

J.S.Bach

(1685 - 1750)

Schafe können sicher weiden

(Sheep may safely graze)

from the Cantata 'Was mir behagt, ist nur die muntre Jagd', BWV 208

Arranged for Niibori Guitar Orchestra

by

Andrew Forrest

*In the event of a public performance, please include
the arranger's name on the programme*

<http://www.forrestguitarembles.co.uk>

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♩ = c.54

The first system of the score consists of six staves. From top to bottom: Alto 1, Alto 2, Guitar 1, Guitar 2, Bass(N), and Contrabass. The Alto and Guitar parts feature a rhythmic pattern of eighth notes, starting with a *mf* dynamic and transitioning to *p* in the third measure. The Bass and Contrabass parts play a simple eighth-note accompaniment with a *mf* dynamic.

The second system continues the arrangement with four staves. The top two staves (Alto 1 and Alto 2) play a sixteenth-note pattern, alternating between *f* and *p* dynamics. The two guitar staves (Guitar 1 and Guitar 2) play a similar sixteenth-note pattern, also alternating between *f* and *p*. The Bass(N) staff features a melodic line with a *f* dynamic, including trills and wavy lines. The Contrabass staff continues the eighth-note accompaniment with a *f* dynamic.

9 **A**

mp

mp

mp

p

mp

p

8

14

mp

mp

mp

mp

tr

mp

28

p *f* *p*
p *f* *p*
p *f* *p*
p *f* *p*
f
p *f* *p*

C

31

mp *mp*
mp *mp*
mp *mp*
tr *mp*
mp *mp*

36

D.C. al % e poi Coda

Coda

rall.

40

Alto 1

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mf p

4 **A** 3 mp

10 mp

15

18 § to CODA p f p

21 **B** 4 mf

28 p f

30 **C** p mp

35

39 D.C. al § e poi Coda rall.

f p

Alto 2

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mf *p*

4 *f* *p* *mp* **A** 3

10 *mp*

15

19 *p* *f* *p* **B** § to CODA 4

26 *mf* *p* *f*

30 *p* *mp* **C**

35

39 **D.C. al § e poi Coda** **Coda** *f* *p* **rall.**

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mf p

4 f p p

9 **A** mp

13 p mp

17 p

20 § to CODA **B** f p p

26 mf p f

30 **C** p mp

35

39 D.C. al § e poi Coda

Coda rall. f p

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Musical staff 1: Treble clef, key signature of one sharp (F#), common time. Measures 1-3. Dynamics: *mf*, *p*.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time. Measures 4-6. Dynamics: *f*, *p*, *p*.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time. Measures 7-8. Section marker **A**. Dynamics: *mp*.

Musical staff 4: Treble clef, key signature of one sharp (F#), common time. Measures 9-12. Dynamics: *p*, *mp*.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time. Measures 13-16. Dynamics: *p*.

Musical staff 6: Treble clef, key signature of one sharp (F#), common time. Measures 17-19. Section marker **B**. Dynamics: *f*, *p*, *p*.

Musical staff 7: Treble clef, key signature of one sharp (F#), common time. Measures 20-25. Dynamics: *mf*, *p*, *f*.

Musical staff 8: Treble clef, key signature of one sharp (F#), common time. Measures 26-29. Section marker **C**. Dynamics: *p*, *mp*.

Musical staff 9: Treble clef, key signature of one sharp (F#), common time. Measures 30-34.

Musical staff 10: Treble clef, key signature of one sharp (F#), common time. Measures 35-38. Instruction: **D.C. al § e poi Coda**.

Musical staff 11: Treble clef, key signature of one sharp (F#), common time. Measures 39-40. Instruction: **Coda**, *rall.* Dynamics: *f*, *p*.

Bass(N)

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8 *mf* *f*

6 *tr* *w* **A**

11 *tr*

16 *mp* § to CODA

21 **B** *f* *tr* *w*

27 **C** *f* 3

34 *tr*

39 D.C. al § e poi Coda Coda rall. *mp*

Contrabass

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8 *mf* *f* *p*

5 *p*

9 **A** *mp*

§ to CODA **B**

19 **B**

24 *mf*

29 **C** *p* *f* *p*

D.C. al § e poi Coda

Coda

rall. . . .

f *p*

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♩ = c.54

6

11

16

21

27

35

39

D.C. al § e poi Coda

Coda

rall. .

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$\text{♩} = \text{c.}54$

⑥ = D *mf* *f* *p*

5 *p* *mp* **A**

10

15

20 *§ to CODA* **B**

25 *mf* *p* *f*

30 **C** *p*

35

39 **D.C. al § e poi Coda** **Coda** *f* *p* *rall.*