

# Bach: Cello Suites No. 5, 2, 1

## da Milano/Bach: Fantasies & Chorales

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# Suite a-moll BWV 1011/995

Original für Violoncello solo in c-moll /  
für Laute in g-moll

## Suite A minor BWV 1011/995

orig. for cello solo in C minor /  
for lute in G minor

Bearbeitung und Fingersätze  
für Gitarre von Tilman Hoppstock

Johann Seb. Bach  
(1685 - 1750)

### Prelude

2 1 3 1 2 1 3

IV V

p i a p m i

III V I

IV VII

IV II

Très Viste

III I

7 V III II

13 VII III II

19 IV II

25 III I

31

37 VII I III II III

43

# Courante

Wiederh./2nd time

# Gavotte I (da capo)

The musical score for Gavotte I (da capo) is presented in a single system with ten staves, numbered 0, 4, 8, 12, 16, 20, 24, 28, and 32. The piece is in 3/8 time and features a complex melodic line with frequent triplets and sixteenth-note patterns. The bass line consists of a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-4, and various techniques such as triplets and slurs are used throughout. The score includes several first-position diagrams (I, II, III, IV, V, VII) and a section marked 'sempre campanella' starting at measure 28. The piece concludes with a repeat sign at the end of the final staff.

# Suite a-moll BWV 1008

Original für Violoncello solo in d-moll

# Suite a minor BWV 1008

Original for violoncello solo in d minor

Bearbeitung und Fingersätze  
für Gitarre von Tilman Hoppstock

Johann Seb. Bach  
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## Prélude

3  
6  
9  
12  
15  
17  
22

II  
I  
IV  
I

Prim 99 182



# Gigue

Musical score for Gigue, featuring a treble clef, 3/8 time signature, and various musical notations including notes, rests, and fingerings. The score is divided into systems, with measure numbers 5, 10, 15, 20, 24, and 28 indicated. The key signature is one sharp (F#). The piece includes various musical techniques such as triplets, slurs, and dynamic markings like 'V' (forte) and 'I' (piano). Fingerings are indicated by numbers 1-4. The score concludes with a final cadence marked with a circled 6.



# Suite D-Dur BWV 1007

Original für Violoncello solo in G-Dur

# Suite D major BWV 1007

Original for Violoncello solo in G major

Bearbeitung und Fingersätze  
für Gitarre von Tilman Hopstock

Johann Seb. Bach  
(1685 - 1750)

## Prélude

⑥ = D

1 3 5 7 9 11 13



# Fantasia / Choräle

## Fantasies / Chorales

### Fantasia XXXV

Francesco da Milano  
(1497-1543)

Musical score for Fantasia XXXV by Francesco da Milano. The score is written for guitar in treble clef, common time (C), and D major. It consists of five staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). A circled '6' with an equals sign and 'D' indicates the starting fret. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes are marked with a circled '3' for triplets. The piece concludes with a final chord in D major.

### Christ lag in Todesbanden

- Wir essen und leben wohl -

Johann Seb. Bach  
(1685-1750)

Musical score for 'Christ lag in Todesbanden' by Johann Sebastian Bach. The score is written for guitar in treble clef, common time (C), and D major. It consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). A circled '6' with an equals sign and 'D' indicates the starting fret. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes are marked with a circled '3' for triplets. The piece concludes with a final chord in D major.

# Air BWV 1068,2

Original für Orchester  
*original for orchestra*

Bearbeitung und Fingersätze  
für Gitarre von Tilman Hoppstock

Johann Seb. Bach  
(1685 - 1750)

*basso sempre staccato*

Wiederh. 2nd time

020

3

V I IV

5

III II

1.

6

2.

8

V I