

Sample pages from...

Brad Edwards

Patterns & Snippets

***A musical approach to
scales and arpeggios***

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About This Book

For years I have searched for a scale/arpeggio method that really worked. I found some good approaches but nothing that did exactly what I wanted.

Presumably, we practice scales to become better performers of *music*. So why are many scale methods so unmusical? My goal in writing this book was to help musicians develop technique without sacrificing musical spirit.

What's in Patterns and Snippets?

The book is divided into three sections ...

Part One: Melodic Variations (100 pages)

40 examples, each divided into three parts:

- A:** Generic sequence, all 12 keys. Not completely written out.
- B:** Melodic variation ascending by half steps.
- C:** Melodic variation descending by half steps.

Part Two: Stepwise Sequences (40 pages)

40 examples mostly focused on rhythmic challenges.

Motives ascend/descend modally along scale steps.

Part Three: Musical Snippets (40 pages)

40 examples from public domain works or short originals.

What's not in Patterns and Snippets?

'Exotic' scale forms: Instead of a few patterns over a wide variety of forms, I chose a wide variety of patterns over just a few forms: major, minor, chromatic, dominant 7th, diminished 7th. Except for a few advanced exceptions, I chose not to include these 'exotic' forms.

Jazz patterns: Many excellent books of jazz patterns exist (for example, Jerry Coker's *Patterns for Jazz*). I didn't feel the need for another such book.

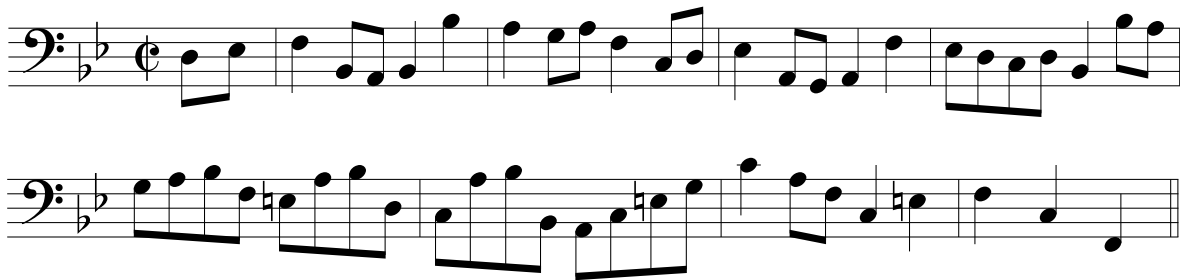
Slide positions/fingerings: Although I include some brief examples early in the book, I respect the variety of opinions on this. My desire was to provide abundant raw material and let students and teachers arrive at slide-position strategies for themselves.

Enjoy!

#5 *Transpose them!*

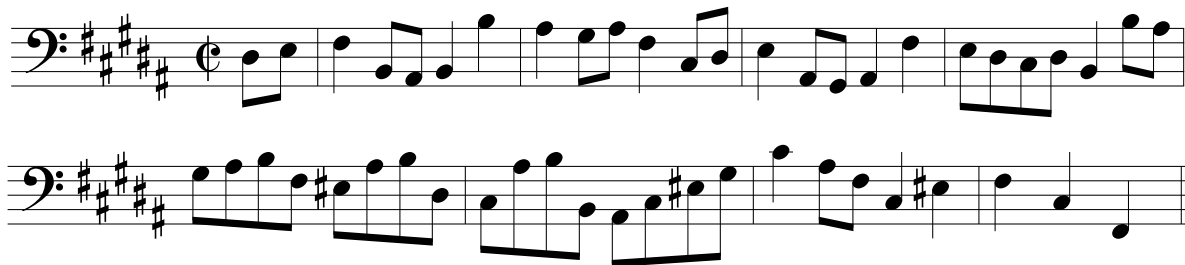
Part 3 #3 is snippet from a Bach cello suite. Four keys are written down for you. You can do more keys by 'flipping' the key signature and/or employing tenor clef. For example...

First key presented:



Two staves of musical notation in bass clef, B-flat major, C major signature. The first staff shows the original melody, and the second staff shows the same melody with an accidental B-natural, indicating a key change to B major.

By flipping the key, you can play this in B major (notice that E-natural becomes E-sharp)...



Two staves of musical notation in bass clef, B major, C major signature. The first staff shows the original melody, and the second staff shows the same melody with an accidental E-sharp, indicating a key change to B major.

If you pretend it's in tenor clef, you can play it in F major (up a perfect fifth, the accidental is B-natural)...



Two staves of musical notation in tenor clef, F major, C major signature. The first staff shows the original melody, and the second staff shows the same melody with an accidental B-natural, indicating a key change to F major.

Once you are thinking in tenor clef, you can flip the key to F-sharp major (the accidental becomes B-sharp)...



Two staves of musical notation in tenor clef, F-sharp major, C major signature. The first staff shows the original melody, and the second staff shows the same melody with an accidental B-sharp, indicating a key change to F-sharp major.

So, this first example allows you to play in the keys of B-flat, B, F, and F-sharp.

Add in the other versions on the page and you'll be able to do Part 3, #3 in the following keys:

- B-flat, B, F, F-sharp
- C, C-sharp, C-flat, G, G-flat
- D, D-flat, A, A-flat
- A-flat (higher), A, E-flat, E

That's all 12 twelve keys!

They don't all work out this nicely but hopefully you get the idea. You can also play tenor clef down an octave to improve your low range. Or, bass clef up an octave for your high range. Employing alto clef or treble clef would open up still more possibilities. Better yet, memorize the snippet and figure it out in all twelve keys and all ranges!

***This book is raw material.
How you use it is up to you.***

Table of Contents

Part One: Melodic Variations

| | |
|--|----|
| #1. Legato five-note patterns | 1 |
| #2. Articulated five-note patterns | 3 |
| #3. Legato, one octave | 5 |
| #4. Articulated, one octave..... | 7 |
| #5. Chord progression, major | 9 |
| #6. Intervals I | 11 |
| #7. Melodic minor I..... | 13 |
| #8. Chromatic, duplets | 16 |
| #9. Dominant seventh chords I..... | 18 |
| #10. Switchback scales | 19 |
| #11. Arpeggio extensions | 22 |
| #12. Scale extensions I | 24 |
| #13. Thirds, major..... | 26 |
| #14. Chord progression, minor | 28 |
| #15. Scale extensions II..... | 30 |
| #16. Major arpeggios, two octaves I | 31 |
| #17. Scales, two octaves I..... | 33 |
| #18. Minor arpeggios, two octaves..... | 35 |
| #19. Chromatic, triplets I | 36 |
| #20. Intervals II | 38 |
| #21. Turn-figure scales..... | 39 |
| #22. Major arpeggios, two octaves II | 41 |
| #23. Scales, two octaves II | 42 |
| #24. Triplet neighbor arpeggios | 46 |
| #25. Dominant seventh chords II | 48 |
| #26. Coiling scales | 49 |
| #27. Thirds, minor..... | 53 |
| #28. Diminished seventh chords..... | 57 |
| #29. Chromatic, triplets II | 59 |
| #30. Melodic minor II | 62 |
| #31. Triplet neighbor scales | 66 |
| #32. Coiling arpeggios I..... | 68 |
| #33. Turn-figure arpeggios..... | 71 |
| #34. Alberti chord progressions..... | 74 |
| #35. Coiling arpeggios II | 76 |
| #36. Octave-leap scales | 78 |
| #37. Broken chord progressions | 81 |
| #38. Tenth-leap scales..... | 86 |
| #39. Flowing chord progressions | 89 |
| #40. Quartal patterns | 97 |

Part Two: Stepwise Sequences

| | |
|--|-----|
| #1. Lyrical legato | 101 |
| #2. Lively articulations | 102 |
| #3. More lovely legato | 103 |
| #4. Crisp accurate dotted rhythms..... | 104 |
| #5. Yet more singing legato | 105 |
| #6. Smooth Arpeggios | 106 |
| #7. Syncopations in 6/8 time | 107 |
| #8. A legato passage alternating duplets and triplets..... | 108 |
| #9. Mixed arpeggios and scales..... | 109 |
| #10. Light, dancing 7/8 patterns | 110 |
| #11. Sixteenths bouncing off the downbeat..... | 111 |
| #12. Dotted scale rhythms in 6/8 | 112 |
| #13. Syncopations in common time..... | 113 |
| #14. A waltzing minor pattern | 114 |
| #15. Flowing arpeggios with turn figures | 115 |
| #16. 5/8 time | 116 |
| #17. Mixed rhythms in 12/8 time | 117 |
| #18. 'Hungarian' syncopations in cut time | 118 |
| #19. Shifting downbeats in 6/8 time | 119 |
| #20. Fanfare arpeggios | 120 |
| #21. Mixing 16ths and triplets in legato | 121 |
| #22. Changing odd meters | 122 |
| #23. Dotted 6/8 rhythms in minor | 123 |
| #24. Varied sixteenth-note rhythms..... | 124 |
| #25. Mixed arpeggios and scales..... | 125 |
| #26. Waltzing figures in 6/8 time..... | 126 |
| #27. Arpeggios mixing duplets and triplets..... | 127 |
| #28. More 16th note syncopations | 128 |
| #29. Flowing 6/8 patterns in minor | 129 |
| #30. More dotted 6/8 fanfare figures..... | 130 |
| #31. A very 'Telling' rhythmic challenge..... | 131 |
| #32. Syncopated 16th note rhythms | 132 |
| #33. 16th note syncopations in 6/8..... | 133 |
| #34. Off-beat accents in 6/8..... | 134 |
| #35. 16th-note rhythms off the beat | 135 |
| #36. Flowing arpeggios over a wider range | 136 |
| #37. Shifting subdivisions in 6/8 time in minor | 137 |
| #38. Mixing larger subdivisions | 138 |
| #39. Some 'swashbuckling' syncopations | 139 |
| #40. 'False downbeat' syncopations in 6/8 time..... | 140 |

Part Three: Musical Snippets

| | |
|---|-----|
| #1. Domenico Gabrielli, Ricercare No. 3 | 141 |
| #2. Legato patterns in minor..... | 142 |
| #3. Bach, Cello Suite No. 3 BWV 1009, Bourree #1..... | 143 |
| #4. Bach, Cello Suite No. 3 BWV 1009, Bourree # 2 | 144 |
| #5. 16ths following the downbeat | 145 |
| #6. Beethoven, Symphony No. 5 Op. 67, Mvt. 2 | 146 |
| #7. Dotted rhythms in 4/4 time | 147 |
| #8. Corelli, Violin Sonata in D minor Op. 5 No. 8, Gigue..... | 148 |
| #9. Mozart, Solfeggio K. 393 | 149 |
| #10. Hummel, Trumpet Concerto S.49, Mvt. 1 | 150 |
| #11. Accidentals in major..... | 151 |
| #12. Bach, Gloria in Excelsis Deo BWV 191..... | 152 |
| #13. J.C. Bach, Cello Concerto in C minor W.C77, Mvt. 1 | 153 |
| #14. Mozart, Symphony No. 38 (Prague) K504, Mvt. 1 | 154 |
| #15. Telemann, Flute Fantasia No. 12, Mvt. 2 | 155 |
| #16. Corelli, Violin Sonata in D minor Op. 5, No. 12 (adapted)..... | 156 |
| #17. 6/8 Syncopations in minor | 157 |
| #18. Mozart, Violin Concerto in G Major, K216, Mvt. 3 (adapted) | 158 |
| #19. Some unusual leaps in minor..... | 159 |
| #20. Dvorak, Symphony No. 9, Op. 95, Mvt. 4 | 160 |
| #21. Mixing duplets and triplets in minor | 161 |
| #22. Bach, Cello Suite No. 1 BWV 1007, Allemande..... | 162 |
| #23. Rapid triplet scales | 163 |
| #24. Telemann, Flute Fantasia No. 1, Mvt. 2 | 164 |
| #25. Mozart, Bassoon Concerto K191, Mvt. 3 (adapted) | 165 |
| #26. Telemann, Flute Fantasia, No. 9, Mvt. 3 | 166 |
| #27. Some dotted rhythms in 6/8..... | 167 |
| #28. Bach, Cello Suite No. 1 BWV 1007, Menuet No. 2 | 168 |
| #29. 'Con fuoco' style in minor..... | 169 |
| #30. Corelli, Violin Sonata in F major Op. 5, No. 10 | 170 |
| #31. Legato runs in major | 171 |
| #32. Bach, Cello Suite No. 3 BWV 1009, Gigue | 172 |
| #33. Rapid runs in minor | 173 |
| #34. Bach, Cello Suite No. 1 BWV 1007, Courante | 174 |
| #35. Telemann, Flute Fantasia #10, Mvt. 1 (adapted)..... | 175 |
| #36. Lively scales with some thirds..... | 176 |
| #37. Vivaldi, Cello Sonata No. 5 Op 14, Mvt. 2 | 177 |
| #38. Bach, Violin Partita No. 1 BWV 1002, Courante..... | 178 |
| #39. Bravura arpeggios | 179 |
| #40. Bach, Partita for Flute, BWV 1013, Mvt. 1, Allemande..... | 180 |

Suggested Levels of Study

Can you map these onto a calendar? Maybe, maybe not. Such a mapping was not the original intention. You will likely find an example here or there that seems easier than its counterparts.

However, one might think of Levels One and Two as ‘high school’ levels. Levels Three through Six would then line up with four years of undergraduate study while Levels Seven through Ten might correspond with four years of graduate study. This, however, assumes a great deal about any given student’s abilities and possible rates of progression. It also seems to suggest that advanced players don’t need to double back and do ‘easier’ material, a mistaken assumption.

Level One

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|--------------------------------|---------------------------------------|-------------------------------|---------------------------------------|---|
| 1 | Legato five-note patterns | 1 | Lyrical legato | 1 | Domenico Gabrielli, Ricercare No. 3 |
| 2 | Articulated five-note patterns | 2 | Lively articulations | 2 | Legato patterns in minor |
| 3 | Legato, one octave | 3 | More lovely legato | 3 | Bach, Cello Suite No. 3 BWV 1009, Bourree #1 |
| 4 | Articulated, one octave | 4 | Crisp accurate dotted rhythms | 4 | Bach, Cello Suite No. 3 BWV 1009, Bourree # 2 |

Level Two

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|--------------------------|---------------------------------------|---|---------------------------------------|--|
| 5 | Chord progression, major | 5 | Yet more singing legato | 5 | 16ths following the downbeat |
| 6 | Intervals I | 6 | Smooth Arpeggios | 6 | Beethoven, Symphony No. 5 Op. 67, Mvt. 2 |
| 7 | Melodic minor I | 7 | Syncopations in 6/8 time | 7 | Dotted rhythms in 4/4 time |
| 8 | Chromatic, duplets | 8 | A legato passage alternating duplets and triplets | 8 | Corelli, Violin Sonata in D minor Op. 5 No. 8, Gigue |

Level Three

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|---------------------------|---------------------------------------|--------------------------------------|---------------------------------------|---------------------------------------|
| 9 | Dominant seventh chords I | 9 | Mixed arpeggios and scales | 9 | Mozart, Solfeggio K. 393 |
| 10 | Switchback scales | 10 | Light, dancing 7/8 patterns | 10 | Hummel, Trumpet Concerto S.49, Mvt. 1 |
| 11 | Arpeggio extensions | 11 | Sixteenths bouncing off the downbeat | 11 | Accidentals in major |
| 12 | Scale extensions I | 12 | Dotted scale rhythms in 6/8 | 12 | Bach, Gloria in Excelsis Deo BWV 191 |

Level Four

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|--------------------------------|---------------------------------------|-------------------------------------|---------------------------------------|---|
| 13 | Thirds, major | 13 | Syncopations in common time | 13 | J.C. Bach, Cello Concerto in C minor W.C77, Mvt. 1 |
| 14 | Chord progression, minor | 14 | A waltzing minor pattern | 14 | Mozart, Symphony No. 38 (Prague) K504, Mvt. 1 |
| 15 | Scale extensions II | 15 | Flowing arpeggios with turn figures | 15 | Telemann, Flute Fantasia No. 12, Mvt. 2 |
| 16 | Major arpeggios, two octaves I | 16 | 5/8 time | 16 | Corelli, Violin Sonata in D minor Op. 5, No. 12 (adapted) |

Level Five

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|------------------------------|---------------------------------------|--------------------------------------|---------------------------------------|--|
| 17 | Scales, two octaves I | 17 | Mixed rhythms in 12/8 time | 17 | 6/8 Syncopations in minor |
| 18 | Minor arpeggios, two octaves | 18 | 'Hungarian' syncopations in cut time | 18 | Mozart, Violin Concerto in G Major, K216, Mvt. 3 (adapted) |
| 19 | Chromatic, triplets I | 19 | Shifting downbeats in 6/8 time | 19 | Some unusual leaps in minor |
| 20 | Intervals II | 20 | Fanfare arpeggios | 20 | Dvorak, Symphony No. 9, Op. 95, Mvt. 4 |

Level Six

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|---------------------------------|---------------------------------------|-------------------------------------|---------------------------------------|---|
| 21 | Turn-figure scales | 21 | Mixing 16ths and triplets in legato | 21 | Mixing duplets and triplets in minor |
| 22 | Major arpeggios, two octaves II | 22 | Changing odd meters | 22 | Bach, Cello Suite No. 1 BWV 1007, Allemande |
| 23 | Scales, two octaves II | 23 | Dotted 6/8 rhythms in minor | 23 | Rapid triplet scales |
| 24 | Triplet neighbor arpeggios | 24 | Varied sixteenth-note rhythms | 24 | Telemann, Flute Fantasia No. 1, Mvt. 2 |

Level Seven

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|----------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---|
| 25 | Dominant seventh chords II | 25 | Mixed arpeggios and scales | 25 | Mozart, Bassoon Concerto K191, Mvt. 3 (adapted) |
| 26 | Coiling scales | 26 | Waltzing figures in 6/8 time | 26 | Telemann, Flute Fantasia, No. 9, Mvt. 3 |
| 27 | Thirds, minor | 27 | Arpeggios mixing duplets and triplets | 27 | Some dotted rhythms in 6/8 |
| 28 | Diminished seventh chords | 28 | More 16th note syncopations | 28 | Bach, Cello Suite No. 1 BWV 1007, Menuet No. 2 |

Level Eight

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|-------------------------|---------------------------------------|-------------------------------------|---------------------------------------|---|
| 29 | Chromatic, triplets II | 29 | Flowing 6/8 patterns in minor | 29 | 'Con fuoco' style in minor |
| 30 | Melodic minor II | 30 | More dotted 6/8 fanfare figures | 30 | Corelli, Violin Sonata in F major Op. 5, No. 10 |
| 31 | Triplet neighbor scales | 31 | A very 'Telling' rhythmic challenge | 31 | Legato runs in major |
| 32 | Coiling arpeggios I | 32 | Syncopated 16th note rhythms | 32 | Bach, Cello Suite No. 3 BWV 1009, Gigue |

Level Nine

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|----------------------------|---------------------------------------|--------------------------------------|---------------------------------------|--|
| 33 | Turn-figure arpeggios | 33 | 16th note syncopations in 6/8 | 33 | Rapid runs in minor |
| 34 | Alberti chord progressions | 34 | Off-beat accents in 6/8 | 34 | Bach, Cello Suite No. 1 BWV 1007, Courante |
| 35 | Coiling arpeggios II | 35 | 16th-note rhythms off the beat | 35 | Telemann, Flute Fantasia #10, Mvt. 1 (adapted) |
| 36 | Octave-leap scales | 36 | Flowing arpeggios over a wider range | 36 | Lively scales with some thirds |

Level Ten

| <i>One: Melodic Variations</i> | | <i>Two: Stepwise Sequences</i> | | <i>Three: Musical Snippets</i> | |
|---------------------------------------|----------------------------|---------------------------------------|--|---------------------------------------|--|
| 37 | Broken chord progressions | 37 | Shifting subdivisions in 6/8 time in minor | 37 | Vivaldi, Cello Sonata No. 5 Op 14, Mvt. 2 |
| 38 | Tenth-leap scales | 38 | Mixing larger subdivisions | 38 | Bach, Violin Partita No. 1 BWV 1002, Courante |
| 39 | Flowing chord progressions | 39 | Some 'swashbuckling' syncopations | 39 | Bravura arpeggios |
| 40 | Quartal patterns | 40 | 'False downbeat' syncopations in 6/8 time | 40 | Bach, Partita for Flute, BWV 1013, Mvt. 1, Allemande |

Part 1: Melodic Variations

#1. Legato five-note patterns

Basic pattern through the circle of fifths

1a.

Apply this pattern to the following keys. Strive to memorize it. Try different octaves. Always play musically. Be creative, make up variations!

Tips for Slide Technique

Alternate positions give us choices. Each choice has both advantages and disadvantages. Usually, the advantage is increased efficiency. Usually, the disadvantage is faulty intonation. Here are some common alternate positions to consider.

General Guideline:

Keep legato half steps in the same partial of the overtone series, especially for shorter notes. Here are some examples:

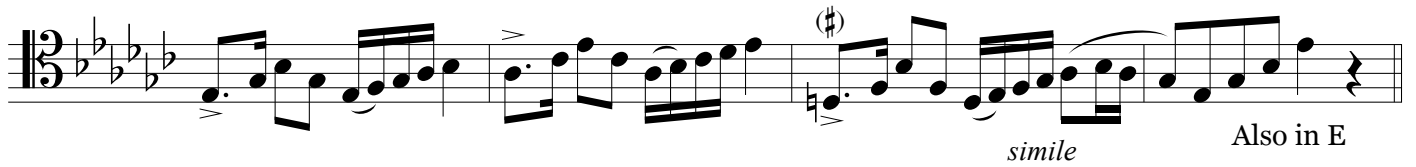
This example may require raised positions for tuning:

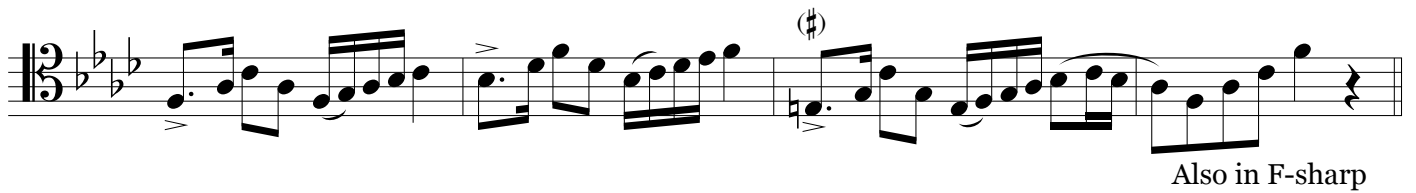
Melodic Variation in Ascending Keys

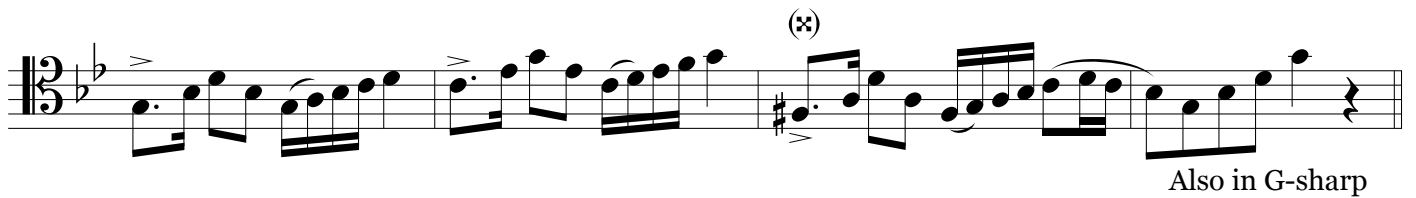
In this example, some alternate slide positions are suggested. However, throughout most of this book, they won't be.

1b.


14b. 

 *simile* Also in E

 Also in F-sharp

 Also in G-sharp

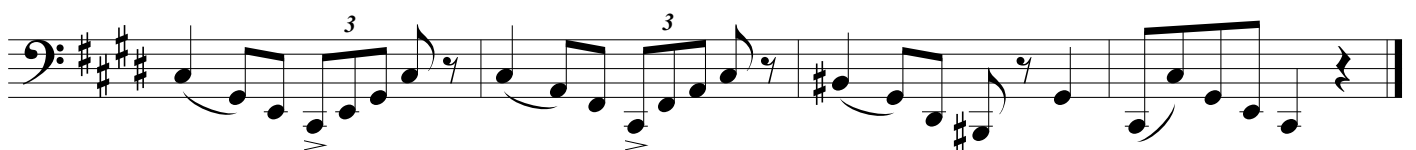


14c. 

 Also in F

 Also in E-flat





#31. Triplet neighbor scales

Use alternate positions to avoid 'scrubbing.'

31a.

Just the downbeat notes are presented. The lower neighbor is always a half-step down. The upper neighbor is always diatonic.

Keep the triplets even, especially if you use a lot of natural slurs.

31b.

39c.

The musical score consists of two systems, each containing six staves of music. The first system is in B-flat major (three flats) and 6/8 time. It begins with a treble clef and a common time signature, which changes to 6/8. The music features a series of eighth-note runs, often beamed together, with slurs and accents. Dynamics include *piu* (more) and *meno* (less). The second system is in D major (two sharps) and 6/8 time, continuing the eighth-note patterns and dynamic markings. The score concludes with a double bar line and repeat signs.

101 **Part 2: Stepwise sequences**

#1. Lyrical legato

Play with a singing sound and clean slide technique. You are welcome to flip keys for additional practice. Better yet, memorize it and play in all keys.

simile

simile

You can leave this one out if it goes too high.

simile

simile

simile

111 #11. Sixteenths bouncing off the downbeat

The secret here is not lag after the 2nd beat. Aim at the following downbeat and things should work nicely.

Exercise #11 consists of eight measures of music in bass clef, 2/4 time. The first four measures are in B-flat major (one flat), and the last four are in B major (two sharps). The melody is a continuous stream of sixteenth notes, starting on the downbeat of each measure and moving in a generally upward direction. The notes are grouped in pairs of eighth notes. The word "simile" is written above the staff in measures 2, 4, 6, and 8. There are various musical markings such as slurs, accents, and dynamic markings (like >) throughout the piece.

The clef changes in this next one!

Exercise #11 continues with four more measures. The first two measures are in B-flat major (one flat) and 2/4 time. The last two measures are in B-flat major (one flat) and 3/4 time. The melody continues with the same sixteenth-note pattern. The word "simile" is written above the staff in measures 10 and 12. The clef changes from bass clef to alto clef in the final two measures.

#27. Arpeggios mixing duplets and triplets

Pay close attention to the articulations

The image displays a musical exercise consisting of ten staves of music. The first six staves are in bass clef, and the last four are in alto clef. The key signature changes from one flat (B-flat) to one sharp (F#) in the fourth staff, and then to two flats (B-flat and E-flat) in the seventh staff. The time signature is 4/4 throughout. The exercise is composed of arpeggiated chords, with some notes grouped as duplets (two notes beamed together) and others as triplets (three notes beamed together). The notation includes slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

141 **Part Three: Musical Snippets**

#1. Domenico Gabrielli, Ricercare No. 3

Original key: D major

Older pieces often have no style markings. Don't assume that the correct performance is without style!

♩ = c. 92

The image displays eight staves of musical notation for Domenico Gabrielli's Ricercare No. 3. The notation is in bass clef with a 4/4 time signature. The key signature is D major, indicated by two sharps (F# and C#). The tempo is marked as ♩ = c. 92. The score consists of eight staves, each containing a single melodic line. The first staff begins with a quarter rest followed by a quarter note G2. The subsequent staves feature a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The piece concludes with a final whole note G2 on the eighth staff.

#17. 6/8 Syncopations in minor

The syncopations make this lively but also increase the challenge. Notice the hemiola near the end. A hemiola occurs when two groups of three are replaced by three groups of two, causing the beat to shift for a moment.

B.E.

♩. = c. 112

The musical score is written in bass clef with a 6/8 time signature and a key signature of one sharp (F#). It consists of nine staves of music. The tempo is marked as ♩. = c. 112. The music features complex syncopated rhythms and slurs. The final three staves (7, 8, and 9) show a hemiola, where the 6/8 time signature changes to 3/4 for two measures before returning to 6/8. The piece ends with a double bar line and repeat dots.

#38. Bach, *Violin Partita No. 1 BWV 1002, Courante*

Original key (implied): B minor

As is often the case with Bach, the printed key isn't the implied key. He would use accidentals to create the sounding tonality. In this case, I just used the implied key as the key signature.

♩ = c. 120

The musical score is presented in ten staves of bass clef notation. The time signature is 3/4. The key signature is B minor, indicated by two flats (Bb and Eb). The tempo is marked as approximately 120 beats per minute. The score includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several accidentals (sharps and naturals) used throughout the piece. A double bar line with repeat dots is located at the end of the eighth staff. A small asterisk is placed above the eighth staff. The piece concludes with a final double bar line at the end of the tenth staff.