

Ricercar a 3

Johann Sebastian Bach
(1685-1750)

Arrangement (with octavations)
for violin, viola and cello.

Musikalisches Opfer, BWV 1079/1

Violin

Viola

Cello

Measures 1-9 of the score. The Violin part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The Viola and Cello parts are in bass clef. The Violin part features a melodic line with various intervals and a fermata over the final measure. The Viola and Cello parts are mostly rests.

Vi

Va

Vc

Measures 10-15. The Violin part continues with a melodic line, including a slur and a fermata. The Viola part has a more active line with a slur and a fermata. The Cello part remains mostly rests.

Vi

Va

Vc

Measures 16-22. The Violin part continues with a melodic line, including a slur and a fermata. The Viola part has a more active line with a slur and a fermata. The Cello part remains mostly rests.

Vi

Va

Vc

Measures 23-29. The Violin part continues with a melodic line, including a slur and a fermata. The Viola part has a more active line with a slur and a fermata. The Cello part remains mostly rests.

29

Vi

Va

Vc (Cm)

34

Vi

Va

Vc

38

Vi

Va

Vc

41

Vi

Va

Vc

46

Vi

Va

Vc

50

Vi

Va

Vc

(Cm)

54

Vi

Va

Vc

59

Vi

Va

Vc

64

Vi

Va

Vc

(Cm)

69

Vi

Va

Vc

74

Vi

Va

Vc

79

Vi

Va

Vc

(Cm)

83

Vi

Va

Vc

88

Vi

Va

Vc

91

Vi

Va

Vc

96

Vi

Va

Vc

100

Vi

Va

Vc

105

Vi

Va

Vc

109

Vi

Va

Vc

114

Vi

Va

Vc

118

Vi

Va

Vc

122

Vi

Va

Vc

126

Vi

Va

Vc

130

Vi

Va

Vc

134

Vi

Va

Vc

139

Vi

Va

Vc

144

Vi

Va

Vc

149

Vi

Va

Vc

153

Vi

Va

Vc

157

Vi

Va

Vc

162

Vi

Va

Vc

167

Vi

Va

Vc

172

Vi

Va

Vc

(C_{sw})

177

Vi

Va

Vc

181

Vi

Va

Vc

EDITORIAL NOTES:

Edition: Version 23-1-2021 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

This edition is based on a scan of (a facsimile of) the 1747 edition (RISM A/I B 520, BB 520; RISM ID no.: 990003474), which can be found at the Staatsbibliothek zu Berlin (Am.B 73, ppn digital: 822188090), or at IMSLP (#341133).

This music seems originally intended for a keyboard instrument. This edition is an arrangement for violin, viola and cello. For that purpose, some fragments are octavated:

- Octavated down: Viola bar 46 second note to bar 53 first note, viola bar 80 last note to bar 84 first note, viola bar 96 second note to bar 105 first note, viola bar 111 third note to bar 113 second note, viola bar 141 second note to bar 147 first note, cello bar 154 third note to bar 158 last note.
- Octavated up: Viola bar 177 second note to bar 182 third note.

Clefs are adjusted to be convenient for the instruments. Key signatures, time signatures and note values are as in the source.

Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.

Suggestions by the editor are placed in brackets or dotted.

Miscellaneous remarks to the source:

- Bar 132, first voice: The single (extra) flat before the b (flat) is interpreted as a double flat.
- Bar 154, first voice: The dot is interpreted as a tied eighth note instead of a sixteenth note.
- Bar 160, second voice: The sign before the a is interpreted as a natural sign.

Violin (+score)
Arrangement (with octavations)
for violin, viola and cello.

Ricercar a 3

Musikalisches Opfer, BWV 1079/1

Johann Sebastian Bach
(1685-1750)

39

Vi

Va

Vc

42

Vi

Va

Vc

46

Vi

Va

Vc

49

Vi

Va

Vc

53

Vi

Va

Vc

57

Vi

Va

Vc

61

Violin (Vi) part: Treble clef, key signature of two flats (B-flat, E-flat). Measures 61-64 show a melodic line with eighth and sixteenth notes, including slurs and ties.

Viola (Va) part: Alto clef, key signature of two flats. Measures 61-64 show a supporting line with quarter and eighth notes, including a fermata over a half note in measure 62.

Violoncello (Vc) part: Bass clef, key signature of two flats. Measures 61-64 show a supporting line with eighth and sixteenth notes, including a fermata over a half note in measure 62.

65

Violin (Vi) part: Treble clef, key signature of two flats. Measures 65-69 show a melodic line with quarter and eighth notes, including a fermata over a half note in measure 65 and a sharp sign in measure 66.

Viola (Va) part: Alto clef, key signature of two flats. Measures 65-69 show a supporting line with quarter and eighth notes, including a fermata over a half note in measure 65 and a *(Cm)* marking above measure 66.

Violoncello (Vc) part: Bass clef, key signature of two flats. Measures 65-69 show a supporting line with eighth and sixteenth notes, including a fermata over a half note in measure 65.

70

Violin (Vi) part: Treble clef, key signature of two flats. Measures 70-74 show a melodic line with eighth and sixteenth notes, including a fermata over a half note in measure 70 and a sharp sign in measure 71.

Viola (Va) part: Alto clef, key signature of two flats. Measures 70-74 show a supporting line with quarter and eighth notes, including a fermata over a half note in measure 70.

Violoncello (Vc) part: Bass clef, key signature of two flats. Measures 70-74 show a supporting line with eighth and sixteenth notes, including a fermata over a half note in measure 70.

75

Violin (Vi) part: Treble clef, key signature of two flats. Measures 75-79 show a melodic line with quarter and eighth notes, including a fermata over a half note in measure 75 and a *(Cm)* marking above measure 79.

Viola (Va) part: Alto clef, key signature of two flats. Measures 75-79 show a supporting line with quarter and eighth notes, including a fermata over a half note in measure 75.

Violoncello (Vc) part: Bass clef, key signature of two flats. Measures 75-79 show a supporting line with eighth and sixteenth notes, including a fermata over a half note in measure 75.

80

Violin (Vi) part: Treble clef, key signature of two flats. Measures 80-83 show a melodic line with quarter and eighth notes, including a sharp sign in measure 80 and a fermata over a half note in measure 80.

Viola (Va) part: Alto clef, key signature of two flats. Measures 80-83 show a supporting line with quarter and eighth notes, including a fermata over a half note in measure 80.

Violoncello (Vc) part: Bass clef, key signature of two flats. Measures 80-83 show a supporting line with eighth and sixteenth notes, including a fermata over a half note in measure 80.

84

Violin (Vi) part: Treble clef, key signature of two flats. Measures 84-87 show a melodic line with quarter and eighth notes, including a fermata over a half note in measure 84.

Viola (Va) part: Alto clef, key signature of two flats. Measures 84-87 show a supporting line with quarter and eighth notes, including a fermata over a half note in measure 84 and triplets in measures 85-87.

Violoncello (Vc) part: Bass clef, key signature of two flats. Measures 84-87 show a supporting line with quarter and eighth notes, including a fermata over a half note in measure 84.

88

Vi

Va

Vc

91

Vi

Va

Vc

95

Vi

Va

Vc

99

Vi

Va

Vc

103

Vi

Va

Vc

107

Vi
Va
Vc

111

Vi
Va
Vc

114

Vi
Va
Vc

117

Vi
Va
Vc

120

Vi
Va
Vc

123

Vi

Va

Vc

128

Vi

Va

Vc

133

Vi

Va

Vc

138

Vi

Va

Vc

144

Vi

Va

Vc

149

Vi

Va

Vc

154

Vi

Va

Vc

158

Vi

Va

Vc

164

Vi

Va

Vc

170

Vi

Va

Vc

175

Vi

Va

Vc

180

Vi

Va

Vc

EDITORIAL NOTES:

Edition: Version 23-1-2021 by Patrick Vercaemmen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

This edition is based on a scan of (a facsimile of) the 1747 edition (RISM A/I B 520, BB 520; RISM ID no.: 990003474), which can be found at the Staatsbibliothek zu Berlin (Am.B 73, ppn digital: 822188090), or at IMSLP (#341133).

This music seems originally intended for a keyboard instrument. This edition is an arrangement for violin, viola and cello. For that purpose, some fragments are octavated:

- Octavated down: Viola bar 46 second note to bar 53 first note, viola bar 80 last note to bar 84 first note, viola bar 96 second note to bar 105 first note, viola bar 111 third note to bar 113 second note, viola bar 141 second note to bar 147 first note, cello bar 154 third note to bar 158 last note.
- Octavated up: Viola bar 177 second note to bar 182 third note.

Clefs are adjusted to be convenient for the instruments. Key signatures, time signatures and note values are as in the source.

Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.

Suggestions by the editor are placed in brackets or dotted.

Miscellaneous remarks to the source:

- Bar 132, first voice: The single (extra) flat before the b (flat) is interpreted as a double flat.
- Bar 154, first voice: The dot is interpreted as a tied eighth note instead of a sixteenth note.
- Bar 160, second voice: The sign before the a is interpreted as a natural sign.

Viola (+score)
Arrangement (with octavations)
for violin, viola and cello.

Ricercar a 3

Musikalisches Opfer, BWV 1079/1

Johann Sebastian Bach
(1685-1750)

Violin

Viola

Cello

Measures 1-12. The Violin part features a melodic line with various ornaments and a 'Cresc.' marking. The Viola and Cello parts are mostly rests, with some notes appearing in the Viola part towards the end of the system.

Vi

Va

Measures 13-19. The Viola part has a 'Cresc.' marking. The Cello part has a 'Cresc.' marking. The Violin part continues the melodic line.

Vi

Va

Vc

Measures 20-25. The Cello part has a 'Cresc.' marking. The Viola part has a 'Cresc.' marking. The Violin part continues the melodic line.

Vi

Va

Vc

Measures 26-30. The Cello part has a 'Cresc.' marking. The Viola part has a 'Cresc.' marking. The Violin part continues the melodic line.

Vi

Va

Vc

Measures 31-35. The Cello part has a 'Cresc.' marking. The Viola part has a 'Cresc.' marking. The Violin part continues the melodic line.

Vi

Va

Vc

Measures 36-40. The Cello part has a 'Cresc.' marking. The Viola part has a 'Cresc.' marking. The Violin part continues the melodic line.

40

Vi
Va
Vc

44

Vi
Va
Vc

48

Vi
Va
Vc

52

Vi
Va
Vc

56

Vi
Va
Vc

62

Vi
Va
Vc

66

Viola (Cm)

70

74

78 (Cm)

82

86

The image displays a page of musical notation for the Viola and Violoncello parts of the first movement of the Ricercar a 3, BWV 1079. The score is written in G minor (two flats) and 3/4 time. It consists of six systems of staves, each containing three staves: Violin I (Vi), Viola (Va), and Violoncello (Vc). Measure numbers 66, 70, 74, 78, 82, and 86 are indicated at the beginning of their respective systems. The Viola part has a 'Cm' marking above it at measures 66 and 78. The Cello part has several triplet markings (indicated by a '3' in a bracket) starting at measure 86. The notation includes various rhythmic values, accidentals, and phrasing slurs.

89

Vi

Va

Vc

93

Vi

Va

Vc

97

Vi

Va

Vc

101

Vi

Va

Vc

105

Vi

Va

Vc

109

Vi

Va

Vc

113

vi
Va
vc

This system contains measures 113 to 116. The Violin I part (vi) features a melodic line with eighth and sixteenth notes, including a trill in measure 115. The Viola part (Va) provides harmonic support with a similar rhythmic pattern. The Violoncello part (vc) plays a steady eighth-note accompaniment.

117

vi
Va
vc

This system contains measures 117 to 120. The Violin I part (vi) continues its melodic development with a trill in measure 118. The Viola part (Va) has a more active role with sixteenth-note passages. The Violoncello part (vc) maintains the eighth-note accompaniment.

121

vi
Va
vc

This system contains measures 121 to 124. The Violin I part (vi) features a trill in measure 122 and a triplet in measure 124. The Viola part (Va) has a trill in measure 122. The Violoncello part (vc) continues the accompaniment.

125

vi
Va
vc

This system contains measures 125 to 128. The Violin I part (vi) has a trill in measure 126 and triplets in measures 127 and 128. The Viola part (Va) has a trill in measure 126. The Violoncello part (vc) has triplets in measures 127 and 128.

129

vi
Va
vc

This system contains measures 129 to 132. The Violin I part (vi) has a trill in measure 130. The Viola part (Va) has a trill in measure 130. The Violoncello part (vc) has a trill in measure 130.

133

vi
Va
vc

This system contains measures 133 to 136. The Violin I part (vi) has a trill in measure 134. The Viola part (Va) has a trill in measure 134. The Violoncello part (vc) has a trill in measure 134.

137

vi

Va

vc

141

vi

Va

vc

145

vi

Va

vc

149

vi

Va

vc

153

vi

Va

vc

157

vi

Va

vc

(Cm)

161

vi
Va
vc

166

vi
Va
vc

170

vi
Va
vc

174

vi
Va
vc (Cm)

178

vi
Va
vc

182

vi
Va
vc

EDITORIAL NOTES:

Edition: Version 23-1-2021 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

This edition is based on a scan of (a facsimile of) the 1747 edition (RISM A/I B 520, BB 520; RISM ID no.: 990003474), which can be found at the Staatsbibliothek zu Berlin (Am.B 73, ppn digital: 822188090), or at IMSLP (#341133).

This music seems originally intended for a keyboard instrument. This edition is an arrangement for violin, viola and cello. For that purpose, some fragments are octavated:

- Octavated down: Viola bar 46 second note to bar 53 first note, viola bar 80 last note to bar 84 first note, viola bar 96 second note to bar 105 first note, viola bar 111 third note to bar 113 second note, viola bar 141 second note to bar 147 first note, cello bar 154 third note to bar 158 last note.
- Octavated up: Viola bar 177 second note to bar 182 third note.

Clefs are adjusted to be convenient for the instruments. Key signatures, time signatures and note values are as in the source.

Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.

Suggestions by the editor are placed in brackets or dotted.

Miscellaneous remarks to the source:

- Bar 132, first voice: The single (extra) flat before the b (flat) is interpreted as a double flat.
- Bar 154, first voice: The dot is interpreted as a tied eighth note instead of a sixteenth note.
- Bar 160, second voice: The sign before the a is interpreted as a natural sign.

Cello (+score)
Arrangement (with octavations)
for violin, viola and cello.

Ricercar a 3

Musikalisches Opfer, BWV 1079/1

Johann Sebastian Bach
(1685-1750)

Violin

Viola

Cello

Measures 1-11. The Violin part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with various ornaments and dynamics, including a *Cresc.* marking. The Viola and Cello parts are in bass clef and mostly contain rests, indicating they are octavated.

Vi

Va

Vc

Measures 12-19. The Violin part continues with a melodic line, including a *Cresc.* marking. The Viola part becomes more active with a melodic line, while the Cello part remains mostly in rests.

Vi

Va

Vc

Measures 20-26. The Violin part continues with a melodic line. The Viola part has a more active role with a melodic line. The Cello part has some activity in the lower register.

Vi

Va

Vc

Measures 27-31. The Violin part continues with a melodic line. The Viola part has a more active role with a melodic line. The Cello part has some activity in the lower register, including a *Cresc.* marking.

Vi

Va

Vc

Measures 32-35. The Violin part continues with a melodic line. The Viola part has a more active role with a melodic line. The Cello part has some activity in the lower register.

36

Vi
Va
Vc

40

Vi
Va
Vc

45

Vi
Va
Vc

50

Vi
Va
Vc (Cm)

55

Vi
Va
Vc

60

Vi
Va
Vc

65

Vi
Va
Vc

(C_{uv})

65-68: Violin I (Vi) has a melodic line with a slur and a sharp sign. Viola (Va) has a melodic line with a slur and the marking (C_{uv}). Cello (Vc) has a rhythmic accompaniment with slurs and a flat sign.

69

Vi
Va
Vc

69-72: Violin I (Vi) has a melodic line with a slur. Viola (Va) has a melodic line with a slur. Cello (Vc) has a rhythmic accompaniment with slurs and a flat sign.

73

Vi
Va
Vc

73-76: Violin I (Vi) has a melodic line with a slur and a flat sign. Viola (Va) has a melodic line with a slur. Cello (Vc) has a rhythmic accompaniment with slurs and a flat sign.

77

Vi
Va
Vc

(C_{uv})

77-80: Violin I (Vi) has a melodic line with a slur and the marking (C_{uv}). Viola (Va) has a melodic line with a slur. Cello (Vc) has a rhythmic accompaniment with slurs and a flat sign.

81

Vi
Va
Vc

81-84: Violin I (Vi) has a melodic line with a slur and a flat sign. Viola (Va) has a melodic line with a slur. Cello (Vc) has a rhythmic accompaniment with slurs and a flat sign.

85

Vi
Va
Vc

89

Vi
Va
Vc

93

Vi
Va
Vc

98

Vi
Va
Vc

102

Vi
Va
Vc

106

Vi

Va

Vc

111

Vi

Va

Vc

115

Vi

Va

Vc

120

Vi

Va

Vc

125

Vi

Va

Vc

128

Vi

Va

Vc

132

Vi
Va
Vc

136

Vi
Va
Vc

141

Vi
Va
Vc

146

Vi
Va
Vc

151

Vi
Va
Vc

155

Vi
Va
Vc

159

Vi

Va

Vc

163

Vi

Va

Vc

168

Vi

Va

Vc

172

Vi

Va

Vc

176

Vi

Va

Vc

181

Vi

Va

Vc

EDITORIAL NOTES:

Edition: Version 23-1-2021 by Patrick Vercaemmen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

This edition is based on a scan of (a facsimile of) the 1747 edition (RISM A/I B 520, BB 520; RISM ID no.: 990003474), which can be found at the Staatsbibliothek zu Berlin (Am.B 73, ppn digital: 822188090), or at IMSLP (#341133).

This music seems originally intended for a keyboard instrument. This edition is an arrangement for violin, viola and cello. For that purpose, some fragments are octavated:

- Octavated down: Viola bar 46 second note to bar 53 first note, viola bar 80 last note to bar 84 first note, viola bar 96 second note to bar 105 first note, viola bar 111 third note to bar 113 second note, viola bar 141 second note to bar 147 first note, cello bar 154 third note to bar 158 last note.
- Octavated up: Viola bar 177 second note to bar 182 third note.

Clefs are adjusted to be convenient for the instruments. Key signatures, time signatures and note values are as in the source.

Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.

Suggestions by the editor are placed in brackets or dotted.

Miscellaneous remarks to the source:

- Bar 132, first voice: The single (extra) flat before the b (flat) is interpreted as a double flat.
- Bar 154, first voice: The dot is interpreted as a tied eighth note instead of a sixteenth note.
- Bar 160, second voice: The sign before the a is interpreted as a natural sign.

Violin

Arrangement (with octavations)
for violin, viola and cello.

Ricercar a 3

Musikalisches Opfer, BWV 1079/1

Johann Sebastian Bach
(1685-1750)

Measures 1-8. Measure 8 has a *Cresc.* marking above it.

Measures 9-14.

Measures 15-21.

Measures 22-27.

Measures 28-34.

Measures 35-40. Includes triplet markings.

Measures 41-44. Includes triplet markings.

Measures 45-49. Includes triplet markings.

Measures 50-54.

Measures 55-59.

Measures 60-66.

66

72 (Cres)

80

85

90

95

100

105

110

115

119

123



128



133



139



148



153



158



164



171



176



181



Detailed description: This image shows a page of musical notation for a violin part, likely from J.S. Bach's Notebook for Anna Bach. The page contains ten staves of music, each starting with a measure number. The key signature is B-flat major (two flats). The notation includes various rhythmic values, accidentals, and articulation marks. Measures 123-127 feature a sequence of eighth notes with two triplet markings. Measures 128-132 continue with eighth notes and include a fermata. Measures 133-138 show a mix of eighth and sixteenth notes. Measures 139-147 consist of eighth notes with some slurs. Measures 148-152 are eighth notes with a slur. Measures 153-157 are eighth notes with a slur. Measures 158-163 are eighth notes with a slur. Measures 164-170 are eighth notes with a slur. Measures 171-175 are eighth notes with a slur. Measures 176-180 are eighth notes with a slur. Measures 181-185 are eighth notes with a slur and a final double bar line.

EDITORIAL NOTES:

Edition: Version 23-1-2021 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

This edition is based on a scan of (a facsimile of) the 1747 edition (RISM A/I B 520, BB 520; RISM ID no.: 990003474), which can be found at the Staatsbibliothek zu Berlin (Am.B 73, ppn digital: 822188090), or at IMSLP (#341133).

This music seems originally intended for a keyboard instrument. This edition is an arrangement for violin, viola and cello. For that purpose, some fragments are octavated:

- Octavated down: Viola bar 46 second note to bar 53 first note, viola bar 80 last note to bar 84 first note, viola bar 96 second note to bar 105 first note, viola bar 111 third note to bar 113 second note, viola bar 141 second note to bar 147 first note, cello bar 154 third note to bar 158 last note.
- Octavated up: Viola bar 177 second note to bar 182 third note.

Clefs are adjusted to be convenient for the instruments. Key signatures, time signatures and note values are as in the source.

Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.

Suggestions by the editor are placed in brackets or dotted.

Miscellaneous remarks to the source:

- Bar 132, first voice: The single (extra) flat before the b (flat) is interpreted as a double flat.
- Bar 154, first voice: The dot is interpreted as a tied eighth note instead of a sixteenth note.
- Bar 160, second voice: The sign before the a is interpreted as a natural sign.

Viola

Arrangement (with octavations)
for violin, viola and cello.

Ricercar a 3

Musikalisches Opfer, BWV 1079/1

Johann Sebastian Bach
(1685-1750)

7 *Violin*

16 *(Cm)*

22

28

35

41

47

52

59 *(Cm)*

67

72

78

85

89

94

99

104

108

112

117

121

125

131

137



142



147



151



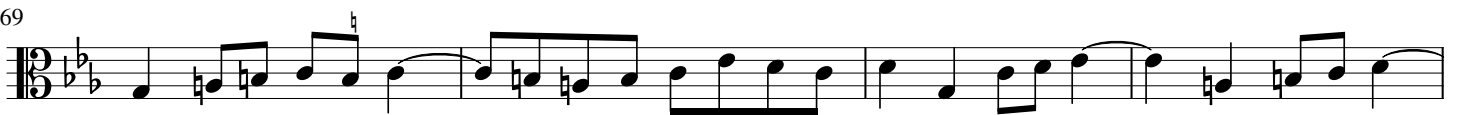
158



164



169



173



178



182



EDITORIAL NOTES:

Edition: Version 23-1-2021 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

This edition is based on a scan of (a facsimile of) the 1747 edition (RISM A/I B 520, BB 520; RISM ID no.: 990003474), which can be found at the Staatsbibliothek zu Berlin (Am.B 73, ppn digital: 822188090), or at IMSLP (#341133).

This music seems originally intended for a keyboard instrument. This edition is an arrangement for violin, viola and cello. For that purpose, some fragments are octavated:

- Octavated down: Viola bar 46 second note to bar 53 first note, viola bar 80 last note to bar 84 first note, viola bar 96 second note to bar 105 first note, viola bar 111 third note to bar 113 second note, viola bar 141 second note to bar 147 first note, cello bar 154 third note to bar 158 last note.
- Octavated up: Viola bar 177 second note to bar 182 third note.

Clefs are adjusted to be convenient for the instruments. Key signatures, time signatures and note values are as in the source.

Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.

Suggestions by the editor are placed in brackets or dotted.

Miscellaneous remarks to the source:

- Bar 132, first voice: The single (extra) flat before the b (flat) is interpreted as a double flat.
- Bar 154, first voice: The dot is interpreted as a tied eighth note instead of a sixteenth note.
- Bar 160, second voice: The sign before the a is interpreted as a natural sign.

20 *Violin*

29 (Cm)

35

41

50 (Cm)

57

62

67

74

80

86

95 *tr tr*

104



111



117



124



129



134



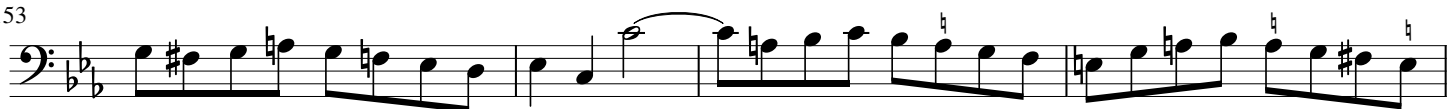
140



146



153



157



161



168



176



EDITORIAL NOTES:

Edition: Version 23-1-2021 by Patrick Vercammen.

Copyright: Free to be copied and used under the Creative Commons Attribution-ShareAlike 4.0 License.

This edition is based on a scan of (a facsimile of) the 1747 edition (RISM A/I B 520, BB 520; RISM ID no.: 990003474), which can be found at the Staatsbibliothek zu Berlin (Am.B 73, ppn digital: 822188090), or at IMSLP (#341133).

This music seems originally intended for a keyboard instrument. This edition is an arrangement for violin, viola and cello. For that purpose, some fragments are octavated:

- Octavated down: Viola bar 46 second note to bar 53 first note, viola bar 80 last note to bar 84 first note, viola bar 96 second note to bar 105 first note, viola bar 111 third note to bar 113 second note, viola bar 141 second note to bar 147 first note, cello bar 154 third note to bar 158 last note.
- Octavated up: Viola bar 177 second note to bar 182 third note.

Clefs are adjusted to be convenient for the instruments. Key signatures, time signatures and note values are as in the source.

Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.

Suggestions by the editor are placed in brackets or dotted.

Miscellaneous remarks to the source:

- Bar 132, first voice: The single (extra) flat before the b (flat) is interpreted as a double flat.
- Bar 154, first voice: The dot is interpreted as a tied eighth note instead of a sixteenth note.
- Bar 160, second voice: The sign before the a is interpreted as a natural sign.