

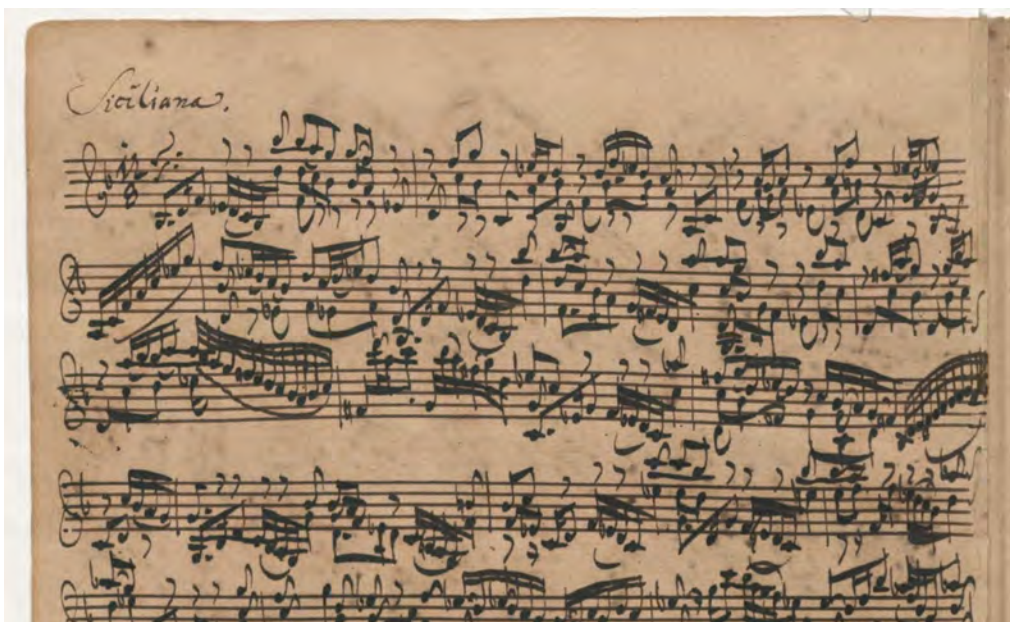
J S Bach

This is an arrangement for guitar of Bach's first violin sonata. The violin version is written in g minor (dorian) and I have transposed to a minor (without prefix). The fugue is probably the most wellknown, and to me it is the musical highlight. Apparently, Bach also thought that the fufue was a bit extra exciting because he wrote his own arrangement for the organ *(bwv 539). The fugue is also available in a lute tablature version (bwv 1000) – who made that version is still unclear, although there are some theories.

Anyway, I have based my arrangement on the violin version in all the movements except the fugue where I've had the lute version as starting point, with some "improvements" borrowed from the versions for the violin and organ. All movements have had some lubrication. I have completely refrained from commenting on the changes I made. There are ample opportunities to study other editions and also a facsimile available on the internet. Instead, I've entered a plentyfull of my fingerings. They are to be considered as suggestions.

Kungsbacka juli 2013
Lars-Anders Carlsson

* All Bach researchers are not convinced that Bach actually wrote the organ version...



SONATA N° 1

for violin BWV 1001

J S Bach

Adagio

3

V

8

10

i m i a m

m i a m i a m i

12 *p i m i p i* *m a m i p*

14 *p m i m i m i p i p p* *m i m a*

16 *m* *tr*

18 *a m* *m i*

20 *tr*

„Fuga del Signore Bach” (BWV 1000)

Allegro

The image displays a single-staff musical score for the piece 'Fuga del Signore Bach' (BWV 1000) by Johann Sebastian Bach. The score is written for a single melodic line in a treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of 24 measures, organized into systems of four lines each. The melody is highly rhythmic and features numerous triplets, sixteenth notes, and eighth notes. Above the notes, there are various articulation and dynamic markings, including accents (a), slurs, and dynamic indicators like *mp* (mezzo-piano) and *p* (piano). The lyrics 'i i i i p i a m i m m a' are written above the first line, and other lyrics like 'i m i a m i m i a i p m p i' and 'm i a m i m i m a m i m' are placed above subsequent lines. Roman numerals III, VII, and VIII are used as section markers. The score concludes with a final cadence in the 24th measure.

This page of the musical score contains eight systems of notation for the 5th page of Sonata N° 1 ~ BWV 1001. The notation includes treble clef, a key signature of one sharp (F#), and various rhythmic and melodic figures. The lyrics are in Italian, including 'm i a m i', 'm i m i i', 'i m a i a m i', 'a m i a m i', 'm i a m i', 'a m i a m i', 'i m a i a m i', and 'a m i a m i'. Fingering numbers (1-4, 0) are indicated throughout the piece. The score is divided into measures, with some measures containing multiple notes. The page number '5' is centered at the bottom, and the copyright information '© LAC, Kungsbäcka 2013' is located in the bottom right corner.

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

52 *i a m i* *m i m a* *m i p a m i m i* *m a i p*

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

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

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

65 *i m a m i a m i m i m* *a m a m a i a i a p a p a* *m a m i m i p p m p m*

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

71 *i m a m i a*

74

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

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

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

86 *a m i*

89 *p i m a m i p i m i m i a m i m a i a m i p a m i a m i m a i a m i m a i m i m*

92 *p p a m i a p i m i m i m a m i p a m i a m i p a m i m*

95 *i m i m*

Siciliano

V

p *i m a m i*

p

mp *i*

VI

a m i p p i

a m i p p i

p p i m i m m a [~]

9

V

a m i

a m i p

m a

14

16 *a m i m i m a*
a m i m i p i

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

Presto

i m i m i m I

i m i p m i p m i p p p i m

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

7 *a m a i m* *p p i m* *a m i m a* *a i a m* *a m i m i m* *m i a i*

13 *I m i a i* *m i a i* *p i m p i* *m p i m i m*

19 *i m a p i* *m p i m i m* *p* *i m i m i* *m i m a m a*

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

31 *i m a m i m i p* ————— *p m i p a* *m i a m* *i a* *m a m i a m*

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

43 *i a m i p a* *p m i a* *m i m* *p* ————— *p i p m* *p i p m*

49 *p i p m* *i* *m* *i* *p i* *1.* *2.*

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

61 *p i m a m i a m i p* ————— II *i m i m i* I *p p i m a*

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

73 *m i a i* *m i a i* *no barré* *p i m i a m*

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

