

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 Quartet

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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## ARIE

Musical score for Guitars 1-4, measures 1-4. The score is in G major (one sharp) and common time (C).  
Guitar 1: *mf* (measures 1-2), *p* (measures 3-4), *f* (measure 5), *p* (measure 6).  
Guitar 2: *mf* (measures 1-2), *p* (measures 3-4), *f* (measure 5), *p* (measure 6).  
Guitar 3: *mf* (measures 1-2), *f* (measures 3-4), *p* (measures 5-6).  
Guitar 4: *mf* (measures 1-2), *f* (measures 3-4), *p* (measures 5-6).  
A circled 'D' indicates the key signature.

Musical score for Guitars 1-4, measures 5-10. A box labeled 'A' is above measure 7.  
Guitar 1: *p* (measures 5-6), *mp* (measures 7-8), *mp* (measures 9-10).  
Guitar 2: *p* (measures 5-6), *mp* (measures 7-8), *mp* (measures 9-10).  
Guitar 3: *f* (measures 5-6), *tr* (measures 7-8), *mp* (measures 9-10).  
Guitar 4: *p* (measures 5-6), *mp* (measures 7-8), *mp* (measures 9-10).

Musical score for Guitars 1-4, measures 11-15.  
Guitar 1: *p* (measures 11-12), *mp* (measures 13-14), *mp* (measures 15-16).  
Guitar 2: *p* (measures 11-12), *mp* (measures 13-14), *mp* (measures 15-16).  
Guitar 3: *tr* (measures 11-12), *mp* (measures 13-14), *mp* (measures 15-16).  
Guitar 4: *p* (measures 11-12), *mp* (measures 13-14), *mp* (measures 15-16).

16

Musical score for measures 16-19. The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). Measure 16 starts with a 7-measure rest in the first two staves. Dynamics include *p* in measures 17 and 18, and *mp* in measure 19.

§ to CODA **B**

20

Musical score for measures 20-24, marked as a section leading to the CODA. The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). Measure 20 starts with a 7-measure rest in the first two staves. Dynamics include *f* and *p* in measures 20 and 21, and *f* in measure 22. A trill is marked in measure 23.

25

Musical score for measures 25-28. The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). Dynamics include *mf* in measures 25 and 26, and a trill in measure 27.

C

29

*p* *f* *p* *mp*

*p* *f* *p* *mp*

*f*

*p* *f* *p*

33

*tr*

D.C. al 8 e poi Coda

38

Coda

rall.

*f* *p*

*f* *p*

*mp*

*f* *p*

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The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music, each with specific dynamics and guitar-related markings.

- Staff 1:** Starts with a *mf* dynamic. Chord markings IV and VII are present. Fingerings 4, 1, 1, 4 are shown. A circled 4 indicates a barre. The staff ends with a *p* dynamic.
- Staff 2:** Starts with a *f* dynamic. Fingerings 1, 2, 4, 2, 4, 1 are shown. The staff ends with a *p* dynamic.
- Staff 3:** Starts with a boxed 'A' and a *mp* dynamic. Chord markings IV and VII are present. The staff ends with a *mp* dynamic.
- Staff 4:** Starts with a *p* dynamic. Chord markings V, IV, and VII are present. Fingerings 4, 3, 1, 4, 2 are shown. The staff ends with a *mp* dynamic.
- Staff 5:** Starts with a *p* dynamic. Chord markings IV and VII are present. A circled 4 indicates a barre. The staff ends with a *p* dynamic.
- Staff 6:** Starts with a *p* dynamic. The staff ends with a *f* dynamic, followed by a *p* dynamic.

At the end of the sixth staff, there is a section symbol (§) followed by the text "to CODA".

21 **B**

*p*

26 **V** **IV**

*mf*

29

*p* *f* *p*

31 **C** **VII** **VI** **IV**

*mp*

35 **VI** **IV** **VI**

38 **VII** **D.C. al § e poi Coda**

**Coda** **rall.**

41

*f* *p*

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IV

Musical notation for measures 1-3. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first note is a quarter rest, followed by a quarter note G4. The second measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Fingering numbers 1, 2, 3, 4, 2, 1 are written above the notes. Dynamics include *mf* at the start and *p* at the end. A circled number 4 is written below the staff.

Musical notation for measures 4-7. Measure 4 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first note is a quarter rest, followed by a quarter note G4. The second measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Fingering numbers 1, 2, 4, 0, 1, 2, 4, 0 are written above the notes. Dynamics include *f* at the start and *p* at the end. Chord diagrams VII and I are shown above the staff.

Musical notation for measures 8-11. Measure 8 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first note is a quarter rest, followed by a quarter note G4. The second measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fifth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *mp* at the start. A boxed letter A is written above the staff.

Musical notation for measures 12-15. Measure 12 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first note is a quarter rest, followed by a quarter note G4. The second measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fifth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *p* and *mp*. Chord diagram IV is shown above the staff.

Musical notation for measures 16-18. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first note is a quarter rest, followed by a quarter note G4. The second measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fifth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Fingering numbers 2, 0, 4, 4 are written above the notes. Chord diagrams VII, I, and IV are shown above the staff.

Musical notation for measures 19-22. Measure 19 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first note is a quarter rest, followed by a quarter note G4. The second measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The fifth measure contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *p*, *f*, and *p*. Chord diagrams VII and I are shown above the staff. The text "§ to CODA" is written above the staff.

21 **B**

*p*

26

*mf*

29

*p* *f* *p*

31 **C**

*mp*

35

38

D.C. al ♯ e poi Coda

Coda

rall. . . . .

41

*f* *p*



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## ARIE

*mf* *f*

*tr* **A**

*tr*

*mp* § to CODA

**B** *f* *tr*

**C** *f*

*tr*

D.C. al § e poi Coda

Coda *mp* rall.

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© = D *mf* *f* *p*

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

10

15

20 *mf* **B** % to CODA

24 *mf*

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

34

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