

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 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 includes parts for Requinto 1, Requinto 2, Guitar 1, Guitar 2, Guitar 3, Guitar 4, and Bass Guitar. The music is in G major (one sharp) and common time (C). The tempo is marked as ♩ = c.54. The first two measures are marked *mf* (mezzo-forte), and the final two measures are marked *p* (piano). The Requinto and Guitar parts feature intricate sixteenth-note patterns, while the Bass Guitar provides a steady eighth-note accompaniment.

The second system of the score continues the arrangement. It begins with a measure marked *f* (forte) and includes dynamic markings of *f* and *p* throughout. The Requinto and Guitar parts continue with their sixteenth-note textures. The Bass Guitar part features a melodic line with a trill (tr) and a wavy line (w) in the final measure. The system concludes with a series of rests for the upper instruments.

**A**

9

*mp*

*mp*

*mp*

*p*

*p*

*mp*

*mp*

14

*mp*

*mp*

*mp*

*mp*

*tr*

*mp*

*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*  
*trill*  
*mp* *mp*

35

D.C. al § e poi Coda

39

Coda

rall. . . . .

Requinto 1

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Requinto 2

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*mf* *p*

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

*mf*

*mf*

*p* *f* *p* **B** 4 % to CODA

*mf* *p* *f*

*p* *mp* **C**

*mf*

*f* *p* **D.C. al % e poi Coda** **Coda** *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*.

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♩ = c.54

6

11

16

§ to CODA

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 *mf* *p* *f* **B** § to CODA

25

30 *p* **C**

35

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

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mf f p

6 **2** **A**

mp

13

18 **% to CODA** **B**

4

26

mf p f p

31 **C**

36

40 **D.C. al % e poi Coda**

**Coda** **rall.**

f p