

Double

From Lute Suite No. 2 (BWV 997)

Johann Sebastian Bach
(1685-1750)

First system of musical notation (measures 1-4). The piece is in 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above the notes. Bar lines are present at the end of each measure.

Second system of musical notation (measures 5-8). The notation continues with similar rhythmic patterns and fingering. A measure rest (7) is used in measure 6. The system ends with a double bar line and repeat dots.

Third system of musical notation (measures 9-12). This system includes a trill marked with a circled 3 and a fingering of 1. A lute fingering label $\frac{5}{6}$ CII is present above measure 11. The notation continues with eighth and sixteenth notes.

Fourth system of musical notation (measures 13-16). This system features a lute fingering label VII above measure 15. The notation includes various rhythmic values and fingering instructions.

Fifth system of musical notation (measures 17-20). This system includes a lute fingering label $\frac{6}{6}$ CVIII above measure 17. The notation continues with eighth and sixteenth notes, including some triplets.

Sixth system of musical notation (measures 21-24). This system includes a lute fingering label HBVII $\frac{6}{6}$ CVII above measure 21. The notation concludes with various rhythmic patterns and fingering.

13

15

19

21

23

25

$\frac{4}{6}$ CI

$\frac{5}{6}$ CI

VI

$\frac{4}{6}$ CV

$\frac{2}{6}$ CI

27

29

31

33

35

37

39

41

6/6 Cl

Musical notation for measures 41 and 42. Measure 41 contains a treble clef, a treble staff with a melodic line, and a bass staff with a bass line. The melodic line starts with a quarter note G4 (fingering 1), followed by quarter notes A4 (0), B4 (4), C5 (2), D5 (4), E5 (1). The bass line consists of quarter notes G3 (0), B2 (1), and D3 (3). Measure 42 continues the melodic line with quarter notes F5 (2), G5 (4), A5 (1), B5 (3), C6 (1), D6 (3), E6 (1). The bass line continues with quarter notes G3 (0), B2 (1), and D3 (3). A bracket above the melodic line in measure 42 is labeled "6/6 Cl".

43

Musical notation for measures 43 and 44. Measure 43 contains a treble clef, a treble staff with a melodic line, and a bass staff with a bass line. The melodic line starts with a quarter note G4 (0), followed by quarter notes A4 (4), B4 (1), C5 (0), D5 (1), E5 (0). The bass line consists of quarter notes G3 (3), B2 (1), and D3 (1). Measure 44 continues the melodic line with quarter notes F5 (0), G5 (2), A5 (3), B5 (4), C6 (1), D6 (3), E6 (1). The bass line continues with quarter notes G3 (1), B2 (3), and D3 (1). A bracket above the melodic line in measure 44 is labeled "6/6 Cl".

45

Musical notation for measures 45 and 46. Measure 45 contains a treble clef, a treble staff with a melodic line, and a bass staff with a bass line. The melodic line starts with a quarter note G4 (2), followed by quarter notes A4 (4), B4 (0), C5 (2), D5 (3), E5 (1), F5 (2). The bass line consists of quarter notes G3 (0), B2 (2), and D3 (4). Measure 46 continues the melodic line with quarter notes G5 (0), A5 (4), B5 (0), C6 (2), D6 (3), E6 (1), F6 (2). The bass line continues with quarter notes G3 (0), B2 (4), and D3 (0). A bracket above the melodic line in measure 46 is labeled "6/6 Cl".

47

Musical notation for measures 47 and 48. Measure 47 contains a treble clef, a treble staff with a melodic line, and a bass staff with a bass line. The melodic line starts with a quarter note G4 (3), followed by quarter notes A4 (2), B4 (4), C5 (1), D5 (2), E5 (0), F5 (1), G5 (1), A5 (3), B5 (0), C6 (1), D6 (1), E6 (3), F6 (0), G6 (1). The bass line consists of quarter notes G3 (3), B2 (0), and D3 (2). Measure 48 continues the melodic line with quarter notes G6 (0), A6 (1), B6 (3), C7 (0), D7 (1), E7 (3), F7 (0), G7 (1), A7 (3), B7 (0), C8 (1), D8 (1), E8 (3), F8 (0), G8 (1). The bass line continues with quarter notes G3 (0), B2 (3), and D3 (0). A double bar line with repeat dots is at the end of measure 48.

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

0 | 3 | 1 | 0

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

0 | 2 | 0 | 3 | 2 | 0

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

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

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

1 0 3 1 0 | 3 1 0 2 | 1 0 7 10 9 7 10

0 | 0 | 0 | 2 | 1 | 0 | 7 | 10 | 9 | 7 | 10

1 | 0 | 4 | 2 | 2 | 0

2

9

$\frac{6}{6}$ CVIII

T
A
B

8 7 10 9 10 8

9 10 8 11 10 8

6 5 7 6 7 6 0 0

0 7 6 7 6 7 5 5

0 8 8

11

HBVII $\frac{6}{6}$ CVII

T
A
B

7 5 8 7 8 7

7 9 10 10 8 10

0 0 0 0 3 1 0

7 10 9 10 1 2 0 3 1 0

7 8 0

13

$\frac{4}{6}$ CI $\frac{5}{6}$ CII

T
A
B

4 1 2 0 1 4

2 1 2 1 4 0

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

1 2

15

T
A
B

7 5 3 7 0 5 3 2 0 4

0 0 1 2 2 4 0

2 0 1 2 2 4 0

T
A
B

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

2 0 2 2 1 2 3 3 0 3 2

0 4 3

19

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

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

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

B 5 1 4 | 0 0 0 0 0 0

21

T 0 1 3 | 0 1 3

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

B 3 3 | 3 3 | 3 3 | 3 3

23

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

A 2 3 | 0 0 7 6 8 7

B 3 0 | 3 2 0 3 0 7 6 8 8

25

T 5 6 0 | 0 1 0 1 0 1 3 5 1

A 5 5 5 7 5 6 0 | 0 1 0 1 0 1 1 1 1

B 7 9 5 5 5 5 0 | 3 0 0 0 0 0 0 0 0

27

T 3 1 3 | 5 7 | 5 6 7 5 0 | 5 8

A 2 3 3 2 0 2 | 2 3 3 | 5 6 7 5 0 | 5 6 7 7 0

B 3 1 3 | 5 7 | 5 6 7 5 0 | 5 6 7 7 0

29 ^② $\frac{4}{6}$ CIV

31 VII ^②

33 ^② ^③ ^② ^② ^③ ^② $\frac{3}{6}$ CII

35 2-1-2

37 ^②

39

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

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

0 0 0 0

41

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

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

0 0 2 4 0 0 3 4 0 2

43

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

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

3 0 1 0 3 5

45

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

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

4 4 0 0

47

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

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

0 0 0 0

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than the ones before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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