

Partita No. 3 in E Major

D₂ A₂ D₃ G₃ A₃ D₄ Capo II

III. Gavotte en Rondeau

Johann Sebastian Bach

arr. Rachael Carlson

8

3

6

9

TAB

5/6 C II—

1/2 C II—

12

① ④ ③ ① ① ② ④ 5/6 C IV ④ ② ④ ① ④ ①

TAB: m3 a4 p4 i2 p5 i4 m2 a0 m4 5 a7 i4 i4 m4 7 a7 4 a5 m7 m1 4 a2

15

④ ① ④ ① ① ③ ④ ① ④ ① ① ①

TAB: m7 4 m5 2 i4 m3 p4 p2 2 m0 a4 m5 4 a2 m5 a2 a5

18

① ② ④ ① ④ 5/6 C II ③ ④ ③ ④ ① ④ ①

TAB: a5 5 a7 4 m5 2 i2 a2 4 m5 2 m4 0 m7 4 a0 m0 m0 a0 4

21

① ④ ① ① ③ ④ 1/2 C II ④ ③ ① ④ ① ④

TAB: m2 a4 2 m0 i2 4 m5 a2 m4 5 m4 5 m0 m4 i4 m7 i2 m4

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a corresponding TAB (Tape Automated Bass) line. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). The TAB line is written in a standard six-string format with fret numbers and chord symbols. The score is divided into two systems, with the first system starting at measure 27. The guitar part features a mix of eighth and sixteenth notes, often beamed together, and includes various chord symbols such as 1/2 C IV, 1/2 C II, and 1/2 C IV. The TAB line includes fret numbers (e.g., 4, 6, 7, 0) and chord symbols (e.g., i7, i6, i5, i6, i5, i0, i4, m0, m2, a2, m2, m4, i4, m4, i4). The score is presented in a clear, professional layout with a white background and black notation.

[illegible]

36

① ② ③ ④ ② ② ① ① ④ ③ ④ ① ④

a 0 0 m 4 m 5 ^ 4 i 4 m 0 i 4 p 4 a 0 a 0 m 4 i 4 m 4 a 0 2 m 4

p p p p p p

39

② ① ② ③ ④ ① ① ④ ① ①

a 0 m 2 ^ a 0 a 0 0 m 0 m 4 m 5 ^ 4 a 2 m 5 a 2 a 5

p 4 0 p 2 ^ p p p p p

4/6 C II

42

① ② ④ ① ④ ③ ④ ① ④ ① ④

a 5 5 a 7 4 m 5 2 a 2 4 m 5 2 m 4 0 m 7 4 a 0 m 0 m 0 a 0 4

i 6 6 i 2 p 4 p 0 p 0 p 4 0 i 4 5 p 5

③ ② ② ③

5/6 C II

45

① ④ ① ① ③ ④ ① ④ ① ④

m 2 a 4 2 m 0 i 2 4 m 5 a 2 a 5 5 m 0 m 4 i 4 m 7 m 4

p 0 p 0 p 0 p 0 p 5 p 0

④ ③ ③ ① ④ ① ④

1/2 C II

48

④ ③ ② ③ ② ① ③ ② ④ ① ③ ① ④ ②

a m 4 i 4 4 p 5 4 m 0 a 0 m 3 i 4 m 3 m 3 i 4 a 0 m 0 i 4 i 4 m 7 a 5

p 0 0 ③ ④ ① ④

51

② ① ④ ① ④ ① ② ① ④ ① ① ② ④ ② ④ ③

m 5 4 i 7 m 4 i 6 m 2 m 2 i 6 m 2 i 4 5 m 7 i 4 a 5 m 2 i 0 i 4 a 0

p 0 ④ C II ③ p 2 4 p 2 4

54

③ ① ① ② ① ③ ① ③ ① ① ② ③ ① ③ ②

m 3 i 2 i 0 2 m 0 i 4 p 0 2 p 4 i 0 m 0 3 i 4 p 0 i 2 m 2 1 m 2 i 2

p 0 2 3 i 0 2 p 0 5 ②

57

① ② ③ ① ① ② ② ① ② ③ ④ ① ④ ④ ②

i 2 m 0 3 i 2 0 m 3 i 4 m 3 i 4 m 0 i 9 a 7 m 11 i 10 m 9 a 10 9 m 12 i 12 m 9

p 1 ③ ① p 0 ①

60

5/6 C VII

2/6 C II

TAB

63

5/6 C II

TAB

66

5/6 C II

TAB

69

1/2 C II

TAB

72

④ ③ ① ③ ① ④ ② ④ ① ② ③

a m 4 i 4 m 4 i 4 m 2 m 1 m 2 m 7 m 5 m 7 m 3 i 4 m 4 a 0

p 0 0 5 4 4 p 5 4 4 4

③ ② ④

75

④ ③ ④ ③ ③ ③ ④ ① ③ ④ ③ C II

a 0 a 0 m 4 i 2 m 4 i 4 m 2 m 4 a 2 m 2

p 7 i 11 m 9 i 13 m 11 m 11 m 9 p 11 i 11 i 4 p 4 p 0 i 4 p 2

① ① ②

78

① ④ ③ ④ ④ ④ ③ ④ ① ④ ③ ② ① ② ④

a 0 m 4 i 4 m 4 a 4 i 2 a 4 a 4 m 3 a 2 a 6 6 m 4 i 3 m 4 i 7

p 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

note 1 ④ ① ②

81

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

m 4 i 3 m 4 i 7 m 4 m 4 i 7 m 4 5 4 p 5 2 i 2 m 4 5 m 4 2 p 4 0 i 0 m 4 4

p 4 6 8 p 5 4 p 4 p 4 p 4 p 4 p 4 p 4 p 4

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study notes for Partita No. 3 in E Major:

III. Gavotte en Rondeau

This arrangement is based on both of the extant signed manuscripts dated 1720 and c. 1736. The first is written for violin without accompaniment. The second manuscript is J. S. Bach's arrangement for a keyboard instrument. This second arrangement has been the subject of a heated debate among lutenists and Bach scholars. The most recent research, as of this writing, notes that at the time of his death, J. S. Bach possessed three instruments by the name of *lautenwerk*, a type of harpsichord which used gut strings. This may explain the presence of a grandstaff in the notation from the c. 1736 manuscript.

An attempt has been made to ensure that the guitar and the composition are respected. No extra notes have been added to the arrangement. However, note durations have been lengthened in certain places to emphasize the guitar's ability to play scales across multiple strings. There are moments when guitaristic elements shine. Enjoy this. One should have fun playing this music.

note 1

At this point the left-hand first finger two-string partial barre from beat 1 adds a third string to the barre on beat 3. This barre is a continuation of the previous barre.

note 2

The first finger stays on the fifth string and quickly moves between a barre and stopping a single string.



Portrait of Bach, aged 61, by E. G. Hausmann, 1748.