

Performance Notes

By Douglas Niedt

About the Fugue

There are three versions of this *Fugue*. One is for the solo violin (from the second movement of the *Sonata No. 1*, BWV 1001 in G minor), one for the lute (BWV 1000 in G minor), and one for the organ (BWV 539 in D minor).

Only the violin score exists in Bach's hand. The lute version is in tablature, intabulated probably by Johann Christian Weyrauch (1694-1771), sometime between 1720 and 1730. There is no lute score in Bach's hand. Likewise, there is no autograph copy of the organ score.

Although my version (in A minor) adheres closest to the lute score, I include alternatives for many measures using notes from the violin score and, occasionally, from the organ score. Feel free to pick and choose among the many alternative versions I present in my score.

For an in-depth, academic analysis of this *Fugue*, I highly recommend Tilman Hoppstock's *Bach's Lute Works from the Guitarist's Perspective Volume II*, available at <https://www.prim-verlag.de/bach-books-english-hoppstock>.

Left-Hand Fingerings

I choose fingerings for musical reasons 90% of the time. I choose fingerings for technical reasons or ease of playing about 10% of the time. Therefore, in this *Fugue*, because I want to give priority to the musical workings, beauty of the counterpoint, and interplay of the voices over technical considerations, some fingerings may seem awkward and, at times, very difficult. They are not suitable for playing the *Fugue* at a fast tempo.

For example, to maintain the independence of the voices, I keep a voice (especially if it contains the subject) on one string as much as possible for the duration of the subject entry or motif. Often, the rests in the violin score (which are often necessary for technical reasons and limitations of violin technique) and rests added to the the lute version in other editions make phrases and voices sound disjointed on the guitar.

Therefore, in many instances, I notated the duration of the notes in the voices so that they are connected seamlessly and musically. The execution is more difficult than if rests are added (as in other editions), especially at fast tempos. So, if you want to play the *Fugue* fast and are looking for easy, fluid fingerings, this edition is not for you. But if you want to hear the interplay and independence of the voices and the magic of Bach's polyphony, this is the edition to use.

Implied Polyphony and Voicing

Bach did not always explicitly indicate which notes belonged to which voices (the voice leading) in his lute and violin music. In the *Fugue*, Bach uses implied polyphony—he writes a series of notes as one voice on paper but when the listener hears the music, the ear divides the notes into two or more voices. Especially in the violin version, voices drop out and reappear, making it impossible to follow a voice from beginning to end.

I color-coded the voices to make it easy to identify which notes I think belong to which voice. Also, from measure 2 on, I notated the notes that comprise the subject with square note heads for easy visibility.

The guitarist can use this information to decide which voice to emphasize at any given moment and to phrase the music so that the notes within each voice are musically connected and separate from their neighbors.

Being conscious of the separate voices enables the player to fulfill music theorist Johann Mattheson's description of the fugue as an artistic creation in which "one voice flees from the others and is pursued on this flight."

Other guitarists may associate many passages with different voices than I indicated. That's fine. The important thing is that you recognize the individual voices and play them so they stand out as separate voices rather than just an undefined stream of notes.

As I stated previously, I keep the notes that comprise a voice on a single string as much as possible. This type of fingering helps the listener follow and stay focused on the notes within that voice while differentiating it from its neighbors. I have notated the duration of many notes to maintain the aural connections of the notes within each voice.

Tempo

The violin score is in 2/2 and is marked "Allegro." This meter implies a brisk, vibrant, and light performance. The lute and organ versions are marked in common time or 4/4 (with no "Allegro" marking), which is the notation I use here. The 4/4 meter subtly implies a performance with more gravity, attention to detail, and focus on small elements.

Some performers (violin, guitar, and lute) perform this fugue at a fast tempo as a wash of notes with little emphasis on subject entrances, motifs, and voicing of the parts. My approach is that of a tour guide. As the performer, you know the intimate details of the piece. You recognize and hear the details of Bach's polyphony. But the listener, unless they have experienced the music before, will not readily hear subject entrances and other contrapuntal devices. However, by using fingerings that clarify the independence of the voices and by emphasizing the subject entries, motifs, and interplay between the voices, you can guide the listener through the magic of Bach's polyphony.

My approach of being a tour guide, often using more difficult fingerings (unsuitable for fast tempos) to emphasize the inner workings of the *Fugue*, requires a slower tempo with a 4/4 feel. On recordings, you will hear tempos from 60 all the way to 92 (violinists) for a quarter note.

Rests

There are no rests in the lute tablature. The violin score has countless rests due to the limitations of the instrument. The rests I indicate in this version indicate where voices drop out or where the fingering does not permit notes to sustain. I have changed the duration of many notes (instead of using rests) to maintain the aural connections of the voices. Some guitarists like to add rests from the violin version to add rhythmic interest.

Articulation and Slurs

Bach indicated slurs in the violin score and Weyrauch inserted slurs in the lute score. However, I do not think the slurs in either version necessarily transfer well to the guitar. Also, since there is no lute version definitively by Bach, I don't think we have to be bound by the slur indications in the lute tablature.

I am very wary of using guitar slurs in Bach. In experiments where I played Bach's violin or cello pieces for violinists and cellists, their immediate and unanimous reaction was that the slurs didn't sound right. The volume of the second (or third) note of a slur stays almost the same on the violin and cello. On the guitar, the volume of the second and any succeeding notes drops off precipitously. The dropoff in volume bothered the string players quite a bit. Therefore, I seldom use slurs when I play Bach, especially pieces that are in versions for violin or cello.

The performer can use a wide range of staccato articulation in the *Fugue*. There are so many possibilities; the best thing to do is experiment. For example, I give five articulation options for the subject of the *Fugue* (and there are many more!).

I prefer to use the same articulation option for each appearance of the subject. Other players vary the articulation with no fixed strategy, or adhere to two or three patterns. Also, I do not use slurs on the subject but some guitarists do.

Fugue (With Fingering Options)

BWV 1000

J.S. Bach
Fingerings and annotations
by Douglas Niedt

The voices are color-coded.

Red=Soprano

Blue=Alto

Purple=Tenor

Green=Bass

Bach did not always explicitly indicate which notes belonged to which voices (the voice leading) in this fugue's lute and violin versions. Because Bach uses implied polyphony, especially in the violin version, voices drop out and reappear, making it impossible to follow a voice from beginning to end. Other guitarists may associate many passages with different voices than I indicated. That's fine. The important thing is that you recognize the individual voices and play them so they stand out as separate voices rather than just a stream of notes. Try to keep the notes that comprise a voice on a single string as much as possible. I notate the duration of many notes to maintain the aural connections of the notes within each voice.

I use "stretchy" fingerings rather than shifts:

ARTICULATION OPTIONS FOR THE SUBJECT:

I prefer to use the same articulation option for each appearance of the subject.

Other players vary the articulation with no fixed strategy, or adhere to 2-3 patterns.

Also, I do not use slurs on the subject, but many guitarists do.

Here are a few articulation options, but there are many more.

Articulation option A: No staccato.
Long notes produce a darker, heavier, serious feel.

Alternative version A, measure 1

Articulation option B:

Alternative version B, measure 1

First note long.
Can linger on first note or not.

D or B short

Articulation option C:

Alternative version C, measure 1

Short D

Articulation option D:

Alternative version D, measure 1

Short B

Articulation option E:

Alternative version E, measure 1

D and B
short

From measure 2 on, notes that comprise the subject are notated with square note heads for easy visibility.

For the most part, pluck the two notes of an interval simultaneously unless you want to separate them occasionally for a special effect.

I keep the blue voice on the 3rd and 2nd strings to maintain an even tone color rather than introducing open E's in m 2 and 3 which stand out like a sore thumb.

*8vb (ottava bassa) means the bass notes are an octave lower in the lute score.

The double notes indicate the voice leading. Only pluck one A.

Bring out the entrance of the subject

Damp the open E as you play the C#.

What looks like a single voice is comprised of several voices. Emphasize the entrances of the voices and note groupings.

Play and finger m9-12 as a "conversation."

Playing the C# with 3 allows me to hold it longer to sound as an independent voice.

The basses in the lute score are down an octave.

Violin version of measure 13:

Alternative version for measure 13:

Could be an E if interpreted as an extension of the subject motif

Alternative hybrid version for measure 13:

The C is in the violin score.
No note is in the lute score.

Only play single A's.
The double A's are to show the voice leading.

Bring out the entrance of the subject

Violin version measure 17

Violin version for measure 17:

Bring out the entrance of the subject

Bring out the entrance of the subject

Violin version measure 18

Tied from m17
Violin version for measure 18:

Be sure the 8th note/two 16th note rhythmic patterns are precise.

19

Bring out the entrance of the subject

21

The violin re-strikes the high E on this 3rd beat.

Bring out the entrance of the subject

23

This is a C in the violin score. I think the B in the lute score is a notation mistake.

I chose to keep the red voice on the 1st string as much as possible to the end of the phrase at m26.

Bring out the entrance of the subject. (The added F# is an ornamental addition to this entry.)

F# is not in the lute score

Alternate violin version measure 24

Alternative violin version for beats #3 and 4 of measure 24:

Bring out the entrance of the subject. (The added F# is an ornamental addition to this entry.)

In the violin score, this is a B. In the lute score it is an E.

This ornament is present in the lute and organ scores, but not the violin score.

Or, play single notes

This E is in the violin score. It is not in the lute score.

*8vb (ottava bassa) means the bass note is an octave lower in the lute score.

Bring out the entrance of the subject

Interpreting the ornament in measure 26 as a cross-string trill with these possible rhythms:

Alternative version A measure 26

Or, try this slurred ornament instead of a trill.

Or, play single notes

Bring out the entrance of the subject

Alternative version B measure 26

Alternate ornament for measure 26:

Or, play the ornament with a cross-string campanella fingering:

The tenor voice stays on the 3rd and 4th strings, and the alto voice stays on the 2nd string. In measure 31, the soprano enters on the 1st string.

Bring out the entrance of the subject

Alternative version measure 28

The violin version puts the chord on the 4th beat.

Alternative version for measure 28:

Alternative phrasing/fingering for measures 32 and 33.
 If you choose this option, maintain the phrasing by playing
 the rests all the way through the 2nd beat of m34.

Alternative fingering/phrasing for measures 32-33:

Damp open strings

Alternative violin version for measure 33:

Damp open strings

Alternative violin version for beats # 1 and 2 of measure 34:

B natural in violin score.
 Bb in lute score.

34

Or, use this easier fingering for the last chord of m34 and first chord of m35.

II

This version of measures 35-36 uses the bass line of the violin version, but an octave lower:

35

36

2 is a guide finger.

This is a C in the violin version but a B in the lute version.

Neither bass note is in the lute version. Both are present in the violin version, an octave higher. See below.

Violin version m35-36

Alternative violin version measure 35

(Fingering is convoluted but correct)

Alternative violin version measure 36

Alternative violin version for measures 35-36:

Lift 1st finger first

In the violin version, the bass line is up an octave like this, but it isn't very guitar-friendly to play it legato.

37

II

Use a hinge bar to keep the F# ringing

I chose to keep the red voice on the 1st string, the blue voice on the 2nd string, and the green voice on the 3rd and 4th strings to m40.

Alternative execution of measure 37

Slanted lines in the lute tablature mean that the notes in the second interval could be plucked separately:

Alternative execution of measure 37

or 4 2

Use a hinge bar to keep the F# ringing

Plant 2 on the 2nd string to use as a guide finger to the next E.

38

Alternative version of measure 38

Plant 2 on the 2nd string to use as a guide finger to the next E.

Alternative version for measure 38:

Another version with only two chords.
(The violin only plays the first chord.)

39

Or, B down an octave

Alternative execution of measure 39

Slanted lines in the lute tablature mean that the intervals in beats #1 and 2 could be staggered instead of plucked together.

Alternative execution of measure 39

Or, B down an octave

Let's go back to measures 37-39.

Violinists often arpeggiate measures 37-39. Here is an arpeggiated version for guitar.

Alternative option #1 for measure 37

Alternative option #1 for measure 38

Alternative option #1 for measure 39

Or, here is a version of measures 37-39 with rhythmic displacement, instead of arpeggios.

Alternative option #2 for measure 37

Alternative option #2 for measure 38

Alternative option #2 for measure 39

In the original lute version, there are only two half-note E's an octave higher on beats #1 and #3.

In the violin score, this melody note is a G:

In the original lute version, there are only two half-note E's an octave higher on beats #1 and #3.

In the original lute version, there are only two half-note low E's (the pitch shown above) on beats #1 and #3.

In the lute score, this melody note is an E:

Alternative lute version measure 42

Alternative version for measure 42

In the original lute version, there are only two half-note low E's (the pitch shown above) on beats #1 and #3.

In measure 43, in the original lute version, there is only one whole-note low E on beat #1.

44

8va_] 8va_]

8va (ottava) means the bass note is an octave higher in the lute score.

46

8vb] 8vb] 8vb] 8vb]

48

In the lute score, this soprano note is E natural:

8vb] 8vb] 8vb] 8vb]

Alternative version for measure 48

In the violin score, this soprano note is E flat:

8vb] 8vb] 8vb] 8vb]

Bar 4th, 5th, and 6th strings with 2nd finger

49

8vb] 8vb] 8vb] 8vb]

51

8vb] 8vb] 8vb] 8vb]

53

I rebeamed this measure to show the syncopated groups of four notes.

The chord has a fermata in the lute version.

This fingering connects the 2nd-string E's and includes the low E.

Note group

Note group

Note group

In the lute version, this rhythm is dotted.

Bring out the entrance of the subject

Beat #1

Beat #2

Beat #3

Beat #4

Guide finger

Alternative easier fingering to the chord in measure 54

Alternative easier fingering to the chord in measure 54:

Beat #1

Beat #2

Beat #3

Beat #4

This fingering is easier.

Violin version for measure 54

No fermata in the violin version.

Violin version for measure 54, No dotted rhythm:

In the violin score, this is not a dotted rhythm. They are even 8th notes.

Alternative fingering for measure 54

Alternative fingering for measure 54:

This is an easier fingering.

Fingering option for measure 54 (cuts the 3rd-string E on the 3rd beat)

Dotted rhythm or even 8th note rhythm

Bring out the entrance of the subject

Bring out the entrance of the subject

Cross-fret bar
I/II^④

Use the cross-fret bar to hold the E and connect it to the A in the bass voice.

This fingering connects the F's.

The double notes indicate the voice leading. Only play one note.

Alternative version measure 55

Bring out the entrance of the subject

Cross-fret bar
I/II^④

Use the cross-fret bar to connect the E to the A in the tenor voice.

This fingering connects the F's.

In the violin part, the bass voice is two A half notes. This changes the voicing slightly but the fingering is the same.

3 is more legato here than 2

This trill is in the lute score. There is no ornament in the violin or organ score.

The E is in the violin score, but not the lute score.

or III

Some possible rhythmic interpretations of the trill in measure 56:

II^④ or III

II^④ 3 or III

II^④ or III

II^④ 5 or III

There is also an A in the lute version in the alto (blue) voice.

Bring out the entrance of the subject

58

II

59

Bring out the entrance of the subject. This statement is ornamented with extra 16th notes at the end.

Bring out the entrance of the subject

Only play one G.

The violin version of measures 58 and 59 is particularly beautiful:

Alternative violin version measure 59

Alternative violin version measure 58

Bring out the entrance of the subject. This statement is ornamented with extra 32nd notes at the end.

Bring out the entrance of the subject

Only play one G.

60

V

The C is in the violin version but not in the lute version.

I add the G's (violin version) to the tenor voice on the 4th string. The lute version leaves them out.

In the lute version, this G is down an octave and there is no low C.

Alternative fingering for measure 60

Alternative fingering for measure 60

Alternative fingering (no bar chord)

The G's are in the violin version but not the lute version.

In the lute version, this G is down an octave and there is no low C. The G is present in the violin version without the low C below it.

61

This is the violin version.

Alternative violin version for measure 61

Alternative violin version for measure 61

(This low A is not in the violin version.)

I wanted to stay on the 1st string as much as possible to finish the soprano voice on the open E on the downbeat of measure 63 to contrast with the entrance of the alto voice on the 2nd-string E.

62

I notated the first three bass notes as quarter notes. However, with this fingering they will sound as 8th notes.

Alternative version measure 62

Alternative version beat #4 for measure 62:

I play the E's on separate strings to differentiate the entrance of the alto voice:

63

64

In the lute version, this is a C. This B is from the violin score.

This E is in the violin score but not the lute score.

I fingered this to stay on the 1st string as much as possible.

The D belongs but can be omitted if the stretch is too difficult.

Alternative fingering for measure 65

Alternative fingering for measure 65:

66

B on 3rd string or open.

The open E maintains the tone quality a little better from the preceding measure.

67

Plant 2 on 3rd string and use as guide finger

The accents will bring out the middle voice

69

Only play one G#

This is a D in the violin score.

In the lute version, the low E's from m71 through m76 are up an octave.

Or, use 3 if you go to the alternative lute version of measure 79.

Alternative voice leading for measures 77-78

Or, the voice leading in m77-78 can be interpreted like this:

Alternative voice leading for measures 77-78:

I prefer this violin version because I like the voice leading.

Or, this E could be the soprano voice.

The lute tablature says this is a high B.

79

Detailed description: This block shows measure 79 with two staves. The top staff is a violin part in treble clef, and the bottom staff is a lute part in bass clef. The violin part starts with a quarter note E4, followed by a series of eighth and sixteenth notes. The lute part has a similar rhythmic pattern but with different pitch classes. Annotations include a red arrow pointing to the first E in the violin part with the text 'Or, this E could be the soprano voice.' and another red arrow pointing to a note in the lute part with the text 'The lute tablature says this is a high B.' The measure number '79' is written at the beginning.

Alternative voicing measure 79

Or, the voice leading of the violin version of measure 79 can be interpreted like this:

Alternative voicing and fingering, violin version measure 79:

Detailed description: This block shows an alternative voicing and fingering for the violin version of measure 79. It features a single treble clef staff with various fingering numbers (1-4) and bowing marks (red slanted lines) placed above the notes. The notes are colored in blue and red to indicate different voicings or fingerings.

This is the lute version

The violin score says this is an E.

Lute version of measure 79

Alternative lute version for measure 79:

Detailed description: This block shows an alternative lute version for measure 79. It features a single bass clef staff with various fingering numbers (1-4) and bowing marks (red slanted lines) placed above the notes. The notes are colored in blue and red. The measure number '79' is written at the beginning.

80

Detailed description: This block shows measure 80 with two staves. The top staff is a violin part in treble clef, and the bottom staff is a lute part in bass clef. The violin part starts with a whole note A4, followed by a series of eighth and sixteenth notes. The lute part has a similar rhythmic pattern but with different pitch classes. Annotations include a red arrow pointing to the first A in the violin part with the text 'In the lute score, this is a whole note.' and another red arrow pointing to a note in the lute part with the text 'The violin version repeats this A.' The measure number '80' is written at the beginning.

In the lute score, this is a whole note.

The violin version repeats this A.

Watch the placement of any added slurs.
The three-note groupings should not be obscured.

81

Detailed description: This block shows the musical notation for measure 81. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes several notes with fingerings (1, 2, 3, 4) and slurs. There are four distinct three-note groupings highlighted with colored brackets: a purple bracket under the first three notes, a blue bracket under the next three, a purple bracket under the next three, and a green bracket under the final three. There are also some red markings above the notes.

Alternative version option A measure 81

Or, the voice leading in measure 81
can be interpreted like this:

Alternative voicing and fingering for measure 81 Option A:

Detailed description: This block shows an alternative voicing and fingering for measure 81, labeled as Option A. It follows the same musical notation as the first block but with different fingerings and slurs. A circled '1' with a superscript '3' is placed above the first note. The three-note groupings are highlighted with purple, blue, purple, and green brackets. Red markings are also present above the notes.

Alternative version option B measure 81

Or, the voice leading in measure 81 can be
interpreted like this:

Alternative voicing option B for measure 81

Detailed description: This block shows an alternative voicing for measure 81, labeled as Option B. It follows the same musical notation as the first block but with different fingerings and slurs. A circled '1' with a superscript '3' is placed above the first note. The three-note groupings are highlighted with purple, blue, purple, and green brackets. Red markings are also present above the notes.

82

Detailed description: This block shows the musical notation for measure 82. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes several notes with fingerings (1, 2, 3, 4) and slurs. A green bracket labeled '8vb' is placed under the first three notes. There are also some red markings above the notes.

In the violin score, this is a C.

83

84

V³

VIII³ ①

The B and C are in the violin score, but not the lute score.

Bring out the entrance of the subject

Alternative chord for measure 84

Or, use a hinge bar.

Chord from the lute score for measure 84:

83

84

VIII ①

This is the chord in the lute score.

Bring out the entrance of the subject

Alternative chord for measure 84

Francisco Tárrega's chord voicing for measure 84:

83

84

IV⁴

Francisco Tárrega uses this chord in his transcription.

Bring out the entrance of the subject

Bring out the entrance of the partial subject

Organ plays F#

Alternative version measure 86

This is the violin version. The voiceleading is very different and there is no entry of the subject in the alto voice.

Violin version for measure 86:

I finger this measure on the 1st string. The second string is a little weak for the volume required.

Alternate version of measure 87

Alternative version different bass line for measure 86:

This version uses 6th-string open E's in the bass line

I finger this measure on the 1st string. The second string is a little weak for the volume required.

The trill is in the lute score. No ornament is indicated in the violin or organ score.

88

Musical notation for measure 88. The first staff shows a trill on the first string (G4) with fingerings 4, 3, 4, 3, 4, 3, 4, 3. The second staff shows a note on the second string (F#4) with fingering 1. A lute-style trill symbol is shown above the first string note.

Interpreting the ornament in measure 88 as a slurred trill with these possible rhythms:

Four musical examples showing different rhythmic interpretations of a slurred trill. The first example shows a 2-beat trill. The second shows a 3-beat trill. The third shows a 4-beat trill. The fourth shows a 5-beat trill. Each example includes fingerings for the first string (4, 3, 4, 3, 4, 3, 4, 3) and the second string (1).

Use this fingering if you want to play the ornament in measure 88 as a cross-string trill. You can apply any of the same rhythms shown above.

Alternative fingering for cross-string trill:

Musical notation for measure 88 showing an alternative fingering for a cross-string trill. The first string has fingerings 4, 3, 4, 3, 4, 3, 4, 3. The second string has fingerings 1, 2, 4, 3, 1. A lute-style trill symbol is shown above the first string note.

89

Musical notation for measure 89. The first staff shows a slurred trill on the first string with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The second staff shows notes on the second string with fingerings 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0. Green markings '8vb]' are placed below the second staff.

90

Musical notation for measure 90. The first staff shows a slurred trill on the first string with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The second staff shows notes on the second string with fingerings 0, 2, 4, 0, 2, 4, 0, 2, 4, 0, 2, 4, 0, 2, 4, 0. Green markings '8vb]' are placed below the second staff.

91

Musical notation for measure 91. The first staff shows a slurred trill on the first string with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The second staff shows notes on the second string with fingerings 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0. Green markings '8vb]' are placed below the second staff. A note on the first string is marked with a circled 1. An arrow points to a note on the second string with the text 'D in the violin version'.

92

Musical notation for measure 92. The first staff shows a slurred trill on the first string with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The second staff shows notes on the second string with fingerings 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0. Green markings '8vb]' are placed below the second staff. A note on the first string is marked with a circled 1. A note on the second string is marked with a circled 5.

Articulated soprano voice and legato tenor voice B natural in the violin and organ scores

93

94

Alternative version measure 93

Alternative legato fingering for m 93-94:

B natural in the violin and organ scores

Alternative fingering for measure 93-94:

Alternative version measure 94

Alternative fingering for measure 93-94 (continued):

Organ version measure 93

For something totally different, try this guitar version of the organ score:

V^④ IV^④ III^④ II^③

Bass splits into two parts (divisi).
Only play one low E.

Organ version measure 94

The Lute Version of measure 95

The Violin Version of measure 95

The G#'s are tied in the violin and organ scores

Alternative voicing and fingering for measure 95

Instead of a single voice, the 64th notes could be interpreted as four voices:

You could use this revised chord voicing or the voicing in the lute score.

B and low E added to the chord

In the lute score, the rhythm is notated incorrectly. There is an extra 32nd note in beat #1.

96

(Only pluck one B.)

THERE ARE MANY OPTIONS FOR MEASURES 96 AND 97.

Change the notation of the lute rhythm so that it makes mathematical sense:

96

7

Or, play the E down an octave.

(Only pluck one B.)

Change the rhythm of the lute score to that in the violin score:

96

Or, play the E down an octave.

(Only pluck one B.)

Play the violin version:

96

The A's are tied in the violin version.

The trill in the violin score is marked with a "tr."

tr

Play the violin version with the chords filled out and add some bass notes:

96

tr

(Only pluck one B.)

THE TRILL

The number of notes in the trill and their rhythm, whether it is a slurred trill or cross-string trill, will vary depending on how much you slow the tempo going from measure 95-96.

Play the lute rhythm with a slurred trill:

IV^③ Trill with slurs V^③

96

3- 2- 1- 3- 4- 3- 1# 3- 4# 1- ① 2- 1- 2- 1- 2- 1- 1- 1- 3- 0-

Trill with slurs

Add more notes to the trill as desired.
(Only pluck one B.)

Detailed description: This musical notation shows a lute rhythm in measure 96. The first part of the measure is a 7-measure sequence of notes with fingerings 3- 2- 1- 3- 4- 3- 1# 3- 4# 1- and circled numbers 1, 2, and 1 below. This is followed by a trill with slurs, indicated by a bracket and the text 'Trill with slurs'. The trill starts on a blue note (B) with a circled 1, followed by a sequence of notes with fingerings 2- 1- 2- 1- 2- 1- 1- 1-. The trill ends with a circled 3 and a blue note. A dashed line labeled IV^③ spans the first part, and a dashed line labeled V^③ spans the trill. A green note (B) is shown below the staff with an arrow pointing to the trill, and text that says 'Add more notes to the trill as desired. (Only pluck one B.)'

Play the lute rhythm with a slurred trill, with an alternate fingering:

Trill with slurs V^③

96

3- 2- 1- 3- 4- 3- 3# 4- 1# 1- 2- 1- 2- 1- 2- 1- 1- 1- 3- 0-

Trill with slurs

Add more notes to the trill as desired.
(Only pluck one B.)

Detailed description: This musical notation is similar to the first one but uses an alternate fingering for the trill. The first part of the measure has fingerings 3- 2- 1- 3- 4- 3- 3# 4- 1# 1- and circled numbers 1, 2, and 1 below. The trill with slurs starts on a blue note (B) with a circled 1, followed by notes with fingerings 0- 2- 1- 2- 1- 2- 1- 1- 1-. A dashed line labeled V^③ spans the trill. A green note (B) is shown below the staff with an arrow pointing to the trill, and text that says 'Add more notes to the trill as desired. (Only pluck one B.)'

Play the lute rhythm with a cross-string trill:

Cross-string trill. V^③

96

3- 2- 1- 3- 4- 1- 4# 1- 2# 4- 1- ① 4- 1- 4- 1- 4- 1- 1- 1- 3- 0-

Cross-string trill.

Add more notes to the trill as desired.
(Only pluck one B.)

Detailed description: This musical notation shows a cross-string trill. The first part of the measure has fingerings 3- 2- 1- 3- 4- 1- 4# 1- 2# 4- and circled numbers 1, 2, 1, 2, 2 below. The cross-string trill starts on a blue note (B) with a circled 1, followed by notes with fingerings 4- 1- 4- 1- 4- 1- 4- 1- 1- 1-. A dashed line labeled V^③ spans the trill. A green note (B) is shown below the staff with an arrow pointing to the trill, and text that says 'Add more notes to the trill as desired. (Only pluck one B.)'

Play the violin rhythm with a slurred trill:

IV^③ Trill with slurs V^③

Add more notes to the trill as desired.
(Only pluck one B.)

Play the violin rhythm with a slurred trill, alternate fingering:

Trill with slurs V^③

Add more notes to the trill as desired.
(Only pluck one B.)

Play the violin rhythm with cross-string trill:

Cross-string trill. V^③

Add more notes to the trill as desired.
(Only pluck one B.)

Final chord, violin version

Final chord, organ version

The E should be up an octave.