

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

B

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 m2 a0 m4 5 a7 m4 7 a7 4 a5 m7 m1 4 a2

p 4 i 2 i 4 p 5 i 4 p 6 i 4 p 7 i 4 p 0

② ③ ① ④ ② ③

15

④ ① ④ ① ① ③ ④ ① ① ①

TAB

m7 4 m5 2 i 4 m3 m0 a4 m i 4 a2 m5 a2 a5

p 4 p 2 2 p 0 p 0

③ ② ③ ②

18

① ② ④ ① ④ ③ ④ ③ ④ ① ④

TAB

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

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

③ ② ② ③

21

① ④ ① ① ③ ④ 1/2 C II ③ ① ④ ① ④

TAB

m2 a4 2 m0 i 2 4 m5 a2 a5 5 m4 m4 m7 m4

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

②

24

TAB

27

TAB

30

TAB

33

TAB

36

36 37 38

39

39 40 41

42

42 43 44

45

45 46 47

48

TAB

51

TAB

54

TAB

57

TAB

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

72 73 74

75

75 76 77

78

78 79 80

note 1

81

81 82 83

84

84 85 86

③ ④ ① ② ④ ② ④ ② ① ② ① ② ① ② ① ③ ①

m4 p 5 2 p 4 5 i 5 m4 p 4 2 p 4 0 p 2 4 i 4 p 2 0 i 4 m4 a 0 m4 i 4 m4 a 0 m4 a 0

TAB

87

87 88 89

② ④ ① ② ① ③ ① ④ ② ④ ① ③ ④ ③ ④ ③ ④

m0 i 6 m0 i 4 m4 i 6 m4 i 4 m4 i 4 m4 a 0 m4 i 4 m4 a 0 m4 i 5 m4 m4 i 5 m4

TAB

90

90 91 92

② ① ④ ③ ④ ④ ③ ④ ①-5/6 C IV ③ 1/2 C IV ③

i 1 4 p 3 i 1 4 p 6 i 8 m6 i 9 a 7 m6 4 m8 a 4 m0 i 4 m4 m0 i 4 m4 i 6 i 6 4 4 p 0 m0 m4

TAB

note 2

93

93 94 95

③ ④ ① ① ④ ① ① ② ④ ① ④ ① ④ 5/6 C II ③ ④ ③ ④ ①

a 5 4 a 2 m5 a 2 a 5 a 5 5 a 7 4 m5 2 i 2 a 2 4 m5 2 m4 0 m7 4

TAB

96

96

97

98

99

100

101

102

103

99

99

100

101

102

103

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. Haussmann, 1748.