

ciaccona

transcription for harpsichord

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♩ = 63 ♩ = 57 ♩ = 48 ♩ = 63

I

f

II

f

6

♩ = 66

I

II

11

♩ = 57 ♩ = 63 ♩ = 66

I

II

15 $\text{♩} = 57$ $\text{♩} = 63$

I

II

mp

18 $\text{♩} = 57$ $\text{♩} = 63$

I

II

mf *mp* *mf*

22 $\text{♩} = 57$ $\text{♩} = 51$ $\text{♩} = 60$

I

II

26 $\text{♩} = 63$

$\text{♩} = 54$ $\text{♩} = 66$

f

f

30 $\text{♩} = 60$ $\text{♩} = 63$ $\text{♩} = 66$ $\text{♩} = 60$ $\text{♩} = 57$

33 $\text{♩} = 63$ $\text{♩} = 60$ $\text{♩} = 57$

mp *f*

mp *f*

37 $\text{♩} = 63$ $\text{♩} = 66$

I

II

39 $\text{♩} = 60$ $\text{♩} = 66$ $\text{♩} = 60$ $\text{♩} = 54$ $\text{♩} = 60$ $\text{♩} = 66$

I

II

mf

42 $\text{♩} = 57$ $\text{♩} = 66$ $\text{♩} = 63$ $\text{♩} = 57$

I

II

mf

45 $\text{♩} = 54$ $\text{♩} = 63$ $\text{♩} = 66$ $\text{♩} = 63$

I

II

f

f

f

48 ♩ = 60 ♩ = 57 ♩ = 51 ♩ = 63 ♩ = 57 ♩ = 63 ♩ = 57

I

II

mp

mp

This musical score is for a piece titled "The Rose Tree". It is written for a piano and voice. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked as "Moderato". The score is divided into two systems, I and II. System I contains measures 48 to 50, and System II contains measures 51 to 53. The piano part is written for the left hand, and the voice part is written for the right hand. The piano part includes a melodic line and a bass line. The voice part includes a single melodic line. The score is marked with a mezzo-piano (*mp*) dynamic. The tempo markings are 60, 57, 51, 63, 57, 63, and 57 beats per minute. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The key signature is one sharp (F#). The tempo is marked as "Moderato". The score is divided into two systems, I and II. System I contains measures 48 to 50, and System II contains measures 51 to 53. The piano part is written for the left hand, and the voice part is written for the right hand. The piano part includes a melodic line and a bass line. The voice part includes a single melodic line. The score is marked with a mezzo-piano (*mp*) dynamic. The tempo markings are 60, 57, 51, 63, 57, 63, and 57 beats per minute.

51 $\text{♩} = 63$ $\text{♩} = 66$

I

II

mf

mf

The image shows a musical score for a piano piece. It consists of two systems of staves. The first system has two staves, labeled 'I' and 'II'. The second system also has two staves, labeled 'I' and 'II'. The music is written in treble and bass clefs. The key signature has two sharps (F# and C#). The tempo is marked as 63 and 66. The dynamics are marked as *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs.

54 $\text{♩} = 69$ $\text{♩} = 63$ $\text{♩} = 57$

I

II

f

57 $\text{♩} = 60$ $\text{♩} = 63$

I

II

61 $\text{♩} = 66$

I

II

64 $\text{♩} = 63$ $\text{♩} = 57$ $\text{♩} = 63$

I *ff* *f*

II *ff* *f*

66 $\text{♩} = 48$ $\text{♩} = 57$

I

II

68 $\text{♩} = 63$ $\text{♩} = 60$ $\text{♩} = 51$ $\text{♩} = 60$ $\text{♩} = 63$

I

II

70 $\text{♩} = 60$ $\text{♩} = 63$

I

II

72 $\text{♩} = 60$

I

II

ff

73 $\text{♩} = 63$ $\text{♩} = 66$ $\text{♩} = 54$

I

II

ff

74 $\text{♩} = 66$ $\text{♩} = 48$

I

II

75 $\text{♩} = 63$

I

II

76

$\text{♩} = 54$ $\text{♩} = 45$ $\text{♩} = 39$ $\text{♩} = 33$ $\text{♩} = 45$ $\text{♩} = 42$ $\text{♩} = 51$

I

II

f

78

$\text{♩} = 45$ $\text{♩} = 51$ $\text{♩} = 48$ $\text{♩} = 51$ $\text{♩} = 42$ $\text{♩} = 48$ $\text{♩} = 36$

I

II

mf

81

$\text{♩} = 42$ $\text{♩} = 51$ $\text{♩} = 39$ $\text{♩} = 51$ $\text{♩} = 45$ $\text{♩} = 51$

I

II

mp

mf

84 $\text{♩} = 45$ $\text{♩} = 51$ $\text{♩} = 48$ $\text{♩} = 30$ $\text{♩} = 51$ $\text{♩} = 63$

I f

II f

86 $\text{♩} = 66$

I

II

87 $\text{♩} = 69$ $\text{♩} = 42$ $\text{♩} = 51$ $\text{♩} = 66$

I

II

88 $\text{♩} = 60$ $\text{♩} = 63$ $\text{♩} = 51$ $\text{♩} = 45$

I

II

Detailed description: The musical score consists of four systems, each with two staves labeled I and II. The key signature has one sharp (F#) and the time signature is 2/4. System 1 (measures 84-85) shows Staff I with a complex sequence of eighth and sixteenth notes, and Staff II with a simpler accompaniment. Dynamic markings 'f' are present. System 2 (measures 86-87) continues the melodic lines in Staff I, while Staff II has rests and some chordal accompaniment. System 3 (measures 88-89) features a long melodic line in Staff I and a sustained chord in Staff II. System 4 (measures 90-91) concludes the passage with a final melodic flourish in Staff I and a sustained chord in Staff II. Note values are indicated by numbers above the notes: 45, 51, 48, 30, 51, 63, 66, 69, 42, 51, 66, 60, 63, 51, 45.

89 $\text{♩} = 63$

I

II

90

I

II

91

I

II

92 $\text{♩} = 57$ $\text{♩} = 63$ $\text{♩} = 60$

I

II

93 $\text{♩} = 66$

I

II

mf

mf

Measures 93-94. Part I: Treble staff has whole rests; bass staff has a continuous eighth-note pattern. Part II: Treble staff has whole rests; bass staff has a half-note pattern. Dynamics: *mf*.

95 $\text{♩} = 54$ $\text{♩} = 66$ $\text{♩} = 51$ $\text{♩} = 63$

I

II

Measures 95-96. Part I: Treble staff has whole rests; bass staff has a continuous eighth-note pattern. Part II: Treble staff has whole rests; bass staff has a half-note pattern. Dynamics: *mf*.

97 $\text{♩} = 57$ $\text{♩} = 63$

I

II

mp

mp

Measures 97-98. Part I: Treble staff has a half-note pattern; bass staff has a continuous eighth-note pattern. Part II: Treble staff has whole rests; bass staff has a half-note pattern. Dynamics: *mp*.

98

I

II

mp

Measures 98-99. Part I: Treble staff has a half-note pattern; bass staff has a continuous eighth-note pattern. Part II: Treble staff has whole rests; bass staff has a half-note pattern. Dynamics: *mp*.

99

I

II

100

$\text{♩} = 57$ $\text{♩} = 60$ $\text{♩} = 63$ $\text{♩} = 66$

I

II

101

I

II

mf

102

I

II

103 ♩ = 57 ♩ = 63

I

II

104

$\text{♩} = 57$ $\text{♩} = 63$ $\text{♩} = 54$ $\text{♩} = 60$ $\text{♩} = 63$

I

II

105

$\text{♩} = 54$ $\text{♩} = 60$

I

mf

II

mf

106

I

II

Handwritten musical score for 'The Rose Tree'. The score is written for two parts, I and II, on a grand staff. Part I consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass clef contains a single note (F#) and rests. Part II consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is written in the bass clef, and the treble clef contains a single note (F#) and rests. The score is written in a handwritten style with a clear, legible font.

107

I

II

This system contains measures 107, 108, and 109. The upper staff (I) is in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many beamed sixteenth notes and rests. The lower staff (II) is in bass clef with the same key signature. It contains a simpler line with dotted eighth notes and rests. The system is divided into three measures by repeat signs.

108

I

II

This system contains measures 108, 109, and 110. The notation continues from the previous system. In measure 110, the lower staff (II) has a more active bass line with beamed sixteenth notes. The system is divided into three measures by repeat signs.

109

$\text{♩} = 63$

I

II

This system contains measures 109, 110, and 111. A tempo marking of a quarter note equals 63 (♩ = 63) is placed above the first measure. The notation continues, with the lower staff (II) showing more complex rhythmic patterns in measures 110 and 111. The system is divided into three measures by repeat signs.

110

I

II

111

$\text{♩} = 66$

I

II

f

112

I

II

113

$\text{♩} = 57$ $\text{♩} = 63$ $\text{♩} = 66$

I

ff

II

ff

114

I

II

115

I

II

116

$\text{♩} = 60$ $\text{♩} = 66$

I

II

117 $\text{♩} = 54$ $\text{♩} = 63$

I

II

118 $\text{♩} = 51$ $\text{♩} = 60$

I

II

119

I

II

120 $\text{♩} = 54$ $\text{♩} = 60$ $\text{♩} = 48$ $\text{♩} = 66$ $\text{♩} = 48$

I

II

122

$\text{♩} = 63$ $\text{♩} = 45$ $\text{♩} = 63$ $\text{♩} = 48$

I

II

124

$\text{♩} = 60$ $\text{♩} = 51$ $\text{♩} = 60$ $\text{♩} = 48$ $\text{♩} = 57$ $\text{♩} = 39$ $\text{♩} = 45$ $\text{♩} = 51$ $\text{♩} = 54$ $\text{♩} = 48$

I

II

127

$\text{♩} = 54$

I

II

131

$\text{♩} = 48$ $\text{♩} = 42$ $\text{♩} = 30$ $\text{♩} = 51$

I

mf p

II

mf p

134

I

mp

II

138

$\text{♩} = 45$ $\text{♩} = 42$ $\text{♩} = 54$

I

mp

II

142 $\text{♩} = 48$ $\text{♩} = 54$ $\text{♩} = 57$

I

II

mf

mf

146 $\text{♩} = 51$ $\text{♩} = 57$ $\text{♩} = 60$ $\text{♩} = 54$ $\text{♩} = 48$

I

II

f

mf

f

149 $\text{♩} = 69$

I

II

f

152 $\text{♩} = 72$

I

II

154

I

II

156

I

II

158 $\text{♩} = 60$ $\text{♩} = 69$ $\text{♩} = 72$

I

II

160

$\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$

I

II

163

$\text{♩} = 66$ $\text{♩} = 72$

I

II

165

$\text{♩} = 63$ $\text{♩} = 72$ $\text{♩} = 63$ $\text{♩} = 72$

mf

I

II

167 $\text{♩} = 63$ $\text{♩} = 72$ $\text{♩} = 63$ $\text{♩} = 60$ $\text{♩} = 69$

I

II

170 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 57$ $\text{♩} = 69$

I

II

173 $\text{♩} = 63$ $\text{♩} = 72$

I

II

f

ff

f

176 $\text{♩} = 69$ $\text{♩} = 63$ $\text{♩} = 60$ $\text{♩} = 63$ $\text{♩} = 66$

I

II

f

178 $\text{♩} = 60$ $\text{♩} = 66$ $\text{♩} = 63$ $\text{♩} = 57$

I

II

181 $\text{♩} = 63$ $\text{♩} = 60$ $\text{♩} = 57$ $\text{♩} = 63$

I

II

185

I *mf*

II *mf*

189

I *f*

II

$\text{♩} = 60$

193

I $\text{♩} = 66$

II *f* $\text{♩} = 63$

197 $\text{♩} = 57$ $\text{♩} = 66$ $\text{♩} = 69$ $\text{♩} = 57$ $\text{♩} = 48$

I *ff* *f*

II *ff*

200 $\text{♩} = 60$ $\text{♩} = 48$ $\text{♩} = 66$ $\text{♩} = 57$ $\text{♩} = 66$ $\text{♩} = 57$ $\text{♩} = 66$

I *f*

II *f* *mf*

203 $\text{♩} = 69$ $\text{♩} = 60$ $\text{♩} = 63$ $\text{♩} = 66$

I

II *f*

206 $\text{♩} = 69$ $\text{♩} = 63$ $\text{♩} = 60$ $\text{♩} = 66$

I

II

ff *f*

208 $\text{♩} = 57$ $\text{♩} = 51$ $\text{♩} = 42$ $\text{♩} = 24$ $\text{♩} = 51$ $\text{♩} = 45$ $\text{♩} = 54$ $\text{♩} = 63$ $\text{♩} = 45$

I

II

mf *mp* *mf* *mp*

211 $\text{♩} = 39$ $\text{♩} = 63$ $\text{♩} = 51$ $\text{♩} = 39$ $\text{♩} = 51$ $\text{♩} = 63$ $\text{♩} = 36$ $\text{♩} = 63$ $\text{♩} = 42$ $\text{♩} = 33$ $\text{♩} = 63$ $\text{♩} = 39$

I

II

mp

215

$\text{♩} = 60$ $\text{♩} = 51$ $\text{♩} = 42$ $\text{♩} = 48$ $\text{♩} = 36$ $\text{♩} = 48$ $\text{♩} = 57$

I

mp *p*

II

p

218

I

II

mf *mf*

221

$\text{♩} = 51$ $\text{♩} = 57$

I

II

224

$\text{♩} = 48$ $\text{♩} = 54$ $\text{♩} = 42$ $\text{♩} = 54$

I

p

II

p

227

$\text{♩} = 39$ $\text{♩} = 48$ $\text{♩} = 54$ $\text{♩} = 48$ $\text{♩} = 39$

I

mp

II

mp

229

$\text{♩} = 33$ $\text{♩} = 42$ $\text{♩} = 48$ $\text{♩} = 39$ $\text{♩} = 45$ $\text{♩} = 54$ $\text{♩} = 36$ $\text{♩} = 51$ $\text{♩} = 54$ $\text{♩} = 57$ $\text{♩} = 48$ $\text{♩} = 54$ $\text{♩} = 57$

I

mf

II

mf

234

$\text{♩} = 51$
 $\text{♩} = 45$ $\text{♩} = 57$ $\text{♩} = 51$ $\text{♩} = 57$ $\text{♩} = 60$

I

II

238

$\text{♩} = 57$ $\text{♩} = 54$

I

II

f

241

$\text{♩} = 60$

I

II

243

$\text{♩} = 63$ $\text{♩} = 66$ $\text{♩} = 60$ $\text{♩} = 63$ $\text{♩} = 57$ $\text{♩} = 48$

I

II

245

$\text{♩} = 48$ $\text{♩} = 54$ $\text{♩} = 63$ $\text{♩} = 54$ $\text{♩} = 63$

I

II

ff

247

$\text{♩} = 57$ $\text{♩} = 63$ $\text{♩} = 54$ $\text{♩} = 48$

I

II

248

$\text{♩} = 24$ $\text{♩} = 42$ $\text{♩} = 66$ $\text{♩} = 45$ $\text{♩} = 60$ $\text{♩} = 36$ $\text{♩} = 54$

I

II

ff

ff

251

$\text{♩} = 48$ $\text{♩} = 45$ $\text{♩} = 42$ $\text{♩} = 39$ $\text{♩} = 33$

I

II

256

$\text{♩} = 27$

3 3 3 3

$\text{♩} = 21$

I

f

II

mp