

Suïlle 6me

65

Transcription en Sol majeur

a Violoncello Solo senza Basso.

pour Alto par Yokoyama Shin-Itchiro

J.S. Bach

Prélude

The musical score is written for Alto and consists of 30 measures. It begins with a key signature of one sharp (F#) and a 12/8 time signature. The notation is as follows:

- Measure 1: f (forte), eighth notes G4-A4-B4-C5-D5-E5-F#5-G#5-A5-B5-C6-D6-E6-F#6-G#6-A6-B6-C7-D7-E7-F#7-G#7-A7-B7-C8-D8-E8-F#8-G#8-A8-B8-C9-D9-E9-F#9-G#9-A9-B9-C10-D10-E10-F#10-G#10-A10-B10-C11-D11-E11-F#11-G#11-A11-B11-C12-D12-E12-F#12-G#12-A12-B12-C13-D13-E13-F#13-G#13-A13-B13-C14-D14-E14-F#14-G#14-A14-B14-C15-D15-E15-F#15-G#15-A15-B15-C16-D16-E16-F#16-G#16-A16-B16-C17-D17-E17-F#17-G#17-A17-B17-C18-D18-E18-F#18-G#18-A18-B18-C19-D19-E19-F#19-G#19-A19-B19-C20-D20-E20-F#20-G#20-A20-B20-C21-D21-E21-F#21-G#21-A21-B21-C22-D22-E22-F#22-G#22-A22-B22-C23-D23-E23-F#23-G#23-A23-B23-C24-D24-E24-F#24-G#24-A24-B24-C25-D25-E25-F#25-G#25-A25-B25-C26-D26-E26-F#26-G#26-A26-B26-C27-D27-E27-F#27-G#27-A27-B27-C28-D28-E28-F#28-G#28-A28-B28-C29-D29-E29-F#29-G#29-A29-B29-C30-D30-E30-F#30-G#30-A30-B30-C31-D31-E31-F#31-G#31-A31-B31-C32-D32-E32-F#32-G#32-A32-B32-C33-D33-E33-F#33-G#33-A33-B33-C34-D34-E34-F#34-G#34-A34-B34-C35-D35-E35-F#35-G#35-A35-B35-C36-D36-E36-F#36-G#36-A36-B36-C37-D37-E37-F#37-G#37-A37-B37-C38-D38-E38-F#38-G#38-A38-B38-C39-D39-E39-F#39-G#39-A39-B39-C40-D40-E40-F#40-G#40-A40-B40-C41-D41-E41-F#41-G#41-A41-B41-C42-D42-E42-F#42-G#42-A42-B42-C43-D43-E43-F#43-G#43-A43-B43-C44-D44-E44-F#44-G#44-A44-B44-C45-D45-E45-F#45-G#45-A45-B45-C46-D46-E46-F#46-G#46-A46-B46-C47-D47-E47-F#47-G#47-A47-B47-C48-D48-E48-F#48-G#48-A48-B48-C49-D49-E49-F#49-G#49-A49-B49-C50-D50-E50-F#50-G#50-A50-B50-C51-D51-E51-F#51-G#51-A51-B51-C52-D52-E52-F#52-G#52-A52-B52-C53-D53-E53-F#53-G#53-A53-B53-C54-D54-E54-F#54-G#54-A54-B54-C55-D55-E55-F#55-G#55-A55-B55-C56-D56-E56-F#56-G#56-A56-B56-C57-D57-E57-F#57-G#57-A57-B57-C58-D58-E58-F#58-G#58-A58-B58-C59-D59-E59-F#59-G#59-A59-B59-C60-D60-E60-F#60-G#60-A60-B60-C61-D61-E61-F#61-G#61-A61-B61-C62-D62-E62-F#62-G#62-A62-B62-C63-D63-E63-F#63-G#63-A63-B63-C64-D64-E64-F#64-G#64-A64-B64-C65-D65-E65-F#65-G#65-A65-B65-C66-D66-E66-F#66-G#66-A66-B66-C67-D67-E67-F#67-G#67-A67-B67-C68-D68-E68-F#68-G#68-A68-B68-C69-D69-E69-F#69-G#69-A69-B69-C70-D70-E70-F#70-G#70-A70-B70-C71-D71-E71-F#71-G#71-A71-B71-C72-D72-E72-F#72-G#72-A72-B72-C73-D73-E73-F#73-G#73-A73-B73-C74-D74-E74-F#74-G#74-A74-B74-C75-D75-E75-F#75-G#75-A75-B75-C76-D76-E76-F#76-G#76-A76-B76-C77-D77-E77-F#77-G#77-A77-B77-C78-D78-E78-F#78-G#78-A78-B78-C79-D79-E79-F#79-G#79-A79-B79-C80-D80-E80-F#80-G#80-A80-B80-C81-D81-E81-F#81-G#81-A81-B81-C82-D82-E82-F#82-G#82-A82-B82-C83-D83-E83-F#83-G#83-A83-B83-C84-D84-E84-F#84-G#84-A84-B84-C85-D85-E85-F#85-G#85-A85-B85-C86-D86-E86-F#86-G#86-A86-B86-C87-D87-E87-F#87-G#87-A87-B87-C88-D88-E88-F#88-G#88-A88-B88-C89-D89-E89-F#89-G#89-A89-B89-C90-D90-E90-F#90-G#90-A90-B90-C91-D91-E91-F#91-G#91-A91-B91-C92-D92-E92-F#92-G#92-A92-B92-C93-D93-E93-F#93-G#93-A93-B93-C94-D94-E94-F#94-G#94-A94-B94-C95-D95-E95-F#95-G#95-A95-B95-C96-D96-E96-F#96-G#96-A96-B96-C97-D97-E97-F#97-G#97-A97-B97-C98-D98-E98-F#98-G#98-A98-B98-C99-D99-E99-F#99-G#99-A99-B99-C100-D100-E100-F#100-G#100-A100-B100-C101-D101-E101-F#101-G#101-A101-B101-C102-D102-E102-F#102-G#102-A102-B102-C103-D103-E103-F#103-G#103-A103-B103-C104-D104-E104-F#104-G#104-A104-B104-C105-D105-E105-F#105-G#105-A105-B105-C106-D106-E106-F#106-G#106-A106-B106-C107-D107-E107-F#107-G#107-A107-B107-C108-D108-E108-F#108-G#108-A108-B108-C109-D109-E109-F#109-G#109-A109-B109-C110-D110-E110-F#110-G#110-A110-B110-C111-D111-E111-F#111-G#111-A111-B111-C112-D112-E112-F#112-G#112-A112-B112-C113-D113-E113-F#113-G#113-A113-B113-C114-D114-E114-F#114-G#114-A114-B114-C115-D115-E115-F#115-G#115-A115-B115-C116-D116-E116-F#116-G#116-A116-B116-C117-D117-E117-F#117-G#117-A117-B117-C118-D118-E118-F#118-G#118-A118-B118-C119-D119-E119-F#119-G#119-A119-B119-C120-D120-E120-F#120-G#120-A120-B120-C121-D121-E121-F#121-G#121-A121-B121-C122-D122-E122-F#122-G#122-A122-B122-C123-D123-E123-F#123-G#123-A123-B123-C124-D124-E124-F#124-G#124-A124-B124-C125-D125-E125-F#125-G#125-A125-B125-C126-D126-E126-F#126-G#126-A126-B126-C127-D127-E127-F#127-G#127-A127-B127-C128-D128-E128-F#128-G#128-A128-B128-C129-D129-E129-F#129-G#129-A129-B129-C130-D130-E130-F#130-G#130-A130-B130-C131-D131-E131-F#131-G#131-A131-B131-C132-D132-E132-F#132-G#132-A132-B132-C133-D133-E133-F#133-G#133-A133-B133-C134-D134-E134-F#134-G#134-A134-B134-C135-D135-E135-F#135-G#135-A135-B135-C136-D136-E136-F#136-G#136-A136-B136-C137-D137-E137-F#137-G#137-A137-B137-C138-D138-E138-F#138-G#138-A138-B138-C139-D139-E139-F#139-G#139-A139-B139-C140-D140-E140-F#140-G#140-A140-B140-C141-D141-E141-F#141-G#141-A141-B141-C142-D142-E142-F#142-G#142-A142-B142-C143-D143-E143-F#143-G#143-A143-B143-C144-D144-E144-F#144-G#144-A144-B144-C145-D145-E145-F#145-G#145-A145-B145-C146-D146-E146-F#146-G#146-A146-B146-C147-D147-E147-F#147-G#147-A147-B147-C148-D148-E148-F#148-G#148-A148-B148-C149-D149-E149-F#149-G#149-A149-B149-C150-D150-E150-F#150-G#150-A150-B150-C151-D151-E151-F#151-G#151-A151-B151-C152-D152-E152-F#152-G#152-A152-B152-C153-D153-E153-F#153-G#153-A153-B153-C154-D154-E154-F#154-G#154-A154-B154-C155-D155-E155-F#155-G#155-A155-B155-C156-D156-E156-F#156-G#156-A156-B156-C157-D157-E157-F#157-G#157-A157-B157-C158-D158-E158-F#158-G#158-A15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33

36

39

42

45

48

51

54 *ossia* *8va ad lib.*

57 *ossia*

60

63

66

69

72

75

78

80

83

85

87

89

91

94

96

99

102

ossia

This musical score is written for a single melodic line. It begins in measure 72 on a treble clef staff with a key signature of one sharp (F#). The time signature changes to 3/8 in measure 75. Measures 78 and 80 are written on a bass clef staff, while measures 83 through 102 return to the treble clef. The music is characterized by a continuous eighth-note melody. Measure 83 features a fermata over a half note. Measure 89 includes a key signature change to one flat (Bb). Measure 96 contains a complex sequence of accidentals (sharps, flats, and naturals) for several notes. Measure 99 features a series of eighth notes with natural signs. Measure 102 concludes with a fermata over a half note, with the word "ossia" written above it, indicating an alternative ending.

(Adagio)

Allemande

This musical score is for the Allemande in G major, BWV 99, No. 1 by Johann Sebastian Bach. It is written for a single melodic line in G major (one sharp) and common time (C). The tempo is marked (Adagio). The piece consists of 10 measures. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and trills. The score is presented on a single staff with a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 1 through 10. Measure 10 ends with a repeat sign. The piece is in a 3/4 time signature.

1

2

3

4

5

6

7

8

9

10

11 *tr*

12

13 *tr*

14 *tr*

15 *tr*

16

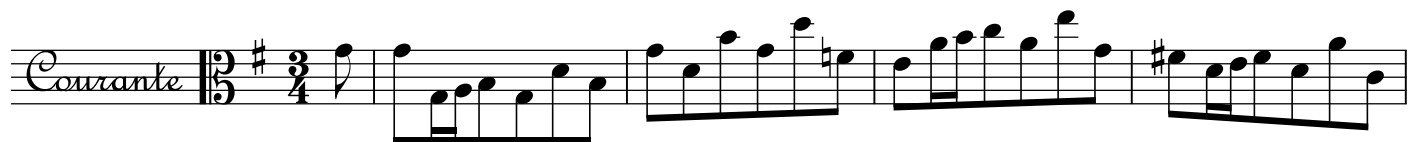
17

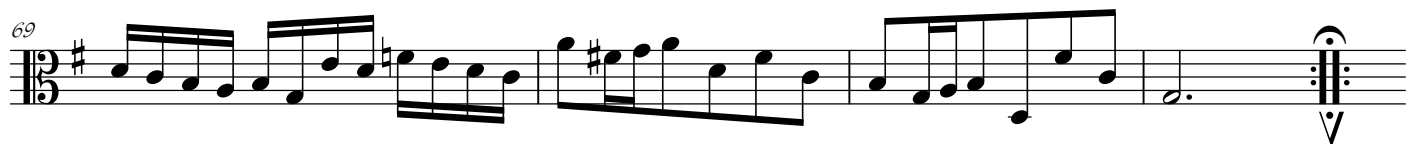
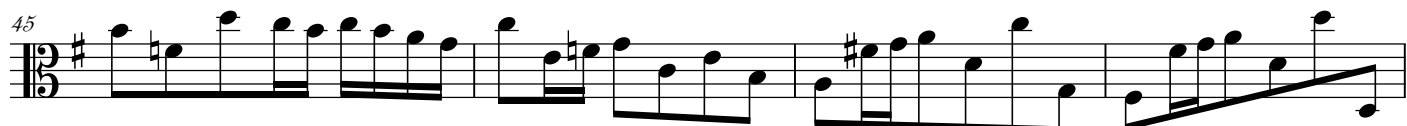
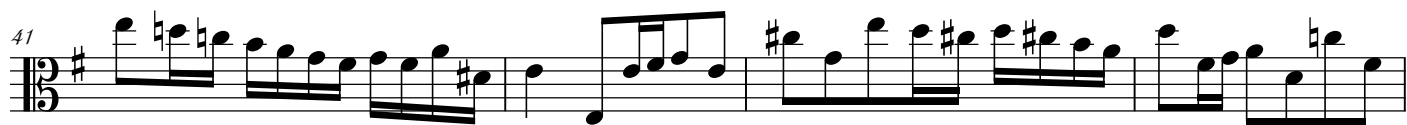
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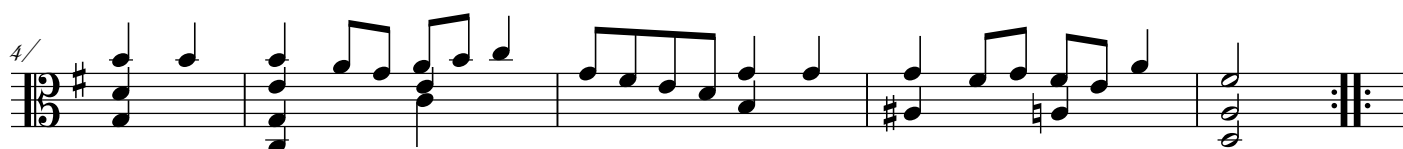
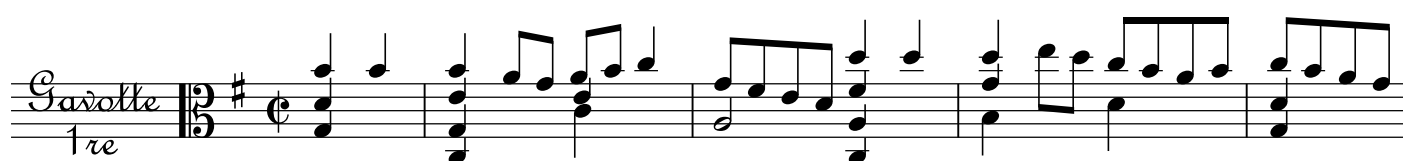
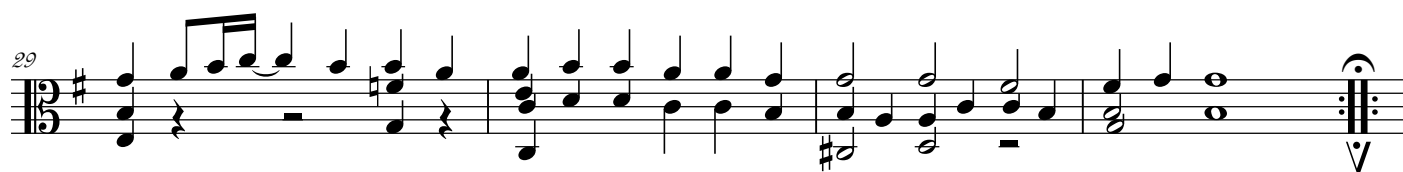
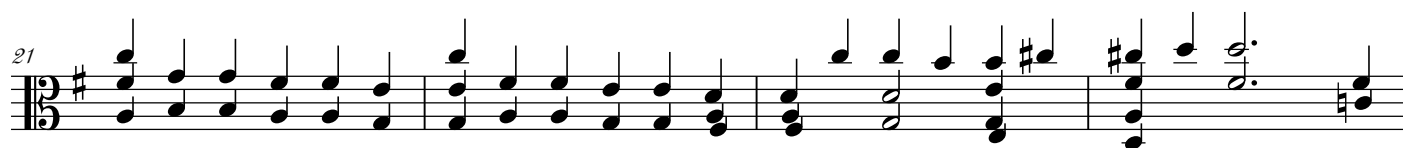
19 *8^{va} ad lib.*

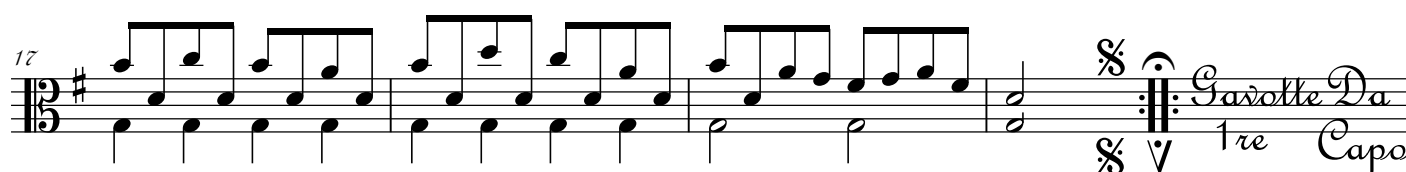
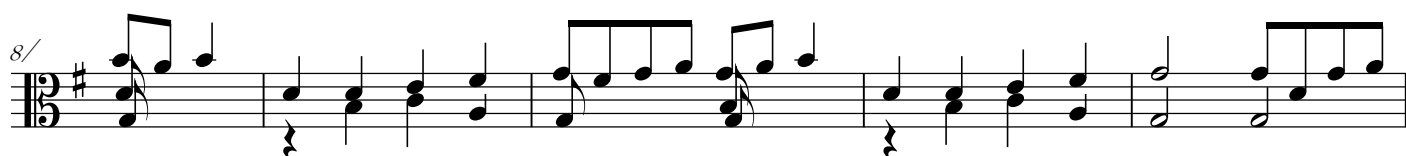
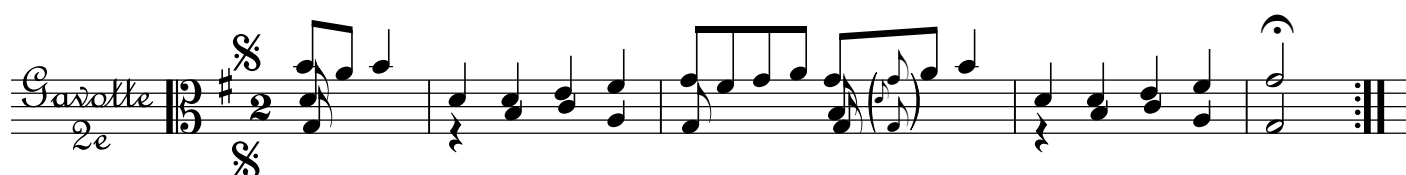
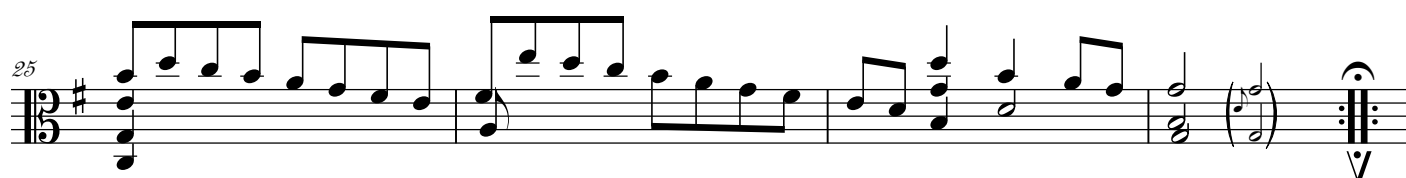
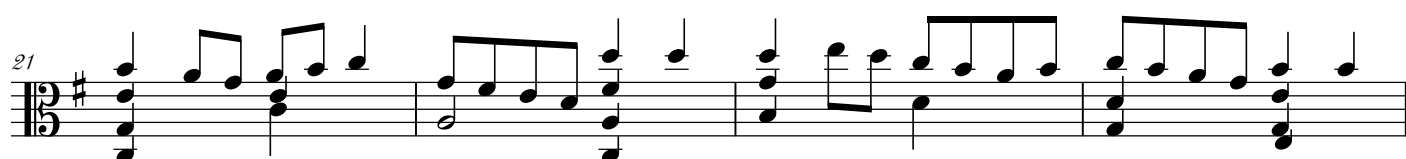
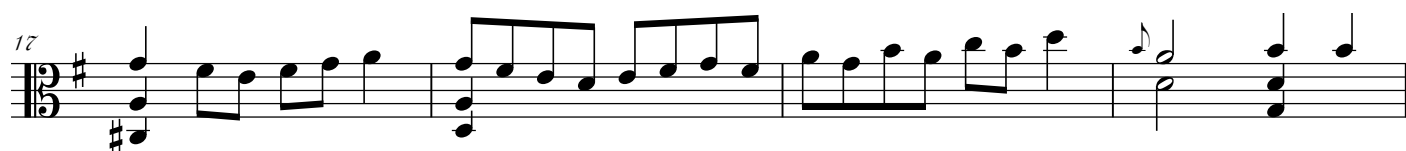
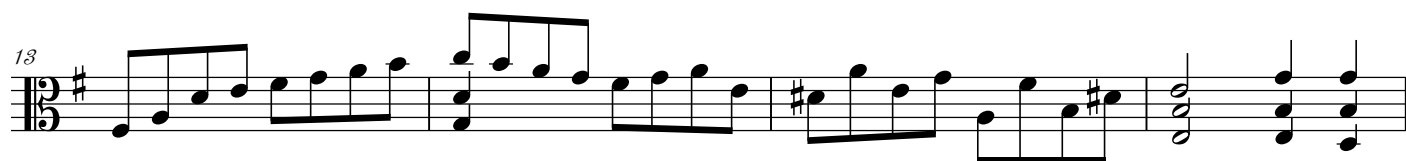
20 *tr*

This musical score consists of ten staves, numbered 11 through 20. Each staff is written in a 12/8 time signature with a key signature of one sharp (F#). The notation is highly complex, featuring many beamed sixteenth and thirty-second notes, often with slurs. Trills (marked 'tr') are present in measures 11, 13, 14, 15, and 20. A dynamic marking '*8^{va} ad lib.*' appears above measure 19. The piece concludes with a double bar line and repeat dots in measure 20.

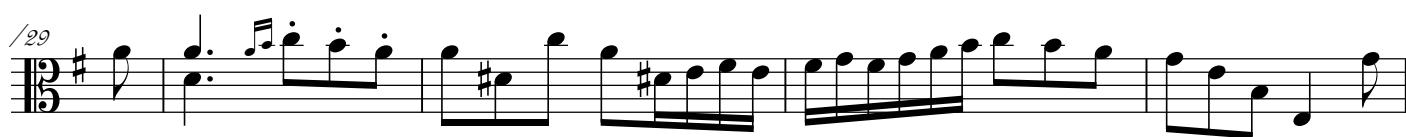
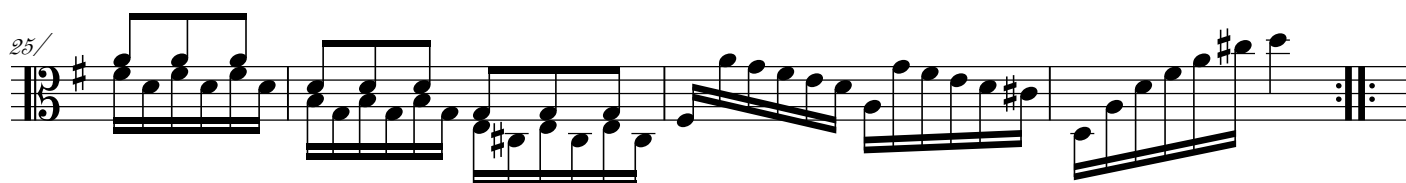
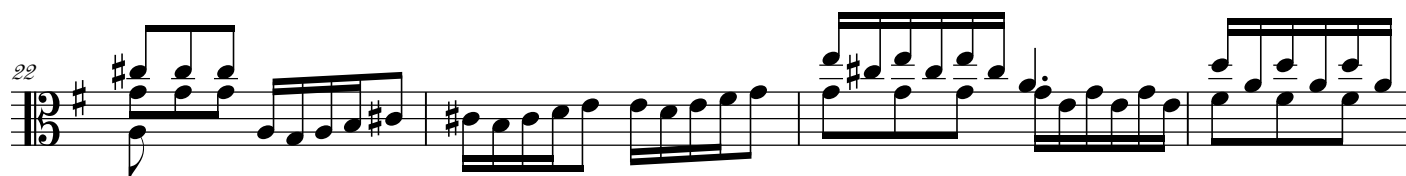
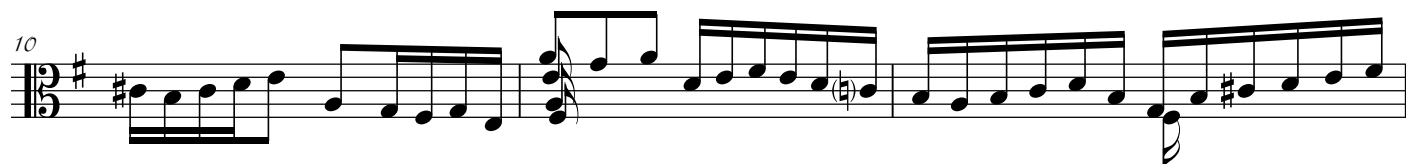
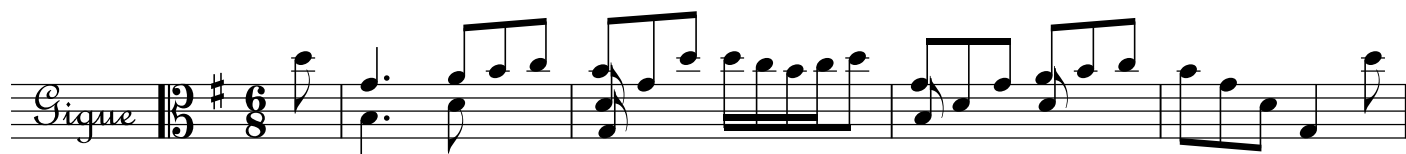








Gavotte Da
1re Capo



37

42

46

49

52 *tr*

56 *8va ad lib.*

59

63

66

La Fin des Suilles