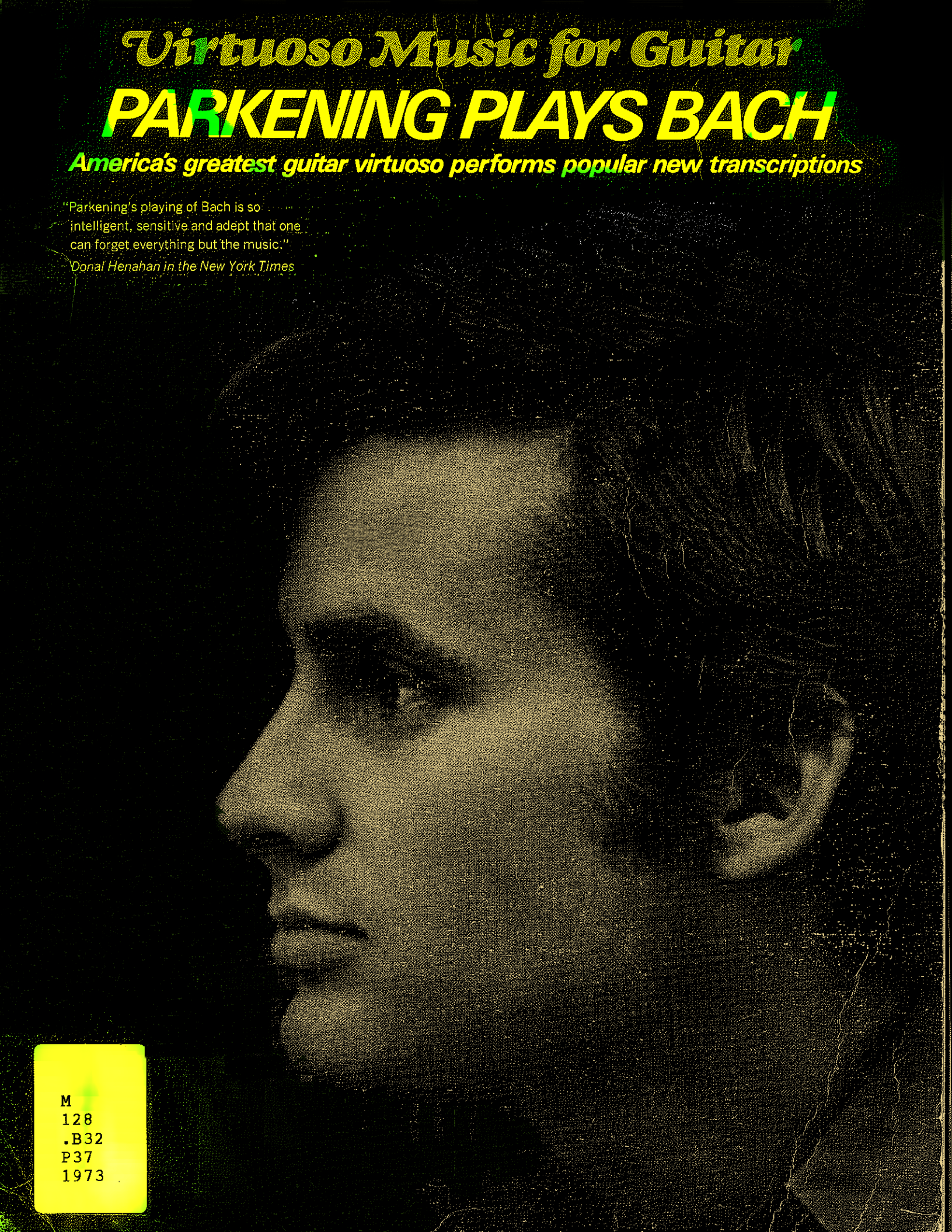
*Virtuoso Music for Guitar*

# PARKENING PLAYS BACH

**America's greatest guitar virtuoso performs popular new transcriptions**

"Parkening's playing of Bach is so intelligent, sensitive and adept that one can forget everything but the music."
*Donal Henahan in the New York Times*



M
128
.B32
P37
1973

## INTRODUCTION

Virtuoso Music for the Guitar is a series of new guitar transcriptions -- some volumes contain new compositions, as well -- by myself and by accomplished guitarists, composers, and other musicians known to me. I have edited and fingered each piece. Many of these pieces, in fact, I have recorded for Angel Records just as they appear here. The transcriptions represent beautiful music from all periods and styles, some of which has never before been transcribed for guitar. Every effort has been exerted to make each transcription as faithful to the original work as possible. No compromise has been made in requirements of technique. All these pieces are suitable for performance by the virtuoso guitarist.

Christopher Parkening

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**IMPORTANT NOTICE:** The last page of this folio contains alternate fingering for all transcriptions. This page is perforated and may be removed.


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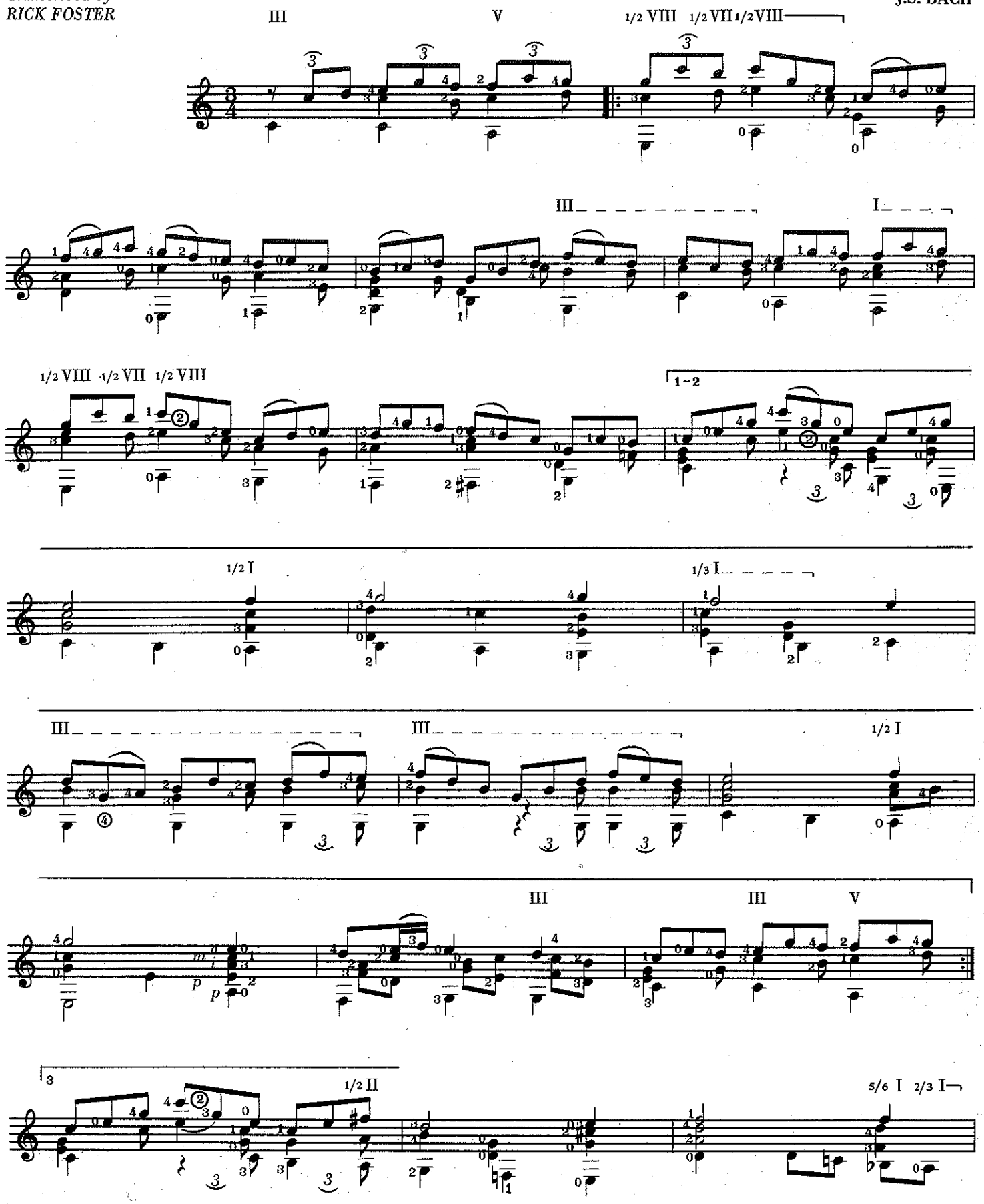
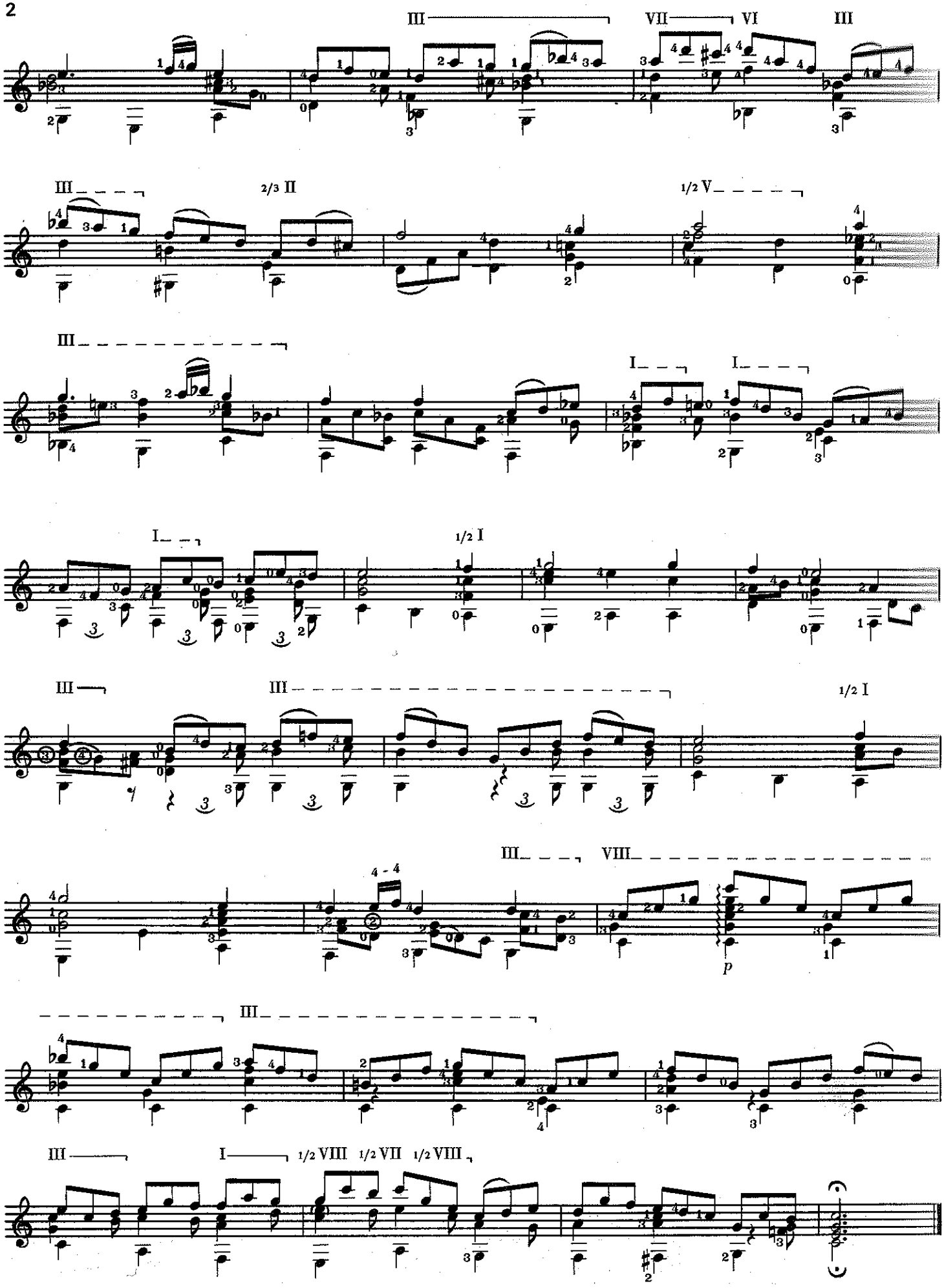
# JESU, JOY OF MAN'S DESIRING

(from Cantata No. 147)

*Transcribed by*
*RICK FOSTER*

J.S. BACH




III
VII
VI
III
III
2/3 II
1/2 V
III
I
I
I
1/2 I
III
III
1/2 I
III
VIII
4 - 4
p
III
III
I
1/2 VIII
1/2 VII
1/2 VIII

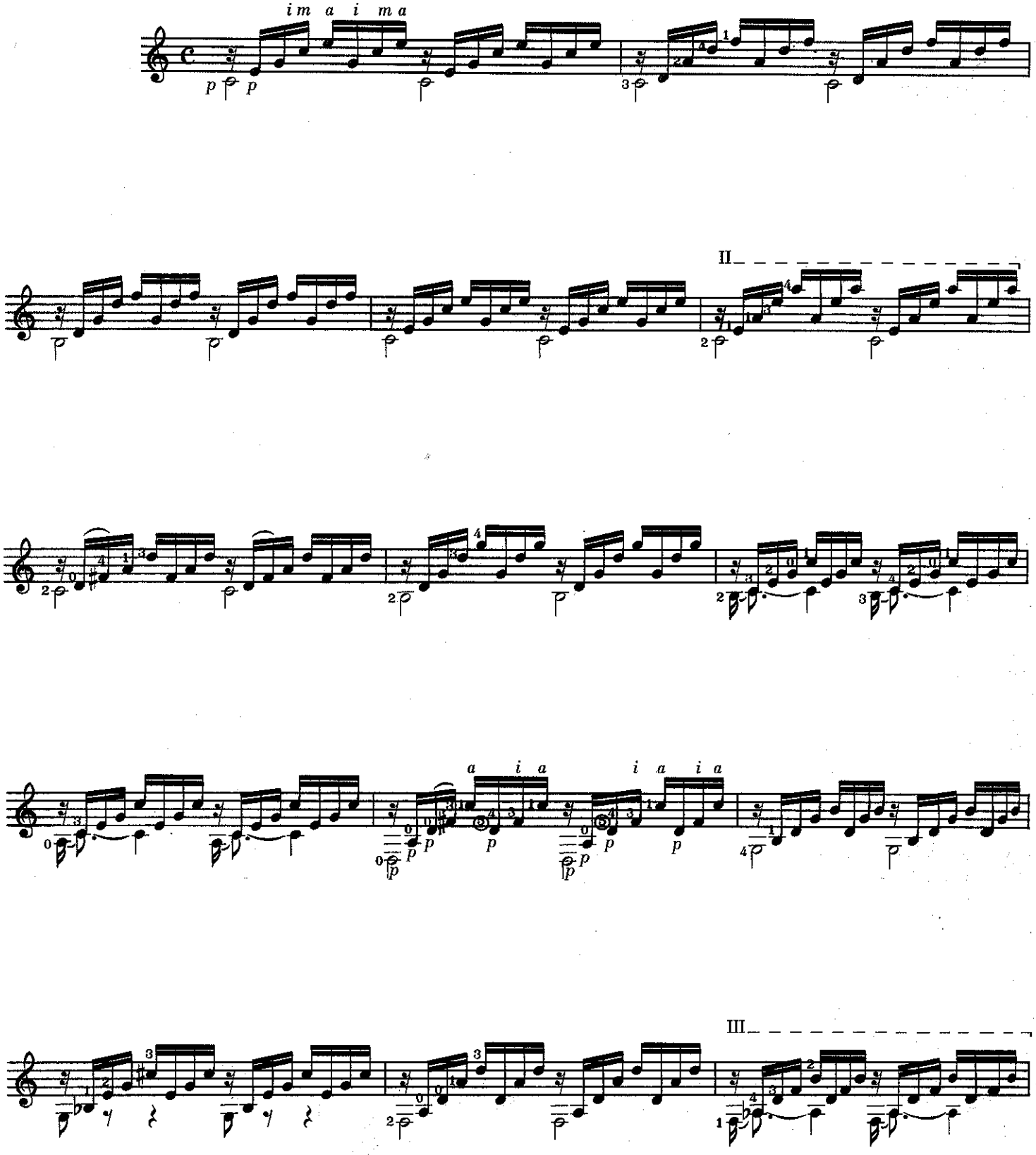
# PRELUDE No. I

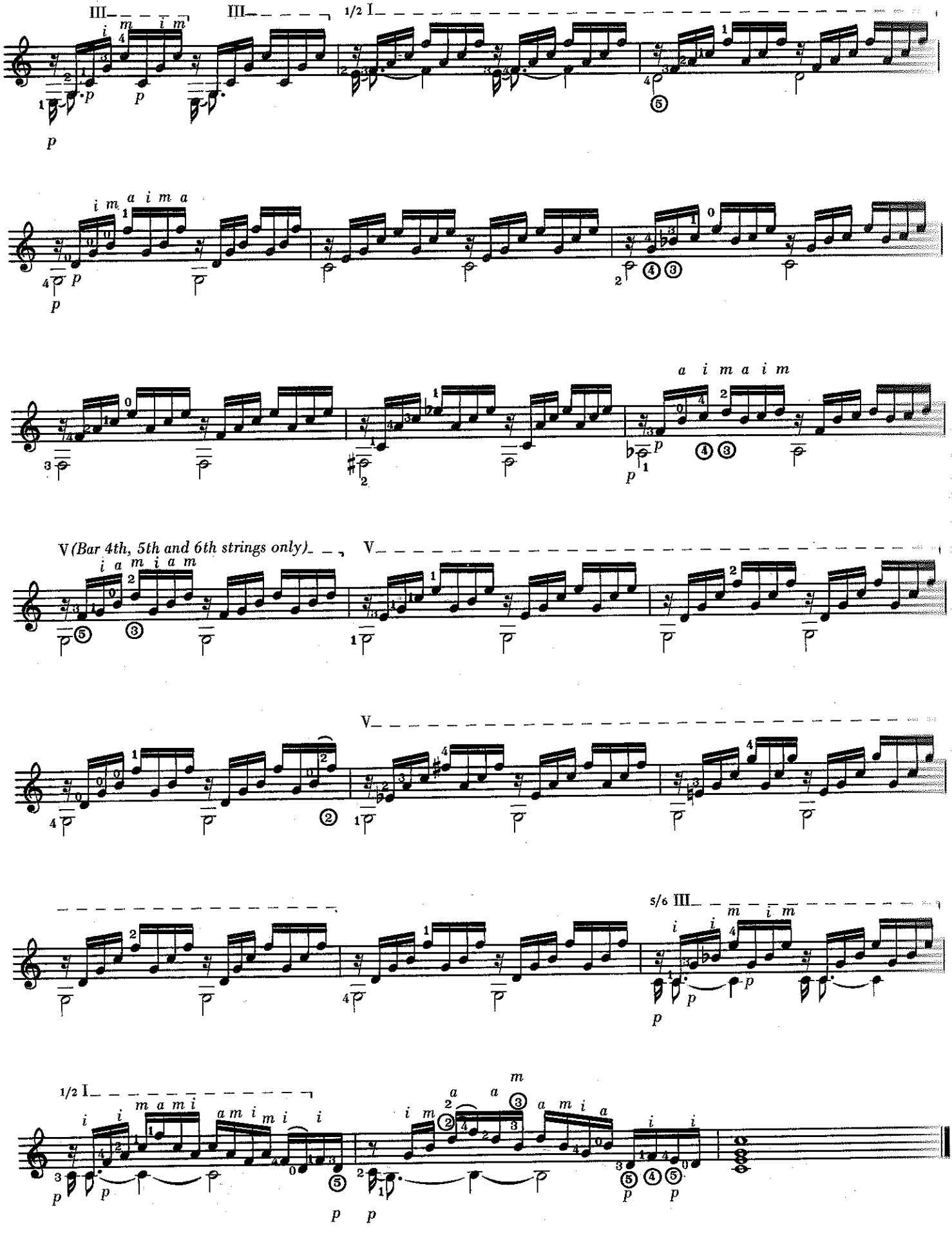
(Well-Tempered Clavier)

*Transcribed for Guitar by*
*CHRISTOPHER PARKENING*

**J.S. BACH**

*Tune the 6th string to "D"*



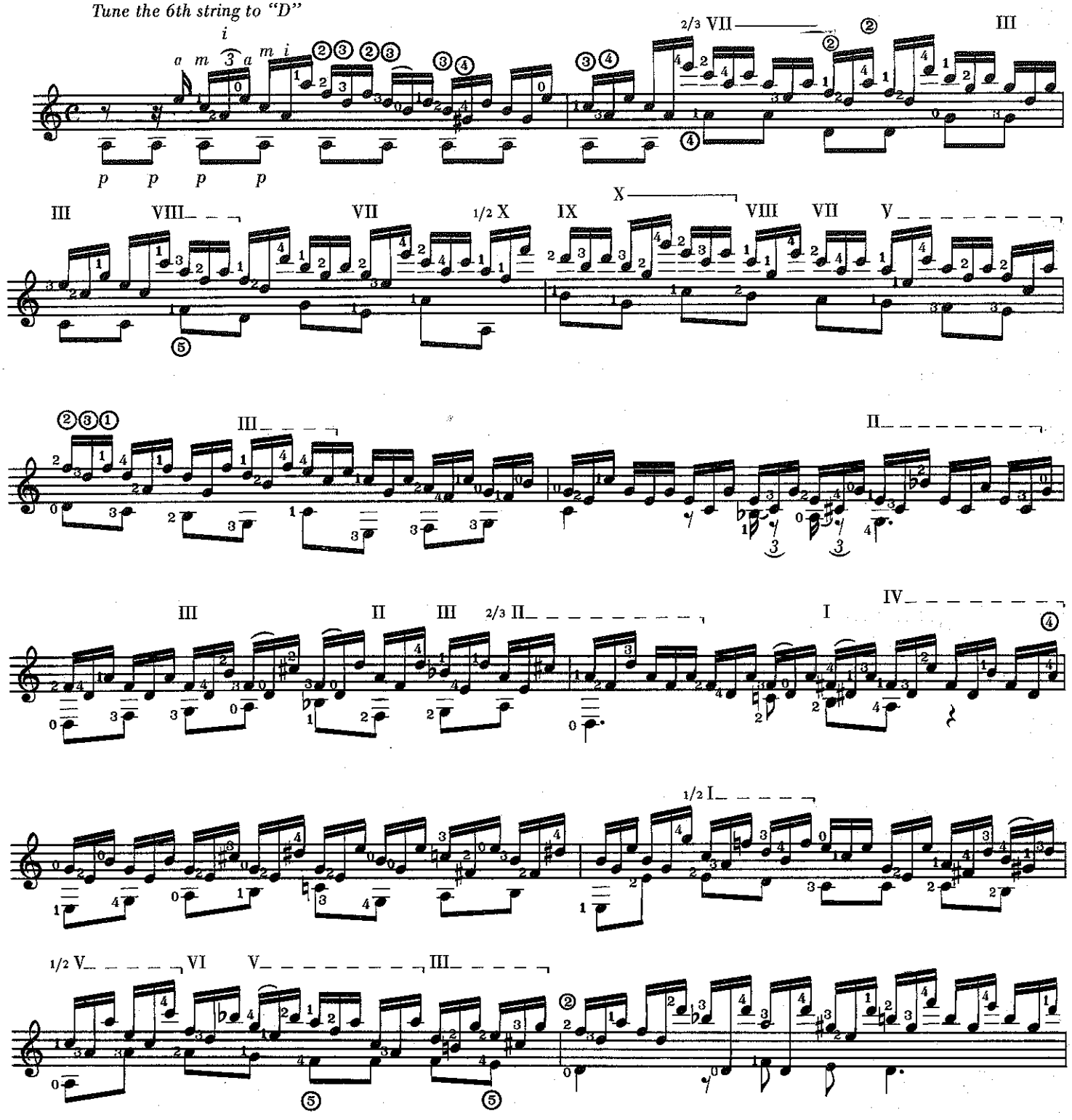

III
III
1/2 I
V (Bar 4th, 5th and 6th strings only)
V
V
s/6 III
1/2 I

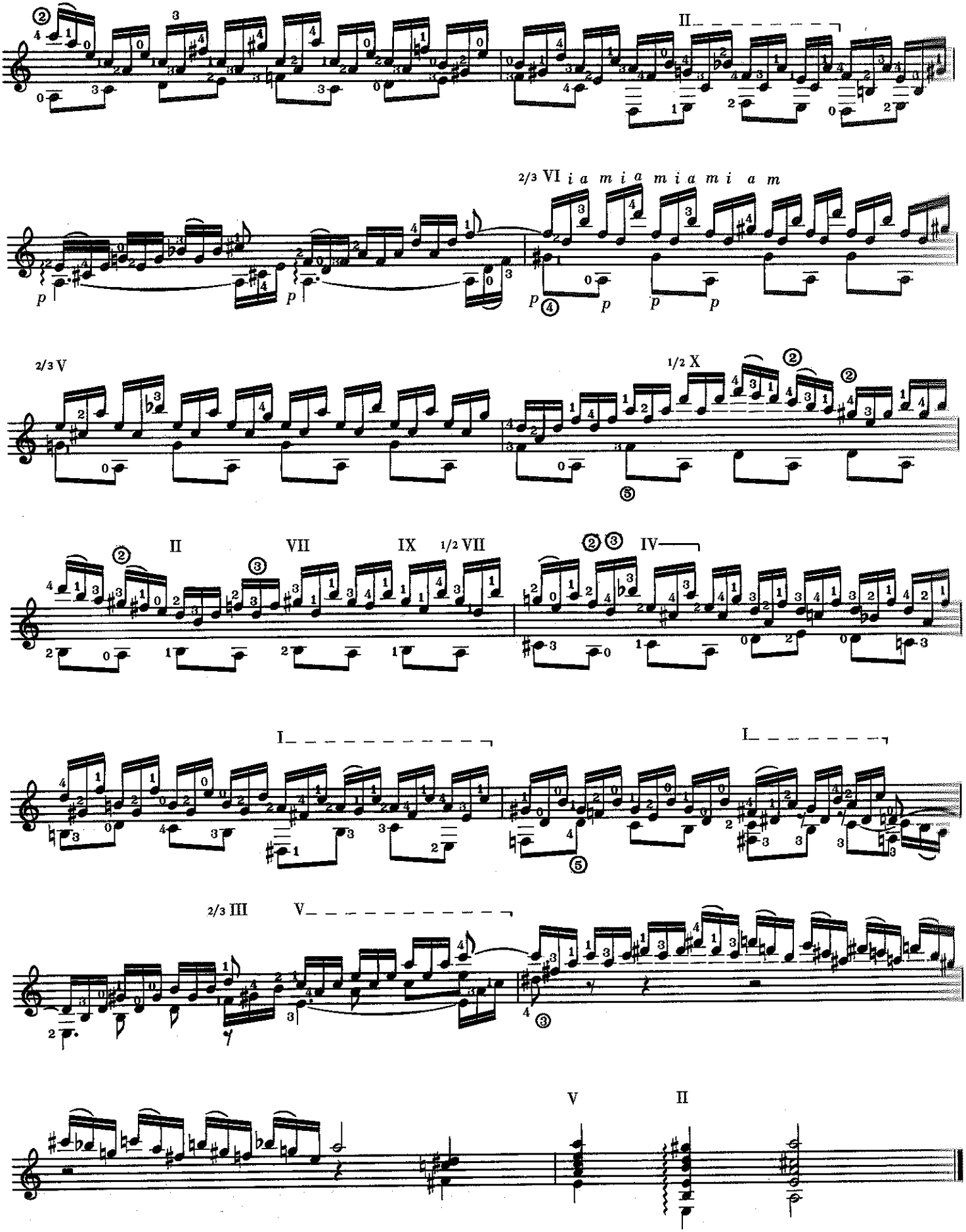
# PRELUDE No. VI

(Well-Tempered Clavier)

*Transcribed for Guitar by*
*CHRISTOPHER PARKENING*

**J.S. BACH**



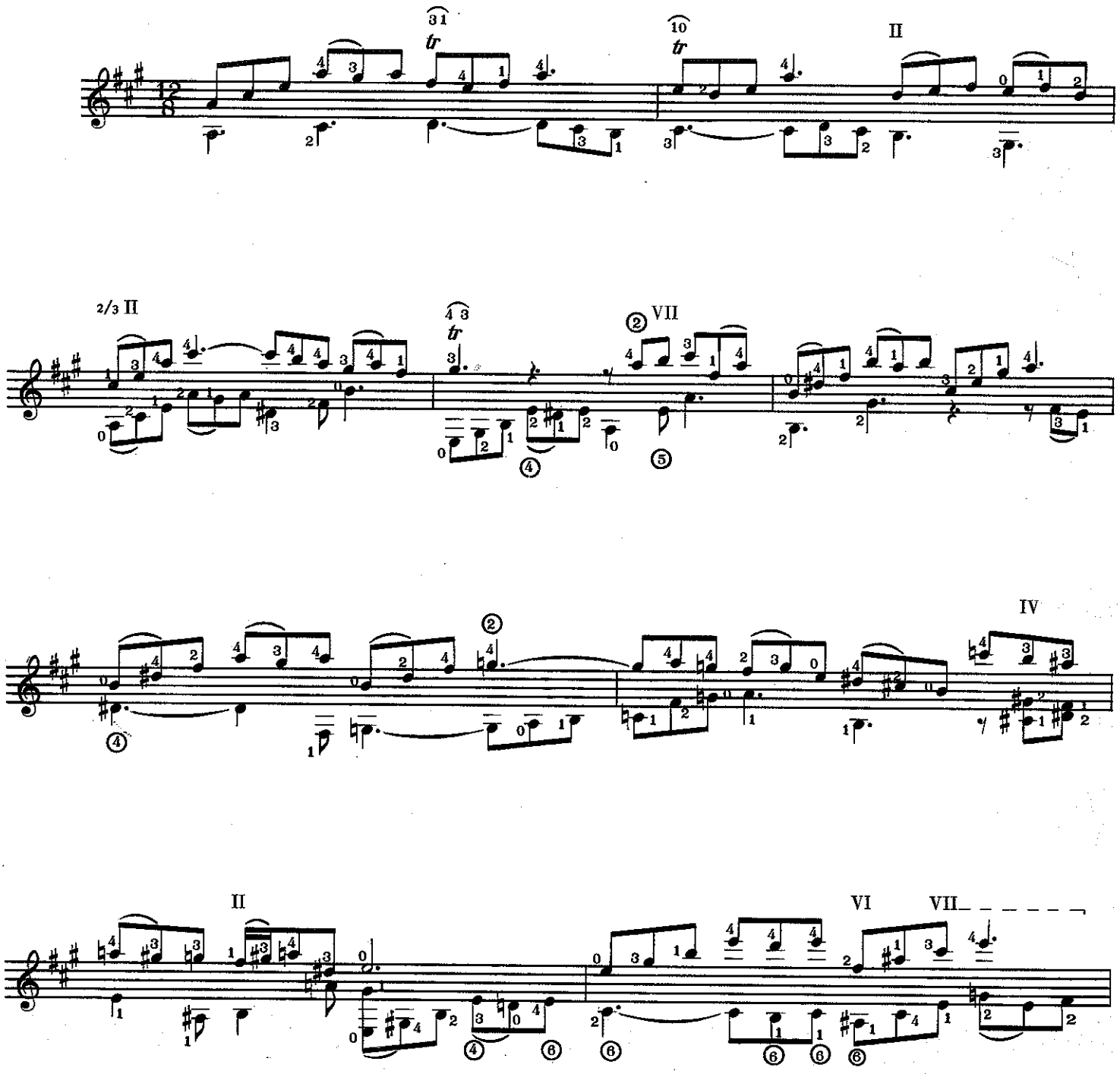

II
2/3 VI i a m i a m i a m i a m
2/3 V
1/2 X
II
VII
IX
1/2 VII
IV
I
I
2/3 III
V
V
II

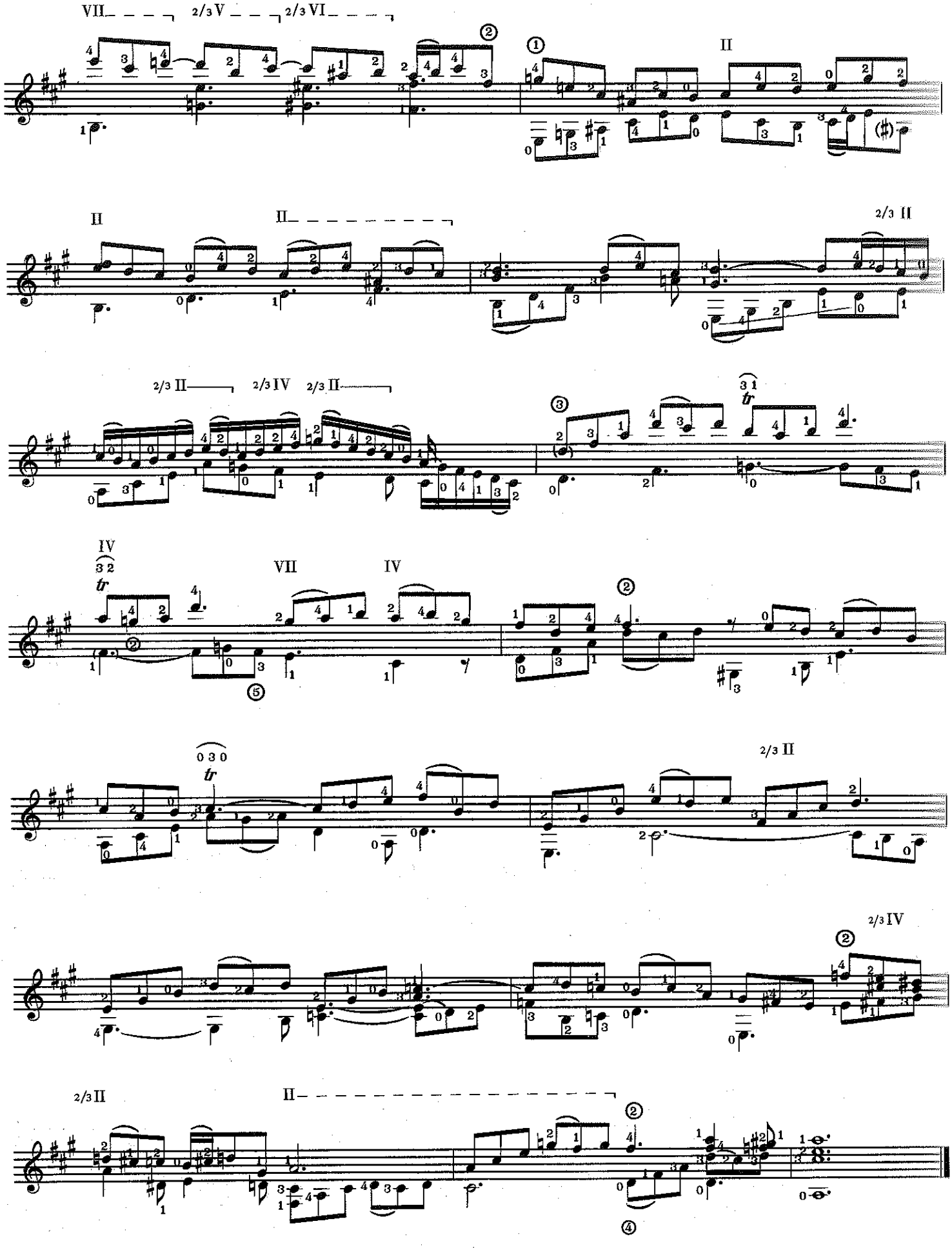
# PRELUDE No. IX

(Well-Tempered Clavier)

*Transcribed for Guitar by*
*KRES AMELOTTE*

J.S. BACH




VII
2/3 V
2/3 VI
II
II
II
2/3 II
2/3 II
2/3 IV
2/3 II
IV
VII
IV
2/3 II
2/3 IV
2/3 II
II

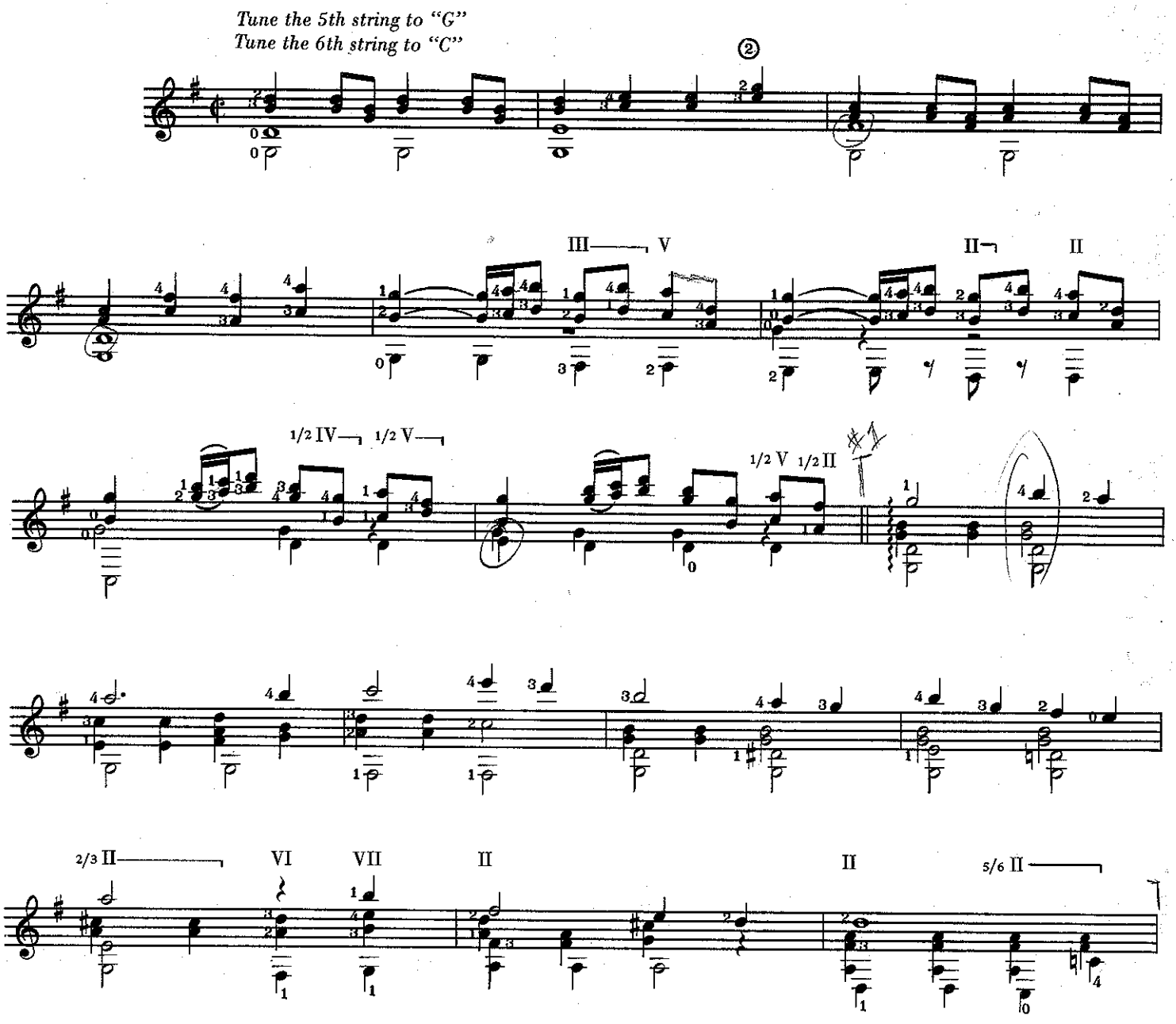
# SHEEP MAY SAFELY GRAZE

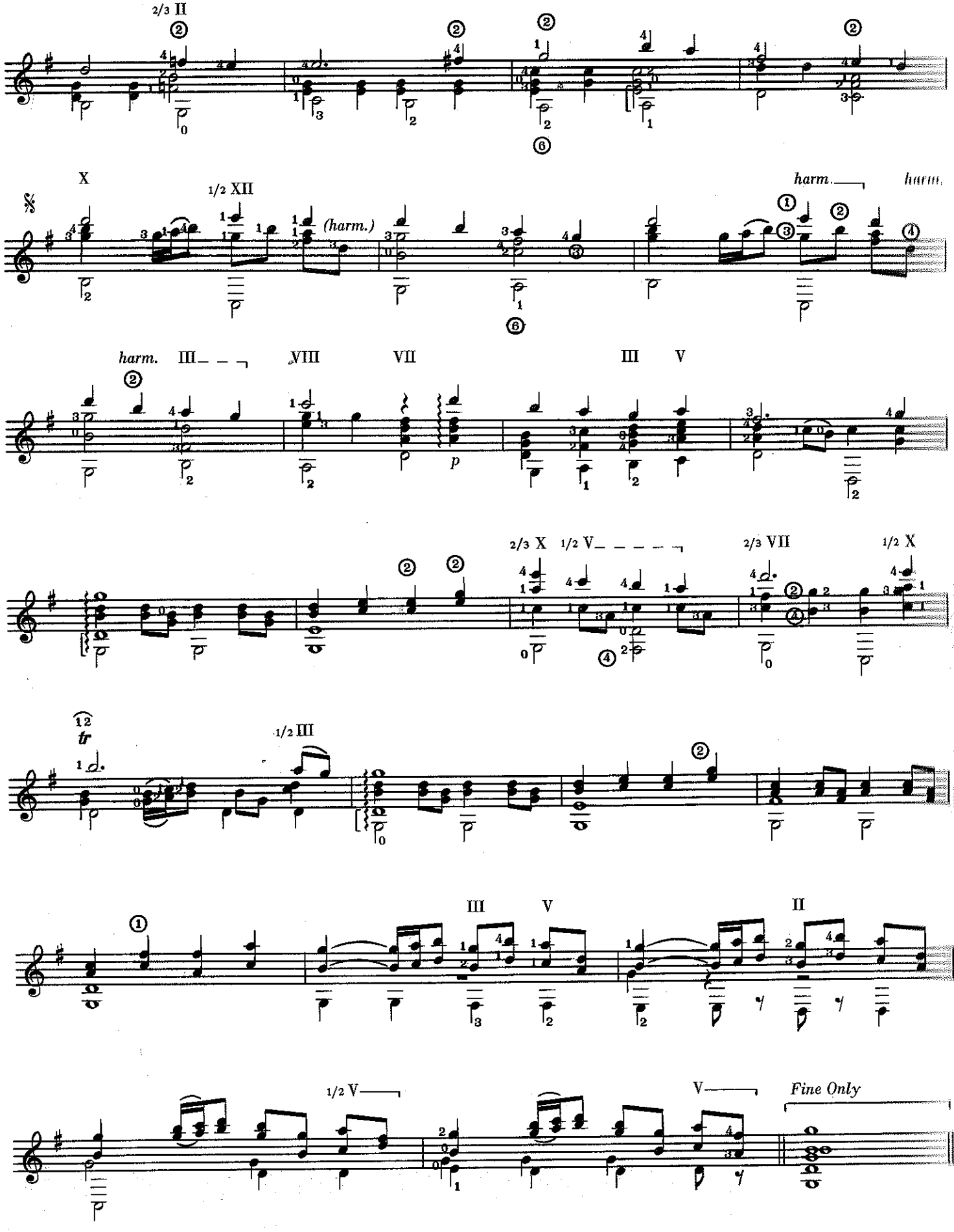
(from Cantata No. 208)

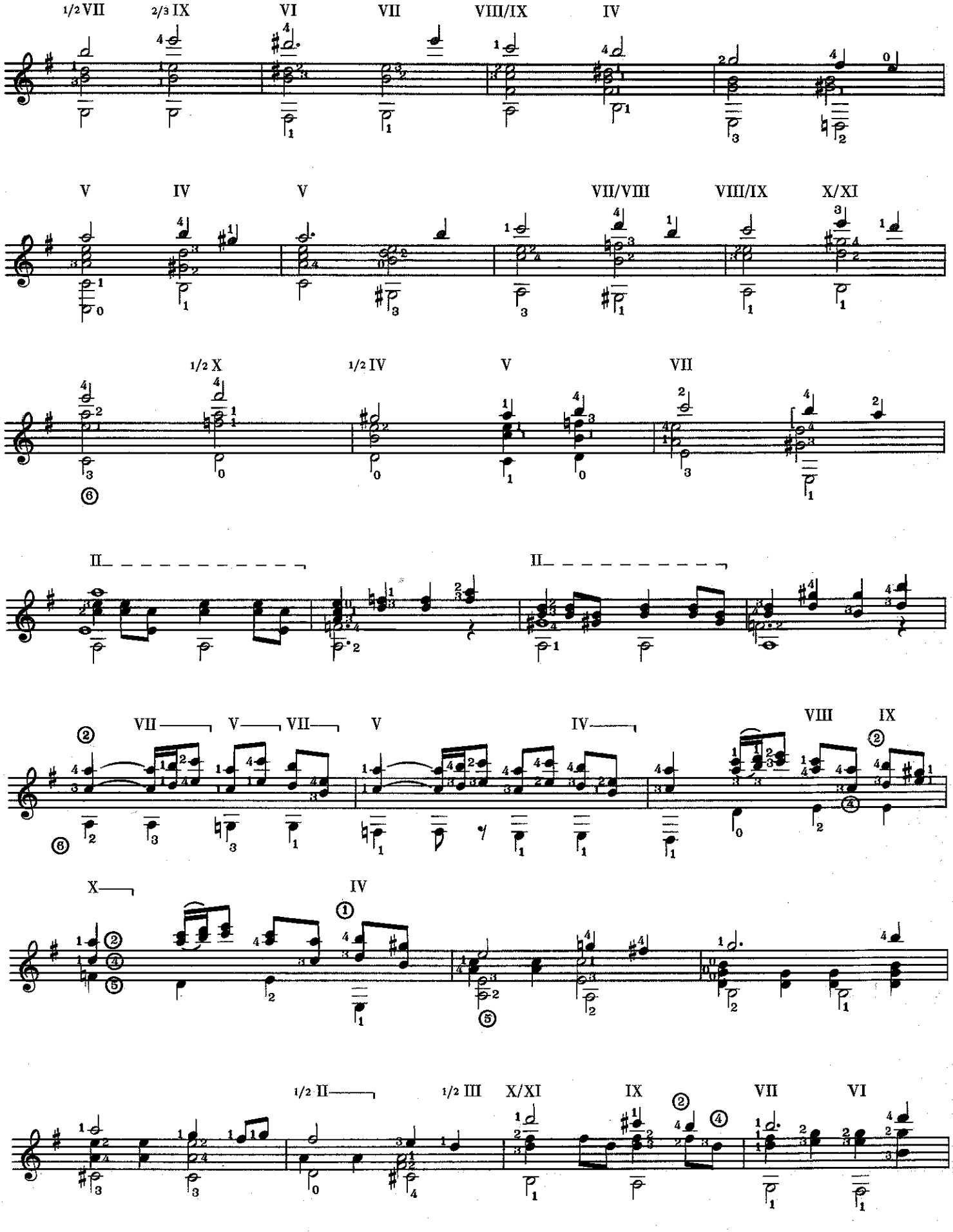
What I allude to in left hand technique as the "double bar" or "cross fret bar" is utilized in the following piece by Bach. In this "double bar," the index finger bars across two adjacent frets simultaneously. The bottom half of the index finger depresses the 1st, 2nd, and 3rd (treble) strings on the lower-sounding fret. The top half of the index finger depresses the 4th, 5th, and 6th (bass) strings on the higher-sounding fret. I have notated this by showing the two frets with a slash line between them. If, for example, the eight and ninth frets are to be barred with the index finger, the notation is as follows: VIII/IX.

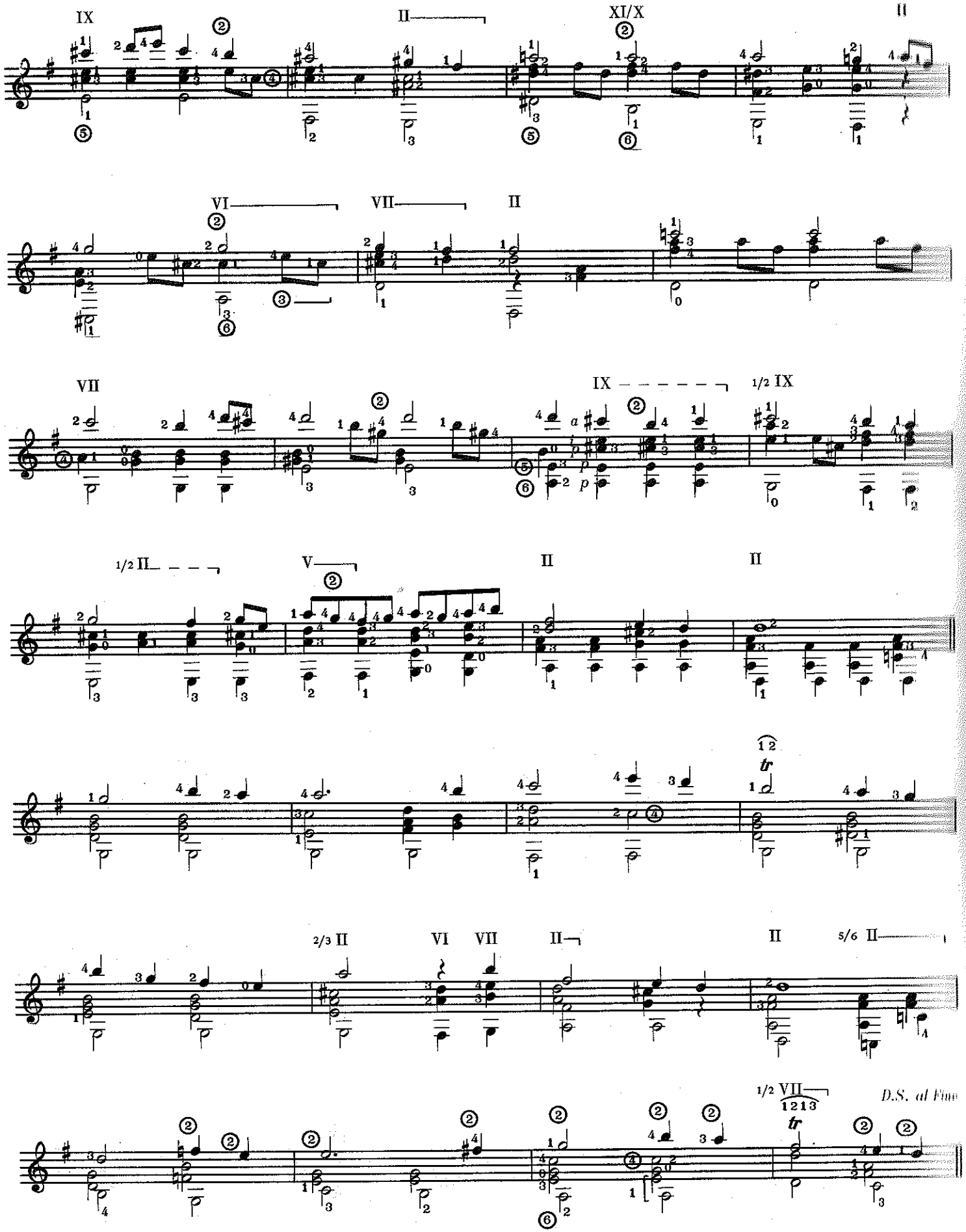
*Transcribed by*
*RICK FOSTER*

J.S. BACH




2/3 II
X
1/2 XII
(harm.)
harm.
harm.
harm.
III
VIII
VII
III
V
2/3 X
1/2 V
2/3 VII
1/2 X
tr
1/2 III
III
V
II
1/2 V
V
Fine Only


1/2 VII
2/3 IX
VI
VII
VIII/IX
IV
V
IV
V
VII/VIII
VIII/IX
X/XI
1/2 X
1/2 IV
V
VII
II
II
VII
V
VII
V
IV
VIII
IX
X
IV
1/2 II
1/2 III
X/XI
IX
VII
VI


IX
II
XI/X
II
VI
VII
II
VII
IX
1/2 IX
1/2 II
V
II
II
2/3 II
VI
VII
II
II
5/6 II
1/2 VII
1213
D.S. al Fine

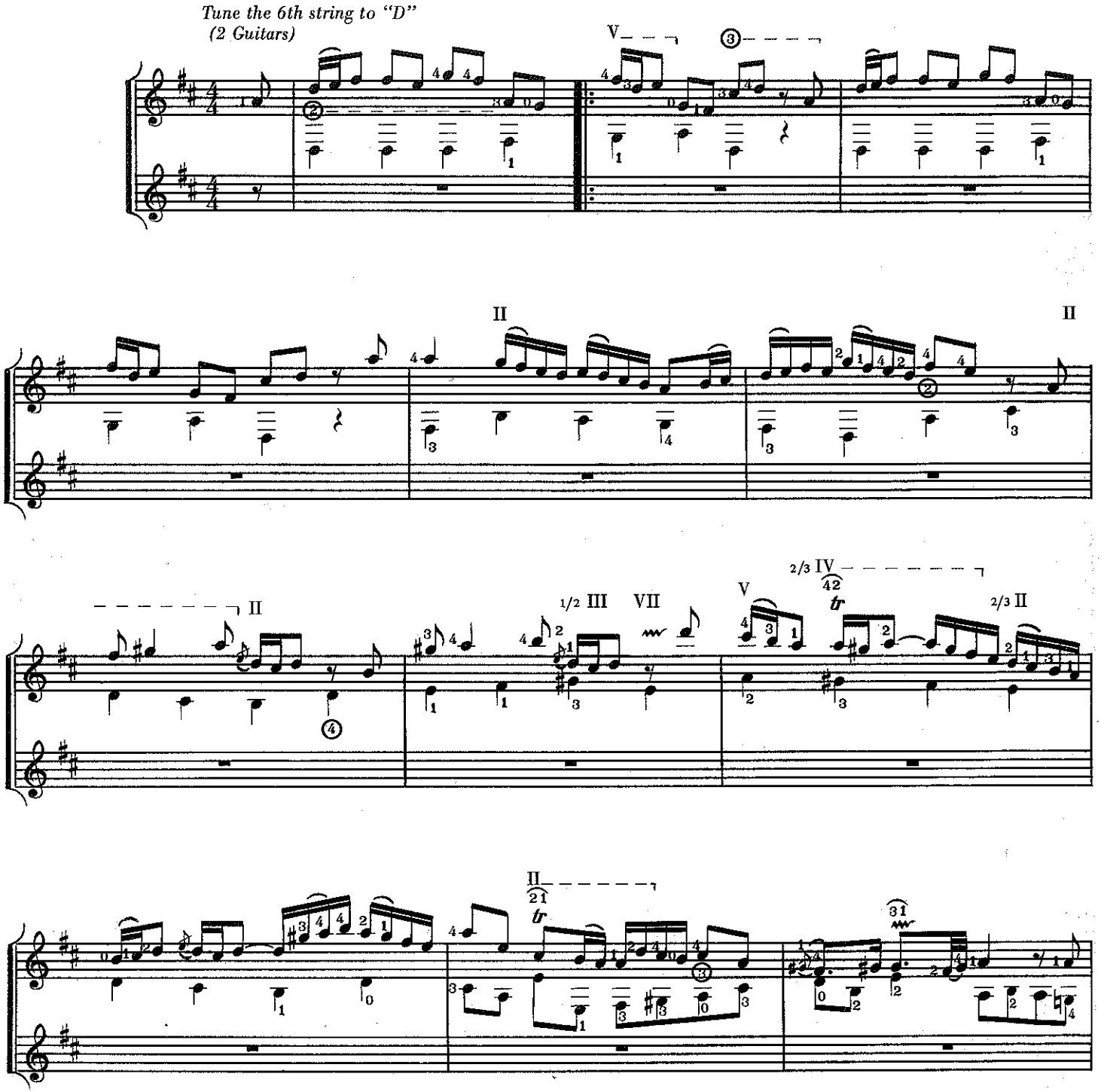
# SLEEPERS, AWAKE!

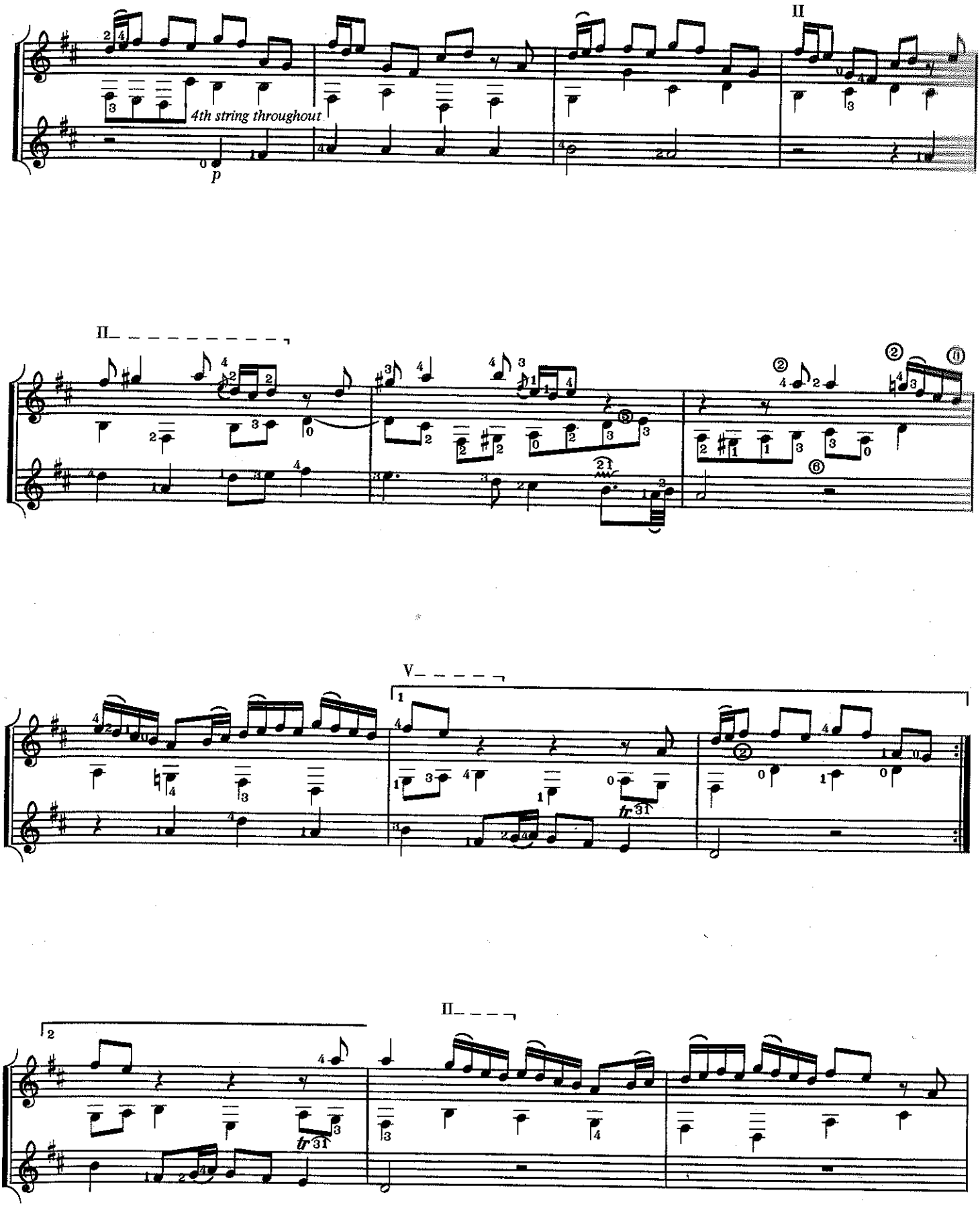
(from Cantata No. 140)

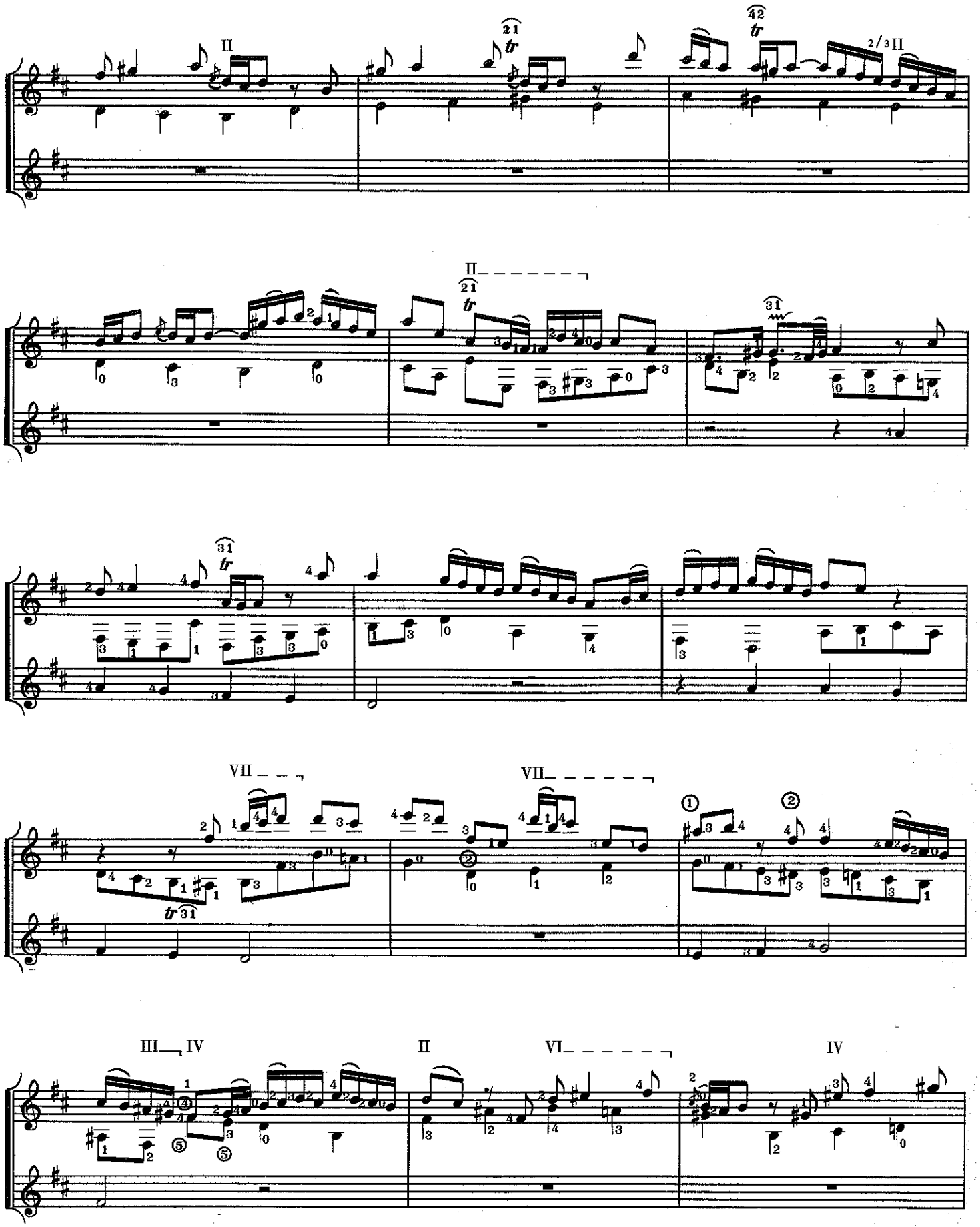
*Transcribed by*
*CHRISTOPHER PARKENING*

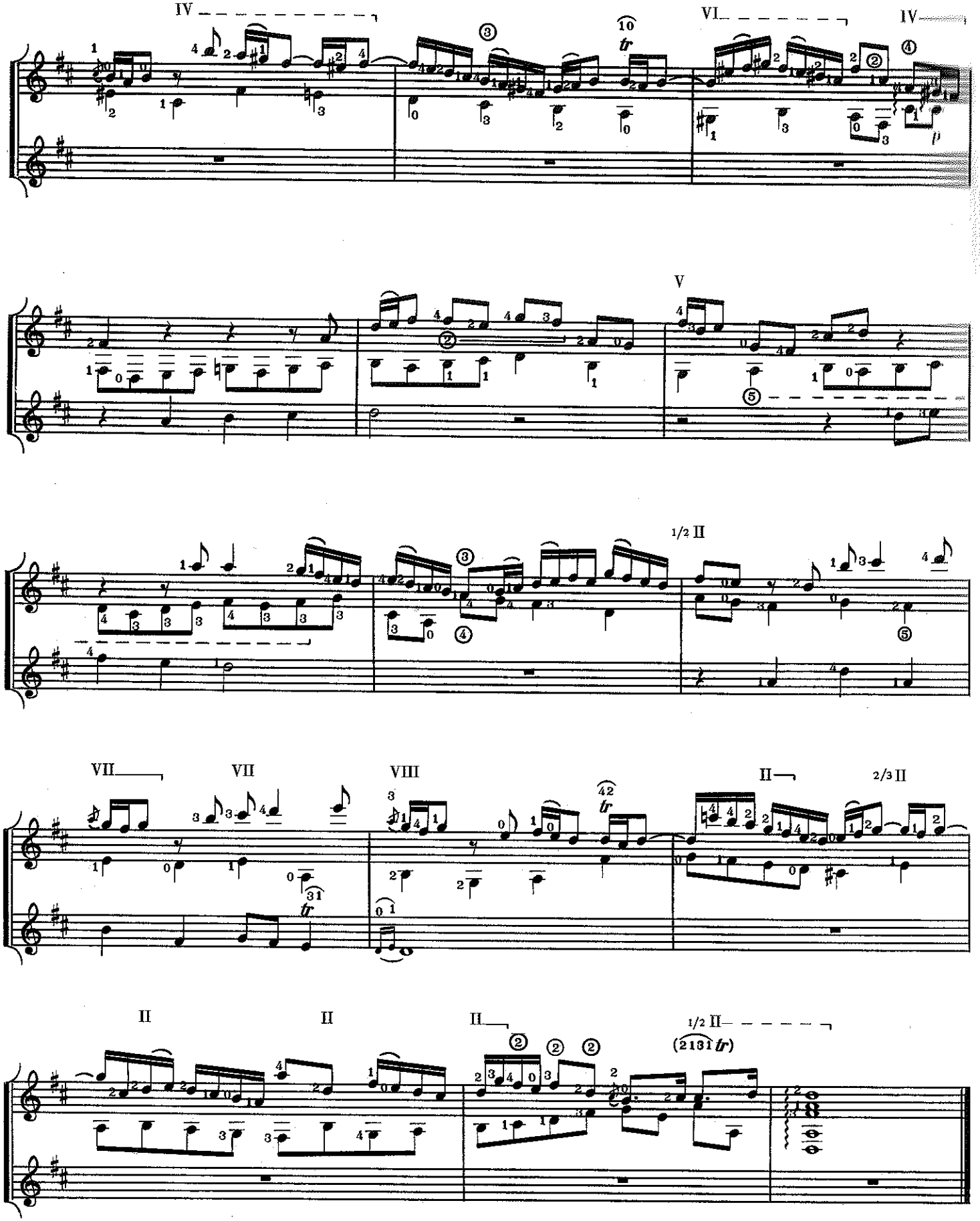
J.S. BACH

*Tune the 6th string to "D"*
*(2 Guitars)*




II
4th string throughout
p
II
V
II

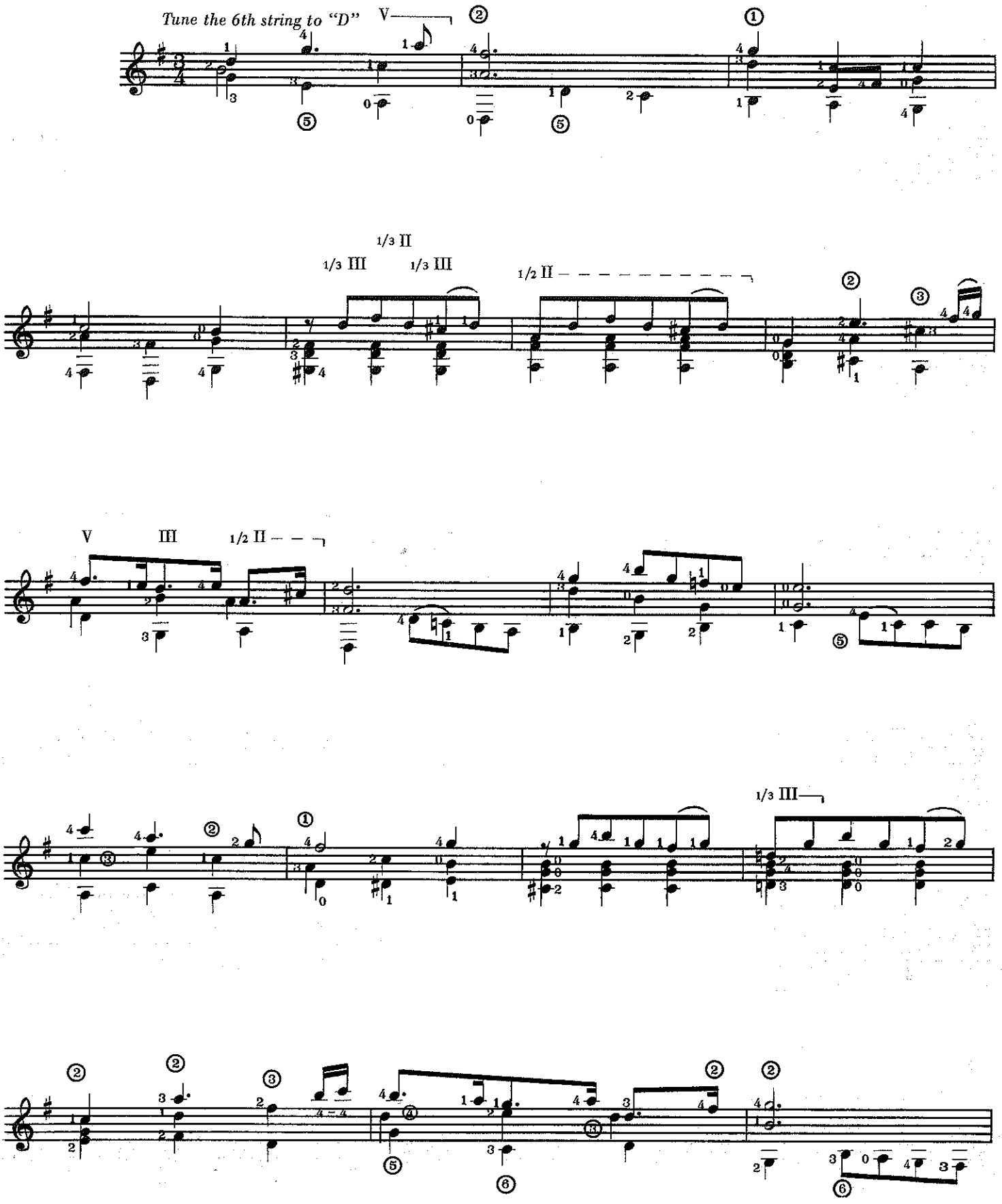

II
II
VII
VII
III
IV
II
VI
IV

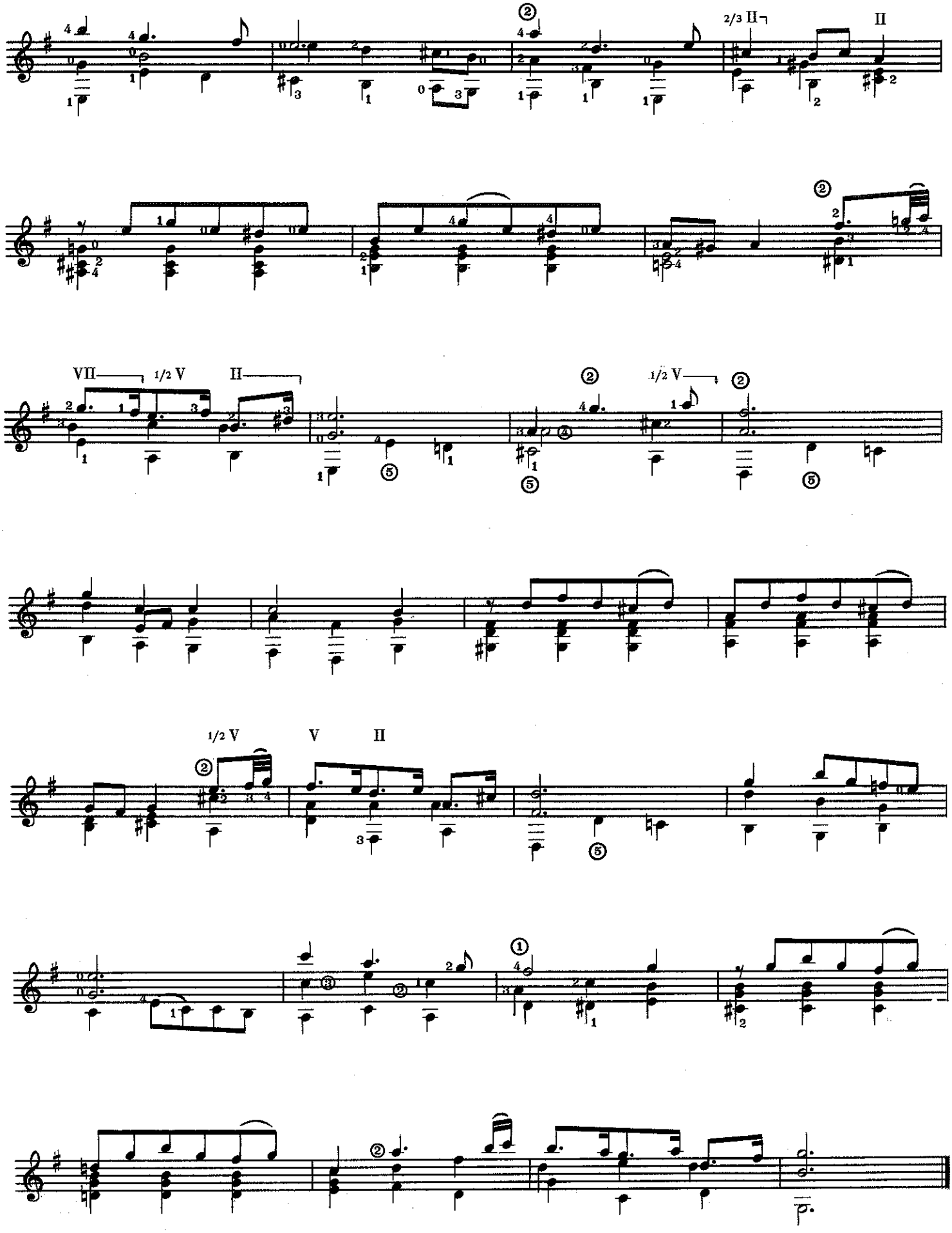

IV
VI
IV
V
1/2 II
VII
VII
VIII
II
2/3 II
II
II
II
1/2 II

# BE THOU WITH ME

*Transcribed by*
*JERROLD HYMAN*

J.S. BACH




2/3 II
II
VII
1/2 V
II
1/2 V
1/2 V
V
II

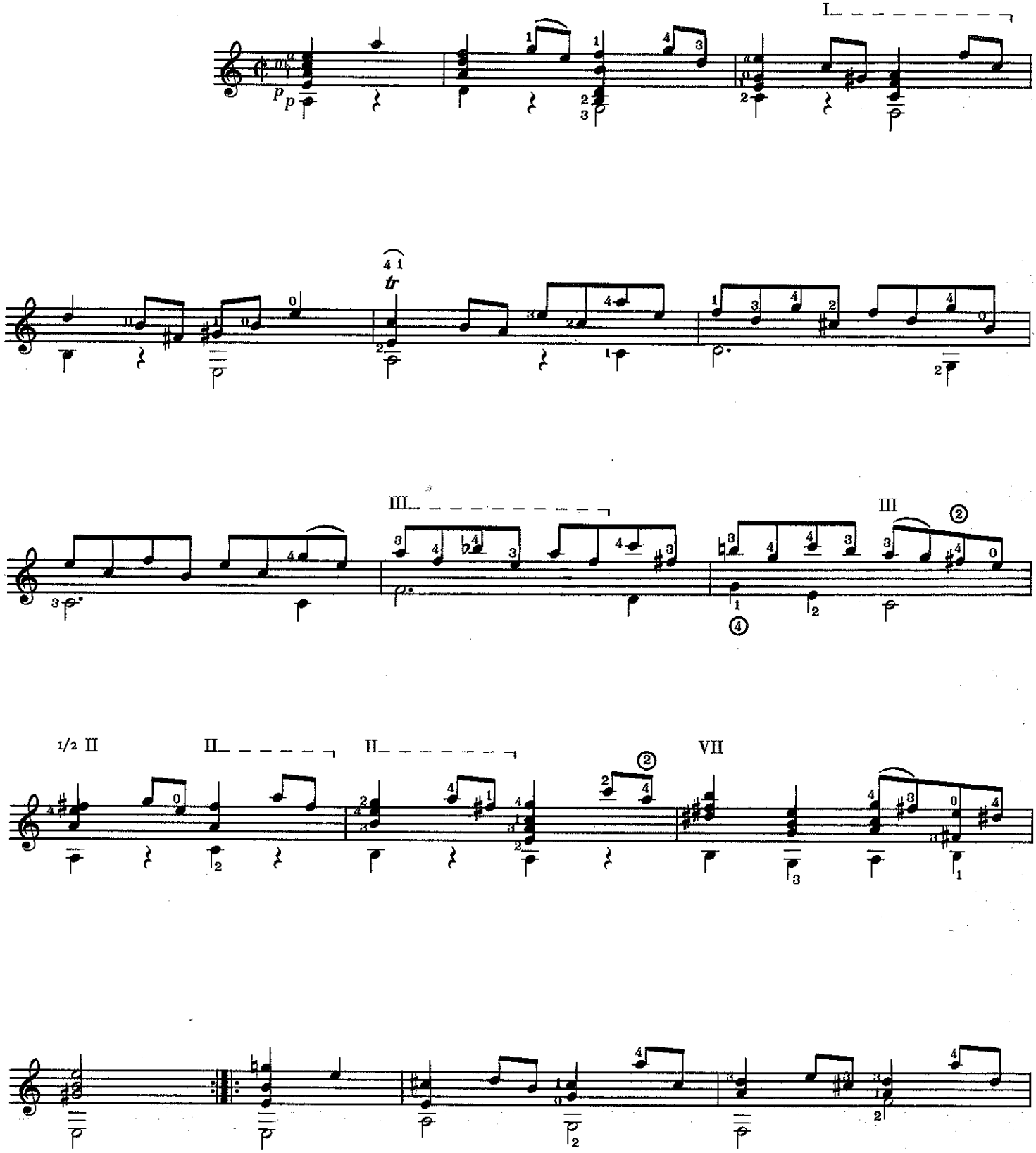
# GAVOTTE I & II

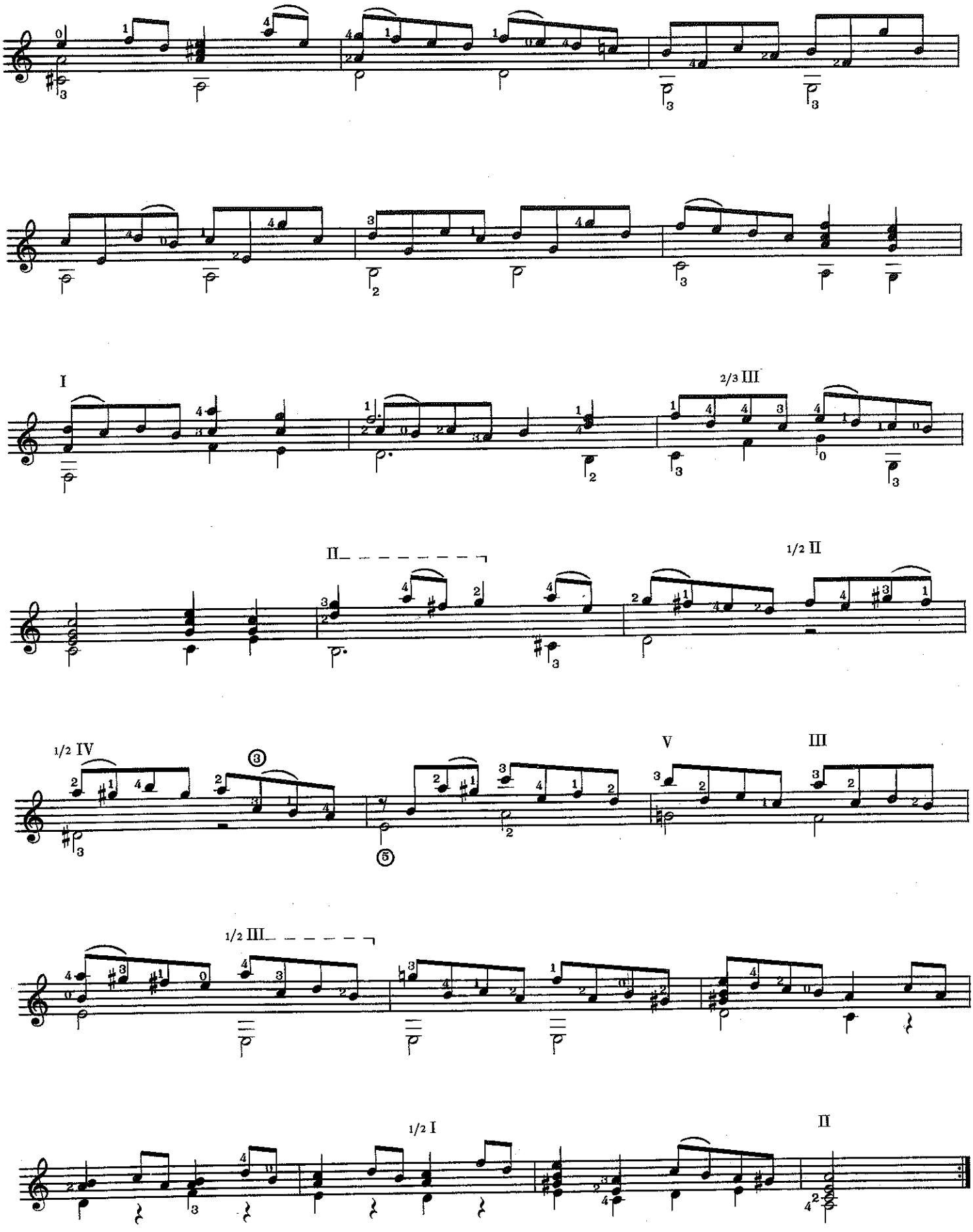
(from 5th Cello Suite)

*Transcribed for Guitar by*
*CHRISTOPHER PARKENING*

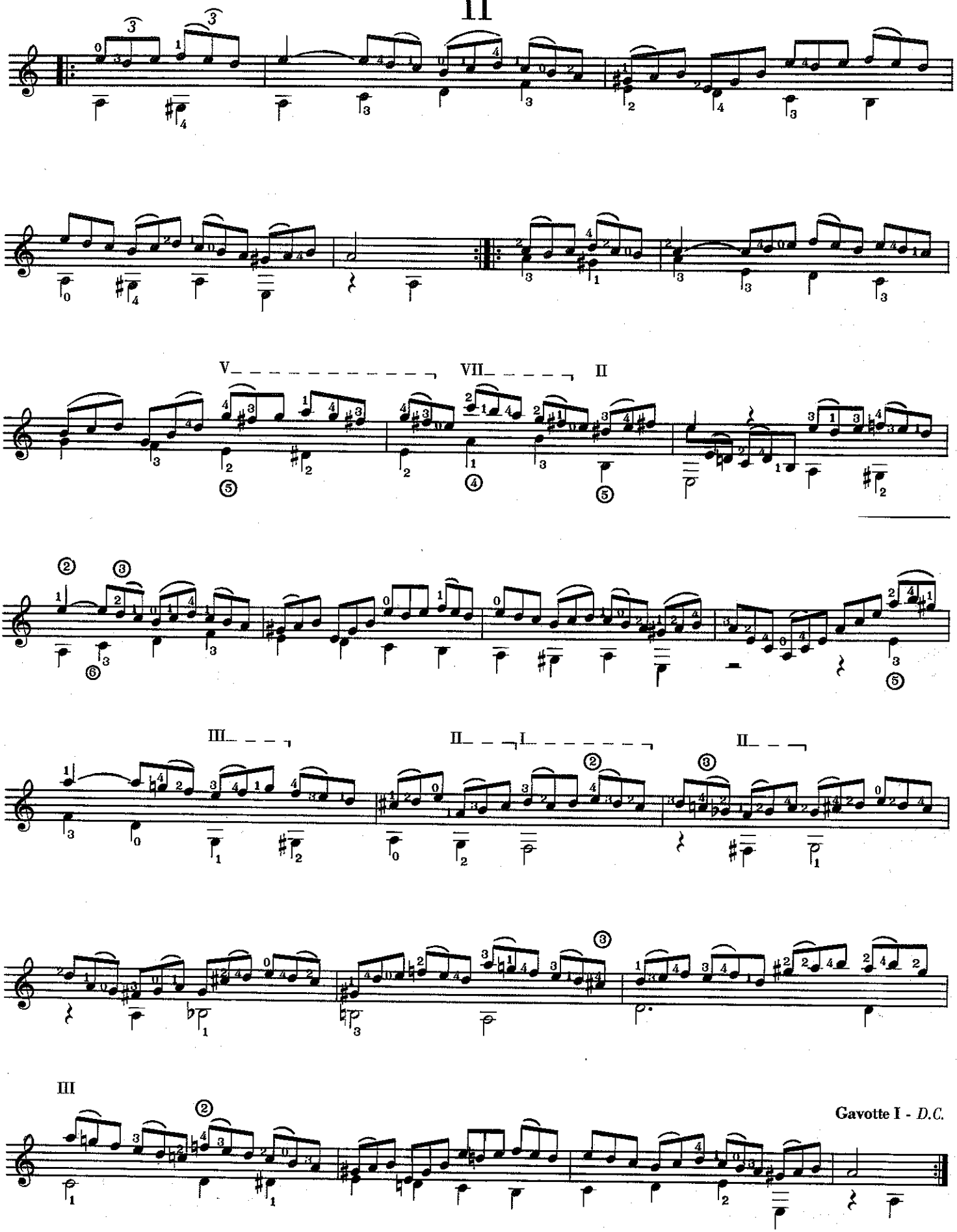
## I

J.S. BACH




I
2/3 III
II
1/2 II
1/2 IV
V
III
1/2 III
1/2 I
II

# II

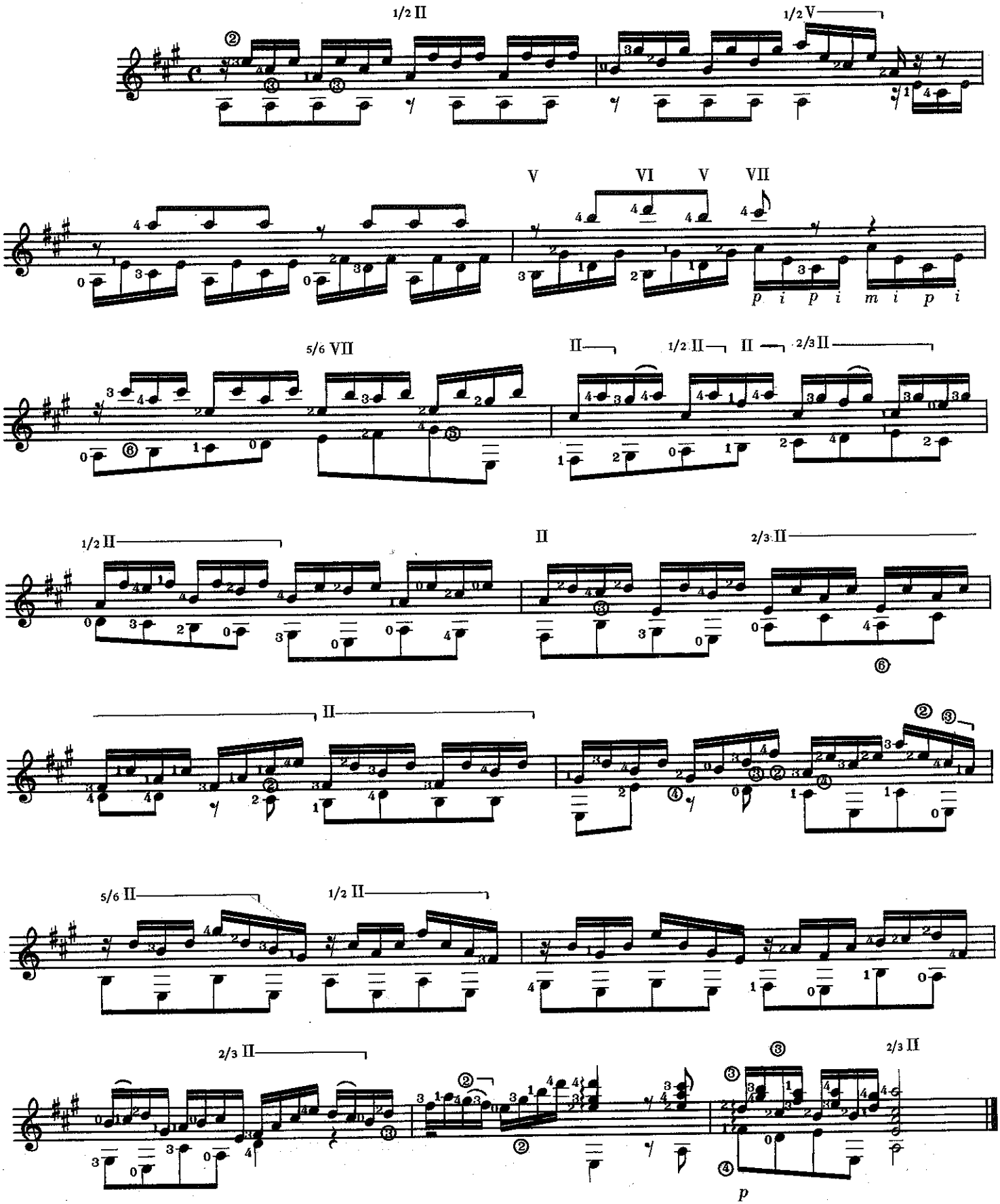



Gavotte I - *D.C.*

# PRELUDE

*Transcribed by*
*JERROLD HYMAN*

J.S. BACH

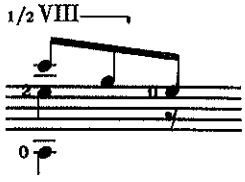


# ALTERNATE FINGERING & NOTATION

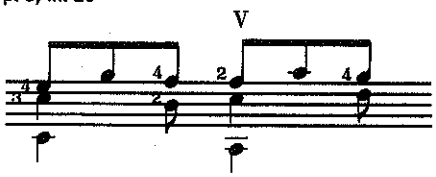
Arranged by
JERROLD HYMAN and JAMES F. SMITH

**JESU,...**

Page 2, Measures 2 & 6
Page 3, Measure 24




p. 2, m. 5
p. 3, m. 23

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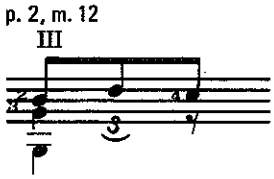


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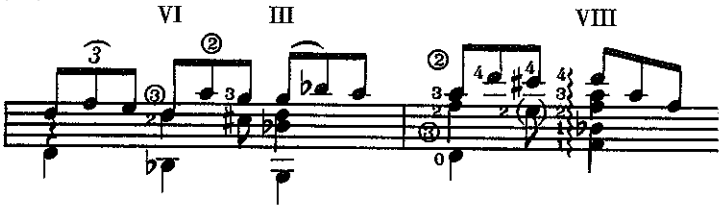


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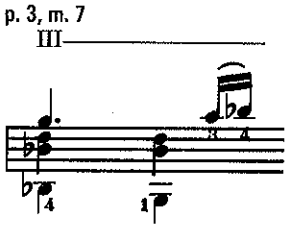


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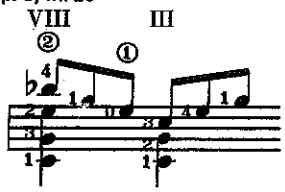


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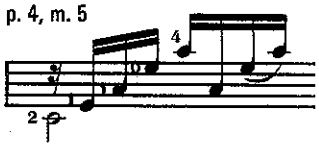

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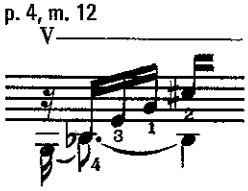


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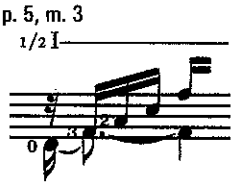


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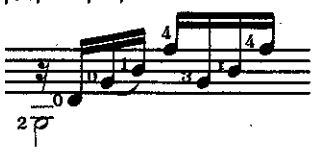

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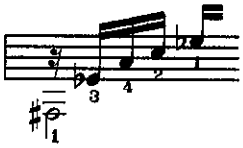


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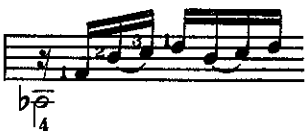


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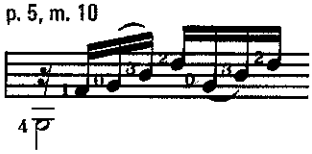
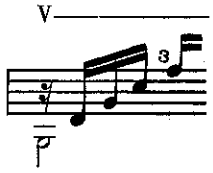


p. 5, m. 12 & 16




**PRELUDE NO. VI**

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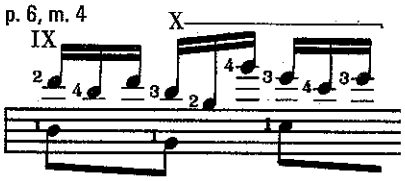
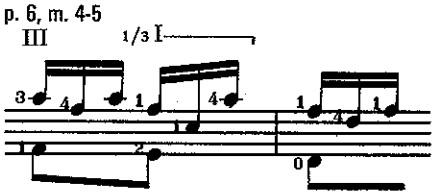



p. 6, m. 4-5

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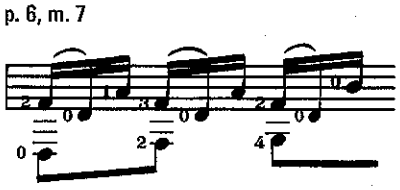

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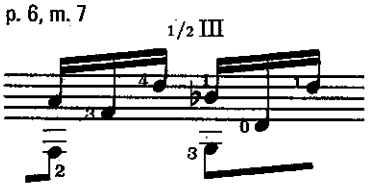


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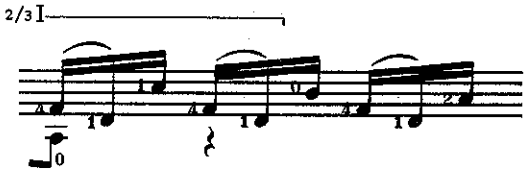
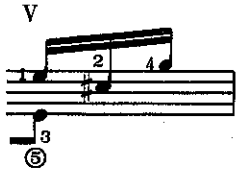
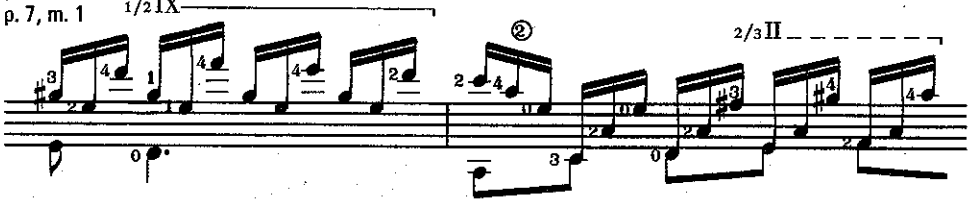


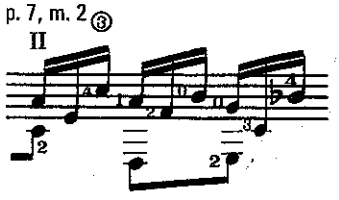

p. 6, m. 11



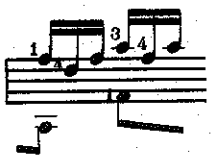

p. 6, m. 12
p. 7, m. 1



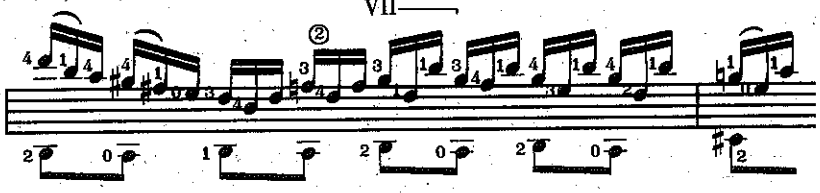

p. 7, m. 2



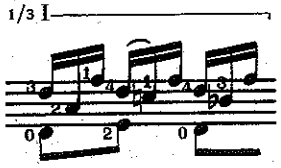
p. 7, m. 6




p. 7, m. 7-8

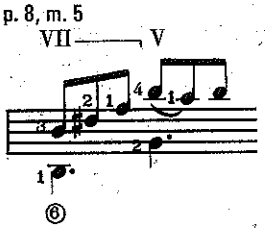



p. 7, m. 8

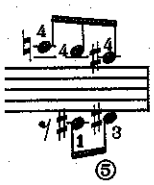



**PRELUDE NO. IX**

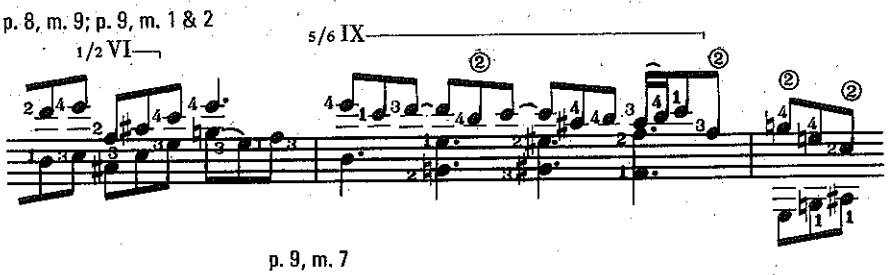
p. 8, m. 5



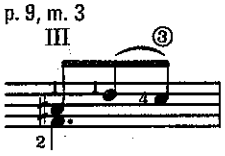

p. 8, m. 7



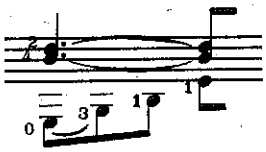
p. 8, m. 9; p. 9, m. 1 & 2



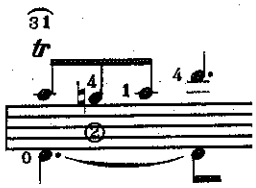

p. 9, m. 3



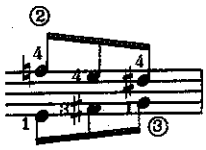

p. 9, m. 4



p. 9, m. 7

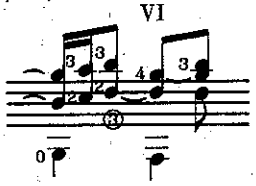



p. 9, m. 12

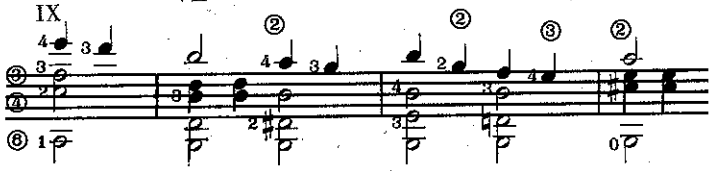


**SHEEP...**

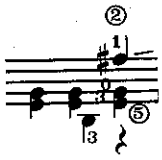
p. 10, m. 5
p. 11, m. 21



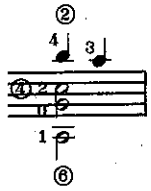

p. 10, m. 11-14
p. 13, m. 18-21



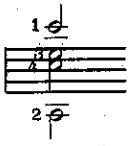

p. 11, m. 2
p. 13, m. 25



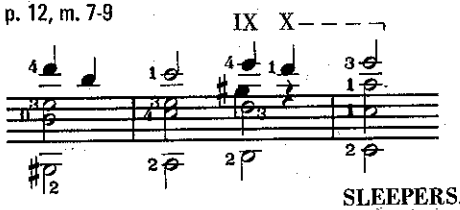
p. 11, m. 3
p. 13, m. 26



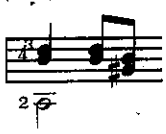
p. 12, m. 3



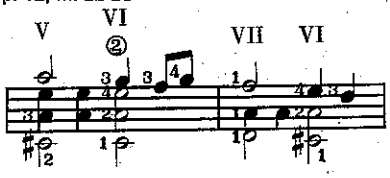

p. 12, m. 7-9



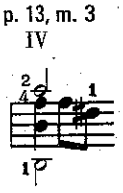

p. 12, m. 14



p. 12, m. 22-23

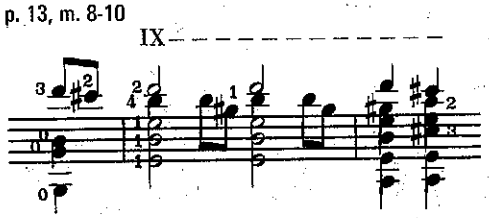



p. 13, m. 3

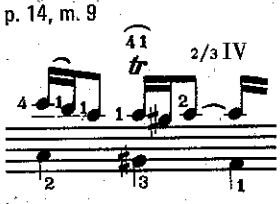



**SLEEPERS...**

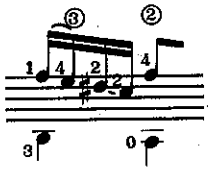
p. 13, m. 8-10




p. 14, m. 9

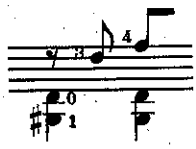



p. 17, m. 3

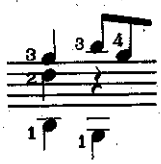



**BE THOU...**

p. 18, m. 5
p. 19, m. 14

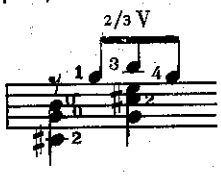


p. 18, m. 10
p. 19, m. 19

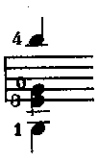



**GAVOTTE I**

p. 18, m. 14
p. 19, m. 23

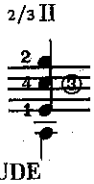



p. 19, m. 1

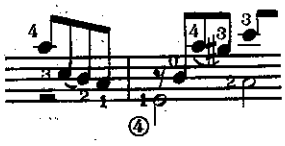


p. 19, m. 5

p. 20, m. 10

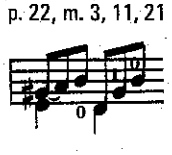



p. 21, m. 13-14

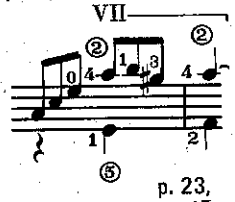


**GAVOTTE II**

p. 22, m. 3, 11, 21

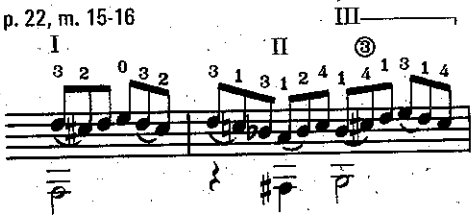


p. 22, m. 13-14

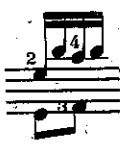



**PRELUDE**

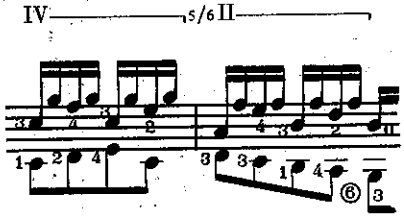
p. 22, m. 15-16



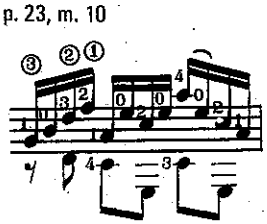
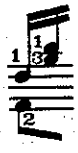

p. 23, m. 5




p. 23, m. 6-7




p. 23, m. 10



p. 23, m. 15