

# *Pièces pour le Luth*

*de*

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*éditées par*

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# Prélude

1 *p* l k l i i h f g g g h | *p* f g f g f  $\text{\textcircled{a}}$   $\text{\textcircled{a}}$   $\text{\textcircled{a}}$  f  $\text{\textcircled{a}}$   $\text{\textcircled{a}}$

3 *p* r  $\text{\textcircled{a}}$  r b a  $\text{\textcircled{a}}$  b r b a r | *p* a b a a  $\text{\textcircled{a}}$  b a a f a r | *p* b  $\text{\textcircled{a}}$  b  $\text{\textcircled{a}}$  r b a  $\text{\textcircled{a}}$  b r a b

6 *p* a f l f a  $\text{\textcircled{a}}$  r a b b r | *p* a b a b a  $\text{\textcircled{a}}$  b r a  $\text{\textcircled{a}}$  b | *p* a  $\text{\textcircled{a}}$  a a  $\text{\textcircled{a}}$  f f l  $\text{\textcircled{a}}$  f a

9 *p* r r b l  $\text{\textcircled{a}}$  r a  $\text{\textcircled{a}}$   $\text{\textcircled{a}}$  a r  $\text{\textcircled{a}}$  | *p* f l  $\text{\textcircled{a}}$  f f r r f l  $\text{\textcircled{a}}$  f | *p* a r a b a b a a r  $\text{\textcircled{a}}$

12 *p* r b a b r a  $\text{\textcircled{a}}$   $\text{\textcircled{a}}$  b a r | *p* a a a a  $\text{\textcircled{a}}$  r r a b a | *p* h g h f f g h a  $\text{\textcircled{a}}$   $\text{\textcircled{a}}$

15 *p* r a r b a a r a a | *p* b a b r b  $\text{\textcircled{a}}$  b b r | *p* a  $\text{\textcircled{a}}$  a b a r b a r a b

18 *p*  $\text{\textcircled{a}}$  r b r  $\text{\textcircled{a}}$  a b a  $\text{\textcircled{a}}$  b a  $\text{\textcircled{a}}$  | *p* b r b a f l f f f a h a | *p* h h h f f g f i h f g f

21 *p* g a  $\text{\textcircled{a}}$  r  $\text{\textcircled{a}}$   $\text{\textcircled{a}}$  b a  $\text{\textcircled{a}}$  | *p* a b a a g f g h f g f a | *p* f g a g f f f f g f f

24 *p* *p* *p*

4 5 6 6

27 *p* *p* *p*

6 6 a 5

30 *p* *p* *p*

a a b r a a a a 4 a a b

33 *p* *p* *p*

5 4 a

36 *p* *p* *p*

a b a f f 6

39 *p*

6 a a

41 *p* *p* *p* *p*

a b a 5 a a a a

45 *p* *p* *p* *p*

a a a 6 5 4 a b a

# Fugue et allegro

1 2 3 4 5 6 7 8

5 6 7 8

9 10 11 12

12 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

31  $\beta$   $\beta$

33  $\beta$   $\beta$

35  $\beta$   $\beta$

37  $\beta$   $\beta$

39  $\beta$   $\beta$

41  $\beta$   $\beta$

43  $\beta$   $\beta$

45  $\beta$   $\beta$

47  $\beta$   $\beta$

*a a i h k i l h f f k h h a* | *g e e h f f g a e r r f e e f h*

*f* | *a* */a*

5

49  $\beta$   $\beta$

*r a e e r b b a a b b* | *b b a r e r b r a e a e*

*a* *//a* *r* *a* | *b* *a* *r* *a*

51  $\beta$   $\beta$

*f g f f f b f r f b f f f f* | *f b f a b e b e r a a r*

*r* | *a* *b* *a* *r*

53  $\beta$   $\beta$

*b r b b b a b b b* | *b r a b e b b a b b a b*

*a* | *b* *a* *b*

*/a* *b* *a* *a* | *b* *a* *b*

55  $\beta$   $\beta$

*r b b r b b e f f a f f f b* | *e f f a r r b b e f r b r e b f*

*//a* *//a* *a* | *a* *a*

57  $\beta$   $\beta$

*b b b b b f g h a r a a a* | *b b a r b a a b b a r b a b*

*/a* */a* *a* | *r* *r*

59  $\beta$   $\beta$

*b r a b r b e b r e f b r b e b* | *r e b b r b e b r e b b r a b e*

*a* *a* *a* | *b* *a* *a* *//a*

61  $\beta$   $\beta$

*b b r b a b* | *a b b r b b e b b r a a*

*b* *r* *a* *r* | *//a* *//a* *b* *a*

63  $\beta$   $\beta$   $f$   $f$   $f$   $f$   $a$   $a$   $a$   $a$

65  $\beta$   $p$   $p$   $p$   $\beta$

68  $\beta$   $\beta$   $p$   $p$

71  $p$   $\beta$   $\beta$

73  $\beta$   $p$   $\beta$

75  $\beta$   $p$   $\beta$   $\beta$

77  $\beta$   $p$   $\beta$   $\beta$

78  $\beta$   $\beta$   $\beta$

81  $\beta$   $\beta$   $\beta$

*a a a*

84  $\beta$   $\beta$   $\beta$

*r r r r r r*

87  $\beta$   $\beta$   $\rho$   $\beta$

*5 4*

90  $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$

*a 5 a a 4 a 5*

93  $\beta$   $\beta$   $\beta$

*a a b a a a a b*

96  $\beta$   $\beta$   $\beta$

*g r a b a a*

99  $\beta$   $\beta$   $\beta$

*b a a*

102  $\beta$   $\beta$   $\rho$   $\beta$

*a b a*





19  $\rho$   $\beta$   $\rho$   $\beta$   $\rho$

4 5 4

21  $\beta$   $\rho$   $\beta$   $\beta$

forte

23  $\beta$   $\rho$   $\beta$   $\beta$

25  $\beta$   $\beta$

27  $\beta$   $\beta$

29  $\beta$   $\rho$   $\beta$   $\beta$

4 a 4 a piano

31  $\beta$   $\beta$   $\rho$   $\beta$

forte

33  $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$

35  $\beta$   $f$   $a$   $b$   $a$   $r$   $a$   $a$   $b$   $a$  |  $b$   $a$   $b$   $r$   $r$   $a$   $r$   $a$   $a$

$a$   $a$   $t$

37  $\beta$   $b$   $a$   $a$   $b$   $b$   $r$   $a$   $b$  |  $a$   $b$   $a$   $b$   $a$   $a$   $b$   $a$

$e$   $t$   $/a$   $e$   $5$   $//a$   $e$   $5$

39  $\beta$   $b$   $b$   $r$   $b$   $b$   $b$   $a$   $b$  |  $r$   $a$   $k$   $g$   $f$   $a$   $g$   $f$   $a$   $k$   $g$   $f$   $a$

$a$   $a$   $/a$   $//a$   $//a$   $r$   $a$   $a$   $a$  piano

41  $\beta$   $h$   $i$   $h$   $f$   $i$   $h$   $f$   $i$   $h$   $f$   $i$   $h$   $f$  |  $a$   $k$   $i$   $g$   $k$   $i$   $g$   $a$   $k$   $i$   $g$   $k$   $i$   $g$

$t$  forte  $t$   $i$  piano  $/a$  forte  $/a$   $/a$  piano

43  $\beta$   $a$   $r$   $b$   $a$   $r$   $b$   $a$   $r$   $b$  |  $r$   $h$   $g$   $e$   $h$   $g$   $e$   $h$   $g$   $e$   $h$   $g$   $e$

$5$  forte  $5$   $5$  piano  $//a$  forte  $//a$   $//a$  piano

45  $\beta$   $r$   $a$   $r$   $a$   $r$   $a$   $r$   $a$  |  $a$   $r$   $a$   $r$   $a$   $r$   $a$   $r$   $a$

forte  $a$

47  $\beta$   $r$   $r$   $r$   $r$   $a$   $a$   $r$   $b$  |  $r$   $b$   $a$   $b$   $a$   $a$   $r$   $a$

$e$   $a$   $a$   $a$

49  $\beta$   $g$   $h$   $k$   $l$   $k$   $h$   $a$  |  $g$   $e$   $b$   $a$   $r$   $a$   $r$   $a$

$e$   $a$   $/a$   $a$   $a$   $a$   $/a$   $//a$   $//a$   $a$

51  $\beta$   $\rho$   $\beta$

4 a a a a r

53  $\beta$   $\rho$   $\rho$   $\beta\beta$   $\beta$   $\rho$

a a a a a a a a a a a a a a a

57  $\rho$

6 5 a

accordo



26  $\beta$   $\beta$   $\beta$

*r r r f f f i h i g f* *i f i e* *r a a b a a a b b* *a a* *a a a a g g h f f* *a a a a*

29  $\beta$   $\beta$   $\beta$

*f g e f g h f* *g h f g f* *a b a r* *g r a b a* *f g h g e f a b a* *a a a*

32  $\beta$   $\beta$

*e e a a b* *e e* *e e a a b* *e e*

# Giga.

Handwritten musical score for a piece titled "Giga." The score is written on a grand staff with two staves per system. It includes various musical notations such as notes, rests, dynamics (f, r, h, a), and fingerings. The piece is divided into measures, with measure numbers 4, 6, 11, 16, 20, 24, 28, and 32 marked. The notation includes slurs, accents, and dynamic markings like "f" and "r".



# Suite en Sol mineur, Prélude.

Handwritten musical score for Suite en Sol mineur, Prélude. The score is written on a grand staff with two systems of two staves each. It includes rhythmic notation, accidentals, and fingerings. The piece is in G minor and 3/4 time. The score is divided into measures 1-23 and 25-29. Measure numbers 4, 8, 12, 16, 20, and 23 are explicitly labeled on the left. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and fingerings (numbers 1-3). There are also dynamic markings like 'a' and 'f', and performance instructions like 'tres vite'.









205  $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$

210  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\rho$   $\rho$   $\rho$

216  $\beta$   $\rho$   $\rho$   $\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\rho$   $\rho$

# Allemande.

Handwritten musical score for Allemande, measures 1-23. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' (implied by the title 'Allemande'). The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and ornaments. Measure numbers 1, 4, 7, 10, 13, 16, 20, and 23 are indicated on the left. The score features several trills (marked with 'r'), triplets (marked with '3'), and slurs. The bass line often contains notes that correspond to the treble line's notes, suggesting a specific fingering or articulation. The piece concludes with a double bar line and repeat dots at the end of measure 23.





# Sarabande

Musical notation for measures 1-5. The staff shows notes with slurs and accents. Below the staff, there are markings:  $\parallel a$  under measure 1,  $\parallel b$  under measure 2,  $\parallel a$  under measure 3, and  $a$  under measure 4,  $a$  under measure 5.

Musical notation for measures 6-10. Measure 6 starts with a '6' and a 'p' dynamic. Measure 7 has a 'p' dynamic. Measure 8 has a double bar line with repeat dots. Measure 9 has a 'p' dynamic. Measure 10 has a 'p' dynamic. Below the staff, there are markings:  $\parallel a$  under measure 6,  $\parallel a$  under measure 7,  $\parallel a$  under measure 8,  $\parallel a$  under measure 9, and  $a$  under measure 10.

Musical notation for measures 11-15. Measure 11 starts with a 'II' marking. Measure 12 has a 'p' dynamic. Measure 13 has a 'p' dynamic. Measure 14 has a 'p' dynamic. Measure 15 has a 'p' dynamic. Below the staff, there are markings:  $\parallel a$  under measure 11,  $\parallel a$  under measure 12,  $\parallel a$  under measure 13,  $\parallel a$  under measure 14, and  $\parallel a$  under measure 15.

Musical notation for measures 16-20. Measure 16 starts with a '16' and a 'f' dynamic. Measure 17 has a 'f' dynamic. Measure 18 has a 'p' dynamic. Measure 19 has a 'p' dynamic. Measure 20 has a 'p' dynamic. Below the staff, there are markings:  $\parallel a$  under measure 16,  $\parallel a$  under measure 17,  $\parallel a$  under measure 18,  $\parallel a$  under measure 19, and  $a$  under measure 20.

# Gavotte.

The musical score for the Gavotte consists of a single melodic line with various ornaments and fingerings. The notation includes notes, rests, and dynamic markings such as *f* and *fz*. The score is divided into measures, with measure numbers 6, 10, 15, 19, 24, 29, and 33 indicated. The piece concludes with a repeat sign and a final note.

Measure numbers: 6, 10, 15, 19, 24, 29, 33.



# Gigue.

Musical score for Gigue, featuring rhythmic notation (quarter notes, eighth notes, sixteenth notes) and fingerings (1-5) for the right hand. The score is divided into measures, with measure numbers 9, 18, 27, 36, 45, 55, and 64 indicated. The notation includes various ornaments and dynamics such as *f* and *h*.

Measure 1:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
 Measure 9:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
 Measure 18:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
 Measure 27:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
 Measure 36:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
 Measure 45:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
 Measure 55:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
 Measure 64:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

# Fuga.

1  $\rho$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

4  $\rho$   $\beta$   $\rho$   $\rho$   $\rho$   $\rho$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$

7  $\rho$   $\beta$   $\rho$   $\rho$   $\rho$   $\beta$

9  $\beta$   $\beta$

11  $\beta$   $\beta$

13  $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

15  $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$

18  $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

21

Handwritten musical notation for system 21, measures 21-23. The system includes a vocal line with dynamic markings (f, p) and articulation (accents), and a piano accompaniment with notes and rests.

24

Handwritten musical notation for system 24, measures 24-26. The system includes a vocal line with dynamic markings (f, p) and articulation (accents), and a piano accompaniment with notes and rests.

27

Handwritten musical notation for system 27, measures 27-29. The system includes a vocal line with dynamic markings (f, p) and articulation (accents), and a piano accompaniment with notes and rests.

30

Handwritten musical notation for system 30, measures 30-32. The system includes a vocal line with dynamic markings (f, p) and articulation (accents), and a piano accompaniment with notes and rests.

33

Handwritten musical notation for system 33, measures 33-35. The system includes a vocal line with dynamic markings (f, p) and articulation (accents), and a piano accompaniment with notes and rests.

37

Handwritten musical notation for system 37, measures 37-39. The system includes a vocal line with dynamic markings (f, p) and articulation (accents), and a piano accompaniment with notes and rests.

41

Handwritten musical notation for system 41, measures 41-43. The system includes a vocal line with dynamic markings (f, p) and articulation (accents), and a piano accompaniment with notes and rests.

44

Handwritten musical notation for system 44, measures 44-46. The system includes a vocal line with dynamic markings (f, p) and articulation (accents), and a piano accompaniment with notes and rests.



66  $\beta$   $\beta$

5

68  $\beta$   $\beta$

5 4 a 4

70  $\beta$   $\beta$

$\beta$  a

72  $\beta$   $\beta$

a

74  $\beta$   $\beta$

a a

76  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

a a

79  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

a a

81  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

4 a a

