

Collection Hubert Käppel

Johann Sebastian Bach
Partita No. 6 BWV 830

aus "Clavirübung I. Teil"

Transkription für Gitarre solo

Edition Margaux

em 1013

Vorbemerkung

Die vorliegende Ausgabe der 6. Partita E-Moll ist die letzte der 6 Partiten für Tasteninstrumente BWV 825-830 aus der "Clavirübung I. Teil".

"Denen Liebhabern zur Gemüths Ergoetzung verfertigt" schreibt Bach auf dem Titelblatt seiner ersten Druckausgabe. Diese Beschreibung weist nur wenig auf die enorme stilistische Vielfalt der einzelnen Tänze und Charakterstücke hin, in denen sich beispielhaft europäische Musikströmungen der Zeit widerspiegeln. Der hohe musikalische Gehalt als auch der außerordentliche technische Anspruch der einzelnen Werke, die zwischen 1726 und 1731 von Bach im Druck herausgegeben wurden und zweifellos den Höhepunkt in Bachs Suitenschaffen darstellen, gipfelt in der 6. Partita, die schon in Anna Magdalenas Notenbüchlein 1725 auftaucht, einer Sammlung von bevorzugten Stücken des Bachehepaars. Ihr erhabener Charakter mit einer an die D-Moll Violinpartita erinnernden musikalischen Dichte haben mich diese außergewöhnliche Herausforderung, das Werk auf der Gitarre hörbar zu machen, annehmen lassen, wobei die für die Gitarre so idiomatische Tonart E-Moll eine unterstützende Rolle gespielt hat. Als Vorlage dienten mir die NBA (Neue Bachausgabe) Bärenreiter und die Henle Urtextausgabe, die jeder Spieler beim Studium dieses Werkes vergleichend hinzuziehen sollte.

Trotz der komplexen Anordnung und kontrapunktischen Dichte der einzelnen Sätze habe ich keine Reduzierungen oder Umänderungen des Originals vornehmen müssen bis auf eine Ausnahme in der Toccata: Hier fehlen im Takt 57 / 2. Hälfte die parallelen Sechzehntel in der Unterstimme. Einzelne wenige, vom Original abweichende Harmonietöne sowie Ausführungsvorschläge einzelner Verzierungen sind durch Fußnoten gekennzeichnet.

Ich habe sehr viel Mühe darauf verwendet, die Fingersätze der linken Hand entgegenkommend zu gestalten. Da Klangvorstellung und deren Realisation - somit weitgehend auch Interpretation - eng mit dem Linken-Hand-Fingersatz verknüpft sind, war eine Ausführlichkeit der Fingersatzbezeichnung in dieser vorliegenden Form unbedingt notwendig. Nur so komme ich dem Ausdruck meiner Klangvorstellung am nächsten. Man sollte jedoch nie außer Acht lassen, daß Fingersätze individuelle Vorschläge des Bearbeiters sind und grundsätzlich kritisch-logisch nachvollzogen und überdacht werden sollen.

Bei allen Sätzen sind Oktavversetzungen die Regel, an einigen Stellen sogar um zwei Oktaven, um eine Bach-gerechte Stimmführung, eine Proportionalität der Melodiebögen und der Baßlinien zu gewährleisten als auch dem eingeschränkteren Tonumfang der Gitarre gerecht zu werden.

Grundsätzlich erklingt die Partita eine Oktave tiefer als das Cembalo bis auf die Takte 27 bis 57 der kompletten 3-stimmigen Fuge im ersten Satz, die von Arpeggien, punktierten Akkorden und "frei improvisierendem" Laufwerk eingeschlossen wird. Die tiefe Lage der Fugenexposition ermöglicht hier eine vollkommen originalgetreue Übertragung ohne jegliche Oktavversetzungen.

Vom ersten bis zum letzten Satz werden die Grenzen der Gitarre berührt und die Möglichkeiten des Instruments voll ausgeschöpft, jedoch ohne dem musikalischen Fluß Abbruch zu tun.

Einige Sätze können als polyphone Lehrsätze oder kontrapunktische Studien auf der Gitarre angesehen werden: Toccata, Air, Tempo di Gavotta und Gigue. Hier wird der linken Hand eine besondere Sprungfähigkeit abverlangt, während die rechte Hand in der Lage sein sollte, polyphone Strukturen durch unterschiedliche Klangfarben und unterschiedliche Dynamik in den einzelnen Stimmen hörbar zu machen.

Zu guter Letzt möchte ich all den Freunden und netten Menschen danken, die mich immer wieder ermutigt haben, das Werk im Druck herauszugeben. Immerhin hat es einige Jahre gedauert, bis ich mich dazu entschließen konnte.

Ein ganz besonderer Dank gilt meinen beiden Freunden, meinem großen Theorielehrer Eduard Pütz, der mir mit Rat und Tat zur Seite stand, und besonders dem amerikanischen Komponisten und Musikkritiker Joe Nickerson, dessen tatkräftige Unterstützung bei der Endfassung des Manuskripts mir eine große Hilfe war.

Hubert Käppel

Köln, im Frühjahr 1991

Praktische Literaturhinweise

1. NBA Neue Bachausgabe (Bärenreiter, Kassel 1976)
2. Kritischer Bericht zur NBA (Bärenreiter, Kassel 1978)
3. J.S.Bach / 6 Partiten, Urtext (Henle Verlag, München 1970)
4. Frotsher / Aufführungspraxis alter Musik (Heinrichshofen, Wilhelmshaven 1971)
5. Harnoncourt / Musik als Klangrede (dtv-Bärenreiter, Kassel 1985)
6. Vogt / J.S.Bachs Kammermusik (Reclam, Stuttgart 1981)

Preface

This edition of the 6th Partita in E minor, BWV 830 is the last in the set of six partitas for keyboard instruments (BWV 825-830) from the "Clavirübung 1. Teil".

Composed for music lovers, to refresh their spirits," wrote Bach on the title page of the first publication. This quote describes only a small portion of the enormous stylistic diversity found in the dances and character pieces - a reflection of the European musical styles of the time.

The highly developed musical content, as well as the extraordinary technical demand of each work which Bach published between 1725-1731, make these suites without a doubt the high point in Bach's keyboard suite writing, with the 6th Partita displaying him at his peak. This partita already appears in Anna Magdalena's Notebook of 1725, a collection of the Bach couple's favourite pieces. This piece's magnificent character and intense musical density reminds me of the D minor Partita for Violin. It was these qualities which enticed me to take on the challenge of transcribing this work. The use of the idiomatic key of E minor played a supporting role in its success.

The NBA (Neue Bachausgabe) Bärenreiter and the Henle Urtext Ausgabe served as my model reference when studying and transcribing this work. Anyone studying this partita should always refer to these editions.

In spite of the complex structure and contrapunctual density of each movement, I have made no reductions or changes from the original, with the exception of the Toccata, bar 57, second half: parallel 16th notes in the bass voice have been omitted. Only a few other notes had to be altered from the original. These, as well as execution suggestions for some ornaments, may be found in the footnotes.

I have given much thought to establishing an efficient left hand fingering that will show the musical line and that will accommodate the nature of the left hand. Sound imagination, its realization, and, in a broad sense interpretation, are closely involved in left hand fingerings; therefore, a very detailed fingering was absolutely necessary. Because fingering shows an individual point of view, one should study and analyze the one suggested, and then reach one's own conclusions.

In all the movements, octave changes are used and, in some places, two. This has been done to keep Bach's voice leading clear, to keep the melodic structure of the phrase in proportion, and to remain true to the lower line. The Partita is heard primarily one octave lower than the harpsichord version, except for bars 27-57 of the complete three-voiced fugue in the first movement, which is built from arpeggios, dotted chords and "free improvisation." The lower range of the fugue exposition permits all of the voices to remain true to the original without any octave changes.

From the first notes through the last movement, the guitar is challenged to its very limits without interfering with the musical intention. Some movements could be used as polyphonic studies for the guitar: Toccata, Air, Tempo di Gavotta and Gigue. In these movements, the left hand must be extremely agile and able to spring smoothly, while the right hand must be able to display the polyphonic structure by using different colours and different dynamics at the same time.

Finally, I would like to thank all my friends who have given me the courage to publish this edition. It has taken some years for me to decide to do this. A Special thanks to two friends in particular: my first music professor, Eduard Pütz, who gave me a lot of advice as I was transcribing; and the American composer and music critic, Joe Nickerson, who's active help on the last draft of the manuscript will always be greatly appreciated.

Hubert Käppel
Köln, spring 1991

Selected References

1. NBA Neue Bachausgabe (Bärenreiter, Kassel 1976)
2. Kritischer Bericht zur NBA (Bärenreiter, Kassel 1978)
3. J.S. Bach / 6 Partiten, Urtext (Henle Verlag, München 1970)
4. Frotscher / Aufführungspraxis alter Musik (Heinrichshofen, Wilhelmshaven 1971)
5. Harnoncourt / Musik als Klangrede (dtv-Bärenreiter, Kassel 1985)
6. Vogt / J.S. Bachs Kammermusik (Reclam, Stuttgart 1981)

Partita No. 6 BWV 830

aus "Clavirübung I. Teil"

Johann Sebastian Bach (1685-1750)
Transkription für Gitarre: Hubert Käppel

Tocatta

This musical score is a guitar transcription of the 'Tocatta' from Partita No. 6, BWV 830, by Johann Sebastian Bach. The piece is in G major and 3/4 time. The score is written for a single melodic line on a guitar, with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Circled numbers (1-5) indicate specific fingering techniques or positions. The score is divided into measures by vertical bar lines. Some measures contain dynamic markings such as 'p' (piano) and 'a' (accendo). There are also some markings like 'p i p i m i' and 'm a' which might be related to the original piece's performance or transcription. The score is presented in a single system with ten staves of music.

3 1 0 4 1 (141) (242) (020)

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

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

ΦI

(242) (343)

ΦIV ΦVII ΦVII ΦVI

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

3 2 1 2 1 2 1 (141) (232) (010) 4 0 2 2

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

2 3 0 2 4 2-2 0 2 -2-2 2-2 0 0 2-2-2 0 2 0

1 -1 3 1 -1-1 1 4 1-1 3 4 4 3 1-1-1 4 4 4

ΦVII

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

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

♯II

2 1 2 1 0 2 1 2 1 2 1 2 1

♯VII ♯V

1 0 4 0 1 1 2 4 2 1

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

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

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

2 1 2 1 0 4 1 2 3 1 4

Allemande

This musical score for "Allemande" is presented in six systems, each consisting of a treble and bass staff. The notation includes various guitar-specific elements:

- System 1:** Treble staff starts with a 2nd fret note. Bass staff includes a circled 5. Fingering numbers like 1 0 4 2 0 and 1 3 0 1 are present.
- System 2:** Treble staff has a circled 2. Bass staff has a circled 5. Fingering numbers include 1 2 4-4 and -4 2.
- System 3:** Treble staff has circled 2 and 3. Bass staff has a circled 4. Performance markings include ΦII and circled 6 and 5.
- System 4:** Treble staff has circled 5. Bass staff has circled 5. Fingering numbers include 4 1 1 4-4 and 1-1 4.
- System 5:** Treble staff has circled 3 and 2. Bass staff has circled 6. Performance markings include ΦVII and circled 2 and 3.
- System 6:** Treble staff has circled 3. Bass staff has circled 5. Performance markings include ΦII and circled 2 and 5.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The piece concludes with a double bar line and repeat dots.

ΦVII

1 4 0 1 4 4 ΦIV (21tr) 4-4 -4 ΦVII (21tr) 4 2 2 2 4 4 4 1 3 4-4 1 3 4

2 1 3 0 0 3 1 2 3 1-1 0 1 3 0

(4) (5) (5) (4)

(2) (2) (424)

3 0 4 2 4 (20tr) 0 0 2 4 0 1 0 3 (424)

(4) 0 2 4 0 0 1 3

3 0 3 1 -1 4 3 1 4 4 -4 3 4 0 4 0 1 0 1 3 1 0 1 4 3 3 4 0 4 0 0 0 4

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

(6) (5)

0 0 1 4 1 4 3 1 0 3 4 2 1 0 2 4 2 0 (0404) 0 0

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

1 4 0 1 0 3 4 (0303) 0 0 0 3 4 3 0 4 1 4 3 0 3 3 1 0 -1 4 2 0 4 0 1 4 0 2 0 4

2 0 2 1 0 1 2 (5) 1 3 2-2 (5) 0 1 (313) 1

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

2 4 1 3 1 2 0 0 0 2 3

Corrente

The musical score for "Corrente" is presented in a multi-staff format. Each staff consists of a standard musical notation line (treble clef, 3/8 time signature) and a corresponding guitar tablature line below it. The score is organized into several systems, each beginning with a section marker: Φ II, Φ III, and Φ II.

The first system, marked Φ II, contains five staves of music. The second system, marked Φ III, contains three staves. The third system, marked Φ II, contains two staves. The final system contains one staff. The tablature includes various fingerings (e.g., 1, 2, 3, 4, 0) and circled numbers (e.g., ⑤, ⑥, ⑦, ⑧) indicating specific fret positions or techniques. A double bar line with a repeat sign is used at the end of the first system. A small asterisk (*) and a wavy line symbol (W) are also present in the sixth system.

At the bottom of the page, there is a small musical fragment with the tablature "5 3 2 0 2 1 0" and the letters "p l m" underneath it.

This page contains ten staves of musical notation for guitar. Each staff includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation consists of a melodic line on the upper staff and a bass line on the lower staff, often with a capo on the first fret. Fingering numbers (1-4) are placed above or below notes. Chord symbols ΦII, ΦVII, and ΦIV are used to indicate specific chords. Circled numbers (1-6) are placed below the bass line to indicate fret positions. The music is a complex piece with many triplets and intricate fingerings.

The staves are numbered 1 through 10. The notation includes various fret numbers (e.g., 2, 4, 0, 3, 2, 3, 0, 2, 0, 3, 2, 0, 1, 2, 0, 2, 1, 0, 3, 0, 1, 3, 0, 2, 4, 2, 4) and chord symbols (ΦII, ΦVII, ΦIV). Circled numbers (1-6) are placed below the bass line to indicate fret positions.

④ 4 4 3 1 2 4 3 ③ 2 2 3 0 0

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

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

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

ΦIV 1 3 2 4 3 4 1 4 3 4 ΦVII 2 4 2 1 3 0 4 1 0 3 -3 0 0 2 0 2 0 3 ⑤ ③

② 4 2 3 0 1 2 0 2 1 4 3 0-3 4 1 3 4 -4 2 1 4 1 4 0 1 4 2 0 ⑤ ⑤ ④ ⑥ ⑤

0 4 0 2 3 2 4 0 0 4 1 4 2 4 1 4 2 0 3 4 ② ③ 0 0 2 4 2 1 2 4 -2 0 1 0 2 0 2 4 2 4 0 1 4 2 0 2 0 ⑤ ④

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

Air

(242)

Musical score for guitar, titled "Air". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, each with a corresponding bass line below it. The notation includes various guitar-specific techniques such as fretting (indicated by numbers 0-4), slurs, and accents. Circled numbers (1-5) are placed above or below notes, likely indicating fingerings. A section marked "CII" appears at the end of the third staff. The score concludes with a double bar line and a first ending (1.) and second ending (2.) section. The second ending includes a trill-like figure. The piece ends with a final chord and a small "orig.:" label with a single note on a staff below.

orig.:



Sarabande

1 0 0 0 4-4 4 4-4 4-4 ② 1 2 4 4 1 2 4 1 2 -2 1 3-3 4 ②
 ⑤ ④ ② ④ 1 3 ④ II

(0404) ② ③
 * ΦIV ΦV 0 1 3 3 0 2 4 0 3 1 2 0 1
 2 4 0 3 1 2 0 1

CV 2 0 4 1 0 3 2 3 1 0 4-4 3 0 2 4 0 2 4 1 2 4 2 4
 2 1 -1 3 3 2 1 2 1 0 3

a 1 2 4 (tr) 0 2 1 4 2 ΦII 4 2 4 2 1 0 2 4
 4 1 0 3 -3 1 -1
 m i p i m a

ΦII 0 3 1 ΦIII ΦII 3 4 0 3
 3 4 0 3 1 2 0 4 -4 0

ΦIV ② ΦII (121) ① (121) ② (121) ③ (121) ④ (131)
 2 1 4 4 3 ① ② ③ ④ 4 4

ΦIII ΦII (4343) ② ③ ④ ⑤ ④ ③ ④ ⑤
 4 3 3 -3 3 1 4 1 4 2 1 0 4 3 3 1 2 0 4 -4 0
 p i p i m a m 4 2

4 3 0 3 4 -4 0 -2 0 1 3 0 ΦI ⑤
 1 2 0 2 3 1 4 4 2 2 3 0 4 0 4 4
 3

* ΦIV 4 2
 3

Tempo di Gavotta

First system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values and fingerings. Fingerings are indicated by numbers 1-4 in circles. There are several slurs and accents. Above the staff, there are markings: "2 4 - 4", "2 4", "ΦX", "4 4", "ΦVIII", "4 2", "2 - 2", "1", "0", "1 4 3". Below the staff, there are circled numbers: 6, 5, 4, 3, 5.

Second system of musical notation. It continues the melodic line. Fingerings are indicated by numbers 1-4 in circles. There are several slurs and accents. Above the staff, there are markings: "0 3 0", "2 4 - 4", "0 4 0", "4 3 - 3", "0 4 0", "2 4 4", "2 2 - 2 4 4", "2 2", "2 4 - 4", "2 4 2 - 2 4 - 4", "2". Below the staff, there are circled numbers: 4, 5, 4, 3.

Third system of musical notation. It continues the melodic line. Fingerings are indicated by numbers 1-4 in circles. There are several slurs and accents. Above the staff, there are markings: "2 3 4", "2 4 - 4 - 4 2", "4 2 - 2", "2 1 4", "4 2 - 2", "2 0 4", "0 0", "0 2 - 2 - 2". Below the staff, there are circled numbers: 4, 4, 5, 4, 6, 1, 3, 3, 1, 0, 1, 4, 1, 3, 4, 1, 0, 1.

Fourth system of musical notation. It continues the melodic line. Fingerings are indicated by numbers 1-4 in circles. There are several slurs and accents. Above the staff, there are markings: "1 2 - 2 4", "0 2 - 2 4", "1 2 - 2 4", "2 0 1", "1 2 4". Below the staff, there are circled numbers: 3, 4, 1, 3, 1, 0, 0, 1, 3, 0, 3, 1, 2, 4, 4, 1, 4, 0, 3.

Fifth system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values and fingerings. Fingerings are indicated by numbers 1-4 in circles. There are several slurs and accents. Above the staff, there are markings: "2 4 - 4 - 4 2 1", "1 4 2", "1 2 1", "1.", "2.". Below the staff, there are circled numbers: 1, 3, 3, 2, 1, 0, 4, 1, 0, 2, 0, 0.

Sixth system of musical notation. It features a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values and fingerings. Fingerings are indicated by numbers 1-4 in circles. There are several slurs and accents. Above the staff, there are markings: "0", "4 2 3", "2 0 2", "4 0", "1 4 3", "4 3", "0 0 4". Below the staff, there are circled numbers: 3, 0, 1, 4, 1, 3, 0, 1, 3, 0, 1, 3, 1, 4, 3, 0, 2.

♩ II

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

0 2 3 2-2 1 0 3 0 3 0 1 1 3 1-1 1 1 -1 1 3

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

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

②

♩ IV

4 1 -1 4 -4 2 (02 02) 0 1 4-4-4 2-2 4 1 4 2 4

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

②

⑥

♩ VII

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

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

⑤

④

⑤

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

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

2 0 4 0 2 2 4 -2 4 2 -4 0 0 0 4

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

②

* orig.:

** orig.:

Gigue

④ ②

③ ② ③ (21 tr) ΦII

③ ⑤ ④ ④ ④ ④ ④ ④ ④ ⑤

③ ③ ΦIX

④ ΦII

④ ΦI

⑤

(21 fr)

ΦII

ΦV ΦIII ΦII ΦII ΦIII ΦVII ΦII ΦII ΦVII ΦII (21 fr)

ΦV ΦV