

# Sarabande

From Lute Suite No. 2 (BWV 997)

Johann Sebastian Bach  
(1685-1750)

3/6 CV

4/6 CIII

4/6 CIII

① ②

4

6

8

4/6 CIII

③

11

⑤

13

15

2/6 HB I

1. 2.

18

21

24

26

28

30

32

# Sarabande

From Lute Suite No. 2 (BWV 997)

Johann Sebastian Bach  
(1685-1750)

Measures 1-3 of the Sarabande. The piece is in 3/4 time and D major. Measure 1 features a triplet of eighth notes (3/8 CV) and a half note. Measure 2 continues with eighth notes and a half note. Measure 3 includes a triplet of eighth notes (4/6 CIII) and a half note. The guitar tablature below shows fingerings for Treble (T), Alto (A), and Bass (B) staves.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 7 | 8 | 7 | 5 | 4 | 5 | 3 | 6 | 5 | 3 | 7 | 5 | 4 | 0 |
| A | 5 | 7 | 5 | 0 | 5 | 4 | 3 | 4 | 6 | 5 | 3 | 7 | 6 | 3 | 3 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 3 | 2 | 0 | 4 | 0 | 4 |

Measures 4-5 of the Sarabande. Measure 4 contains a quarter note and a half note. Measure 5 features a quarter note, a half note, and a quarter rest. The guitar tablature shows fingerings for Treble (T), Alto (A), and Bass (B) staves.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |     |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|-----|
| T | 1 | 0 | 1 | 0 | 2 | 2 | 2 | 0 | 1 | 3 | 0 | 1 | 3 | 0 | 2 | (2) |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0   |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0   |

Measures 6-7 of the Sarabande. Measure 6 contains a quarter note and a half note. Measure 7 features a quarter note, a half note, and a quarter rest. The guitar tablature shows fingerings for Treble (T), Alto (A), and Bass (B) staves.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 3 | 4 | 5 | 3 | 1 | 4 | 5 | 1 | 0 | 1 | 2 | 2 |
| A | 3 | 0 | 3 | 2 | 0 | 2 | 0 | 0 | 2 | 1 | 4 | 0 | 4 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measures 8-9 of the Sarabande. Measure 8 contains a quarter note and a half note. Measure 9 features a quarter note, a half note, and a quarter rest. The guitar tablature shows fingerings for Treble (T), Alto (A), and Bass (B) staves.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 1 | 0 | 1 | 3 | 0 | 0 | 0 | 1 | 3 | 3 | 3 | 5 | 6 | 6 | 6 | 3 | 3 | 0 | 0 | 1 | 1 | 3 |   |
| A | 2 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| B | 1 | 2 | 0 | 3 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |



24

HB II  $\frac{5}{6}$  CII  $\frac{4}{6}$  CII

TAB: Treble (0) 2 4 0 2 5 3 2 3 5 2 4; Bass 3 0 2

26

$\frac{4}{6}$  CII  $\frac{4}{6}$  CII 2

TAB: Treble 2 6 0 0 0 3 2 2 2 0 2 2; Bass 2 2 4 0 2 4

28

TAB: Treble 1 0 3 3 3 1 4 4 4 2 0 0; Bass 0 0 3 0 2 3

30

$\frac{3}{6}$  CII

TAB: Treble 0 1 0 3 1 0 2 1 2 1 0; Bass 3 2 3 0 3 5 7 5 0 2 1 3

32

$\frac{5}{6}$  CII 1. 2.  $\frac{5}{6}$  CII

TAB: Treble 0 4 5 6 4 0 1 2 3 1 0 2; Bass 3 2 3 1 0 0 2 2 2 3 3 5

## 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, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

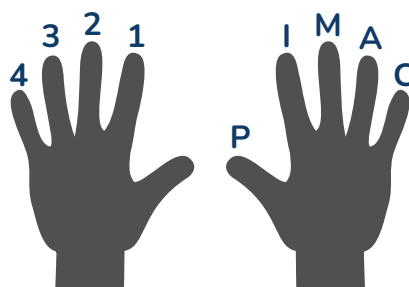
## Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

## Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations



## Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,  
Allen Mathews

A handwritten signature of Allen Mathews in blue ink, written in a cursive style.



If you like Bach, [click here](#) to check out our Bach book!