

THREE SUITES for CELLO

by

J.S.Bach

Arranged for Theorbo

ARRANGED BY: ROB MACKILLOP
FRENCH TABLATURE BY: MILES DEMPSTER

PUBLISHED
BY

Score Conversions, Montréal.



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Score Conversions
615 rue des Érables
Marbleton, Quebec, J0B 2L0
Canada

Tel: 819-887-2323
Cell: 514-703-3708
Email: sconversions@globetrotter.net

Score Conversions, Montréal



INTRODUCTION

This arrangement is the result of a few months without a 13-course baroque lute, and an insatiable appetite for the music of J.S. Bach. I decided to arrange the first of the 'cello suites for the instrument I had closest to hand: the theorbo (a large one in A and a small one in D). I was immediately struck as to how suitable the instrument is to the music. Due to its pitch and resonance it became very clear that no notes need be added to the original scores, almost as if the suites were originally written for the theorbo. All that remained was to decide how to map out the notes over the fretboard. I have chosen a campanella approach to scale passages, a technique used from the earliest surviving theorbo manuscripts and publications (Picinnini, Kapsberger et al.) to the work of the great master of the theorbo, lute and guitar from Bach's own time, Robert de Visée. I have added nothing to the notes supplied in the earliest manuscript.

Each suite has a different tuning for the diapasons, and no string is tuned more than a semi-tone from its normal pitch. Due to the chromatic nature of Bach's music there are a small number of changes (all octave displacements) which are detailed in the Appendix. The opportunity to exploit the campanella effects and the re-entrant tuning of the theorbo proved very seductive, and although my choice of fingering could never attempt to satisfy all performers, it should give the majority a firm, intabulated version to work from. The performer might wish to add notes to chords, fill out a bass line, add or take out slurs, or any other number of emendations. What is presented is my own personal interpretation, one which is constantly under revision as new discoveries within the music make themselves known.

Various sources were consulted, mainly that of Bach's second wife, Anna Magdalena. The original keys are: G major, D minor and C major.

Rob MacKillop, Edinburgh 1998

The tablature was produced using my own typesetting program 'Omnitab' which allows for many different options and styles in laying out tablature. Since the music is by J.S. Bach I had to consider the argument for simulating the style of 18th century tablatures: choice of font, flagging system etc. However, this is less an exercise in historical reconstruction than it is a new arrangement, so we opted for all the features which would make the edition as clear and easy to read as possible. The most important of these is that sequences of notes of the same duration value are flagged into groups; in original tablatures it was common to show a duration flag only when a change takes place. Page turns have been avoided whenever possible, and sections always start at the beginning of the staff, providing a natural visual cue for repeats.

Miles Dempster, Montréal, 1998

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J.S. Bach

The first system of musical notation for 'The Rose Tree' is written on a five-line staff. The melody consists of the notes: *r* (quarter note), *a* (quarter note), *a* (quarter note), *a* (quarter note), *a* (quarter note), *e* (quarter note), *a* (quarter note), and *a* (quarter note). The notes are positioned on the staff as follows: *r* on the first line, *a* on the first space, *a* on the second line, *a* on the second space, *a* on the third line, *e* on the third space, *a* on the fourth line, and *a* on the fourth space. The notes are connected by a continuous line.

[illegible][illegible]

6

The musical score consists of two systems. The first system has four measures. The vocal line starts with six eighth notes (a-a-a-a-a-a), followed by a quarter note (e) and two eighth notes (a-a). The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note bass line (e-e-e-e-e-e). The second system also has four measures. The vocal line begins with a quarter rest, followed by a quarter note (r) and an eighth note (a), then a quarter note (a) and two eighth notes (a-a). The piano accompaniment continues with the same eighth-note pattern in the right hand, while the left hand plays a sequence of eighth notes (e-a-e-a-e-a) under the vocal melody.

9

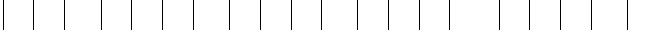
a a a e a a a a a a a a a a a a

12

The musical score for 'The Rose Tree' is presented on a five-line staff. The melody is written on the top line, with lyrics underneath. The lyrics are: 'a o a a a r r r r r a a a a e b b b b e a e a e e a o r a a'. The melody consists of a series of eighth and sixteenth notes, with some rests. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures by vertical bar lines. The first measure contains the notes 'a o a a a', the second 'r r r r r', the third 'e b b b b', and the fourth 'e a e e e a o r a a'. The melody is written on the top line, and the lyrics are written below the staff. The notes are written in a stylized, handwritten font. The lyrics are written in a simple, sans-serif font. The score is divided into four measures by vertical bar lines. The first measure contains the notes 'a o a a a', the second 'r r r r r', the third 'e b b b b', and the fourth 'e a e e e a o r a a'. The melody is written on the top line, and the lyrics are written below the staff. The notes are written in a stylized, handwritten font. The lyrics are written in a simple, sans-serif font.

[illegible][illegible]

21



a r a r *a r a r* *r e*

a a *a a* *a a*

5 5 5

23 *a* *r* *a* *a* *o* *a* *o* *f e f* *o r o* *a* *a*

25 *r* *a* *o a* *a* *a* *a* *a* *a* *a* *a* *a* *a e e*

28 *a* *a* *r* *o* *a* *a* *o* *a* *a* *a* *a* *a*

31 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

34 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

37 *a* *a b r* *a b r o* *e f g h* *i i i i i i*

40 *i i i i i i* *h h h h h h* *i*

h h h h h h h *l l l l l l l* *k*

a *a* *a* *a*

7

BWV 1007 - Allemande
J.S. Bach

2

4

6

8

10

12

14

The musical score for BWV 1007 - Allemande by J.S. Bach is presented in a system of two staves. The key signature is C major (one sharp, F#), and the time signature is 3/4. The score is divided into systems of two staves each, with measure numbers 2, 4, 6, 8, 10, 12, and 14 marking the beginning of each system. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as 'f' (forte) and 'a' (accendo). Fingerings are indicated by numbers 1-4. The score concludes with a double bar line and repeat dots.

J.S. Bach

3

19 *a* *r* *a* *a* *o* *r* *a* *o* *a* *o*

22 *a* *a* *a* *r* *a* *a* *r* *a* *r* *a* *a* *e*

25 *a* *a* *a* *o* *o* *a* *o* *a* *r* *a* *a* *a* *e* *r* *b*

28 *a* *a* *o* *a* *a* *a* *a* *a* *a* *a* *a* *e* *a*

31 *a* *a* *a* *r* *r* *a* *r* *r* *r* *a* *r* *a* *a* *o* *a*

34 *r* *a* *o* *o* *a* *a* *o* *a* *r* *a* *a* *a* *a* *a* *a*

38 *a* *r* *a* *a* *a* *a* *a* *a* *a* *b* *a*, *o* *o* *o* *o* *o* *a* *o* *a*

41 *r* *a* *r* *a* *o* *a* *a* *a* *a* *a* *r* *a* *a*

J.S. Bach

9

BWV 1007 - Minuet I
J.S. Bach

3

4

9

14

19

5

BWV 1007 - Minuet II
J.S. Bach

Handwritten musical score for Minuet II, BWV 1007 by J.S. Bach, for Cello. The score is written on five systems, each with a treble clef and a 3/4 time signature. The notation includes notes, rests, and dynamic markings (f, r, e, b, a).

System 1 (Measures 1-3):

- Measure 1: *a* (quarter), *a* (quarter), *a* (quarter)
- Measure 2: *a* (quarter), *a* (quarter), *a* (quarter)
- Measure 3: *a* (quarter), *a* (quarter), *a* (quarter)

System 2 (Measures 4-6):

- Measure 4: *r* (quarter), *a* (quarter), *a* (quarter)
- Measure 5: *a* (quarter), *a* (quarter), *a* (quarter)
- Measure 6: *a* (quarter), *a* (quarter), *a* (quarter)

System 3 (Measures 7-9):

- Measure 7: *r* (quarter), *a* (quarter), *f* (quarter)
- Measure 8: *a* (quarter), *a* (quarter), *a* (quarter)
- Measure 9: *a* (quarter), *a* (quarter), *a* (quarter)

System 4 (Measures 10-12):

- Measure 10: *a* (quarter), *a* (quarter), *a* (quarter)
- Measure 11: *a* (quarter), *a* (quarter), *a* (quarter)
- Measure 12: *a* (quarter), *a* (quarter), *a* (quarter)

System 5 (Measures 13-15):

- Measure 13: *b* (quarter), *a* (quarter), *b* (quarter)
- Measure 14: *a* (quarter), *a* (quarter), *a* (quarter)
- Measure 15: *a* (quarter), *a* (quarter), *a* (quarter)

J.S. Bach

Suites for Cello - J.S. Bach

J.S. Bach

[illegible][illegible][illegible]


8

The musical score for 'The Rose Tree' is presented on a five-line staff. The melody is written on the top line, with notes and rests. The lyrics are written below the staff, aligned with the notes. The score is divided into four measures by vertical bar lines. The first measure contains the notes 'a', 'a', 'f', 'a', 'a', 'a' with the lyrics 'a a f a a a'. The second measure contains the notes 'a', 'a', 'a' with the lyrics 'a a a'. The third measure contains the notes 'r', 'a', 'r', 'a', 'a' with the lyrics 'r a r a a'. The fourth measure contains the notes 'a', 'a', 'f', 'a' with the lyrics 'a a f a'. The score is marked with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The score is numbered 8 in the top left corner.

a a f a a a
a a a
r a r a a
a a f a

[illegible]

16



a a b a r b a a a r f o a a r a h o a a

b e a a e a e a a a e

a e r e

20

The musical score consists of four staves. The top staff is a vocal line with notes and lyrics. The second staff is a piano accompaniment line with notes and lyrics. The third and fourth staves are additional piano accompaniment lines with notes and lyrics.

Vocal line:
Measure 20: *a h . f*
Measure 21: *f e e e*
Measure 22: *a a r a a*
Measure 23: *a r r a a*

Piano line:
Measure 20: *a a i h f g f*
Measure 21: *f e o a a o*
Measure 22: *a a b a a e*
Measure 23: *b b a e*

[illegible]

28

r a a f f f a a a h i i h f e r r a o a a g h a a

a a a f f f a a a h i i h f e a a e a a a a a e

e

r

e

32

a a o a r r r a r r h a o a a g g a a r

o e a a e o e b b b a a a a o a a h e a

r e b r r

36

h h a o a o a a o a a a a a a a

a a h i a a o a a a a a g a a a a f a a a

o a b e a a f a e a b e o o

40

a o a a h e e g h k l

a a a a a a f i h f e a a a a a

a e e a a a a a a r o

44

n k k m k l n l n k l h g h g h k l k l h k g g g h k h k g

m a m a g a g

47

h g g h g h e a a b a a b a r a o a a

g a g a g e b b b a b b a b h

e e e a

51

a a r a a a b a a b a a a

f f a a a b o r a b r a o a o r o a b a o a e b e r a a a

55

a a r a a a a a f

e a e a b a e b e r a a r

a r a a a a a a a

58

a a o a a a a a

a a g f e f f e a

a g r r r e e r

a r r r r a

J.S. Bach

12

13

r *r* *a* *r* *a* *a* *a* *a* *a* *a* *b*

a *a* *b* *e* *o* *r*, *a* *e* *b* *e* *a*

15

a *a* *o* *a* *o* *f* *a* *a* *a* *a* *a* *b* *b*

o *r* *a* *b* *r* *o* *o* *a* *f* *a* *b*

17

o *f* *a* *a* *a* *b* *a* *a* *a* *o* *a*

a *g* *b* *a* *a* *b* *a* *f* *a*

o *a* *a* *o* *o* *a*

19

r *a* *r* *a* *o* *o* *a* *r* *a* *a* *a* *f* *a* *f*

a *a* *a* *a* *a* *a* *a* *a* *a* *f* *a* *f*

o *a* *o* *r* *a* *a* *a*

21

a *a* *r* *a* *a* *a* *a* *a* *a* *a* *a* *a*

e *f* *h* *a* *a* *a* *a* *a* *a* *a* *a* *a*

r *o* *b* *e* *b* *e* *r* *a* *r* *b* *a* *r* *e* *b*

23

r *a* *a* *a* *f* *a* *a*

b *f* *h* *a* *f* *a* *b* *b* *r* *b* *f* *a* *e* *f* *a* *a*

a *a*

BWV 1008 - Courante

J.S. Bach

3

h h a a a a a a a a

2 a a a a r a r a r a a r r

a a a a a a a a a a a a a a

b e a a a a a e b r e b e a

5 a a a a f f a b a b a a r a

a a a a f a a a a a a a

e a r a a a a a a a a

8 a a a a a f r a r e f h i l i l h

a a e a a a a a a a b

a a a a a a a a a a a a a a

11 a i h f f g a g a e r r a r a e e a a r a

a a a a a a a a a a a a a a

e e e e e e e e e e e e e e

14 a a a a r a b a a a a r r b a r r r a,

a a a a a a a a a a a a a a

b b a a a a a a a a a a a a

BWV 1008 - Sarabande

J.S. Bach

3

3

7

11

13

17

21

25

BWV 1008 - Minuet 1

J.S. Bach

3

9

17

Handwritten musical notation for Minuet 1, BWV 1008. The score is in 3/4 time and consists of 24 measures. It is written for a single melodic line. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The key signature is one flat (B-flat). The score is divided into three systems of eight measures each. The first system starts with a treble clef and a 3/4 time signature. The second system starts with a measure rest. The third system starts with a measure rest. The score ends with a double bar line and repeat dots.

Minuet 2

9

17

Handwritten musical notation for Minuet 2, BWV 1008. The score is in 3/4 time and consists of 24 measures. It is written for a single melodic line. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The key signature is one flat (B-flat). The score is divided into three systems of eight measures each. The first system starts with a treble clef and a 3/4 time signature. The second system starts with a measure rest. The third system starts with a measure rest. The score ends with a double bar line and repeat dots.

BWV 1008 - Gigue
J.S. Bach

3

r | *a* *o* | *a* *o* *o* *a* | *a* *f* | *r* *o* *a* *o*

b *e*

6

r *o* | *a* *a* *o* | *a* *a* | *a* | *b* *a* | *o*

a *r* | *e* *b* | *a* *o* *r* | *a* *r* *o* *r* *a* *a* | *b*

a

14

a *r* *a* | *r* *r* | *a* *r* | *f* *f* *h* *i* *f* *h* | *o* *o* *o* | *o* *f* *o* | *a* *a*

a *a* | *a* *a* | *a* | *a* | *e* | *a* *a*

r *r* *a*

21

e *f* *h* *e* *f* | *h* *k* *l* *h* *k* *f* | *e* *f* *h* *e* *f* | *a* *b* | *r* *e* *r* *e* | *a* *e* *r* *e*

a *a* | *a* *a* | *a* *a* | *a* *h* | *a* *o* *f* | *a* *o* *f*

a

27

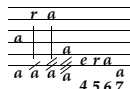
r *e* *r* *e* | *e* *r* *e* | *f* *f* | *r* *a* *r* | *:*

a *o* *f* | *a* *o* *f* | *i* *h* *f* *g* | *h* *f* *g* *i* | *a* *b* | *:*

i *a* *r*

BWV 1009 - Prelude

J.S. Bach



First system of the prelude, measures 1-4. The right hand plays a series of eighth notes: e, a, a, a, a, a, a, a. The left hand plays a series of eighth notes: a, a, a, a, e, a, a, a. The time signature is 3/4.

Second system of the prelude, measures 5-8. The right hand plays a series of eighth notes: a, a, a, a, a, a, a, a. The left hand plays a series of eighth notes: a, a, a, a, e, a, a, a. The time signature is 3/4.

Third system of the prelude, measures 9-12. The right hand plays a series of eighth notes: h, f, f, e, a, a, e, f, h, h, f, e, f, f, f. The left hand plays a series of eighth notes: h, i, h, a, a, a, a, a, a, a, a, a, a, a, a. The time signature is 3/4.

Fourth system of the prelude, measures 13-16. The right hand plays a series of eighth notes: e, e, a, a, e, a, e, a, e, a, e, a, e, a, e. The left hand plays a series of eighth notes: a, a, a, a, e, a, a, a, e, a, a, a, e, a, e. The time signature is 3/4.

Fifth system of the prelude, measures 17-20. The right hand plays a series of eighth notes: a, a, e, a, a, a, a, e, f, f, e, e, f, f, e, a, e, a. The left hand plays a series of eighth notes: a, e, e, a, e, r, a, e, a, a, a, a, a, a, a. The time signature is 3/4.

Sixth system of the prelude, measures 21-24. The right hand plays a series of eighth notes: r, r, a, a, r, h, a, a, a, e, r, e, e, g, e, g, e, f, e. The left hand plays a series of eighth notes: b, r, e, b, e, a, a, a, a, a, a, a, a, a, a. The time signature is 3/4.

Seventh system of the prelude, measures 25-28. The right hand plays a series of eighth notes: f, f, e, a, a, a, a, b, a, a, b, b, e, f, g. The left hand plays a series of eighth notes: f, a, a, e, a, e, r, a, a, r, e, b, e, a, a. The time signature is 3/4.

Eighth system of the prelude, measures 29-32. The right hand plays a series of eighth notes: b, r, a, b, r, a, b, e, f, r, e, f, r, e, f, r, e, e, g, e. The left hand plays a series of eighth notes: a, r, a, b, r, a, a, a, a, a, a, a, a, a, a. The time signature is 3/4.

Suites for Cello - J.S. Bach

72 *a* *r* *a* *a* *o* *o* *a* *a* *a* *e* *e* *a* *r* *a* *e* *f* *f* *e*

75 *f* *a* *e* *f* *h* *h* *f* *e* *e* *a* *r* *a* *e* *a*

78 *e* *a* *a* *a* *r* *a* *a* *f* *e*

82 *h* *e* *h* *f* *h* *e* *h* *f* *f* *e* *f* *o* *f* *e* *f* *o* *r* *r*

85 *r* *o* *r* *o* *r* *o* *r* *o* *r* *e* *r* *e* *r* *e* *r* *e* *a* *a* *a* *a* *h* *e* *a* *a* *a*

BWV 1009 - Allemande

J.S. Bach

2

4

6

8

10

12

The musical score for BWV 1009 - Allemande by J.S. Bach, arranged for Cello, is presented in a single system. The score is in C major, 3/4 time, and consists of 12 measures. It features a single melodic line with various ornaments and fingerings indicated by letters (a, e, r, o, f, h, k, l, b, g). The notation includes slurs, ties, and repeat signs. The key signature has one sharp (F#), and the time signature is 3/4. The score is written on a single staff with a C-clef.

13 *h k* *h f e f e a a* *e f h h f f* *b r a* *ar*
k l kh f a a *h g a a a r b* *a a a*
a e r a *a e*

15 *r a ar a b a e e e r* *r ar a* *a r e* *ef e*
a a a o e o *a a* *a r e* *f*
a r a a *a* *erbre a*

17 *f e g a a e r b r f h r e a* *a a a o r o a* *ar o a*
a g a a r a h o r o *b a b b a, a o r o a* *ar o a*
a *a* *b r*

19 *ar of ef f* *r a r a r* *a e* *r o a* *a* *ar*
a a f r a a a ar o r *a o a a* *a a*
a *a a a e a r r*

21 *r a r a e a r a* *a r a r o e e r* *e r*
a a a o o r a r a r *o f a a a a a o o a*
a a a *r*

23 *f f r a a r a e a* *e a a r r* *h*
a f f a a a a a *a a e* *r a e*
a *a*

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some notes beamed together. The bass line consists of eighth and sixteenth notes, with some notes beamed together. The lyrics are written below the bass line. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second measure contains 'The Rose Tree', and the third measure contains 'The Rose Tree'. The score ends with a double bar line.

10

f e f e a r a r a r e a a a e a a

o f f a o a a a a a b o r a a

e a a r a b r

[illegible]

22

f f e f h h f e a r a r a e a a e a

f e f h f e a a a a a e e e e e e e

r e

a

28

e a e f f e f a f f e f a a b b e b a a b a a b a

e a a a a a a b b b b b b b b a a b a

e a

a

[illegible]

40

f *f* *g* *a* *a* *a* *a* *r* *a* *r* *a* *f* *h* *e* *f* *a* *r* *a*

e *e* *r* *e* *a* *a* *a* *a* *a* *a*

46

e *f* *e* *g* *e* *g* *a* *g* *g* *h* *a* *a* *r* *a* *a* *a* *a*

a *f* *g* *e* *g* *a* *g* *g* *h* *a* *a* *r* *a* *a* *a* *a* *a*

e *e* *e* *a* *a* *e* *r* *a* *r* *a* *e* *a* *r* *a* *a*

52

f *e* *f* *g* *h* *f* *a* *f* *a* *g* *a* *r* *a* *a* *r* *e* *f* *e* *f* *a* *r* *r* *a*

f *g* *h* *f* *a* *f* *a* *g* *a* *r* *a* *a* *r* *a* *a* *a* *r* *b*

a *a* *e* *a* *r* *a*

58

f *a* *a* *r* *a* *a* *a* *a* *a* *r* *a* *r* *a* *a* *a* *a* *a* *a*

f *a* *a* *r* *a* *a* *a* *a* *a* *r* *a* *r* *a* *a* *a* *a* *a*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

64

a *r* *r* *a* *a* *a* *a* *a* *r* *a* *r* *f* *a* *e* *a*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

a *a* *r* *b* *e* *r* *a* *e* *a* *a* *a* *a* *a* *a* *a* *a* *a*

70

r *a* *f* *f* *f* *e* *e* *e* *a* *a* *a* *a* *a* *a* *b* *b* *b*

h *a* *h* *f* *a* *f* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

e *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e*

76

b *b* *b* *a* *a* *a* *a* *a* *a* *a* *e* *f* *e* *a* *r* *a* *a*

a *a* *e* *b* *a* *e* *b* *a* *e* *a* *e* *f* *a* *a* *a* *a*

a *a* *e* *b* *a* *e* *b* *a* *e* *a* *e* *f* *a* *a* *a* *a*

82

r *a* *r* *a* *a* *a* *e* *f* *r*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

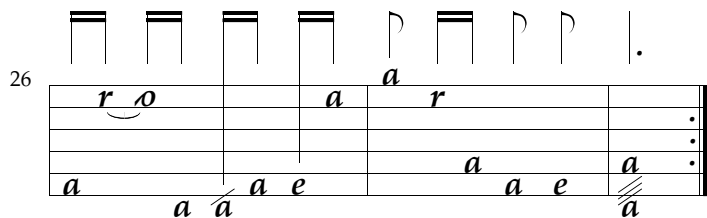
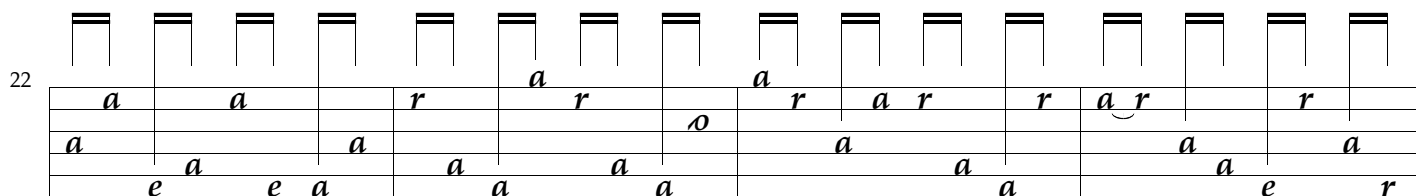
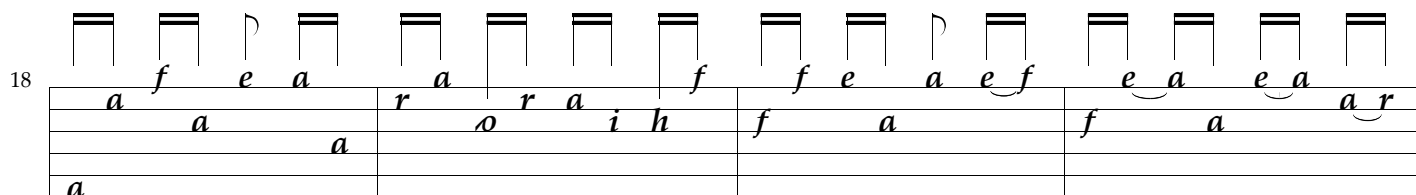
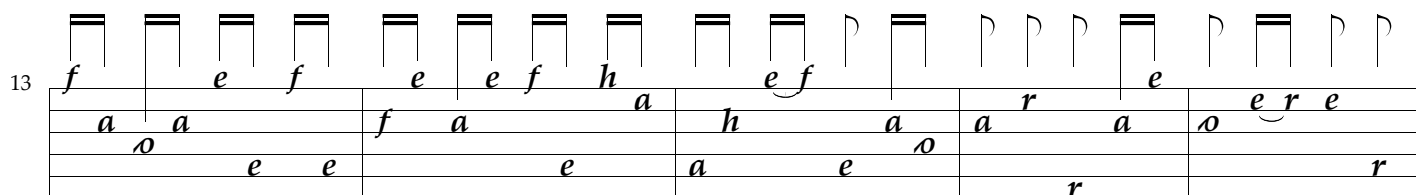
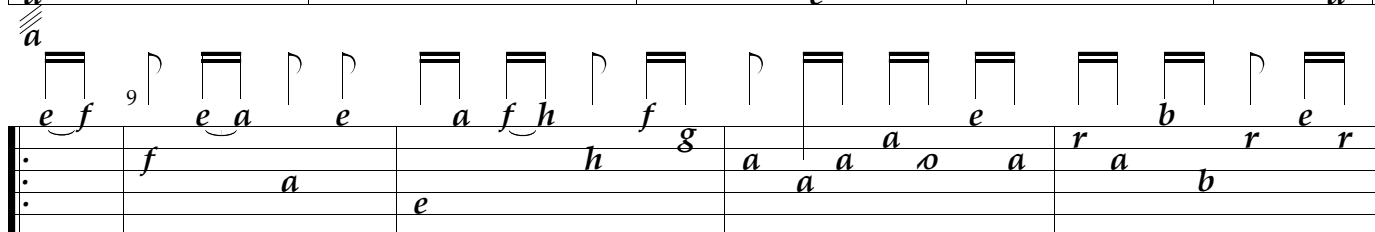
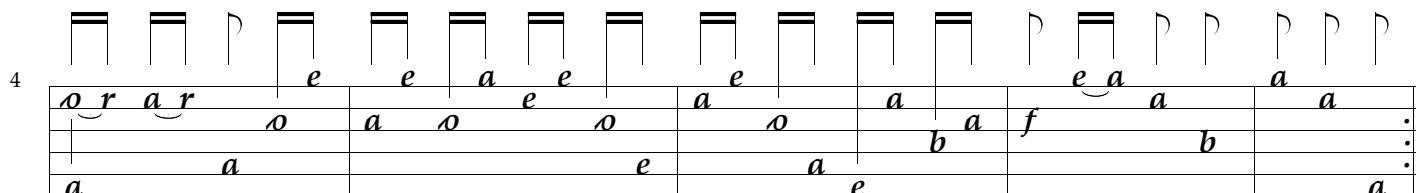
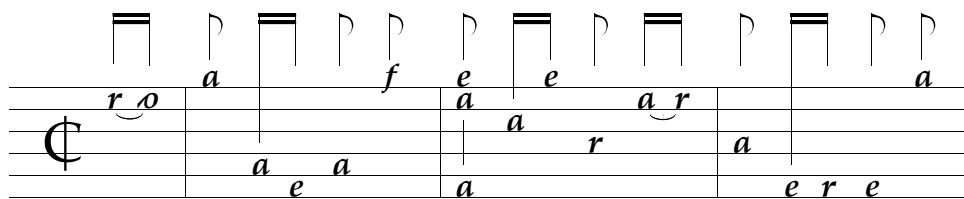
e *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

BWV 100
J.S. Bach

4

BWV 1009 - Bourée I

J.S. Bach



BWV 1009 - Bourée II
J.S. Bach

Measures 1-3 of the piece. The notation includes notes, rests, and dynamic markings (f, h) above the staff. The key signature is one flat (Bb) and the time signature is 3/4.

4

Measures 4-6. Measure 4 starts with a repeat sign. The notation includes notes, rests, and dynamic markings (f, g) above the staff.

9

Measures 7-10. Measure 7 starts with a repeat sign. The notation includes notes, rests, and dynamic markings (f, r) above the staff.

13

Measures 11-14. The notation includes notes, rests, and dynamic markings (f) above the staff.

17

Measures 15-18. The notation includes notes, rests, and dynamic markings (f, e) above the staff.

21

Measures 19-22. The notation includes notes, rests, and dynamic markings (f, e) above the staff. Measure 22 ends with a double bar line and repeat sign.

BWV 1009 - Gigue

J.S. Bach

3

a a r a e f a f a f f h i

6

e f a f e a f e a h f f e a r e

14

a f e e a e e a r e a e r a a a a

22

a a a a a a a a a r a r a r a

28

r e a e a r a r e r e f a f h i h f a a

35

m n m n f h i h f a g h g h a r r e

43

a a r a r e f h a a a e a a

APPENDIX

The following notes were originally down an octave. Most of them are achievable if one's theorbo has eight fingered strings (à la Maltot):

BWV 1007

Minuet II Bar 1: last note

Bar 2: first note. These changes are repeated in Bars 5 and 6.

BWV 1008

Prelude Bar 53: notes 5 through 10

Courante Bar 23: ninth note

BWV 1009

Prelude Bar 79: lowest note of chord originally down an octave

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