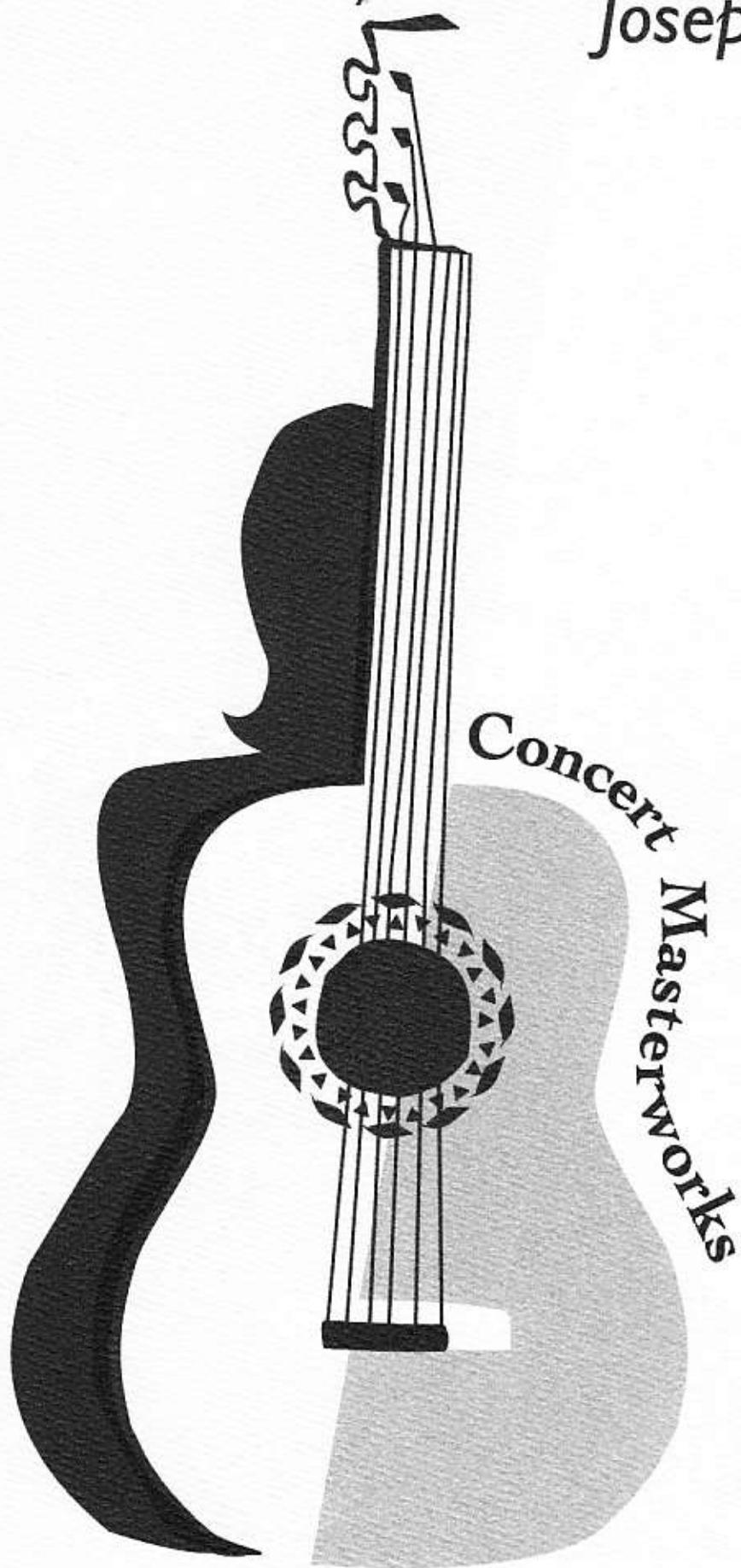


With Tablature

Classical Guitar of Bach arranged by Joseph Harris

\$ 26.00



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Classical Guitar of Bach

arranged by
Joseph Harris

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Explanation of Ornaments Used in This Book

Ornamentation is a vital feature not only of the music of J.S. Bach but of music throughout the Baroque period (approximately 1600-1750). Baroque composers expected the performer to provide additional notes to those written in the score. The main goal of ornamentation is not merely to decorate the music. Rather, ornaments primarily fulfill two important expressive functions: to create dissonance and to assist in conveying a particular mood or affection. On instruments with limited sustaining ability such as the lute or the guitar, ornaments play a third pragmatic role. With the help of ornamentation notes can be artificially prolonged and spaces in the musical texture can be filled in.

An important consideration to remember when performing Baroque music is that the ornament should almost always begin directly on the downbeat, not before the beat. This is reflected in the fact that an ornament's expressive function is frequently to act as an accented dissonance. With the guitar, the performer sometimes has the option of playing an ornament on one string (the most common fashion) or on two adjacent strings. Whichever method is used, the entire ornament should be played fluidly and gracefully.

To a certain extent, ornamentation is left to the discretion of the player. However, ornaments are often indicated directly in the score. In order not to greatly obscure the notation of the music, Baroque composers used special symbols to indicate the many different types of ornaments that they used. Below are brief explanations of the symbols found in this book and suggestions for their execution.

	trill		turn		appoggiatura	
written						
played		or		accented		unaccented
					upward	downward

The trill (also indicated by the symbol *tr*) is an alternation between a note and its upper neighbor. It should begin on the upper note and directly on the downbeat. The number of notes in a trill may vary depending on tempo and the duration of the affected note.

The turn involves a note and its upper and lower neighbors. There are two basic types of turns: accented and unaccented. In an accented turn, the first note occurs directly on the downbeat; however, in an unaccented turn, the final note of the turn should coincide with the downbeat.

The appoggiatura contains a single auxiliary note slurred to a main note. Each note receives half the notated value of the main note. Despite its notation, the appoggiatura begins directly on the downbeat, not before the beat.

	mordent		Schleifer		compound ornament (turn + trill)	
written						
played						
					with ascending prefix	with descending prefix

The mordent is a quick alternation between a note and its lower neighbor.

The Schleifer utilizes a short section of a scale and begins on the downbeat.

Compound ornaments that combine two or more basic ornaments are also found in the music of Bach. This book uses a compound ornament that combines a turn with a trill. Like the basic ornaments that they are comprised of, compound ornaments begin directly on the downbeat.

Historical Notes & Performance Suggestions

Among the works of Bach, the most numerous type of composition by far is the cantata, about two hundred of which have survived to the present day. The cantata is a multi-movemented work for solo voices, chorus and instruments and is often based on a pre-existing tune. Most of Bach's sacred cantatas, which were intended for performance during religious service, are based on hymn tunes. The typical Bach cantata consists of an opening chorus, two or more pairs of arias and recitatives and a closing chorale. Bach's four-part chorales are often upheld as the standard of perfection when it comes to polyphonic writing. The chorale of Cantata No. 67, "*Du Friedenfürst Herr Jesu Christ*" (found on page 77 of this book), clearly demonstrates Bach's mastery at this art. The chorale of Cantata No. 147, "*Herz und Mund und Tat und Leben*" (found on page 40) is much more texturally and formally developed. Here, an instrumental ritornello (a recurring melody) separates the different lines of the chorale text.

Many of the pieces in this book are taken from larger works called suites. A suite (which might also go by the designation "partita") is a collection of dances unified by mode or key but contrasting in character, tempo, meter and country of origin. The dances of a particular suite may be thematically related, sharing certain motives and figures. (An exception is the prelude, which is usually thematically unrelated to the other movements.) The individual dance movements found in suites are most often in a binary or two-part form, with each half of the piece repeated in performance. The core of the standard Baroque suite consists of four main dances: the allemande, courante, sarabande and gigue. In addition to these dances, optional movements, collectively referred to by the term *Galanterien*, are sometimes found. The usual placement of these optional dances is between the sarabande and the gigue. Certain dance types such as the gavotte, minuet and bourrée are often presented in pairs. The second dance of the pair might exhibit a contrasting mood, or be in a contrasting key such as the parallel minor. After playing the two dances in order, the performer returns to the first dance. For example, a pair of minuets would be played in the order: Minuet I–Minuet II–Minuet I. Below are some brief descriptions of the types of works found in this book:

The **air** is the instrumental equivalent of an aria or a solo song and technically not a dance. The chief feature of the air is the distinct and flowing melody in the upper voice.

The **bourrée** is a lively dance in duple meter, and begins with a quarter-note upbeat.

A **double** is a second version of a particular dance movement. It retains the same harmonic and melodic outlines of its principal but exhibits a more animated musical surface. Through techniques such as "diminution," notes in the principal are replaced in the double with notes of smaller durations. The Bourrée and Double from the Partita in B Minor for solo violin (found on page 12 of this book) offer a good example of this diminution technique. Bach uses a slightly different process in the Sarabande and Double from the same Partita (found on page 22); here, he transforms the chordal texture of the Sarabande into a linear texture in the Double.

The **gigue** developed in France, due largely to the efforts of 17th-century lutenist Jacques Gaultier. The gigue is in a quick tempo and compound meter, and exhibits a lively character.

The **gavotte** is a gracious French dance in duple meter and begins with two upbeats. It had its beginnings in the opera and ballets of 17th century French composers, most notably Lully.

The **loure** is a slow, majestic French dance with heavy accents, lilting rhythms and dotted figures. Like the musette, the loure was originally a bagpipe dance with a characteristic drone, which gave the dance a rustic character.

The **minuet** is a serene and stately French dance in triple meter and moderate tempo. The formal outlines of the minuet are clearly delineated with regular four-bar phrases.

The **musette** is a dance inspired by an instrument of the same name, which is a small French version of the bagpipe. The most outstanding characteristic of the musette is the drone, which is a long sustained (or repeated) note. The drone provides a simple and monotonous accompaniment and gives the music a rustic and pastoral feeling.

The **prelude** often served a very pragmatic role in the Baroque suite. As well as establishing a suite's mode or key, the prelude provided the opportunity for performers to warm up their fingers and to test the tuning of their instrument. The prelude is technically not a dance. Historically, the prelude was originally improvised and was rhythmically and metrically very loose. A remnant of this practice is the so-called "unmeasured prelude," which is notated with no rhythmic indications, leaving rhythmic considerations solely up to the performer's discretion. Unlike the dance movements of the suite, which are typically in a binary form, the prelude has no prescribed formal structure. The form of the prelude is often a *Fortspinnung* or unfolding of a single musical idea in a steady and unbroken flow.

The **sarabande** is a slow and stately dance in triple meter and with a strong accent on the second beat. It evolved from the zarabanda, a dance from 16th-century Mexico. The zarabanda was in a faster tempo than the sarabande and was sometimes accompanied by castanets and guitar. It was also wildly erotic and so sexually suggestive that its performance was outlawed. Persons caught dancing the zarabanda were punished or even exiled.

The **siciliana** originated in Sicily. It is a dance in a moderate tempo, compound duple meter and exhibits the characteristic rhythm of dotted eighth-sixteenth-eighth. It is sometimes similar in character to a slow gigue but is more pastoral in mood.

About the Arranger . . .

Joe Harris received his Bachelor's and Master's degrees in guitar performance at Northern Arizona University as a student of Tom Sheeley. Joe has done additional graduate study in the field of music theory at the University of Iowa. In addition to his work with the classical guitar, his interests include jazz guitar, musical aesthetics, and the music of French composer Olivier Messiaen (1908-1992). Joe also enjoys hiking, mountain biking and rock climbing.

Sarabande
from Suite for solo flute, BWV 1013

J.S. Bach
(1685-1750)

The sheet music consists of four staves of musical notation for flute, arranged vertically. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a dynamic marking of $\bar{\text{P}}$. The second staff begins with a dynamic marking of $\bar{\text{P}}_2$. The third staff begins with a dynamic marking of $\bar{\text{P}}$. The fourth staff begins with a dynamic marking of $\bar{\text{P}}$.

Staff 1: Measures 1-4. Fingerings: 2-0, 1-2; 2-0, 1-2; 1-2, 0-3, 6-5; 3-0, 1-2, 0-0. Dynamic markings: $\bar{\text{P}}$, $\bar{\text{P}}_2$, $\bar{\text{P}}$, $\bar{\text{P}}$.

Staff 2: Measures 5-8. Fingerings: 2-0, 1-2; 2-0, 1-2; 1-2, 0-3; 0-0. Dynamic markings: $\bar{\text{P}}$, $\bar{\text{P}}$, $\bar{\text{P}}$, $\bar{\text{P}}$. Measure 8 ends with a repeat sign.

Staff 3: Measures 9-12. Fingerings: 3-0, 3-1, 0-1; 0-2, 0-1, 3-0, 1-0; 3-1, 0-3, 1-0, 3-1, 0-0. Dynamic markings: $\bar{\text{P}}$, $\bar{\text{P}}$, $\bar{\text{P}}$.

Staff 4: Measures 12-15. Fingerings: 2-0, 1-3; 5-3, 6-5, 3-1, 0-3, 1-0, 3-1; 7-8, 10-8, 7-5, 3-1, 0-1, 3-1. Dynamic markings: $\bar{\text{P}}$, $\bar{\text{P}}$.

15

C.3

H

19

H P H P

C.3

P P P H P H

27

H P P H H P P

The image shows a page of sheet music for guitar, specifically for the C.7 position. The top half contains two staves of musical notation with fingerings (e.g., 3, 4, 1, 2) and dynamic markings (e.g., tr). The bottom half provides a corresponding tablature, showing the fret positions (e.g., 8, 7, 10, 4, 5) and picking patterns (e.g., H, P, PHP) for each measure.

39

The sheet music shows a treble clef, a bass clef, and a key signature of one sharp. The tablature below shows the guitar strings with fingerings and picking patterns.

43

C.2

Prelude
for lute, BWV 999

J.S. Bach
(1685-1750)

13

C.5

16

C.2

C.5

C.7

C.7

C.9

C.8

C.5

25

C.2

5 7 7 5 5 4 5 5 | 4 3 5 3 4 3 4 0 4 | 4 3 4 3 4 2 4 4

0 0 0

28

2 1 2 1 2 1 2 2 | 1 0 1 0 1 0 1 1 | 2 1 0 1 2 1 2 2

0 0 0

31

7 4 3 4 7 4 7 3 2 0 2 | 6 4 3 4 6 4 6 2 1 1

0 0 0

33

0 6 4 3 4 6 3 1 0 1 | 0 7 4 3 2 2 2 2 2 2

C.2

0 6 4 3 4 6 3 1 0 1 | 0 7 4 3 2 2 2 2 2 2

C.7

35

4 3 3 4 3 4 3 4 0 4 | 7 9 9 7 7 7 7 0 7

0

C.5

37

6 5 5 6 5 6 7 6 6 | 6 5 5 6 5 6 3 2 0 1

0

C.1

39

2 3 1 3 2 3 2 3 2 0 2 | 1 3 1 3 1 3 1 3 1 0 1

0

C.1

41

1 3 1 3 1 3 1 3 1 0 1 | 7 6 5 6 7 6 7 9 2

0

Bourrée
from Suite No. 1 for lute, BWV 996

J.S. Bach
(1685-1750)

C.2

T 0 2 3 2 0 4 0 2 0 2 4 0 3 1 0 2 0 4 0 2
A 3 2 0 0 2 0 3 2 0 2 0 3 2 0 2 0 2 0 2 0
B 3 2 0 0 2 0 3 2 0 2 0 3 2 0 2 0 2 0 2 0

C.2

T 0 2 3 2 0 4 0 2 0 2 4 0 3 1 0 2 0 4 0 2
A 3 2 0 0 2 0 3 2 0 2 0 3 2 0 2 0 2 0 2 0
B 3 2 0 0 2 0 3 2 0 2 0 3 2 0 2 0 2 0 2 0

T 0 2 3 2 0 4 0 2 0 2 4 0 3 1 0 2 0 4 0 2
A 3 2 0 0 2 0 3 2 0 2 0 3 2 0 2 0 2 0 2 0
B 3 2 0 0 2 0 3 2 0 2 0 3 2 0 2 0 2 0 2 0

T 0 2 3 2 0 4 0 2 0 2 4 0 3 1 0 2 0 4 0 2
A 3 2 0 0 2 0 3 2 0 2 0 3 2 0 2 0 2 0 2 0
B 3 2 0 0 2 0 3 2 0 2 0 3 2 0 2 0 2 0 2 0

13

Sheet music for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a six-string tablature. The music consists of two measures. Measure 13 starts with a note at position 0 on the 6th string. Measure 14 starts with a note at position 3 on the 6th string.

0 3 0 4 3 | 1 5 2 0 | 3 2 0 3 0
3 2 3 4 0 4 0 1 2 2 4 2

16

Sheet music for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a six-string tablature. The music consists of two measures. Measure 16 starts with a note at position 0 on the 6th string. Measure 17 starts with a note at position 3 on the 6th string.

0 7 7 4 2 0 5 0 3 2 0 3 3 1
2 1 2 4 6 7 2 0 4 0 0 3 2 3

19

Sheet music for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a six-string tablature. The music consists of two measures. Measure 19 starts with a note at position 0 on the 6th string. Measure 20 starts with a note at position 3 on the 6th string.

0 5 0 2 2 0 4 0 0 0 1 3 2 0 1 0
3 2 0 2 0 2 3 2 0 4 0 2 4 2 1 2 3

C.2 — C.4 —

Sheet music for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a six-string tablature. The music consists of two measures. Measure 22 starts with a note at position 0 on the 6th string. Measure 23 starts with a note at position 3 on the 6th string.

2 4 4 0 4 2 1 2 4 5 4 2 2 0
2 4 6 0 0 2 0 2 0 5 2 4 2 0

Bourrée & Double
from Partita No. 1 for solo violin, BWV 1002

J.S. Bach
(1685-1750)

C.7

T 7 7 7 7 | 8 8 7 5 3 | 0 0 2 2 | 5 5 3 3 2 | 5 3 2 3 4 3 2

A 7 7 7 7 | 8 8 7 5 3 | 0 2 4 | 4 | 2

B 9 9 9 7 | 8 2 | 0 2 4 | 4 | 2

P PHP P

5

3 3 | 2 0 2 5 0 | 2 2 | 4 2 4 7 8

2 2 | 0 | 0 0 | 3 | P

9

9 8 9 6 5 6 | 0 2 3 3 2 3 5 3 5 3 | 3 2 3 7 3

H

13

2 0 2 5 | 0 3 2 3 0 0 0 0 0 0 0 0 0 0

H

17

0 2 10 (10) 10 9 7 10 8 7 10 8 7 9 7 0 3 0 4

P P P

0 2 3 2 3 2 4 0 3 2 1 4 2 3 4 3 2 3 4 3 2 3 4

0 2 3 2 3 2 3 2 0 3 0 5 4 0 2 4 5 4 0 2 4 2 0 2 4

C.2 —————

25

0 3 2 0 4 0 0 8 7 8 5 7 5 3 2 0 0 3 0

0 4 2 0 4 0 0 9 8 9 0 4 2 4 0 1 2

P H P

C.4 —————

6 8 6 8 3 2 0 2 7 2 7 2 5 4 7 6 4 6 9 7

7 7 0 3 4 4

The image shows a page of sheet music for a six-string guitar. The top staff is a treble clef staff with fingerings above the notes, indicating a melodic line. The bottom staff is a six-string guitar neck diagram with corresponding fingerings below each string, showing the frets being played. The music is in common time, with a key signature of two sharps. Measures 41 through 50 are shown, with measure 41 starting at the beginning of the page.

C.2

45

3 2 0 2 0 3 0 2 | 3 0 2 3 2 4 | 6 7 6 7 9 10 9 10 12 | 11 8 11 11 8 9

P H P H H H

49

Fretboard tablature below the staff:

11	7	9	7	9	11	7	9
H							

10 10
10 9 10 10
7 9 7 6
10 9 7 6 8 7 0
3 2 3 0
4 3

H H P P P P P

54

Fretboard tablature below the staff:

0	3	2	0
4	2	0	3
P			

3 2 4 3 4
0 4 3 4 5 4
7 5 4 7 6 7

P P P P P P

98

Fretboard tablature below the staff:

5	4	5	7	4	6
7	7	9	6	6	10
P	H				

7 6 7 9 7 9
9 7 9 7
9 11

P H

52

Fretboard tablature below the staff:

9	8	7	8
8	(8)	7	9
H			

11 9 8 11
7 10 9 7
10 9 7 6

P

Sheet music for guitar, page 65, measures 7-10. The key signature is A major (two sharps). The first measure starts with a C7 chord (C, E, G, B) followed by a bass note. The second measure shows a bass line with notes at 4, 2, and 0. The third measure starts with a C3 chord (C, E, G) followed by a bass note. The fourth measure starts with a C2 chord (C, E) followed by a bass note.

The tablature below shows the corresponding fingerings and string numbers for each note. The strings are numbered 7 (top) to 1 (bottom). Fingerings include 1, 2, 3, 4, and 5. String numbers include 7, 6, 5, 4, 3, 2, and 1.

C.7

Double

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef, a key signature of two sharps, and a time signature of common time. It contains six measures of music, each with a dynamic marking: **C.2**, **p**, **p**, **-**, **-**, and **p**. The bottom staff is a tablature staff with six horizontal lines representing the strings. It shows fingerings above the notes and includes numerical values below the strings: 2, 3, 2, 0, 3, 0, 2; 5, 3, 2, 3, 0, 0, 2; and 3, 0, 4, 5, 0, 0. Below the tablature are performance instructions: **P**, **2**, **P**, **H**, **P**, **7**.

A musical score for guitar. The top staff shows a treble clef, a key signature of two sharps, and a measure number 7. The bottom staff is a six-string guitar tablature. The music consists of two measures. Measure 1 starts with a eighth note at the 2nd fret of the 6th string, followed by a sixteenth-note pair (3rd and 4th strings) with a grace note (4th string) above the 3rd string. Measure 2 starts with a eighth note at the 2nd fret of the 6th string, followed by a sixteenth-note pair (3rd and 4th strings) with a grace note (4th string) above the 3rd string. The tablature below shows the fingerings for each note: measure 1 has fingerings 0, 0, 2, 5, 5; measure 2 has fingerings 2, 2, 2, 4, 5, 4. The letter 'H' is placed under the 5th string in both measures.

9

12

15

18

C.5 C.7

H

C.2 C.2

H P P P

C.2

P P

C.7 C.4

P H

33

9 9 8 9 9 9 9 9 9 9 9 9

0 3 2 3 2 4 5

P H

C.6 C.4 C.2

8 6 6 7 4 5 7 10

10 8 7 8 0 4 2

2 0 3 2 0 3

5 4 2 1 2 5 4 2

6 5 4 3 2 1 2 5 4 2

P P P P P H P

45

57

2 1 0 2 1 2 0 | 0 2 3 0 2 4 0 | 0 3 2 4 3 0 3 1 | P P H H p P

60

2 3 0 7 9 6 7 9 | 9 7 9 9 9 9 | 9 8 9 6 7 9 7 | H H

C.7 C.4 C.7

63

8 10 8 7 5 3 2 0 | 6 7 6 4 7 5 7 6 | 7 7 7 7 7 7 7 9 | H P H

C.2

66

8 0 3 2 0 3 | 2 3 2 0 3 0 | 0 2 4 3 2 0 | 0 2 P P

Sarabande and Double
from Partita No. 1 for solo violin, BWV 1002

J.S. Bach
(1685-1750)

C.2

T 3 8 7 5 | 7 5 3 2 | 0 5 3 2 3 0 | 3 5 4 2 | P

A 4 7 6 0 | 5 2 3 | 4 5 2 | 3 4 | P

B 2 7 | 0 | 1 4 | 3 | P

T 3 5 | 5 3 5 3 2 0 | 2 4 5 | 0 | P H

A 4 4 2 5 | 0 6 | 4 5 | 2 5 4 | P

B 2 4 | 0 | 1 4 3 | 2 | P

T 3 5 | 5 3 5 3 2 0 | 2 4 5 | 0 | P H

A 4 4 2 5 | 0 6 | 4 5 | 2 5 4 | P

B 2 4 | 0 | 1 4 3 | 2 | P

T 3 5 | 5 3 5 3 2 0 | 2 4 5 | 0 | P H

A 4 4 2 5 | 0 6 | 4 5 | 2 5 4 | P

B 2 4 | 0 | 1 4 3 | 2 | P

T 3 5 | 5 3 5 3 2 0 | 2 4 5 | 0 | P H

A 4 4 2 5 | 0 6 | 4 5 | 2 5 4 | P

B 2 4 | 0 | 1 4 3 | 2 | P

T 3 5 | 5 3 5 3 2 0 | 2 4 5 | 0 | P H

A 4 4 2 5 | 0 6 | 4 5 | 2 5 4 | P

B 2 4 | 0 | 1 4 3 | 2 | P

T 3 5 | 5 3 5 3 2 0 | 2 4 5 | 0 | P H

A 4 4 2 5 | 0 6 | 4 5 | 2 5 4 | P

B 2 4 | 0 | 1 4 3 | 2 | P

T 3 5 | 5 3 5 3 2 0 | 2 4 5 | 0 | P H

A 4 4 2 5 | 0 6 | 4 5 | 2 5 4 | P

B 2 4 | 0 | 1 4 3 | 2 | P

17

p

0 3 2 0 2 | 3 0 2 | 7 2 2 | 0 2 3 | 6

0 5 4 2 0 | 0 2 0 | 0 2 0 | 2 3 3 | 6

0 3 2 | 3 0 2 | 7 2 2 | 0 2 3 | 6

P

21

C.2

0 8 7 5 3 2 | 3 5 6 | 0 0 3 2 0 | 3 5 4 2 | p

7 8 4 2 0 | 3 4 0 | 3 2 0 | 4 5 4 2 | p

C.4

4 3 4 | 3 6 4 7 9 7 | 2 0 2 3 2 3 0 | 0 0 2 0 6 5

5 4 2 | 0 | 2 0 2 | 3 2 4 | 2 | 2

st. P H P H

C.7

C.2

C.4

7 5 3 | 3 8 7 5 3 | 2 5 0 | 4

7 6 4 | 4 4 2 | 2 0 2 | 4

9 7 5 | 4 | 0 2 | 3

Double

9

T A B

C.2

1.
C.22.
C.2

C.7
C.2

C.2

12

C.5 C.4

5 0 2 2 0 3 2 0 | 4 8 7 5 4 5 | 5 3 4 5

0 7 5 4 | 7 7 6 0 H

P P

15

C.2

5 2 0 0 4 | 0 0 0 0 0 3 | 5 0 3 2 0 2 | 5 4 2

0 2 4 | 0 H P P P P

18

C.2 C.2

2 2 0 2 | 0 6 7 5 3 0 2 | 0 2 0 2 2 1 2 2 3

5 0 H P P P P H

21

C.2 C.2

3 2 0 3 2 0 3 3 2 2 0 2 2 4 | 0 0 2 0 2 3 2 3 4

4 1 2 H P H

24

C.7

3 2 4 3 1 4 2 0 4 | 0 4 4 3 2 2 0 3 | 3 0 1 2 1 0 7 9 7
2

P H P P 0 P

27

C.7

2 0 2 2 0 3 3 2 0 | 0 2 3 2 0 6 9 | 7 5 3
2 0 0 4 2 H 9 7 6 4 9 7 5

P P H

30

1. C.4

2 0 3 2 0 6 7 6 7 6 7 4 3 | 4 4 5 7 4 6 7 H
4 2 P H H H P 7 7 7 7 H

2. C.7

6 7 6 7 6 7 9 9 8 | 7 10 9 7 7 7
H H H P 7 H

Air ("On the G String")
from Suite No. 3 for orchestra, BWV 1068

J.S. Bach
(1685-1750)

The sheet music consists of four staves of musical notation, likely for a bowed string instrument. The top staff shows the melody line with various bowing and articulation marks. Below it are three staves for tablature, labeled T (Treble), A (Alto), and B (Bass). The first tab staff shows fingerings (e.g., 1, 2, 3) and rests. The second tab staff includes dynamic markings (e.g., 1010, P, PHP) and a performance instruction "P". The third tab staff includes a dynamic marking (1010) and a performance instruction "P". The bottom staff shows fingerings (e.g., 1, 2, 3) and rests. The music is divided into measures by vertical bar lines.

9

C.1

3 3 (3) 0 3 2 3 1 1 3 1 3 0 1 3 (1) 3 0 2 0 1 0 0

P P P P P P P

11

0 1 0 2 3 1 2 3 0 (0) 3 3 1 0 2 2 4 1 (1) 0 2 0

3 2 0 3 4 0 3 3 0 0 0 3 3 0 0 3

H H

13

0 0 (0) 1 0 2 0 (0) 2 3 (3) 2 3 5 (5) 3 1 0 1 3 (1) 0 3 1 0 2

3 3 1 0 2 3 2 3 0 4 2 0 0 3 3 0 3 3 0 3

P P P

15

0 0 (0) 1 3 (3) 0 1 (1) 0 3 1 0 2 0 1 3 1 2 2 5 3

2 2 0 2 3 2 3 0 2 0 2 4 0 2 4 0 2 0 0 0 3

H

Sheet music for guitar, page 19, measures 19-20. The music is in common time (indicated by 'C.6' above the staff). The first measure consists of six eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). The second measure consists of six eighth-note chords: D major (D-F#-A), G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), and E major (E-G-B). The tablature below shows the corresponding fingerings for each note: 1, 2, 3, 3, 1, 0; 2, 3, 1, 1, 3, 0; 4, 2, 4, 3, 1, 0; 1, 2, 3, 1, 3, 0; 1, 2, 3, 1, 3, 0; 0, 2, 1, 3, 0.

The image shows two staves of sheet music for guitar. The top staff is for the treble clef (Guitar 1) and the bottom staff is for the bass clef (Guitar 2). Measure 21 starts with a whole note on G (Treble) and B (Bass). It continues with eighth-note patterns: (0, 4, 1), (0, 3, 2), (3, 2, 1), (1, 2, 3), (0, 1, 2), (0, 1, 2), (1, 2, 1), (1, 2, 1). Measure 22 begins with a whole note on A (Treble) and C (Bass). It then has a sixteenth-note pattern: (0, 3, 1, 1, 3, 0, 0). The bass staff continues with notes: (0, 3, 2, 3, 3, 1, 1, 0, 0, 3, 3, 3, 2, 2).

Gigue

J.S. Bach
(1685-1750)

20 C.1

0 0 (0) 5 6 3 1 3 0 1 2
3 3 3 1 3 0 2 3

24

0 1 2 3 0 2 3 0 1 3
3 0 1 2 0 2 3 0 1 3

28

0 1 2 3 0 2 3 0 1 3
3 0 1 2 0 2 3 0 1 3

32

0 1 0 3 0 2 0 3 0 1 0 2 0 3
3 1 0 3 0 2 0 3 0 1 0 2 0 3

3

3 0 0 3 (3) 6 5 1 3 0 1 3 1

3 3 0 3 4 0 0 0 0 0 0 0

C.2

41

(i) 0 3 2 3 0 2 5 3 4 5

3 3 0 3 0 0 0 2 2 2 4 4

C.2

5 6 5 6 3 5 2 2 5 3 4 5 5 6

4 4 0 0 2 2 4 4 4 4

6 3 5 2 0 2 3 0 0 2 0 2

0 0 3 1 1 0 0 2 0

55

60

64

68

Sarabande
from French Suite No. 1 for keyboard, BWV 812

J.S. Bach
(1685-1750)

⑥ = D

Musical score for Sarabande, first system. The top staff shows a treble clef, a key signature of one sharp (D major), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of two measures. Measure 1 starts with a sixteenth-note rest followed by a sixteenth-note C. Measure 2 starts with a sixteenth-note G. The right hand part is labeled 'C.3' above the notes.

T	5	6	5	9	10		3	5	6		10	12	5	3
A	6	7	8	10		5	9			12				
B	0	0	0	0		0	8	7	0	11	11	11	4	

C.2

C.3

C.7

C.5

Musical score for Sarabande, second system. The top staff shows a treble clef, a key signature of one sharp (D major), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of three measures. Measure 1 starts with a sixteenth-note G. Measure 2 starts with a sixteenth-note E. Measure 3 starts with a sixteenth-note C. The right hand part is labeled 'C.7' above the notes.

2

3

5

10

11

10

8

7

6

5

8

6

5

3

4

6

5

8

8

8

0

0

0

0

0

0

0

3

4

5

5

8

8

8

0

0

0

0

0

0

0

3

4

5

5

8

8

8

0

0

0

0

0

0

0

3

4

5

5

8

8

8

0

0

0

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0

3

4

5

5

8

8

8

0

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0

0

3

4

5

5

8

8

8

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3

4

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3

4

5

5

8

8

8

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0

0

0

0

0

0

3

4

5

5

8

8

8

0

0

0

0

0

0

0

13

C.5

6 6 6 6 5 8 6 5 3 2 3 6 5 3 2

(0) 0 8 0 5 8 6 8 3 0 1 0

16

C.3 C.1 C.8 C.1

3 3 3 0 1 0 8 10 0 1 1 2

5 0 6 5 4 5 1 1 8

19

C.5

5 7 5 7 6 7 5 5 8 7 5 3 5 1 0 3 1

6 6 6 6 5 5 5 8 7 5 3 3 3 1

22

C.6 C.8 C.7

3 2 6 5 3 0 7 6 9 10 11 12 9 10 10 8 7 0 0

Minuet in G Major
for keyboard

J.S. Bach
(1685-1750)

⑥ = D

T	3	3	3		4	3	4	0		3	3		5	4	2	4	0
A	5	4	0		5	0	4	0		5	4	2	4	0			
B																	

H

4	5	2	0	3	2	3	1	0	2	0	0	3	1	0	2		
5																	

P

P

4	5	2	0	3	2	3	1	0	2	0	0	3	1	0	2		
5																	

4	5	2	0	3	2	3	0	2	2	0	3	0	2				
5																	

H

12

P P P

15

P

18

H P

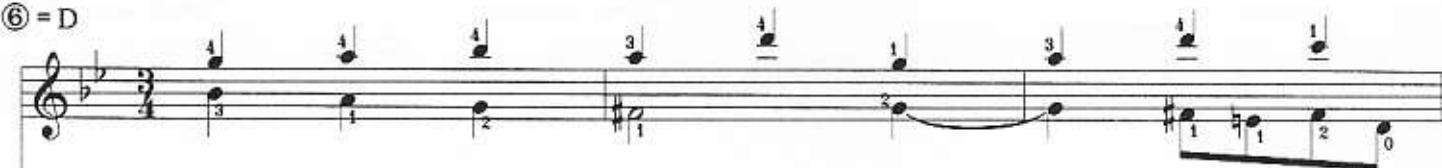
21

P P

Minuet in G Minor
for keyboard

J.S. Bach
(1685-1750)

⑥ = D



T	8	10	11	10	10	8	10	10	8
A	8	7	10	9	10	(10)	9	7	9
B							0		

6	5	6	8	6	8	10	11	10	10	3
0	0	0	8	7	10	9	10	9	7	0
P	H		5							

13

13 11 10 13 11 | 13 11 10 13 11 | 17 13 11 10 8
0 P P 0 13 12 10 8 7

16

6 8 10 11 10 10 10 8
8 7 10 9 10

19

10 10 8 6 5 6 8 6 8 10 11
(10) 9 7 9 0 0 5

P H

22

10 10 3 5 6 5 3 2 3
9 0 3 0 0 P P 5

P P

Chorale: "Jesu, Joy of Man's Desiring"
 from Cantata No. 147, "Herz und Mund und Tat und Leben"

J.S. Bach
 (1685-1750)

The sheet music consists of four staves of musical notation. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). The second staff is a tablature staff for a six-string guitar, with the strings labeled T (top), A, and B from left to right. The third staff is another tablature staff for a six-string guitar, with the strings labeled E, B, G, D, A, and E from bottom to top. The fourth staff is a tablature staff for a six-string guitar, with the strings labeled E, B, G, D, A, and E from bottom to top. The music is divided into measures by vertical bar lines. In the first measure, the treble staff has notes with fingerings 0, 4, 1, 3, 1. The second staff has notes 0, 3, 1, 5, 3. The third staff has notes 3, 8, 7, 8, 8, 0. The fourth staff has notes 1, 3, 0. In the second measure, the treble staff has notes 2, 4, 1, 3, 1, 0. The second staff has notes 6, 8, 5, 3, 1, 0, 3, 0. The third staff has notes 0. The fourth staff has notes 1. Measure 3 begins with a repeat sign and a bass clef. The treble staff has notes 0, 4, 1, 3, 1, 0. The second staff has notes 0, 1, 3, 0, 3, 1, 1, 5, 3. The third staff has notes 3, 8, 7, 8, 8, 0, 1, 3, 0. The fourth staff has notes 2, 3, 0. Measure 4 begins with a bass clef. The treble staff has notes 2, 4, 1, 3, 1, 0. The second staff has notes 2, 4, 1, 3, 1, 0. The third staff has notes 2, 1, 0. The fourth staff has notes 2, 3, 0. Measure 5 begins with a bass clef. The treble staff has notes 2, 4, 1, 3, 1, 0. The second staff has notes 2, 4, 1, 3, 1, 0. The third staff has notes 2, 1, 0. The fourth staff has notes 2, 3, 0. Measure 6 begins with a bass clef. The treble staff has notes 2, 4, 1, 3, 1, 0. The second staff has notes 2, 4, 1, 3, 1, 0. The third staff has notes 2, 1, 0. The fourth staff has notes 2, 3, 0.

22

C.1

C.1

3 8 7 8 0 1 3 0 | 2 3 1 0 3 1 0 3 2 0 2 0 3

0 0 3 1 1 3 1 0

P H P H

30

C.1 C.3

34

C.1

37

C.1

40

C.1 C.3

44

C.10 C.6

10 9 10 10 6 3 5 6 6 5 3 2 3 1 5 6 5

8 6 0 3 4 0 0 2 0 3 0 3 0 3 0 3

H P P P

48

C.3 C.6 C.1

3 3 5 6 3 6 8 6 8 5 6 1 3 4 3 1 0 1 3 3 0 2 3

5 6 3 3 7 8 0 1 1 3 0 0 2 3 0 3 0 2 3

H P P H P P H

51

C.1

2 0 2 1 0 1 3 0 0 1 2 0 1 0 0 2 0 0 1

3 0 3 3 0 3 0 0 2 0 2 0 0 0 1

P

55

C.1

3 0 2 0 3 1 3 1 0 1 3 0 0 3 1 0 3 0 2 0

4 0 3 2 0 3 1 3 1 0 1 3 0 0 3 1 0 3 0 2 0

H P P P P P

58

C.1 C.3

62

H P H P H P H P

65

P H P H P H P

68

H P H P H P

Sarabande
from Suite No. 2 for lute, BWV 997

J.S. Bach
(1685-1750)

C.5

T A B

H

C.3

T A B

H

P

P

P

C.3

T A B

H

H

H

H

P

H

H

H

P

H

H

H

P

H

H

H

P

H

H

H

13

0 2 0 2 3 0 0 1 0 2 1 | 0 2 0 2 0 1 3 0 1 0 3 1
P 0 P 1 3 3 0 2

15 C.3

0 3 1 5 3 1 0 1 6 5 5 4 5 1 0 3 3 2 2 0 : 1 0 2 3

17 C.2 C.3

0 1 3 1 0 3 1 2 3 2 0 3 7 5 3 2 0 2 3 0 1 5
H H H

20 C.2

0 1 3 0 8 0 7 7 5 5 3 2 2 3 5 1 0 2 1 2 4
H

Sheet music for guitar, measures 23-24. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a six-string guitar tablature. Measure 23 starts with a sixteenth-note pattern (0, #1, #2, #3) followed by eighth-note pairs (4, 2, 1), (3, 0, 2, 4). Measure 24 begins with a sixteenth note (2) followed by eighth-note pairs (0, 1, 0, 3), (2, 1, 3, 0). The tablature shows fingerings and dynamic markings (P) at the beginning of each measure.

Sheet music for guitar, page 26, measures 26-27. The music is in common time and includes two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of C.2. The bottom staff shows a bass clef and a key signature of one sharp. The first measure (26) starts with a sixteenth-note grace note followed by a sixteenth-note chord. The second measure (27) begins with a sixteenth-note grace note followed by a sixteenth-note chord.

31

I.
C.2

2.
C.2

Sarabande
from French Suite No. 6 for keyboard, BWV 817

J.S. Bach
(1685-1750)

The music is divided into four systems. System 1 starts with C.1, followed by C.4, then C.2. The basso continuo part below shows fingerings such as PHP, H, and PH. System 2 begins with C.2, followed by two measures of C.4. The basso continuo part shows fingerings such as H and PH. System 3 begins with C.9, followed by C.4, then C.7. The basso continuo part shows fingerings such as PHP and PH. System 4 begins with C.4, followed by C.2, then C.4. The basso continuo part shows fingerings such as 4, 5, 6, 4, 2, 4, 1, 2, 5, 2, 0, 1, 6, 4, (4), 5, 4, 7, 5, 4, 2, 4, 1.

13

C.2 C.4 C.2 C.4

16

C.2 C.2 tr 013
tr 21 HH 024

19

C.4 1343

22

C.4

Gavotte
from French Suite No. 6 for keyboard, BWV 817

J.S. Bach
(1685-1750)
C.4.

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with a key signature of three sharps. The second staff is a bass clef staff. The third staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff. Each staff contains a series of notes with specific fingering indicated above them. The first staff starts with a C.2, followed by a C.4. The second staff starts with a C.2, followed by a C.4. The third staff starts with a C.4, followed by a C.2. The fourth staff starts with a C.4. Below each staff is a corresponding fingered scale pattern. The patterns are as follows:

- Staff 1: T 0 2 A 1 2 B 2 0
- Staff 2: 2 4 5 7 4 6 7 0
- Staff 3: 7 5 9 7 6 9 7 6
- Staff 4: H

Below the second staff, there are labels H, P, and H. Below the third staff, there is a label P. Below the fourth staff, there is a label H.

11

C.4

C.2

0 4 4 5 2 4 | 6 7 3 1 0 3 | 4 4 0 2

6 7 4 6 7 6 4 | 6 7 4 1 3 6 | 6 4

H

14

C.2

2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

1 4 0 1 | 4 1 1 4 | 1 4 1 0 | 3 3 3 3

2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

2 0 2 4 | 1 2 4 4 | 1 4 2 0 | 4 2 4 0

H

16

4 2 0 4 5 | 6 5 7 7 | 8 6

2 0 4 2 0 | 0 0 0 0 | 8 9 6

p

18

(7) 5 4 2 0 | (0) 1 2 0 1 | 4 2 1 4 | 0

6 9 0 2 4 0 | 4 2 4 2 | 2 4 2 0 | 2 0

H H

Siciliana
from Sonata No. 1 for solo violin, BWV1001

J.S. Bach
(1685-1750)

C.4

The music consists of two staves. The top staff is for the guitar, featuring a treble clef, a key signature of four sharps, and a common time signature. It contains a melodic line with various note heads and stems, some with diagonal slashes indicating slurs or grace notes. Fingerings are indicated above the notes: 4, 2, 3, 1; 2, 3, 1; 3, 2, 1, 1, 2, 3, 1, 2; 1, 3, 1, 3. The bottom staff is a tablature for a six-string guitar, showing the frets and strings for each note. Below the tablature are numerical fingerings: 4, 7, 6, 3, 2; 4, 2, 1; 4, 3; 5, 4, 6, 3, 4, 6, 7; 4, 6, 4, 7, 6; 2, 4; 4, 2, 1, 4. Performance instructions include dynamic markings 'P' and 'H' and a measure number '5'.

9

C.2

4 3 1 3 2 0 4 2 1 4 1 2 4 2 1 2

4 0 4 2 0 4 2 1 4 2 1 4 2 1 2 4 7 5 4 7

P P P

The image shows a page of sheet music for a six-string guitar. The top half contains two staves of musical notation in common time, featuring a treble clef and a key signature of four sharps. The first staff begins with a descending eighth-note scale (A, G, F#, E, D, C#), followed by a series of eighth-note chords and grace notes. The second staff continues this pattern. The bottom half provides a corresponding tablature, where each horizontal line represents a string and each vertical tick mark indicates a fret. The tablature shows a complex sequence of notes and rests, mirroring the musical events above. The entire page is set against a light beige background.

The image shows a page of sheet music for a six-string guitar. The top half contains two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. Measure 12 begins with a C.4 note followed by a C.2 note. The next measure starts with a C.2 note. The bottom half shows the corresponding tablature, which consists of six horizontal lines representing the strings. The first string (top) has a 5 above it. The second string has a 2 above it. The third string has a 3 above it. The fourth string has a 0 above it. The fifth string has a 1 above it. The sixth string (bottom) has a 2 above it. The tablature continues for the duration of the piece.

15

The sheet music shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature below shows the guitar strings with fingerings and a 'P' at the bottom.

17 C.2 C.4

0 3 2 2 3 0 2 4 5 4 4 7 5 4 6 4 | 0 2 3 7 5 4 7 0 3 2 2 0
4 2 0 2 0 4 2 4 4 6 4 | 2 2 7 0 4 4 5 7 0

4 4

H

Minuet in D Minor
from the Notebook for Anna Magdalena Bach

J.S. Bach
(1685-1750)

⑥ = D

Music score for Minuet in D Minor, showing four staves of musical notation and corresponding tablature for a string instrument.

The music is in common time (indicated by '4') and D minor (indicated by a 'D' and a flat sign).

The notation includes:

- Staff 1:** Melodic line with grace notes and slurs.
- Staff 2:** Tablature with note heads and vertical stems. Labels above the strings: T, A, B. Labels below the strings: P, H.
- Staff 3:** Melodic line with grace notes.
- Staff 4:** Tablature with 'P' and 'H' below.
- Staff 5:** Melodic line.
- Staff 6:** Tablature with 'H' below.
- Staff 7:** Melodic line.
- Staff 8:** Tablature with 'H' below.
- Staff 9:** Melodic line.
- Staff 10:** Tablature with 'H' below.
- Staff 11:** Melodic line.
- Staff 12:** Tablature with 'H' below.
- Staff 13:** Melodic line.
- Staff 14:** Tablature with 'H' below.

Minuet in C Minor
From the Notebook for Anna Magdalena Bach

J.S. Bach
(1685-1750)



T	1	1	3	4	4	1	3	3	4
A									
B	3			3	3	0	1	1	3

tr

213121

Musical score for Minuet in C Minor, second system. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic bass line with various notes and rests.

023232

8 (8) 4 6 5 6 (6) 3 4 3 4

0 3 7 6 0 4 P 3

PHPHP

Musical score for Minuet in C Minor, third system. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic bass line with various notes and rests.

Musical score for Minuet in C Minor, fourth system. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic bass line with various notes and rests.

5 4 5 3 0 10 8 6 5 3 2 3

4 P 1 3 P 2 3

Musical score for Minuet in C Minor, fifth system. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic bass line with various notes and rests.

Musical score for Minuet in C Minor, sixth system. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic bass line with various notes and rests.

6 4 3 4 6 1 0 8 9 6 4 3 1

5 2 3 2 3 7 3 H 0 3 1

P H P

Musical score for Minuet in C Minor, seventh system. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows a harmonic bass line with various notes and rests.

C.1

16

P

A musical score for guitar, page 19. The key signature is B-flat major (two flats). The first staff shows a descending scale: 1, 3, 5, 4, 0, 1, 4, 0. The second staff shows a corresponding fingering below each note: 0, 1, 3, 4, 0, 1, 3, 4. The third staff shows a descending scale: 0, 2, 3, 2, 1, 0, 2, 3. The fourth staff shows a corresponding fingering below each note: 0, 3, 2, 3, 1, 0, 2, 3.

The image shows a page of sheet music for a six-string guitar. The top half contains two staves of musical notation. The first staff uses a treble clef and has a key signature of three flats. The second staff uses a bass clef. Both staves have a common time signature. The bottom half provides a tablature for each string, numbered 1 through 6 from top to bottom. Below the tablature, numerical values indicate specific fret positions. The letter 'P' is positioned under the 4th string, and the letter 'H' is positioned under the 3rd string.

Musette in D Major
from the Notebook for Anna Magdalena Bach

J.S. Bach
(1685-1750)

⑥=D

C.2

C.2

17

5 4 2 4 5 4 2 4 | 5 1 2 3 | 2 3 5 2

2 P H 2 P H 2 | 2 4 0 2 | 0 5

20

4 5 7 0 | 0 0 0 | 0 0 0 | 0 0 0

H P P P

23

2 3 5 3 2 | 0 5 2 3 | 5 3 2 0 3

4 5 7 5 4 | 2 4 0 | 0 0 0 | 0 0 0

sl. P

26

5 3 2 0 3 | 2 3 5 3 2 | 0 5 2 3

0 0 0 | 4 5 7 5 4 | 2 4 0

P sl.

Prelude
from Suite No. 1 for solo cello, BWV 1007

J.S. Bach
(1685-1750)

⑥=D

Sheet music for Solo Cello, BWV 1007, Prelude. The music is in common time and consists of six measures. The first five measures are in common time with a key signature of one sharp. The sixth measure begins with a repeat sign and leads to a section labeled 'C.2'. The music is written on four staves, each with a treble or bass clef and a key signature of one sharp. Fingerings and bowing markings are provided for each note.

9

1 2 0 2 1 4 2 | 3 2 0 5 4 2 5 3 | 2 0 5 5 5 2 5 | 2 4 2 0 5 3 4 2 |

P P P H

11

4 2 1 0 1 0 4 2 2 1 0 1 2 4 2 | 4 5 2 3 0 0 2 4 5 2 3 0 2 4 |

P P P P P

C.2

3 2 3 2 0 2 0 2 3 2 3 2 0 2 | 3 2 4 3 2 3 5 2 5 2 4 2 5 4 2 0 |

P H P

C.4

4 5 2 5 2 5 4 5 2 5 4 5 2 5 | 5 4 5 4 5 4 5 4 4 5 4 5 4 |

P P

The image shows four staves of guitar sheet music. The top staff begins at measure 17 in G major (two sharps) and continues through measure 23. The bottom staff begins at measure 24. Each staff includes a neck diagram below it showing the fingerings for each note. Performance instructions like 'P' (pizzicato), 'H' (harmonics), and 'C.2' (a specific technique) are placed under certain notes.

17

18

19

20

21

22

23

H

P

H

P

H

P

H

P

H

C.2

H

P

H

P

H

P

H

C.2

25

2 3 5 2
0 2 2 5 3 2 | 5 4 0 2 4
H P H P

27

5 3 2 3 3 0
1 4 2 1 0 3 | 0 4 5 4
P H P P P P

8 7 9 7 6 9
0 0 7 6 4 7 5 4 | 5 3 2 4 2 0 2 0
P P P P

32

0 0 0 0 0 0
6 7 9 6 7 9 | 0 0 0 0 0 0
P P

34

Melodic line (top staff):

0	0	0	0	0	0	10	0	0	0	0	0	0	0	0	0
9	11	12	11	12	10	11	12	11	12	9	11	9	11	7	
(0)	0	(0)				(0)									

Harmonic line (bottom staff):

36

Melodic line (top staff):

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
9	7	9	6	7	6	7	4	6	2	0	1	2	3	4	5	6
(0)							(0)		0	0	0	0	0	0	0	

Harmonic line (bottom staff):

C.7.

Melodic line (top staff):

3	4	\flat^1	\flat^1	\flat^2	\flat^3	\flat^4	\sharp^1	\sharp^2	\sharp^3	\sharp^4	\sharp^5	\sharp^6	\sharp^7	\sharp^8	\sharp^9	\sharp^10
7	8	4	5	6	7	8	9	10	7	7	10	7	10	7	10	7
0	0	0	0	0	0	0	0	(0)	7					0		

Harmonic line (bottom staff):

C.7

Melodic line (top staff):

4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
10	10	10	10	10	10	9	8	8	8	9	8	8	9	8	10	7
9	7	9	9	9	9	9	9	9	7	0	(0)	0	0	0	0	0

Harmonic line (bottom staff):

Bourrée
from Suite No. 4 for lute, BWV 1006a

J.S. Bach
(1685-1750)

Music score for Bourrée, BWV 1006a, showing treble and bass staves with fingerings and dynamic markings.

Staff 1 (Treble Clef):

- Measure 1: C.1
- Measure 2: H
- Measure 3: P
- Measure 4: H

Staff 2 (Bass Clef):

- Measure 1: T 0 | 2 2 4 2 4 5 | 1 0 0 2 4 0 | 4 1 2 0 2 2 0
- Measure 2: 0 | 0 | H | 0

Staff 3 (Treble Clef):

- Measure 1: C.2
- Measure 2: P
- Measure 3: H

Staff 4 (Bass Clef):

- Measure 1: 2 1 4 2 | 2 4 2 4 5 7 5 | 9 9 0 4 5 7 9 7
- Measure 2: 2 | 2 | P | 7

Staff 5 (Treble Clef):

- Measure 1: C.3
- Measure 2: H
- Measure 3: P
- Measure 4: P

Staff 6 (Bass Clef):

- Measure 1: 7 0 2 4 0 2 5 | 4 5 0 4 5 7 9 7 | 5 4 6 4 5 4 6 0
- Measure 2: 6 | 2 | H | 6

Staff 7 (Treble Clef):

- Measure 1: C.2
- Measure 2: P
- Measure 3: C.2
- Measure 4: P

Staff 8 (Bass Clef):

- Measure 1: 3 1 4 1 3 0 2 4 | 0 4 2 4 0 4 2 0 | 3 1 4 1 3 0 2 1
- Measure 2: 2 | 2 | P | 2

13

C.2

f

4 2 0 2 4 0 2 | 1 0 0 4 0 6 7 | 4 2 0 2 0 3 | 0
2 1 2 1 2 4 6 7 | 4 2 0 2 0 3 | 2 4 1 4 2

P P P

C.2

C.7

C.5

C.4

2 4 5 7 4 6 7 | 8 7 7 9 7 6 7 | 6 5 5 6 5 4 7
2 2

H P

C.4

C.2

6 5 4 3 2 0 2 | 1 2 0 2 3 4 7 | 6 4 2 0 2 0 5
6 0 2 4 2 0 4

P H H P

C.2

2 0 2 3 4 7 | 6 4 2 0 2 0 5 | 3 4 1 4 3 1 0 3
2 0 2 4 2 0 4

H P

26

C.2 C.2 C.2

2 2 4 2 0 0 | 0 5 4 2 4 7 6 | 2 2 2 2 4 2 | 5 2

0 2 4 2 0 0 | 0 2 4 4 4 | 2 2 2 4 | 2 2

P P P P

29

C.2 C.7 C.2

4 2 2 4 5 7 5 | 9 7 0 7 4 5 7 | 7

2 6 7 | 7 4

H H

31

C.2 C.2 C.2

2 0 2 2 4 5 2 | 5 4 2 4 0 0 | 2 2 4 2 4 5 7 | 6

2 2 4 5 2 | 2 0 4 0 | 2 0 | 6

H P H

34

C.2

4 2 5 7 4 4 2 | 1 0 7 5 4 2 4 | 0 0 1 0 | 2

4 6 2 | 1 2 6 | 2 0 | 0

P

Minuet I & II

J.S. Bach
(1685-1750)

⑥ = D

Minuet I

Minuet I

TABLATURE (T, A, B) AND STAFF (tr, 2, 3)

T: 2 0 2 3 | 2 0 3 2 3 2 | 0 3 3 0 2 5
A: 0 2 | 0 2 4 5 | 2 0 0
B: 4 | 4 0 | 0 0

H

tr: 3 2 3 2 | 0 2 3 | 1 2 4 3 | 3 2 0 3 2 0 | 1

2: 3 2 3 2 | 0 2 | 2 3 2 3 2 | 3 2 0 3 2 0 | 0

P.H.P.

H

3: 2 4 2 0 3 | 2 | 1 2 0 3 | 0 1 | 2 0 1

2: 3 5 3 2 0 2 | 2 | 2 2 0 | 2 0 3 4 | 0 2

C.2

3: 1 2 0 4 | 3 | 4 0 4 1 | 4 2 1 2 | 1

2: 3 2 0 5 | 4 | 4 2 5 | 5 3 2 3 | 2

C.2

3: 5 3 2 0 2 2 | 4 2 4 0 7 5 | 5 3 2 3 2 3 | 2

2: 5 3 2 0 2 5 | 4 2 4 0 6 | 2 2 2 2 | 2

C.2

13

H P

16

H

C.2

H

0 3 7 5 8 7 5 6 3 4 0 2 3

Minuet II

3

P H P

C.2

4

P P H P

7

P P

10

P H 3 P 2 P 3 P 1 P 3 P 2

C.5

13

P P

C.1

16

3

C.3

C.1

19

P

22

Loure
from Suite No. 4 for lute, BWV 1006a

J.S. Bach
(1685-1750)

21

C.4

tr

H H P PHP

C.2 C.2 C.4

15

P

C.4 C.4 C.6 C.4 C.3 C.4

tr

18

P PHP PHP H

C.4 C.4 C.2 *tr*

21

H H H PHPHPPH H H H

Sarabande
from Partita No. 1 for keyboard, BWV 825

J.S. Bach
(1685-1750)

⑥ = D

C.2

101

C.2

42

C.3

C.2

42

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. The bottom part is a tablature showing the frets and strings of a six-string guitar. The music consists of two measures separated by a vertical bar line. Measure 1 starts with a bass note at the 9th fret of the 6th string. The first half of the measure has a grace note at the 3rd fret of the 6th string followed by a sixteenth-note pattern: 3, 2, 1, 2, 3, 2, 1, 2, 3, 1. The second half has a grace note at the 2nd fret of the 6th string followed by a sixteenth-note pattern: 2, 3, 4, 3, 2, 1, 4, 3, 2, 1. Measure 2 begins with a bass note at the 2nd fret of the 6th string. The first half has a grace note at the 5th fret of the 6th string followed by a sixteenth-note pattern: 5, 6, 7, 5, 5, 6, 7, 5, 5. The second half has a grace note at the 9th fret of the 6th string followed by a sixteenth-note pattern: 10, 11, 12, 10, 9, 11, 5, 5, 4. The tablature below shows the corresponding fingerings: 2, 1, 2, 2, 2, 0, 2, 5, 5, 5, 6, 7, 5, 10, 9, 12, 10, 9, 11, 5, 5, 4, 7, 5, 7, 2, 3, 3, 2, 4, 2.

17

C.2 — 2131
H PHP H PHP

19

20
PHP H H P

21

1242 C.2 —
HHPHP

23

7 5 7 10 (0) 9 7 9 7 | 3 2 3 2 0 2 5 2 | P PHP 2 0 5 7 5 5 4

25

(2) 0 2 4 2 2 4 0 2 5 5 4 2 0 2 4 2 4 2 0 | (5) 4 5 3 6 6 6 7 5 6 7 6 7 | P PHP PHP

27

(7) 0 2 0 2 3 0 2 3 2 0 2 3 0 3 0 2 3 3 0 0 4 4 0 5 | P H PH

Chorale
from Cantata No. 67, "Du Friedenfürst, Herr Jesu Christ"

J.S. Bach
(1685-1750)

The sheet music consists of four staves of musical notation for a six-string guitar. Each staff begins with a treble clef, a key signature of two sharps (F# major), and a common time signature. The first staff starts with a C major chord (C, E, G) followed by a series of chords indicated by Roman numerals I, II, III, IV, V, VI, VII, and II. The second staff continues with chords I, II, III, IV, V, VI, VII, and II. The third staff begins with a C major chord and follows a similar pattern of chords I, II, III, IV, V, VI, VII, and II. The fourth staff begins with a C major chord and follows a similar pattern of chords I, II, III, IV, V, VI, VII, and II.

Staff 1:

C	I	II	III	IV	V	VI	VII	II
C	I	II	III	IV	V	VI	VII	II

Staff 2:

C	I	II	III	IV	V	VI	VII	II
C	I	II	III	IV	V	VI	VII	II

Staff 3:

C	I	II	III	IV	V	VI	VII	II
C	I	II	III	IV	V	VI	VII	II

Staff 4:

C	I	II	III	IV	V	VI	VII	II
C	I	II	III	IV	V	VI	VII	II

Fingerings:

- Staff 1: I, II, III, IV, V, VI, VII, II
- Staff 2: I, II, III, IV, V, VI, VII, II
- Staff 3: I, II, III, IV, V, VI, VII, II
- Staff 4: I, II, III, IV, V, VI, VII, II