

Klavier A (Orgel o.ä.)	vergleiche: Klavier B
	vergleiche: Zusätzliches Soloinstrument
zugleich Git.-stimme	

J. S. Bach

(Präludium und) Partita alio modo<sup>u</sup>  
 nach BWV 833      Bearb. M. Ajitz

Klavier A (Orgel o.ä.)
vergleiche: Klavier B
Klavier A soll <u>mindestens</u> so laut sein <u>wie Klavier B</u> (ob dies Cembal, Orgeln oder Klaviere sind, ist dem Interpreten unter dieser Bedingung freigestellt)
vergleiche: „Zusätzliches Soloinstrument“ Es ist nur Klavier A <u>oder</u> „Zusätzliches Soloinstrument“ besetzen, denn die mit. v. Klavier A =      „      “
zugleich Git.-stimme

# 1. Präludium

- allen Breit (Zählzeiten „2“ u. „3“ evtl. etwas glockig:  $\underline{\underline{d}}$ )
- M u. M nur bei solistischer Besetzung

① ② ③ ④ ⑤ ⑥

Zusätze (sexten, Septimen): ad lib.

Gitar. FB d F F g C7 — F — G7 C

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Gitar. F d D7 G4 G C a F GA7 d

13 14 15 16 17

ad. lib.

*a* D<sup>7</sup> g g G C — g C d F d

Git. ad. lib.

18 19 20 21 22

ad. lib.

A<sup>4</sup> A<sup>7</sup> — d — D g Es d<sup>(64)</sup> — G<sup>4</sup> G C<sup>7</sup>

Git. ad. lib.

23 24 23 22 23

*mf*

*f* D<sup>4</sup> D g<sup>(74)</sup> g<sup>(6)</sup> A D<sup>7</sup> *mf* g g<sup>(6)</sup> C<sup>7</sup> F — F<sup>(7b)</sup> g<sup>(7)</sup> F<sup>(7b)</sup>

28 29 30 31 32 33

B — B<sup>(7b)</sup> Es As — f<sup>(6)</sup> G<sup>7</sup> — C<sup>7</sup> F — FC F

(E) (C)

# 2. Allemande

1 kurz, betont 1 halbkurz (♩)

ausgeschmückter Bass  
s. Klavier B

① *f* *Wdh. etwas leiser* *♩*

② *kleine Noten ad.lib. (bei Wdh.)*

③

④ *p* *mf*

*F* *B* *G* *(G7)*

⑤

⑥

⑦

⑧

*C* *F* *a* *g* *C4* *C7* *F* *g*

⑨

⑩

⑪

⑫

*C* *F* *d* *G7* *C* *F* *C* *G(6)* *G*

⑬

⑭

⑮

⑯

*C* *f* *B7b* *C* *G7* *C*

⑰

⑱

⑲

⑳

*f* *Wdh. etwas leiser* *mf*

*C* *F* *B* *E* *c* *D* *f* *(D7)*

Musical notation for measures 21-24. The system consists of two staves. The upper staff contains a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff contains a bass clef with a key signature of one flat (Bb). Measure numbers 21, 22, 23, and 24 are circled above the staves. Chord symbols G, C, (C7b), F, and B are written below the bass staff.

Musical notation for measures 25-28. The system consists of two staves. The upper staff contains a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff contains a bass clef with a key signature of one flat (Bb). Measure numbers 25, 26, 27, and 28 are circled above the staves. Chord symbols G, C, (C7b), D, and G are written below the bass staff. A handwritten note "(Bach:)" with a downward arrow is present above measure 28.

Musical notation for measures 29-32. The system consists of two staves. The upper staff contains a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff contains a bass clef with a key signature of one flat (Bb). Measure numbers 29, 30, 31, and 32 are circled above the staves. Chord symbols C, F (F7b), B, F# B, F, B, C7, F, and G are written below the bass staff. A dynamic marking "mf" is present above measure 30.

Musical notation for measures 33-36. The system consists of two staves. The upper staff contains a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff contains a bass clef with a key signature of one flat (Bb). Measure numbers 33, 34, 35, and 36 are circled above the staves. Chord symbols F, F, B, and C7 C are written below the bass staff. Dynamic markings "f" and "mf" are present.

Musical notation for measures 37-40. The system consists of two staves. The upper staff contains a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff contains a bass clef with a key signature of one flat (Bb). Measure numbers 37, 38, 39, and 40 are circled above the staves. Chord symbols (B), C7, F, (C7), and F are written below the bass staff. A dynamic marking "f" is present.

# 3. Courante (Französische Courante - relativ ruhig)

- Taktanfänge etwas betont u. breit
- Rest halbkurz ( $\frac{1}{2}$ )
- d. u. d. mit dim. (Glockentöne)

kleine Noten ad lib. (Wdh.)

F — B F C<sup>4</sup> C<sup>7</sup> F — B — C<sup>7</sup> F C<sup>7</sup> F — C

F — C — G<sup>7</sup> C — F d — G — G<sup>7</sup> C G G<sup>7</sup>

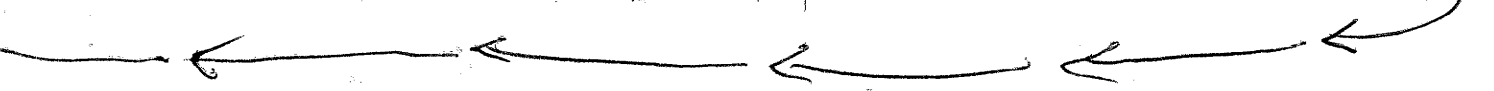
C — f — G<sup>7</sup> C — C — C — C<sup>7</sup> F — F<sup>7</sup>b

B  $\flat$  C D — g — D<sup>7</sup> G — C — g C D<sup>4</sup> D

g — G — C — G C — C<sup>7</sup> F — d g —

F — (F<sup>7b</sup>) B — G — G<sup>7</sup> C — C<sup>7</sup> F =<sup>7b</sup>

B — g — C — C<sup>7</sup> F B C<sup>+</sup> C F — F —



# 4. Sarabande

- Taktanfänge etwas betonen  
 - alle ♩ etwas kürzen außer bei Taktanfängen (♩)

F — (4 C<sup>7</sup> F F — | G — C C (C<sup>7</sup>) F C —

A d a A A<sup>7</sup> d d — C F — d g — F B C<sup>4</sup> C F

attacca



# 5. Double Allegro

- Taktaufänge etwas betonen

2. Soloinstrument evtl. ersetzen

F —

F d —

C — F e(G<sup>7</sup>) C — A<sup>7</sup> d G(e) Ad A<sup>7</sup> d

F<sup>7</sup>b B C F F C<sup>7</sup> F g D<sup>7</sup> g C<sup>7</sup> F B F C<sup>7</sup> F

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6. Air Allegro

- alle d kurz (!)  
- Taktfanfänge etwas betont u. etwas breit (!)

Git. evtl. nur Bass

*fine*

F C d — a g d a g — F B F g — C F — g (C+) C F —

(E) (E) (E) (E)

C g — a B — F g<sup>6</sup> — F g — C — F C C G<sup>7</sup> C<sup>4</sup> C G C — F C d —

(E) (E) (E) (E)

a g — F — C F — g F — d d<sup>7</sup> G C — F g<sup>(7)</sup> C<sup>(7)</sup> — F<sup>(7b)</sup> B — g<sup>(6)</sup> A —

(E) (E)

d — a g — F B F g<sup>6</sup> — d g g d<sup>(6)</sup> A B — g<sup>6</sup> A — d —

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Handwritten musical notation for measures 36-43. The notation includes treble and bass staves with notes, rests, and fingerings. Measure numbers 36, 37, 38, 39, 40, 41, 42, and 43 are circled above the staff. Dynamic markings include *mf*.

Chord progression for measures 36-43: B - g C<sup>7</sup> - a F - d<sup>7</sup> g<sup>4</sup> g - B (B<sup>b</sup>) C F B d C - F G -

Handwritten musical notation for measures 44-49. The notation includes treble and bass staves with notes, rests, and fingerings. Measure numbers 44, 45, 47, 48, and 49 are circled above the staff. Dynamic markings include *f*.

Chord progression for measures 44-49: C D<sup>7</sup> - g A<sup>7</sup> - d g<sup>b</sup> - a B - C<sup>7</sup> a F g E s F

Handwritten musical notation for measures 50-56. The notation includes treble and bass staves with notes, rests, and fingerings. Measure numbers 50, 51, 52, 53, 54, 55, and 56 are circled above the staff.

Chord progression for measures 50-56: F - C<sup>7</sup> g<sup>(b)</sup> - F g - F B C F - c g - D<sup>7</sup> g -

Handwritten musical notation for measures 57-62. The notation includes treble and bass staves with notes, rests, and fingerings. Measure numbers 57, 59, 60, 61, and 62 are circled above the staff.

Chord progression for measures 57-62: B F - C<sup>7</sup> F - a C<sup>7</sup> - d c<sup>7</sup> - F B C<sup>7</sup> F

da capo

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