

J.S. BACH

The Complete Lute Works

transcribed for guitar by József Eötvös



Johann Sebastian Bach

The Complete Lute Works
Sämtliche Lautenwerke

A performing edition
transcribed for guitar
by József Eötvös

Eine Auführungs-Ausgabe
transkribiert für Gitarre
von József Eötvös

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Denken/Meinungen über diese Werke im Jahre 2001.

Gute Fingersätze sind die einfachste technische Lösung um die in der Musik enthaltene objektiv-akustische und subjektiv-emotionale Information auf dem Instrument dem Publikum zu vermitteln. Da Bachs Musik sehr komplex ist, sehen die Fingersätze oft nicht leicht aus. Auf den ersten Blick denkt man, es gäbe Dutzende leichtere Lösungen. Die folgenden wichtigen Fragen müssen aber gestellt werden: Entspricht diese Lösung der Musik vollkommen? Sind die melodischen und harmonischen Informationen gut zu erkennen? Entspricht der Fingersatz der Artikulation, wie ich sie mir vorstelle? (dem barocken Satzcharakter, der Stimmführung, dem Rhythmus und der Form, den Spannungsverhältnissen, usw.) Dann noch: Kann ich meine eigenen Gefühle/Gedanken dadurch vermitteln?

Für mich sind die Gedanken des Komponisten die "heiligsten". Die technischen Lösungen ordne ich dem völlig unter bis zu dem auf der Gitarre Machbaren und vielleicht manchmal darüber! Ich kann nicht einverstanden sein mit "erleichterten" Fingersätzen, da sie ein falsches Bild vom Werk vermitteln könnten!

Nur noch ein wenig über meine Gedanken/Leitfäden, die mich durch diese Werke geführt haben:

Die erste Frage: Wie wurde diese wunderbare Musik damals gemacht? Man liest alles darüber, was zu finden ist, und versucht das ererbte Wissen in sein barockes Musikbild einzubringen. Ein sehr wichtiges und oft vergessenes oder vernachlässigtes Problem auf der Gitarre ist die barocke Artikulation. Barockmusik auf der Gitarre gut zu spielen ist eine der schwierigsten Aufgaben, die man sich vorstellen kann! Sehen wir es aber in der richtigen Reihenfolge?

Die Musik ist nicht für das Instrument Gitarre geschrieben worden. Die Barockmusik strebt ja sehr oft ein vom Instrument mehr oder weniger unabhängiges musikalisches Vorbild an, das von der Singstimme stammt und von der Renaissance geerbt wurde. Die Werke sind also nicht so instrumentenspezifisch, wie wir es aus der Romantik kennen. Die Schwierigkeiten der Interpretation haben einen anderen Charakter: Der lineare musikalische Verlauf nach contrapunktischen Richtlinien steht im absoluten Vordergrund. Einzelne Stimmen auf verschiedenen Instrumenten zu spielen ist relativ einfach. Aber wenn wir mehrere Stimmen gleichzeitig zu führen haben, ohne das eine die andere beeinflussen kann/soll, - das ist schon viel komplizierter! Nehmen wir unser Instrument: die Gitarre. Wenn wir versuchen eine einzelne Stimme auf unserem Instrument zu spielen, treffen wir sofort auf enorme Schwierigkeiten. Manche Töne wollen ineinander klingen, manche nicht. Manche Töne bleiben an Obertönen auf den Basssaiten "hängen", sie hallt und klingt ineinander - man hört die Fingersätze, aber nicht den musikalischen Zusammenhang heraus - es ist also verdammt schwierig auf der Gitarre einstimmig zu spielen! Es ist kein Zufall, dass die Barockmusik auf dem Klavier ohne Pedal gespielt wird wegen, dass die zwei wichtigsten Tasteninstrumente der Barockzeit, nämlich die Orgel und das Cembalo gar keine Pedale hatten, um die Töne ineinander klingen zu lassen! (Bei den anderen hauptsächlich einstimmig gespielten Instrumenten - Flöte, Violine, usw. - kommt dieser Effekt überhaupt nicht in Frage, das ist eindeutig, darüber spreche ich hier nicht.). Es ist gar nicht leicht, einen einzelnen Ton auf der Gitarre wiederzugeben! Jeder Ton, hat einen Anfang, eine Mitte und ein Ende. Wenn wir üben, beschaffigen wir uns viel mit dem Anfang eines Tones (Nagel oder Fingerkuppe, *apoyando* oder *tirando*, usw.), auch mit der Mitte (*vibrato* oder *scando*, etc.), aber nur wenig mit dem Ende (wie lang - oder besser gesagt: kurz - soll ich die Töne halten?). Auf unserem Instrument

möchten die Töne manchmal selbstsüchtig weiterklingen, länger als gewollt und zwar nicht nach dem Sinn oder Anspruch der Musik, sondern nach dem Fingersatz. Die einfachste Melodie - will man sie *wirklich* einstimmig spielen - ist sehr schwer zu spielen, weil man weiterklingende Töne, leere Saiten und die Obertöne auf den Bassseiten ständig stoppen muß. Diese genaue Stimmführung zu verwirklichen gehört aber auch zum Fingersatz, steht aber nie in den Noten! Eine Melodie "singt" erst richtig auf der Gitarre wenn - unter anderem - immer nur ein Ton zu hören ist! (Singen wir ein wenig und wir merken es: niemals klingen mehrere Töne ineinander!) Wie ist es bei Bachs Musik? Bei seinen polyphonen Sätzen ist die Musik wie ein Chorstück, alle Stimmen singen nebeneinander aber jede von ihnen gleichzeitig nur einen Ton!

Manche sagen: das Zusammenklingen bzw. Ineinanderklingen der Stimmen gehört zur Gitarre, unser Instrument klingt eben so, wie die Laute auch. Es ist aber eine Schwäche der Laute und auch von unserem Instrument, die zu verbessern wäre! Wir brauchen nicht einmal eine andere Mechanik auf die Gitarre zu montieren, wie die Abdämpf- oder Pedalmechanik auf dem Klavier. Wir müssen nur unsere Finger singemäßig benutzen. Noch eine Begründung, die hier zu Bachs "Lautenmusik" passt: Wenn dieses ineinander klingende Klangbild instrumentenspezifisch so wichtig gewesen wäre, hätte nicht auch das Lautencembalo diese Klangweise übernommen um die Laute besser imitieren zu können? Es hat aber nicht! Warum? Waren die damaligen Instrumentenbauer zu ungeschickt, um so eine Mechanik zu bauen? Nein, ich denke viel mehr, dass die Musiker (auch Bach) sich darüber gefreut haben, dass sie diese Schwäche der Laute am Lautencembalo umgehen konnten! Was auf einer Laute wegen der vielen Saiten unmöglich war und ist, wird auf der Gitarre mit nur 6 Saiten erst möglich! Warum sollten wir die Schwäche eines Instrumentes bei Bearbeitungen übernehmen, wenn das Werk womöglich gerade nicht für Laute, sondern für Lautencembalo geschrieben worden ist? Oder nehmen wir den Klang der Laute. Können wir auf der Gitarre die gleichen Töne ineinander klingen lassen die auch auf der Laute zusammen klingen? Benutzen wir also keinen ungewollten Pedaleffekt auf der Gitarre, lassen wir die einzelnen Stimmen wie Stimmen klingen, auch wenn es schwer herauszuarbeiten ist.

Das ist aber noch nicht alles, gehen wir weiter. Die Töne wurden in der Barockzeit voneinander mit Artikulationspausen getrennt, jeder Ton wird artikuliert. Es wurde kaum die (romantische) *legatissimo* benutzt wie wir es heute kennen. Von *legato* bis *staccato* ist die Palette sehr breit - wir haben die Wahl wie wir die Musik artikulieren möchte. Die Musik kann ihren wahren musikalischen Ausdruck erst dann vermitteln, wenn wir die richtigen Artikulationen benutzen. Die Komponisten geben uns in den meisten Fällen freie Hand - mit Einschränkungen: Natürlich müssen wir den Charakter der verschiedenen Satztypen beachten und auch einige zeitgenössischen traditionellen Artikulationen von Motiven oder musikalischen Bewegungen.

Die Ausnahmen von diesen Artikulationsregeln in der Barockmusik sind die schnellen Passagen oder schnelle Bewegungen. Triolen oder triolenartige Bewegungen - die sind *legato* zu spielen. Bögen zwischen zwei Tönen haben in der barocken Zeit meiner Meinung nach hauptsächlich nicht die Bedeutung, welche Töne wir *legato* zu spielen haben, sondern viel mehr welche Töne wir voneinander zu trennen haben! (die zwischen den Bogen stehenden!)

Weitere wichtige Ansichtspunkte wären:

Harmonischer und melodischer Ablauf in der Musik
Unterschied zwischen Betonung, und Spannung
Schichten in der Musik von Bach - als verdeckte Stimmen
Die Regeln der *Appoggiatura* in der Barockmusik und bei Bach
Verzierungen in der Barockmusik und bei Bach

Verständlicherweise kann ich diese wichtigen Punkte hier nicht ausführlich erklären, es ist zuwenig Platz. Über die detaillierten Möglichkeiten der Interpretation dieser Musik und der Barockmusik im Allgemeinen – bezüglich der Gitarre – werde ich in näherer Zukunft eine längere Arbeit schreiben und plane diese auch zu veröffentlichen.

Ich habe die Oktavierungen zum Notenbild geschrieben, mit einer "8" unter den Bassnoten, damit die Gitarristen, die eine mehrseitige Gitarre spielen auch besser zurecht kommen. Diese Stellen zu beachten ist auch nicht ohne Nutzen für Spieler mit sechsseitigen Gitarren!

Manche polyphone Sätze sind in 2 Systemen geschrieben: man kann sich von Anfang an den klaren visuellen Eindruck von den horizontalen Bewegungen der Stimmen einprägen. Ich bin sicher, dass diejenigen, die sich die Mühe machen ein Werk von einem Notenbild in 2 Systemen wie dieses zu erlernen, ein viel besseres Verständnis für Polyphonie haben werden! Beide Systeme sind ja im Violinschlüssel notiert, um es für Gitarristen einfacher zu machen.

Bei der Suite **BWV 996** und Preludium - Fuge - Allegro **BWV 998** habe ich zwei Versionen ausgearbeitet. Die eine ist - von der Scordatura her - die bekannte Version für Gitarre, die andere ist ein Versuch, um bestimmte musikalische Geschehen nicht verlieren zu müssen. Die Suite **BWV 1006a** ist nur mit fis-Scordatura geschrieben, da es sich ganz selbstverständlich ergibt und vieles leichter macht. Die Fingersätze enthalten natürlich die musikalischen Vorstellungen. Ein Beispiel dafür ist das Double bei der Suite **BWV 997**, wo die eine Fassung eine zweistimmige, die andere eine dreistimmige(!) Stimmführung ermöglicht!

Die Fuge **BWV 1000** habe ich stimmenmäßig neu strukturiert und ein Beispiel dafür gegeben, wie man die – bei Bach oft vorkommende – verdeckte (latente) Mehrstimmigkeit ausspielen kann. Ich habe es gewagt, da ich als Ausgangspunkt die Lautentabulatur genommen habe, und mir so eine bestimmte Freiheit der Stimmführung erlauben konnte. Diese Bearbeitungsweise kann auch als Beispiel für eine Interpretationsmöglichkeit aller anderen Werke Bachs dienen. Die eventuell notwendigen Veränderungen zum Original kann jeder nachvollziehen,

Sollten Sie den Wunsch haben, irgend welche Änderungen meiner Versionen vorzunehmen, finden Sie in unserer Faksimile Publikation leichten Zugang zu den originalen Handschriften.

Ich wünsche Ihnen viel Freude und Erfolg beim Spiel.

SCHALLPLATTENVERZEICHNIS

J.S. Bach: Goldberg Variations
 J.S. Bach: Lute Works Vol.1 (BWV995-997)
 J.S. Bach: Lute Works Vol.2 (BWV998-1006a) - in Vorbereitung
 F. Chopin: Piano Works for guitar Vol.1
 F. Chopin: Piano Works for guitar Vol.2
 J. Brahms: Hungarian Dances

József Eötvös - Gitarre
 Attacca Records

INTRODUCTION

This edition contains my arrangements for guitar of J.S. Bach's lute works.

Lengthy discussions can be held about the probable instrument for which Bach wrote these works – one thing is certain; they were not written for the guitar; those playing these works must be aware realise that in all cases these are *arrangements*.

Most of these works were for the Lautenwerk (the Lute-Harpsichord) – a keyed instrument with gut strings that could imitate the lute with its colourful sounds! We should thus bear in mind that these are harpsichord works when deciding how to arrange them for the guitar.

The table following this introduction (pp. x-xiii) lists all the manuscripts known to me. Straightaway it is noticeable that only 3 manuscripts of these works are in Bach hand – **BWV 995, 998 & 1006a**. The other works are copies and could also be arrangements made at that time.

First let us examine Bach's original manuscripts :

Lutenists are of the opinion that **BWV 995** was originally written for the lute. The piece suites the lute then in use. The manuscript has the title "*Pièces pour le Luth / à / Monsieur Schouster / par / J.S. Bach*". It is possible that the piece was also written for the Lautenwerk.

At the foot of the last pages Bach himself re-wrote **BWV 998** in German organ tablature. Perhaps he also wrote this work for a keyboard instrument. The resulting interpretation on the Lautenwerk can be very convincing.

It is apparent that the long trills in the four famous bars from the Gavotte en Rondeau **BWV 1006a** are not easily playable on the lute, but sound extremely good on the Lautenwerk. Bach could easily have found an easier solution – e.g. as in the violin version – I do not share the opinion that the trills when executed with the so-called "ribattuta" work convincingly. This passage alone is sufficient to assume that the entire work was not composed for the lute but for a keyboard instrument. The 19th century title adds weight to my argument: *Suite pour le clavecin composé par J.S. Bach. Original*.

Now, take a quick look at the other works:

BWV 996 is written in E Minor which is highly unsuitable, well-nigh unplayable on the baroque lute which is tuned in D Minor. If we did not sense this already much earlier in the Suite, when we get to playing the gigue on the lute, the doubts grow. Also, but in a different hand, the inscription is added - "*aufs Lautenwerk*" (for the Lautenwerk).

BWV 997 has 16 (or more?!) titles – one of which is in French tablature. There is no fugue and double in this lute version! The other versions are often incomplete. However, in them a keyboard instrument (harpsichord or piano) is always indicated.

BWV 999 could be an original composition for the lute. Written in C minor, it plays well on the baroque lute.

BWV 1000 is probably a lute arrangement, from the period, of the violin version – this version is not Bach's own. Some parts seem to

me to be written inaccurately (see the theme in bar 5). Even by today's taste very generously arranged! On taking a look at the organ version, also not in Bach's hand it seems, despite its "organ-like" characteristics, to strongly relate to the violin version.

It is not my intention to stifle your enjoyment when playing these works. I merely want to indicate how many open queries there are regarding the original instrumentation. This does not mean that the works are de-valued in any way. I only wish to give you a deeper understanding when interpreting them.

In Bach's time it was quite normal to make adaptations or arrangements and I can quite imagine that when Bach wrote works for the Lautenwerk, an instrument on which he felt comfortable, he expected lutenists to make their own arrangements. Today, we can do the same and play these works on modern guitars just as if they were original works for this instrument. The same can apply to any arrangement, irrespective of original instrumentation and epoch. Naturally, the arrangements should always retain the structure and character of the originals.

Unfortunately, as I consider most of the Urtext editions to be dubious, I have based my work mainly on consultation of the original sources. Often the clarity quite evident in Bach's own manuscripts has been obscured when transcribed by others. In the present edition I have attempted to restore this. I found this task more difficult for the present edition than for my published arrangement of the Goldberg Variations. On one hand I was lacking the acquired "guitar sound" and the approach to the works as first heard or seen. On the other hand I had to contend with the bigger question (which did not arise with the above-mentioned work) of whether some movements should be played at all on the guitar. To make some movements playable at all, certain parts required drastic alteration. These works are so regularly performed that even these radical and decisive changes are generally no longer noticed (the down-side of "normal" listening habits). At least one ought to know precisely what *should* be played and what *can* be played to *somehow* reconstitute missing parts, gestures, voices, etc. I have tried to reconstruct the parts in question to arrive at the best solution which is closest to the original. A companion volume to the present edition (ref. BCH112) releases in facsimile the most important source manuscripts used in the preparation of this edition. Everyone playing these transcriptions can now consult the sources and ponder over this and that can be resolved. I feel sure that this process will be both pleasurable and rewarding.

I admit that I do not like adding much fingering! Only if absolutely necessary and in special cases. However, the fingering in Bach's works must support absolutely the musical intentions or musical requirements. Fingering can be very helpful in understanding the music or obtaining the musical opinions of other guitarists. Thus I have tried – as in my Goldberg Variations edition – to add very precise fingering. Many other fingerings are also viable and I continually feel the urge to change fingering. However, as my publisher imposed a publication date, the present fingering is my state of thought in 2001!

Good fingering provides the easiest technical solution to convey the (objective) acoustic and (subjective) emotional information from the instrument to the public. As Bach's music is structurally complex, the fingering does not look or feel easy. At first sight, there seem to be dozens of easier solutions. However, the following important questions always need to be addressed: Is this solution totally appropriate to the music? Is the melodic and harmonic information easily recognisable? Does the fingering match the articula-

tion to my expectations? (Baroque movement structure, vocal-leading, rhythm, form and style, tension, etc.). Moreover – can I thus adequately convey my own emotions and thoughts?

To me the composer's intentions are totally sacred. I suggest technical solutions which respect these and which work on the guitar. I cannot abide simplified fingering at the price of distorting the composition.

Here are a few ideas and thought processes that accompanied me during my work on this repertoire:

First question: how was this wonderful music played then? You should read up on this and attempt to integrate your acquired knowledge into your baroque musical concept. One very important and often forgotten or neglected problem is the application of baroque articulation to the guitar. To play baroque music well on the guitar is one of the most difficult things imaginable! We should see this in the right perspective: This music was not written for the guitar. However, instrumental baroque music often demands a more or less independent musical style that derives from singing and was inherited from the Renaissance. The pieces are not so instrument specific as in the Romantic period. The interpretational difficulties are different. The linear musical flow, based on the rules of counterpoint has to be kept absolutely in the foreground. To play single voices on various instruments is relatively simple. However, when we need to play several voices at the same time – totally independently of each other – that is much more complicated!

In the case of the guitar, when we try to play only a single voice on our instrument, we come across enormous difficulties. Some notes blend into others, some do not, some notes sound in harmonic sympathy with the overtones from the bass strings, they all echo and blend. The fingering can be heard but not the musical continuity. It seems extraordinarily difficult to play single voices on the guitar! It is no coincidence that baroque music is played on the piano without pedal, or that both main keyboard instruments of the baroque, the organ and the harpsichord, had no pedals to enable the merging of notes. With most other solo instruments (flute, violin, etc. this is not a problem and it is clear I am not talking about them here.

It is not at all easy to play single notes on the guitar. Notes – each and every note – has a beginning, a middle and an end. When we practise, most guitarists are preoccupied with the beginning stage (nail or skin, apoyando or tirando, etc.) also with the middle (how long shall I hold the note? *Vibrato* or *secco*, etc.) But hardly ever with the end. How long? Or better expressed, how short should the note sound? On our instrument the note in question can continue sounding at will, longer than desired and not always in accordance with the meaning or requirements of the music, but based on the fingering. Even the simplest melody is very hard to play when it is really played as a single voice and when open strings, bass overtones and other undesirable sounds have to be damped. The achievement of this precise voice-leading depends on the fingering and is not on the notes! A melody starts to sing on the guitar when – among other factors – only one note can be heard at a time. When we sing this is immediately apparent! More than one sound is never audible at the same time.

How is all this as far as Bach's music is concerned? In his polyphonic movements his music resembles a Choral, all the voice sound together, but within each voice, *only one tone at a time* is heard!

Many say that this is how the guitar is and how it *should* sound – the same goes for the lute. Is this not however a weakness of the lute and also of the guitar which needs to be remedied? We do not have to fit a damping device to the guitar like the pedal mechanism of the piano to achieve this – we only need to use our fingers properly, another argument which equally applies to Bach's "lute music".

If this type of harmonic sound with overlapping notes was so instrument specific, the Lautenwerk could have been constructed in such a way to enable it to imitate the lute better? But it was not! Why? Were the instrument makers of those times not capable of constructing such an instrument to this specification because of mechanical or other limitations? No, I believe it is more likely that the musicians of the time, including Bach, were so delighted that with the Lautenwerk they could circumvent this inherent weakness of the lute!

What was and is impossible on the lute because of the multiple strings becomes possible on the six-string guitar! In making an arrangement, why should we adopt the weakness of an instrument, when the piece was probably not intended for it but for another? Take the sound of the lute. Should we let notes blend into each other? Did Bach care about this?

In conclusion, on the guitar we will consciously avoid all unwanted pedal effects. We will make the voices sound like voices even when this is difficult to achieve.

But this is not all! We must further consider that in the Baroque, notes were separated from another by articulation rests, each tone was "articulated". What does this mean? It means that notes are separated from one another, each tone is articulated, the Romantic *legatissimo* was hardly used as we know it today. The palette is extensive – from *legato* to *staccato* – we can choose how we articulate the music. We must do this so that the true musical expression, as intended by the composer is respected. In most cases, composers give us a free hand, limited, of course, by the nature and characteristics of the different movements.

Fast passages or fast series of notes such as triplets or similar are exceptions to the articulation rules in Baroque music – they should be played *legato*. Slurs in the Baroque do not mean in my opinion which notes are to be played *legato* but more, which notes are to be separated from another, ie those without slurs!

Further important considerations are:

- The harmonic and melodic flow of the music
- Contrast between accentuation and tension
- The layers of music in Bach – hidden voices
- The rules concerning appoggiatures in Bach and the Baroque
- Ornamentation in Bach and the Baroque.

Due to lack of space, I cannot explain these important points in detail. I am planning to write at length and in detail on the interpretation of this music and Baroque music generally. I intend to publish this soon.

For guitarists with more than six strings I have indicated octave *ossias* with an "8" under the bass. However, guitarists who play a six-string guitar can also make some use of these indications.

Some polyphonic movements are written in two staves in order to enforce the clear visual impression of the horizontal lines from the start. I am sure that those who make the effort to learn a piece from

this presentation will gain a far better understanding of polyphony! Both systems are in the treble clef which makes them no more difficult to read for guitarists.

I present two versions of **BWV 996 & 998**. One uses a popular *scordatura* and is a well-known guitar solution. The other is an attempt to retain special musical effects. **BWV 1006a** is only presented with an F-sharp *scordatura* which comes naturally and greatly facilitates its performance. The fingering supports the musical intention. One example is the Double in **BWV 997**, where one version is presented in two voices and the other in three voices(!).

I have restructured the voice leading in the Fugue from **BWV 1000** and shown how it is possible to play the latent polyphony which can so often be found in Bach. I have worked from the original lute tablature, and allowed myself some freedom in the polyphony. This treatment can also serve as an example to be applied to transcribing other works by Bach.

Should you wish to make any changes to my versions you can consult our companion facsimile publication for easy access to the source material.

I wish you pleasure and success in playing this repertoire.

József Eötvös
Budapest, 9. Juli 2001

DISCOGRAPHY

- J.S. Bach: Goldberg Variations
- J.S. Bach: Lute Works Vol.1 (BWV995-997)
- J.S. Bach: Lute Works Vol.2 (BWV998-1006a) - in preparation
- F. Chopin: Piano Works for guitar Vol.1
- F. Chopin: Piano Works for guitar Vol.2
- J. Brahms: Hungarian Dances

József Eötvös - Guitar
Attacca Records

Anerkennung · Acknowledgements

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cover painting
Michelangelo Merisi da Caravaggio (1571-1610)
“The Musicians”, c.1595
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Quellen zu Bachs Lautenwerken The Sources for Bach's Lute Works

Titel Title	(Lauten?) Manuskripte (Lute?) Manuscripts	Wo Where	Katalog Nr. Catalogue No.	Original Titel Original Title	Entstehungs- datum Dated	Versionen für andere Instrumentalbesetzungen Versions for other instruments
Suite in G minor BWV 995	Original Manuskript von JSB	Bibliothèque Royale Brussels	Stempel: IL 4085 (Féjis-Katalog: No. 2910)	Pièces pour le Luth / à / Monseigneur Schouster / par / J.S. Bach	1727-1731	Suite in C minor BWV 1001 Für Cello 1718-23, Copie: Anna Magdalena Bach Ms.P. 269
	Anonymus französischer Tabulatur Anon French Tablature	Musikbibliothek, Leipzig	Becker III,II,3	G mol Pieces pour le luth par Sre J. S. Bach		Johann Peter Kellner (1705-1772) Ms. P. 804
	Kopie: Johann Gottfried Walther (1684-1748)	Deutsche Staatsbibliothek, Berlin	Mus. Ms. Bach P. 801	Praeludio – con la Suite / da / Gio: Bast. Bach (Darunter, mit anderer Handschrift: „aufs Lautenwerk“) (Including another Ms with inscription “for the Lautenwerk” added)		Anonymus (2. Hälfte des 18. Jh.) Anon, 2nd half of 18th.C.
Suite in E minor BWV 996	Heinrich Nikolaus Gerber (1702-1775)	Ursprung von der Ausgabe von 1888 Das Original ging verloren (Original is lost)		Verlegt im Jahre 1888 von Hans Bischoff (published 1888 by Hans Bischoff)	1708 -1717	
	Anonymus (2.Hälfte von 18. Jh.) (Anon, 2nd half of 18th C.)	Bibliothèque Royale Brussels	Ms.II.4093 (Féjis-Katalog: No.: 1960? 2960?)			

<p>Partita in C minor BWV 997</p>	<p>Französischer Tabulatur: Johann Christian Weyrauch</p> <p><i>Nur die Sätze: 1, 3, 4!</i> <i>Only Movs: 1, 3, 4!</i></p>	<p>Musikbibliothek, Leipzig</p>	<p>Stempel /Stamp: Sammlung Becker III.11.5.</p>	<p>Partita / al / Liuto Composita dal / Sig.re Bach</p>	<p>Nach 1740</p>	<p>Sonata (Suite) in C minor BWV 997 Für Cembalo 1738-1741 Für Harpsichord 1738-41 Kopie:</p> <p>Johann Friedrich Agricola Staatsbibliothek Preussischer Kulturbesitz, Berlin Stempel/Stamp: Mus.Ms. Bach P 650 Titel: (Handschrift/Ms von C.Ph.E. Bach) C moll Praeludium, fuge, Saraband, und Gigue/ fürs/ Clavier, /Von J.S. Bach</p>
<p>Anonymus/Anon. (1836) Hessische Landes-, und Hochschulbibliothek, Darmstadt Mus.Ms.1322 (Fuga unvollkommen/ Fugue incomplete)</p>						
<p>Anton Werner (19.Jh./19.C) StPreuK – MMs. Bach P 308</p>						
<p>Anonymus (19.Jh.) StPreuK – MMs. Bach P 552 (Sätze/Movs: 1, 2, 3)</p>						
<p>Anonymus/Anon. (Spät 18.Jh./Late 18th C.) Deutsche Staatsbibl. Berlin Mus Ms. 30169 (Sätze/Movs: 4, 5)</p>						
<p>G. H. Moering? (18.-19.Jh / 18-19th. C.) StPreuK – MMs. Bach P 513 (Sätze/Movs: 4, 5)</p>						
<p>Anonymus/Anon. (Frühe 19.Jh. / Early 19th.C.) Musikbibliothek Leipzig Ms.2a (Sätze/Movs: 2, 3)</p>						
<p>Anonymus / Anon. (Frühe 19.Jh. / Early 19. C.) Königliche Bibl. Kopenhagen C.I, 105 Weyses Samling (2. Satz/Mov.)</p>						

									Anonymus / Anon (Ende 18. Jh. / End of 18th. C.) StPreuK MMs. Bach P 7, P 286 (2 Fuga Versionen)
									Anonymus / Anon (18. Jh. / 18th. C.) Hochschule der Künste, Berlin (2 Fuga Versionen)
									Johann Philipp Kimberger (1721-1783) StPreK, MMs. P 218 Titel: Klavier = Sonata/von/Joh. Sebastian Bach
									Anonymus/Anon (18. Jh./18th. C.) (Privat Sammlung / Private collection)
									Anonymus/Anon (18. Jh./18th. C.) Deutsche Staatsbibl. Berlin Am. B. 549-550
									Friedrich August Grasnick (19. Jh./19th. C.) StPreuK – MMs. Bach P 413
Prelude, Fugue, Allegro BWV 998	Original Manuscript von JSB Das Ende vom Allegro (Takt 76.- 96.) ist mit deutscher Orgel- tabulatur auf die Ränder der vorigen Seiten geschrieben worden. C.Ph.E.Bach hat es auf Notenbild umgesezt, was aber verloren ging. (at the end of the Allegro (bars 76- 96) there is German organ tablature. The following inscription is written. "C.P.E. Bach transcribed this in notation, but it has been lost)	Ueno Gakuen College, Tokyo Cfm: 24-12, Higashi Ueno 4-chome, Taito-ku, Tokyo 110, Japan	keine/none	Prelude pour la Luth ô Cembal. Par J. S. Bach	1740 - 1745				
Prelude in C-minor BWV 999	Kopie: Johann Peter Kellner (1705-1772)	Staatsb. Preuss. Kulturbesitz, Berlin oder/or Deutsche Staatsbibl. Berlin?	Stempel/Stamp: MMs. Bach P804	Praelude in C mol / pour La Lute / di / Johann Sebastian Bach	um 1720				

<p>Fugue in G minor BWV 1000</p>	<p>Französischer Tabulatur / French Tablature Johann Christian Weyrauch</p> <p>Carl Ferdinand Becker (1804-1877)</p>	<p>Musikbibliothek Leipzig</p>	<p>Stempel / Stamp Sammlung / Collection Becker III.11.4</p>	<p>Fuga / Del signore Bach</p>	<p>Fugue in D minor BWV 539 Für Orgel - 1724-25, Kopie StPreuK - MMs. Bach P 213</p> <p>Um 1725 c.1725</p> <p>Fugue in G minor (2. Satz/2nd Mov. von/from BWV 1001 Violine Solo Sonate) Original Manuskript von JSB Deutsche Staatsbibl. Berlin, Mus. Ms. Bach P. 297 oder/or StPreuK - MMs. Bach P 967?</p> <p>Kopie: Anna Magdalena Bach Um 1725-34 StPreuK - MMs. Bach P 268</p> <p>Anonymus/Anon StPreuK - MMs. Bach P 267</p> <p>Johann Peter Kellner - 1726 StPreuK - MMs. Bach P 804</p>
<p>Suite in E major BWV 1006a</p>	<p>Original Manuskript von JSB</p> <p>Anonymus /Anon. (1800)</p> <p>Anonymus 19.Jh./ Anon 19th.C.</p>	<p>Musashino-Musik- akademie Nerima-ku, Tokyo</p> <p>StPreuK</p> <p>Deutsche Staatsbibliothek Berlin</p>	<p>Stempel / Stamp: Littera rara vol. 2-14</p> <p>Mus. Ms. Bach P 641</p> <p>Mus. Ms. Bach P. 1158</p>	<p>Ohne Titel / Untitled Geschrieben im 19. Jh. / written in the 19th.C.: Suite pour la Clavecin composé par Jean Sebast. Bach. Original.</p>	<p>Um 1740 c.1740</p> <p>Original Manuskript von JSB Partita in E major BWV 1006 - 1718-23 (Violine)</p> <p>Das Prelude ist die einführende Sinfonia der Kantaten BWV 29 und BWV 120a</p>

Suite

BWV 995

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

PRELUDE

212

4

7

10

13

16

19

41818181

-41818181

This page of guitar sheet music contains ten staves of notation. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various guitar-specific elements such as fingerings (numbers 1-4), natural harmonics (marked with 'n'), and dynamic markings like *tr* (trillo) and *0803*. A tempo marking of *Tres vite* is present in the third staff. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

58

63

68

73

78

83

88

93

0104
(4)

i p i p i

ECH 110

33

34

i m a m i m

i m i m i

35

36

37

38

39

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42

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44

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98

99

100

This page of guitar tablature, numbered 4848, contains seven staves of music. The notation includes standard musical symbols such as treble clefs, a key signature of one sharp (F#), and a common time signature (C). The guitar-specific notation consists of fret numbers (0-5) placed on the staff lines, with some notes marked with a flat (-) or a sharp (#). Fingering instructions are indicated by circled numbers 1 through 5. The music is organized into measures, with some measures containing multiple notes on the same string. The piece concludes with a final chord in the seventh measure of the last staff.

ALLEMANDE

This musical score is for an Allemande, presented in a format suitable for guitar. It consists of eight staves of music, each containing a line of standard musical notation and a corresponding line of guitar tablature. The piece is in 4/4 time and features a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and articulation marks such as accents and trills. Fingerings are indicated by numbers 1-4 on the upper staff and 0-6 on the lower staff. Several specific patterns are highlighted with circled numbers (1, 2, 3) and labeled with alphanumeric strings: '3131', '2121', '010101', '1010', '101010', and '212121'. The piece concludes with a double bar line and repeat dots.

The sheet music consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a complex, technical style, featuring many slurs, triplets, and trills. Fingerings are indicated by numbers 1-4 in circles. Some measures include fret numbers like '121' and '424242'. The music is complex and appears to be a technical exercise or a piece of music.

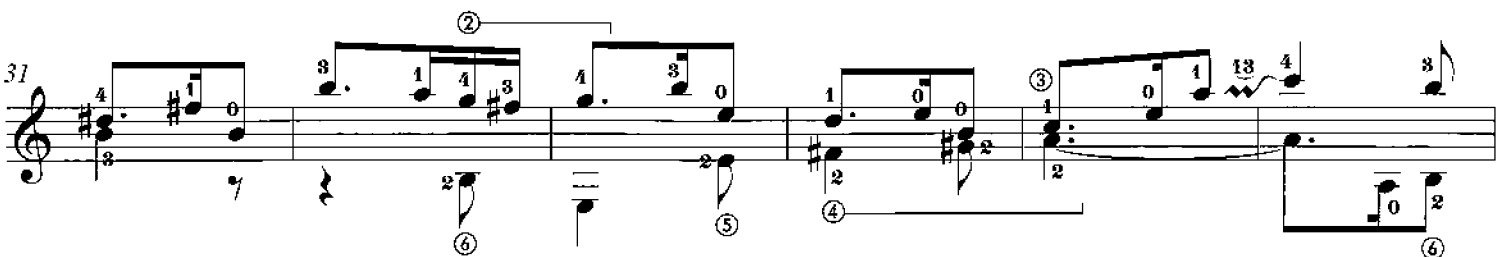
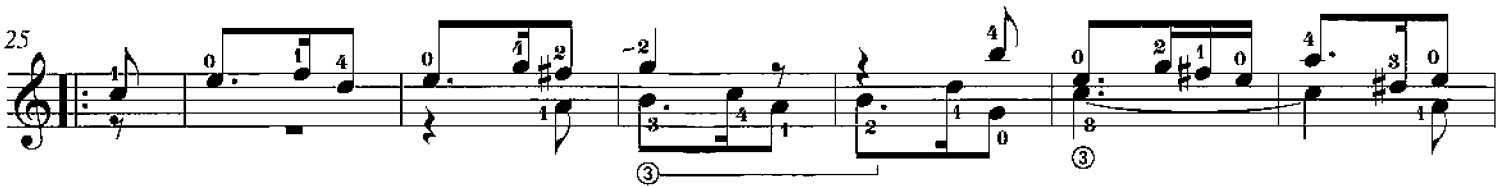
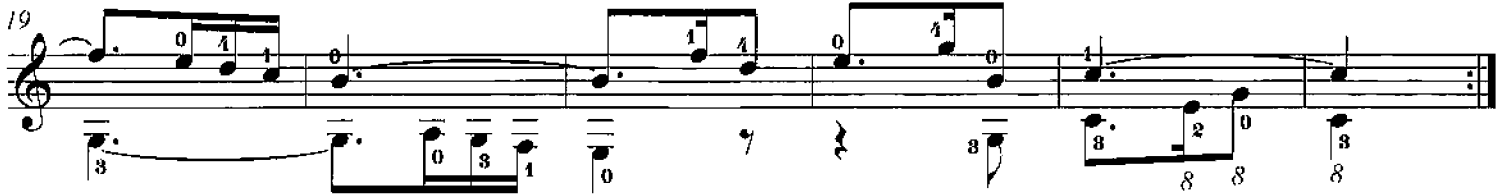
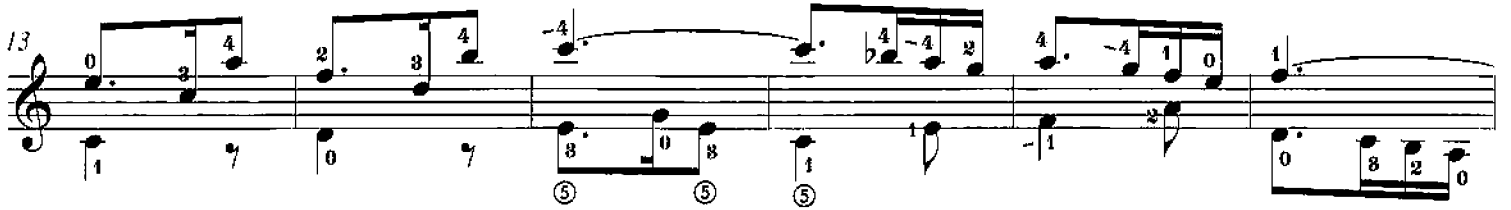
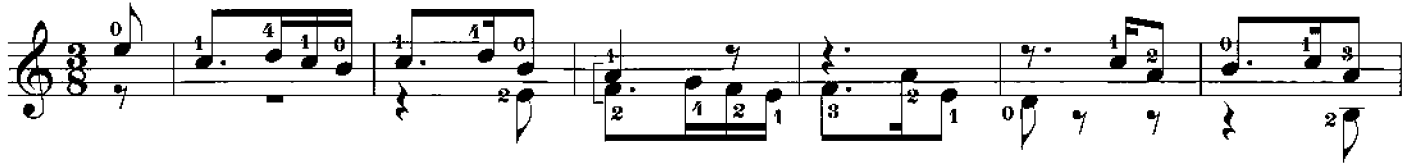
GAVOTTE I

Musical score for Gavotte I, featuring a guitar and a treble clef instrument. The score is written in 4/4 time and consists of 32 measures. The guitar part is indicated by a 'G' and a treble clef, while the other part is indicated by a 'C' and a treble clef. The score includes various musical notations such as notes, rests, and fingerings. Circled numbers (1, 2, 3, 4, 5) are placed above or below notes to indicate fingerings. The score is divided into systems of four measures each, with measure numbers 4, 8, 13, 16, 20, 24, 28, and 32 marked at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the 32nd measure.

GAVOTTE II EN RONDEAU

The musical score consists of ten staves of guitar notation. Each staff begins with a treble clef and a 4/4 time signature. The music is characterized by frequent triplet patterns, often indicated by a '3' above the notes. Fingerings are shown with numbers 1-4 and 0 for natural. The bass line is indicated by a '2' below the staff. The score includes various musical symbols such as slurs, accents, and dynamic markings. The lyrics 'p m i p m i' and 'a m i p i m p i m' are written below the notes on the fifth and sixth staves respectively. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

GIGUE



Suite

BWV 996

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

PRAELUDIO

③ = F#
⑥ = D

212121

2121 0404

114

423

312121 ④

0308

0404 1010

212

2020 2020 0404

48

53

3181
(**)

59

65

4348
(**)

First musical staff with guitar tablature. It features a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes with various fret numbers (0, 1, 2, 3, 4) and rhythmic markings. A circled '2' is placed above the staff, and circled numbers '4', '5', '1', and '1' are placed below the staff.

Second musical staff with guitar tablature. It features a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes with various fret numbers (0, 1, 2, 3, 4) and rhythmic markings. A circled '2' is placed above the staff, and a circled '1' is placed below the staff. A circled '3' is placed above the staff, and a circled '2' is placed below the staff.

Third musical staff with guitar tablature. It features a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes with various fret numbers (0, 1, 2, 3, 4) and rhythmic markings. A circled '2' is placed above the staff, and a circled '1' is placed below the staff. A circled '3' is placed above the staff, and a circled '2' is placed below the staff.

Fourth musical staff with guitar tablature. It features a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes with various fret numbers (0, 1, 2, 3, 4) and rhythmic markings. A circled '2' is placed above the staff, and a circled '1' is placed below the staff. A circled '3' is placed above the staff, and a circled '2' is placed below the staff.

Fifth musical staff with guitar tablature. It features a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes with various fret numbers (0, 1, 2, 3, 4) and rhythmic markings. A circled '2' is placed above the staff, and a circled '1' is placed below the staff. A circled '3' is placed above the staff, and a circled '2' is placed below the staff.

COURANTE

212

308030

③ = F#
⑥ = E

1

4242

010

1010

434343

040404

9

Detailed description: This is a guitar score for a piece titled 'COURANTE'. It consists of five systems of music. Each system contains a single staff with a treble clef and a key signature of one sharp (F#). The notation is a combination of standard musical notation (notes, rests, stems, beams) and guitar-specific tablature (numbers 0-4 on the staff lines). The piece is in 3/4 time. The first system starts with a measure containing a double bar line and a wavy line, followed by notes with stems. Above the staff, there are two sets of fingerings: '212' and '308030'. Below the staff, there are circled numbers 3, 5, 4, 3, 4, 5, 3, 2, 0, 3, 1, 2. The second system continues with notes and stems, with a circled '1' below the first measure and '4242' below the second measure. The third system starts with a circled '5' below the first measure and '010' above the first measure. The fourth system starts with a circled '7' below the first measure and '1010' above the last measure. The fifth system starts with a circled '9' below the first measure and '434343' above the second measure. The piece ends with a double bar line and a repeat sign. At the bottom of the page, there is a reference code 'ECH 110'.

11

3
424
313131
0303
4242

13

1010

15

0808
101010
424242
404040

424242
404040

19

424242

434343

SARABANDE

③ = F#
⑥ = E

1 1 3 1 3 1

4 1 1 1 1 1

2 1 2

0 2 0 2 0 2

2 0 2 0 2 0 2 0

1 0 1

7 - 3 1 3

0 4 0

1 0 1 0

9 0 2 0 2

11 4 2 1 2

1 1 1 1 1 1 1 1

14 1 4 1 4

0 4 0 4

- 2 1 2 1 2 1 2 1

(tr)

16 3 2 1

4 1 2

3 2 3 2 3 2 3 2

3 1 3

4 0 4

19 0 4 0 4

3 1 3

4 3 4 3

21 ⁴³⁴ ⁰²⁰ ⁴¹⁴¹

23 ⁰⁴⁰⁴ ⁴³⁴³⁴³⁴³ ⁰⁴⁰

BOURRÉE

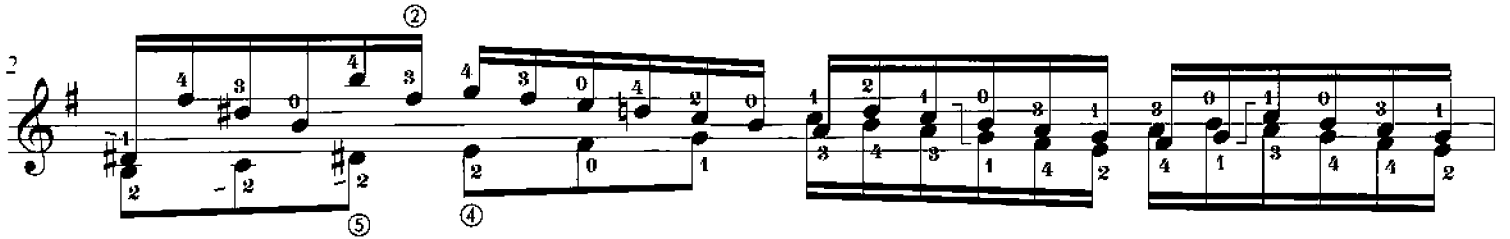
③ = F#
⑥ = D

GIGUE

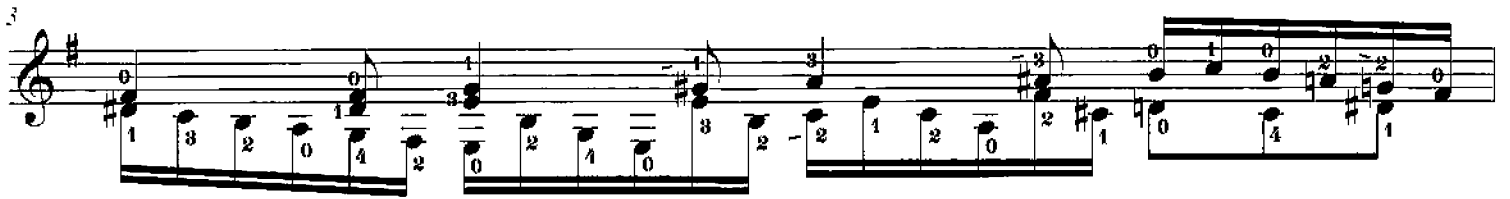
③ = F#
⑥ = E



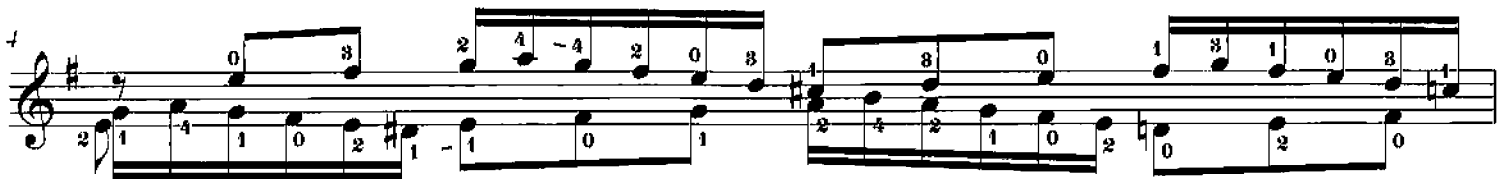
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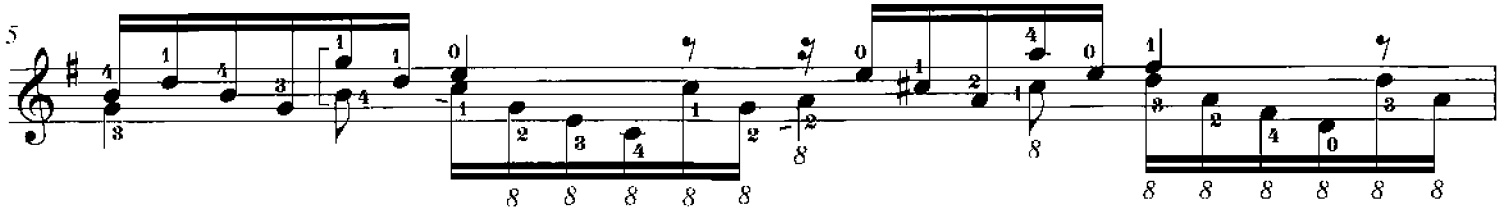
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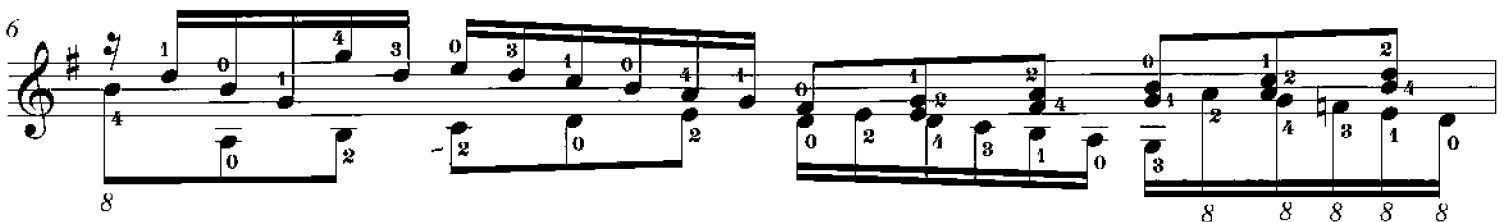
4



5



6



14

15

16

17

a *m* *i* *m* *i* *a* *i* *a* *m* *i* *m* *a* *m* *a* *m* *a*

18

19

20

0404

15

18

23

28

33

38

43

ALLEMANDE

018

3

5

7

1010
(tr)

ECH 110

COURANTE

The musical score for 'COURANTE' is presented in five systems, each starting with a measure number (1, 3, 5, 7, 9). The notation is for guitar, using a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score includes various fret numbers (e.g., 4, 3, 2, 1, 0) and string numbers (1-6) to indicate fingerings. Rhythmic markings such as accents and slurs are used throughout. Specific fret patterns are labeled above the notes: 434, 020202, 010, 084, 414141, and 0303. The piece concludes with a double bar line and repeat dots in the final measure.

11

313131

424 3

0404

3131

13

101010

15

0202

101010

124-4

404040 (5)

2

434343

SARABANDE

This musical score for 'SARABANDE' is presented in a hybrid format, combining standard musical notation with guitar-specific tablature. The score is organized into eight systems, each corresponding to a measure number (4, 7, 9, 11, 14, 16, 19) written on the left margin. The notation includes a treble clef and a key signature of one sharp (F#). The guitar tablature is placed below the staff, with numbers 0-5 indicating fret positions. Various musical symbols are used throughout, including slurs, accents, and dynamic markings. Fingerings are indicated by circled numbers 1-5. The score contains several complex rhythmic and melodic passages, such as the triplet '303030' at the beginning of measure 4 and the sequence '48484848' at the end of measure 19. The piece concludes with a final chord in measure 19.

484
21
0808
020
3131

Musical notation for measures 21 and 22. Measure 21 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of notes: 0, 1, 0, 4, 2, 1, 2, 4. Measure 22 continues with notes: 3, 3, 3, 4. Fingering numbers are placed below the notes. A double bar line is at the end of measure 22.

BOURRÉE

0404
4343434-4
040

Musical notation for measures 23 through 35. Measure 23 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains notes: 0, 4, 0, 4, 3, 1, 3, 0. Measure 24 continues with notes: 0, 3, 0, 4, 1, 0, 4, 0. Measures 25-35 continue with a similar rhythmic pattern of eighth and sixteenth notes. Fingering numbers are placed below the notes. A double bar line is at the end of measure 35.

GIGUE

The musical score for "GIGUE" is presented in six systems, each containing a treble and bass staff. The key signature is one sharp (F#) and the time signature is 12/8. The score includes various guitar techniques such as triplets, slurs, and specific fingering instructions. Circled numbers 2, 3, 4, and 5 indicate specific measures or phrases within the piece.

System 1: Treble staff begins with a quarter rest, followed by a dotted quarter note G4, and an eighth rest. Bass staff starts with a quarter rest, followed by a dotted quarter note G2, and an eighth rest. Fingering includes 2, 0, 3, 2, 0, 3, 1 in the bass staff.

System 2: Treble staff contains a triplet of eighth notes (A4, B4, C5) and a quarter note G4. Bass staff contains a triplet of eighth notes (G2, A2, B2) and a quarter note G2. Fingering includes 4, 2, 0, 4, 3, 1, 1, 4, 1, 1, 1, 1, 2, 1, 1, 0, 2, 0, 2, 0, 4, 1, 4, 0, 2, 0, 2, 4, 0, 2, 4.

System 3: Treble staff contains a quarter note G4, a dotted quarter note A4, and an eighth rest. Bass staff contains a quarter note G2, a dotted quarter note A2, and an eighth rest. Fingering includes 1, 3, 4, 4, 0, 2, 1, 0, 2, 4, 0, 2, 2, 1, 2, 0, 4, 3, 0, 1, 0, 3, 4, 0, 2, 4.

System 4: Treble staff contains a quarter note G4, a dotted quarter note A4, and an eighth rest. Bass staff contains a quarter note G2, a dotted quarter note A2, and an eighth rest. Fingering includes 1, 0, 2, 0, 4, 2, 1, 0, 1, 2, 0, 2, 4, 2, 0, 2, 1, 1, 0, 3, 1, 0, 1, 3.

System 5: Treble staff contains a quarter note G4, a dotted quarter note A4, and an eighth rest. Bass staff contains a quarter note G2, a dotted quarter note A2, and an eighth rest. Fingering includes 0, 2, 0, 0, 1, 2, 0, 4, 0, 2, 0, 1, 2, 4, 0, 2, 3, 1, 4, 0, 3, 1, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8.

System 6: Treble staff contains a quarter note G4, a dotted quarter note A4, and an eighth rest. Bass staff contains a quarter note G2, a dotted quarter note A2, and an eighth rest. Fingering includes 3, 0, 0, 3, 2, 0, 4, 1, 0, 3, 0, 0, 0, 1, 3, 2, 1, 0, 0, 1, 2, 2, 1, 0, 8, 8, 8, 8, 8, 8.

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: 0, 1, 4, 3, 4, 2. Below the staff, there are two lines of bass clef notation with fingerings: 1, 0, 1 and 0, 1, 4. Further down, there are two lines of bass clef notation with fingerings: 0, 2, 3, 0, 3, 2 and 3, 2, 3, 0, 4, 0. A circled '3' is at the beginning of the first line.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: 0, 2, 0, 4, 2, 1, 0, 3, 0, 4, 1. Below the staff, there are two lines of bass clef notation with fingerings: 3, 3 and 0, 2, 3. Further down, there are two lines of bass clef notation with fingerings: 4, 0, 4, 2, 0 and 2, 1, 0, 2, 1, 0. A circled '4' is at the beginning of the first line.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: 4, 1, 1, 2, 1, 1, 2, 4, 0, 4, 1, 2. Below the staff, there are two lines of bass clef notation with fingerings: 4, 3, 0, 1, 2 and 0, 3, 0, 3, 3, 1. Further down, there are two lines of bass clef notation with fingerings: 0, 4, 1, 1 and 1, 3, 1. A circled '4' is at the beginning of the first line. The text "212121 (tr)" is written above the staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: 0, 1, 3, 0, 0, 0, 1, 0, 4, 0, 4, 1, 4. Below the staff, there are two lines of bass clef notation with fingerings: 4, 1 and 4, 5. Further down, there are two lines of bass clef notation with fingerings: 0, 3, 0, 3, 1, 1 and 0, 3, 0, 3, 1, 1. A circled '3' is above the staff. A circled '6' is below the first line of bass notation. A circled '5' is below the second line of bass notation.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: 1, 2, 4, 1, 1, 3, 4, 1, 2, 1, 1, 2, 1, 3, 1, 4, 4. Below the staff, there are two lines of bass clef notation with fingerings: 0, 1, 2, 0, 1 and 3, 6. Further down, there are two lines of bass clef notation with fingerings: 1, 2, 1, 4, 2, -2 and 0, 3, 3, 1, 4. A circled '3' is above the staff. A circled '5' is below the first line of bass notation. A circled '6' is below the second line of bass notation.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: 1, 3, 4, 2, 1, 2, 4, 1, 4, 1, 2, 3. Below the staff, there are two lines of bass clef notation with fingerings: 2, 4, 2, 1, 3 and 1, 4, 1. Further down, there are two lines of bass clef notation with fingerings: 1, 3, 1, 4, 1 and 1, 0, 0, 4, 2, 1. A circled '3' is above the staff. A circled '4' is below the first line of bass notation.

Seventh system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: 1, 0, 1, 0, 1, 1, 1, 1, 4, 1, 1, 4, 1, 4, 2. Below the staff, there are two lines of bass clef notation with fingerings: 4, 3, 1, 2, 4, 3 and 2, 1, 0, 4, 3, 1. Further down, there are two lines of bass clef notation with fingerings: 4, 3, 1, 1, 3, 2 and 4, 3, 1, 1, 4, 3, 2. A circled '2' is above the staff. A circled '3' is above the staff. A circled '6' is below the first line of bass notation. A circled '5' is below the second line of bass notation. A circled '4' is below the second line of bass notation.

14

Musical notation for measure 14, featuring a treble and bass staff with guitar-specific markings like circled numbers and bar lines.

15

Musical notation for measure 15, featuring a treble and bass staff with guitar-specific markings like circled numbers and bar lines.

16

Musical notation for measure 16, featuring a treble and bass staff with guitar-specific markings like circled numbers and bar lines.

17

Musical notation for measure 17, featuring a treble and bass staff with guitar-specific markings like circled numbers and bar lines.

18

Musical notation for measure 18, featuring a treble and bass staff with guitar-specific markings like circled numbers and bar lines.

19

Musical notation for measure 19, featuring a treble and bass staff with guitar-specific markings like circled numbers and bar lines.

20

Musical notation for measure 20, featuring a treble and bass staff with guitar-specific markings like circled numbers and bar lines.

Suite

BWV 997

Edited by: József Eötvös

Johann Sebastian Bach

1685-1750

PRELUDE

14

Musical notation for measures 14 and 15. Measure 14 features a treble clef with a melodic line of eighth notes and a bass line with chords and fingerings (0, 3, 2, 1, 4, 3, 1, 4, 3, 1, 2, 0, 4, 0, 3). Measure 15 continues the melodic line with a triplet of eighth notes (4, 3, 1) and a bass line with chords and fingerings (0, 1, 0, 1, 2, 1, 4, 2).

16

Musical notation for measures 16 and 17. Measure 16 has a treble clef with a melodic line including a triplet of eighth notes (3) and a bass line with chords and fingerings (5, 5, 2, 4, 1, 2, 2, 3, 0, 3, 5, 4, 8). Measure 17 continues with a melodic line and a bass line with chords and fingerings (6, 1, 7, 1, 2, 0, 0, 1, 2, 4).

18

Musical notation for measures 18 and 19. Measure 18 features a treble clef with a melodic line of eighth notes and a bass line with chords and fingerings (2, 1, 3, 4, 1, 1, 1, 3, 0, 0, 3, 4, 4). Measure 19 continues with a melodic line and a bass line with chords and fingerings (1, 3, 0, 0, 3, 4, 4).

20

Musical notation for measures 20 and 21. Measure 20 has a treble clef with a melodic line of eighth notes and a bass line with chords and fingerings (2, 1, 0, 4, 3, 1, 1, 3, 4, 3, 0, 4, 2, 2, 4, 0, 0, 2, 0, 1, 0, 2, 0). Measure 21 continues with a melodic line and a bass line with chords and fingerings (3, 3, 3).

22

Musical notation for measures 22 and 23. Measure 22 features a treble clef with a melodic line of eighth notes and a bass line with chords and fingerings (1, 2, 0, 3, 2, 3, 0, 4, 4, 1, 0, 3, 0, 3, 1, 0, 1, 0, 2, 1, 2, 0, 1, 0, 4, 1, 0). Measure 23 continues with a melodic line and a bass line with chords and fingerings (1, 3, 3, 3, 0).

24

Musical notation for measures 24 and 25. Measure 24 has a treble clef with a melodic line of eighth notes and a bass line with chords and fingerings (4, 1, 0, 4, 3, 4, 0, 2, -2, -4, 3, -3, 1, 4, 3, 4, 3, 4, 3, 1, 0, 4, 3, 2, 3, 4, 3, 1, 3, 1). Measure 25 continues with a melodic line and a bass line with chords and fingerings (2, 0, 1, 2, 1, 1, 0, 4, 3, 2, 3, 4, 3, 1, 3, 1). A circled '2' is above the final measure.

26

Musical notation for measures 26 and 27. Measure 26 features a treble clef with a melodic line of eighth notes and a bass line with chords and fingerings (-1, 0, 2, 4, 1, 2, 1, 2, 1, 2, 1, 3, 4, -4, 1, 0, 4, 1, 4, 4, 1, 1, 4, 2, 0, 3, 4, 2, 1, 2, 0). Measure 27 continues with a melodic line and a bass line with chords and fingerings (4, 2, -2, 0, 3, 3, 1, 2, 0, 3). A circled '4' is below the first measure.

28

30

32

34

35

36

37

42

③

④

44

46

48

⑤

50

8vb

52

(8vb)

①

(\bullet)

②

54

42424242

(tr)

(8vb)

8vb

FUGUE

The musical score is presented in six systems, each consisting of two staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. The score is heavily annotated with fingering numbers (0-4) and circled numbers (2, 3, 4, 5, 6) indicating specific techniques or fingerings. A double bar line with a repeat sign is present at the beginning of the first system.

19

Musical notation for measures 19-21. The top staff is in treble clef and the bottom staff is in bass clef. Measure 19 starts with a treble clef note G4 (finger 1) and a bass clef note G2 (finger 2). Measure 20 features a treble clef note A4 (finger 1) and a bass clef note A2 (finger 4). Measure 21 has a treble clef note B4 (finger 1) and a bass clef note B2 (finger 2). Fingering numbers are placed below the notes.

22

Musical notation for measures 22-24. Measure 22 starts with a treble clef note C5 (finger 1) and a bass clef note C2 (finger 3). Measure 23 has a treble clef note D5 (finger 1) and a bass clef note D2 (finger 4). Measure 24 features a treble clef note E5 (finger 1) and a bass clef note E2 (finger 4). Fingering numbers are placed below the notes.

25

Musical notation for measures 25-27. Measure 25 starts with a treble clef note F5 (finger 1) and a bass clef note F2 (finger 4). Measure 26 has a treble clef note G5 (finger 1) and a bass clef note G2 (finger 8). Measure 27 features a treble clef note A5 (finger 1) and a bass clef note A2 (finger 8). Fingering numbers are placed below the notes.

28

Musical notation for measures 28-30. Measure 28 starts with a treble clef note B5 (finger 1) and a bass clef note B2 (finger 8). Measure 29 has a treble clef note C6 (finger 1) and a bass clef note C2 (finger 8). Measure 30 features a treble clef note D6 (finger 1) and a bass clef note D2 (finger 8). Fingering numbers are placed below the notes.

31

Musical notation for measures 31-33. Measure 31 starts with a treble clef note E6 (finger 1) and a bass clef note E2 (finger 8). Measure 32 has a treble clef note F6 (finger 1) and a bass clef note F2 (finger 8). Measure 33 features a treble clef note G6 (finger 1) and a bass clef note G2 (finger 8). Fingering numbers are placed below the notes.

34

Musical notation for measures 34-36. Measure 34 starts with a treble clef note A6 (finger 1) and a bass clef note A2 (finger 8). Measure 35 has a treble clef note B6 (finger 1) and a bass clef note B2 (finger 8). Measure 36 features a treble clef note C7 (finger 1) and a bass clef note C2 (finger 8). Fingering numbers are placed below the notes.

37

Musical notation for measures 37-39. Treble clef, guitar-style notation with fret numbers and accidentals. Bass clef with octaves marked '8'.

40

Musical notation for measures 40-42. Treble clef, guitar-style notation with fret numbers and accidentals. Bass clef with octaves marked '8'.

43

Musical notation for measures 43-45. Treble clef, guitar-style notation with fret numbers and accidentals. Bass clef with octaves marked '8'.

46

Musical notation for measures 46-48. Treble clef, guitar-style notation with fret numbers and accidentals. Bass clef with octaves marked '8'.

49

Musical notation for measures 49-51. Treble clef, guitar-style notation with fret numbers and accidentals. Bass clef with octaves marked '8'.

52

55

58

61

64

67

67 68 69 70

70

70 71 72 73

73

73 74 75 76

76 77 78 79

80 81 82 83

82

Musical notation for measures 82-84. Treble clef with a 7/8 time signature. The right hand features complex rhythmic patterns with triplets and sixteenth notes. The left hand provides a bass line with eighth notes. Fingering numbers 1-5 are indicated throughout.

85

Musical notation for measures 85-87. Treble clef with a 7/8 time signature. The right hand continues with rhythmic patterns, including some slurs. The left hand has a steady eighth-note bass line. Fingering numbers 1-4 are shown.

88

Musical notation for measures 88-90. Treble clef with a 7/8 time signature. The right hand has dense sixteenth-note passages with triplets. The left hand has eighth-note accompaniment. Fingering numbers 1-4 are indicated.

91

Musical notation for measures 91-93. Treble clef with a 7/8 time signature. The right hand features slurred sixteenth-note runs. The left hand continues with eighth-note accompaniment. Fingering numbers 1-4 are shown.

94

Musical notation for measures 94-96. Treble clef with a 7/8 time signature. The right hand has slurred sixteenth-note passages. The left hand has eighth-note accompaniment. Fingering numbers 1-5 are indicated.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains four measures of music, each with a guitar fretboard diagram below it. The diagrams show fingerings for notes on the strings. The lower staff is a bass clef with a 2/4 time signature, containing four measures of music with notes and rests. There are two '8' markings under the first two measures of the bass staff, indicating eighth notes.

The second system of music consists of two staves. The upper staff is a treble clef with a 2/4 time signature. It contains four measures of music with guitar fretboard diagrams below. The diagrams show fingerings and slurs. The lower staff is a bass clef with a 2/4 time signature. It contains four measures of music with notes and rests. There are '8' markings under the last three measures of the bass staff, indicating eighth notes.

The third system of music consists of two staves. The upper staff is a treble clef with a 2/4 time signature. It contains four measures of music with guitar fretboard diagrams below. The diagrams show fingerings and slurs. The lower staff is a bass clef with a 2/4 time signature. It contains four measures of music with notes and rests.

The fourth system of music consists of two staves. The upper staff is a treble clef with a 2/4 time signature. It contains four measures of music with guitar fretboard diagrams below. The diagrams show fingerings and slurs. The lower staff is a bass clef with a 2/4 time signature. It contains four measures of music with notes and rests.

The fifth system of music consists of two staves. The upper staff is a treble clef with a 2/4 time signature. It contains four measures of music with guitar fretboard diagrams below. The diagrams show fingerings and slurs. The lower staff is a bass clef with a 2/4 time signature. It contains four measures of music with notes and rests. The text 'Dal segno' is written above the final measure of the upper staff.

SARABANDE

The musical score for "SARABANDE" (ECH 110) is presented in six systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in 3/4 time and D major. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 in circles. Dynamics like $\textcircled{6} = D$ and $\textcircled{6}$ are used. The score includes several trills and slurs. The final system contains two first endings, labeled "1." and "2.", which lead to different conclusions of the piece. The piece concludes with a final chord in the bass staff.

19

22

25

28

30

32

GIGUE

The image displays a musical score for a piece titled "GIGUE". The score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The music is organized into seven systems, each consisting of a melodic line on a single staff and a corresponding guitar chordal accompaniment below it. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4 above notes. The guitar accompaniment uses a mix of natural harmonics (marked with '8') and fretted notes. A double bar line with repeat dots appears in the fifth system. The score concludes with a final chord in the seventh system.

24

28

31

1020 *ff*

35

39

43

47

DOUBLE

The musical score is written for guitar and consists of seven staves. It begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation includes complex rhythmic patterns, often with sixteenth-note runs and triplets. Fingerings are indicated by numbers 1-4, and some notes are circled. Bar numbers 11 and 13 are visible at the start of the sixth and seventh staves respectively. The score concludes with a circled '3' at the end of the seventh staff.

(8)

15

(8)

17

19

21

23

25

27

29

1

3

5

7

9

11

13

DOUBLE
2nd version

The musical score is written for guitar and consists of seven staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of rhythmic patterns and complex fretting techniques, including double stops and triplets. Fingering numbers (1-4) are placed above notes, and fret numbers (0-8) are placed below notes. Some notes are marked with a '7', likely indicating a natural harmonic. The score is divided into measures by vertical bar lines. Circled numbers (1, 2, 3) are placed above certain notes, possibly indicating specific techniques or accents. The score is divided into systems by horizontal dashed lines. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 10. The fourth system contains measures 11 through 14. The fifth system contains measures 15 through 18. The sixth system contains measures 19 through 22. The seventh system contains measures 23 through 26. The score concludes with a circled number 3 above the final note.

31

①

33

① ② ①

35

212

37

40

8vb

(8vb)

43

③ ④ ③ ④ ⑤ ④ ③

(8vb)

46

⑥ ⑤ ④ ② ① ② ③ ④

8vb

Preludium Fuga Allegro

BWV 998

Johann Sebastian Bach
1685-1750

Edited by: József Eötvös

PRELUDIUM

⑥ = D

3

6

9

12

15

18

21

24

27

30

33

16

Musical notation for measures 16-18. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many accidentals and fingerings. The lower staff is in bass clef and contains a bass line with octaves (8) and various notes.

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff continues the melodic line with various fingerings and accidentals. The lower staff continues the bass line with octaves and notes.

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff features a melodic line with a circled '4' and various fingerings. The lower staff continues the bass line with octaves and notes.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff continues the melodic line with various fingerings and accidentals. The lower staff continues the bass line with octaves and notes.

28

Musical notation for measures 28-30. The system consists of two staves. The upper staff continues the melodic line with various fingerings and accidentals. The lower staff continues the bass line with octaves and notes.

30

Musical notation for measures 30-31. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many sixteenth notes and slurs. The lower staff is in bass clef and contains a bass line with fewer notes, including some octaves. Fingering numbers (1-5) are present in both staves.

32

Musical notation for measures 32-33. The system consists of two staves. The upper staff continues the melodic line with various rhythmic patterns and slurs. The lower staff provides harmonic support with chords and single notes. Fingering numbers are clearly marked throughout.

34

Musical notation for measures 34-35. The system consists of two staves. The upper staff features a fast-moving melodic line with many slurs. The lower staff has a bass line with some rests and notes. Fingering numbers are used to indicate fingerings for the upper staff.

36

Musical notation for measures 36-37. The system consists of two staves. The upper staff has a melodic line with several slurs and fingering numbers. The lower staff has a bass line with notes and rests. Fingering numbers are present in both staves.

38

Musical notation for measures 38-39. The system consists of two staves. The upper staff contains a melodic line with many slurs and fingering numbers. The lower staff has a bass line with notes and rests. Fingering numbers are present in both staves.

40

Musical notation for measures 40-41. The system consists of two staves. The upper staff has a melodic line with many slurs and fingering numbers. The lower staff has a bass line with notes and rests. Fingering numbers are present in both staves.

42

Musical notation for measures 42-43. Measure 42 features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes with fingerings 1, 3, 2, 4, 3, 2, 3, 2. A triplet of eighth notes (3, 1, 4) is marked with a circled 3. The bass line has fingerings 5, 4, 5, 4. Measure 43 continues the melody with a triplet of eighth notes (3, 1, 4) marked with a circled 3, followed by eighth notes with fingerings 2, 1, 2, 1, 2, 1, 2, 3, 2, 3. The bass line has fingerings 5, 4, 5, 4.

44

Musical notation for measures 44-45. Measure 44 features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes with fingerings 0, 4, 3, 0, 2, 1, 4, 1, 1, 4, 3, 0, 1, 3, 1. The bass line has fingerings 5, 1, 2, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 1. Measure 45 continues the melody with eighth notes and fingerings 2, 4, 3, 4, 0, 3, 4, 1, 3, 4, 0, 1, 3, 4, 1. The bass line has fingerings 5, 1, 2, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 1.

46

Musical notation for measures 46-47. Measure 46 features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes with fingerings 0, 3, 4, 0, 0, 1, 0, 1, 4, 2, 3, 2, 0, 1, 3, 4, 1, 4. A triplet of eighth notes (0, 1, 3) is marked with a circled 3. The bass line has fingerings 2, 0, 3, 1, 0, 4, 5, 4. Measure 47 continues the melody with eighth notes and fingerings 2, 1, 1, 4, 3, 4, 1, 4, 3, 4, 1, 4, 3, 4, 1, 4. A triplet of eighth notes (2, 1, 1) is marked with a circled 2, and another triplet (3, 4, 1) is marked with a circled 3. The bass line has fingerings 2, 0, 3, 1, 0, 4, 5, 4.

48

Musical notation for measures 48-49. Measure 48 features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes with fingerings 2, 1, 1, 4, 3, 4, 1, 4, 1, 3, 4, 1, 4, 1, 3, 4, 1, 4. A triplet of eighth notes (2, 1, 1) is marked with a circled 2, and another triplet (3, 4, 1) is marked with a circled 3. The bass line has fingerings 4, 4, 5, 4. Measure 49 continues the melody with eighth notes and fingerings 2, 1, 1, 4, 1, 2, 0, 2, 4, 1, 2, 0, 2, 4, 1, 4. A triplet of eighth notes (2, 1, 1) is marked with a circled 2, and another triplet (3, 4, 1) is marked with a circled 3. The bass line has fingerings 4, 4, 5, 4.

50

Musical notation for measures 50-51. Measure 50 features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes with fingerings 1, 1, 1, 2, 1, 1, 1, 2, 1, 1, 2, 1, 1, 2, 1, 1, 2, 1, 1. The bass line has fingerings 0, 0, 1, 4, 0, 1, 0, 1, 5. Measure 51 continues the melody with eighth notes and fingerings 2, 4, 1, 2, 3, 1, 4, 3, 4, 3, 1, 4, 3, 4, 3, 1, 1. The bass line has fingerings 0, 1, 0, 1, 5.

52

Musical notation for measures 52-53. Measure 52 features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes with fingerings 1, 4, 4, 0, 4, 3, 1, 3, 2, 0, 0, 1, 0, 4, 1, 4, 1, 4, 2, 1, 4. A triplet of eighth notes (1, 4, 4) is marked with a circled 2, and another triplet (3, 2, 0) is marked with a circled 3. The bass line has fingerings 5, 2, 0, 1, 1, 3, 1, 3. Measure 53 continues the melody with eighth notes and fingerings 1, 4, 4, 1, 4, 1, 4, 2, 1, 4, 3, 1, 4, 2, 1, 4, 2, 1, 4. A triplet of eighth notes (1, 4, 4) is marked with a circled 2, and another triplet (3, 2, 0) is marked with a circled 3. The bass line has fingerings 5, 1, 3, 3.

54

Musical notation for measures 54-55. Measure 54 features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes with fingerings 2, 1, 0, 2, 4, 4, 1, 3, 1, 2, 2, 1, 2, 1, 2, 1, 0, 1, 2, 4, 2, 4, 2, 1, 0. The bass line has fingerings 3, 4, 0, 3, 0, 3. Measure 55 continues the melody with eighth notes and fingerings 2, 1, 0, 2, 4, 4, 1, 3, 1, 2, 2, 1, 2, 1, 0, 1, 2, 4, 2, 4, 2, 1, 0. The bass line has fingerings 3, 4, 0, 3, 0, 3.

56

58

60

62

64

66

68

Musical notation for measures 68-69. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various fingerings (0, 1, 2, 3, 4) and includes a trill-like figure in measure 69. The lower staff is in treble clef and provides a harmonic accompaniment with chords and single notes.

70

Musical notation for measures 70-71. The system consists of two staves. The upper staff continues the melodic line with fingerings (1, 2, 3, 4) and includes a trill-like figure in measure 70. The lower staff continues the harmonic accompaniment.

72

Musical notation for measures 72-73. The system consists of two staves. The upper staff features a more active melodic line with many sixteenth notes and fingerings (1, 2, 3, 4). The lower staff continues the harmonic accompaniment.

74

4848
(tr)

Musical notation for measures 74-75. The system consists of two staves. The upper staff has a melodic line with a trill-like figure in measure 74, indicated by the number 4848 and the symbol (tr). The lower staff continues the harmonic accompaniment.

76

Da capo

Musical notation for measures 76-77. The system consists of two staves. The upper staff has a melodic line with fingerings (0, 1, 2, 3, 4) and ends with a repeat sign. The lower staff continues the harmonic accompaniment and also ends with a repeat sign. The text "Da capo" is written at the end of the system.

ALLEGRO

The musical score is presented in six systems, each with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece is marked 'ALLEGRO'. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingering numbers (1-4) are indicated above notes, and circled numbers (2, 3, 4, 5, 6) are placed above specific measures. Some measures contain circled numbers like (5), (4), (3), and (2). There are also some circled numbers like (6) and (5) in the bass staff. The score concludes with a double bar line and repeat dots in the final measure of the sixth system.

4343
(tr)

68

73

78

83

87

92

Preludium Fuga Allegro

BWV 998
(2nd version)

Johann Sebastian Bach
1685-1750

Edited by: József Eötvös

PRELUDIUM

③ = F#
⑥ = D

3

6

9

12

15

36

38

40

42

44

46

FUGA

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of six systems of two staves each. The notation includes various guitar-specific elements such as fret numbers (0-4), bar lines, and circled numbers (3, 4) indicating specific techniques or fingerings. The piece is a fugue, characterized by its imitative texture and complex rhythmic patterns. The first system starts with a treble clef and a common time signature, though the music is in 3/4. The second system begins with a measure number '4'. The third system begins with a measure number '7'. The fourth system begins with a measure number '10'. The fifth system begins with a measure number '13'. The sixth system begins with a measure number '16'. The bass staff in the first system has a common time signature, while the others have a 3/4 time signature. The piece concludes with a final cadence in the sixth system.

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes, including a circled '3' in the first measure.

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff continues the melodic line with fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff provides harmonic accompaniment with chords and single notes, including a circled '3' in the second measure.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff continues the melodic line with fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff provides harmonic accompaniment with chords and single notes, including circled numbers 3, 4, 5, and 6.

28

Musical notation for measures 28-29. The system consists of two staves. The upper staff continues the melodic line with fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff provides harmonic accompaniment with chords and single notes, including a circled '5' in the second measure.

30

Musical notation for measures 30-31. The system consists of two staves. The upper staff continues the melodic line with fingerings (1, 2, 3, 4) and techniques like bends (-1, -2) and slurs. The lower staff provides harmonic accompaniment with chords and single notes, including circled numbers 4 and 5.

32

34

36

38

40

42

Musical notation for measures 42-43. The top staff contains a melodic line with triplets and slurs, and the bottom staff contains a bass line with chords and fingerings.

44

Musical notation for measures 44-45. The top staff contains a melodic line with triplets and slurs, and the bottom staff contains a bass line with chords and fingerings.

46

Musical notation for measures 46-47. The top staff contains a melodic line with triplets and slurs, and the bottom staff contains a bass line with chords and fingerings.

48

Musical notation for measures 48-49. The top staff contains a melodic line with triplets and slurs, and the bottom staff contains a bass line with chords and fingerings.

50

Musical notation for measures 50-51. The top staff contains a melodic line with triplets and slurs, and the bottom staff contains a bass line with chords and fingerings.

52

Musical notation for measures 52-53. The top staff contains a melodic line with triplets and slurs, and the bottom staff contains a bass line with chords and fingerings.

54

Musical notation for measures 54-55. The top staff contains a melodic line with triplets and slurs, and the bottom staff contains a bass line with chords and fingerings.

56

Musical notation for measures 56-57. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many triplets and slurs. The bass staff contains a supporting bass line with some triplets. Measure numbers 56 and 57 are indicated at the beginning of the system.

58

Musical notation for measures 58-59. The system consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line with triplets and slurs. The bass staff continues the bass line. Measure numbers 58 and 59 are indicated at the beginning of the system.

60

Musical notation for measures 60-61. This system includes a grand staff with both treble and bass clefs. The treble staff has a melodic line with triplets and slurs. The bass staff has a bass line. Measure numbers 60 and 61 are indicated at the beginning of the system.

62

Musical notation for measures 62-63. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with triplets and slurs. The bass staff has a bass line. Measure numbers 62 and 63 are indicated at the beginning of the system.

64

Musical notation for measures 64-65. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with triplets and slurs. The bass staff has a bass line. Measure numbers 64 and 65 are indicated at the beginning of the system.

66

Musical notation for measures 66-67. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with triplets and slurs. The bass staff has a bass line. Measure numbers 66 and 67 are indicated at the beginning of the system.

68

Musical notation for measures 68-69. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various fingerings (0, 1, 2, 3, 4) and a final measure with a sharp sign. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with notes marked with an 8 and a 0.

70

Musical notation for measures 70-71. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps, featuring a melodic line with fingerings (1, 2, 3, 4) and circled numbers (3, 3). The lower staff is in bass clef with a key signature of two sharps, containing a bass line with notes marked with an 8 and a 0.

72

Musical notation for measures 72-73. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps, featuring a melodic line with circled numbers (3, 4) and fingerings (1, 2, 3, 4). The lower staff is in bass clef with a key signature of two sharps, containing a bass line with notes marked with an 8 and a 0.

74

Musical notation for measures 74-75. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps, featuring a melodic line with fingerings (1, 2, 3, 4) and a circled number (4). Above measure 75, the text "4343 (tr)" is written. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with notes marked with an 8 and a 0.

76

Musical notation for measures 76-77. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps, featuring a melodic line with fingerings (0, 1, 2, 3, 4) and a circled number (3). The lower staff is in bass clef with a key signature of two sharps, containing a bass line with notes marked with an 8 and a 0. The text "Da capo" is written at the end of the system.

ALLEGRO

Musical score for guitar, measures 1-30. The score is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 (open string). Circled numbers (1-5) indicate specific fingering techniques or accents. Measure numbers 5, 10, 15, 20, and 25 are clearly marked. A dynamic marking of 4343 (*tr*) is present above measure 28. The piece concludes with a double bar line and repeat dots at the end of measure 30.

33

38

43

48

53

58

63

68

73

78

83

87

92

Präludium C-Moll

BWV 999

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

1

4

7

10

13

16

19

22

25

28

31

34

37

40

ECH 110

Fuge

BWV 1000

(Nach BWV 539 und 1001)

Edited by: József Eötvös

Johann Sebastian Bach

1685-1750

The image displays a musical score for a guitar, consisting of four systems of music. Each system contains a treble clef staff with a melodic line and a bass clef staff with a bass line. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 on the treble staff and 0-4 on the bass staff. Some notes in the bass staff are accompanied by tablature numbers (0-8) and are marked with a circled '8'. Measure numbers 1, 4, 7, and 9 are placed at the beginning of their respective systems. The score is a transcription of Johann Sebastian Bach's Fugue BWV 1000, edited by József Eötvös.

11

Musical notation for measures 11 and 12. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a melodic line with various ornaments and fingerings (0, 1, 2, 3, 4). The bottom staff is in bass clef with a 4/4 time signature, showing a simple accompaniment with notes and rests.

13

Musical notation for measures 13 and 14. The top staff continues the melodic line with triplets and fingerings (2, 1, 4, 4, 1, 2, 4, 1, 0, 4, 1). The bottom staff has a 7/8 time signature and includes a circled '3' and a circled '2'.

15

Musical notation for measures 15 and 16. The top staff shows a melodic line with fingerings (4, 1, 1, 4, 1, 8, 4, 1). The bottom staff has a 7/8 time signature and includes a circled '4' and a circled '5'.

17

Musical notation for measures 17 and 18. The top staff features a melodic line with fingerings (-1, 4, 1, 4, -4, 2, 1, 2, 1). The bottom staff has a 7/8 time signature and includes a circled '2'.

19

Musical notation for measures 19 and 20. The top staff shows a melodic line with fingerings (-1, 4, 1, 4, 2, 1, -1, 2, 8, 1, 3, 4, 3, 1). The bottom staff has a 7/8 time signature and includes circled '2' and '3'.

21

Musical notation for measures 21 and 22. The top staff features a melodic line with fingerings (1, 4, 2, 1, -1, 2, 1, 3, -1, 4, 1, -1, 4, 1, -1, 4). The bottom staff has a 7/8 time signature and includes a circled '4'.

23

Musical notation for measures 23 and 24. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals and accidentals. The lower staff is in bass clef and contains a bass line with fingerings indicated by numbers 1-5. Measure 23 starts with a treble clef and a bass clef. Measure 24 continues the melodic and bass lines.

25

0104
(♩)

Musical notation for measures 25 and 26. The system consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. Measure 25 starts with a treble clef and a bass clef. Measure 26 continues the melodic and bass lines. A tempo or performance instruction "0104 (♩)" is written above the staff in measure 25.

27

Musical notation for measures 27 and 28. The system consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. Measure 27 starts with a treble clef and a bass clef. Measure 28 continues the melodic and bass lines.

29

Musical notation for measures 29 and 30. The system consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. Measure 29 starts with a treble clef and a bass clef. Measure 30 continues the melodic and bass lines.

31

Musical notation for measures 31 and 32. The system consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. Measure 31 starts with a treble clef and a bass clef. Measure 32 continues the melodic and bass lines.

34

37

40

43

45

47

Musical notation for measures 47-48. The top staff is a treble clef with a 7/8 time signature, featuring a complex melodic line with triplets and slurs. The bottom staff is a bass clef with a 7/8 time signature, showing a simple bass line with octaves marked '8'.

49

Musical notation for measures 49-50. The top staff is a treble clef with a 7/8 time signature, featuring a melodic line with slurs and accents. The bottom staff is a bass clef with a 7/8 time signature, showing a simple bass line.

51

Musical notation for measures 51-52. The top staff is a treble clef with a 7/8 time signature, featuring a melodic line with slurs and accents. The bottom staff is a bass clef with a 7/8 time signature, showing a simple bass line.

53

Musical notation for measures 53-54. The top staff is a treble clef with a 7/8 time signature, featuring a melodic line with slurs and accents, and fingerings 2, 3, 4, 5, 6. The bottom staff is a bass clef with a 7/8 time signature, showing a simple bass line with fingerings 2, 3, 4, 5, 6.

55

Musical notation for measures 55-56. The top staff is a treble clef with a 7/8 time signature, featuring a melodic line with slurs and accents, and fingerings 4, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2. The bottom staff is a bass clef with a 7/8 time signature, showing a simple bass line with fingerings 0, 1, 2, 3, 4, 0, 1, 2.

57

60

62

64

66

68

Musical notation for measures 68 and 69. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a complex melodic line with many slurs and fingerings (1-4). The bottom staff is in bass clef with a key signature of one sharp and a 7/8 time signature, featuring a bass line with octaves (8) and fingerings (5).

70

Musical notation for measures 70 and 71. The top staff continues the melodic line with slurs and fingerings. The bottom staff continues the bass line with octaves and fingerings.

72

Musical notation for measures 72 and 73. The top staff continues the melodic line with slurs and fingerings. The bottom staff continues the bass line with octaves and fingerings.

74

Musical notation for measures 74 and 75. The top staff continues the melodic line with slurs and fingerings. The bottom staff continues the bass line with octaves and fingerings.

76

Musical notation for measures 76, 77, 78, and 79. The top staff continues the melodic line with slurs and fingerings. The bottom staff continues the bass line with octaves and fingerings.

79

81

83

85

87

89

91

93

95

96

14141414
(tr)

Suite

BWV 1006a

Johann Sebastian Bach

1685-1750

Edited by: József Eötvös

PRELUDE

③ = F#

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

p

f

p

f

p

f

④

46

f *p*

49

f *p* *f*

52

55

f *p*

58

61

p *f* *m i m p m p m p*

64

67

70

73

76

79

82

a i m i

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

88

91

94

0 1 2 0 3 1 2 3

97

④ *p i m p m p a i*

100

m a m i ② ③

103

8 1 4 3 1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 0

106

③ ④ ⑥

109

④ ③ ③

112

④ ④

115

i p i

118

p i m i m a m i a m i m m i m a m i m a m i

121

i a m i m a m i p a m i

124

127

130

133

136

LOURE

3131 *tr*

② 13131 *tr*

3

212

6

8

10

The musical score is written in G major (one sharp) and 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Techniques such as trills (*tr*) and triplets (circled numbers) are used. The score includes several slurs and ties. The piece concludes with a double bar line and repeat dots.

11

14

43431

1414

16

0303

18

20

14141434

22

14141424

24

0404

GAVOTTE EN RONDEAU

Measures 1-3 of the Gavotte en Rondeau. The music is in G major (one sharp) and 3/4 time. Measure 1 starts with a treble clef and a key signature of one sharp. The bass line has a 1 below the first note. Measure 2 has a 4 above the first note. Measure 3 has a 4 above the first note, a 2 below the second note, and a 3 below the third note. There are circled numbers 2, 3, 2, and 5 above the notes in measures 2 and 3.

Measures 4-7 of the Gavotte en Rondeau. Measure 4 has a 4 above the first note and a 1 below the second note. Measure 5 has a 4 above the first note, a 1 below the second note, and a 3 below the third note. Measure 6 has a 4 above the first note, a 2 below the second note, and a 3 below the third note. Measure 7 has a 4 above the first note, a 1 below the second note, and a 1 below the third note. The word "Fine" is written at the end of measure 7.

Measures 8-12 of the Gavotte en Rondeau. Measure 8 has a 4 above the first note and a 1 below the second note. Measure 9 has a 2 above the first note, a 1 below the second note, and a 2 below the third note. Measure 10 has a 3 above the first note, a 4 above the second note, and a 1 below the third note. Measure 11 has a 1 above the first note, a 3 above the second note, a 4 above the third note, and a 1 below the fourth note. Measure 12 has a 1 above the first note, a 2 above the second note, a 3 above the third note, and a 1 below the fourth note.

Measures 13-16 of the Gavotte en Rondeau. Measure 13 has a 2 above the first note, a 4 above the second note, and a 1 below the third note. Measure 14 has a 3 above the first note, a 1 below the second note, and a 4 above the third note. Measure 15 has a 4 above the first note, a 1 below the second note, and a 2 below the third note. Measure 16 has a 1 above the first note, a 1 below the second note, and a 0 below the third note.

Measures 17-20 of the Gavotte en Rondeau. Measure 17 has a treble clef and a key signature of one sharp. Measure 18 has a treble clef and a key signature of one sharp. Measure 19 has a treble clef and a key signature of one sharp. Measure 20 has a treble clef and a key signature of one sharp.

Measures 21-24 of the Gavotte en Rondeau. Measure 21 has a treble clef and a key signature of one sharp. Measure 22 has a treble clef and a key signature of one sharp. Measure 23 has a treble clef and a key signature of one sharp. Measure 24 has a treble clef and a key signature of one sharp.

25

28

31

34

38

313131 (tr)

41

45

49

52

55

58

61

64

68

72

75

78

81

84

87

90

D.C. al Fine

MENUET I

Musical score for Menuet I, featuring guitar-specific notation such as fret numbers, bar lines, and fingering instructions. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece consists of 32 measures, divided into eight systems of four measures each.

Measures 1-4: Initial melodic line with fret numbers 2, 4, 2, -2, 4, 2, 0, 2, 4, 0, 0, 1, 4, 0, 4, 0, 2, 0, 2.

Measures 5-8: Continuation of the melodic line with fret numbers 4, -4, 1, 3, 4, -4, 2, 4, 2, 4, 1, 0, 1, -1, 4, 1.

Measures 9-12: Melodic line with fret numbers 2, 4, 2, 3, 0, 4, 0, 1, 4, 2, 4, 2, 1, 3, 0.

Measures 13-16: Melodic line with fret numbers 2, 1, 2, 0, 0, 1, 2, 4, 2, 4, 4, 3, 0, 1, 1, 0, 1.

Measures 17-20: Melodic line with fret numbers 4, 3, 2, 0, 8, 1, 0, 1, 8, 0, 2, 3, 0, 2, 3.

Measures 21-25: Melodic line with fret numbers 0, 2, 3, 0, 2, 8, 1, 2, 0, 1, 3, 0, 2, 3, 2, 4, 3, 1, 0, 2, 0, 1, 0, 1, 4.

Measures 26-29: Melodic line with fret numbers 0, 4, 0, 4, 2, 0, 2, 4, 2, 4, 2, 2, 0, 4.

Measures 30-32: Final melodic line with fret numbers 1, 4, 0, 2, 3, 1, 0, 2, 4, 4, 3, 1, 0, 1, 1, 1, 0, 4, 0.

Additional notation includes circled numbers (3, 4, 5, 8) and a circled 1, likely indicating fingerings or specific techniques. A trill is marked with 'tr' in measure 17, and a sequence of numbers (1414, 3131) is written above it. Bar lines indicate the end of phrases and the piece.

MENUET II

Musical score for Menuet II, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The score consists of eight staves of music with various fretting techniques indicated by numbers and signs like '3', '4', and '-4'. The notation includes notes, rests, and dynamic markings such as accents and slurs. The piece concludes with a double bar line and repeat dots.

BOURRÉE

This musical score is for a piece titled "BOURRÉE". It is written for guitar, combining standard musical notation with guitar-specific tablature. The score is organized into six systems, each with a measure number at the beginning: 1, 4, 7, 10, 13, and 16. The key signature consists of three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes treble clefs, stems with flags, and various rhythmic values. Fingerings are indicated by numbers 1-4 above or below notes. Bar lines are used to separate measures, and repeat signs are present at the end of the 16th measure. Dynamics such as *p* (piano) and *f* (forte) are used throughout. The piece concludes with a double bar line and repeat dots at the end of the 16th measure.

19

② ②
③ ③

22

p *f*

25

p

28

② ①
①

31

p

34

④ *p*

GIGUE

The musical score for "Gigue" is written in E major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble clef and a guitar accompaniment. The guitar part uses fret numbers (0-4) and fingerings (1-4) to indicate specific notes and techniques. The piece begins with a 4-measure introduction. The first system (measures 1-2) features a melodic line with a 4-measure phrase and a bass line with a 3-measure phrase. The second system (measures 3-4) continues the melodic line with a 5-measure phrase and a bass line with a 3-measure phrase. The third system (measures 5-6) includes a dynamic marking of *p* (piano) and a *f* (forte) marking. The fourth system (measures 7-8) continues the melodic line with a 4-measure phrase and a bass line with a 3-measure phrase. The fifth system (measures 9-10) continues the melodic line with a 4-measure phrase and a bass line with a 3-measure phrase. The sixth system (measures 11-12) concludes the piece with a 4-measure phrase and a bass line with a 3-measure phrase. The score includes various musical notations such as slurs, ties, and dynamic markings.

17

Musical staff 17: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with various fingerings indicated by numbers 1-4 and 7. A circled number 3 is placed above the final measure.

19

Musical staff 19: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings 1, 3, 4, 5, and 7. A circled number 1 is placed above the first measure.

Musical staff 20: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings 1, 2, 3, 4, and 7. A circled number 1 is placed above the first measure.

Musical staff 21: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings 1, 2, 3, 4, and 7. A circled number 4 is placed below the final measure.

Musical staff 22: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings 1, 2, 3, 4, and 7. A circled number 1 is placed below the first measure.

Musical staff 23: Treble clef, key signature of three sharps. The staff contains a sequence of notes with fingerings 1, 2, 3, 4, and 7. Circled numbers 5, 4, and 3 are placed above and below various measures.