

*Gavotte*

*Bourrée*

MB97104BCD



Mel Bay Presents  
**J. S. Bach for  
Acoustic Guitar**

12 Solos in Notation and Tablature

**By Ben Bolt**

*Corrente*

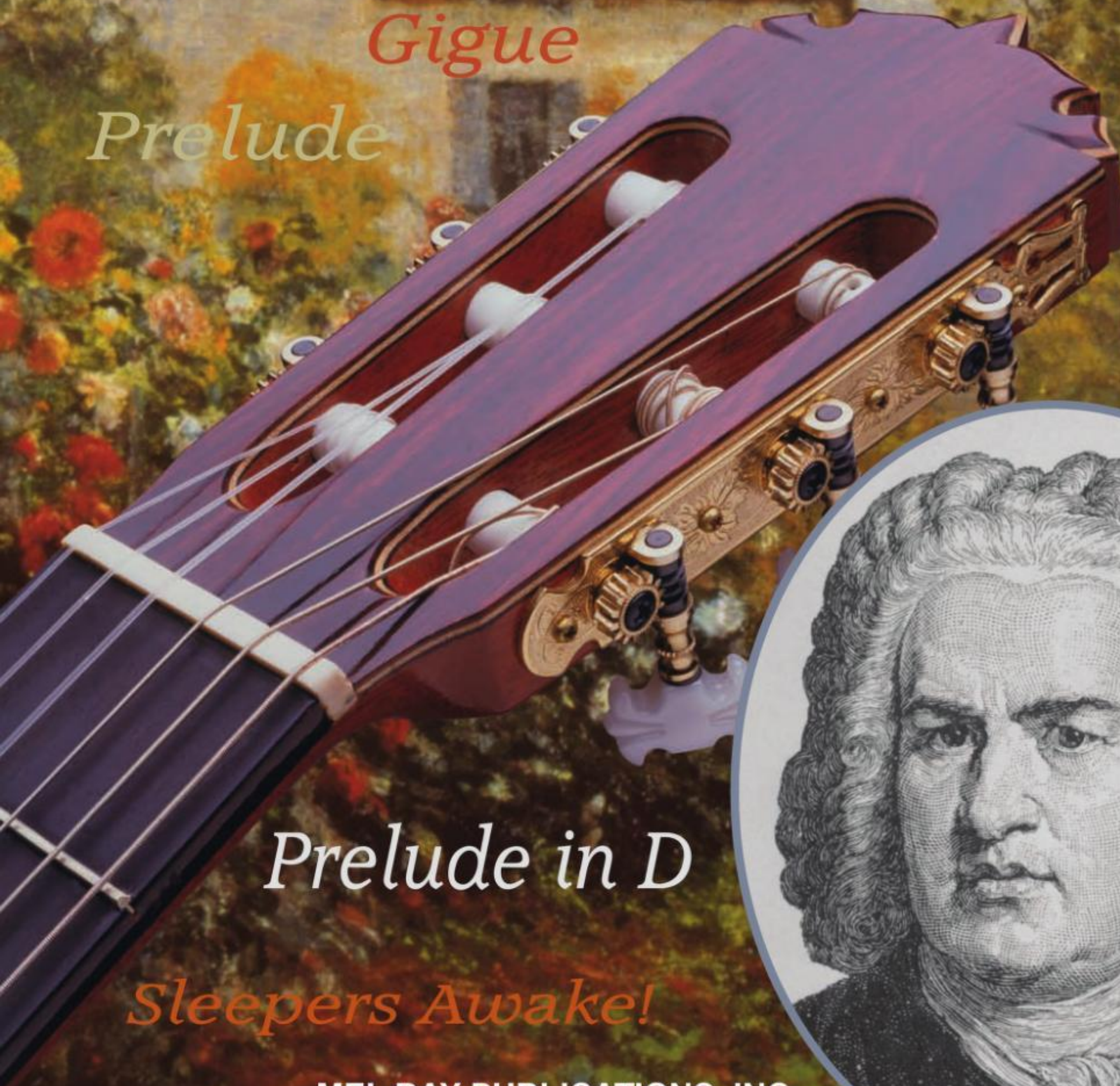
*Fugue*

*Sarabande*

*Gigue*

*Prelude*

*Courante*



*Prelude in D*

*Sleepers Awake!*



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#4 INDUSTRIAL DRIVE  
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# Johann Sebastian Bach

J. S. Bach was born in Germany in 1685 and died in 1750. His ancestors for over 100 years had been musicians. He was orphaned before he reached the age of ten and his brother, Johann Christoph Bach, raised him. Johann Christoph had been a pupil of Johann Pachelbel. When Bach was fifteen, he studied under two of the most important organists of that time, J. J. Lowe and Georg Bohm. Bohm has been considered a great influence on Bach's compositions for organ.

While still a teenager, Bach began his professional career as a church organist in Amstacht. During that time he made a long journey to Lubeck on foot to hear the great organist Dietrich Buxtehude. It is speculated that Bach considered applying for the succession to Buxtehude's post. The post, however, carried with it an obligatory marriage to Buxtehude's thirty year old daughter. Many scholars think that this deterred Bach from making the application.

In 1708 Bach did accept a position as court composer to the Duke of Saxe-Weimer. While this post began a happy phase of his life, he seems to have been unable to avoid controversy regarding court politics. By 1717 he was again seeking a new appointment as the director of music at the court of Anhalt-Cothen. His release from Weimer was obtained only after persistent demands and a period of imprisonment for insubordination.

It was in Cothen that Bach turned from religious music to secular music. This was because religious music did not have a place at the Calvinist Court of Cothen. It was during this period he produced the six Brandenburg Concertos, the six suites for unaccompanied cello, and the three sonatas and three partitas for unaccompanied violin. The complete autographed facsimile of the violin partitas have been included in this book.

Bach made use of the material of Vivaldi, Corelli, and Frescobaldi in his own compositions. The borrowing of ideas was a common practice at the time. But he was not a mindless mimicker, he took their ideas to new heights, using his own genius. Bach's imagination continues to impress the greatest living composers centuries after his death.

In spite of the large number of Bach compositions that exist, scholars believe they represent only about half of what he actually composed. Of the five Passions he wrote, only two are now known. In addition to the 200 cantatas, it is speculated that 100 have been lost. Bach is quoted as saying that anyone who had worked as hard as he had done, could have achieved as much.

As we stand in awe of Bach's body of work and realize that he mastered both the intellectual and emotional sides of music, one wonders where his inspiration originated.

"To God alone the glory." Johann Sebastian Bach

Ben Bolt



# Sleepers Awake!

from Cantata No.140

Ephesians No. 5 (14)

Arr. Ben Bolt

J.S. Bach

First system of musical notation. The top staff is a treble clef with a common time signature (C). The bottom staff is a guitar fretboard with six lines. The notation includes a treble clef, a common time signature (C), and a series of notes and rests. The guitar fretboard notation includes numbers 0, 1, 3, 0, 0, 3, 1, 0, 0, 1, 3, 0, 1, 0, 1, 3, 0, 0, 3, 1, 0, 0, 3, 0, 3, 3, 3, 0, 1, 3, 3, 3, 0.

Second system of musical notation. The top staff is a treble clef with a common time signature (C). The bottom staff is a guitar fretboard with six lines. The notation includes a treble clef, a common time signature (C), and a series of notes and rests. The guitar fretboard notation includes numbers 0, 1, 3, 0, 1, 3, 3, 1, 0, 3, 1, 3, 1, 0, 2, 0, 2, 0, 1, 3, 0, 3, 1, 0, 3, 1, 0, 3, 0, 3, 0, 1, 3, 3, 3, 2.

Third system of musical notation. The top staff is a treble clef with a common time signature (C). The bottom staff is a guitar fretboard with six lines. The notation includes a treble clef, a common time signature (C), and a series of notes and rests. The guitar fretboard notation includes numbers 0, 2, 3, 1, 0, 1, 2, 2, 3, 5, 0, 8, 7, 5, 3, 2, 3, 2, 0, 3, 1, 0, 2, 0, 3, 2, 0, 3, 0, 2, 5, 0, 5, 0, 0, 4, 2, 0, 2, 0.

Fourth system of musical notation. The top staff is a treble clef with a common time signature (C). The bottom staff is a guitar fretboard with six lines. The notation includes a treble clef, a common time signature (C), and a series of notes and rests. The guitar fretboard notation includes numbers 2, 0, 1, 3, 1, 0, 1, 2, 3, 5, 3, 2, 0, 3, 3, 3, 0, 2, 0, 0, 1, 0, 2, 0, 0, 2, 3, 0, 4, 4, 5, 5, 0, 0, 0, 0, 3.



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

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

0 1 3 0

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

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

1 3 3

5 7 8 6 5 6 5 | 7 8 10 6 5 6 3 | 0 3 1 0 1 6 5 3 1 0 3 1

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

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

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

2 0 3



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

0 0 0 0 0 0 0 0

2 2 3 2 3

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

2 3 3 0 3 0 0 0 0 0 0 0 0 0 0 0

1 3 0 3 3 3 3 3

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

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

1 0 3 3 3 3 3 3

*Fine*

## Gavotte II

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

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

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

0 1 0 3 0 0 3 1 0 3 0 0 3 1 0 1 3 0 0 3 0 0 3 0 3 3

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

*D.C. Gavotte I al Fine*





# Courante

From 3rd Cello Suite

Arr. Ben Bolt

J.S. Bach

First system of musical notation for the Courante. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written on a single staff, and the bass line is indicated by a series of numbers (5, 5-0, 2, 2, 2, 4, 0) below the staff.

Second system of musical notation. The melody continues with various ornaments and slurs. The bass line is indicated by a series of numbers (6, 0, 2-1-2, 2, 0, 7, 6, 4, 6, 0, 0, 7, 4, 5, 6, 7, 7, 5, 4, 5, 4, 7, 6, 7, 6, 7, 4, 6, 7, 4, 7) below the staff.

Third system of musical notation. The melody continues with various ornaments and slurs. The bass line is indicated by a series of numbers (6, 4, 0, 6, 4, 0, 7, 8, 0, 10, 9, 7, 9, 7, 0, 8, 0, 1, 2, 0, 1, 2, 0, 0, 2, 0, 4, 0) below the staff.

Fourth system of musical notation. The melody continues with various ornaments and slurs. The bass line is indicated by a series of numbers (2, 4, 2, 1, 4, 2, 1, 2, 4, 2, 0, 2, 2, 6, 4, 2, 6, 4, 2, 4, 5, 4, 2, 4, 5, 7, 5, 4, 5) below the staff.



7 9 7 5 9 7 5 7 6 7 0 7 6 4 6 7 6 7 0 6 4 0 0 6 4 0 2

6

0

2 4 5 2 4 5 2 5 4 5 0 10 7 10 8 10 8 9 8 8 8 8 9 9 8 8

2

2

9

9

7 9 7 8 7 7 9 7 8 7 10 7 8 0 0 4 7 4 5 7 2 4 0

10

10

4 1

2

0

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

0

0

0

0



5 7 9 9 10 7 0 7 6 7 0 7 4 5 7 4 6 4 6 7 4 6 6 9 6 6 9 0

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

7 5 4 7 6 7 6 4 7 4 6 7 9 5 9 5 7 0 6 7 6 8 7 5 8 7 0

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



② ④

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

Harm. 12 ④

0 5 4 2 0 3 2 0 10 9 10 11 9 12 10 9 11 9 12 9 0 0 1 3 4 3 1 3 2 4 3 1 3 0 0

Harm.

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

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





# Bourrée

From Partita No.1 for Violin

Arr. Ben Bolt

J.S. Bach

First system of musical notation for the Bourrée. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The melody includes a trill (tr) on the eighth measure. The bass line includes fingerings (7, 7, 7, 7, 8, 8, 7, 0, 3, 2, 0, 2, 3, 2, 5, 3, 2, 3, 0, 3, 2).

Second system of musical notation for the Bourrée. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The melody includes a trill (tr) on the eighth measure. The bass line includes fingerings (3, 0, 3, 2, 2, 0, 2, 5, 0, 2, 2, 0, 0, 2, 0, 7, 8).

Third system of musical notation for the Bourrée. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The melody includes a trill (tr) on the eighth measure. The bass line includes fingerings (0, 3, 5, 0, 2, 2, 4, 2, 3, 5, 2, 3, 5, 3, 0, 2, 2, 3, 2, 3, 7, 7, 6, 2).

Fourth system of musical notation for the Bourrée. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The melody includes a trill (tr) on the eighth measure. The bass line includes fingerings (5, 0, 3, 2, 3, 0, 0, 0, 4, 0, 4, 0, 0, 4, 0, 4).



0 2 5 10 9 7 10 8 7 10 8 7 0 3 2 2 3 0 3 4 5

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

0 3 2 0 4 0 0 3 2 3 7 3 2 0 0 0 3 2 4 0 2 4 0 3

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

9 9 7 6 7 7 2 4 1 2 4 5 7 4

9 9 8 9 7 6 7 7 7 7 4 3

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

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

3 2 3 3 2 0 2 3 2 0 0 0 2 0 3 0 3 2 0

0 2 0 2 0 3 0 4 2 4 1

3 2 0 2 5 3 0 2 3 4 2 3 2 2 4 6 7 6 7 9 10 9 10 12 12

11 8 11 11 8 9



11 7 9 7 9 11 12 9 10 10 10 9 11 12 14 12 11 9 7 6 9 10 9 7 6 8 7 0

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

2 0 4 2 1 1 0 2 0 4 7 4 0 7 6 7 7 7 9 6 10 9 6 7 6 7 9 7 9 7

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

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