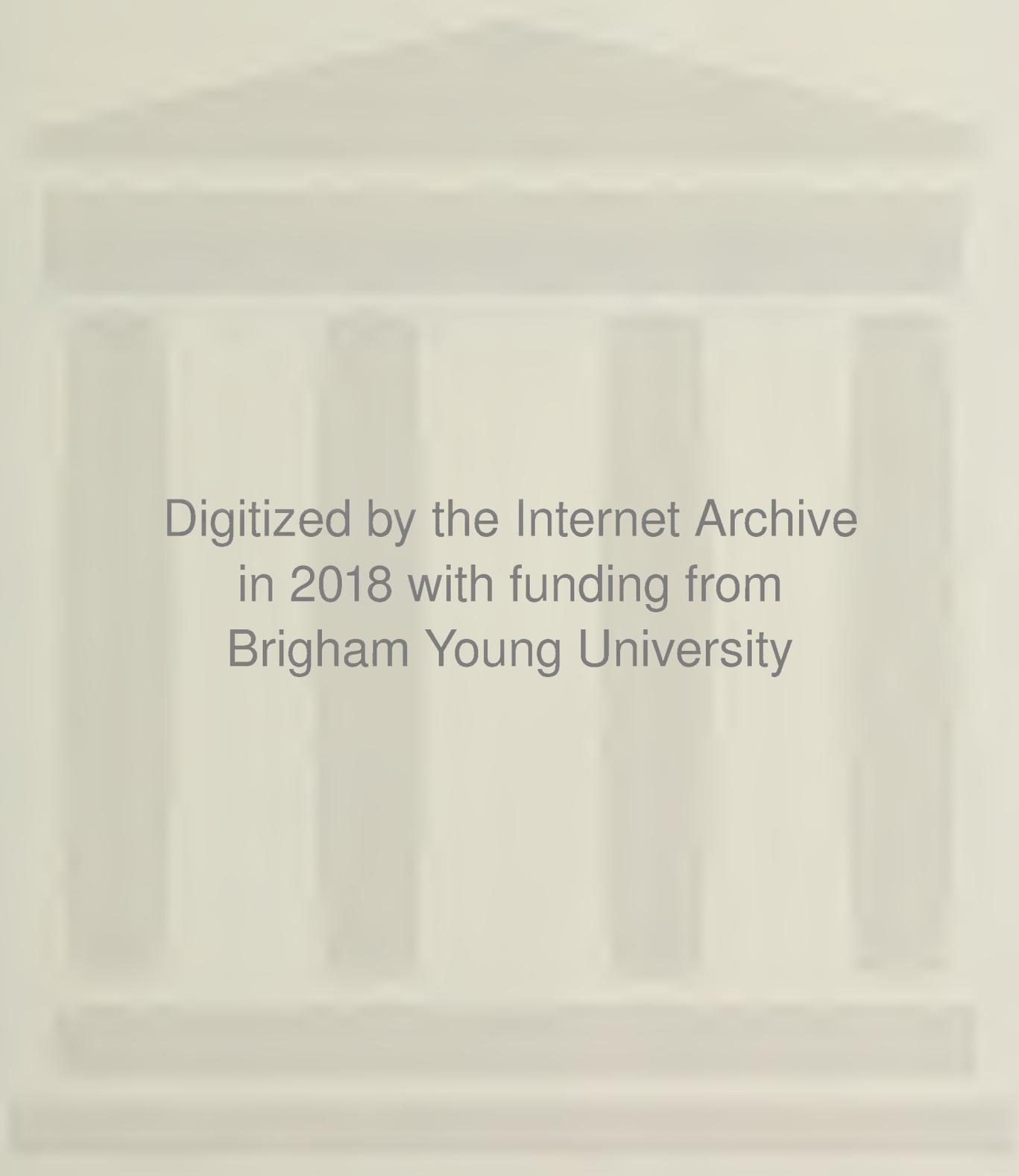


M  
119  
.B22  
BWV1002  
1940



*Gift of  
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M  
119  
522  
WV1002  
1940

TRANSCRIPTIONS  
FOR HARP  
BY  
CARLOS SALZEDO

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## NOTE

Explanations of the new signs used in this piece can be found in "Modern Study of the Harp," by Carlos Salzedo (*Edition 1746*), and in "Method for the Harp," by Lucile Lawrence and Carlos Salzedo (*Schirmer's Scholastic Series, No. 209*).

L'explication des nouveaux signes employés dans ce morceau se trouve dans "L'Étude Moderne de la Harpe," de Carlos Salzedo (*Edition 1746*), et dans la Méthode pour la Harpe," de Lucile Lawrence et Carlos Salzedo. (*Schirmer's Scholastic Series, No. 209*).

31385-6

# Bourrée

Transcribed for Harp  
by Carlos Salzedo

From the Partita I

Johann Sebastian Bach  
1685 - 1750

132  
126

*risoluto*  
*f*  
*p*  
*cresc.*  
*f*  
*p*  
*cresc.*  
*f*  
*ff*

The musical score is written for Harp and consists of five systems of music. The first system begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'risoluto' and the time signature is 3/4. The first measure is marked with a circled '126' and the number '132' above it. The first system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) marking. The third system includes a forte (*f*) dynamic. The fourth system includes piano (*p*) and crescendo (*cresc.*) markings. The fifth system includes a forte (*f*) and fortissimo (*ff*) dynamic. The score includes various performance markings such as accents, slurs, and fingering numbers (1-4). Chord changes are indicated by Ab, Gb, and Cb. The piece concludes with a repeat sign and first/second endings (1a and 2a).

First system of musical notation. Treble and bass staves. Treble staff contains complex chords and melodic lines with fingering numbers (1, 2, 3, 4) and circled groups. Bass staff contains a simple accompaniment. Dynamics include *ff*. Chord labels *Dh* and *Cb* are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex chords and melodic lines. Bass staff accompaniment. Dynamics include *p*. Chord labels *Db*, *Cb*, *Eh*, *Gh*, and *Dh* are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues with complex chords and melodic lines. Bass staff accompaniment. Dynamics include *cresc.*. Chord labels *Eb*, *Gb*, *Ah*, *Db*, *Gh*, *Eh*, *Ab*, and *Dh* are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with complex chords and melodic lines. Bass staff accompaniment. Dynamics include *f*. Chord labels *Gb*, *Eb*, and *Db* are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with complex chords and melodic lines. Bass staff accompaniment. Dynamics include *p*. Chord labels *Ah*, *Ab*, and *Gh* are present below the bass staff. The text *L.V.* is written below the bass staff.

System 1: Treble and bass staves with fingerings (1-4) and a dynamic marking of *f*. Chords *Fb* and *Ab* are indicated below the bass staff.

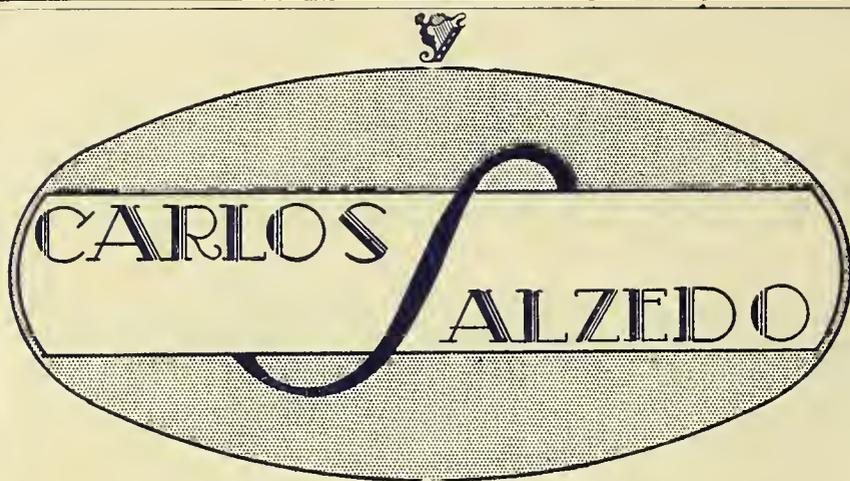
System 2: Treble and bass staves with fingerings and dynamics *cresc. molto* and *f*. Chords *Ab*, *Fb*, *Ab*, *Gb*, and *Ab* are indicated below the bass staff.

System 3: Treble and bass staves with fingerings and dynamics *p* and *marcato*. Chords *Ab*, *Cb*, *Ab*, *Db*, and *Cb* are indicated below the bass staff.

System 4: Treble and bass staves with fingerings and dynamics *molto*, *ff*, and *sf*. A handwritten note says "don't rush". Chords *Gb*, *Db*, *Eb*, *Ab*, *Eb*, *Gb*, and *F#* (1) are indicated below the bass staff.

System 5: Treble and bass staves with fingerings and dynamics *ff*, *pesante*, and *ff*. The system concludes with first and second endings marked *1<sup>a</sup> a tempo* and *2<sup>a</sup>*. Chords *Ab* and *Cb* are indicated below the bass staff.

(1) Jouez seulement le Sol b, la pédale Fa # n'est employée que comme renforcement du Sol b.  
 Play only the Gb, the F# pedal is used but to reinforce the Gb.



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