

Gavotte

Bourrée

**J. S. Bach for
Acoustic Guitar**
12 Solos in Notation and Tablature

By Ben Bolt



Corrente

Sarabande

Fugue

Gigue

Prelude



Courante



Prelude in D

Sleepers Awake!



J. S. Bach for Acoustic Guitar

12 Solos in Notation and Tablature

By Ben Bolt



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Johann Sebastian Bach

J. S. Bach was born in Germany in 1685 and died in 1750. His ancestors for over 100 years had been musicians. He was orphaned before he reached the age of ten and his brother, Johann Christoph Bach, raised him. Johann Christoph had been a pupil of Johann Pachelbel. When Bach was fifteen, he studied under two of the most important organists of that time, J. J. Lowe and Georg Bohm. Bohm has been considered a great influence on Bach's compositions for organ.

While still a teenager, Bach began his professional career as a church organist in Amstacht. During that time he made a long journey to Lubeck on foot to hear the great organist Dietrich Buxtehude. It is speculated that Bach considered applying for the succession to Buxtehude's post. The post, however, carried with it an obligatory marriage to Buxtehude's thirty year old daughter. Many scholars think that this deterred Bach from making the application.

In 1708 Bach did accept a position as court composer to the Duke of Saxe-Weimer. While this post began a happy phase of his life, he seems to have been unable to avoid controversy regarding court politics. By 1717 he was again seeking a new appointment as the director of music at the court of Anhalt-Cothen. His release from Weimer was obtained only after persistent demands and a period of imprisonment for insubordination.

It was in Cothen that Bach turned from religious music to secular music. This was because religious music did not have a place at the Calvinist Court of Cothen. It was during this period he produced the six Brandenburg Concertos, the six suites for unaccompanied cello, and the three sonatas and three partitas for unaccompanied violin. The complete autographed facsimile of the violin partitas have been included in this book.

Bach made use of the material of Vivaldi, Corelli, and Frescobaldi in his own compositions. The borrowing of ideas was a common practice at the time. But he was not a mindless mimicker, he took their ideas to new heights, using his own genius. Bach's imagination continues to impress the greatest living composers centuries after his death.

In spite of the large number of Bach compositions that exist, scholars believe they represent only about half of what he actually composed. Of the five Passions he wrote, only two are now known. In addition to the 200 cantatas, it is speculated that 100 have been lost. Bach is quoted as saying that anyone who had worked as hard as he had done, could have achieved as much.

As we stand in awe of Bach's body of work and realize that he mastered both the intellectual and emotional sides of music, one wonders where his inspiration originated.

"To God alone the glory." Johann Sebastian Bach

Ben Bolt



Sleepers Awake!

from Cantata No.140

Ephesians No. 5 (14)

Arr. Ben Bolt

J.S. Bach

0 1-3 0 0 3 1 0 0 1-3 0 1 0 1-3 0 0 3 1 0

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

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

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

0 2 3 1-0-1 2 2 3 5 0 8 7 5-3 2-3 2-0 3-1-0 2 0

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

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

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

First system of musical notation. The top staff is a treble clef staff with a melody. The middle staff is a bass clef staff with accompaniment. The bottom staff is a guitar fretboard diagram with three strings, showing fingerings (0, 1, 3) and positions (0, 1, 3).

Second system of musical notation. The top staff is a treble clef staff with a melody. The middle staff is a bass clef staff with accompaniment. The bottom staff is a guitar fretboard diagram with three strings, showing fingerings (0, 1, 3) and positions (0, 1, 3).

Third system of musical notation. The top staff is a treble clef staff with a melody. The middle staff is a bass clef staff with accompaniment. The bottom staff is a guitar fretboard diagram with three strings, showing fingerings (5, 7, 8, 6, 5, 6, 5, 7, 8, 10, 6, 5, 6, 3) and positions (0, 3, 1, 0, 1, 6, 5, 3, 1, 0, 3, 1).

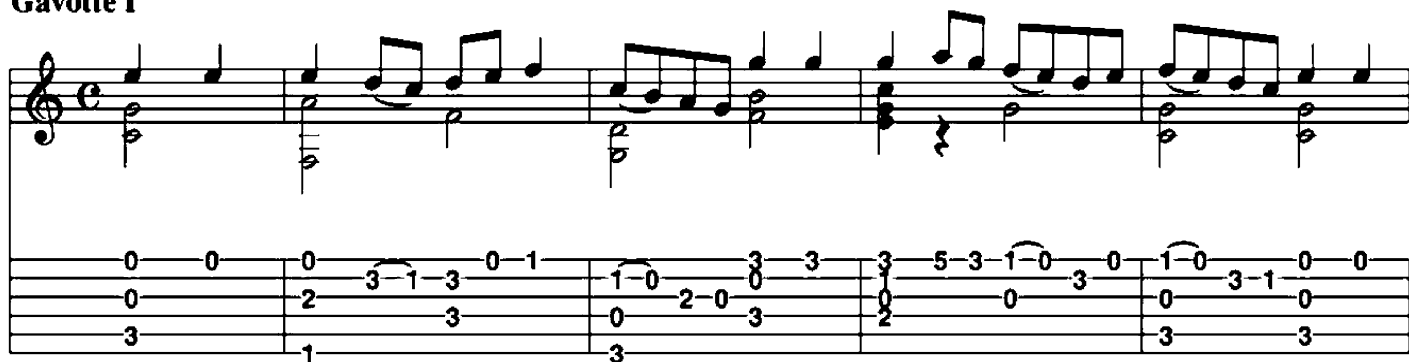
Fourth system of musical notation. The top staff is a treble clef staff with a melody. The middle staff is a bass clef staff with accompaniment. The bottom staff is a guitar fretboard diagram with three strings, showing fingerings (3, 0, 1, 0, 1, 0, 0, 1, 3, 1, 0, 2, 0, 3, 1, 0, 1, 1, 0, 3, 0, 1, 0, 1, 0, 1, 1, 1) and positions (0, 0, 1, 3, 0, 2, 3, 2, 3, 0, 0, 1, 3, 0, 2, 3, 2, 3, 0, 0, 1, 1).

Gavotte

Arr. Ben Bolt

J.S. Bach

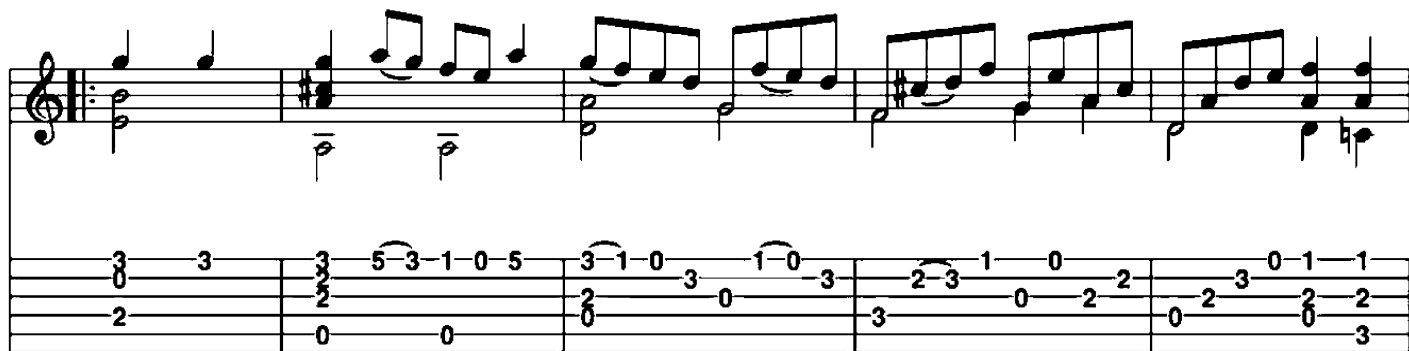
Gavotte I



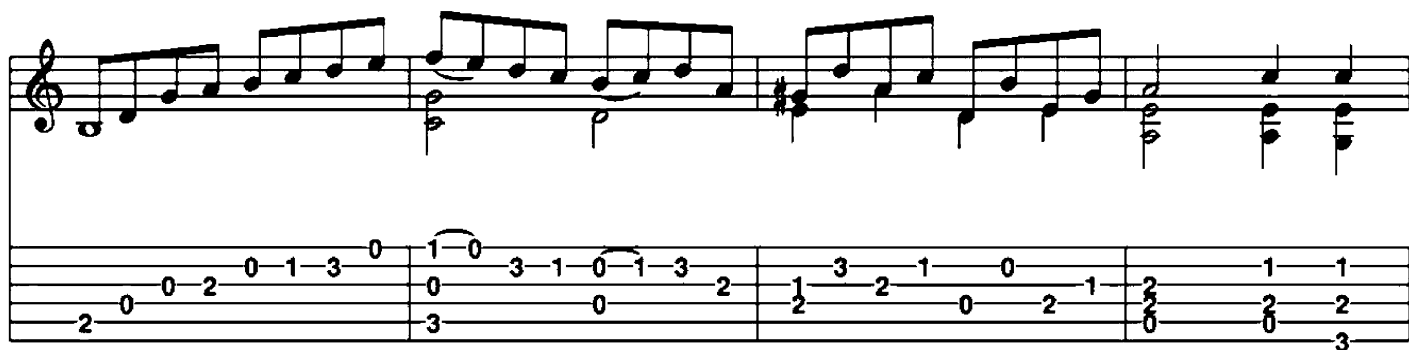
0 0 0 3-1-3 0-1 1-0 3 3 3 5 3-1-0 0 1-0 3-1 0 0
0 2 3 0 2-0 0 0 0 0 3 0 3-1 0 0
3 1 3 0 3 2 0 3 2 0 3 3 3



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



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



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

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

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

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

Fine

Gavotte II

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

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

3 3

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

3 3

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

3 3

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

3 3

D.C. Gavotte I al Fine

Prelude

From 3rd Cello Suite

Arr. Ben Bolt

J.S. Bach

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

2-3-2 4-2-4 2-3-5-7 4-5 7-5-4 7-5-7 4-5-7-9-10-7 9-10-9-7 10-10-9-7 9-7-6 9

9-10 7-9-7 10-9-7-10 0-5 4-2-4-5 2 5-4-2-0-4-4 7 4-5-7-5-4 7-5 4-4 4

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

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

7 6 0 2 2

f *p.* *p*

7 7 0-2-3-5 2-4-5 7 4-7 4 6 4-6-7 4-5-7 4 5-7-5-4 7 7-6 0 2-1 4-2

0 4 4 4

0-4 1-3 0-2-3-0 4 6-7-0 4 7-6 4 6 4-7-5 6 7 7-4 7-7-4 7-7-4

0 4 6 4 4 4

metalico

5 7 4-5 4-5 4-5 7 4-5-7 4-5-7-4 6 4 5 7-6-7 5 7-6-7 5 7-4

6 7 6 7 6 6 6 6 6 4 6 6 6 7 4

4 4 4

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

2 4 2 2 2 4 2 2 2-5-2 3 0 1 0 0 0 1 0 0 4-7-4 0 0 0 7-4 0 7 6 7 7 6 7 7 0

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

5 6 4 6 7 5 7 4 5-0 2 2 3 4 3 0 3 4 3 0 3 2 3 0 3 1 3 0 3 3 0 3 3 0

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

2 0 2 2 0 2 4 4 4 4 4 4 4 4 7

4 4 4 4 4 7 5 4 5 5 5 3 0 9 9 8 7 5

6 6 6 6 4 6 6 4 6 7 9 9 7 9 9 0

7 7 7 5 7 6 7 10 7 7 10 7 7 9 10 9 10 9 9 10 9

7 5 7 5 7 9 9 9 9 0 0 0

10 9 10 10 9 10 10 9 10 10 7 10 9 7 9 7 7 9 7 9 9 12 9 9 7 9

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

dim.

ФII

p

p

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

poco f *sonoro*

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

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

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

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

0 0 0 0 0 0 0 0 0 0

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

9-7-9 0 3-2-3-0 4 5-4 0 7 3-2-0 2 4 4 4 2 3 4

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

5 5 4 5-7-5 5-7 3 2 3-5 3 2 3-5 3 3-2-3 2 3-2-3

4 5-4-5-4-5-4-5 4 5-4 5-4 5-4 5-4 5-4 7 4 5 4 2 5 6 5-3-2 4-2 5 6 4-2 2 4 2 0

Courante

From 3rd Cello Suite

Arr. Ben Bolt

J.S. Bach

5 5-0 2 2 2 4 0 0 5-7-5-4-5 7-4-0 0 1 2-0 7-5-4-0 7 0 5-4-0 7 7-6 3-0 7-5 7 0

6 0 2-1-2 2 0 7 6 4 6-0 0 7 4-5 6 7 7-5-4 5-4 7 6-7 6 7 4-6 7-4 7 0

6 4 0 6 4 0 7 8 0 10-9-7 9-7 0 0 0 0 1-2 0 1 2-0 0 2-0 4 0 0

2-4-2-1 4-2 1 2-4-2-0-2 2 6 4 2 6-4 2 4-5-4 2 4 5-7-5 4 5 4

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

6 | | 0 | | 4 | |

2 4 5 2 4 | 5 2 5 4 5 | 0 10 7 10 8 10 | 8 9 8 8 8 | 8 9 8 8 8

2 | 2 | | 9 | 9 | 9 |

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

10 | 10 | | 4 1 | 2 | 0

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

0 | 0 | 6 7 4 | 6 | 0 | 0 | 4 1 2 | 0

5 7 9 9 10 7 0 7 7 6 7 0 7 4 5 7 4 6 4 6 7 4 6 6 9 6 6 0

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

7 5 4 7 6 7 6 4 7 4 6 7 9 9 5 7 0 0 8 7 5 8 7 0 4 4 4 6 4 6 7 6 6 8 0

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

② ④

0 2 4 3 3-2-0 2-1 4 2 3 3 0 7 5 3 0 6 7 5 7 7

2 0 4 3 2 1 4 2 3 3 0 6 6 7 7 7

Harm.
12

④

0 5 4 2 0 3 2 0 9 10 11 9 12 10 9 11 9 12 9 0 0 1 3 4 3 3

(12) 0 2 4 1 3

Harm.

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

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

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

2 0



Corrente

From Partita No.1 for Violin

Arr. Ben Bolt

J.S. Bach

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

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

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

2 2 1 2 1 0 4 2 3 4 2

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

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

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

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

7 7 7 9 10 7 10 9 7 10 9 0 8 7 10 9 7 0 6 4 7

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

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

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

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

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

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

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

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

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

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

0 8 7-10 8-7 10 8-7-6-7-2-3 5 3-4 2 4 3 2 0 4 4 3 2 7 4-3 4 1 4 2 0 4 4 3 2 7

Bourrée

From Partita No.1 for Violin

Arr. Ben Bolt

J.S. Bach

7 7 7 7 8 8 7 0 3 2 0 3 2 5 3 2 3 0 3 2

3 0 3 2 2 0 2 5 0 2 2 0 0 2 0 7 8

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

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

0 2 5 | 10 9 7 | 10 8 7 | 10 8 7 0 | 3 2 0 | 3 | :|| 3

0 | | | | 0 | 4 5

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

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

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

0 3 2 | 0 4 0 0 3 2 | 3 7 3 2 0 | 0 3

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

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

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

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

0 0 | 0 0 0 0 | 4 4

9 9 7 6 7 7 1 2 4 5 7 4

7 5 4 7 6 6 7 5 4 5 5 3 2 3

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

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

11 7 9 7 9 11 12 9 10 10 10 9 11 12 14 12 11 9 7 6 9 10 9 7 6 8 7 0

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

2 0 4 2 1 1 0 2 0 4 7 4 0 7 6 7 7 7 9 6 6 10 9 7 6 7 9 7 9 7

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

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

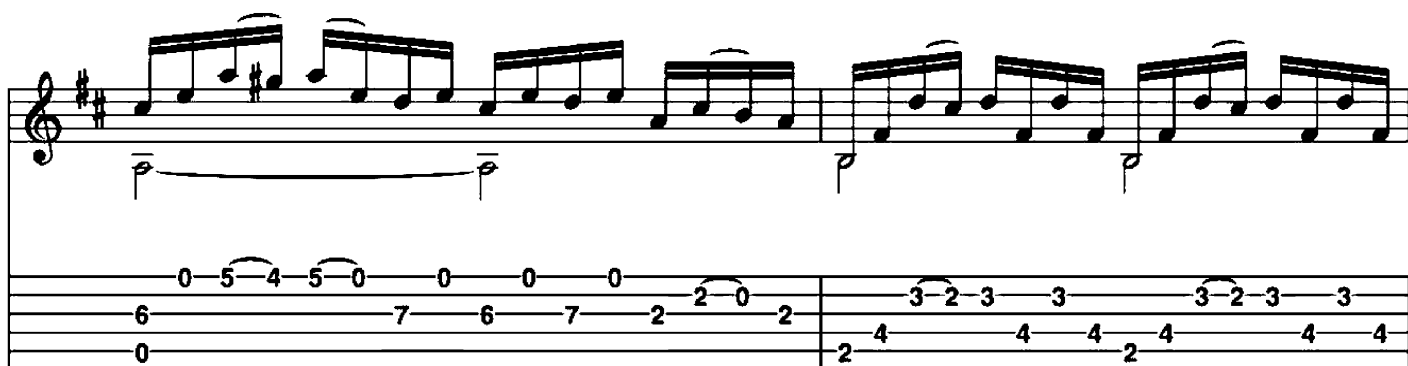
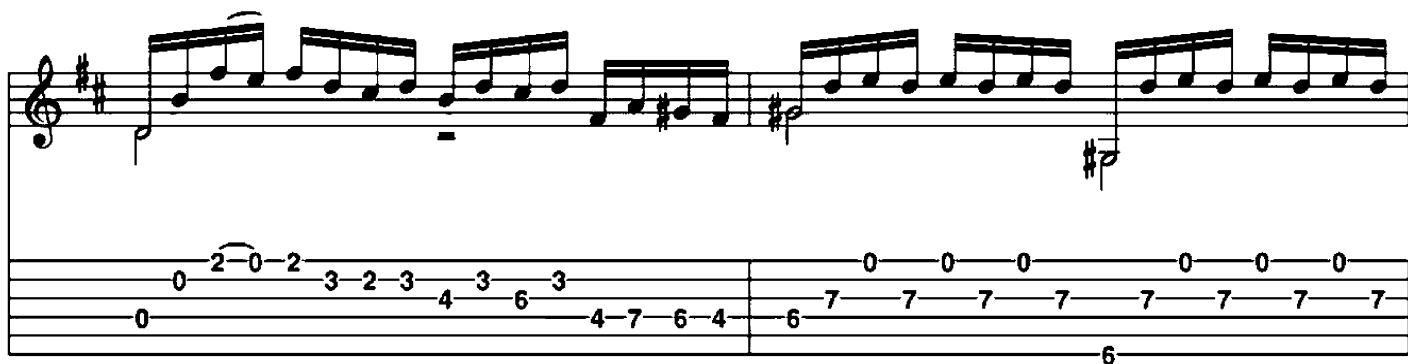
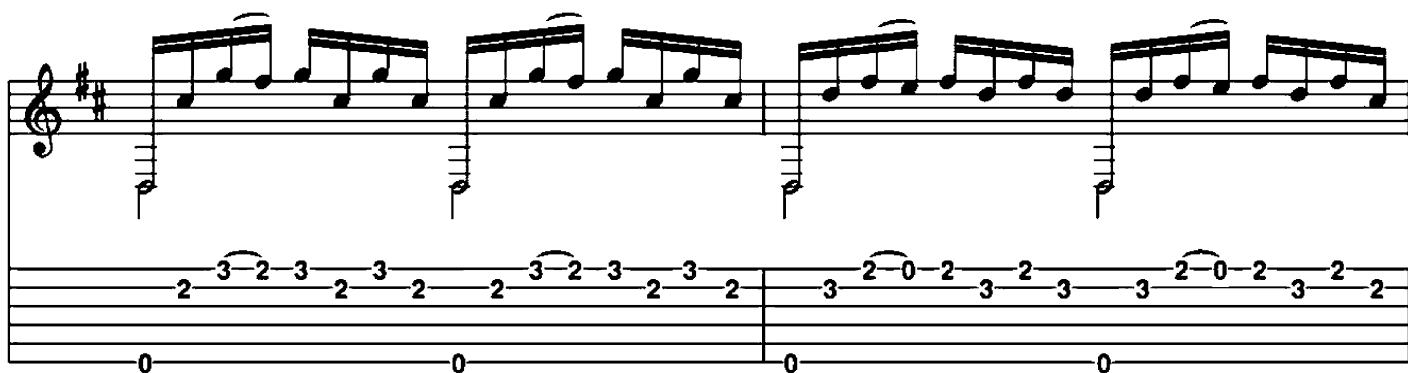
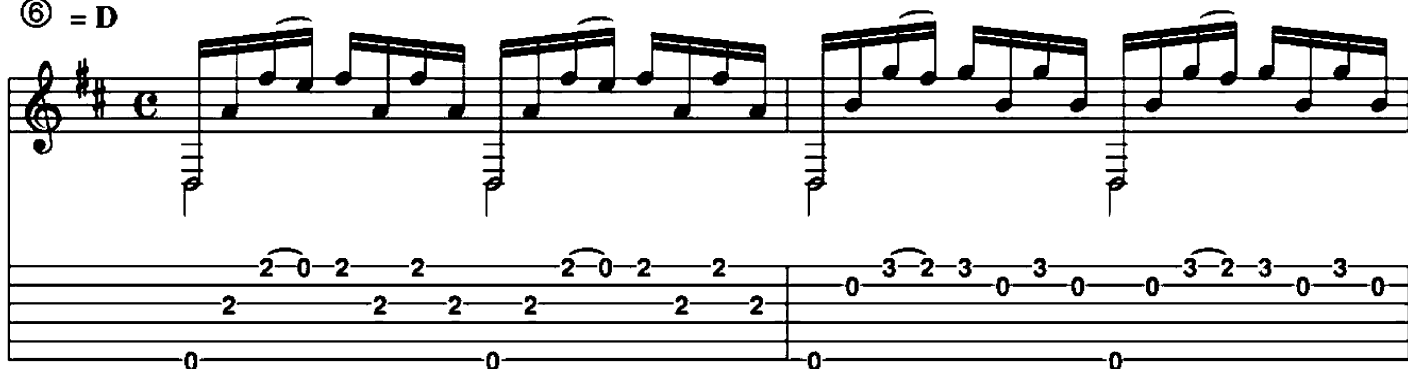
Prelude in D

From 1st Cello Suite

Arr. Ben Bolt

J.S. Bach

⑥ = D



1-2-0 2-1 4-2 3-2-0 5-4-2-0 3 2-0 2 5-0-5 2-0 2-4 2-5-3-2-0 7

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

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

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

System 1: Treble clef, key signature of two sharps. The melody consists of eighth-note runs. The bass line includes fret numbers: 0 0 2 0 0 0 0 0 2 0 0 0 | 2 3 2 3 2 3 2 2 3 2 3 2 3 2.

System 2: Treble clef, key signature of two sharps. The melody continues with eighth-note runs. The bass line includes fret numbers: 0 2 2 0 2 3 2 0 2 0 4 2 5 4 2 0 | 0 6 7 0 6 7 0 6 7 0 6 7 6 7 6 7.

System 3: Treble clef, key signature of two sharps. The melody includes eighth-note runs and a quarter note. The bass line includes fret numbers: 5 7 7 0 6 0 6 0 6 0 6 | 5 7 7 6 5 9 10 2 4 5 2 4 2 3.

System 4: Treble clef, key signature of two sharps. The melody consists of eighth-note runs. The bass line includes fret numbers: 5 2 2 4 2 3 5 2 3 0 2 3 5 2 3 5 | 6 5 4 5 5 3 2 3 3 0 2 0 2 2 4 0.

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

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

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

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 4 6 7 9 11 9 11 12 11 12 14 11
0 0

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 4
0

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

10 7 7 10 7 10 7 10 7 7 10 7 10 7 10 10 10 10 10 10
0 7 0 7 9 7 9 9 9 9 7 9 9 9

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



Ben Bolt is shown above in his workshop carving the neck of one of his hand built guitars. At right, note the innovation of 24 frets.



Photos by Bobbie Bolt

Gigue

From 1st Cello Suite

Arr. Ben Bolt

J.S. Bach

© = D

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

0 5 4 0 0 4 0 0 0

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

0 2 4 4 2 2 4 2 1 2

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

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

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

0 4 0 1 2 2 4 2 4 0

3 3 2 2 0 | 3 2 0 0 3 | 0 3 5 2 3 9 10 12 2 | 3 0 1 7 8 10 0

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

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

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

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

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

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

0 3 | 0 5 3 | 0 5 0 0

Sarabande

From 2nd Lute Suite

Arr. Ben Bolt

J.S. Bach

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

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

5 2 1 4 0 4 2 1-0 1 2 2 1 0 0 0 1 3 3 3 5 6 6
0 2 1 4 0 4 2 0 1 2 0 2 0 3-2 0 0 0 3

6-3-3 5 0 1-1 3 1-1-1-3 0-0-0-1-3-3 3 5 0 2-2 2-2 0-0 3 0
2 3 2 3 2 3 2 0 4 2 2 2-2 0-0 3 0

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

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

5 7 5 8 7 0 3 0 1 5 1 0 1 3 0 7 0 5 5 3 3 2 2 2 8 3 2 7 8

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

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

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

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

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

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

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



Gigue

From 2nd Lute Suite

Arr. Ben Bolt

J.S. Bach

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

0 3 1 1 3 0 2 0 2 3 0

0 0 0 1 0 0 3 1 0 5 4 5 7 8 5 4 7

2 1 0 2 1 0 3 1 0 3 0 0 4 2 2 4 6

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

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

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

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

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

0 4 2 2

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

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

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

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

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

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

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

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

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

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

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

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

Courante

From 1st Lute Suite

Arr. Ben Bolt

J.S. Bach

7 7 0 4 4 0 2 2 4 0 2 0 0 1 0 0 2

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

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

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

0 0 3 3 0 2 5 3

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

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

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

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

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

2 2 0 2 1 2 4 4 6 7 3

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

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

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

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

Fugue

Arr. Ben Bolt

J.S. Bach

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

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

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

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

4/4

5 4-5-1-2 1 0 0 2-5 3-0-1 2 1 0-3-6-5-3 5 0 0 5 5 3

3 0 5 0 0 7 5 3

2/4

4 8 8 8 7-5-7-7 6-5-6-4-5-3 1 0 3 1

7 7 8 7 7 5 5 5 5 2 0 0 3 3 2 2 0

3 1 1 2 2 2 3 1 2 0 1 2 12-12-12-12-10-8-10-7

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

① ② ③ ② ③ ② ③ ③

8 10 13 10 7 8 6 12 9 10 6 9 6 8 6 10 8 7 8 10

① ϕ VII

②

③

②

7 10 8 12 8 8 5 8 6 5 10 6 7 | 9 8 8 8 8 8 7 5 7 8 7

9 9 7 9 10 9 7

① ϕ V

②

③

②

① ϕ VII

①

②

③

④

5 8 6 5 10 6 8 6 10 8 7 8 10 8 | 7 10 8 7 12 8 10 8 12 10 10

9 9 9 9 11 9 11 9

②

④

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

9 7 5 7 4 7 4 5 | 7 5 4 4 2 2 2 2

④

tr

3 2 0 2 | 4 0 0 4 0 0

2 4 4 2 0 2 | 0 4 0 0

0 2 3 0 4 | 2 4 2 4 4 2 0 7 7 7

7 7

1 2 2 2 2 2 3 3 3

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

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

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

6 0

7 5 3 5 5 5 3 2 3 3 8 7 7 6 6 7 7 4

5 4 4 5 5 5 4 4 7 5 5 4 4 4

7

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

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

2 2 1 2 3 3 2 3 3 2 2

0 8 6 7 10 12 10 10 8 | 8 7 7 11 11 12 12 10

0 9 10 9 7 | 10 8 8 11 11 12 12 8

2 9 10 9 7 | 7

10 7 8 7 7 7 7 9 10 | 7 12 10 12 8

9 9 7 9 7 9 10 | 7 10 7 9 10 9 10 7

10 8 9 6 10 8 10 7 | 8 7 8 10 7 10 7 10

9 9 7 | 0 0

8 7 8 10 7 10 7 9 | 11 9 11 12 14 15 14 12

8 8 9 10 9 9 | 11 9 11 12 14 14 12

0 0 | 0 0

11 9 11 12 14 12 14 11 | 9 8 7 12 7 8 9 0 12 10 8 10 7 9 0

11 9 11 12 14 12 14 11 | 9 8 7 12 7 8 9 0 12 10 8 10 7 9 0

0 0 | 7 0

0 7 5 5 5 5 7 7 | 0 7 6 5 10 5 6 7 7 10 8 7 8 5 7 7

0 7 5 5 5 5 7 7 | 0 7 6 5 10 5 6 7 7 10 8 7 8 5 7 7

0 7 5 5 5 5 7 7 | 0 7 6 5 10 5 6 7 7 10 8 7 8 5 7 7

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

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

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

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

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

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

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

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

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

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

♩v -----

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

10 10 10 10 10 8 7 8 10 12 8 8 10 7 10 8 10 0 6 3 4 0
 10 10 10 10 10 9 7 9 10 10 9 8 9 7 10 8 10 6 3 4 0
 10 8 7 10 3

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

5 7 8 8 7 10 8 8 8 6 5 3 1 0 3 0 1 0 0 0 0 0 0
 7 10 8 8 6 5 3 1 3 0 1 0 0 0 0 0 0
 8 6 10 3 2

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

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

7 9 7 9 7 7 7 9 7 9 7 7 5 5 5 5 5 5 5 5 5 5 5

9 0 9 10 9 9 9 9 9 9 9 9 9 9 9 10 9 10 9 9 9 10 9 10 9 9

8 7 8 7 8 8 8 7 8 7 8 8 10 10 9 11 9 12 12 12 10 8 10 10

7 0

10 8 7 8 8 8 7 7 10 9 10 5 7 7 8 3 5

9 9 9 8 10 7 5 7 5 8 4 5

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

7 0 0 0 0 3 2 3 7

5 6 5 6 5 8 0 7 7 8 5 8 7 6 5 8 5 5 6 6 3 6 5 3 5 0 1 3

3 0 7 8 5 7 6 0 6 3 0

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

2 0 0 3 3 2 3

3 4 5

System 1: Treble clef staff with notes and fingerings. The guitar fretboard diagram below it shows fingerings for the strings: 7-3-1-3 (G), 7-0 (A), 5-4-5 (B), 7-5-4-5-7-4 (D), 5-5-5 (E), 6-5-6-4-5 (F), 7-5-7 (G), 2-2-2-2 (A), 0-0 (B).

System 2: Treble clef staff with notes and fingerings. The guitar fretboard diagram below it shows fingerings for the strings: 5-4-3-1 (G), 4-0 (A), 2-0 (B), 2-4-4-0 (D), 1-0 (E), 0-5-5-6-5-6-4-5 (F), 0-0 (G), 2-3-2-3-7-8 (A), 3 (B).

System 3: Treble clef staff with notes and fingerings. The guitar fretboard diagram below it shows fingerings for the strings: 4-3-6-3-5 (G), 4-5-4-5-6-7-5 (A), 4-5-7-8-4 (B), 4-4-5-5-5-5-7-4-5 (D), 3-2-2-4-5-7-0 (E), 2-0-0 (F), 0-0 (G), 0-0 (A).

System 4: Treble clef staff with notes and fingerings. The guitar fretboard diagram below it shows fingerings for the strings: 2-1-0-5-0 (G), 1-2-0-5-3-6-3-0-2-2 (A), 0-0 (B), 2-3-0-1-3-3-2-1-1-0-3-0-1-2-0 (D), 0-0 (E).

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

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

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

Partia \dot{q} ^{no} a Violino Solo senza basso.

All. moder.

Double

Handwritten musical score on ten staves. The notation is dense and includes various rhythmic values, slurs, and dynamic markings. The word *Coro* is written in the left margin of the sixth staff. The music appears to be a vocal or instrumental setting with complex phrasing.

U. J. vobis

Four empty musical staves at the bottom of the page, indicating the end of the written music on this page.

A page of handwritten musical notation consisting of ten staves. The notation is dense and includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The word "forte" is written in the first staff, and "p. 56" is written below it. The notation continues across the remaining staves with complex melodic and harmonic structures.

A handwritten musical score consisting of 13 staves. The notation is dense and includes various rhythmic values, slurs, and dynamic markings. The paper shows signs of age and wear, particularly along the right edge. The handwriting is in black ink on a light-colored background.

V. S. volti.

Sarabande

A handwritten musical score for a piece titled "Sarabande". The score is written on ten staves, organized into two systems of five staves each. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The first system begins with a treble clef and a key signature of one flat. The second system starts with a "Double" marking, indicating a repeat or a specific performance instruction. The handwriting is fluid and characteristic of an 18th-century manuscript. The piece concludes with a final cadence on the tenth staff.

Tempo di Borea.

A handwritten musical score consisting of 12 staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The final staff contains the word *Finis* written in a decorative, flowing script.

Double.

A handwritten musical score for a double instrument, consisting of 12 staves of music. The notation is dense and includes various rhythmic values, accidentals, and phrasing slurs. The music is written in a single system across the page. The notation is in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The staves are numbered 1 through 12 from top to bottom. The music begins with a treble clef and a key signature of one flat (B-flat). The notation includes many sixteenth and thirty-second notes, often beamed together, and various rests. There are several phrasing slurs and dynamic markings, though they are not clearly legible. The score ends with a double bar line and a fermata-like symbol.

About the Author



(circa 1987)

Ben Bolt is credited with being the first classical guitarist to introduce thousands of new people to the classical style of guitar through his videos and books, which use a revolutionary format of learning. In the past, guitar students needed to learn to read music at the same time they were learning to play the guitar, which was complicated. Since the publication of Bolt's book/audio packages, beginners are able to play immediately. The tablature, using lines and numbers to show where the notes are, and the recording, which is rhythmically self-explanatory, empowers all students to play. Bolt's work has been mimicked throughout the publishing world. Because of his vision of making classical guitar accessible to all kinds of musicians, the classic guitar is being experienced by the masses.

Andres Segovia, the father of classical guitar, said, "Ben Bolt is an excellent guitarist with fine tone." Segovia personally paid for a scholarship so that Bolt could continue his studies at the Musica en Compostela summer masterclass and music festival, which Segovia had founded. In his zeal to pursue the Segovia technique

and interpretive style, Bolt also studied with one of Segovia's most gifted students, Abel Carlevaro, who awarded him the coveted "Premio de Merito". While studying with Carlevaro in Montevideo, Uruguay, he was also the First Place winner of "Concurso International Aemus." His music studies were completed under the direction of Maestro Guido Santorsola, who bestowed him with an original composition for guitar entitled "Seis Bagatelas" as a graduation gift. After returning to the U.S., he became the first guitarist inducted as a National Patron of Delta Omnicron International Music Fraternity.

Several Ben Bolt books have consistently appeared on Mel Bay's best seller list. His video *Anyone Can Play the Classic Guitar* has become a reference for college students as the authority on the fundamentals of classical technique. He also appears on Mel Bay's videos of the complete volumes of *Modern Guitar Method*, a huge commercial success, selling in the millions of copies. He is endorsed by Takamine Guitars and D'Addario Strings.

Bolt divides his time among publishing, performing, and teaching at the college level. He believes anyone can play the guitar well, provided they have these three ingredients: a good instrument, a knowledgeable teacher, and music that holds the student's interest.

Bolt's work is distributed internationally and has been featured at the annual NAMM show (National Association of Music Merchants) in California, as well as the International NAMM show in Germany.



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