

Carl Philipp Emanuel Bach

Versuch
über die wahre Art
das Clavier zu spielen

Faksimile-Reprint
der Ausgaben von

Teil I, Berlin 1753
(mit den Ergänzungen der Auflage Leipzig 1787)

und

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herausgegeben und
mit einem ausführlichen Register versehen

von

Wolfgang Horn



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T.A.B.: I.

This page contains 42 numbered figures of guitar tablature, arranged in 11 rows. Each figure consists of a musical staff with a treble clef and a key signature of one flat (B-flat). The notes on the staff are accompanied by fret numbers (0-5) written below them. Some figures include additional markings such as 'w' for a whole note, 'b' for a flat, and 'bw' for a flat with a whole note. Figures I through X are relatively simple, often consisting of a few notes or short runs. Figures XI through XX are more complex, featuring longer runs and some double stops. Figures XXI through XXX are highly technical, involving many notes and complex rhythmic patterns. Figures XXXI through XLII are also complex, with some featuring double stops and intricate fingerings. The page is densely packed with musical notation and fret numbers, providing a comprehensive set of exercises for guitarists.

TAB: II.

First system of musical notation for TAB: II. It consists of two staves. The upper staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-5. The lower staff contains a sequence of notes with fingerings. The system includes several measures of music, some with circled letters (C, D, E, F, G) and some with circled letters (a, b, c). The notation is dense with many notes and fingerings.

Second system of musical notation for TAB: II. It consists of two staves. The upper staff contains a sequence of chords and notes with various fingerings indicated by numbers 1-5. The lower staff contains a sequence of notes with fingerings. The system includes several measures of music, some with circled letters (a, b, c) and some with circled letters (1, 2, 3, 4, 5). The notation is dense with many notes and fingerings. The system includes several figures labeled Fig. XLIII, Fig. XLIV, Fig. XLV, Fig. XLVI, Fig. XLVII, Fig. XLVIII, Fig. XLIX, Fig. L, Fig. LI, Fig. LII, Fig. LIII, Fig. LIV, Fig. LV, Fig. LVI, Fig. LVII, Fig. LVIII, and Fig. LIX.

Tab. IV.

(c) (d) (e) (f) (g) Fig. X. (a) Fig. XI.

Fig. XII. (*) Fig. XIII. Fig. XIV. Fig. XV. (a) (b) (c) (d)

(e) Fig. XVI. Fig. XVII. Fig. XVIII. (a) (b) (c) (d)

Fig. XIX. (a) (b) Fig. XX. (a) (b) (*)

(*) (*) Fig. XXI. Fig. XXII. (a) (b) (c) (d)

(d) (e) (f) Fig. XXIII. (a) (b) Fig. XXIV. (a) (b) Fig. XXV.

Fig. XXVI. Fig. XXVII. (a) (b) (c) (d) (e) (f) (g)

(h) Fig. XXVIII. (a) (b) (c) (d)

(*) (e) Fig. XXIX. Fig. XXX. (a) (b)

(c) (d) Fig. XXXI. Fig. XXXII. Fig. XXXIII. Fig. XXXIV.

(*) (*) Fig. XXXV. (a) (b) (c) (d)

Fig. XXXVI. (a) (b) (c) Fig. XXXVII.

Fig. XXXVIII. Fig. XXXIX. Fig. XL. Fig. XLI. (*)

Fig. XLII. Fig. XLIII. (a) (b) (c) Fig. XLIV.

Alllegretto

Fig. XLV. Fig. XLVI. Fig. XLVII. Fig. XLVIII.

TAB. V.

Fig. XLIX. Fig. L. *ad moder. presto* Fig. LI. (a) (b) (c) (d) (e)

(f) (g) (h) (i) (k) (l) (m)

Fig. LII Fig. LIII Fig. LIV. *pre.*

Fig. LV. *p.* Fig. LVI. (a) Fig. LVII. (a) Fig. LVIII. (*)

(*) (1) (2) (3)

(4) (*) *Rit.* Fig. LIX. (*) Fig. LX. (a)

Fig. LXI. (*) (b) (c) (d)

(2) (3) (*) (4) *mod. all.* Fig. LXII.

Fig. LXIII. Fig. LXIV. Fig. LXV. (*) Fig. LXVI. (b)

(c) (d) Fig. LXVII. (a) (b) (c) (d)

Fig. LXVIII. Fig. LXIX. (a) (b) (c) Fig. LXX

Fig. LXXI. Fig. LXXII (a) (b) *

(c) Fig. LXXIII. (*) (*) (a) (b) (c) (d)

Fig. LXXIV. (a) (b) (c) (d)

(e) Fig. LXXV. (a) (b) (c)

(d) (e) (f) (g) (h) (i) (k)

TAB: VI.

This page contains 30 numbered figures of guitar tablature, labeled Fig. LXXVI through Fig. XXX. The notation is arranged in a grid-like fashion across several systems of staves. Each figure is accompanied by specific musical notations, including notes, rests, and dynamic markings such as *p.f.*, *f.*, and *ad.*. Performance instructions like *ad.* and *rit.* are also present. The figures are organized into groups: Fig. LXXVI-LXXXV, Fig. LXXXVI-LXXXIX, Fig. XC, Fig. XCI-XCIII, Fig. XCIV-XCVI, Fig. XVII-XCII, and Fig. XCI-XCIII. Some figures include alternative endings or variations, indicated by letters in parentheses (a), (b), (c), (d), (e), (f), (g), (h), (i), (j), (k), (l), (m), (n), (o), (p), (q), (r), (s), (t), (u), (v), (w), (x), (y), (z). The bottom of the page features a series of rhythmic patterns and dynamic markings for figures XVII through XXX, with some figures including specific fret numbers (e.g., 6, 7, 8, 9, 10, 11, 12) and fingerings (e.g., 1, 2, 3, 4, 5).