

Johann Sebastian Bach

Suite E Major

BWV 1006a

Arranged for guitar²⁰²¹

by

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For comparison, check out the 8-string version that differs very little from Manus (BA 5044)

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Suite in E Major

Johann Sebastian Bach

Prélude

7 *m i* *â* *m i m* *â* *m i a m i m* *i m p*

4 *p m i* *p i* *p m i*

7 *f i* *m* *i* *â* *i p i p* *p*

10 *p m i m i* *p*

13 *i m p m p* *i* *p*

16 *i m i p* *f*

19

22

25

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

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

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

37 *p a m i m a p i I p m i p p i m i m i a i m a m i a m i a m i*

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

43 *i a p*

46 *f p*

49 *f p f i a m i a m i p m i*

52 *p a m i p m i p p p [p] (o)*

55 *m a m i a m i a m i a a a a m*

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

61 *m a m a i a m i a i a a m i m i i i*

64 *p*

67 *f a m i*

70

73

76

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

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

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

88 *m i a m i a m i* *m a m i m i* *a* *i i a m i a m i*

91 **VI** *m m i a m i a m* **VII** *i i a m i a m i* *m i a m i a m i m a m i*

94 *a m i* *m i*

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

100 **I** *i m i p p* *a m a m* **II** *i m i p p* **V** *m i m a m i a* *a*

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

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

109 *i m m m* *i m i p*

Detailed description: This is a musical score for guitar, consisting of ten systems of music. Each system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is written in a style that combines melodic lines with rhythmic patterns, often using sixteenth and eighth notes. Fingering is indicated by numbers 1-4 on the strings. Dynamics such as *p* (piano) and *m* (mezzo-forte) are used. There are also accents (*acc*) and slurs. The lyrics are written above the notes in a stylized font. Roman numerals (VI, VII, I, II, V) are placed above certain measures, likely indicating chord positions. The score is divided into systems, with measure numbers 85, 88, 91, 94, 97, 100, 103, 106, and 109 marking the beginning of each system. The overall mood is contemplative and melodic.

112 *i* *a m m*

115 *IV* *i m p* *i m i m* *a* *a m m* *a m i*

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

121 *i a i* *m a m* *a* *i m* *i a m* *a m i a* *a m i m a m* *i a m*

124 *i a m i a m* *i a m* *i a m* *i a m* *i a m* *i a m i a* *a*

127 *a m* *i a m* *i a m* *i* *a* *m i m a m i m i*

130 *p p* *i p p p*

133 *i a p m* *p m i i* *VII* *m i m* *i*

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

Loure

The musical score for 'Loure' is written in G major (one sharp) and 6/8 time. It consists of eight staves of music, each starting with a measure number (8, 4, 7, 10, 13, 16, 19, and 8 respectively). The score is highly technical, featuring numerous triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4. Trills (tr) are marked above several notes. Dynamic markings include *a m* (allegretto moderato) and *i* (piano). A Roman numeral IV is placed above the staff at measure 16. The piece concludes with a repeat sign and a fermata.

Gavotte en Rondeaux

m a m i m a m i a m i m a i m i a m i a m i

m i a m i a m i a m i a m

i a m i a m i a m i a m i a m i

a m i a m i a m i a m i a m i a m i

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

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

31 *m i a m i a* *m i* *a i m i m i m p a i m i m* IX

35 *i m a m i m i a m i m i m i*

39 *m i*

43 II

47 *a m i m a m i p*

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

55 *i m p i m i p i m*

59

63 *i* *fr* $\frac{4}{3}$

68

72 *a i m* *a i m*

76 *i m* *i m*

80 *a m a m* *(fr) a m*

84 *i m i m i m* *i a m i* *i m a i*

88 *p i m a* *m i*

92

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

Menuet I

a m i

a m

i m

10

15

tr

19

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

23

i p m a i m i p m

27

31

Compare with the version for 8-stringed guitar

Menuet II

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

9 *p m i*

13 II IV

17 *a m i*

21

25 *a m i a m a m i m i*

29 *a m i m m a m i m*

Menuet I
da capo ad lib.

Bourrée

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

5 *m* *a* *m* *i* *m* *i* *m* *i* *m* *i* *a* *m* *i* *m* *i* *m* *i* *m* *i* *a* *m* *i* *m* *i* *m* *i*

9 *a* *i* *m* *i* *a* *i* *m* *i* *m* *i* *a* *i* *m* *i* *a* *i* *m* *i* *a* *i* *m* *i* *a* *i* *m* *i* *a* *i*

13 *f* *i* *a* *m* *i* *m* *i* *m* *a* *m* *i* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

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

21 *i* *a* *m* *i* *a* *m* *i* *m* *i* *m* *i* *m* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a*

25 *f* *i* *p* *p* *i* *m* *a* *m* *a* *m* *p* *p* *i* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a*

29 *a* *a* *m* *i* *m* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i*

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

Gigue

8
8
8
8
8
8
8
8
8

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

Alternative version

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

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

i *m* *i* *a* *m* *i* *i* *m* *a* *m* *â* *ă* *m* *i* *m* *i* *m* *i* *m* *a* *m* *i* *a* *m*

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

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

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

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

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

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

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

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

IV