

J.S.Bach

(1685-1750)

# Prelude No. 22

*from 48 Preludes and Fugues*

Arranged for Guitar Orchestra

by

Andrew Forrest

*In the event of a public performance, please include  
the arranger's name on the programme.*

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Andante, largamente ma non adagio

The first system of the score includes five staves: Requinto, Guitar 1, Guitar 2, Guitar 3, and Bass Guitar. The Requinto, Guitars 1, 2, and 3 play a melodic line starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) by the second measure. The Bass Guitar plays a steady eighth-note accompaniment, also starting piano and moving to mezzo-forte. The music is in G major and common time.

The second system of the score includes five staves: Rqt (Requinto), Gtr 1 (Guitar 1), Gtr 2 (Guitar 2), Gtr 3 (Guitar 3), and Bass. The Requinto, Guitars 1, 2, and 3 play a melodic line that begins to fade, marked with a *dim.* (diminuendo) dynamic. The Bass continues its accompaniment. The system starts at measure 5.

Musical score for measures 9-12 of Prelude No. 22 by J.S. Bach. The score is arranged for six instruments: Rqt (Right Quartet), Gtr 1 (Guitar 1), Gtr 2 (Guitar 2), Gtr 3 (Guitar 3), Gtr 4 (Guitar 4), and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features a steady eighth-note accompaniment in the lower parts and a more melodic line in the upper parts. A crescendo hairpin is present in each part, leading to a *mf* (mezzo-forte) dynamic marking at the end of measure 12.

Musical score for measures 13-16 of Prelude No. 22 by J.S. Bach. The score continues with the same six instruments: Rqt, Gtr 1, Gtr 2, Gtr 3, Gtr 4, and Bass. The key signature remains one sharp (F#) and the time signature is 3/4. The music shows a clear dynamic progression from *p* (piano) in measure 13, through a *cresc.* (crescendo) in measure 14, to *f* (forte) in measure 15, and continues at *f* in measure 16. The accompaniment in the lower parts remains consistent with the previous section.

17

Rqt  
di - mi - nuen - do - poco - a - poco - *p* *cresc.*

Gtr 1  
di - mi - nuen - do - poco - a - poco - *p* *cresc.*

Gtr 2  
di - mi - nuen - do - poco - a - poco - *p* *cresc.*

Gtr 3  
di - mi - nuen - do - poco - a - poco - *p* *cresc.*

Gtr 4  
di - mi - nuen - do - poco - a - poco - *p* *cresc.*

Bass  
di - mi - nuen - do - poco - a - poco - *p* *cresc.*

21

Rqt  
*f* *mp* *p*

Gtr 1  
*f* *mp* *p*

Gtr 2  
*f* *mp* *p*

Gtr 3  
*f* *mp* *p*

Gtr 4  
*f* *mp* *p*

Bass  
*f* *mp* *p*

# Requinto

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*p* *mf*

4 *dim.*

8

12 *mf* *p* *cresc.*

16 *f* di - mi - nuen - do - poco - a - poco -

19 *p* *cresc.*

22 *f* *mp* *p*

Guitar 1

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1 *p*

3 *mf*

6 *dim.*

10  $\frac{1}{2}$ CVII *mf*

13 *p* *cresc.*

16 *f* di - mi - nuen - do - poco - a - poco -

19 *p* *cresc.*

22 *f* *mp* *p*

Guitar 2

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Andante, largamente ma non adagio

③

*p* *mf*

V II

*dim.*

*mf* *p*

*cresc.* *f* di - mi - nuen - do - poco - a - poco -

*p* *cresc.*

*f* *mp* *p*

Guitar 3

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Andante, largamente ma non adagio

*p* *mf*

*dim.*

*mf*

*p* *cresc.* *f*

*p* *cresc.*

*f* *mp* *p*

Guitar 4

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**Andante, largamente ma non adagio**

IV

⑥ = D *p* *mf*

4 ③ II *dim.*

8 I II

11 *mf* *p*

15 IV II *cresc.* *f* *di - mi - nuen - do*

18 I *poco - a - poco* *p* *cresc.*

21 *f* *mp* *p*

Bass Guitar

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Andante, largamente ma non adagio

*p* *mf*

4 *dim.*

8

12 *mf* *p* *cresc.*

16 *f* di - mi - nuen - do - poco - a - poco -

19 *p* *cresc.*

22 *f* *mp* *p*