which Bach borrowed earlier material for experimentation in an unfamiliar medium.

Bach scholar Christoph Wolf (Bach: Essays on his Life and Music, Harvard U.P, 1991) established an informal category for this type of work and the process of preparation by which it was created. To borrow his phrase, Bach may have made this arrangement "for his own use", that is, as distinguished from works written for publication, dedication or intended for a specific performance.

BWV 1006a is an autograph written in typical two-clef keyboard notation. A simple harmonic bass line is added to the violin original, as were some phrasing marks (preserved in my arrangement) articulation and dynamic markings. There are a few other changes, added appogiaturas, and other slight textual changes. Taking the simple bass line and the low tessitura of the suite into consideration, it is possible that the piece was re-cast as a work intended for performance at the lute-harpsichord.

For the work to be convincingly adapted for the lute the piece may be easily transposed and played on the conventional 13-course lute with little alteration in the key of F major. The change of key allows for the bowed instrument *bariolage* effect found in the Prelude to be produced with ease, since the top string of the D minor tuning common to 18th century German lute music is f'.

In order to highlight the valuable phrasing marks which Bach used in the original, I have desisted from my usual procedure of adding slurs. This is in any case, a highly individual matter, dependent on tempo and other factors. I also have not transposed the bass into the lower octave unless it was indicated by other musical forces, such as technical impossibility or a desire to augment the finality of cadences.

The *Loure* may be played with a substantial *inégale* rhythmic alteration, extending at times to double-dotting. The ornamentation of this piece is especially rich, and the player may vary the length of the appogiaturas at liberty, in order to achieve the dancing motion which is intended.

In the *Gavotte en Rondeau* there is an opportunity to vary the performance of the *rondeau* by including typical lute devices such as measured separation of chord tones, introduction

of passing or neighbor tones, *acciacature*, or leaving out those ornaments which Bach included. This avoids the sensation of perfunctory repetition which detracts from the freshness of the piece. I avoided interpolating the rondeau to make this improvisatory idea easier to realize.

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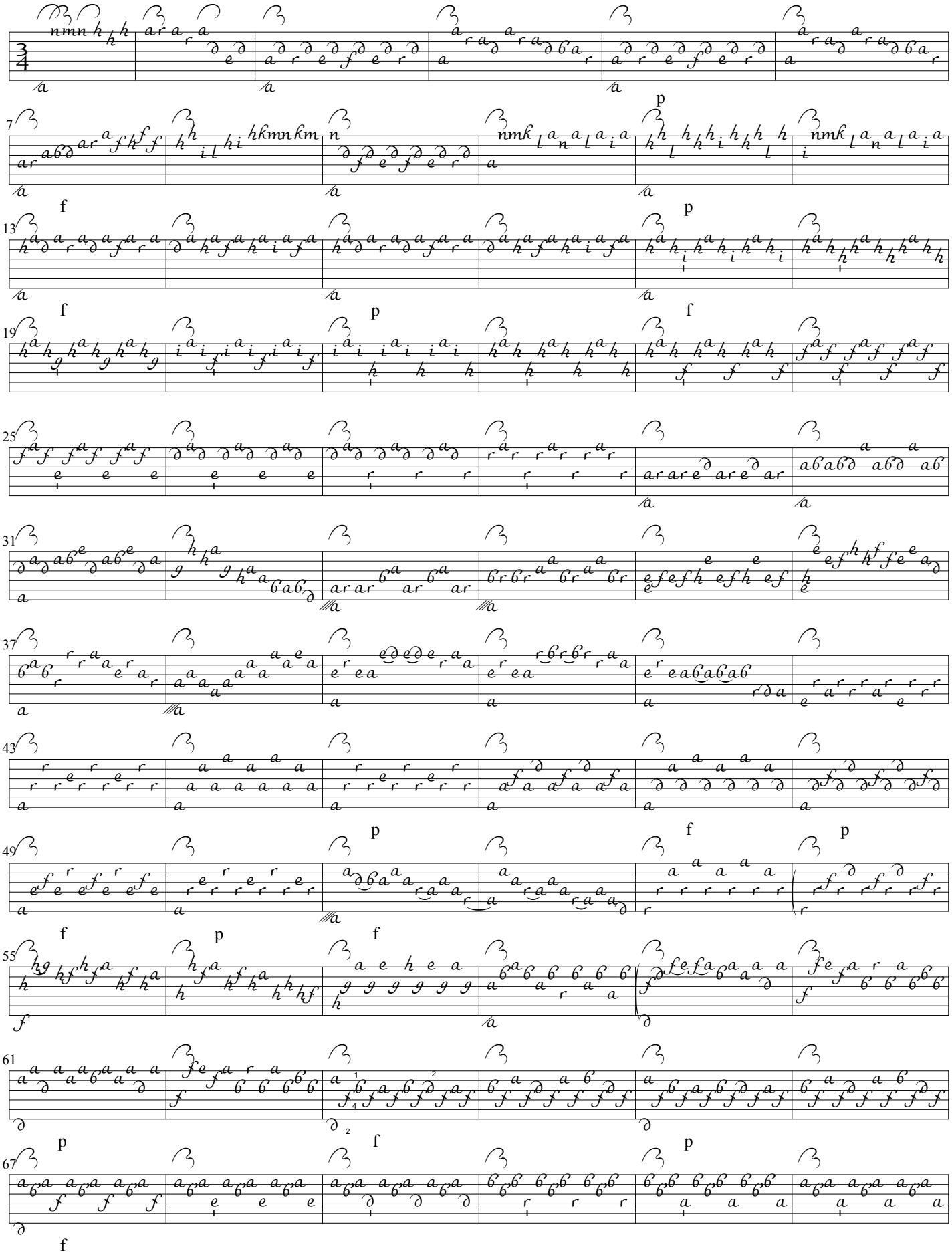
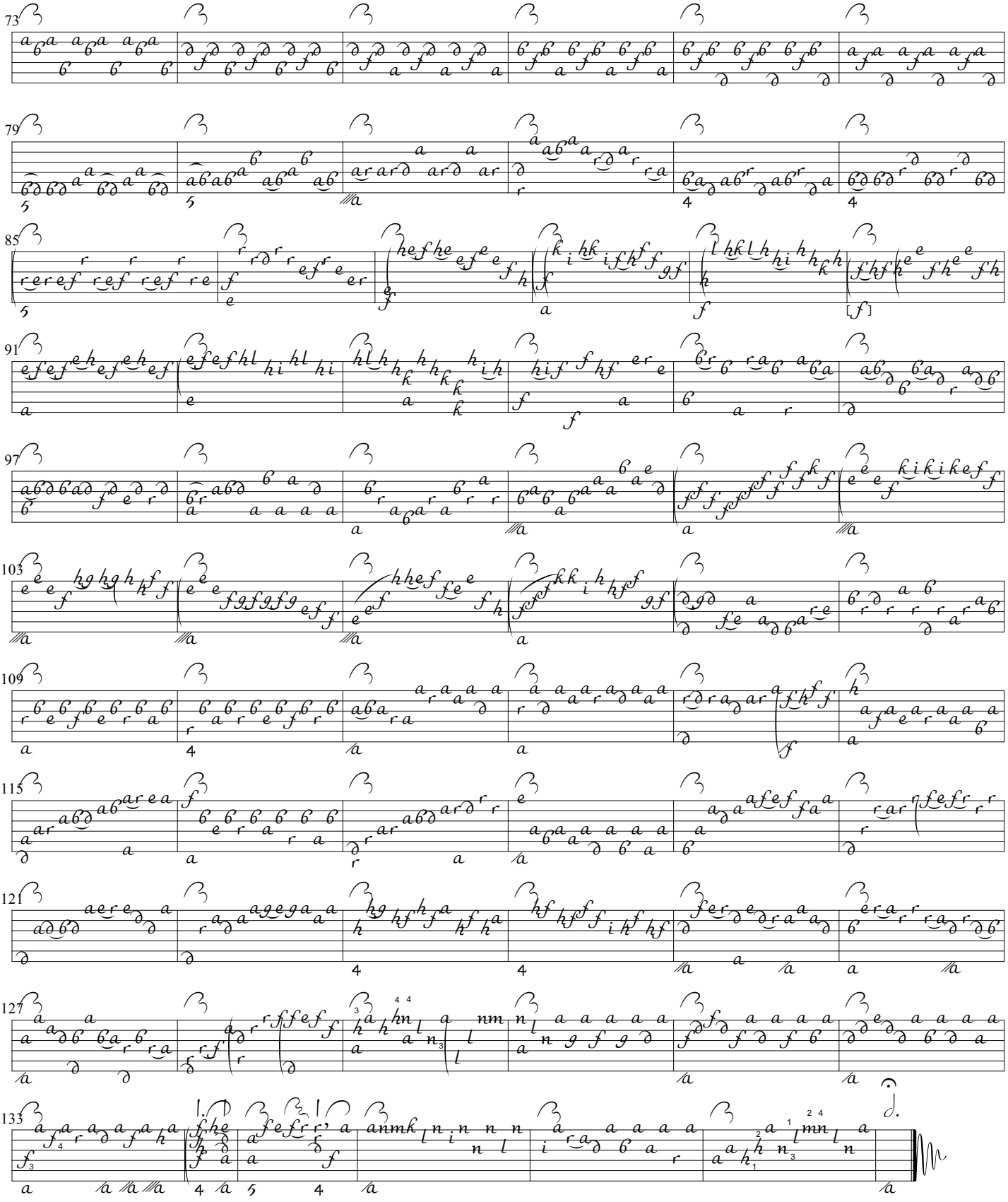
[Partita]: Prelude

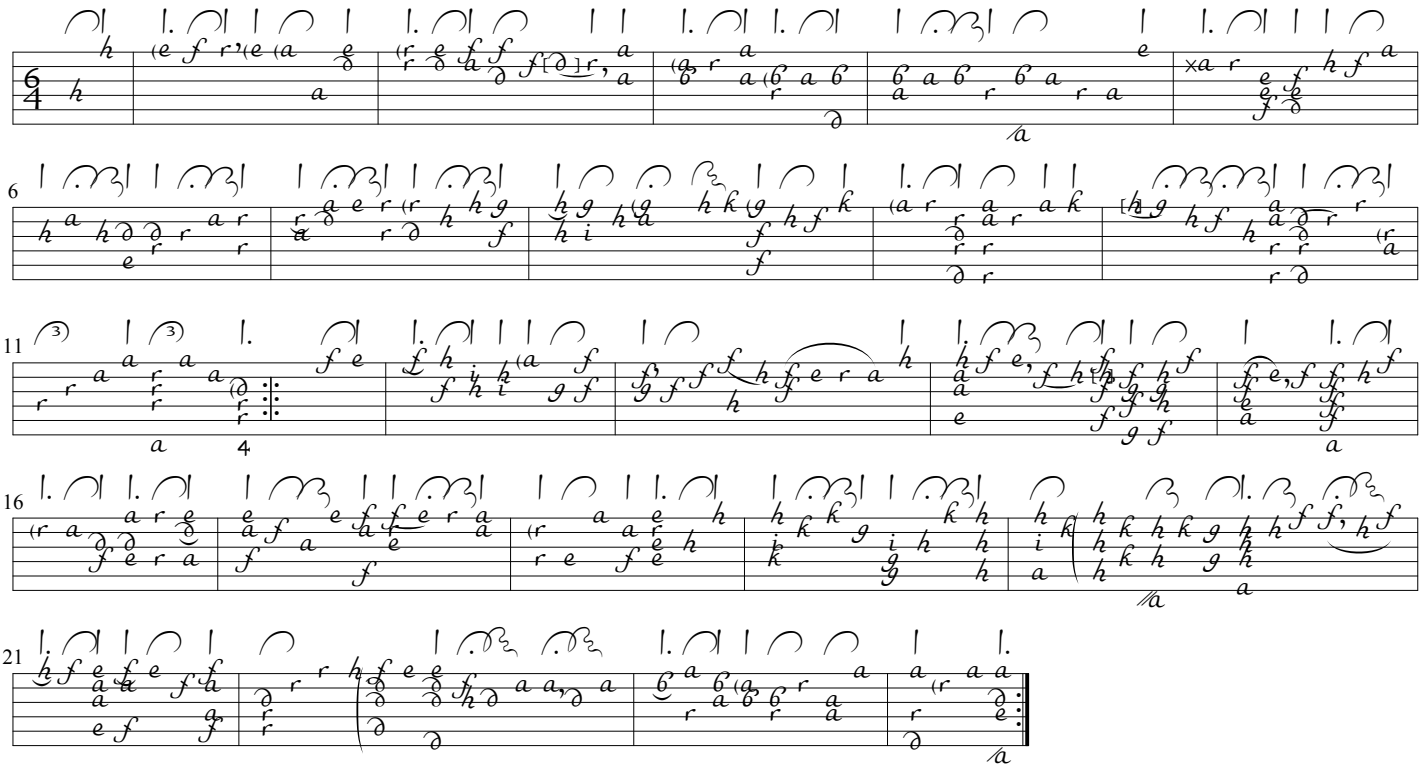
J. S. Bach (BWV 1006a)





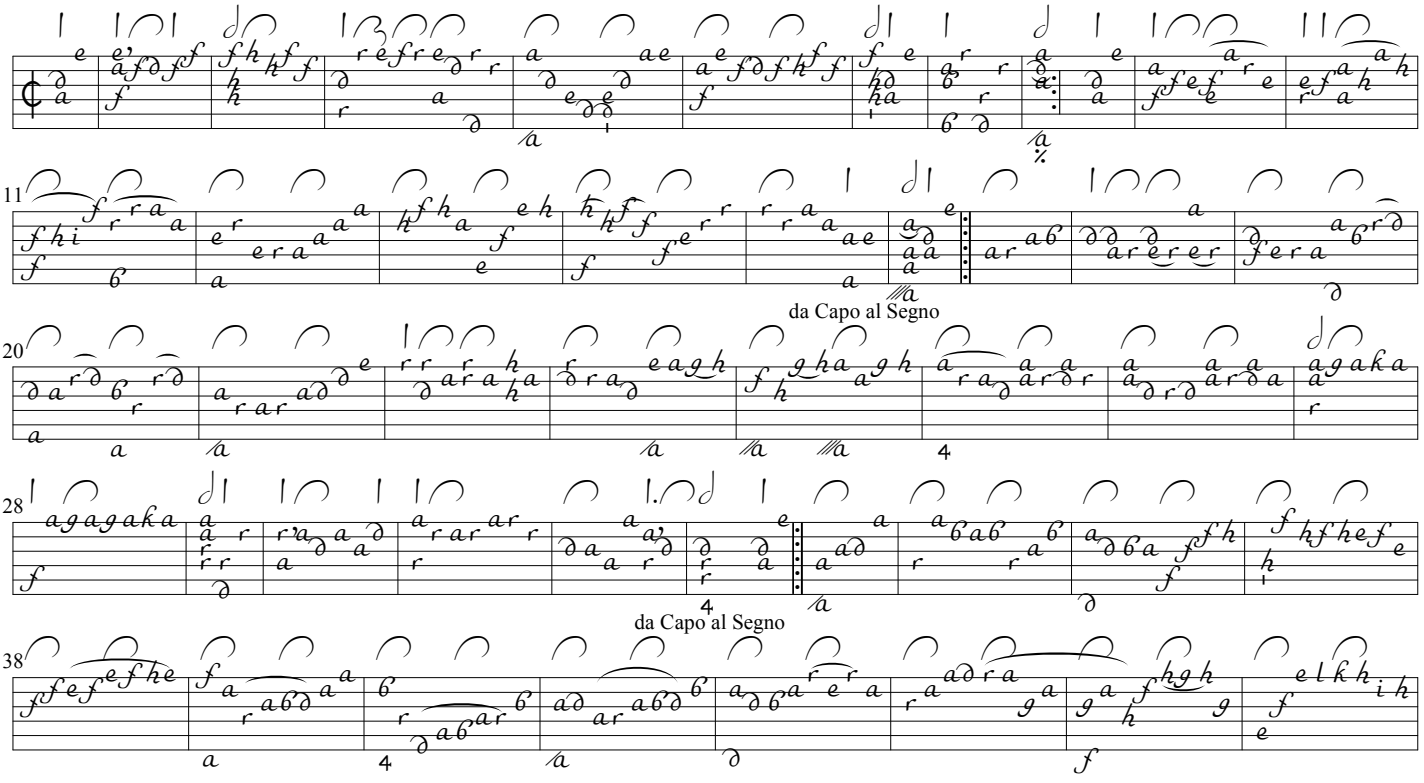
Loure

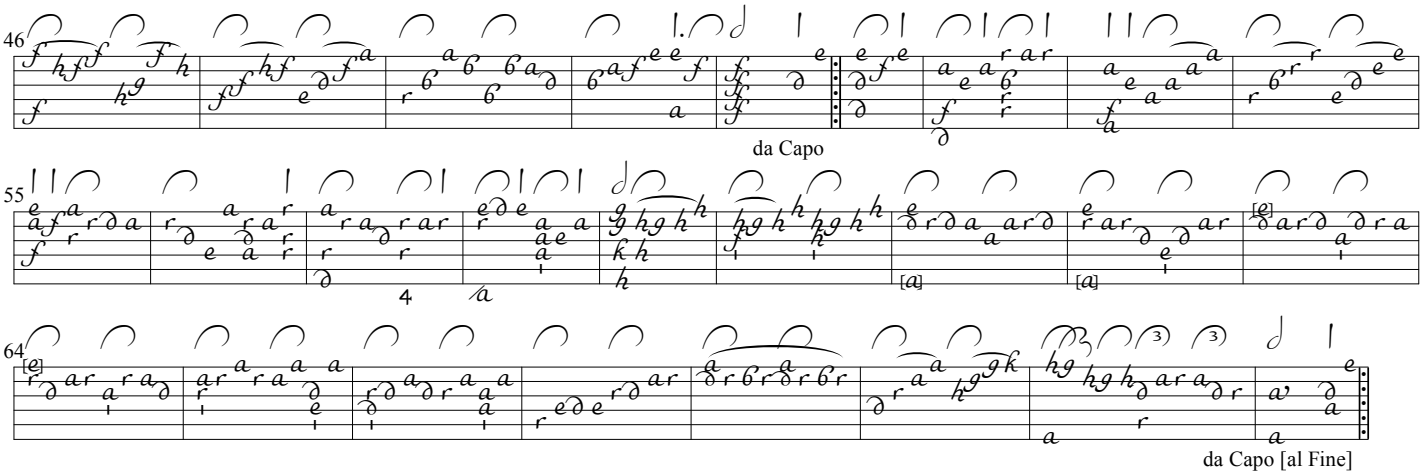
BWV 1006a



Gavotte en Rondeau

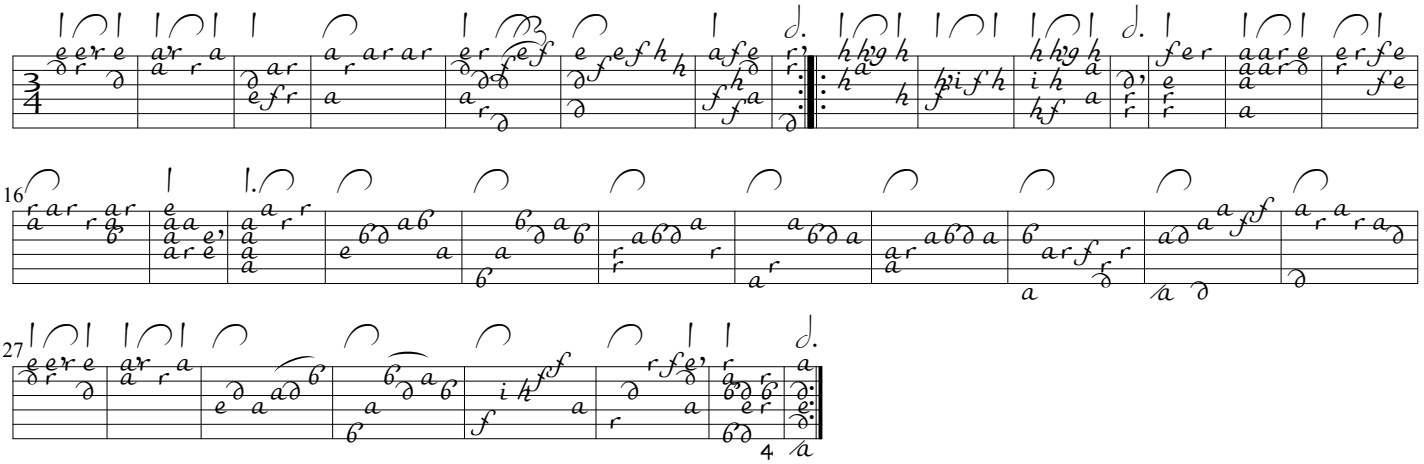
BWV 1006a





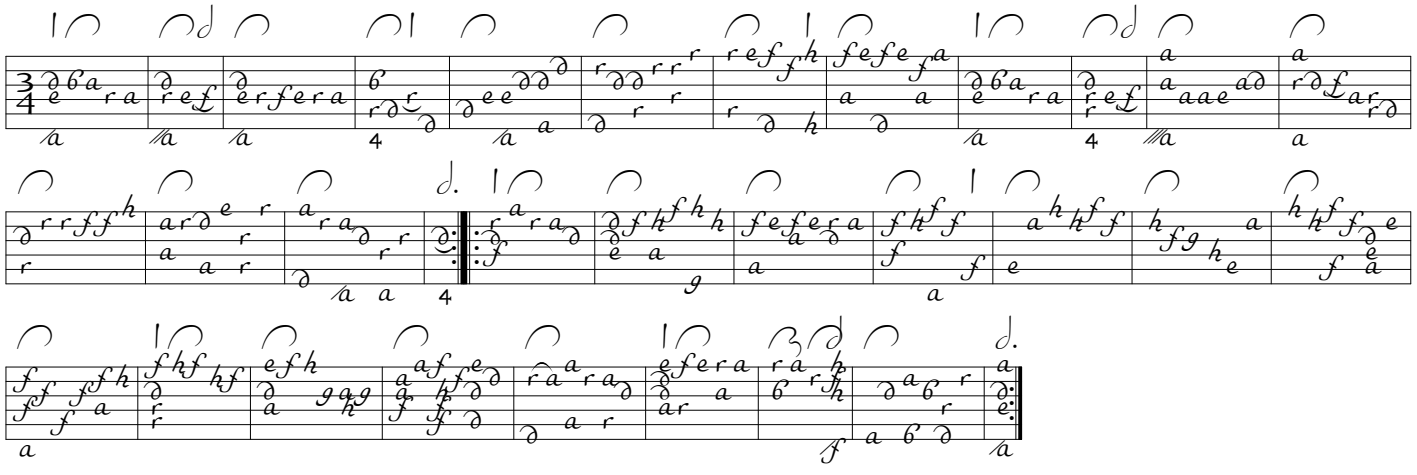
Menuet I

BWV 1006a



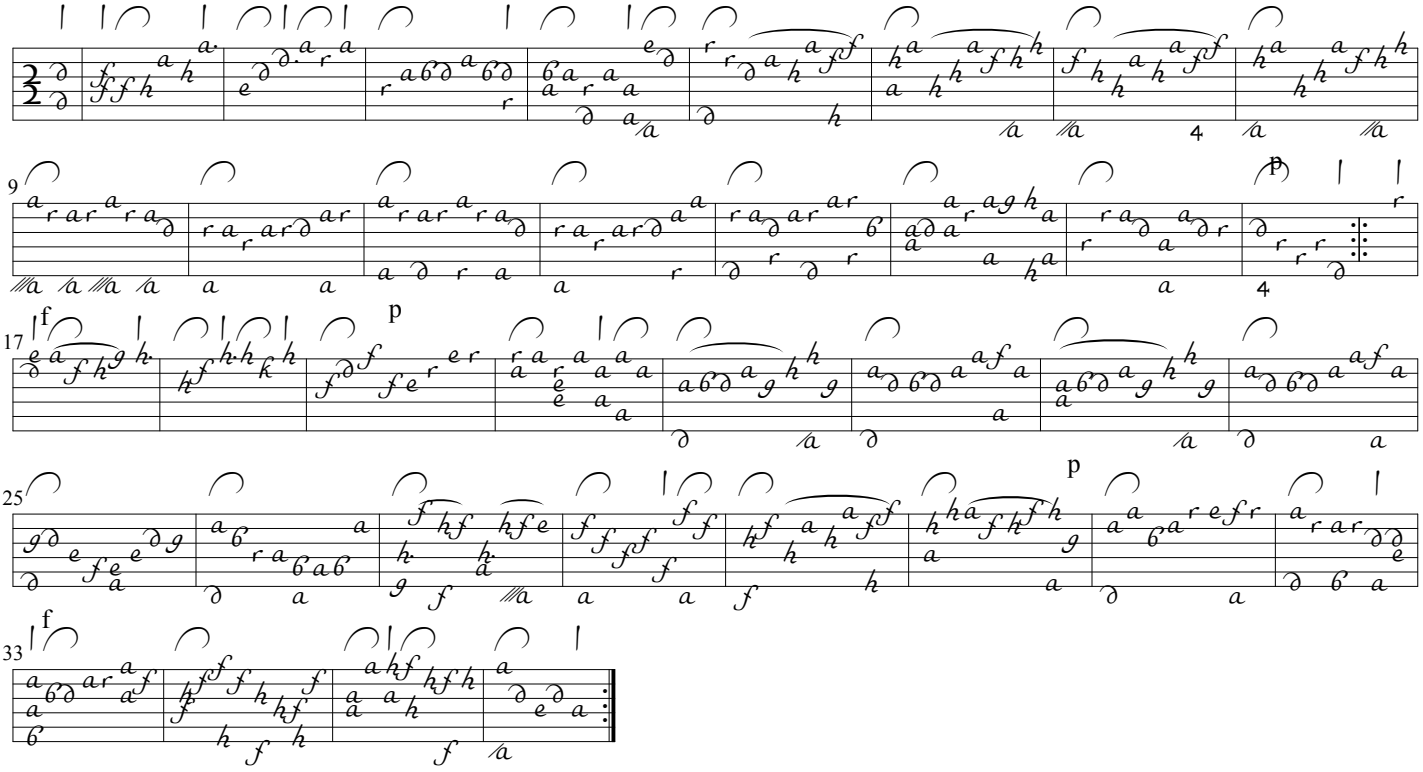
Menuet II

BWV 1006a



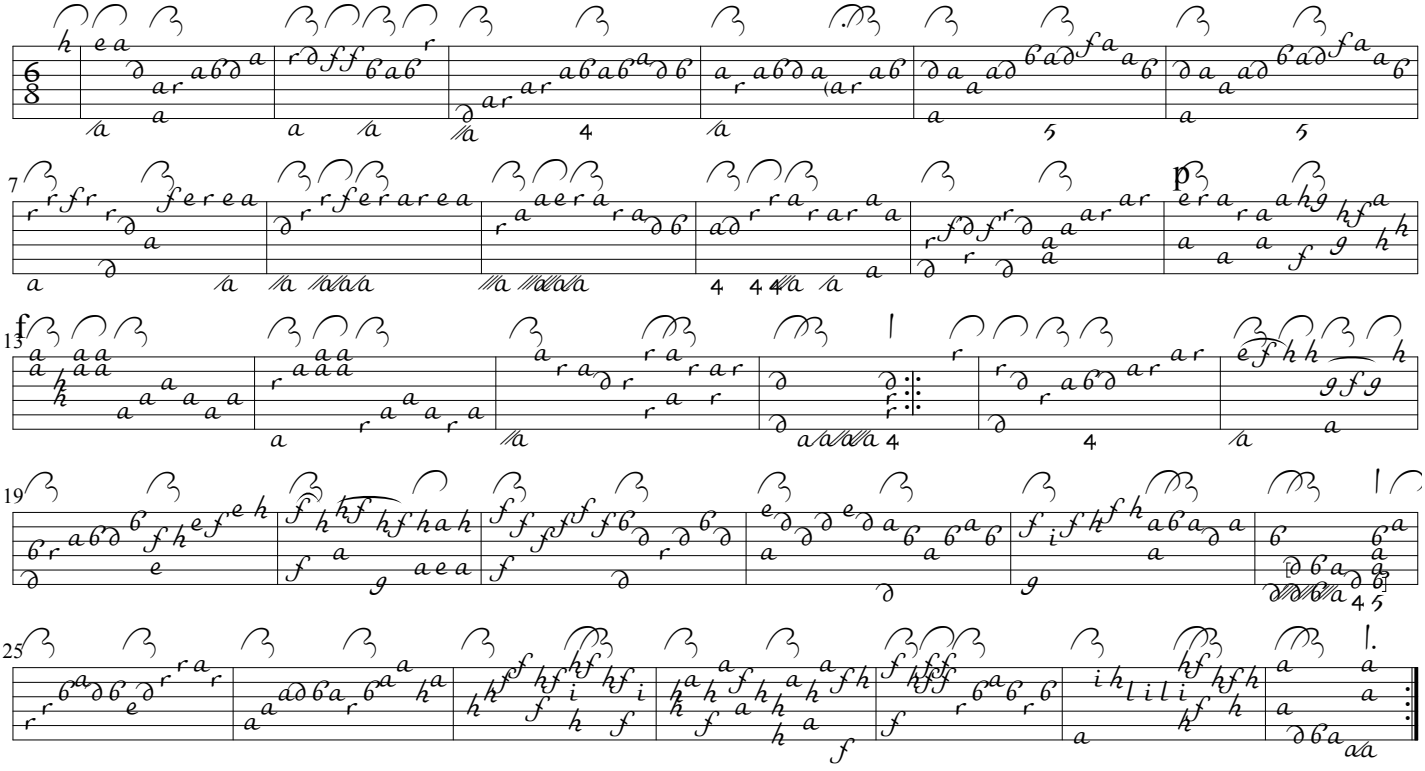
Bourée

BWV 1006a



Gigue

BWV 1006a



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