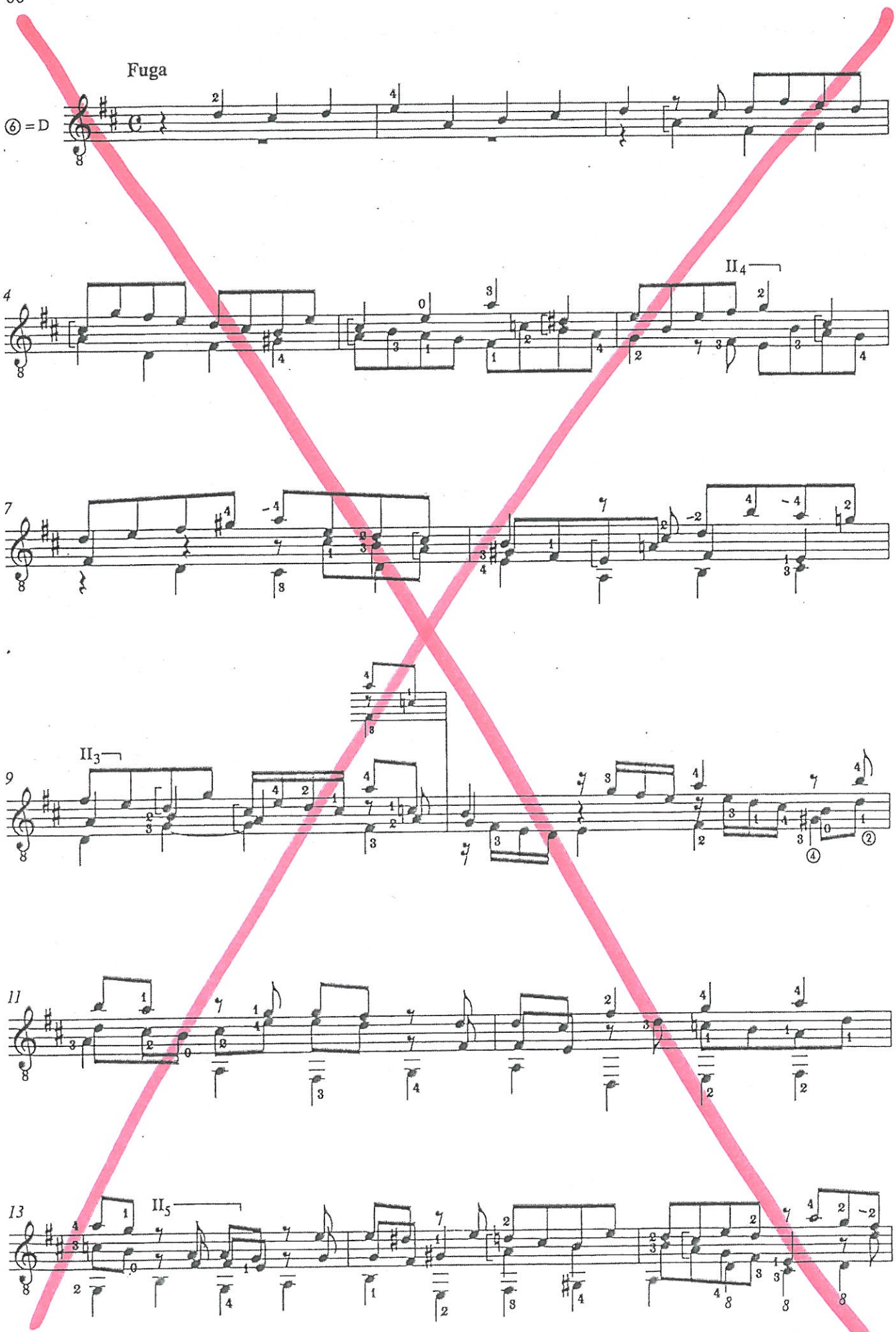
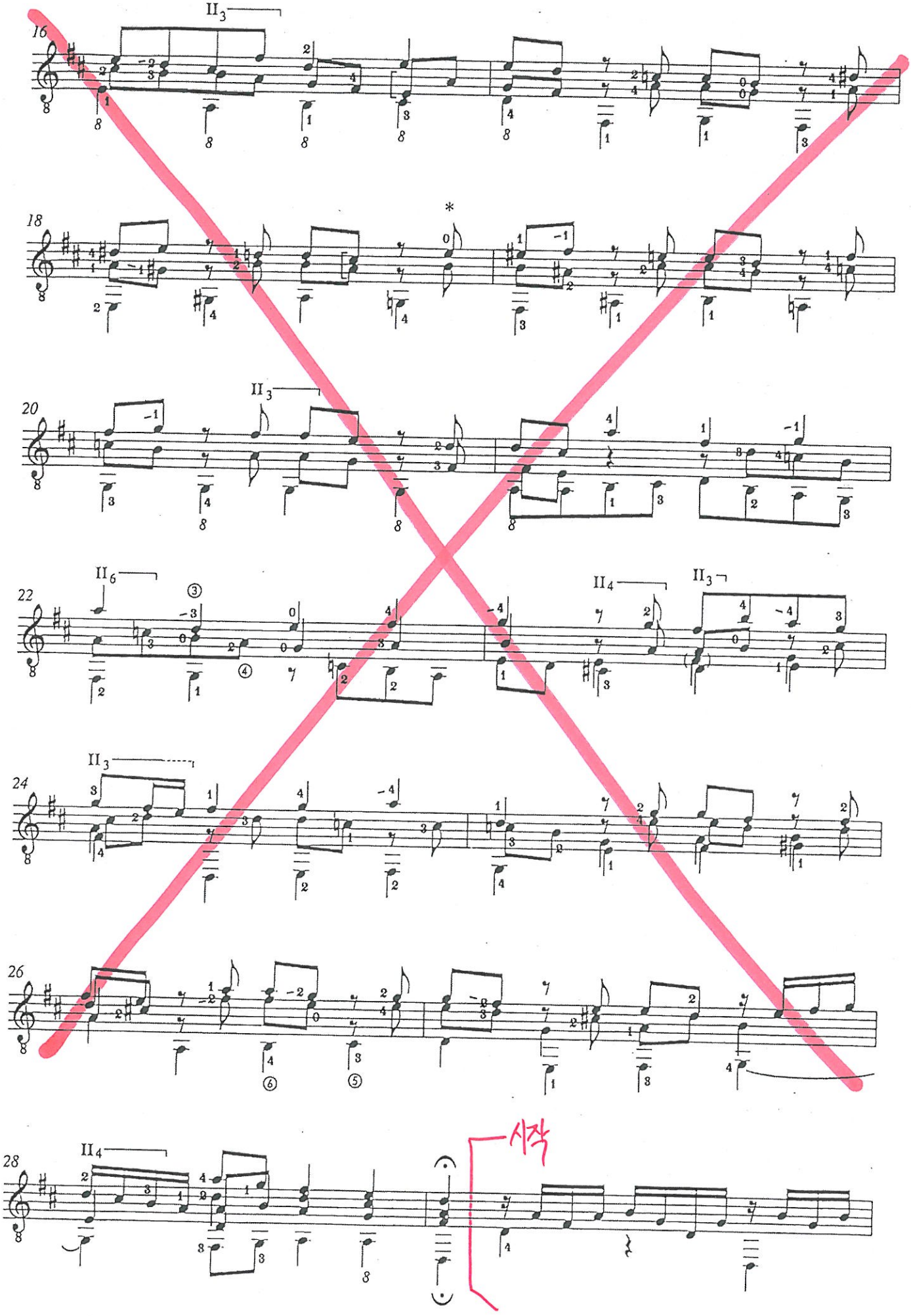
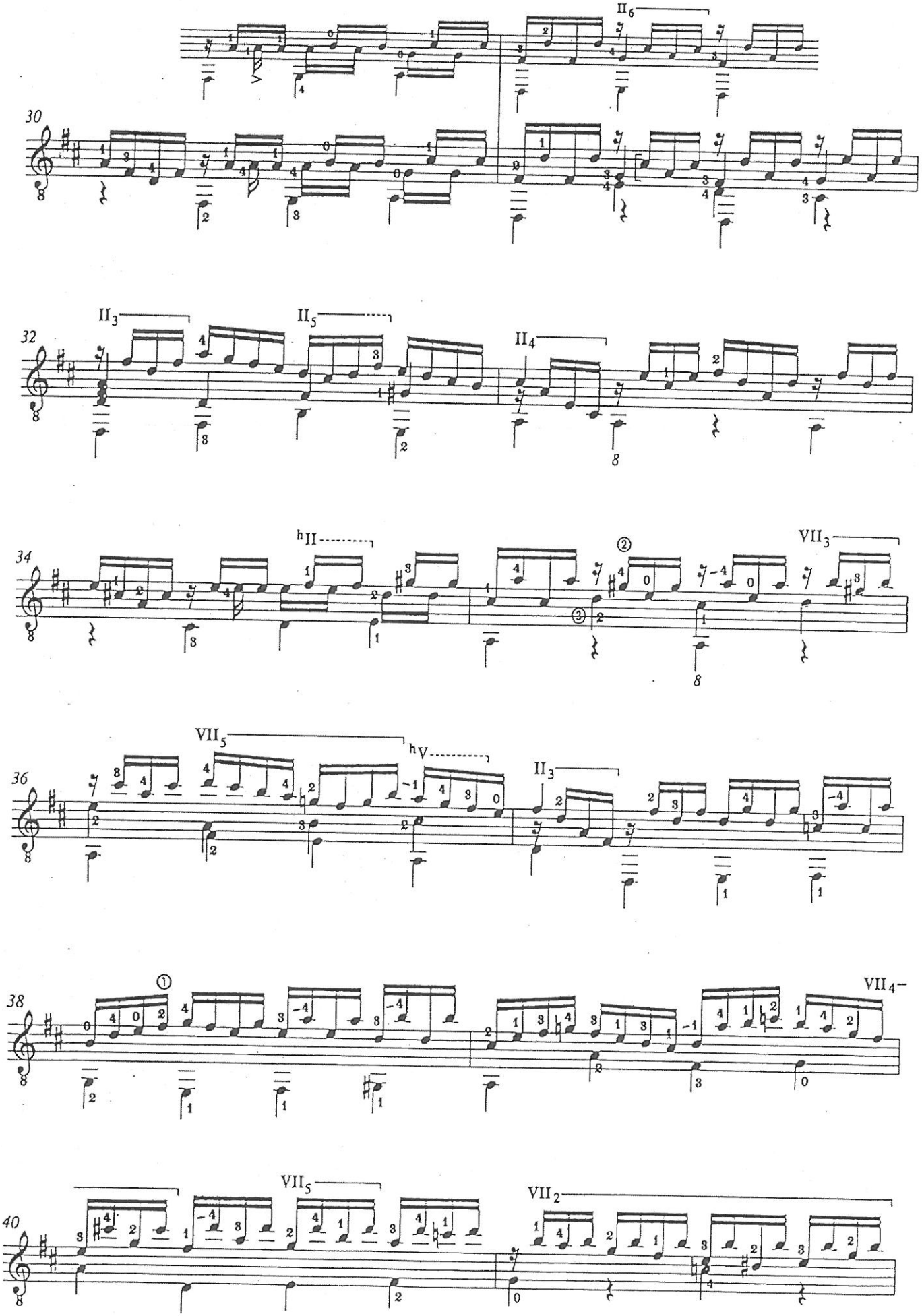
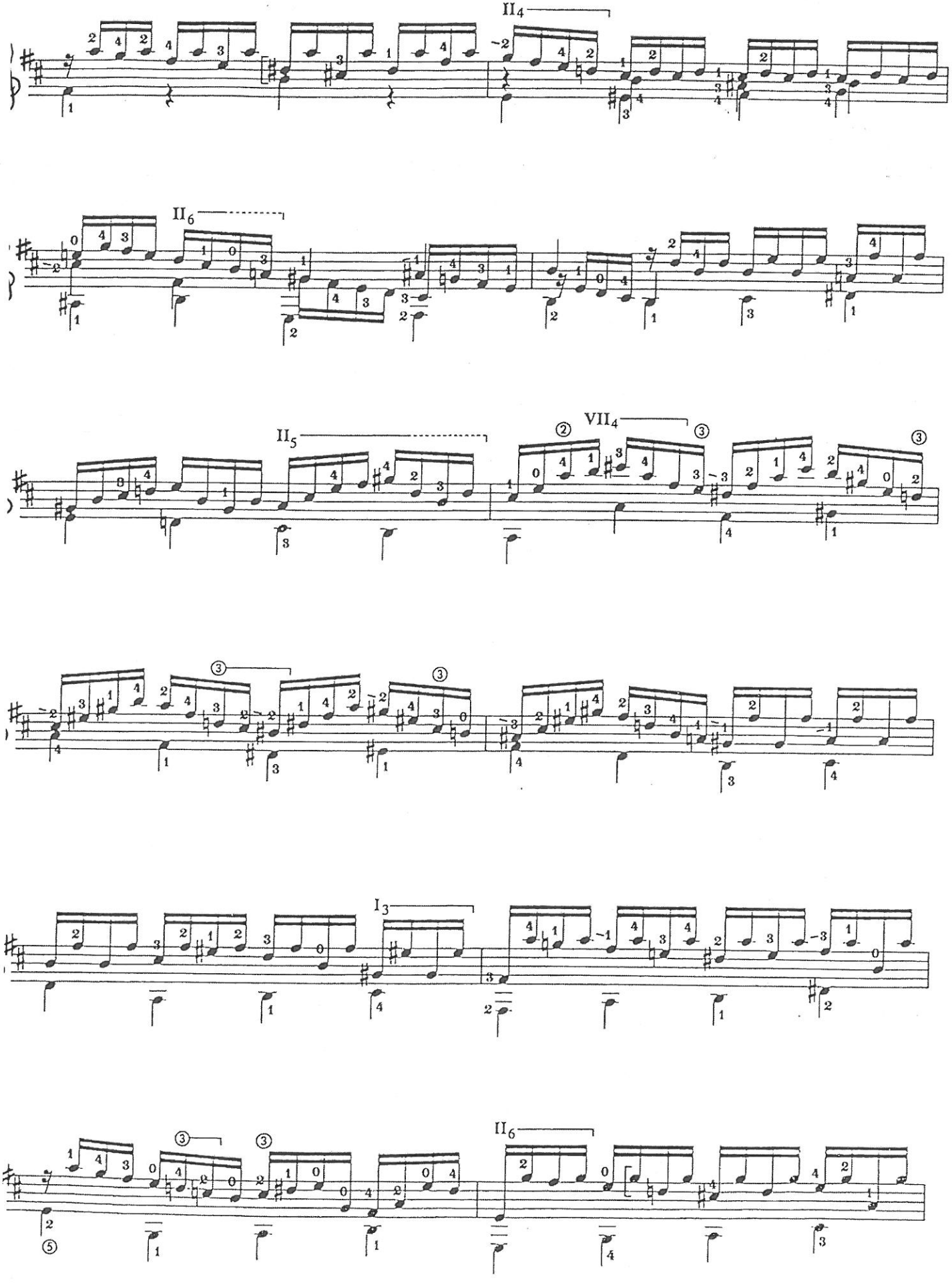
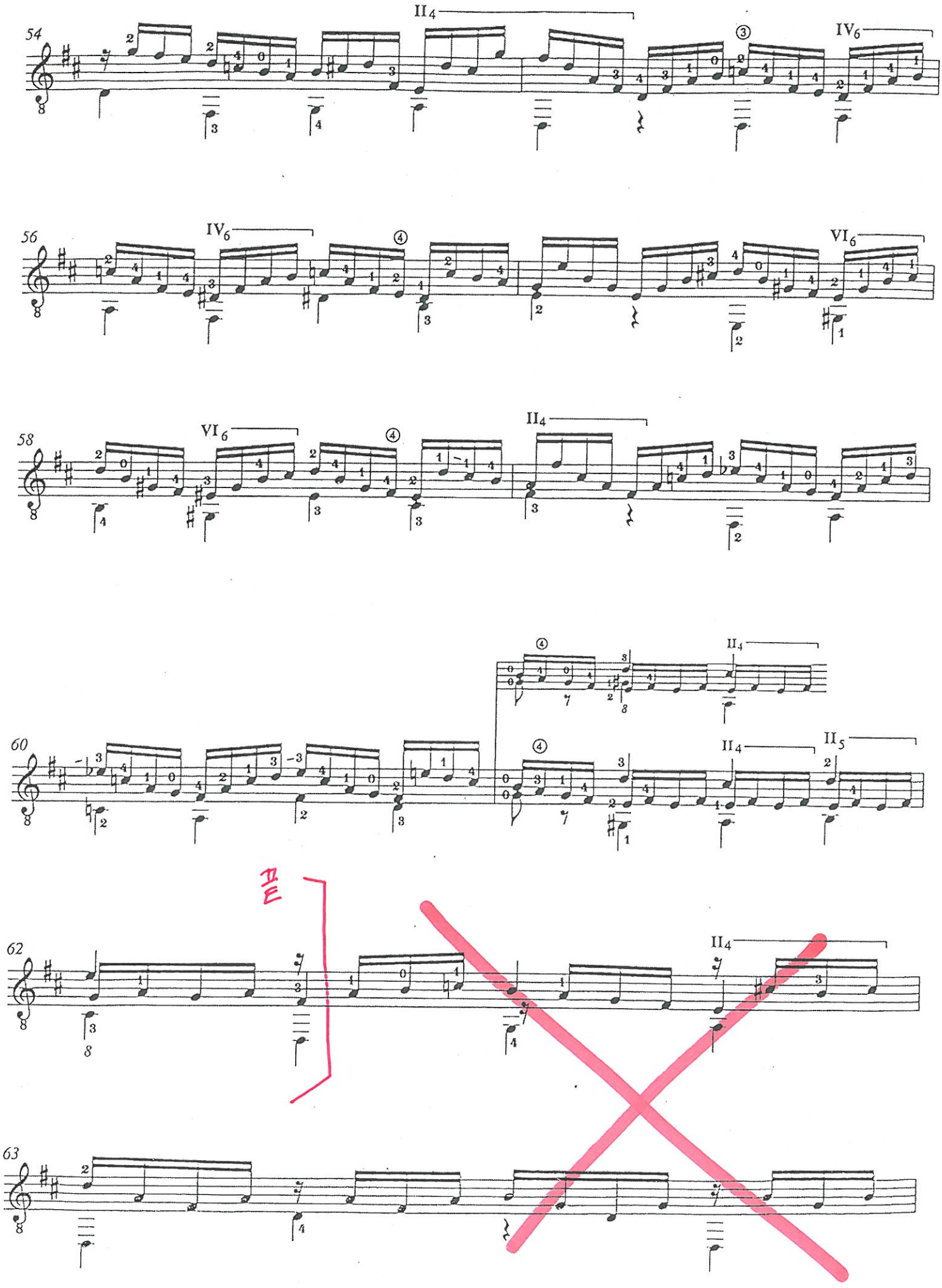
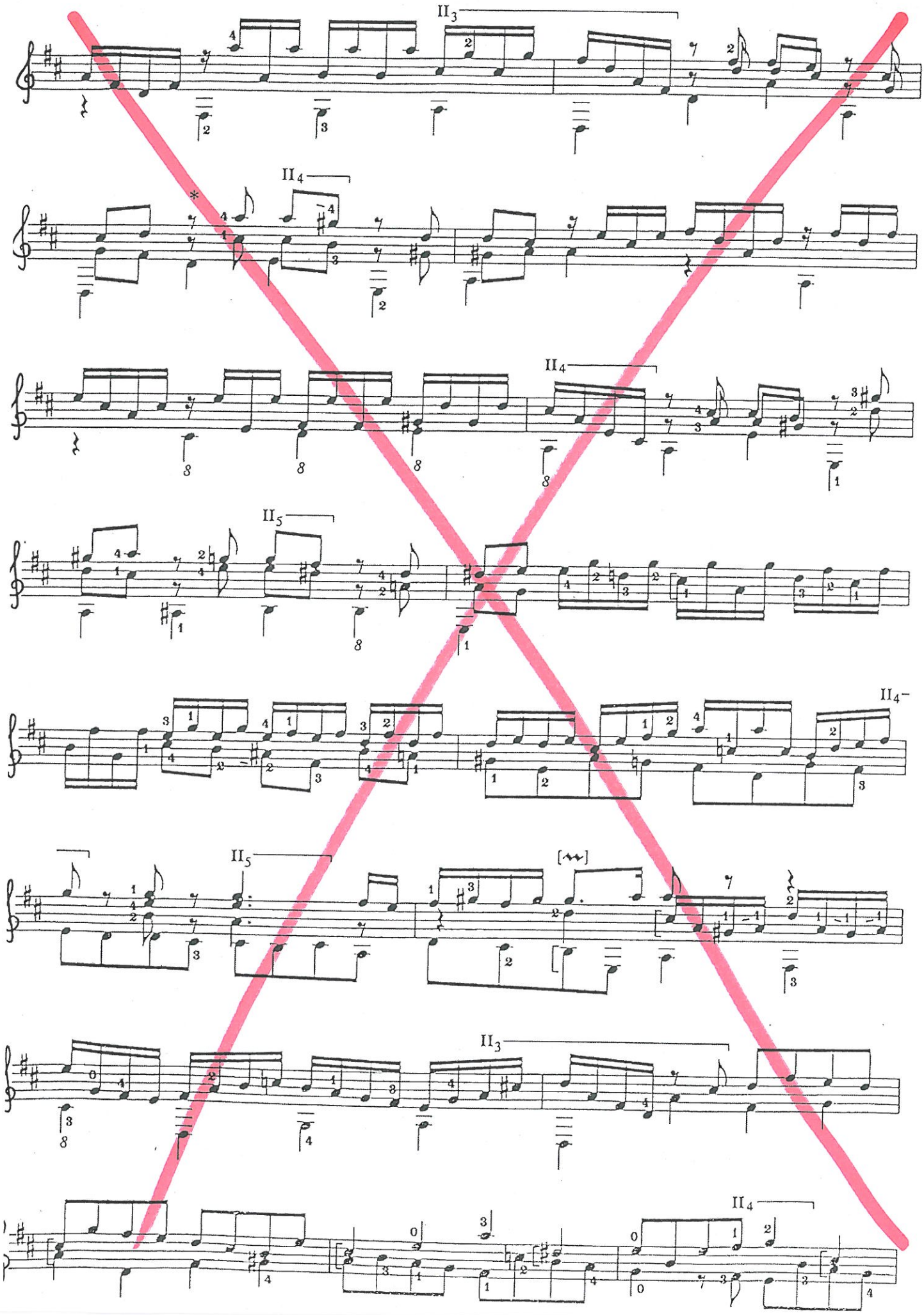

Fuga
⑥ = D
II4
II3
II5

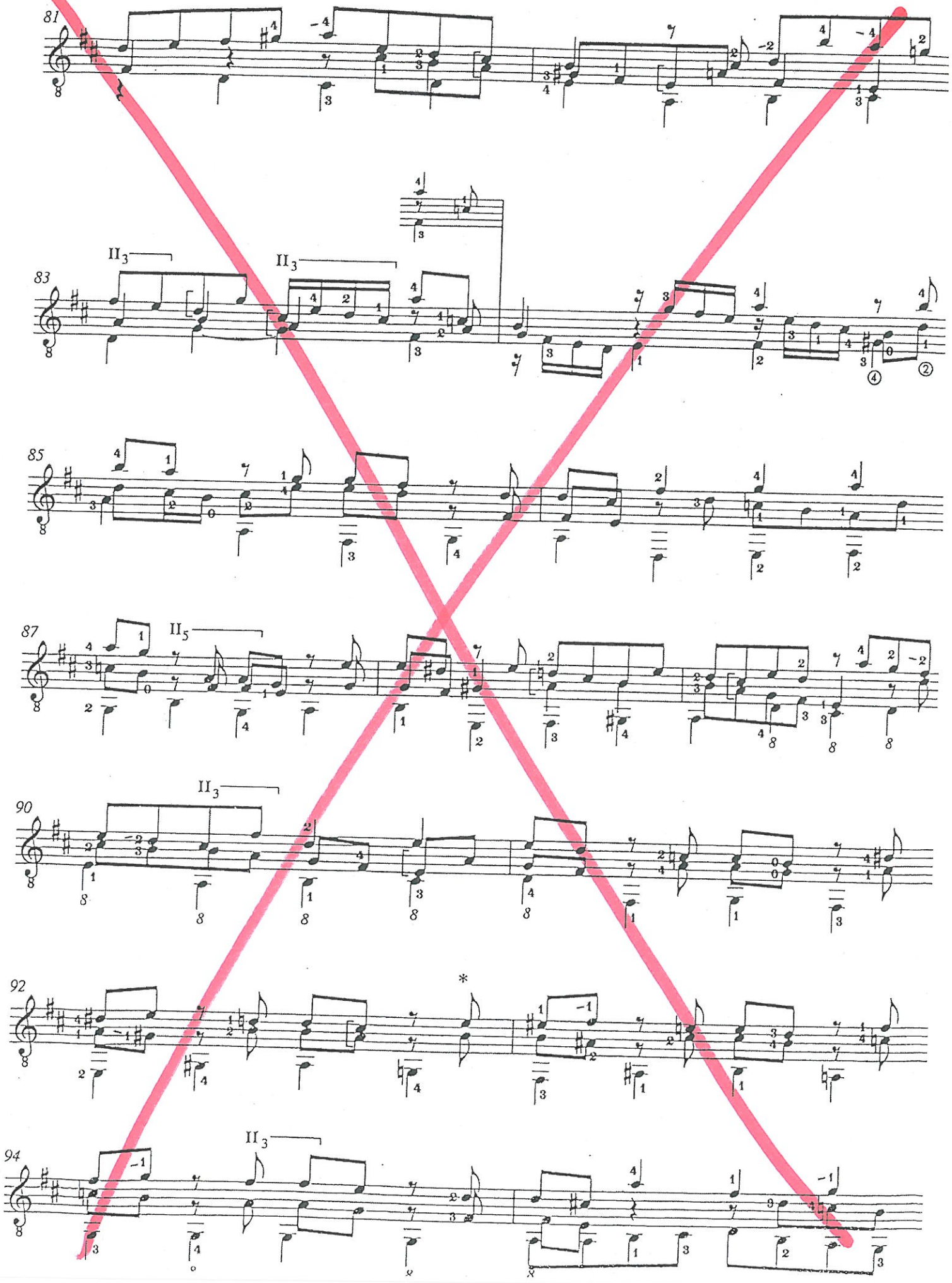

16
II3
18
*
20
II3
22
II6
II4
II3
24
II3
26
28
II4
시작

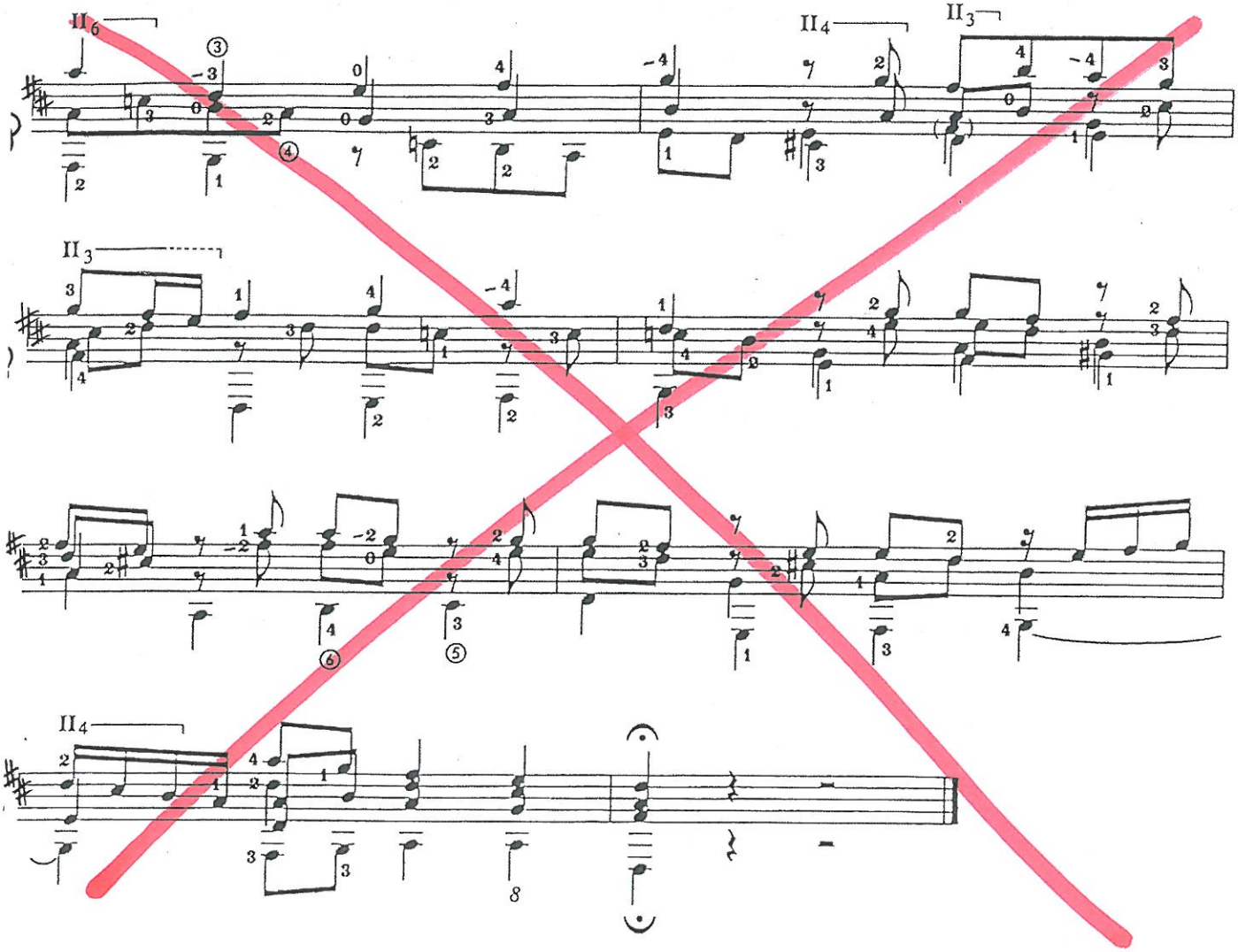

II6
30
II3
II5
32
II4
hII
34
VII3
VII5
hV
36
II3
38
VII4–
VII5
40
VII2


II4
II6
II5
VII4
I3
II6


54
II4
IV6
56
IV6
VI6
58
VI6
II4
60
II4
II5
62
II4
63

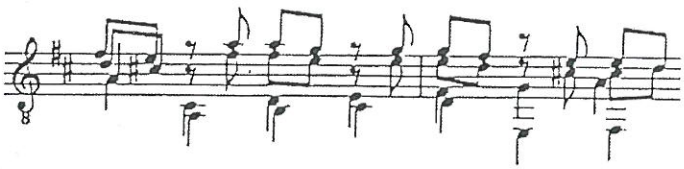

II3
II4
II4
II5
II4
II5
II3
II4


81
83
II3
II3
85
87
II5
90
II3
92
94
II3



Some editors suggest that the e' in m. 18, beat four, should be sharp, even though this is not indicated in the original ms., because it would be more consistent, melodically, with the usual shape of this motive (a rising or descending figure with an anticipatory upbeat). The E-natural is justified, however, when one considers the harmonic structure of this phrase that cadences in B minor. With E-natural, beat four is a first-inversion iv chord in the key of B minor; the soprano line ascends to E-sharp in measure 19, this pitch functioning as an appoggiatura to F-sharp (root of the the V chord). If one rewrites the anticipation as an E-sharp, the chord at the upbeat to m. 19 becomes an augmented 6th-chord, which is out of character with the surrounding harmonic progression. Also, one must consider that in Baroque notational practices, accidentals usually apply only to the note they immediately modify, the exception being when a note is immediately reiterated without any intervening notes. In this case, the one accidental applies both to the note it modifies and to the repeated note, even if a bar line intervenes. (This can be seen in mm. 17-18 of the autograph ms.) Therefore, if Bach had intended the e' in m. 18 to be sharp, he would have written the accidental before it and not before the downbeat of m. 19. For these reasons, the present editor and the editors of the NBA recommend the E-natural

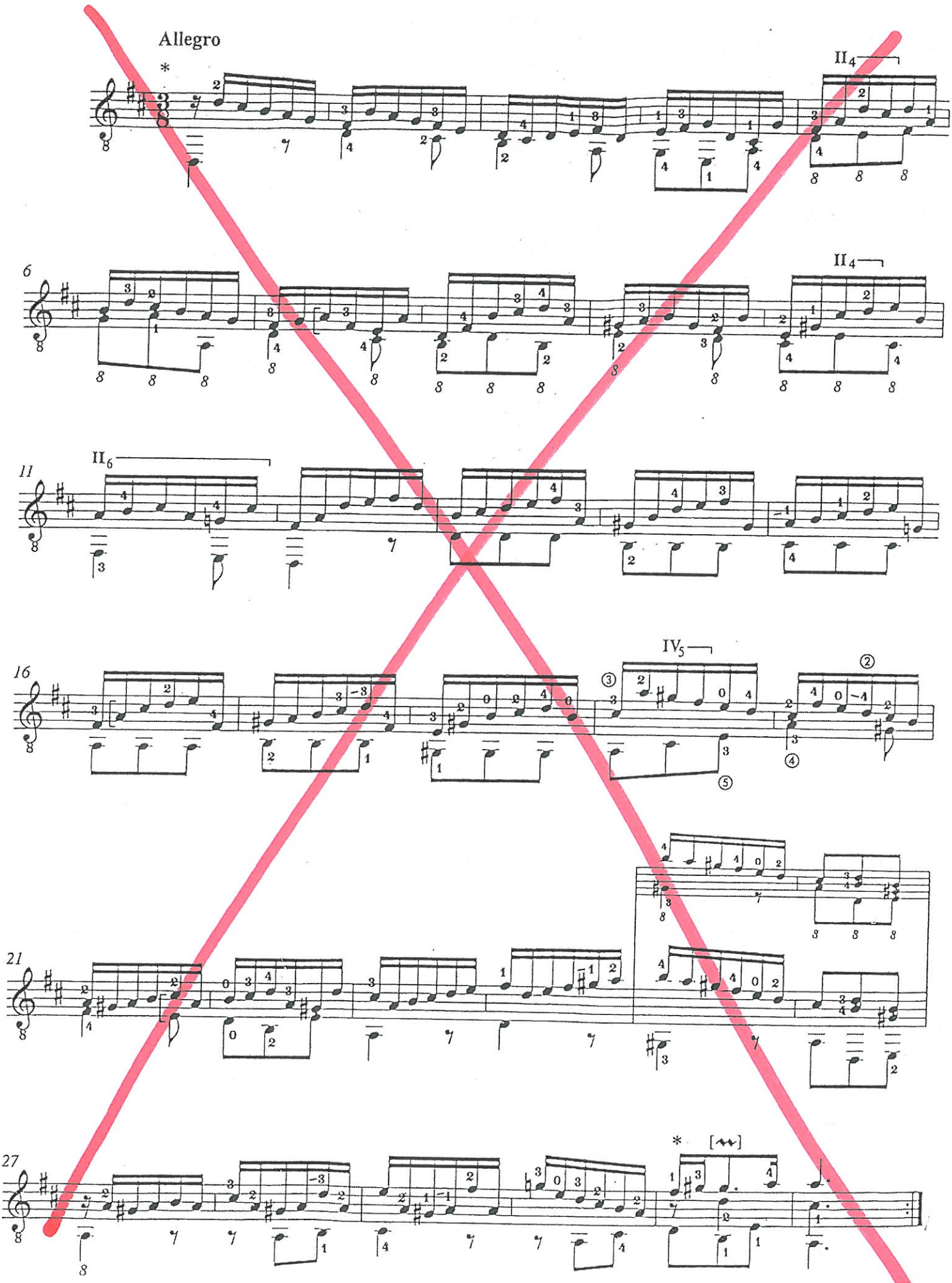
26-27. Original:



66. In Bach's manuscript, an unclear symbol appears before the second bass note that some interpret as an accidental to raise the pitch 1/2 step (from E flat to E natural in the original key). This symbol, however, is unlike any of the other natural signs that occur in the manuscript and therefore it is suspect. The intensity of an augmented octave jump in the bass line and the resulting harmony of beat two also uncharacteristically disrupt the harmonic stability of the passage.

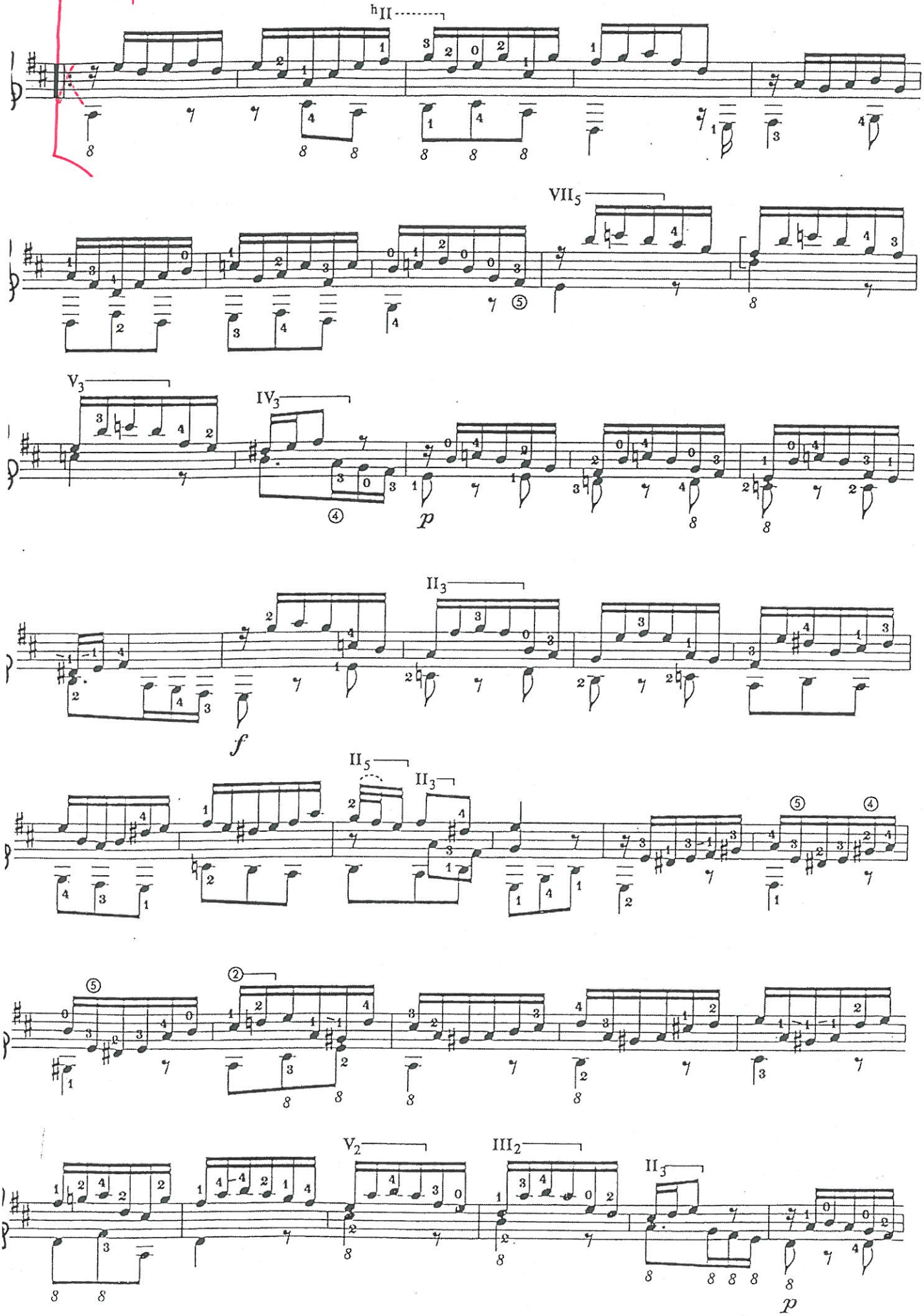
92-93. See 18-19

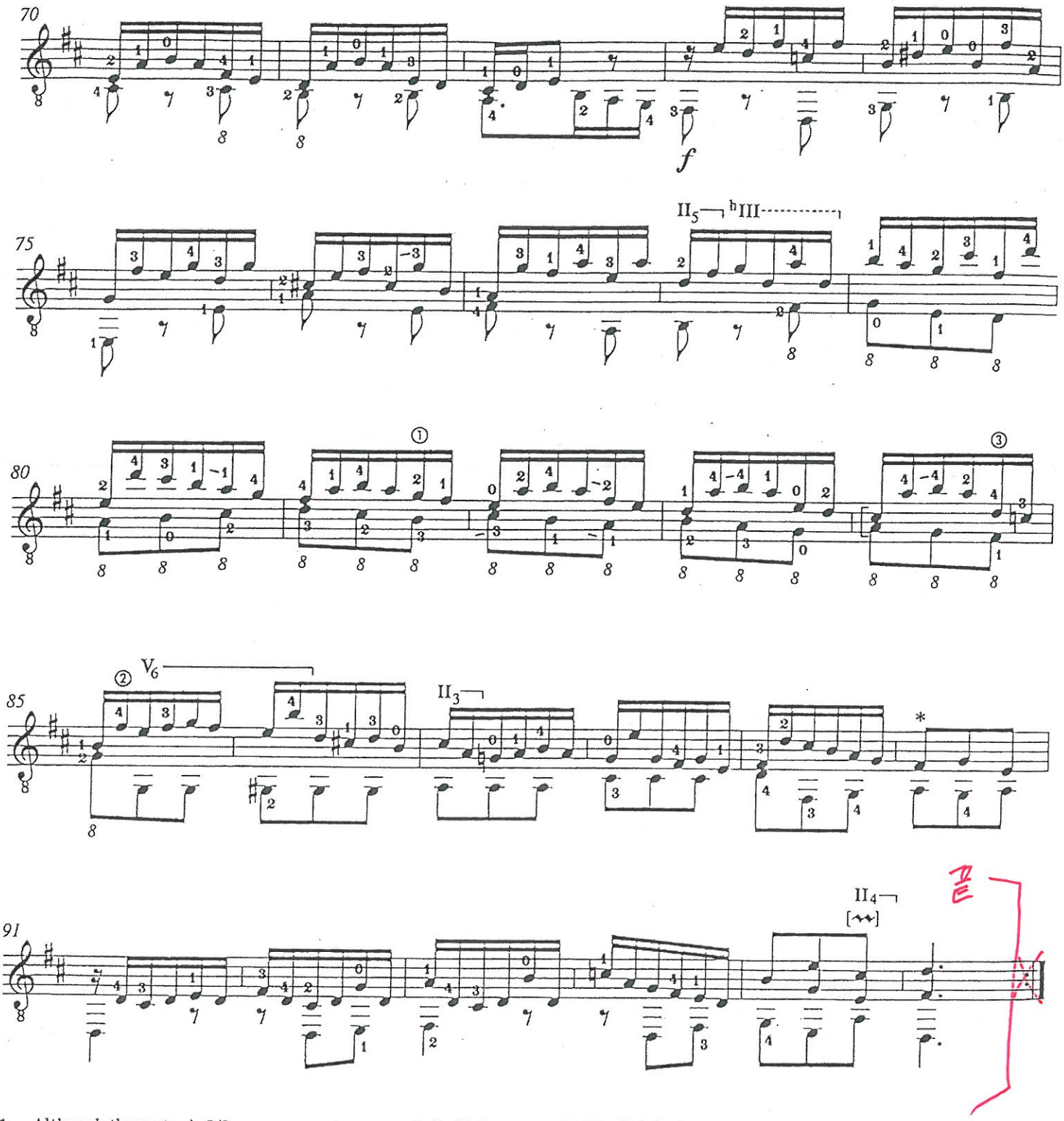
100-101. See 26-27


Allegro
II4
6
II4
11
II6
16
IV5
21
27

반복없이 연주

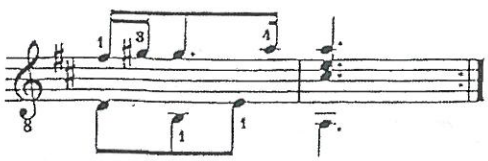
시작





1. Although the meter is 3/8, every second measure is divided by only a half bar line. One can surmise that Bach intended the flow of the phrase to cover two measures while maintaining some degree of metric accent on every measure, a subtle distinction from 6/8 which would have a lesser accent on beat four.

31-32. Original:



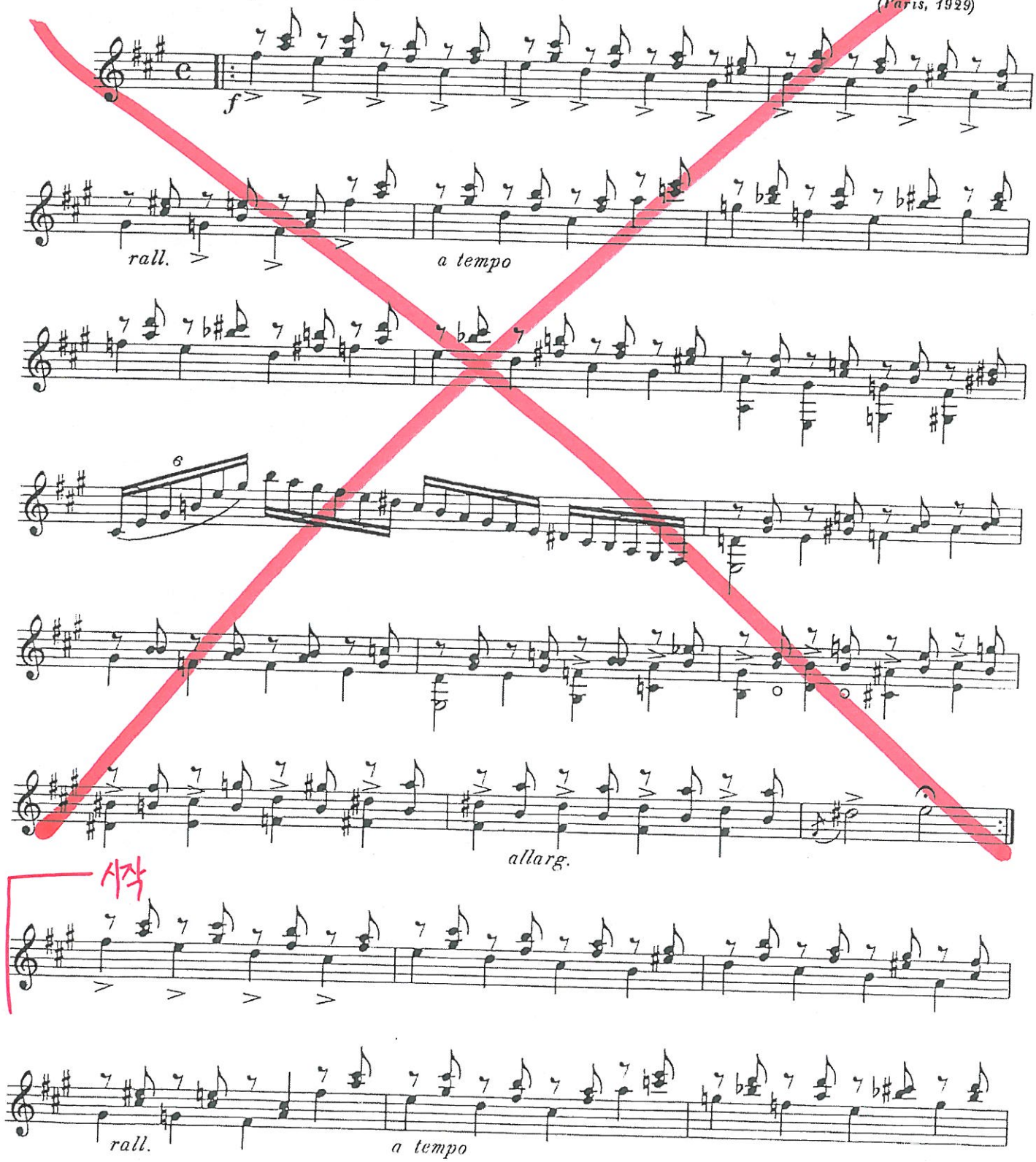
90. Original:

à Andrés SEGOVIA

Etude N° 9

Très peu animé

H. VILLA-LOBOS
(Paris, 1929)



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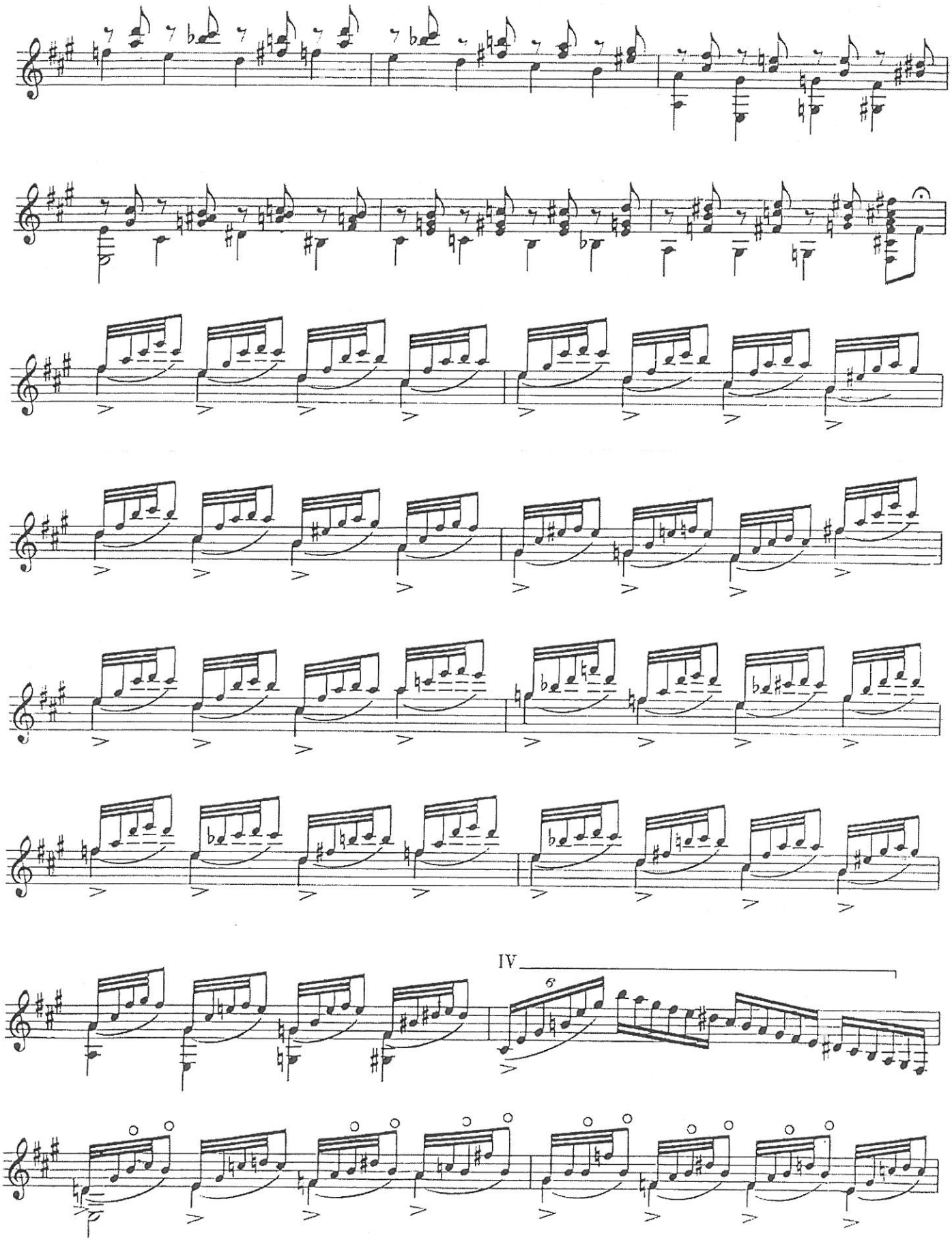
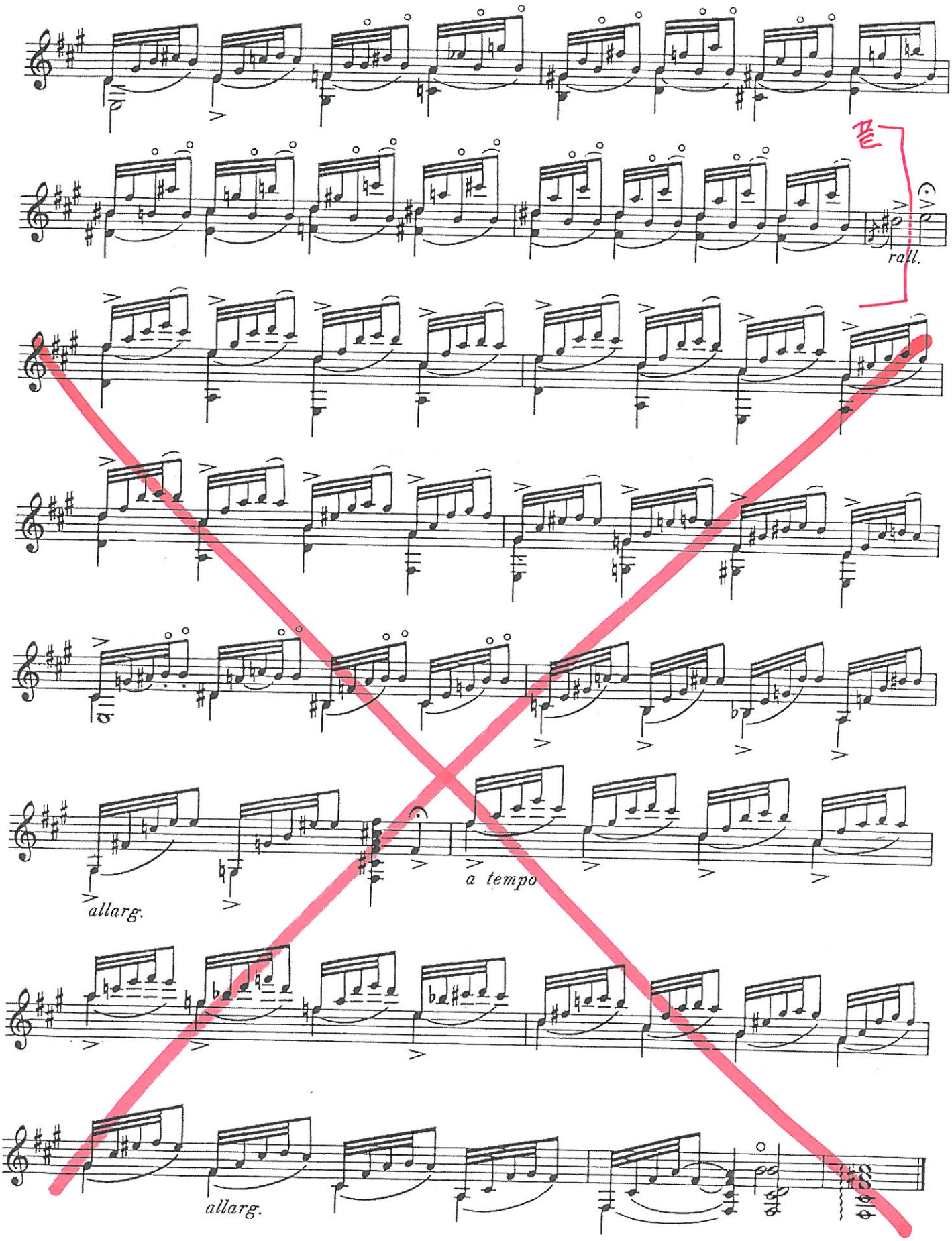

IV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