

# Bach *for* Guitar

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## *About the Author*



*Howard Wallach with his ten-string guitar. The extra strings are very useful when playing Bach's music for baroque lute.*


Howard Wallach was born in Cleveland, Ohio where, at the age of ten, he began performing on both jazz and classical guitar. After studying with guitar virtuoso Miguel Rubio at the Conservatory of Lausanne, Switzerland, he completed his Bachelor of Music at the Peabody Conservatory of the Johns Hopkins University under the renowned educator Aaron Shearer. His graduate studies were undertaken at the University of Houston.

Mr. Wallach has given many solo and ensemble performances on both the guitar and lute in Switzerland, Baltimore, Houston, Washington, D.C., Cleveland and Philadelphia. Currently residing in Houston, he teaches at Houston Community College and at Lee College in Baytown, Texas.

# Signs and Symbols Used in This Book

## Right Hand Indications

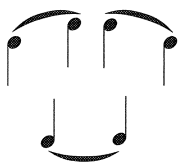
*p* = Thumb  
*i* = Index finger  
*m* = Middle finger  
*a* = Ring finger

 = Arpeggiate the chord with the right hand fingers or thumb.

## Left Hand Indications

0 = Open string  
 1 = 1st finger  
 2 = 2nd finger  
 3 = 3rd finger  
 4 = 4th finger  
 -2 = A dash before a fingering indicates a *guide finger*.  
 The finger stays on a string during a *shift* (change in position), and is used just before and just after the shift.

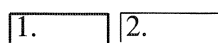
## Other Indications



= Hammer-on if to a higher note, pull-off if to a lower note, tie if to the same note.

BV = Barre the 5th fret. The B indicates a barre across a fret with the 1st finger. Roman numerals indicate fret numbers: I = 1, II = 2, III = 3, IV = 4, V = 5, VI = 6, VII = 7, VIII = 8, IX = 9, X = 10, XI = 11, XII = 12.

BVII<sub>3</sub> = Barre the 7th fret across three strings.



= First and second endings. Play the first ending the first time; play the second ending the second time, skipping the first.



= Repeat signs.

D. C. al Fine = *Da Capo al fine*. Repeat from the beginning to the word *Fine*.



= *Fermata*, or hold sign. Hold the note longer than written value—usually twice as long.



= Indefinite tie. Let this note ring for an unspecified duration.

## *Tuning Indications*

⑥ = D Indicates tuning the 6th string down to D.

## *Accidentals*

# = Sharp. Raise the note one half step.

× = Double sharp. Raise the note one whole step.

b = Flat. Lower the note one half step.

bb = Double flat. Lower the note one whole step.

## *Tablature Explanation*

Tablature is a system of notation that graphically represents the strings and frets of the guitar fingerboard. Each note is indicated by placing a number, which indicates the fret to play, on the appropriate string.

1st string, 10th fret ] -- Played together  
2nd string, 10th fret ]

T		10	3
		10	0
A	5		0
B			2
			3

4th string, 5th fret

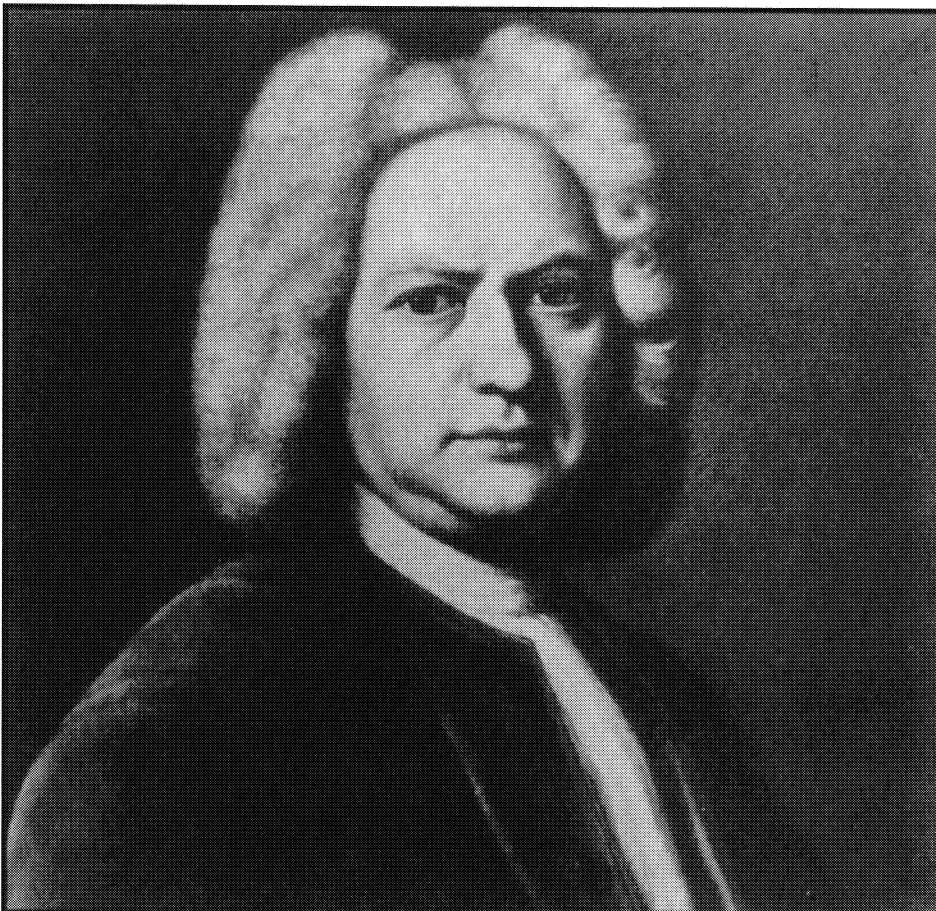
An open G chord

# *Introduction*

Johann Sebastian Bach (1685-1750) is considered the greatest composer of the Baroque era, approximately 1600-1750, and perhaps the greatest composer of any age. His music fused the national styles of France, Italy and Germany and brought to perfection the musical forms developed by his predecessors Corelli, Vivaldi, Buxtehude and Lully, to name but a few. The Bach family had enjoyed a reputation as outstanding musicians for a number of generations, and four of his own sons, Wilhelm Friedeman, Johann Christoph Friedrich, Carl Phillip Emanuel and Johann Christian were great composers in their own right.

Bach wrote compositions for every type of instrument and for every musical medium (solo instrument, chamber ensemble, orchestra, and chorus) except opera, in which his famous contemporary George Frideric Handel (1685-1759) excelled. Famous not only as a composer, but as an organist, harpsichordist and the greatest improviser of the age, Bach held a number of important posts as music director in the cities of Weimar, Cöthen and Leipzig.

Exactly how many different instruments he might have played is uncertain, but it is known that Bach also played the viola and that he was especially fond of the Lautenclavicymbel, a harpsichord strung with gut and built to simulate the sound of the lute. Among the contents of an inventory of his household was listed a lute, and it is likely that Bach had at least some familiarity with the instrument. Moreover, lute players were often present in the ensembles he directed, and the most celebrated lutenist of the time, Sylvius Leopold Weiss (1686-1750) had once been a guest in Bach's home in Leipzig.



*Johann Sebastian Bach*

# Ornaments

There are two kinds of left-hand ornaments necessary to play the music in this book. The first kind is the *trill* (*tr* or  $\text{w}$ ) which is written:

and played

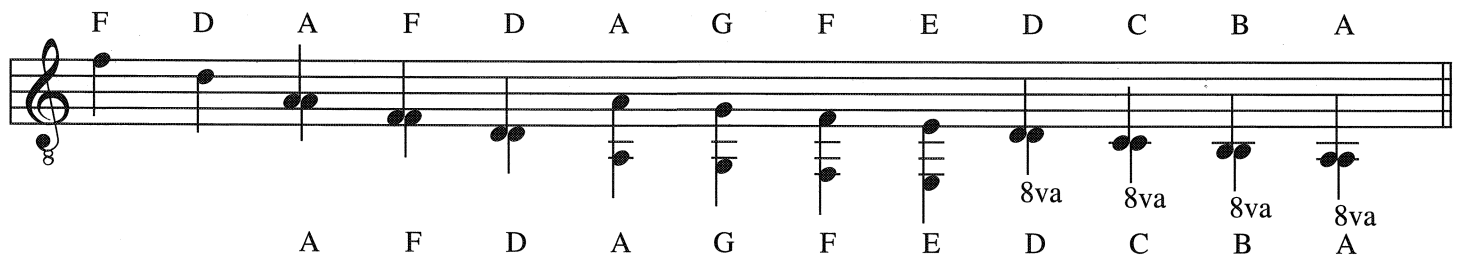
The second is the *mordent*, which is written:

and played

Bach's table of ornaments.

# The Lute

The lute of Bach's time was a fairly large instrument with up to thirteen *courses* (a course is a string or pair of strings), the first two of which were generally single. The lowest five of the bass courses were never fingered by the left-hand, but only plucked open. It was tuned as follows:



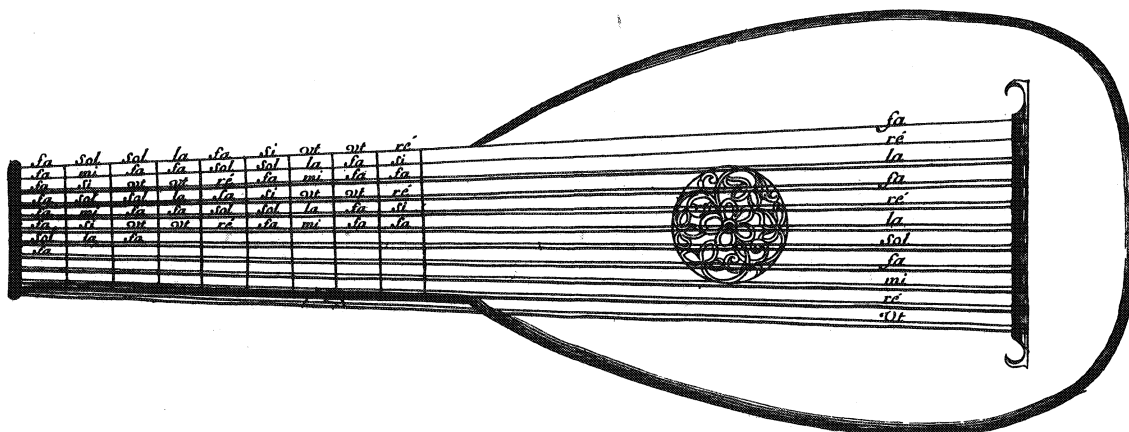
Because of the tuning of the first six courses it is often referred to as the D Minor lute.

Bach's compositions for the lute include:

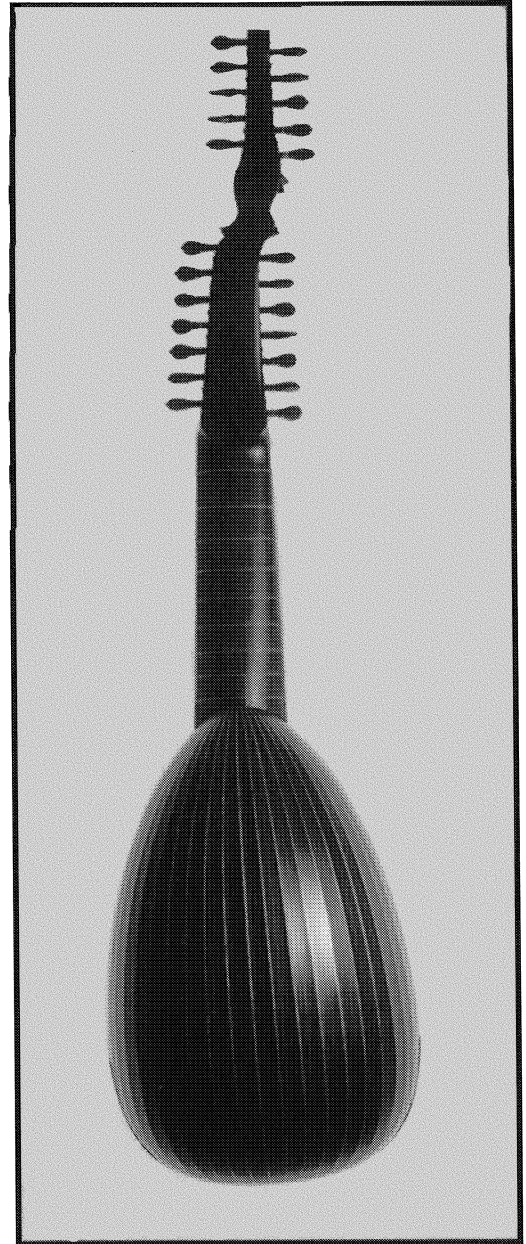
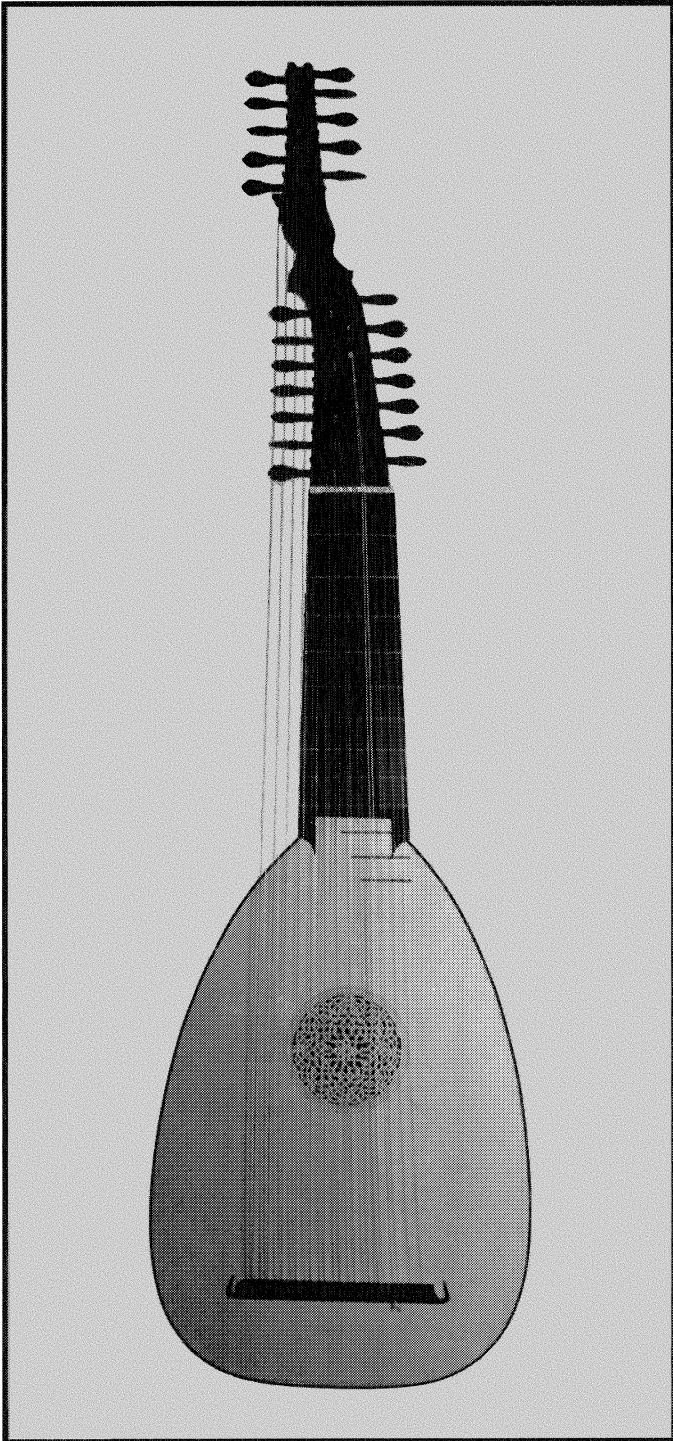
- Suite in G Minor, BWV 995, based on Suite No. 5 in C Minor for solo cello, BWV 1011*
- Suite in E Minor, BWV 996*
- Suite in C Minor, BWV 997*
- Prelude, Fugue and Allegro in E-flat Major, BWV 998, for lute or Lautenclavicymbel*
- Prelude in C Minor, BWV 999*
- Fugue in G Minor, BWV 1000*
- Suite in E Major, BWV 1006a, based on the Partita for Solo Violin, BWV 1006*

Since the late 19th century, it has been common practice to transcribe Bach's music for guitar. The majority of pieces in this book were originally composed for the lute, harpsichord, solo violin, solo cello or organ.

An 18th Century illustration of the tuning of an 11-course Baroque lute.



*Front and back view of a copy of  
Hans Burkholtzer Baroque lute  
by luthier Richard Fletcher, Roaring Branch, PA*





# Menuett

In J. S. Bach's time there was no actual lack of printed editions of music, but there was not as yet any well-organized system for its distribution. As a result, it was common for amateur musicians to keep a handwritten notebook of their favorite compositions.

In 1725, Bach presented his second wife, Anna Magdalena, with a large and ornately bound notebook of manuscript paper. Over the next five years she filled it with compositions of both her husband and other composers. This book has come down to us as the "Anna Magdalena Notebook". The following *Menuett* (originally for harpsichord) is from that collection and contains both the charm and the emotional depth characteristic of the music of J. S. Bach.

Moderately

The musical score is presented in three systems, each with a treble clef staff and three guitar staves (T, A, B). The key signature is one sharp (F#) and the time signature is 3/4. The score includes fingerings (m, i, p, a), dynamics (p, P), and articulation (H). The first system has three measures, the second has three measures, and the third has two measures with first and second endings. The guitar tablature is provided for each measure.

# Sarabande

This slow and stately dance comes from a *suite* (an organized group of dance pieces) which exists in two versions. The first version is the fifth of Bach's six suites for unaccompanied cello, and the second version is for the lute. Although none of the three surviving copies of the lute version are written in Bach's hand, it is accepted as his arrangement and not the work of a copyist.

Although sparse in texture, the piece is very effective and moving when the song-like nature of the melody line is brought out. Be sure and hold the bass notes for their full indicated duration.

Slowly

0 2 1 3

2 4 3 4

4 2 1 3 0

0 1 1 2

5 6 6 7

7 6 6 7 0

4 1 1 2

1 2 1 2 1

3 4 1 4 1

3 1 1 2

5 6 5 6 5

3 3 1 5 3

-1 0 0 2 0 0

4 0 0 2

4 0 2 3

1 0 0 0

3 0 0 1

3 0 2 3