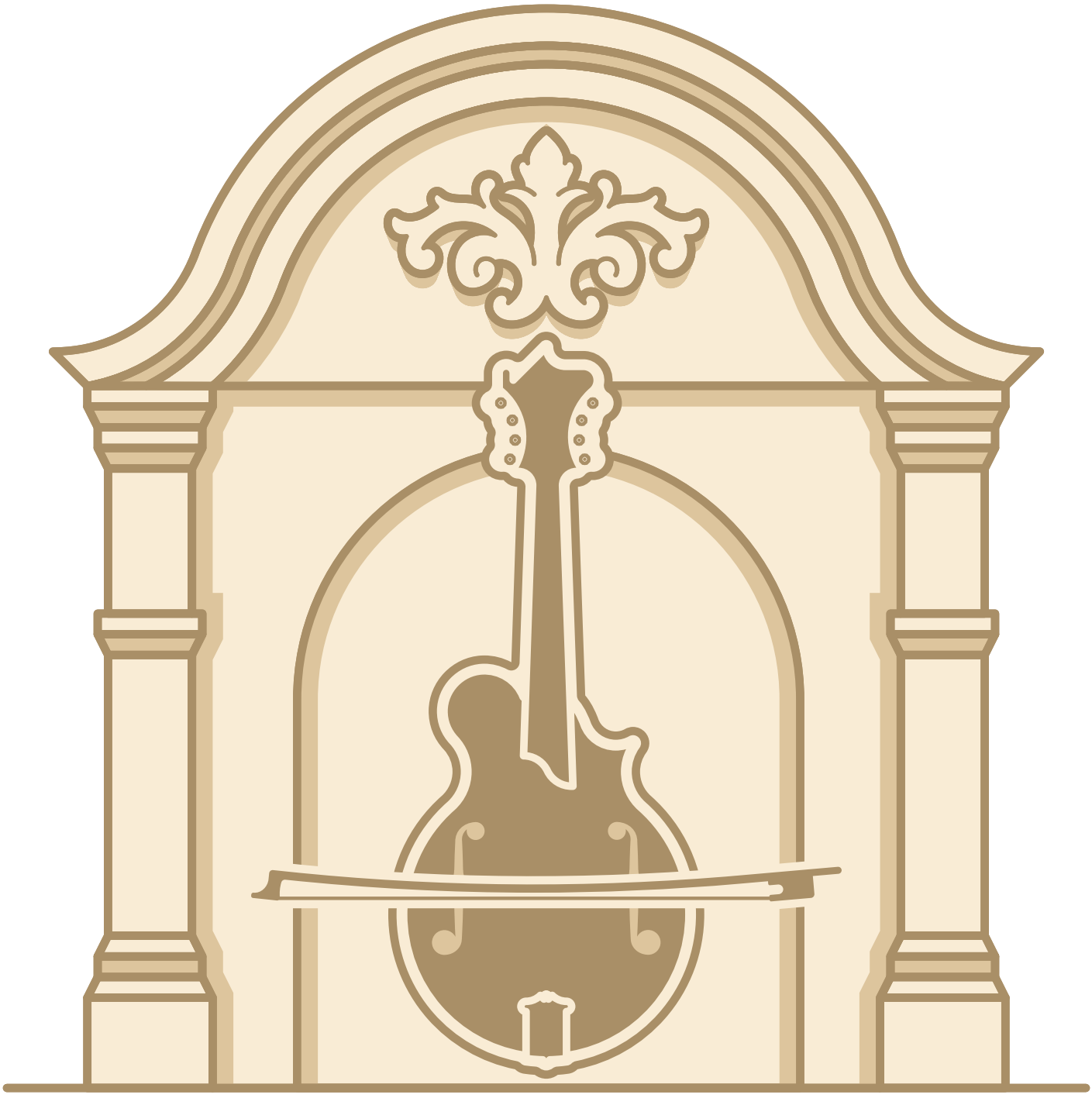
Bach Cello Suites



Transcribed for Solo Mandolin

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With a forward by Phil Woodhull

[Version 0.1]

DRAFT COMBINED EDITION

For the latest copy and future updates of this book, visit:
https://mando.studio/cellosuitebook.html

“How could anybody think of Bach as 'cold' when these [cello] suites seem to shine with the most glittering kind of poetry," Casals said. "As I got on with the study I discovered a new world of space and beauty… the feelings I experienced were among the purest and most intense in my artistic life!”
– Pablo Casals according to Eric Siblin, The Cello Suites: J. S. Bach, Pablo Casals, and the Search for a Baroque Masterpiece

“Bach's cello suites have been my constant musical companions. For almost six decades, they have given me sustenance, comfort, and joy during times of stress, celebration, and loss,” … “Over the years, I came to believe that, in creating these works, Bach played the part of a musician-scientist, expressing precise observations about nature and human nature.”
– Yo Yo Ma (source)

Studying the work and historical documents surrounding Bach’s Suites is just a launch pad for the solutions that can ultimately only come to us in performance. More than one thing can be true at once, and a constantly transforming process takes place in our interpretation. Being musical and bringing this beautiful, touching, and transcendental music to life is my most important goal.
- Tomás Cotik (source)

“I play two preludes and fugues of Bach. Each day is something new, fantastic and unbelievable. That is Bach, a miracle!”
– Joys and Sorrows: Reflections by Pablo Casals, as Told by Albert E. Kahn

Forward

Welcome, fair traveler, to the universe of Bach's Cello Suites. Inside these pages is a map for a depth of music and expression that every musician can plumb for a lifetime and find their own world different from anyone else's… or even from their own last journey's world.

My experience of the Suites started with watching the 1997 PBS series "Yo-Yo Ma: Inspired by Bach" on TV. My family purchased the two-CD set of music from that TV series, and those discs became an integral part of my musical development. However, apart from the Suite 3 Bourées and the Suite 6 Gavottes which were part of my violin curriculum, my experience with playing the Suites was spotty and purely by ear. It was something like a decade until I even purchased a violin transcription, which had the benefit of also being in the scale range of the mandolin.

At the end of 2019, I decided that it was time to set something more permanent into motion than simply practicing and willy-nilly learning some movements, and my 2020 New Year's resolution was to learn and record all 36 (or is it 42?) movements on video, posting each next movement to YouTube every week or two, not waiting for perfection before recording and moving on to the next movement.

As I went into that year, I made a decision.

During my music education in high school and college, I learned that Yo-Yo's interpretation, so ingrained in my neurons, is actually quite polarizing especially among other musicians. In sampling others' renditions, I found a wide litany of interpretations, from staid to impressionistic, from "follow the notes on the page" to "add in ornamentation as desired." Indeed, I found out that all dynamics and most articulations, all the fingerings, all the speed variations… practically all the things that make a difference between "just notes on a page" to "aural expressions captured in musical notation" are absent in any of the main four source manuscripts of the Suites.

Seeing the variation that already existed in the performances of the Suites, and being someone of a personality who holds certain rules at risk, the decision I made was that I was only going to make the Suites my own. From the point I started practicing in earnest to record, through the next 15 months of completing the project, I only referenced another recording a few times. I didn't base my performances on how Yo-Yo Ma or anyone else played it. I didn't worry about playing it "authentically Baroque." I didn't get concerned with making sure the movements felt like "dances." I didn't even try to copy "cello-isms" in phrasing or fingerings. I only used the notes, the printed music, to be the framework with which to express the feelings and personal experiences that I had built up listening to those six suites for many hundreds of hours over two decades. I shaped my mandolin renditions to try to express those feelings… clearly. And I tried to find advantages mandolin could have over cello, and make use of them.

The YouTube recordings were a bit rough, but that was part of my goal: "progress, not perfection, to inspire others to do it better." I did get through all the movements, and could say I had finally "learned" to play the music I had loved for so long.

I learned (and continue to learn) many things converting songs designed to be played on a bowed instrument to playing them on the mandolin. Whereas on a bowed instrument volume is variable in a smooth line and note sustain can be infinite, the mandolin requires one to translate the volume aspect of expression more to the language of timing. The specific attack of each note, any hesitations or surges, are very important to be clear with, to make very intentional. Any volume phrasing has to be carefully planned alongside speed, for very loud notes are counteracted by very long durations. Indeed, I found that the longer I wanted a note to feel, the more I had to moderate any volume spike to make the proportionate decay less drastic. I personally eschewed the traditional mandolin tremolo to avoid the very "Italian" sort of feel that technique evokes in many audiences, in order to focus on the harmonic relations between notes and the implicit chord/mode changes that make the Cello Suites sound ahead of their time.

As mentioned in my "Mandolin Tips for Recovering Violinists" video series, there are advantages

to playing these pieces on mandolin that should be exploited. Being able to play more than two notes at a time simultaneously is useful to make sure the listener doesn't lose the timing of the melody note during triple- or quad-stops. The ability to let chords and bass notes sustain and resonate as other notes are played (as I took great pains to emphasize on my 2024 re-recording of the Suite 2 Prelude, and even with the 2020 recording of the Suite 4 Prelude) is extremely powerful: care and time should be taken to find fingerings to try to accomplish this. Open strings are not to be feared nearly as much, especially when taking advantage of simpler fingerings.

Take now these notations and go on your own adventures. Practice the notes until they become a vocabulary like your primary language, and then use that vocabulary to make clear expressions. Use these notes as rules to build discipline, learning the songs as they actually go. Use them as guidelines, for making musical expressions relevant to the time and place in which you are. Take these musical "poems" and speak them with your own accent, your own language.

I hope you, too, can enjoy the Six Suites throughout your life as so many other musicians have done. They are a treasure.

-Phil Woodhull, 2024

Quick & Dirty Instructions

- **Just play.** Don't worry about the history. Don't worry about trills, slurs, editions, and correct interpretations. You're not doing it wrong. Just play the music.
- **We got tabs.** There are multiple editions of this book: sheet music, tabs, and a combined version. (TBD at this time)
- **Listen.** You should hear others play the Suites. This book has a list of albums and videos to get you started.
- **Delete content.** Remove tabs, notation, pages; make the document easier to manage for you. The original Musescore files are available.
- **Send me questions.** Ask me questions or send requests for updates.

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Introduction

Hello! This book exists because I got obsessed with the Bach Cello Suites and I wanted more people to be able to play them. It really is as simple as that. While the pandemic raged, I bought a copy of the Suites and started getting into them. I began learning how to use Musescore just so I could squish an entire cello suite movement into one page so I could play the cello suites on my porch with an iPad. Just like Fanta, page turns are the worst.

Over the years, I found myself routinely coming back to the Suites. The Prelude the first cello suite became something I wanted to get good enough to play. Being able to play the first cello suite is the mark of a mandolin player moving from beginner to intermediate skill in my humble opinion. Climbing that hill felt good. Now you can do it too. Free of charge mind you.

So don't worry about not being able to read music. Phil and I have tabs for you alongside some tips for your journey. There's everything you need here to begin a lifelong obsession playing 300 year old music. Bach never played the Cello. And you don't have to either to experience some of the best music literally ever written.

What Are the Cello Suites?

Well, that's a tough question. Today, the Bach Cello Suites are revered. And I mean it in the truest sense of the word. People frequently speak of the Suites in pseudo-religious terms. They are recorded and arranged for every instrument you can find. Okay probably not kazoo, but you get the idea. (Send me kazoo versions.)

Now, we know what a "cello" is, but what exactly is meant by "suite"? A suite is a collection of music arranged to go along with different types of dances. Not *square dancing*, the *macarena,* or the *Harlem shake*, but more like older dance forms such as *menuets* and *gigues* and *courantes*. There's often a *prelude* to start off each suite, which is a listening piece before dancing begins to show off how good the instrumentalist is. So for each of Bach's 6 cello suites, we have the following general structure:

Suites 1 & 2
Prelude
Allemande
Courante
Sarabande
2 Minuets
Gigue

Suites 3 & 4
Prelude
Allemande
Courante
Sarabande
2 Bourrées
Gigue

Suites 5 & 6
Prelude
Allemande
Courante
Sarabande
2 Gavottes
Gigue

You can see there's a pattern; the dances remain the same with the exception of movement 5, which features a set of 2 different dances meant to be played together. Suites 1 and 2 play minuets for movement 5. Suites 3 and 4 play a couple o' bourrées and 5 and 6 play gavottes.

But there's some other background information worth knowing about these bad boys. Suites 1, 2, and 3 are played all the time by almost everyone. You can kind of group them together as the "first half" of the Suites. Notice also that Suites 1 – 3 are in an "open key", meaning open and ringing strings can be used for the orchestral string family of instruments, such as violin, viola, cello. Technically, mandolin orchestras exist so we'll include the entire mandogang too (ie., mando[lin|ola|cello|bass]).

> "Perhaps Bach wrote three suites to start with, took a break, then came up with three more, quite different suites, like mirroring semi-cycles. Bach's imagination was so quick that I can imagine his coming up with either half of the cycle in his head—maybe both—on the spur of the moment." [9]

Suites 4, 5, and 6 are also a little group, the "second half" of the Suites, and what makes them different is that they are not played that often. Why? Well, for one thing the Suites get more difficult to play as you progress. You simply need to be better at your instrument to play the second half. Let's explore why.

Suite 4 is also in a closed position, which means it is a bit harder to play. Honestly, nothing crazy. But Suites 5 and 6 are a whoooooole different story. First, Suite 5 uses an altered tuning. The highest pitched string is tuned down a whole step, known as scordatura [4]. This means that there will be some uncomfortable stretches for us mandolin players who choose to play this in our standard tuning.

> Bach also kind of plagiarized himself with Suite 5, since he arranged the entire 5yh Suite for lute and it's now known as BWV 995. Lol cheater.

Suite 6 was actually not written for the cello as we know it. It was written for a weirdo cello-like instrument with an extra string [6]. Take a look at this video for someone playing it [7]. Some folks are convinced that the entirety of the Cello Suites

were written for the shoulder cello / rocket launcher seen in that video [5]. The prelude to Suite 6 is probably my favorite movement in all 6 suites. Suite 6 is just damn hard to play because of that extra string. But don't stick to just playing the first 3 suites; the others are equally as delightful, even if they are more challenging.

History

Bach probably wrote the Suites at a big ass castle in what is now Germany sometime between 1717 – 1723 [10]. You'll see the outline of that castle's entrance featured on the cover of this book. Unfortunately, the manuscripts of the Cello Suites written in Bach's hand are lost to time. I'll say that again, *we don't have original copies of what Bach wrote*. Until we start seeing some serious, worldwide evidence of time travelers, the exact "correct" interpretation of the Suites are simply lost forever. Nowadays, we have a bunch of different copies of the music notation (e.g., manuscripts), some printed, some written, and they all differ from each other in pitch, rhythm, and stylistic stuff. Think about that for a minute, there are different notes from copy to copy! We don't know what's real! Crazy.

Anyway, once Bach wrote the Suites, they really were not played for about a 100 years. That's probably an overexaggeration (notice no citation there, lol) but Bach really wasn't super popular in his day, nor was the cello. No wonder they got lost. From what I can tell, the Suites were viewed as etudes, if played at all. Then Pablo Casals came along. The Cello Suites are now inextricably linked to him for all time [10].

Not just an album by Kanye, Pablo came along and found the Cello Suites in a random music store when he was 13. Talk about hipster, that was pre-vinyl. He rose to *extreme* popularity playing the Suites and without him we would be unlikely to be playing them today. The Spanish Civil War happened in his lifetime and fought fascism in Europe with his

instrument. Sorry Woody and Tom, that machine fought fascism first. Pablo stopped playing his instrument in protest. To my knowledge, he also made the first complete recording of the cello suites at Abbey Road studios in the 1930s kind of when this whole “recording music” thing was starting to catch on. His life is fascinating and I suggest you read about his journey.

Cello Suite Versions

So let's talk about what's going on with the different versions of the Cello Suites. I've spent too much time stressing about it so you don't have to. There are 6 primary manuscripts we'll talk about for the suites. In a perfect world, I'd have hard "written by" dates and "discovered" dates, but we don't live in that world. Real life doesn't conform to our expectations! Get outta here!

1. JS Bach's Original Manuscript
2. Anna Magdalena Bach Manuscript
3. Kellner Manuscript
4. Norblin Manuscript
5. Westphal Manuscript
6. Traeg Manuscript

JS Bach's Original Manuscript

The best guess is that this was written around 1717-1723 [3]. Unfortunately we don't have a copy of this document. Nobody does, and nobody realistically thinks we will have a copy of this in the future. It's kind of why we're here.

Anna Magdalena Bach Manuscript

Written between 1727 – 1730 (inclusive), this is a copy of the Cello Suites that Anna Magdelena made based on a polished, final version of JS Bach's manuscript [3]. It was created alongside with a version of the Violin Sonatas and Partitas that Anna copied. Anna was Bach's second wife and made a second career out of handwriting copies of music out for Bach. Her handwriting is so similar to Bach's that it legitimately confuses

people. *Many people consider this version the most authentic, since musicologists believe she was making a copy from the source.* But there are some issues.

There are errors all over the place of this manuscript with misplaced notes, no dynamics, odd accidentals, rhythm issues, and her slurs are kind of wonky. Anna was not a string player and possibly this was why her slurs don't seem to make a lot of sense to a lot of people. She had like 13 kids, with 7 surviving, was a professional singer…so she was busy as all hell. She is forgiven.

As an aside, many of the most popular tunes you think of as "Bach tunes" were found in little sidebook called "Anna Magdalena's Notebook" and it's delightful.

Kellner Manuscript

Drafted sometime around 1726, Johann Peter Kellner probably copied from the original lost manuscript [3]. This manuscript is has a lot of fans because Kellner frequently made copied of Bach's work and consistently did a good job. But in this instance, apparently he didn't do good job. There are many "errors of haste" and he's missing large portions of the manuscript [3]. Yet this version is often seen as the best "second opinion" when comparing it against Anna's copy.

Norblin Manuscript

This is not a hand-written copy but instead was engraved by a printing press. It's based on an unidentified copy of the Cello Suites we no longer have access to [2]. Created by the French

cellist and copyist Norblin around the early 19th century, this version of the suites reflects a more Romantic interpretation.

Westphal Manuscript

This manuscript was created by Johann Peter Kellner's student Heinrich Westphal around the mid-18th century [2]. It includes its own unique set of errors and interpretations, reflecting another layer of copying mistakes or alterations. While not as widely referenced as the Anna Magdalena or Kellner versions, it still provides valuable insight into how the suites were perceived and played at the time.

Traeg Manuscript

The Traeg manuscript is one of the later copies of the suites, dating from the late 18th century [2]. It was created by an unknown copyist but found its way into Vienna through the publisher Traeg.

Some folks will have different names for these manuscripts. I found this video series from a prominent musicologist quite helpful https://youtu.be/YChoLroGEzE

Down the Rabbit Hole

So with all these versions, where does that leave us? We want to play the original stuff that Bach wrote, right? Unfortunately, it's pretty common for odd notes, weird rhythms, and other inaccuracies to find their way into classical pieces over a period of hundreds of years since they were written. The classical world's solution to this problem, is to have really smart people compare different versions, and create their best guess of what was originally meant. These are called "urtext editions". (Read up on Urtext here.) They are routinely updated based on the latest scholarly research, which believe it or not, is more than just reading the old manuscripts with giant magnifying glasses. There are actually multiple urtext editions from different publishing houses on the Cello Suites and they all are a little different. Things are messy.

This version that you see before you is not urtext. Not at all. It's essentially a used part salesmen going from door to door. But hey, you get what you pay for, right? If you want something more fancy, I recommend: J. S. Bach The Cello Suites for Mandolin by Daniel Sellman.

For this version, I leveraged the OpenScore editions of the Cello Suites, which were ultimately based off of a 1988 reprint from the late 1800s. http://imslp.org/wiki/Special:ReverseLookup/12165

Additional items were changed from the arranging process for mandolin. Read on if you care! Or just turn the page until its time for music.

Arranging the Suites for Mandolin

For Suites 1 – 5, Fiddlin Phil and I essentially transposed the suites up a perfect 5th, and then up an octave. This actually keeps the fingerings between cellos and mandolins the same. By doing this you can still look at a cellist's fingers in a video while they are playing and steal what they are doing. Unfortunately, it means that we can't play along with famous recordings. But not going up a perfect 5th and an octave would be madness. The suites would be very uncomfortable to play on mandolin if we played the same notes cellos did. Trust me; I've tried. For like 2 minutes and then I got mad.

So yeah, when arranging, we tried to do what was most idiomatically reasonable for the cello, and not do extended mandolin or violin techniques that could work. But that's just our opinion, man. Keep in mind, we don't really play cello, Fiddlin Phil plays viola, and he did it from that lens and just his general knowledge of music and magic. Fiddlin Phil did want to stick to his rule of continuing up play the open string, and if you're playing downward play closed. Again, just a suggestion though. The mandolin police won't be at your door.

But like I said earlier, Cello Suite 6 is a different beast. Whatever instrument it was written for, it wasn't the cello you and I know and love. With that extra string, the range of the suite is much larger than the other suites. Suite 6 is hard to play and requires lots of shifting and wearing out the top of your fingerboard. So when we arranged Suite 6 for mandolin, we ended up only transcribing it up an octave. For sanity purposes, we verified that when violinists and violas play the 6th suite, they also do this. Still, there were still a number of

passages that needed to be changed, mostly kicking up or dropping down notes an octave. If you want to be true to the source, it's all freely available online. Dig in!

Ornaments and Articulations

You'll notice that there aren't dynamics in our copy of the Suites. Or tempo markings. Or slurs. As mentioned earlier, the surviving manuscripts all say vastly different things. With that said, if there were any articulations, such as staccato, that the manuscripts generally agreed on, we left that in. Like the Gigue at the end of the 1st Suite.

But let's get to the spiciest decision we made. Slurs. People generally believe Anna's copy of the Suites is closest to Bach's interpretation. But her work had a lot of unresolved issues. Whether or not you follow Anna Magdalena's slurs is a divisive subject in the world of the Cello Suites. Slurs in the orchestral stringed instrument world can mean a few things. They can indicate a phrase. They can mean keep your bow going in the same direction when playing this passage, preventing a new attack on each note. They can subtlety hint at held double stops or drones as well. Since all the manuscripts disagreed; we deleted them. All the slurs are gone.

BREATHE

Still with us? Good. We've kept all the ties in. So the rhythms aren't ruined. But when talking to others playing the Suites, people freak out about the slurs and try to do stuff that Bach probably never even intended. We're not playing from an original copy; let's just make music and not worry about some weird baroque gatekeep party. The funniest part is that Anna's

slurs are SUPER weird when compared to the other manuscripts, and you often can't even tell what notes are supposed to be under the slurs.

What about trills you say? GONE. Okay, that's an oversimplification. Baroque folks did trills a little differently than we do nowadays, and there are a variety of different kinds of trill markings in the surviving manuscripts. So we've combined them all into one type of trill symbol. If you're worried about doing a trill wrong, pull up a recording of a professional playing the passage and listen to what they're doing.

If you disagree with any of this; please reach out. We're reasonable people except for when we're hangry.

Tabs

Tabs are weird. They started before sheet music. They are OG. They are closer to, and unique to each instrument. Yet people crap on them all the time. I'll never understand it. Tabs are essentially fingering instructions, but do not take these literally. We had a bunch of people take a look at these, so our tabs at least make sense. But if you find a different way to play the same notes, go for it. I'd also recommend looking up people playing these tunes on violin, mandolin, and cello to see what they are doing. Even though the cello is going to sound a 5th lower, we are using the same fingerings and notes as they are. You can always pitch correct a cello recording using software like Transcribe! and play along.

What's Next?

I'm not sure where this book will go in the future. I can promise this book will be kept updated while I live. Fiddlin Phil and I plan to release more versions with additional fingerings for Suites 3 – 6. There will also be a "only sheet music" and "only tabs" version once we finish the enhanced fingerings for Suites 3 – 6. If people REALLY want slurs, I'll also make an Anna Magdalena edition with slurs. But you're chasing something that doesn't exist, I promise.

Did You Find a Whoopsie?

Email me at jtag@mando.studio. You will be awarded an acknowledgement in the book. If you have ideas on how to improve upon the book, I'm all ears as well. That includes format, other information to include here, tips on engraving or tabs, whatever.

Audio Examples

If you're into the Cello Suites, you should listen to multiple people and instruments playing the Cello Suites. Note that for mandolin, there's not a complete copy of the Suites out on your favorite streaming service, but Phil Woodhull (who wrote the forward to this book) has an amazing complete copy on YouTube.

1. Cello Suites 1 – 6 on Mandocello: Mike Marshall (Bandcamp)
2. Cello Suites Volume 1: Phil Woodhull (Spotify) (iTunes)
3. Cello Suites Nos. 1-3 on Baroque Mandolin: Bulent Yazici (Spotify)(iTunes)
4. Bach: Cello Suite 1 in G Major, BWV 1007-Prelude (SongAid): Caterina Lichtenberg (Spotify)(iTunes)(Bandcamp)
5. Plucked Bach – Cello Suites: Alon Sariel (Spotify)(iTunes)
6. Avi Avital (Spotify)(iTunes)
7. Bach … Auf der Mandoline: Frank Scheuerle (Spotify)(iTunes)
8. Bach Cello suites for Mandolin: Xavier Garci (Spotify)(iTunes)(Bandcamp)

Other notable performances include:

1. Bach: Suites for Unaccompanied Cello (The Mercury Masters, Vol. 7): Janos Starker (Spotify)(iTunes)

2. Johann Sebastian Bach: Six Suites for Unaccompanied Cello (1955): Mstislav Rostropovich (Spotify)(iTunes)
3. Six Evolutions - Bach: Cello Suites: Yo-Yo Ma (Spotify)(iTunes)

Other Instruments:

1. Bach: Thomas Dunford (Lute) (Spotify)(iTunes)
2. J.S. Bach: Cello Suite Nos. 1-6, BWV 1007-1012: Tomás Cotik (Violin) (Spotify) (iTunes)
3. JS Bach on Solo Mandola: Daniel Estrem (Mandola) (Spotify)(iTunes)

Contributors

Some people deserve thanks for making this book better. Here are those people:

- Phil Kramer: My mandolin and violin instructor, and editor of this book. Thanks for showing me how to make the bow and pick go back and forth.
- Phil Woodhull: I've listened to your work a lot over the years, thanks for being a part of this!
- DavidKOS: Big help early on in this book's construction with ideas and direction
- JoeBartl: Some clutch suggestions and sources. Thanks!
- MiltankDrink: Thanks for catching that!
- Fidiralala: Gave me some serious thoughts no fingering for the first Prelude.
- Jefutter
- Louise NM
- Bren
- JeffD
- CES
- tmsweeney

If you want to contribute to this book, or have ideas about what it could become; let me know! I plan to keep it updated for a bit.

Suite 1

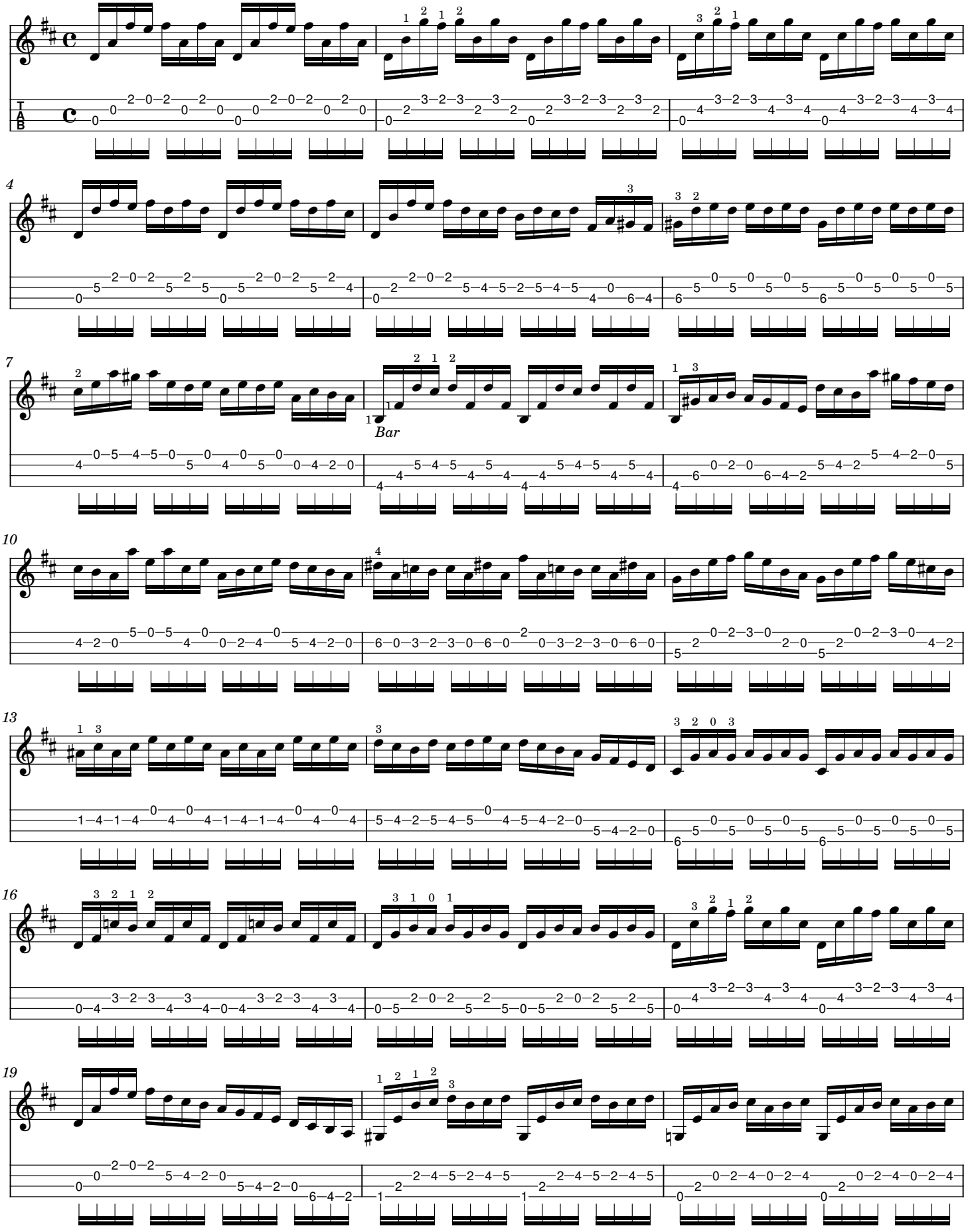
No. 1 in G major, BWV 1007

Johann Sebastian Bach

Arranged for Solo Mandolin

Arr. JTAG

Prélude



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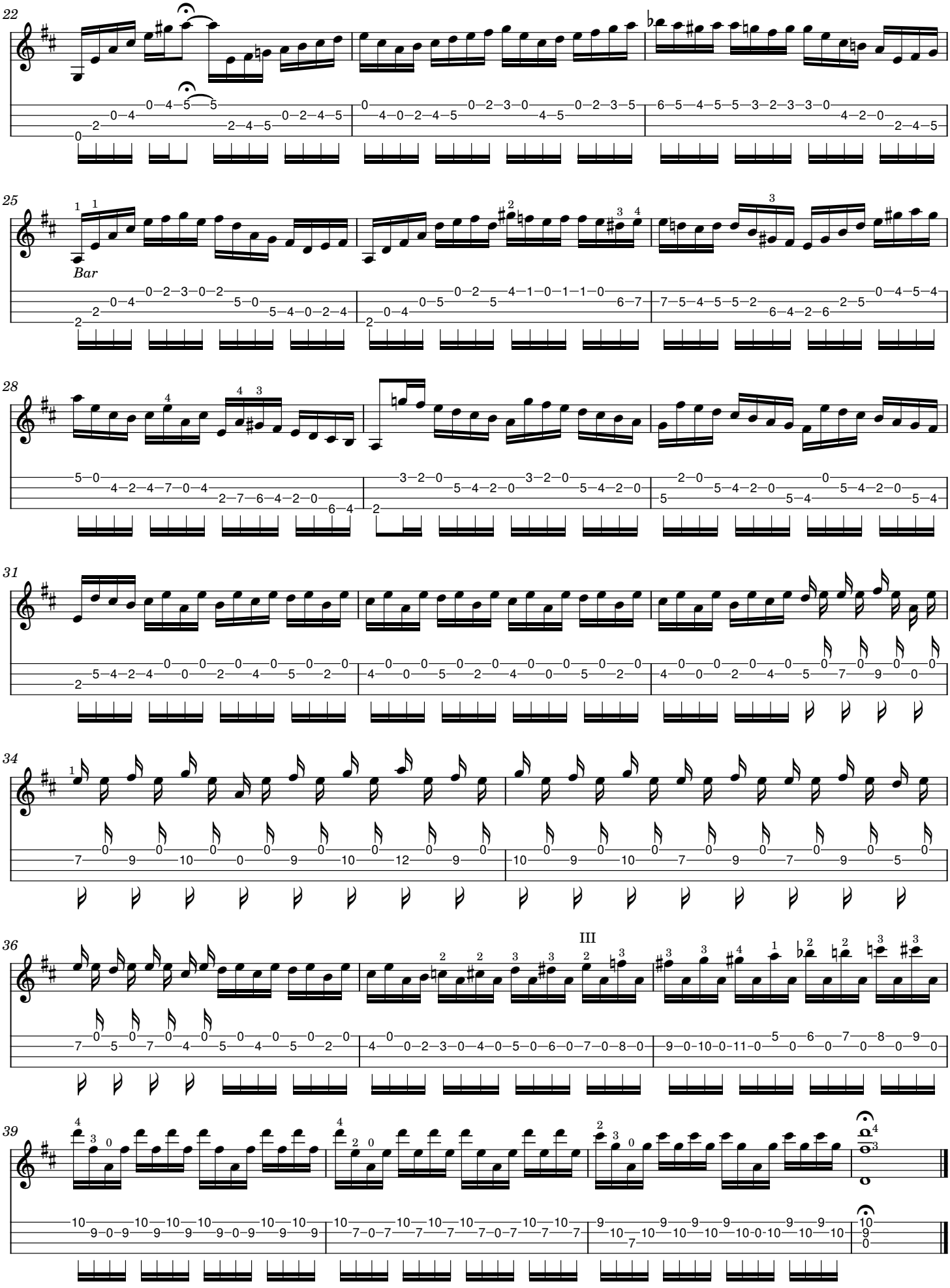

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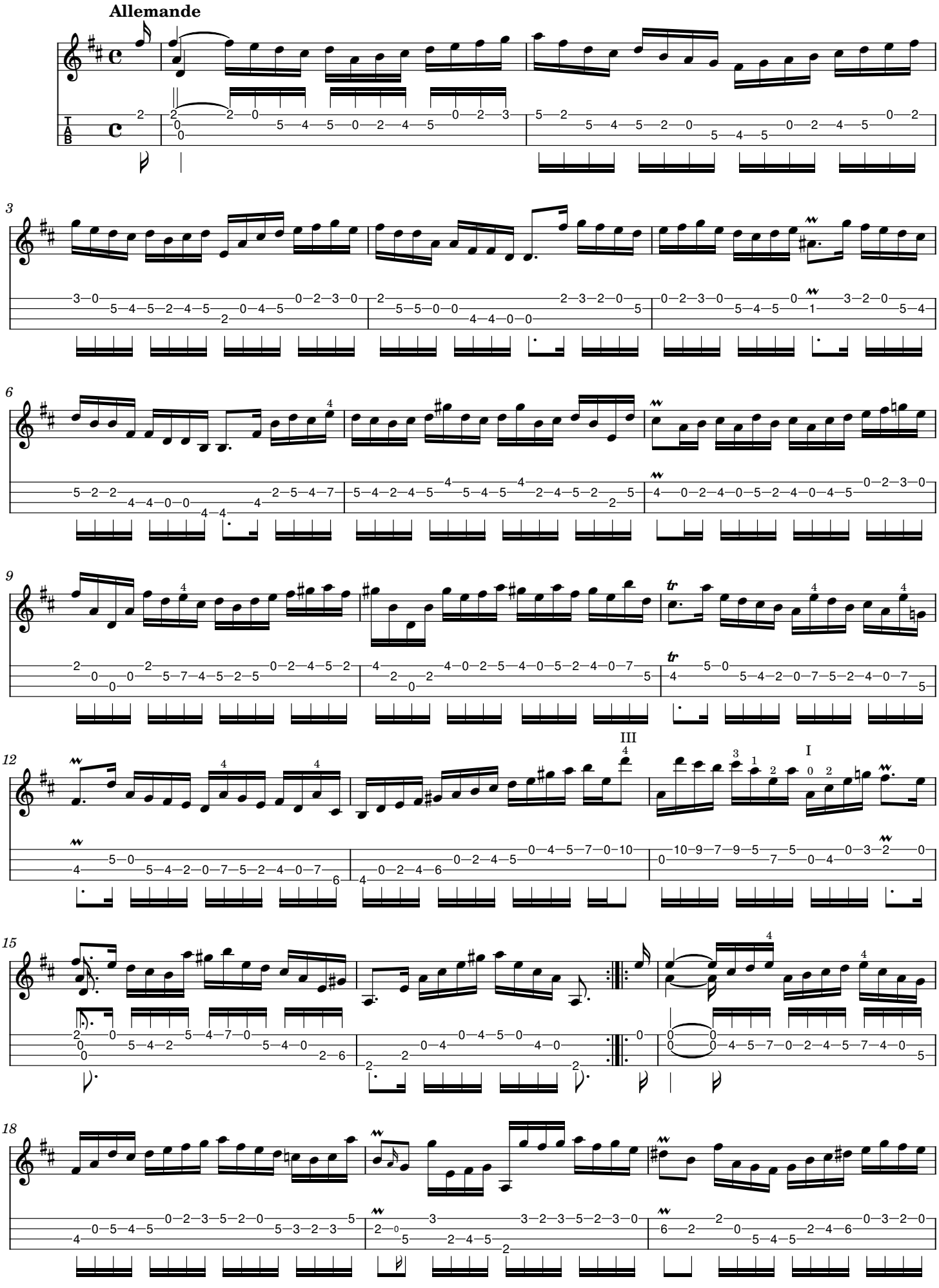
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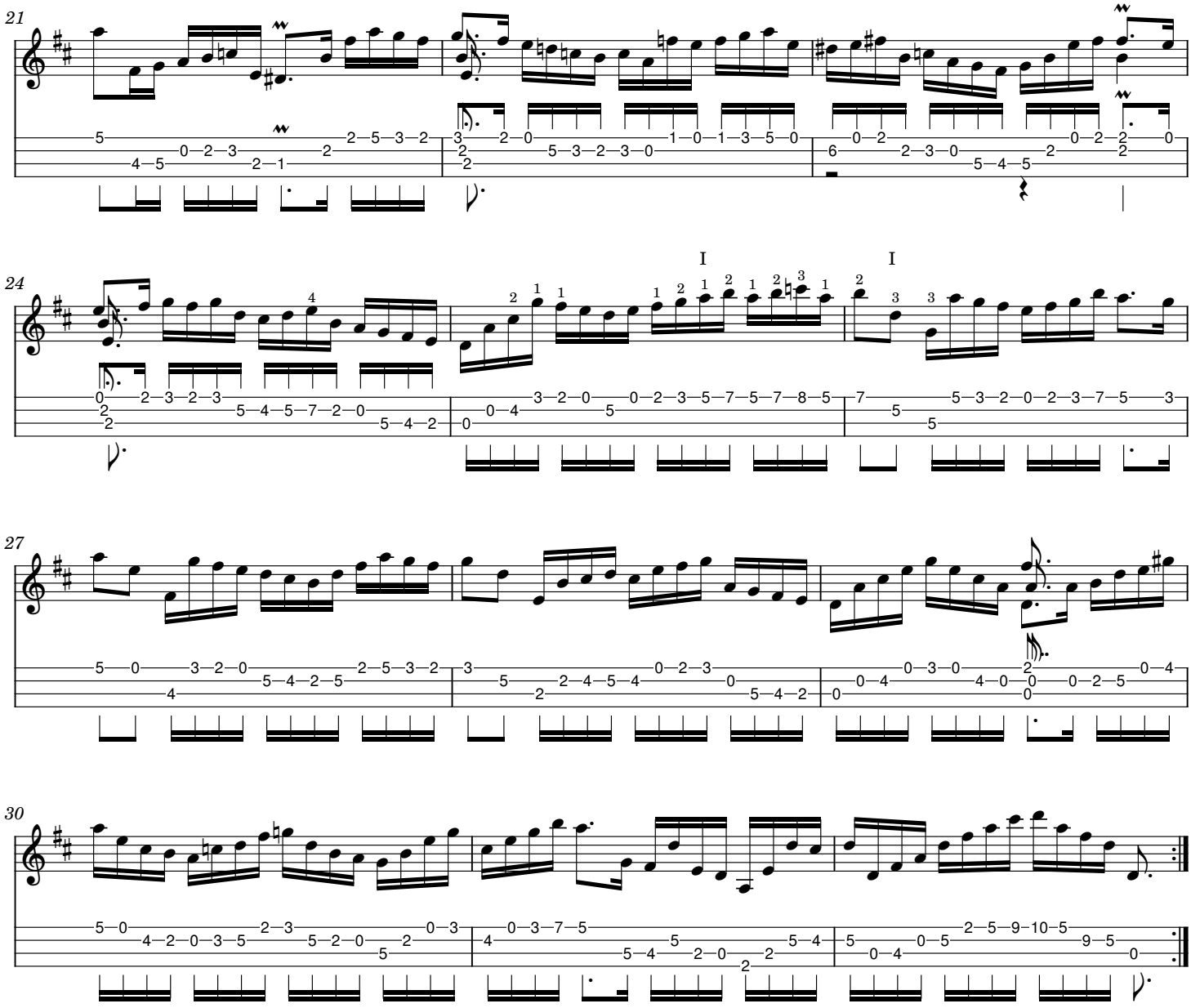

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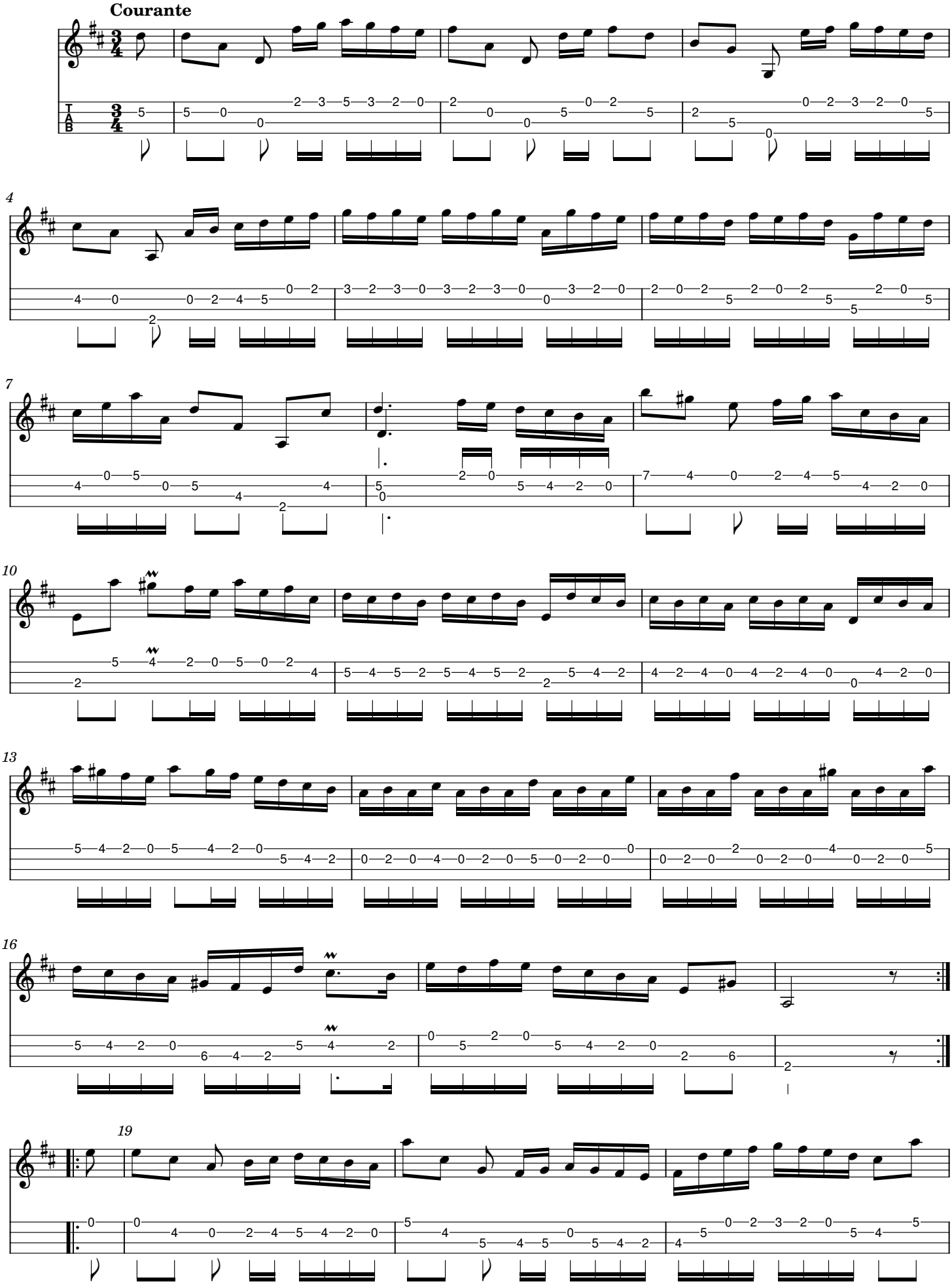
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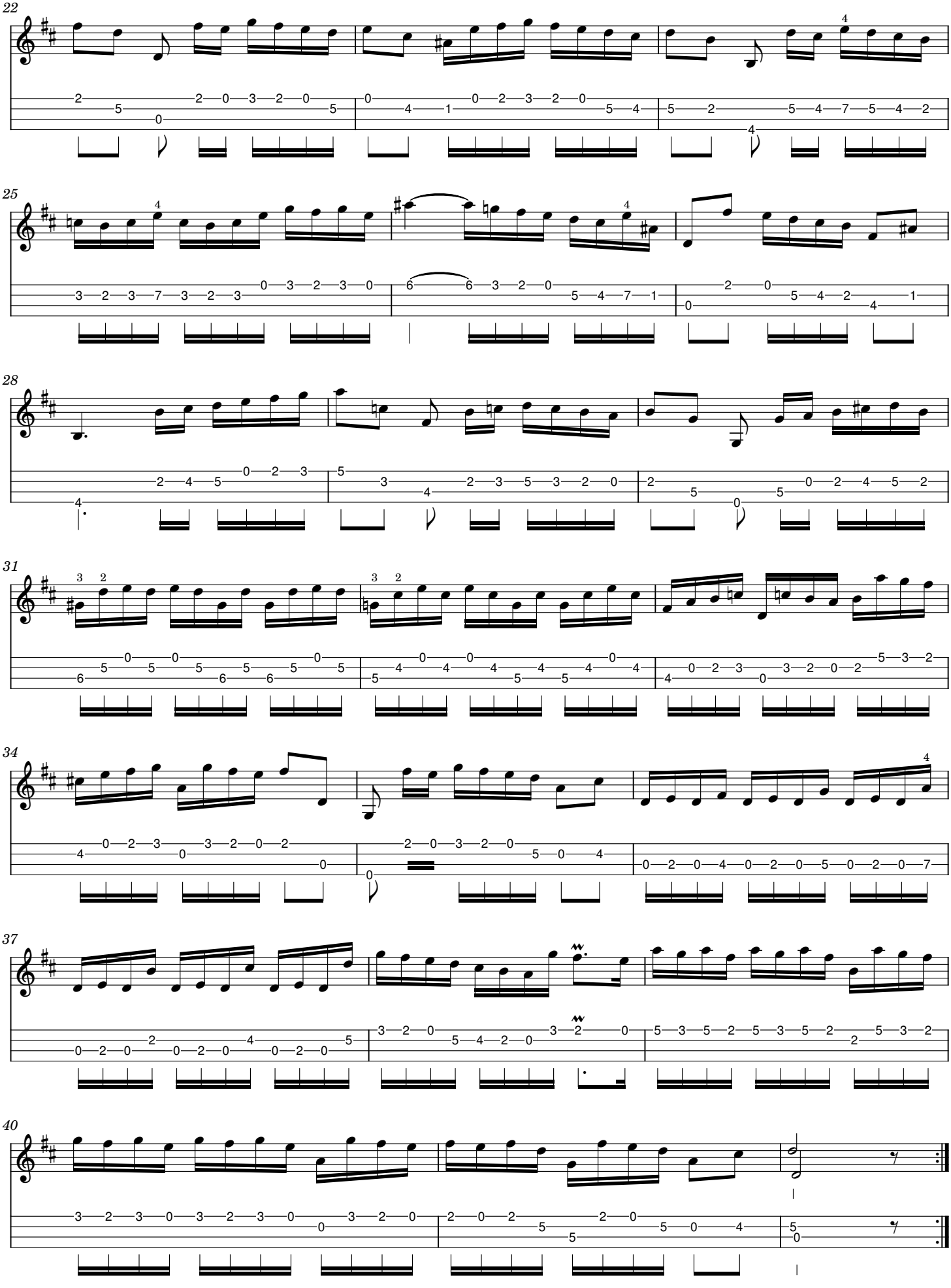

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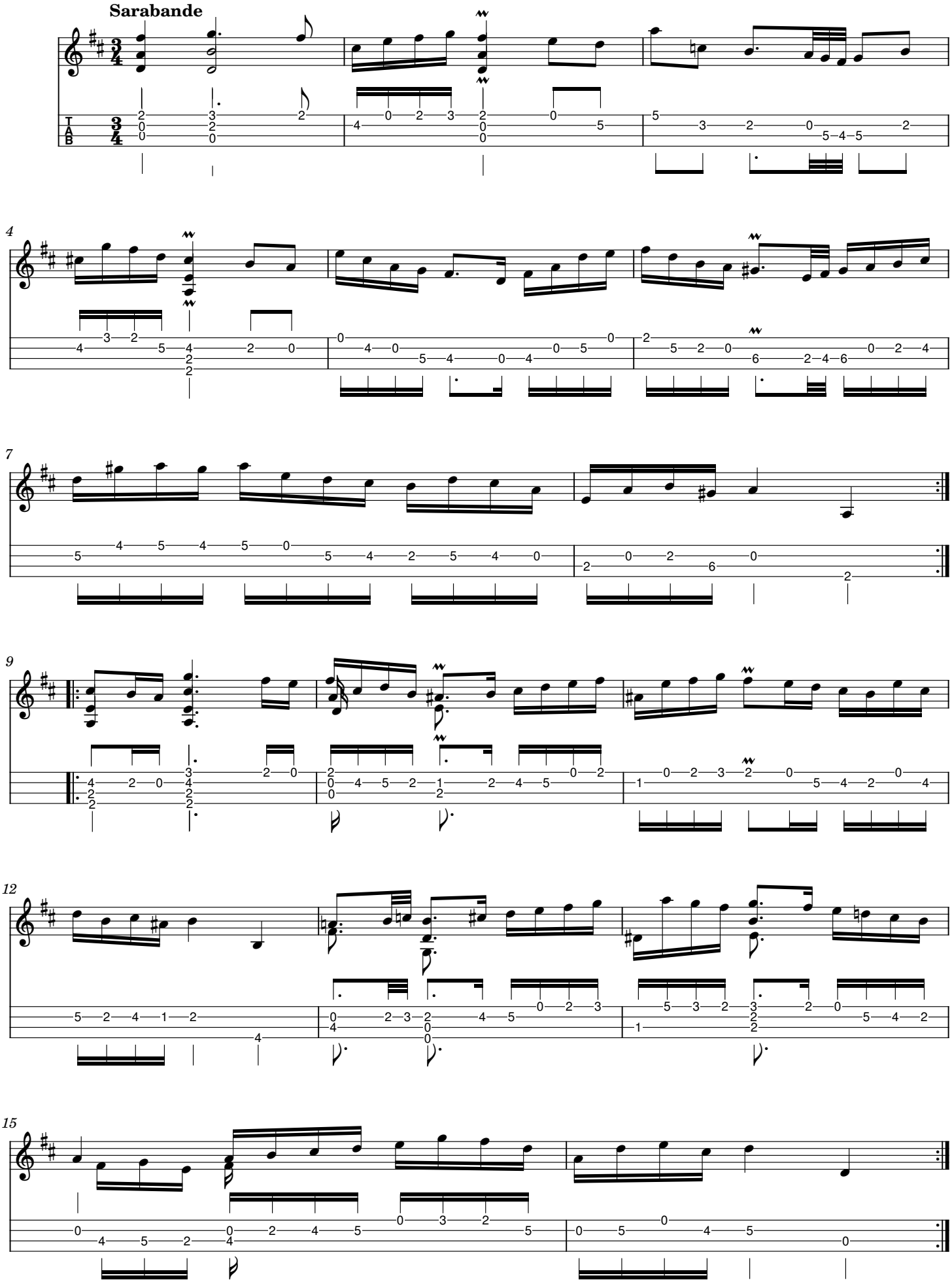
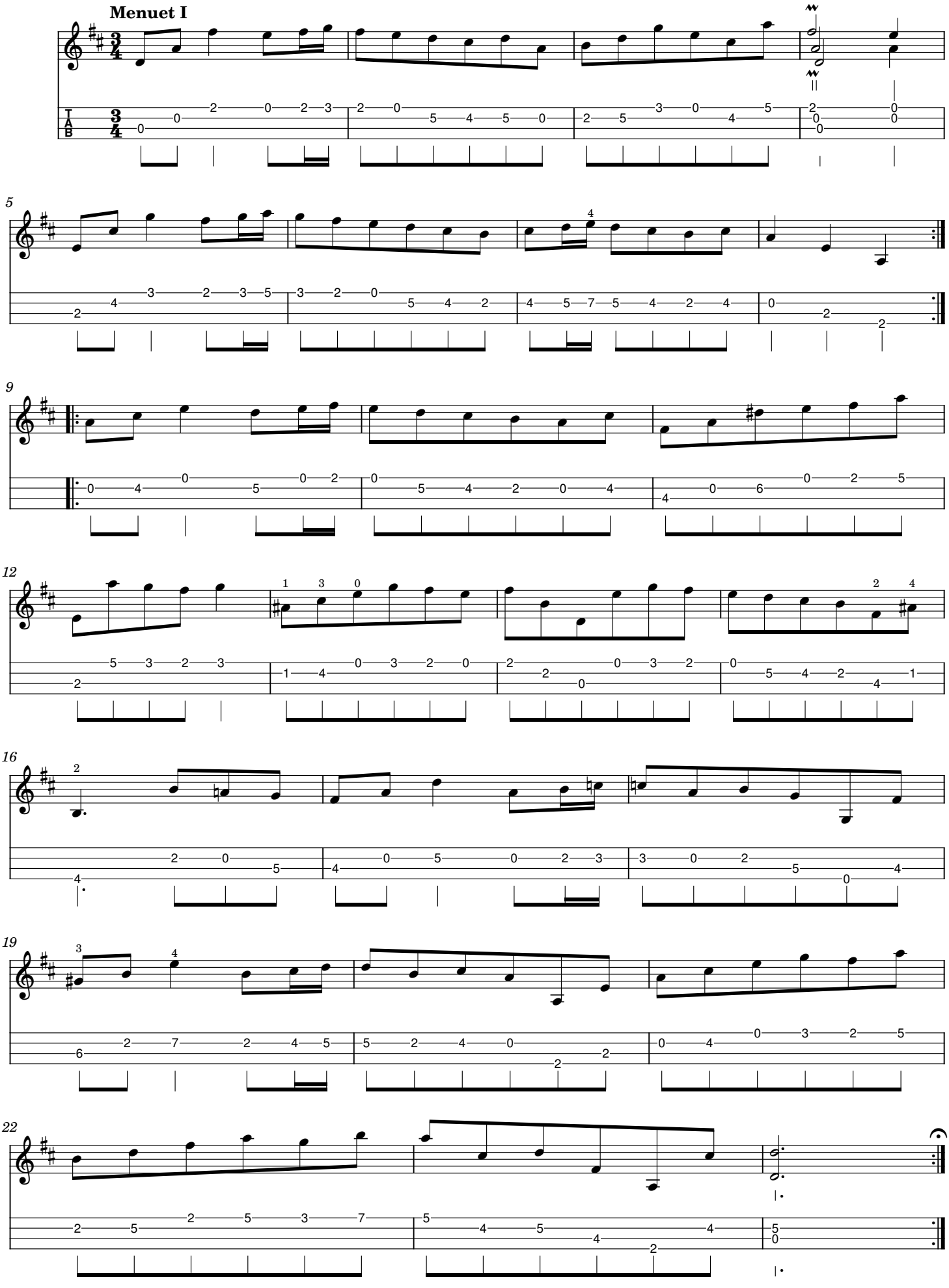
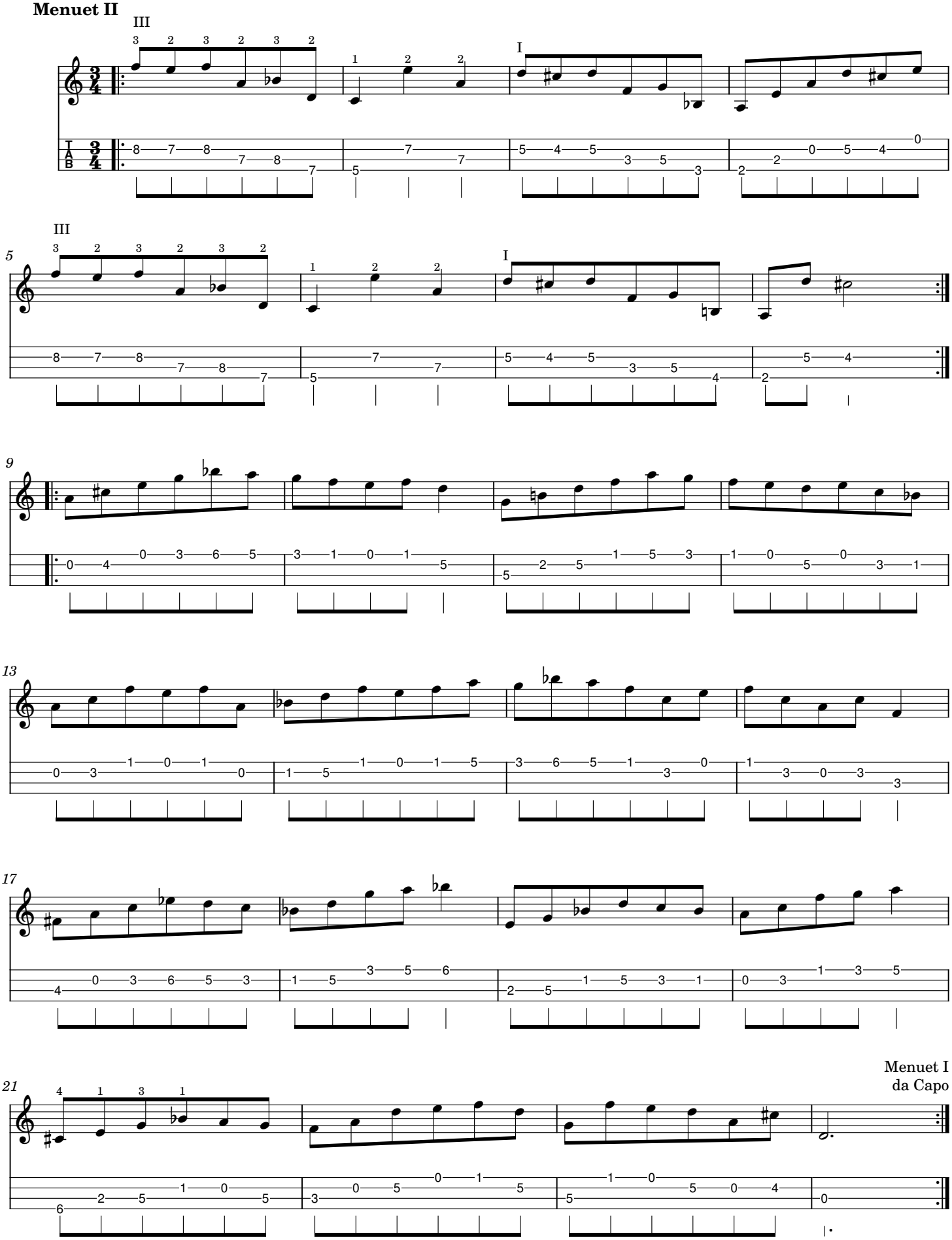
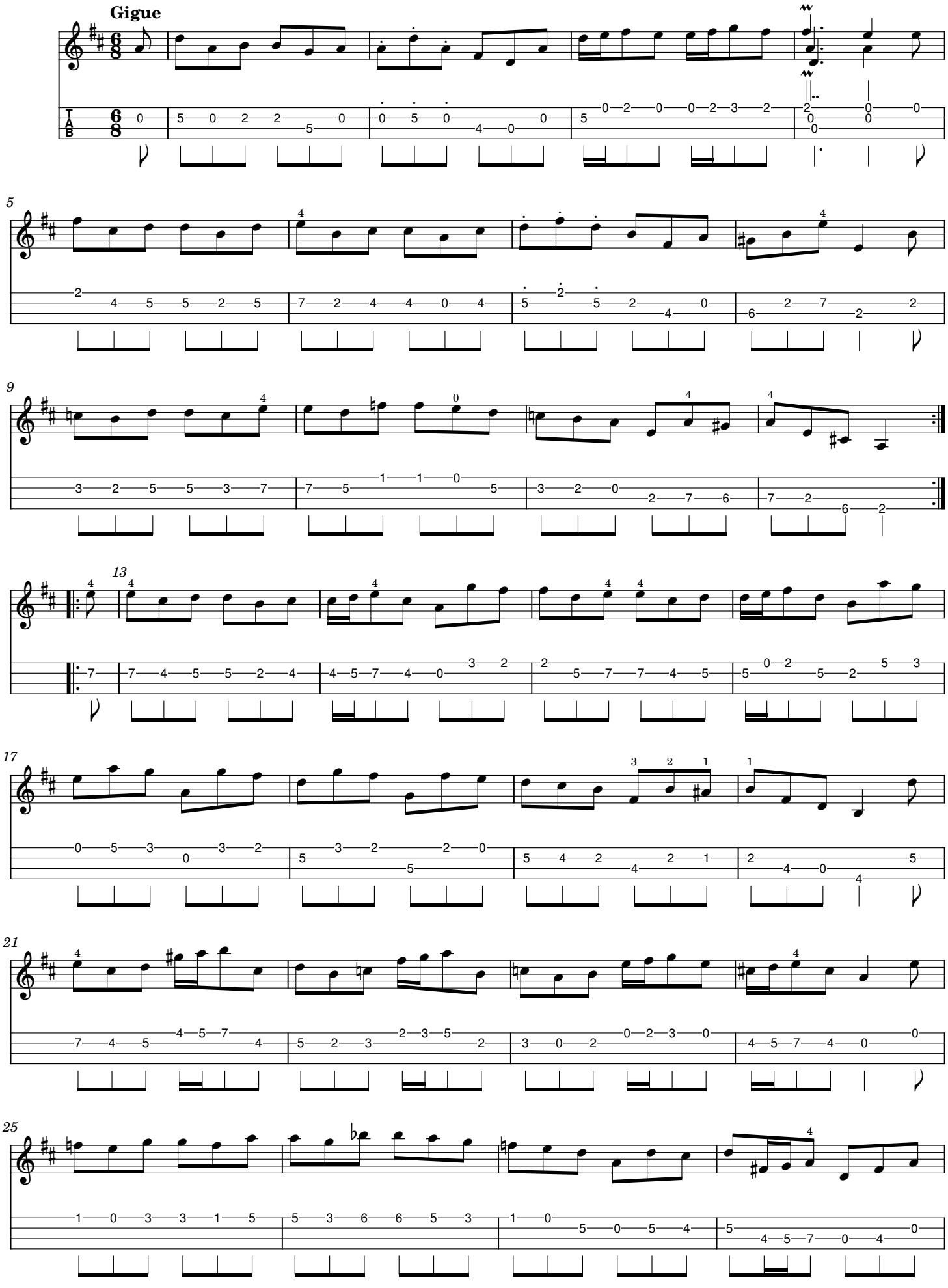

Sarabande
4
7
9
12
15



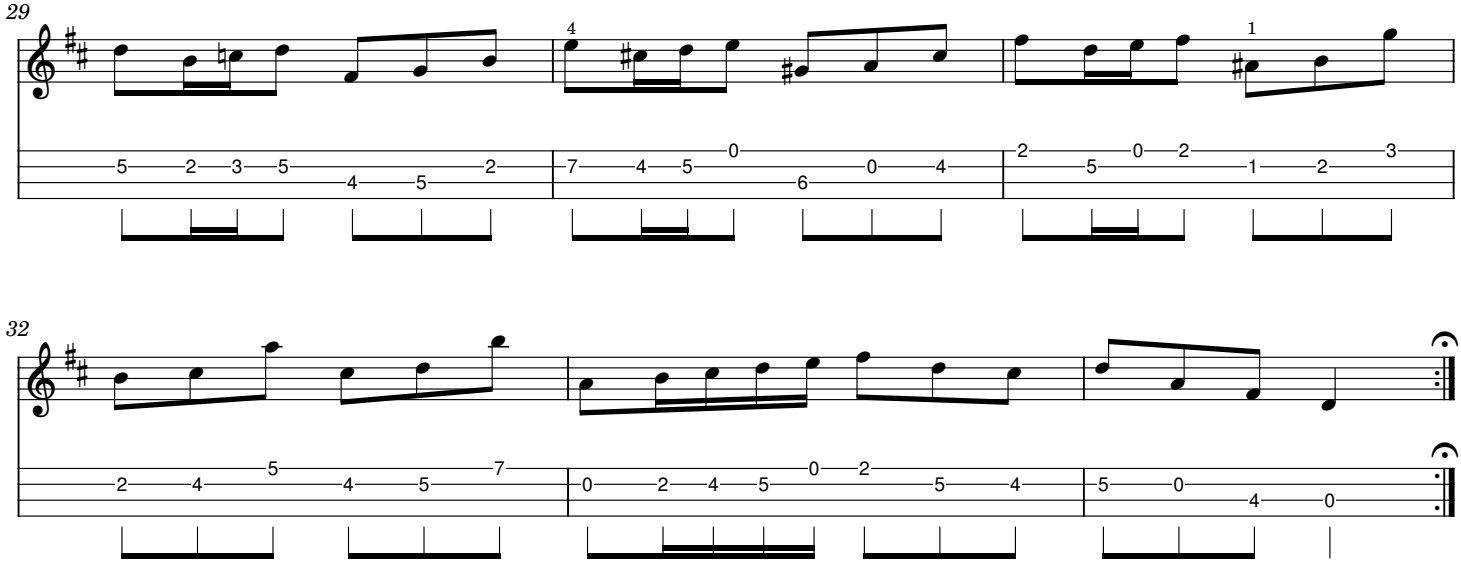
Derived from OpenScore * http://www.mando.studio * CC0 * v0.3

Menuet II





Derived from OpenScore * http://www.mando.studio * CC0 * v0.3


29
4
1
5 2 3 5 4 5 2
7 4 5 0 6 0 4
2 5 0 2 1 2 3

32
2 4 5 4 5 7
0 2 4 5 0 2 5 4
5 0 4 0

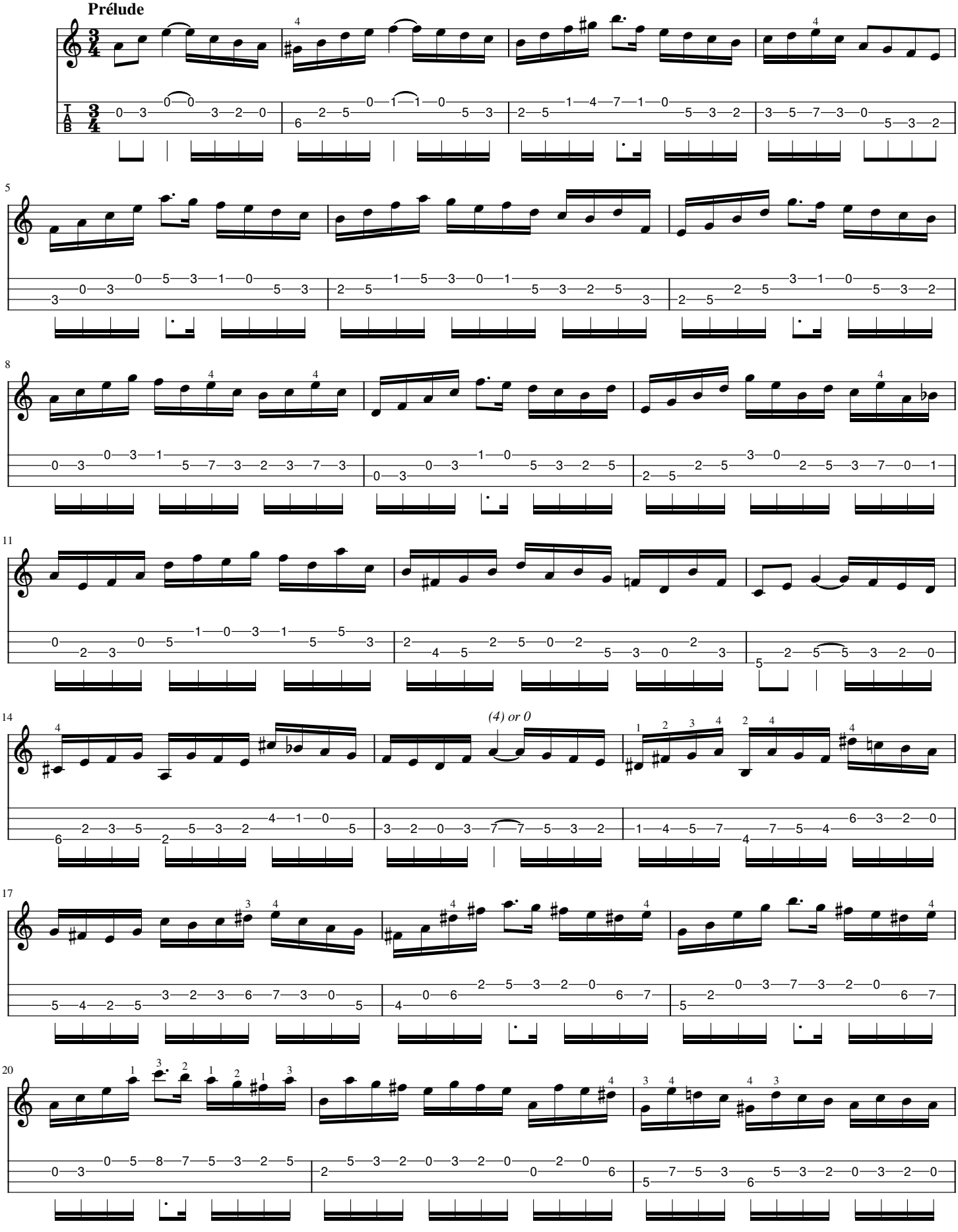
Suite 2

No. 2 in D minor, BWV 1008

Arranged for Solo Mandolin

Johann Sebastian Bach
Arr. JTAG

Prélude



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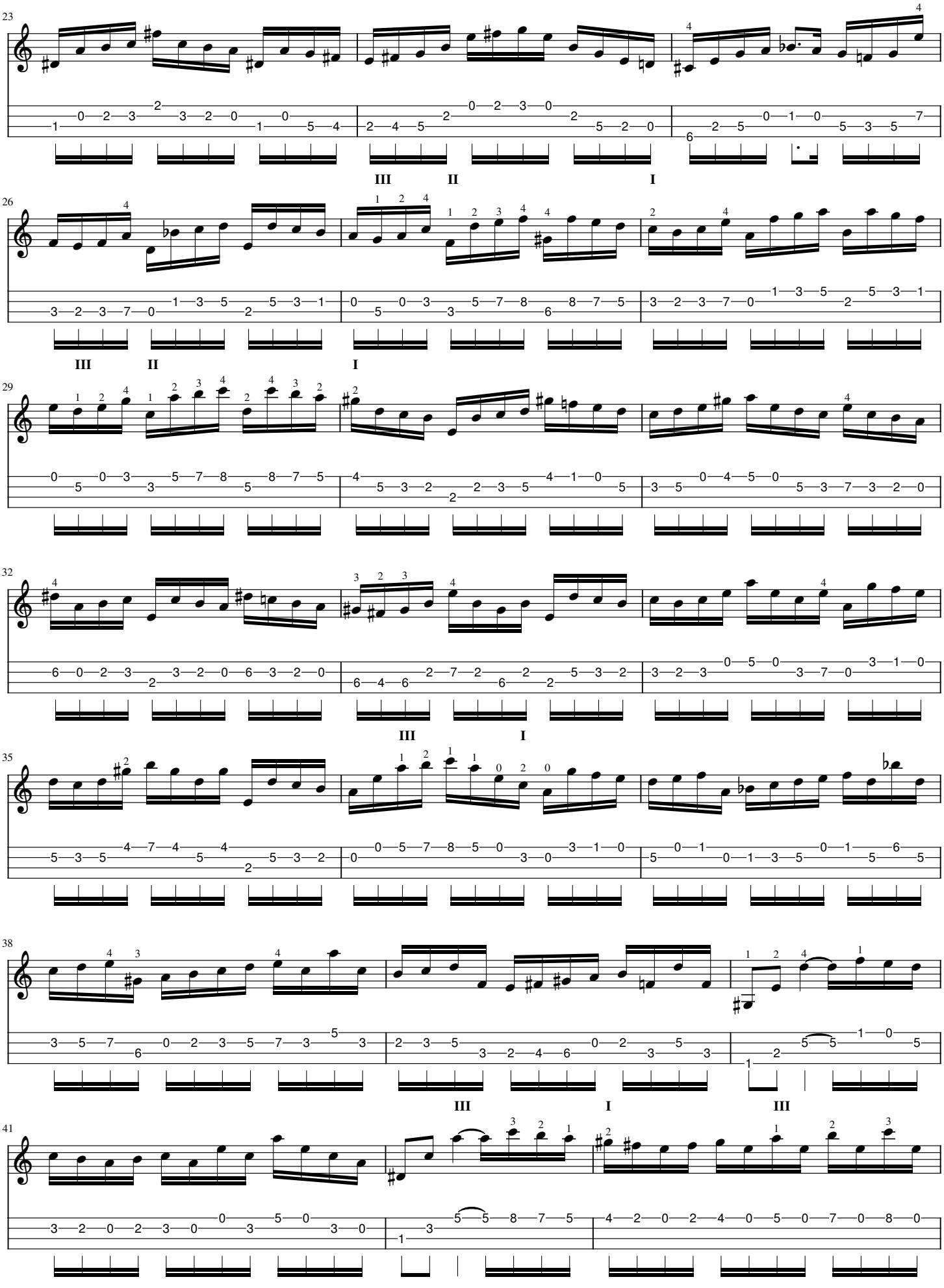

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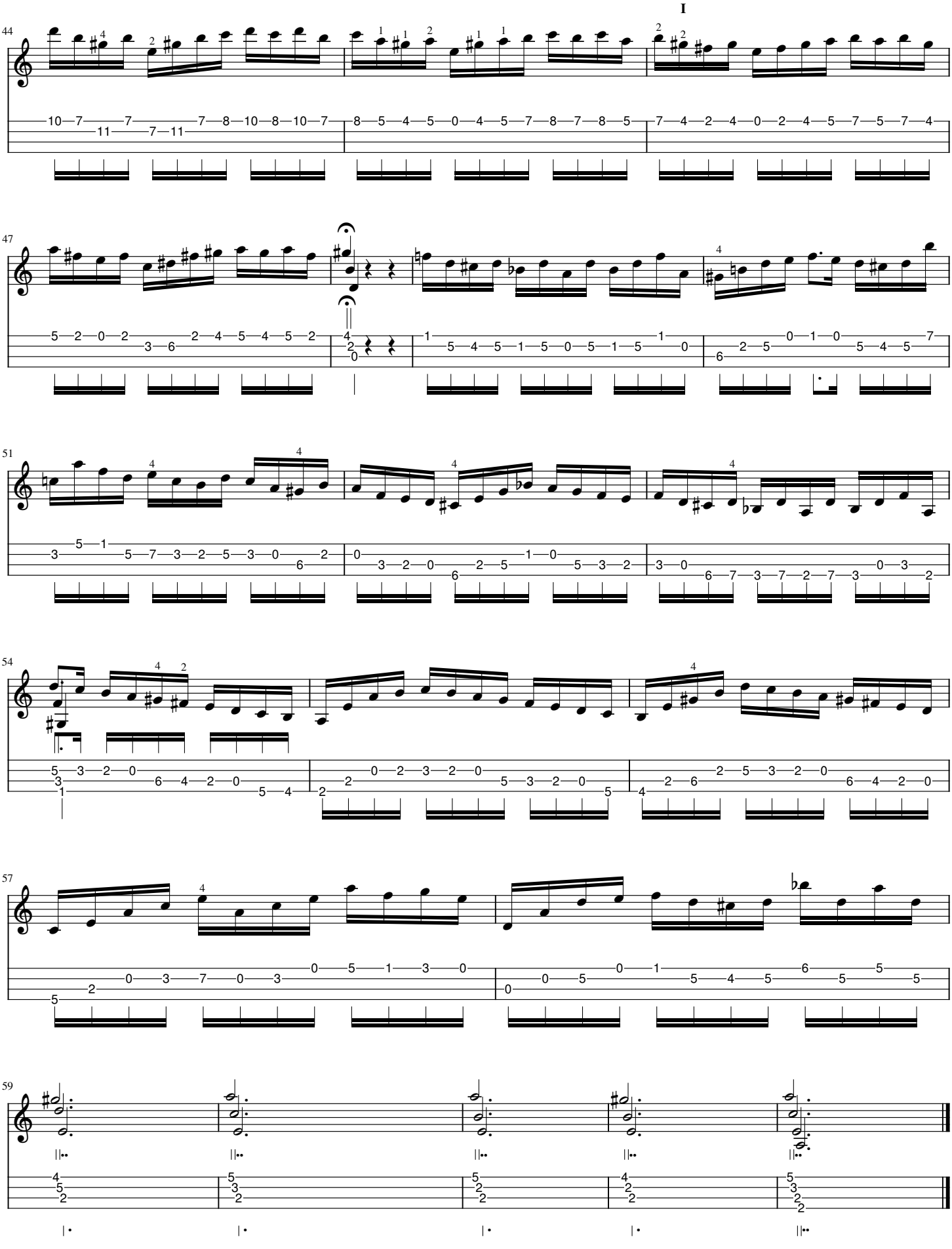
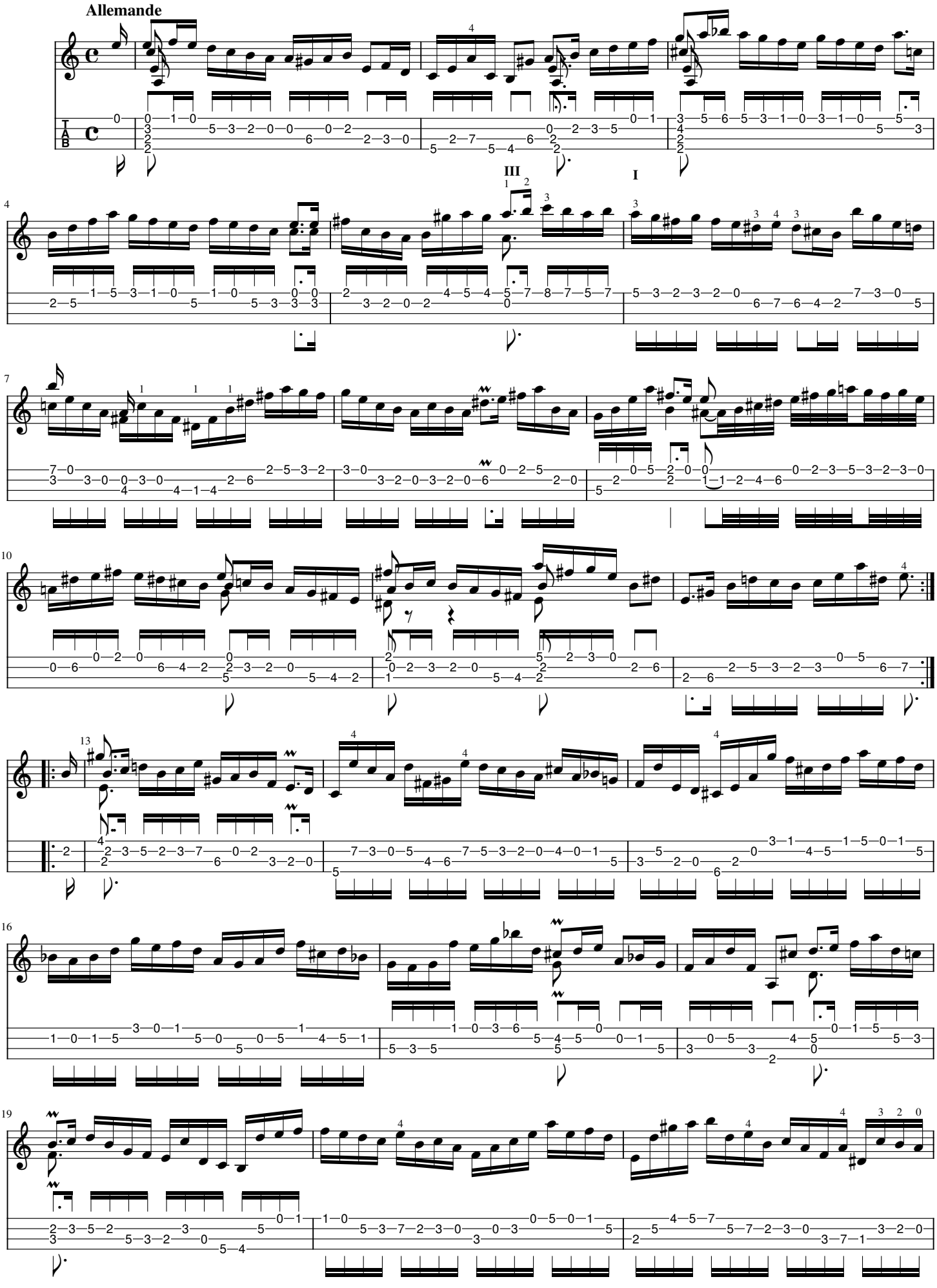

I
44
47
51
54
57
59



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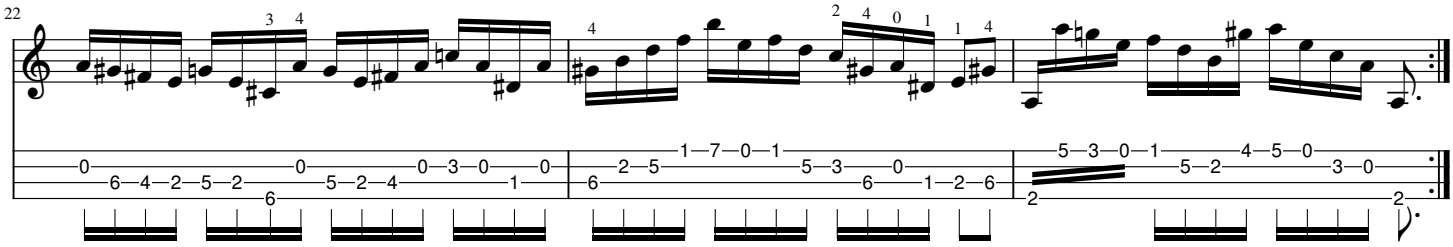
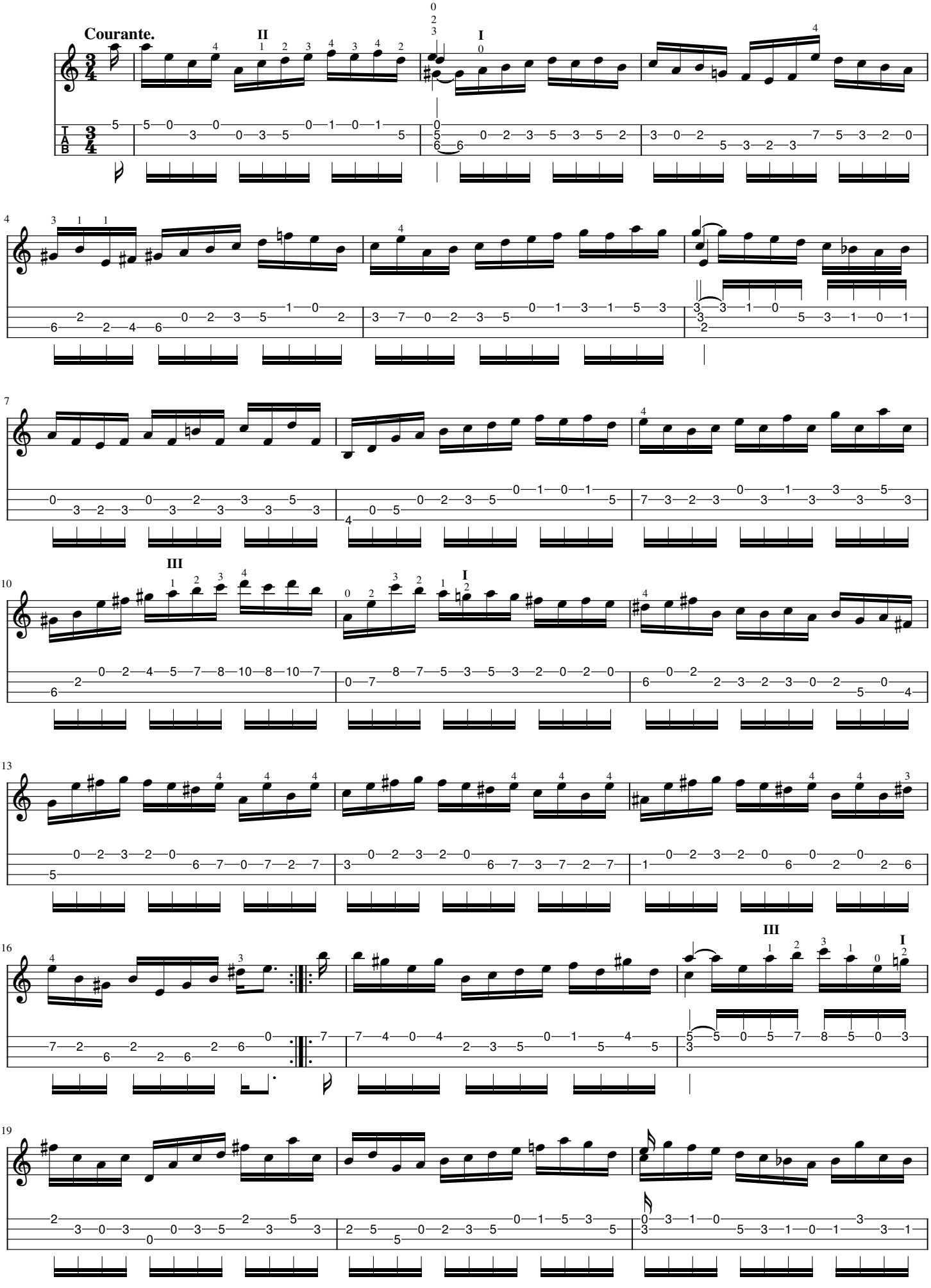
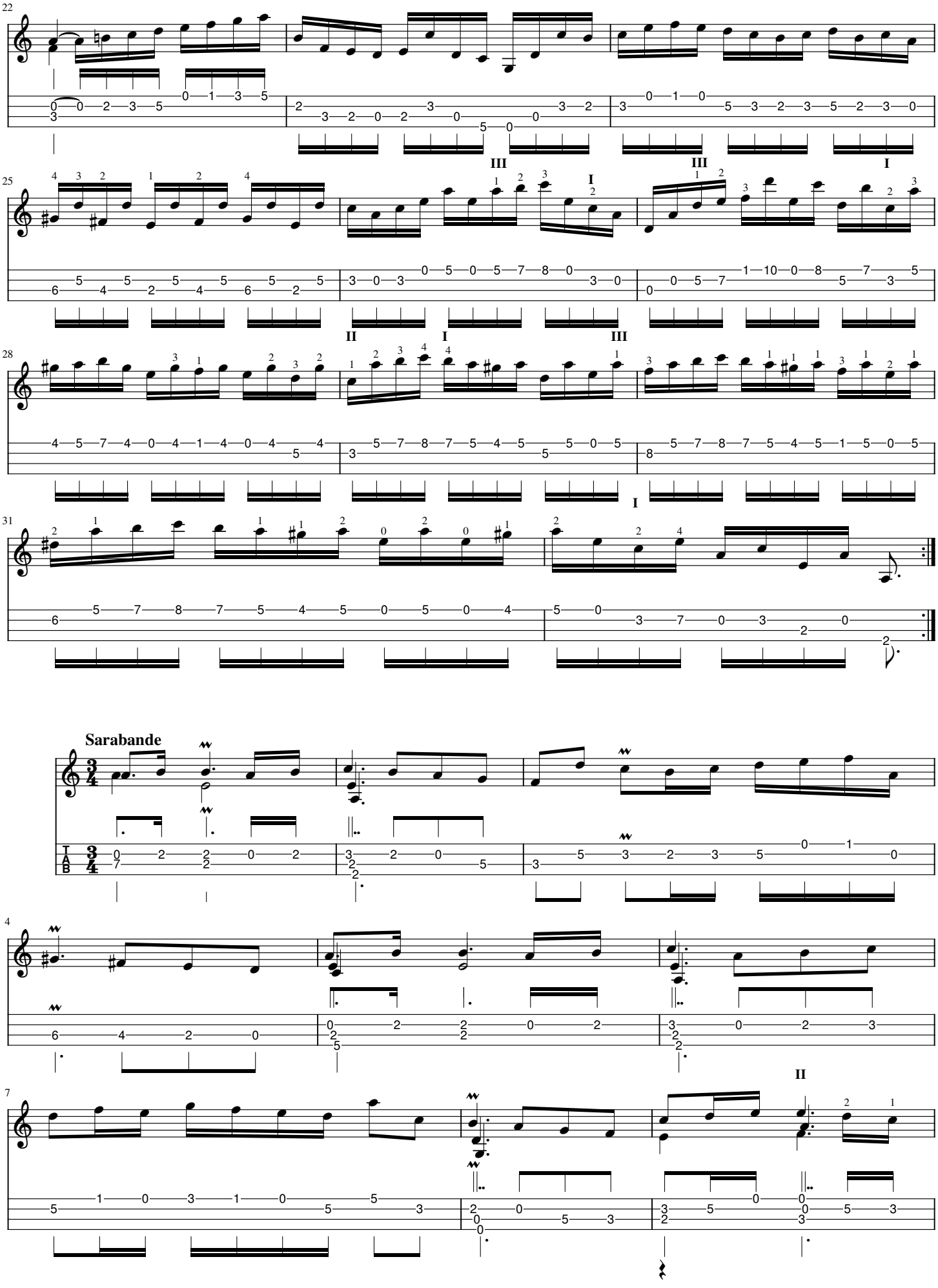
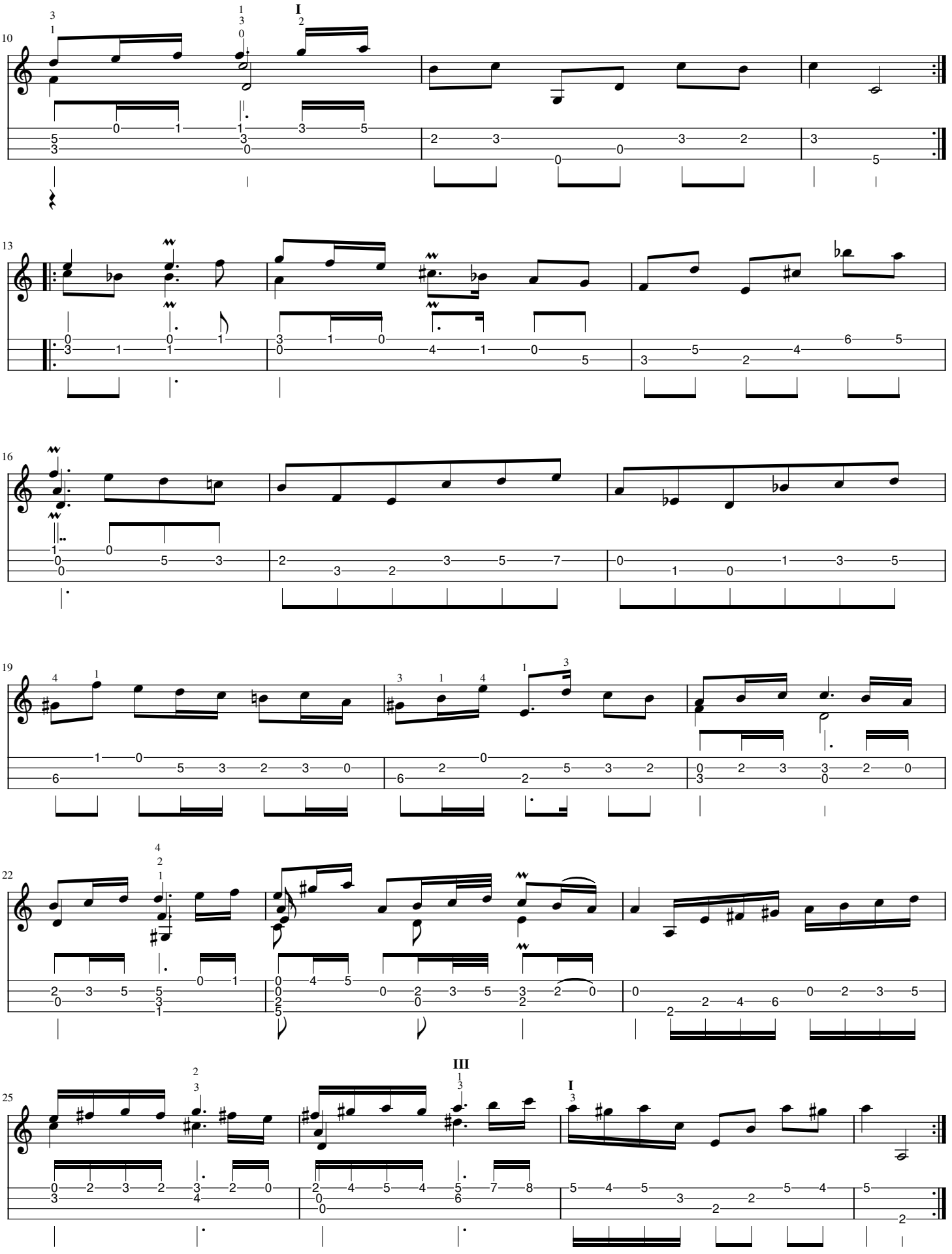

22
3 4
4
2 4 0 1
1 4
0 6 4 2 5 2 6 0 5 2 4 0 3 0 1 0
1 7 0 1 2 5 5 3 0 6 1 2 6
5 3 0 1 5 2 4 5 0 3 0 2

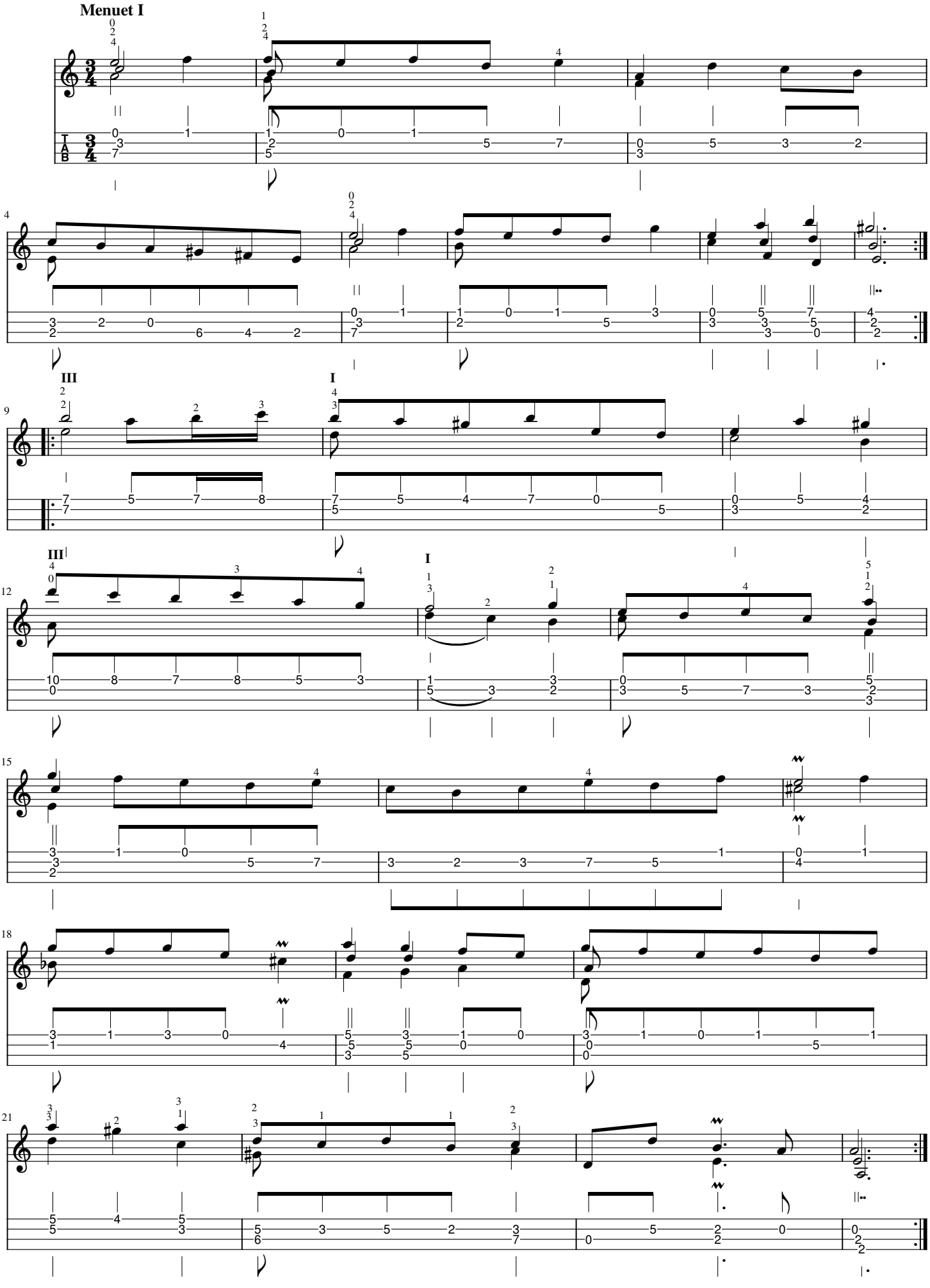


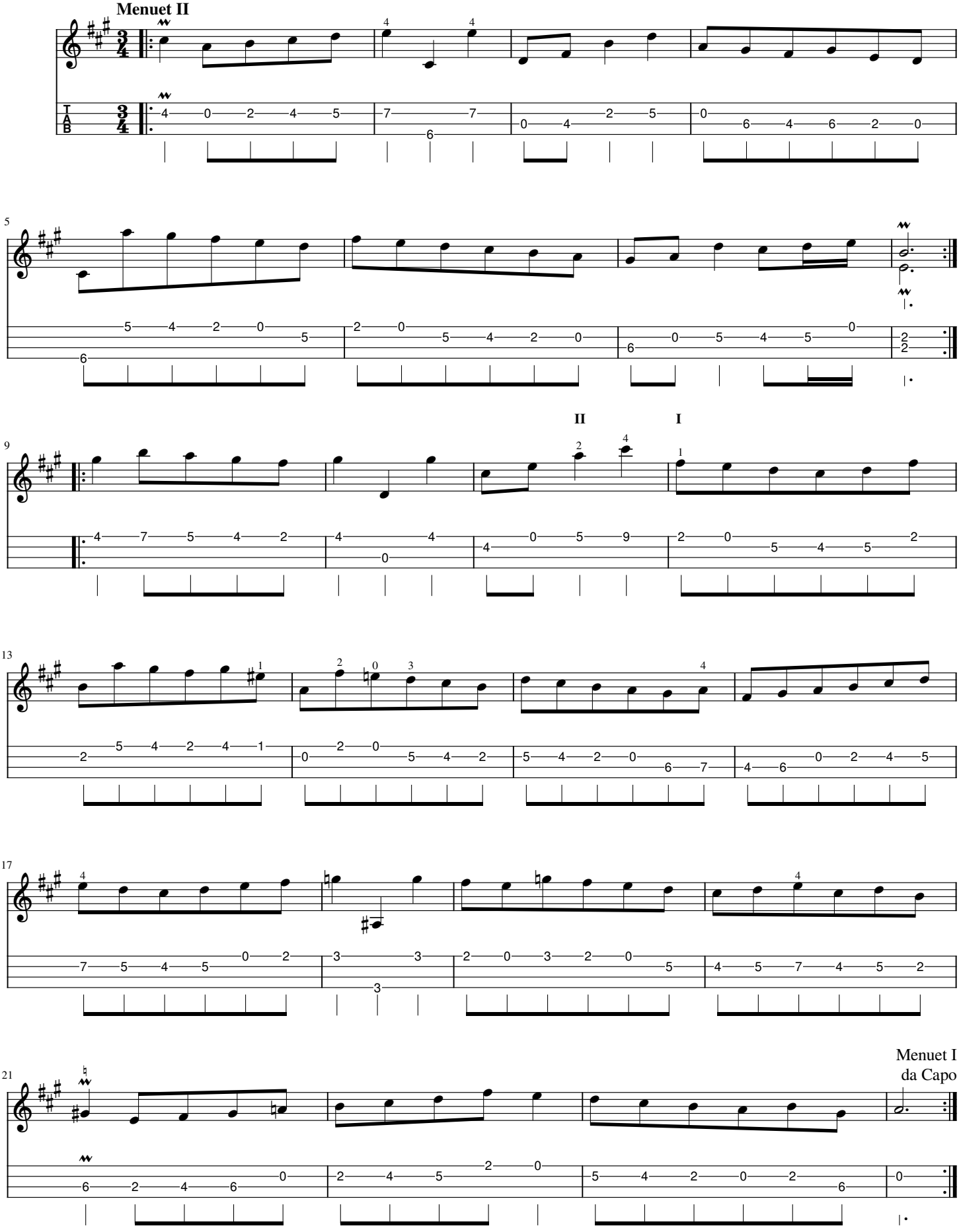
Derived from OpenScore * http://www.mando.studio * CC0 * v0.3


22
25
28
31
Sarabande
4
7



Derived from OpenScore * http://www.mando.studio * CC0 * v0.3


Menuet I
III
I
III
I



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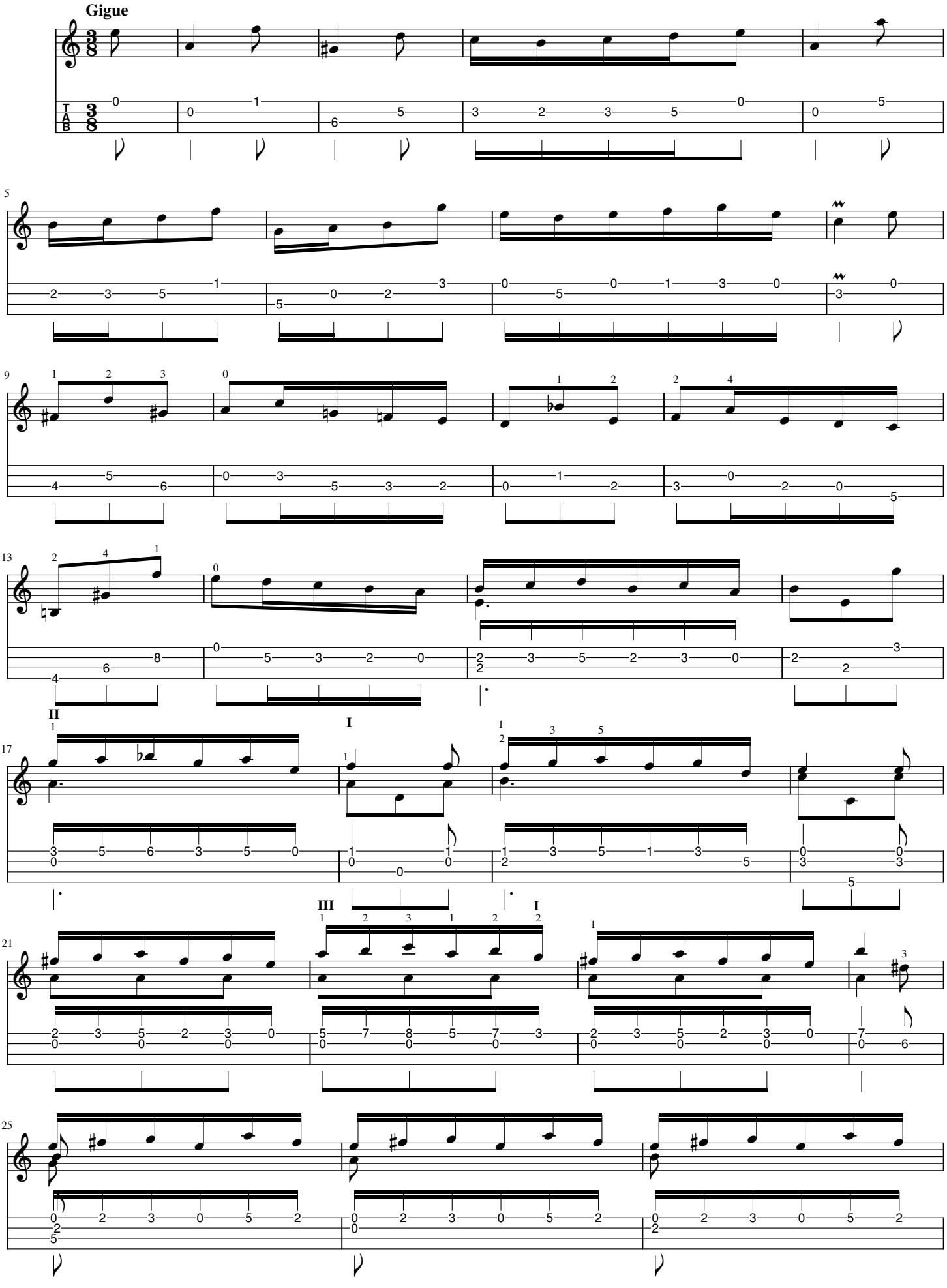
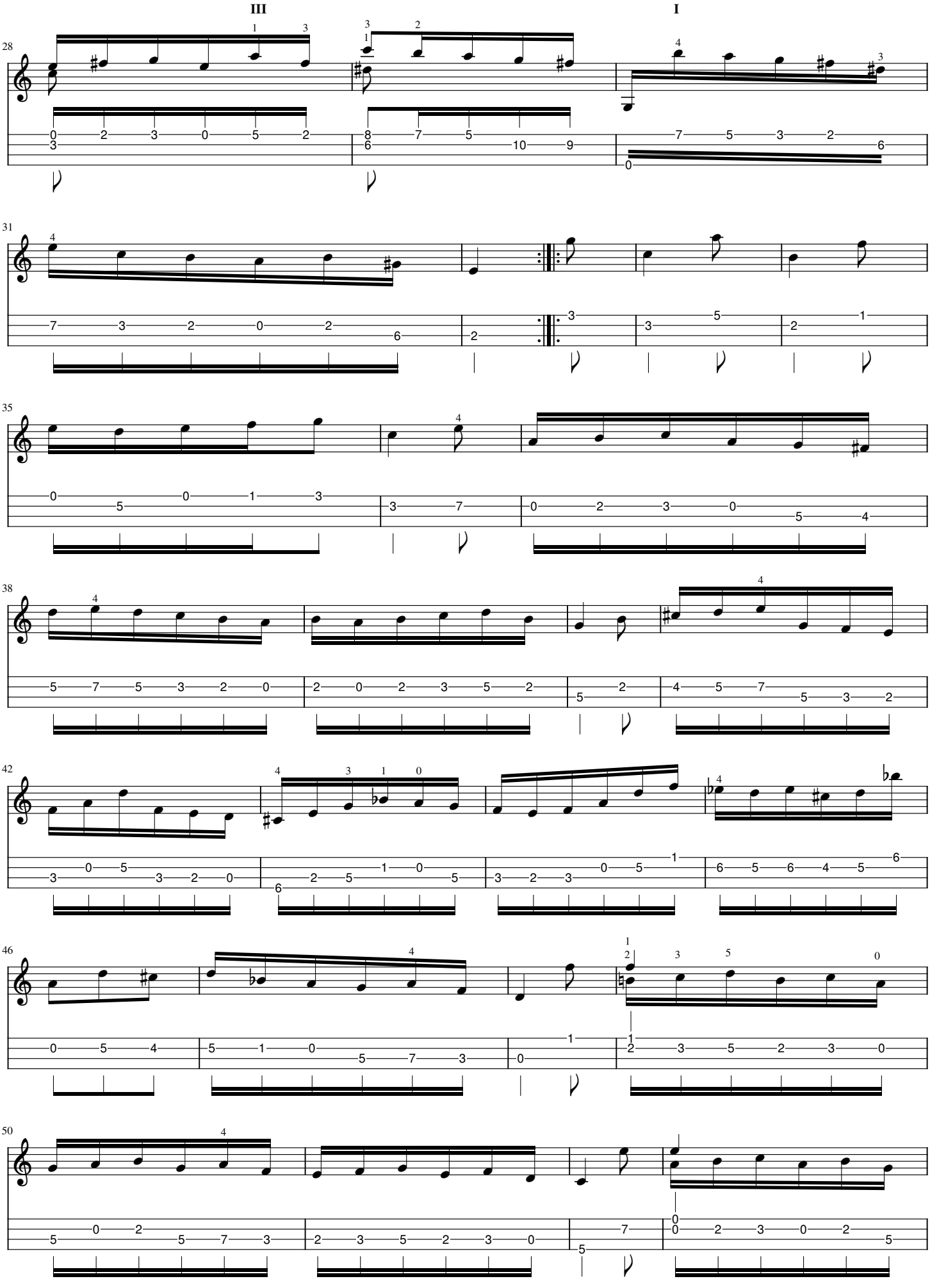

Gigue
II
I
III
I



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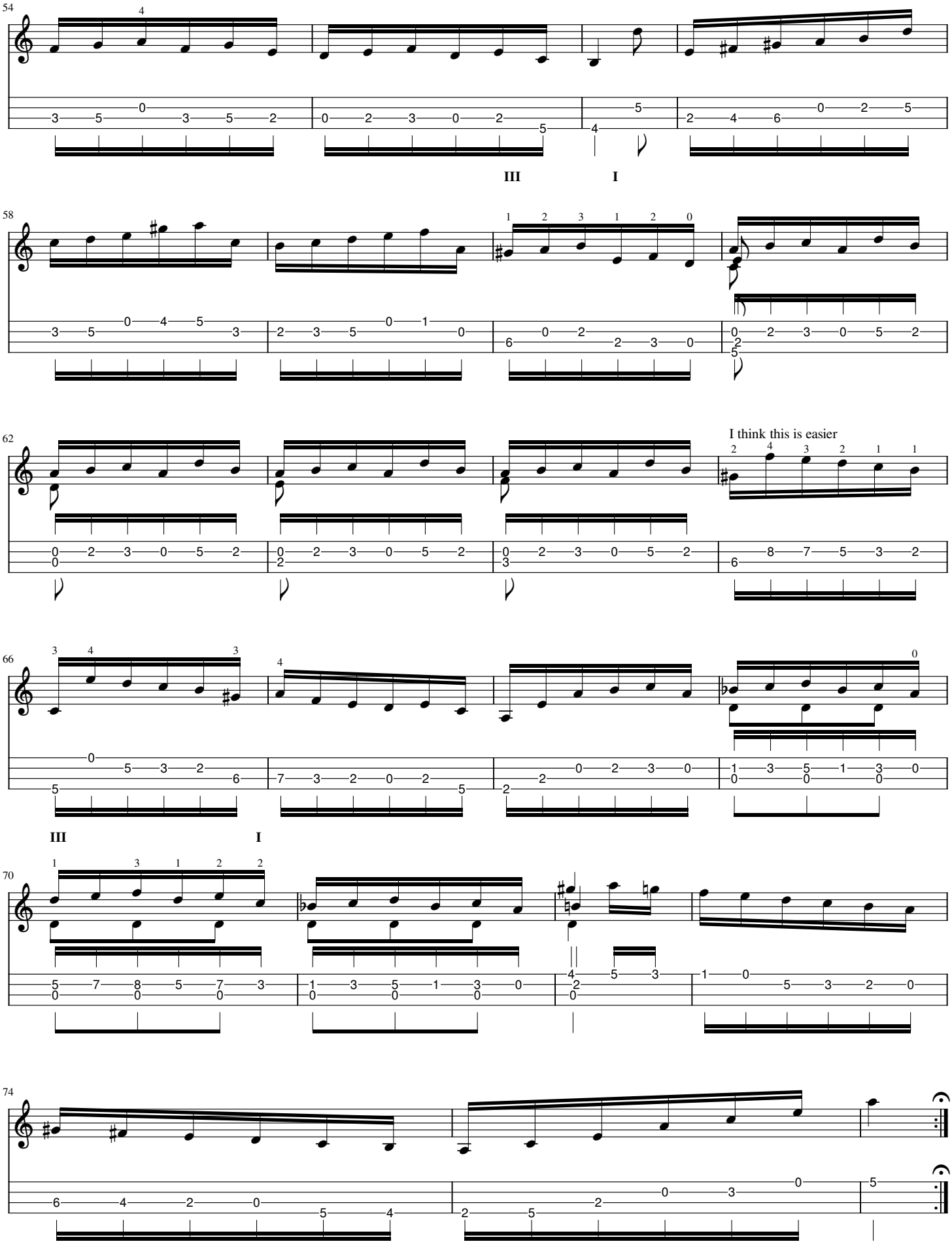
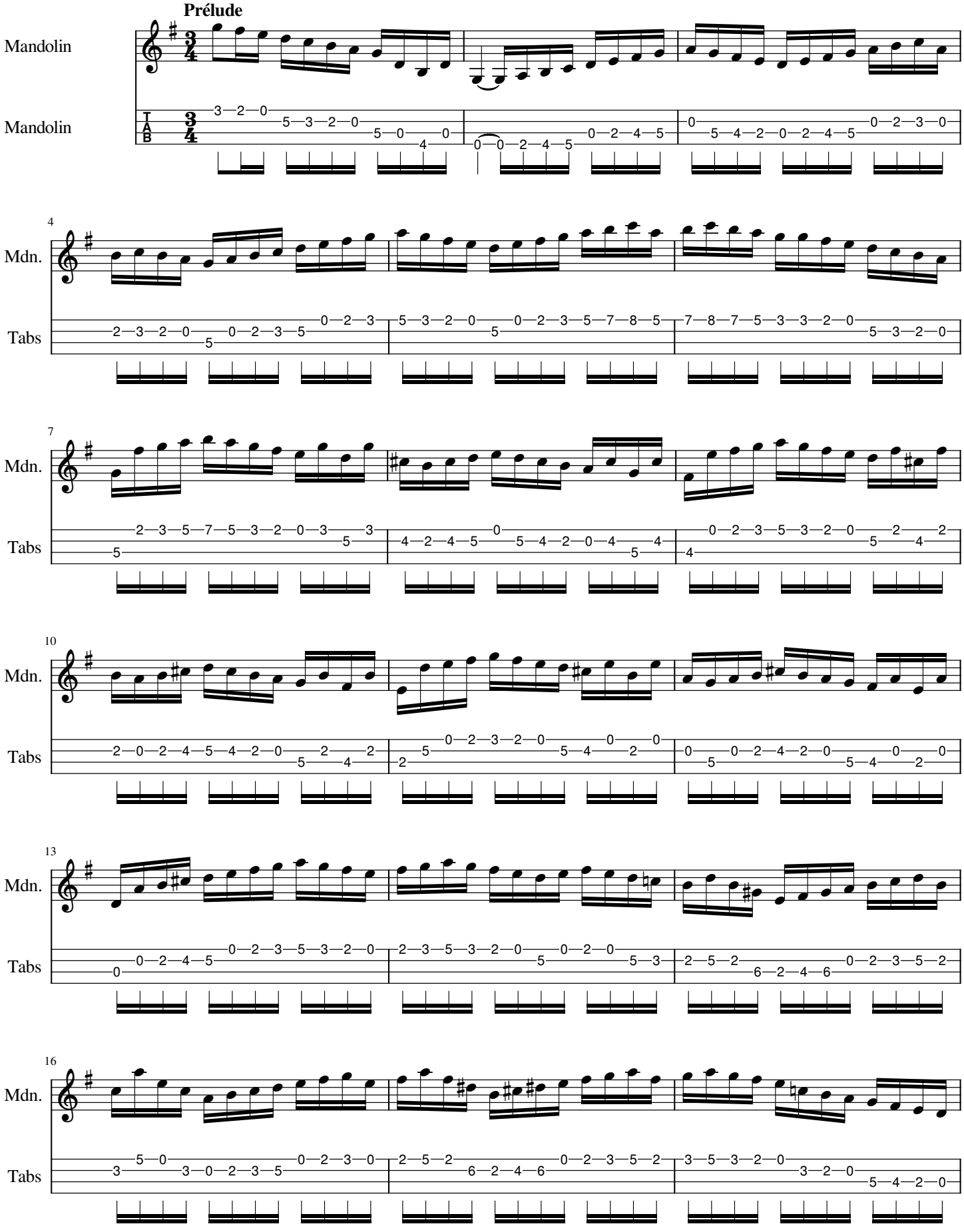

54
III
I
58
62
I think this is easier
66
III
I
70
74

Suite 3

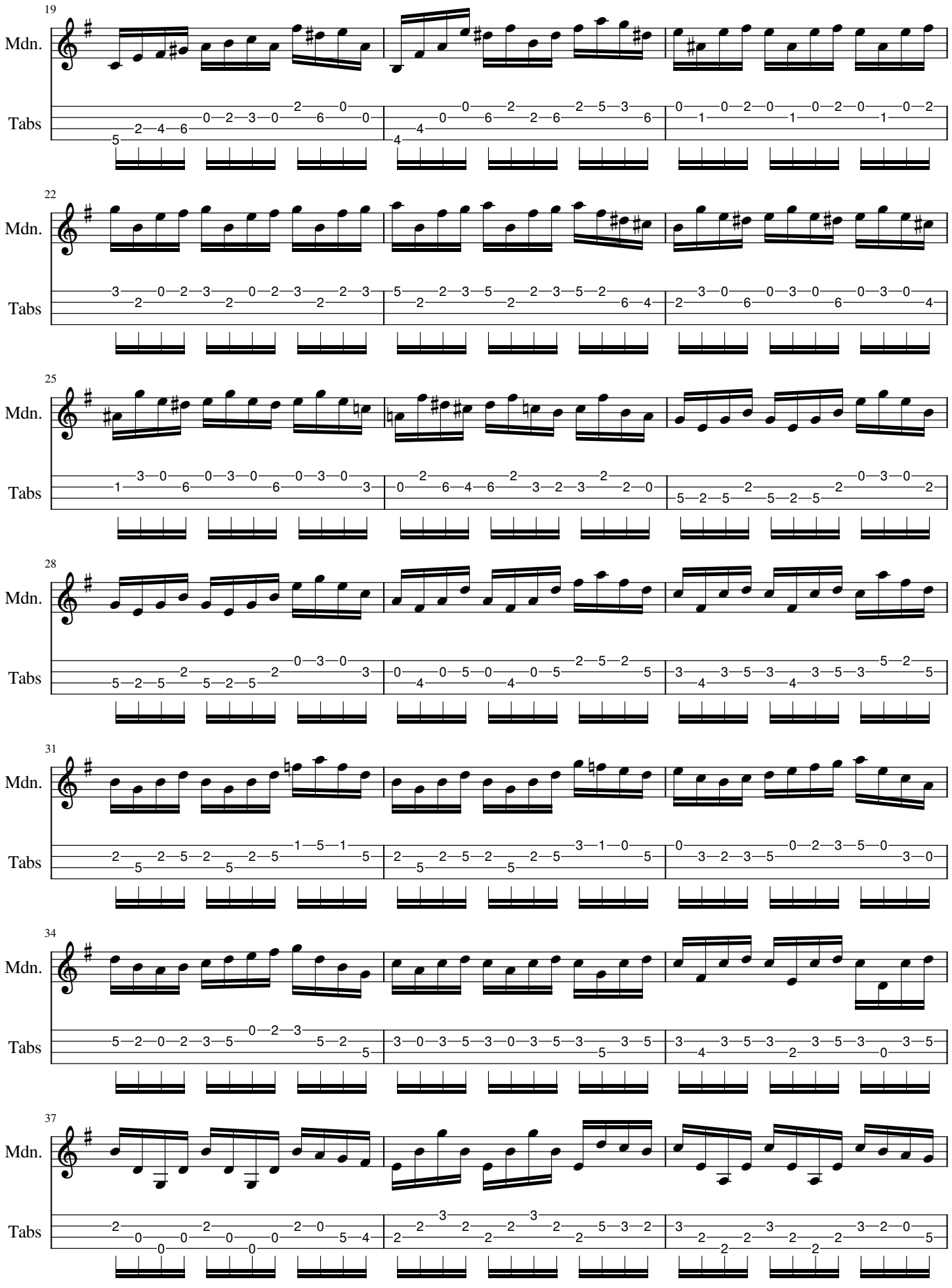
No. 3 in C major, BWV 1009

Arranged for Solo Mandolin

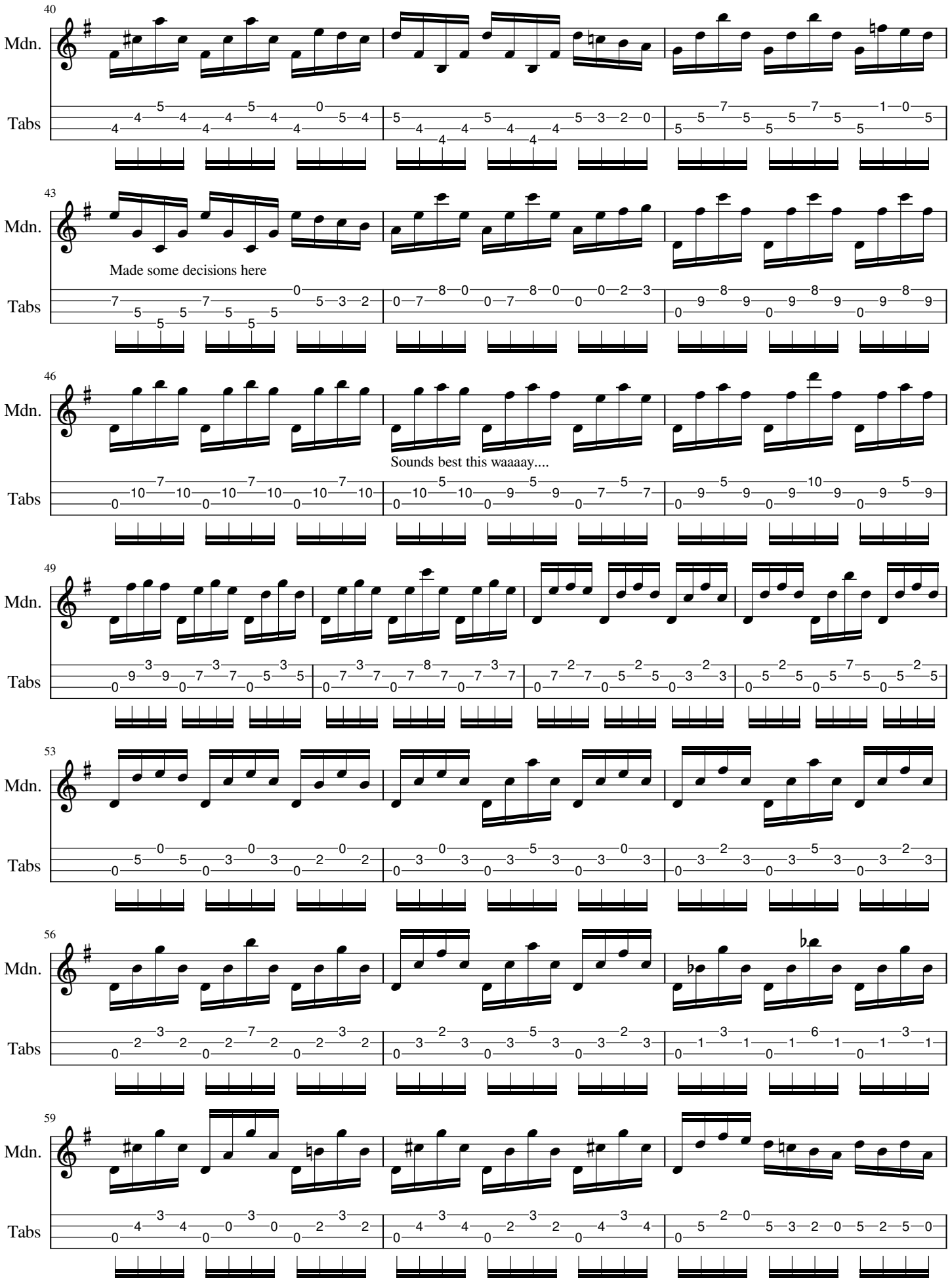
Johann Sebastian Bach
Arr. JTAG

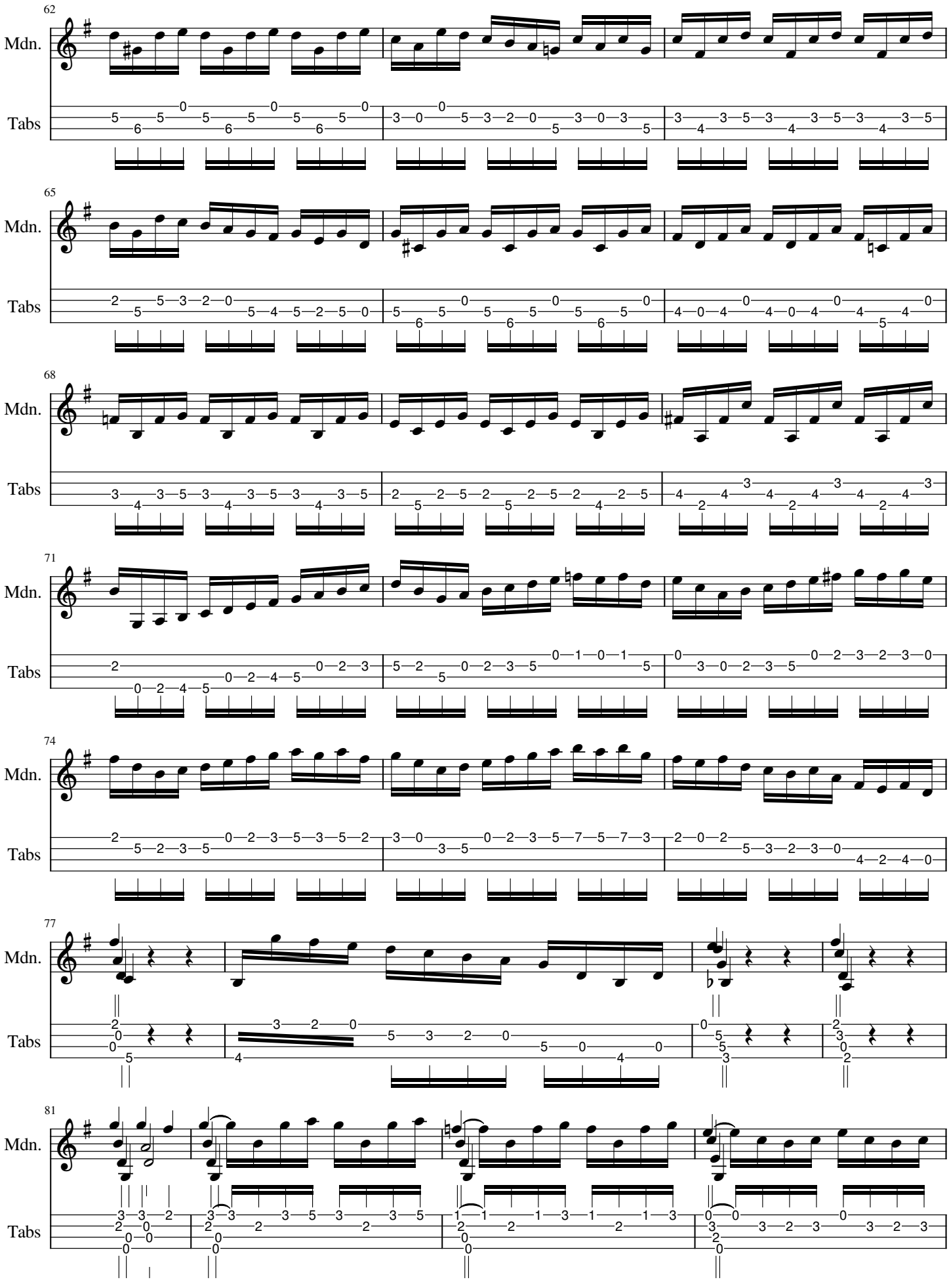


Derived from OpenScore * http://www.mando.studio * CC0 * v0.1



Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


40
Mdn.
Tabs
43
Mdn.
Made some decisions here
Tabs
46
Mdn.
Sounds best this waaaay....
Tabs
49
Mdn.
Tabs
53
Mdn.
Tabs
56
Mdn.
Tabs
59
Mdn.
Tabs



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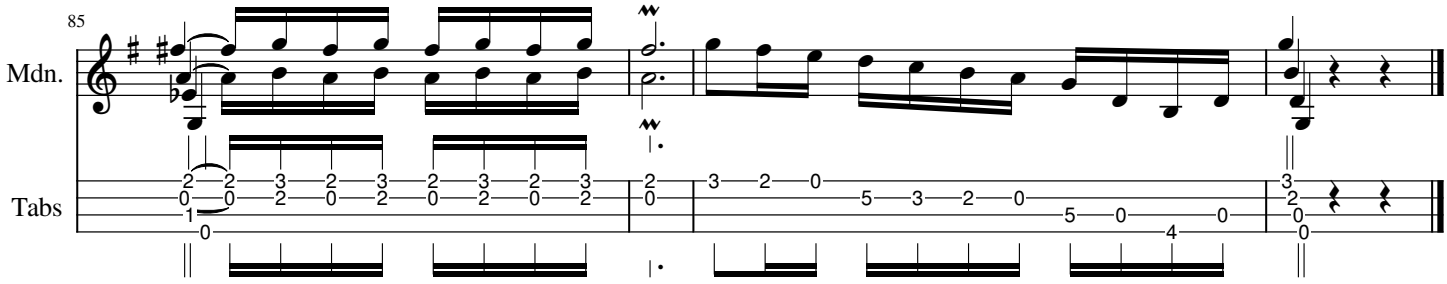
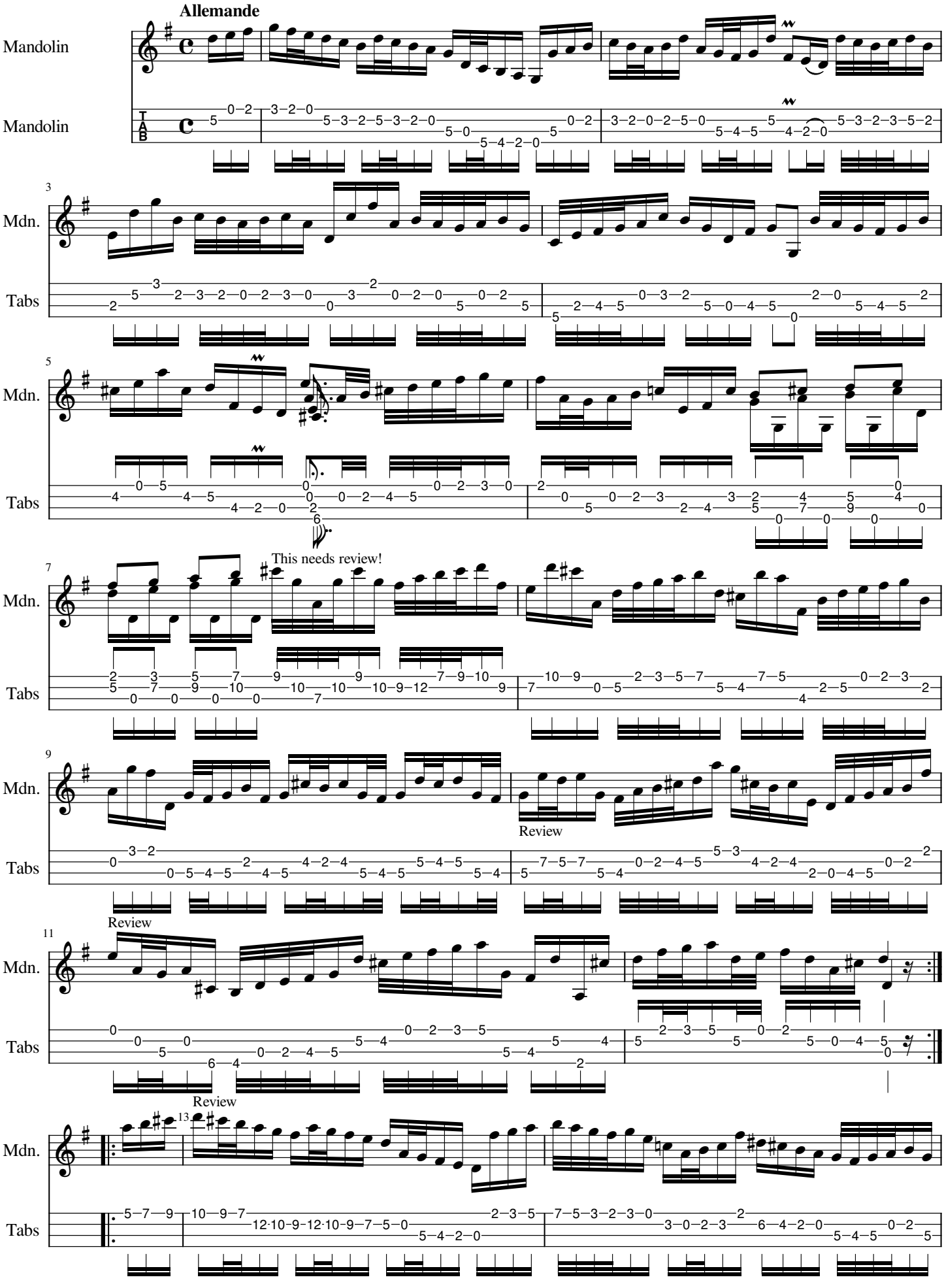
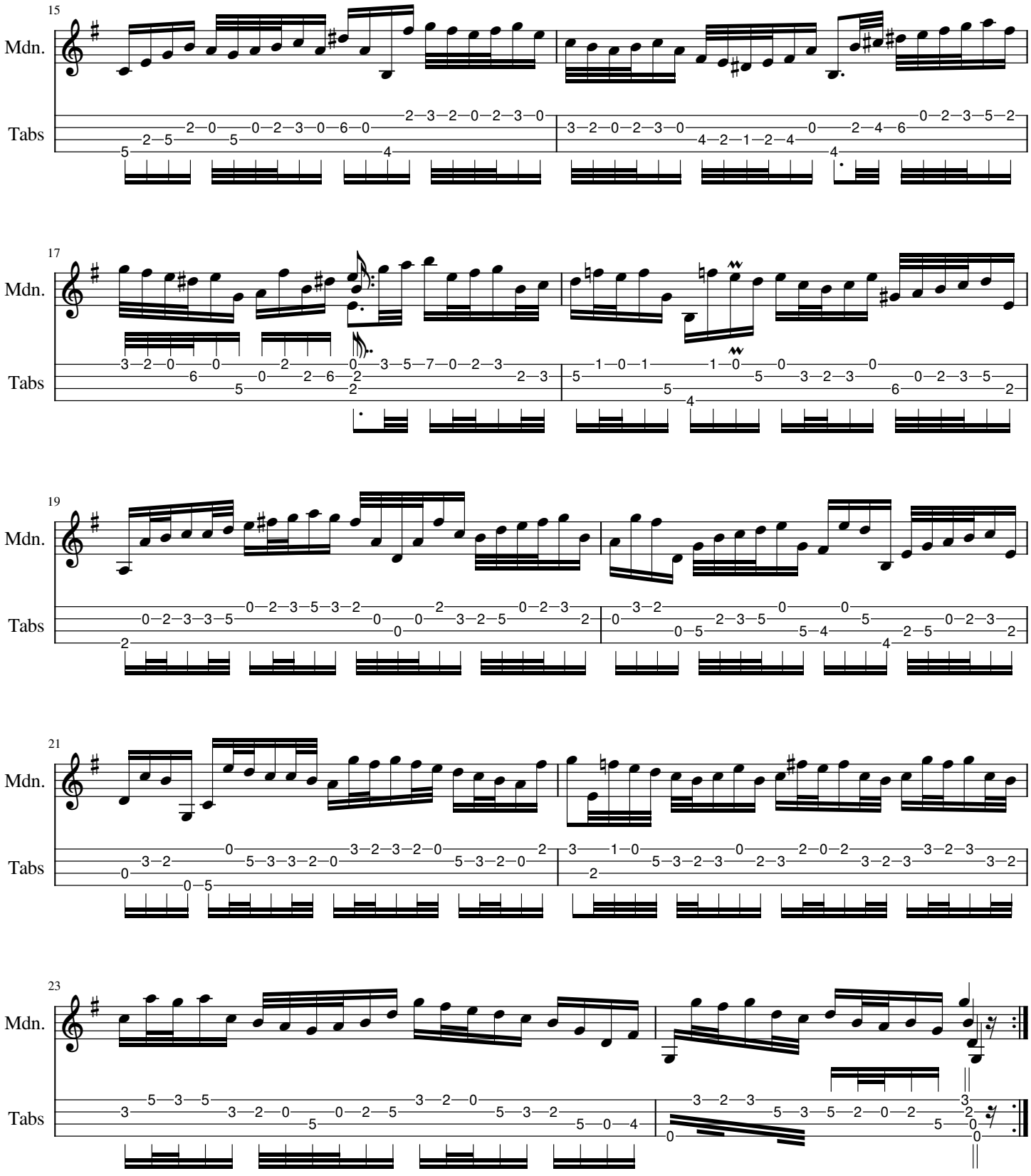
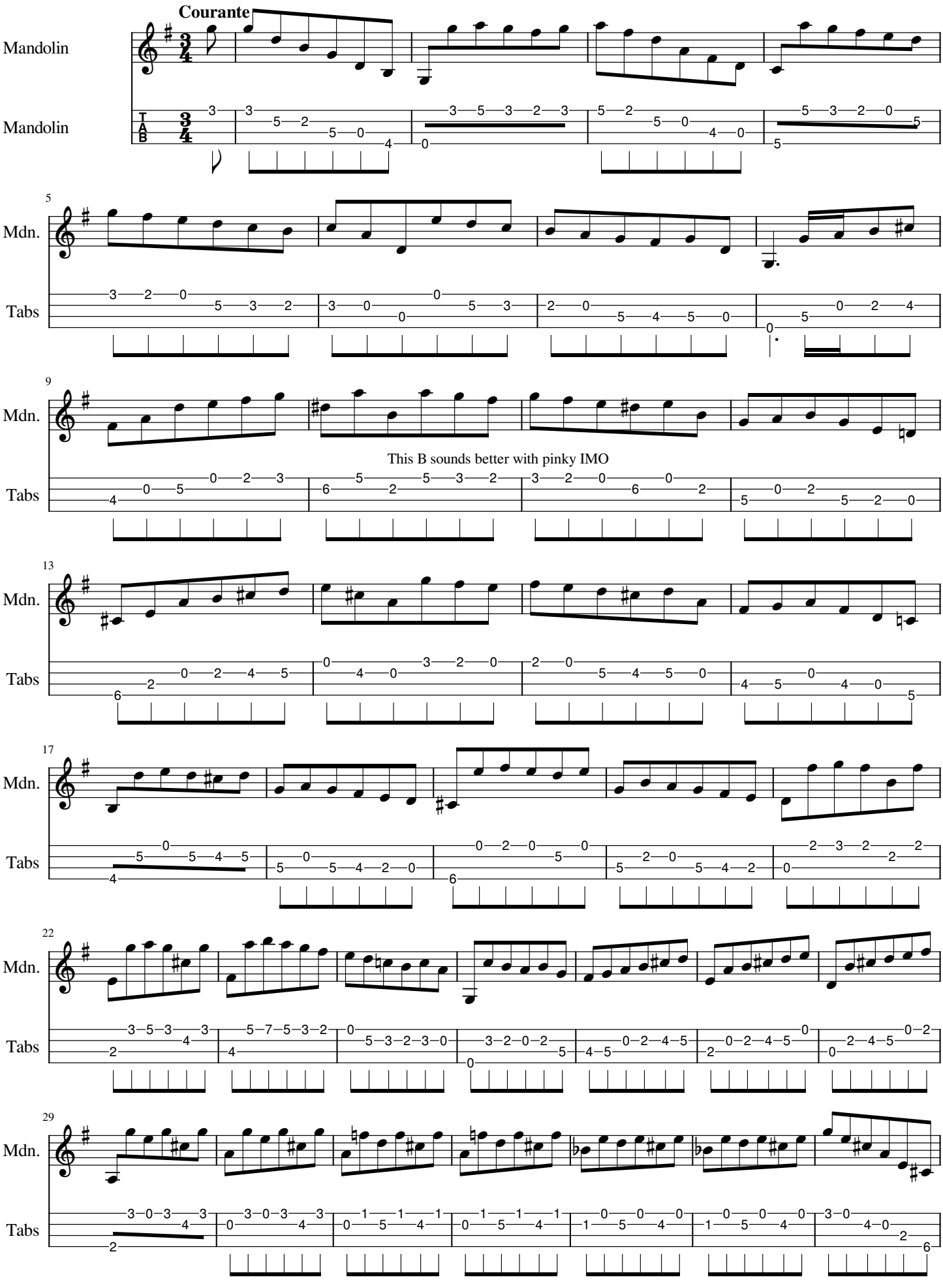

85
Mdn.
Tabs

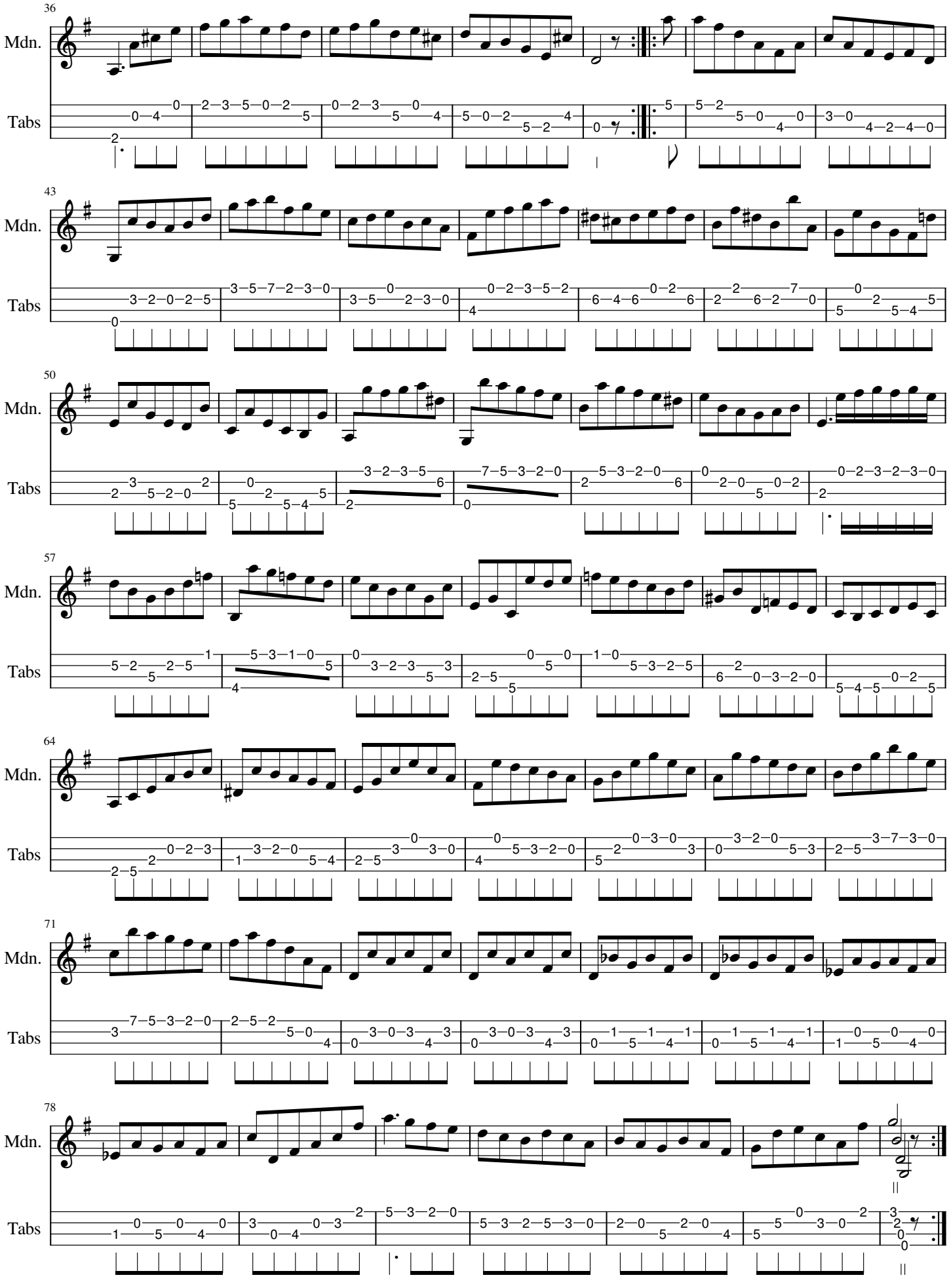


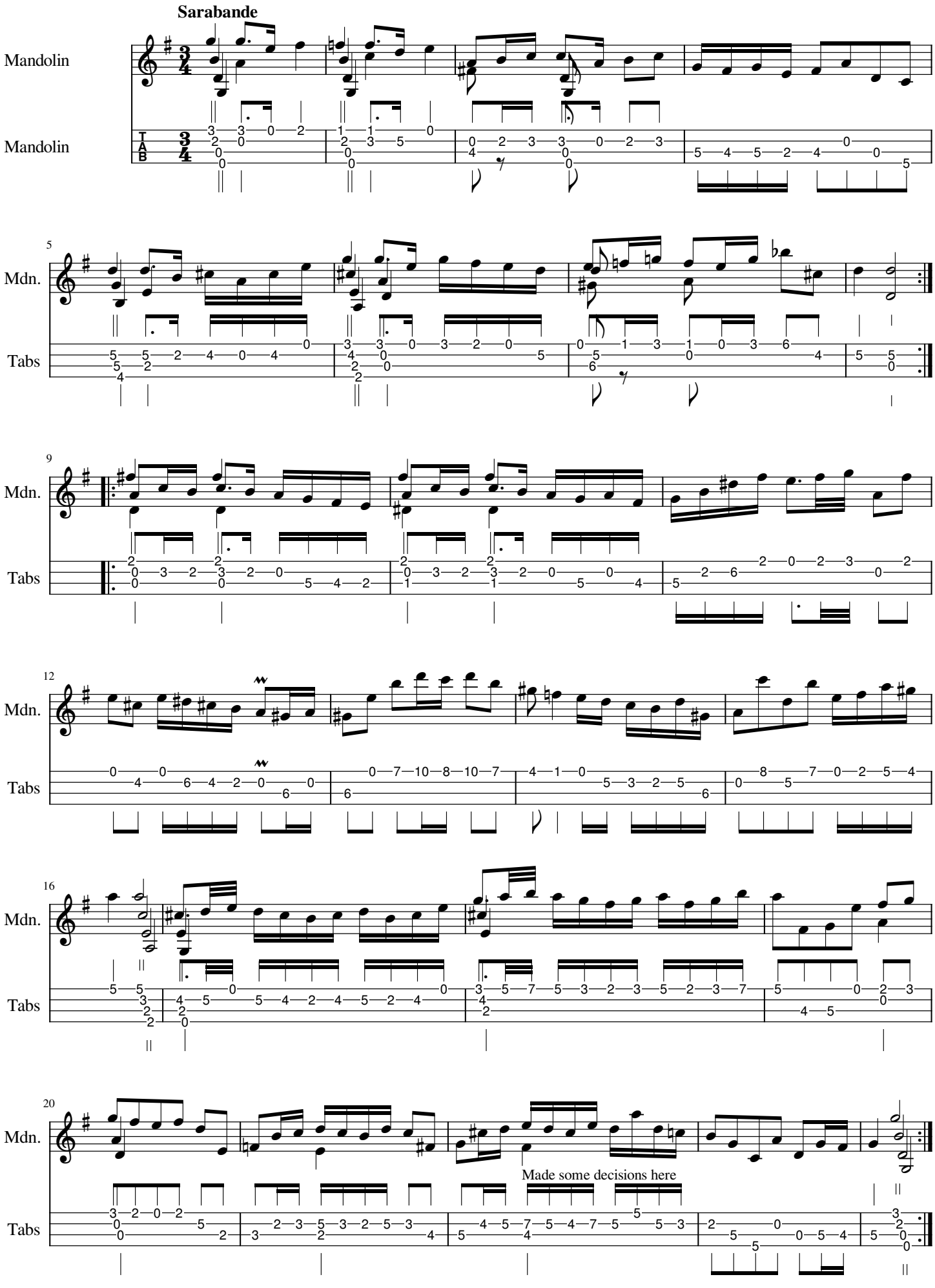
Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


15
Mdn.
Tabs
17
Mdn.
Tabs
19
Mdn.
Tabs
21
Mdn.
Tabs
23
Mdn.
Tabs

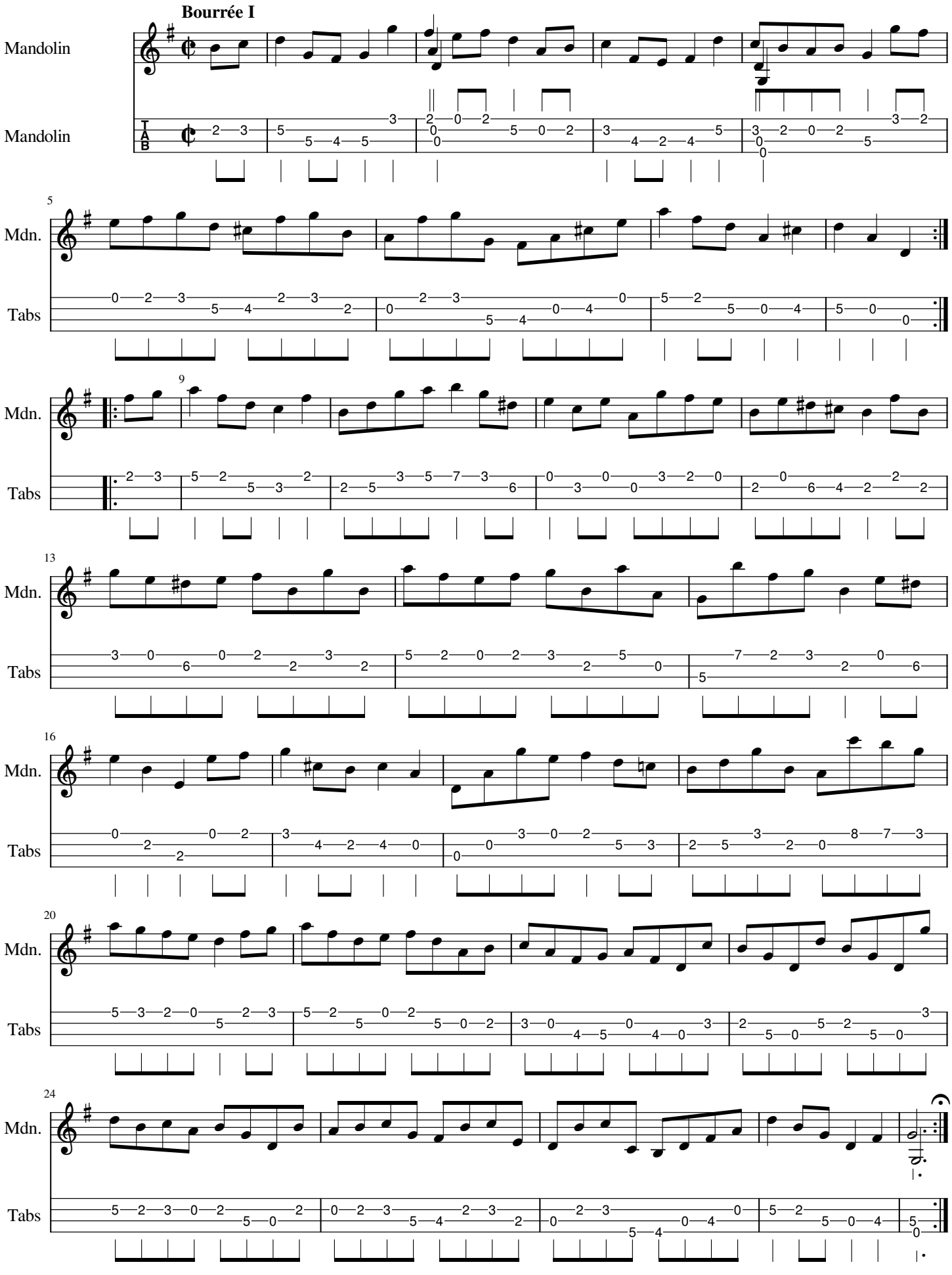


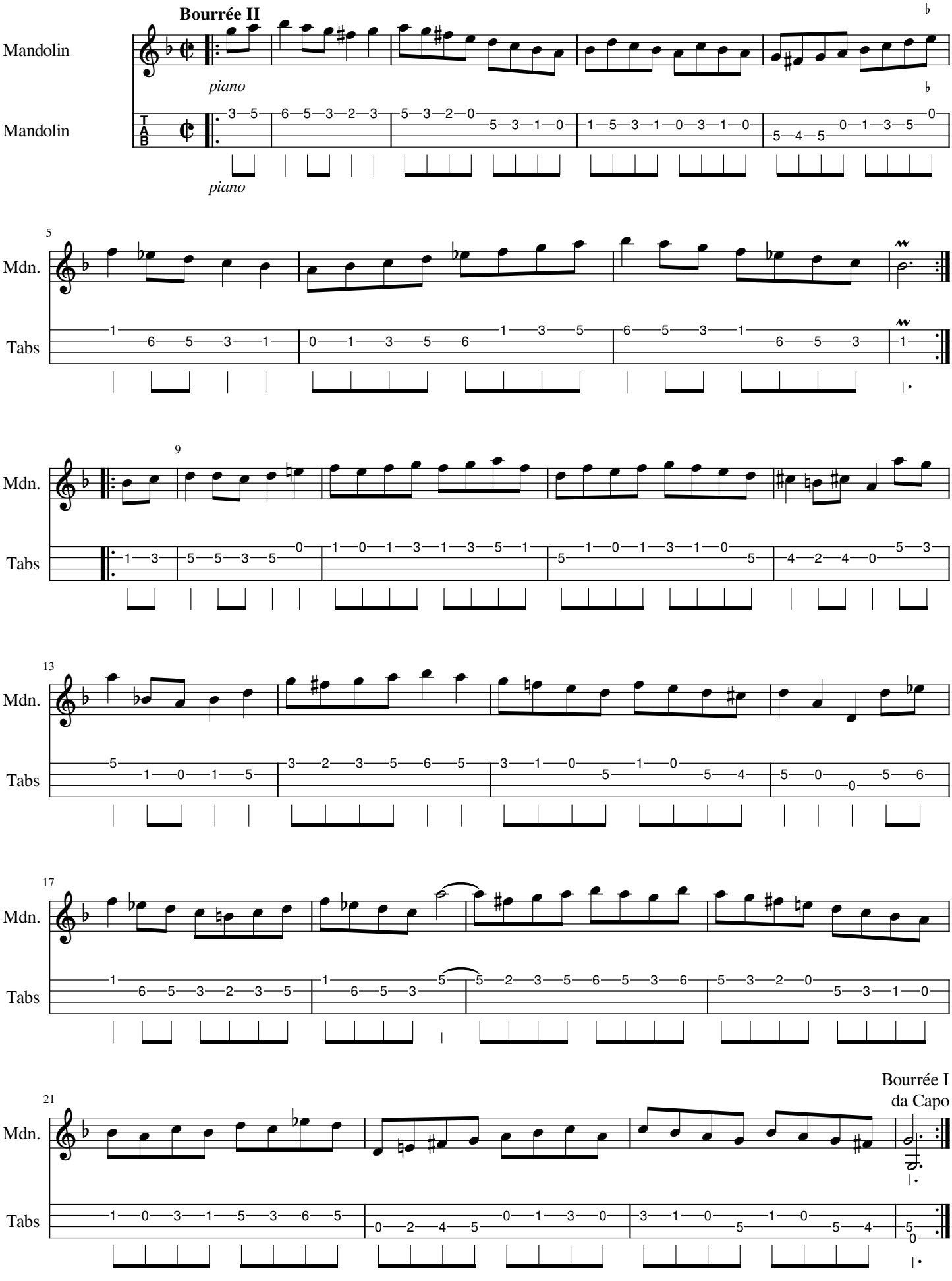
Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


36
Mdn.
Tabs
43
Mdn.
Tabs
50
Mdn.
Tabs
57
Mdn.
Tabs
64
Mdn.
Tabs
71
Mdn.
Tabs
78
Mdn.
Tabs

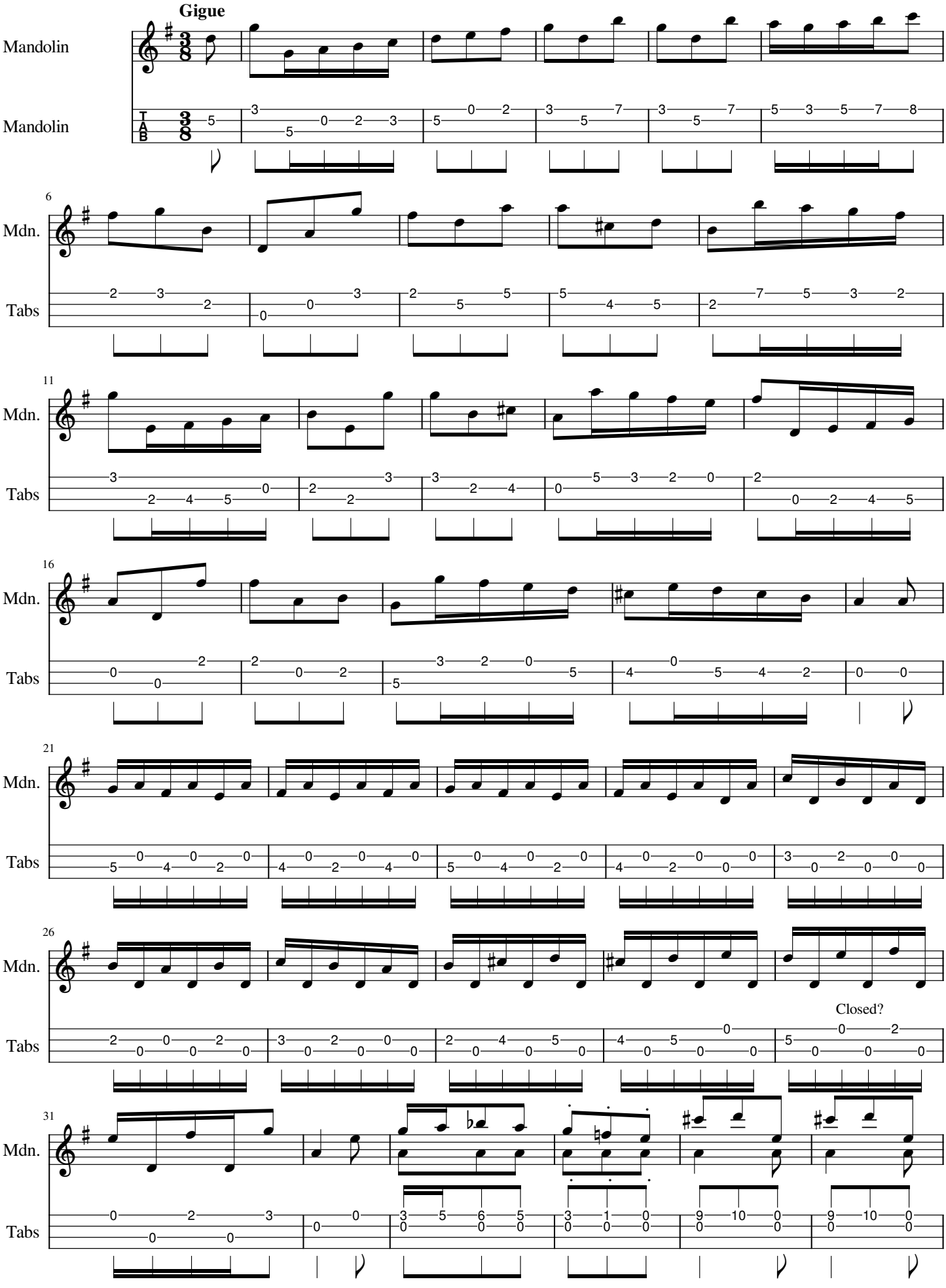


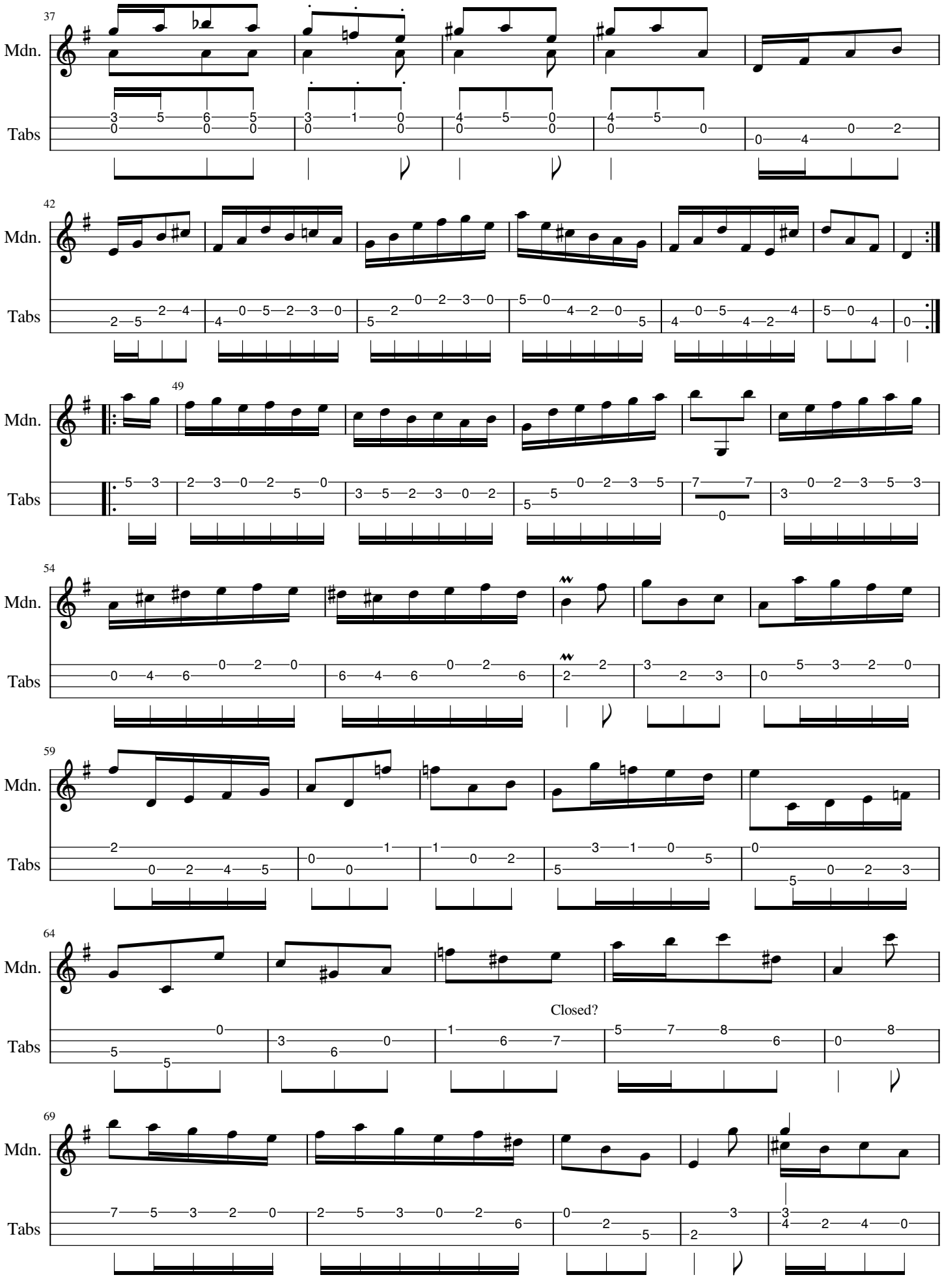
Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


Bourrée I
Mandolin
Mandolin
Mdn.
Tabs
Mdn.
Tabs
Mdn.
Tabs
Mdn.
Tabs
Mdn.
Tabs
Mdn.
Tabs

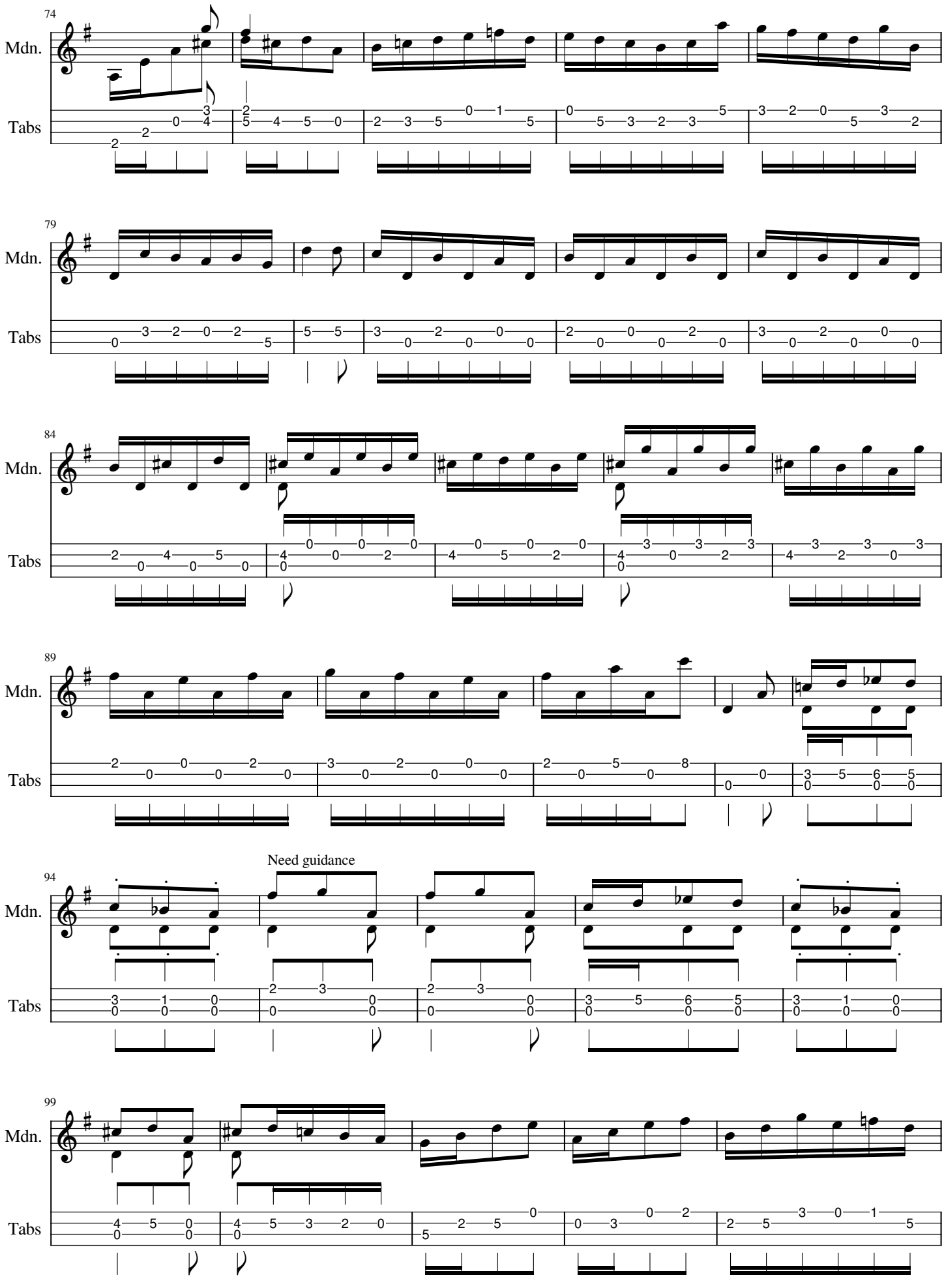


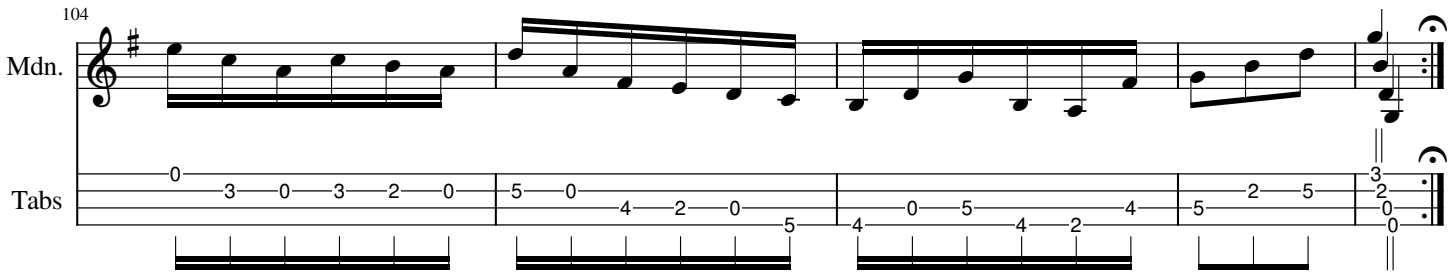
Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


Gigue
Mandolin
Mandolin
Mdn.
Tabs
Closed?



Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


74
Mdn.
Tabs
79
Mdn.
Tabs
84
Mdn.
Tabs
89
Mdn.
Tabs
Need guidance
94
Mdn.
Tabs
99
Mdn.
Tabs



Derived from OpenScore * http://www.mando.studio * CC0 * v0.1

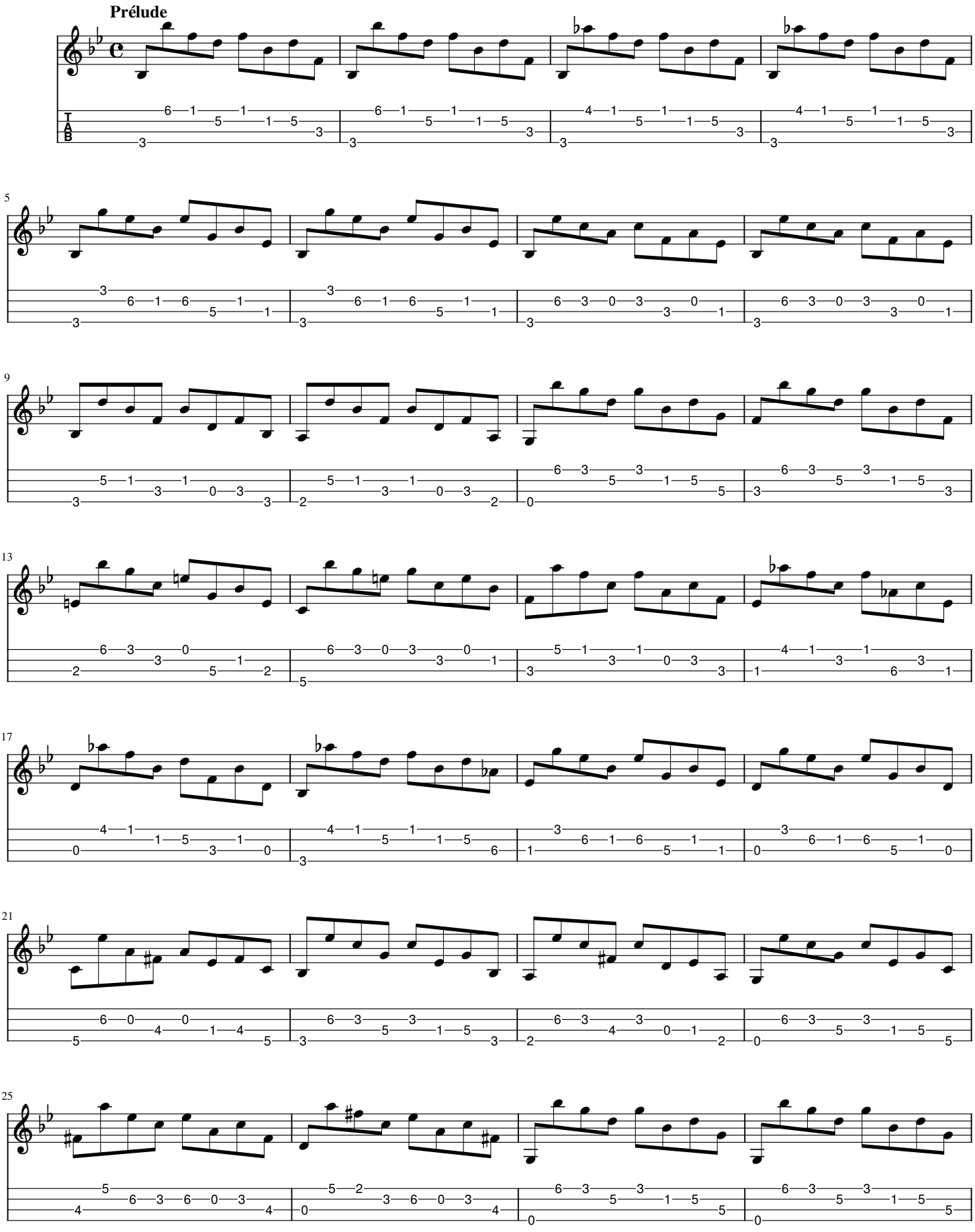
Suite 4

No. 4 in E♭ major, BWV 1010

Arranged for Solo Mandolin

Johann Sebastian Bach
Arr. JTAG

Prélude



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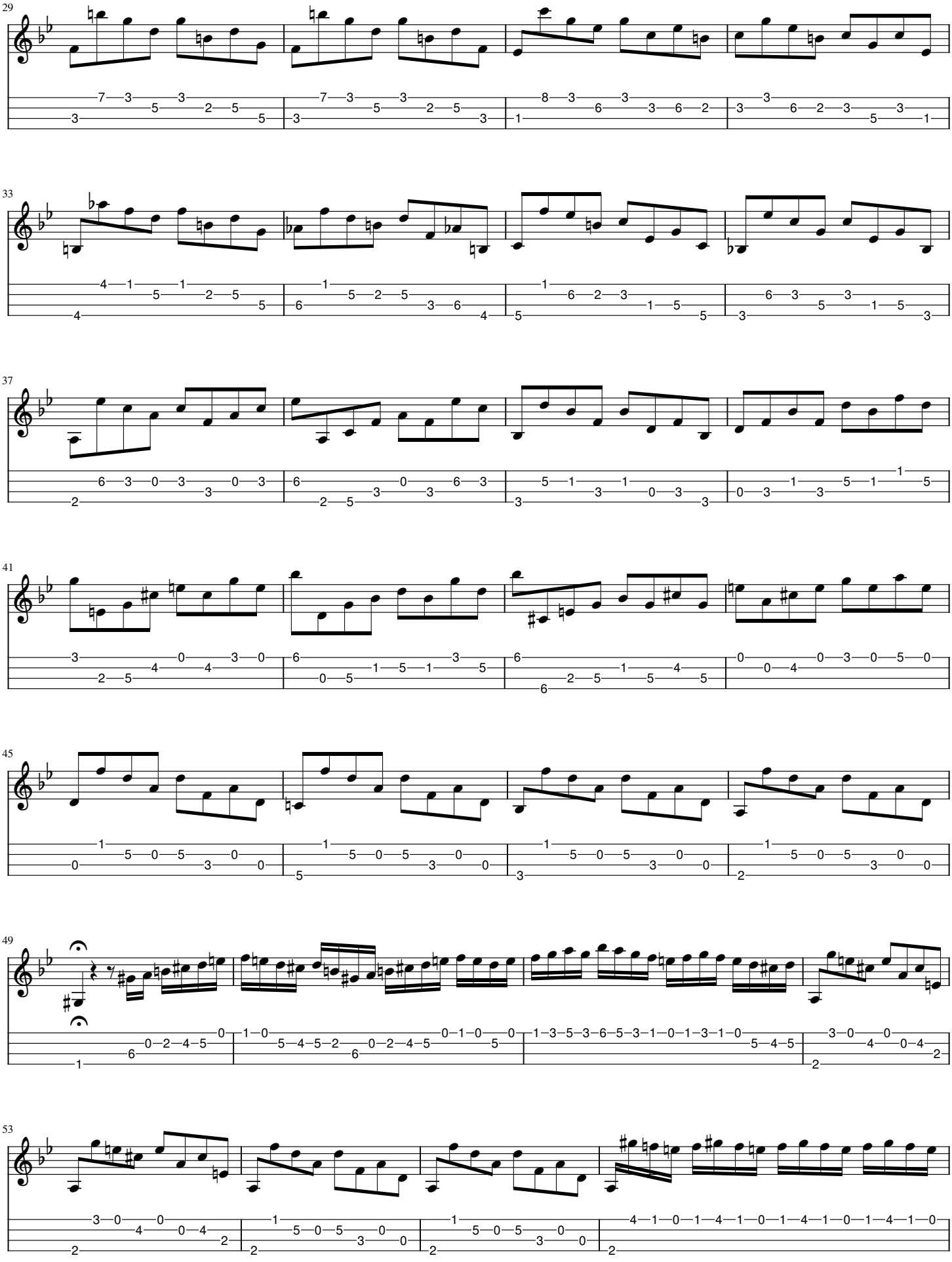
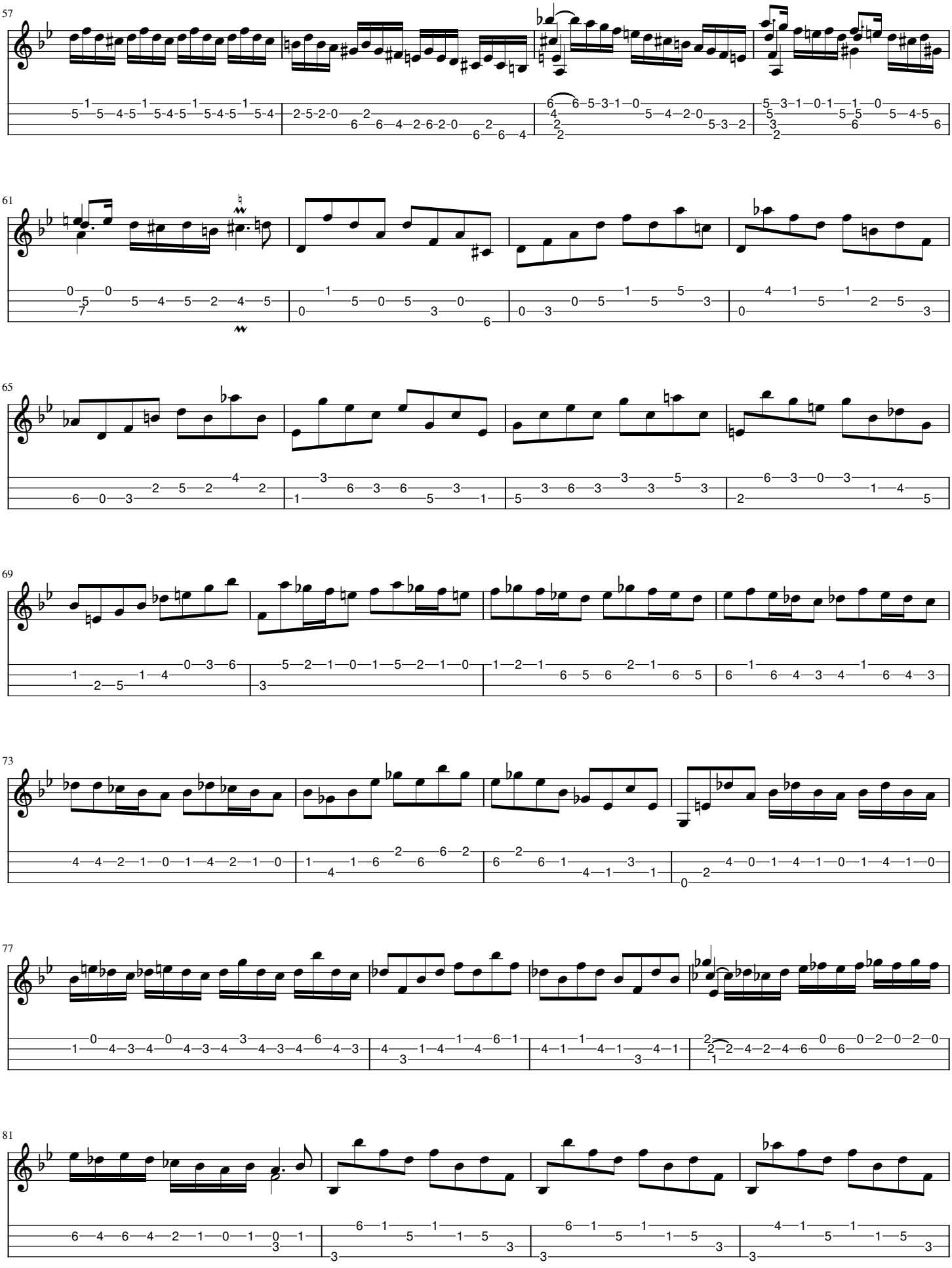
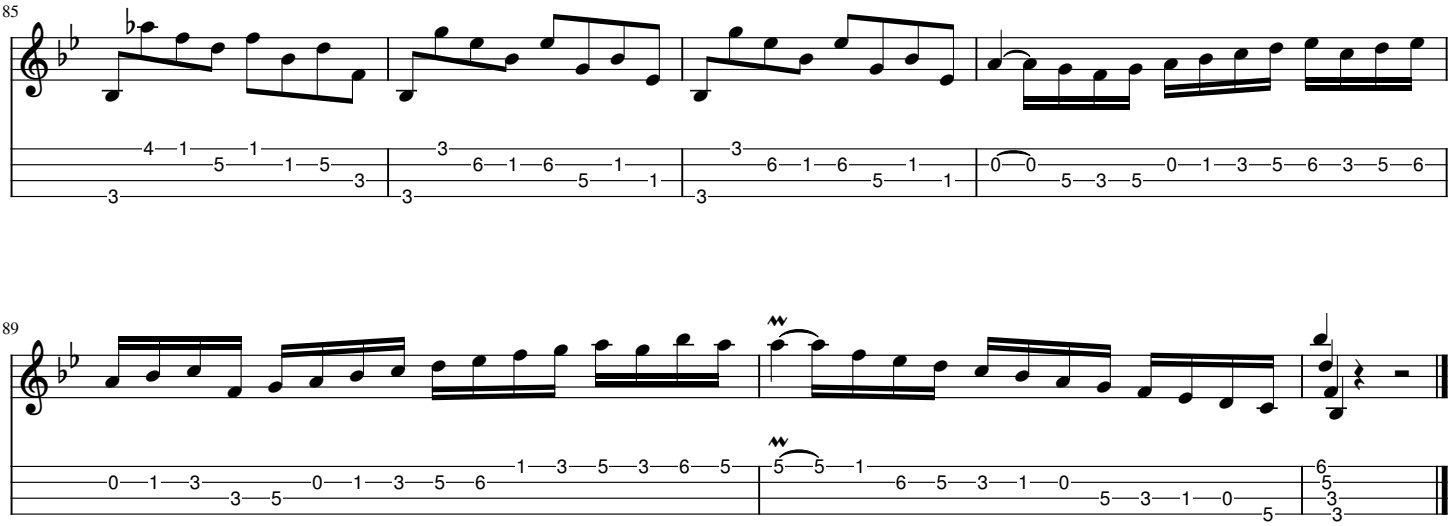
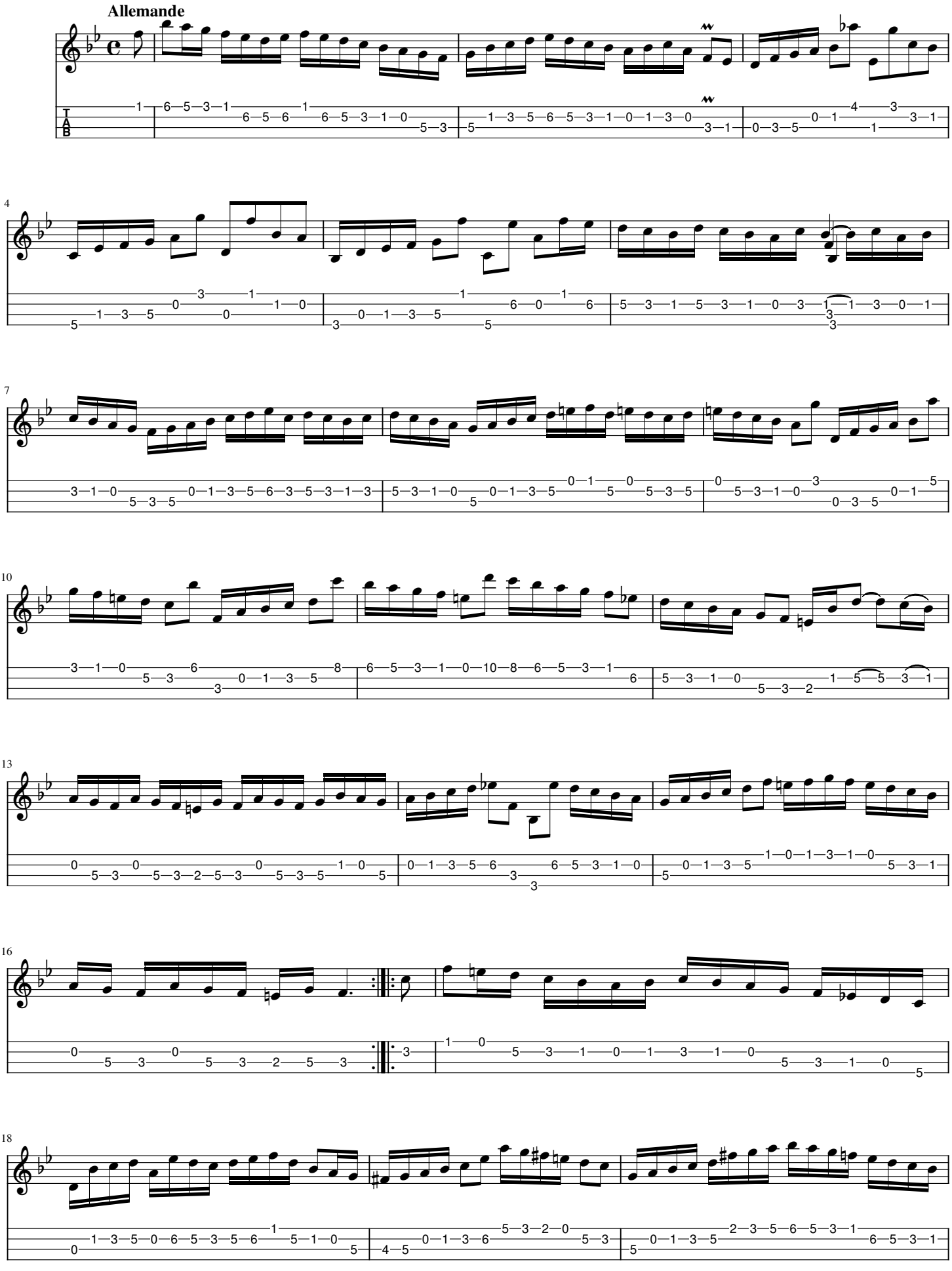


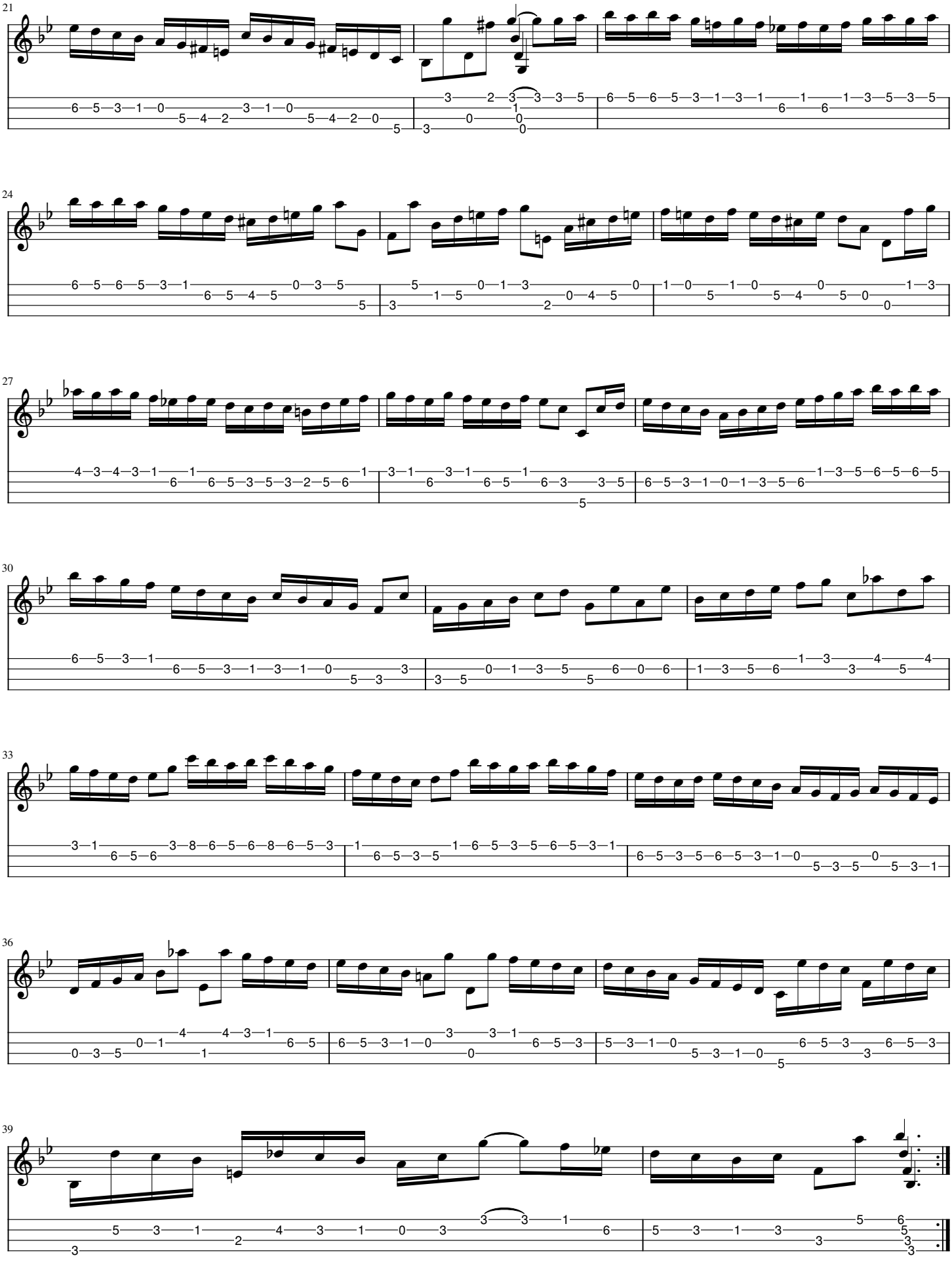
Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


57
61
65
69
73
77
81

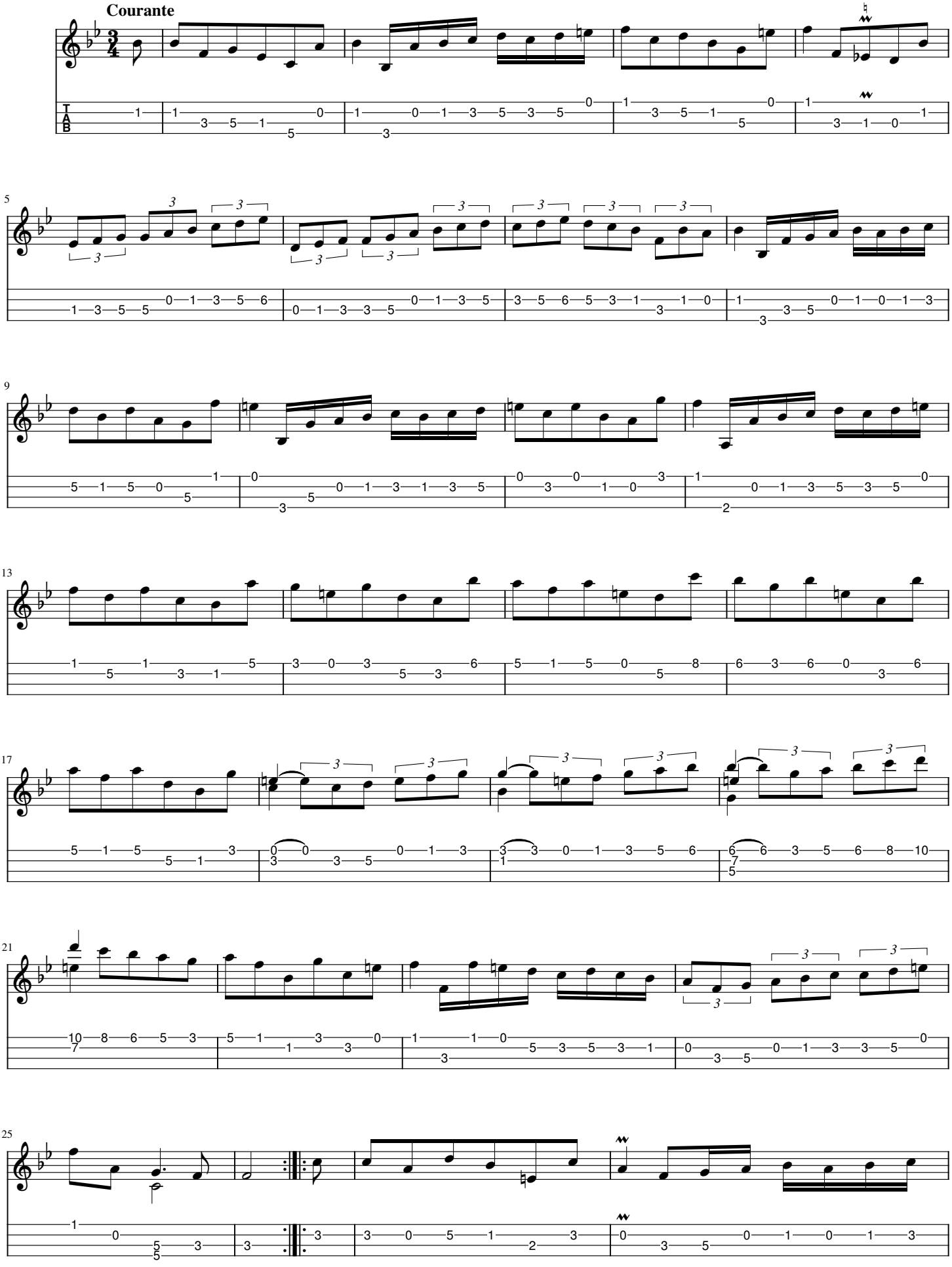


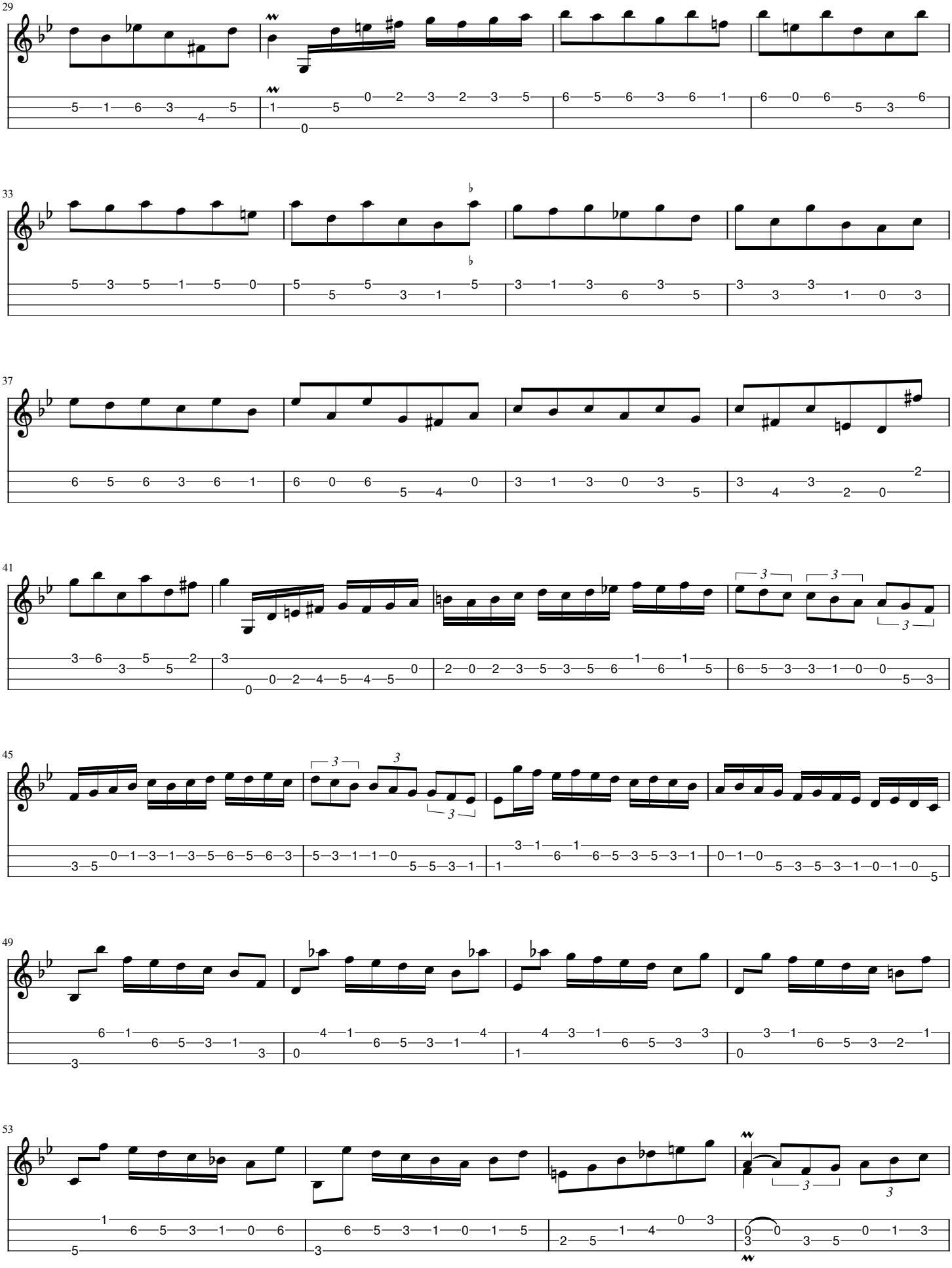
Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


Allemande

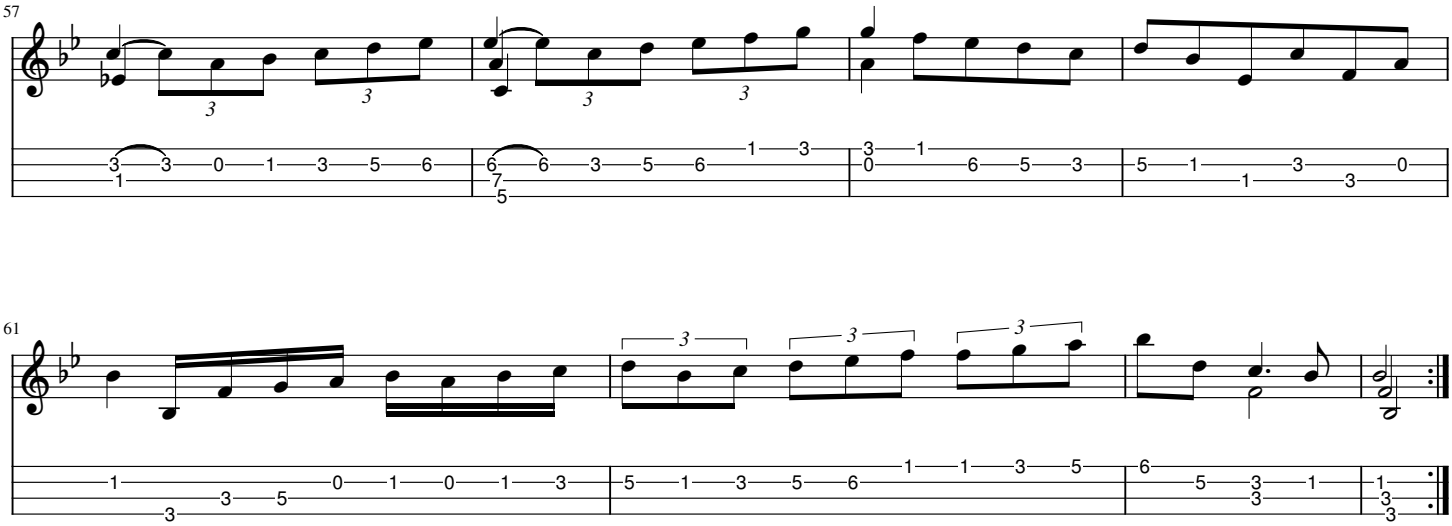


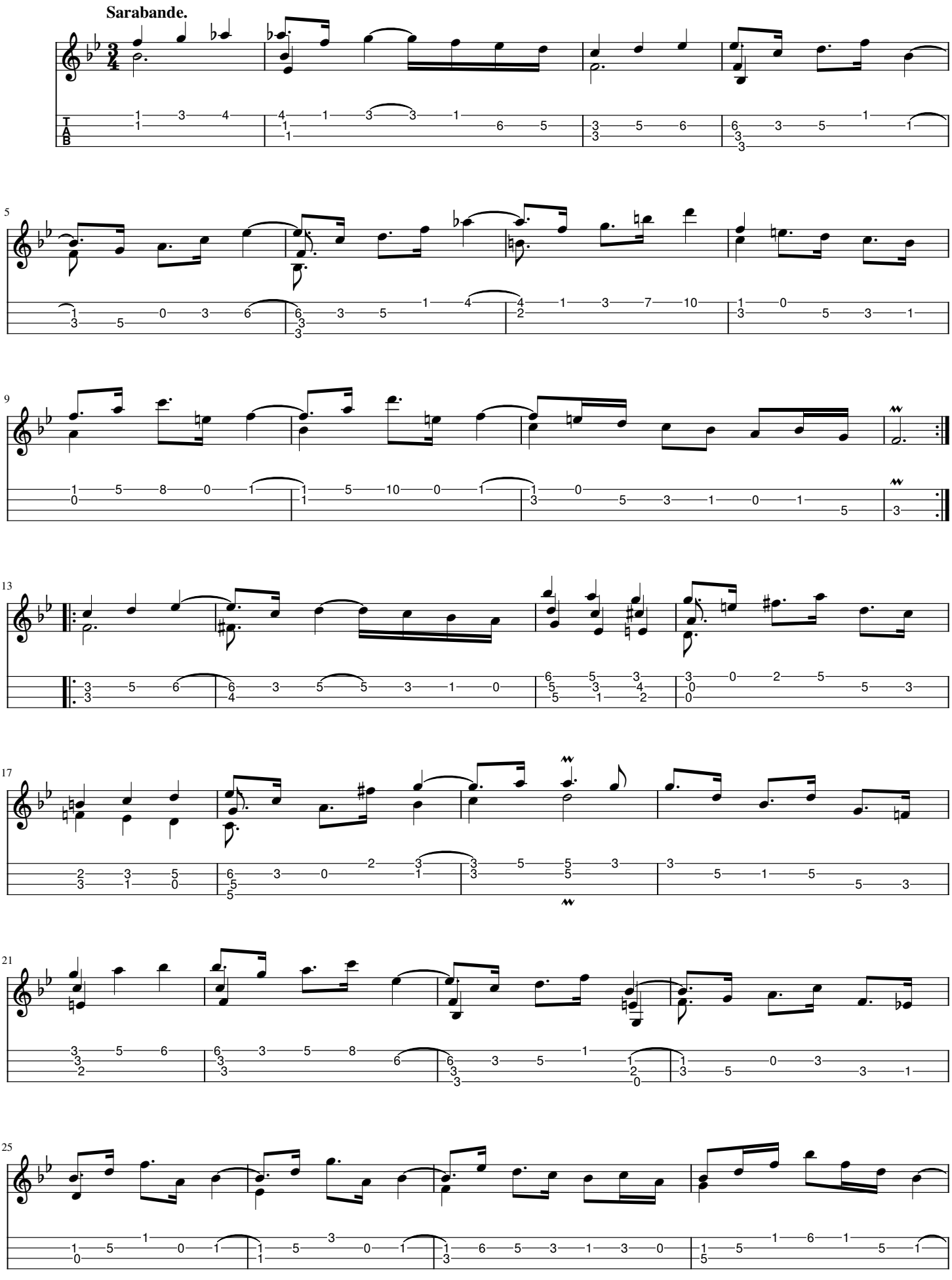
Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


Courante



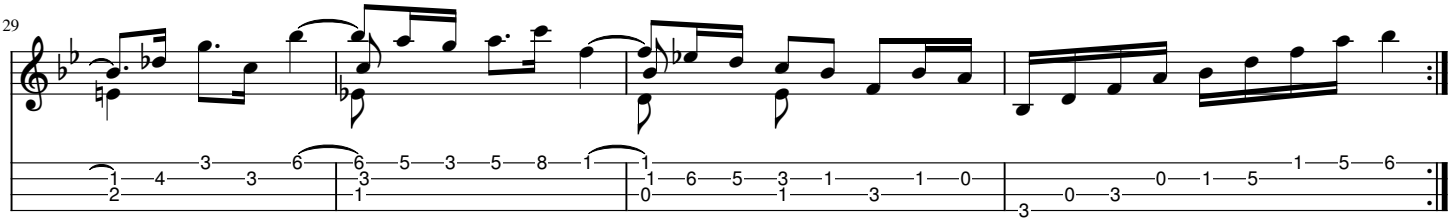
Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


57
61

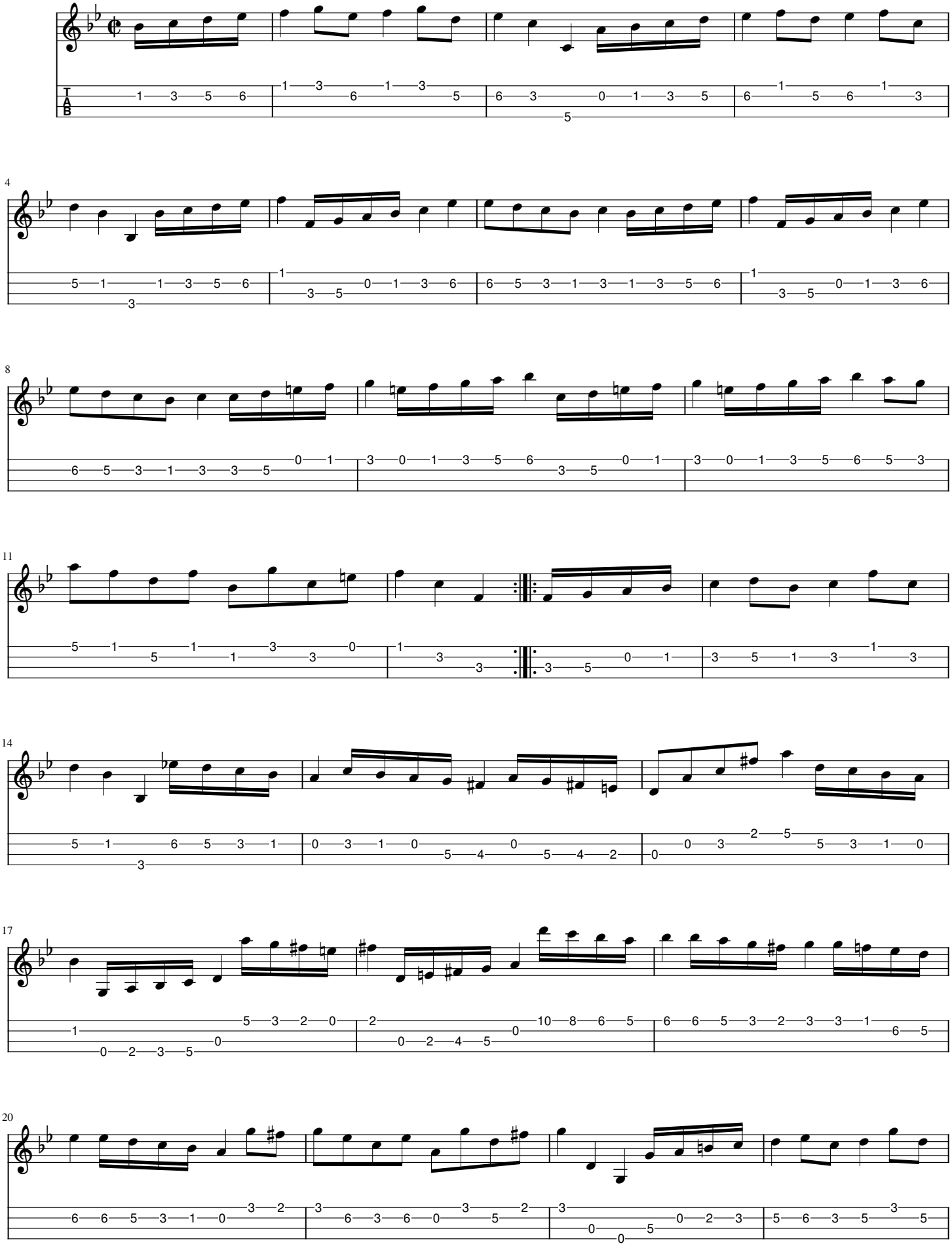


Derived from OpenScore * http://www.mando.studio * CC0 * v0.1

29



Bourrée I



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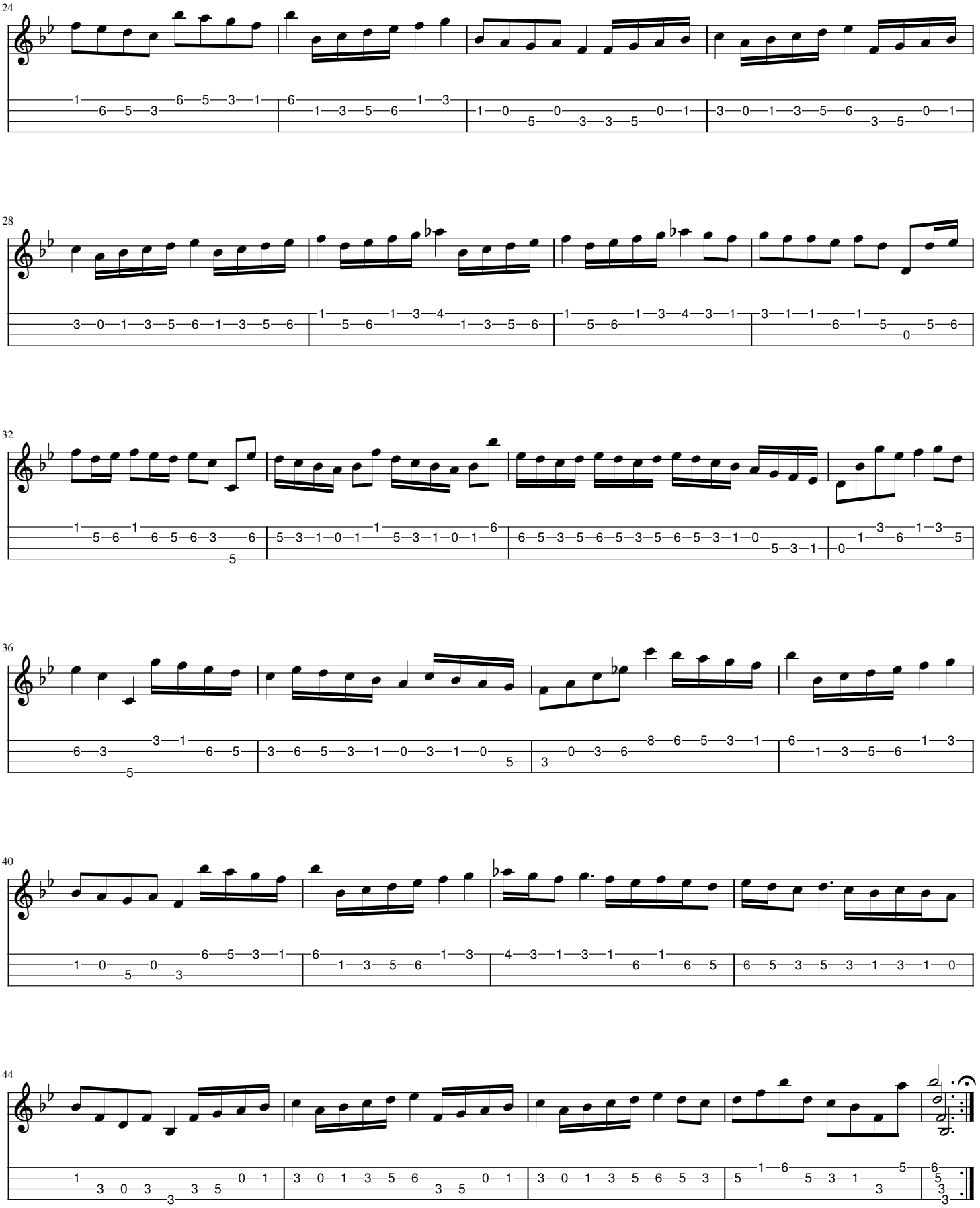

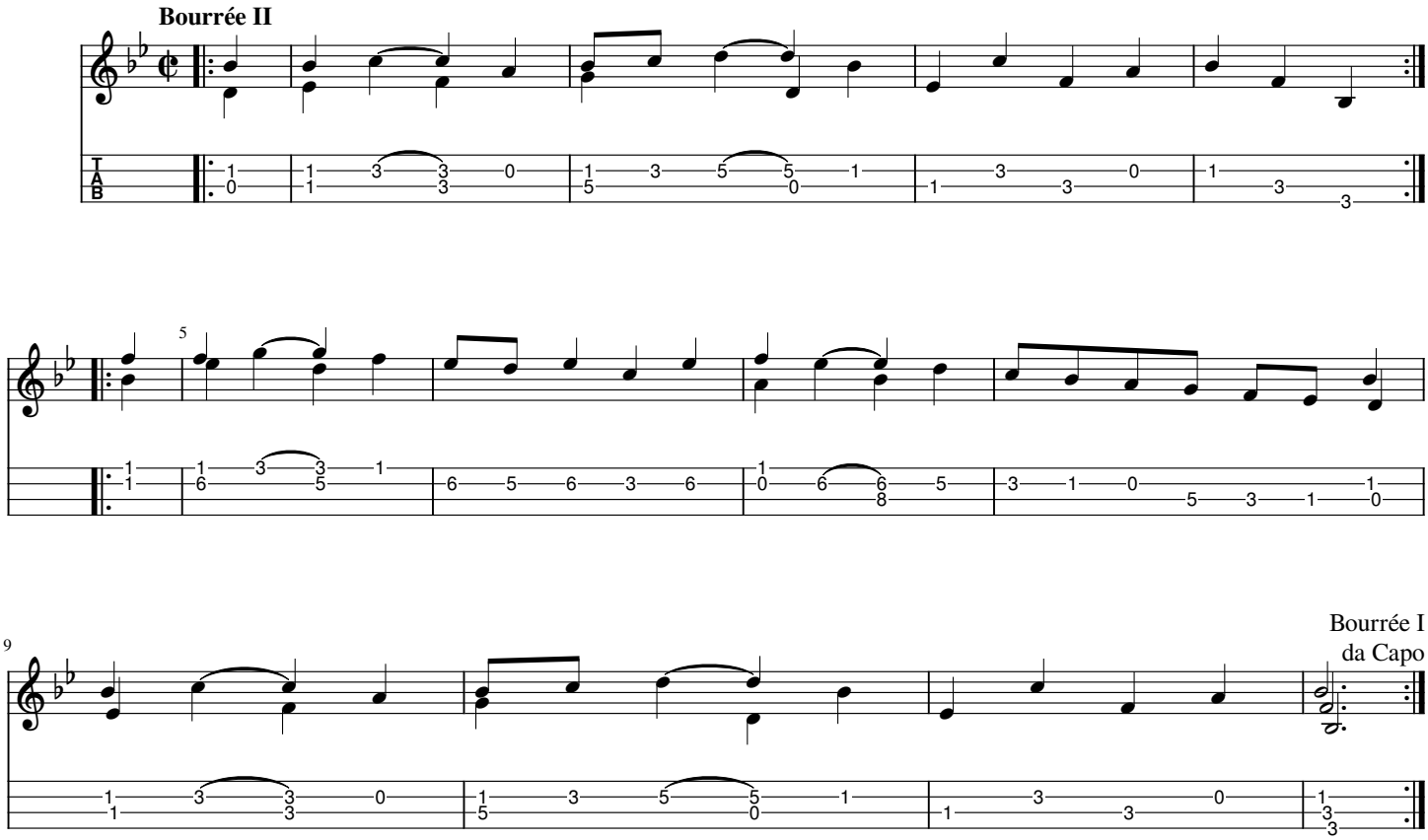

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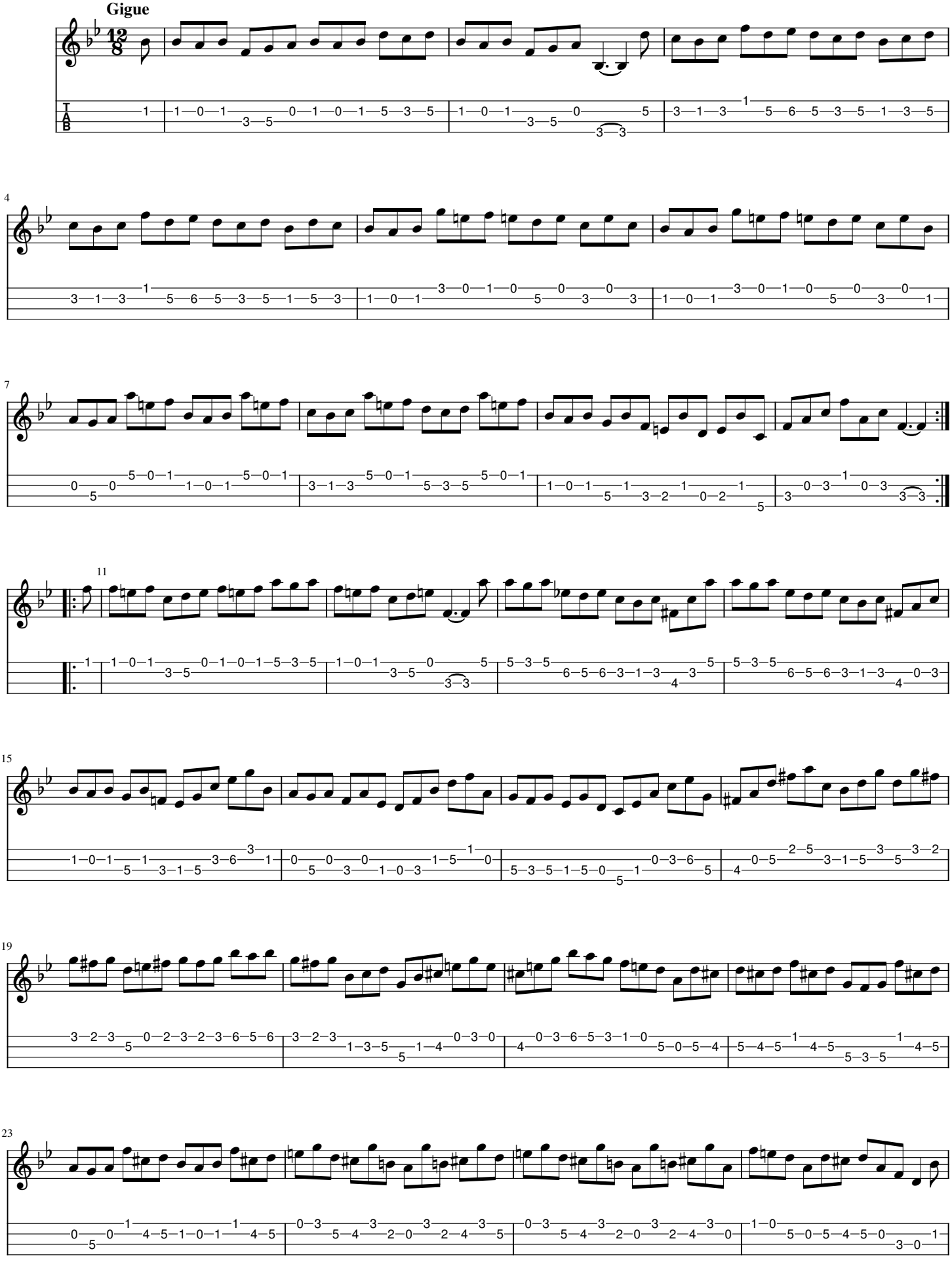
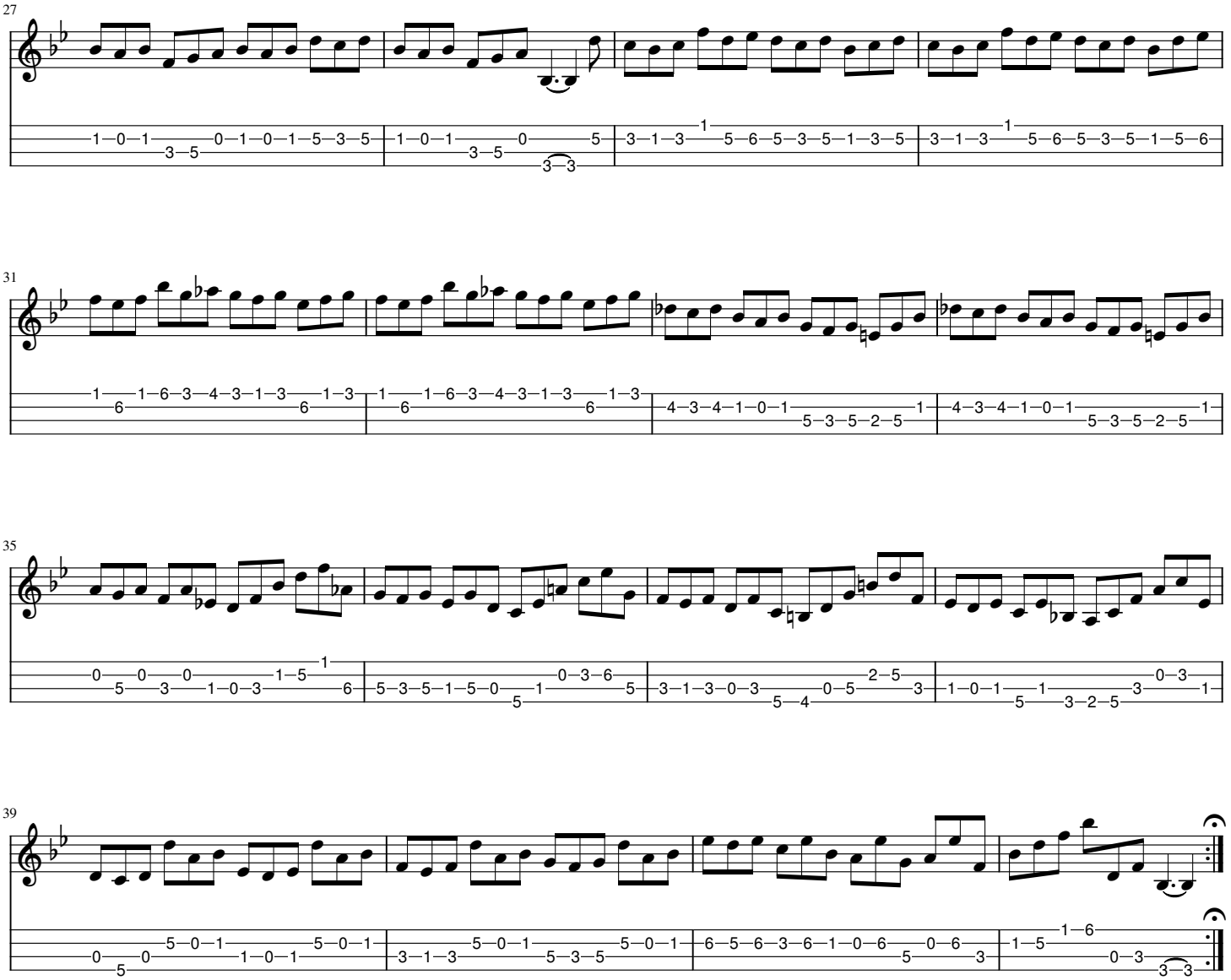

Gigue



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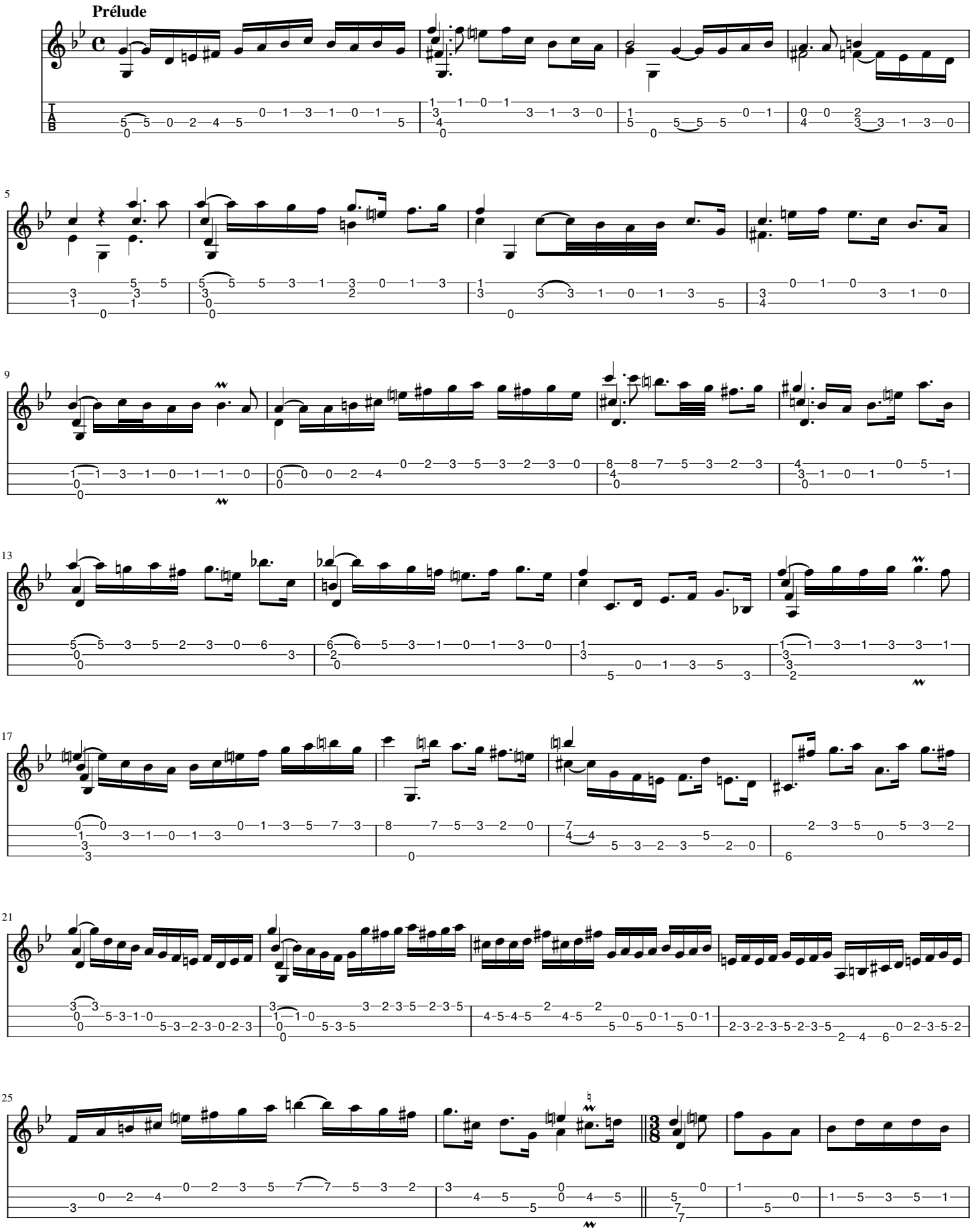
Suite 5

No. 5 in C minor, BWV 1011

Johann Sebastian Bach

Arranged for Solo Mandolin

Arr. JTAG



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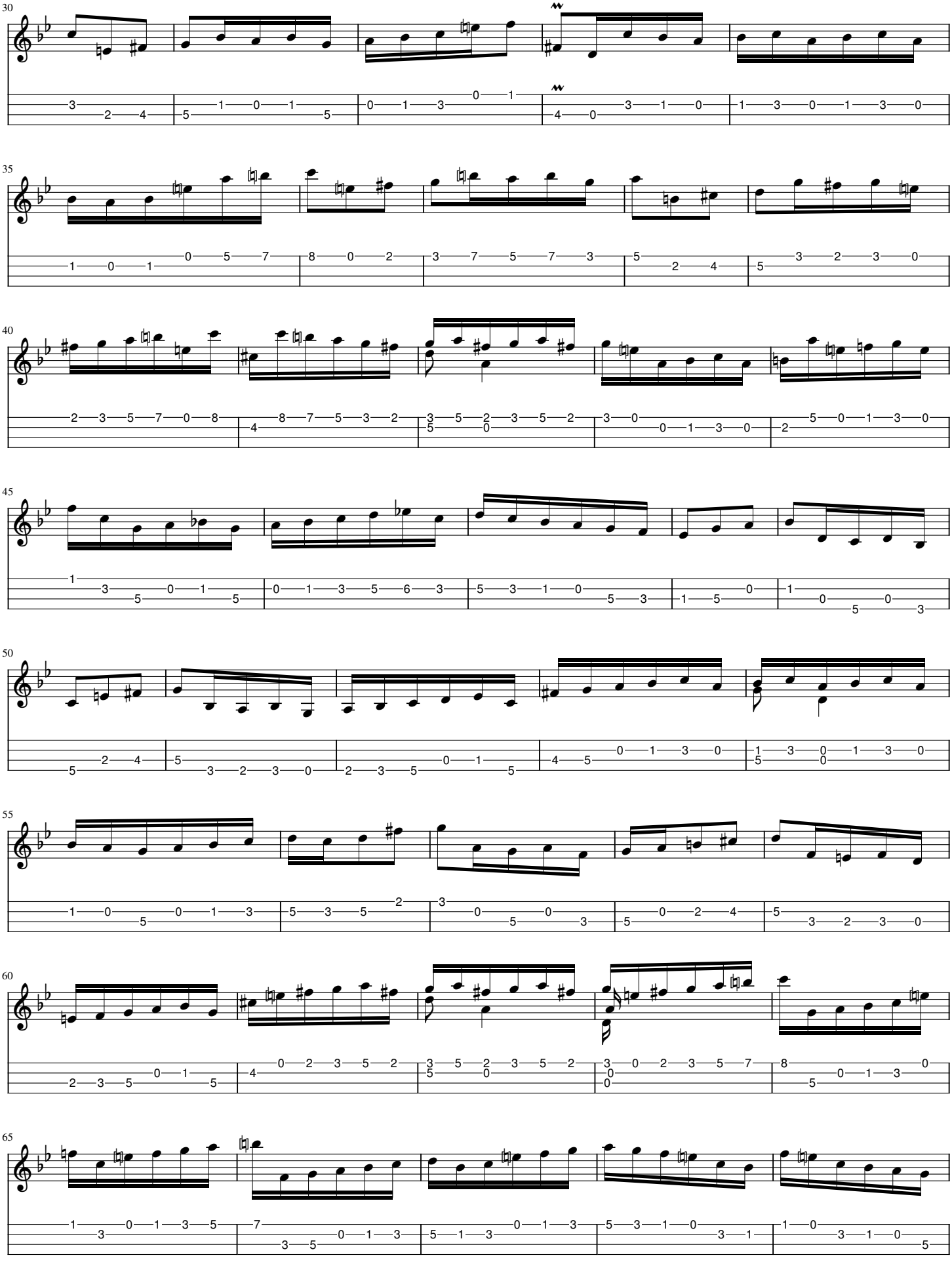

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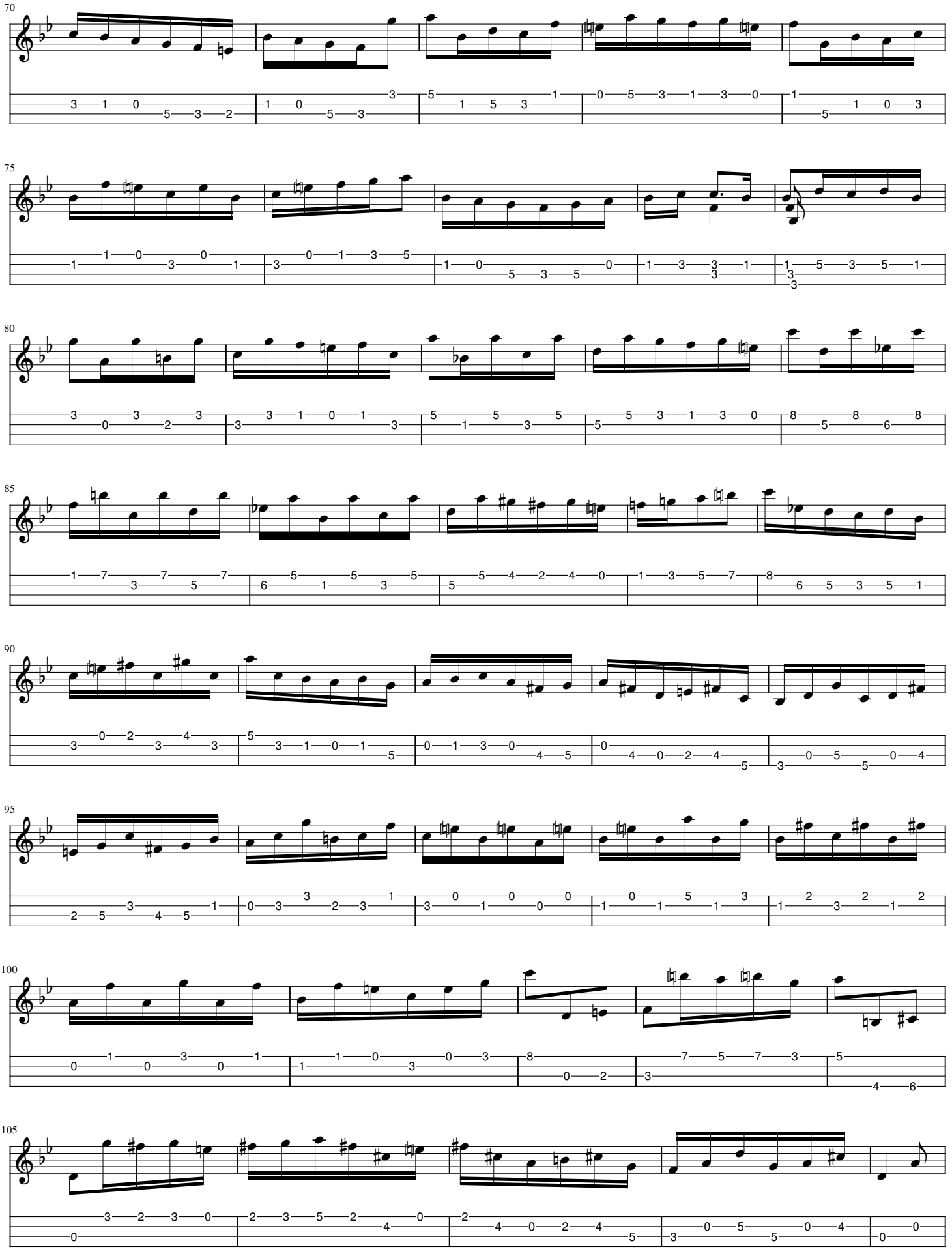
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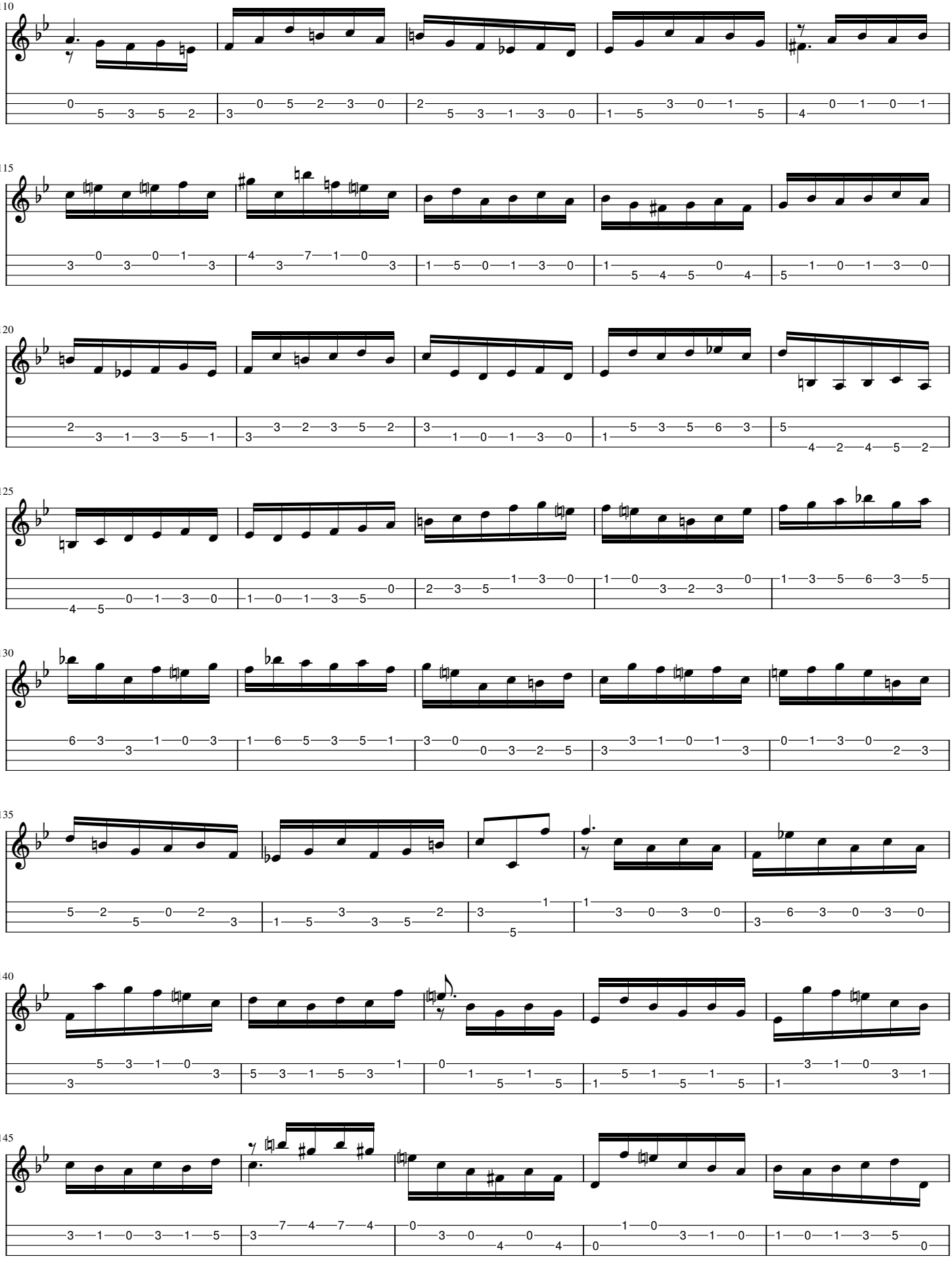
95
100
105



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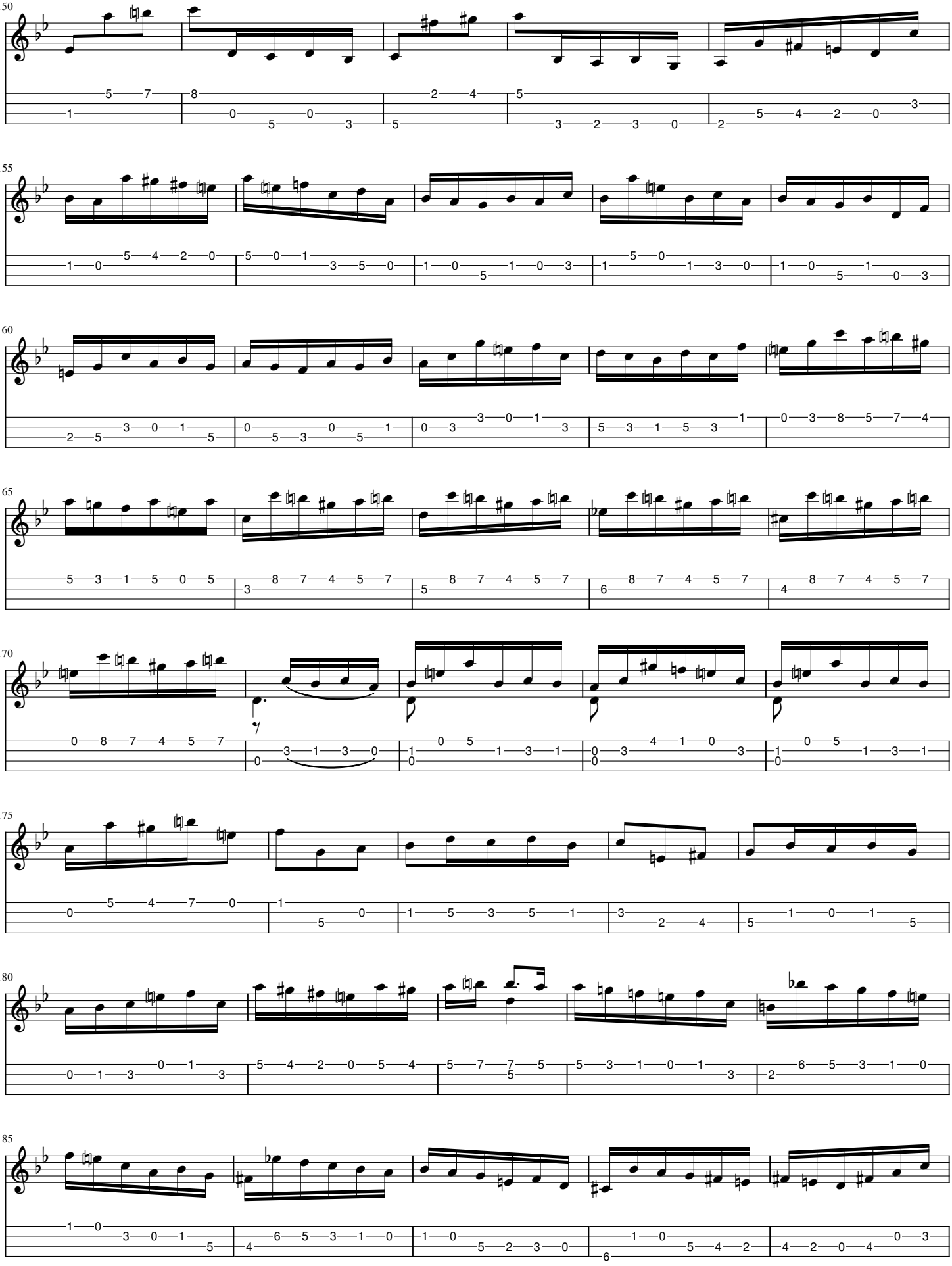
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170
175
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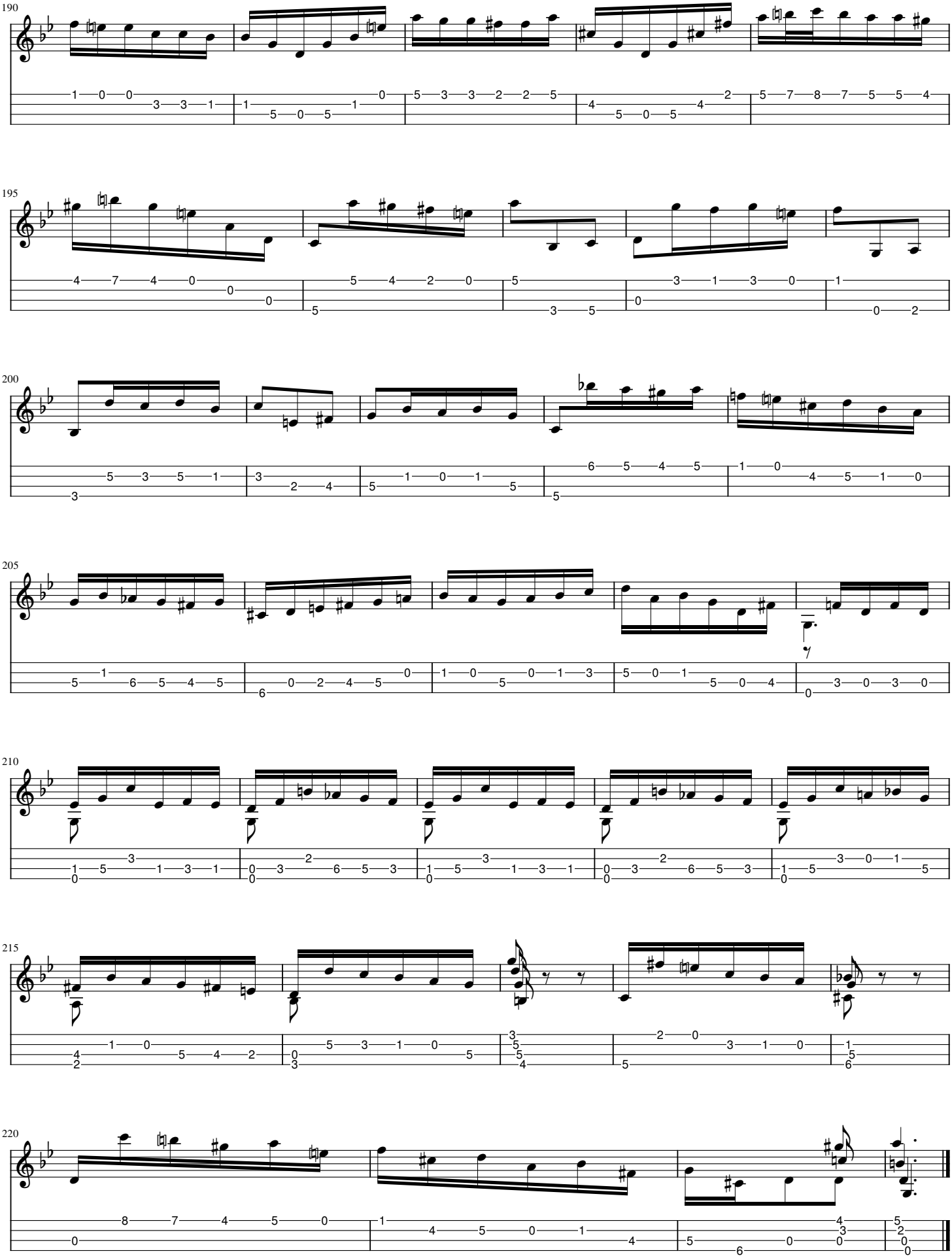

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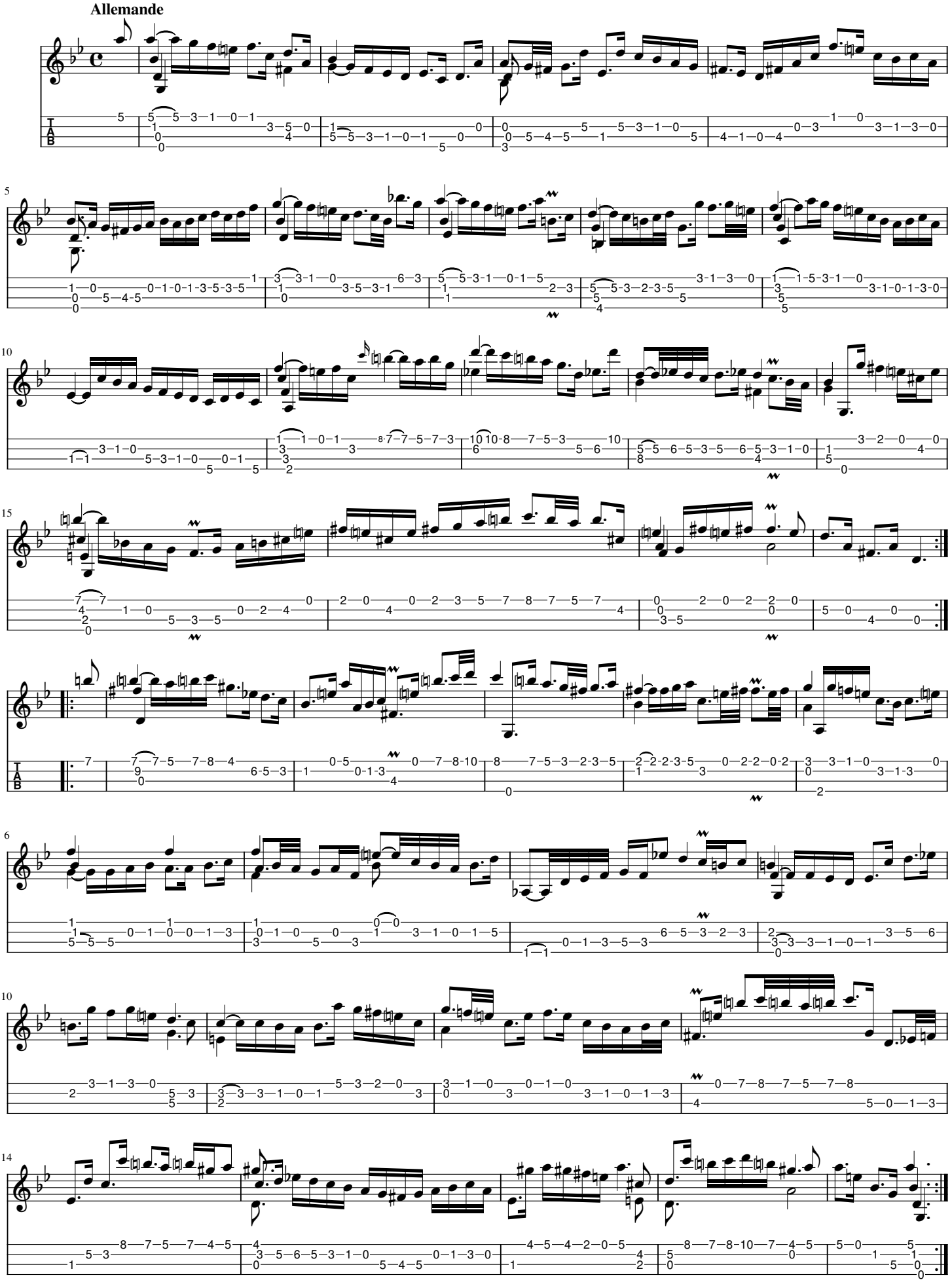
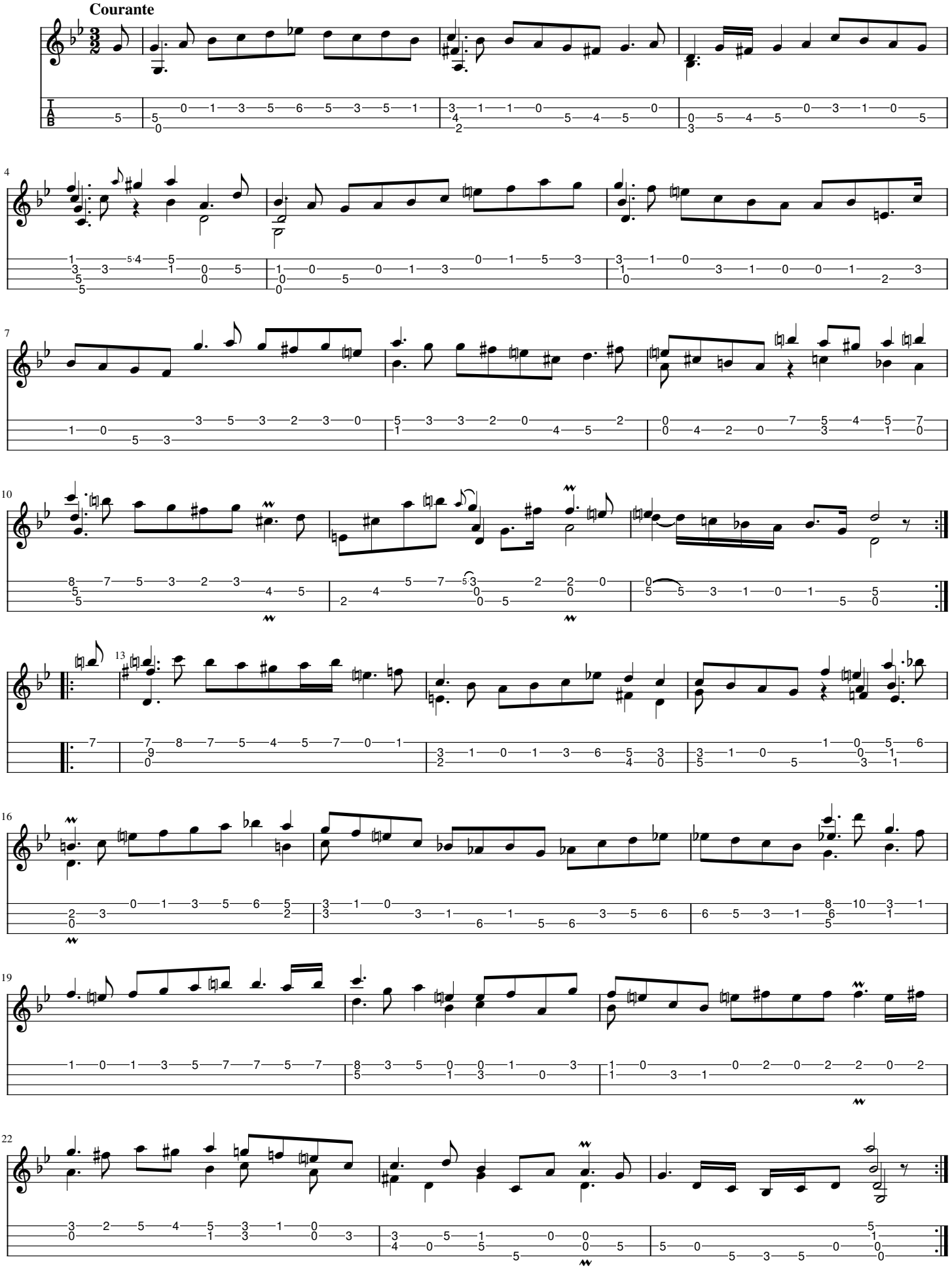

Allemande



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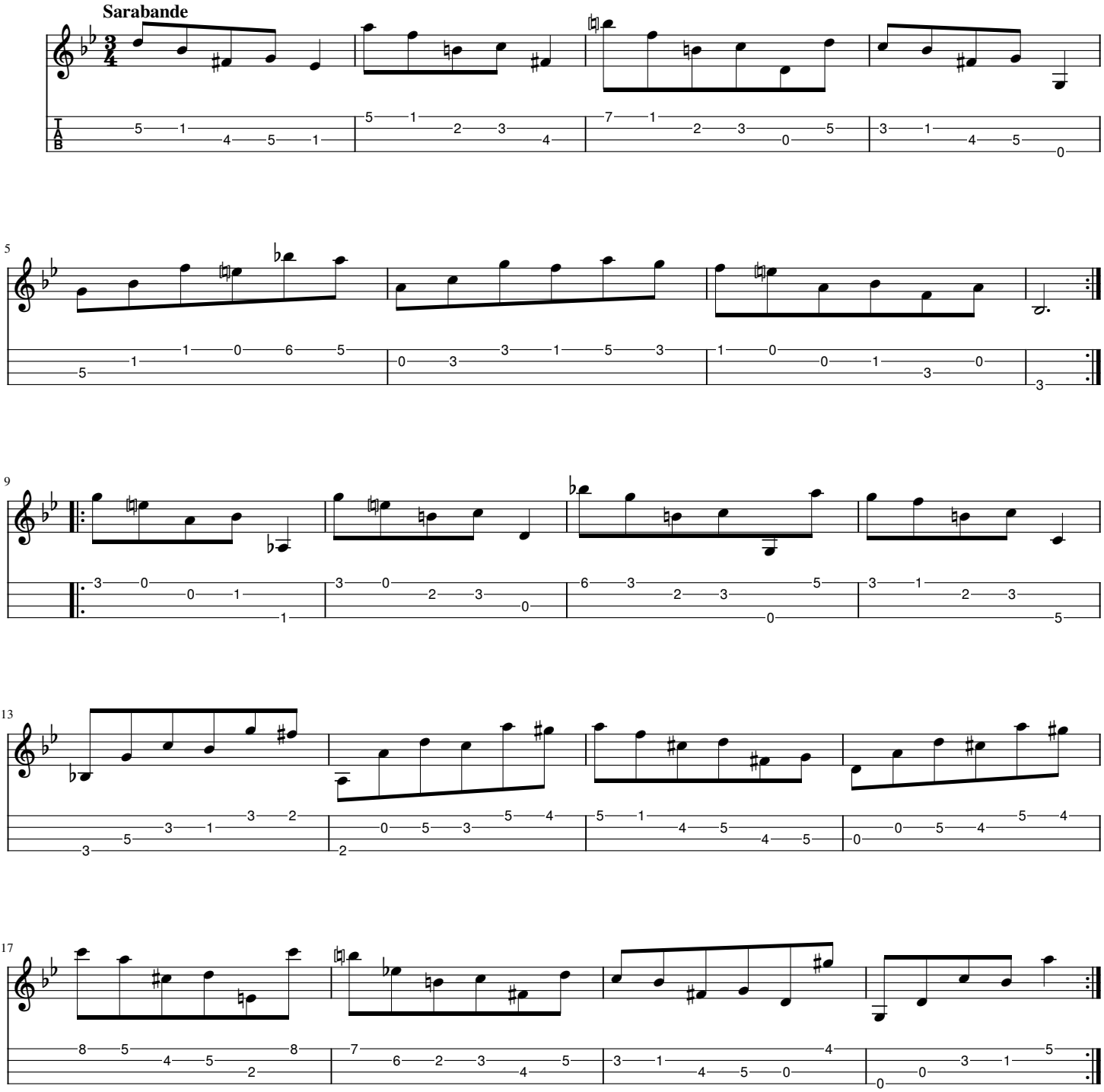
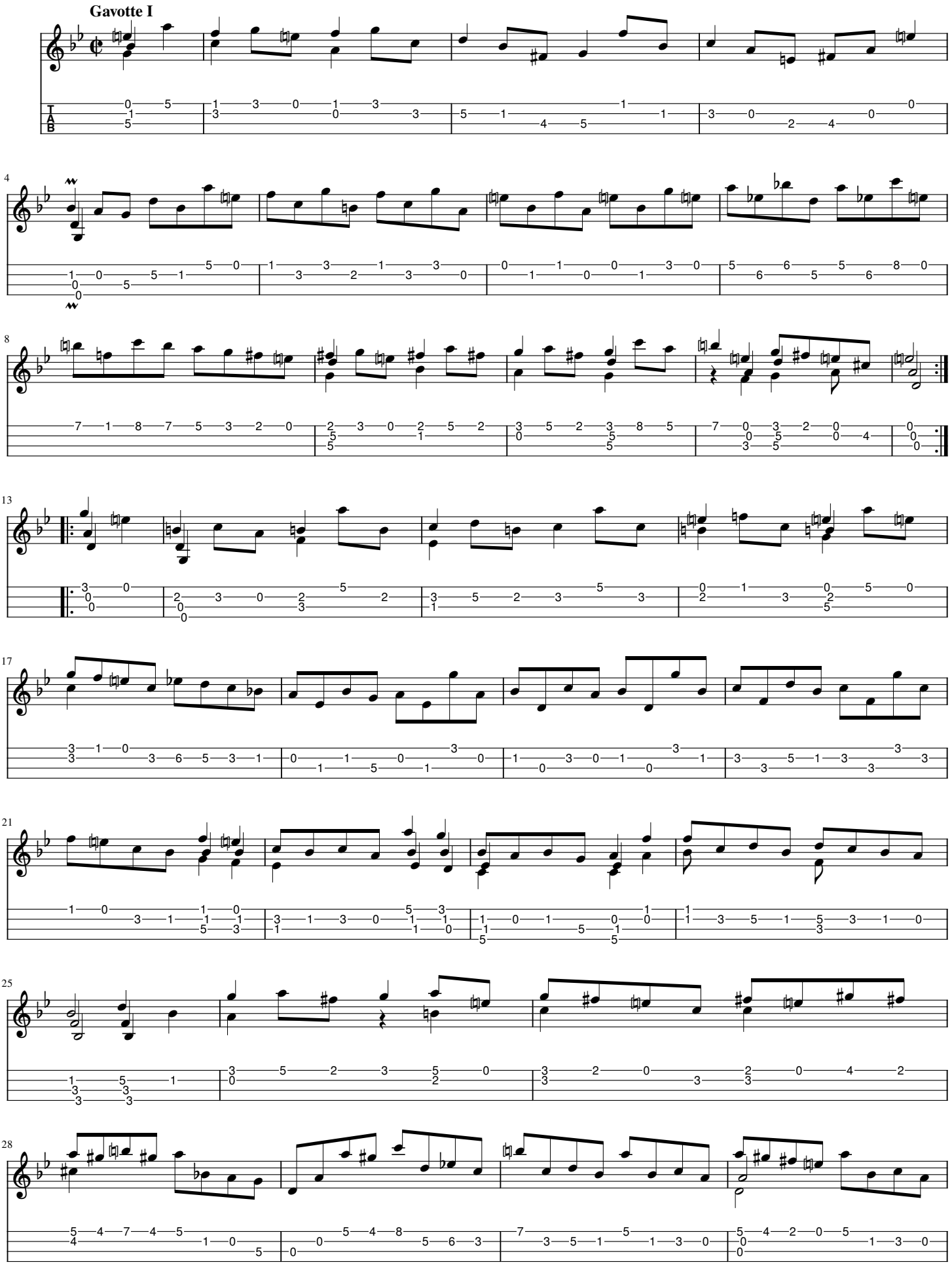

Sarabande
5
9
13
17



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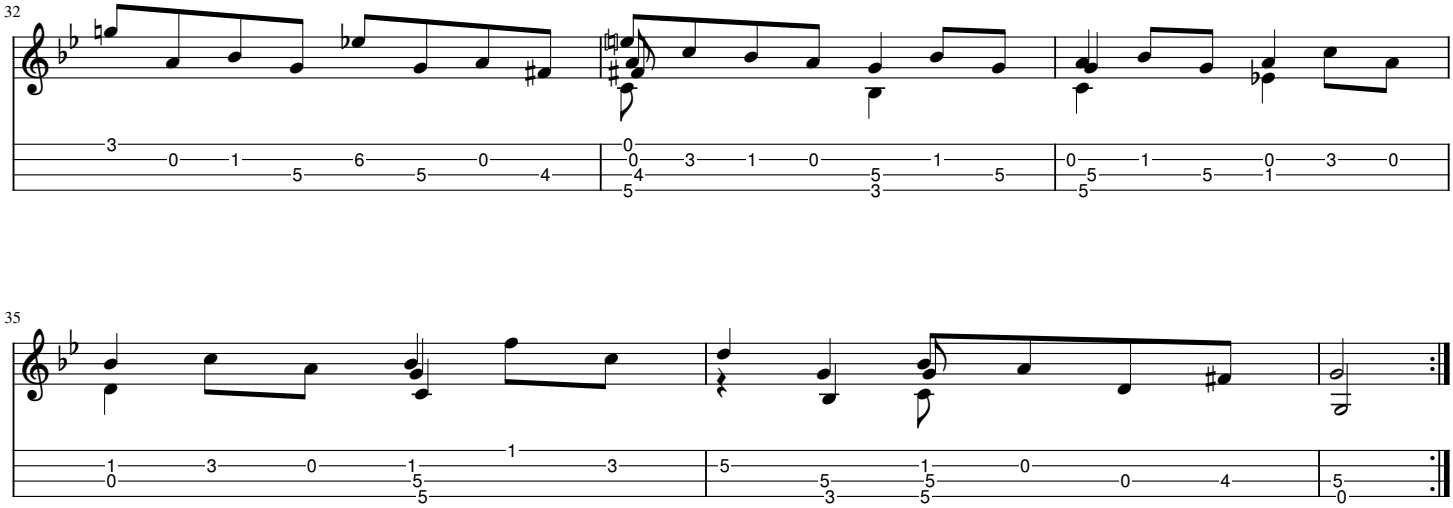
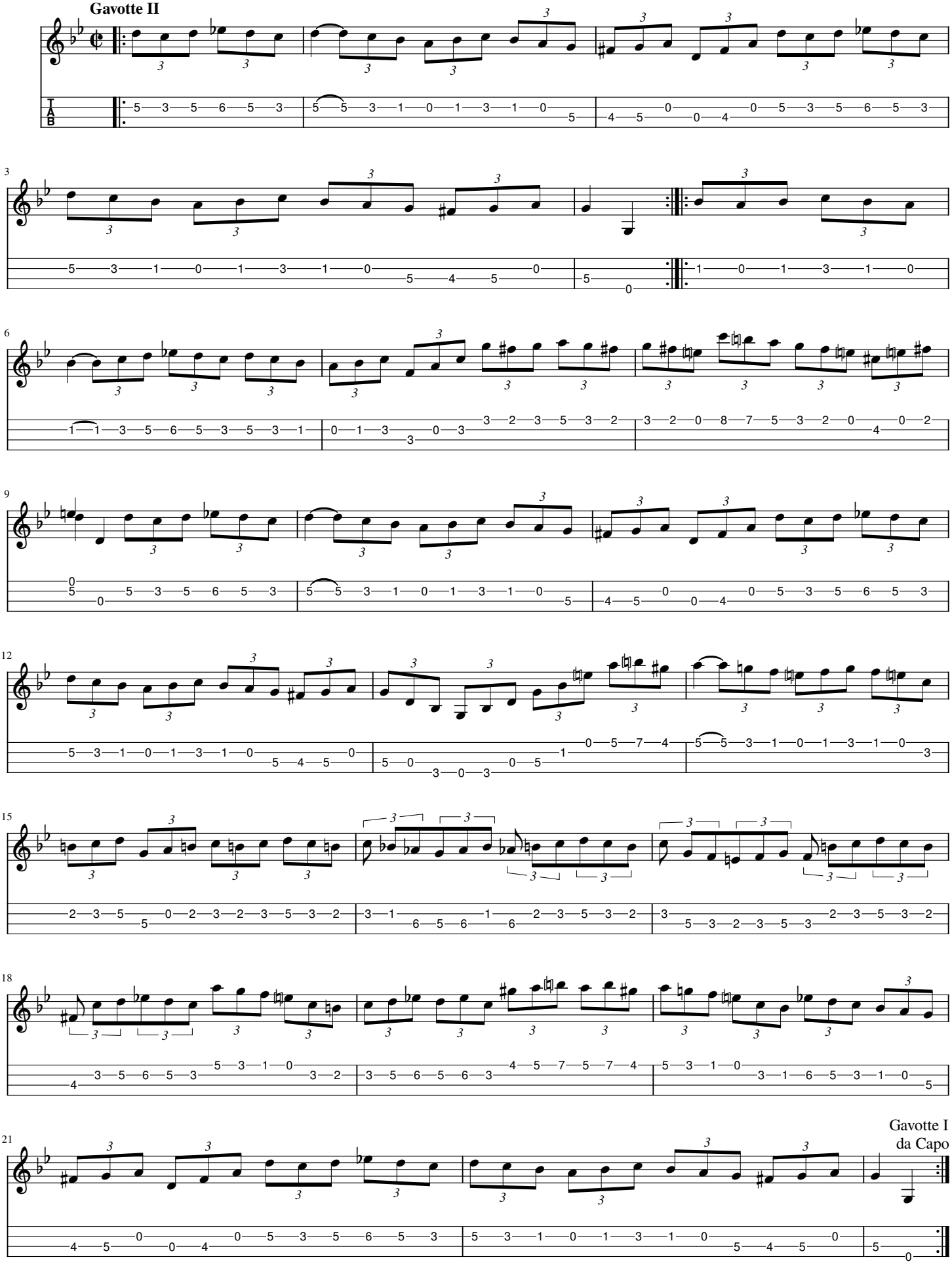

32

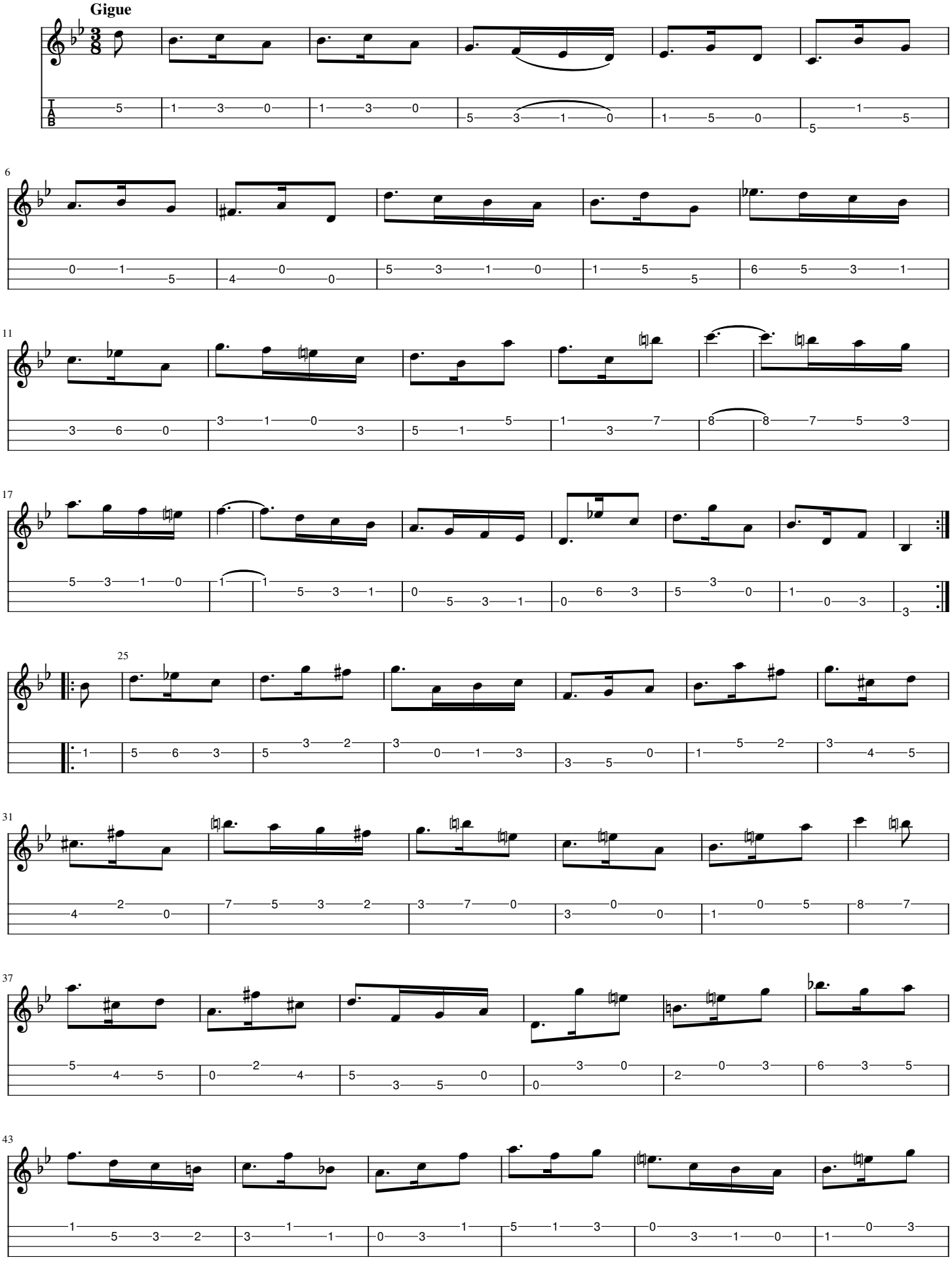
35

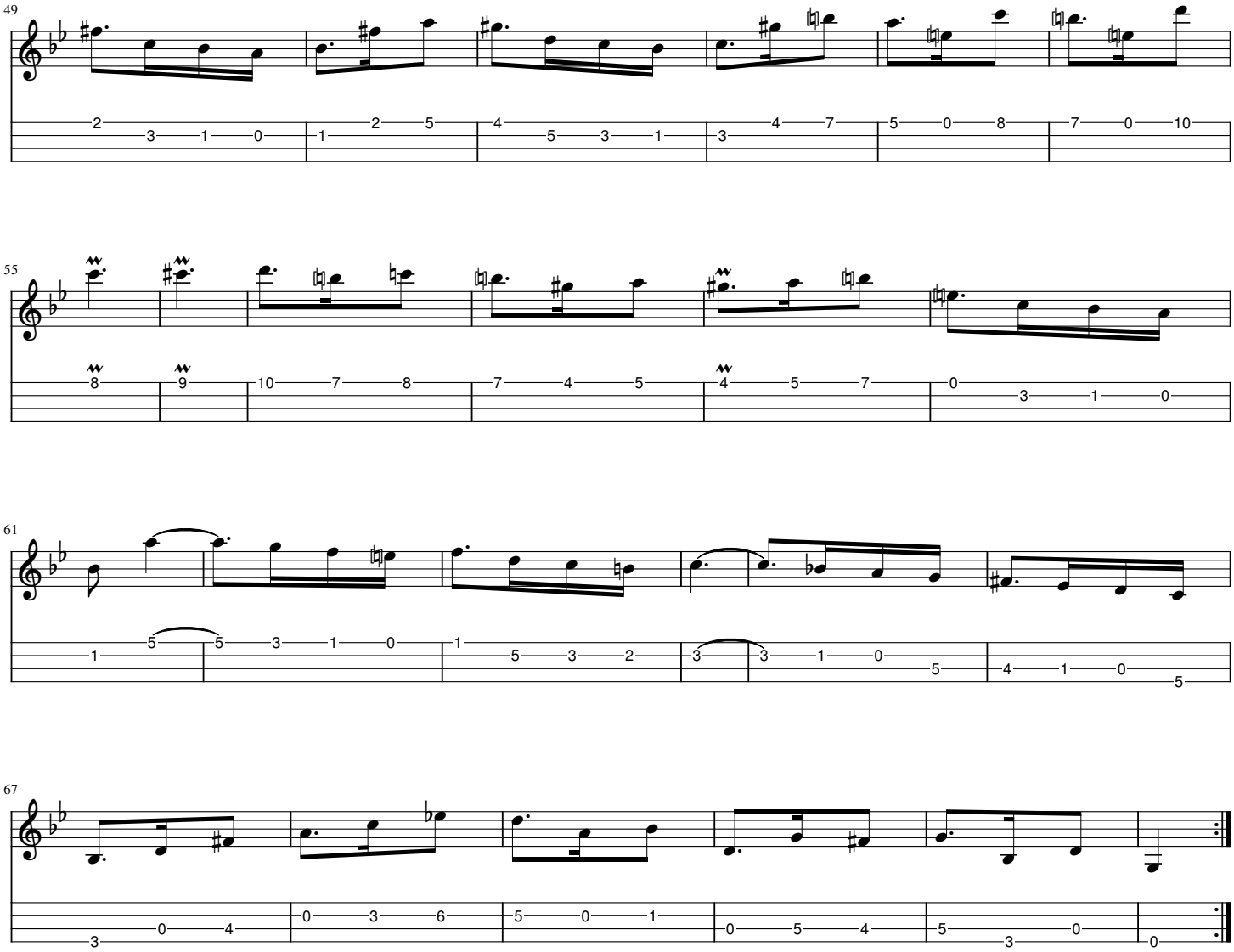
Gavotte II



Gavotte I
da Capo

Derived from OpenScore * http://www.mando.studio * CC0 * v0.1


Gigue
6
11
17
25
31
37
43



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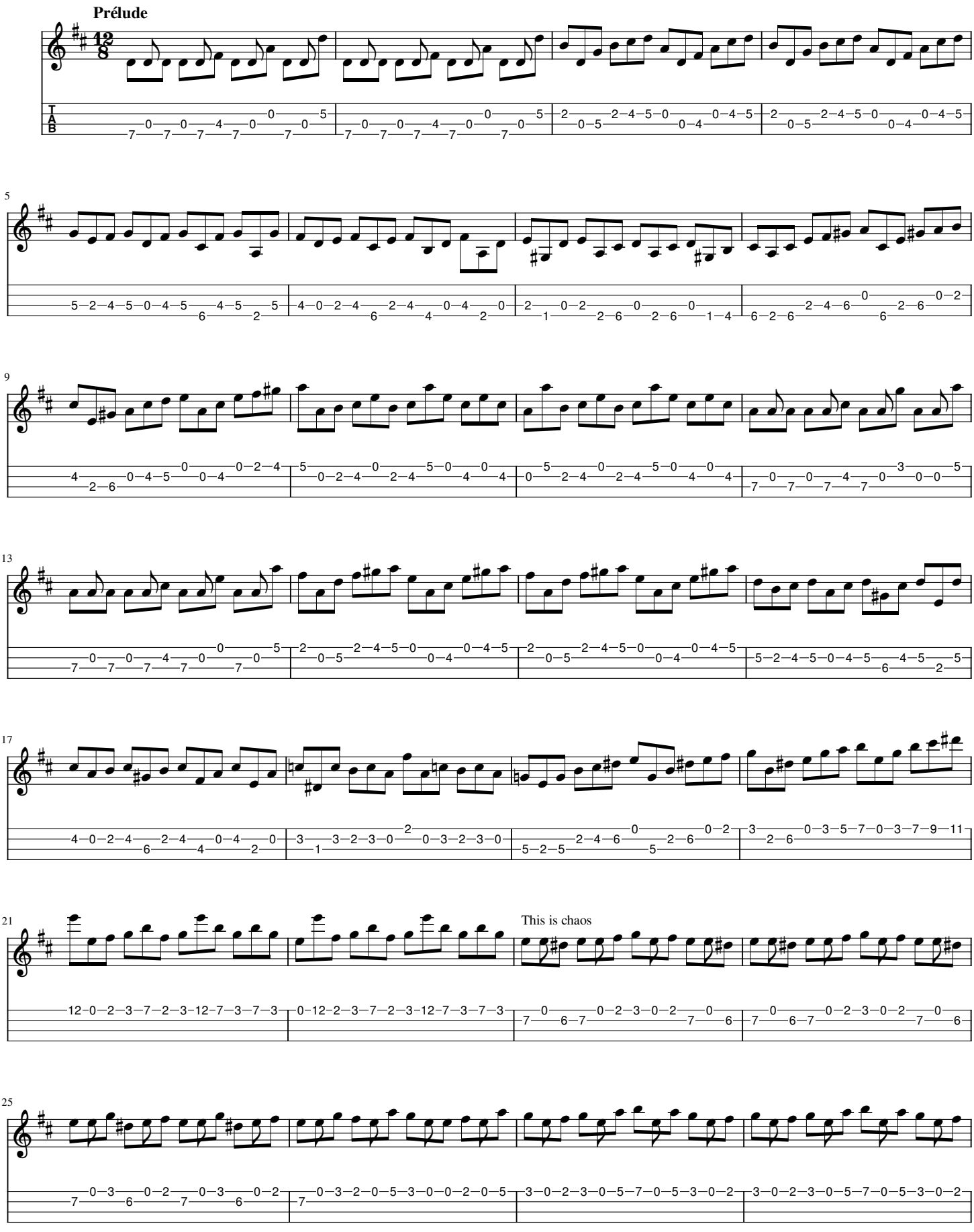
Suite 6

No. 6 in D Major, BWV 1012

Arranged for Solo Mandolin

Johann Sebastian Bach
Arr. JTAG

Prélude



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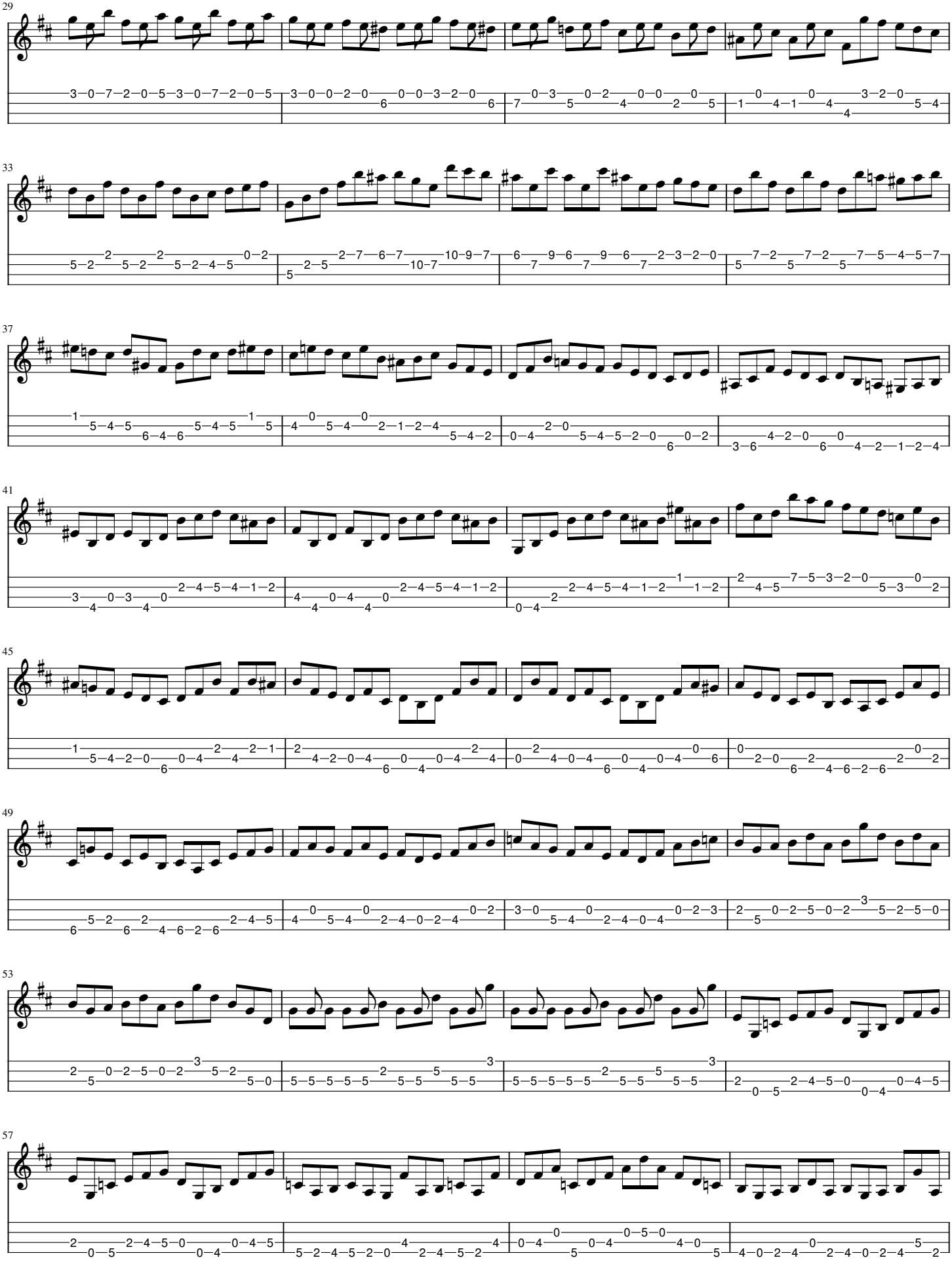

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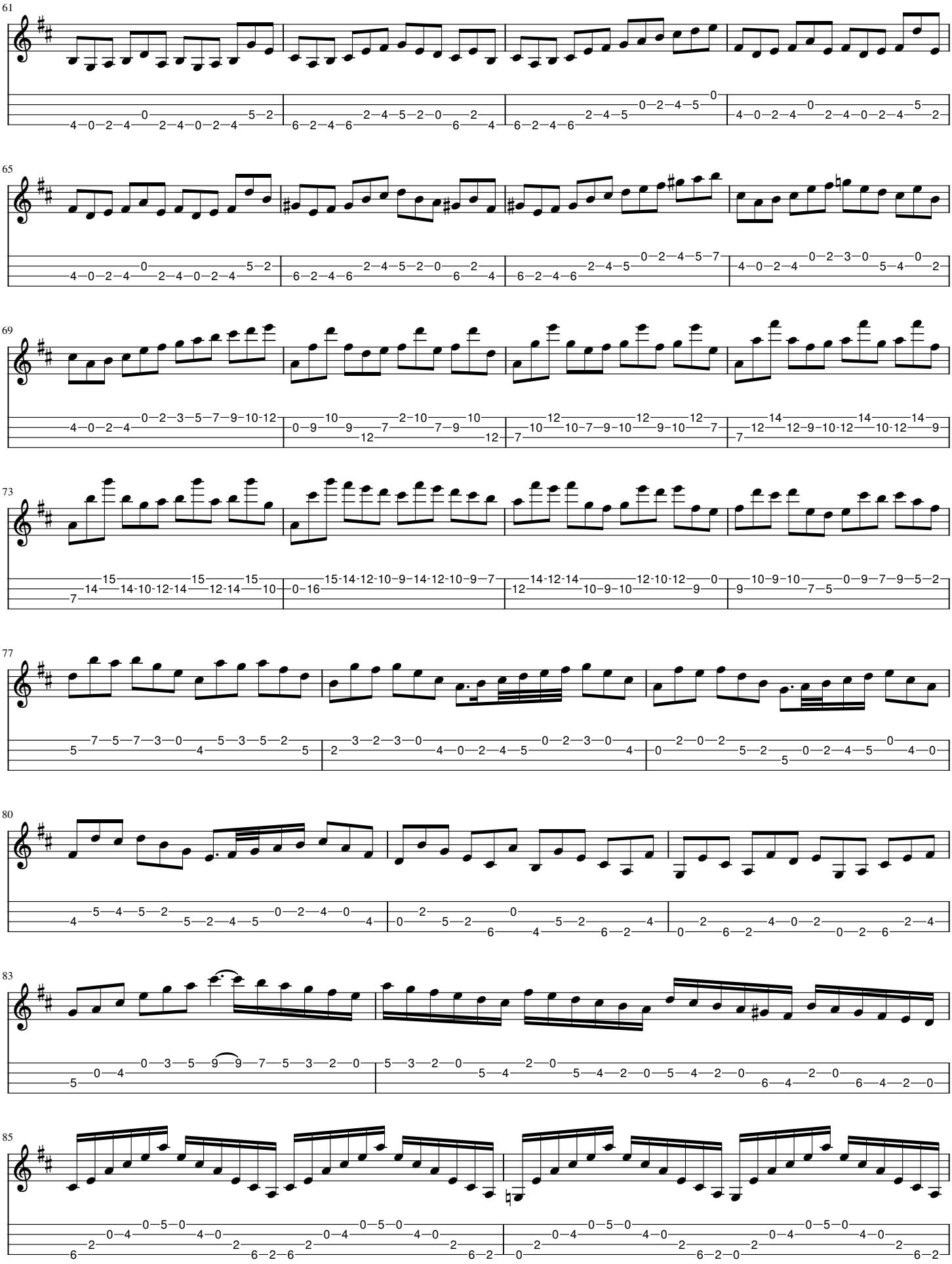
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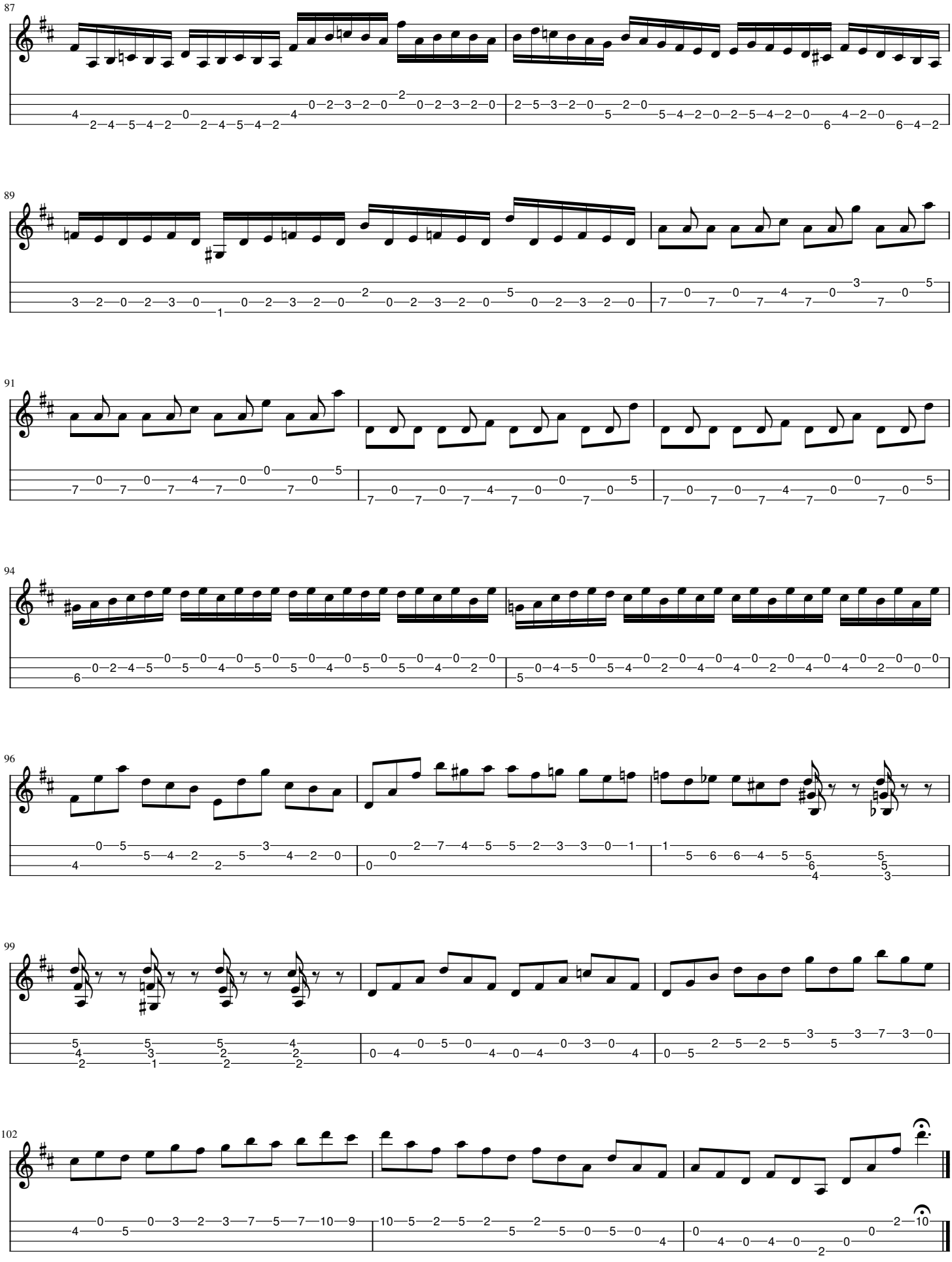

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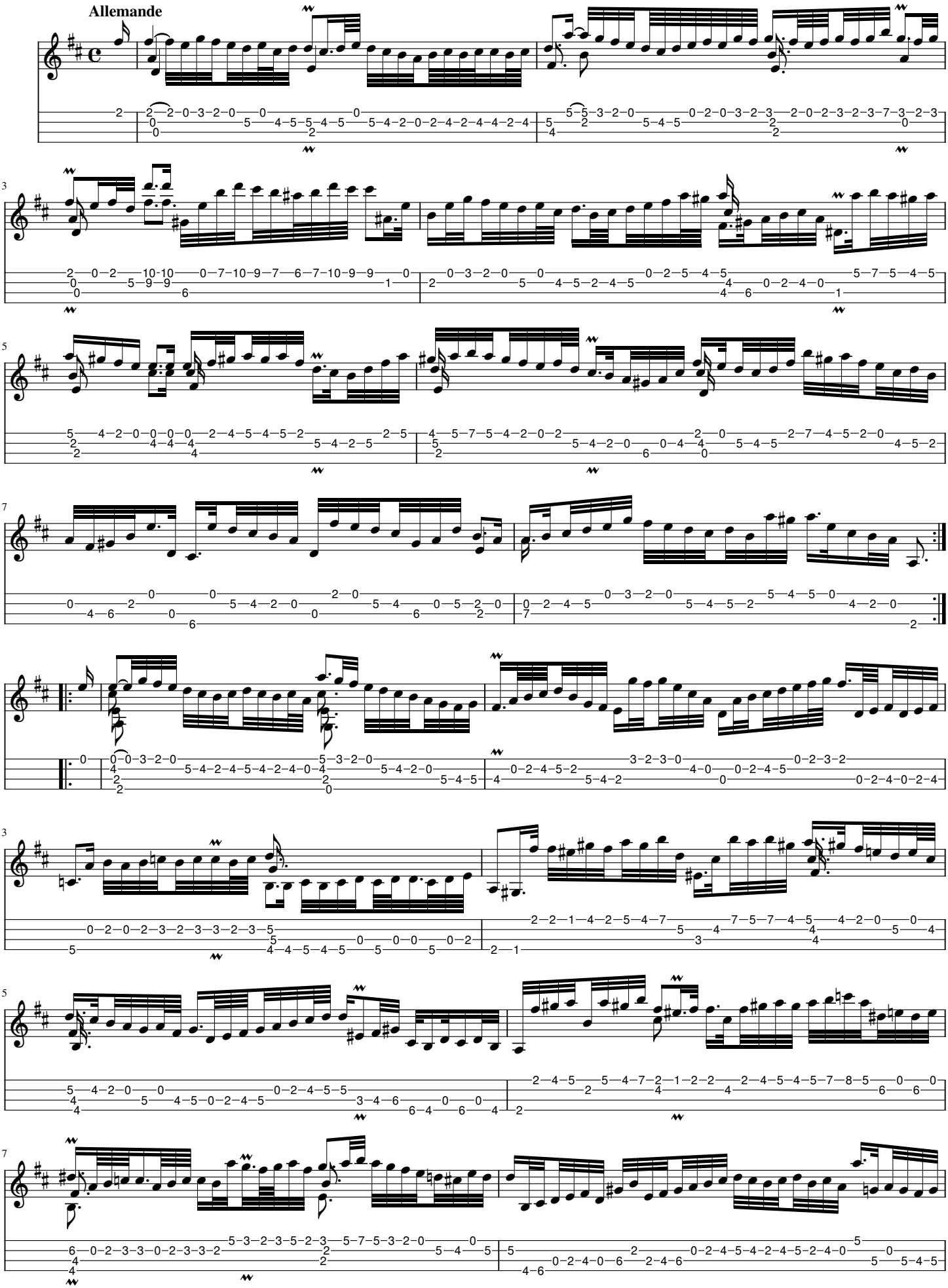
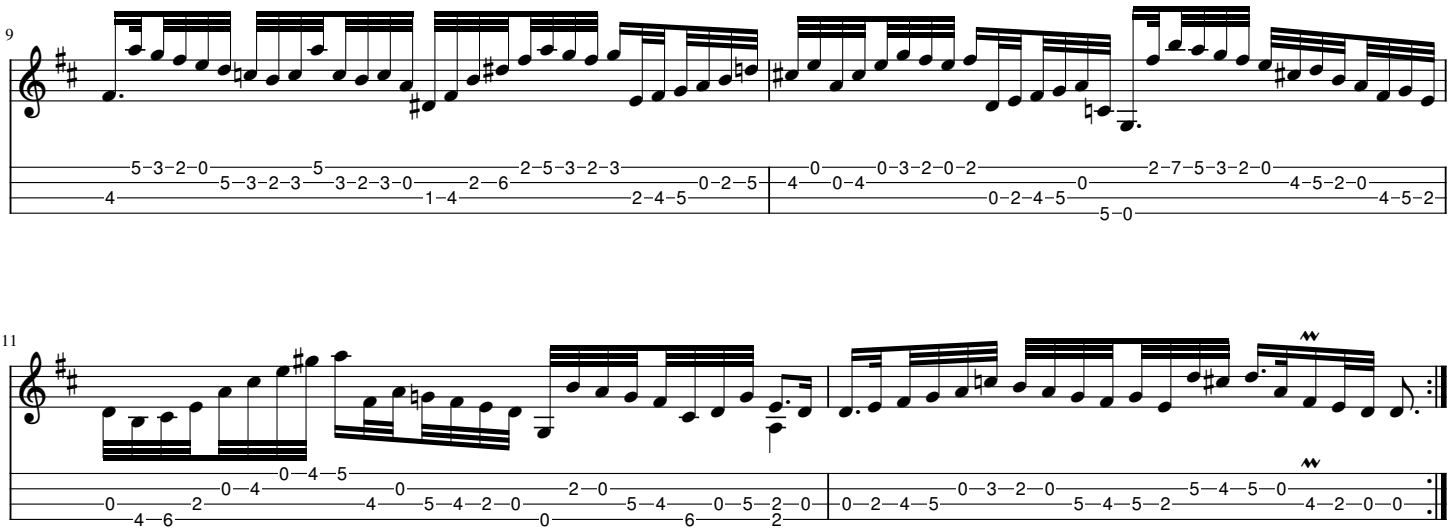

Allemande



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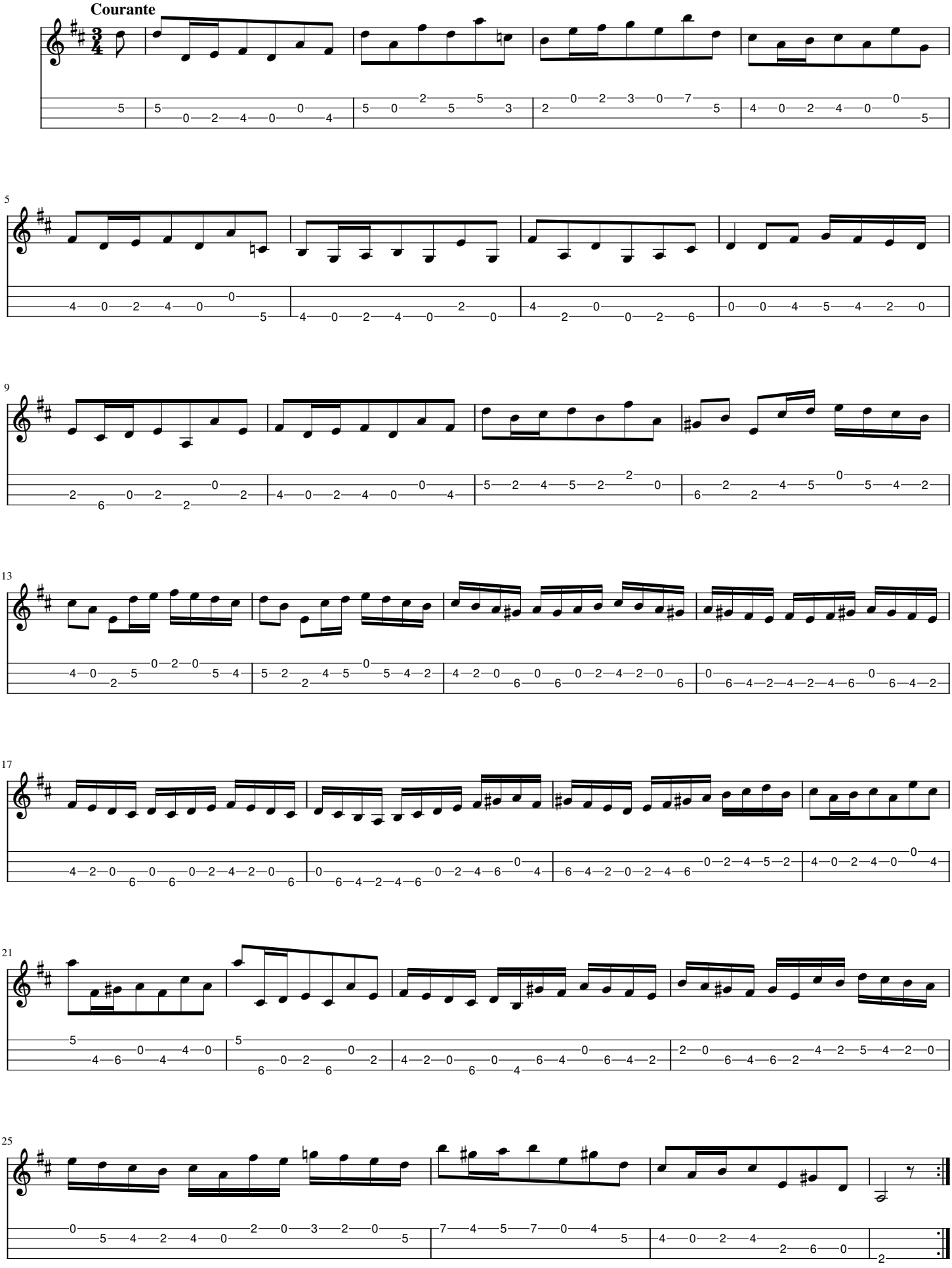
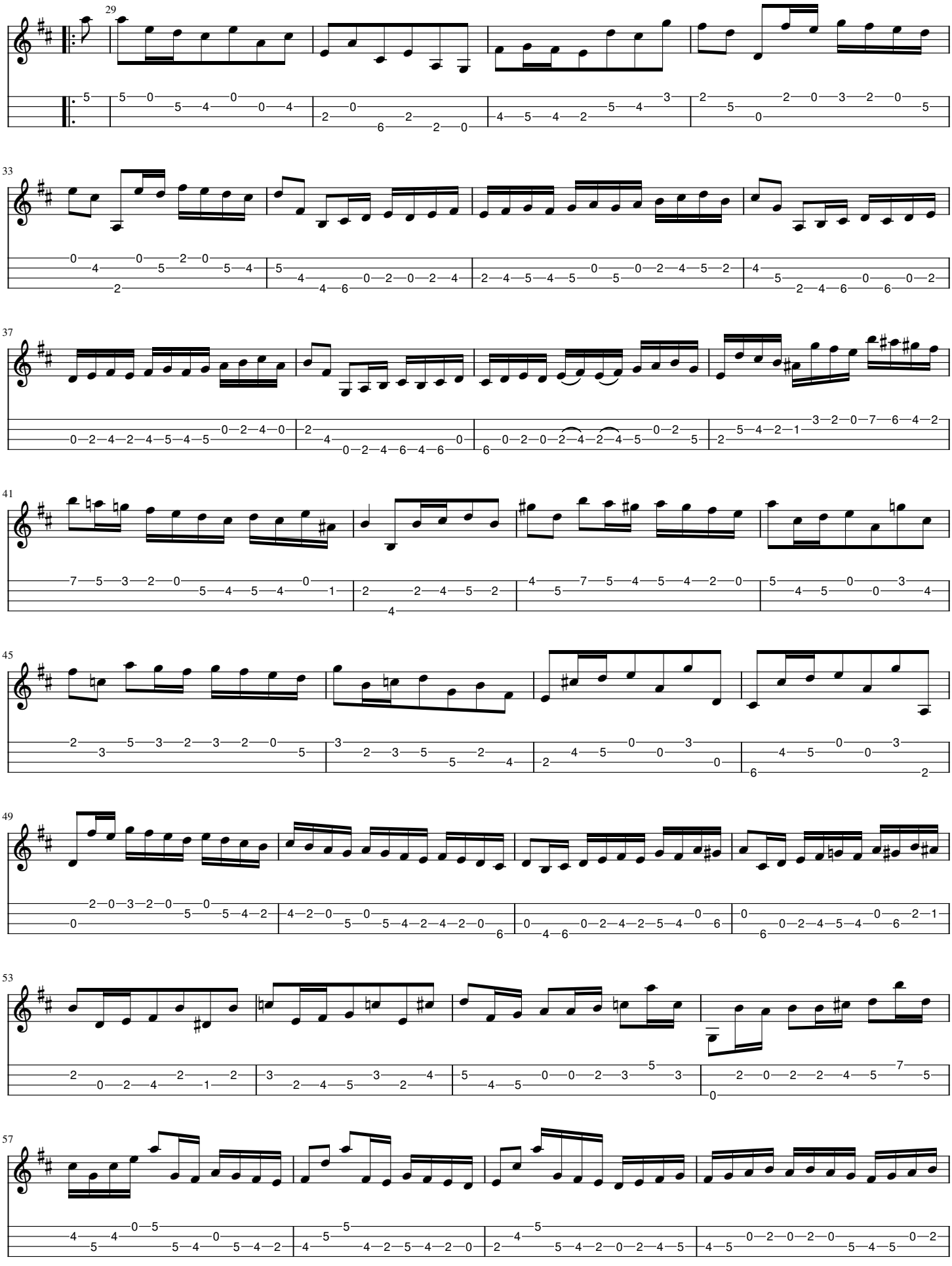

Courante
5
9
13
17
21
25



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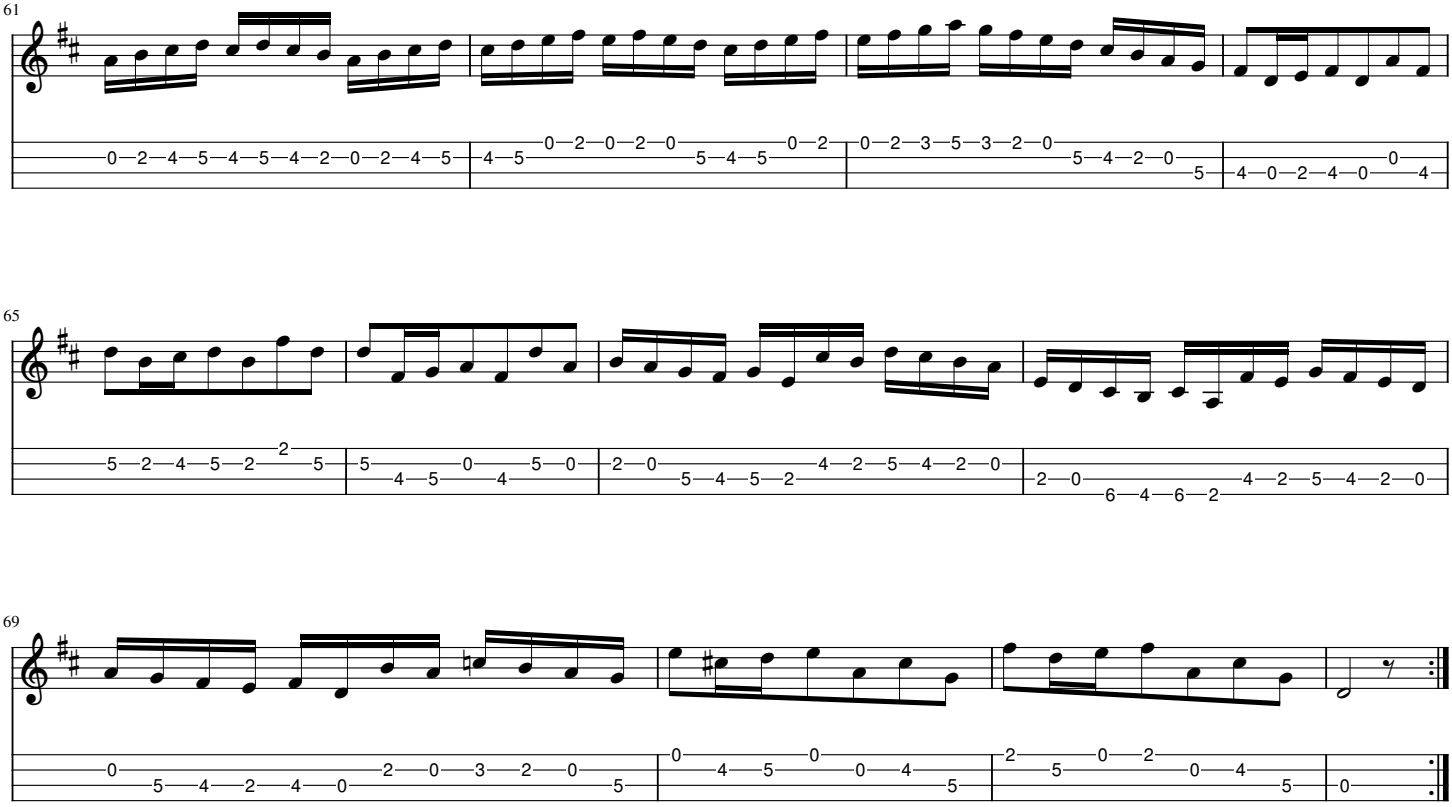
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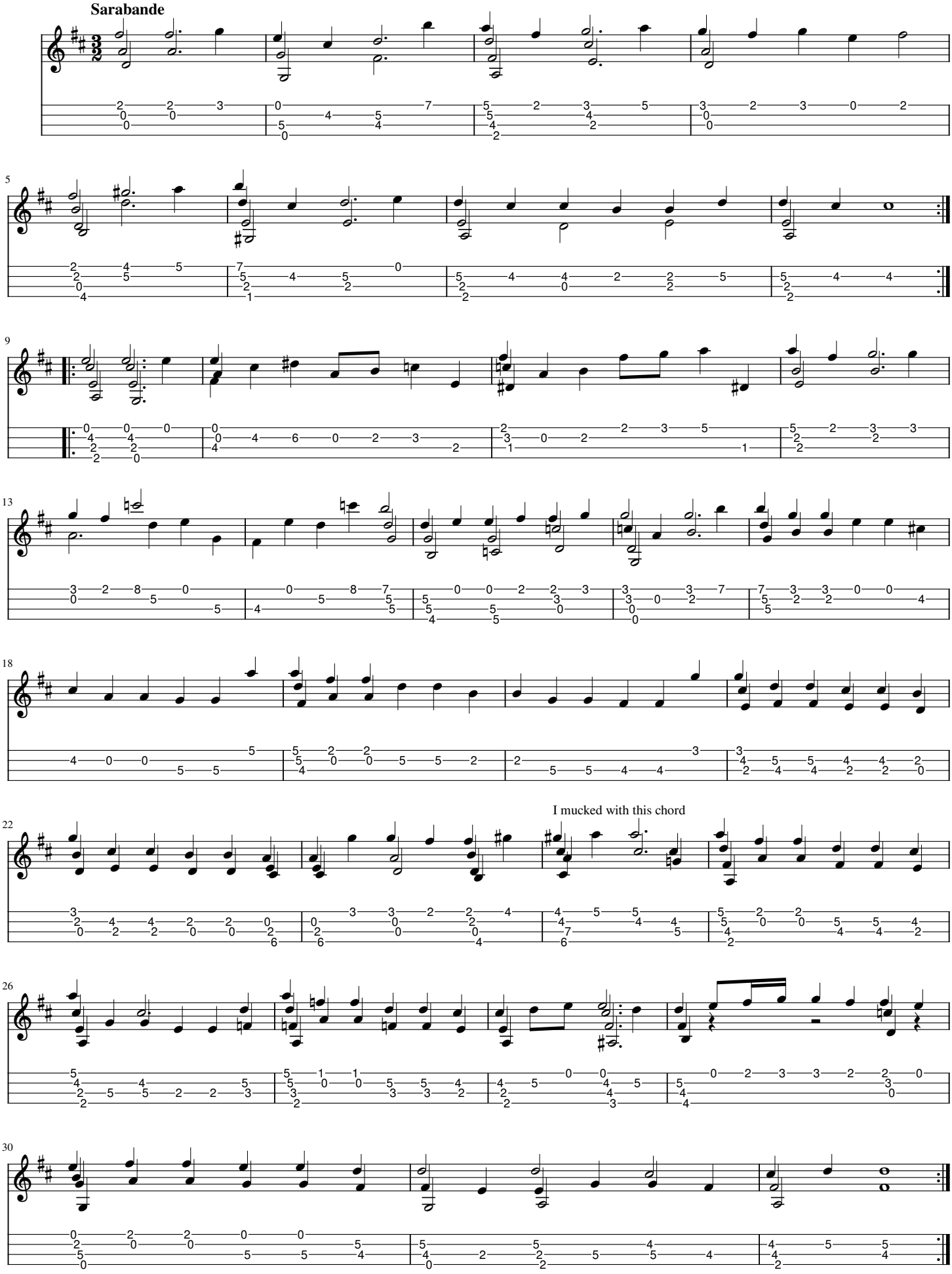

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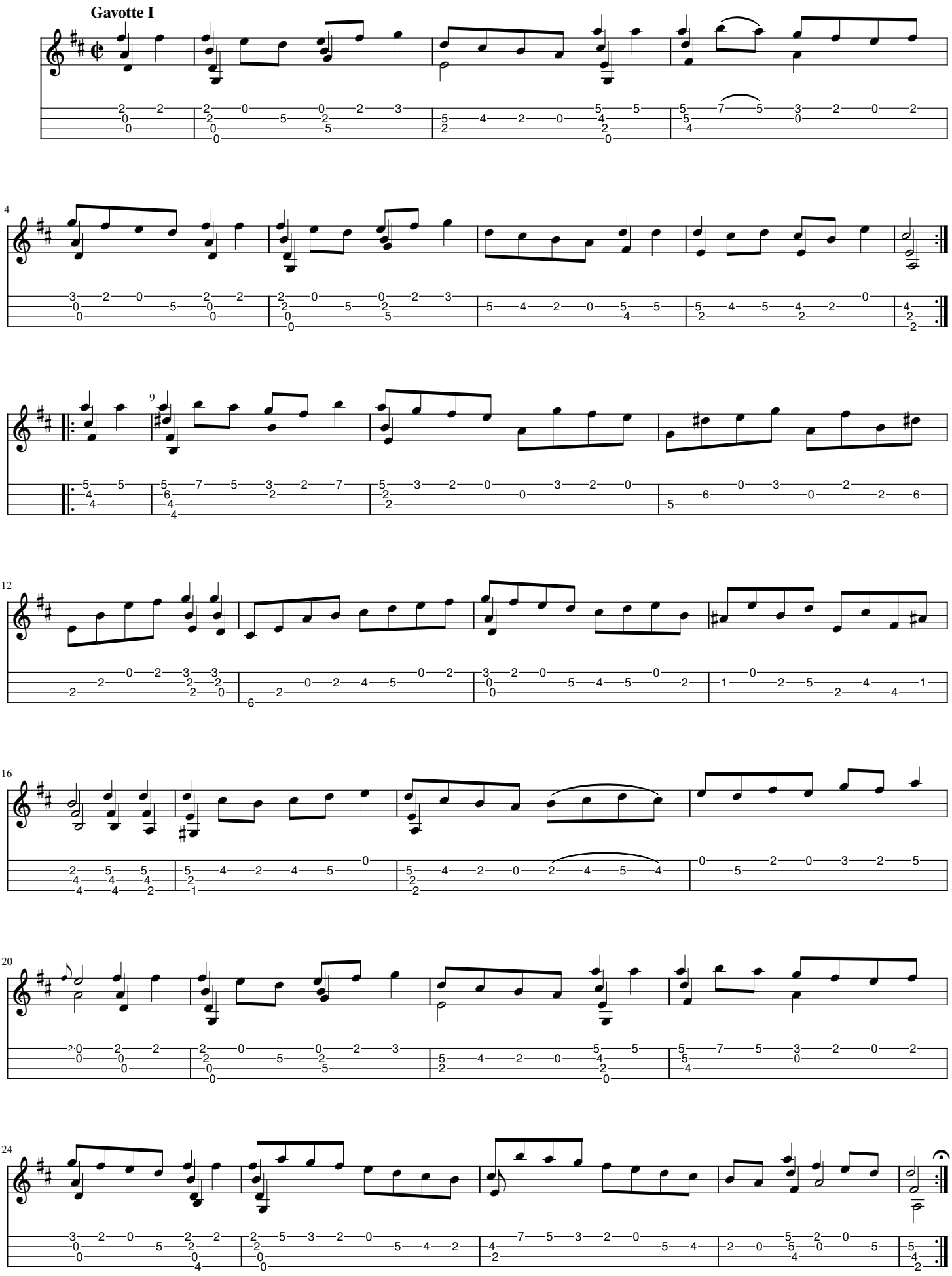
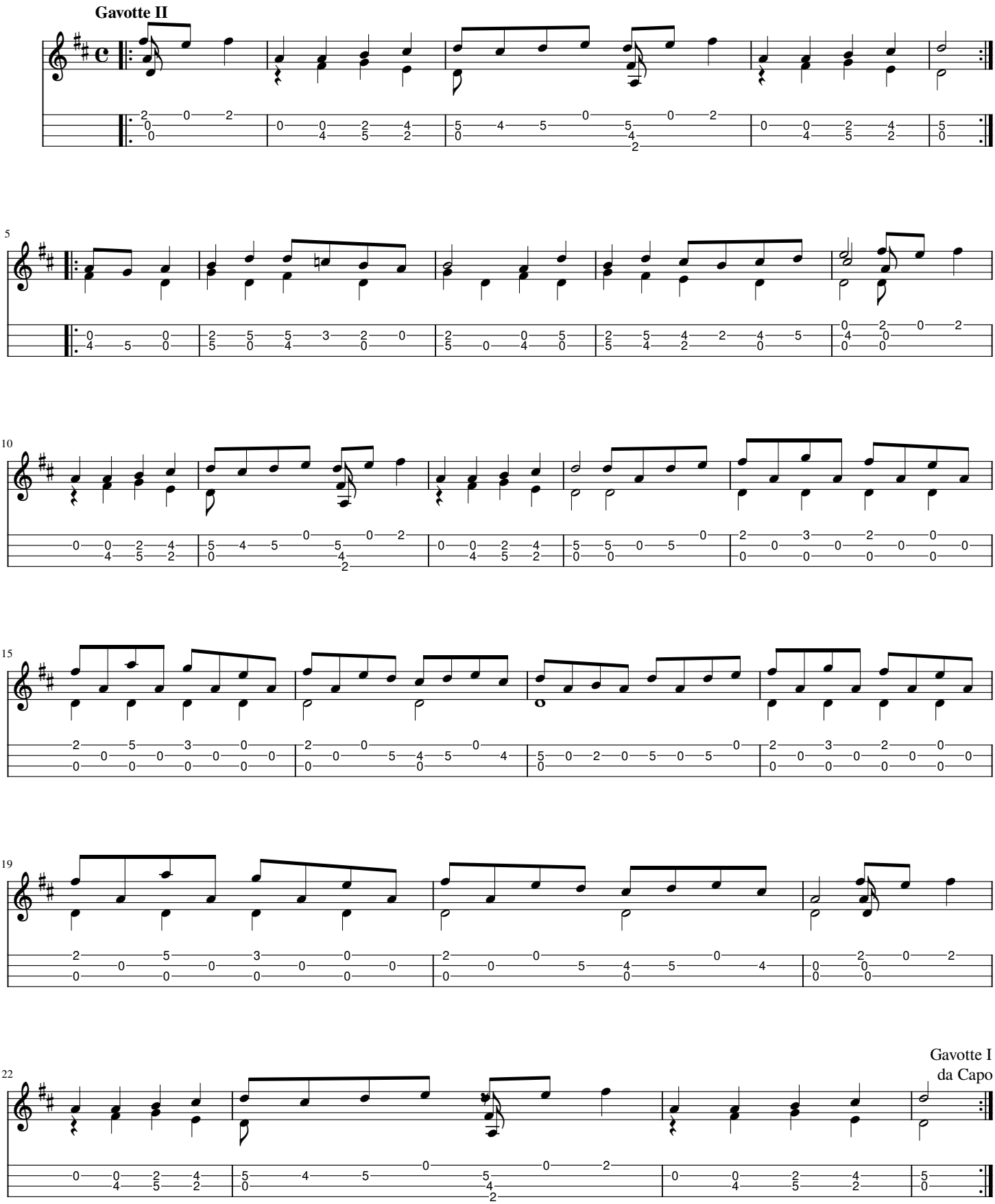

Gavotte I
4
9
12
16
20
24

Gavotte II



Gavotte I
da Capo

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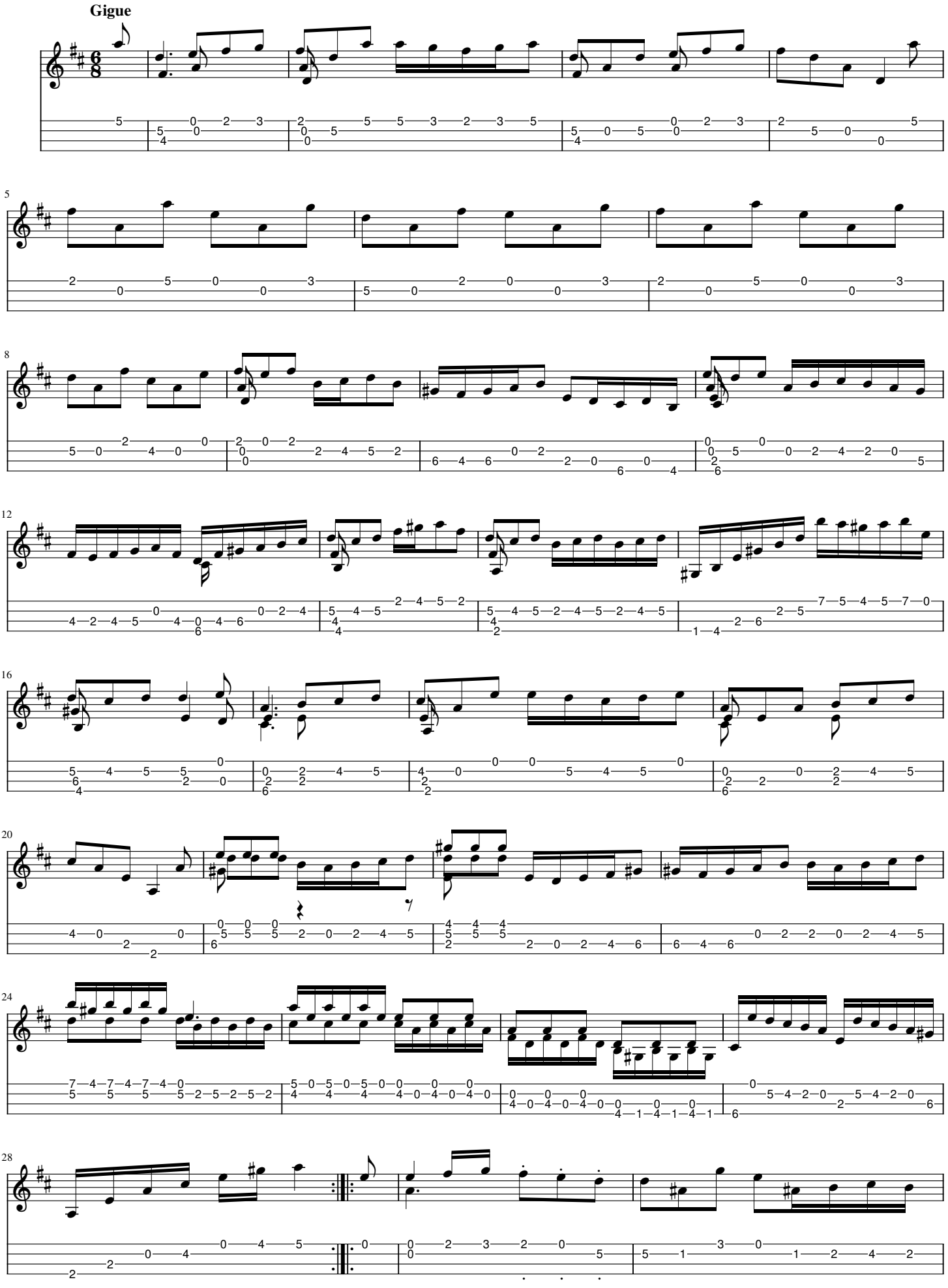

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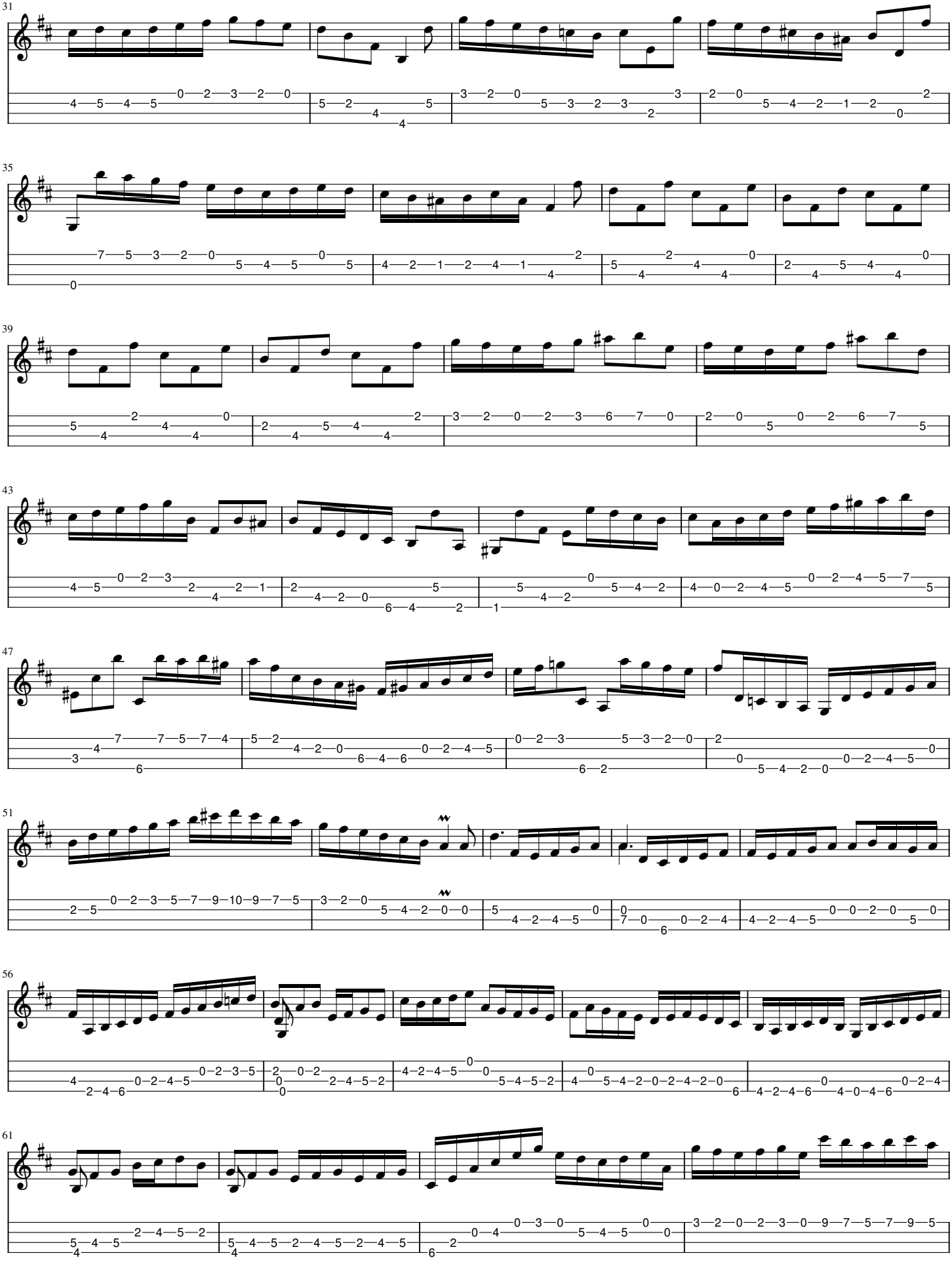

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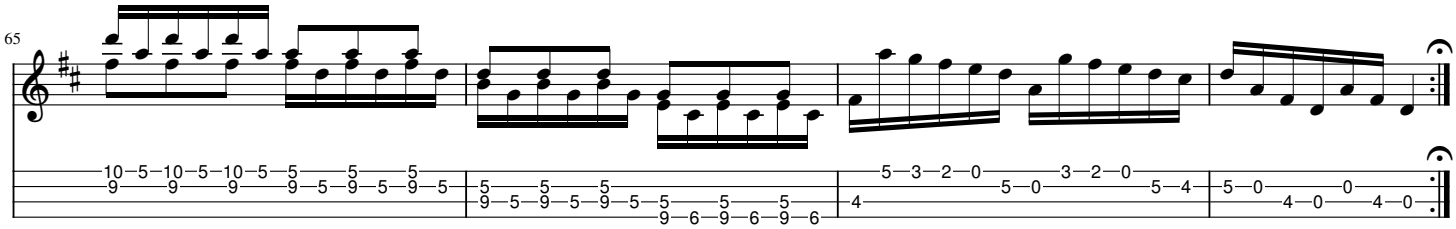
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Bios

Joshua M Franklin likes music and computers. Maybe a little too much. He's played guitar and sung in bands you've never heard of like A Compass for Rose and The Capitol Heights. Nowadays he plays mandolin and fiddle. He lives with his wife, dogs, and a gaggle of toddlers in Washington, DC. They're everywhere; send help. You can find him online at www.mando.studio.

Phil Kramer is a Multi-instrumentalist, Educator, and content creator from Cheyenne, Wyoming. After 10 years of being a freelance musician in Colorado, Phil has moved to Boulder City, Nevada. He is known best for creating musical/comedic education content for his online lesson studio, as well as his followers on social media @fiddlinphil. While his background does include studying jazz bass and classical violin at the University of Northern Colorado, his current focus is Progressive Americana Genres like Bluegrass, Oldtime, and Western Swing. To find out more about Phil and his work, please visit his website, (fiddlinphilkramer.com) or his Instagram. (@fiddlinphil)