

J. S. Bach

1685 - 1750

Suite e-moll

BWV 996

für Laute oder Lautenclavier

für Gitarre / for Guitar

bearbeitet von / arranged by

Thomas Königs

Im Druck erschienene Werke:

Tonger Musikverlag Köln:

Enrique Granados (1867-1916): DANZA ESPAÑOLA No.4 VILLANESCA
Arrangement für 4 Gitarren von Thomas Königs (2889-1 P.J.T / ISMN M-005-28891-6)

Isaac Albéniz (1860-1909): TORRE BERMEJA
(Serenata) aus "Piezas características" opus 92 N° 12
bearbeitet für Gitarre solo von Thomas Königs (3202-1 P.J.T / ISMN M-005-32021-0)

Isaac Albéniz (1860-1909): ZAMBRA GRANADINA (Danse orientale)
bearbeitet für Gitarre solo von Thomas Königs (3203-1 P.J.T / ISMN M-005-32031-9)

Gabriel Fauré (1845-1924): PAVANE, op.50
Arrangiert für Gitarre und Streichorchester von Thomas Königs
(3204-1 P.J.T / ISMN M-005-320431-8)

Hans Ludwig Schilling (*1927): II. SUITE FÜR GITARRE
Edition: Thomas Königs (2732-1 P.J.T / ISMN M-005-27321-9)

Claude Debussy (1862-1918): "CLAIR DE LUNE"
Bearbeitet für zwei Gitarren von Thomas Königs (3268-1 P.J.T / ISMN M-005-32681-6)

Edition Canavas: Gitarrenreihe Königs

Joaquin Malats (1872-1912): Serenata española (CA 011976)
Francisco Tárrega (1852-1909): Album für Gitarre - Capricho árabe,
Drei Mazurkas, Recuerdos de la Alhambra; Lagrima (Preludio) (CA 012007)
Edvard Grieg (1843-1907): Lyrische Stücke, op. 12
(bearbeitet für zwei Gitarren) (CA 011991)
Matteo Carcassi (1792-1853): 25 Etüden, op. 60 (CA 011990)
Mauro Giuliani (1781-1829): Les Folies d'Espagne, op. 45 (CA 011998)
Fernando Sor (1778-1839): Zwei Fantasien, op. 7 und op. 59 (CA 012006)
Fernando Sor (1778-1839): Mozartvariationen, op. 9 (CA 011975)
Fernando Sor (1778-1839): Les Folies d'Espagne, op. 15 (a) (CA 011997)
Fernando Sor (1778-1839): Vingt Quatre Exercices, op. 35 Band I (CA 011943)
Fernando Sor (1778-1839): Vingt Quatre Exercices, op. 35 Band II (CA 011973)

Edition Zither:

Robert Schumann (1810-1856): Kinderszenen, op.15
Bearbeitet für Altzither und Gitarre von Thomas Königs (EZ T 10 / ISMN M-700205-35-5)

Verlag 433:

Claude Debussy (1862-1918): Rêverie
Bearbeitet für Hackbrett und Gitarre von Thomas Königs (ISMN M-50098-952-3)

Sämtliche Fingersätze und Zeichen sind internationaler Standard. Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:

All fingerings and indications confirm with international standards. Explanation of the following signs may be useful:



"Kipp - *barré*", d. h. der erste Finger geht in *barré* - Stellung, greift die erste Saite mit dem Fingeransatz, ragt aber in die Luft, so dass fast alle anderen Saiten leer gespielt werden können. Sinnvoll ist diese Technik vor allem als *barré* - Vorbereitung, bzw. kurz danach.

"Hinge - *barré*", first finger forms the *barré* pressing the first string leaving the first finger in the air so that most of the open strings can be played. This technique should be used especially in preparation for a *barré* or immediately after one.



Bindung - erzeugt durch die linke Hand.

LH - hammer on or pull off.



Flageolettöne werden mit viereckigen Notenköpfen in der richtigen Tonhöhe angezeigt.

Harmonics are shown by a diamond shaped note-head at their true pitch.

(5)

Bundangabe.

Fret indication.

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Preludio

8

Passaggio

3

5

7

9

11

1/2 CIV

13

15

19

23

27

31

35

39

CII

CIV

CIV

CII

CII

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$\frac{1}{2}$ CII

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CII

$\frac{1}{2}$ CII.....,

CII

$\frac{1}{2}$ CIV

II

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Allemande

Musical score for Allemande, page 7. The score is in G major, 3/4 time, and consists of 18 measures. It features a treble and bass staff with various musical notations including triplets, slurs, and fingering numbers. Rehearsal marks CIV, CV, and CII are present.

Measures 1-2: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Measures 3-4: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Measures 5-6: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Measures 7-8: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Measures 9-10: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Measures 11-12: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Measures 13-14: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Measures 15-16: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Measures 17-18: Treble staff has a triplet of eighth notes (3). Bass staff has a triplet of eighth notes (3) and a triplet of sixteenth notes (210).

Courante

5 2 213 4 1 0 1 0 1

3 4 3 3 4 2 4

4 2

310 4141 1 4 5 2 3 3 0 2 0 3 6

434343 1 2 2 0 3

CIV

Sarabande

3030

④

⑤

⑥

1/2 CII

5

③

20

202

③

101

④

040

1/2 CII

9

3 3 0

②

①

12

VI

4 4

4

15

II

0

③

④

CVII

3 3

19

0202

010

4343

434

4 2 1

0404

22

020

1/2 CII

0404

4-4

4 3 4 3

040

Bourée[illegible]

Gigue

Figure

12/8

p *p*

③

CIV

2

3 4 3 4 2

1 3 2 0 1 4

p

m i m i

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a sharp sign, and a '3' above the staff. The melody consists of eighth and quarter notes, with some notes beamed together. Fingering numbers (1-4) are written below the notes. The system ends with a double bar line.

CII

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, including triplets and sixteenth-note runs. The bottom staff is in bass clef with a key signature of one sharp (F#). It starts with an 8-measure rest, followed by eighth and sixteenth notes, including triplets and sixteenth-note runs. The system concludes with a double bar line.

CV

CVII

CII

$\frac{1}{2}$ CIII

7

8

II

CII

9

CII CIV

10

V

 $\frac{1}{2}$ CV

11

 $\frac{1}{2}$ CII

12

CII

CIV

③

CII

13

14

15

16

17

18

19

20

CII CII

CIV 1/2 CVII

CVII V 1/2 CVII CVII CV

CIV CIII CV CIV

⑤ ④ ②

(7) (6)