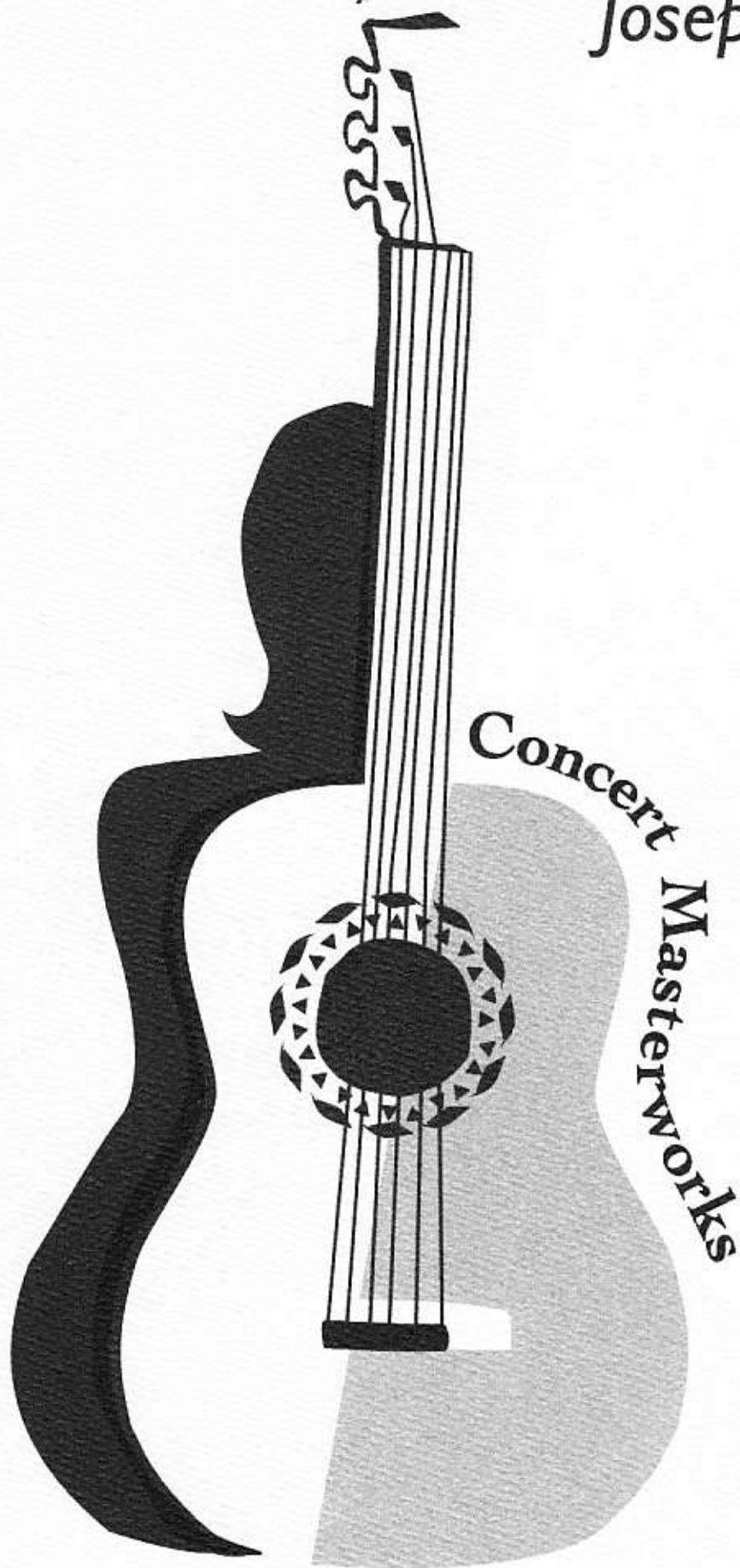


With Tablature

# Classical Guitar of Bach arranged by Joseph Harris

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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.

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## 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  $\bar{\text{P}}$ . The second staff begins with a dynamic  $\bar{\text{P}}_2$ . The third staff begins with a dynamic  $\bar{\text{P}}_2$ . The fourth staff begins with a dynamic  $\bar{\text{P}}$ .

**Staff 1:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 2:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 3:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 4:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}$ .
- Fingerings: T, A, B.
- Movements: H, PHP, H, PHP.

**Staff 5:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 6:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 7:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 8:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 9:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 10:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 11:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

**Staff 12:**

- Notes: 2, 0, 1, 0; 1, 2, 0, 1; 3, 2, 3, 4; 1, 2, 0, 3, 6, 5; 3, 0, 1, 2, 0.
- Dynamic:  $\bar{\text{P}}_2$ .
- Fingerings: T, A, B.
- Movements: H, P, P.

15

C.3

H

19

H P H P

C.3

P P P H P H

27

H P P H P P

C.7

31

8 7 10 4 5 | 8 7 10 4 5 | 0 1 0 3 1 0 1 3 | 2121 4 2 |

7 5 | 0 3 0 | 0 PHP | H PHP |

H H P H PHP P P H H

1010

35

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

0 PHP H P P H P H

39

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

3 H 4 0 H P P H H

43

4 3 1 4 4 0 4 1 0 4 | 1 2 4 2 1 4 1 2 | 2 1 4 3 4 3 | 2 3 4 2 | C.2

6 5 3 6 5 3 0 3 1 0 3 | 4 5 7 5 4 7 5 10 8 10 7 8 7 10 9 10 9 1 0 2 | 2 3 |

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

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

28

31

C.2

C.7

35

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

0 0 8

C.5

37

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

0 0 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 0 0

C.1

41

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

0 0 0

Bourrée  
from Suite No. 1 for lute, BWV 996

J.S. Bach  
(1685-1750)

C.2

C.2

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

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 2 4 0 1

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

33

P

H

P

C.4

P

H

P

P

H

41

P

P

C.2

P

H

P

H

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

65

C.7 C.3 C.2 C.2

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

Double C.7

T A B  
9 7 7 | 7 7 9 7 7 7 | 8 7 9 7 6 4 3 |  
7 7 | 7 | 7 | 7 | 7 | 7 | 3 |  
P

C.2

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

C.2 C.4

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

9

H H

12

H

15

P P H P P H P

18

P P P

C.5 C.7

H

24 C.2 C.2

H

P

P

P

27 C.2

P

P

30 C.7 C.4

P

H

33

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

P H

C.6 C.4 C.2

36

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

H H H P P P

39

7 6 4 7 5 4 7 10 | 0 10 8 7 8 0 4 2 | 5 4 2 0 3 2 0 3

sl. H

42

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

P P P P P H P

45

46

sl. H P H H H

47

H

48

C.7 C.9

H P

51

H H H H P

54

C.3 C.2

H P H H

57

P P H H p P

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

2 2

60

H H

2 3 0 7 9 6 7 9 9 9 9 9 9 8 9 6 7 9 7

4

C.7 C.4 C.7

63

H P H

8 10 8 7 5 3 2 0 6 7 6 4 7 5 7 6 7 7 7 7 7 7 9

7 5 4 7 9 7 7 7 7 7 9

C.2

66

P P P 2

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

0

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 5 4 2 | P

B 2 7 | 5 2 3 | 4 5 2 3 | 4 5 4 2 | P

C.4 C.2 1. C.2 2. C.2

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

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

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

6 2 4 | 0 | 0 4 2 | 0 | P

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

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

17

p

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

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

0 3 3 3 | 3 3 3 | 6

P

21

C.2

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

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

9 7 5 | 4 | 0 2 | 3

Double

9

T A B

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

H P P P P P P P P

C.2

C.2  
1. C.2

2. C.2

C.7 C.2

C.2

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

P P

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 6 0 H

P P

15

C.2

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

0 2 4 2 0 H 0 4 P P P P

18

C.2 C.2

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

5 H P P H 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 P 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 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 with various bowing and articulation marks. Below it are three staves showing fingerings (T, A, B) and performance instructions (P, PHP, H). The first section ends with a repeat sign and leads into a section labeled 'C.1'.

**Staff 1:** Melody line with bowing and articulation marks. The first measure starts with a grace note (3) followed by eighth notes (1, 0, 2, 3). The second measure starts with a grace note (1) followed by eighth notes (2, 0, 1, 2). The third measure starts with a grace note (1) followed by eighth notes (3, 1, 2, 3). The fourth measure starts with a grace note (1) followed by eighth notes (2, 3, 1, 2).

**Staff 2:** Fingerings (T, A, B) and performance instructions (P, PHP). The first measure shows T (0), A (0, 1, 0), B (3, 2, 0). The second measure shows T (0), A (2, 0), B (3, 1, 2). The third measure shows T (5, 6, 3, 5, 0, 1), A (3, 4, 2, 3, 2, 3), B (3, 1, 2, 3, 2, 3). The fourth measure shows T (0, 1, 0, 2, 0, 1), A (0, 2, 0, 3, 2, 0), B (0, 1, 0, 2, 0, 1).

**Staff 3:** Fingerings (T, A, B) and performance instructions (P, PHP). The first measure shows T (3, 2, 1, 0, 0, 4), A (3, 2, 1, 0, 0, 4), B (3, 2, 1, 0, 0, 4). The second measure shows T (3, 2, 1, 0, 0, 4), A (3, 2, 1, 0, 0, 4), B (3, 2, 1, 0, 0, 4). The third measure shows T (1, 3, 1, 3, 0, 1), A (1, 3, 1, 3, 0, 1), B (1, 3, 1, 3, 0, 1). The fourth measure shows T (1, 3, 1, 3, 0, 1), A (1, 3, 1, 3, 0, 1), B (1, 3, 1, 3, 0, 1).

**Staff 4:** Fingerings (T, A, B) and performance instructions (P, PHP). The first measure shows T (0, 1, 0, 2, 3, 1), A (0, 1, 0, 2, 3, 1), B (0, 1, 0, 2, 3, 1). The second measure shows T (0, 1, 0, 2, 3, 1), A (0, 1, 0, 2, 3, 1), B (0, 1, 0, 2, 3, 1). The third measure shows T (0, 1, 0, 2, 3, 1), A (0, 1, 0, 2, 3, 1), B (0, 1, 0, 2, 3, 1). The fourth measure shows T (0, 1, 0, 2, 3, 1), A (0, 1, 0, 2, 3, 1), B (0, 1, 0, 2, 3, 1).

**Staff 5:** Melody line with bowing and articulation marks. The first measure starts with a grace note (3) followed by eighth notes (1, 0, 2, 3). The second measure starts with a grace note (1) followed by eighth notes (2, 0, 1, 2). The third measure starts with a grace note (1) followed by eighth notes (3, 1, 2, 3). The fourth measure starts with a grace note (1) followed by eighth notes (2, 3, 1, 2).

**Staff 6:** Fingerings (T, A, B) and performance instructions (P, PHP). The first measure shows T (0, 1, 0, 2, 0, 3), A (0, 1, 0, 2, 0, 3), B (0, 1, 0, 2, 0, 3). The second measure shows T (0, 1, 0, 2, 0, 3), A (0, 1, 0, 2, 0, 3), B (0, 1, 0, 2, 0, 3). The third measure shows T (0, 1, 0, 2, 0, 3), A (0, 1, 0, 2, 0, 3), B (0, 1, 0, 2, 0, 3). The fourth measure shows T (0, 1, 0, 2, 0, 3), A (0, 1, 0, 2, 0, 3), B (0, 1, 0, 2, 0, 3).

**Staff 7:** Melody line with bowing and articulation marks. The first measure starts with a grace note (3) followed by eighth notes (1, 0, 2, 0). The second measure starts with a grace note (1) followed by eighth notes (2, 0, 1, 0). The third measure starts with a grace note (1) followed by eighth notes (3, 1, 2, 0). The fourth measure starts with a grace note (1) followed by eighth notes (2, 3, 1, 0).

**Staff 8:** Fingerings (T, A, B) and performance instructions (P, PHP). The first measure shows T (0, 1, 0, 2, 0, 1), A (0, 1, 0, 2, 0, 1), B (0, 1, 0, 2, 0, 1). The second measure shows T (0, 1, 0, 2, 0, 1), A (0, 1, 0, 2, 0, 1), B (0, 1, 0, 2, 0, 1). The third measure shows T (0, 1, 0, 2, 0, 1), A (0, 1, 0, 2, 0, 1), B (0, 1, 0, 2, 0, 1). The fourth measure shows T (0, 1, 0, 2, 0, 1), A (0, 1, 0, 2, 0, 1), B (0, 1, 0, 2, 0, 1).

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

17 C.2

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

H

19 C.6

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

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

0 3 2 0 2 3 8 6 6 6 7 7 0 2 3 0

0 4

21

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

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

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

23

0 3 1  
2 0 3  
1 0 3

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

H P

Gigue  
from Suite (incomplete) for keyboard, BWV 823

J.S. Bach  
(1685-1750)

C.5

Musical score for Gigue, C.5. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass staff with tablature, showing fingerings (e.g., 5, 7, 0, 7) and rests. The bass staff has three horizontal lines.

C.2

Musical score for Gigue, C.2. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass staff with tablature, showing fingerings (e.g., 8, 0, 2, 0, 2, 0, 2, 0) and rests. The bass staff has three horizontal lines.

Musical score for Gigue, C.2, continuing from the previous page. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass staff with tablature, showing fingerings (e.g., 6, 5, 0, 0, 2, 5, 1, 0, 2, 0, 2, 0) and rests. The bass staff has three horizontal lines.

Musical score for Gigue, C.2, concluding the page. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass staff with tablature, showing fingerings (e.g., 0, 1, 2, 0, 0, 3, 1, 0, 2, 1, 0, 3, 1, 0, 3) and rests. The bass staff has three horizontal lines.

20

C.1

24

28

32

3

3 0 0 3 (3) 6 5 1 3 0 1 3 1  
3 3 4 0 0 0 0 0 0 0 0 0

C.2

41

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

C.2

46

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

51

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

55

0 1 0 1 0 1  
0 1 0 1 0 1  
0 1 0 1 0 1

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

60

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

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

64

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

68

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

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

J.S. Bach  
(1685-1750)

⑥ = D

Musical score for Sarabande, first system. Treble clef, common time (indicated by '4'). The music consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for three strings (T, A, B) with numerical values indicating fingerings and positions.

Musical score for Sarabande, second system. Treble clef, common time (indicated by '4'). The music consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for three strings (T, A, B) with numerical values indicating fingerings and positions.

Musical score for Sarabande, third system. Treble clef, common time (indicated by '4'). The music consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for three strings (T, A, B) with numerical values indicating fingerings and positions.

Musical score for Sarabande, fourth system. Treble clef, common time (indicated by '4'). The music consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for three strings (T, A, B) with numerical values indicating fingerings and positions.

Musical score for Sarabande, fifth system. Treble clef, common time (indicated by '4'). The music consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for three strings (T, A, B) with numerical values indicating fingerings and positions.

13

C.5

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

16

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

3 3 3 3 0 1 0 8 10 0 1 1 2  
3 3 3 3 0 1 1 8 0 3 3 3 1 0  
5 6 5 4 5 1 1 8

19

C.5

5 7 5 7 6 7 5 5 8 7 5 3 5 7 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 6 5 3 3 6 9 10 11 12 9 10 10 8 7 0 0  
3 2 0 4 0 7 8 0 11 0 8 0 0 0 0

Minuet in G Major  
for keyboard

J.S. Bach  
(1685-1750)

⑥ = D

Musical staff in G major, 3/4 time. Tablature below shows fingerings (e.g., 3, 2, 0) and a hammer-on (H) at the end of the first measure.

Continuation of the musical staff and tablature, showing a hammer-on (H) at the beginning of the third measure.

Continuation of the musical staff and tablature, showing a hammer-on (H) at the beginning of the third measure.

Continuation of the musical staff and tablature, showing a hammer-on (H) at the beginning of the third measure.

Continuation of the musical staff and tablature, showing a hammer-on (H) at the beginning of the third measure.

Continuation of the musical staff and tablature, showing a hammer-on (H) at the beginning of the third measure.

Continuation of the musical staff and tablature, showing a hammer-on (H) at the beginning of the third measure.

Continuation of the musical staff and tablature, showing a hammer-on (H) at the beginning of the third measure.

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 0

P H 5

5 0 P 0 P

11 11 11 | 8 10 11 | 10 8 7 5 3 1

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)

15

C.1  
C.3  
0 1  
0 4  
4

0 2 3 5 4 6  
1 3 5 3 0 3  
0 3 1 1 5 3  
3 6 7 8 9 6  
1 3 0 0 0 0

P P H

19

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

H P H P H P  
H P H P H P  
H P H P H P

22

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

P H P H P H

26

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

H P H P H P

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

P P P

C.3 1. 2.

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

17 C.2 C.3

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

20

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

4

23

C.2

(0) 2 4 5 0 2 0 2 4 0 3 (3) 6 5 5 5 3 2 2 2 0 2 2 2 2

P P P

26 C.2

(2) 2 2 0 0 3 8 6 5 3 1 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 2 0 0 0 3 3 1 0 0 0 0 2 0 0 0 0 2 0 0 0 3 3 1 1 5 3 1 0 3

P P P P

29

C.3 C.1

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

H P

31

C.2 C.2

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

H H

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

J.S. Bach  
(1685-1750)

The music consists of ten staves of tablature for a six-string guitar or lute. The tablature uses a standard six-line staff with a treble clef. Below each staff is a corresponding tablature staff showing the fingerings and picking patterns. The staves are labeled as follows:

- Staff 1: C.1 (measures 1-2)
- Staff 2: C.4 (measures 3-4)
- Staff 3: C.2 (measures 5-6)
- Staff 4: C.4 (measures 7-8)
- Staff 5: C.2 (measures 9-10)
- Staff 6: C.9 (measures 11-12)
- Staff 7: C.4 (measures 13-14)
- Staff 8: C.7 (measures 15-16)
- Staff 9: C.4 (measures 17-18)
- Staff 10: C.2 (measures 19-20)

The tablature below each staff provides the fingerings and picking patterns for each measure. For example, in Staff 1, the tablature shows fingerings 3, 4, 2, 1, 3, 4 and picking PHPHP. In Staff 4, the tablature shows fingerings 2, 1, 3, 4, 1, 3, 4 and picking H.

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 tablature for a harpsichord or keyboard. The first tablature has columns labeled T, A, and B. The second tablature has columns labeled H, P, and H. The third tablature has columns labeled H and H. The fourth tablature has columns labeled 0, 2, and 0.

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 0 1

14

C.2 ——————

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

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

H

16

4 2 0 4 5 | 6 7 7 7 6

2 0 4 2 0 | 0 8 9 6

p

18

C.2 ——————

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

(6) 9 4 0 2 4 0 | 4 2 H | 2 4 2 0 H | 2 4 2 0

Siciliana  
from Sonata No. 1 for solo violin, BWV1001

J.S. Bach  
(1685-1750)

Violin Part (Top Staff): Measure 1 starts with a sixteenth-note pattern. Measures 2-4 show more complex sixteenth-note figures. Measure 4 ends with a fermata over the first two notes.

Bassoon Part (Bottom Staff): Fingerings are indicated above the notes. Measure 1: T 5 5 4 2 2 0, A 6 6 4 2 2 1, B 0 4 7 5 4 2 0. Measure 2: P. Measure 3: 0 2 1 0 2 1. Measure 4: H 4 2.

Violin Part (Top Staff): Measures 5-8 continue the sixteenth-note patterns from the previous section.

Bassoon Part (Bottom Staff): Fingerings and dynamics (P, H, P) are shown. Measures 5-8: 0 2 0 0 0 3 2 3 1 0 3 2 0 2 0 2 0 2 2 2 5 3 2 0 5 6.

Violin Part (Top Staff): Measures 9-12 show eighth-note patterns. Measure 12 ends with a fermata over the first note.

Bassoon Part (Bottom Staff): Fingerings and dynamics (P, H, P) are shown. Measures 9-12: 5 4 4 4 2 5 4 6 4 7 0 4 3 6 4 4 2 4 2 0 6 4 4 2 7 4 2 5 4.

Violin Part (Top Staff): Measures 13-16 show eighth-note patterns. Measure 16 ends with a fermata over the first note.

Bassoon Part (Bottom Staff): Fingerings and dynamics (P, P, P, H, P) are shown. Measures 13-16: 4 5 5 7 7 5 4 4 6 7 7 6 7 6 7 9 8 9 7 5 4 6 7 3 3 4 0 4 2 0 4 2.

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 at the bottom include 'P' (pizzicato) under the first two groups of notes, 'H' (harmonics) under the third group, and another 'P' under the last group.

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 guitar, featuring a treble clef, a key signature of two sharps, and a time signature of common time (indicated by a '4'). The music consists of six measures. Measure 1 starts with a grace note (3) followed by a eighth note (2). Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 features a sixteenth-note pattern. Measure 5 contains eighth-note pairs. Measure 6 ends with a single eighth note. The tablature below the staff shows fingerings (e.g., 1, 2, 3, 4) and includes a 'P' at the beginning. A measure number 'C.4.' is located in the top right corner.

Sheet music for guitar with tablature, measures 12-13. The music is in 12/8 time with a key signature of two sharps. The first measure starts with a C.4 followed by a C.2. The second measure starts with a C.2. The third measure starts with a C.2. The fourth measure starts with a C.2.

12 2# 2#

C.4 C.2

C.2

C.2

P P P P

C.2

Sheet music for guitar. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows tablature with fingerings: 3-2-0-5, 3-0-2-3, 2-0-1-0, 0-1-2-4, 3-2-4-1, 2-2-0-5. A dynamic marking 'P' is present.

P

P

P

C.4

Sheet music for guitar. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows tablature with fingerings: 0-2-3-2, 2-3-0-4, 5-4-4-7, 5-4-6-4, 0-2-3-7, 5-4-2-3, 0-3-2-2, 2-0-6-0. A dynamic marking 'H' is present.

H

P

C.2

Sheet music for guitar. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows tablature with fingerings: 2-0-5-2, 5-4-1-0, 2-1-4-2, 3-4-2-0.

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.

Staff 1: Melodic line with grace notes and slurs.

Staff 2: Tablature (T, A, B) with 'P' and 'H' below.

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

Sheet music for Minuet in C Minor, second system. Treble clef, 3/4 time, key signature of three flats. The music includes a trill instruction and a grace note pattern. Measures 4 and 5 show eighth-note pairs connected by slurs.

023232

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

0 3 7 6 0 4 P 3

PHPHP

Sheet music for Minuet in C Minor, third system. Treble clef, 3/4 time, key signature of three flats. Measures 6 and 7 show eighth-note pairs connected by slurs. Measure 8 shows a grace note pattern.

Sheet music for Minuet in C Minor, fourth system. Treble clef, 3/4 time, key signature of three flats. Measures 9 and 10 show eighth-note pairs connected by slurs. Measure 11 shows a grace note pattern.

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

4 P 1 3 P 2 3

Sheet music for Minuet in C Minor, fifth system. Treble clef, 3/4 time, key signature of three flats. Measures 12 and 13 show eighth-note pairs connected by slurs. Measure 14 shows a grace note pattern.

10 4 1 2 4 4 0 3 4 1 0 0 3 2

6 4 3 4 6 1 0 8 9 6 4 3 1 0 3 2

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

P H P

Sheet music for Minuet in C Minor, sixth system. Treble clef, 3/4 time, key signature of three flats. Measures 15 and 16 show eighth-note pairs connected by slurs. Measures 17 and 18 show grace note patterns.

13

13

P H

H

C.1

16

16

P

19

19

22

22

P H

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

T 2 0 2 2 | 2 0 2 2 | 3 2 3 3 | 3 2 3 3 |  
A 0 2 2 2 | 2 2 2 2 | 0 4 4 4 | 4 4 4 4 |  
B 0 0 P 0 P | 0 0 P 0 P | 0 0 P 0 P | 0 0 P 0 P |

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

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

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

9

P  
H

11

P  
P  
P  
5  
P  
P

C.2

P  
H  
P

C.4

P  
P

17

19

21

23

C.2

25

H P H P

27

P H P P P P

P P P P

32

0 0 0 0 0 0 0 0 0 0 0 0 6 7 9 6 7 9 6 7 9 6 7 9 11 0

34

0 0 0 0 0 10 0 0 | 0 0 0 0 0 0 0 0

9 11 12 11 12 11 | 12 11 12 9 11 9 11 7

(0) 0 (0) (0)

36

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

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

C.7.

7 8 4 5 6 7 8 9 10 | 7 7 10 7 10 7 10 7 10 7 10 7 10 7

0 0 0 0 0 0 0 0 (0) 7 0

C.7

10 10 10 10 10 10 | 9 8 8 9 8 8 9 8 8 9 8 10

9 7 9 9 9 9 9 9 (0) 7 0 0 0 0 0 0

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

J.S. Bach  
(1685-1750)

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 2 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  
from Suite No. 1 for solo cello, BWV 1007

J.S. Bach  
(1685-1750)

⑥ = D

Minuet I

Sheet music for Minuet I, measures 1-4. Treble clef, 3/4 time, key signature of two sharps.

Sheet music for Minuet I, measures 5-8. Treble clef, 3/4 time, key signature of two sharps.

H

3 2 3 2

*tr*

Sheet music for Minuet I, measures 9-12. Treble clef, 3/4 time, key signature of two sharps.

Sheet music for Minuet I, measures 13-16. Treble clef, 3/4 time, key signature of two sharps.

P H P

H

Sheet music for Minuet I, measures 17-20. Treble clef, 3/4 time, key signature of two sharps.

Sheet music for Minuet I, measures 21-24. Treble clef, 3/4 time, key signature of two sharps.

Sheet music for Minuet I, measures 25-28. Treble clef, 3/4 time, key signature of two sharps.

Sheet music for Minuet I, measures 29-32. Treble clef, 3/4 time, key signature of two sharps.

P

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

7

P              P

10

P              H              P              P

C.5

13

P P

C.1

16

3 1 1 2 1 3 | 4 2 1 4 3 5 | 3 3 5 6 (5) 3

C.3

C.1

19

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

P

22

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

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

J.S. Bach  
(1685-1750)

T	7	4	5	424242	54	20	4	42	4	5	5
A		4				5	5	4	5	6	4
B						2					6

P            PHPHP P      P      P      PHPHP

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

H      H P

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

P      P      P

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

J.S. Bach  
(1685-1750)

6 = D C.2 (101) 1085-1750

T A B

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

H PHP P H

C.3

0 0 (0) 2 3 2 0 3 2 3 0 0 3 2 0 3 7 5 7 5 3 5 3 2

H P P

P PHP

P P

P PHP

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 measure contains six eighth-note chords: C.5 (C major), C.9 (C major), C.4 (C major), and C.2 (C major). Measure 2 begins with a bass note at the 10th fret of the 6th string. It contains six eighth-note chords: G major, D major, A major, E major, B major, and F# major. The tablature below the staff shows the corresponding fingerings for each note.

17

C.2 — 2131  
H PHP H PHP

19

20  
PHP H H P

21

1242 C.2 —  
HHHP

23

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

PHP P PHP

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 7 5 6 7 6 7

PHPHPHPH

27

(7) 0 2 0 2 3 0 2 3 2 0 2 3 0 3 0 2 0 2 3 3 0 | 0 4 0 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 horizontal staves, each with a six-string guitar tablature below it. The top staff begins with a treble clef, a key signature of two sharps, and a common time signature. The first measure shows a C major chord (C, E, G) followed by a bass note. Subsequent measures show various chords and bass notes, with the tablature indicating fingerings such as 1, 3, 2, 4, etc., for the strings. Measures 1 through 4 are grouped by a bracket labeled 'C.2'. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a bass line with sustained notes and chords. Measures 5 through 8 are grouped by a bracket labeled 'C.2'. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a bass line and chords. Measures 9 through 12 are grouped by a bracket labeled 'C.2'. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a bass line and chords. Measures 13 through 16 are grouped by a bracket labeled 'C.2'.