

1. Adagio

from Violin Sonata No.1 (BWV 1001)

by J.S. Bach.
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Bach for Guitar website: alan.melvin.com.

8va

II

T 0 0 3 1 0 2 0 2 2 6 4 2 4 1 2 4 2 0
A 0 0 2 2 4 5 2 2 2 6 4 2 4 1 2 4 2 0
B 2 2 2 2 4 5 2 2 2 6 4 2 4 1 2 4 2 0

8va

II

2

T 4 4 2 0 2 0 2 0 2 2 4 2 0 2 0 0 0 2 4 5
A 2 2 4 2 0 2 0 2 0 2 2 4 2 0 2 0 0 2 4 5
B 2 2 2 2 4 5 2 2 4 5 2 4 5 5 7

8va

3

T 5 4 5 4 4 4 4 5 4 2 5 2 4 0 1 2 2 3 0 2 0 2 0 2 2
A 5 4 5 4 4 4 4 5 4 2 5 2 4 0 1 2 2 3 0 2 0 2 0 2 2
B 5 4 5 4 4 4 4 5 4 2 5 2 4 0 1 2 2 3 0 2 0 2 0 2 2

8va

4

T A B

8va

5

T A B

8va

6

T A B

8va

II

7

Po

T 5 3 5 2 3 3 2 3 0 2 3 2 3 5

A 4 4 2 2 3 2

B 2 0 3 2 2

H H H H

8va

II

8

Po Po

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

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

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

H Po H Po H Po

8va

9

Po H Po

T 0 4 2 0 4 0 0 2 0 2 0 0 2 1 0 5 4 5 4 2 5 2 4

A 4 2 0 4 4 0 2 0 2 0 4 2 1 5 4 5 4 2 5 2 4

B 2

8va

10

T A B

0 0 3 1 0 2 0 4 Po H 4 6 6 H Po 0 Po

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

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

8va

11

T A B

0 0 2 1 0 0 1 0 0 2 0 5 3 5 6 0 6

6 2 5 3 0 2 1 0 2 5 3 5 6 0 2

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

8va

12

T A B

6 0 1 0 3 1 0 3 1 0 1

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

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

The image shows a musical score for a piece titled "The Rose Tree". It is arranged for guitar and a three-stringed fretless bass. The guitar part is written in treble clef with a key signature of one sharp (F#). The fretless bass part is written in bass clef with a key signature of one sharp (F#). The fretless bass part includes fret numbers and bowing techniques (P for pull, H for hammer-on, Po for pull-off). The score is divided into three systems, with measure numbers 13, 14, and 15 indicated. The fretless bass part includes fret numbers and bowing techniques (P for pull, H for hammer-on, Po for pull-off). The score is marked with measure numbers 13, 14, and 15.

8va

16

T 5 4 6 5 0 0 0 3 0 1 3 0 3 3 5 3 3 1 3

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

B 3 0 1 3 0 3 3 5 3 3 1 3

8va

17

T 0 3 3 1 0 1 0

A 2 1 4 4 2 1 0 1 1

B 2 0 4 2 0 4 2 0

8va

I

18

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

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

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

19

II

20

IV

IV

21

Comments on interpretation of Bach's manuscript:

1. I have maintained the original beat structure, but for computer reasons I have doubled the units (i.e. 4/2 instead of 4/4). This makes it possible to realize Bach's intent of notes as small as one 128th of a measure (as they are now 64th-notes).

2. In the original manuscript, measure 21 is not metrically playable. The triplet groupings are my solution; this seems as valid an interpretation as any.

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2. Fugue

from Violin Sonata No.1 (BWV 1001)

by J.S. Bach.
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First system of guitar notation, measures 1-3. The treble clef staff shows the melody in G major (one sharp) and 4/4 time. The bass clef staff shows the accompaniment with fingerings. The guitar tablature below indicates fret numbers for each string.

Measure 1: Treble clef staff has a whole note G4. Bass clef staff has a whole note G2. Guitar tablature: 4 4 4 4 2 0 2 4.

Measure 2: Treble clef staff has a half note A4 and a half note G4. Bass clef staff has a half note G2 and a half note F#2. Guitar tablature: 0 5 4 7 7 7 4 5 5 7.

Measure 3: Treble clef staff has a quarter note A4, an eighth note G4, and a quarter note F#4. Bass clef staff has a quarter note G2, an eighth note F#2, and a quarter note E2. Guitar tablature: 0 0 0 0 0 3 3 4.

Second system of guitar notation, measures 4-6. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The guitar tablature continues with fret numbers.

Measure 4: Treble clef staff has a quarter note F#4, an eighth note E4, and a quarter note D#4. Bass clef staff has a quarter note D2, an eighth note C#2, and a quarter note B1. Guitar tablature: 5 2 0 5 4 5 7 6 2 4 2 0 0 3 3 2 2 4 5 4 0.

Measure 5: Treble clef staff has a quarter note D#4, an eighth note C#4, and a quarter note B4. Bass clef staff has a quarter note B1, an eighth note A1, and a quarter note G1. Guitar tablature: 0 2 0 2 0 1 4 2 0 0 3 2 3 2 5 4 5 2 5 4 2.

Measure 6: Treble clef staff has a quarter note B4, an eighth note A4, and a quarter note G4. Bass clef staff has a quarter note G1, an eighth note F#1, and a quarter note E1. Guitar tablature: 3 2 2 0 3 2 5 4 2 5 4 2 5 4 2.

Third system of guitar notation, measures 7-9. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The guitar tablature continues with fret numbers.

Measure 7: Treble clef staff has a quarter note G4, an eighth note F#4, and a quarter note E4. Bass clef staff has a quarter note E1, an eighth note D#1, and a quarter note C#1. Guitar tablature: 2 4 3 2 3 4 2 1 0 3 1 0 1 0 1 0 2 0 4 2 5 3 0 2.

Measure 8: Treble clef staff has a quarter note E4, an eighth note D#4, and a quarter note C#4. Bass clef staff has a quarter note C#1, an eighth note B1, and a quarter note A1. Guitar tablature: 2 4 3 2 3 4 2 1 0 3 1 0 1 0 1 0 2 0 4 2 5 3 0 2.

Measure 9: Treble clef staff has a quarter note C#4, an eighth note B4, and a quarter note A4. Bass clef staff has a quarter note A1, an eighth note G1, and a quarter note F#1. Guitar tablature: 2 4 3 2 3 4 2 1 0 3 1 0 1 0 1 0 2 0 4 2 5 3 0 2.

8va

9

T
A
B

8va

11

II

Po

T
A
B

8va

14

VII

Note from the violin.

Note from the violin.

In this passage especially, I follow the violin original more closely than the lute version.

T
A
B

8va

Note from the violin.

17

T
A
B

0 7 0 5 3 3 3 2 0 2 3 2 0 5 5 3 2 3 5 3

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

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

8va

Note from the violin.

Fingerings shown in the notation are especially important here.

II

20

T
A
B

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

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

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

8va

Note from the violin.

23

T
A
B

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

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

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

3 3

R

II IV

26

T
A
B

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

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

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

Po

II

29

T
A
B

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

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

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

Po

Sl

Note from the violin.

Note from the violin.

Note from the lute.

II III

32

T
A
B

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

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

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

Note from the violin.

8va

II

35

T
A
B

38

8va

VII

Note from the violin.

VII

40

T
A
B

8va

VII

42

Po

T A B

7 9 7 7 7 7 9 9 7 10 8 10 7 8 9 0 2 0 0 0 0 2 2 0 3 5 3 0 1 2

8va

V

44

Po

T A B

0 7 5 5 5 5 7 0 5 8 7 8 5 6 7 0 2 3 0 6 3 0 0 0 1 3 1 2 4

8va

Note from the violin.

46

Po

T A B

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

8va

48

T
A
B

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

II

50

T
A
B

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

Po H 3 1 Sl 4 5 Po H

8va

52

T
A
B

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

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

2 2 2 2 0 0 3 6 3 2 2 0 2 0 1 2 0 3 3

0 0 3 7 0 0 0 0 2 0 1 2 0 0 3 3

8va

II

55

Note from the violin.

T A B

II V III II

58

8va

61

Po

R

8va

64

T
A
B

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

3 4 2 3 2 3 4 2 1 4

II

66

T
A
B

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

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

II

68

8va

Note from the lute.

T
A
B

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

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

**Note from
the violin.**

8va

Note from the violin.

II

77

Po

T A B

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

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

3 3 2 5 2 0 3 0

8va

II

79

Po

T A B

H 2 1 0 2 2 4 5 H H 0 0 0 0 2 1 2 2 2 0 2 0 0

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

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

8va

III II II

82

Po

T A B

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

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

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

Note from the violin.

85

II

II Note from the lute.

87

89

II

Note from the lute.

91

Note from the violin.

93

Note from the lute.

This ending is based on the lute version (with certain metrical repairs).

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Edited and Arranged by
ALAN MELVIN

8va

11

T 3 2 3 1 0 1 1 0 0

A 2 3 3 1 0 2 0 1 0

B 0 0 0 1 0 2 0 3 3

Po

Po

2 4

8va

12

T 3 0 0 1 3 1 0 1 0 Po Po Po Po 1 0 5 3 2 5 3 Po 3 6 3 0 1

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

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

Po

Po

Po

Po

III

Po

8va

14

T 0 0 2 3 2 4 5 2 5 0 2 4 0 0 0 0 Po 3 1

A 0 0 2 3 2 4 5 2 5 0 2 4 0 0 0 0 Po 3 1

B 3 0 2 4 2 0 0 0 0 5 2 4 0 3 3 3 Po 3 1

II

Po

Po

18

20

8va

T

A

B

2

1

0

3

- Transposition : I have transposed the Sonata to e minor, therefore the relative major key is G.
- Note changes : The overlap of voices has been increased. Also, notes added are marked [] and octave changes are marked {8}.
- History :
 - 3-17-01 - TablEdit and MIDI files posted to web site.
 - 11-14-01 - PDF file added.
 - 5-23-02 - New files generated with un-mangled, fully redone notation, added fingerings and improved figuration of measure 15.