arranged bowed-string music to be played on the lute or keyboard. By studying this repertoire as models for adapting Bach's music to a new instrumental medium, we endeavor to understand how and why he made certain changes, and to apply those methodologies to our own work.

Compound-Melodic Notation

"Compound melody" is a style of composition in which two, three, or even four voices may be derived from what appears on paper to be a single voice. This is the notation Bach used in writing his solo violin works (as well as his cello works). Another term that is sometimes used for this is "implied polyphony." Compoundmelodic notation is like musical shorthand that greatly reduces the clutter of rests, ties, and separate stems and beams that would be required if the work were instead in polyphonic notation. It is especially helpful for music that is written on a single staff, such as the violin and cello works. A limitation of this notation, however, is that a specific voice to which a note belongs is at times unclear, thus making this the responsibility of the player to decide. Notwithstanding, a "silver lining" is that it can also result in different interpretations, which keeps the music fresh and challenging to performers.

To understand how to extract polyphony from a compound melody, it is helpful to study examples taken from Bach's own lute and keyboard arrangements of works that he originally wrote for the violin or cello. For instance, the second violin Sonata, BWV 1003, exists in a version for the keyboard, BWV 964. Example 1a, from the third movement of the violin version, illustrates the limitations of compound melody when compared to the polyphonic notation of 1b, from the keyboard version (transposed to match the violin key).

Example 1: Sonata II, Andante, mm. 3–4: (a) for violin; (b) for keyboard.





In compound-melodic notation, as may be seen when comparing the violin notation to that of the keyboard, larger intervals within what otherwise is a stepwise line may suggest the presence of a second melody, or of rudimentary structures for harmonic and bass support.

Example 2 shows a compromise for the guitar, in singlestaff notation, that still allows the overlapping of notes to distinguish the different voices.

Example 2: Sonata II, Andante, mm. 3–4: edited for guitar.



Bach's notation for the violin is mostly in compoundmelodic notation; however, it sometimes changes to polyphony when greater clarity is needed and when the voicing becomes more complex. In our guitar arrangements, we have followed this practice. For the passages that are written as compound melody, the performer is free to sustain and overlap the upper notes (or not) as desired, to selectively "realize," or bring out different voices, so that they are perceptible to the listener.