

Edition Manuel Barrueco

J. S. Bach

3 Sonatas
for Guitar

GA 535



Edition Manuel Barrueco

Johann Sebastian Bach

3 Sonatas

3 Sonaten

BWV 1001/1003/1005

Arranged for Guitar from the
Sonatas for Solo Violin

Nach den Sonaten für Violine solo
bearbeitet für Gitarre

by / von
Manuel Barrueco

GA 535

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Preface

The Sonatas and Partitas (BWV 1001–1006) were not the first works to be written for unaccompanied violin, but in their profound musical content and technical ingenuity they represent a landmark in the development of the technique of the instrument and of its music; they remain a considerable challenge even to today's virtuosi.

It is by now common knowledge that Bach freely transcribed his music, and that of other composers, from one instrumental or chamber setting to another. In this particular instance of transcribing from a bowed string instrument to a plucked one, I have followed the example of his own transcriptions for the lute of the fugue from the G minor Sonata and of the complete E major Partita from his collection *Sei Solo a Violino senza Basso accompagnato*.

Bach was quite free in his transcriptions. Often he would add ornaments, notes, melodic lines and even bars to the scores, as well as improvising on the original material. One such example can be found here in the last two measures of the *Grave* from the A minor Sonata. Here, I have used the ending he wrote for his harpsichord version of this piece, which suits the guitar much better.

In playing this music on guitar, the more polyphonic pieces especially gain much clarity and fluidity, without losing the vibrato string sound which is common to both instruments.

Manuel Barrueco

Sonata I

BWV 1001

Johann Sebastian Bach
Transcribed by M. Barrueco

Adagio

III- ② 4 2

2 tr 2 1 3 1 4 0 1 1 3 1 2 1

3 3 1 4 3 1 ② ③ 4 4 1 4 1 3 1 tr 2 1 4 tr ③ III- ② ② III

5 II- 2 ④ III III 3 2 III 3 2 2 3 4 3 1 3

7 1 4 3 ② ② ③ ④ 3 2 0 2 3 1 ③ tr

9 ② tr ③ ④ ③

10 III ③ III 1 1 4

11

13

14

15

17

19

21

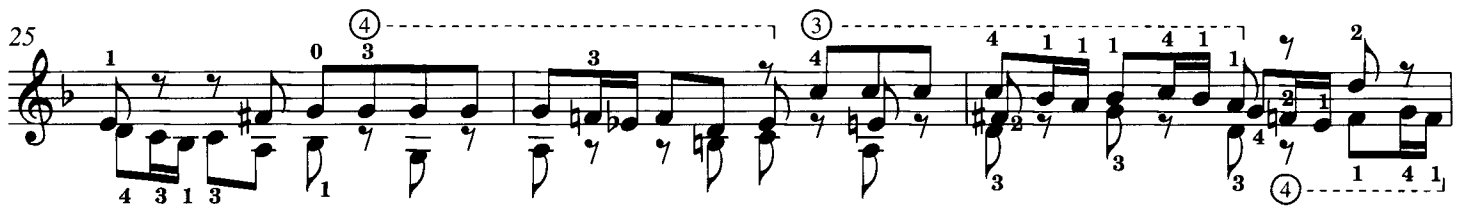
*) Realisation:

Fuga

Allegro

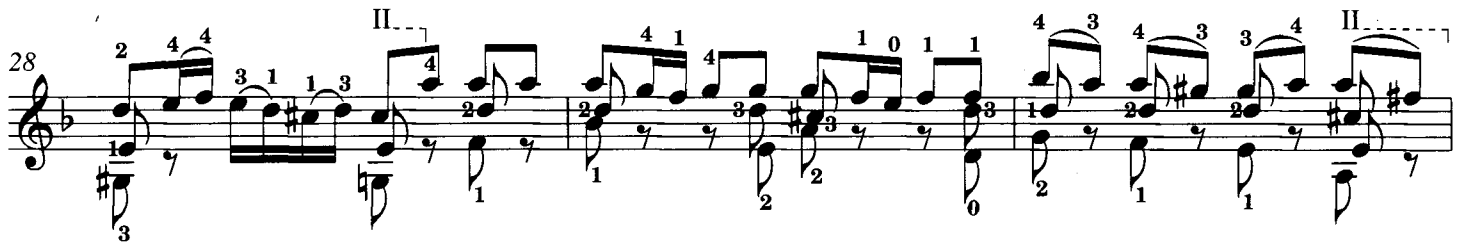
This musical score is for a piece titled "Fuga" in the "Allegro" tempo. It consists of a single melodic line on a treble clef staff, written in a key signature of one flat (B-flat). The piece is characterized by its intricate rhythmic patterns, including frequent sixteenth and thirty-second notes, and complex fingering. The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, and 22 clearly marked. Various musical notations are used throughout, such as slurs, accents, and dynamic markings. Roman numerals (I, II, III, IV, V) are placed above the staff to indicate specific harmonic or structural points. Circled numbers (1-6) are placed below the staff to denote fingering. The piece concludes with a final measure marked with a circled 5.

25



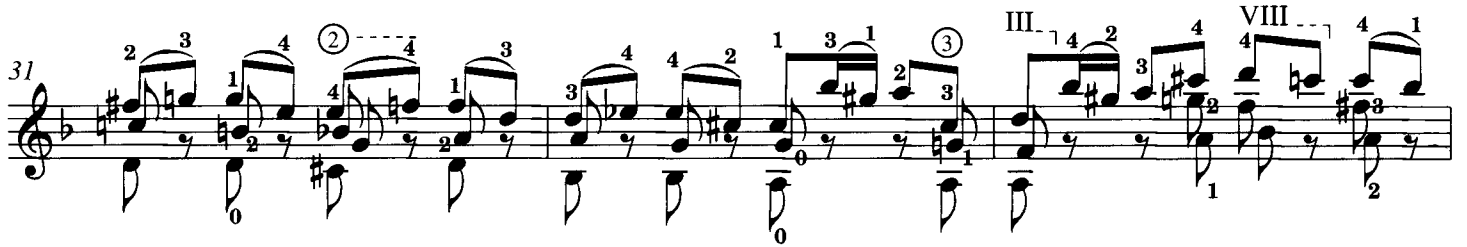
Musical staff for measures 25-27. Measure 25 starts with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-4. There are circled numbers 4 and 3 above the staff. There are also circled numbers 4 and 3 below the staff. The notation includes eighth and quarter notes, rests, and accidentals.

28



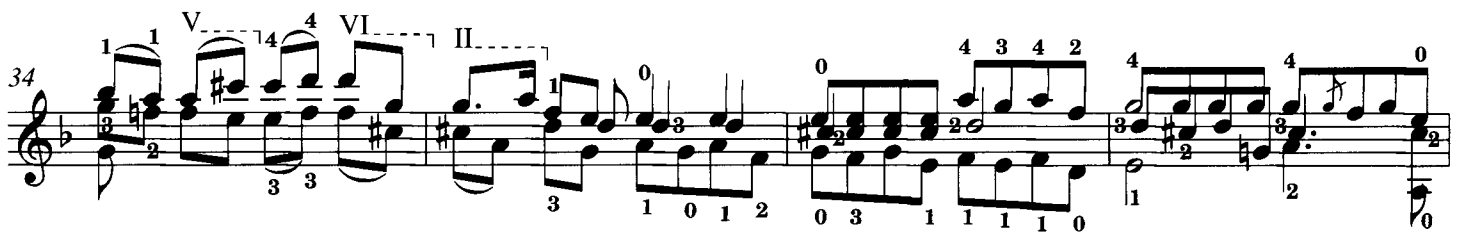
Musical staff for measures 28-30. Measure 28 starts with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-4. There are circled numbers 4 and 3 above the staff. There are also circled numbers 4 and 3 below the staff. The notation includes eighth and quarter notes, rests, and accidentals.

31



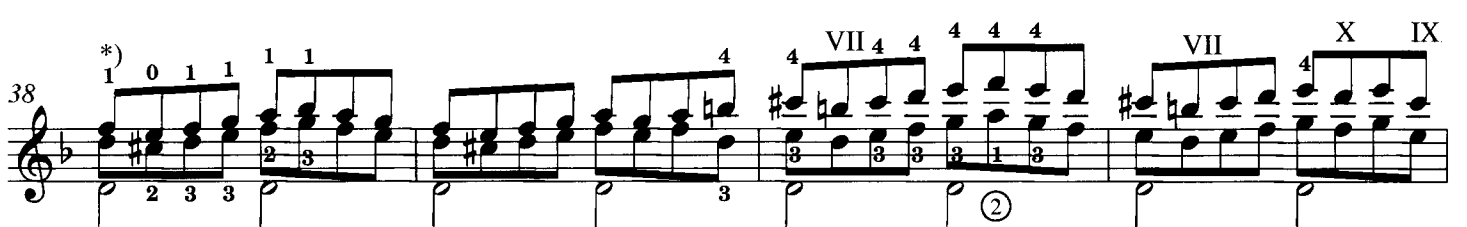
Musical staff for measures 31-33. Measure 31 starts with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-4. There are circled numbers 2 and 3 above the staff. There are also circled numbers 2 and 3 below the staff. The notation includes eighth and quarter notes, rests, and accidentals.

34



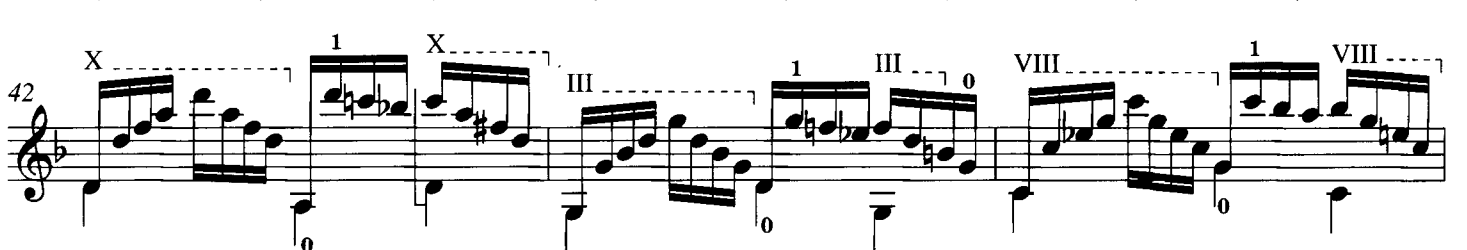
Musical staff for measures 34-36. Measure 34 starts with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-4. There are circled numbers 1 and 2 above the staff. There are also circled numbers 1 and 2 below the staff. The notation includes eighth and quarter notes, rests, and accidentals.

38



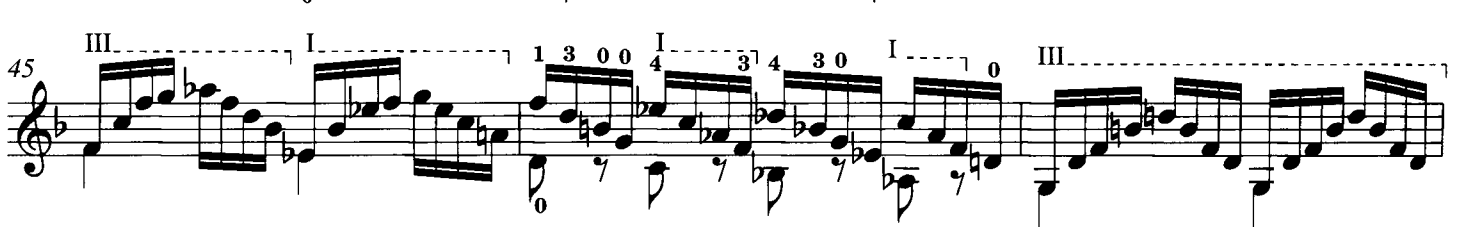
Musical staff for measures 38-41. Measure 38 starts with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-4. There are circled numbers 1 and 2 above the staff. There are also circled numbers 1 and 2 below the staff. The notation includes eighth and quarter notes, rests, and accidentals.

42



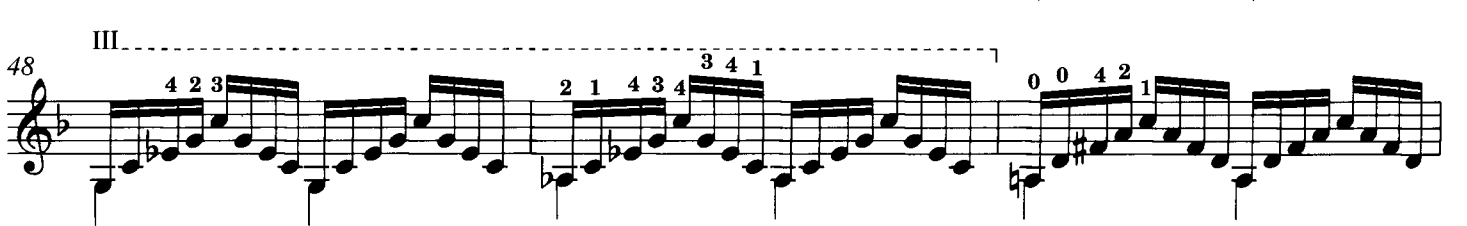
Musical staff for measures 42-44. Measure 42 starts with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-4. There are circled numbers 1 and 2 above the staff. There are also circled numbers 1 and 2 below the staff. The notation includes eighth and quarter notes, rests, and accidentals.

45



Musical staff for measures 45-47. Measure 45 starts with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-4. There are circled numbers 1 and 2 above the staff. There are also circled numbers 1 and 2 below the staff. The notation includes eighth and quarter notes, rests, and accidentals.

48



Musical staff for measures 48-50. Measure 48 starts with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-4. There are circled numbers 1 and 2 above the staff. There are also circled numbers 1 and 2 below the staff. The notation includes eighth and quarter notes, rests, and accidentals.

*) ossia: 

This page of musical notation for guitar contains nine staves of music, numbered 51 through 75. The notation includes various musical elements such as notes, rests, and accidentals, along with detailed fret numbers and fingering instructions. Chord diagrams are indicated by Roman numerals (I, III, IV, V, VI, VII, VIII) placed above the staff lines. Circled numbers (1, 2, 3, 4, 5) are used to denote specific fingering techniques. The music is written in a single melodic line on a treble clef staff, with a key signature of one flat (B-flat). The staves are arranged vertically, with measures 51-53 on the first staff, 54-56 on the second, 57-59 on the third, 60-62 on the fourth, 63-65 on the fifth, 66-68 on the sixth, 69-71 on the seventh, 72-74 on the eighth, and 75 on the ninth. The notation is dense and technical, typical of a guitar method book or a complex piece of music.

12 III

78

81

84

87

89

91

93

Siciliana

This page of musical notation is for guitar and consists of ten staves of music, numbered 3, 5, 7, 8b, 10, 12, 14, 16, and 18. The notation includes various musical symbols such as notes, rests, and slurs, along with specific guitar-related instructions:

- Fingering:** Numbers 1-5 are placed above or below notes to indicate which finger to use.
- Chord Markings:** Roman numerals (I, III, V, VI, VIII) are placed above the staff to indicate chord positions.
- Fretboard Diagrams:** Some notes are enclosed in circles, representing specific fretboard positions.
- Staff 8b:** This staff features a sequence of notes with a unique fingering pattern: 1 0 2 4 0 2 3 1 3 1 4 3.
- Staff 18:** This staff includes a sequence of notes with the following fingering: 1 2 4 3 4 2.

Presto

The musical score is written for guitar in a single system on page 14. It begins with the tempo marking "Presto". The music is in a key with one flat (B-flat) and a 3/8 time signature. The score is divided into eight staves, each starting with a measure number: 1, 7, 13, 19, 25, 31, 37, and 43. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 (open string). Articulations like slurs and accents are used throughout. Dynamic markings include accents and hairpins. Specific techniques are marked with Roman numerals: III (triple), I (single), V (hammer-on), and VI (pull-off). Circled numbers 2, 3, and 4 likely refer to specific fingering techniques or exercises. The piece concludes with a final measure on the eighth staff.

This page of musical notation contains ten staves of music, numbered 49 through 91. The notation is written on a single treble clef staff with a key signature of one flat (B-flat). The music is characterized by complex rhythmic patterns and frequent use of accidentals, particularly natural signs and sharps. Fingerings are indicated by numbers 1-4 above the notes. Performance markings include slurs, breath marks (I, II, III), and circled numbers (1-5) indicating specific techniques or fingerings. The notation includes various note values such as eighth and sixteenth notes, as well as rests and accidentals. The overall style is that of a technical guitar exercise or a piece of music requiring advanced finger dexterity.

96

3 4 I 1 4 3 4 0 1 4 3 2 4 3 0 2 0 3

101

③ 4 1 2 0 3 1 0 3 2 1 1 3 2 1 1 3 1 III 1 2

106

4 1 2 4 0 1 2 4 0 2 4 3 2 4 0 1 2 0 2 4 0 4 2 4 3 0

111

③ 2 1 3 4 3 1 1 2 4 1 2 3 III 2 0 1 0 4 3 I 0 1 4 ⑤

116

III 4 III 3 4 3 1 2 3 1 1 4 3 2 1 3 4 2 1 4 3 2 0 3

121

2 3 0 1 0 3 4 1 2 1 0 1 4 0 3 ③ 2 0 4 III 1 2

126

③ 4 1 3 0 2 3 III 1 4 1 0 4 2 0 4 3 2 0 4 2 1

131

2 1 4 III 3 2 1 4 2 1 3 4 2 4 2 1 III 4 III ②

Sonata II

BWV 1003

Johann Sebastian Bach
Transcribed by M. Barrueco

Grave

0 3 5 7 9 11 12b

tr tr tr tr

I II IV V

① ② ③ ④

14

Musical notation for measure 14. The staff shows a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with various fingerings (1, 3, 1, 3) and a trill (tr). Above the staff, there are fingering numbers: 1 3 1 3, 4 2 3 0 2 4 0 1, 0 0 4 2 1 4 3 2, and 2 4 3 4. A circled number 2 is placed above the trill. A circled number 4 is placed below the staff. A circled number 3 is placed above the staff. A circled number 4 is placed below the staff. The Roman numeral III is written above the staff.

15b

Musical notation for measure 15b. The staff shows a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with various fingerings (2, 4, 1, 1) and a trill (tr). Above the staff, there are fingering numbers: 2 4 1 1, 3 0 1 2 0 2, 3 1 2 4 1 2 3 4, and 4 2 1 2 1 4 2 0 1. A circled number 2 is placed above the staff. A circled number 3 is placed below the staff. A circled number 3 is placed below the staff. The Roman numeral II is written above the staff.

17

Musical notation for measure 17. The staff shows a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with various fingerings (1-1, 2, 4, 1, 1) and a trill (tr). Above the staff, there are fingering numbers: 3 1, 1-1 2 4 1 1, 4 4, 4 3 4 2 0 1 2 3, and 4 1 0 3. A circled number 2 is placed below the staff. A circled number 1 is placed below the staff. A circled number 2 is placed below the staff. A circled number 3 is placed below the staff. A circled number 3 is placed below the staff. A circled number 2 is placed below the staff. The Roman numeral I is written above the staff.

18b

Musical notation for measure 18b. The staff shows a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with various fingerings (0, 1, 4, 3) and a trill (tr). Above the staff, there are fingering numbers: 0 1, 4 3, 3 2 3 4 0, 4 0 1 4, and 1 4. A circled number 4 is placed below the staff. A circled number 3 is placed below the staff. The Roman numeral I is written above the staff.

20

Musical notation for measure 20. The staff shows a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with various fingerings (0, 4, 3, 4, 1, 3, 0, 1, 3) and a trill (tr). Above the staff, there are fingering numbers: 0 4, 4 1 2 3 4 3 4 1, 3 0 1, 2 0 4, and 0 4 0 4 0. A circled number 2 is placed below the staff. A circled number 3 is placed below the staff. The Roman numeral I is written above the staff.

22

Musical notation for measure 22. The staff shows a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with various fingerings (4, 0, 1, 2, 3, 4, 0, 3, 2, 3) and a trill (tr). Above the staff, there are fingering numbers: 4 0 1 2 3 4 0 3 2 3, and 1 2 1 0. A circled number 5 is placed below the staff. A circled number 2 is placed below the staff. A circled number 1 is placed below the staff. A circled number 2 is placed below the staff. The Roman numeral V is written above the staff.

Fuga ②

Musical score for "Fuga ②" in G major, 2/4 time. The score consists of eight staves of music, with various fingering and articulation markings.

Staff 1 (Measures 1-5): Includes fingering (1, 1, 4, 3, 1, 0, 3, 1, 1) and articulation (③, ④).

Staff 2 (Measures 6-10): Includes fingering (2, 1, 1, 2, 4, 4, 0, 3, 2, 4, 2, 4, 3) and articulation (II, 1, 0, 2).

Staff 3 (Measures 11-15): Includes fingering (1, 4, 1, 4, 4, 4, 4, 2, 0, 3, 2, 4, 1, 3, 4, 3) and articulation (1, 2).

Staff 4 (Measures 16-20): Includes fingering (1, 2, 4, 1, 4, 4, 0, 2, 1, 1, 0, 4, 1, 3, 2, 3, 1) and articulation (③).

Staff 5 (Measures 21-25): Includes fingering (2, 2, 1, 4, 2, 2, 2, 1, 2, 1, 1, 4, 4, 1, 0, 1, 4) and articulation (③, ③, ③).

Staff 6 (Measures 26-30): Includes fingering (4, 2, 1, 1, 3, 4, 2, 1, 1, 3, 4, 3, 1, 1, 3, 4, 2, 1, 1, 3, 4) and articulation (④).

Staff 7 (Measures 31-34): Includes fingering (0, 1, 4, 3, 1, 4, 1, 3, 4, 4) and articulation (②, ③, ②, ④, ②).

Staff 8 (Measures 35-38): Includes fingering (2, 1, 0, 2, 4, 3, 2, 4, 2, 0, 2, 4, 2, 4) and articulation (II, 4, ②, ③, V).

39 ② ③

43 ① ③

47 piano *f* *p* ②

51 *f* *p* ③

55 piano *f* piano ①

59 *f* ③

64 ③ ②

68 ② ④

72 *tr* II-₇ 2 3 0 4 2 II-₇ 1 1 4 0 0 2 0 1

77 2 4 II-₇ 1 0 2 1 2 1 2 4

82 1 4 1 4 1 4 1 0 III-₇ 1 1 4 1 3 4 1

87 3 7 V-₇ VIII-₇ 1 1 4 III-₇

92 4 2 V-₇ 2 4 1 4 4 V-₇

96 2 0 1 4 1 4 0 4 0 1 1

100 0 3 III-₇ 2 2 0 3 4 2 1 0 4 3 4 2 4 1

104 2 0 1 2 0 2 4 1 4 0 1 4 0 4 3 II-₇

108

112

116

120

124

129

134

139

144

Musical notation for measures 144-147. Measure 144 starts with a circled '2' above the staff. Measure 147 ends with a circled '4' above the staff. Fingering numbers 1-4 are visible throughout the passage.

148

Musical notation for measures 148-152. Measure 148 starts with a circled '3' above the staff. Measure 152 ends with a circled '3' above the staff. Fingering numbers 1-4 are visible throughout the passage.

153

Musical notation for measures 153-157. Measure 153 starts with a circled '3' above the staff. Measure 157 ends with a circled '5' above the staff. Fingering numbers 1-4 are visible throughout the passage.

158

Musical notation for measures 158-162. Measure 158 starts with a circled '5' above the staff. Measure 162 ends with a circled '3' above the staff. Fingering numbers 1-4 are visible throughout the passage.

163

Musical notation for measures 163-166. Measure 163 starts with a circled '3' above the staff. Measure 166 ends with a circled '1' above the staff. Fingering numbers 1-4 are visible throughout the passage.

167

Musical notation for measures 167-170. Measure 167 starts with a circled '3' above the staff. Measure 170 ends with a circled '3' above the staff. Fingering numbers 1-4 are visible throughout the passage.

171

Musical notation for measures 171-174. Measure 171 starts with a circled '3' above the staff. Measure 174 ends with a circled '3' above the staff. Fingering numbers 1-4 are visible throughout the passage.

175

Musical notation for measures 175-178. Measure 175 starts with a circled '3' above the staff. Measure 178 ends with a circled '1' above the staff. Fingering numbers 1-4 are visible throughout the passage.

180 2 1 3 3 1 0 III 3 0 2 1 1 4 3 1 4 0 3 4 0 3 2 1

184 1 4 0 1 2 0 3 4 1 3 1 4 1 0 3 2 1 4 0 1 0 3 4 2 1 4

188 4 0 3 2 0 4 0 0 2 2 II 1 4 3 2

192 1 0 1 1 0 1 2 0 3 3 0 1 0 1 2 4 4 1 2 2

196 II 3 4 2 1 4 2 3 4 1 3 3 2 3 I 4 0 4

200 I I 4 1 4 4 III 1 3 1 3

205 V III 2 1 2 1 2 3 2 4 3 0 1 2 0 1 0 4

209 2 1 4 0 2 0 3 I III 1 3 1

213

4 1 4 3 1 4 2 0 2 3 # 1 4 4 2 4 3 1 3 4 0 3 1 3 1 1 2 0 1

2 3 1

217

4 1 0 2 1 1 3 4 3 4 2 1 3 1 3 1 0 2 0 0 1 2 3 4 3

I

221

II III 4 1 0 4 1 4 1 4 2 1 1 4

3 2 3 3 4 2 4 2 4 2 4 2 4 2

④

226

② 4 3 2 ③ ③ 2 1 ③ 1 2 1 1 ③ 2 ② 2 II 2 III

1 3 3 3 0 2 1 0

231

1 3 1 2 3 2 1 1 4 1 1 0 1 3 4 4 3 2

2 0 3 3 2 1 0 3 4 0 1 0 1

236

1 2 4 0 0 3 0 2 4 4 2 1 0 2 2

2 1 0 3 0 2 3 3 0 3 0 1

③

241

0 2 4 1 4 2 2 3 3 1 4 2 2 1 4 1 4

1 2 3 3 0 3 1 0 1 4 2 3 1 2

246

1 3 1 2 4 2 3 1 4 2 1 4 1 ③ 4

3 0 1 4 2 2 2 3 1 0 3 2 1 4 1 4

251

Musical notation for measures 251-255. The notation includes various fingerings (1, 2, 3, 4, 0) and a circled 3 above the staff. A circled 5 is written below the staff.

256

Musical notation for measures 256-260. Includes fingerings, a trill (tr) above a note, and circled 2 and 1 below the staff.

261

Musical notation for measures 261-265. Includes fingerings and circled 3 and 3 below the staff.

266

Musical notation for measures 266-270. Includes fingerings, a circled 3 below the staff, and Roman numerals III and VI above the staff.

271

Musical notation for measures 271-275. Includes fingerings, a circled 4 below the staff, and Roman numerals V and II above the staff.

276

Musical notation for measures 276-280. Includes fingerings, a circled 4 below the staff, and Roman numeral I above the staff.

281

Musical notation for measures 281-285. Includes fingerings and Roman numerals II, III, and II above the staff.

286

Musical notation for measures 286-290. Includes complex fingerings and Roman numeral II above the staff.

Andante

This musical score is for guitar, marked 'Andante'. It consists of 25 measures across ten staves. The music is written in treble clef with a 3/4 time signature. The key signature has one sharp (F#). The score includes various guitar techniques such as triplets, trills, and slurs. Fingerings are indicated by numbers 1-4 and 0 for natural. Capo positions are marked with Roman numerals I, II, III, and IV. A double bar line with first and second endings is used at measures 10-11 and 25-26. A circled number 4 is placed above a measure at measure 10. A circled number 3 is placed below a measure at measure 22. A circled number 3 is placed below a measure at measure 25. The piece concludes with a final cadence.

Allegro

This musical score is for guitar, spanning measures 1 to 19. It is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, triplets, and dynamic markings like *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-4 and 0 (open string). Capo positions are marked with Roman numerals V, IV, III, II, and I. The piece features complex rhythmic patterns, including many triplets and slurred sixteenth-note passages. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, and 19 are clearly marked at the beginning of their respective lines.

Musical score for guitar, measures 21-39. The score is written on a single treble clef staff with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and dynamic markings (*f*, *p*). Fingerings are indicated by numbers 1-4 above or below notes. Circled numbers (1-5) indicate specific fingering points. Section markers VII, II, III, and I are placed above the staff at measures 21, 23, 35, and 39 respectively. The piece concludes with a double bar line and repeat dots at the end of measure 39.

21 VII

23 II

25 VII

27

29

31

33

35 III

37

39 I III

41 V VII

43 III

45

47

48b I

50

51b

53 I

55 V

57 V

Sonata III

BWV 1005

Johann Sebastian Bach
Transcribed by M. Barrueco

Adagio

II

5

V

V

VI

V

III

II

2

1 4 2 1 2

0 1 3 0

13

3

1 2

1 2 3

1

1 0

0

1 2

17

1 4

2

2 4

4 1

0 1

0

1 1

2 3

21

0 3

4

I

2

I

2

III

1

III

4

24

2 4

1 4

2 0

1 0

0

I

1

4 4

0

1 4

0 1 4

28

31

35

39

41

44

Fuga

This musical score for 'Fuga' is written for guitar and consists of ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4 below the notes. Technical markings include circled numbers 2, 3, and 4, and Roman numerals II and III. The score is divided into measures by bar lines, with measure numbers 6, 11, 16, 21, 26, 31, 36, and 40 clearly marked. The piece concludes with a double bar line and repeat dots.

44 0 2 0 4 3 0 4 1 0 4 1 4 1

48 0 4 2 3 1 4 0 3 4 1 4 0 2

52 0 1 0 1 0 1 1 3 1 2

56 3 2 2 1 0 1 3 4 1 4 3

60 III 2 1 0 2 3 4 0 1 2 4 2 2 2 1 4 3

64 1 4 1 4 1 4 1 0 4 3

68 2 3 1 0 2 3 4 2 0 0 1 4 1 3 2 1 4 1 4

72 1 3 2 4 0 1 3 2 4 1 0 3 3 1 2 3 1 0 2 4 0 2 4 1 4

76

Musical notation for measures 76-79. Measure 76 includes fingerings 2 3 1 and circled numbers 2 and 3. Measure 77 has a circled 3. Measure 78 has fingerings 2 3 4 and 1 4 2 1. Measure 79 has a circled 3 and a Roman numeral II with a dashed line.

80

Musical notation for measures 80-83. Measure 80 has fingerings 0 2 3 4. Measure 81 has fingerings 1 4 2 1. Measure 82 has fingerings 0, 2, 0, 3, 0, 2. Measure 83 has a circled 3 and a Roman numeral I with a dashed line.

84

Musical notation for measures 84-87. Measure 84 has fingerings 2 4 and 1 3 4. Measure 85 has fingerings 1 2 4. Measure 86 has fingerings 4 2 1 and 1. Measure 87 has fingerings 4 2 1 and 0.

88

Musical notation for measures 88-91. Measure 88 has fingerings 2 4 1 and circled numbers 2 and 3. Measure 89 has fingerings 4 2 3 2. Measure 90 has a Roman numeral V with a dashed line and a circled 3. Measure 91 has a Roman numeral IX with a dashed line, fingerings 2, and circled numbers 4, 2, and 1.

92

Musical notation for measures 92-96. Measure 92 has fingerings 4 1 3 2 1 3 and circled numbers 2, 3, 5. Measure 93 has fingerings 1 4 4 3. Measure 94 has fingerings 1 3 1 2 4 2. Measure 95 has fingerings 2 2 2 2. Measure 96 has fingerings 4 3.

97

Musical notation for measures 97-100. Measure 97 has fingerings 1 2 and a circled 3. Measure 98 has fingerings 1 3 1. Measure 99 has fingerings 1 0 0 1 4 4. Measure 100 has a Roman numeral II with a dashed line and fingerings 1 2 0.

101

Musical notation for measures 101-104. Measure 101 has fingerings 4 1 3 4 2 and a Roman numeral I with a dashed line. Measure 102 has fingerings 2 4 3 and a circled 3. Measure 103 has fingerings 2 and a Roman numeral V with a dashed line. Measure 104 has a circled 2 and a Roman numeral III with a dashed line.

105

Musical notation for measures 105-108. Measure 105 has fingerings 4 1 0 1. Measure 106 has fingerings 0 0 4 1 3 and circled numbers 1 and 2. Measure 107 has fingerings 0 1 4 4. Measure 108 has fingerings 0 4 1 and circled numbers 2, 3, 2, 1, 3, 0.

110

115

119

123

127

131

135

139

143

1 2 3 2 1 2 0 1 2 1 2 0 1 2

148

3 4 II 2 4 0 3 3 2 1 4 1 3 4

153

4 4 1 2 3 2 0 4 0 4 II

157

II 4 2 III 4 4 II 4 2 4 4 2 II 3

162

1 2 4 3 V 2 tr 4 3 9 2 4 3 1 VI 3 2

167

0 II 4 3 0 4 3 4 2 4 3

171

III 0 1 3 1 4 2 1 0 3 4 2 0 2 0 1 2

175

3 2 0 3 0 1 2 4 2 1 3 1 1 3 1 1 3 1 1

179 X
3 2 0 1 4 2 2 1 2 3 2 1 1 1 3 2

183 II
0 4 2 0 2 1 3 4 1 0 0 3 2 3 1 3 1 4

187
4 4 2 II 2 4 0 2 2 II 2 II 2 4 4 4

191
1 4 4 1 4 4 1 3 4 4 4 2 2 4

195
4 1 3 4 3 3 4 2 2 2 4 4 4 4

199 al reverso
4 1 3 4 4

204
4 1 4 3 0 2 4 2 0 4

209 III
4 0 4 II 1 4 3 2 2 4

214 III V 4 VIII V ② 3 3 3 1 0

219 II 4 4 4 II I 0 4 0 4 2 0 2 3

224 II 1 0 2 4 2 II 1 0 1 1 0 4 0 1 0 4 4 1

229 0 2 0 4 2 2 3 2 0 2 2 2 2 0 2 0 4 0 1 4 1

234 1 1 2 4 2 4 4 1 0 1 0 4 4

239 1 IV 3 3 II 4 0 2

243 4 0 1 1 tr 3 4 0 2 4 2

247 2 0 1 1 4 3 1 0 3 0 4 1 2 1 2 3 ② 1

251 0 1 3 1 2 3 4 2 1 III 1 V

255 VII 2 4 1 4 3 2 1 2 2 3 1 1 3 b 2 1 2 3 b 4 2 1 2 3 4 3

259 3 1 3 4 4 1 4 3 2 1 3 4 4 1 4 3 2 1 2 4 4 1 4 b 3 3 1 3 4 4 1 4 3

263 3 1 3 4 4 1 4 3 1 2 4 1 3 2 4 1 3 2 4 1 2 3 1 4 3 4 1 3 1 2 3 2

267 1 4 3 1 1 2 3 2 1 b 4 3 1 1 2 3 2 1 4 2 1 0 1 # 2 1 0 3 # 2 0 3 1 0 2

271 0 1 2 0 III 0 3 2 0 4 1 4 0

275 2 0 1 1 4 0 4 4 0 0

279 3 0 1 1 4 4 4 4 0 2 4 4 4 0

283

1 0 I 0 0 4 4 1 0 4

287

4 2 4 1 3 4 0 2 4 2 2 4 2

292

1 1 4 1 0 1 3 1 3 4 3 4 2 4 0 4

297

2 1 1 0

302

307

312

316

321

Musical staff 321: Treble clef, 8 measures. Features a melodic line with eighth and sixteenth notes and a bass line with chords and rests.

326

Musical staff 326: Treble clef, 8 measures. Features a melodic line with eighth notes and a bass line with chords.

330

Musical staff 330: Treble clef, 8 measures. Features a melodic line with eighth notes and a bass line with chords and rests.

334

Musical staff 334: Treble clef, 8 measures. Features a melodic line with eighth notes and a bass line with chords.

338

Musical staff 338: Treble clef, 8 measures. Features a melodic line with eighth notes and a bass line with chords.

342

Musical staff 342: Treble clef, 8 measures. Features a melodic line with eighth notes and a bass line with chords and rests.

345

Musical staff 345: Treble clef, 8 measures. Features a melodic line with eighth notes and a bass line with chords.

350

Musical staff 350: Treble clef, 8 measures. Features a melodic line with eighth notes and a bass line with chords.

Largo

The musical score is written for guitar and consists of seven staves of music, numbered 1 through 13. The tempo is marked 'Largo'. The score includes various guitar techniques and fingering instructions:

- Staff 1:** Measures 1-4. Features a triplet of eighth notes (circled 3), slurs, and fingering numbers 1, 2, 3, 4. Includes a trill (tr) and a breath mark.
- Staff 2:** Measures 5-8. Features a triplet of eighth notes (circled 3), slurs, and fingering numbers 1, 2, 3, 4. Includes a trill (tr) and a breath mark.
- Staff 3:** Measures 9-12. Features a triplet of eighth notes (circled 3), slurs, and fingering numbers 1, 2, 3, 4. Includes a trill (tr) and a breath mark.
- Staff 4:** Measures 13-16. Features a triplet of eighth notes (circled 3), slurs, and fingering numbers 1, 2, 3, 4. Includes a trill (tr) and a breath mark.
- Staff 5:** Measures 17-20. Features a triplet of eighth notes (circled 3), slurs, and fingering numbers 1, 2, 3, 4. Includes a trill (tr) and a breath mark.
- Staff 6:** Measures 21-24. Features a triplet of eighth notes (circled 3), slurs, and fingering numbers 1, 2, 3, 4. Includes a trill (tr) and a breath mark.
- Staff 7:** Measures 25-28. Features a triplet of eighth notes (circled 3), slurs, and fingering numbers 1, 2, 3, 4. Includes a trill (tr) and a breath mark.

15

17

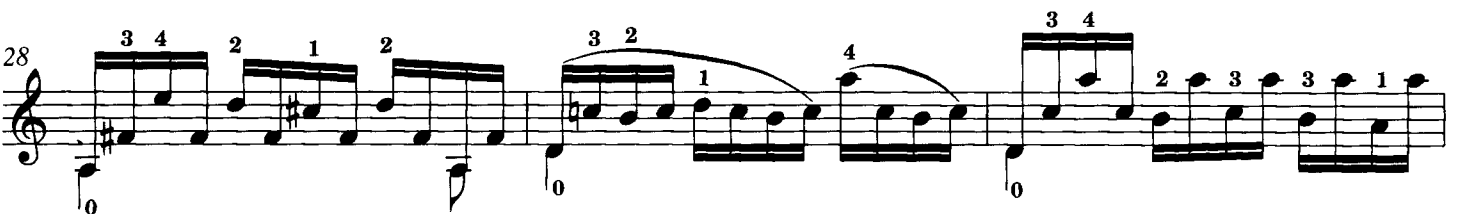
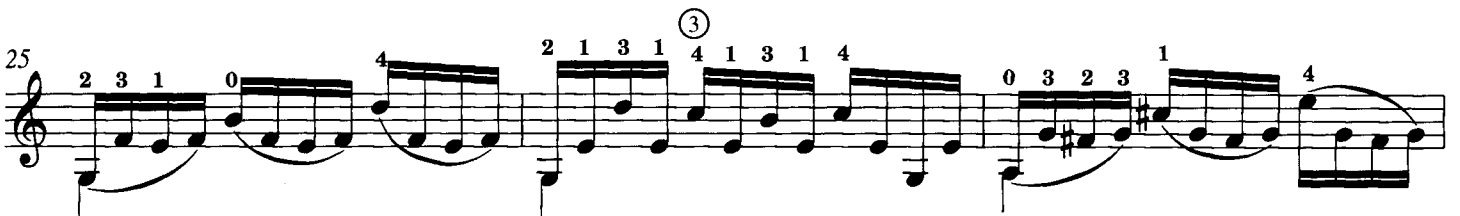
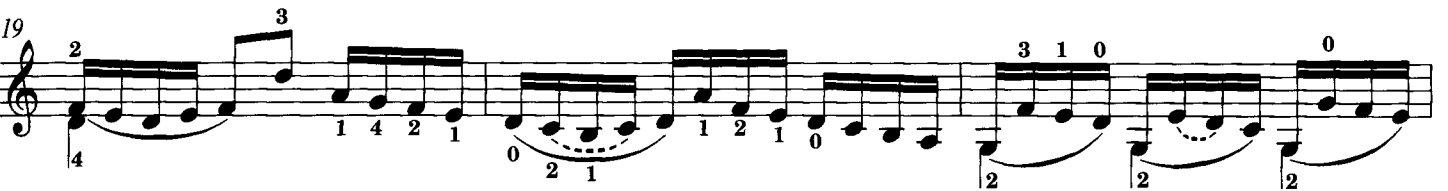
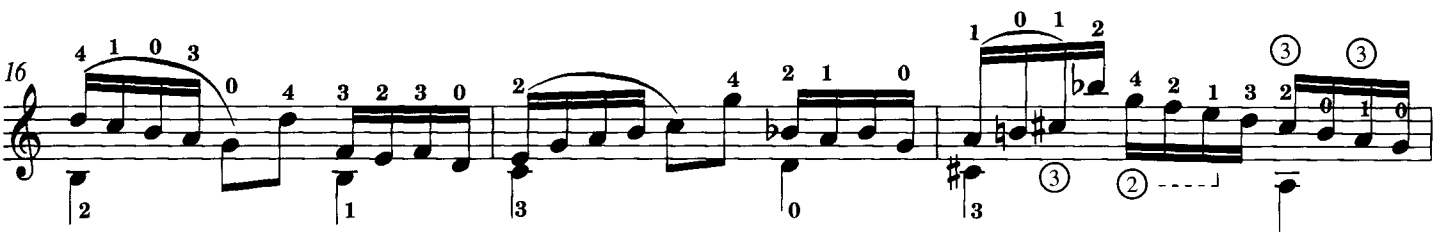
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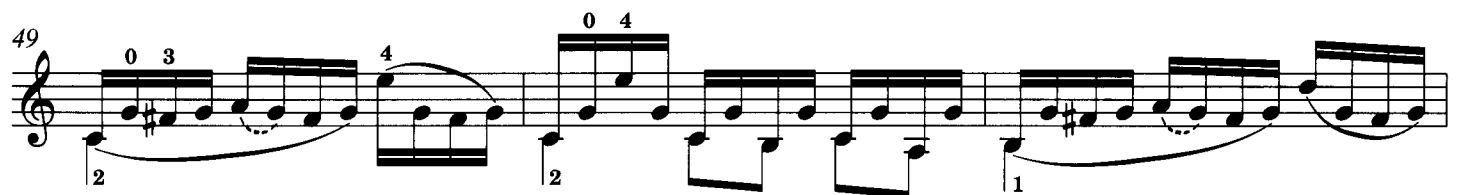
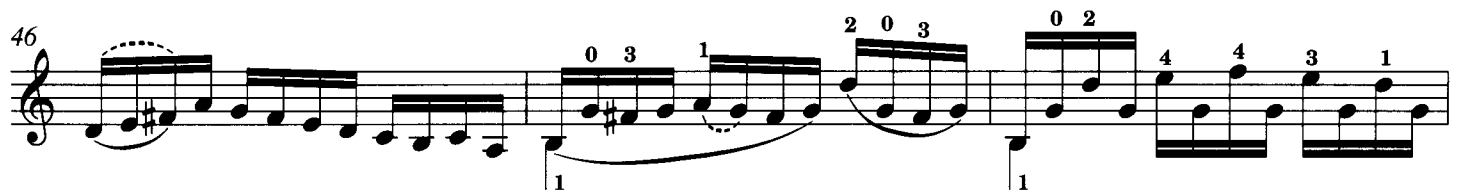
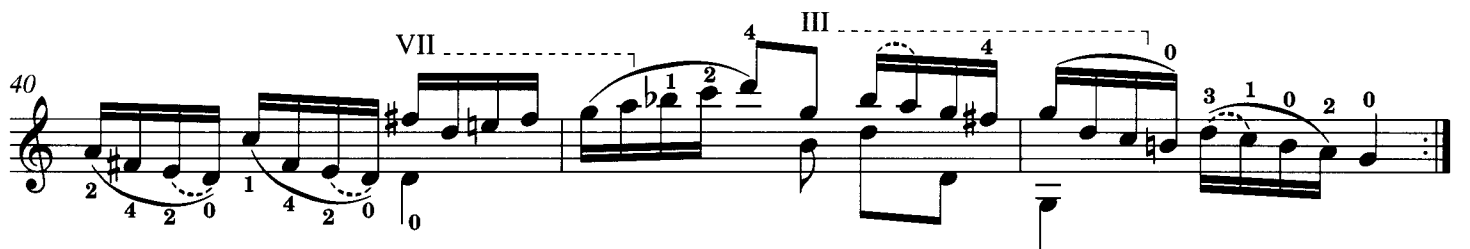
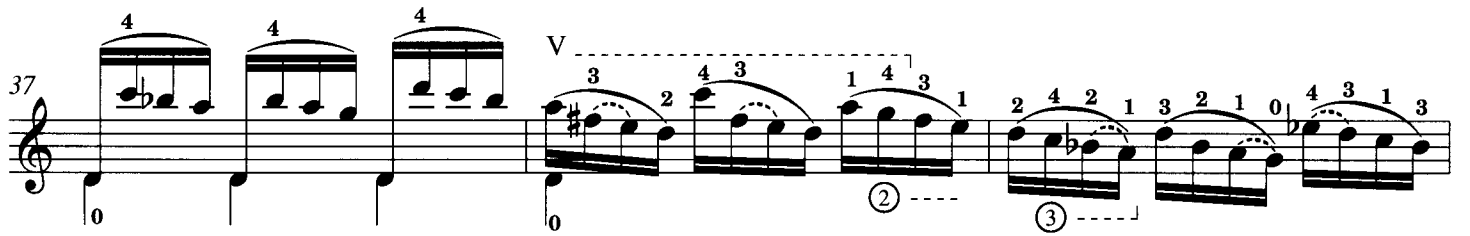
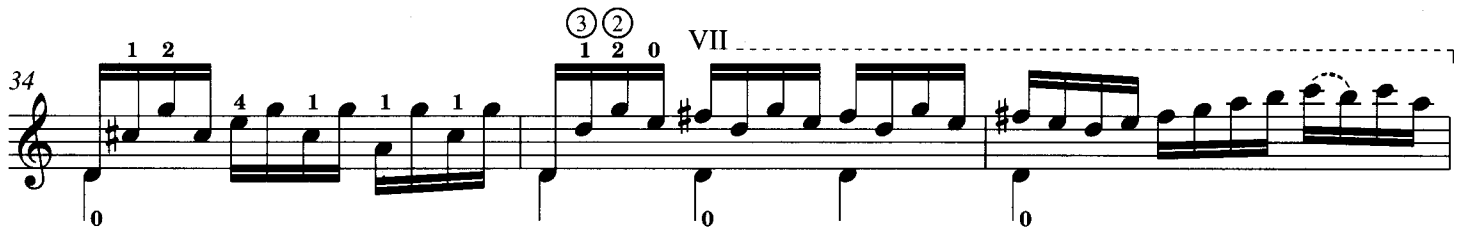
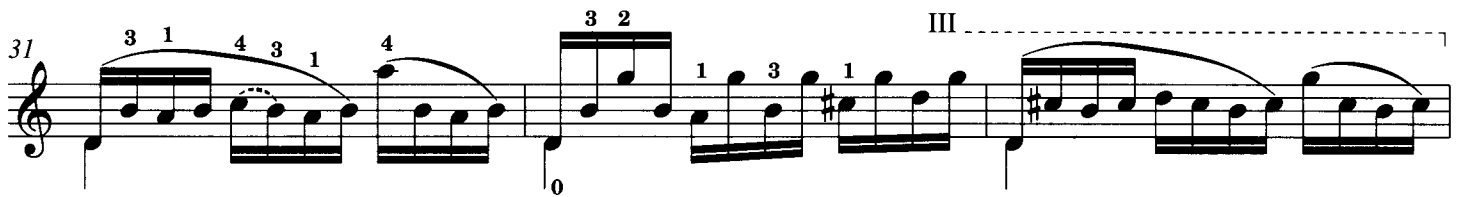
20

Allegro assai

4

7





55 2 1 4 0 2 0 1 3 2 1 4 2 I

58 2 1 2 2 2 1 4 0

61 2 4 1 4 3 2 0

64 2 1 3 4 III 2 0 3 0 3 2 3 1 3 0 1 2 4 1

67 3 1 0 3 2 0 1 4 2 4 1 1 4 2 1 0 2 4 3 1 0 1 3 0 4 2 1 2 1 0 1 4 2

70 1 3 1 0 4 3 1 0 1 4 3 1

73 3 2 1 4 2 4 3 1 3 2 2 1 0 3

76 2 1 1 1 2 2 4 1

79

3 4 0 1 4 1 0 3 1 4 3 1 0 0 3 0 1 4 0 1 4 0 3 1

2

82

4 1 2 1 2 0 1 0 1 3 1 2 1 3 1 4 2 1 3 1 0 1 0 2 1 2 0

3 2 3 2 3 1 4

85

2 1 3 2 1 4 3 2 1 2 4 2

3 4 1 2 4 2

VII

88

1 3 4 1 2 2 3 2 2 3 1 2 2 3 2 2

2 3 3 2 3 2 3 3 2 3

VII

91

4 1 4 1 2 1 4 1 0 2 1 4 2 1 1 3

2 0

94

3 1 4 1 3 3 2 0 1 3 4 1 2 3 4

3

V II

97

0 1 4 3 4 3 1 3 1 4 3 4 2 0 1 4 3 1 0 2 0 4 1 0 1 4 1 0 4 1

3 3

100

0 2 0 3 4 1 0 0 2 0 4 1 1 0 4 2 4 2 1 4

4

Gitarrenmusik

Alter Meister

Auswahl für Gitarre solo

DIONISIO AGUADO
ALLEGRO UND ALLEGRO VIVACE
GA 301

ANONYMOUS
IRISH MARSH
(Yepes), GA 603
SALTARELLO
(Yepes), GA 606

JOHANN SEBASTIAN BACH
CELLO-SUITE NR. 1 BWV 1007
(Duarte), GA 213

CHACONNE D-MOLL
(Segovia), GA 141

**ZWEI CHORÄLE „WACHET AUF“
UND „JESUS BLEIBET MEINE FREUDE“**
(Stingl), GA 482

PRÉLUDE ET FUGUE D-DUR
(Segovia), GA 145

SARABANDE H-MOLL
(Segovia), GA 171

SARABANDE ET DOUBLE H-MOLL BWV 1002
(Yepes), GA 602

SUITE E-DUR BWV 1006A
(Ragossnig), GA 456

VALENTIN BAKFARK
FANTASIEN 8, 9, 10
(Kováts), GA 98

JEAN-BAPTISTE BESARD
**BRANLE AUS
„THESAURUS HARMONICUS 1603“**
(Tonazzi), GA 408

VOUS ME JURIEZ, BERGÈRE
(Pujol), GA 1062

HEINRICH IGNAZ FRANZ BIBER
PASSACAGLIA
(Kreidler), GA 471

ANTONIO DE CABEZON
DUOS I, II, III UND IX
aus „Obras de Musica“
(Pujol), GA 2009

FABORDON DEL QUARTO TONO
(Pujol), GA 1072

JOHN DOWLAND
FANTASIA NO. 7
(Hinojosa), GA 229
SIEBEN STÜCKE
(Poulton), GA 211

GIROLAMO FRESCOBALDI
**ARIA CON VARIAZIONI DETTA
„LA FRESCOBALDA“**

(Segovia), GA 157
FÜNF STÜCKE

(Segovia), GA 158
GALLIARDS AND AIRS
5 altenglische Lautenstücke
(Kreidler), GA 464

GITARRENSPIEL ALTER MEISTER
Originalmusik des 16. und 17. Jahrhunderts
(Zanoskar), ED 4620

GEORG FRIEDRICH HÄNDEL
8 AYLESFORDER STÜCKE
(Segovia), GA 148

HISPANAE CITHARAE ARS VIVA
Eine Sammlung ausgewählter Gitarrenmusik
aus alten Tabulaturen
(Pujol), GA 176

DAVID KELLNER
ARIA AND FANTASIA D-DUR
(Yepes), GA 611

JOSEPH KÜFFNER
25 LEICHTE SONATINEN, OP. 80
(Götze), GA 7

LUIGI LEGNANI
SECHS CAPRICEN, OP. 250
(Götze), GA 37

JOHANN KASPAR MERTZ
DREI STÜCKE
(Kreidler), GA 477

LUIS MILAN
FANTASIA DE L'OCTAVO TONO
(Pujol), GA 1055
SIX PAVANS
(Yepes), GA 604
TIENTOS DEL SÉPTIMO OCTAVO TONO
(Pujol), GA 1098

FRANCESCO MOLINO
18 PRÄLUDIEN
(Götze), GA 38
3 SONATEN, OP. 6
(Götze), GA 49

ZWEI RENAISSANCE-STÜCKE
**MUDARRA: FANTASIE /
NEUSIDLER: WELSCHER TANZ**
(Kreidler), GA 441

THOMAS ROBINSON
FOUR SACRED SONGS
(Yepes), GA 607

LUDOVICO CONTE RONCALLI
CAPRICI ARMONICI
(Pujol), GA 1038
SUITE A-MOLL
(Kennard), GA 800

GASPAR SANZ
CANARIOS
(Pujol), GA 1035
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(Pujol), GA 1049
TOURNOI ET BATAILLE
(Pujol), GA 1086

DOMENICO SCARLATTI
4 SONATEN
(Barrueco), GA 521
FÜNF STÜCKE
(Duarte), GA 228

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(Alcázar), GA 523

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(Pujol), GA 1064
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FANTASIE

(Kennard), GA 89
ZWEI MENUETTE
(Kreidler), GA 452
OVERTURE IN A
(Kennard), GA 97
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(Brojer), GA 462
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(Pujol), GA 1053

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