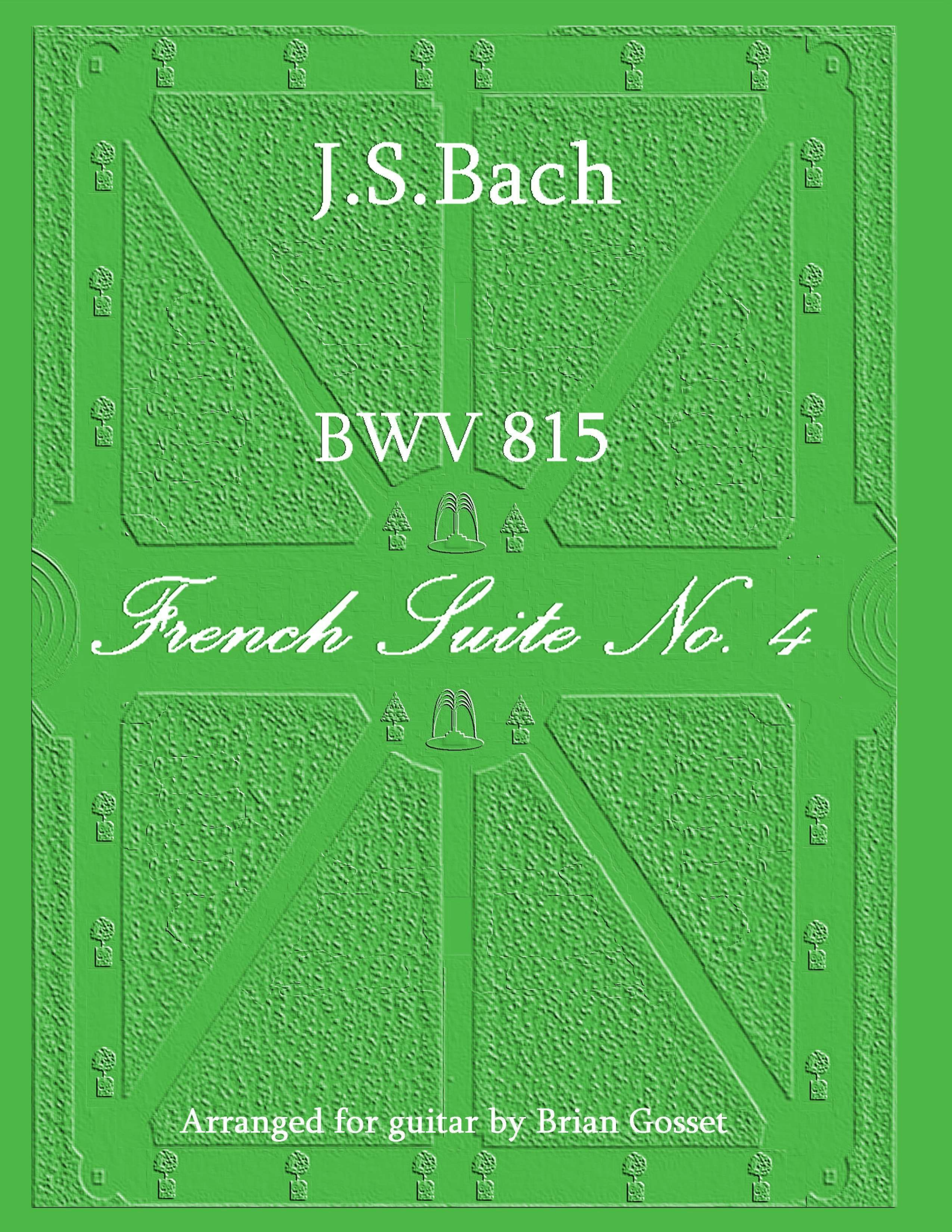




J.S. Bach

BWV 815

French Suite No. 4

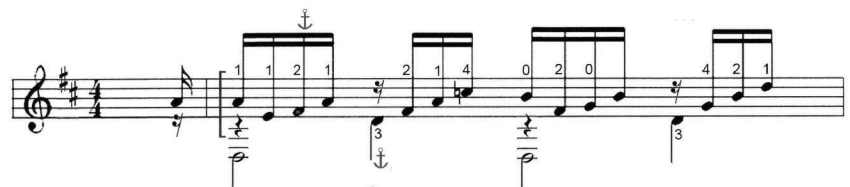
Arranged for guitar by Brian Gosset

Johann Sebastian Bach

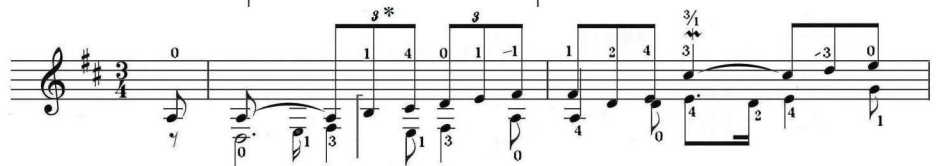
BWV 815

✿ *French Suite No. 4* ✿

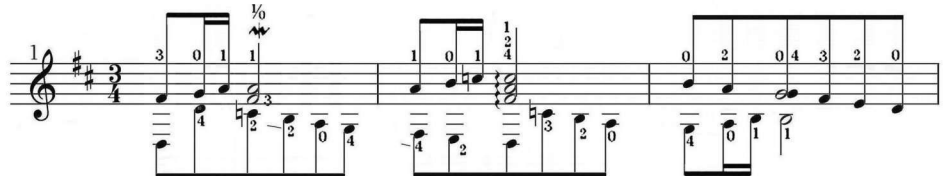
I. Allemande.



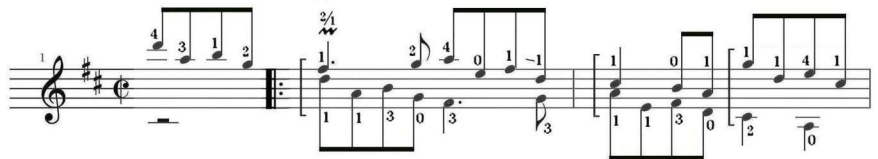
II. Courante.



III. Sarabande.



IV. Gavotte.



V. Air



VI. Gigue.



Arranged for guitar by Brian Gosset.

Original key E flat major, transposed to D major.

Keyboard ornamentations are included, but guitar performance of ornamentation is left to individual preference and artistry.

I. Allemande. (1)

J. S. Bach

6th = D

II III

II III V II

II V

V V IX

IX VIII VII VI VII

Allemande. (2)

J. S. Bach

IX VII V IX VII

8

9

10

11

12

IV II I

Allemande. (3)

J. S. Bach

14

15

16

18

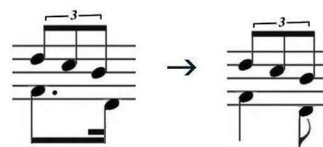
20

II. Courante. (1)

J. S. Bach

6th = D

* Following a performance convention, the Baroque triplet occurring simultaneously with a dotted eighth plus a sixteenth note has been renotated thus:



❖ Cross string trill

II. Courante. (2)

J. S. Bach

14

II IV II

17

II

20

II IV VII IX VII VII III

23

IV VI VII IX VI VII V II

II. Courante. (3)

J. S. Bach

26

29

32

35

II II I II II 3/1

II VII VII V

V II IV II II

II V II II

III. Sarabande. (1)

J. S. Bach

6th = D

1 3 0 1 1 3 2 0 4

IV II

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

V II

7 1 0 1 1 3 1 1 2 2 0 3 1 3 2 4 0 4 0 1 1

VII

10 2 0 1 1 2 0 4 4 1 2 1 4 2 1 0 1 2 4 1

V VII

V IV

III. Sarabande. (2)

J. S. Bach

13

16

19

22

IV. Gavotte.

J. S. Bach

The image displays a page of guitar sheet music, likely for a piece in D major, as indicated by the key signature (two sharps) and the instruction "6th = D". The music is written on a single staff with a treble clef. The page is divided into four systems, each containing a melodic line and a corresponding fretboard diagram. The fretboard diagrams are labeled with Roman numerals (I, II, III, IV, V, VI, VII) indicating the fret position. The melodic line includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingering numbers (1-4) and breath marks. The fretboard diagrams show the placement of fingers on the strings and the frets, with some diagrams including a "2/1" marking. The page concludes with a double bar line and a repeat sign.

IV. Gavotte. (2)

J. S. Bach

12

11

15

18

21

II III I II I

II VI VII

VII V II

II IV III II

BWV 815 ♣ Suite IV

Arr. Brian Gosset

V. Air. (1)

J. S. Bach

6th = D

1

3

5

7

1. 2.

BWV 815 ♣ Suite IV

Arr. Brian Gosset

V. Air. (2)

J. S. Bach

7

9

11

13

II

III

II

IV

III

II

I

II

VI

V

I

II

BWV 815 ♣ Suite IV

Arr. Brian Gosset

V. Air. (3)

J. S. Bach

15

II V VII V III II

⑥

17

II VII IV VII IV

19

IV II II

21

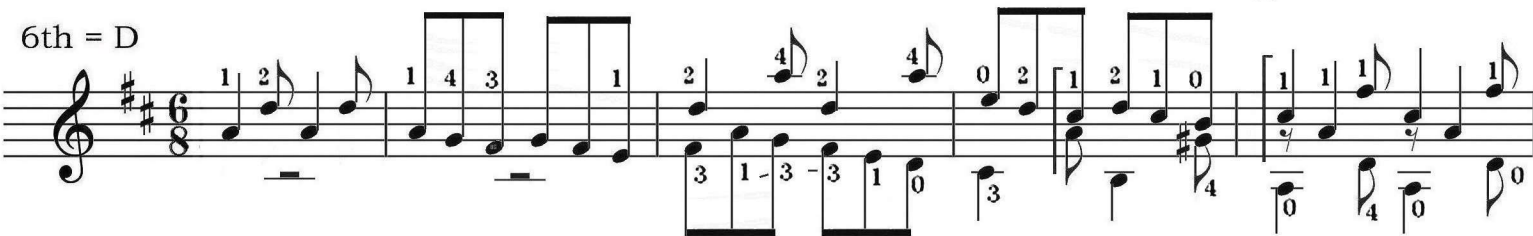
II VII IX VII V

VI. Gigue. (1)

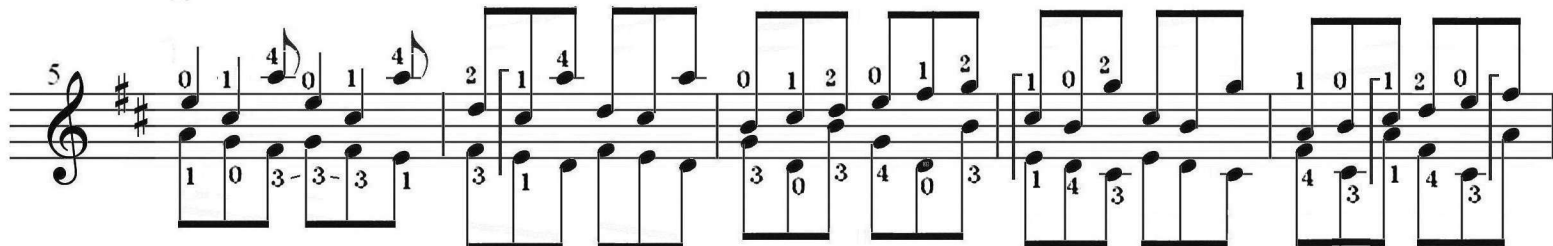
J. S. Bach

||

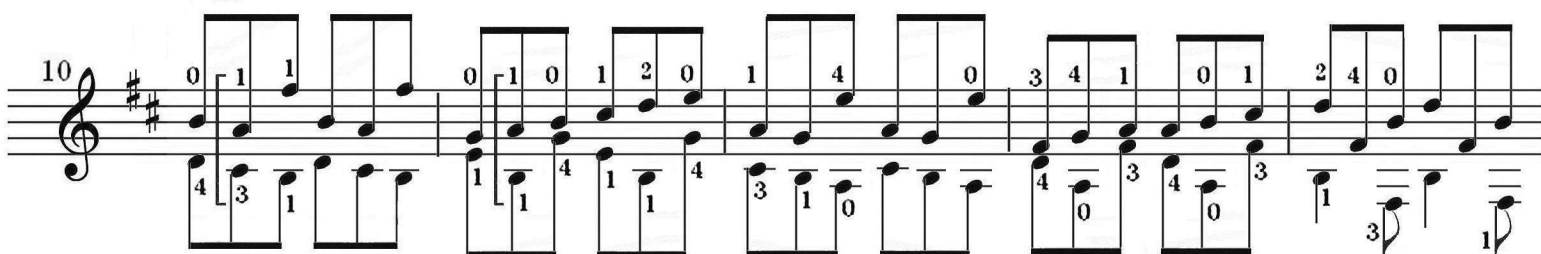
6th = D



||

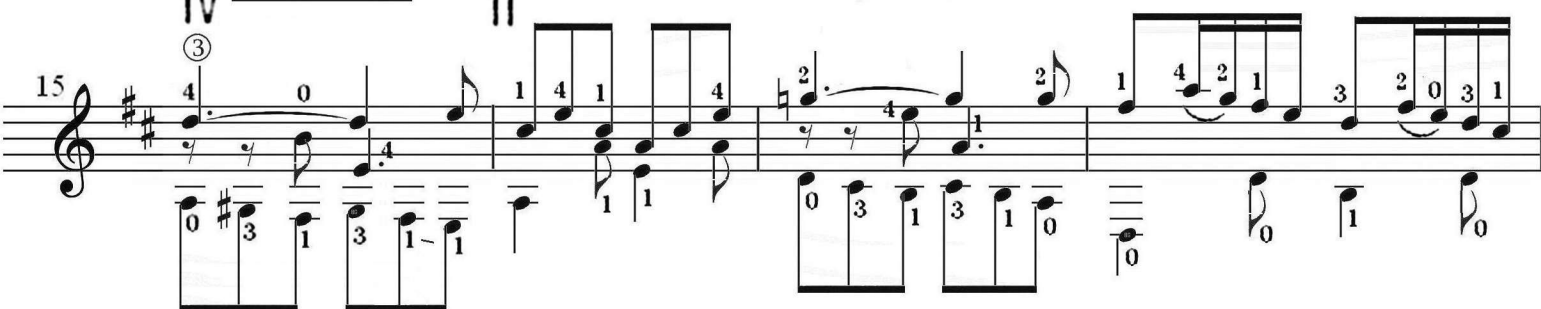


||



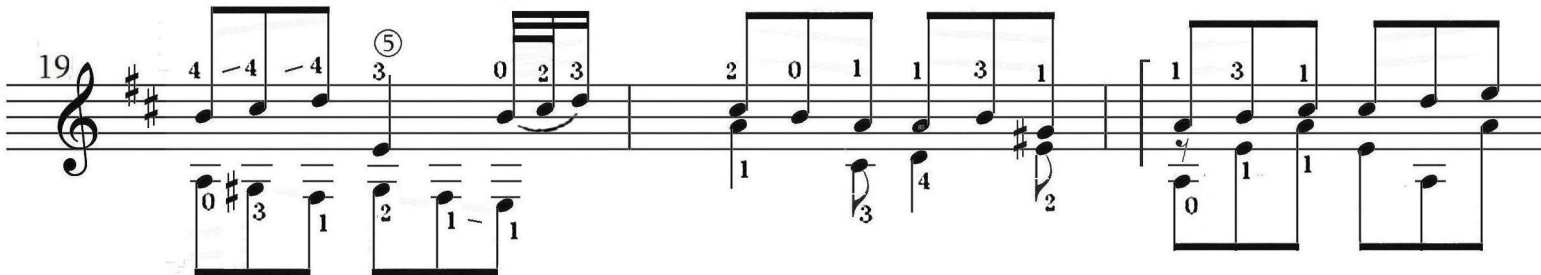
IV

||



IV

||



VI. Gigue. (2)

J. S. Bach

The musical score is presented in five systems, each beginning with a double bar line (||). The notation includes a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4. The score features various musical elements such as trills (tr), slurs, and fingerings (1-4, 0). The first system starts at measure 22 and ends with a repeat sign. The second system starts at measure 26 and ends with a repeat sign. The third system starts at measure 30 and ends with a repeat sign. The fourth system starts at measure 33 and ends with a repeat sign. The fifth system starts at measure 37 and ends with a repeat sign. The score is arranged for a single melodic line, likely for a guitar or a similar instrument, given the use of fingerings and the specific notation.

VI. Gigue. (3)

J. S. Bach

II

41

II

III

IV

III

II

V

45

VII

VIII

VII

V

50

II

V

IV

VII

VII X

VII

53

II

IV

V

IV

VII

57