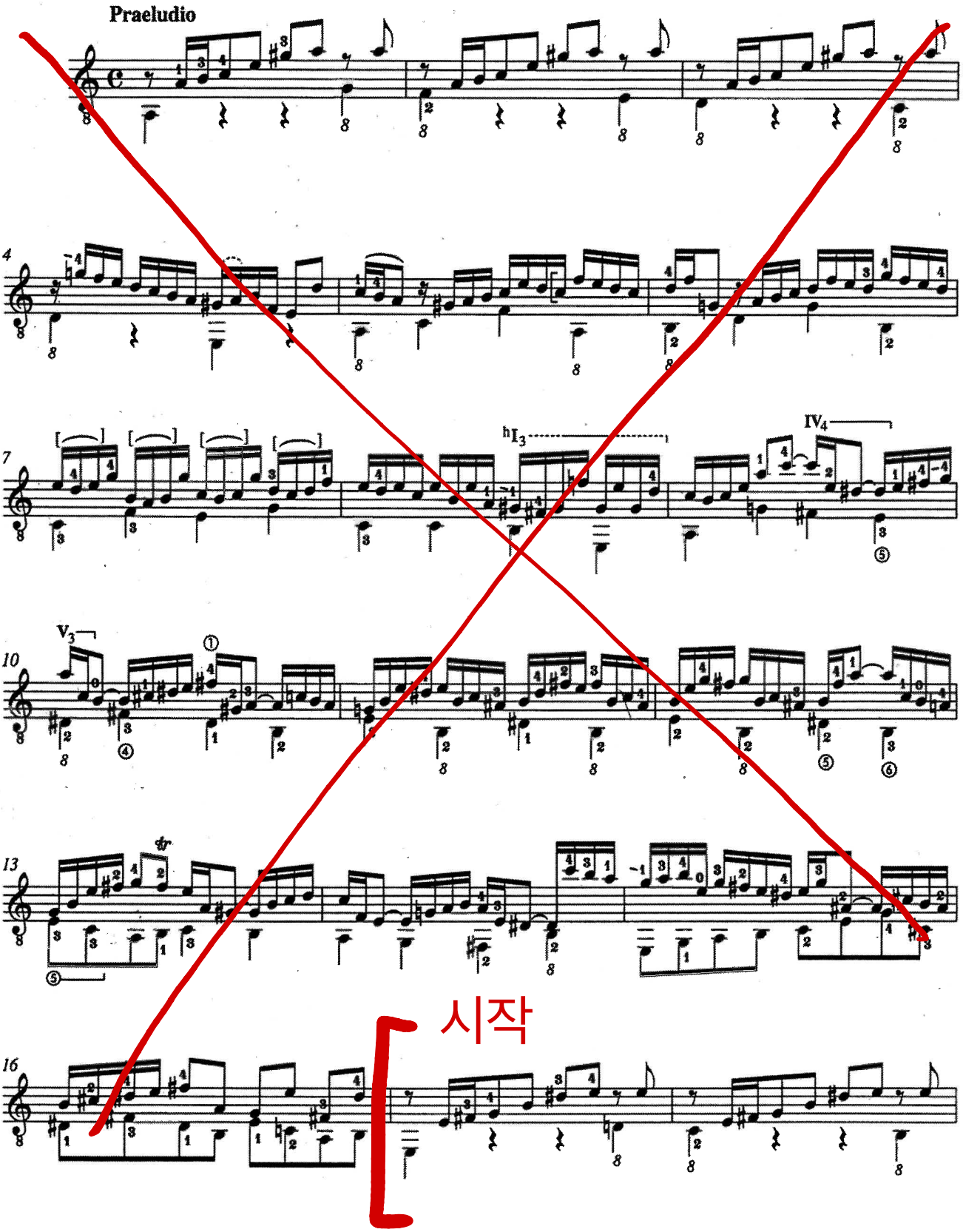
SUITE

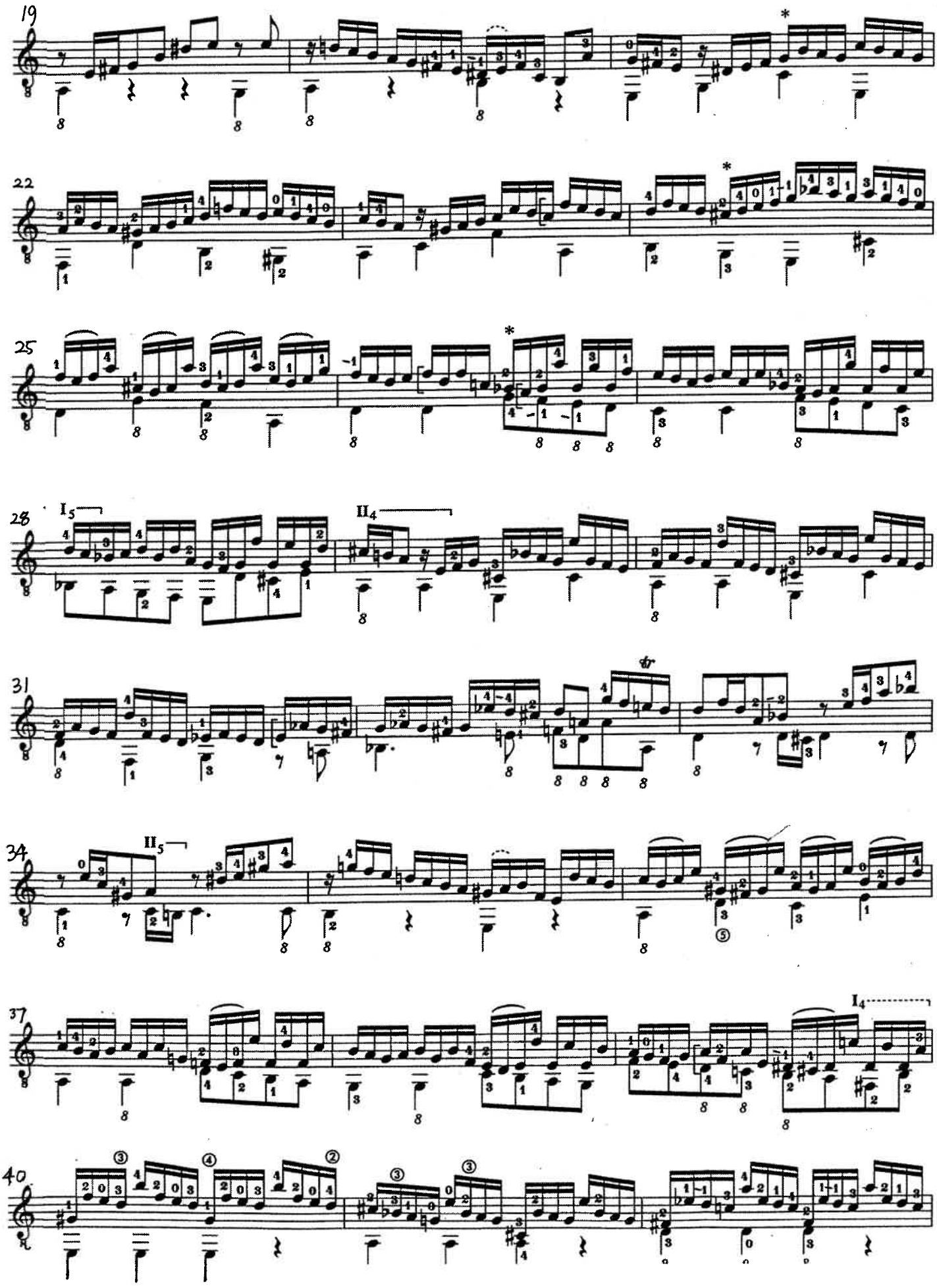
BWV 997

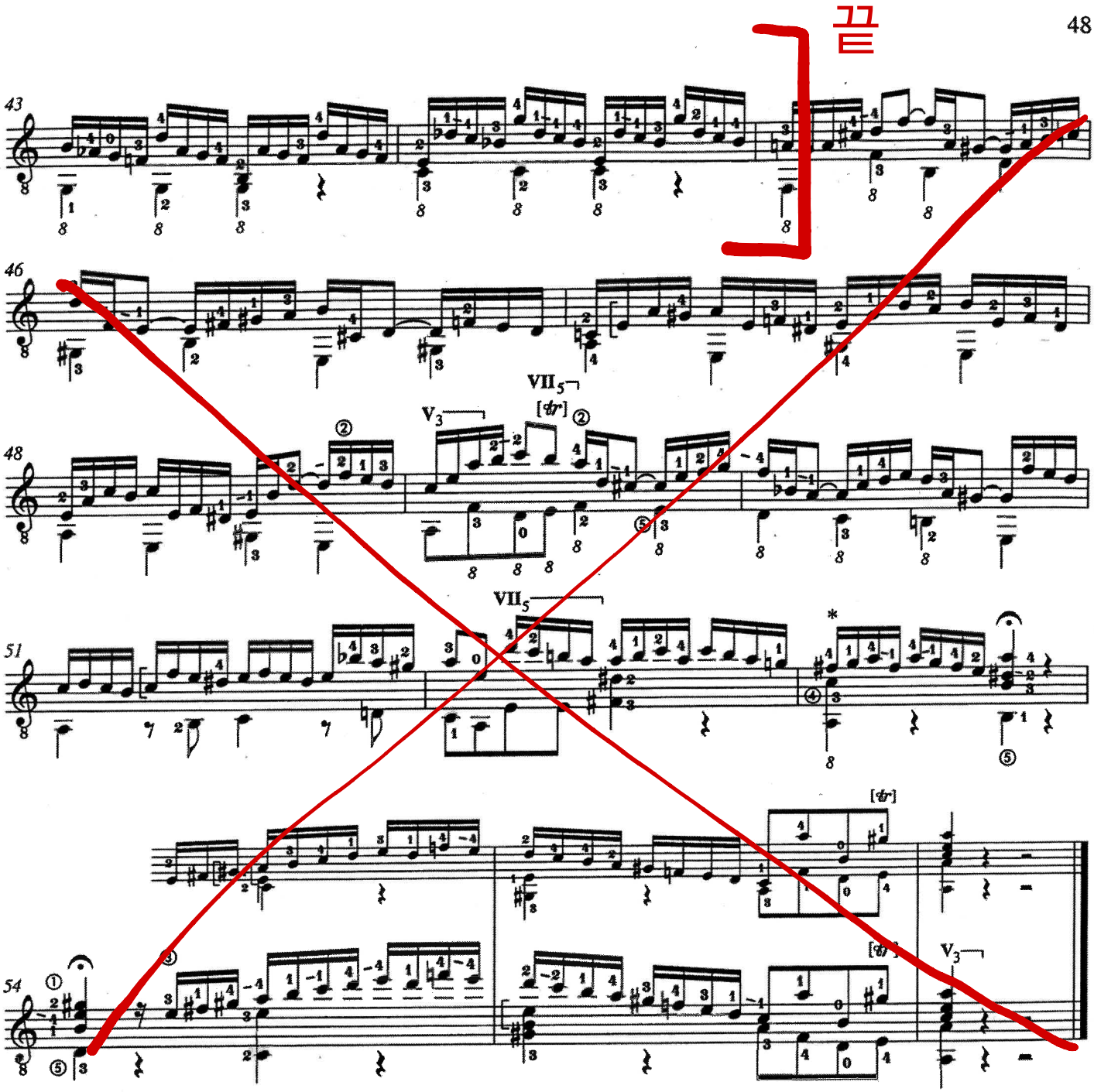
(Originally in C minor)

Edited for Guitar by Frank Koonce

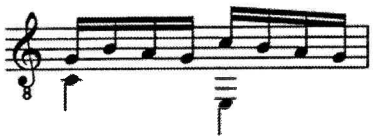
Johann Sebastian BACH




19
22
25
28
I5
II4
31
tr
34
II5
37
I4
40



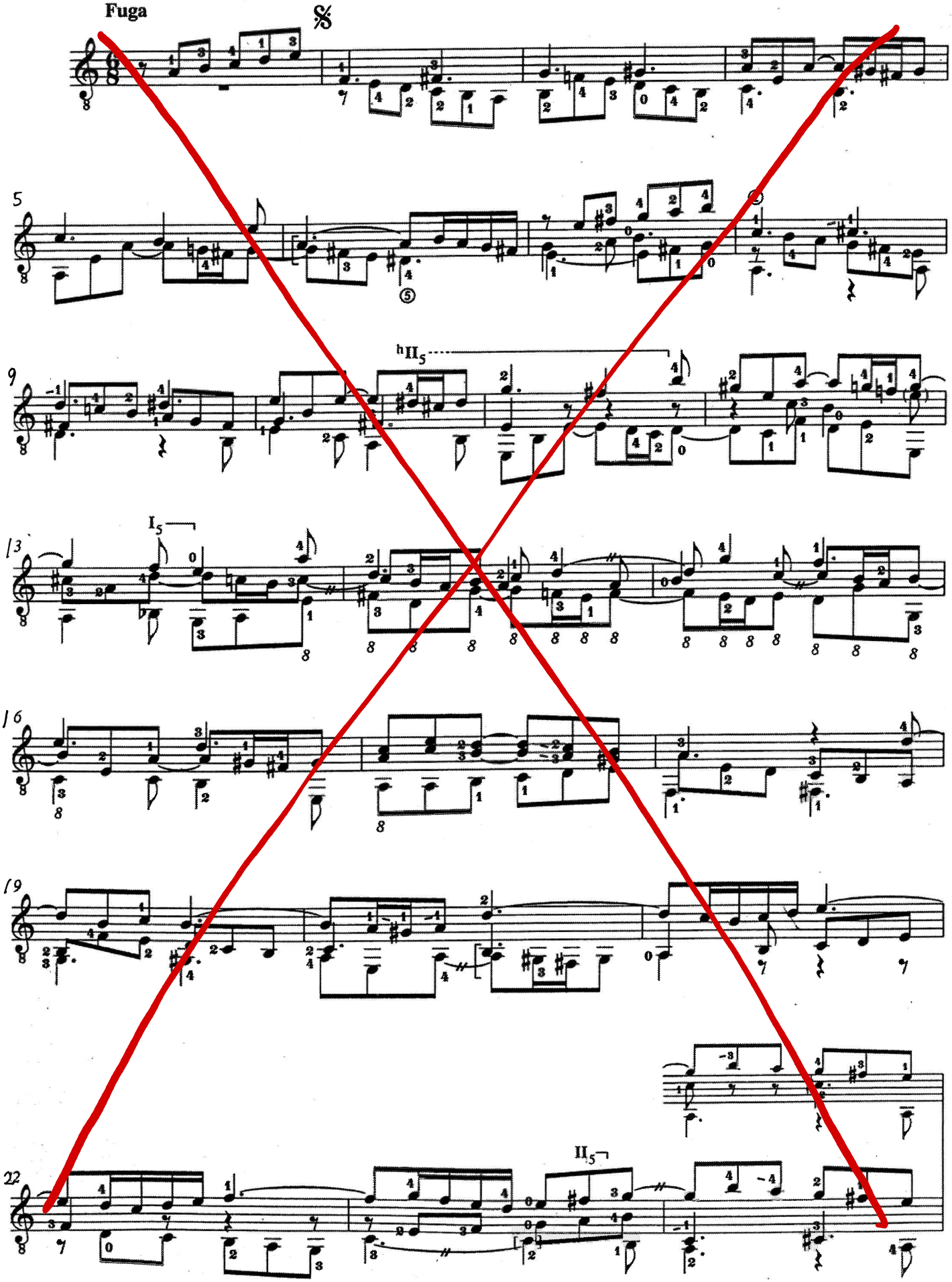
21. Source C and D (tablature):

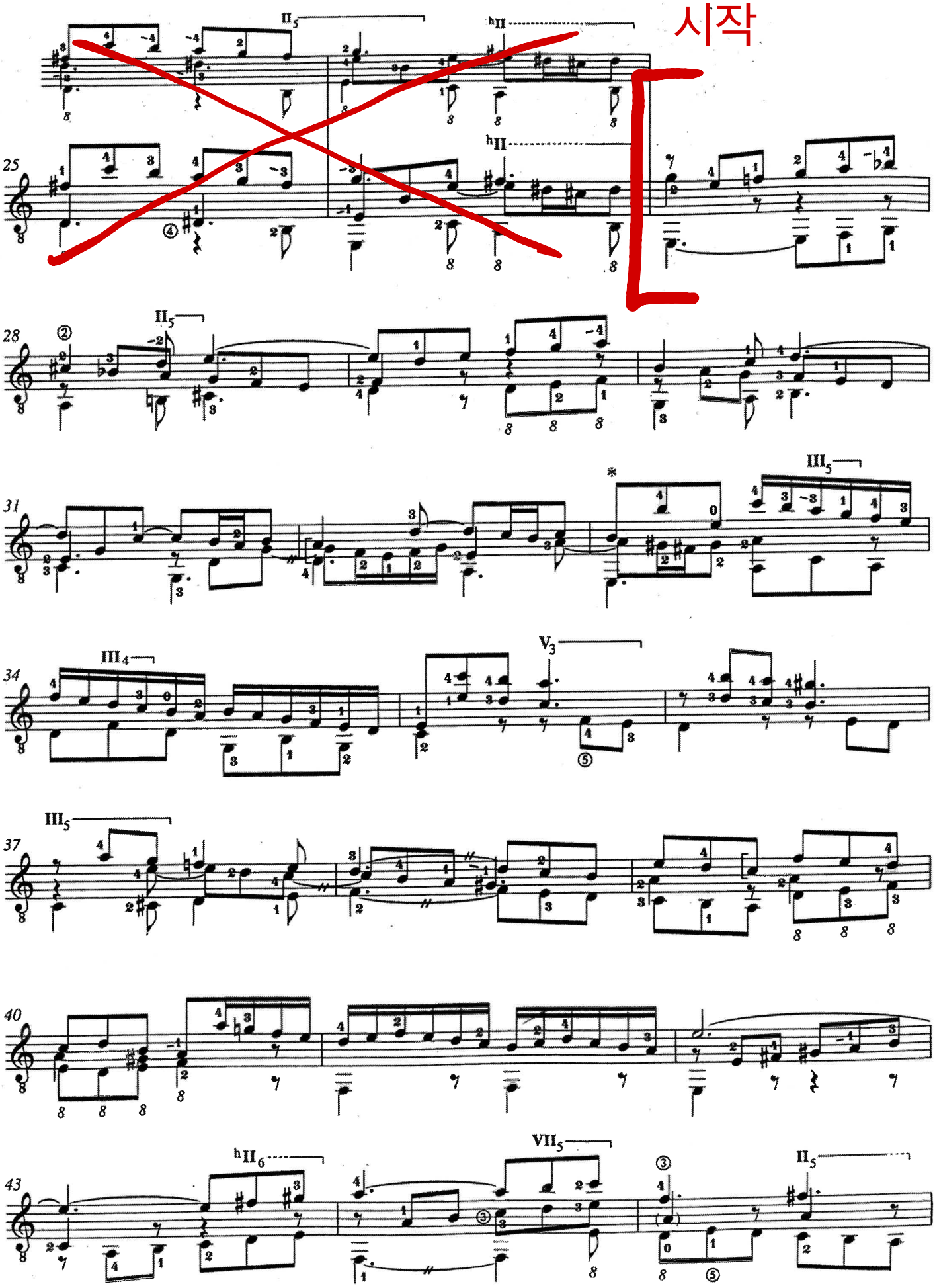


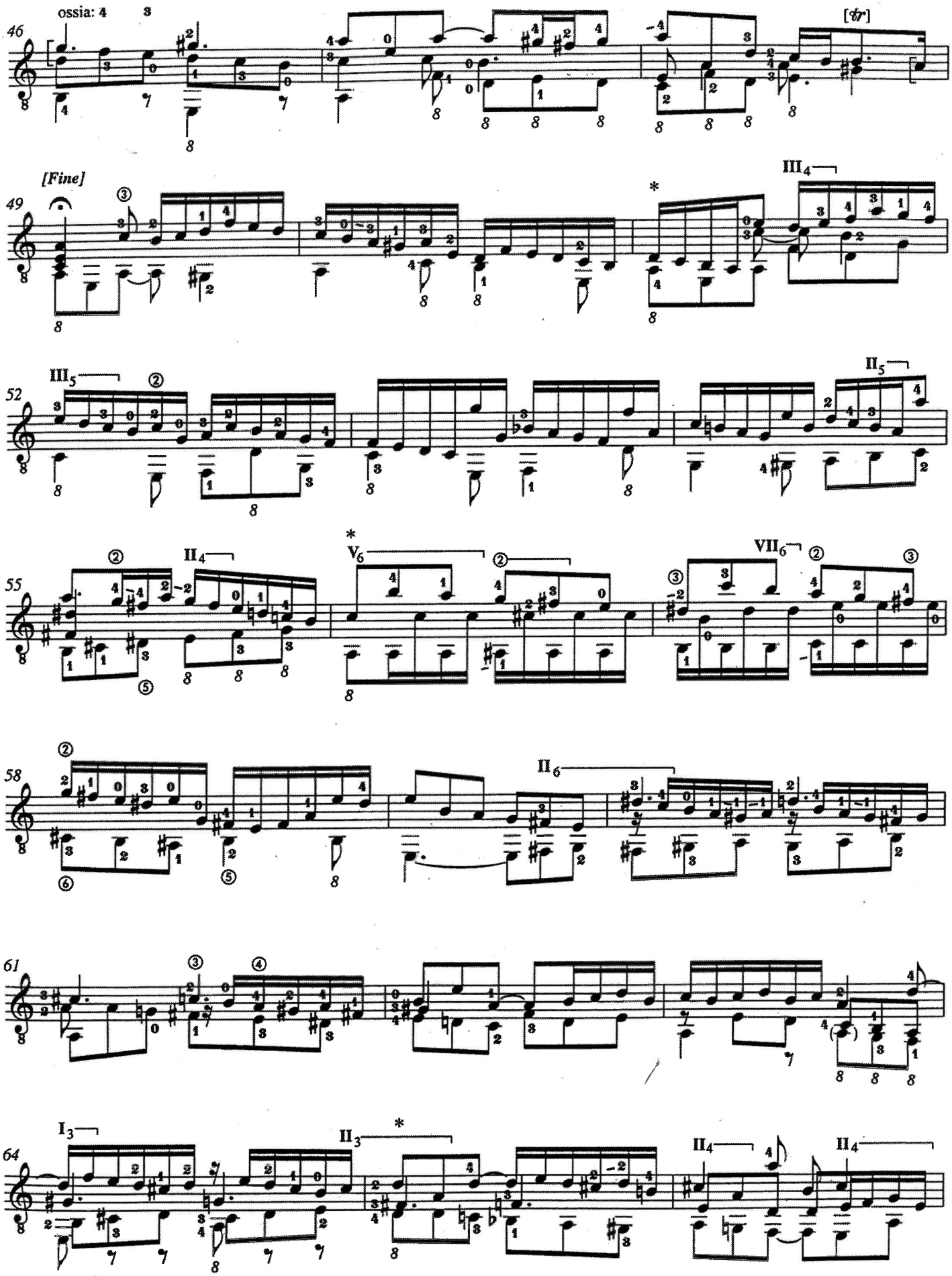
24. Original:

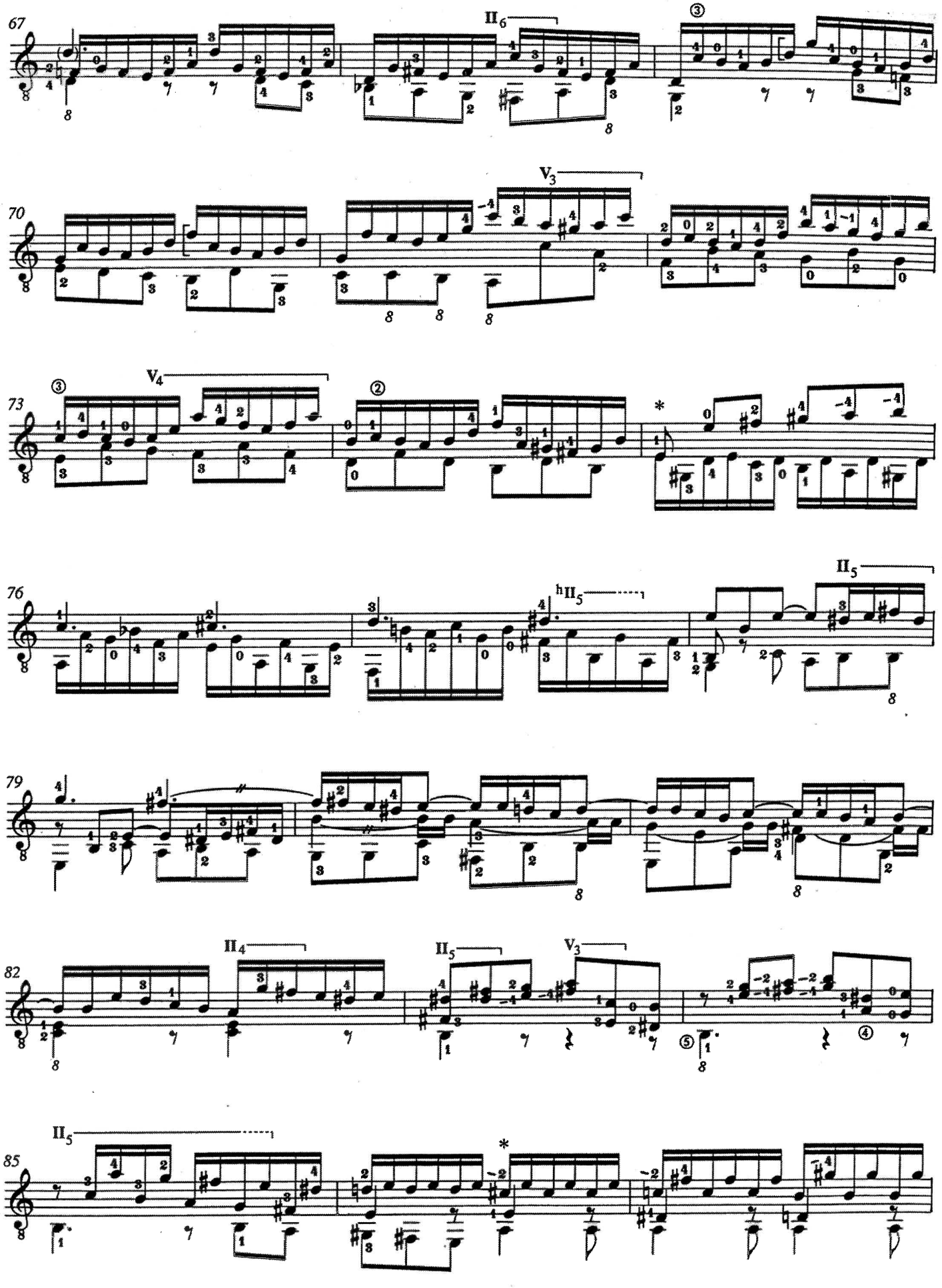
26-27. See page vi, "Peculiarities of the Notation." There are unusual octave displacements in some of the surviving manuscripts, perhaps because of the idiosyncrasies of a particular player or the limitations of a particular instrument. By comparing measures 26-27 to measures 37-39, and indeed by applying conventional rules of composition, it would seem that a stepwise progression of the bass is the most logical solution from a purely musical perspective.

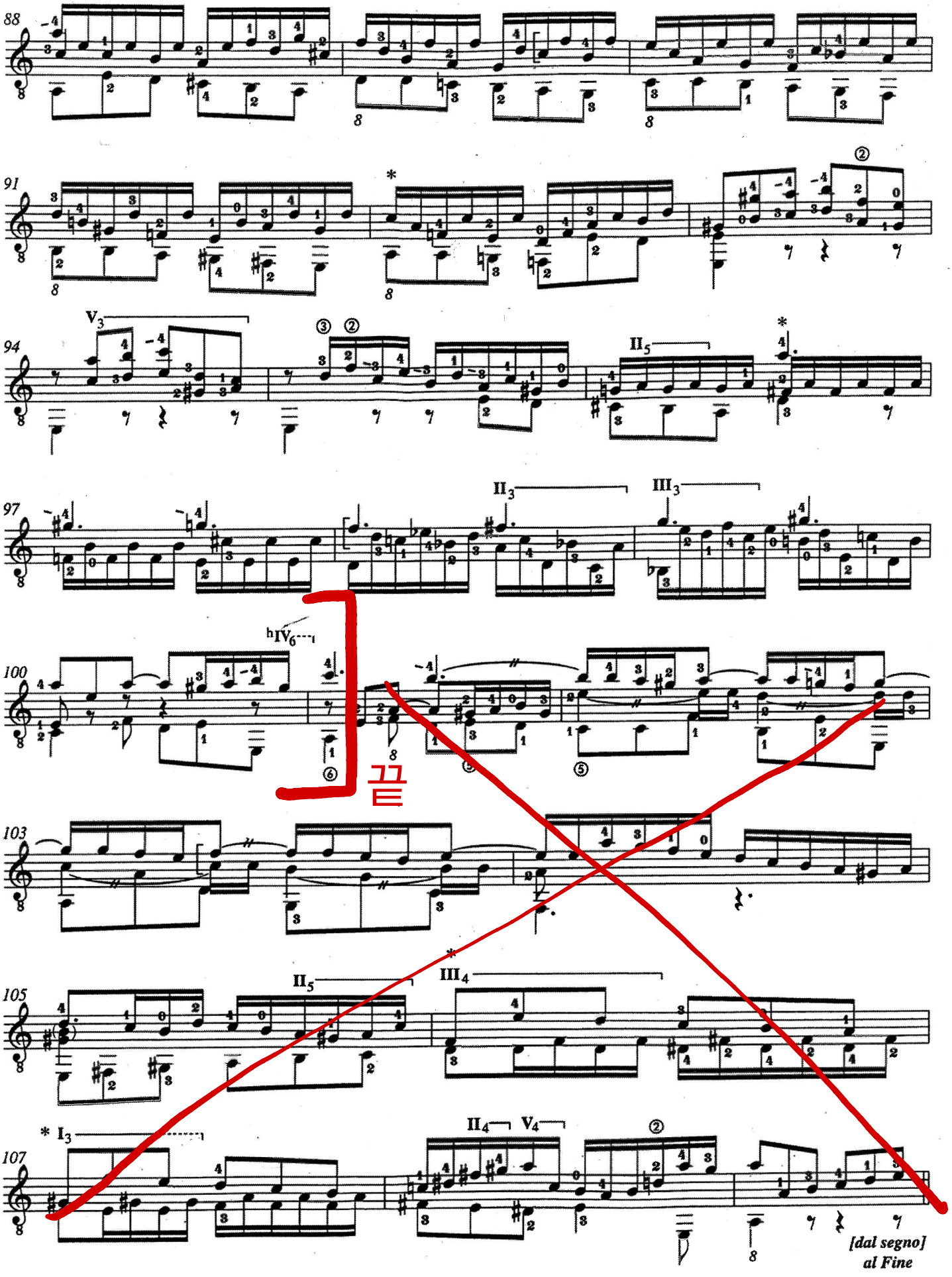
53. Original:


Fuga
5
9
hII5
13
I5
16
19
22
II5


시작
25
28
31
34
37
40
43

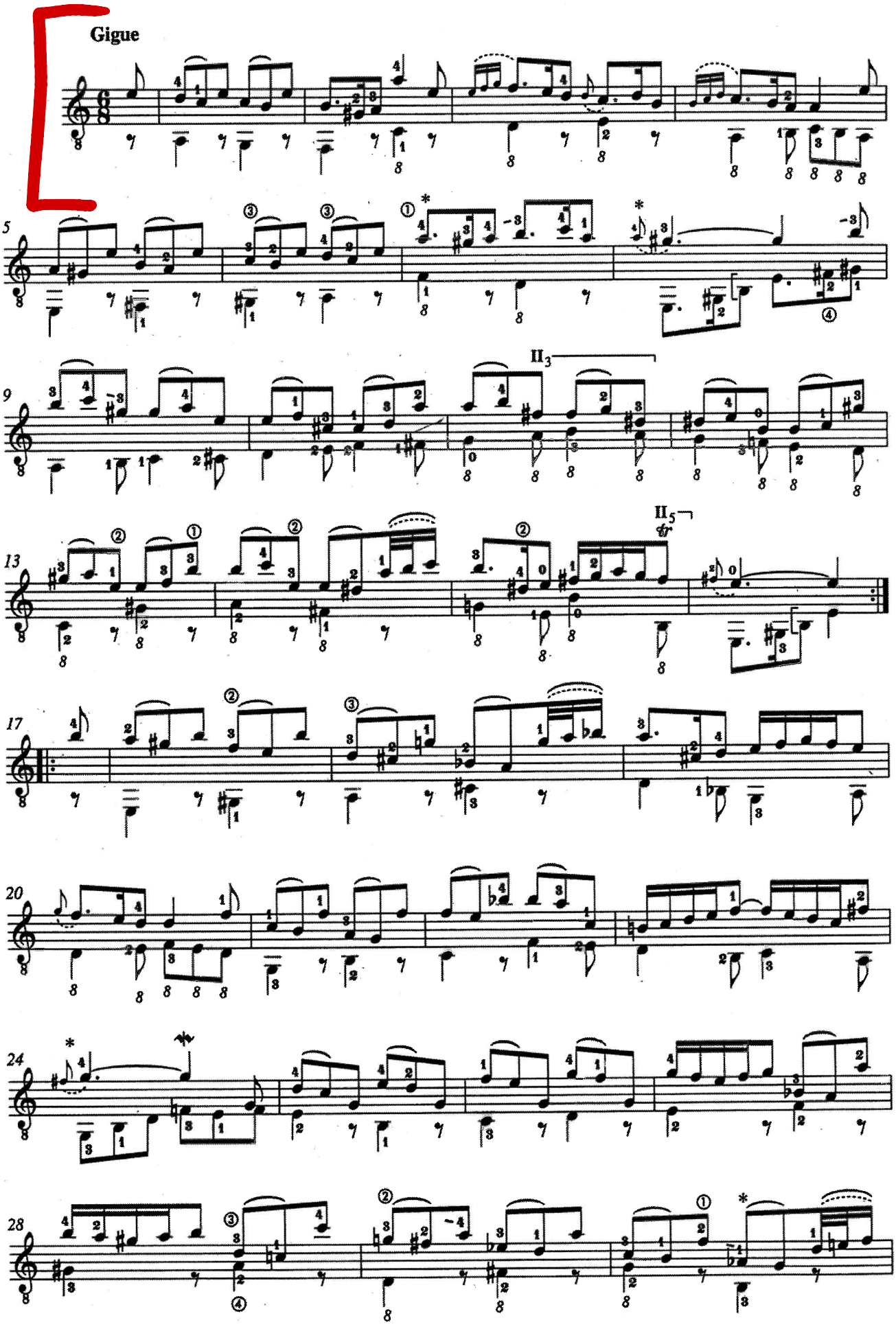

ossia: 4 3
[tr]
[Fine]
III4
III5
II5
II4
V6
VII6
II6
I3
II3
II4
II4


67
II6
③
70
V3
73
③
V4
②
*
76
hII5
II5
79
82
II4
II5
V3
⑤
④
85
II5
*

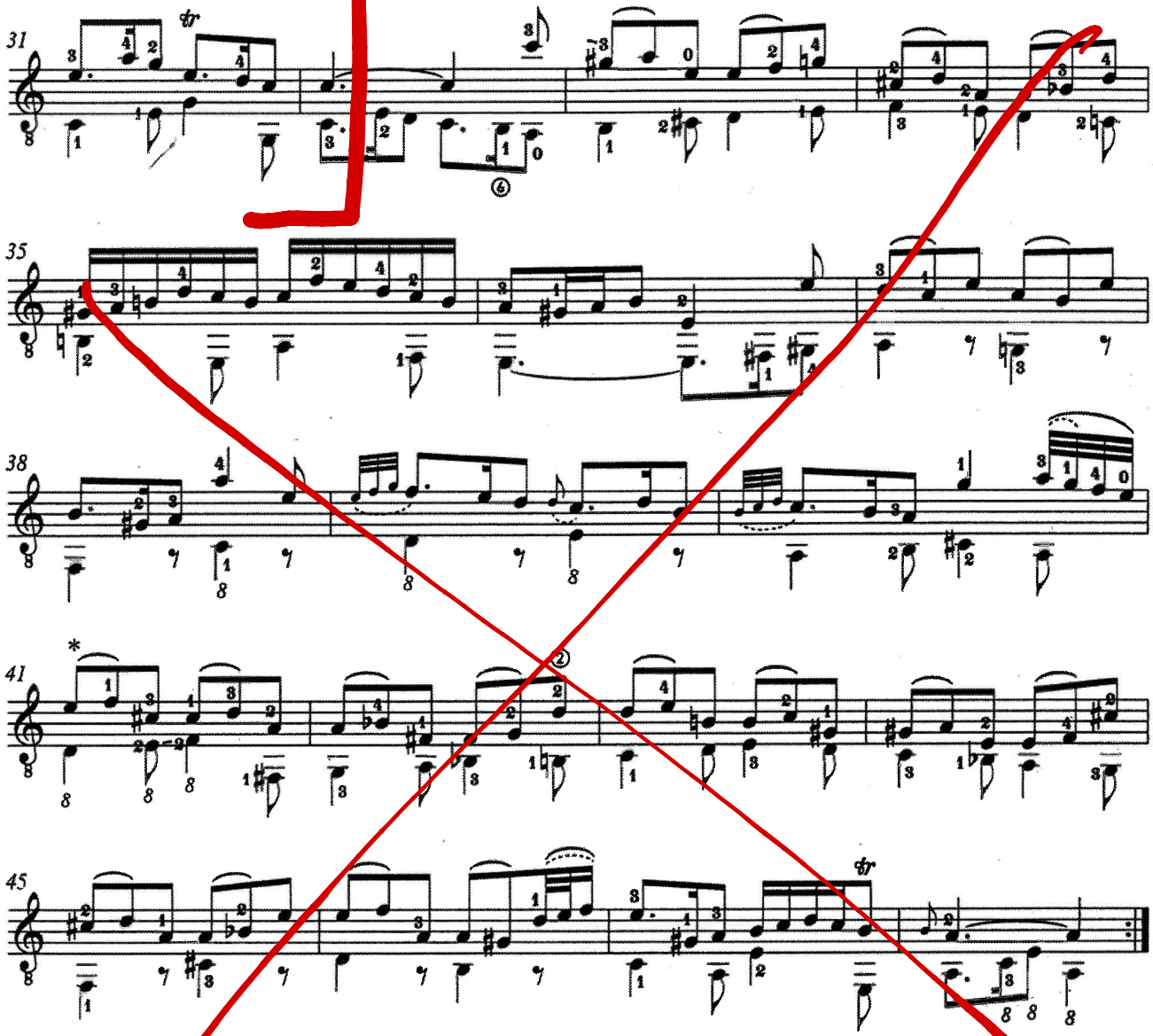

88
91
94
97
100
103
105
107
V3
II5
II3
III3
hIV6
끝
II5
III4
* I3
II4
V4
[dal segno]
al Fine

시작

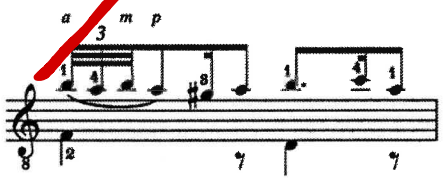
* 반복 없이 연주



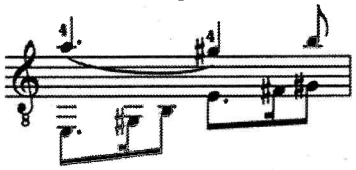
끝



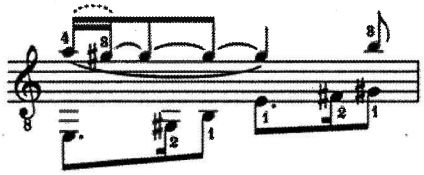
7. Interpretation with original trill:



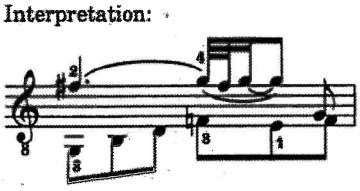
8. Alternative Interpretation:



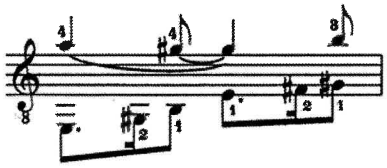
8. Interpretation:



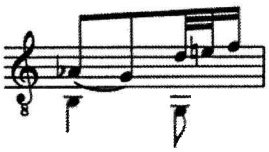
24. Interpretation:



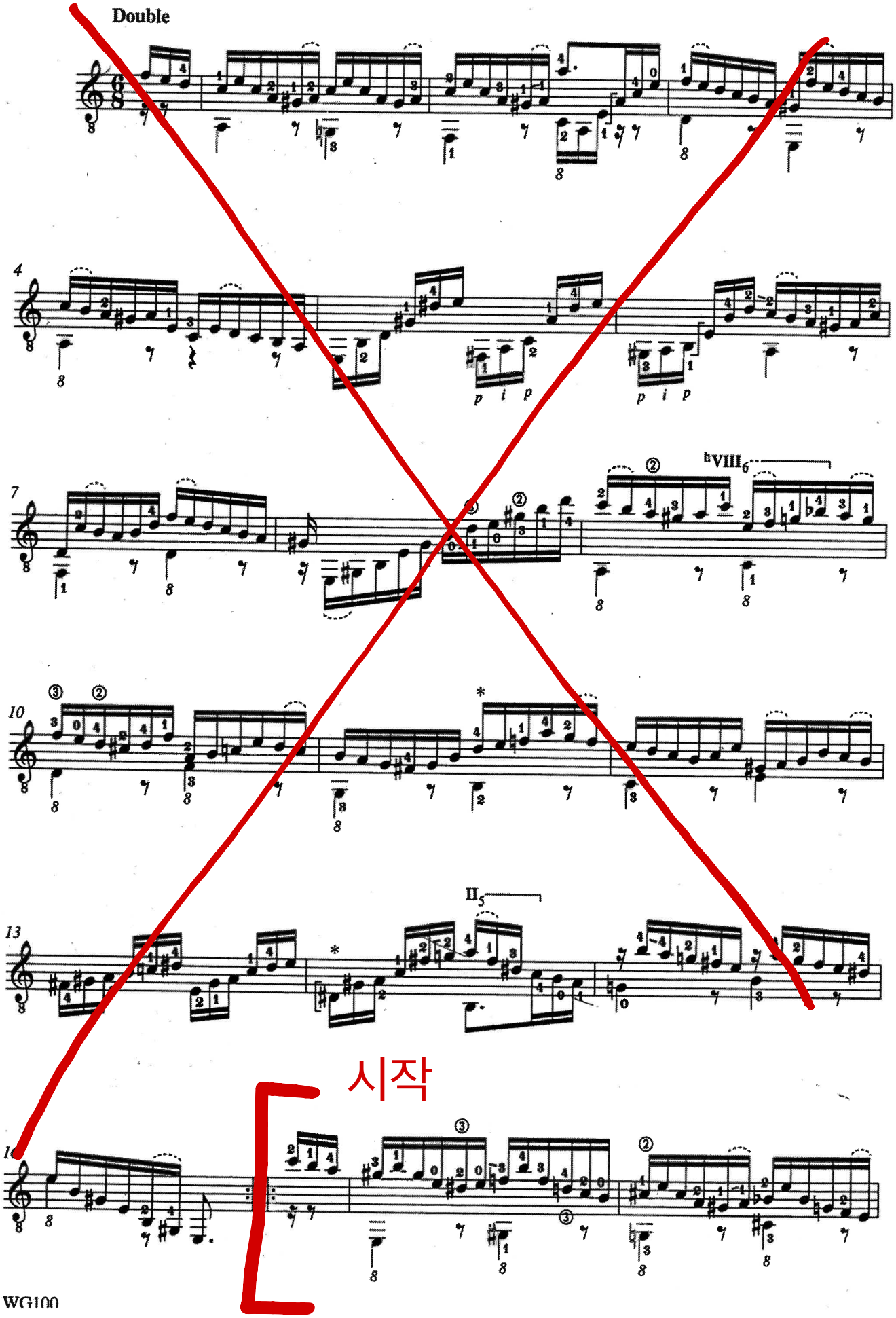
8. Alternative Interpretation:

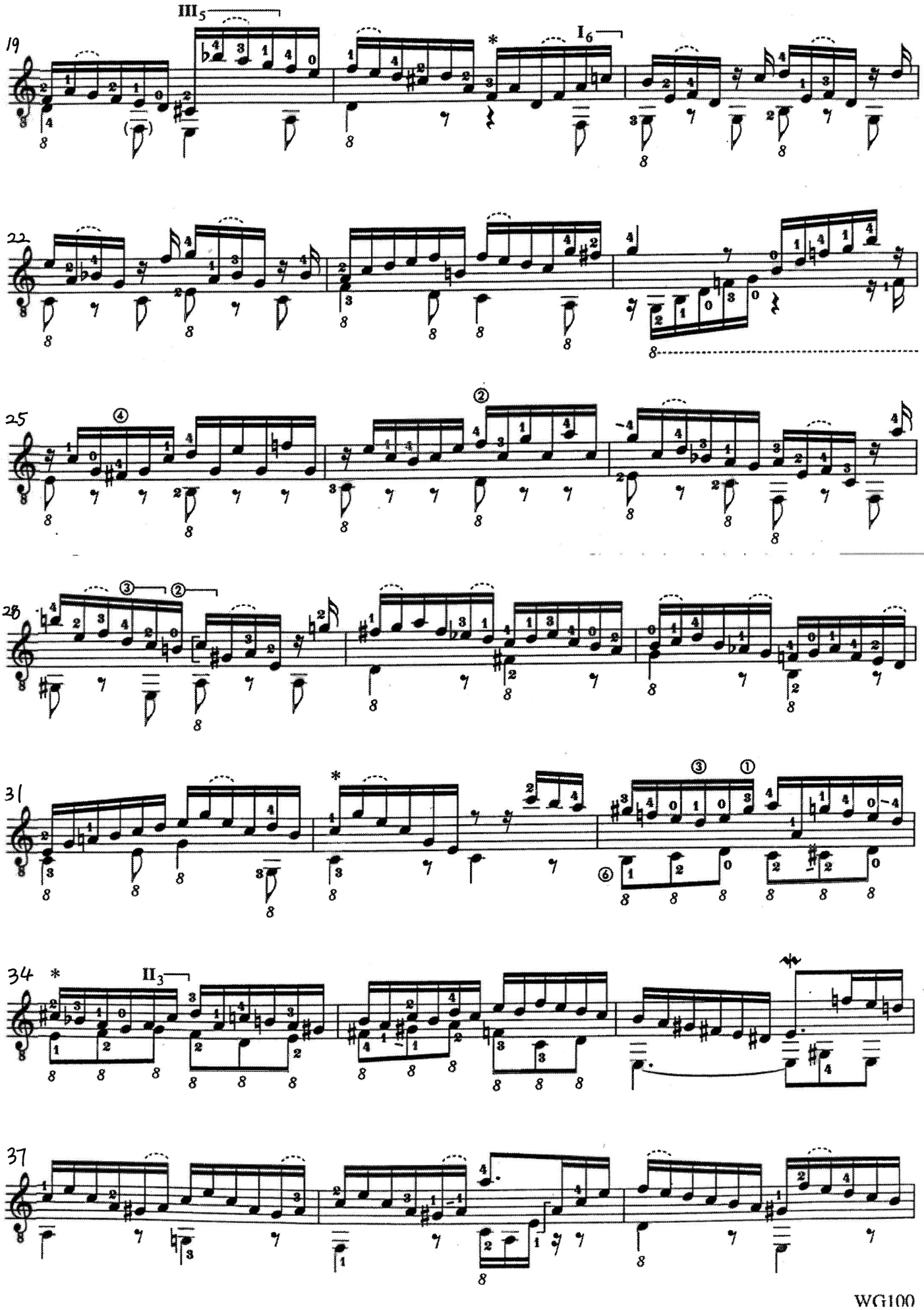


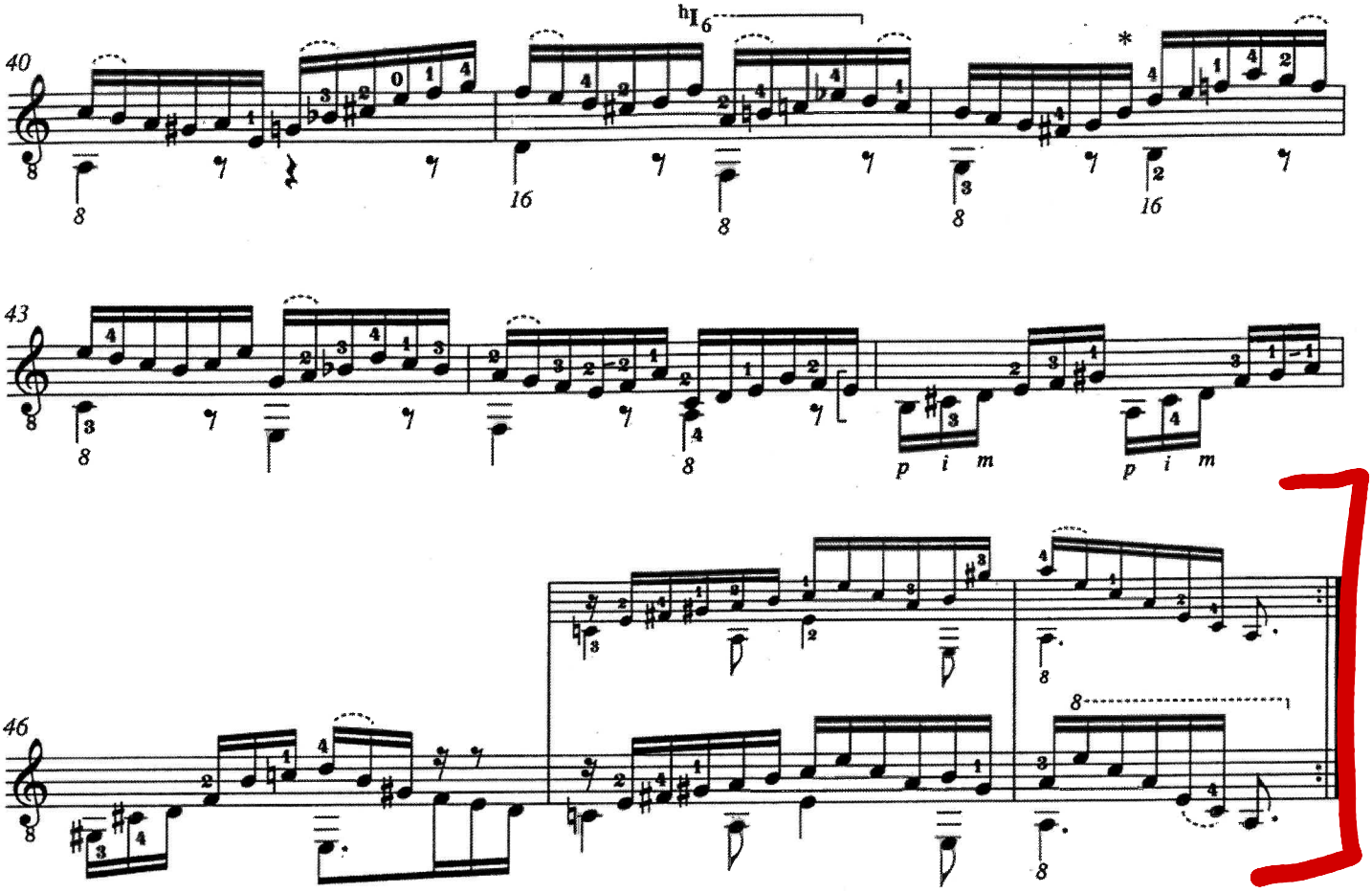
30. *Ossia* (from source M):



* 반복 없이 연주



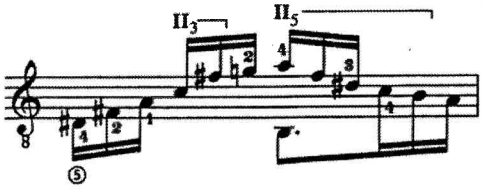

19
III5
I6
22
25
28
31
34
II3
37



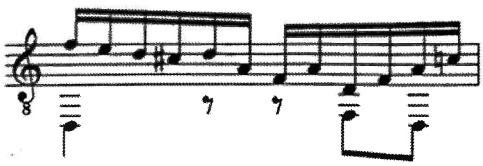
끝

11-16: The original is one octave lower.

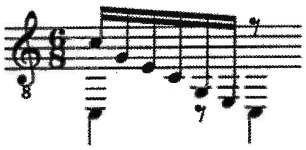
14. This edition follows the reading from source M. The alternative below is from source A. By comparison with measure 46, it would seem that source M has more validity.



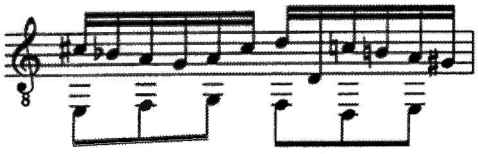
20. Original:



32. Original:



34. Original:



42-48. The original is one octave lower.