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EENVOUD IN COMPLEXE GITAARTHEORIE

BLADMUZIEK

Johann Sebastian Bach 2

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Voorwoord

Waarom de module klassieke gitaarmuziek?

We hebben van onze websitebezoekers vaak het verzoek gekregen aandacht te schenken aan klassieke gitaarmuziek, wat tot het project “klassiek” in 2024 heeft geleid. De basis-beginselen voor het klassieke gitaarspel vind je terug op de website van GuitarJan.com, onder de menu-optie “**Muziekgenres**”, gevolgd door de module “**Klassiek gitaar** (**basistheorie**)”. In de E-boekenreeks “Klassieke Gitaarmuziek” beginnen we met een aantal wetenswaardigheden over klassieke muziek die we niet in de website hebben geïntegreerd, gevolgd door de partituren van componisten, waarbij de partituren zowel in het klassieke notenschrift, alsook tabulatuur, worden gepresenteerd. Uiteraard leveren we ook de Guitar Pro files met de tabulaturen met de E-boeken mee. Je kunt dan naar hartenlust de muziekstukken bewerken, transponeren, combineren, vereenvoudigen, alles wat je voorkeur heeft.

De geschiedenis van de Westerse klassieke muziek

Van links naar rechts: Antonio Vivaldi, Johann Sebastian Bach, George Frideric Handel, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Igor Stravinsky, Piotr Illyich Tchaikovsky, Richard Strauss, Richard Wagner, Giuseppe Verdi

In het eerste E-boek met klassieke gitaar bladmuziek hebben we het een en ander over de geschiedenis van de klassieke gitaar verteld. Nu de eerste aanzet tot de componisten. Er zijn letterlijk miljoenen componisten binnen de klassieke muziek, en het is onmogelijk over al deze componisten iets te vertellen. Gelukkig heb je het internet tot je beschikking, en niet te vergeten een gigantische hoeveelheid literatuur waaruit je kunt putten. Reken erop, dat er meer over klassieke componisten is verteld en geschreven dan wat in een normaal mensenleven valt te bevatten. In het tweede E-boek uit deze reeks geven we je een duwtje in de rug, doordat we ded muzikale tijdsperioden waarin de klassieke muziek wordt verdeeld, kort bespreken. In de volgende E-boeken gaan we je uitgebreide

databases geven om je bij je zoektocht naar voor jou geschikte klassieke composities, te helpen. Daarbij is belangrijk dat je zoekt naar componisten die in een voor jou plezierige en speelbare stijl gitaarmuziek hebben gecomponeerd. Een eerste begin is, voor jezelf af te bakenen in welk muzikaal era, je jouw favoriete componist(en) wilt gaan zoeken.

De geschiedenis van de westerse klassieke muziek wordt onderverdeeld in een aantal perioden.

Oudheid (tot 500 n.Chr.)

De huidige in de westerse muziek gebruikte toonladder, bestaande uit 12 tonen, heeft zich globaal historisch ontwikkeld vanuit 3 tonen rond 1 toon, naar 5 tonen (de pentatoniek), vervolgens naar 7 tonen (de diatoniek) en ten slotte naar 12 tonen (chromatiek). De geschiedenis van de westerse muziek begint met een uit het (midden)-oosten en rondom het oude Griekenland overgenomen diatoniek.

Van de oud-Griekse muziek zijn geen partituren bewaard gebleven, al kunnen er wel reconstructies gemaakt worden op basis van overgeleverde beschrijvingen. Een belangrijke componist, van wie er nog enkele hymnes bewaard zijn gebleven, is Mesomedes van Kreta (eerste eeuw na Christus). Van de Romeinse muziek is nog veel minder bewaard gebleven: slechts één, in de renaissance gereconstrueerde frase uit een toneelstuk van Terentius.

De belangrijkste invloed die de Oudheid op de ontwikkeling van de klassieke muziek heeft gehad, is van muziektheoretische aard. Pythagoras construeerde zijn diatonische toonladder met zuiver reine kwinten. Aristoxenos was de eerste muziektheoreticus die onderscheid maakte tussen verschillende toonladders.

Vroege Middeleeuwen (500-1000)

In de vroege middeleeuwen is de ontwikkeling van de klassieke muziek gebonden aan de ontwikkeling van de kerkmuziek. De in de kerk gezongen melodieën waren voornamelijk uit Azië afkomstig. Deze melodieën ondergingen een verandering: zij werden ontdaan van hun versieringen, zodat slechts de belangrijkste tonen overbleven. Deze kerkgezangen werden vanaf de 6de eeuw verzameld en gecodificeerd op last van paus Gregorius de Grote (paus van 590 tot 604). Deze verzameling staat sindsdien bekend als Gregoriaanse muziek: het zijn alle eenstemmige gezangen.

Middeleeuwen (1000-1450)

De belangrijkste vernieuwing in de middeleeuwen, is de polyfonie, de meerstemmigheid. Omdat in de meerstemmigheid de terts het belangrijkste interval is, moest een nieuwe toonladder worden geconstrueerd, op basis van de consonantie van tertsen. Ook werd geleidelijk een systeem van muzieknotatie ontwikkeld, waarbij de noot als een punt (Latijn: punctus) op een balk met lijnen werd genoteerd. Bij polyfone muziek klinken meerdere noten tegelijkertijd, noot tegen noot (Latijn: punctus contra punctus); met het contrapunt was ook het beroep componist geboren.

De volgende stijlen kunnen worden onderscheiden: Organum (11de eeuw), Ars antiqua (ca. 1100-1300), Ars nova (ca. 1300-1450), Trecento (Italiaanse muziek uit de 14de eeuw) en Ars subtilior (ca. 1425-1450).

Renaissance (1450-1600)

De muzikale ontwikkelingen in de renaissance kunnen als volgt worden samengevat:

- wijziging in het notatiesysteem (meer 'open', witte notatie dan zwarte)
- naast religieuze steeds meer profane en instrumentale muziek
- striktere regels betreffende consonantie en dissonantie
- meer aandacht voor de relatie tekst-muziek
- internationale verspreiding van het polyfone repertoire, onder meer door de opkomst en het succes van de muziekdruk.

In de renaissance waren het vooral de componisten uit de Lage Landen (België en Noord-Frankrijk) die voor deze vernieuwingen instonden. Belangrijke namen - uit de meer dan honderd die geciteerd kunnen worden - zijn hierbij Guillaume Dufay, Johannes Ockeghem, Pierre de la Rue, Jacob Obrecht, Nicolas Gombert, Clemens non Papa, Adriaan Willaert, Orlandus Lassus (Roland de Lassus, Orlando di Lasso), Josquin des Prez en Philippus de Monte. De laatste grote renaissancecomponist was de Romein Palestrina (1525-1594).

Barok (1600-1750)

Rond 1600 verandert de stijl van de gecomponeerde muziek in minder dan vijf jaar tijd. De monodie met zijn systeem van basso continuo, en de harmonie doen hun intrede, en daarmee de cadensen. In deze periode worden ook de meeste moderne muziekinstrumenten ontwikkeld: de strijkinstrumenten (zij het nog met een kortere strijkstok) en de blaasinstrumenten (zij het nog zonder het moderne kleppensysteem). Tot aan de barok waren de belangrijkste ontwikkelingen steeds aan een overwegend vocale uitvoeringspraktijk gekoppeld. Vanaf de barok neemt de instrumentale muziek deze leidende rol over.

De barokperiode in de muziek wordt over het algemeen geacht te eindigen met de dood van Bach in 1750.

Classicisme (1750-1820)

Aan de periode van het classicisme ontleent de klassieke muziek haar naam. Binnen de muziekgeschiedenis is zij echter zeer kort, en omvat hoofdzakelijk de werken van Wolfgang Amadeus Mozart, Joseph Haydn en Ludwig van Beethoven (Eerste Weense School).

Een van de belangrijkste vernieuwingen, oorspronkelijk afkomstig uit de zogenaamde Mannheimer Schule, is het integrale gebruik van tekens om de dynamiek te noteren (zoals *P* voor zacht en *F* voor sterk, luid). Voorts blijft de muziek hoofdzakelijk tonaal, maar kent een grote verandering, langzamerhand wordt het contrapunt vervangen door de harmonie

en begint de pianoforte aan een sterke opmars, wat de weg vrijmaakt voor de triomftocht van de piano.

In de periode van het classicisme ontstaan nieuwe vormen: de sonatevorm, de symfonie; en nieuwe bezettingen: het strijkkwartet en het (dan nog kleine) symfonieorkest.

Romantiek (1815-1910)

In de romantische periode van de klassieke muziek maken componisten steeds grotere composities met steeds meer noten, moeilijkere ritmes en steeds complexere harmonische ontwikkelingen. Ze gebruiken veel en vreemde, niet eerder toegepaste muziekinstrumenten. Er is veel drama en emotie te horen. Alles draait om wat mensen voelen, fantasie en de natuur.

De tendens van de muzikale ontwikkelingen in de 19de eeuw is afkomstig uit de vooruitgangsgedachte uit de Verlichting, en leidde tot steeds grotere werken, grotere orkesten, virtuozere speeltechnieken op verbeterde muziekinstrumenten en steeds complexere harmonische ontwikkelingen.

Klassieke muziek uit de 20ste eeuw

Klassieke muziek uit de 20ste eeuw, de Europese klassieke muziek van na 1900 heeft een wijde variatie, beginnend bij de late romantische stijl van Sergej Rachmaninov, het impressionisme van Claude Debussy en Maurice Ravel, en vervolgd door Béla Bartók en het Neoclassicisme van Igor Stravinsky, tot aan het tegengestelde serialisme van Pierre Boulez, de minimalistische muziek van Steve Reich en Philip Glass, de musique concrète van Pierre Schaeffer, de microtonale muziek van Harry Partch en de aleatorische muziek van John Cage, naast de experimentele elektronische muziek van Karlheinz Stockhausen.

Muziekscholen en stromingen in de klassieke muziek

Een school of stroming is een groep van personen met dezelfde ideeën. Vaak binnen de kunst (bijv. muziek), de wetenschap of de politiek. Een substroming is een stroming die onderdeel vormt van een overkoepelende school of stroming. Binnen de muziek wordt dit een subgenre genoemd.

De hierna genoemde scholen kunnen van geheel verschillende aard zijn. Sommige componisten sloten zich bewust tot een groep samen. In andere gevallen wordt een bepaalde groep componisten pas achteraf als een school of stroming waargenomen. Sommige componisten kunnen ook tot meerdere scholen behoren: zij wisselden in de loop van hun leven of schreven gelijktijdig muziek die tot verschillende stijlen gerekend moet worden. De aangegeven jaartallen zijn geen exacte data van begin en einde maar een ruwe indicatie van de tijd waarin een stroming bestond.

Muziekscholen van vóór 1900

- Notre-Dame School (1160-1230)
- Ars Antiqua (1230-1309)

- Ars Nova (1309-1377)
- Ars subtilior (1377-1420)
- Franco-Vlaamse School (1420-1600)
- Venetiaanse School (1550-1610)
- Virginalisten (1580-1650)
- Noord-Duitse Orgelschool (1600-1740)
- Mannheimer Schule (1743-1778)
- Eerste Weense School (1750-1810)
- Neudeutsche Schule (1850-1880)
- La bande à Franck (1830-1890)
- Het Machtige Hoopje (1867-1900)

Moderne klassiek vanaf de 20ste eeuw

- Tweede Weense School (1900-1945)
- Orgelbeweging (1920-1960)
- Groupe des Six (1920-1930)
- Serialisme (1947-1968)
- Haagse School (1950-1980)
- Rotterdamse School (1960-2000)
- Nieuwe Romantiek (1970-nu)
- Minimal music (1970-nu)
- Eigentijdse klassieke muziek (1975-nu)

Binnen de muziekscholen van met name vanaf de 20ste eeuw, zijn er nog verschillende substromingen te onderscheiden, zoals:

- Impressionisme (tot 1900)
- Bruïtisme (futurisme) (vanaf 1913)
- Neoromantiek (vanaf 1915)
- Groupe des Six (vanaf 1920)
- Dodecafonie (vanaf 1923)
- Musique concrète (vanaf 1949)
- Serialisme (vanaf 1950)
- Microtonale muziek (vanaf 1950)
- Aleatorische muziek (vanaf 1963)

De eigentijdse klassieke muziek is klassieke muziek die gecomponeerd is na 1975. Deze periode wordt wel postmodern genoemd en heeft vaak een overlap met andere eigentijdse kunstmuziek, zoals de nieuwe romantiek, minimal music e.d., maar ook met wereldmuziek, pop, rock etc. Er is een grote verscheidenheid aan diverse muziekstijlen en werkmethoden. Bekende stromingen zijn:

- Cross-overs
- Elektroakoestische muziek
- Elektronische muziek
- Experimentele muziek

- Improvisatie
- Jazz
- Microtonale muziek
- Minimalisme
- Rock
- Wereldmuziek

Vaak zijn de computer, opname-apparatuur en DAW software (Digital Audio Workstation) belangrijke nieuwe media die voor nieuwe stijlvormen en combinaties zorgen. In Nederland hebben we heel veel componisten die zich met eigentijdse klassieke muziek identificeren, zoals:

Michel van der Aa
Louis Andriessen
Caroline Ansink
Henk Badings
Gilius van Bergeijk
Caroline Berkenbosch
Cornelis de Bondt
Ton Bruynèl
Simon Burgers
Patrick van Deurzen
Oscar van Dillen
Jakob van Domselaer
Douwe Eisenga
Joep Franssens
Rozalie Hirs
Ig Henneman
Simeon ten Holt
Luc Houtkamp
Willem Jeths
Hans Kockelmans
Hans Kox
Hanna Kulenty
Jos Kunst
Reinbert de Leeuw
Ton de Leeuw
Roderik de Man
Daan Manneke
Tera de Marez Oyens
Chiel Meijering
Misha Mengelberg
Roger Moens
René Merkelbach
Theo Loevendie
Christina Oorebeek
Martijn Padding
Luctor Ponse
Gert-Jan Prins
Dick Raaijmakers
Enrique Raxach
Joey Roukens
Wim de Ruiter
Peter Schat
Marijn Simons
Jacob ter Veldhuis
Klaas de Vries
Renske Vrolijk
Kristoffer Zegers

Bekende internationale componisten van eigentijdse klassieke muziek zijn:

John Adams
Armand Amar
David Bedford
Luciano Berio
Pierre Boulez
Glenn Branca
John Cage
Elliott Carter
Rhys Chatham
Tan Dun
Henri Dutilleux
Ludovico Einaudi
Morton Feldman
Gia Kantsjeli
György Kurtág
György Ligeti
Witold Lutosławski
Peter Machajdík
James MacMillan
Bruno Maderna
Olivier Messiaen
Olga Neuwirth
Luigi Nono
Per Nørgård
Michael Nyman
Arvo Pärt
Alfred Schnittke
Karlheinz Stockhausen
Toru Takemitsu
John Tavener
Yann Tiersen
Max Richter
Jacob ter Veldhuis
Mikis Theodorakis
Edgard Varèse
Iannis Xenakis
John Williams (filmmuziek)
Alan Silvestri (filmmuziek)
Yiruma

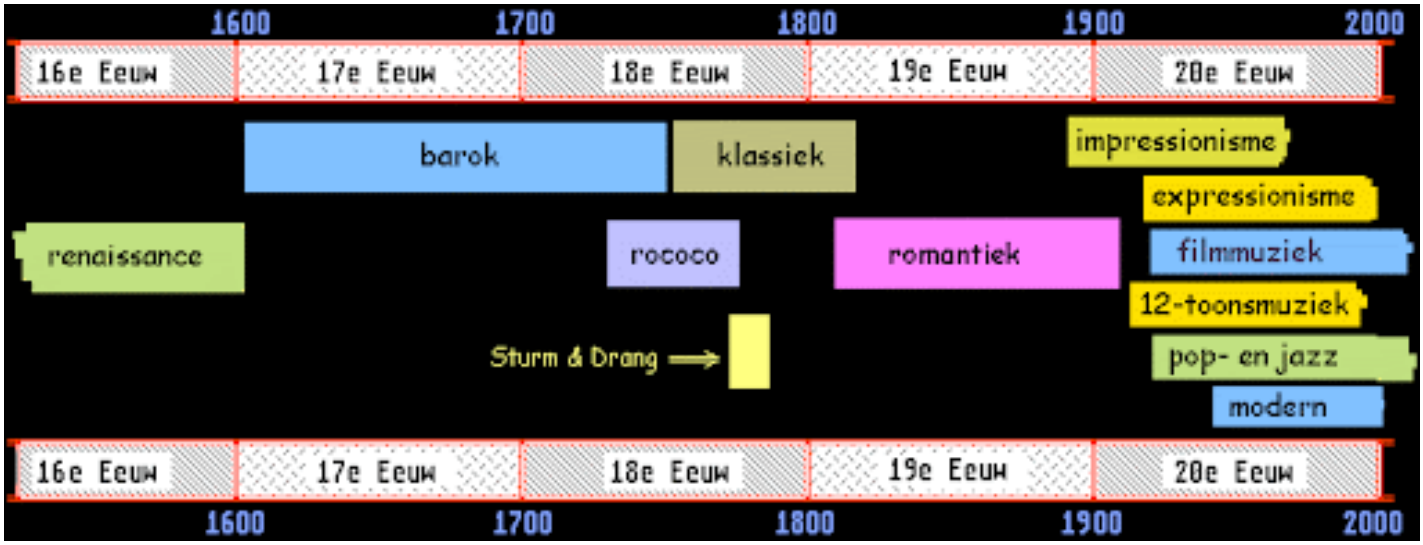
Philip Glass
Henryk Górecki
Sofia Goebaidoelina
Hans Werner Henze
Mauricio Kagel
Krzysztof Penderecki
Einojuhani Rautavaara
Steve Reich
Wolfgang Rihm
Kaija Saariaho
Isang Yun
Jóhann Gunnar Jóhannsson
Ólafur Arnalds
Frank Zappa

De toekomst van klassieke muziek

Heeft klassieke muziek een toekomst? En hoe ziet die eruit? Wie de discussies in kranten, wetenschappelijke tijdschriften, op conservatoria en in de orkestpraktijk volgt, vindt meerdere antwoorden. Eén schetst hoe een langzaam slinkend en vergrijzend publiek onafwendbaar leidt tot het einde van het traditionele concert. Een andere toekomst verwacht vernieuwing door alternatieve concertvormen, nieuw elan op sociale media, festivals buiten de concertzaal en projecten met maat-schappelijke partners. Weer een andere toekomst toont een meer diverse en duurzamere kunstvorm die zelfbewust voor meer mensen van belang wil zijn.

Elk van deze drie toekomsten definieert andere problemen. Zo is er het probleem van de samenstelling van het publiek en de constatering dat klassieke muziek jongeren niet meer aanspreekt. Een tweede probleem is het veronderstelde elitaire karakter van de kunstvorm; door sociale en financiële barrières worden grote groepen in de maatschappij niet bereikt. Ten slotte is er het 'museum'-probleem waarbij de klassieke muziek gevangen zit in het verleden en niet in staat is om te reageren op veranderingen in de samenleving en daardoor steeds minder voeling heeft met wat er om zich heen gebeurt.

Een van de grote verschillen tussen klassieke muziek en popmuziek zit in hun missie. Terwijl popmuzikanten vooral hun eigen muziek promoten, willen klassieke musici ook interesse wekken voor het genre, klassieke muziek naar de mensen brengen. Het is echter opmerkelijk dat er zoveel jonge klassieke muzikanten zijn en dat juist zij deze taak op zich hebben genomen. Er zijn kennelijk wel jongeren die klassieke muziek willen maken, maar nauwelijks die ernaar willen luisteren. Een ander verschil is dat popmuzikanten meestal hun eigen muziek spelen, terwijl klassieke musici vooral werk spelen van componisten die al lang dood zijn. Niet alleen het publiek wordt steeds ouder, ook de muziek. Het is daarom goed dat er een *fusion* (samensmelting) van muziekstijlen optreedt, zoals klassieke muziek die *progressive rock* of *jazz-fusion* elementen bevat, en klassieke muziek waarbij het patroon van de complexiteit van bestaande werken en "het zo nodig anders willen zijn" wordt doorbroken, denk maar eens aan de prachtige filmmuziek van John Williams, Max Richter, Hans Zimmer en Enni Morricone.



(bron: Bert Doornbos)

Voor wie is dit boek bedoeld?

We gaan ervan uit dat als je dit boek leest, je gek bent op muziek, je muziek en alles over dit onderwerp ontzettend graag wilt begrijpen, en een intensievere studie naar klassieke gitaarmuziek wilt maken, maar vooral … heel veel wilt leren door heel veel te oefenen en te spelen. Vandaar alle partituren in dit boek.

We wensen je heel veel plezier met deze E-boek versie van de website inhoud, en voor aanbevelingen en/of op- en aanmerkingen kun je ons natuurlijk altijd bereiken onder **info@guitarjan.com**.

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Johann Sebastian Bach (1685-1750)

De eerste componist waarvan we klassieke gitaar partituren presenteren is Johann Sebastian Bach.

Wetenswaardigheden:	
Geboren:	21 maart 1685, Eisenach (Duitsland)
Gestorven:	28 juli 1750, Leipzig (Duitsland)
Getrouwd met:	Maria Barbara Bach (geh. 1707–1720), Anna Magdalena Wilcke (geh. 1721–1750).
Bekendste stukken:	Matthäus-Passion, Johannes-Passion, Brandenburgse concerten, Cellosuites, Goldbergvariaties, Jesus bleibet meine freude, Air, Toccata in d mineur

Korte biografie

Johann Sebastian Bach was een Duitse componist uit de Barok. Hij componeerde vooral muziek voor de kerk. In zijn tijd was hij met name bekend als organist, maar nu is hij een van de beroemdste componisten aller tijden.

Veel mensen zullen Johann Sebastian Bach de grootste componist aller tijden noemen. Maar deze status kreeg hij pas echt in de negentiende eeuw, toen zijn muziek werd herontdekt. In zijn eigen tijd stond Bach vooral bekend als virtuoos organist en was hij altijd in dienst bij de adel of de kerk.

Al vroeg in zijn leven kreeg Johann Sebastian Bach met muziek te maken door zijn muzikale ouders. Maria Elisabeth Lämmerhirt kwam uit een muzikale familie en Johann Ambrosius Bach was de stadsmusicus van Eisenach. Van hem heeft Bach waarschijnlijk viool leren spelen. Ook zou Bach een bijzondere stem hebben gehad, die hem op 14-jarige leeftijd een studiebeurs opleverde voor de Michaelisschule in Lüneburg. Tijdens zijn schooltijd op dit gymnasium kreeg Bach ook orgelles van George Böhm (1661-1733). Ook schreef hij al zijn eerste orgelstukken. Het was duidelijk dat Bach de muzikale genen van zijn ouders had geërfd, die hij later weer zou doorgeven aan zijn eigen kinderen.

Zijn ouders zouden dat echter allemaal niet meer meemaken: Bach werd op negenjarige leeftijd al wees. Daarom nam zijn oudere broer Johann Christoph hem in huis totdat hij naar de Michaelisschule vertrok. In die jaren stimuleerde Johann Christoph het muzikale talent van zijn broertje door hem orgel en andere toetsinstrumenten te leren spelen.

Na het gymnasium beklom Bach de carrièreladder als organist en kapelmeester. In 1703, na een kort verblijf in Weimar, kreeg hij een baan als organist in Arnstadt. Maar Bach was ongeduldig: hij vond het niveau van de zangers niet goed genoeg en bovendien wilde hij zich nog verder ontwikkelen. Hij reisde maar liefst 400 kilometer te voet naar Lübeck om zijn grote voorbeeld, de organist en componist Dietrich Buxtehude, aan het werk te zien.

Maar dat liep uit de hand: Bach bleef te lang weg en zette daarmee zijn baan in Arnstadt op het spel.

In 1706 kreeg Bach een nieuwe en veel beter betalende post in Mühlhausen. Toch ging hij twee jaar later terug naar Weimar als organist en concertmeester aan het hof van de hertog. Daar bestudeerde hij de muziek van Italiaanse componisten als Antonio Vivaldi. Dit deed hij door hun muziek te bewerken voor klavecimbel en orgel. Ook componeerde Bach zelf veel voor deze instrumenten. In Weimar begon hij aan een reeks preludes en fuga's die hij later zou bundelen tot Das Wohltemperierte Klavier.

Bach had met wisselende opdrachtgevers van de kerk en adel te maken, wat nogal eens conflicten opleverde. Toen hij bijvoorbeeld ontslag wilde nemen bij de hertog van Saksen-Weimar, omdat hij een positie in Köthen in gedachten had, moest Bach vier weken in de gevangenis doorbrengen. Daarna kon Bach wel in Köthen aan de slag als kapelmeester van prins Leopold van Anhalt-Köthen, die zelf ook musicus was. De kerkdiensten hadden hier niet veel muzikale inbreng nodig. Daarom kon Bach zich meer bezighouden met niet-religieuze muziek. Hij schreef een aantal wereldlijke cantates, de vier Suites voor orkest, de zes Cellosuites, de Sonates en Partita's voor soloviool en de zes Brandenburgse concerten.

De laatste 27 jaar van zijn leven werkte Bach als cantor van de Thomaskirche in Leipzig en muzikaal leider van de belangrijkste kerken in de stad. Hier componeerde hij het grootste deel van zijn oeuvre. Ook moest hij kinderen onderwijzen in muziek en Kerklatijn en muziek voor de kerkdiensten componeren. Iedere zondag moest er een nieuwe cantate zijn, gebaseerd op de bijbehorende Bijbeltekst voor die week. Ook componeerde hij speciale stukken voor de hoogtijdagen van de kerk, waarvan de Matthäus-Passion en Johannes-Passion het beroemdst zijn. Bach leidde meestal zelf de uitvoeringen van zijn cantates, waarvan hij er meer dan tweehonderd zou componeren. Waarschijnlijk waren het er nog meer: het is zeker dat er een aantal verloren is gegaan.

Maar het is niet alleen geestelijke muziek die Bach in deze periode componeerde: in 1729 werd hij dirigent van het Collegium Musicum, een muziekgezelschap opgericht door zijn vriend Georg Philipp Telemann. Hiervoor schreef Bach onder andere een hele reeks viool- en klavecimbelconcerten.

In 1747 bezocht Bach Frederik de Grote van Pruisen, een groot muziekliefhebber en fluitist. Hij gaf Bach een ingewikkeld en lang muzikaal thema op. Dit moest Bach, die beroemd was om zijn improvisatietalent, ter plekke verwerken in een driestemmige fuga. Daarop daagde de koning hem uit er een zesstemmige fuga van te maken. Bach nam het thema mee naar huis en componeerde er zijn Musikalisches Opfer mee. Hij begon nog een ander meesterwerk, Die Kunst der Fuge, dat ook vol complexe fuga's en canons zat, maar kon het niet meer voltooien. Het zou een jaar na Bachs dood worden uitgegeven.

Religie speelde een belangrijke rol in het leven en werk van Bach. Zijn leven lang was hij een diepreligieus man. Op de Latijnse school in Eisenach werd hij onderwezen in de Lutherse leer. Daar kreeg Bach ook mee dat muziek een goddelijke gave was, een overtuiging die hij altijd bij zich zou blijven dragen.

Bach trouwde met zijn achternichtje Maria Barbara. Zij kregen zeven kinderen. Vier van hen, onder wie de latere componisten Carl Philipp Emanuel en Wilhelm Friedemann, bleven in leven. In de zomer van 1720 kwam Maria Barbara plotseling te overlijden terwijl Bach in het buitenland was met prins Leopold. Bach was vervuld van rouw.

Anderhalf jaar later hertrouwde hij met Anna Magdalena Wilcke, een talentvolle zangeres. Ze kregen dertien kinderen, van wie er maar zes in leven bleven (Bach kreeg in totaal twintig kinderen). Voor Anna Magdalena componeerde Bach de twee bekende Notenbüchlein. Zij hielp hem als kopiist van zijn muziek.

In 1749 ging Bachs gezondheid hard achteruit: hij werd volledig blind door een mislukte oogoperatie. De oogspecialist bleek een kwakzalver te zijn, door wie componist Georg Friedrich Händel ook een groot deel van zijn zicht verloor. Bach stierf niet lang na de operatie op 65-jarige leeftijd. Hij werd begraven in een ongemarkeerd graf. Het zou tot 1894 duren voor zijn overblijfselen werden gevonden en werden overgebracht naar de Johanniskirche, die in de Tweede Wereldoorlog zou worden verwoest. Sindsdien ligt hij begraven in de Thomaskirche in Leipzig, waar hij zo lang had gewerkt.

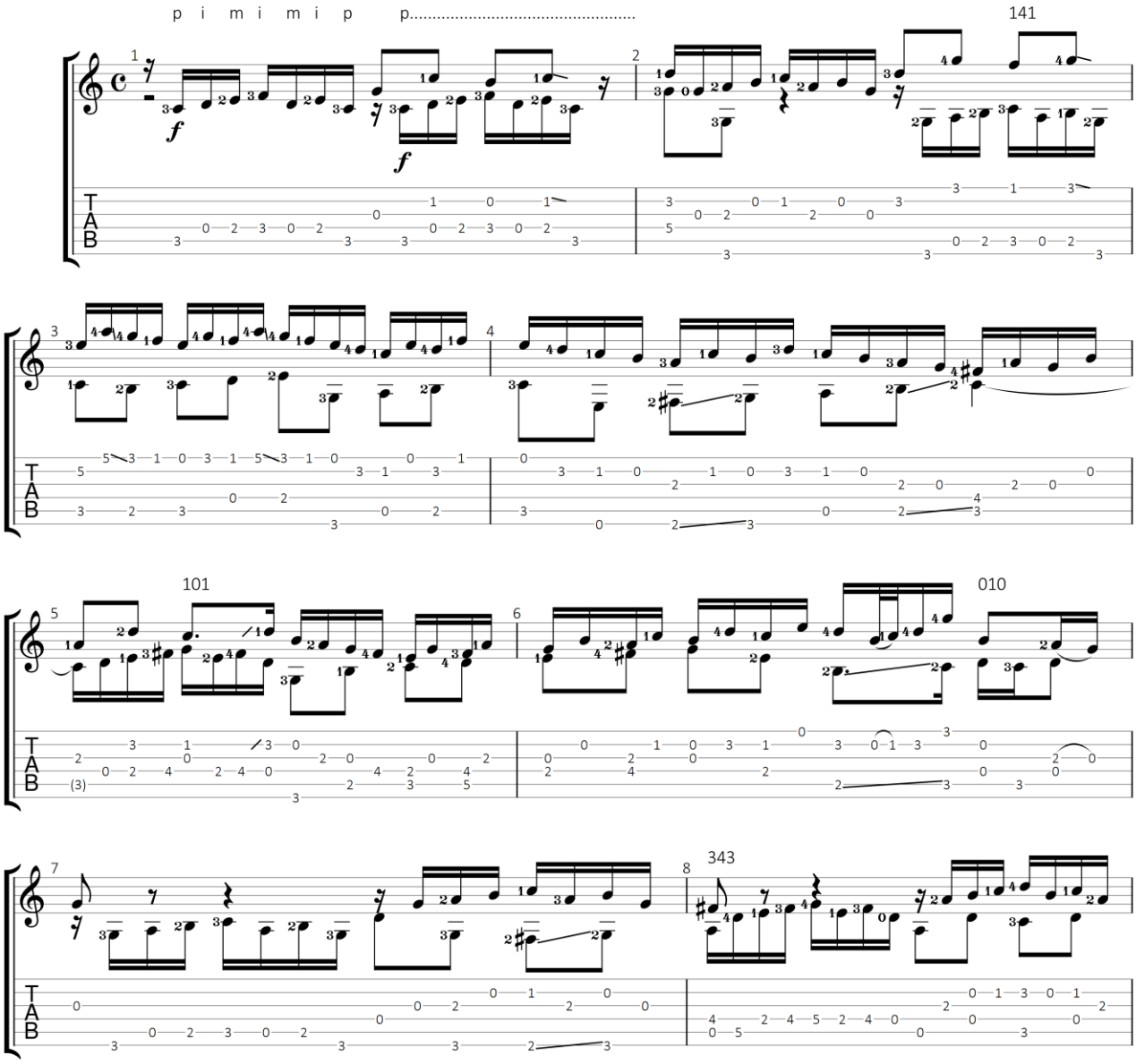
Inventie No. 1 in C majeur, BWV 772

Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 70



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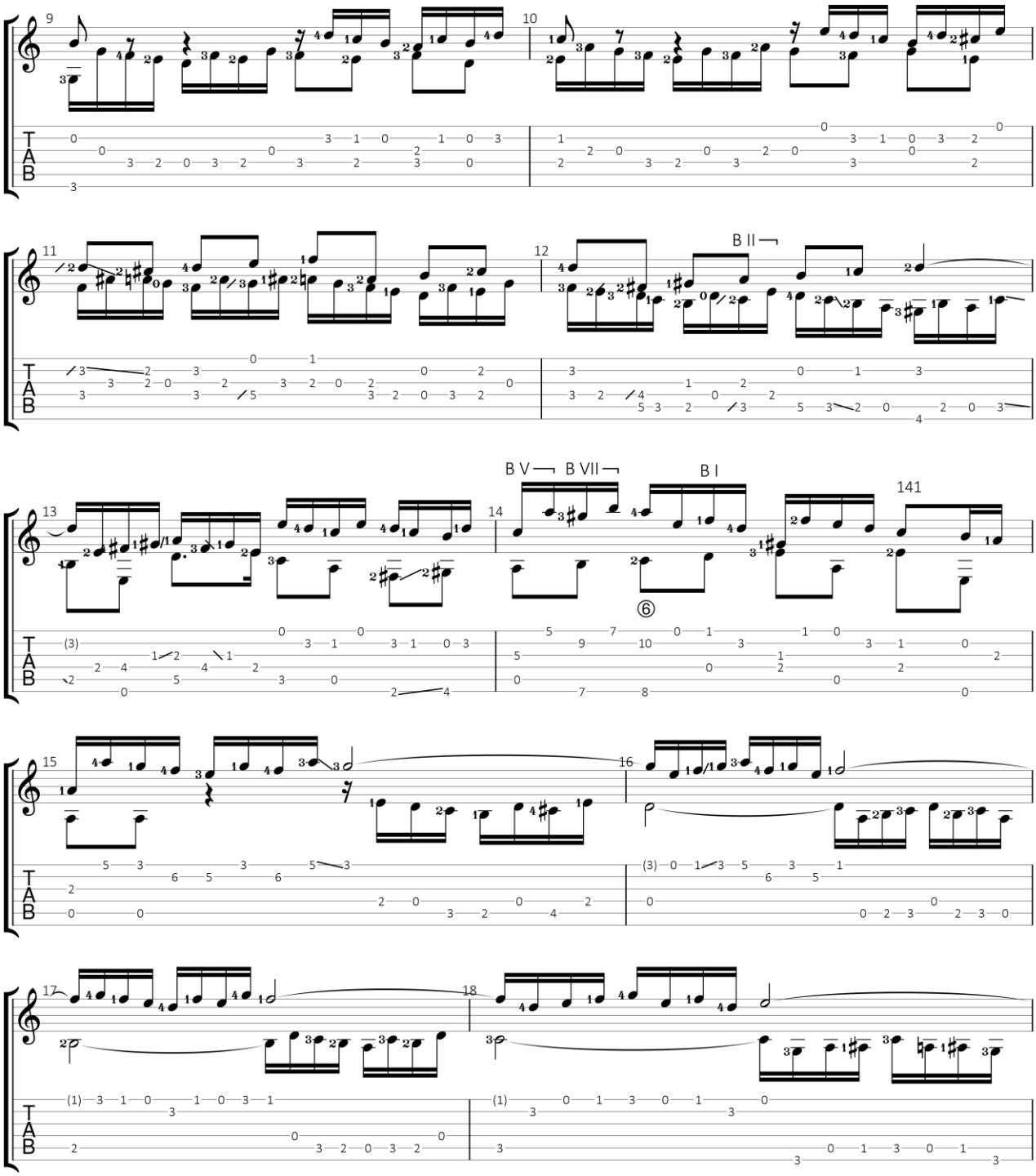
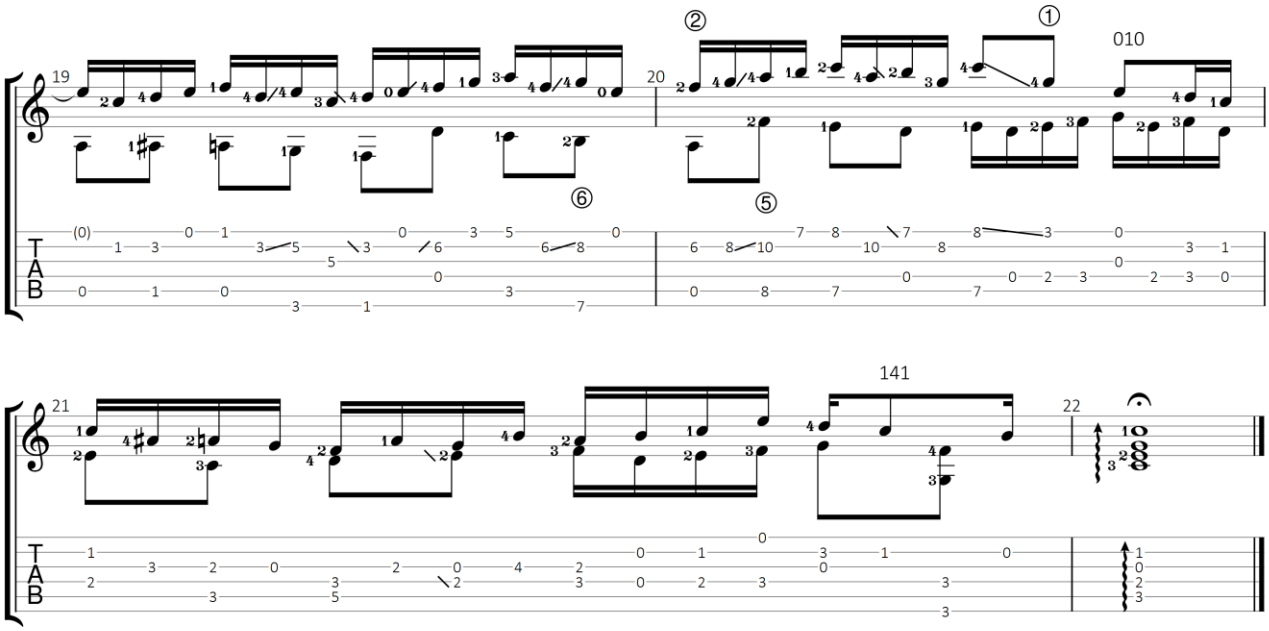


GuitarJan.com 16



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Inventie No. 2 in C mineur, BWV 773 (gitaarduo)

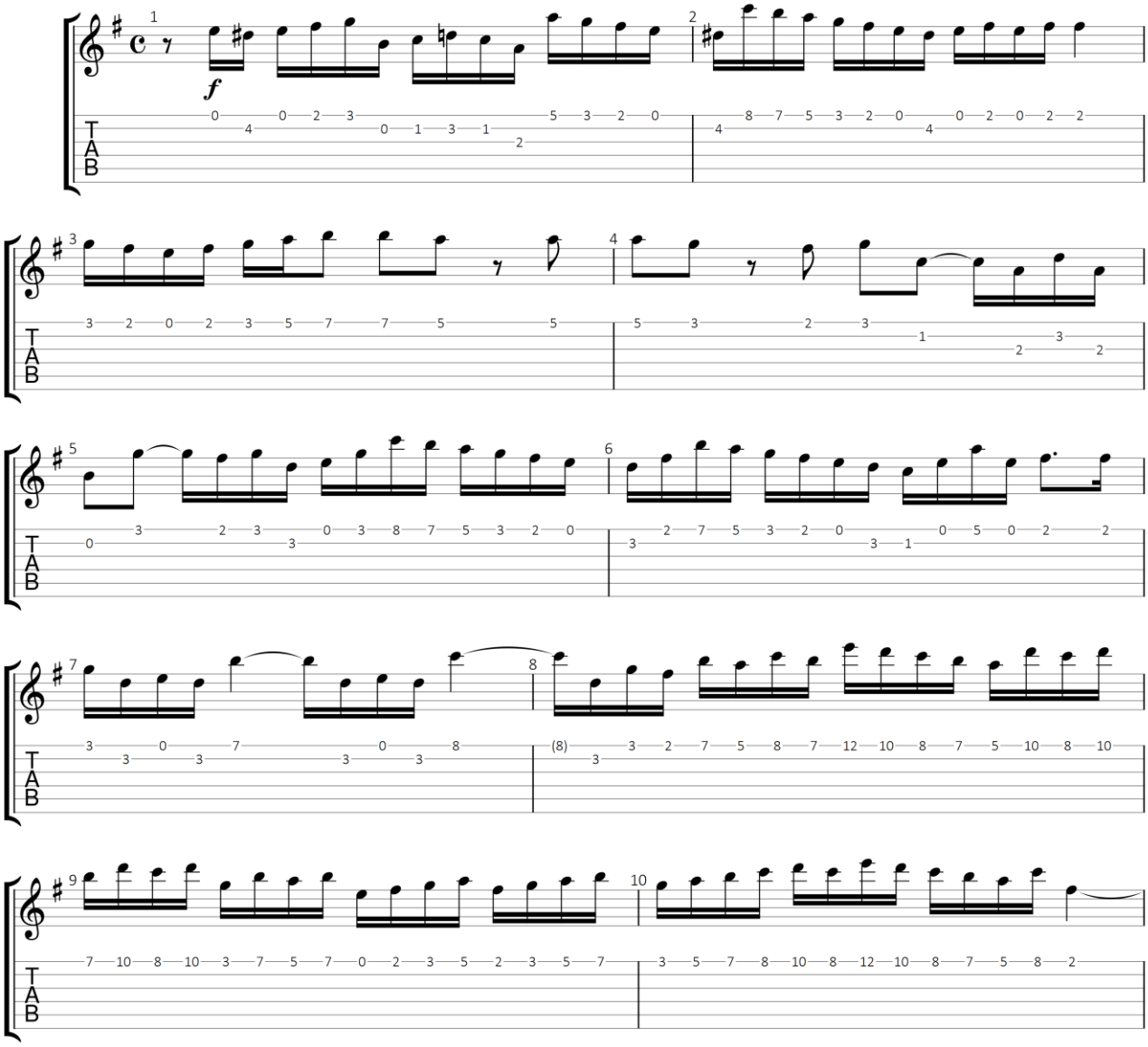
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 78

Gitaar 1



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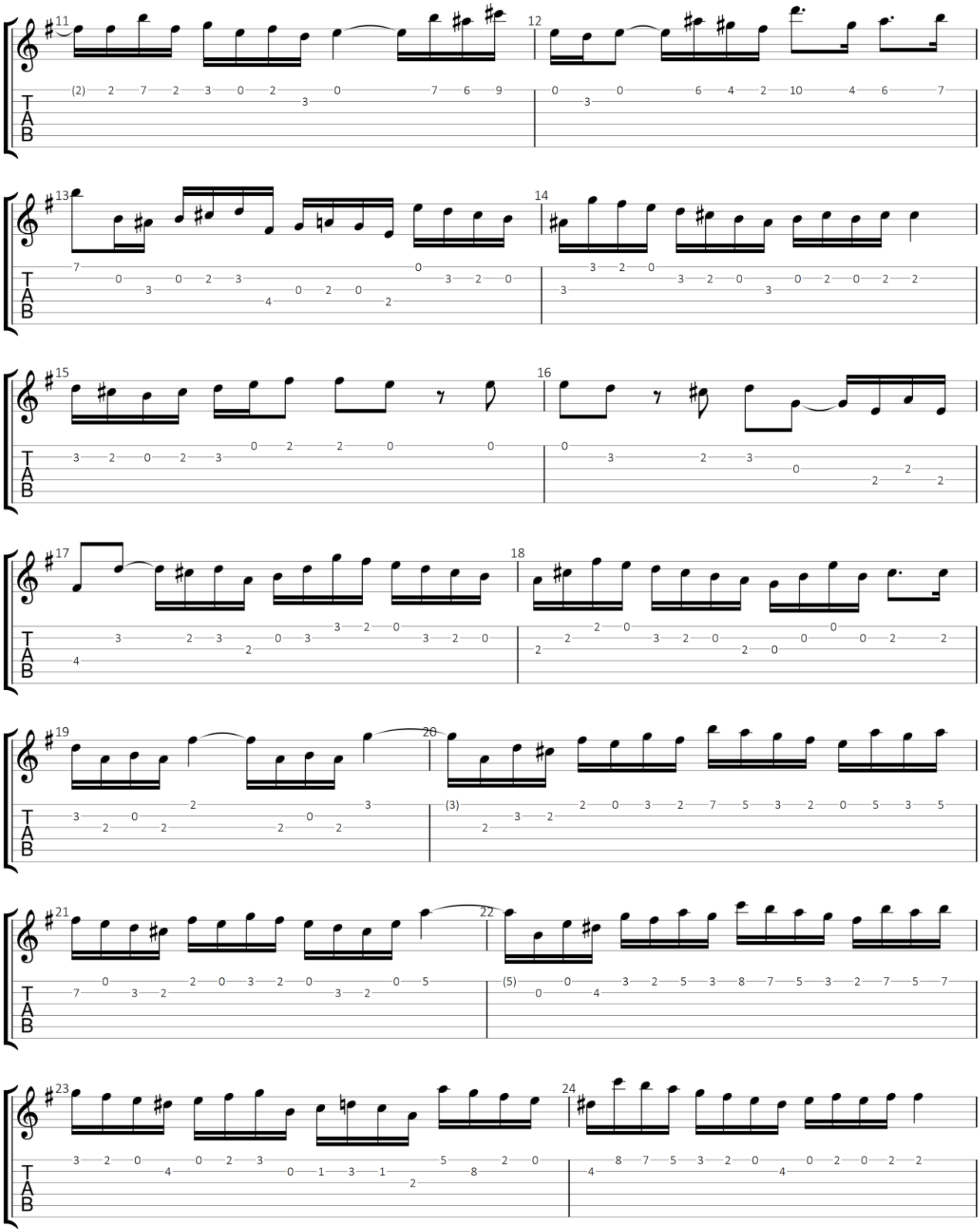

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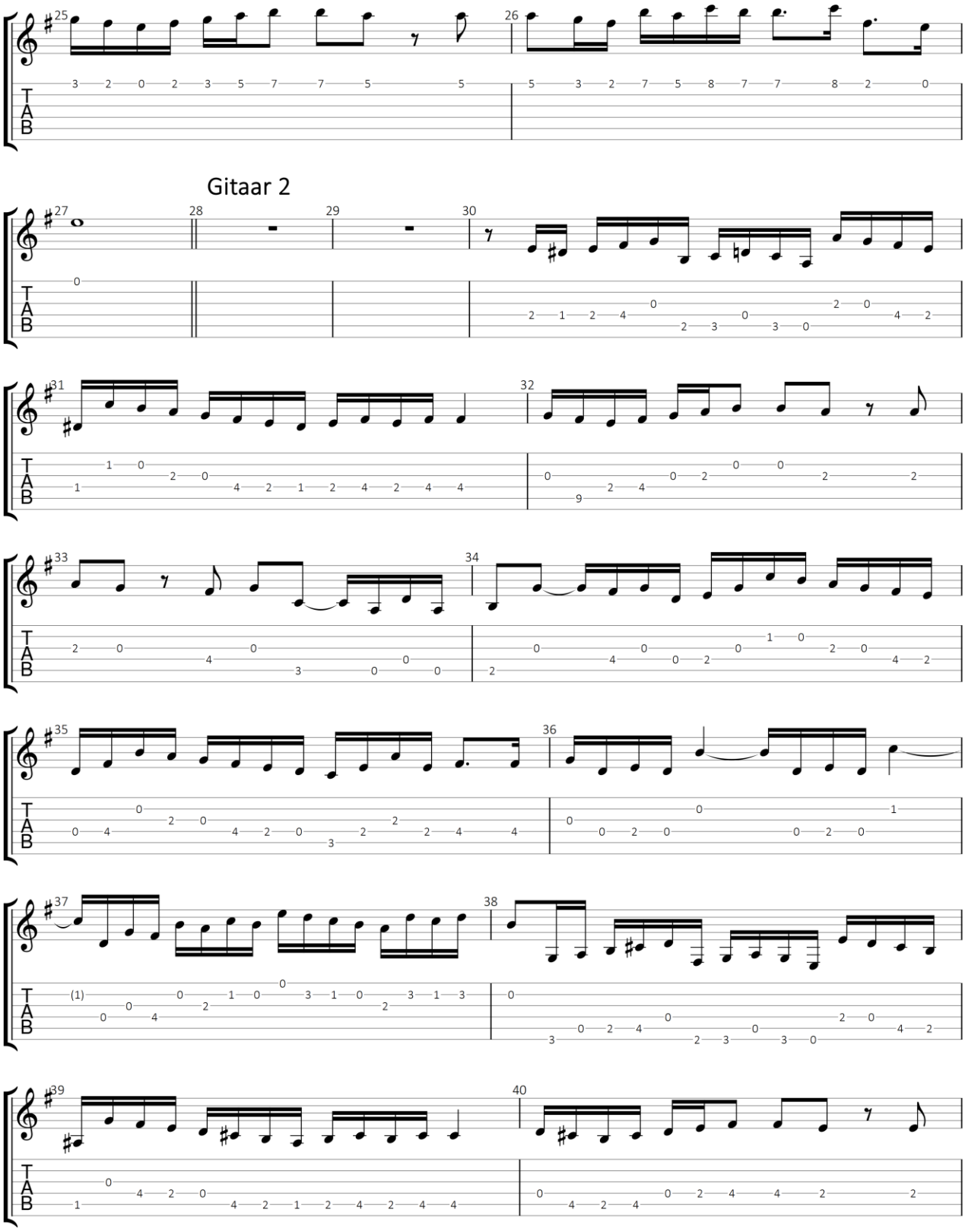
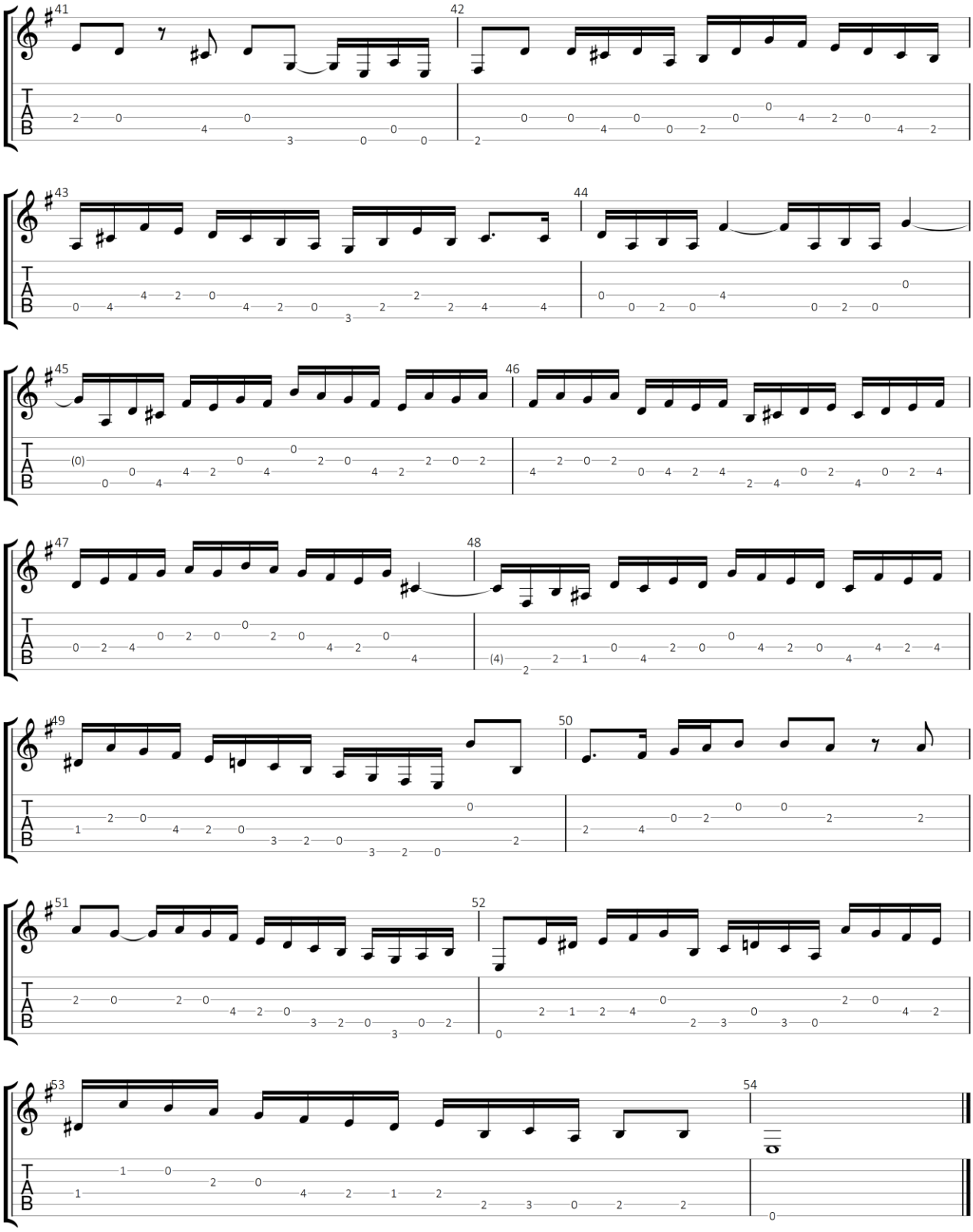


GuitarJan.com 20



4/4

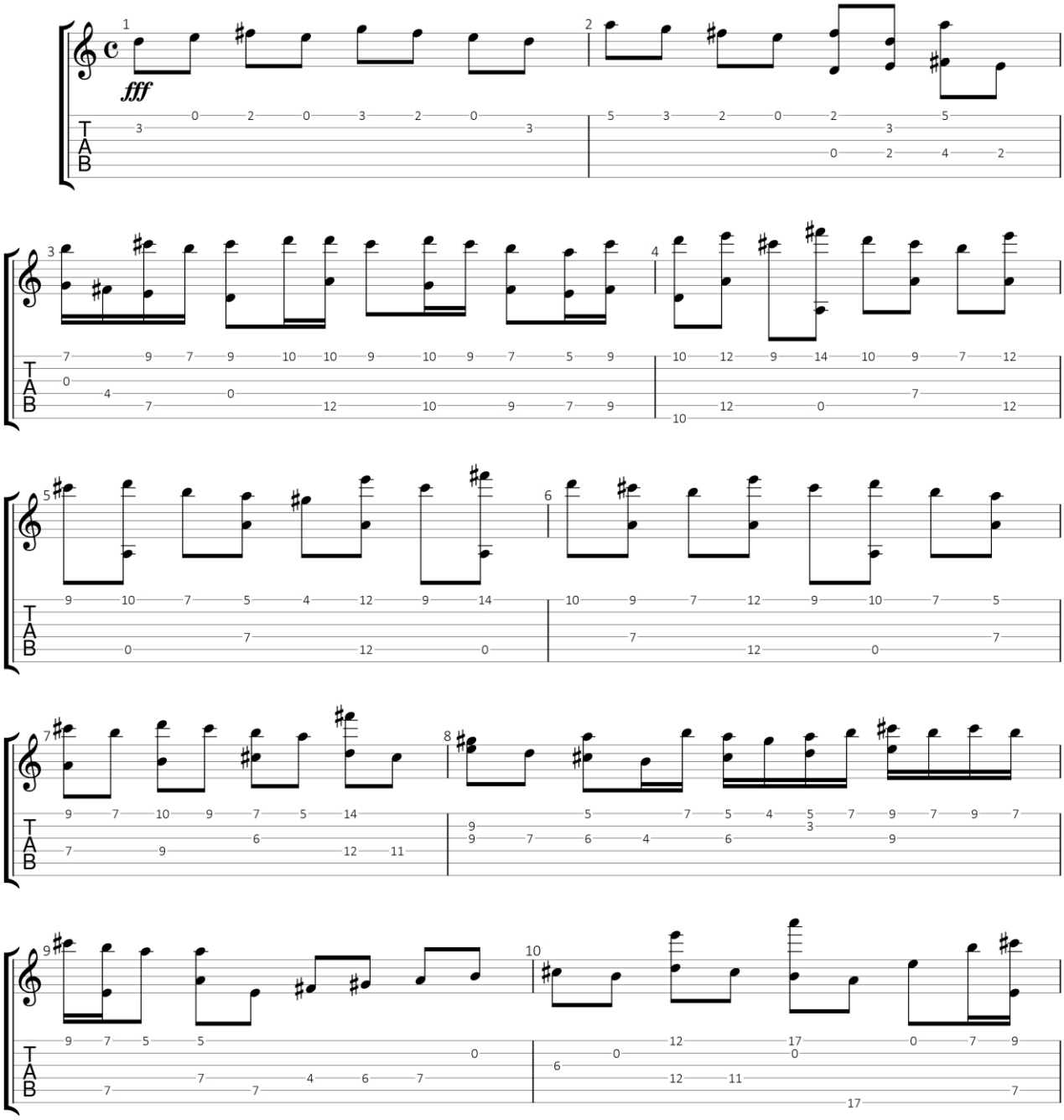
Inventie No. 3 in D majeur, BWV 774

Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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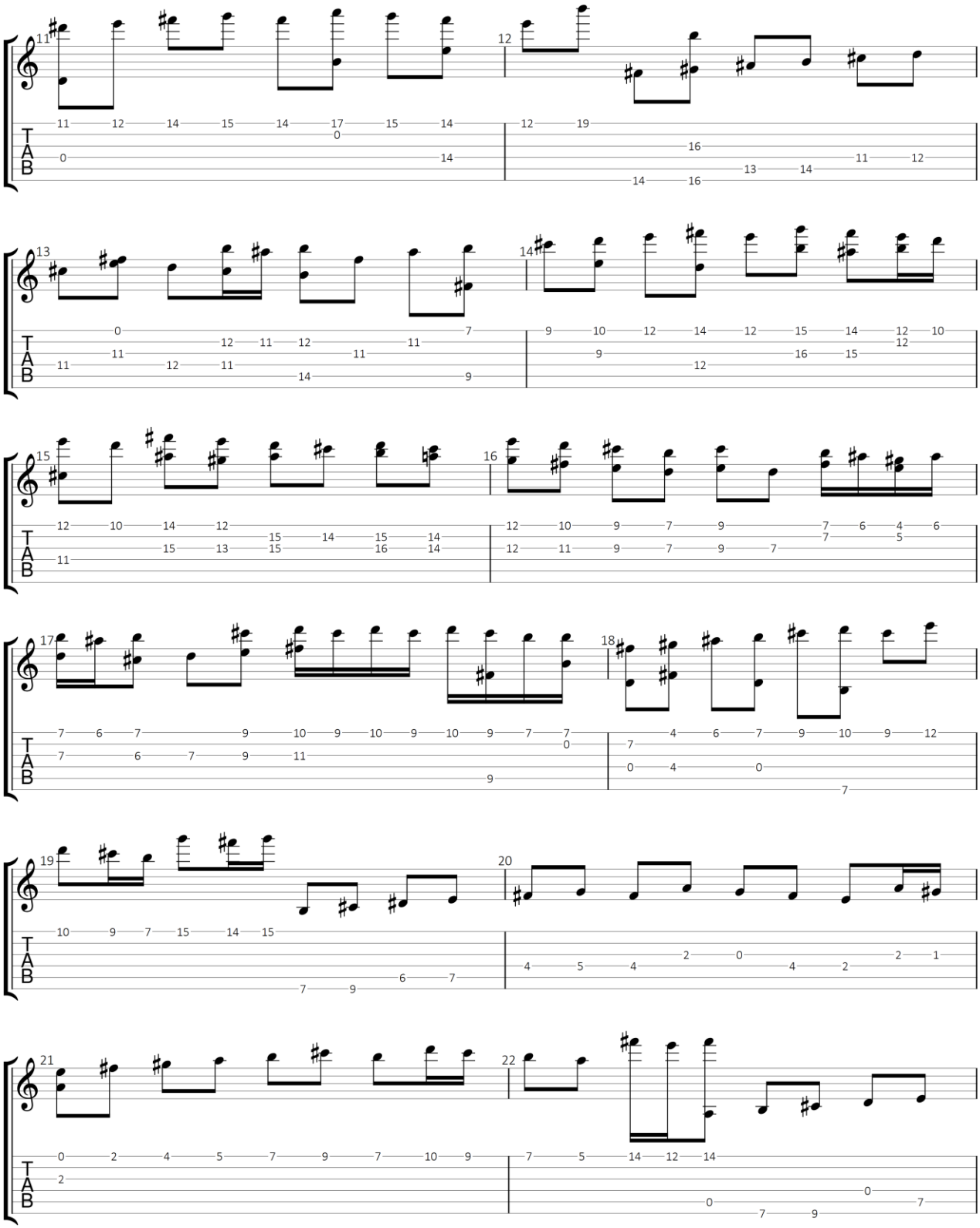
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14 16 13 14 11 12
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14 9 10 12 14 12 15 14 12 10 12 9 16 15 12
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16 12 10 9 7 9 7 6 4 6 7 5 12 11 9 7 9 7
17 7 6 7 9 10 9 10 9 10 9 7 7 0 7 6 7 9 11 9
18 4 6 7 9 10 9 12 7 0 4 0 7
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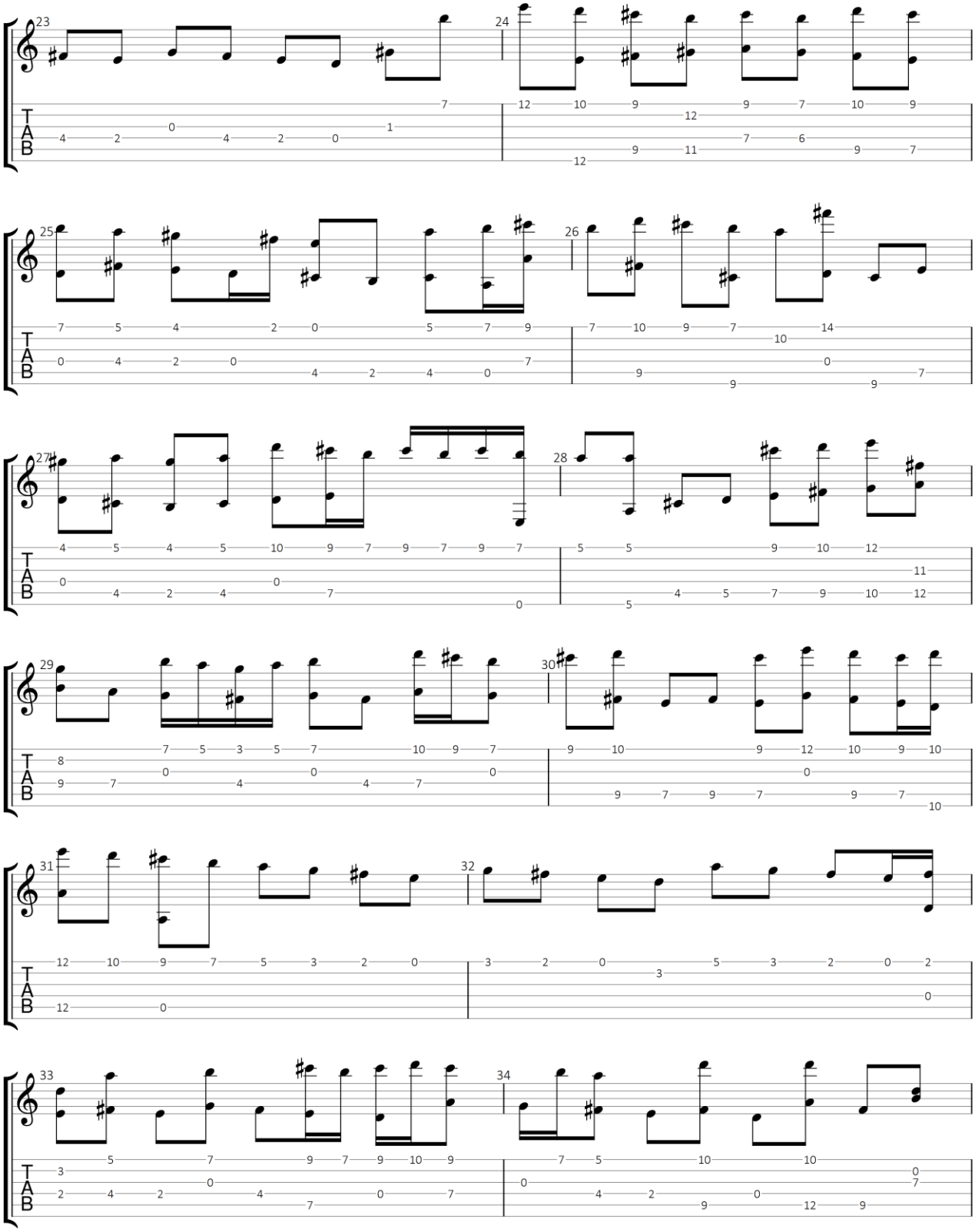
22 7 5 14 12 14 0 7 9 0 7
T A B

2/4



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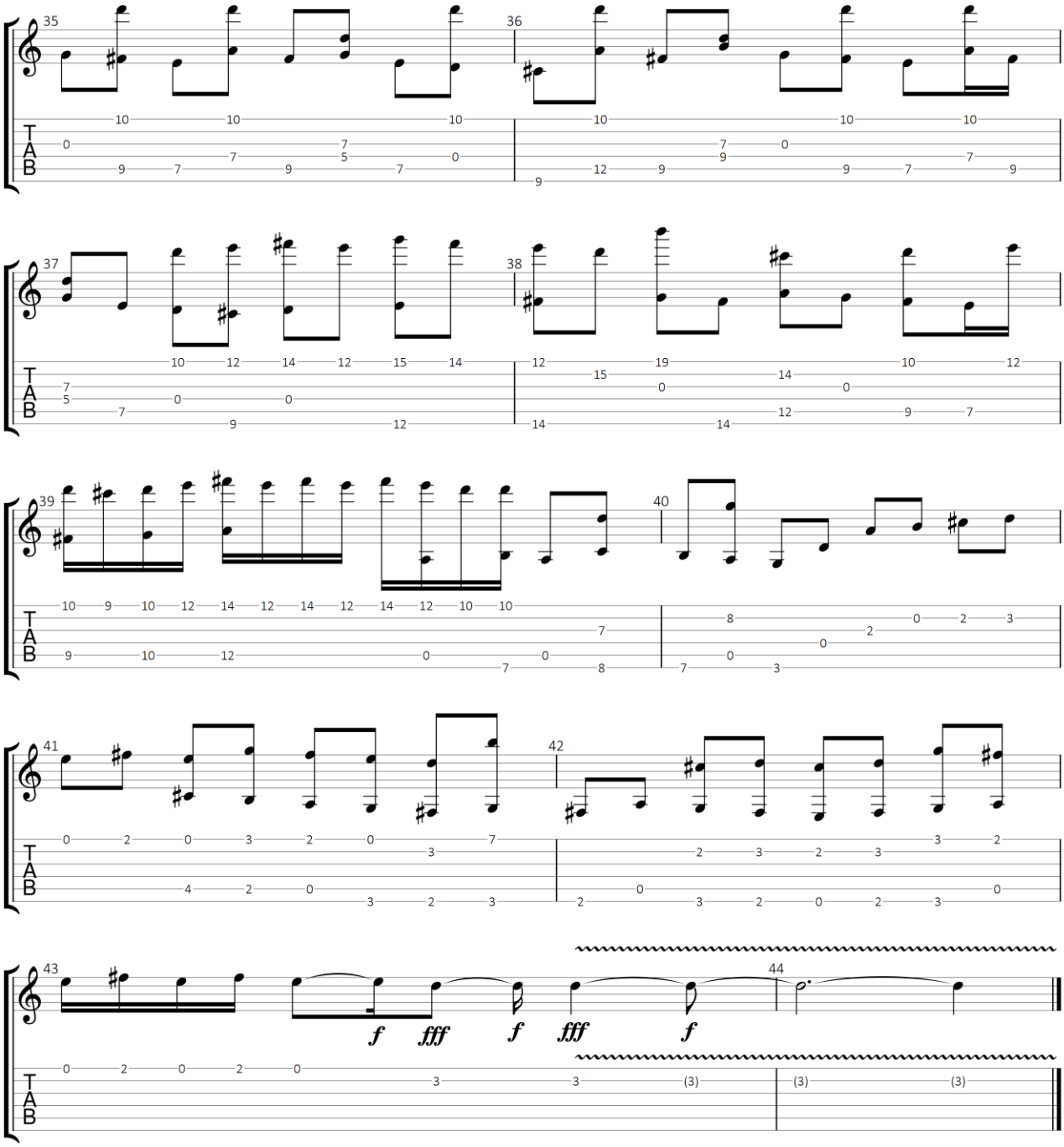


4/4

Inventie No. 4 in D mineur, BWV 775 (gitaar duo)

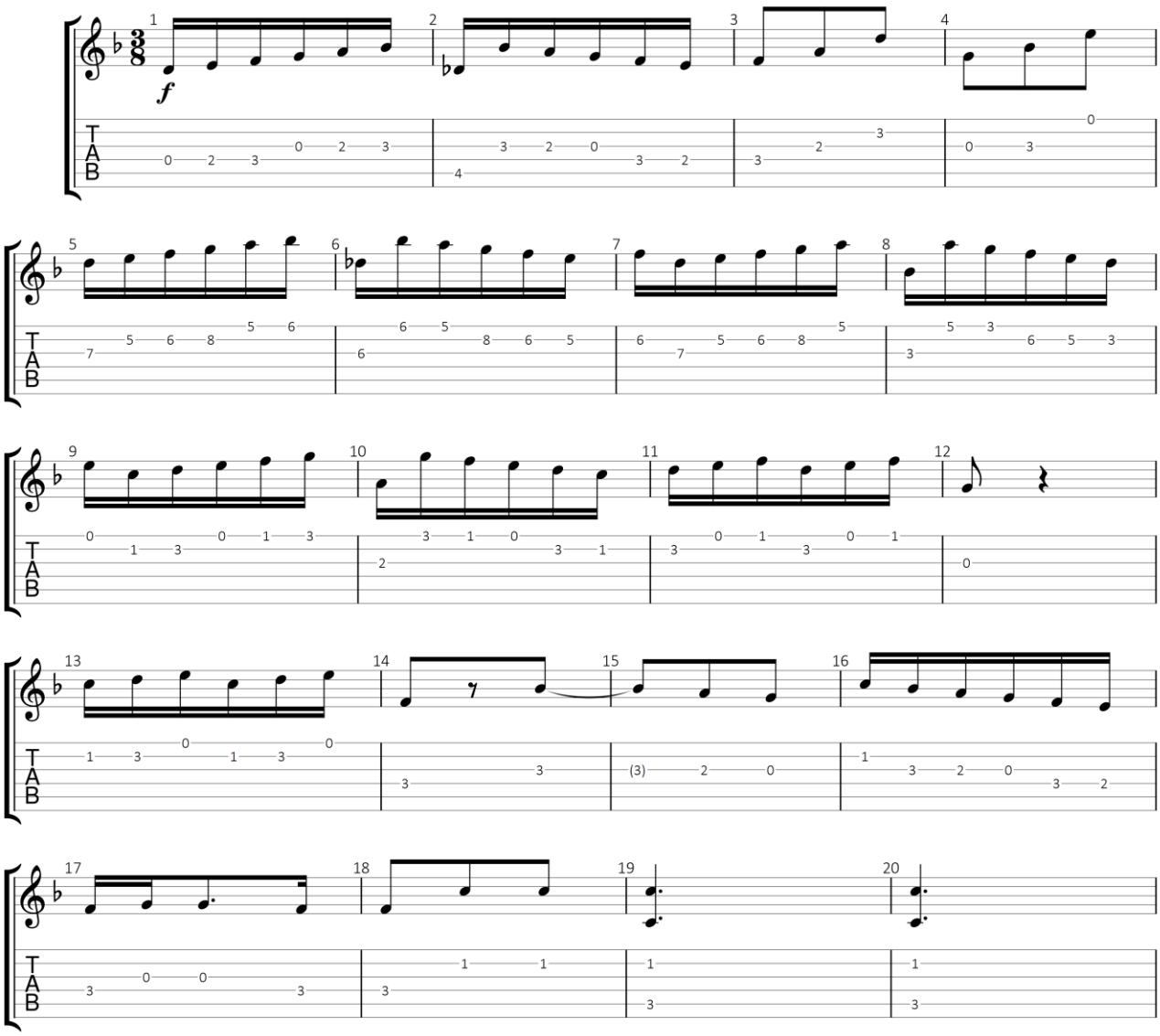
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 60

Gitaar 1



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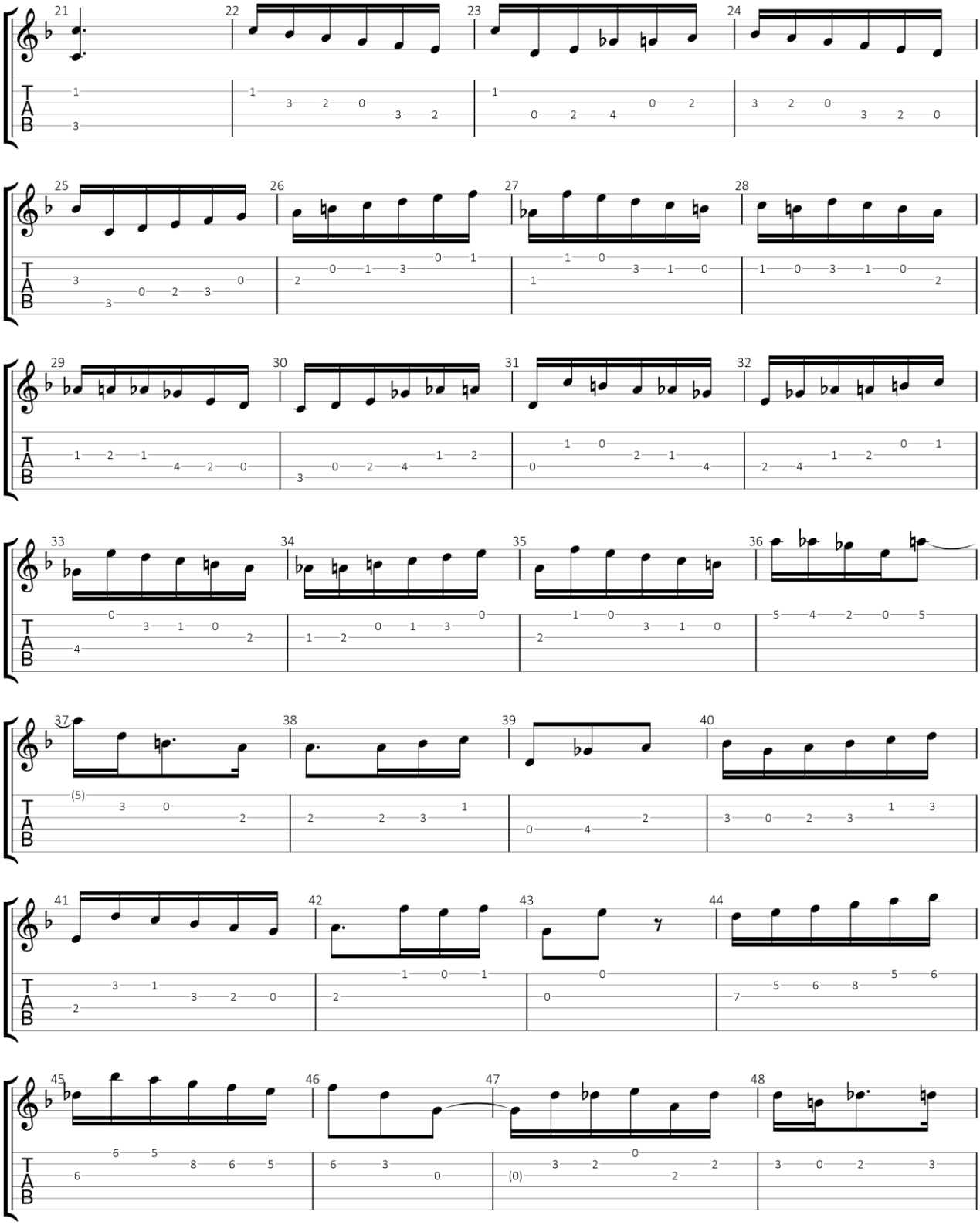

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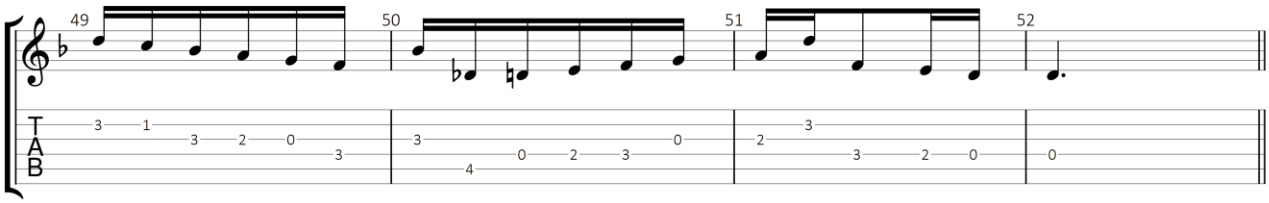
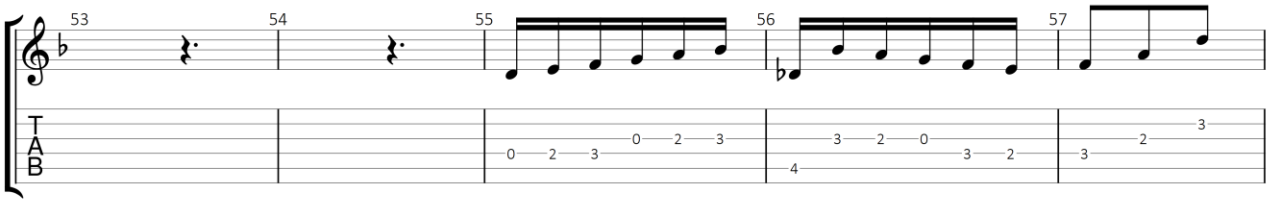

49
50
51
52
T
A
B

Gitaar 2


53
54
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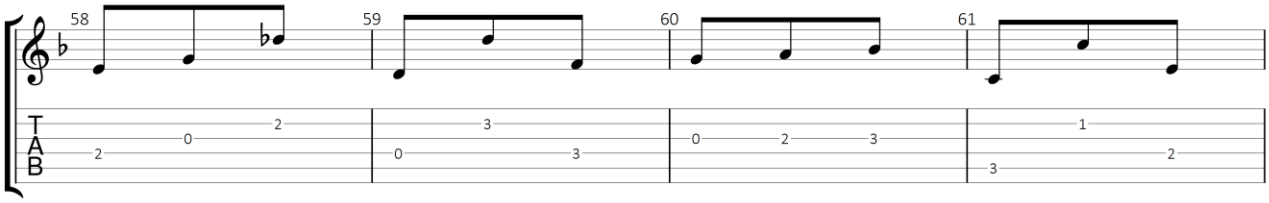
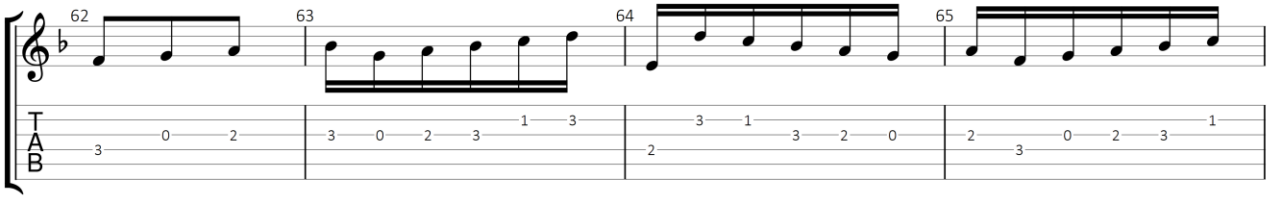
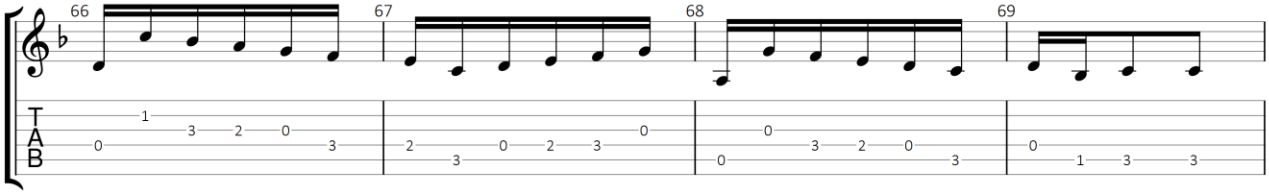
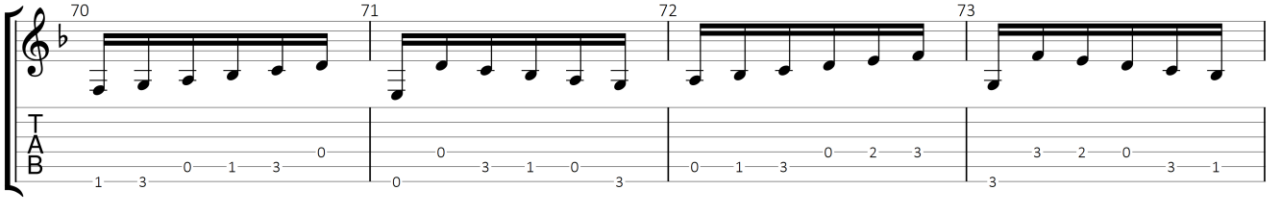
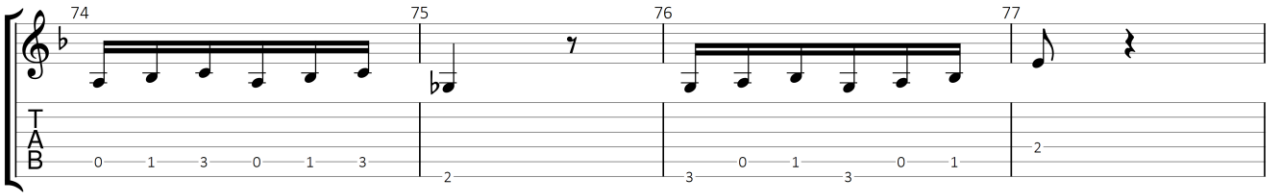
56
57
T
A
B


58
59
60
61
T
A
B

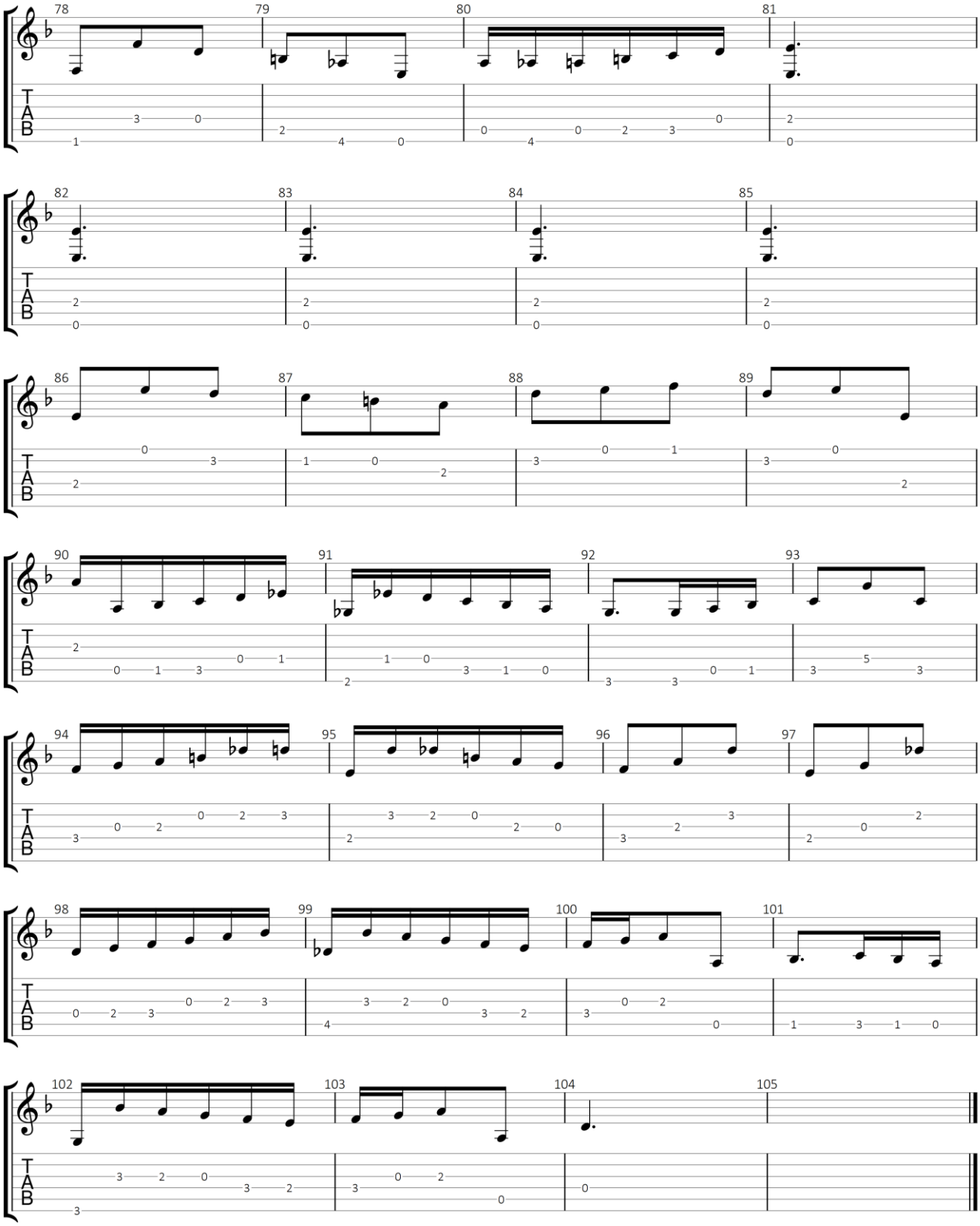

62
63
64
65
T
A
B


66
67
68
69
T
A
B


70
71
72
73
T
A
B


74
75
76
77
T
A
B

3/4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82 83 84 85
86 87 88 89
90 91 92 93
94 95 96 97
98 99 100 101
102 103 104 105
TAB

4/4

Inventie No. 5 in Eb majeur, BWV 776 (gitaar duo)

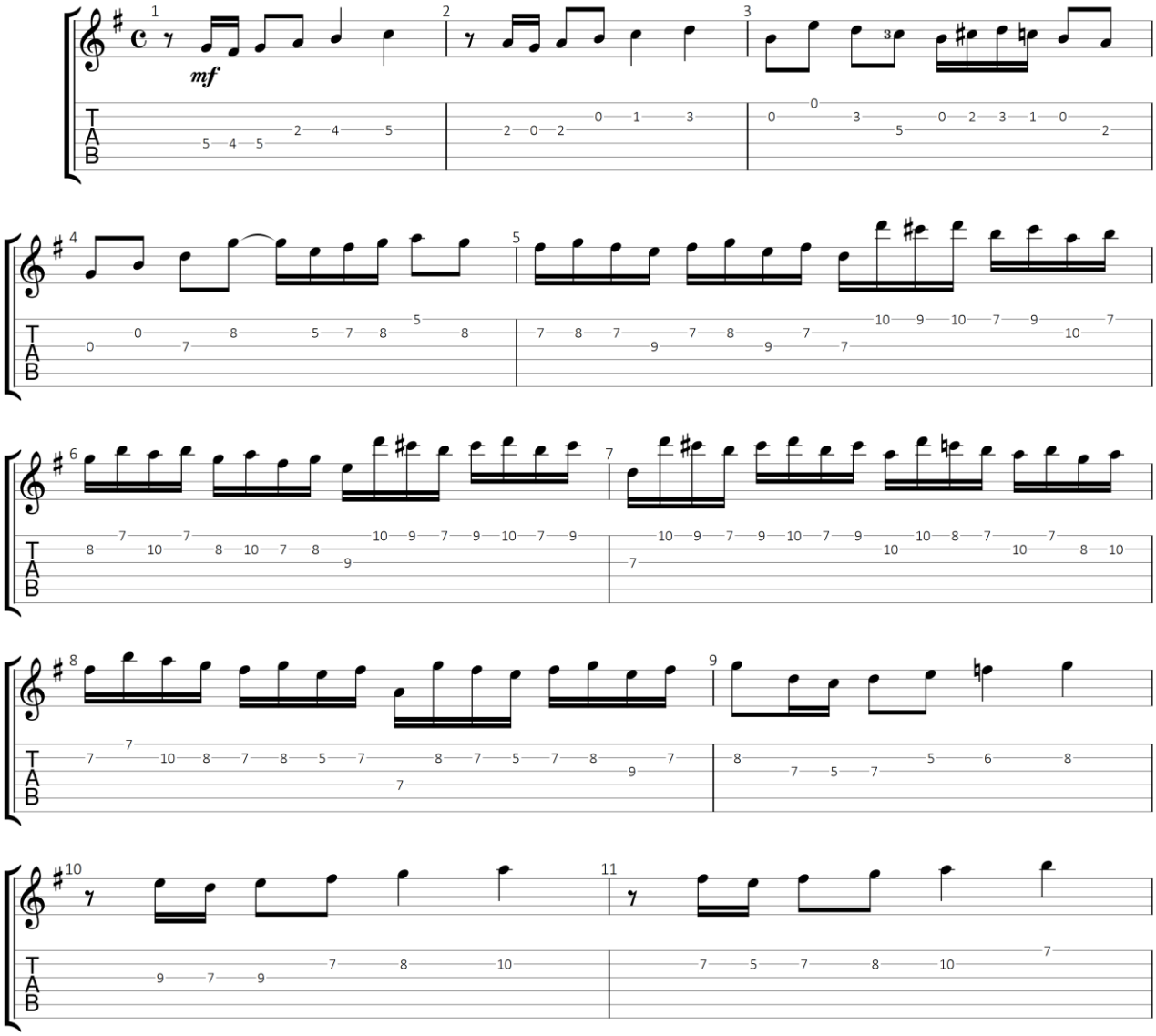
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 110

Gitaar 1



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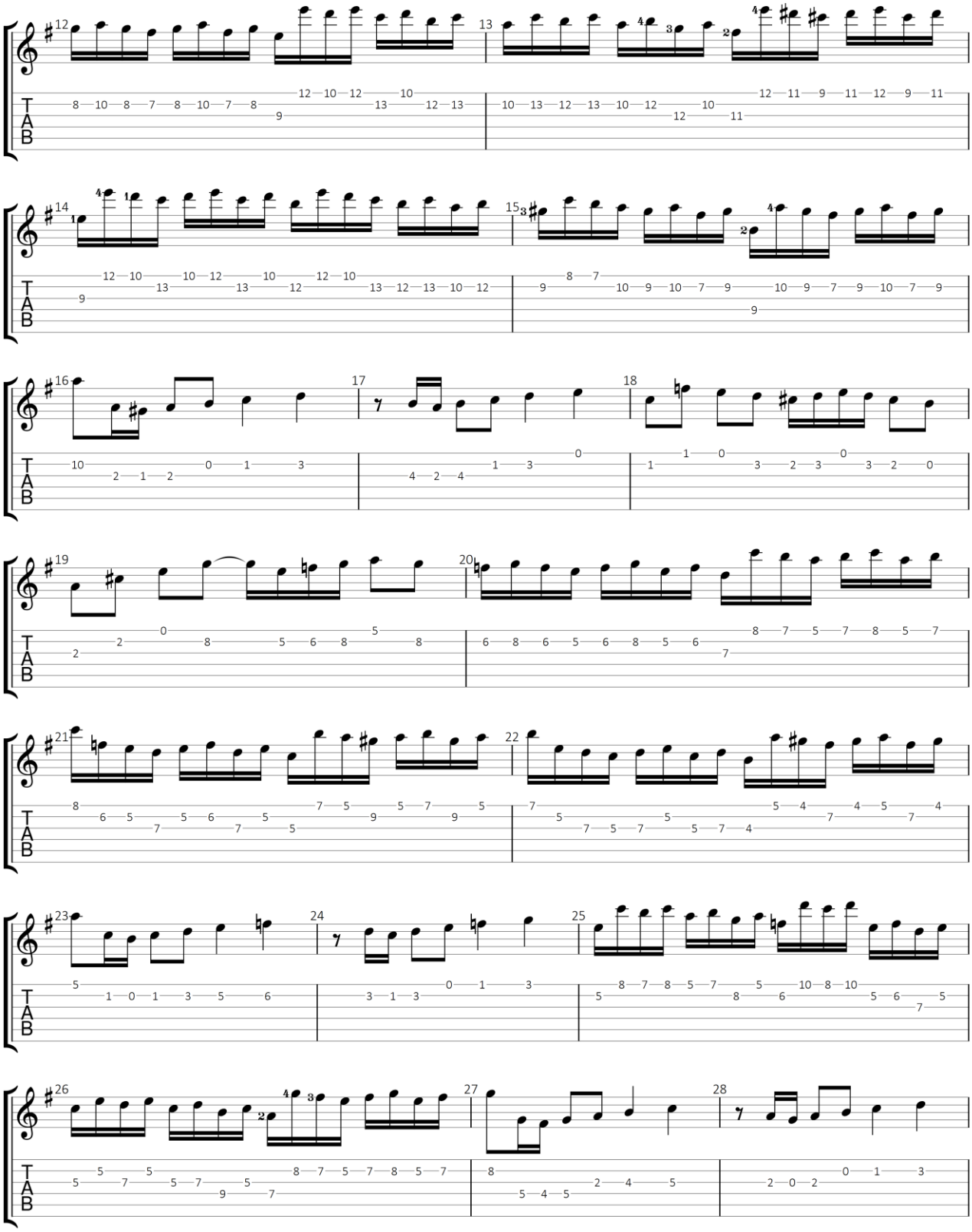

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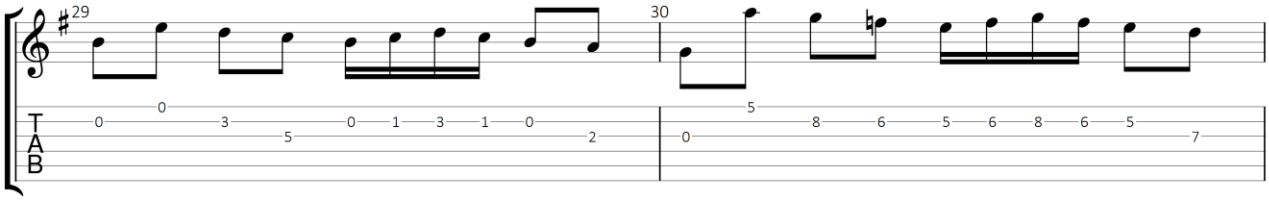
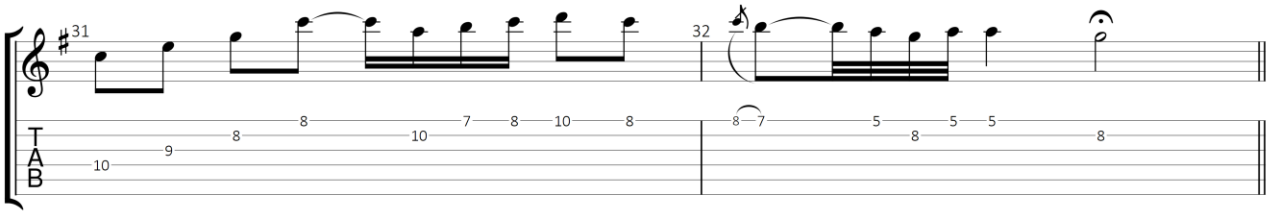
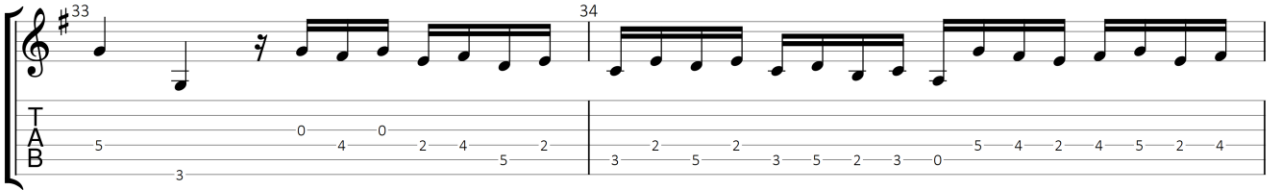
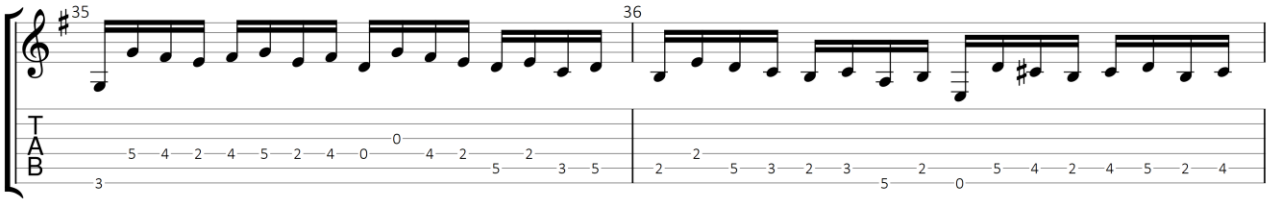
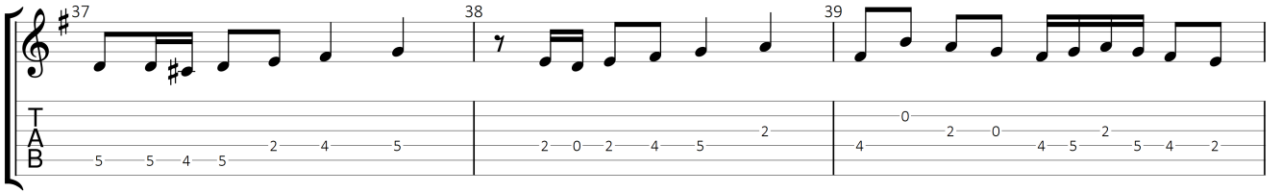


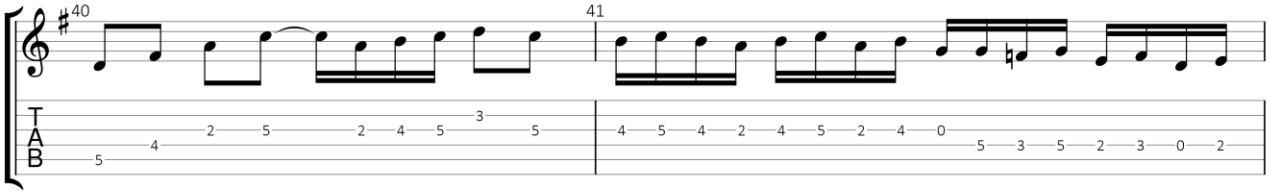


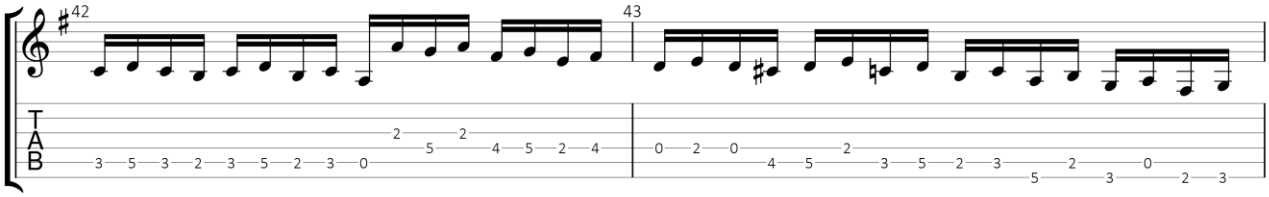
Gitaar 2

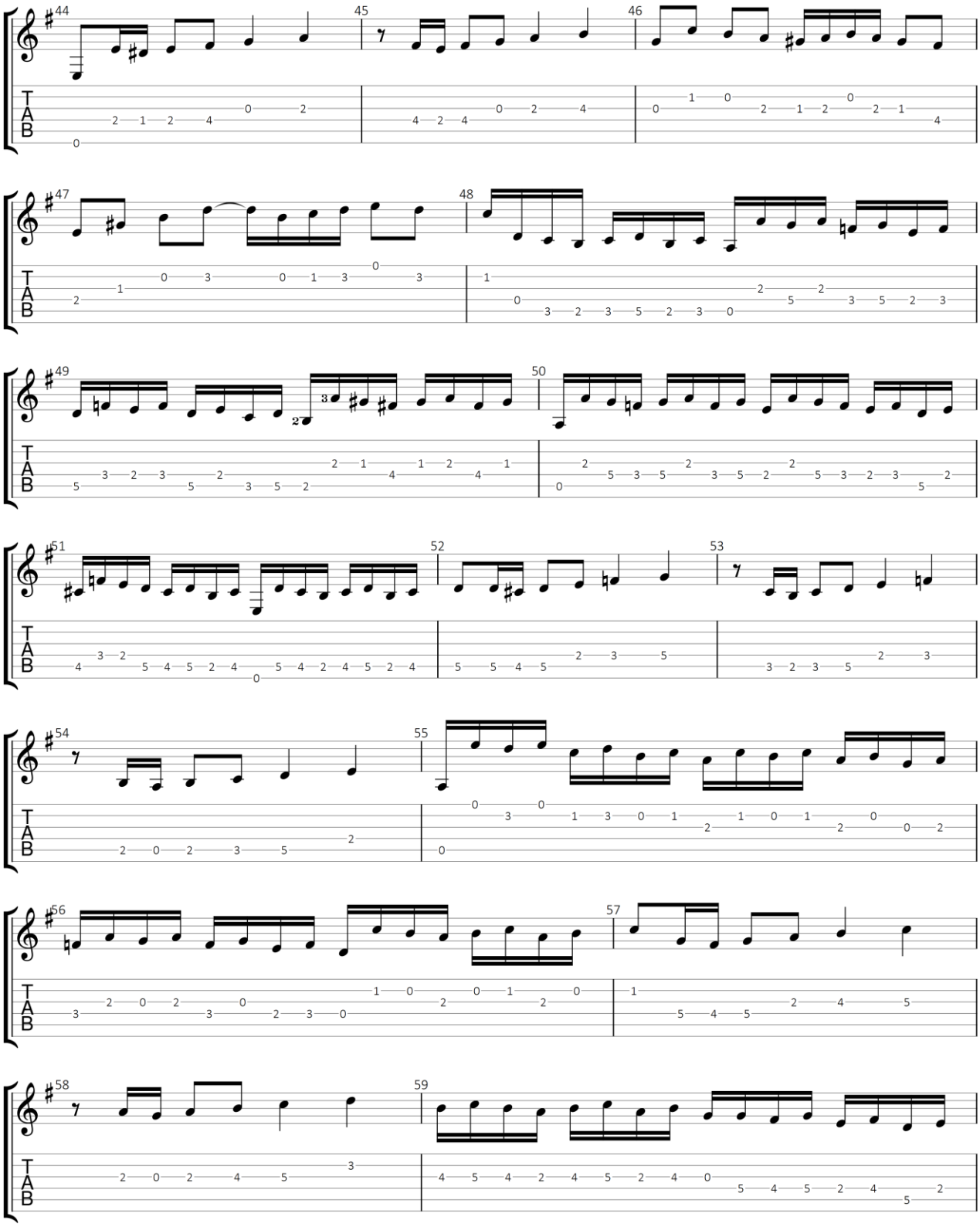












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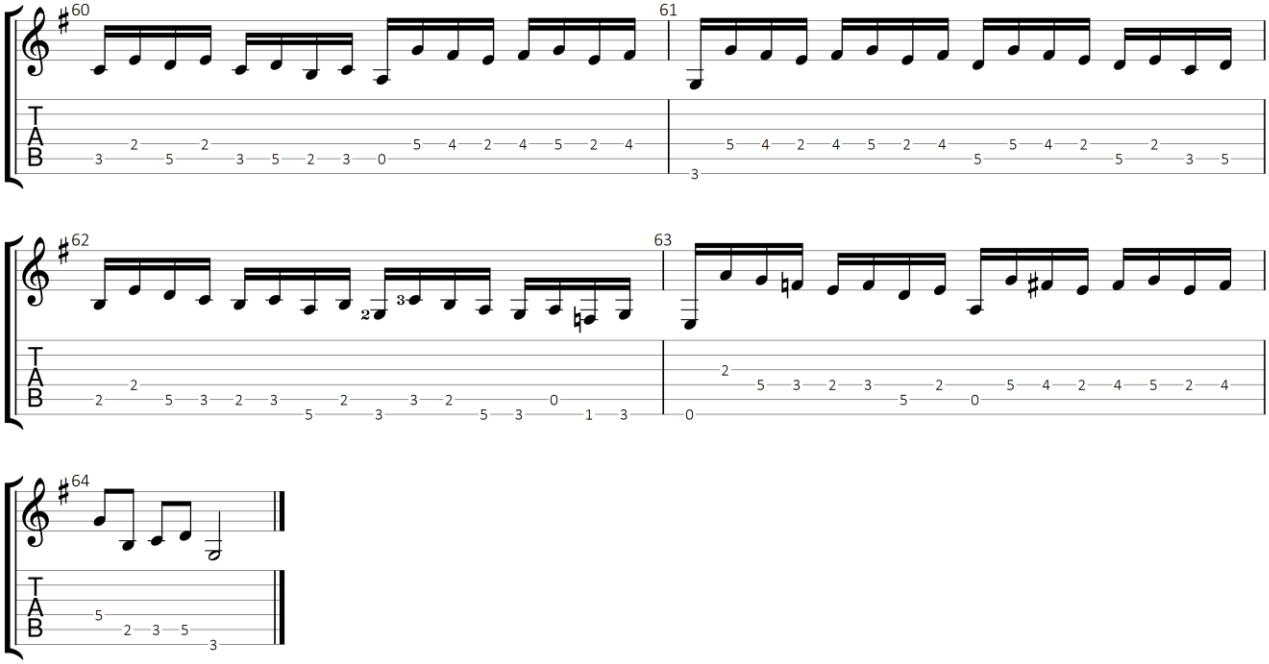

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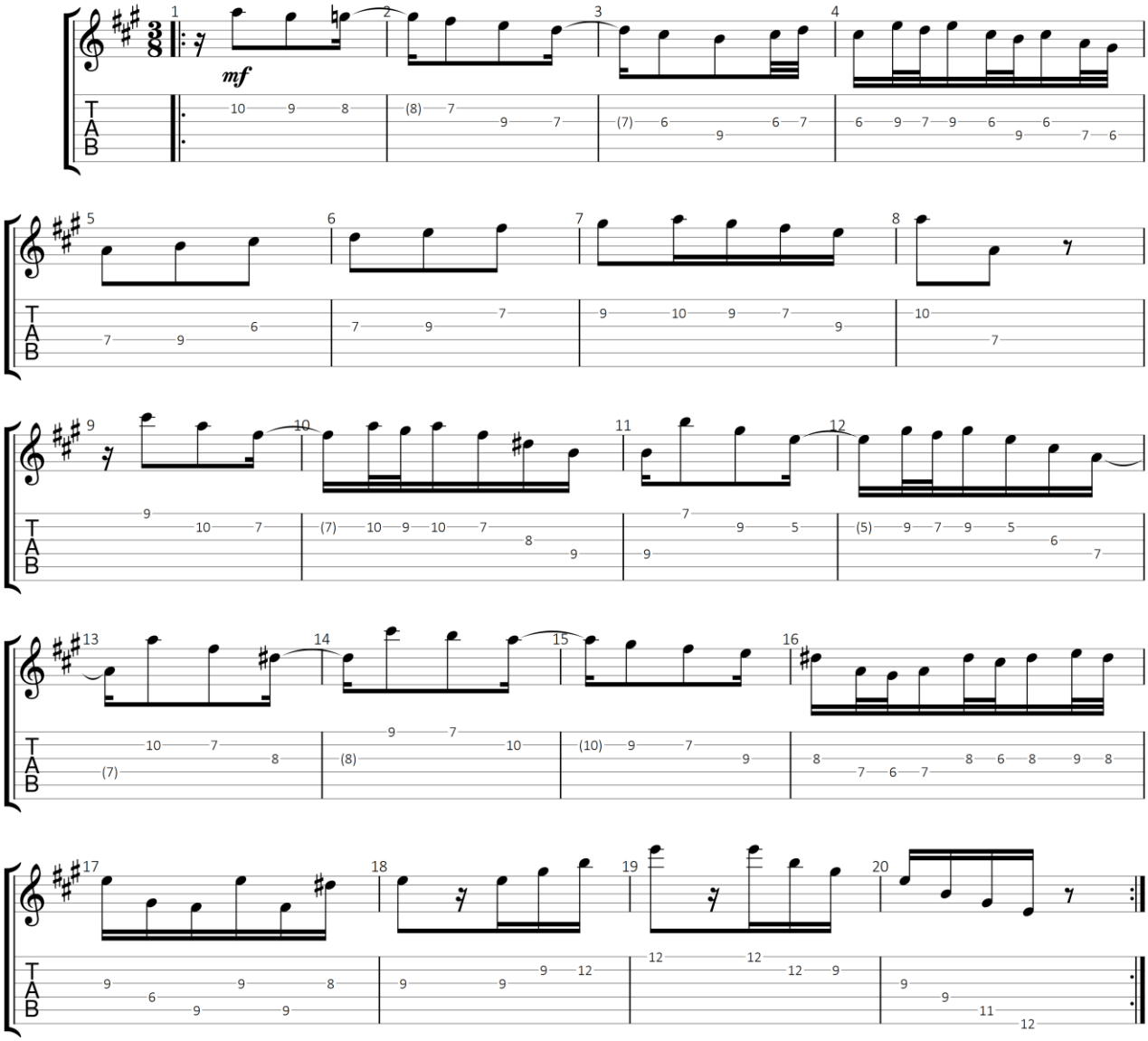
Inventie No. 6 in E majeur, BWV 777 (gitaar duo)

Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming- ♪ = 100

Gitaar 1



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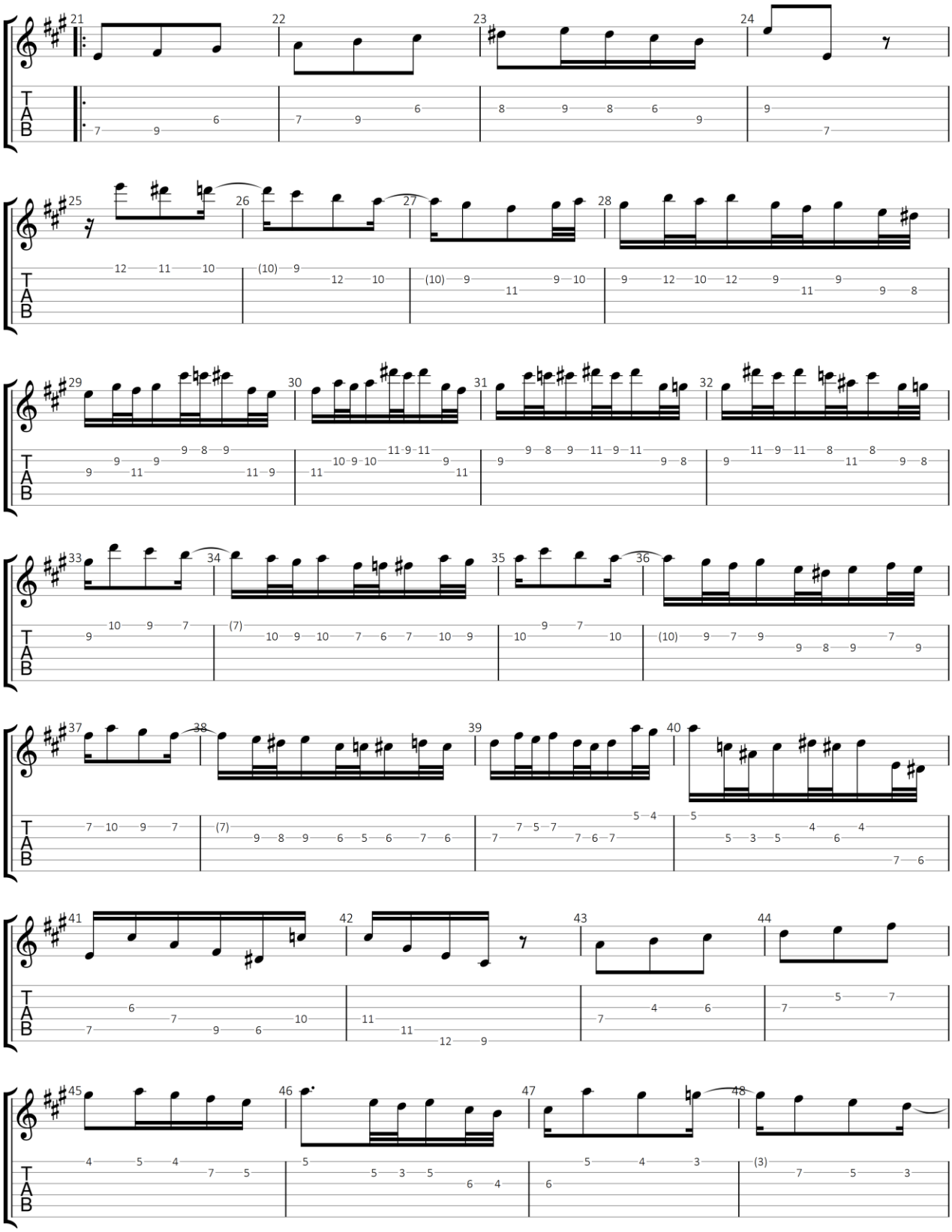

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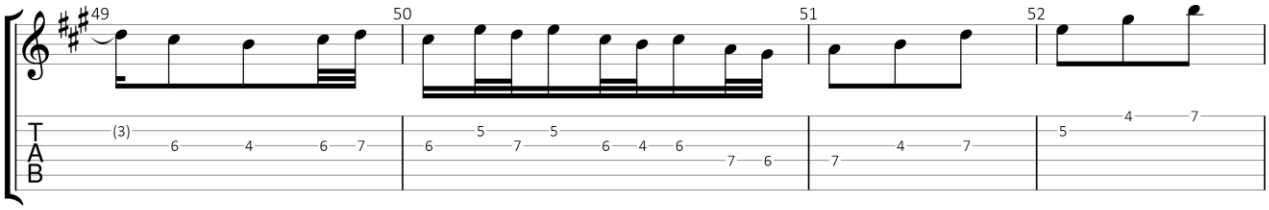

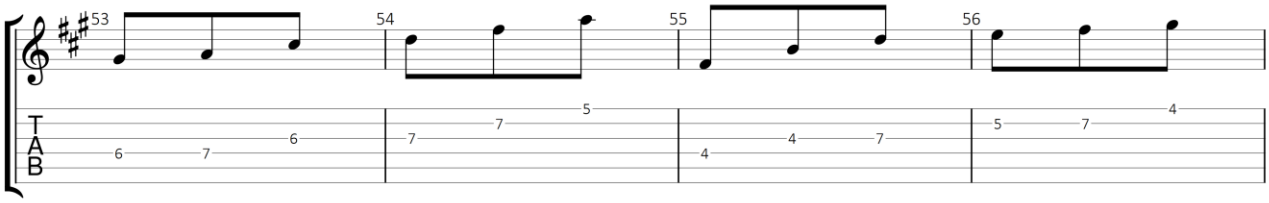

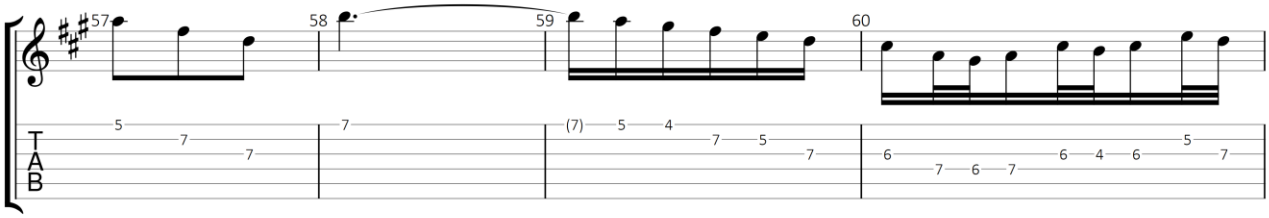

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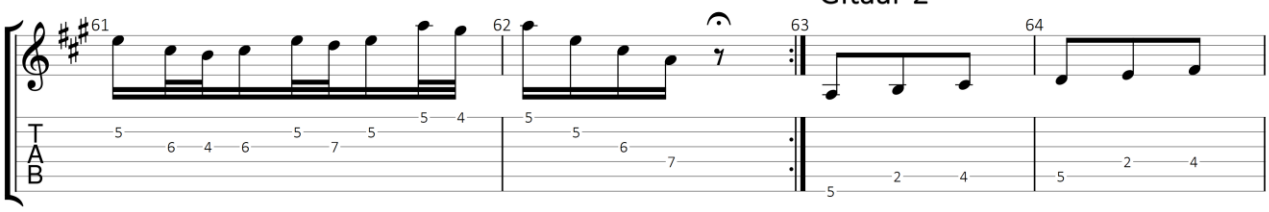

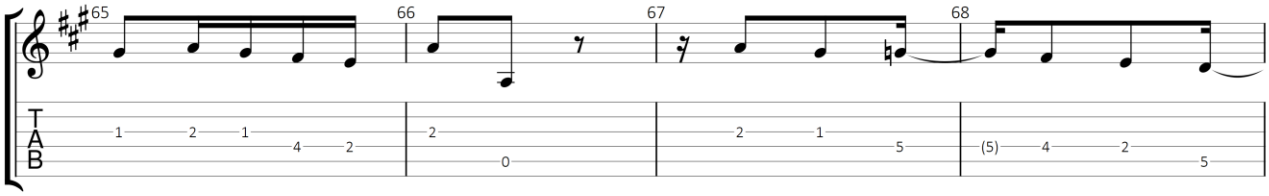

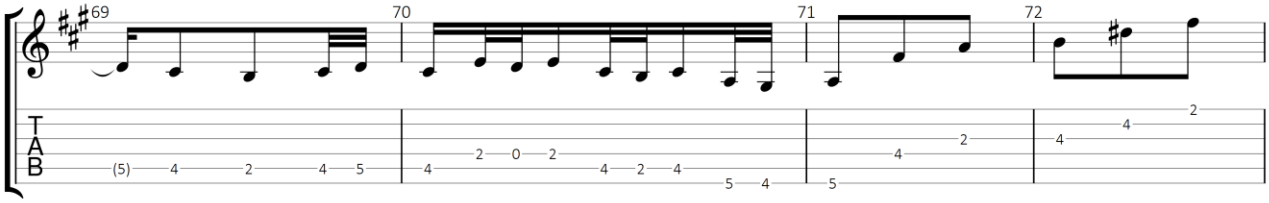

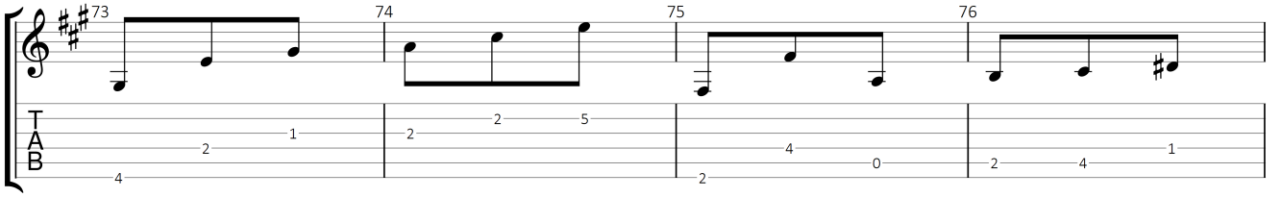

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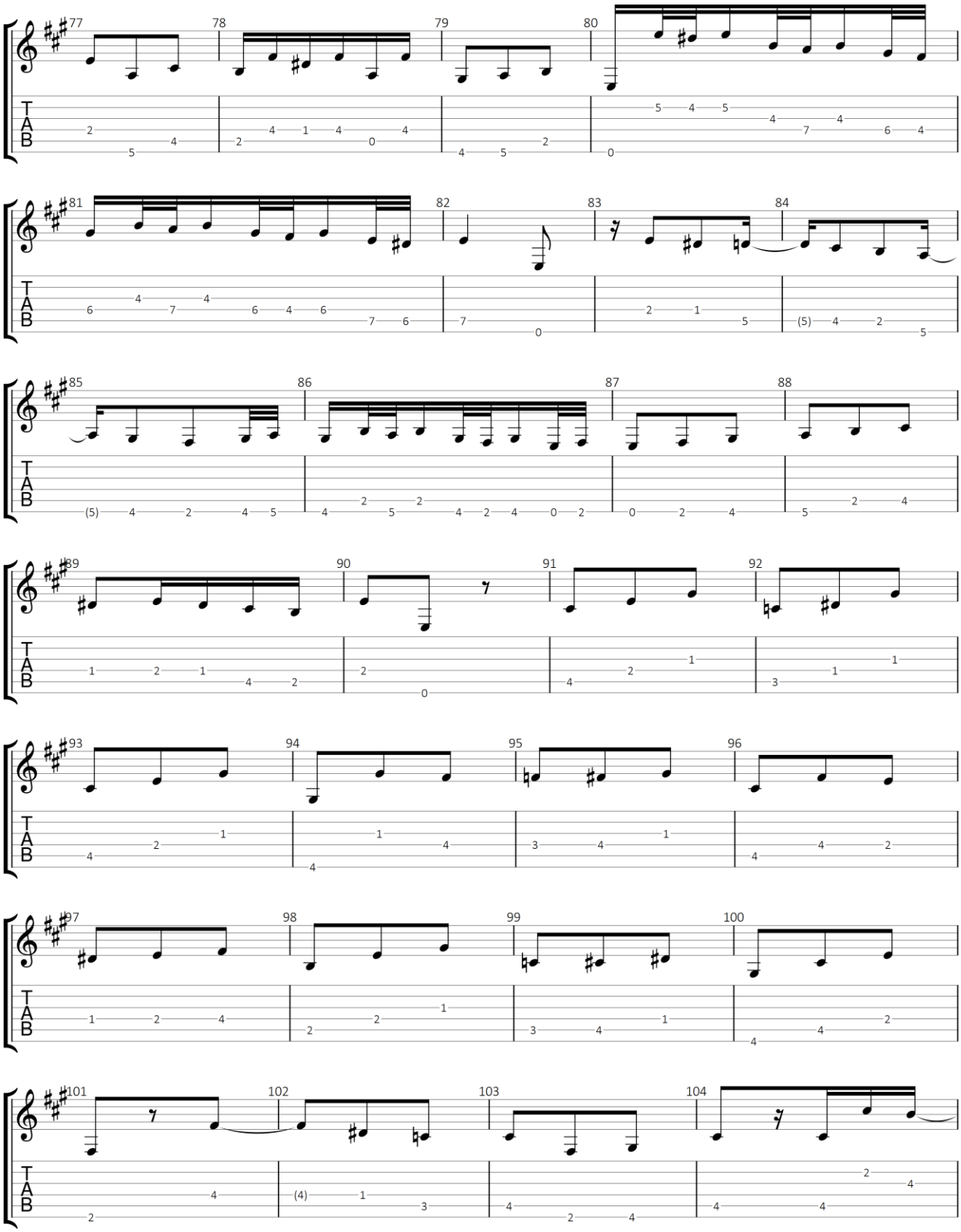

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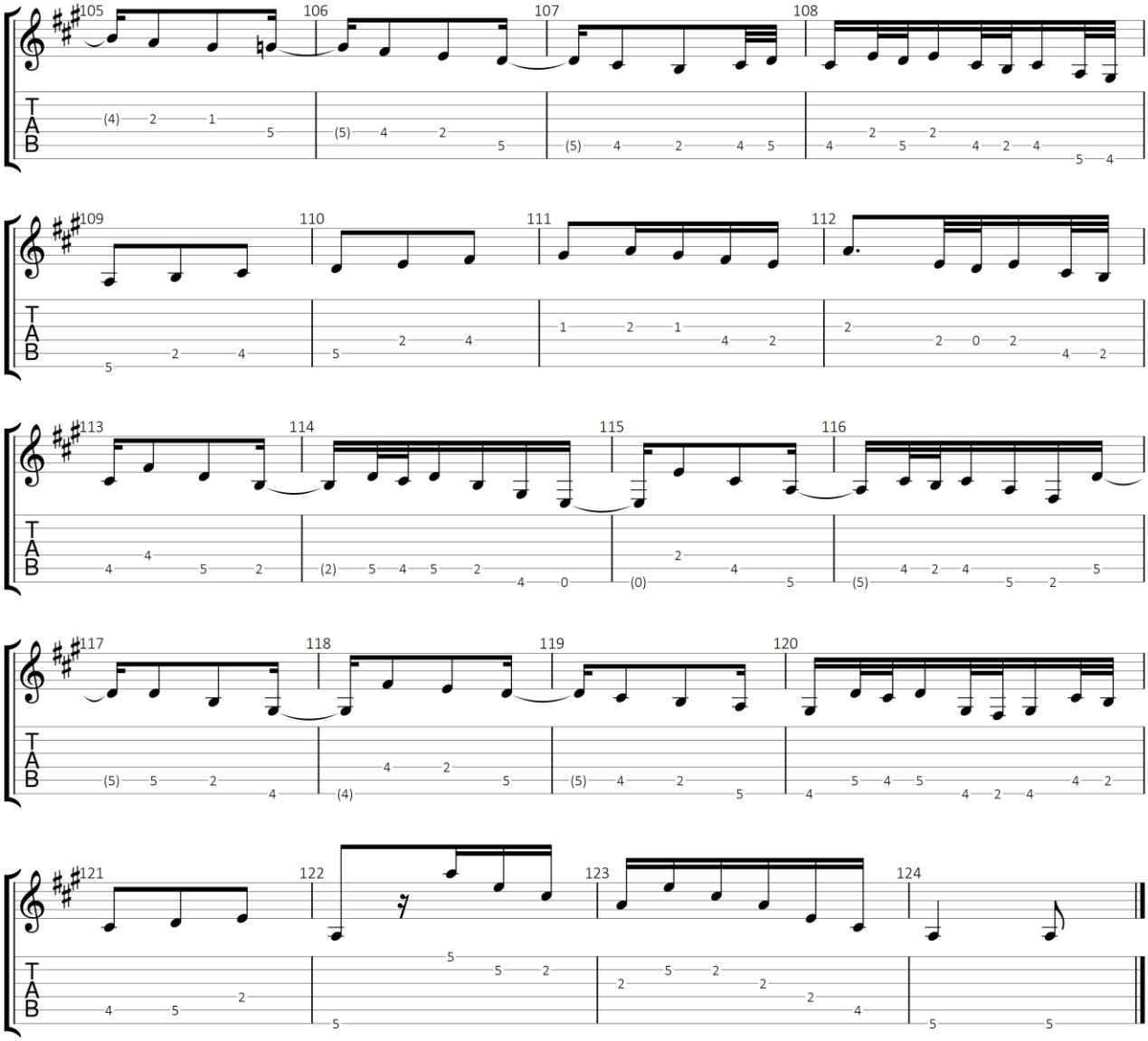

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Inventie No. 7 in E mineur, BWV 778 (gitaar duo)

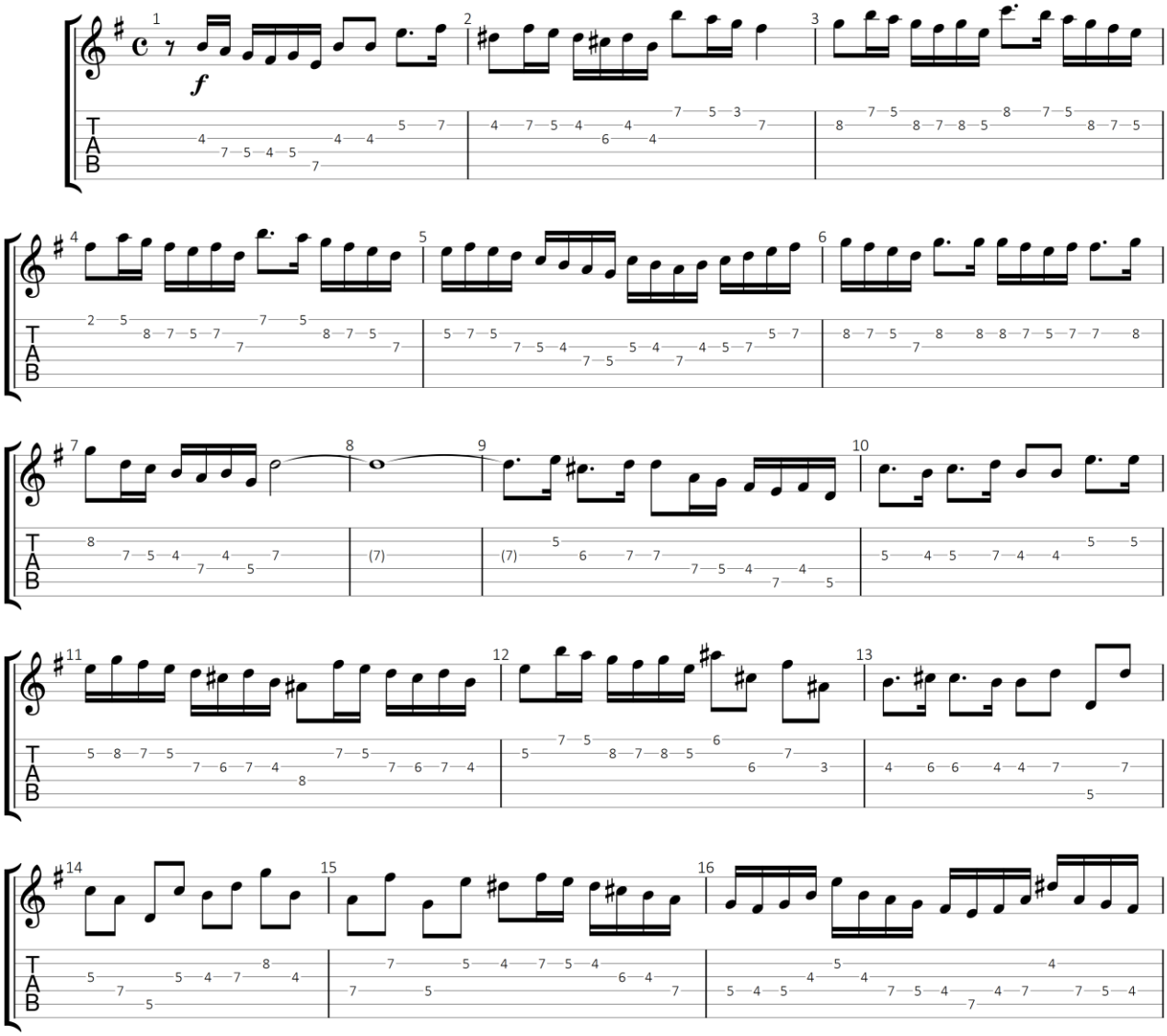
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 85

Gitaar 1



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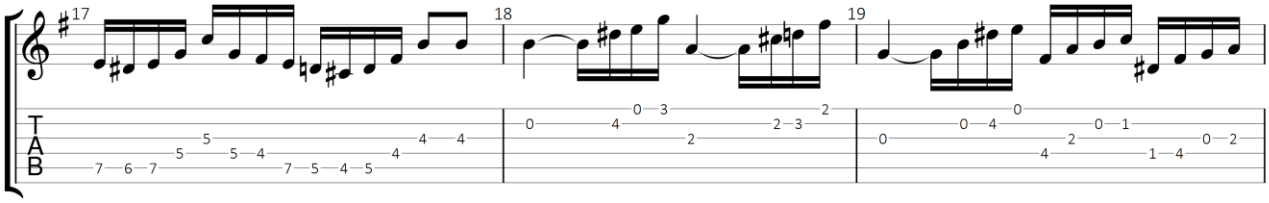

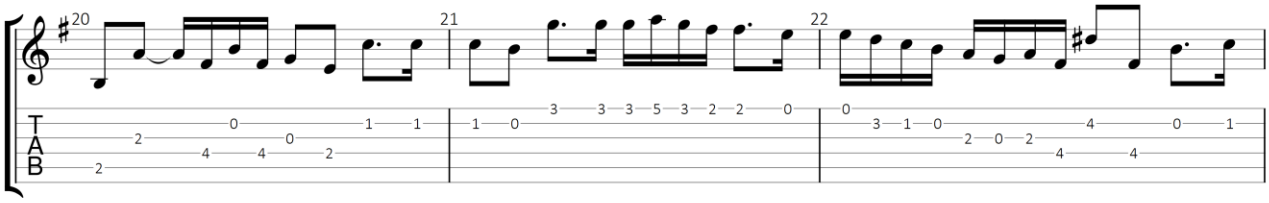

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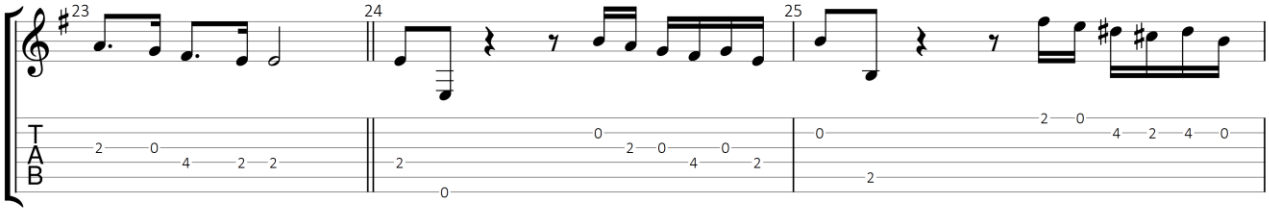

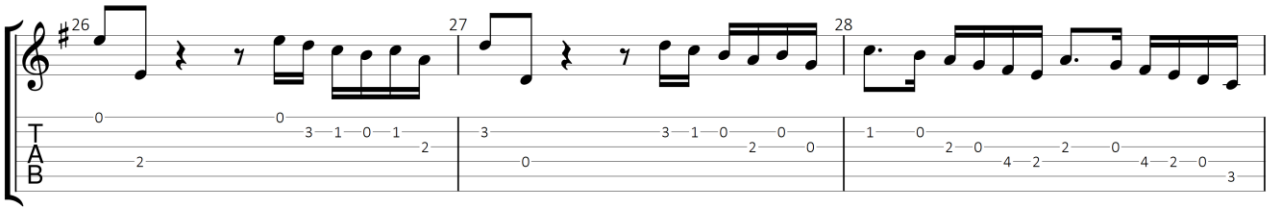

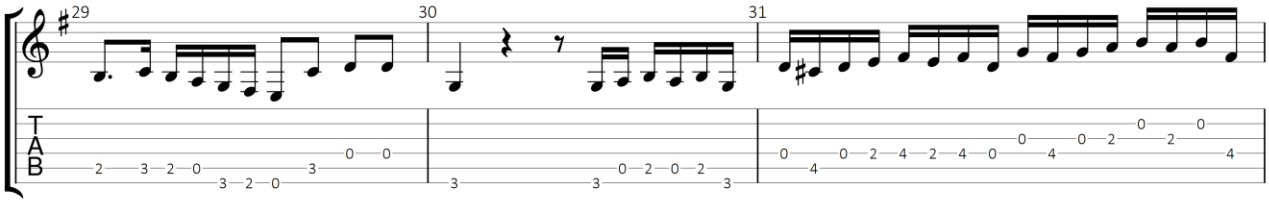

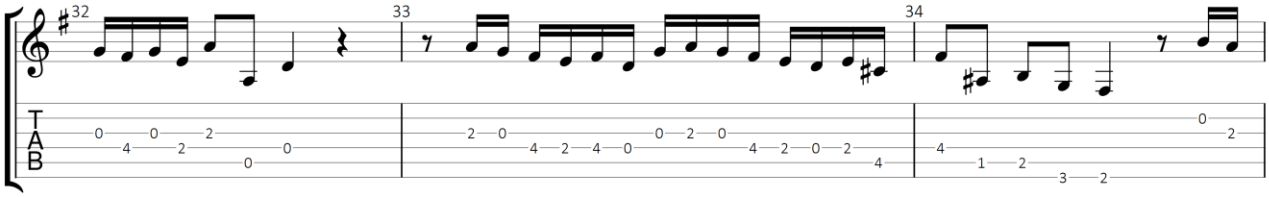

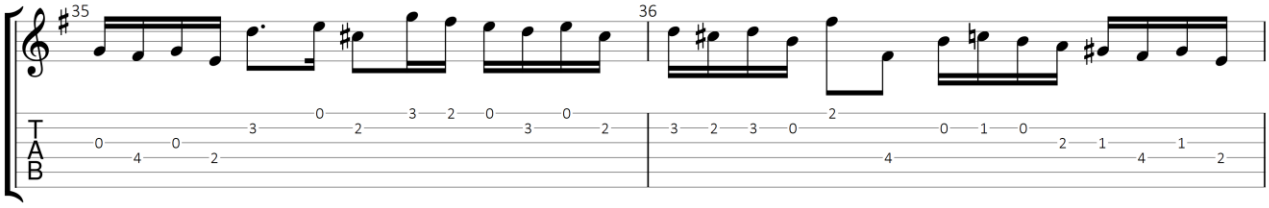

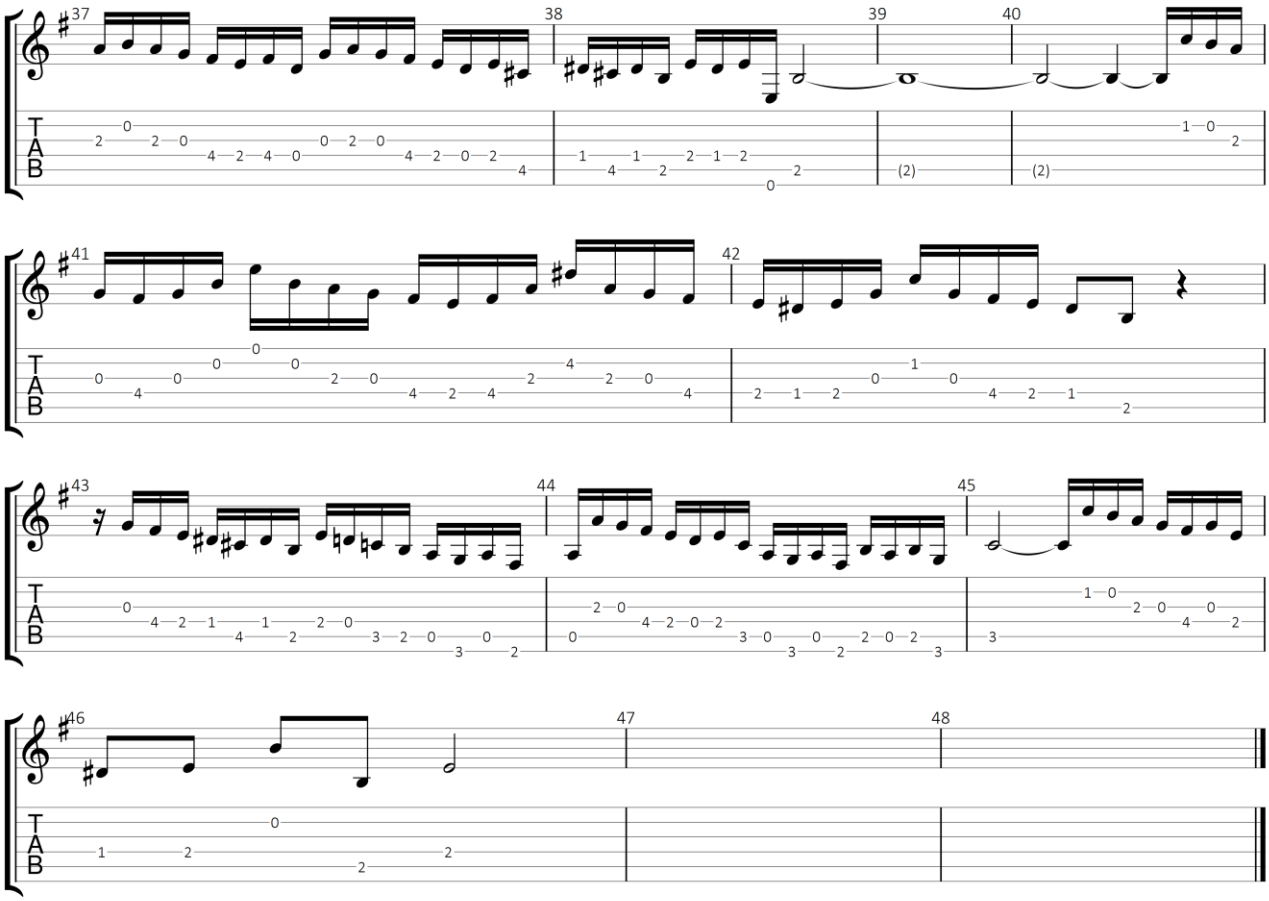

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Inventie No. 8 in F majeur, BWV 779 (gitaar duo)

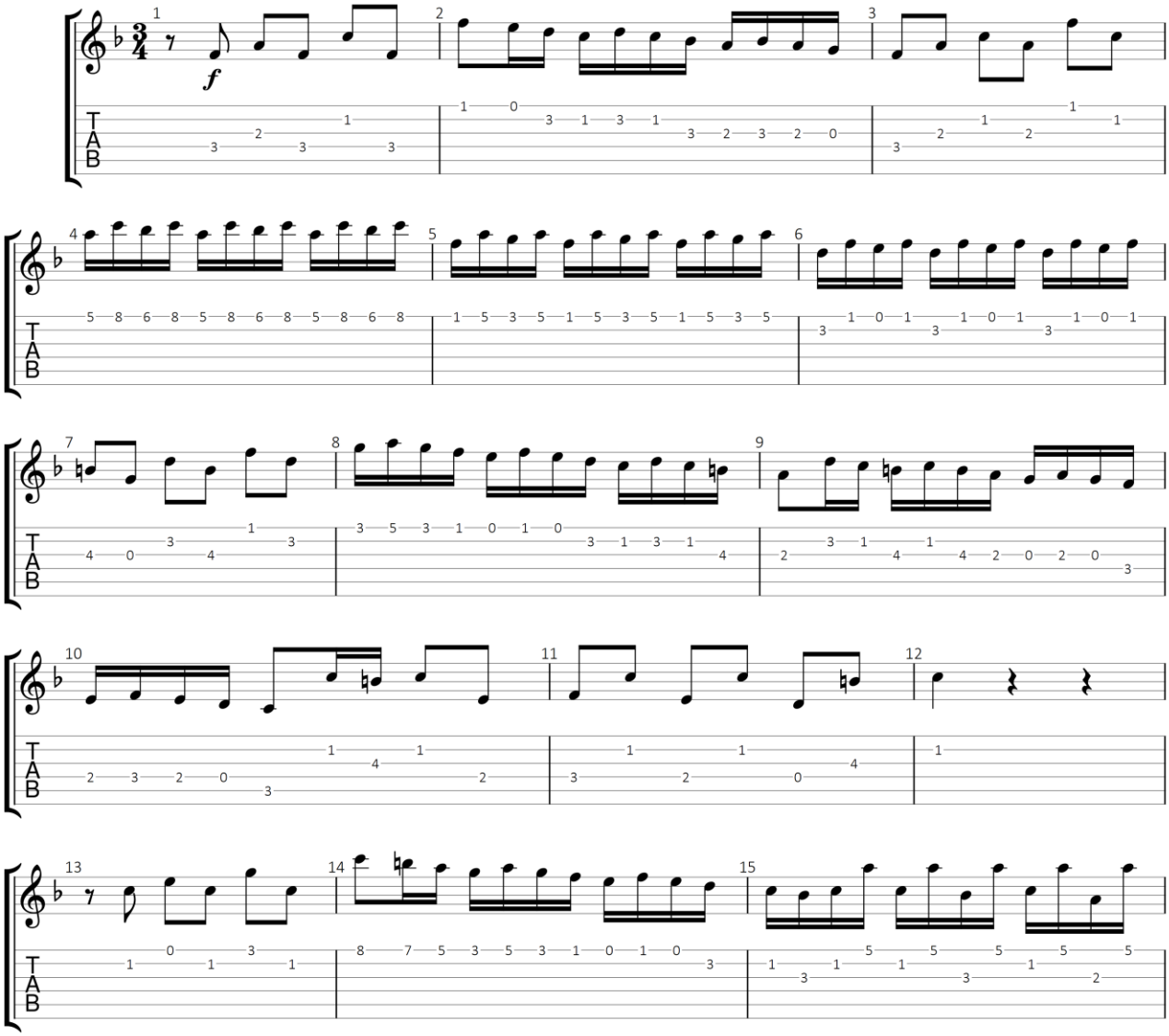
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120

Gitaar 1



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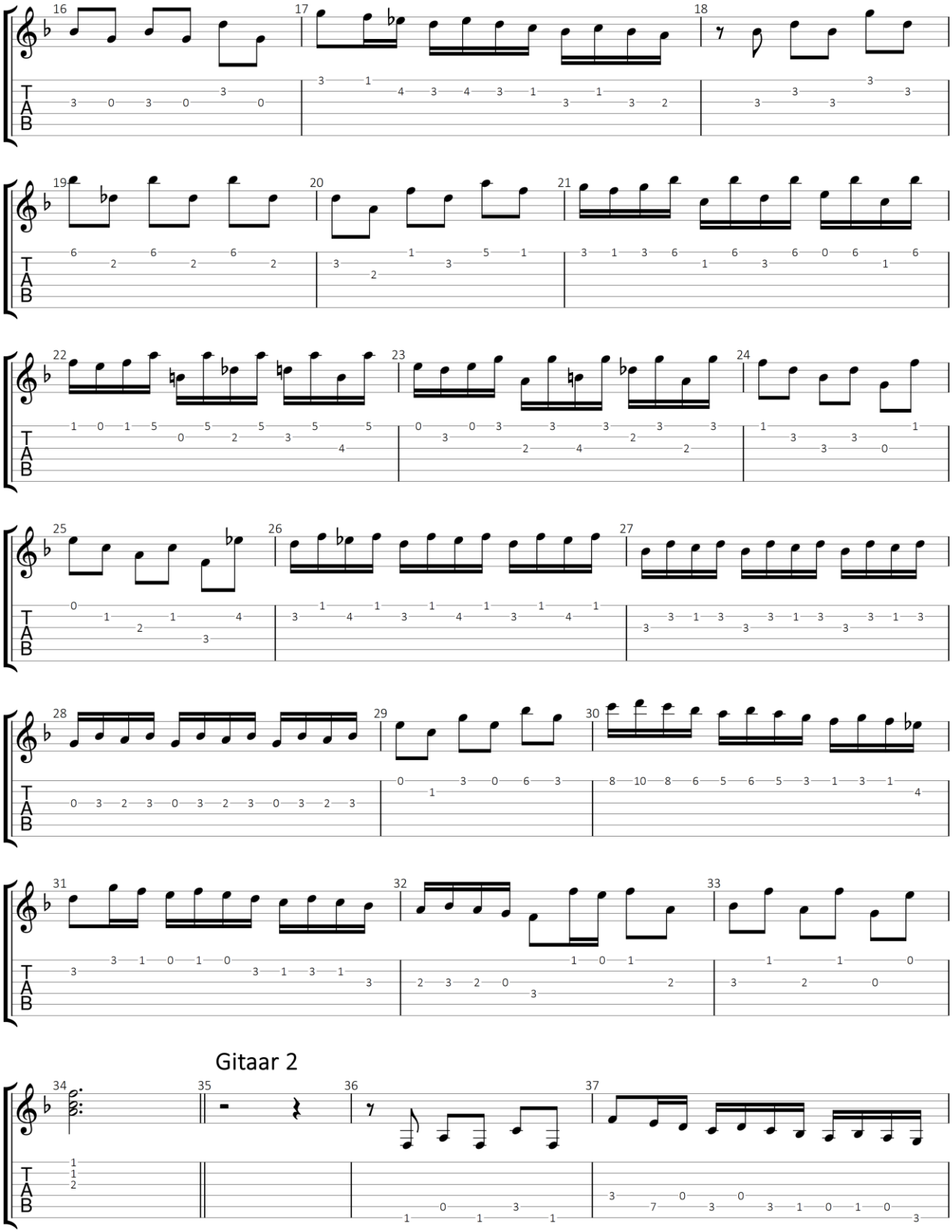

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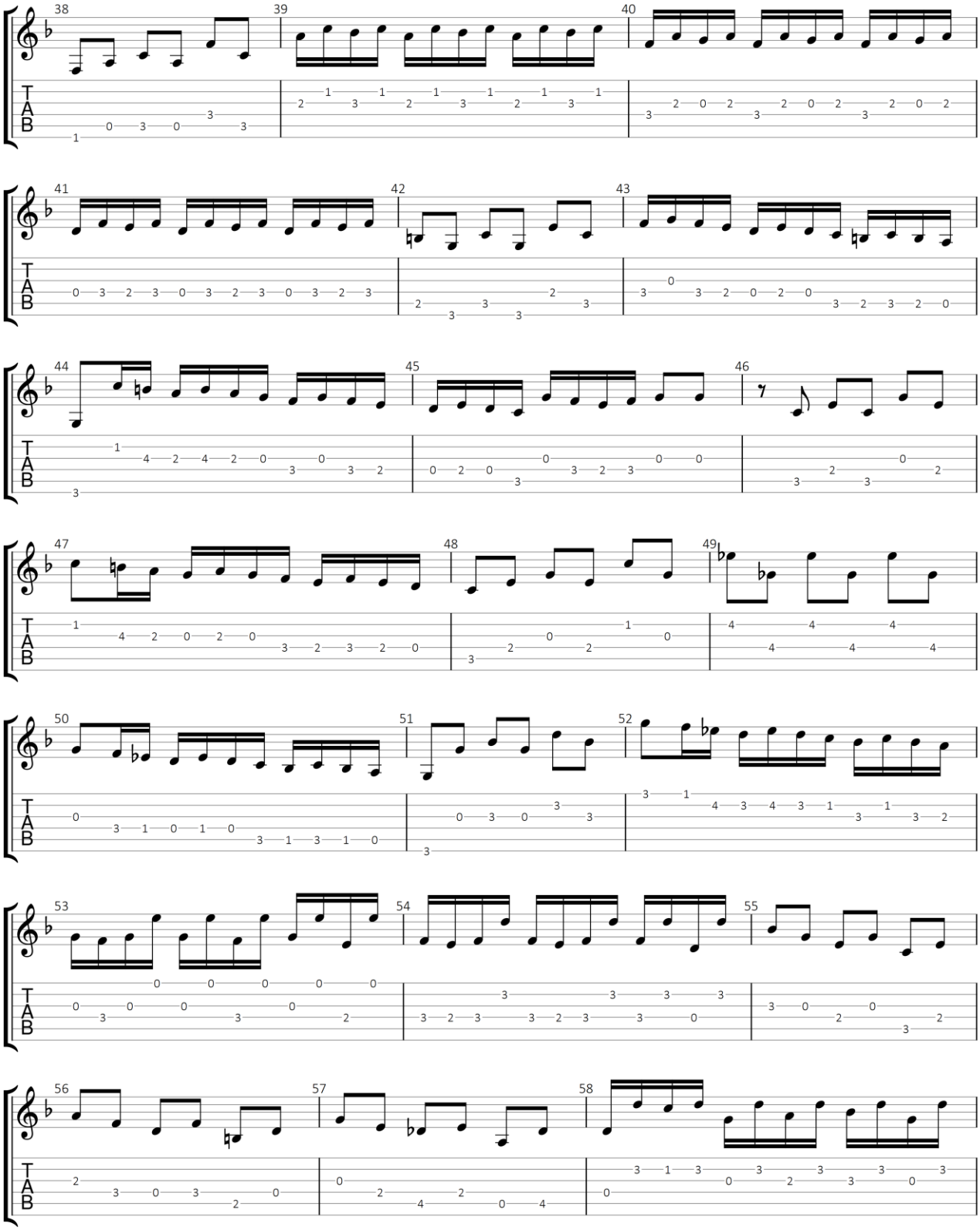

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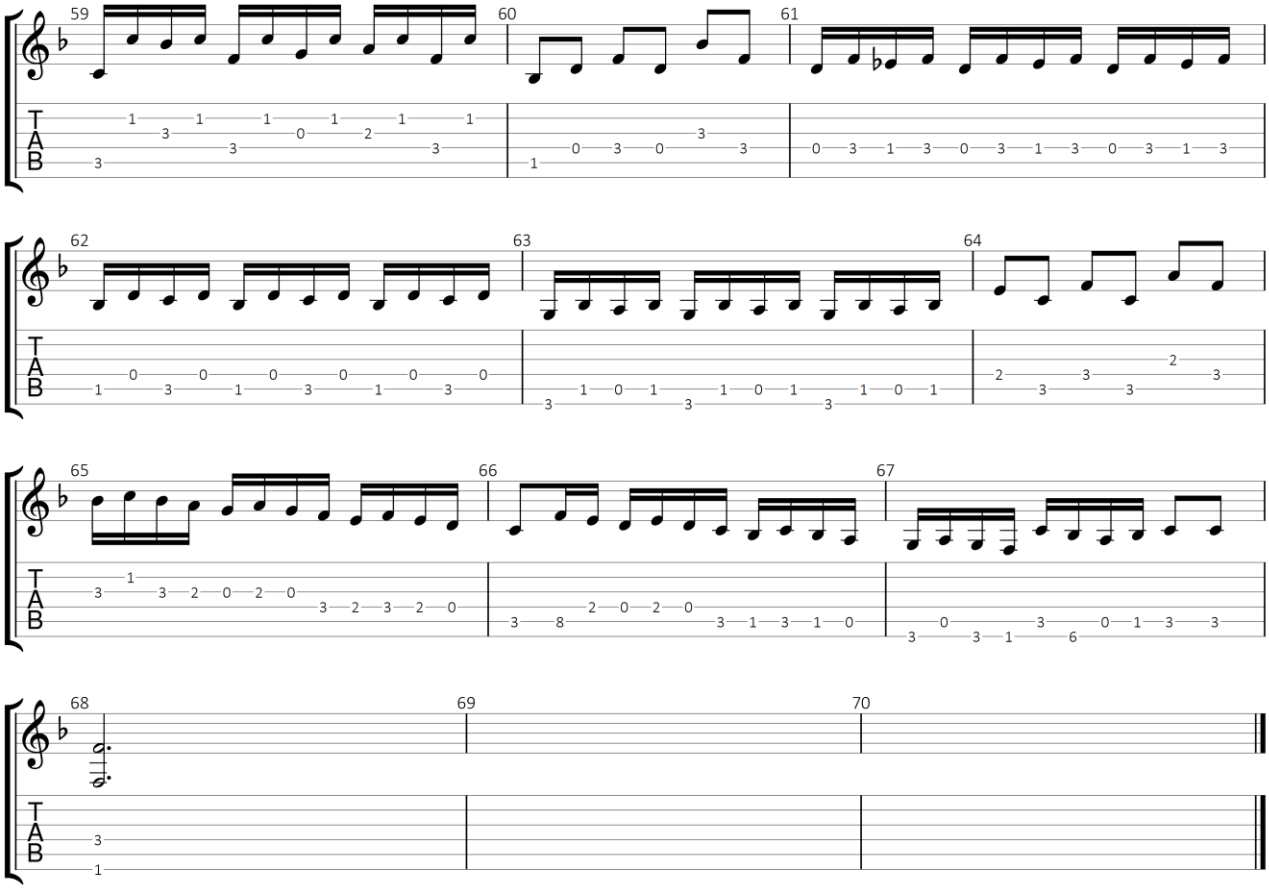


4/4

Inventie No. 9 in F mineur, BWV 780 (gitaar duo)

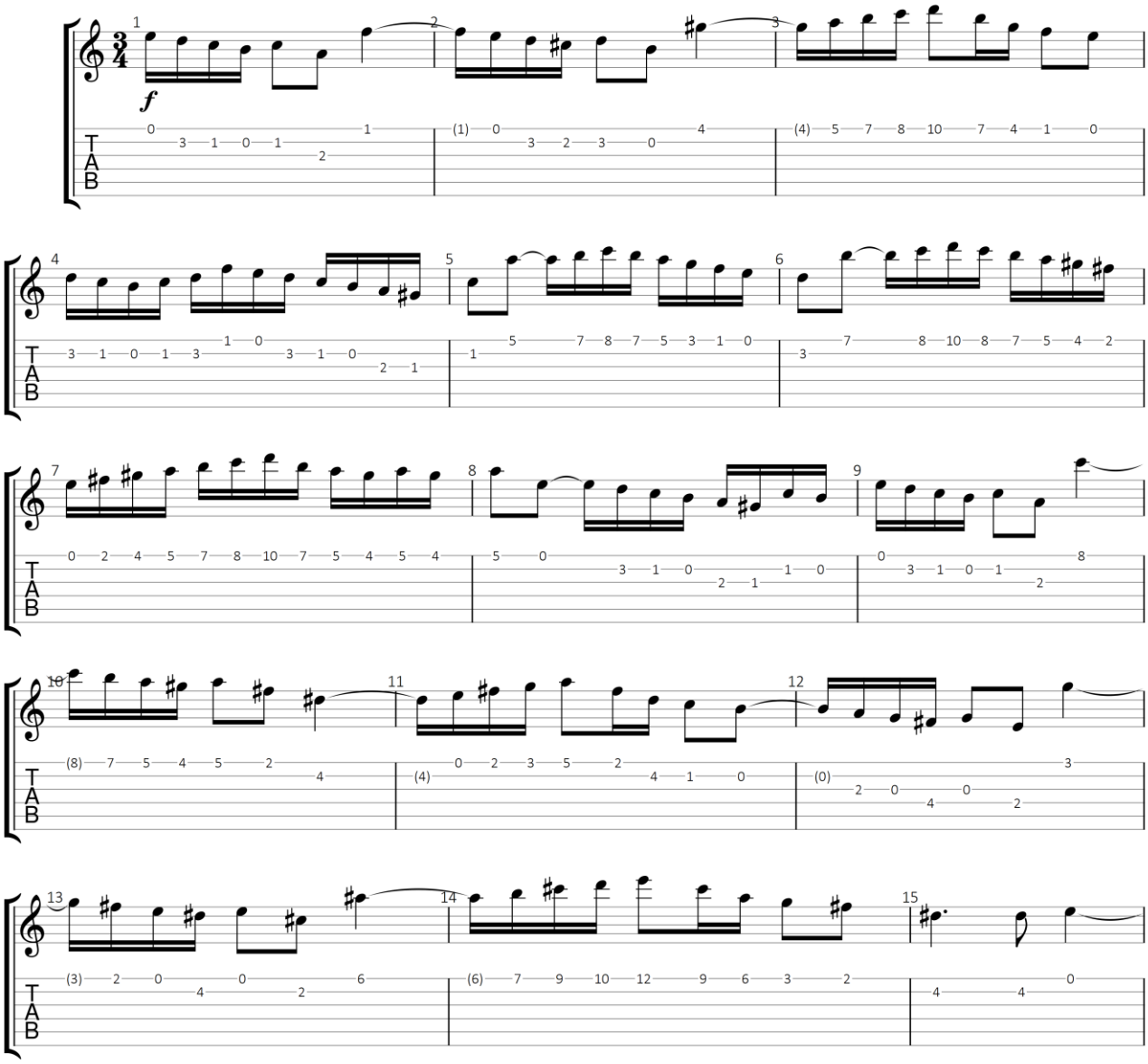
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 80

Gitaar 1



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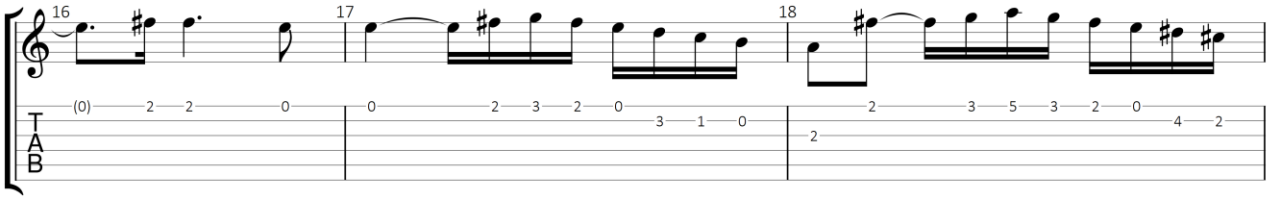

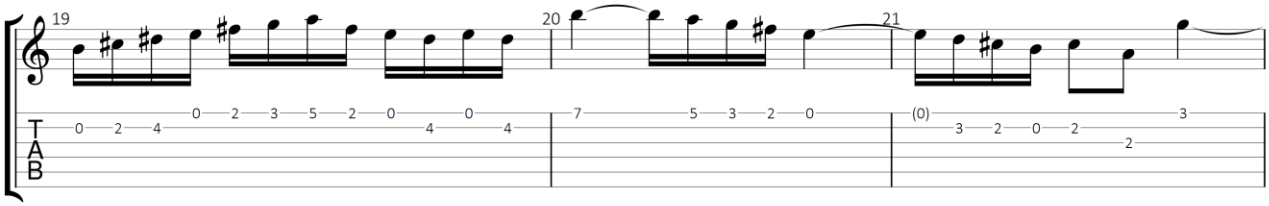

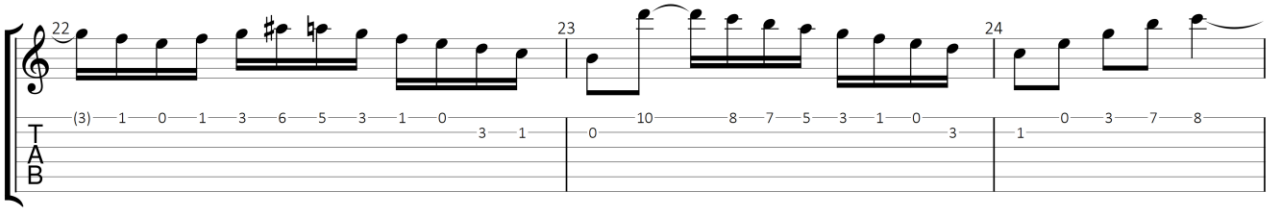

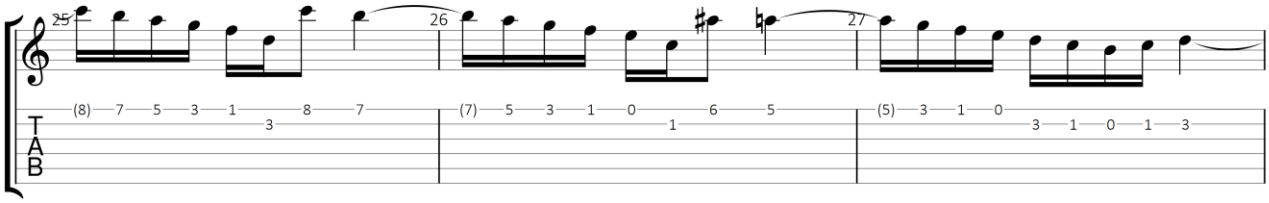

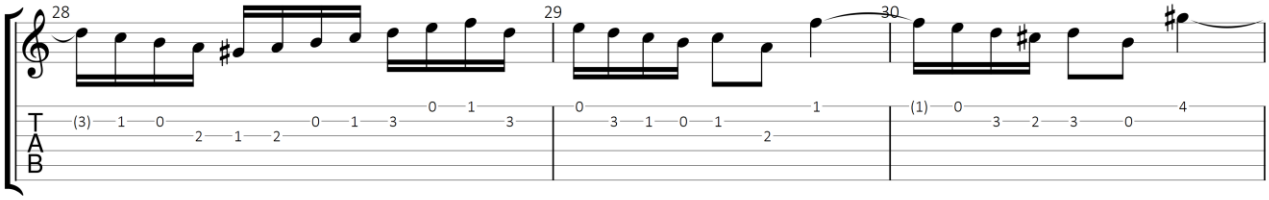

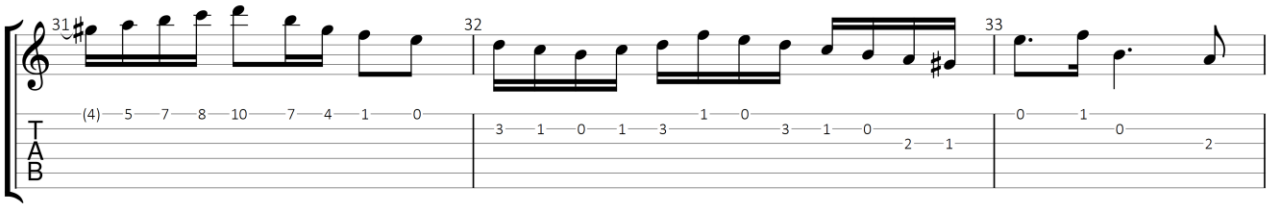

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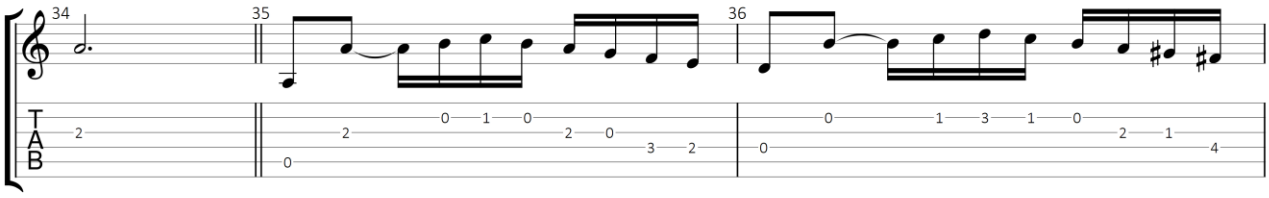

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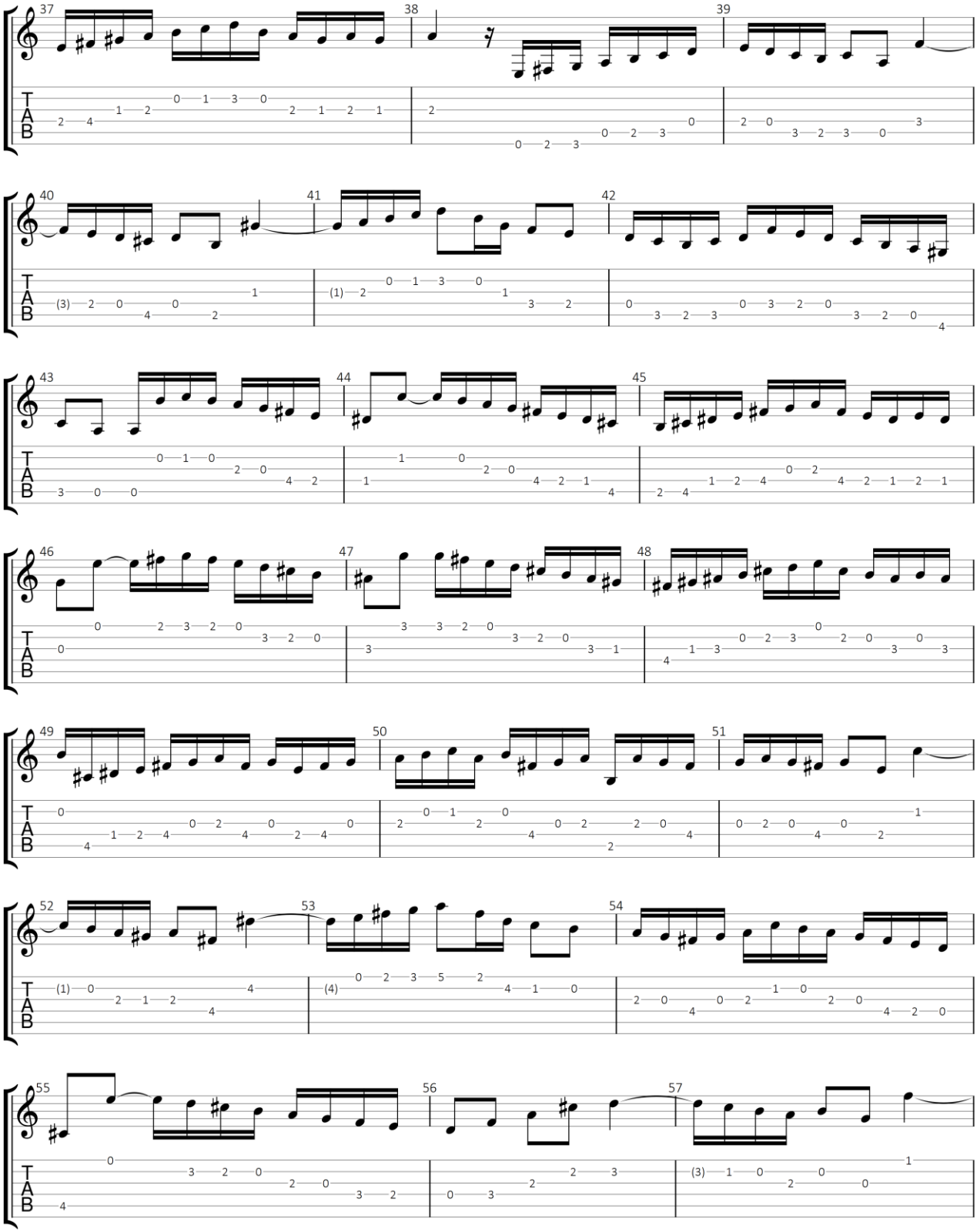

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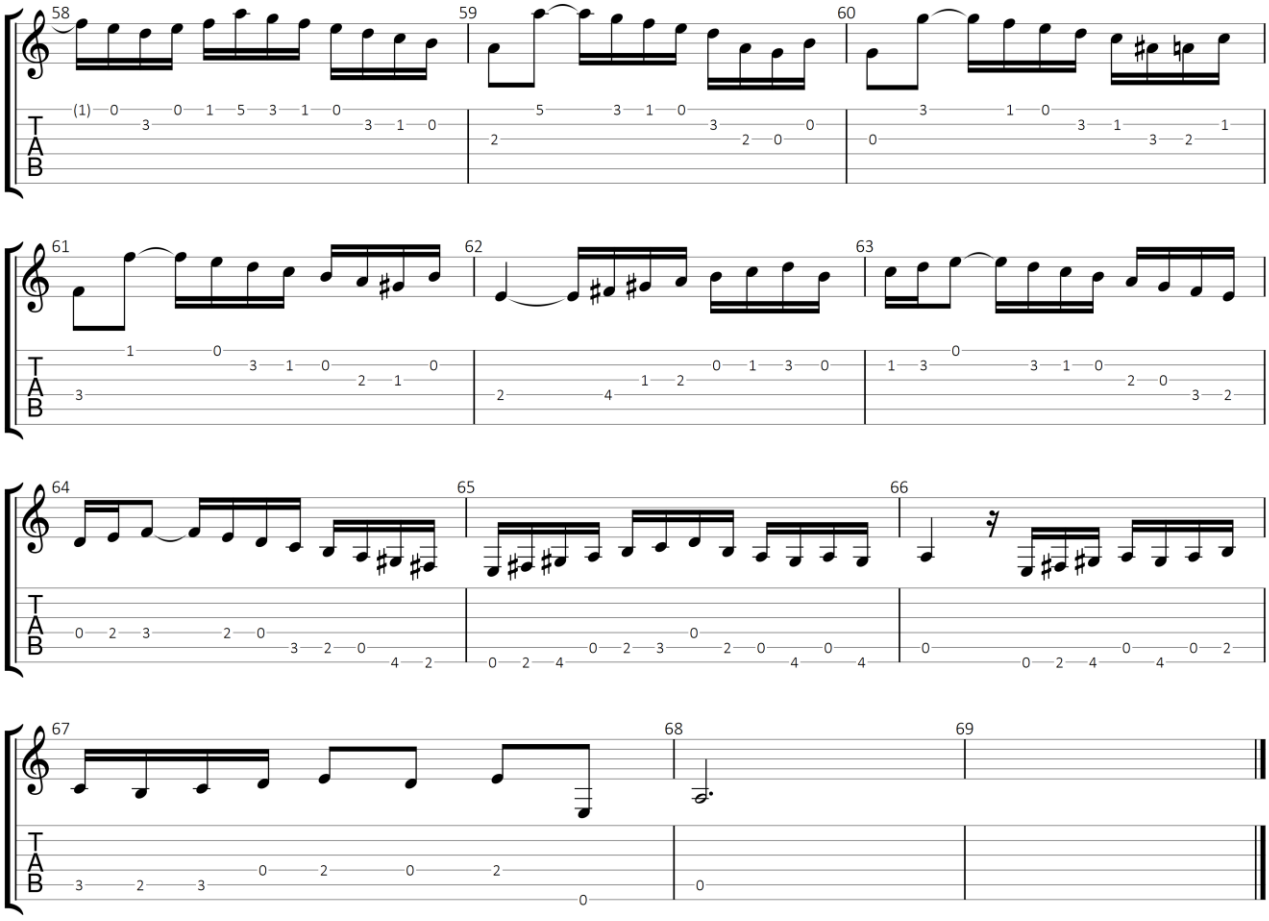


GuitarJan.com 50

Inventie No. 10 in G majeur, BWV 781 (gitaar duo)

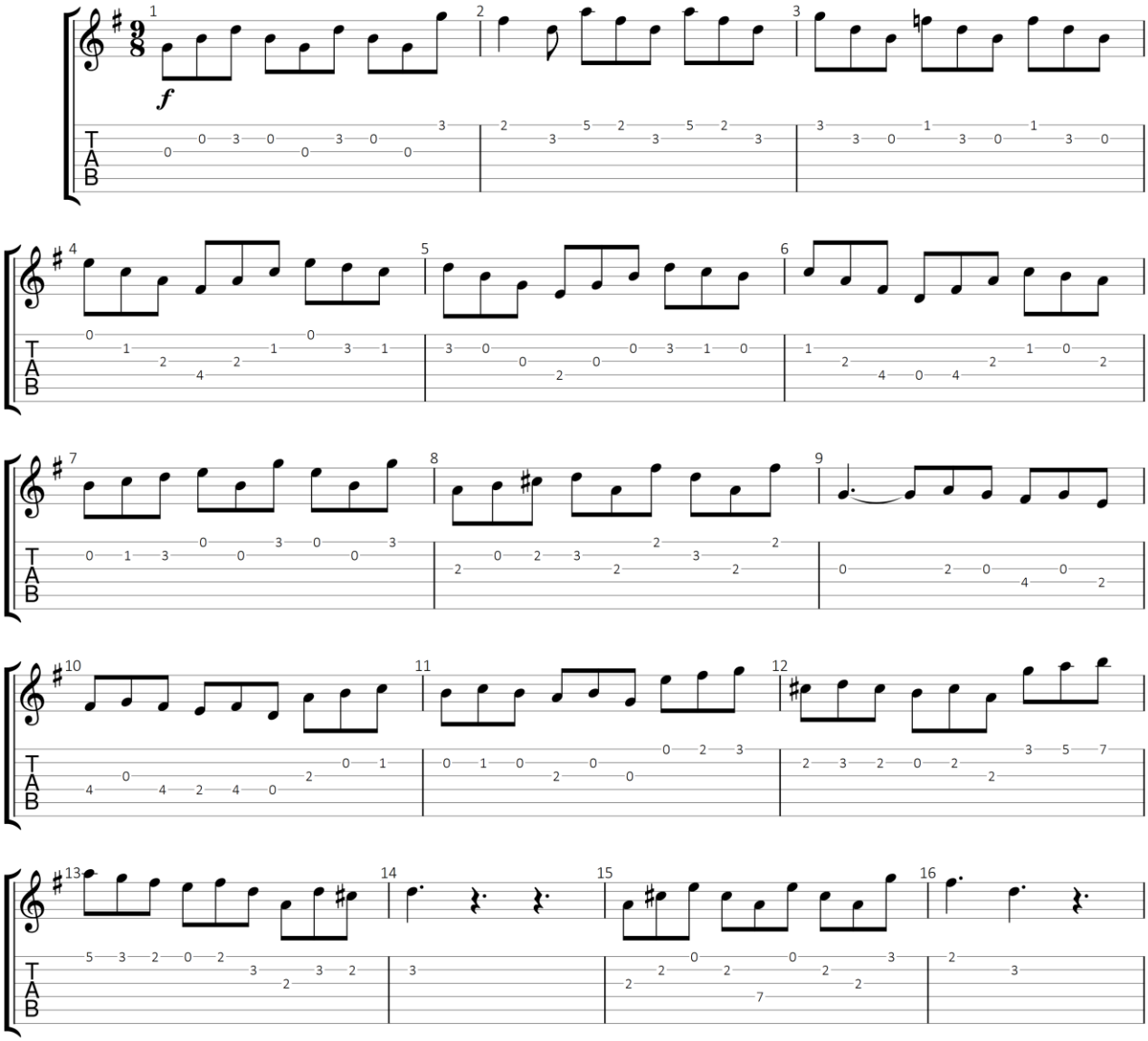
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120

Gitaar 1



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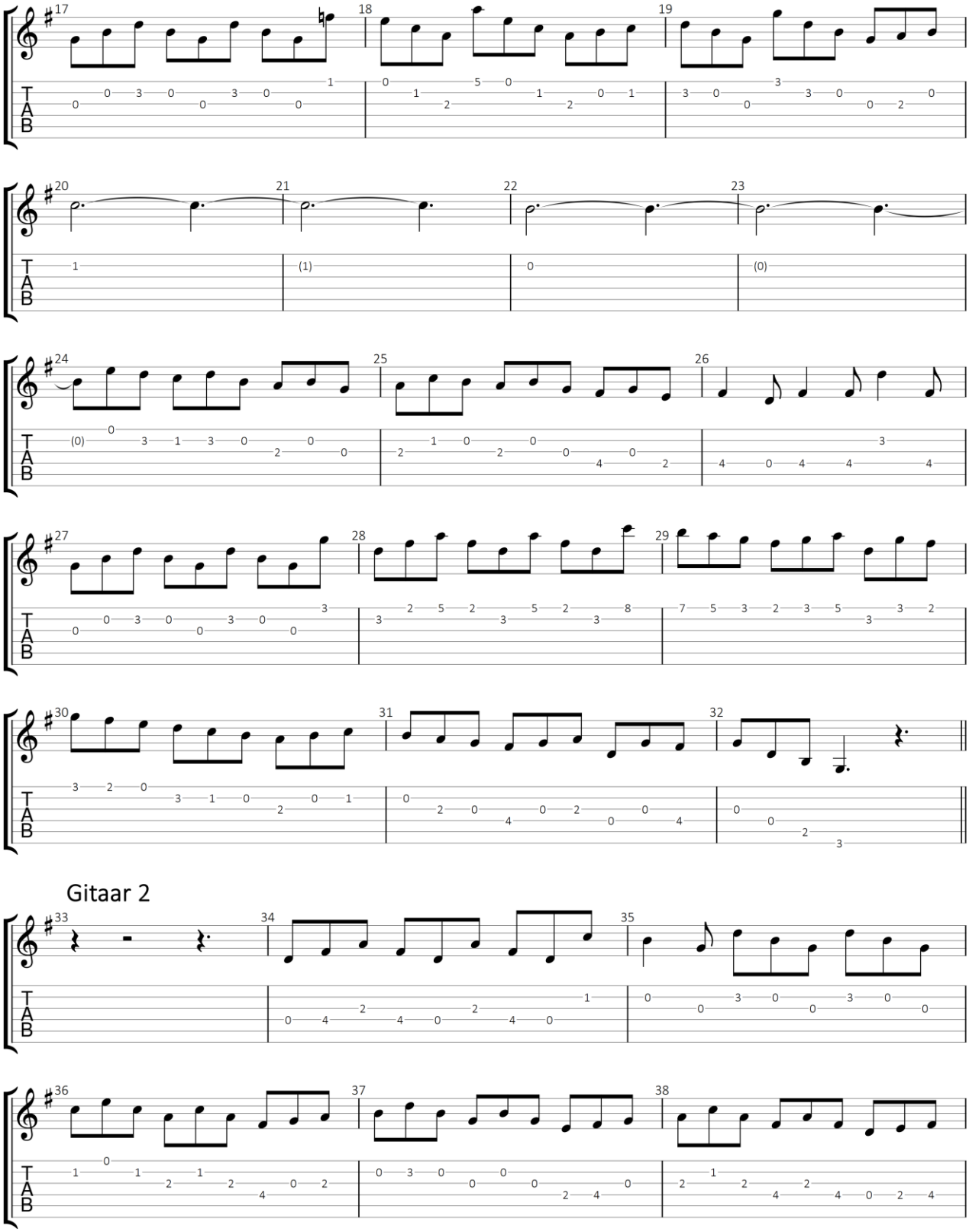

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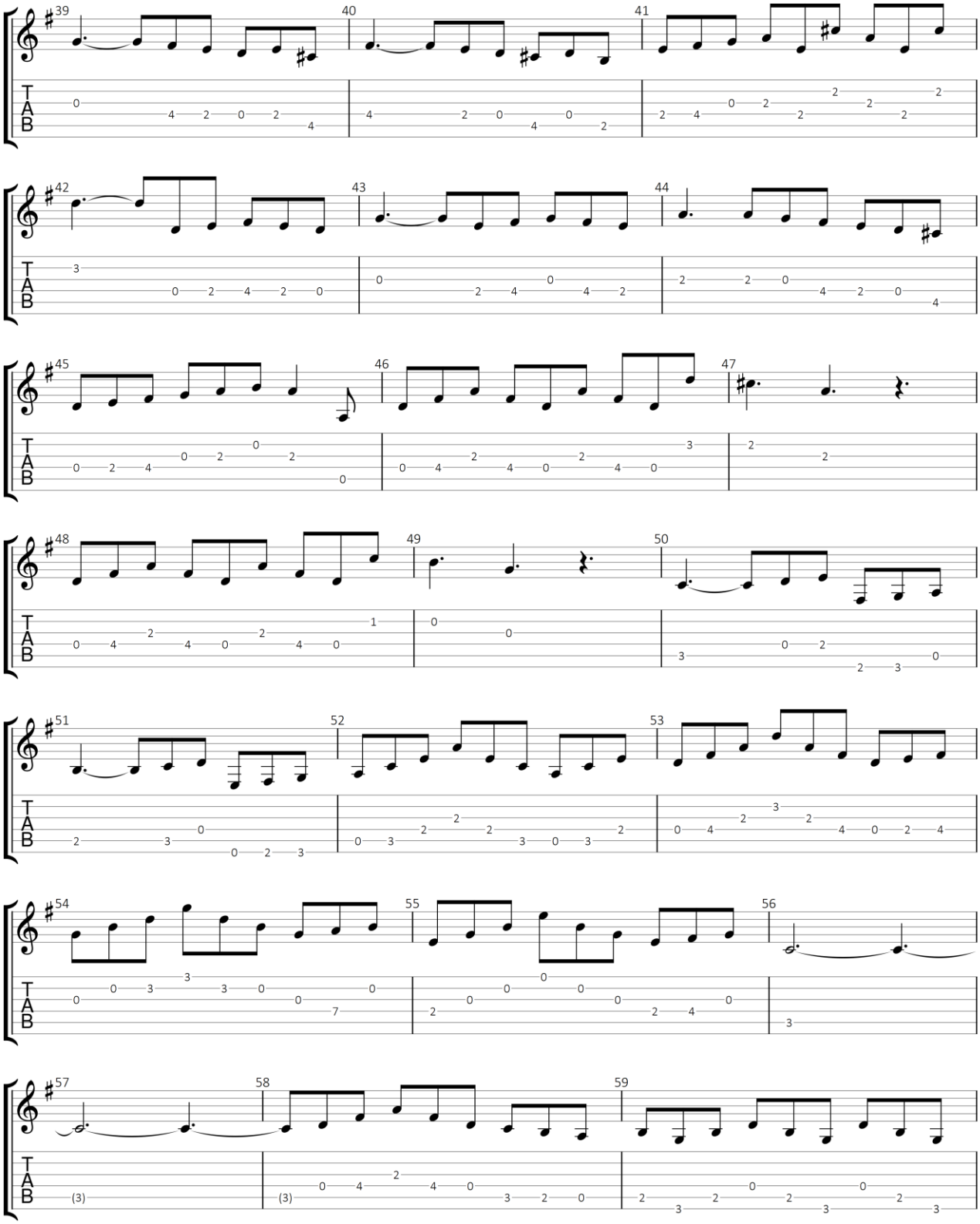

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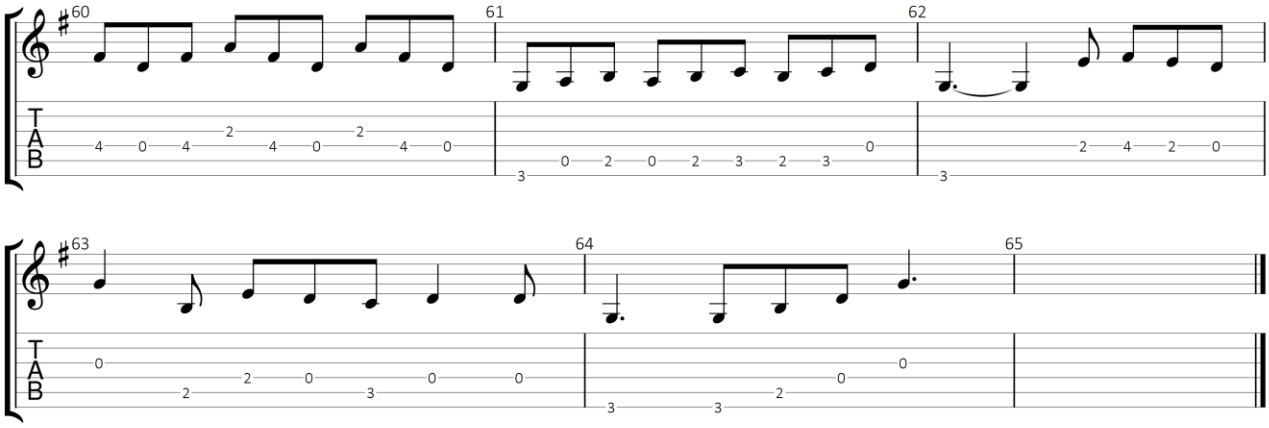

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Inventie No. 11 in G mineur, BWV 782 (gitaar duo)

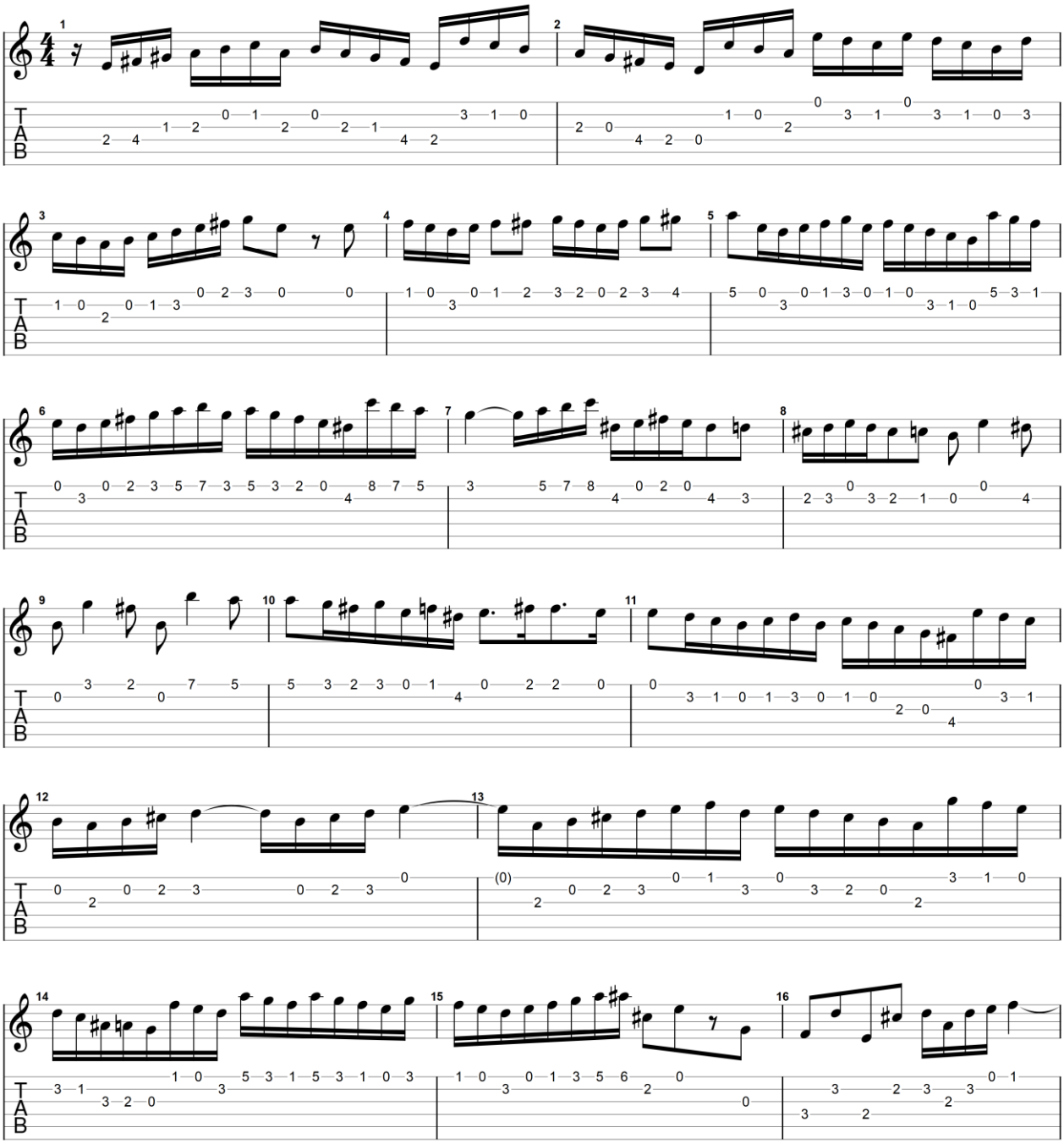
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 90

Gitaar 1



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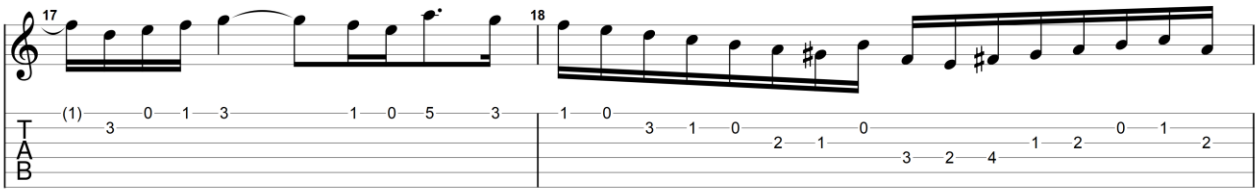
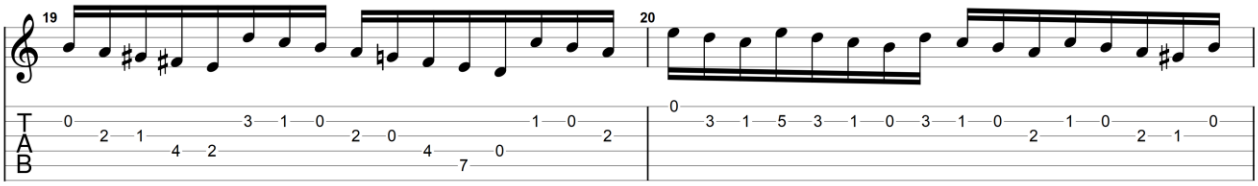
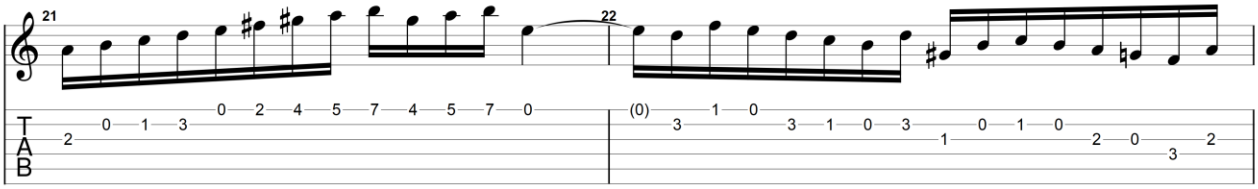
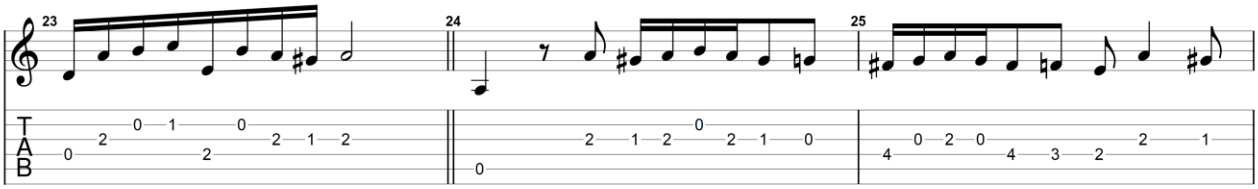
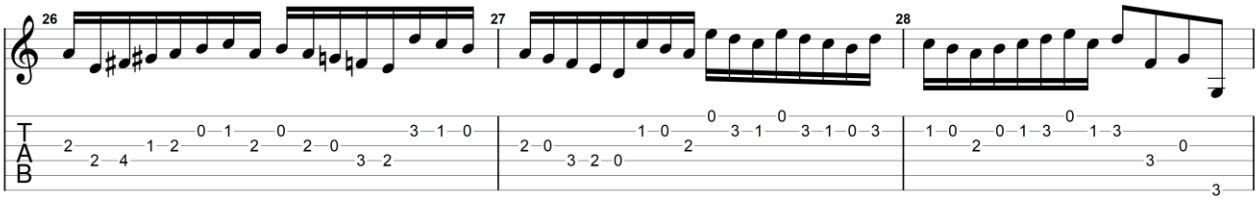


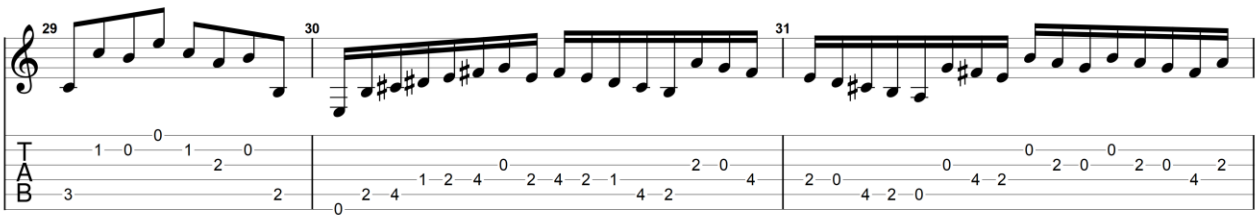


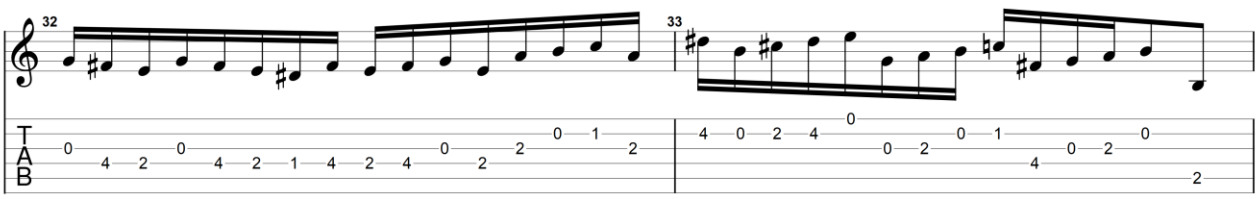


Gitaar 2









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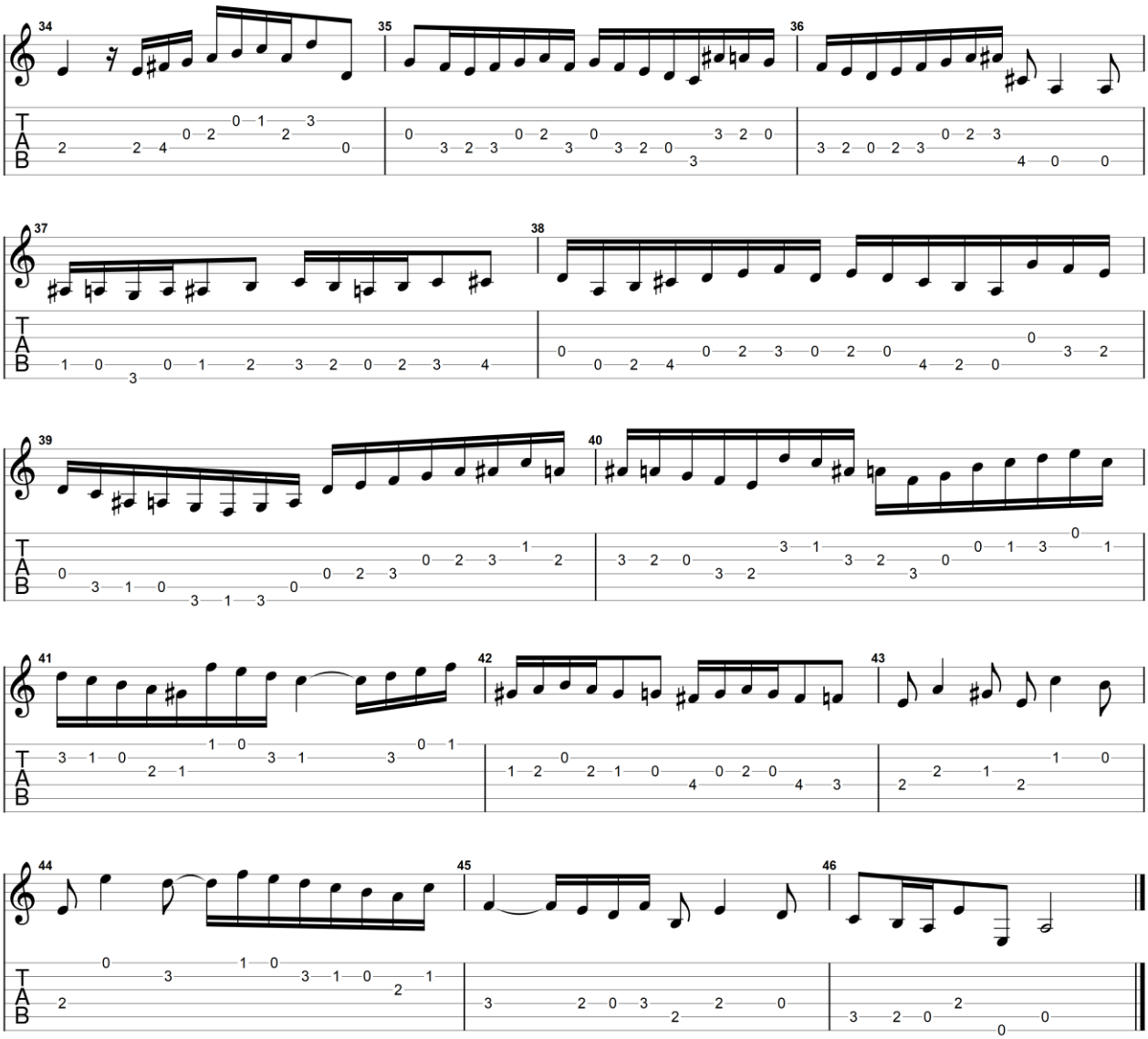

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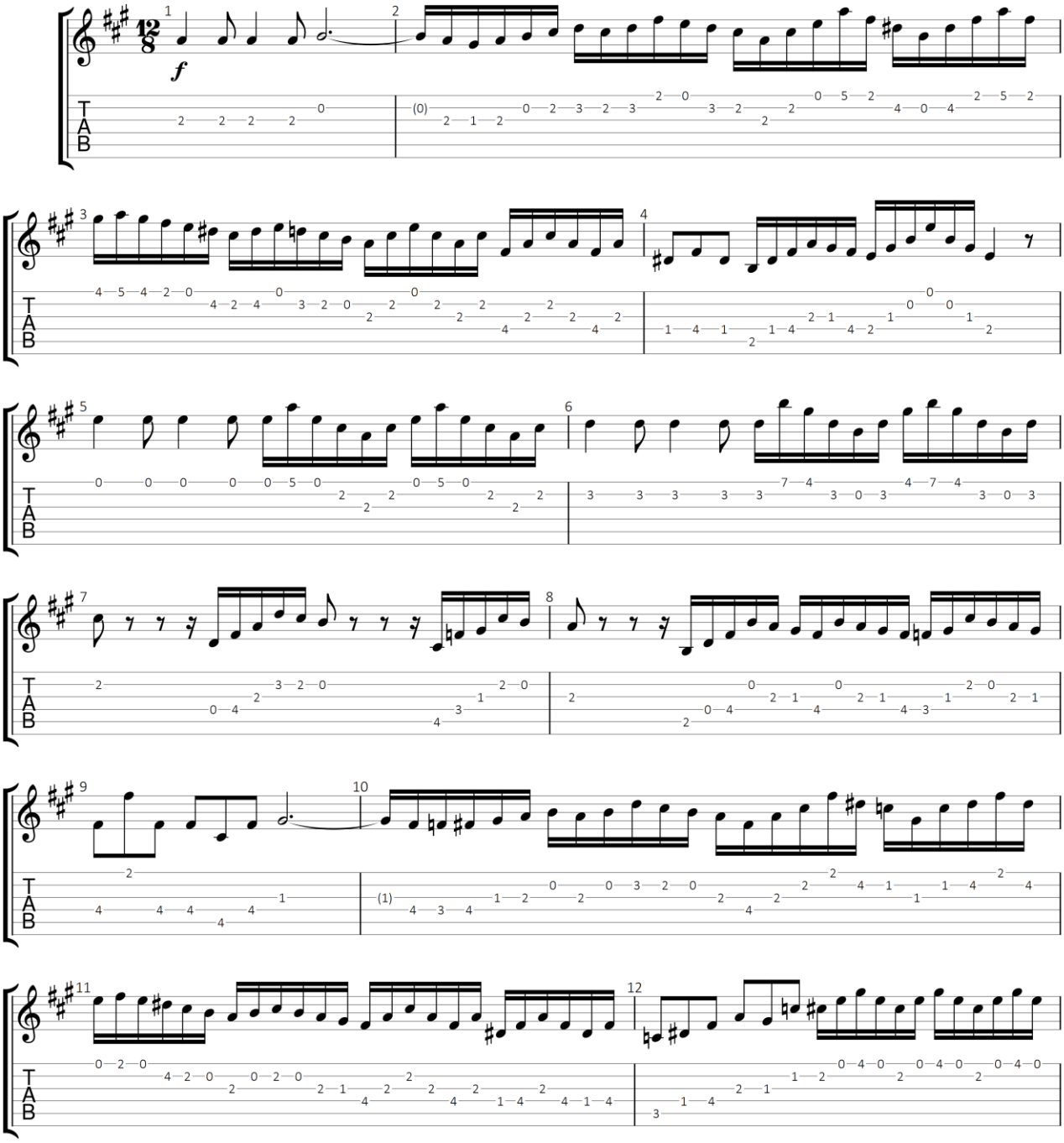
Inventie No. 12 in A majeur, BWV 783

Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming- ♩ = 112



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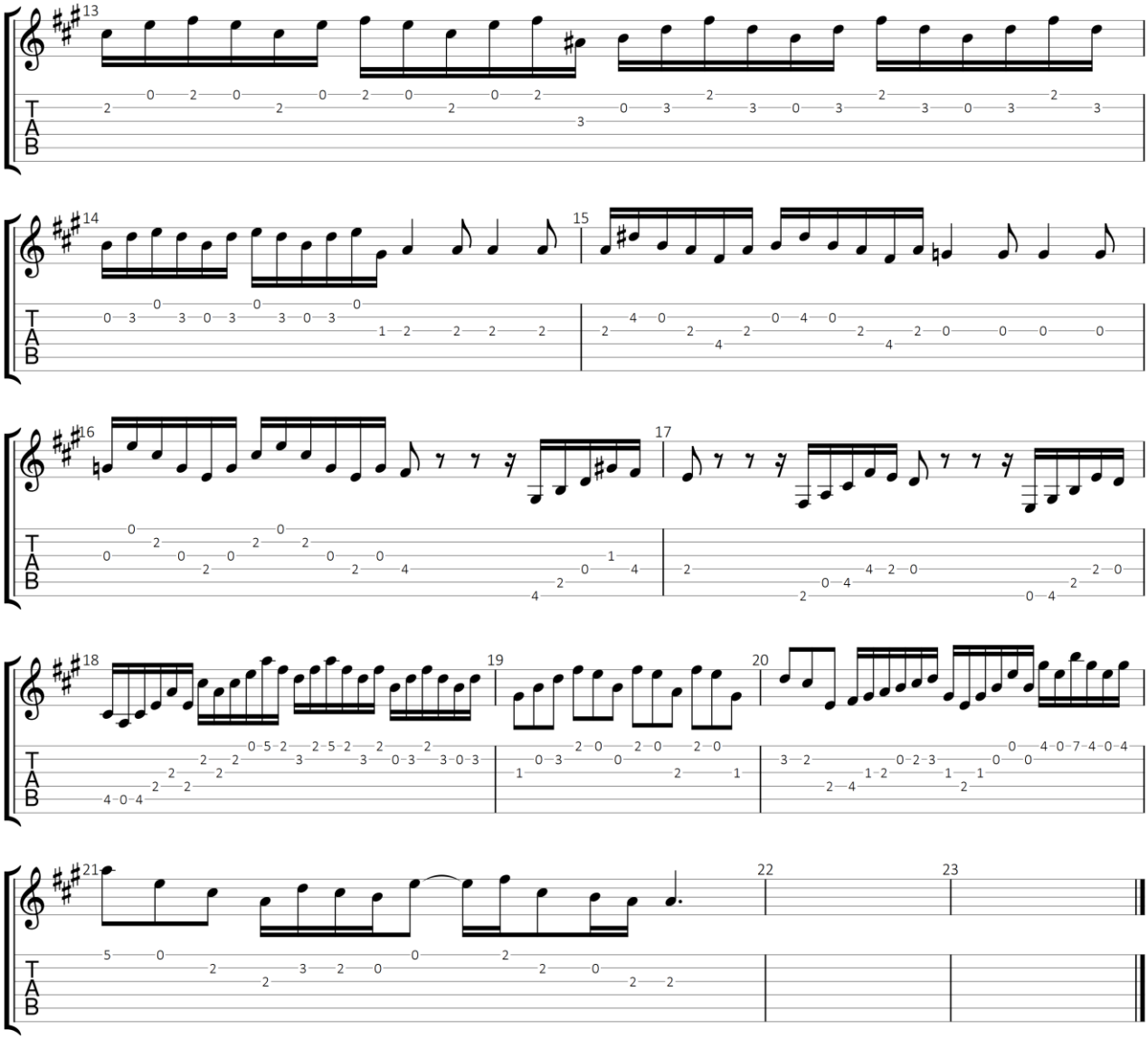

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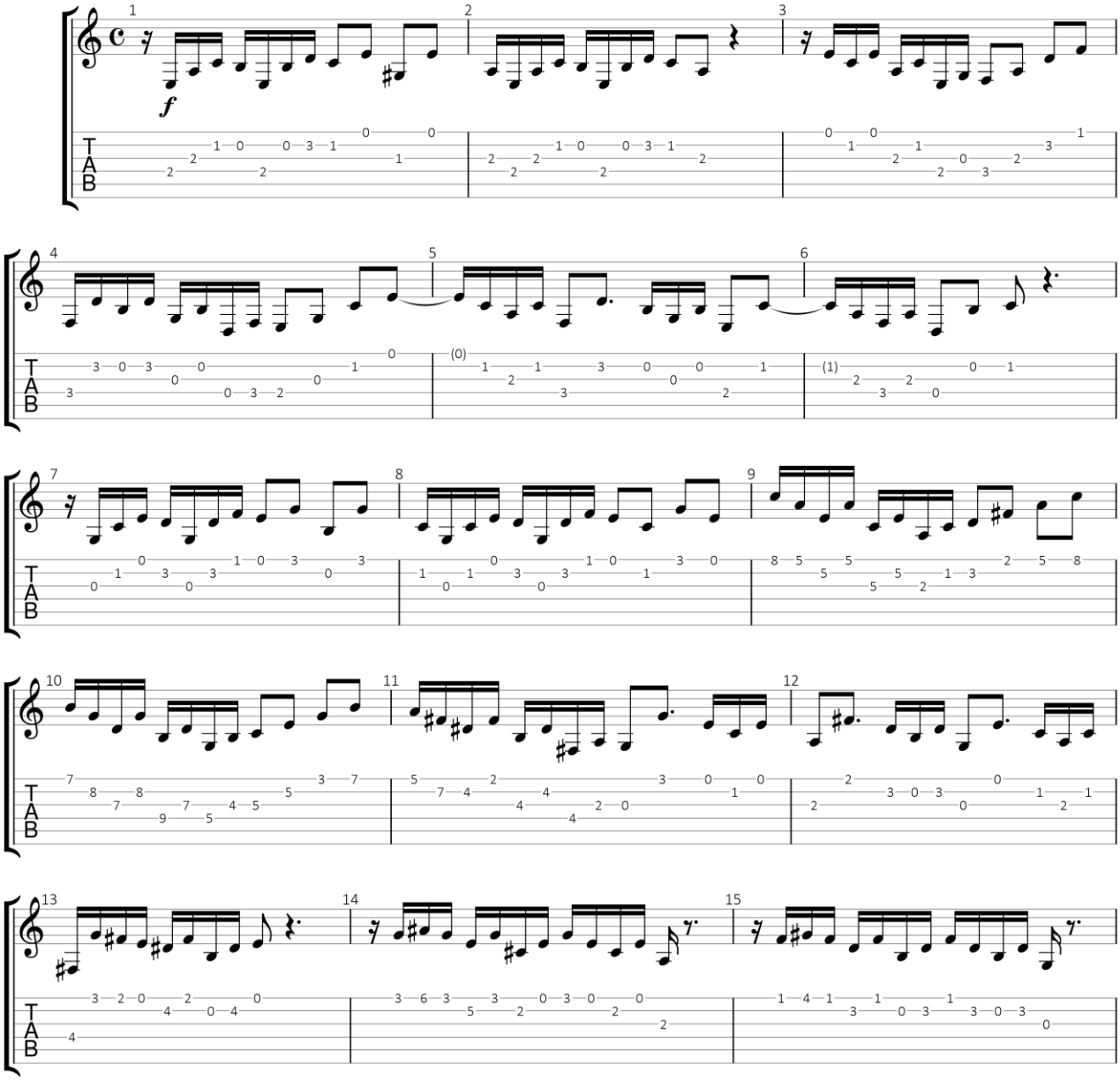
Inventie No. 13 in A mineur, BWV 784 (gitaar duo)

Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming- ♩ = 109

Gitaar 1



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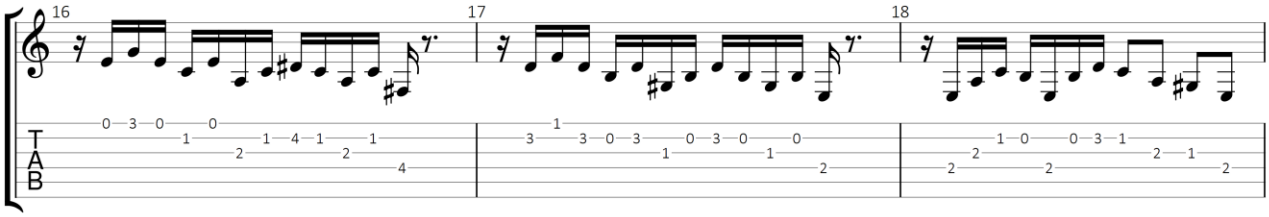
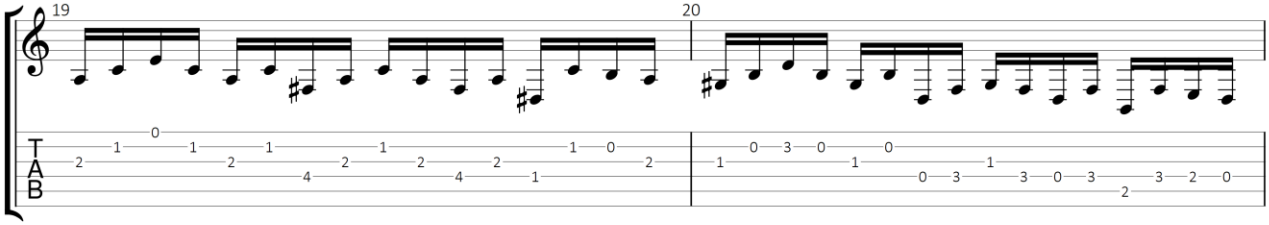
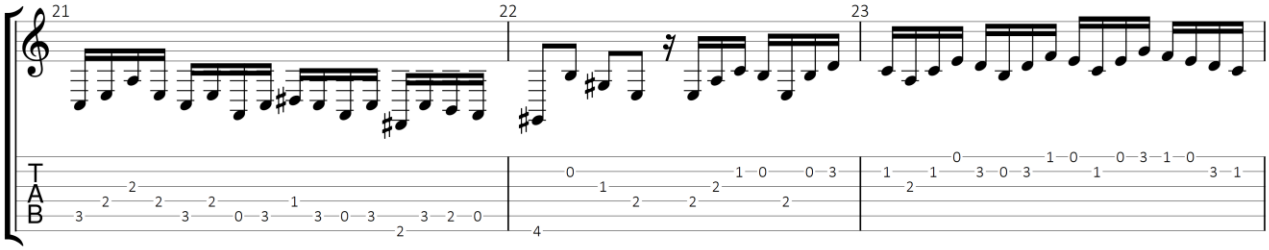
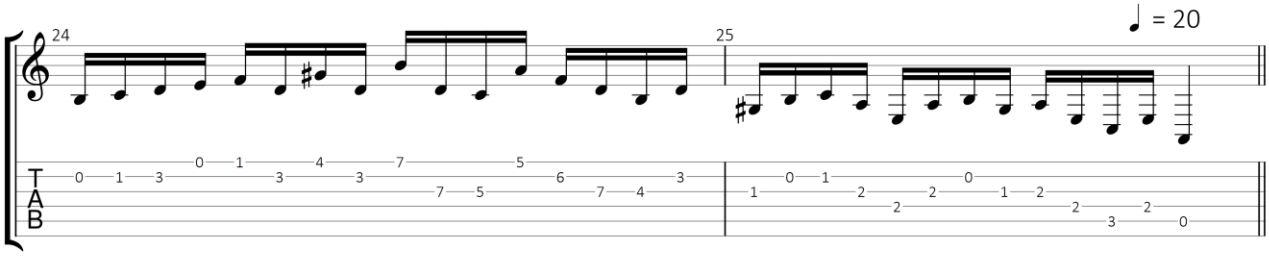
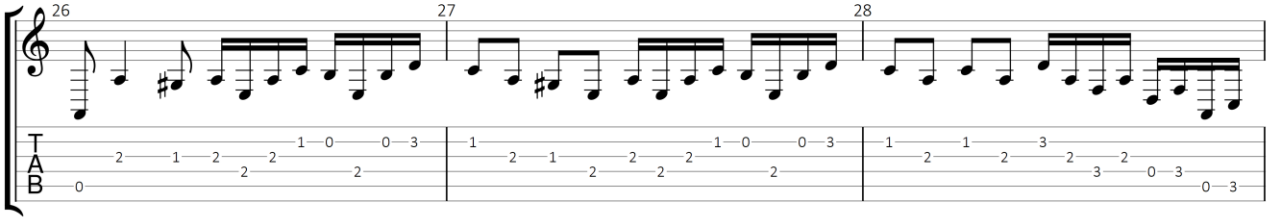


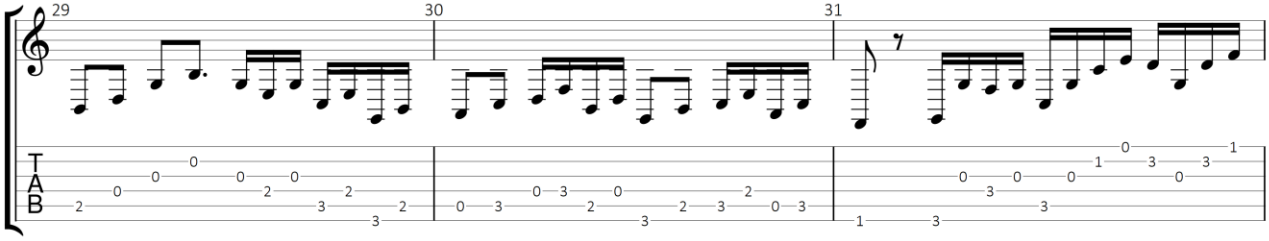






Gitaar 2





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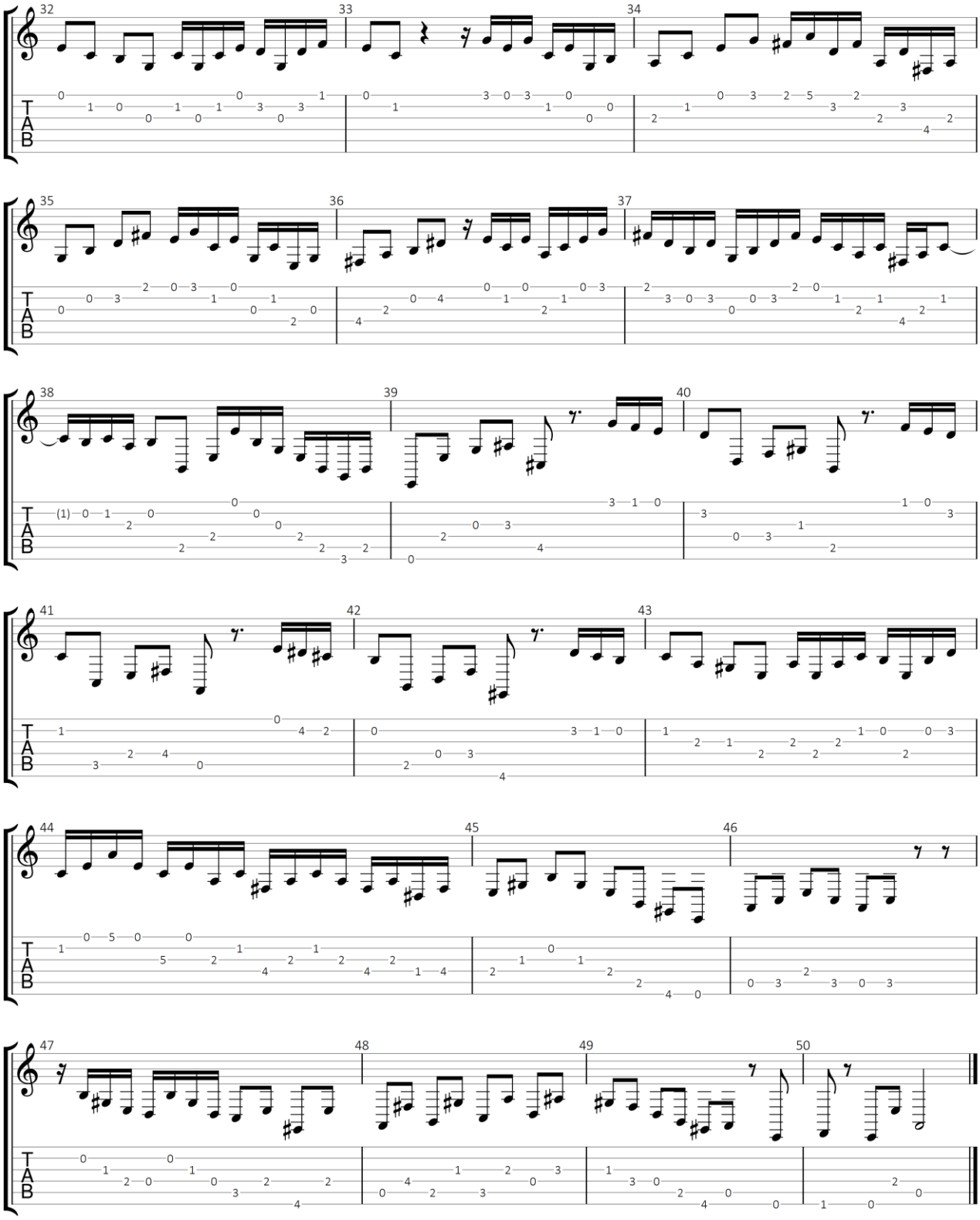

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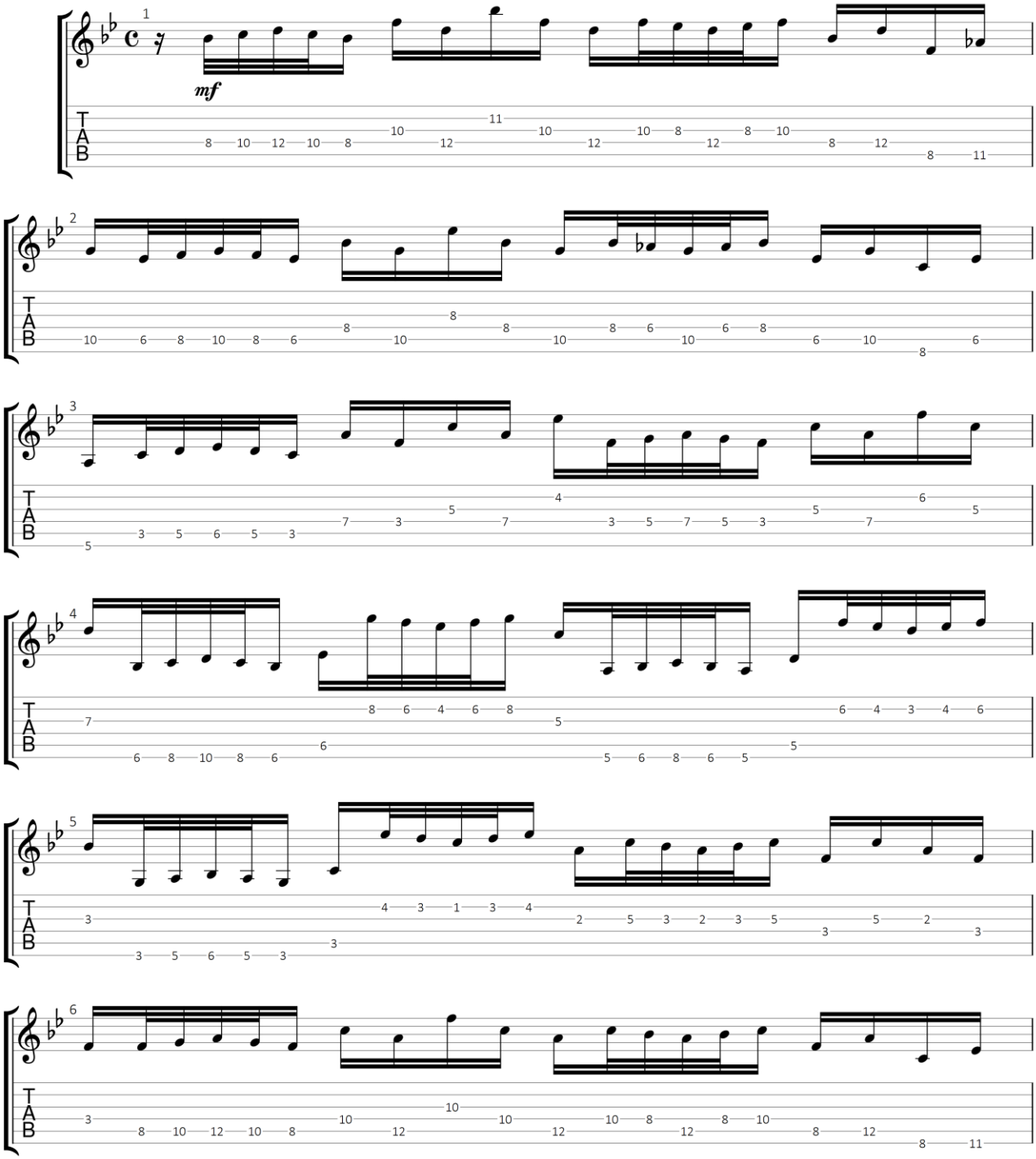
Inventie No. 14 in Bb majeur, BWV 785

Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 70



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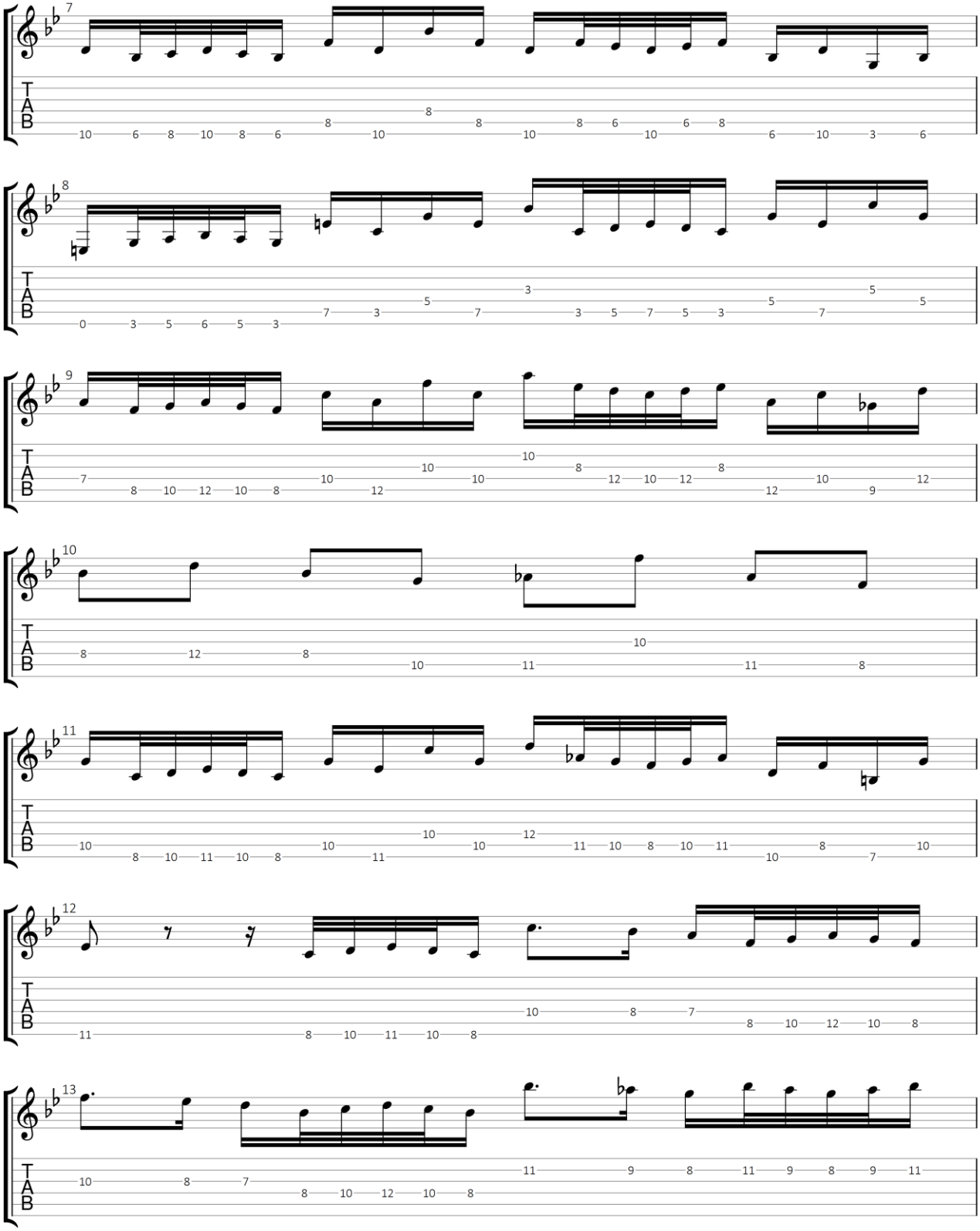
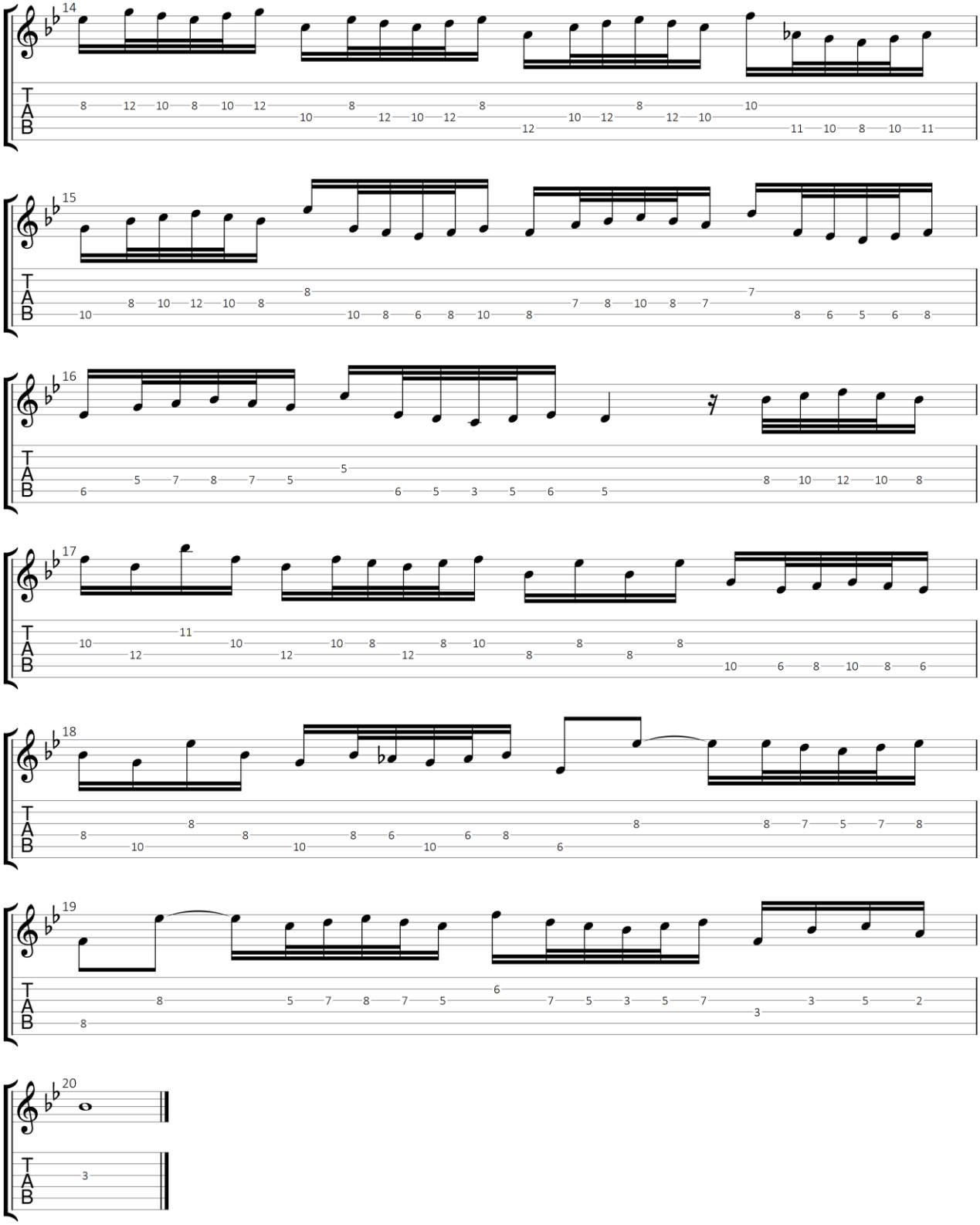


GuitarJan.com 64



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Inventie No. 15 in B mineur, BWV 786 (gitaar duo)

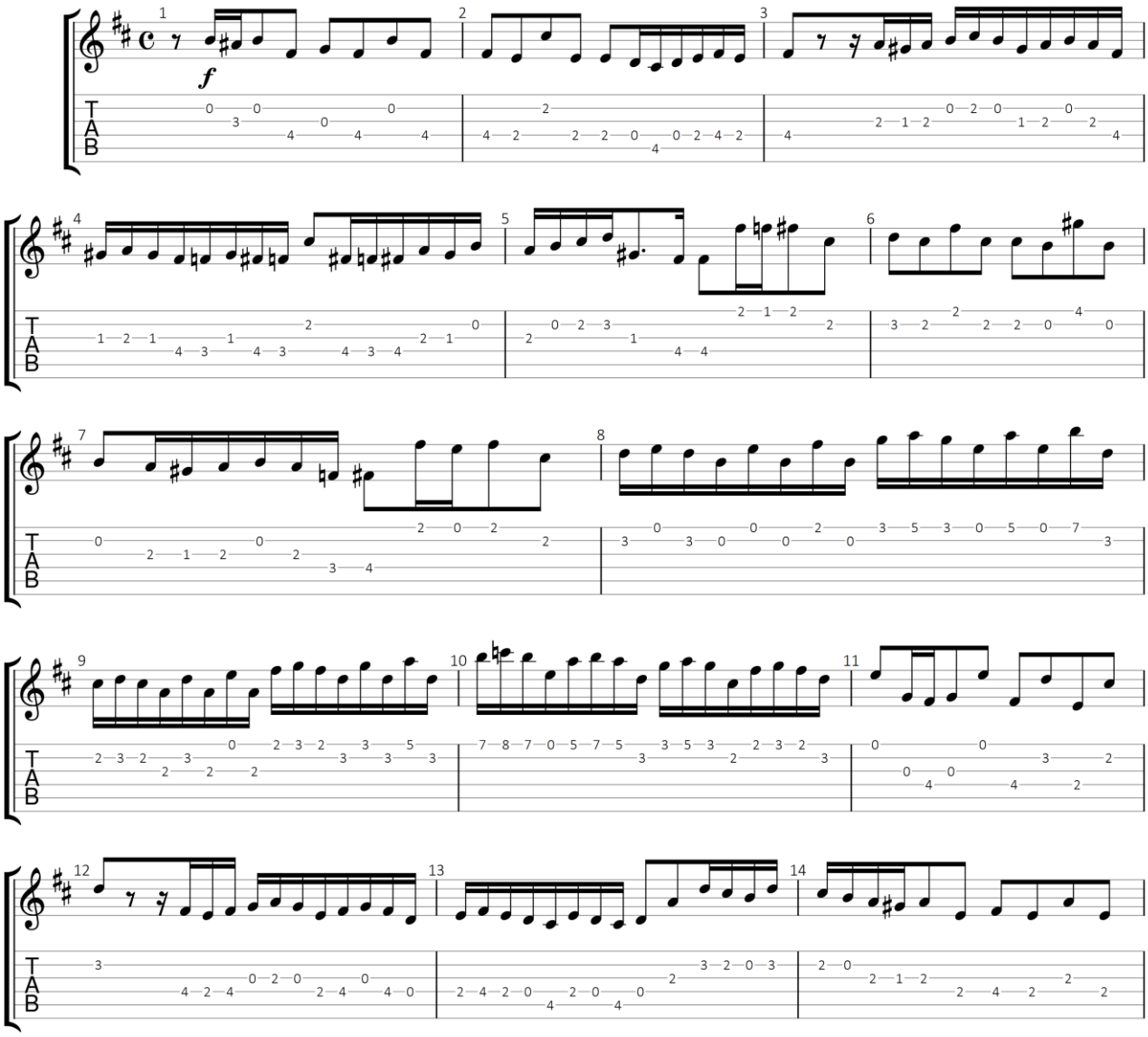
Uit: Klavierbüchlein für Wilhelm Friedemann Bach (1720)

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 100

Gitaar 1



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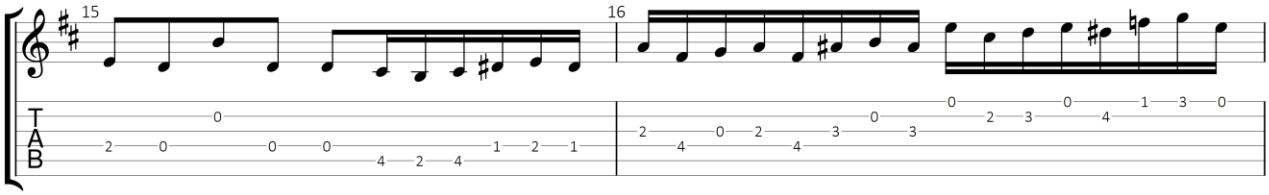

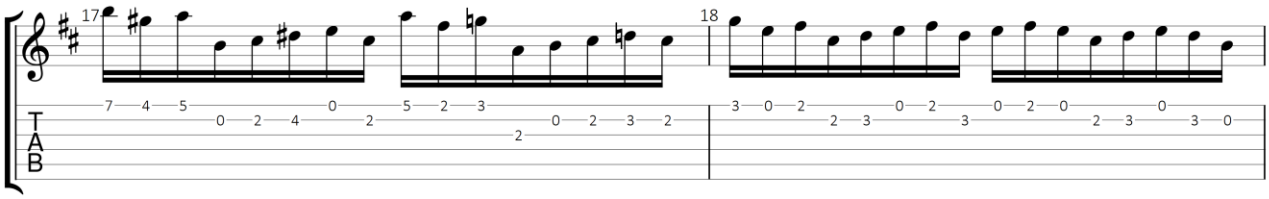

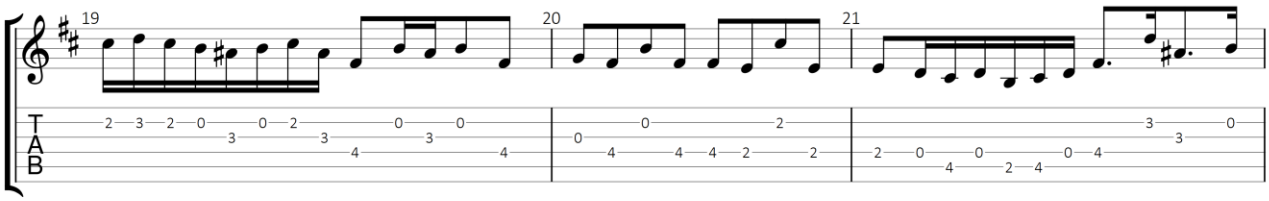

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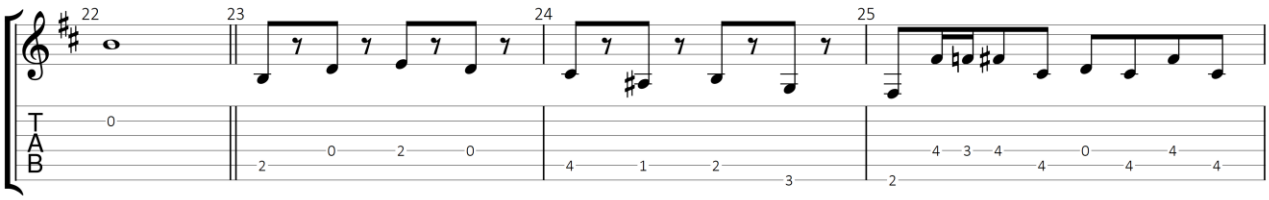

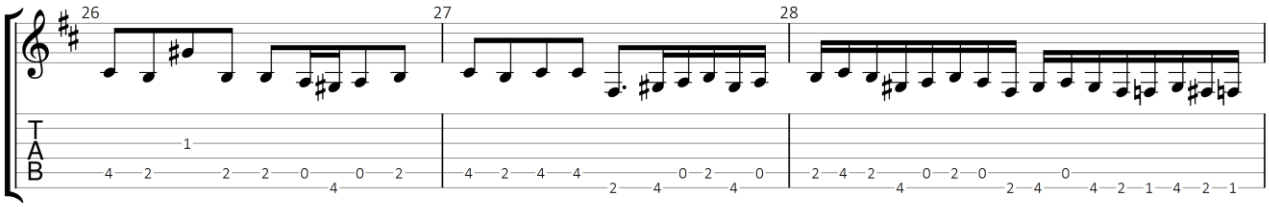

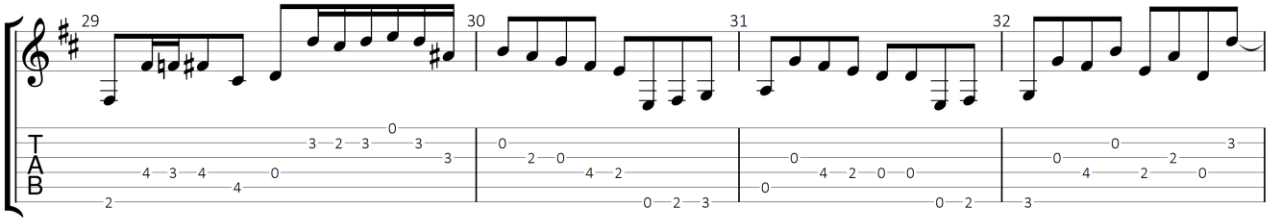

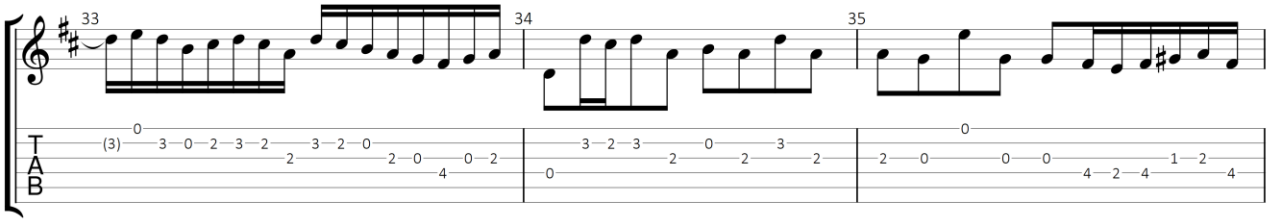

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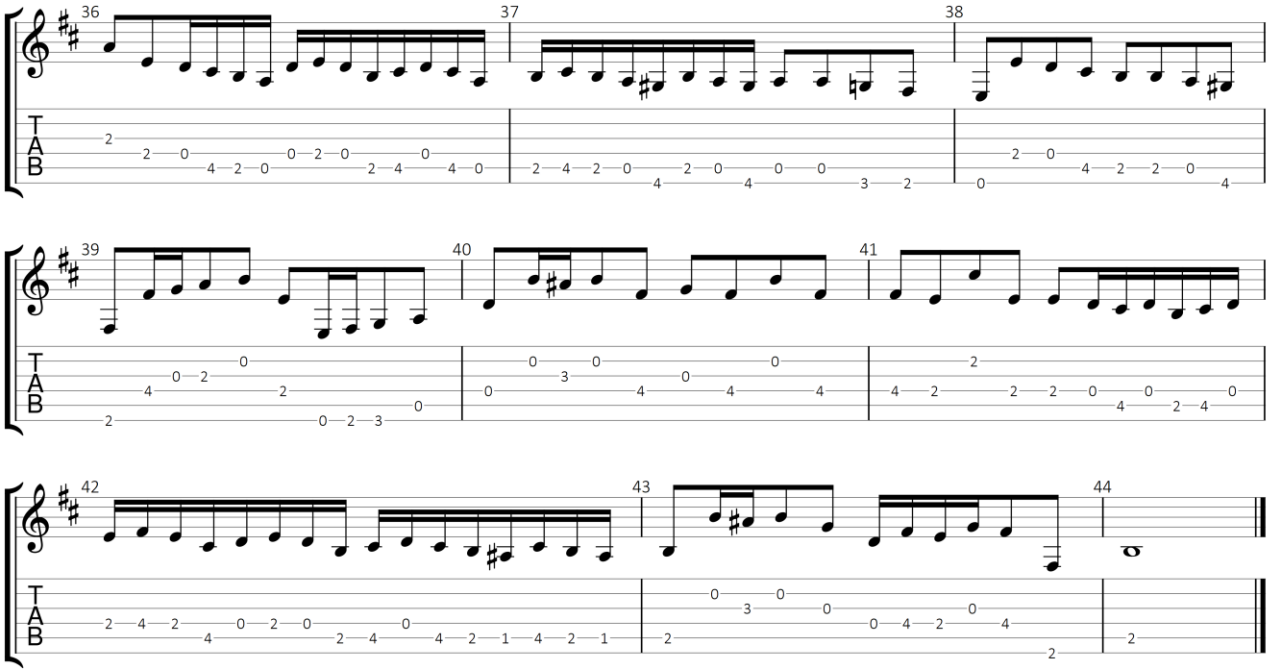


GuitarJan.com 68

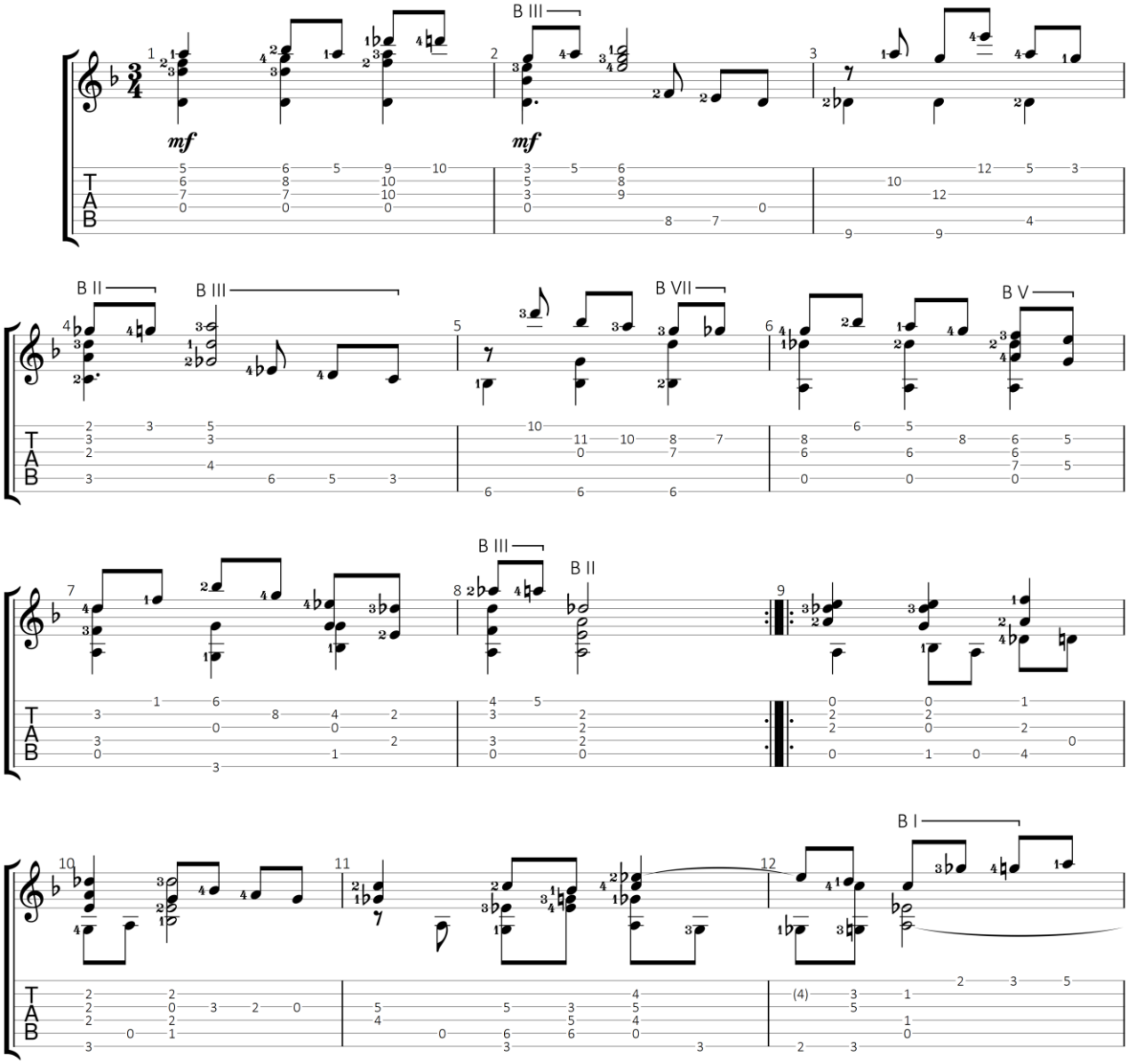
Sarabande

Uit: Franse Suite No. 1 in D mineur, BWV 812

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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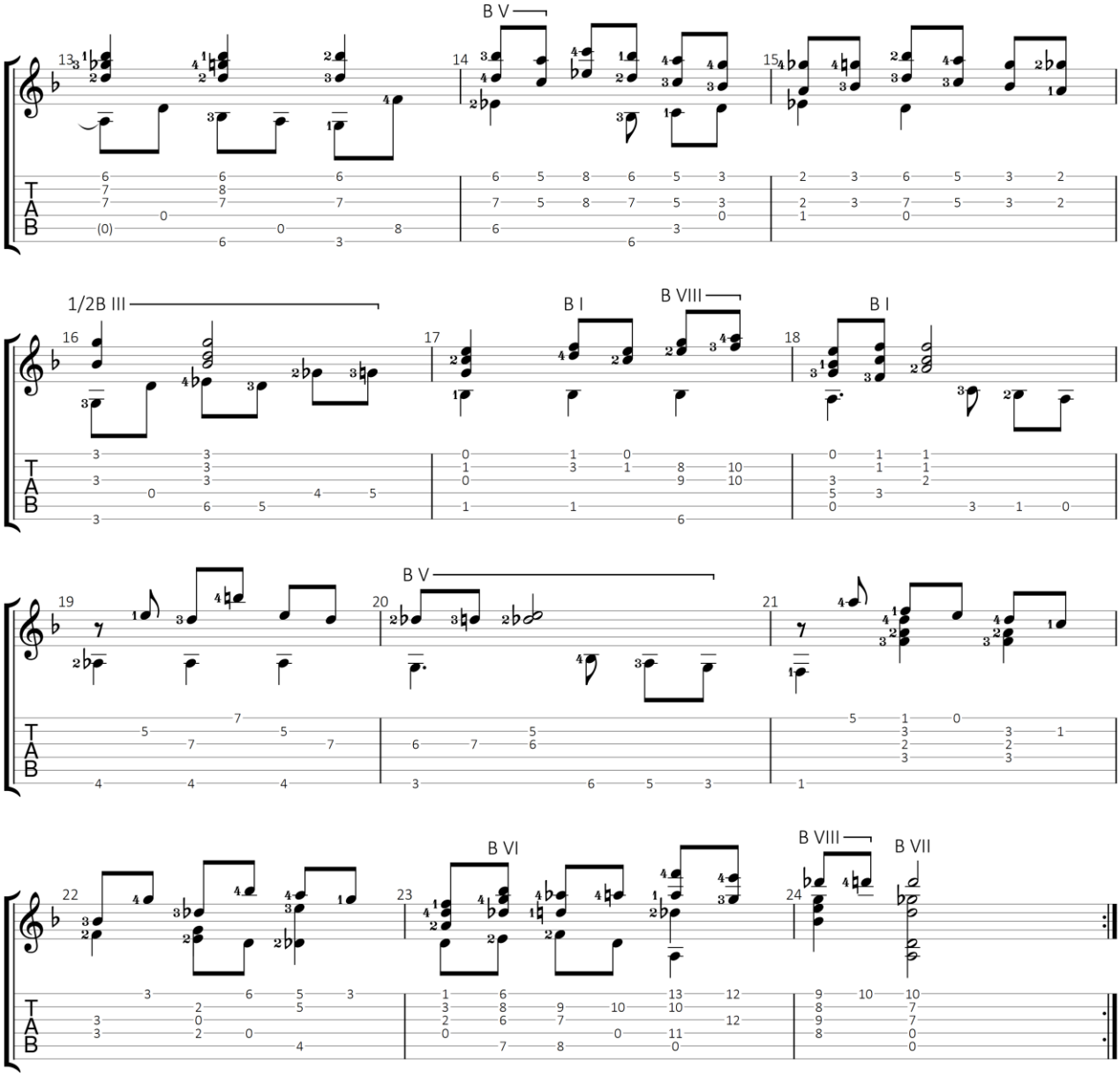


GuitarJan.com 70

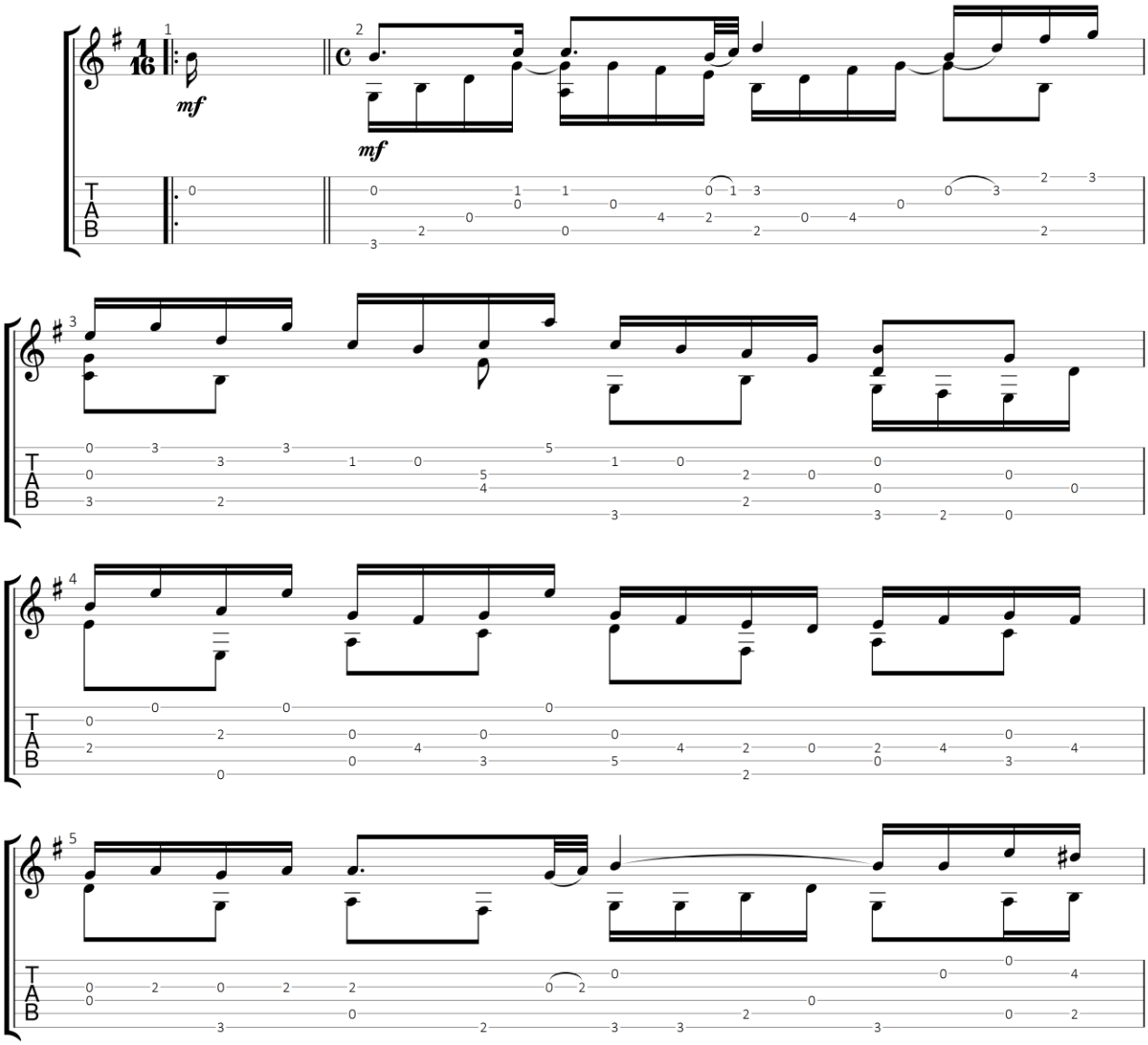
Allemande

Uit: Franse Suite No. 5 in G majeur, BWV 816

Johann Sebastian Bach (1685- 1750)

Standaard stemming

♩ = 40



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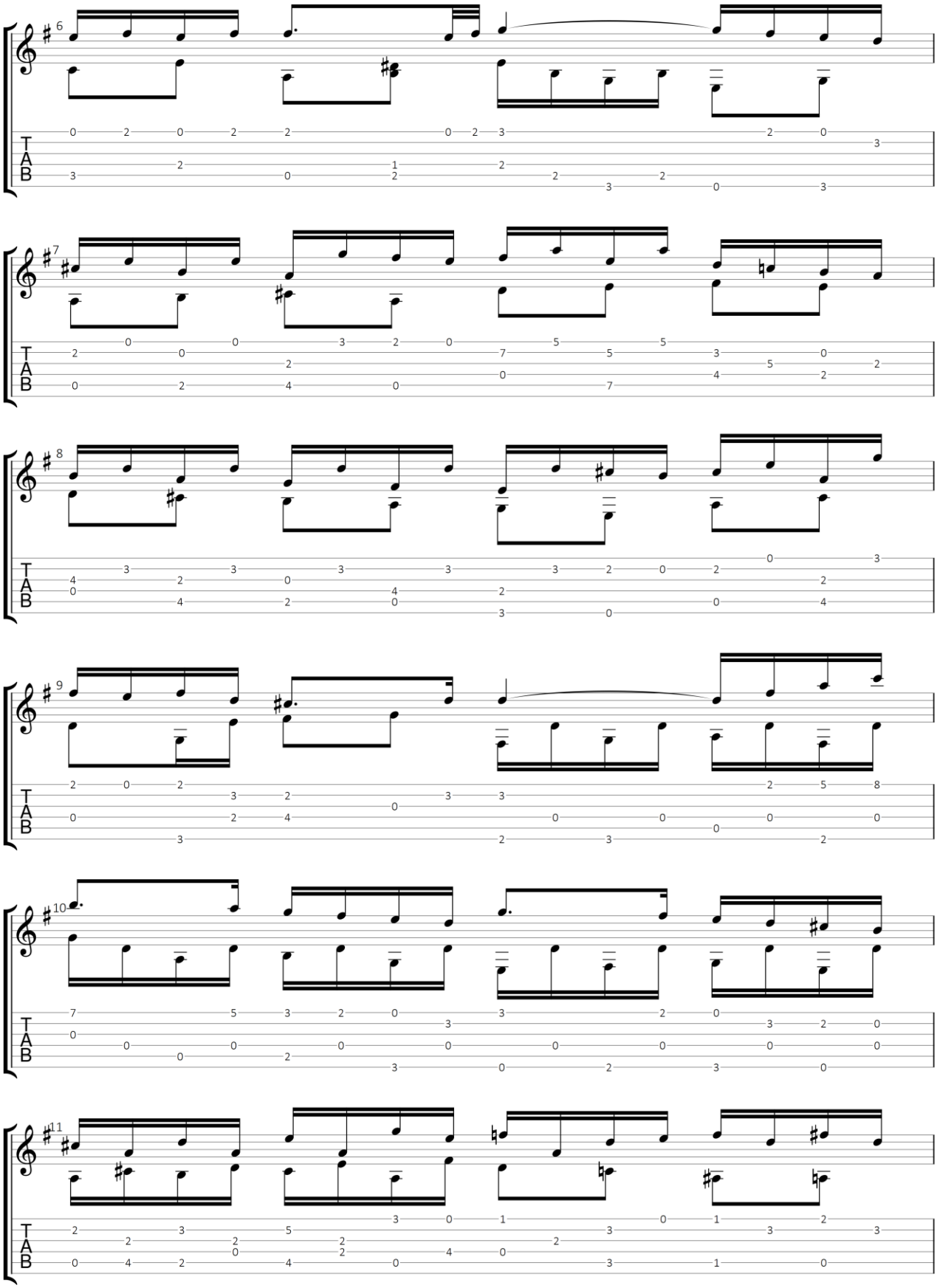
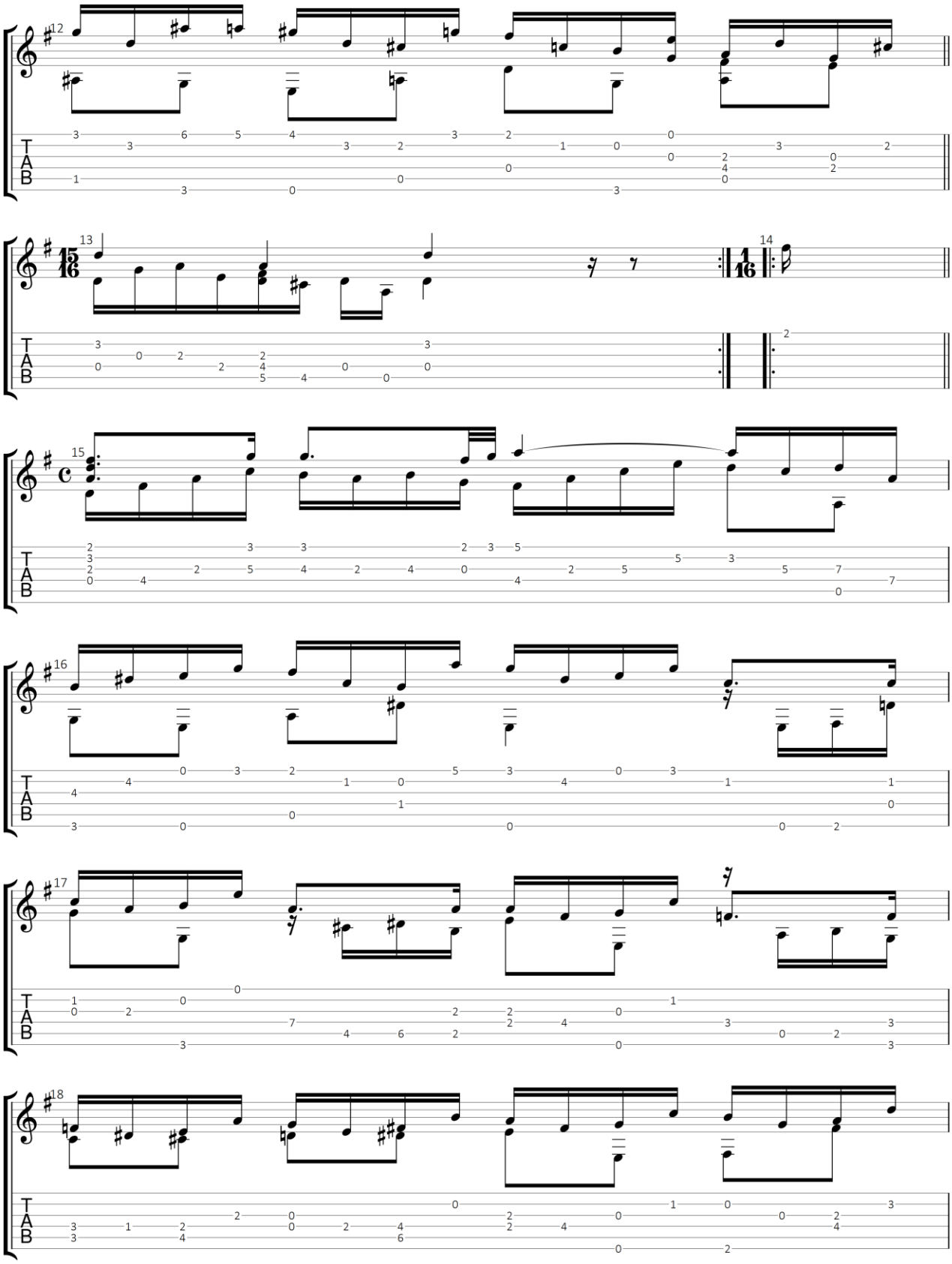


GuitarJan.com 72



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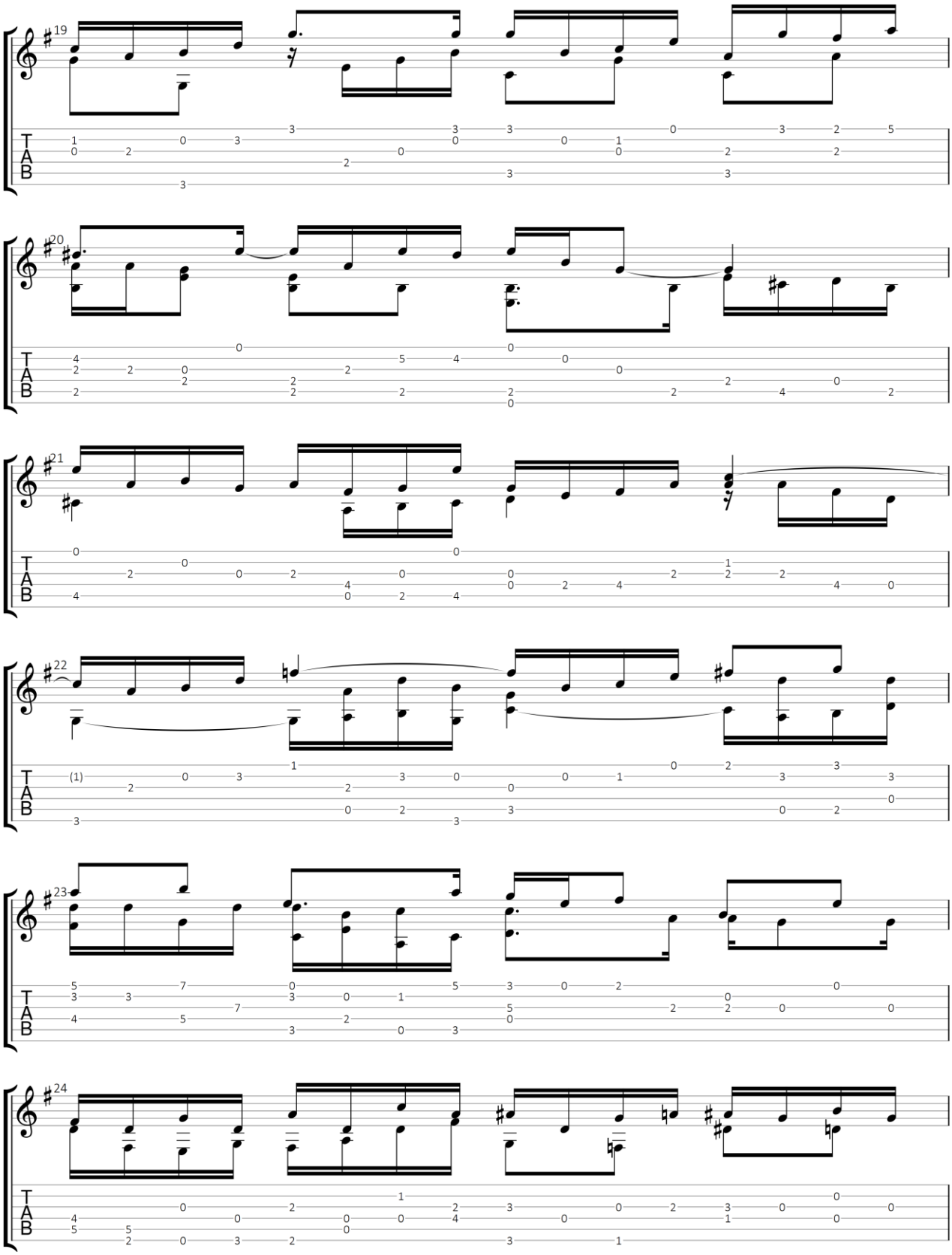
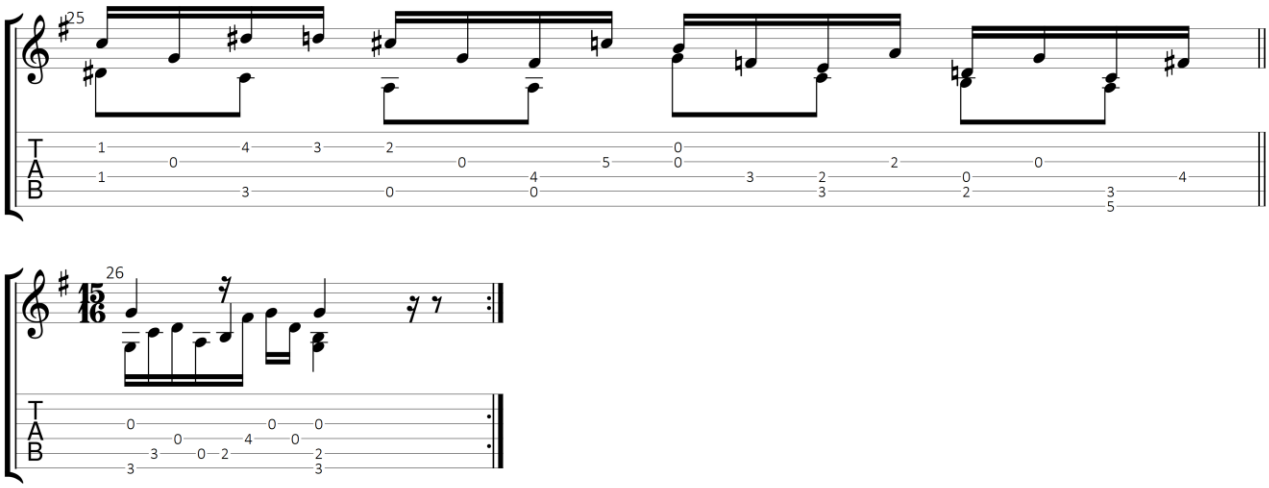


GuitarJan.com 74



GuitarJan.com 75

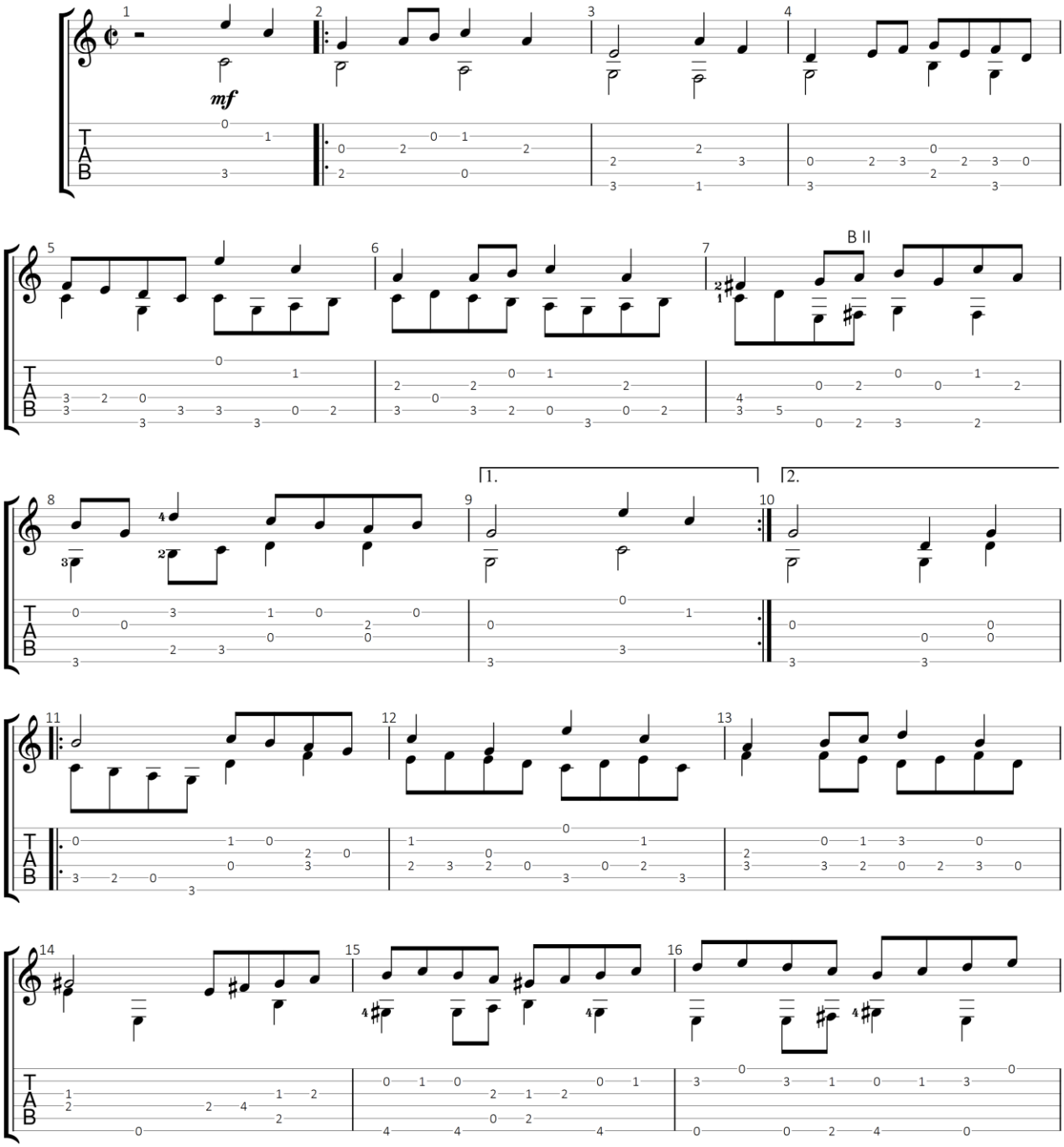
Gavotte

Uit: Franse Suite No. 5 in G majeur, BWV 816

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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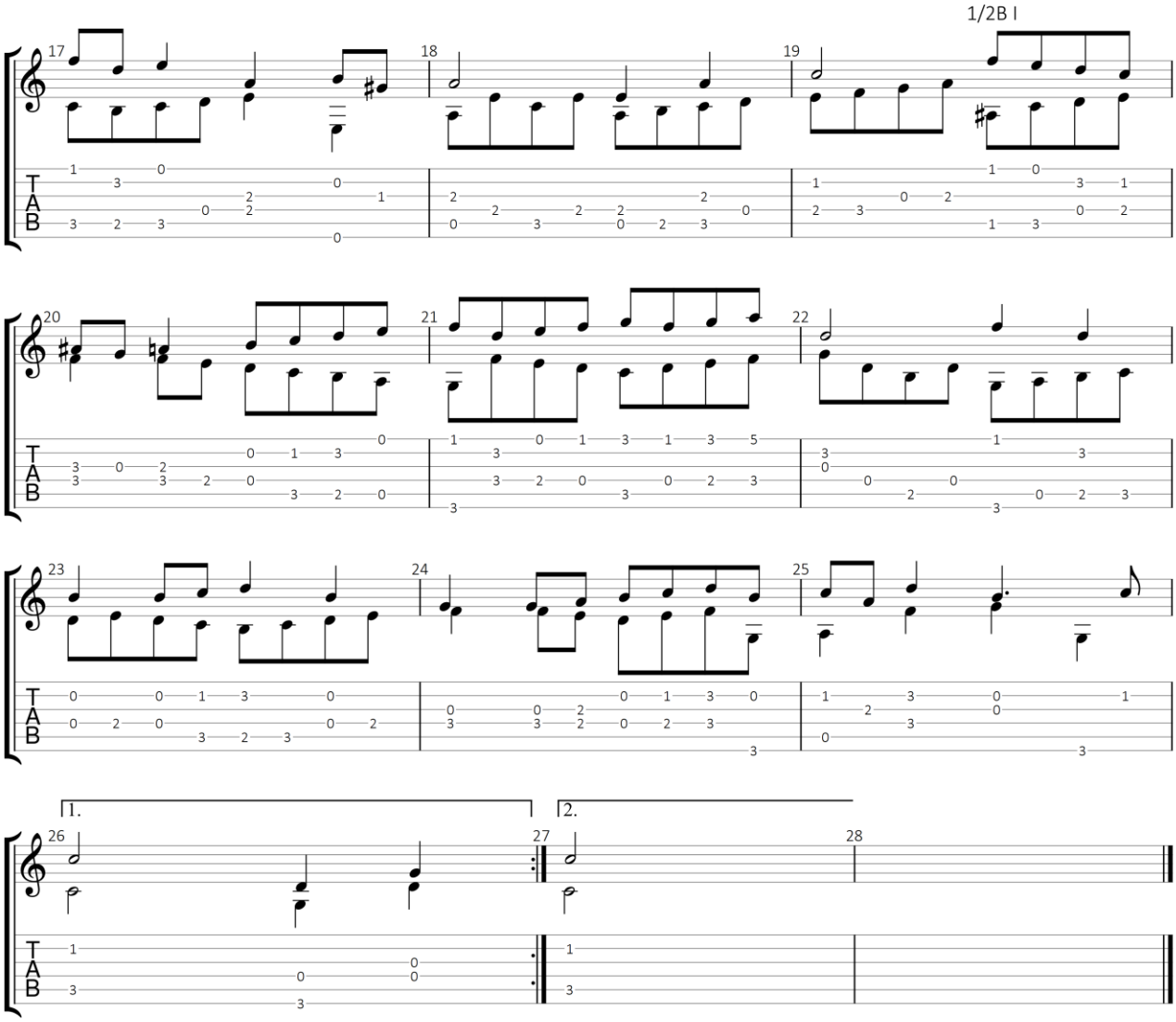


GuitarJan.com 77

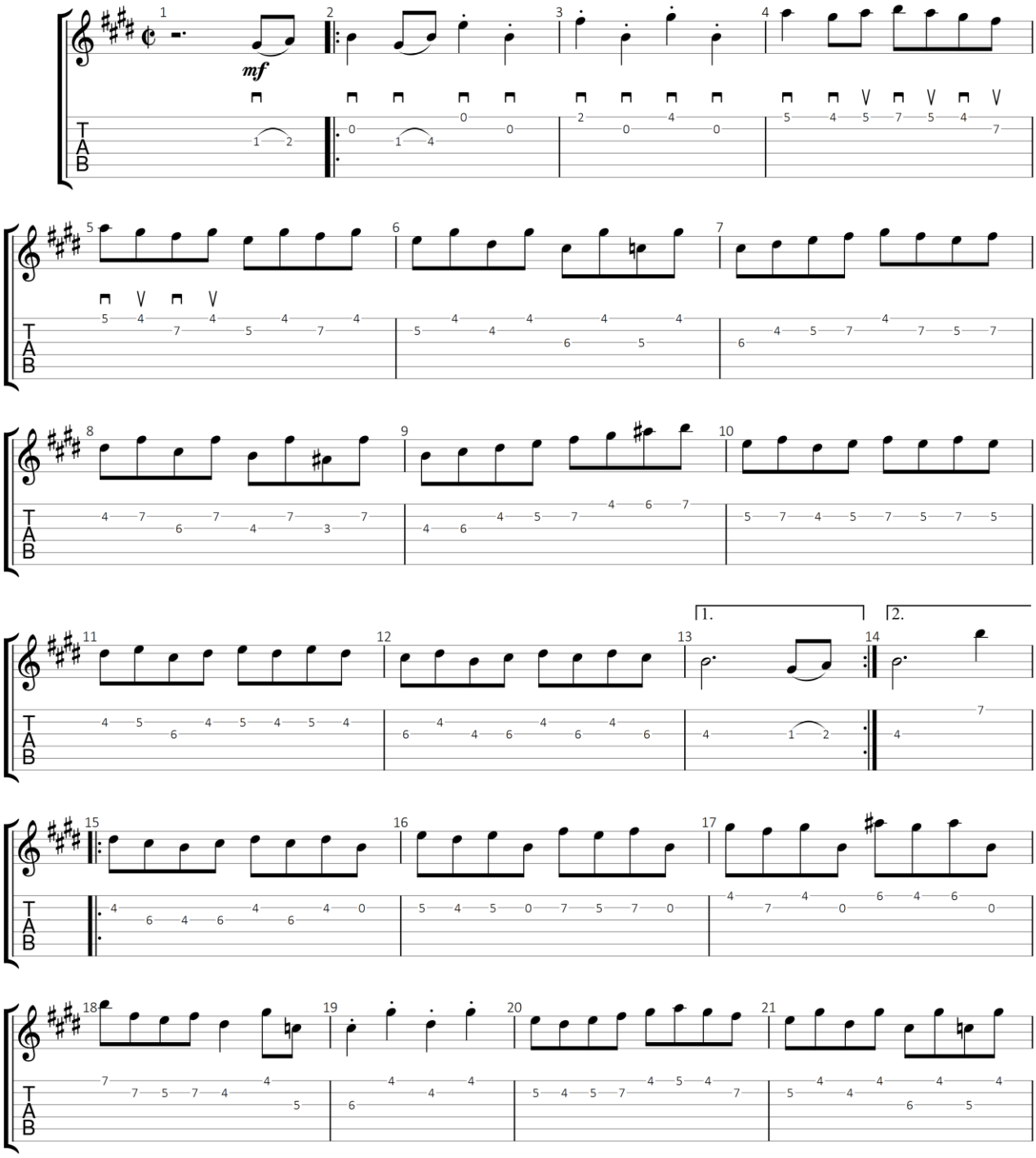
Bourrée

Uit: Franse Suite No. 6 in E majeur, BWV 817

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 100



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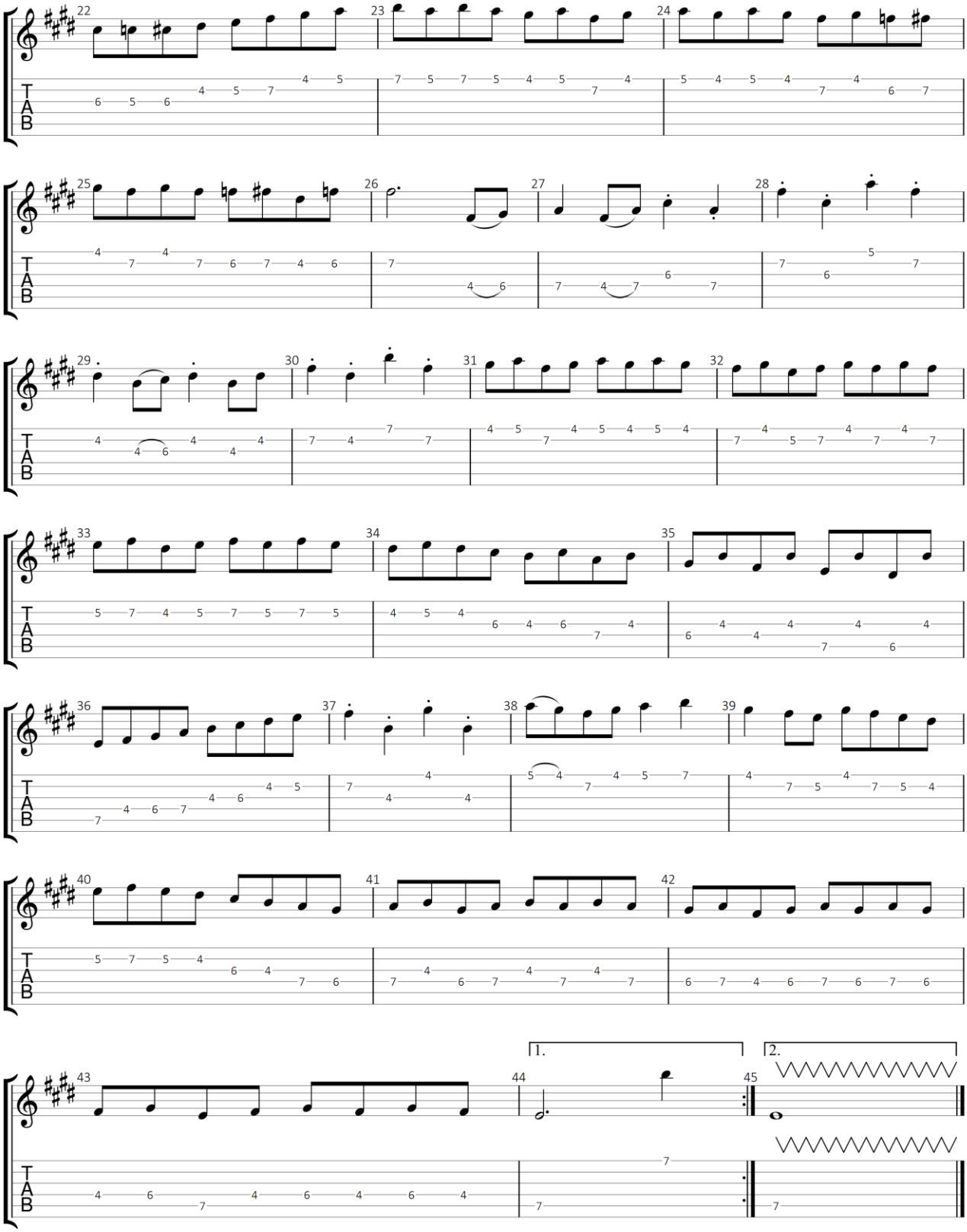

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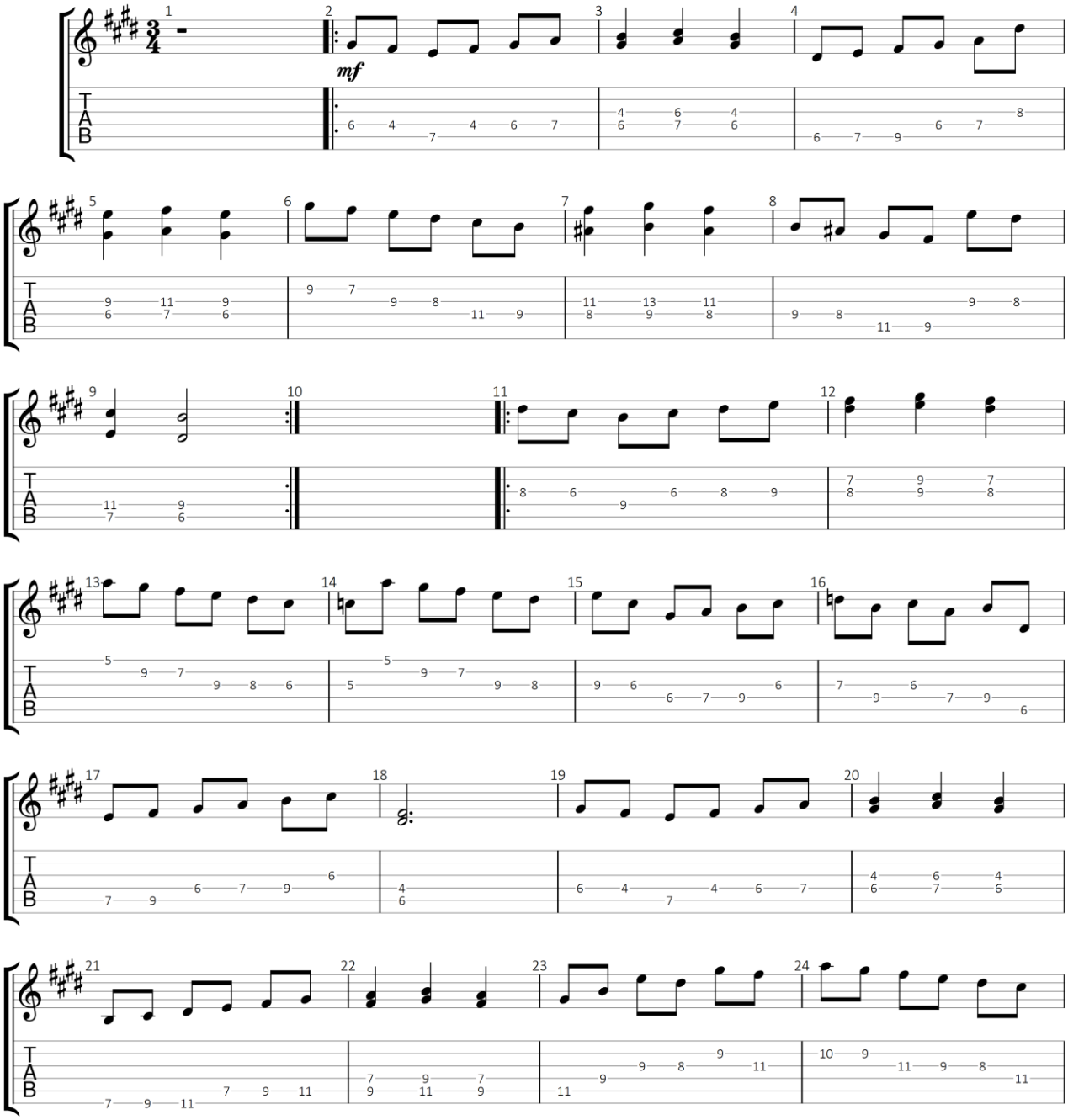
Menuet

Uit: Franse Suite No. 6 in E majeur, BWV 817

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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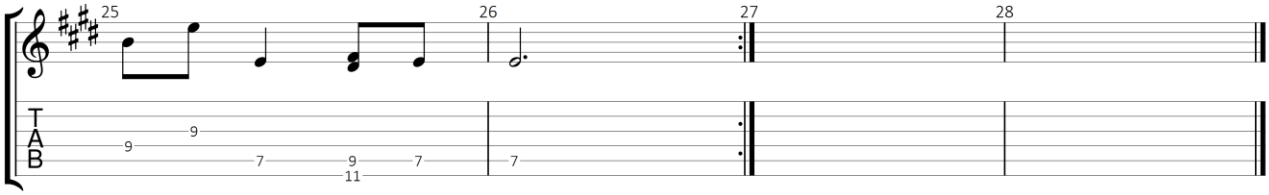
25
26
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T
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7

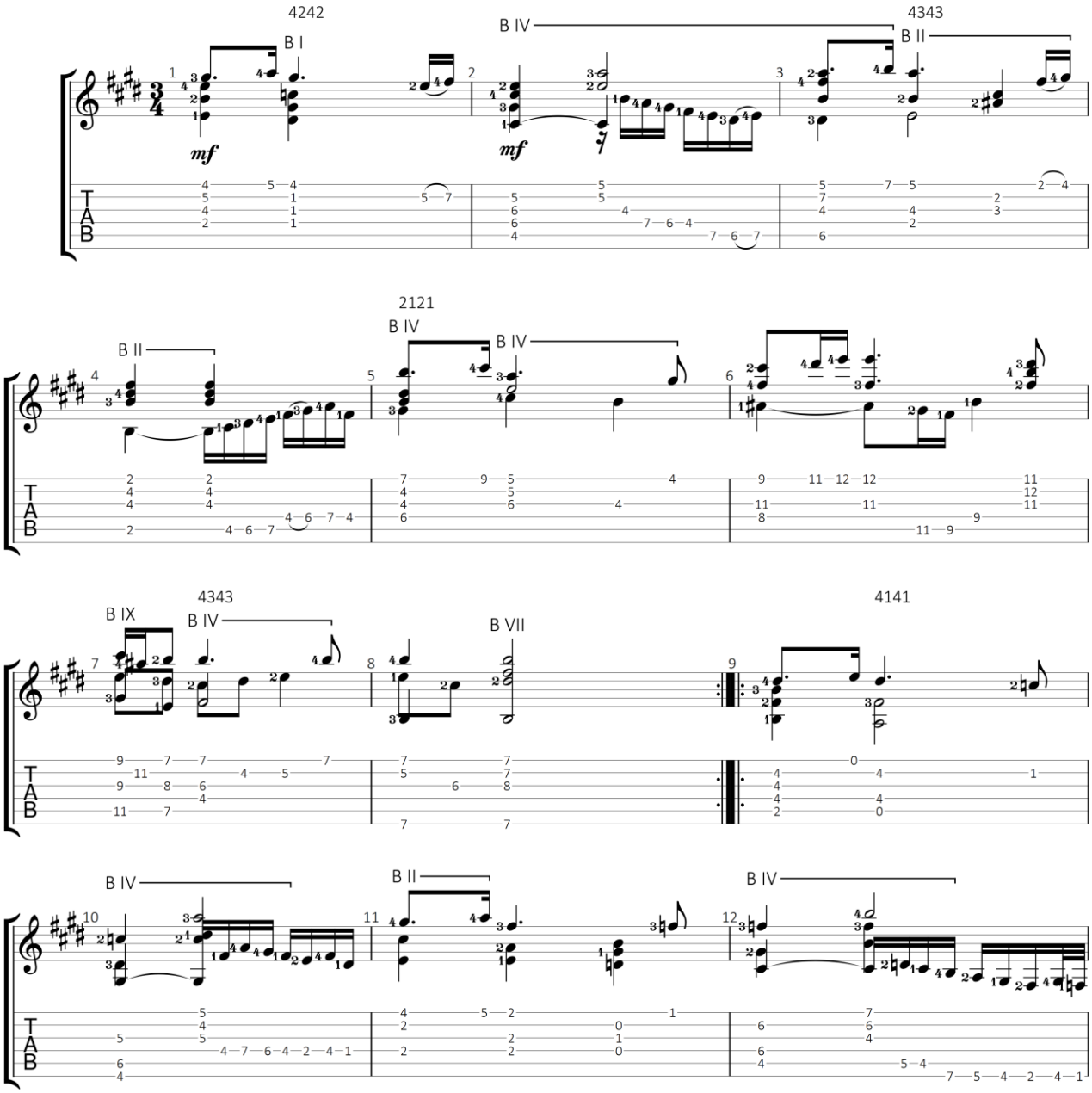
Sarabande

Uit: Franse Suite No. 6 in E majeur, BWV 817

Johann Sebastian Bach (1865-1750)

Standaard stemming

♩ = 80



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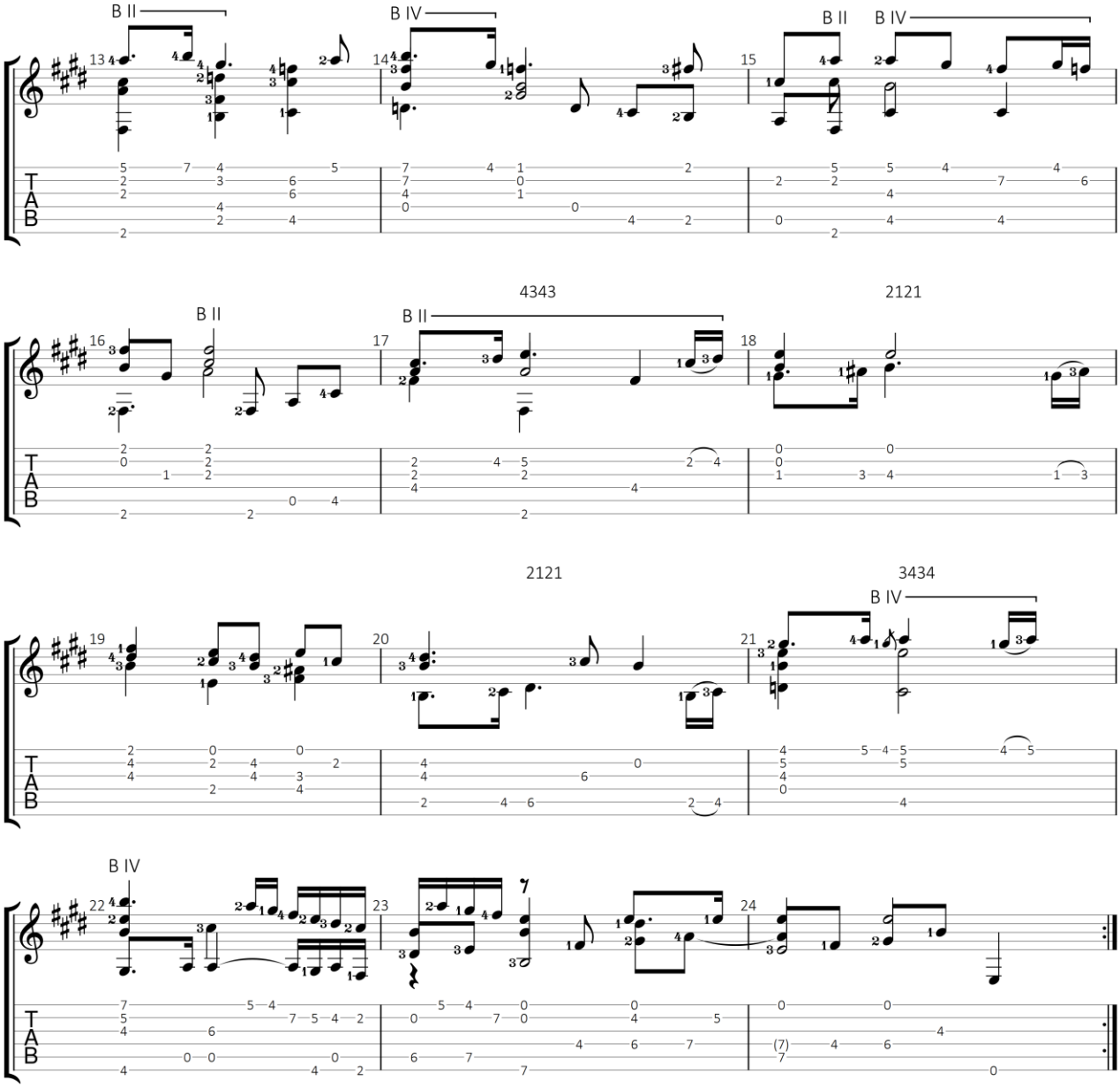


GuitarJan.com 83

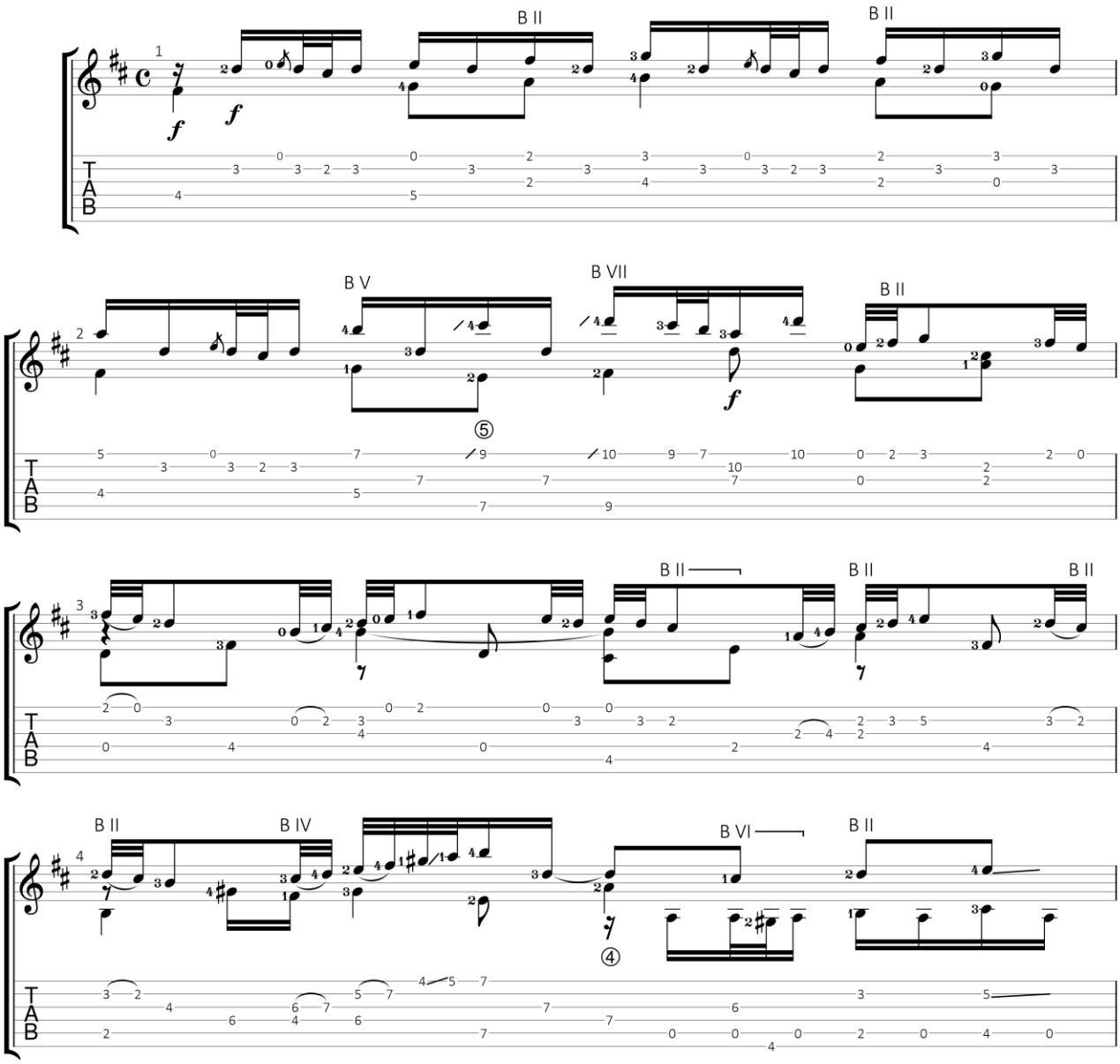
Prélude

uit: Partita No. 1 in Bb Majeur, BWV 825. Clavier-Übung I
Clavier-Büchlein for Johann Christian Bach

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 55



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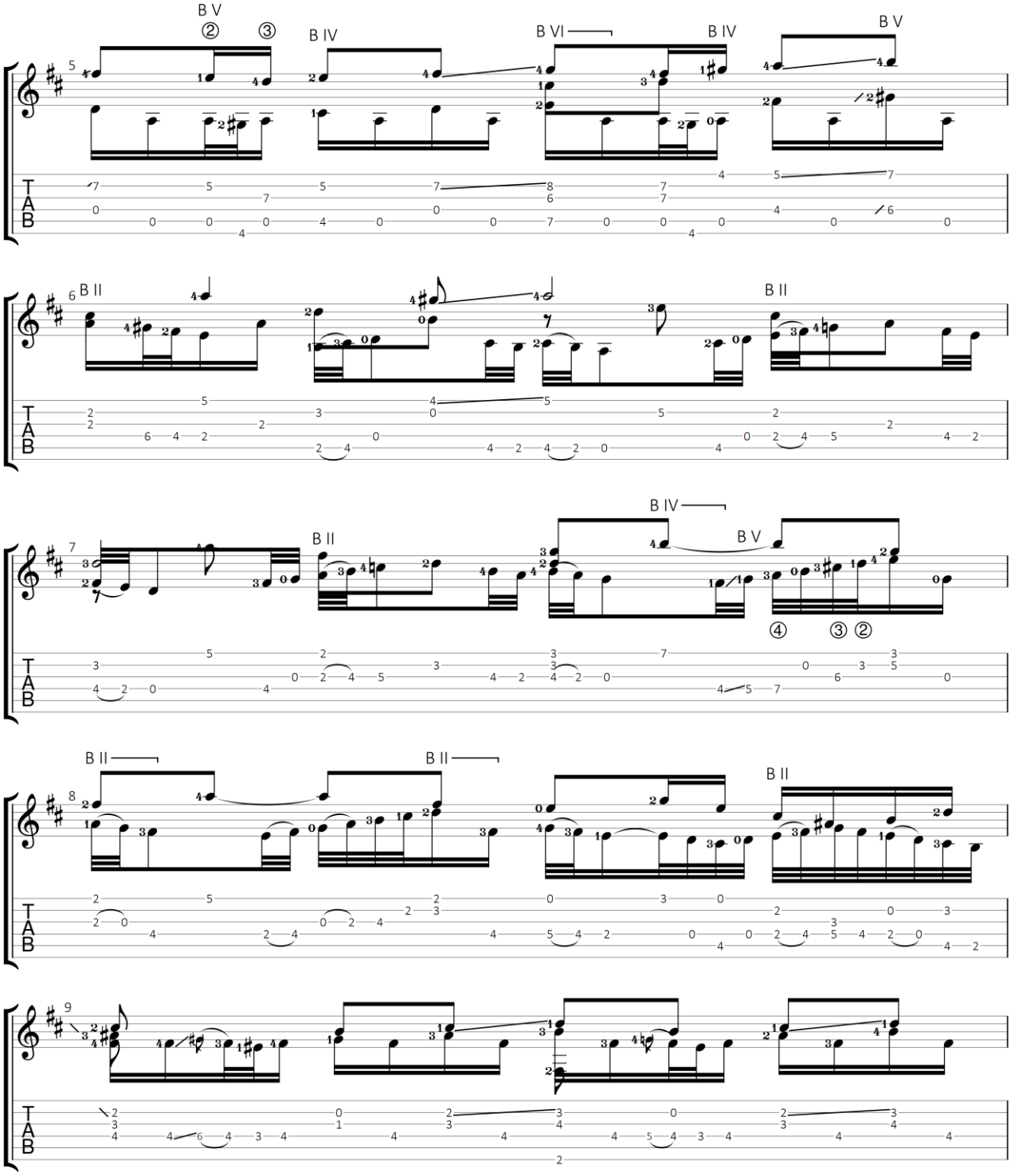

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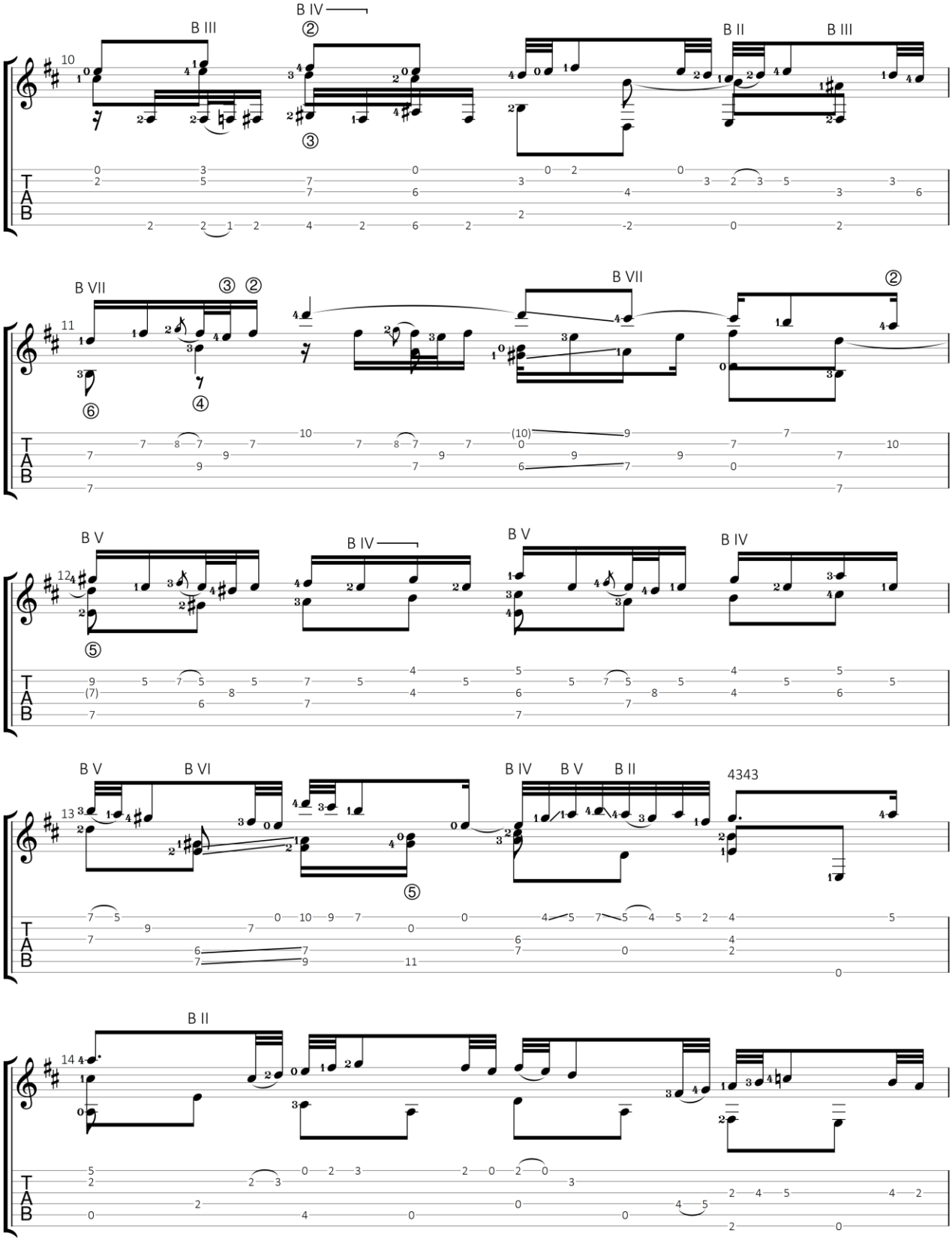
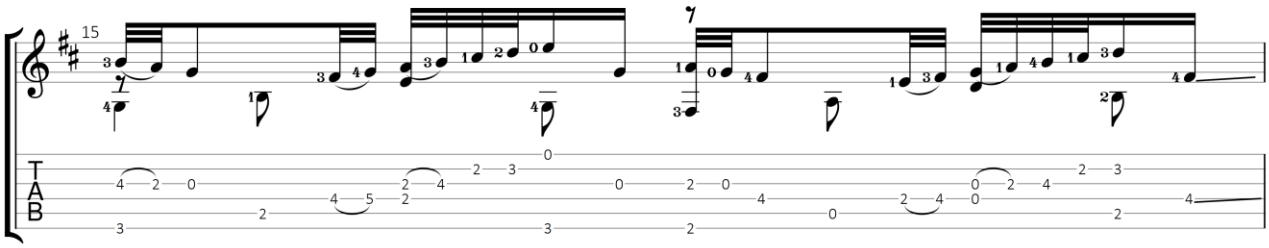
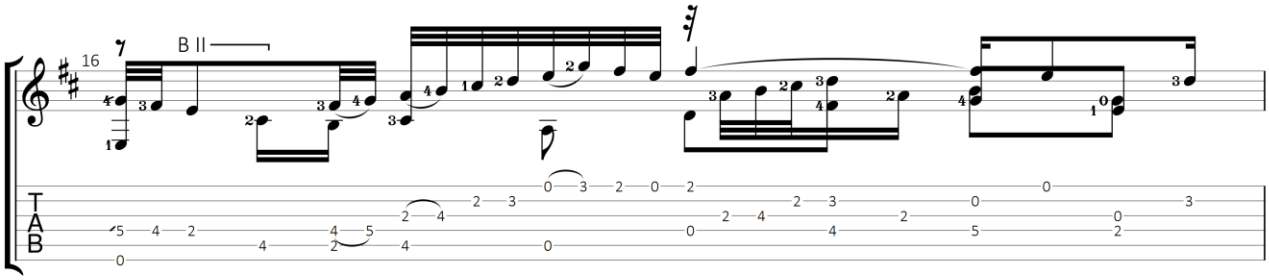
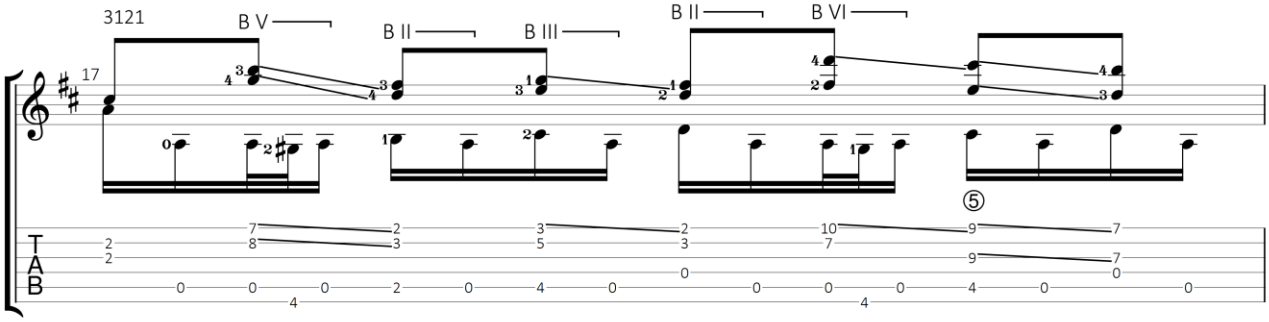
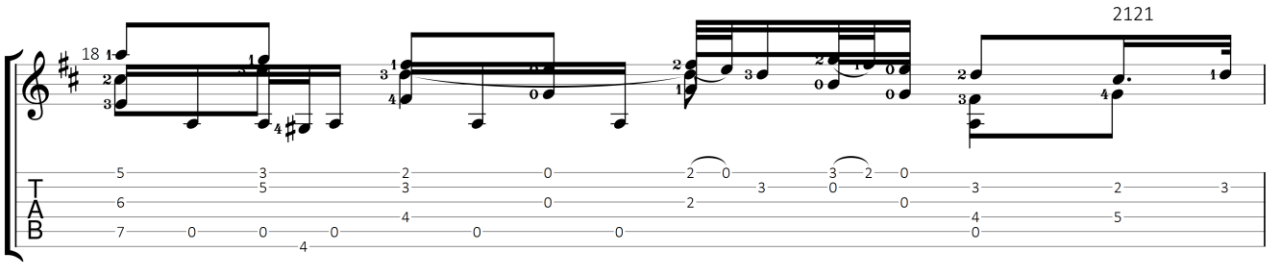


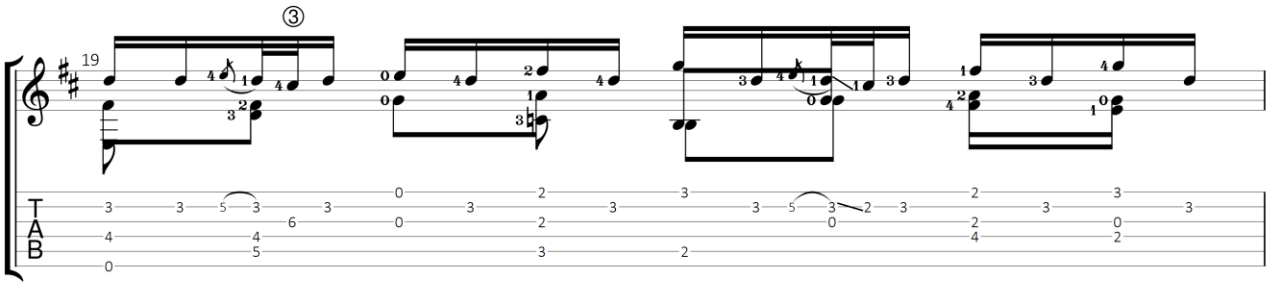
GuitarJan.com 86











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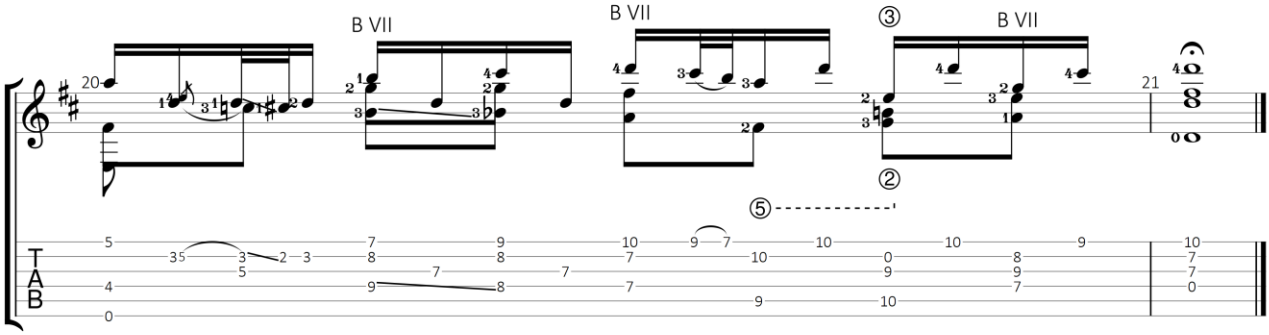


GuitarJan.com 88

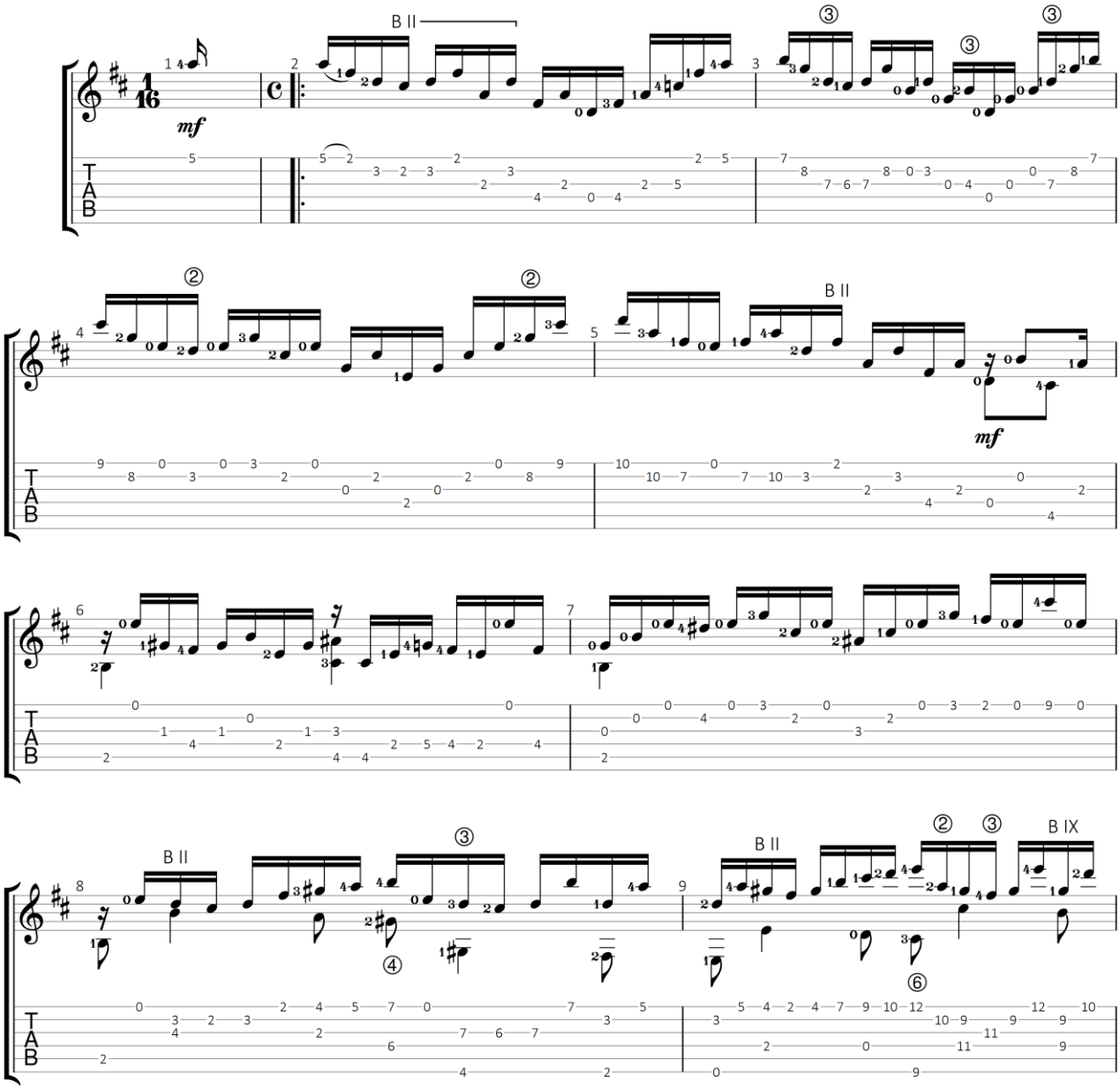
Allemande

uit: Partita No. 1 in Bb Majeur, BWV 825. Clavier-Übung I
Clavier-Büchlein for Johann Christian Bach

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 75



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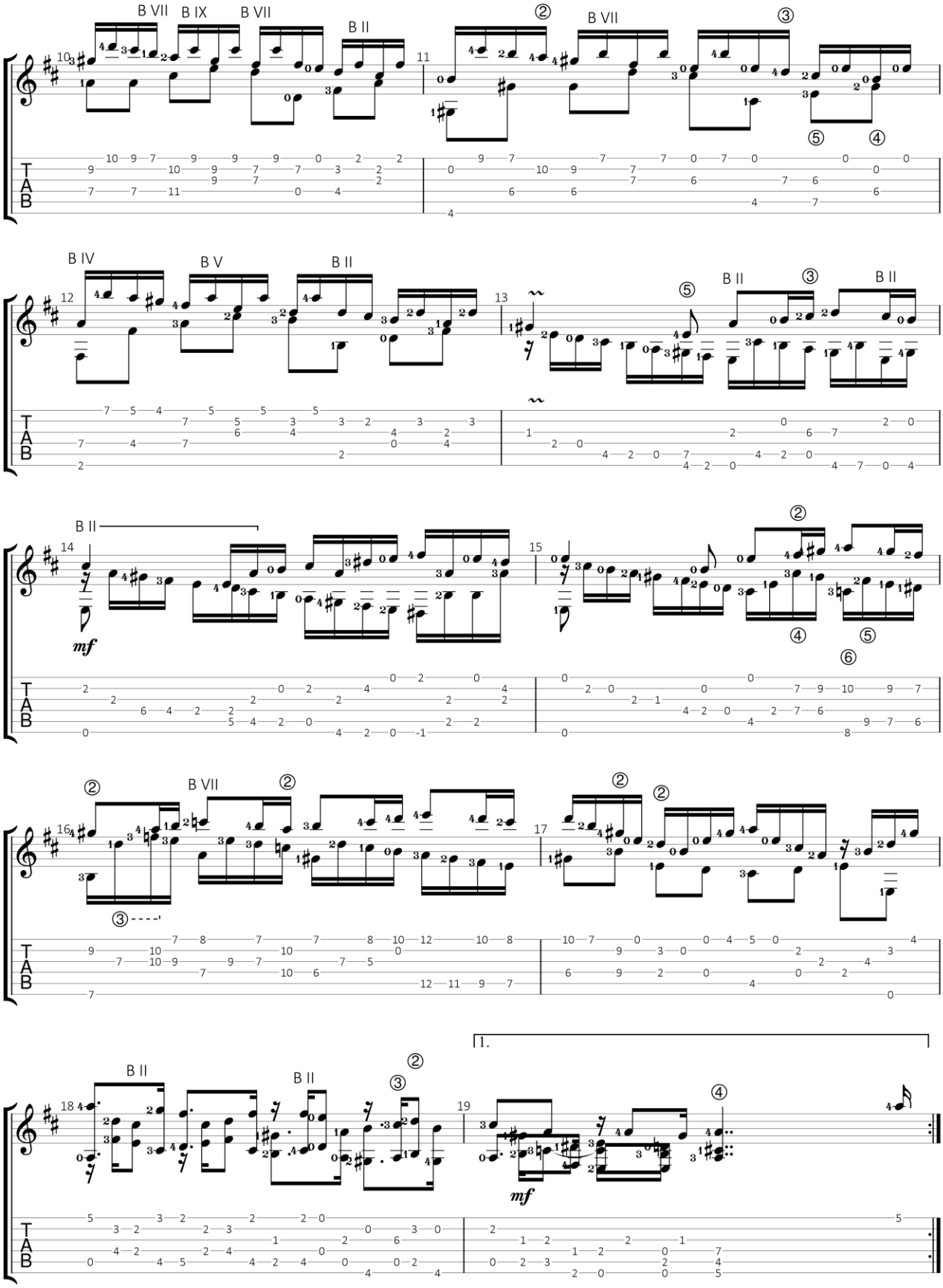
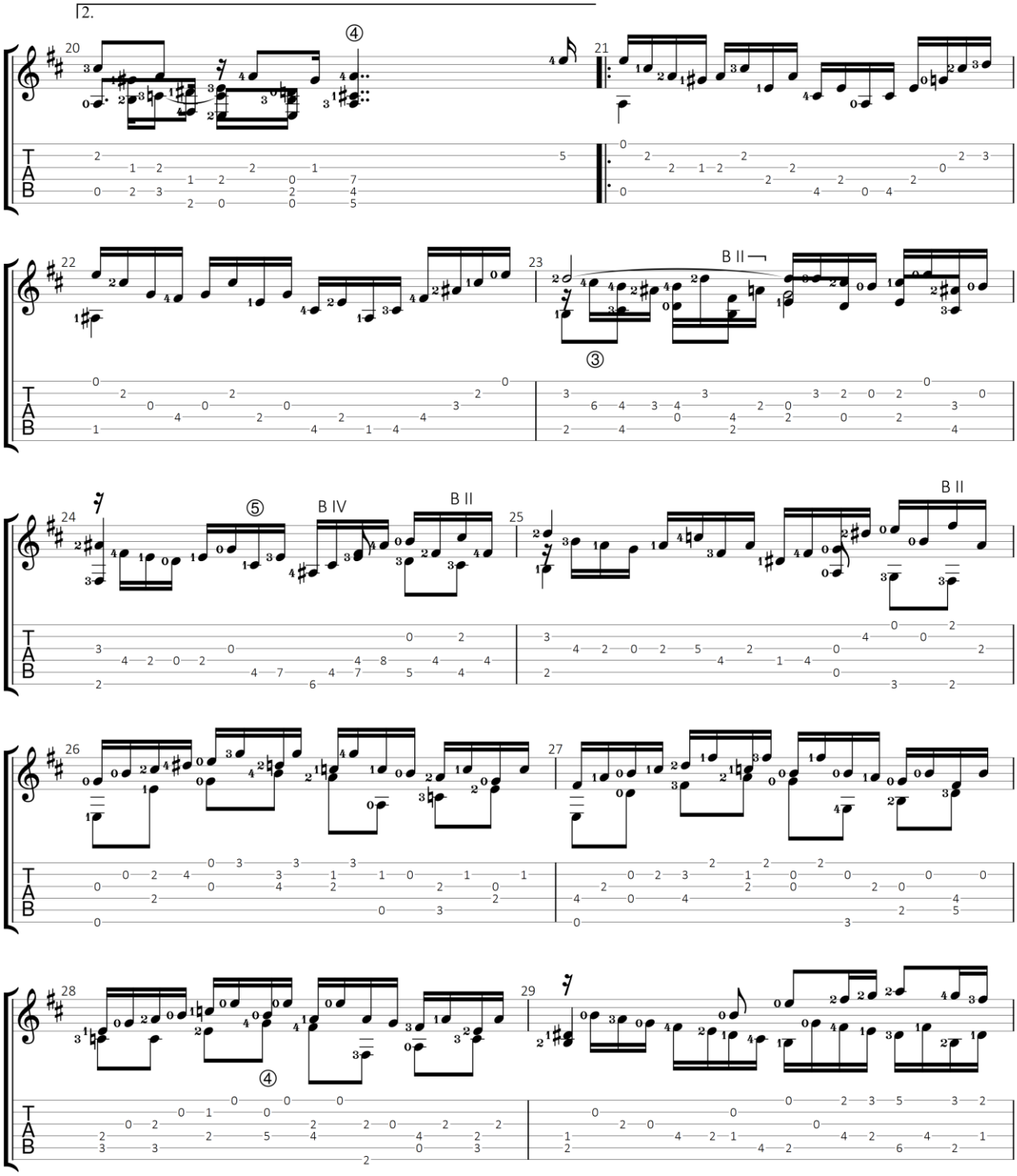


GuitarJan.com 90



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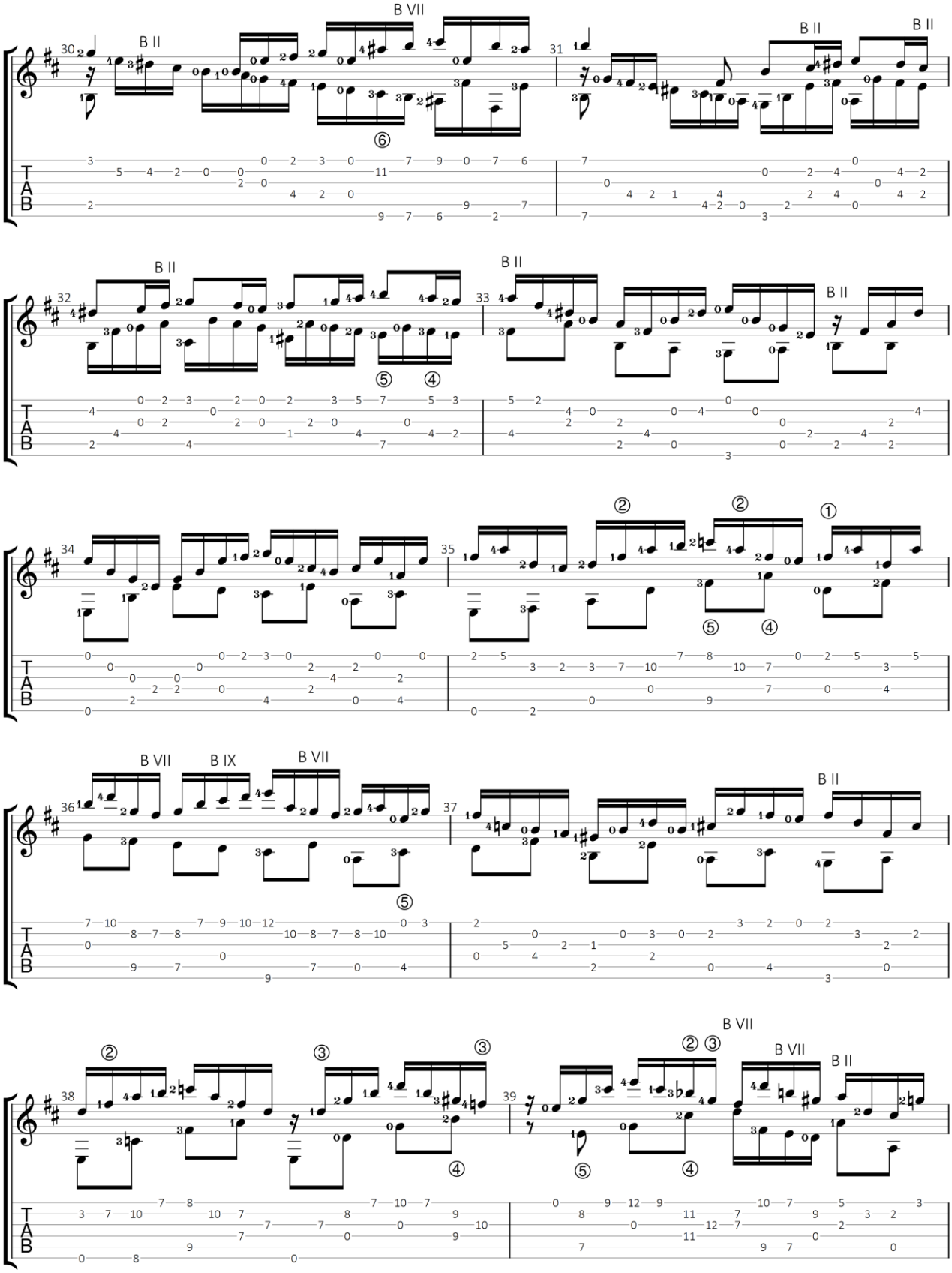

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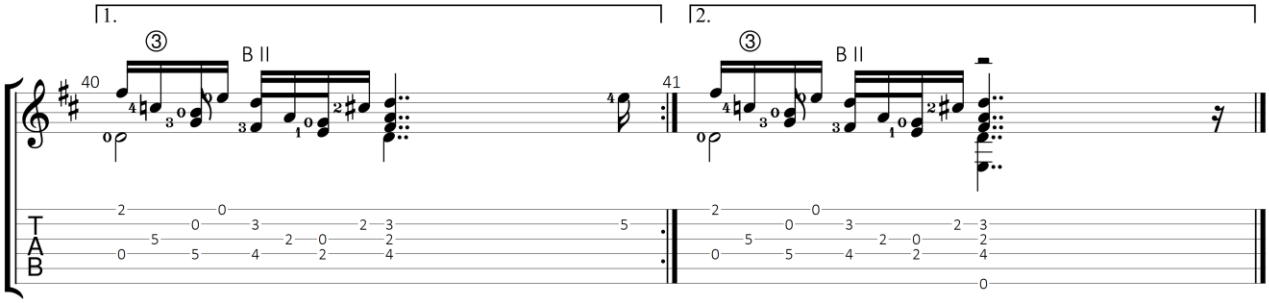


GuitarJan.com 93

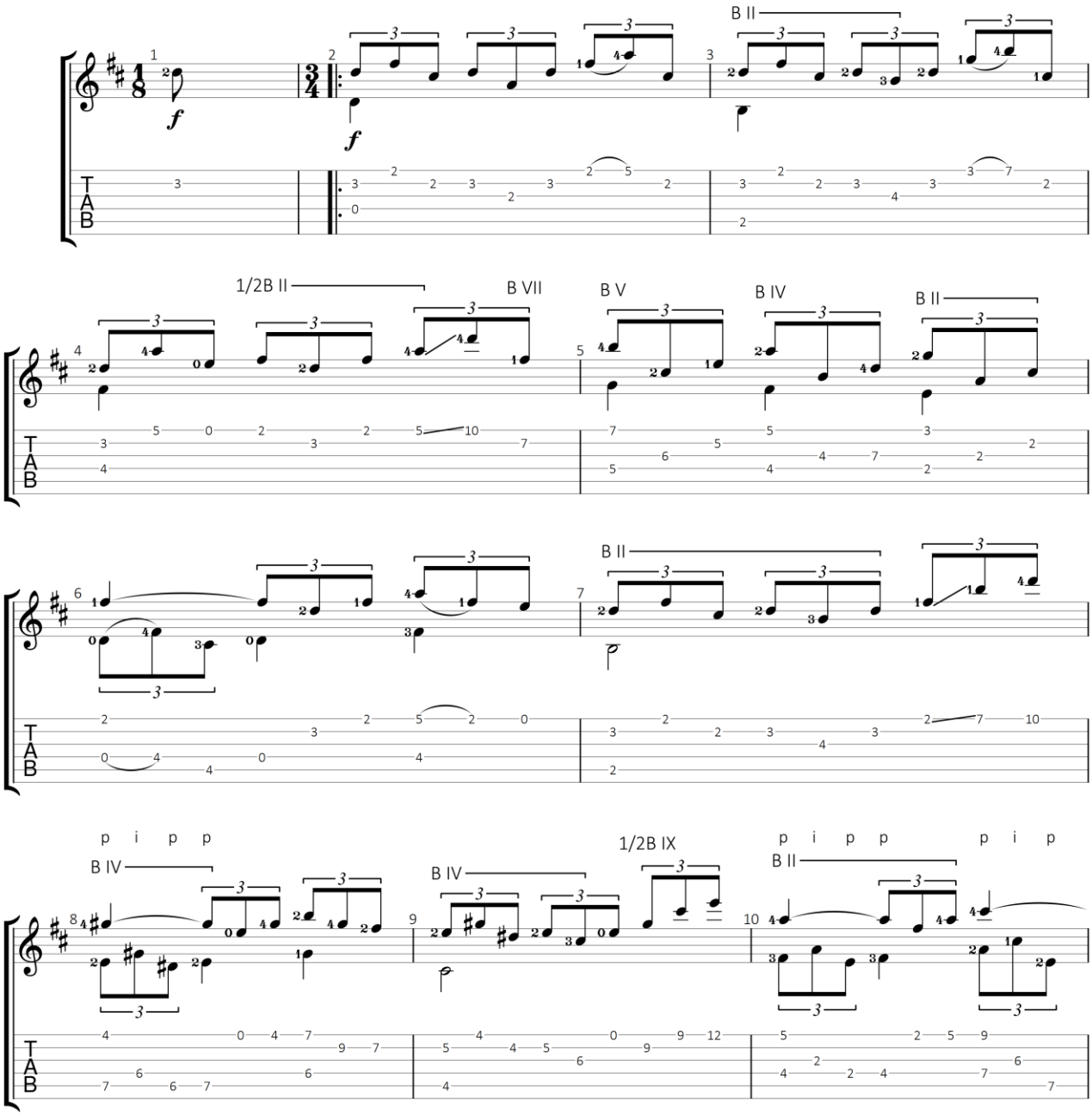
Courante

uit: Partita No. 1 in Bb Majeur, BWV 825. Clavier-Übung I
Clavier-Büchlein for Johann Christian Bach

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 100



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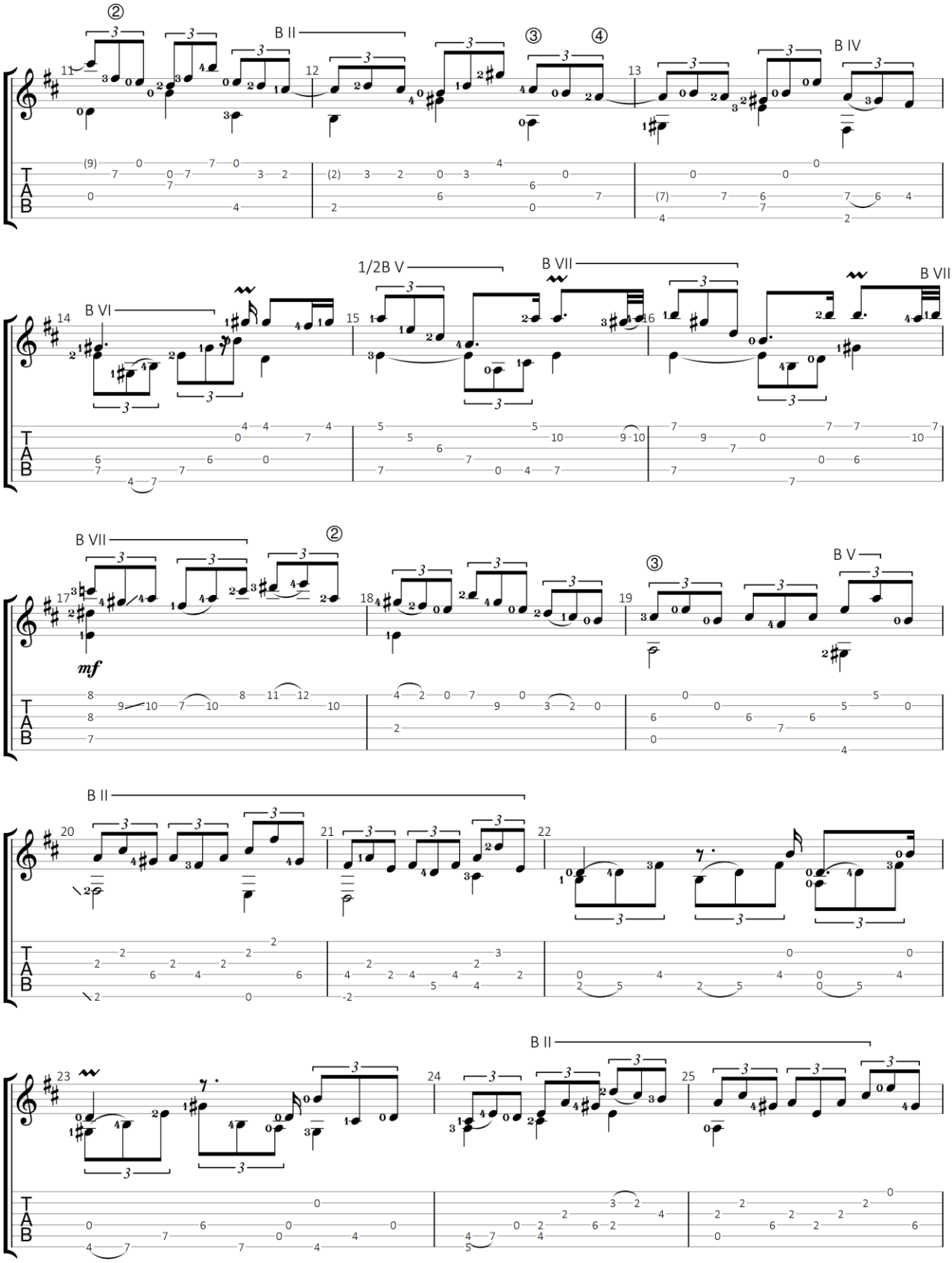

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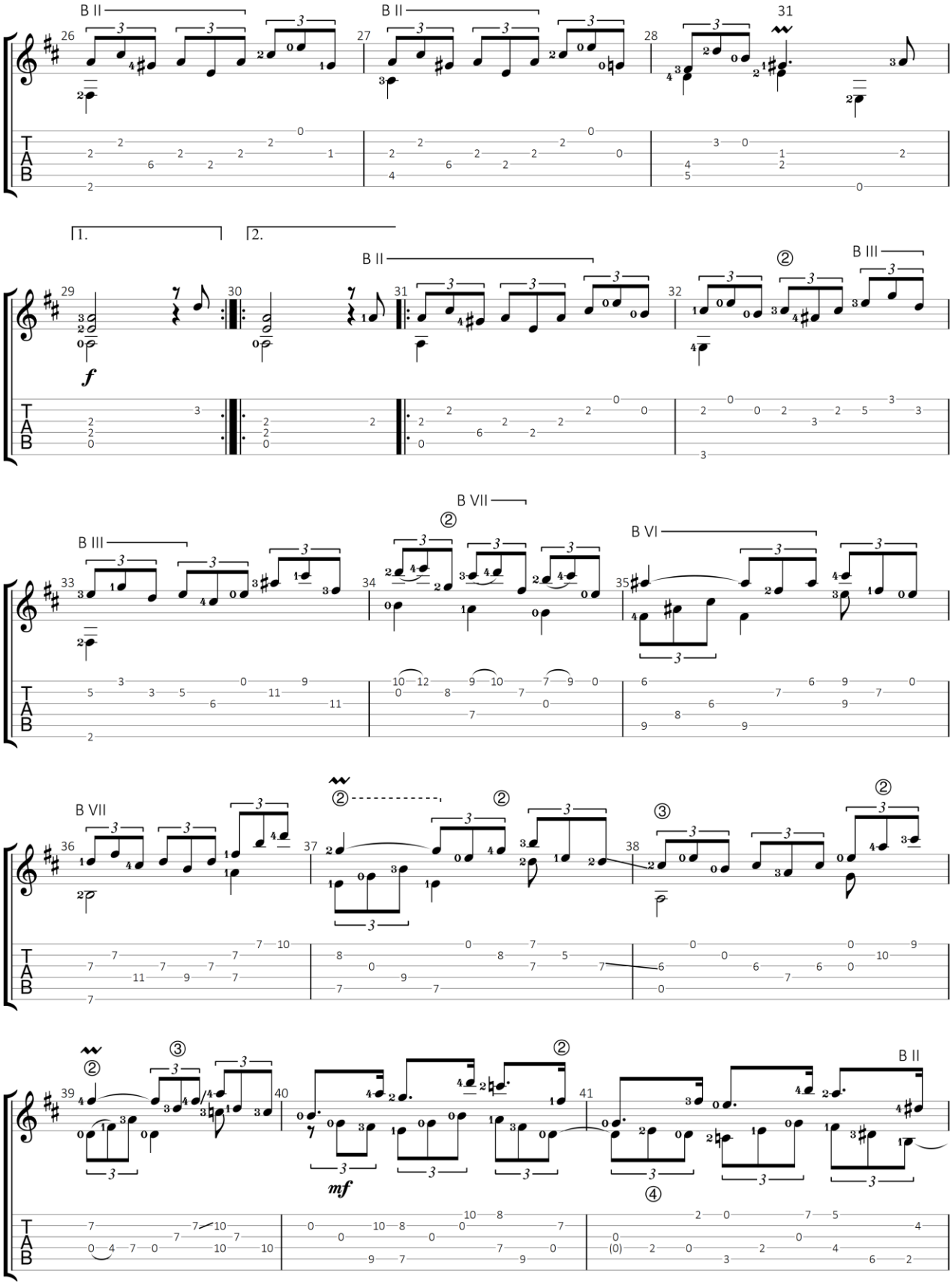

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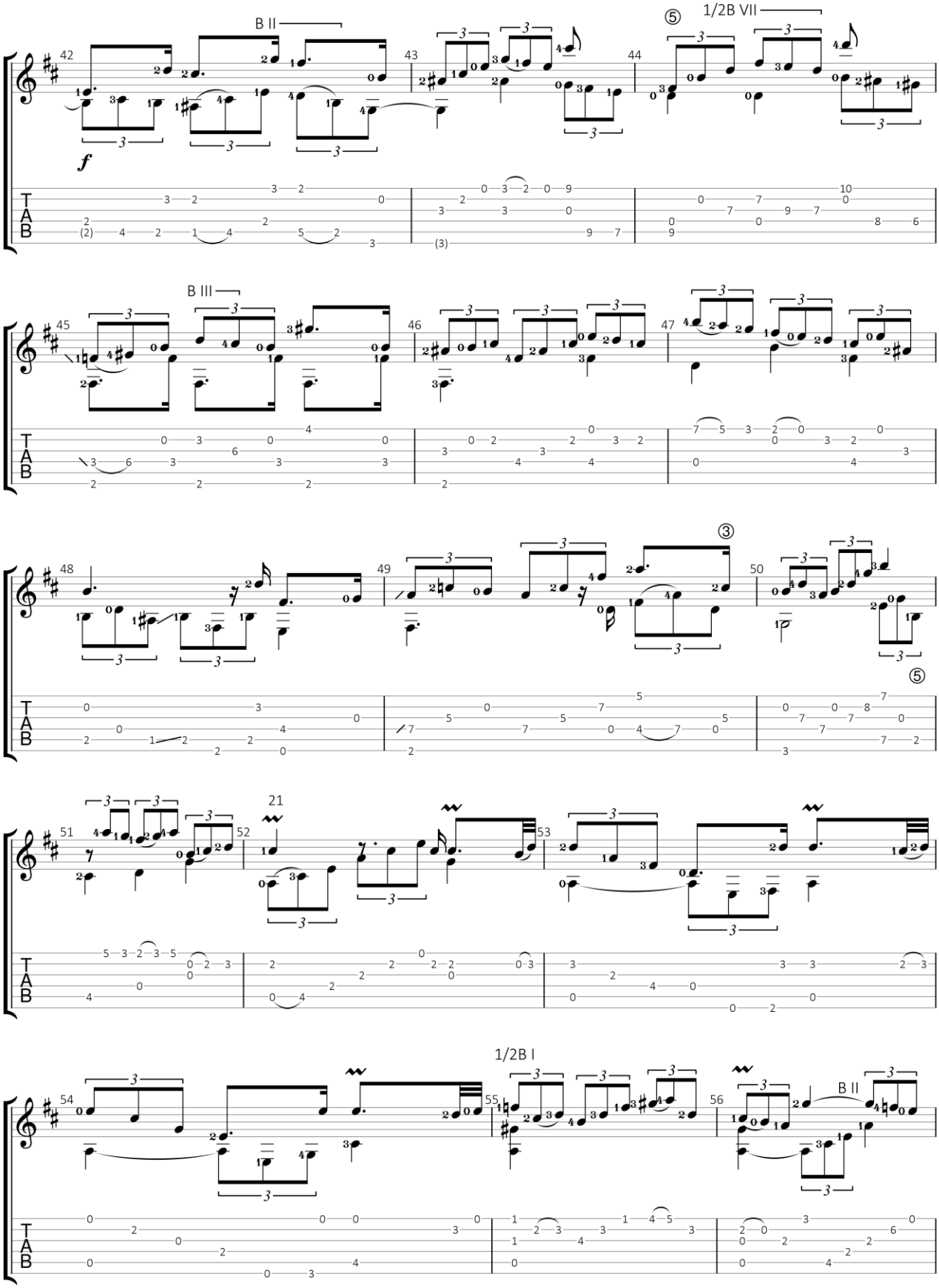

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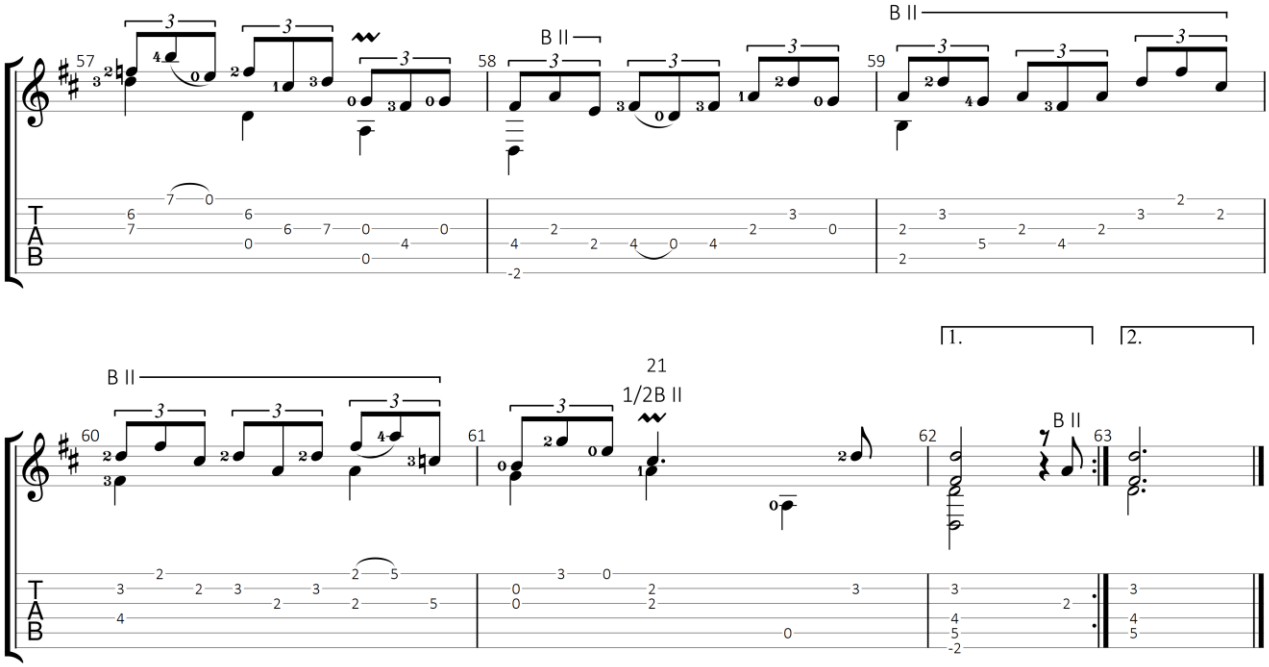


GuitarJan.com 98

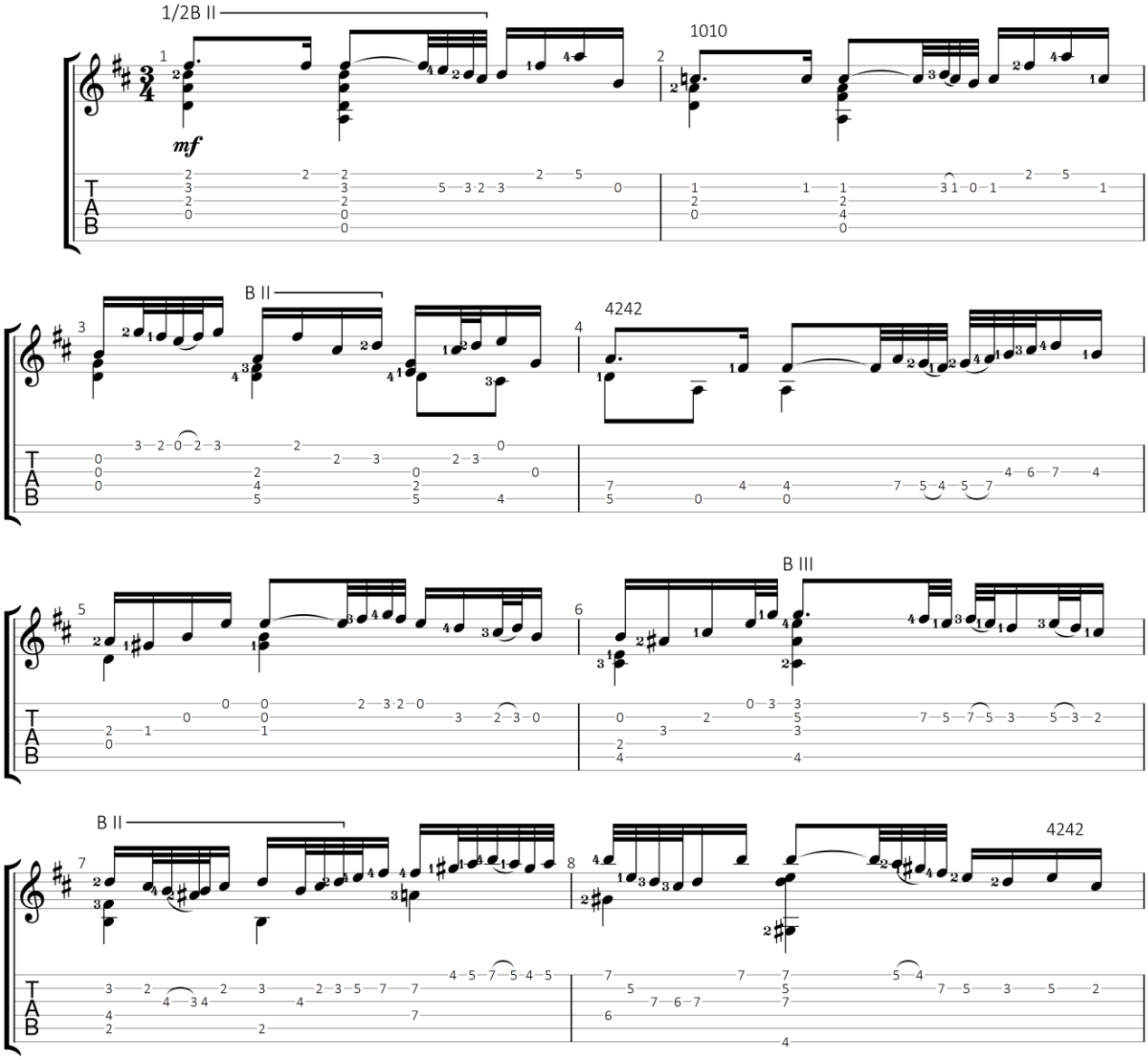
Sarabande

uit: Partita No. 1 in Bb Majeur, BWV 825. Clavier-Übung I
Clavier-Büchlein for Johann Christian Bach

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 70



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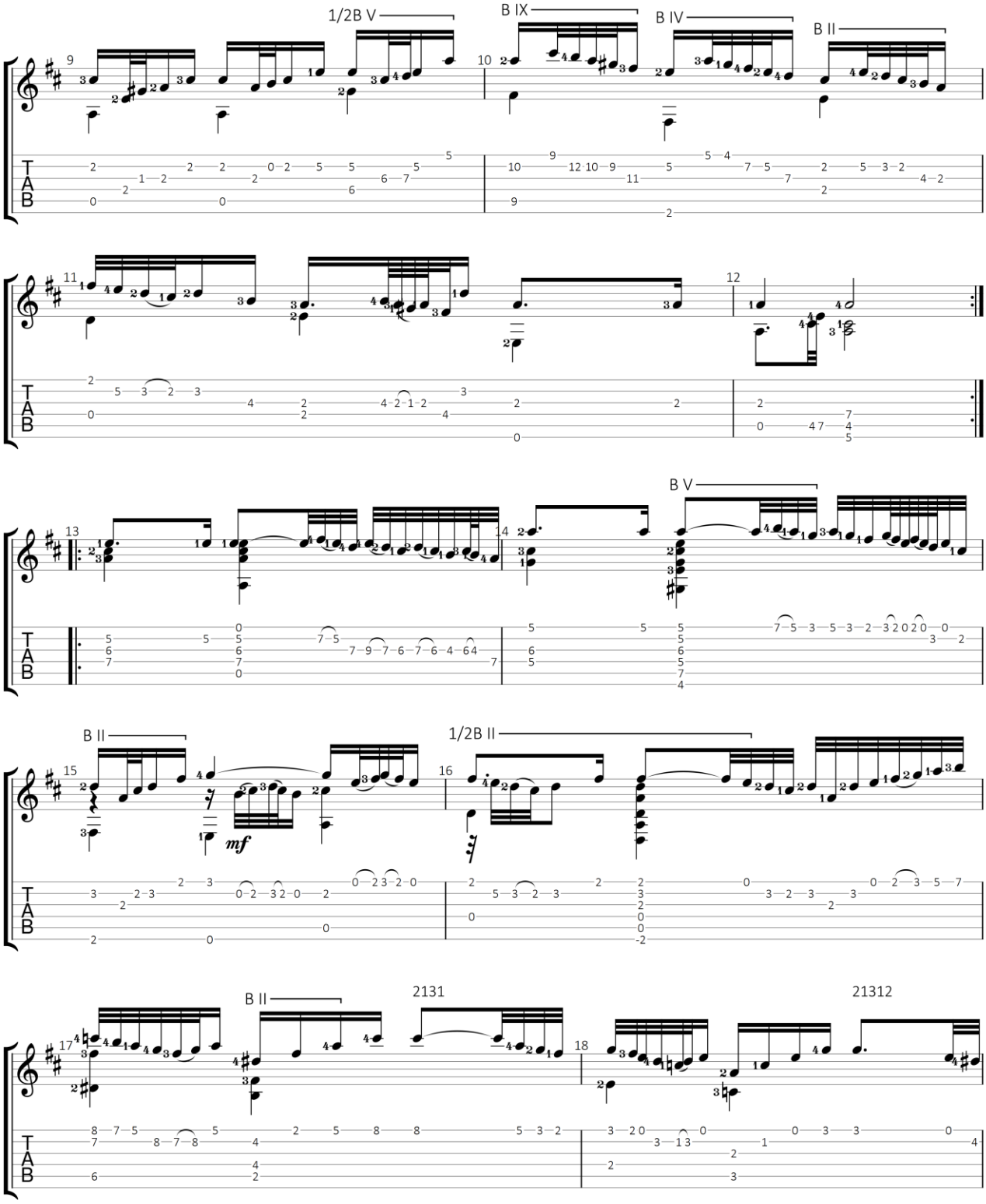
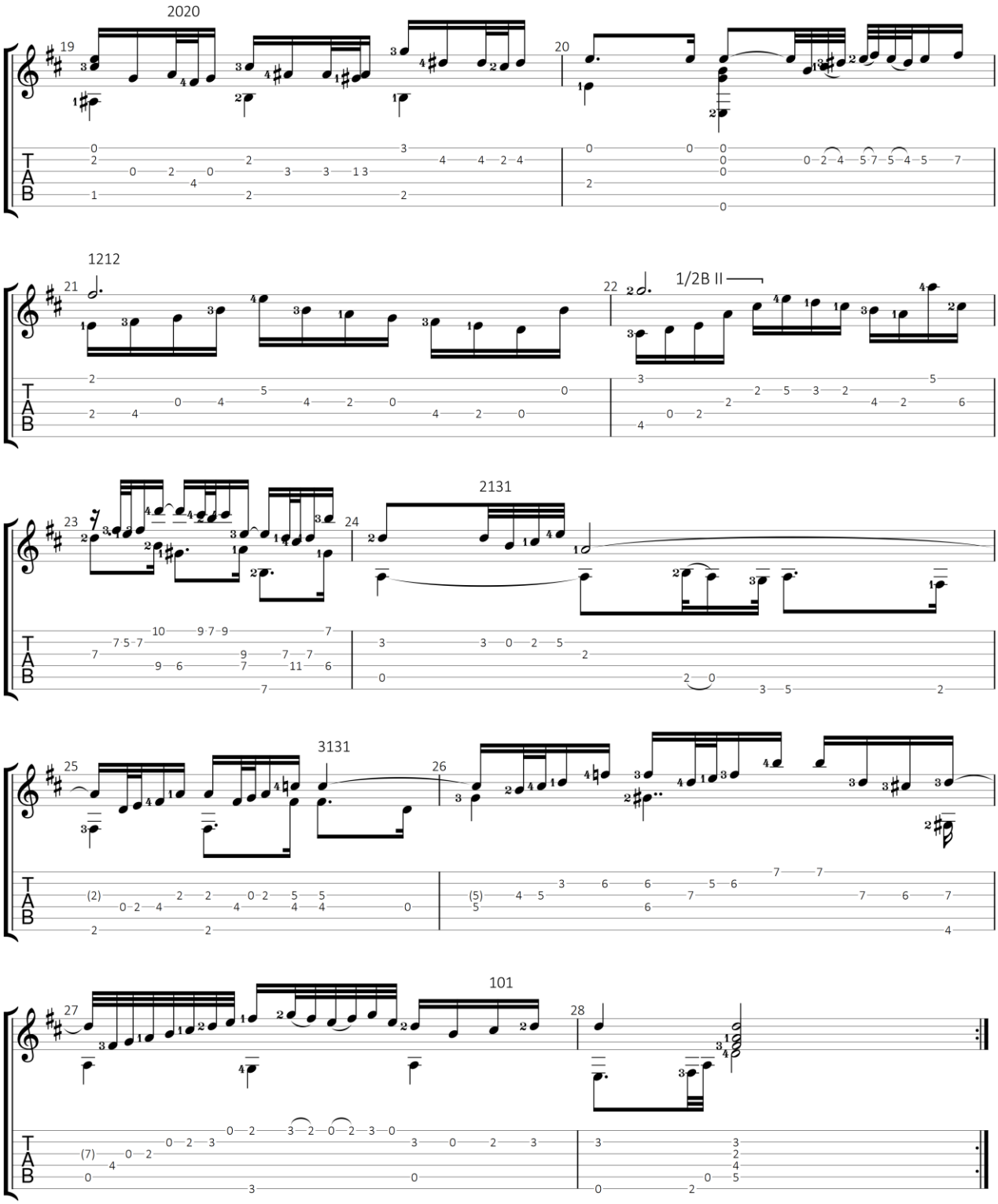


GuitarJan.com 100



GuitarJan.com 101

Menuet 1 + 2

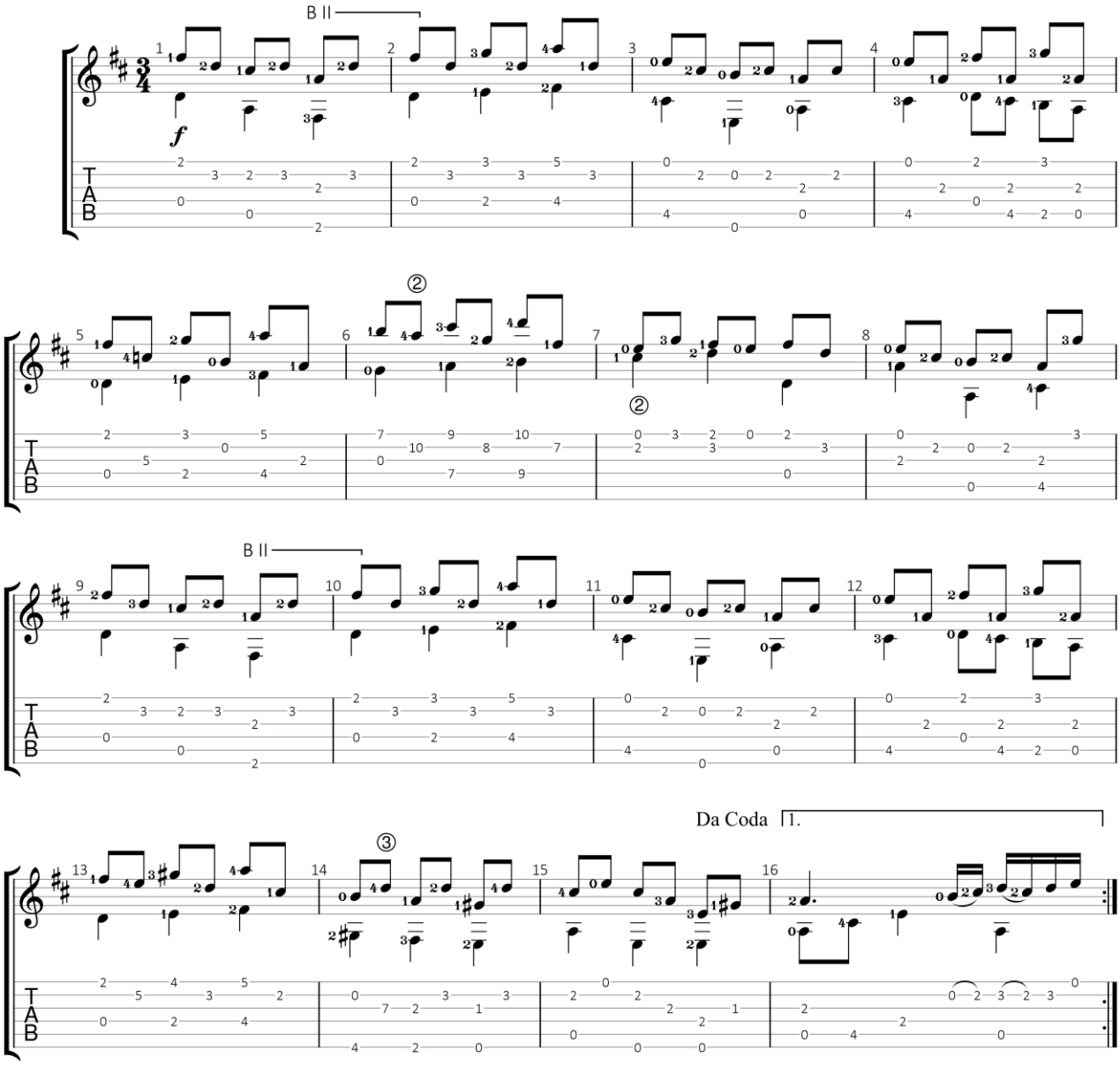
uit: Partita No. 1 in Bb Majeur, BWV 825. Clavier-Übung I
Clavier-Büchlein for Johann Christian Bach

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 170

Menuet 1



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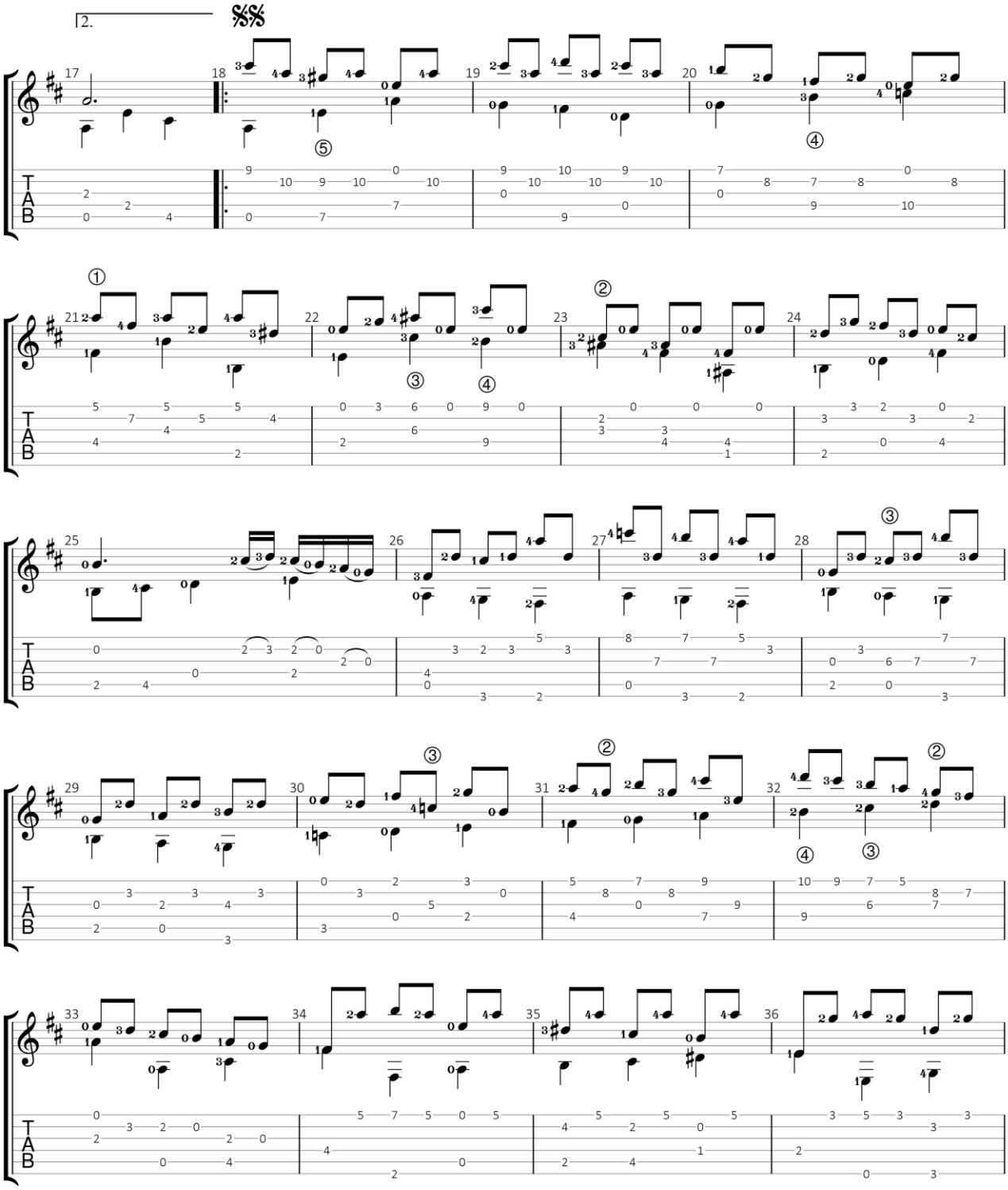
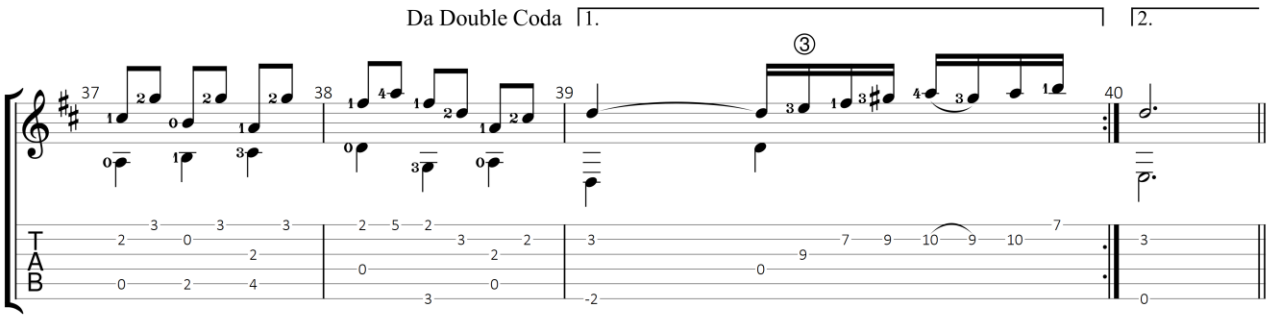
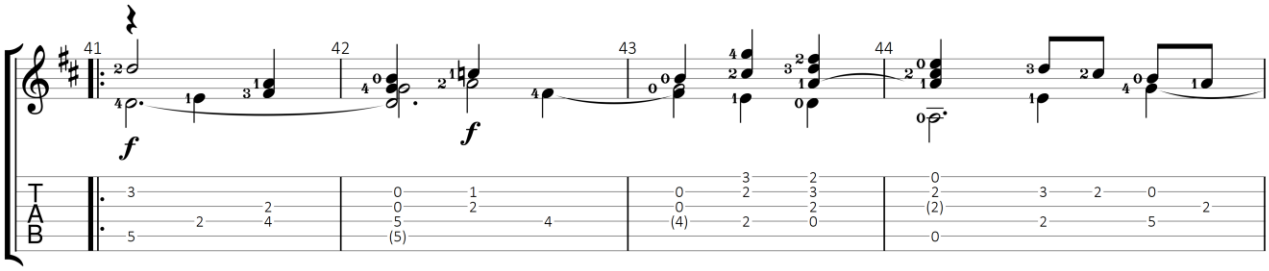
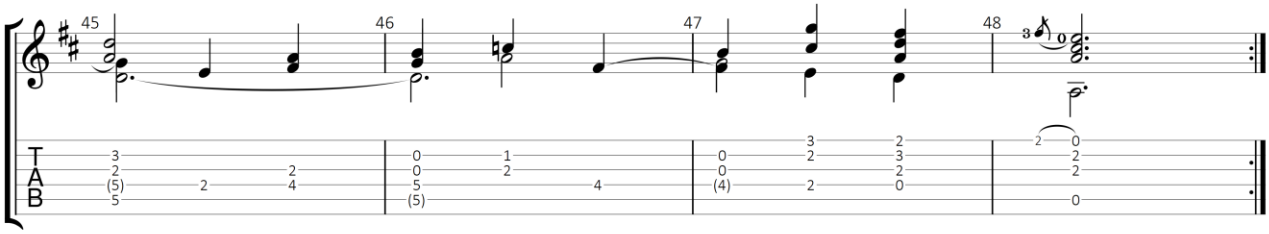


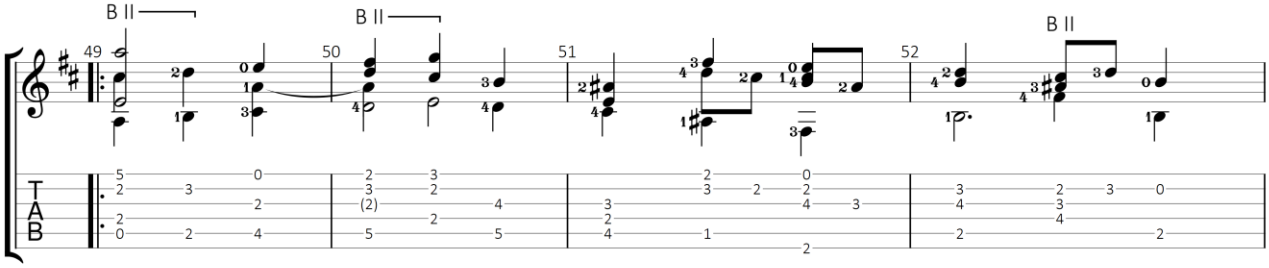
GuitarJan.com 103

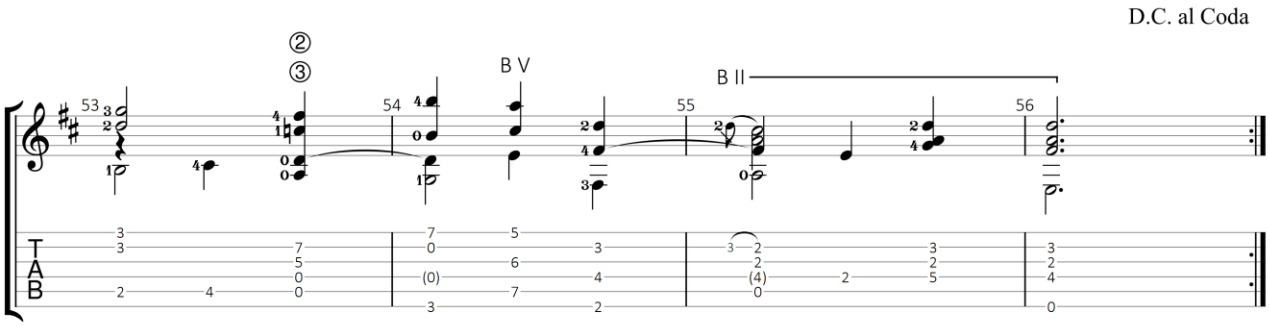


Menuet 2









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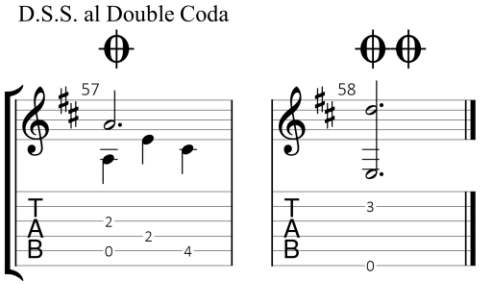
D.S.S. al Double Coda
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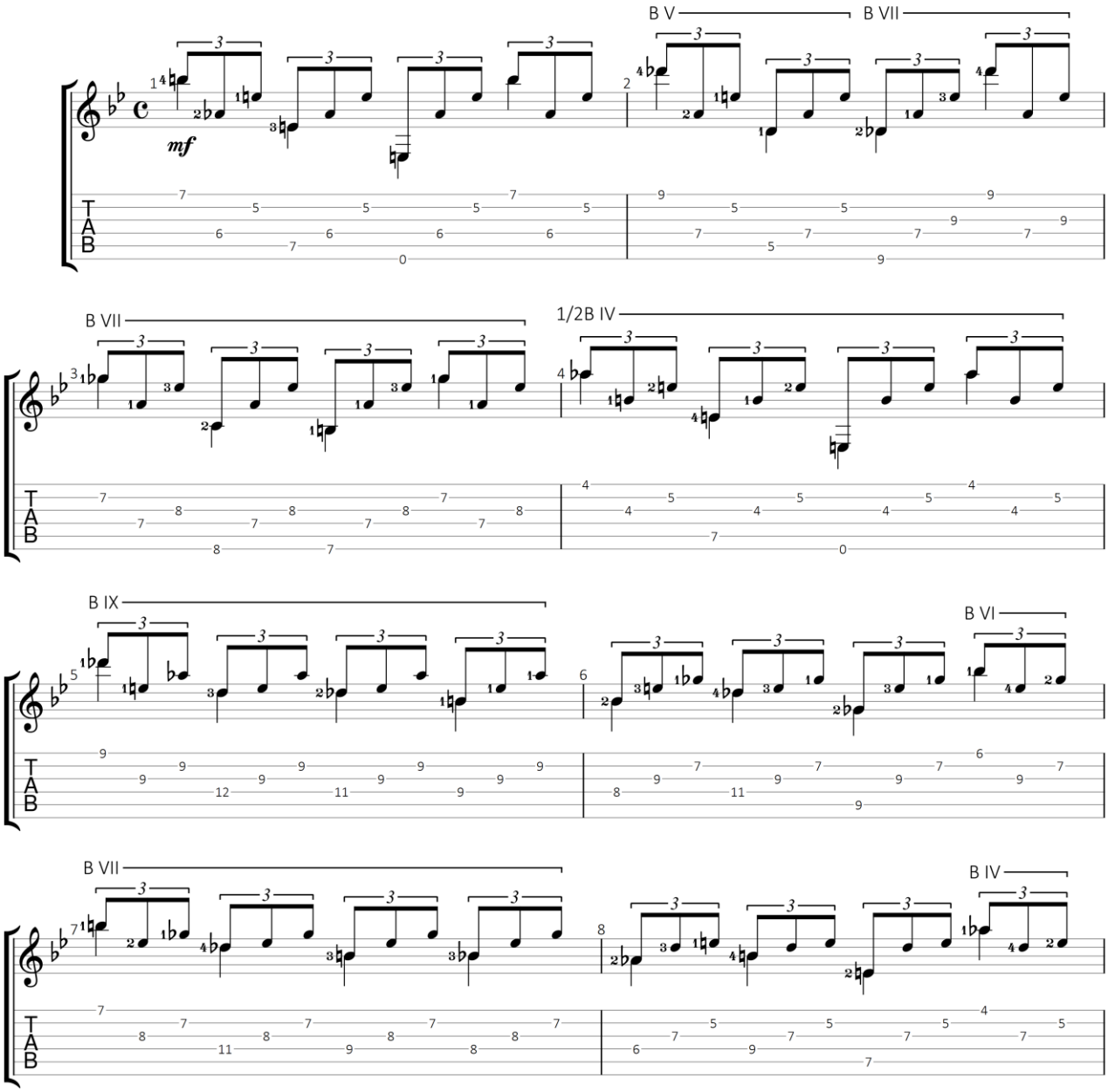
Gigue

uit: Partita No. 1 in Bb Majeur, BWV 825. Clavier-Übung I
Clavier-Büchlein for Johann Christian Bach

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 80



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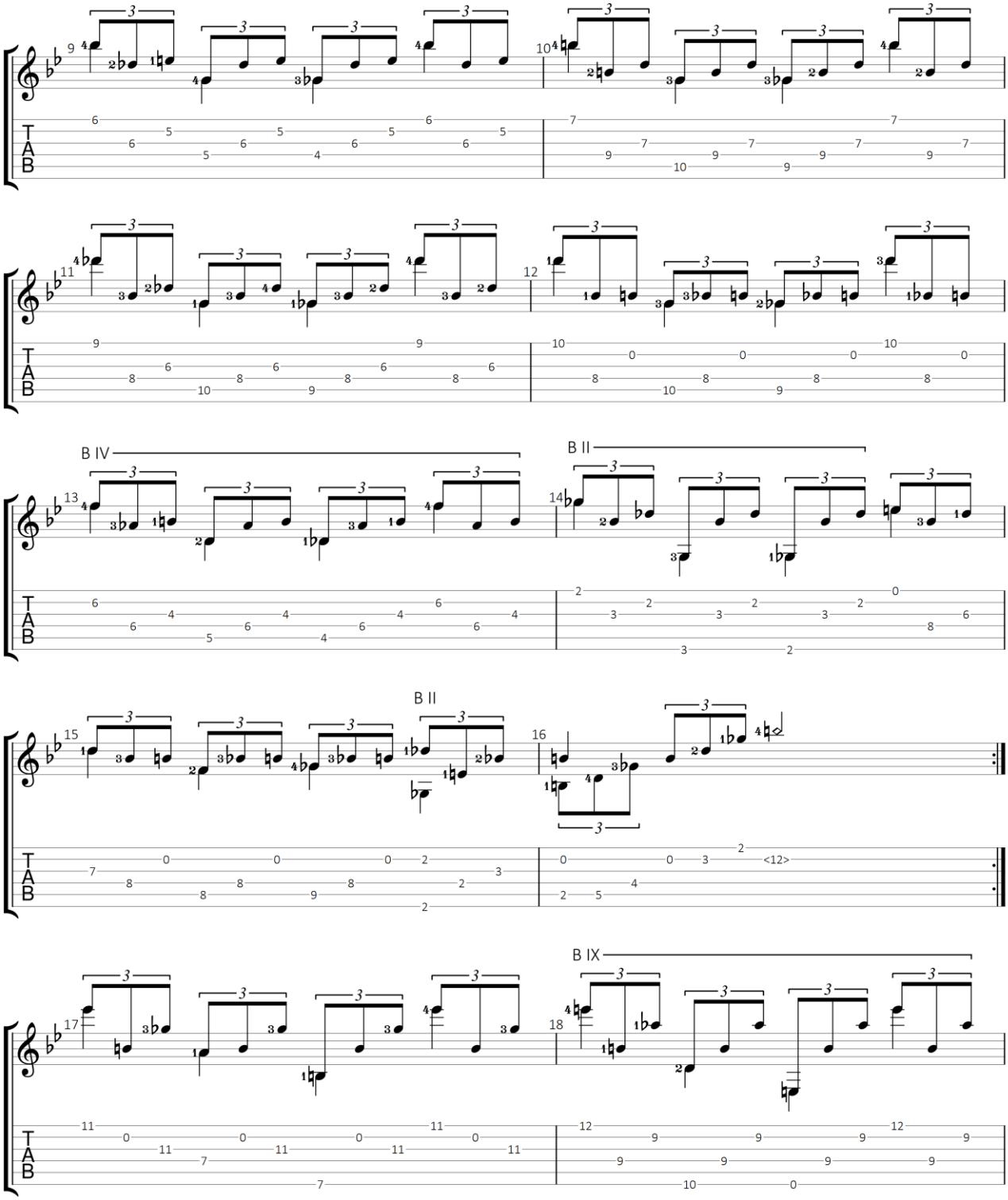
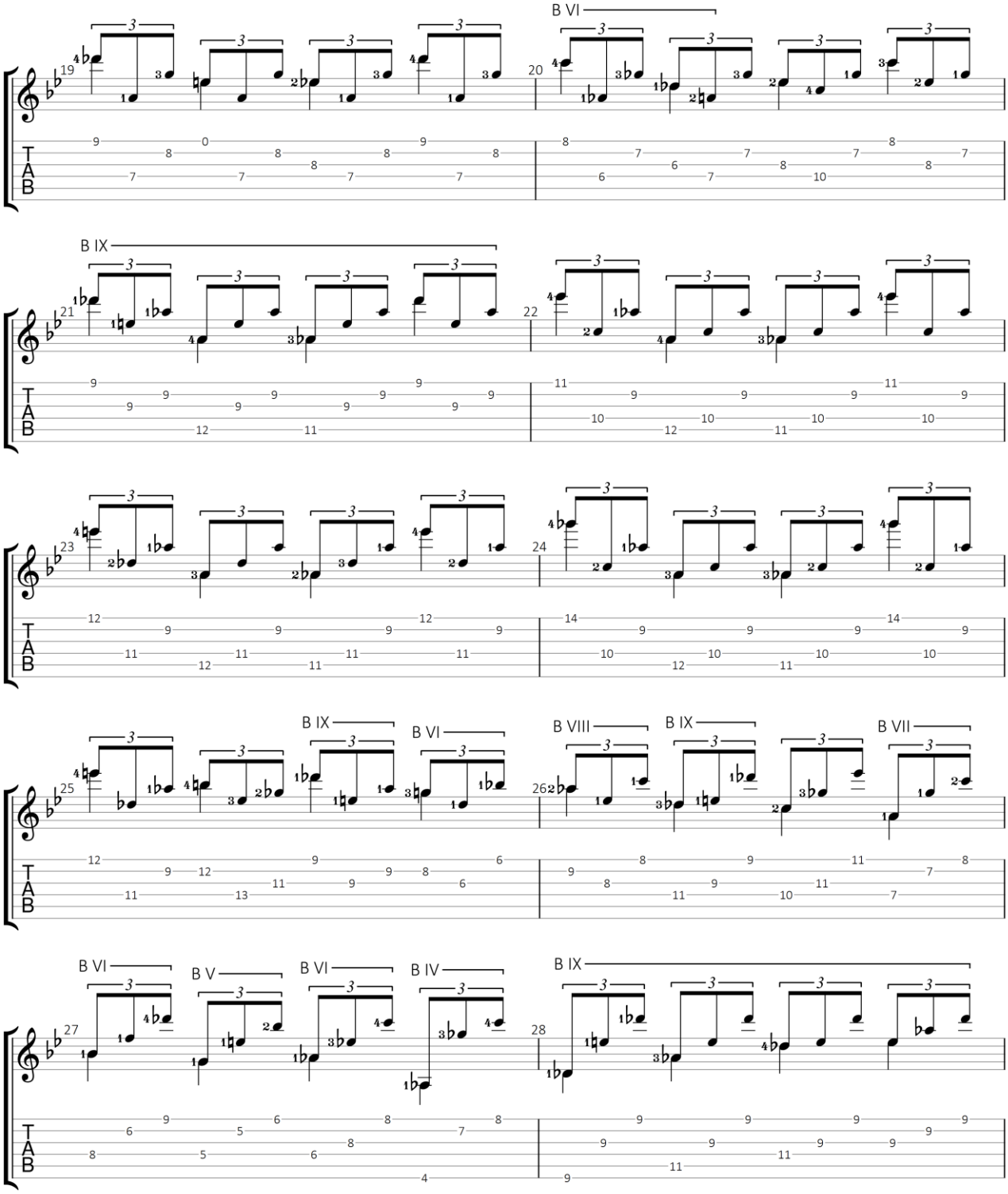


GuitarJan.com 107



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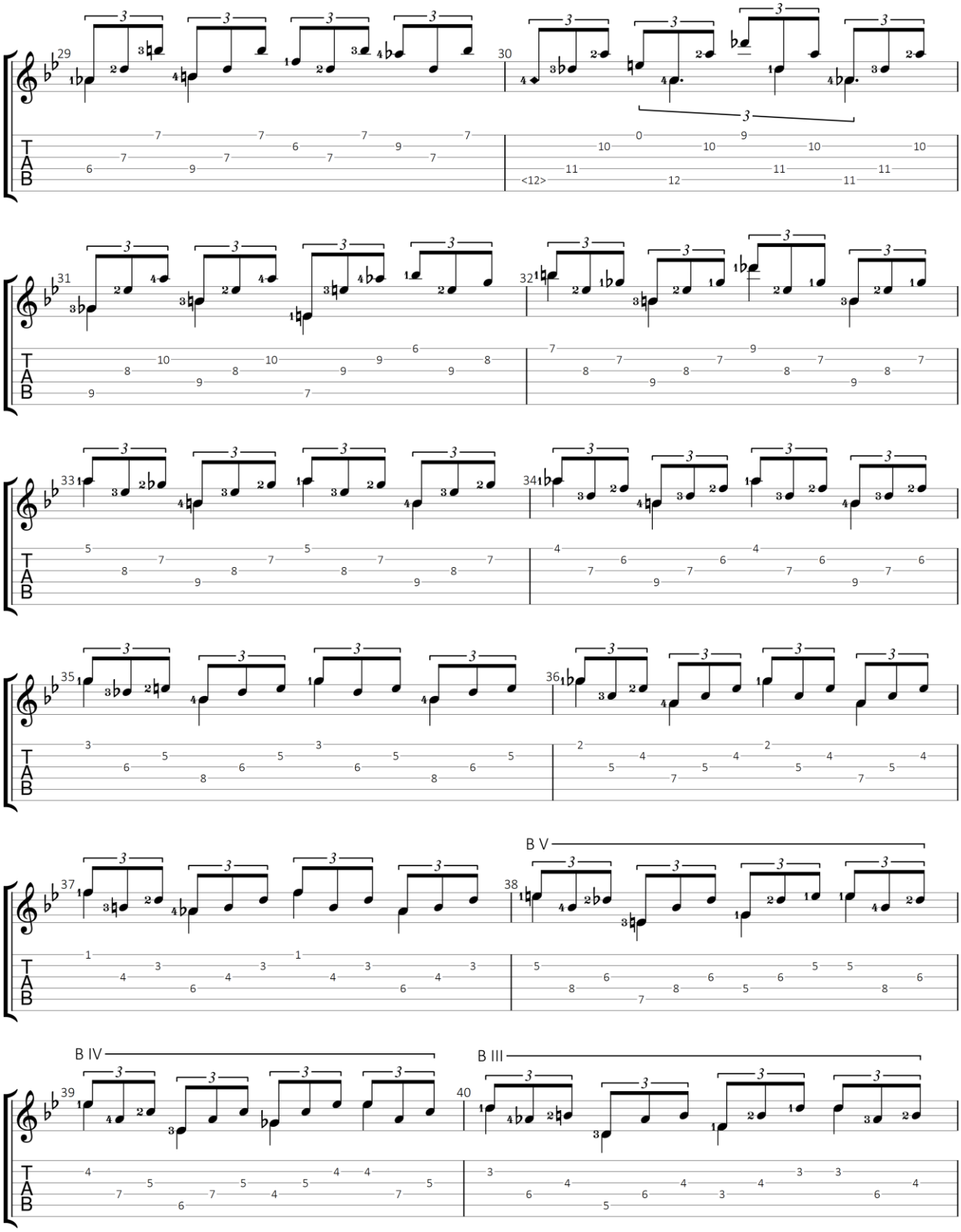

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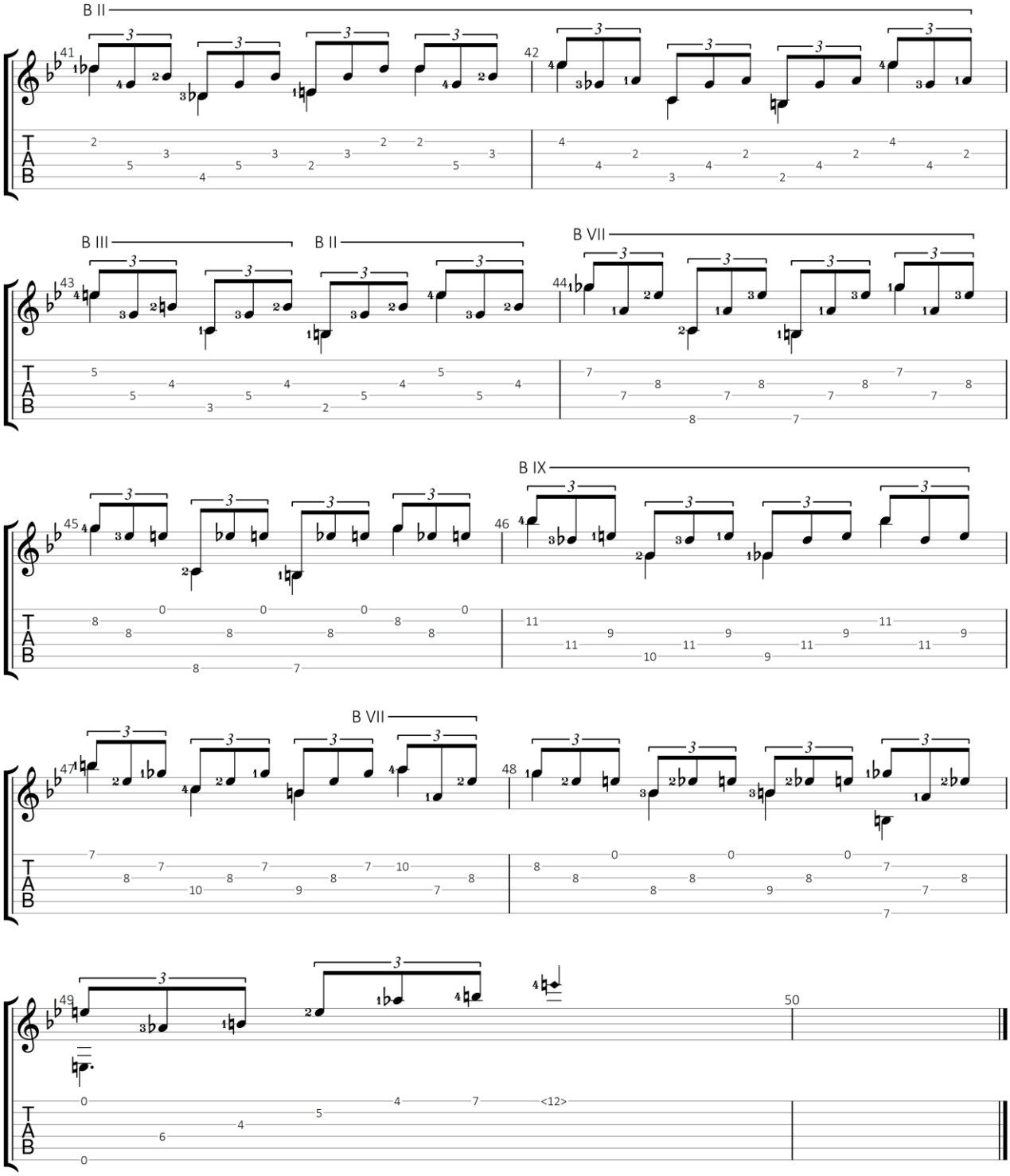


GuitarJan.com 110

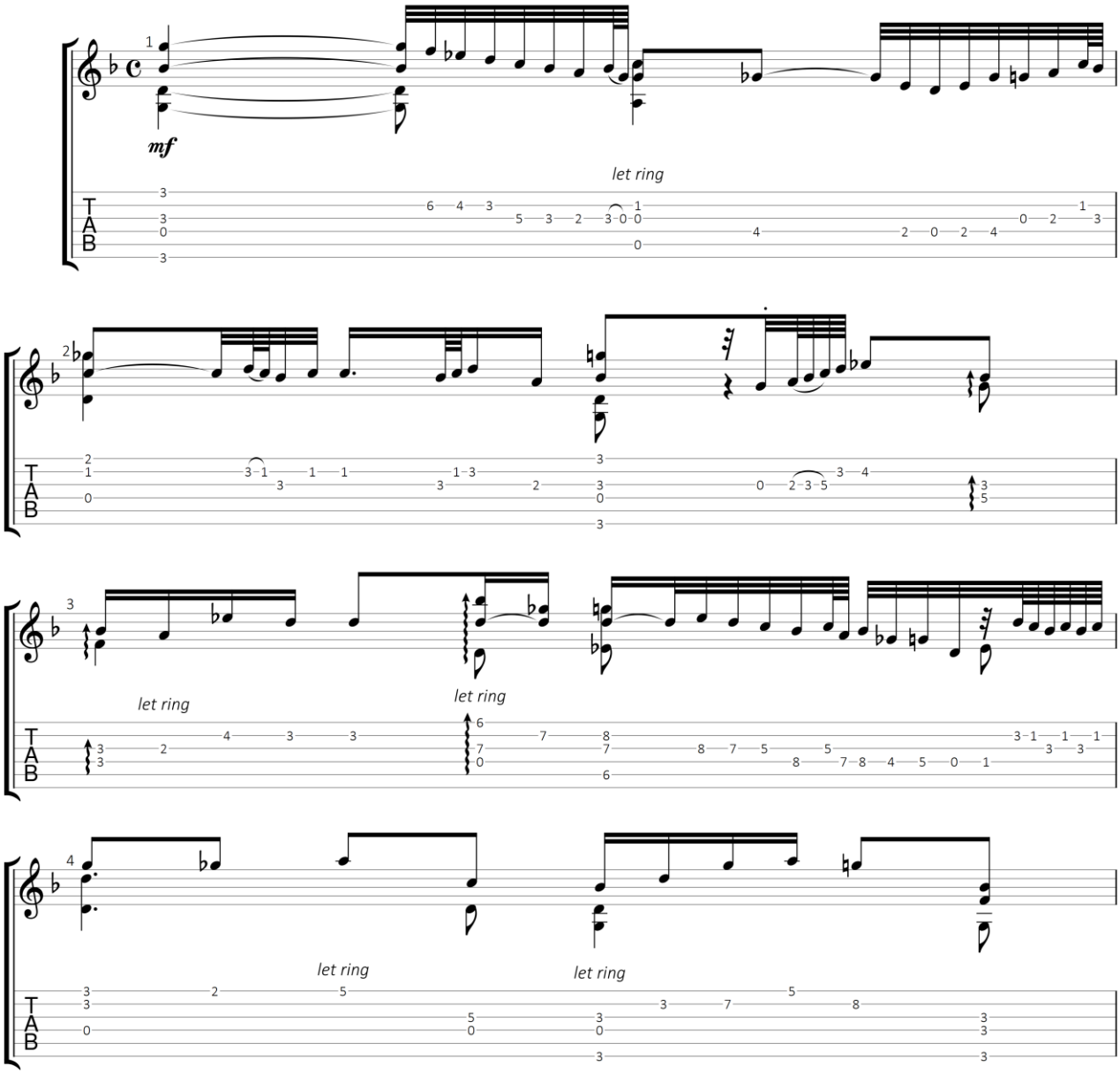
Adagio

Uit: Sonate No. 1 voor Viool in G mineur, BWV 1001

Johann Sebastian Bach (1685-1750)

Standaard stemming

♪ = 56



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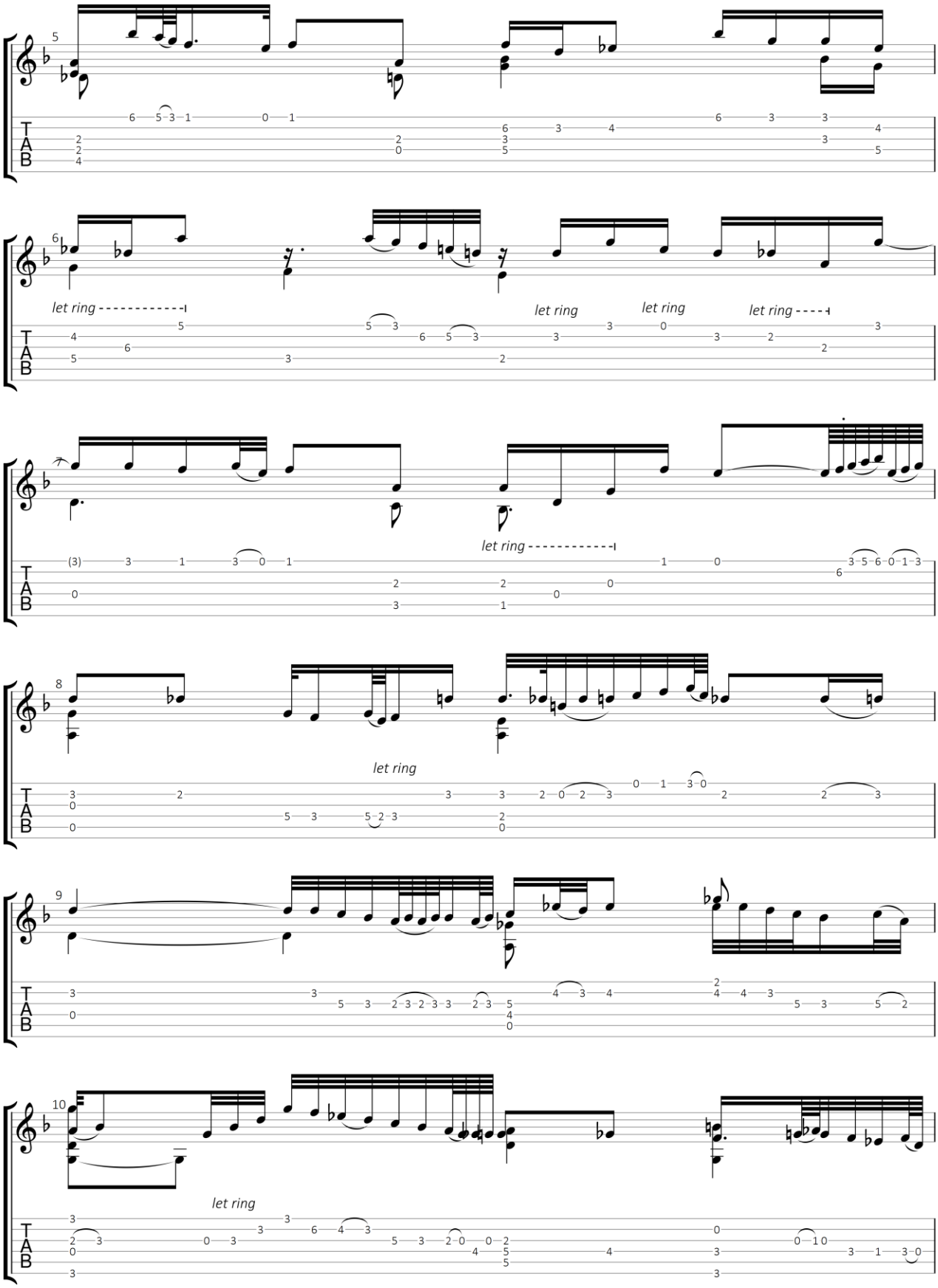
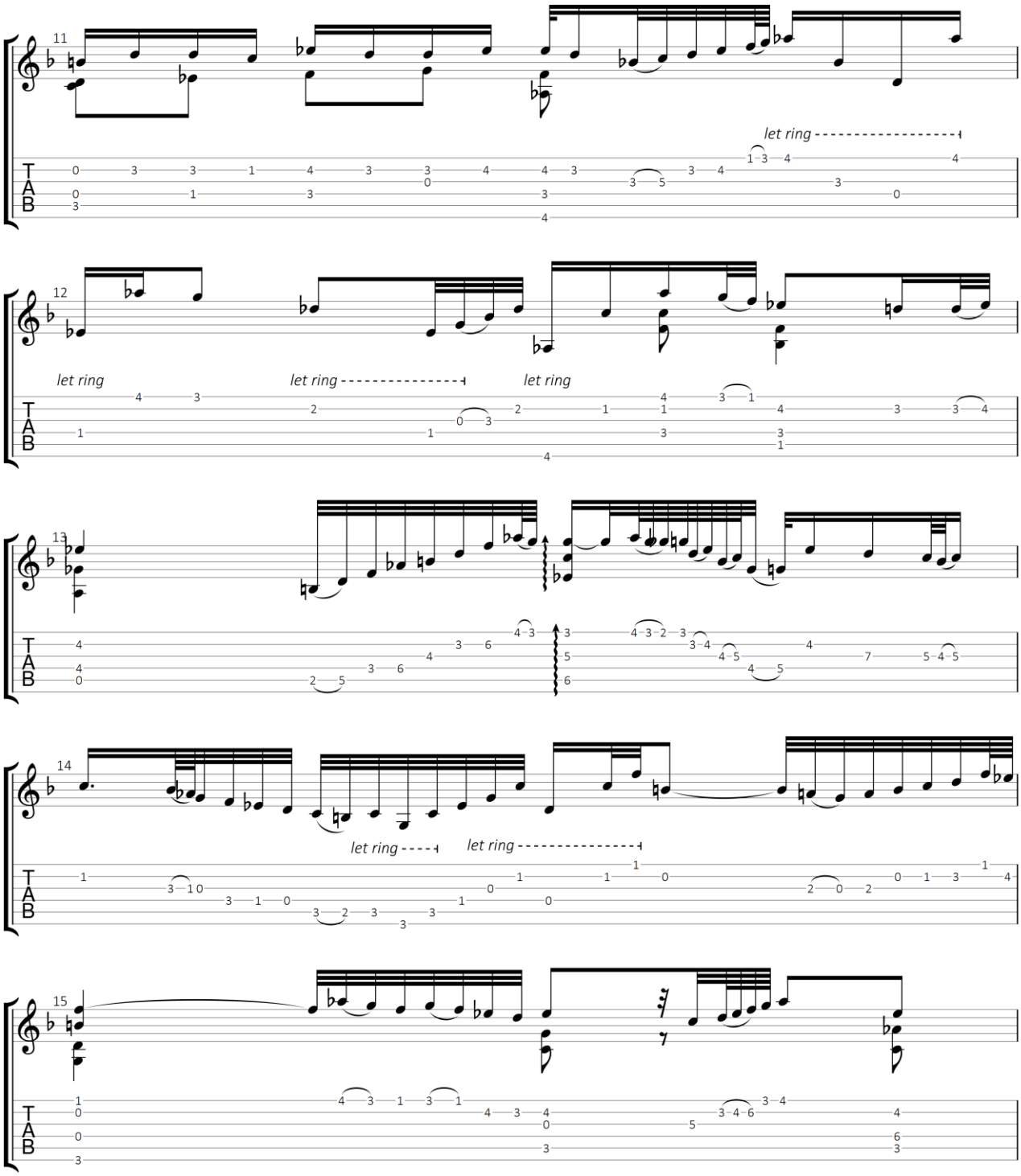
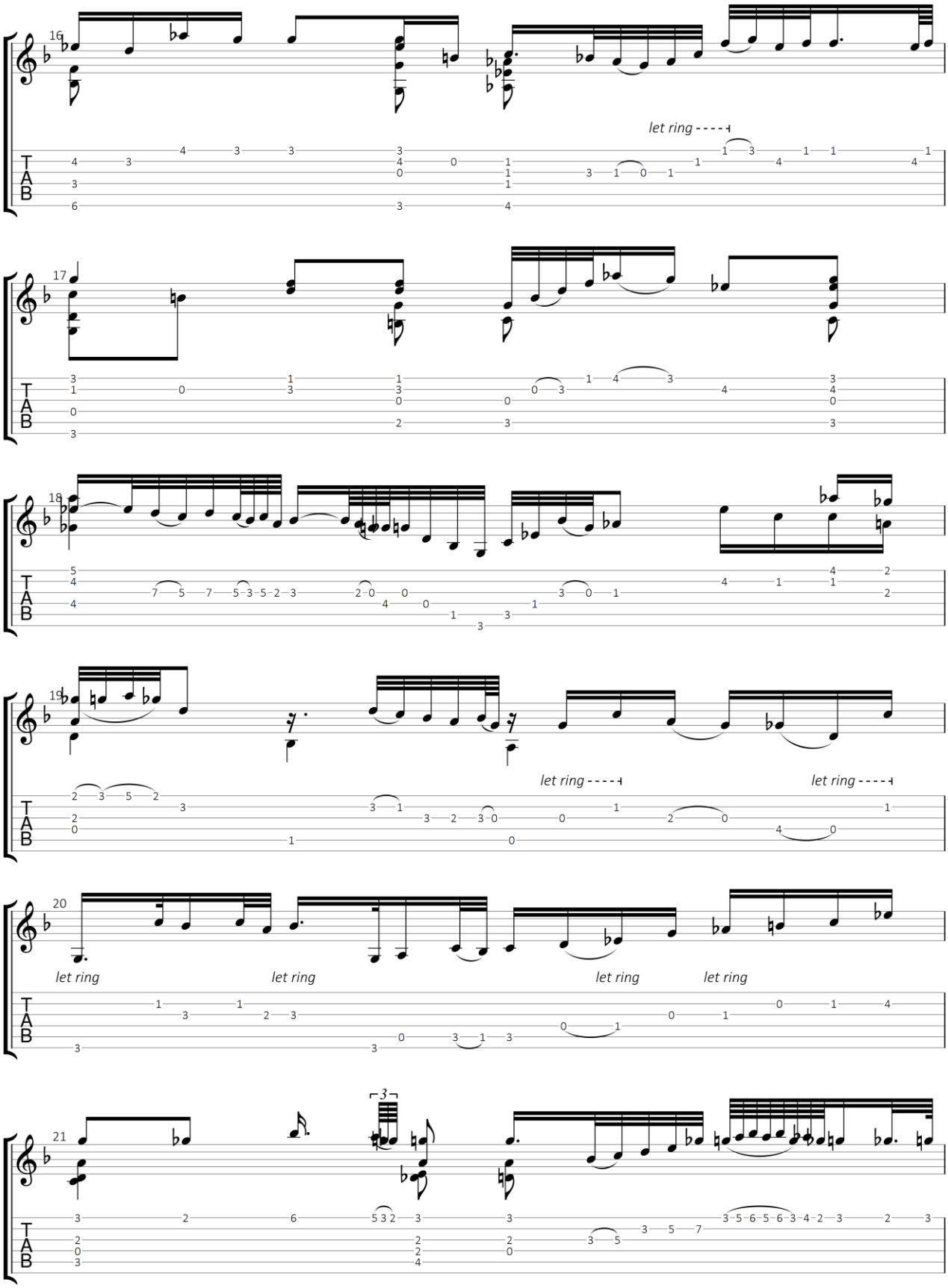


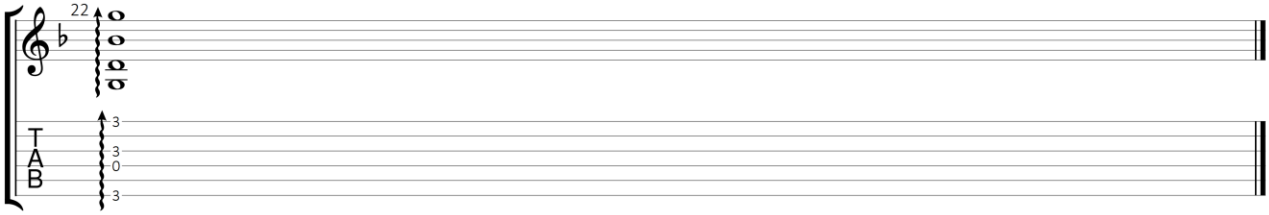
GuitarJan.com 112



GuitarJan.com 113



GuitarJan.com 114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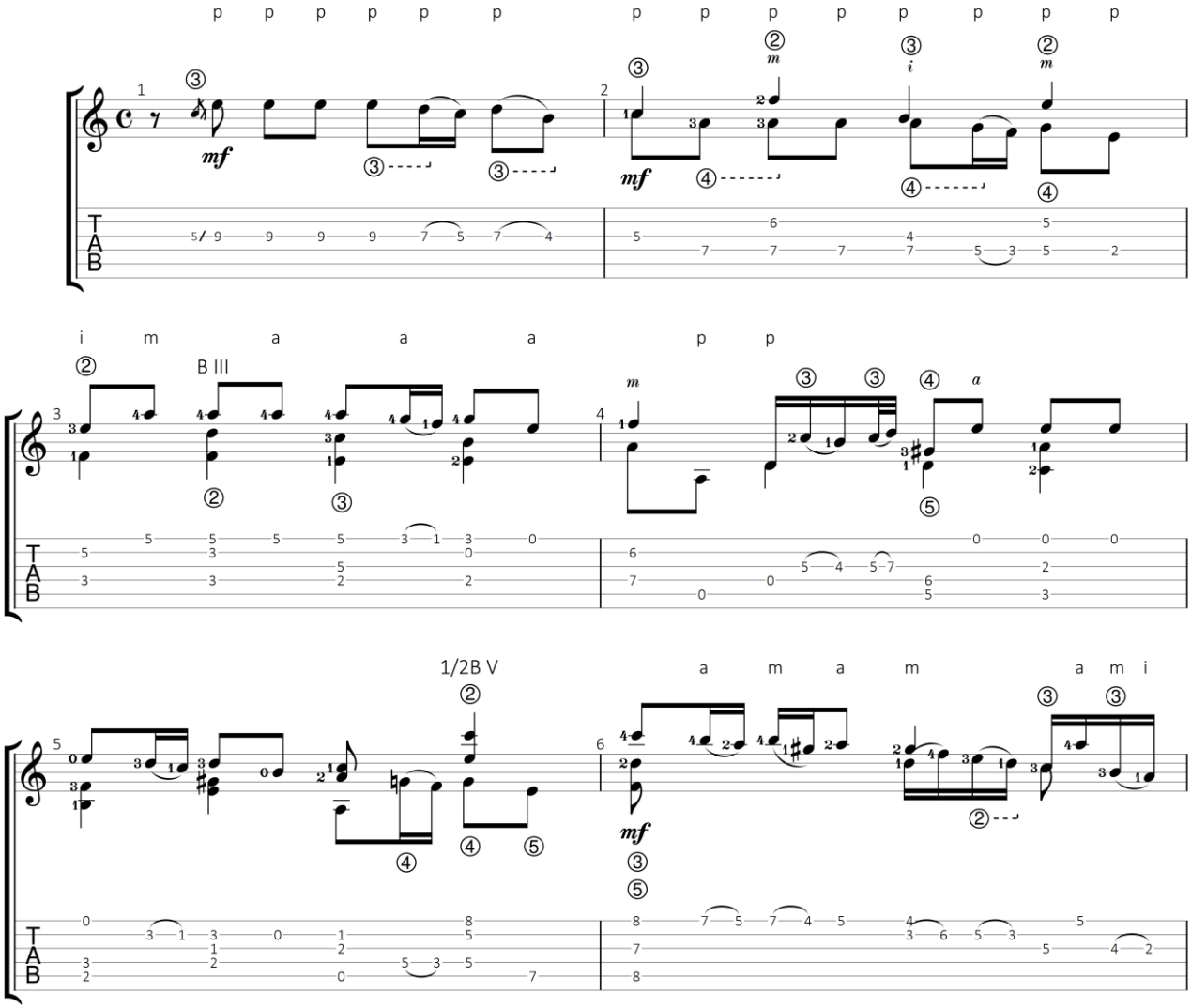
Fuga (Allegro)

Uit: Sonate No. 1 voor Viool in G mineur, BWV 1001

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 90



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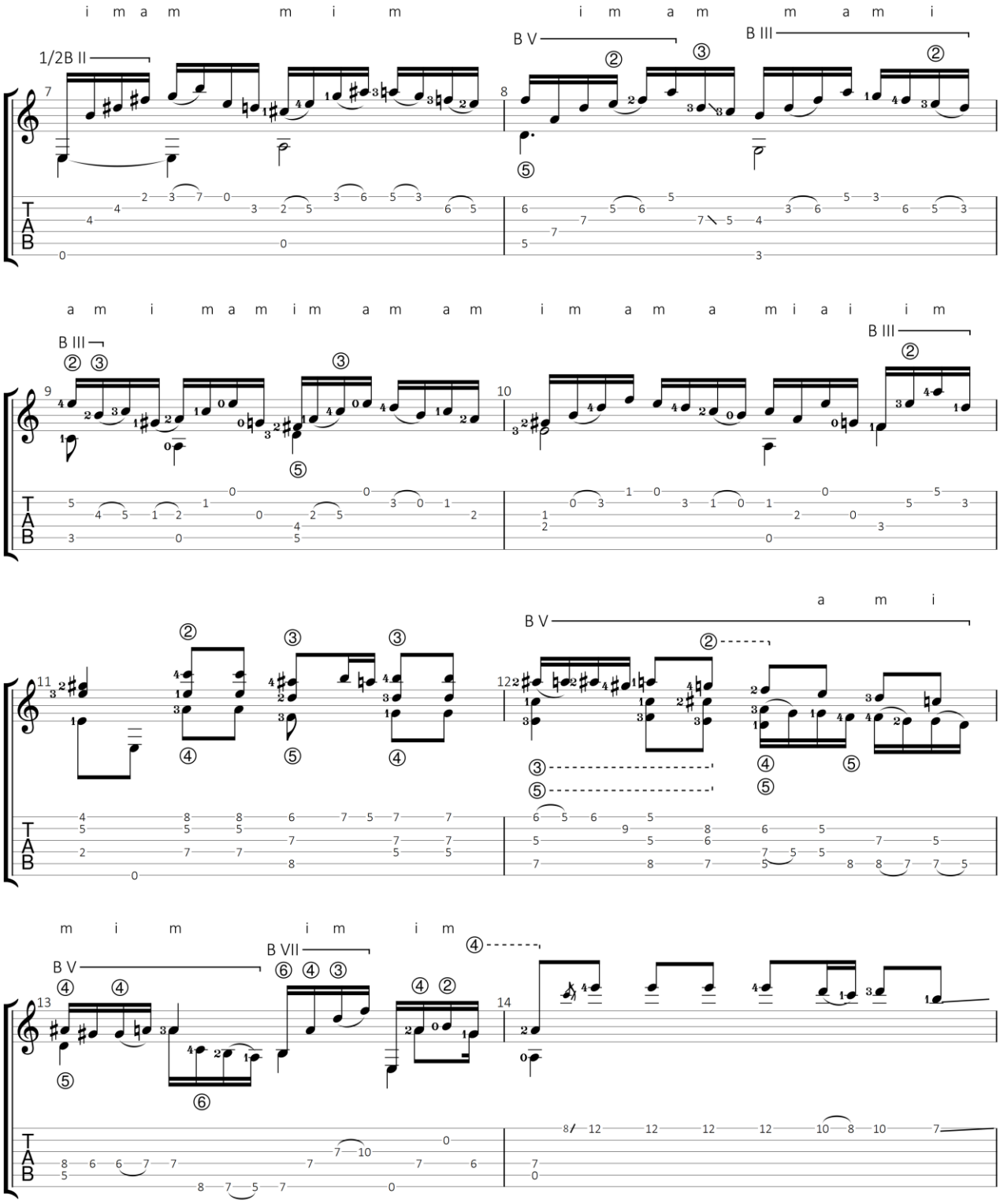
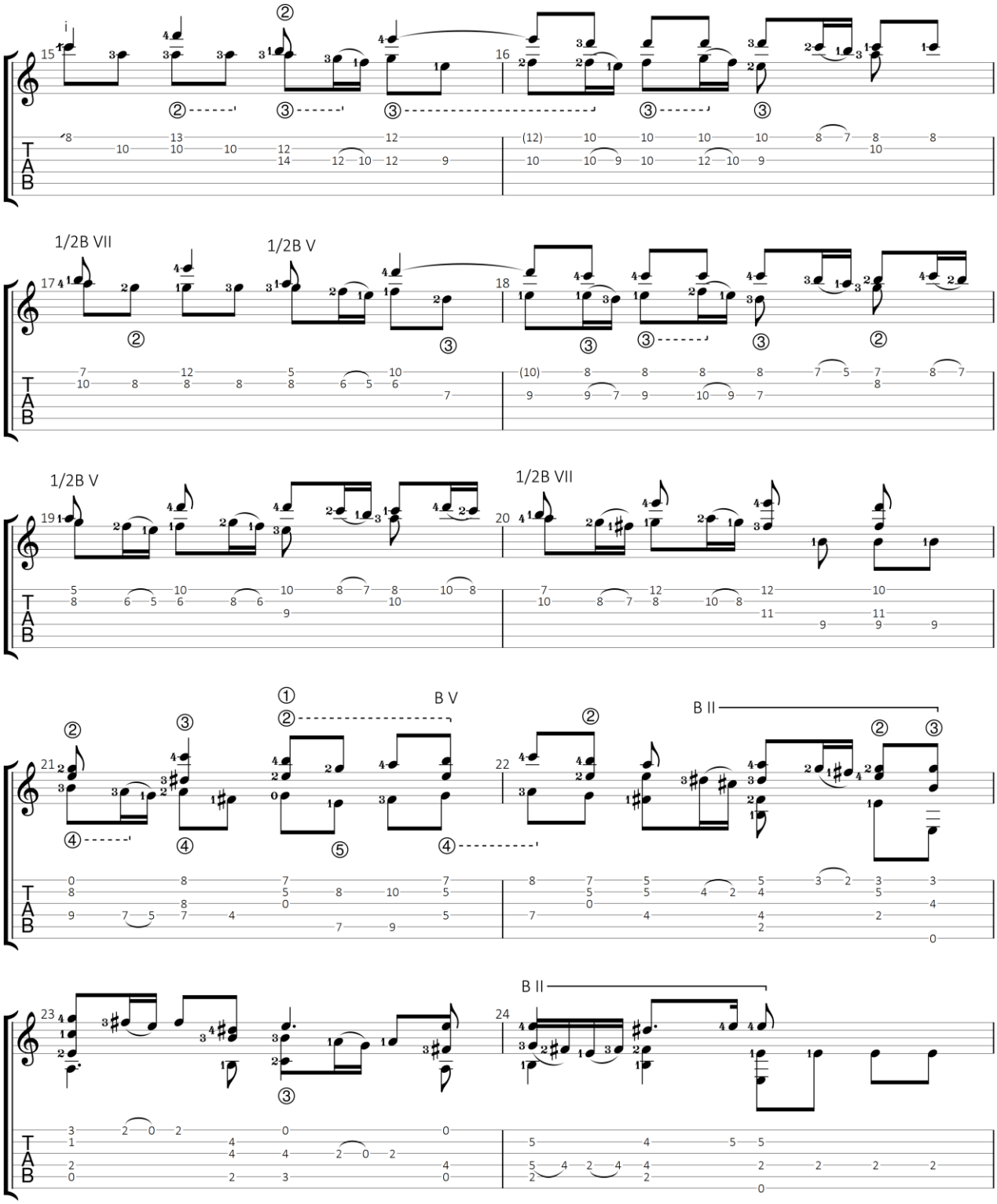


GuitarJan.com 117



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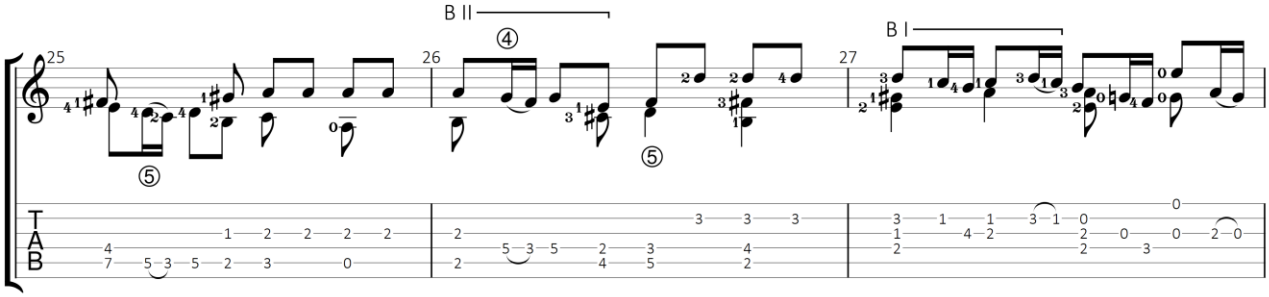
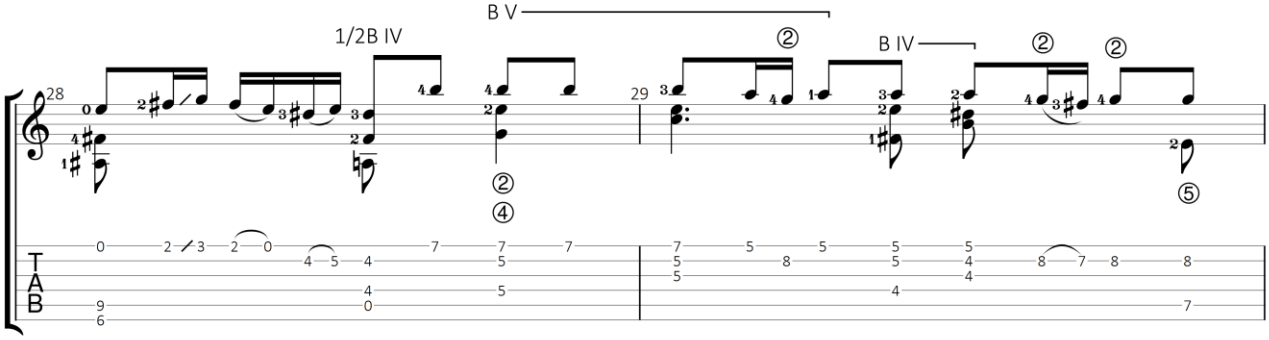
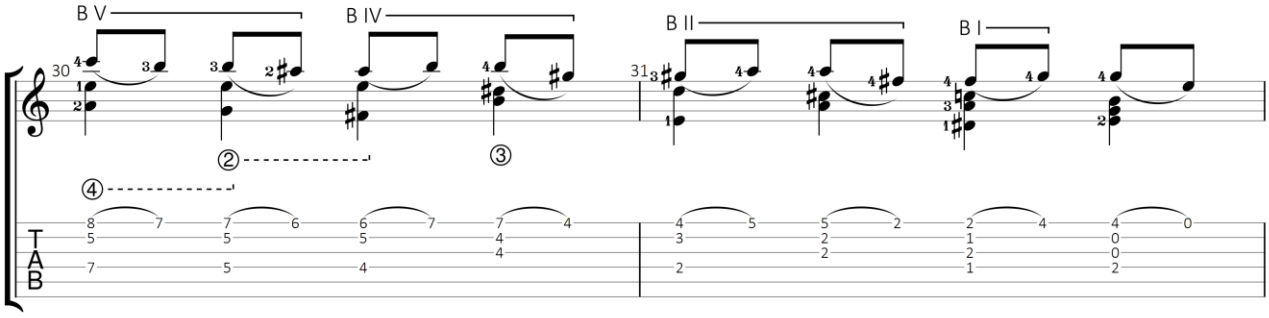
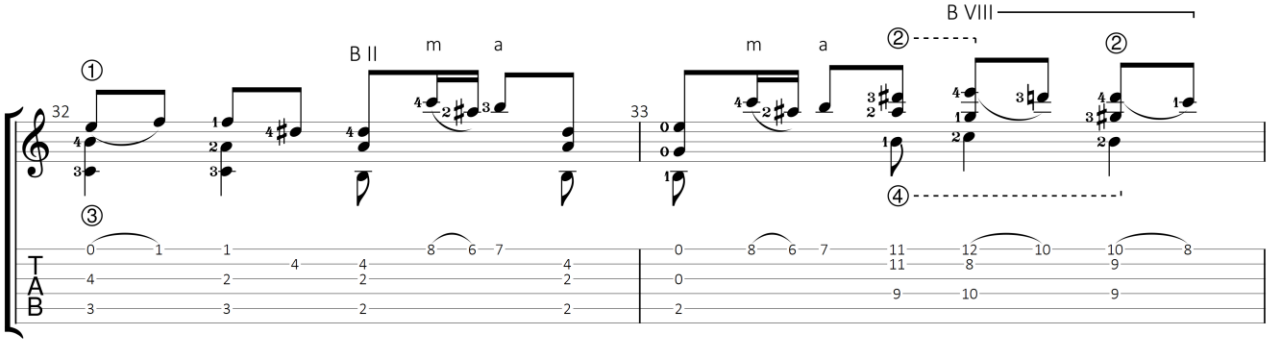
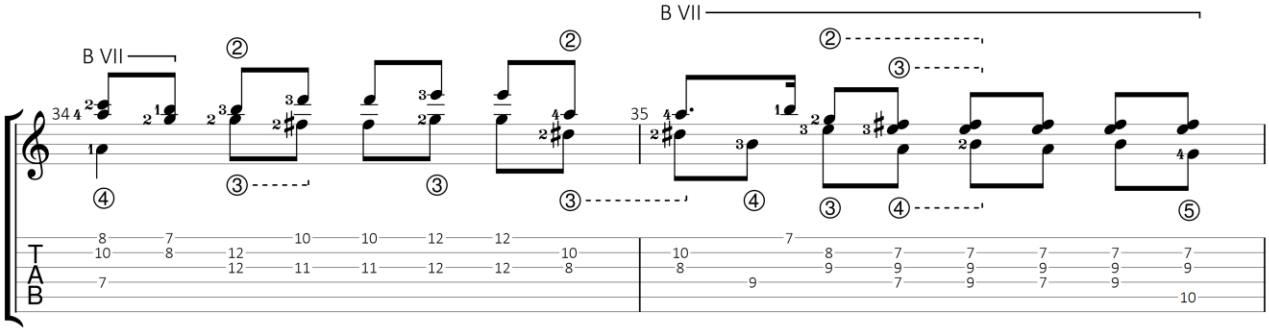


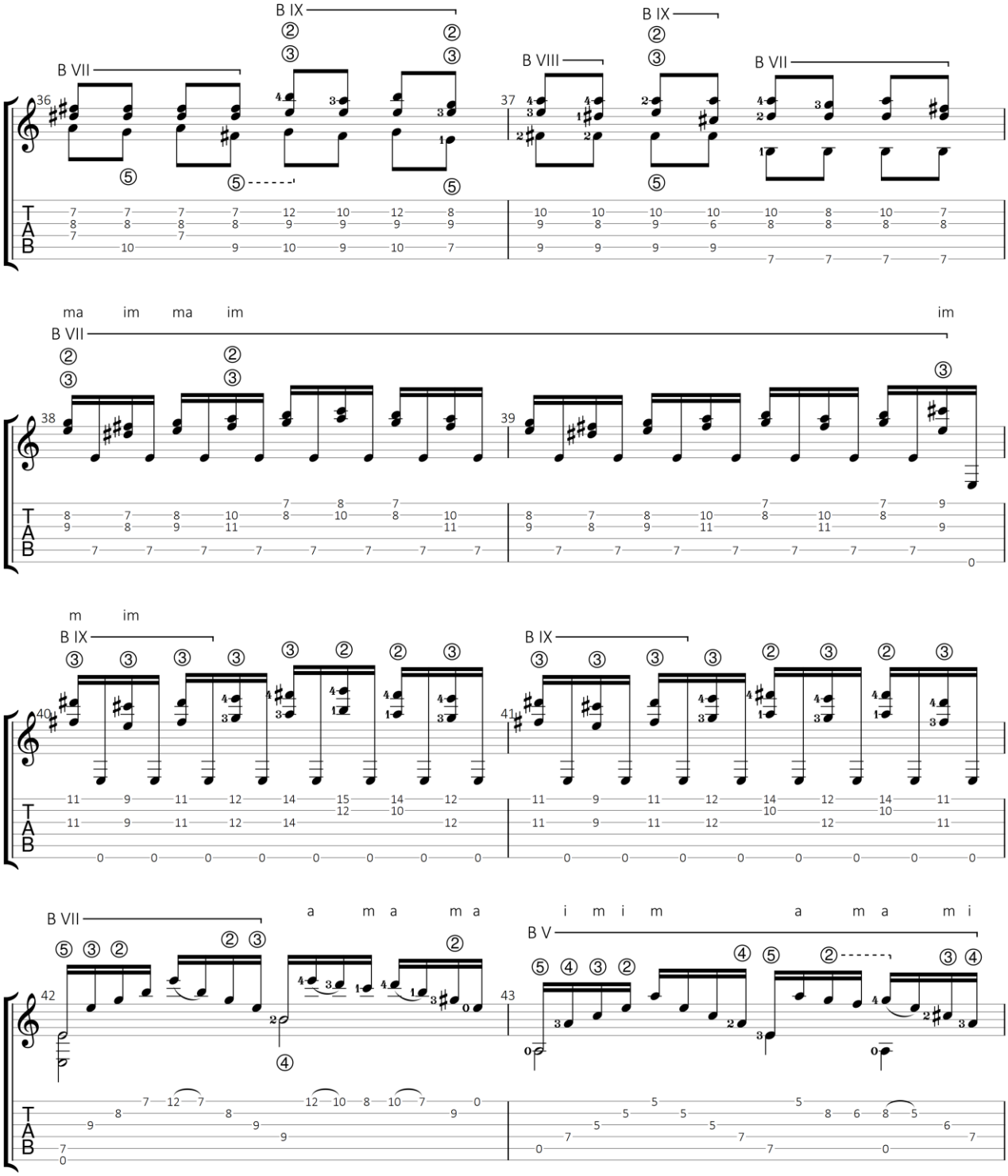




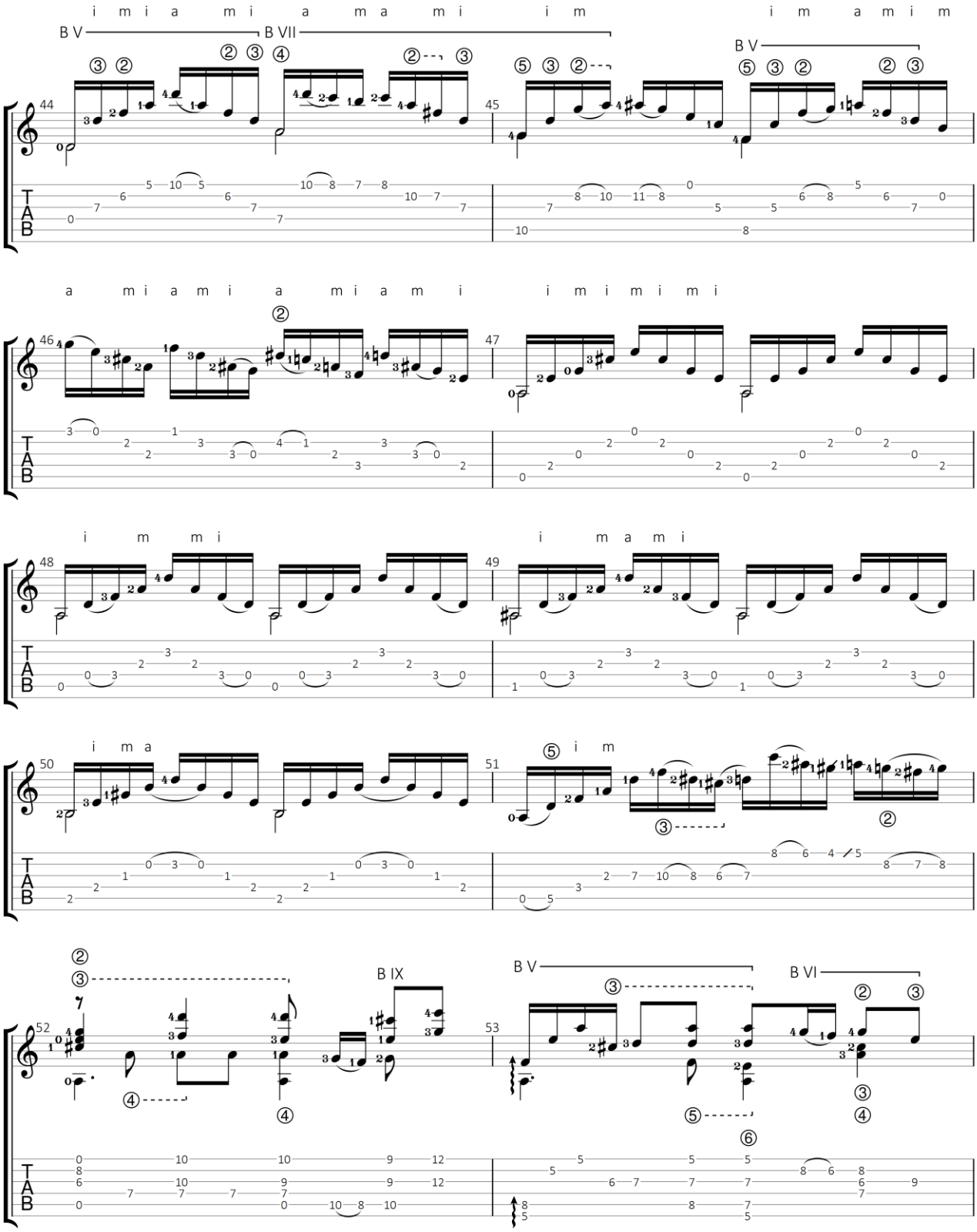




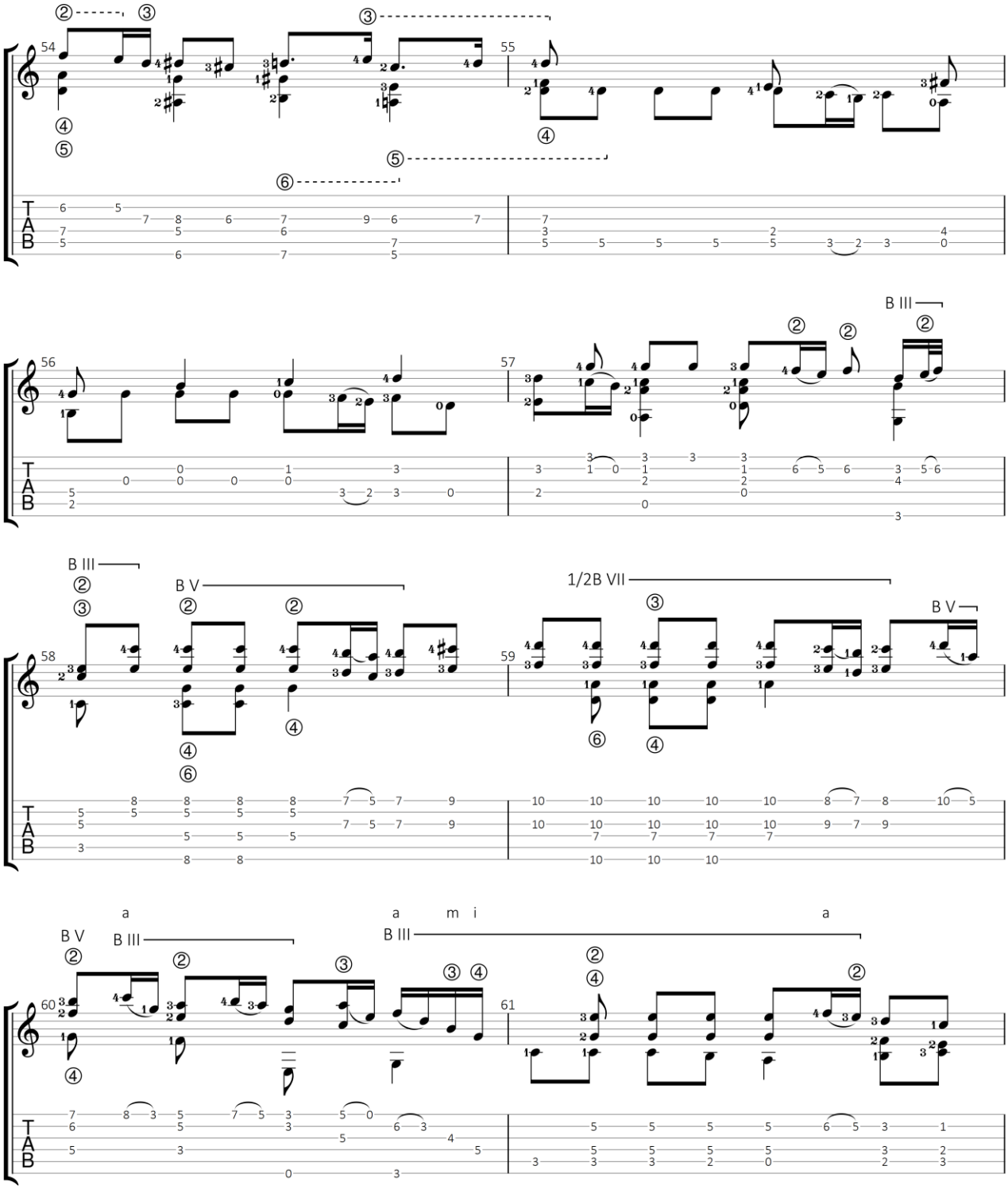
GuitarJan.com 119



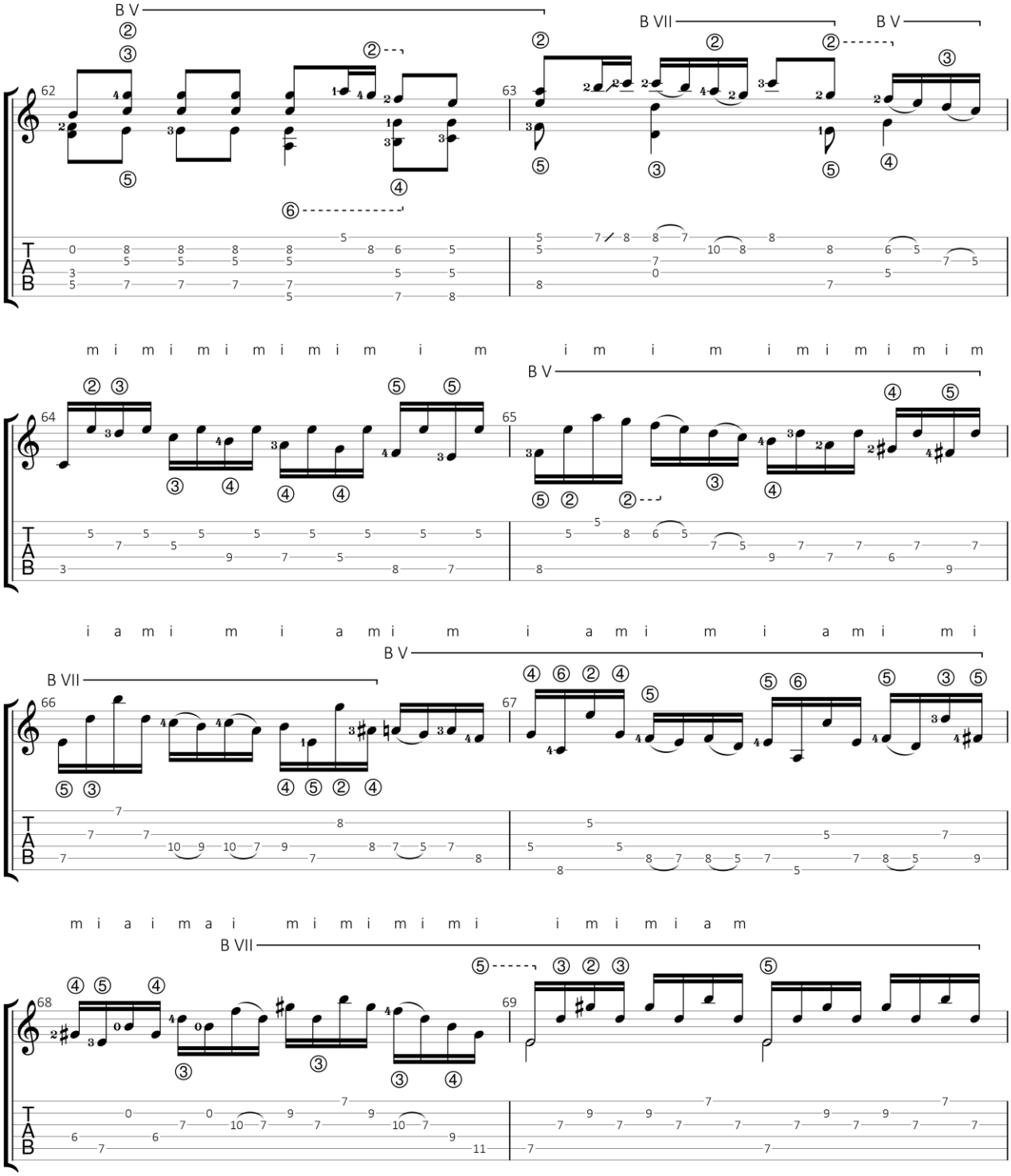
GuitarJan.com 120



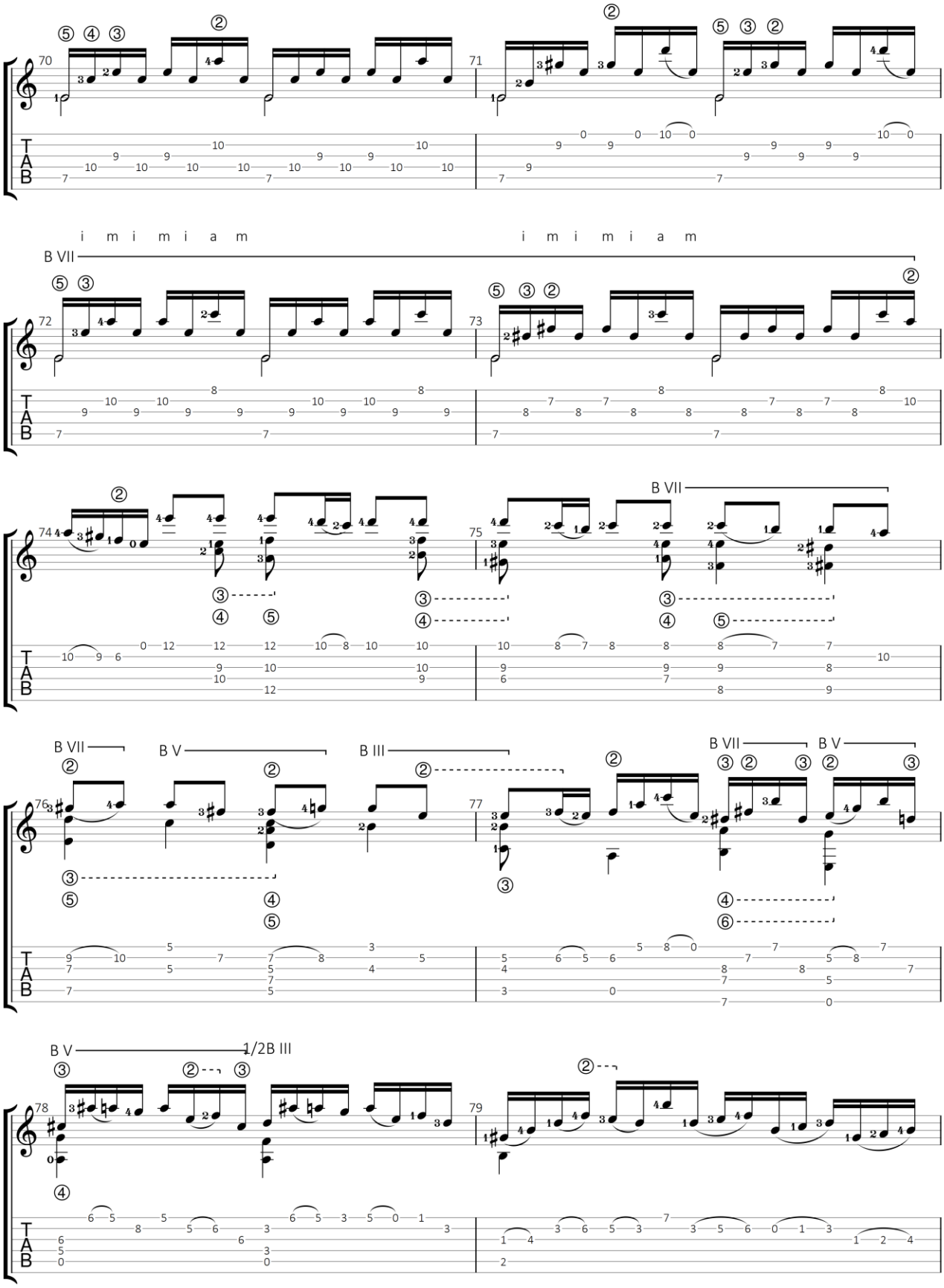
GuitarJan.com 121



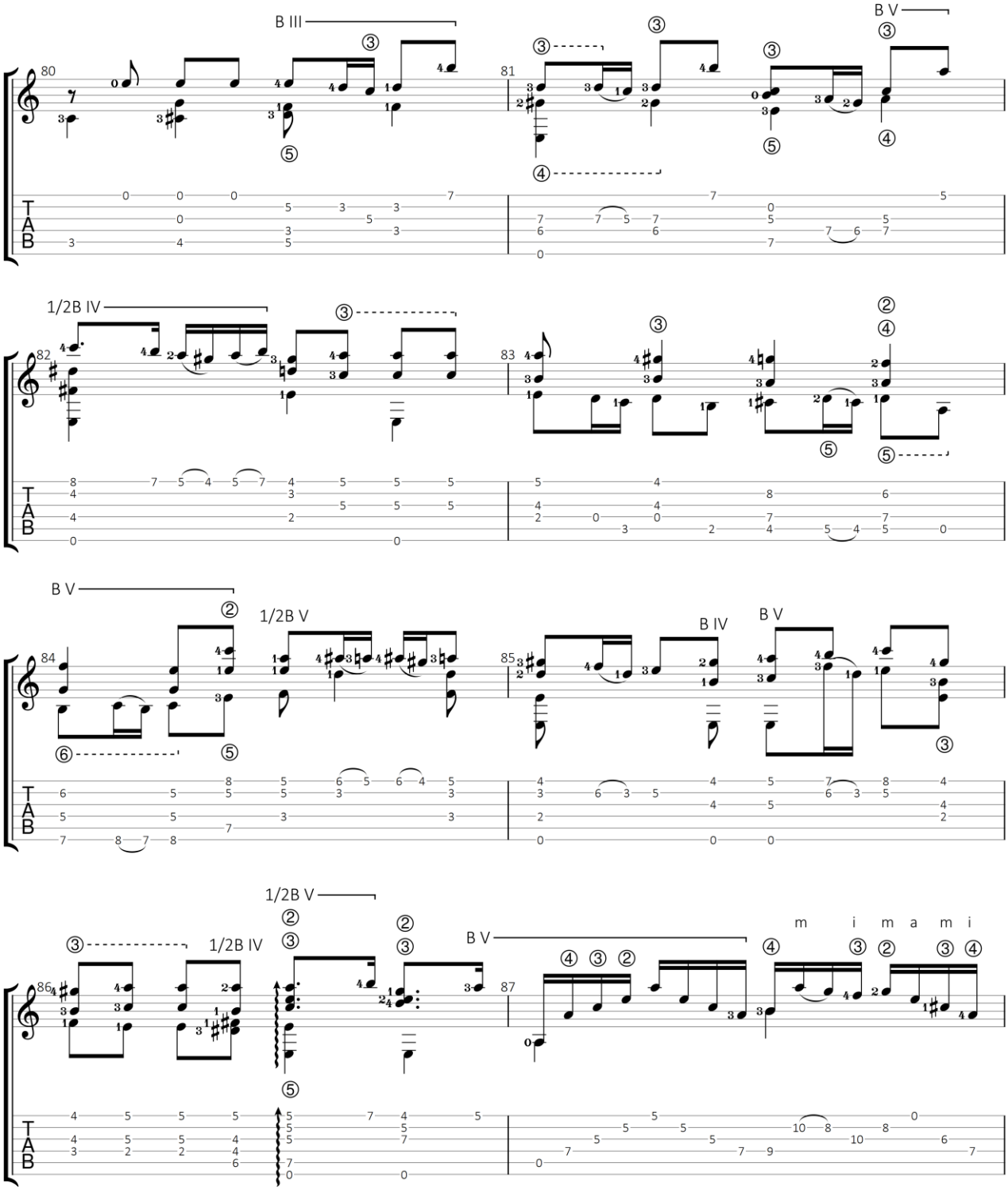
GuitarJan.com 122



GuitarJan.com 123



GuitarJan.com 124


B III
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B V
1/2B V
B IV
B V
1/2B V
1/2B IV
B V
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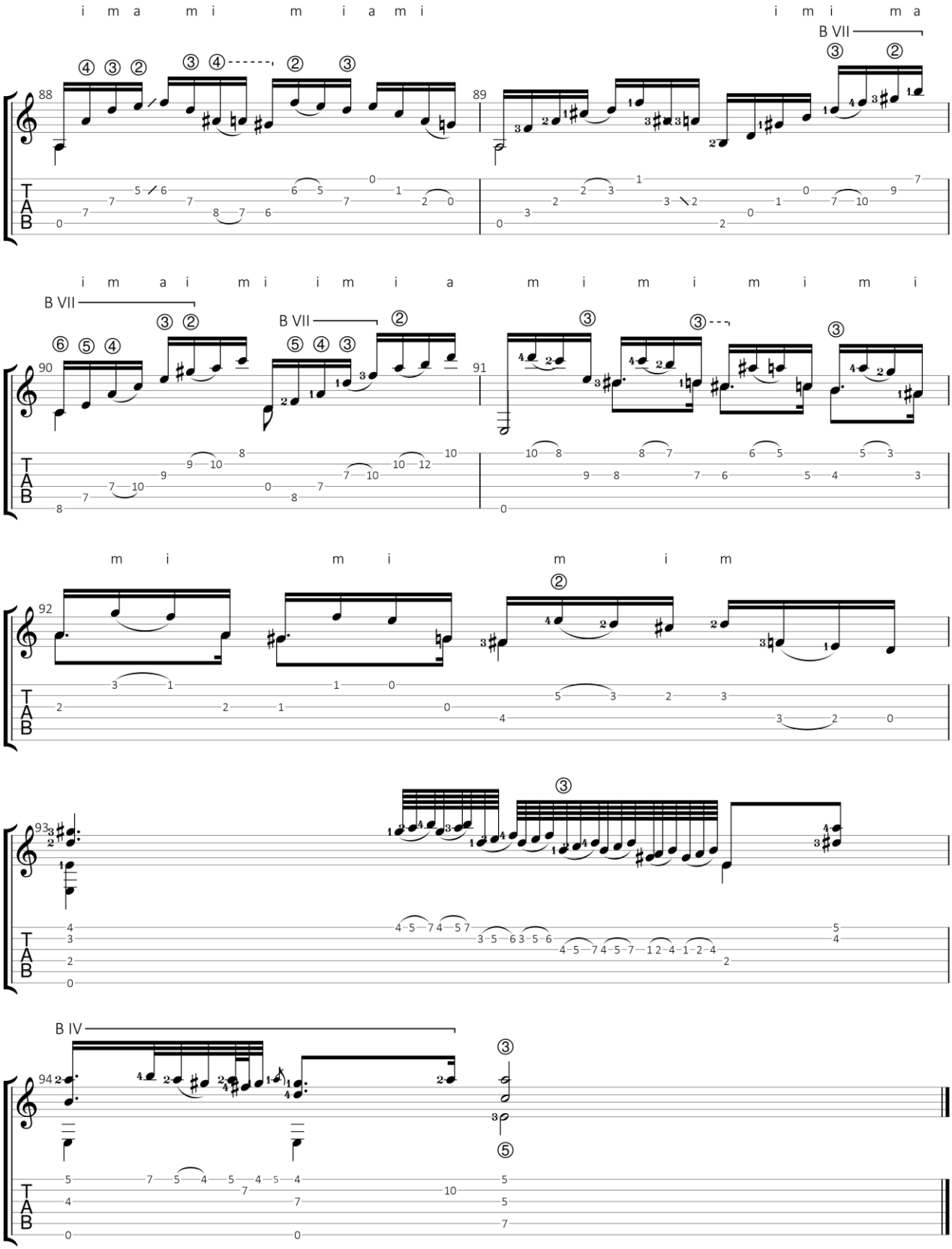


GuitarJan.com 126

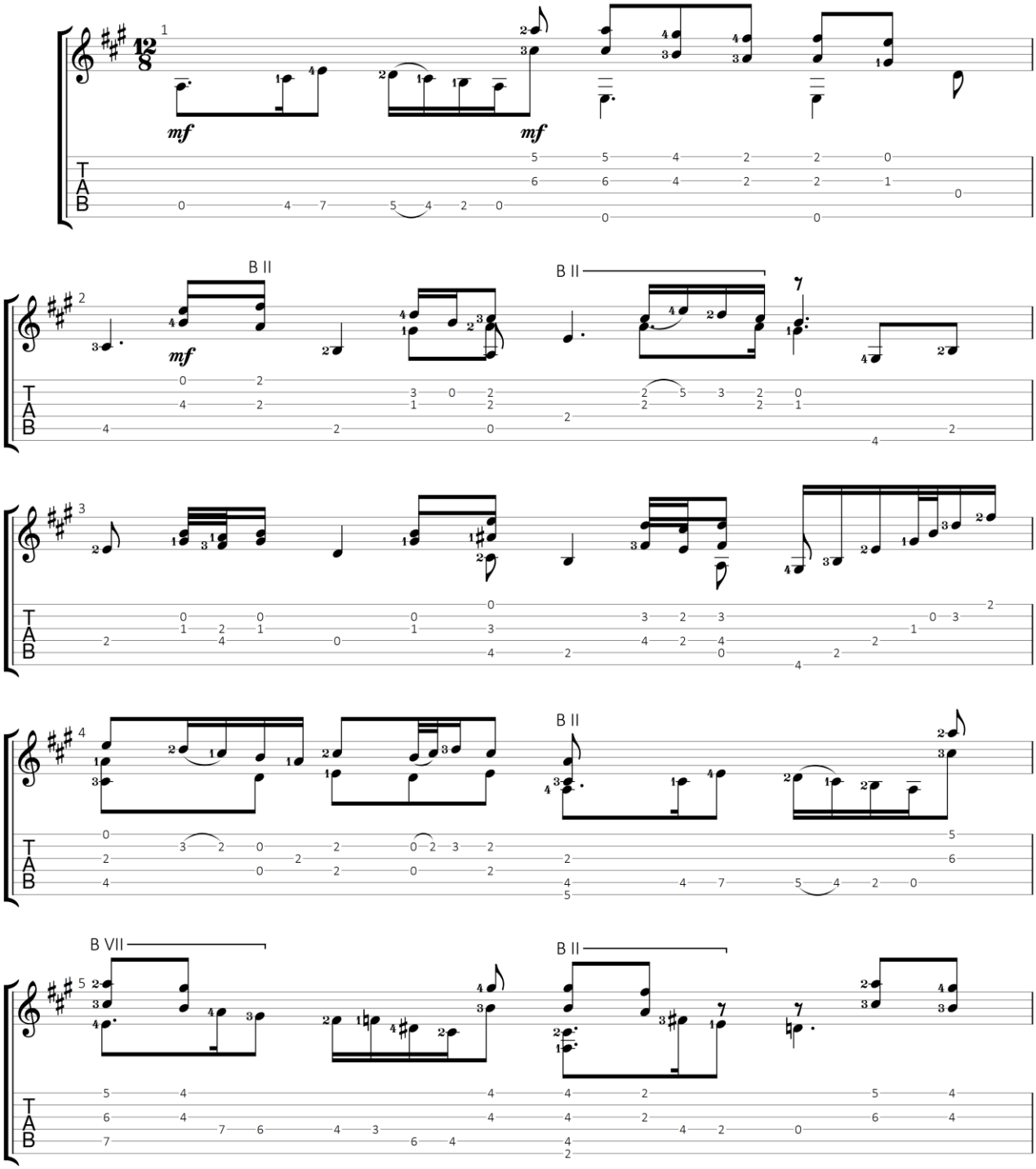
Siciliana

Uit: Sonate No. 1 voor Viool in G mineur, BWV 1001

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 70



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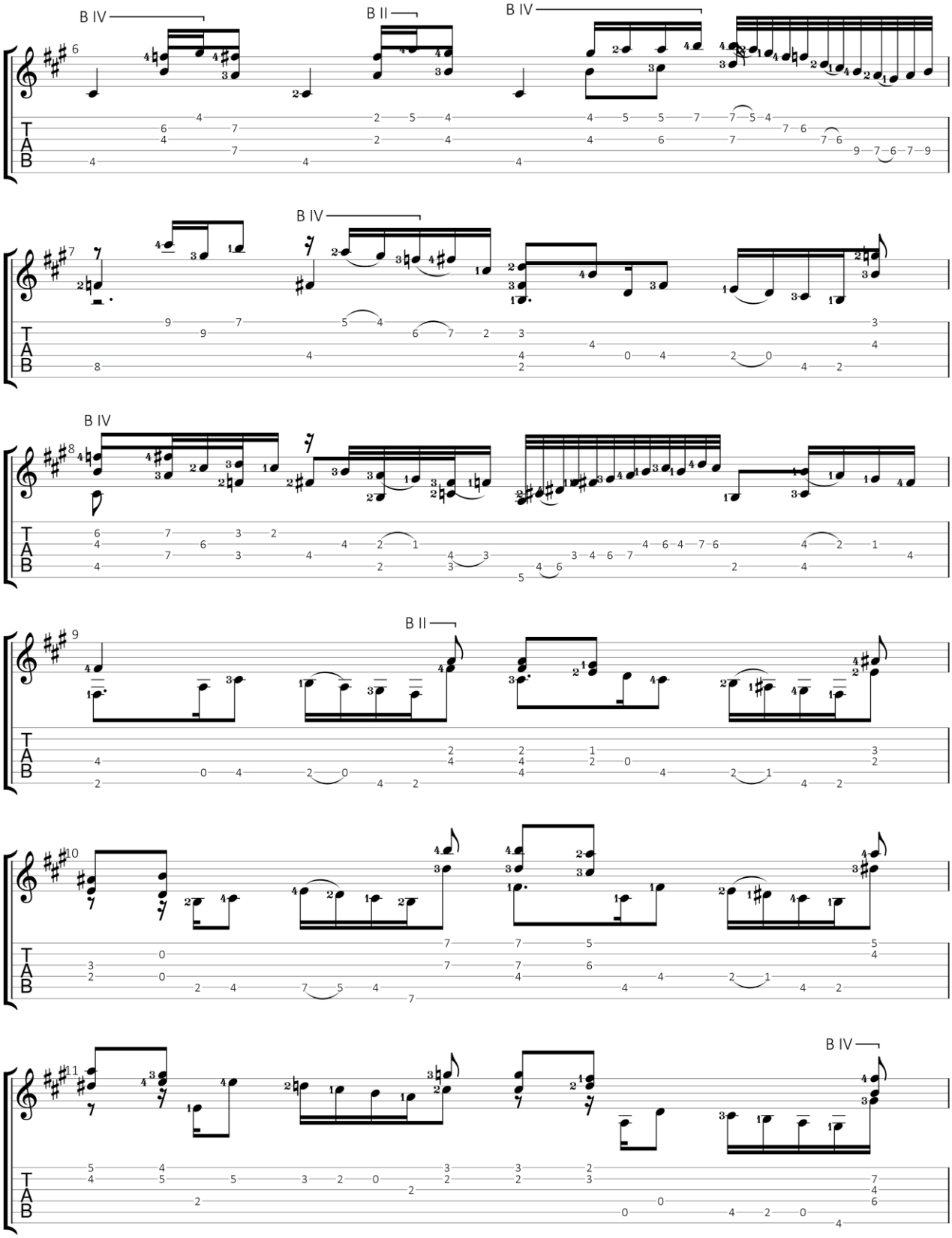

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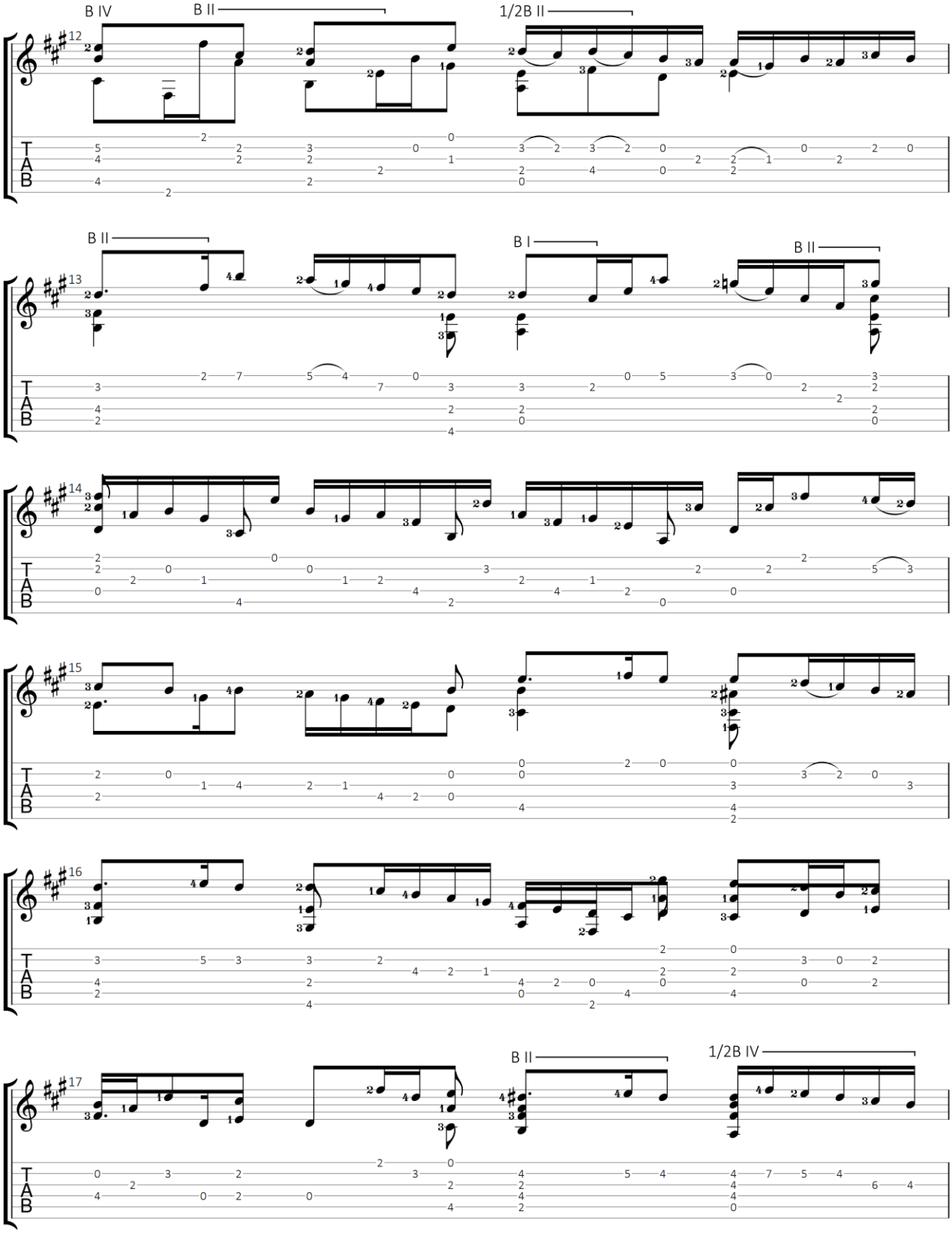

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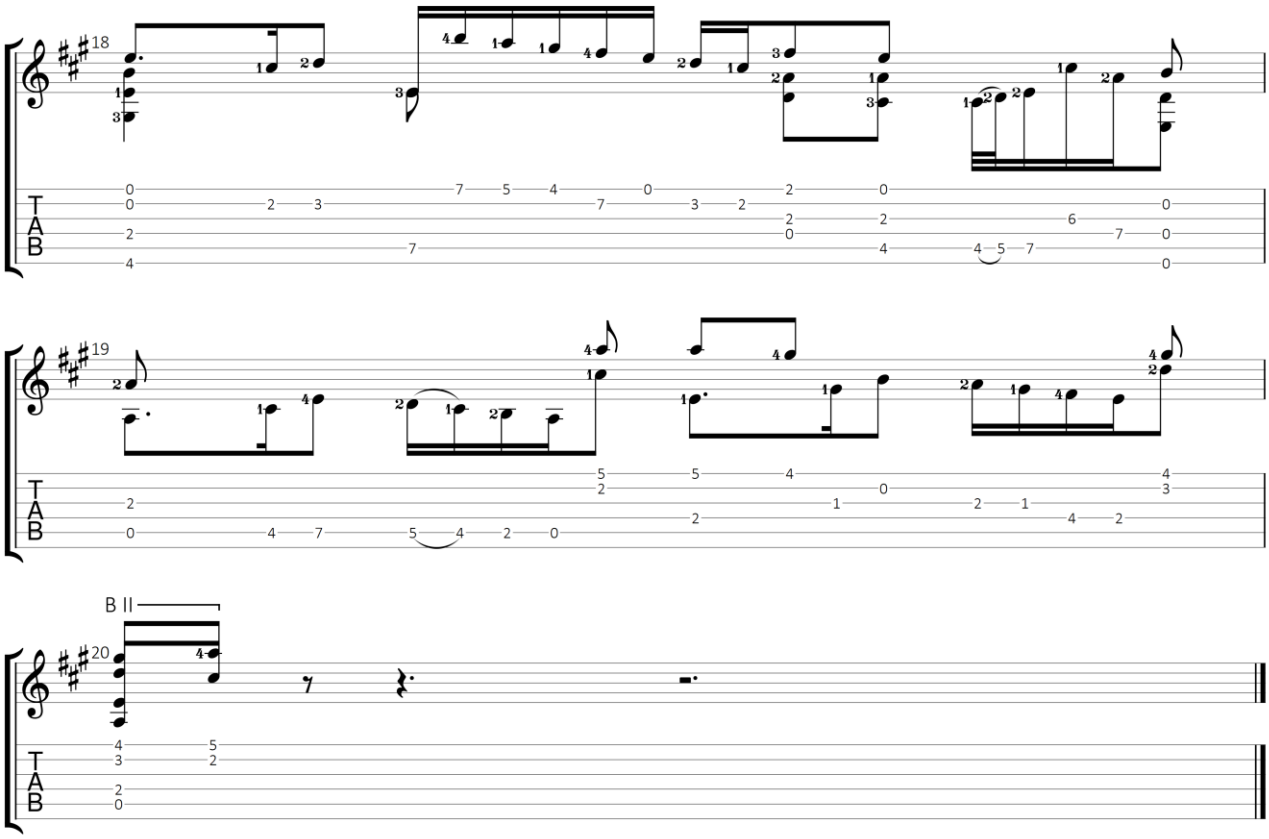


GuitarJan.com 130

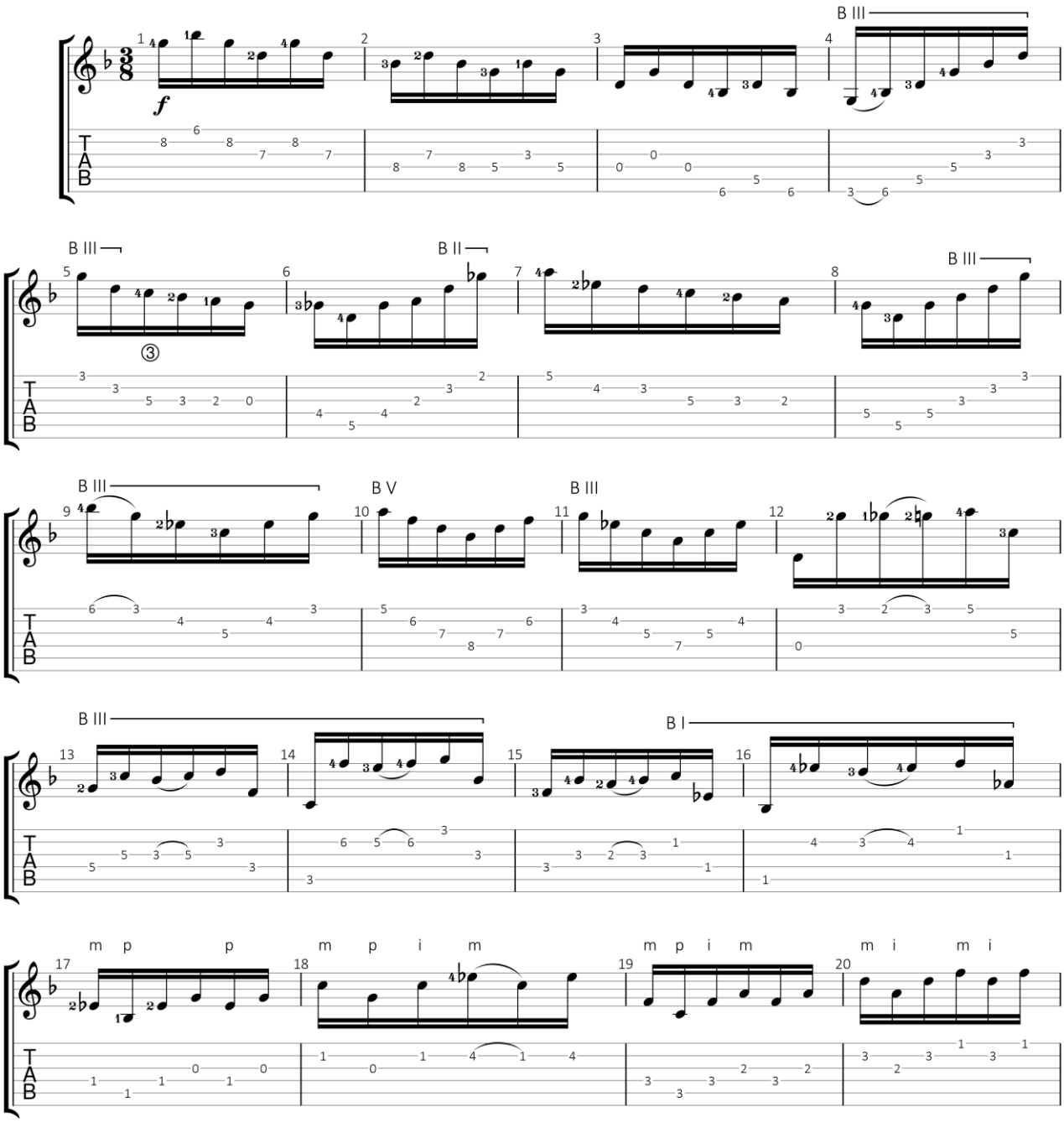
Presto

Uit: Sonate No. 1 voor Viool in G mineur, BWV 1001

Johann Sebastian Bach (1685-1750)

Standaard stemming

Presto ♩ = 115



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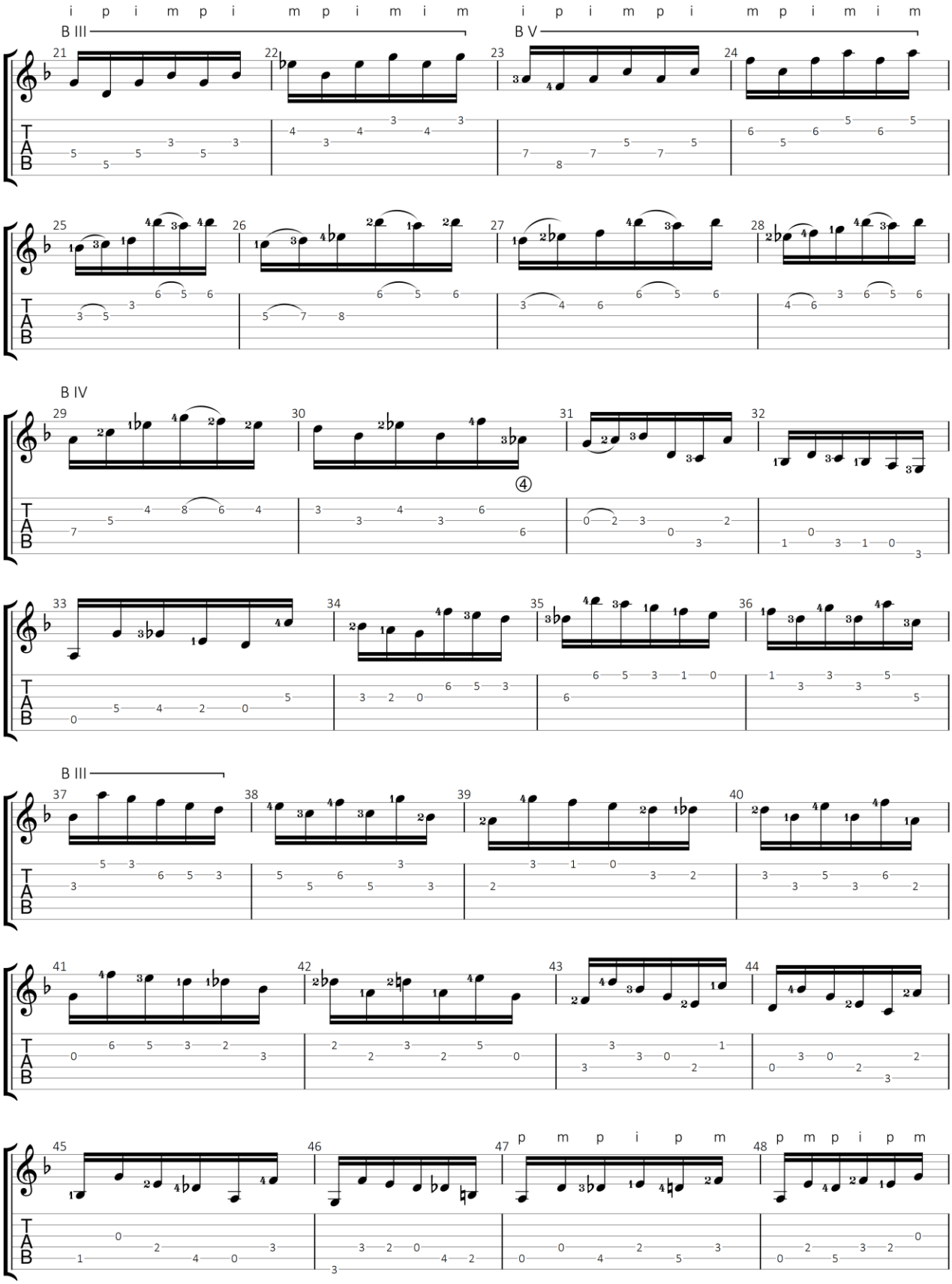
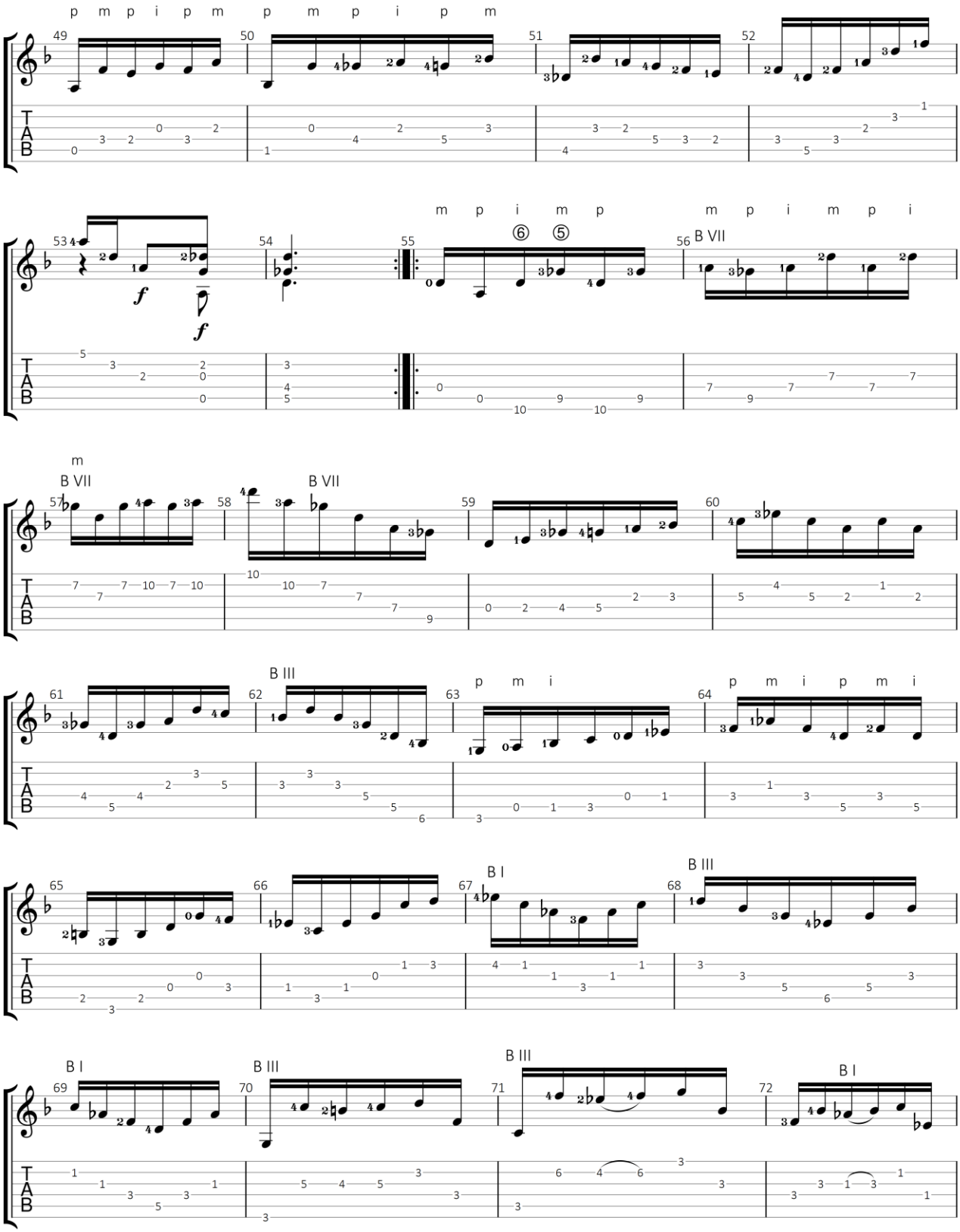
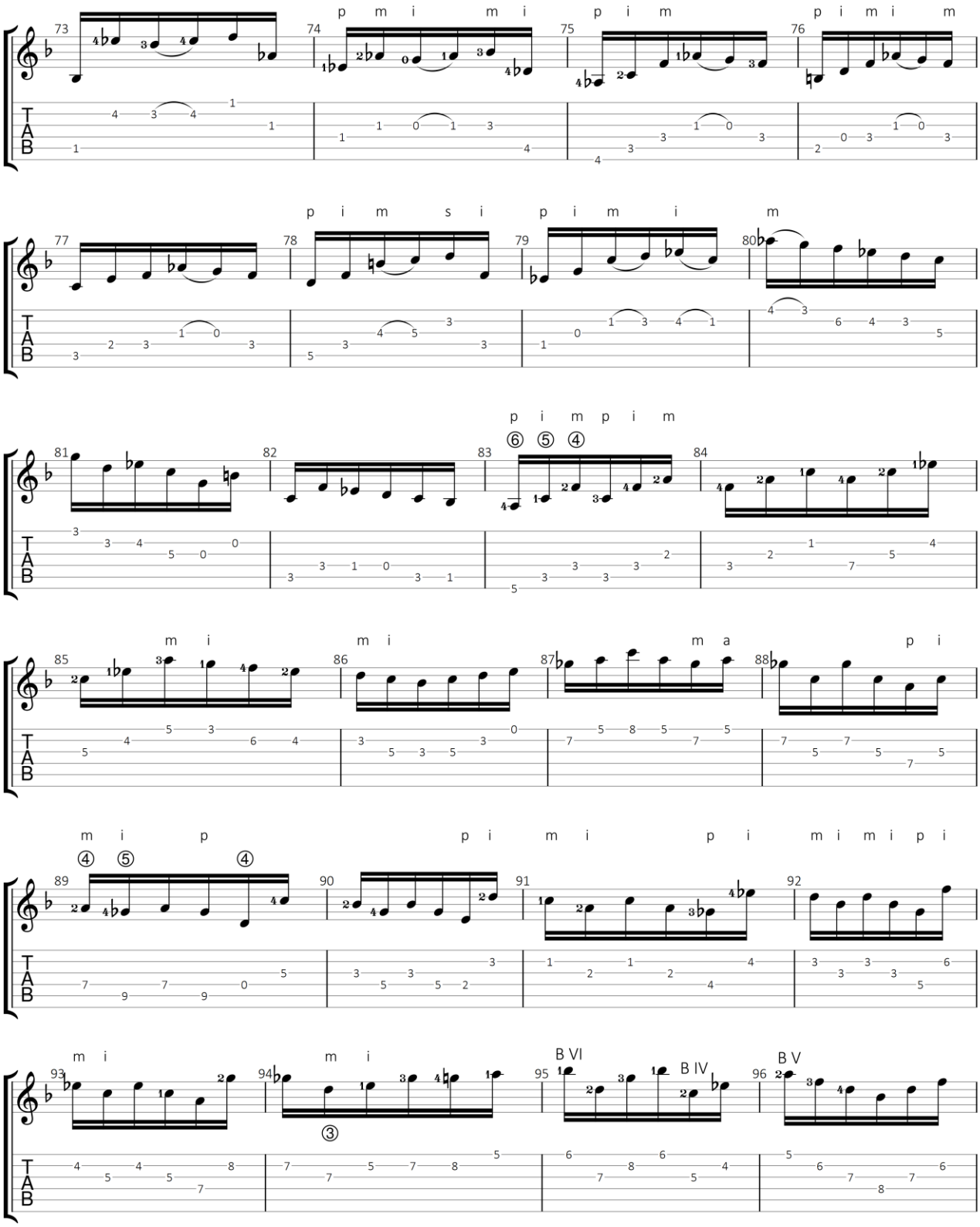


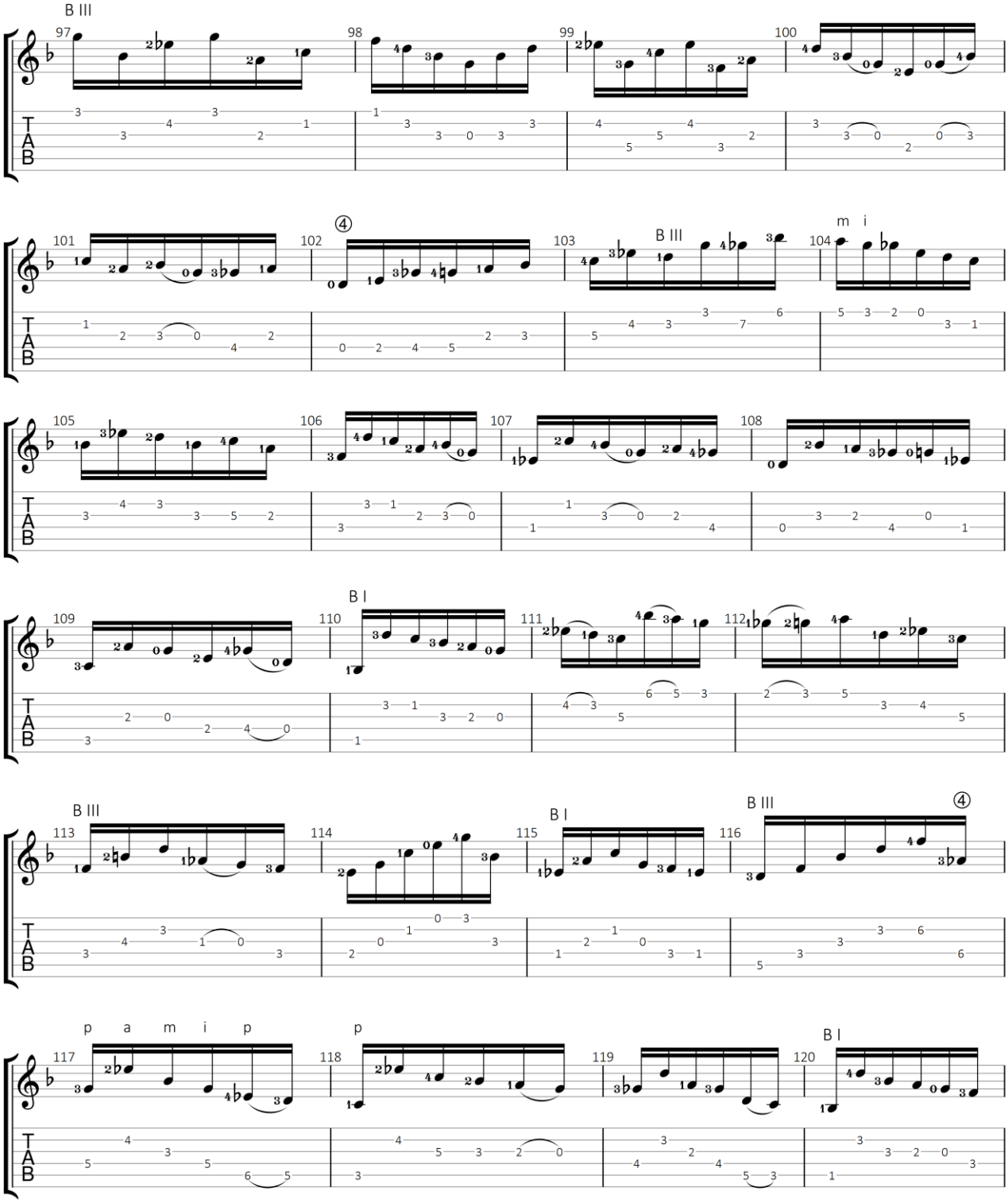
GuitarJan.com 132



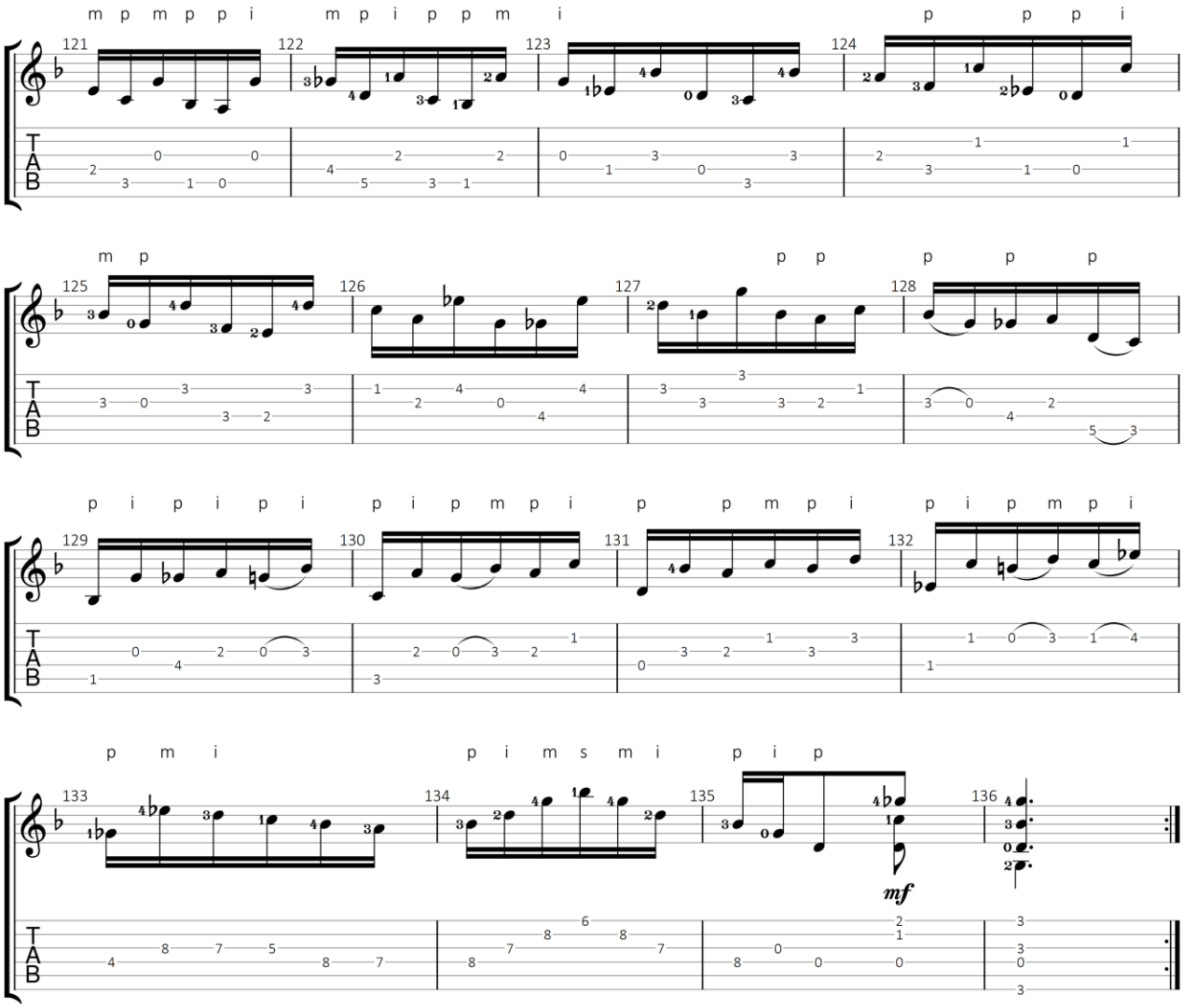
GuitarJan.com 133



GuitarJan.com 134



GuitarJan.com 135



GuitarJan.com 136

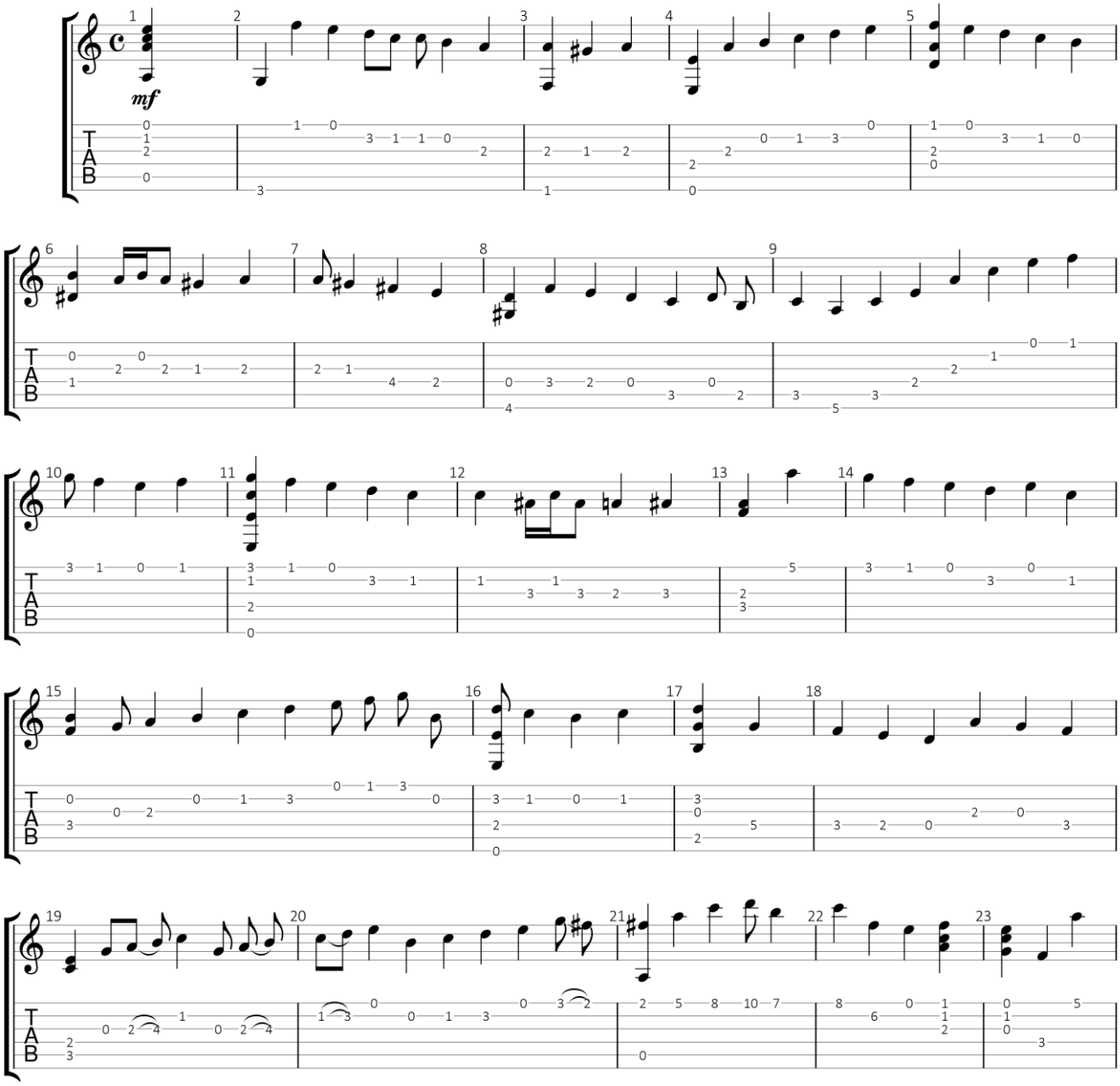
Grave

Uit: Sonate No. 2 voor Viool in A mineur, BWV 1003

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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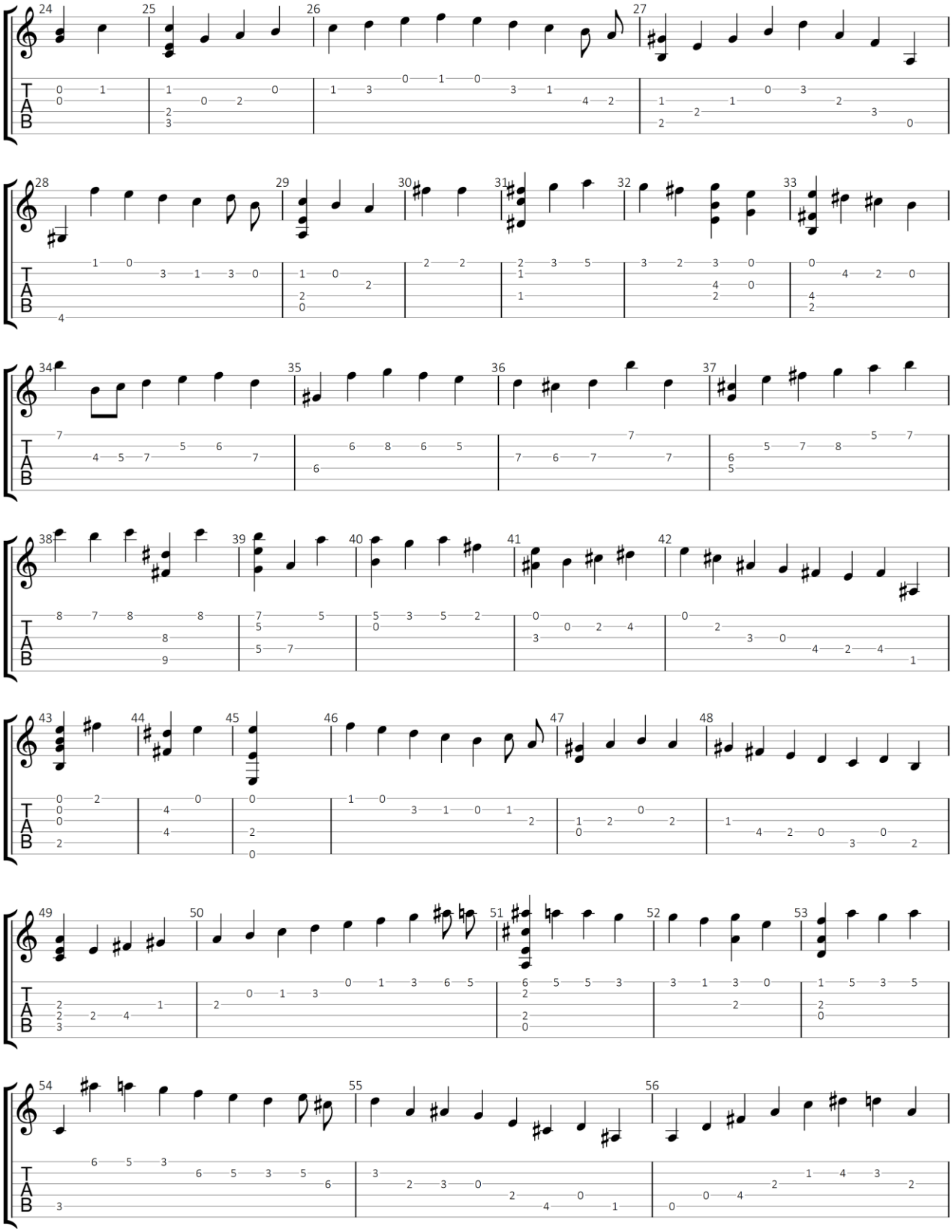
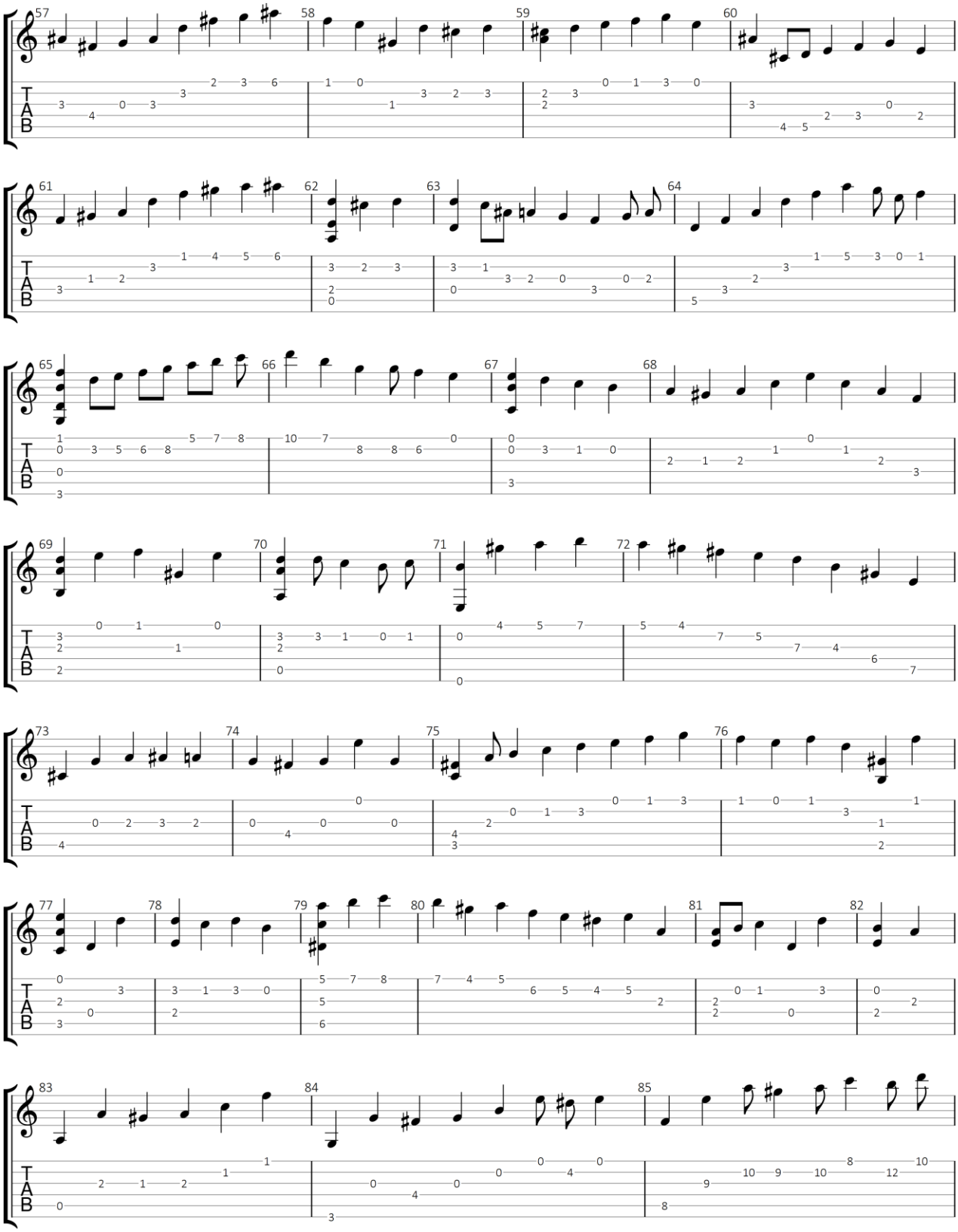


GuitarJan.com 138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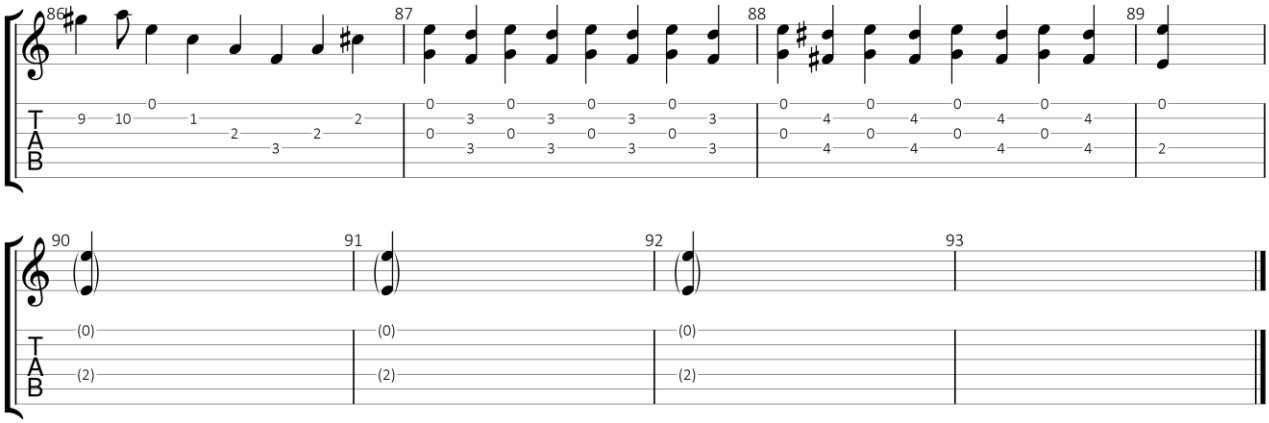
3/4



4/4

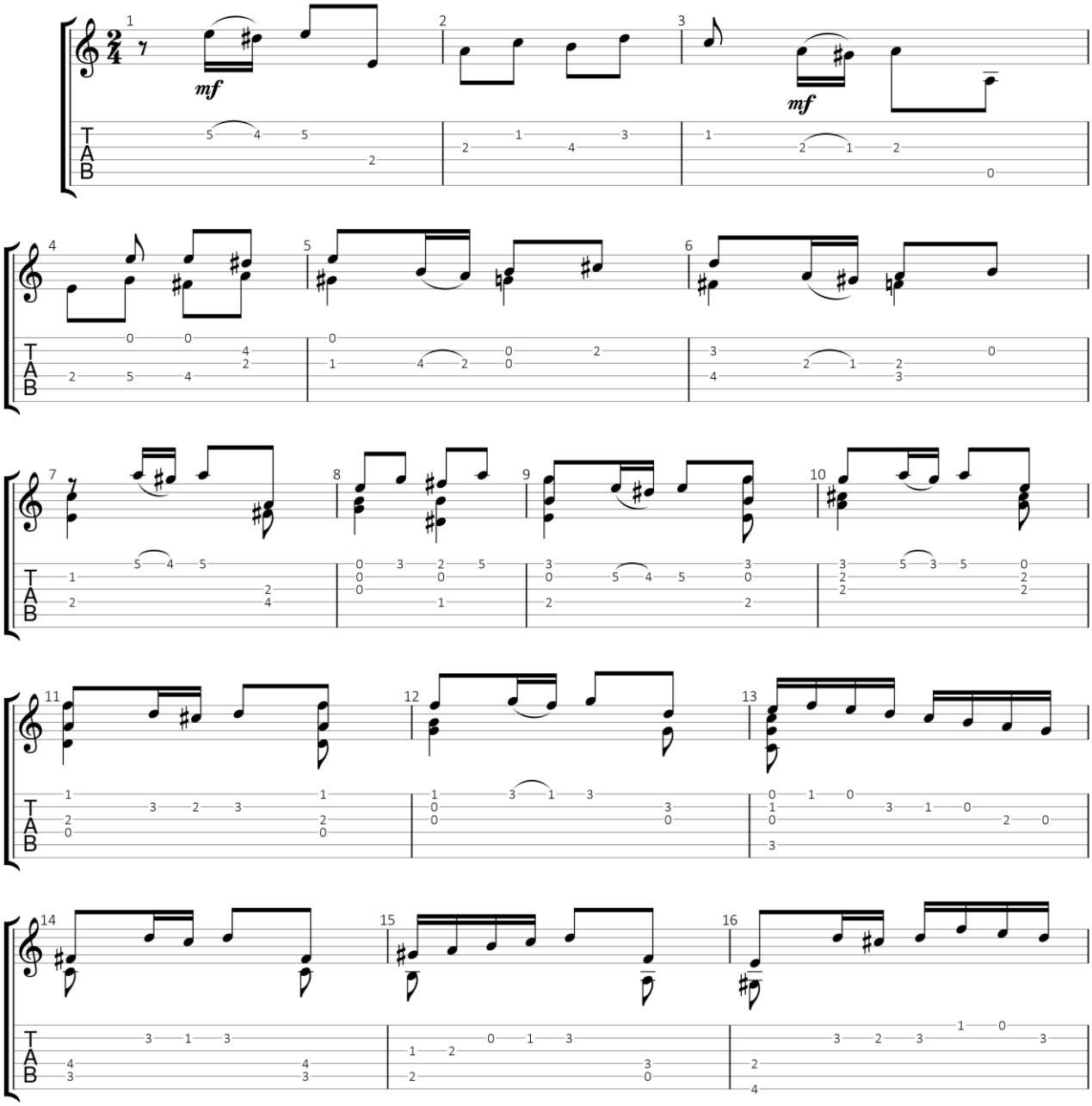
Fuga

Uit: Sonate No. 2 voor Viool in A mineur, BWV 1003

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 80



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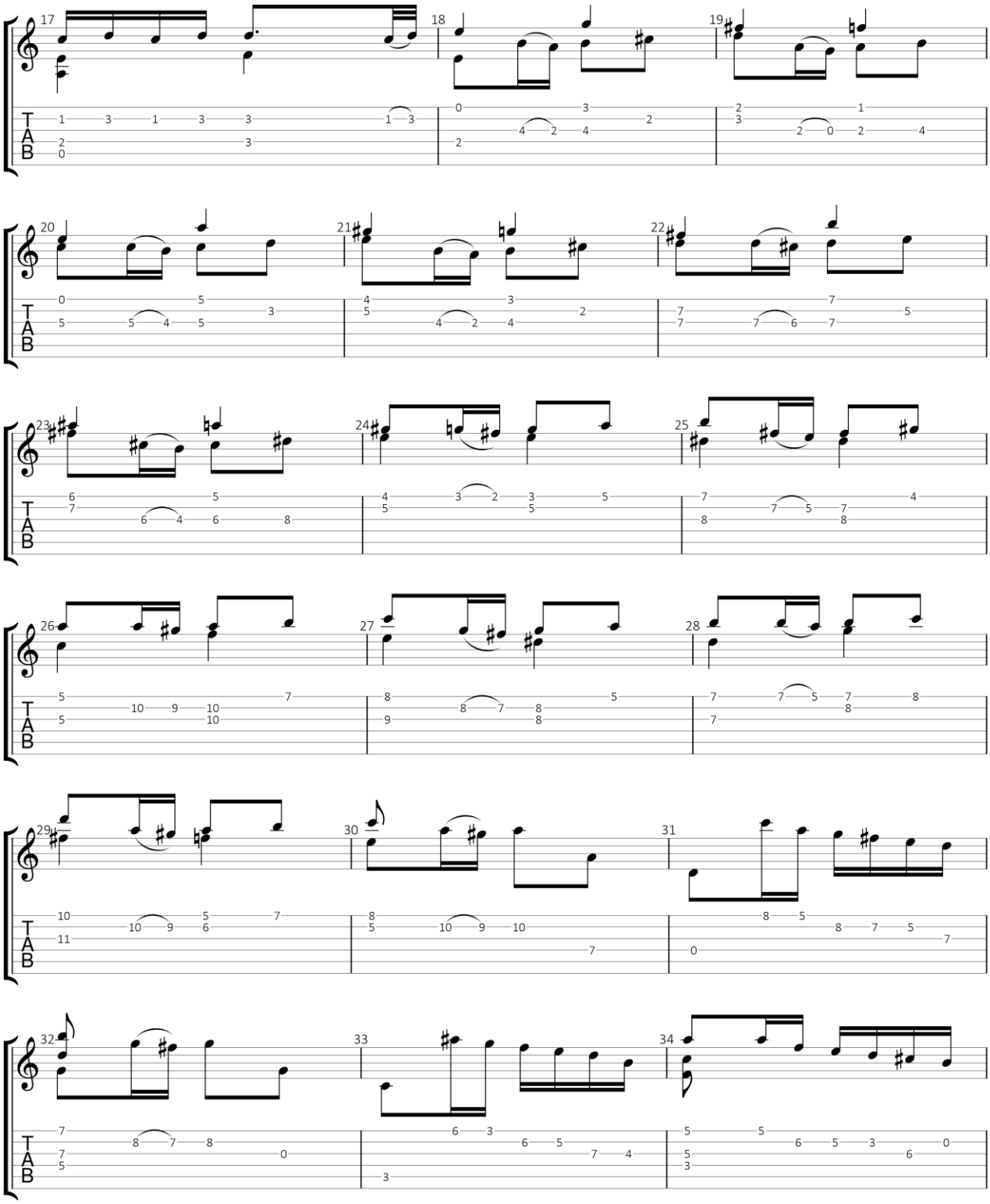
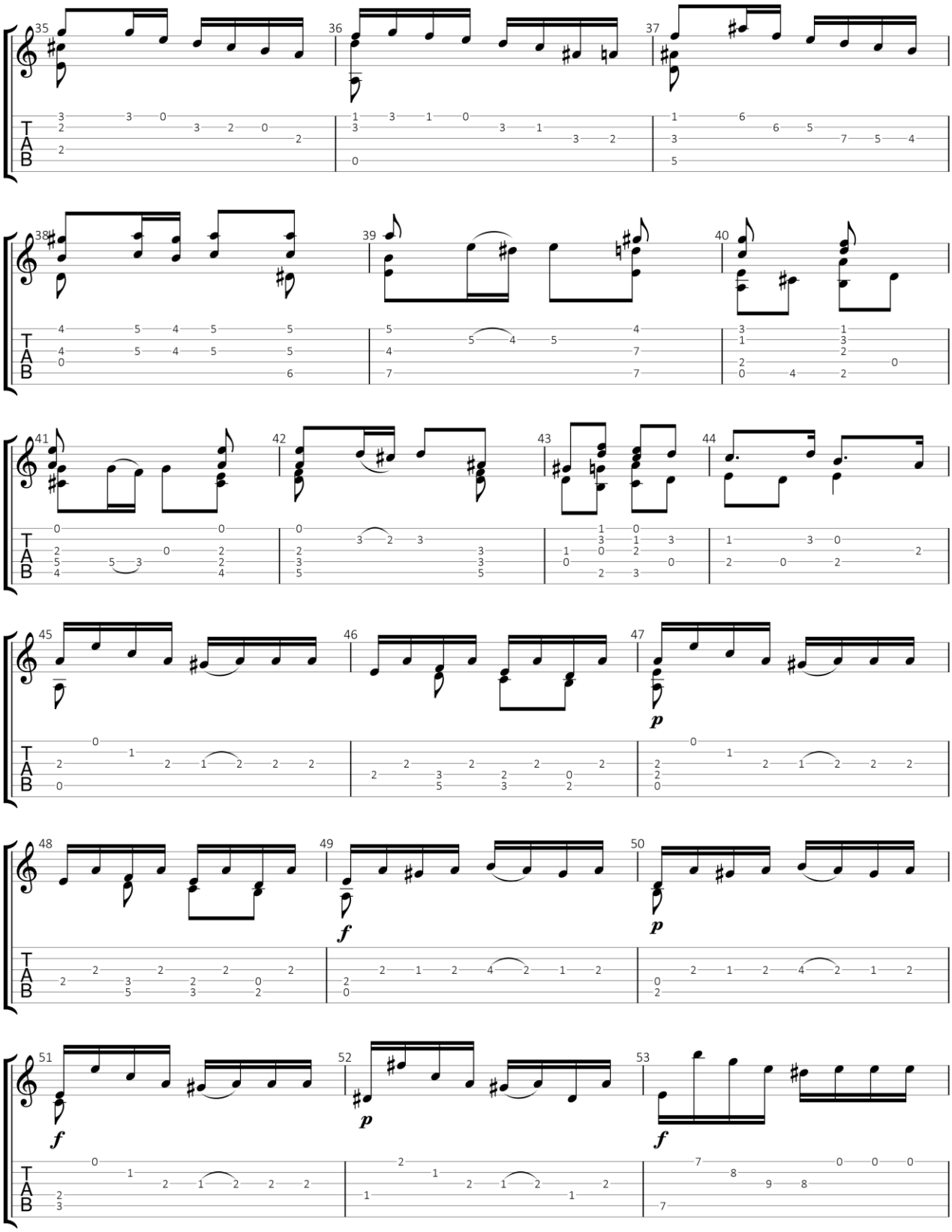
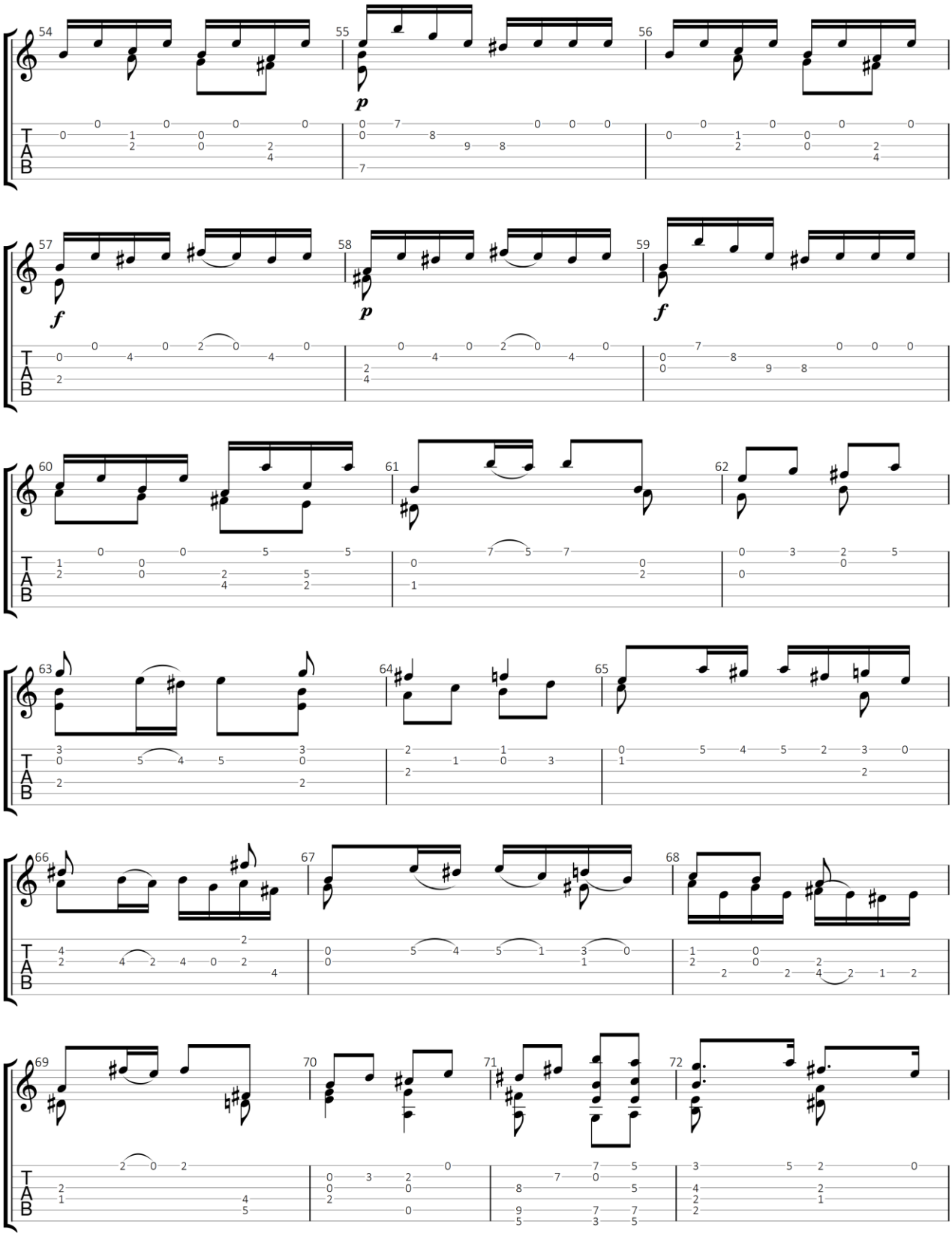


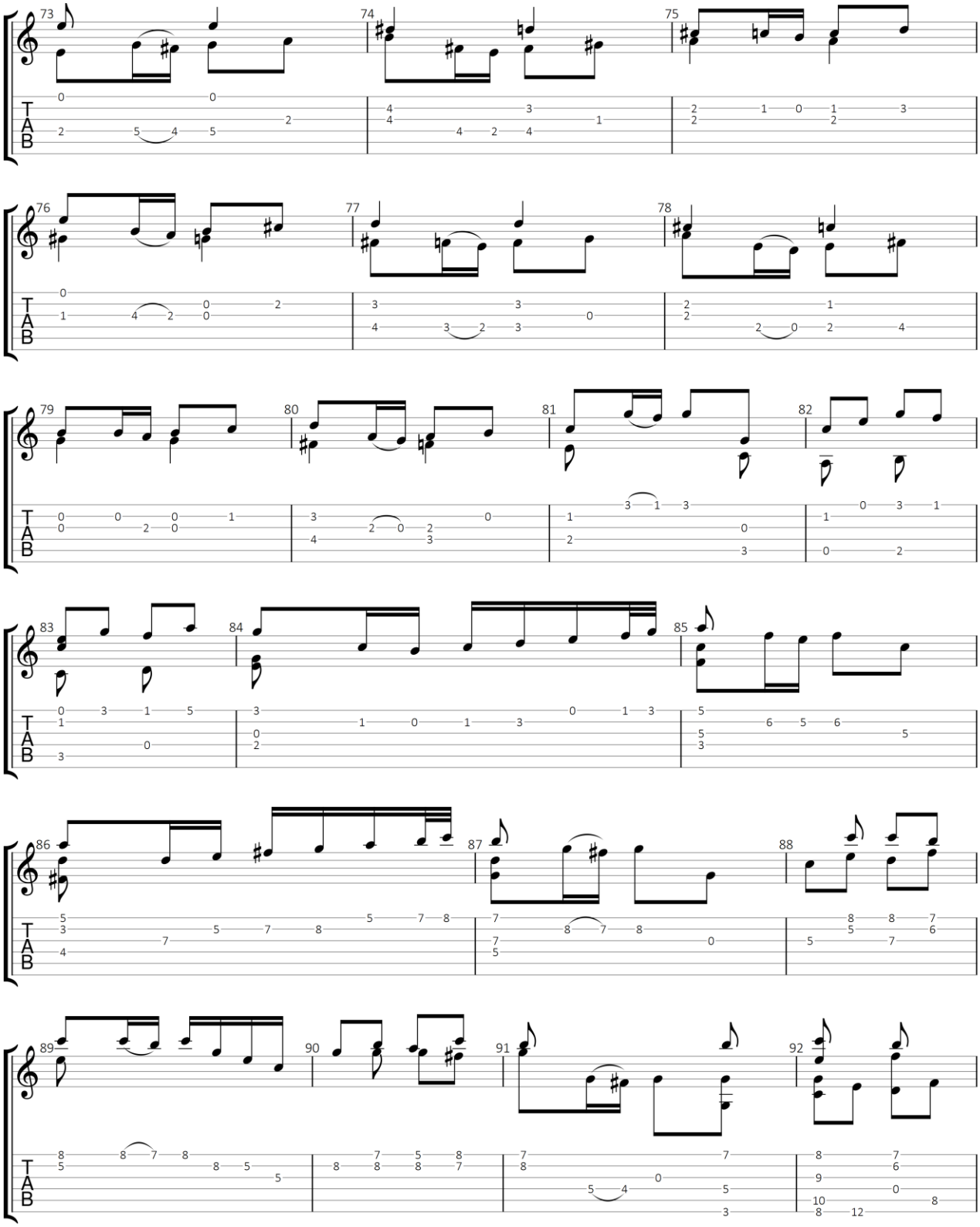
GuitarJan.com 142



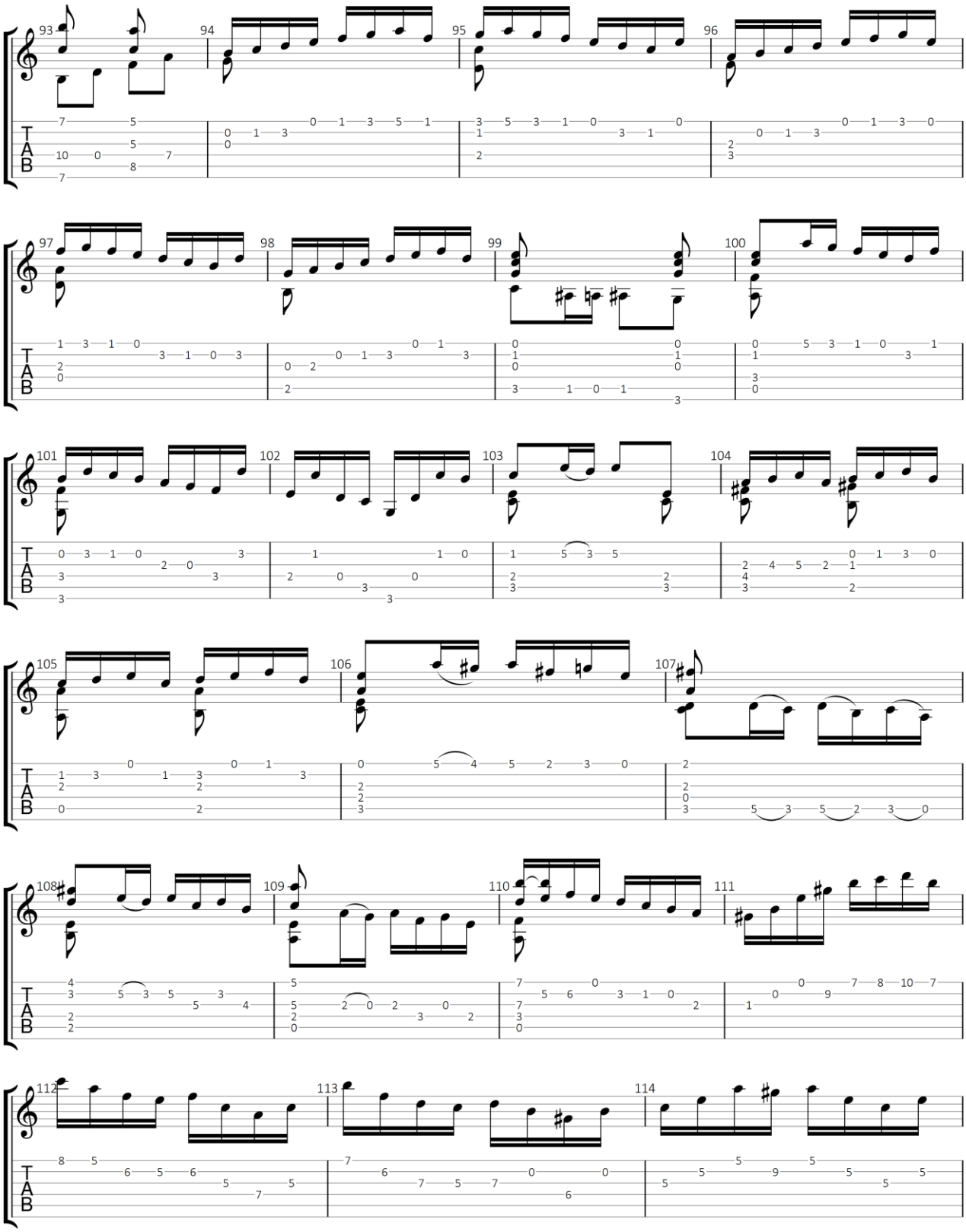
GuitarJan.com 143



GuitarJan.com 144



GuitarJan.com 145



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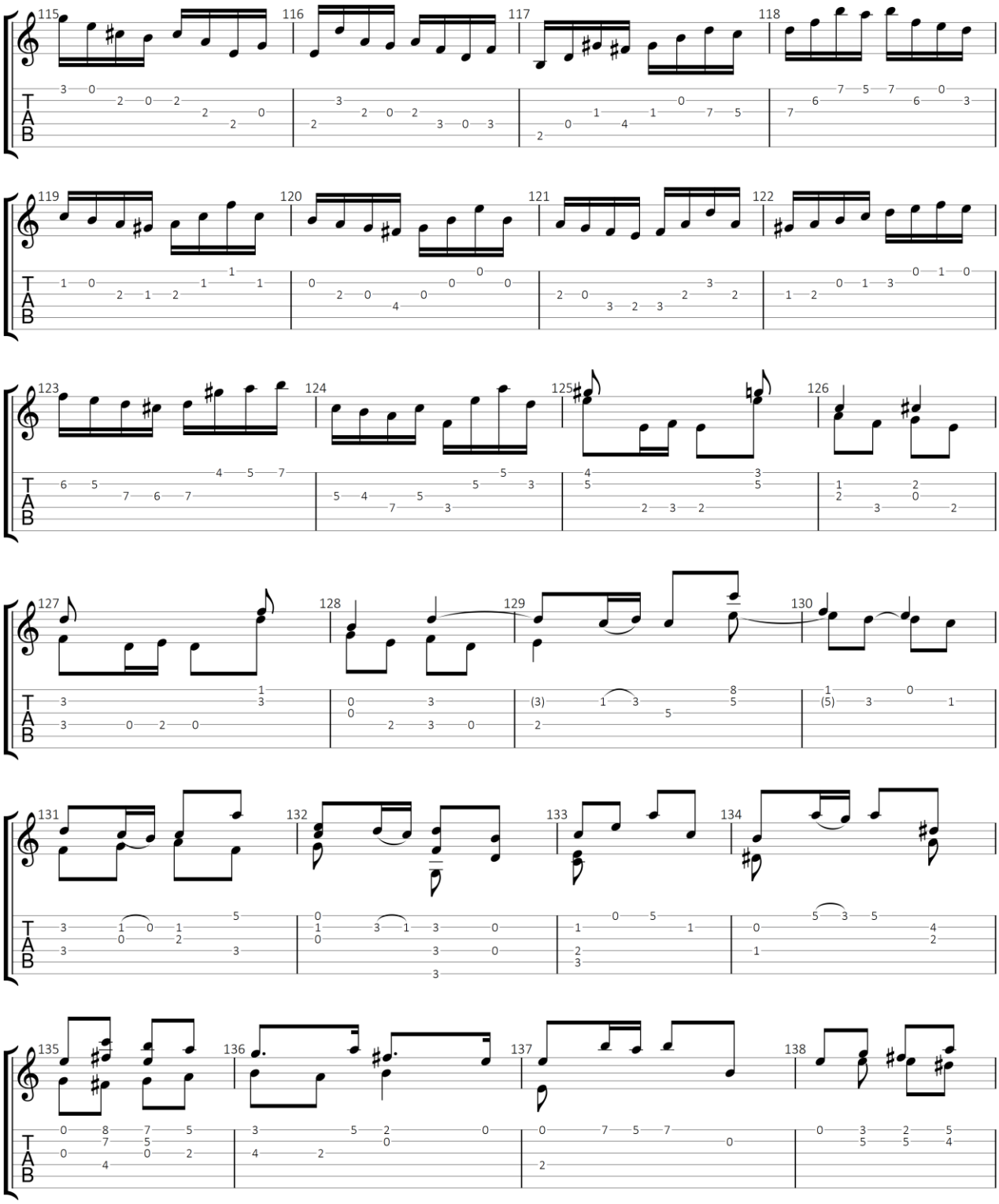
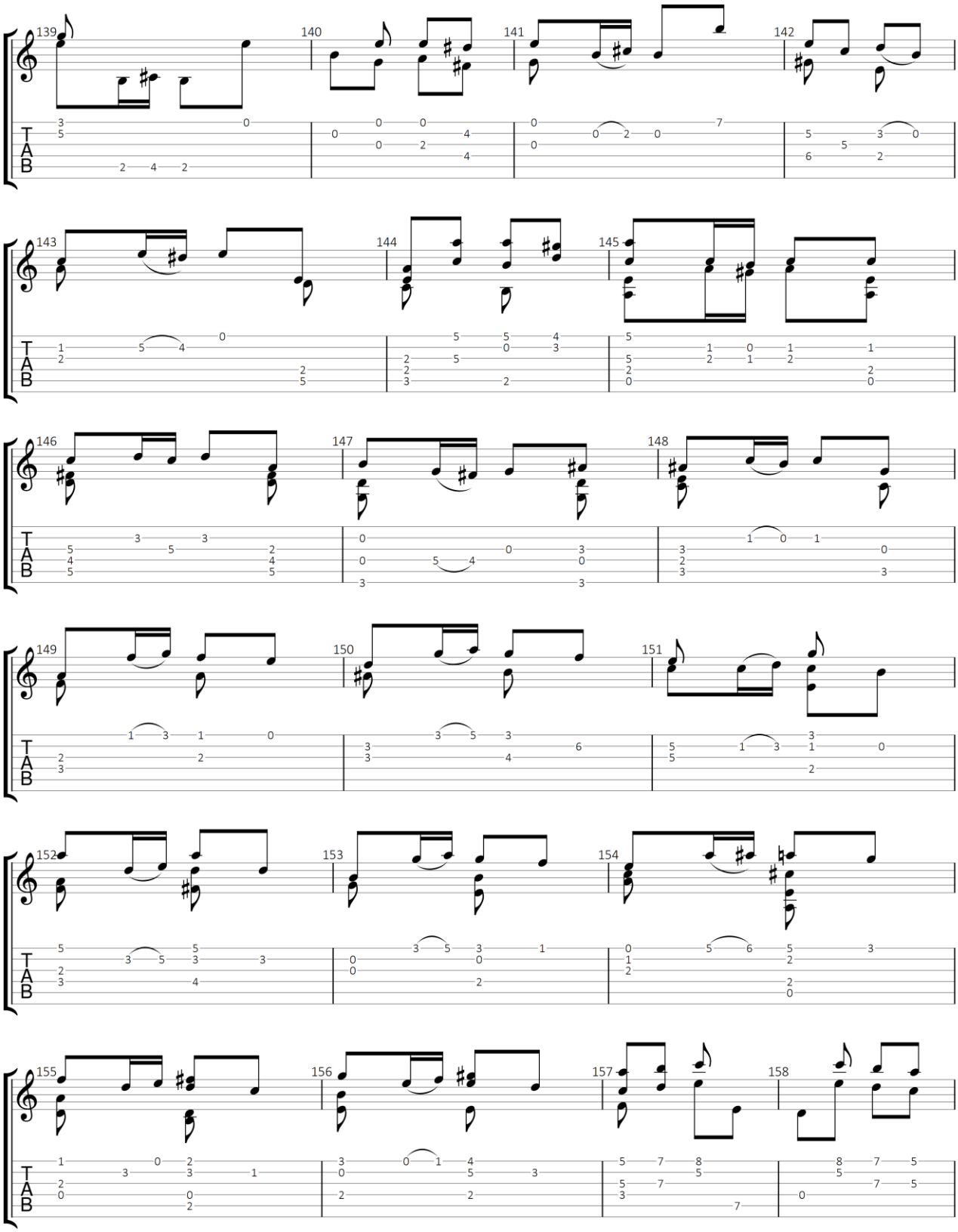
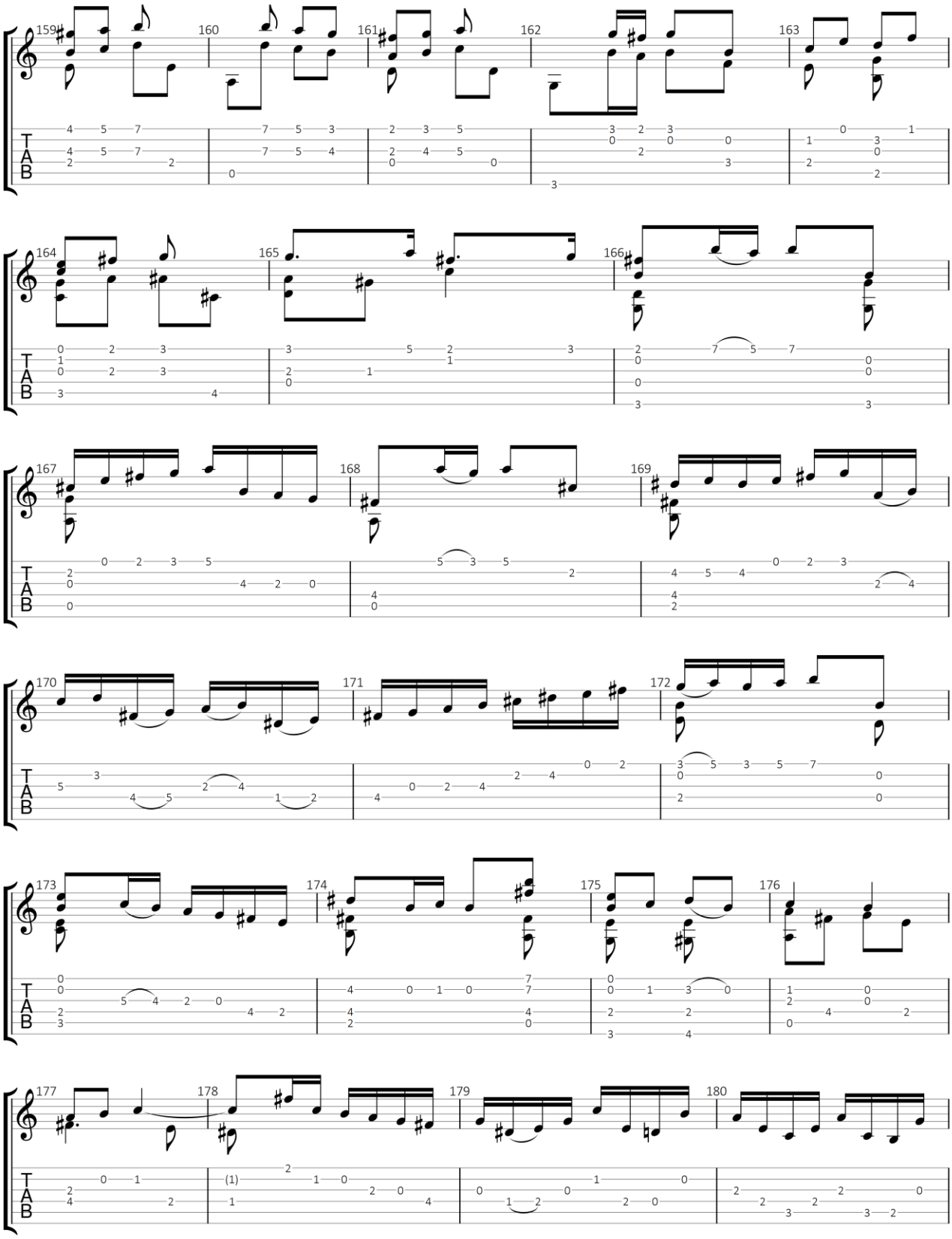


GuitarJan.com 147



GuitarJan.com 148



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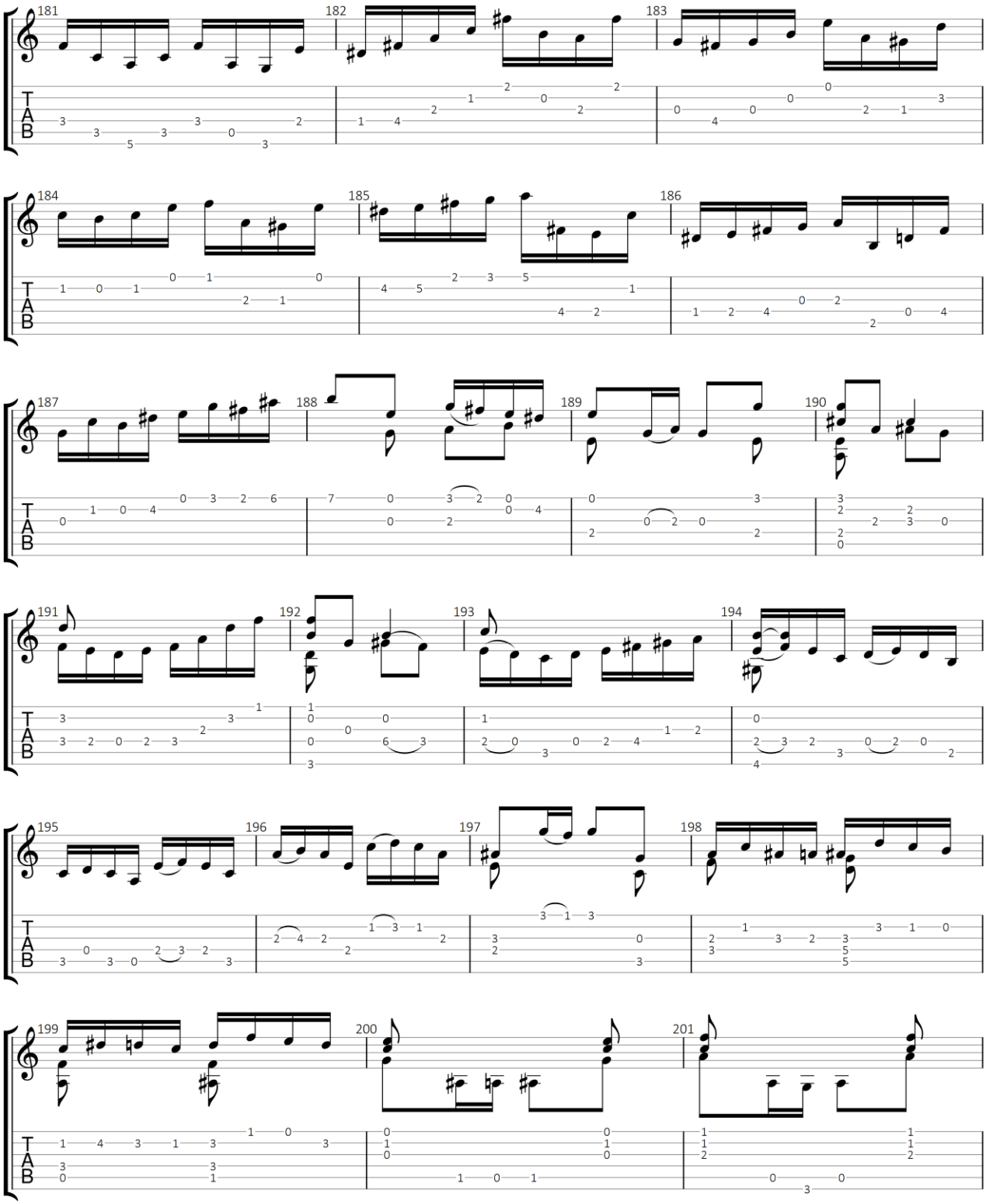
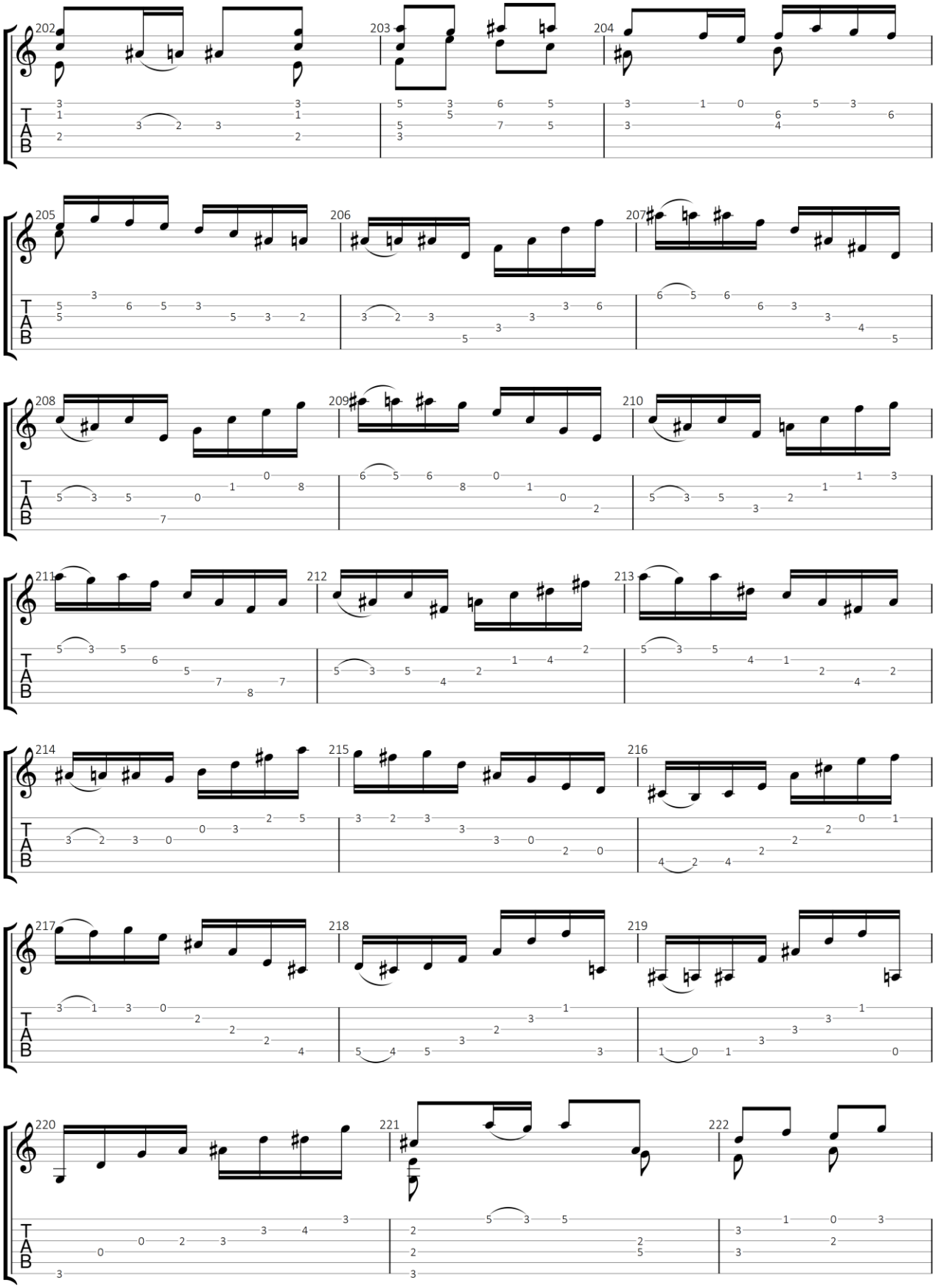


GuitarJan.com 150



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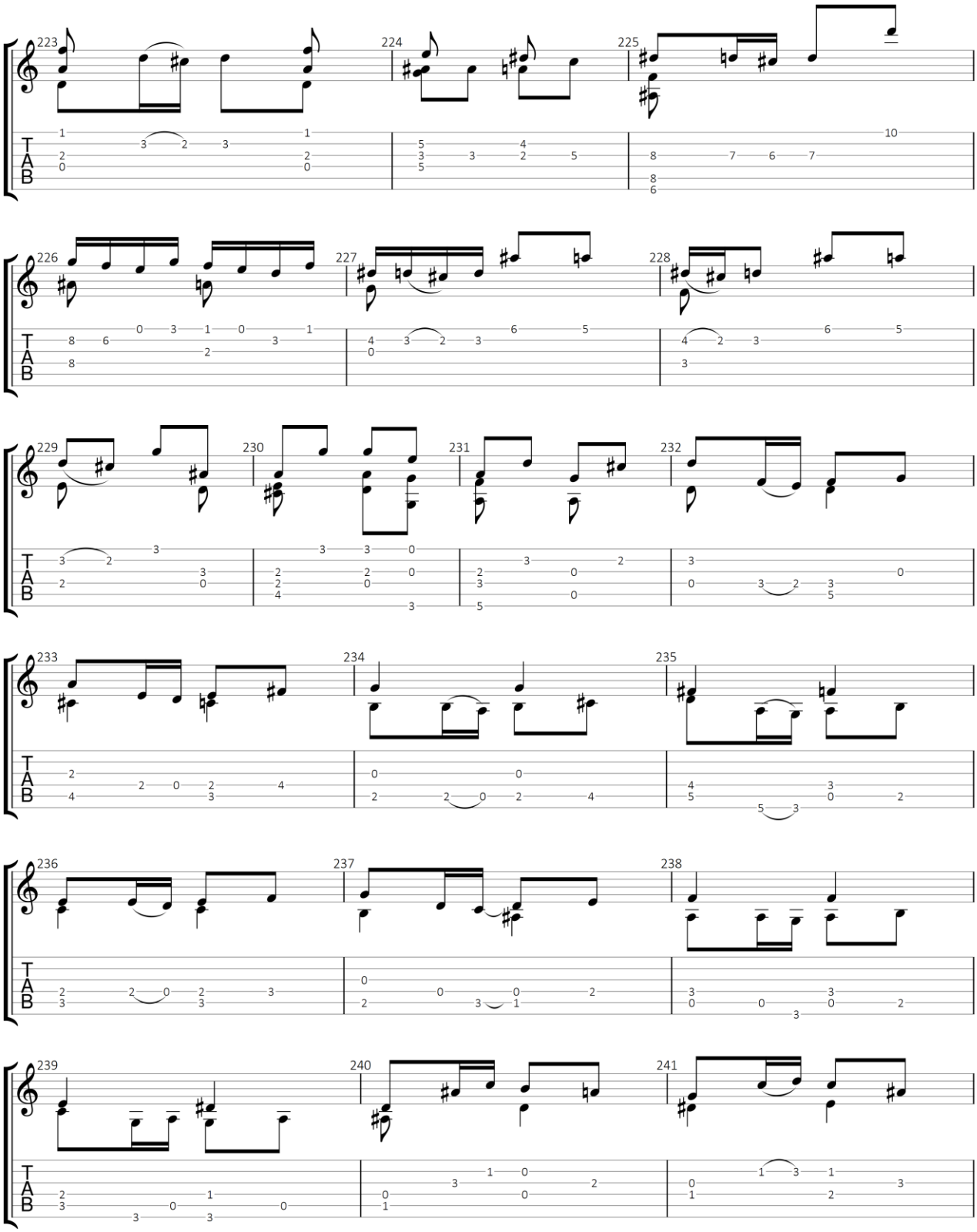

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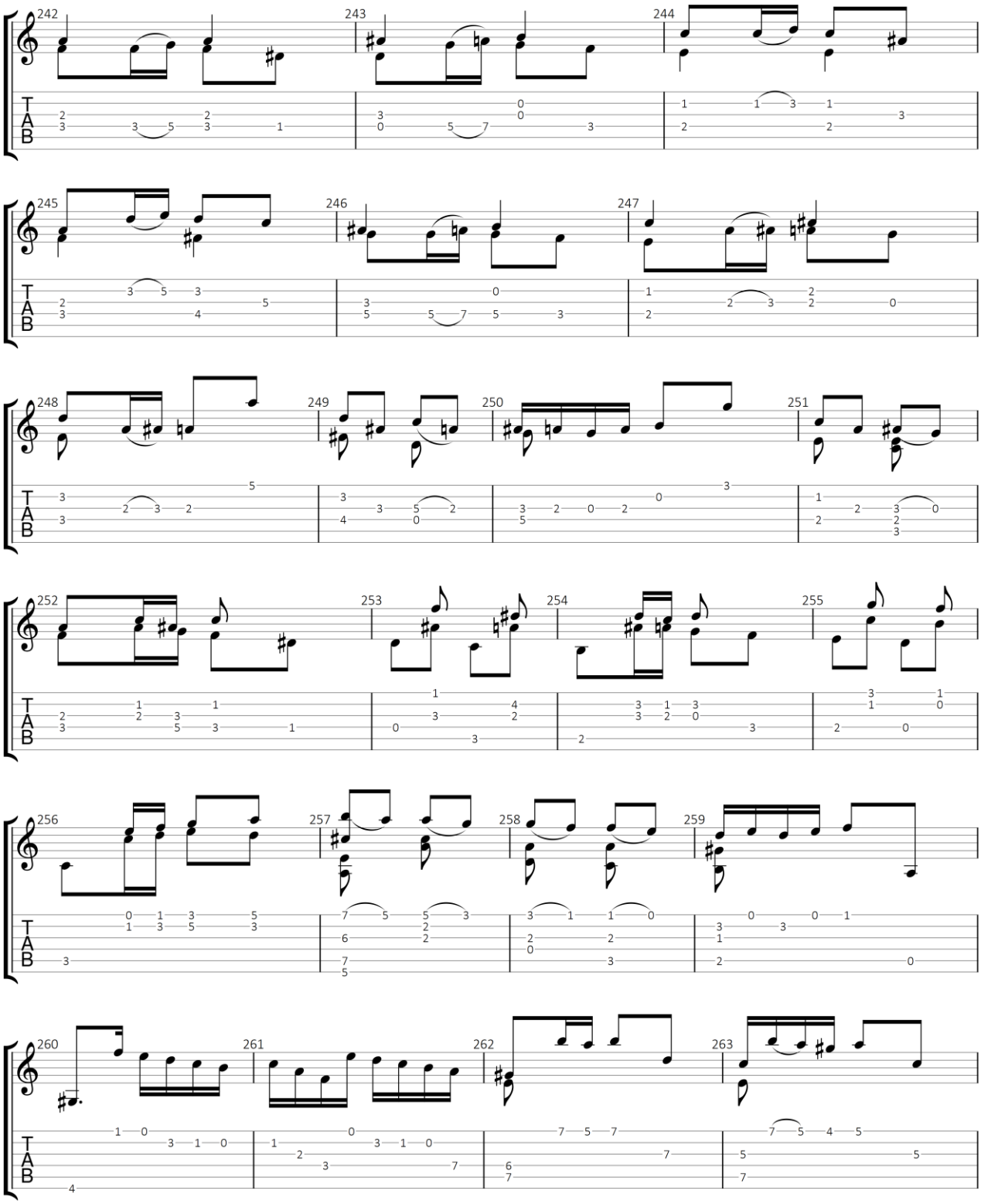

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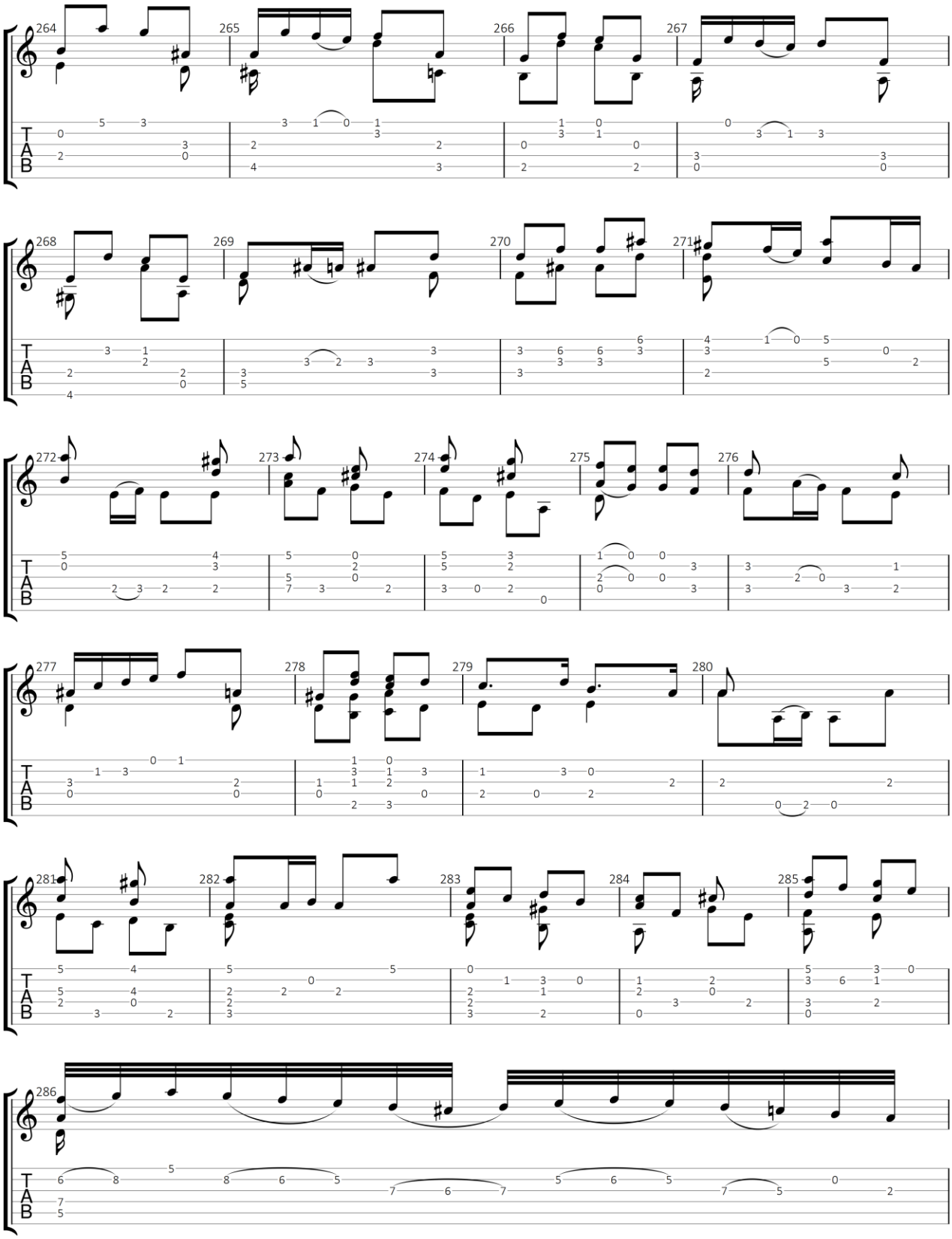
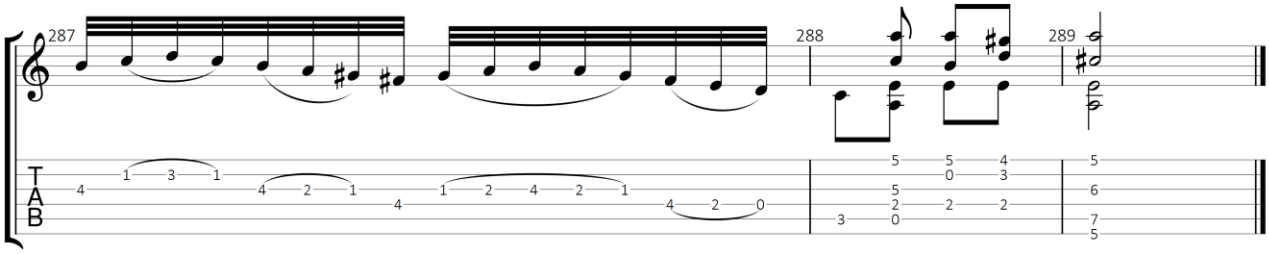


GuitarJan.com 154



GuitarJan.com 155

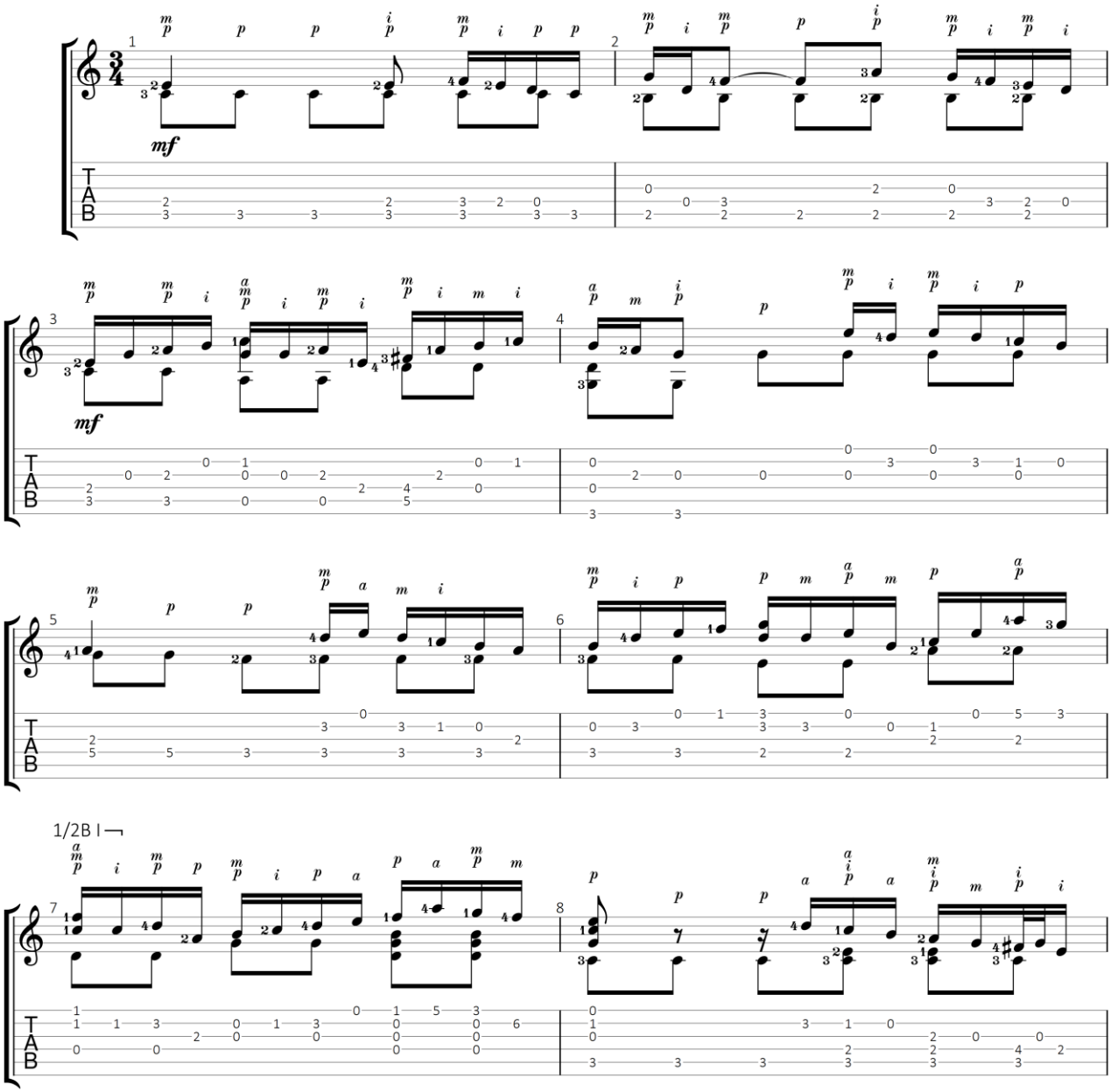
Andante

Uit: Sonate No. 2 voor Viool in A mineur, BWV 1003

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 38



GuitarJan.com (2024)
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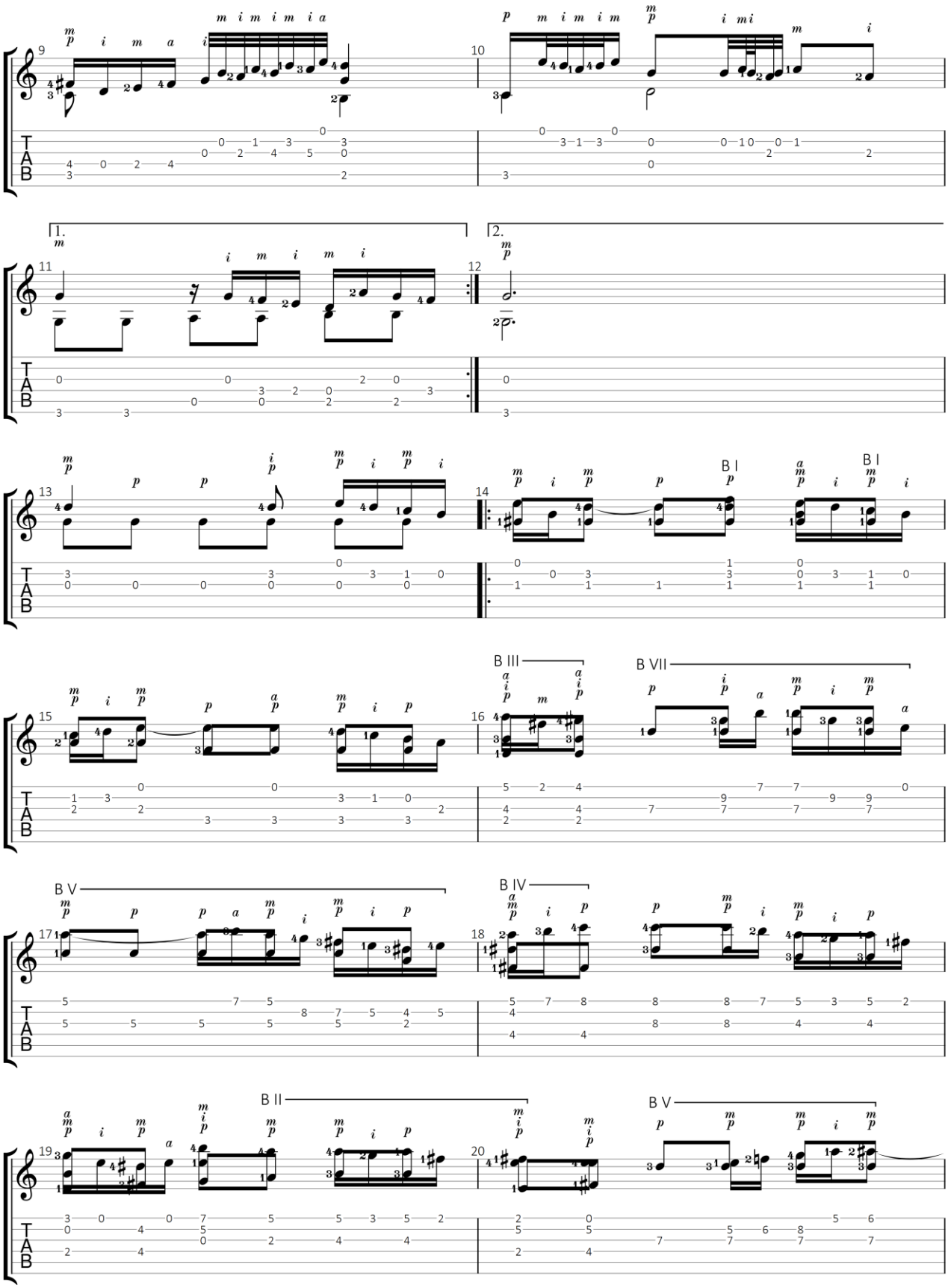
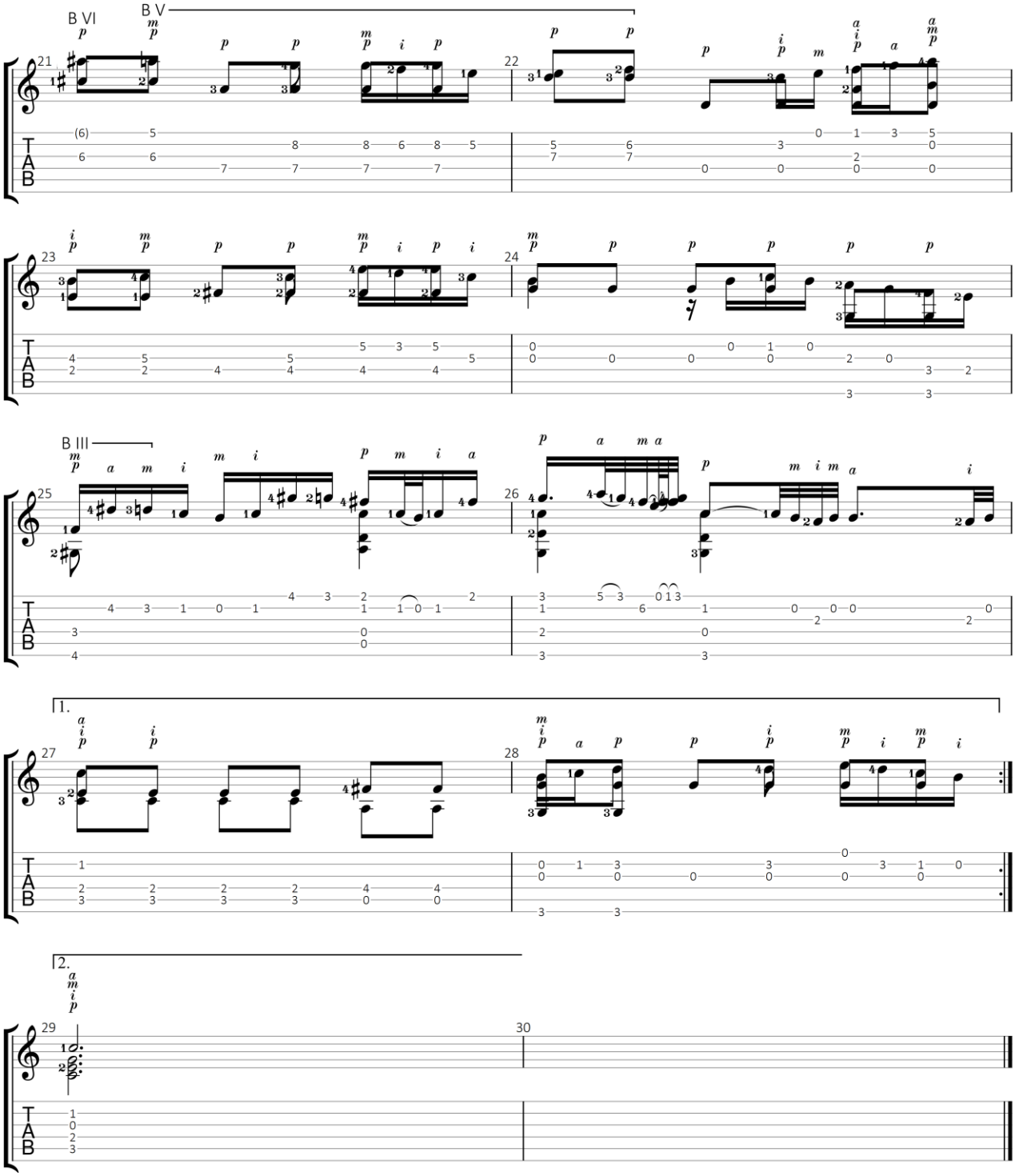


GuitarJan.com 157



GuitarJan.com 158

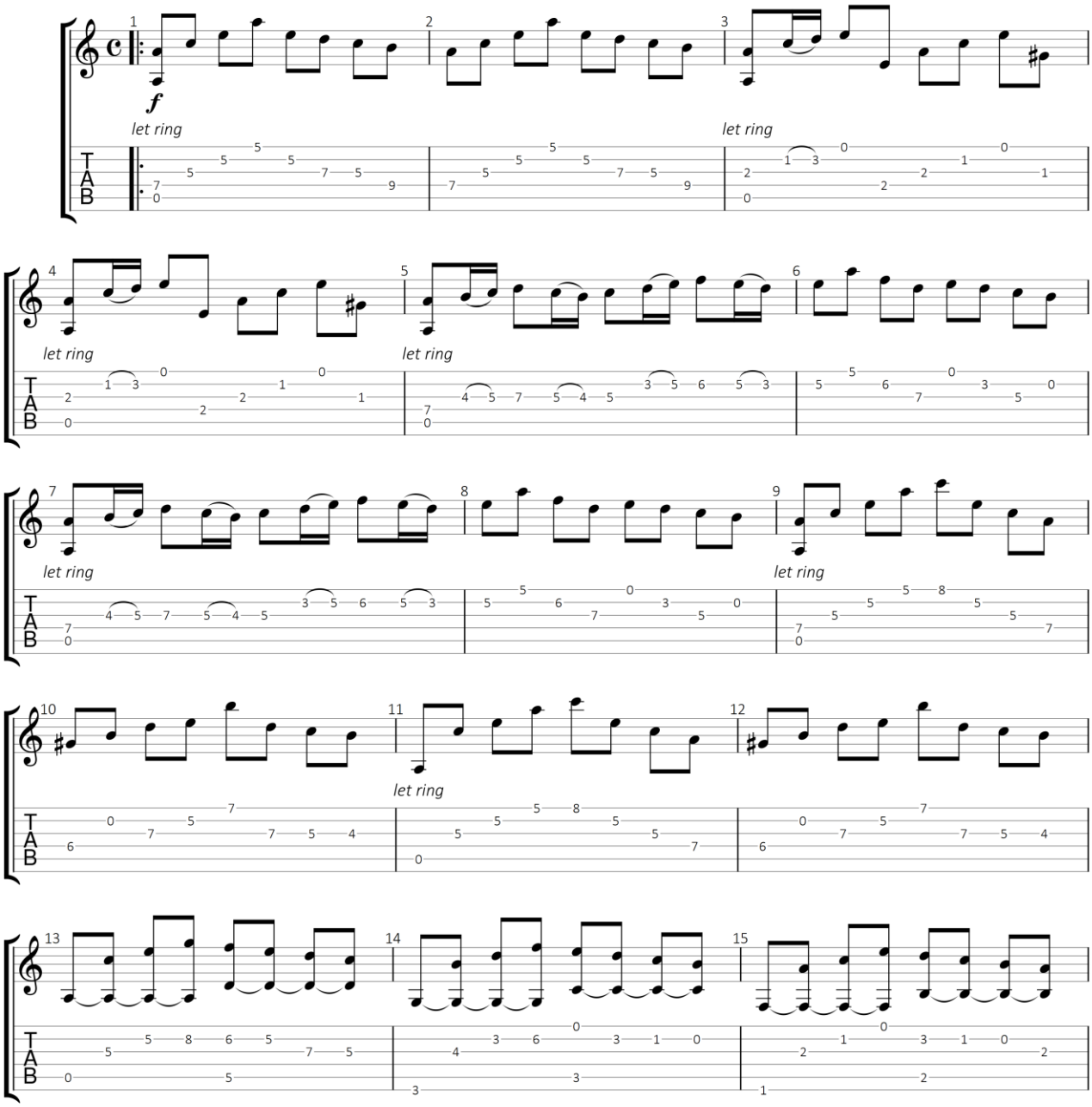
Allegro (gedeelte)

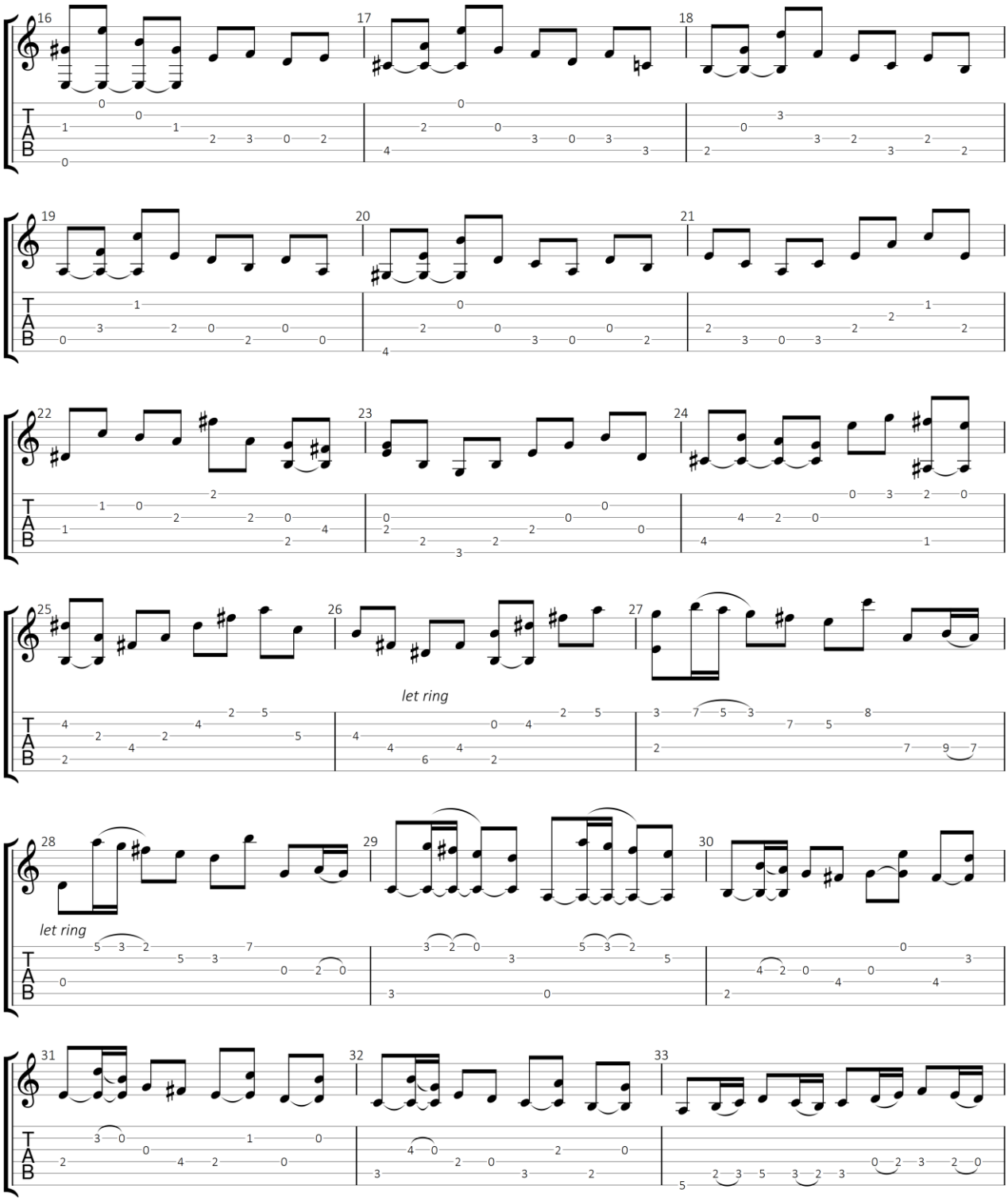
Uit: Sonate No. 2 voor Viool in A mineur, BWV 1003

Johann Sebastian Bach (1685-1750)

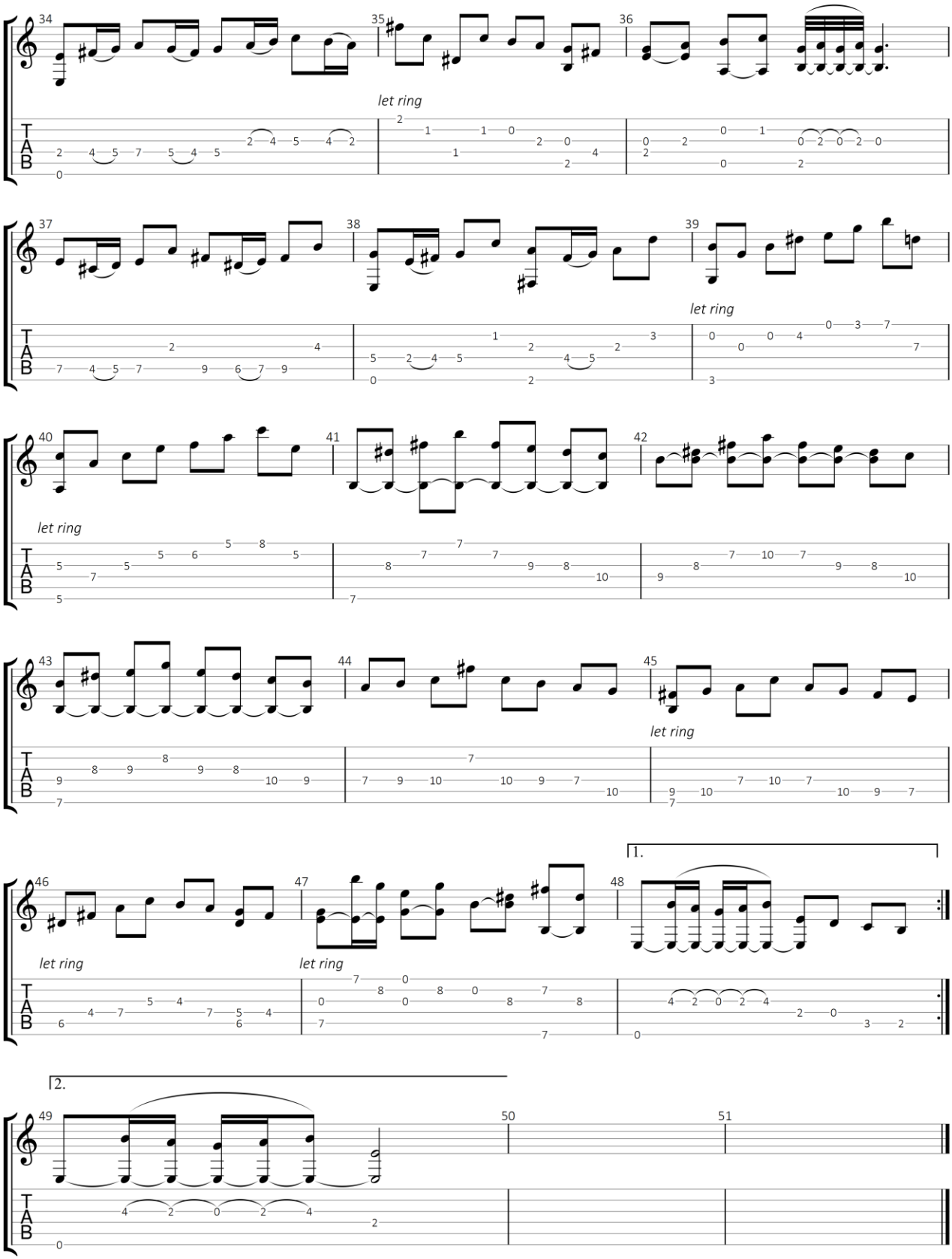
Standaard stemming

♩ = 160


f
let ring
let ring
let ring



GuitarJan.com 160



GuitarJan.com 161

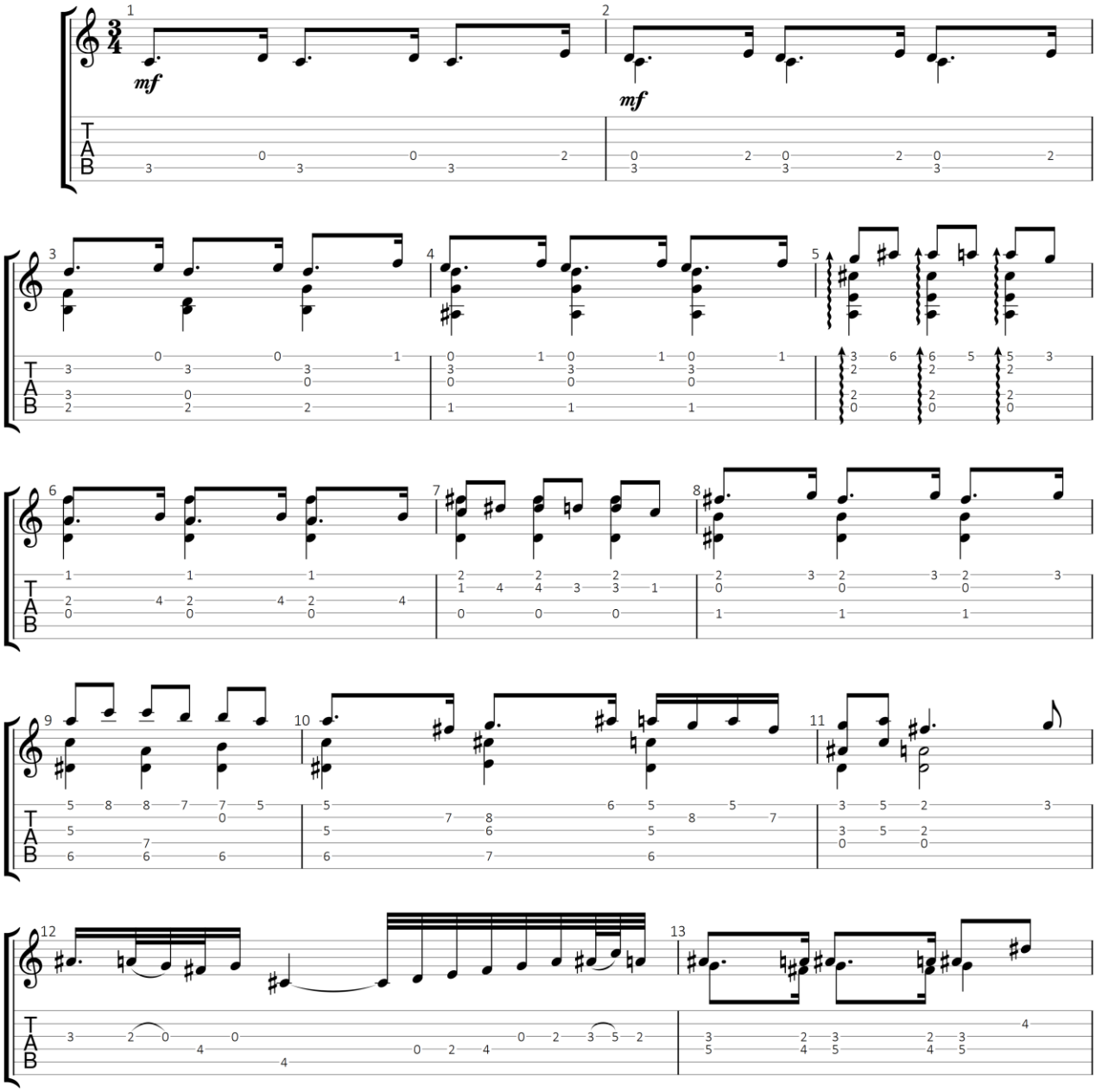
Adagio

Uit: Sonate No. 3 voor Viool in C majeur, BWV 1005

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 46



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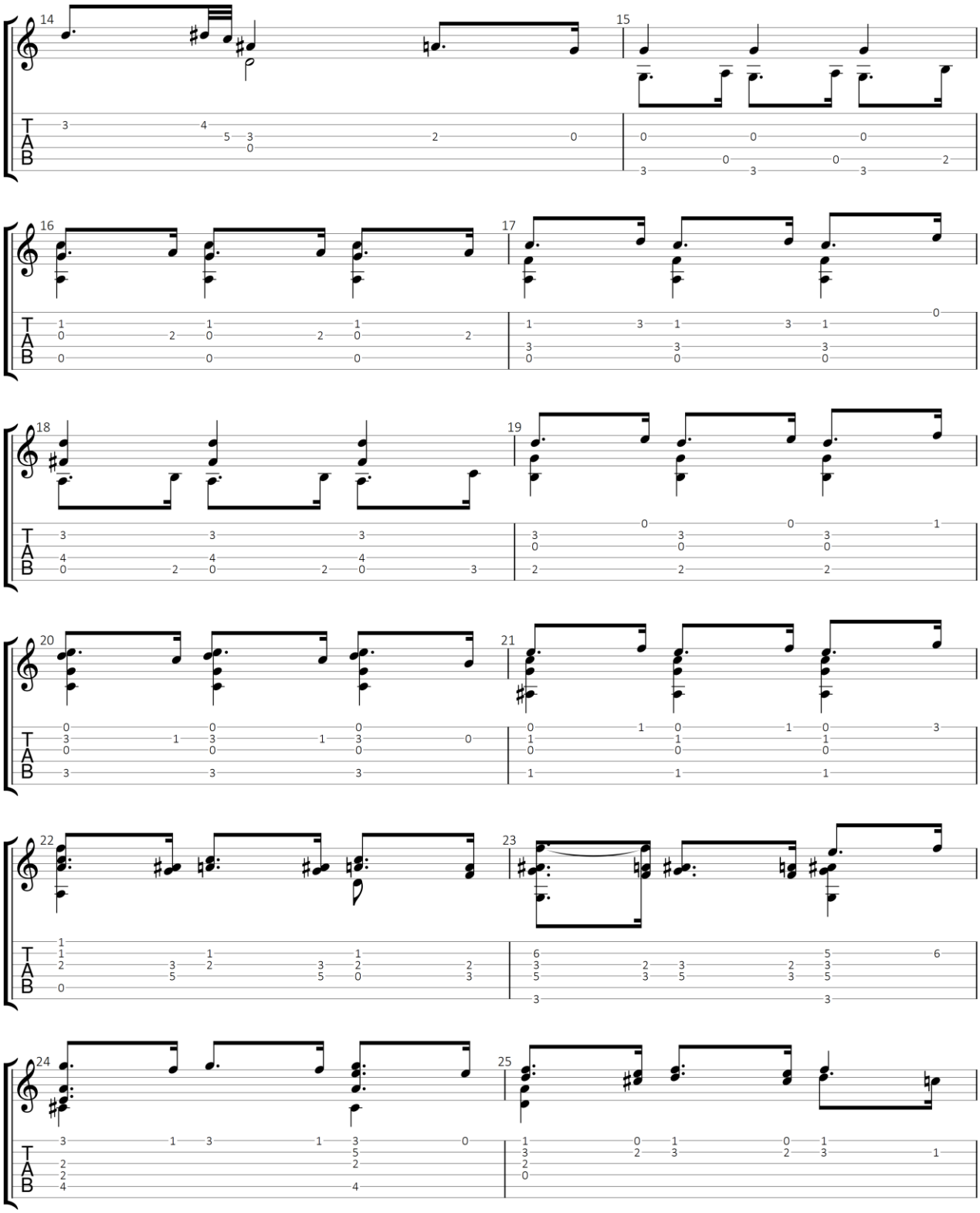

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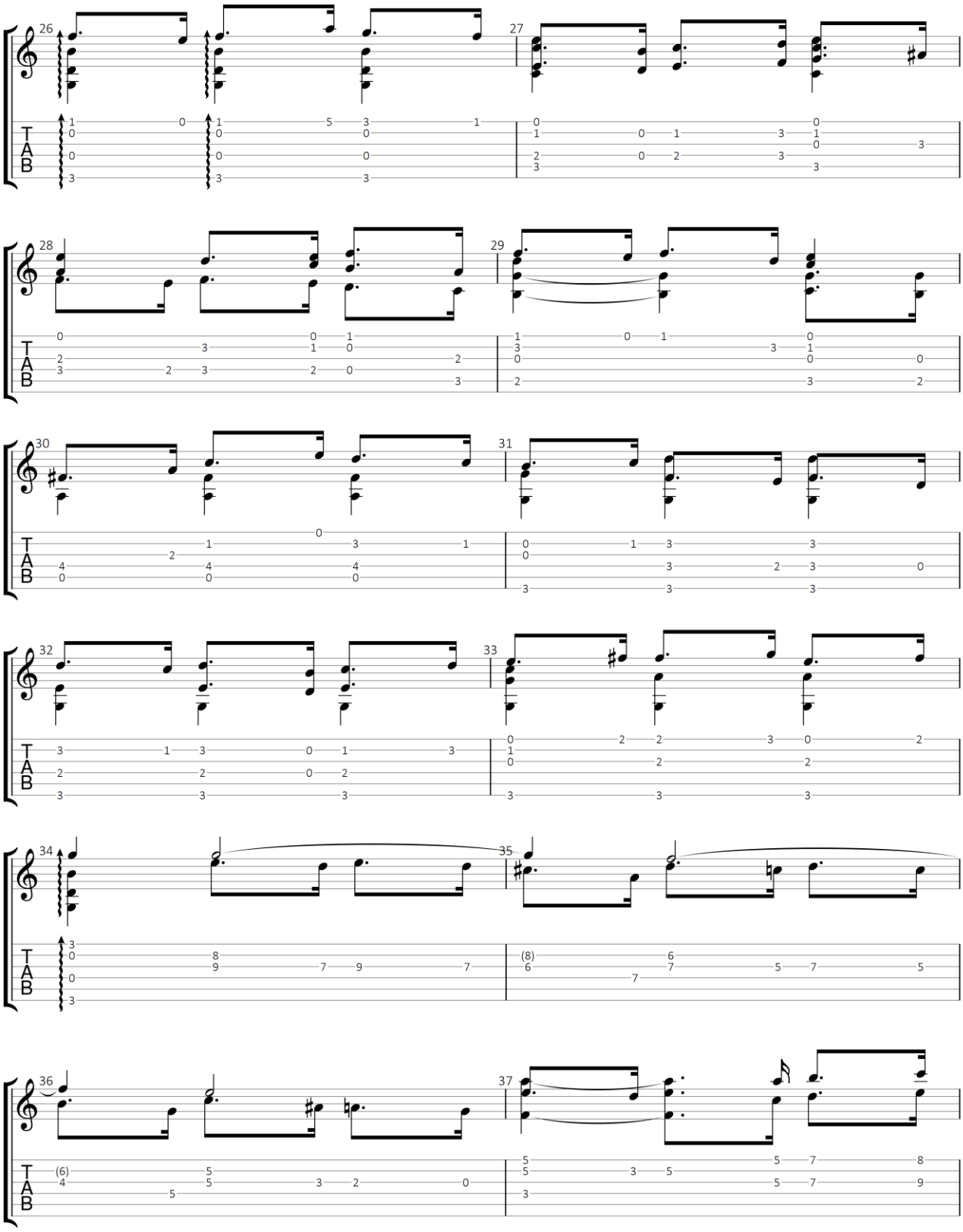

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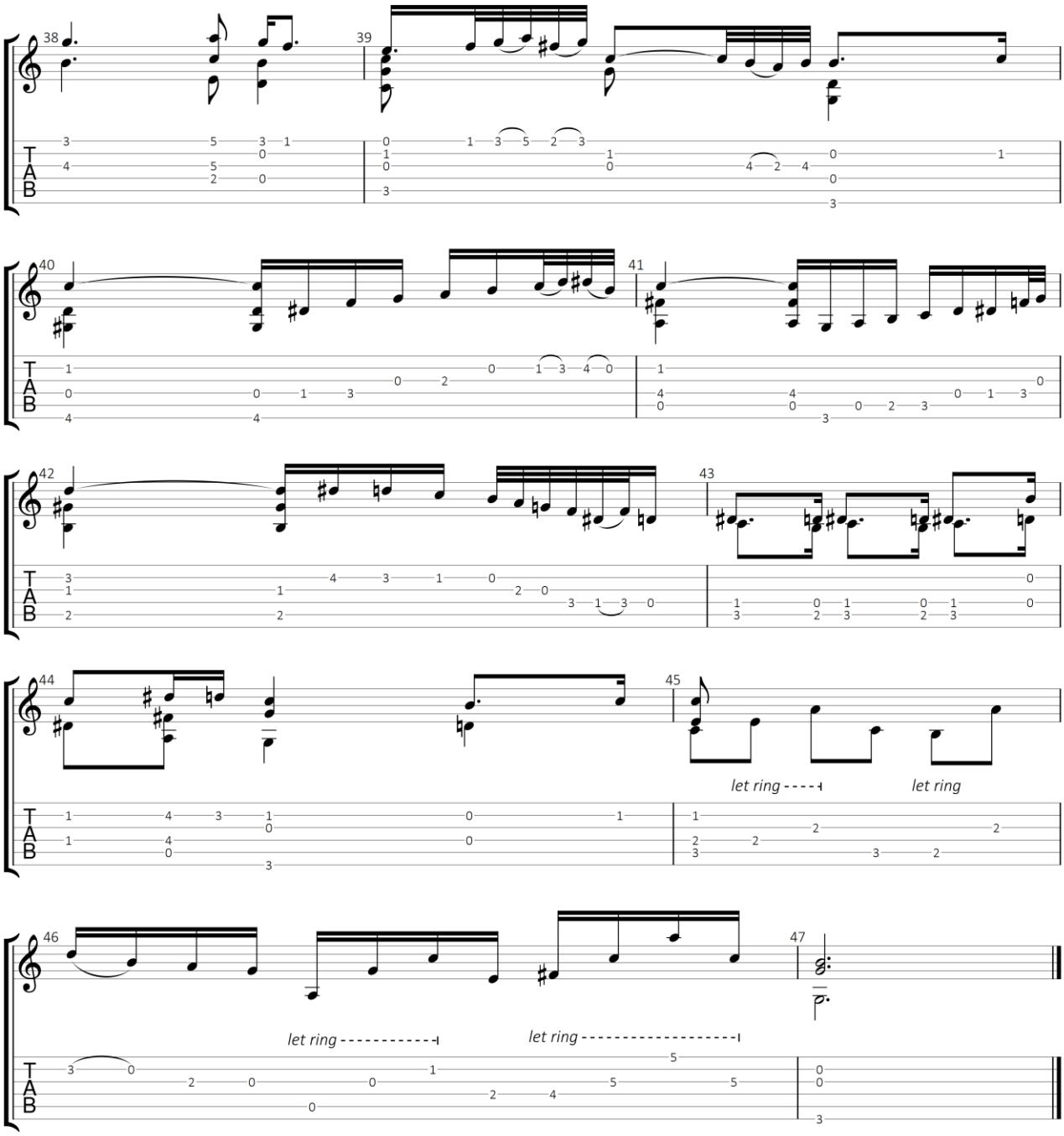


4/4

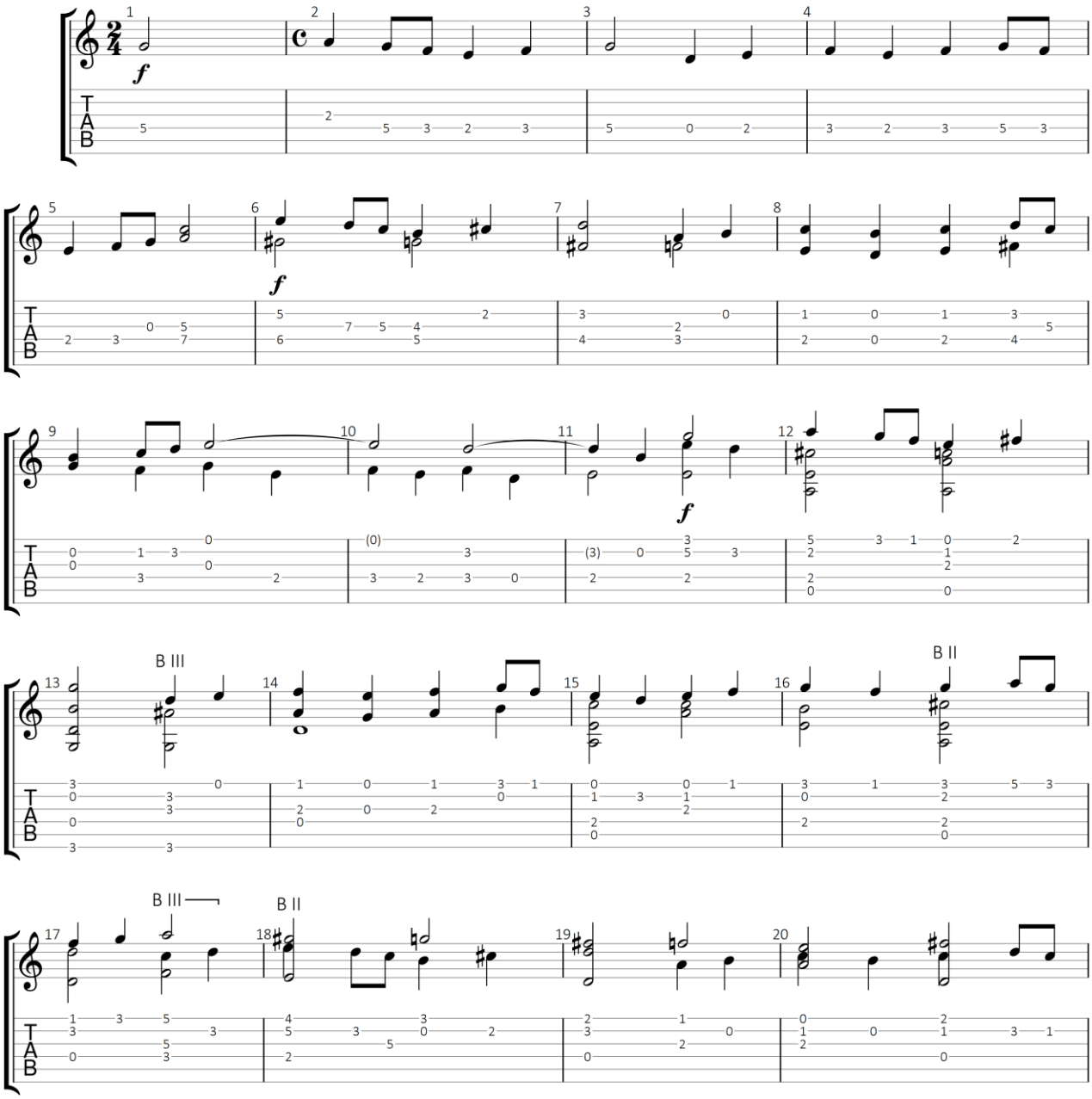
Fuga

Uit: Sonate No. 3 voor Viool in C majeur, BWV 1005

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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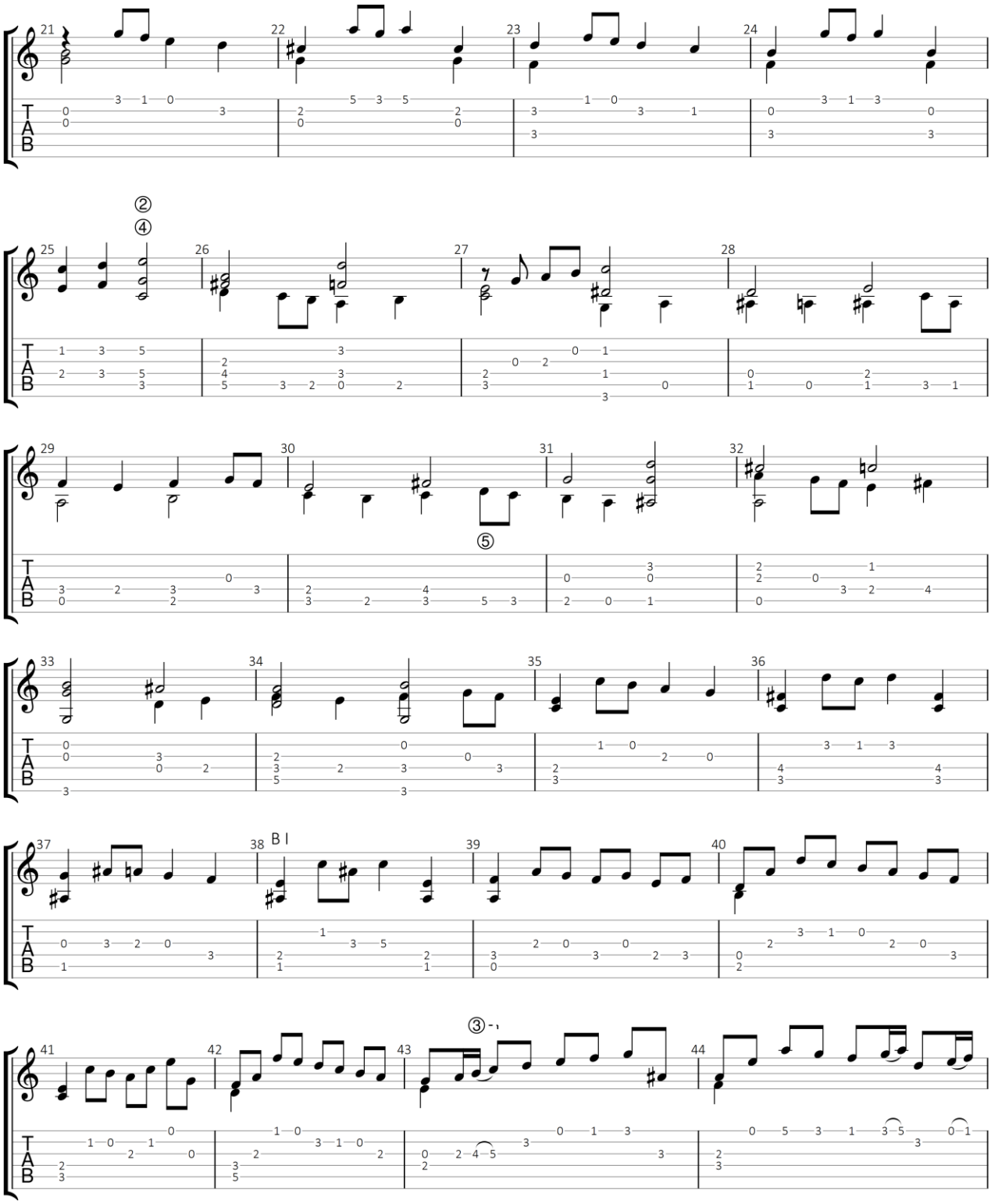
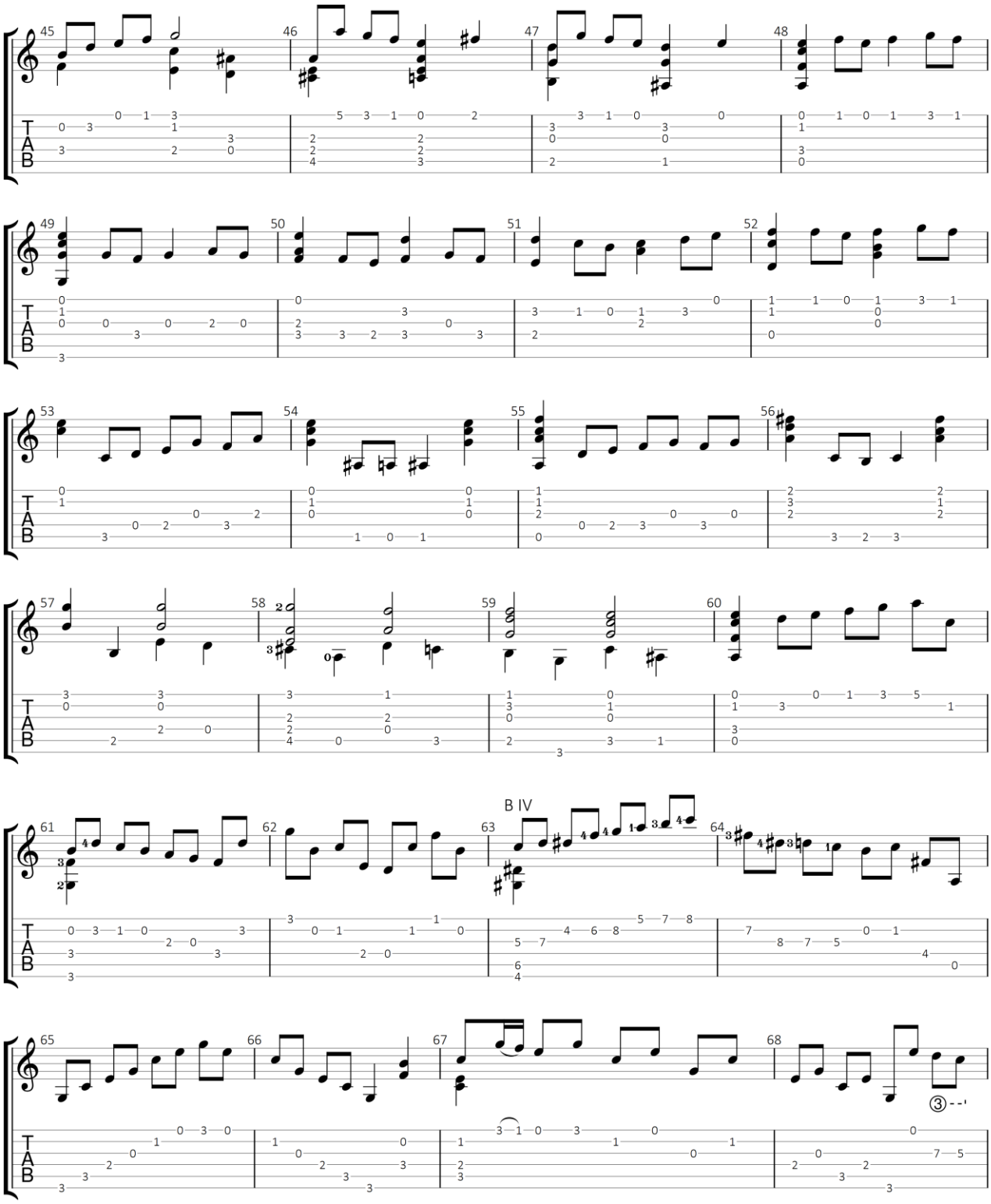
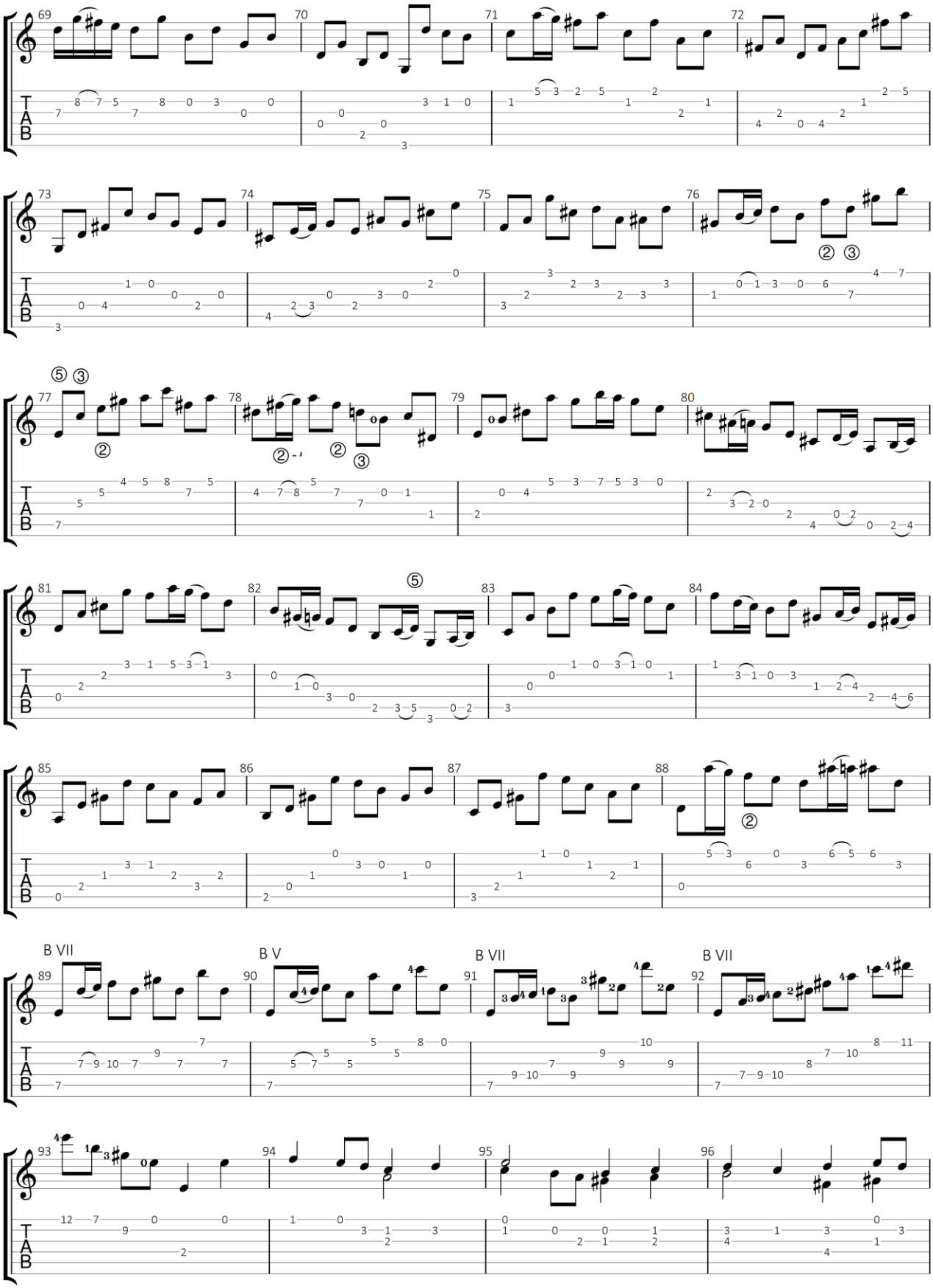
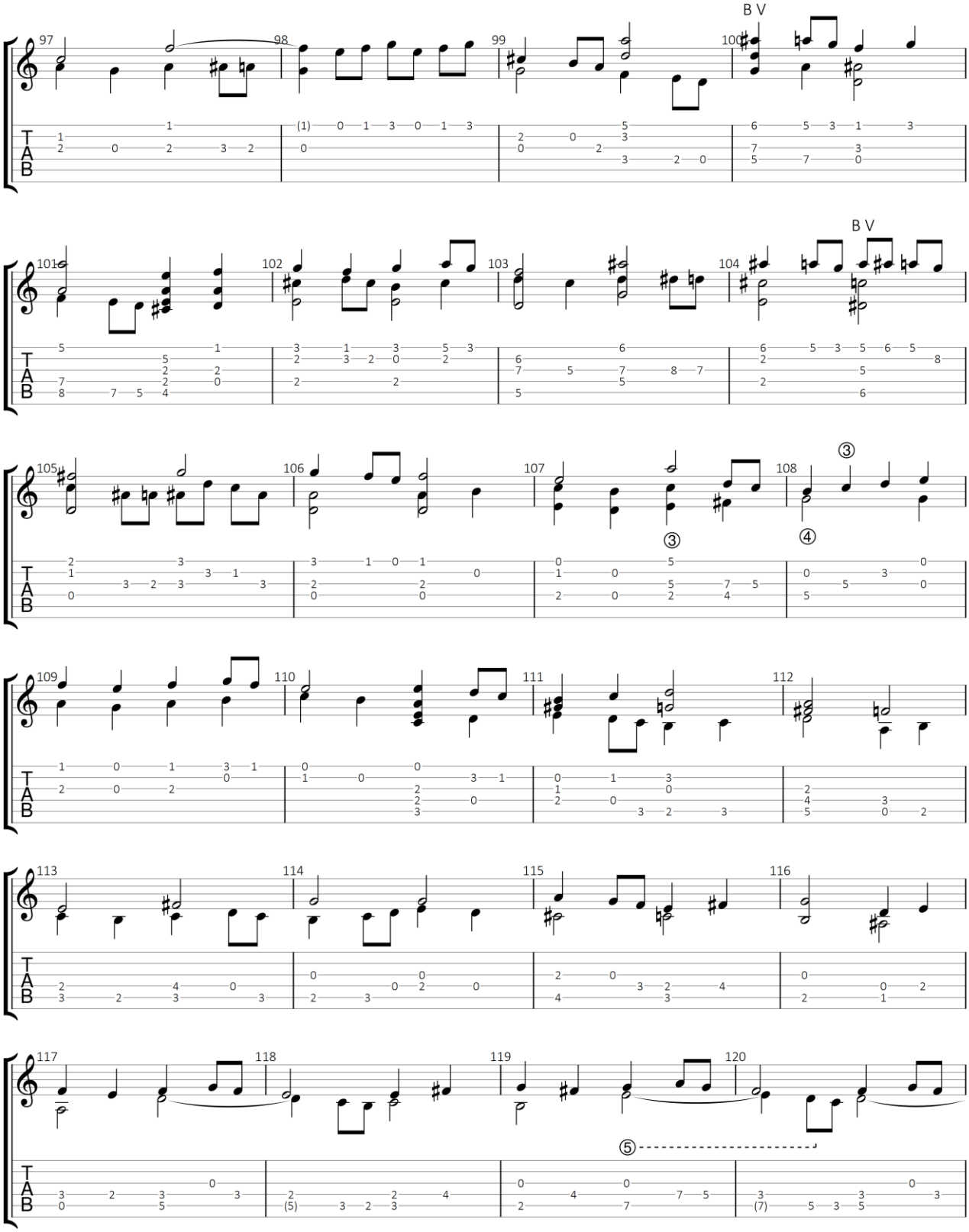


GuitarJan.com 167

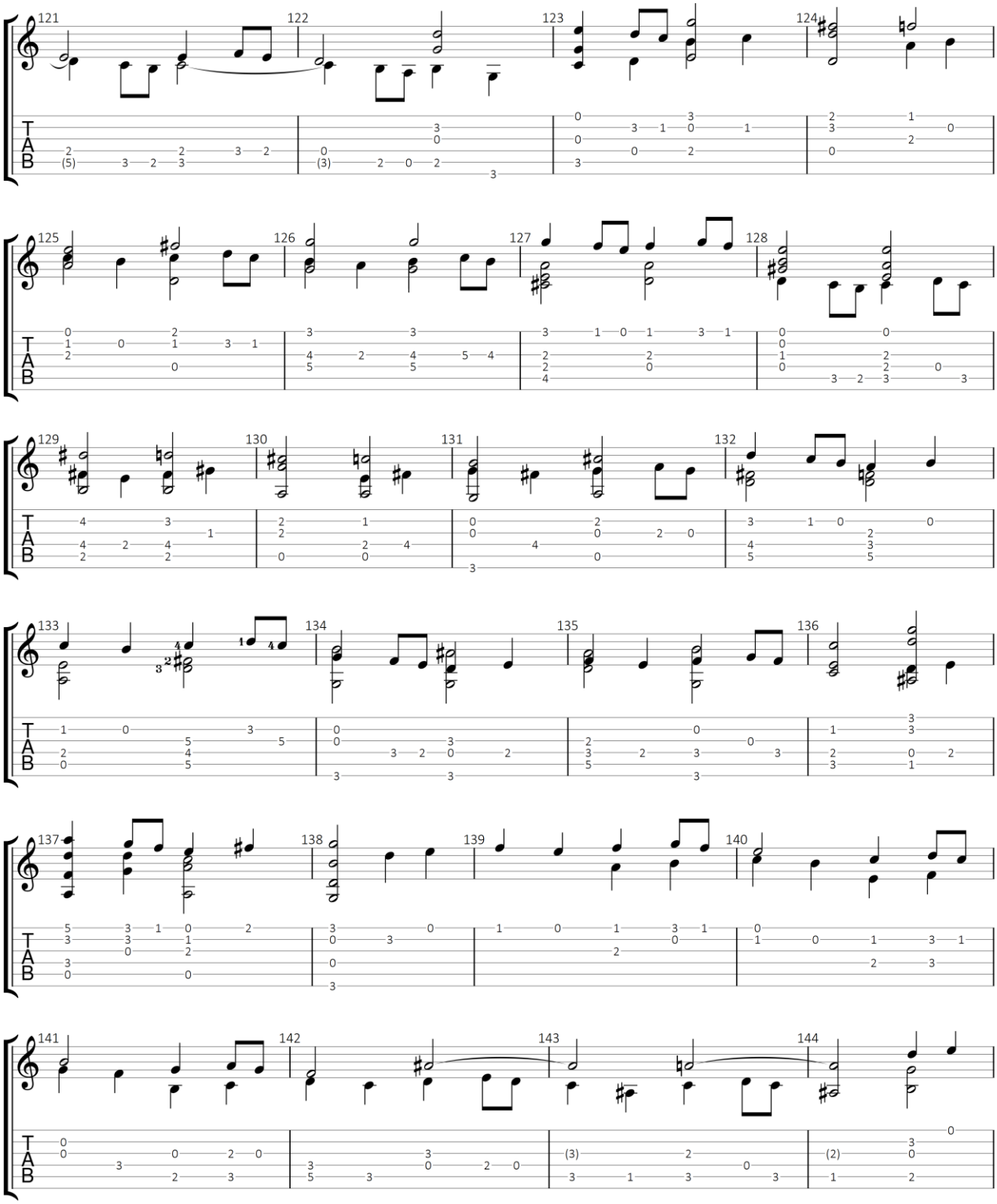

B IV



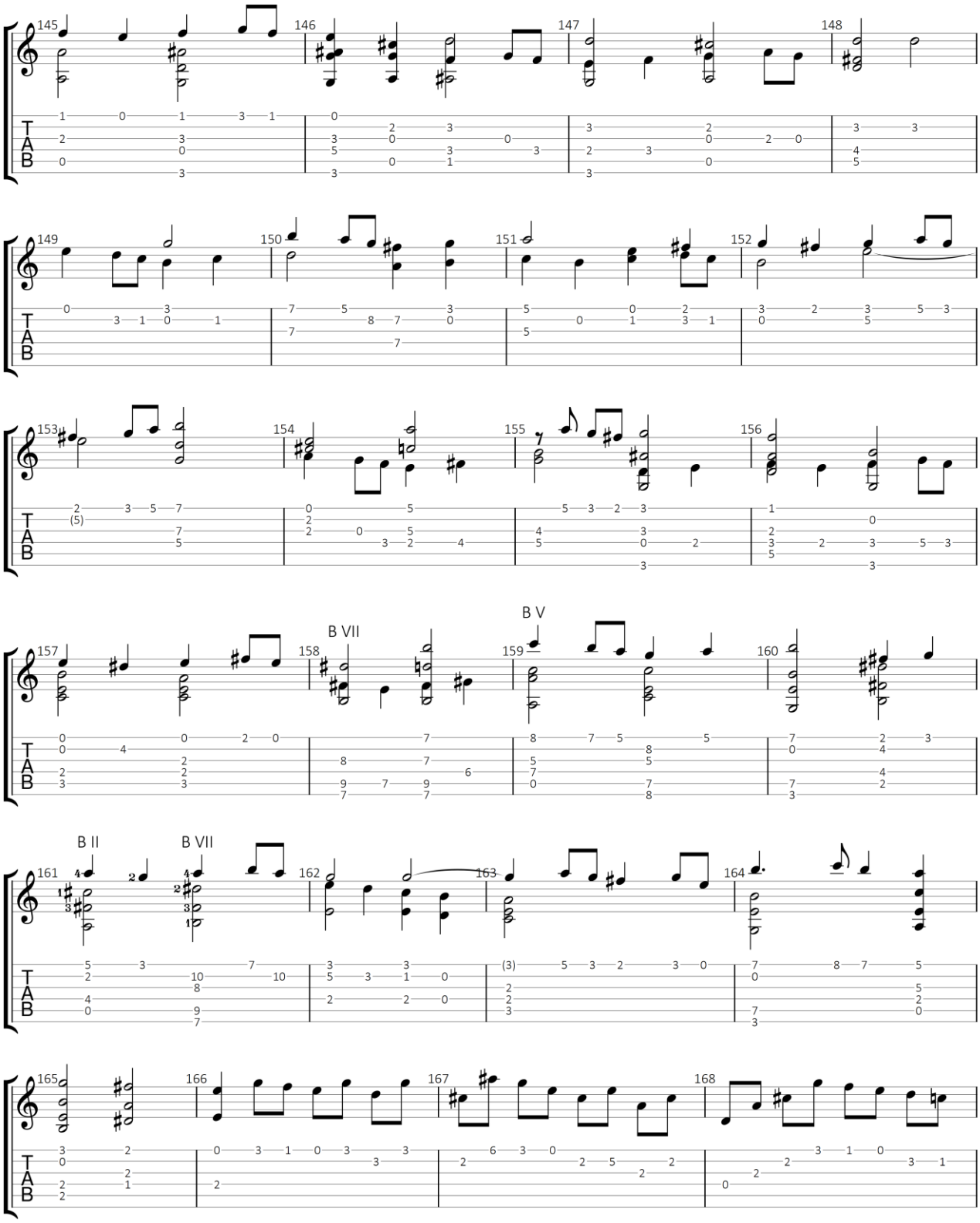
GuitarJan.com 169



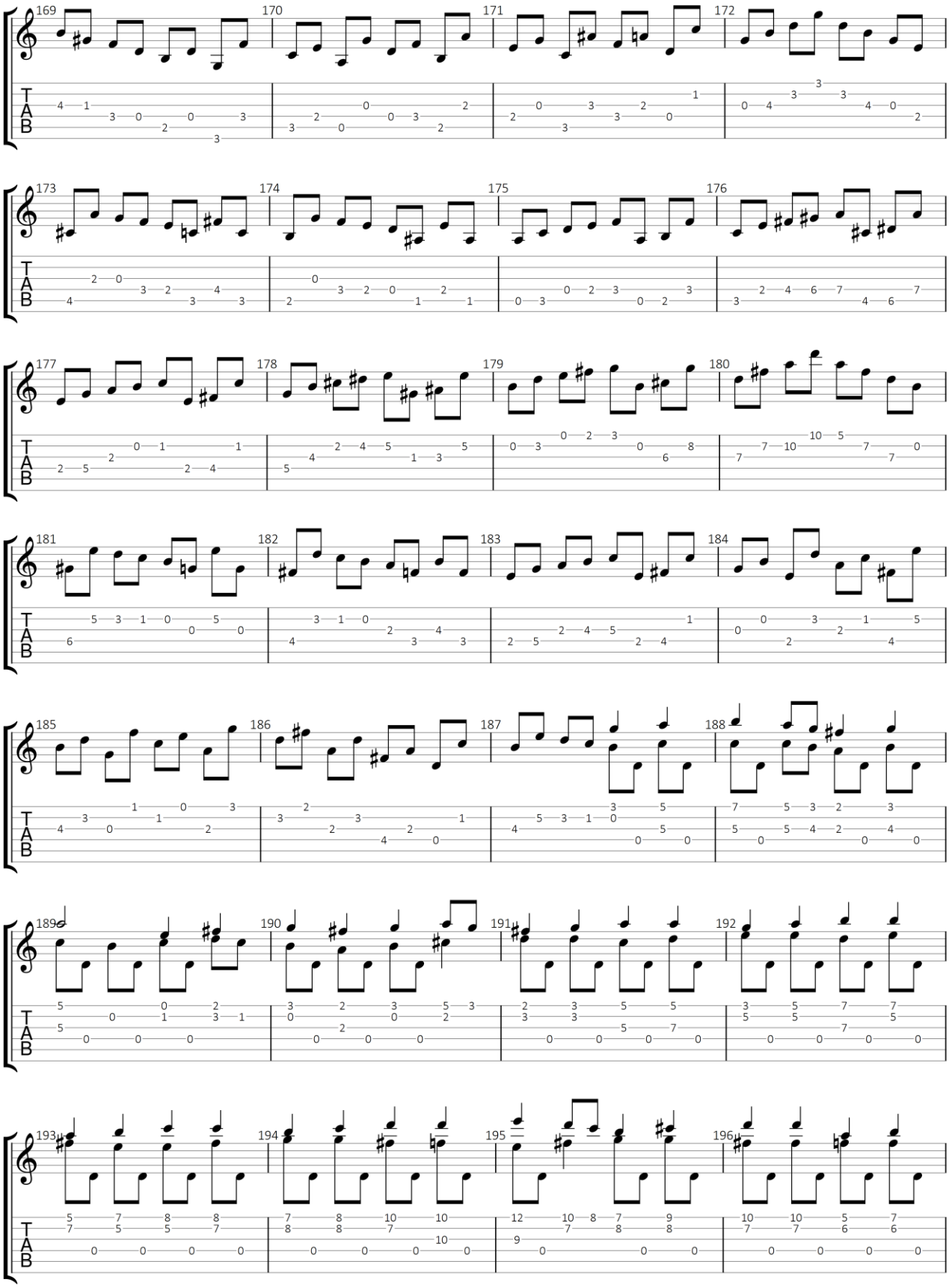
GuitarJan.com 170



GuitarJan.com 171



GuitarJan.com 172



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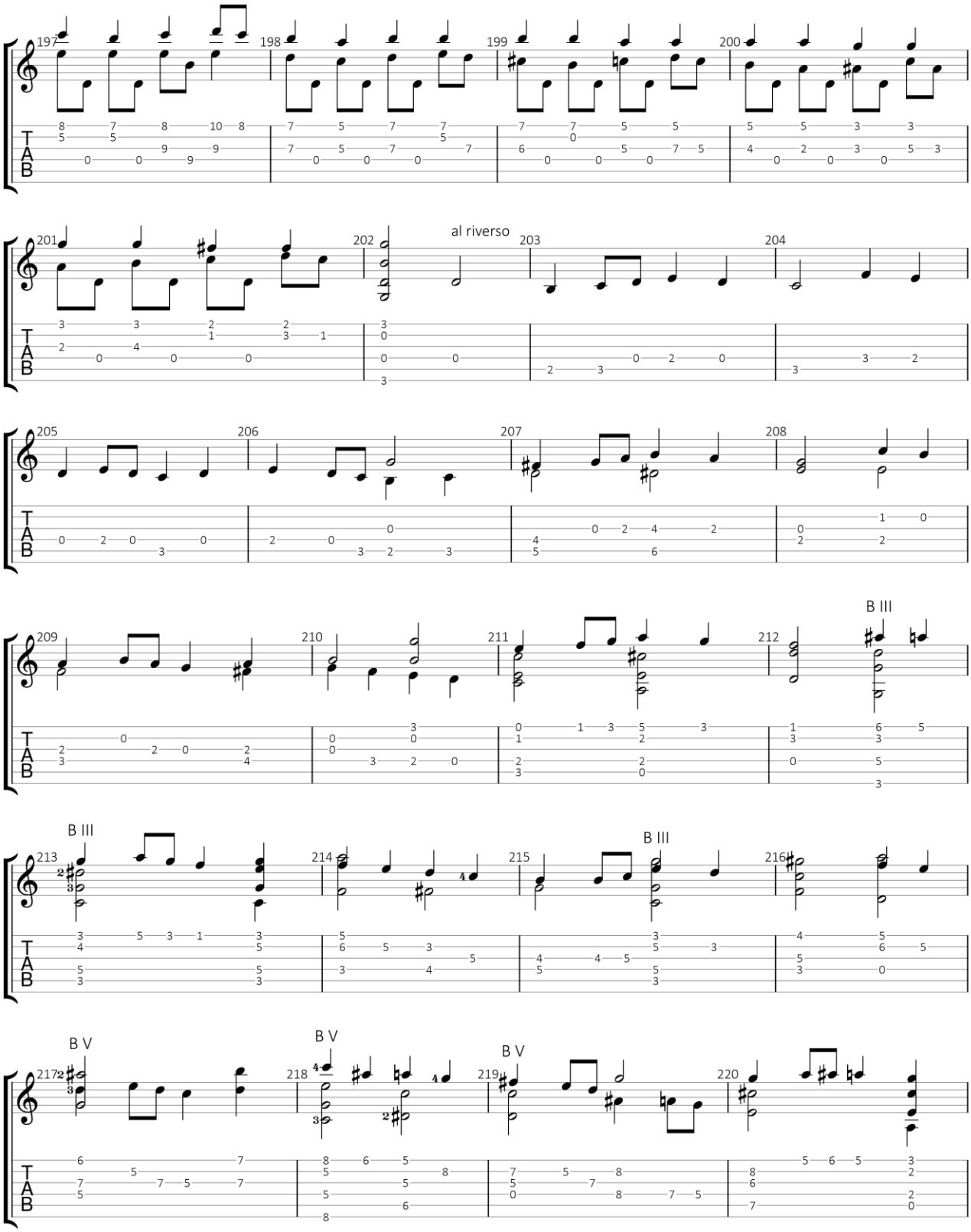
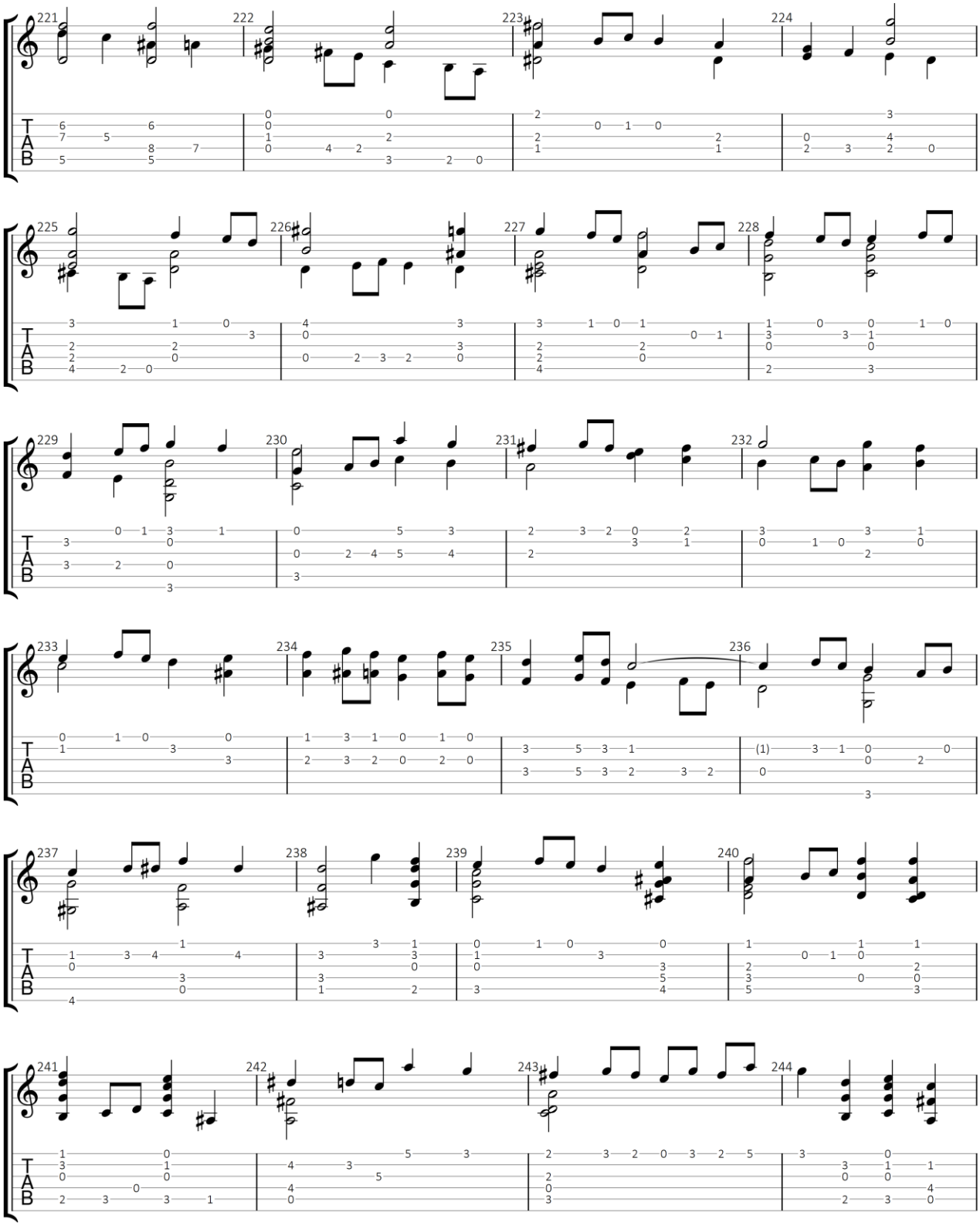
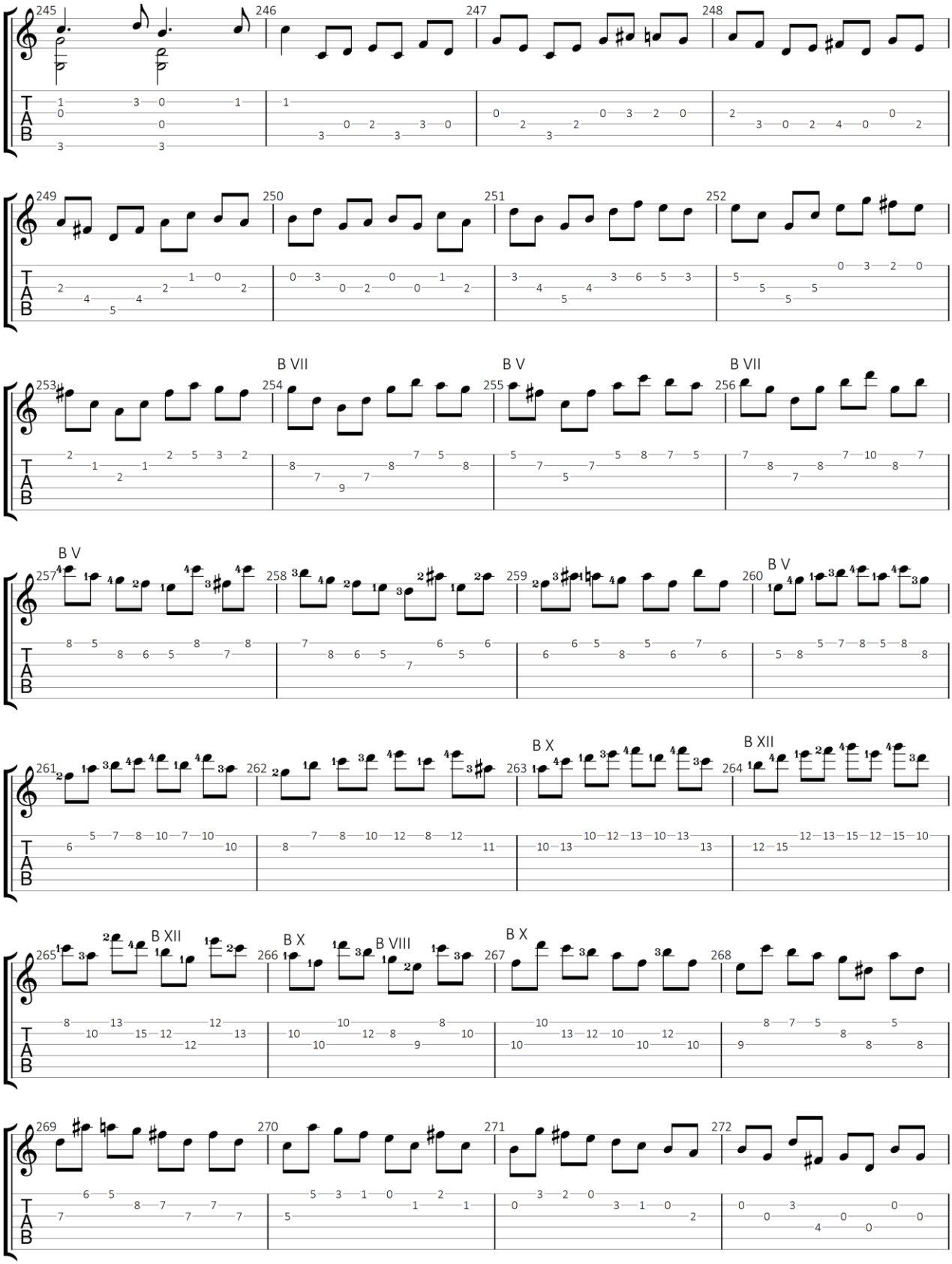


GuitarJan.com 174



GuitarJan.com 175



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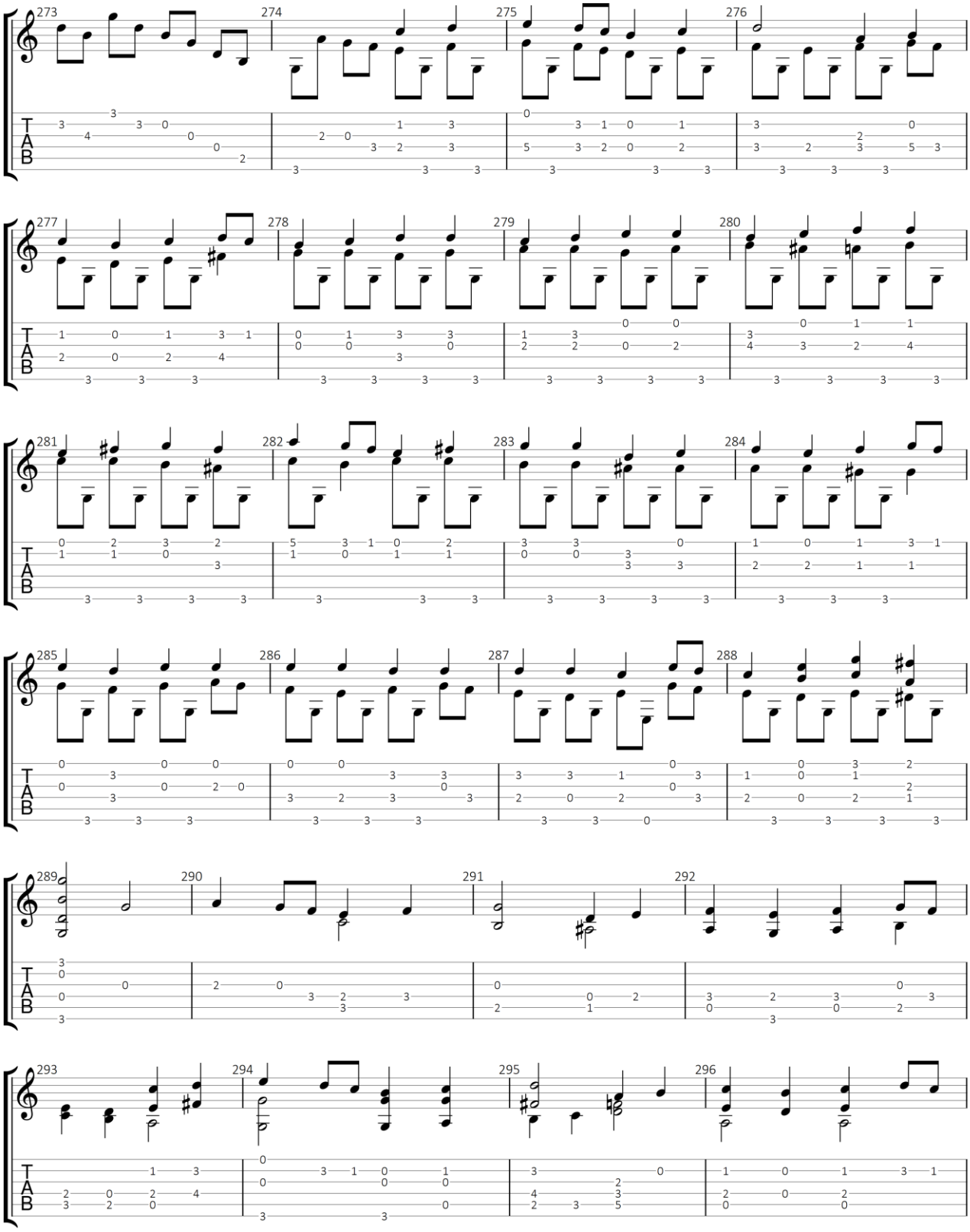
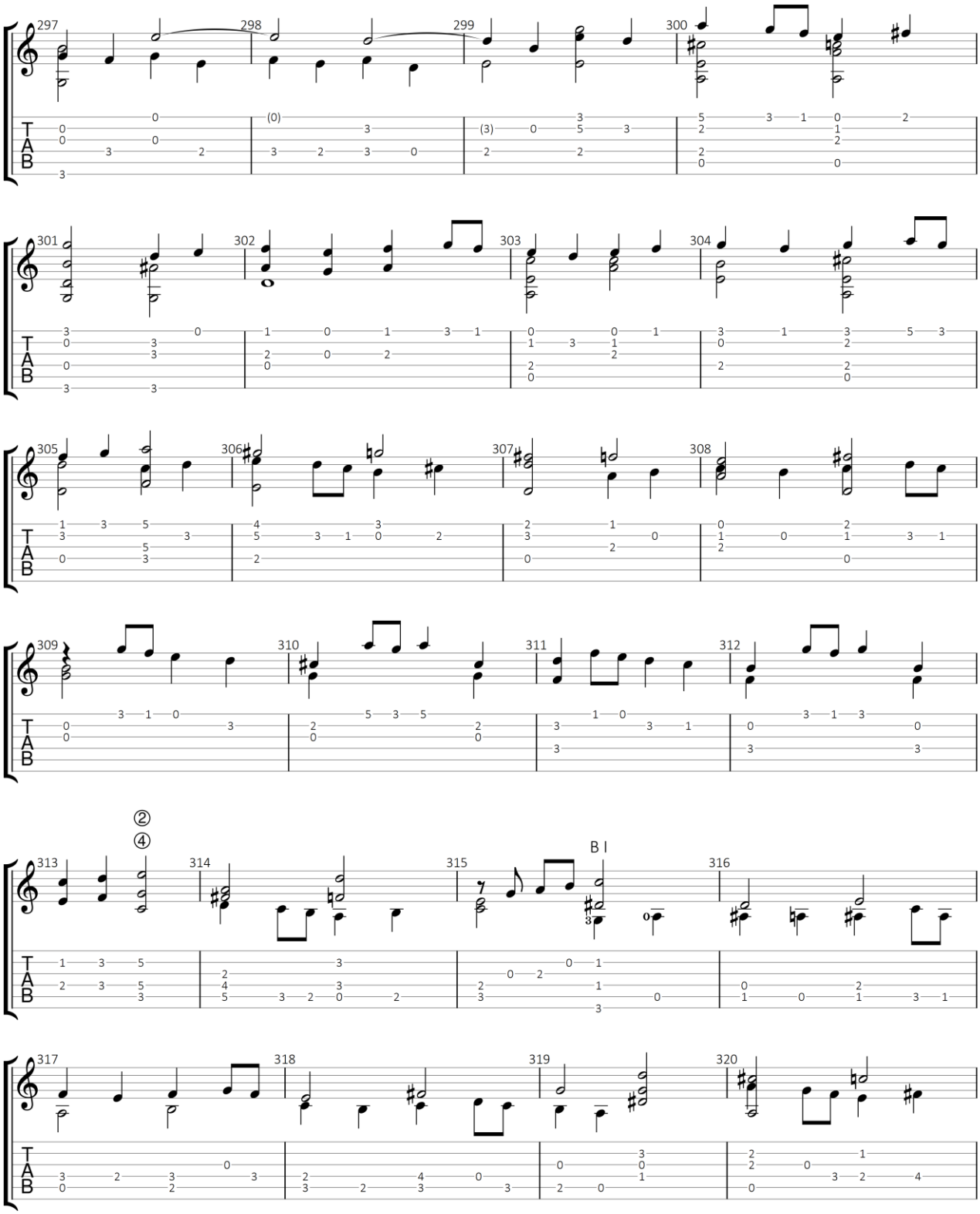


GuitarJan.com 177



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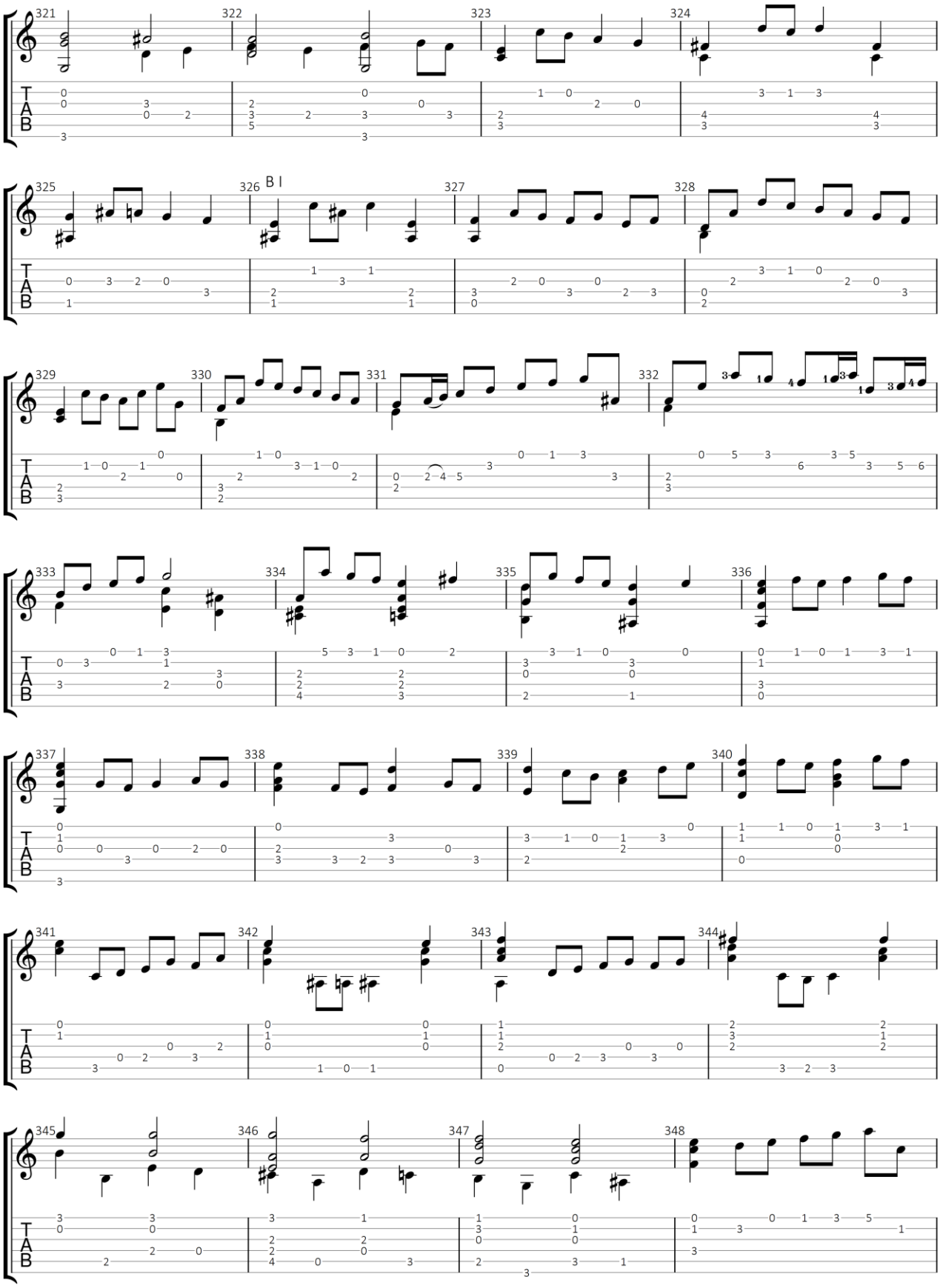
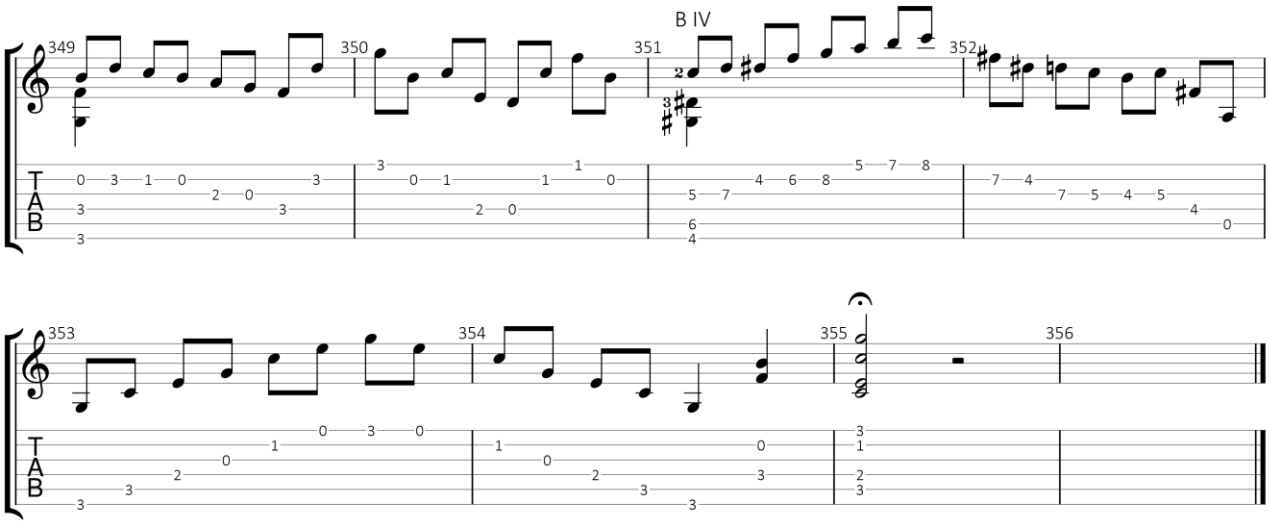


GuitarJan.com 179



GuitarJan.com 180

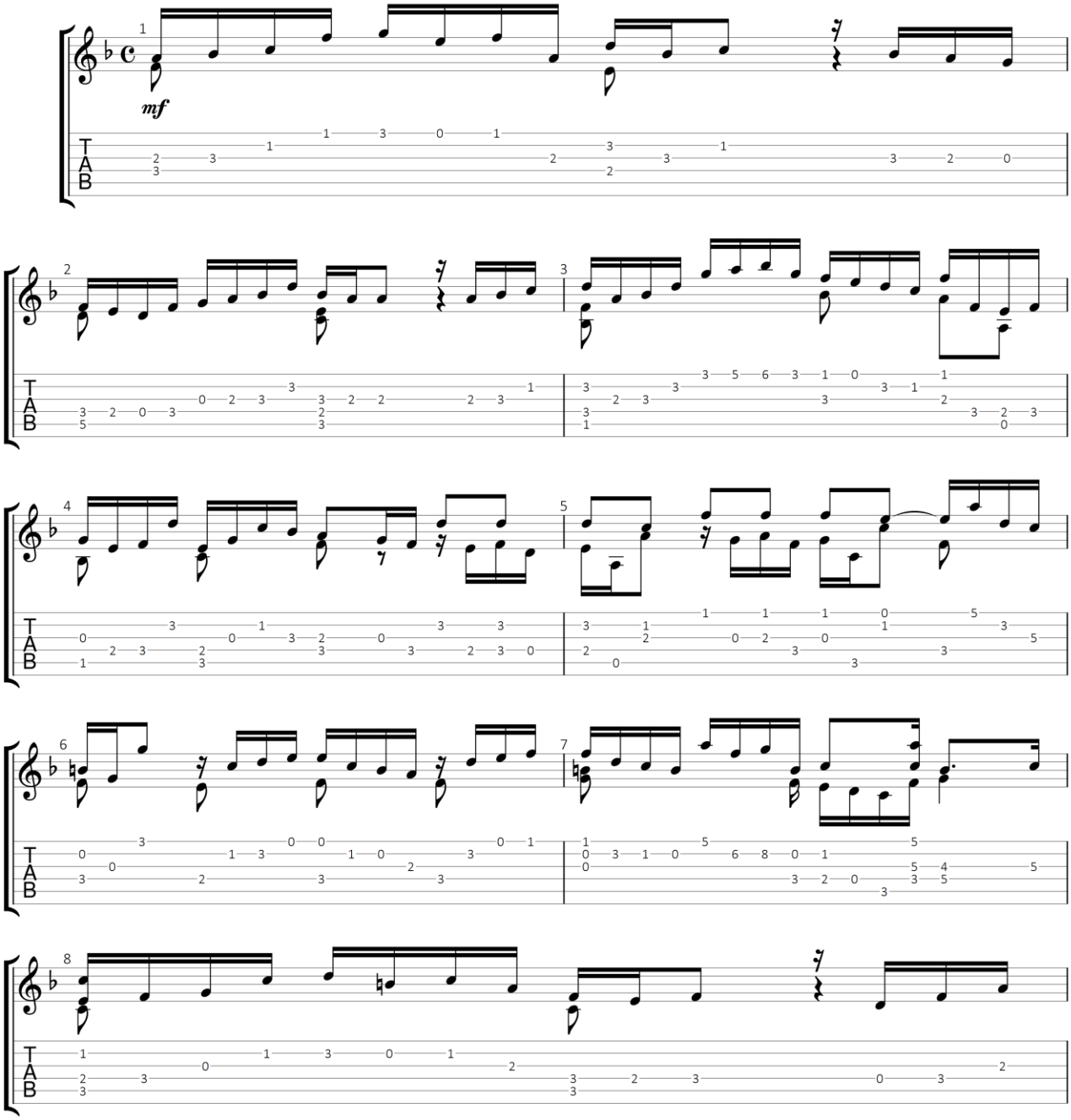
Largo

Uit: Sonate No. 3 voor Viool in C majeur, BWV 1005

Johann Sebastian Bach (1685-1750)

Standaard stemming

♪ = 50



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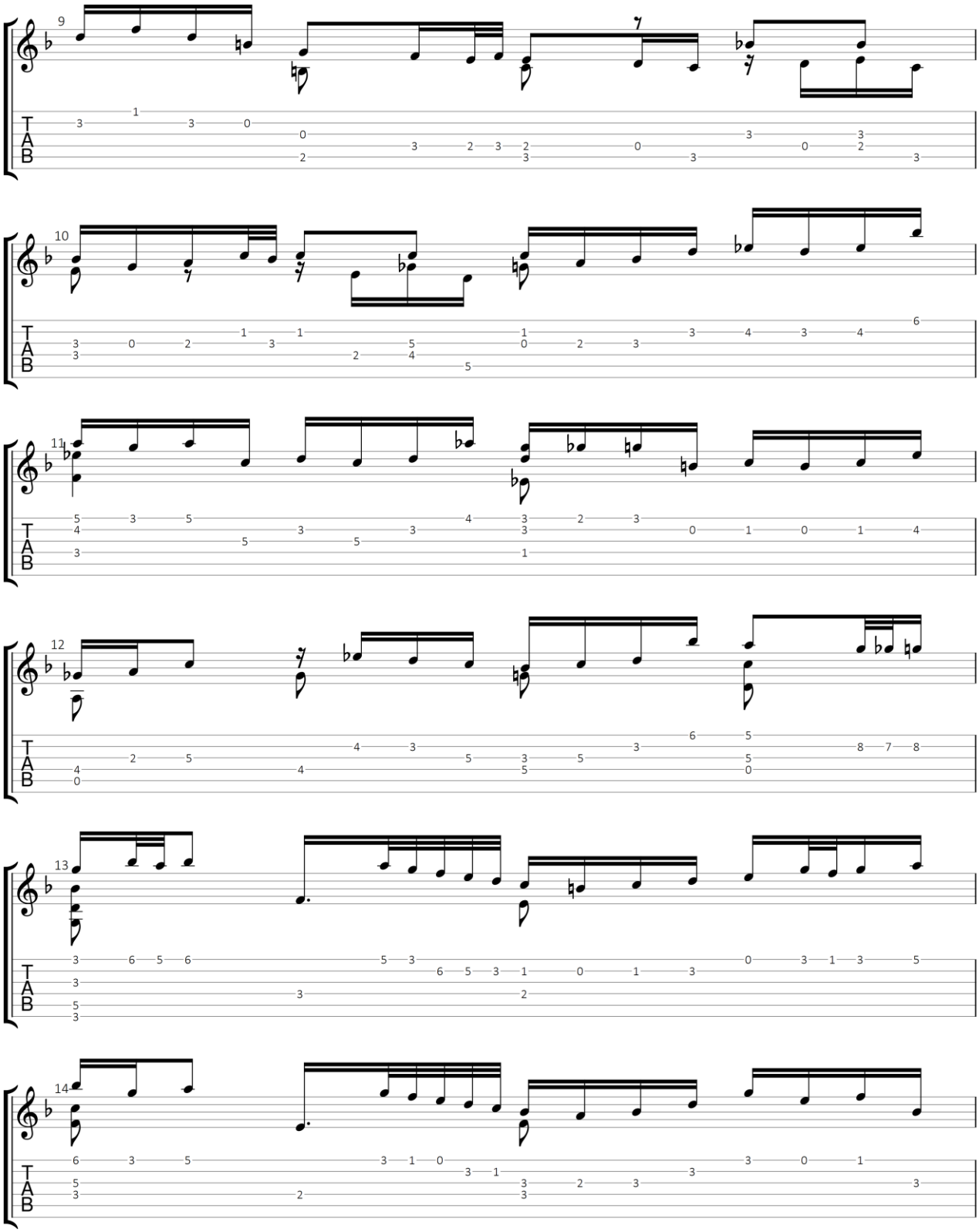
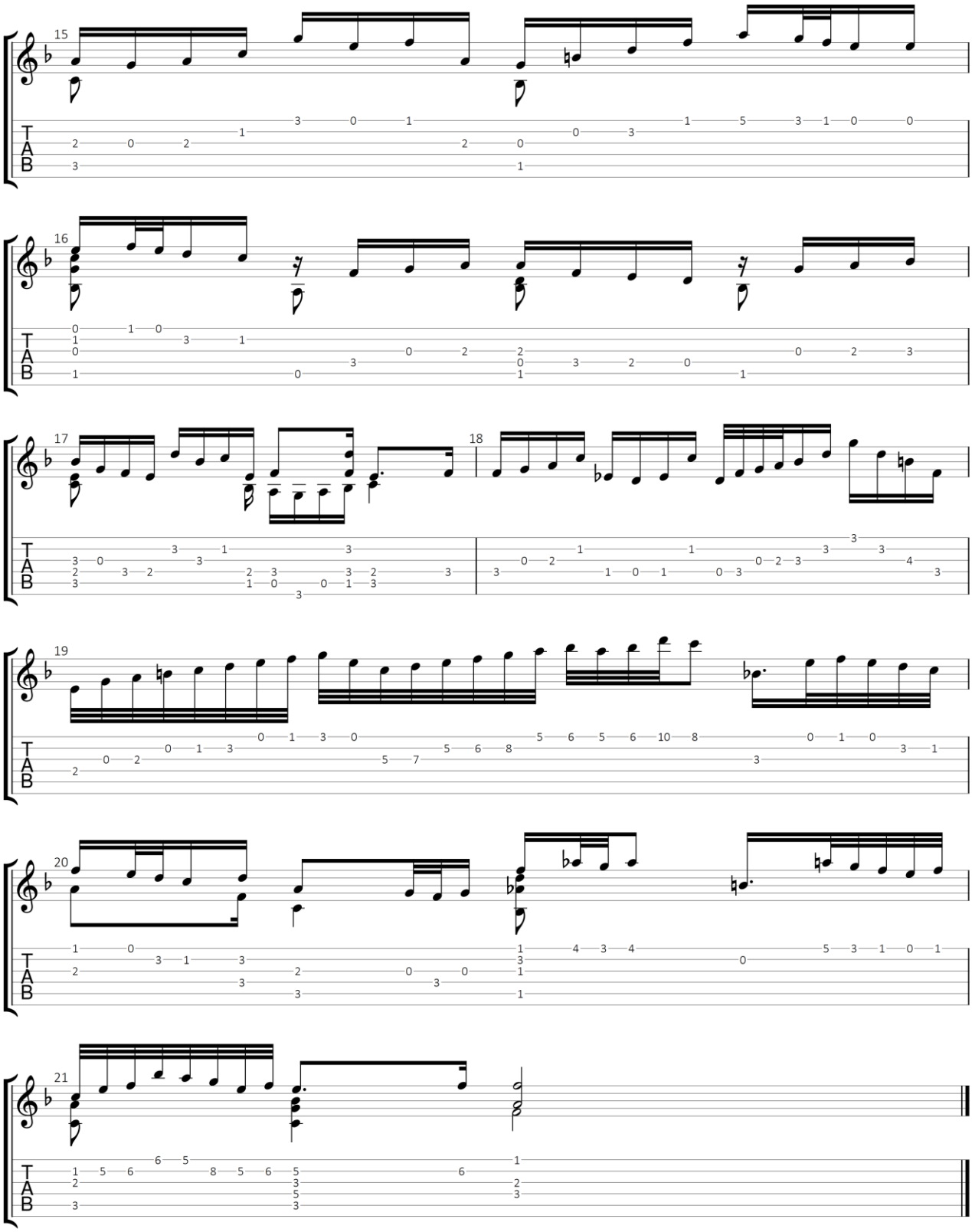


GuitarJan.com 182



GuitarJan.com 183

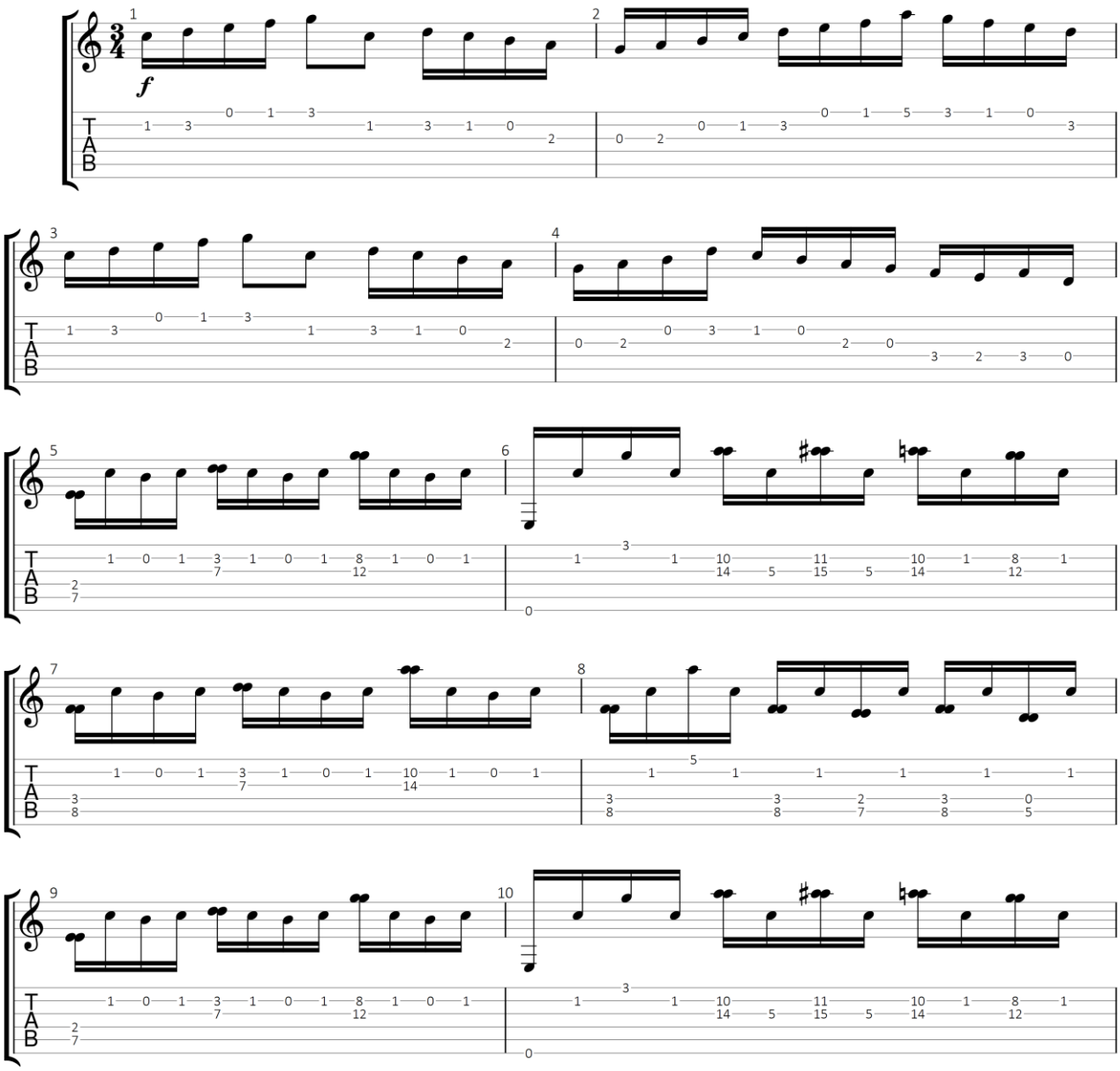
Allegro Assai

Uit: Sonate No. 3 voor Viool in C majeur, BWV 1005

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 100



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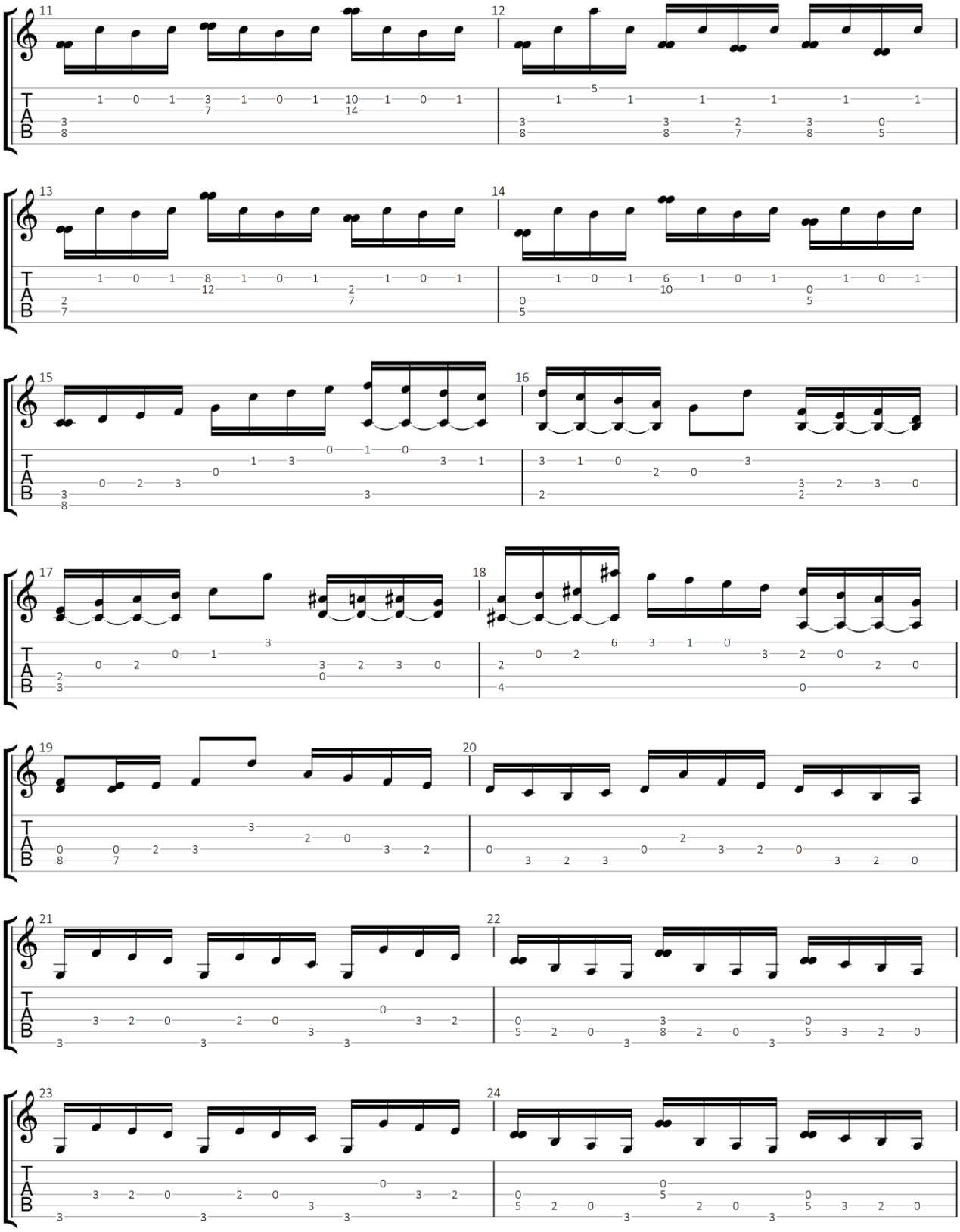
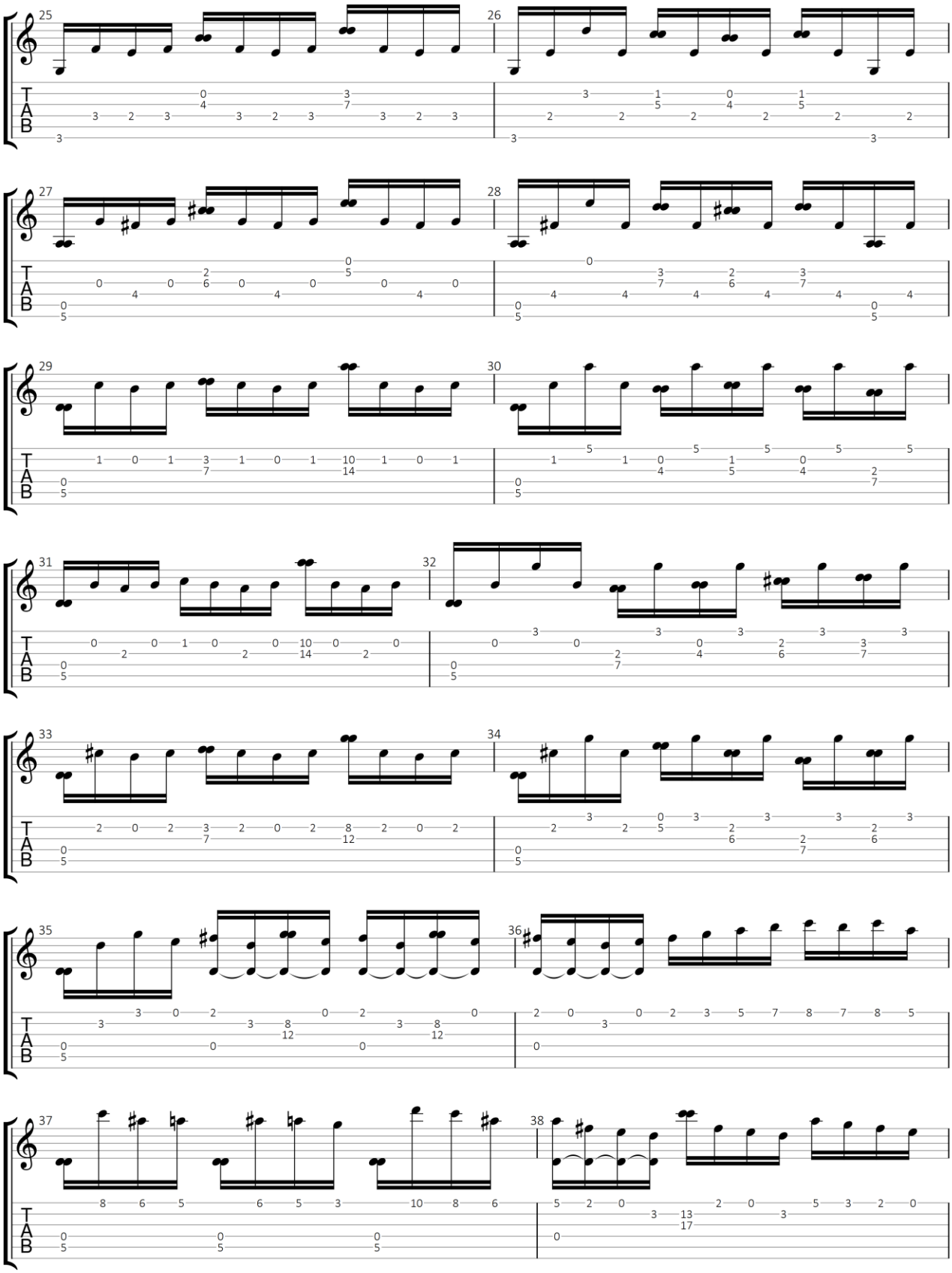


GuitarJan.com 185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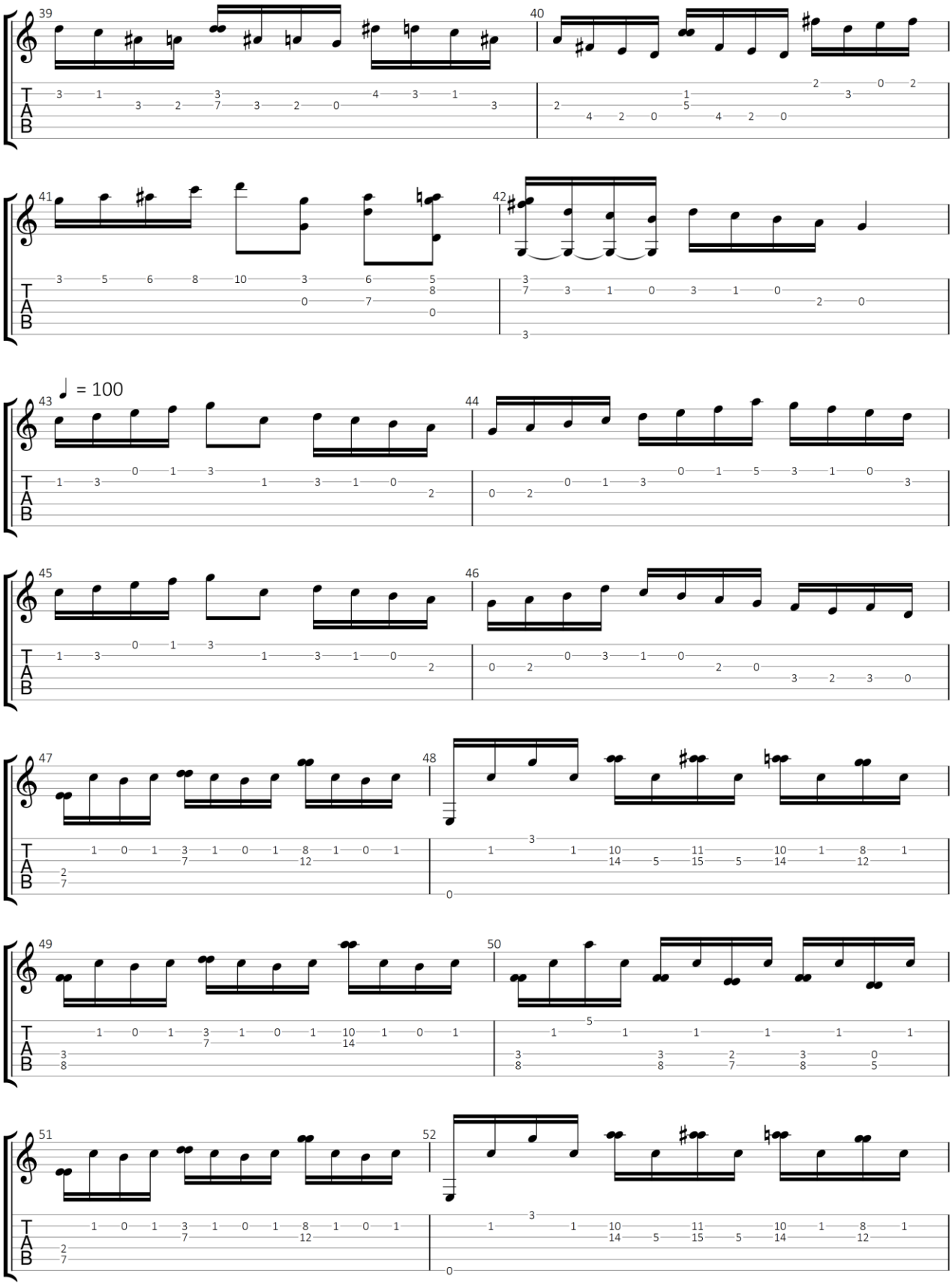
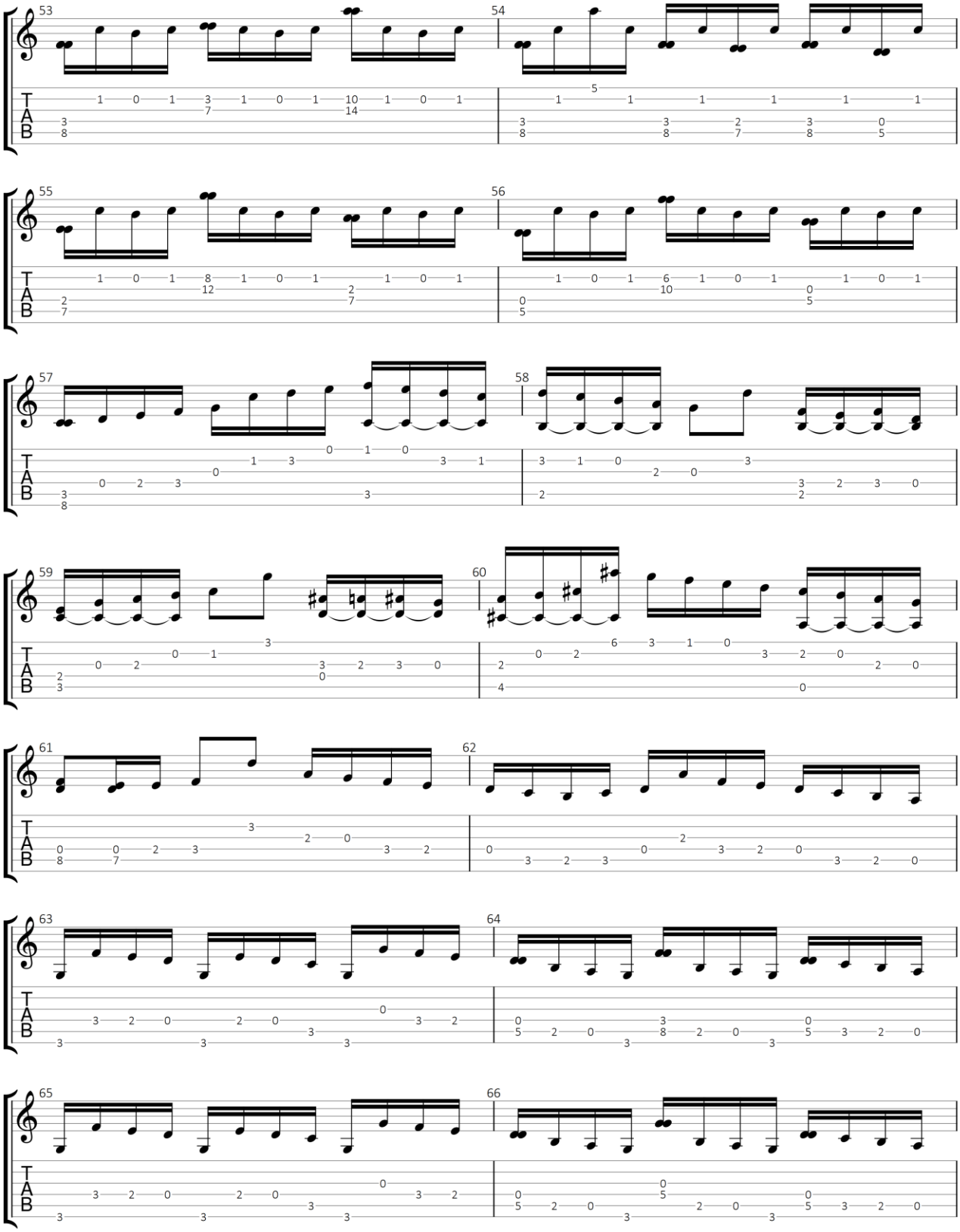
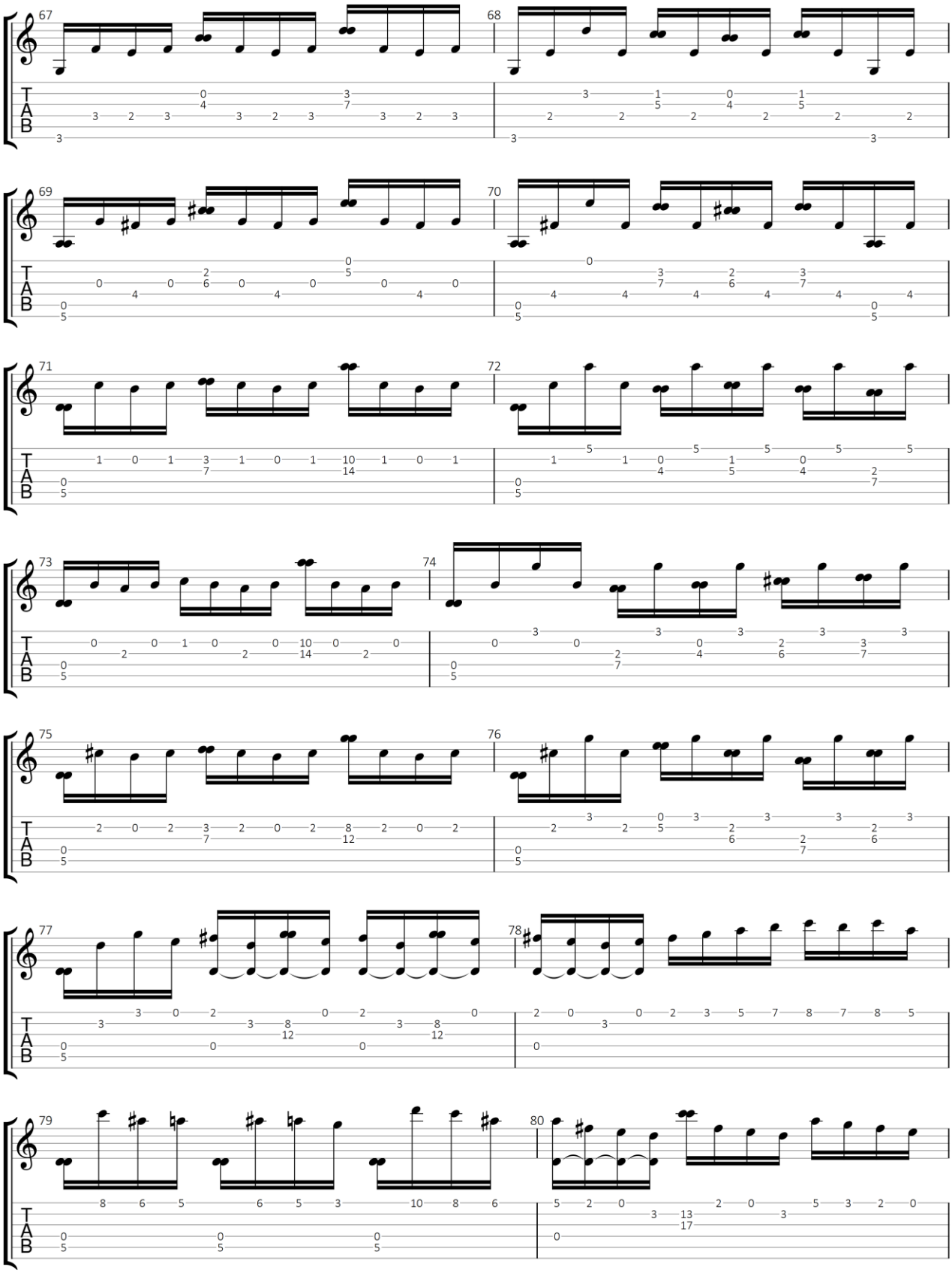


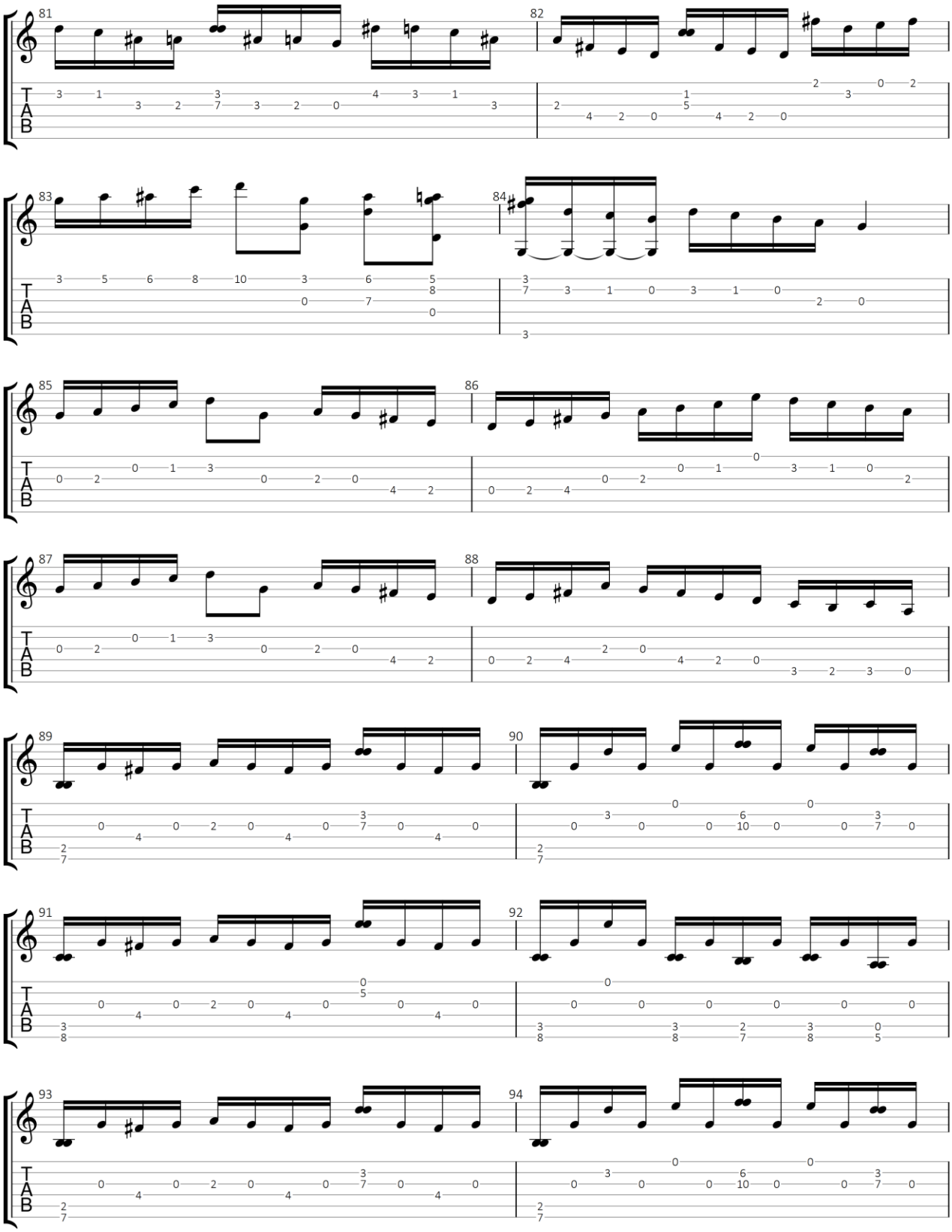
GuitarJan.com 187



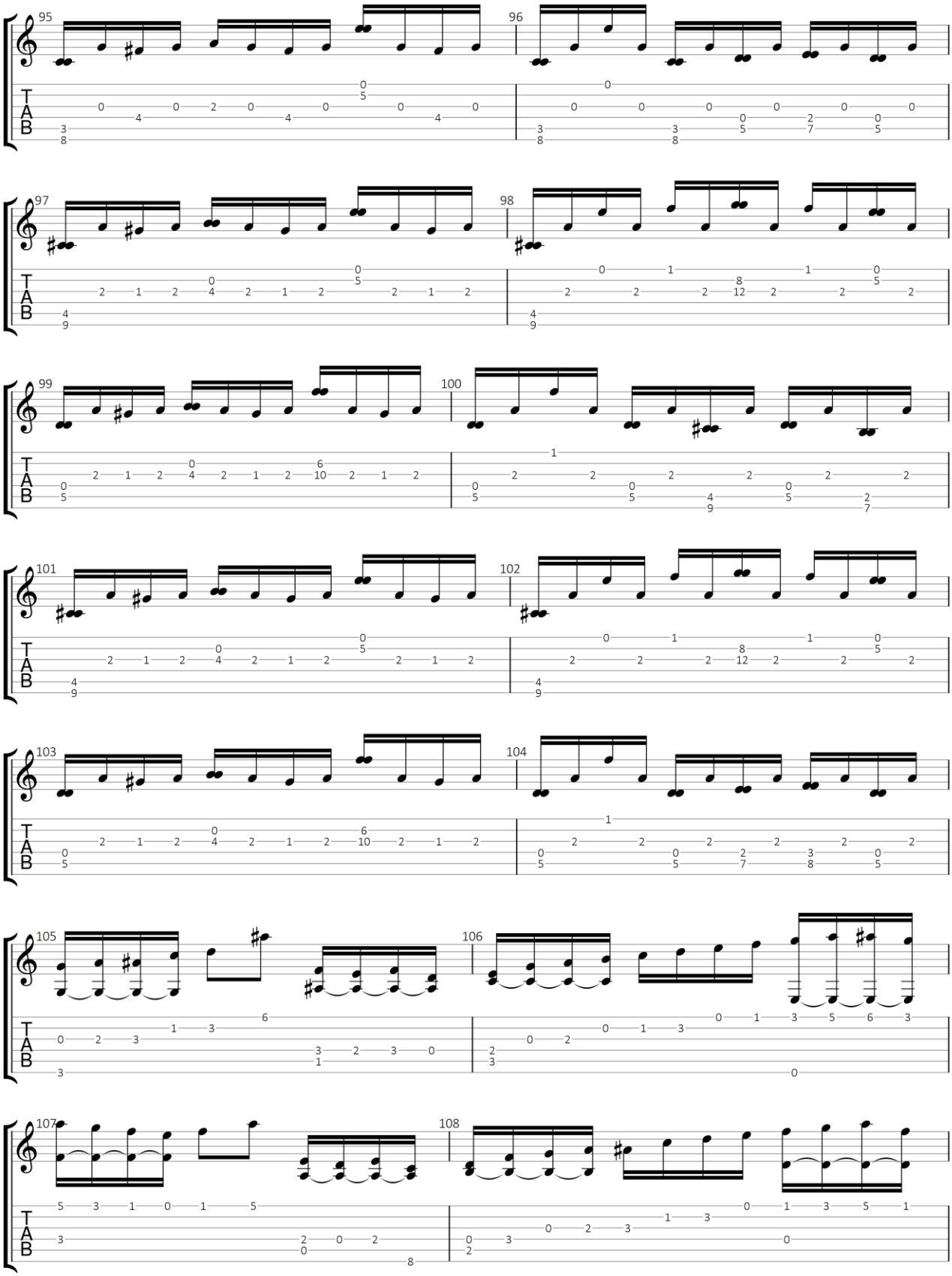
GuitarJan.com 188



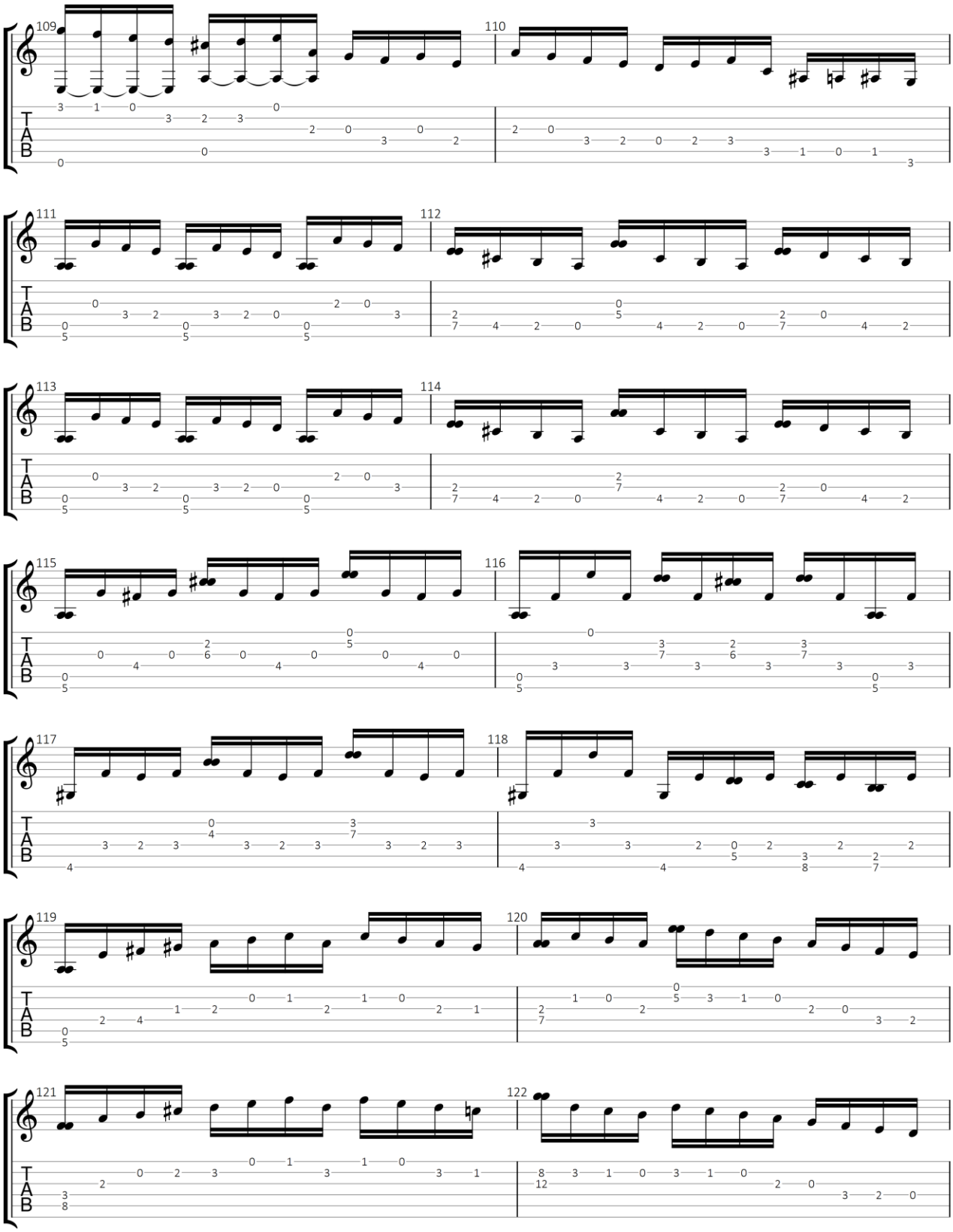
GuitarJan.com 189



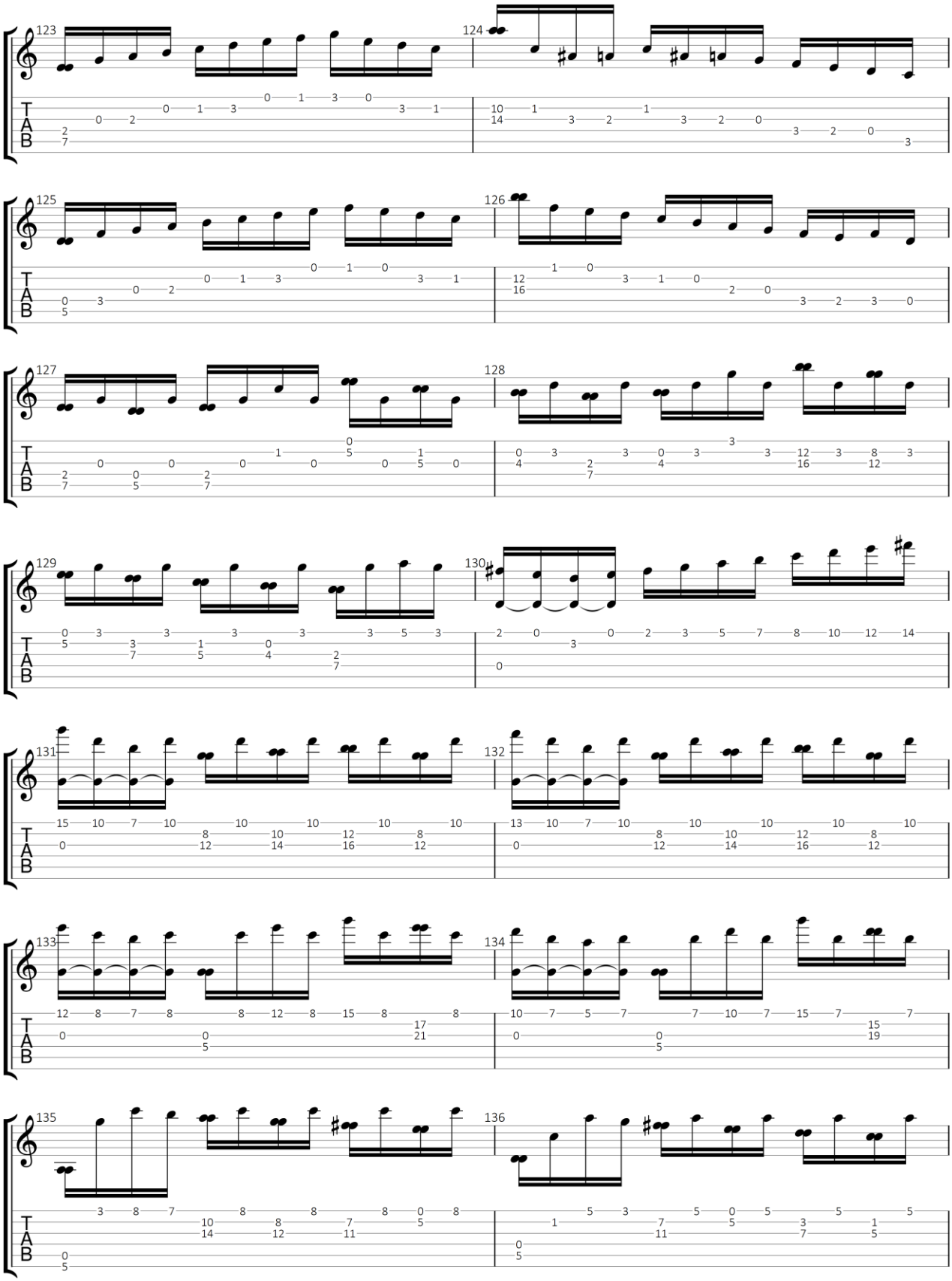
GuitarJan.com 190



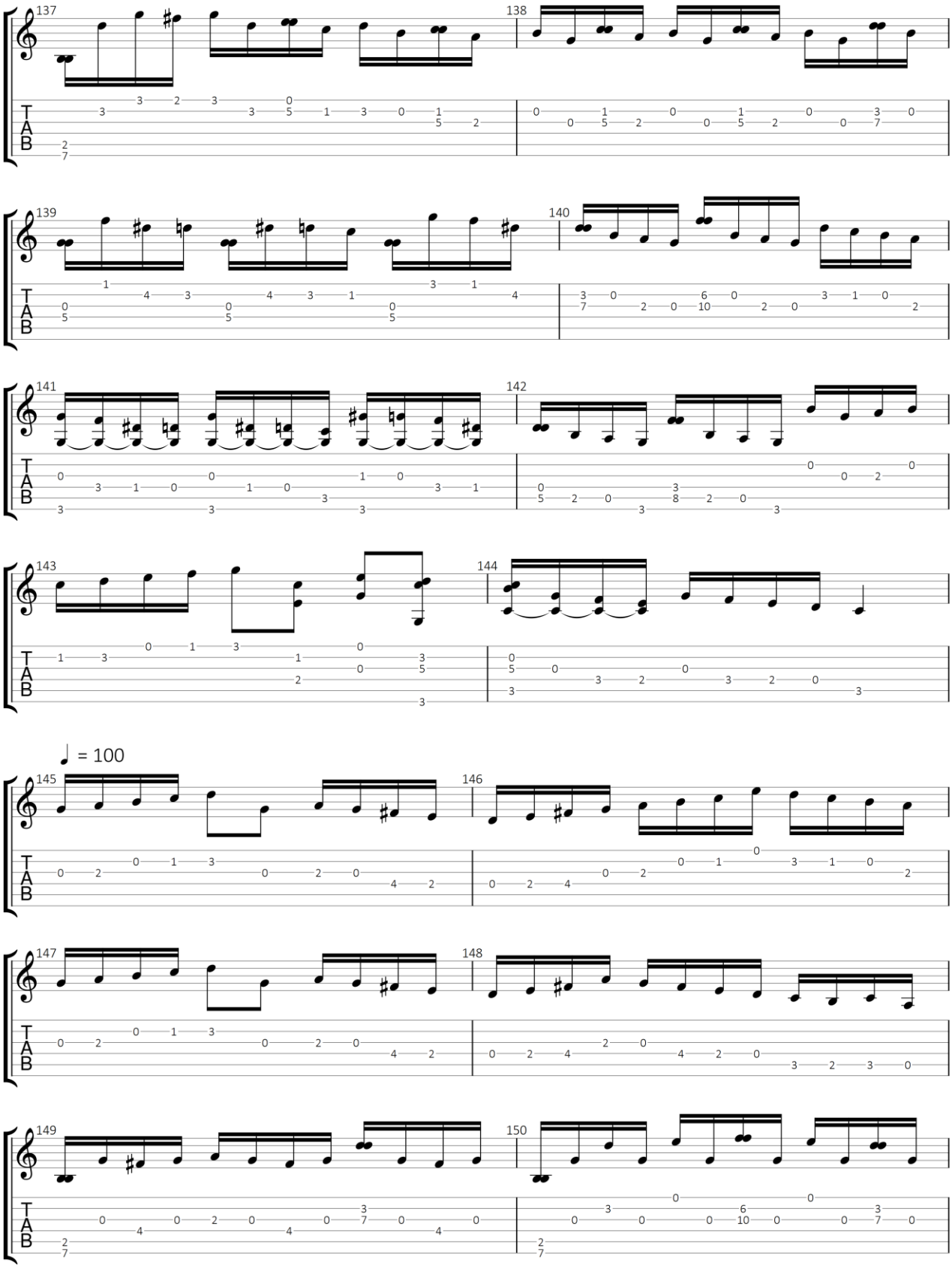
GuitarJan.com 191



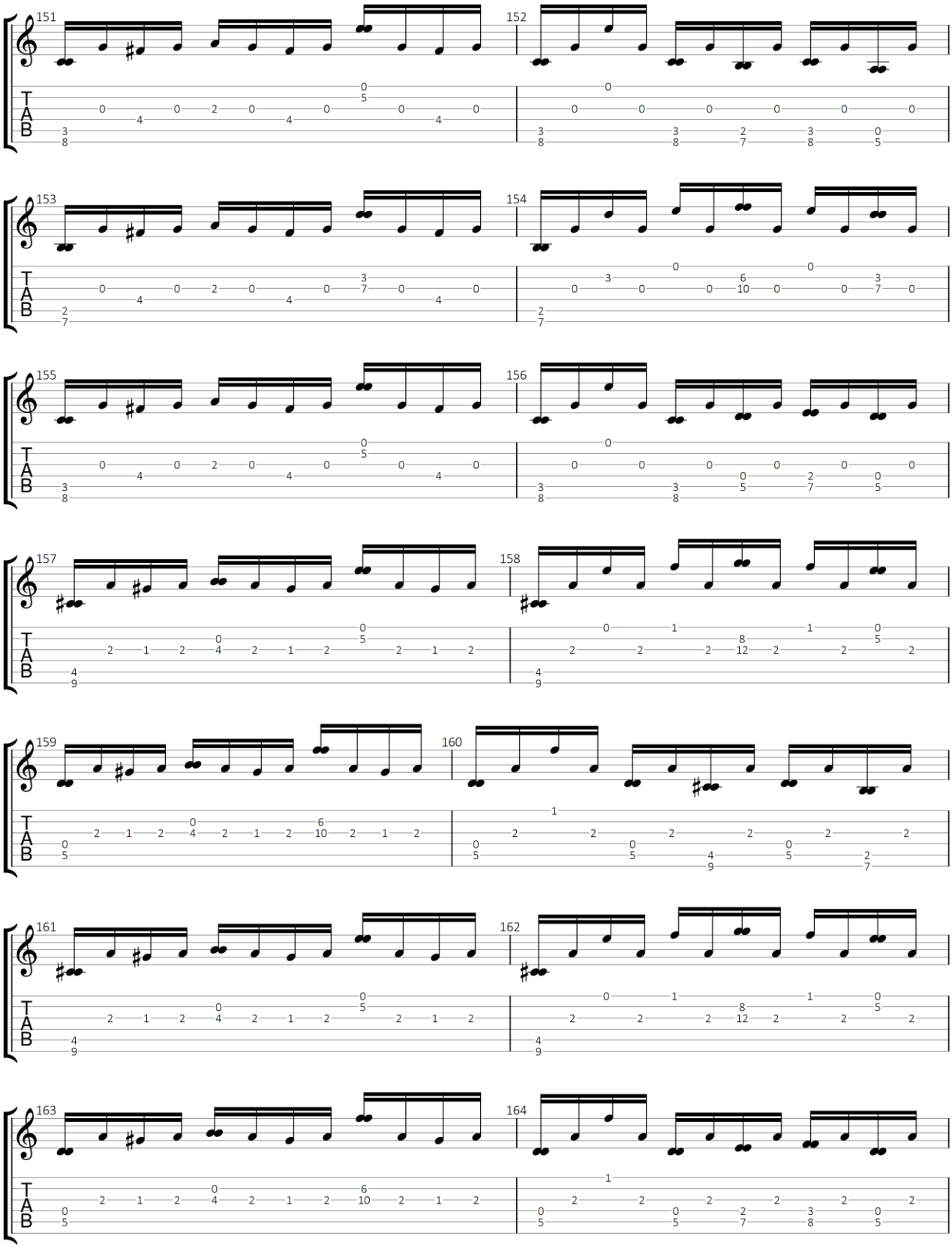
GuitarJan.com 192



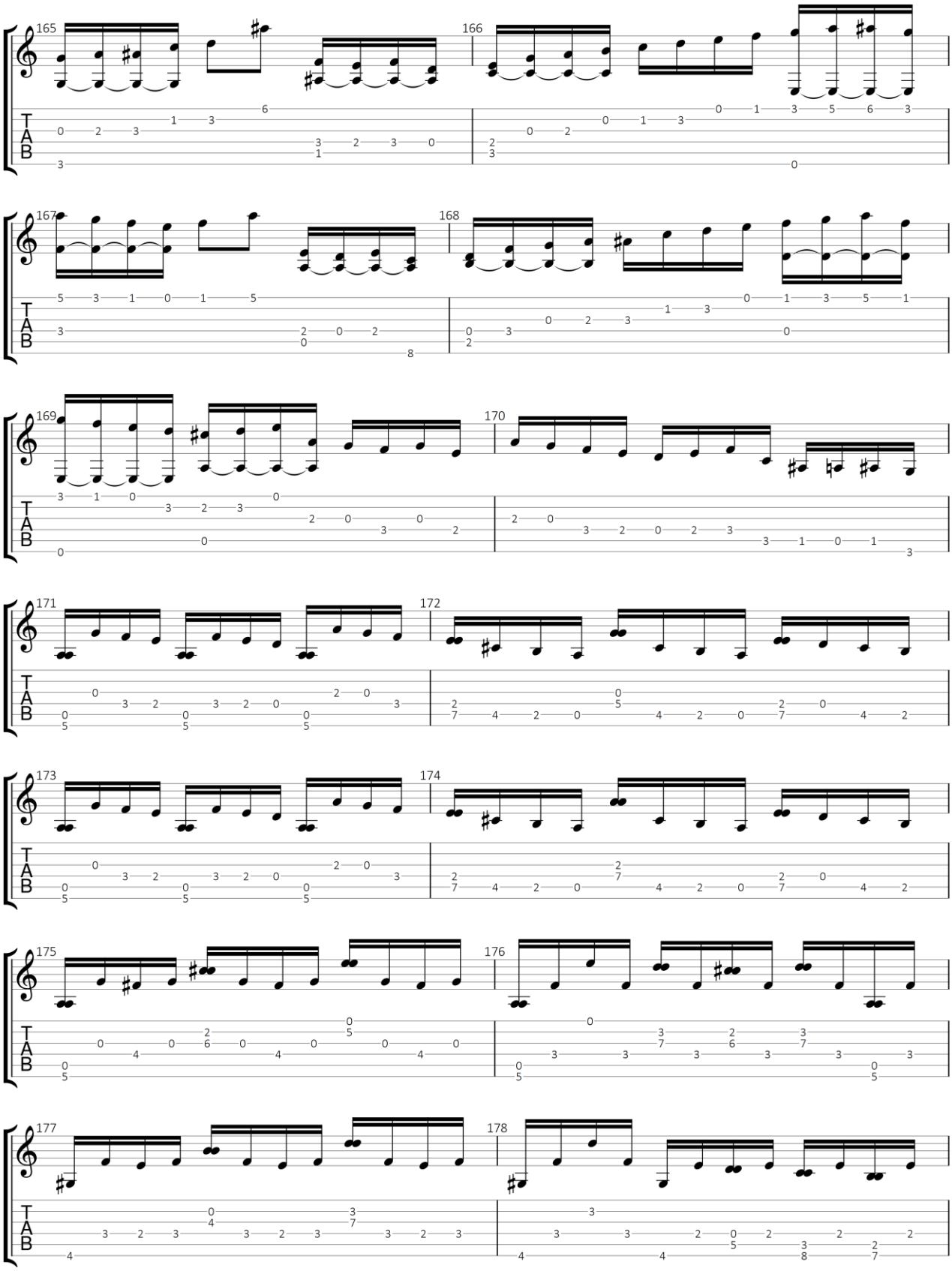
GuitarJan.com 193



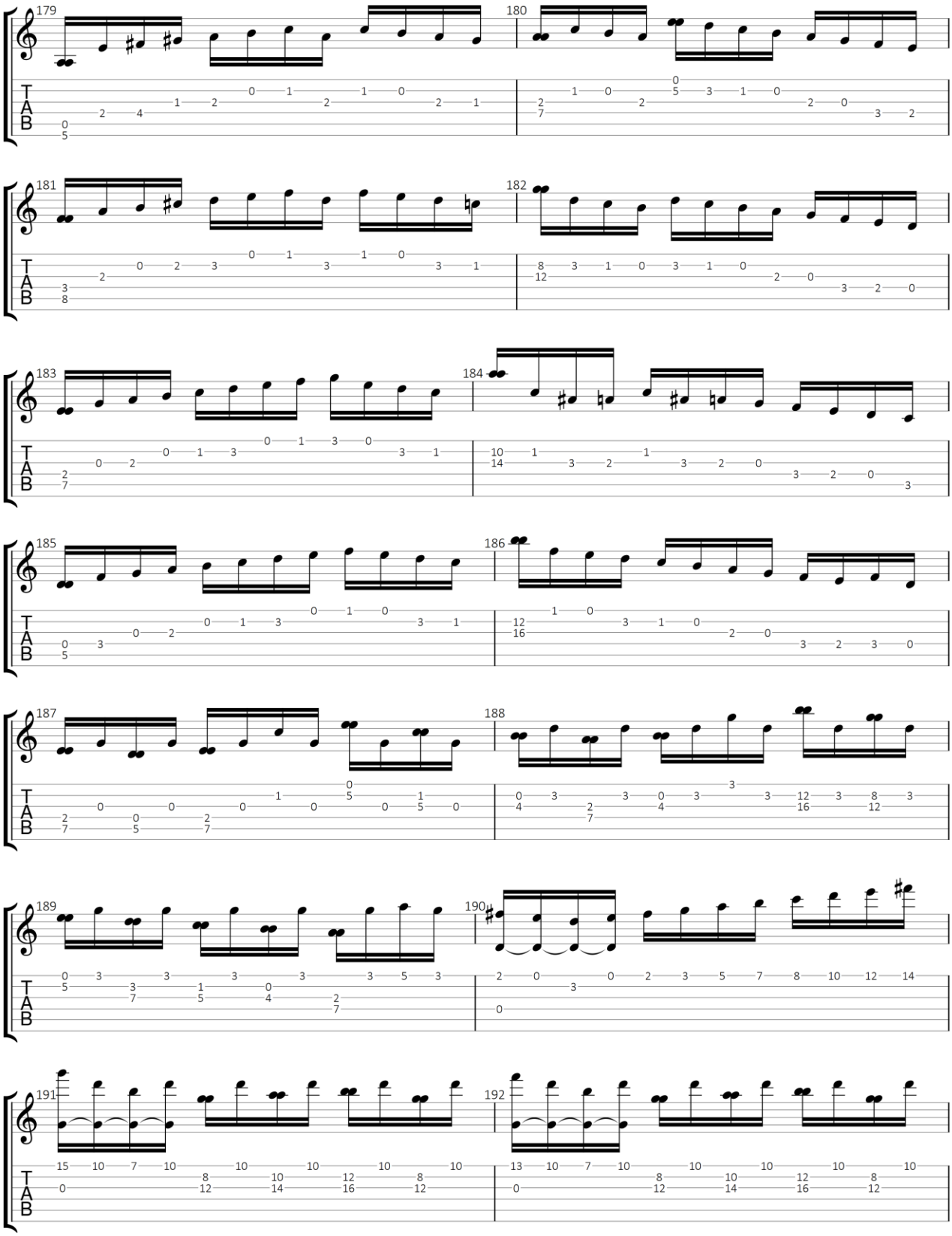
GuitarJan.com 194



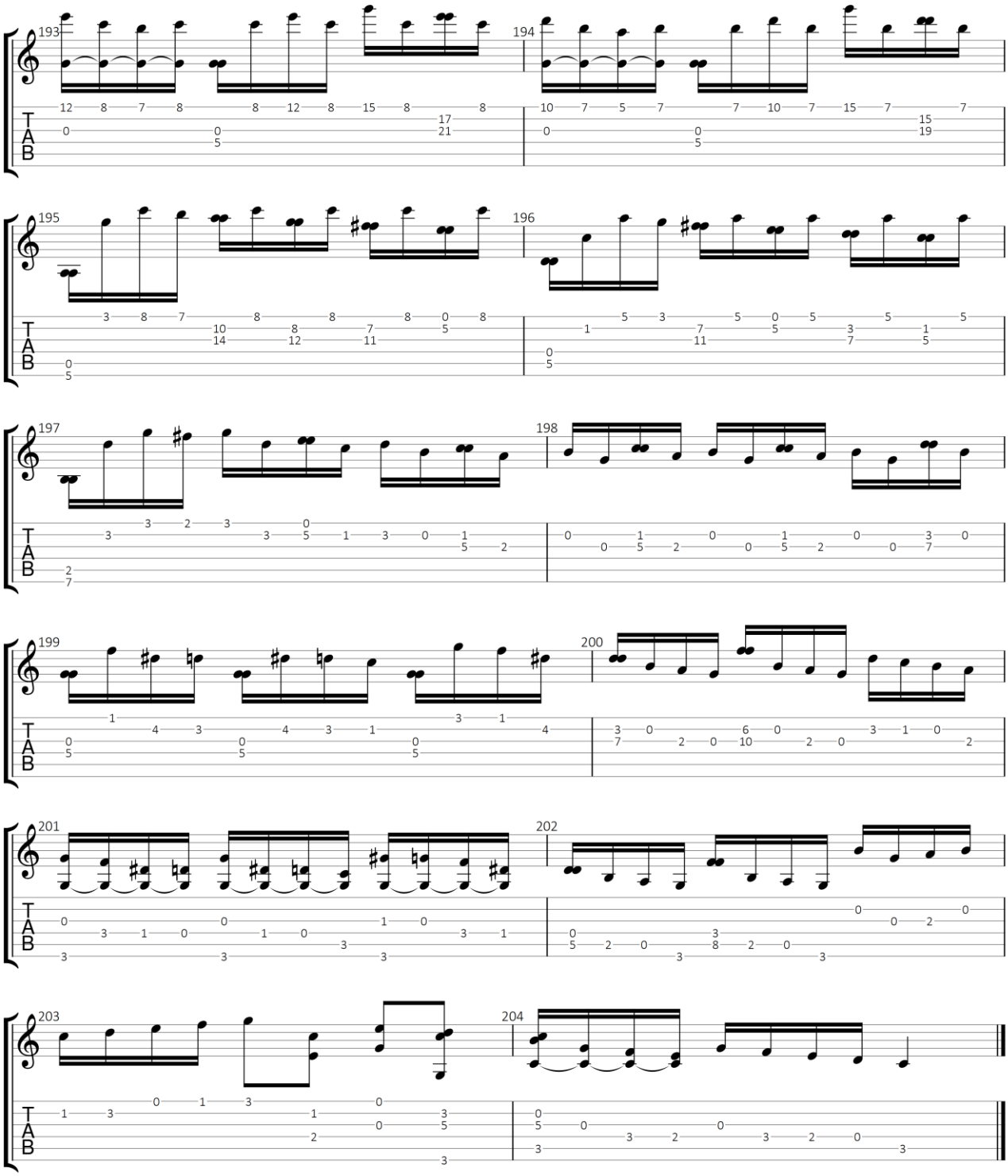
GuitarJan.com 195



13/15



GuitarJan.com 197



GuitarJan.com 198

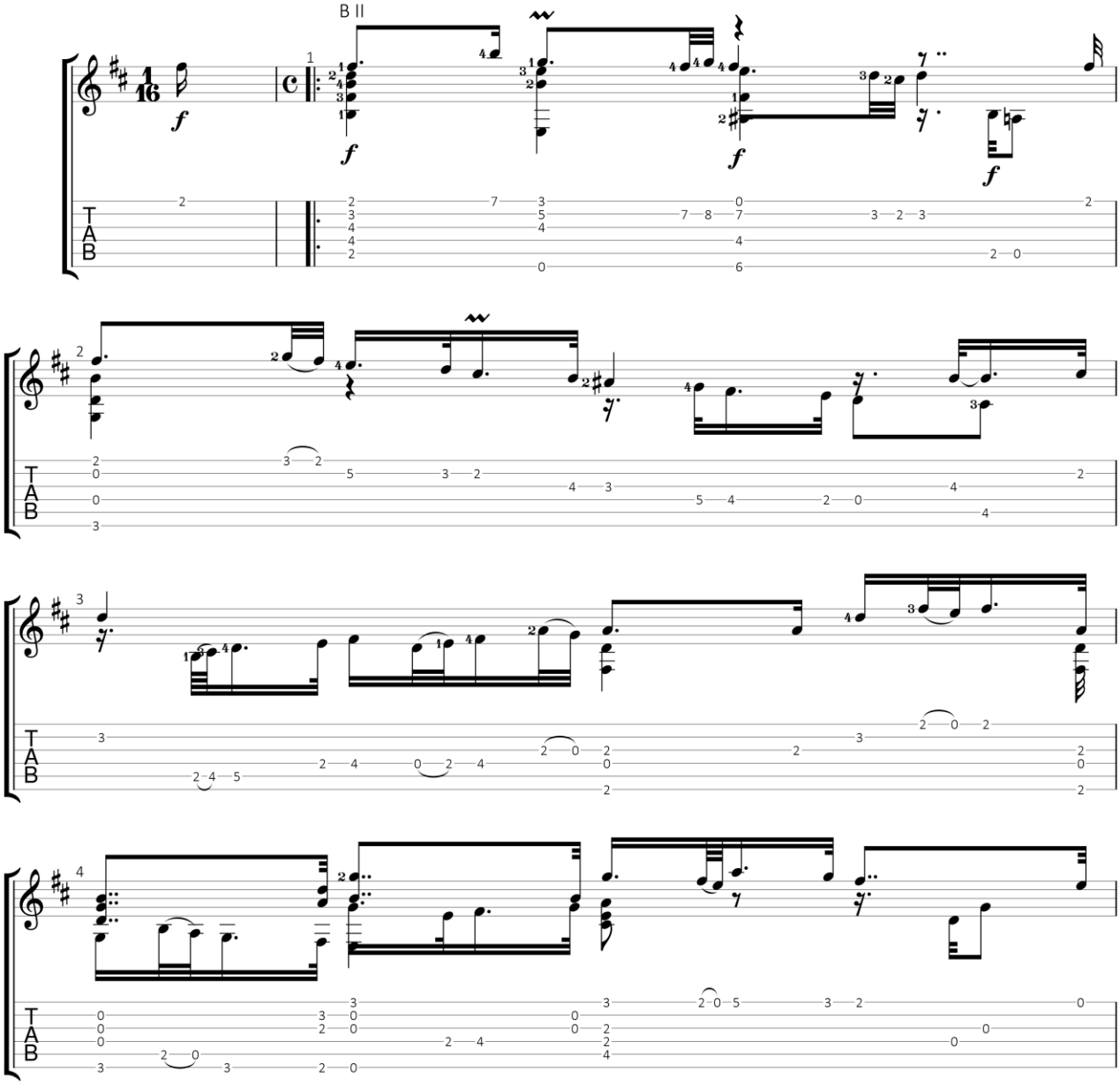
Allemande

Uit: Partita No. 1 voor Viool in B mineur, BWV 1002

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 40



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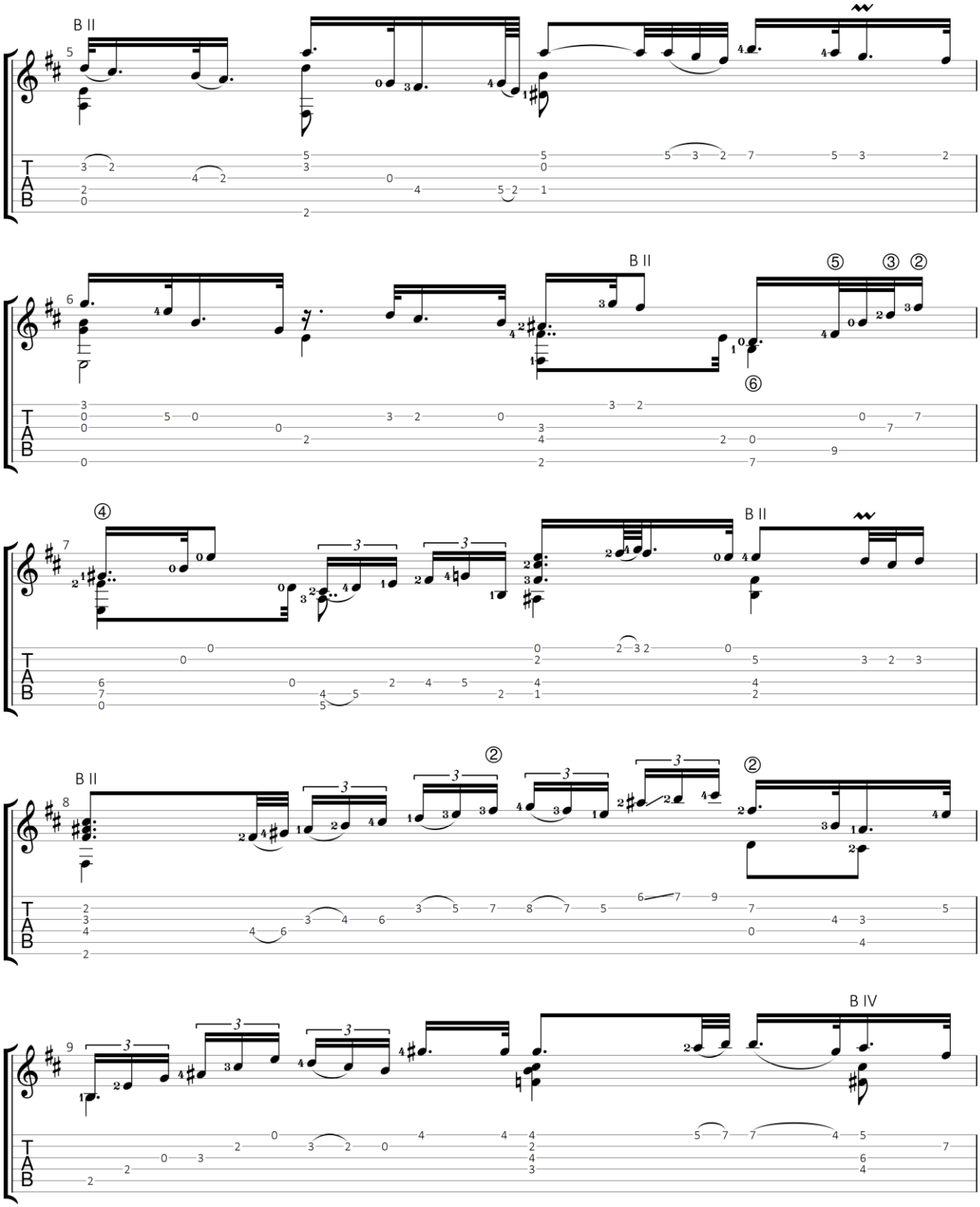
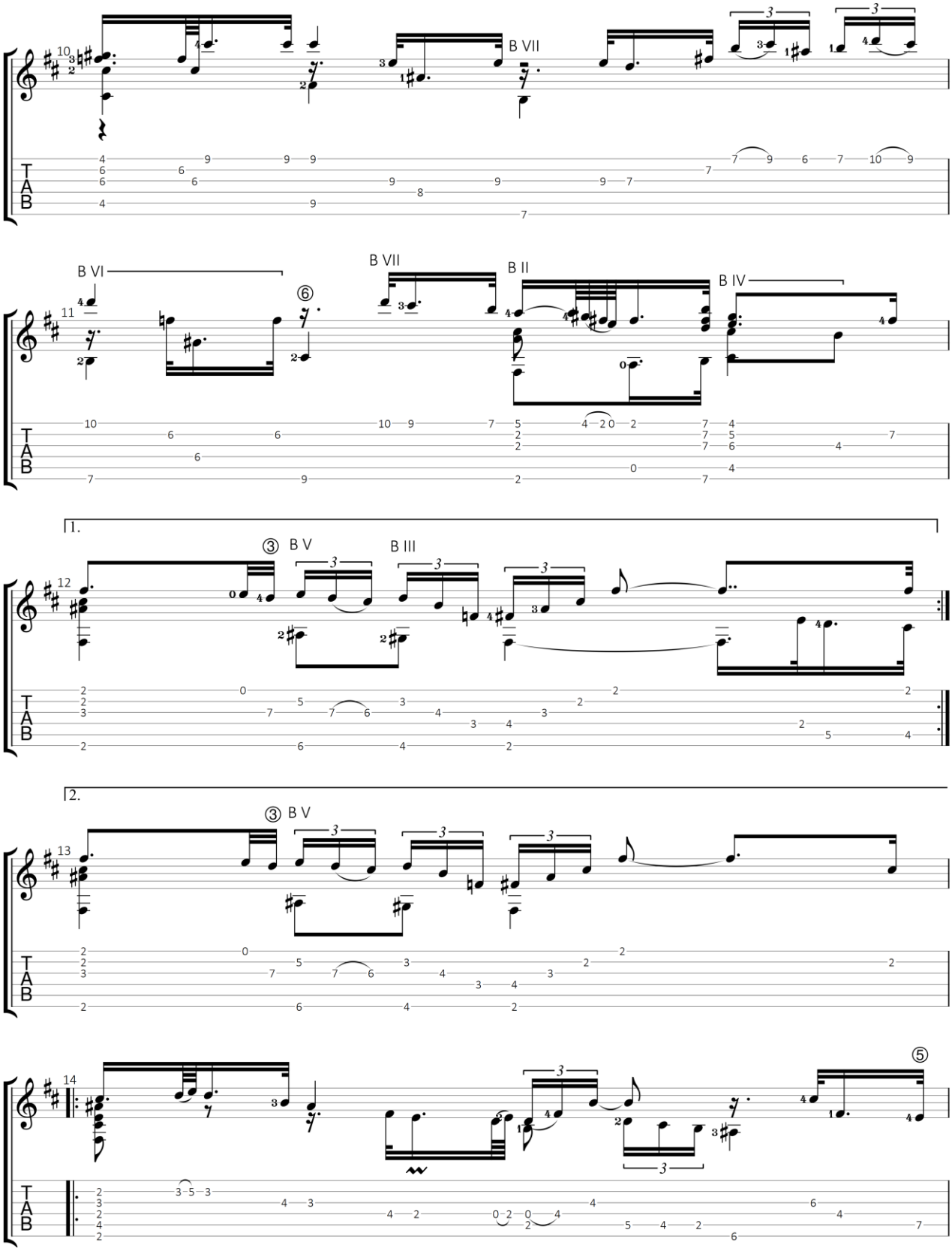


GuitarJan.com 200



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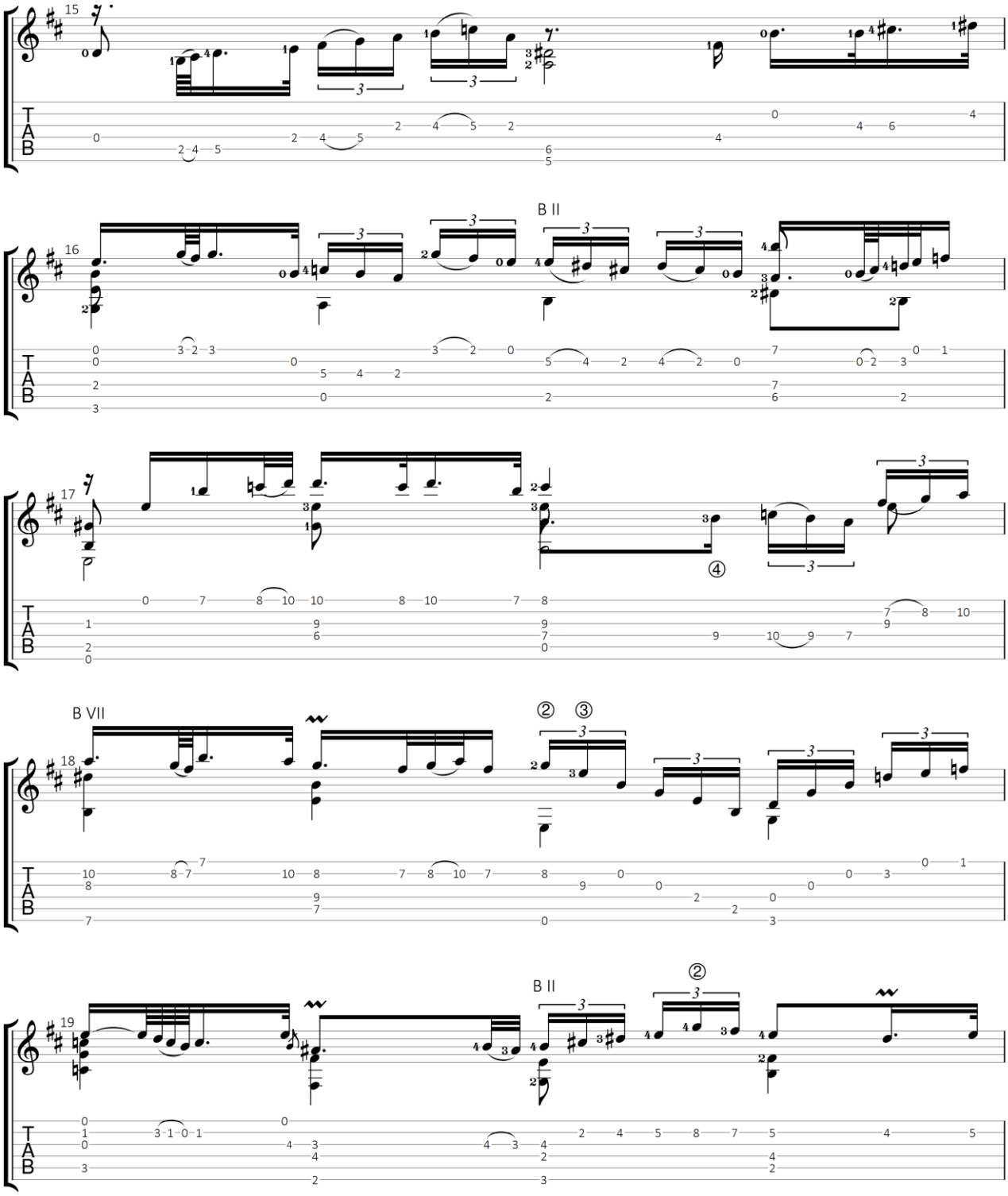
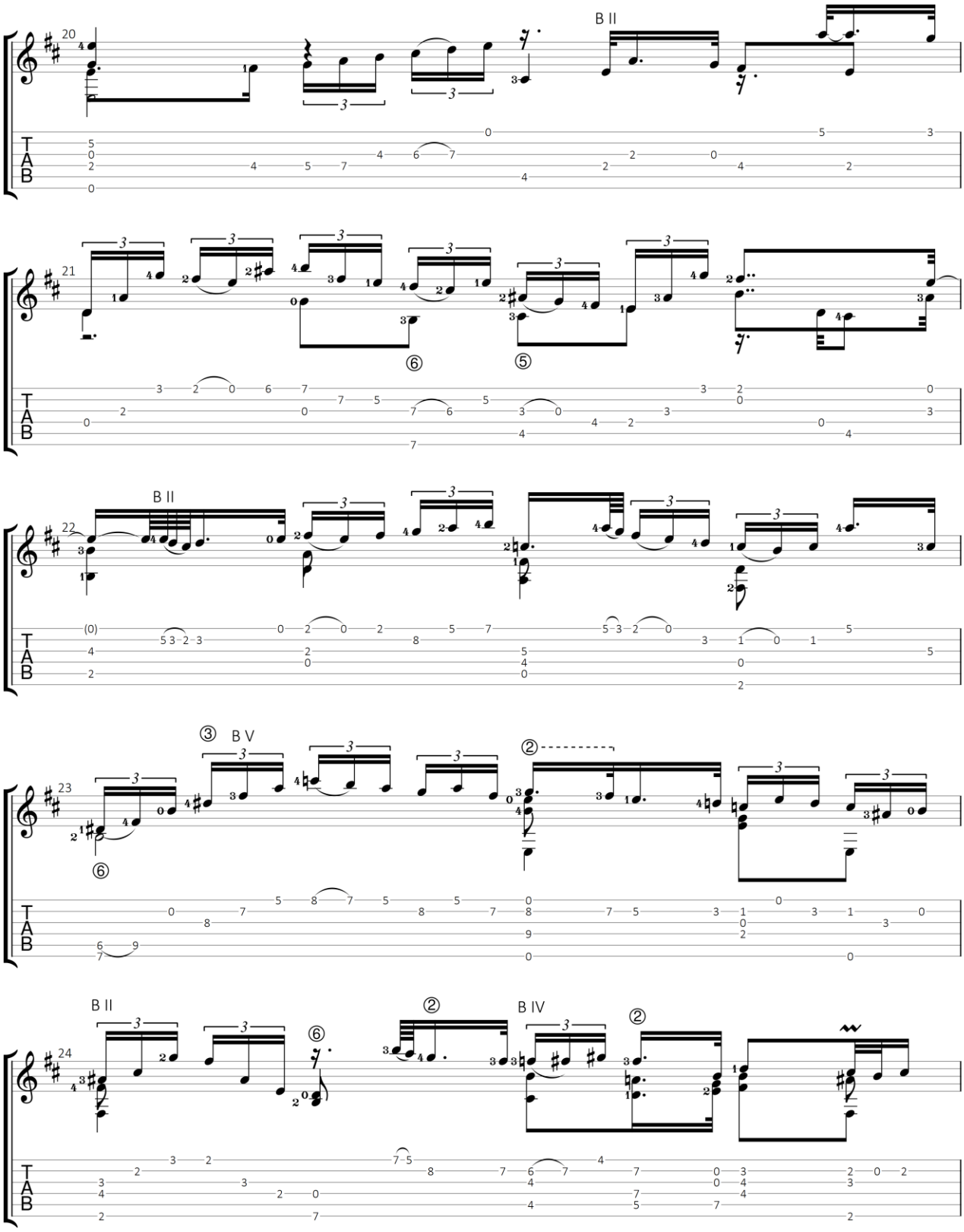
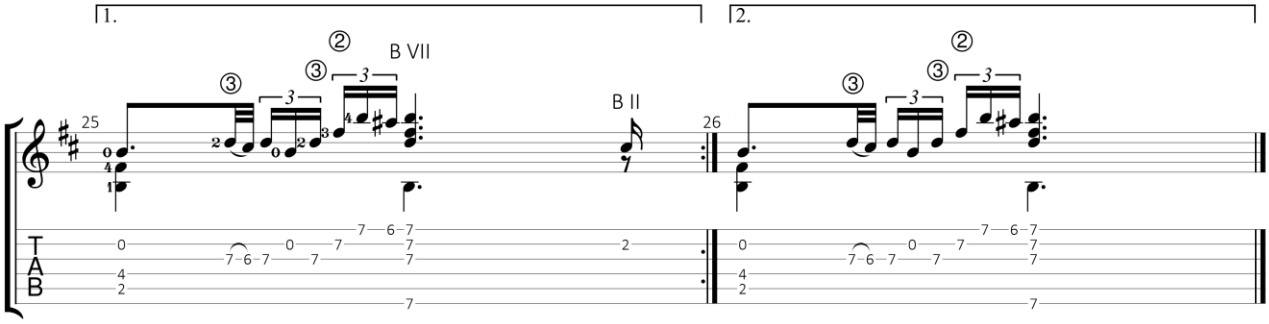


GuitarJan.com 202



GuitarJan.com 203



GuitarJan.com 204

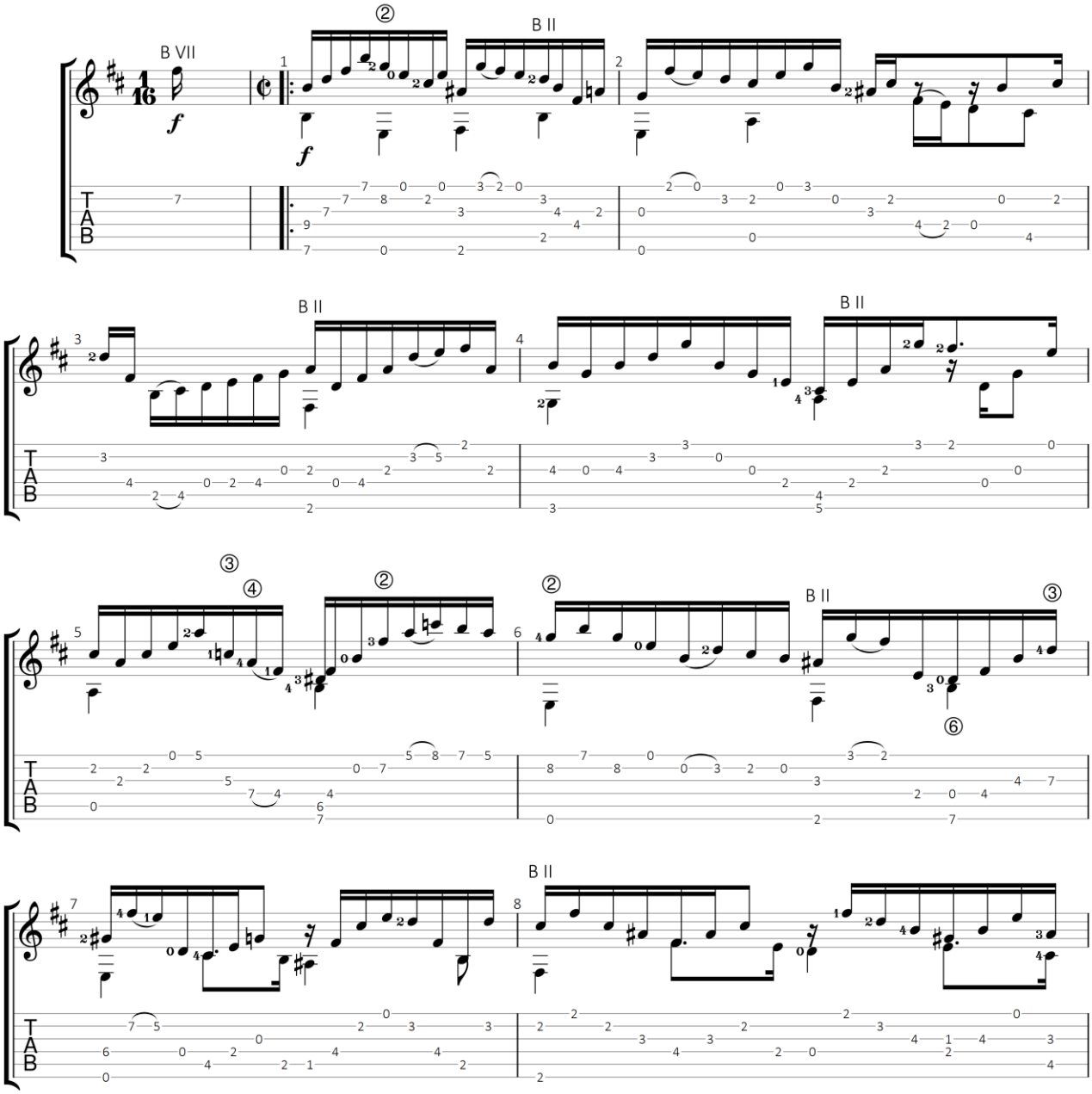
Double 1

Uit: Partita No. 1 voor Viool in B mineur, BWV 1002

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 70



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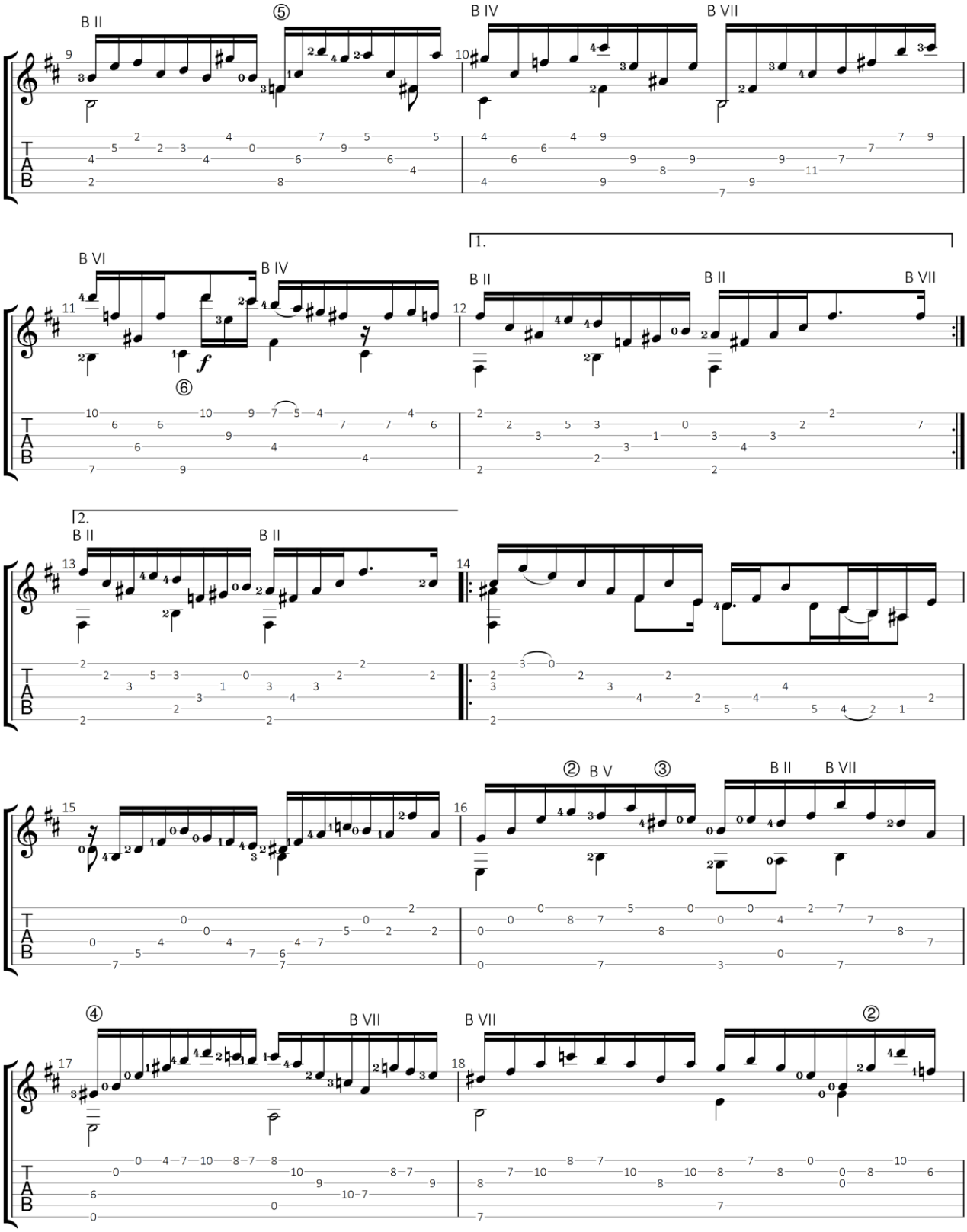
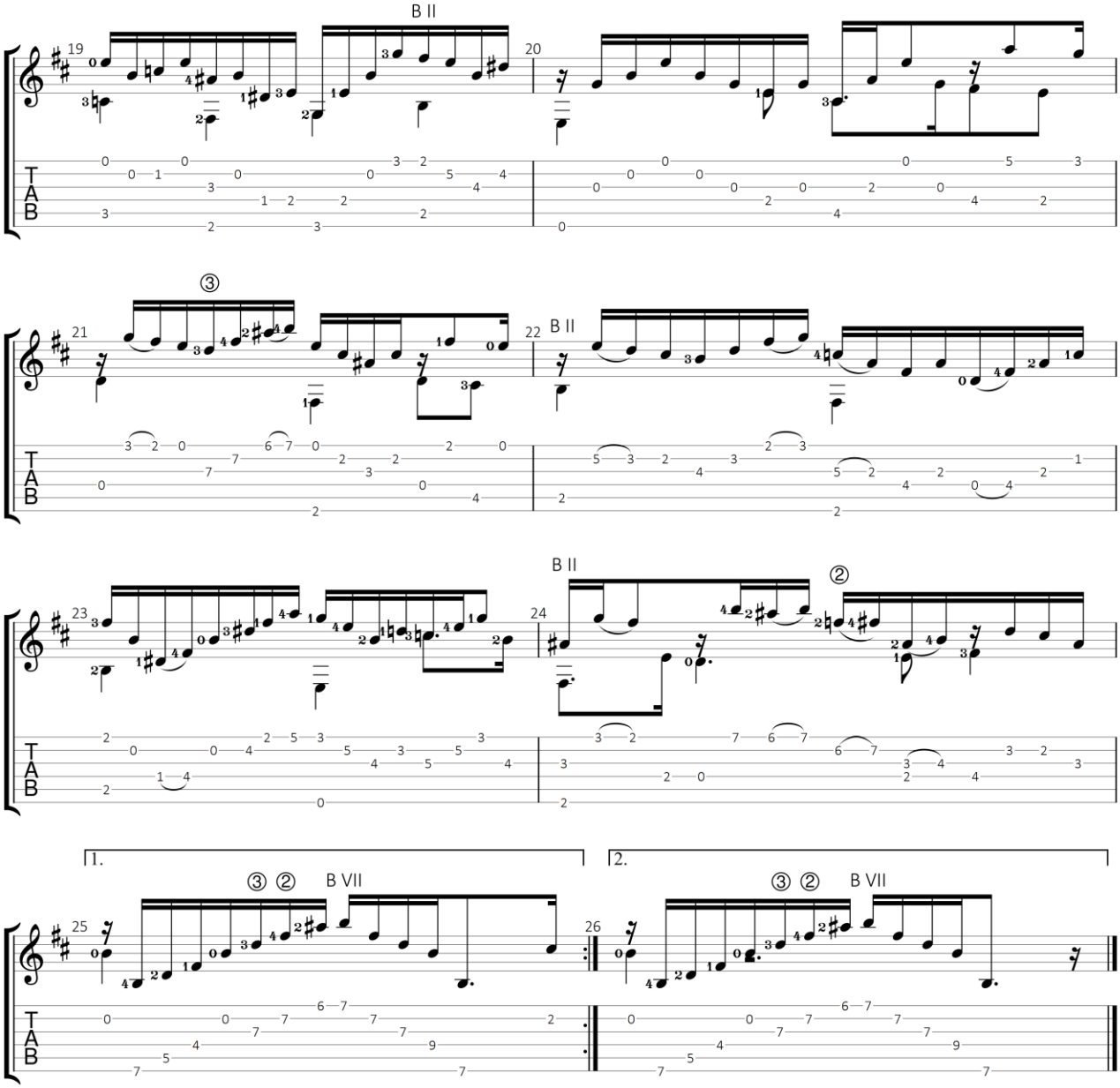


GuitarJan.com 206



GuitarJan.com 207

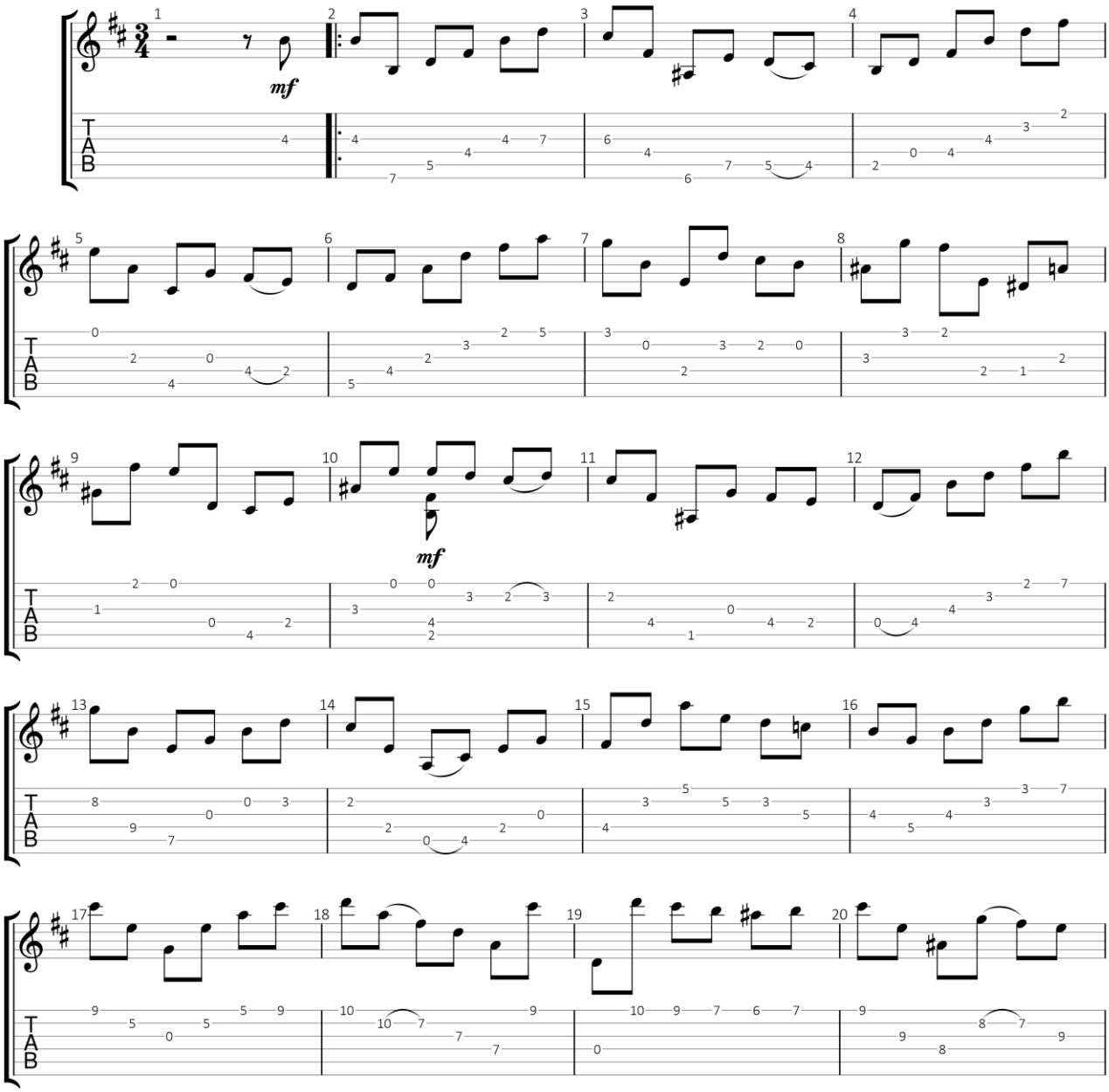
Courante

Uit: Partita No. 1 voor Viool in B mineur, BWV 1002

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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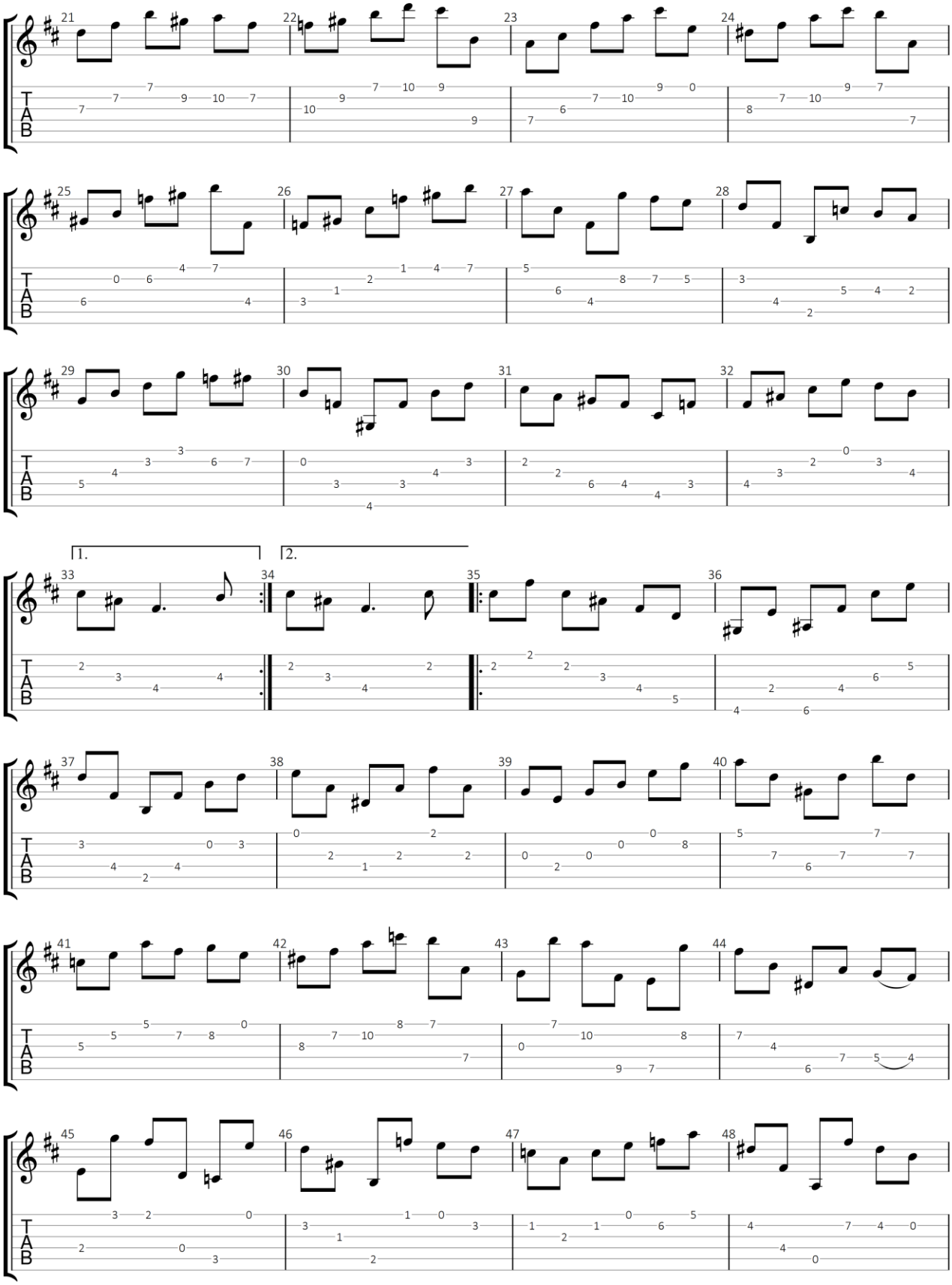
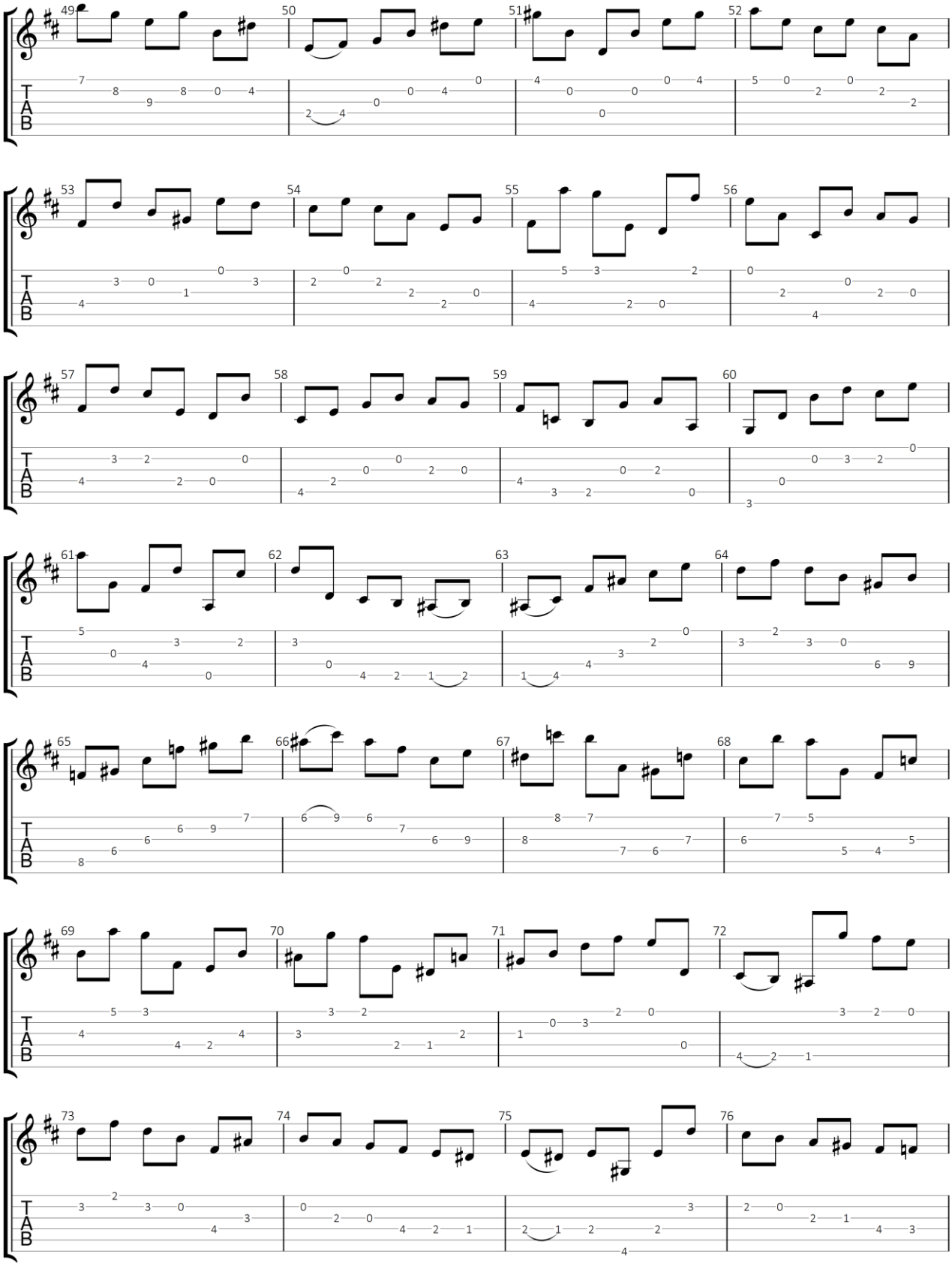


GuitarJan.com 209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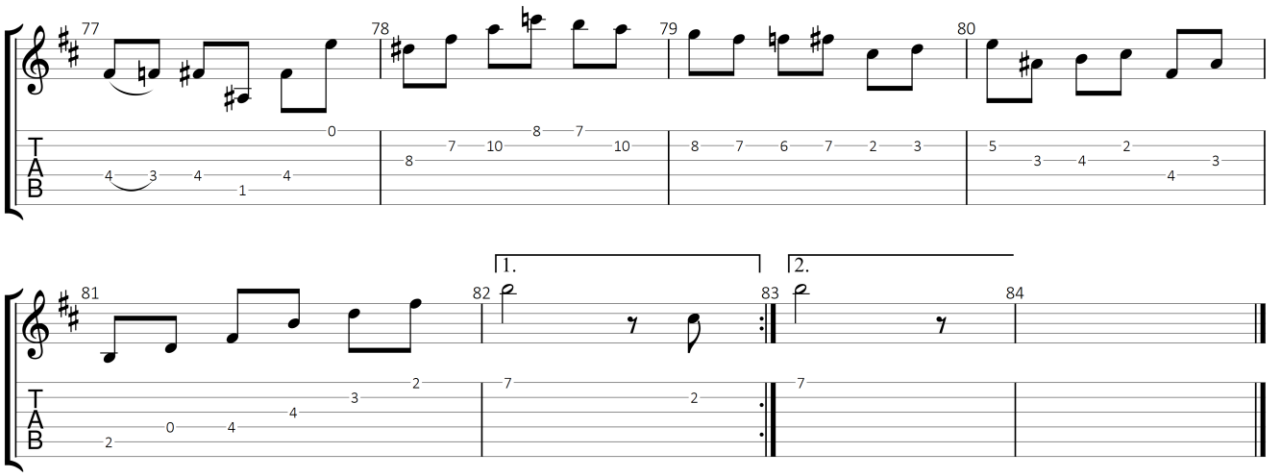
53 54 55 56
57 58 59 60
61 62 63 64
65 66 67 68
69 70 71 72
73 74 75 76
T
A
B

3/4



GuitarJan.com 211

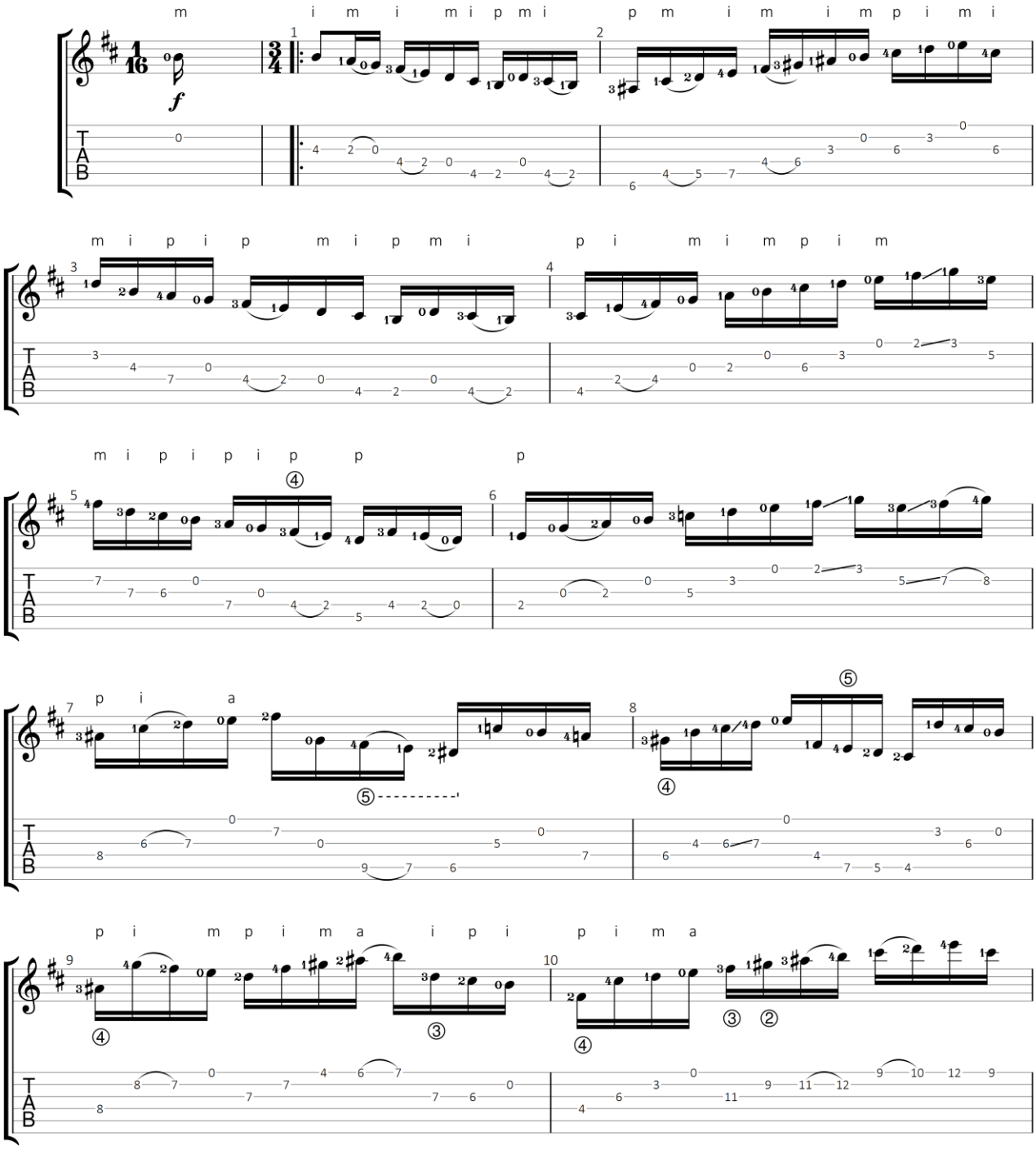
Double 2

Uit: Partita No. 1 voor Viool in B mineur, BWV 1002

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 100



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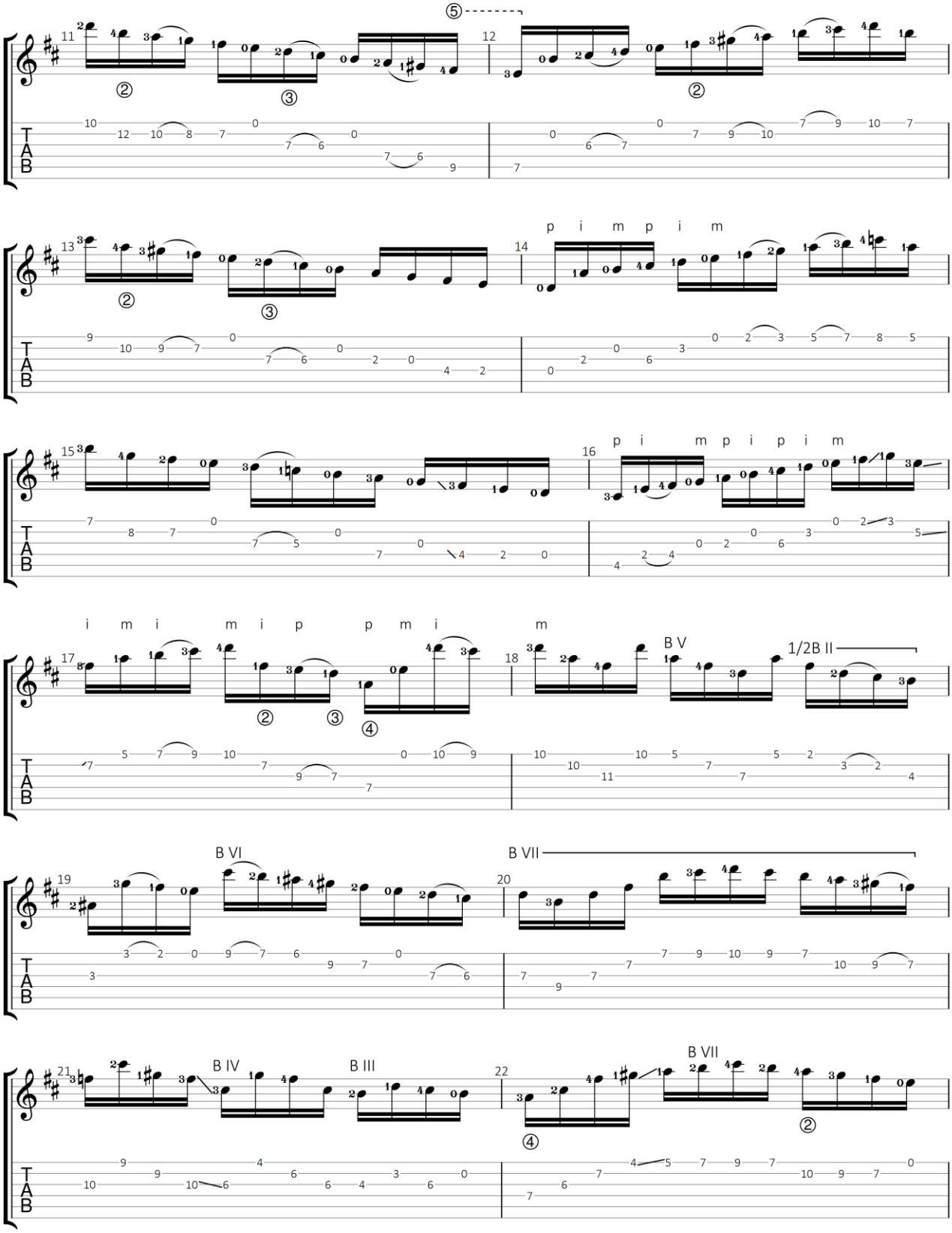

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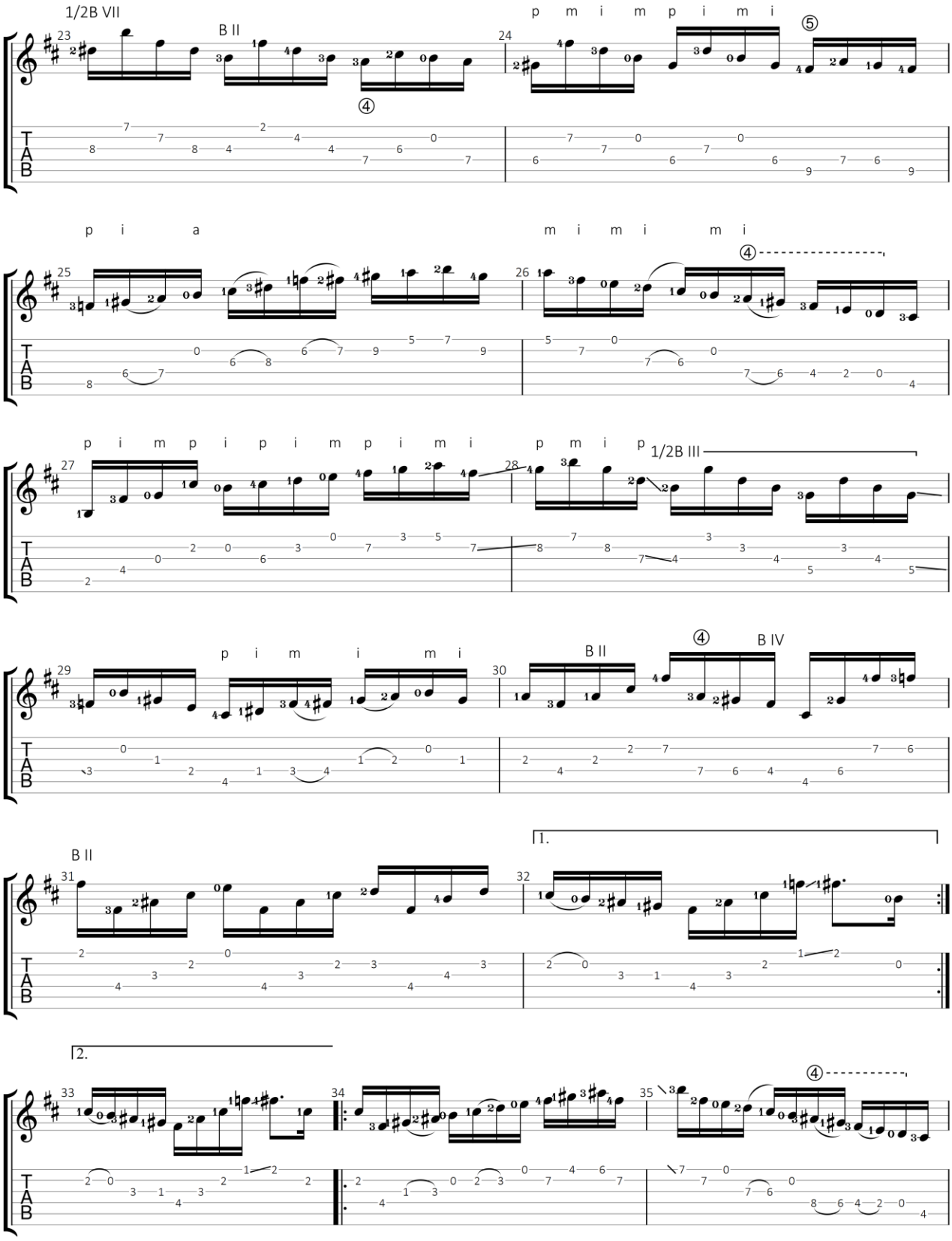
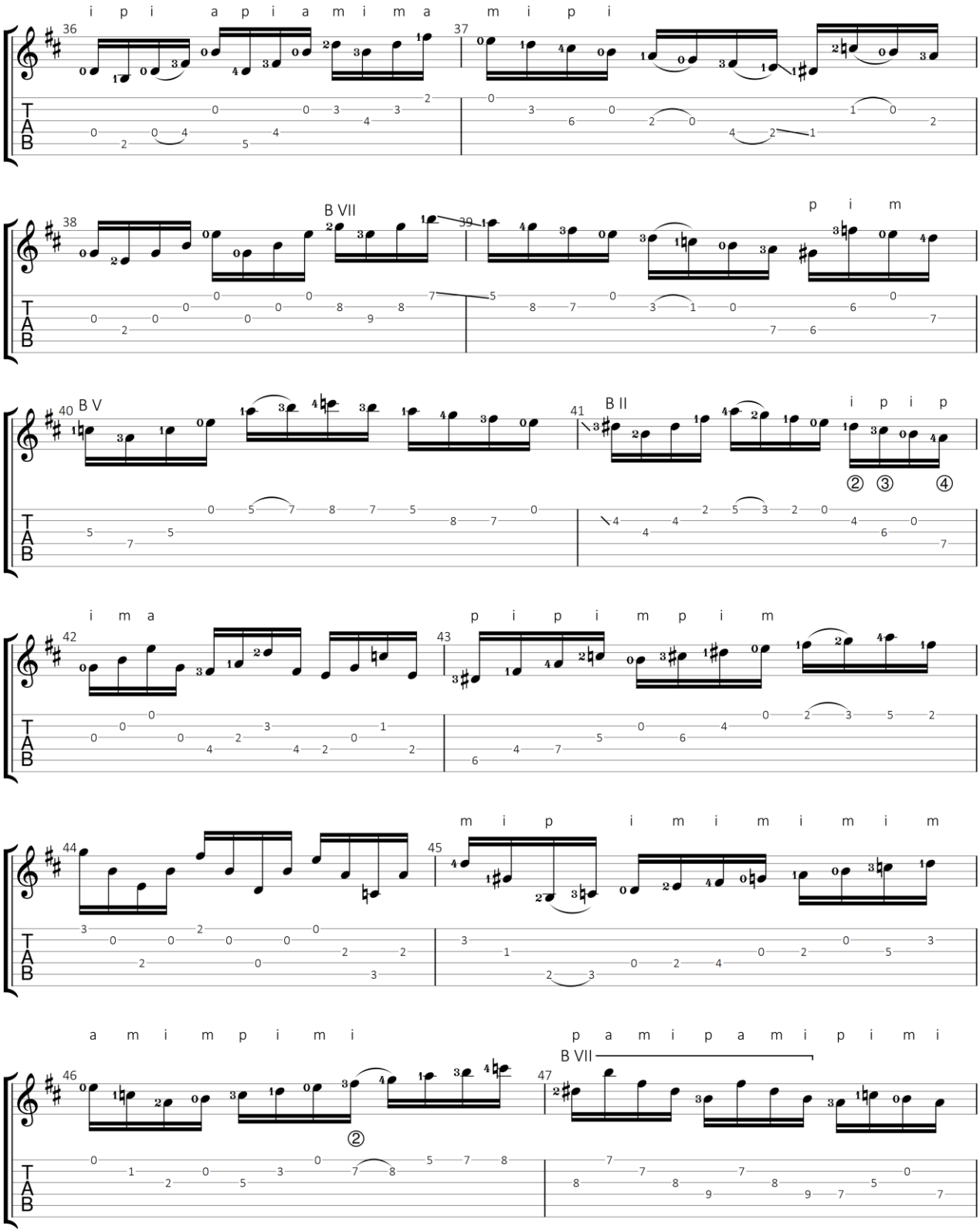
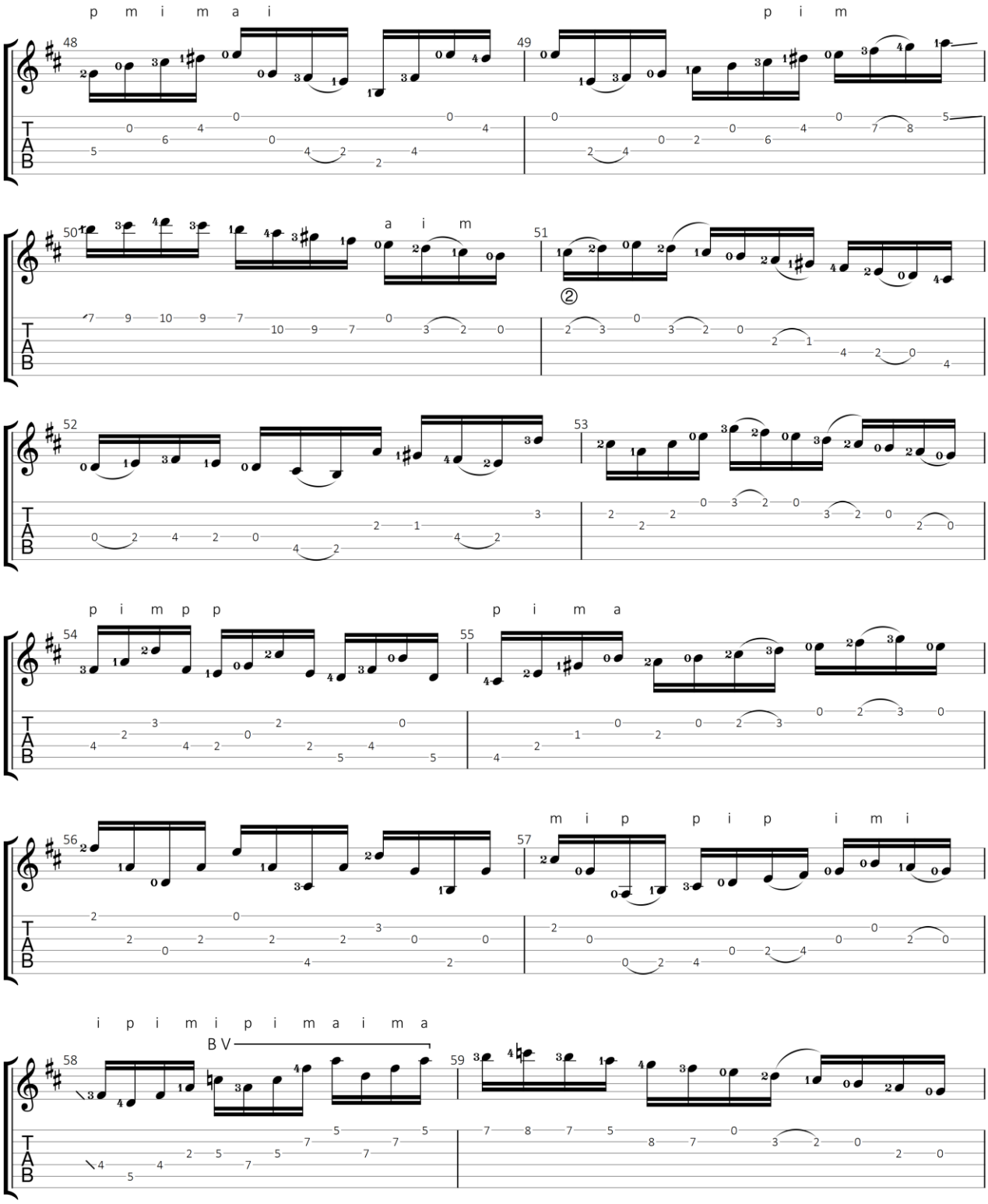


GuitarJan.com 214



GuitarJan.com 215



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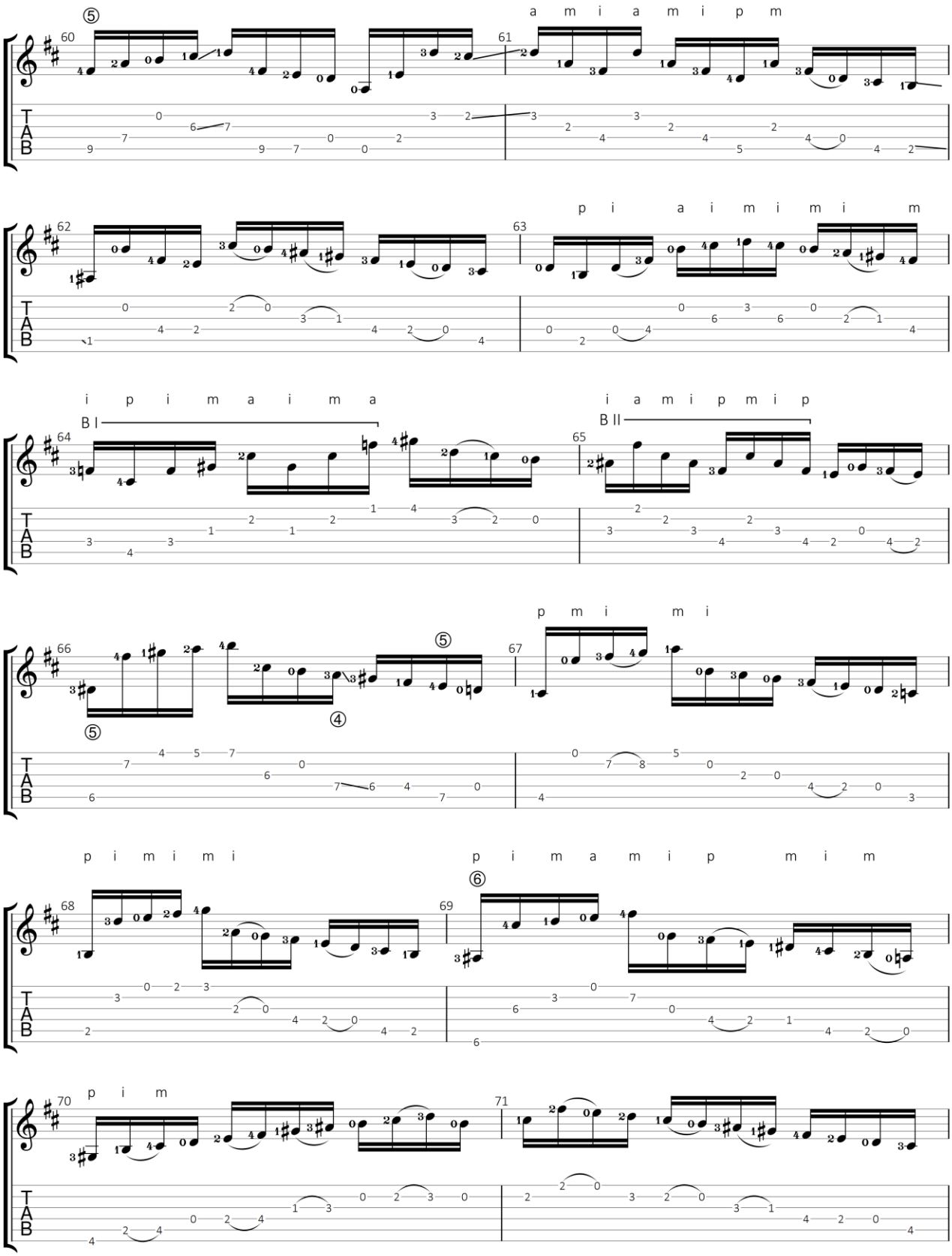

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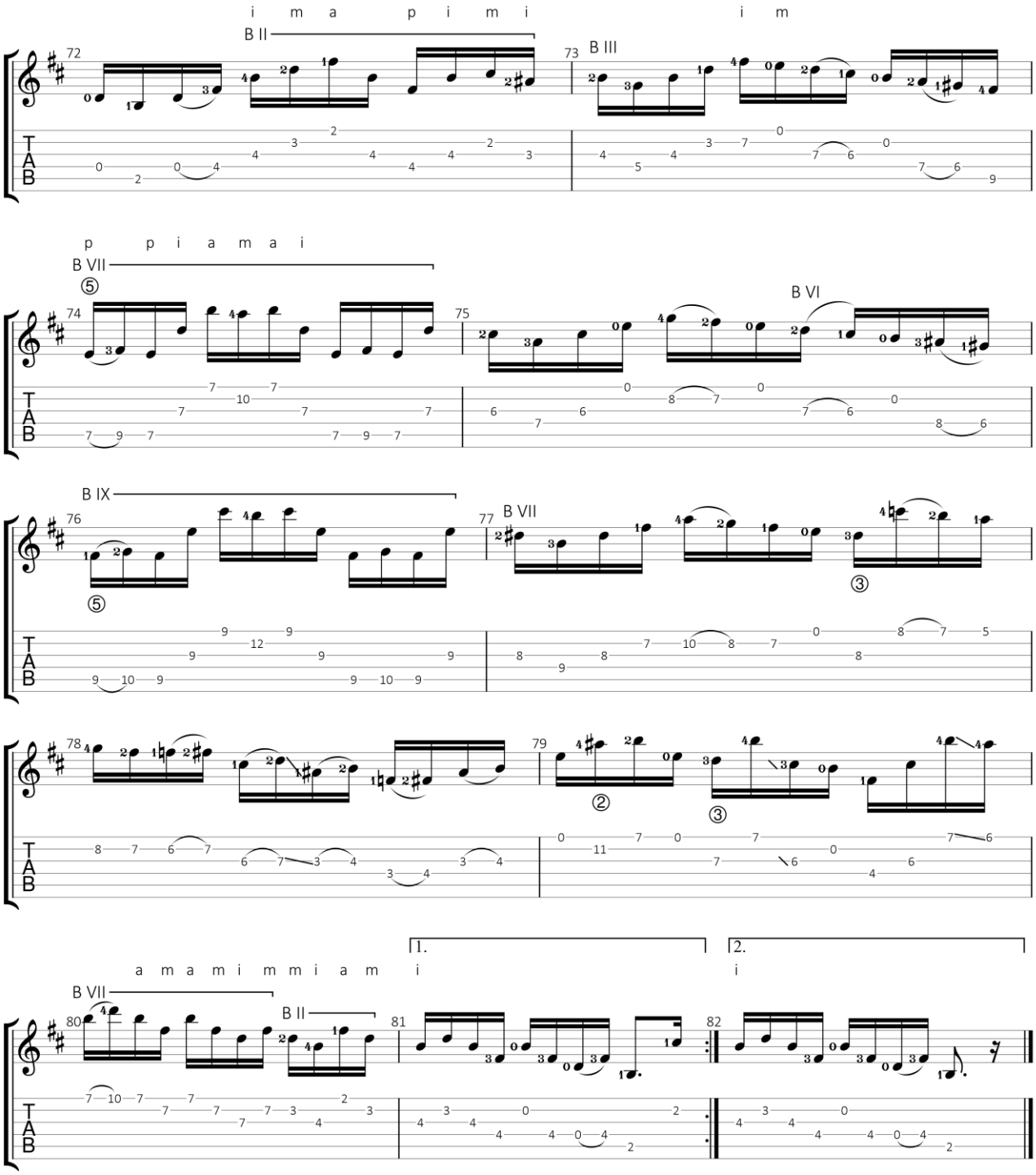


GuitarJan.com 218

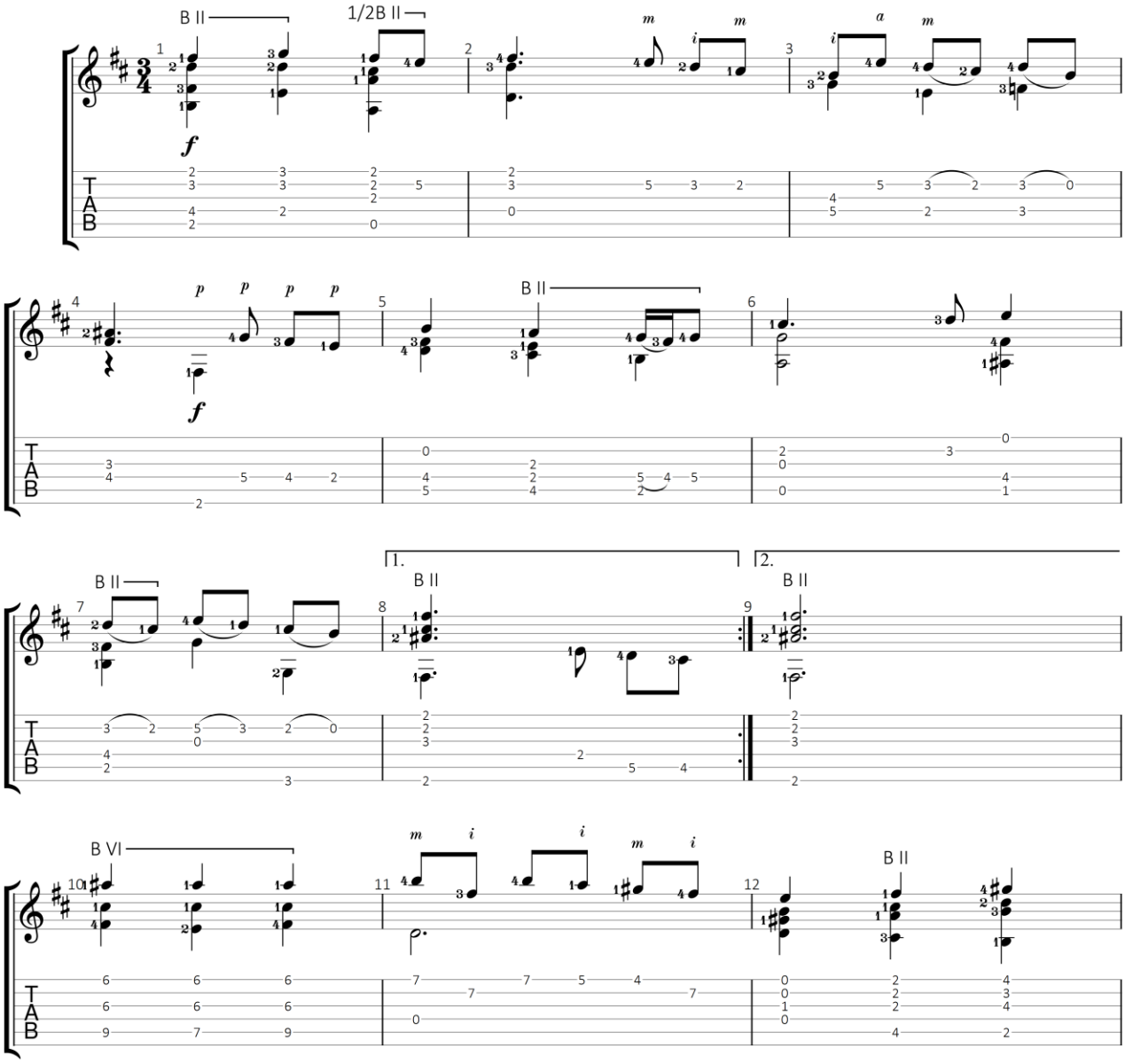
Sarabande

Uit: Partita No. 1 voor Viool in B mineur, BWV 1002

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 60



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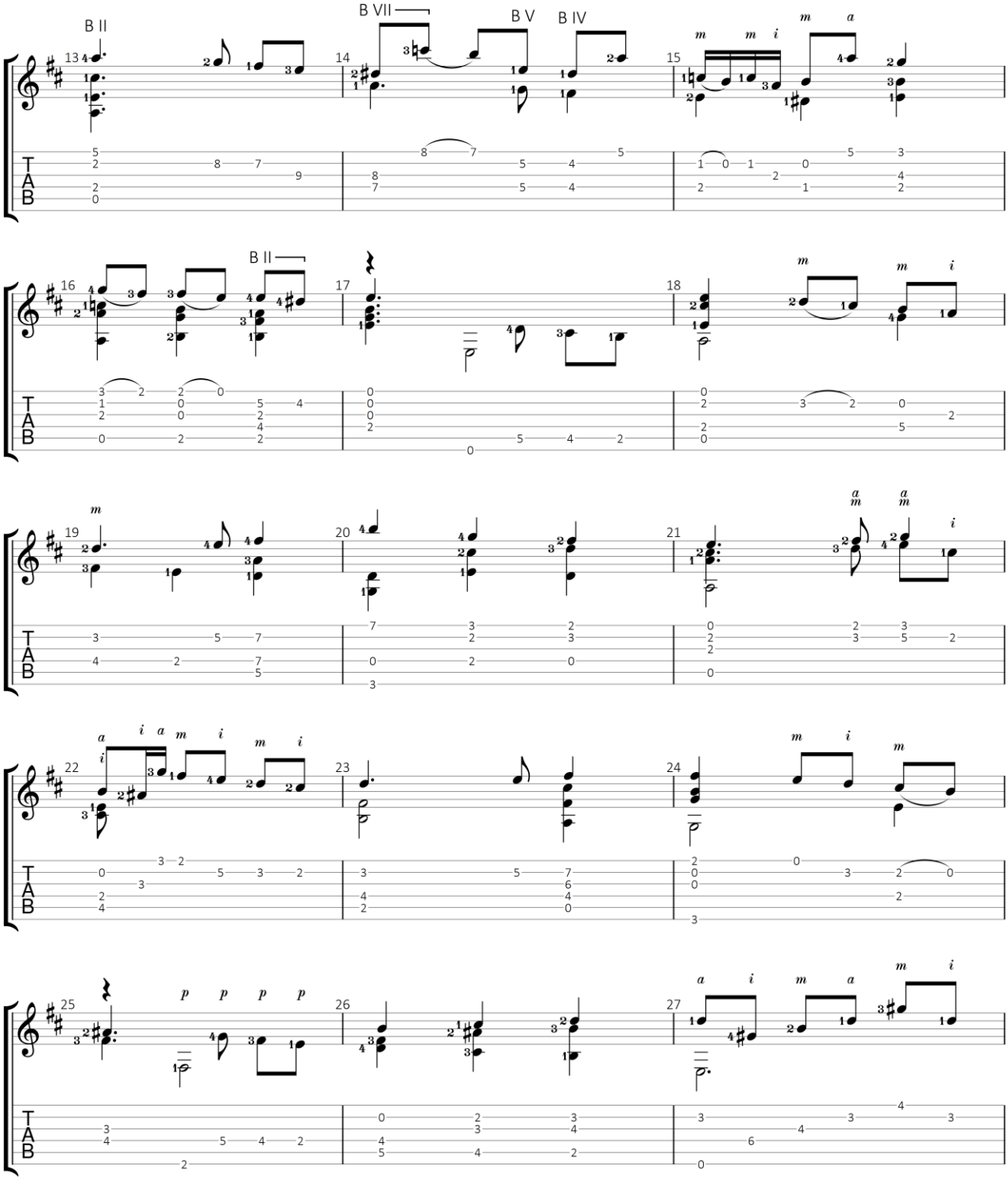
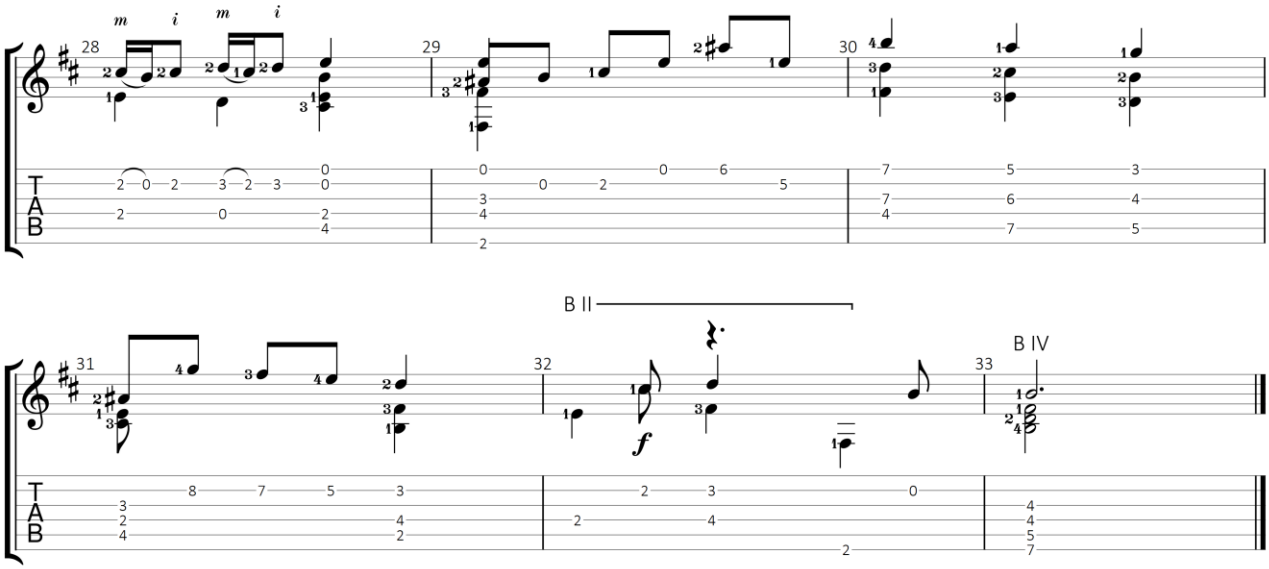


GuitarJan.com 220



GuitarJan.com 221

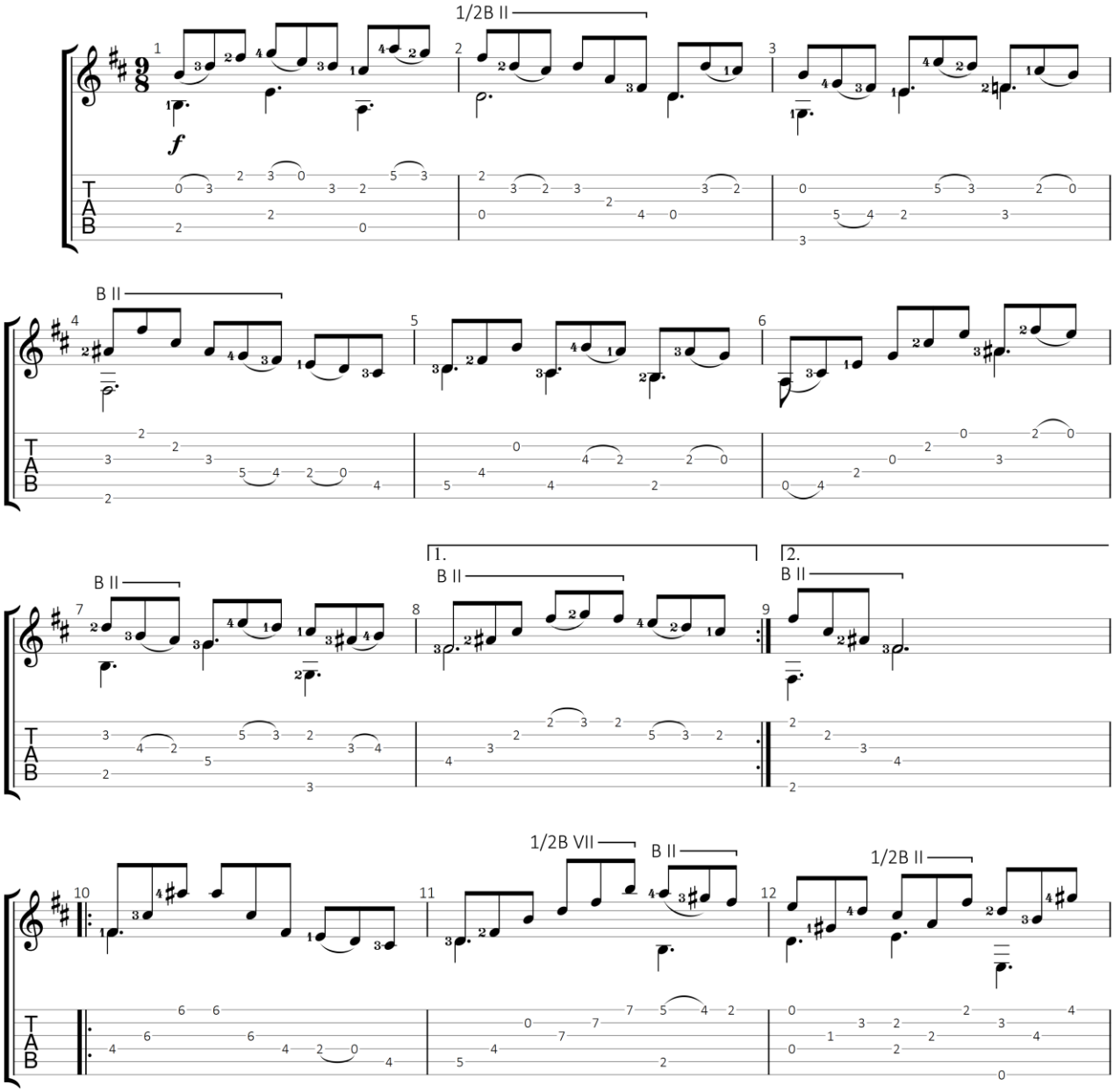
Double 3

Uit: Partita No. 1 voor Viool in B mineur, BWV 1002

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 110



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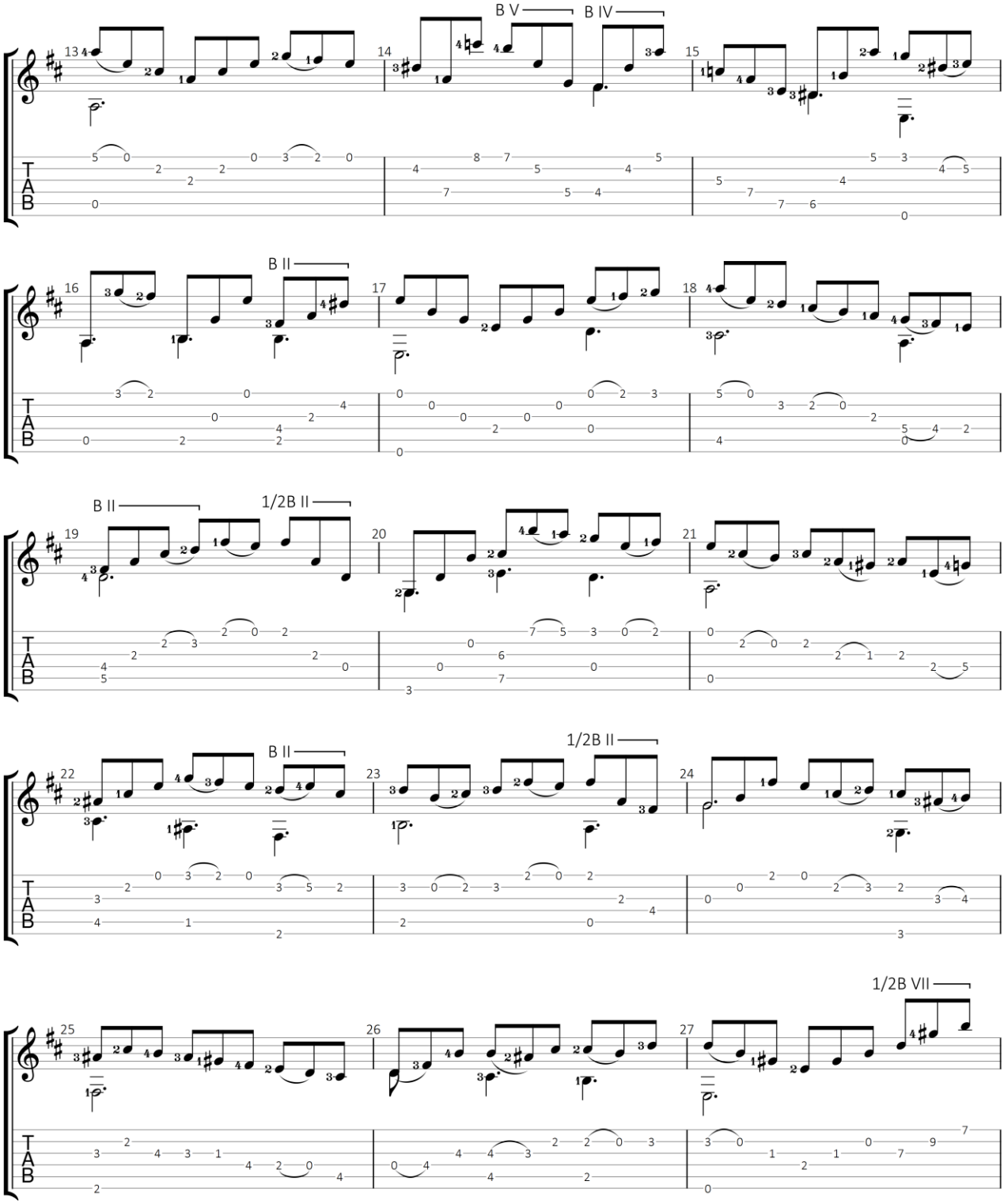
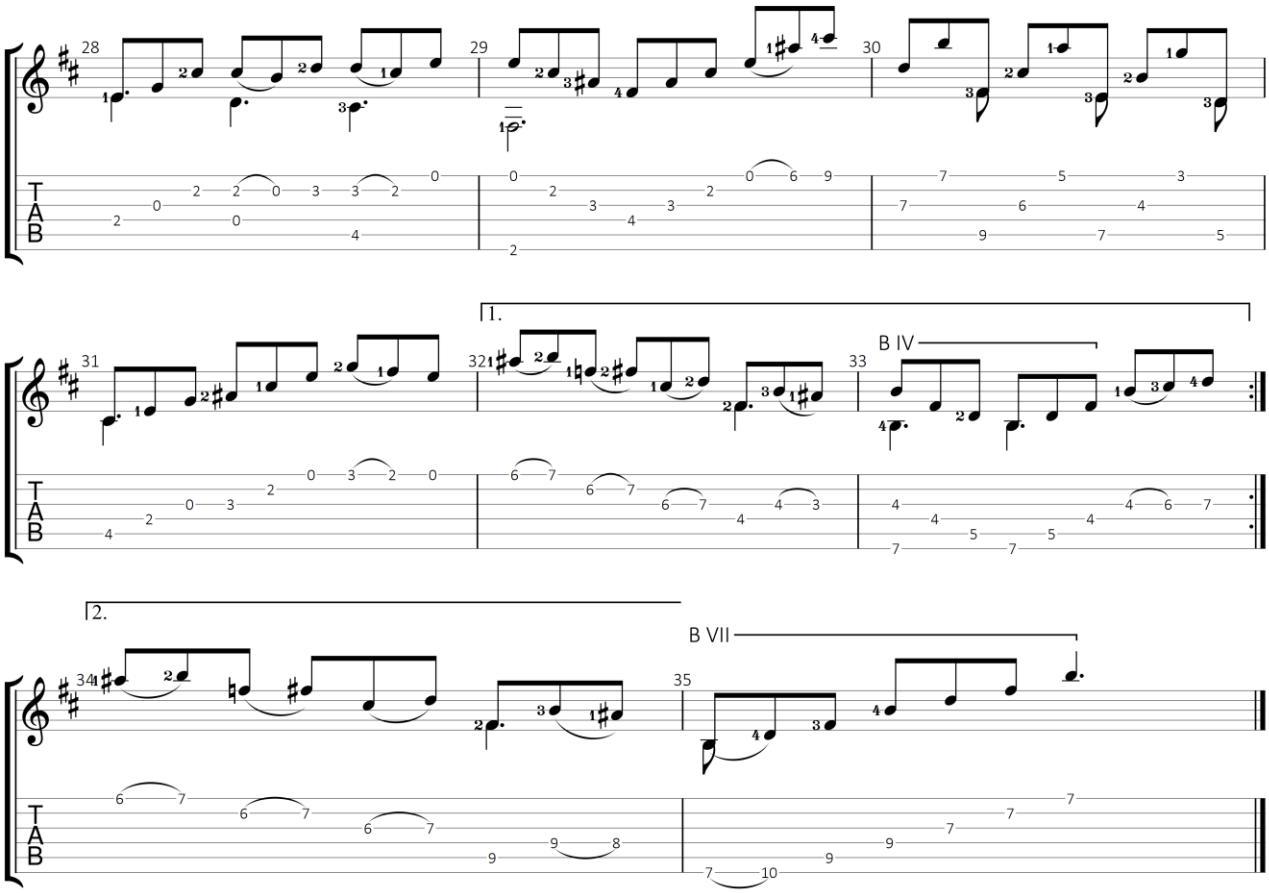


GuitarJan.com 223



GuitarJan.com 224

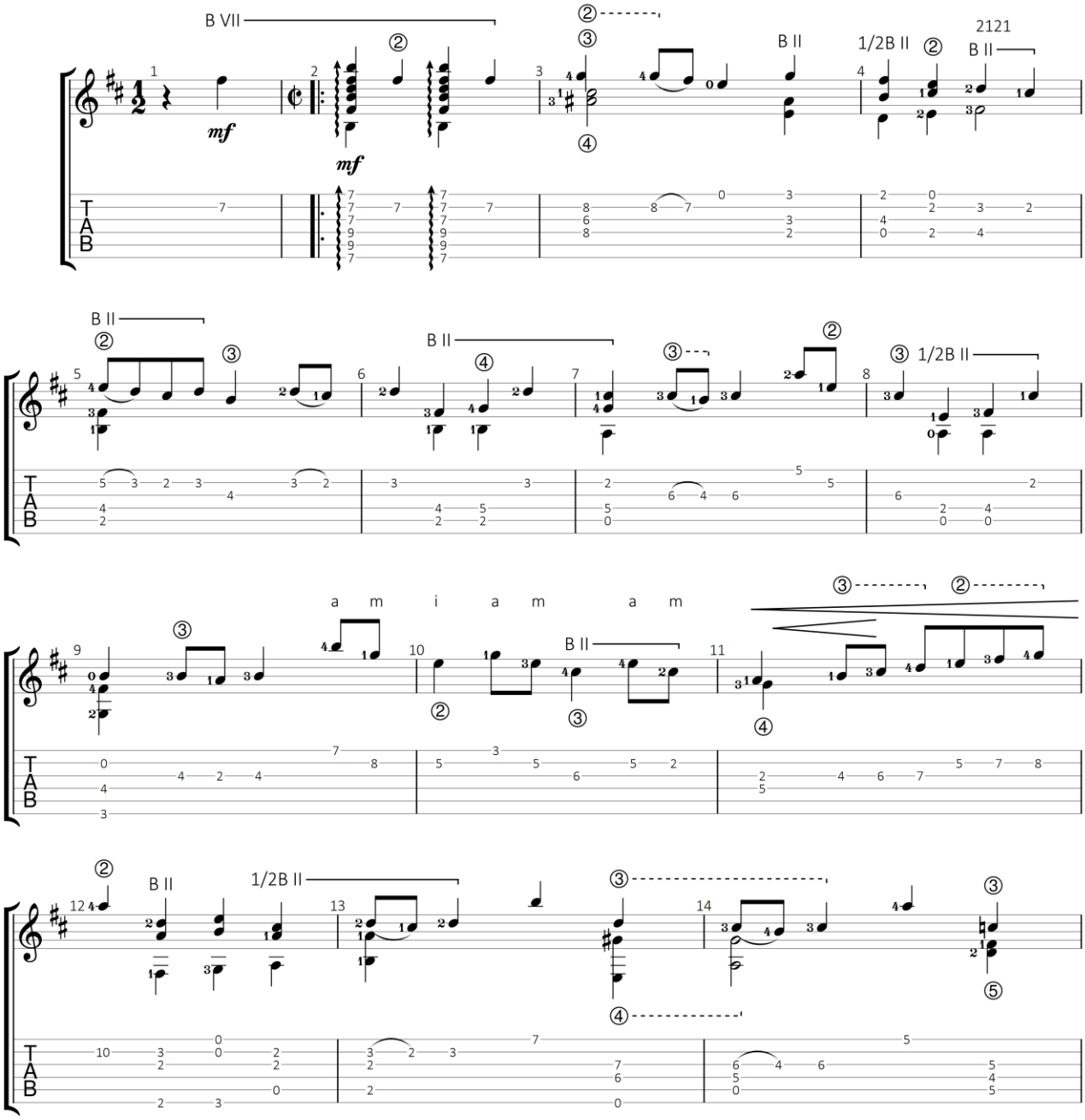
Bourrée

Uit: Partita No. 1 voor Viool in B mineur, BWV 1002

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 130



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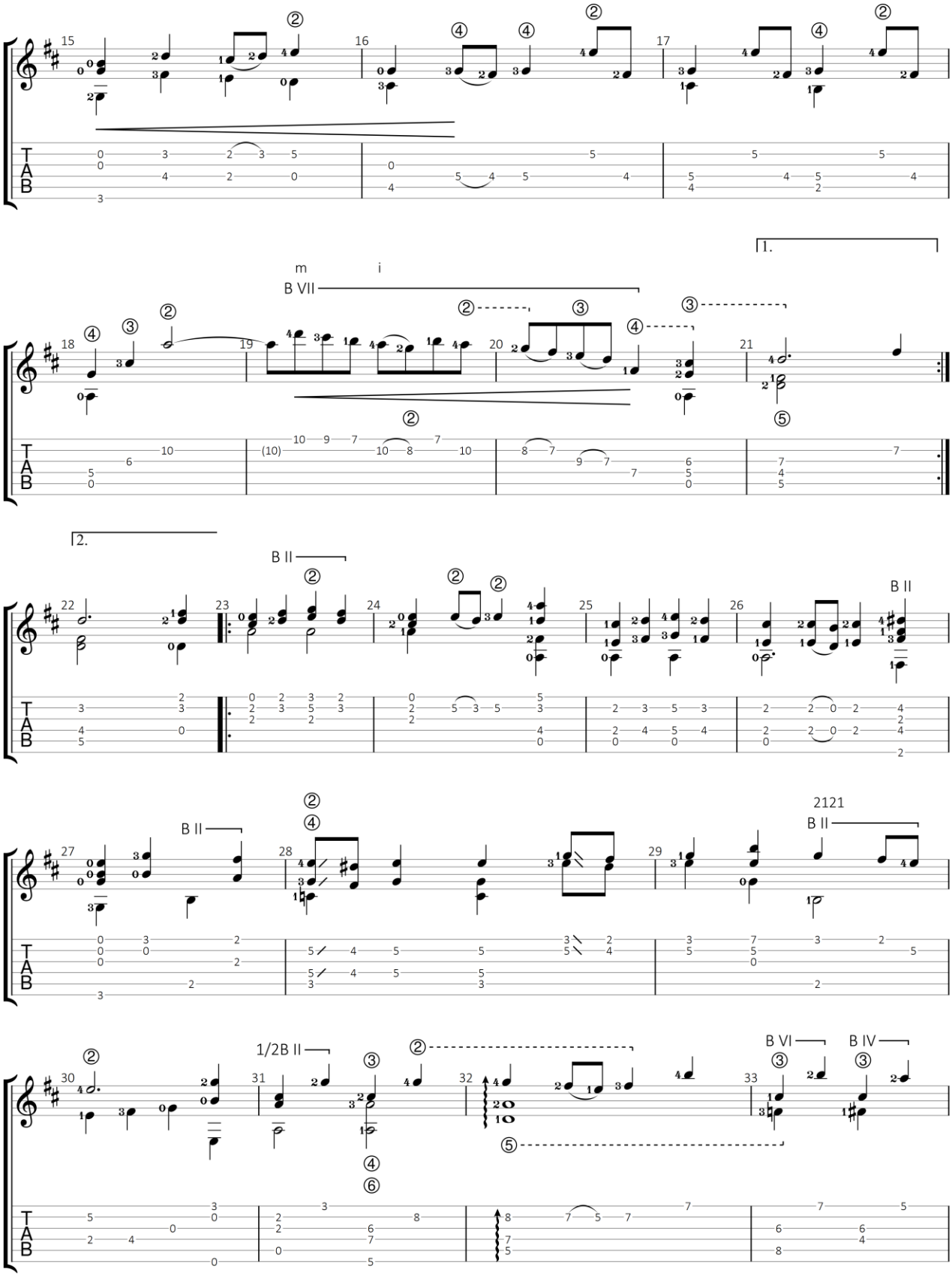
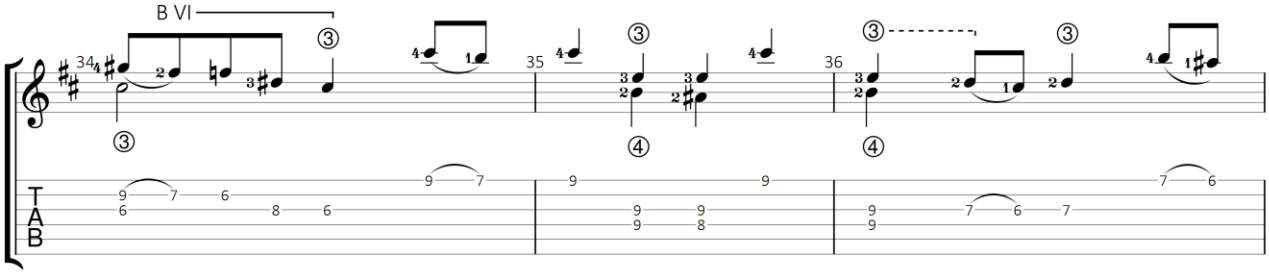
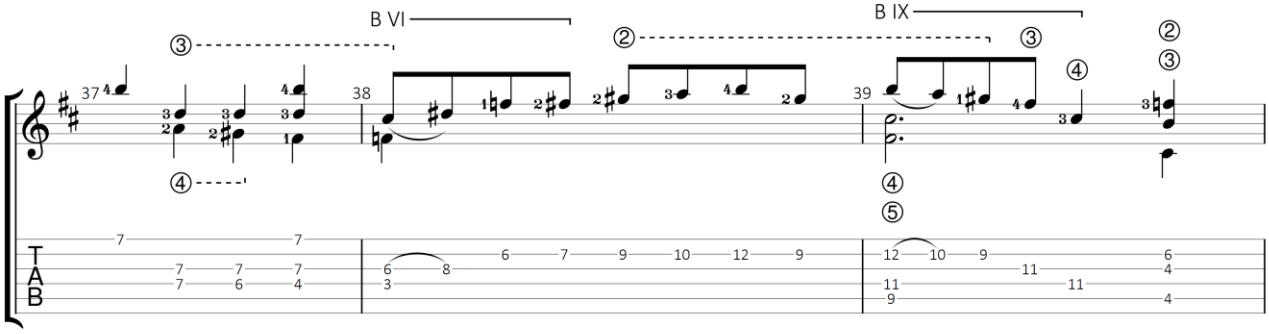
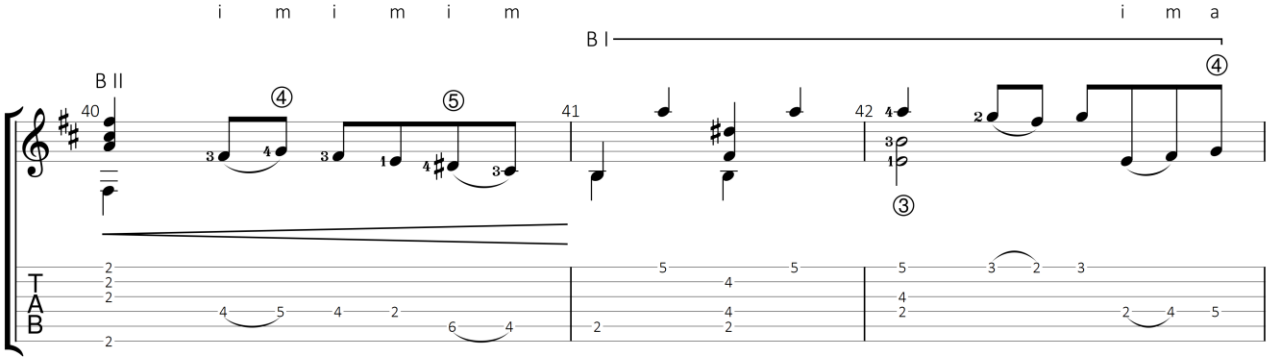
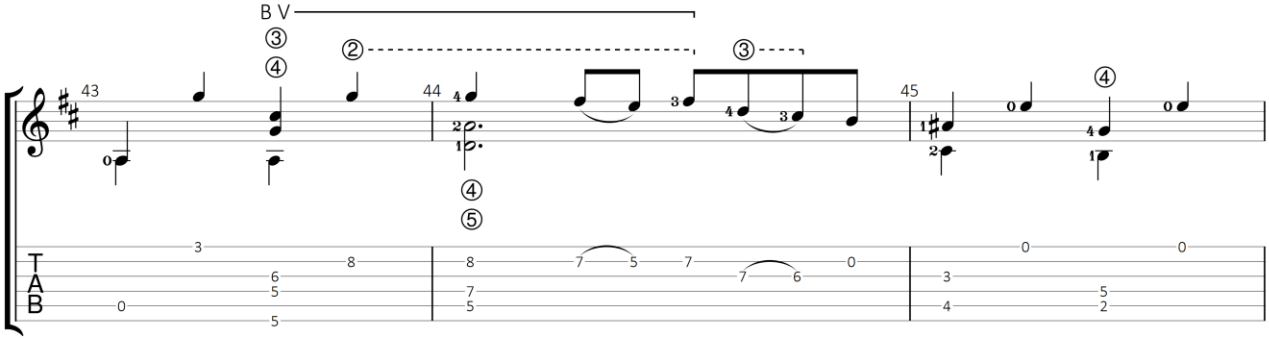


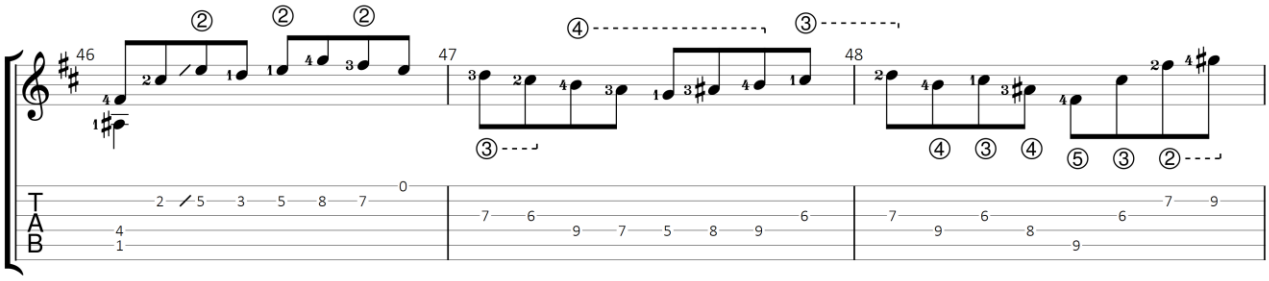
GuitarJan.com 226











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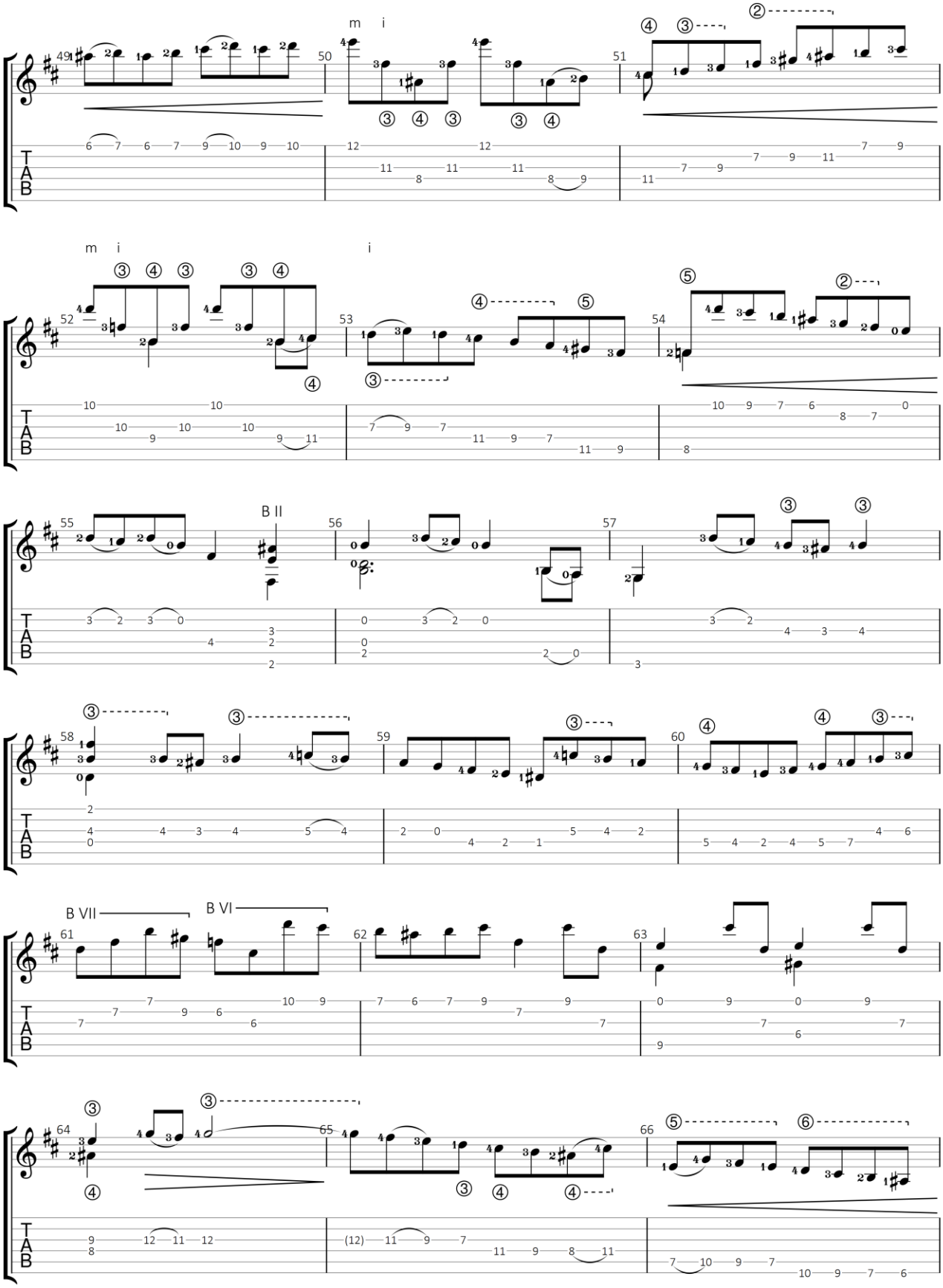

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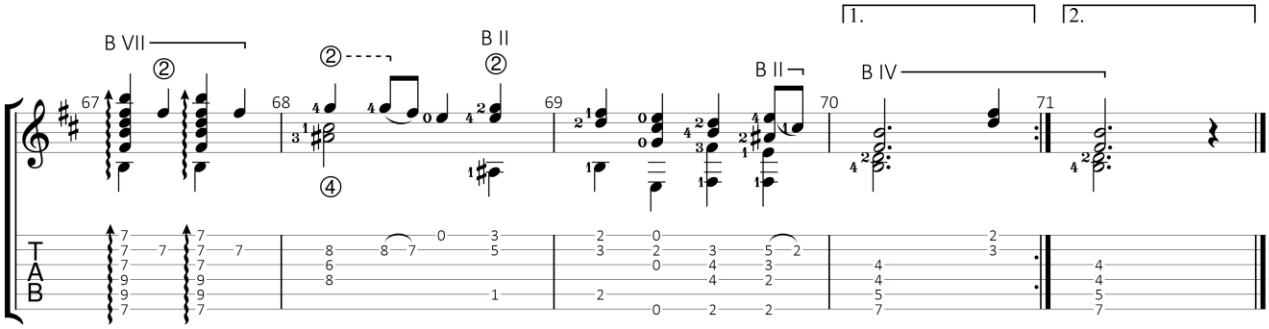


GuitarJan.com 229

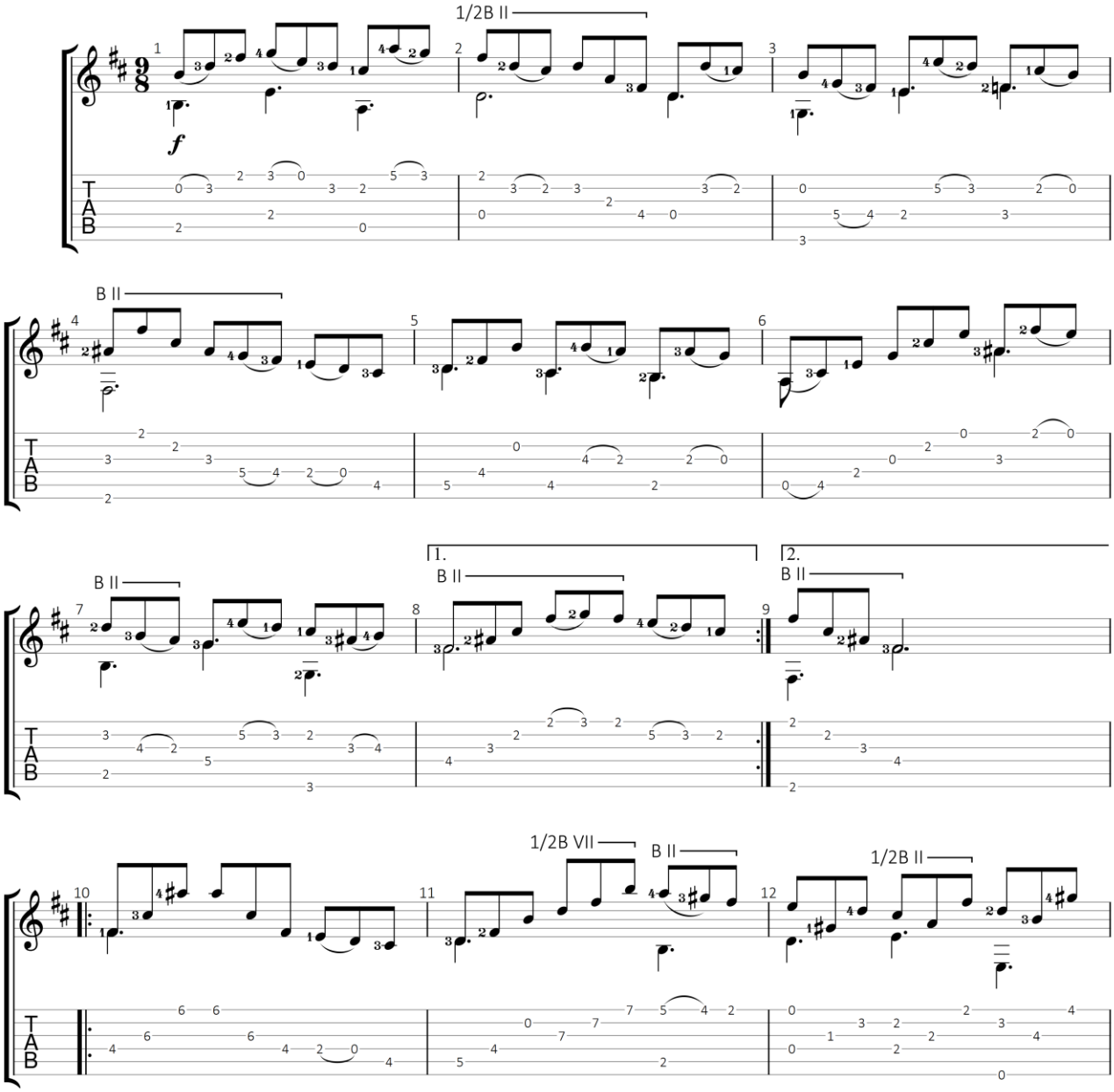
Double 4

Uit: Partita No. 1 voor Viool in B mineur, BWV 1002

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 110



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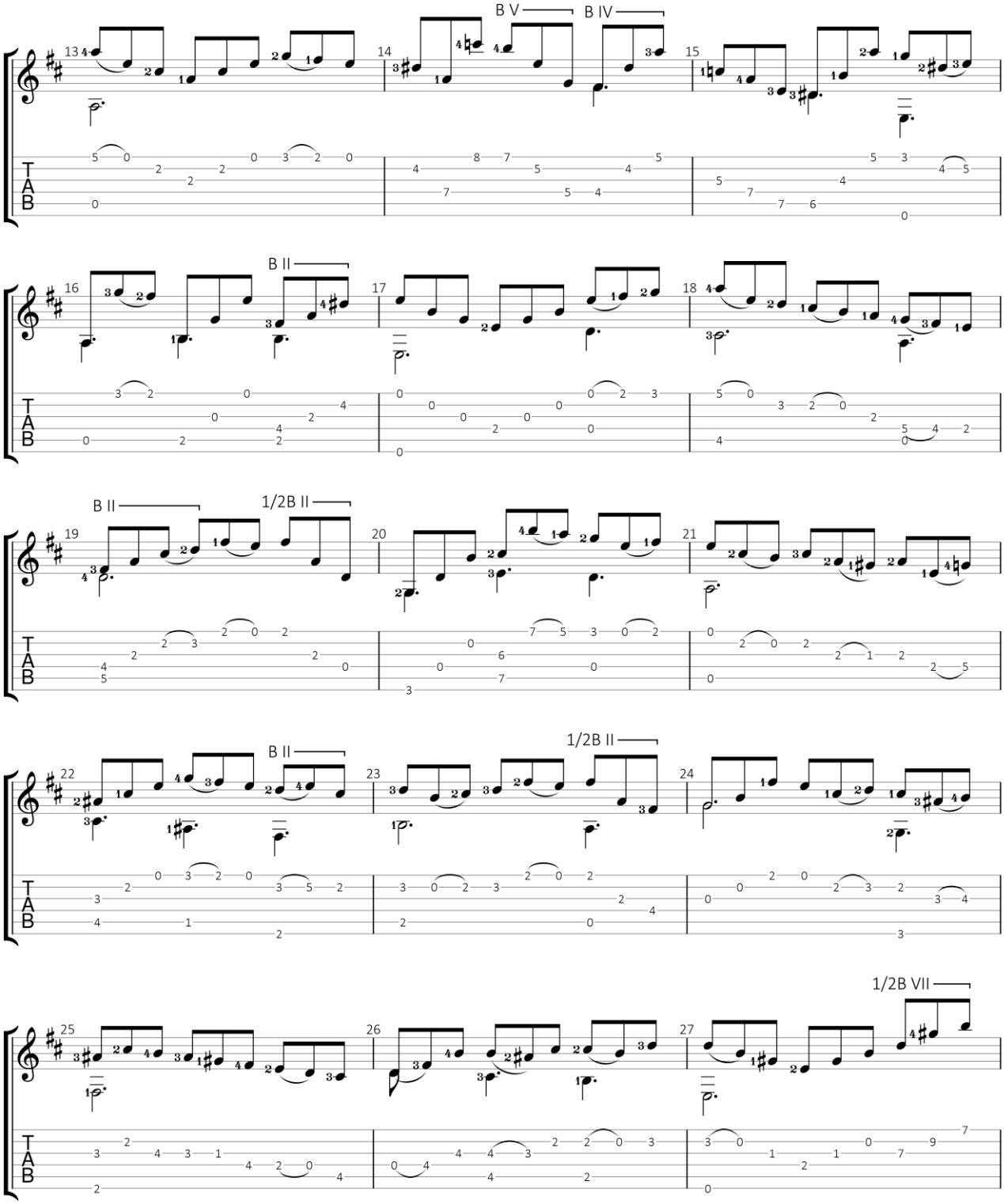
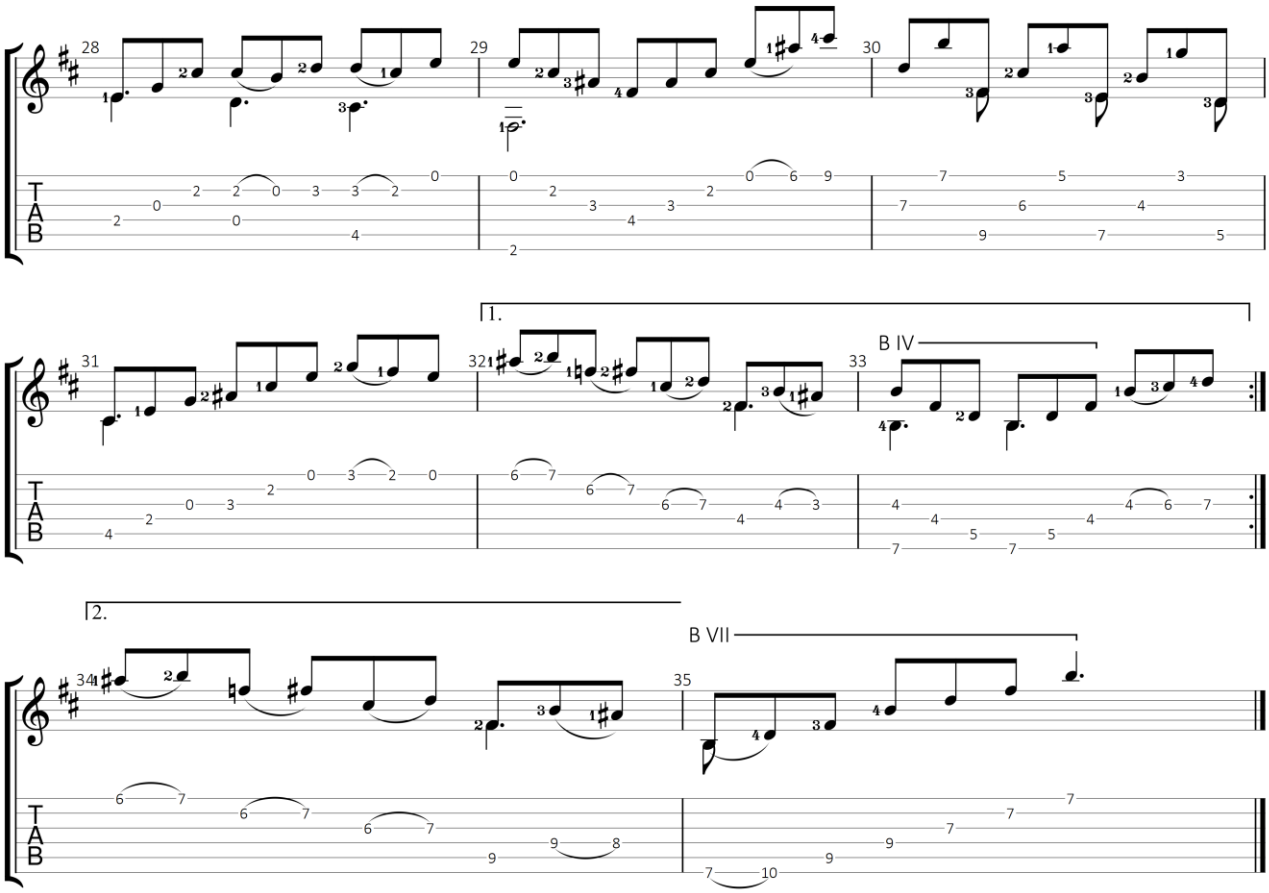


GuitarJan.com 231



GuitarJan.com 232

Allemande, Courante, Sarabande, Gigue, Chaconne

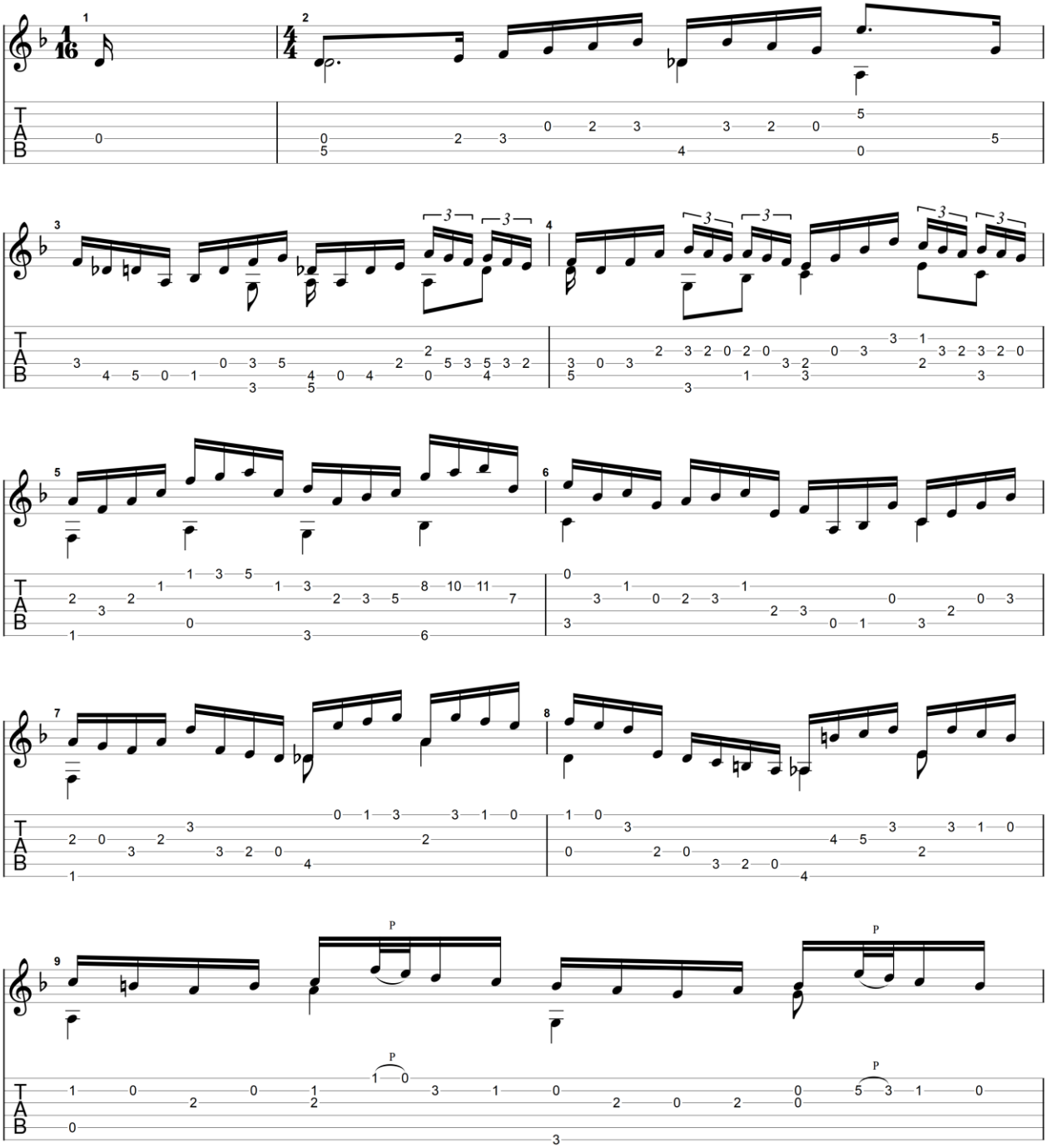
Partita No. 2 voor Viool in D mineur, BWV 1004

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 65

ALLEMANDE



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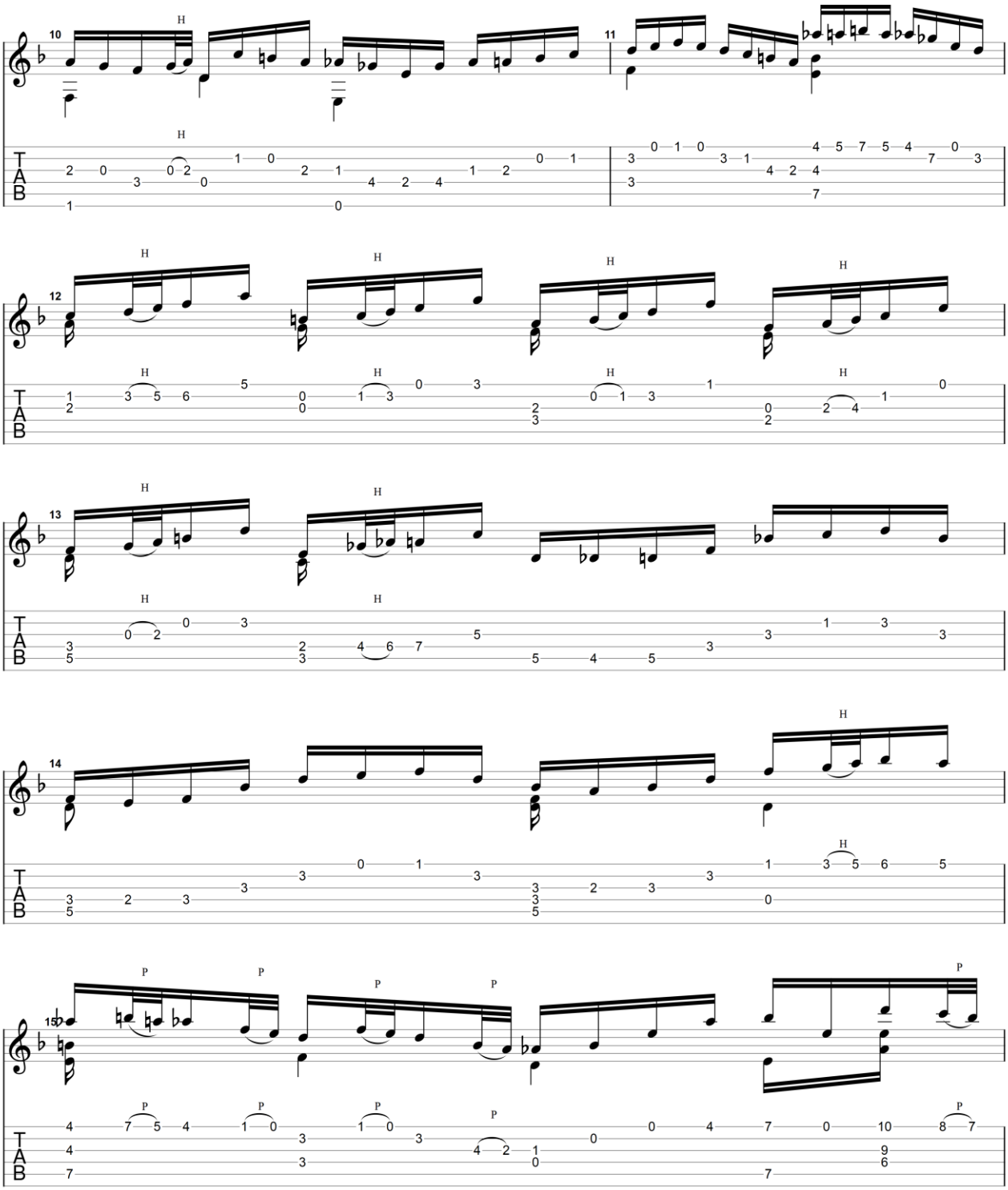

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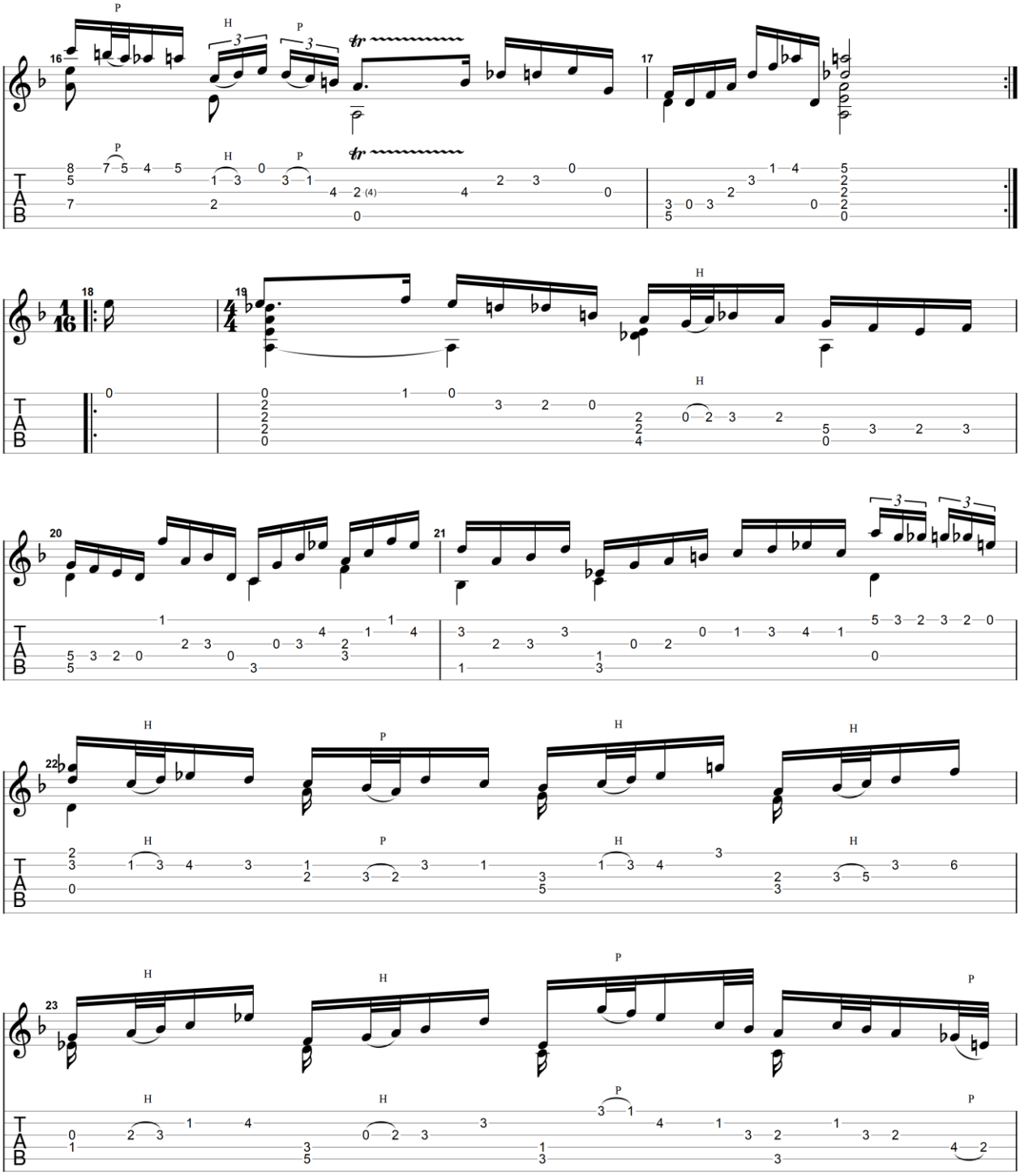

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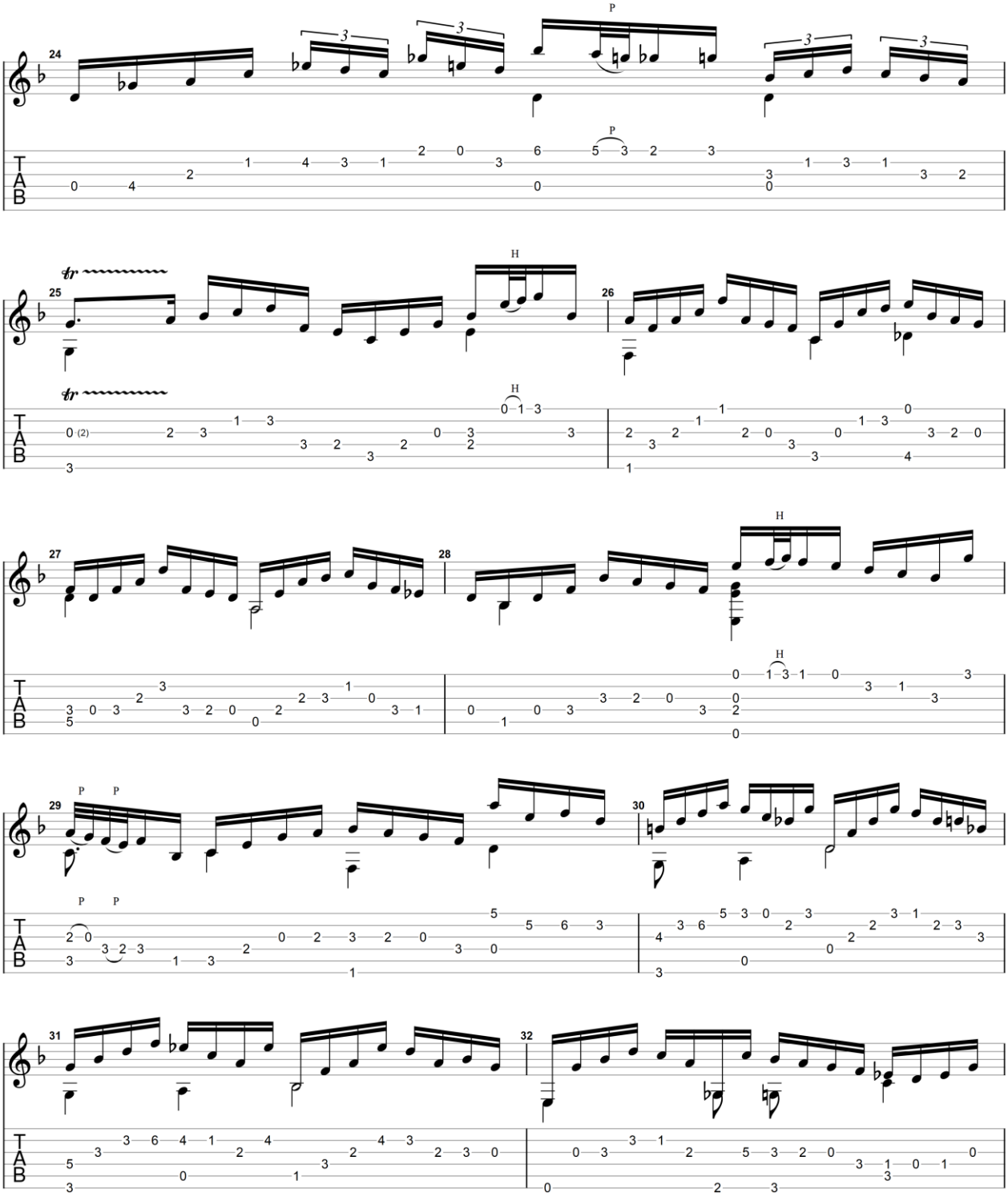

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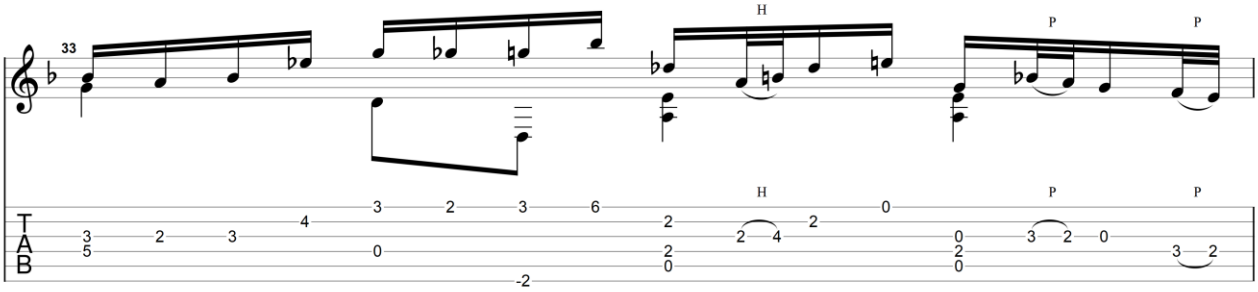

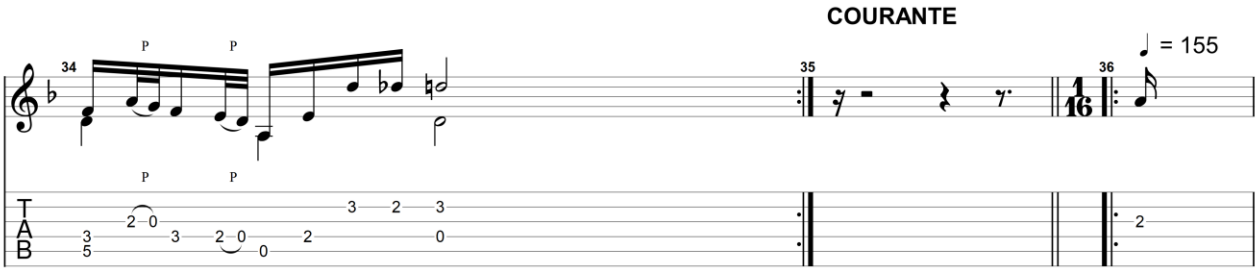

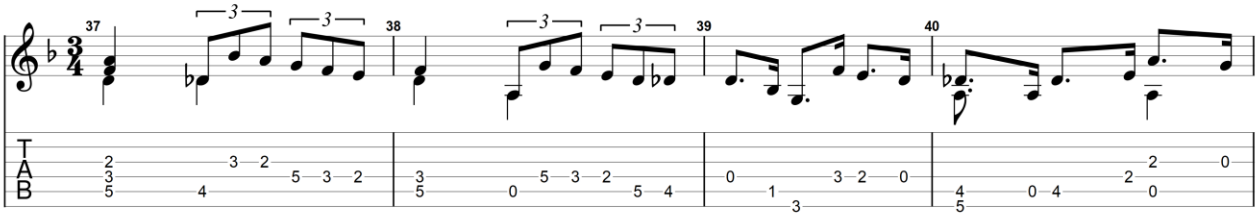

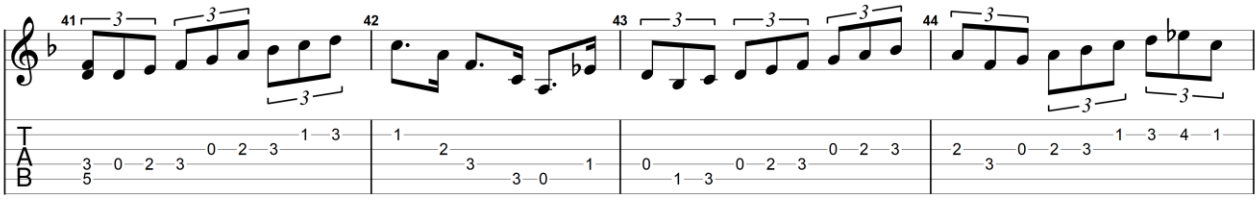

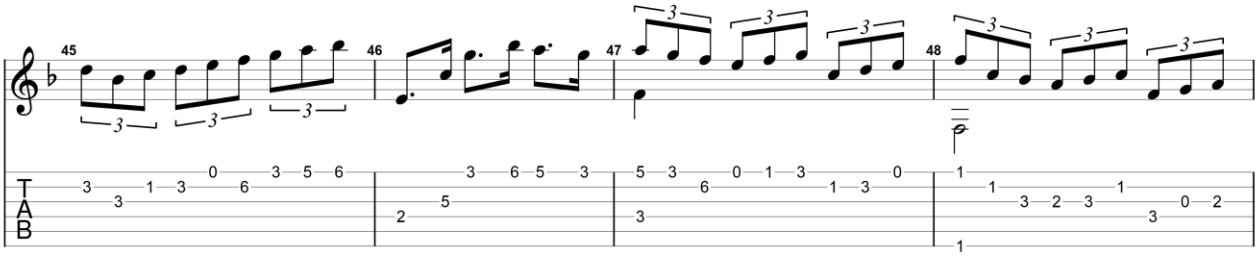

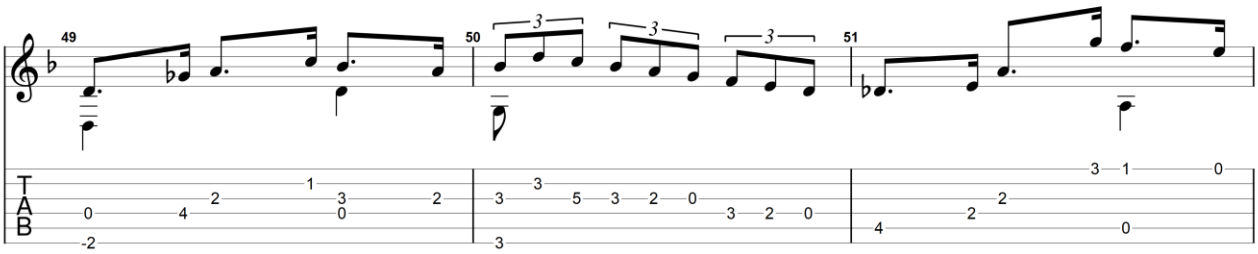

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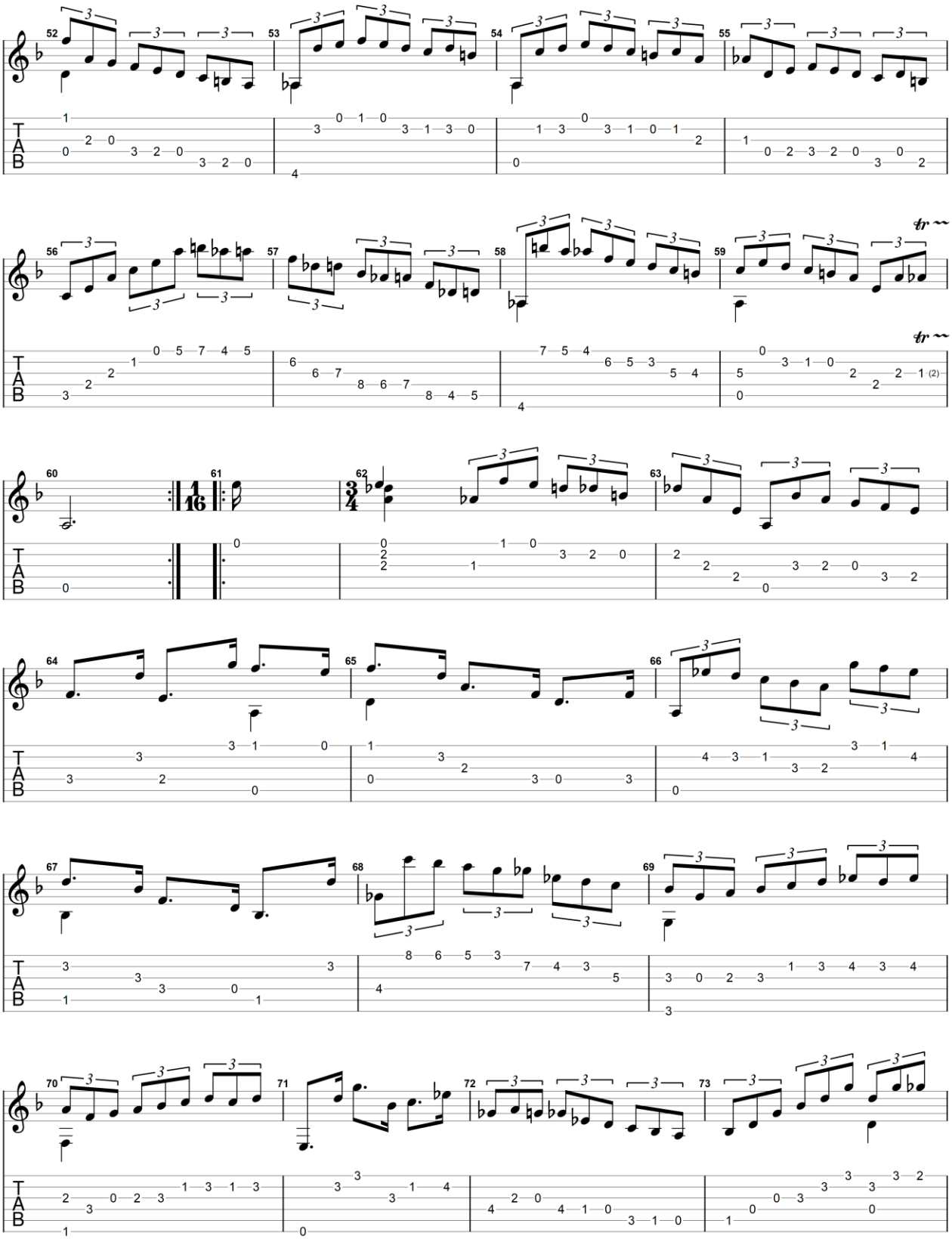

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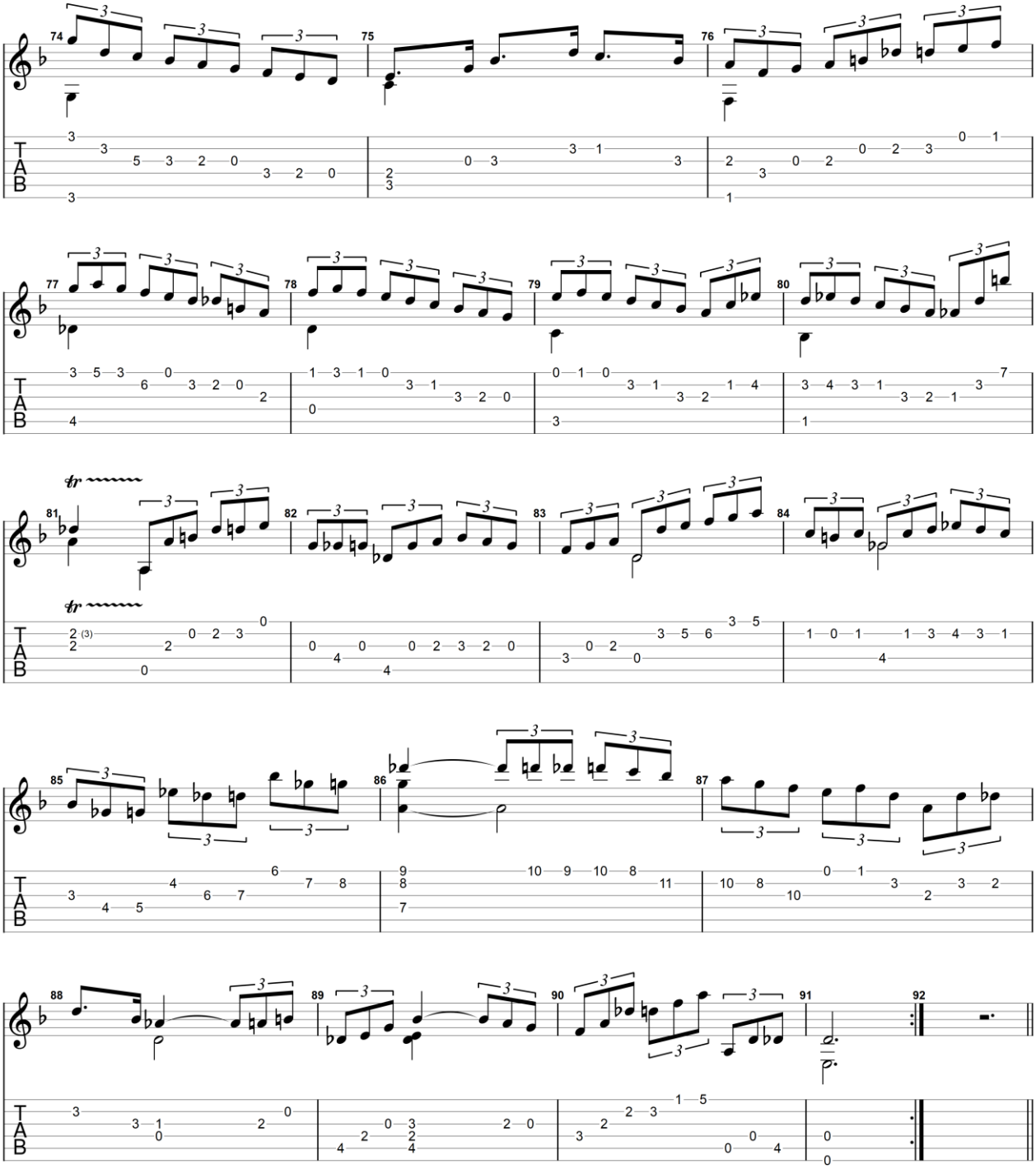

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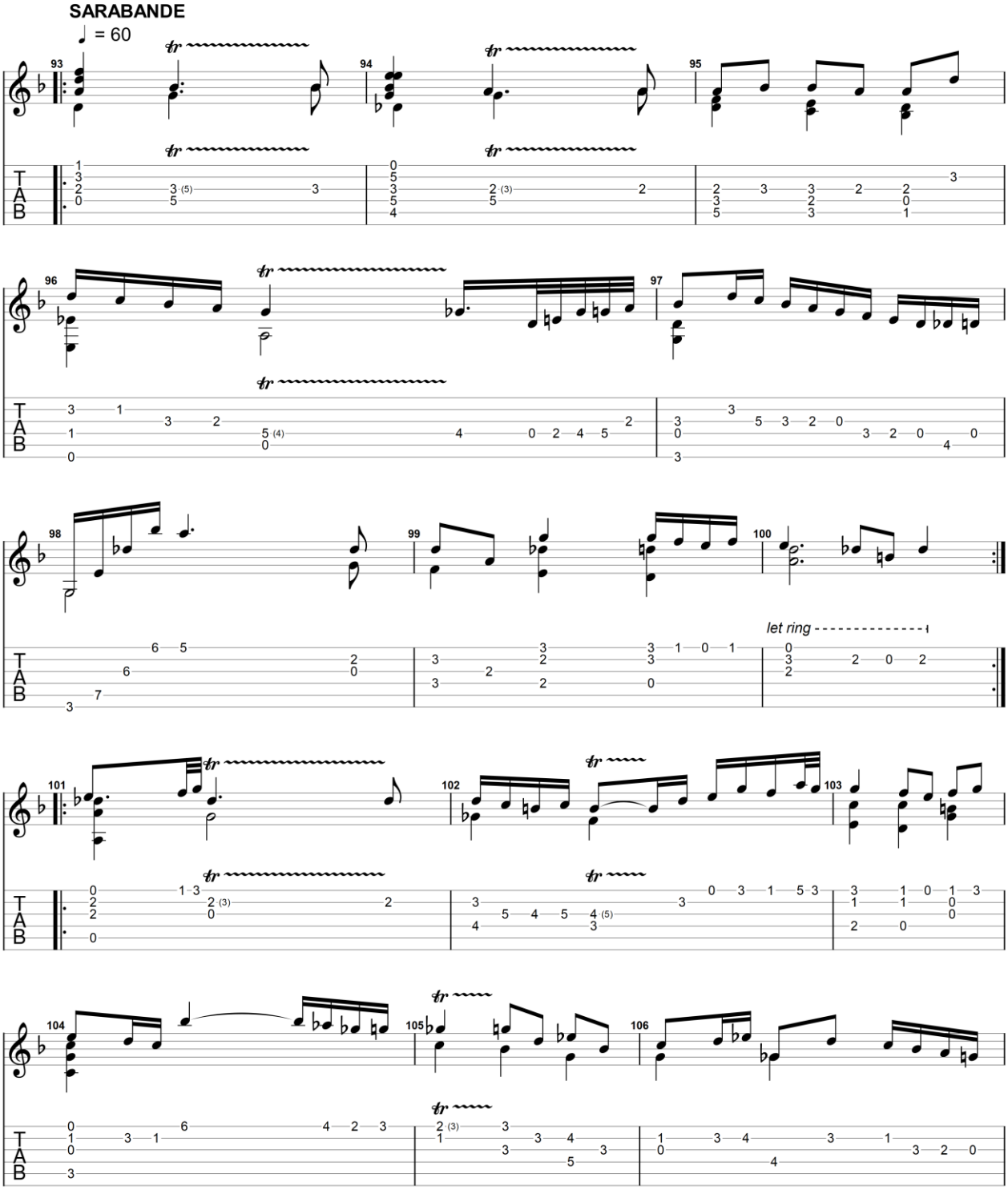

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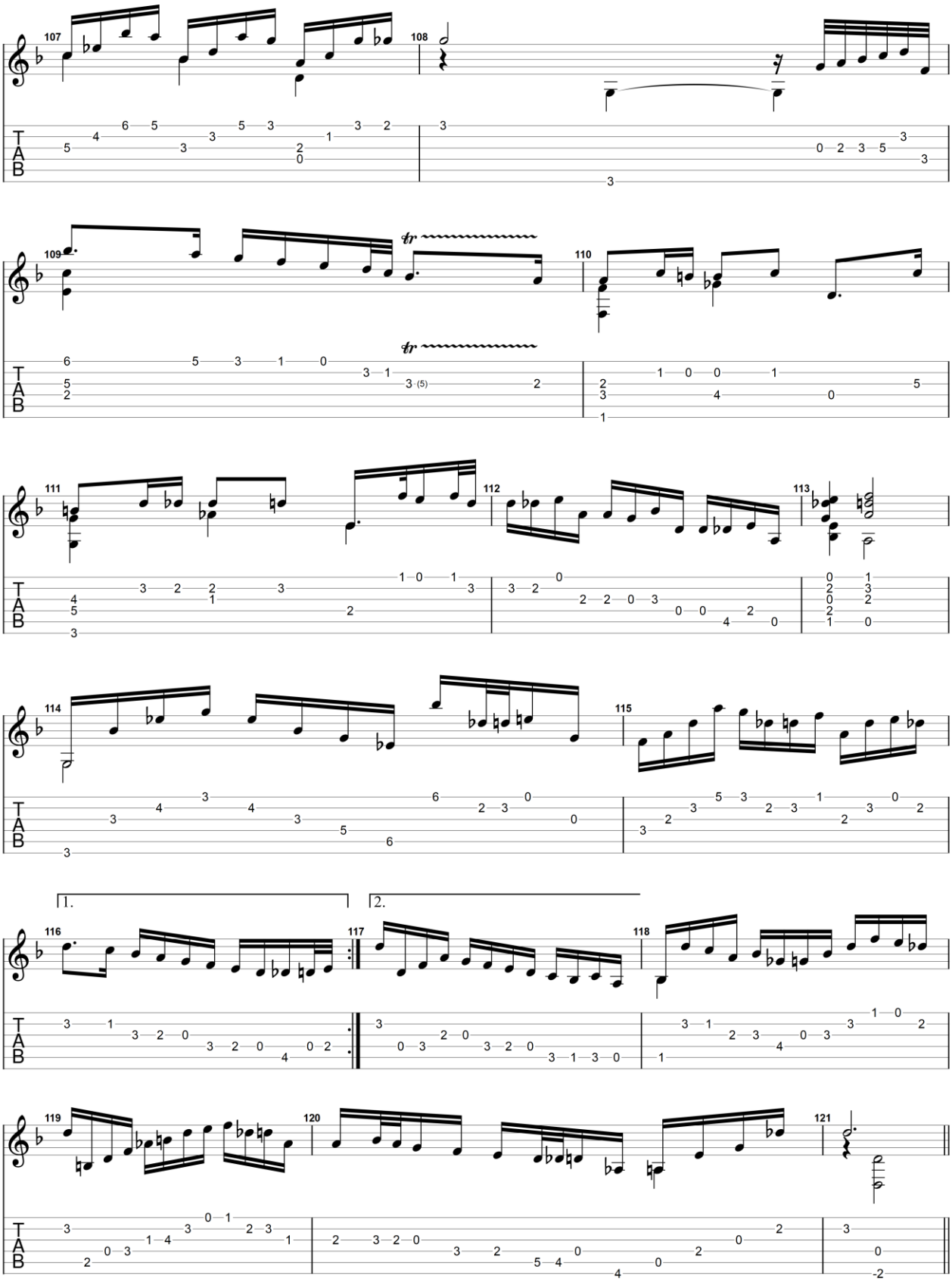

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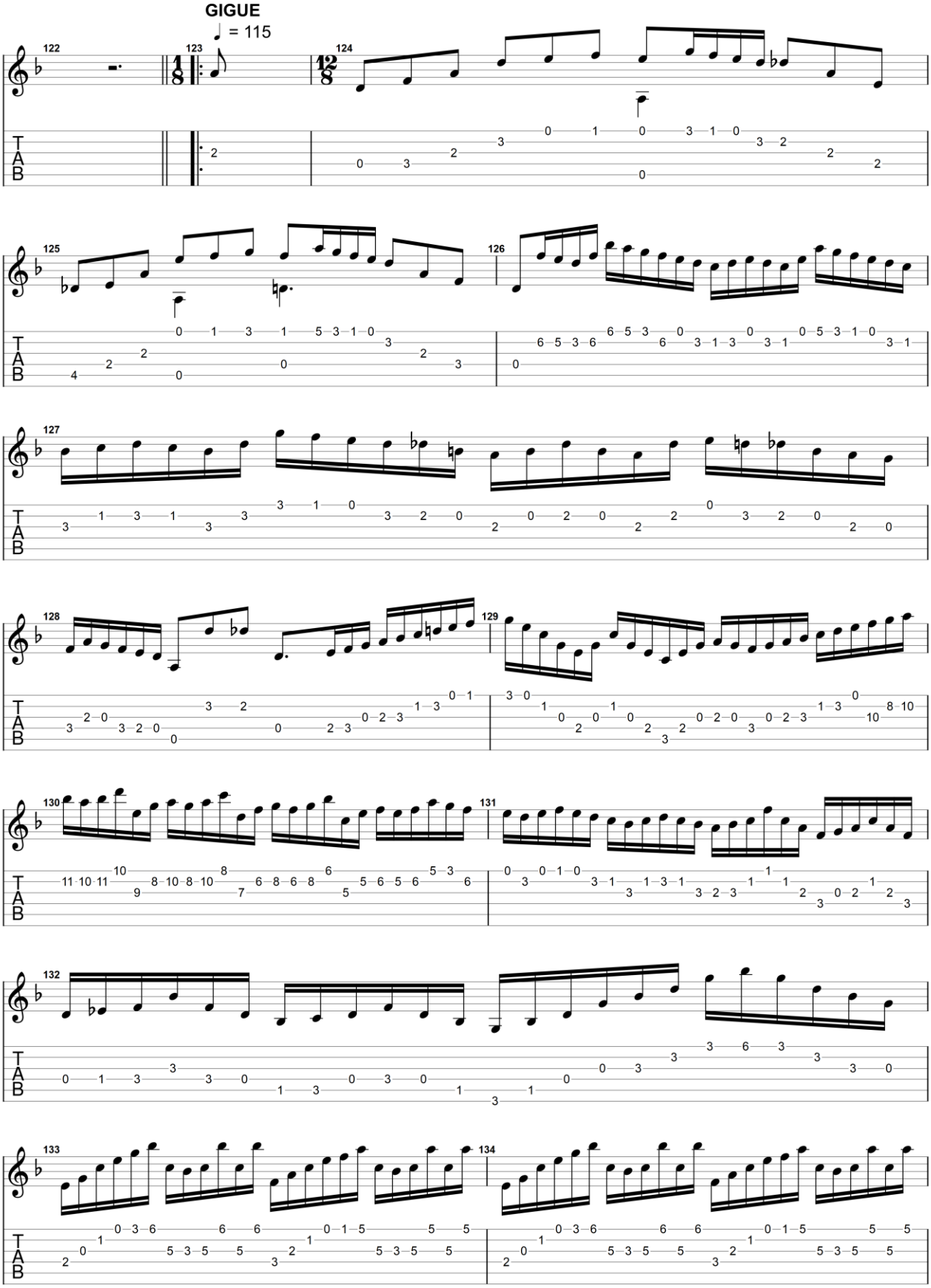

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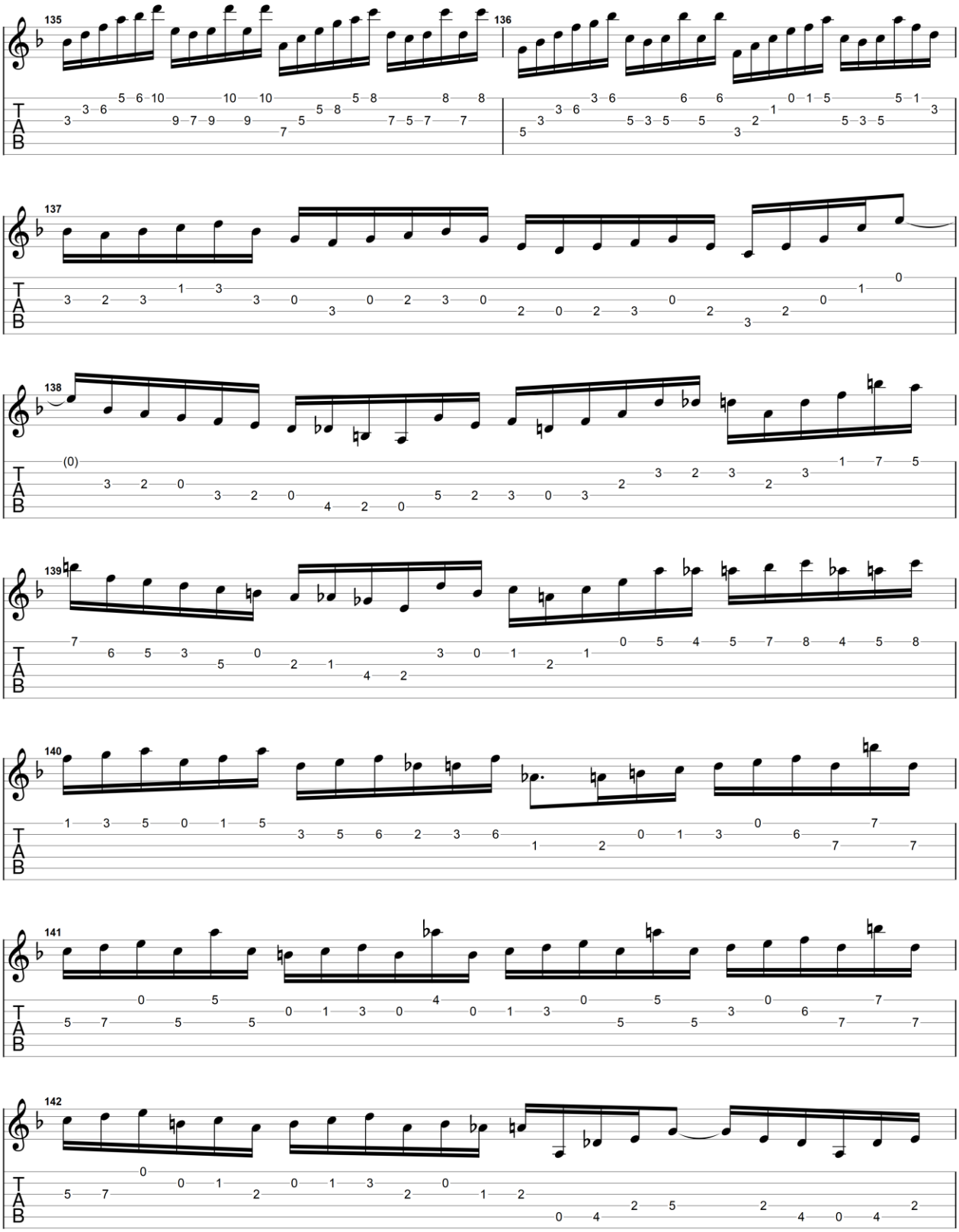

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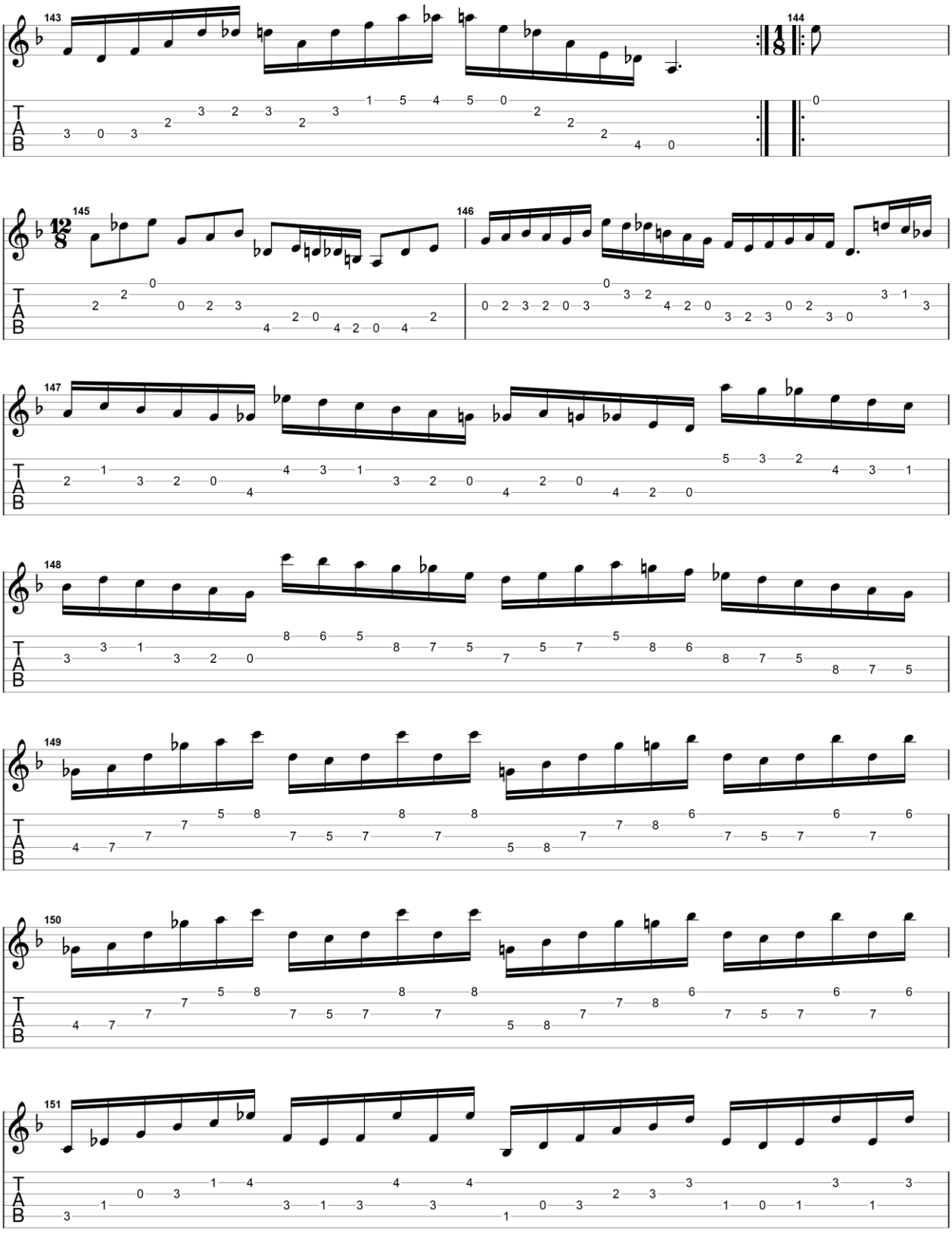

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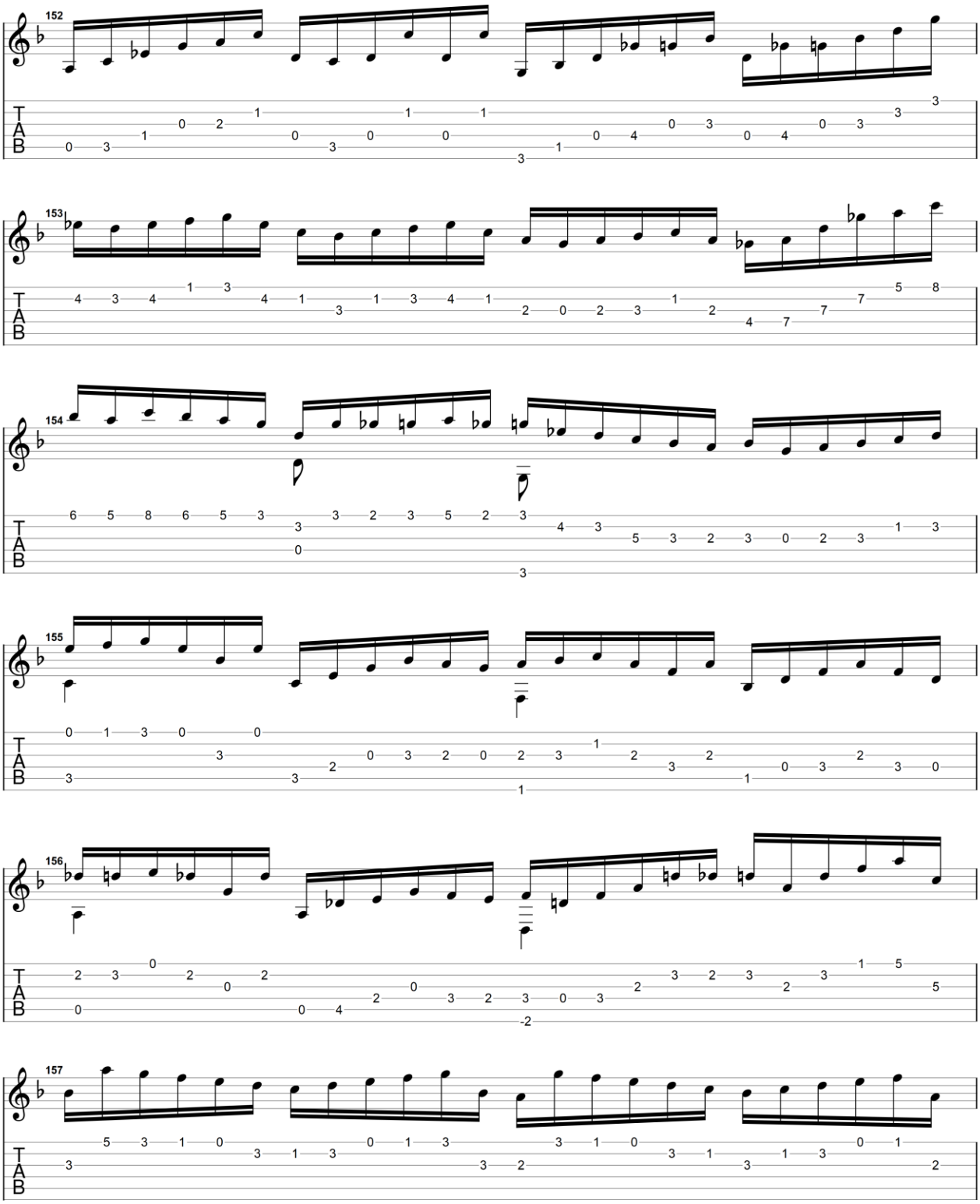

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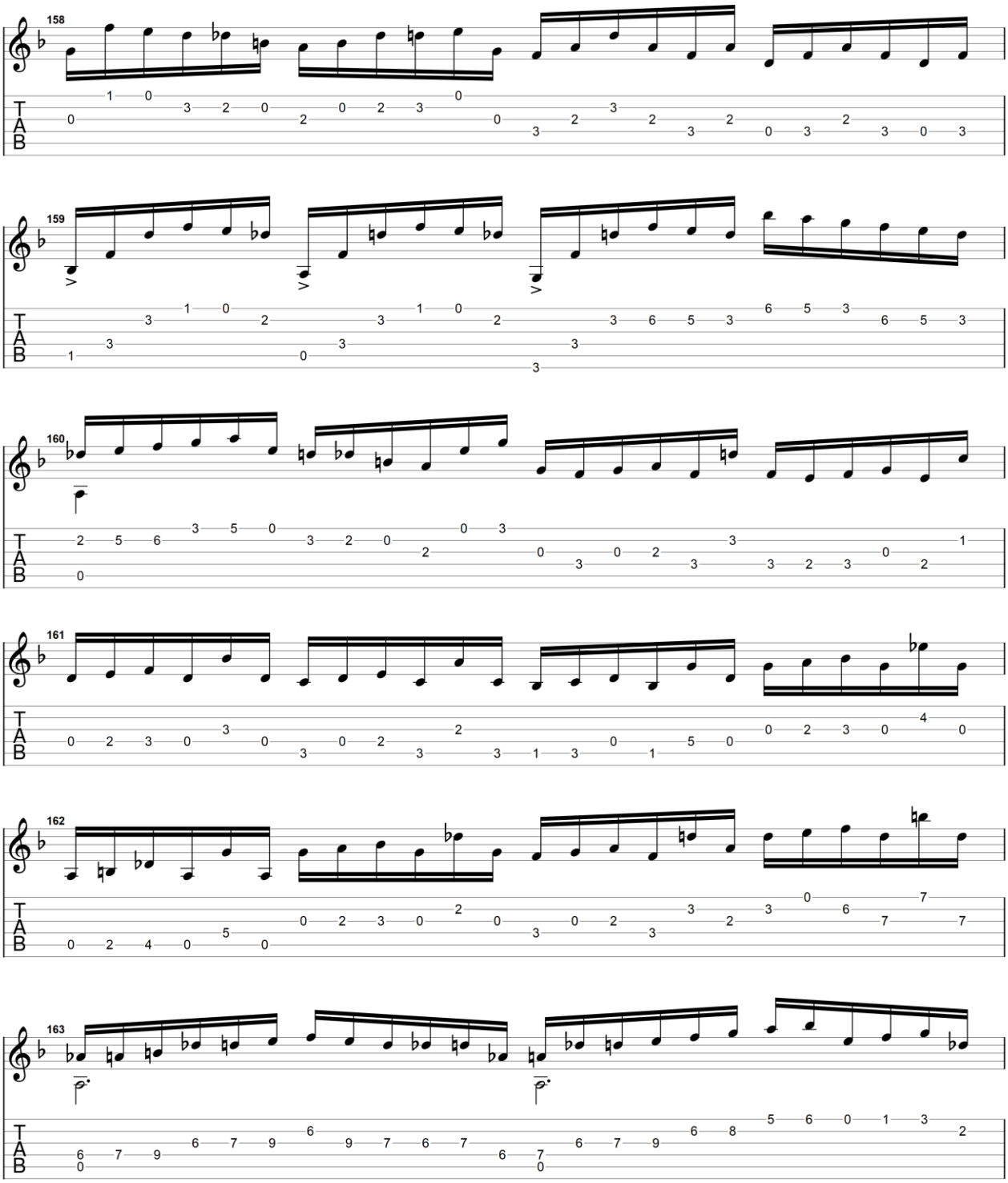

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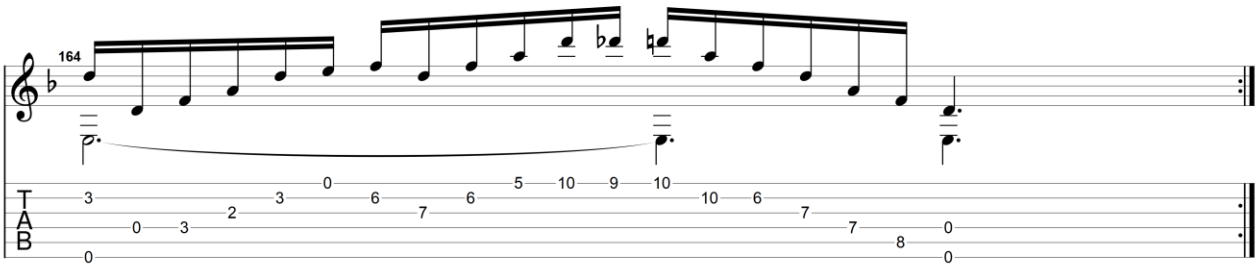

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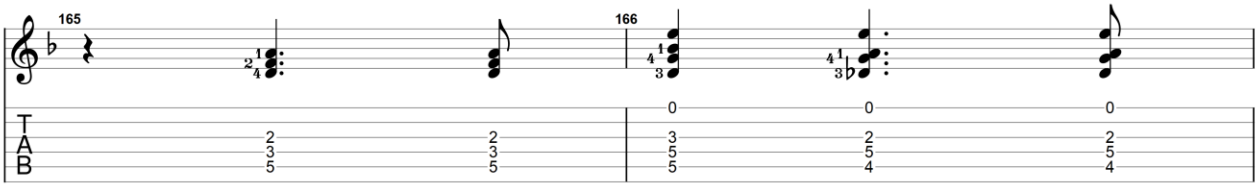

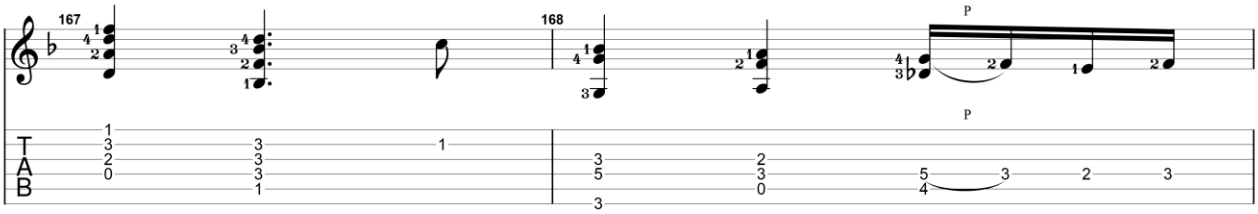

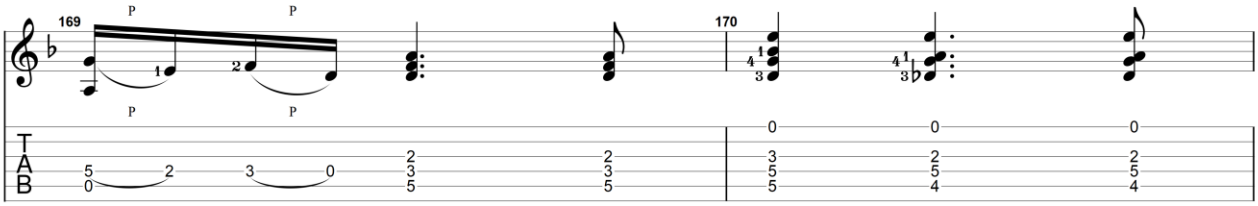

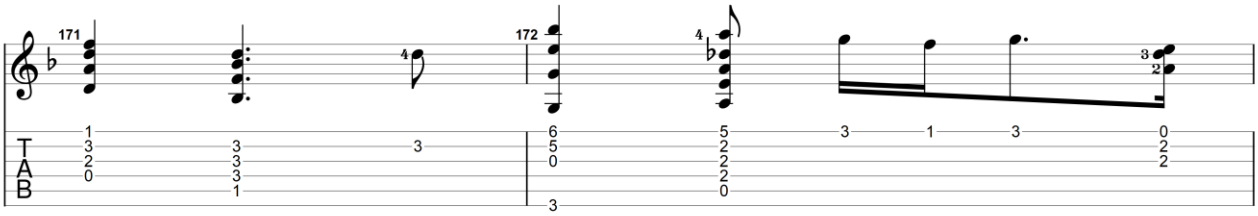

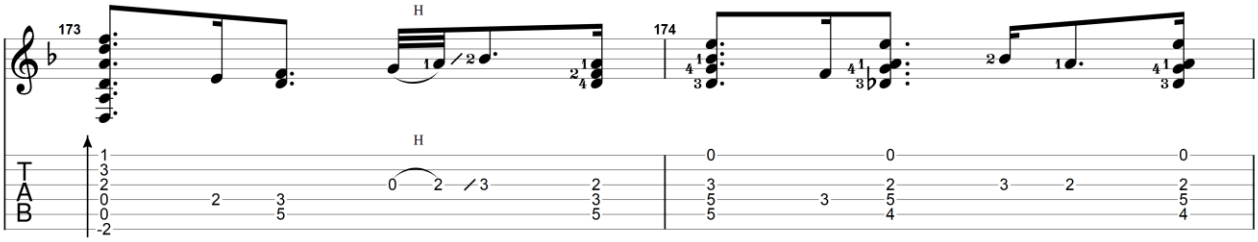

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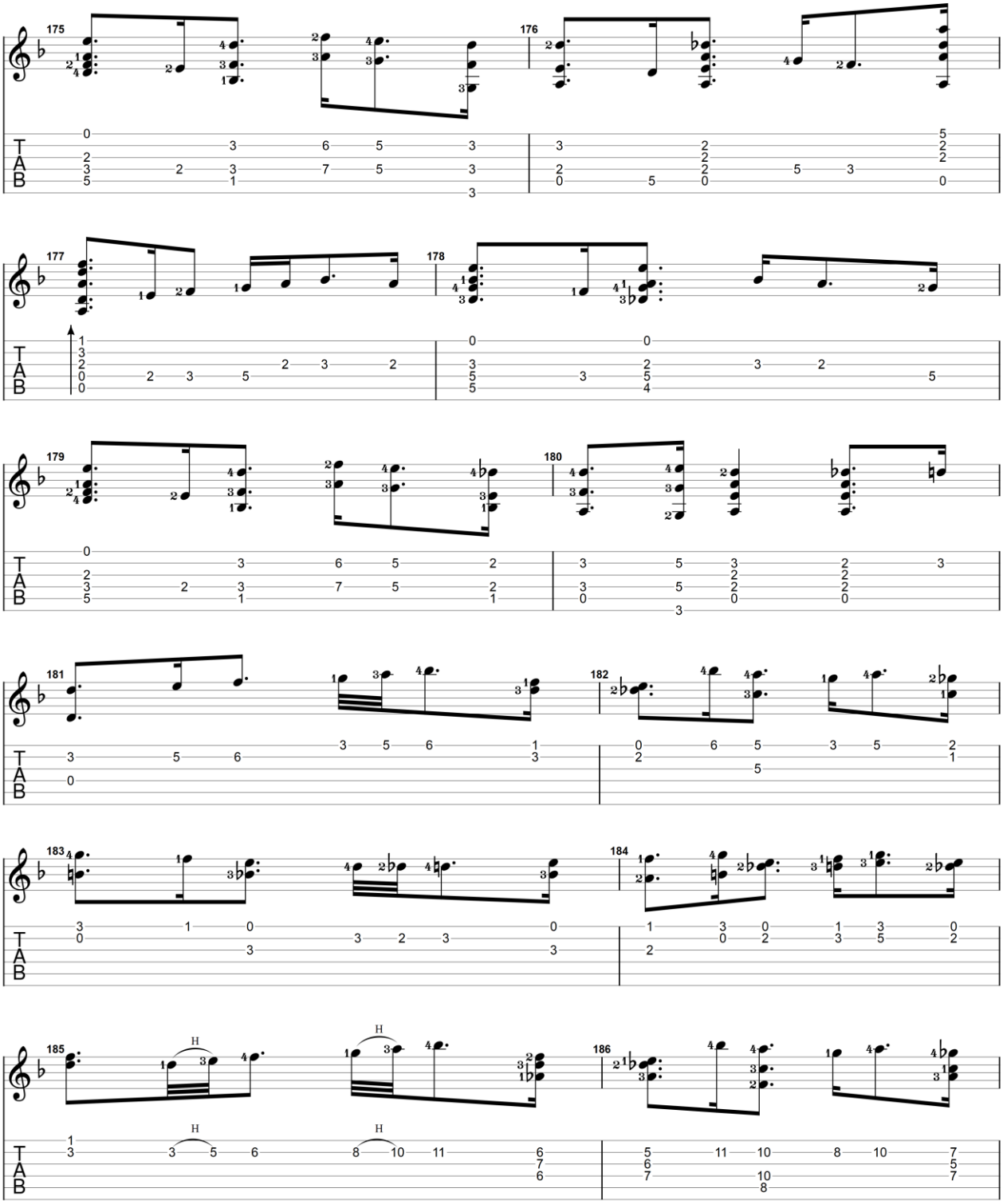

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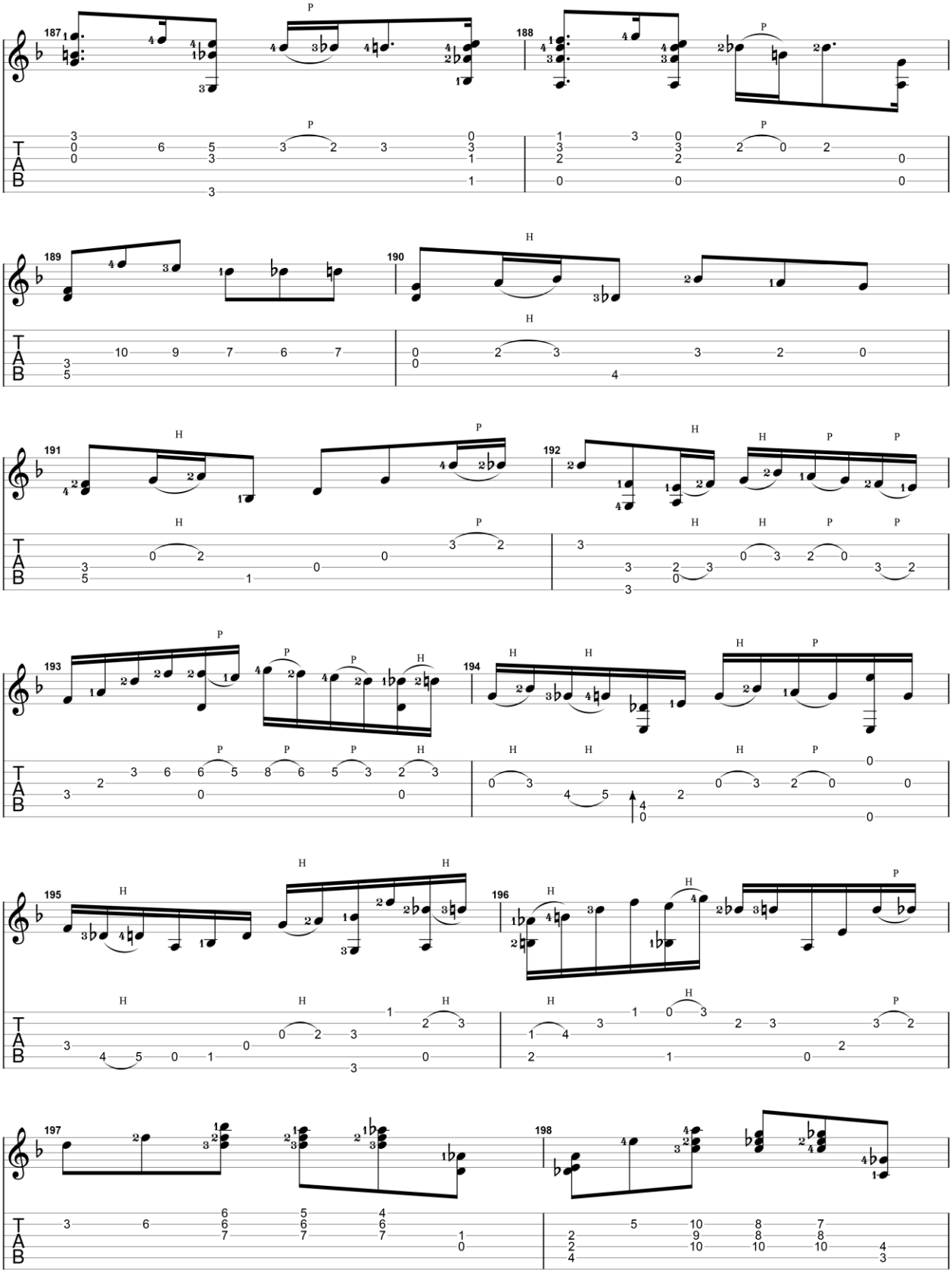

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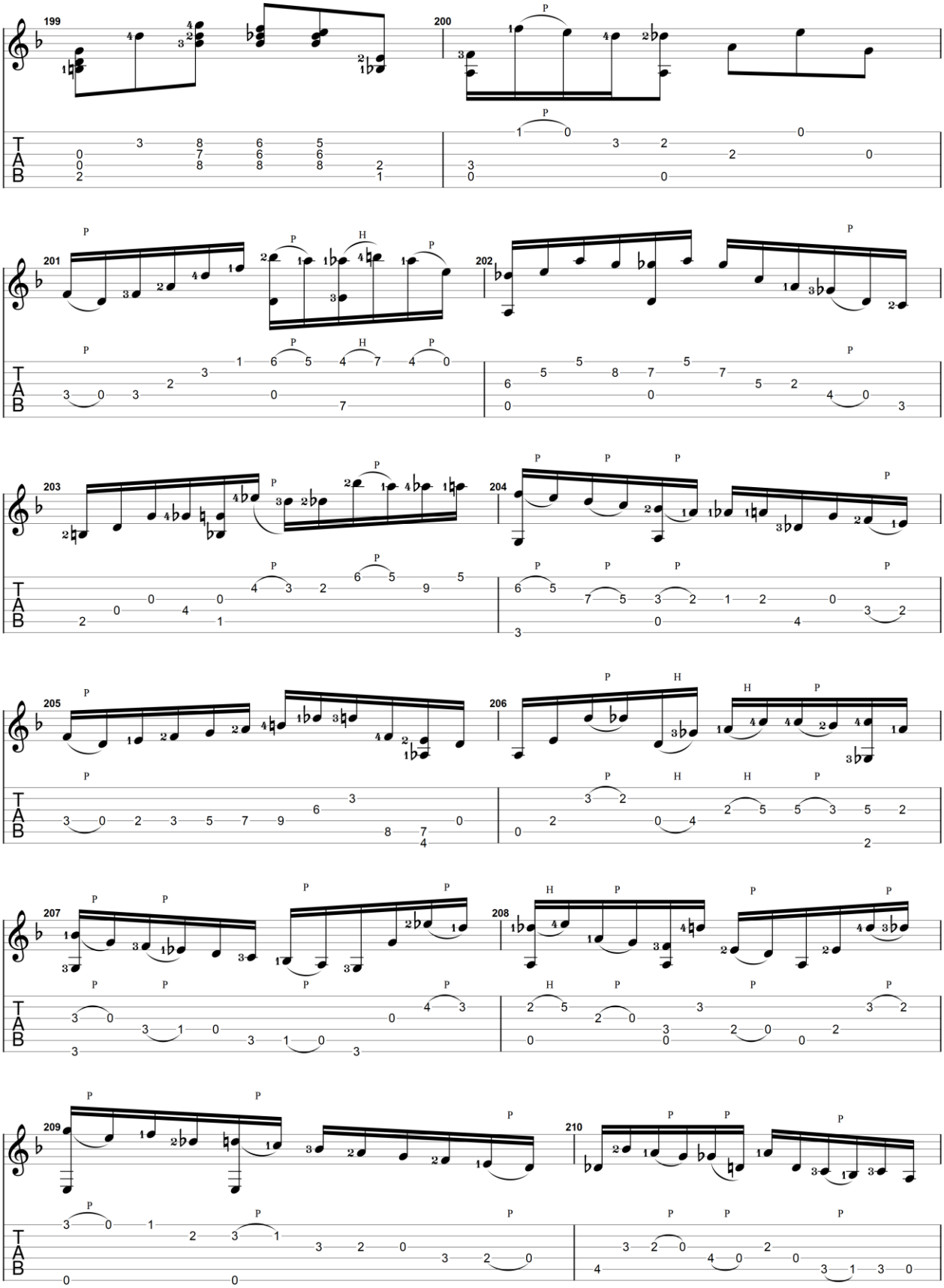

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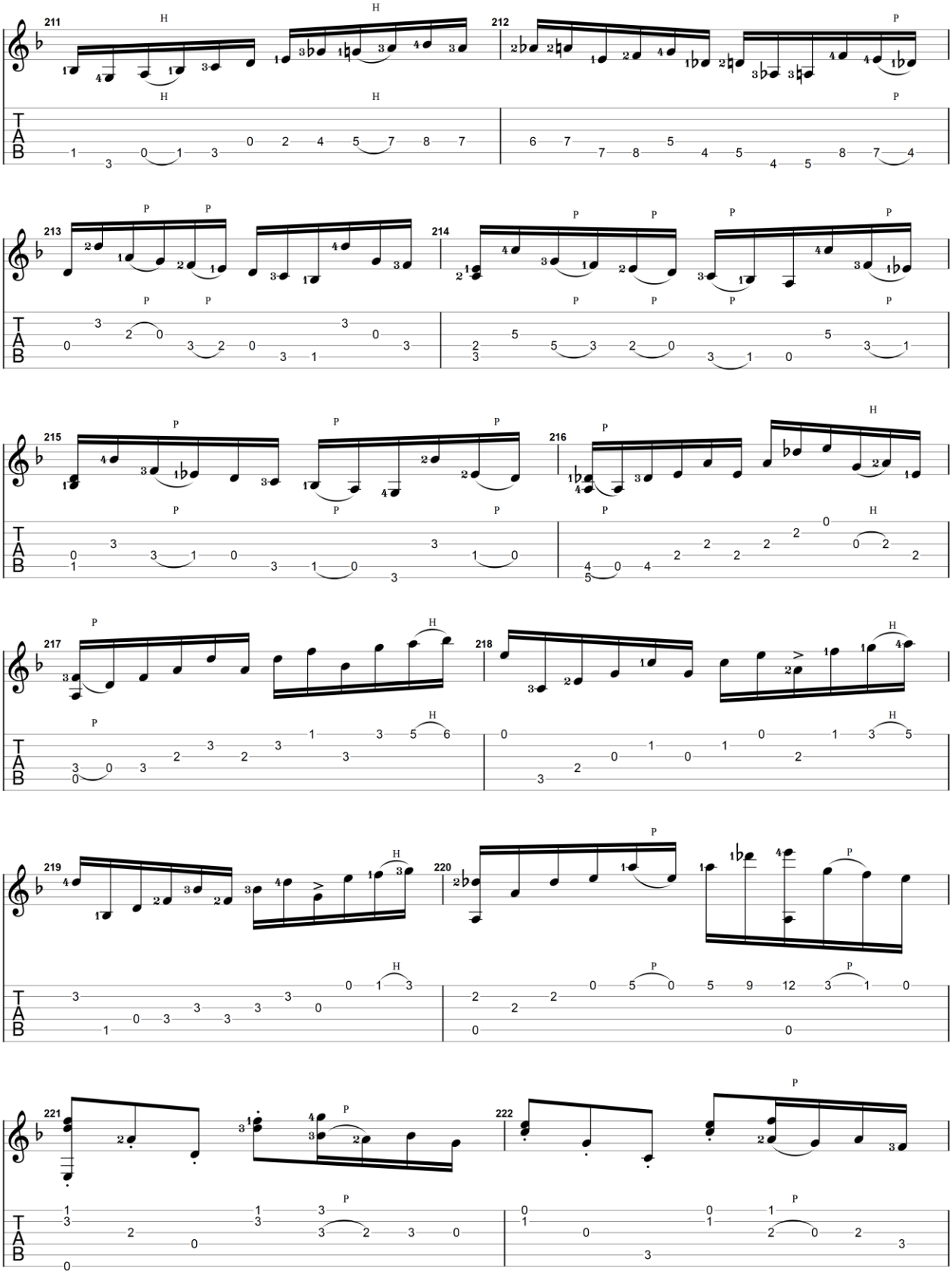

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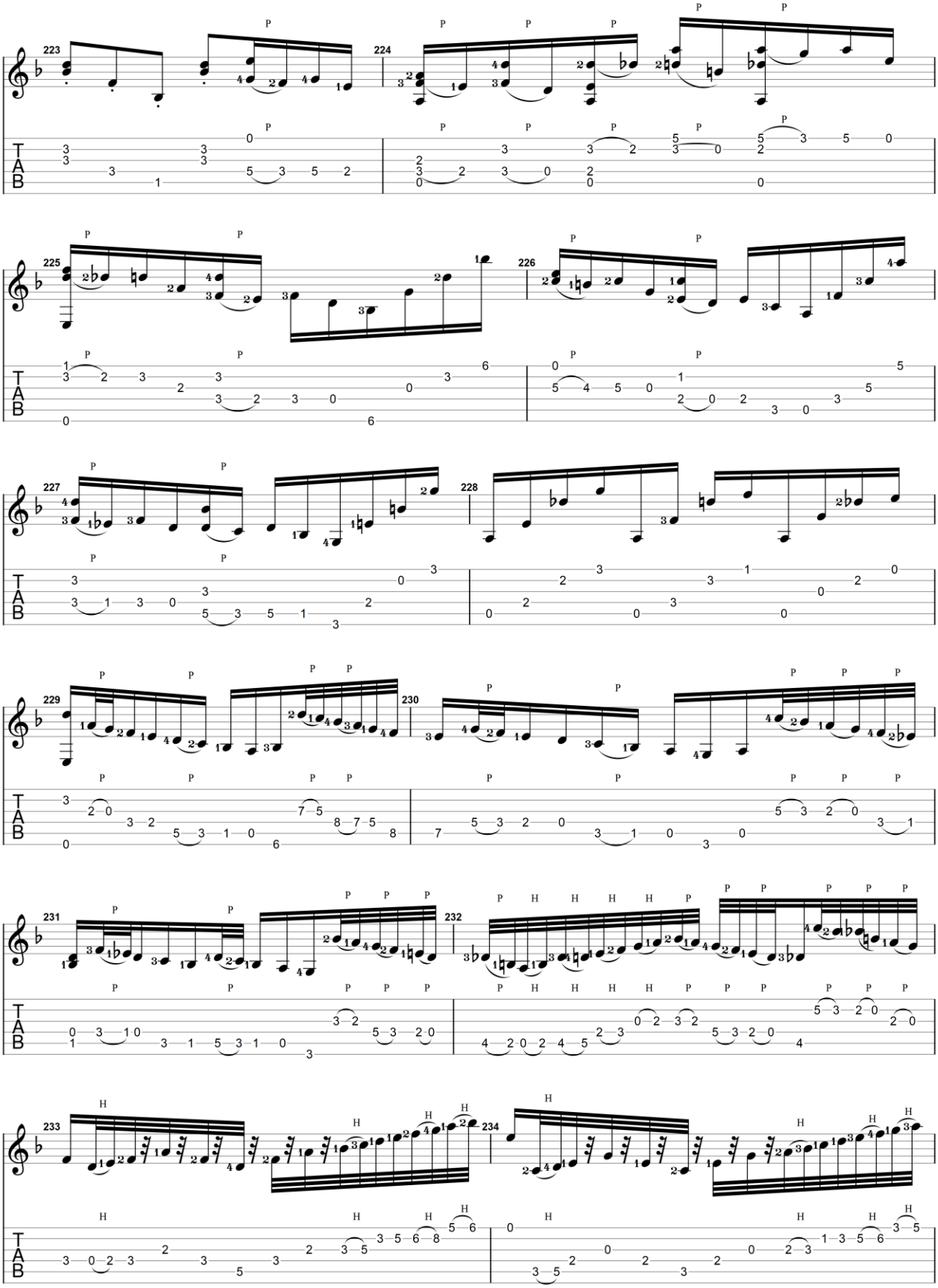

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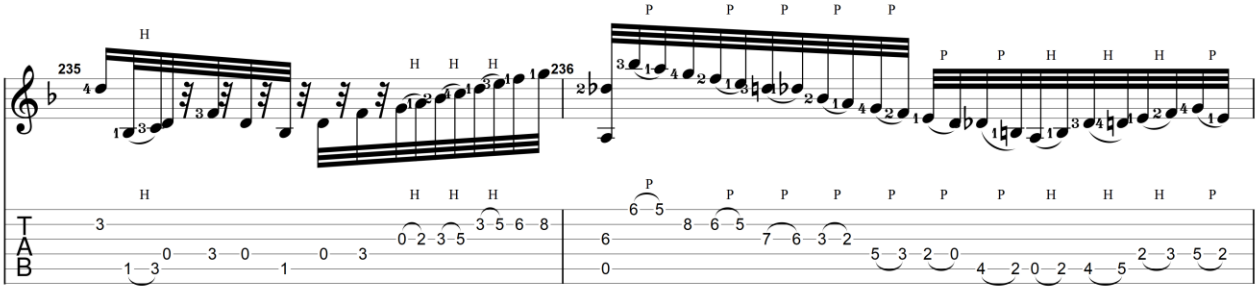

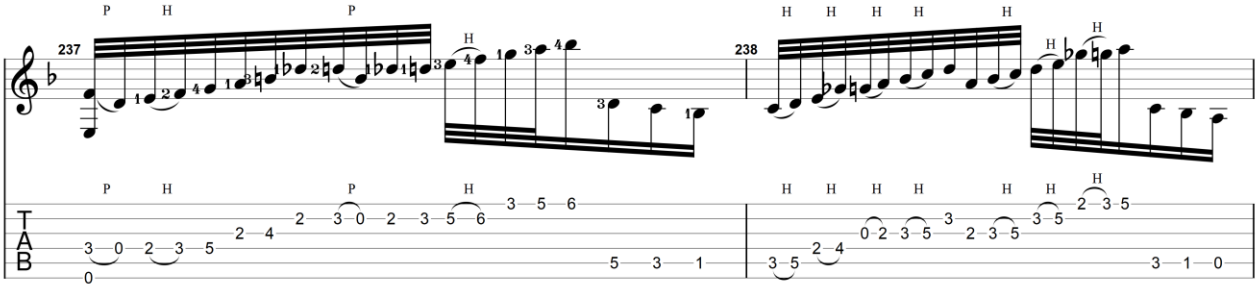

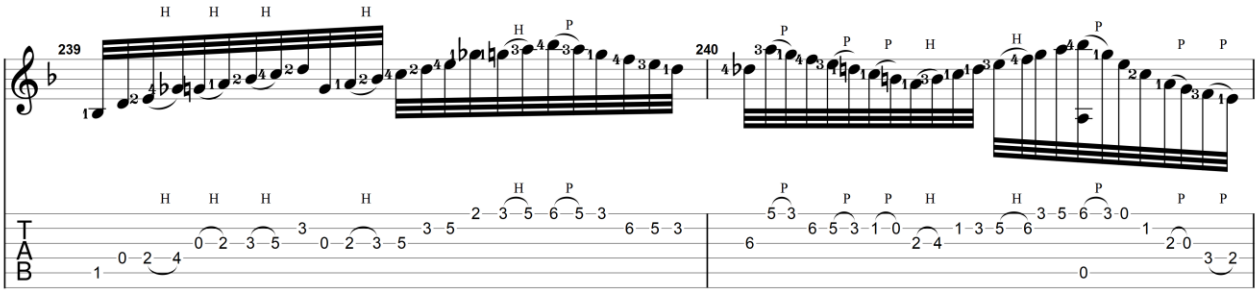

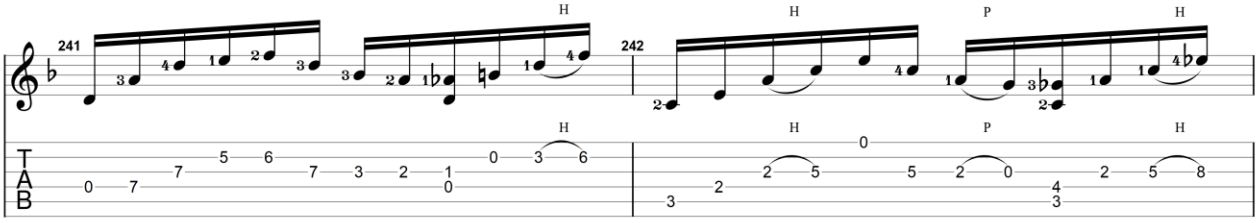

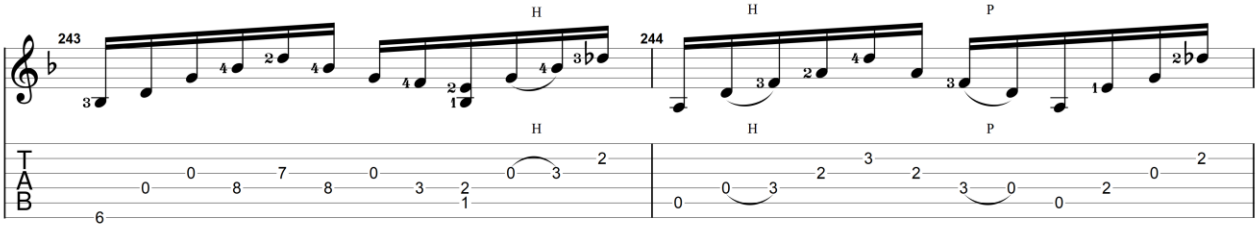

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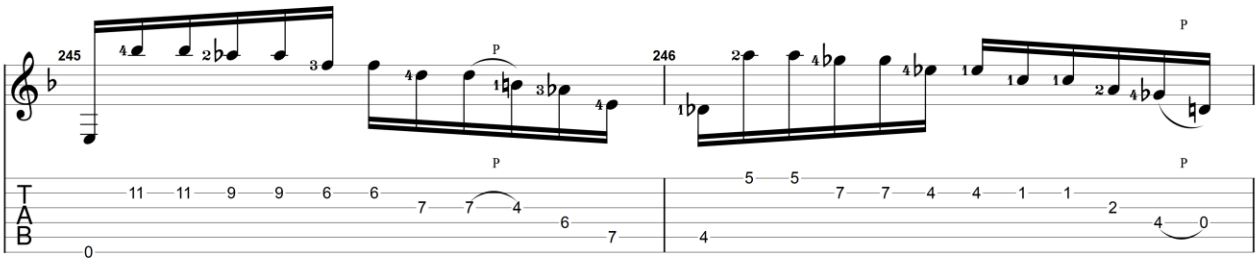

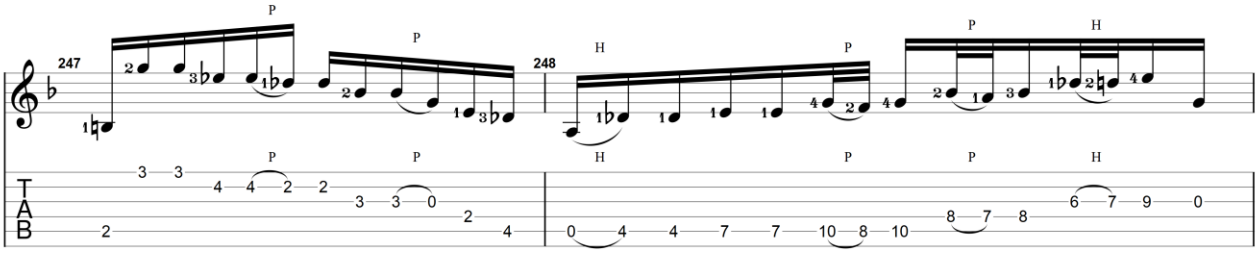

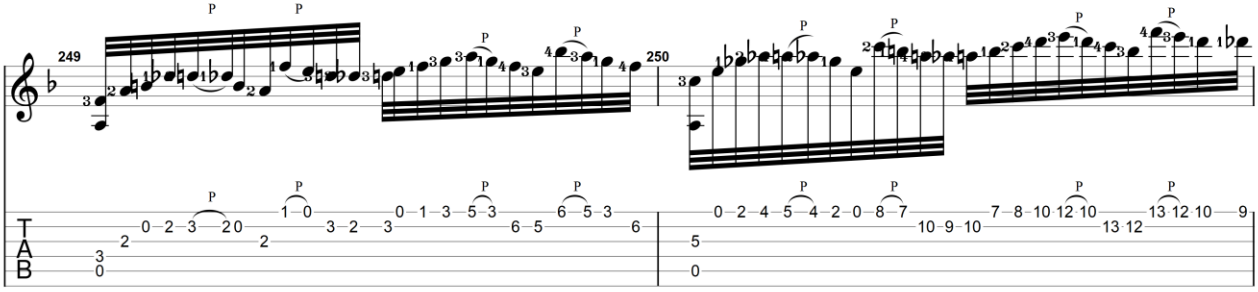

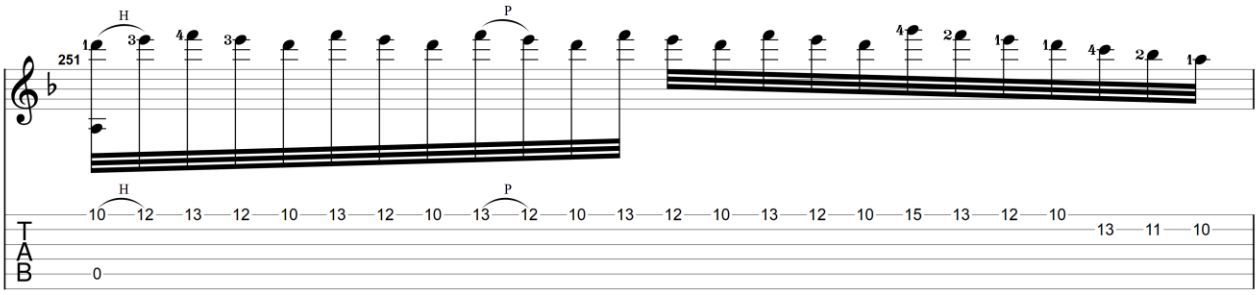

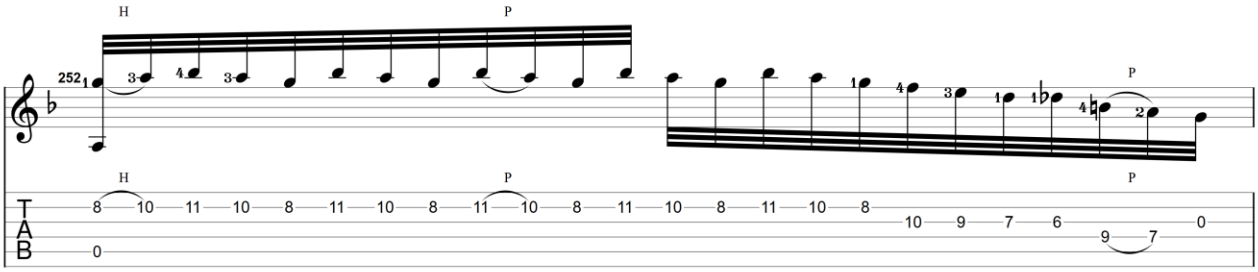

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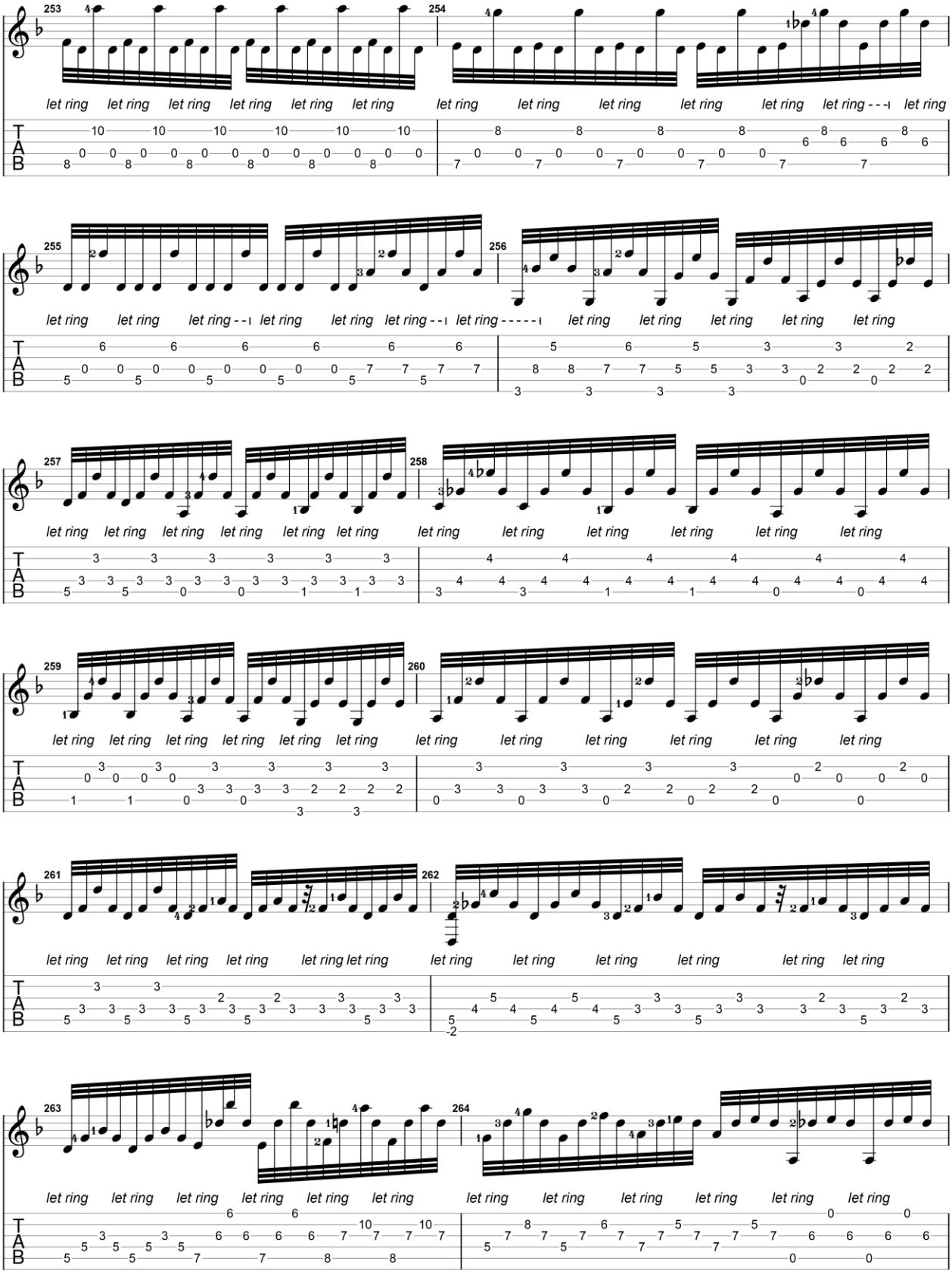

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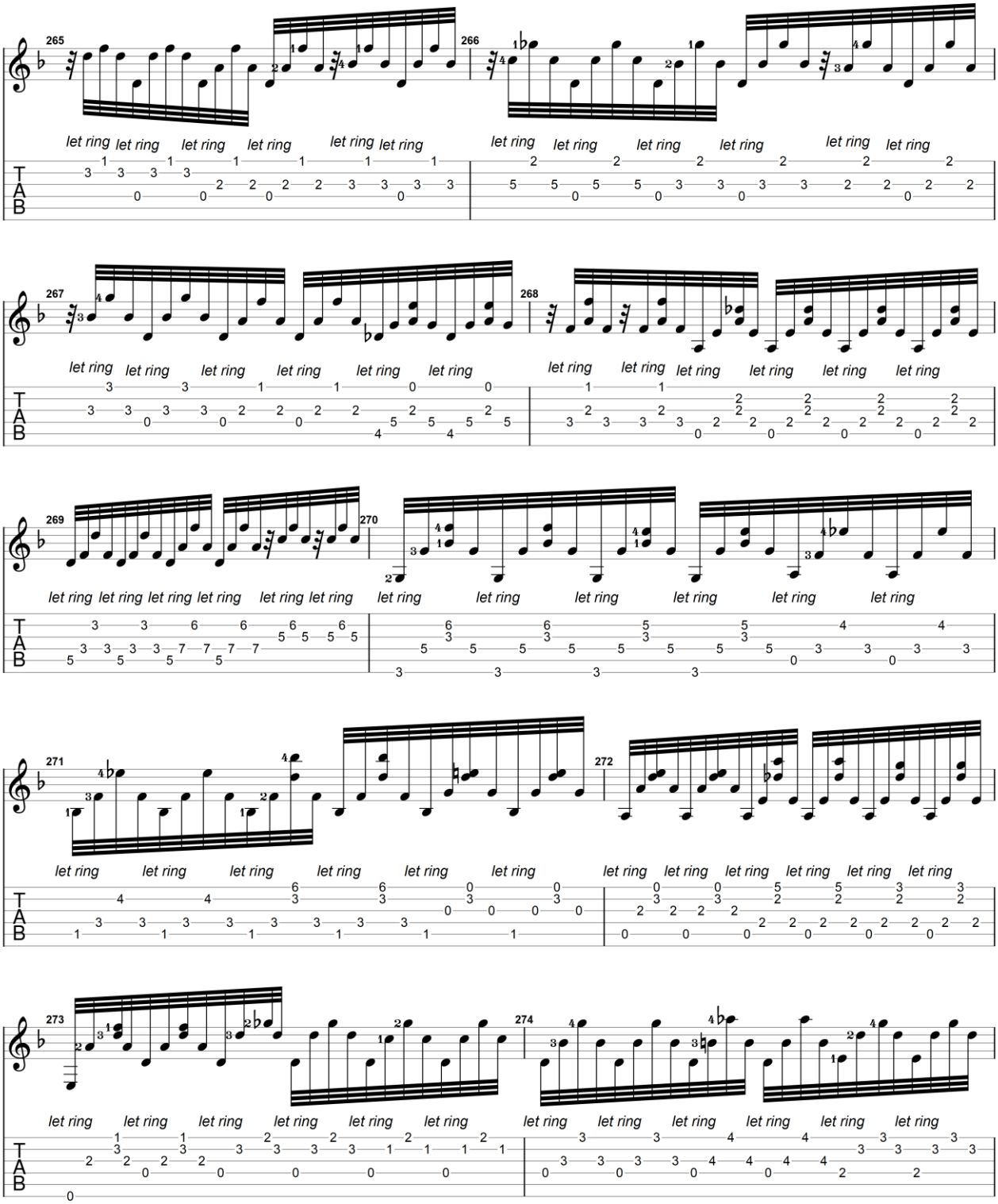

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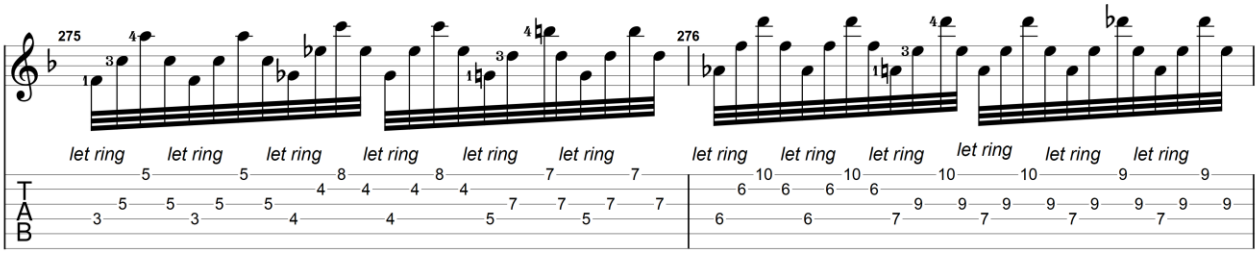

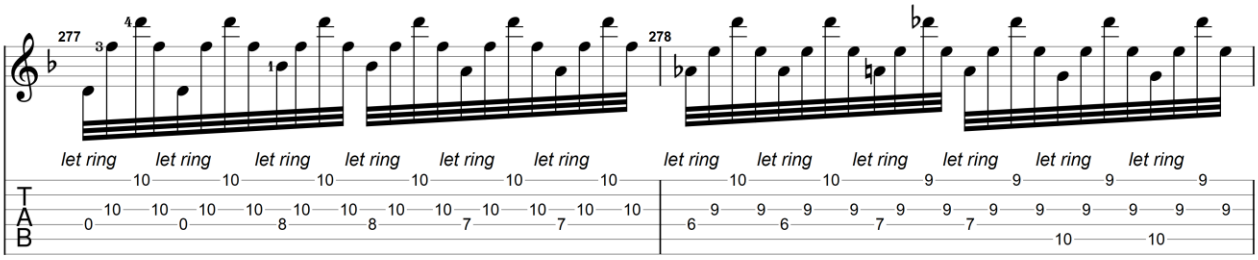

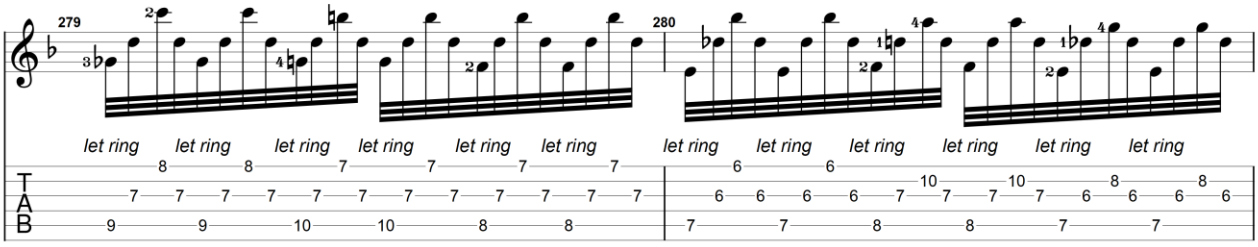

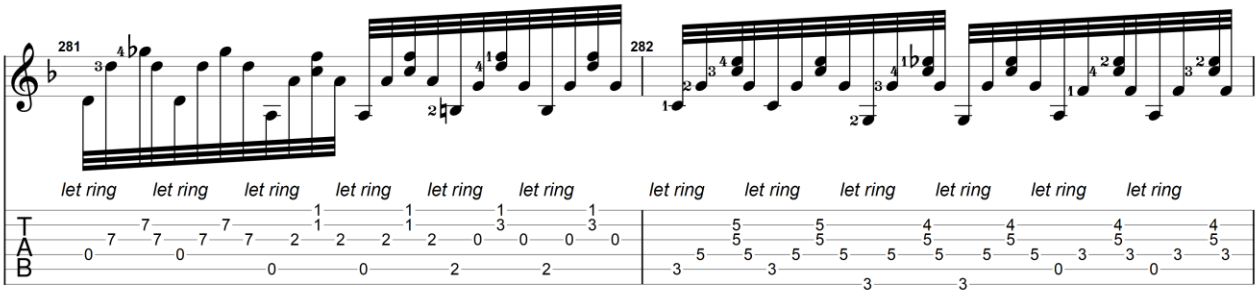

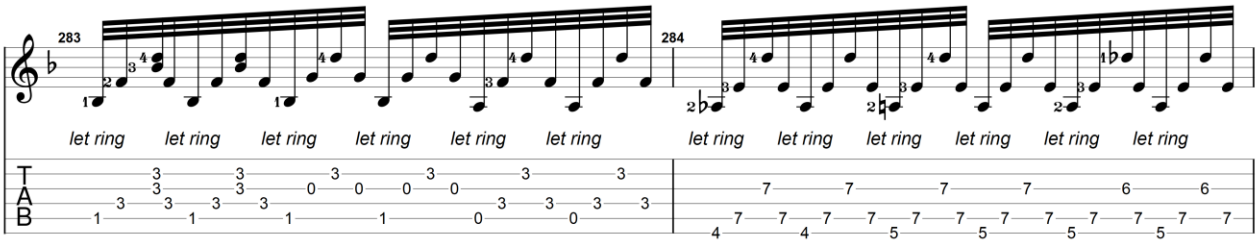

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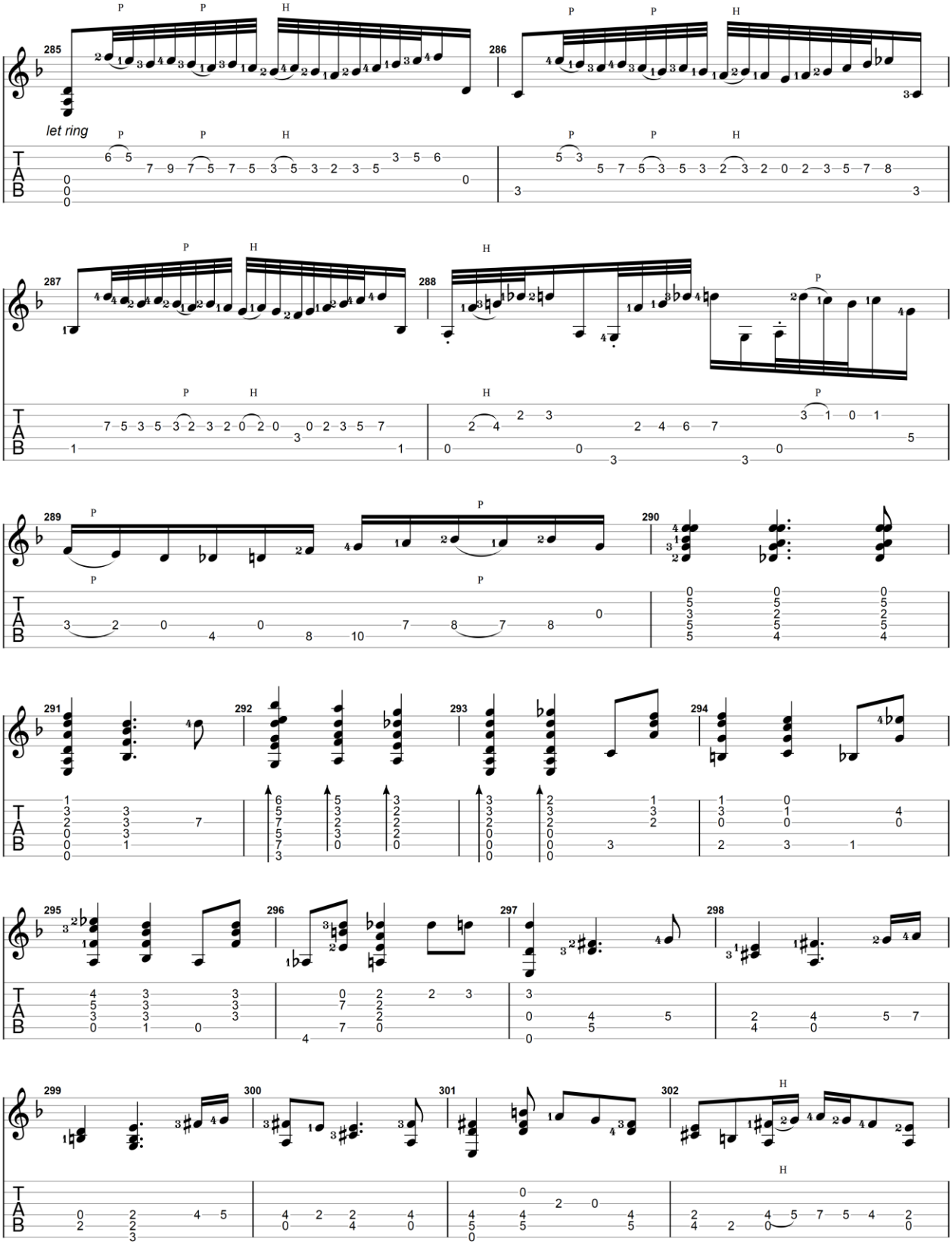

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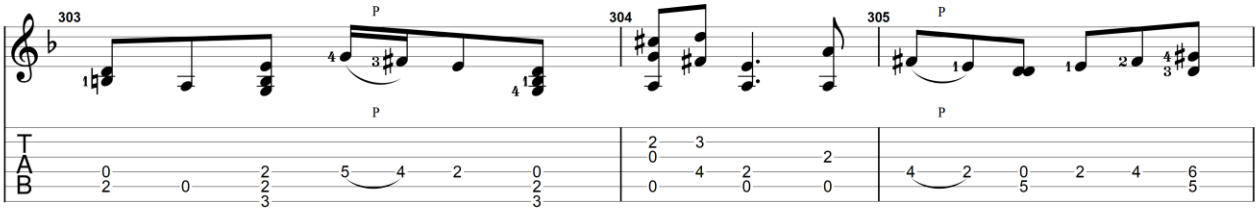

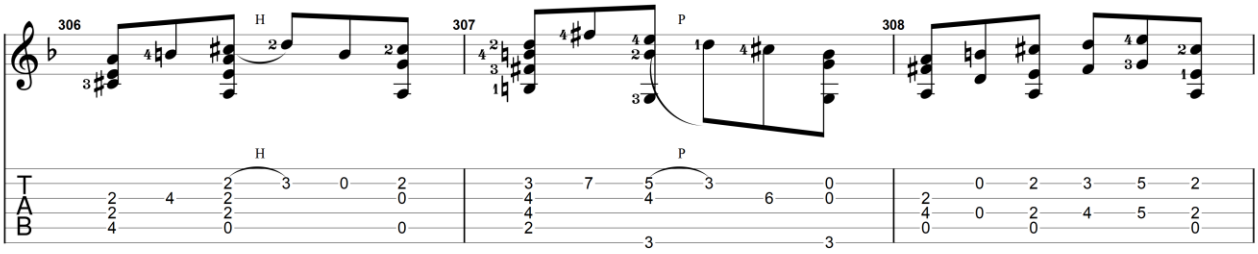

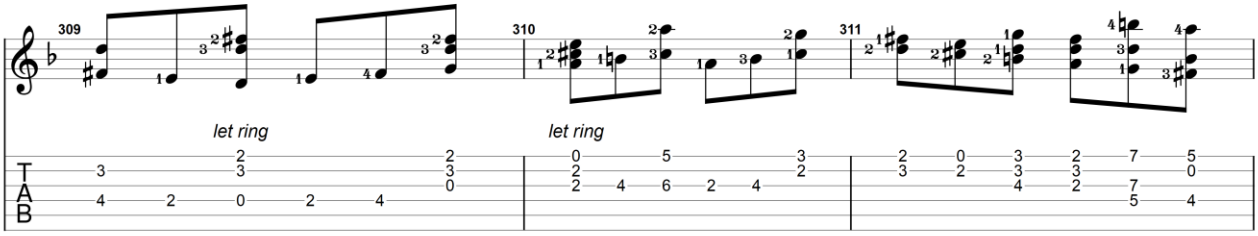

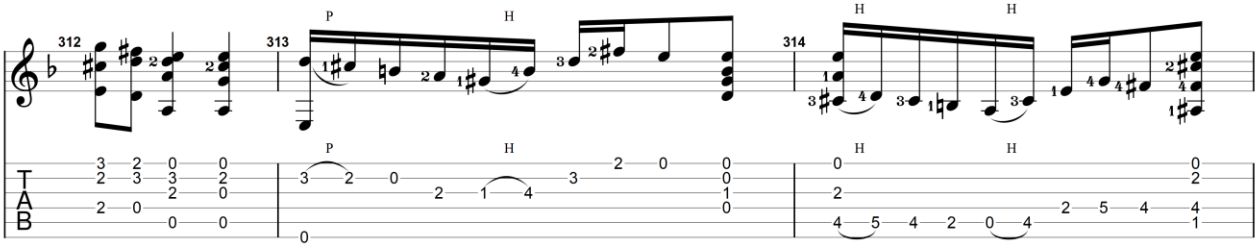

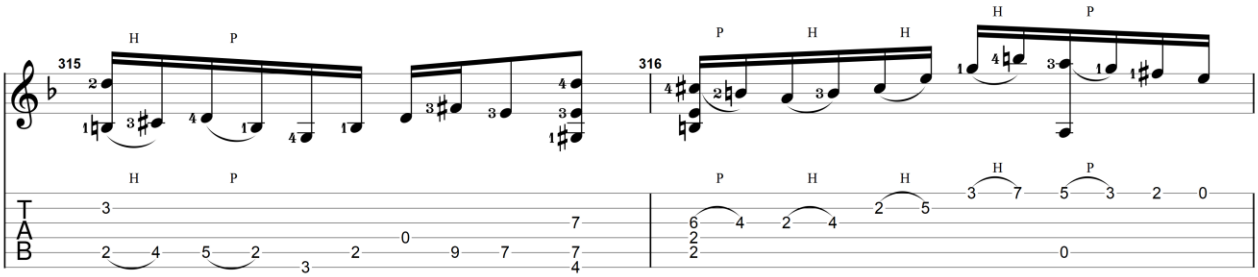

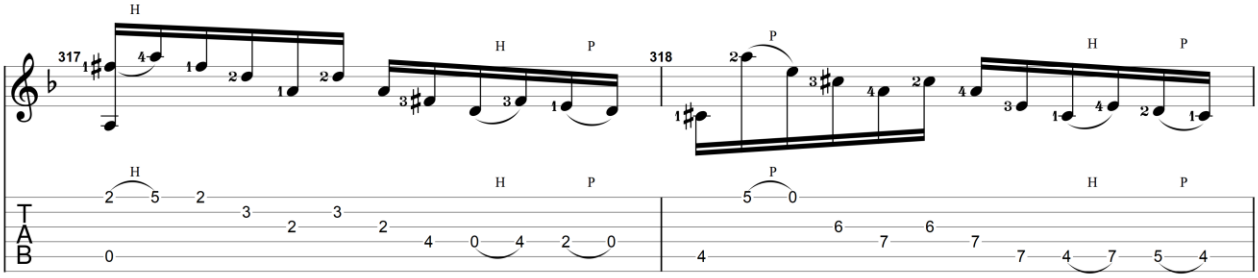

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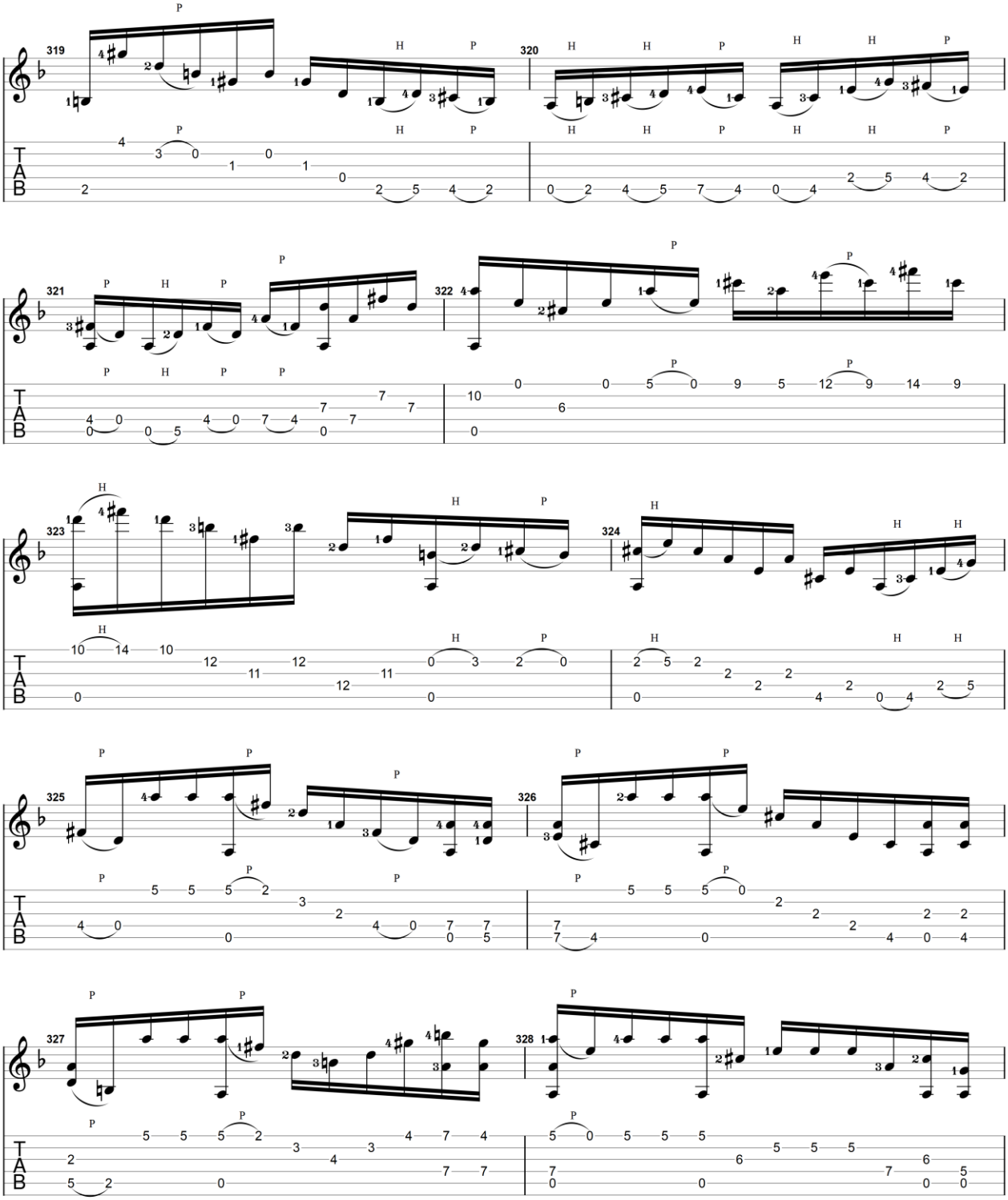

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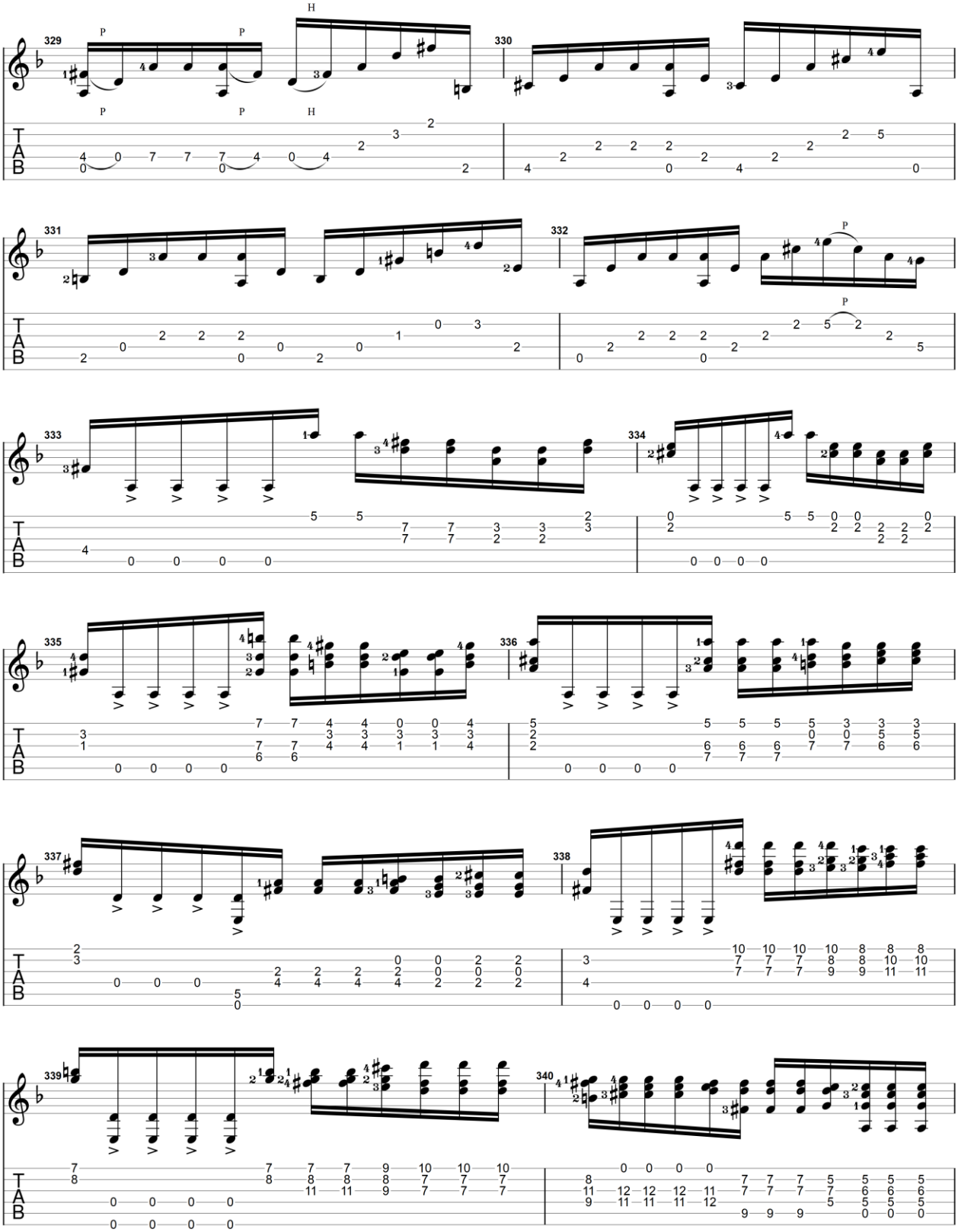

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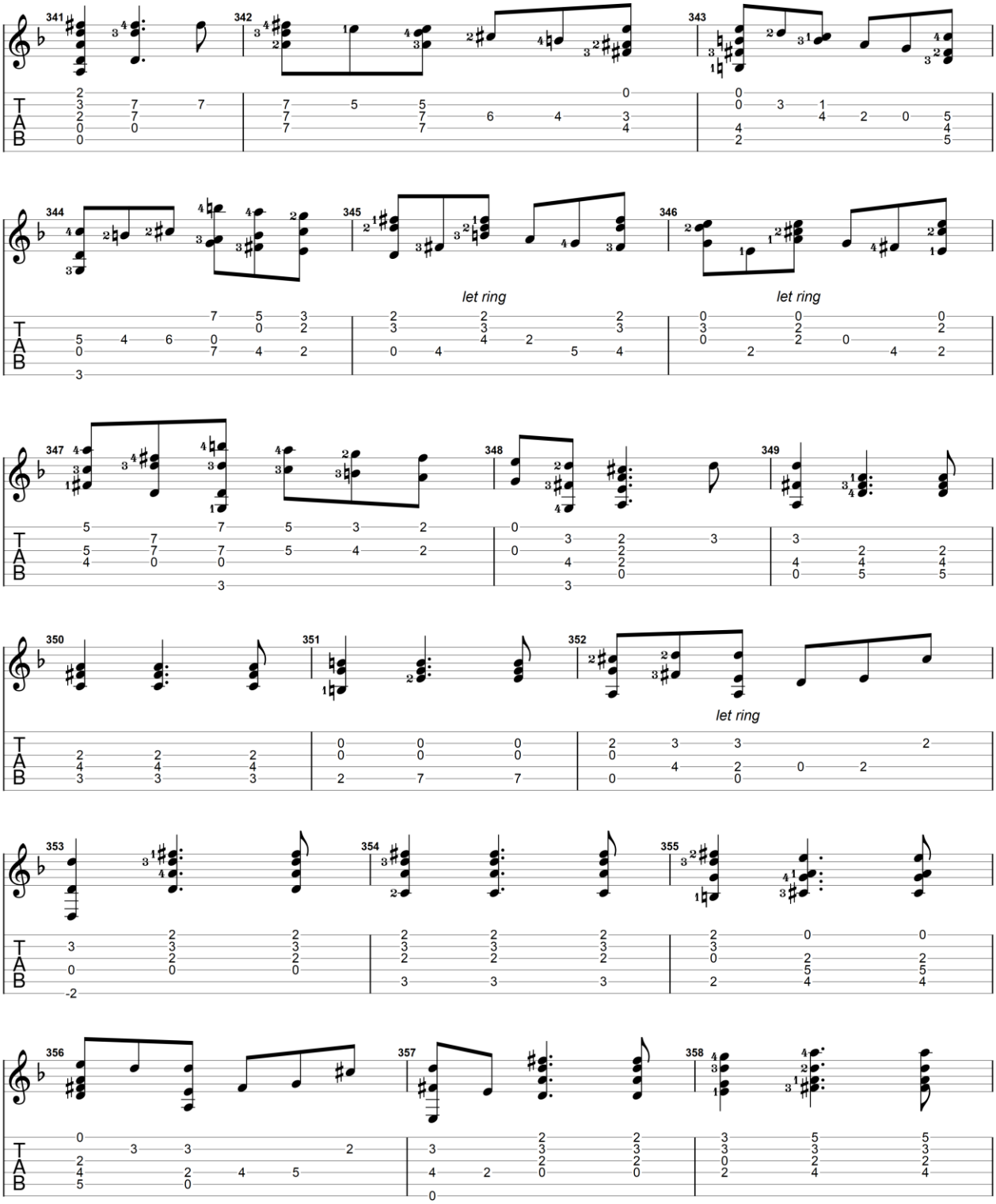

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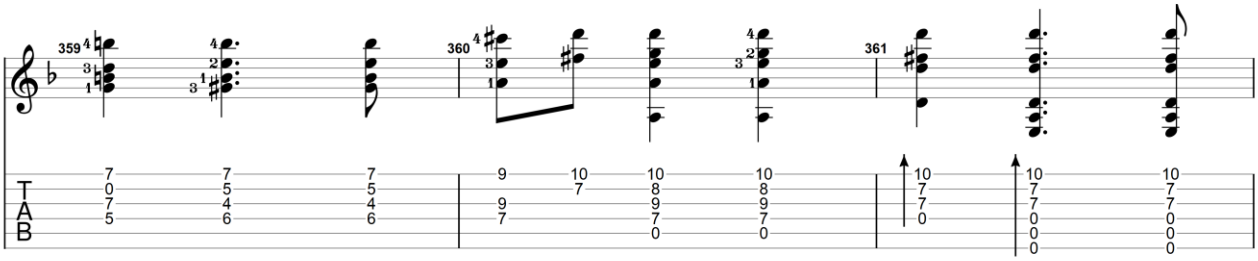

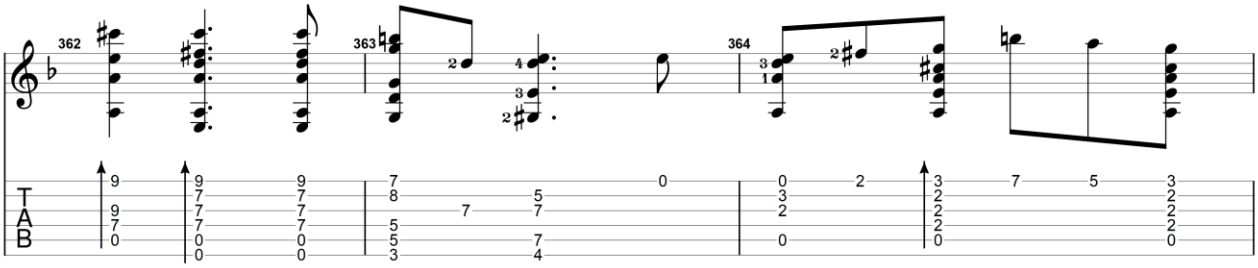

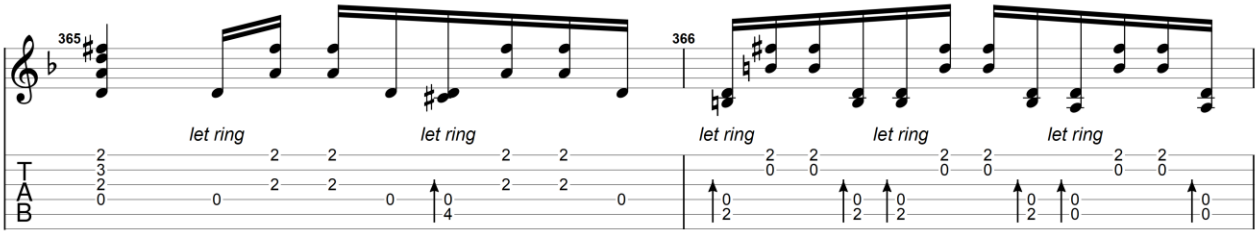

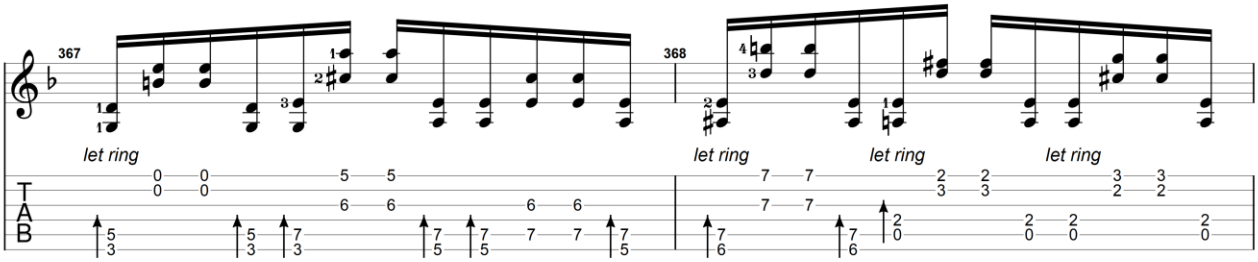

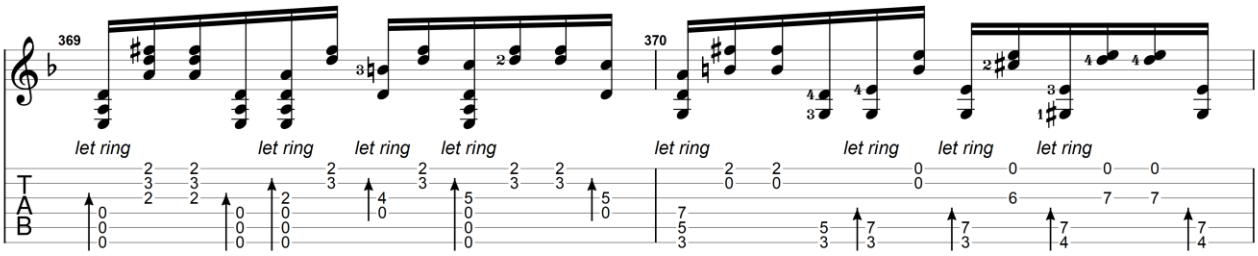

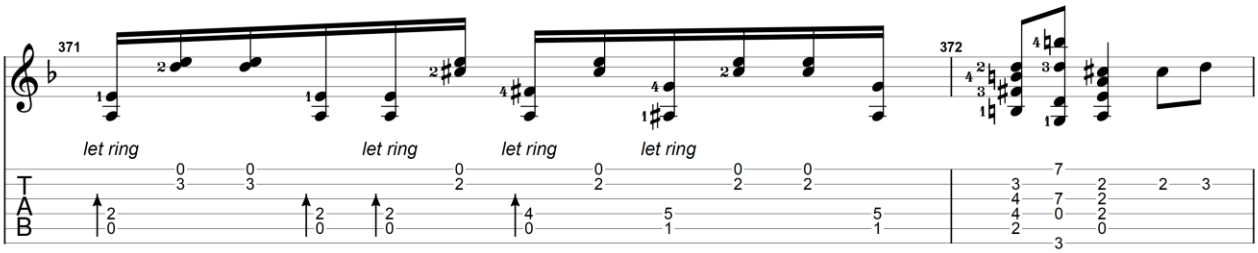

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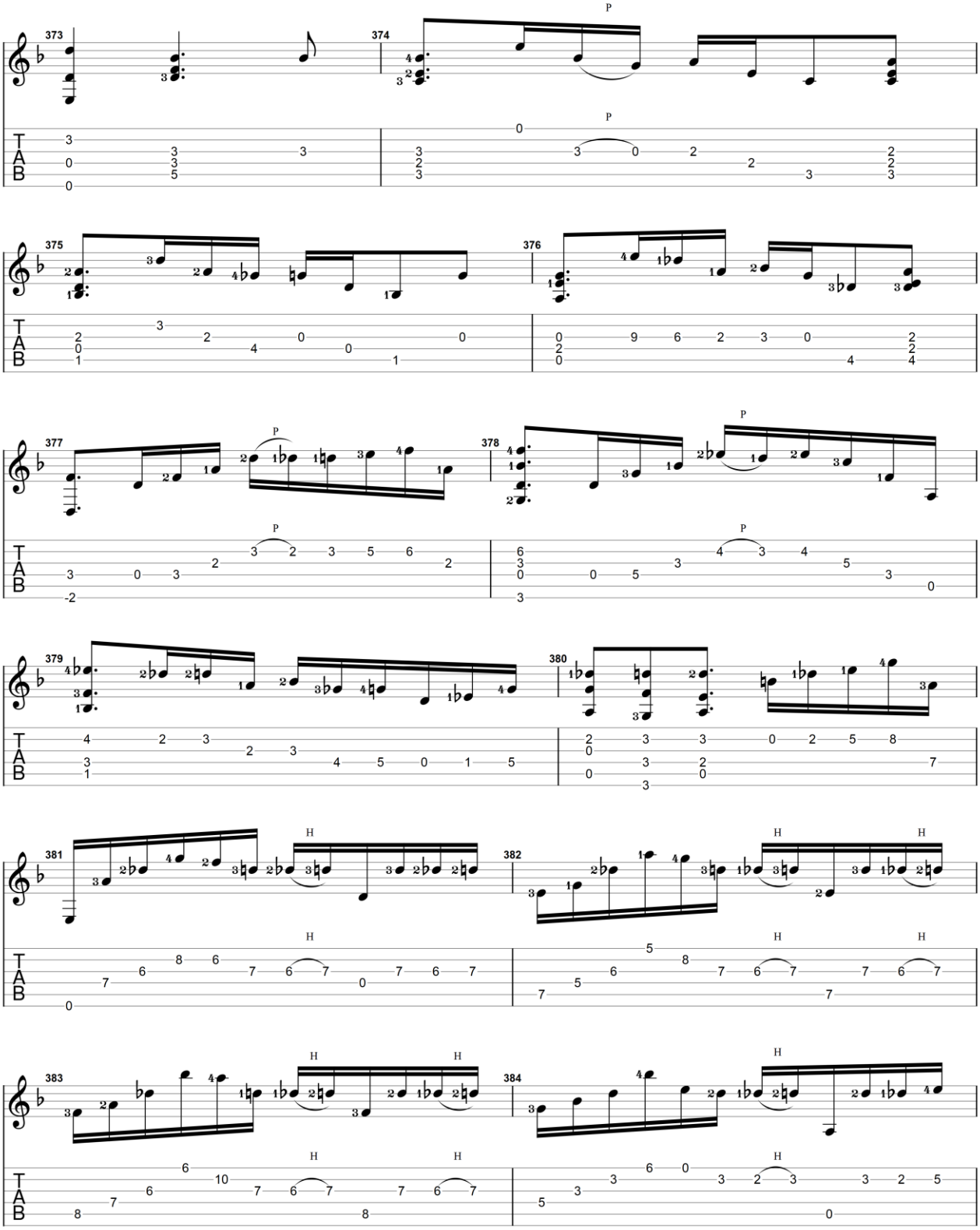

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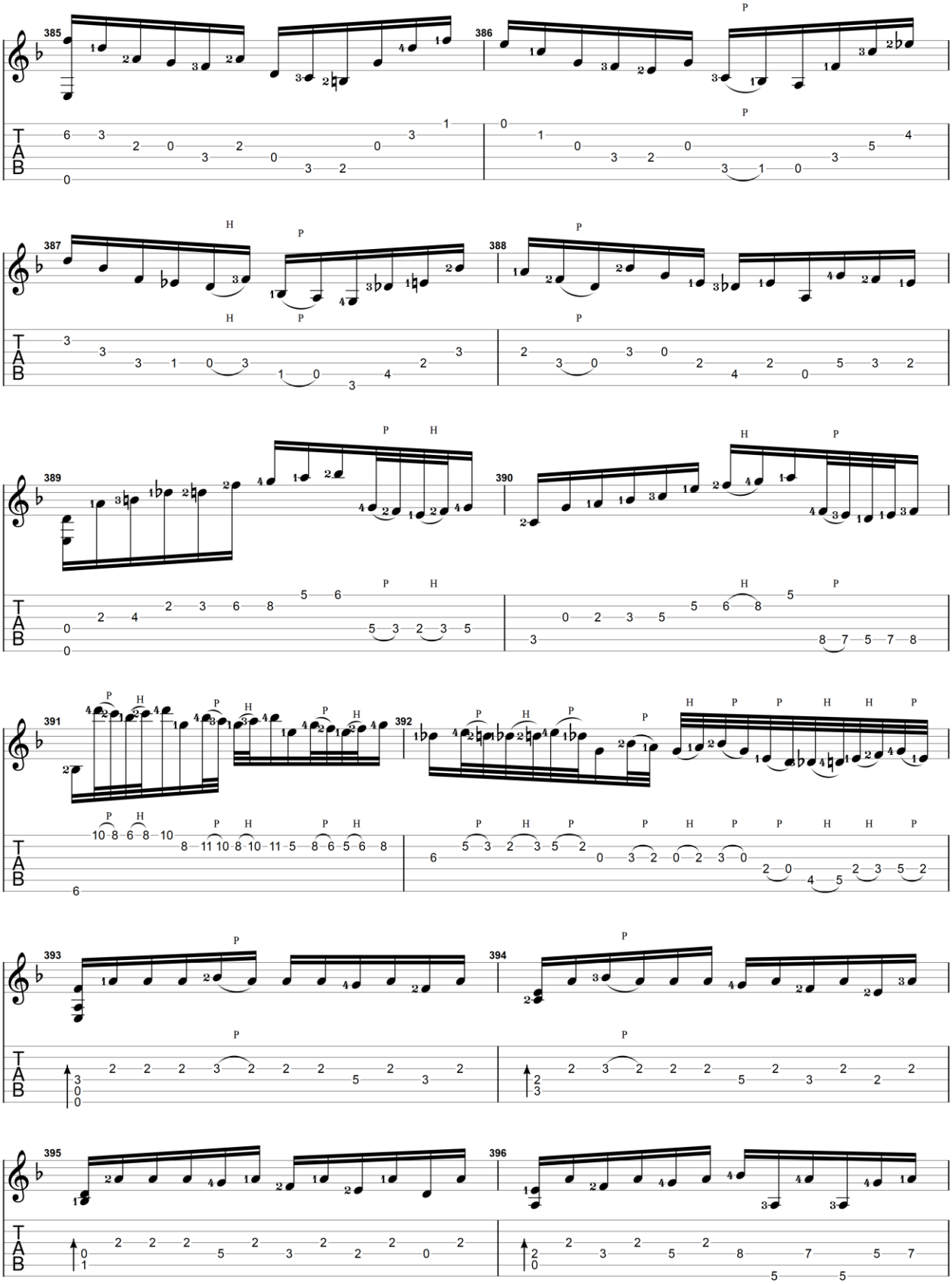

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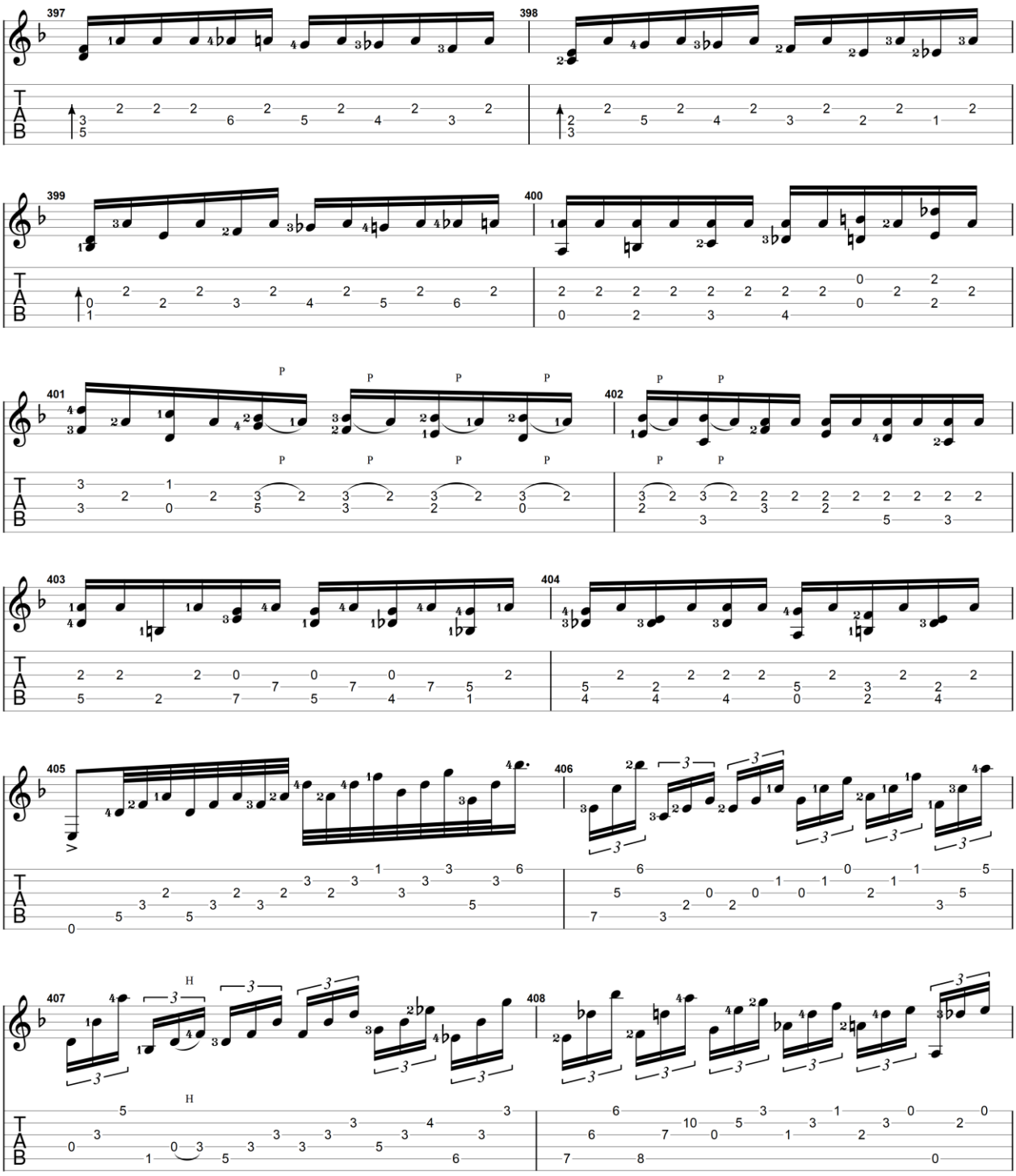

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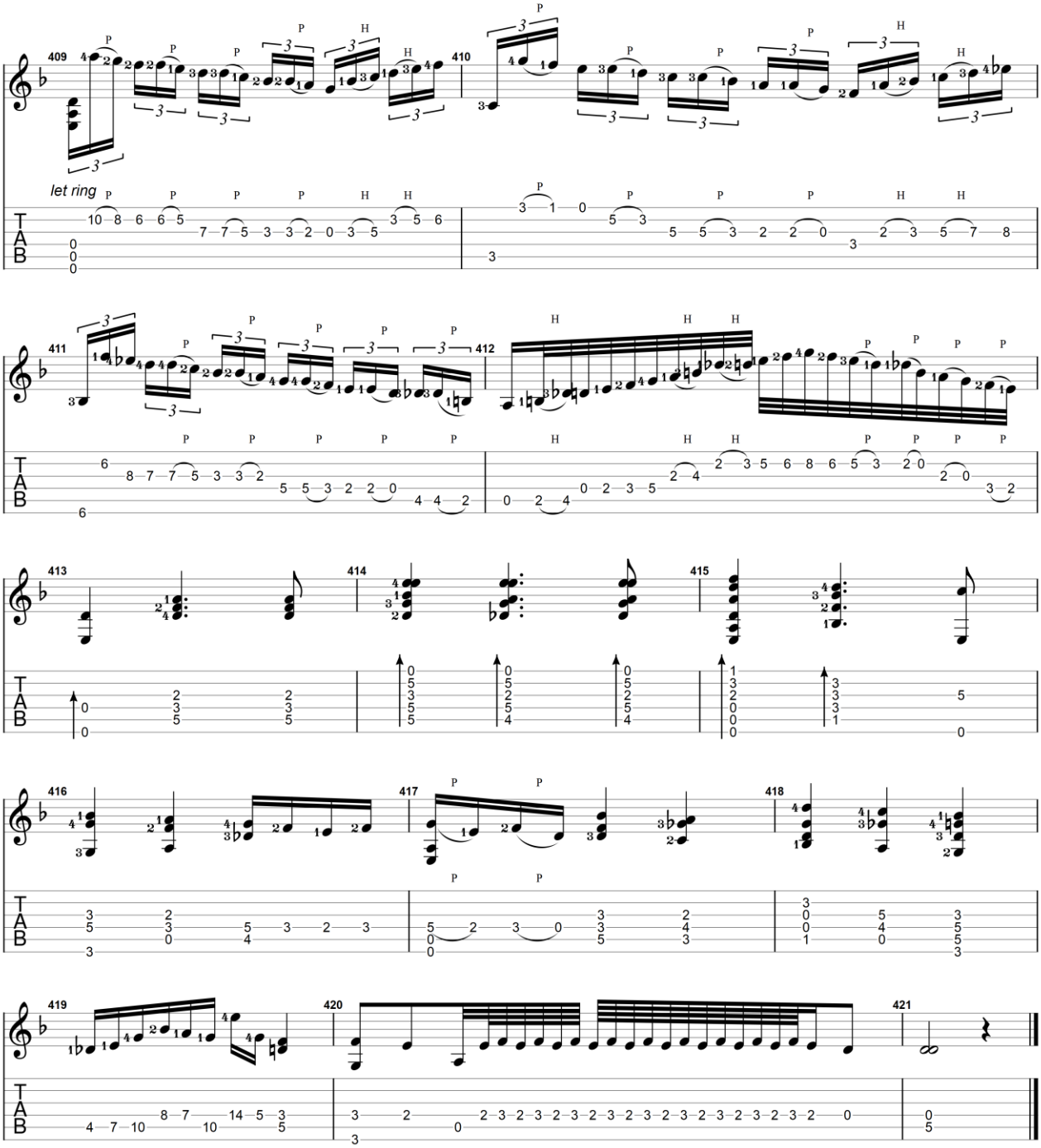

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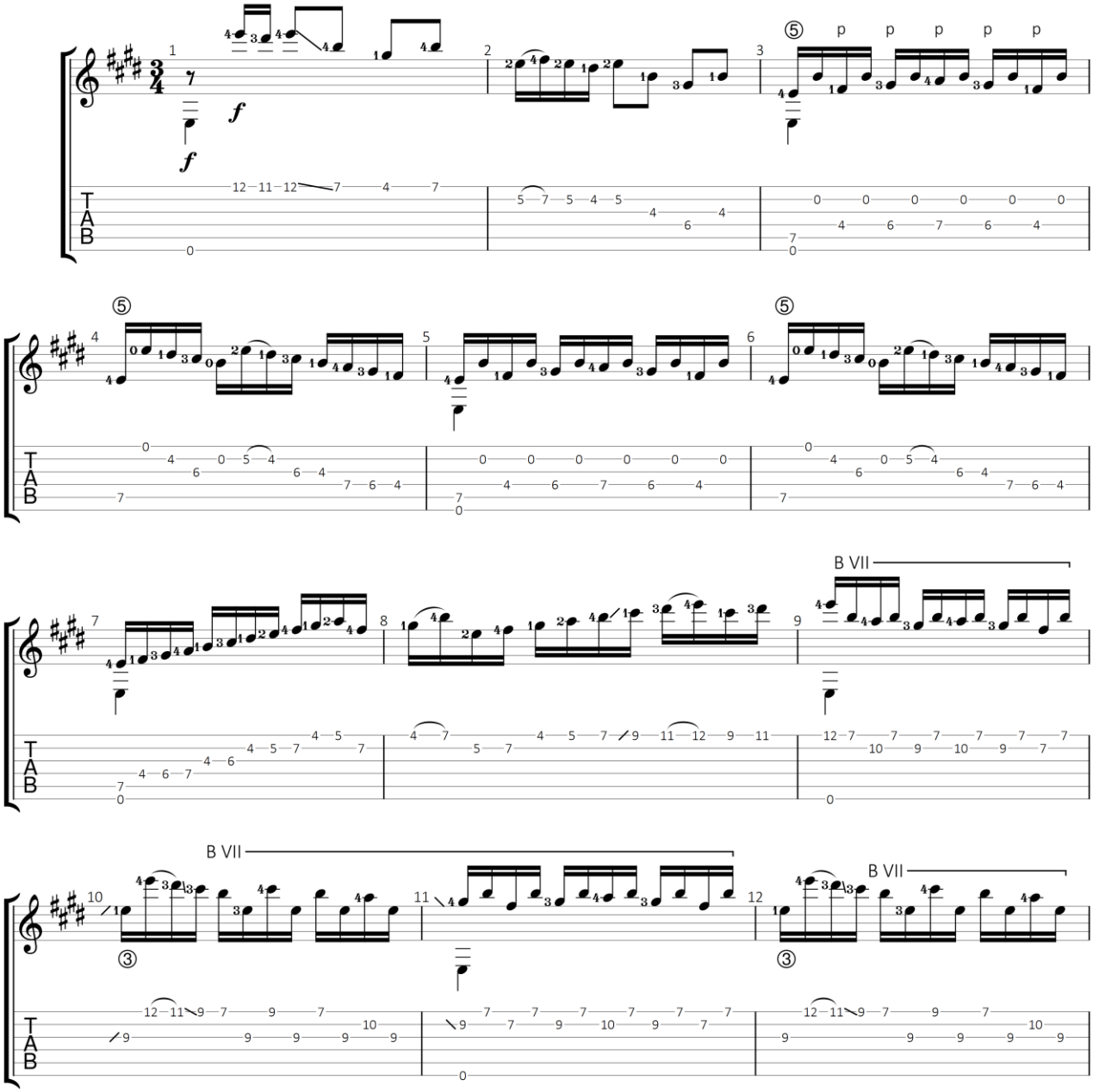
Prélude

Uit: Partita No. 3 voor Viool in E majeur, BWV 1006

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 100



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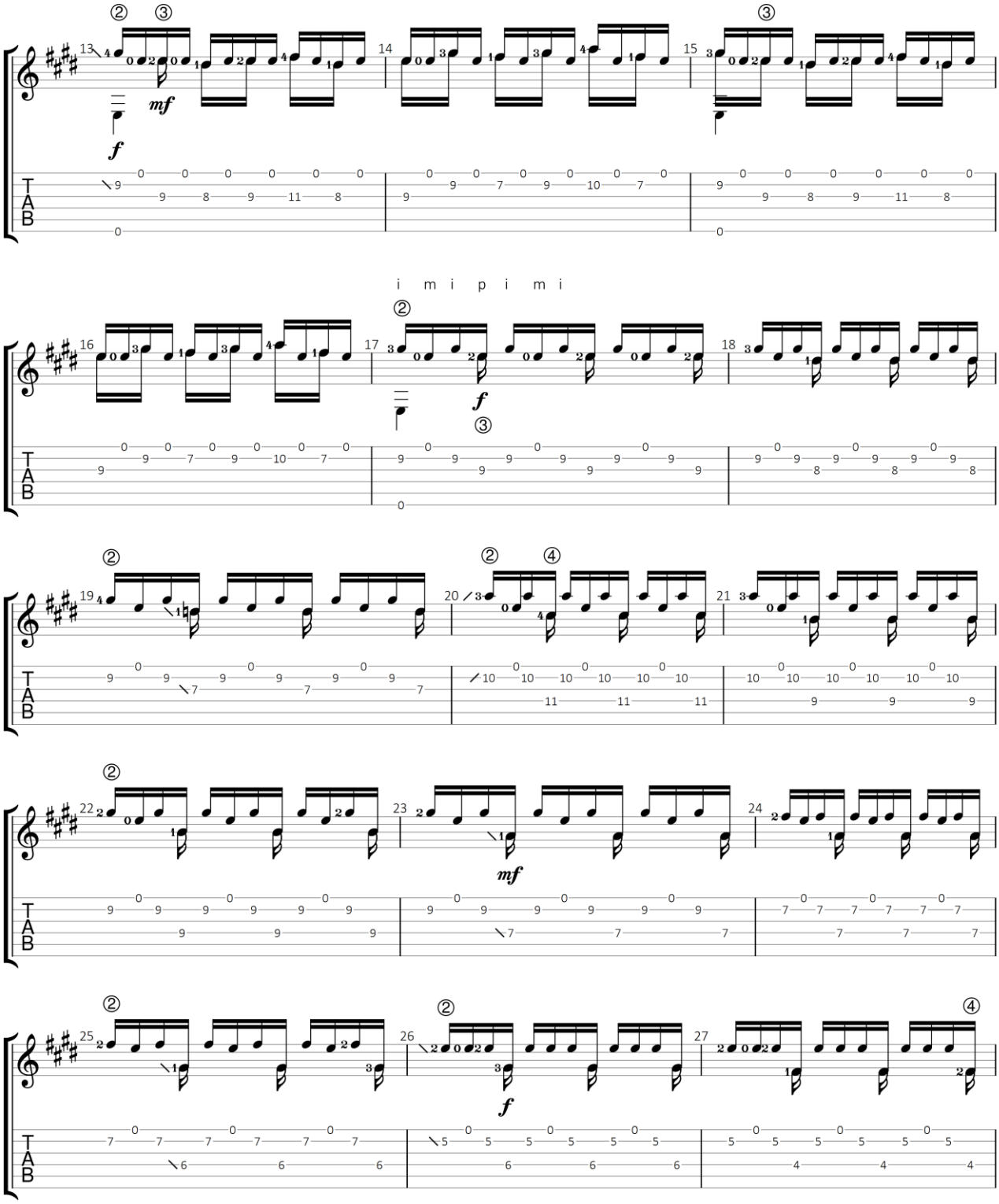
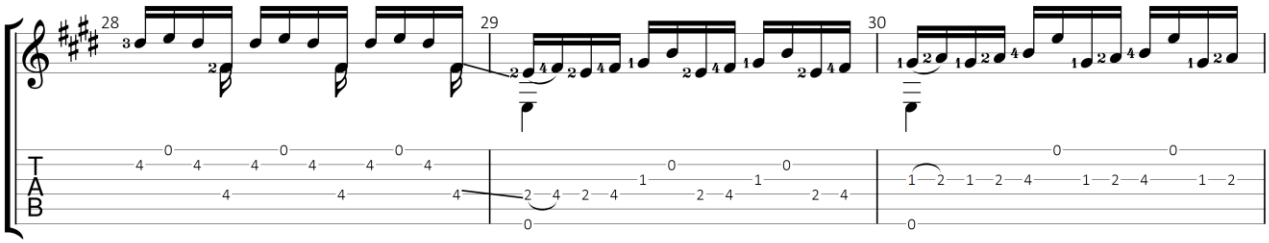
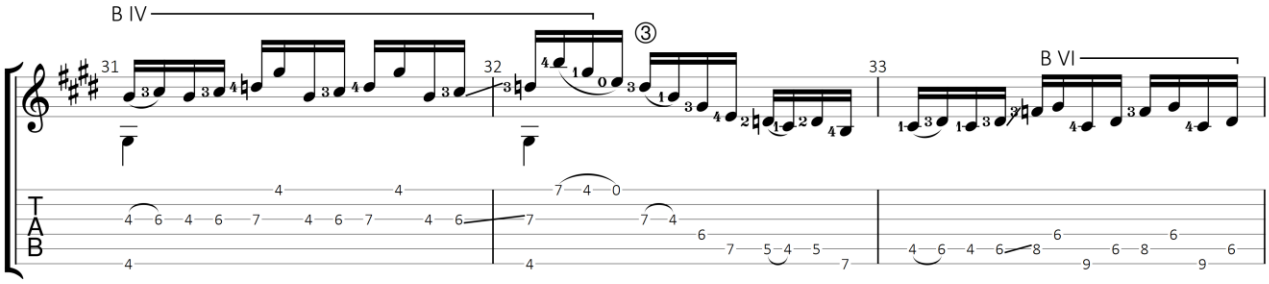
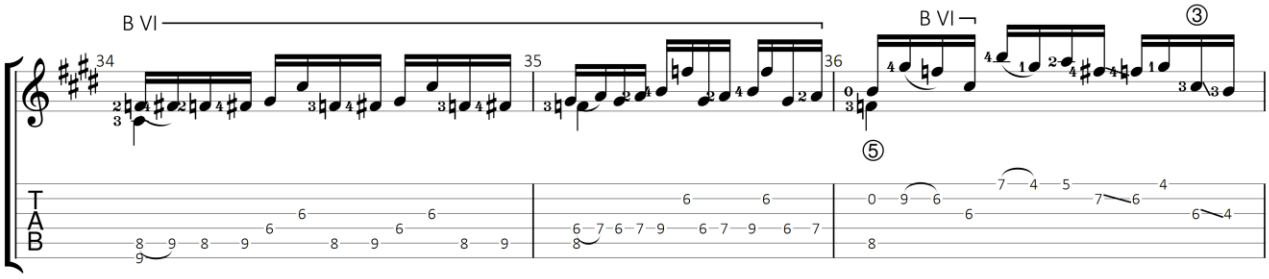
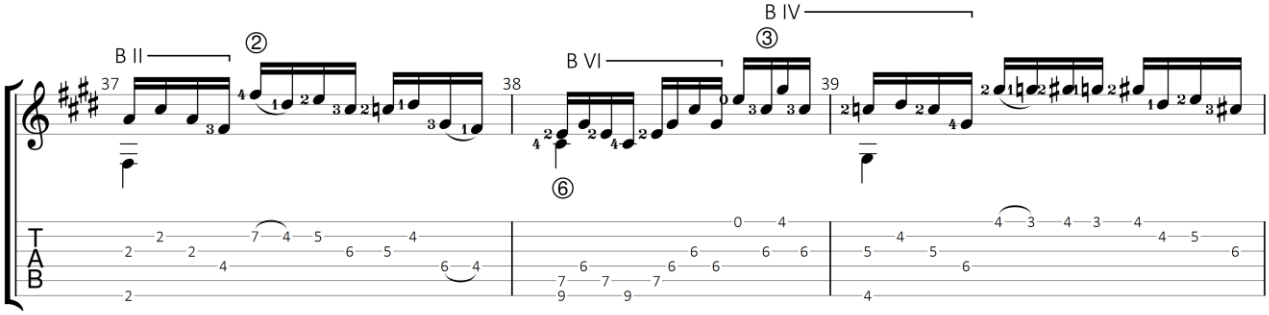


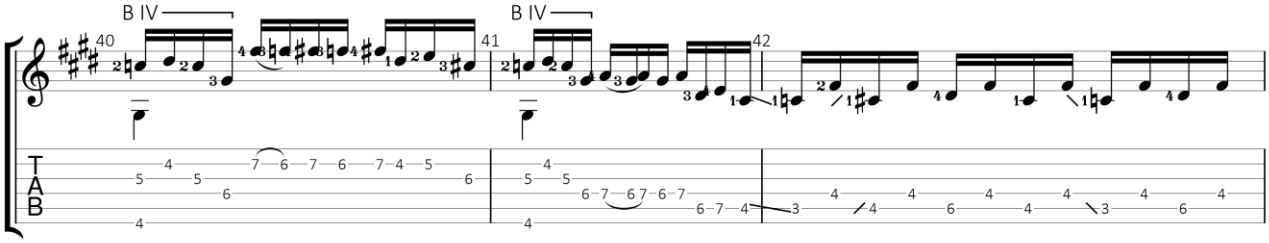
GuitarJan.com 269

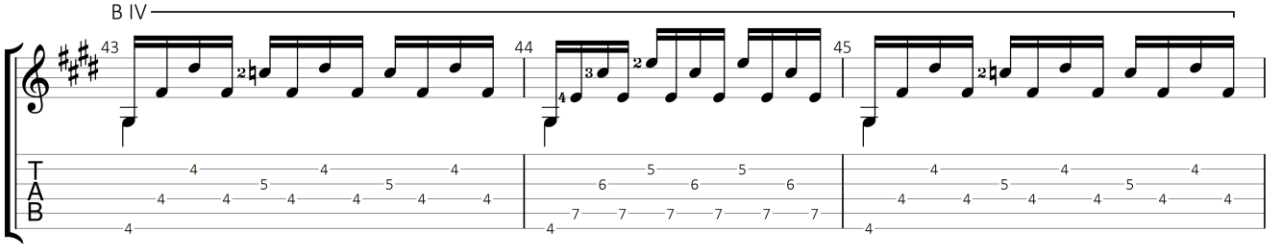












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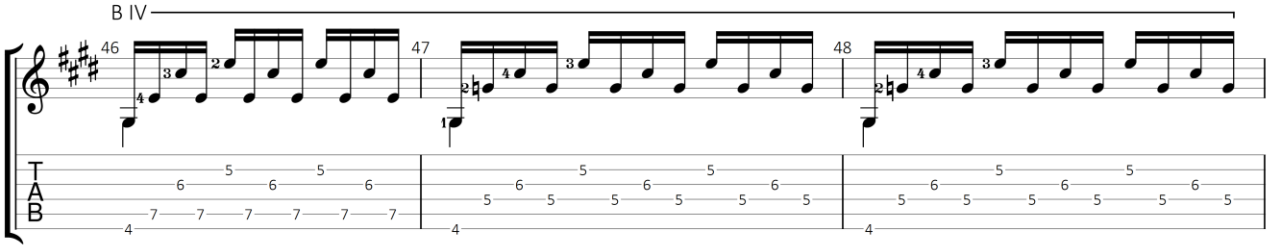

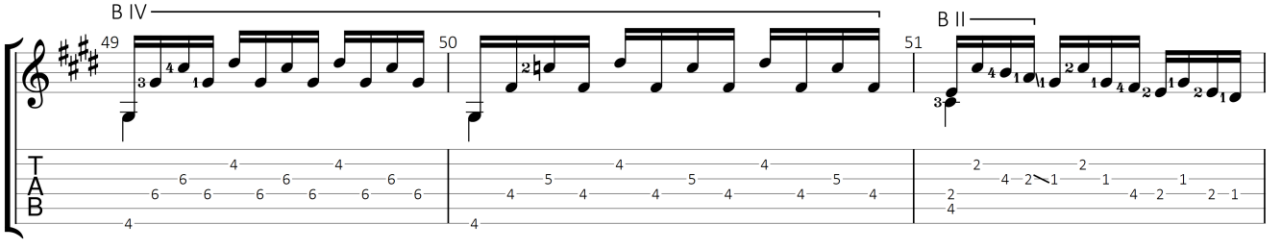

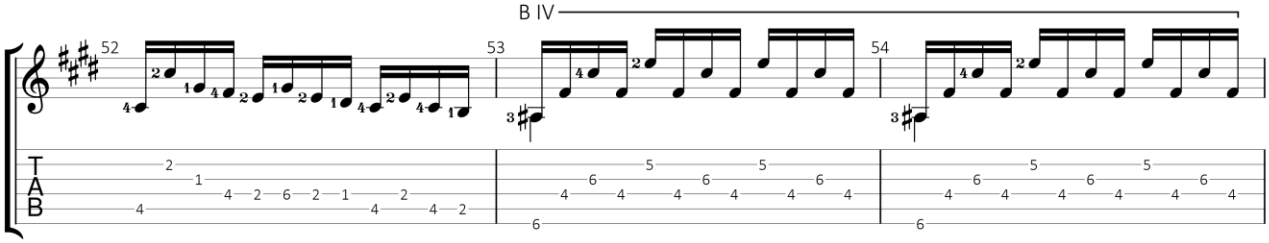

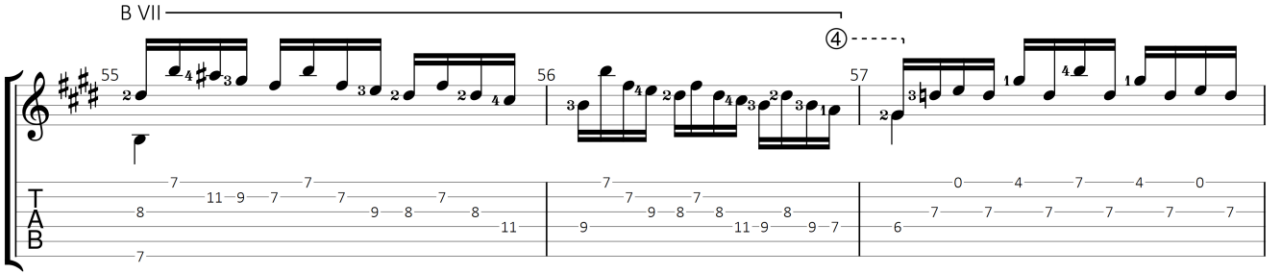

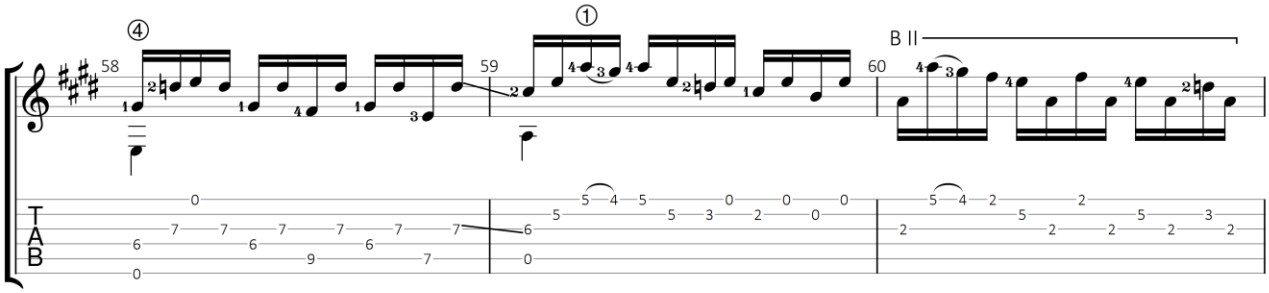

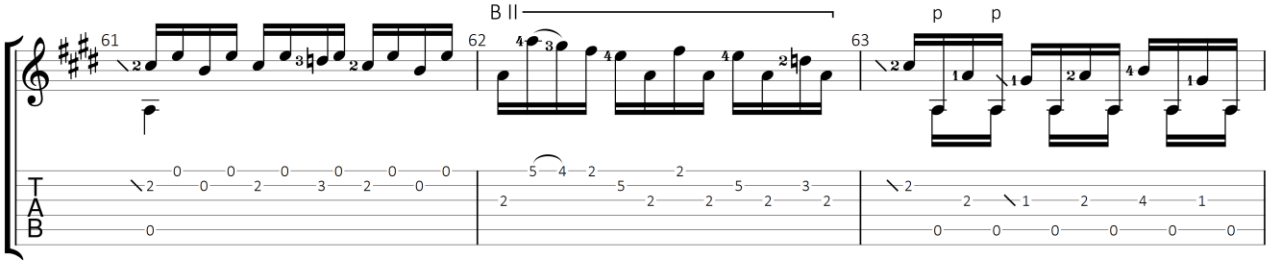

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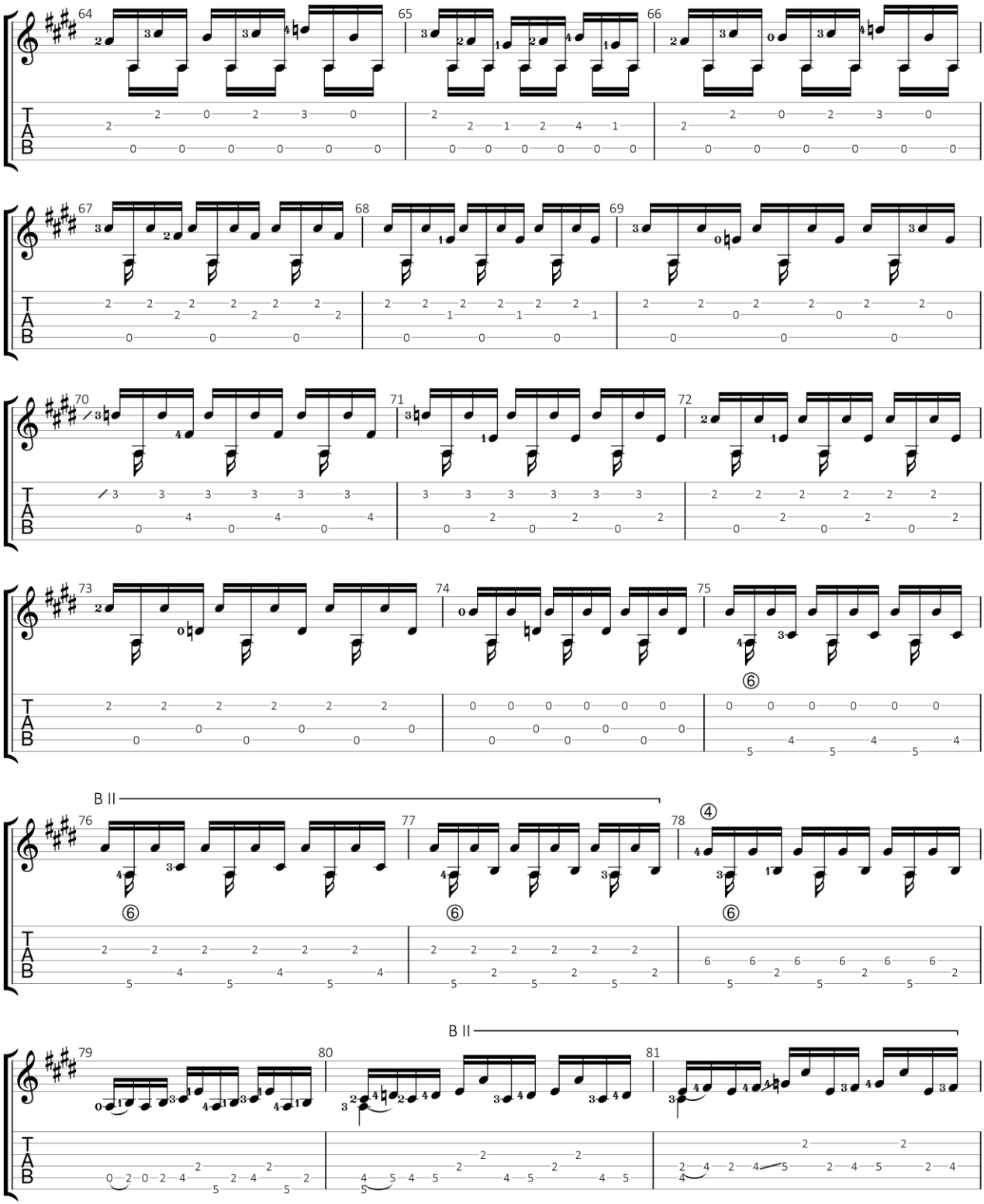

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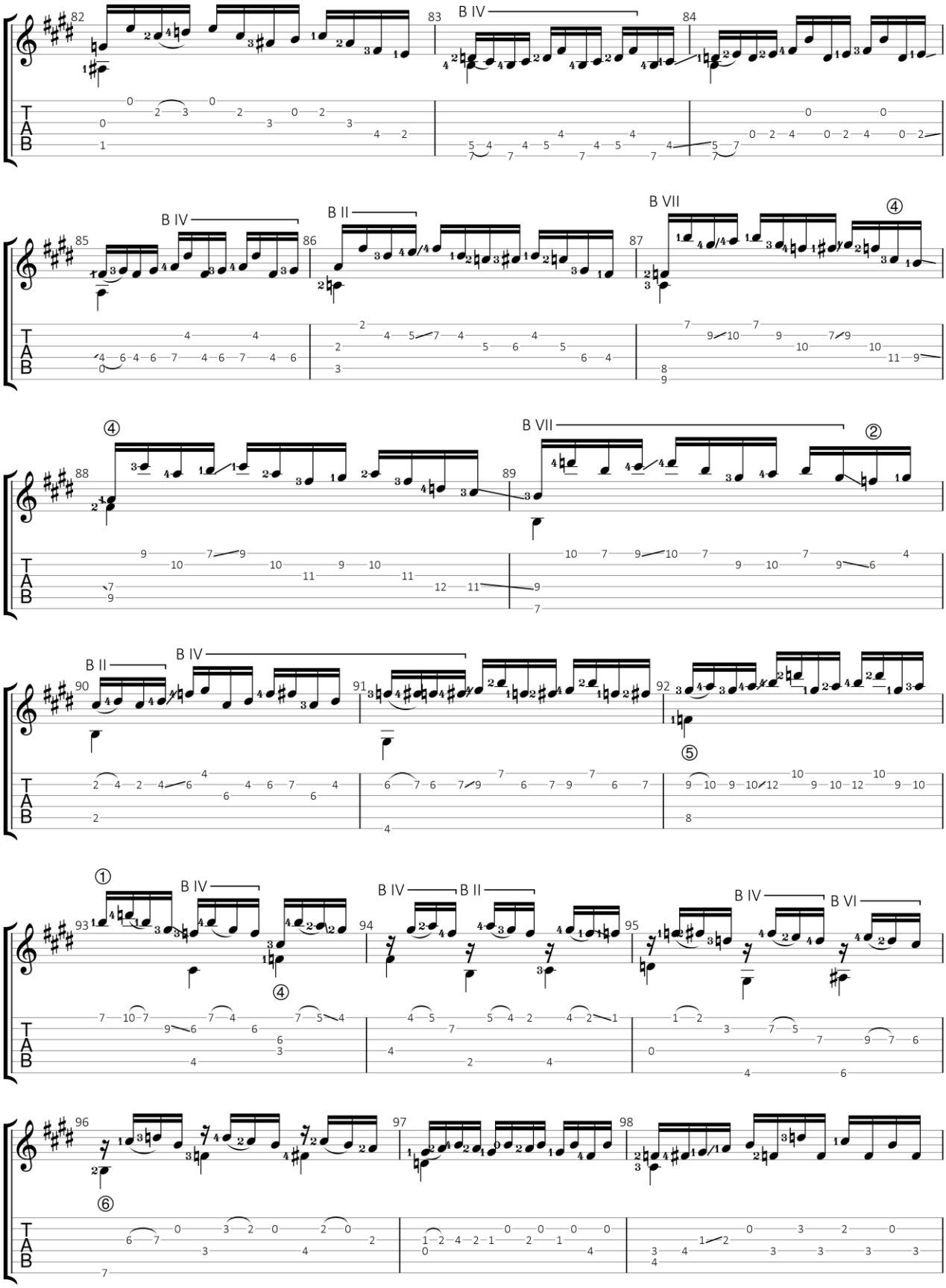
82
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B IV
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B IV
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B II
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B VII
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④
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B VII
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B II
B IV
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⑤
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B II
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B IV
B VI
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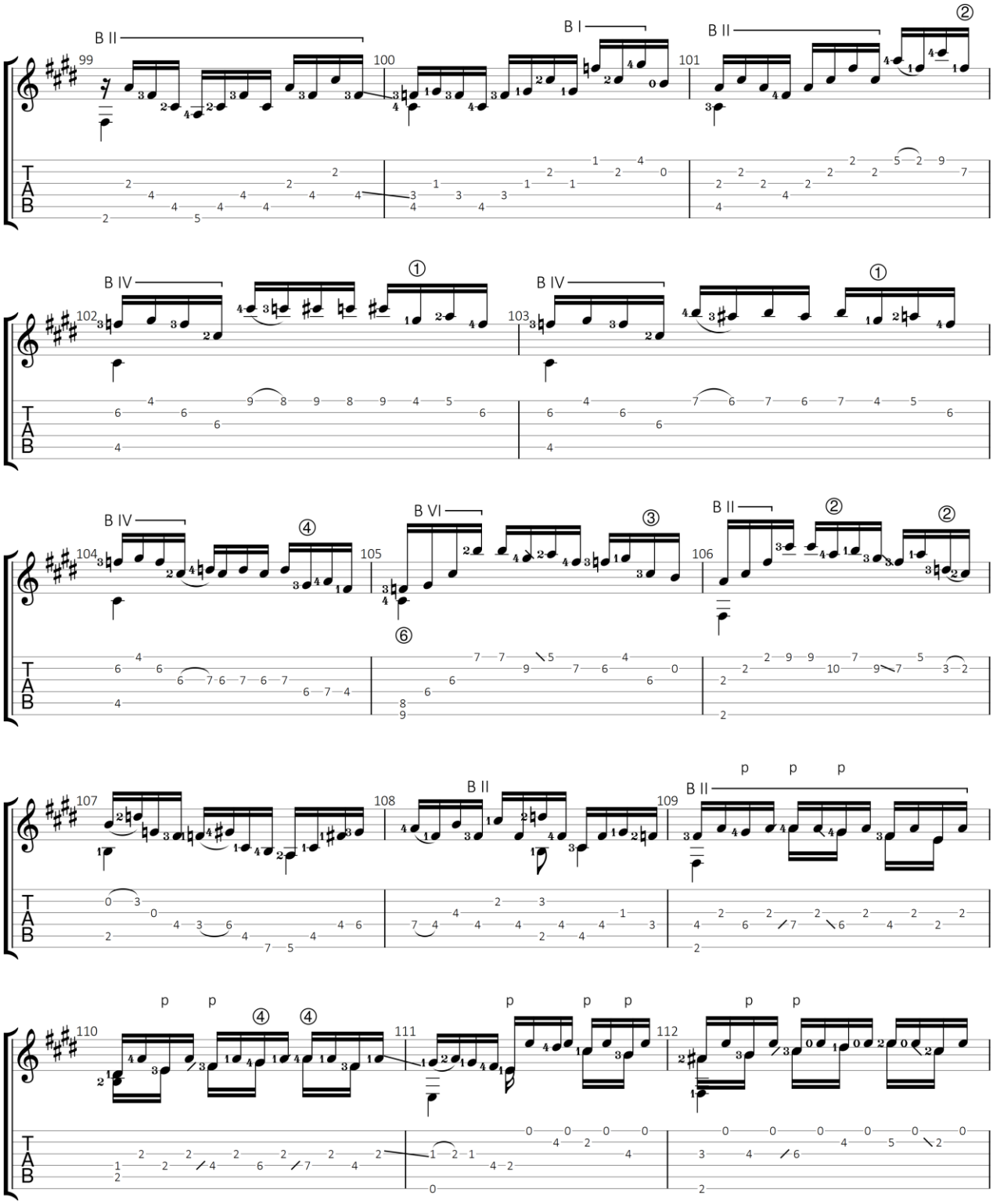
⑥
97
98

6/9



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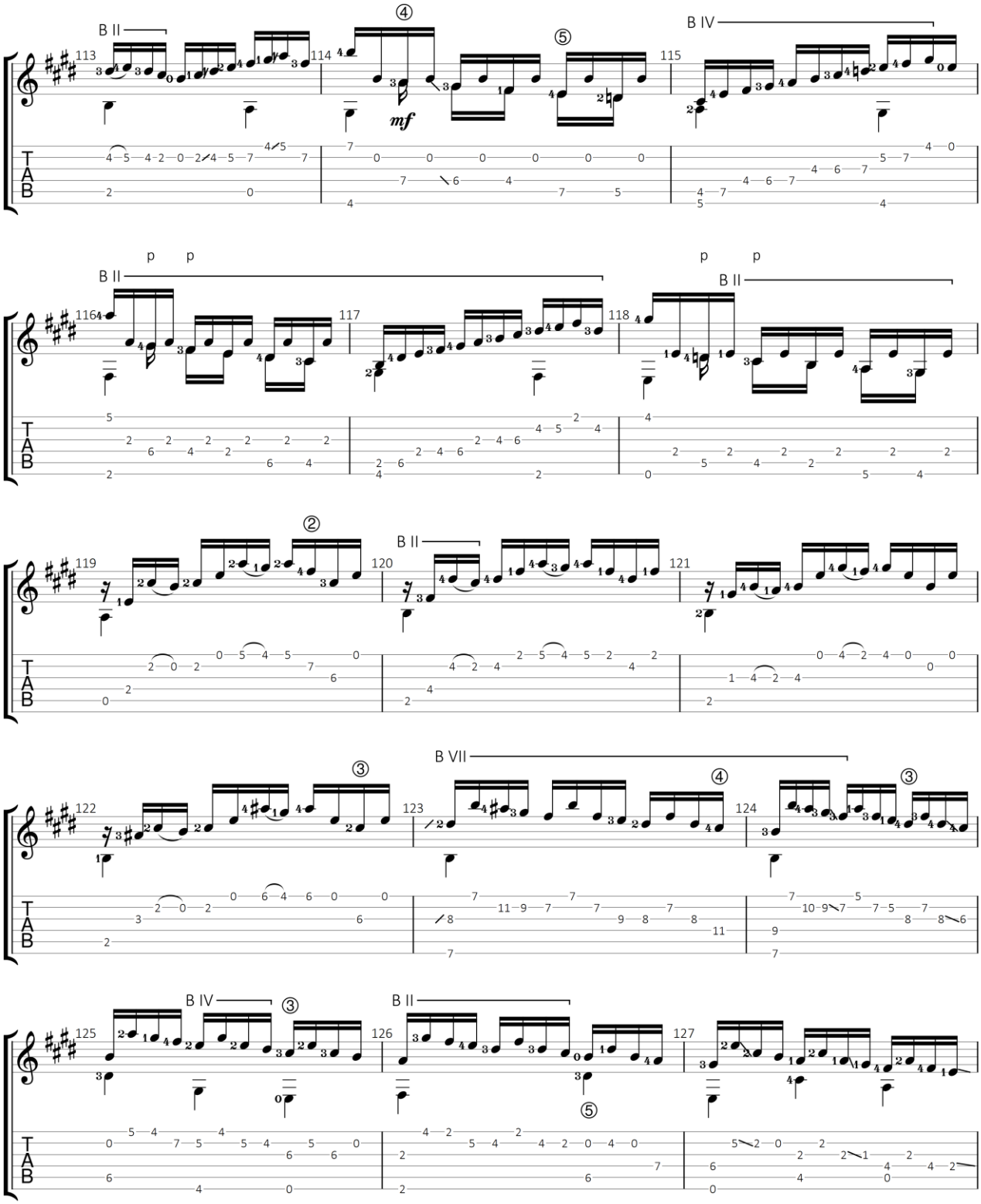

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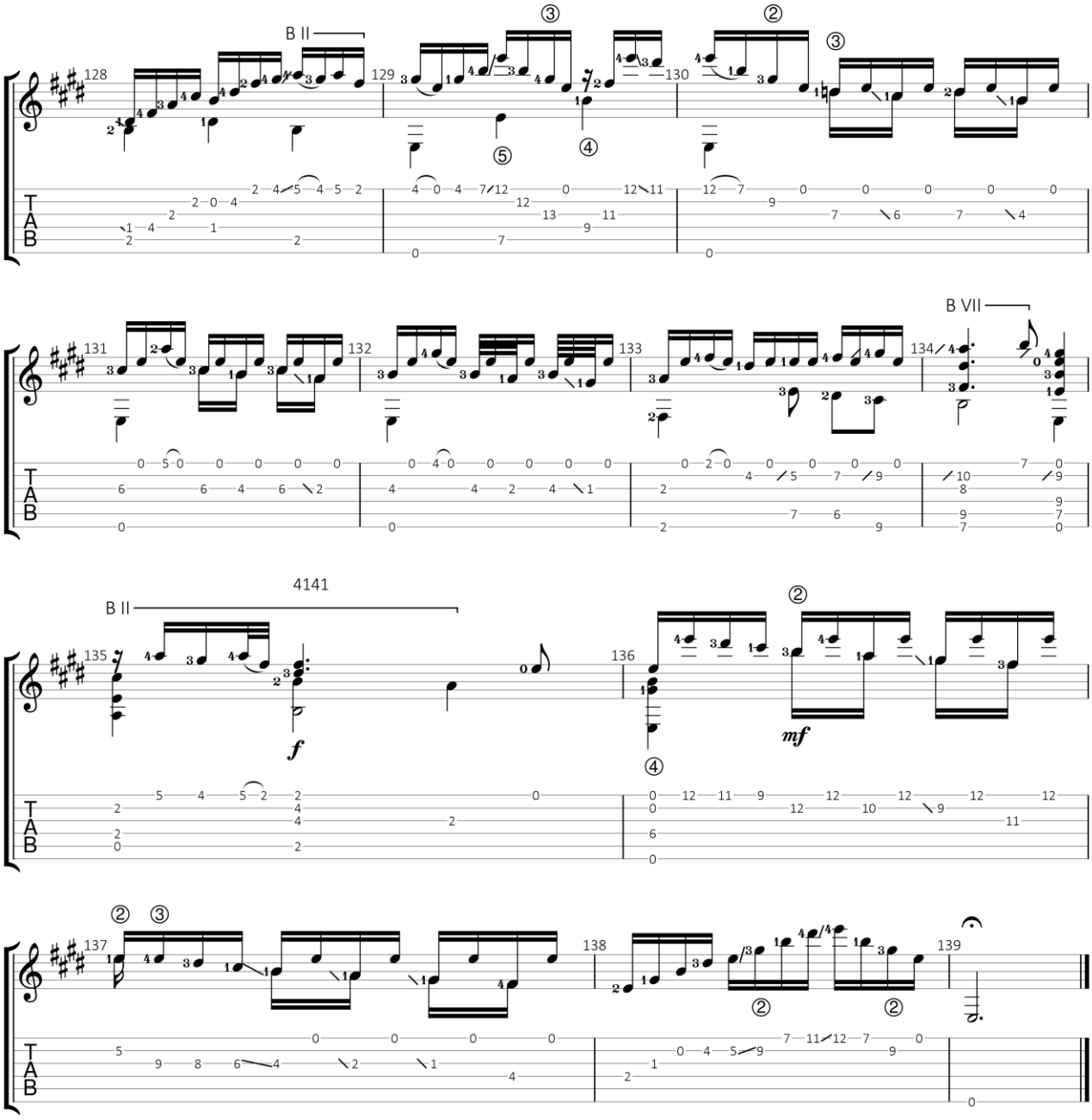


GuitarJan.com 276

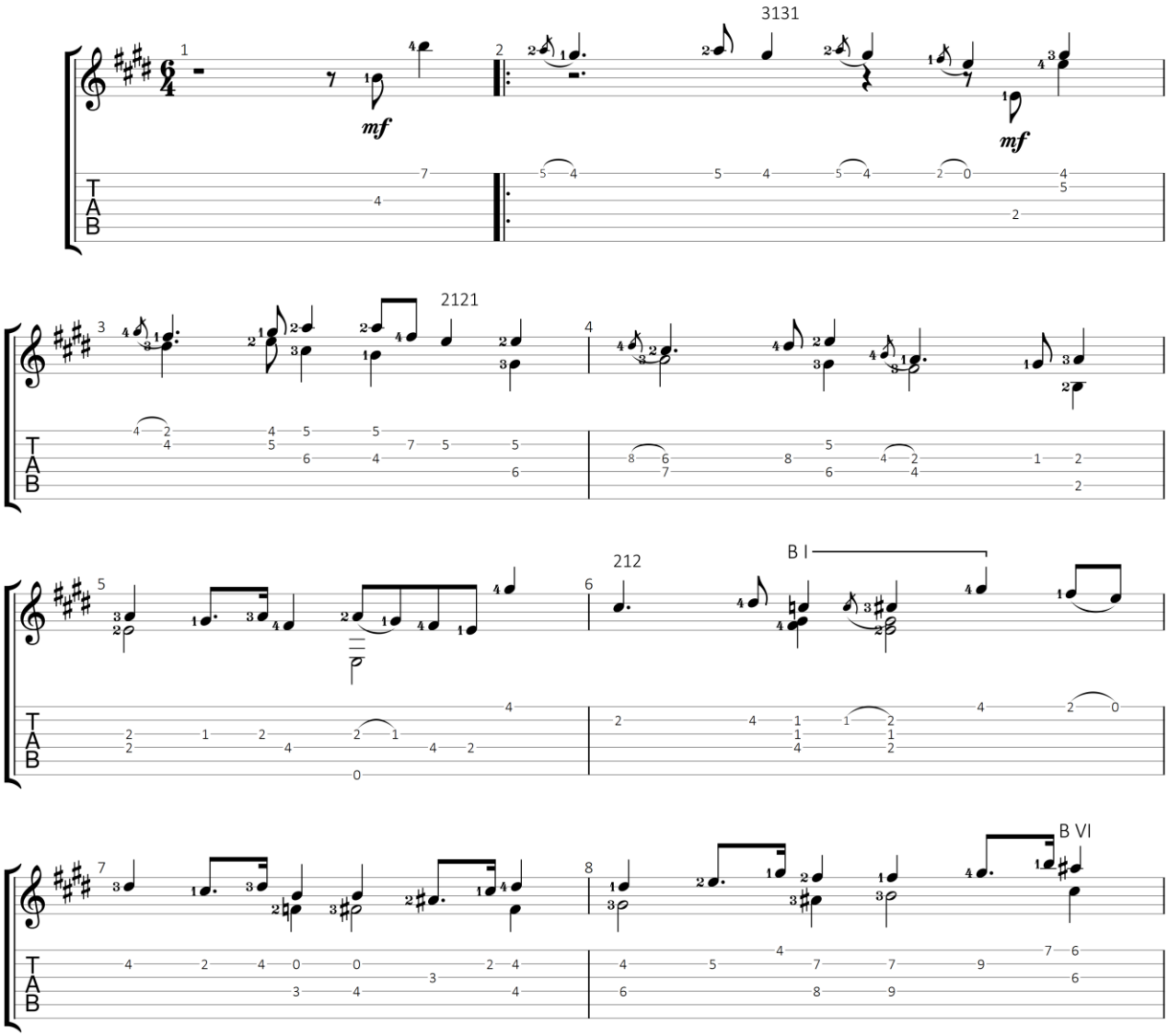
Loure

Uit: Partita No. 3 voor Viool in E majeur, BWV 1006

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 100



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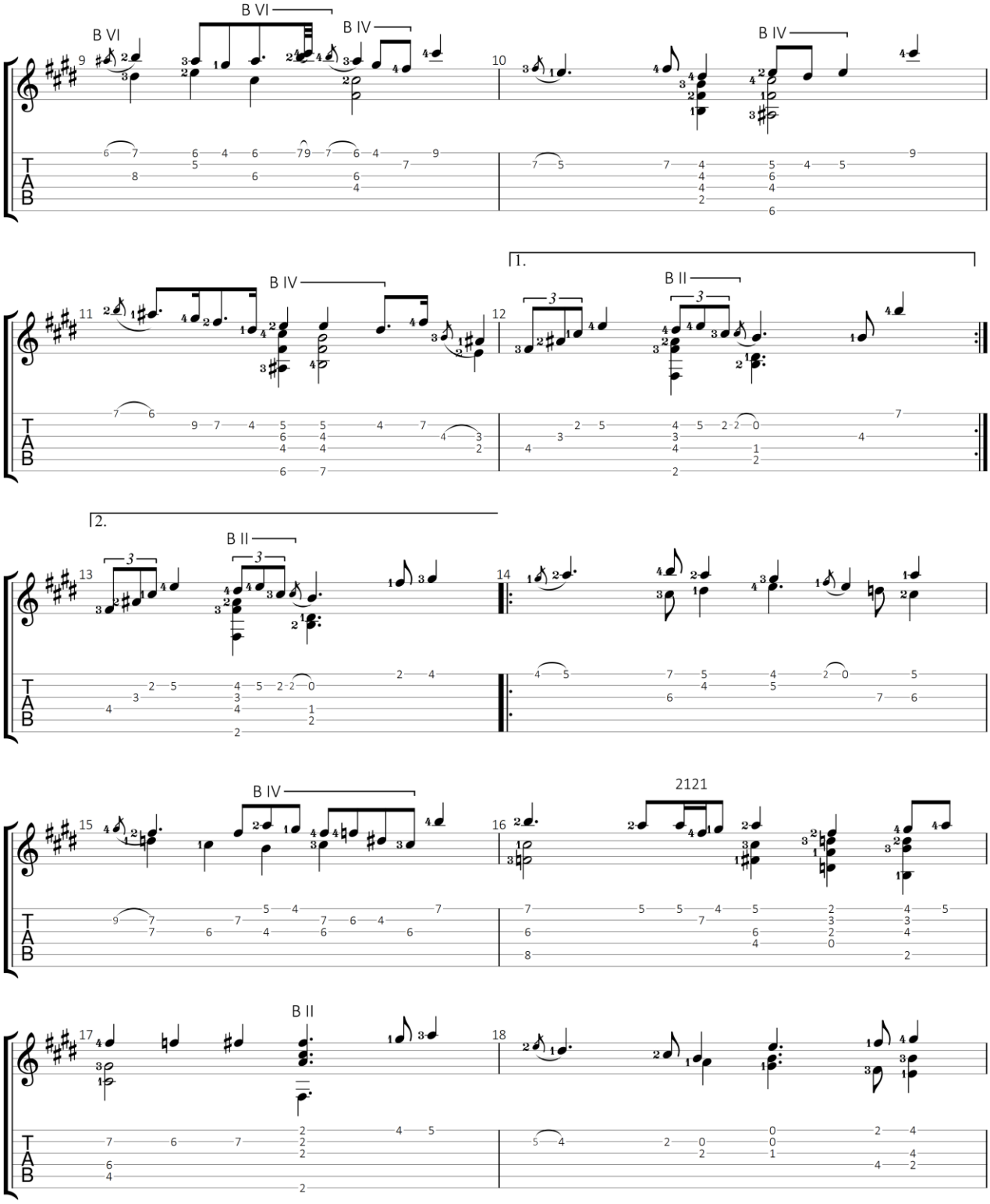

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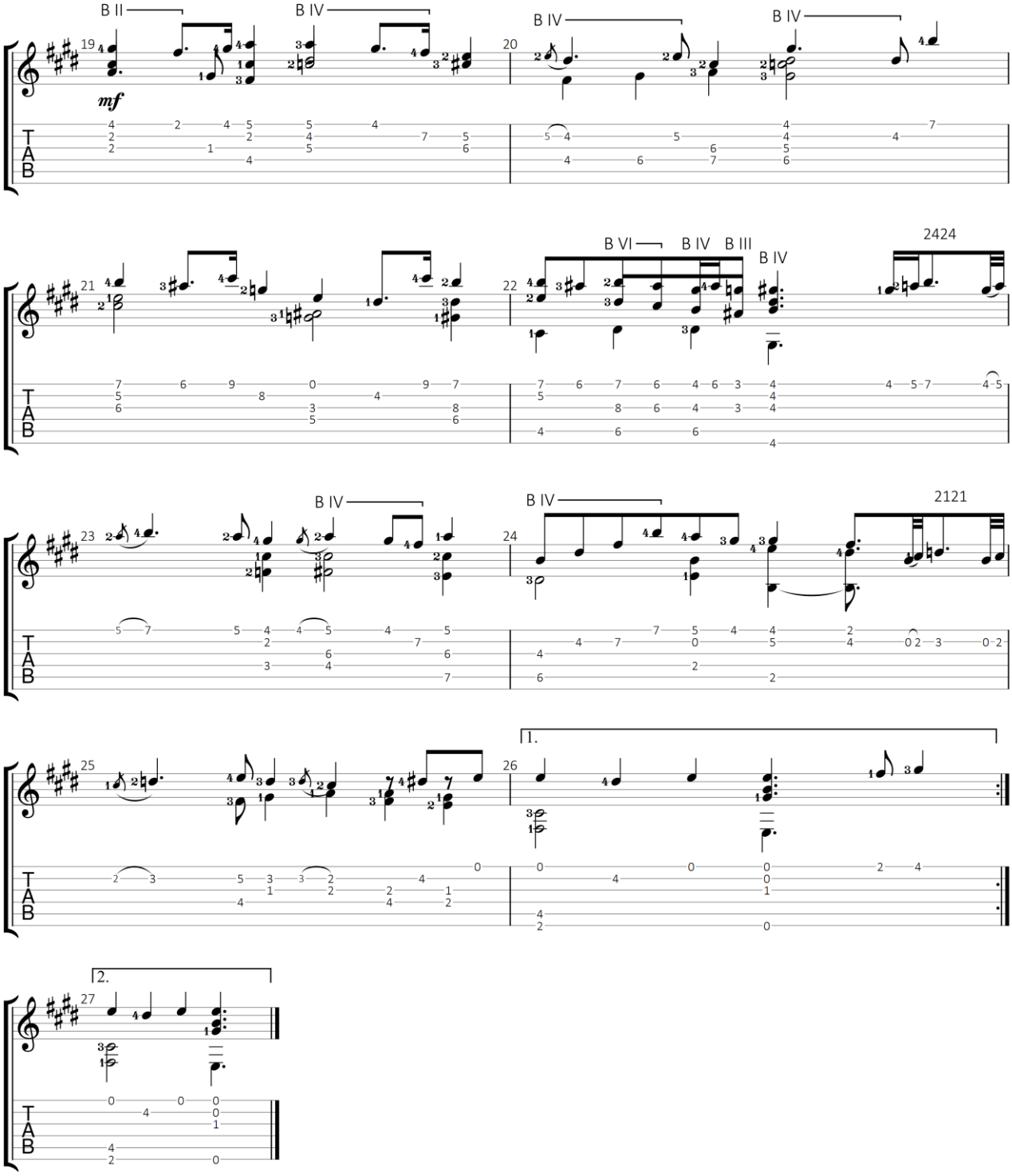


GuitarJan.com 279

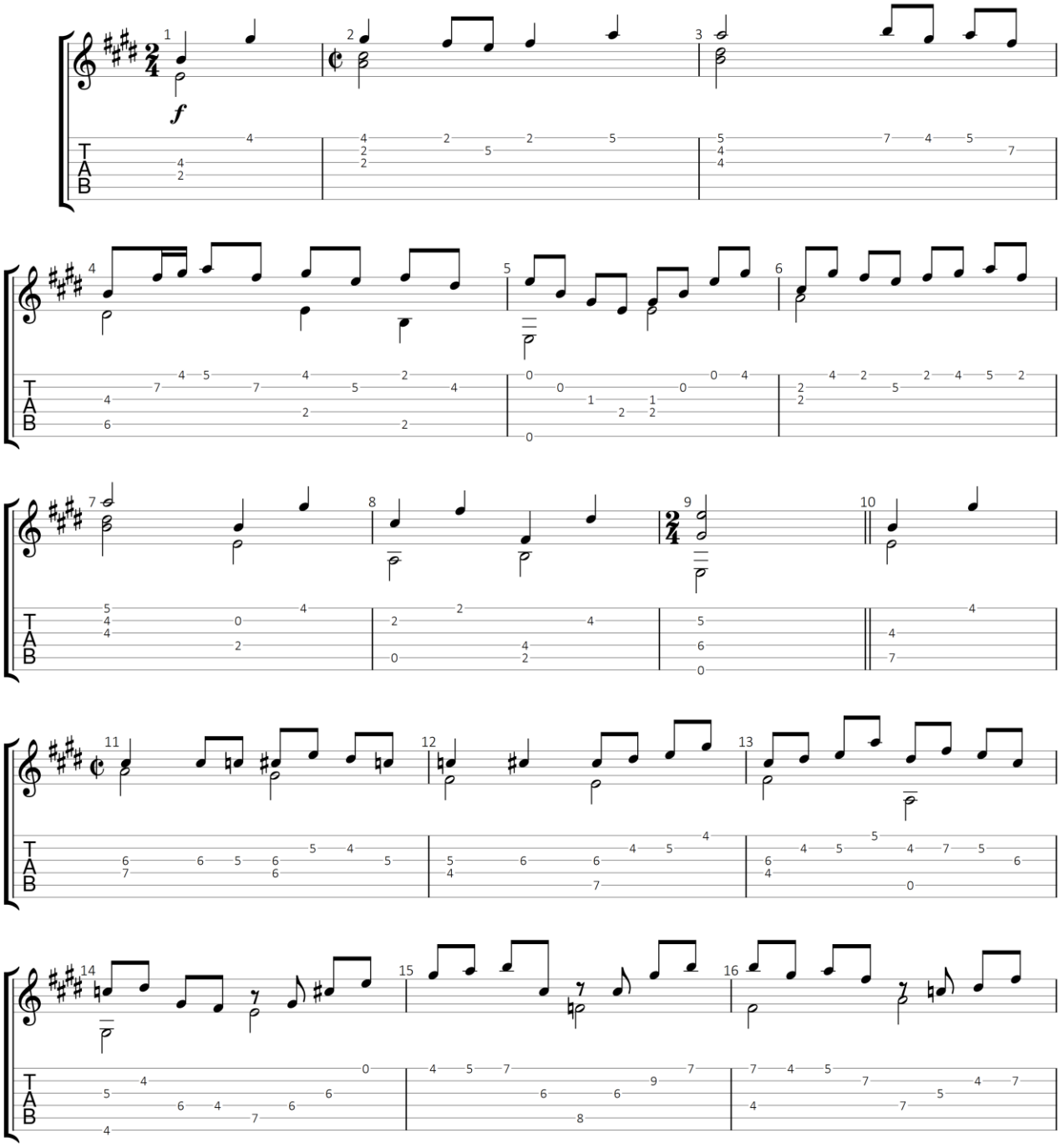
Gavotte + Rondo

Uit: Partita No. 3 voor Viool in E majeur, BWV 1006

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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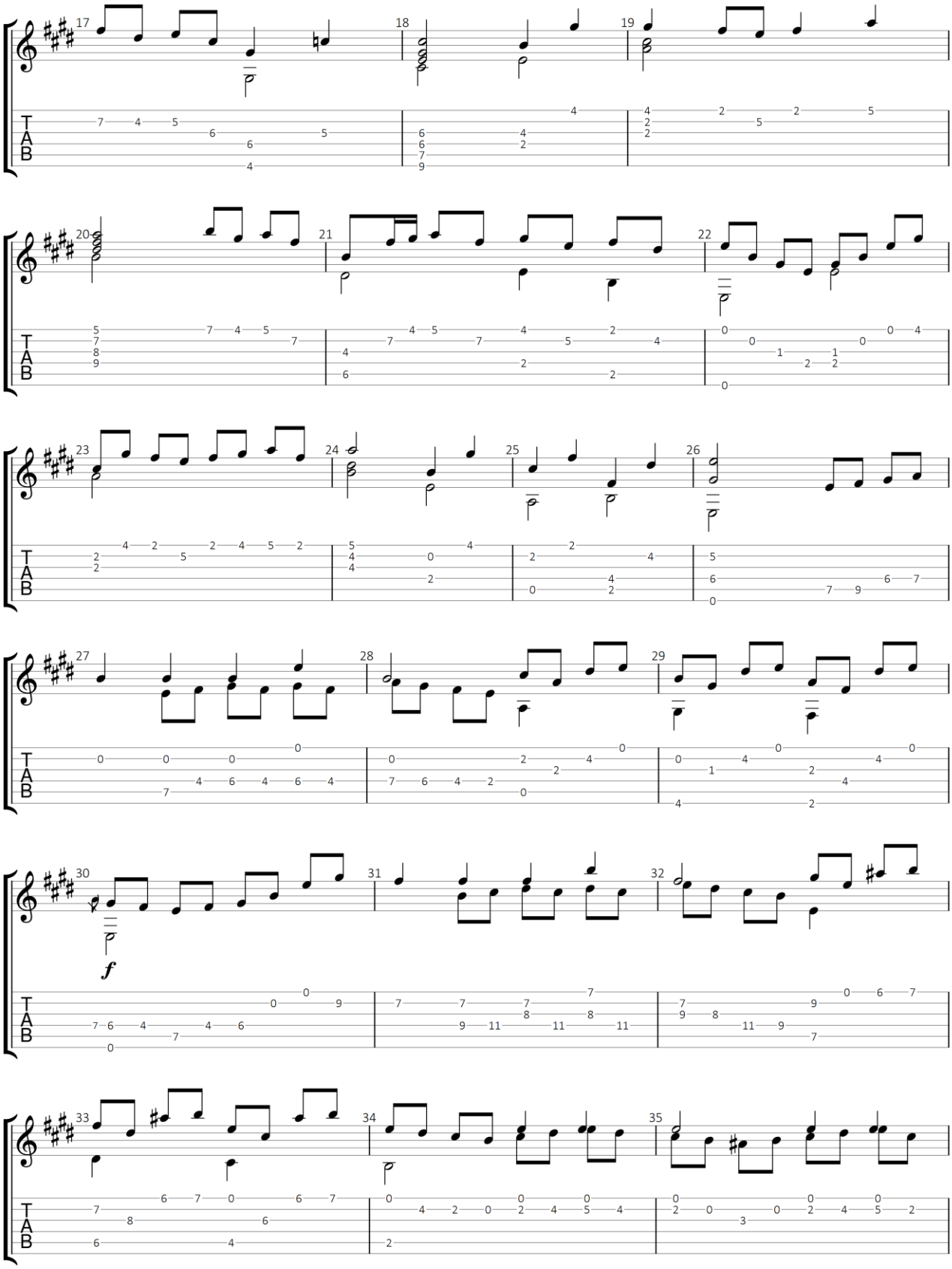

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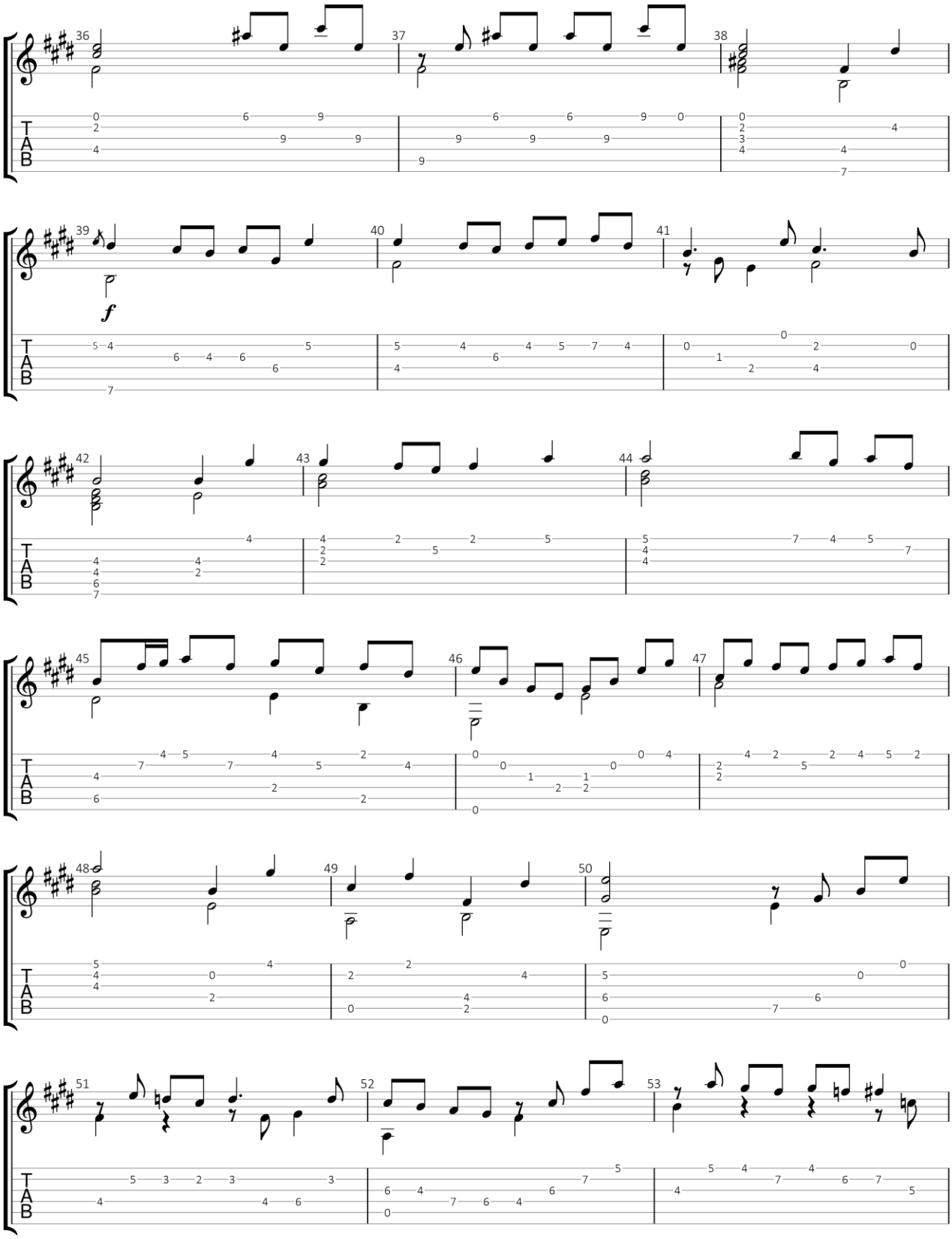

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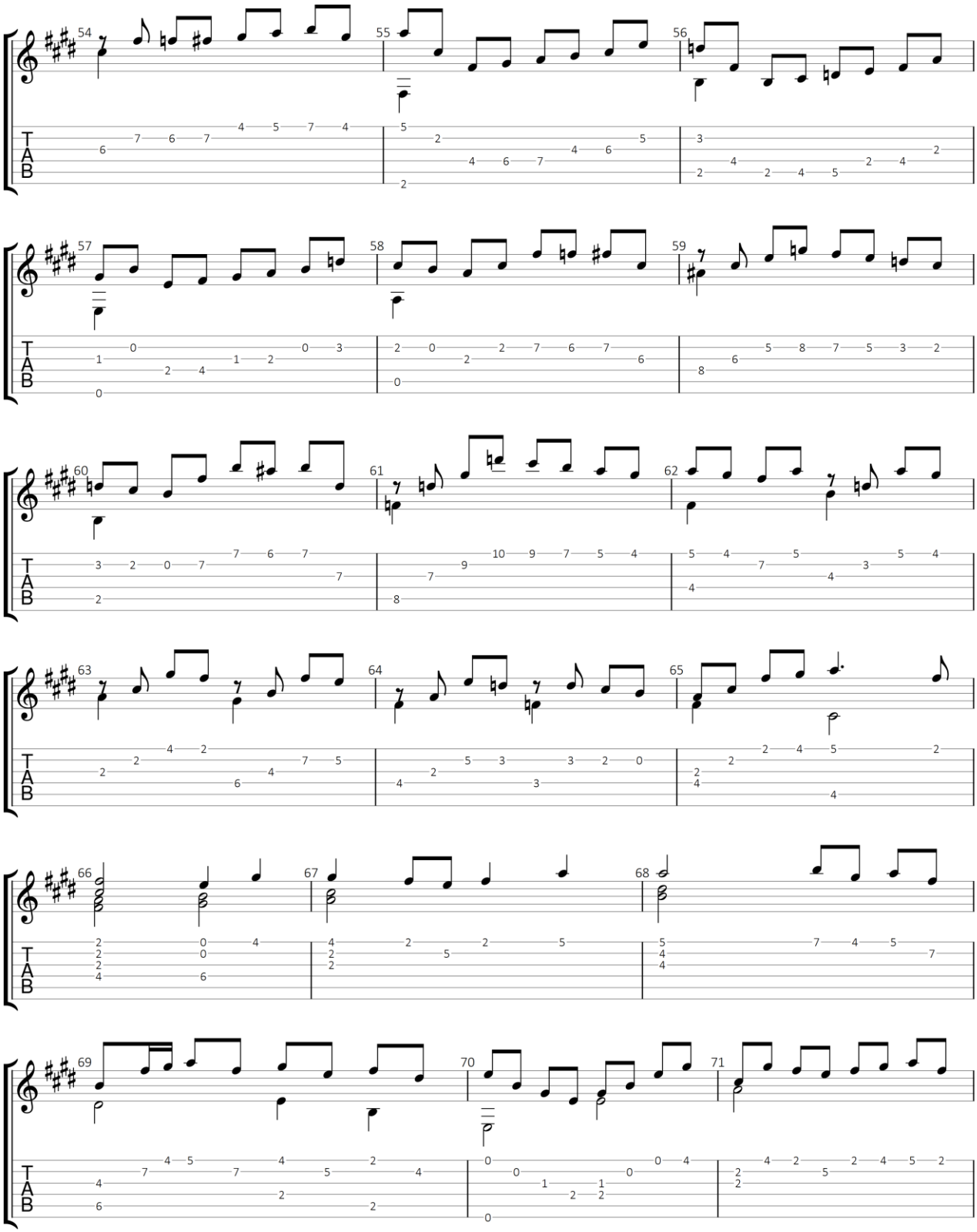

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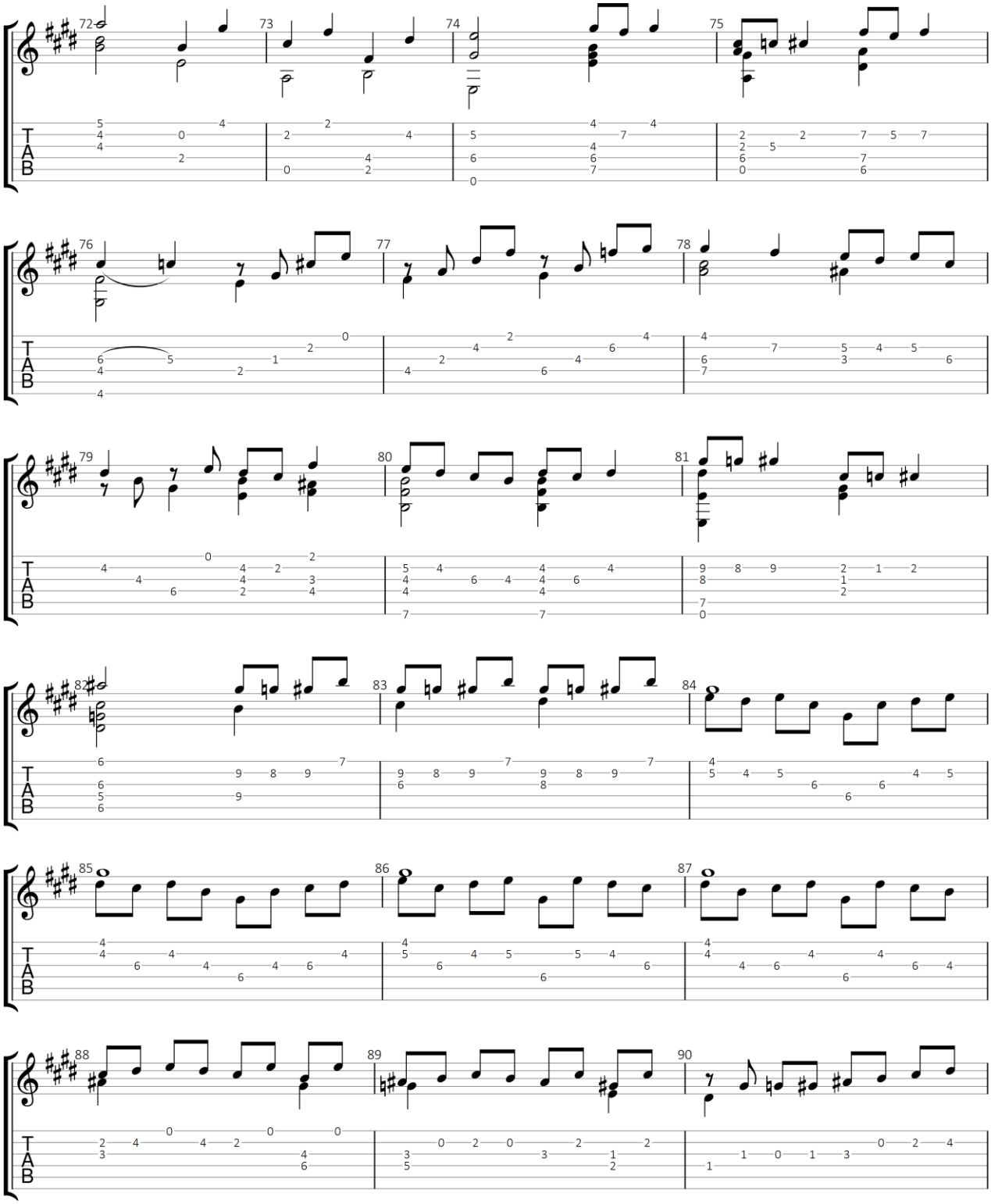

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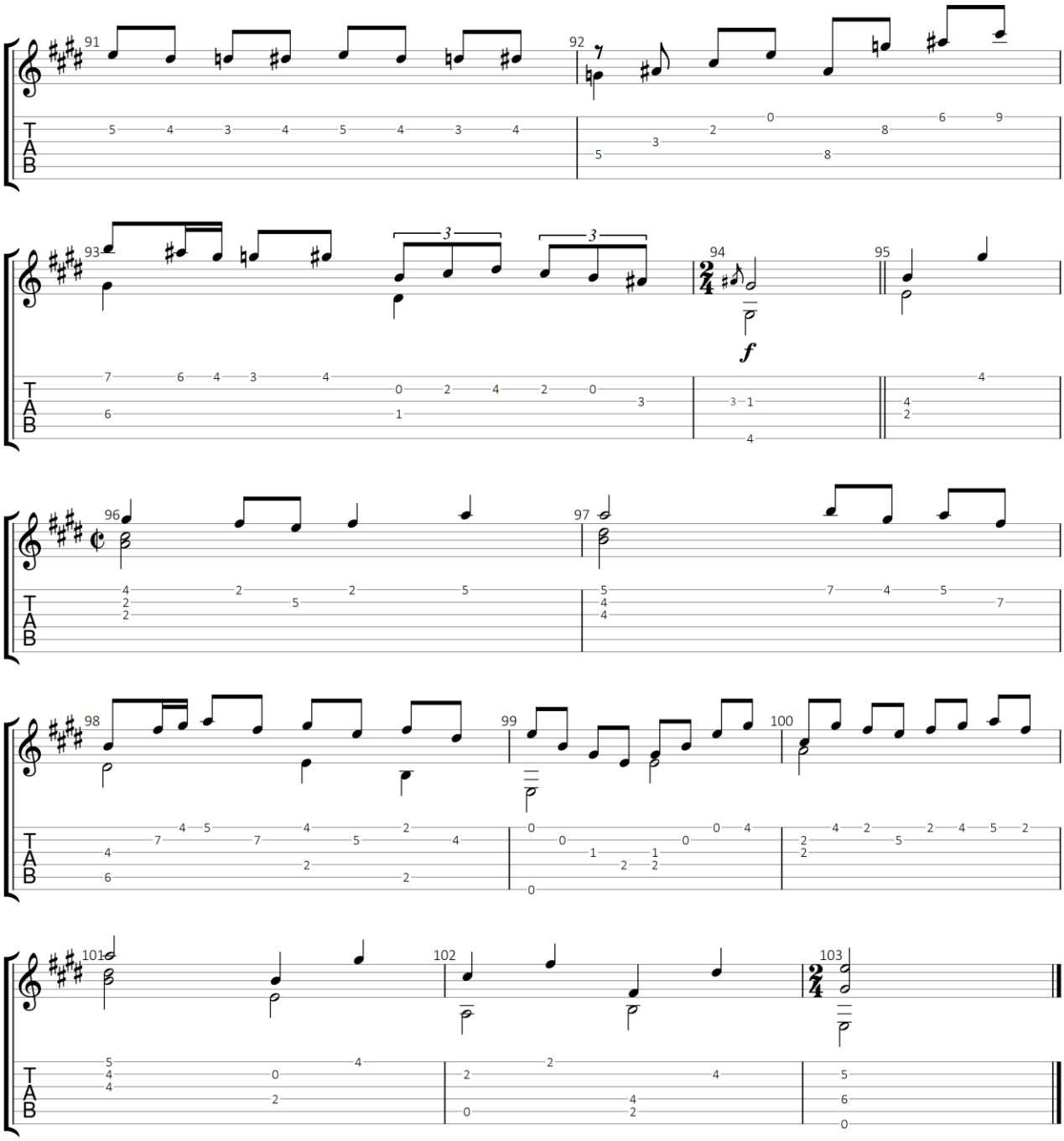


GuitarJan.com 285

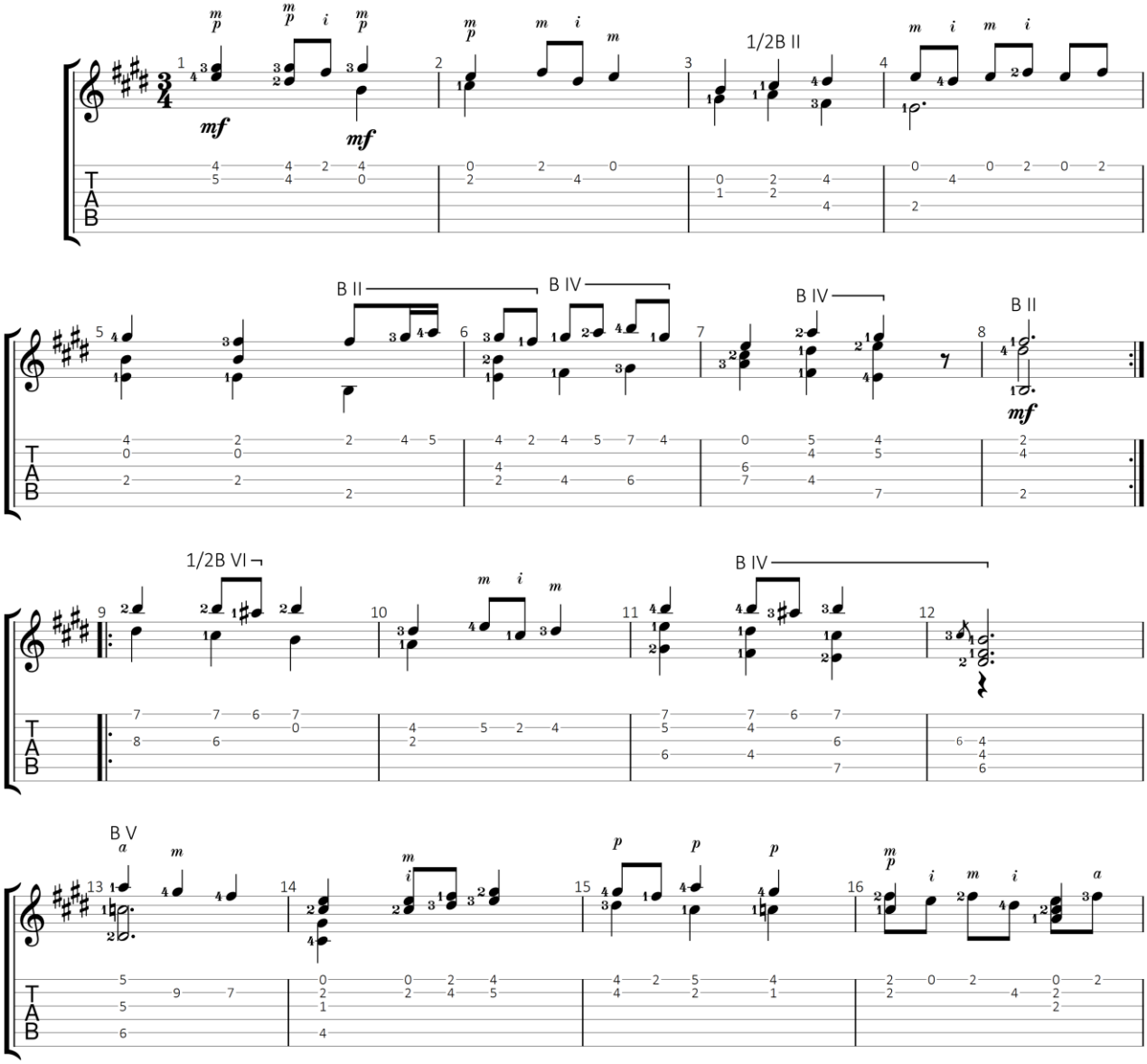
Menuet 1

Uit: Partita No. 3 voor Viool in E majeur, BWV 1006

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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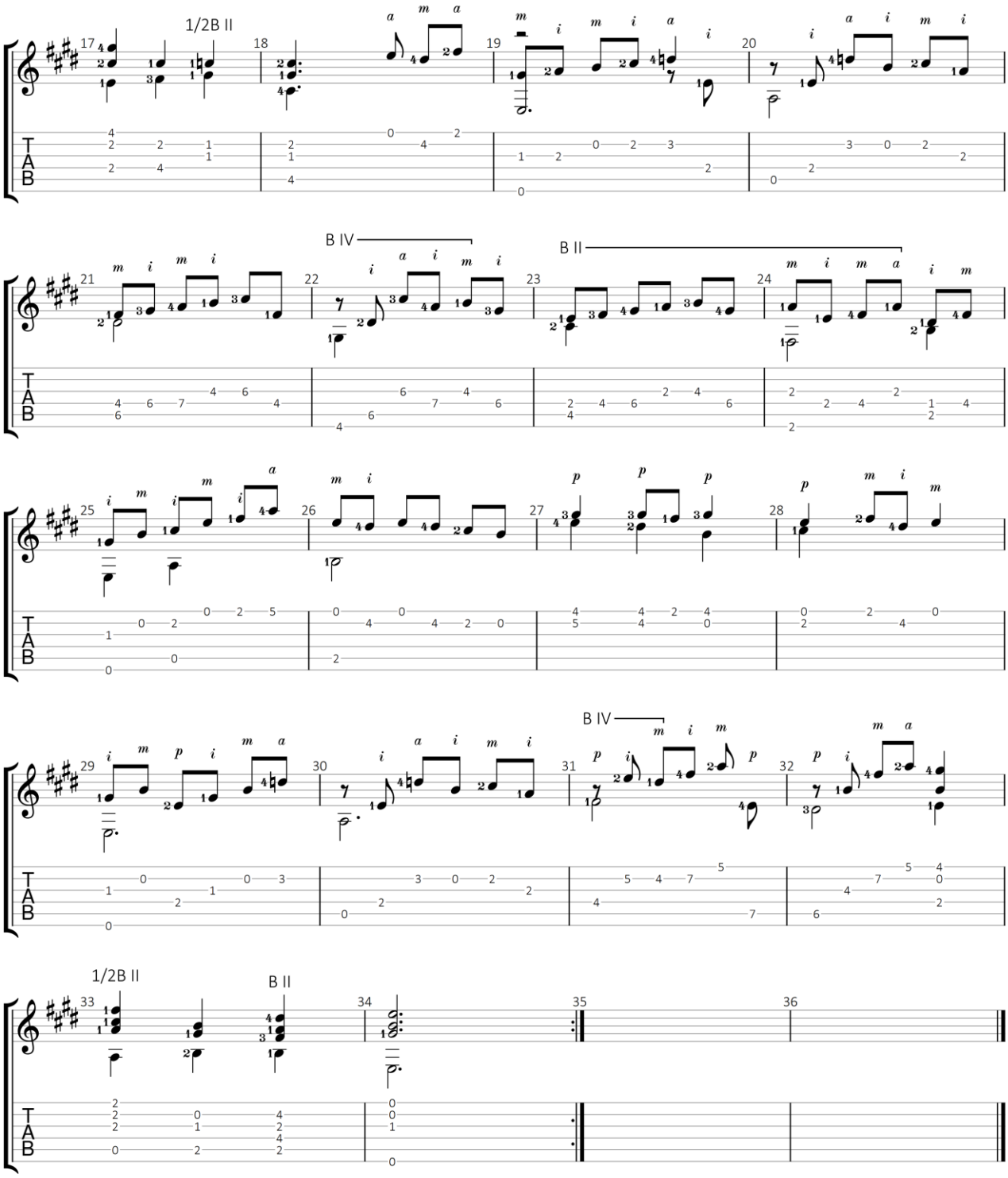


GuitarJan.com 287

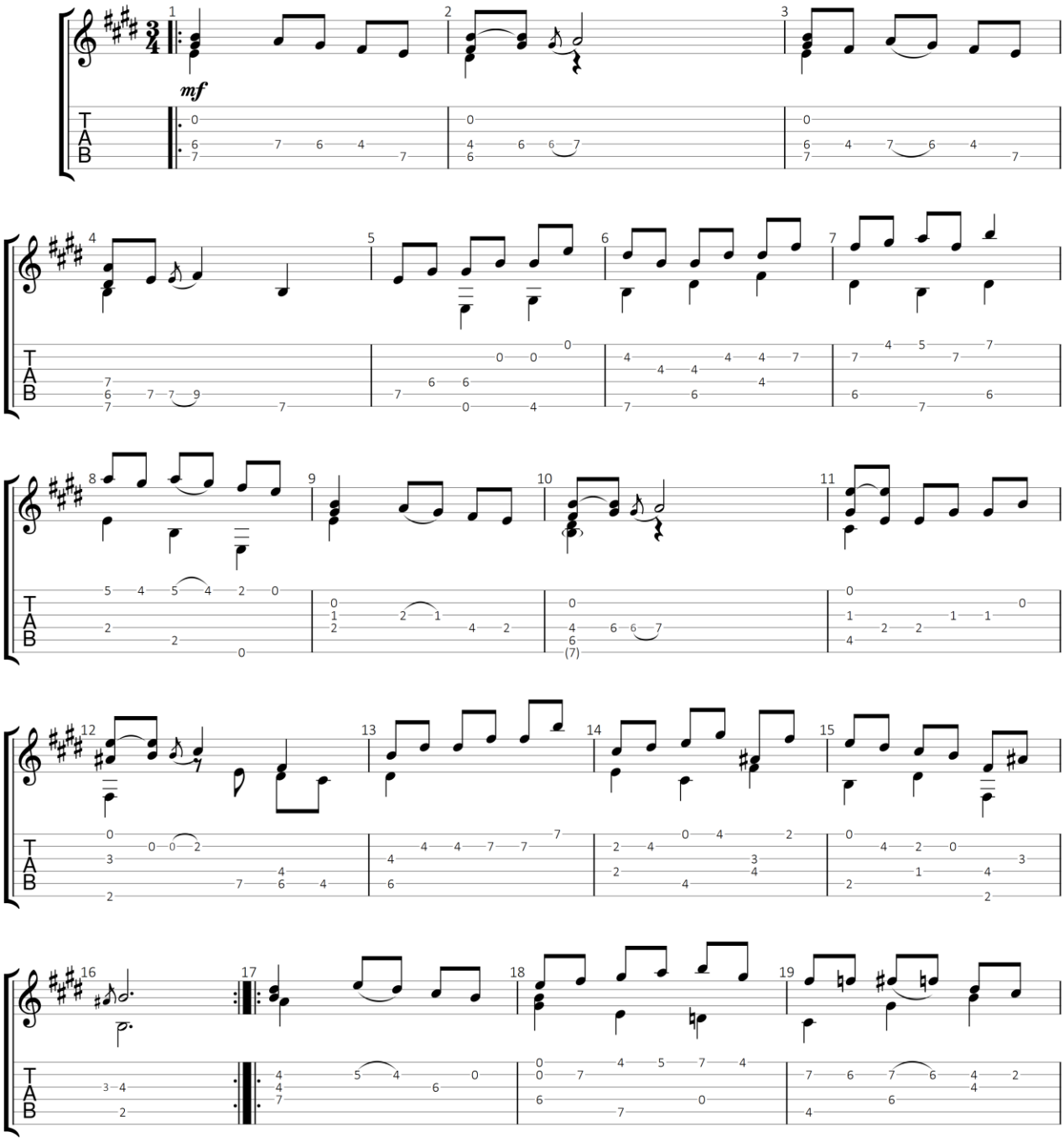
Menuet 2

Uit: Partita No. 3 voor Viool in E majeur, BWV 1006

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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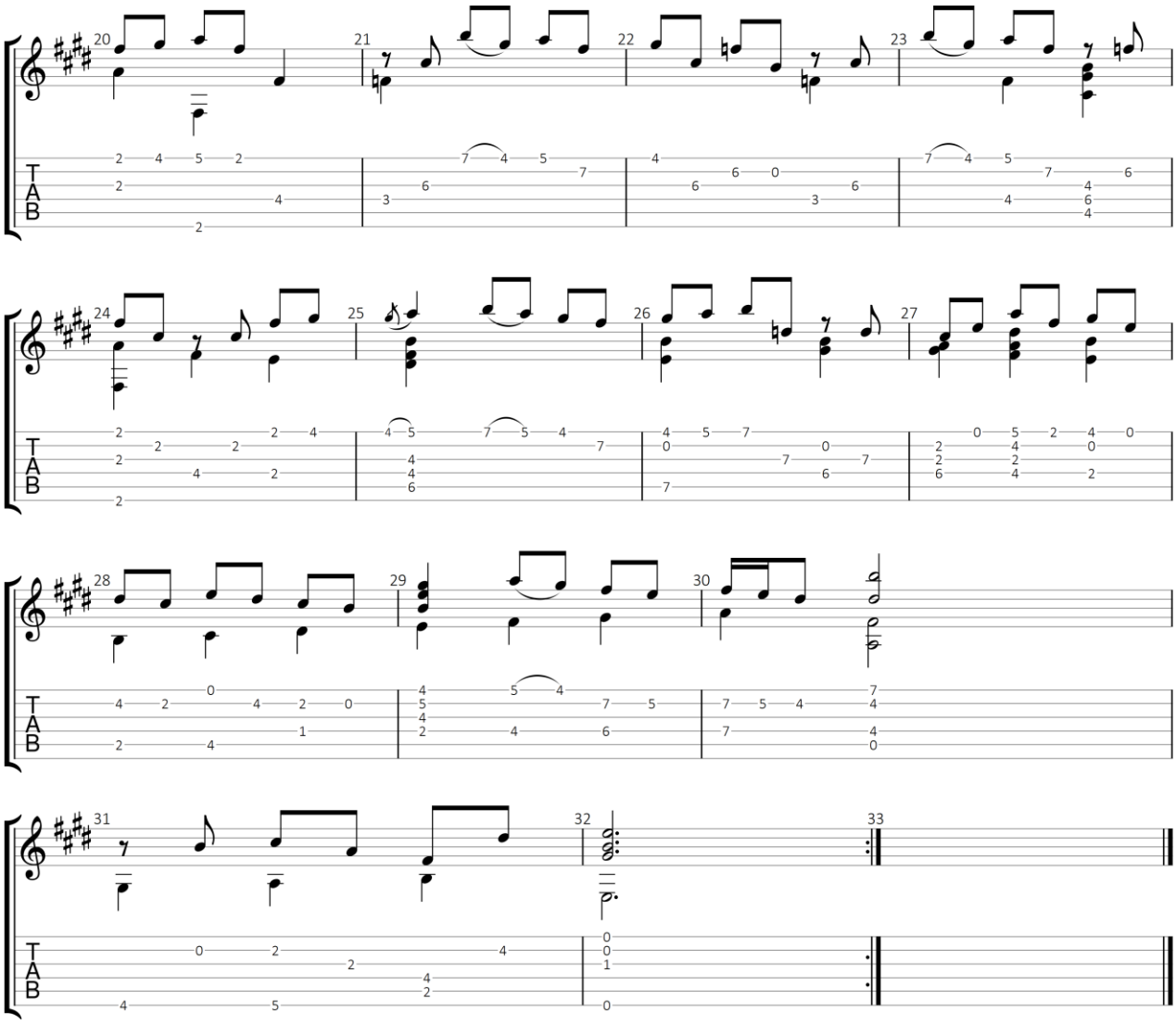


GuitarJan.com 289

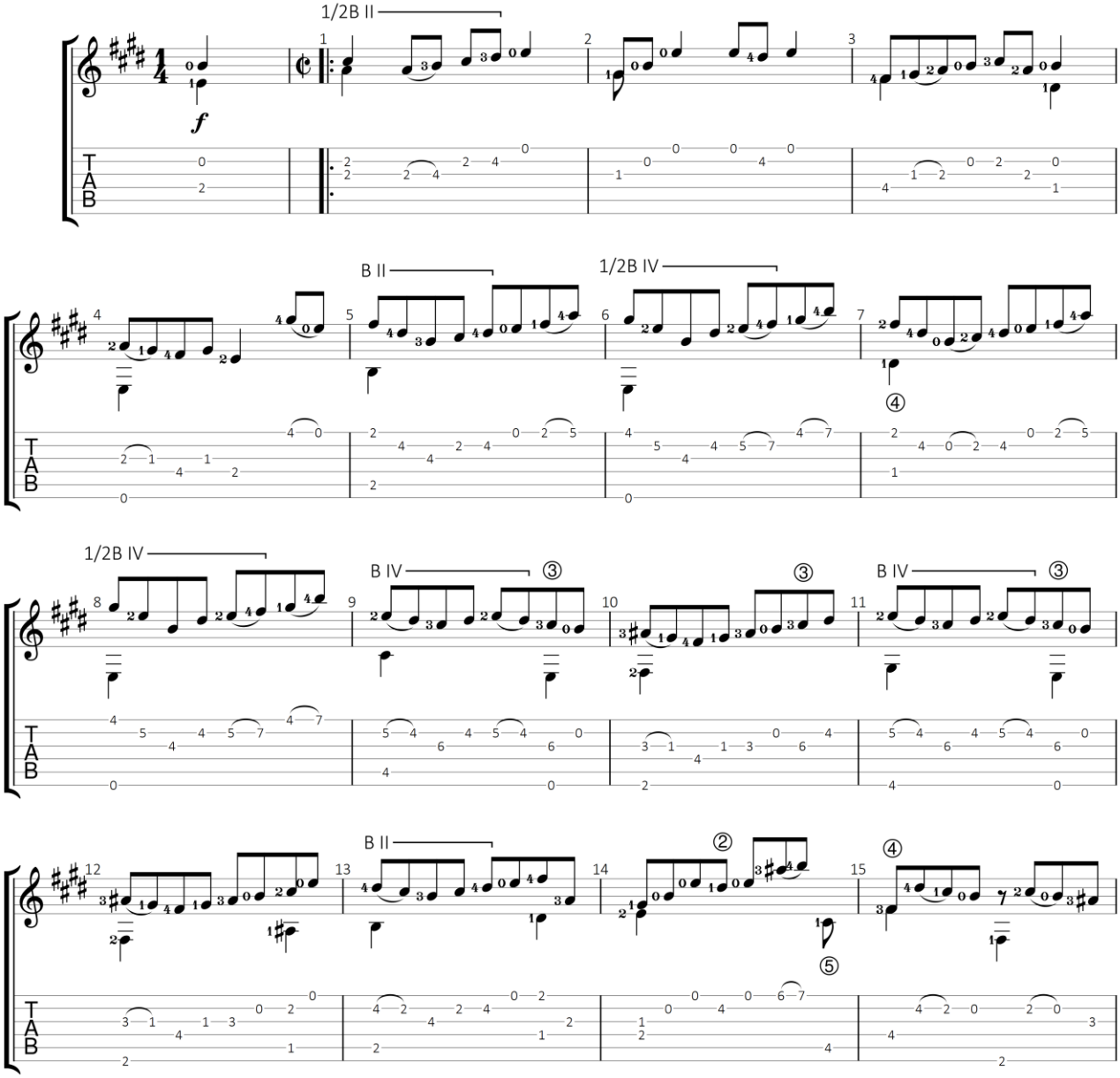
Bourrée

Uit: Partita No. 3 voor Viool in E majeur, BWV 1006

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 160



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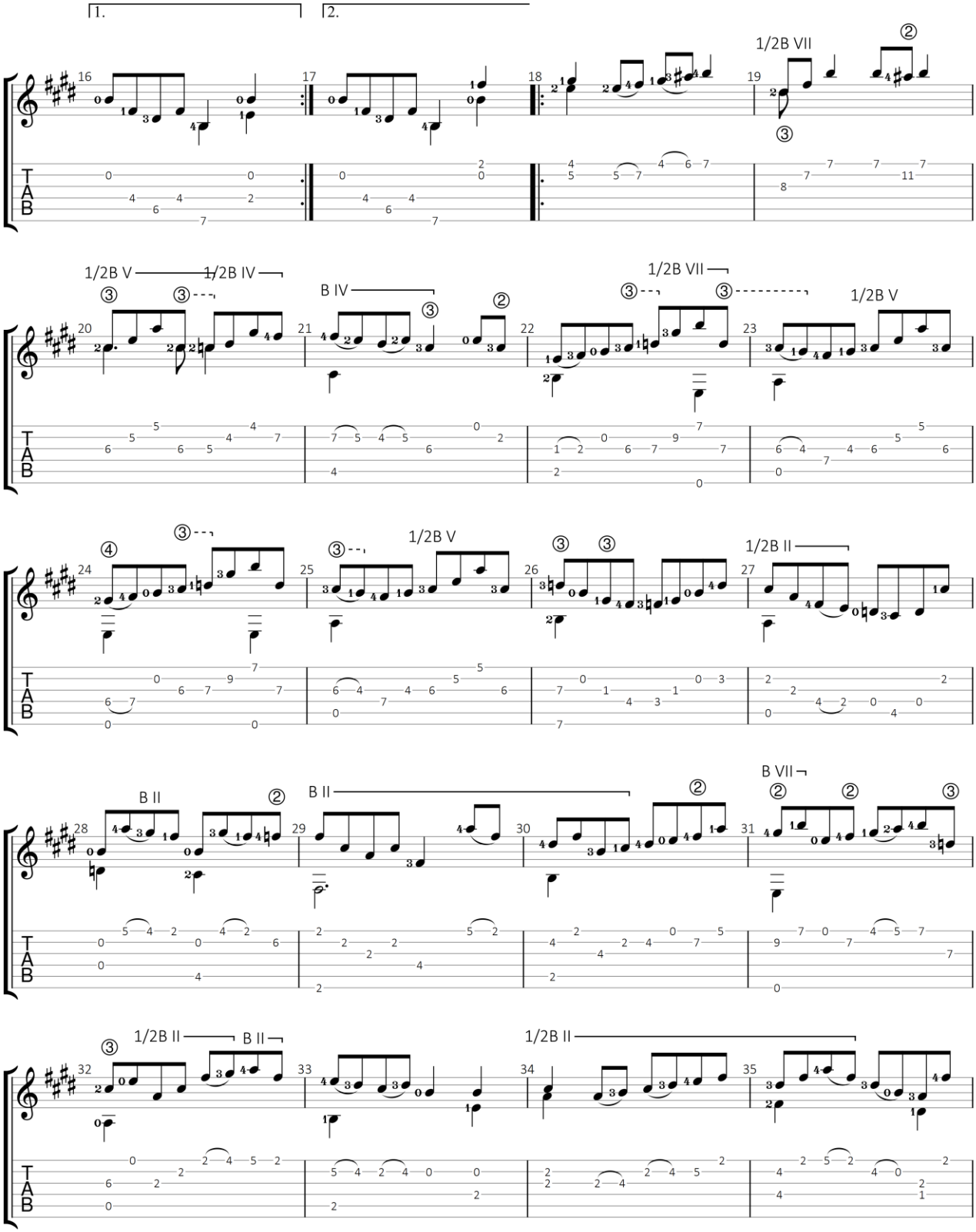

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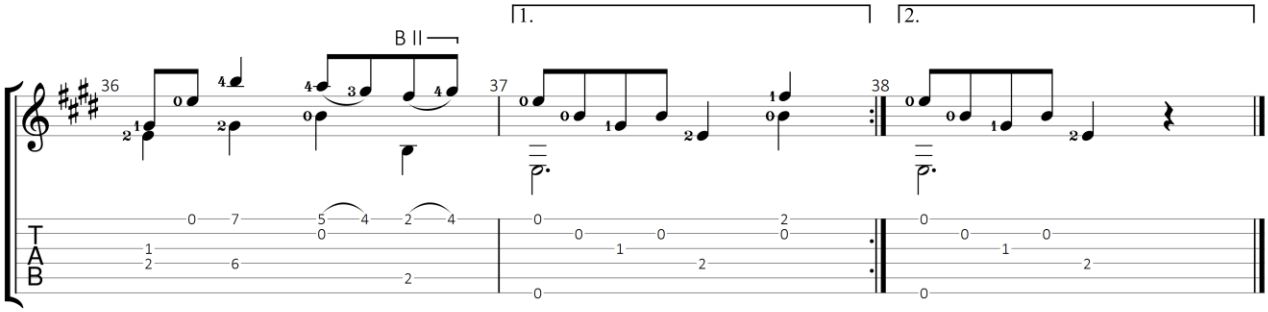


GuitarJan.com 292

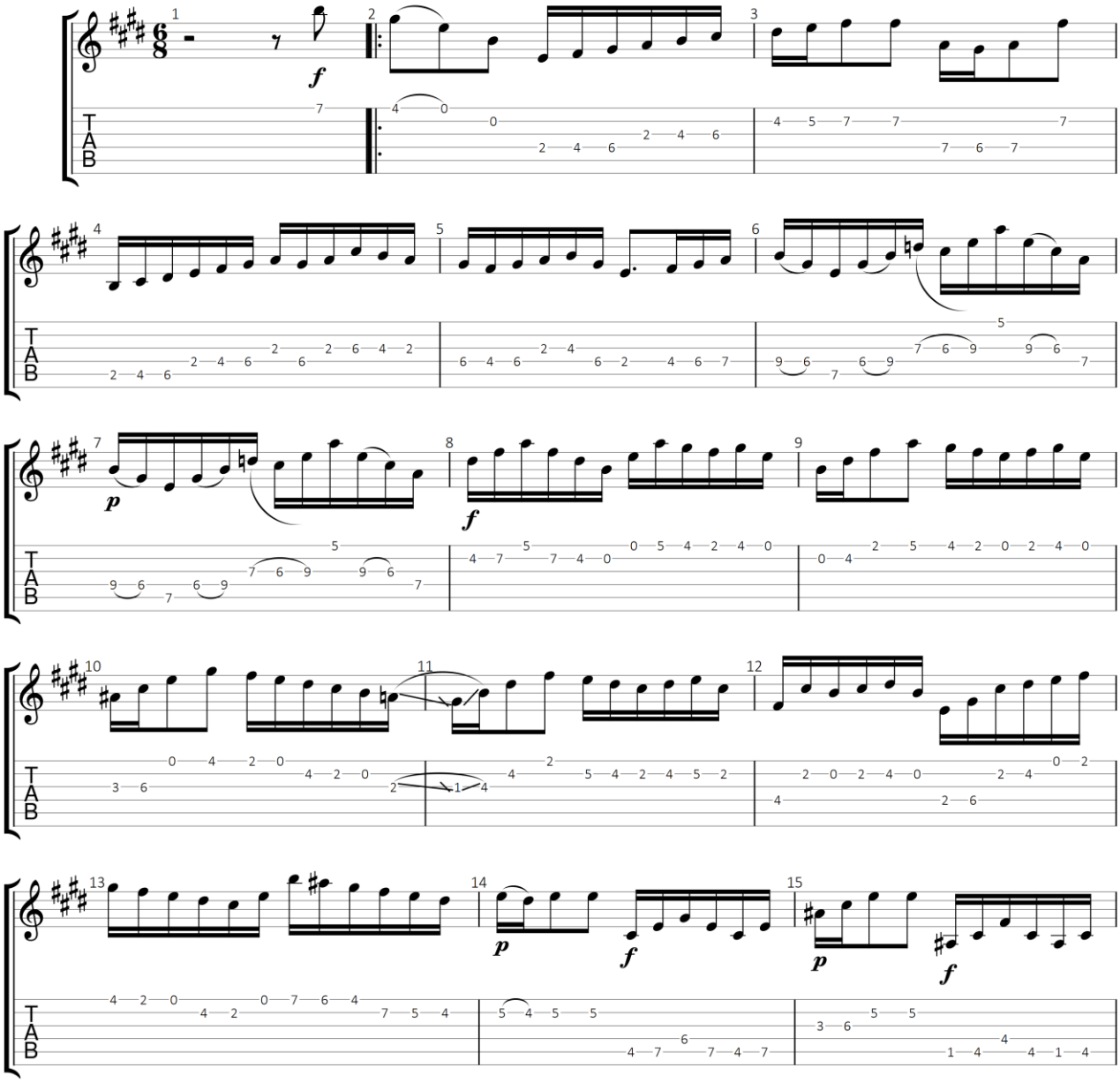
Gigue

Uit: Partita No. 3 voor Viool in E majeur, BWV 1006

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 120



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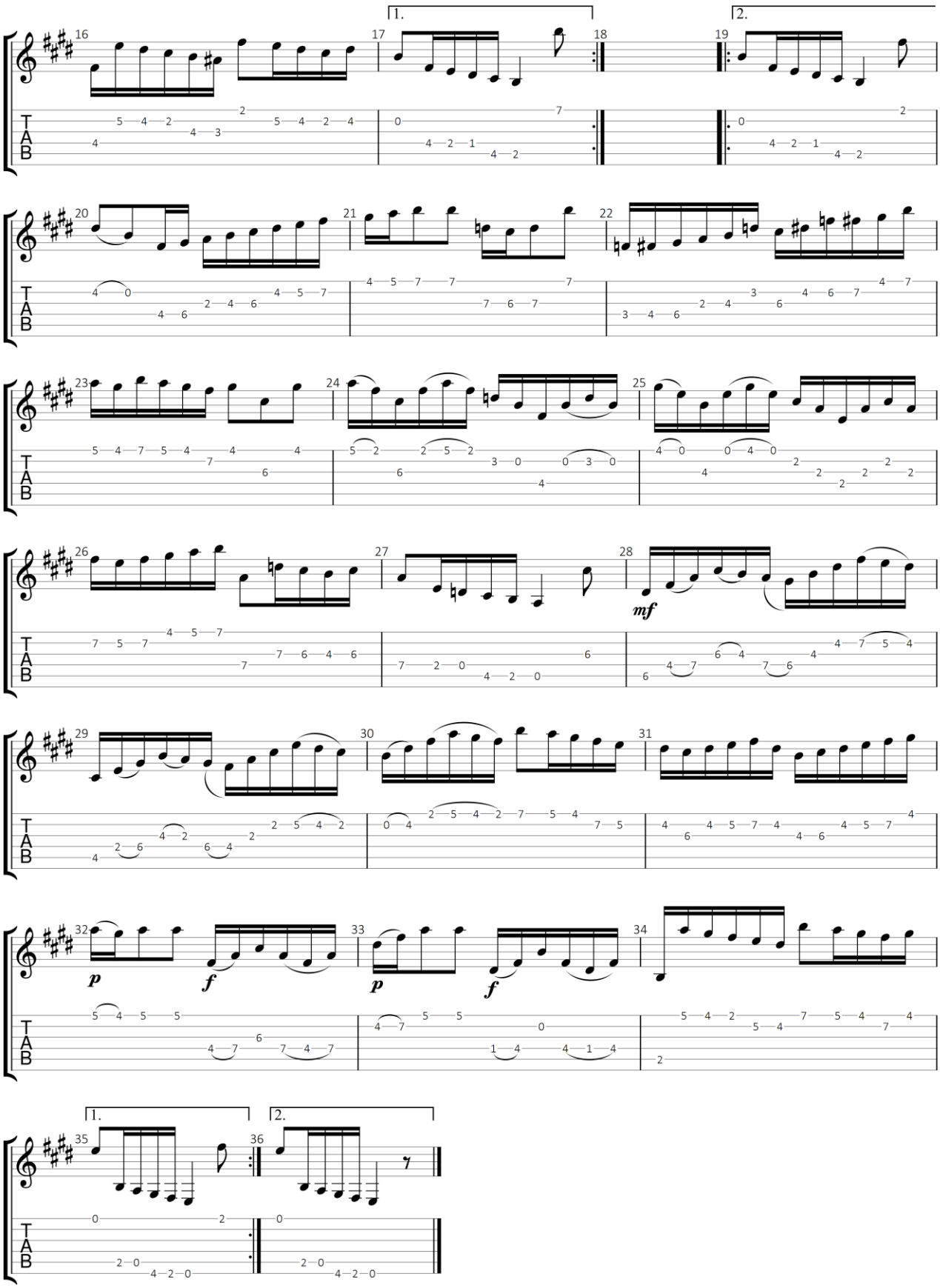


GuitarJan.com 294

Vioolconcert No. 1 in A mineur, BWV 1041 (gitaar duo)

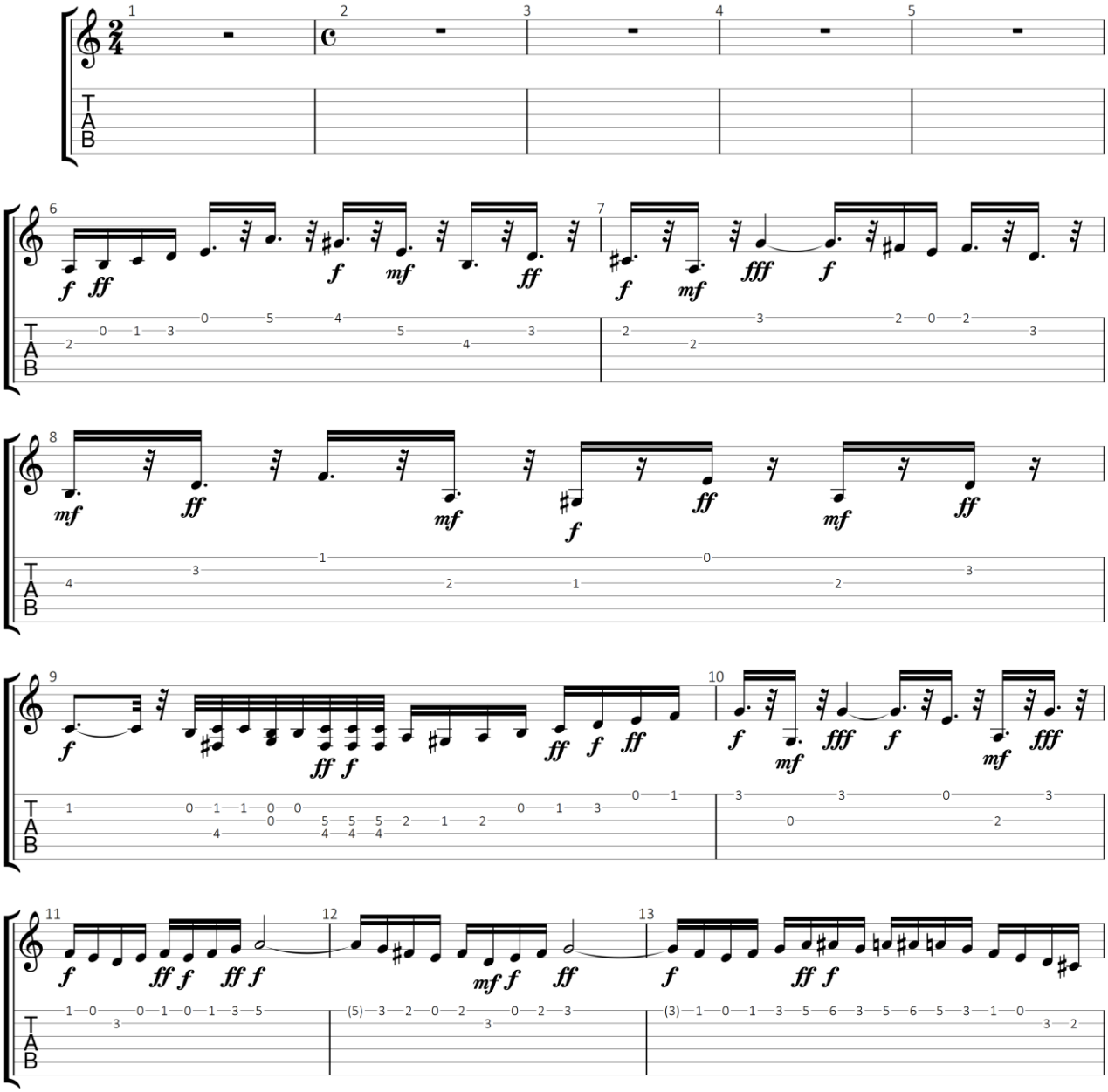
Allegro moderato- Andante- Allegro assai

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 103

Gitaar 1



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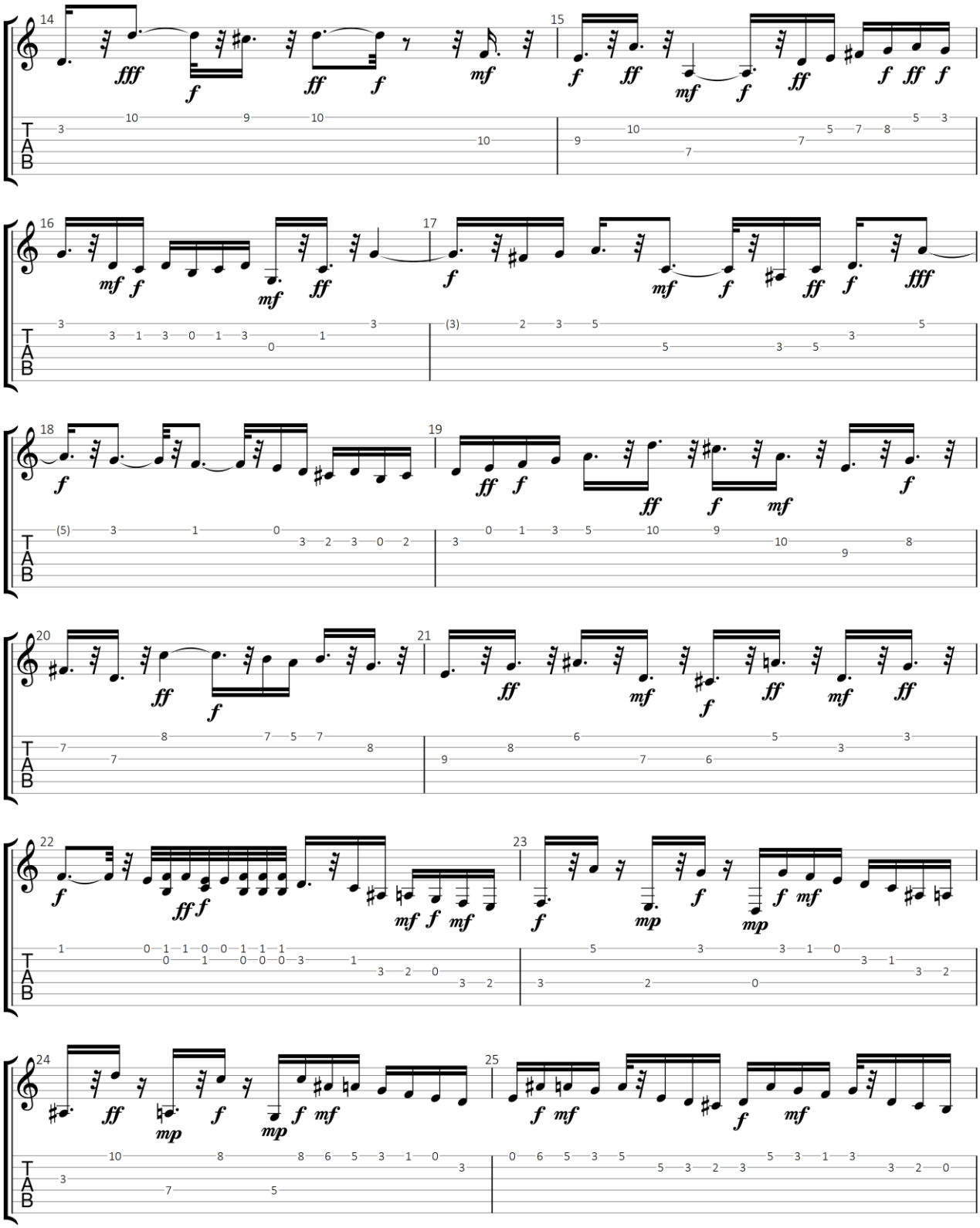

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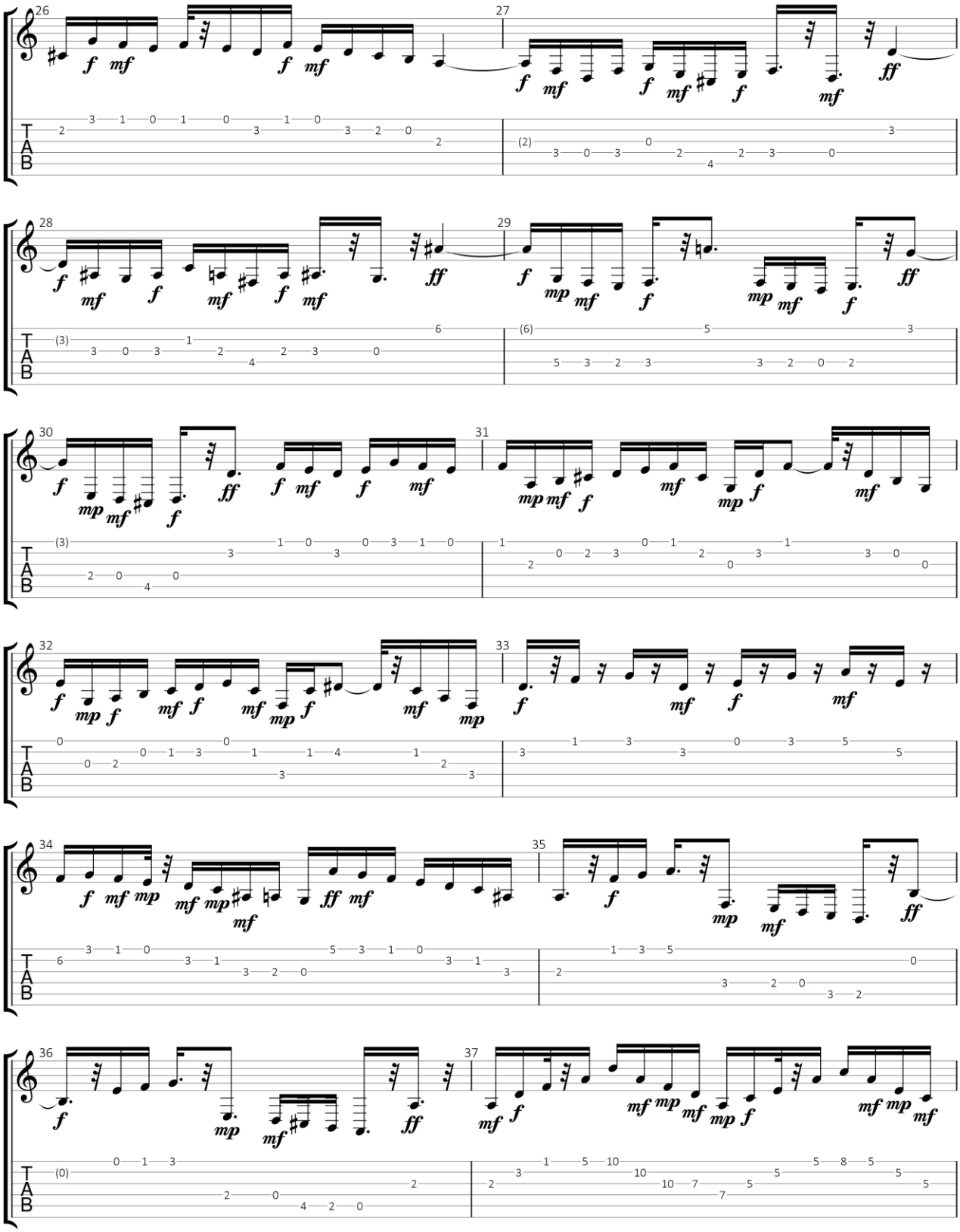

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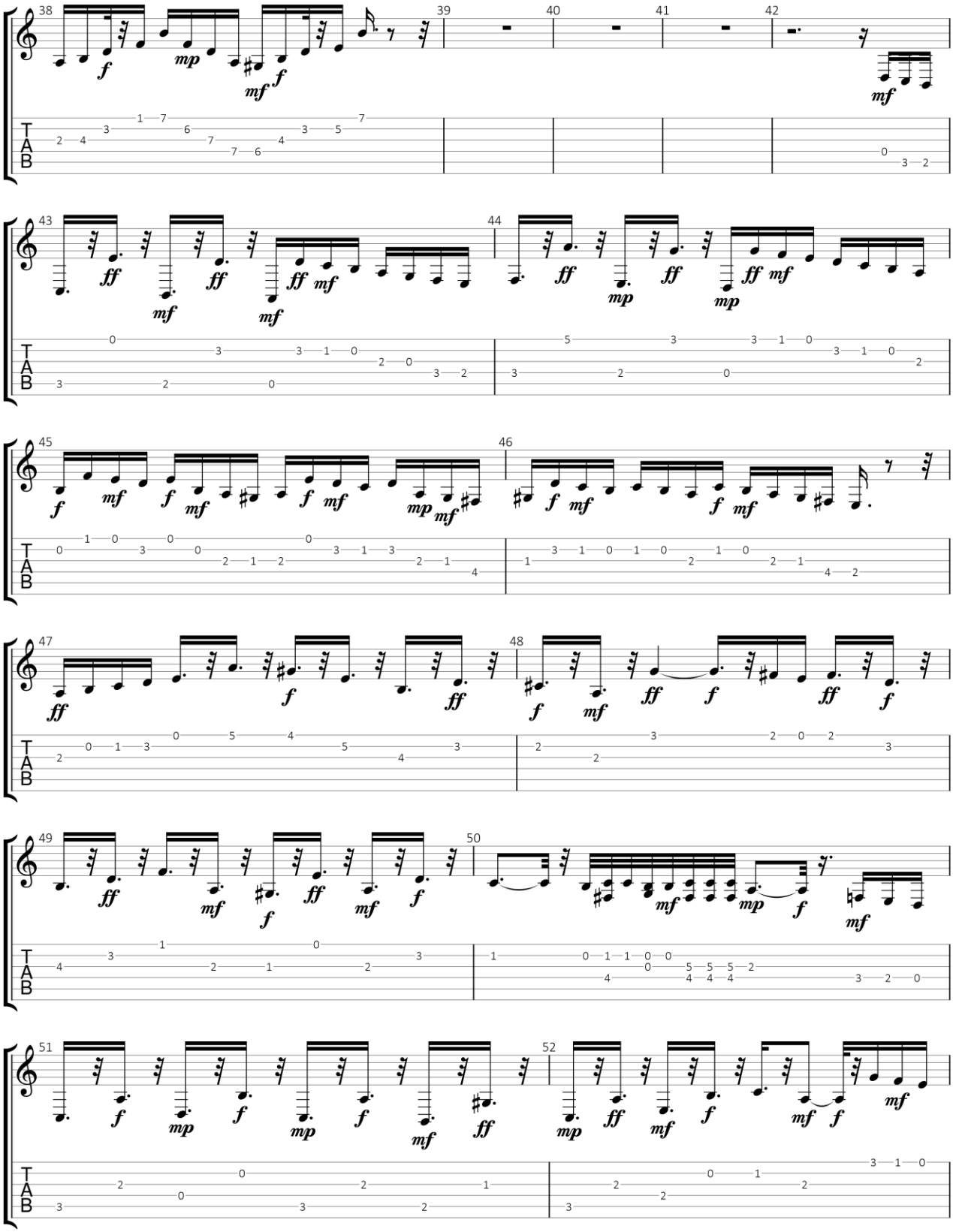
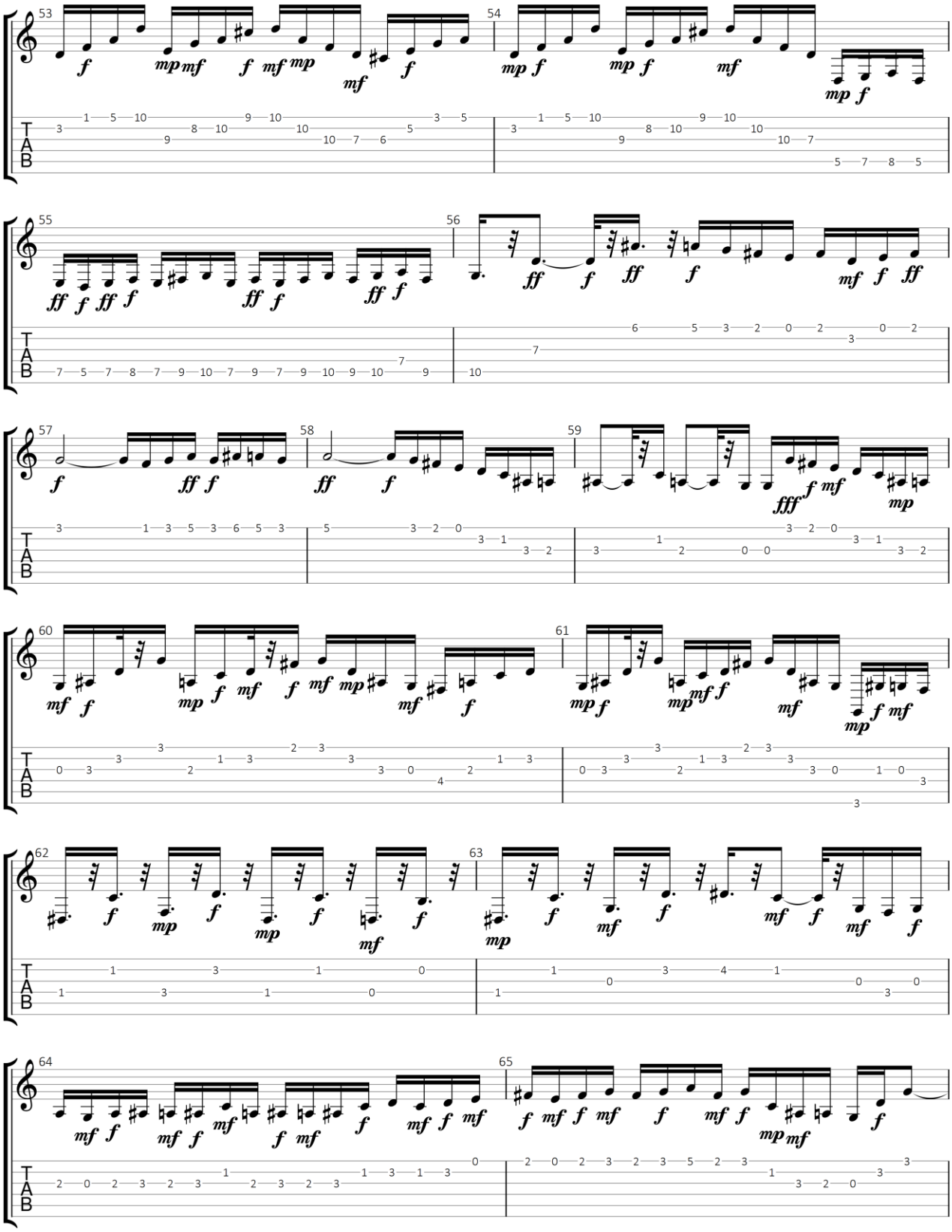
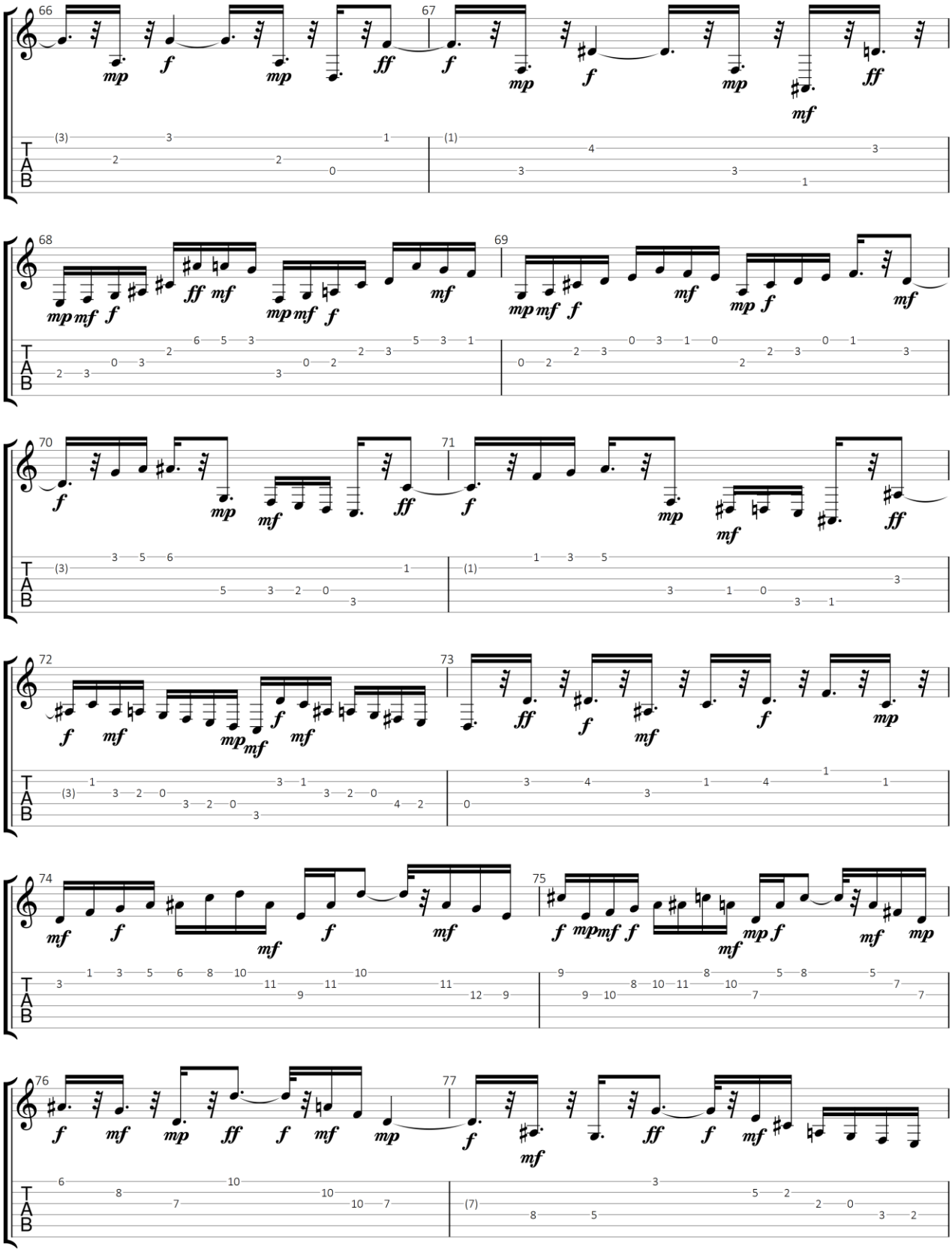


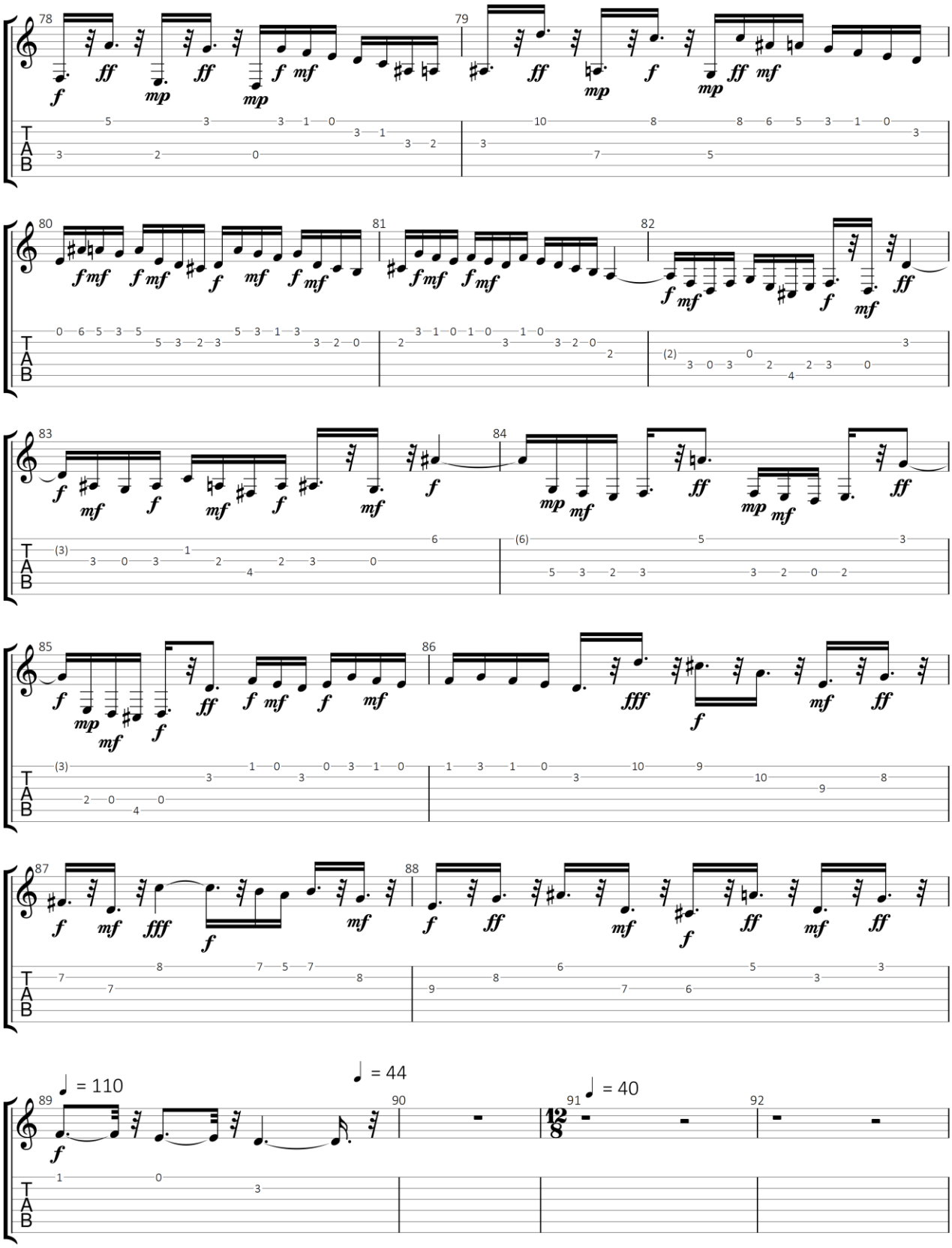
GuitarJan.com 298



GuitarJan.com 299



GuitarJan.com 300



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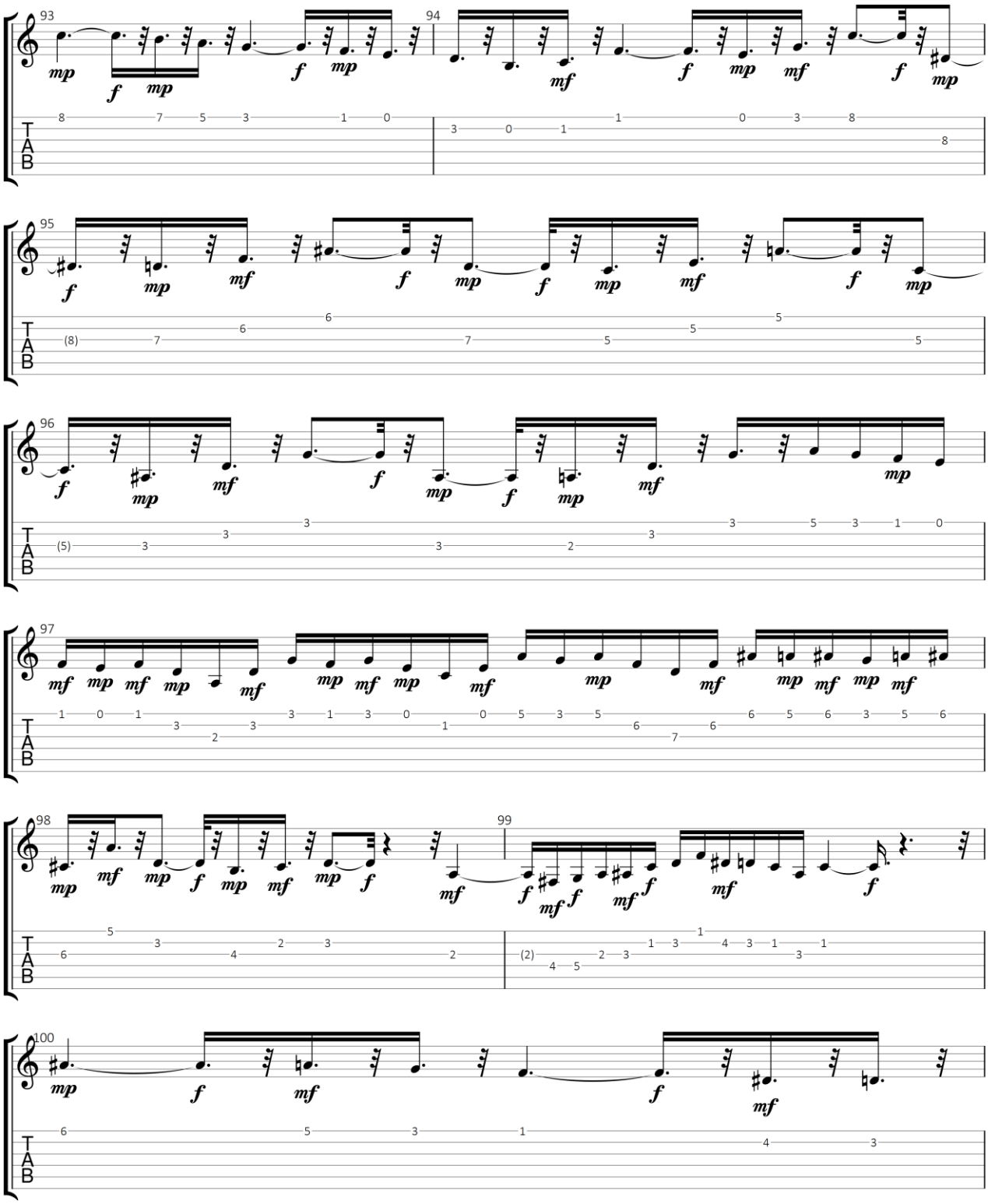

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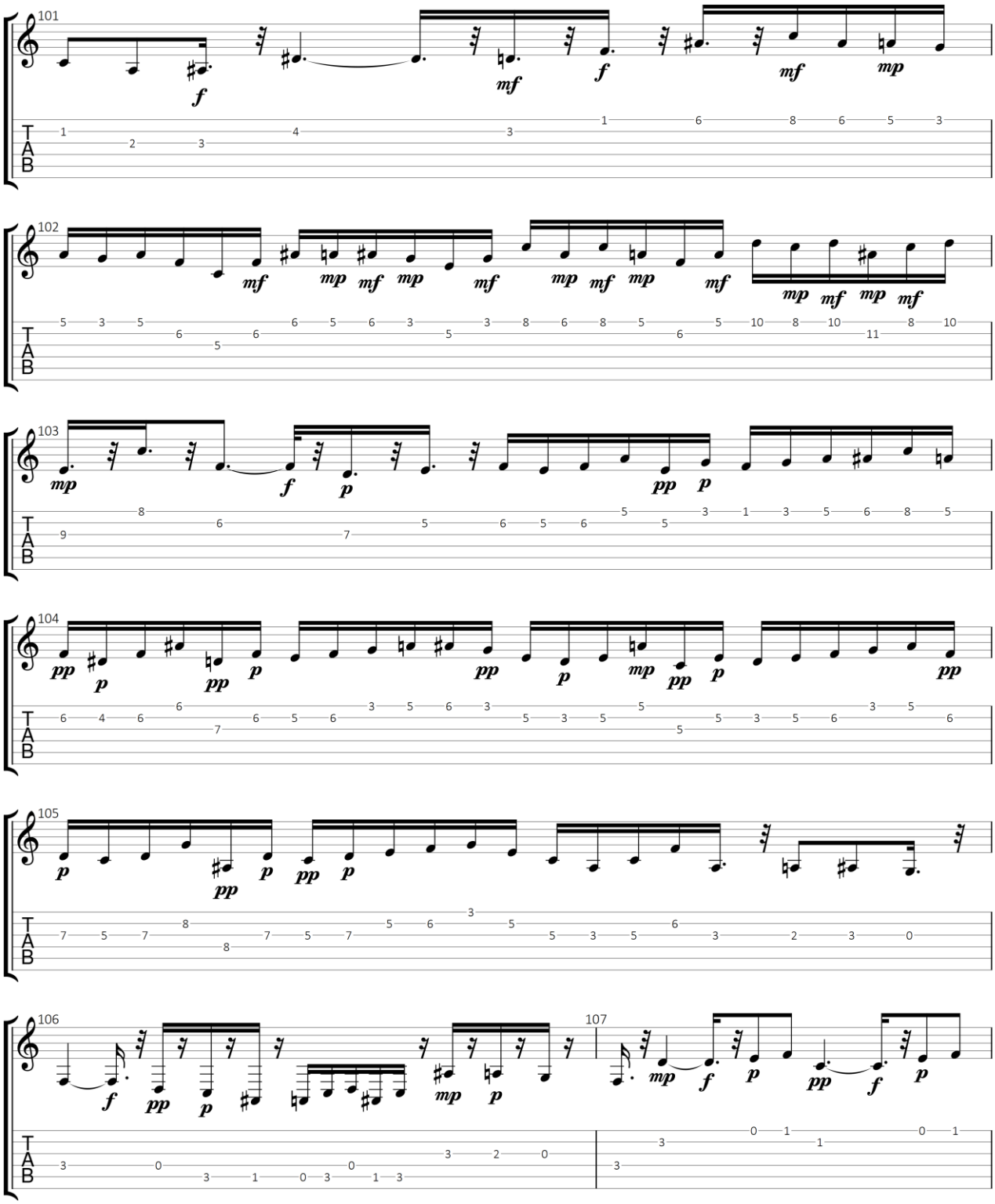

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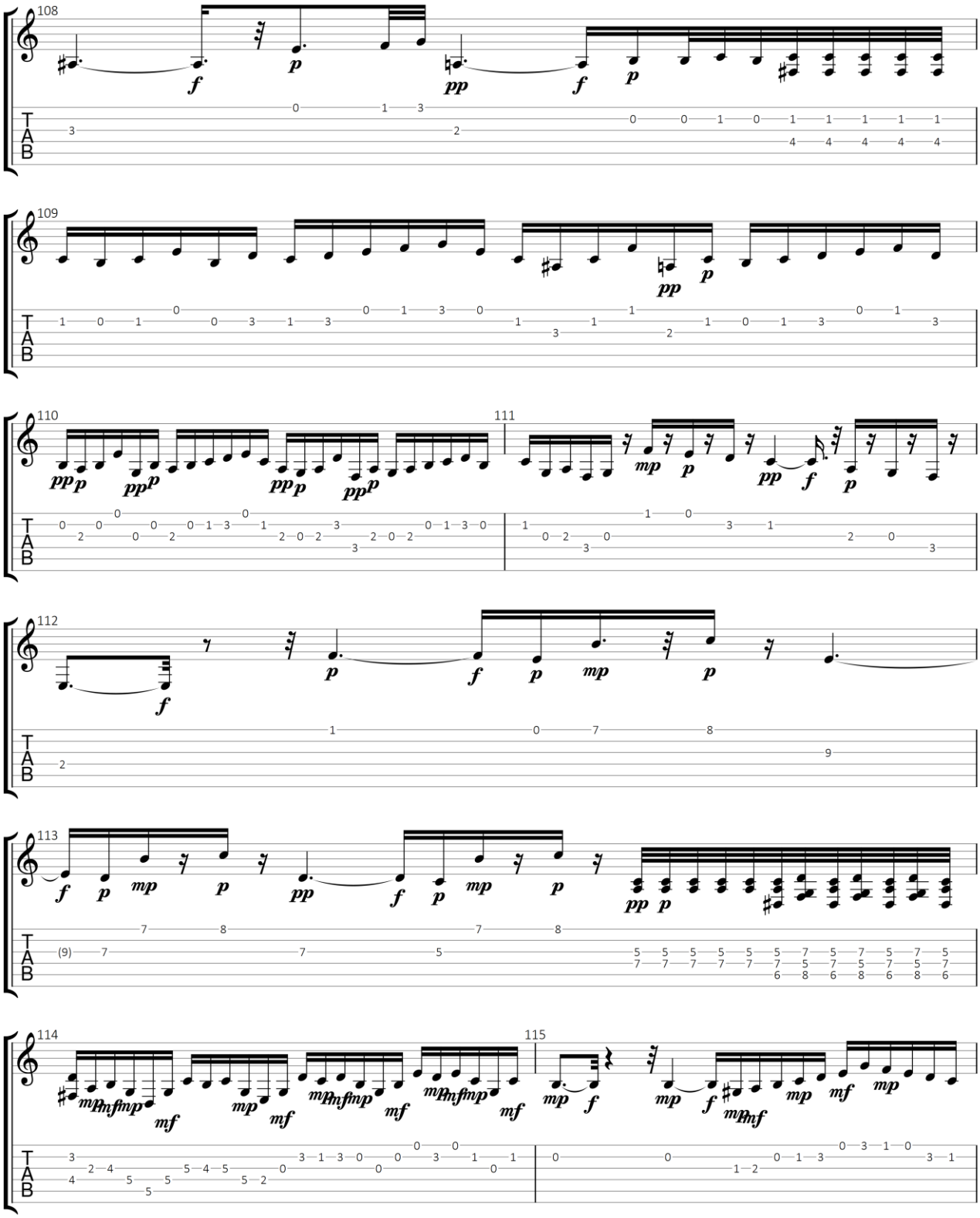
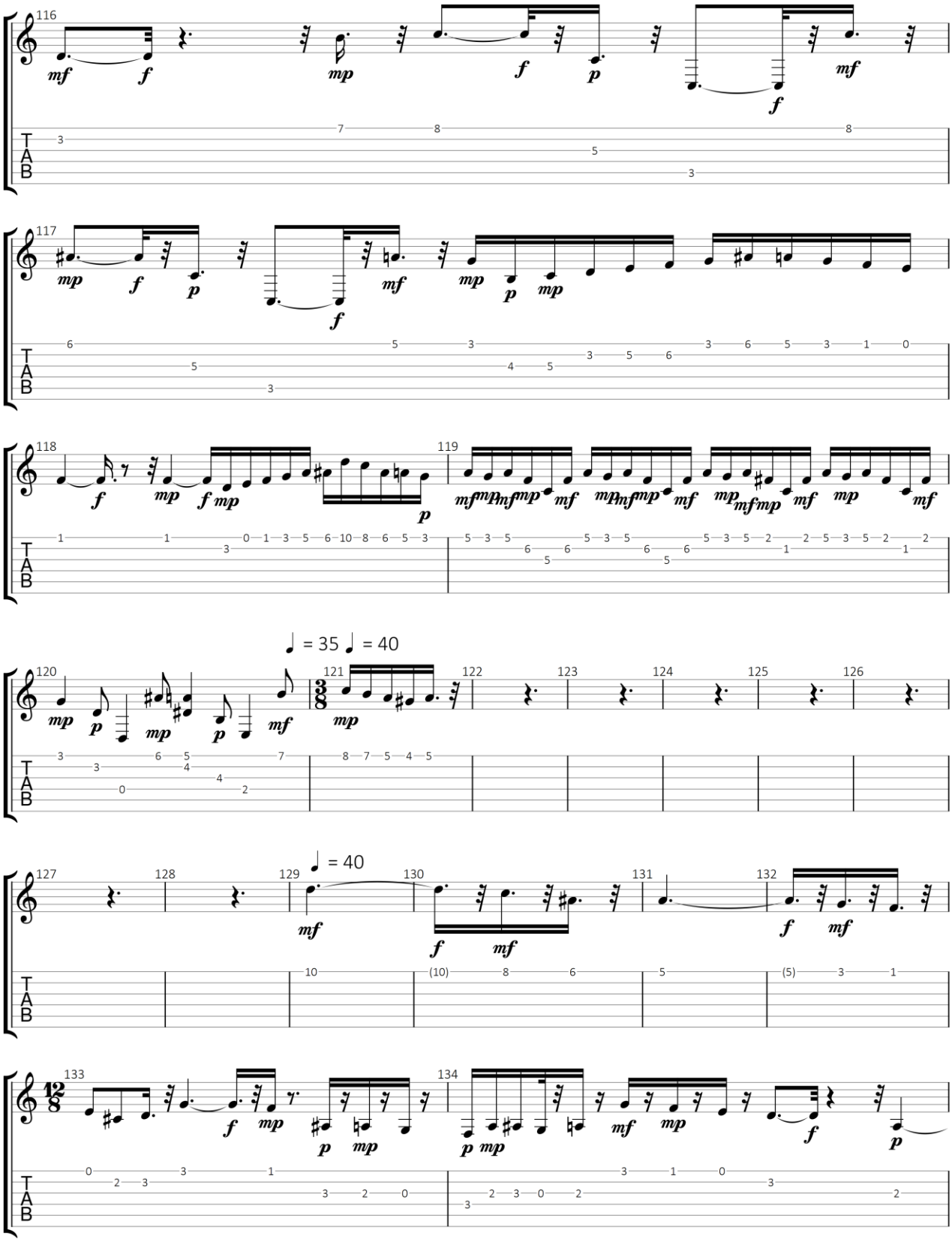


GuitarJan.com 304



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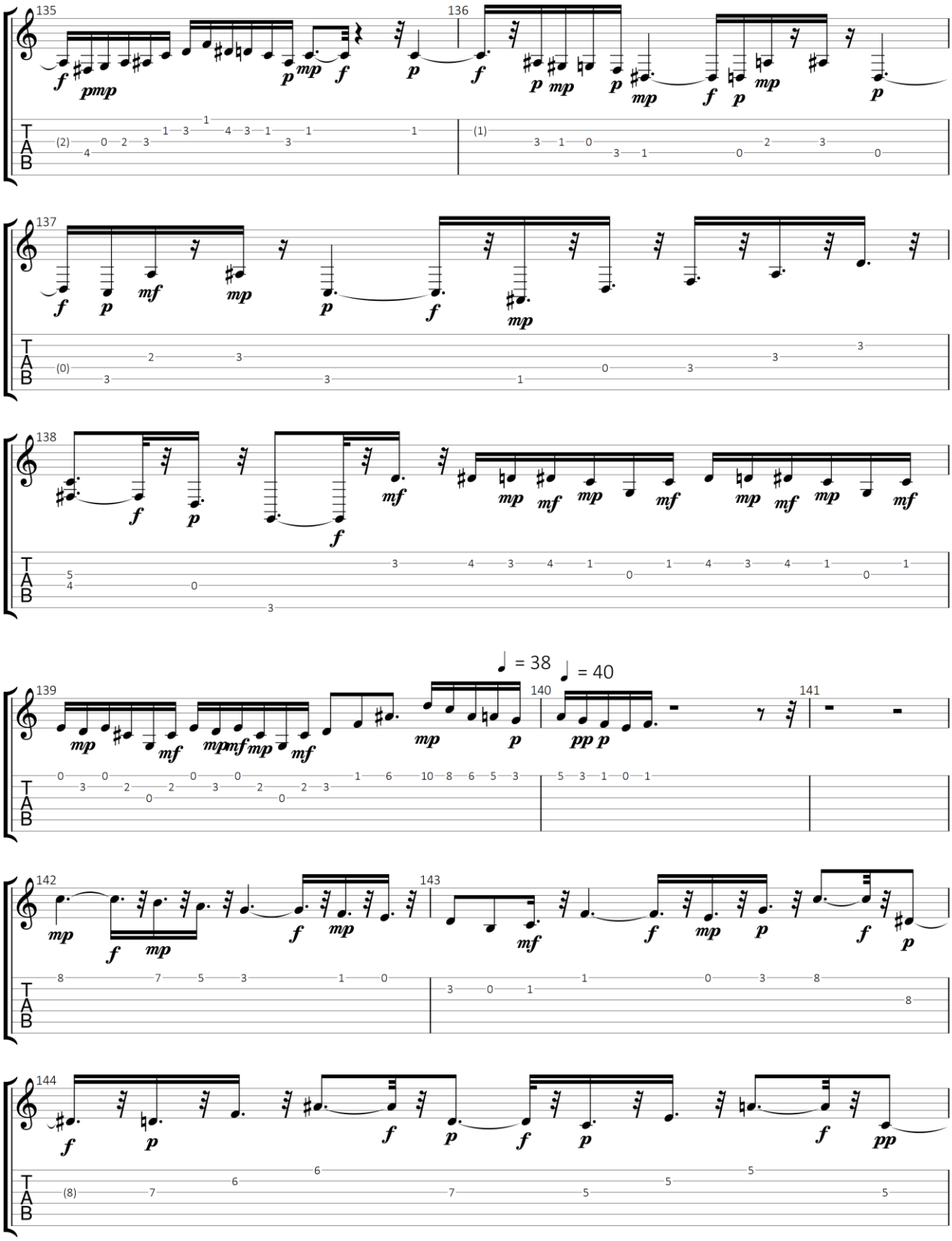

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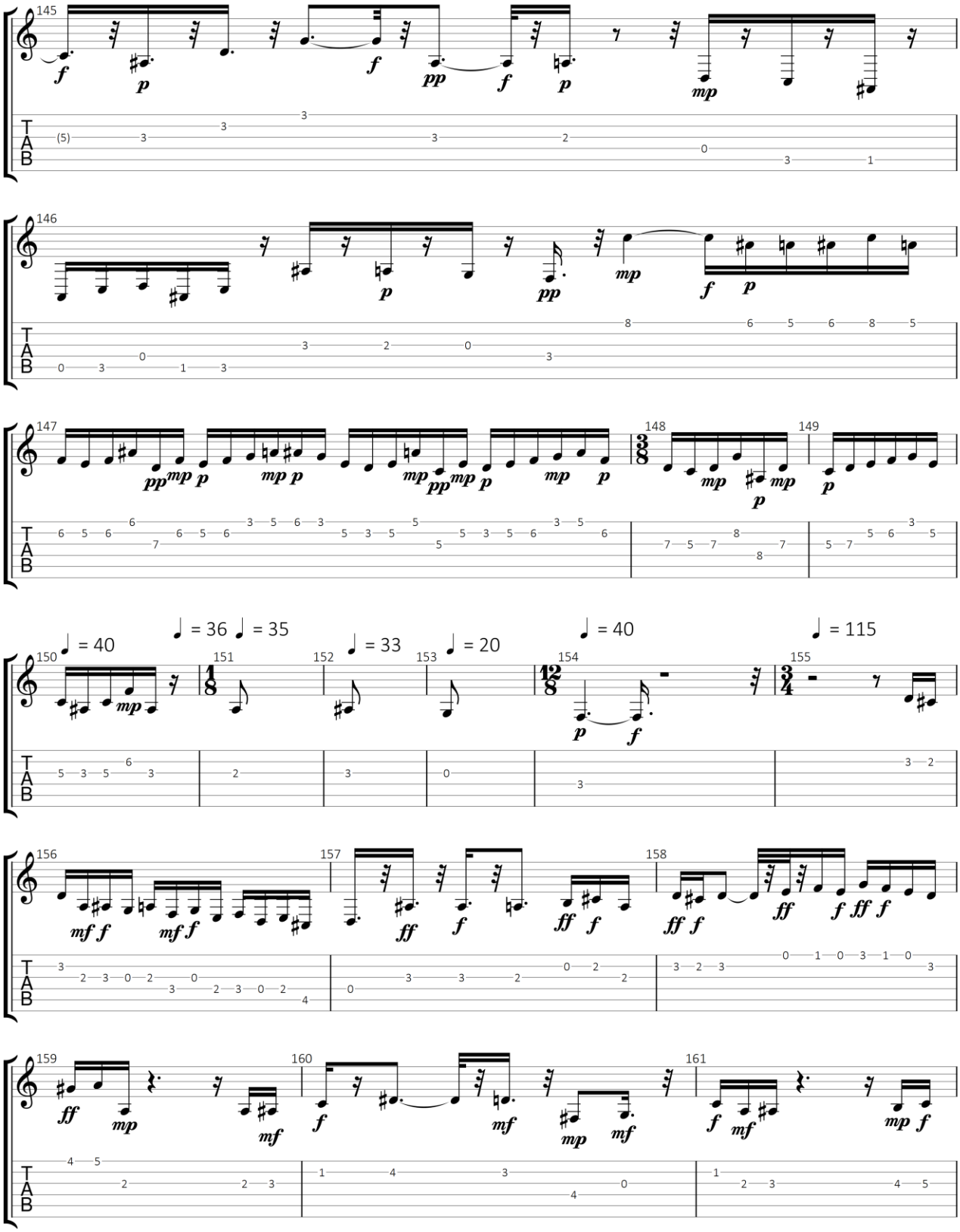

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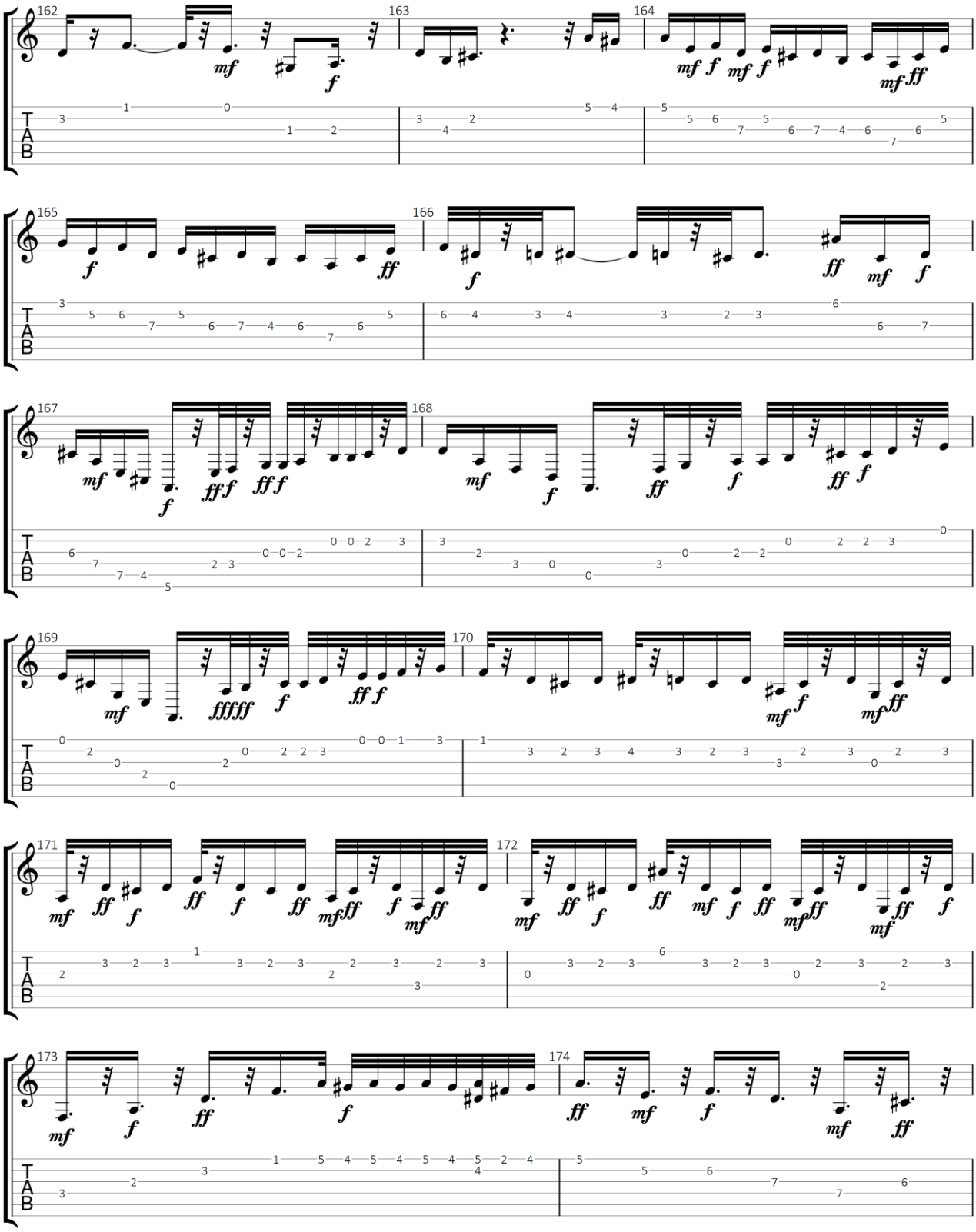

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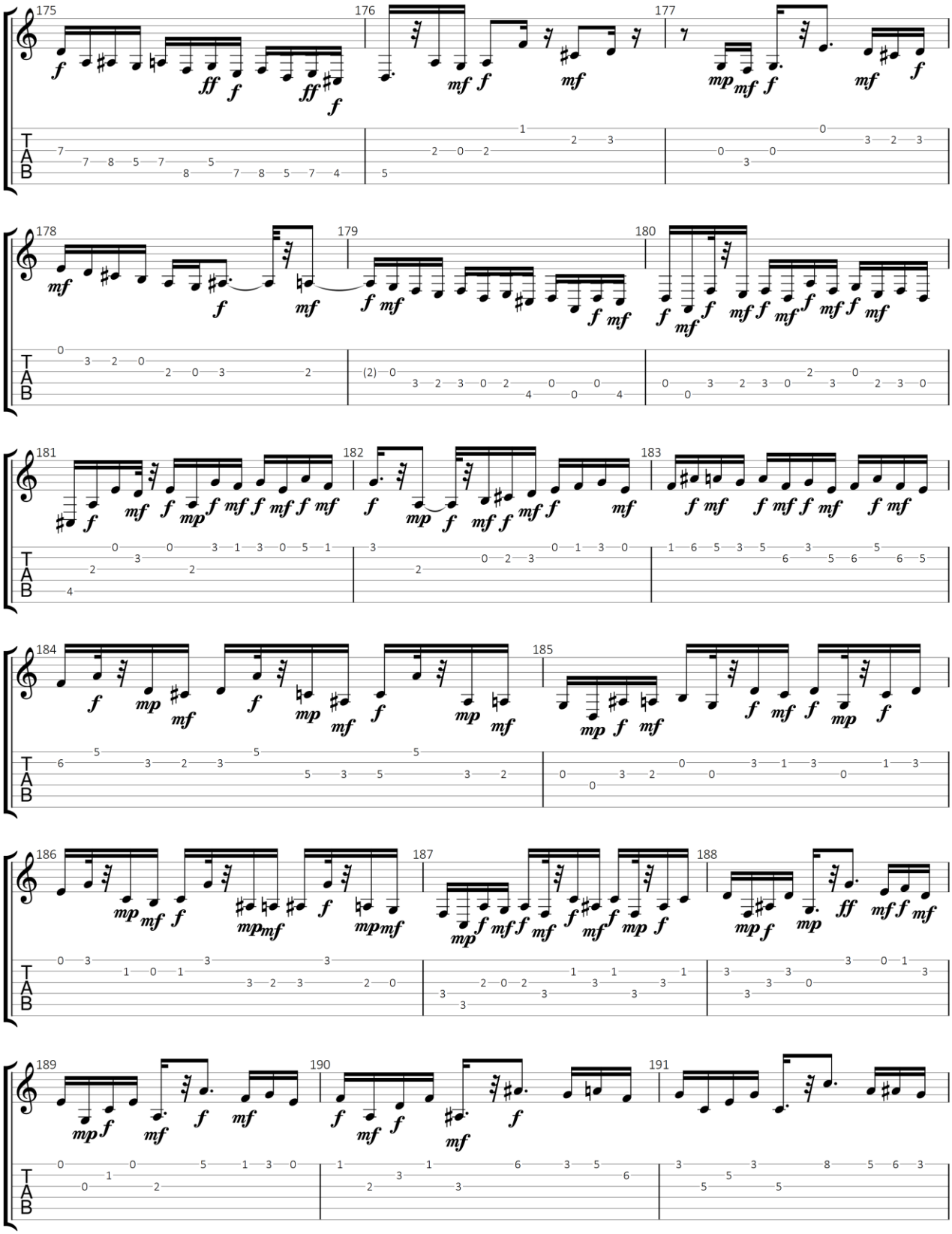
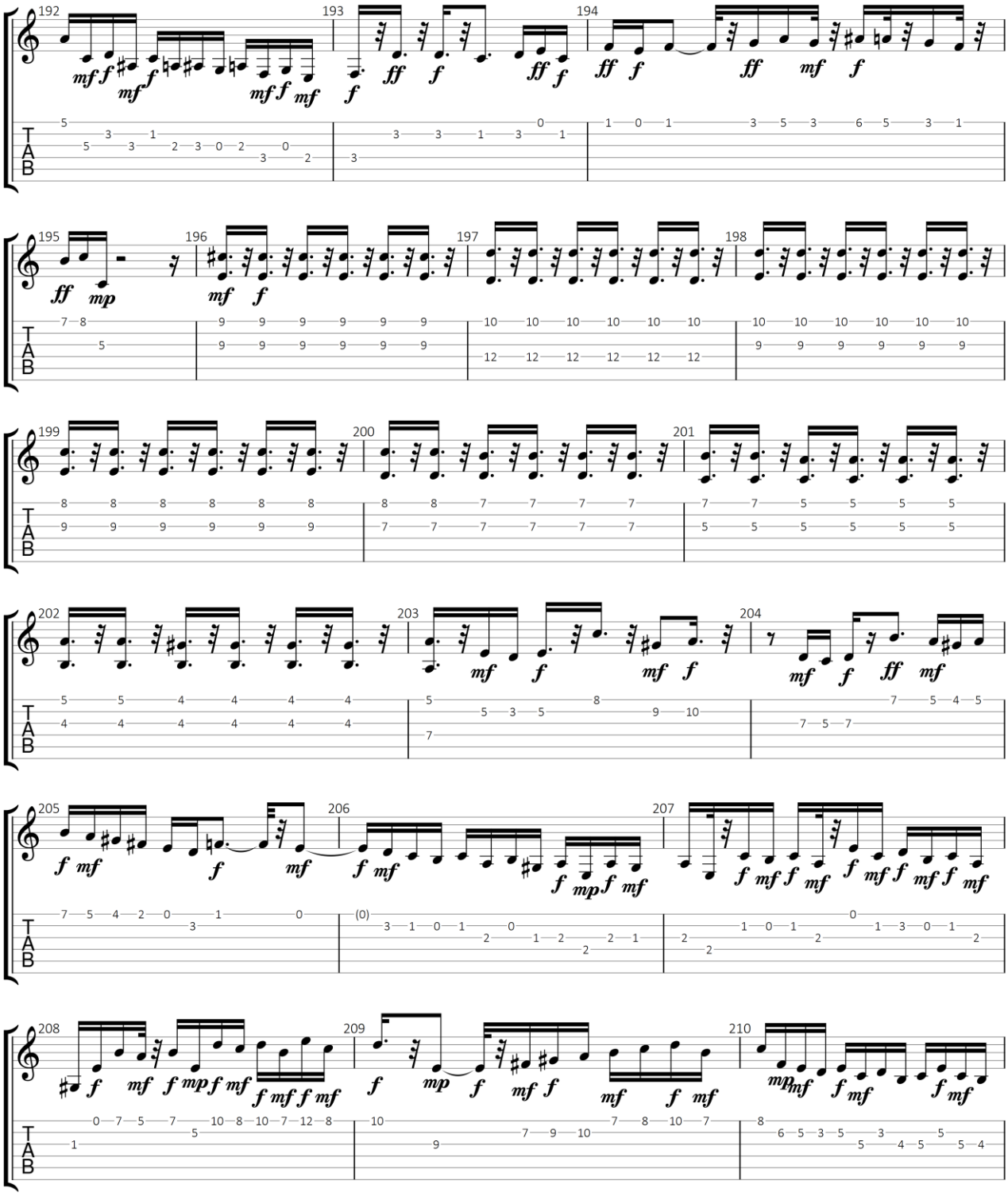


GuitarJan.com 309



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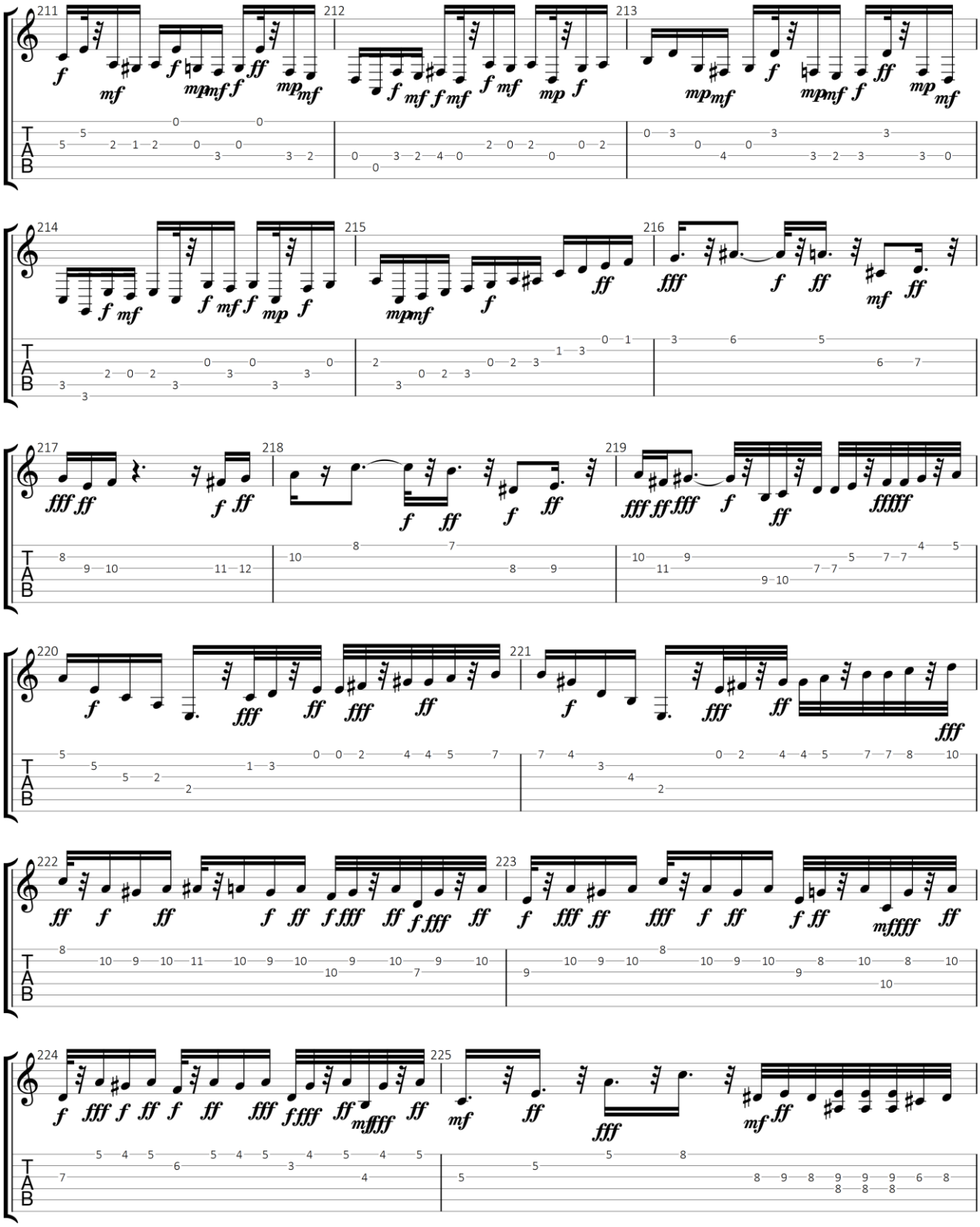

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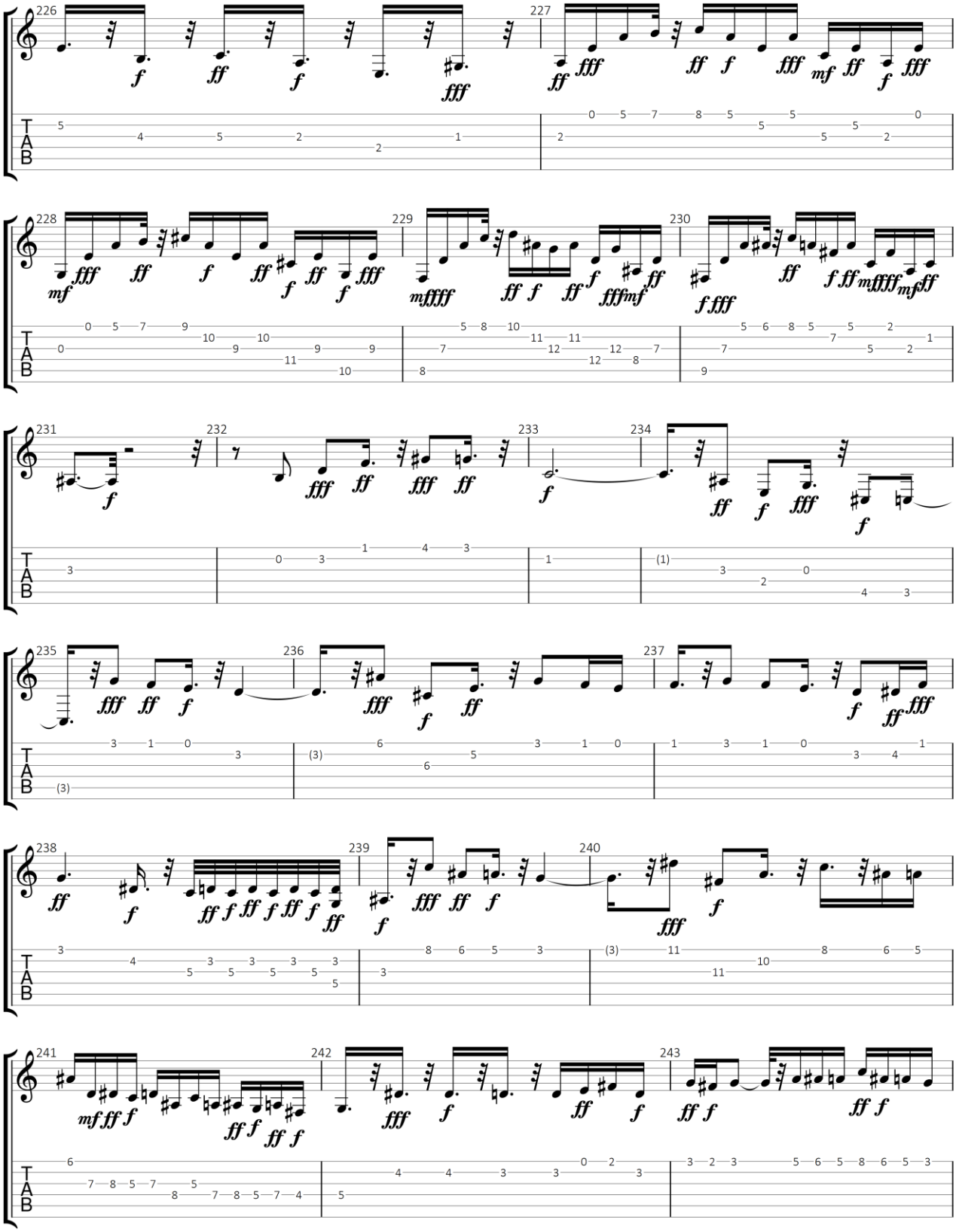

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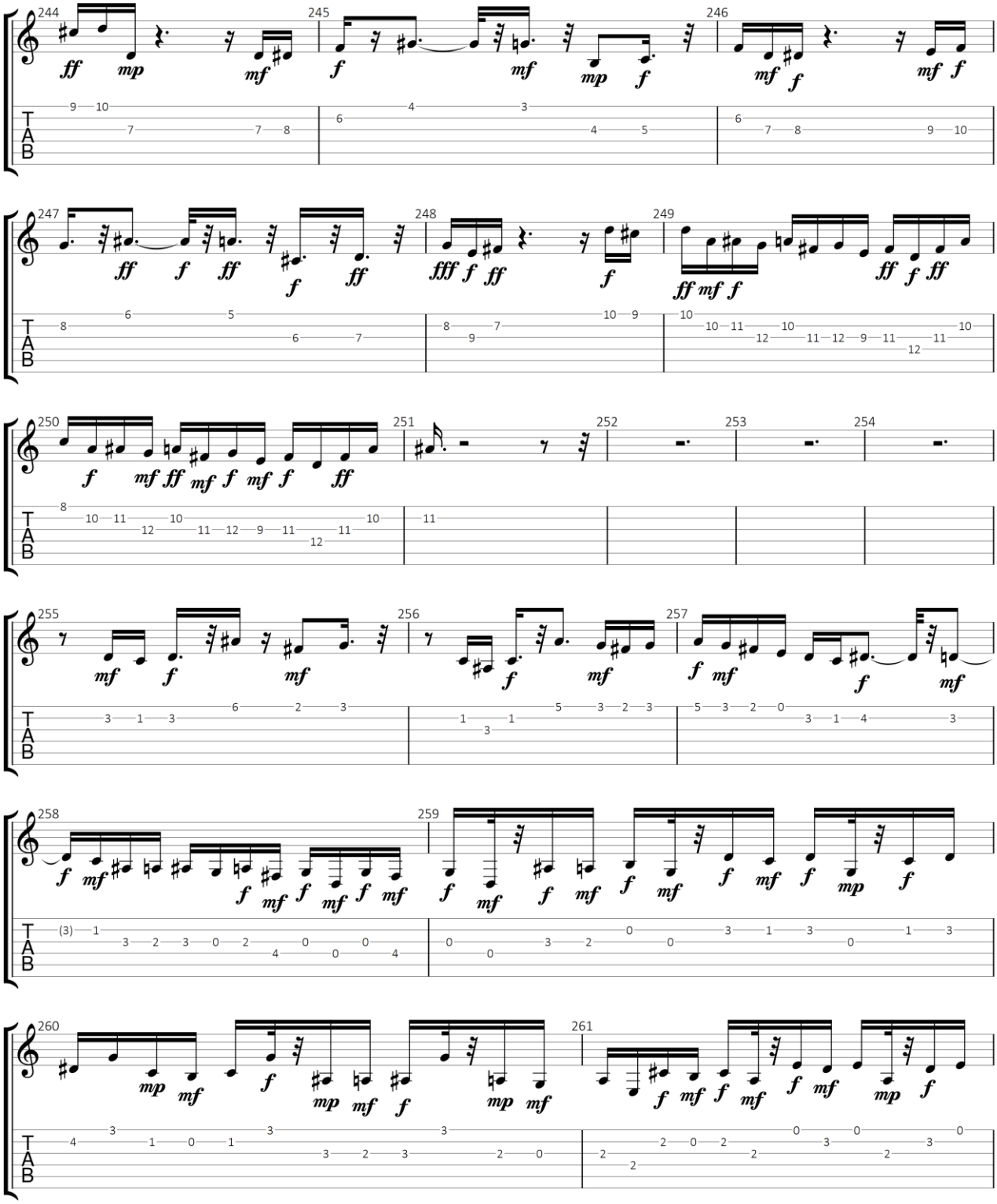

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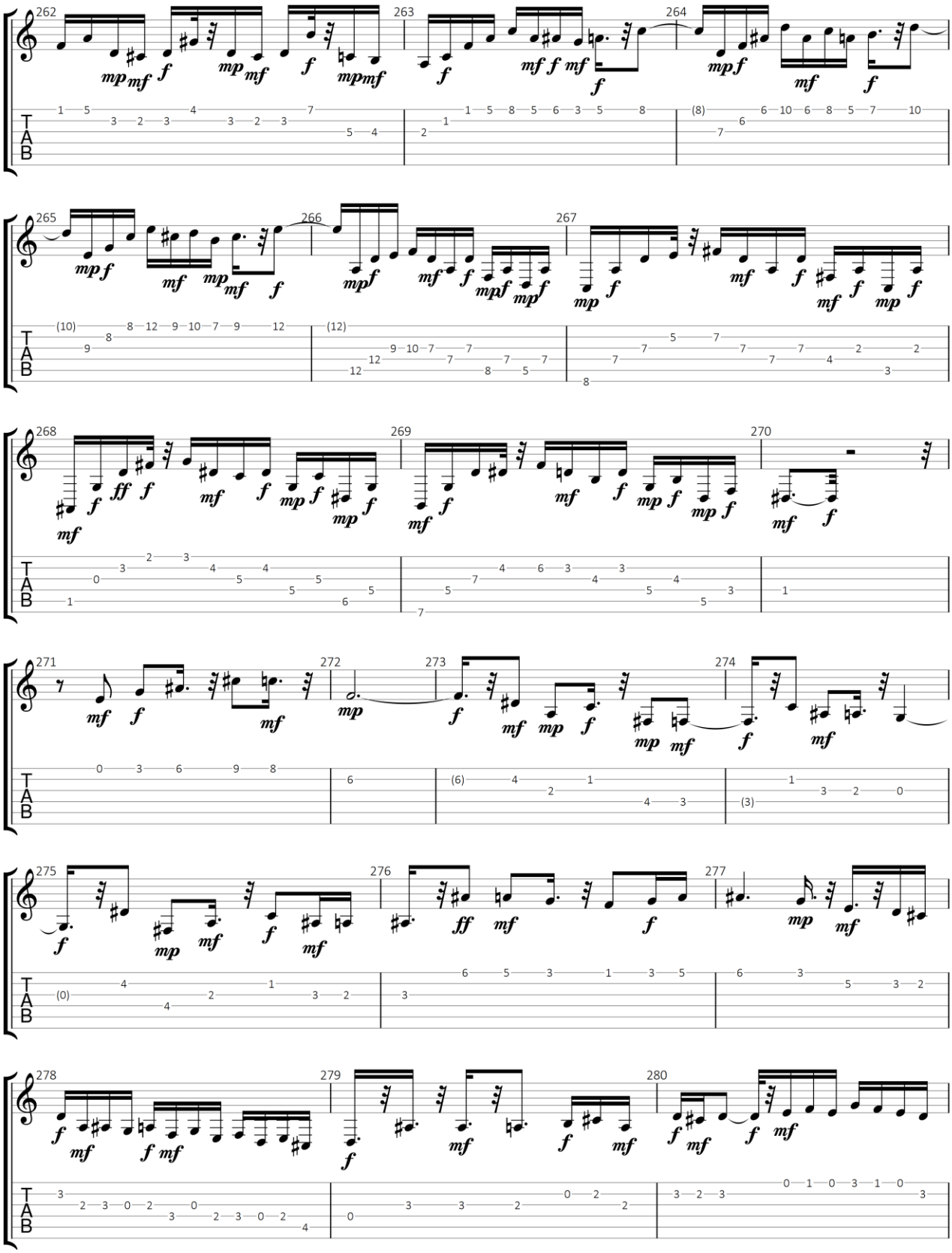

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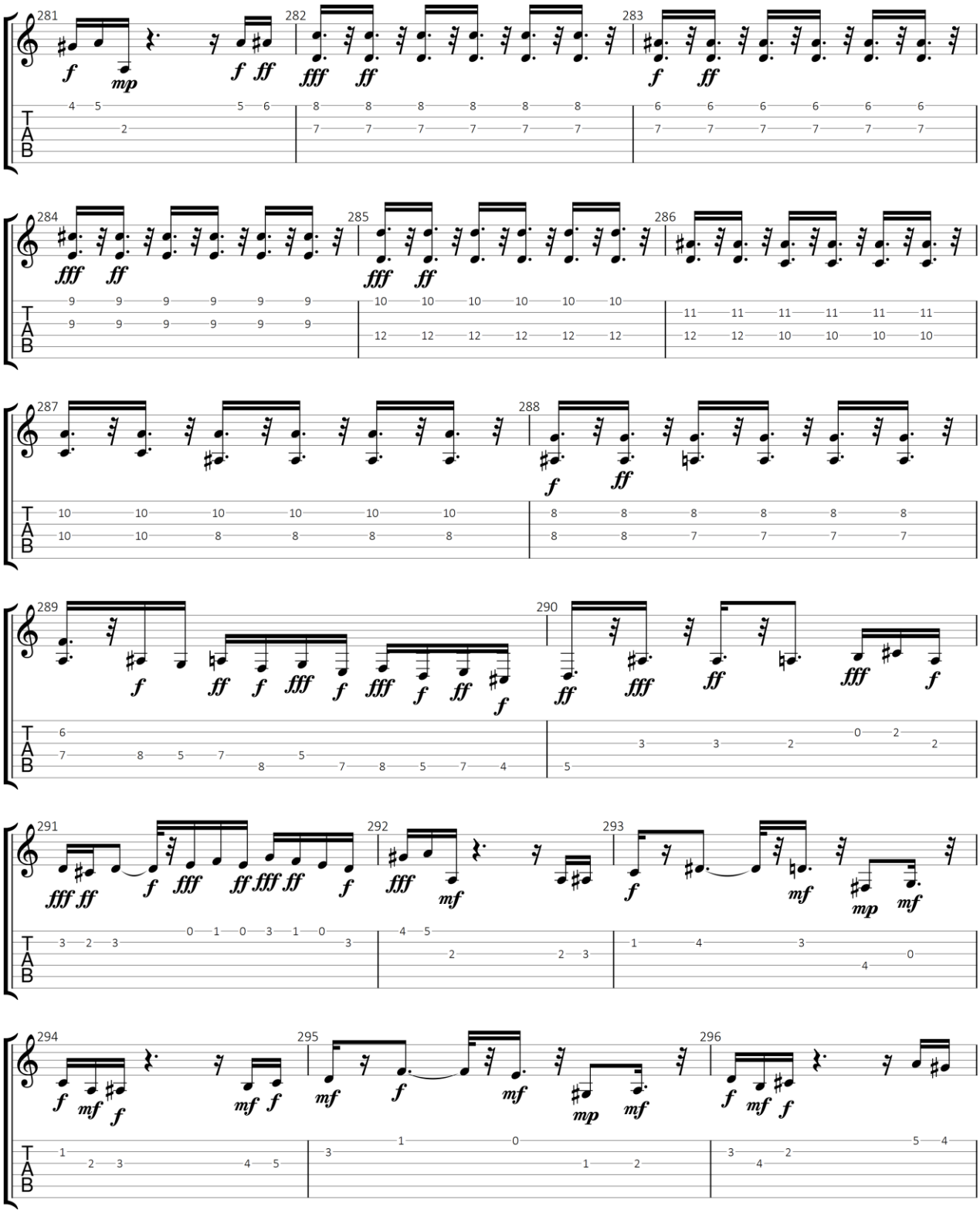

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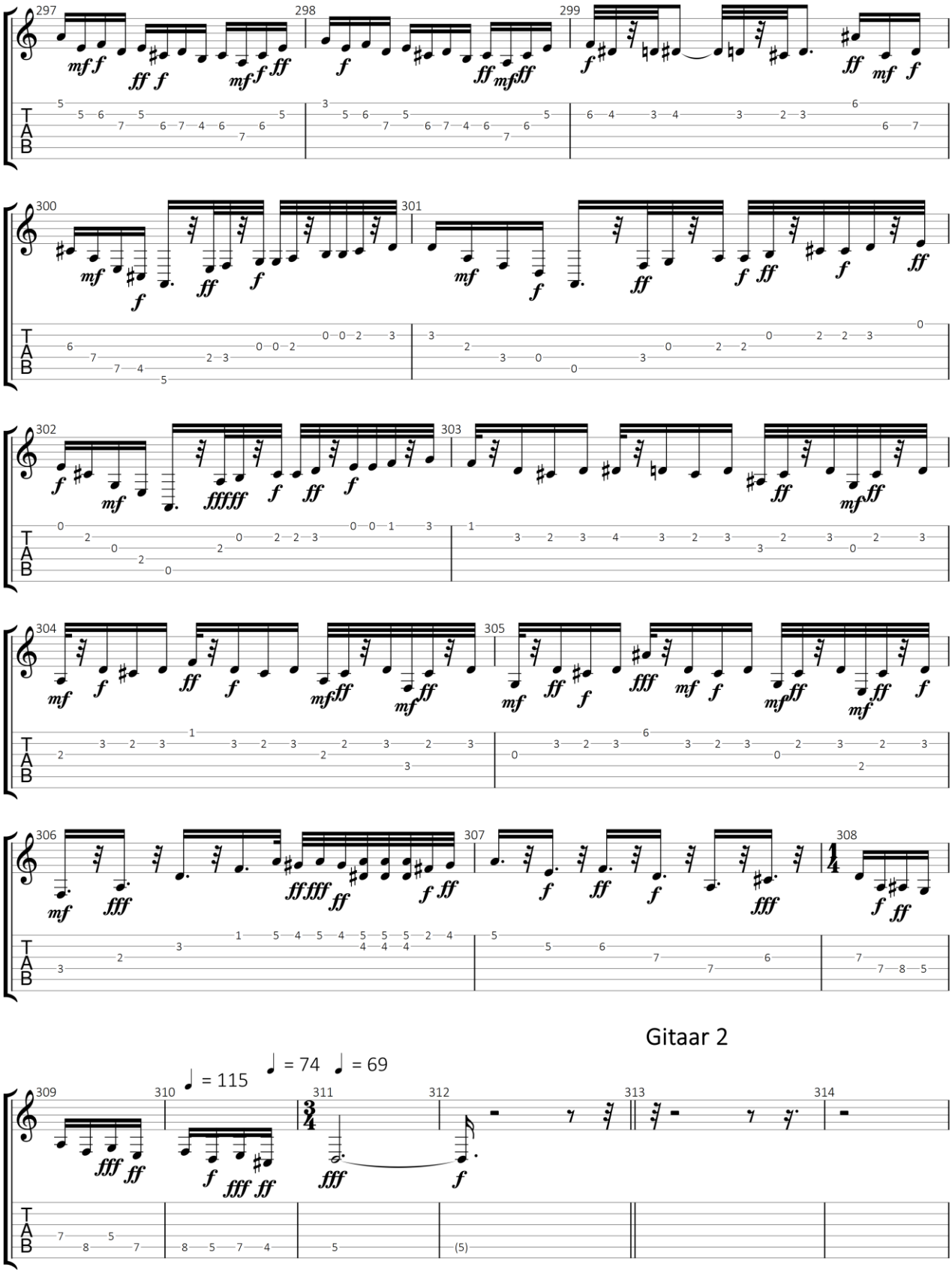

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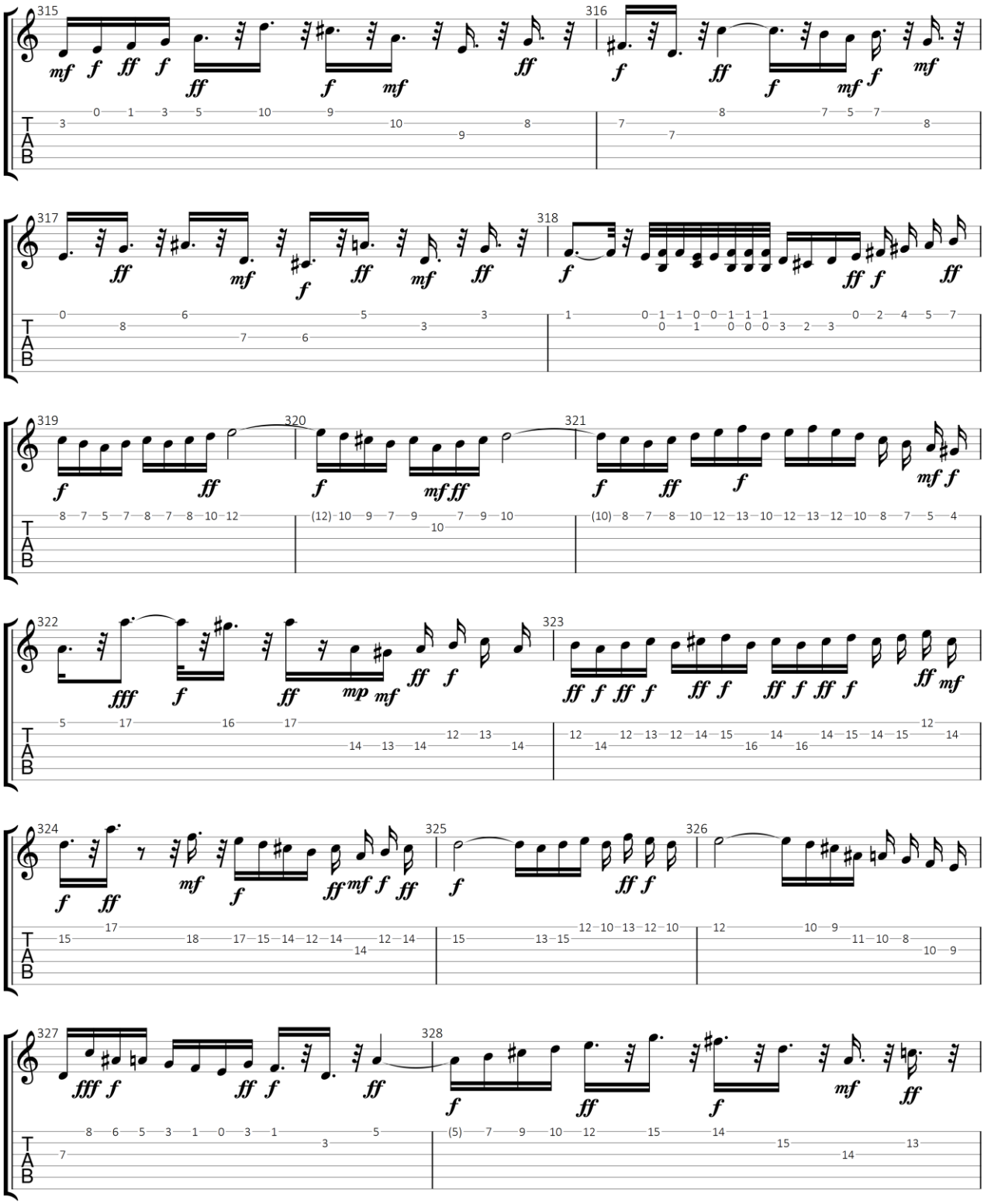

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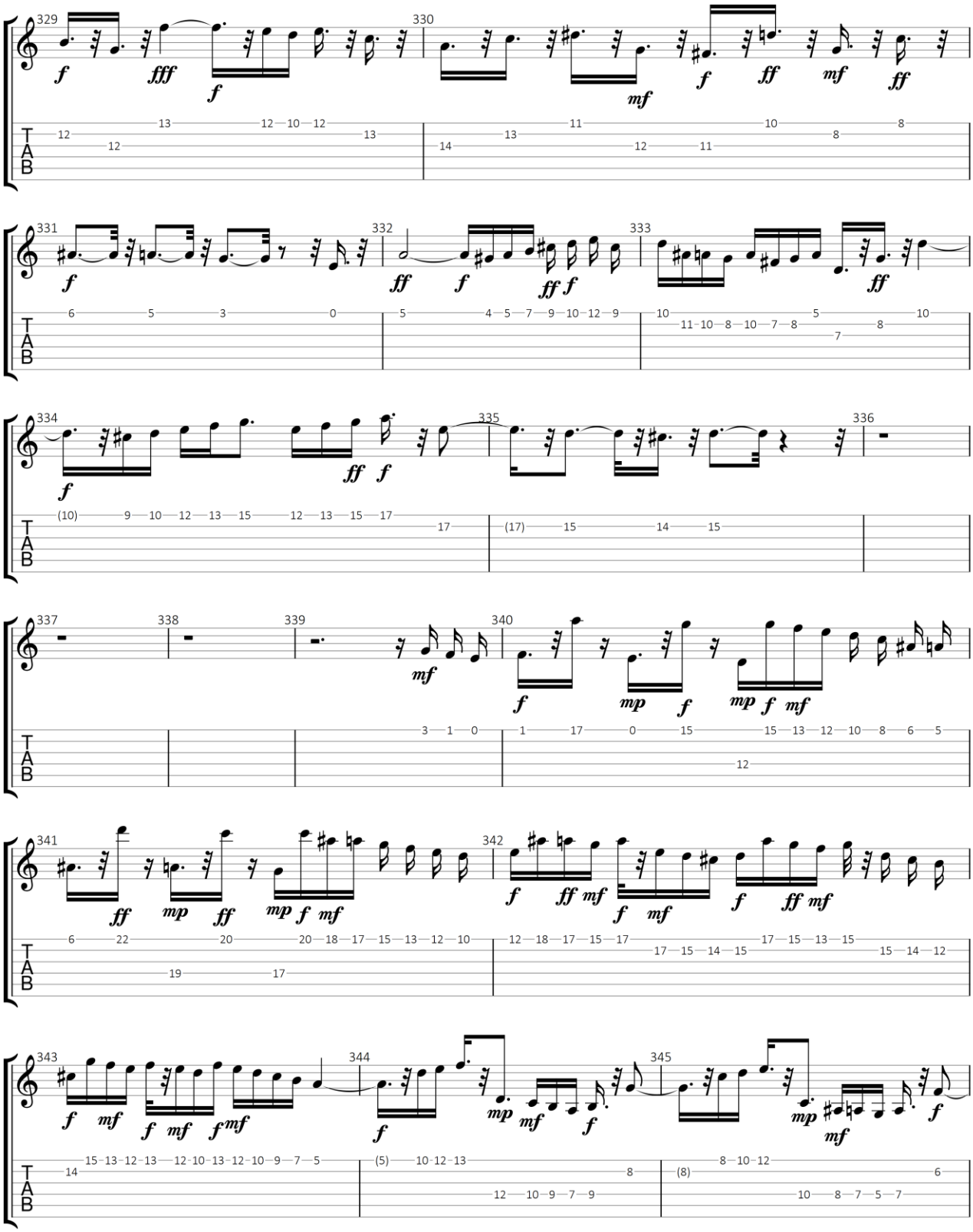

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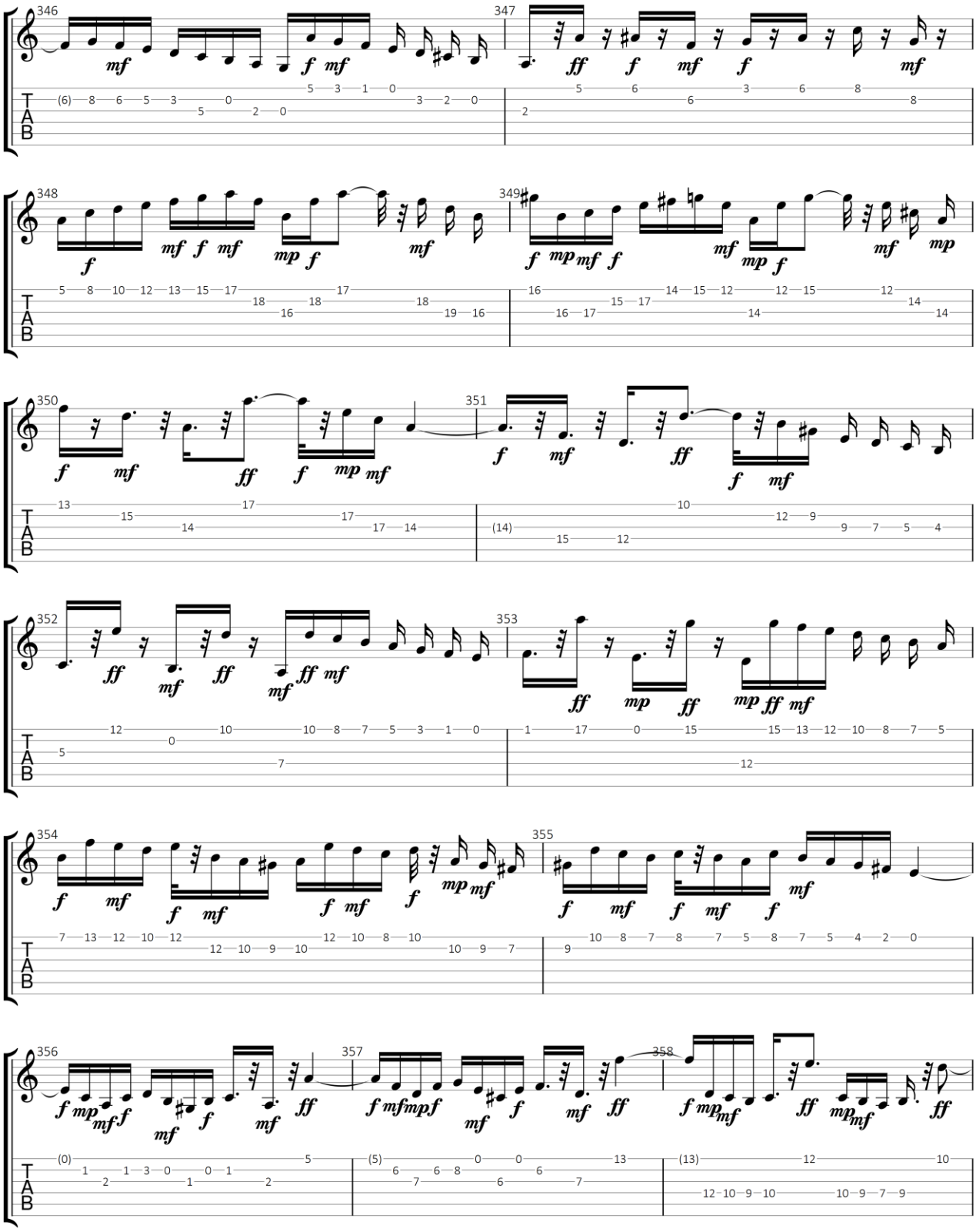

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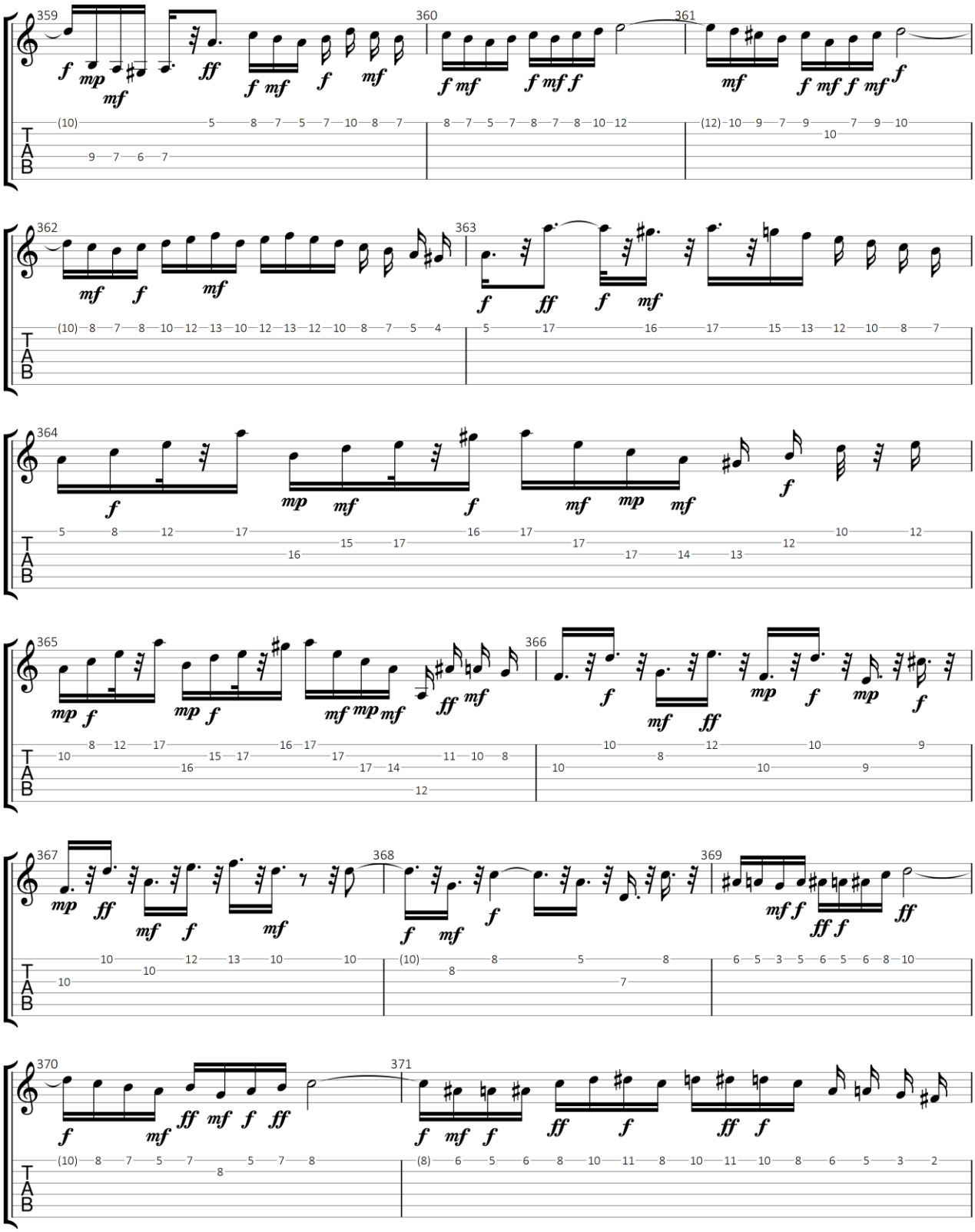

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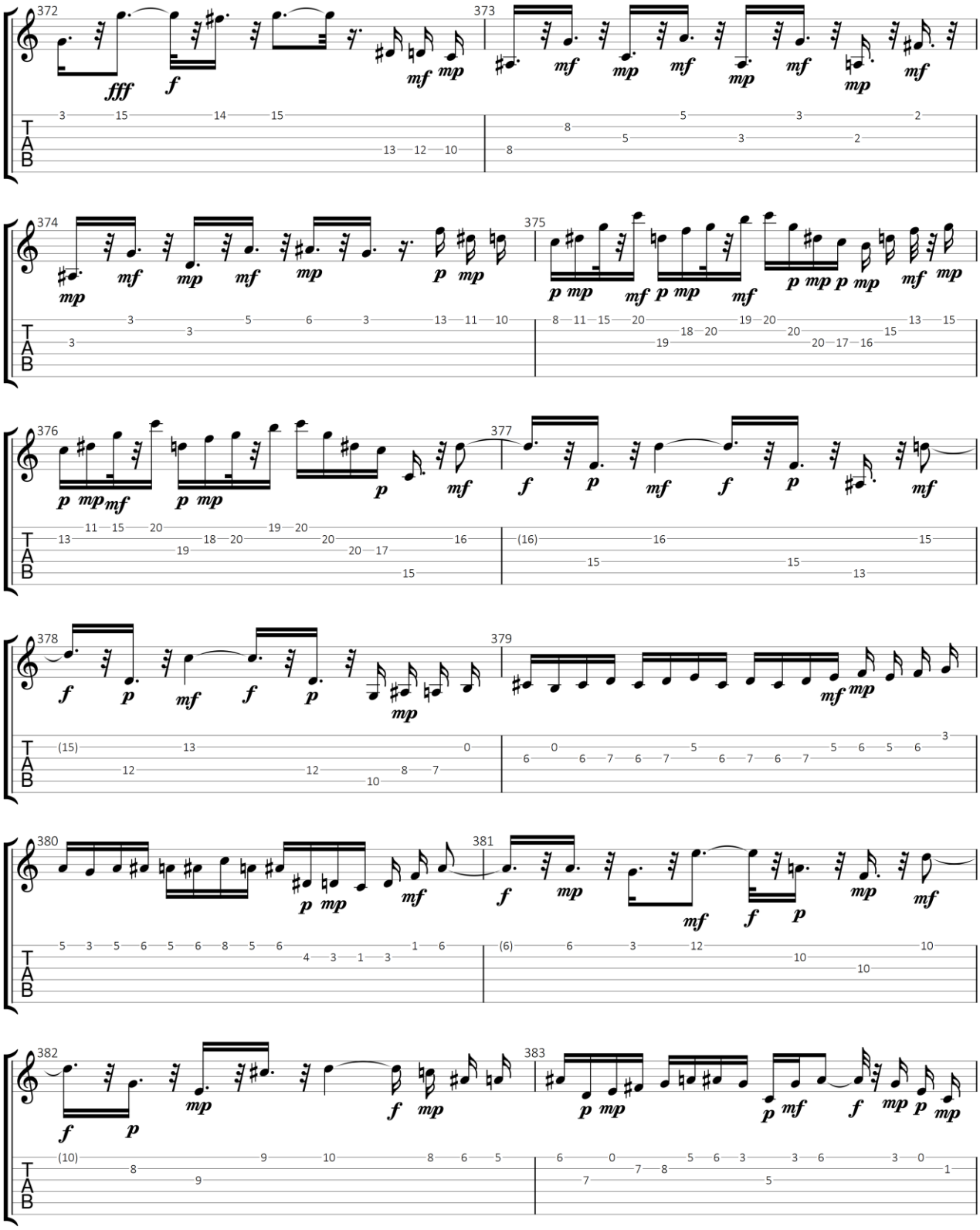

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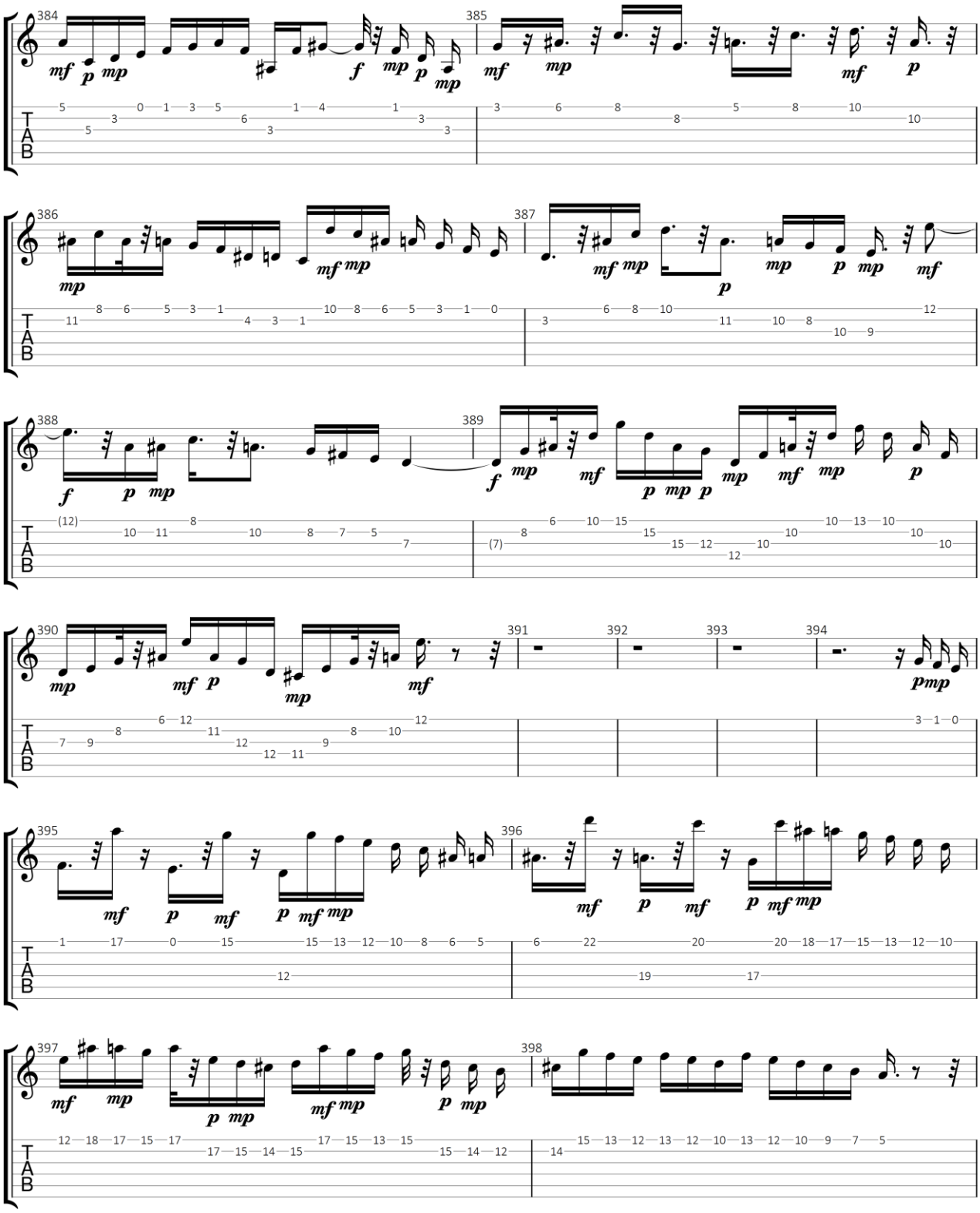

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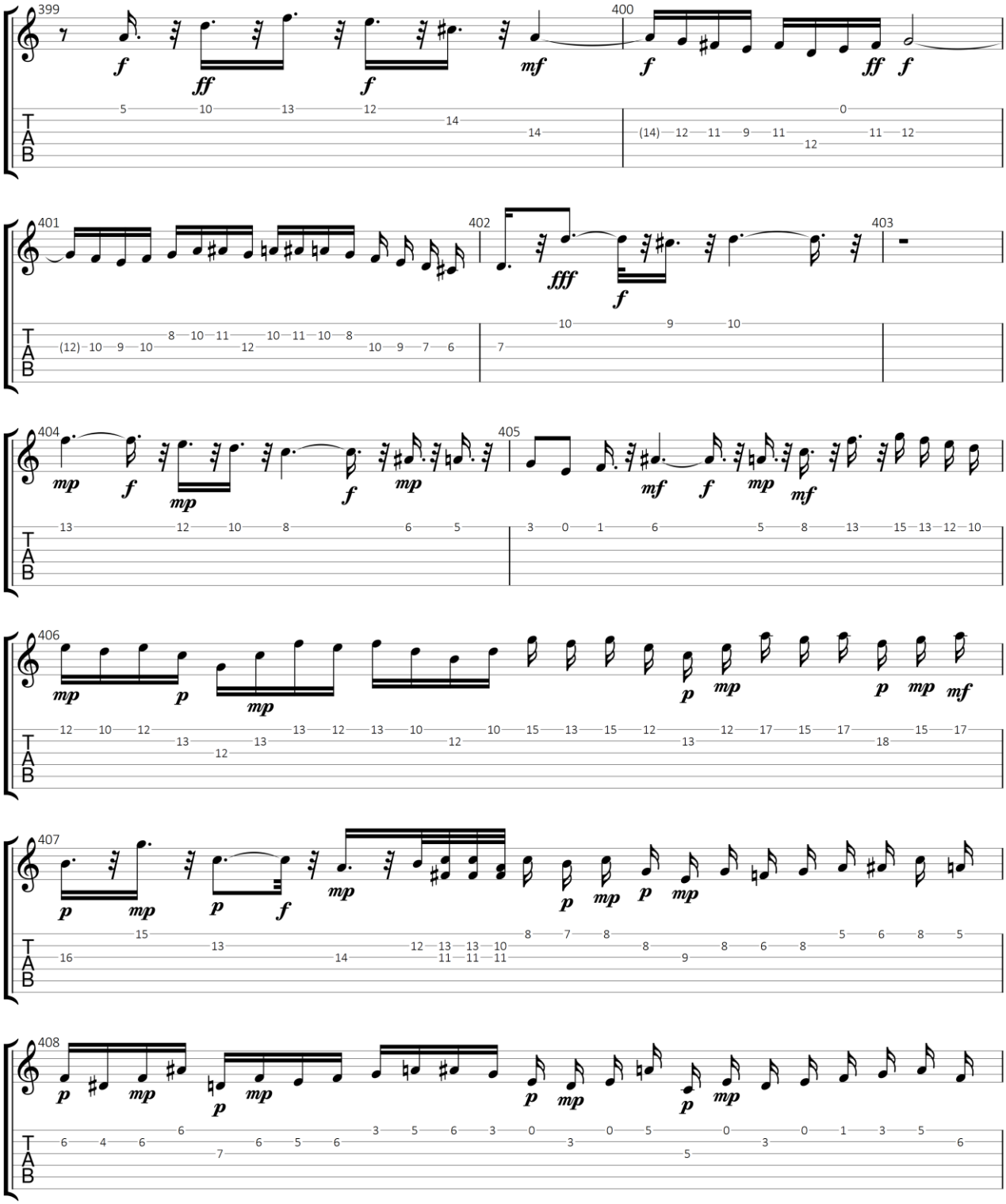

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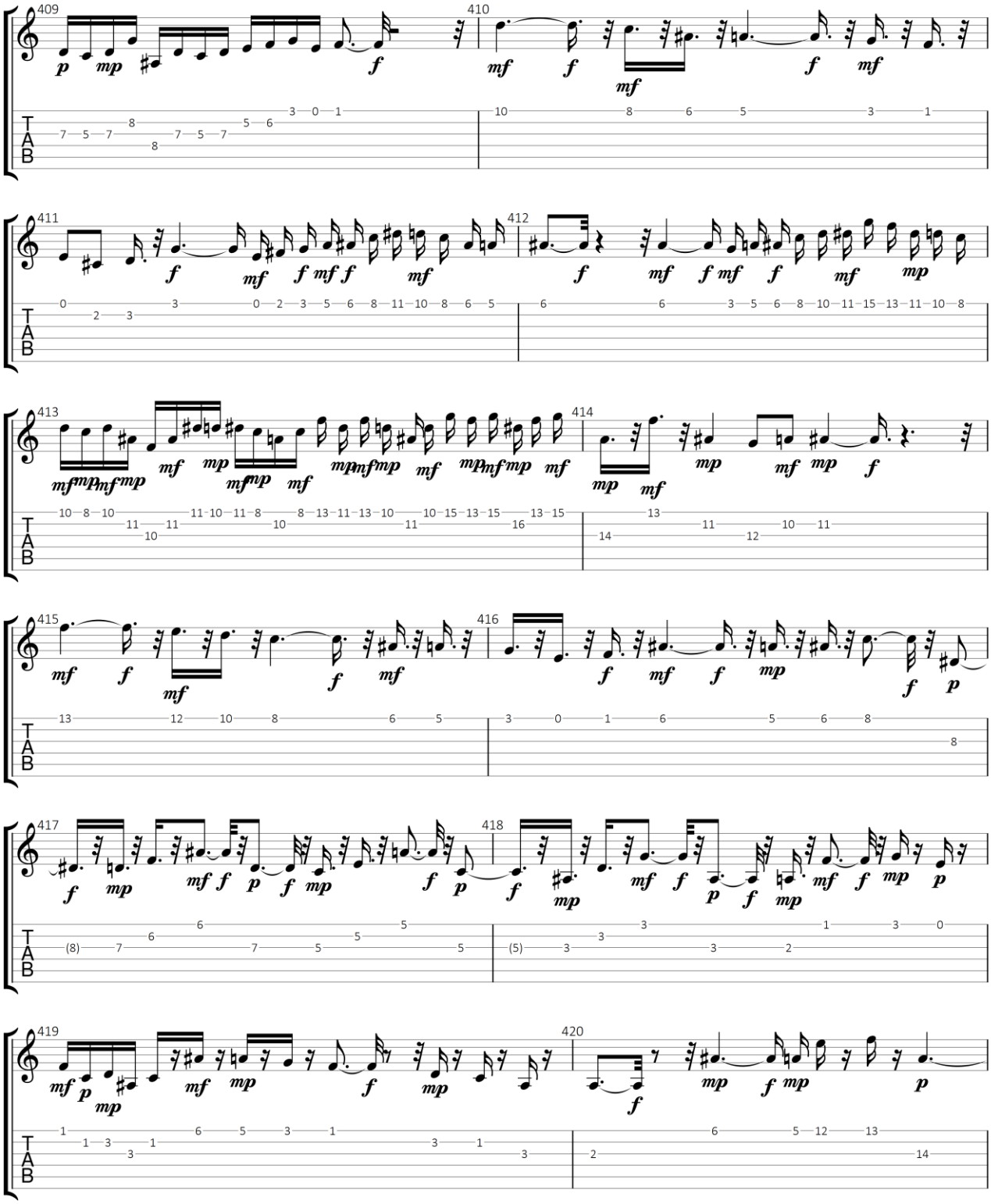

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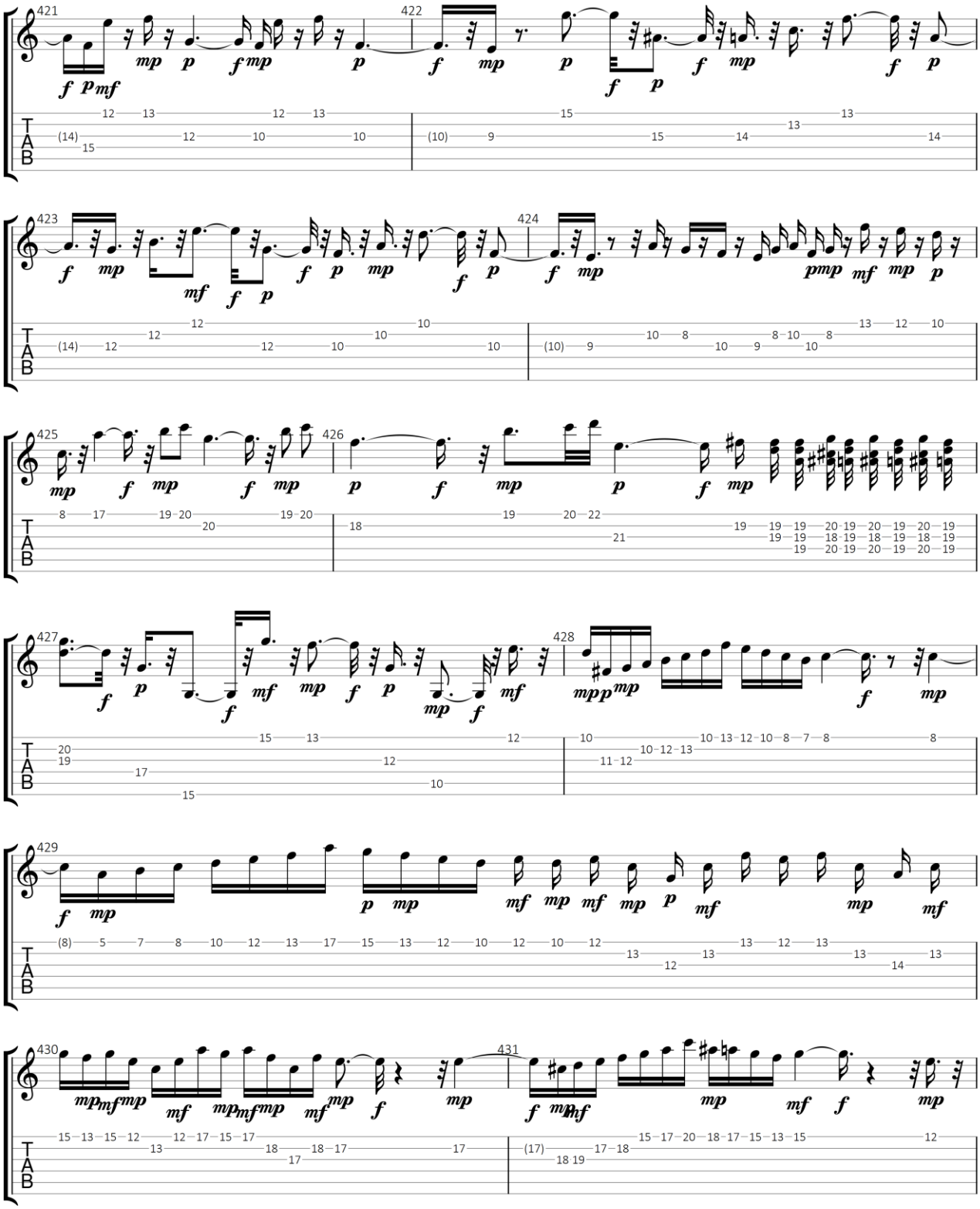

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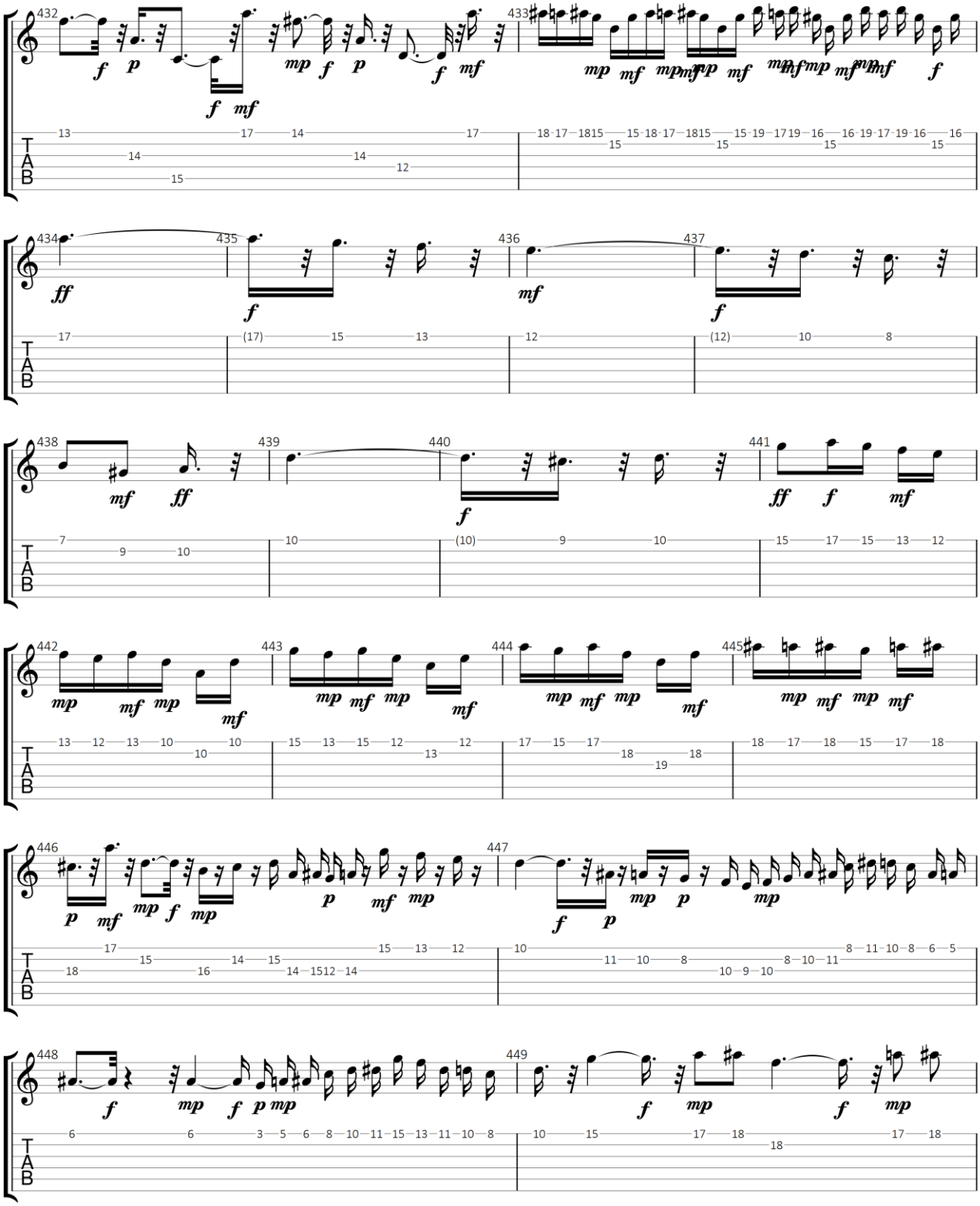

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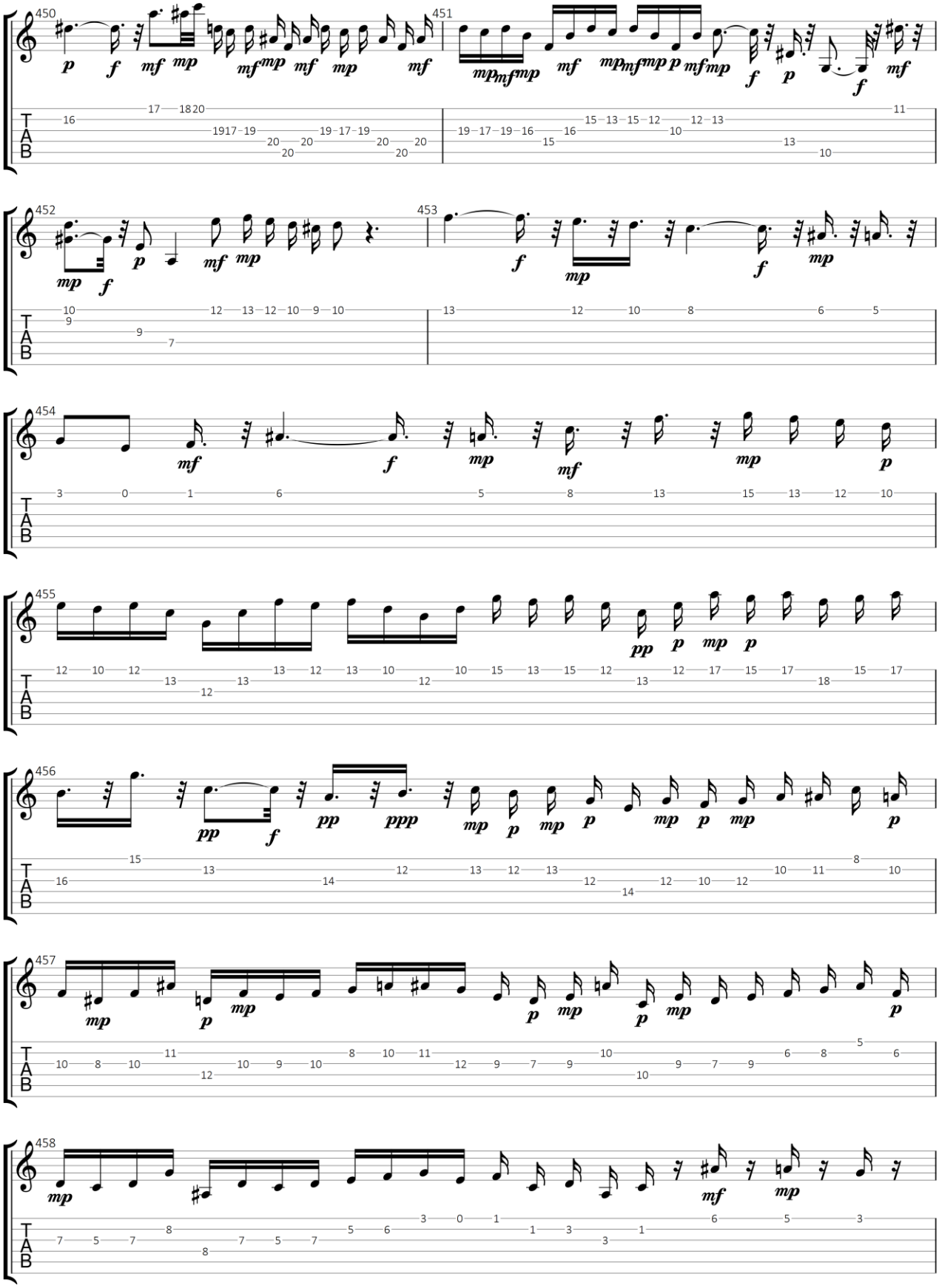

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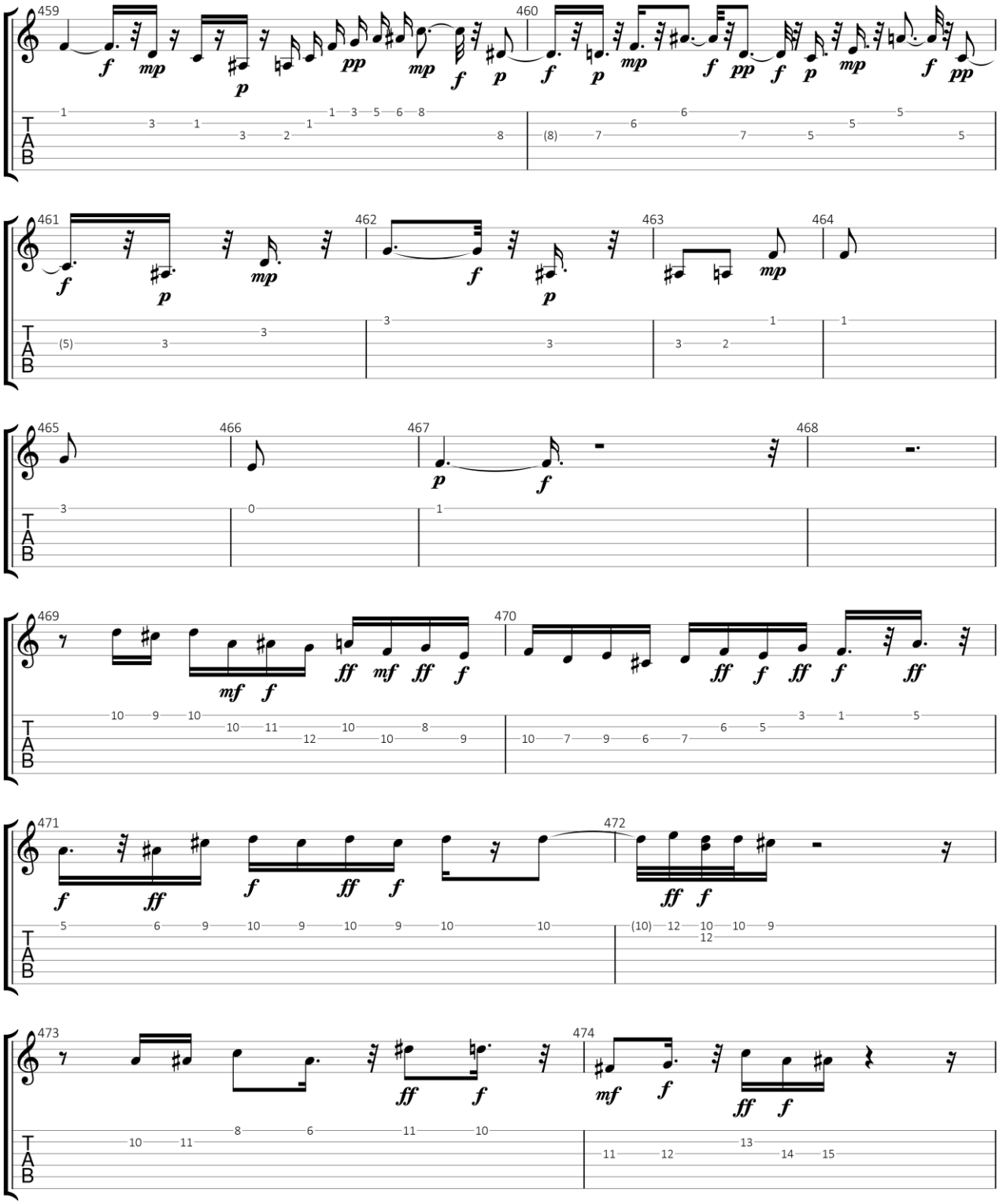

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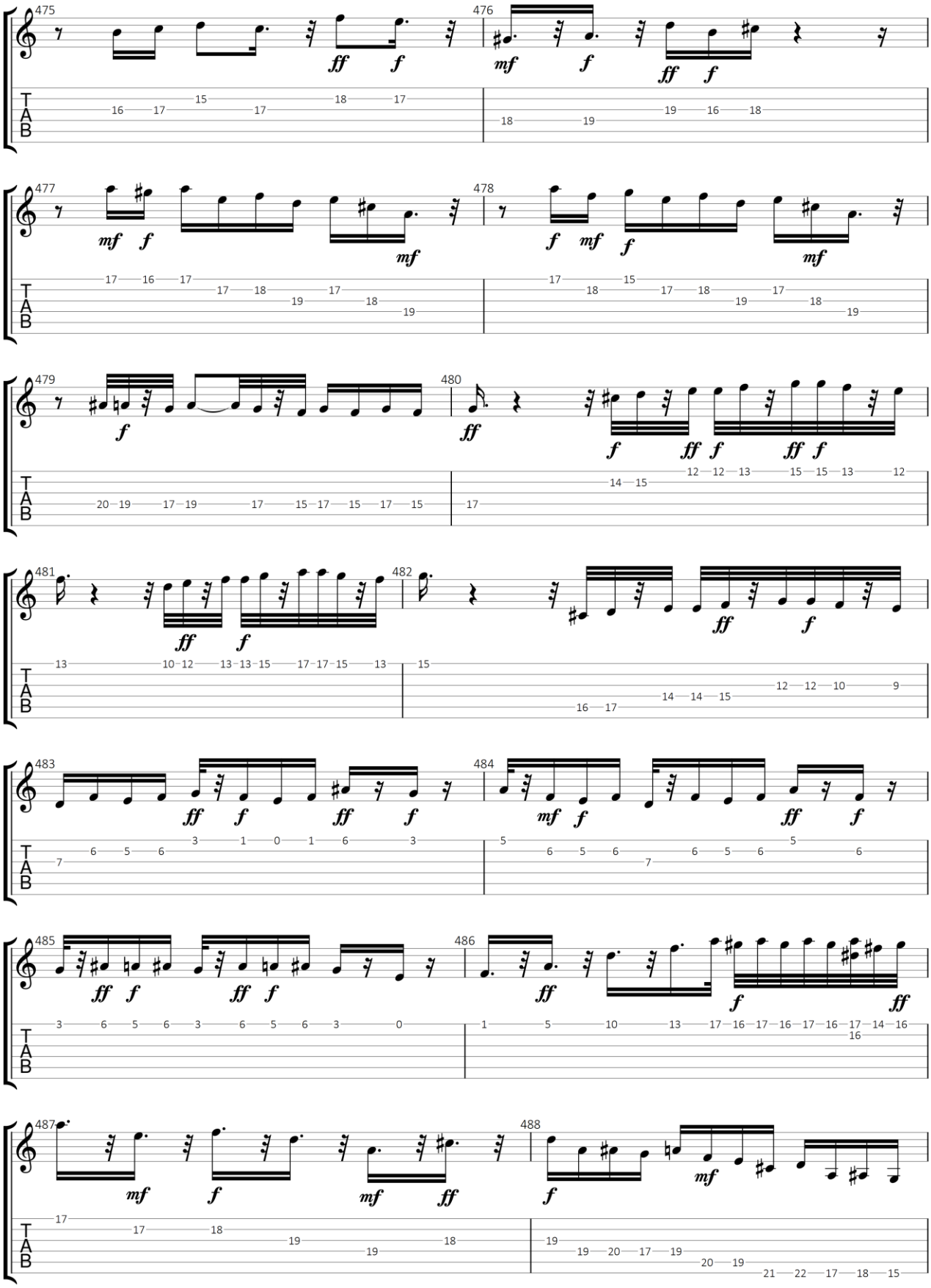

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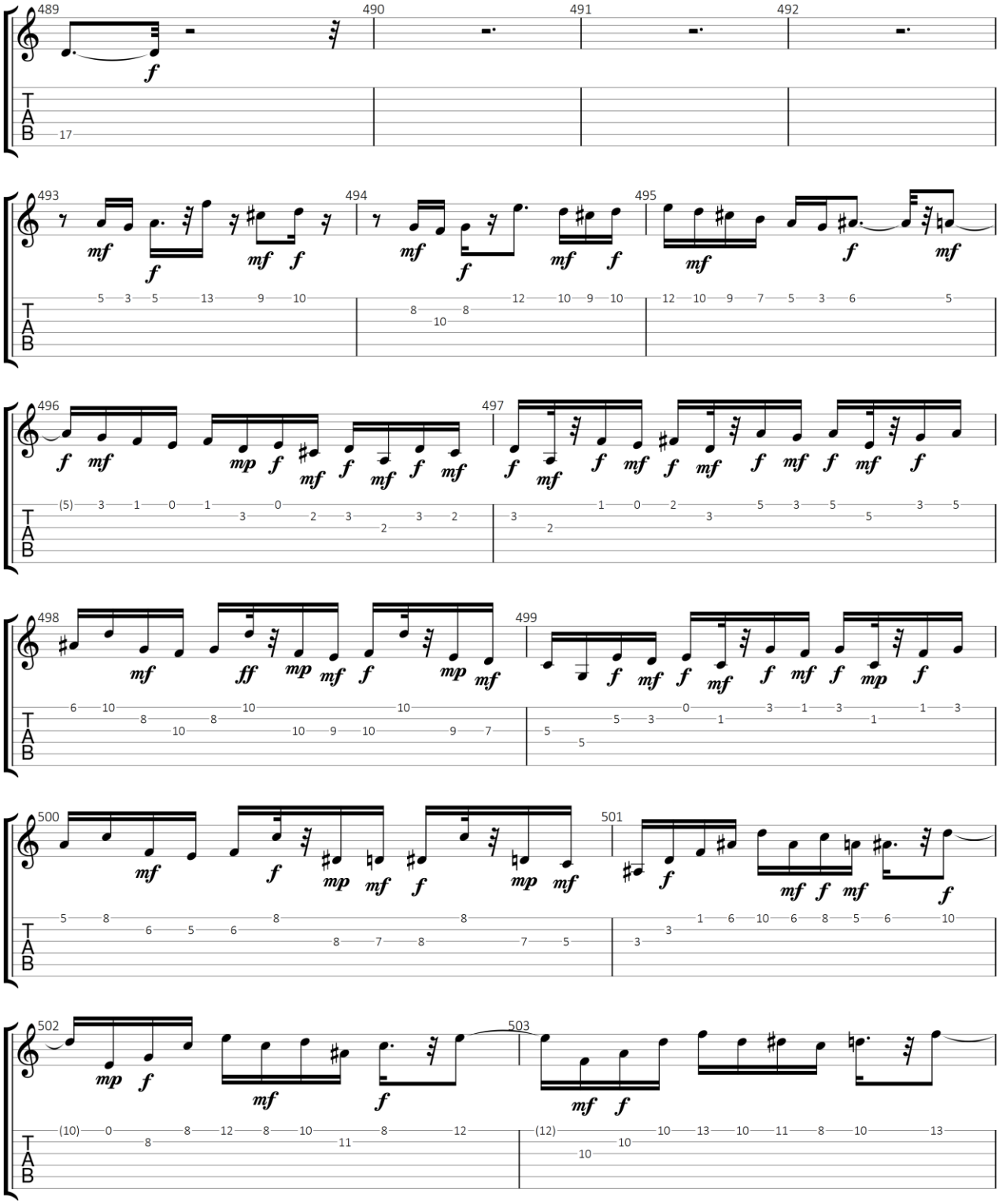

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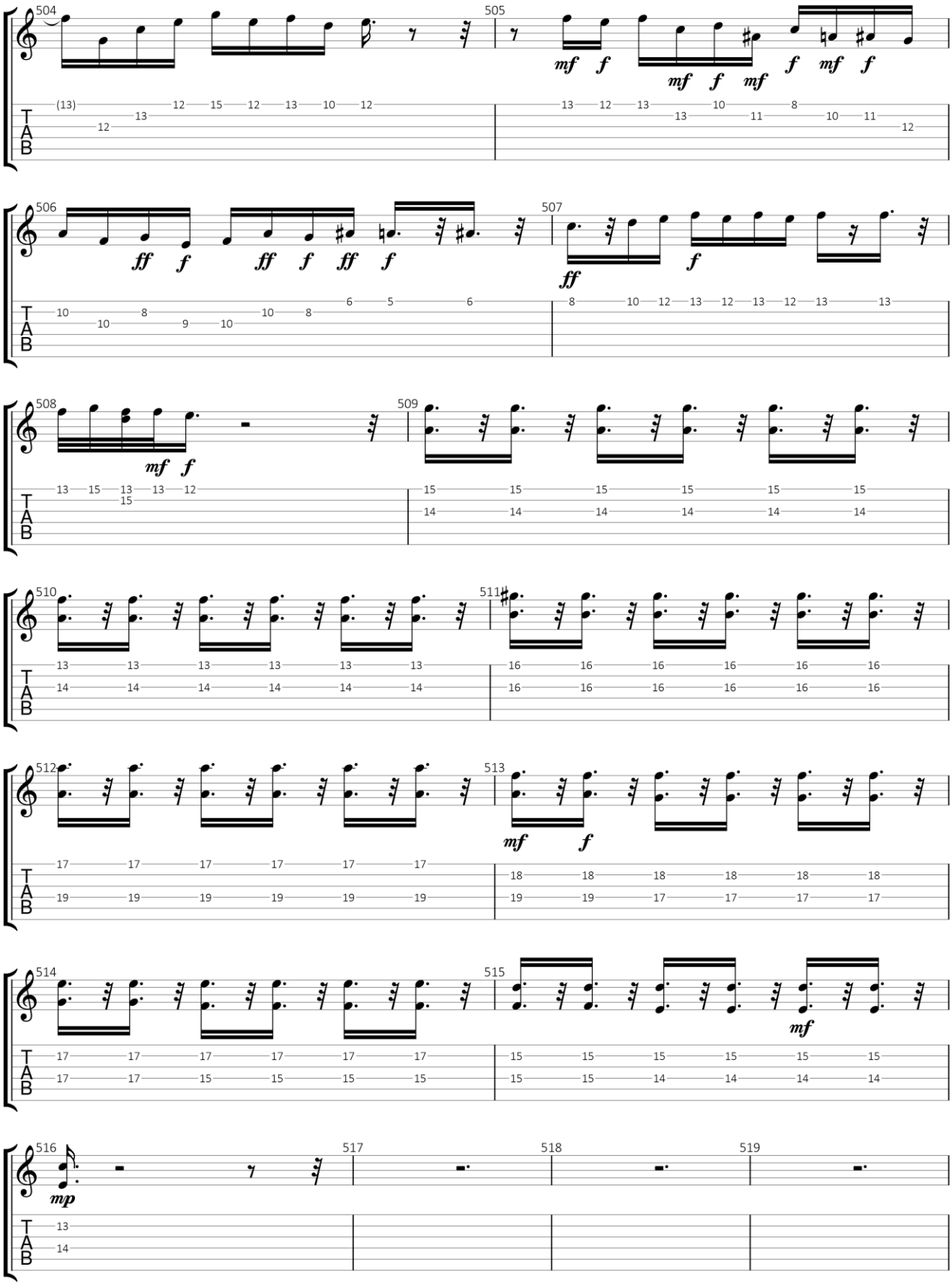

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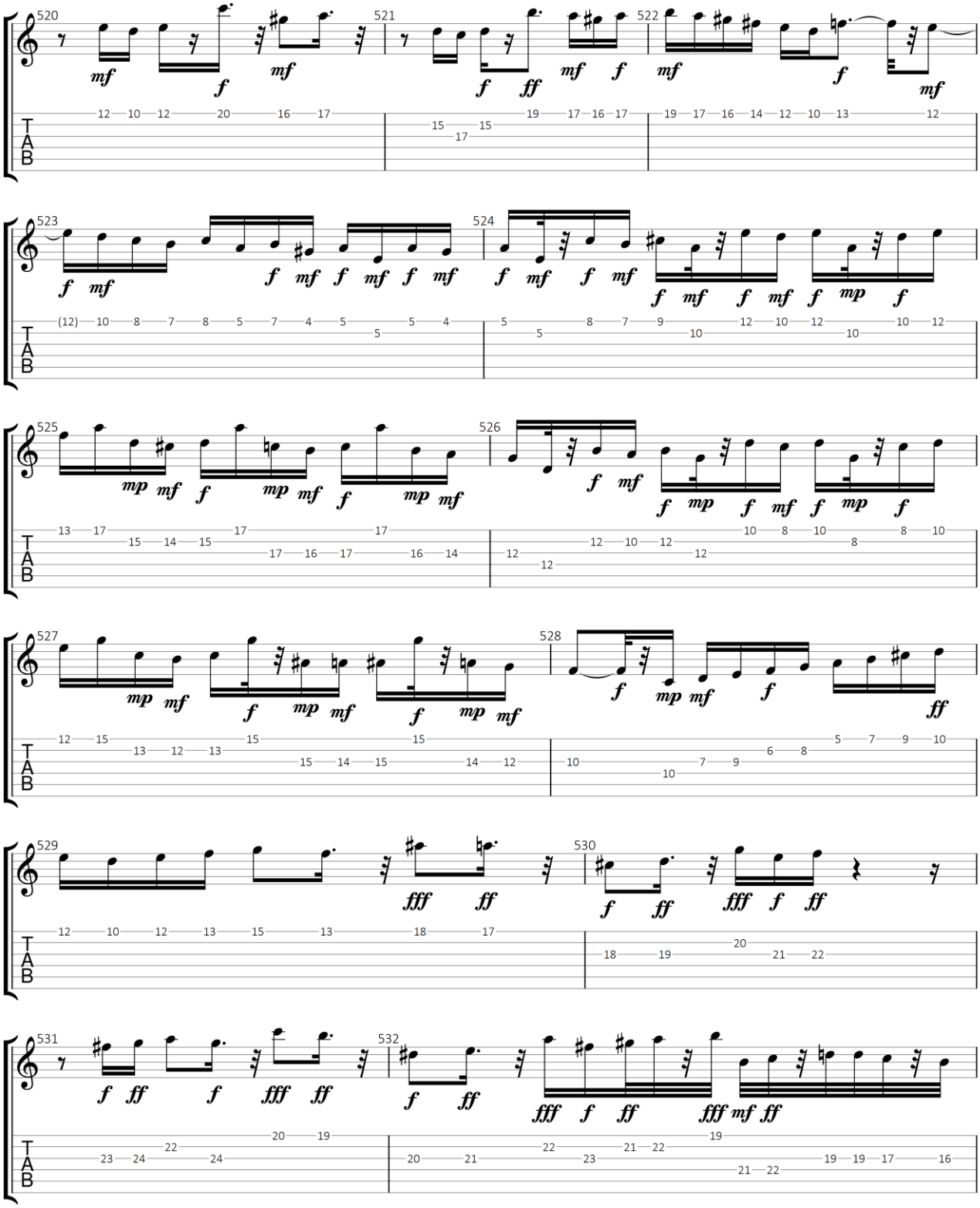

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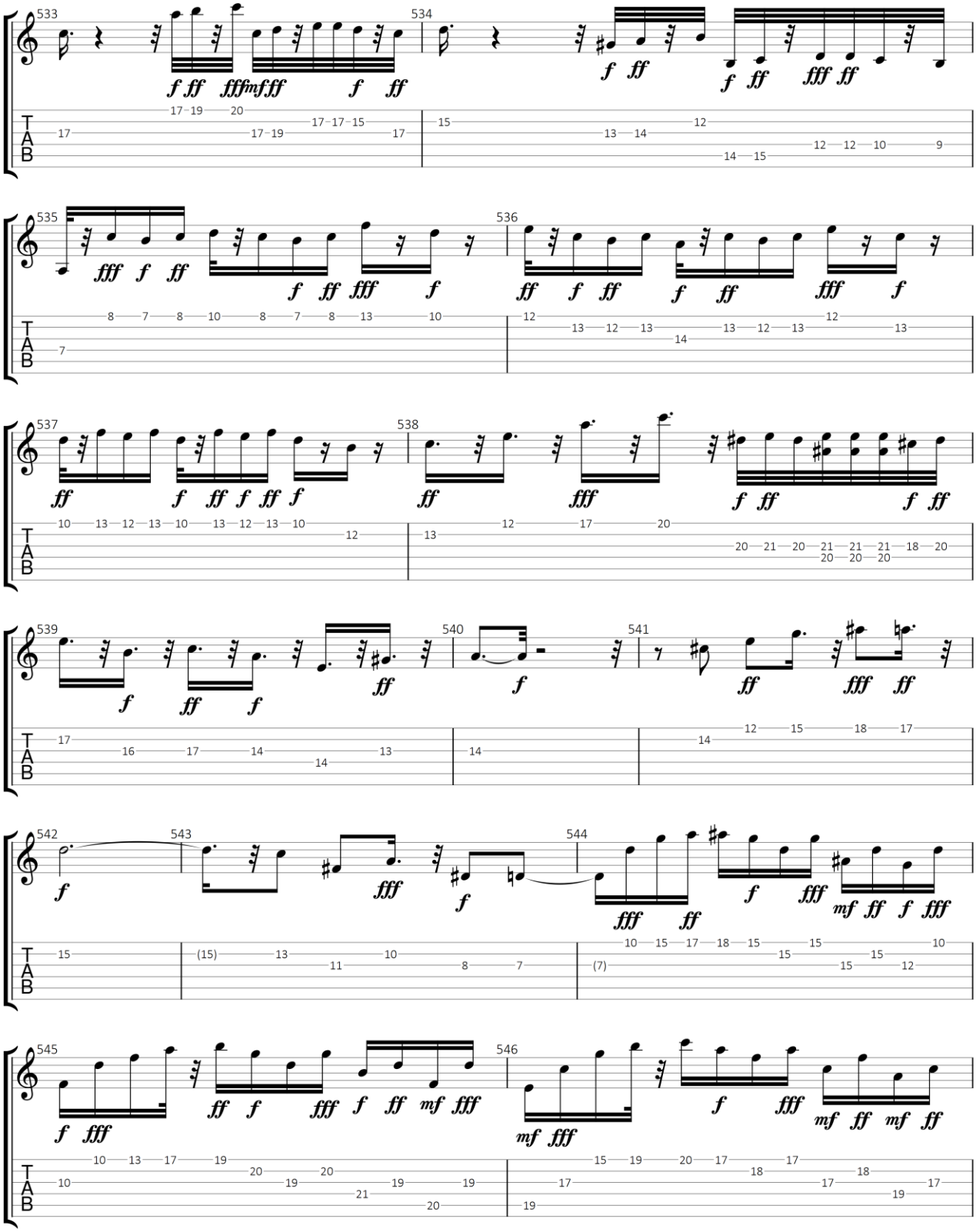

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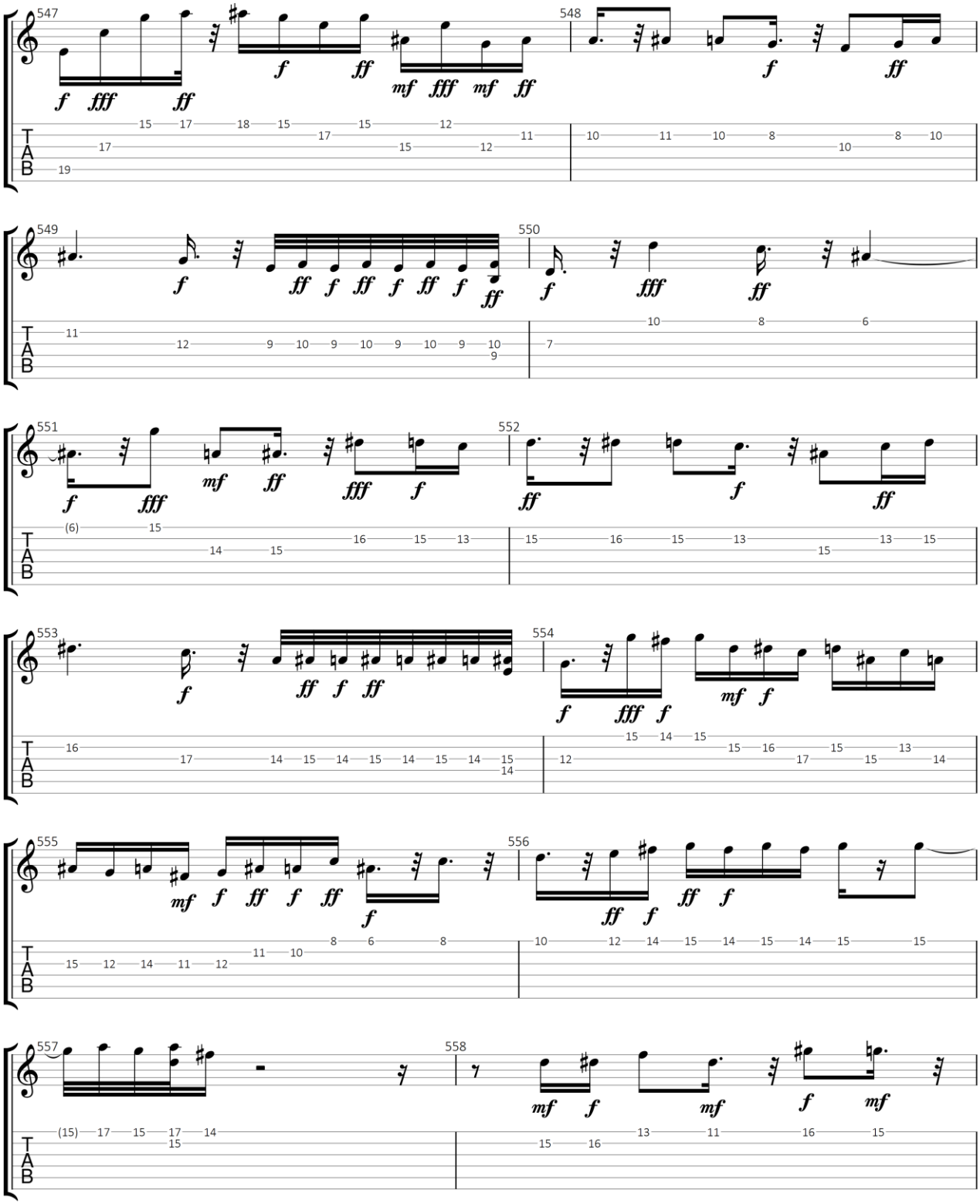

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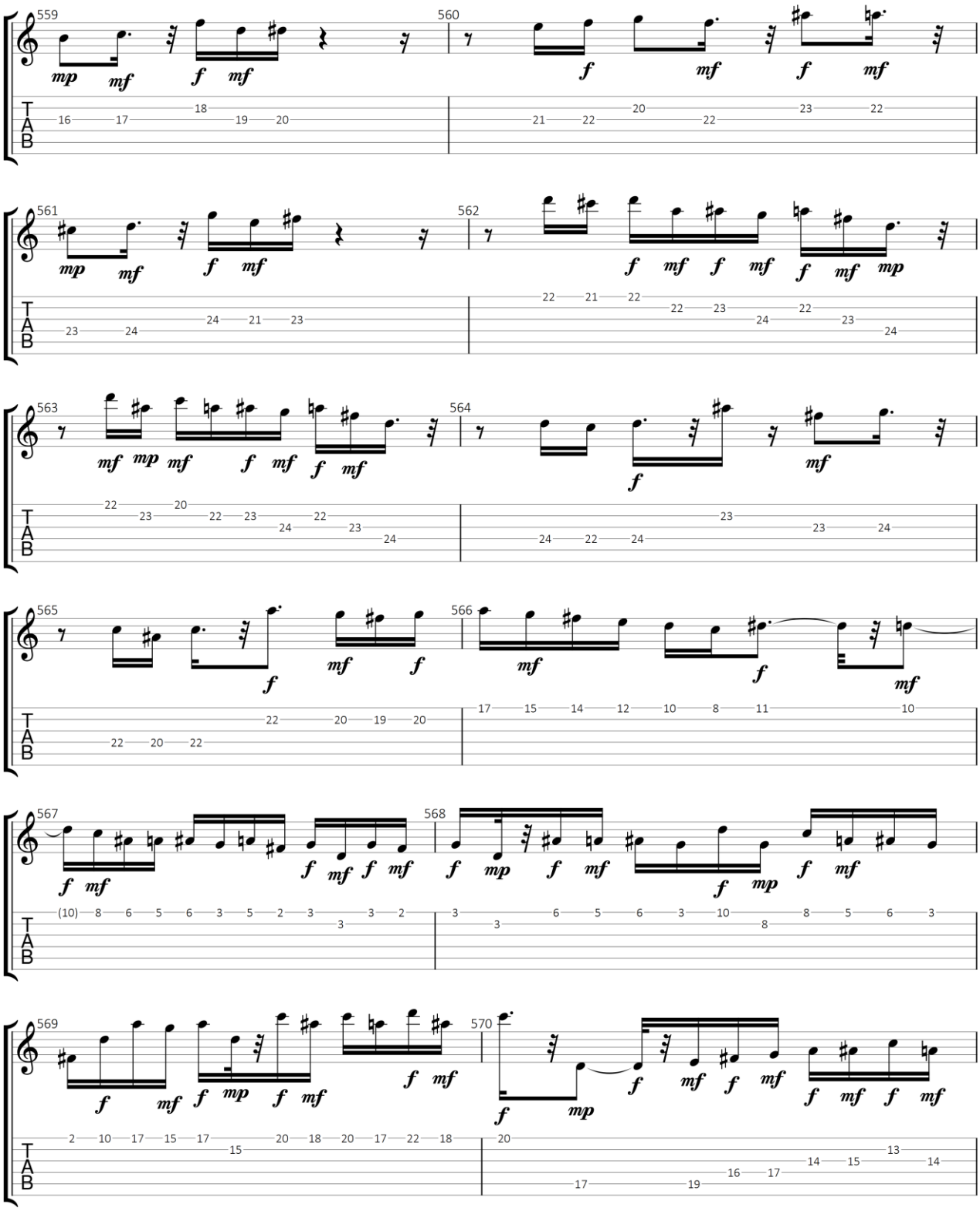

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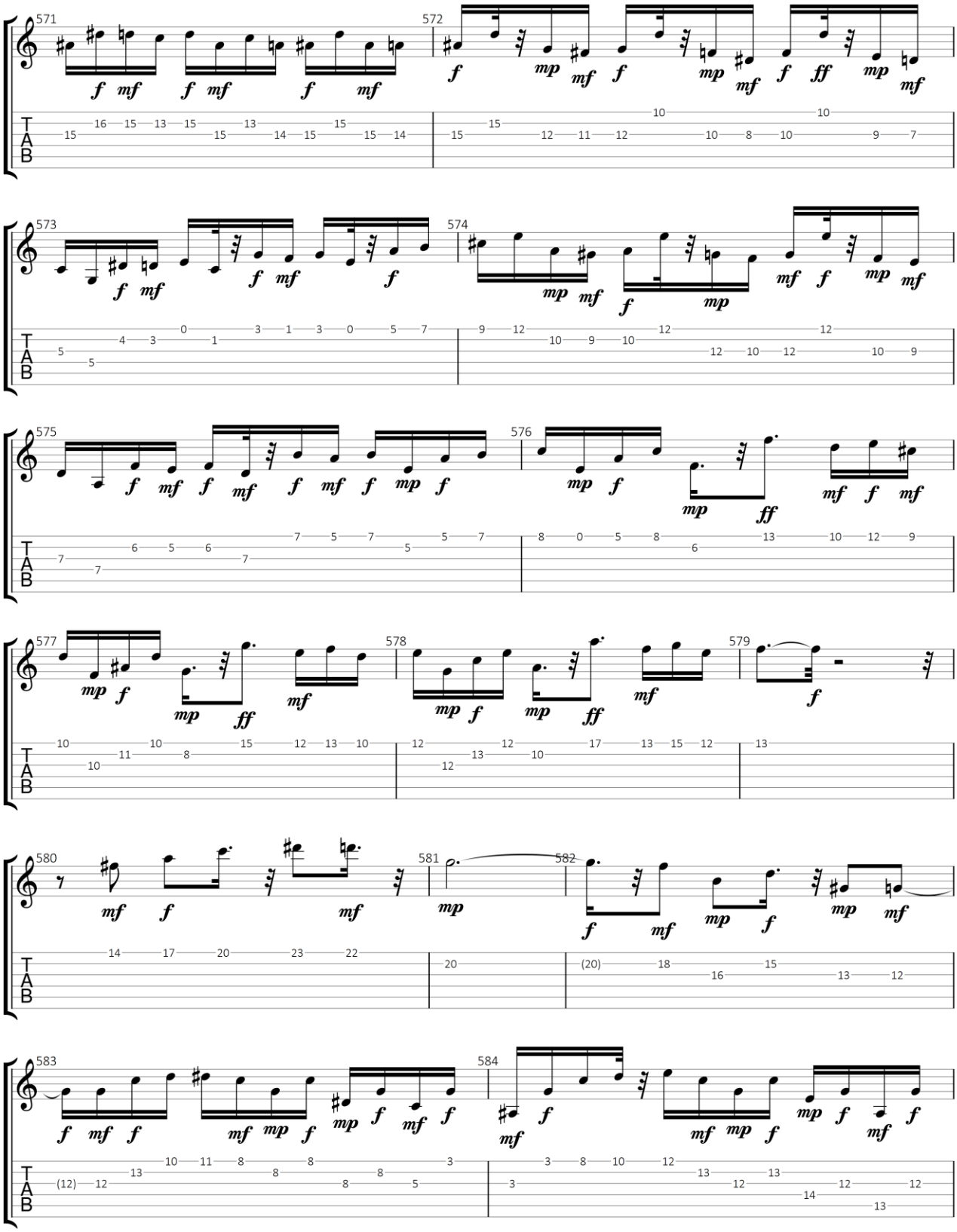

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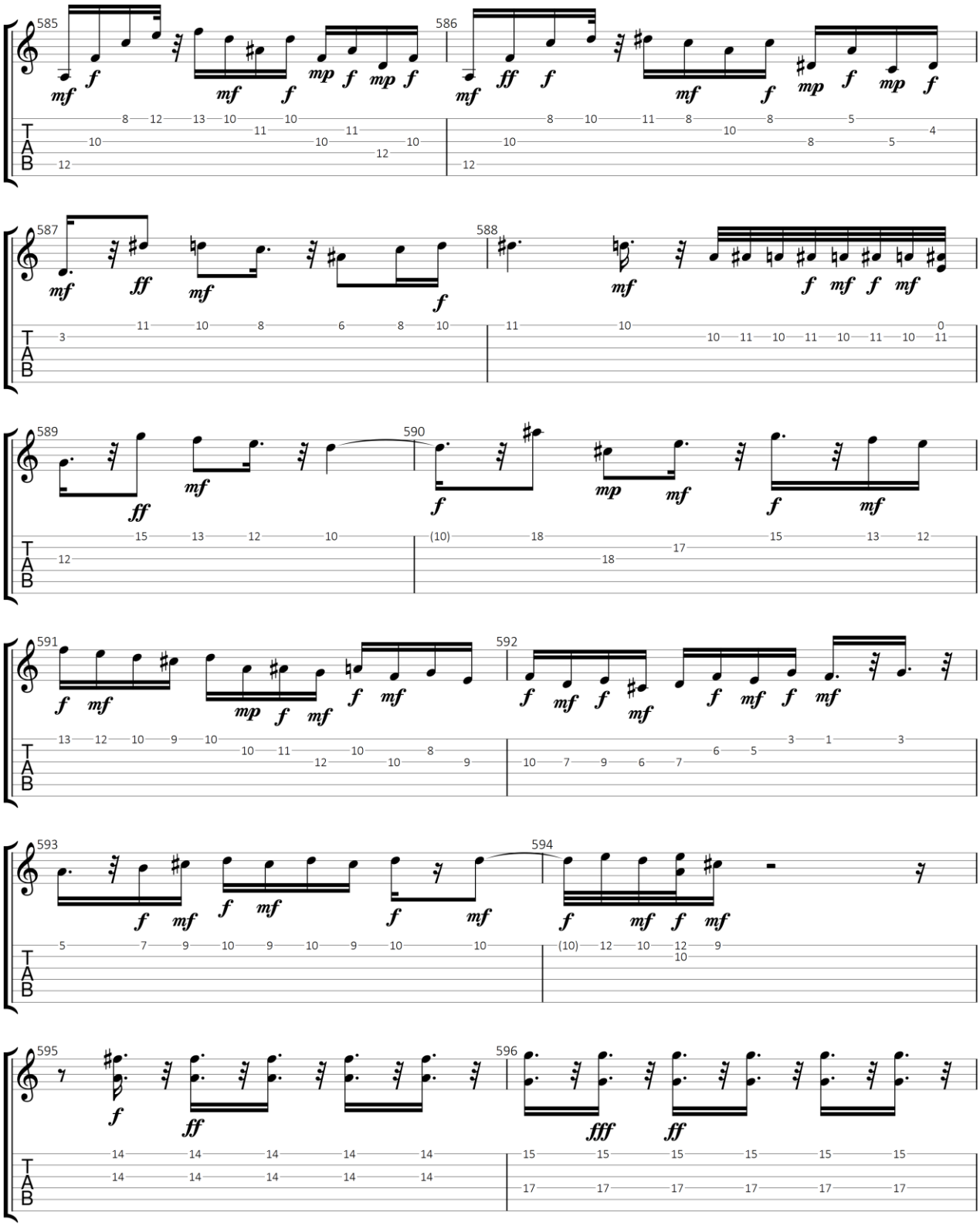

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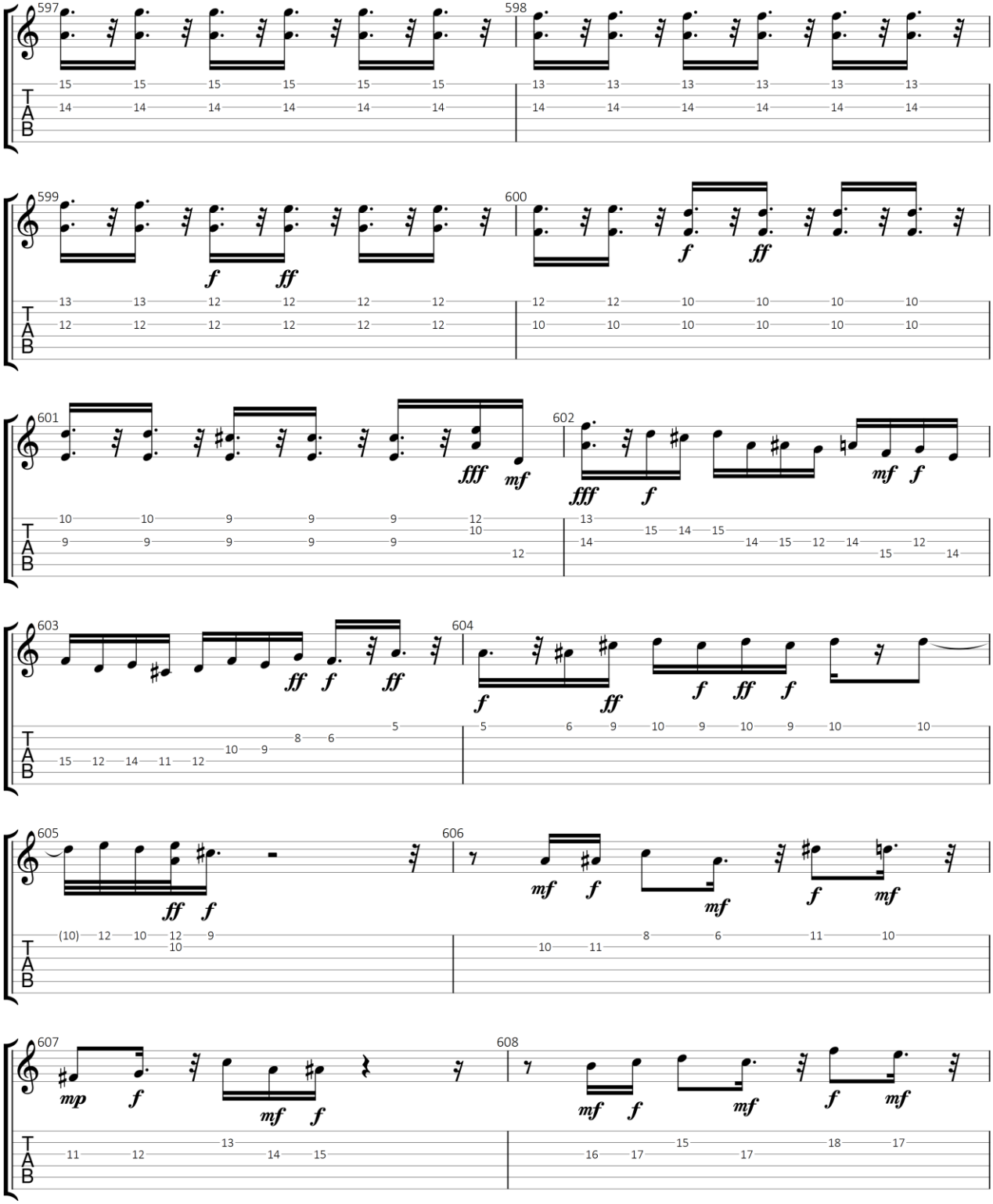

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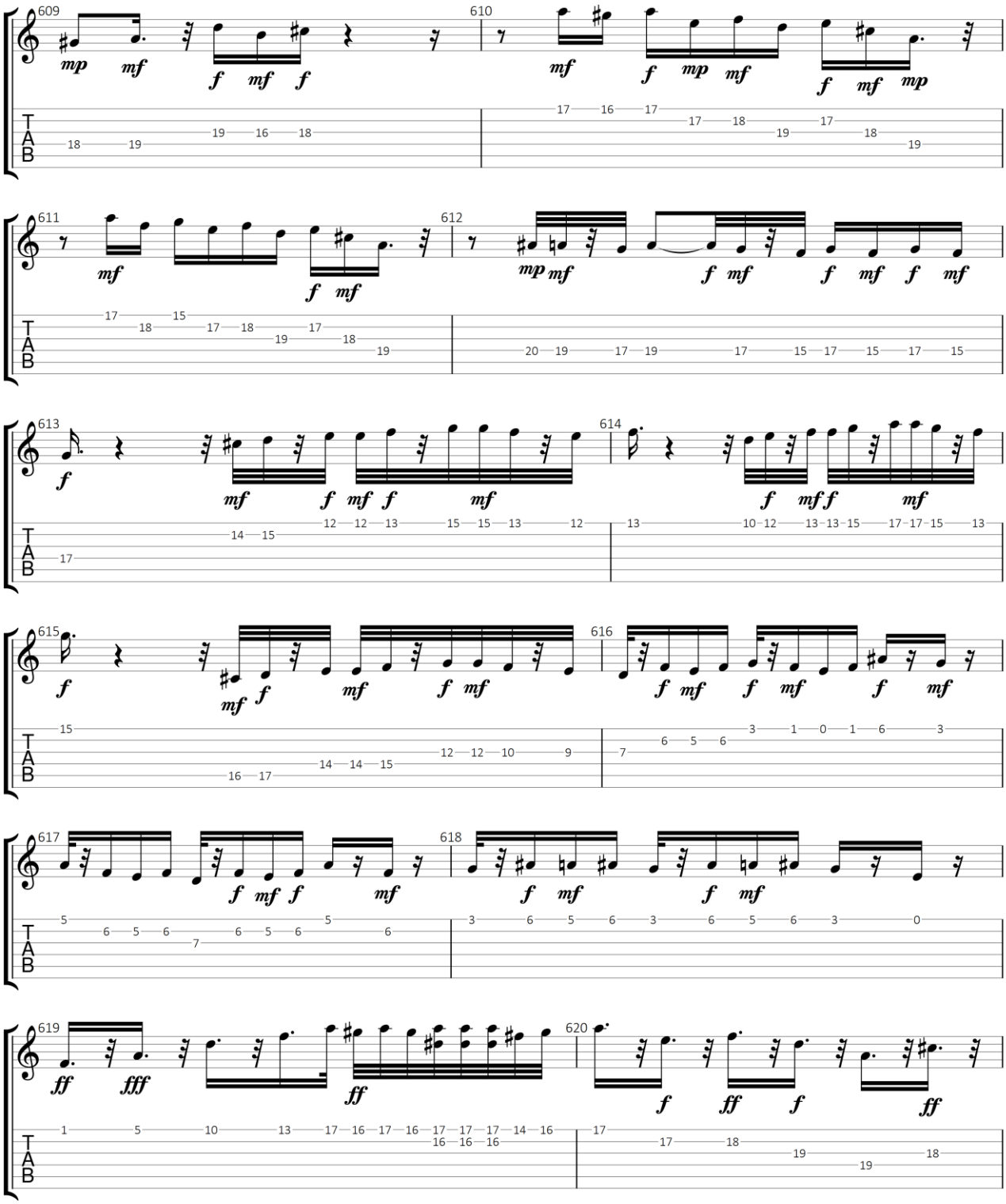

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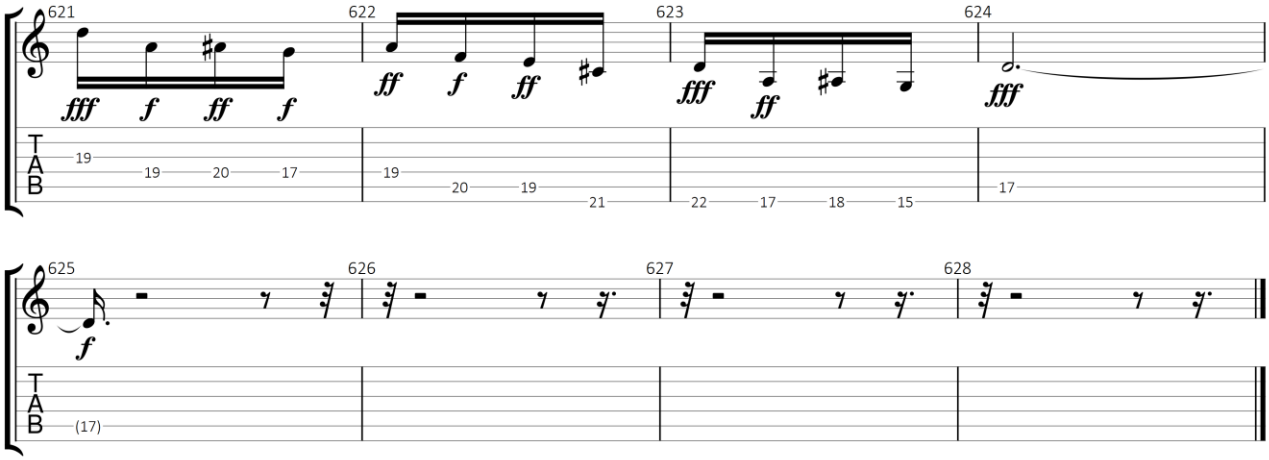

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Vioolconcert No. 2 in E majeur, BWV 1042 (voor gitaar kwartet)

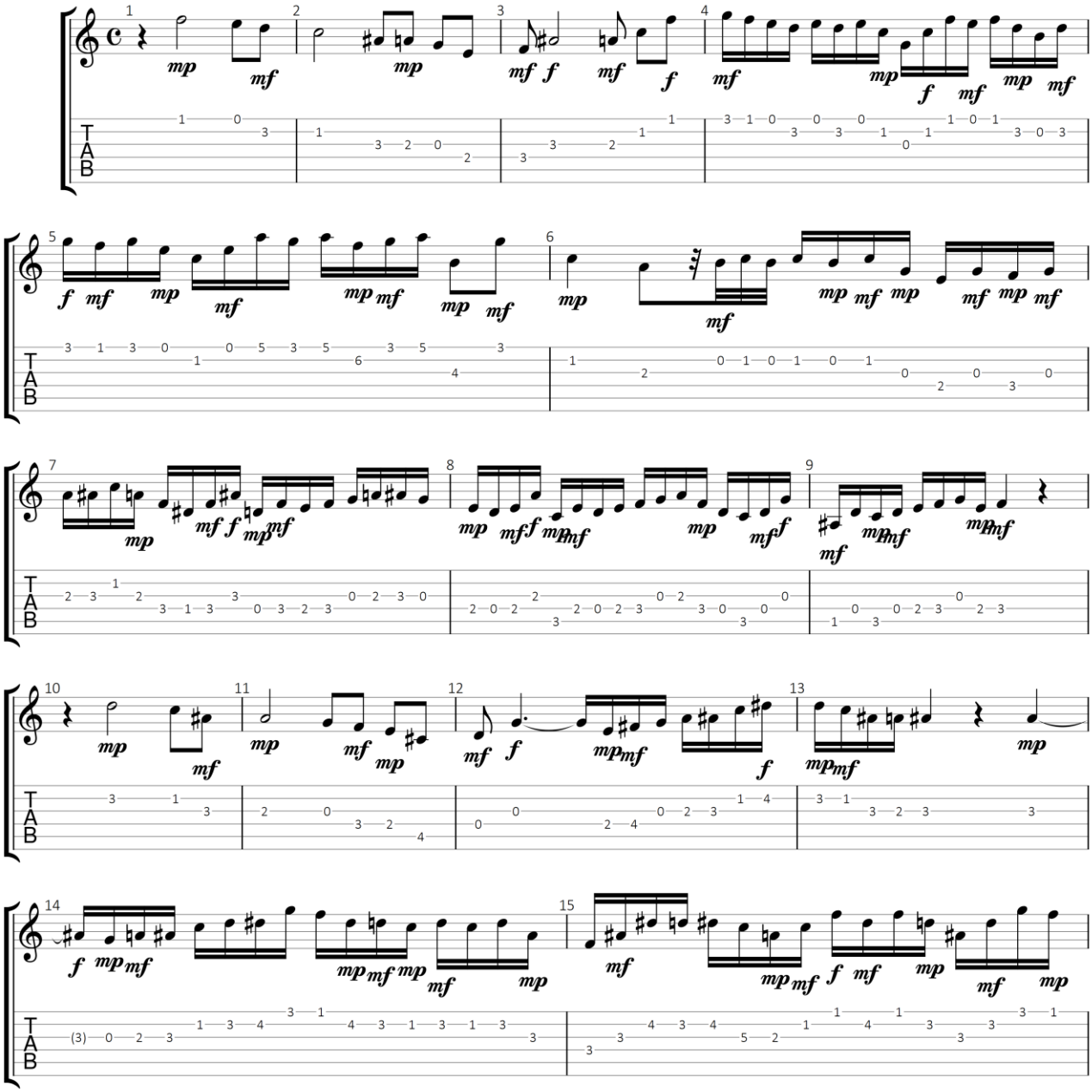
betreft het 2de deel: Largo ma non tanto in F majeur

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 80

Gitaar 1



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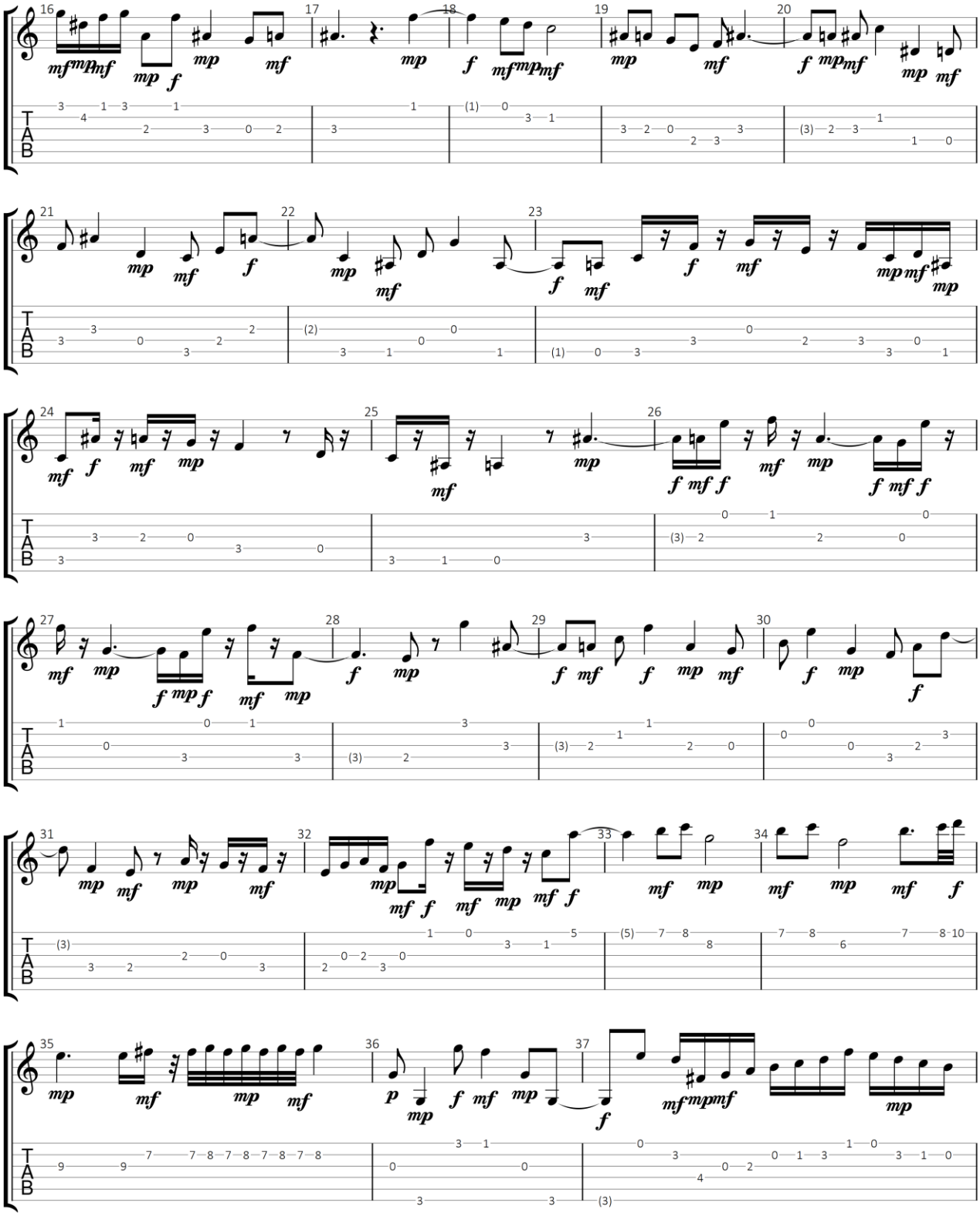

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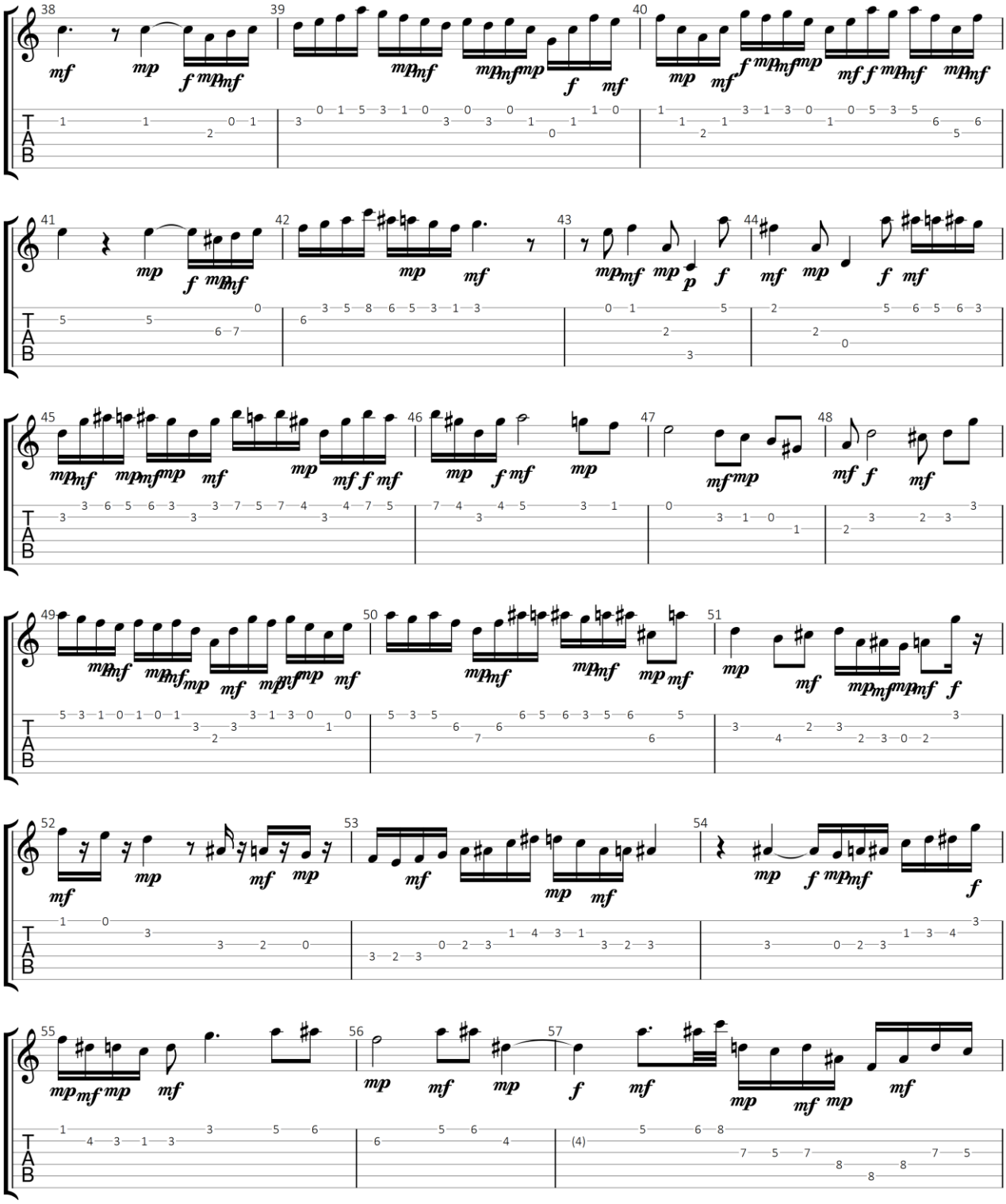

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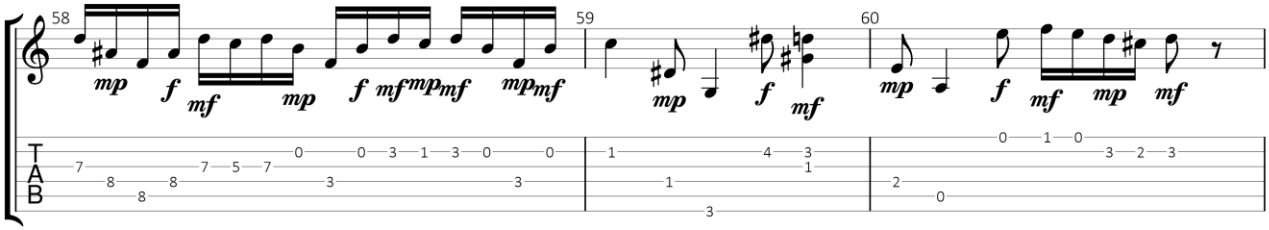

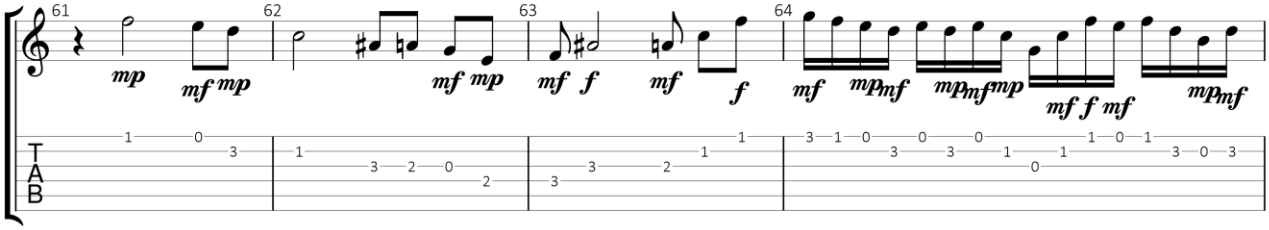

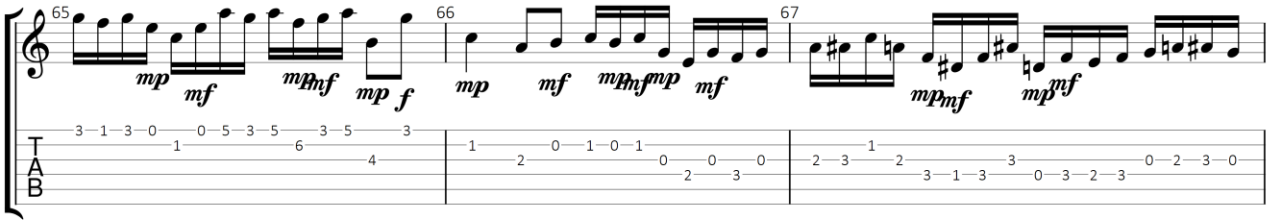

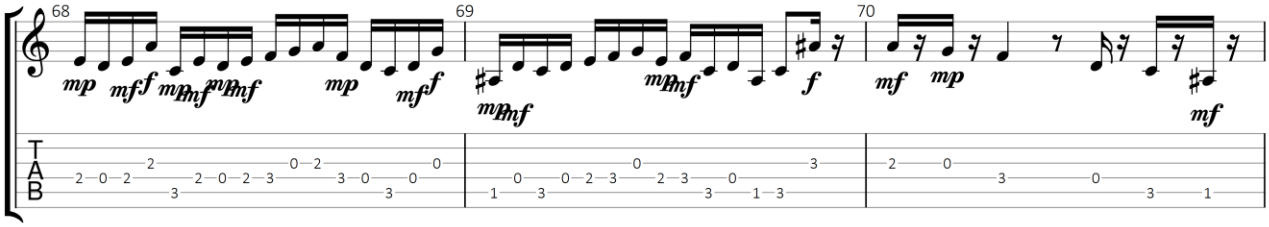

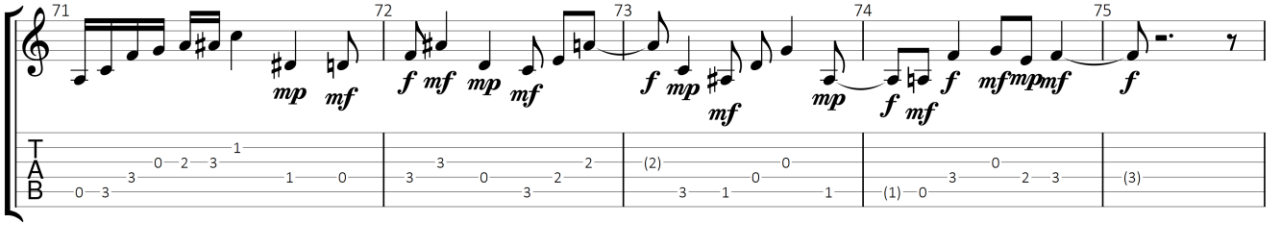

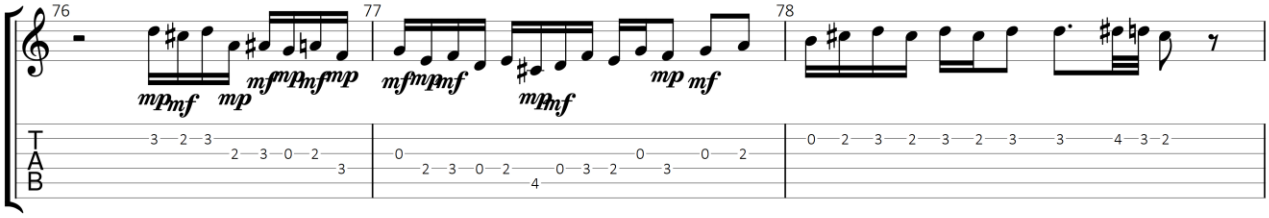

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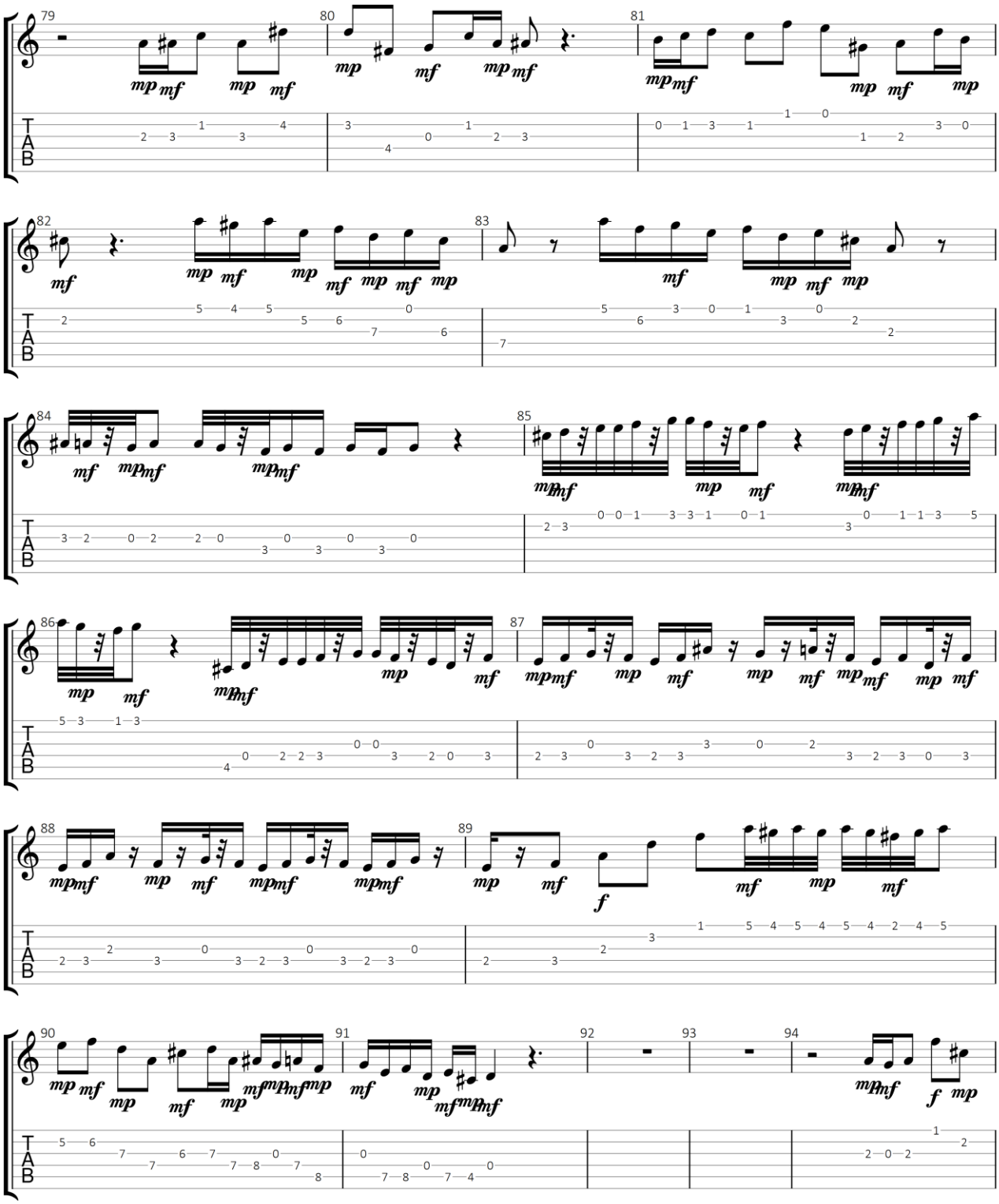

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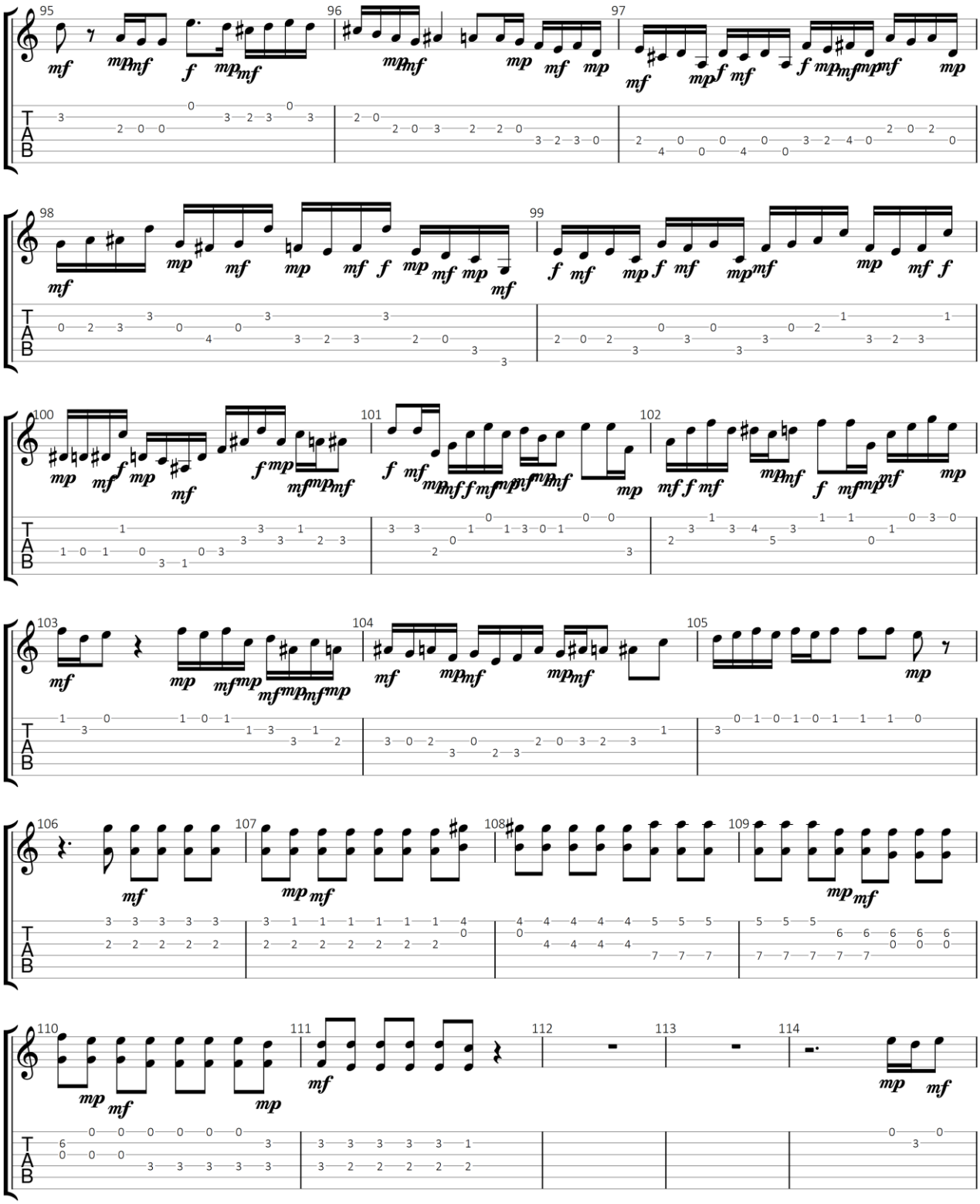

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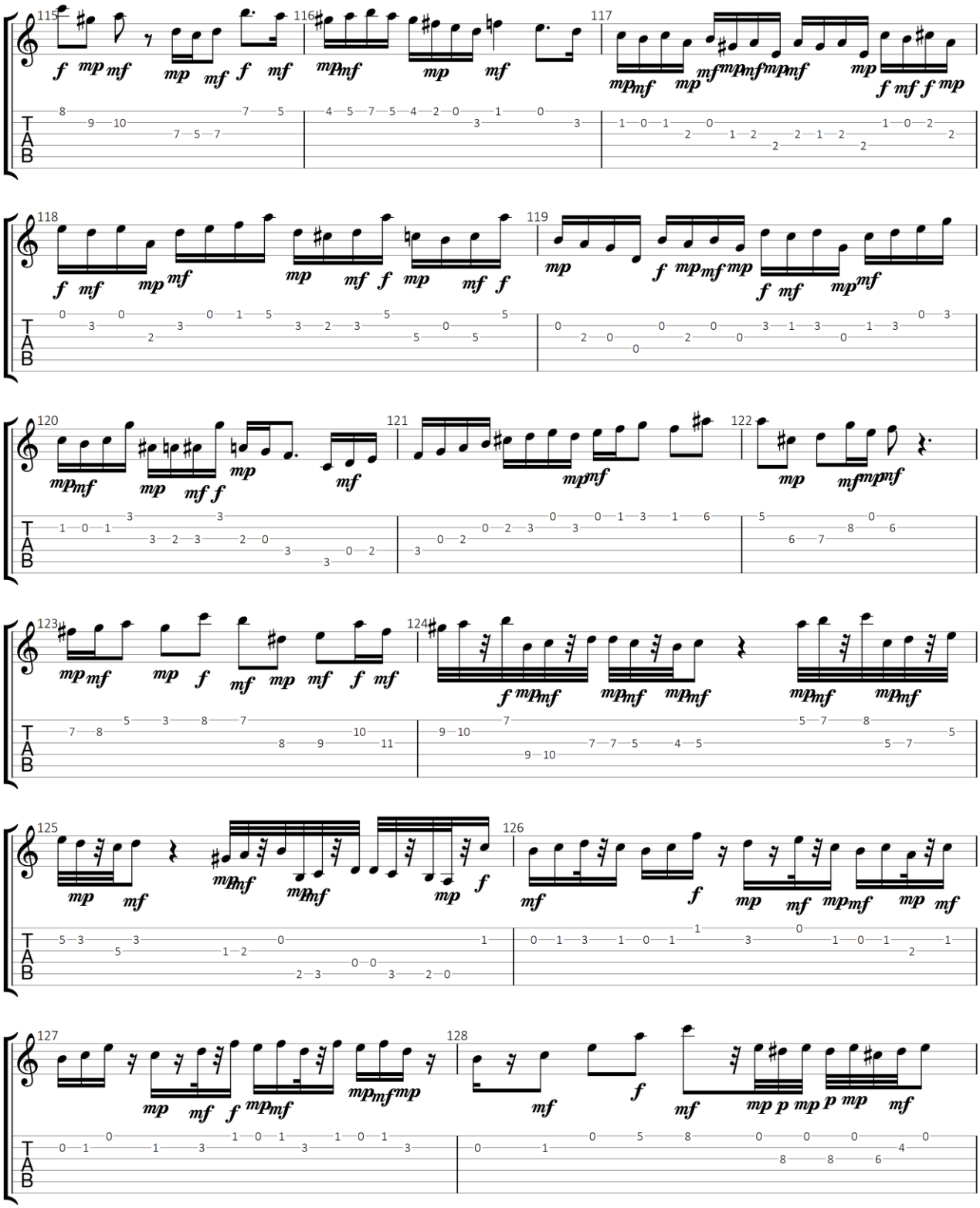

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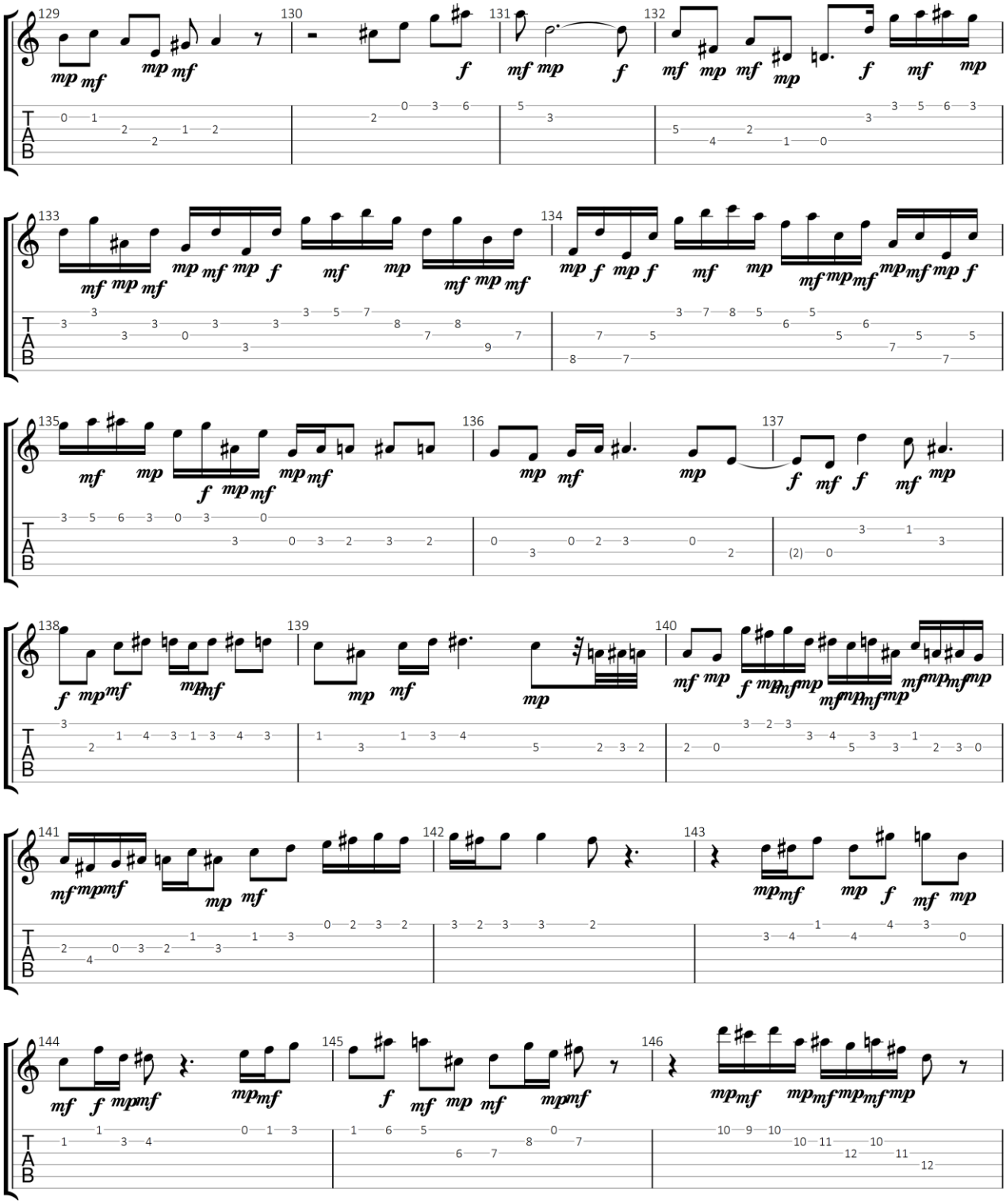

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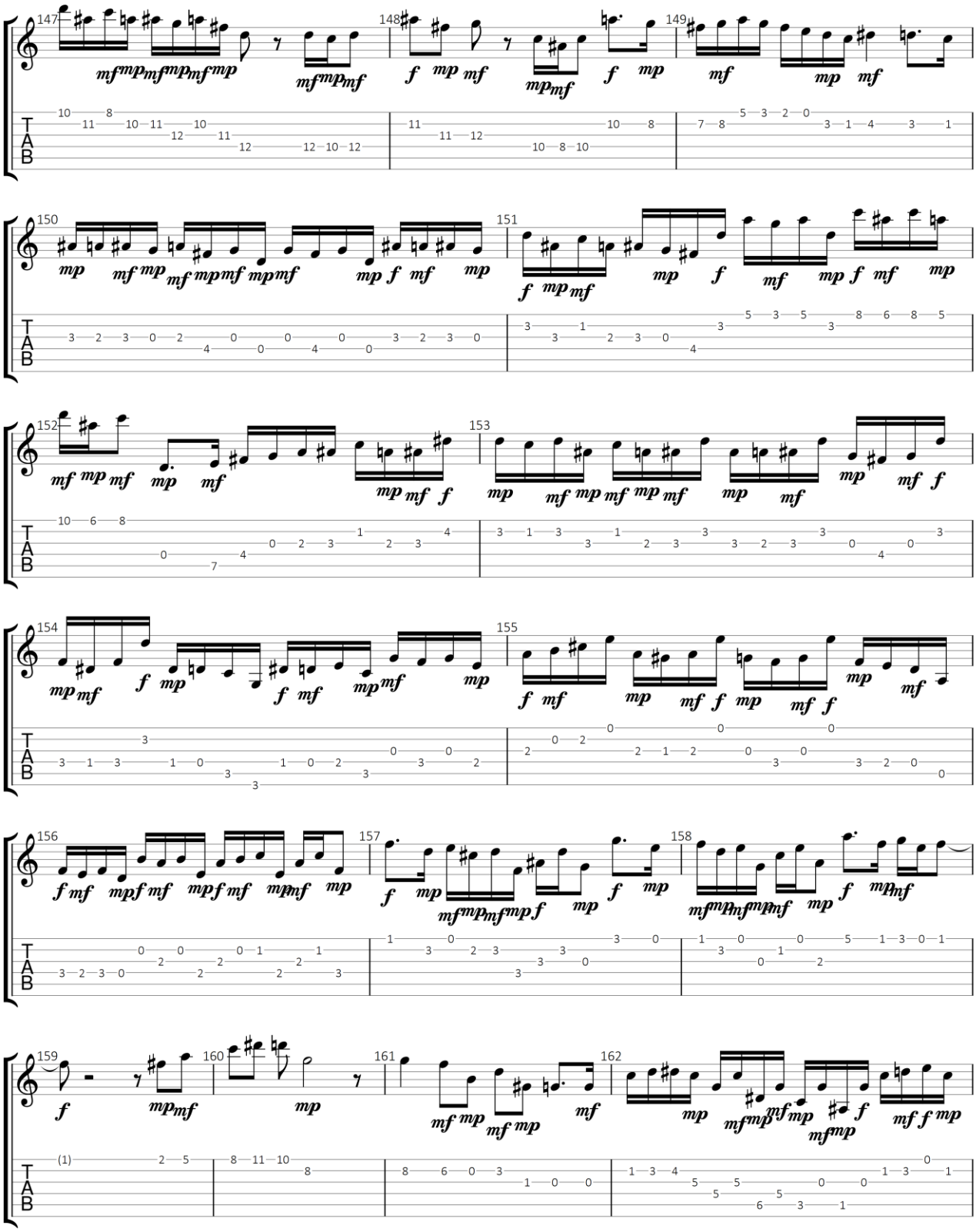

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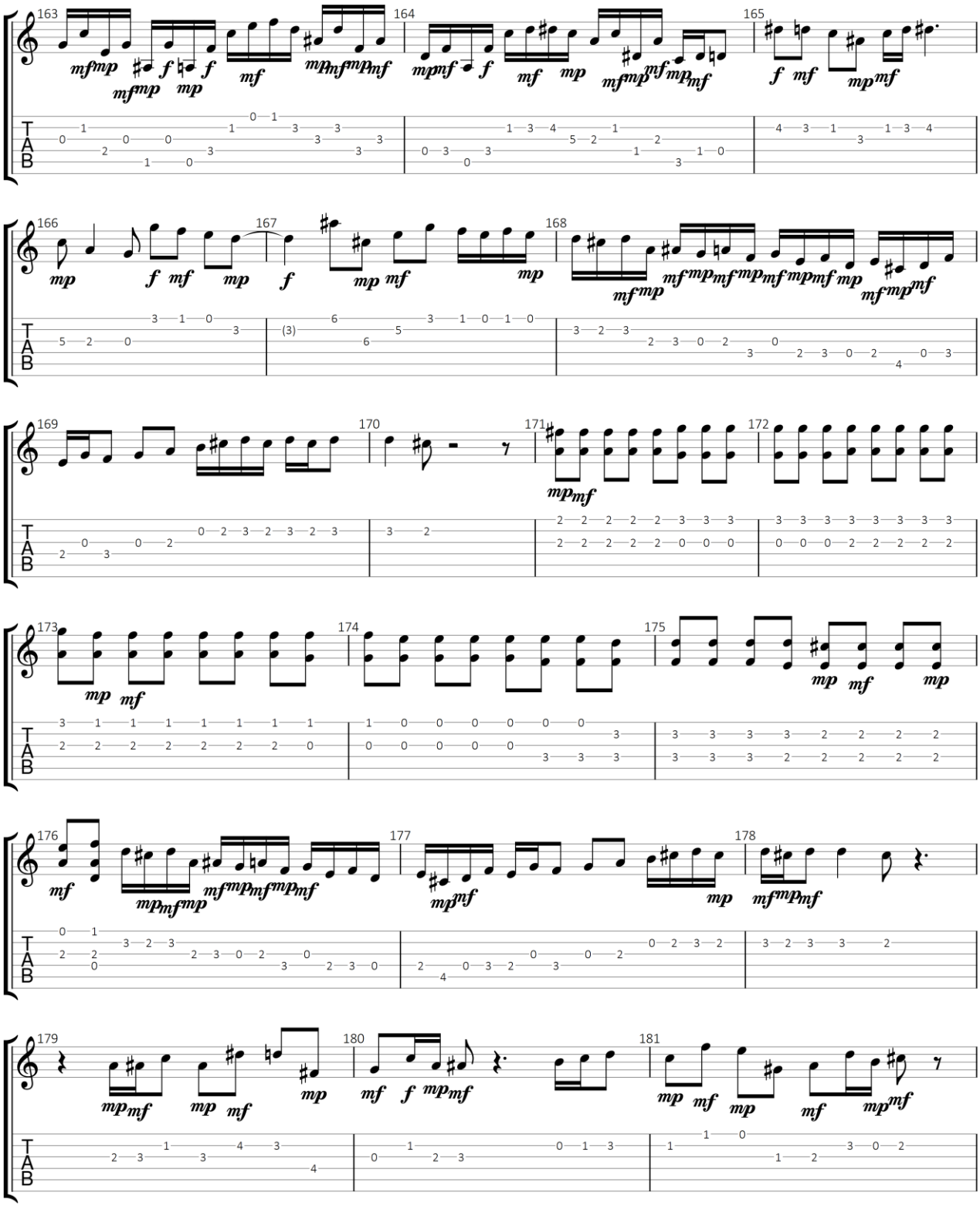

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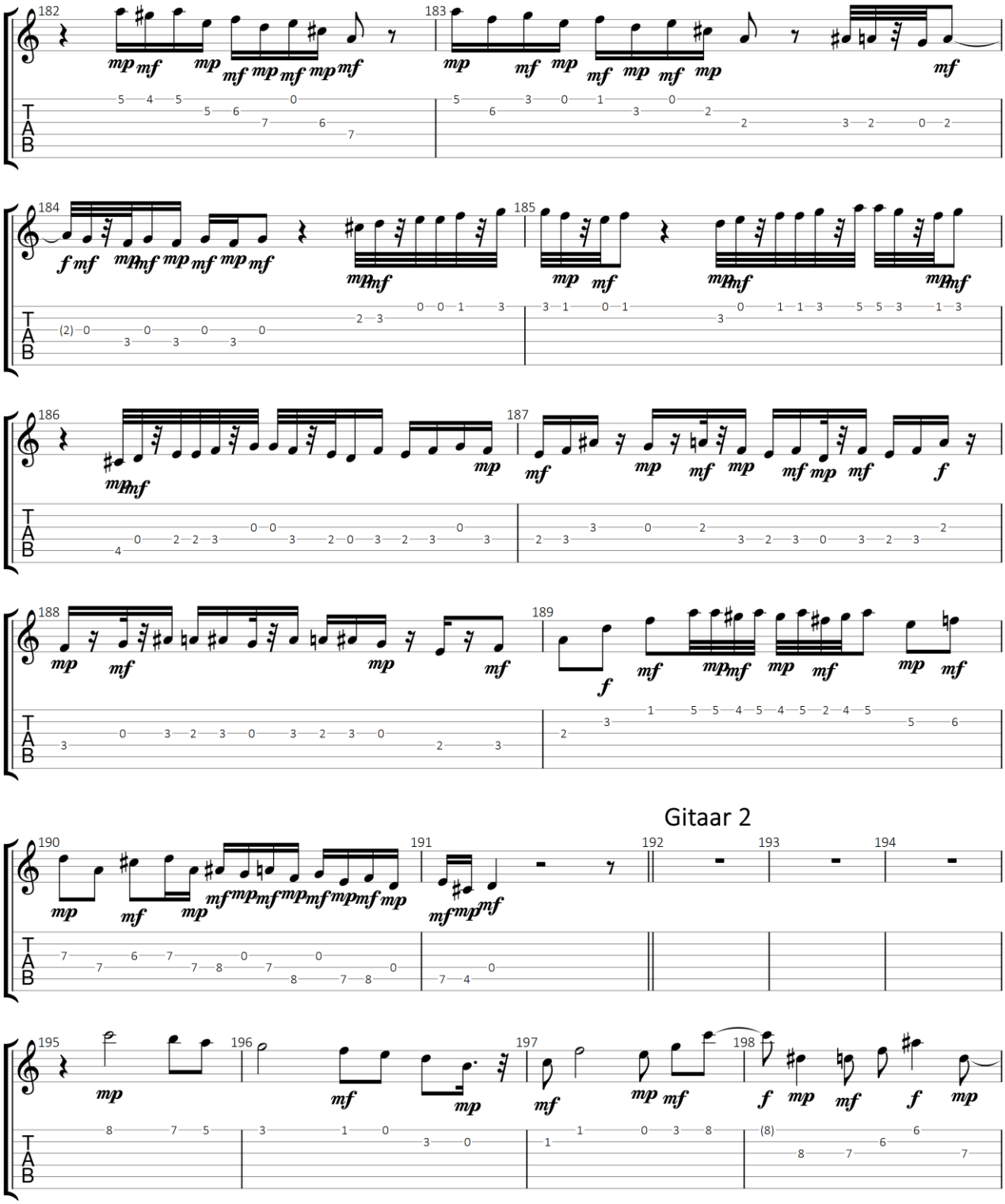

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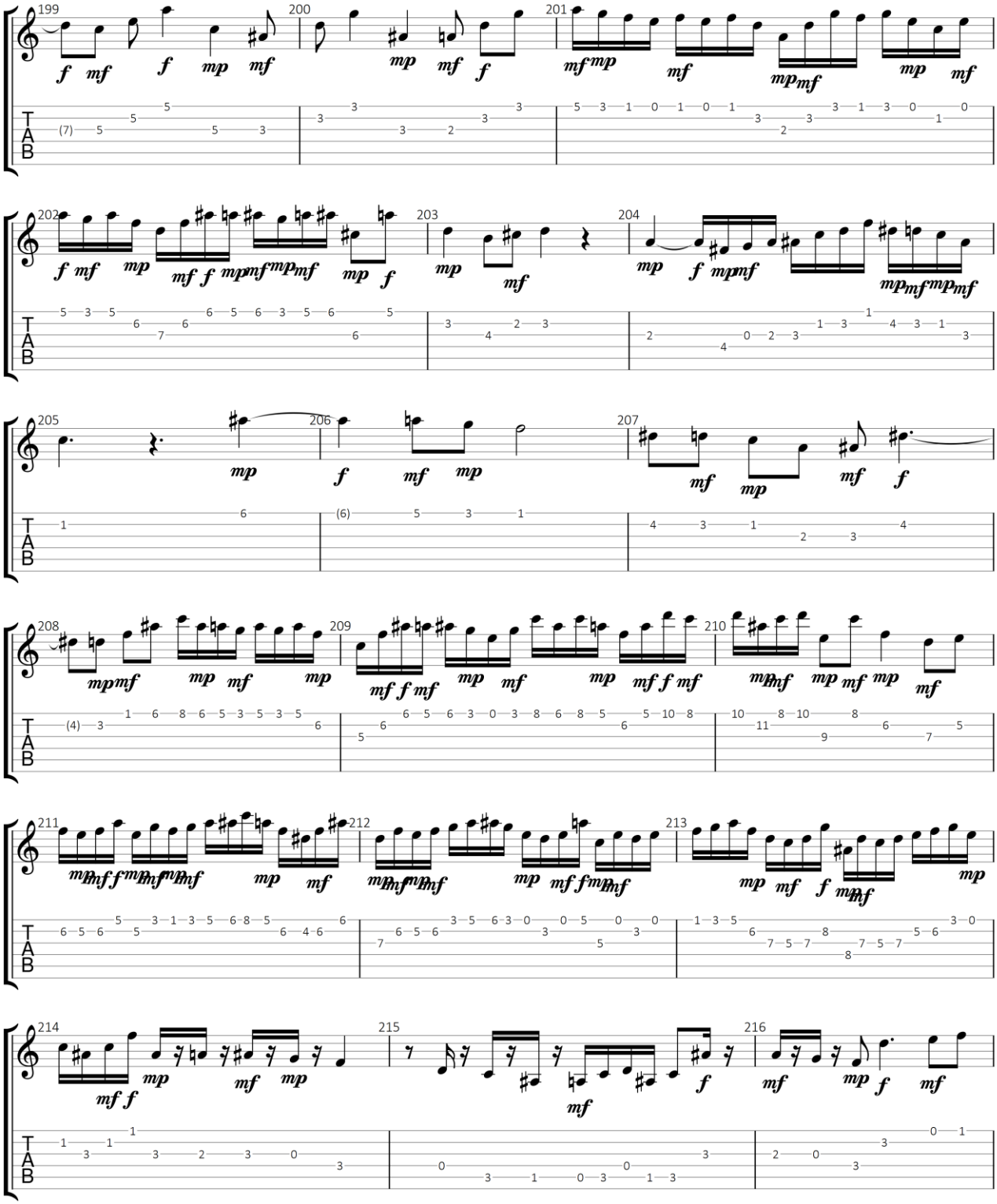

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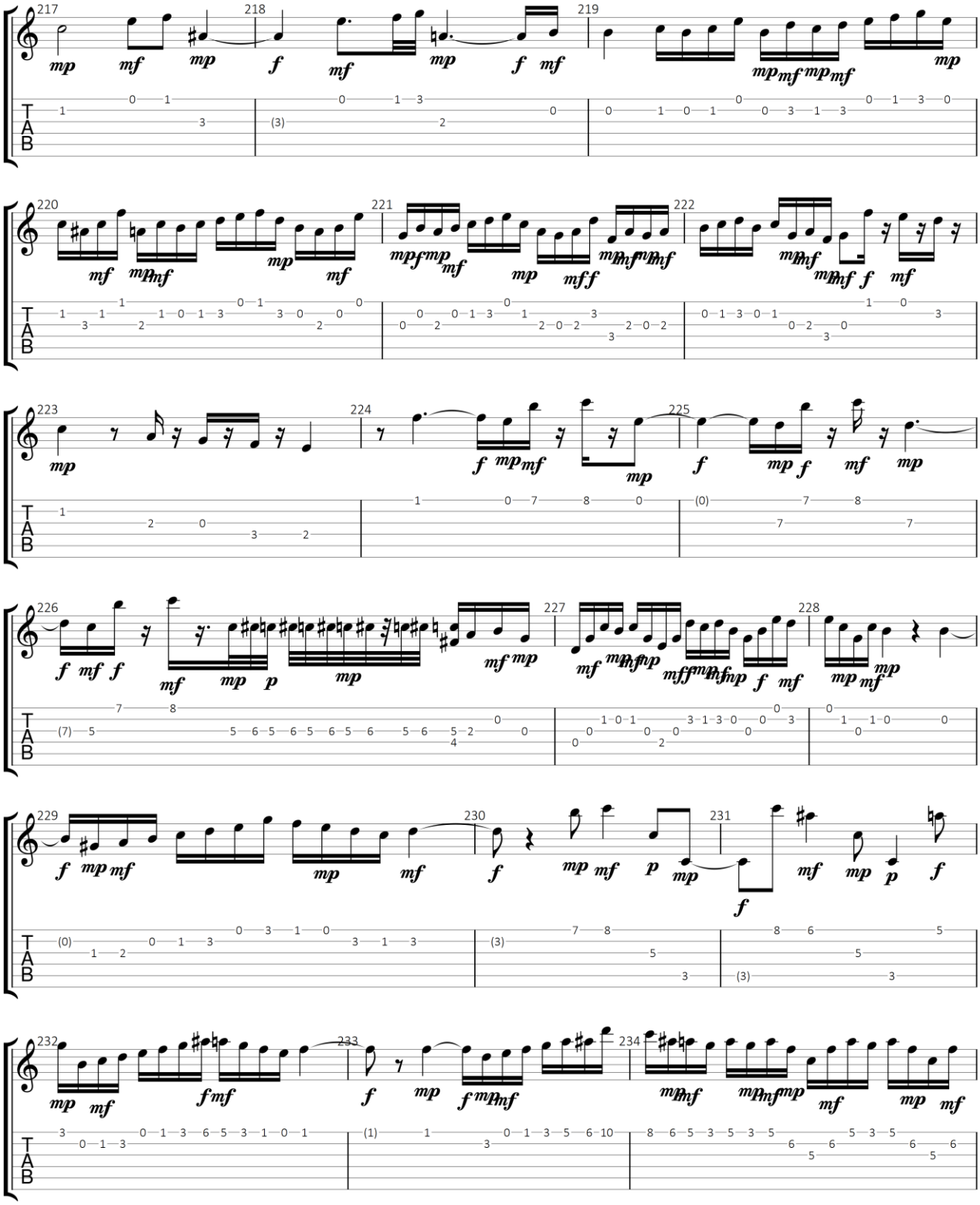

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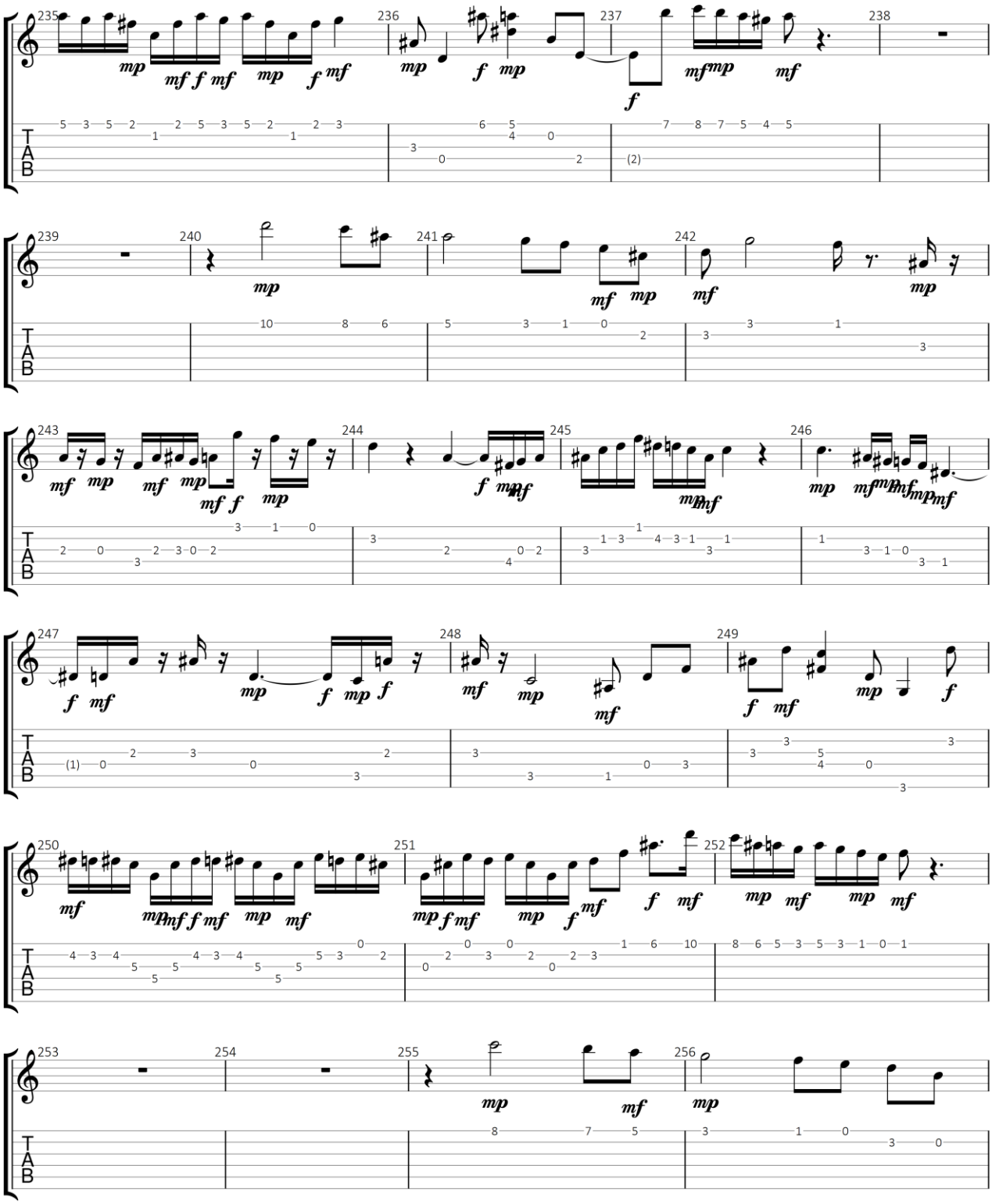

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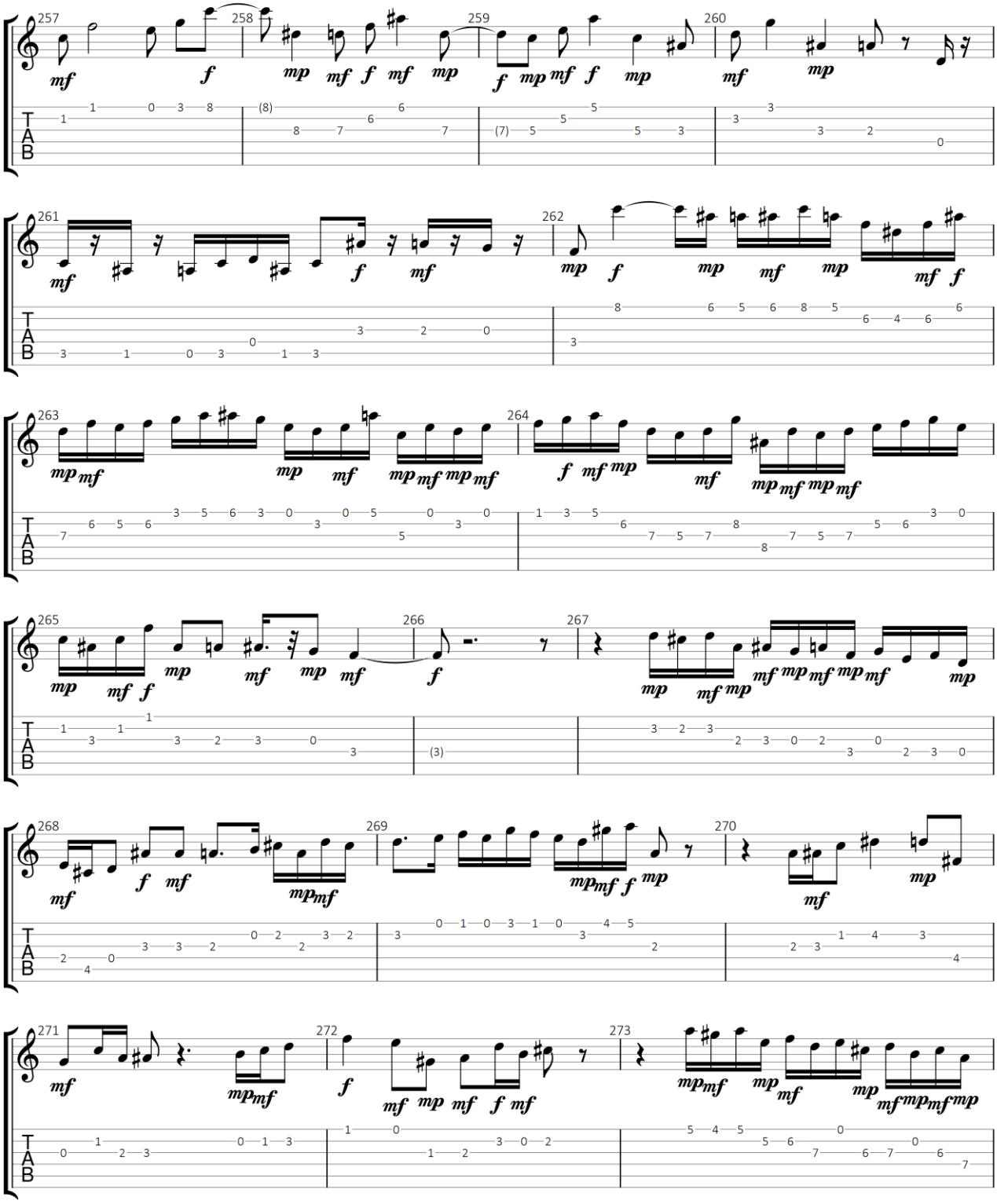

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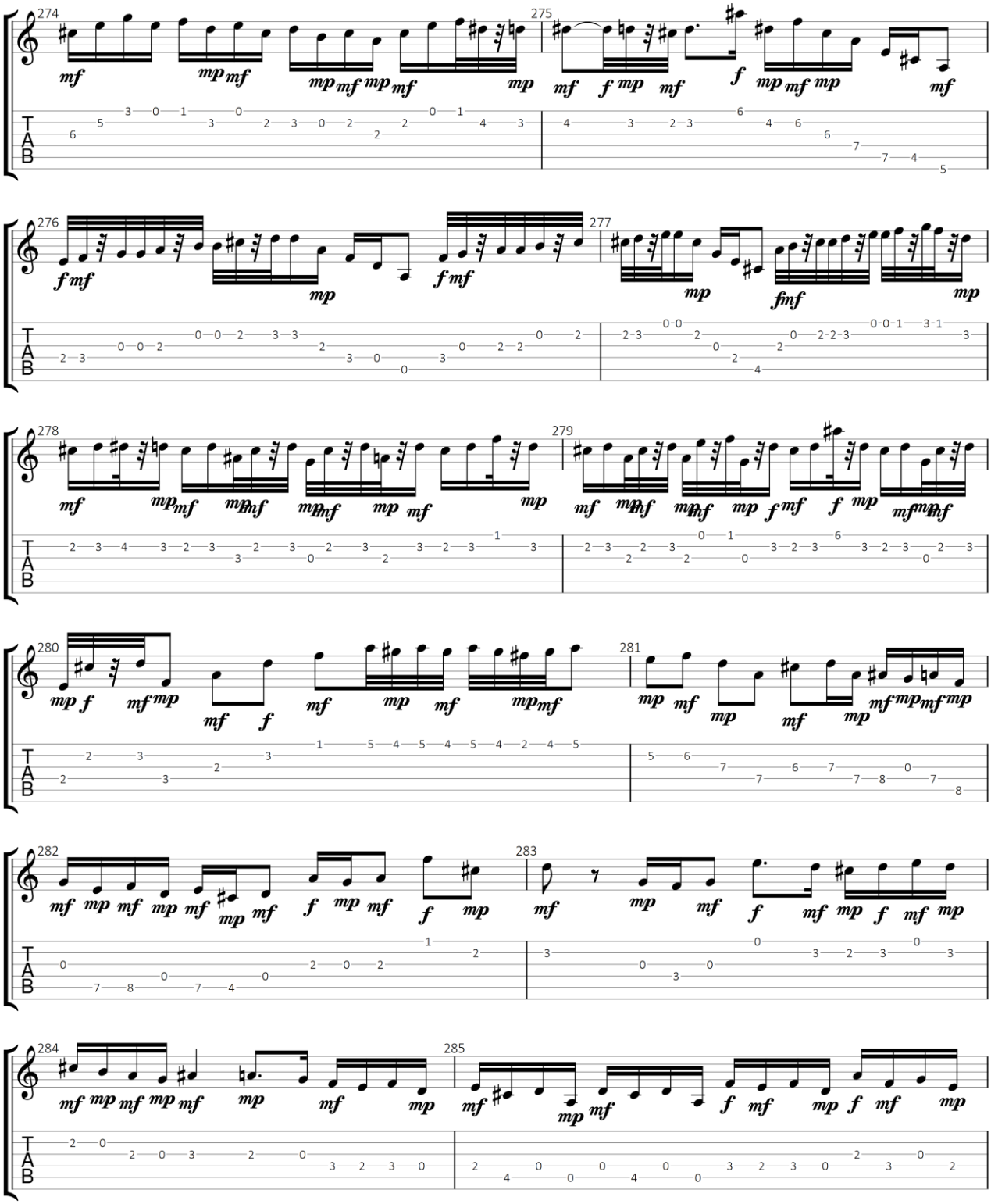

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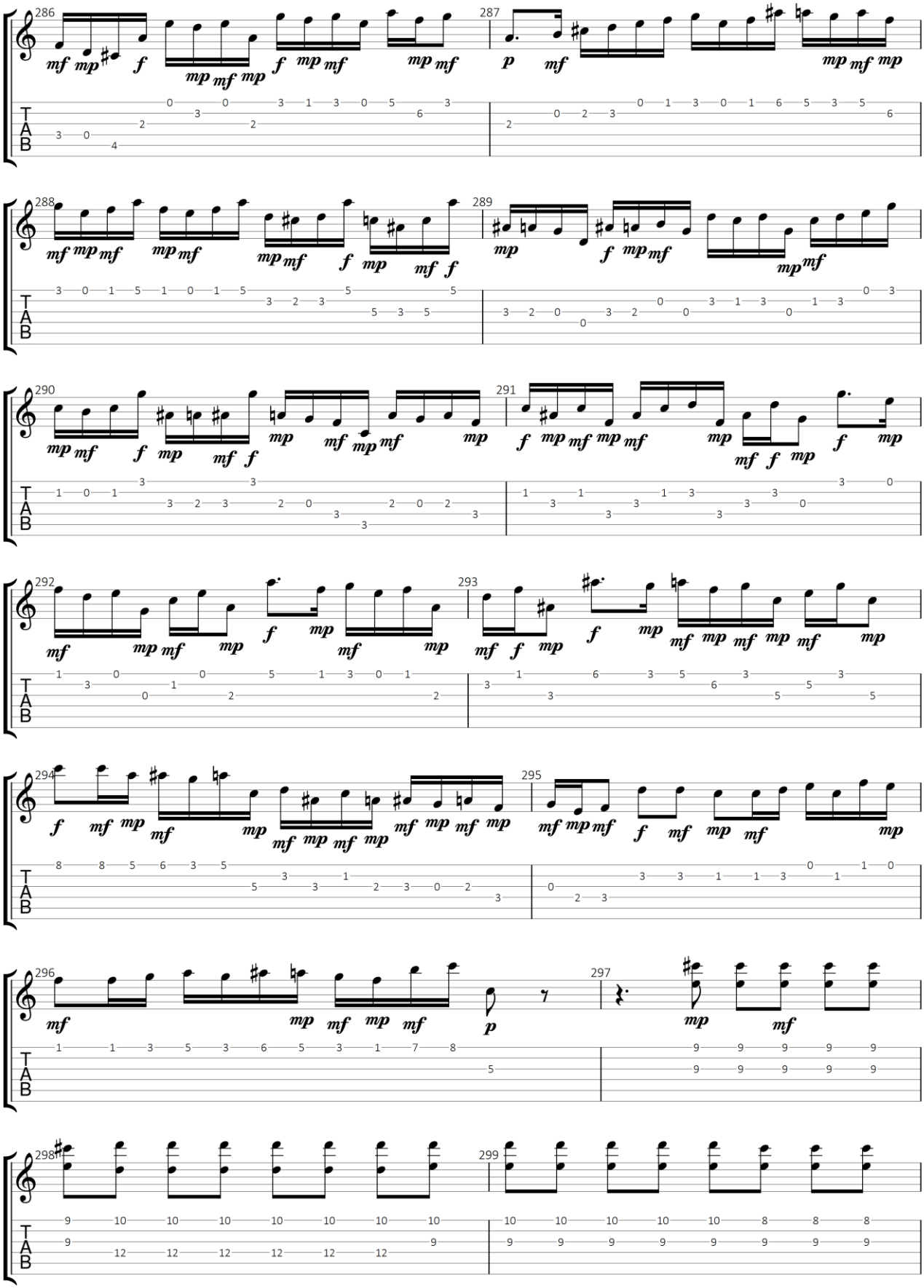

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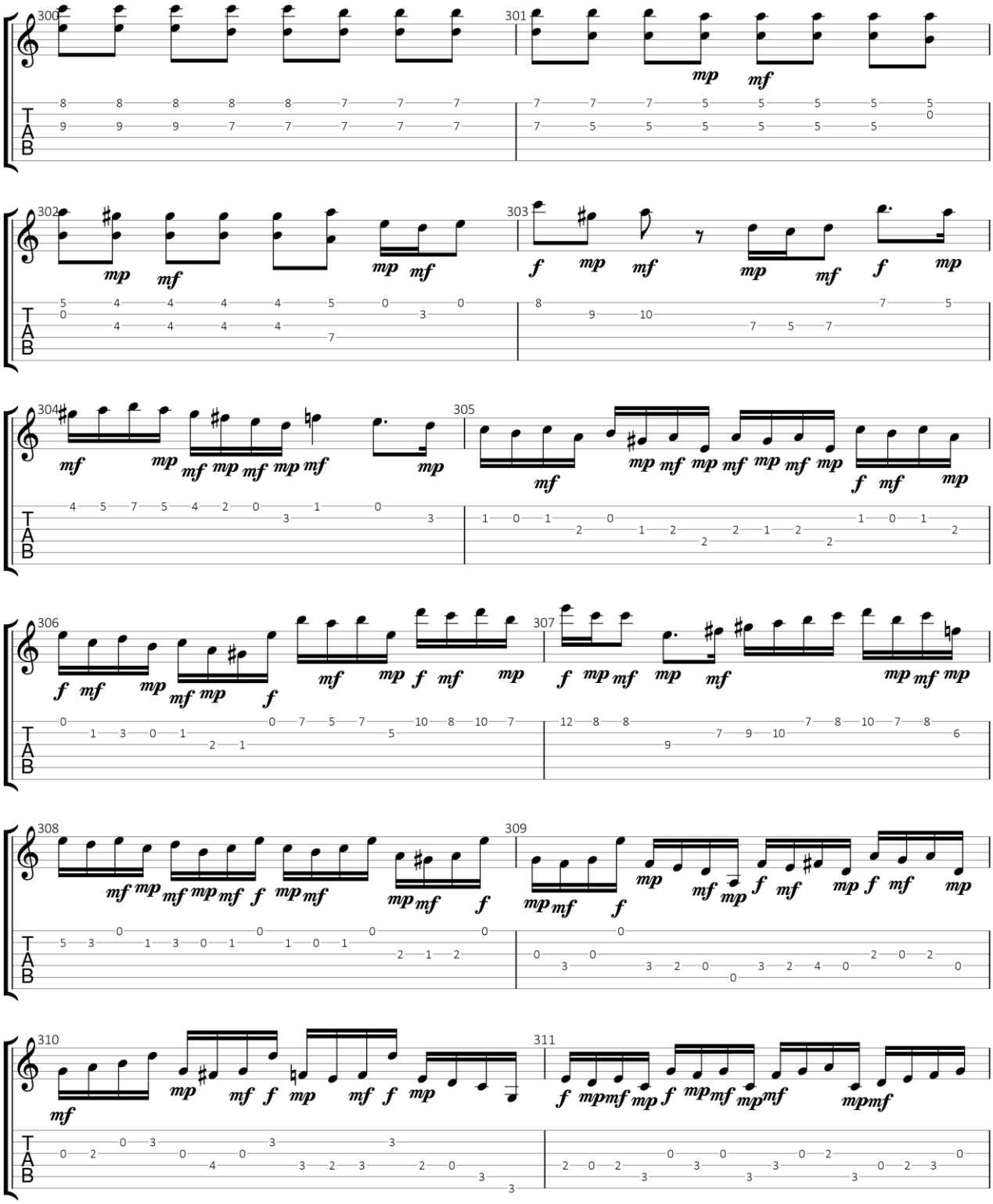

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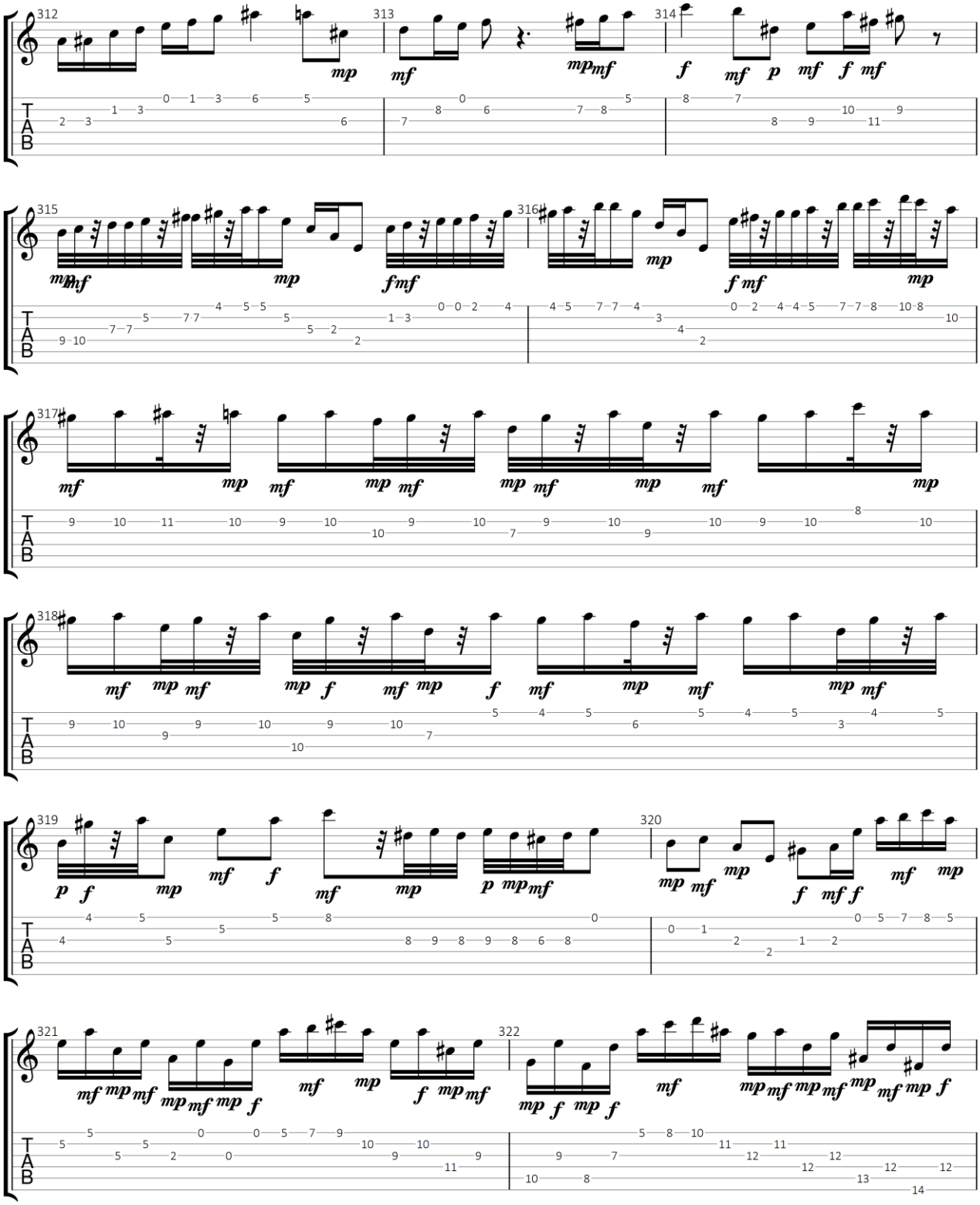

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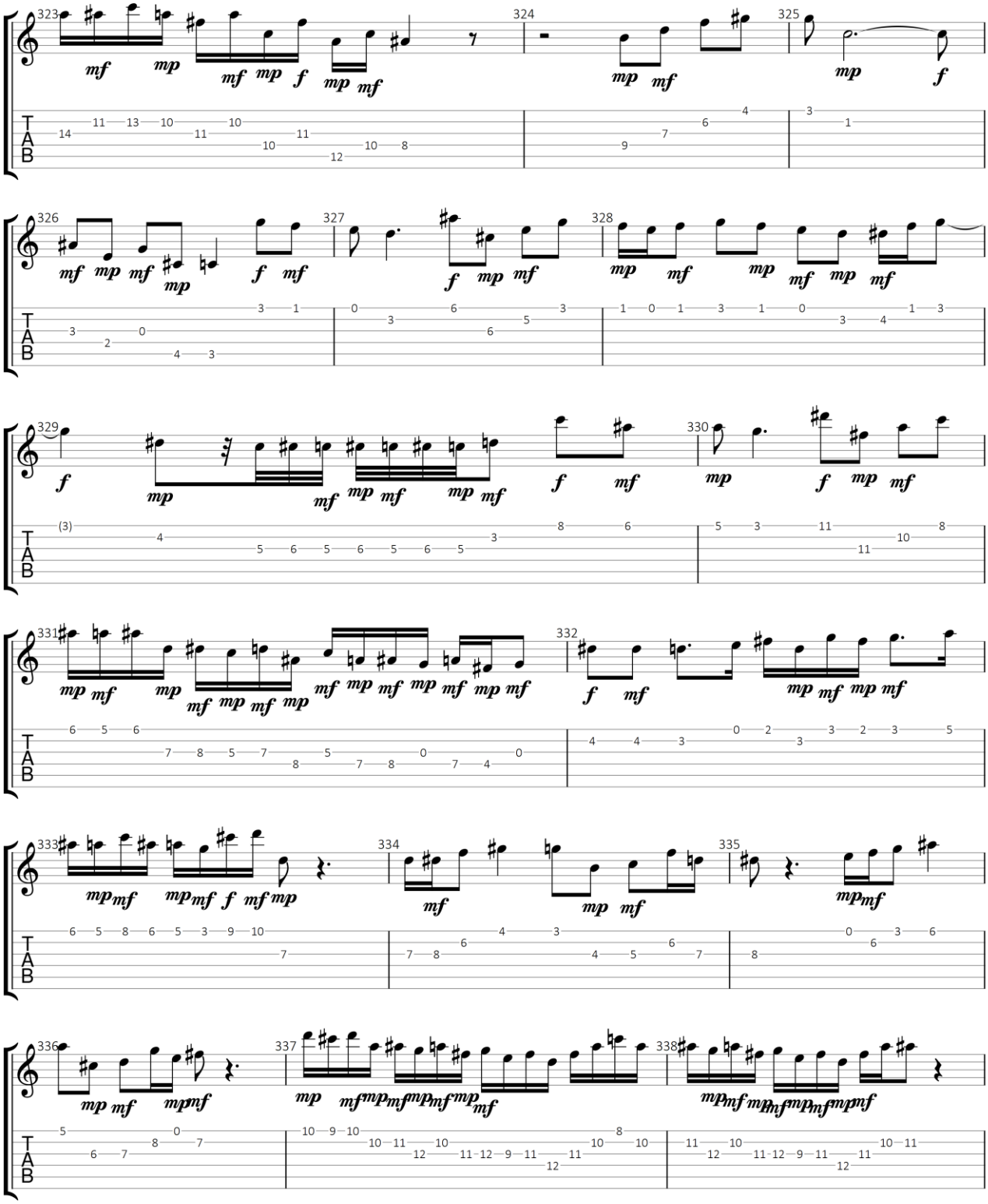

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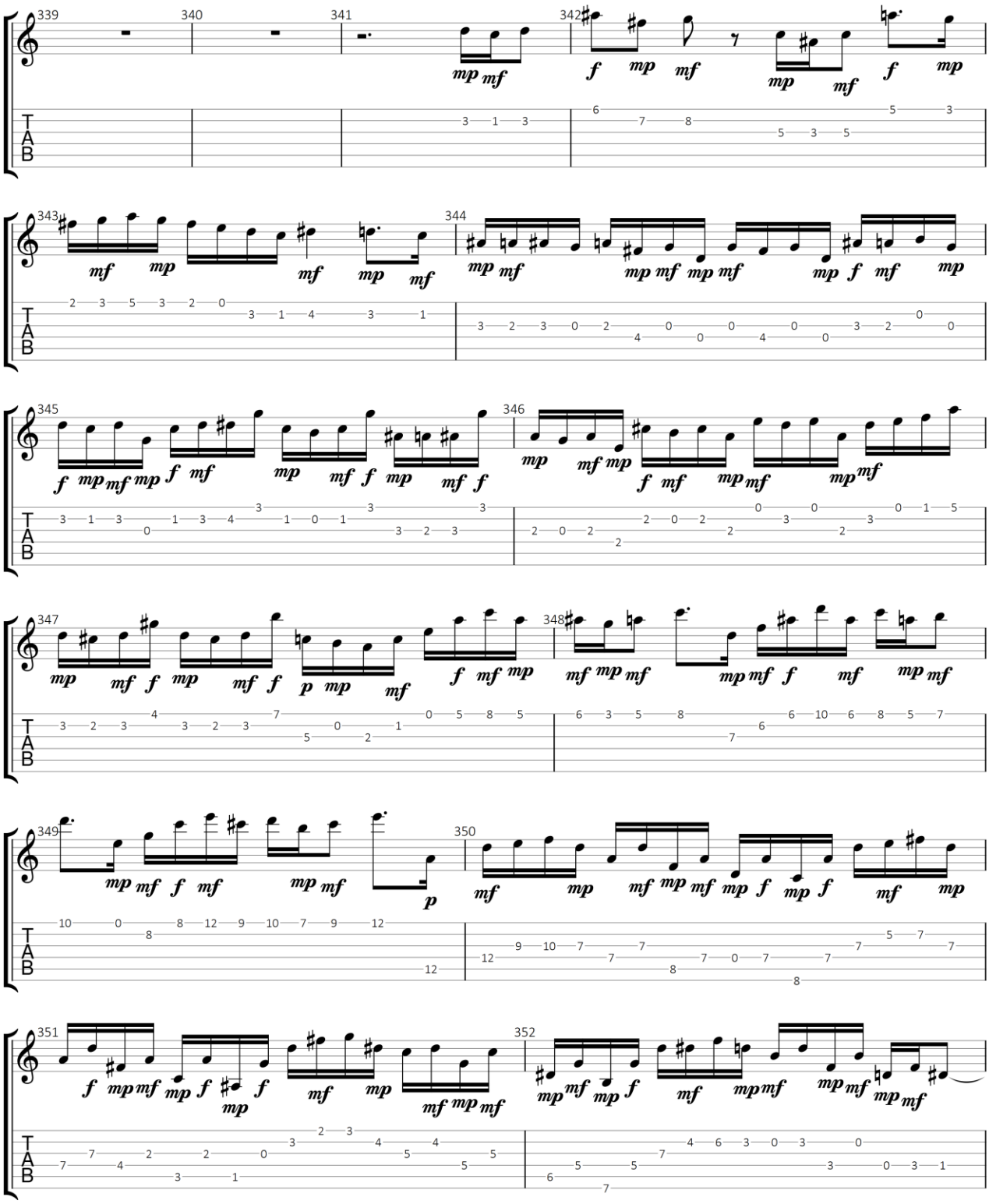

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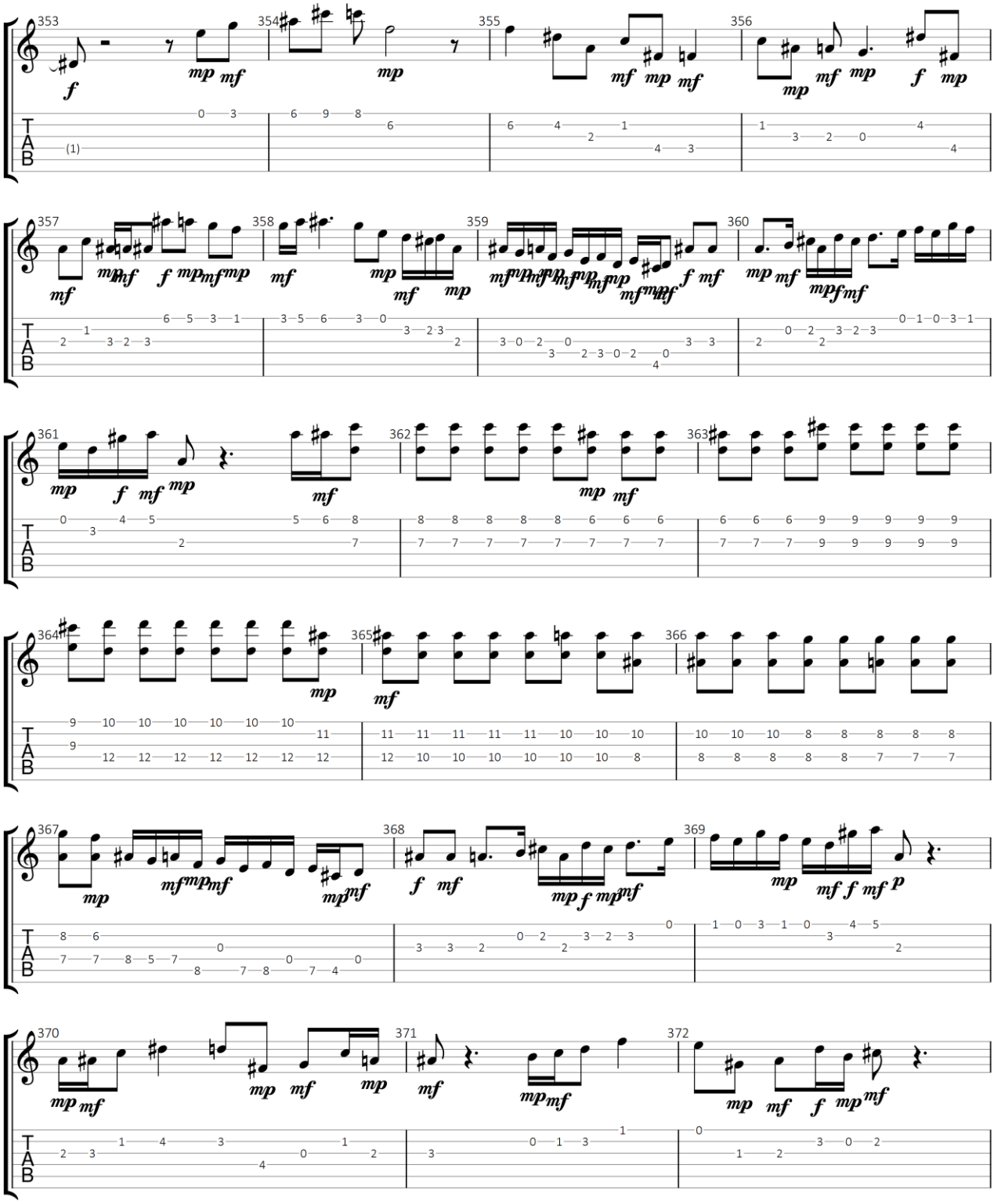

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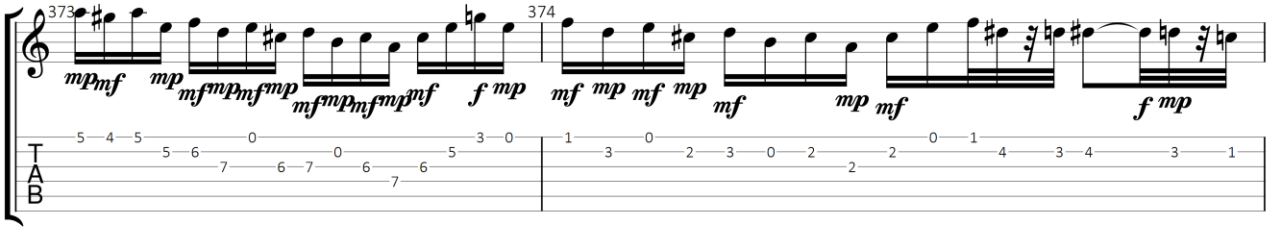

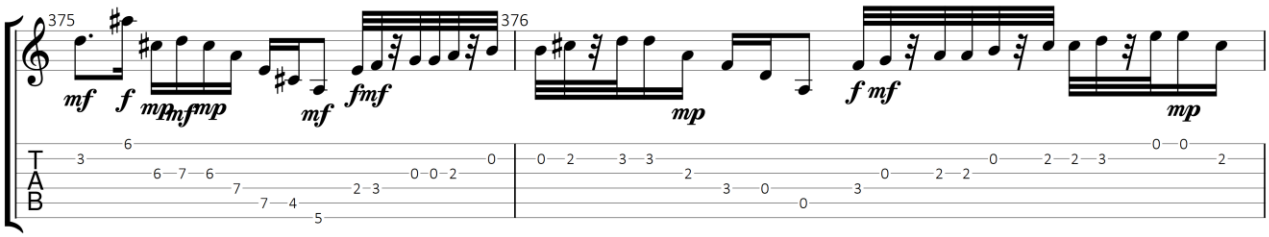

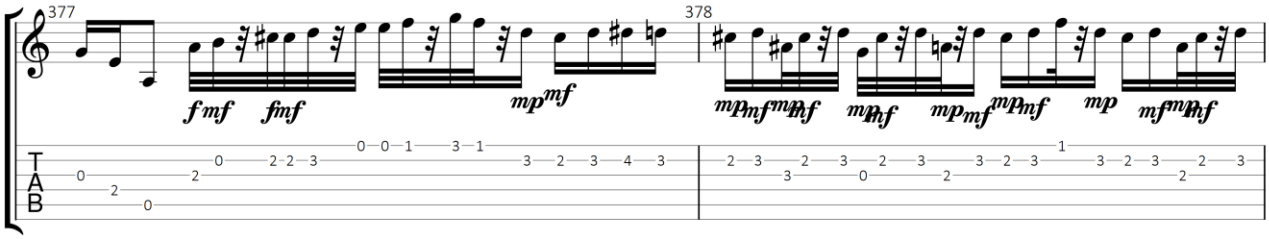

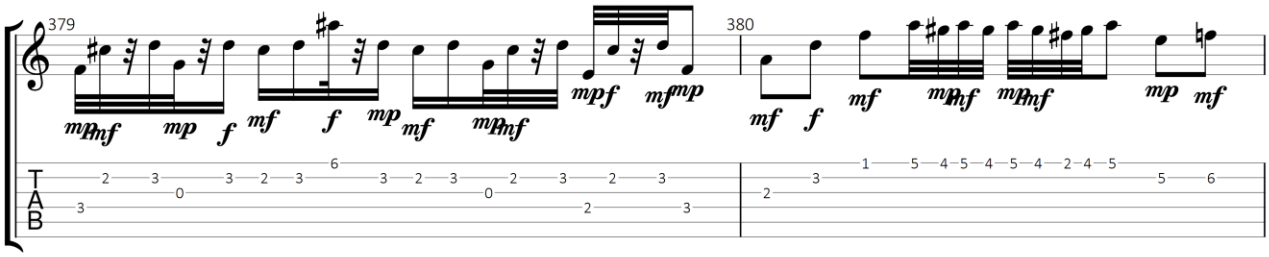

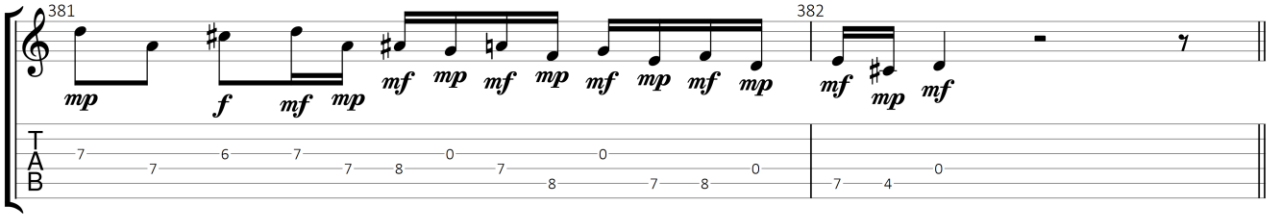

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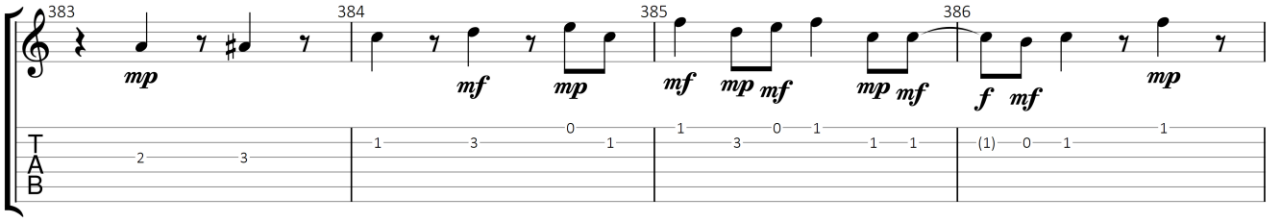
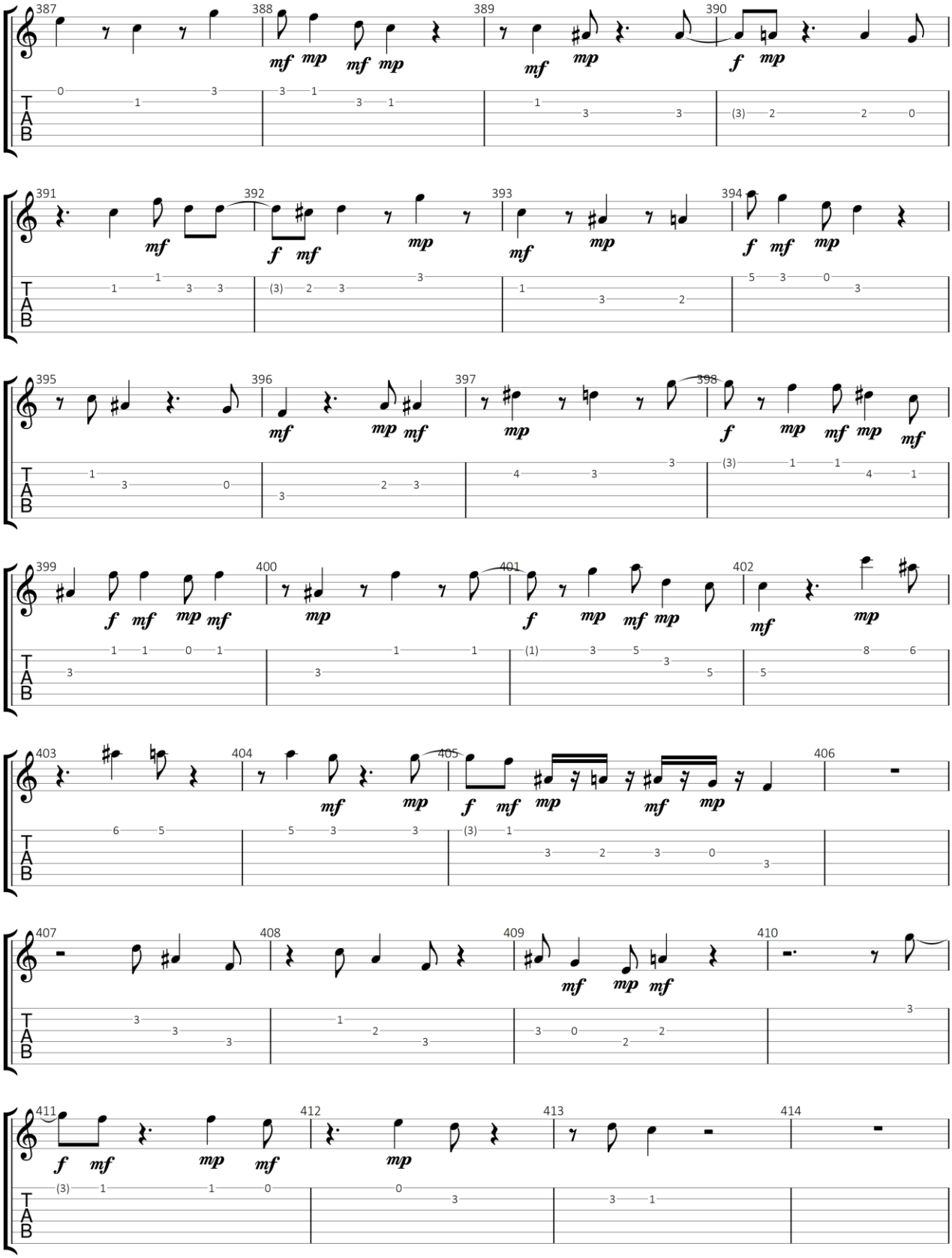


GuitarJan.com 363



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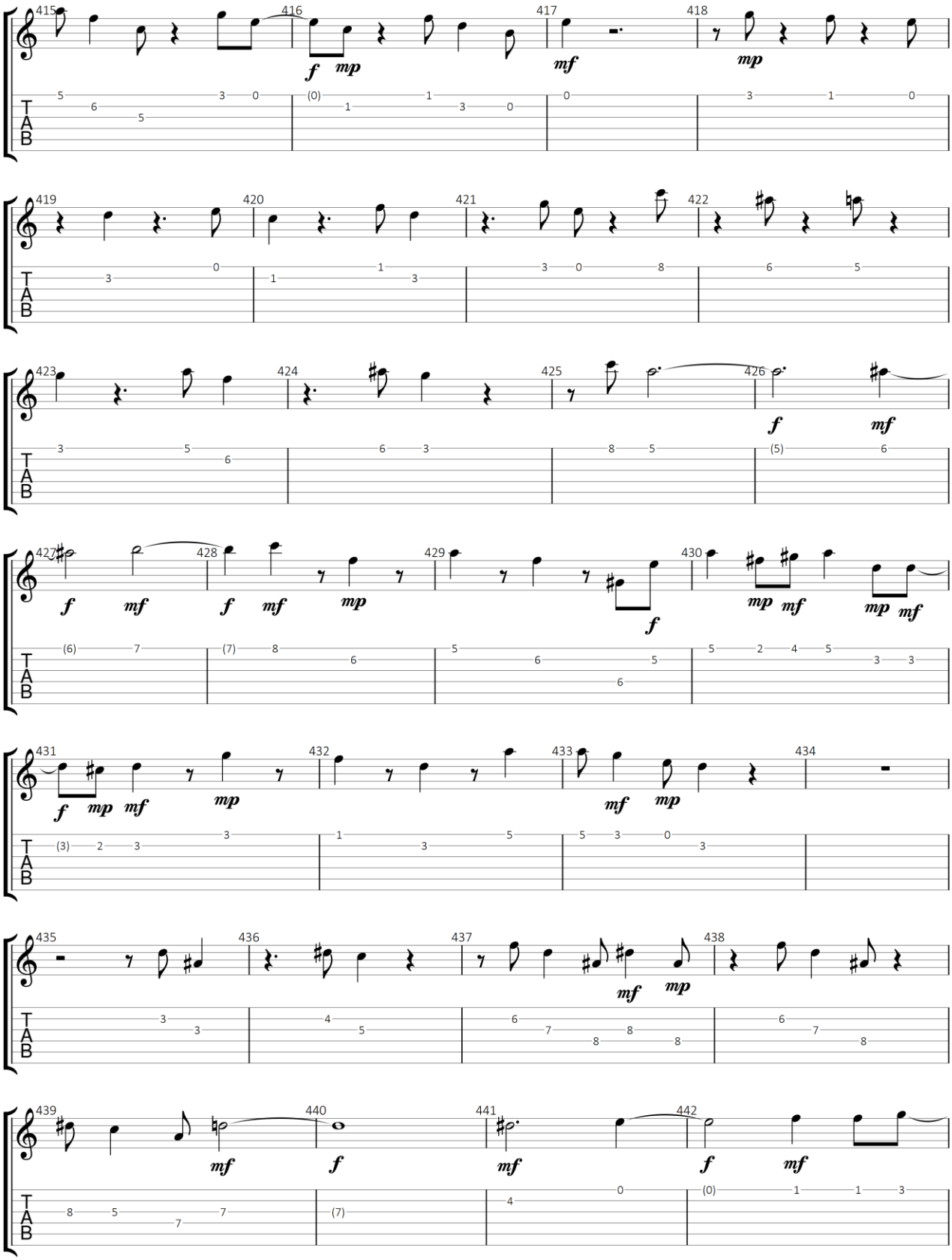

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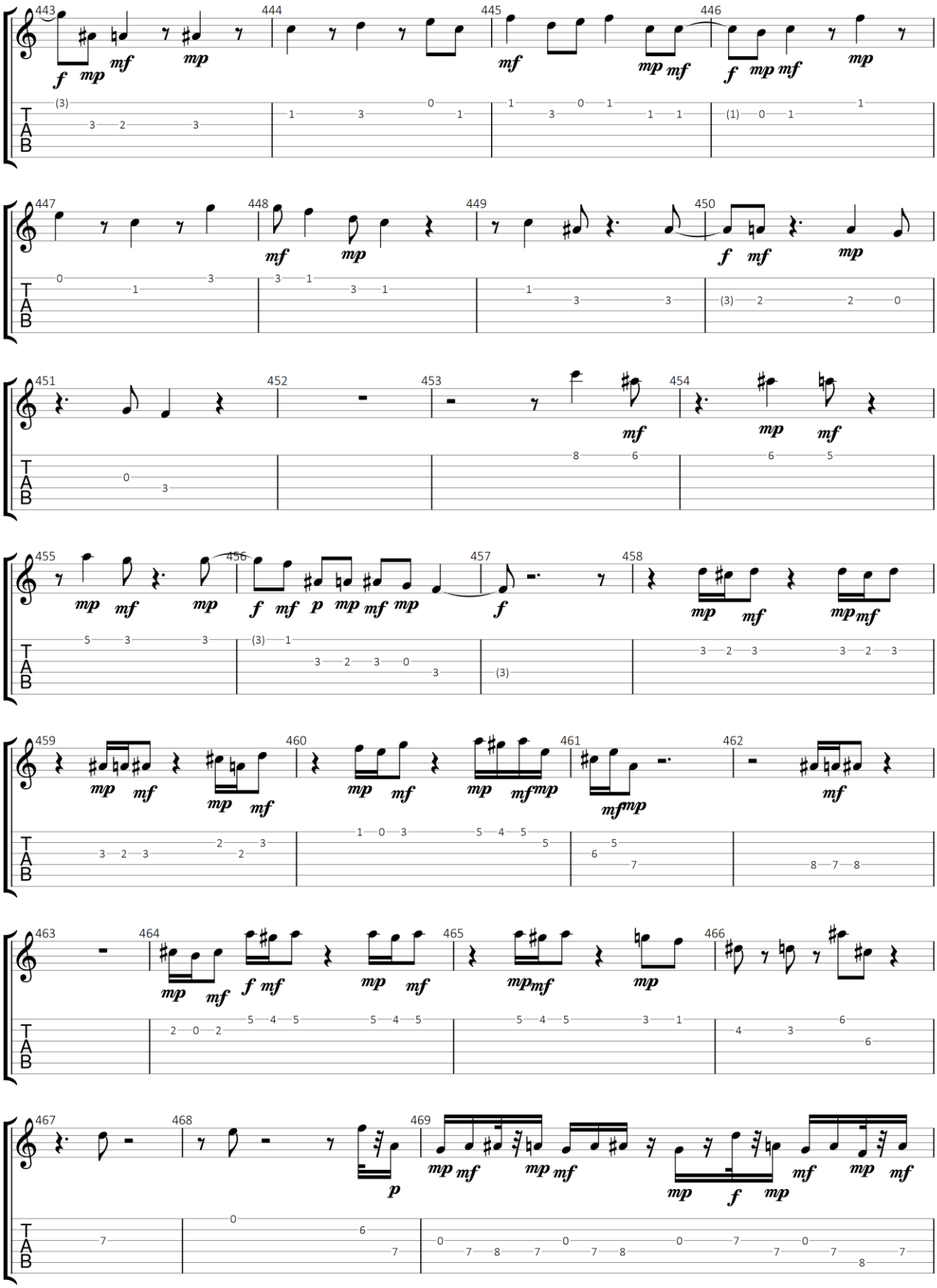

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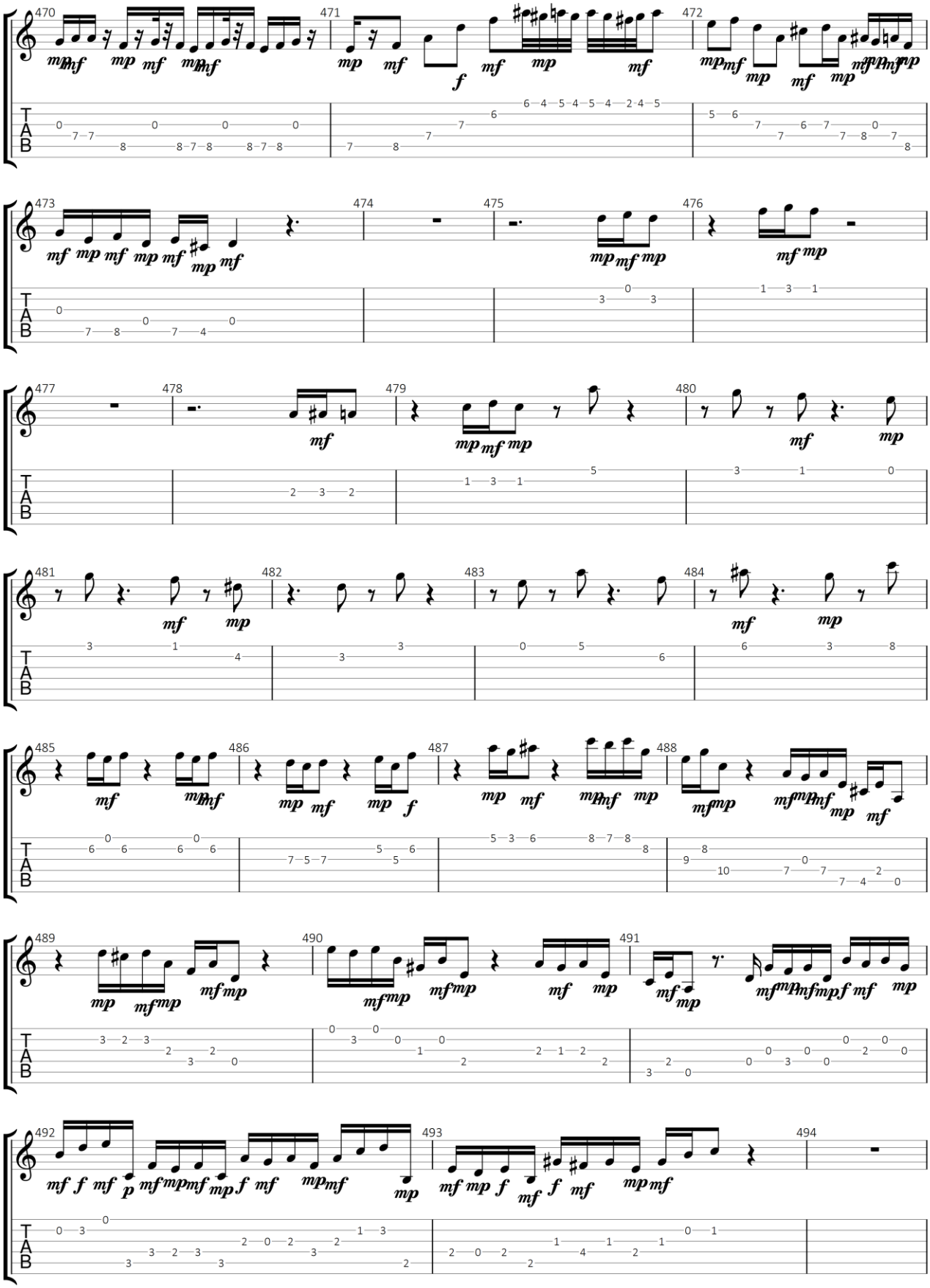

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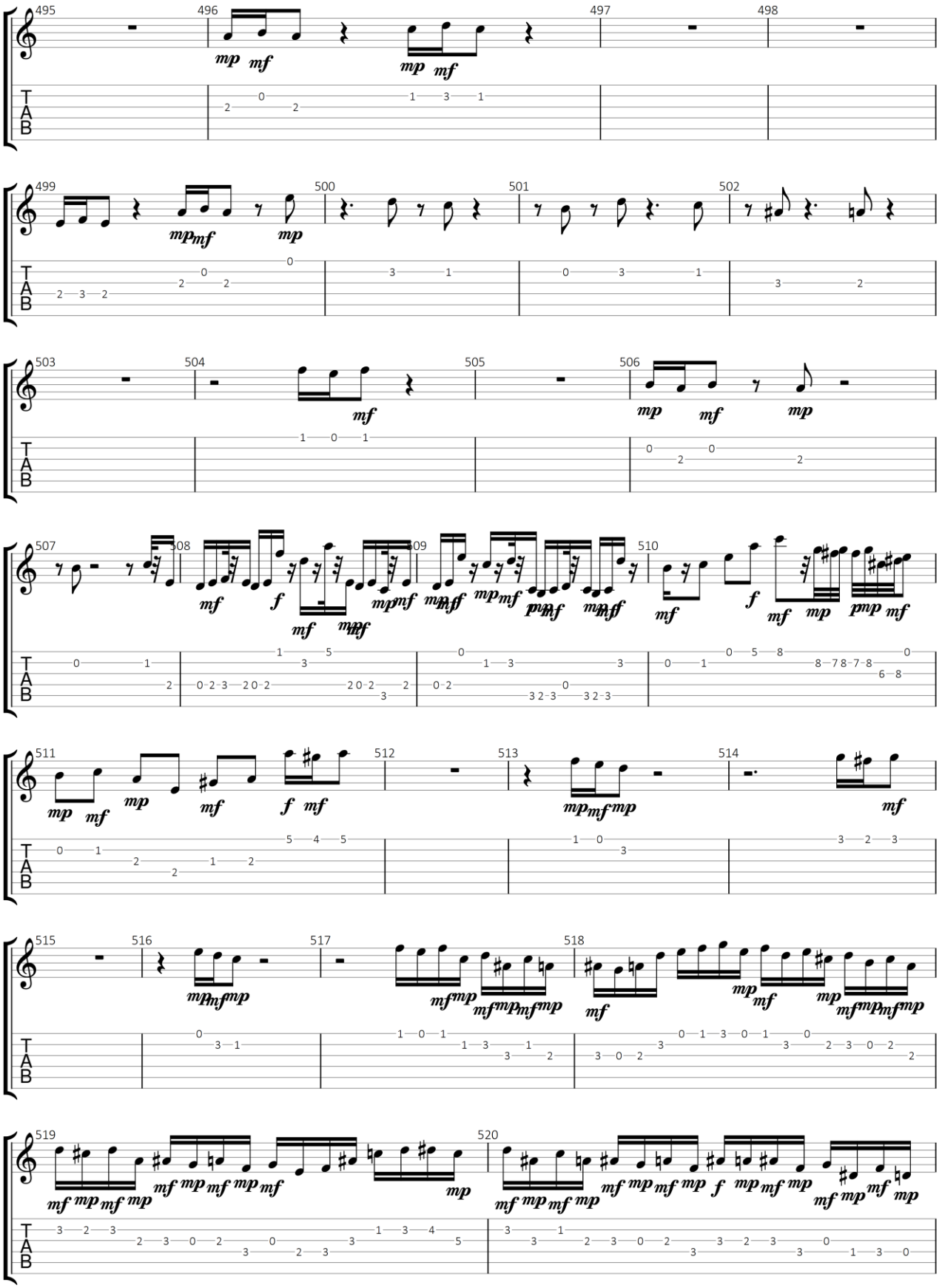

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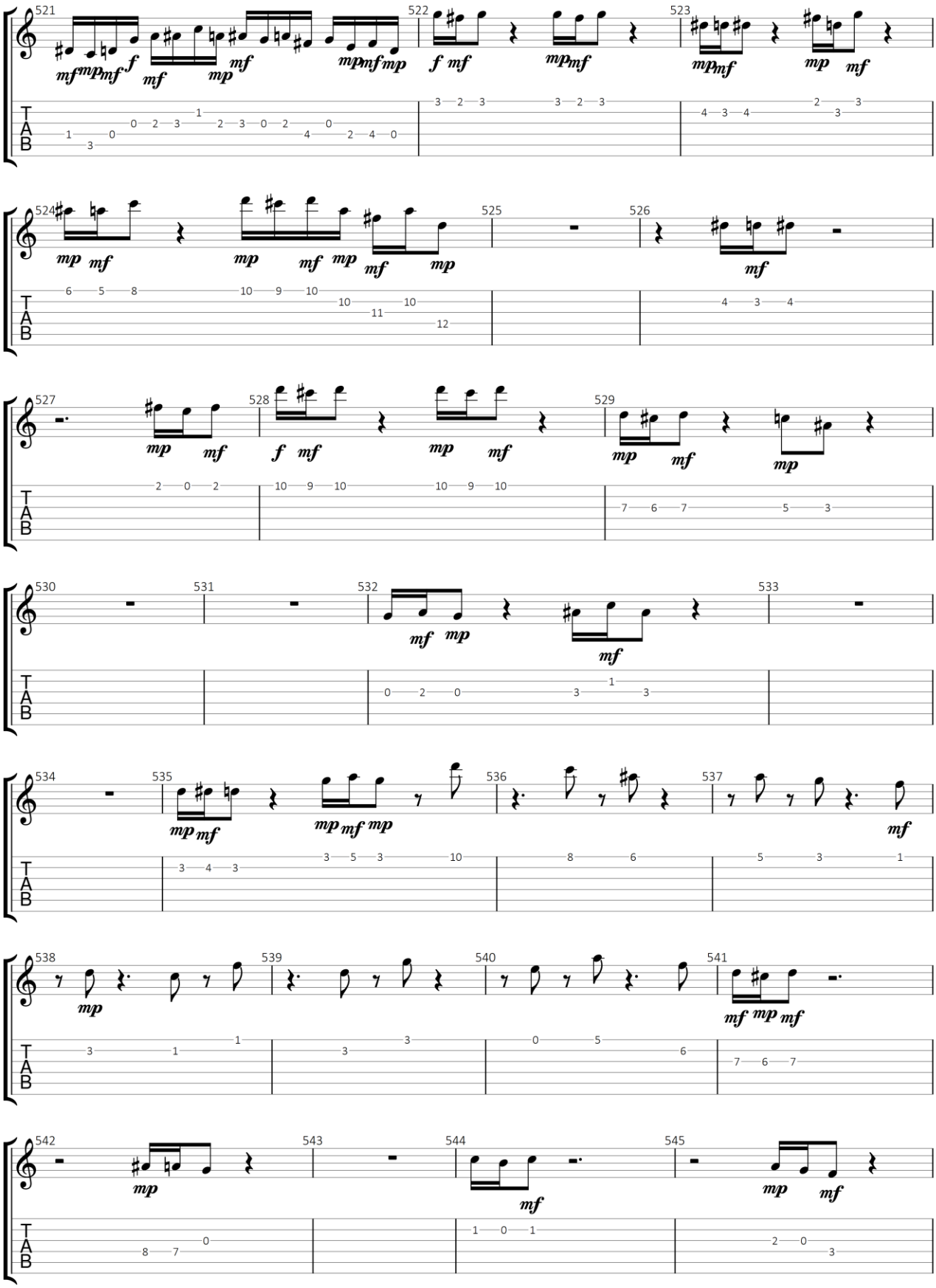

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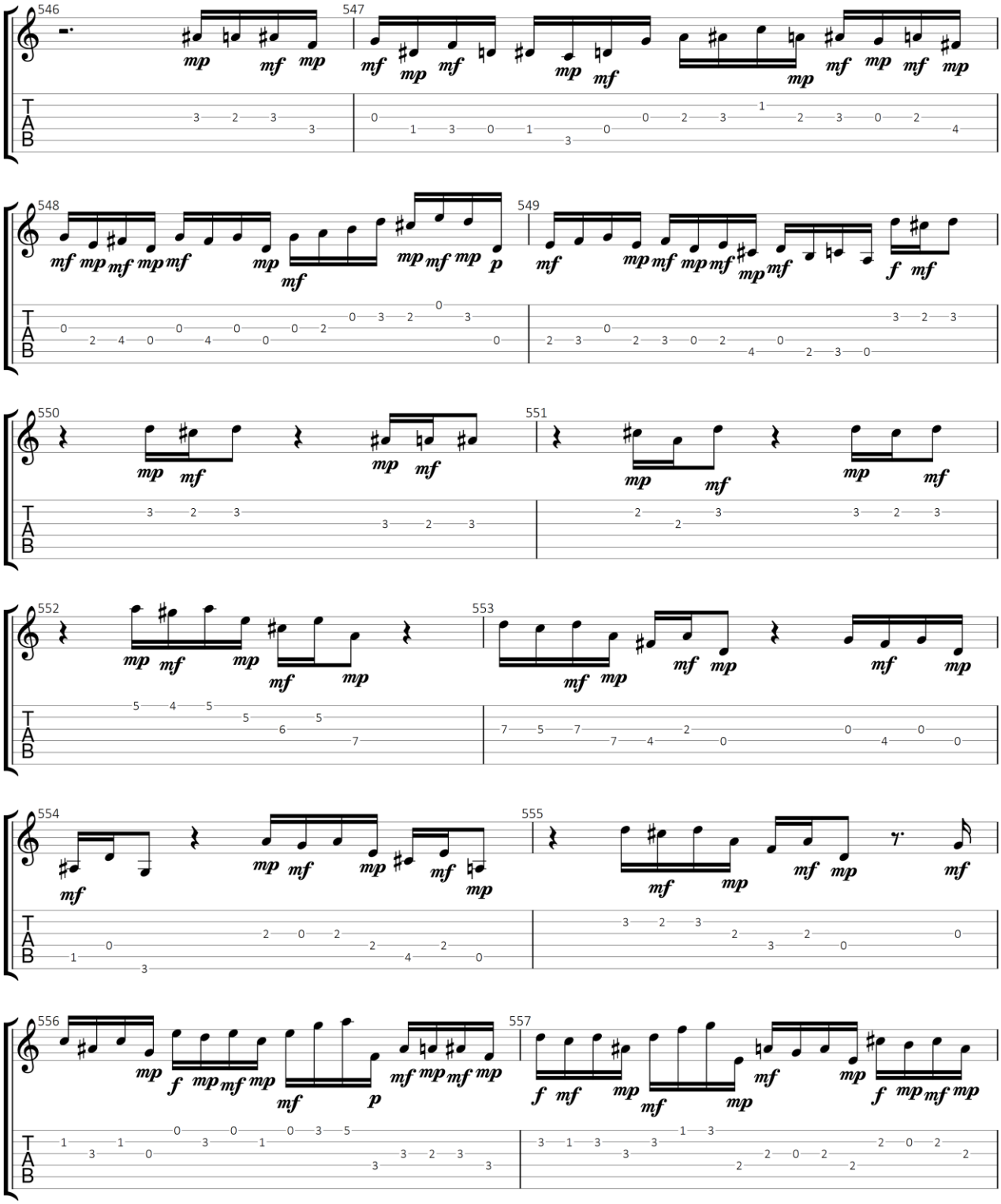

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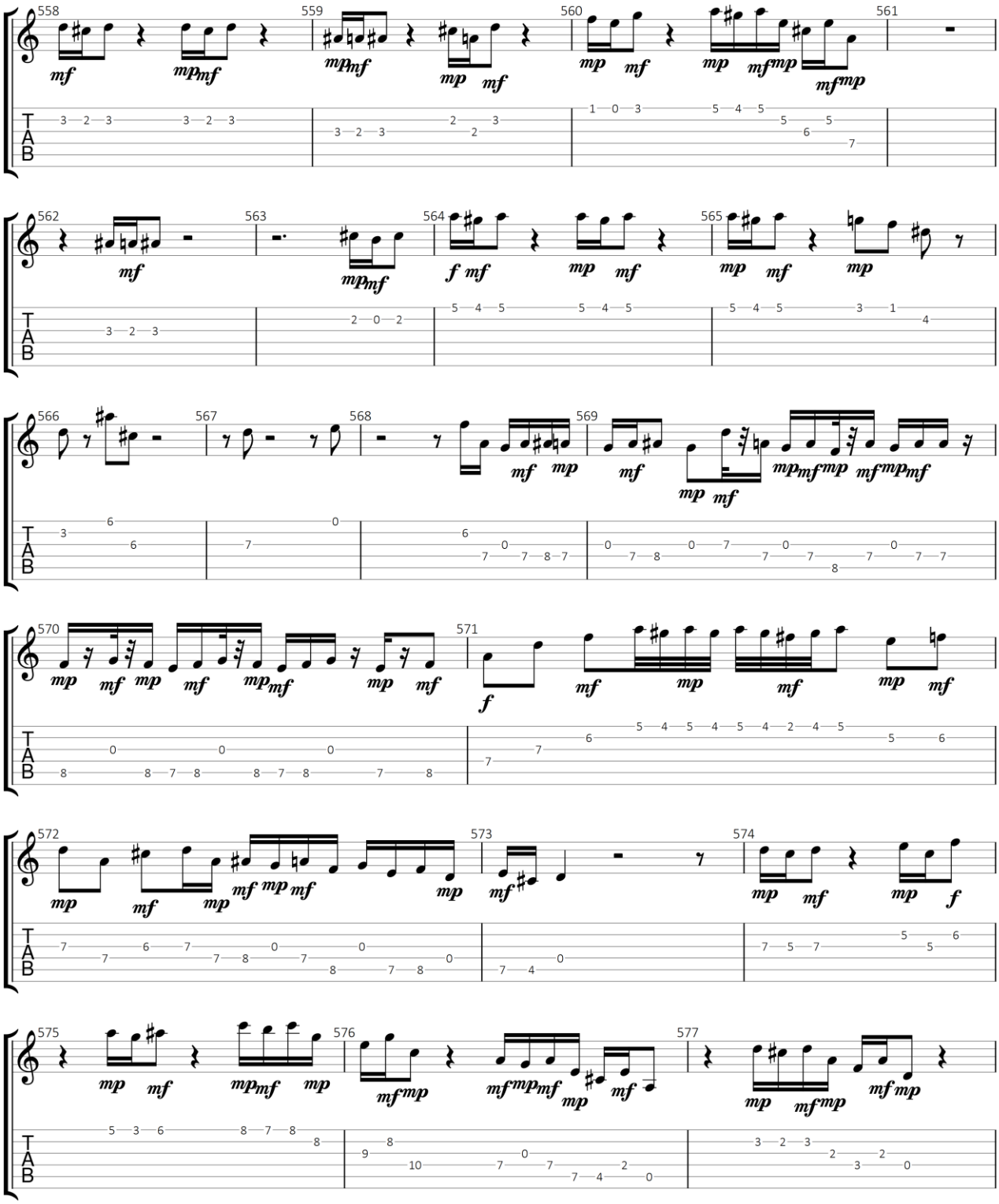

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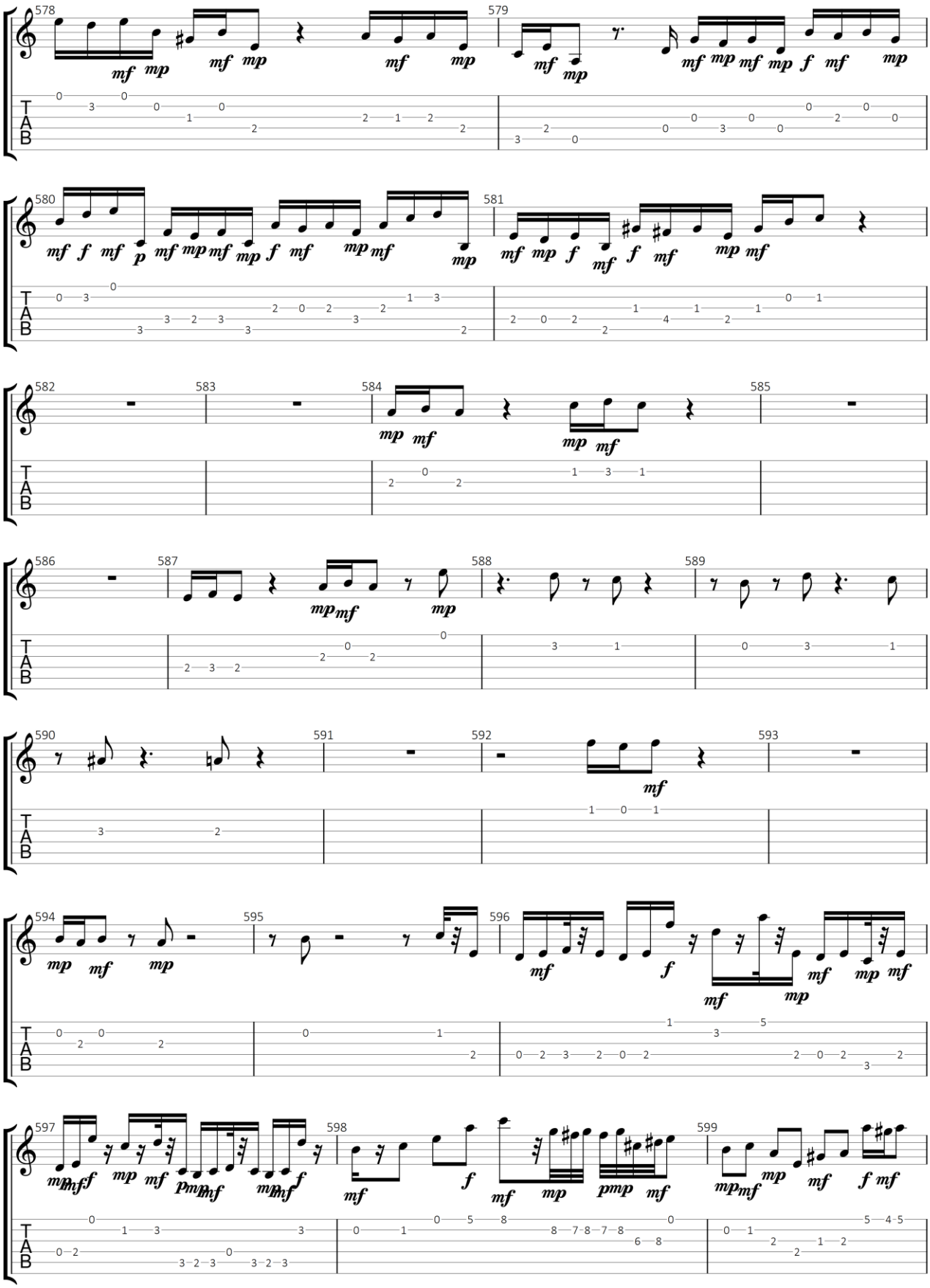

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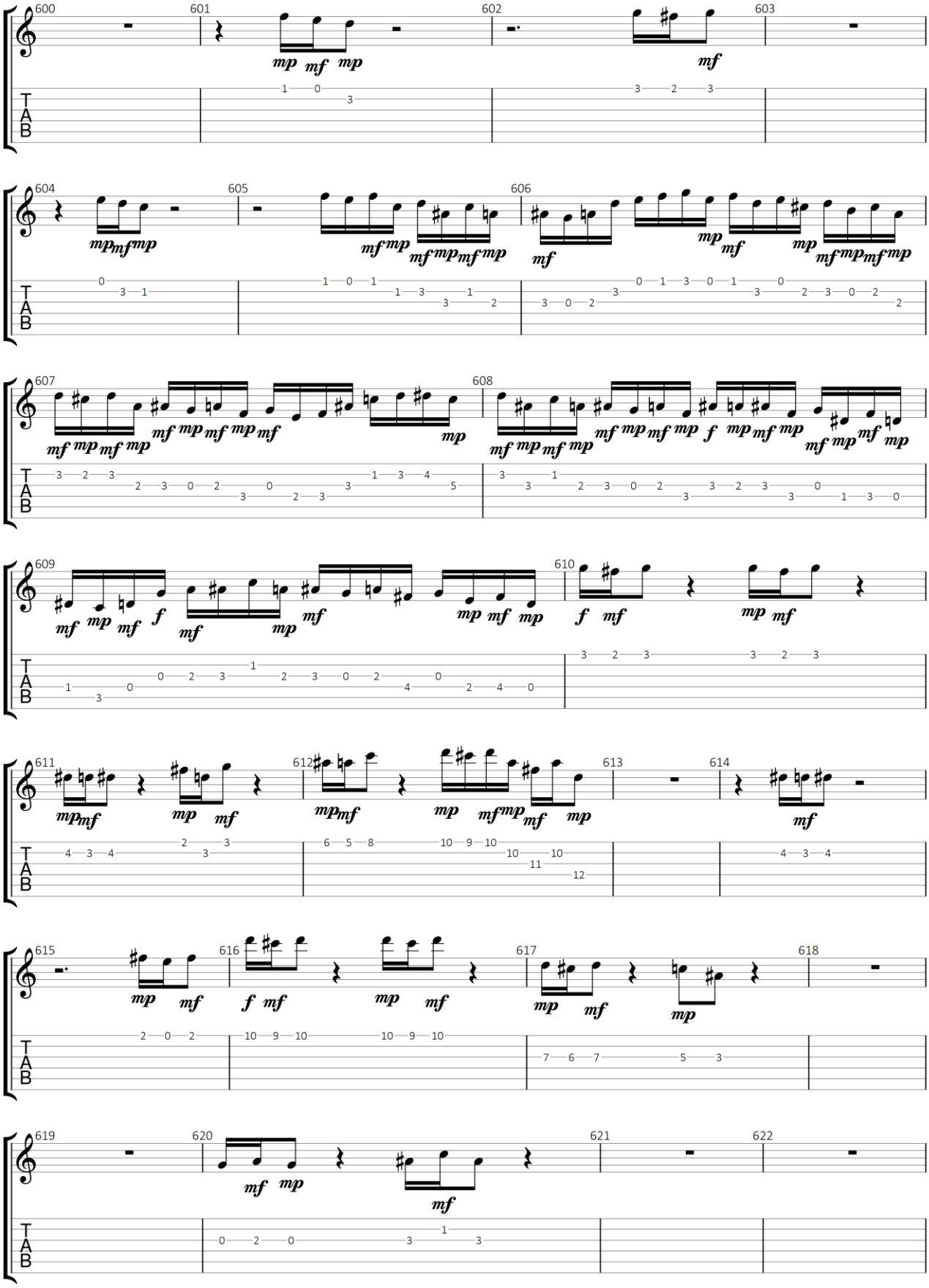

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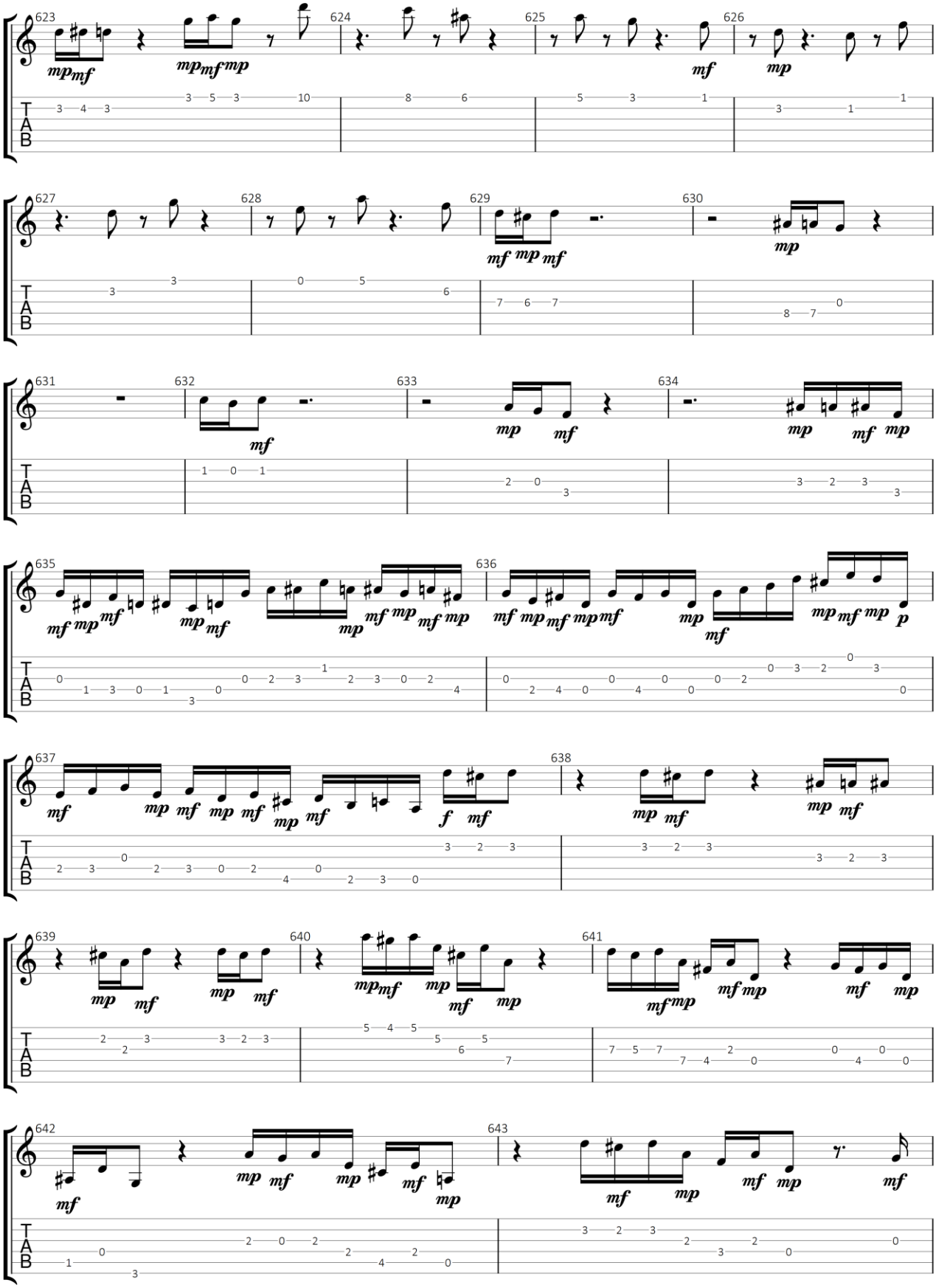

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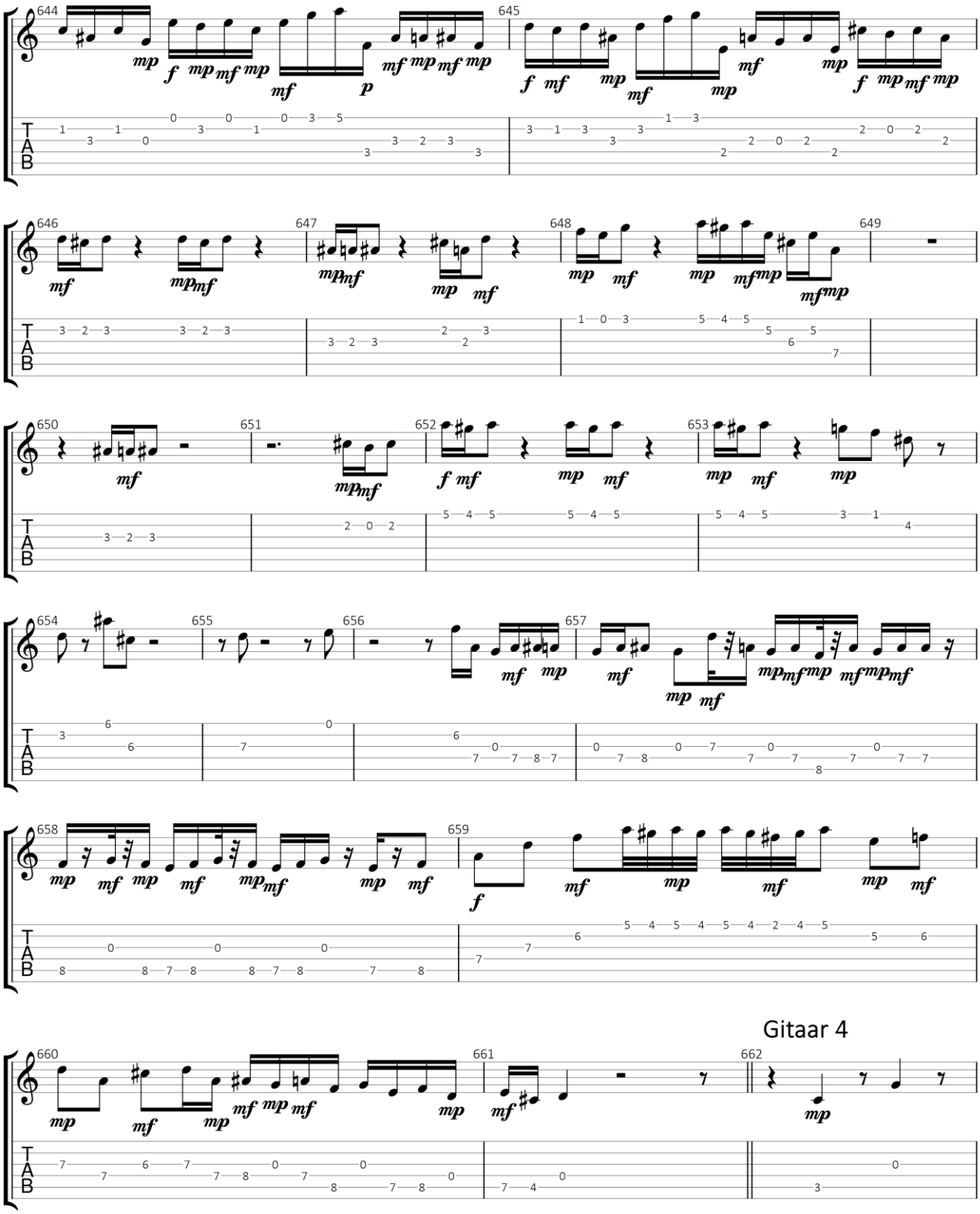

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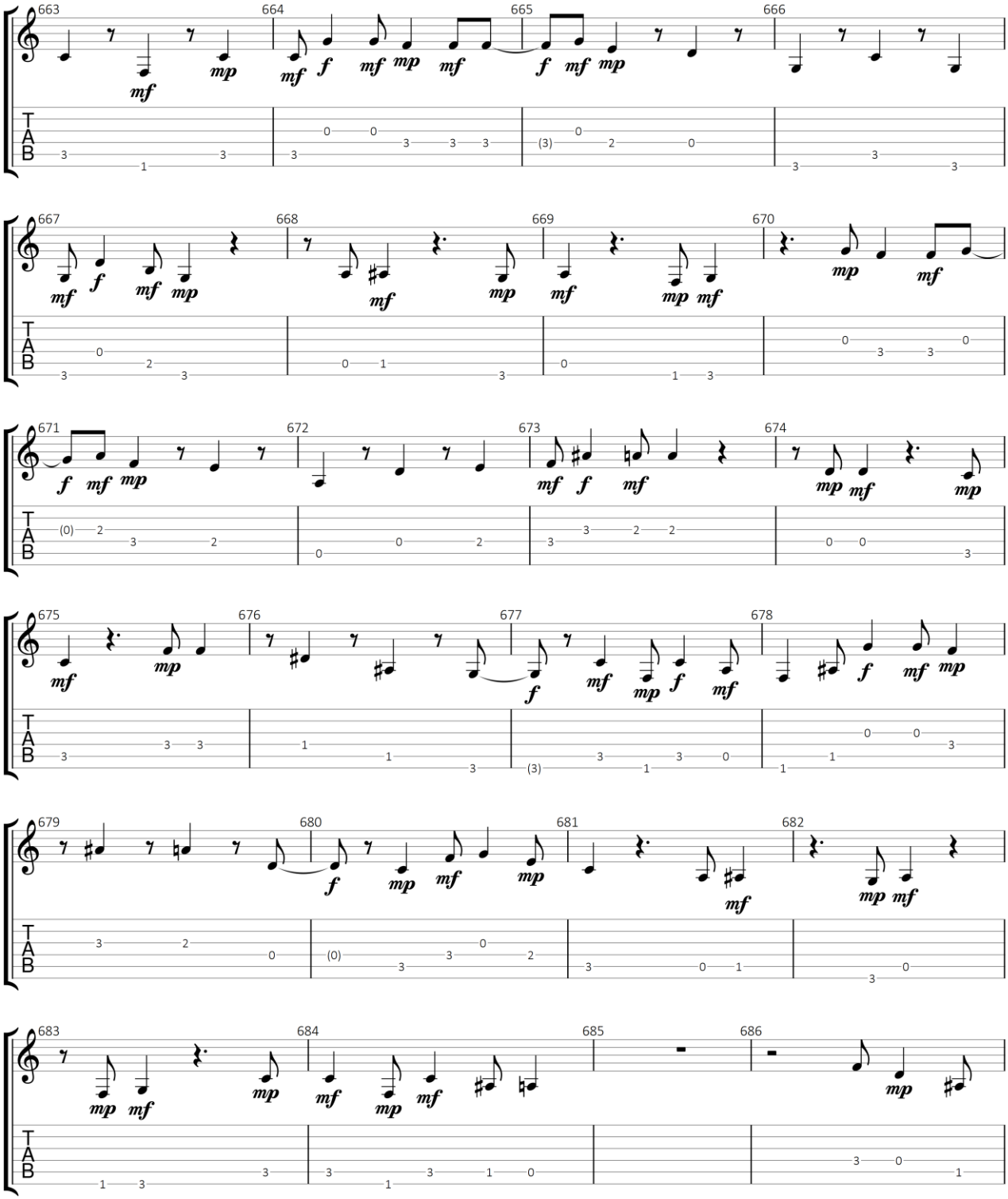

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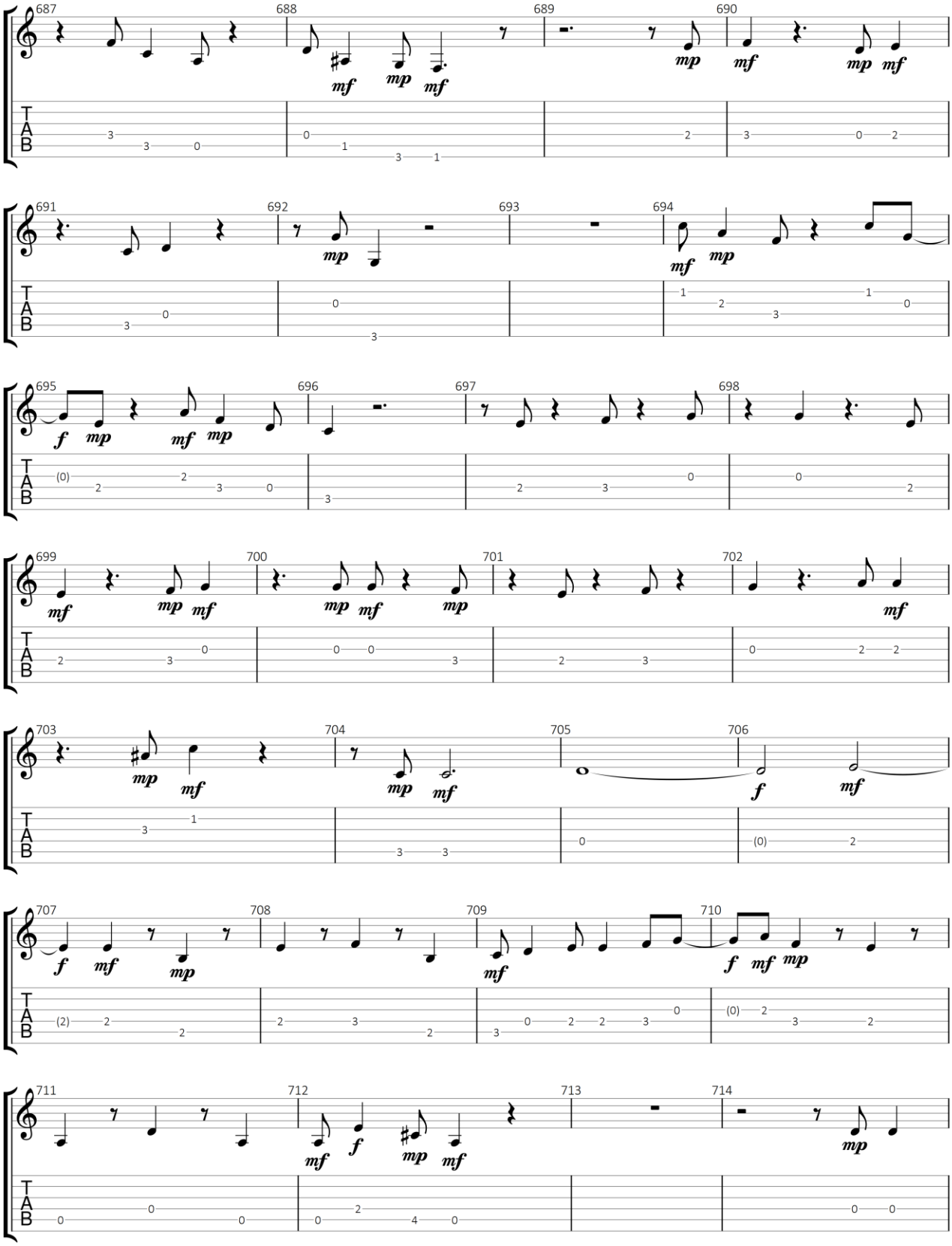

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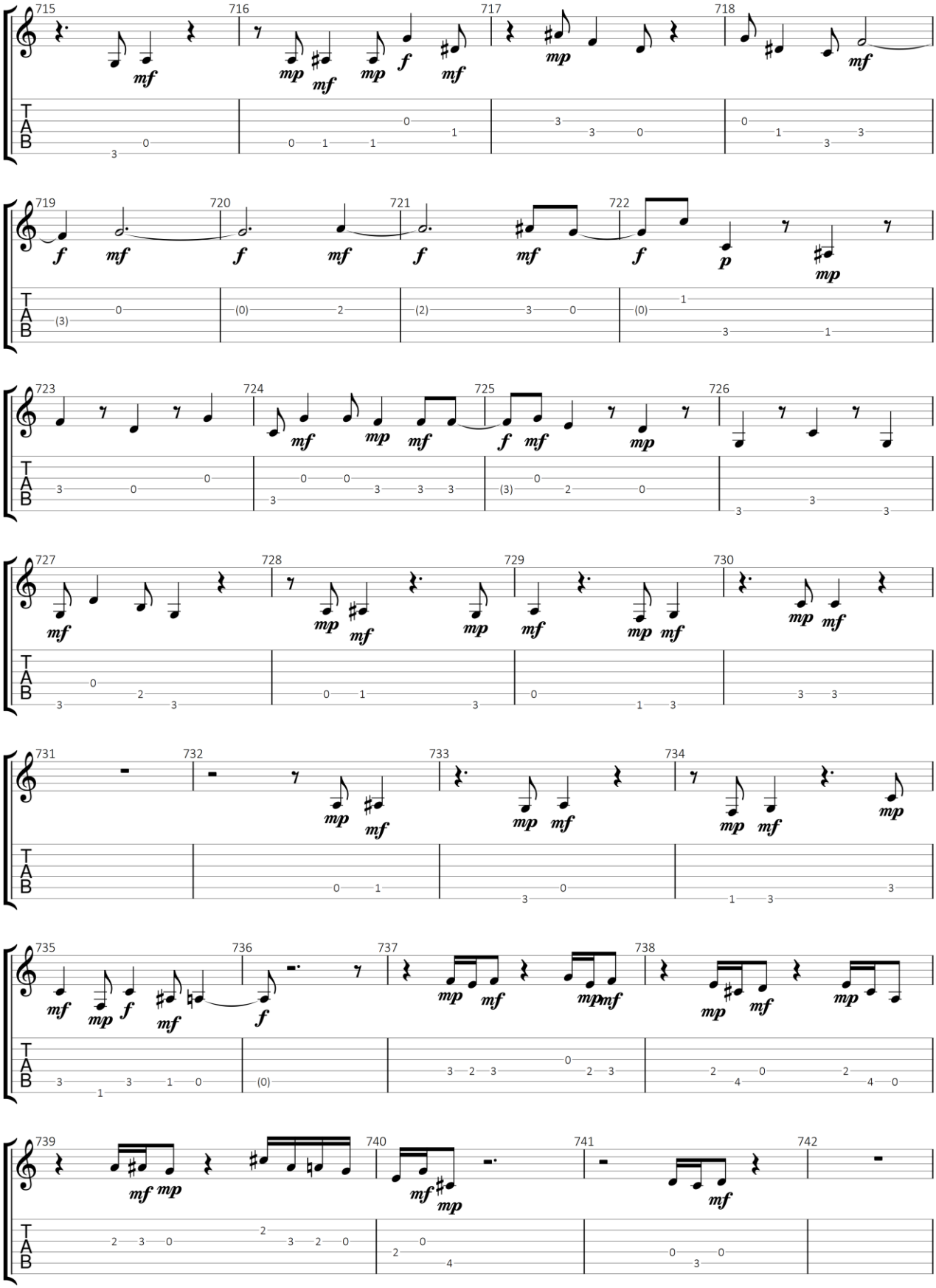

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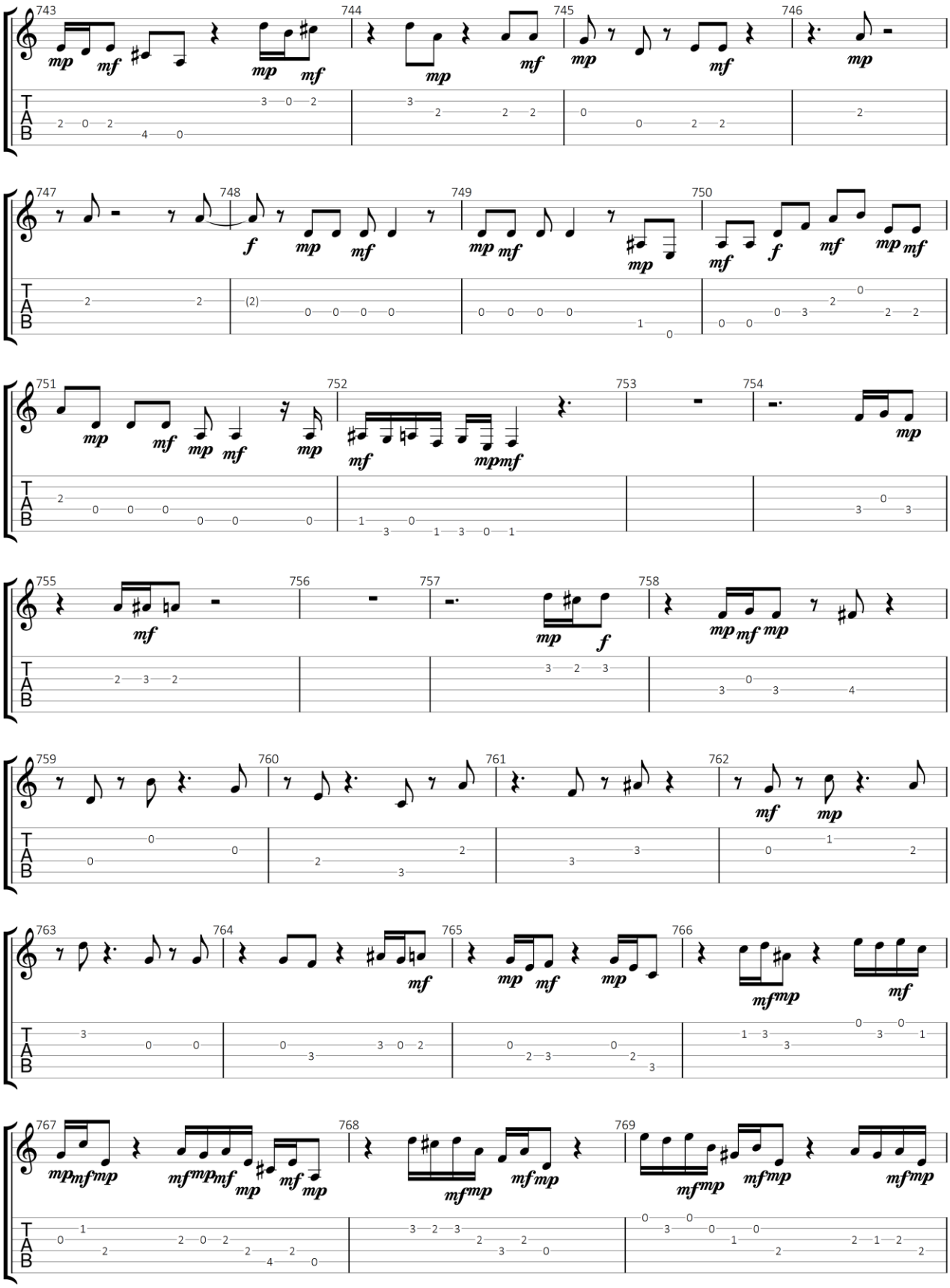

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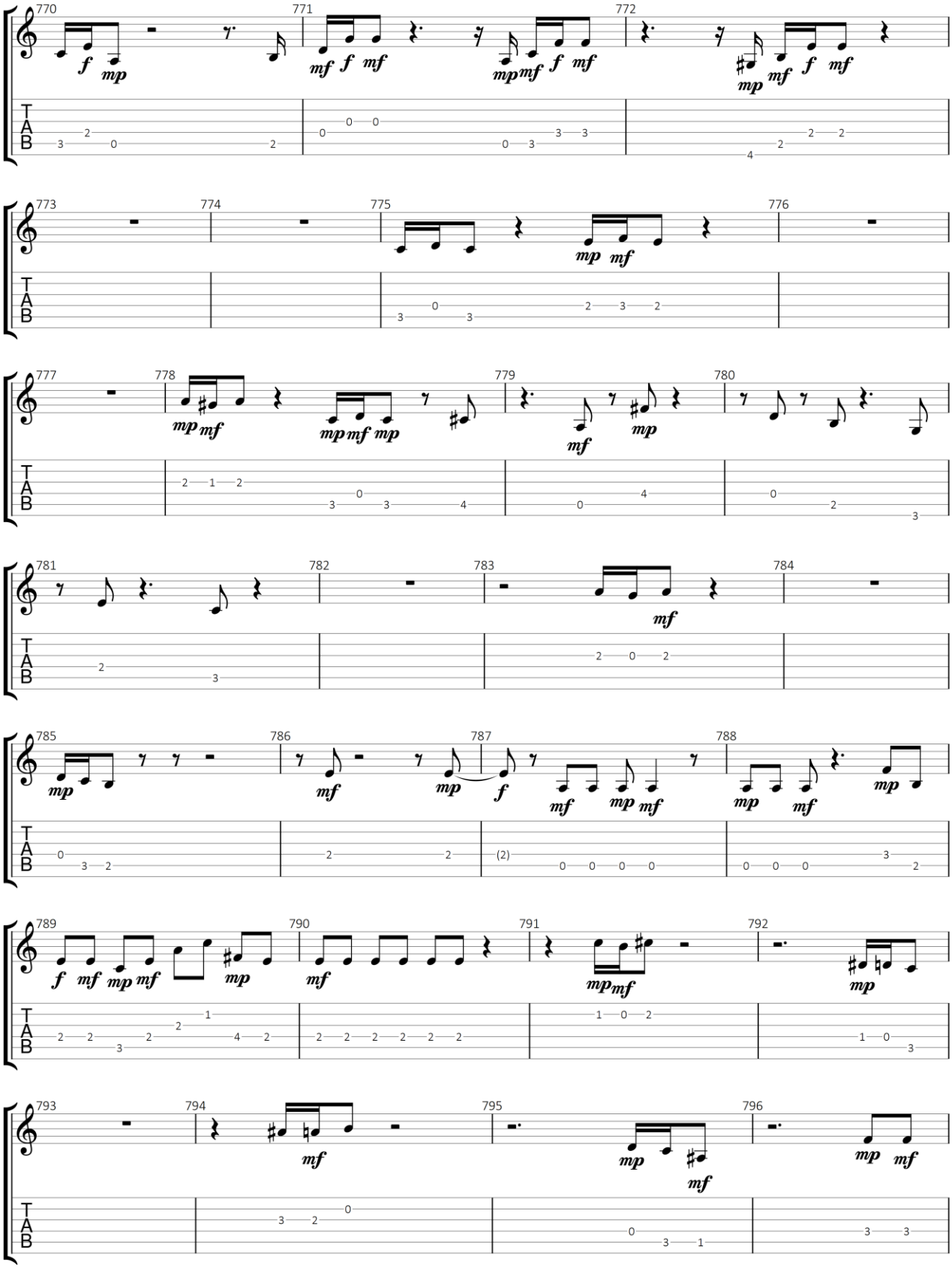

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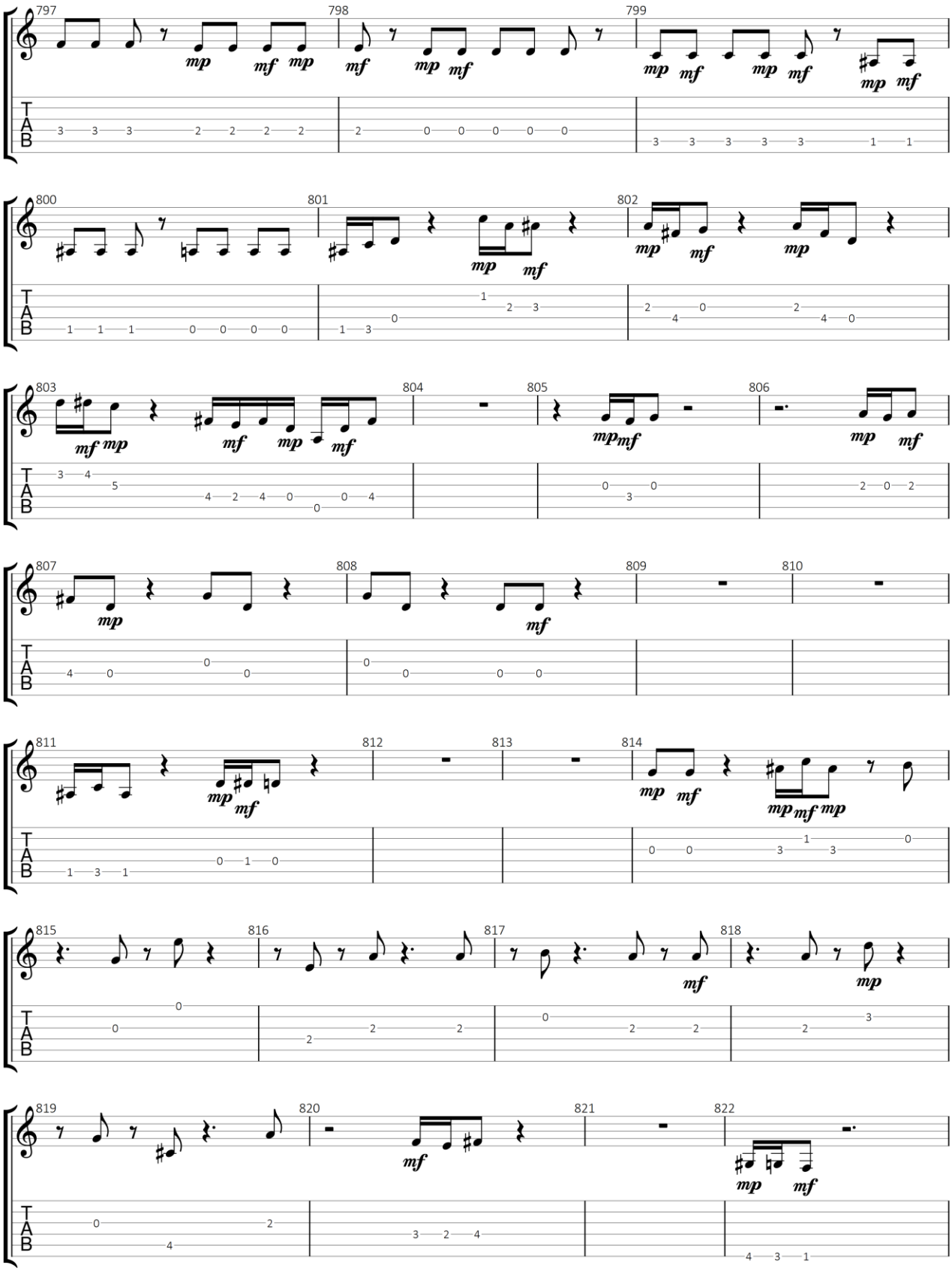

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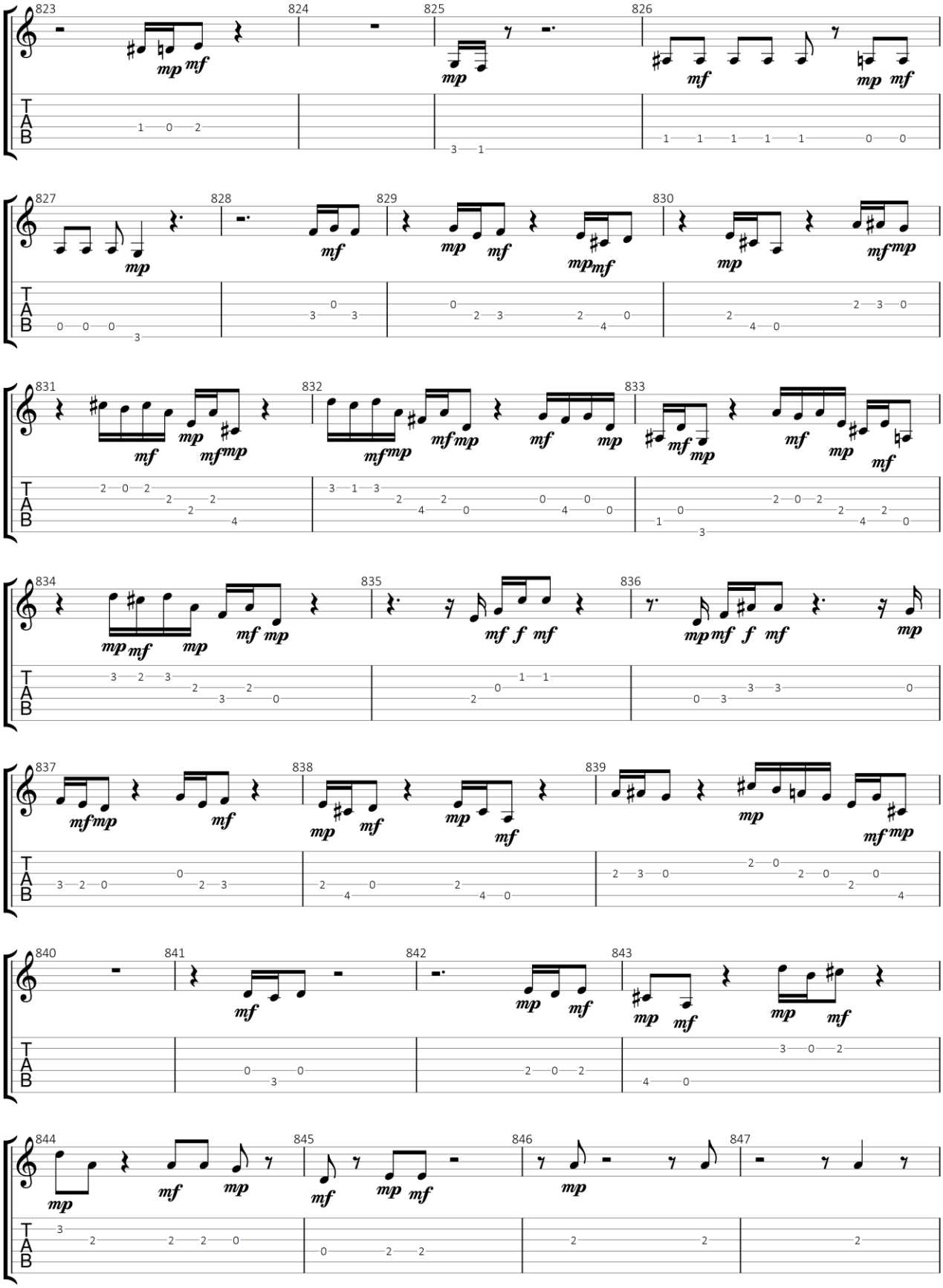

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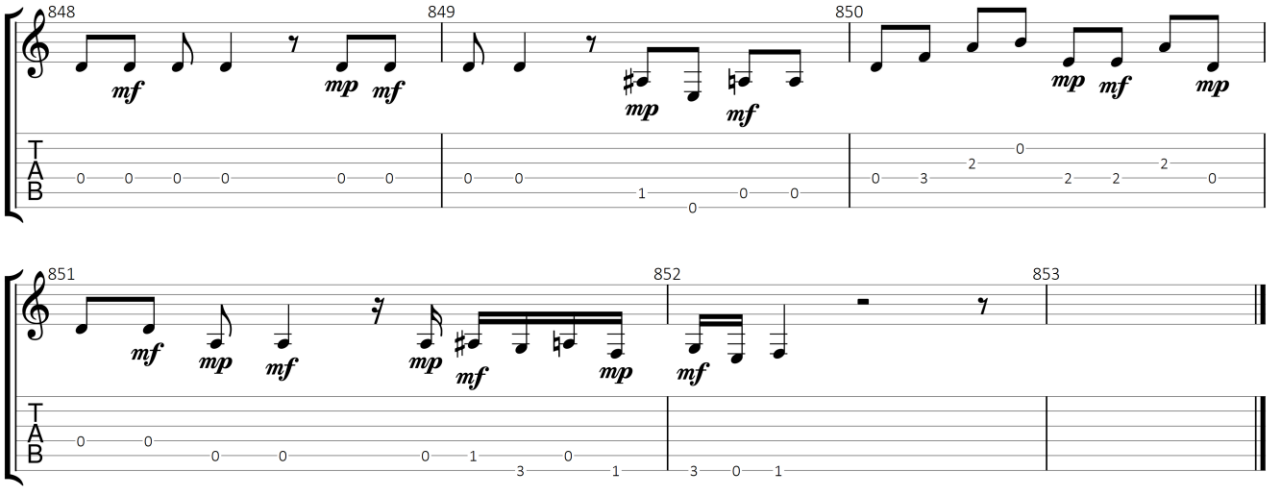


GuitarJan.com 383

Allegro (gitaar duo)

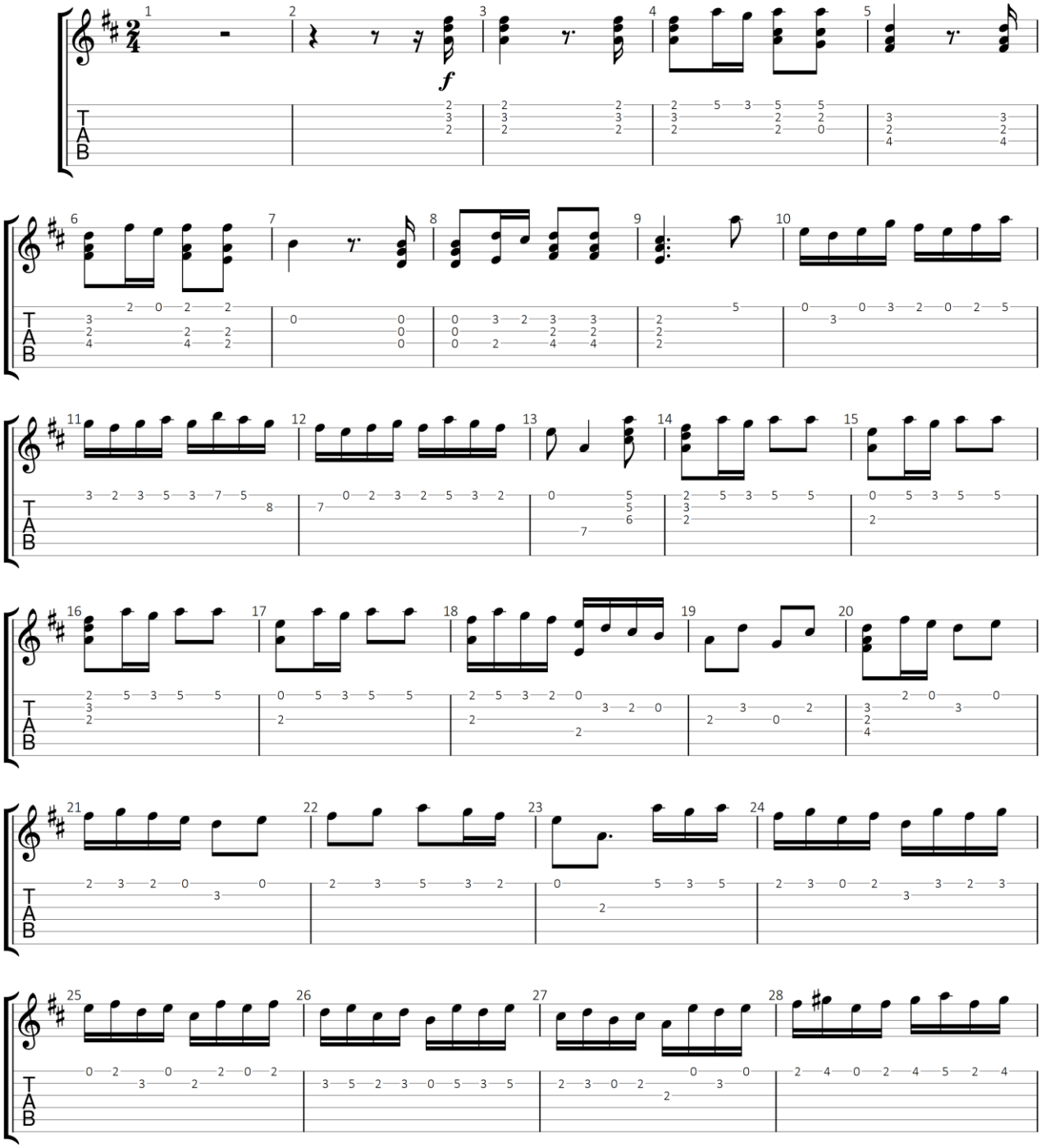
Uit: Klavecimbelconcert in D Majeur, BWV 972

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 100

Gitaar 1



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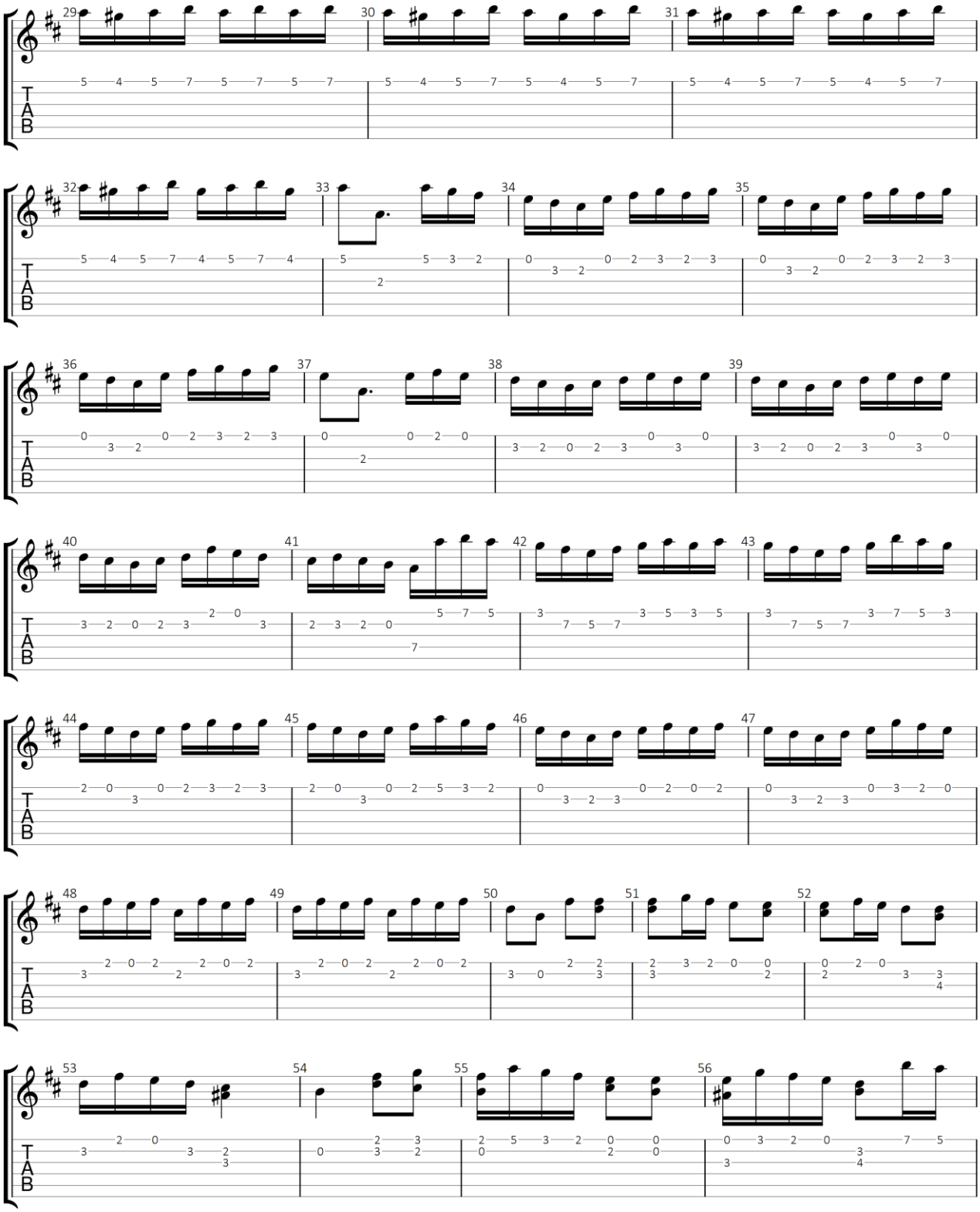

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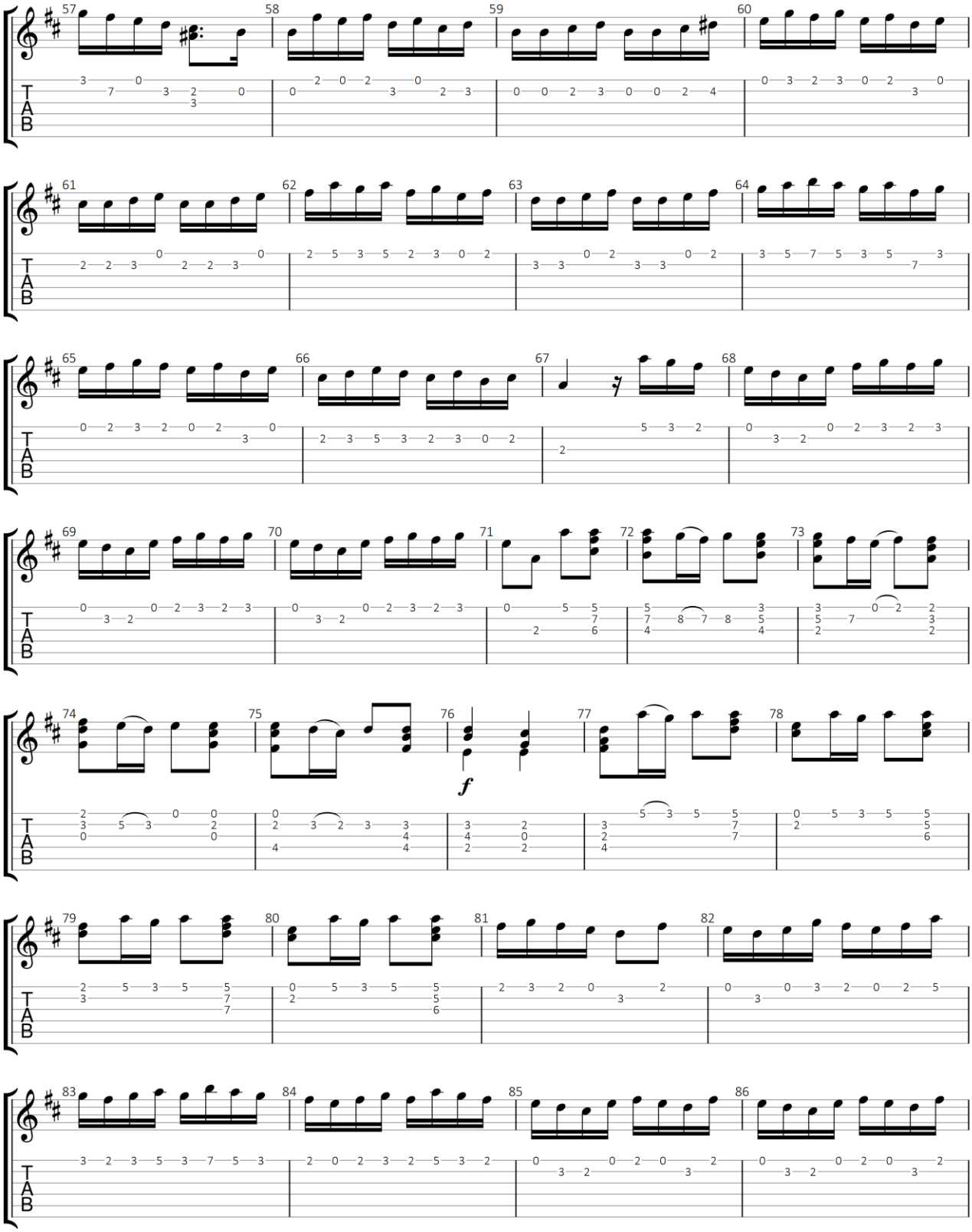

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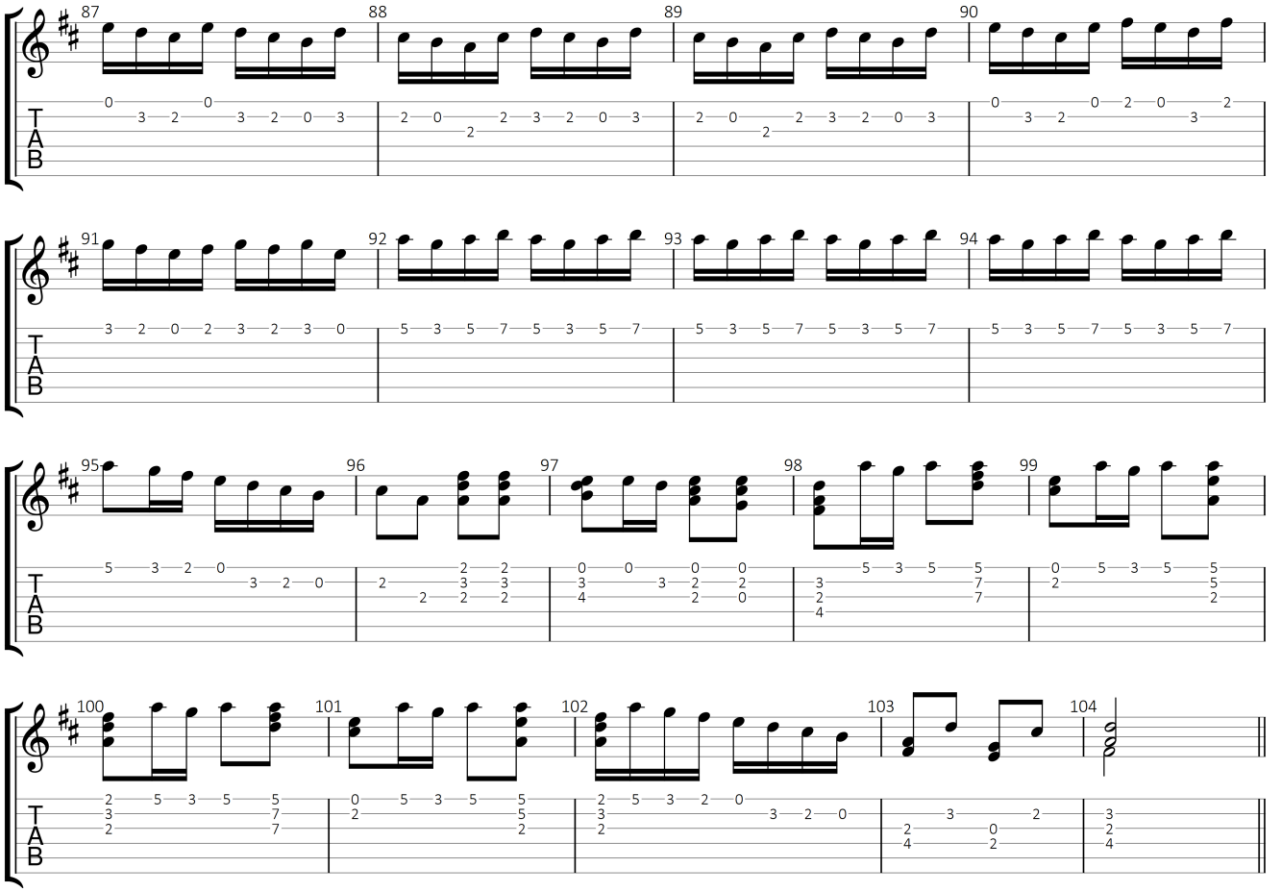
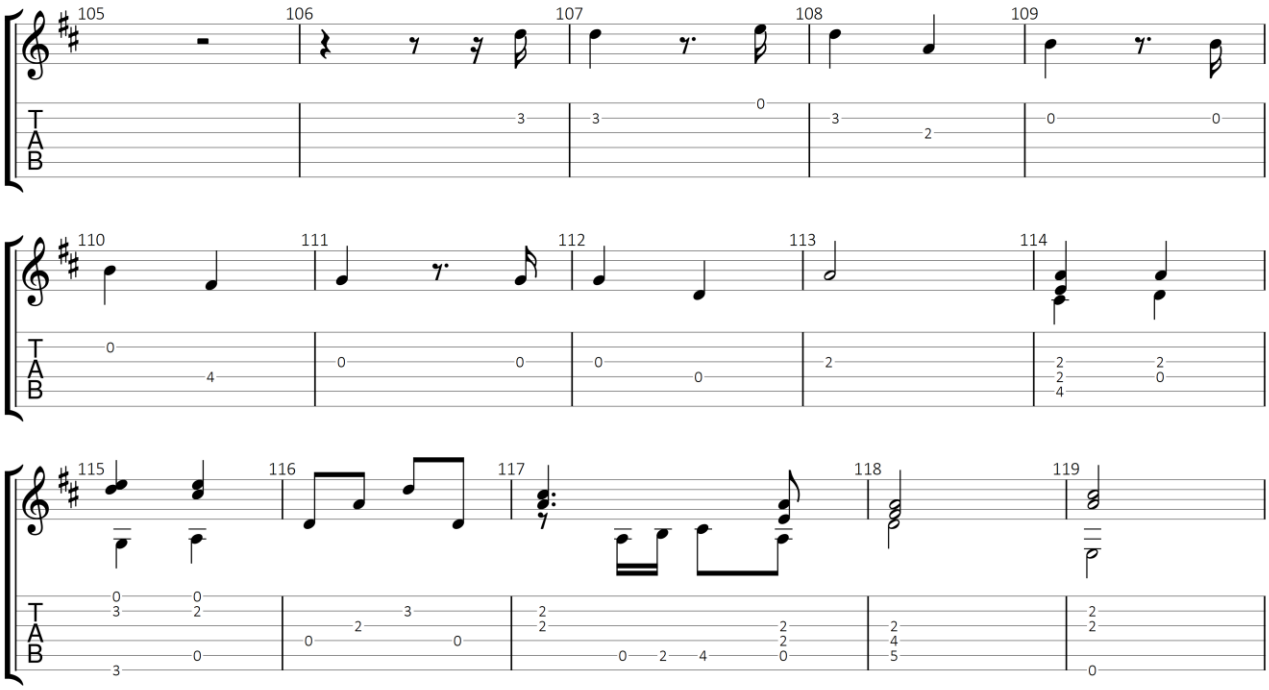


Gitaar 2



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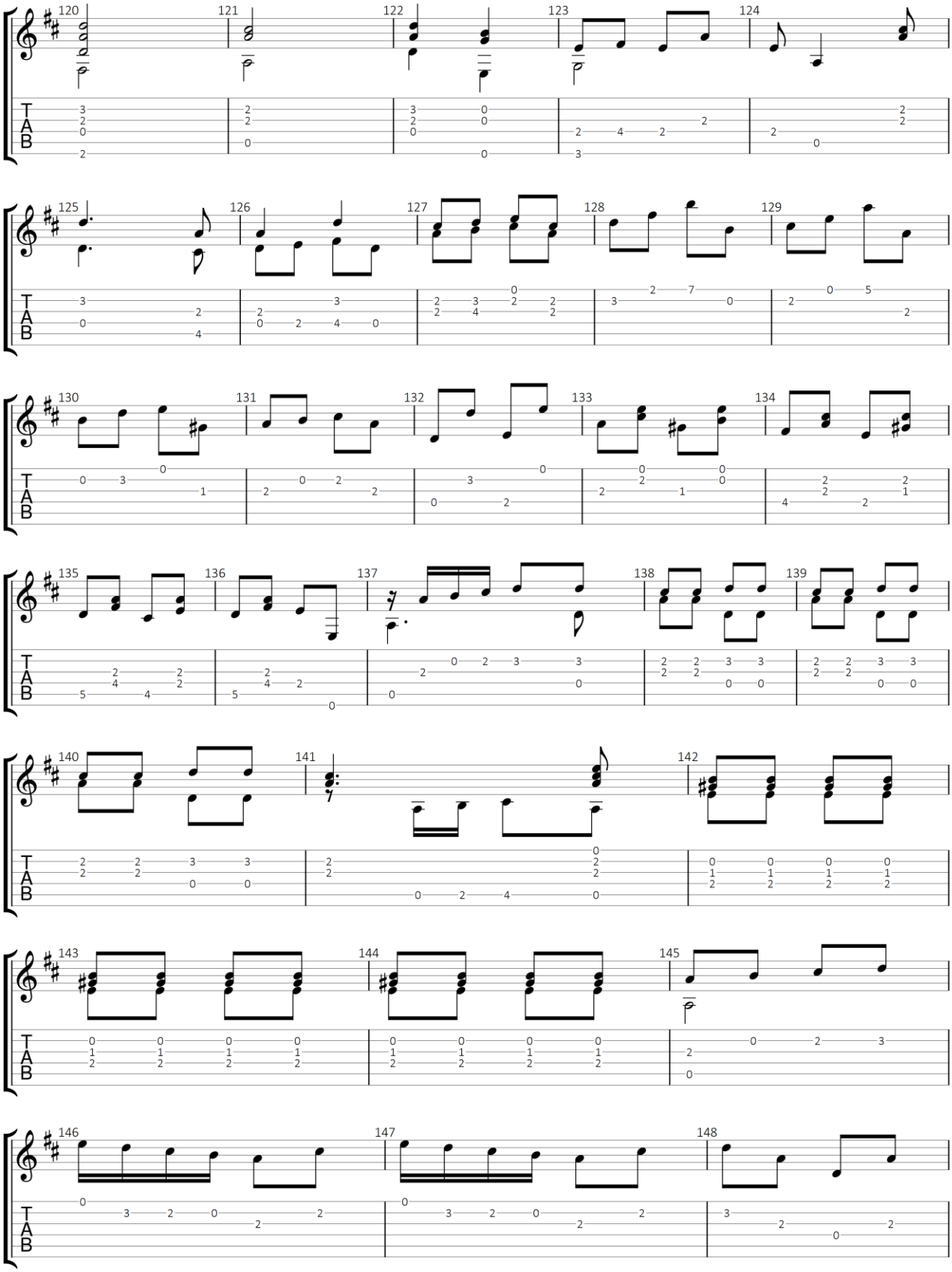

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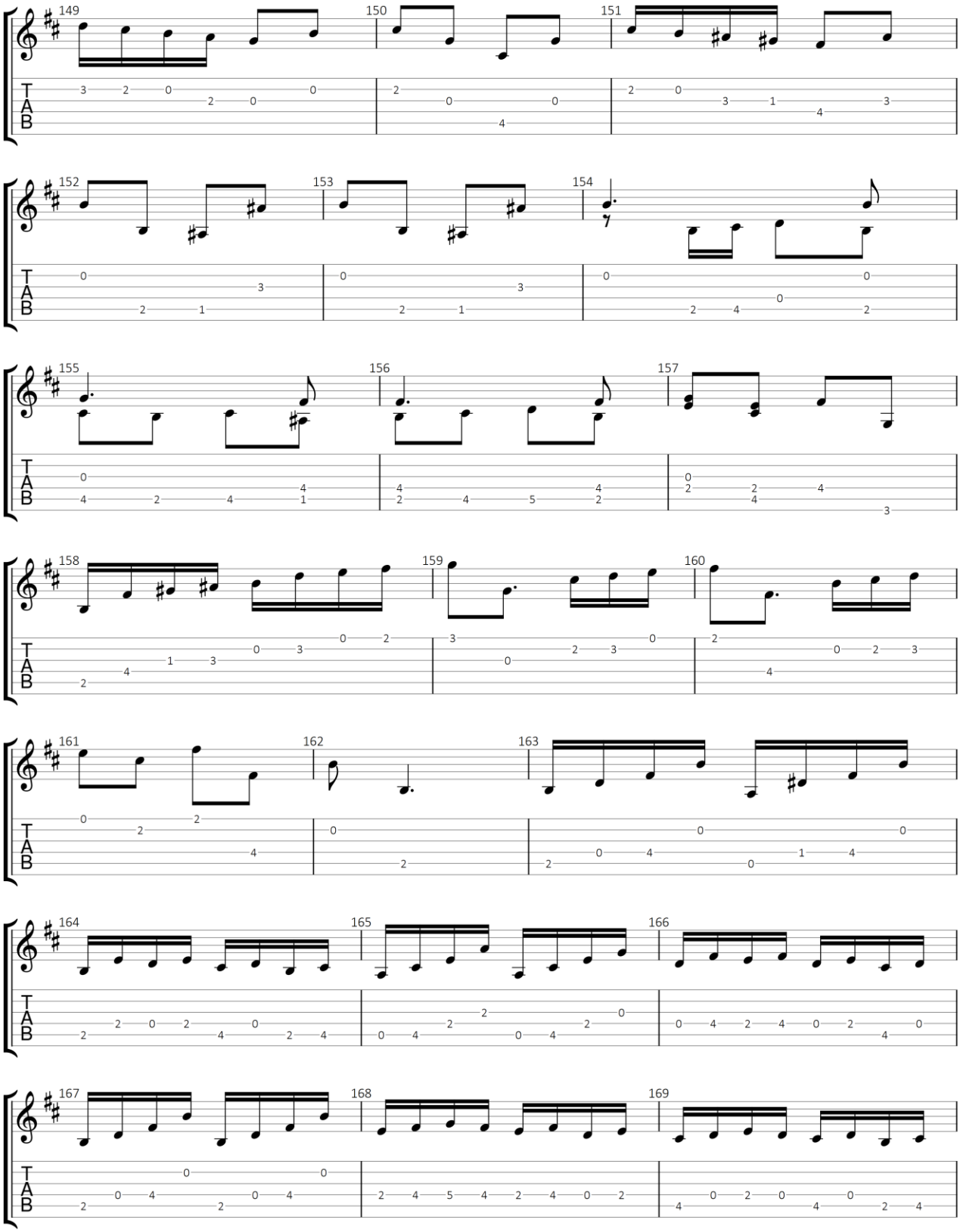
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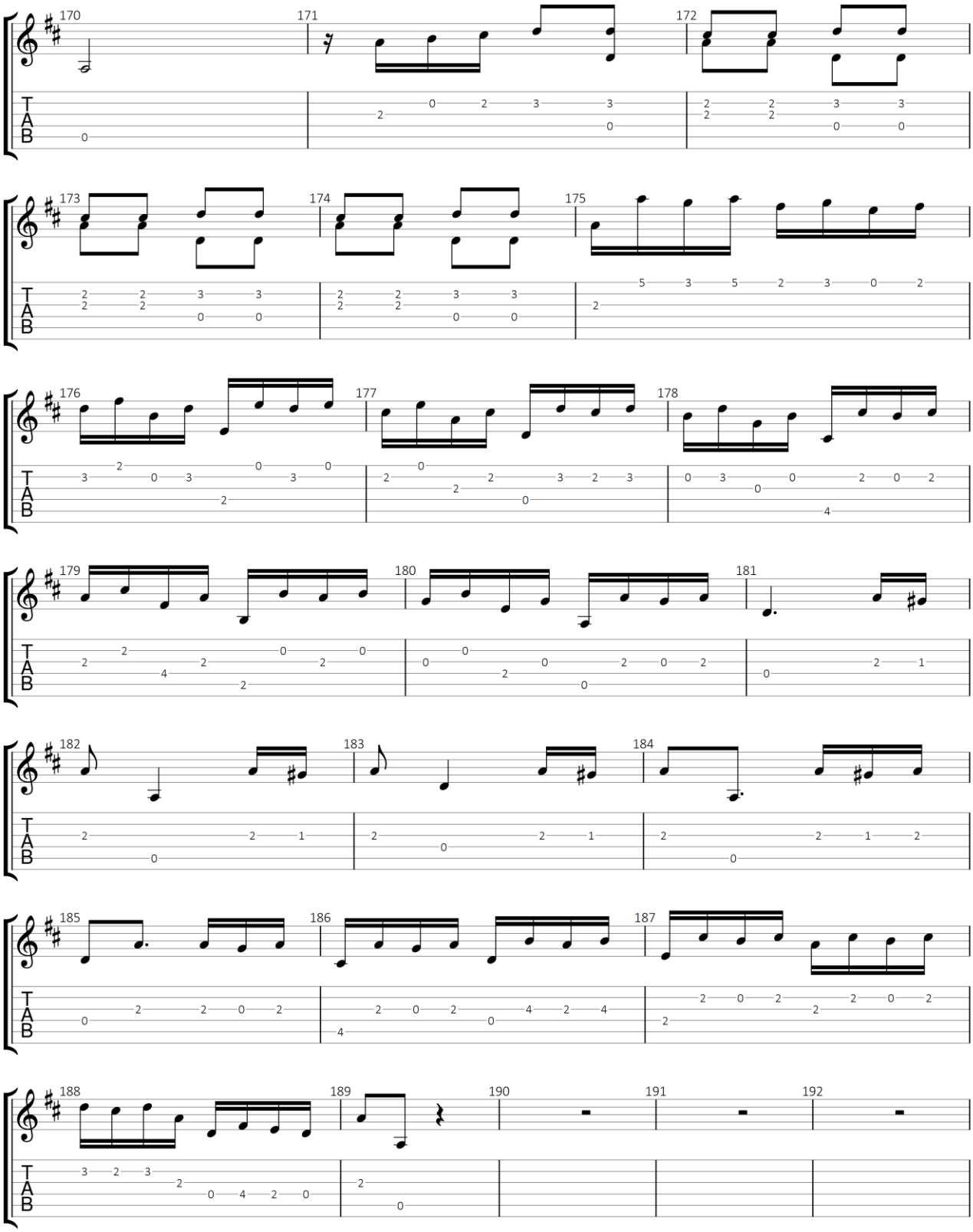

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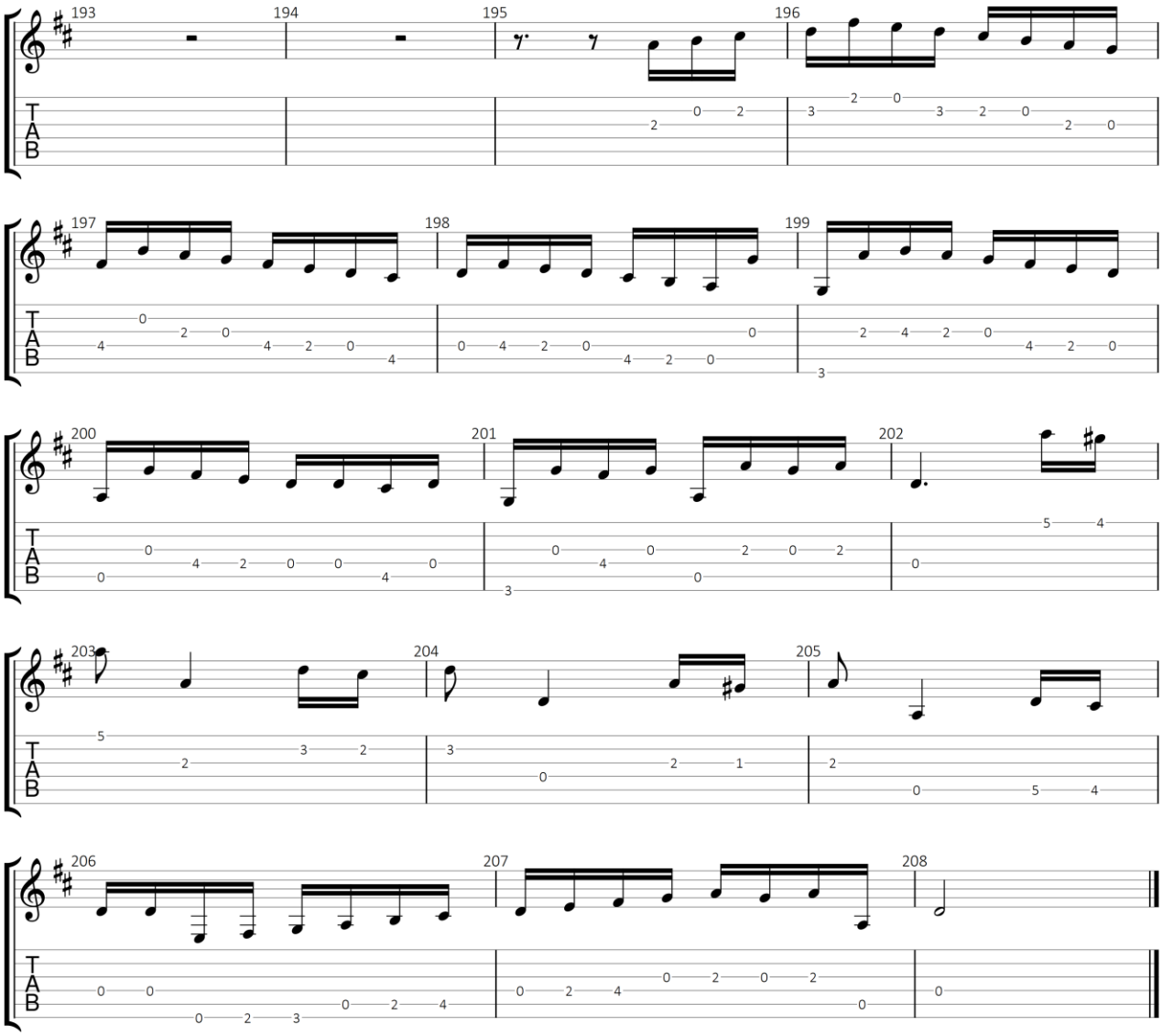


GuitarJan.com 391

Larghetto (gitaar duo)

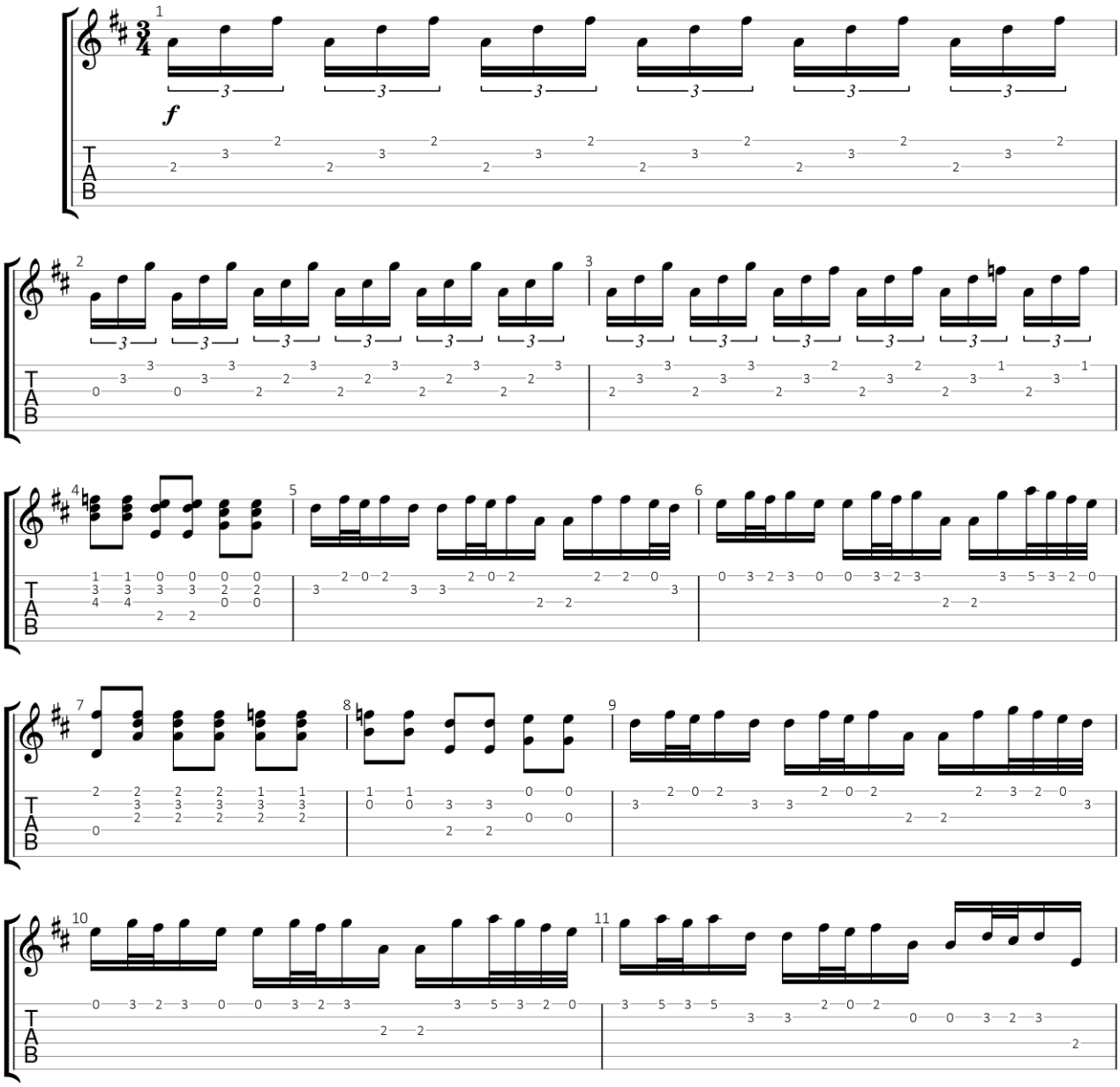
Uit: Klavecimbelconcert in D Majeur, BWV 972

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 40

Gitaar 1



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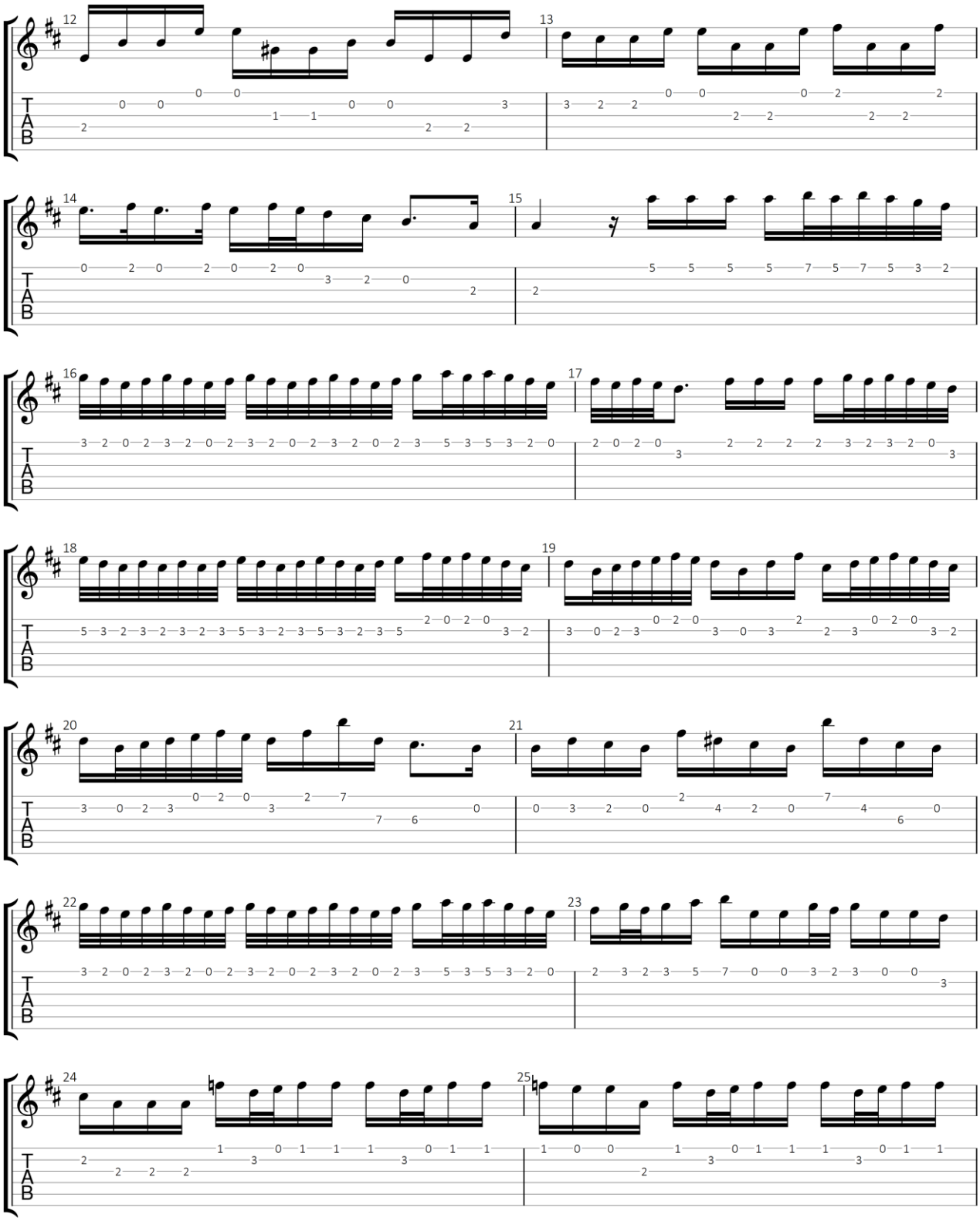
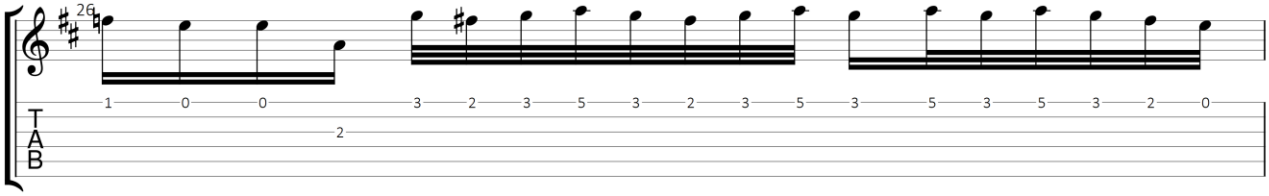
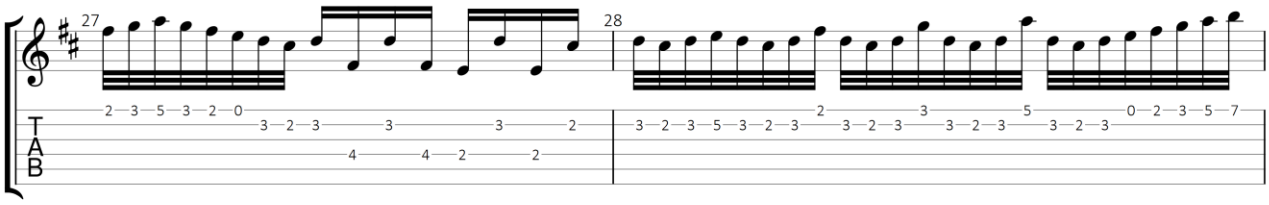
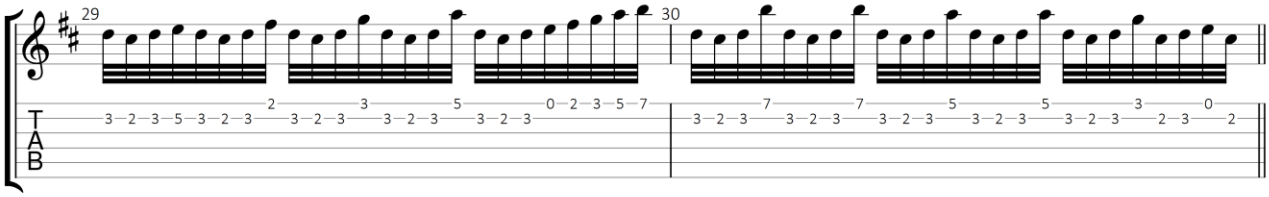


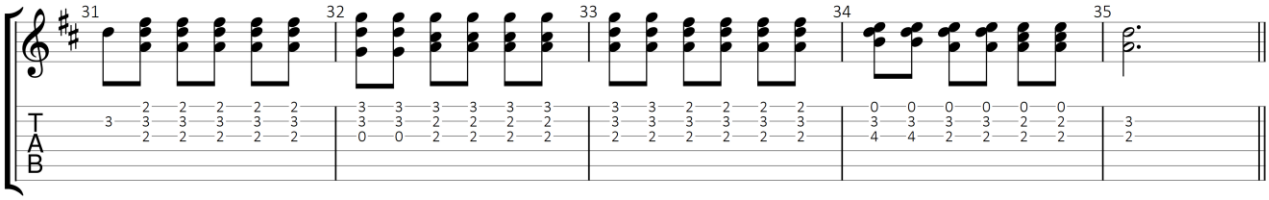
GuitarJan.com 393



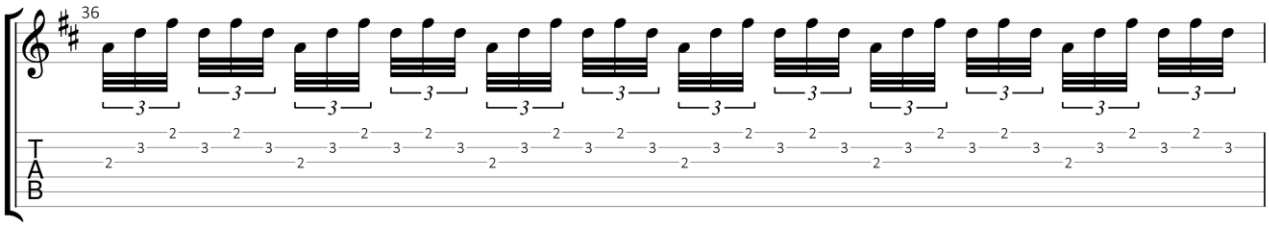


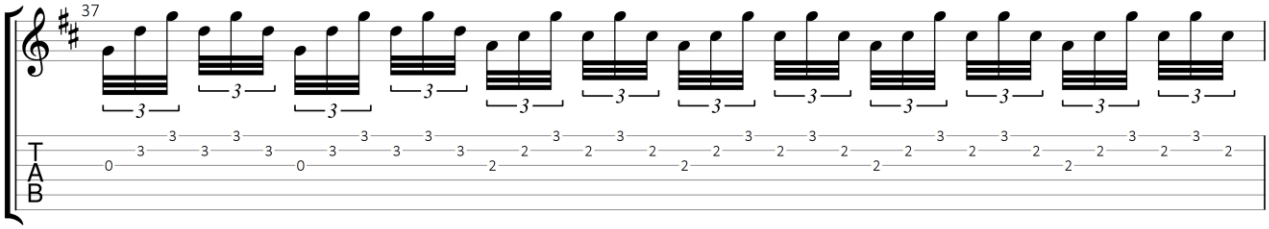


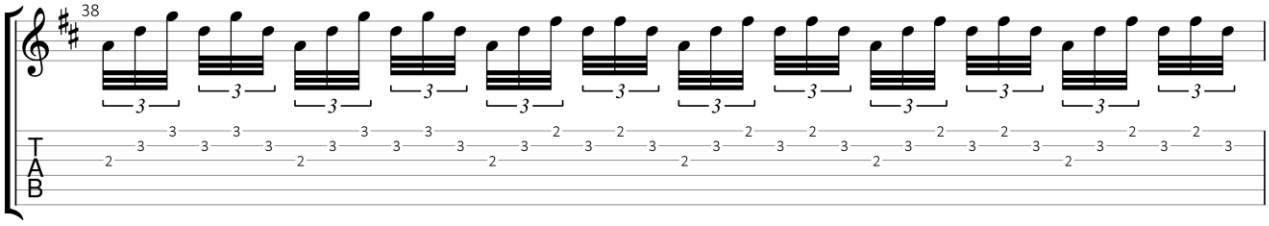
Finale

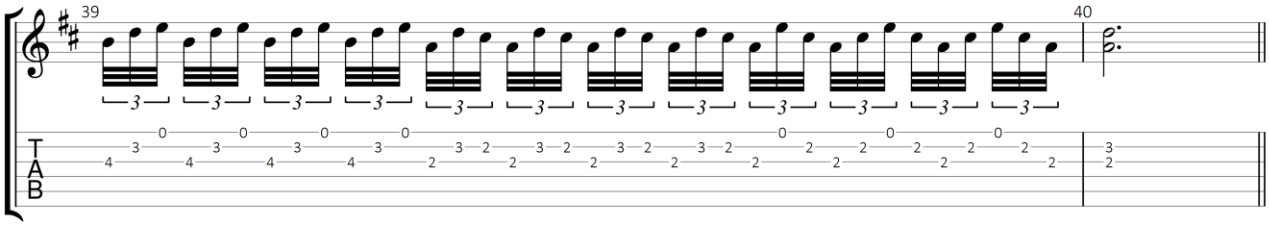


Alternate Arpeggio Finale









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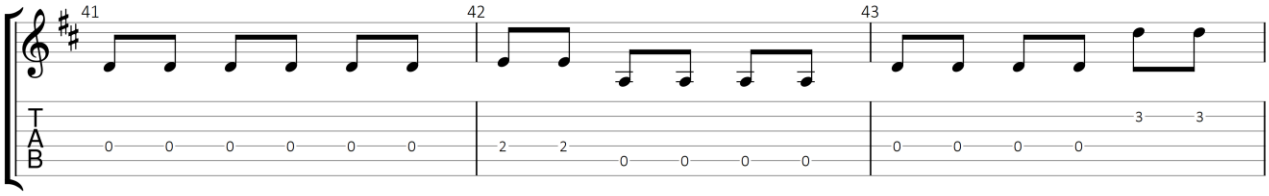

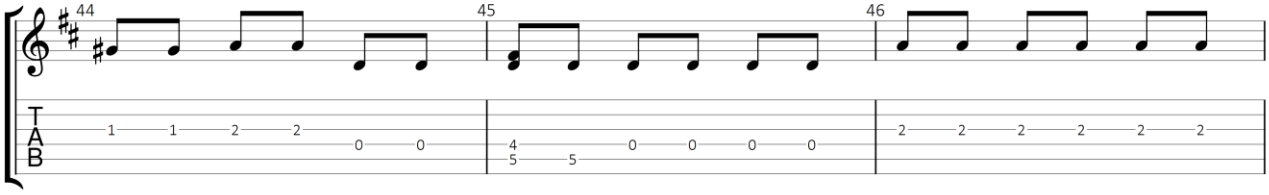

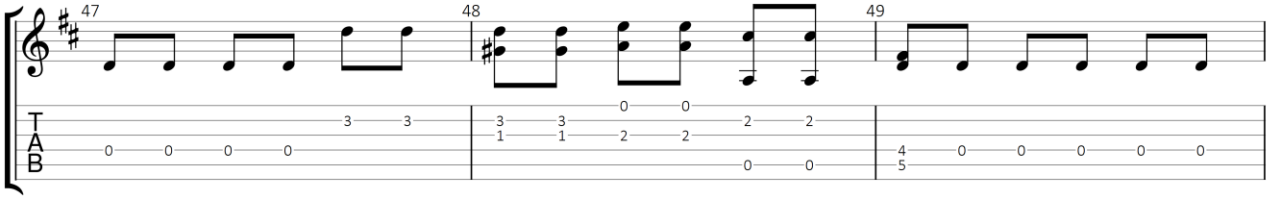

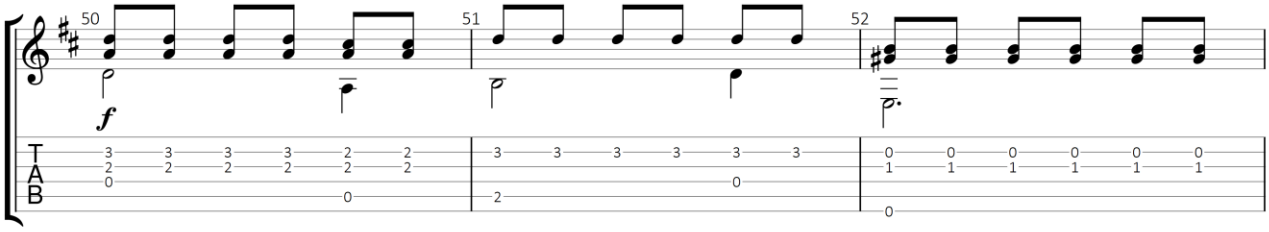

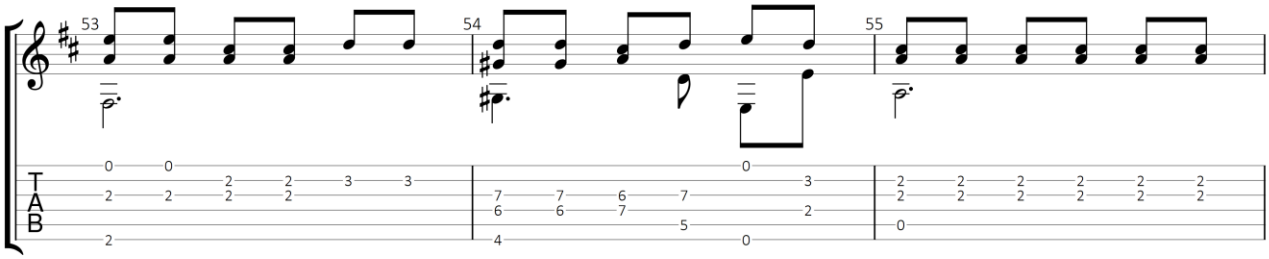

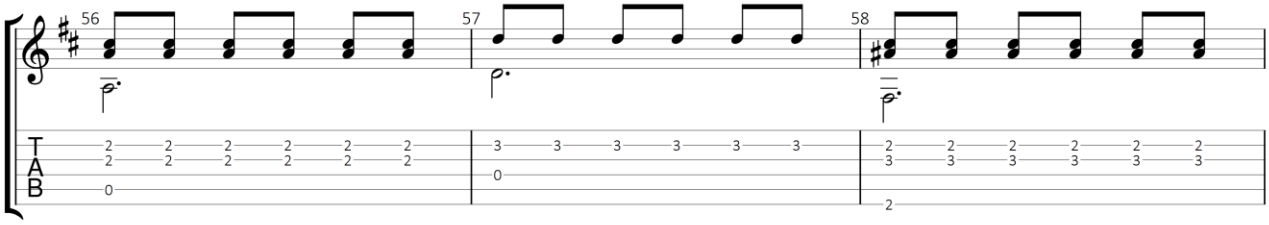

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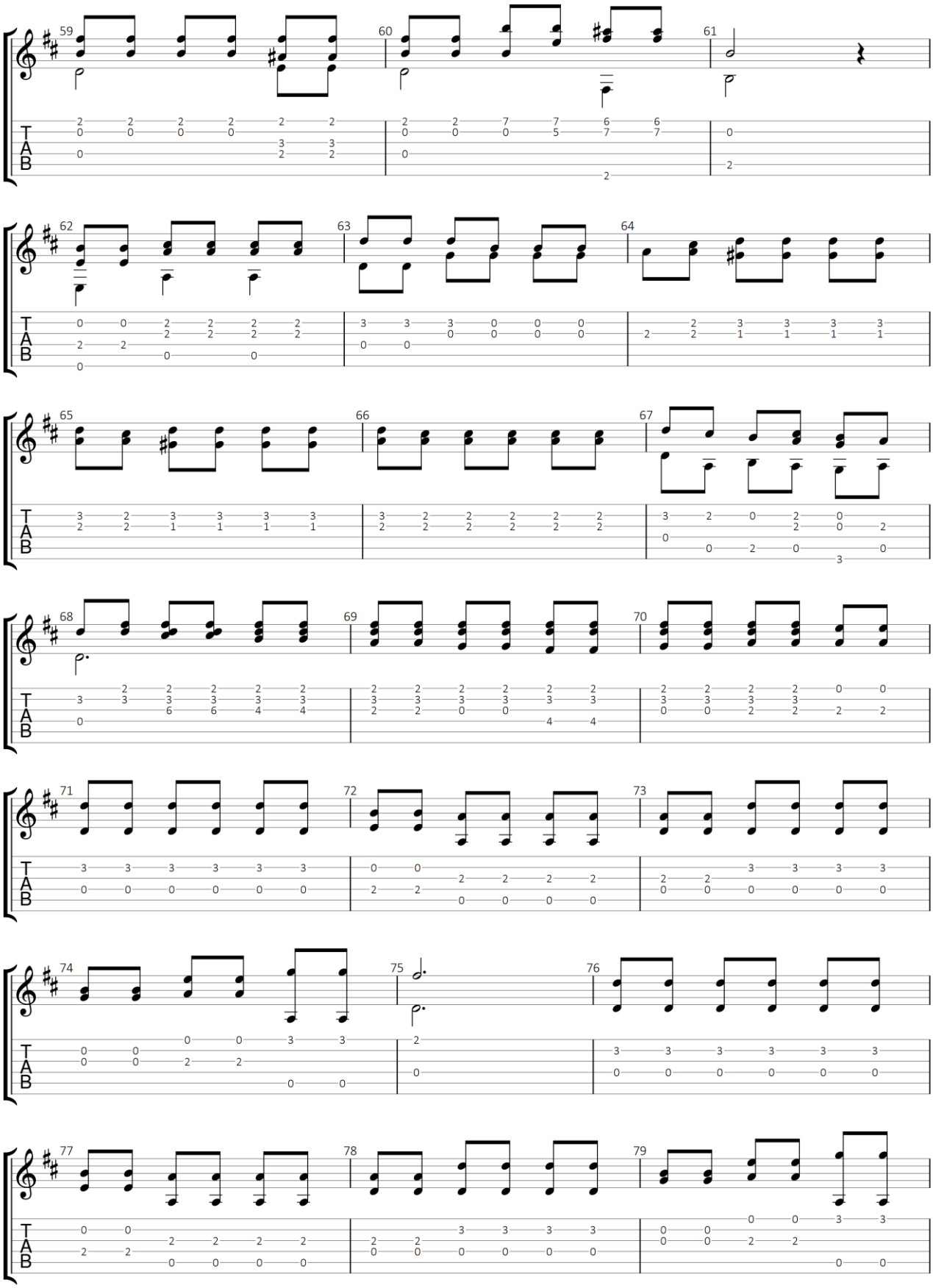

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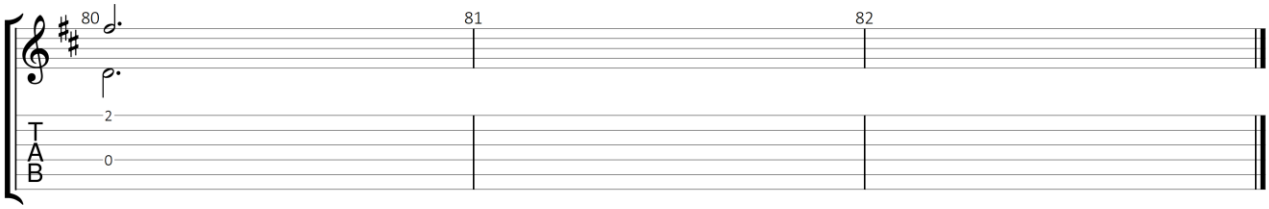

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Allegro (gitaar duo)

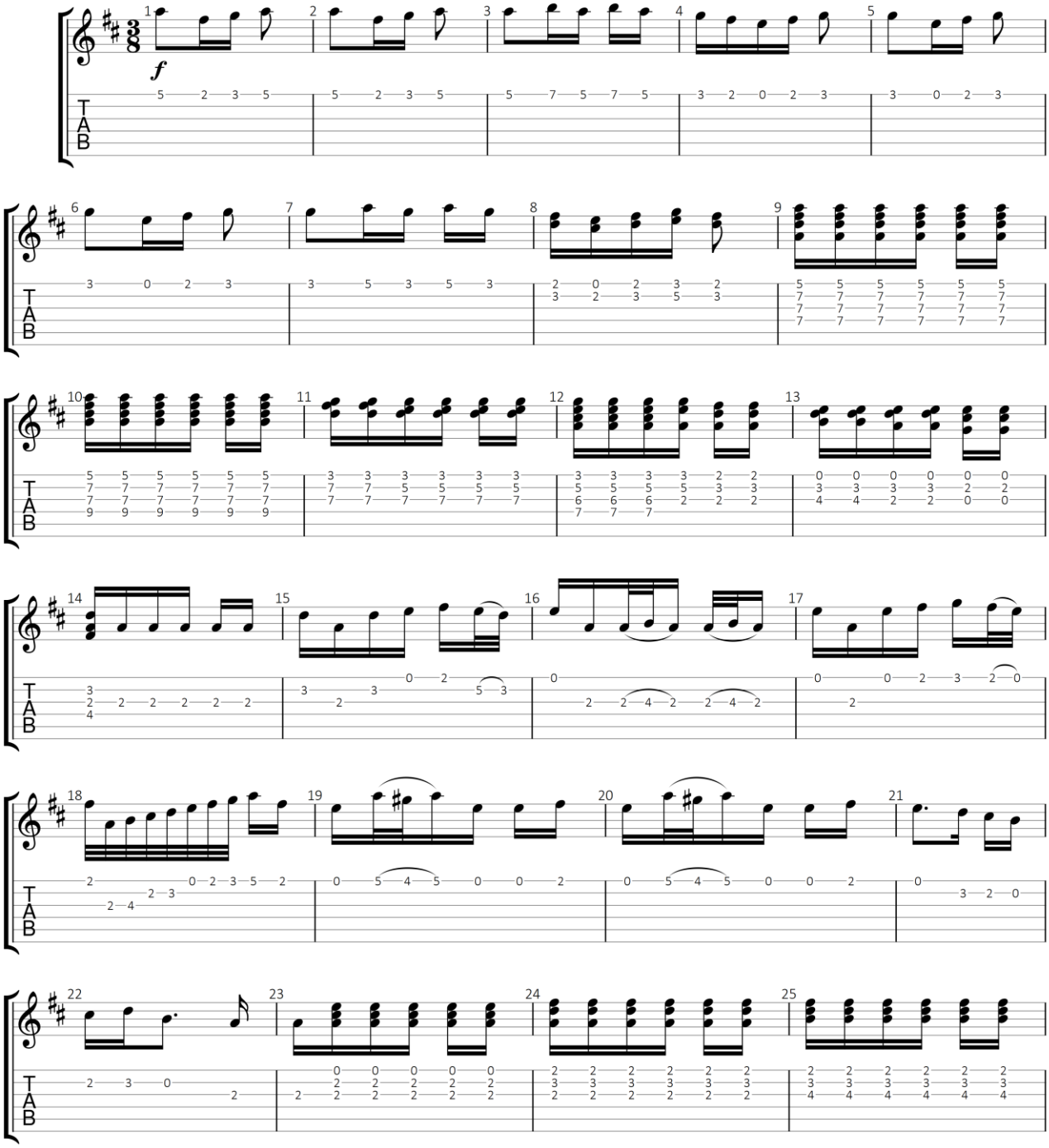
Uit: Klavecimbelconcert in D Majeur, BWV 972

Johann Sebastian Bach (1685-1750)

Standaard stemming

♩ = 65

Gitaar 1



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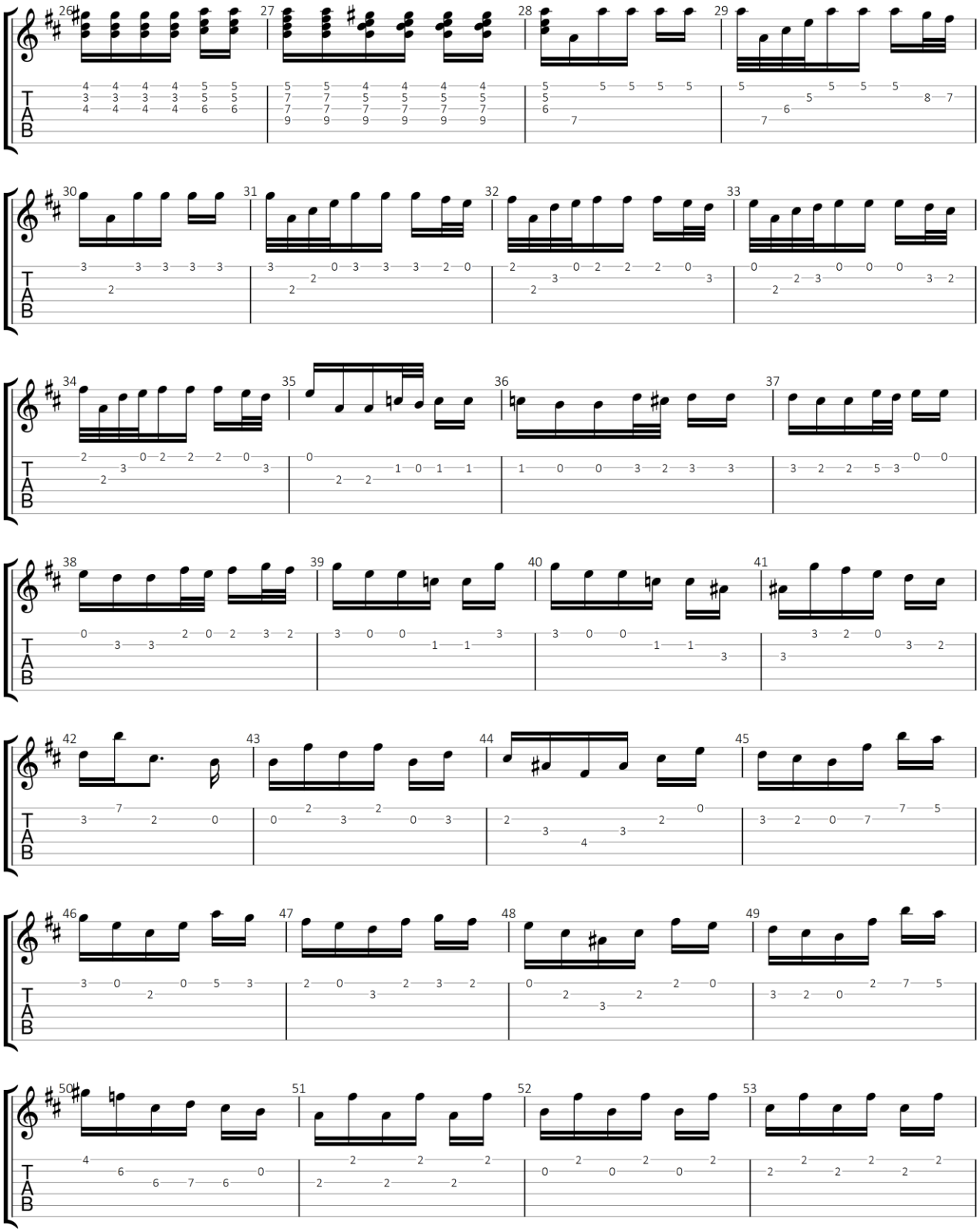

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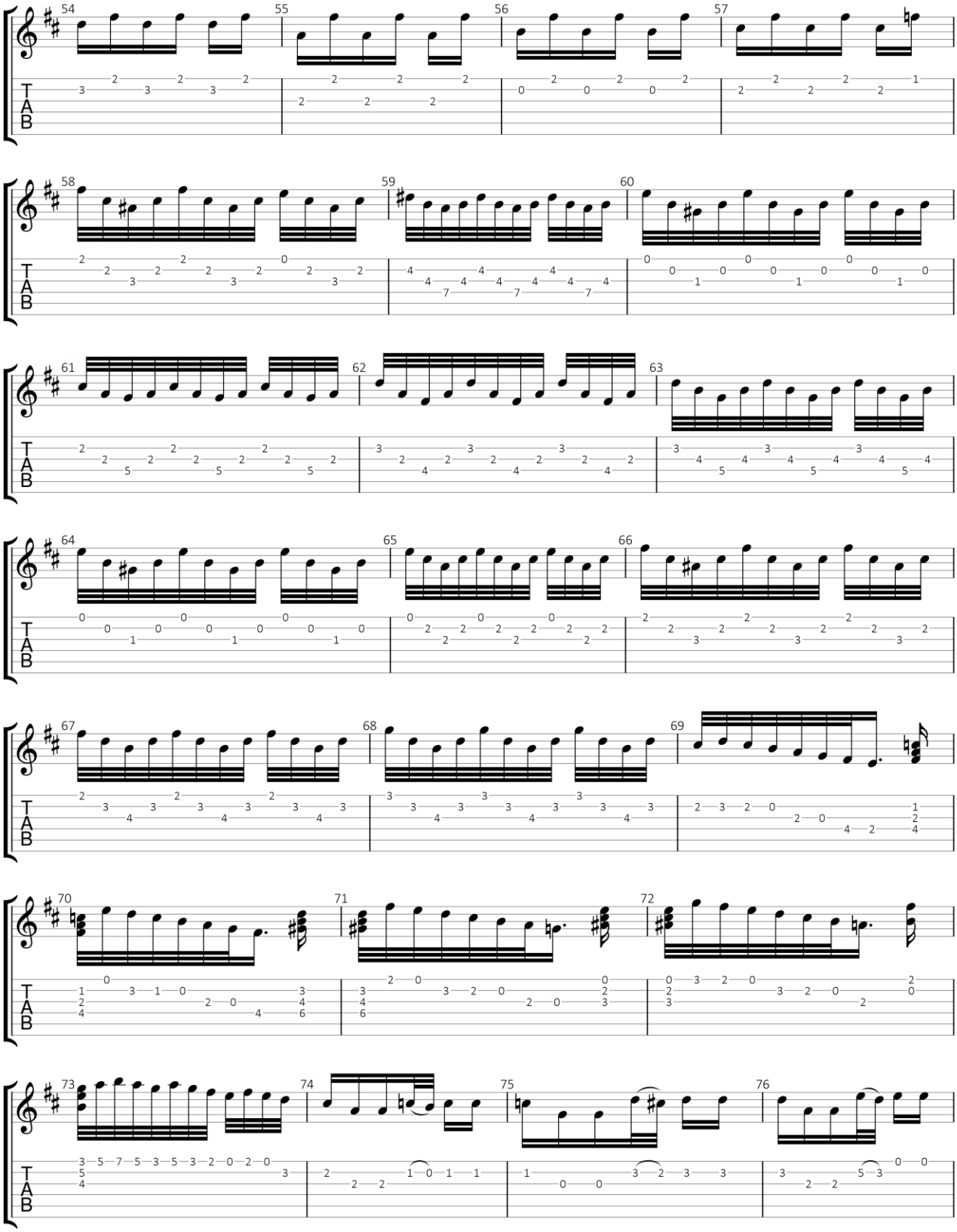

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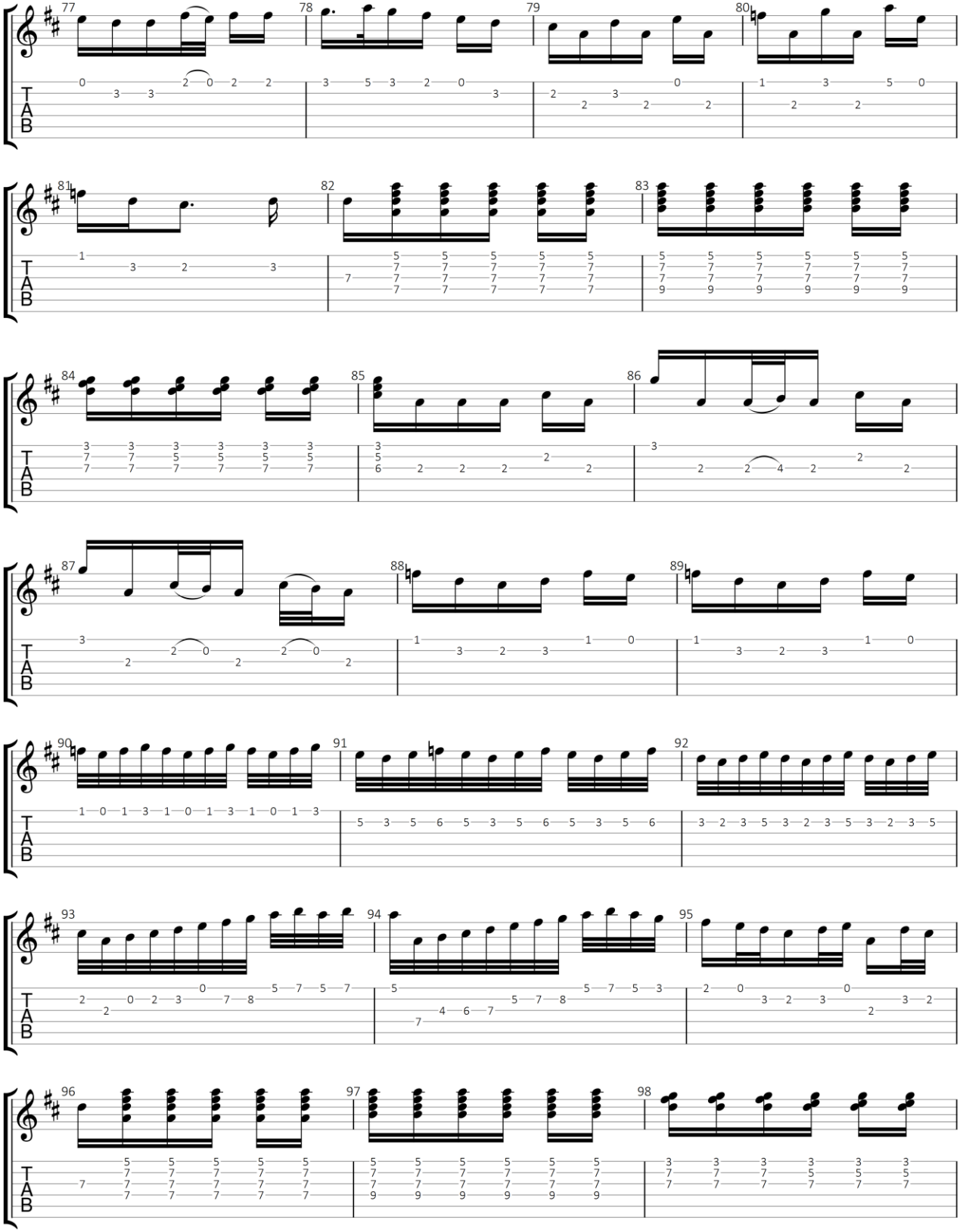

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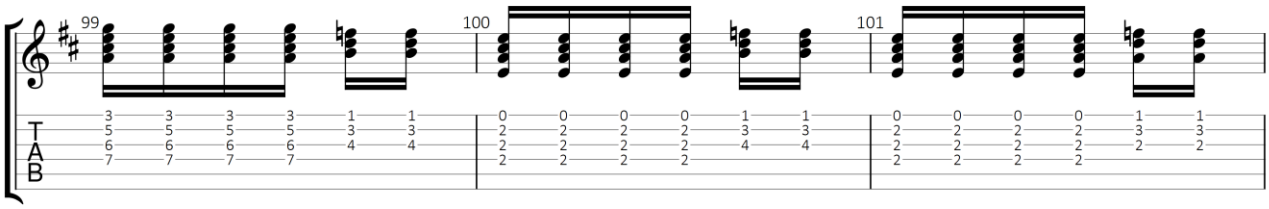
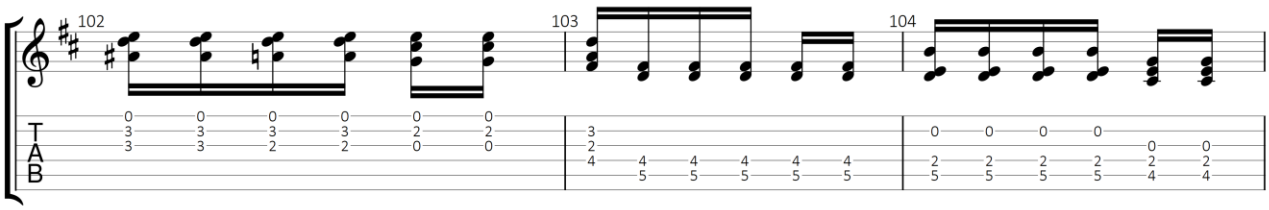
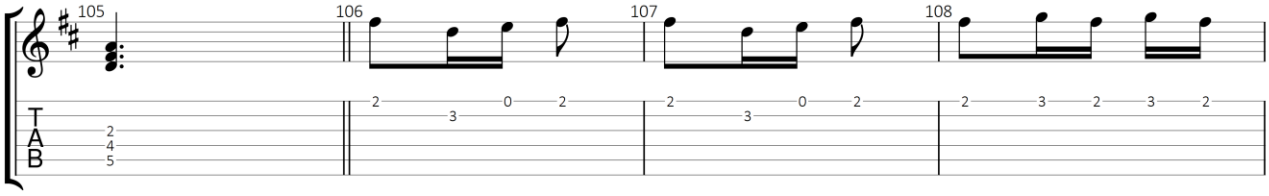
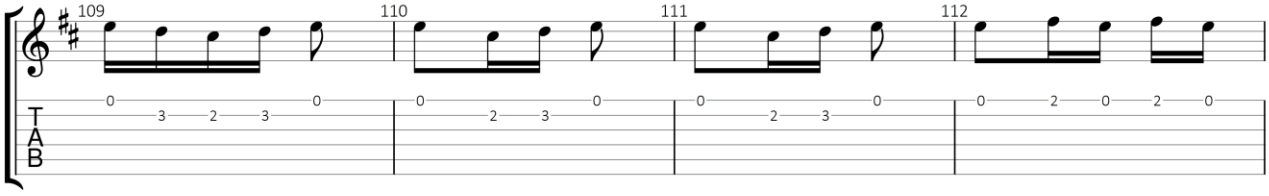
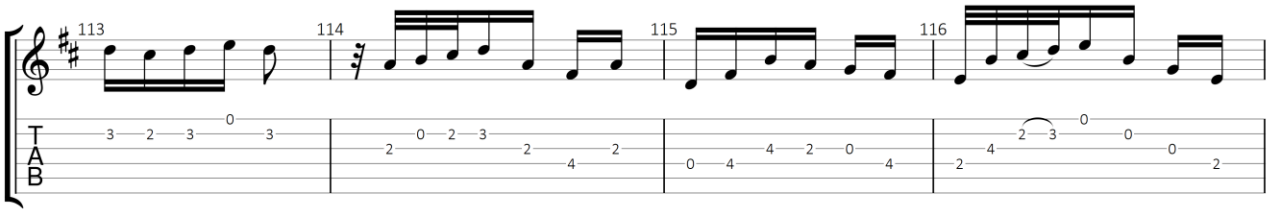


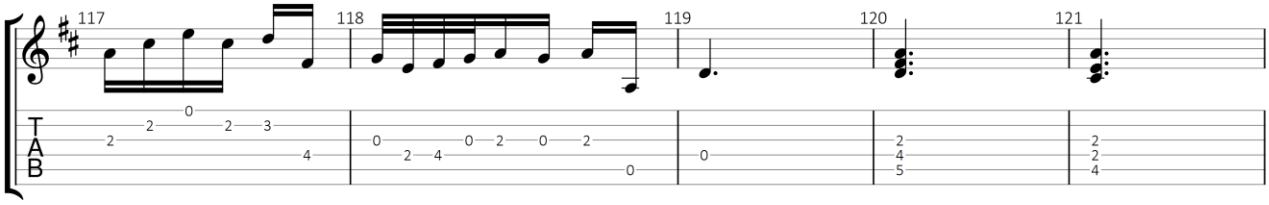


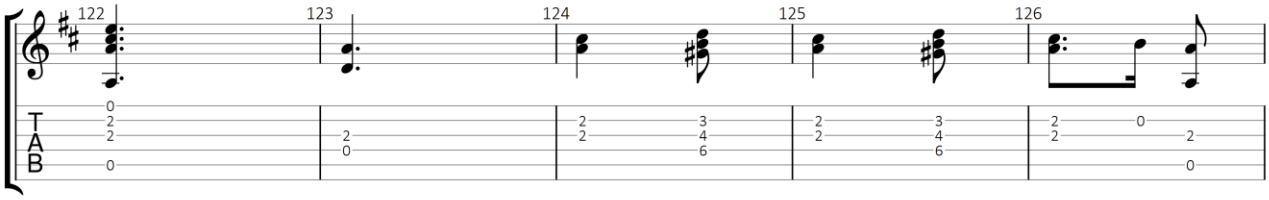
Gitaar 2











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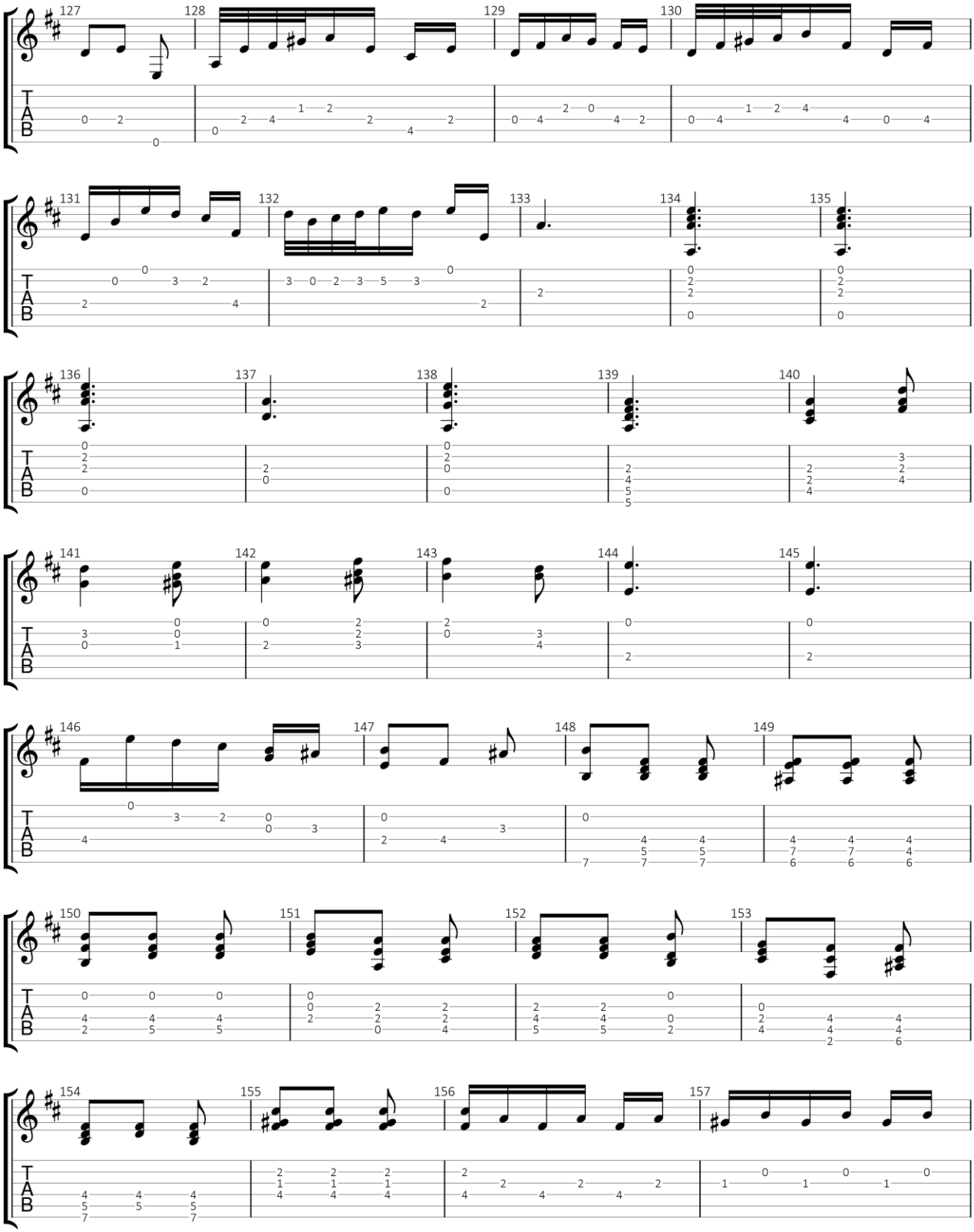
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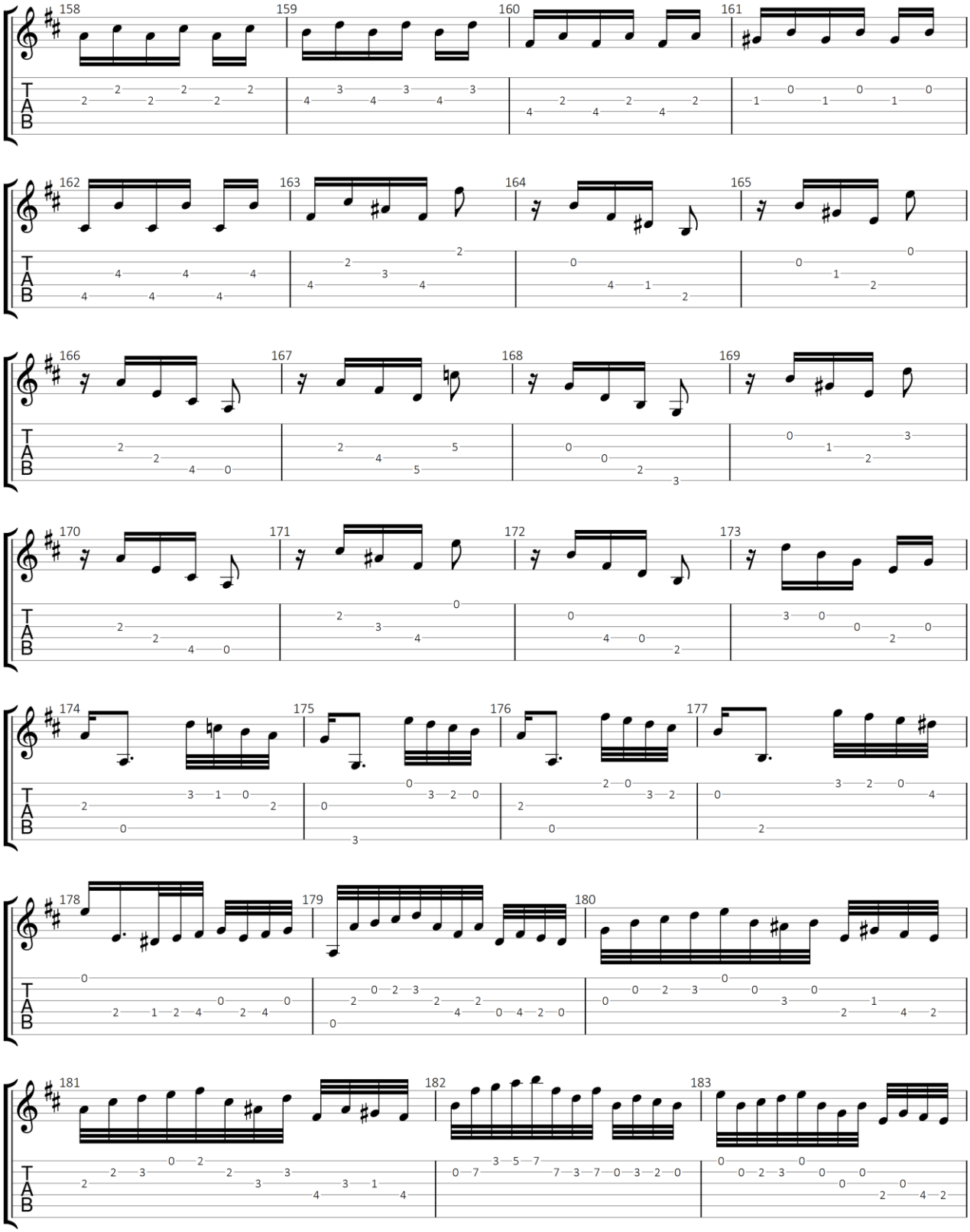

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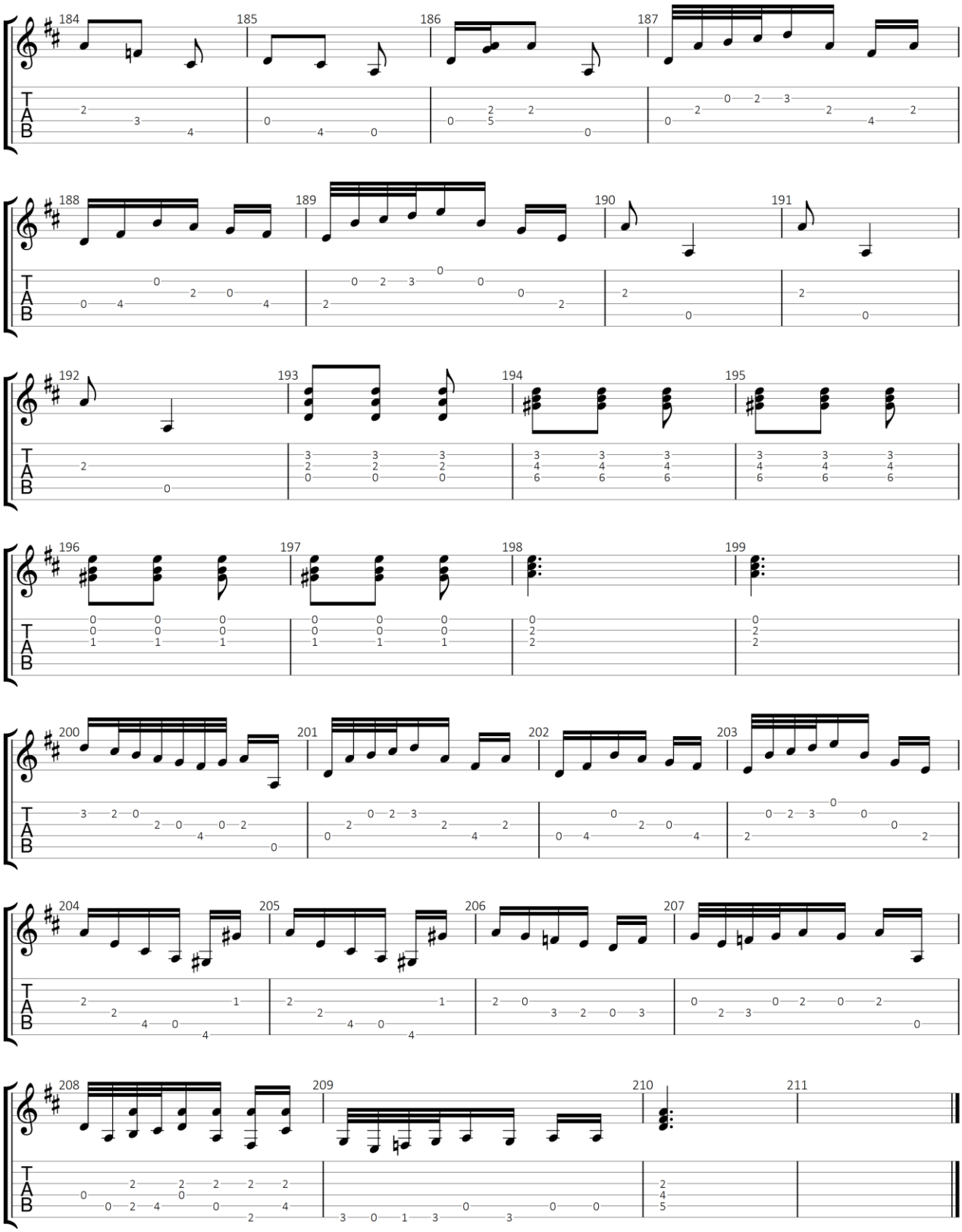

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BEZOEK ONZE WEBSITE OM:

meer songs en solo's te spelen

- Songs & solo's | TABsPro applicaties | TabsPro Songs akkoorden
- Songs & solo's | TABsPro applicaties | TabsPro Solo's tabulaturen
- Songs & solo's | TABsPro applicaties | TabsPro Scores partituren
- Gitaar | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar | Praktijk | Elektrische gitaar en ritmesectie
- Gitaar | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

backing tracks te gebruiken

- Backing & solo tracks algemeen | "JAMZ" serie (*7 modules*)
- Backing & solo tracks algemeen | Backing Tracks (conversies)

de basgitaar te leren kennen

- Basgitaar | Praktijk | Voorbeelden & oefeningen
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.
Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.