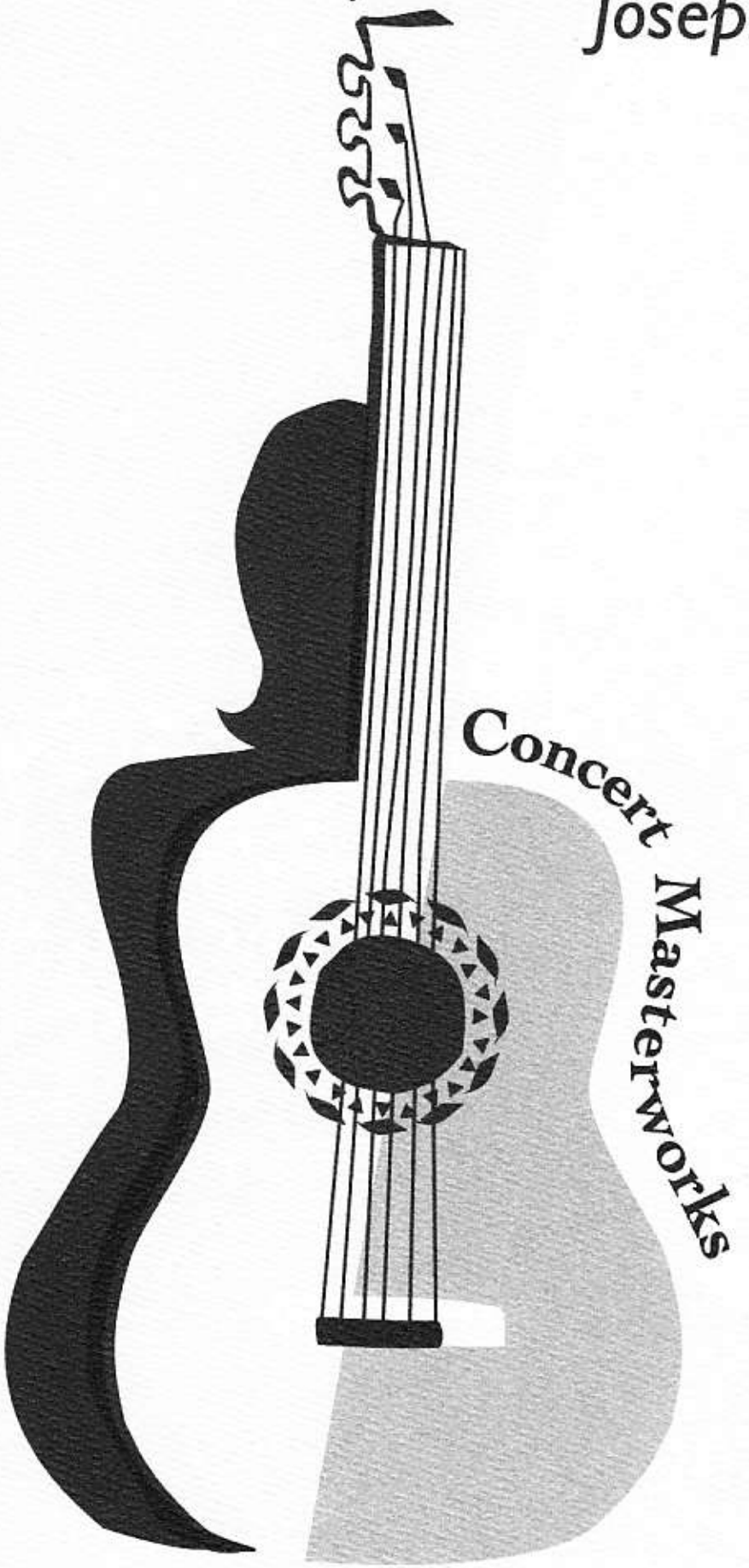
With Tablature

# Classical Guitar of Bach

arranged by
Joseph Harris

$ 26.00




Creative Concepts
Publishing Corporation

Tio Ngee Ping
– 25 Nov 01 –

# Classical Guitar of Bach

arranged by **Joseph Harris**

## Contents


Explanation of Ornaments ..... 2
Historical Notes & Performance Suggestions ..... 4

Suite for solo flute, BWV 1013
Sarabande ..... 5

Prelude for lute, BWV 999 ..... 8

Suite No.1 for lute, BWV 996
Bourrée ..... 12

Partita No.1 for solo violin, BWV 1002
Bourrée & Double ..... 14
Sarabande & Double ..... 24

Suite No.3 for orchestra, BWV 1068
Air ("Air on the G String") ..... 29

Suite (incomplete) for keyboard, BWV 823
Gigue ..... 32

French Suite No.1 for keyboard, BWV 812
Sarabande ..... 36

Two Minuets for keyboard
Minuet in G Major ..... 38
Minuet in G Minor ..... 40

Cantata No.147, *"Herz und Mund und Tat Und Leben"*
Chorale: "Jesu, Joy of Man's Desiring" ..... 42

Suite No.2 for lute, BWV 997
Sarabande ..... 47

French Suite No.6 for keyboard, BWV 817
Sarabande ..... 50
Gavotte ..... 52

Sonata No.1 for solo violin, BWV 1001
Siciliana ..... 54

Notebook for Anna Magdalena Bach
Minuet in C Minor, BWV Anhang 121 ..... 58
Musette in D Major, BWV Anhang 126 ..... 60
Minuet in D Minor, BWV Anhang 132 ..... 57

Suite No.1 for solo cello, BWV 1007
Prelude ..... 62
Minuet I & II ..... 70

Suite No.4 for lute, BWV 1006a
Bourrée ..... 67
Loure ..... 74

Partita No. 1 for keyboard, BWV 825
Sarabande ..... 76

Cantata No. 67, *"Du Friedenfürst, Herr Jesu Christ"*
Chorale ..... 80



*Catalog #07- 4087 ~ ISBN# 1-56922-185-5*



©1998 CREATIVE CONCEPTS PUBLISHING CORPORATION
All Rights Reserved

*No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical without permission in writing from the publisher: Creative Concepts Publishing Corp.*



CREATIVE CONCEPTS PUBLISHING

Exclusively Distributed by
HAL•LEONARD® CORPORATION
7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

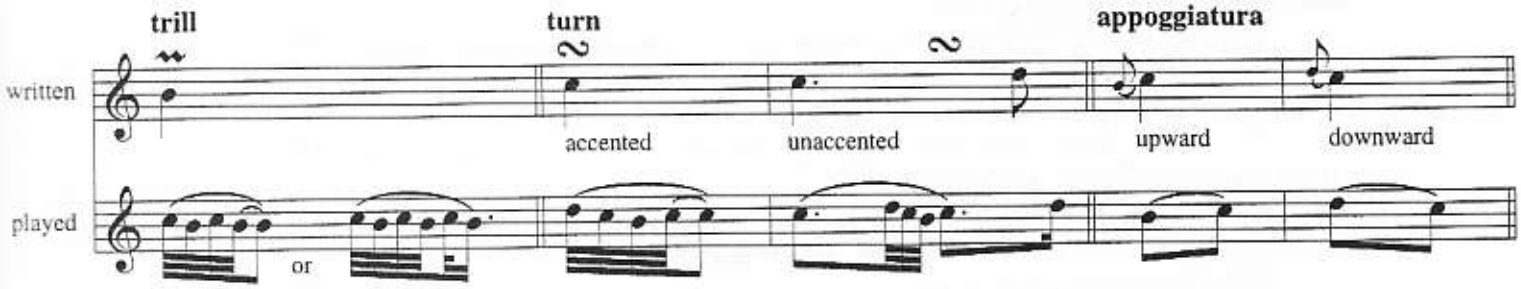
Visit Hal Leonard Online at

# 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.

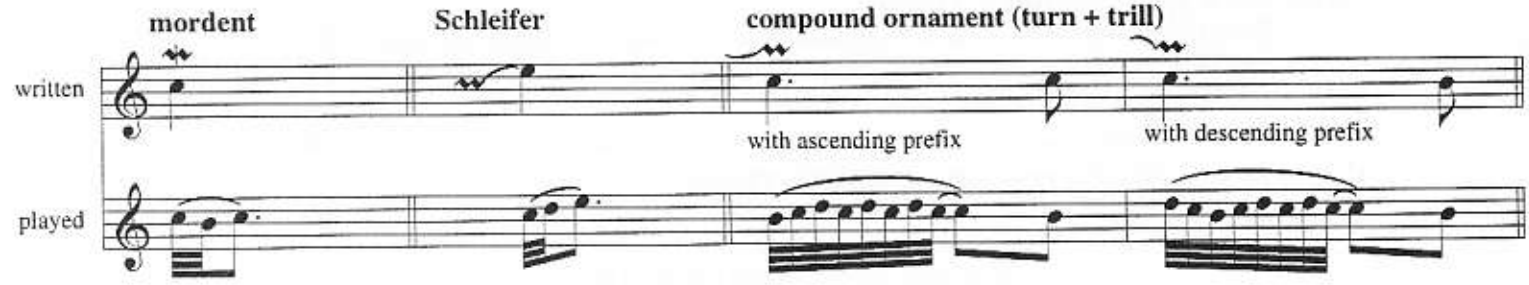
To a certain extent, ornamentation is left to the discretion of the player. However, ornaments are often indicated directly in the score. In order not to greatly obscure the notation of the music, Baroque composers used special symbols to indicate the many different types of ornaments that they used. Below are brief explanations of the symbols found in this book and suggestions for their execution.




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.




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 solos 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.

---

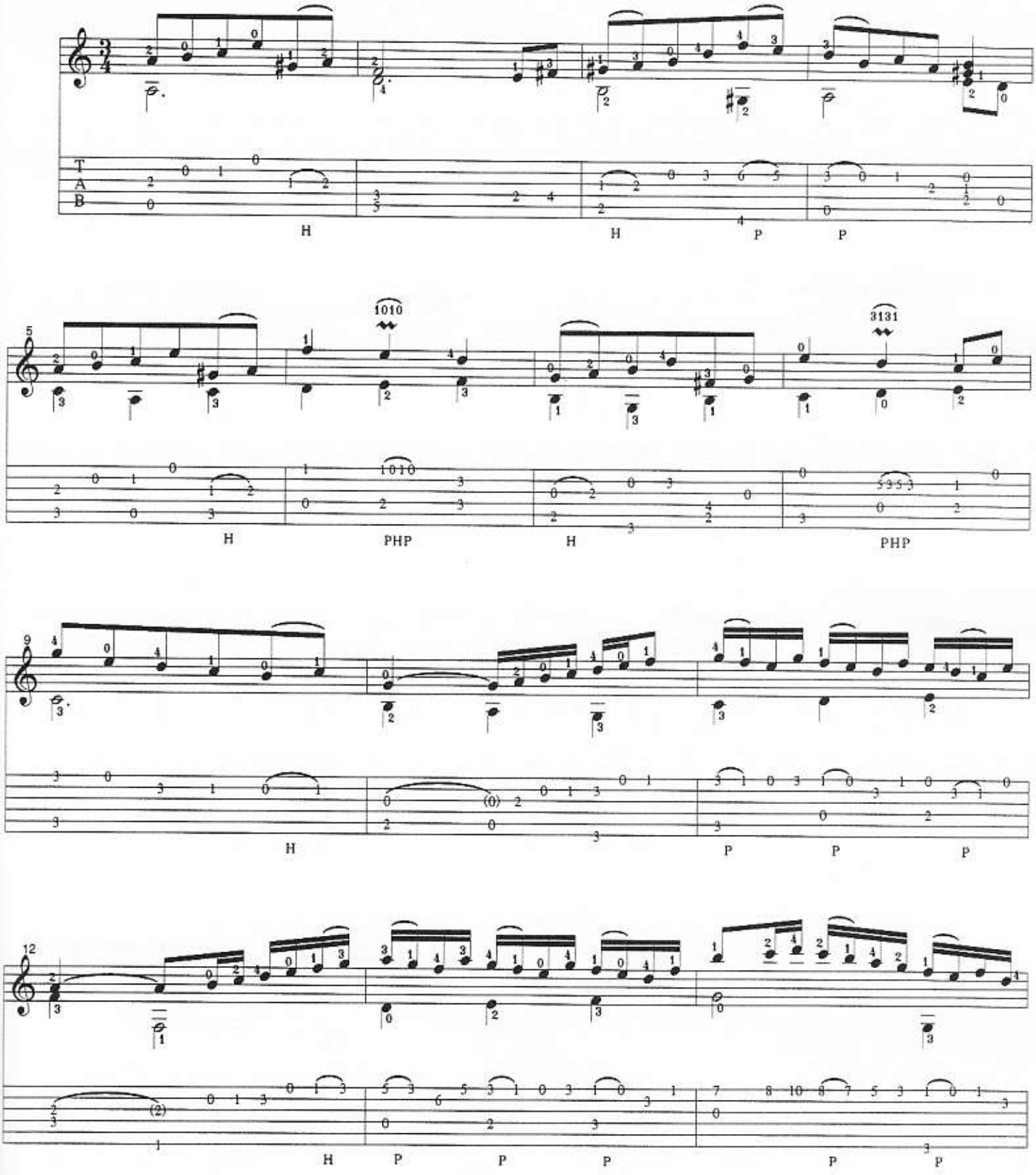
## About the Arranger . . .

**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.

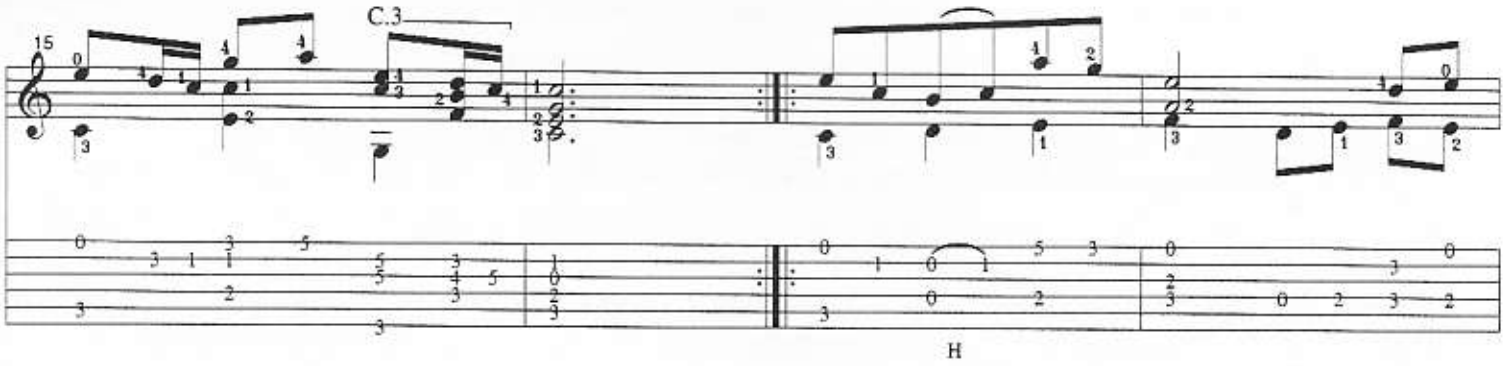
# Sarabande

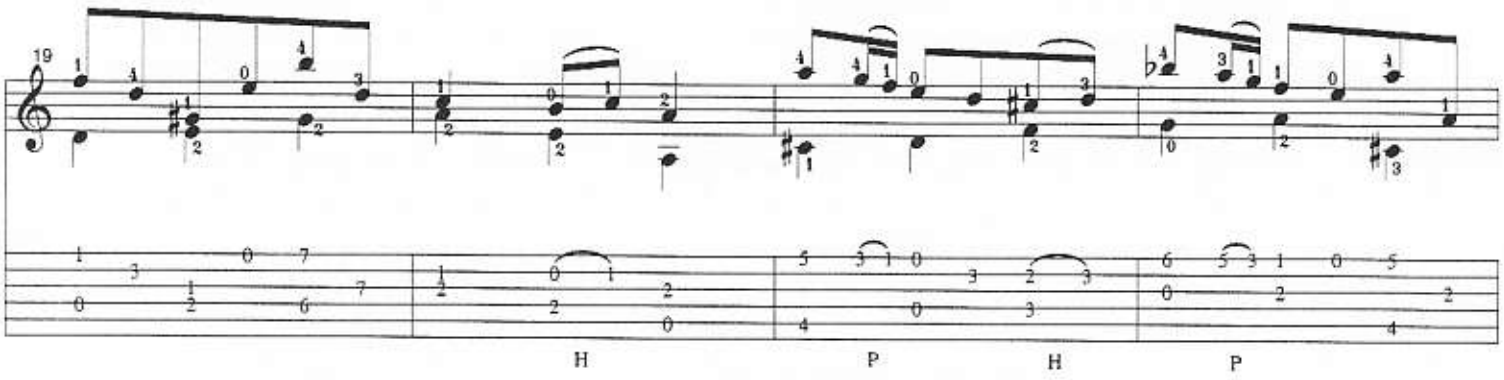
## from Suite for solo flute, BWV 1013

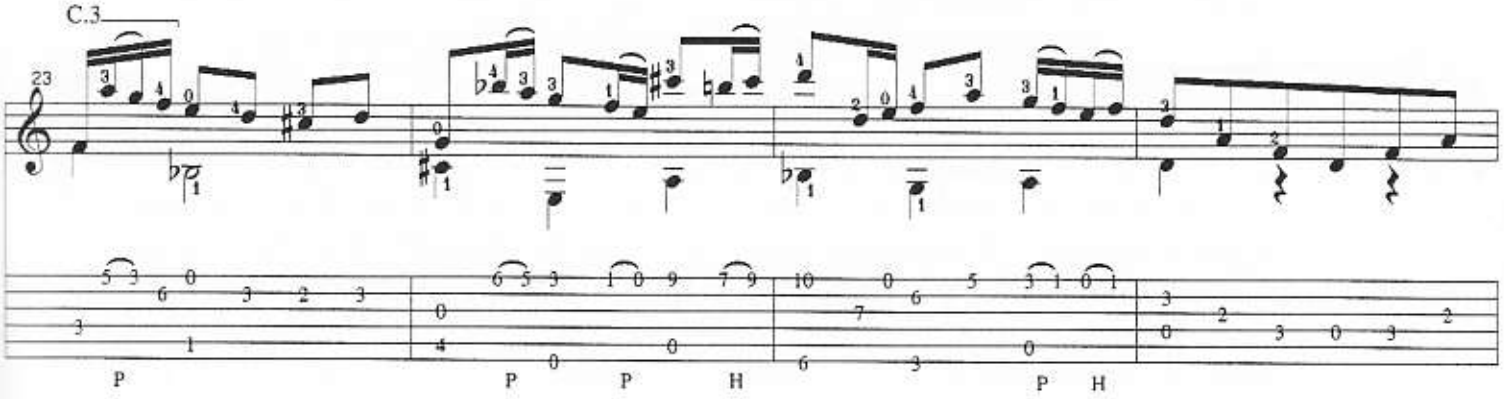
J.S. Bach
(1685-1750)

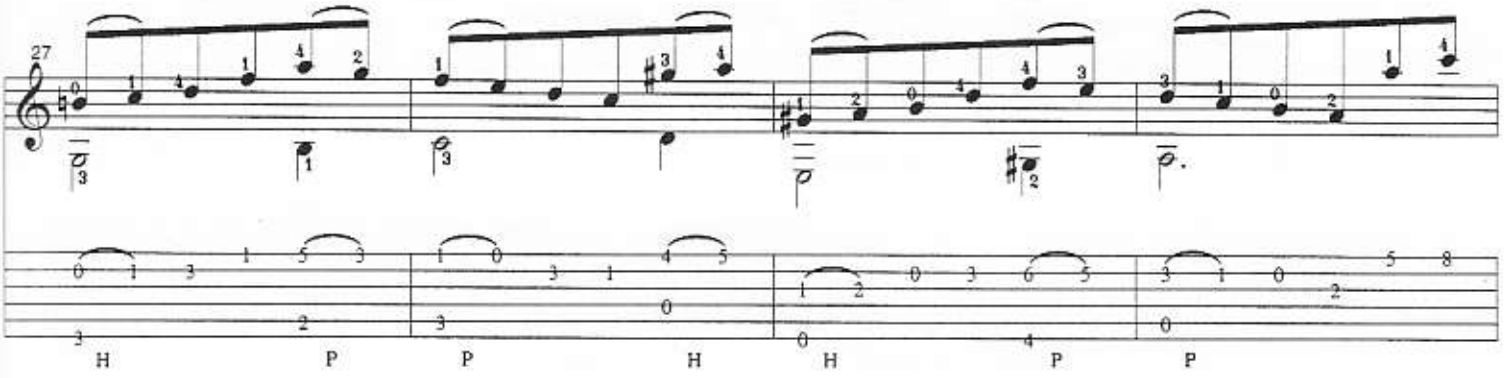


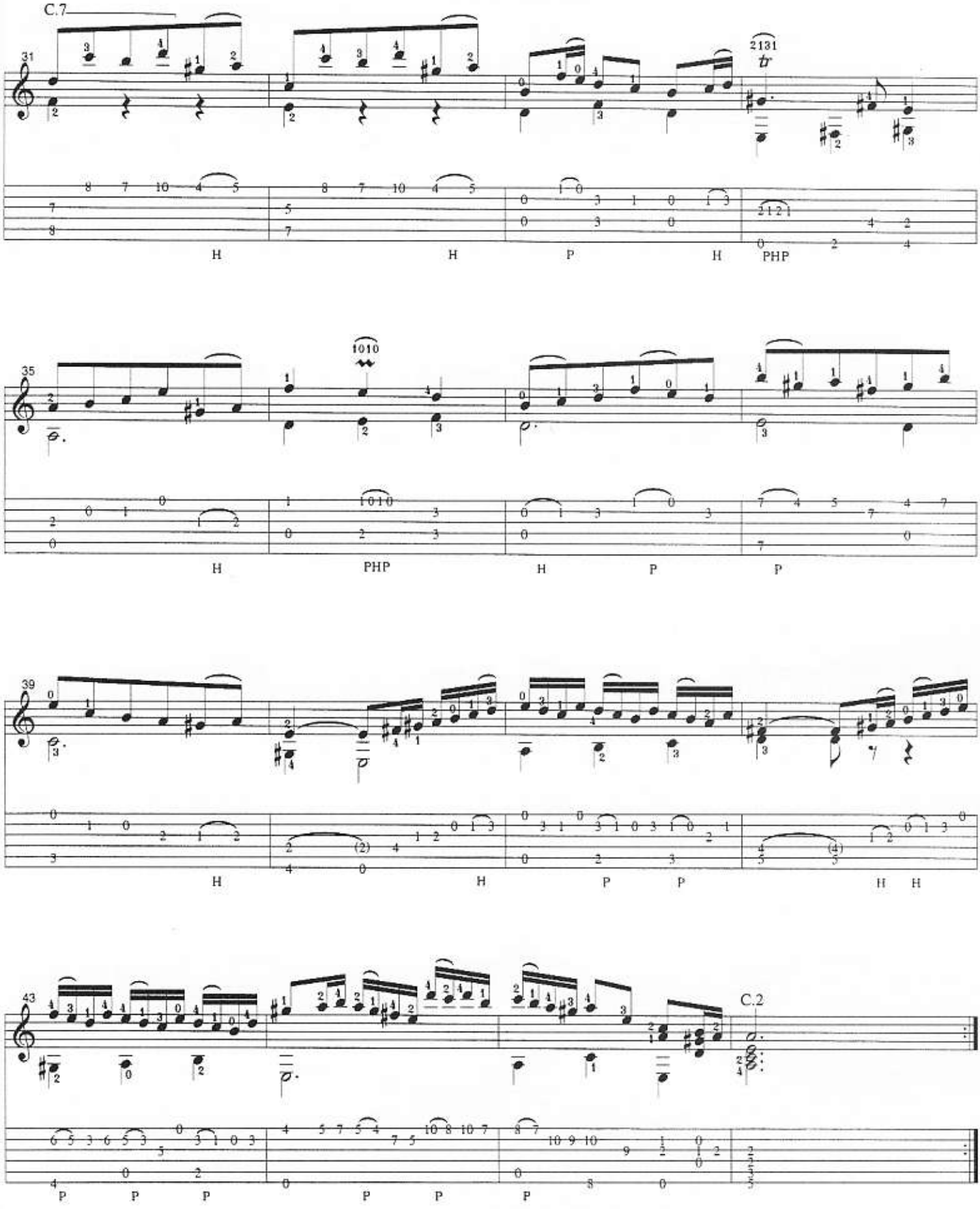

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


15
C.3
H


19
H
P
H
P

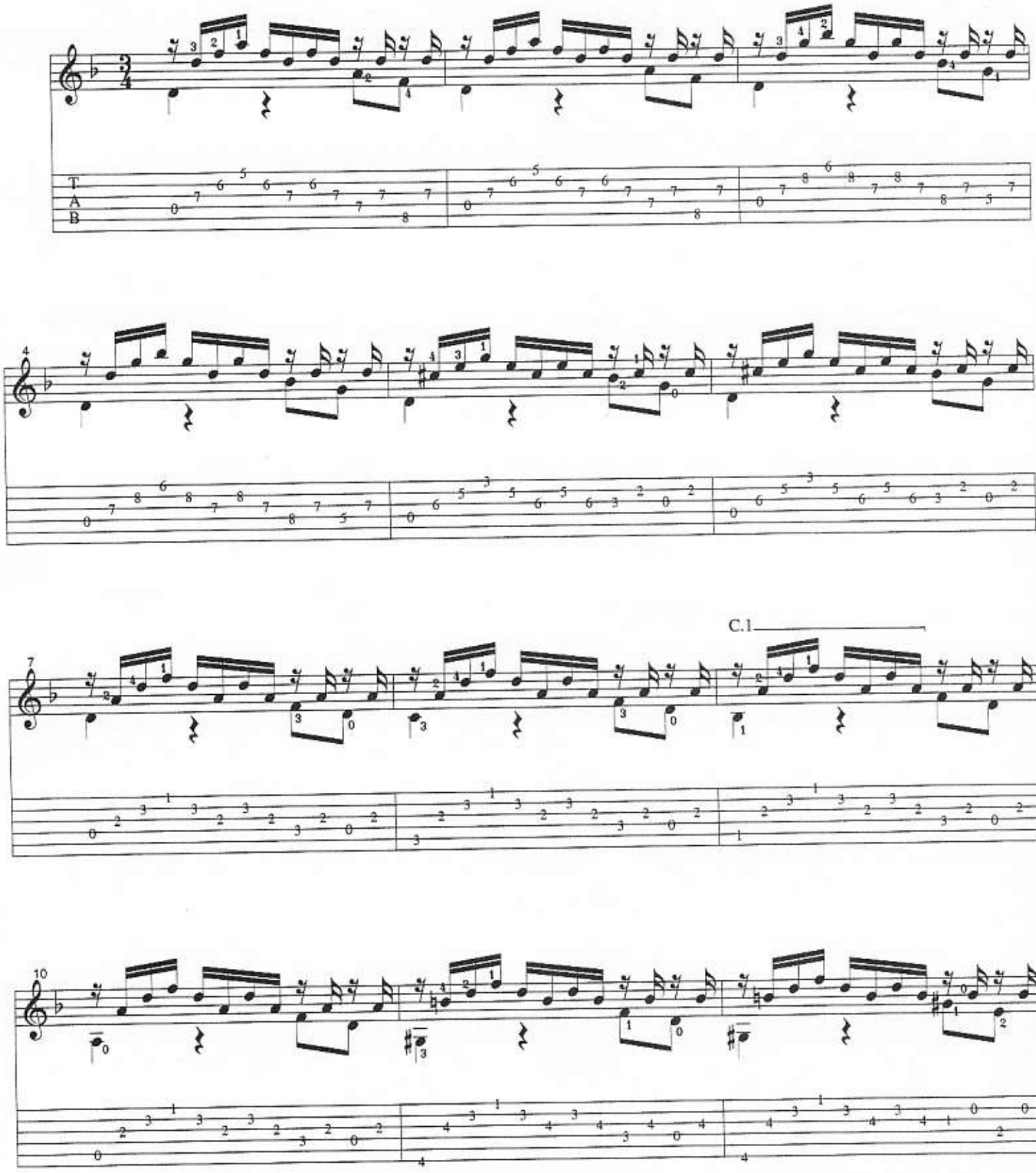

C.3
23
P
P
P
H
P
H


27
H
P
P
H
H
P
P

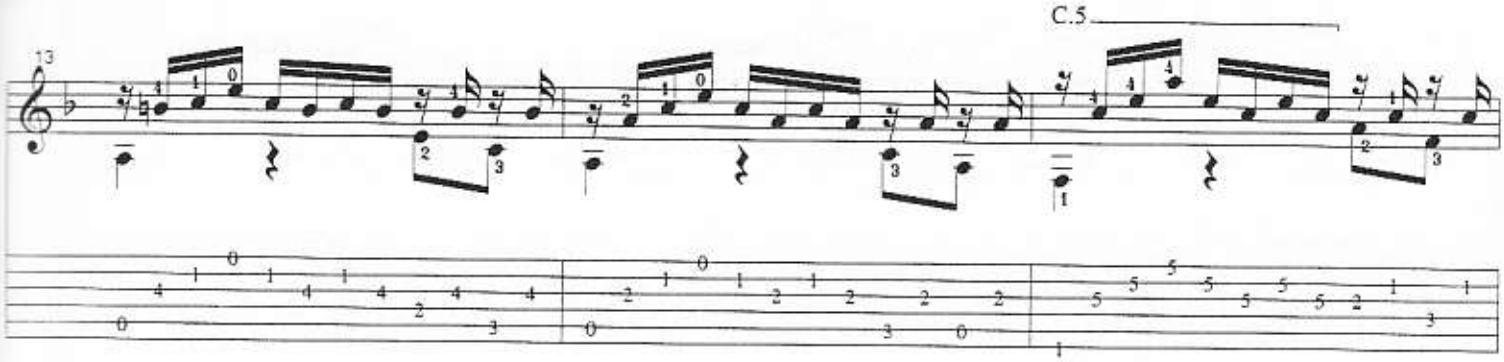

C.7
31
2131
H H P H PHP
35
1010
H PHP H P P
39
H H P P H H
43
C.2
P P P P P P

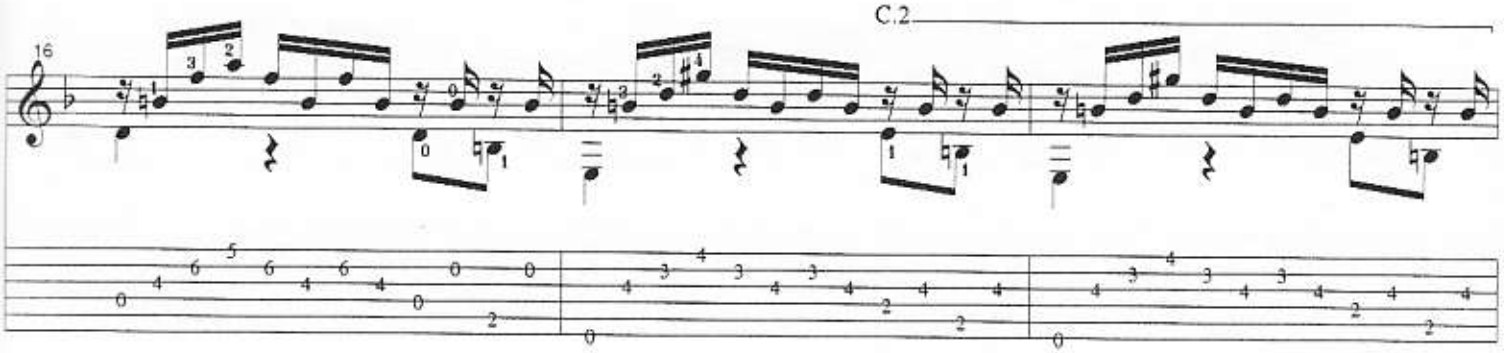
# Prelude
## for lute, BWV 999

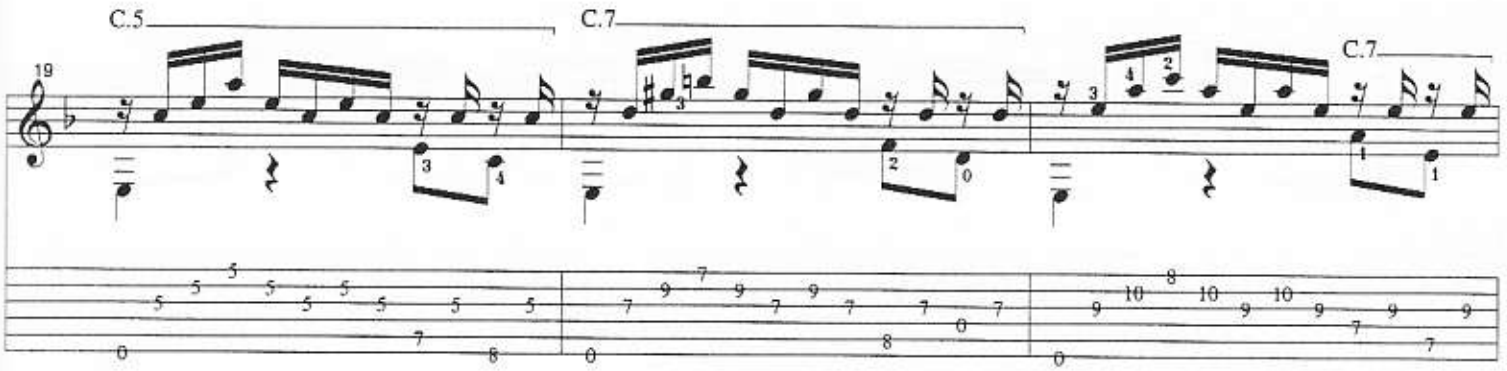
J.S. Bach
(1685-1750)

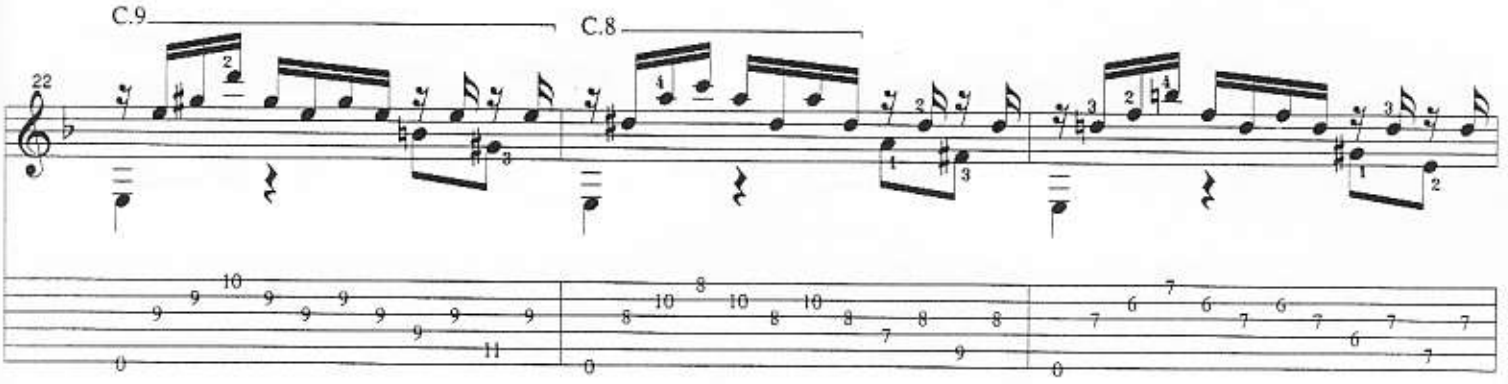


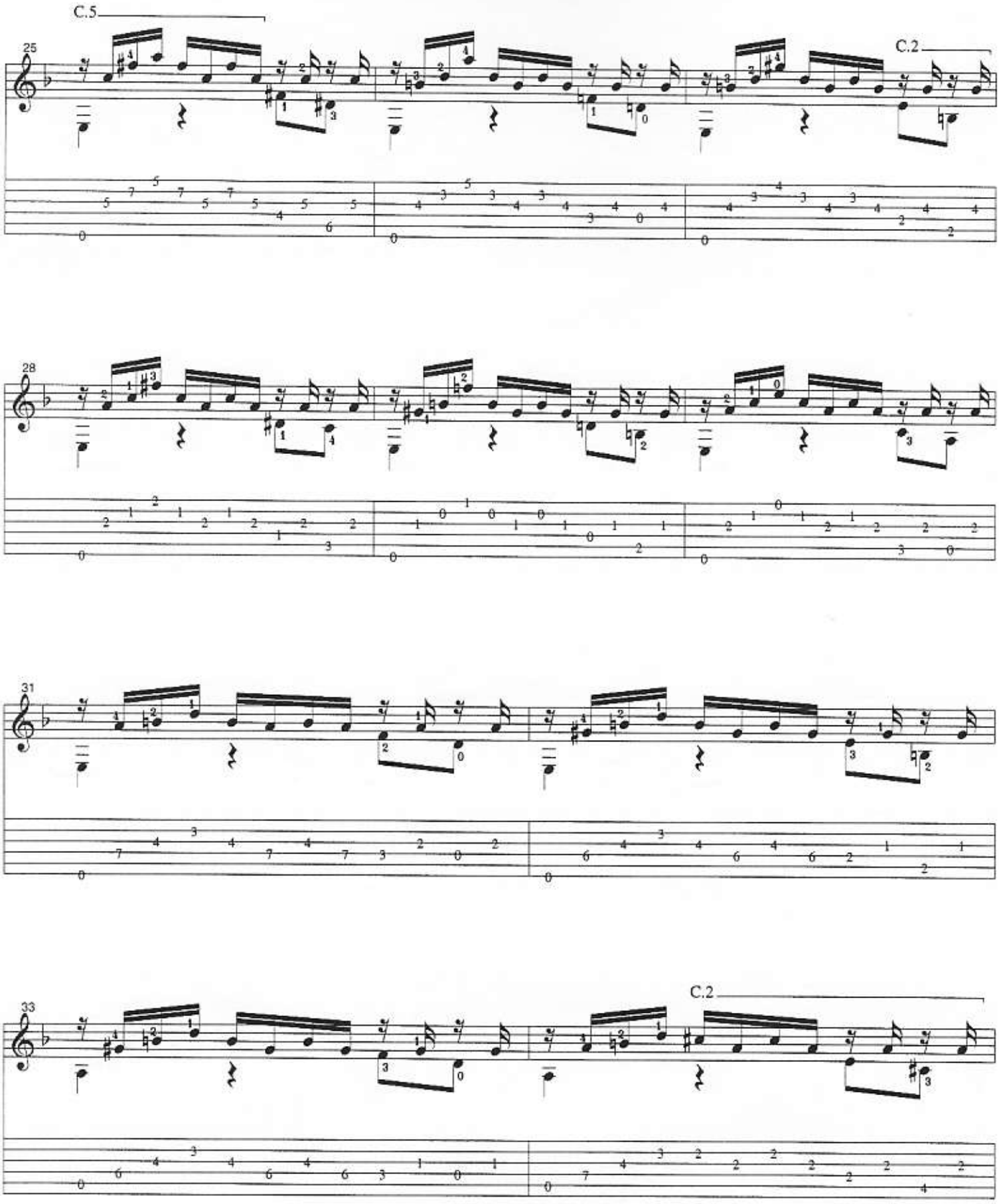

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

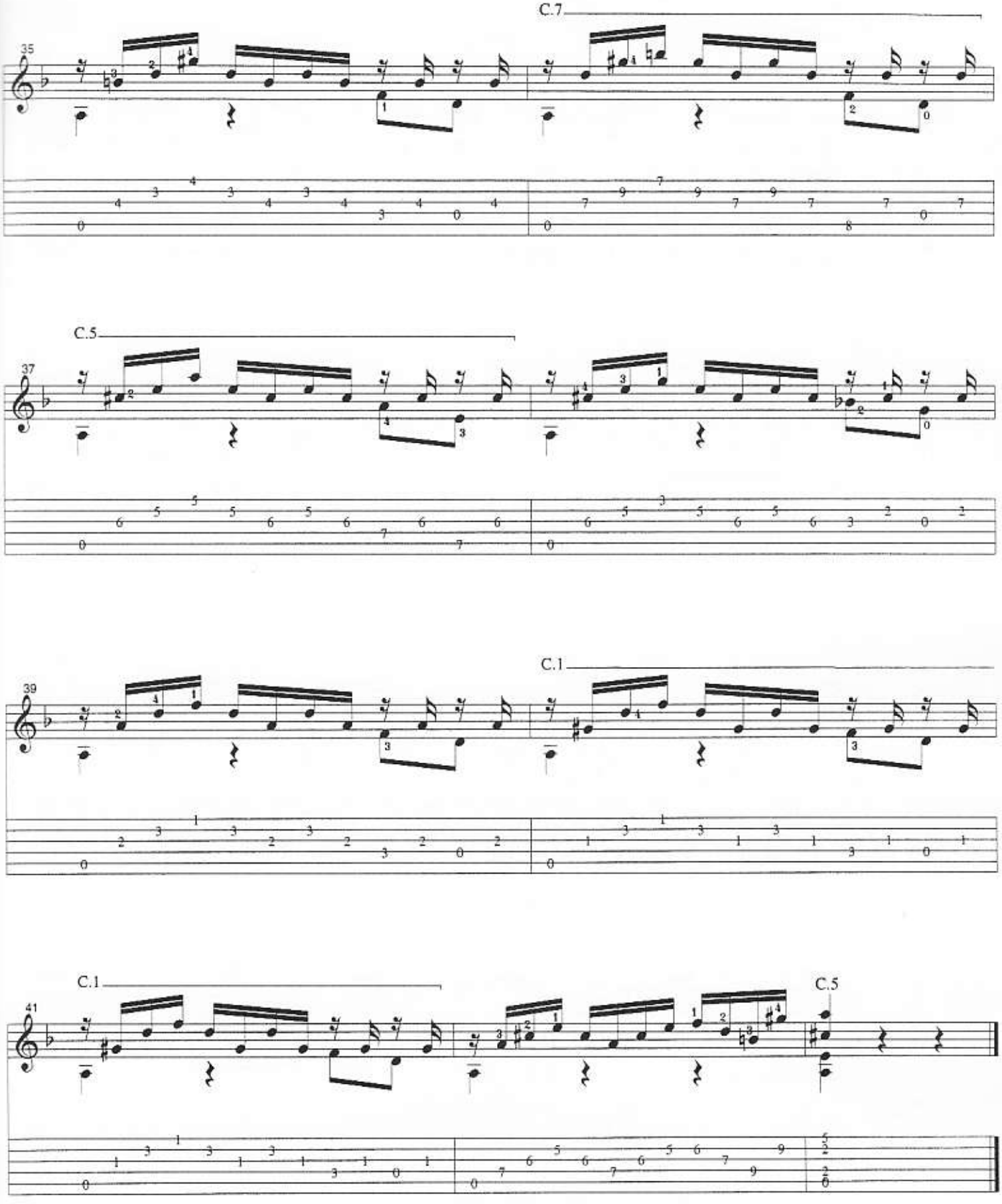

C.5
13


C.2
16


C.5
C.7
C.7
19


C.9
C.8
22

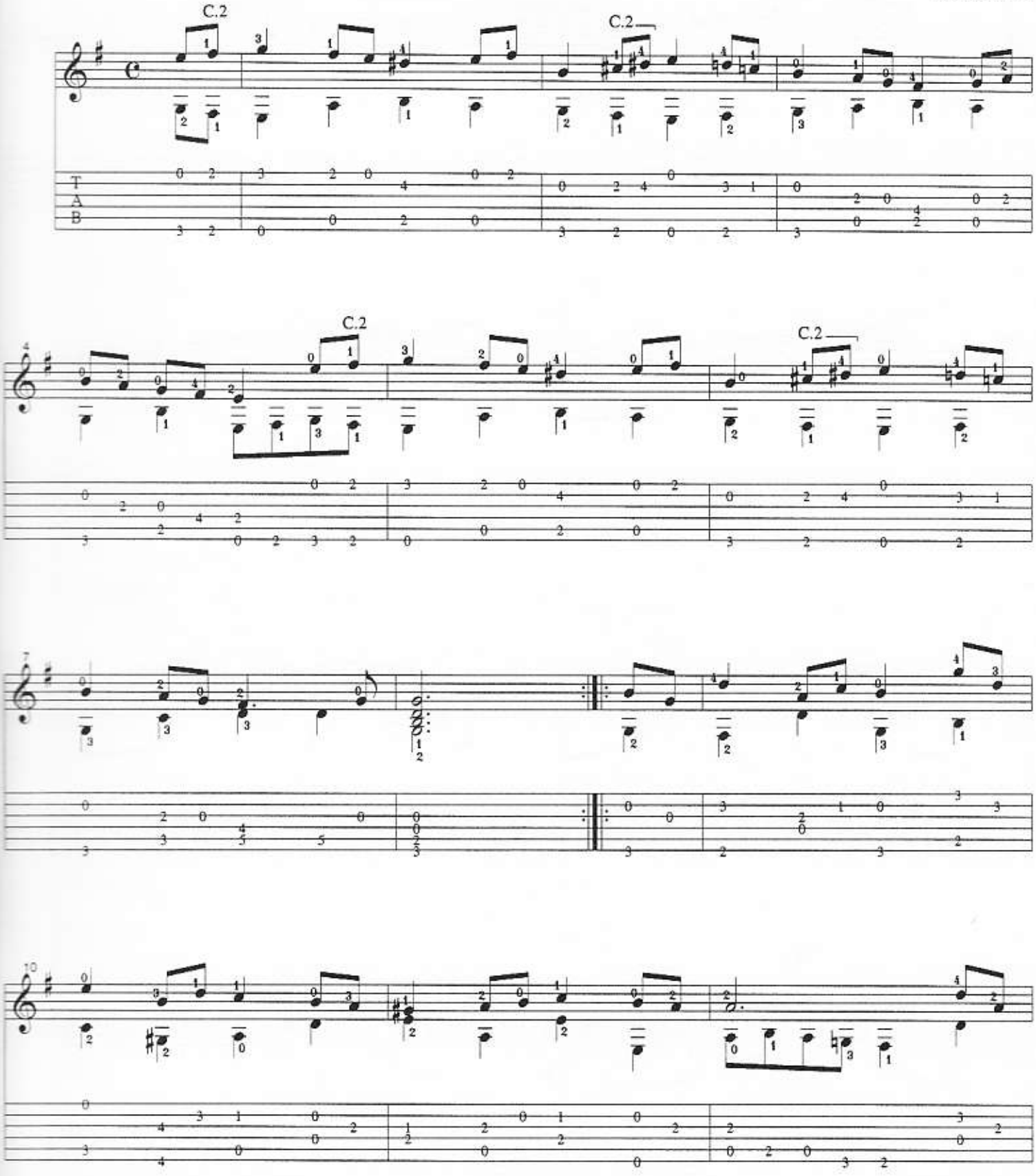

C.5
25
C.2
28
31
33
C.2


C.7
35
C.5
37
C.1
39
C.1
C.5
41

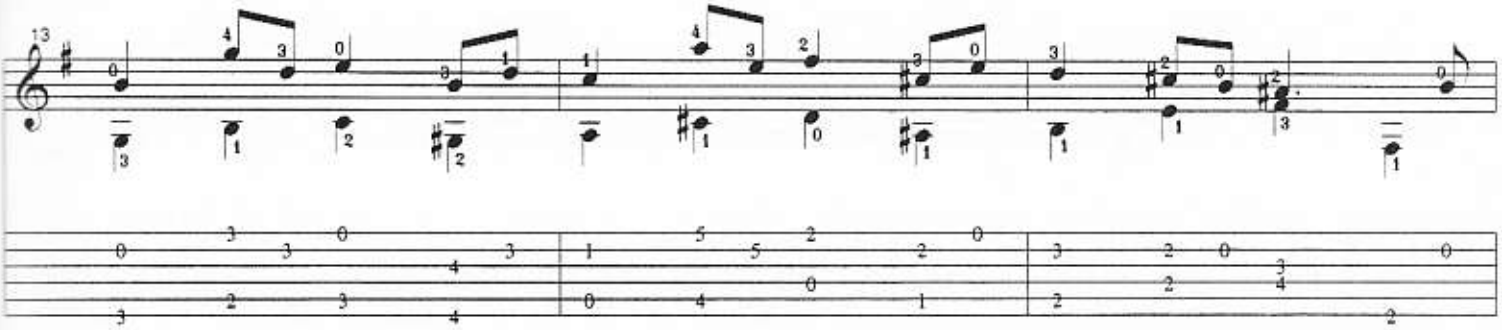
# Bourrée

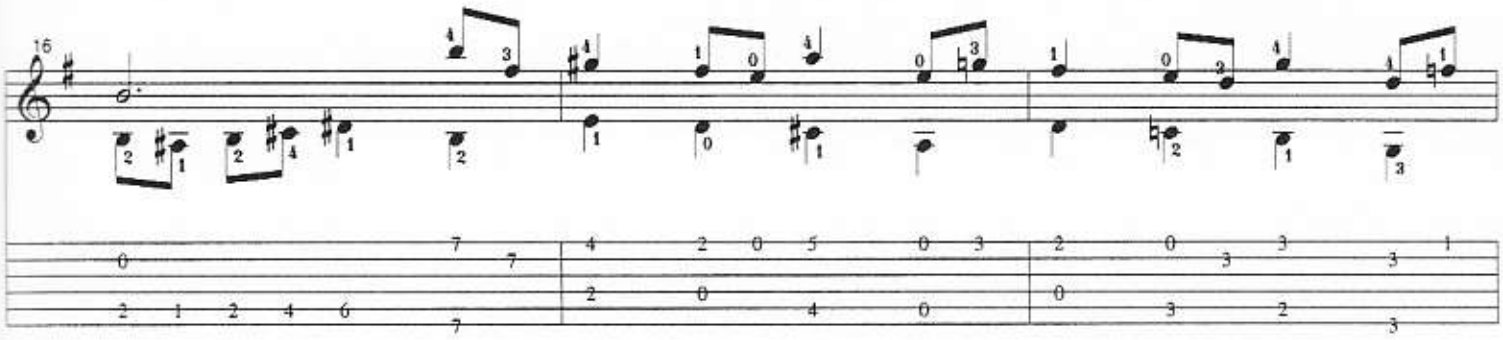
## from Suite No. 1 for lute, BWV 996

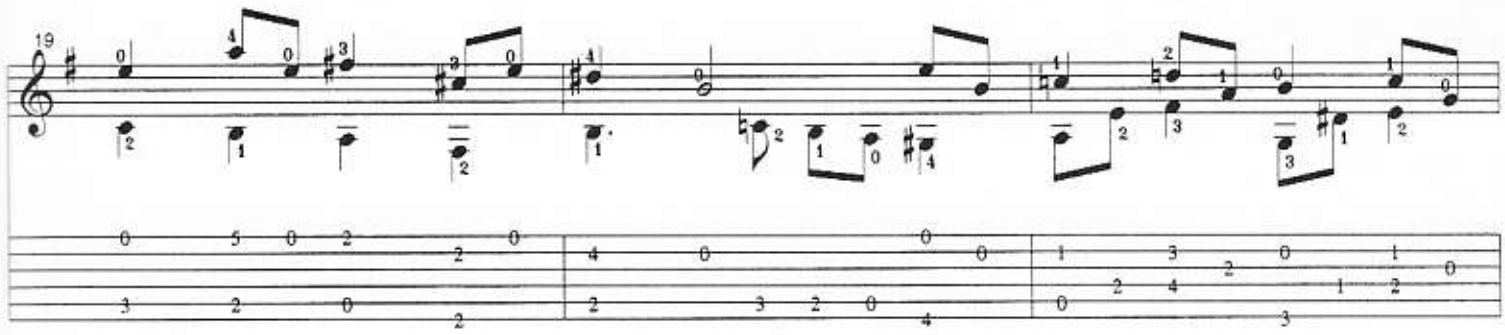
J.S. Bach
(1685-1750)

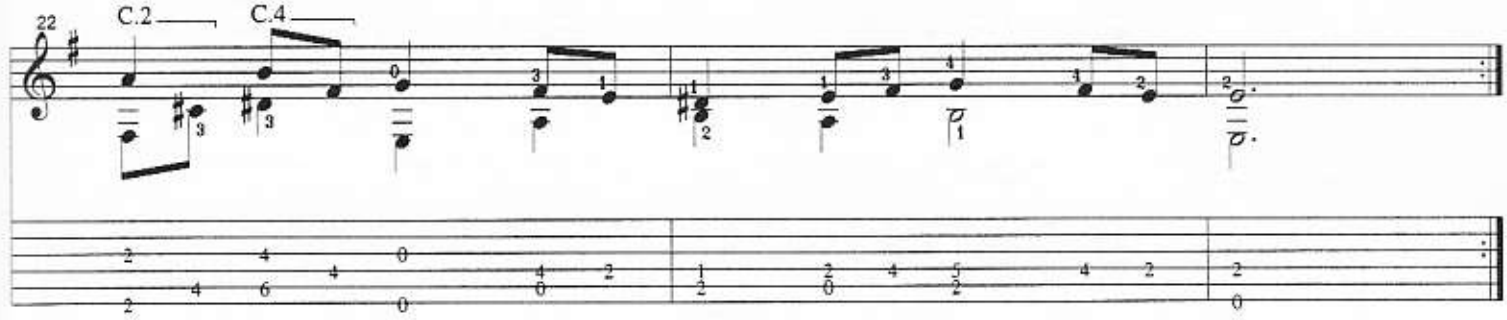



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


13


16

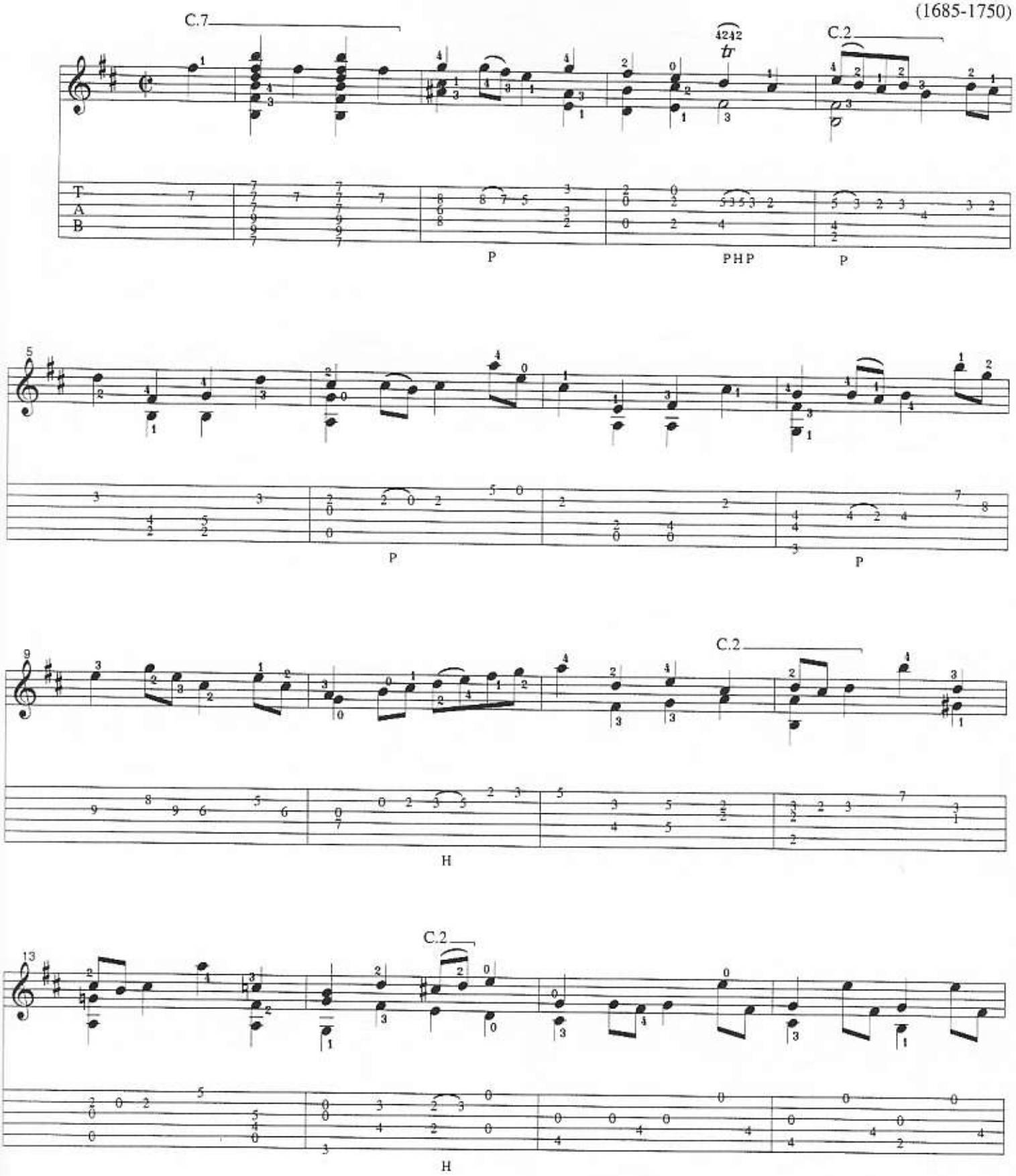

19


22
C.2
C.4

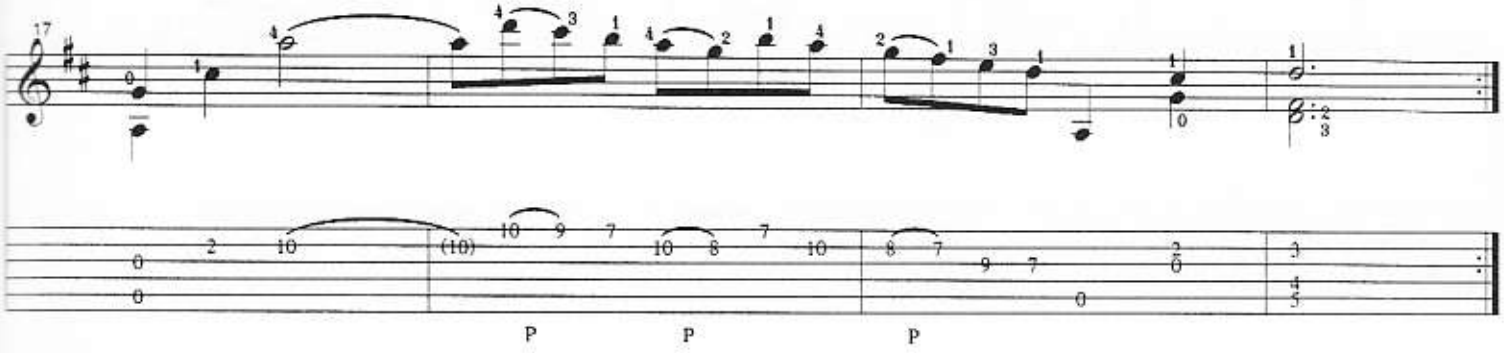
# Bourrée & Double

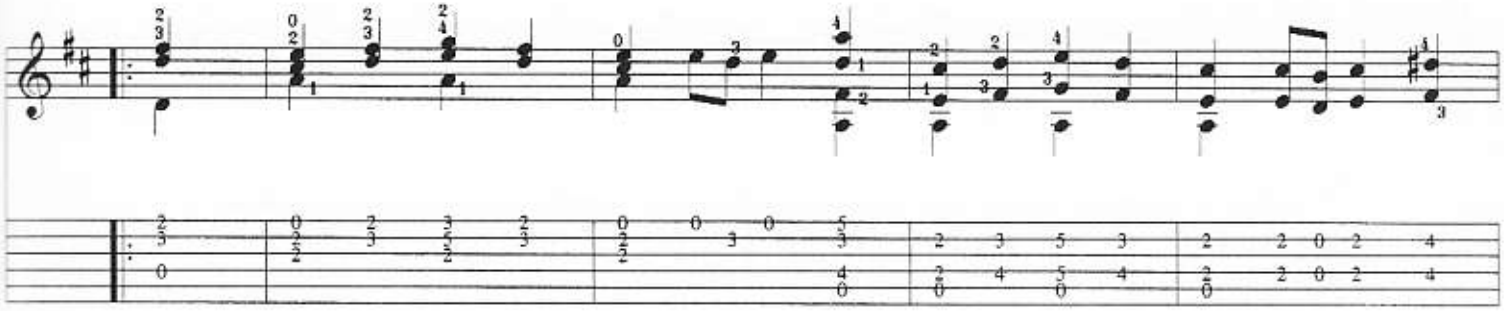
## from Partita No. 1 for solo violin, BWV 1002

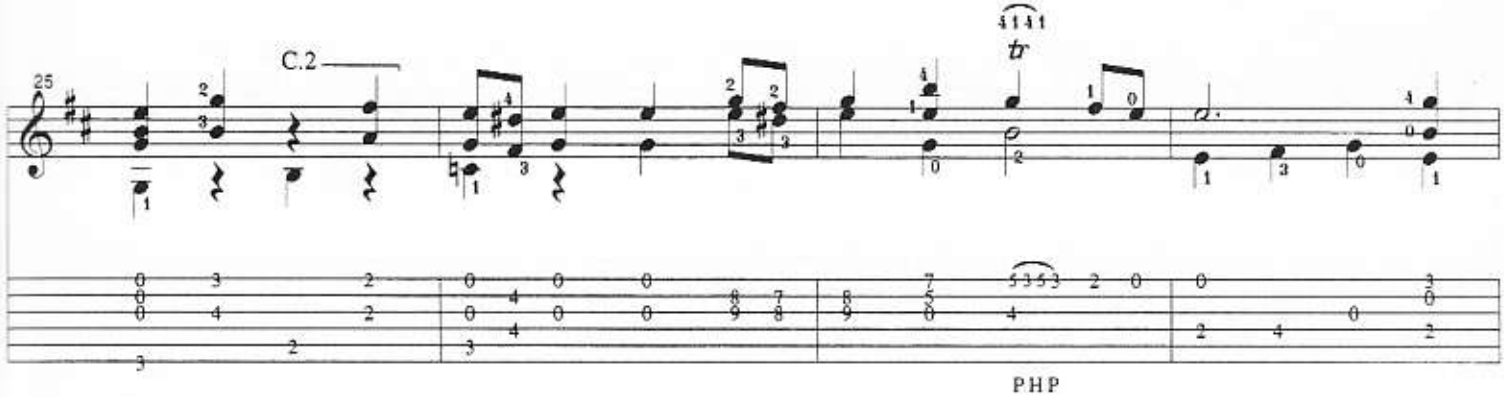
J.S. Bach
(1685-1750)

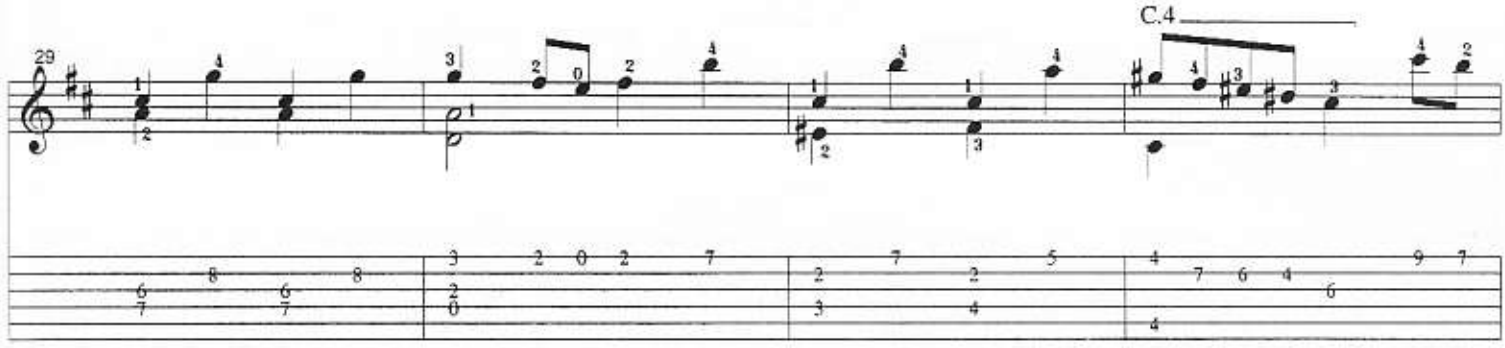


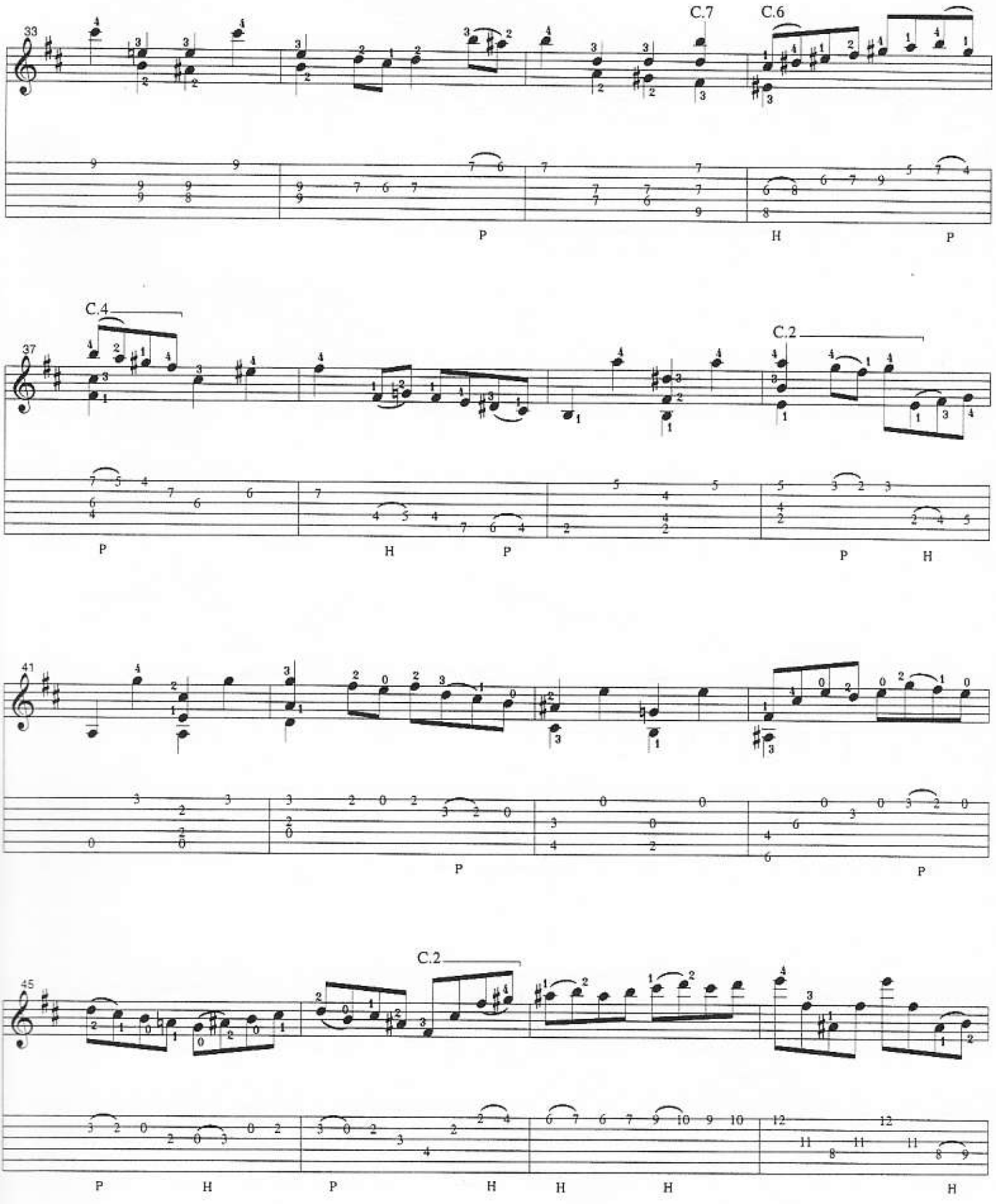

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

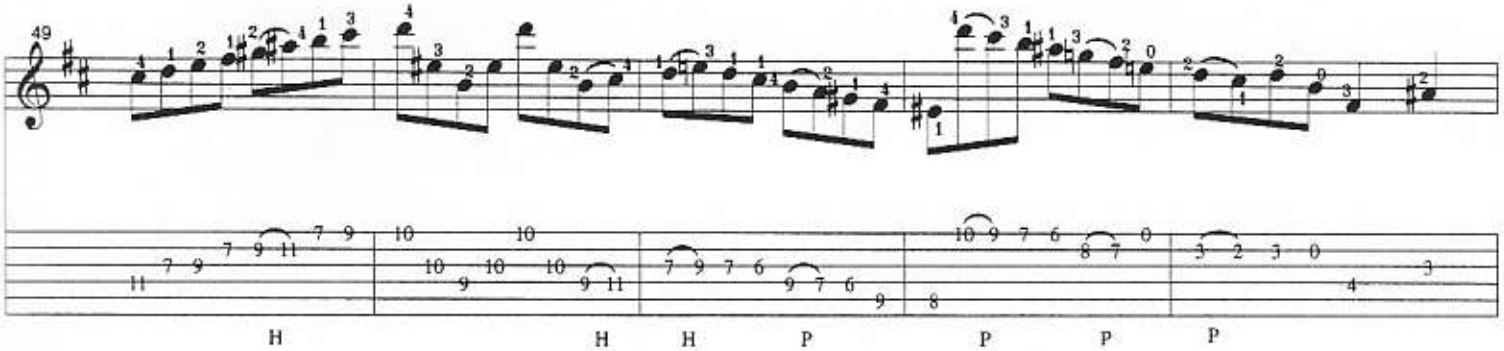

17
P
P
P

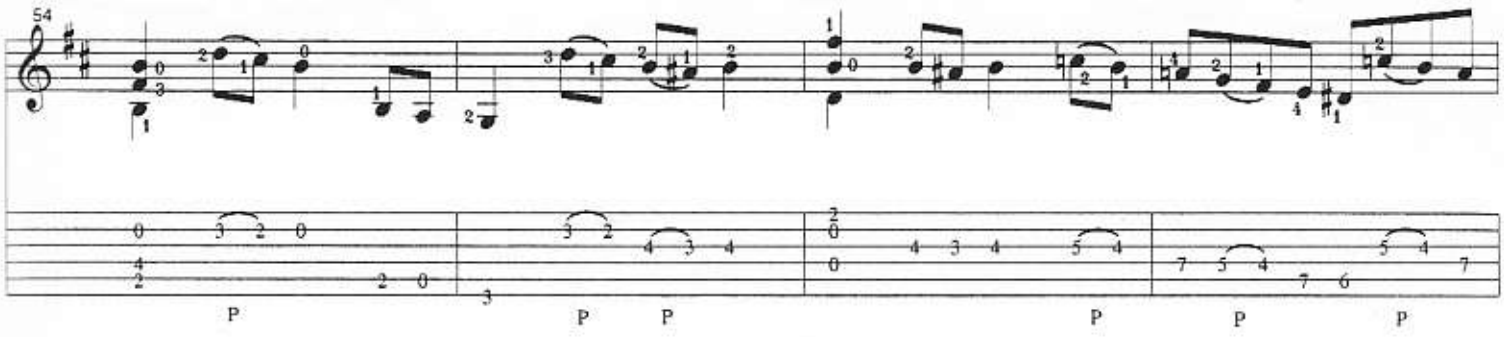


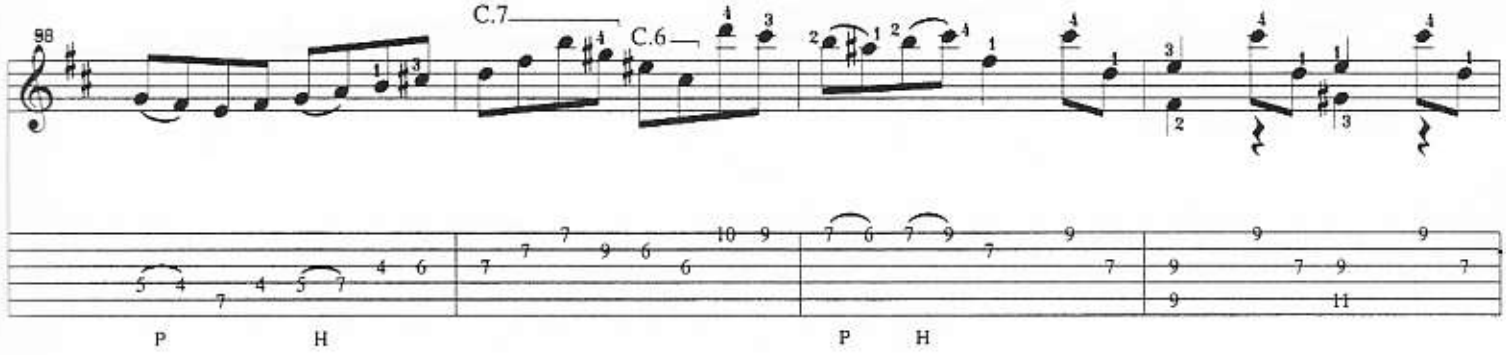

25
C.2
tr
PHP

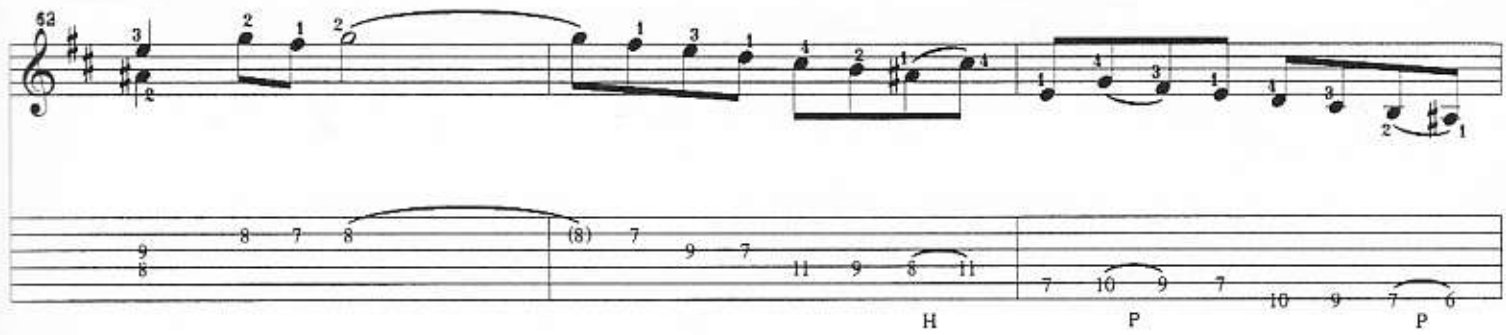

29
C.4

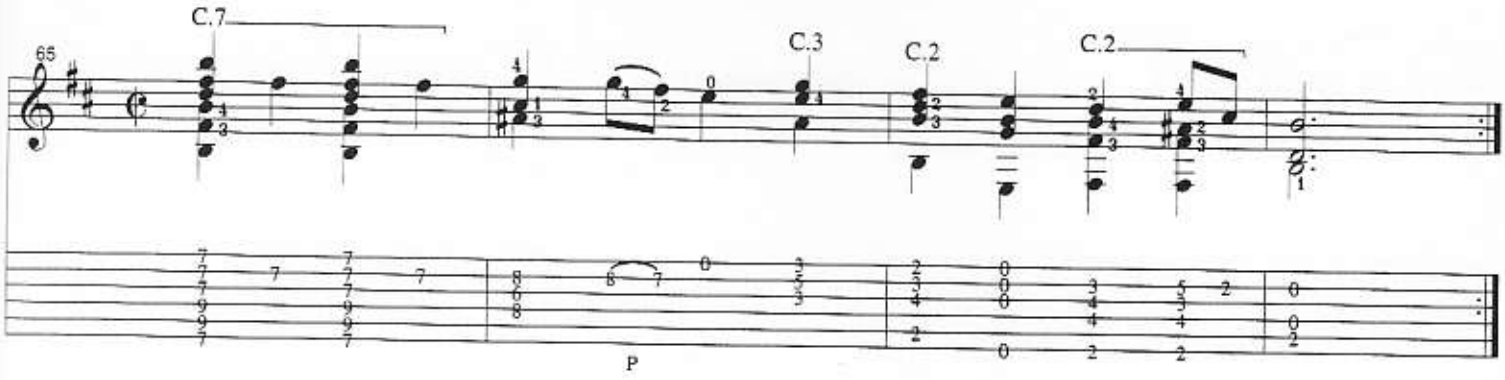

33
C.7
C.6
P
H
P
37
C.4
C.2
P
H
P
P
H
41
P
P
45
C.2
P
H
P
H
H
H
H

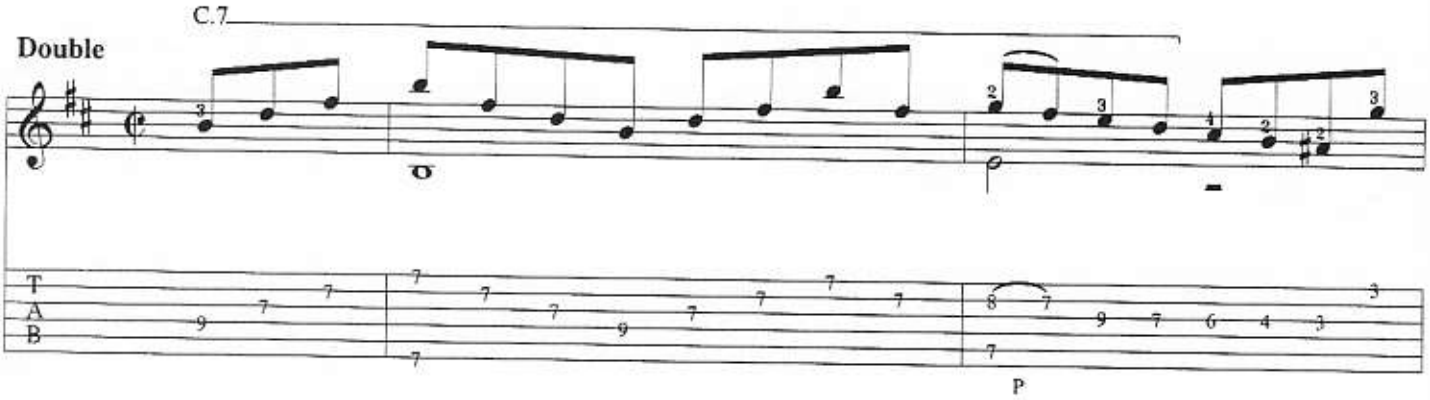

49
H
H
H
P
P
P
P

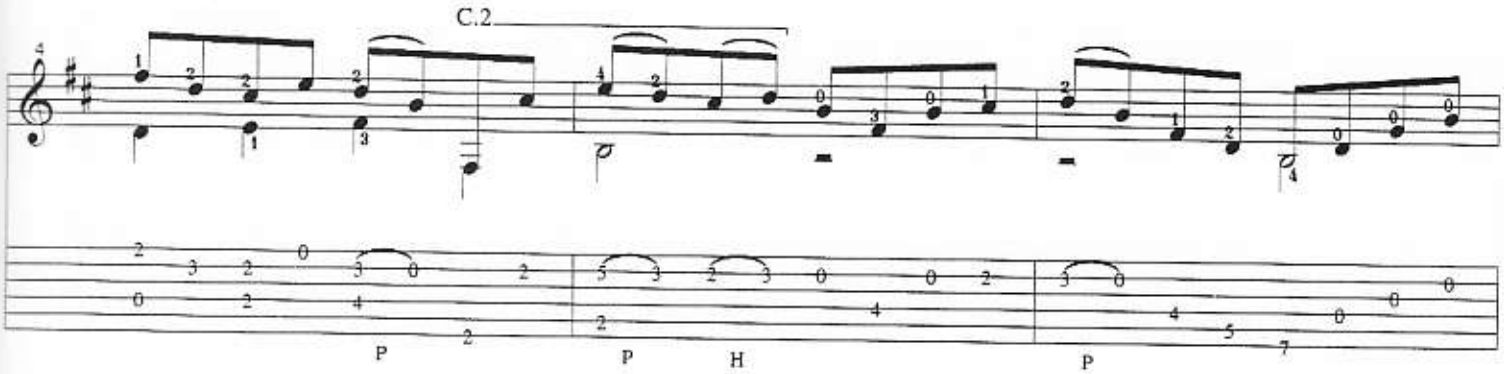

54
P
P
P
P
P
P

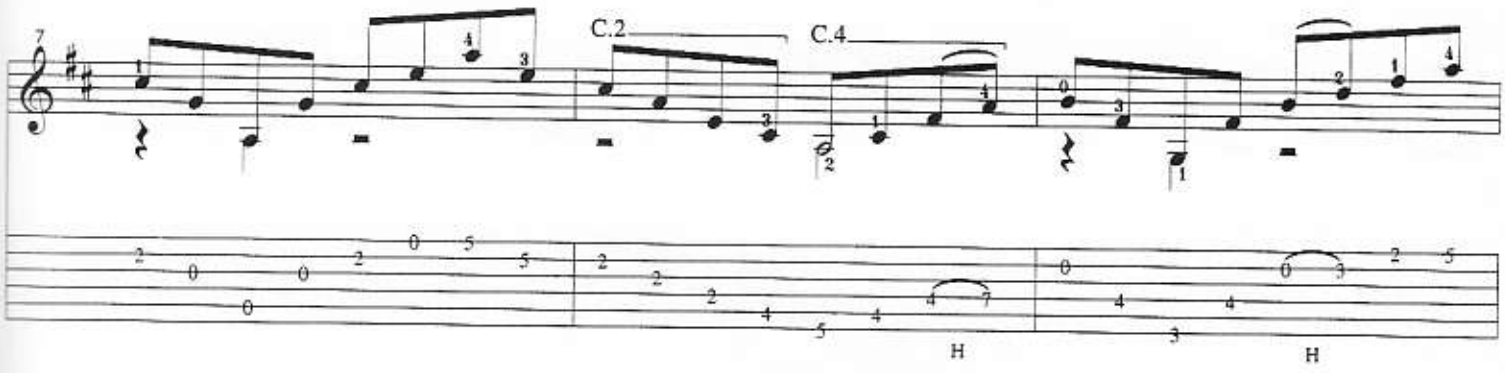

58
C.7
C.6
P
H
P
H

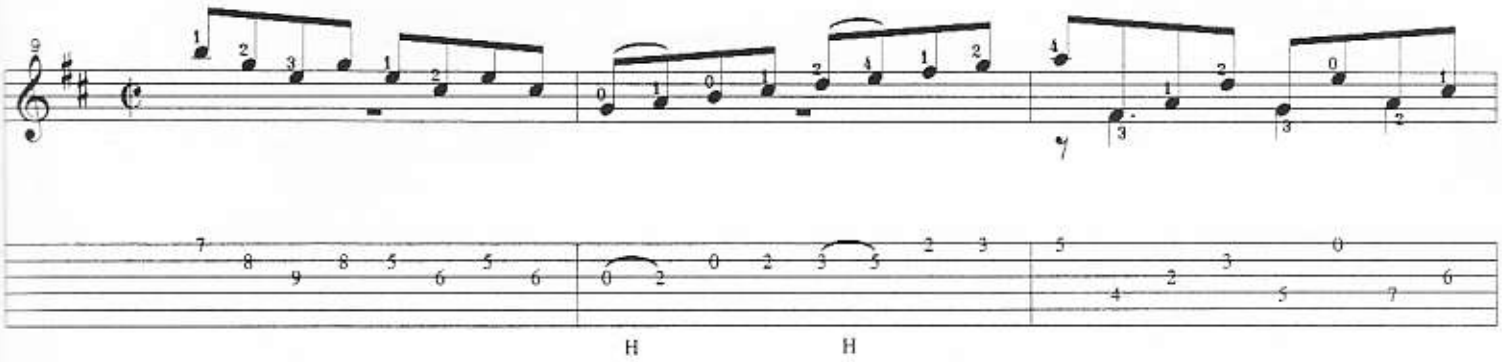

62
H
P
P

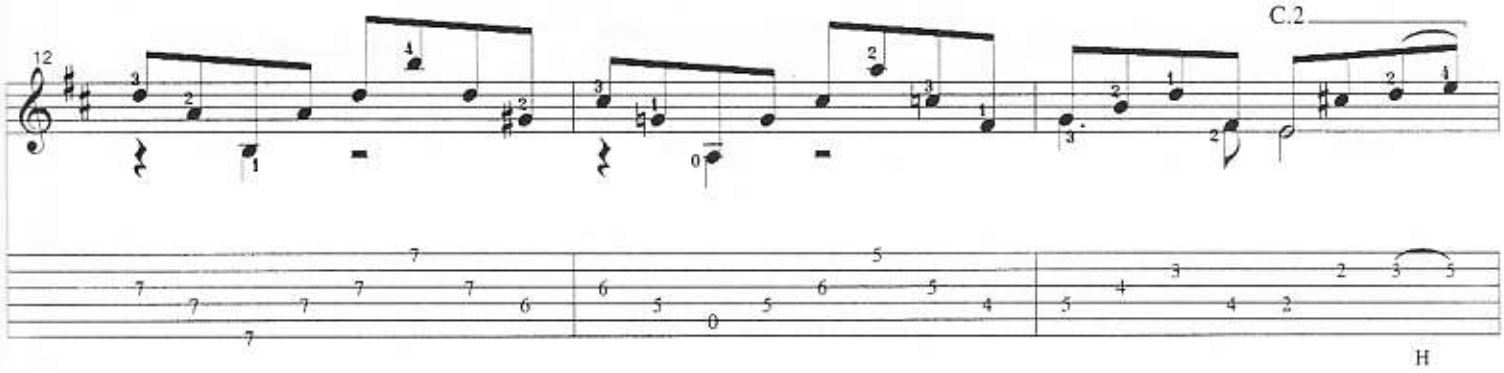

C.7
65
C.3
C.2
C.2
P

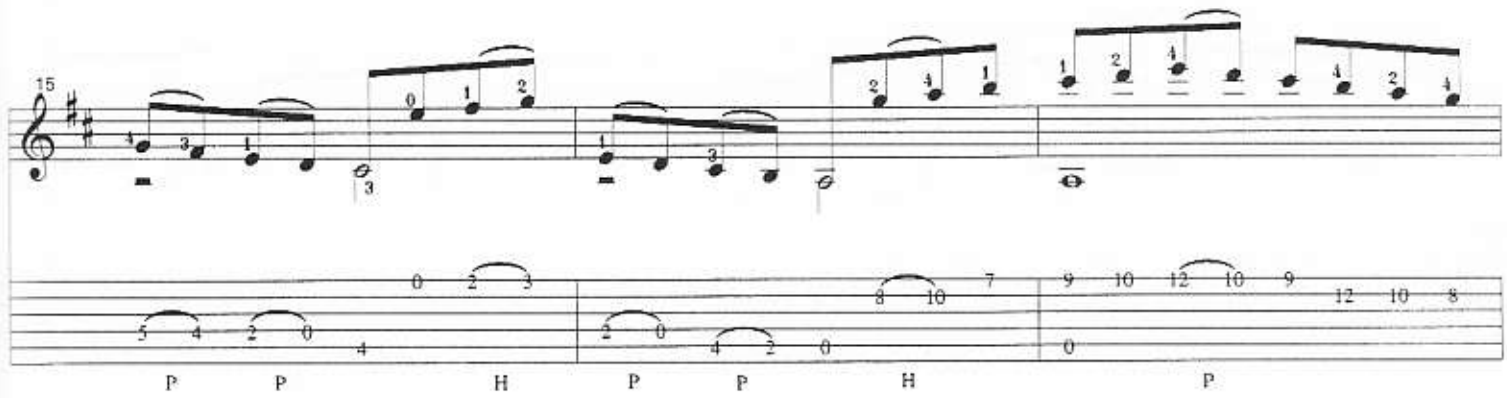

C.7
Double
T
A
B
P

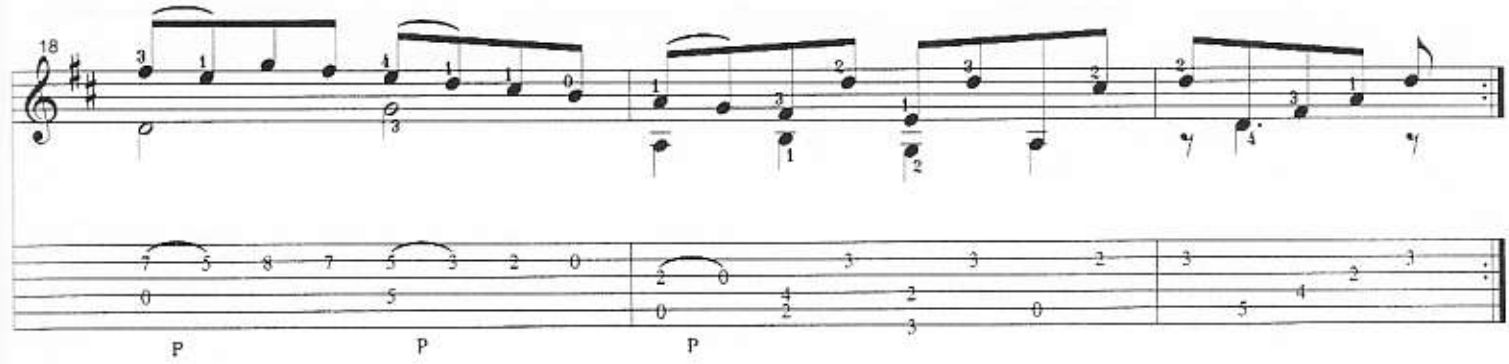

C.2
P
P
H
P

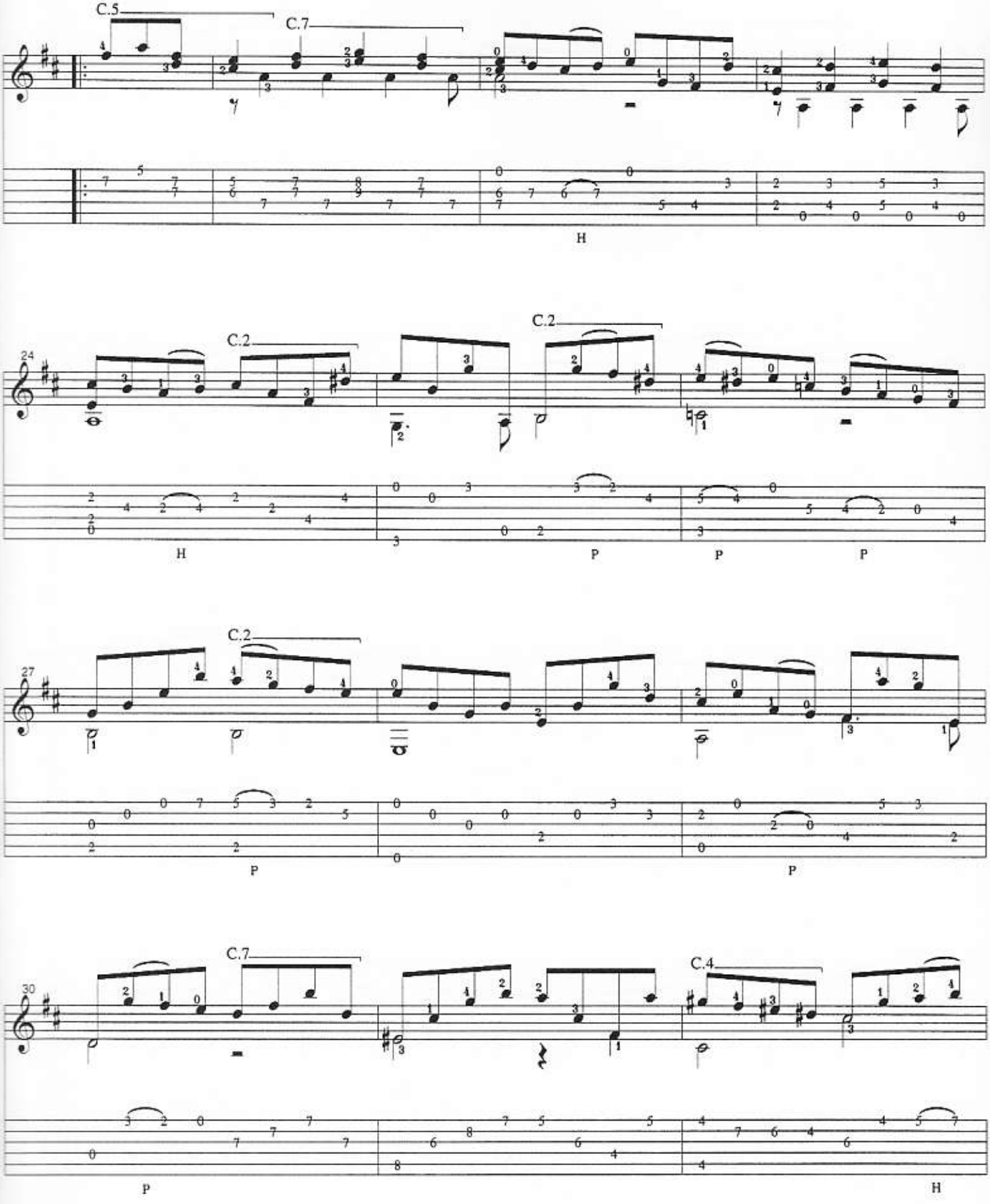

C.2
C.4
H
H

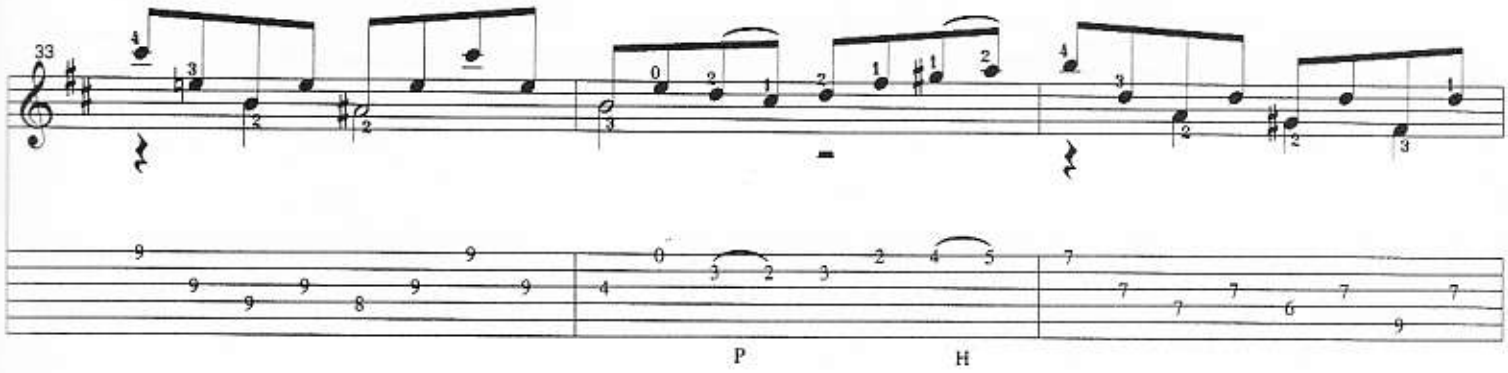

9
H
H

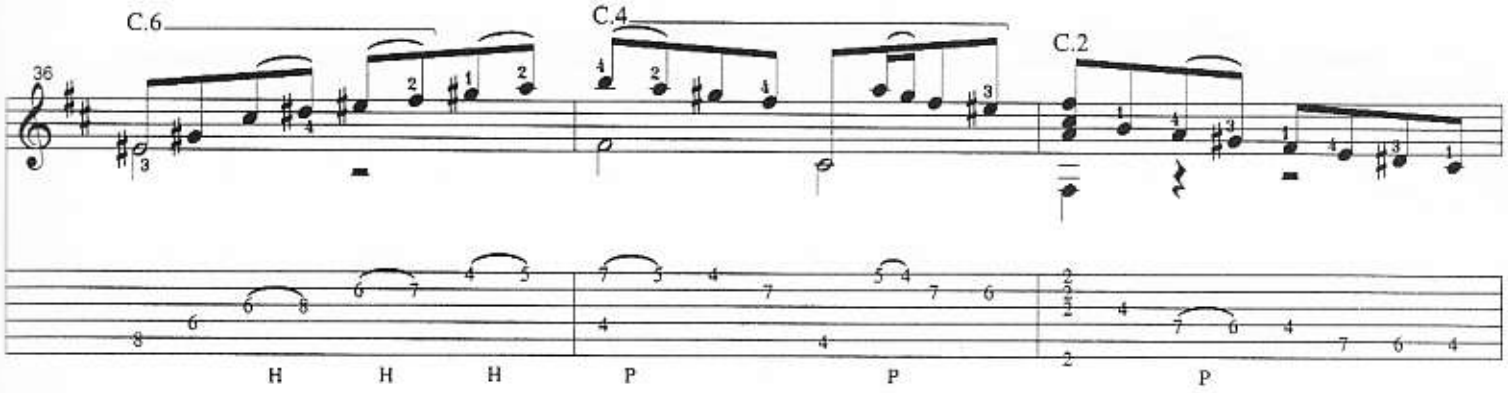

12
C.2
H

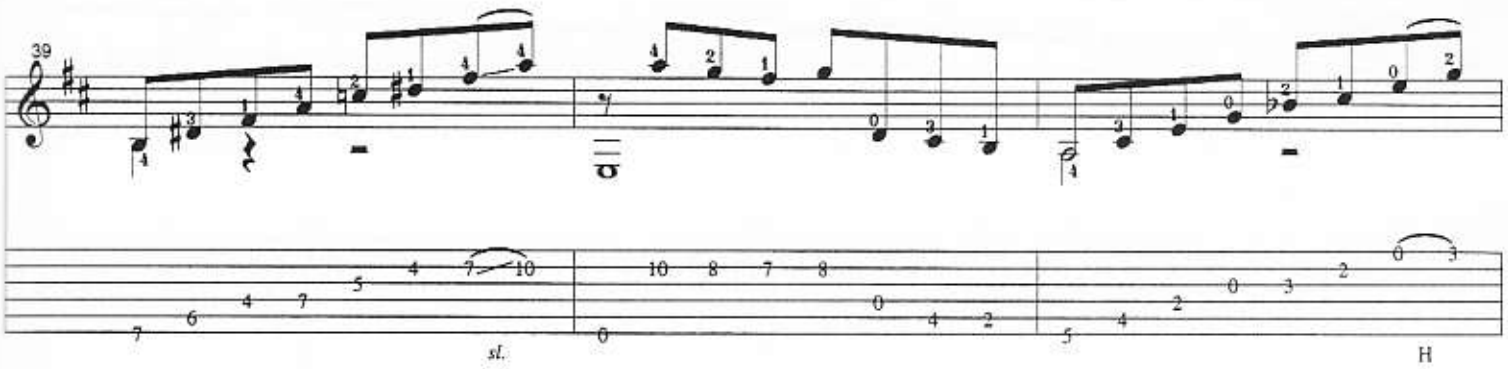

15
P
P
H
P
P
H
P

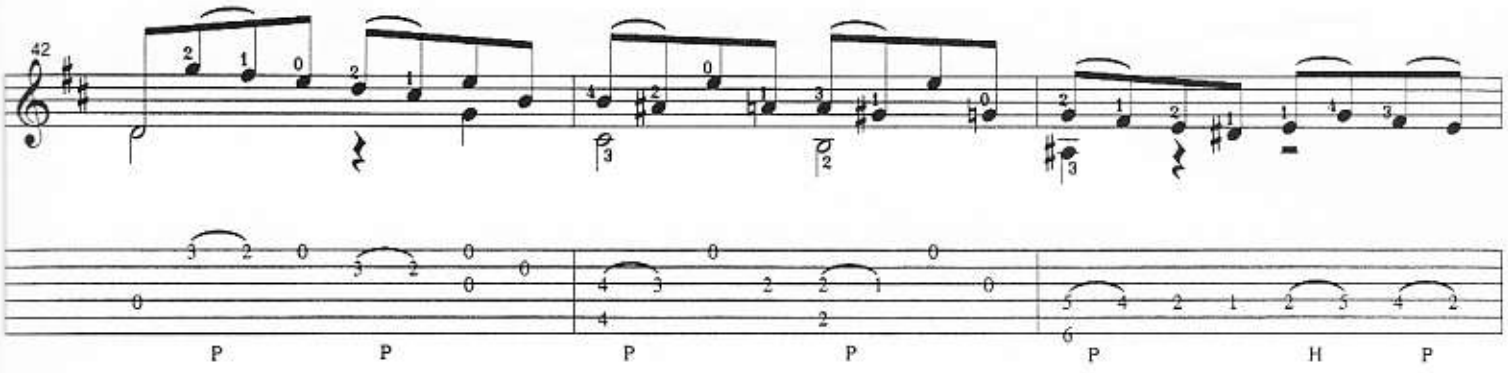

18
P
P
P

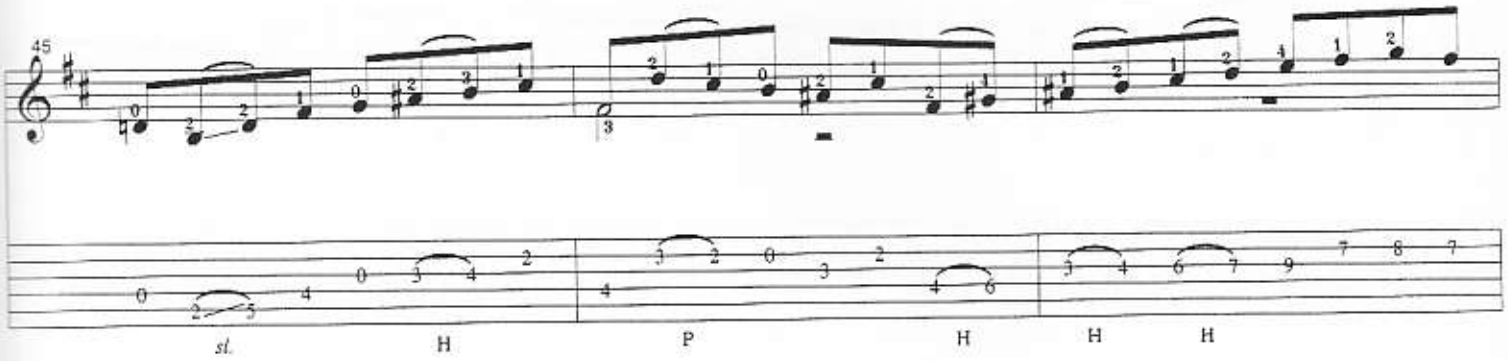

C.5
C.7
H
24
C.2
C.2
H
P
P
P
27
C.2
P
P
30
C.7
C.4
P
H

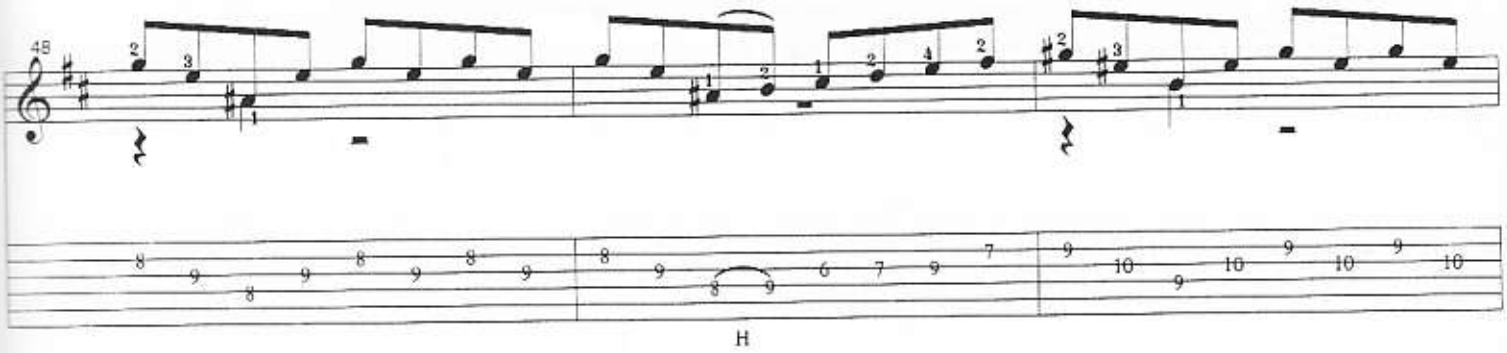

33
P
H

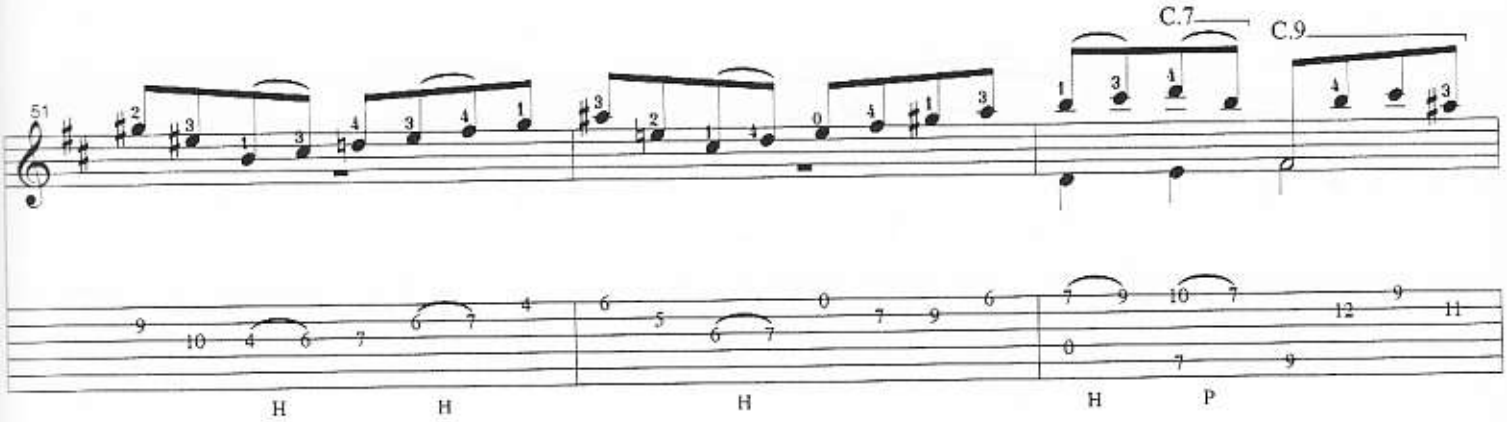

C.6
C.4
C.2
36
H
H
H
P
P
P

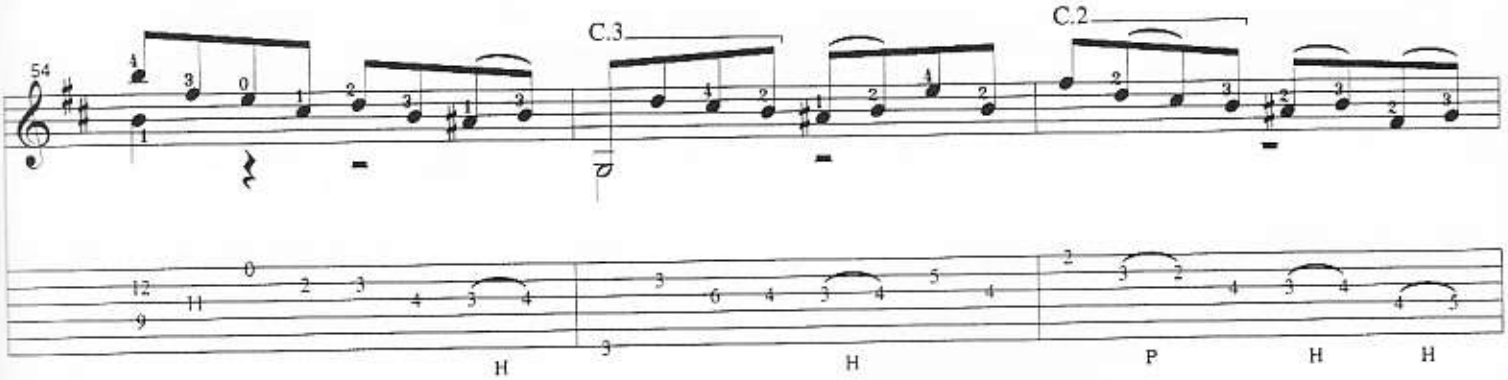

39
sl.
H

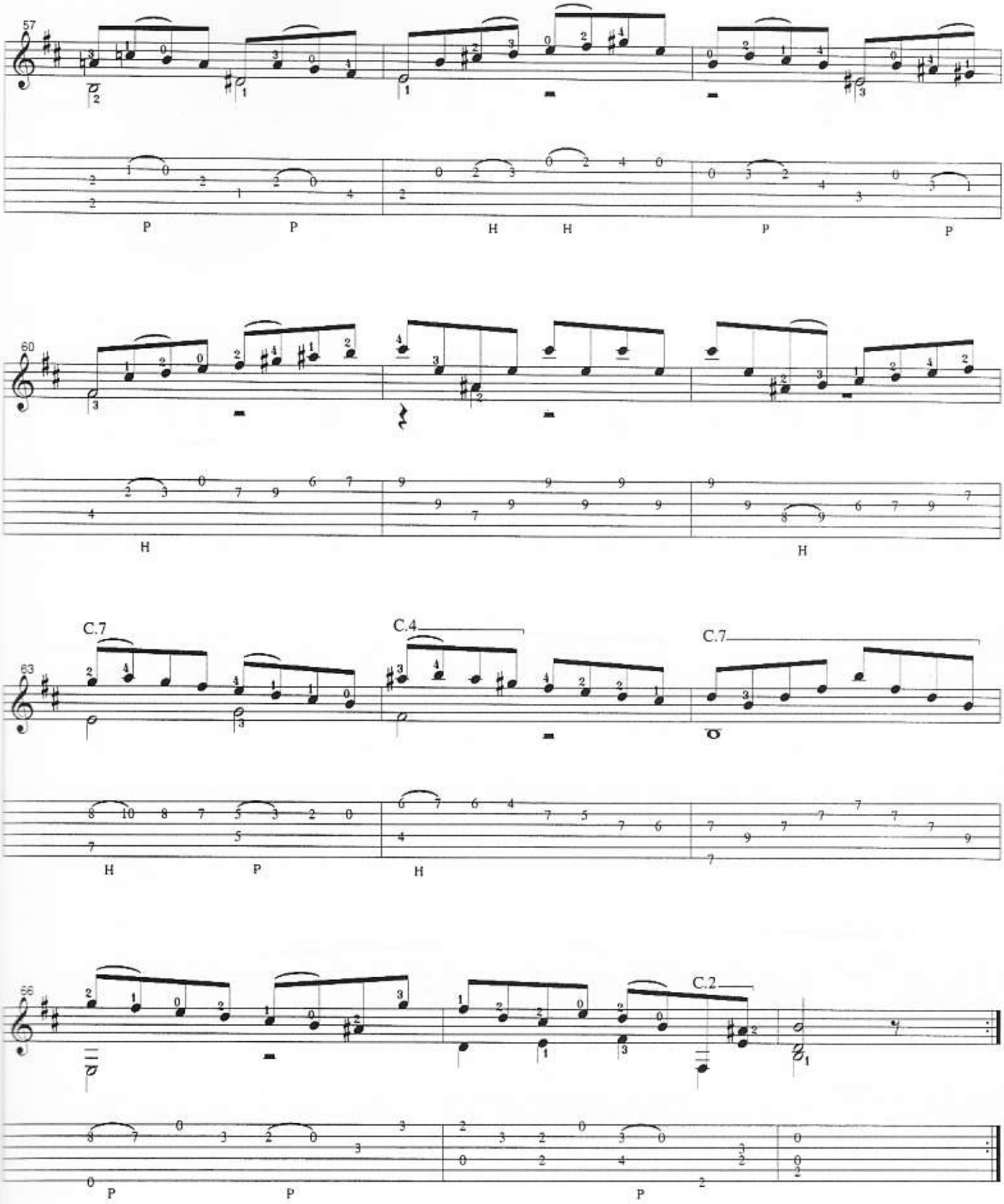

42
P
P
P
P
P
H
P


45
sl.
H
P
H
H
H


48
H


51
C.7
C.9
H
H
H
H
P

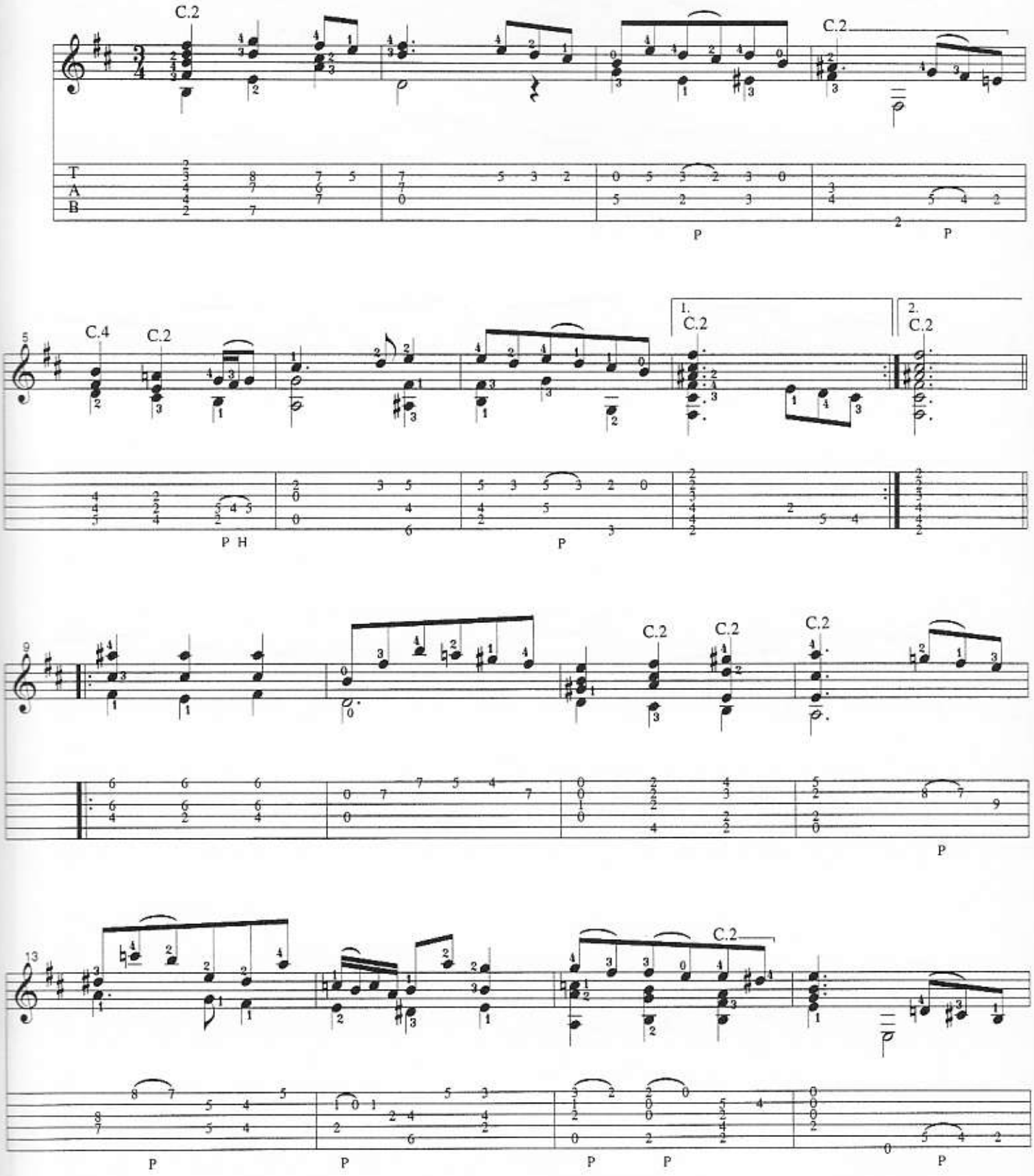

54
C.3
C.2
H
H
P
H
H


57
P
P
H
H
P
P
60
H
H
63
C.7
C.4
C.7
H
P
H
66
C.2
P
P
P

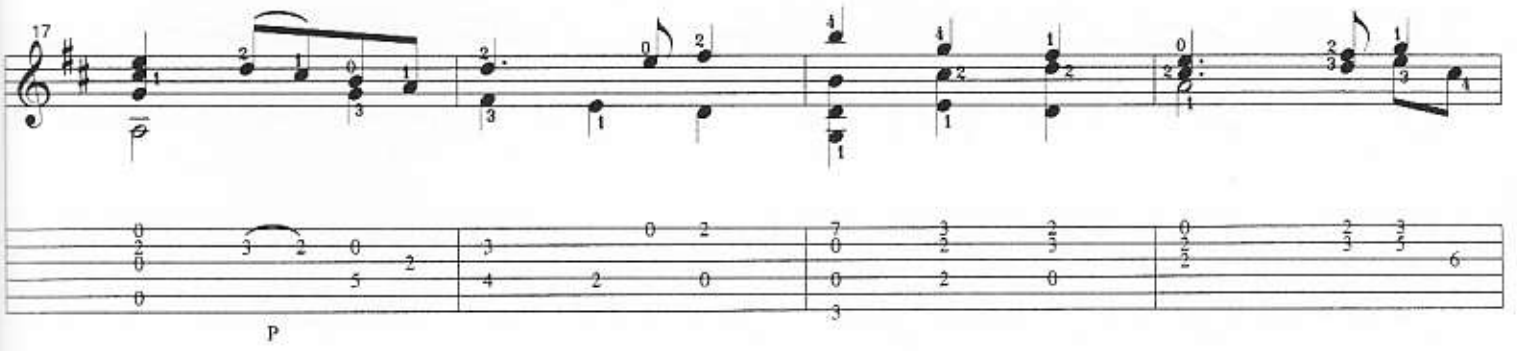
# Sarabande and Double

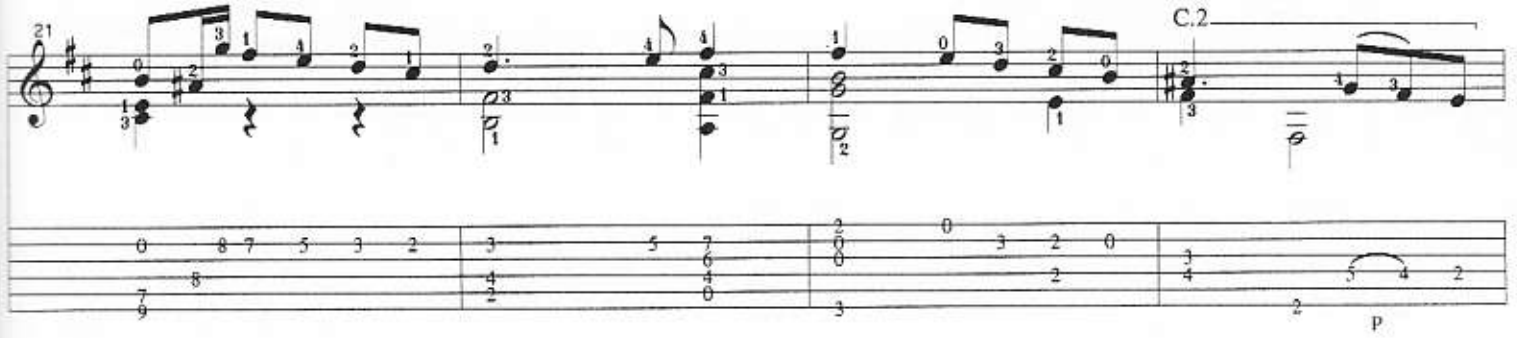
## from Partita No. 1 for solo violin, BWV 1002

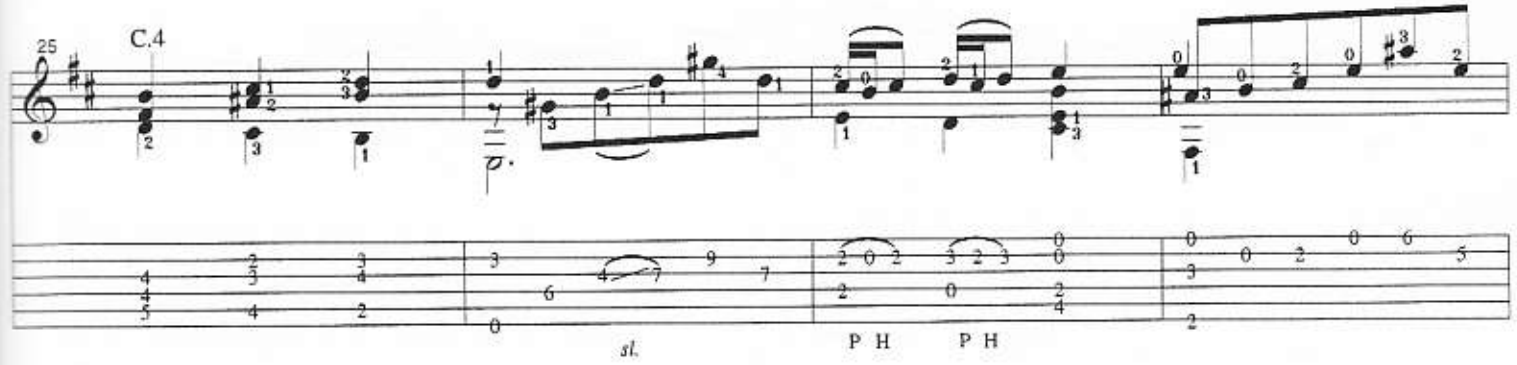
J.S. Bach
(1685-1750)

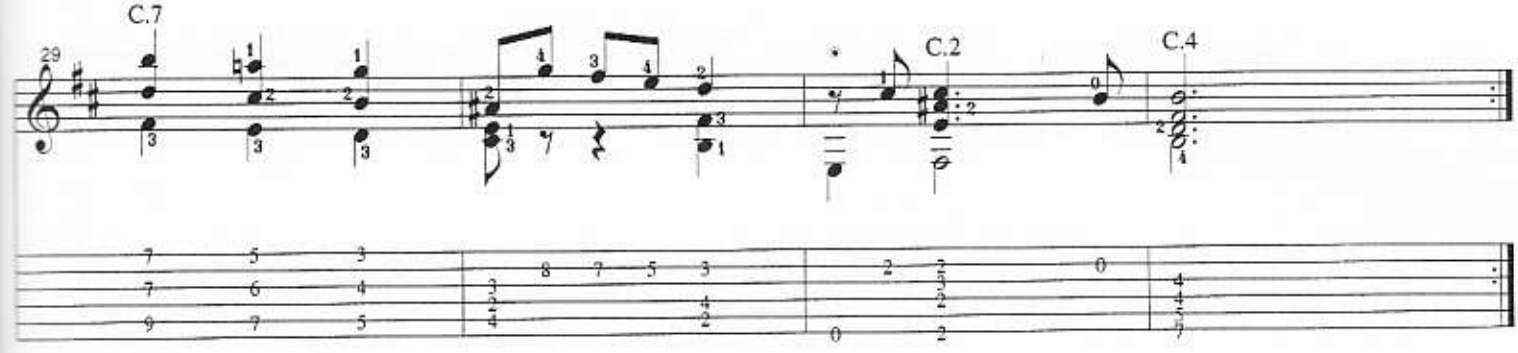



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

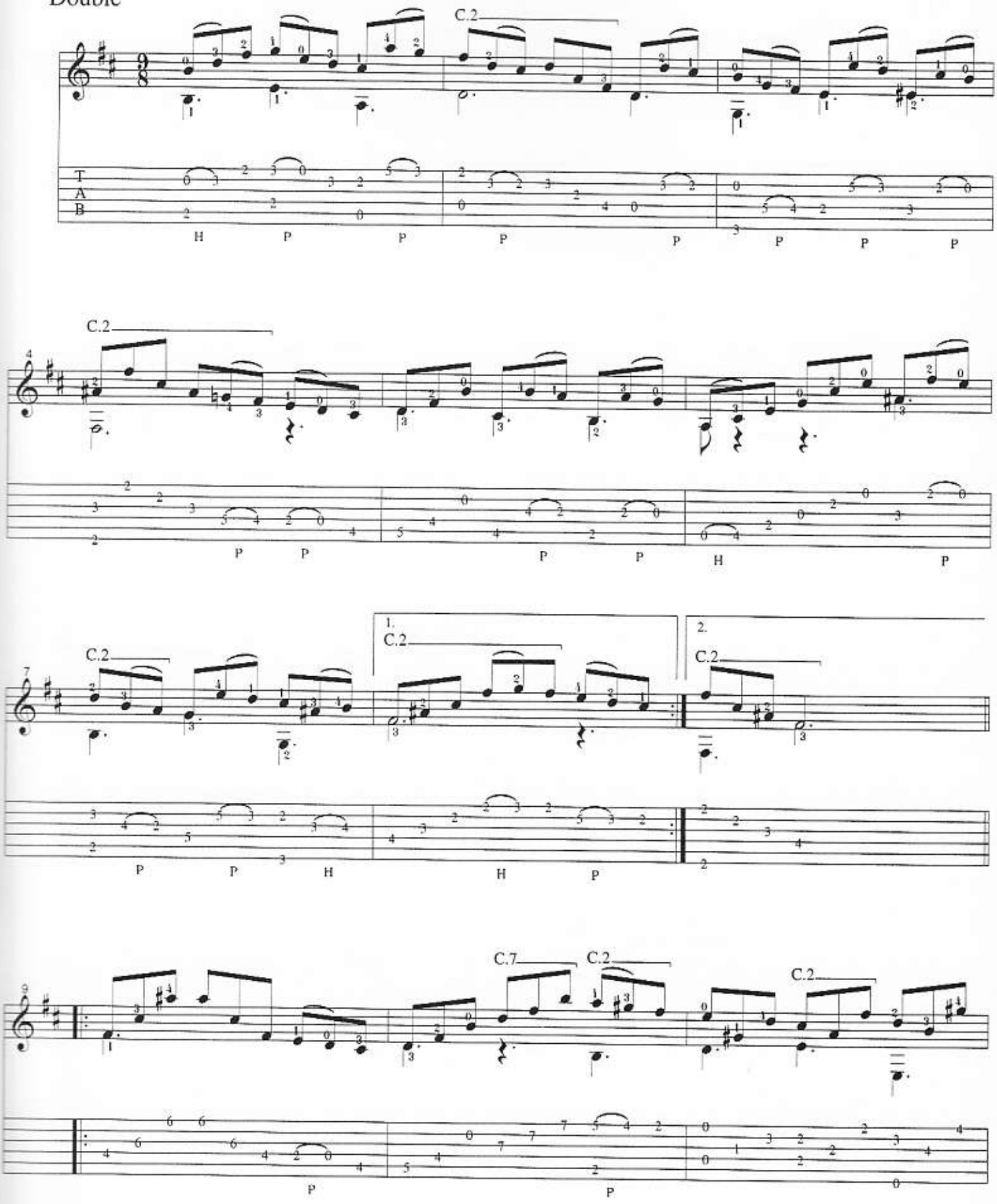

17
P

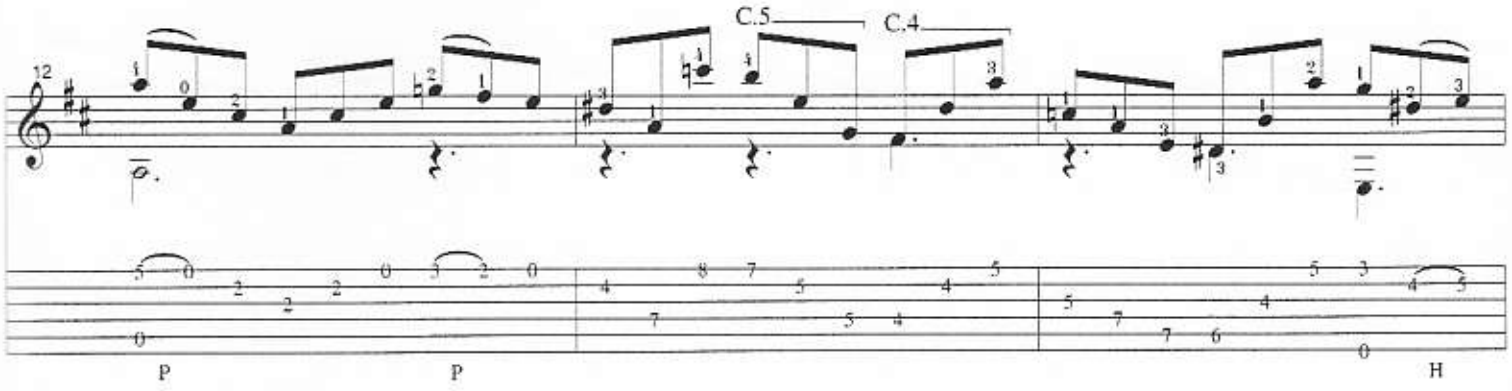

21
C.2
P

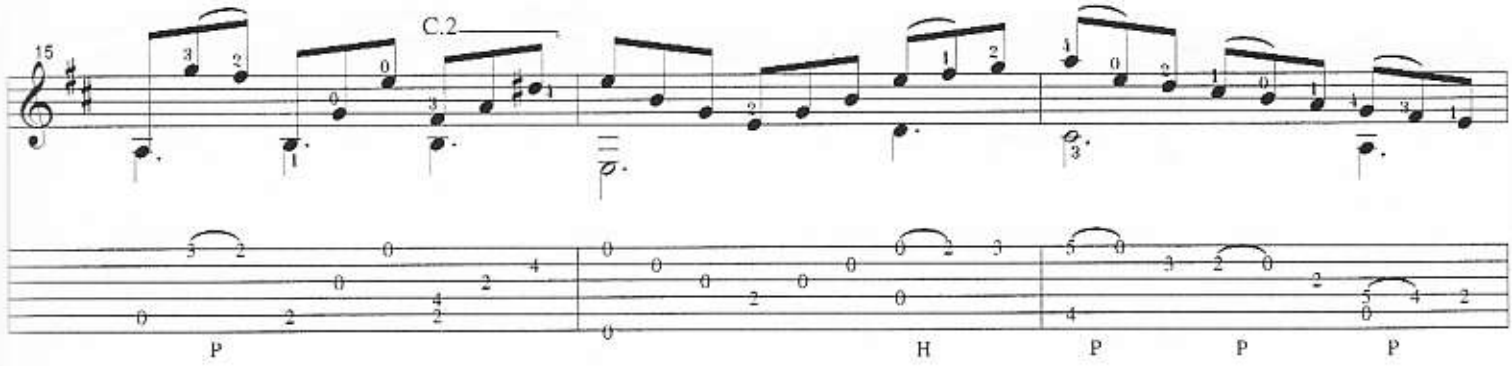

25
C.4
sl.
P H
P H

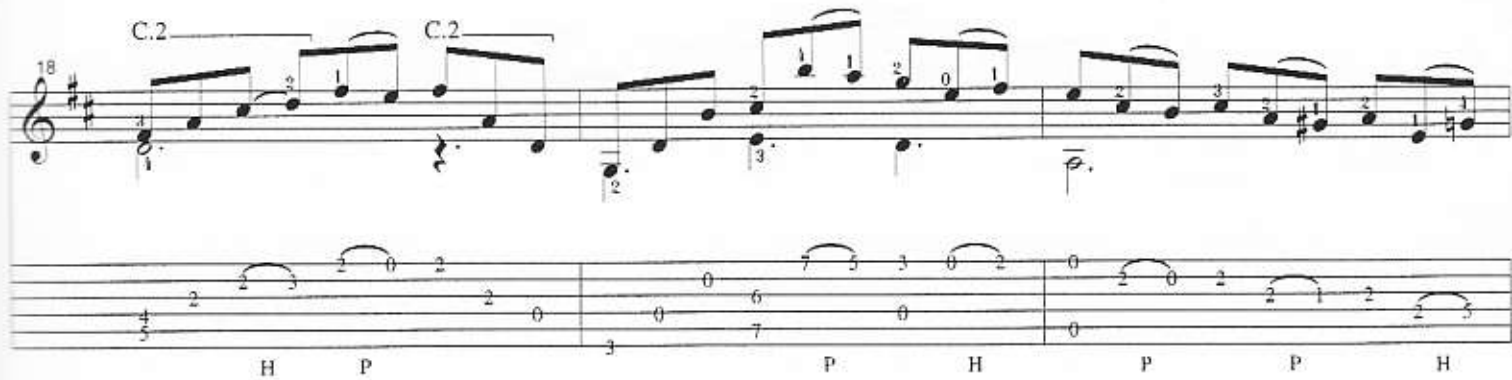

29
C.7
C.2
C.4

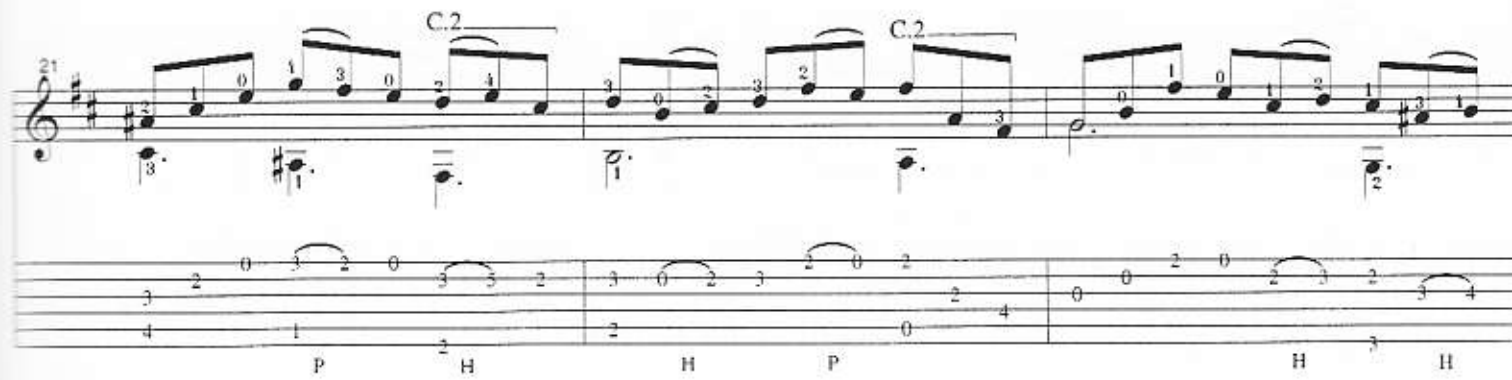
Double

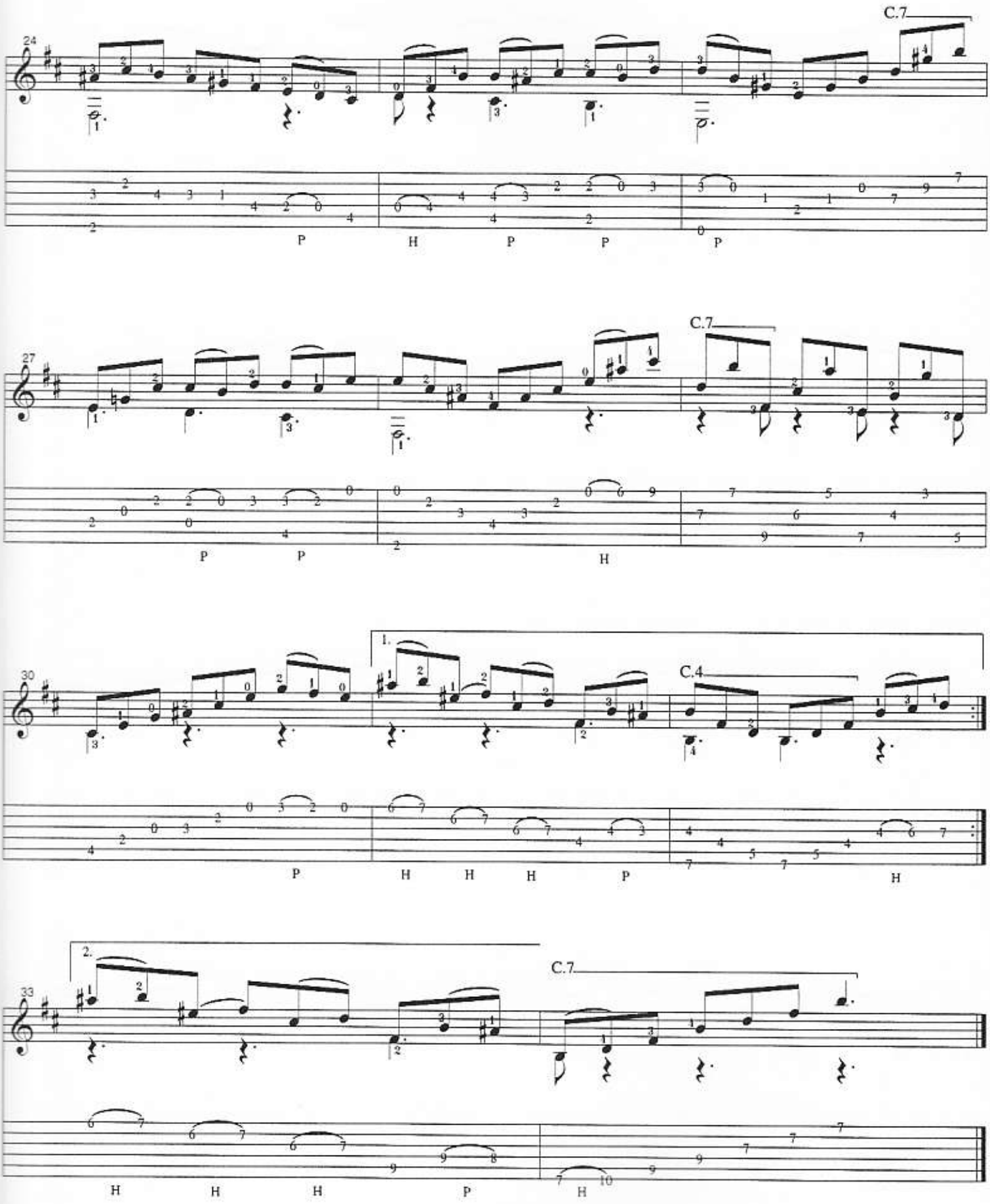



12
C.5
C.4
P
P
H


15
C.2
P
H
P
P
P


18
C.2
C.2
H
P
P
H
P
P
H

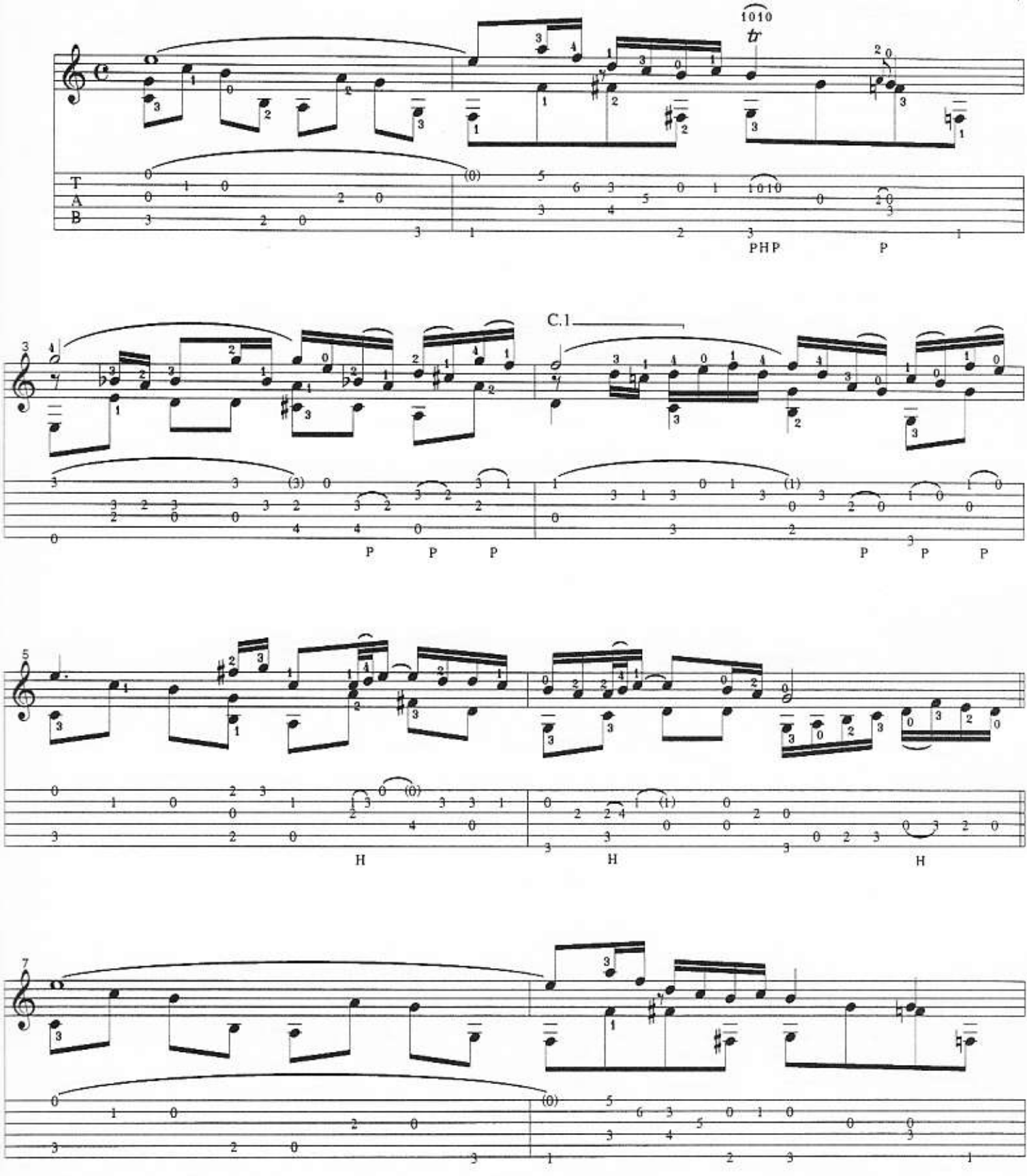

21
C.2
C.2
P
H
H
P
H
H


C.7
24
P H P P P
C.7
27
P P H
1.
C.4
30
P H H H P H
2.
C.7
33
H H H P H

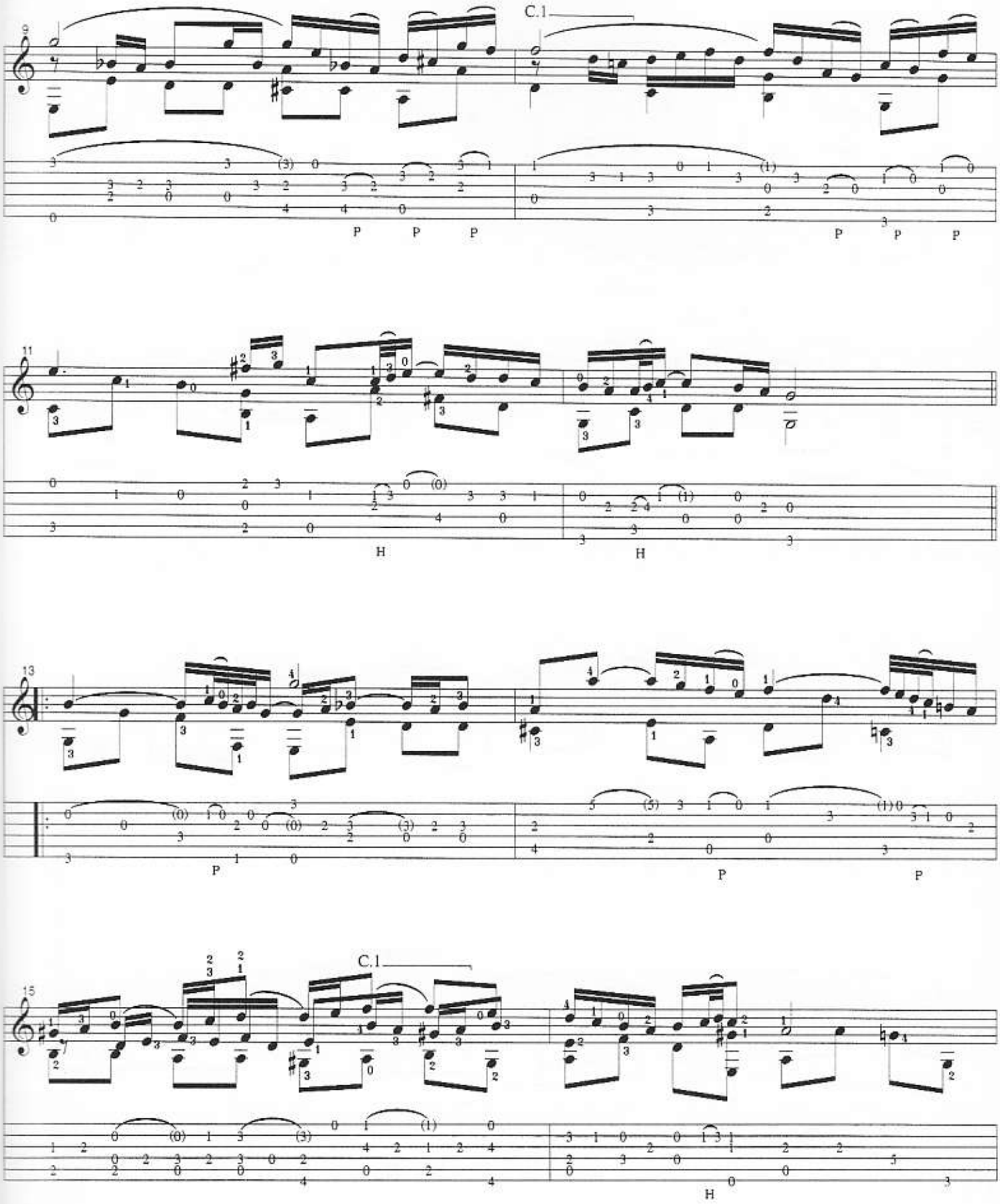
# Air ("On the G String")

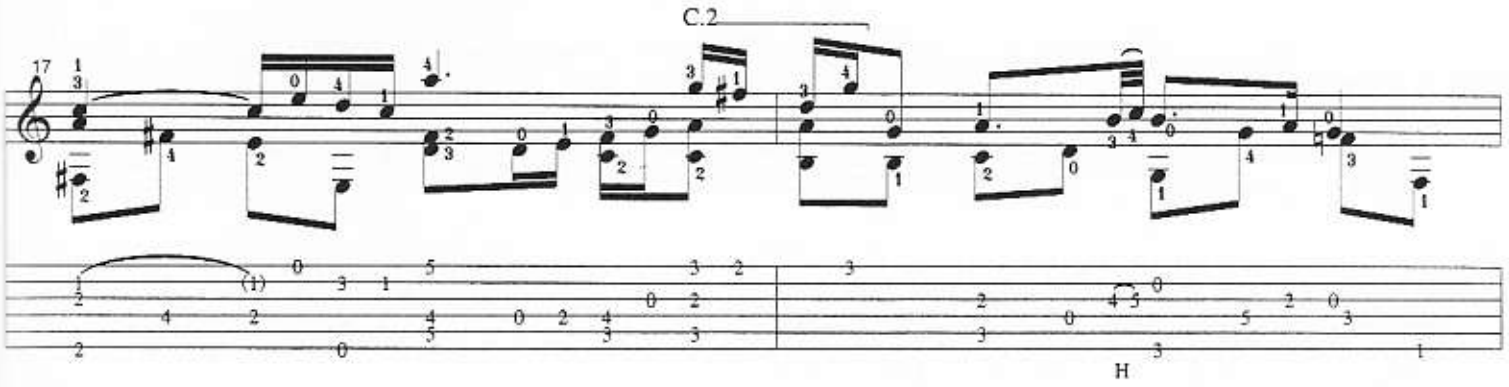
## from Suite No. 3 for orchestra, BWV 1068

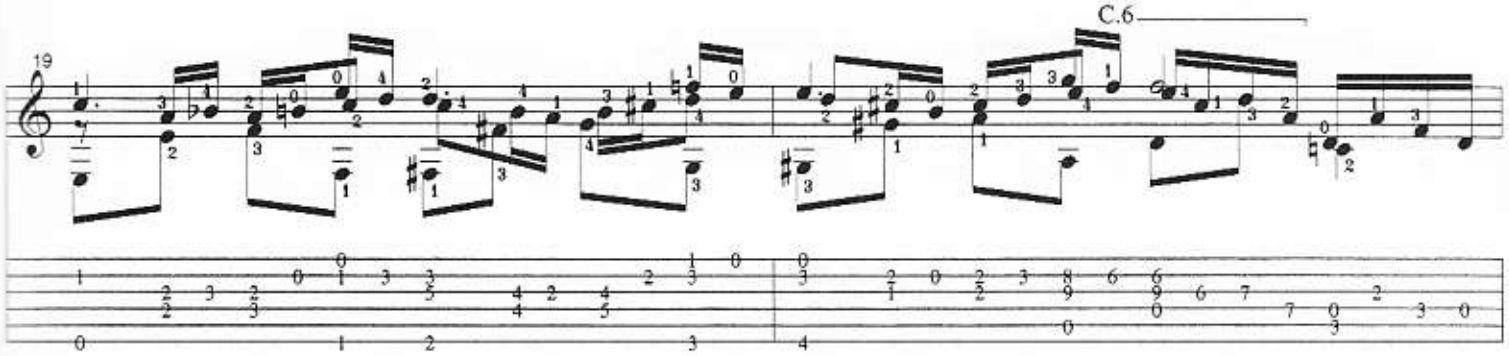
J.S. Bach
(1685-1750)

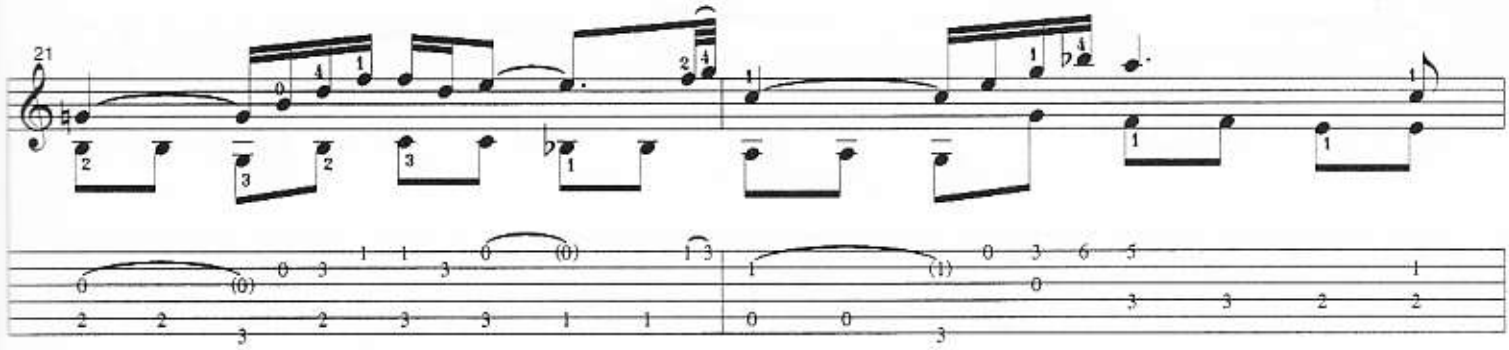


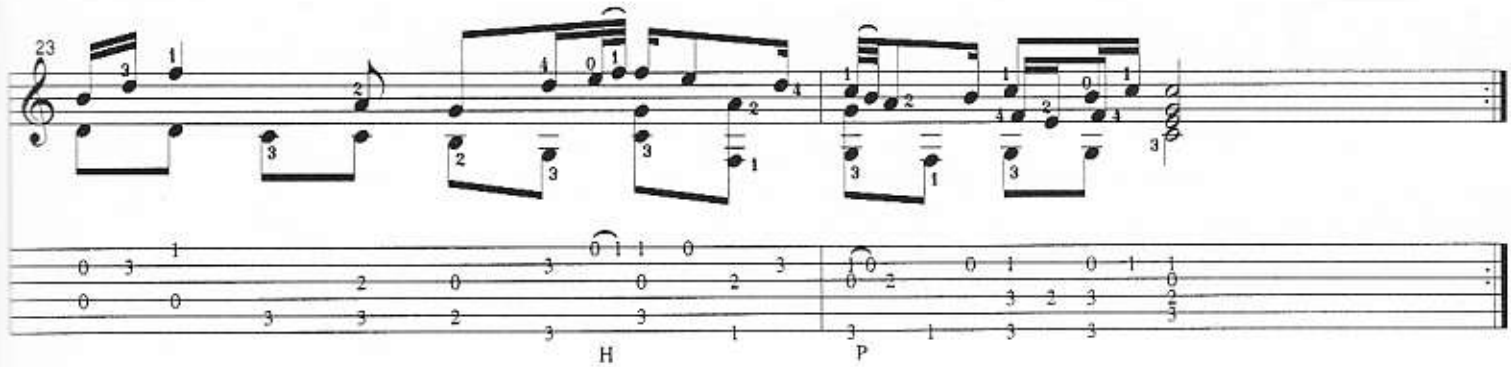

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


C.1
C.1


C.2
17
H


C.6
19

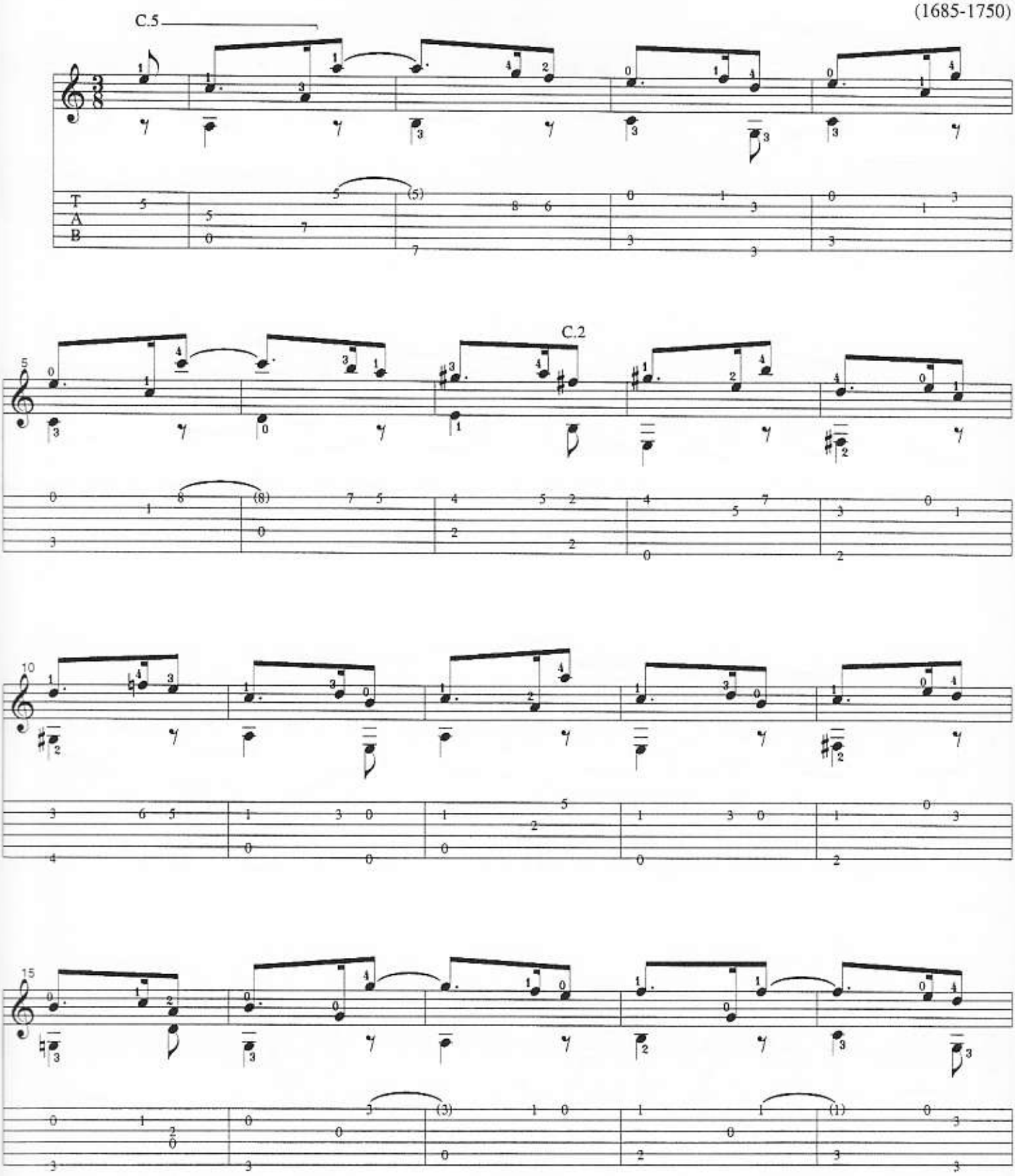

21


23
H
P

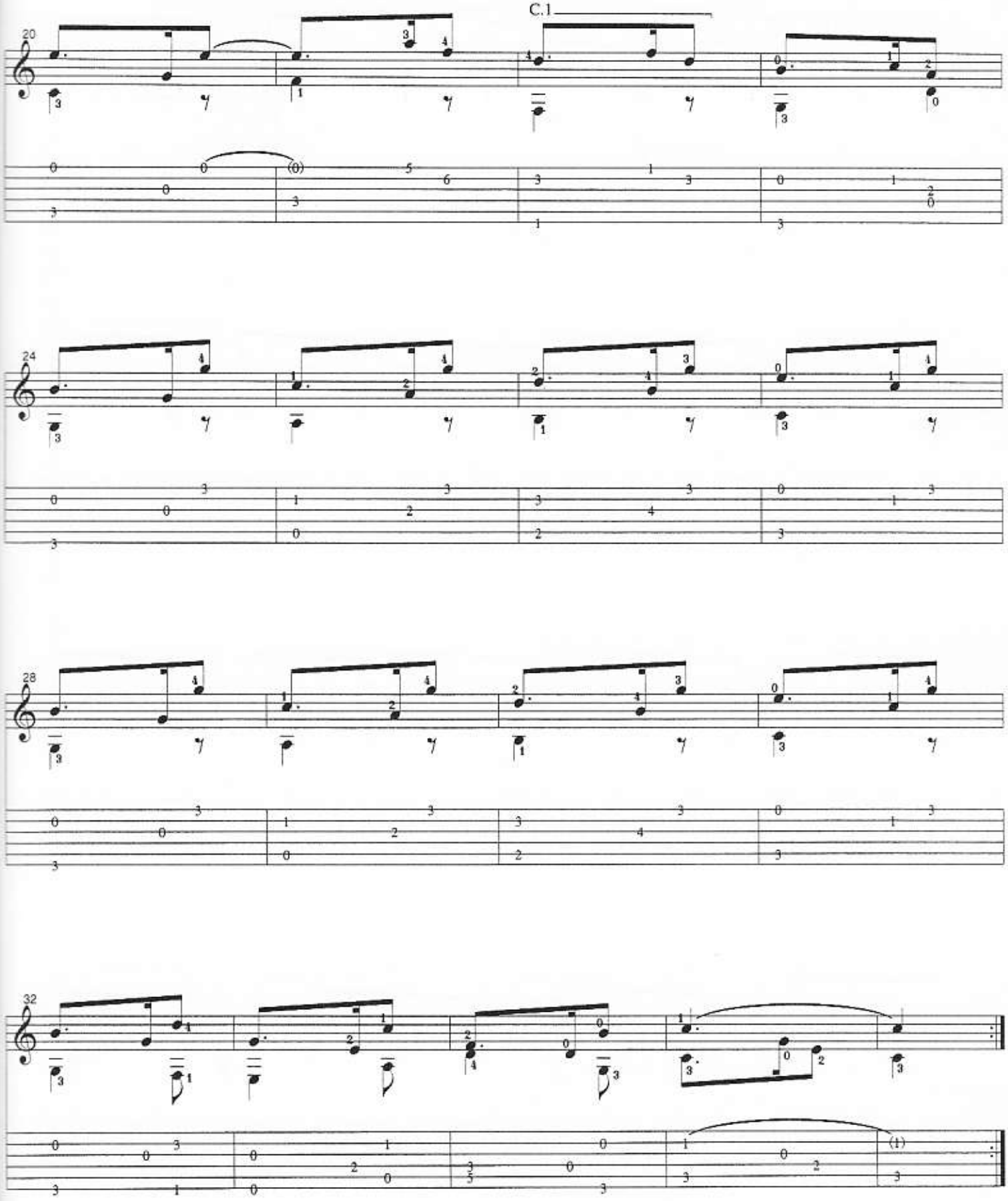
# Gigue

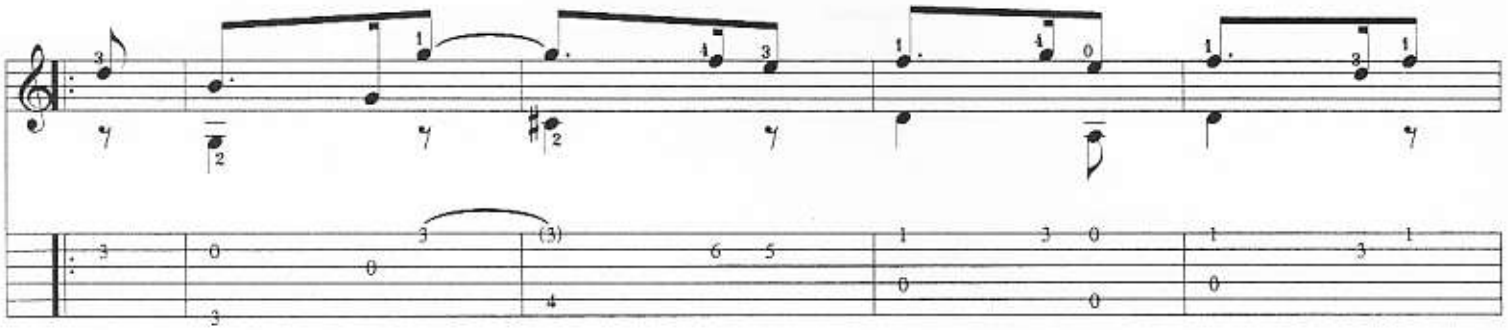
## from Suite (incomplete) for keyboard, BWV 823

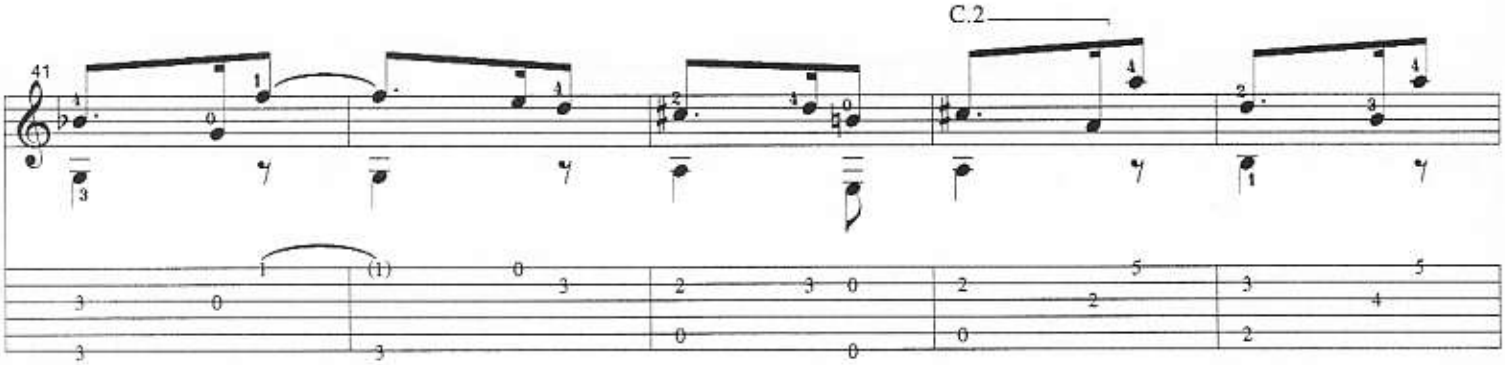
J.S. Bach
(1685-1750)

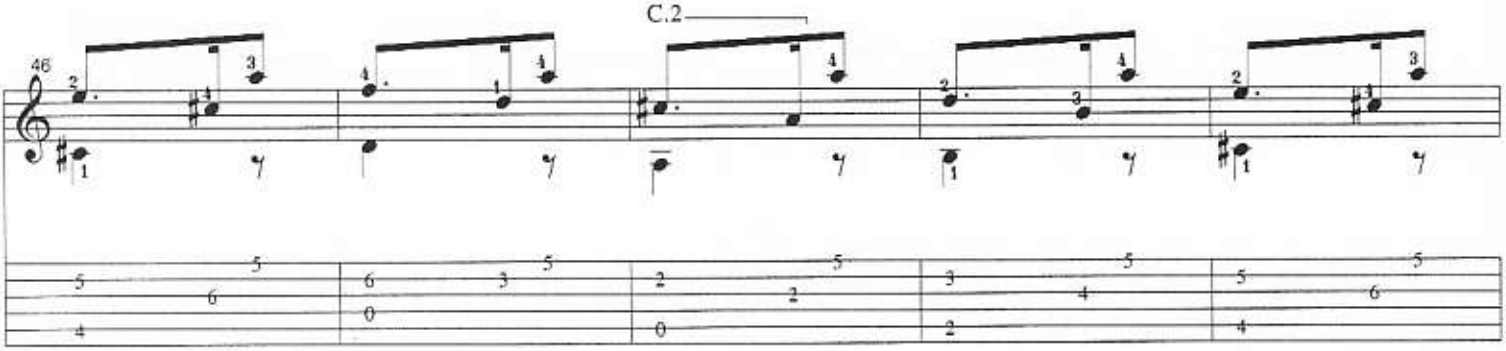


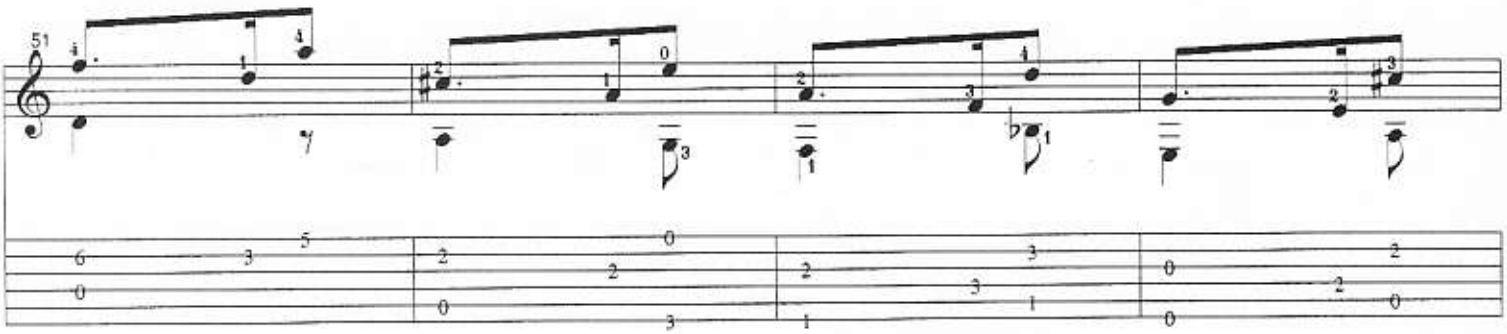

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

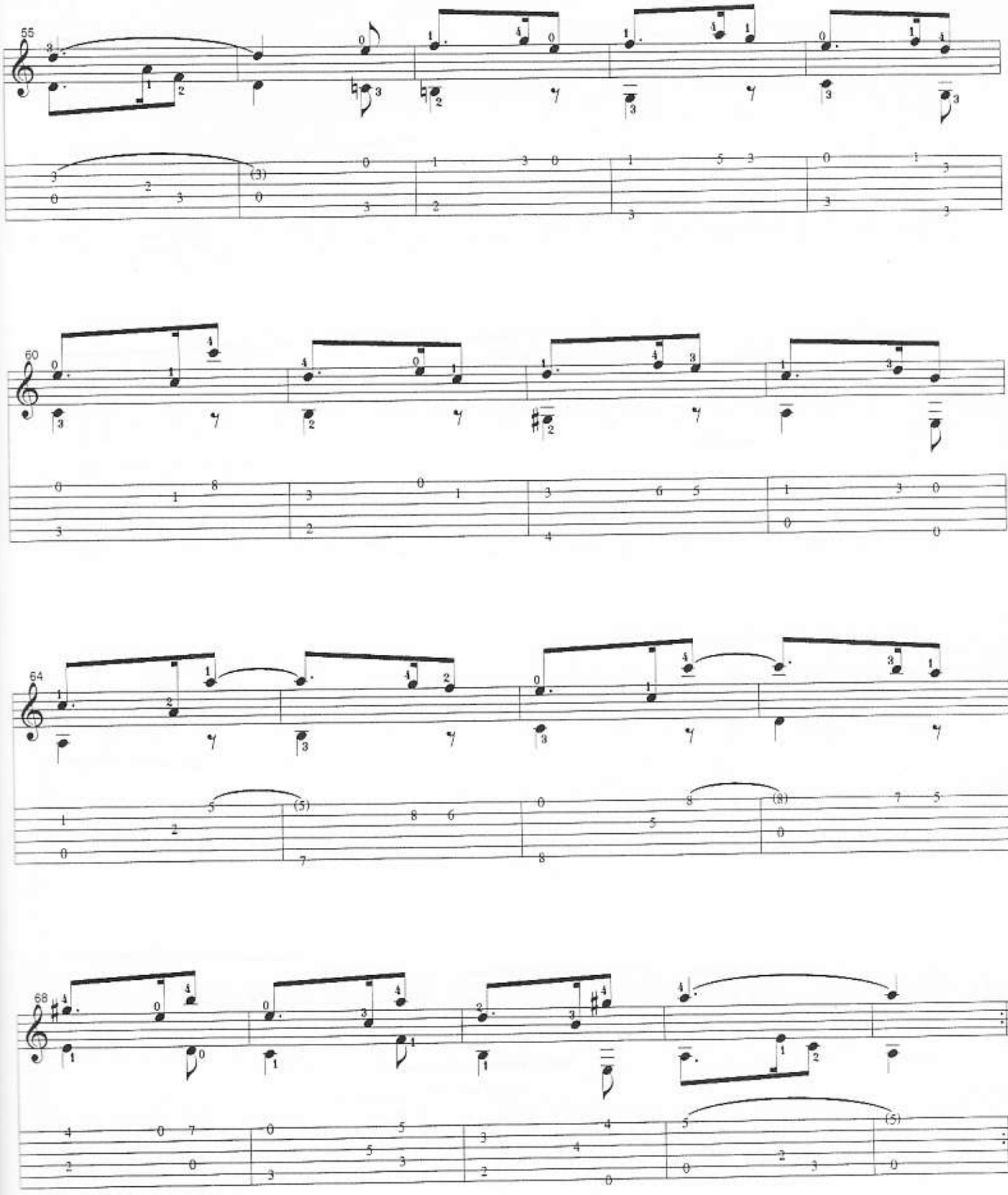

C.1
20
24
28
32




C.2


C.2

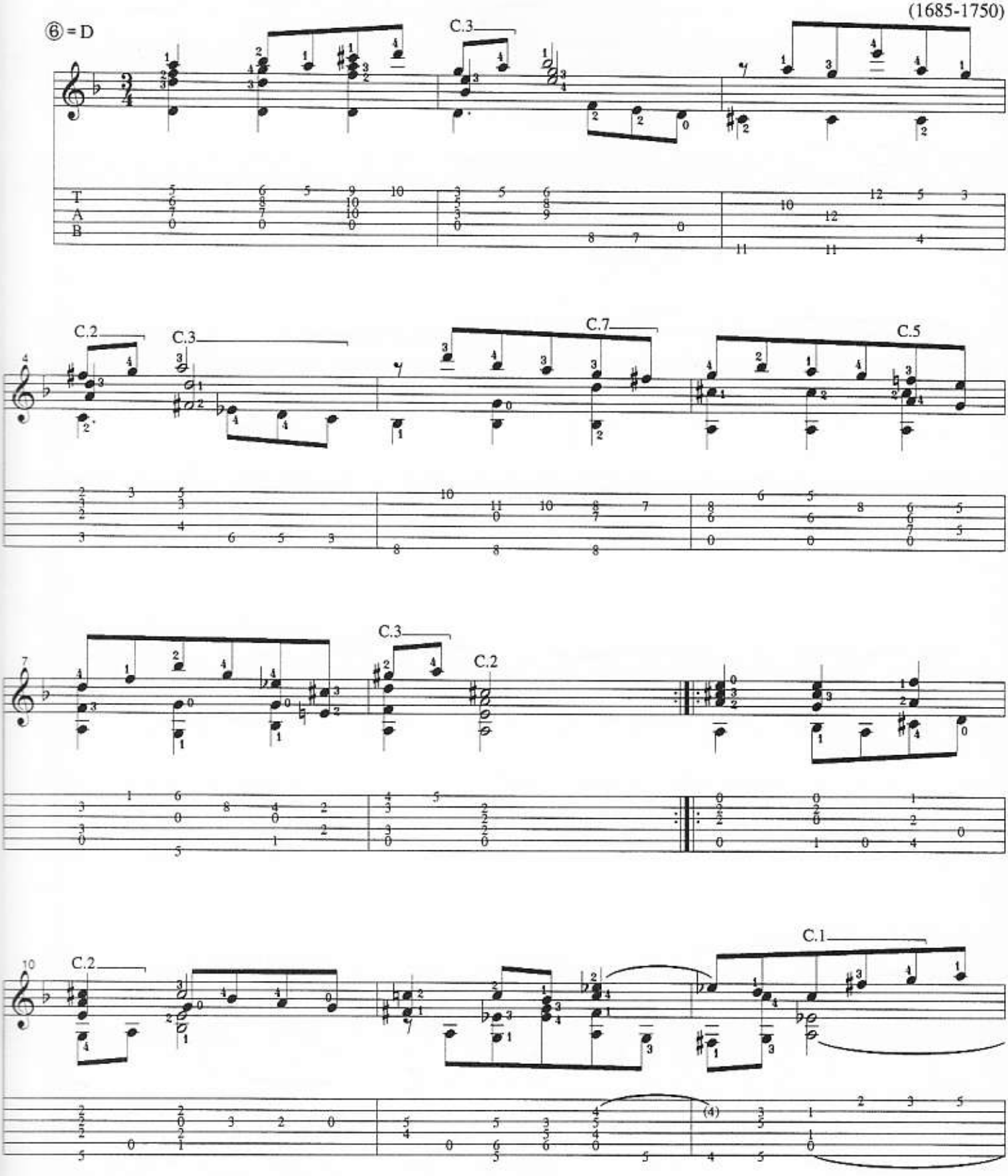



55
60
64
68

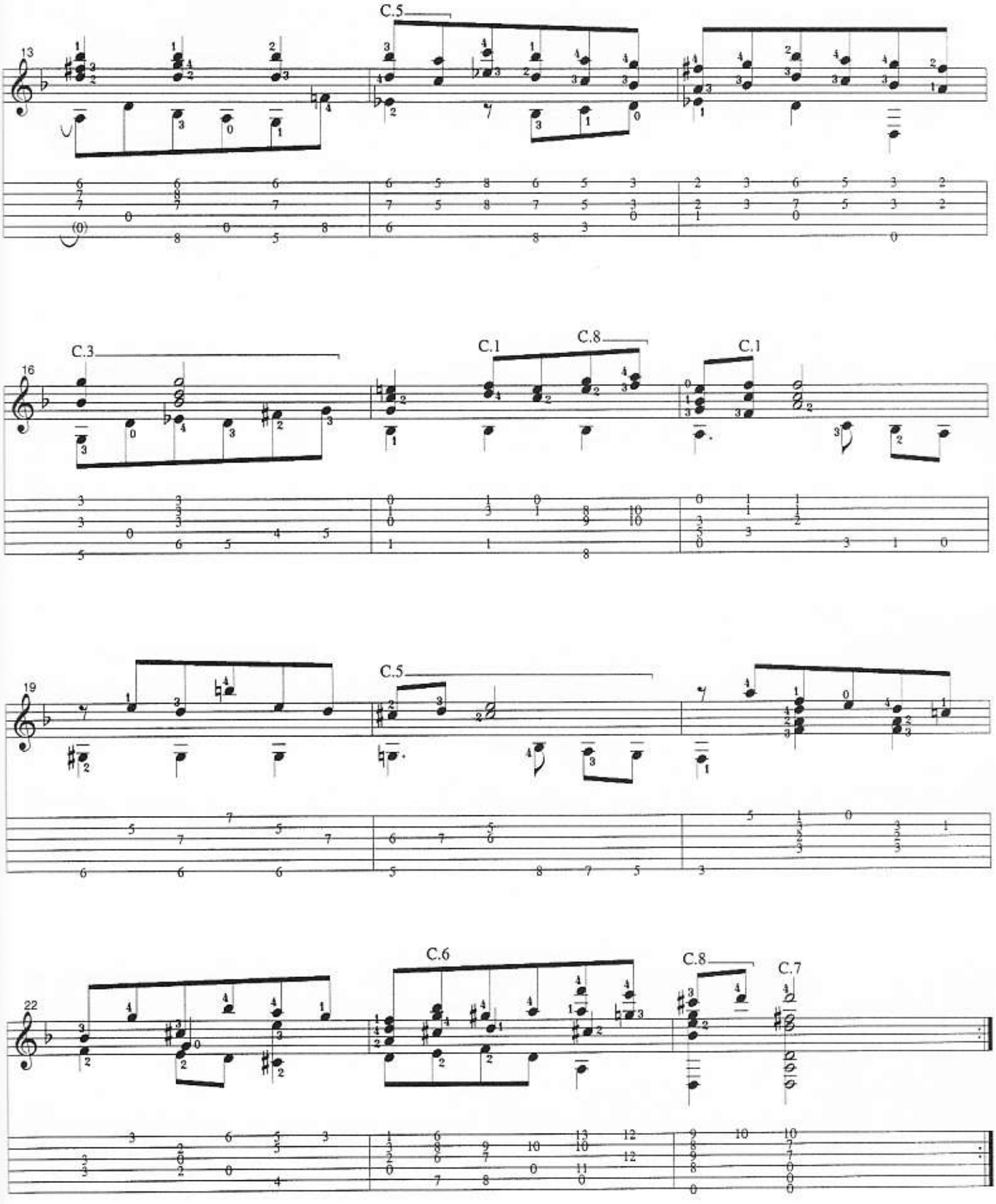
# Sarabande

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

J.S. Bach
(1685-1750)



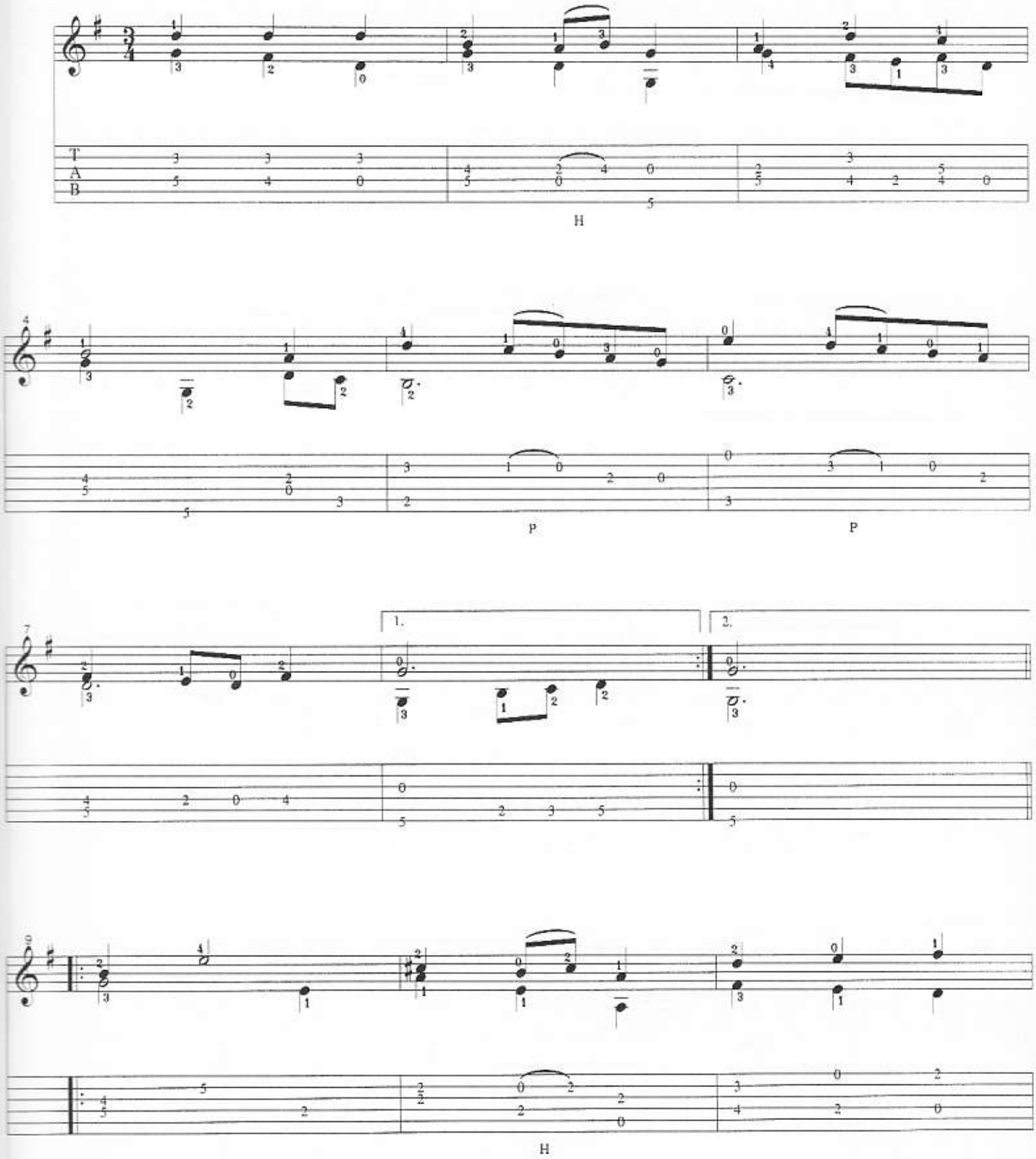

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


13
C.5
16
C.3
C.1
C.8
C.1
19
C.5
22
C.6
C.8
C.7

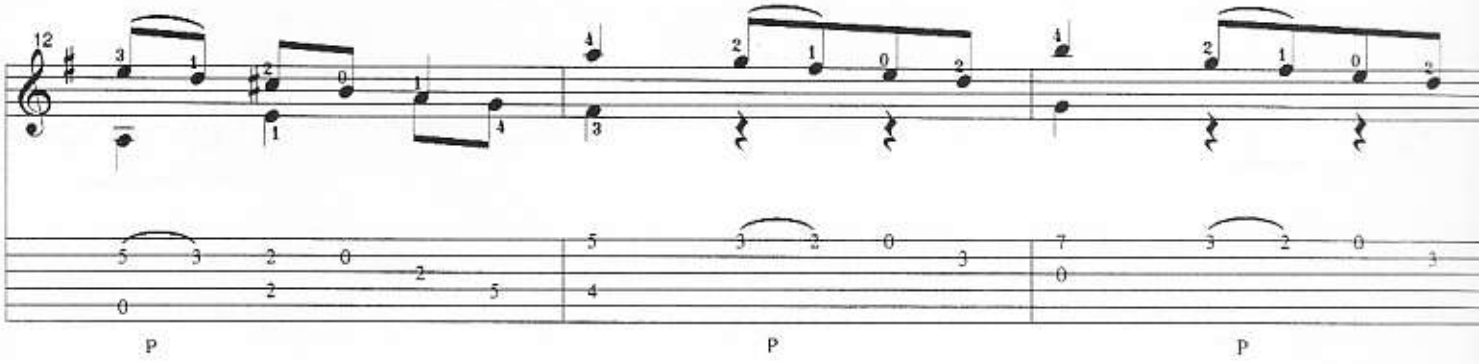
# Minuet in G Major
## for keyboard

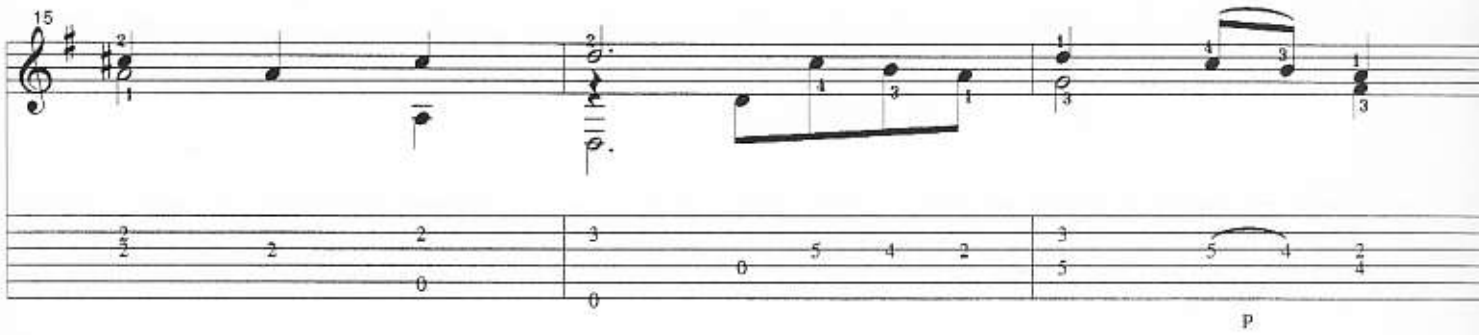
J.S. Bach
(1685-1750)

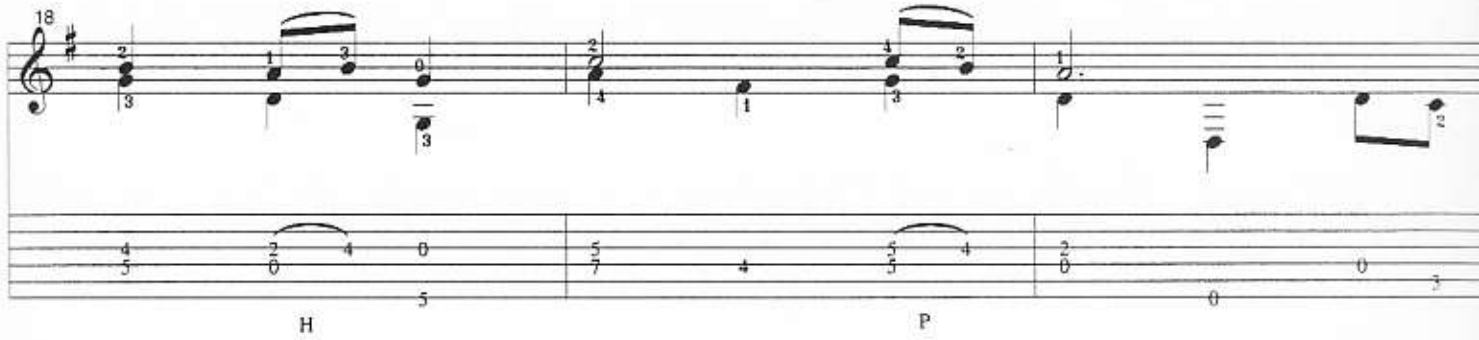
⑥ = D

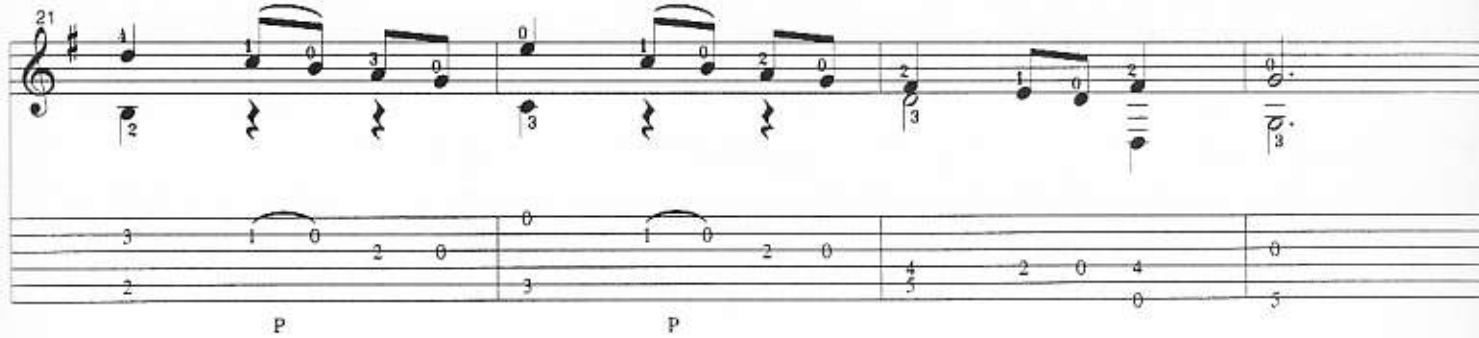



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


12
P
P
P


15
P

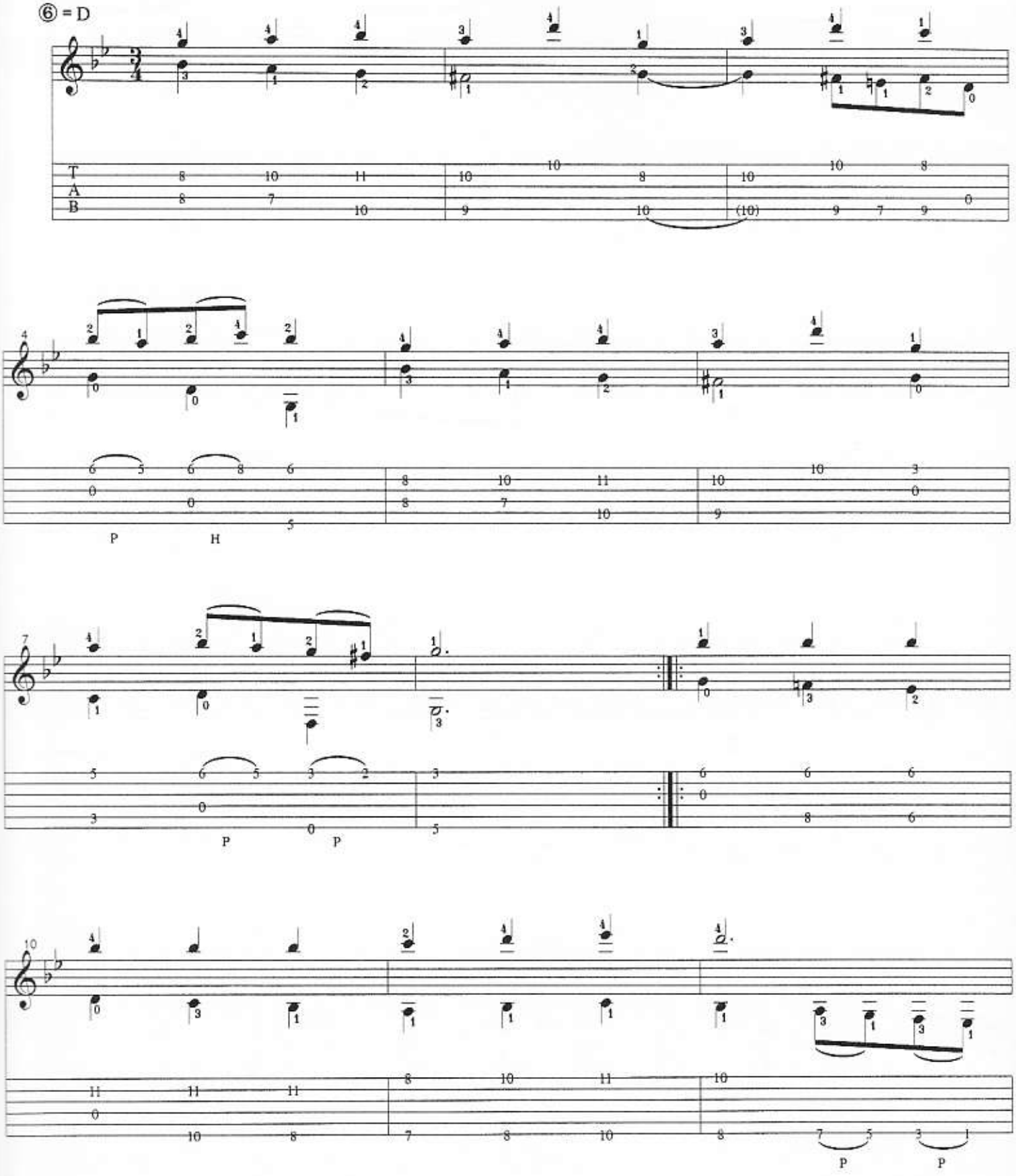

18
H
P


21
P
P

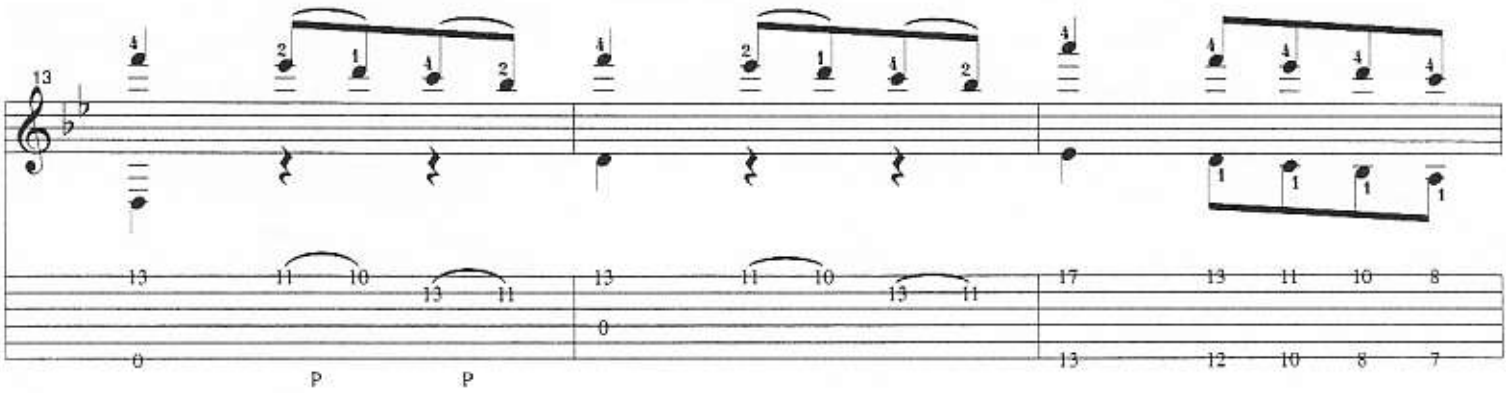
# Minuet in G Minor

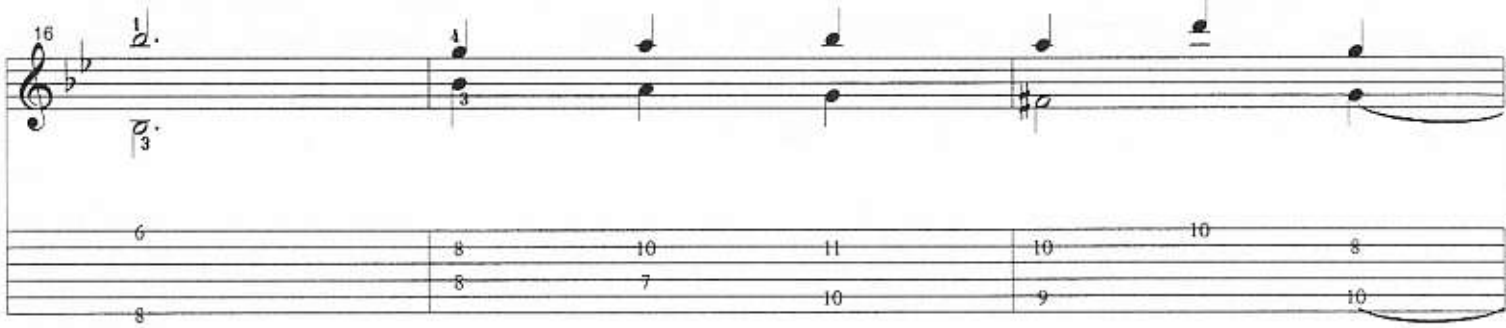
for keyboard

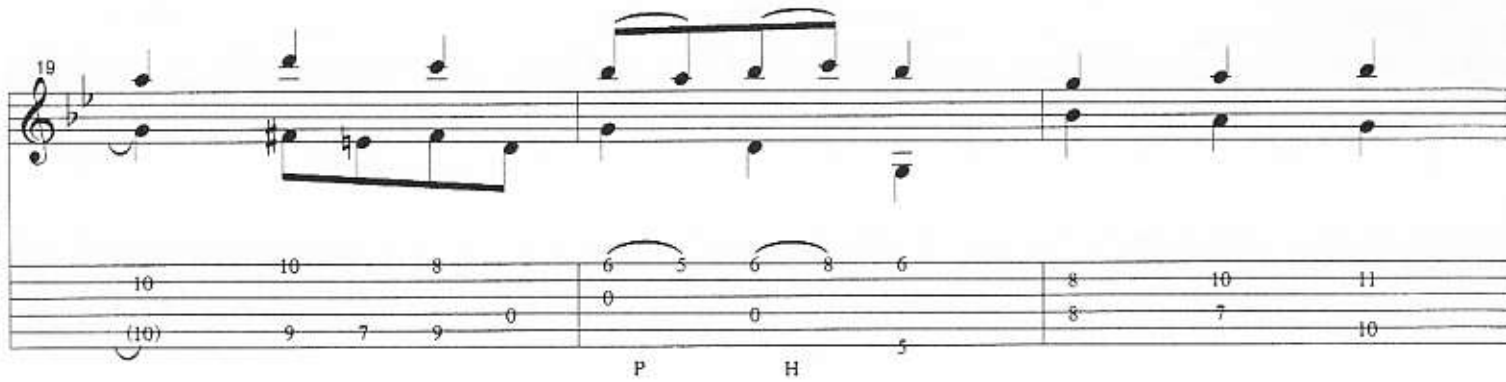
J.S. Bach
(1685-1750)

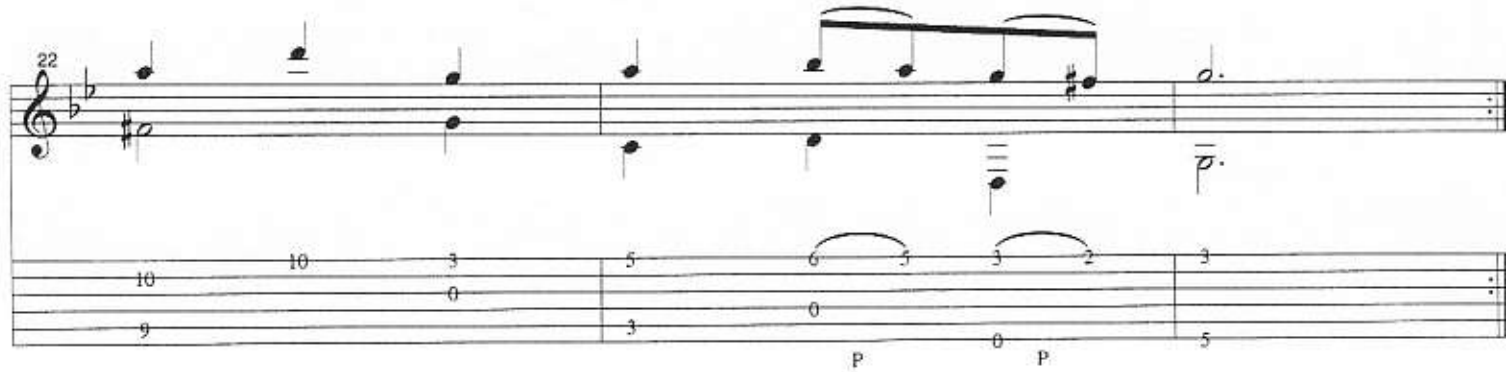



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


13
P
P


16

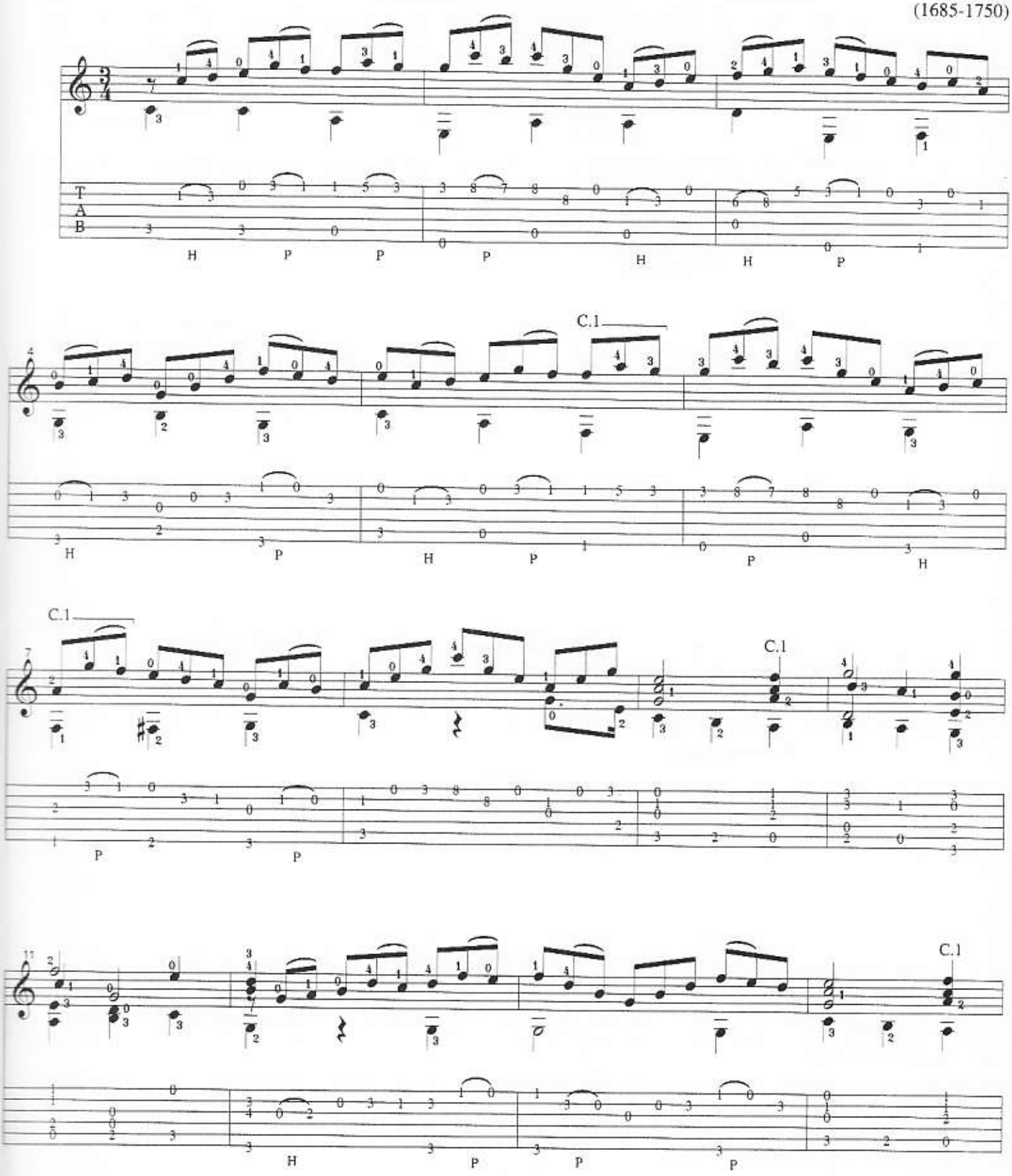

19
P
H


22
P
P

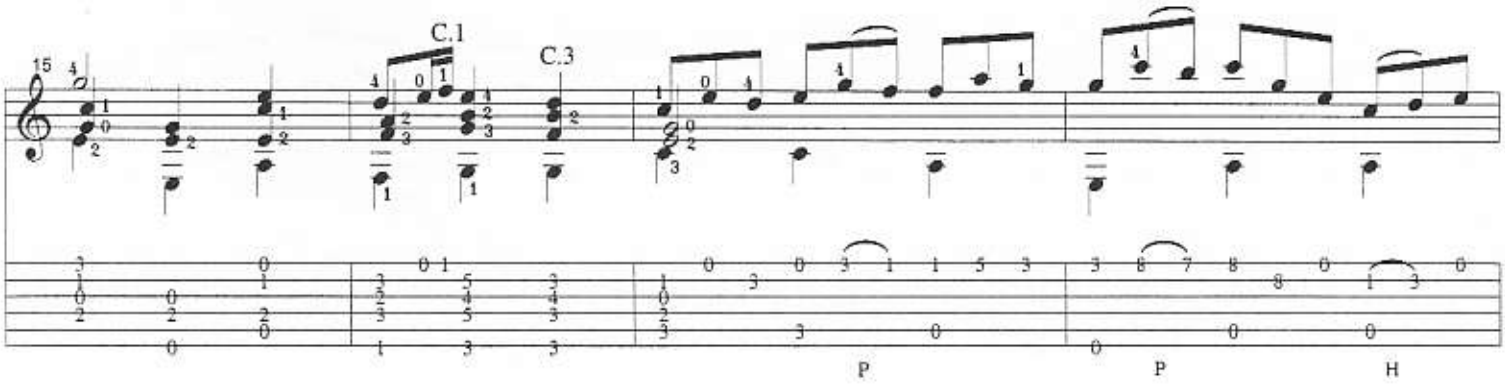
# Chorale: "Jesu, Joy of Man's Desiring"

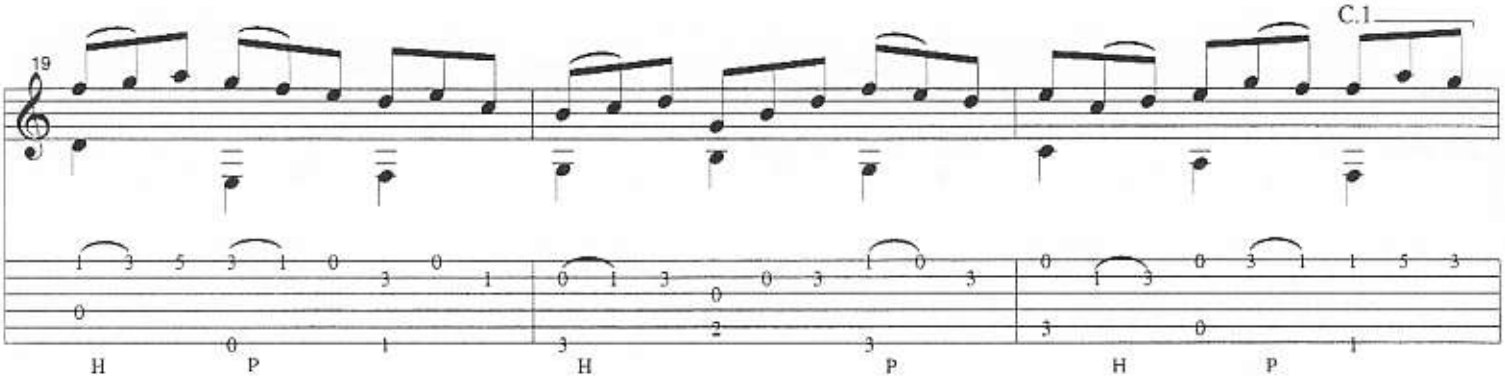
## from Cantata No. 147, *"Herz und Mund und Tat und Leben"*

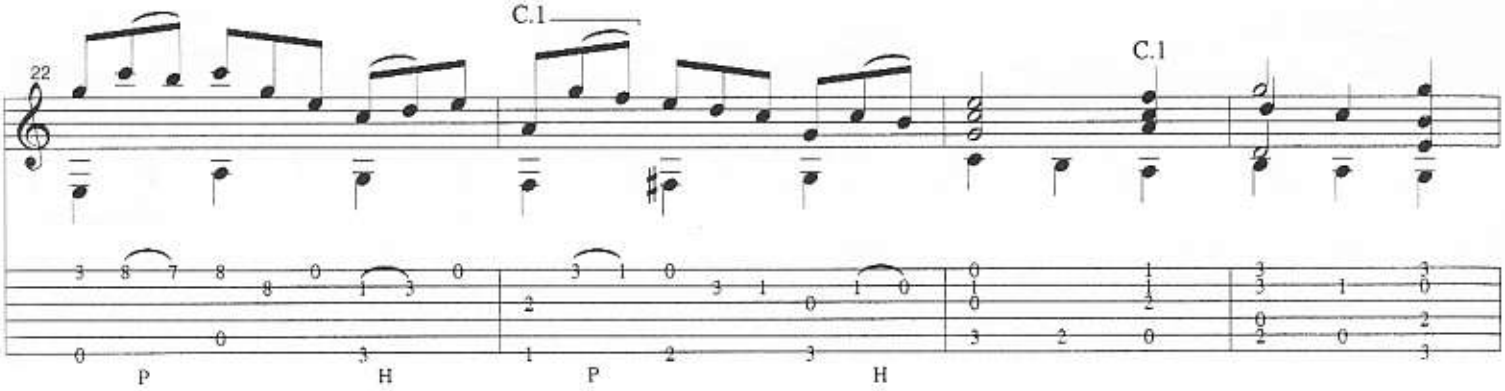
J.S. Bach
(1685-1750)

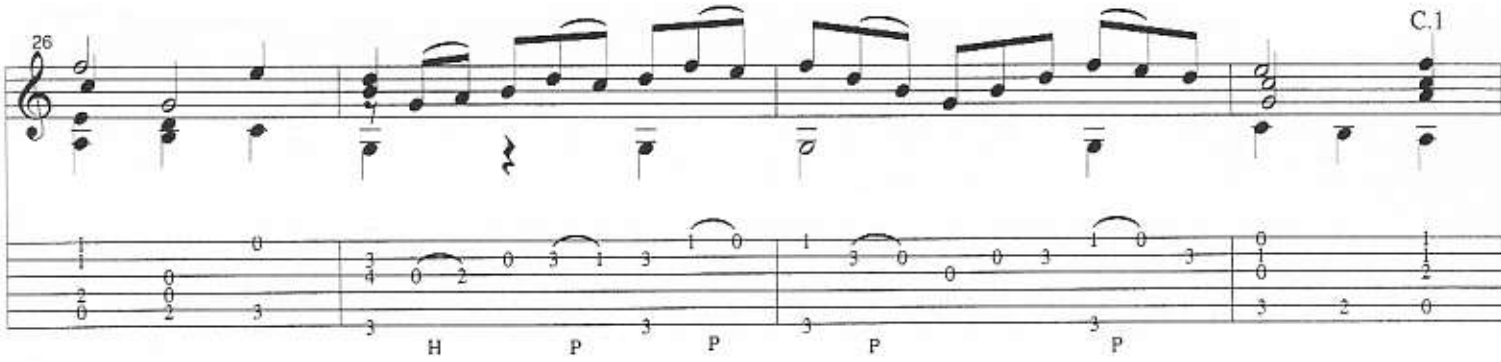


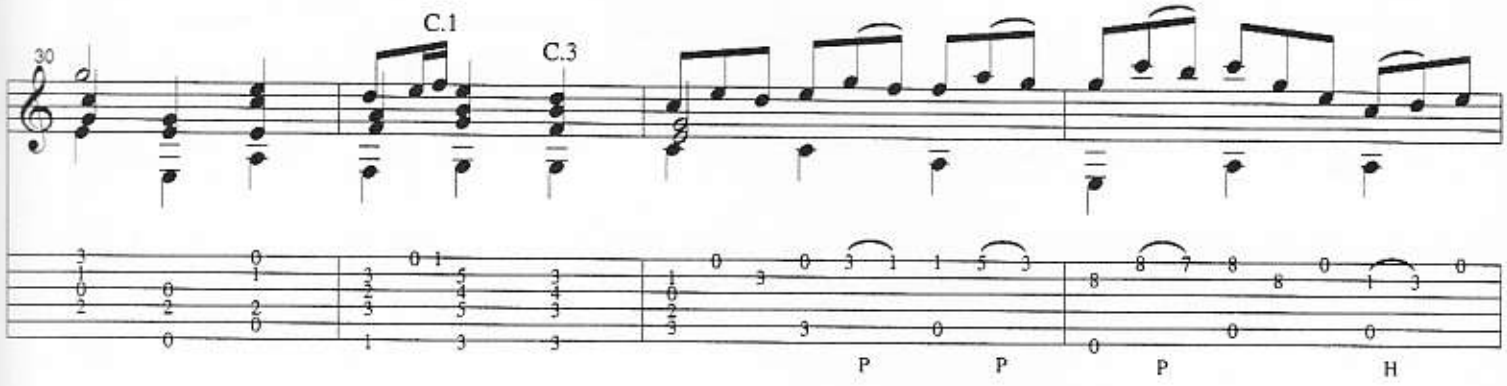

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

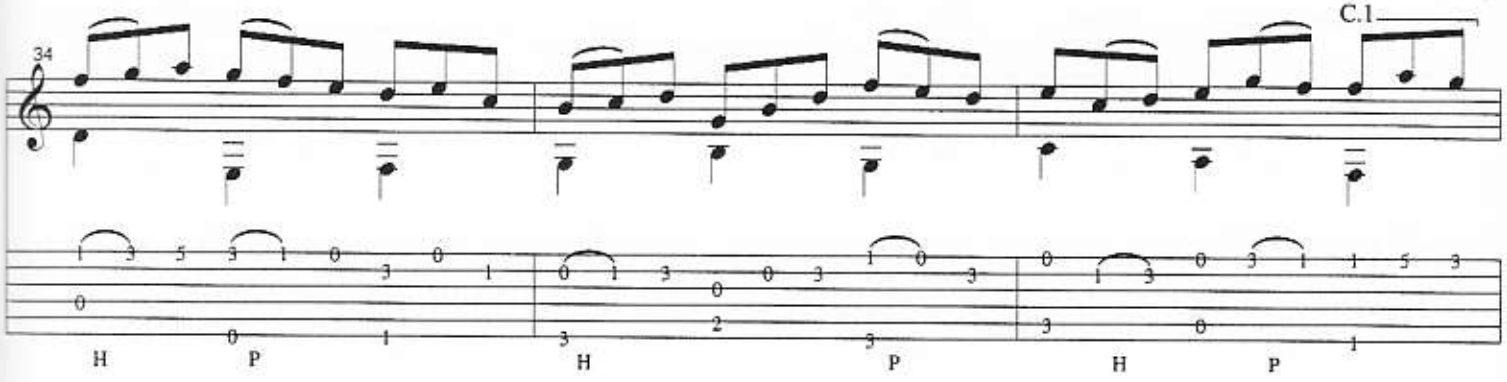

15
C.1
C.3
P
P
H

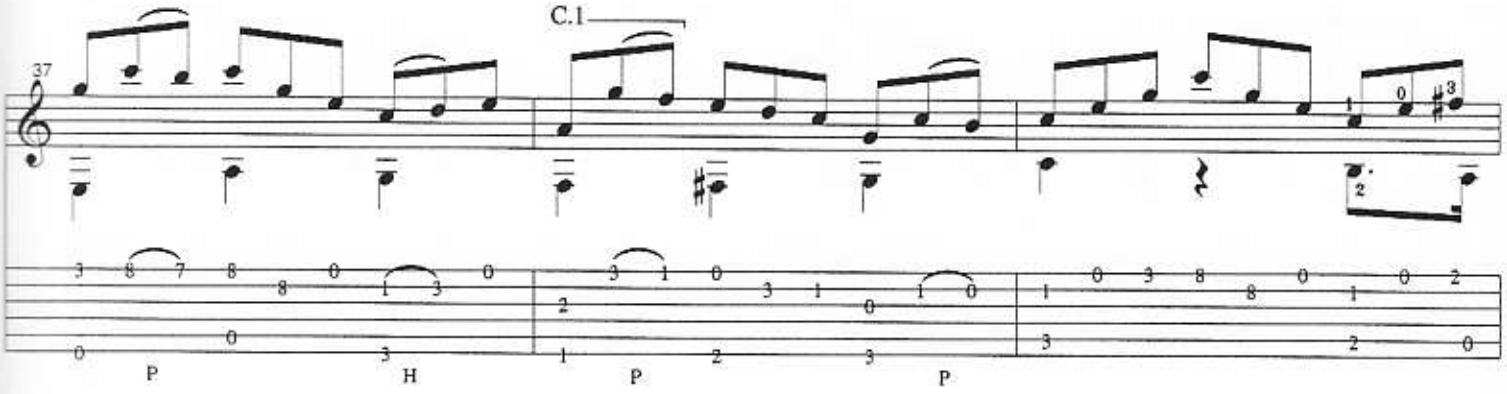

19
C.1
H
P
H
P
H
P

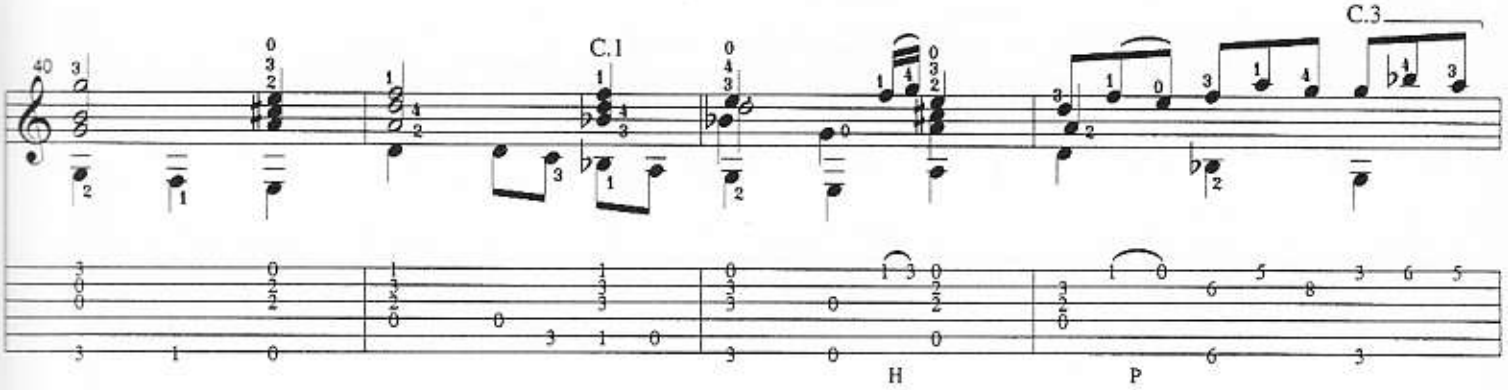

22
C.1
C.1
P
H
P
H

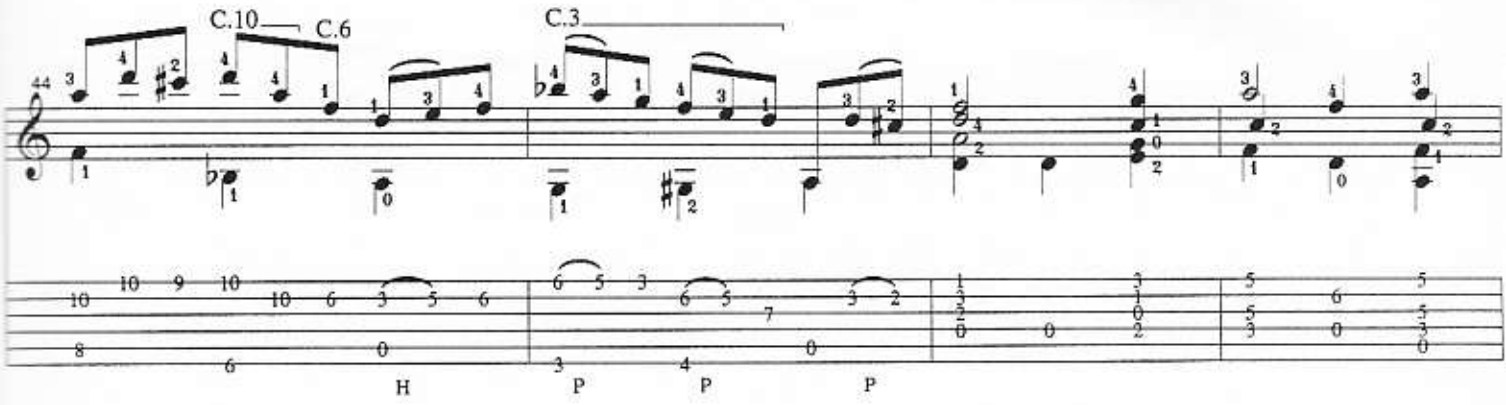

26
C.1
H
P
P
P
P

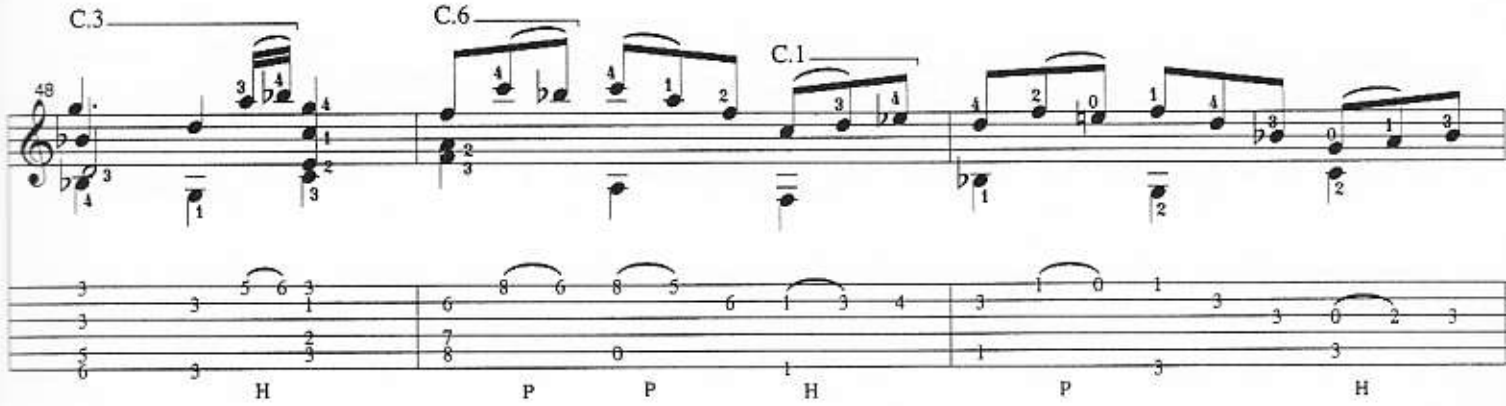

30
C.1
C.3
P
P
P
H

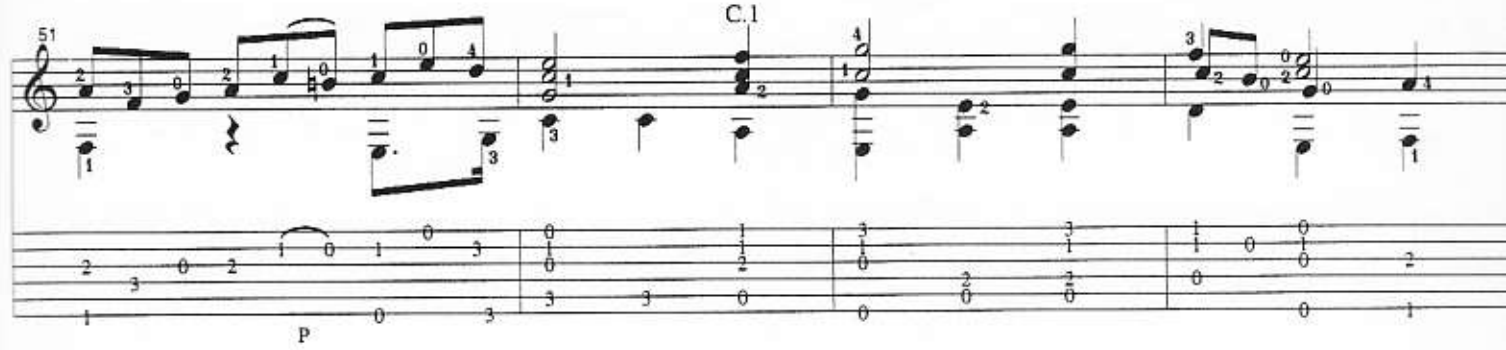

34
C.1
H
P
H
P
H
P

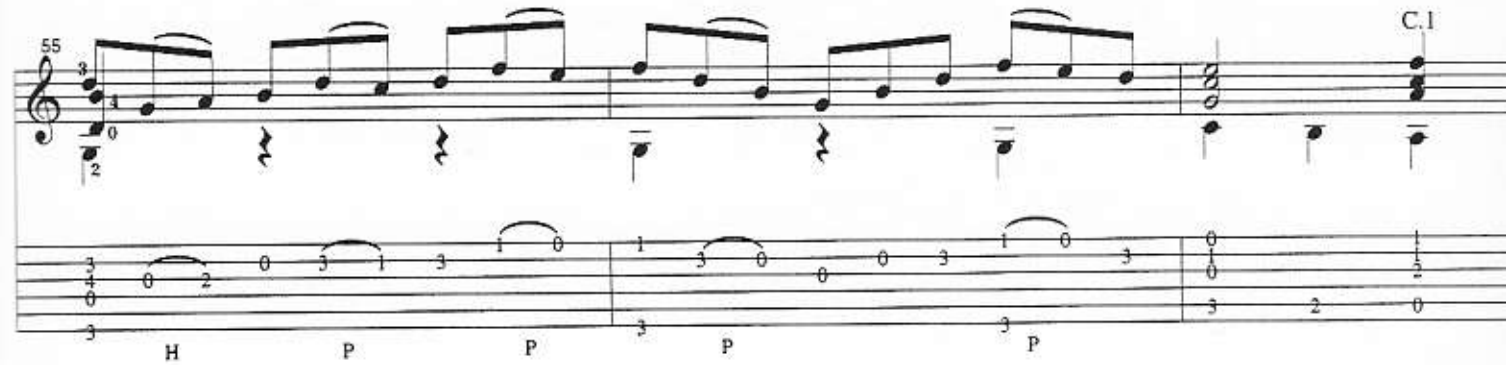

37
C.1
P
H
P
P

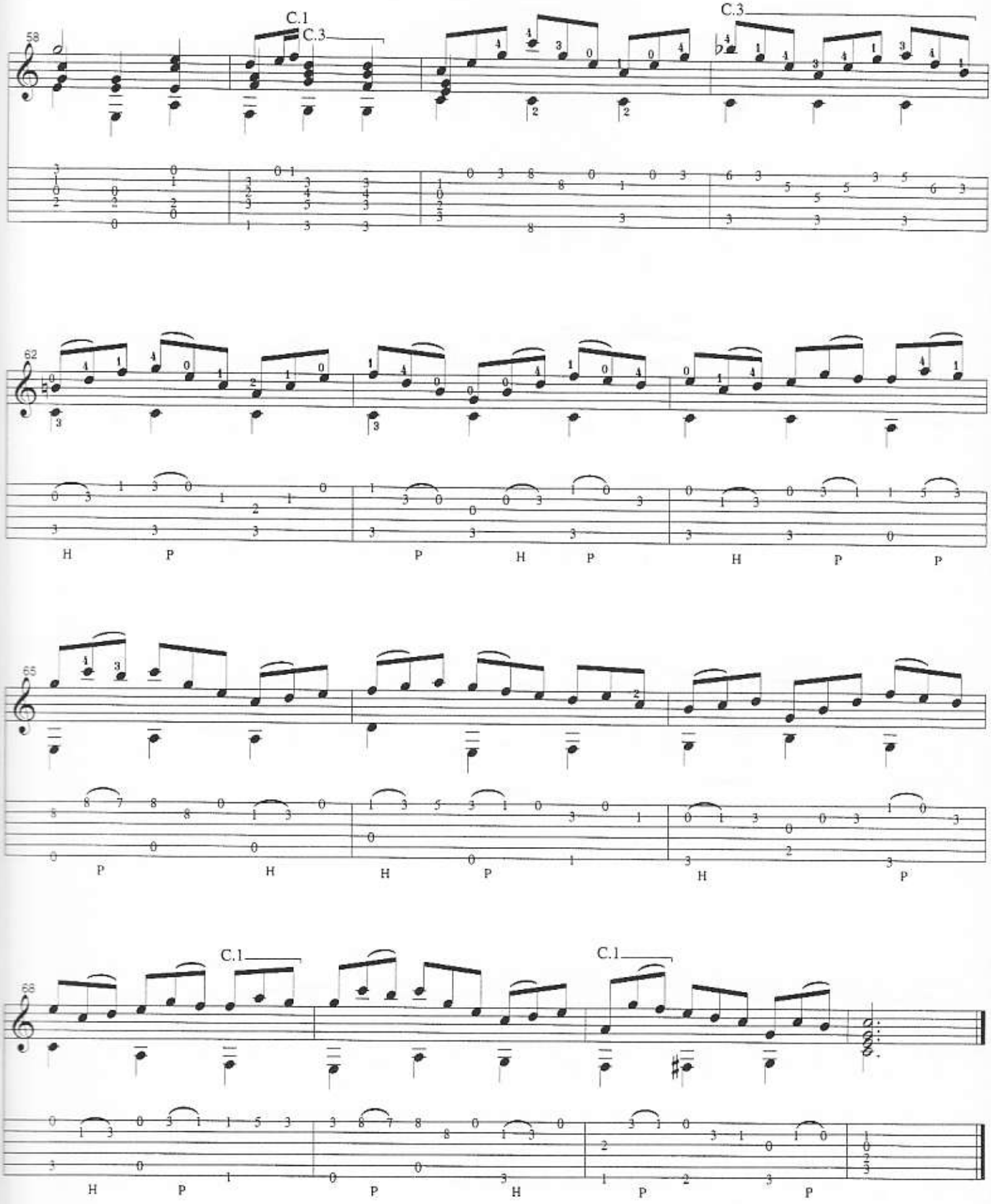

40
C.1
C.3
H
P


C.10
C.6
C.3
44
H
P
P
P


C.3
C.6
C.1
48
H
P
P
H
P
H


C.1
51
P

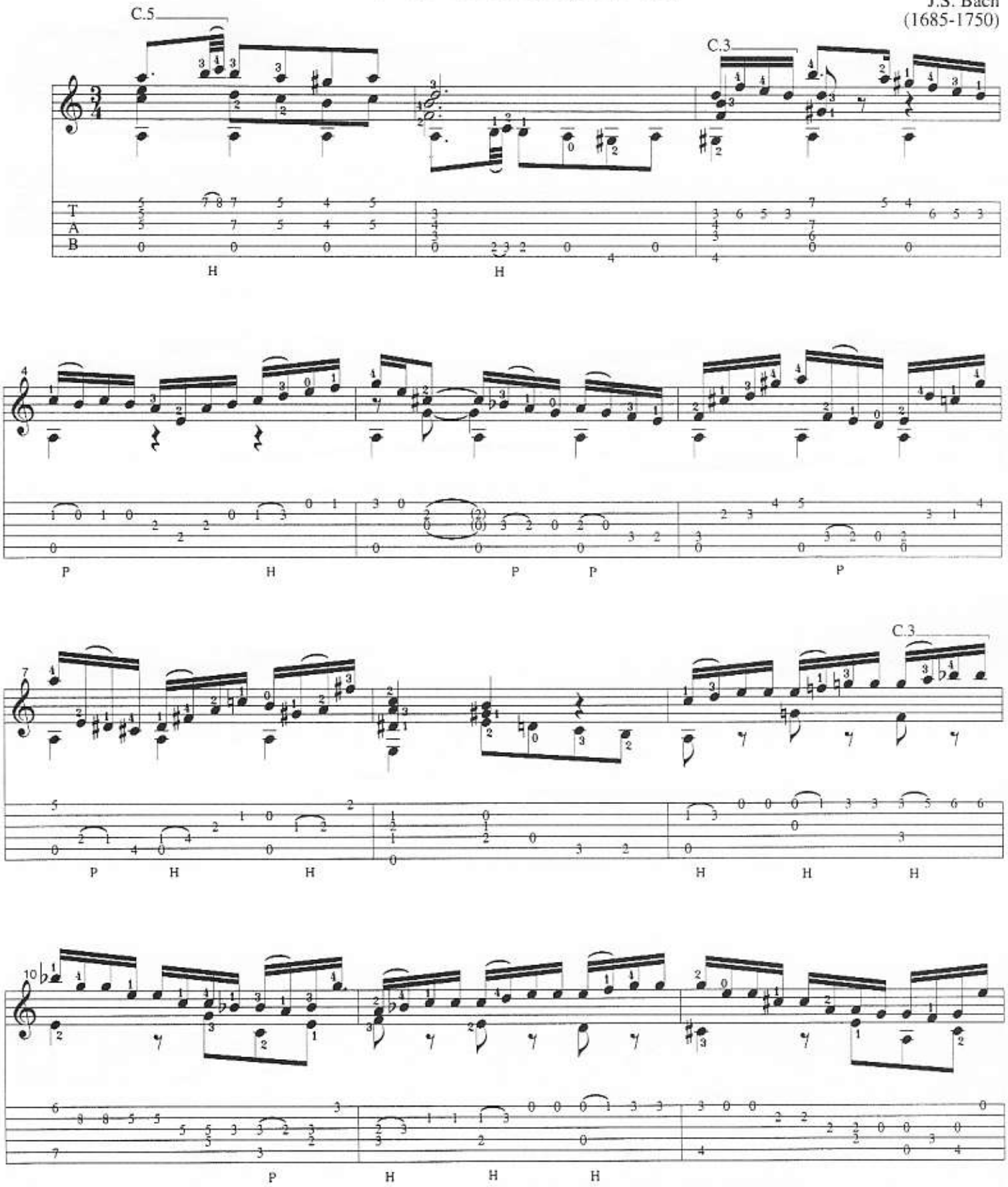

C.1
55
H
P
P
P
P


58
C.1
C.3
C.3
62
H
P
P
H
P
H
P
P
65
P
H
H
P
H
P
68
C.1
C.1
H
P
P
H
P
P

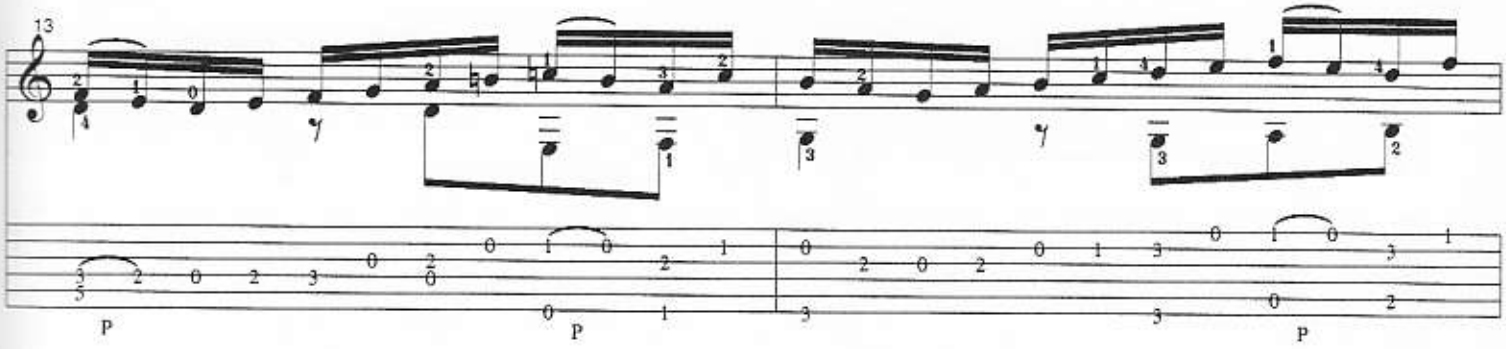
# Sarabande

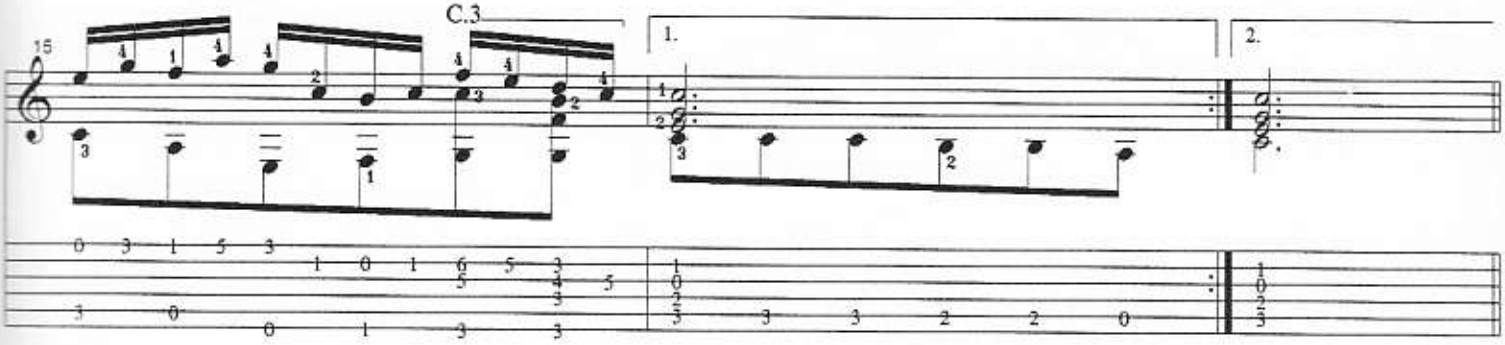
## from Suite No. 2 for lute, BWV 997

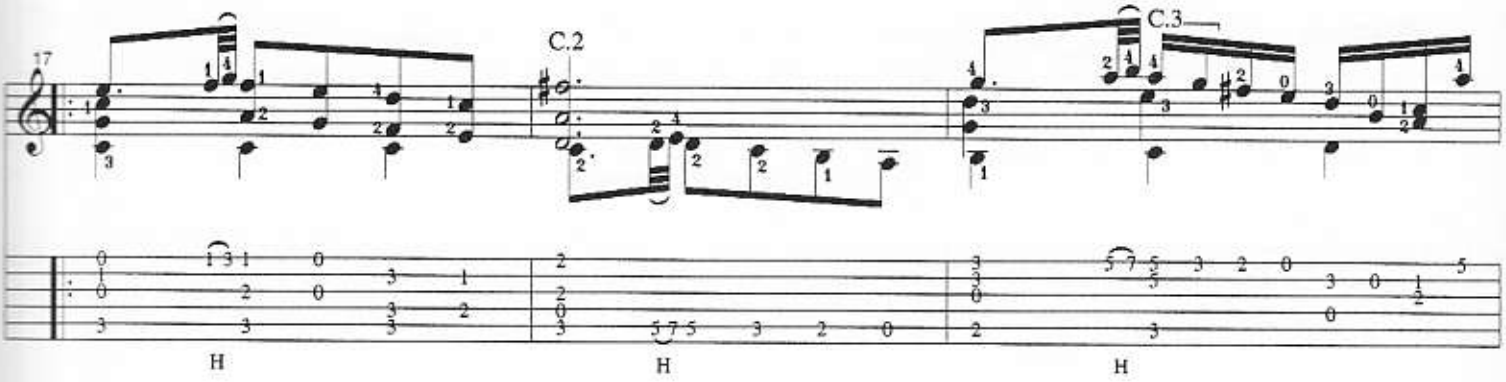
J.S. Bach
(1685-1750)

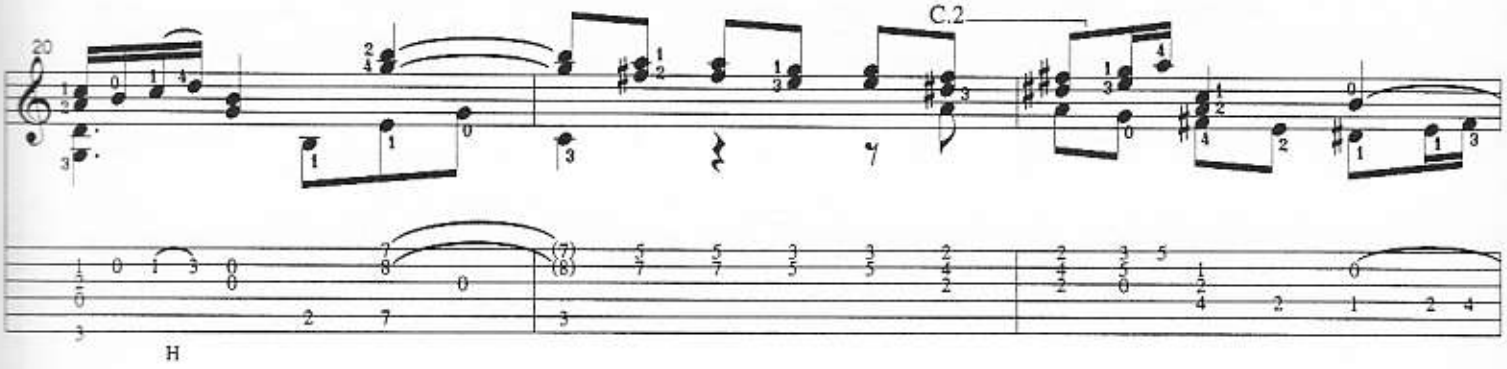


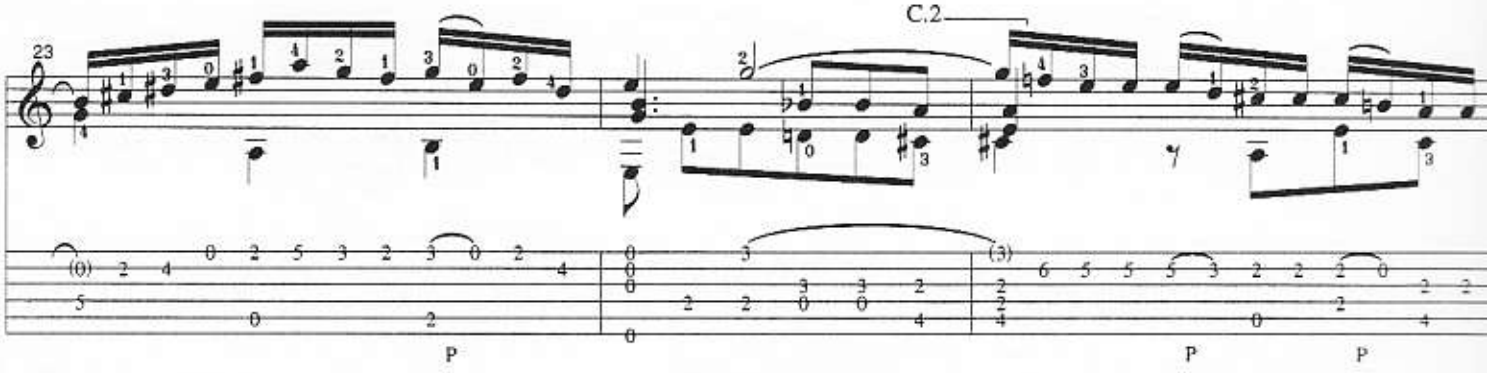

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

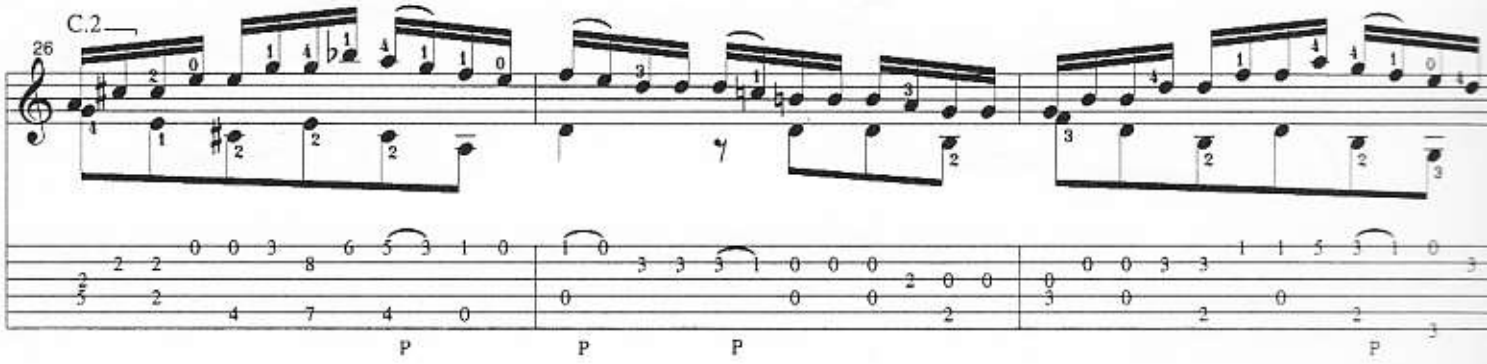

13
P
P
P

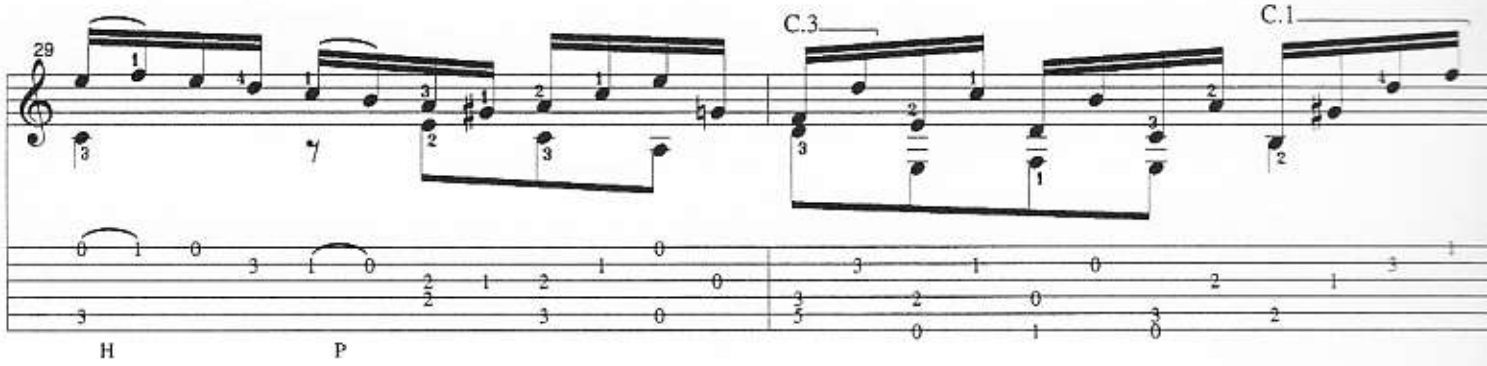

15
C.3
1.
2.

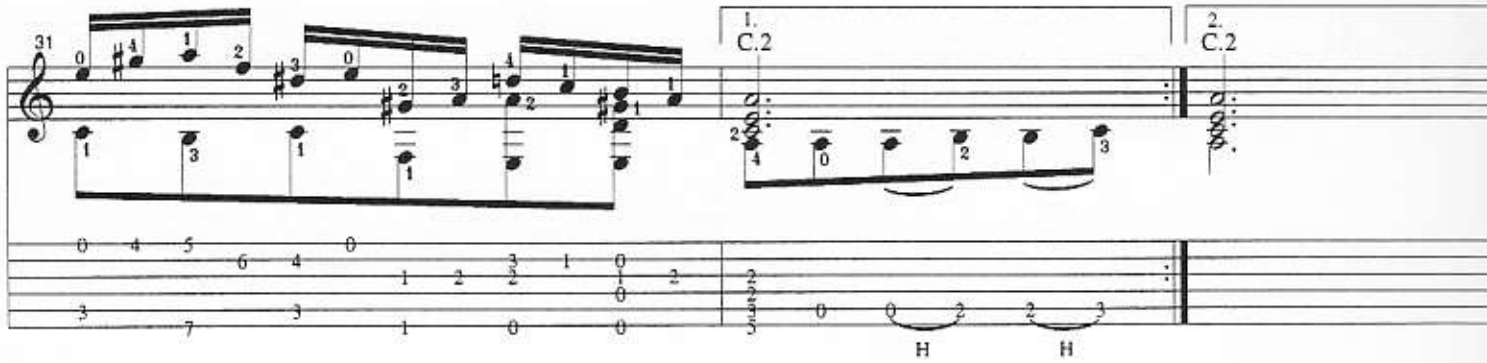

17
C.2
C.3
H
H
H


20
C.2
H


23
C.2
P
P
P


26
C.2
P
P
P
P

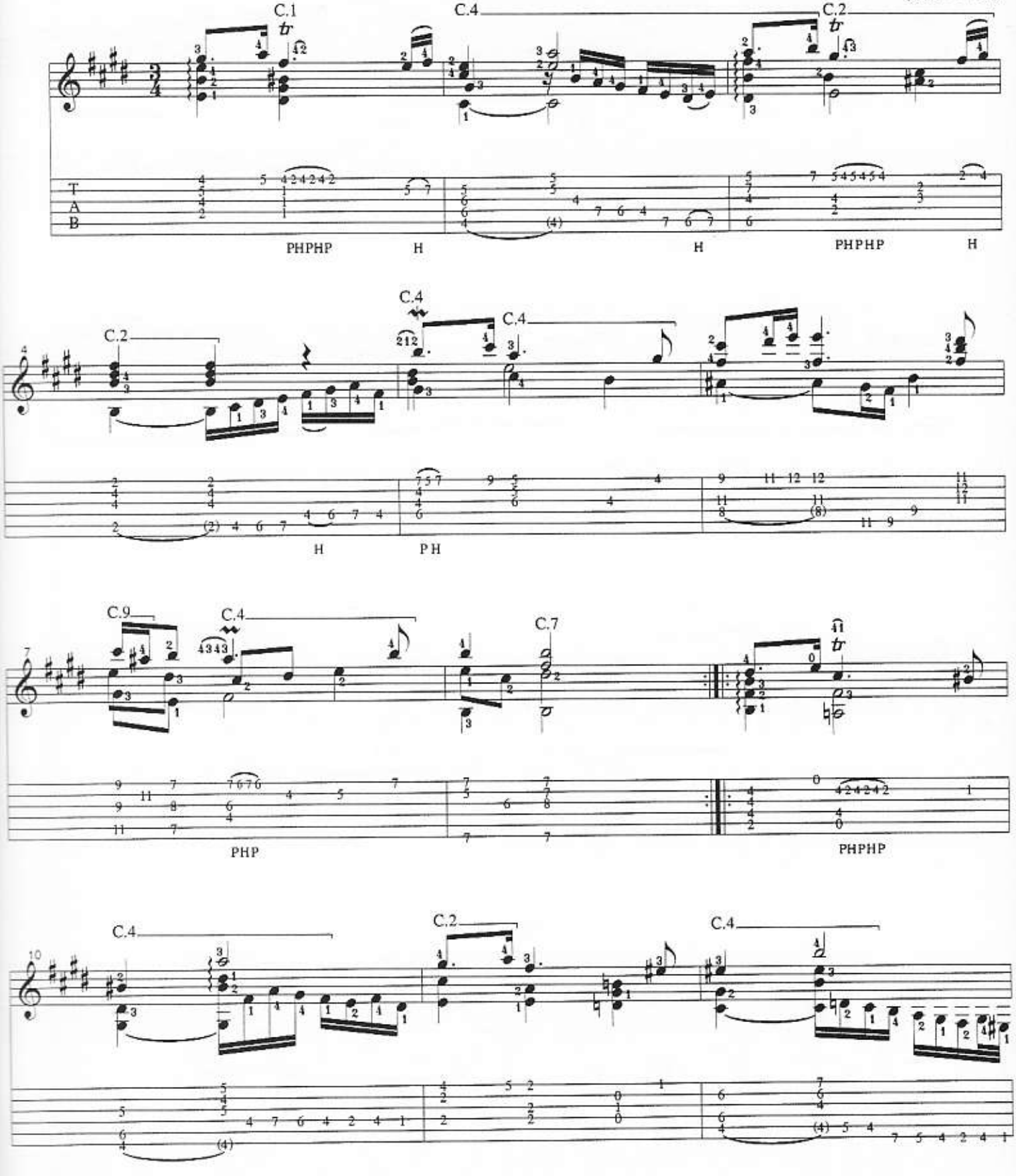

29
C.3
C.1
H
P


31
1.
C.2
2.
C.2
H
H

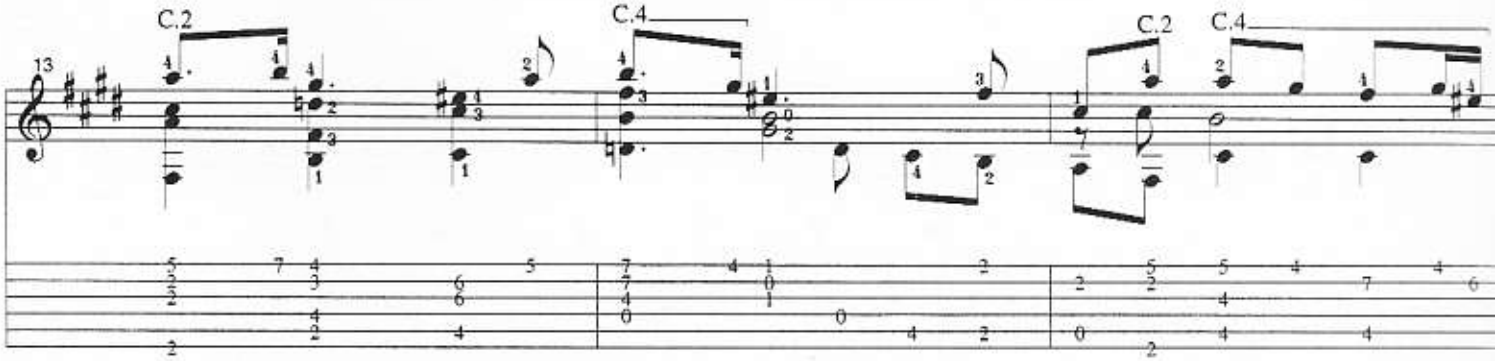
# Sarabande

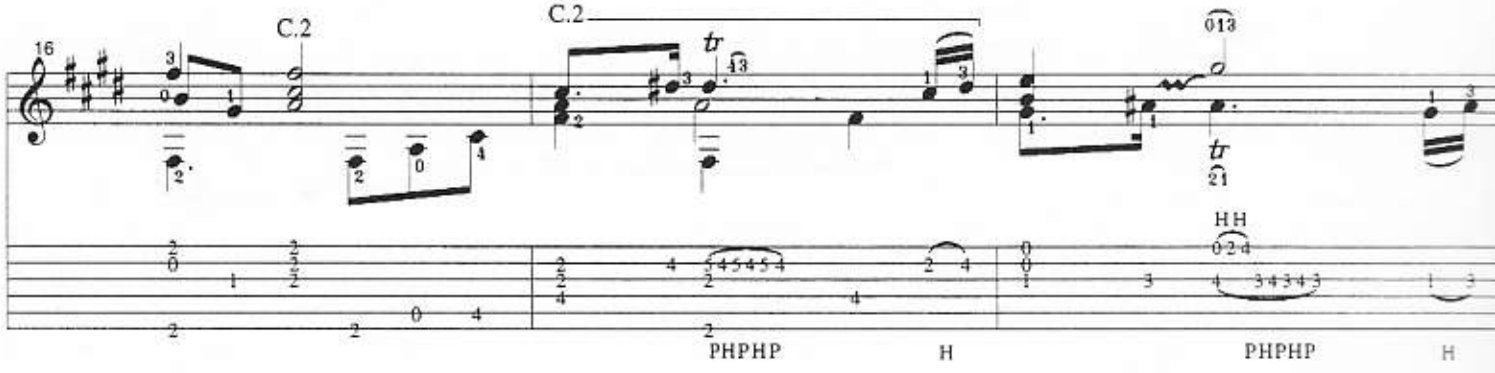
## from French Suite No. 6 for keyboard, BWV 817

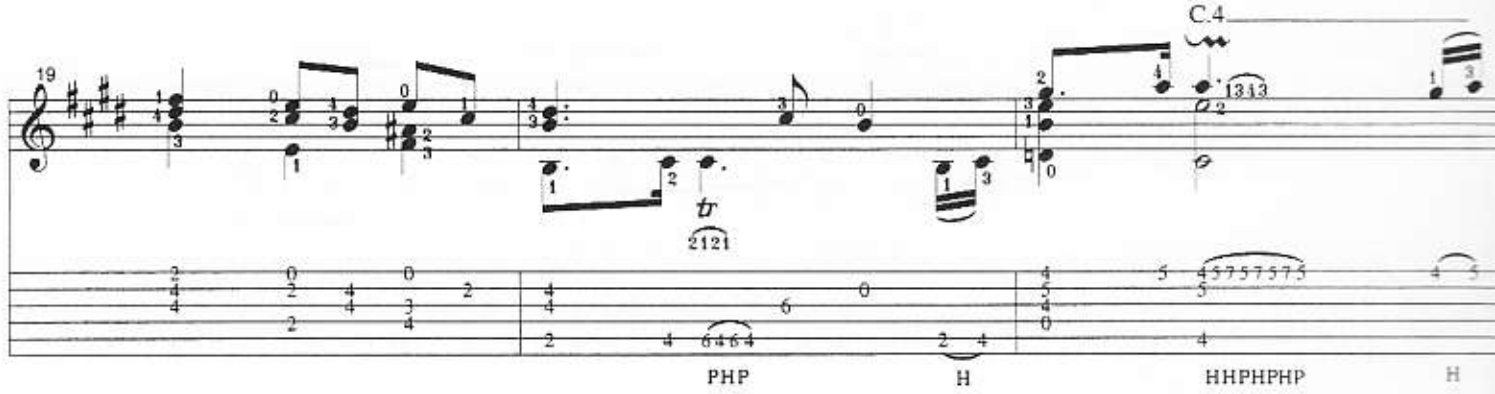
J.S. Bach
(1685-1750)

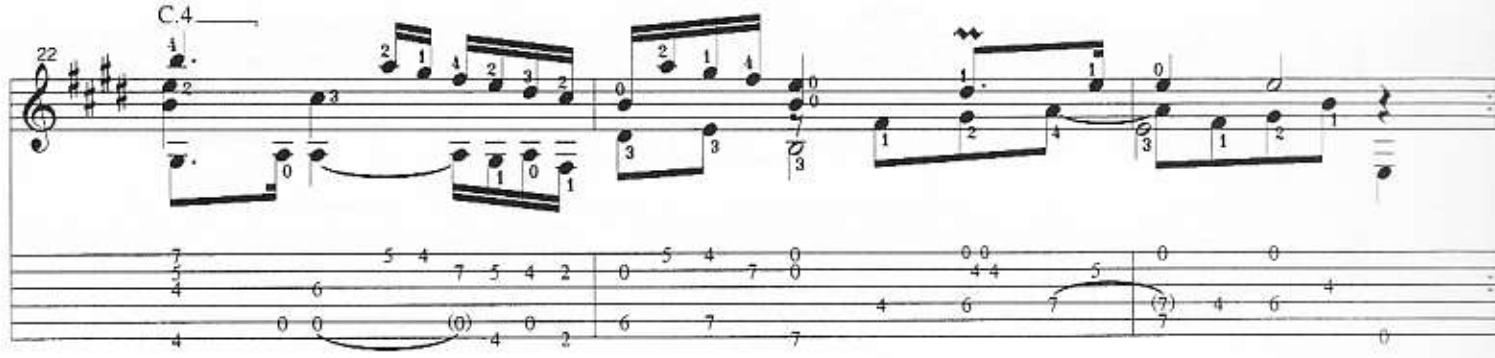



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


C.2
C.4
C.2
C.4
13


C.2
C.2
16
HH
PHPHP
H
PHPHP
H

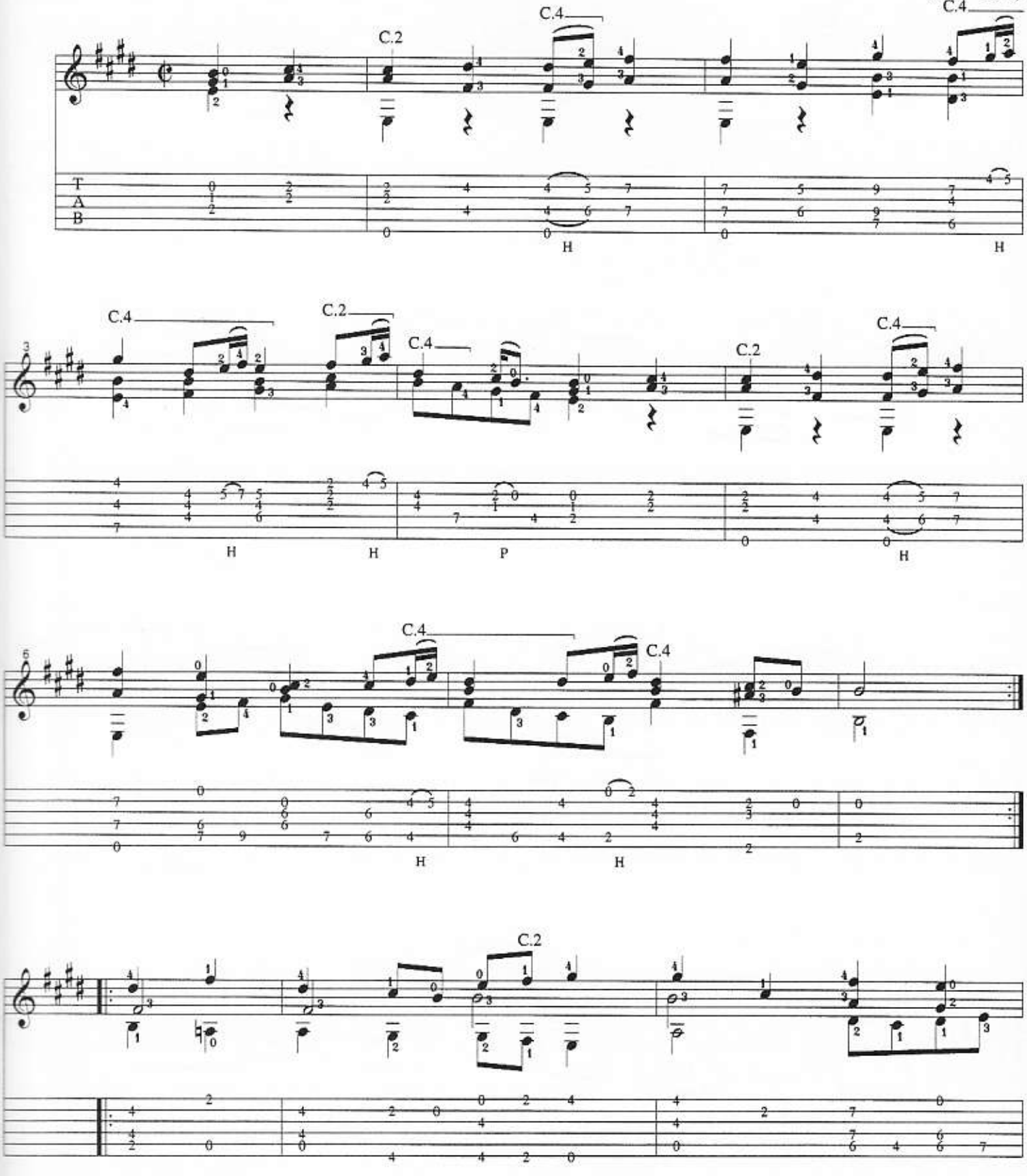

C.4
19
PHP
H
HHPHPHP
H


C.4
22

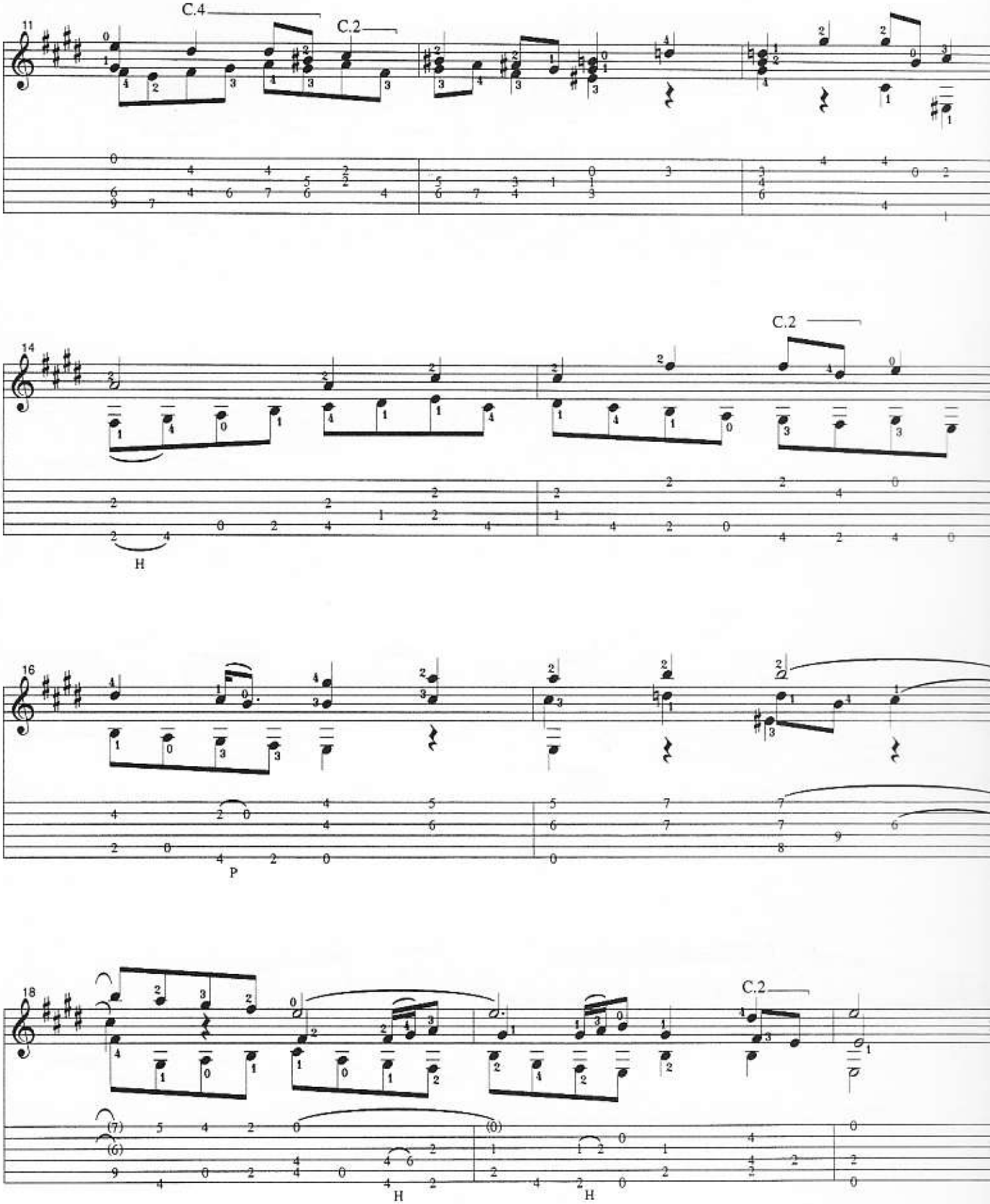
# Gavotte

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

J.S. Bach
(1685-1750)



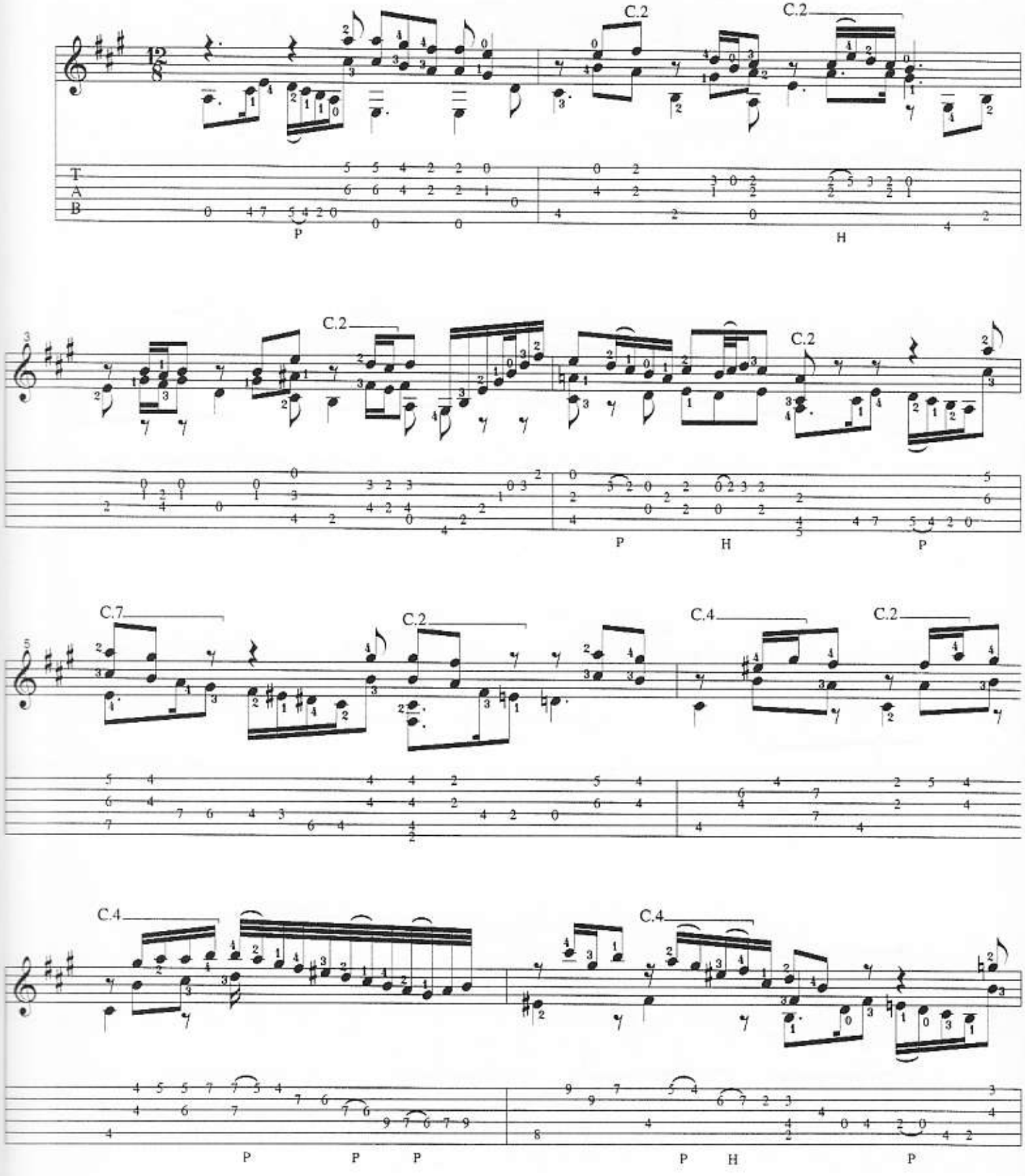

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


11
C.4
C.2
14
C.2
H
16
P
18
C.2
H
H

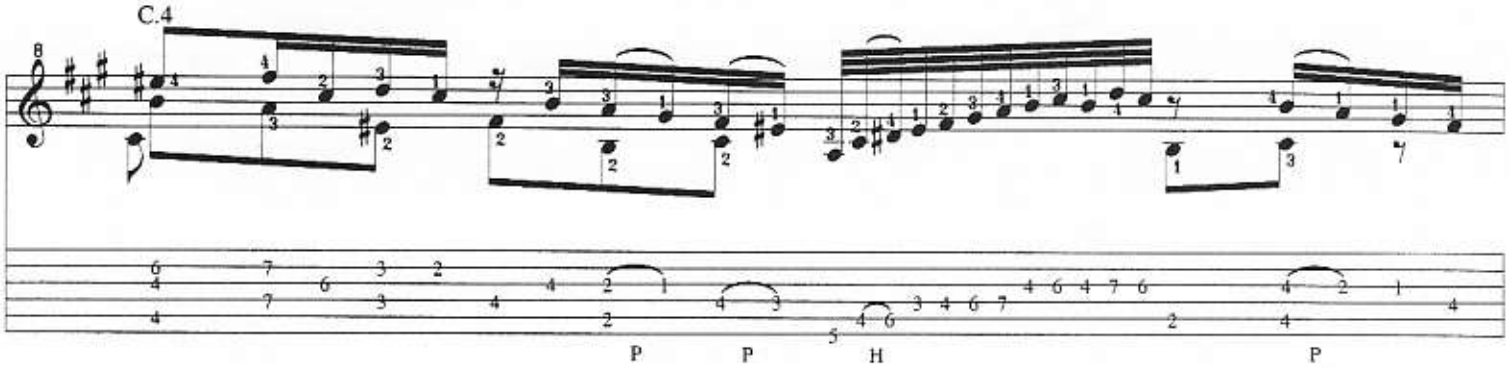
# Siciliana

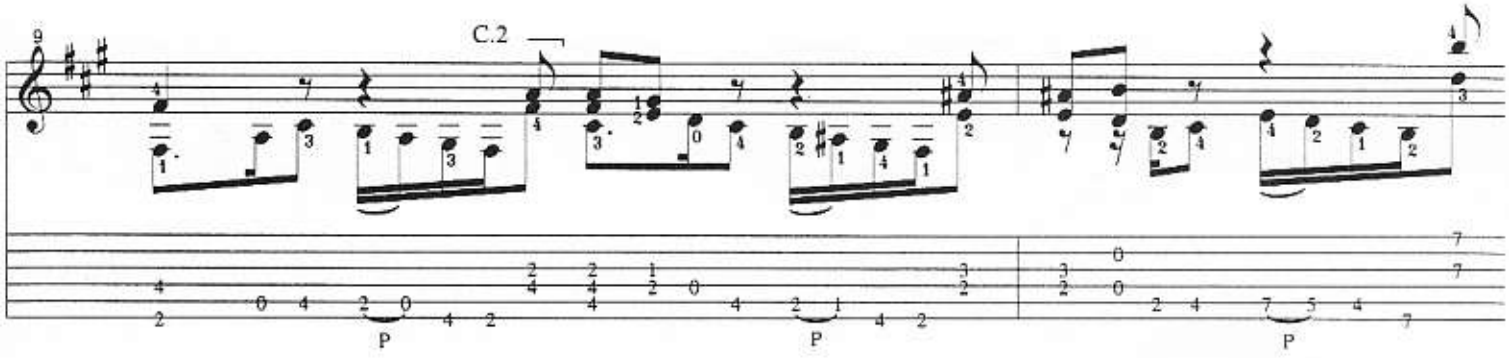
## from Sonata No. 1 for solo violin, BWV1001

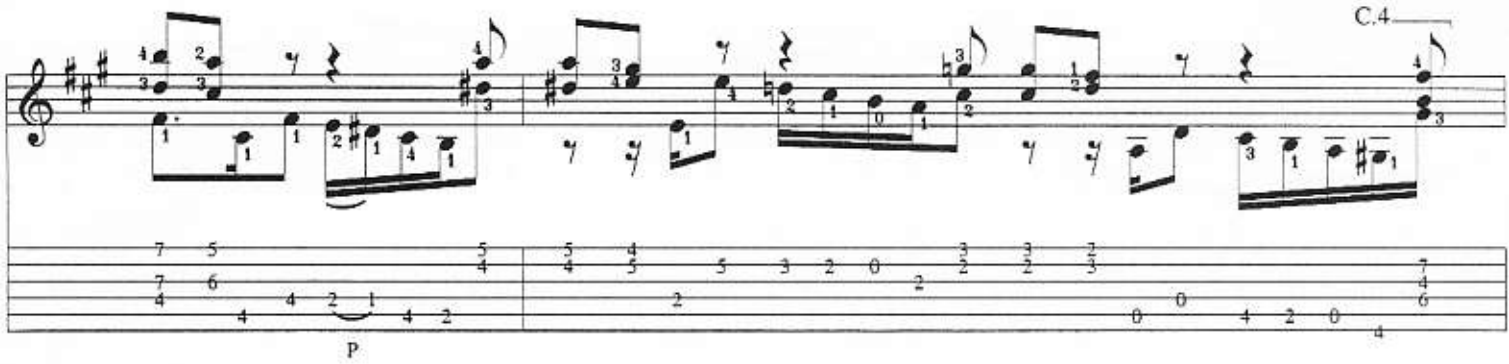
J.S. Bach
(1685-1750)

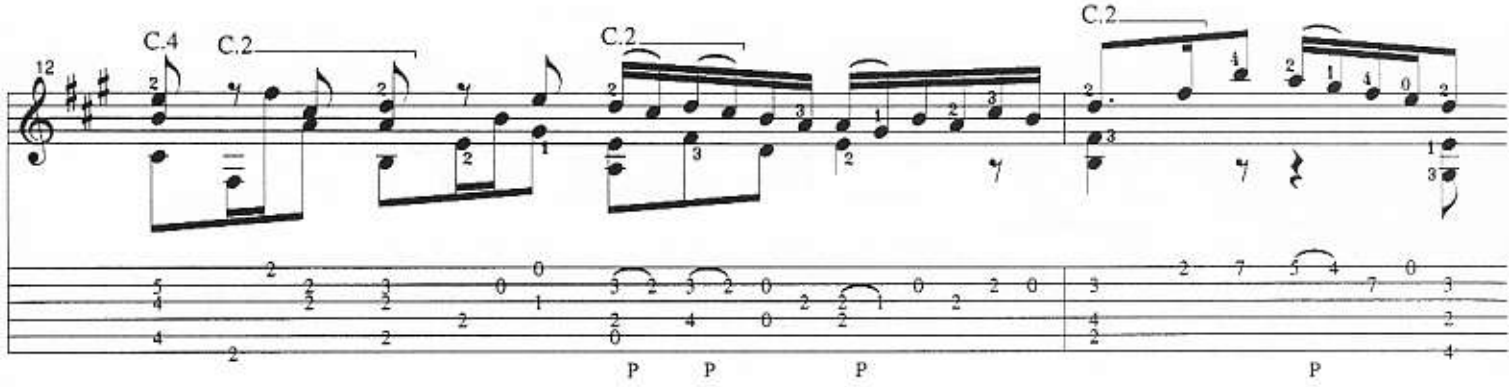


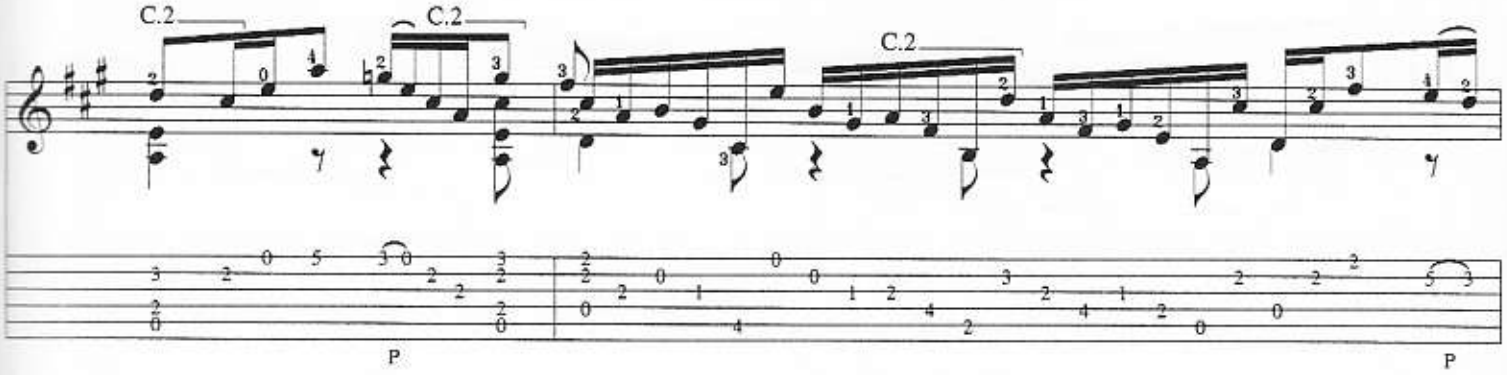

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

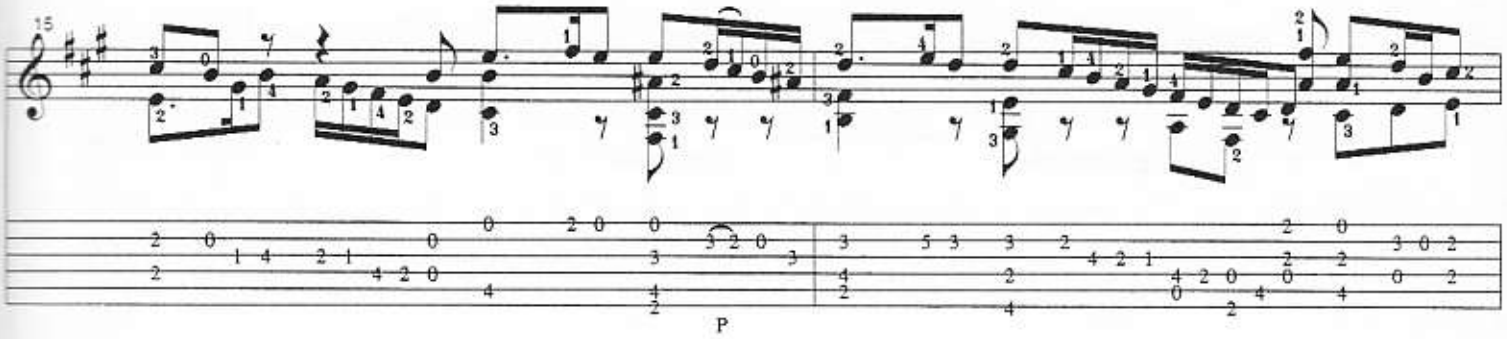

C.4
8
P
P
H
P

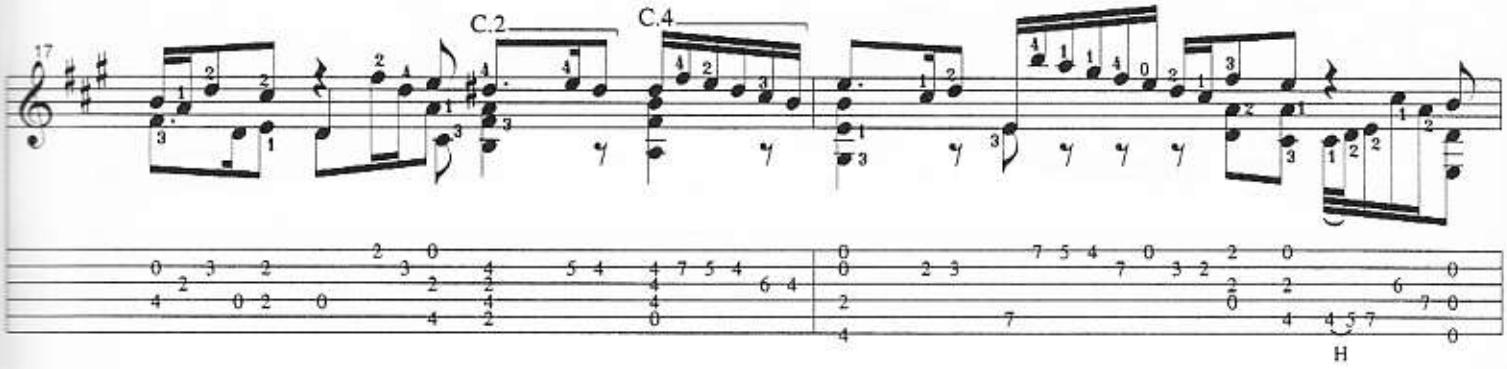

C.2
9
P
P
P

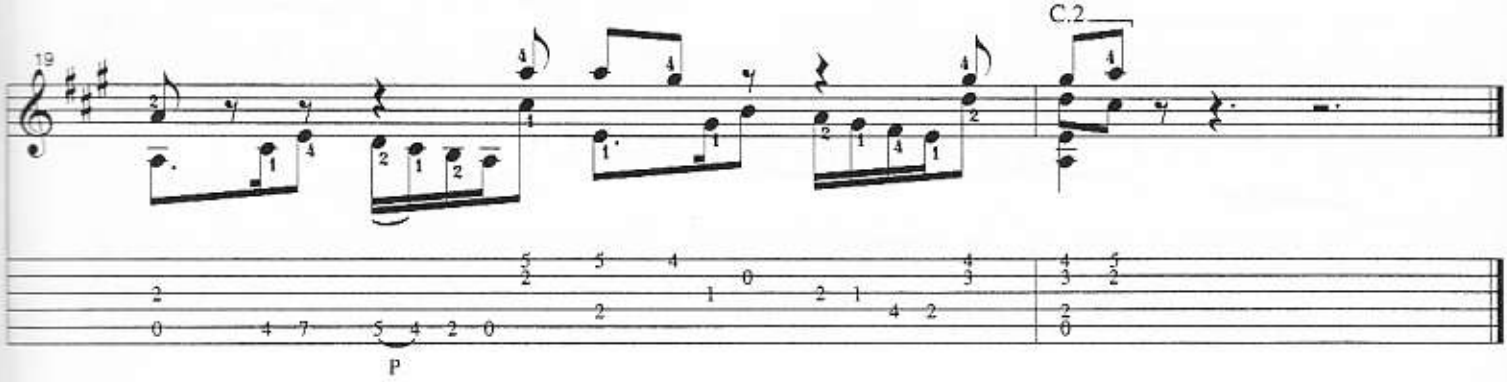

C.4
P


C.4
C.2
C.2
C.2
12
P
P
P
P


C.2
C.2
C.2
P
P


15
P

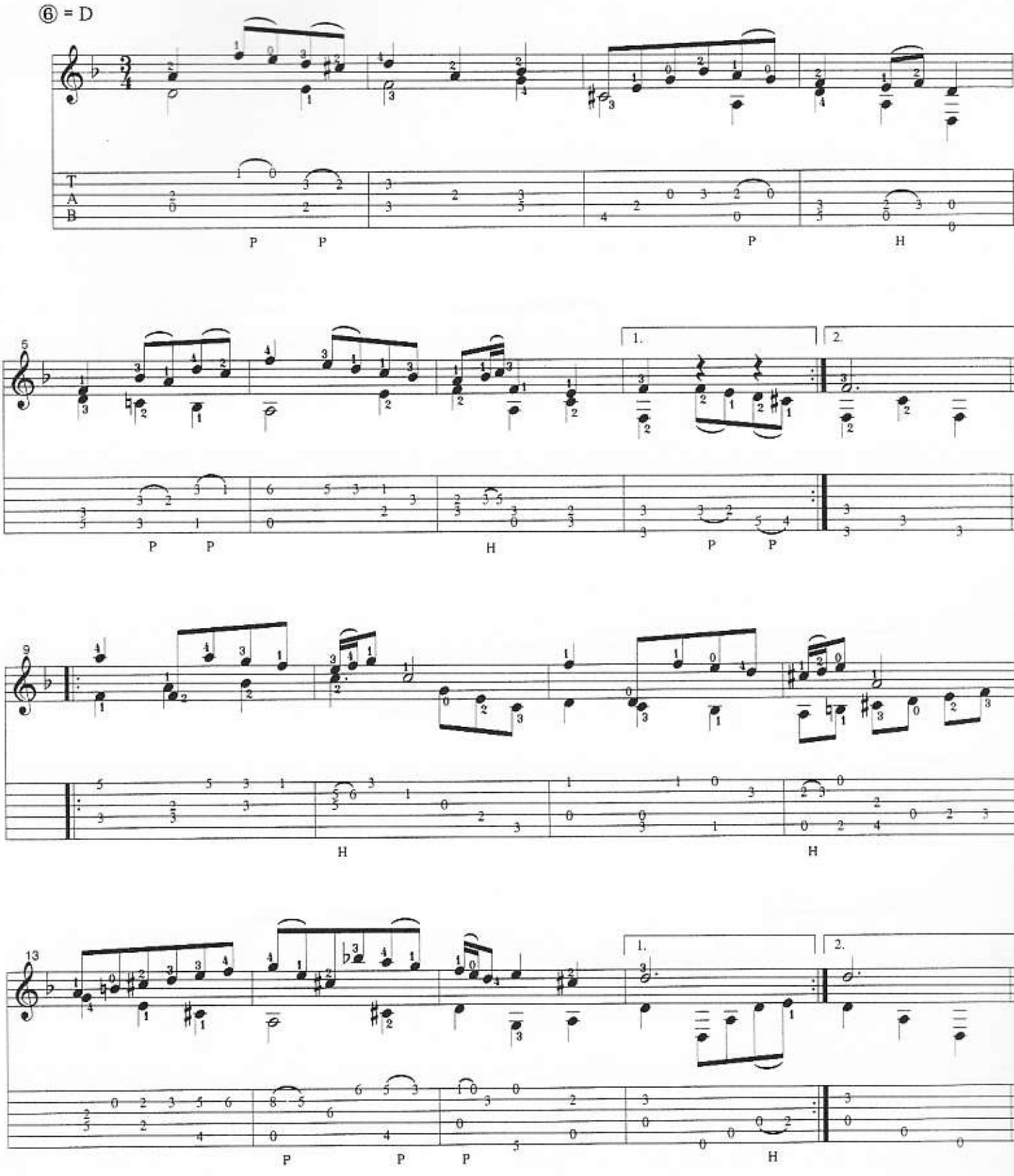

17
C.2
C.4
H


19
C.2
P

# Minuet in D Minor

## from the Notebook for Anna Magdalena Bach

J.S. Bach
(1685-1750)

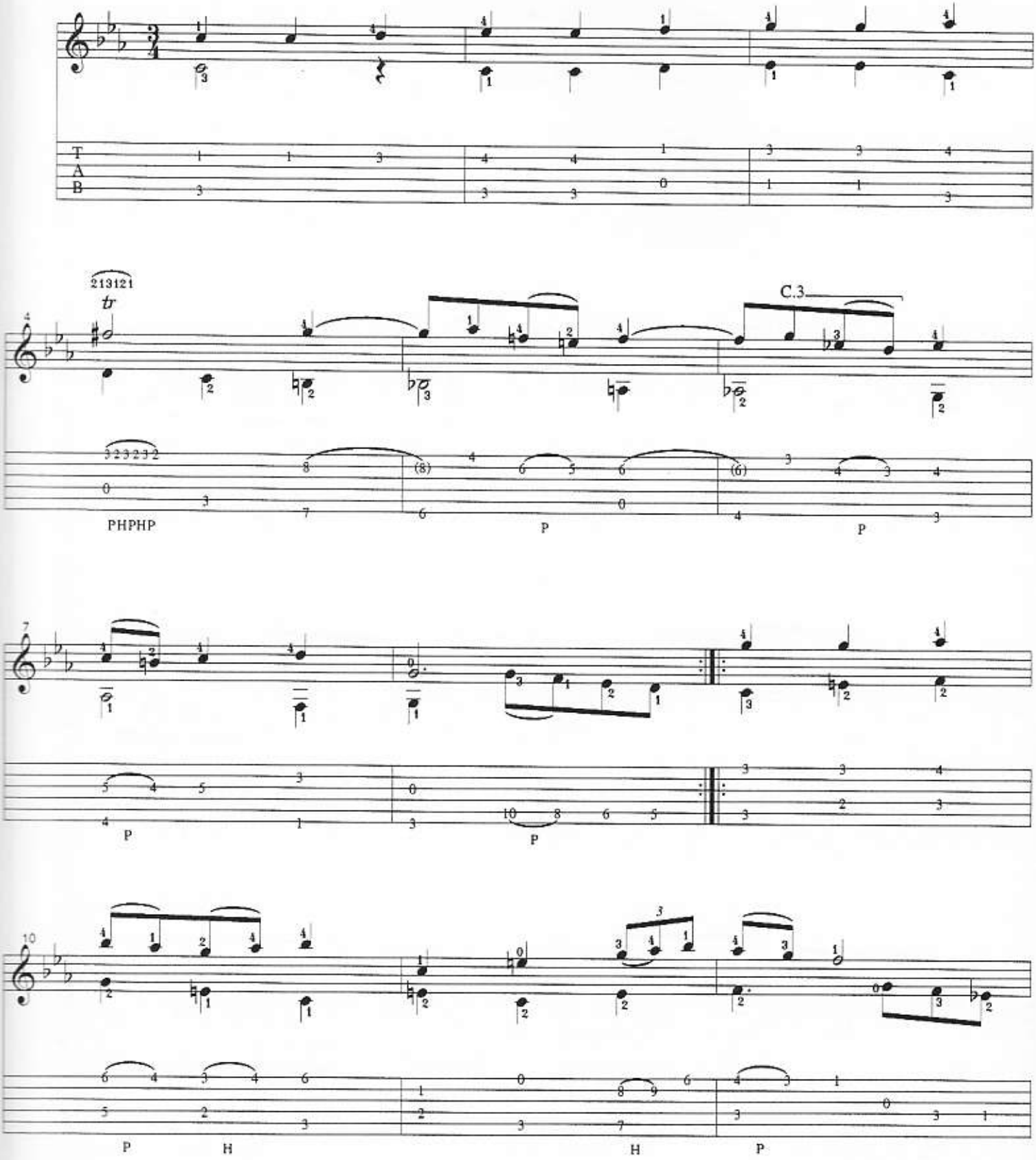



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

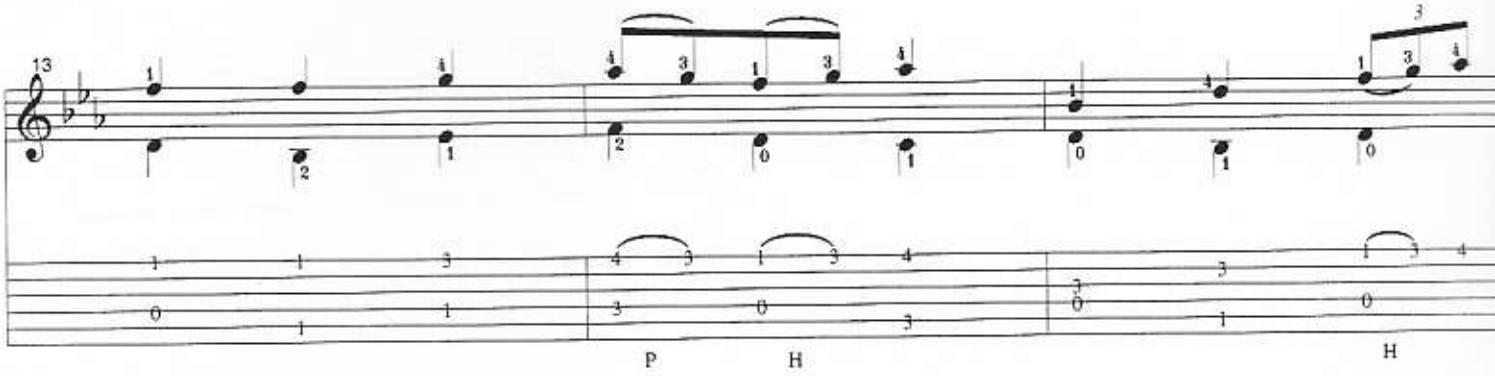
# Minuet in C Minor

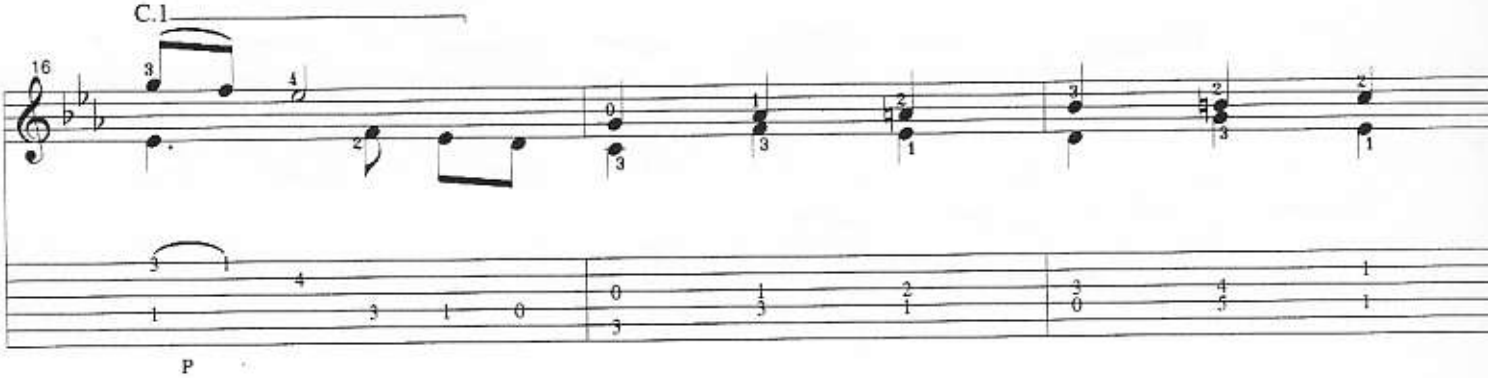
## From the Notebook for Anna Magdalena Bach

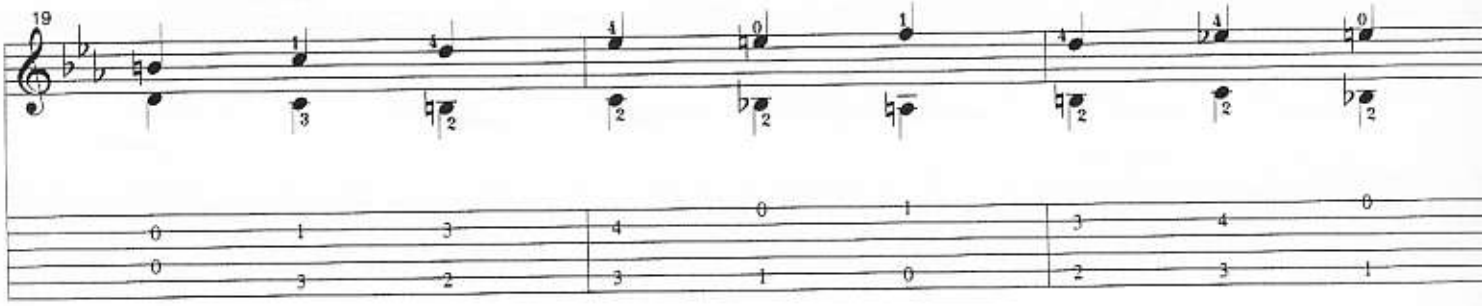
J.S. Bach
(1685-1750)

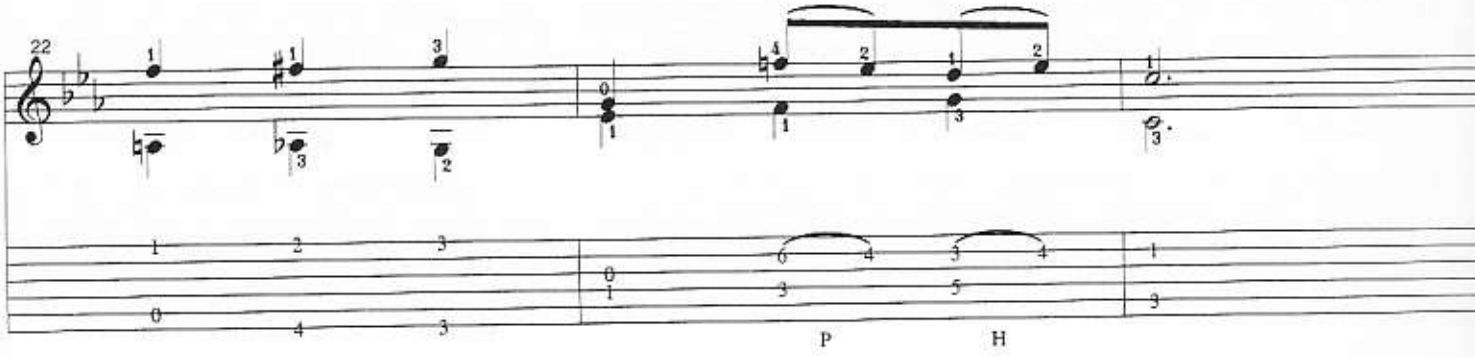



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


13
P
H
H


C.1
16
P

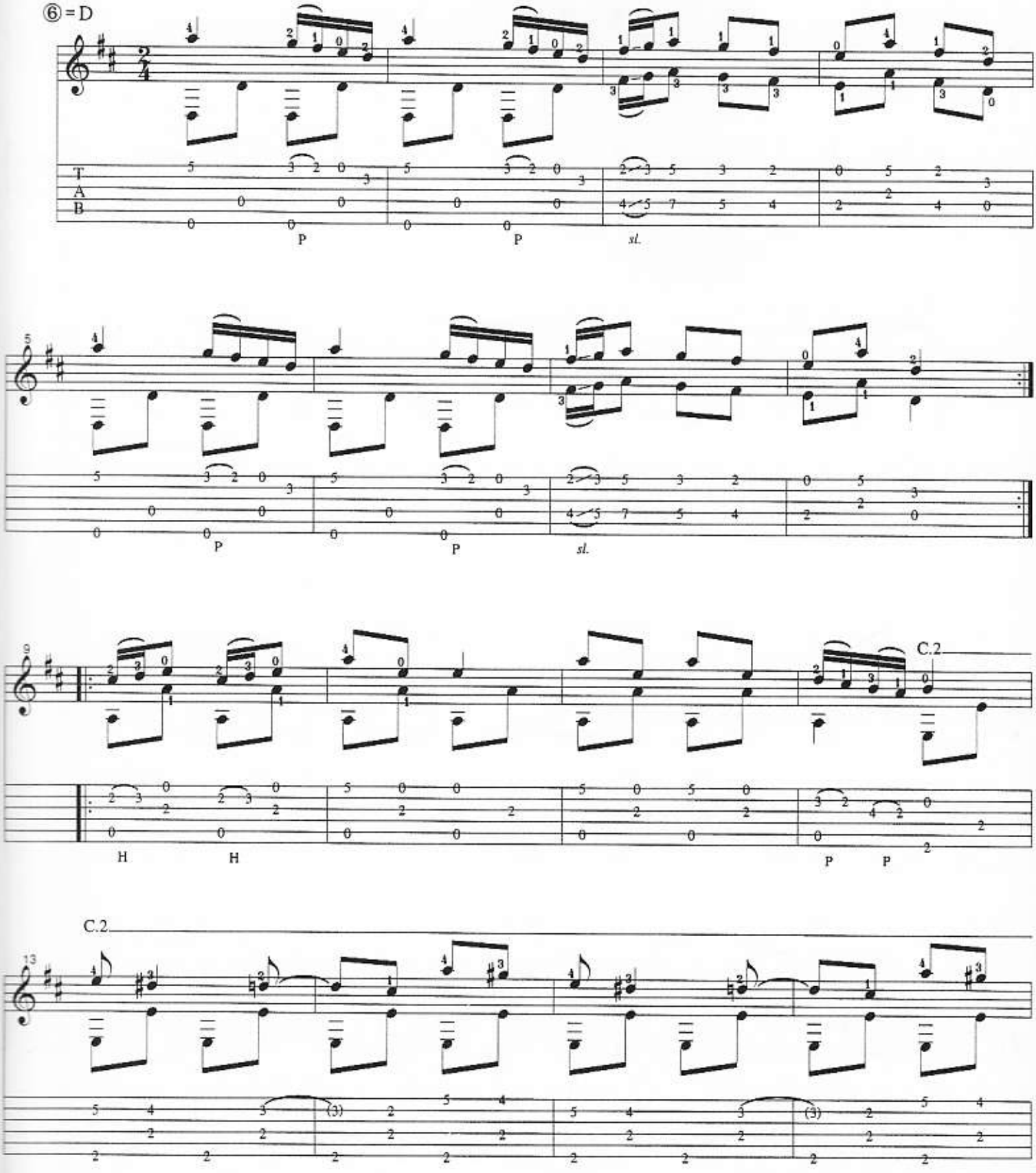

19


22
P
H

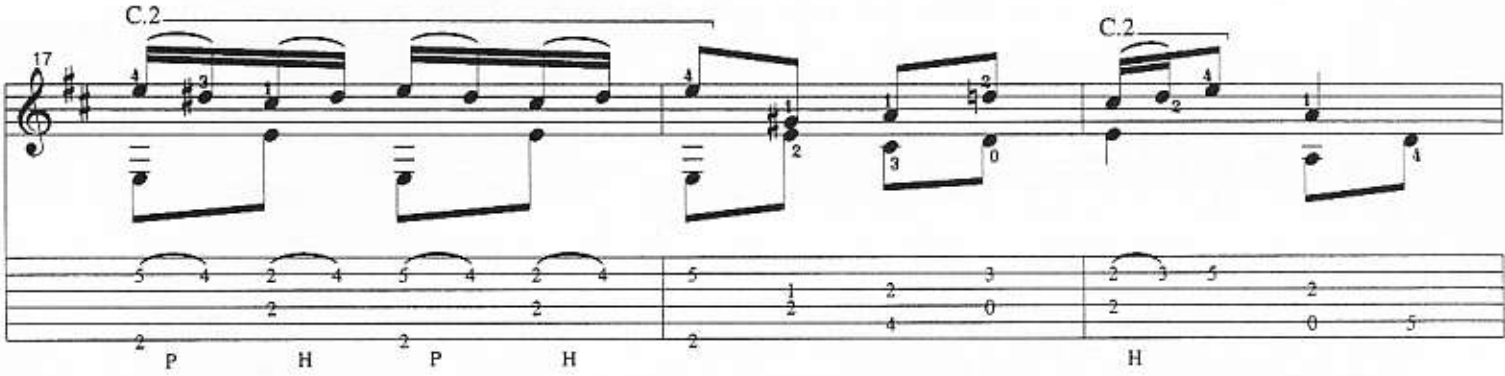
# Musette in D Major

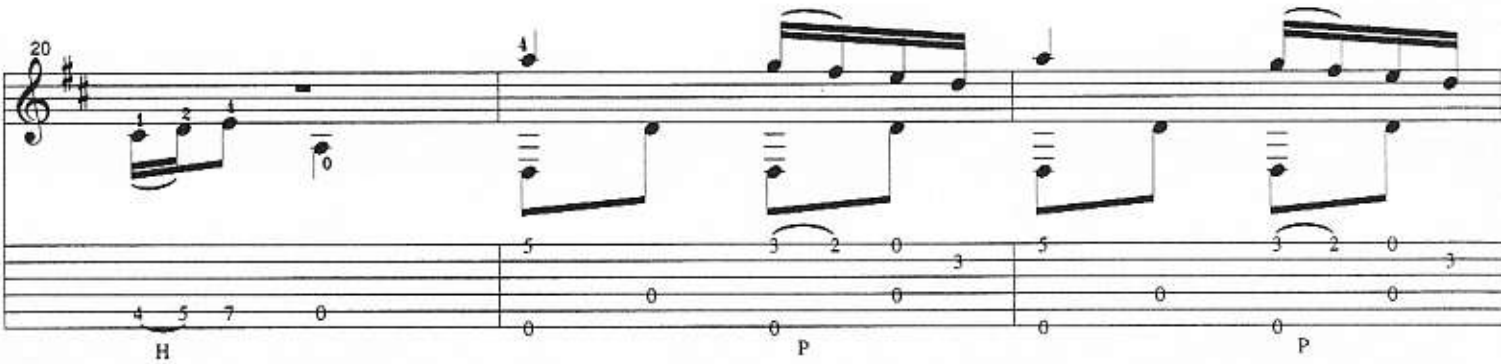
## from the Notebook for Anna Magdalena Bach

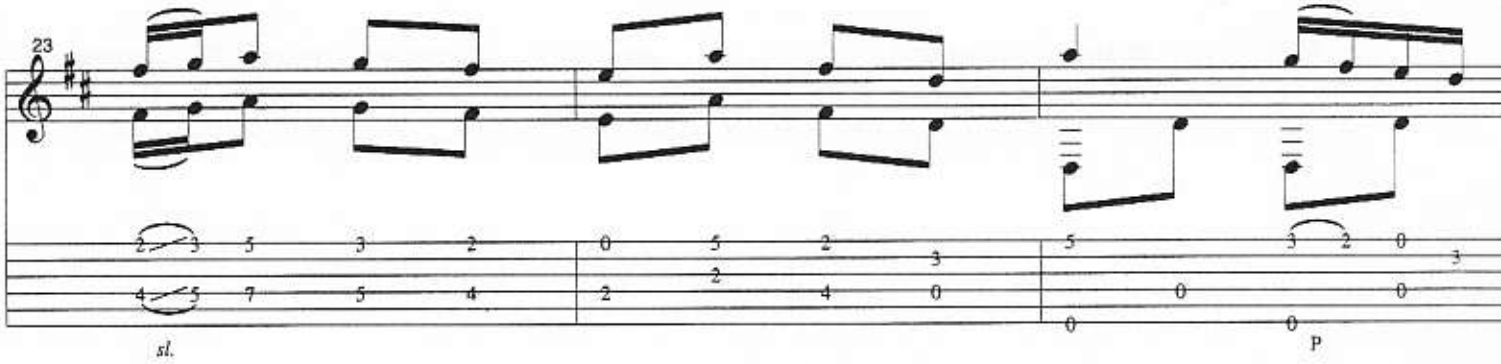
J.S. Bach
(1685-1750)

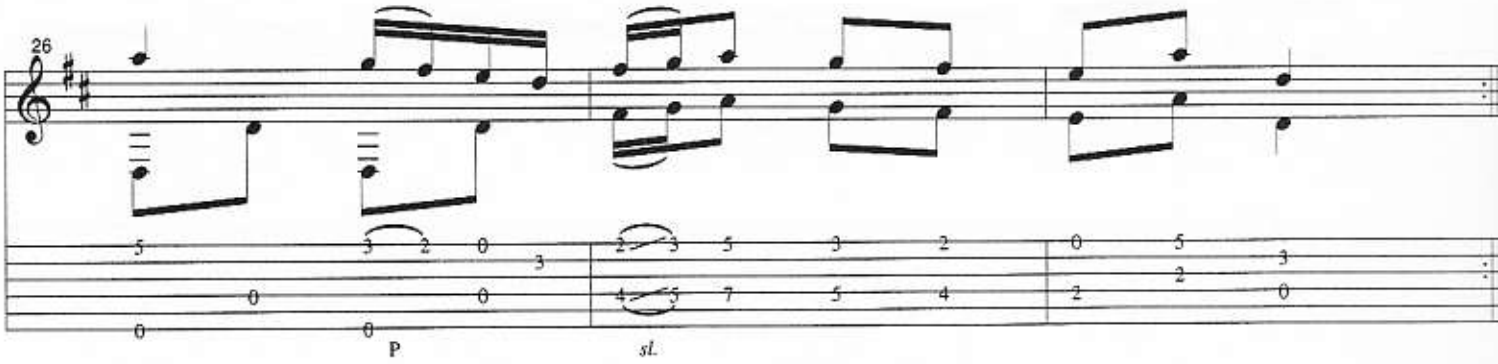



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


C.2
17
C.2
P
H
P
H
H


20
H
P
P

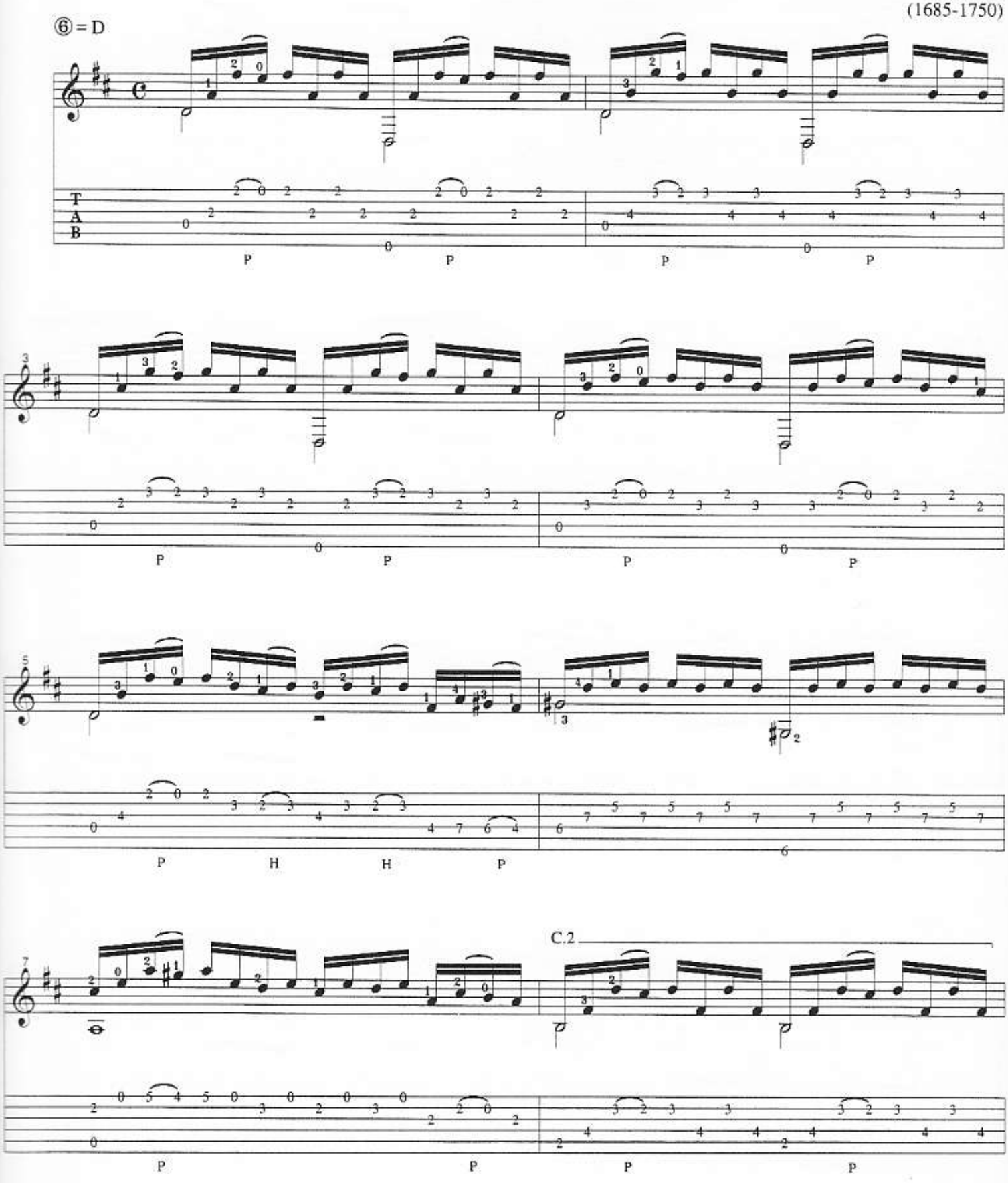

23
sl.
P


26
P
sl.

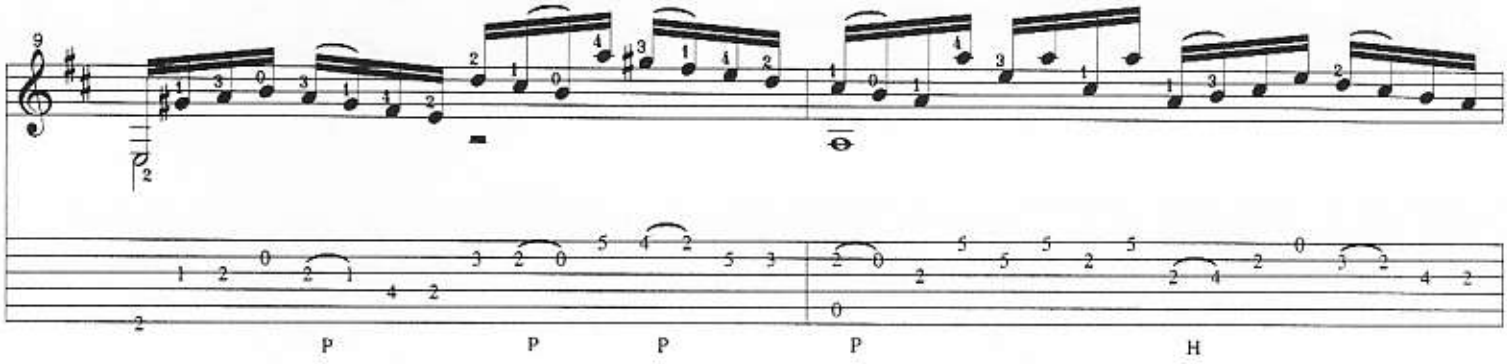
# Prelude

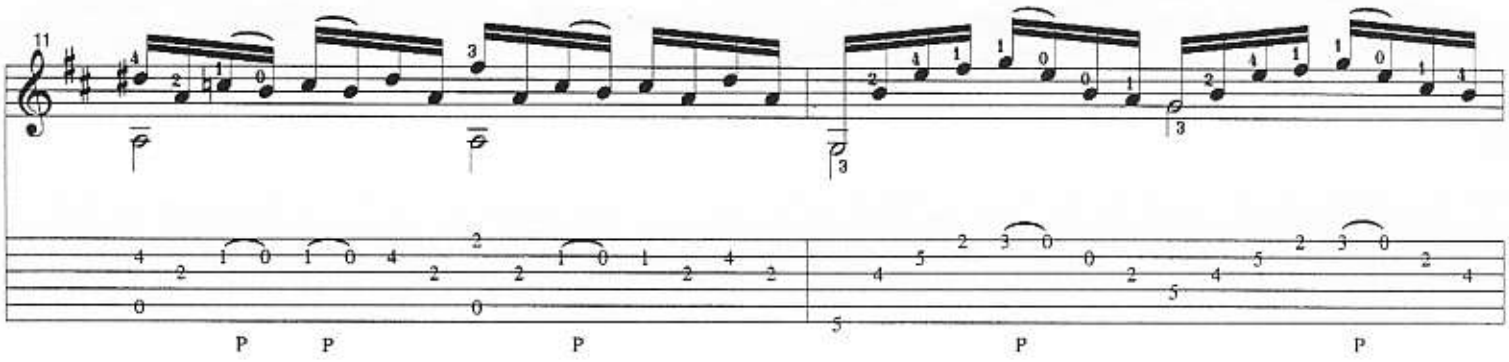
## from Suite No. 1 for solo cello, BWV 1007

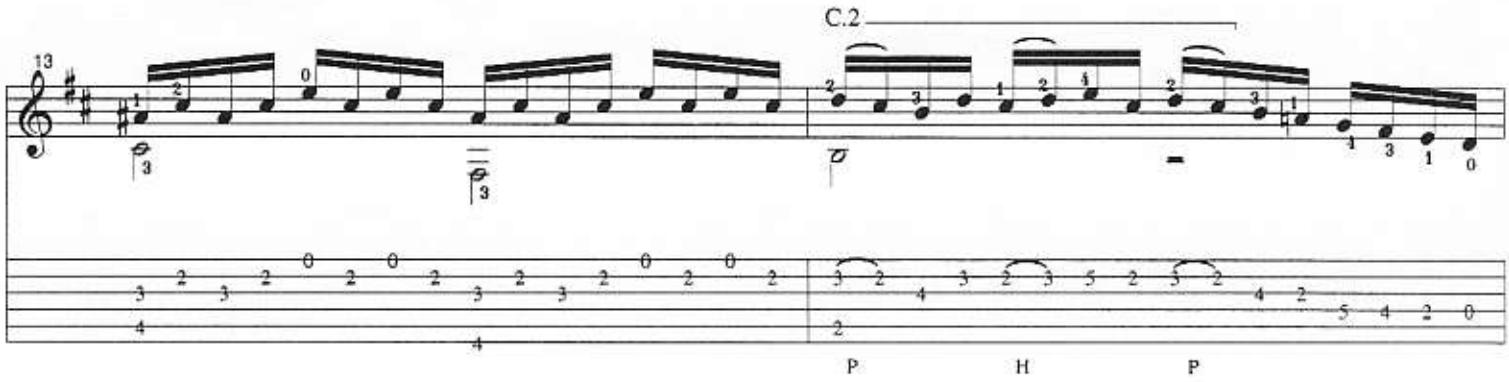
J.S. Bach
(1685-1750)

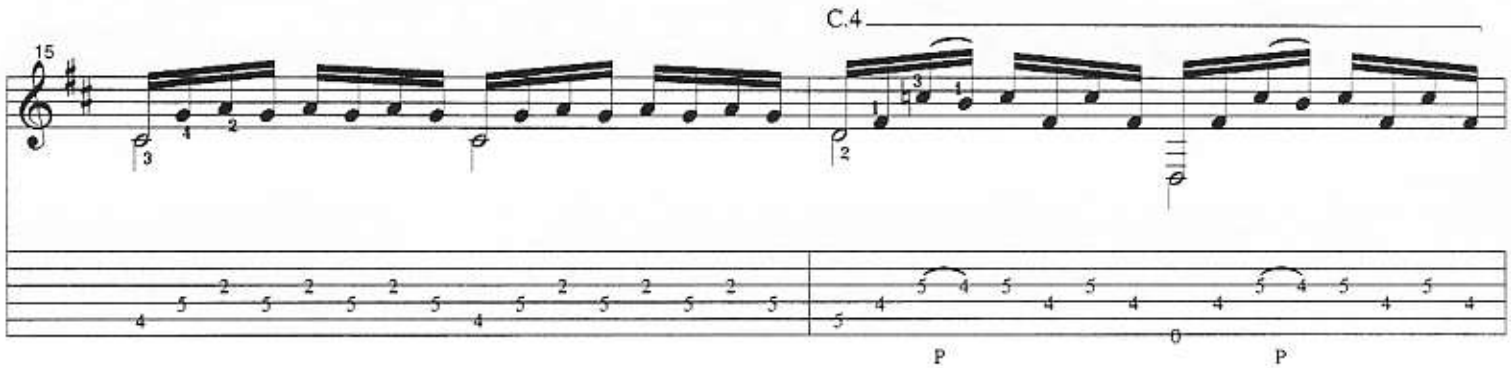


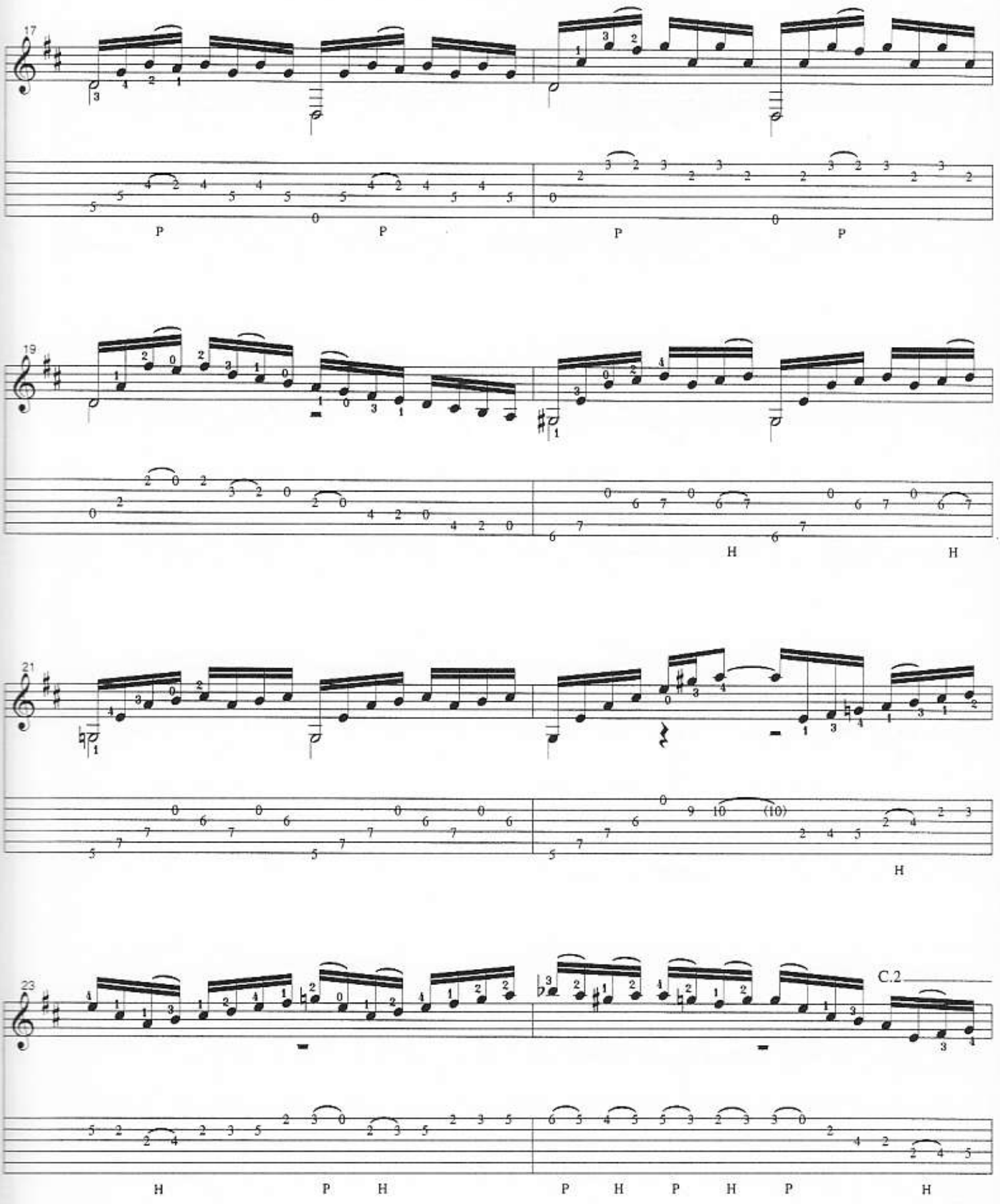

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

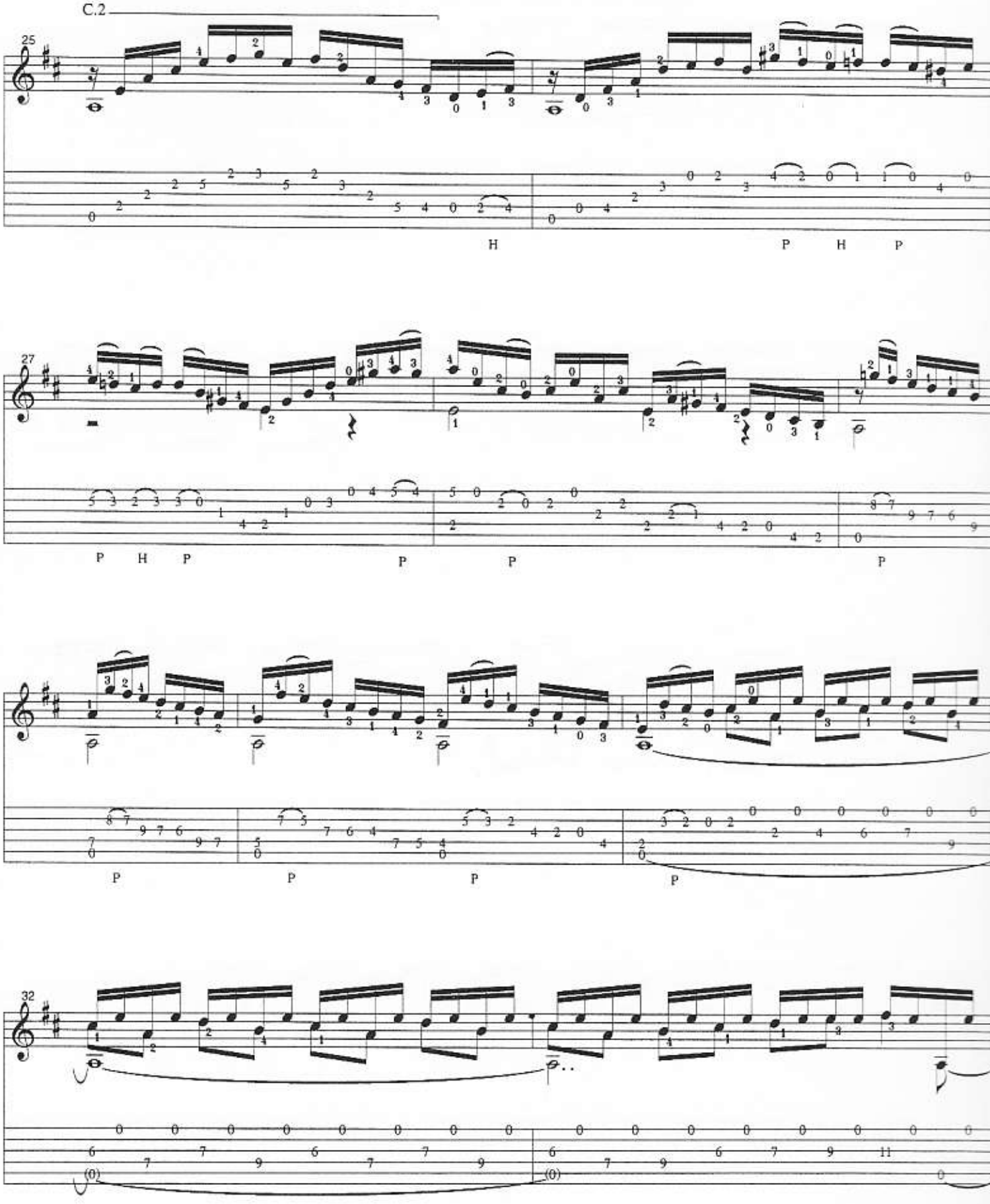

9
P
P
P
P
H

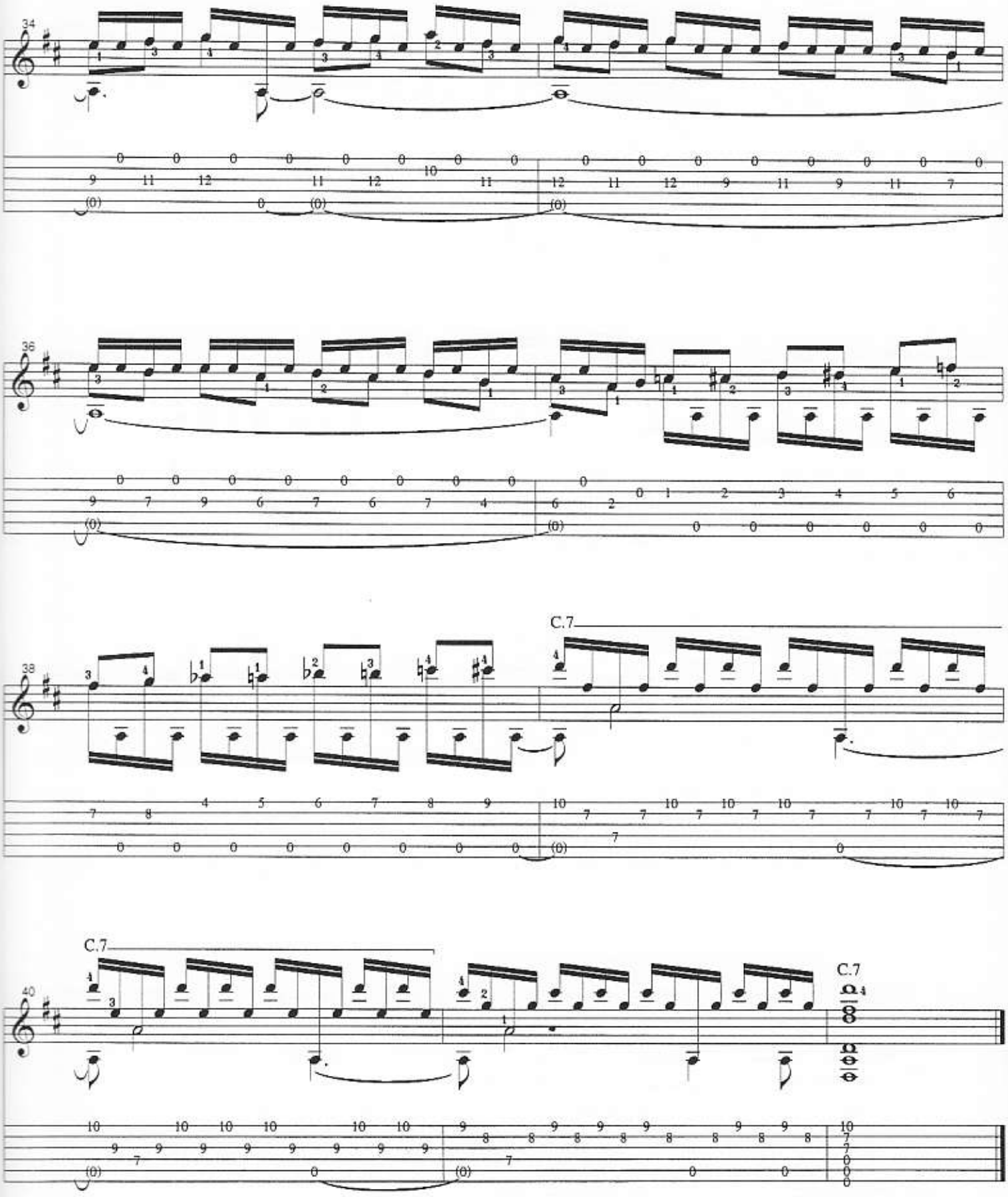

11
P
P
P
P
P


C.2
13
P
H
P


C.4
15
P
P


17
P
P
P
P
19
H
H
21
H
23
C.2
H
P
H
P
H
P
H
P
H

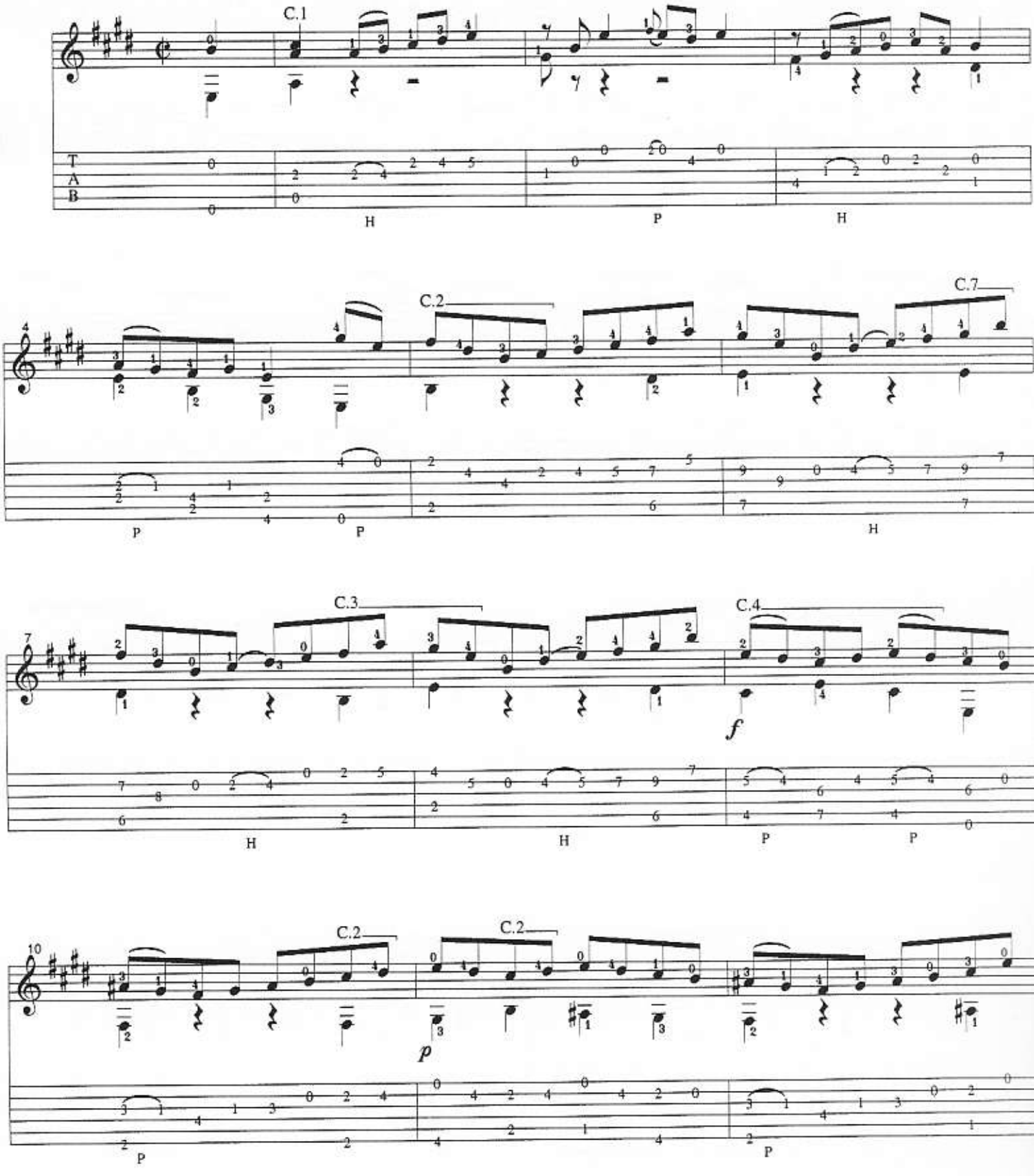

C.2
25
H
P H P
27
P H P
P
P
P
P
P
P
P
32


34
36
38
C.7
C.7
40
C.7
C.7

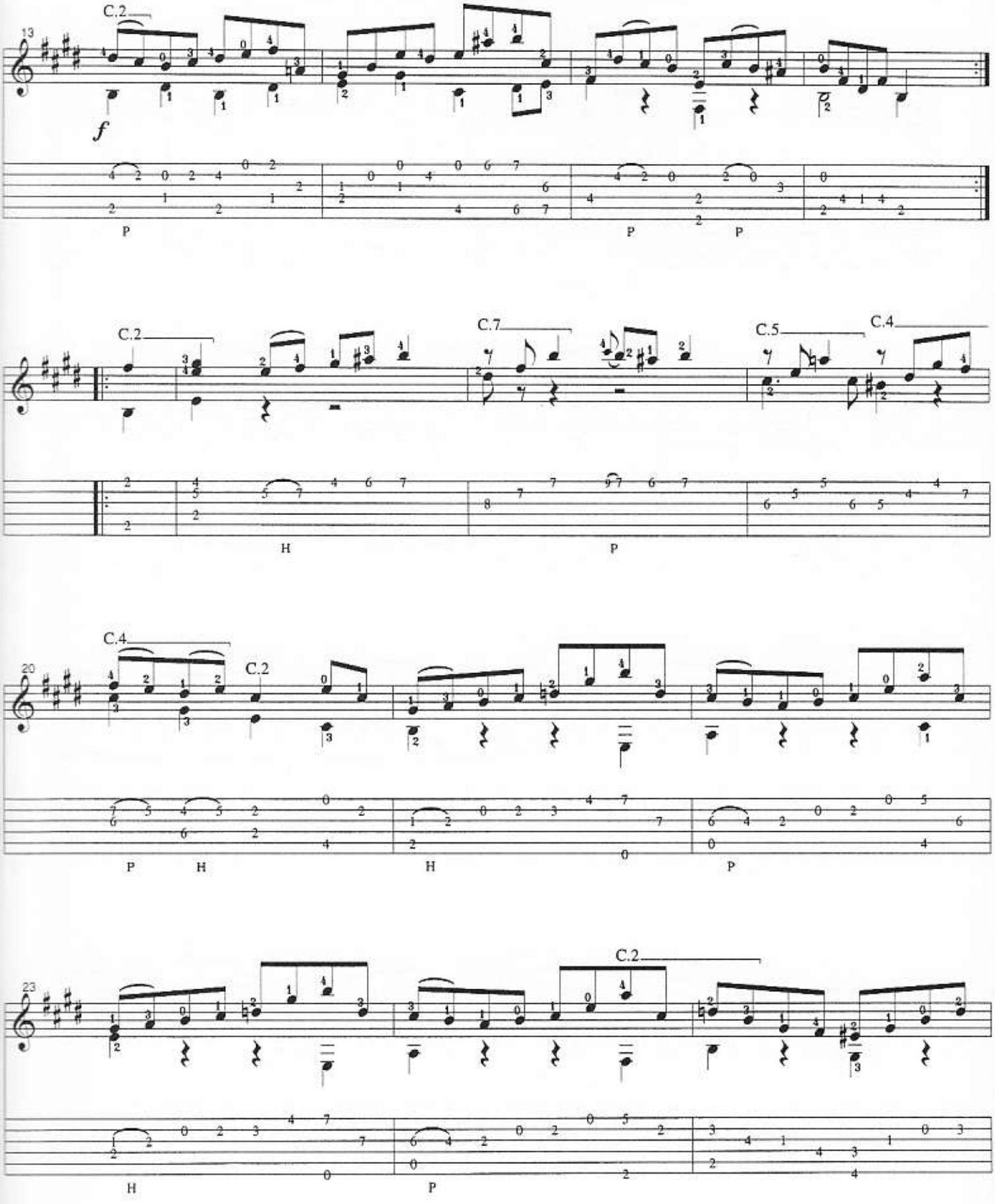
# Bourrée

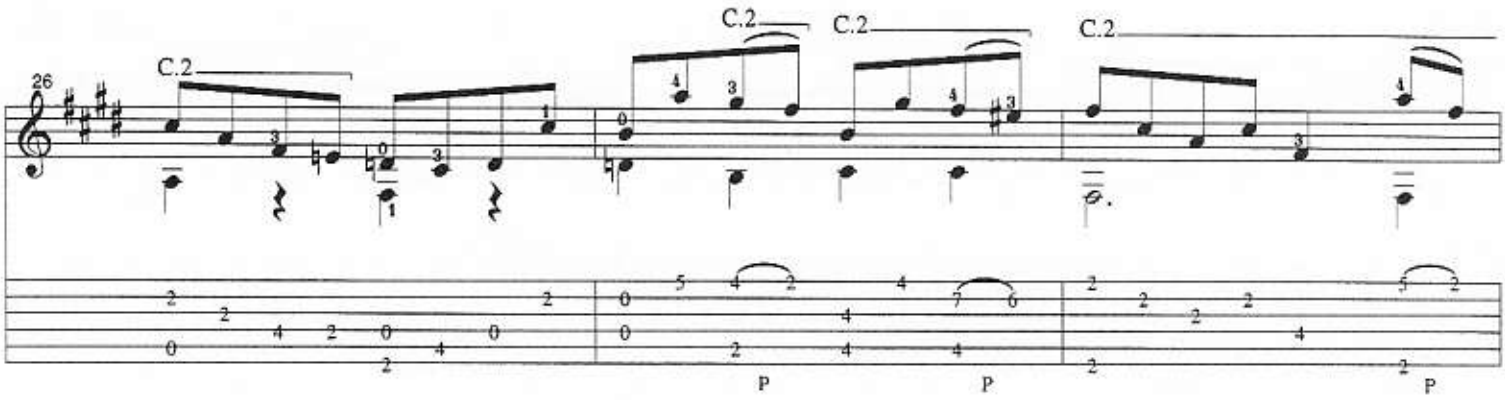
## from Suite No. 4 for lute, BWV 1006a

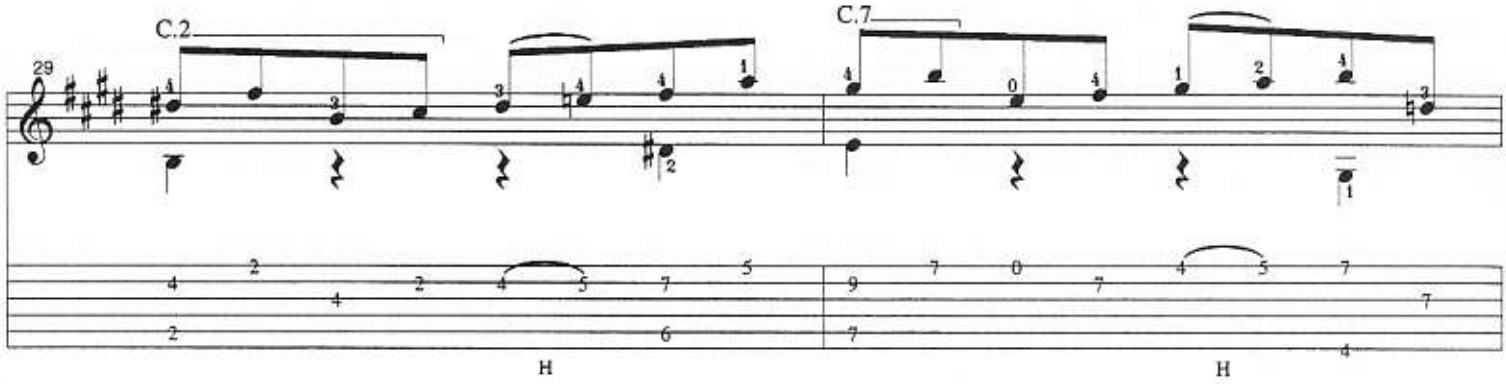
J.S. Bach
(1685-1750)

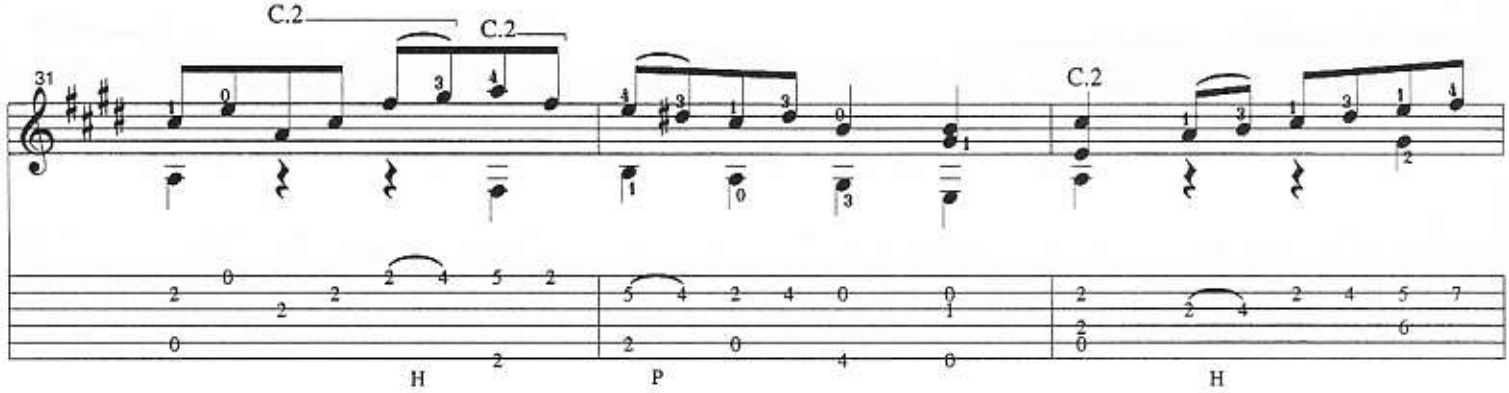


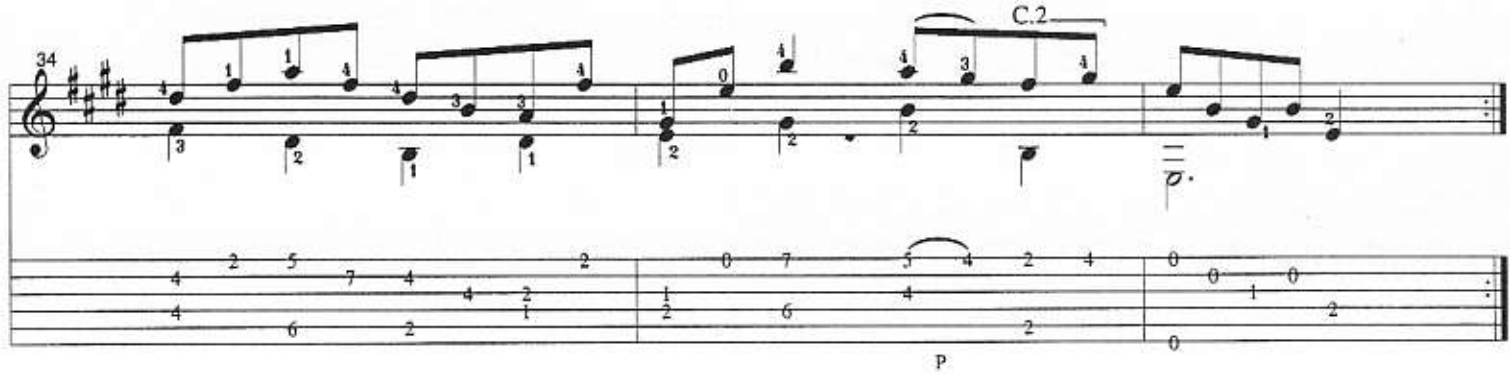

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


13
C.2
f
P
P
P
C.2
C.7
C.5
C.4
H
P
20
C.4
C.2
P
H
H
P
23
C.2
H
P


26
C.2
C.2
C.2
C.2
P
P
P


29
C.2
C.7
H
H


31
C.2
C.2
C.2
H
P
H


34
C.2
P

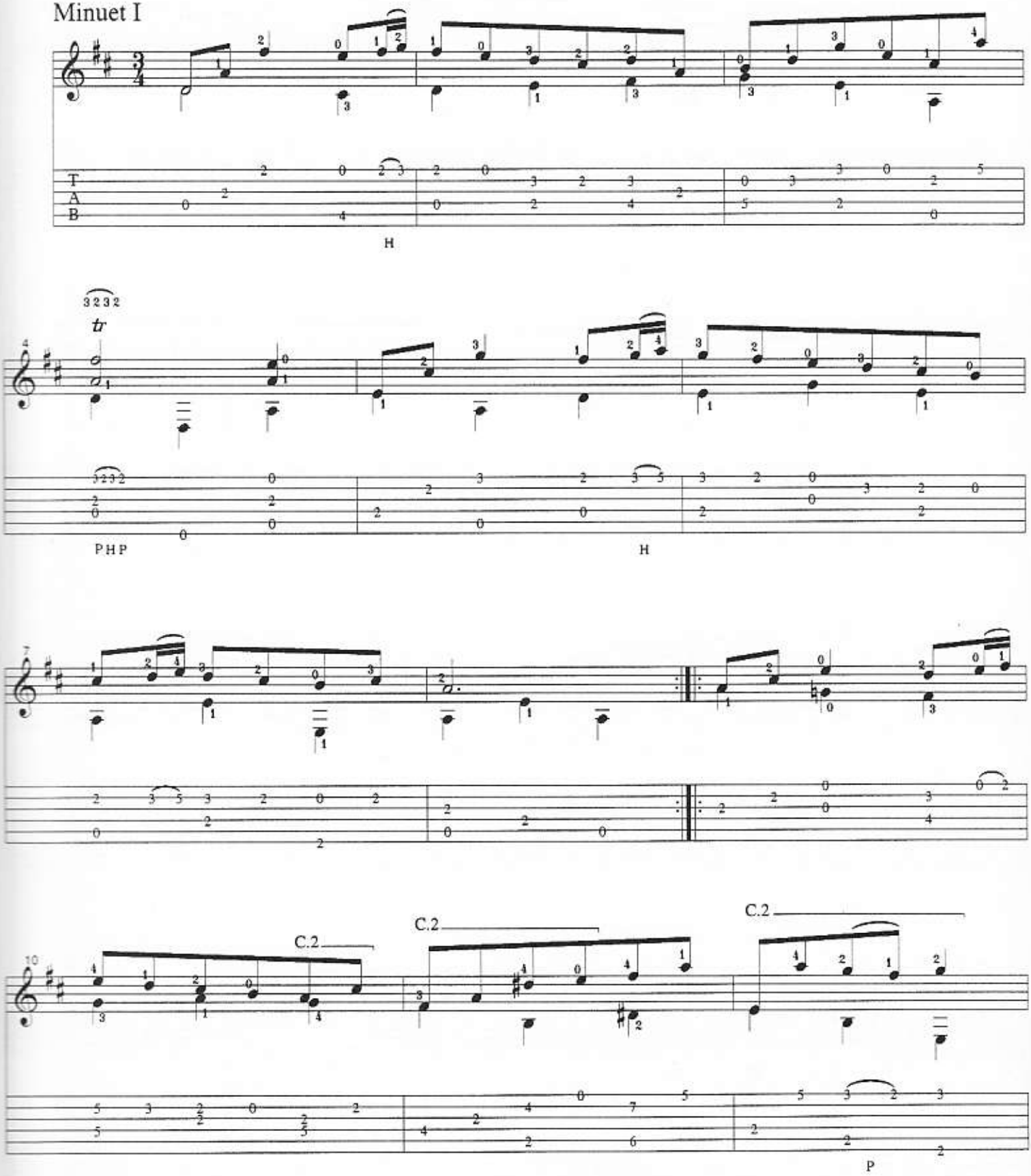
# Minuet I & II

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

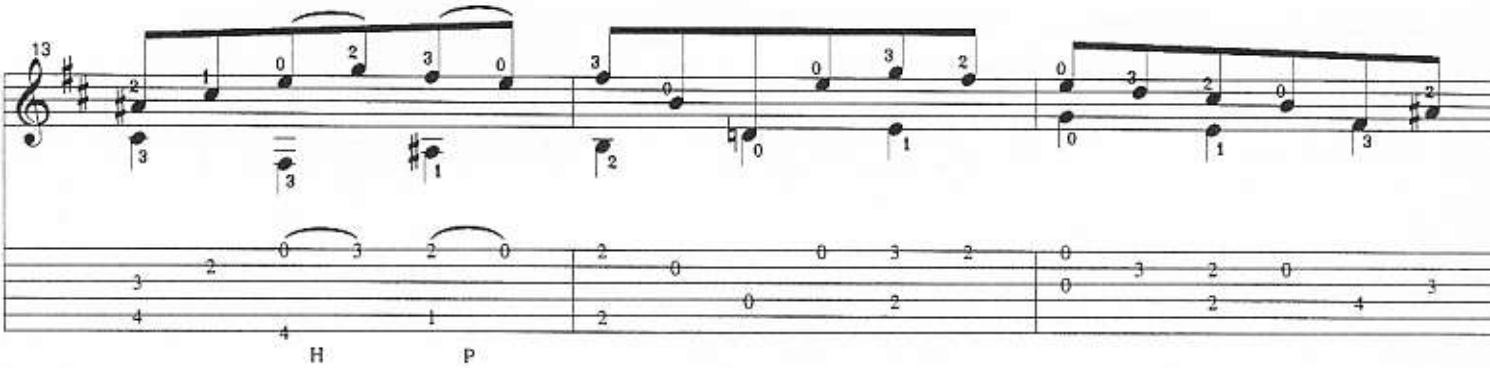
J.S. Bach
(1685-1750)

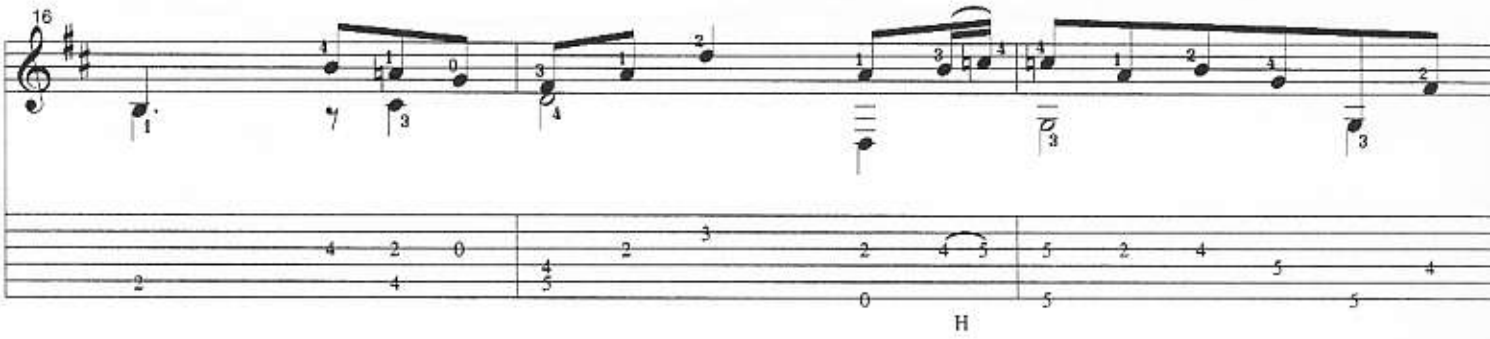
⑥ = D

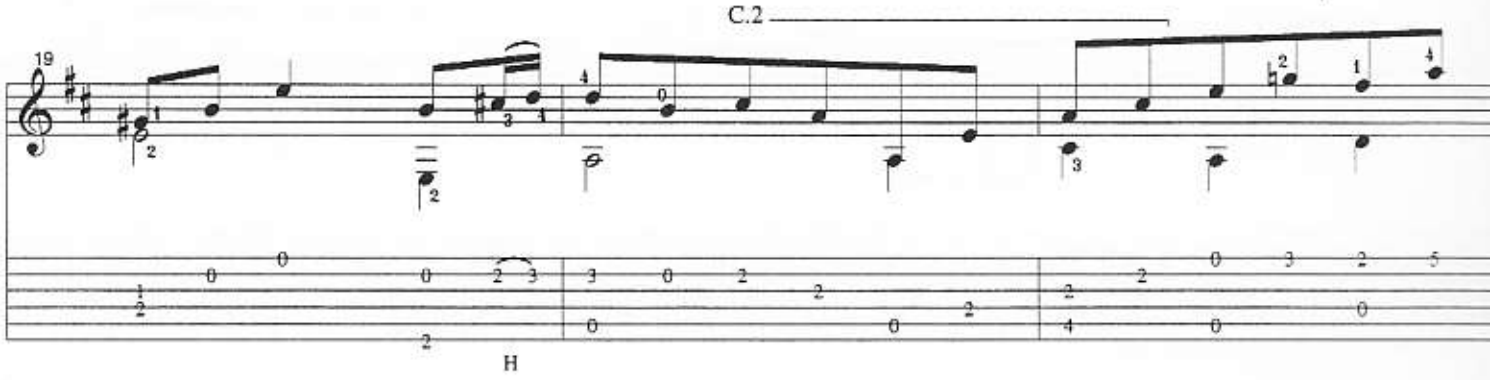
### Minuet I

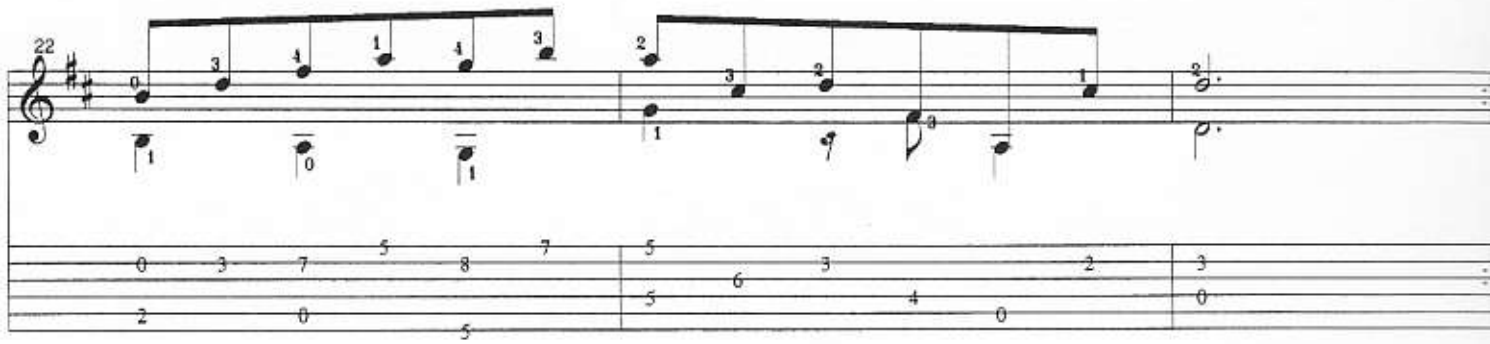



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

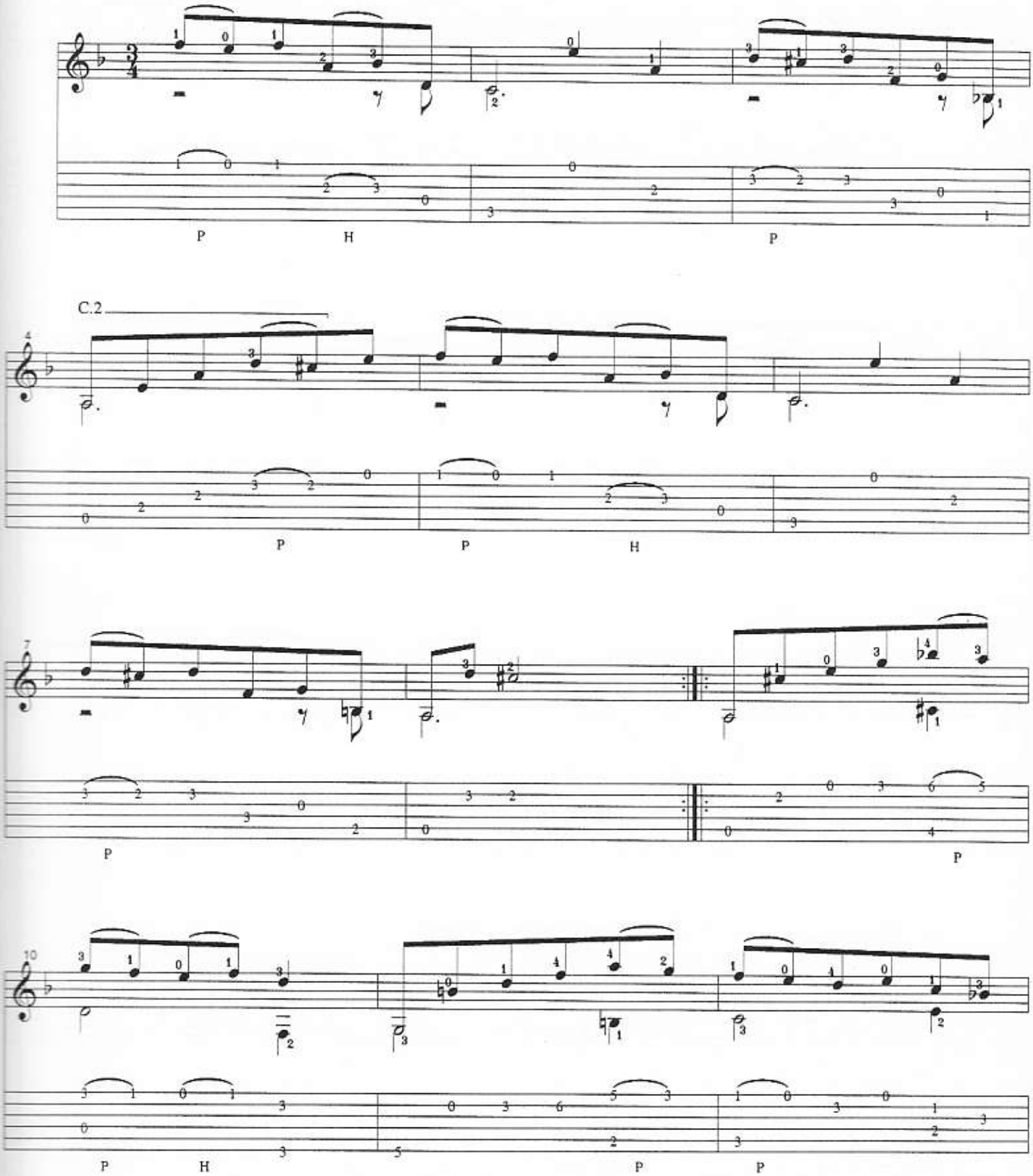

13
H
P

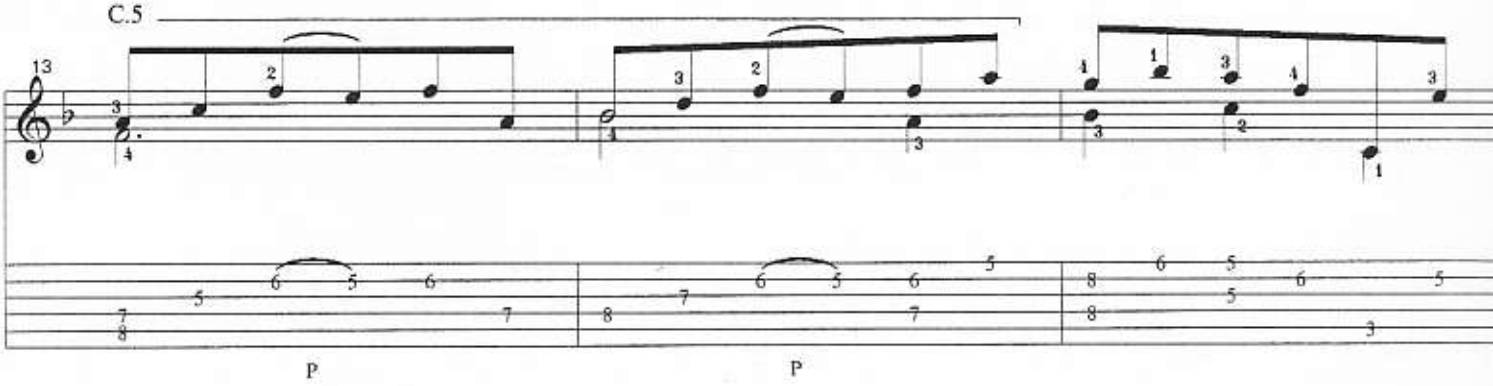

16
H

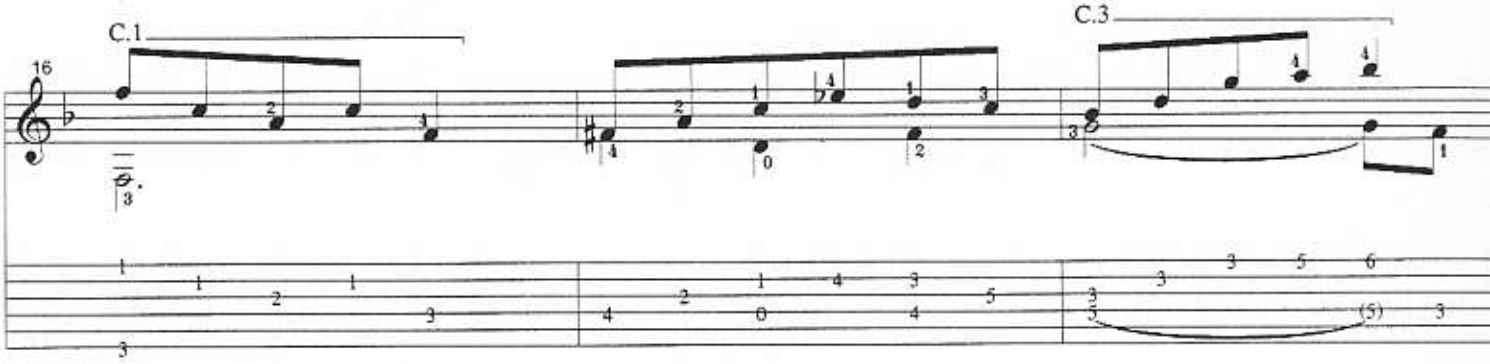

C.2
19
H

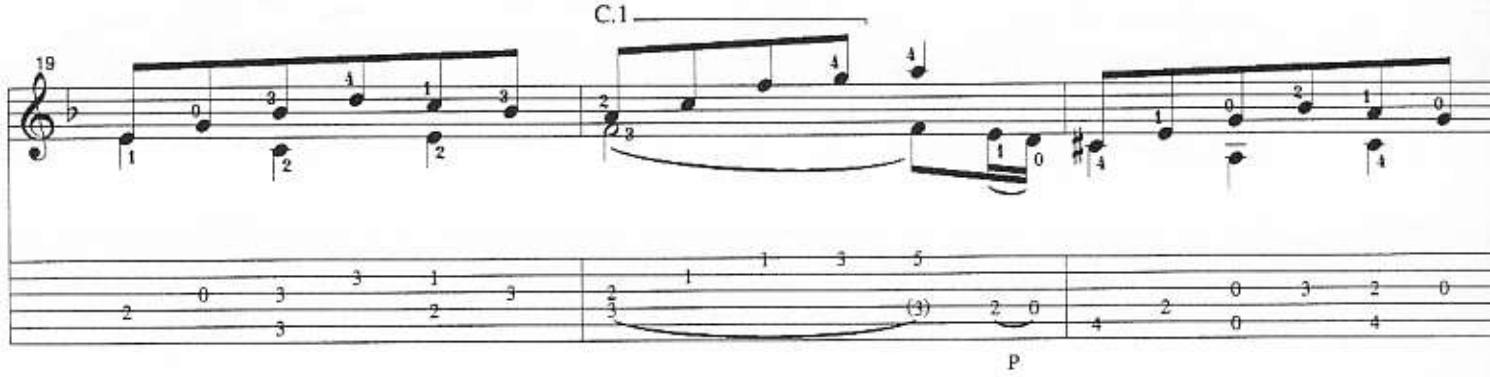

22

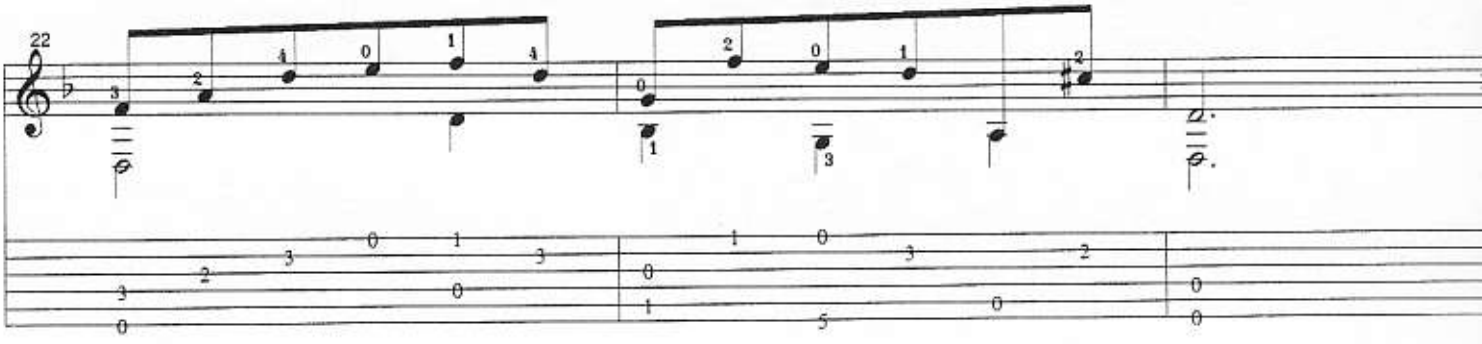
# Minuet II




C.5
13
P
P


C.1
C.3
16

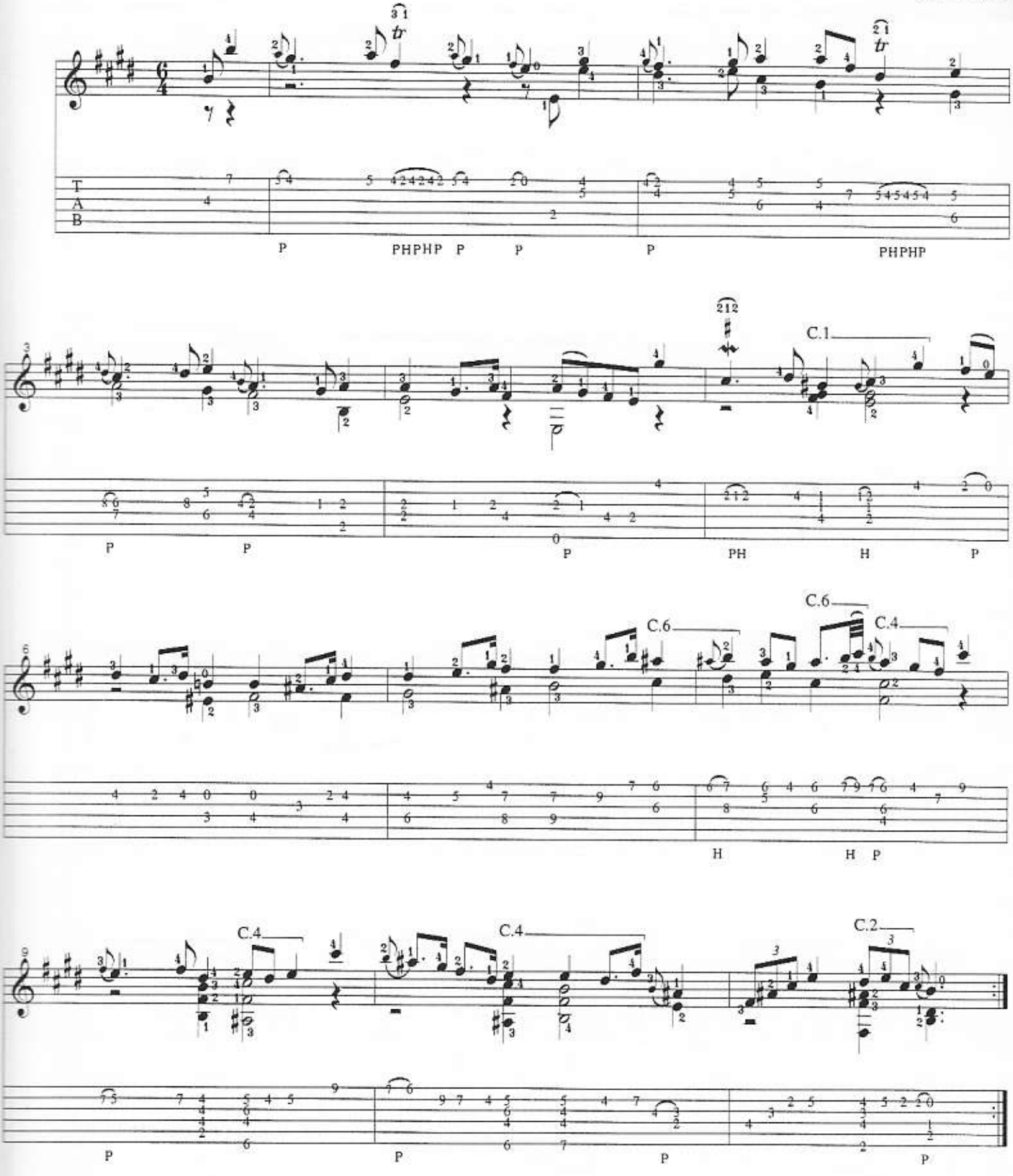

C.1
19
P


22

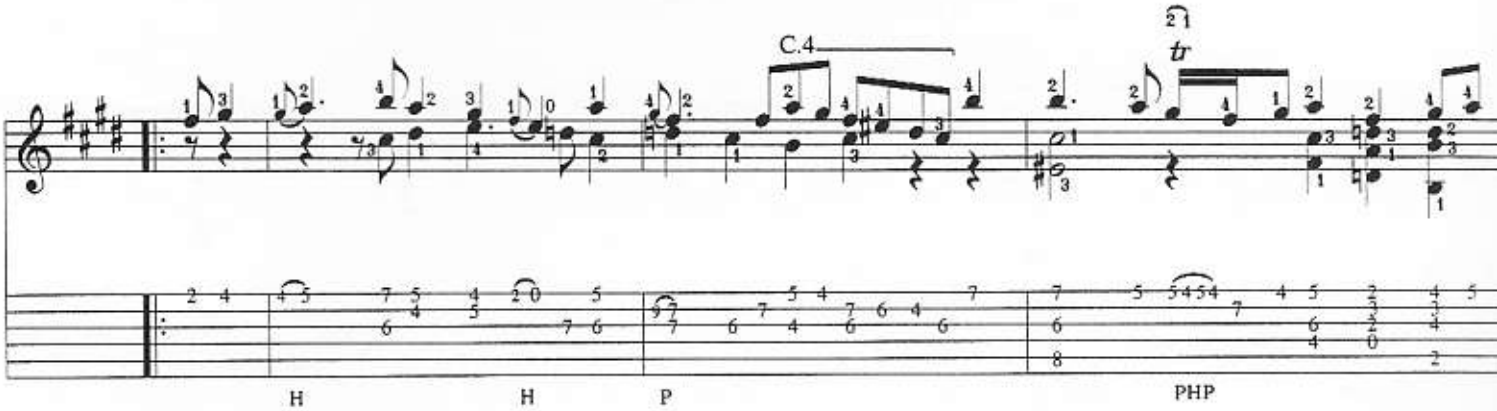
# Loure

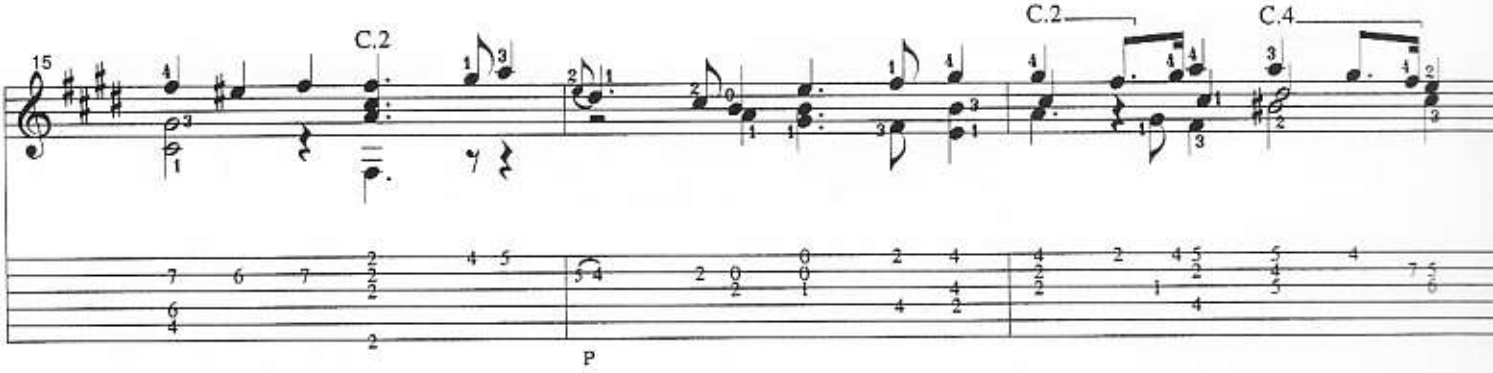
## from Suite No. 4 for lute, BWV 1006a

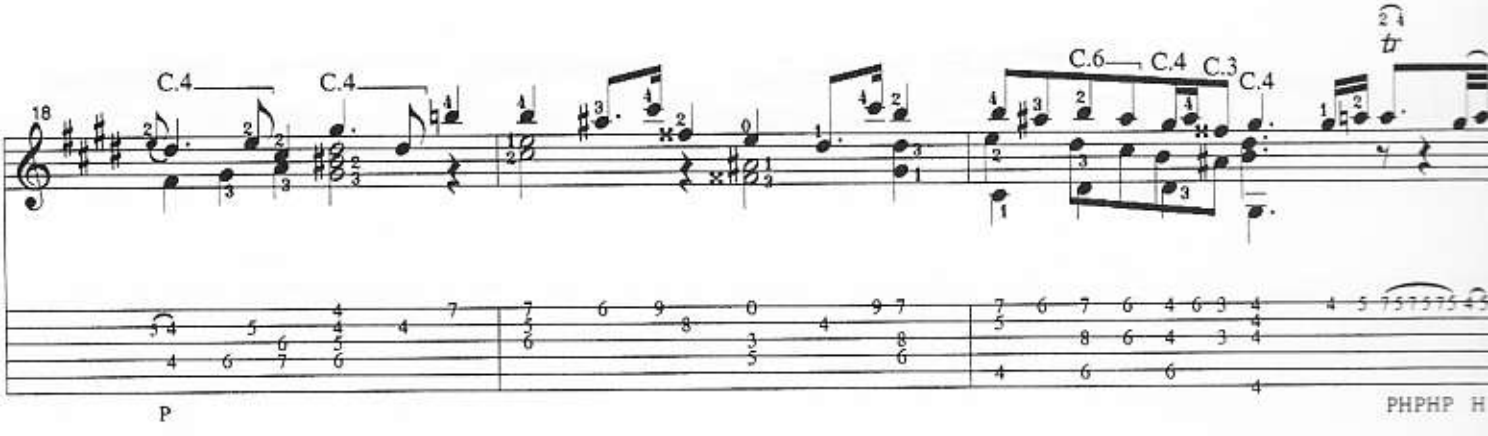
J.S. Bach
(1685-1750)

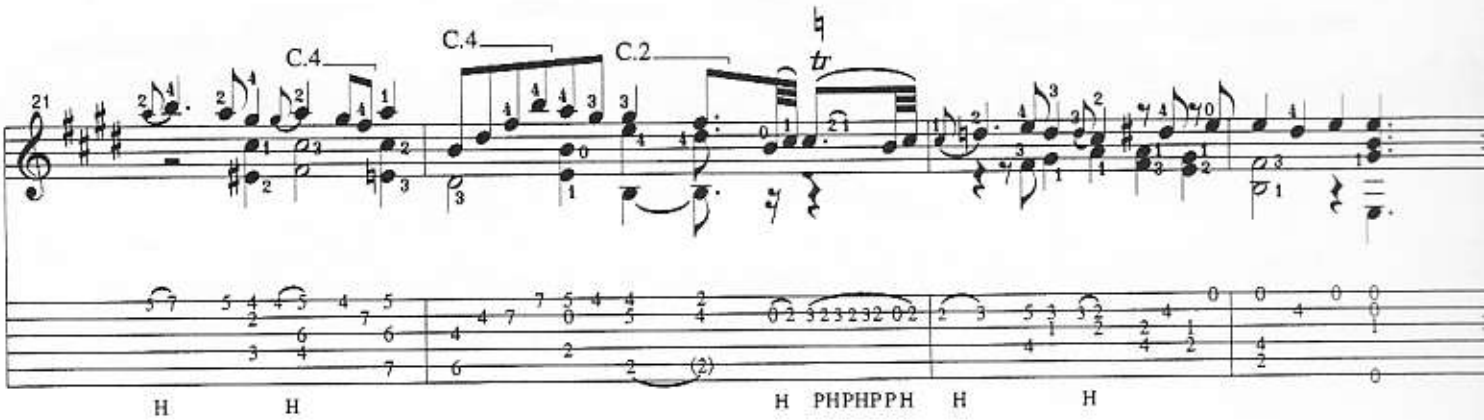



©1998 Creative Concepts Publishing Corporation
All Rights Reserved.


C.4
H
H
P
PHP


15
C.2
C.2
C.4
P

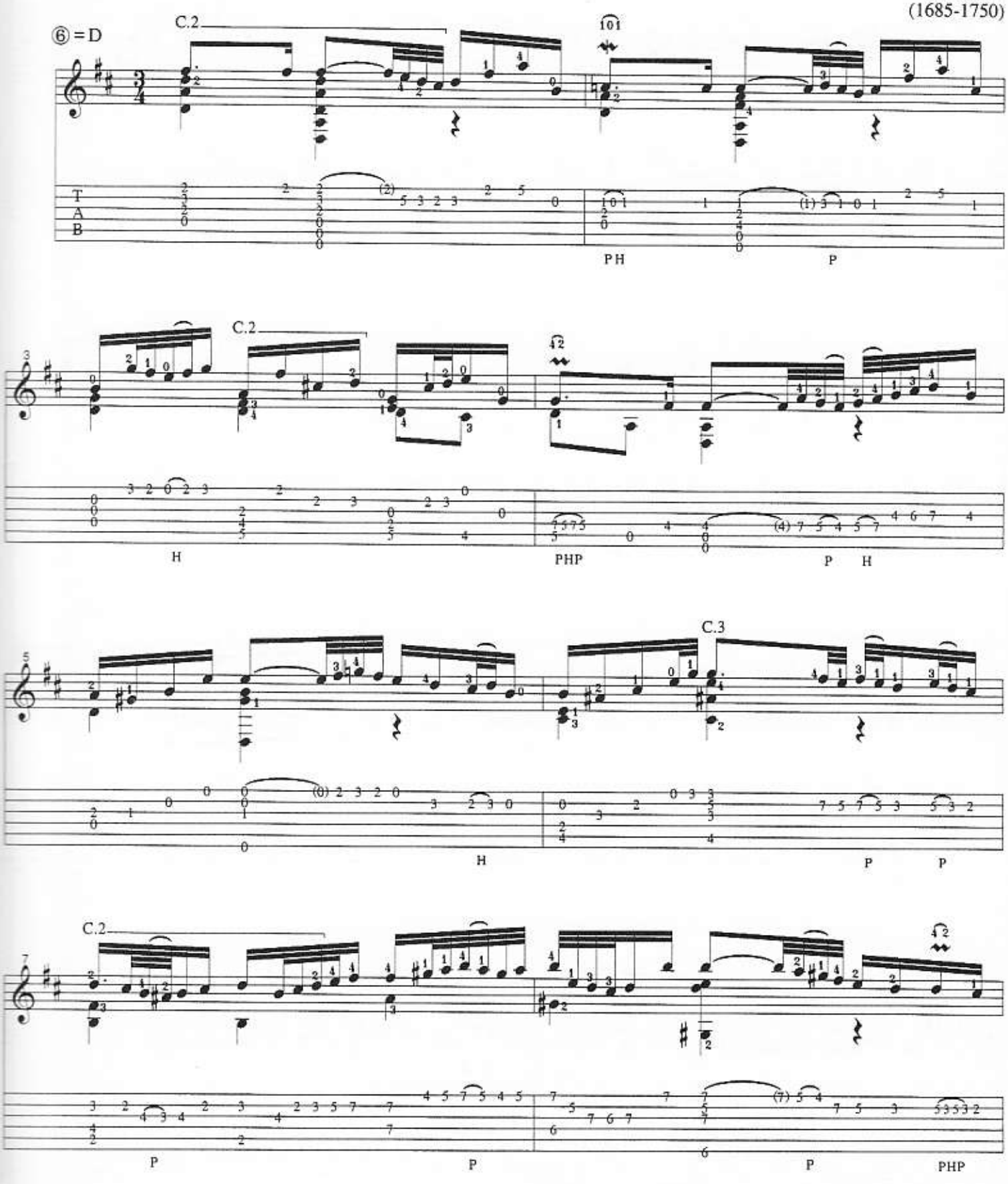

18
C.4
C.4
C.6
C.4
C.3
C.4
P
PHPHP H


21
C.4
C.4
C.2
H
H
H PHPHPPH
H
H

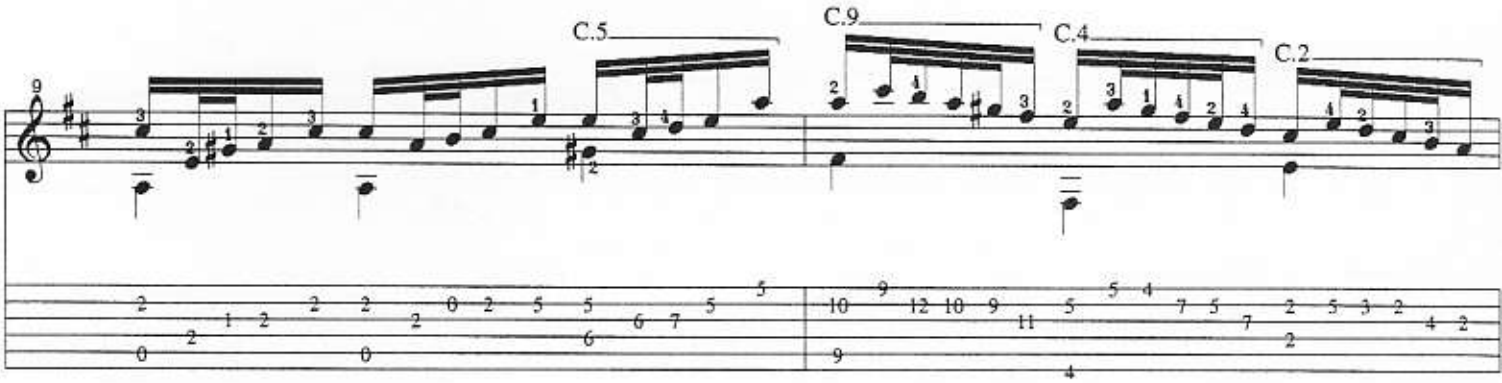
# Sarabande

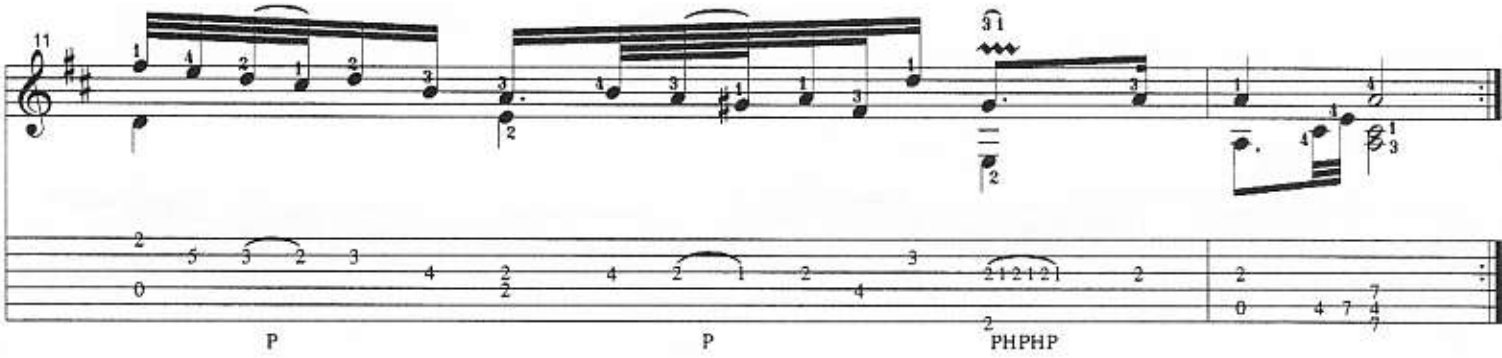
## from Partita No. 1 for keyboard, BWV 825

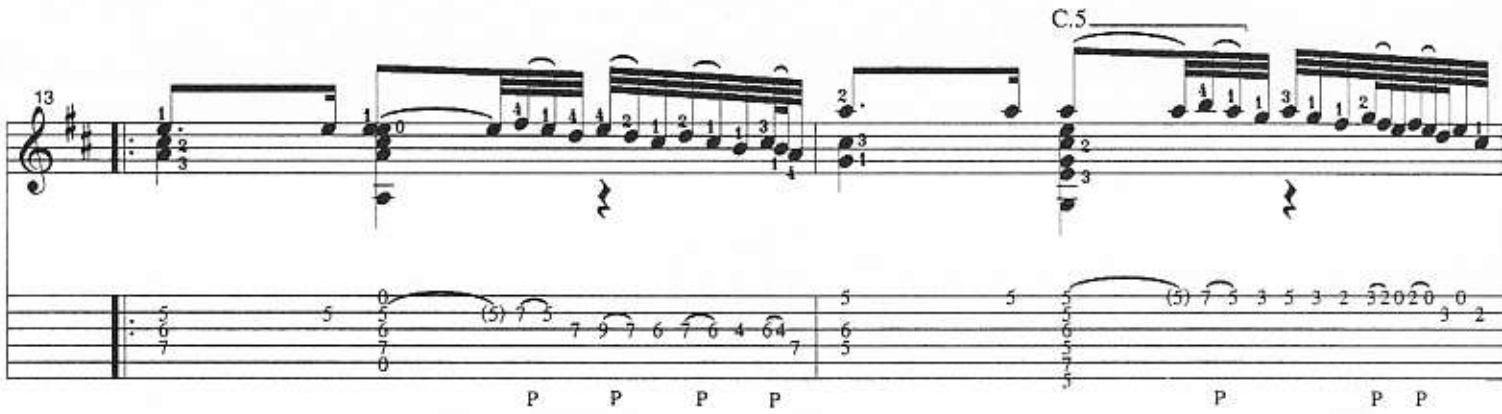
J.S. Bach
(1685-1750)

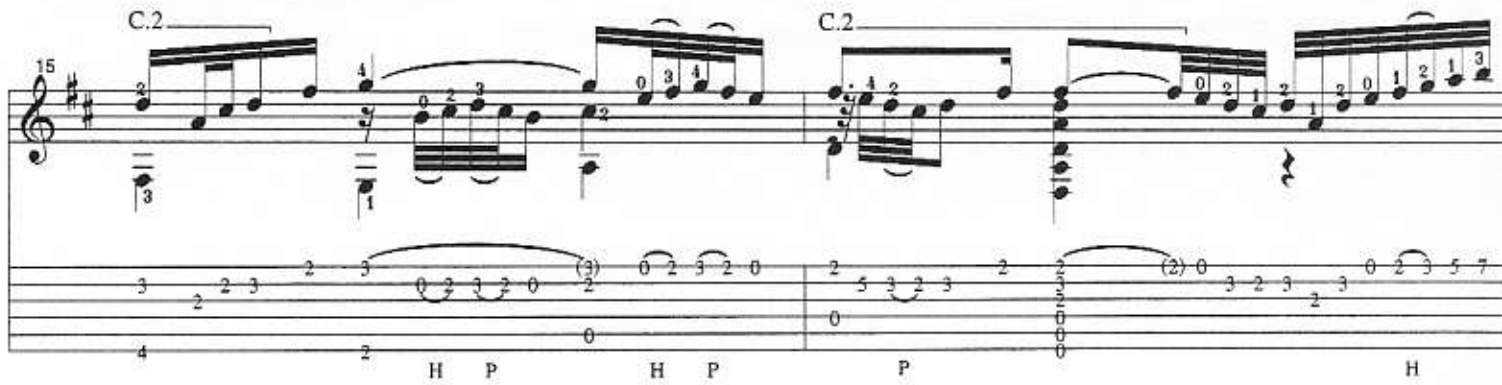


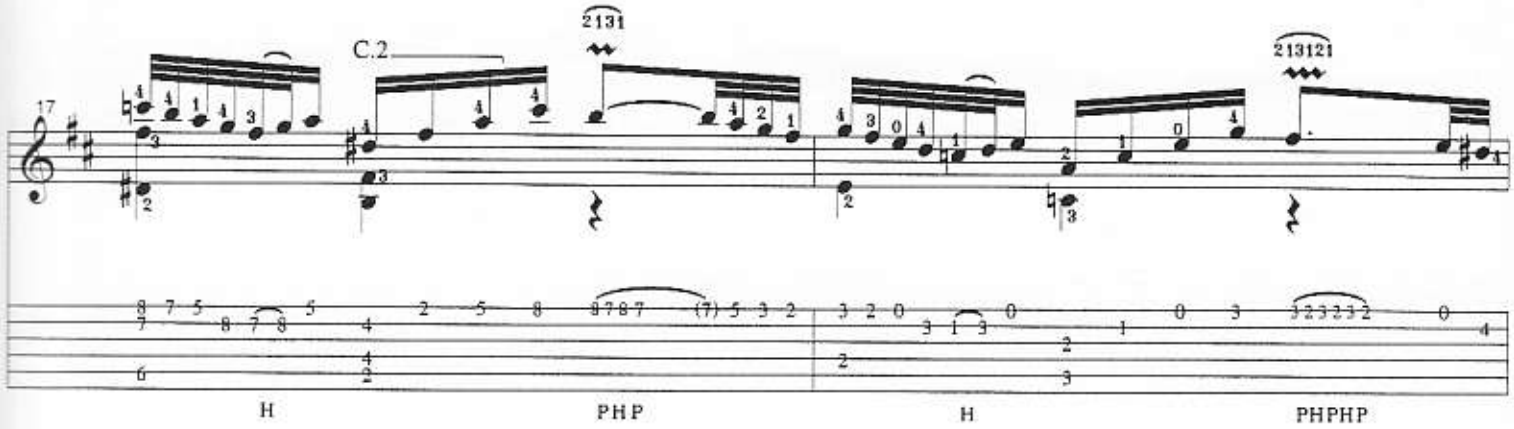

©1998 Creative Concepts Publishing Corporation
All Rights Reserved.

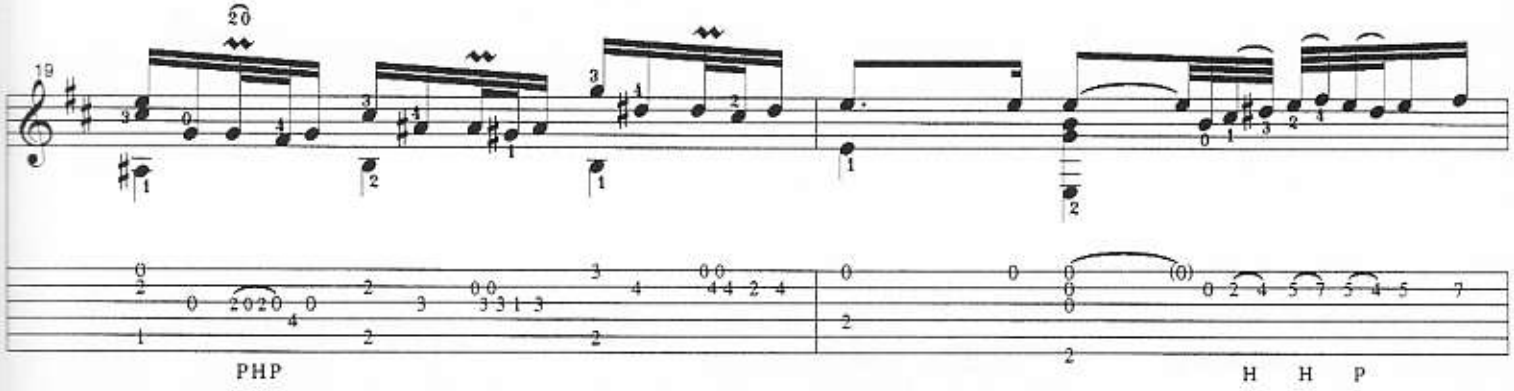

C.5
C.9
C.4
C.2

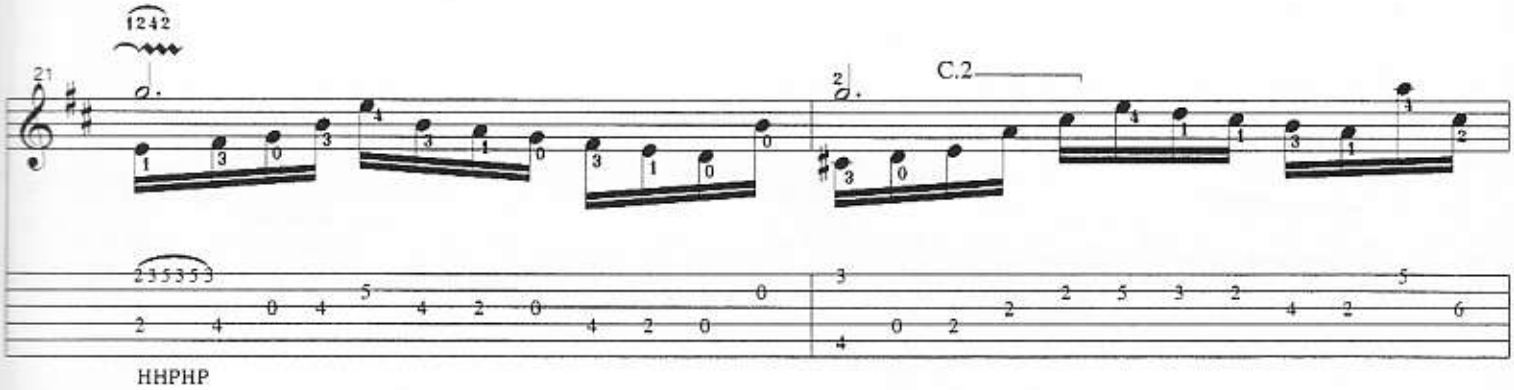

P
P
PHPHP

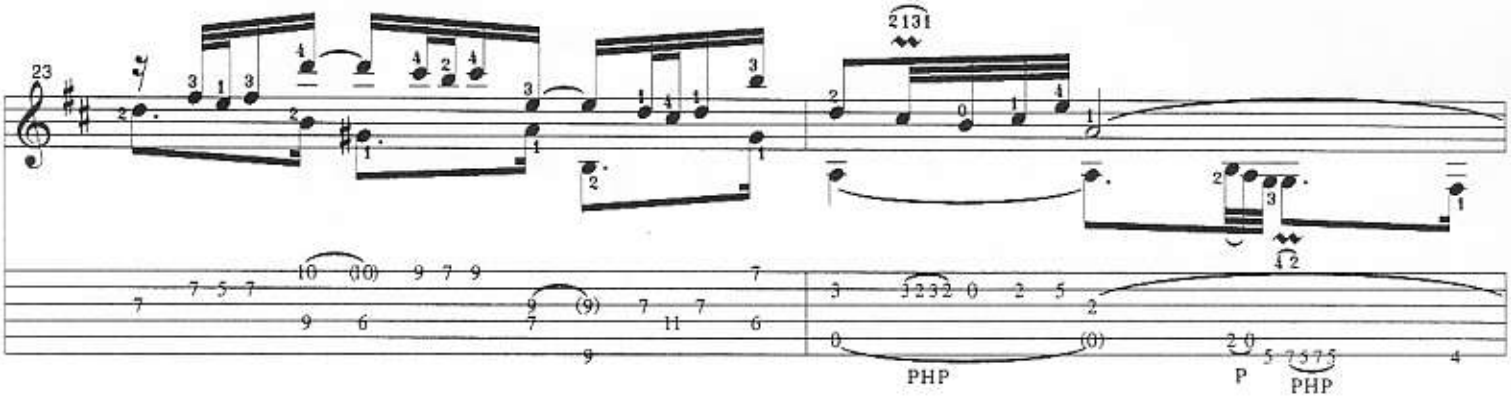

C.5
P P P P
P P P

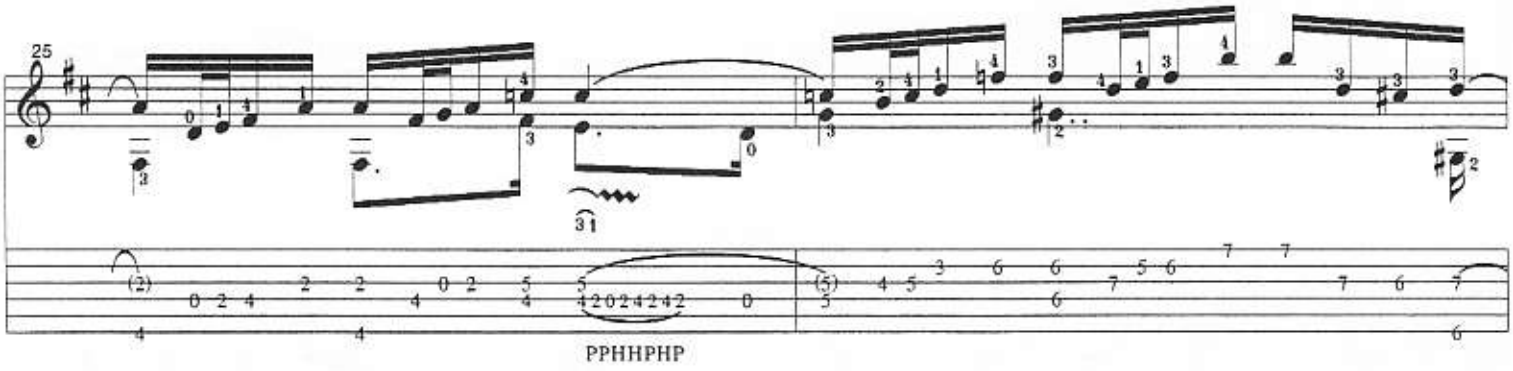

C.2
C.2
H P H P
P
H

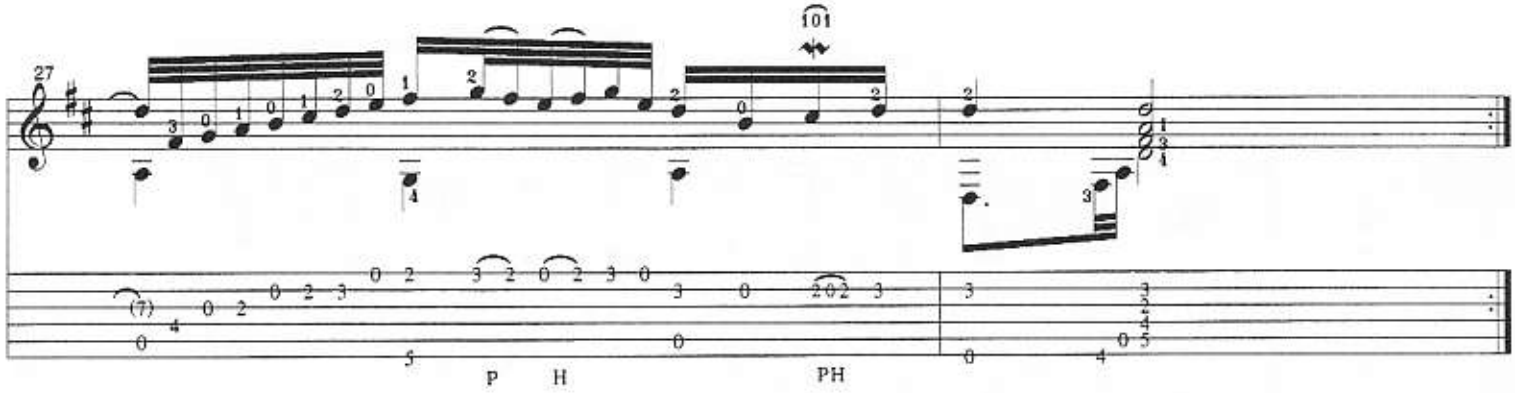

17
C.2
2131
213121
H
PHP
H
PHPHP


19
20
PHP
H H P


21
1242
C.2
HHPHP


23
2131
PHP
P
PHP

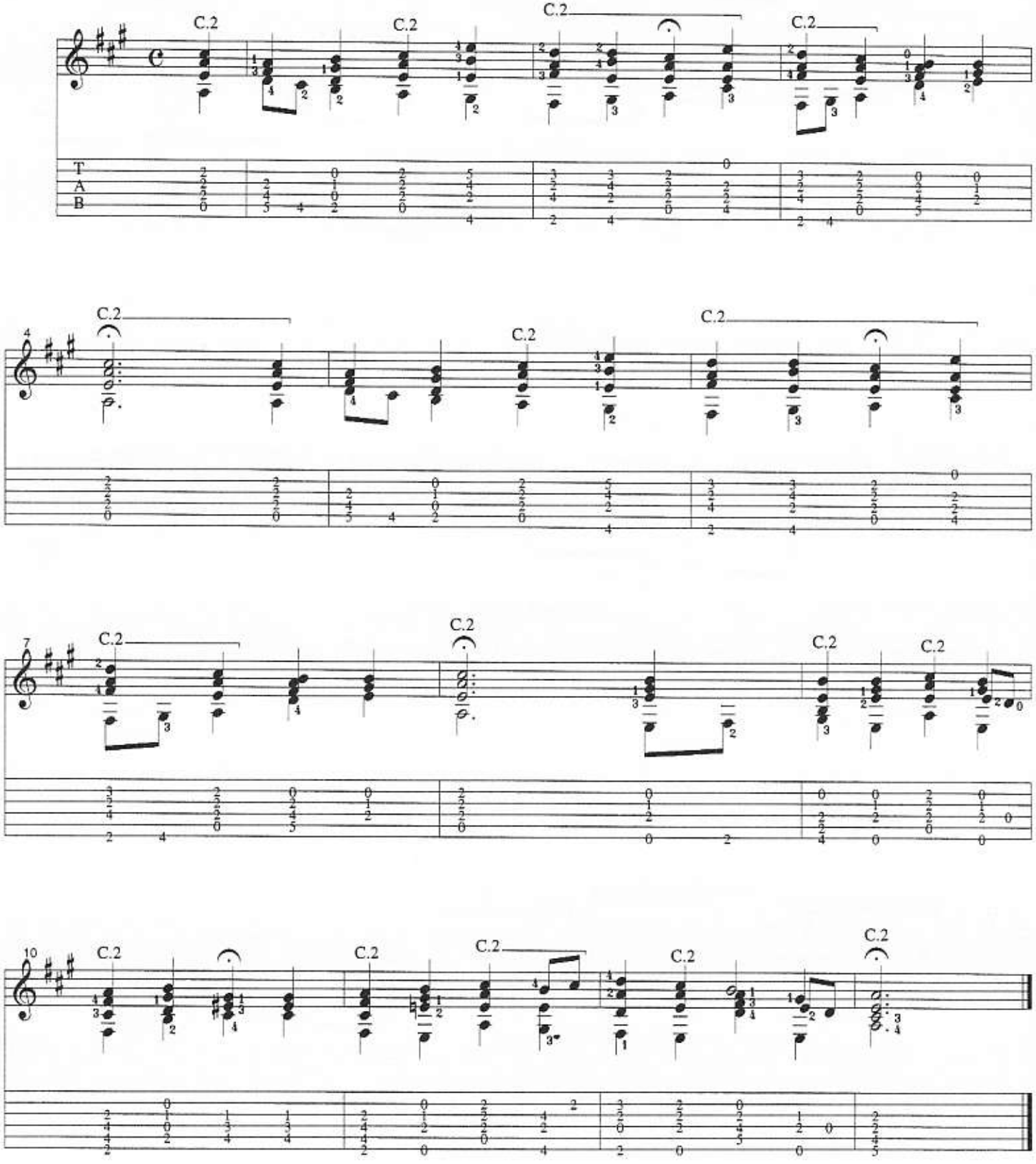

25
31
PPHHPHP


27
101
P
H
PH

# Chorale

## from Cantata No. 67, *"Du Friedenfürst, Herr Jesu Christ"*

J.S. Bach
(1685-1750)




©1998 Creative Concepts Publishing Corporation
All Rights Reserved.