

# Allegro

Opus 2, Sonata No. 1

G.P. Telemann

Allegro

Guitar

1

4

7

10

13

16

19

22

25

28

31

34

37

40

43

46

49

# Andante & Allegro

Dm & D maj

Telemann(1681-1767)

Guitar

6 = D

1

5

10

14

19

28

37

46

51

1.

2.

# Allegro for Lute

Lute *Allegro*  
*f*

7 *rall.*  $\text{♩} = 120$

13

17 *rall.*

23  $\text{♩} = 120$

29

34

38

41

44

47

50 *rall.*

The image shows a musical score for a lute piece titled "Allegro for Lute". The score is written for a single melodic line on a lute, indicated by the "Lute" label and the treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic and an "Allegro" tempo. The score is divided into measures, with measure numbers 7, 13, 17, 23, 29, 34, 38, 41, 44, 47, and 50 marked at the start of their respective lines. There are two "rallentando" (*rall.*) markings: one starting at measure 7 and another starting at measure 17. A tempo marking of  $\text{♩} = 120$  appears at measures 7 and 23. The piece concludes with a double bar line and repeat dots at the end of measure 50.

# Bist du bei mir

Andante ♩ = 65

J.S.Bach

7

13

19

25

31

37

44

49

# Bourrée

Lute\_Suite\_#1\_BWV\_996

(with musical phrasing frames)

JOHANN SEBASTIAN BACH

The image displays a musical score for the Bourrée in G major, BWV 996, from the Lute Suite No. 1 by Johann Sebastian Bach. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It is divided into measures 1 through 22, with phrasing frames labeled 'a' through 's'.

The score includes the following phrasing frames and their corresponding measures:

- Frame **a**: Measures 1-4
- Frame **b**: Measures 5-8
- Frame **c**: Measures 9-12
- Frame **d**: Measures 13-16
- Frame **e**: Measures 17-18
- Frame **f**: Measures 19-20
- Frame **g**: Measures 21-22
- Frame **h**: Measures 23-24
- Frame **i**: Measures 25-26
- Frame **j**: Measures 27-28
- Frame **k**: Measures 29-30
- Frame **l**: Measures 31-32
- Frame **m**: Measures 33-34
- Frame **n**: Measures 35-36
- Frame **o**: Measures 37-38
- Frame **p**: Measures 39-40
- Frame **q**: Measures 41-42
- Frame **r**: Measures 43-44
- Frame **t**: Measures 45-46
- Frame **s**: Measures 47-48

The score also includes various musical notations such as fingerings (1-4), slurs, and dynamic markings (e.g.,  $\text{VII}$ ,  $\text{V}$ ,  $\text{IV}$ ,  $\text{III}$ ,  $\text{II}$ ). A repeat sign is present at the end of the piece.

# Bourrée I & II

from *Orchestral Suite No. 1, BWV 1066*

J.S. Bach (1685-1750)

**Allegretto**  $\text{♩} = 76$

Measures 1-4 of the Bourrée I & II. The piece begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The music features a rhythmic pattern of eighth and sixteenth notes, with a repeat sign at the end of the first measure.

Measures 5-7 of the Bourrée I & II. The music continues with the same rhythmic pattern, featuring a repeat sign at the end of the second measure.

Measures 8-10 of the Bourrée I & II. The music continues with the same rhythmic pattern, featuring a repeat sign at the end of the first measure.

Measures 11-13 of the Bourrée I & II. The music continues with the same rhythmic pattern, featuring a repeat sign at the end of the second measure.

Measures 14-16 of the Bourrée I & II. The music continues with the same rhythmic pattern, featuring a repeat sign at the end of the first measure.

Measures 17-19 of the Bourrée I & II. The music continues with the same rhythmic pattern, featuring a repeat sign at the end of the second measure.

Measures 20-22 of the Bourrée I & II. The music concludes with a *rit.* (ritardando) marking and a **Fine** ending. The piece ends with a repeat sign.

# Bourrée II

♩=74

Musical staff 1: Treble clef, key signature of two flats, common time. Starts with a repeat sign and a piano (*p*) dynamic marking. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Musical staff 2: Continuation of the melody and bass line from staff 1, ending with a repeat sign.

Musical staff 3: Continuation of the melody and bass line from staff 2, starting with a measure rest of 8 measures.

Musical staff 4: Continuation of the melody and bass line from staff 3.

Musical staff 5: Continuation of the melody and bass line from staff 4.

Musical staff 6: Continuation of the melody and bass line from staff 5.

Musical staff 7: Continuation of the melody and bass line from staff 6, ending with a repeat sign.

*Bourrée I. da Capo*



# Crab Canon

*from the Musical Offering, BWV 1079*

Бах написал это произведение в 1749 году после своего знаменитого визита к Фридриху Великому из Пруссии. Говорят, что Фредерик написал тему, которая начинается с Guitar I. После долгого и трудного путешествия ко двору Фредерик дал Баху эту тему и попросил его импровизировать на ней. Бах импровизировал с непревзойденным мастерством и большим успехом, а по возвращении домой сочинил музыкальное приношение, которое, конечно же, было посвящено Фредерику. Этот канон называется "крабовым каноном", потому что 2-я часть такая же, как и 1-я, но написана задом наперед. Двойная линия отмечает, где канон воспроизводится в обратном направлении. Из этого получается идеальное музыкальное "зеркало".

JOHANN SEBASTIAN BACH  
(1685-1750)

Andante

Guitar I

Guitar II



# Double

## of Sarabande from Violin Sonata # 2 BWV 1002

Johann Sebastian Bach  
(1685-1750)

3BVII V IV II III II IV

5 IV II IV II 1. VI 2. II

10 IV VII V VII V IV

15 V IV II II II II

20 V I II

25 I III IV II VI

30 IV II VI VII 1. IV 2. VII



# Violin Concerto no 1 - BWV 1041, I Allegro Moderato

J.S.BACH

Musical score for Violin Concerto no 1 - BWV 1041, I Allegro Moderato by J.S. Bach. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music, each starting with a measure number (5, 9, 13, 17, 21, 25, 29, 33, 37) and containing various musical notations including notes, rests, and fingerings. Roman numerals (I-IX) are placed above the notes to indicate fingerings. Dynamic markings such as 'p' (piano) and 'm' (mezzo-forte) are used throughout. The score shows a complex melodic line with many slurs and ties, and a steady bass line.

II VII IV

41

II I

45

I II X

49

VII II

53

V III II VI VII

57

V IV VII VII

61

VIII VI VII

65

VI IV II IV

69

VII VI IV III I

73

VI VII IV II

77

I II I II IV

81

85

VI

89

VIII

93

VI

97

V

101

I VII V II

105

VII

109

VII

113

IX

117

VIII VII

121

IV VII

125

IV





# Violin Sonata no 1 - BWV 1001, IV Presto

J.S.BACH

Allegro

Guitar

Measure 1: VIII *m a m i m i* V *m a m i m i* I *m a m i m i* *p p i m a*

Measure 5: III *m i m i m i* II *m p i m a m* I *a m i m i m* IV *a m i m i m* V *i p p i m a*

Measure 9: *m i p i m* VII *a m i p i m* V *a m i p i m* VII *m i a i*

Measure 13: V *m i a i* III *m i a i* III *m i a i*

Measure 17: I *m p p i p i* *m i m a m a* *i p p i p i* III *m i m a m a*

Measure 21: I *i p p i p i* V *i m a m a* VII *i p p i p i* *m i m a m a*

Measure 25: V *m i m a* VII *m i m a* V VII *m i m a* VI VII *m i m a*

Measure 29: V *m i m a m i* III *m i m i a i* II *m i m i a* *p a m i m*

Measure 33: I *a m i p a* II *m i p a m i* V *p a m i m i* VII *m i m i a i*

Measure 37: V *p a m i m i* VII *m i m i a i* V *p a m i m i* II *a i a i a m*

Measure 41: IV *p a m i m i* II *m i m i a i* I *p a m i p m* *p a m i p m*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Prelude XX1

arr. ?

♩ = 66

5 = G(?)  
6 = C(?)

2

3 *poco rit. poco accel.*

4 *poco rit.*

5 *poco accel. poco rit. poco accel.*

6 *poco rit.*

7

8 *poco accel. poco rit.*

9 ♩ = 62

10 *poco rit.*

Detailed description: This is a musical score for a piece titled 'Prelude XX1', arranged by an unknown person. The score is written for a single melodic line on a grand staff (treble clef). It consists of ten systems of music, numbered 1 through 10. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo is marked as quarter note = 66. The score includes various performance instructions: 'poco rit.' (slightly slower), 'poco accel.' (slightly faster), and 'poco rit. poco accel.' (slightly slower then slightly faster). The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. The piece concludes with a final flourish in the tenth system. The tempo is marked as quarter note = 62 at the beginning of the ninth system.

11 **poco accel.** **poco rit.**

12 **poco accel.** **poco rit.**

13 **poco accel.** **poco rit.**

14 **poco accel.**

15

16 **poco rit.** **poco accel.**

17 **poco rit.** **poco accel.**

18 **poco rit.** **poco accel.** **poco rit.**

19 **accel.**

20 **♩=58**

# Sarabande

from Violin Sonata # 2 BWV 1002

Johann Sebastian Bach  
(1685-1750)

II ② III IV II

6 IV ② ③ II 1. 2.

10 IV II IV ① ② ③ VII ③ V IV II IV ④ ⑤

16 V III III ② ④ ⑤ ① ③

22 IV II III IV II III ② ③ ④ ⑤ ③ ④

28 II IV II II V IV II II (3131) tr

# Air in A op2

Adriano Bartholomei.

Andante ♩. = 35

Guitar

*p* legato espress. *poco*

9

*poco cresc.*

17

*cresc.* *dim.*

25

*mf* *poco dim.*

33

**Più mosso**

*dim.* *poco cresc.* *mf*

**A tempo**

41

**Più mosso**

*dim.*

49 *cresc.* II

57 *mf* *cresc.* IV

65 III IV *f* *dim.*

73 *rit.* A tempo *mp*

80 *cresc.*

87 *mf* *dim.* *cresc.*

94 *molto rall.* *p*



Allegro ♩ = 140

# Bach to the Guitar

Frank A Kerntiff

The musical score is written for guitar in 4/4 time, key of D major. It consists of 48 measures, divided into systems of six measures each. The notation includes a treble clef and a guitar-specific bass line with fret numbers. The piece begins with a mezzo-forte (*mf*) dynamic. The tempo is marked Allegro with a quarter note equal to 140 beats per minute. The score includes various dynamics such as mezzo-forte (*mf*), mezzo-piano (*mp*), and a *rall.* (rallentando) section near the end. The piece concludes with a *Fine* marking.

6

12

18

23

29

35

41

45

*mf*

*mp*

*mf*

*mp*

*mf*

*rall.*

*Fine*

# No.1

## Races In the Woodshed

Ronnie Rafter

Moderato

mp

5

9

*p* *mp* *p* *mp*

14

*p* *mp* *p*

18

*mp*

23

26

Meno mosso rit.

# 大地回春

六玄琴 五线谱

Guitar *Vivo*

5

8

11

15

19

24

Detailed description of the guitar score: The piece is in 4/4 time with a key signature of one sharp (F#). It begins with a 'Vivo' tempo marking. The first staff (measures 1-4) features a melodic line with a long slur over measures 1-4 and a bass line with triplets and chords. The second staff (measures 5-8) continues the melodic and bass lines with similar phrasing. The third staff (measures 9-12) shows a change in the bass line with more active eighth notes. The fourth staff (measures 13-16) features a complex melodic line with many slurs and ties. The fifth staff (measures 17-20) continues the intricate melodic development. The sixth staff (measures 21-24) returns to a more rhythmic pattern with slurs. The seventh staff (measures 25-28) concludes the piece with a final melodic phrase and a double bar line.