

Johann Sebastian Bach

Húsz könnyű darab gitárra

Zwanzig leichte Stücke
für Gitarre

Twenty Easy
Pieces for Guitar

Átírta és közreadja

Bearbeitet und herausgegeben von – Arranged and edited by

SZENDREY-KARPER LÁSZLÓ



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Bearbeitet und herausgegeben
von
SZENDREY-KARPER László

1. ARIA

Johann Sebastian BACH
(1685–1750)

$\text{♩} = 76-78$

The musical score consists of four staves of music in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 76-78. The score includes various performance markings such as *f*, *p*, *mf*, and *f*, and fingering numbers (1-4). There are also dynamic markings like *tr* (trill) and *acc* (accents). The score is divided into sections labeled I, II, III, IV, and V. The first staff starts with a *f* dynamic and a *tr* marking. The second staff has a *mf* dynamic. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic. The score ends with a double bar line and repeat dots.

$\dot{\bar{i}}$ = tirando
 $\left\{ \begin{array}{l} \text{szabad pengetés} \\ \text{freier Anschlag} \\ \text{to pluck} \end{array} \right.$

\bar{p} = apoyando
 $\left\{ \begin{array}{l} \text{ráhúzott pengetés} \\ \text{angelegter Anschlag} \\ \text{to stroke} \end{array} \right.$

2. ARIA

$\text{♩} = 84$

The musical score consists of four staves of music in G major, 3/4 time. The tempo is marked as quarter note = 84. The first staff begins with a *mf* dynamic and a *p* marking. It contains fingering numbers (i, m, 2, 3, 4) and fingering diagrams for various notes. The second staff continues the melody with similar markings. The third staff starts with a *f* dynamic and includes a key signature change to G major. The fourth staff concludes the piece with a *mf* dynamic and includes a circled '2' marking. The score is annotated with Roman numerals (II, V, VII, III, IV, VI) and fingerings (i, m, 2, 3, 4) throughout.

mf (2^a volta *f*)

f

mf

3. GIB DICH ZUFRIEDEN

♩ = 100

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a tempo marking of ♩ = 100 and a dynamic marking of *mf*. The score includes various musical notations such as chords, triplets, and fingerings. Roman numerals (I, II, III, IV, V) are placed above the staves to indicate chord positions. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots.

II. i *mf* m *p* i *p* 4 *p* 2 *p* 3 *p* I. 4 *p* 2 *p* V. III. *p*

II. *p* IV. *p* I. *p* II. *p* *f* II. *p*

I. *p* II. *p* IV. VI. *p*

II. V. IV. II. I. II. *mf* II. *p*

4. POLONAISE

♩ = 76-78

mf

f *p*

p *mf*

p *mf*

III. I.

III. I.

III. I.

mf

5. MENUET

♩ = 108

The musical score consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. The tempo is marked as ♩ = 108. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "i m a i m a i m i a i m a i m i m i m i a m i m i m i m i a m i". The score includes first and second endings (I. and II.) for several phrases. Dynamics include *f*, *p*, *mf*, and *p*. Fingerings and articulation marks are present throughout. The piano accompaniment features a steady bass line with chords and some melodic fragments.

6. MENUET

♩ = 126

II. *mf*

III. *p*

V. *p*

VII. *p*

m *i* *m* V. *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

m *i* *m* V. *i* *m* *i* *m* III. *i* *m* *i* *m* II. *i* *m*

I. *mp* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

IV.

\underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \hat{i} \underline{m} \underline{i} \underline{m}

\underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \hat{i}

\underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m}

\underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m} \underline{i} \underline{m}

m i m i m i m m m m i m i m i m m

p *mp*

m i m i m i m a m i m i m i m m i m i m

mf *p*

V. *i m i m i m* III. *a m l. i m i m* *i m i m i m* III. *i m i m i m*

mp *mf*

i m i m i m III. *i m i m i m* V. III. *i a m i m i m*

f *p*

8. MENUET

♩ = 100
E in D

The musical score for "8. MENUET" is written in E minor (one flat) and 3/4 time. The tempo is marked as ♩ = 100. The piece is in the key of E minor, indicated by the one flat in the key signature.

The score is divided into four staves of music. The first staff begins with a dynamic marking of *p* (piano) and includes fingerings (1, 2, 3, 4) and articulations (*m*, *i*, *a*). The second staff continues with dynamics *p* and *mp* (mezzo-piano), and includes articulations (*m*, *i*, *a*). The third staff starts with *mp* and *p*, and includes articulations (*m*, *i*). The fourth staff concludes with *p* and *mp*, and includes articulations (*m*, *i*).

Throughout the piece, there are various fingerings (1, 2, 3, 4) and articulations (*m*, *i*, *a*) indicated above the notes. The dynamics range from *p* (piano) to *mp* (mezzo-piano). The piece concludes with a final chord in the key of E minor.

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with slurs and fingerings. Dynamics include piano (*p*) and pianissimo (*pp*). Fingerings are indicated by numbers 1-4.

Musical notation for the second system, continuing the melody. It includes dynamic markings of mezzo-piano (*mp*) and mezzo-forte (*mf*). The notation shows slurs, fingerings, and some rests.

Musical notation for the third system, featuring dynamic markings of forte (*f*) and piano (*p*). The notation includes slurs, fingerings, and some rests.

Musical notation for the fourth system, concluding the piece. It features dynamic markings of mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*). The notation includes slurs, fingerings, and a final cadence.

10. MENUET

♩ = 108

E in D

II. \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} i \hat{m} \hat{m} I. i \hat{m} i \hat{m} i \hat{m}

f (2^a volta *p*)

IV. \hat{i} \hat{m} \hat{i} \hat{m} III. \hat{m} II. \hat{i} \hat{m} i \hat{m}

I. \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} i \hat{m} i \hat{m} i \hat{m}

III. \hat{m} \hat{i} \hat{m} \hat{i} I. \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} II. \hat{m}

I. \hat{i} \hat{m} \hat{i} III. \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} I. \hat{i}

\hat{m} \hat{i} \hat{m} \hat{i} II. \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} III. \hat{i} \hat{m} \hat{i}

I. \hat{m} \hat{i} \hat{m} \hat{a} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} II. \hat{i} III. \hat{i}

11. MUSETTE

♩ = 72

E in D

II. a $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{a}{\underset{\cdot}{a}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$
 IV. $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ V. $\overset{i}{\underset{\cdot}{i}}$ IV. $\overset{m}{\underset{\cdot}{m}}$ II. $\overset{i}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{m}}$ IV. $\overset{i}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{m}}$

f (2^a volta *p*)

II. a $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{a}{\underset{\cdot}{a}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$
 IV. $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ $\overset{i}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{m}}$ $\overset{i}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{m}}$ $\overset{i}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{m}}$ $\overset{m}{\underset{\cdot}{m}}$

II. $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$ $\overset{m}{\underset{\cdot}{i}} \overset{m}{\underset{\cdot}{i}}$

mf

a m i m i m i a m i m i m i

p *pp*

m i m i m i m i m i m i m i m i IV.

mf *f*

II. *a* m i m i a m i m i m i m i m i m i m

f *p*

a m i m i a m i m i m i m i i m i i

p

12. MENUET

♩ = 100-108

E=D

II. a *p* *mf* *f*

I. a *p* *p* *p* *p*

IV. i *mp* *p* *p* *p*

V. m *p* *p* *p* *p*

III. i *p* *p* *p* *p*

I. i *f* *p*

Musical score for the first system. The melody is marked with *mf* and includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The bass line is marked with *p* and includes fingerings (1, 2, 3, 4).

Musical score for the second system. The melody is marked with *f* and includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The bass line is marked with *p* and includes fingerings (1, 2, 3, 4).

Musical score for the third system. The melody is marked with *p* and includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The bass line is marked with *p* and includes fingerings (1, 2, 3, 4).

Musical score for the fourth system. The melody is marked with *mf* and includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The bass line is marked with *p* and includes fingerings (1, 2, 3, 4).

IV. a 4 | II. m IV. i m i | II. a 4 | m i m i | a 3 | m i m i | m i m i | m i m i

(f)

m i m i m i | m i | III. m i | II. i | m i | m i

mf

p

a m i m | a m i m | i I. m i | II. m i m i m

p

m i m i m i | I. m i | II. m i | III. i m i | IV. m i

mf

p

a i m i a i m i a i m i m i m i m i m i m i m

mf

i m i a i m i a i m i a i m i m i m i

p *f*

III. m i m i I. m i m III. i m i I. m i m i V. a i m i i m i

p *mf*

m i m i i m i m i m i m i m i m i

f *p* *ff*

First system of musical notation. The top staff is treble clef, and the bottom staff is bass clef. A slur covers the top staff. Fingerings are indicated by numbers 1-4. Dynamics include *p* and *mf*. Rehearsal marks III and II are present.

Second system of musical notation. The top staff is treble clef, and the bottom staff is bass clef. A slur covers the top staff. Fingerings and dynamics are indicated. Rehearsal mark II is present.

Third system of musical notation. The top staff is treble clef, and the bottom staff is bass clef. A slur covers the top staff. Fingerings and dynamics are indicated. Rehearsal mark IV is present.

Fourth system of musical notation. The top staff is treble clef, and the bottom staff is bass clef. A slur covers the top staff. Fingerings and dynamics are indicated. Rehearsal mark IV is present. The system ends with a double bar line and repeat dots.

Musical score for the first system, featuring two staves. The top staff contains a melodic line with notes marked with letters *i*, *m*, *a*, *i*, *m̄*, *i* and various rests. The bottom staff contains a bass line with notes marked with letters *i*, *m*, *a*, *m*, *V*, *i*, *m* and various rests. Dynamics include *mf*, *p*, *f*, and *p̄*. The key signature is one sharp (F#) and the time signature is 3/4.

17. MENUET II

♩ = 69

Musical score for the second system, featuring two staves. The top staff contains a melodic line with notes marked with letters *i*, *m*, *i*, *m̄*, *i*, *m̄* and various rests. The bottom staff contains a bass line with notes marked with letters *i*, *m*, *a*, *m̄*, *i* and various rests. Dynamics include *p* and *p̄*. The key signature is one flat (Bb) and the time signature is 3/4.

II. \dot{i} \dot{m} \dot{a} III. \dot{m} \hat{i} \dot{m} I. \dot{i} \dot{m} \dot{i} \dot{m} \dot{i} \dot{i} \dot{m} \dot{i} \dot{m} III. \hat{i} \dot{m} I. \dot{i} \dot{m} \dot{i} \dot{m} \dot{i} \dot{m}

mf p p p p p

\dot{i} \dot{m} \dot{a} \dot{m} \dot{i} \dot{m} \dot{i} \dot{m} \hat{i} V. \dot{m} \dot{i} \dot{m} III. \dot{i} \dot{m} \hat{i} I. \dot{a} \dot{m} \dot{i} \dot{m}

p p p p p p

II. \dot{i} \dot{m} \dot{i} \dot{n} \dot{i} \dot{n} III. \dot{i} \dot{m} \dot{a} \dot{m} \hat{i} II. \dot{i} \dot{m} \dot{i} \dot{m} I. \dot{i} \dot{m} \dot{i} \dot{m} \dot{a} \dot{m} \hat{i}

p p p p p p

II. \dot{i} \dot{m} \dot{a} \dot{m} \dot{i} I. \dot{i} \dot{m} \dot{a} \dot{m} \dot{i} \dot{m} \dot{a} \dot{m} \dot{i} \dot{m}

p p p p p p

18. SARABANDE

♩ = 48-50

I. \hat{a} \hat{m} \hat{i} \hat{m} V. \hat{a} \hat{m} \hat{i} \hat{m} VI. \hat{a} \hat{m} \hat{i} \hat{m} I. \hat{a} \hat{m} \hat{i} \hat{m} V. \hat{i} \hat{m} \hat{i} \hat{m} \hat{i}

I. \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} III. \hat{m} \hat{i} \hat{m} \hat{i} I. \hat{m} \hat{i} \hat{m} \hat{a} \hat{i} \hat{m} I. \hat{i} III. \hat{a} \hat{m} \hat{i} \hat{m} III. \hat{a} \hat{m} \hat{i} \hat{m}

VI. \hat{a} \hat{m} \hat{i} \hat{m} I. \hat{a} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} II. \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} III. \hat{m} \hat{i} \hat{m} \hat{a} \hat{m} \hat{i}

IV. \hat{i} \hat{m} \hat{i} \hat{m} \hat{i} VII. \hat{a} \hat{m} \hat{i} \hat{m} VI. \hat{a} \hat{m} \hat{i} \hat{m} IV. \hat{i} I. \hat{a} \hat{m} \hat{i} \hat{m} II. \hat{i} \hat{i} \hat{m} \hat{i} \hat{a}

19. BOURRÉE

$\text{♩} = 56$

m i m i m i m i m i m i

f (2^a volta *p*)

m i m i m i m i m i m i m i

m i m i m i m i m i m i m i

m i m i m i m i m i m i m i

III. II. I. II.

II. III. IV. a i m I. i m

p *p* *p* *p* *p* *p* *p* *mp* *mf*

VII. m i m a i m

p *f* *mf*

V. m i m II. i m i m

p *cresc.*

II. m i m I. m i II. m i m I. i II. m i m i m

p

TARTALOM INHALT – CONTENTS

1. ARIA – Notenbüchlein für Anna Magdalena Bach	2
2. ARIA – Notenbüchlein	3
3. GIB DICH ZUFRIEDEN – Notenbüchlein	4
4. POLONAISE – Notenbüchlein	5
5. MENUET – Notenbüchlein	6
6. MENUET – Notenbüchlein	8
7. MENUET – Notenbüchlein	10
8. MENUET – Notenbüchlein	12
9. MARCHE – Notenbüchlein	14
10. MENUET – Notenbüchlein	16
11. MUSETTE – Notenbüchlein	18
12. MENUET – Notenbüchlein	20
13. MENUET – Notenbüchlein	22
14. MARCHE – Notenbüchlein	24
15. SARABANDE – h-moll Partita für Violine	26
16. MENUET I – G-dur Suite für Violoncello	28
17. MENUET II – G-dur Suite für Violoncello	29
18. SARABANDE – g-moll Suite für die Laute	31
19. BOURRÉE – e-moll Suite für die Laute	32
20. MENUET (I) – E-dur Suite für die Laute	34

J. S. BACH

HÚSZ KÖNNYŰ DARAB
GITÁRRA

ZWANZIG LEICHTE
STÜCKE FÜR GITARRE

TWENTY EASY PIECES
FOR GUITAR

(SZENDREY-KARPER)



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