

J.S. Bach For Guitar



Enjoy the music of Johann Sebastian Bach (d.1750) arranged for solo classical guitar.

Use these beautiful works to help craft your guitar technique, style, and knowledge.

JS Bach and the Guitar

Johann Sebastian Bach (1685-1750) is one of the most influential composers and musicians in the history of music.

Born on March 31, 1685, in Germany, he was the eighth child in a family with a long musical tradition. There were so many professional musicians in the family that the name "Bach" became a local term for a musician.

Johann Sebastian Bach's contributions to the guitar repertoire are notable. He composed for a "*Lautenwerk*" a lute-harpsichord hybrid with gut strings. Some of these works include fugues, preludes, and different dance forms.

These works not only make Bach's music accessible to guitarists but also showcase the instrument's versatility. The arrangements highlight the guitar's ability to convey intricate melodies and harmonies, allowing performers to explore Bach's rich counterpoint in a fresh context.

Additionally, Bach's emotional depth resonates with guitarists and audiences alike. His ability to express a wide range of emotions—from joy and serenity to sorrow and contemplation—translates beautifully to the guitar.

Bach's music continues to resonate within the guitar community. His works add to the repertoire and encourage a deeper exploration of the instrument's capabilities. Ensuring that Bach's musical genius remains vital to the classical guitar tradition.

Bach's legacy continues to influence musicians and composers. His vast body of work, with over 1,000 compositions, is played and listened to around the world.

When biologist Lewis Thomas was asked what message he would choose to send into outer space, he said: "*I would send the complete works of Johann Sebastian Bach...but that would be boasting.*"

Johann Sebastian Bach died on July 28, 1750 in Leipzig.

Dear Guitarist,

You're looking to learn a new piece by J.S. Bach? Excellent choice. To practice and play Bach is both meaningful and rewarding. Hearing the harmonies unfold and musical lines intertwine can spark a sense of wonder.

Baroque music (1600-1750) combines logical structure with creative surprise. It's like a well-simmered stew where every ingredient serves a purpose, yet the flavors still delight in unexpected ways. Bach was the undisputed master of this balance.

Why These Pieces Endure

It's not uncommon to hear of legendary musicians of various instruments starting their days with Bach. Many have recorded the same pieces multiple times across decades, finding new depths with each return. Perhaps Bach's music holds so well over time because, like a great book, it reveals new details and connections with each encounter. We continuously discover fresh ways to hear and interpret his musical intentions.

About These Arrangements

Bach did not write for guitar specifically. And this presents both challenges and opportunities. While some passages may feel awkward or difficult on our instrument, the richness of his music makes the effort worthwhile. This may explain why so many guitarists love to play it.

All fingerings, slurs (hammer-ons, pull-offs), and dynamic markings in these arrangements are editorial suggestions. These were chosen intentionally, but feel free to experiment with your own interpretations.

Performance Guidelines:

Ornamentation

Baroque performance practice welcomes generous ornamentation. Just consider the elaborate details in baroque architecture and design. Very frilly. You'll find a table of ornaments at the end of this book. While you can generally add ornaments freely, like jewelry, your musical taste will guide you on when enough is enough.

Dynamics and Expression

In Bach's time, dynamic contrasts were treated differently than they are now. Terraced dynamics (loud and soft sections) were more popular. Influenced by rhetoric, players aimed to make musical lines sound speech-like. They used dynamic shading to create natural emphasis and direction. While expression was important, exaggerated swells and fades were rare.

Rhythm and Tempo

Baroque rhythm typically maintained steady momentum. Taking a little time at major cadences was common, but this should be subtle—anything too dramatic will sound historically misplaced.

Articulation

While modern practice often emphasizes a default smooth, connected playing (legato), baroque performers often separated notes slightly in scale passages. Known as *détaché*, this effect creates a textural quality similar to corduroy fabric. On guitar, this effect requires careful attention to string muting, as overlapping notes can muddy the intended separation. Combined with dynamics, players sought the rhetoric-influenced effect of human speech. For this, they use both legato and separated playing styles.

I hope this collection of Bach's music arranged for guitar provides you with years of engaging challenge. Each piece offers opportunities for fresh discovery and deeper understanding over time.

All the best,
Allen Mathews
ClassicalGuitarShed.com

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Chorale

For Voice and Accompaniment - BWV 514

Johann Sebastian Bach
(1685-1750)

Moderato

Chorale notation for measures 1-3. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Moderato. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a single staff. The lyrics are: "Schaffs Du mit mir, Gott, nach dei nem". The guitar accompaniment is written on a six-string guitar with a capo on the first fret. The fretboard notation is provided for the guitar.

Chord progression: G, C, G, Am, D7.

Lyrics: Schaffs Du mit mir, Gott, nach dei nem

Guitar notation (T, A, B strings):

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

Chorale notation for measures 4-6. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Moderato. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a single staff. The lyrics are: "Wil len, dir sei es al les". The guitar accompaniment is written on a six-string guitar with a capo on the first fret. The fretboard notation is provided for the guitar.

Chord progression: G, D, G, G, D, Em, A.

Lyrics: Wil len, dir sei es al les

Guitar notation (T, A, B strings):

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

Chorale notation for measures 7-8. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Moderato. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a single staff. The lyrics are: "heim ge stellt. wohl ge fällt." The guitar accompaniment is written on a six-string guitar with a capo on the first fret. The fretboard notation is provided for the guitar.

Chord progression: D, A, D.

Lyrics: heim ge stellt. wohl ge fällt.

Guitar notation (T, A, B strings):

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

9

G C G D⁷ G

Du bist mein Va - ter, du _____ wirst_

TAB

3 5 7 0 2 3 5 7 8 7 0

0 0 1 0 4 0

12 D G

mich ver - sor - gen,___

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

14

C Am D G

dar - - auf hof - fe ich.

TAB 0 2 3 1 2 0 0 3

Bourrée

From Cello Suite No. 4 - BWV 1010

Johann Sebastian Bach
(1685-1750)

Moderato

First system of musical notation (Measures 1-4). The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. Below the staff are three staves labeled T, A, and B, representing guitar strings. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 3, 0, 2, 1, 3, 4, 1, 3, 0, 2, 1, 3, 2, 0).

Second system of musical notation (Measures 5-8). The system continues the musical notation from the first system, including the treble clef staff and the T, A, and B string staves. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 0, 2, 1, 3, 4, 2, 1, 3, 0, 2, 1, 3, 0, 2, 1, 3).

9

Third system of musical notation (Measures 9-12). The system continues the musical notation from the previous systems, including the treble clef staff and the T, A, and B string staves. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 0, 2, 1, 3, 4, 1, 3, 0, 2, 1, 3, 0, 2, 1, 3).

Christ Lag in Todesbanden

Chorale from Cantata No. 4 - BWV 4

Johann Sebastian Bach
(1685-1750)

Andante

Wir es - sen und le - ben wohl in

TAB

0 3 0 2 3 0 3 2 0 0

0 0 4 2 1 2 2 2 1

0 2

3

rech - ten O - ster - fla - - den Der

TAB

0 2 0 2 0 4 2 4 2 0

0 2 3 2 0 0 3 2 2 0

0 2 3 2 0

5

al - te Sau - er - teig nicht soll sein

TAB

3 0 2 3 0 3 2 0 0

0 0 4 2 1 2 2 2 1

2

7 *rit.*

bei dem Wort der Gna - den.

TAB

0 2 0 2 0 4 2 4 2

0 2 3 2 0 0 3 2 0

0 2 3 2 0

Minuet in G

From the Notebook of Anna Magdalena - BWV Anh 114

C. Petzold / J. S. Bach
(1677-1733) (1685-1750)

Moderato

First system of the Minuet in G, measures 1-4. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single staff with fingerings (m, i, m, i) and articulation (accents). The guitar tablature (TAB) is shown below the staff, with fret numbers (0, 2, 1, 4, 0, 2, 3, 1) and string numbers (3, 0, 2, 3, 1).

Second system of the Minuet in G, measures 5-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single staff with fingerings (m, i, m, i, m, i, m, i, m, i, m, i) and articulation (accents). The guitar tablature (TAB) is shown below the staff, with fret numbers (1, 3, 1, 0, 2, 0, 1, 0, 2, 0, 4, 2, 0, 2, 3, 2, 0) and string numbers (0, 3, 4, 0, 3, 1, 3, 0, 2, 3, 0).

Third system of the Minuet in G, measures 9-12. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single staff with fingerings (m, i, m, i, a, m, i, m, i) and articulation (accents). The guitar tablature (TAB) is shown below the staff, with fret numbers (3, 0, 2, 0, 1, 3, 0, 0, 0, 1, 3, 0, 2, 3, 0, 3, 2, 0, 3) and string numbers (2, 0, 3, 2, 3, 1, 3, 2, 3, 2, 3, 0, 3).

Fourth system of the Minuet in G, measures 13-16. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single staff with fingerings (a, m, i, m, i, m, i, m, i, m, i, m, i, m) and articulation (accents). The guitar tablature (TAB) is shown below the staff, with fret numbers (1, 3, 1, 0, 2, 0, 1, 0, 2, 0, 2, 0, 2, 0, 4, 0, 0, 3) and string numbers (0, 2, 4, 1, 3, 0, 2, 3, 0, 4, 0, 3).

17 *m* *a* *m i m i* *m i m i* *m i m i*

TAB

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

21 *i m i m i m*

TAB

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

25 *a* *m i m* *m i m* *i m i m i*

TAB

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

29 *i m i m i m* *i m*

TAB

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

Musette

From the Notebook for Anna Magdalena - BWV Anh 126

Johann Sebastian Bach
(1685-1750)

Allegro

⑥ = D

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

0 0 0 0 0 4 0 2 0 4 2 2 4 0

0 0 0 0

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

0 0 0 0 4 0 2 0 4 2 2 0

0 0 0 0

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

0 0 0 0 0 0 0 2 2 0 2 2

0 0 0 0

5 4 3 (3) 2 5 4 5 4 3 (3) 2 5 4

2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

17 $\frac{6}{6}$ CII

TAB

5	4	2	4	5	4	2	4
2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2

21 $\frac{4}{6}$ CII

TAB

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

25 $\frac{4}{6}$ CII

TAB

5	3	2	0	3	5	3	2	0	3	2	3	5	3	2	5	5	3	.
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	.
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	.

12 *m i m i m i m a m a*

T
A
B

16 *m i a - m m i* 1. *m a m m i a m* 2. *i m a a m i m a*

T
A
B

19 *m a m* (6/6 CIII) *i m a m a m i m a m a m i m i m a m i m a m a m*

T
A
B

22 *a m a m i m a i a m a m i p m i*

T
A
B

Sheep May Safely Graze

From Cantata for Voice - BWV 208

Johann Sebastian Bach
(1685-1750)

Largo

3/6 CII

3

4

5/6 CIV

5

6/6 CVII

TAB

B

7

$\frac{5}{6}$ CIV

$\frac{4}{6}$ CII

$\frac{6}{6}$ CII

TAB

4 5 4 2 4 4

4 6 3 4 2 0 0

4 2 1 2

9

$\frac{6}{6}$ CII

TAB

0 3 2 2 4 5 4 2 4 2 0

1 2 2 2 2 2 2 2 2 2 0

0 0 2

11

TAB

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

2 1 2 2 2 2 2 2 2 2 4 2

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

13

TAB

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

1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

15

TAB

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

0 0 0 0 | 0 0 2 2 4 2

17

TAB

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

0 0 0 0 | 0 0 2 2 4 2

19

TAB

0 (0) 2 4 0 4 2 0 0 (0) 2 4 0 4 2 0

1 1 2 0 0 2 0

0 0 4 2

rit.

20

TAB

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

1 6 7 4 6 4 2 4

0 4 2 0

Johann Sebastian Bach
(1685-1750)

5

8

The musical score is for a guitar piece in the key of D major (one sharp) and 4/4 time. It consists of a treble clef staff and a bass line. The treble staff features a melody with various techniques such as bends, vibrato, and a key signature change to D major. The bass line provides a harmonic foundation with fret numbers and some rhythmic notation. The piece is divided into three measures, with the first measure containing a double bar line and a repeat sign.

T
A
B

11

③

④

1.

2.

T 0 2 2 4 5 (5) 4 2 0 0 2 3 0 3 2 0 0 3 3 3 3

A 5 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 0 2 3 0 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

14

4/6 CII

HB I

T
A
B

17

3/6 CI

HB I

T
A
B

20

3/6 CI

3/6 CV-

T
A
B

23

3/6 CV-

T
A
B

26

T
A
B

29

T
A
B

32

T
A
B

35

T
A
B

Sleepers Awake

From Cantata for Voice - BWV 140

Johann Sebastian Bach
(1685-1750)

Andante

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values and rests. The bottom staff is a guitar tablature with six lines, labeled 'T' (treble) and 'B' (bass). It contains fret numbers (0-4) and fingerings (1-4) corresponding to the melody.

Second system of musical notation. The top staff continues the melody from the first system. The bottom staff continues the guitar tablature. A measure rest is indicated by a '3' above the staff.

Third system of musical notation. The top staff continues the melody, with lyrics 'm - i m i - m i m i - m i m a' written above it. The bottom staff continues the guitar tablature.

Fourth system of musical notation. The top staff continues the melody, with a key signature change to two sharps (F# and C#) indicated by a sharp sign and a '2' above the staff. The bottom staff continues the guitar tablature.

9

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

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

11

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

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

13

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

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

15

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

3 3 3 0 2 2 3 2

17

TAB

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

0 0 0 2 3 (3) 2 0 2 3 0

19

TAB

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

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

21

TAB

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

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

23

TAB

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

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

25 *i - m i m - i m a m*

TAB

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

0 3 3 2 3 2 0 3

27

TAB

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

0 2 4 0 0 4 2 0 0 2 0

29

TAB

2 0 1 3 1 0 1 (1) 2 3 5 3 2 0 3 3 0 2 0 0 1 0 2 0 0

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

31 *tr*

TAB

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

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

33

TAB

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

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

35

TAB: 0 5 7 8 8 7 10 8 0 3 8 5 7 3 5

37

TAB: 4 5 0 0 3 1 0 2 0 2 1 4 2 4 1 2 0 1 0 3 1 0 2

39

TAB: 1 0 1 4 0 4 2 0 2 4 0 2 3 0 2

41

TAB: 5 3 2 0 (0) 4 0 (0) 3 1 0 2 0 4 2 4 0 2 (2) 0 2

43

TAB: 2 4 0 2 0 4 2 0 0 0 0 5 4 2 2 0 0 0 1 3

45

TAB

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

3 3 3 0 3 1 3 0 2

47

TAB

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

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

49

$\frac{5}{6}$ CVII

TAB

0 7 10 7 8 | 8 6 6 10 7 8 10

0 7 10 8 7 | 0 9 6 10 0

8 7 10 8 7 | 0 8

51

TAB

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

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

53

$\frac{2}{6}$ CI

TAB

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

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

Allemande

From Lute Suite No. 1 - BWV 996

Johann Sebastian Bach
(1685-1750)

First system of the Allemande, measures 1-4. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody features various ornaments and fingerings. Below the staff is a guitar tablature with strings T, A, and B. Fingerings are indicated by numbers 1-5. Ornaments are labeled 'CII', 'a m i', 'm i m i', 'CIV', and 'CII'. A 'p' (piano) dynamic marking is present.

Second system of the Allemande, measures 5-8. The system continues the melody with various ornaments and fingerings. The guitar tablature shows the corresponding fret positions. Fingerings are indicated by numbers 1-5. Ornaments are labeled 'CII', 'CIV', and 'CII'. A 'p' (piano) dynamic marking is present.

Third system of the Allemande, measures 9-12. The system continues the melody with various ornaments and fingerings. The guitar tablature shows the corresponding fret positions. Fingerings are indicated by numbers 1-5. Ornaments are labeled 'CII', 'CIV', and 'CII'. A 'p' (piano) dynamic marking is present.

Fourth system of the Allemande, measures 13-16. The system continues the melody with various ornaments and fingerings. The guitar tablature shows the corresponding fret positions. Fingerings are indicated by numbers 1-5. Ornaments are labeled 'CII', 'CIV', and 'CII'. A 'p' (piano) dynamic marking is present.

4/6 CIV

② ③

4/6 CIV

②

2/6 CV

② ③

4/6 CII

TAB

11

② ③

③

⑤

6/6 CII

2-1-2-1

tr

TAB

13

TAB

15

4/6 CII

TAB

17

4/6 CIV

3-1-3-1

tr

TAB

Johann Sebastian Bach
(1685-1750)

12

m *m i m a m a i m i* *m i m i a*

**)*

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

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

2 3 0 3 4 5 5 7 0

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

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15 *m i m i m a* $\frac{6}{6}$ CVII *a m i m a m a m*

T 3 2 0 0 7 7 9 7 0 5 0 3
A 2 2 4 2 1 2 4 6 7 0 4 0
B 2 2 4 2 1 2 4 6 7 0 4 0

18 *a m i a* $\frac{6}{6}$ CIII *i m* *a m a* $\frac{6}{6}$ CII *m i m i* *a m*

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

21 *i m i m m i* $\frac{6}{6}$ CII *m a i m i m i m i m* $\frac{5}{6}$ CII *i m i* 3-4-3

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

alternate fingerings

*)

14 *i* *m i* *m* *i a*

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

Prelude in C Major

From Book 1 of the Well-Tempered Clavier - BWV 846

Johann Sebastian Bach
(1685-1750)

p p i m a i m a p p i m a i m a

First system of the Prelude in C Major, measures 1-4. The treble clef staff shows a series of eighth-note chords with fingerings 1, 0, 2, 4. The bass staff shows a series of eighth-note chords with fingerings 3, 2, 0, 1. The system is divided into two measures of four measures each.

3

Second system of the Prelude in C Major, measures 5-8. The treble clef staff shows a series of eighth-note chords with fingerings 1, 0, 2, 4. The bass staff shows a series of eighth-note chords with fingerings 3, 2, 0, 1. The system is divided into two measures of four measures each.

5 $\frac{4}{6}$ CII V

p p i m p i m

Third system of the Prelude in C Major, measures 9-12. The treble clef staff shows a series of eighth-note chords with fingerings 1, 0, 2, 4. The bass staff shows a series of eighth-note chords with fingerings 3, 2, 0, 1. The system is divided into two measures of four measures each.

7

Fourth system of the Prelude in C Major, measures 13-16. The treble clef staff shows a series of eighth-note chords with fingerings 1, 0, 2, 4. The bass staff shows a series of eighth-note chords with fingerings 3, 2, 0, 1. The system is divided into two measures of four measures each.

9 *p p i m p i m*

T
A
B

11

T
A
B

13

T
A
B

15 $\frac{2}{6}$ Cl

T
A
B

17 $\frac{2}{6}$ Cl

TAB

19

TAB

21 $\frac{6}{8}$ CII

TAB

23 $\frac{6}{8}$ CIII *m i a m i m*

TAB

25 $\frac{2}{6}$ Cl

TAB

27

4/6 Cl

TAB

29

The musical score for measure 29 consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/6. It contains four measures of music. Each measure begins with a triplet of eighth notes, followed by a quarter note, and ends with a half note. The bottom staff is a six-string guitar tablature corresponding to the notes in the top staff. It includes fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). A capo symbol is placed at the first fret.

[illegible][illegible]

Prelude in D minor

For Lute - BWV 999

Johann Sebastian Bach
(1685-1750)

i m a m i m i *i m a m i m i* *i m a m i m i* *simile...* ② ③ ③

4 ② ③ ③ ② ③ ③ ② ③ ③ ② ③ ③

7 ② ③ ③ ② ③ ③ ② ③ ③ ② ③ ③

10 ② ③ ③ ② ③ ③ ② ③ ③ ② ③ ③

13 ② ③ ③ ② ③ ③ ② ③ ③ ② ③ ③

4th finger barre

loco

16

19

22

25

28

TAB

★ - See appendix for alternate fingerings

31

31 32 33

TAB

34

34 35 36

TAB

37

37 38 39

TAB

40

40 41 42

TAB

alternate fingerings

23

23

TAB

Prelude in D Major

From Cello Suite No. 1 - BWV 1007

Johann Sebastian Bach
(1685-1750)

5/6 CV *i a -*

⑥ = D

p

loco

p

TAB

7 5 7 7 7 5 7 7

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

5 7 7 7 5 7 7 7

0 0

3/6 CII

3

TAB

2 3 2 3 2 3 2 3 2 3 2 3 2

0 0

2 3 2 3 2 3 2 3 2 3 2 3 2

0 0

5

② ③ ④ ⑥

TAB

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

0 0 0 0 0 0 0

7 7 7 7 7 7 7

0 6

7

③ ③ 5/6 CII

TAB

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

3 2 3 3 3 2 3 3

4 4 4 4 4 4

2 2

9

T
A
B

11

T
A
B

13

T
A
B

15

T
A
B

17

TAB
5 5 4 2 4 5 4 5 5 5 4 2 4 5 4 5

19

TAB

0 2 2-0-2 3-2-0 2-0 4-2-0 4-2-0 6 7 6-7 0 6-7 0 6-7 6-7 6 7 6

[illegible]

23

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

25

TAB

27

TAB

29

TAB

31

TAB

33

TAB

35

③

TAB

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

12 11 12 9 11 9 11 7 | 9 7 9 6 7 6 7 0

37

TAB

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

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

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

39

$\frac{4}{6}$ CVII

a i p i a i a i

TAB

10 7 7 10 7 10 7 10 7 10 7 10 7 | 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9

(0) 7 0 7 | 0 7 0 7

41

$\frac{4}{6}$ CVII

$\frac{3}{8}$ CVII

TAB

9 8 8 9 8 9 8 9 8 9 8 9 | 10 7 7 0 0 0 0 0

7 7 7 7 7 7 7 7 | 0 0 0 0 0 0 0 0

Baroque Ornaments

1 trill

2 mordent

3 turn

4 trill with termination

5 ascending trill

6 descending trill

7 ascending trill with termination

8 descending trill with termination

9 appoggiatura from below

10 appoggiatura from above

11 appoggiatura and mordent

12 appoggiatura and trill

13 appoggiatura and trill

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