Johann Sebastian Bach

Preludes and Fugues
from the
Well-Tempered Clavier

Transcribed for guitar solo by
Alfredo Sánchez

Introduced by Leo Brouwer

Editions Orphée

Introduction

A musical transcription needs to be justified by one or more valid reasons to establish a favorable balance between what the transcribed work stands to gain and what it stands to lose from the inevitable modifications which will change the course of its life as a result of the transcription.

The present work achieves double merit by contributing to the enrichment of the guitar's repertoire with material whose value is beyond discussion; on the other hand, the real contribution of this work is to make it possible for the present day guitarist to have in his hands a method that focuses on the practice of polyphony on his or her instrument.

When I heard Alfredo Sánchez in the First Guitar Festival of Havana (1982), I was quite surprised at his transcription of the *Prelude and Fugue in C minor* (Vol. I). At that moment I thought not only of the delight ef listening to the performance of a work so coveted by guitarists, but also of the extensive polyphonic horizon to be covered upon adapting for our instrument a work of such contrapuntal magnitude as *The Well-Tempered Clavier* by Johann Sebastian Bach.

In a later encounter, I suggested that he compiled all the material that he had thus far adapted, selecting those *Preludes and Fugues* that utilize the greatest diversity of technical resources for studying the leading of voices over the fingerboard to represent the manifold resources of the transcription.

Leo Brouwer.

Foreword

Due to the appearance of better materials and expert luthiers working in traditional methods, as well as the great performers and composers of the twentieth century, the classical guitar presently enjoys a culmination and success seldom seen in the history of an instrument, owing to its acceptance in concert halls and also to the large number of performers who study it passionately in schools and conservatories throughout the world.

Nevertheless, guitar art at present has been affected by a saturation of *guitarism*. Thus, it is common to encounter excellent instrumentalists but difficult to be able to listen to a complete musician, one who uses the guitar as a means of expressing his art.

Introducción

Una transcripción tiene que verse justificada por una o varias razones de peso, que tengan como consecuencia un resultado favorable entre lo que puede perder y lo que habrá de ganar la obra transcrita, al sufrir las inevitables modificaciones que le darán a la obra una vida diferente.

La presente obra logra un mérito doble contribuyendo al enriquecimiento del repertorio guitarrístico, con un material que no tiene punto de discusión, y por otro lado, el verdadero aporte de este trabajo, es la posibilidad que otorga al guitarrista actual de tener en sus manos un método enfocado a la práctica de la polifonía en su instrumento.

Cuando escuché a Alfredo Sánchez en el Primer Festival de Guitarra de la Habana (1982), quedé muy sorprendido por su transcripción del Preludio y Fuga en do menor (Vol. I). En ese momento pensé, no sólo en el encanto de escuchar la interpretación de una obra tan anhelada por los guitarristas, sino en el extenso horizonte polifónico que podía abarcarse al adaptar para nuestro instrumento, una obra de la magnitud contrapuntística como lo es *El Clave Bien Temperado* de Johann Sebastian Bach.

En un encuentro posterior, le sugerí que recopilara todo el material que tuviera adaptado, realizando una selección de los Preludios y Fugas que explotaran la mayor diversidad de los recursos técnicos para el estudio de la conducción de las voces sobre el diapasón, representando los múltiples recursos de la transcripción.

Leo Brouwer.

Prefacio

Debido a la aparición de mejores materiales y expertos lauderos de tradición, así como a los grandes intérpretes y compositores del siglo XX, la guitarra clásica goza actualmente de un auge y éxito pocas veces visto en la historia de un instrumento, tanto por su aceptación en salas de concierto, como por la cantidad de ejecutantes que la estudian apasionadamente en escuelas y conservatorios de todo el mundo.

Sin embargo, el arte actual de la guitarra se ha visto afectado de un saturado *guitarrismo*. Así, es común encontrarnos con excelentes instrumentistas, pero resulta difícil el poder escuchar a un músico completo, que utilice la guitarra como

instrument, a characteristic common to the history of any other instrument at a given moment.

Within this context, we can point out a discontinuity in the search for purified techniques for the conception of guitaristic polyphony, above all, in reference to the almost total disappearance of the study and contrapuntal development of the baroque lute, which was eclipsed by the vast sonority of Classicism and Romanticism.

The existence of transcriptions of the complete works for lute by Bach, Dowland and Weiss does not entirely solve the problem of concrete polyphonic practice. The foregoing material indicates that the problem affecting the guitarist is not a lack of music; rather, it is *how* to enter correctly upon this type of music. This is partly due to a lack of methods specializing in the adequate handling of the sonorous levels of contrapuntal relief through a detailed fingering.

In the case of keyboards, there has existed, for almost three hundred years, the monumental didactic work of Johann Sebastian Bach, *The Well-Tempered Clavier,* which is considered as the Bible of Counterpoint because of its extraordinary polyphonic structure.

For that reason I have chosen this grand work, which wonderfully combines the rigid school of baroque counterpoint with the total freshness, beauty and spontaneity contained in the themes of its Preludes and Fugues. The prime objective of this selection is to help sensitize the polyphonic consciousness of the guitarist who desires to enter upon the music with a bit more patience for the task of finding a fingering which will allow for better results in balancing the sonorous levels, as well as in developing a better visualization of the fingerboard of his or her instrument.

Explanatory Notes

These transcriptions are based mainly on the urtext edition by Otto von Irmer, also on a facsimile of the autograph of the first part of *The Well-Tempered Clavier.*

However, the differences existing between the copies by J. Ch. Altnikol and by J. Ph. Kirnberger, both of them disciples of Bach, as well as those found in the Czerny-Peters edition, were of great use in resolving certain passages in some of the Preludes and Fugues with greater guitaristic eloquence; in this way, it was sought to establish a better balance in the *composer/instrument/performer* relationship.

El hecho de que aún persistan antagonismos entre las escuelas guitarrísticas, no es sino un reflejo de la evolución tardía de la guitarra, característica común, en su momento, a la historia de cualquier otro instrumento.

Dentro de este contexto, podemos señalar una discontinuidad en la búsqueda de técnicas depuradas para la concepción polifónica guitarrística, refiriéndonos, sobre todo, a la desaparición casi total del estudio y desarrollo contrapuntístico del laúd barroco, eclipsado por la gran sonoridad del Clasicismo y el Romanticismo.

El que existan transcripciones de la obra integral para laúd de Bach, Dowland y Weiss no resuelve del todo el problema de la *praxis* polifónica concreta ya que, por lo antes expuesto, no es un problema de falta de música el que afecta al guitarrista sino, precisamente, es el *cómo* abordar correctamente este tipo de música, debido en parte a la carencia de métodos que se especialicen en el manejo adecuado de los planos sonoros del relieve contrapuntístico por medio de una digitación razonada.

En el caso de los teclados, existe desde hace casi tres-cientos años, una obra didáctica monumental en "El Clave Bien Temperado" de Johann Sebastian Bach, siendo ésta considerada la Biblia del Contrapunto, por su extraordinario tejido polifónico.

Por tal razón se ha escogido esta magna obra, que amalgama maravillosamente la rígida escuela del contrapunto barroco con la total frescura, belleza y espontaneidad en los temas de sus Preludios y Fugas, para estructurar la presente selección que pretende, como primer objetivo, contribuir a sensibilizar la conciencia polifónica del guitarrista deseoso de abordar la música con un poco más de paciencia en el oficio de buscar digitaciones que le permitan un mejor resultado en el equilibrio de los planos sonoros, así como para el desarrollo de una mejor visualización del diapasón de su instrumento.

Notas Aclaratorias

La realización de las transcripciones está basada principalmente, en la edición urtext de Otto von Irmer, así como en un facsímil autógrafo de la primera parte de El Clave Bien Temperado.

Sin embargo, las diferencias existentes entre las copias de J. Ch. Altnikol y J. Ph. Kirnberger, ambos discípulos de Bach, así como las que se encuentran en la edición Czerny-Peters, fueron de gran utilidad para resolver con una mayor elocuencia guitar-

The mixing of diverse versions of *The Well-Tempered Clavier* as well as the very process of adaptation for the guitar (with the necessary alterations in the voices and their ranges) might be considered somewhat daring. However, the scarcity of concrete music together with the objective pursued by this volume, justifies having entered upon, with a certain amount of license, one of the most beautiful works ever written within the art of counterpoint. It is hoped that, through this volume, the young musician may encounter a means for great motivation to practice the adequate handling of polyphony on his or her instrument.

The writing of the Fugues (and one Prelude) on two staves was done with the purpose of *observing/listening* to the independent movement of the voices, avoiding, as much as possible, the false impression that polyphonic music produces when it is *written/read* on only one staff in the form of sterile chord blocks affecting the purity of contrapuntal style.

It should be made clear that a considerable part of the labor that went into the elaboration of the present work consisted of seeking the means to facilitate a true representation of the real musical values that should emanate from the instrument in accordance with its possibilities. At the same time, all attempts were made to avoid any momentary break in the normal flow of voices in the fugal themes, or to dishonestly offer a score containing only an identical notation of the transcribed music without any guitaristic resolution at all.

Before reading a Fugue on the fingerboard, a first analysis of same is recommended, as well as having previously listened to recordings by different keyboard players; this is to avoid a superficial reading, which would involve the risk of losing interest for such a study, in addition to the danger of injury in the case of a deficient technique or an inadequate instrument.

It may be appropriate here, to point out a comment made by Prof. Manuel Barrueco upon having listened to a Prelude and Fugue from the present volume:

> "As long as the transcription remains true to the objective of respecting the polyphonic aspect, the reader should take care in the extensions of the left hand, for in certain passages, the finger that retains a note may produce a slight dissonance as the hand modifies its position for the adjacent movement of other voices, in which case it is possible to sacrifice the exact duration of that note for the purpose of articulating with greater musical precision."

To summarize, it may be said that the fingering employed here adheres more to the idea of mainrística, ciertos pasajes en algunos de los Preludios y Fugas, buscando, de esta manera, lograr un mejor equilibrio entre la relación *compositor/instrumento/intérprete.*

El hecho de haber mezclado diferentes versiones de El Clave, así como el mismo proceso de adaptación guitarrística (tal como el cambio de tesituras y los trocamientos de voces necesarios) podría considerársele un tanto atrevido. Pero a razón de la escasa música concreta, aunada al objetivo que persigue el presente volumen, justifica el haber abordado, con cierta licencia, una de las obras más bellas escritas sobre el arte del contrapunto. Esperando que a través de ésta, el joven músico encuentre un medio de gran motivación para practicar el adecuado manejo polifónico de su instrumento.

La escritura en dos pentagramas de las Fugas (y un Preludio) fue realizada con el propósito de *observar/escuchar* el movimiento independiente de las voces, con la esperanza de evitar en lo posible la falsa impresión que produce la música polifónica al ser *escrita/leída* en un pentagrama en la forma de estériles bloques de acordes que tanto afectan la pureza del estilo contrapuntístico.

Es preciso aclarar que gran parte de la labor de este trabajo fue buscar las soluciones que permitieran la fiel escritura de los valores reales que deben sonar, sin cortar en ningún momento la voz del tema en las Fugas, adaptando la música a las posibilidades de nuestro instrumento, sin caer en el deshonesto recurso de ofrecer una partitura con la notación idéntica de la música transcrita pero sin resolución guitarrística alguna.

Antes de leer una Fuga sobre el diapasón, es recomendable un primer análisis de la misma, así como el haber escuchado grabaciones con diferentes tecladistas, evitando así una lectura superficial, que conlleve el riesgo de incurrir en una falta de interés por este estudio, así como—en el caso de una técnica deficiente y un instrumento inadecuado—el peligro de llegar a lastimarse.

Cabe aquí señalar el comentario hecho por el mtro. Manuel Barrueco en ocasión de haber escuchado un Preludio y Fuga del presente volumen:

> "Toda vez que la transcripción permanece fiel al objetivo de respetar el aspecto polifónico, es recomendable que el lector ponga cuidado en las extensiones de la mano izquierda, ya que en ciertos pasajes, el dedo que mantiene una nota, puede producir una ligera desafinación al modificar la mano su postura por el movimiento adyacente de otras voces; en tal caso, es posible sacrificar la duración exacta de esa nota, buscando articular con mayor precisión musical."

taining the exact values of the musical notation than to the aspect of interpretation, which will depend exclusively on the performer. It is to be remembered that the prime objective of this work is to provide the guitarist with material for the reading and practice of polyphony.

Finally, I wish to quote textually the inspiring words with which Mr. Edwin Hughes concludes his preface to Schirmer's edition of the *Well-Tempered Clavier*:

"... his artistic immortality is perfectly safe in the hands of those who are able to place themselves -en rapport- with the most finely inspired, finely conceived and finely executed examples of musical creation, of which sort of music-making Bach has left us a more abundant legacy than any other composer. He is the composer's composer -par excellence-. Once the spark of delight in the beauty of the musical thought and workmanship in a single one of his compositions is kindled within the young musician, the flame of enthusiasm for his immortal genius is quite certain to burn unceasingly ever after.

It is from an intimate, personal acquaintance with his works that the genuine Bach lover is developed. The Well-Tempered Clavier lends itself in particular to such an acquaintance, for, although its numbers will doubtless continue to exert their wonted charm over the concert-hall audience when exquisitely performed, the work was not conceived for auditoriums thronged by thousands, but rather for an immediate circle of the understanding few. Not to the multitude, but to the -cognoscenti-, belong its final delights, beauties, revelations..." / New York, 1924.

Alfredo Sánchez
Xalapa,
September, 2000

De esta manera, puede resumirse que las digitaciones aquí utilizadas se apegan más a la idea de mantener los valores exactos de la notación musical que al aspecto interpretativo, el cual dependerá exclusivamente del intérprete, recordando que este trabajo tiene como principal objetivo, proporcionar al guitarrista un material para la lectura y práctica de la polifonía.

Por último, quisiera citar textualmente las bellas palabras con las que el Sr. Edwin Hughes cierra su prefacio a la edición Schirmer's de El Clave Bien Temperado:

"... su inmortalidad artística está asegurada en manos de los que simpatizan con las obras más primorosamente inspiradas, exquisitamente concebidas y escritas, como lo son estos ejemplos de creación musical, de los cuales nos ha legado Bach generosamente, más que ningún otro compositor. Él es el compositor de los compositores, el sobresaliente. Una vez que se ha encendido la chispa del entusiasmo y la admiración hacia una sola de sus composiciones en la mente del joven que estudia la música, es casi seguro que la antorcha jamás se apagará ante este genio inmortal.

Los amantes de Bach nacen de la intimidad y el conocimiento minucioso de sus obras. El Clave Bien Temperado se presta admirablemente para cultivar estos conocimientos, pues, aunque no cabe duda que sus piezas continuarán siendo el encanto de las concurrencias que van a oírlas exquisitamente ejecutadas en las grandes salas de concierto, la obra en sí, no fue concebida para auditorios que sientan miles, sino mas bien para un pequeño círculo de personas que la comprendan. El 'conocedor', es el que ha de gozar de su hermosura, primor y revelación, no la muchedumbre..."/ Nueva York, 1924.

Alfredo Sánchez
Xalapa,
Septiembre, 2000

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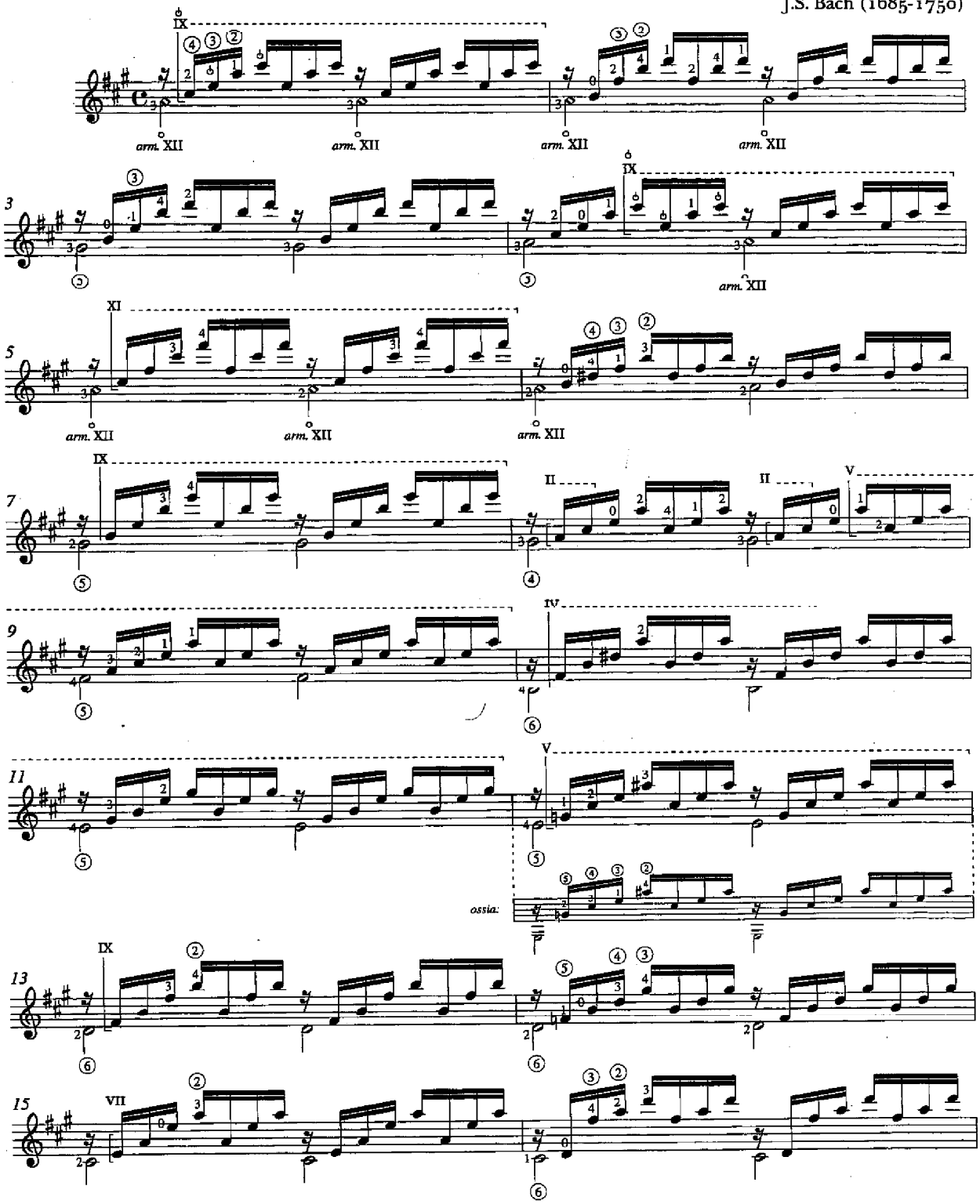
Vol. I, Prelude 1

BWV 846

Original key: C Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)



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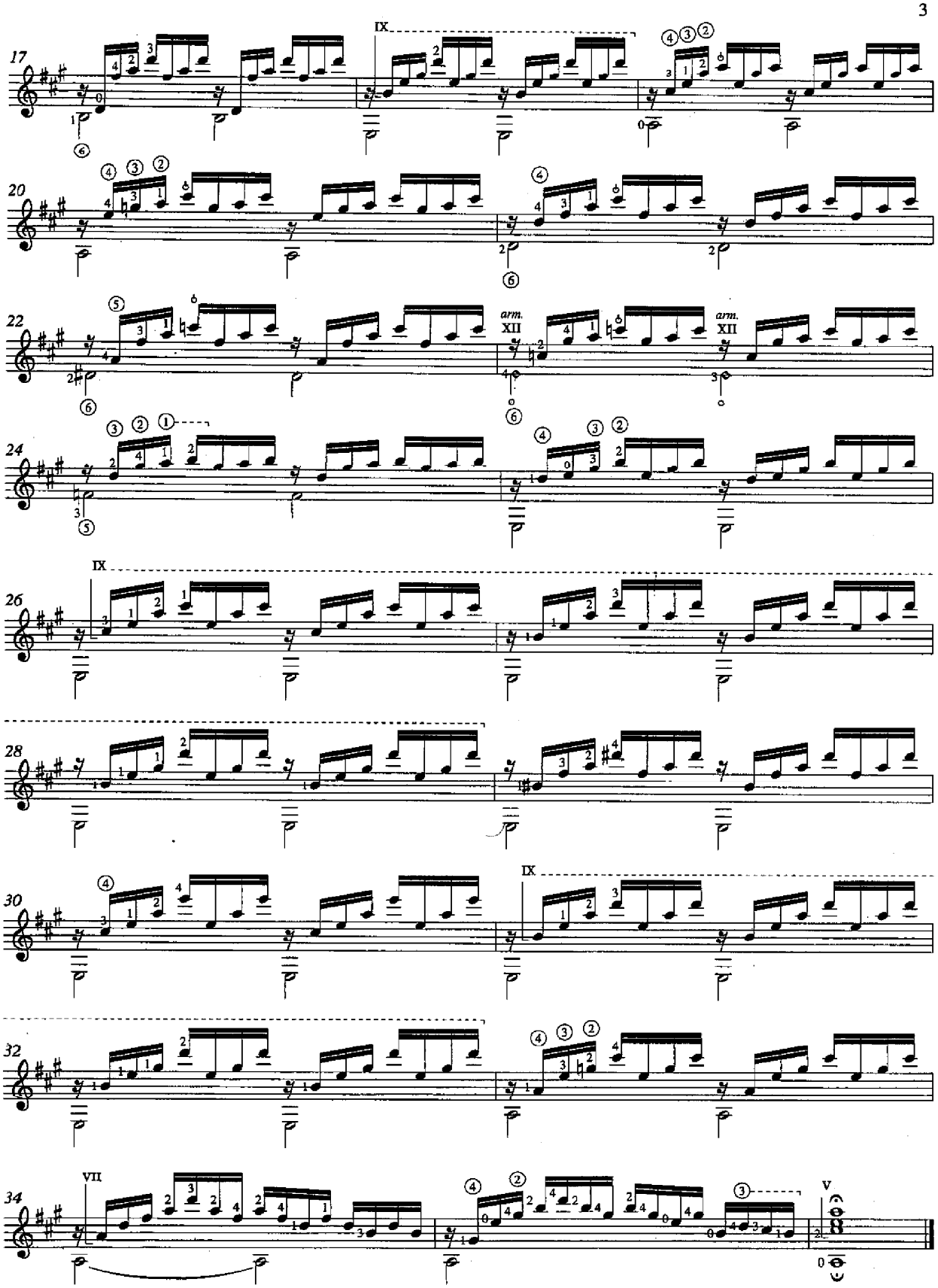

17
IX
20
22
arm.
XII
arm.
XII
24
26
IX
28
30
IX
32
34
VII
V

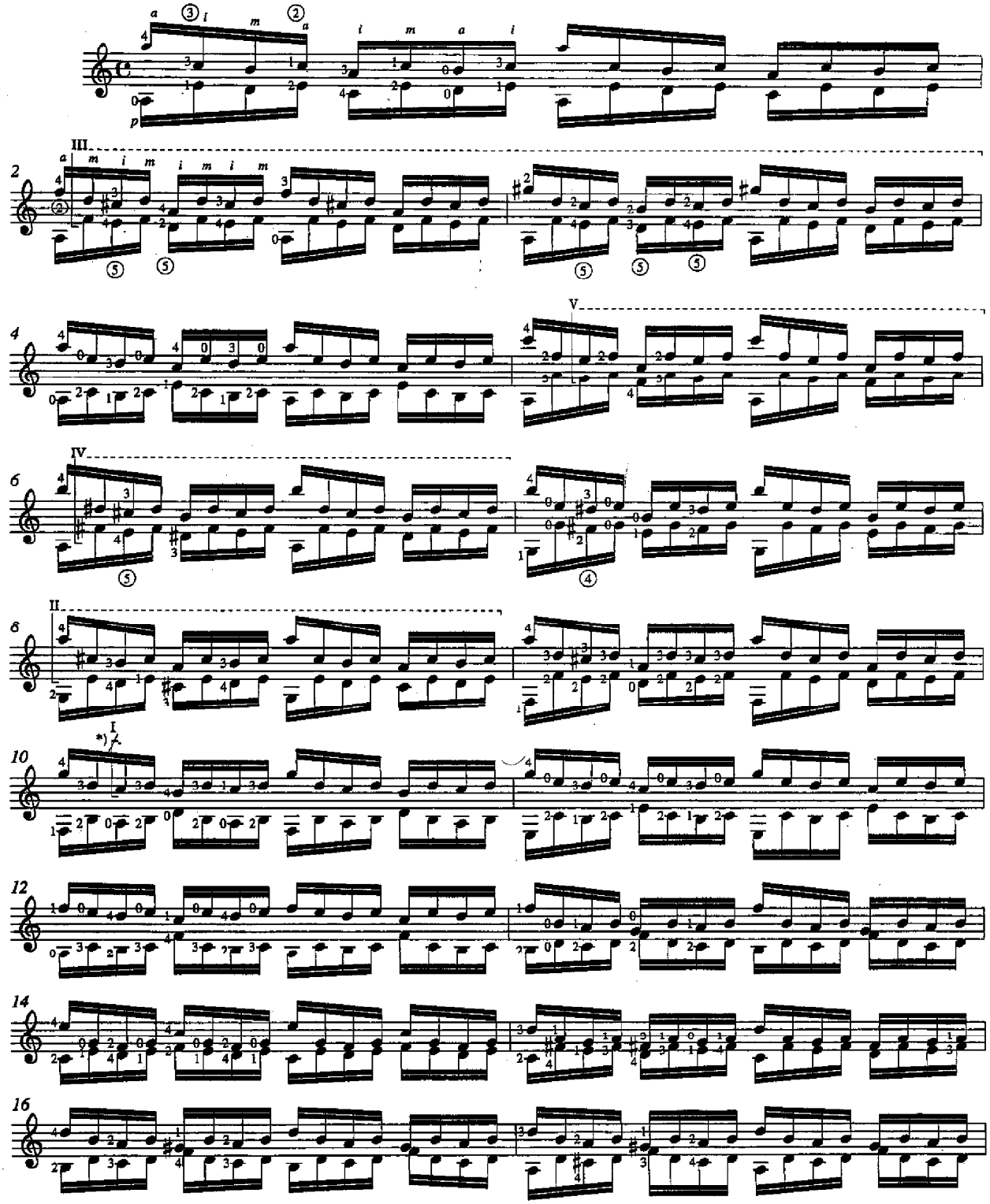
Vol. I, Prelude 2

BWV 847

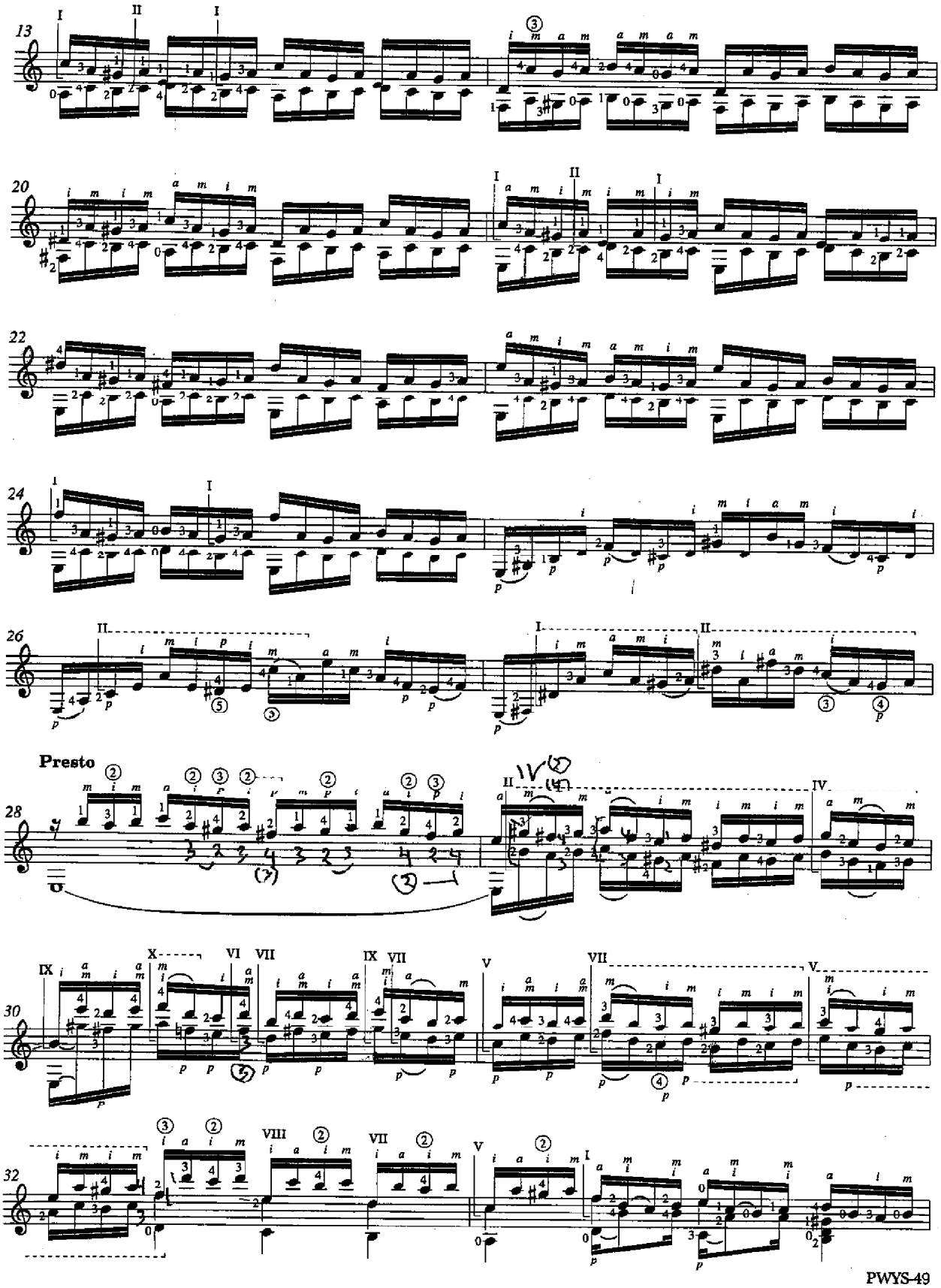
Original key: c minor

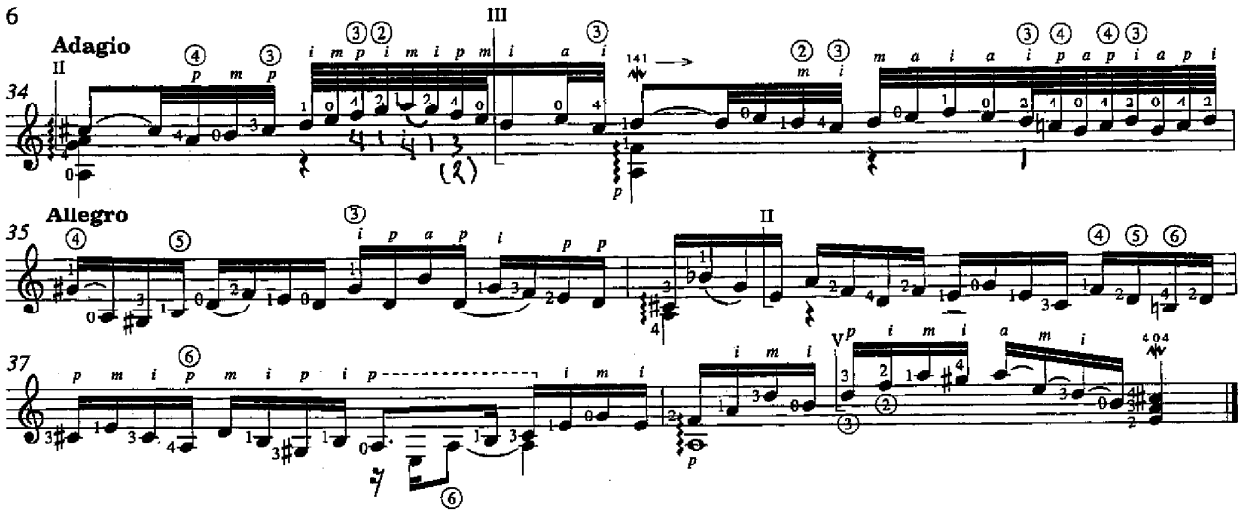
Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)



*) hinge barré


Presto



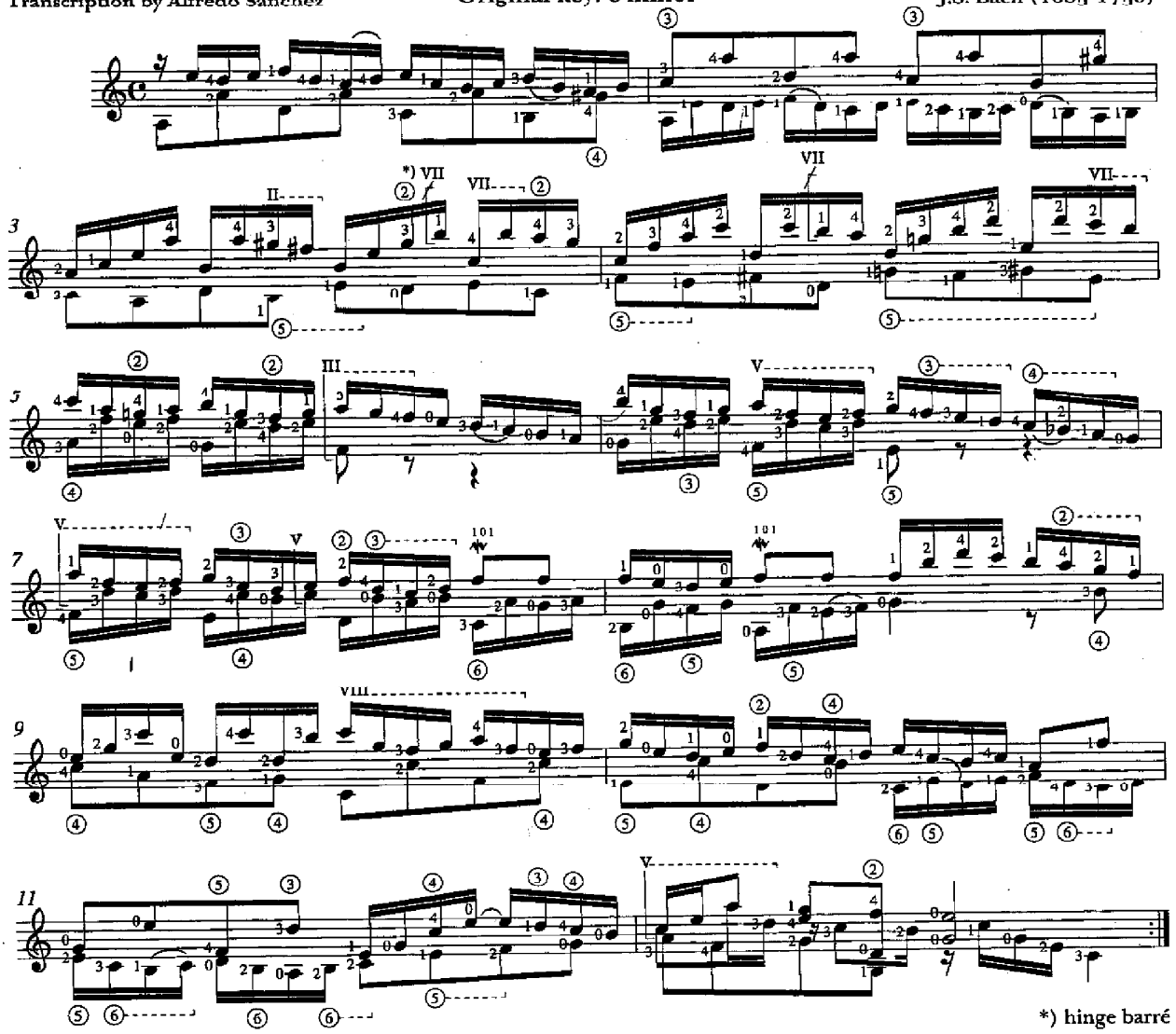
Vol. II, Prelude 2

BWV 871

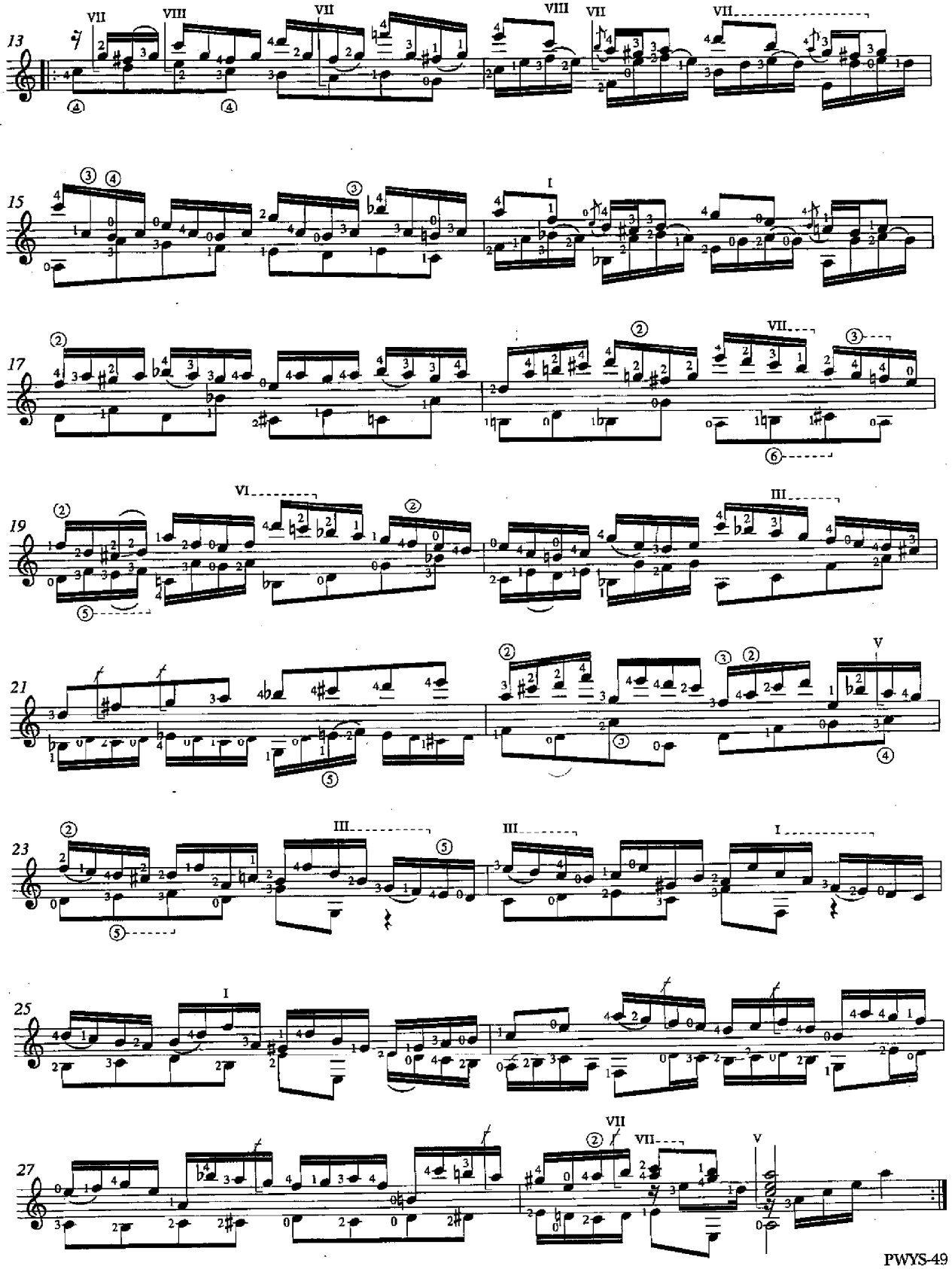
Original key: c minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)



*) hinge barré



Vol. I, Prelude 4

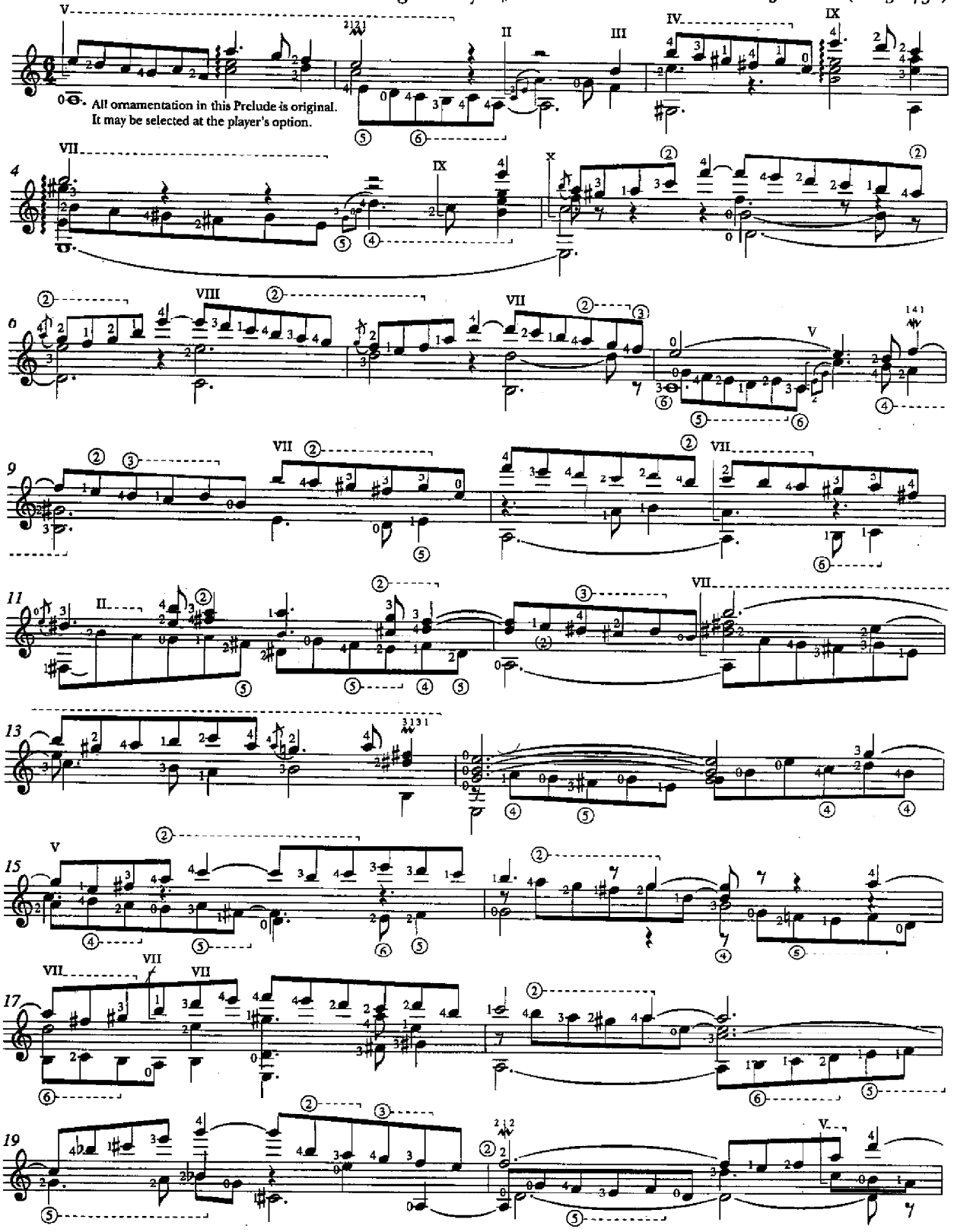
BWV 849

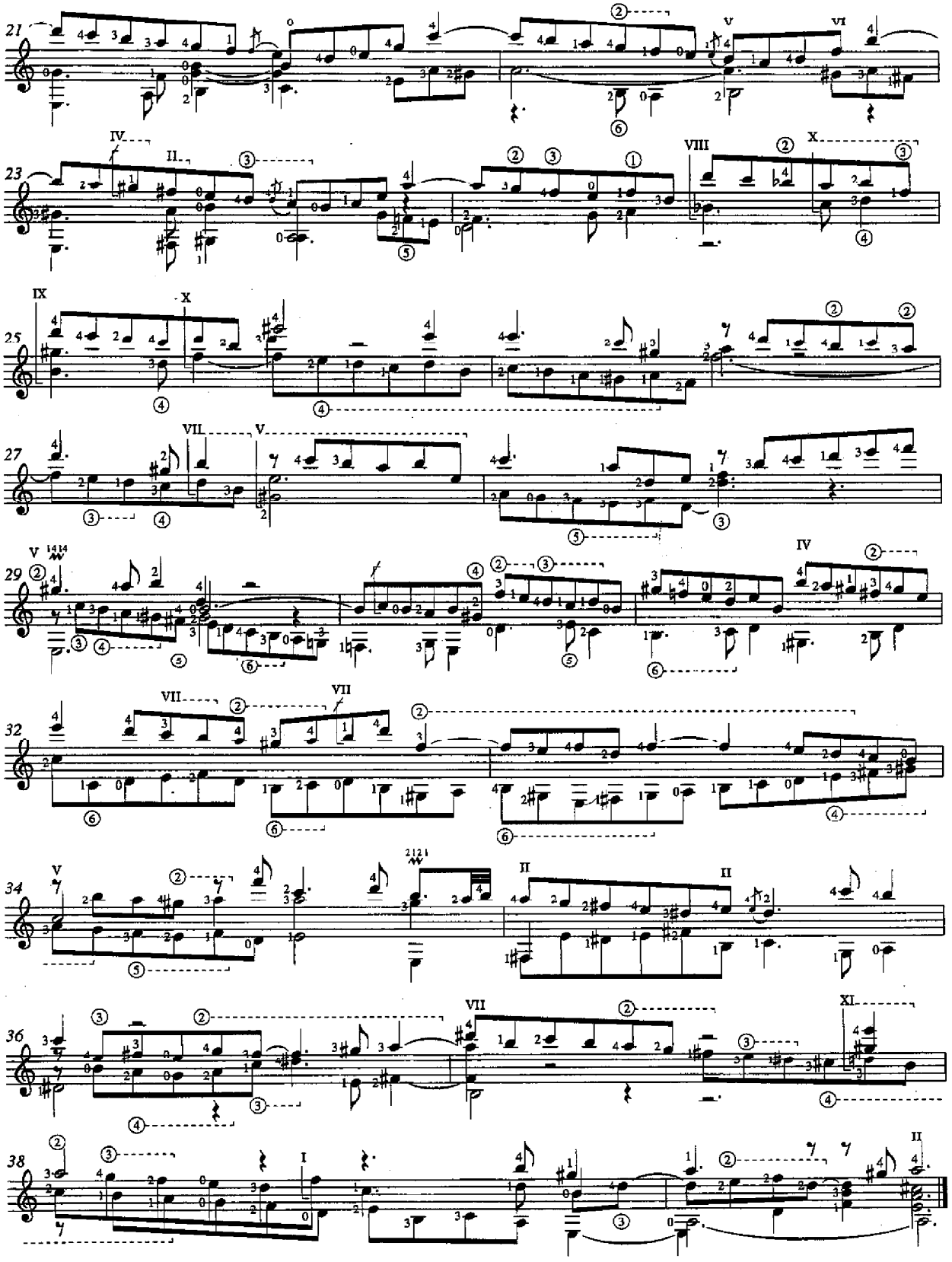
Transcription by Alfredo Sánchez

Original key: c♯ minor

J.S. Bach (1685-1750)

All ornamentation in this Prelude is original.
It may be selected at the player's option.





Vol. I, Prelude 6

BWV 851

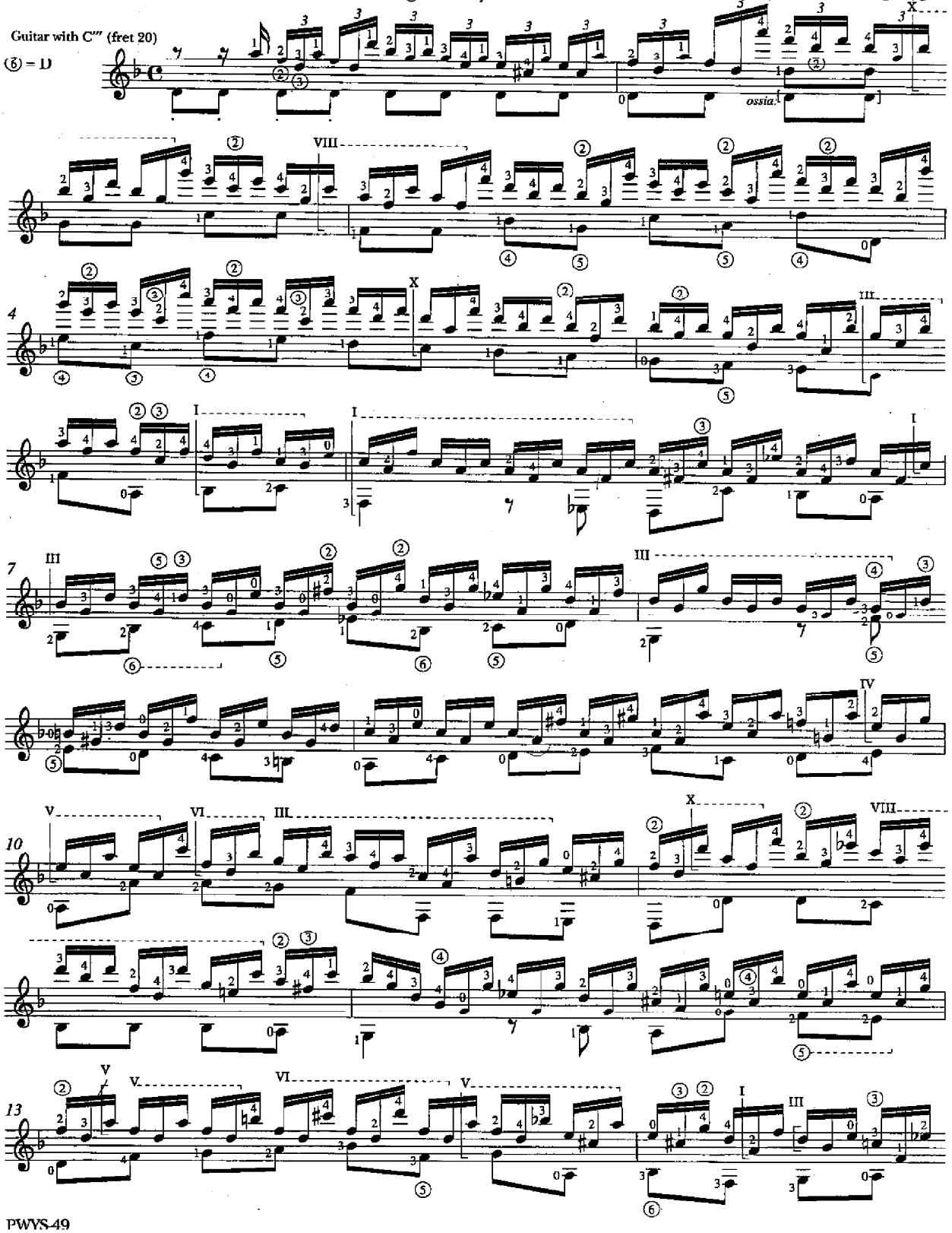
Original key: d minor

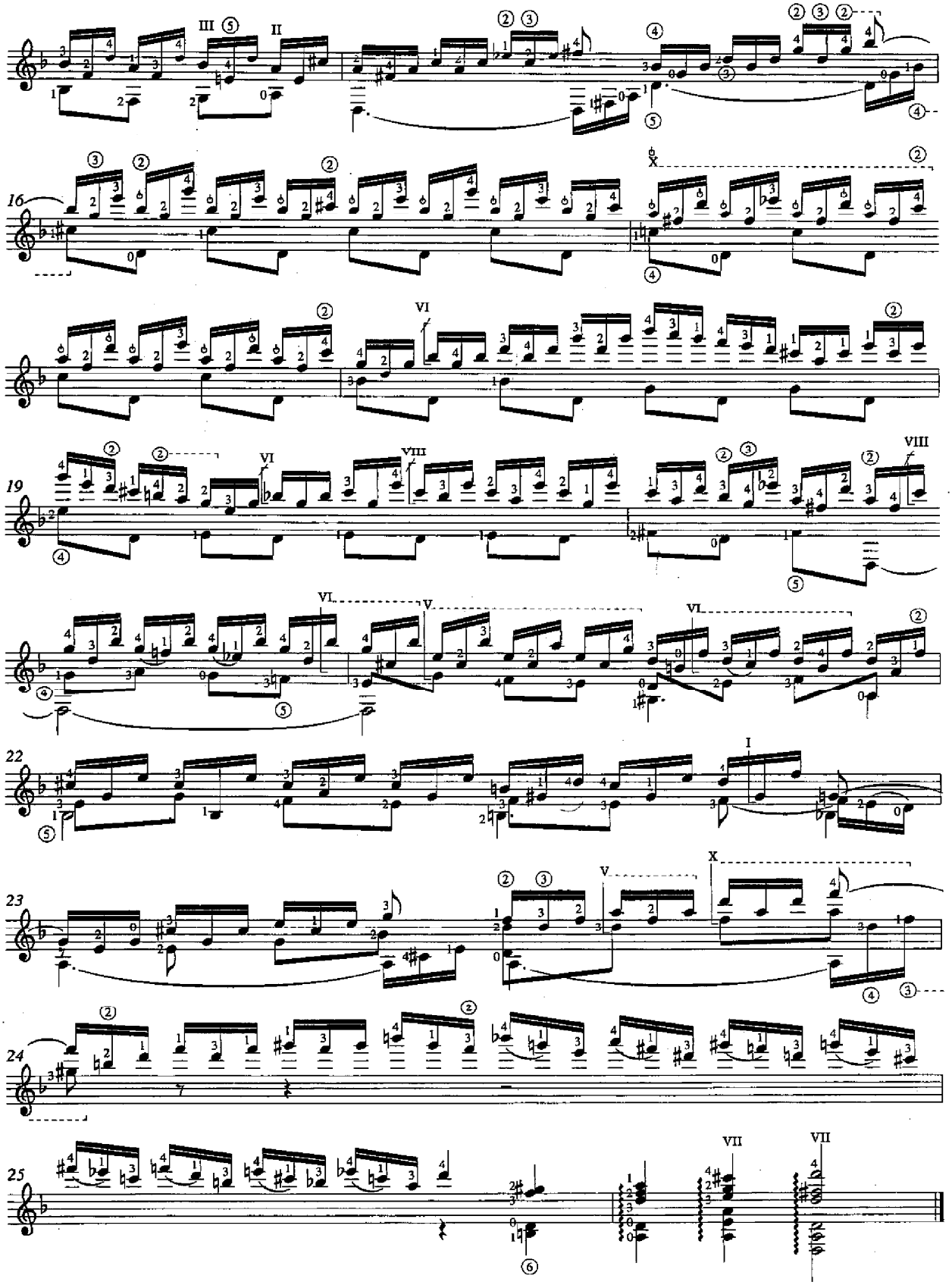
Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

Guitar with C‴ (fret 20)

⑥ = D




III
II
16
VI
VIII
19
VI
VIII
VI
V
VI
22
I
23
V
X
24
25
VII
VII

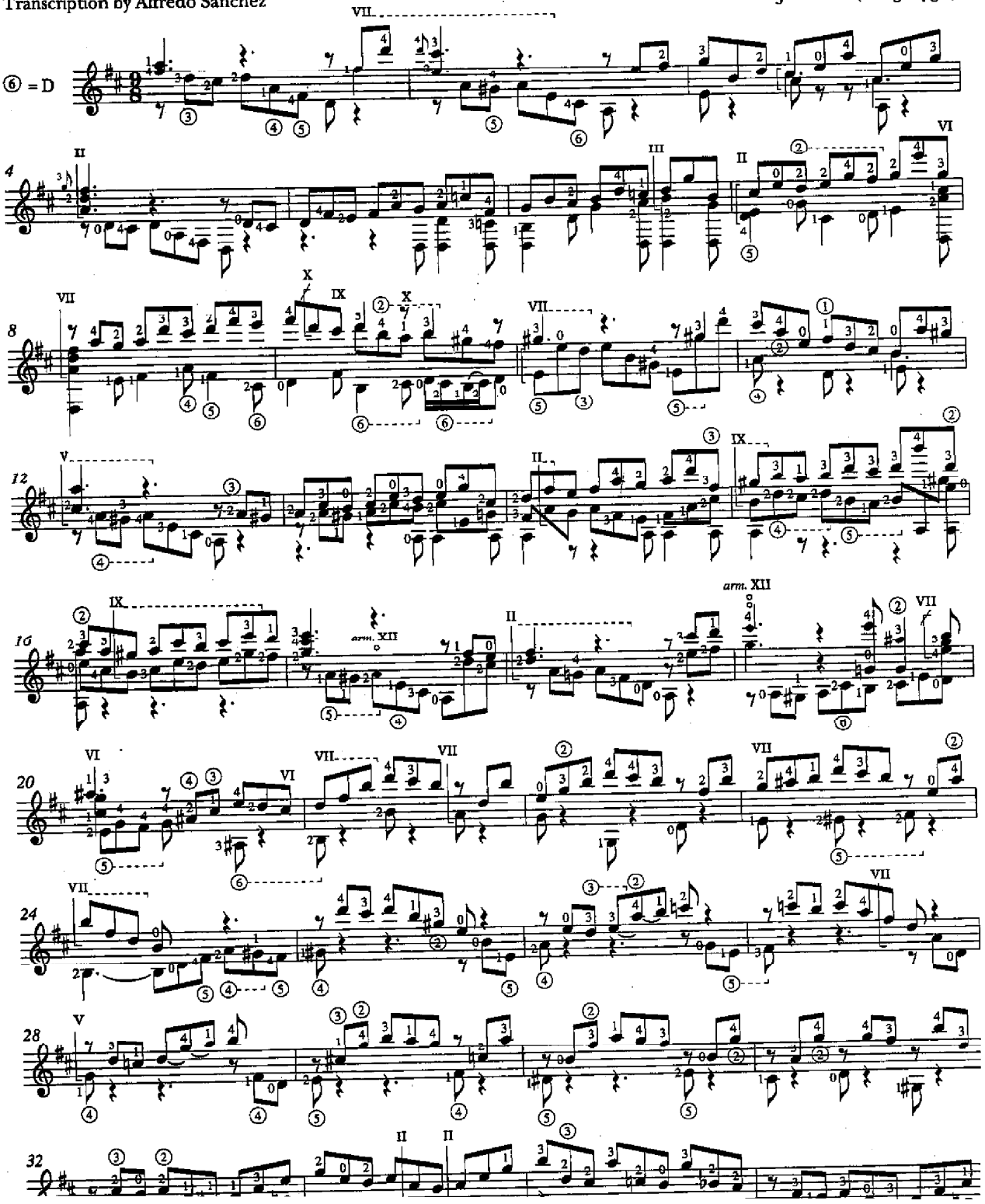
Vol. II, Prelude 7

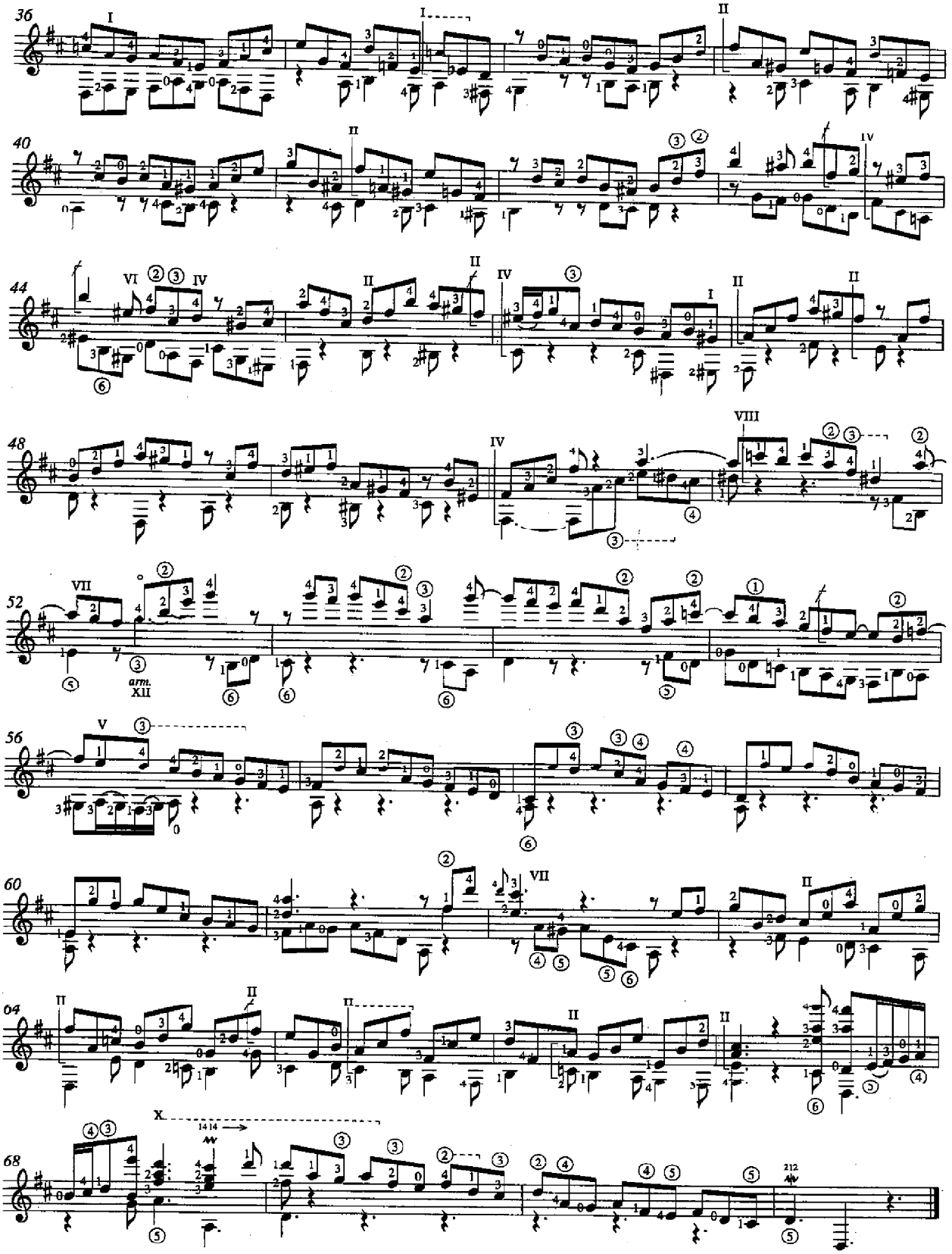
BWV 876

Original key: Eb Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




36
40
44
48
52
56
60
64
68
arm.
XII
1414
212

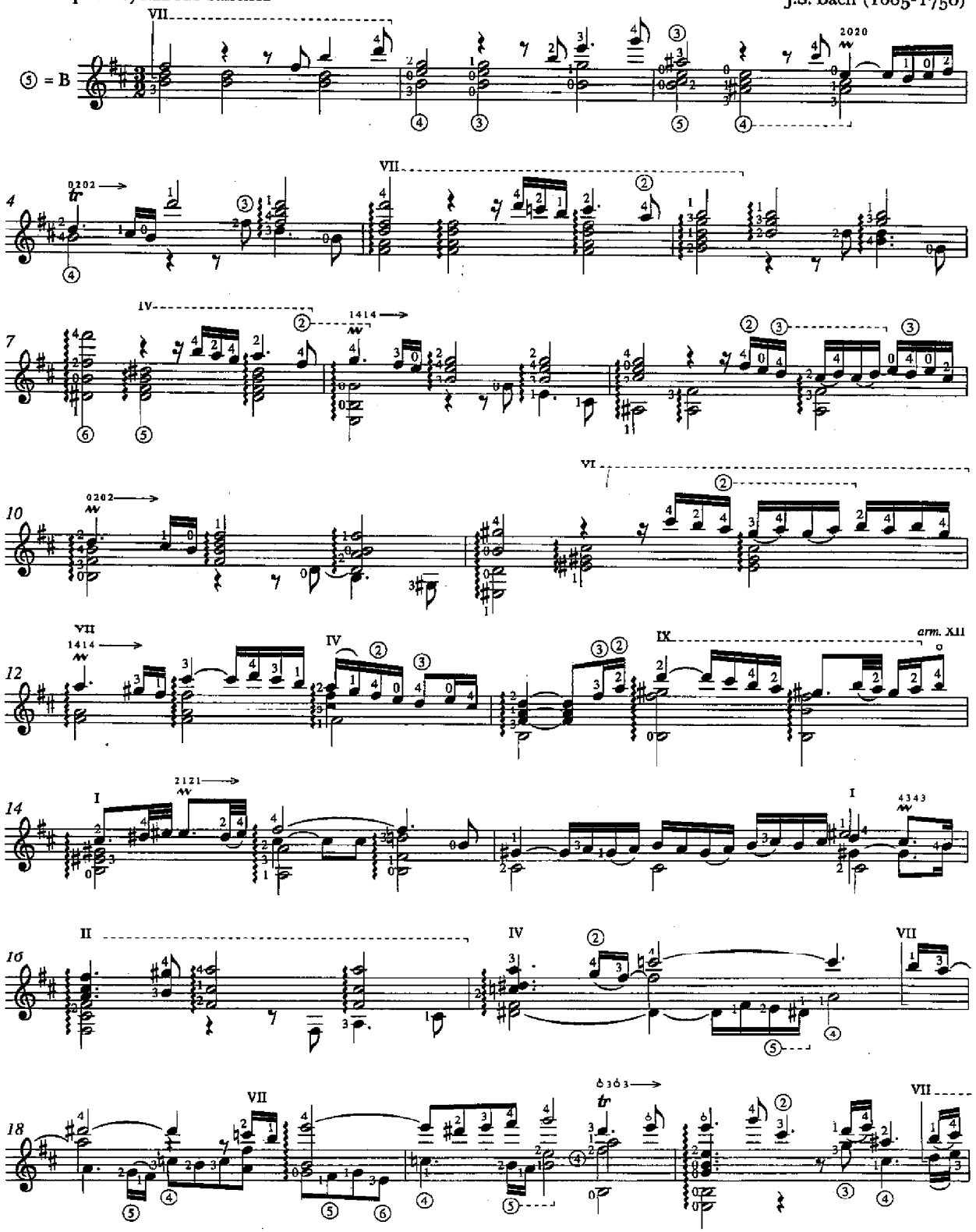
Vol. I, Prelude 8

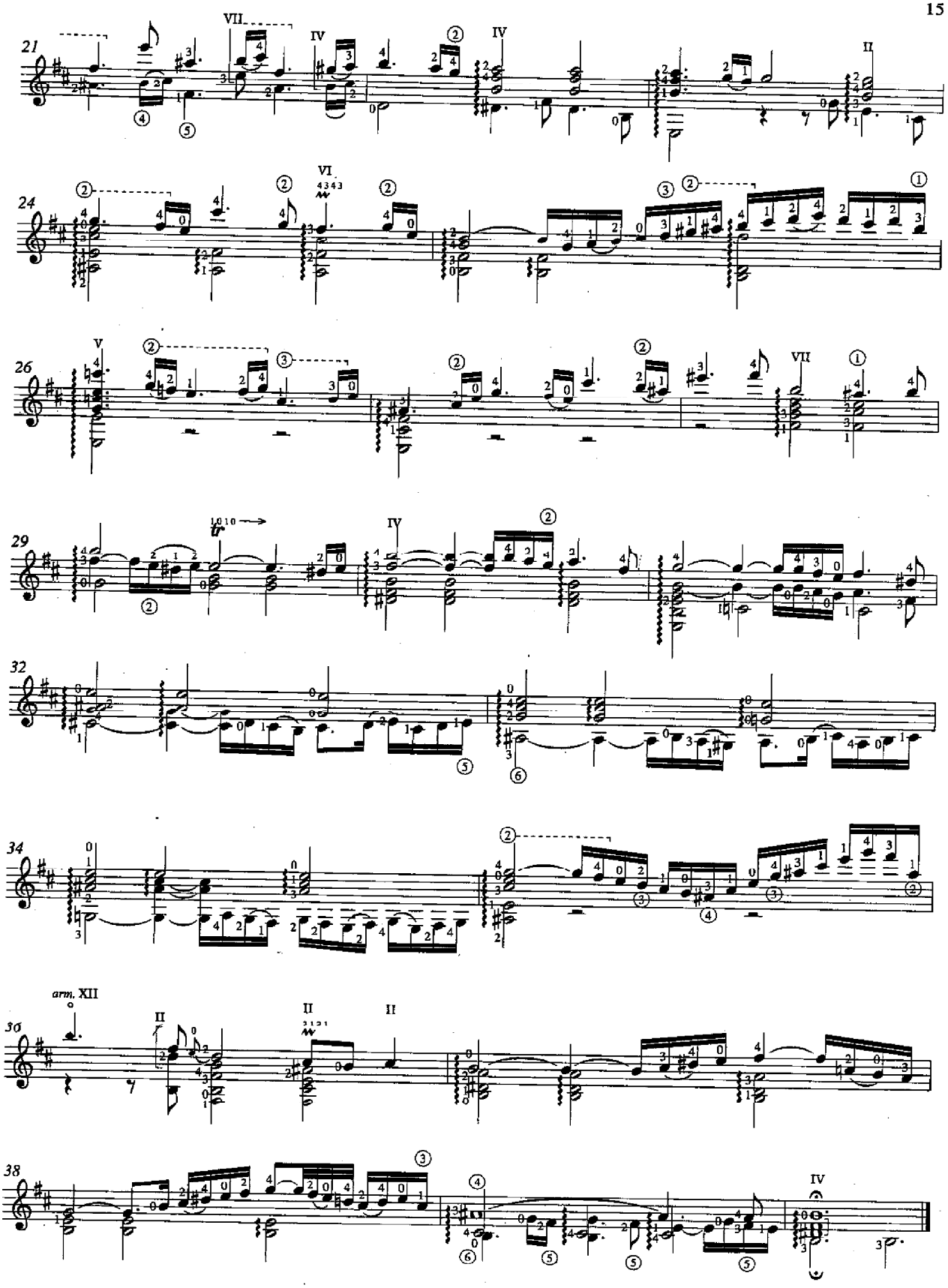
BWV 853

Original key: e♭ minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




21
24
26
29
32
34
arm. XII
36
38

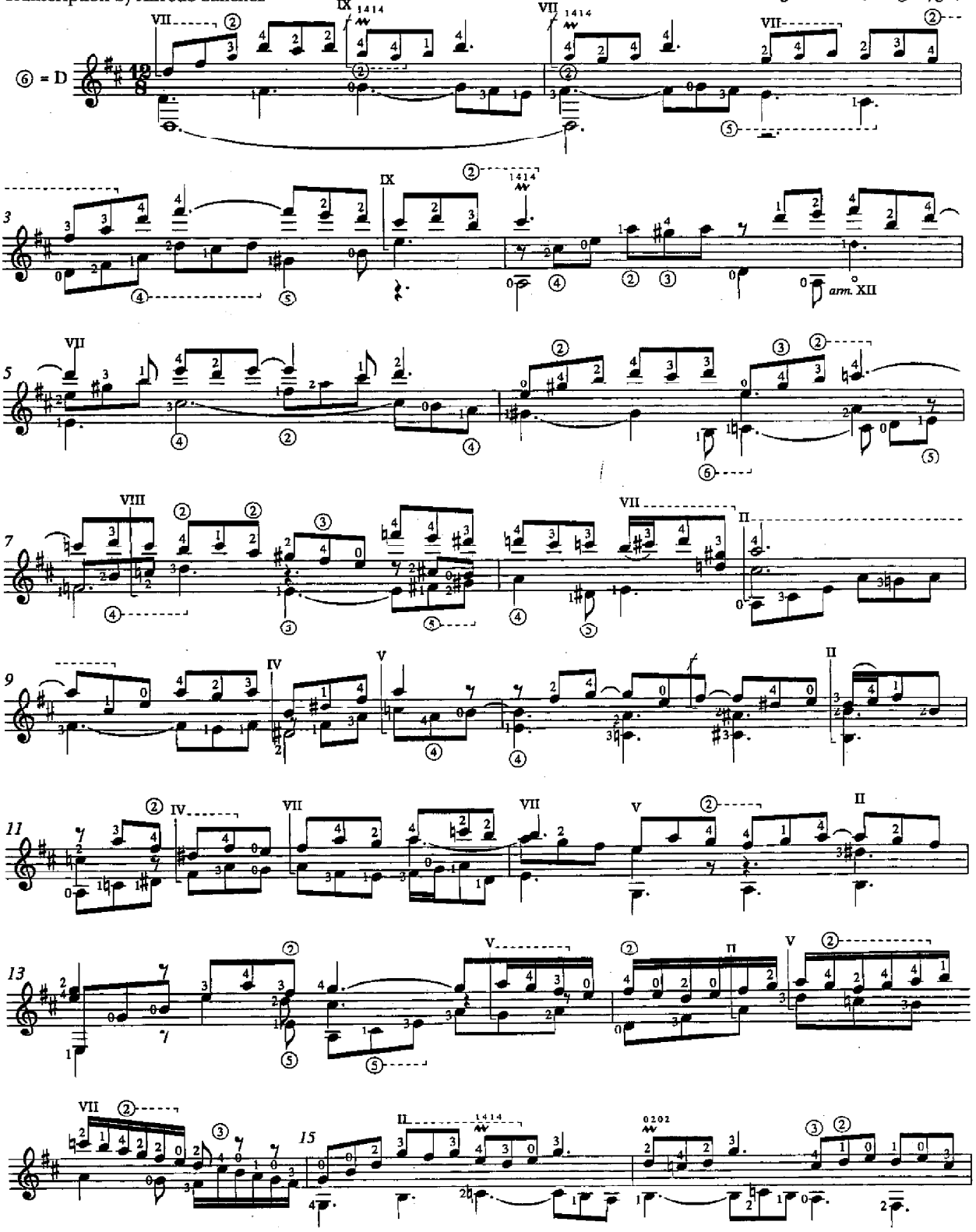
Vol. I, Prelude 9

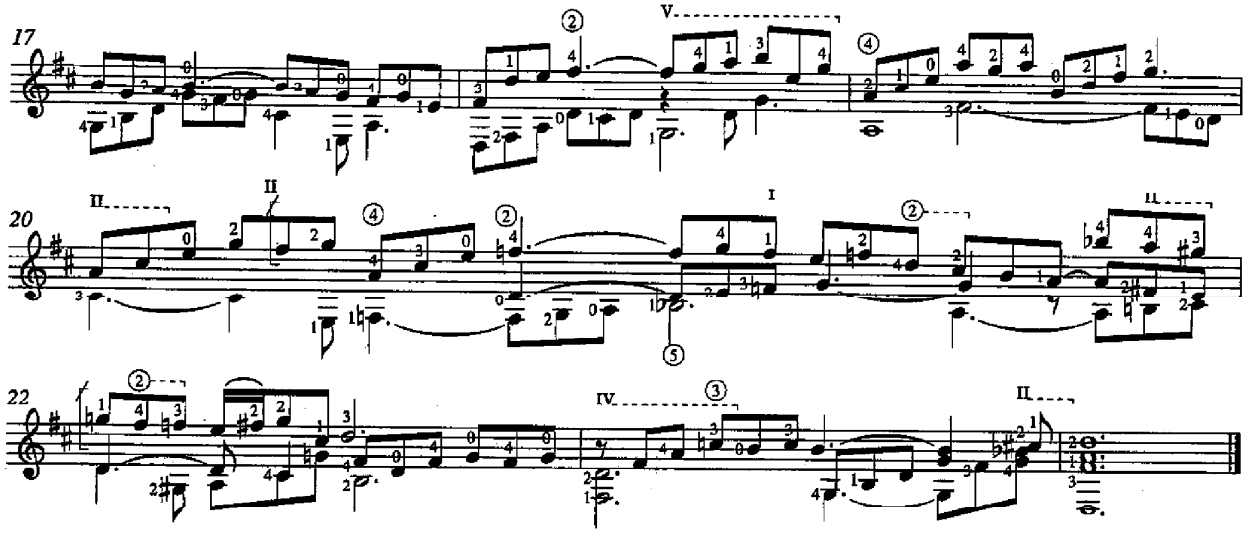
BWV 854

Original key: E Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)





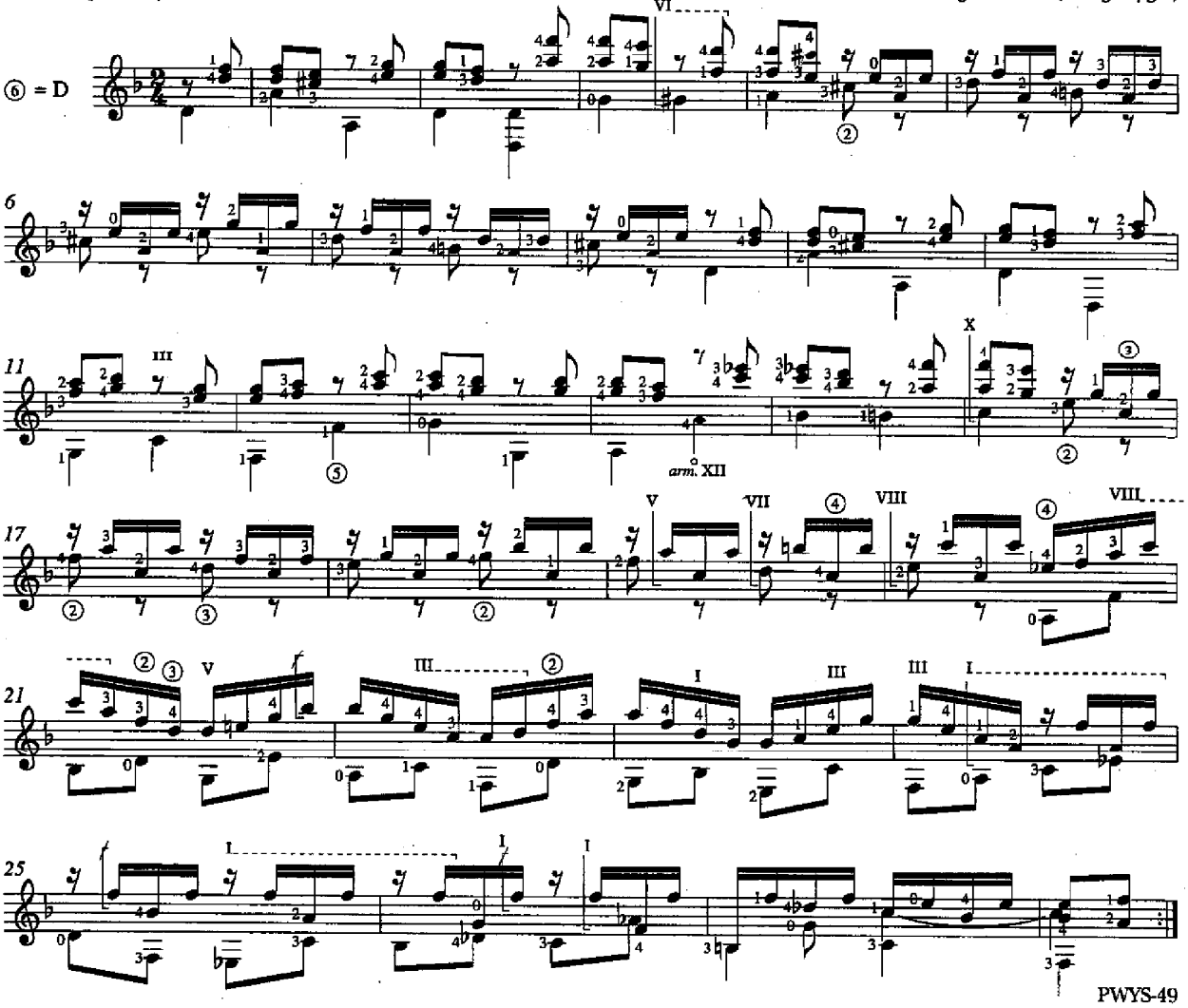
Vol. II, Prelude 12

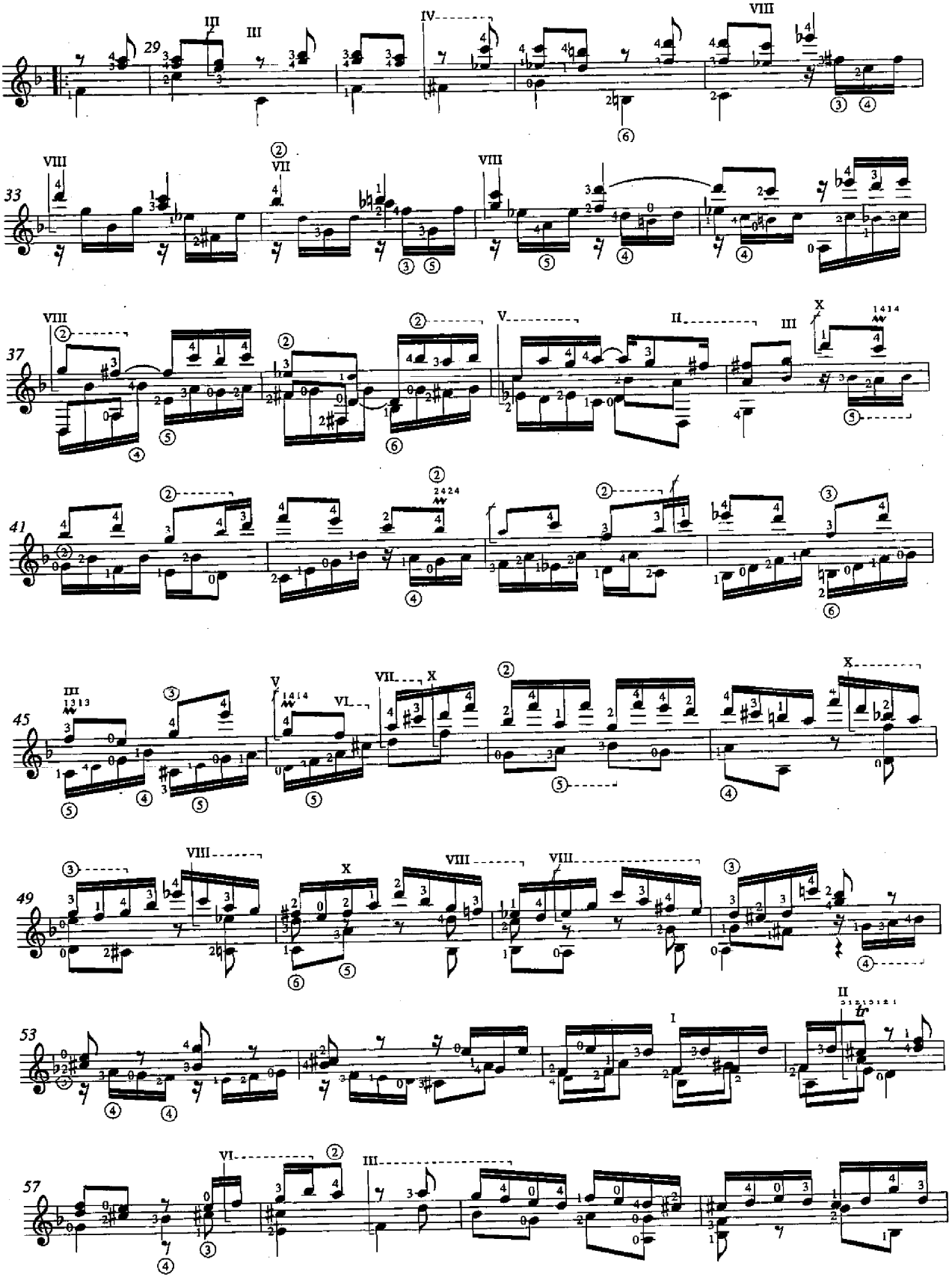
BWV 881

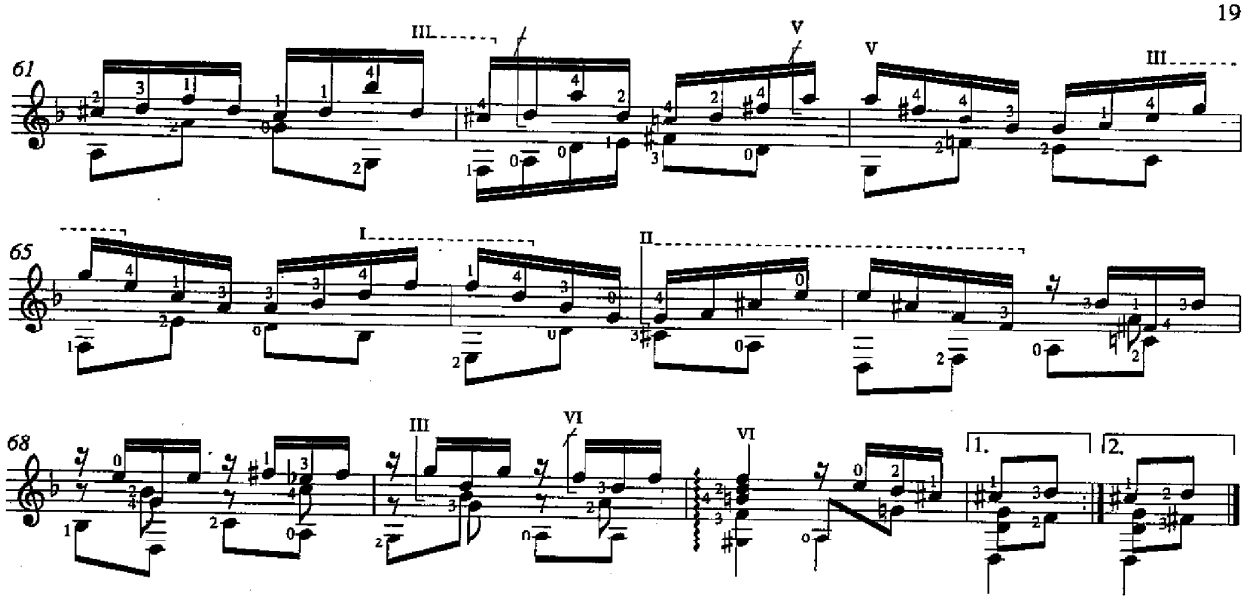
Original key: f minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)







major mode on repeat is optional.

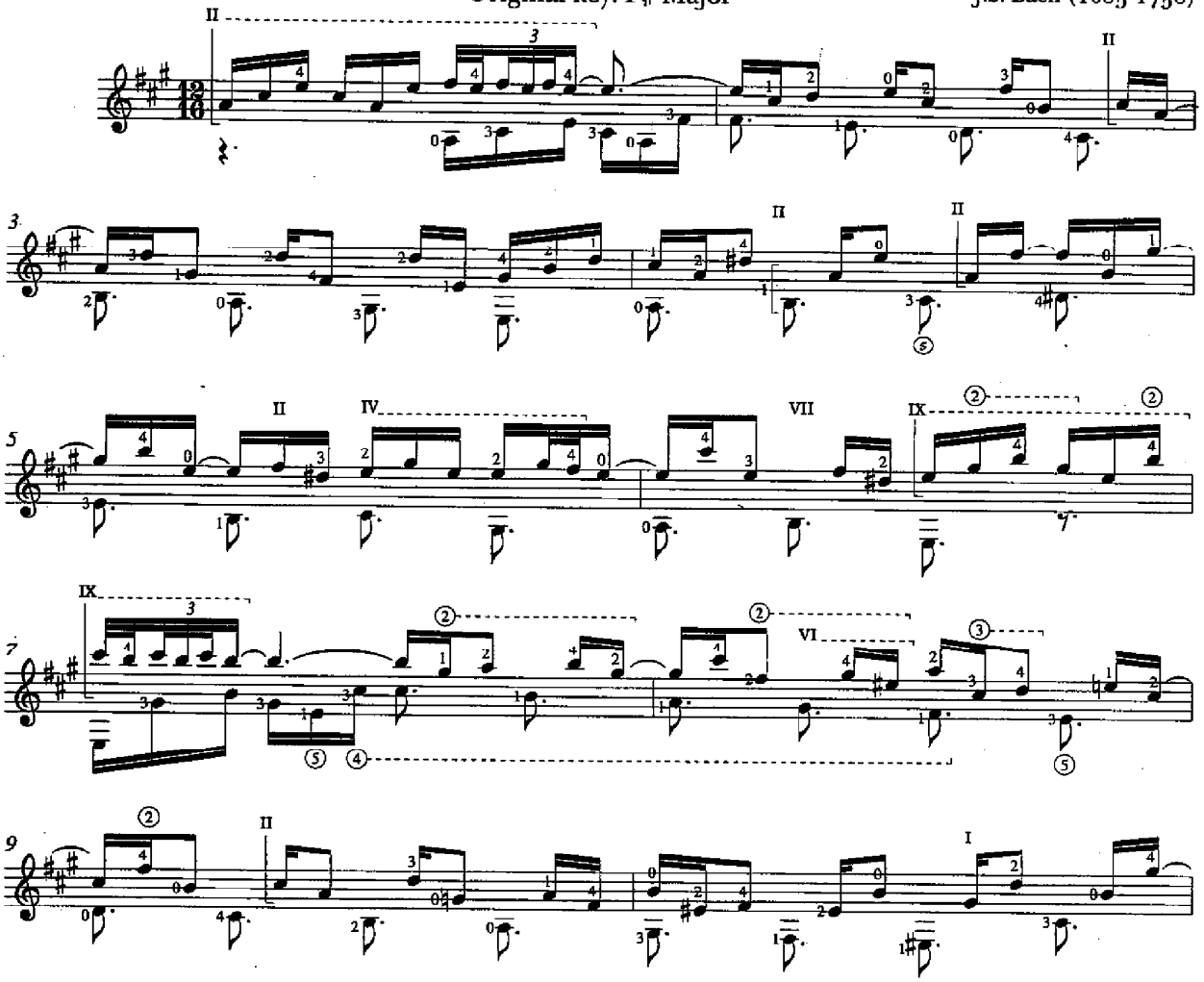
Vol. I, Prelude 13

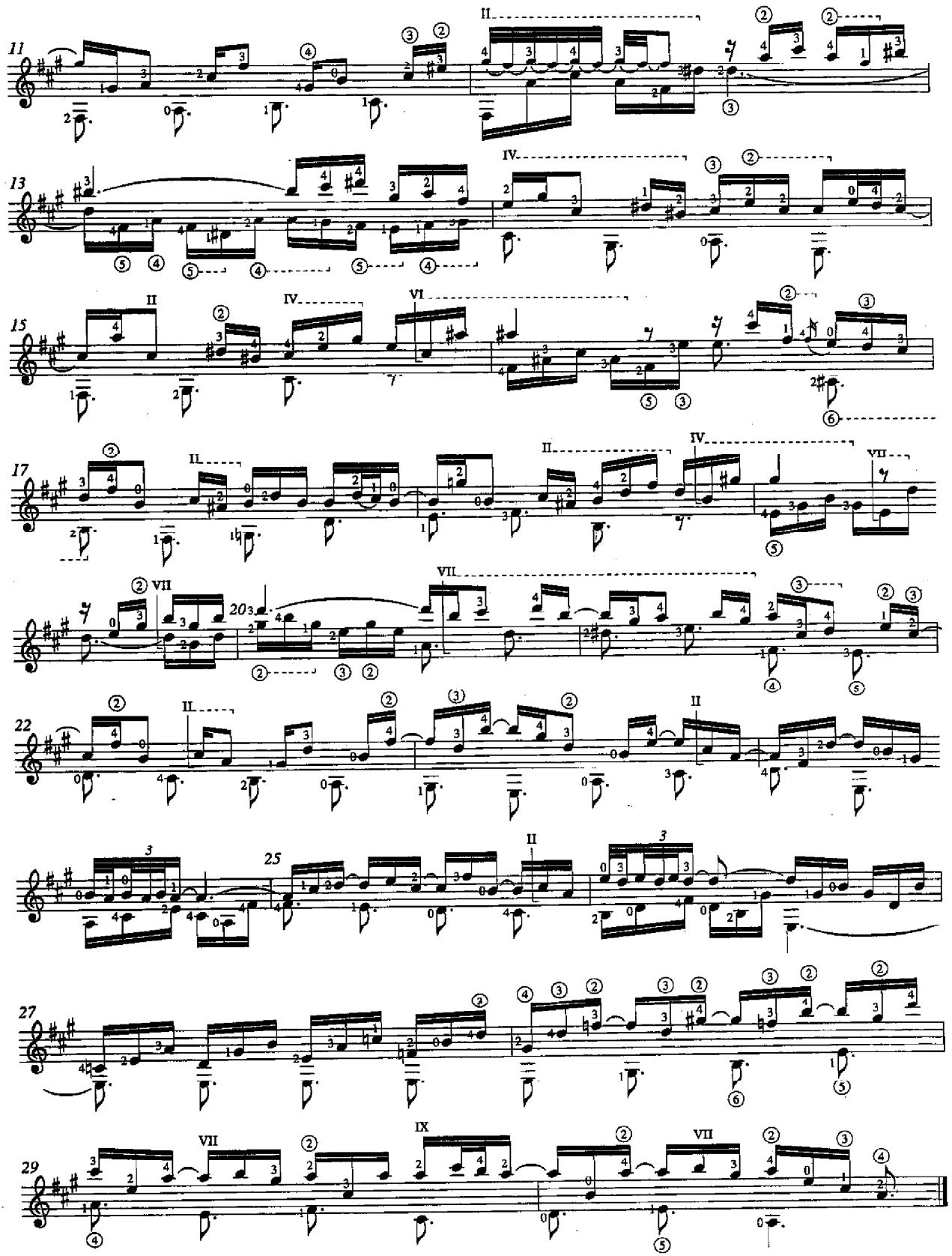
BWV 858

Transcription by Alfredo Sánchez

Original key: F♯ Major

J.S. Bach (1685-1750)





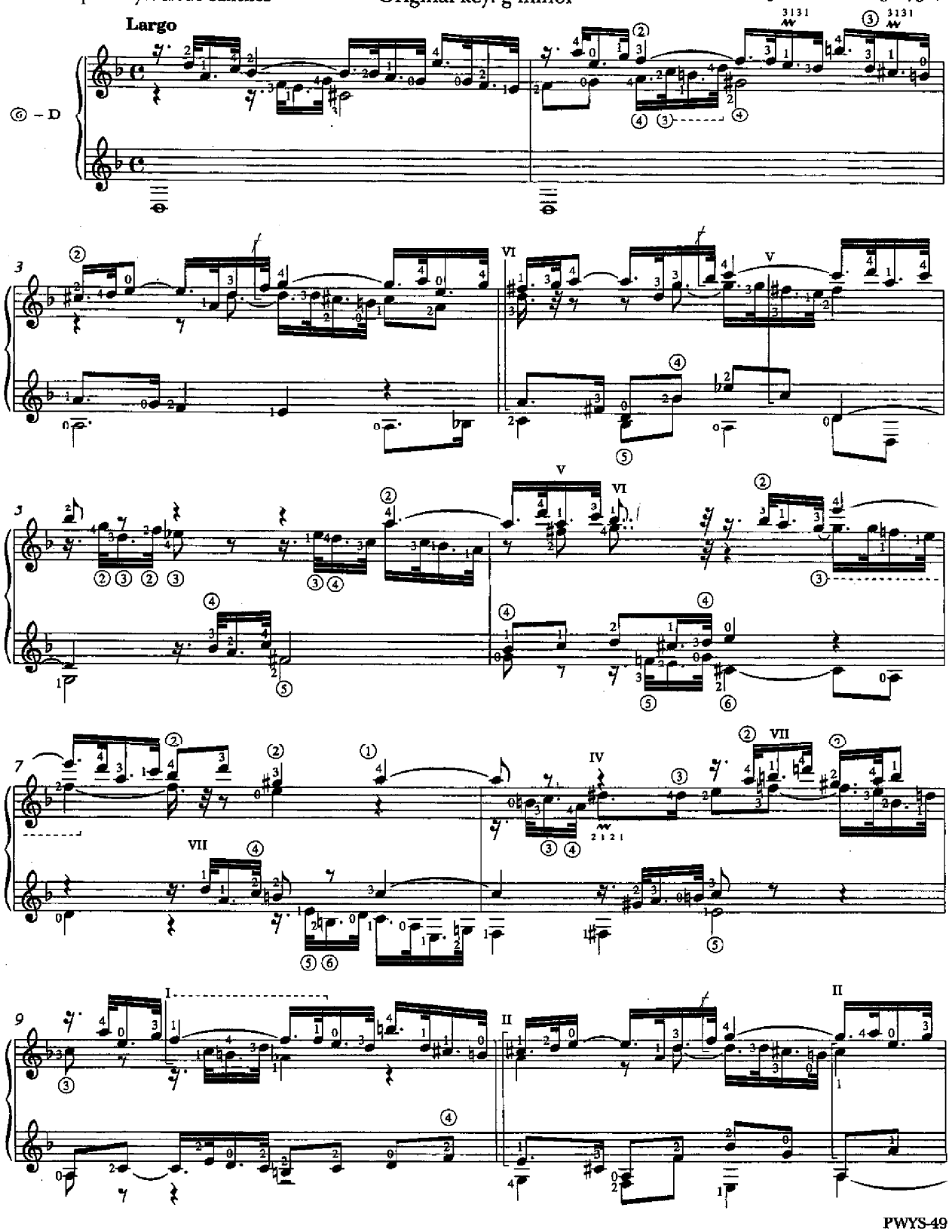
Vol. II, Prelude 16

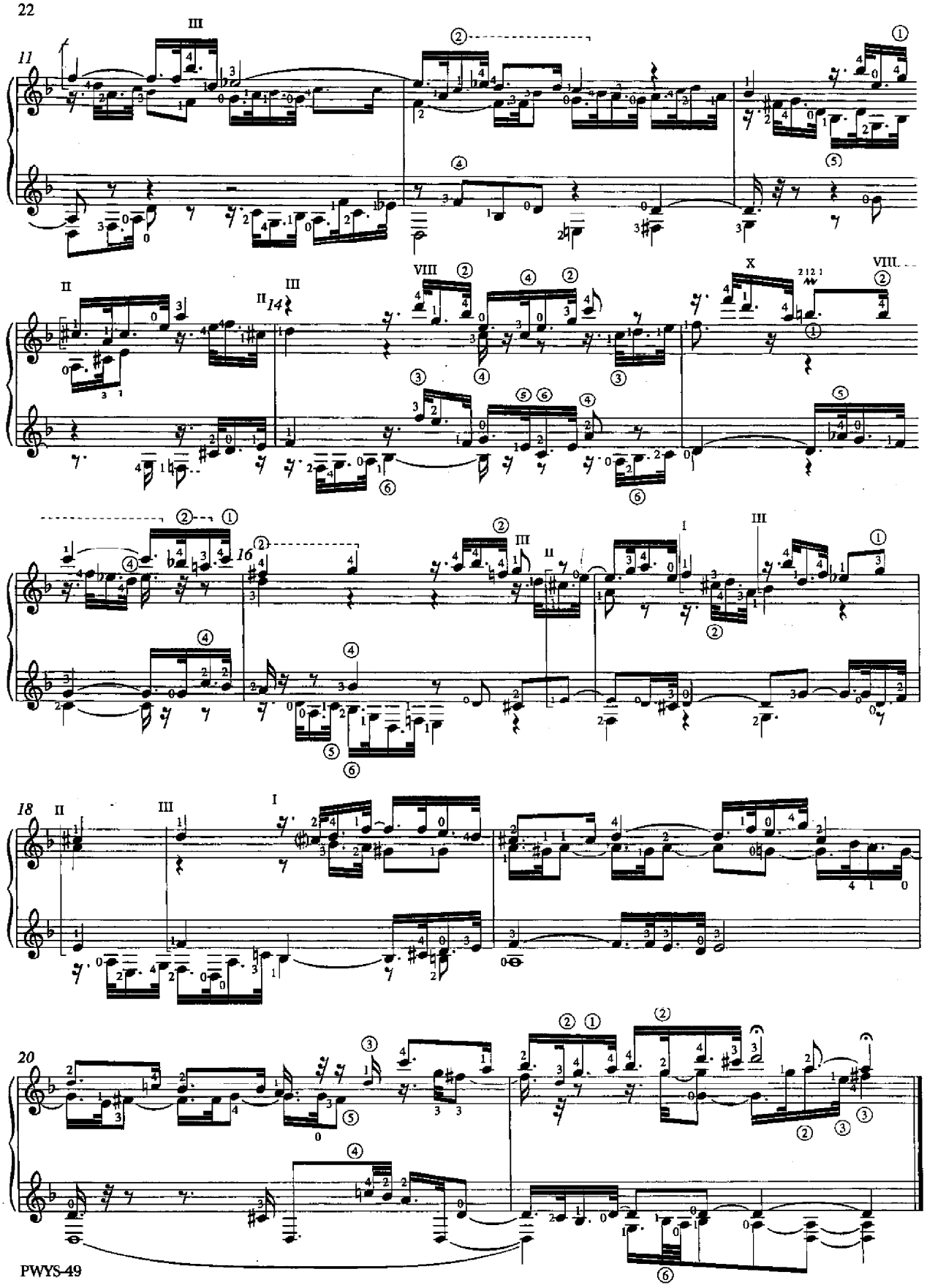
BWV 885

Transcription by Alfredo Sánchez

Original key: g minor

J.S. Bach (1685-1750)





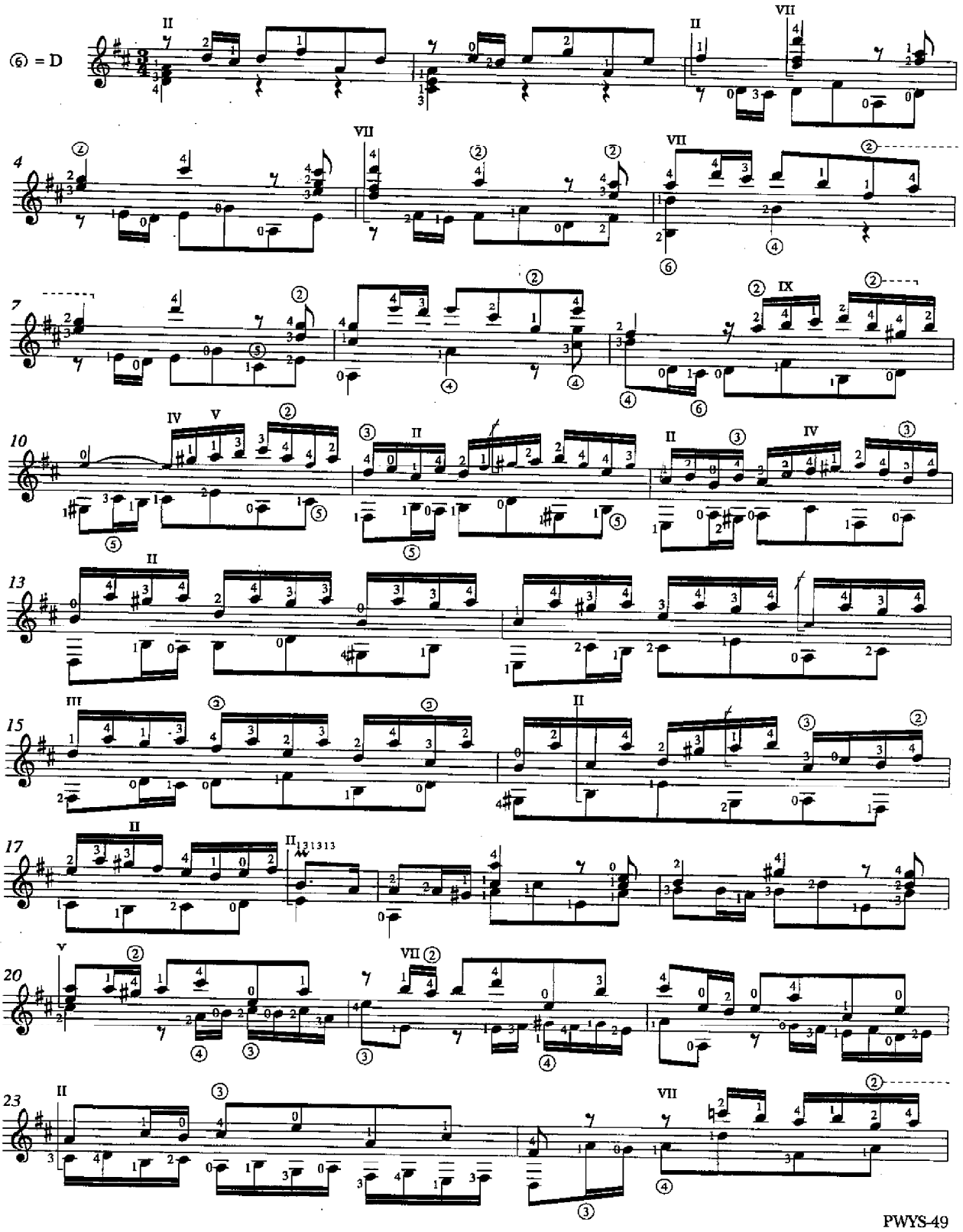
Vol. I, Prelude 17

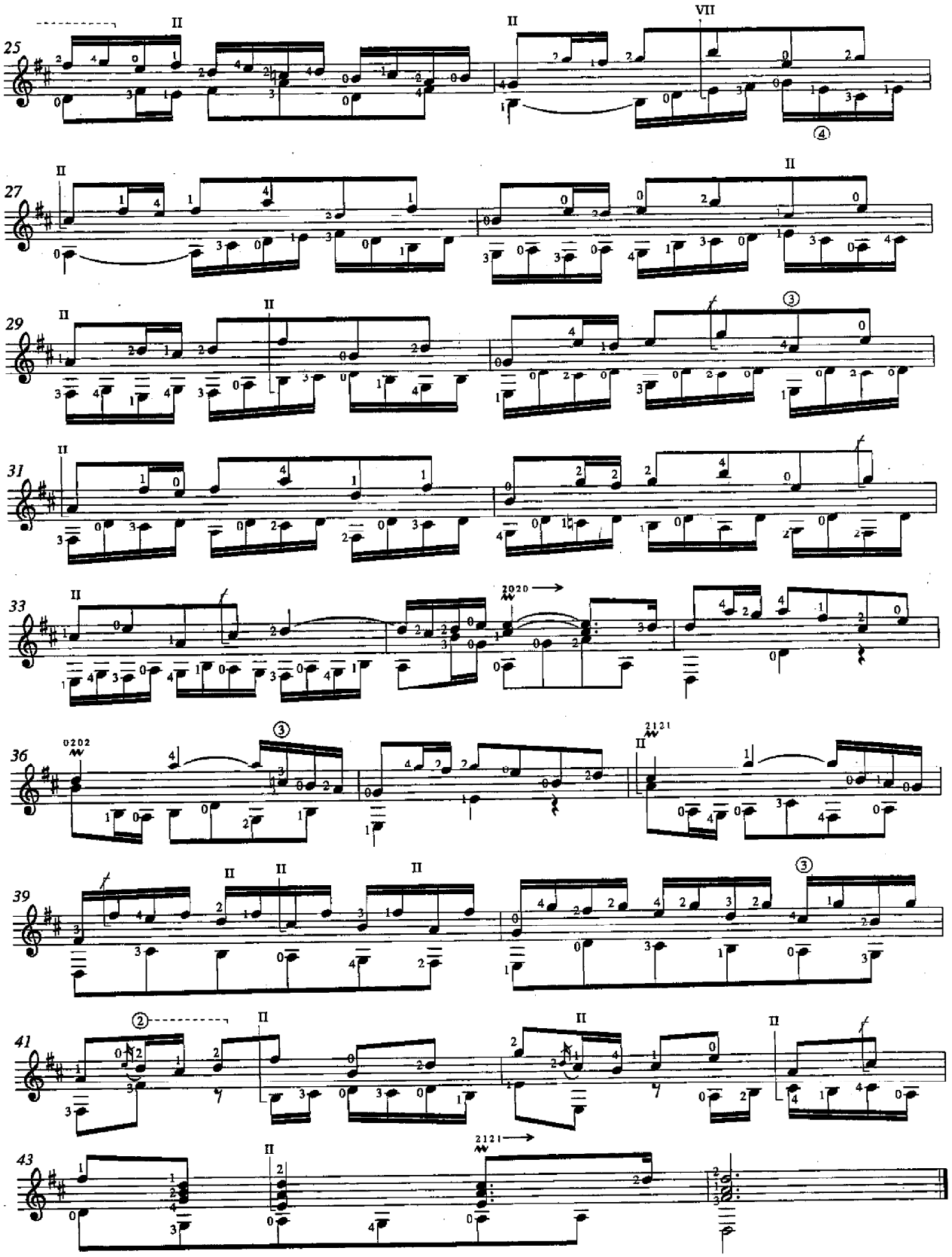
BWV 862

Original key: Ab Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)





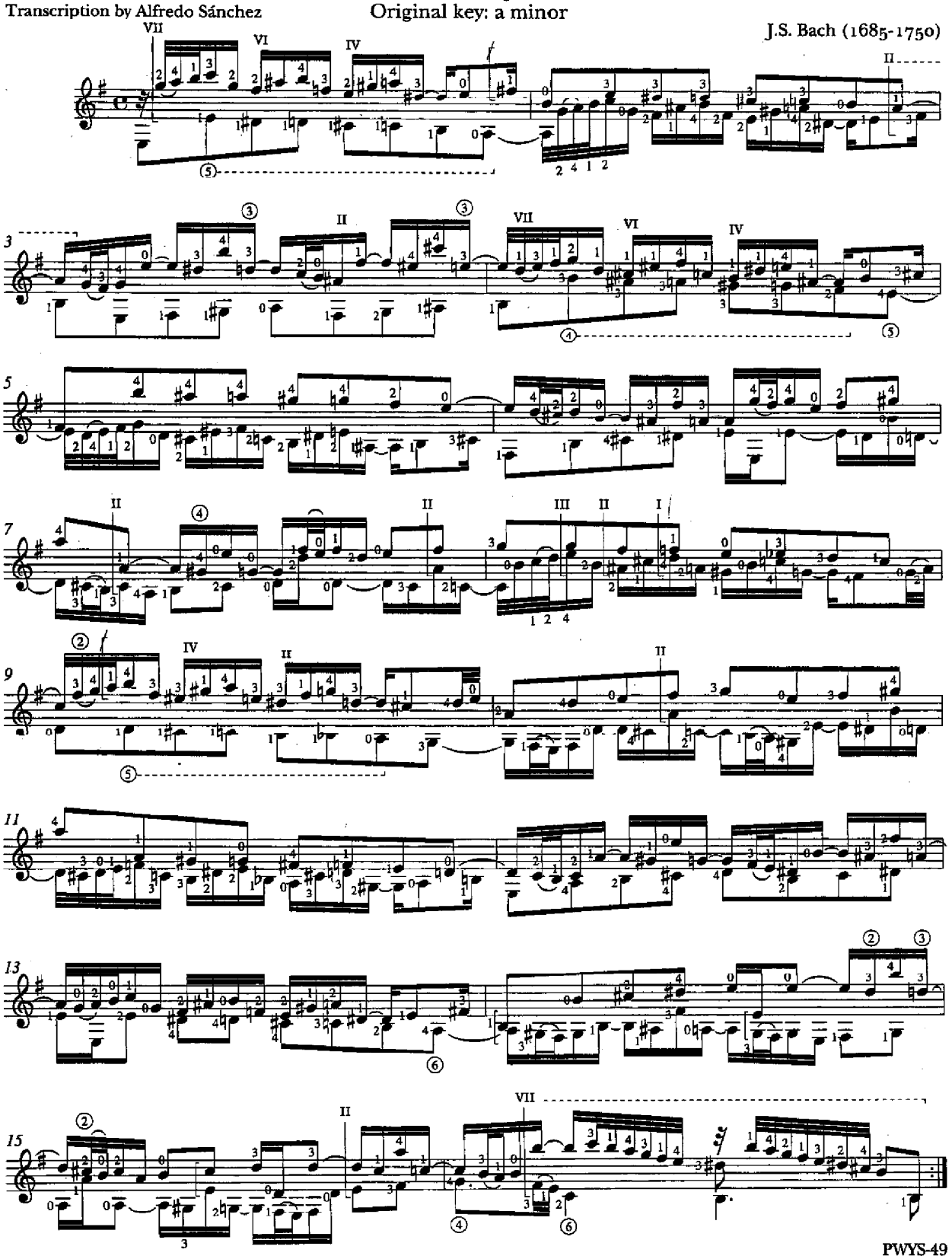
Vol. II, Prelude 20

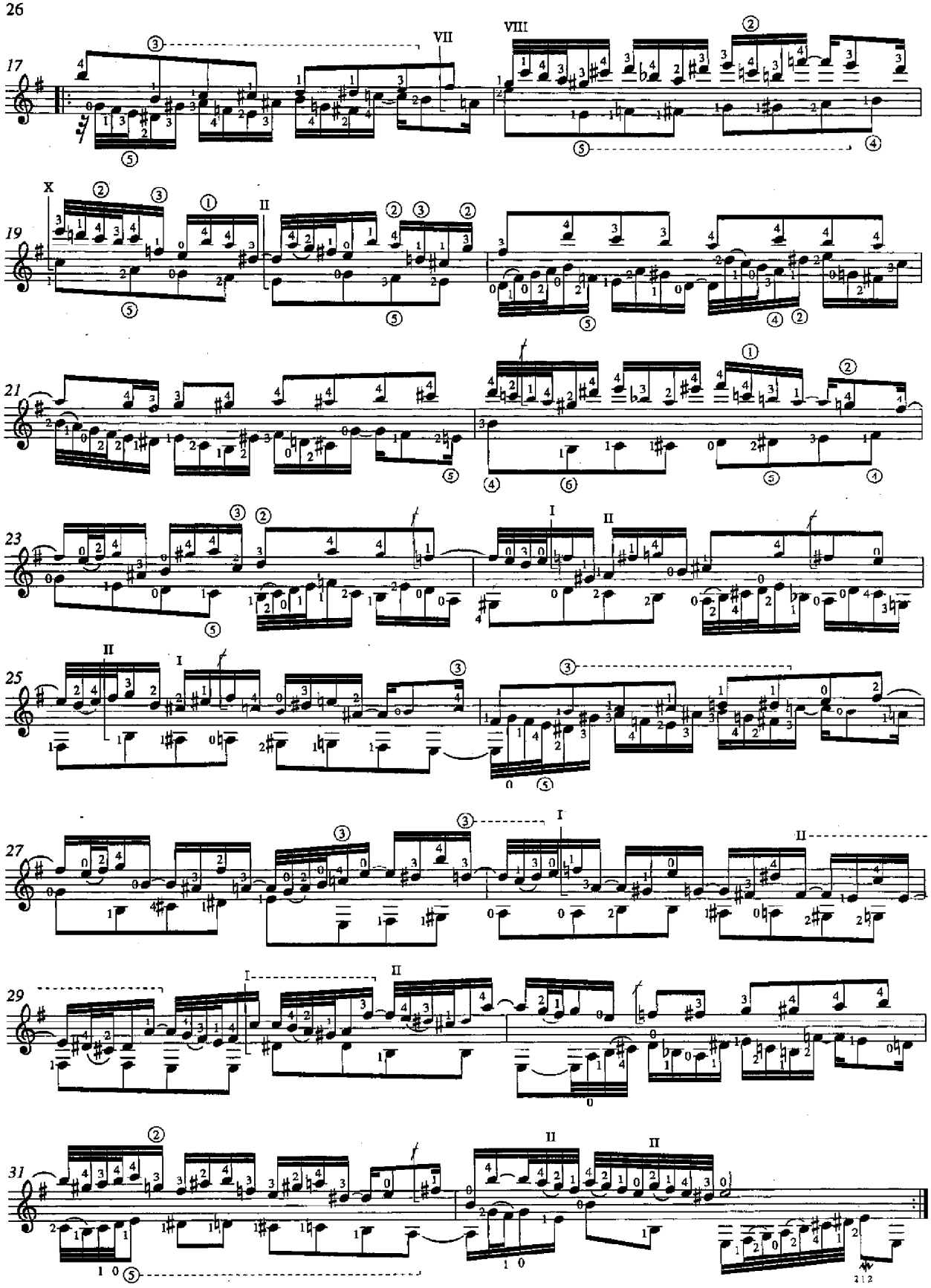
BWV 889

Transcription by Alfredo Sánchez

Original key: a minor

J.S. Bach (1685-1750)




17
19
21
23
25
27
29
31

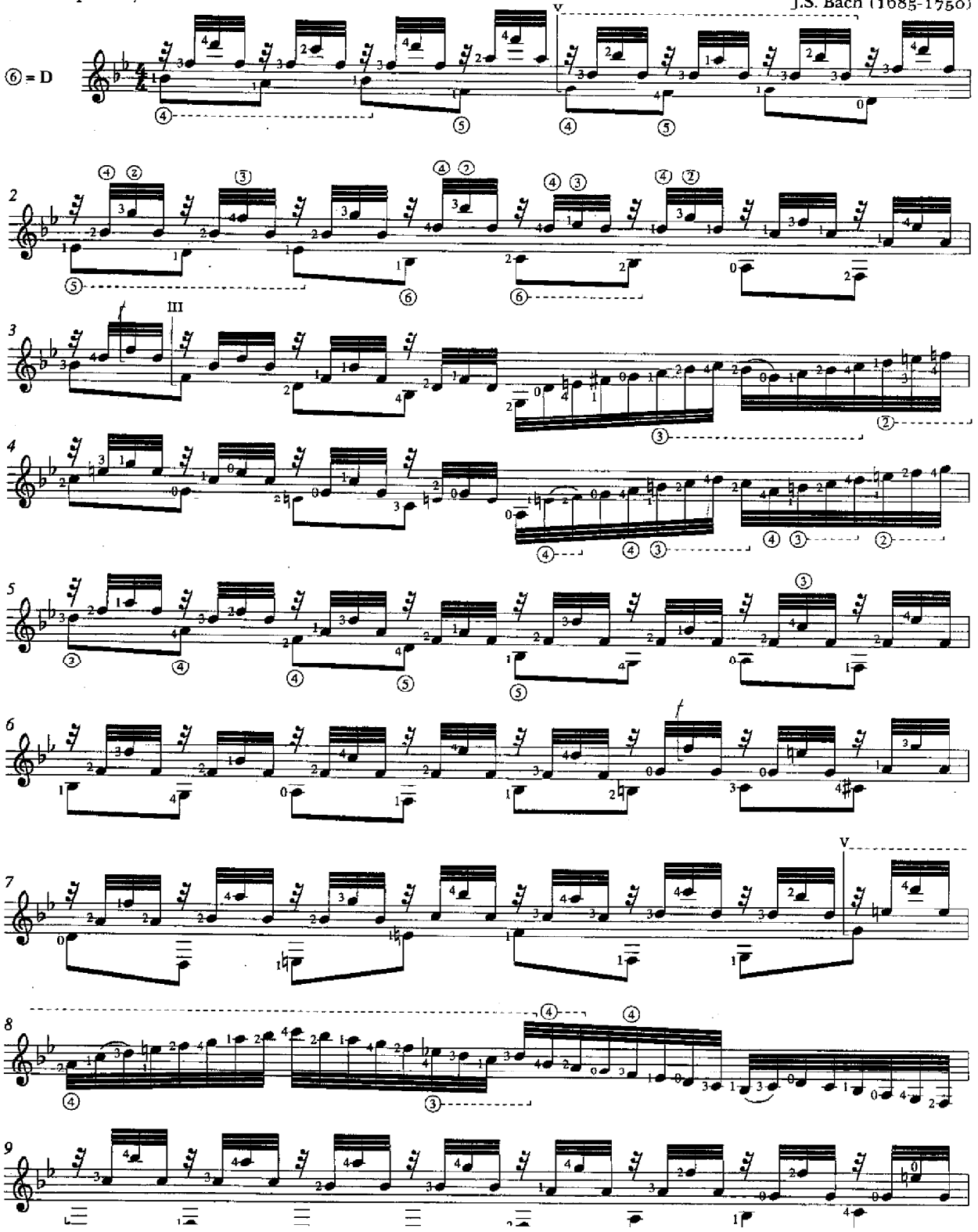
Vol. I, Prelude 21

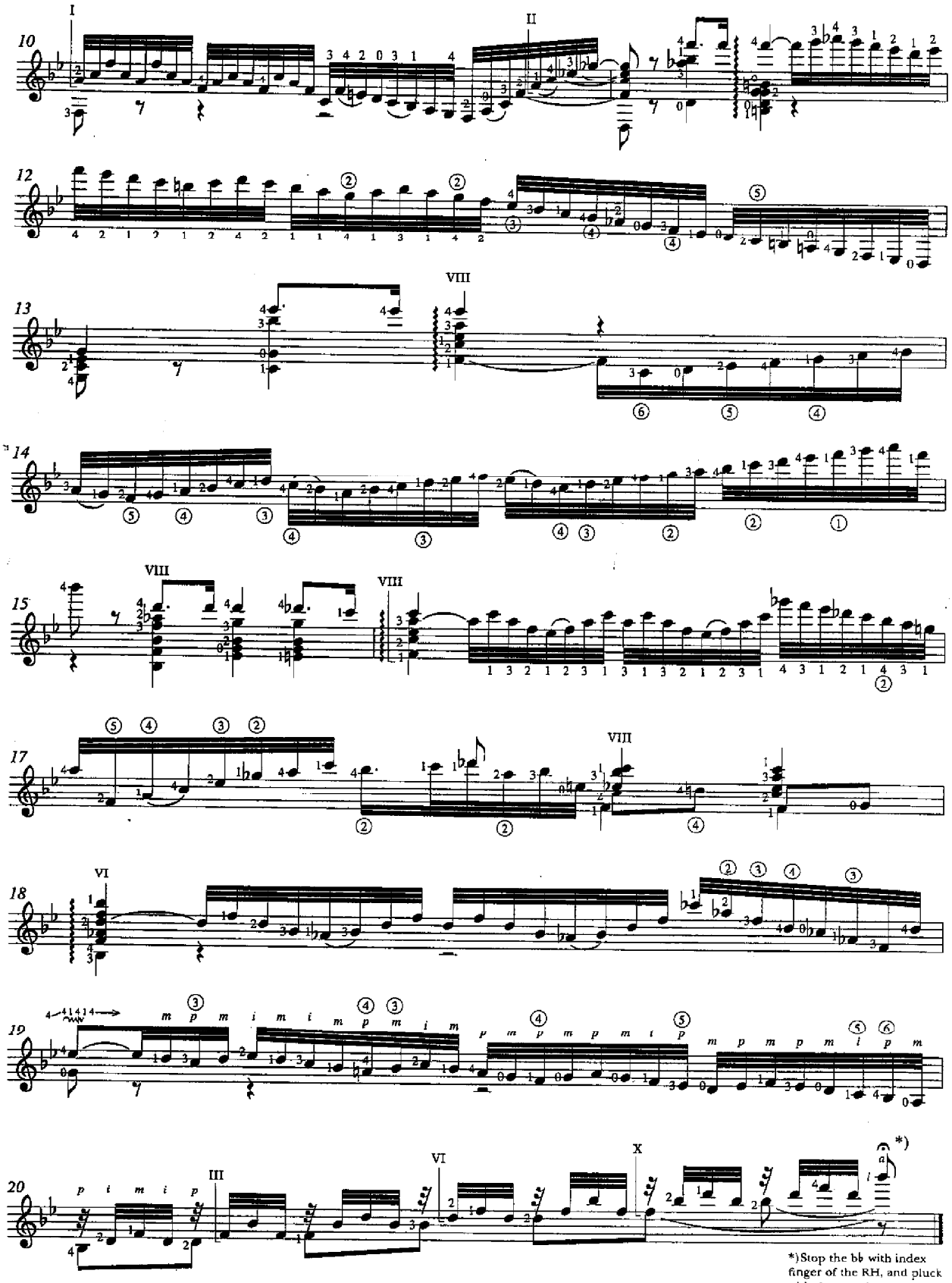
BWV 866

Original key: B♭ Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)





*)Stop the bb with index finger of the RH, and pluck with the annular.

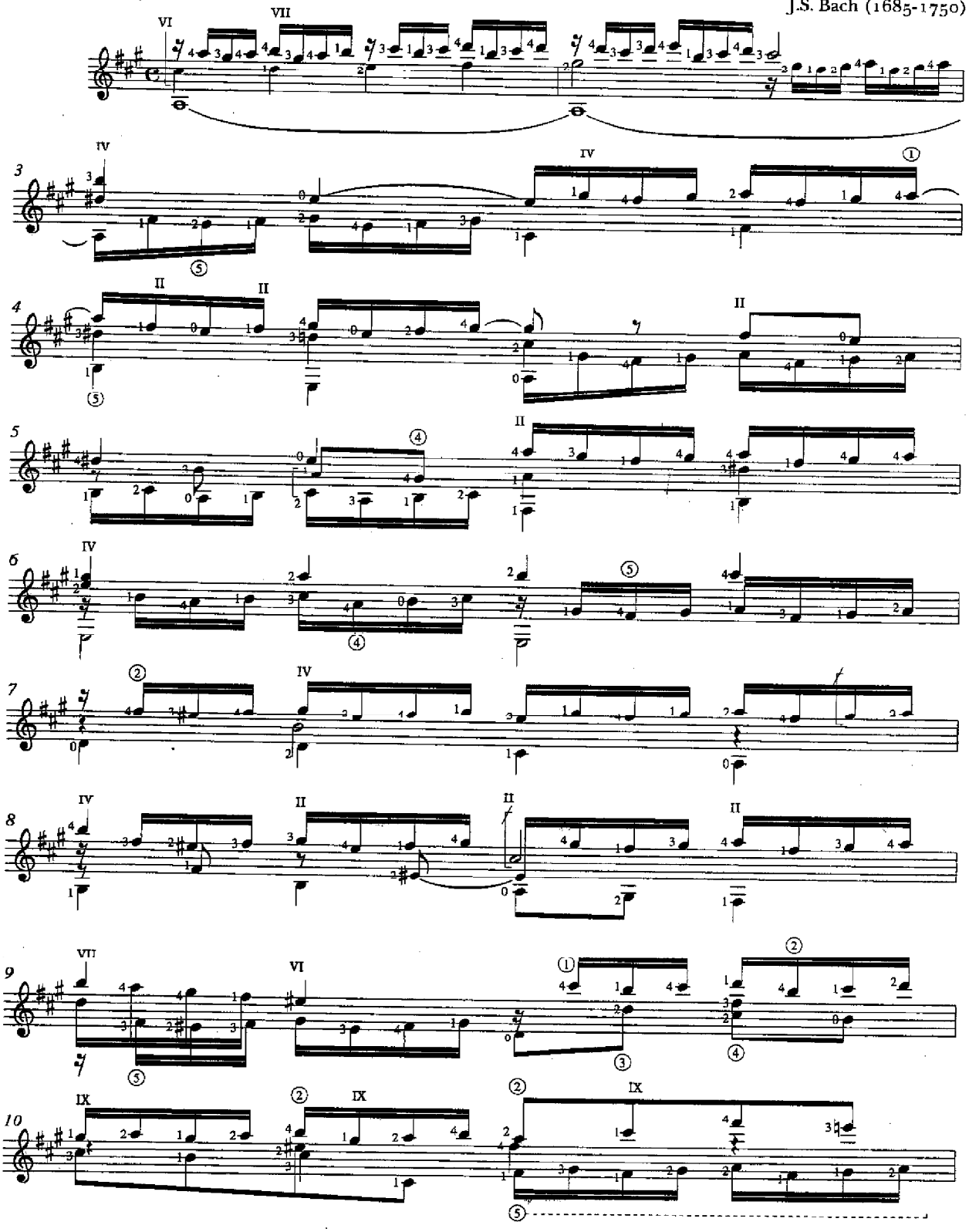
Vol. I, Prelude 23

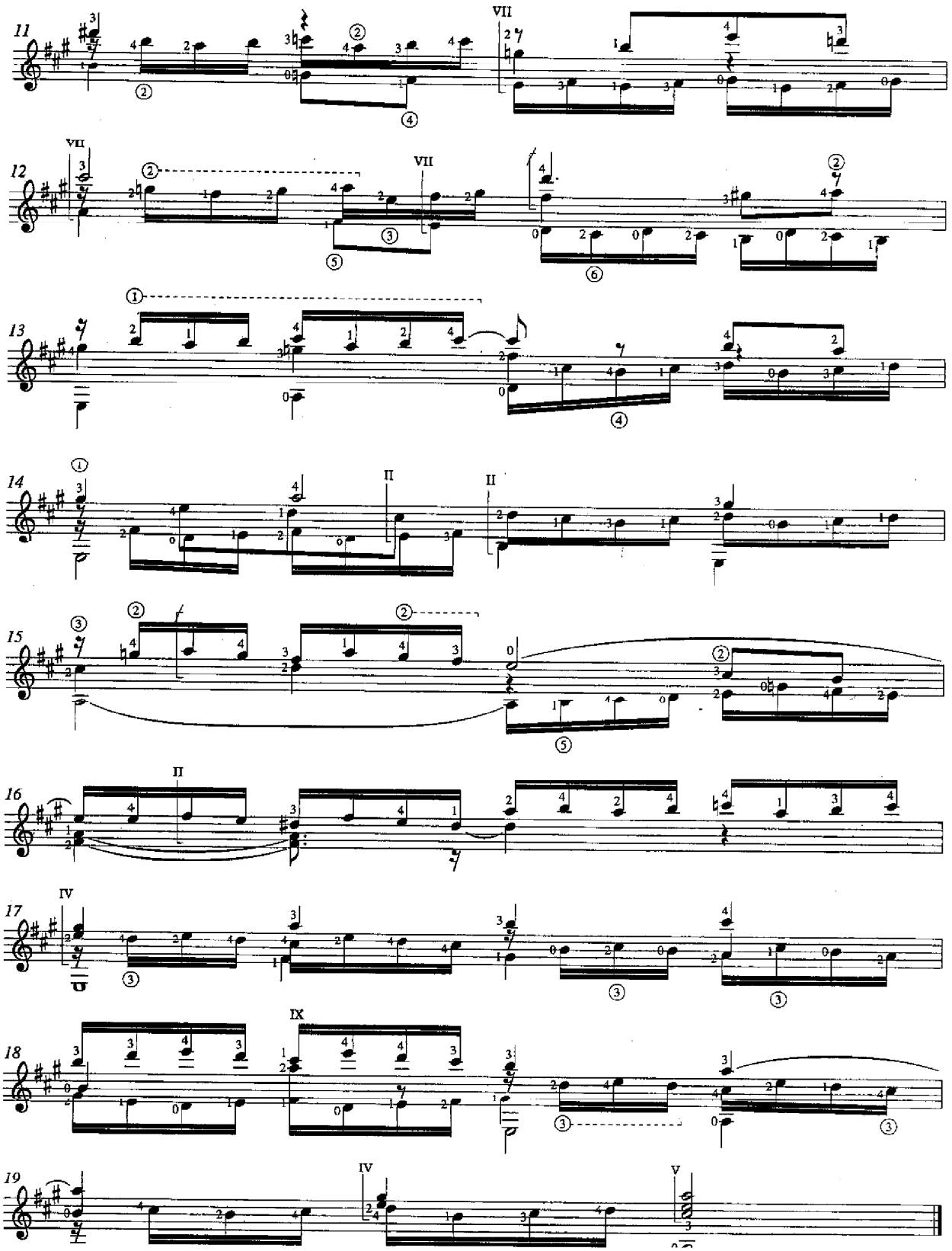
BWV 868

Original key: B Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




11
12
13
14
15
16
17
18
19

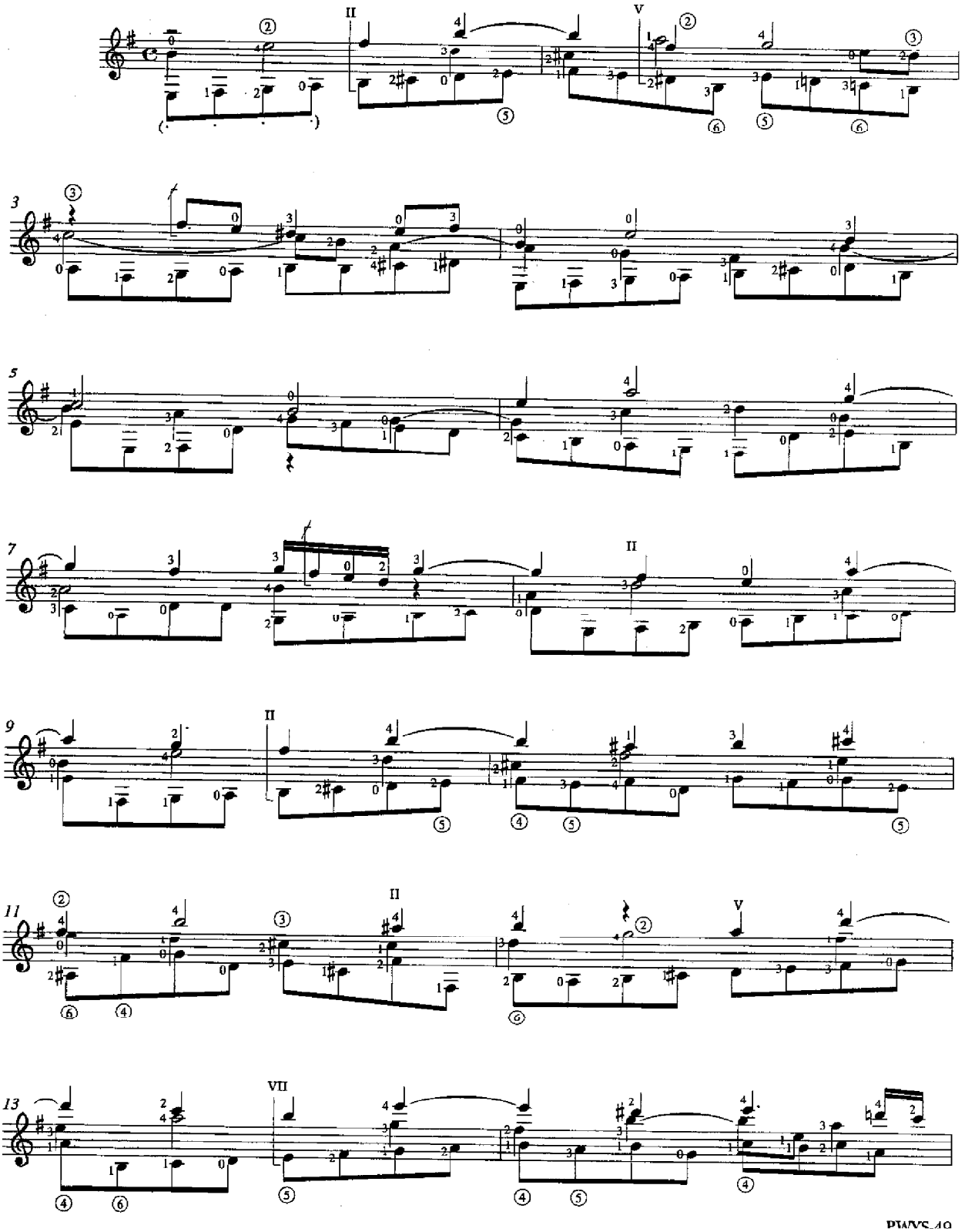
Vol. I, Prelude 24

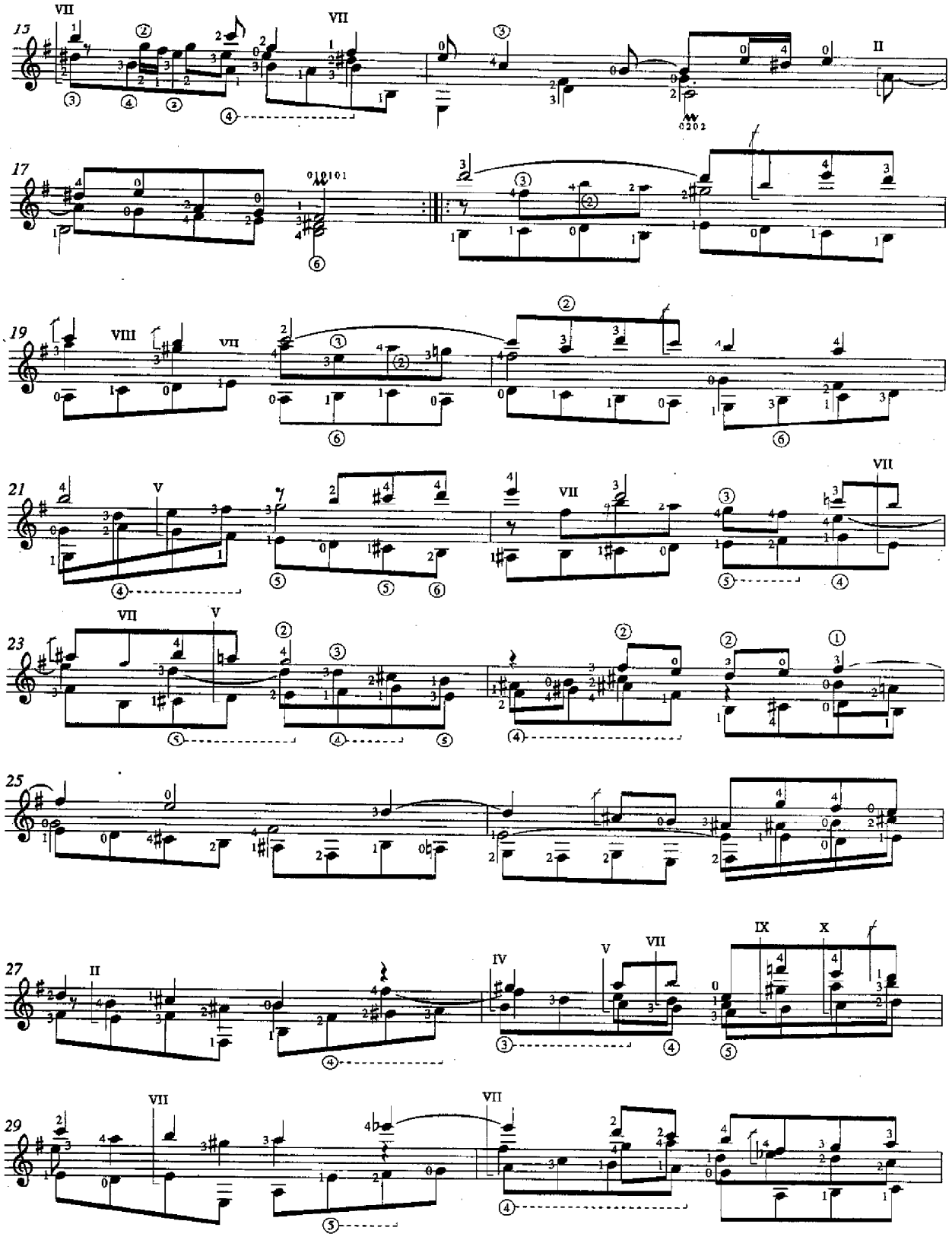
BWV 869

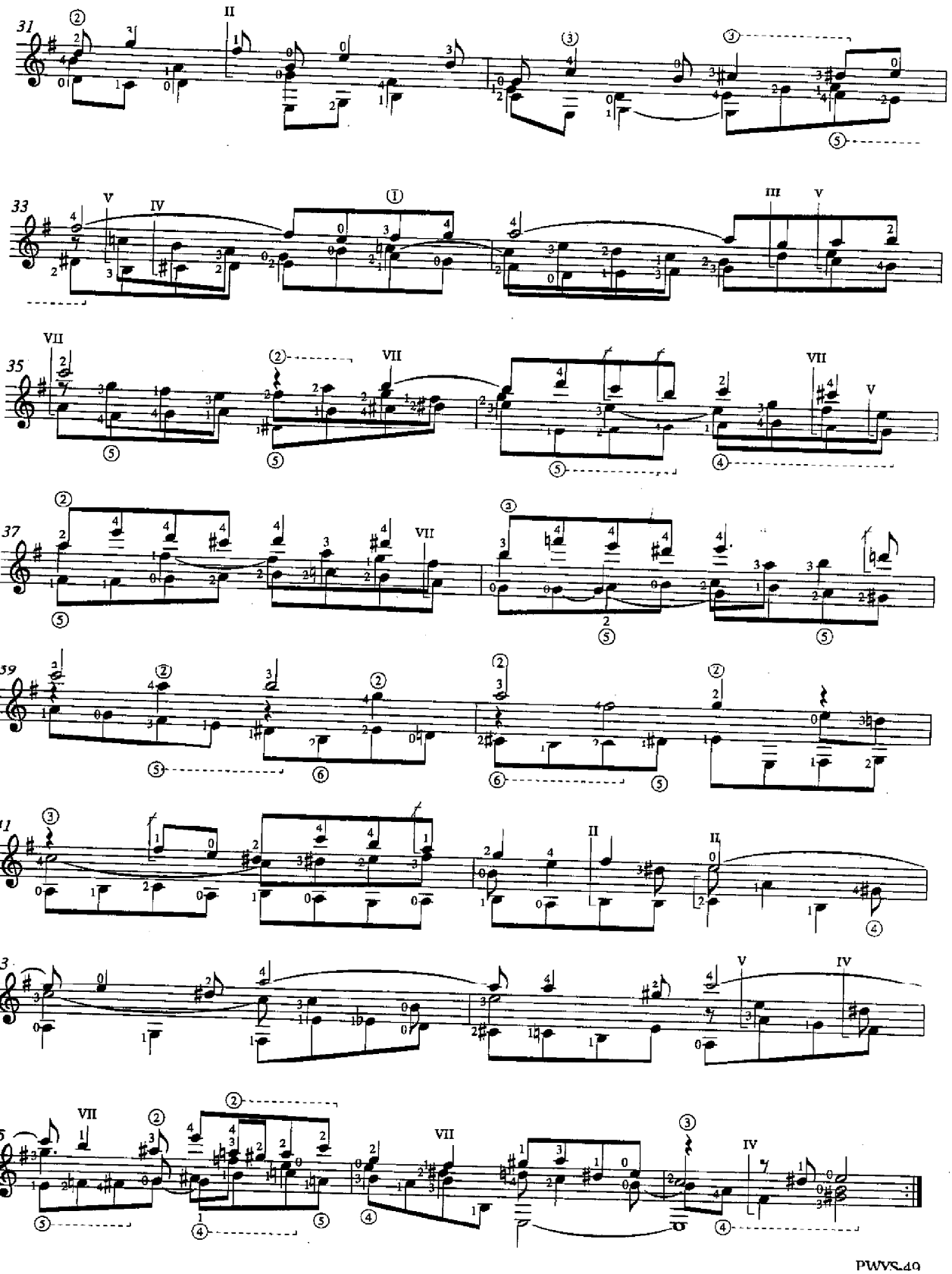
Original key: h minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)







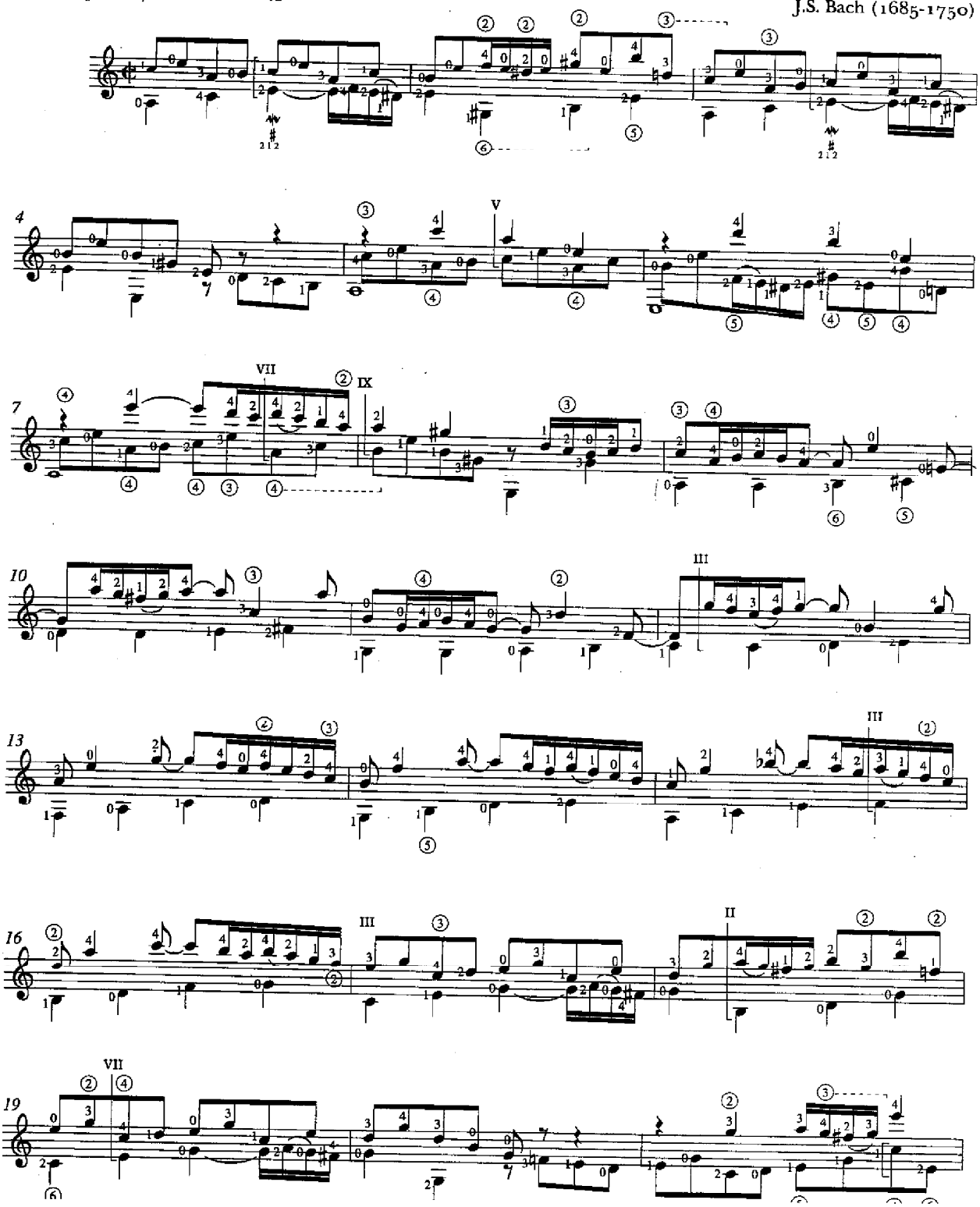
Vol. II, Prelude 24

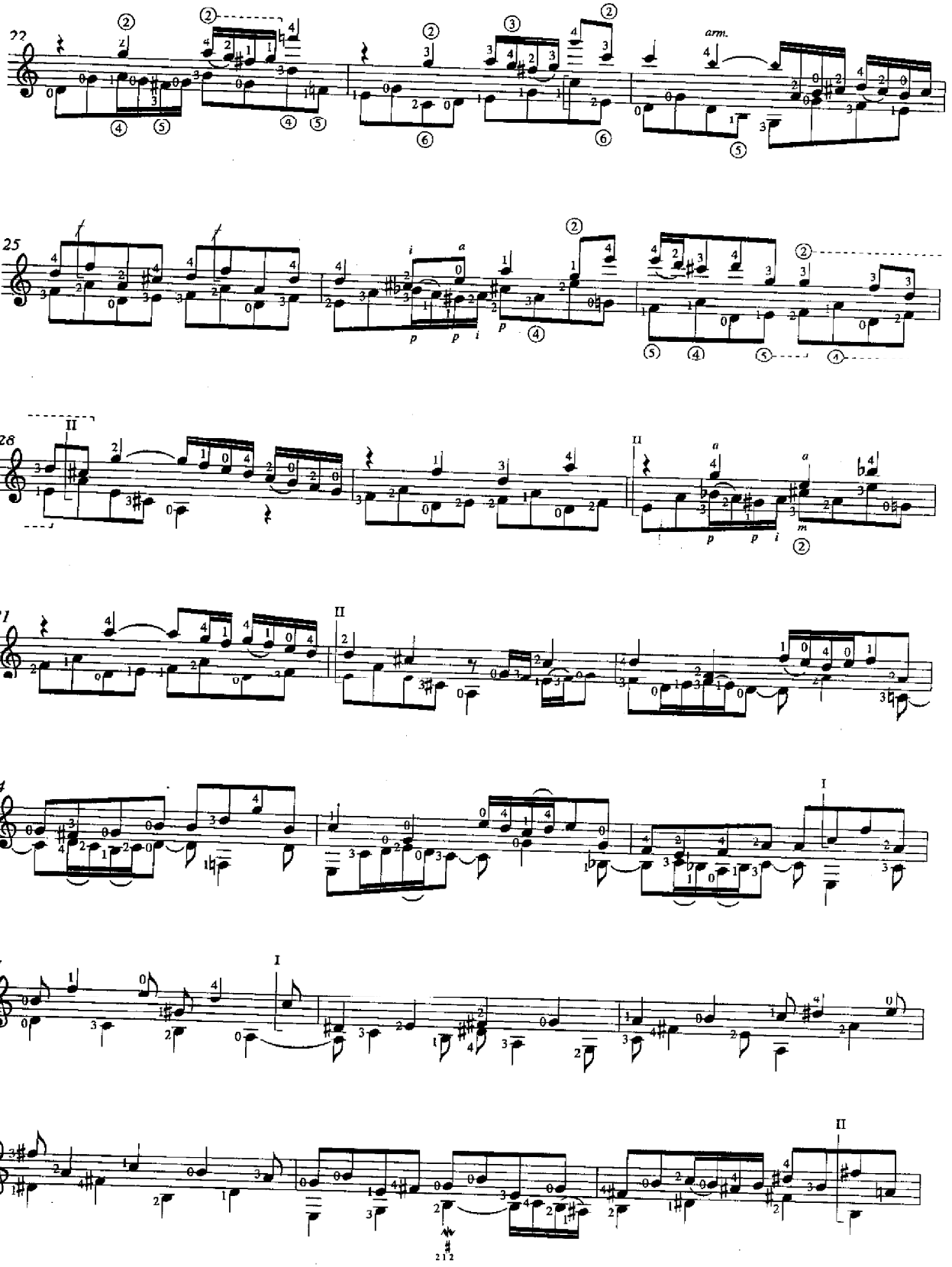
BWV 893

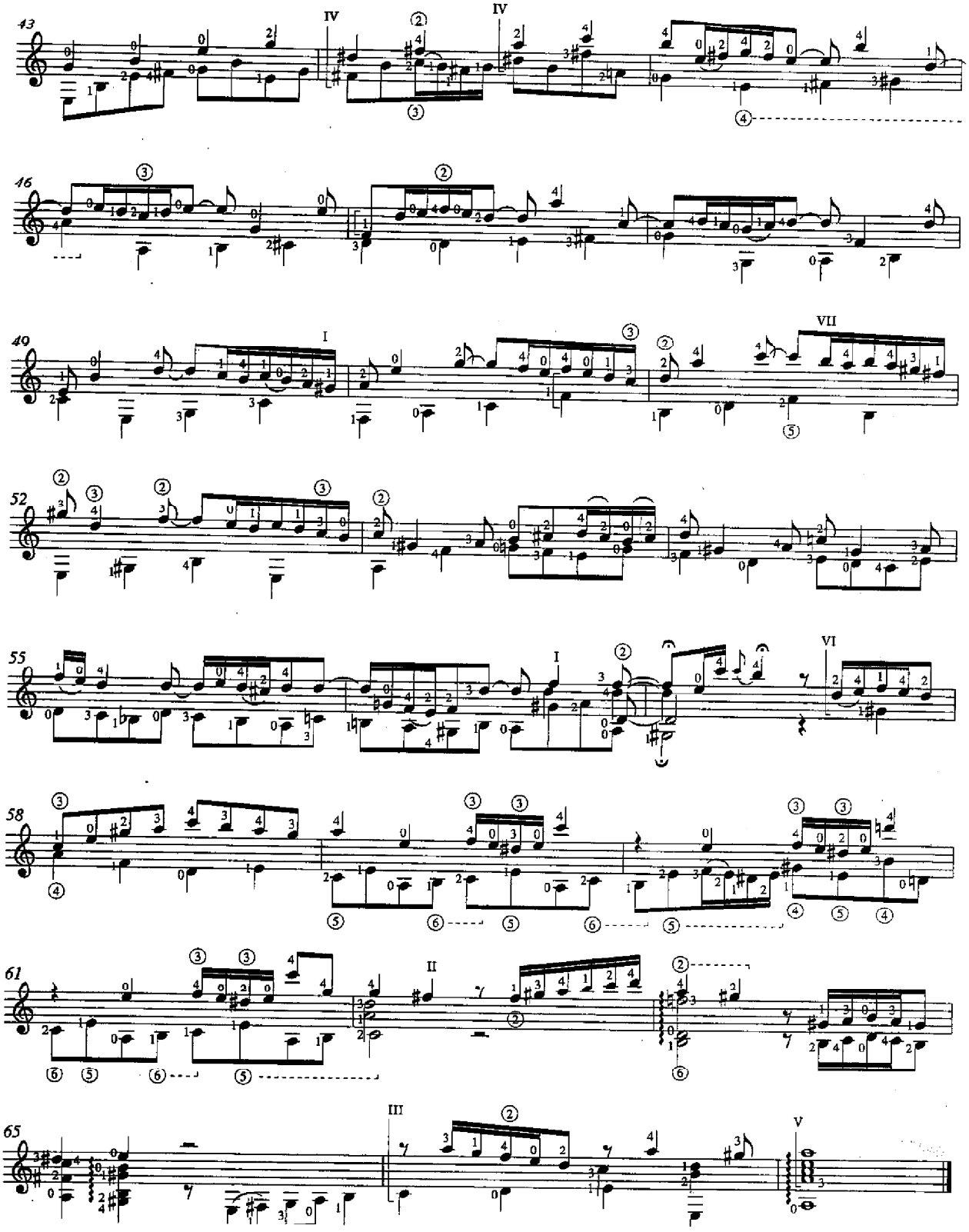
Original key: b minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




22
arm.
25
26
II
31
II
34
I
37
I
40
II


43
IV
IV
46
49
I
VII
52
55
I
VI
58
61
II
65
III
V

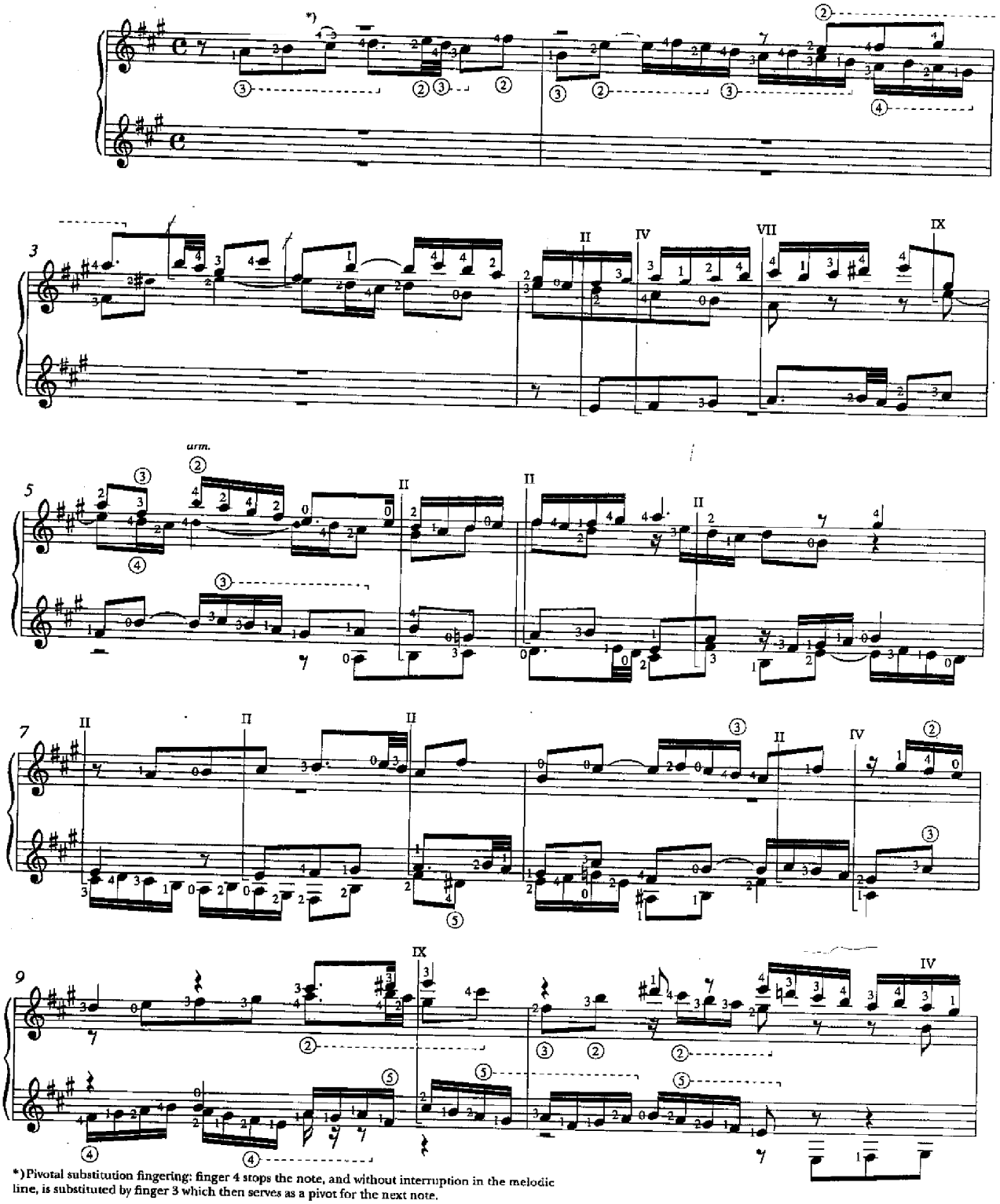
Vol. I, Fugue 1

BWV 846

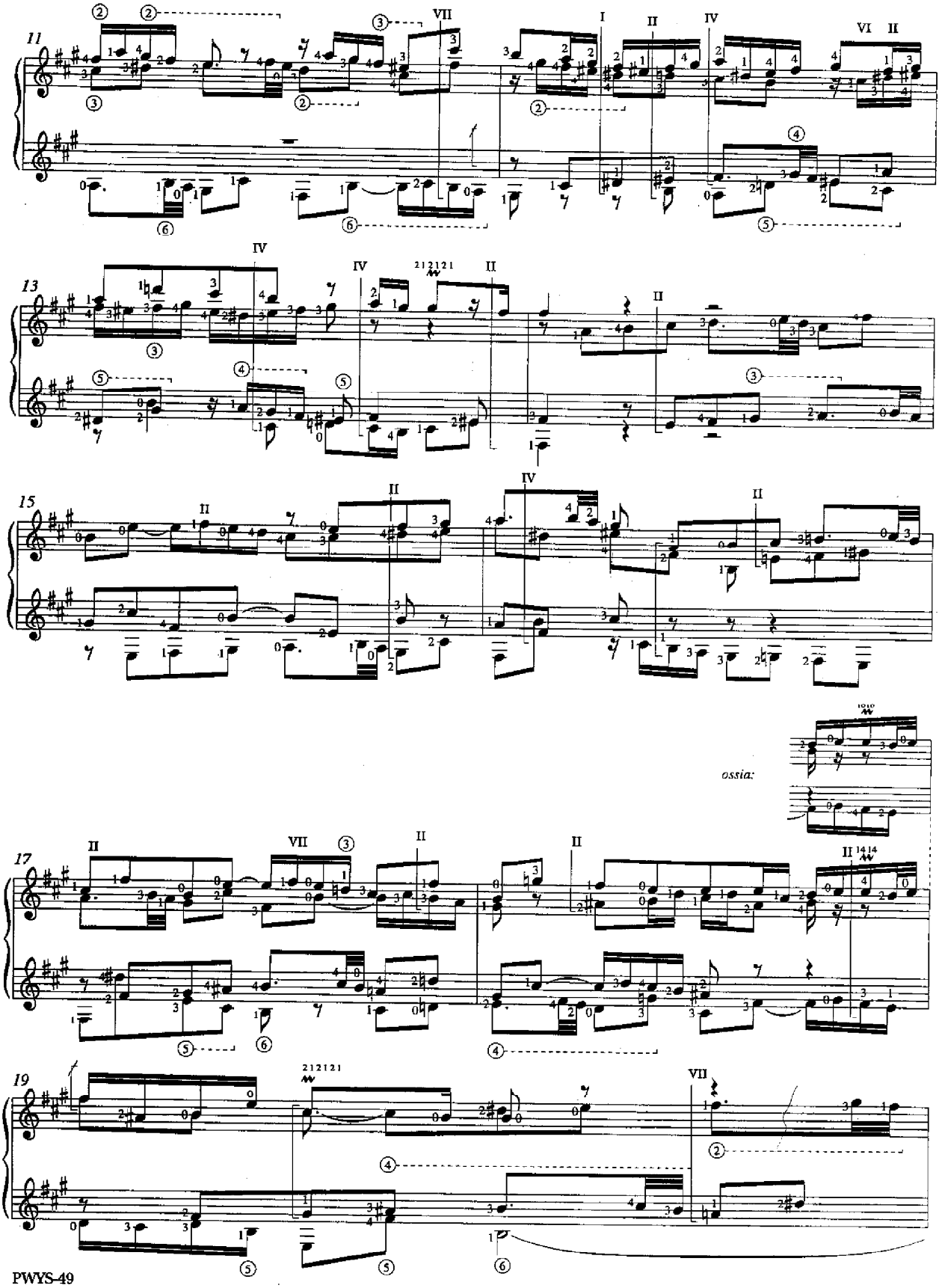
Original key: C Major

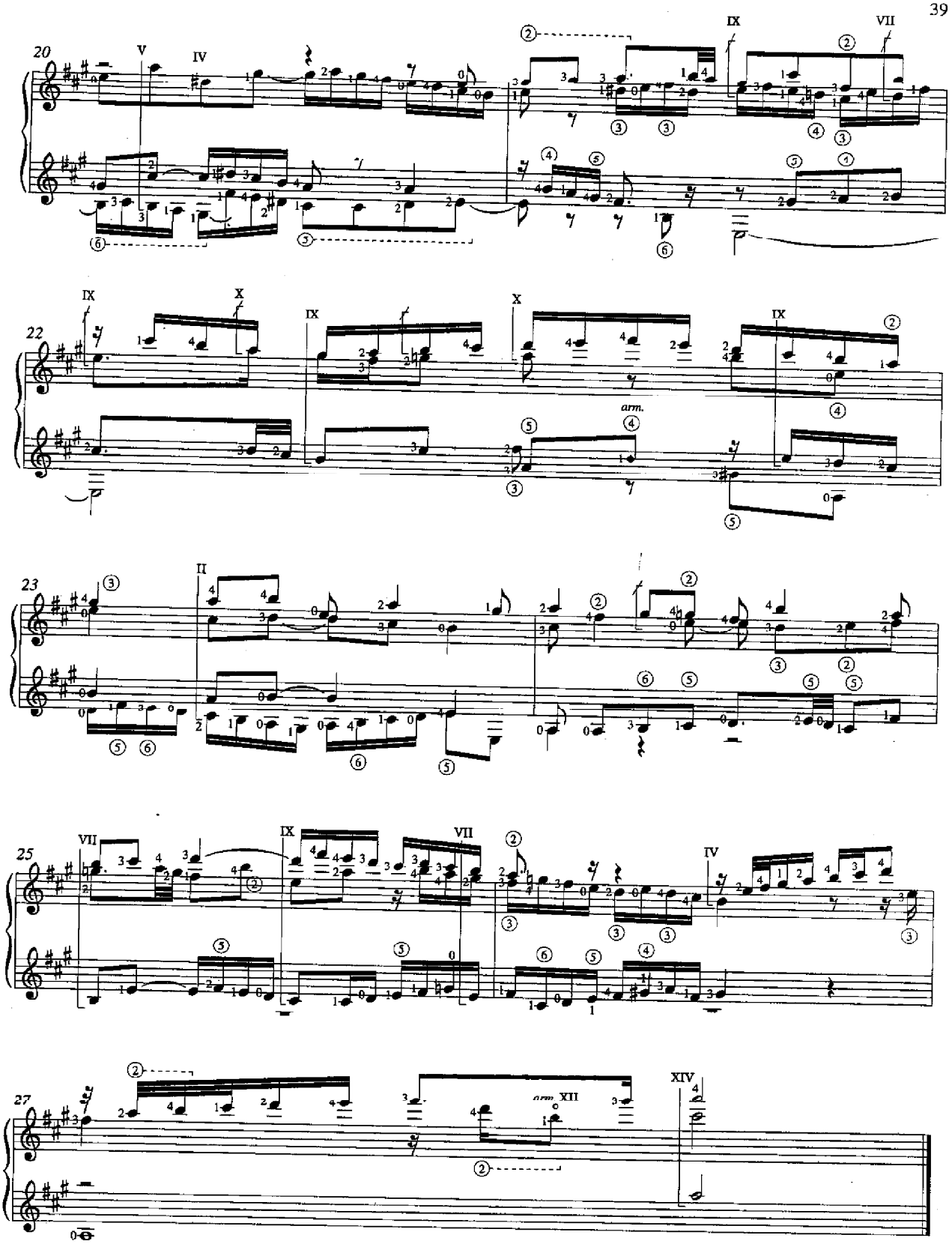
Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)



*)Pivotal substitution fingering: finger 4 stops the note, and without interruption in the melodic line, is substituted by finger 3 which then serves as a pivot for the next note.


11
13
15
ossia:
17
19


20
V
IV
IX
VII
22
IX
X
IX
X
IX
arm.
23
II
25
VII
IX
VII
IV
27
arm. XII
XIV

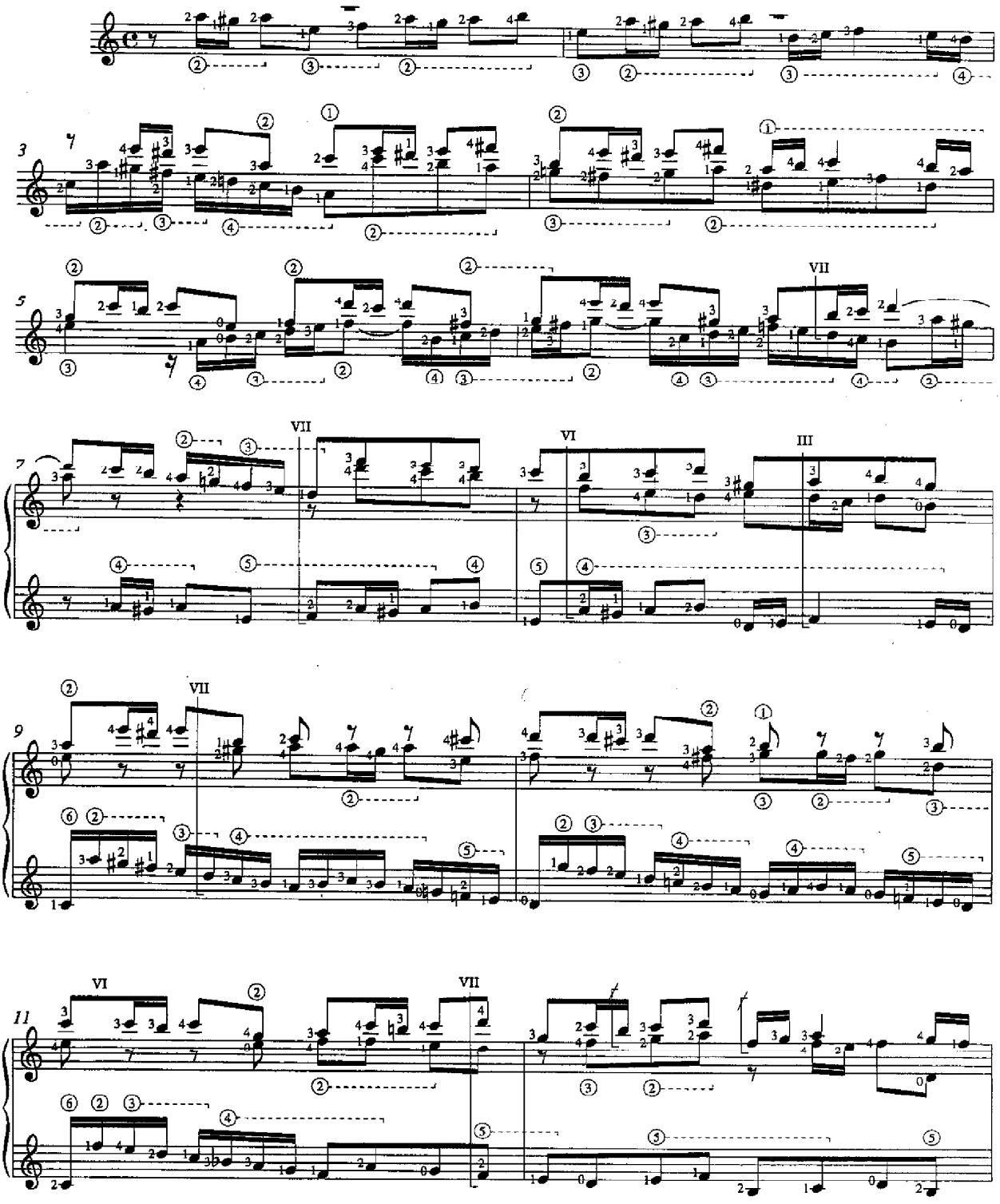
Vol. I, Fugue 2

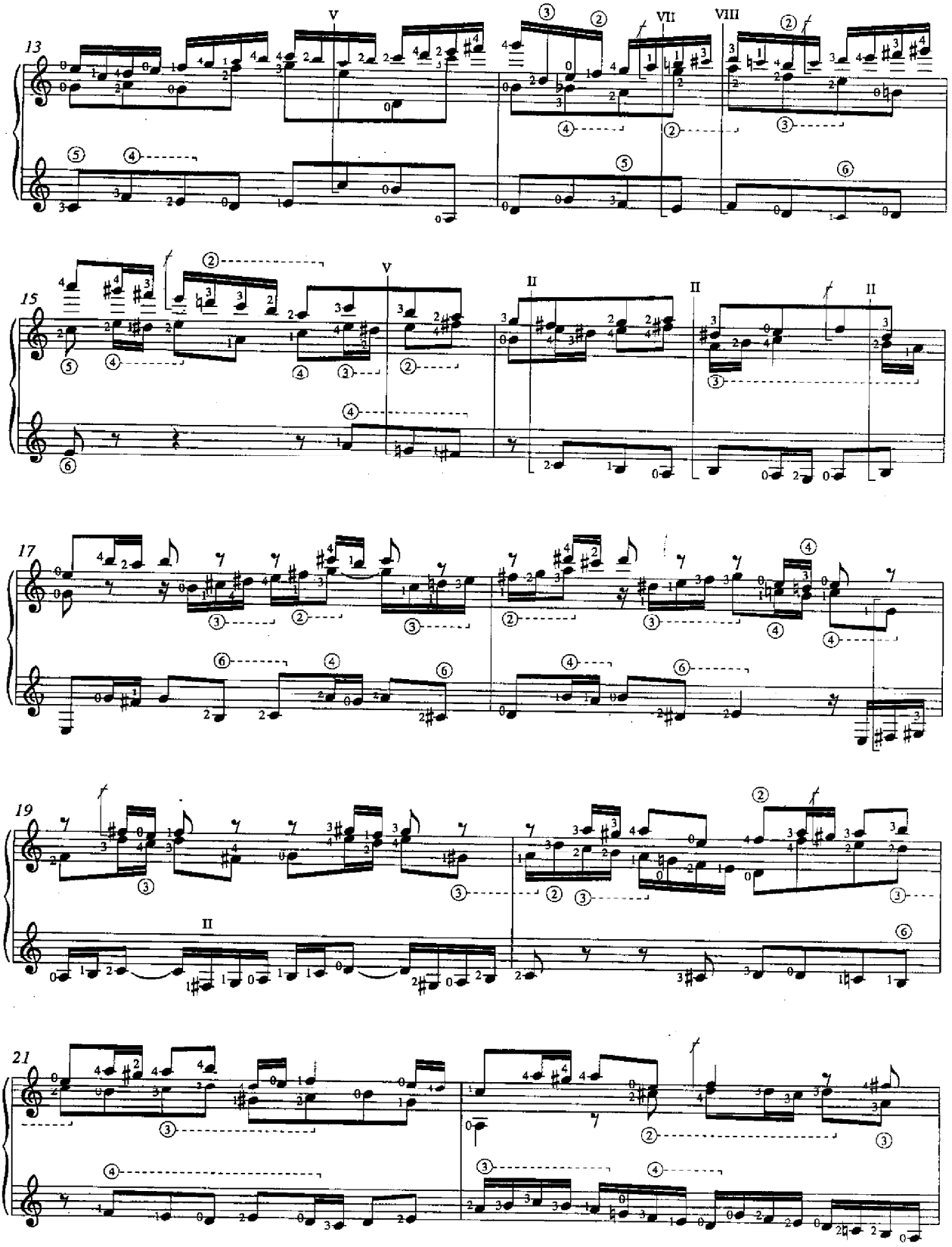
BWV 847

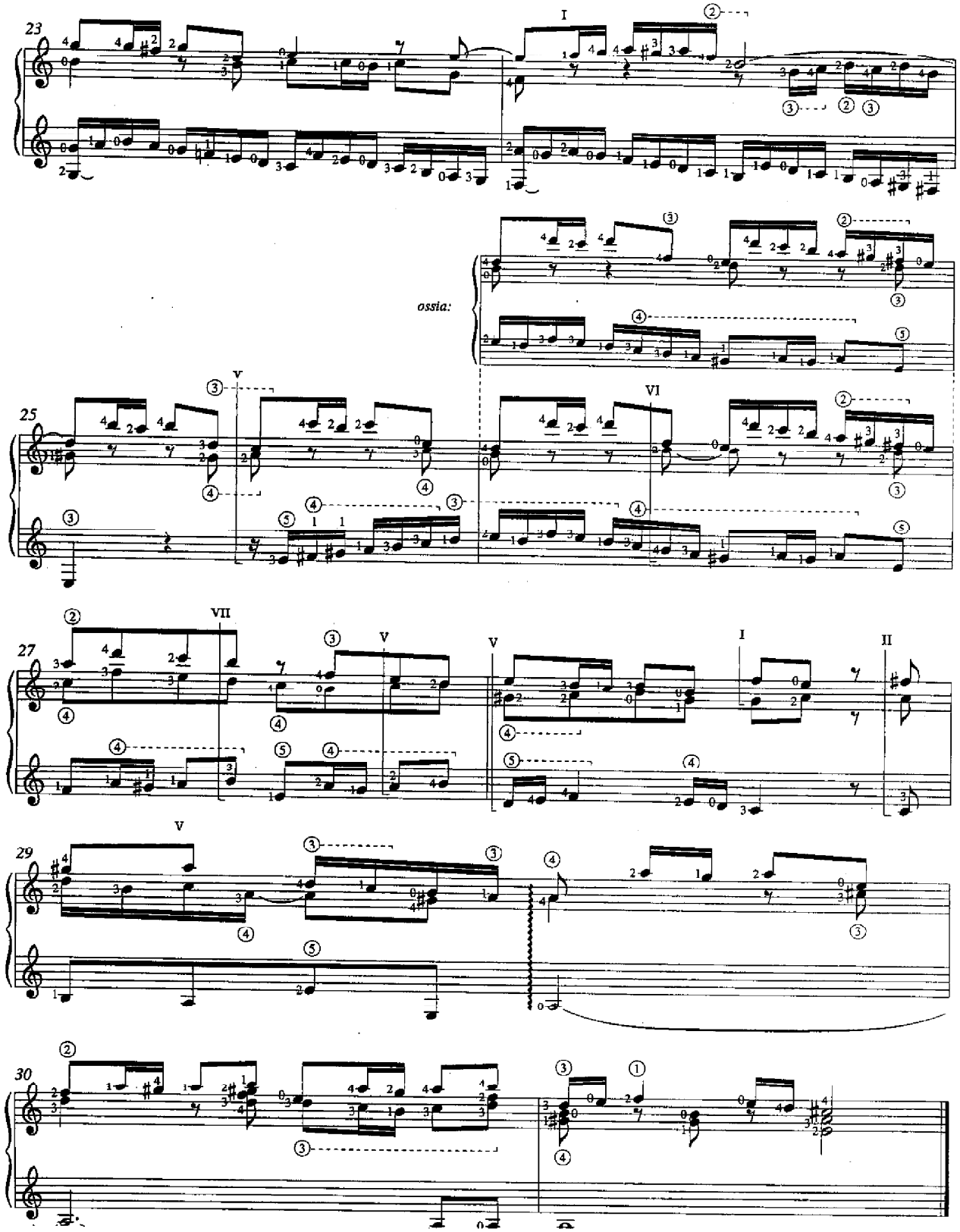
Original key: c minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




13
V
VII
VIII
15
V
II
II
II
17
19
II
21

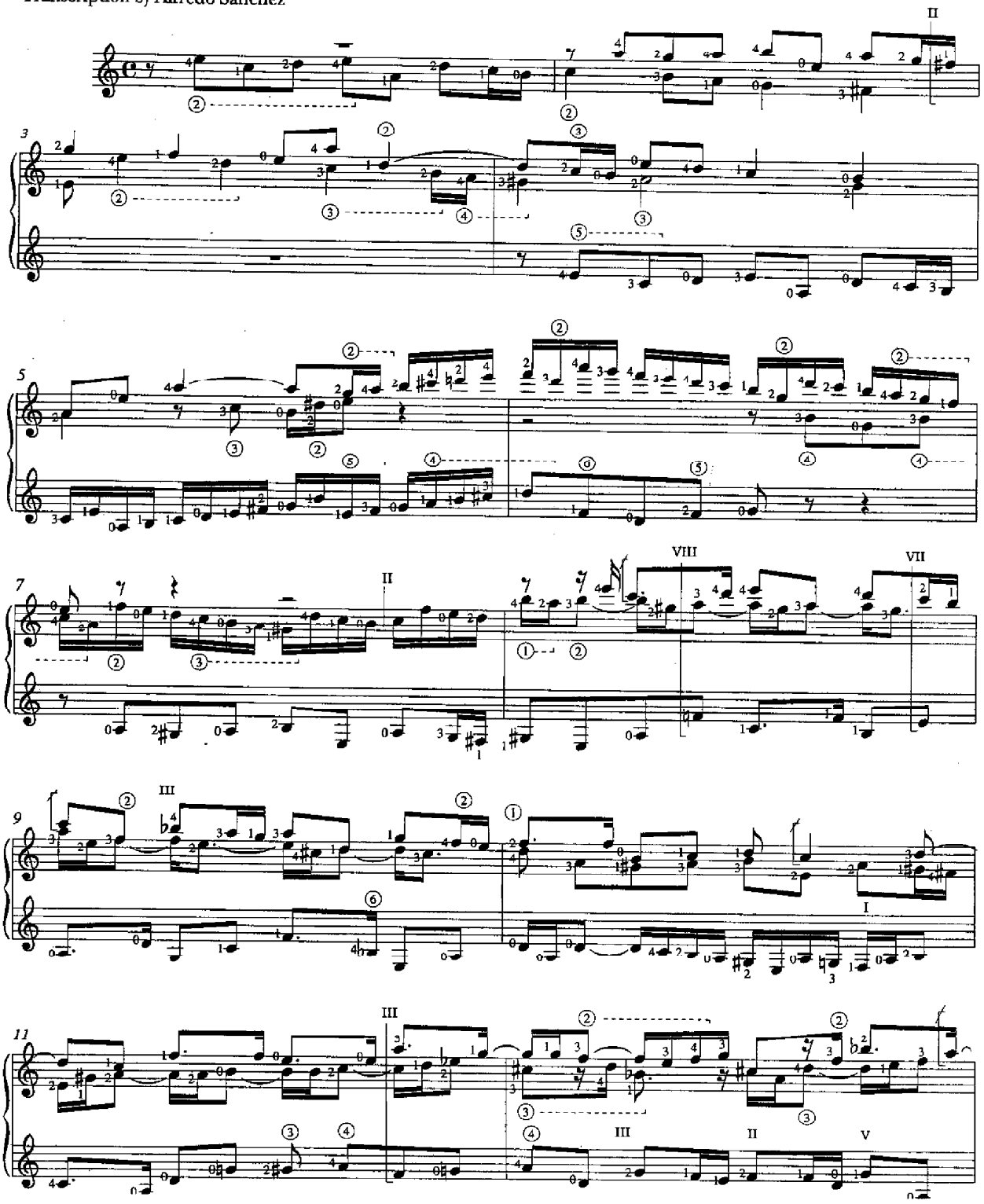

23
I
ossia:
25
V
VI
27
VII
V
V
I
II
29
V
30

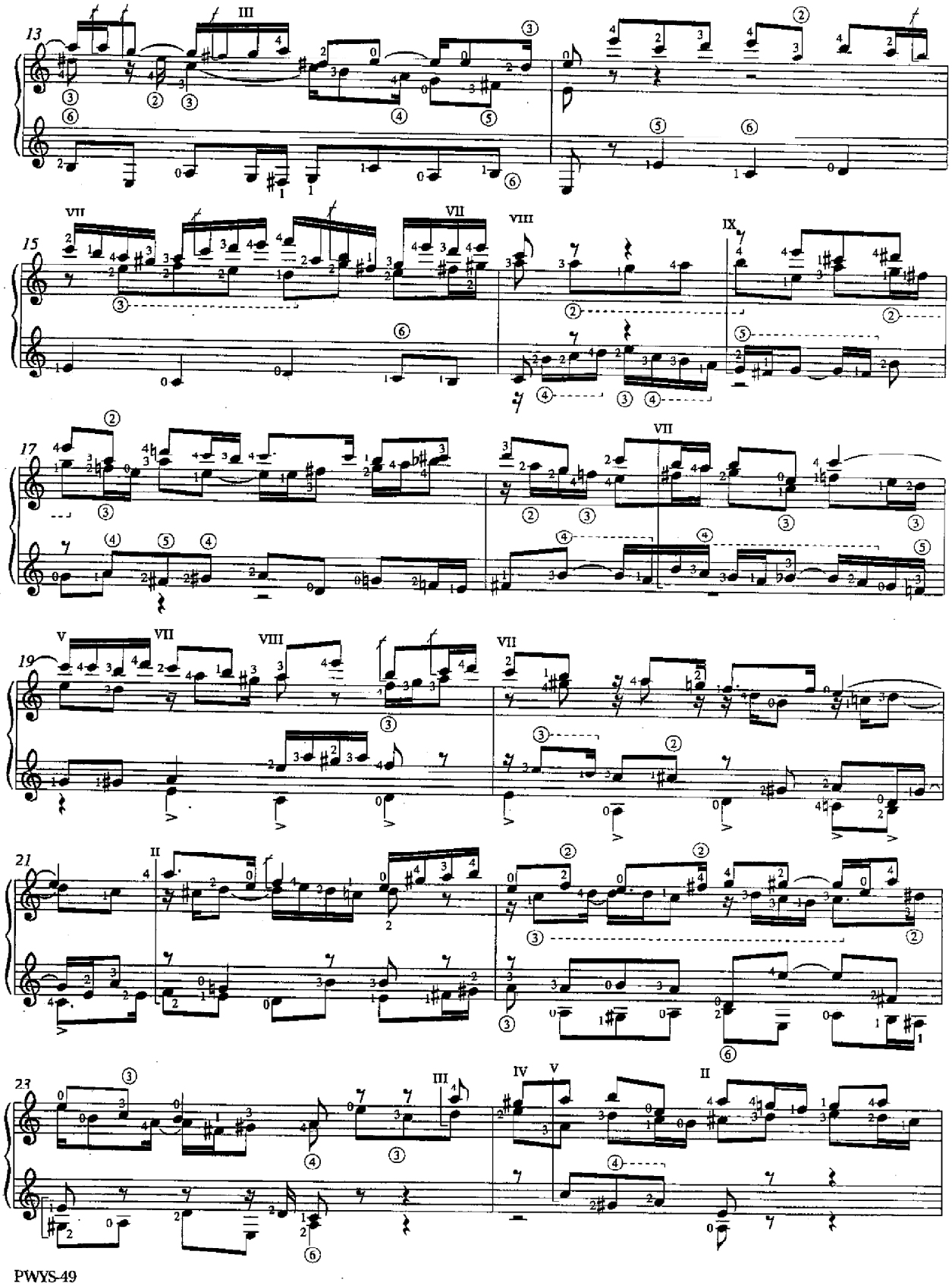
Vol. II, Fugue 2

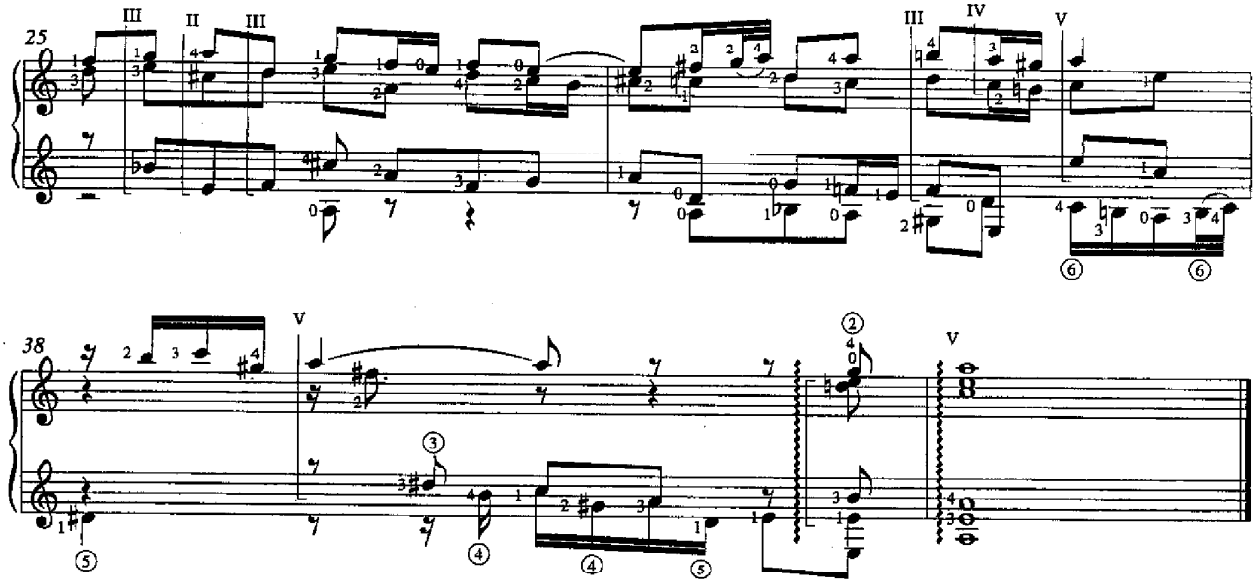
BWV 871
Original key: c minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)







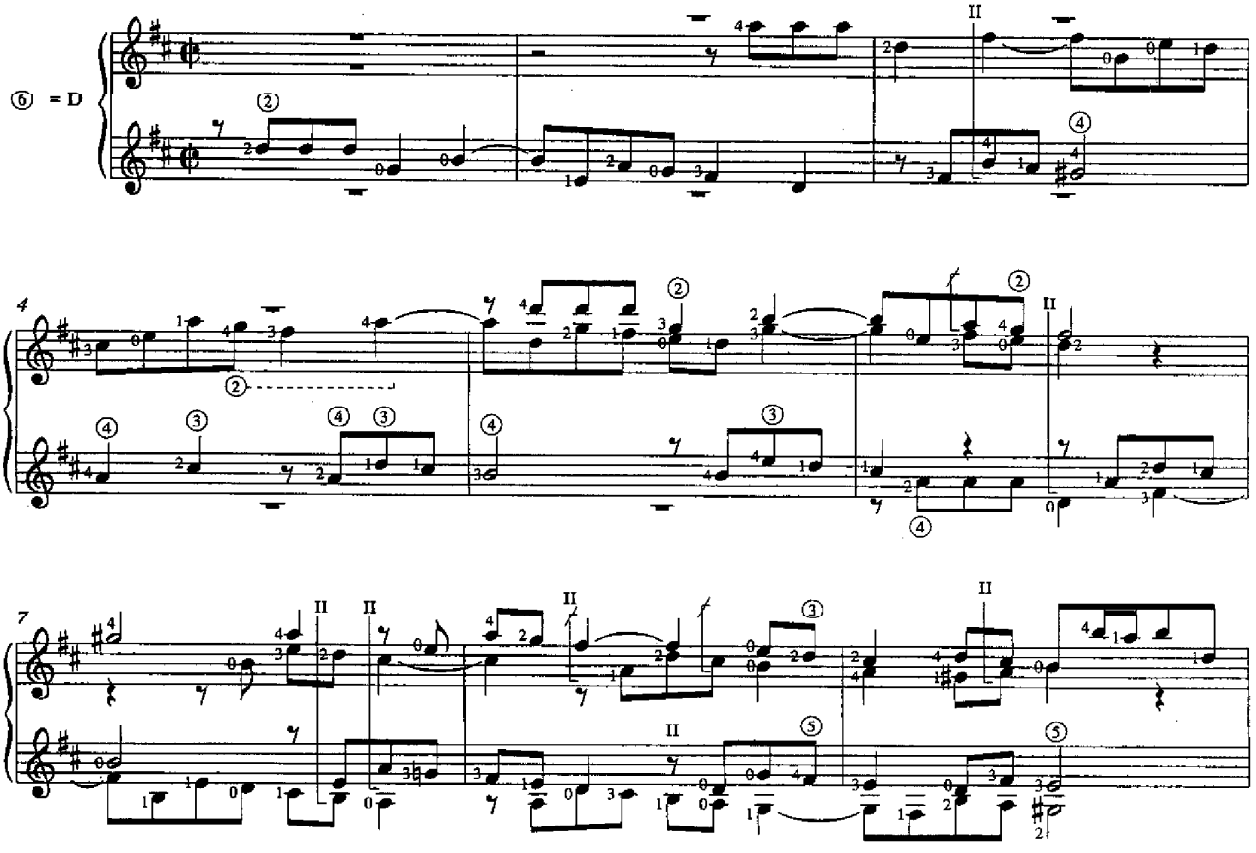
Vol. II, Fugue 5

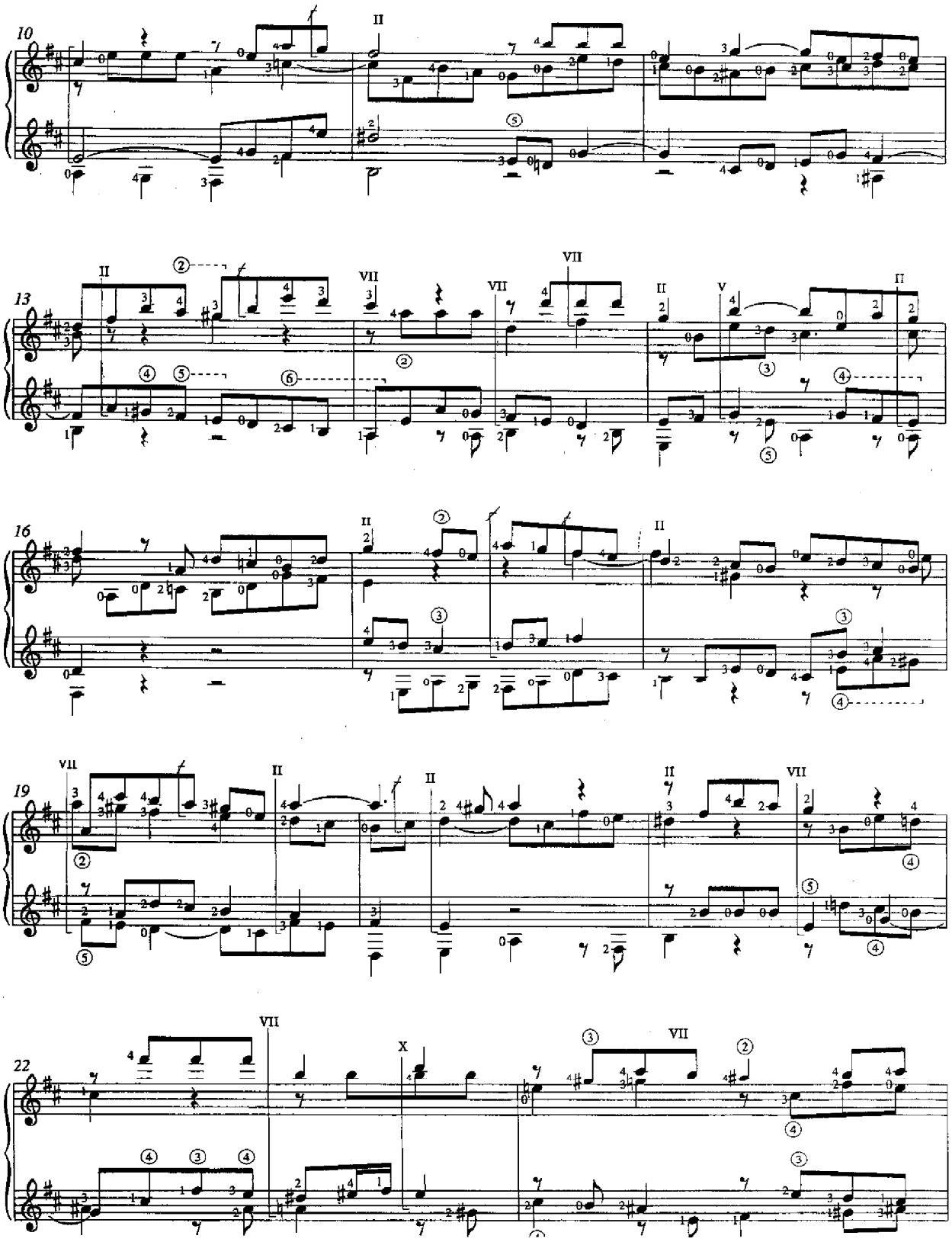
BWV 874

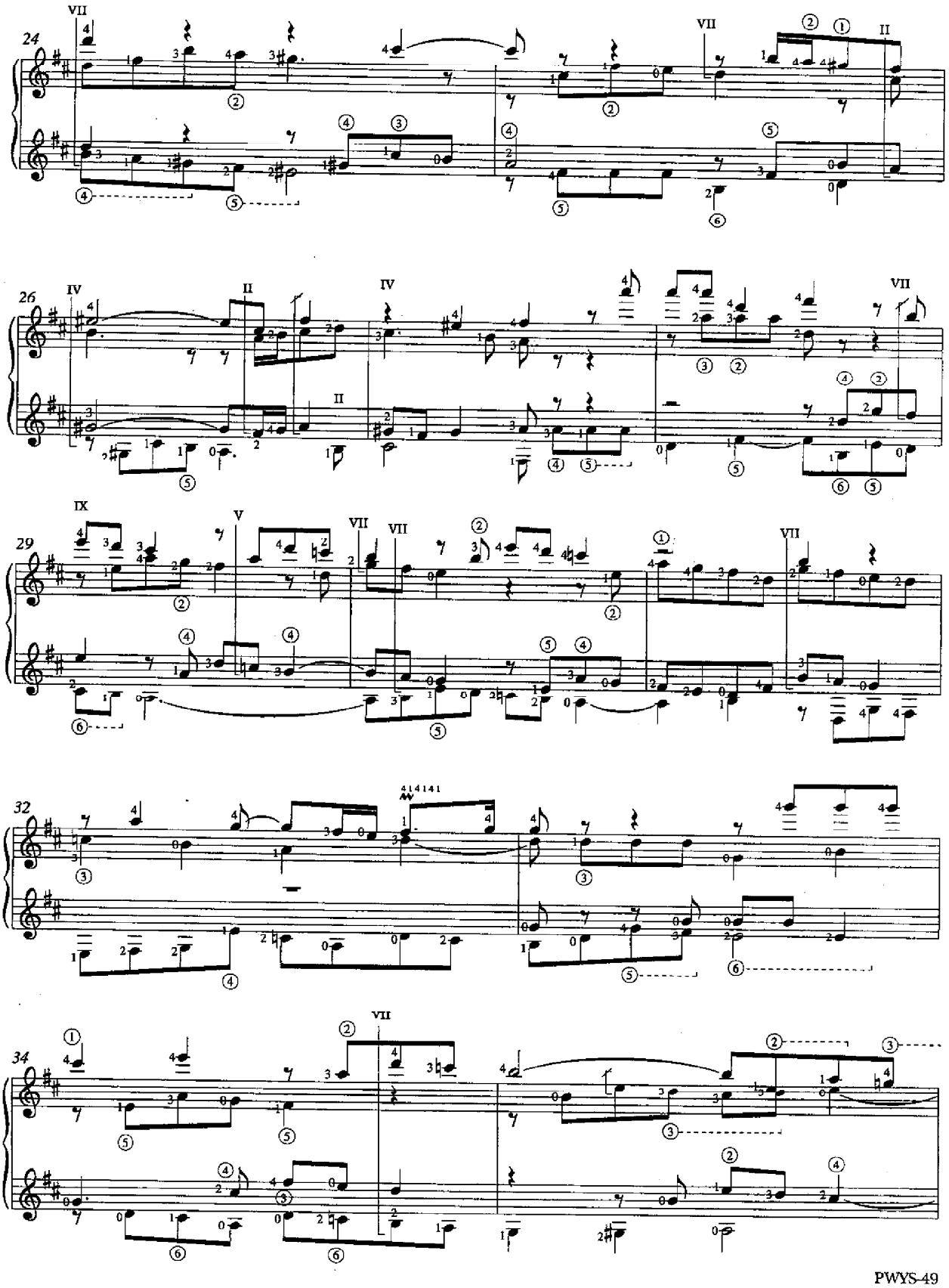
Original key: D Major

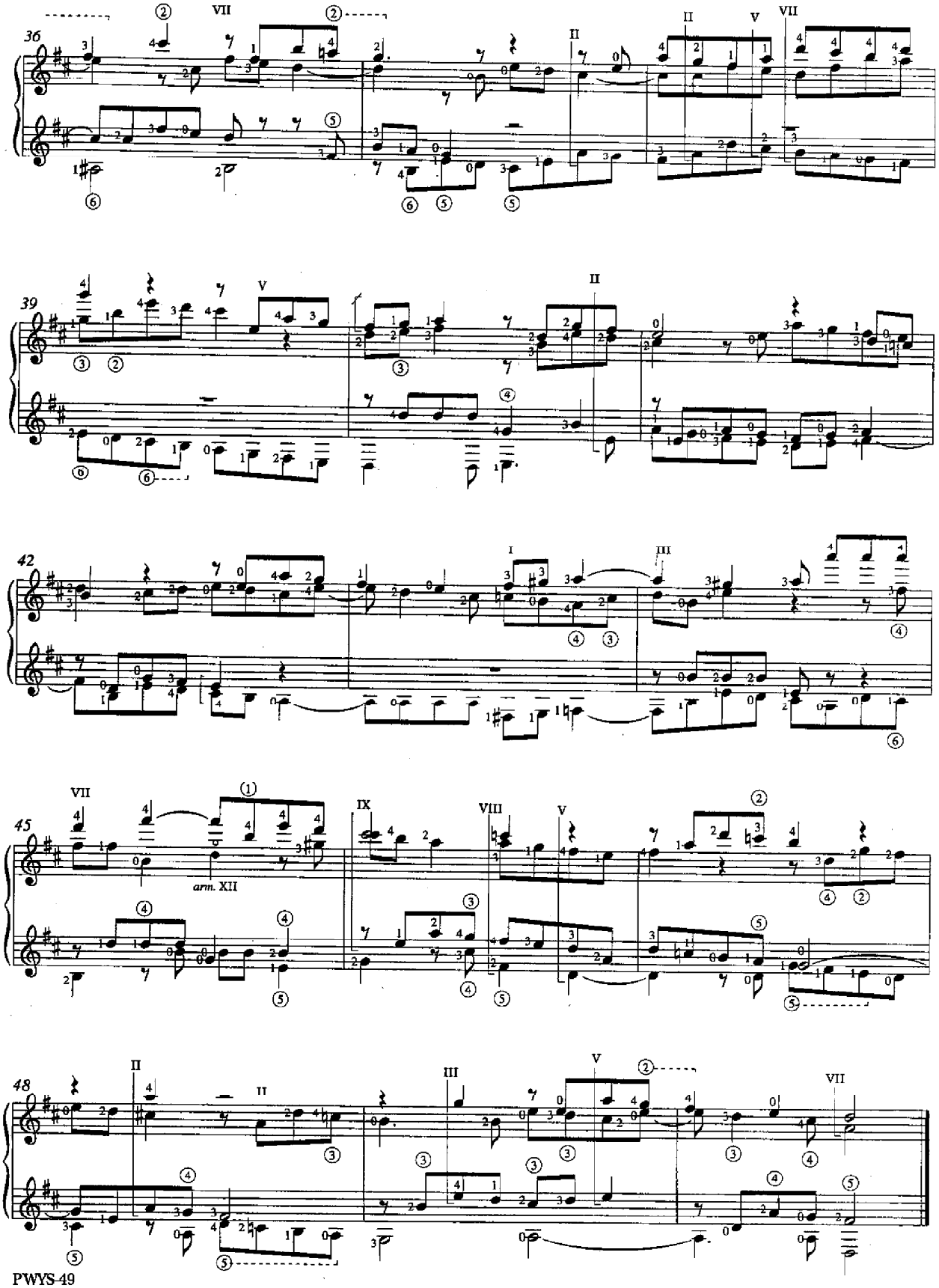
Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




10
II
13
II
VII
VII
VII
II
V
II
16
II
II
19
VII
II
II
II
VII
22
VII
X
VII


24
26
29
32
34


36
39
42
45
arm. XII
48

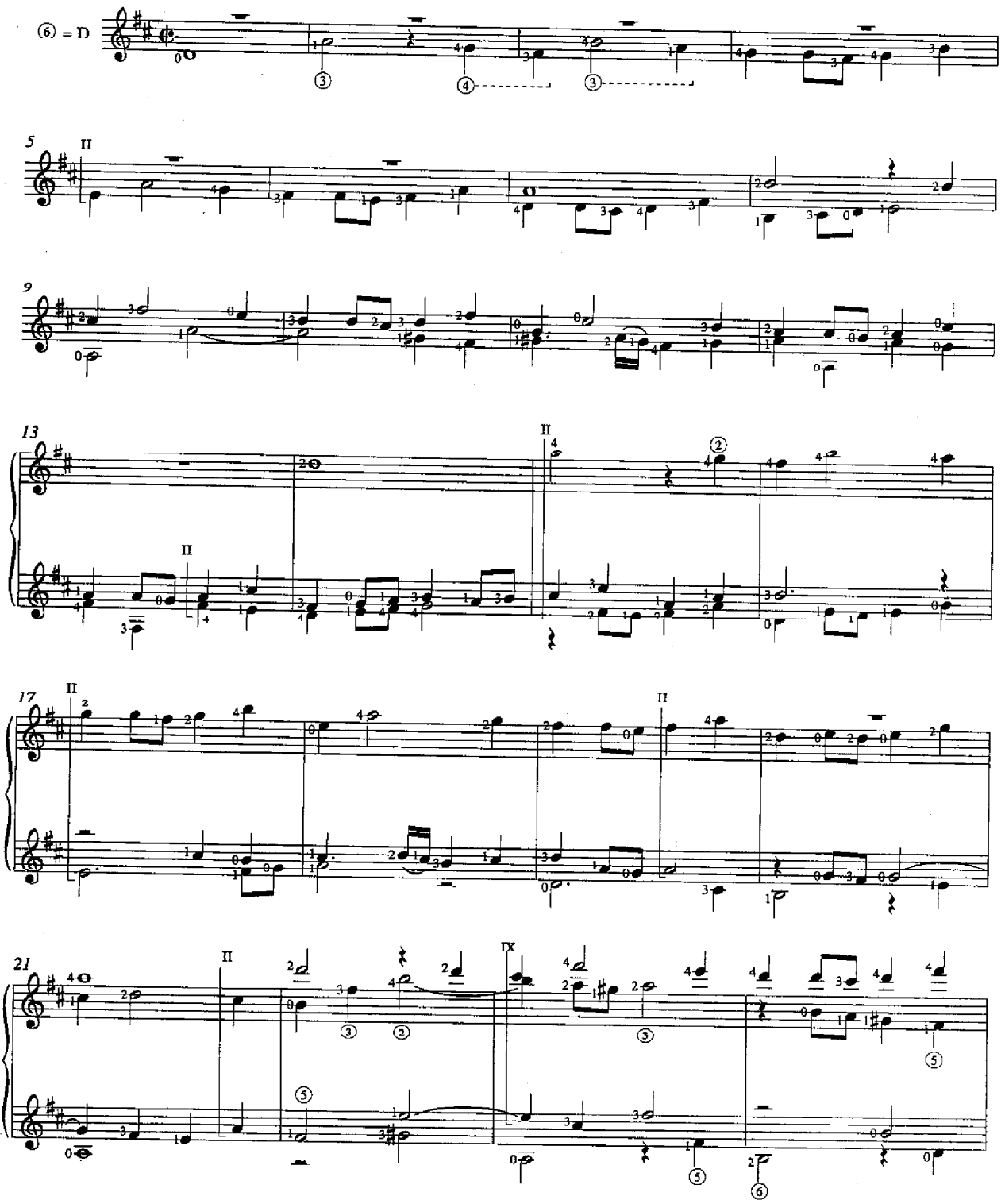
Vol. II, Fugue 7

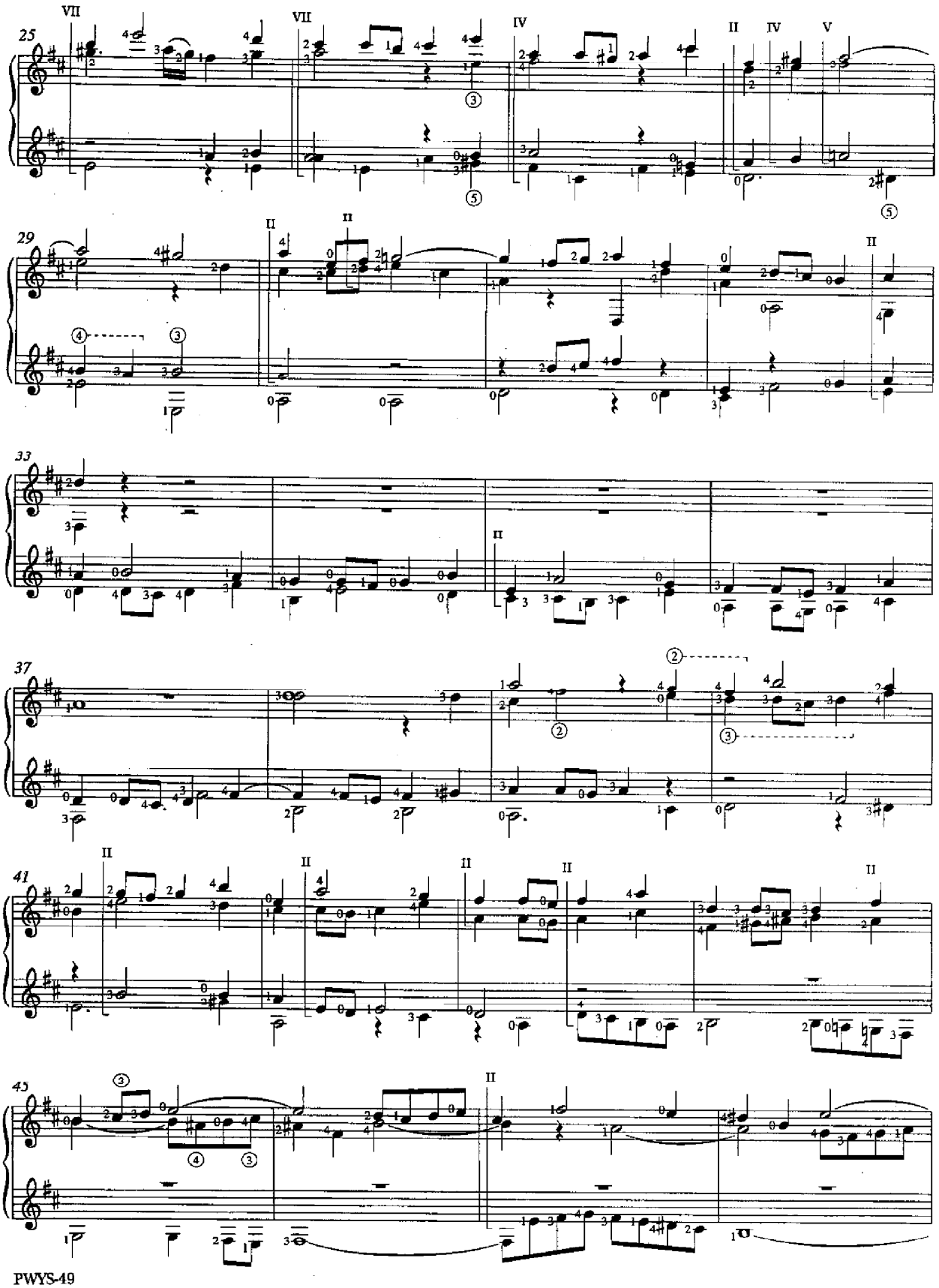
BWV 876

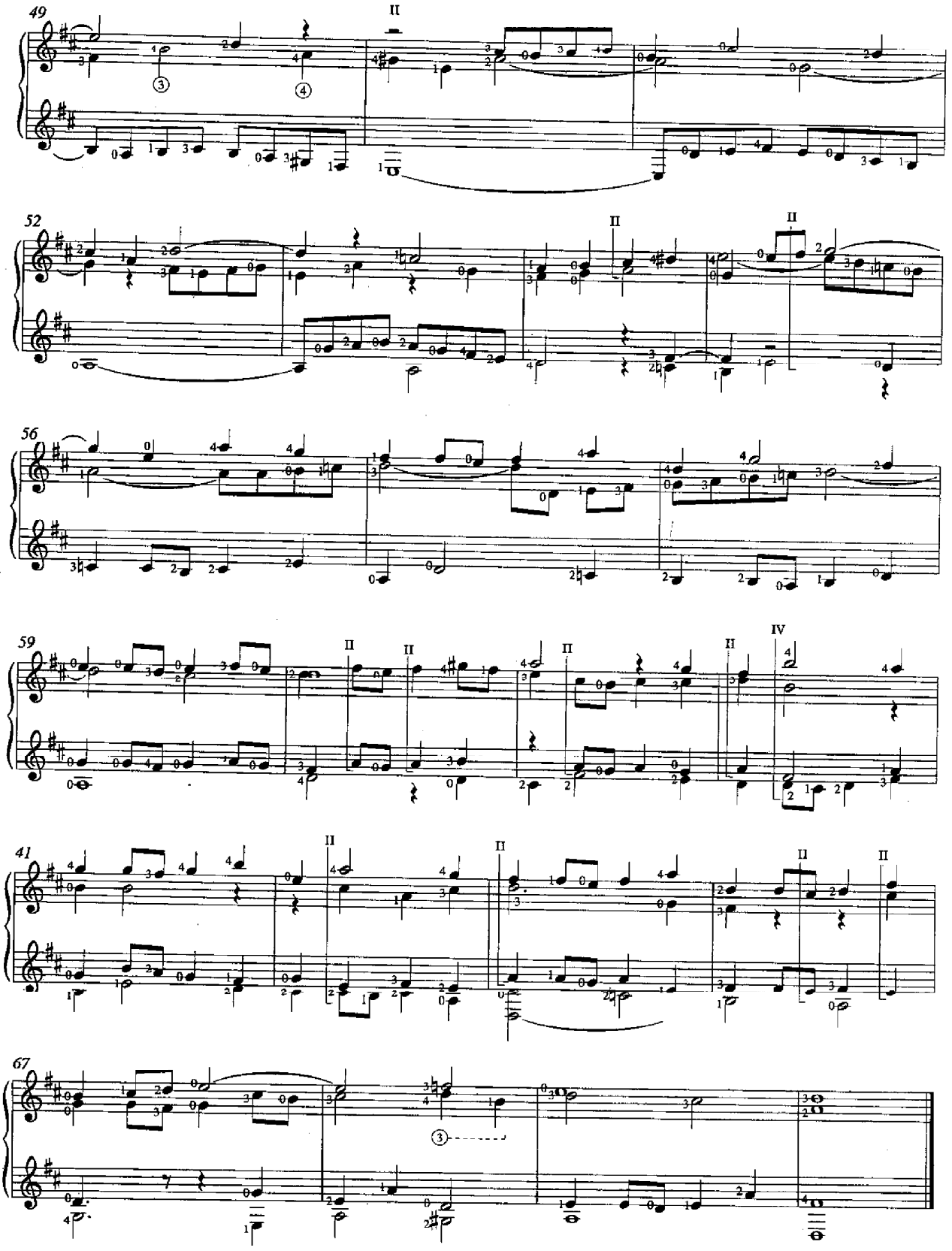
Original key: E♭ Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




25
29
33
37
41
45

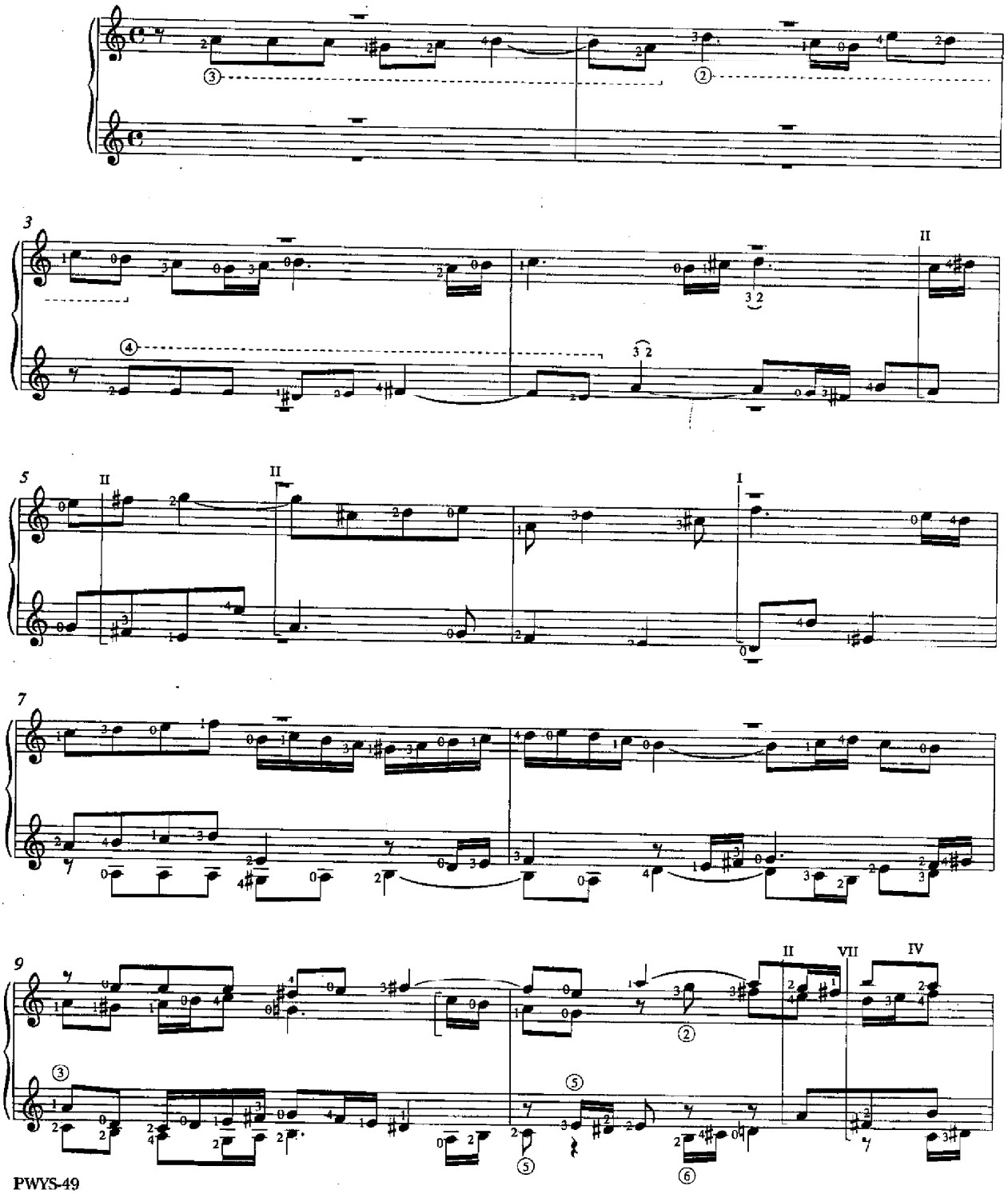


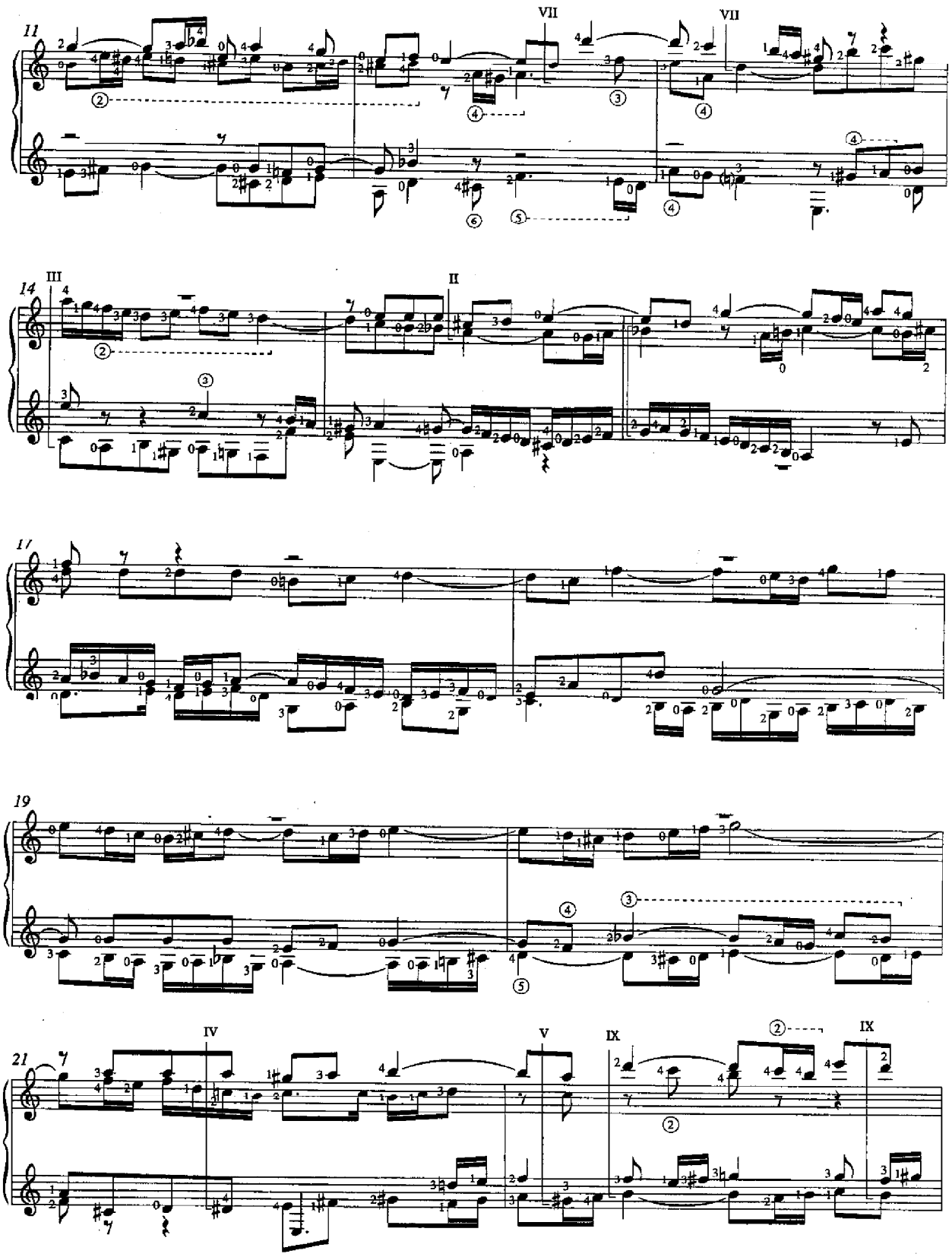
Vol. II, Fugue 8

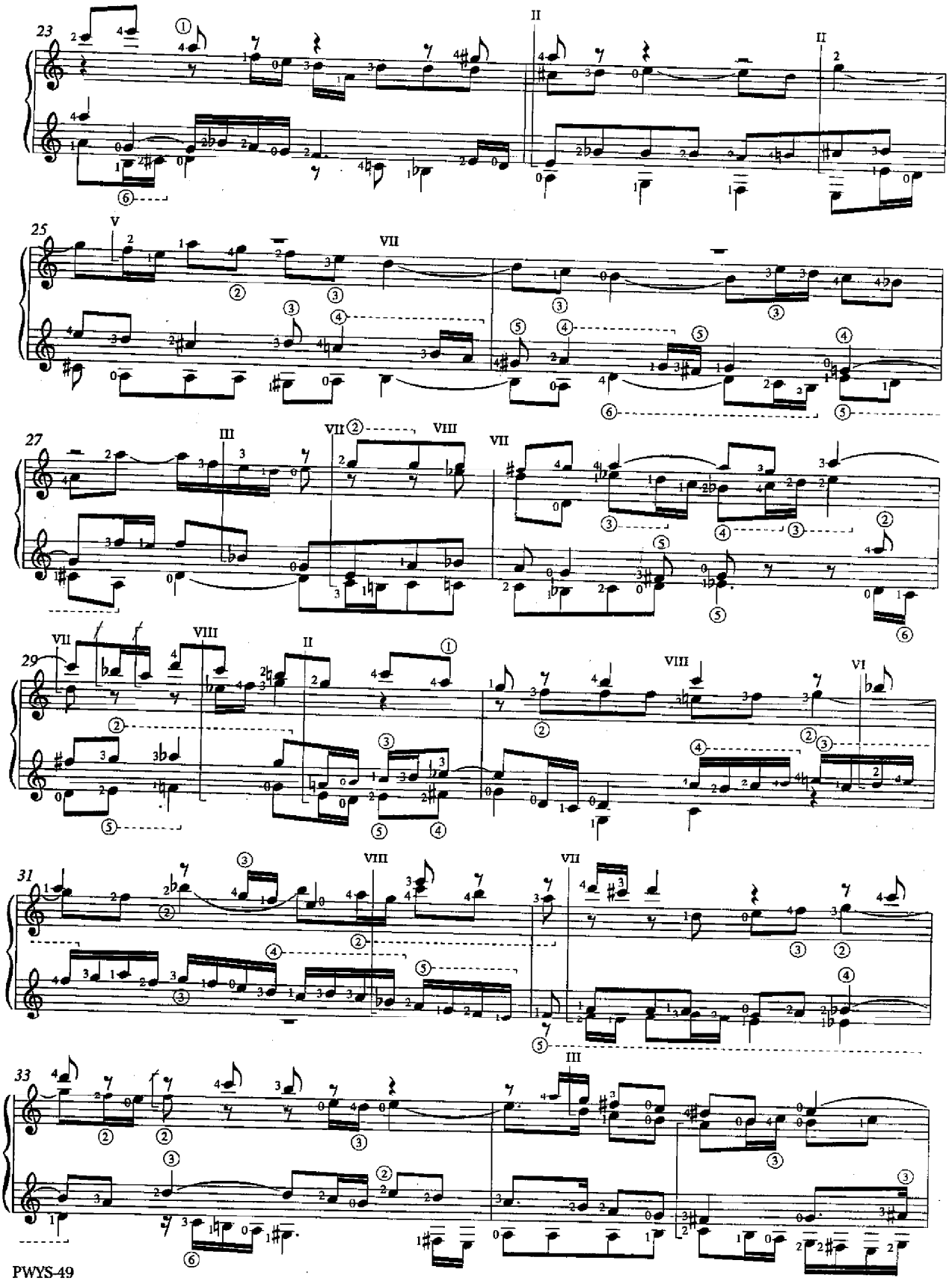
BWV 877
Original key: d# minor

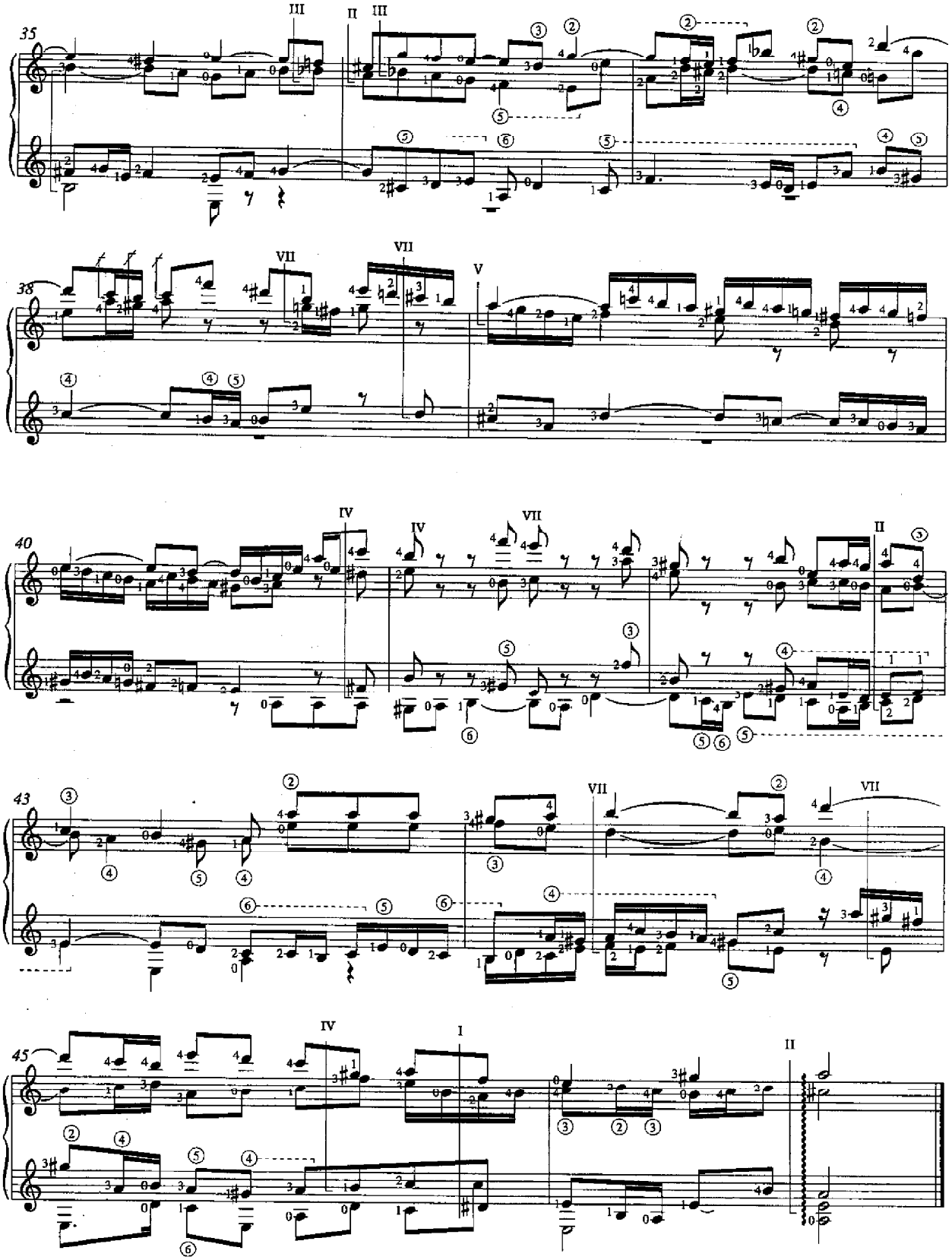
Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




11
VII
VII
14
III
II
17
19
IV
V
IX
IX
21


23
II
II
25
V
VII
27
III
VII
VIII
VII
29
VII
VIII
II
VIII
VI
31
VIII
VII
33
III



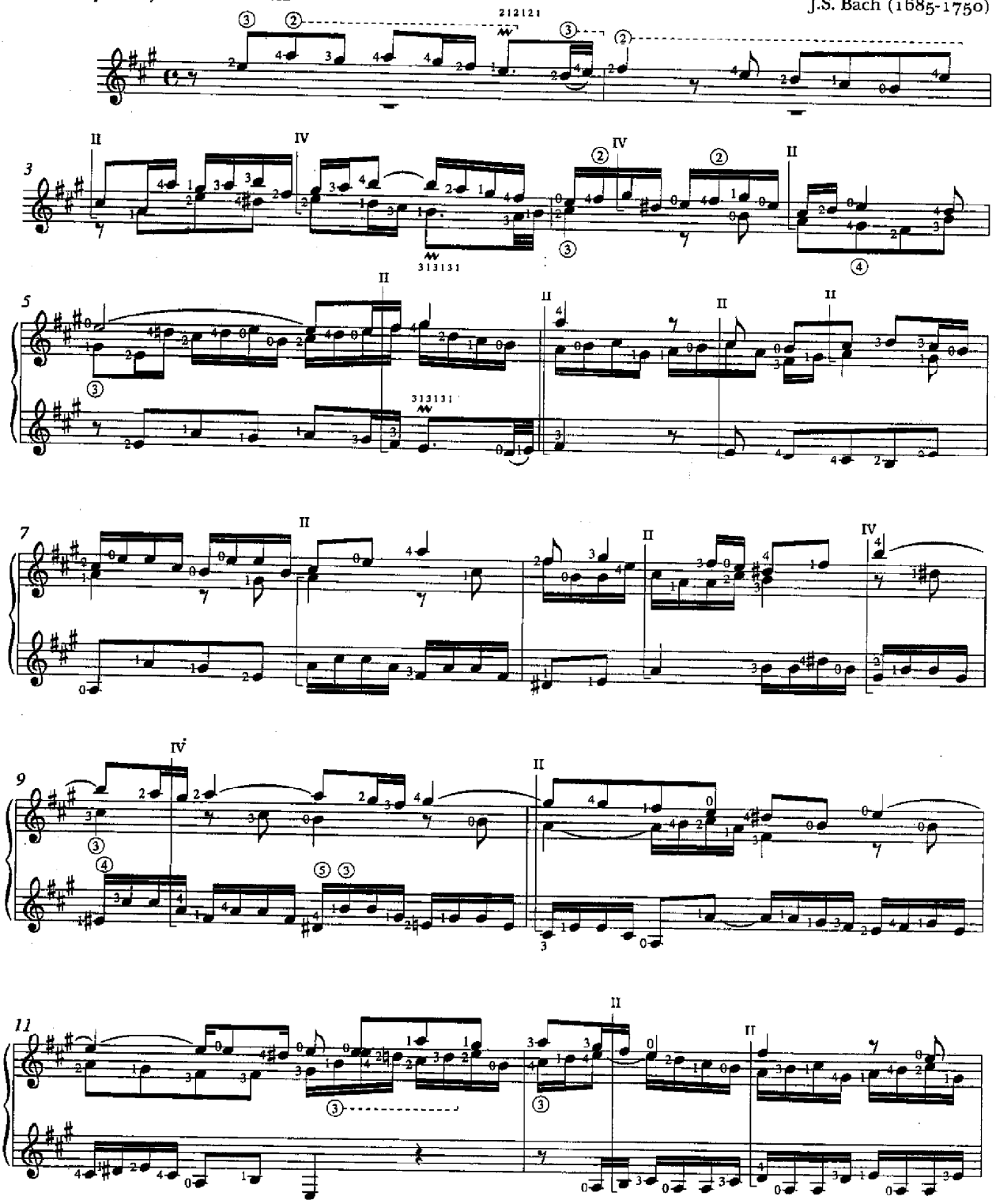
Vol. I, Fugue 13

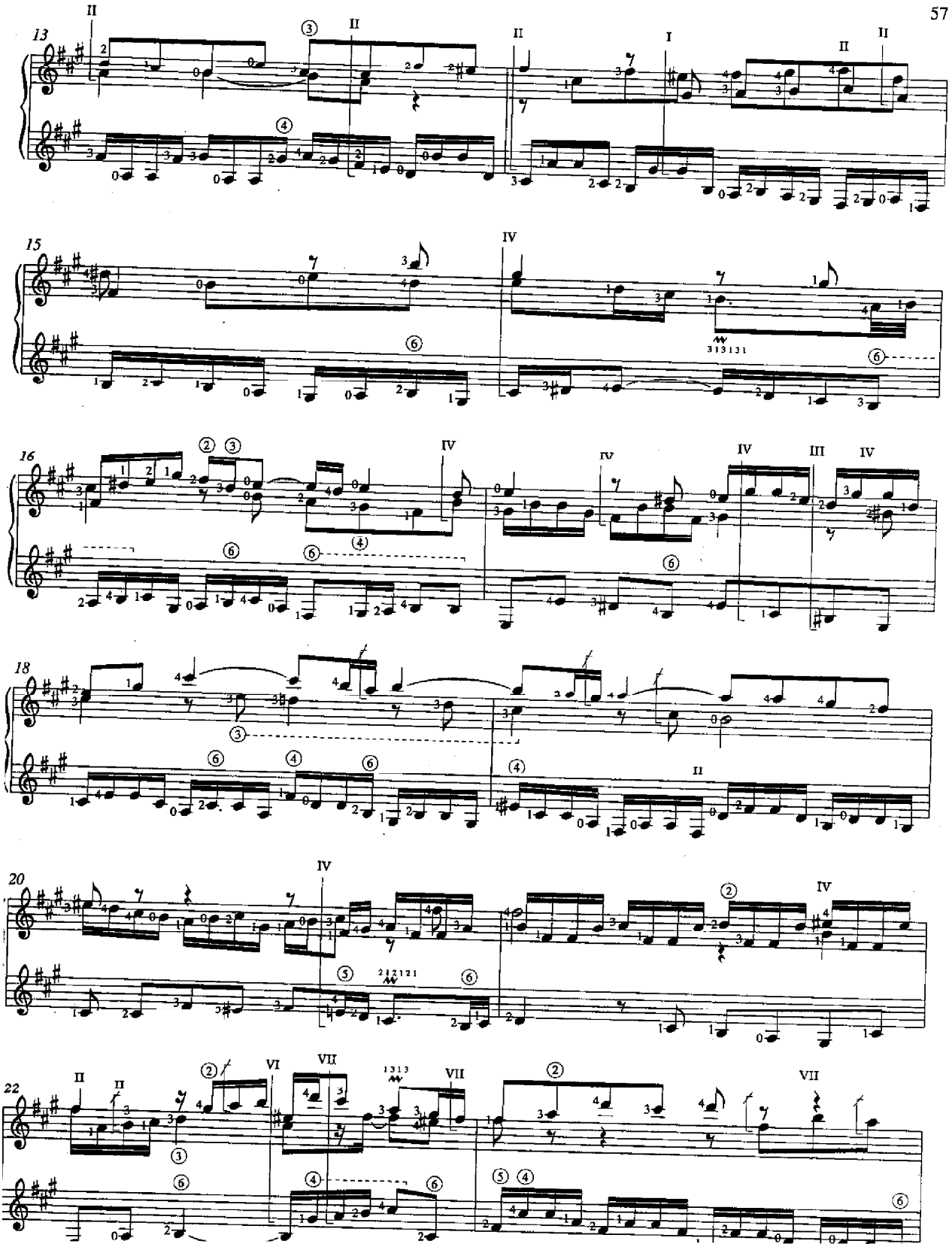
BWV 858

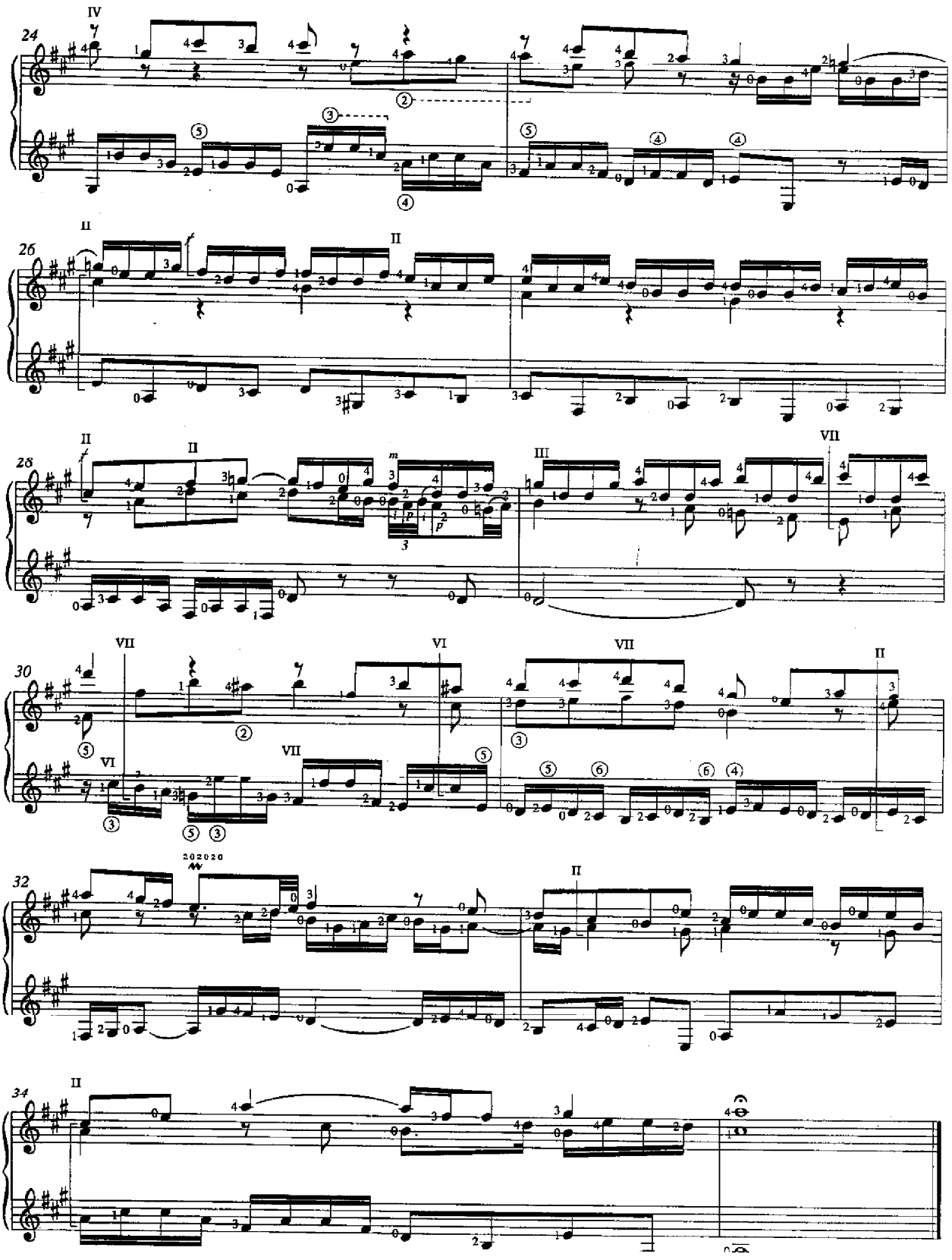
Original key: F♯ Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)




13
15
16
18
20
22


24
26
28
30
32
34

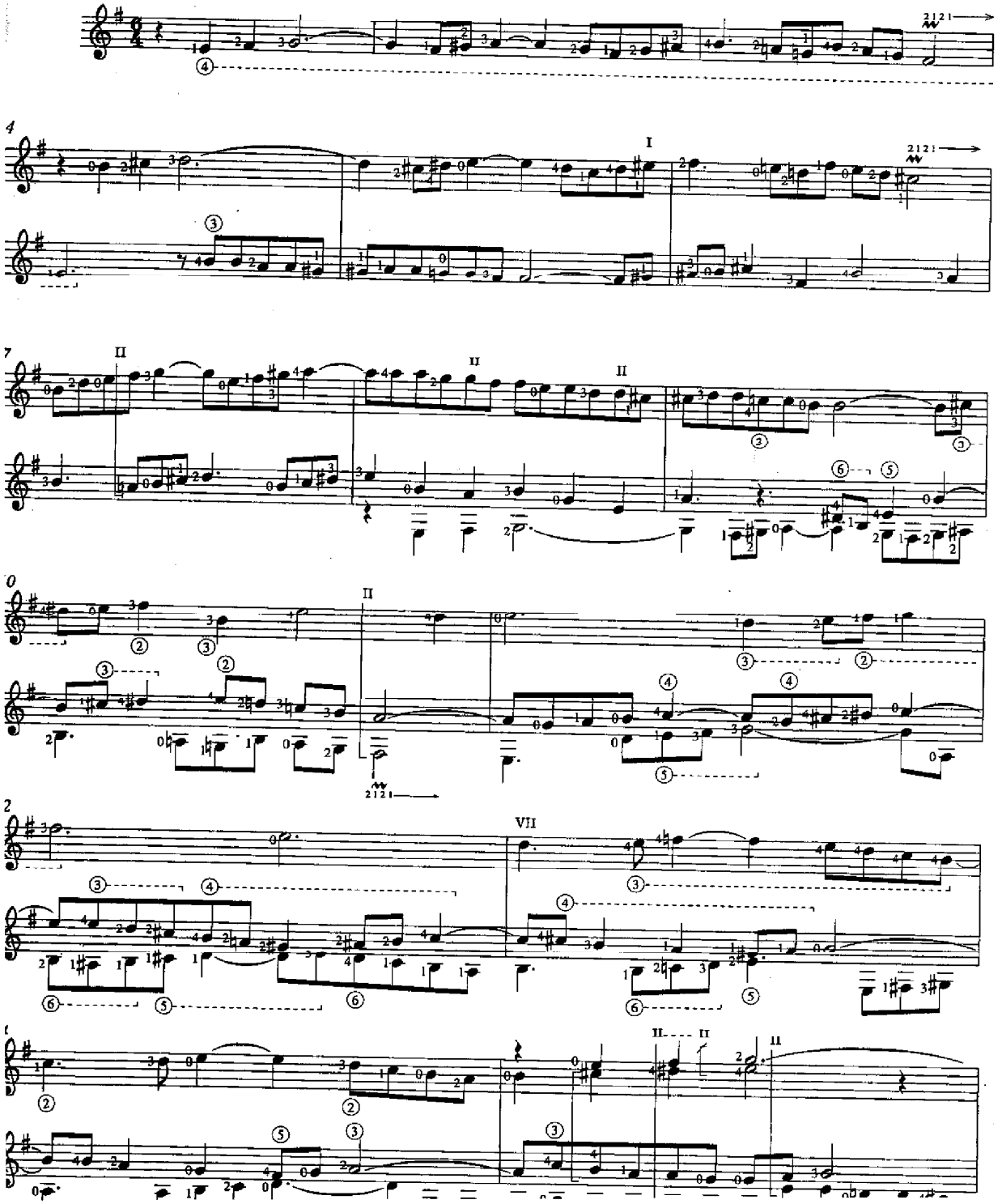
Vol. I, Fugue 14

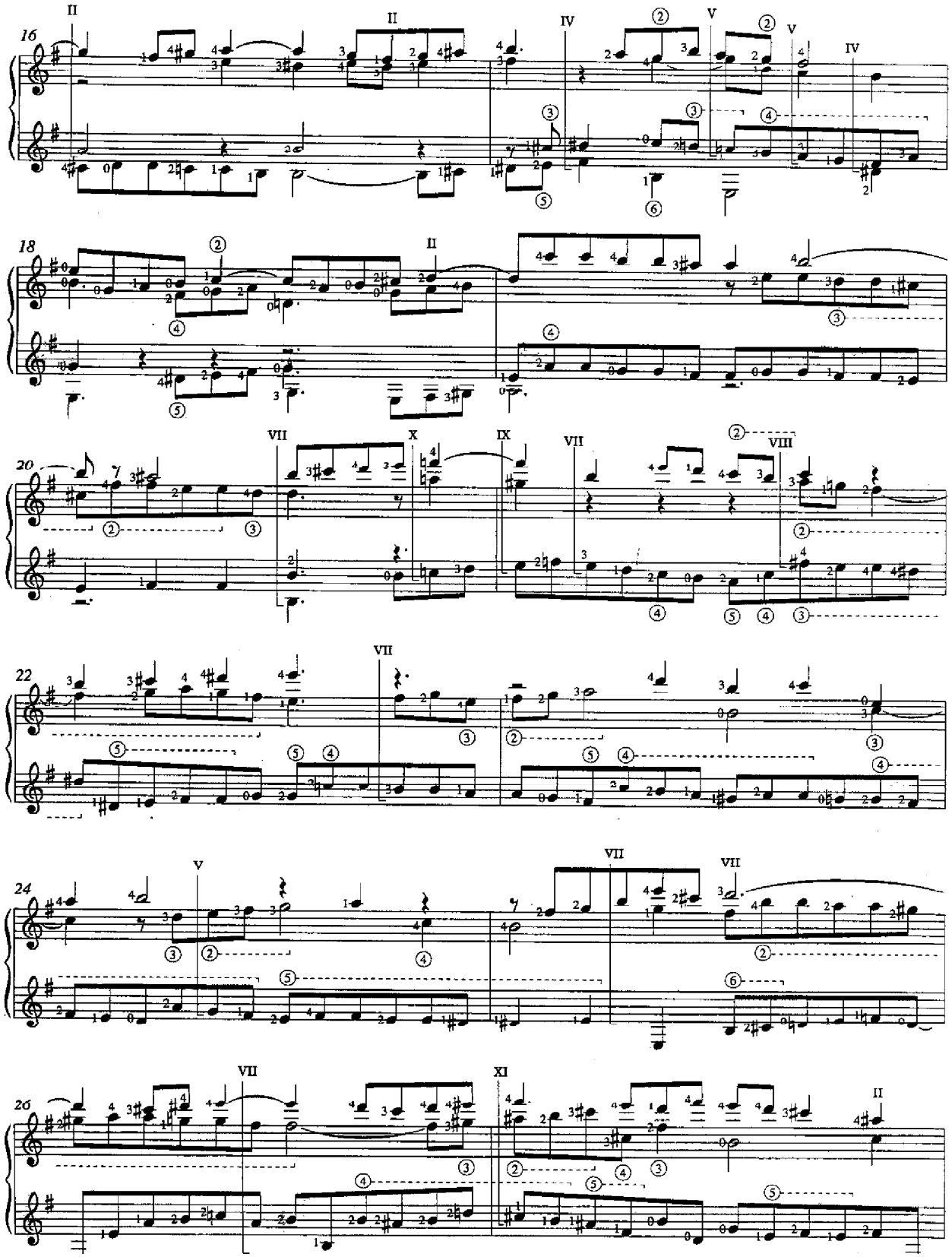
BWV 859

Transcription by Alfredo Sánchez

Original key: F♯ Major

J.S. Bach (1685-1750)

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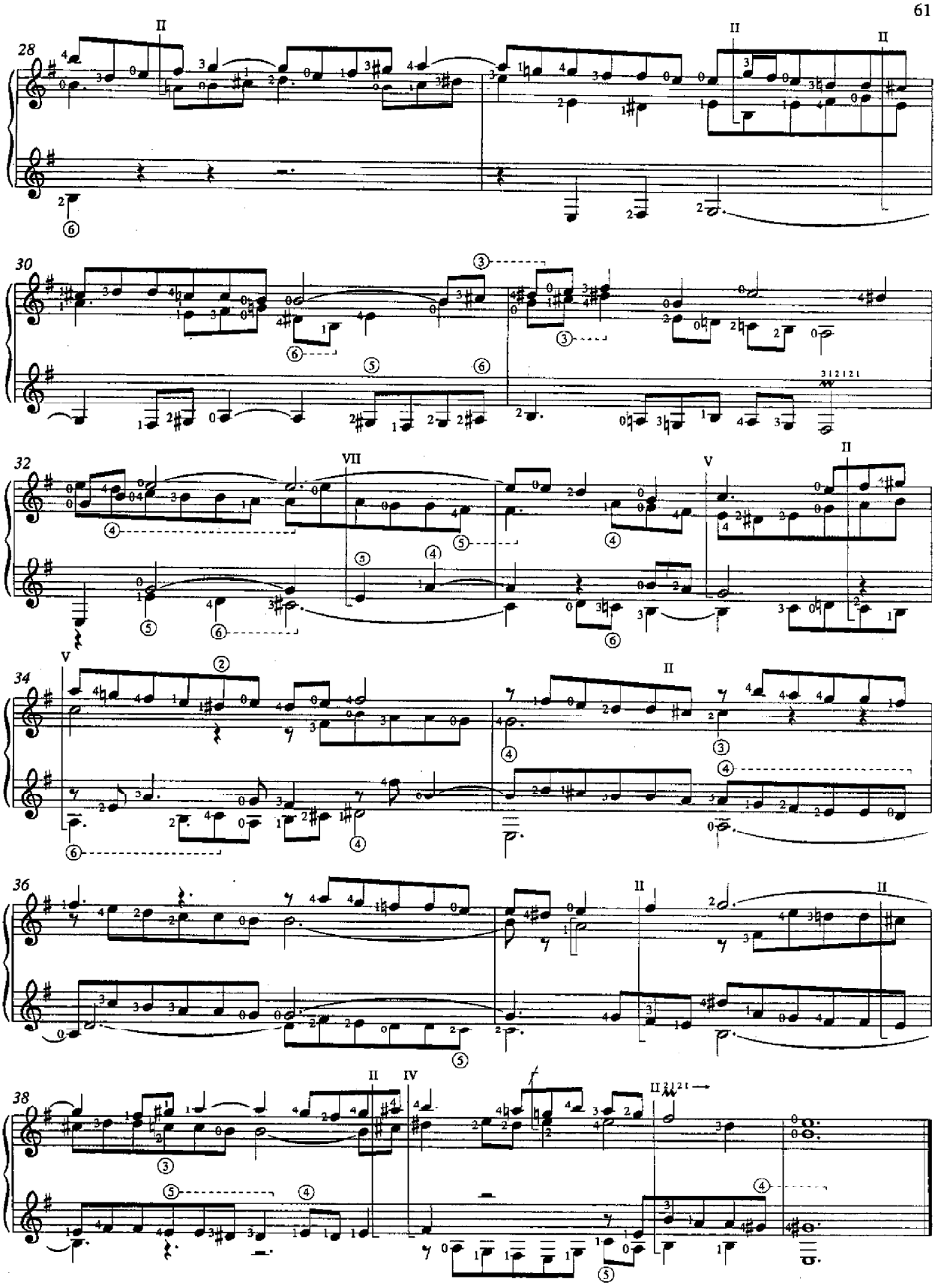


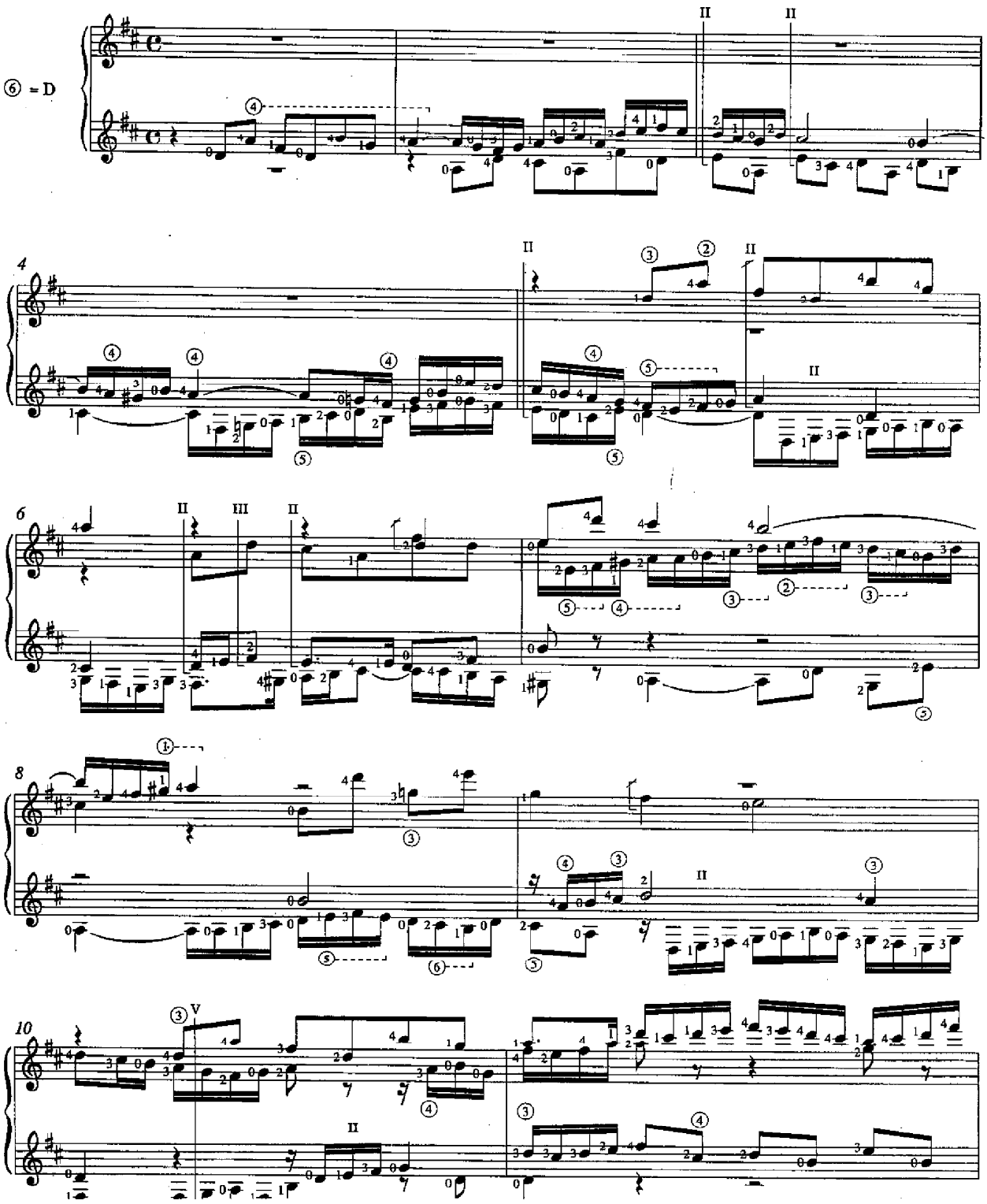
Vol. I, Fugue 17

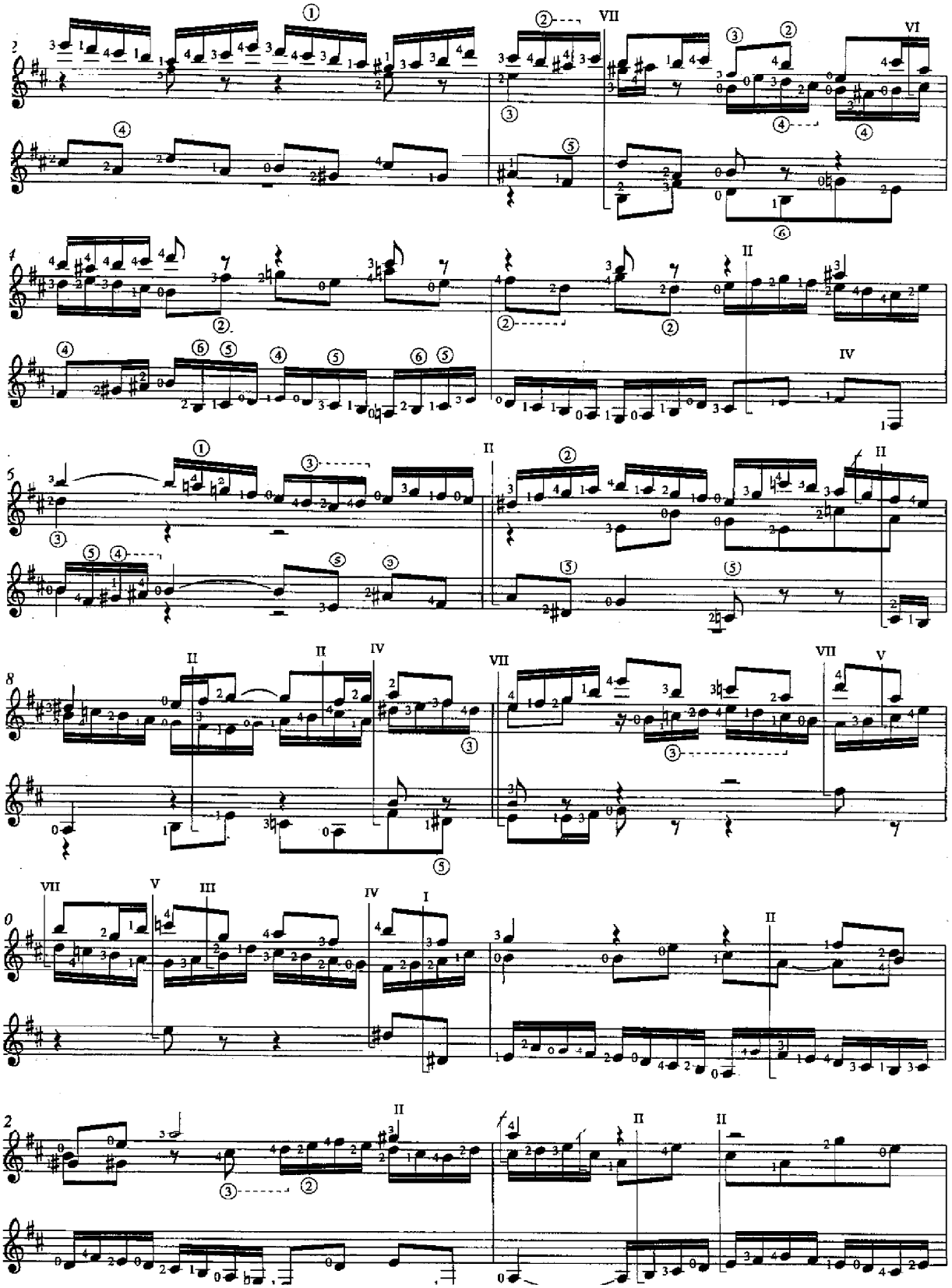
BWV 862

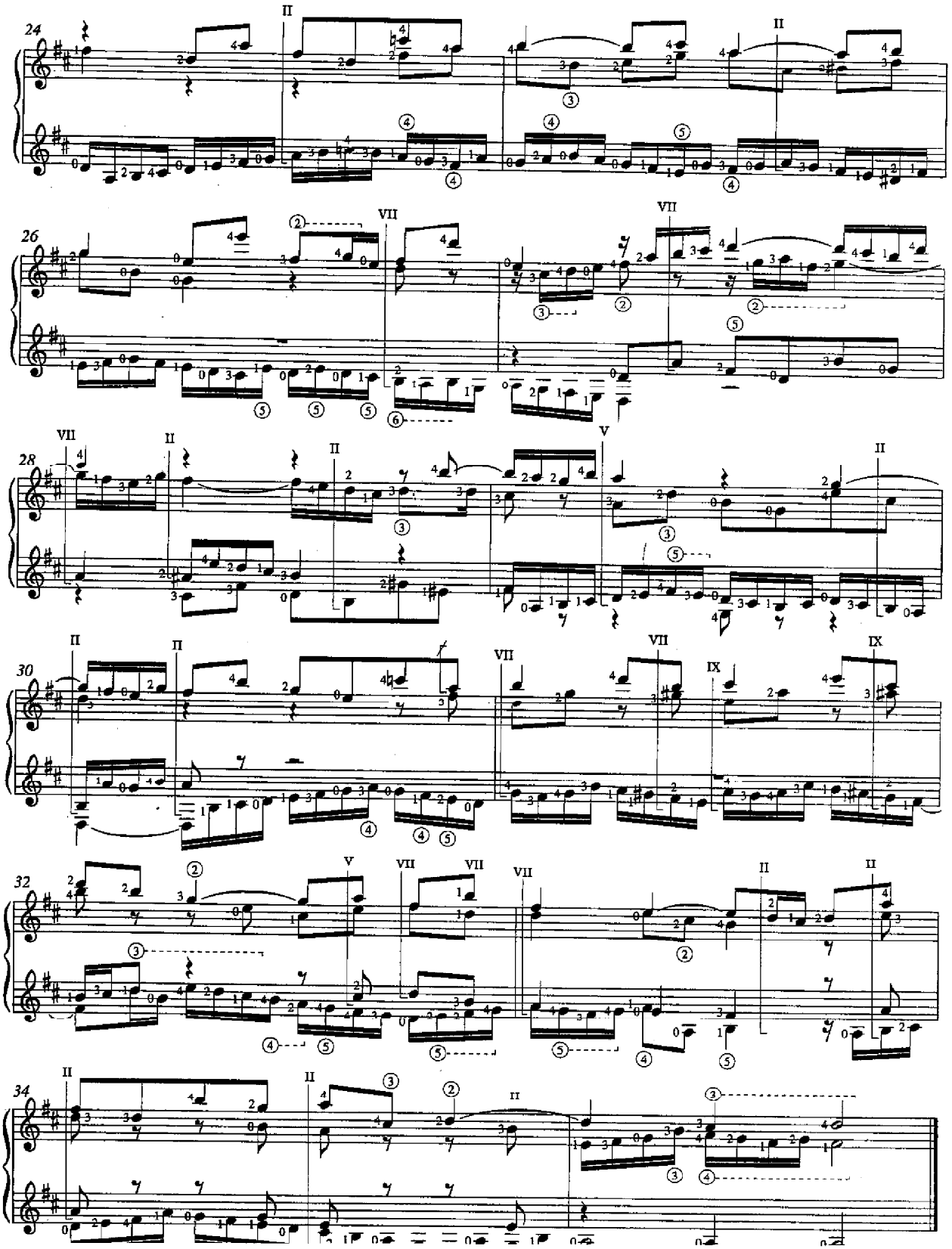
Original key: A♭ Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)






24
II
II
26
VII
VII
28
VII
II
II
V
II
30
II
II
VII
VII
IX
IX
32
V
VII
VII
VII
II
II
34
II
II
II

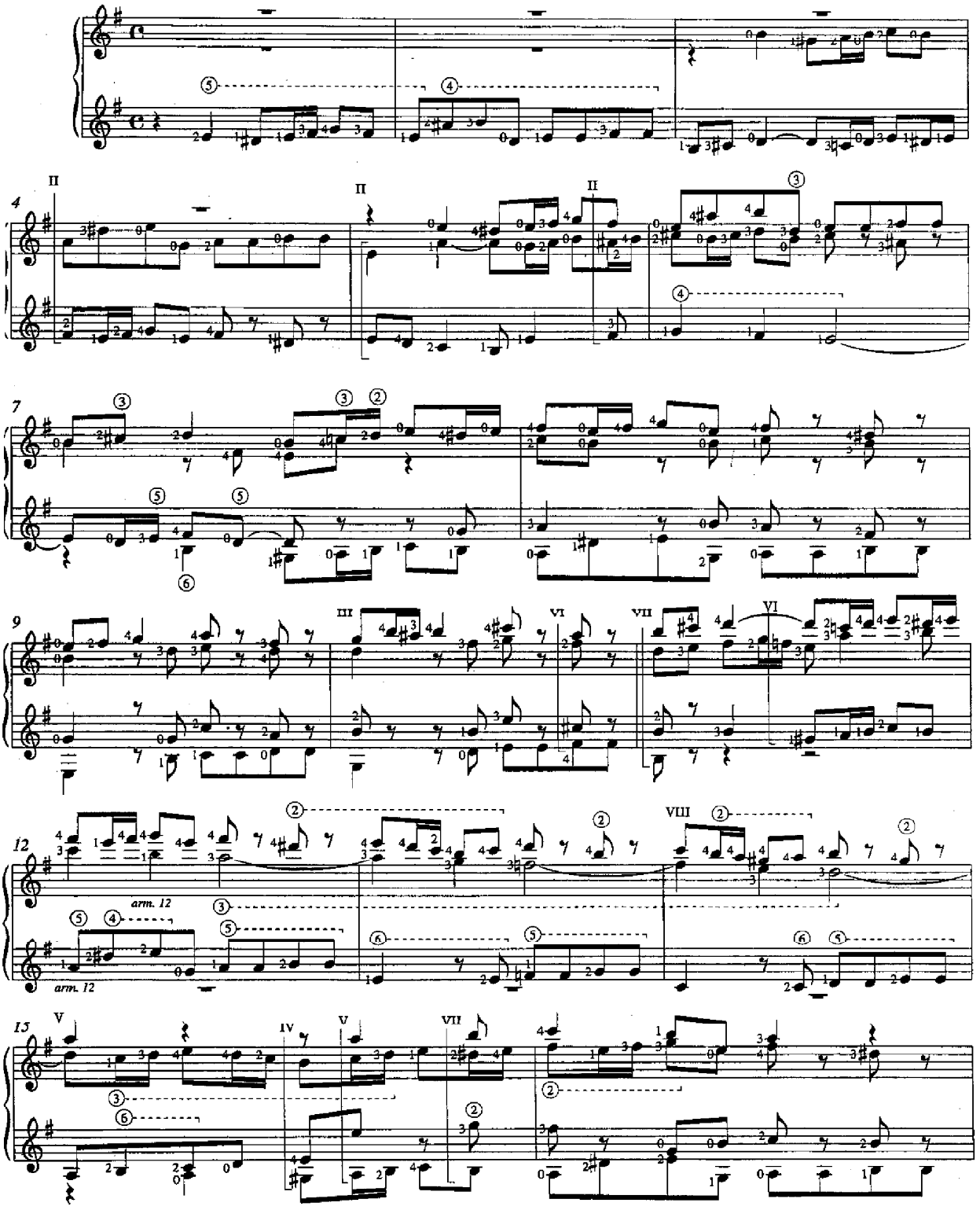
Vol. I, Fugue 18

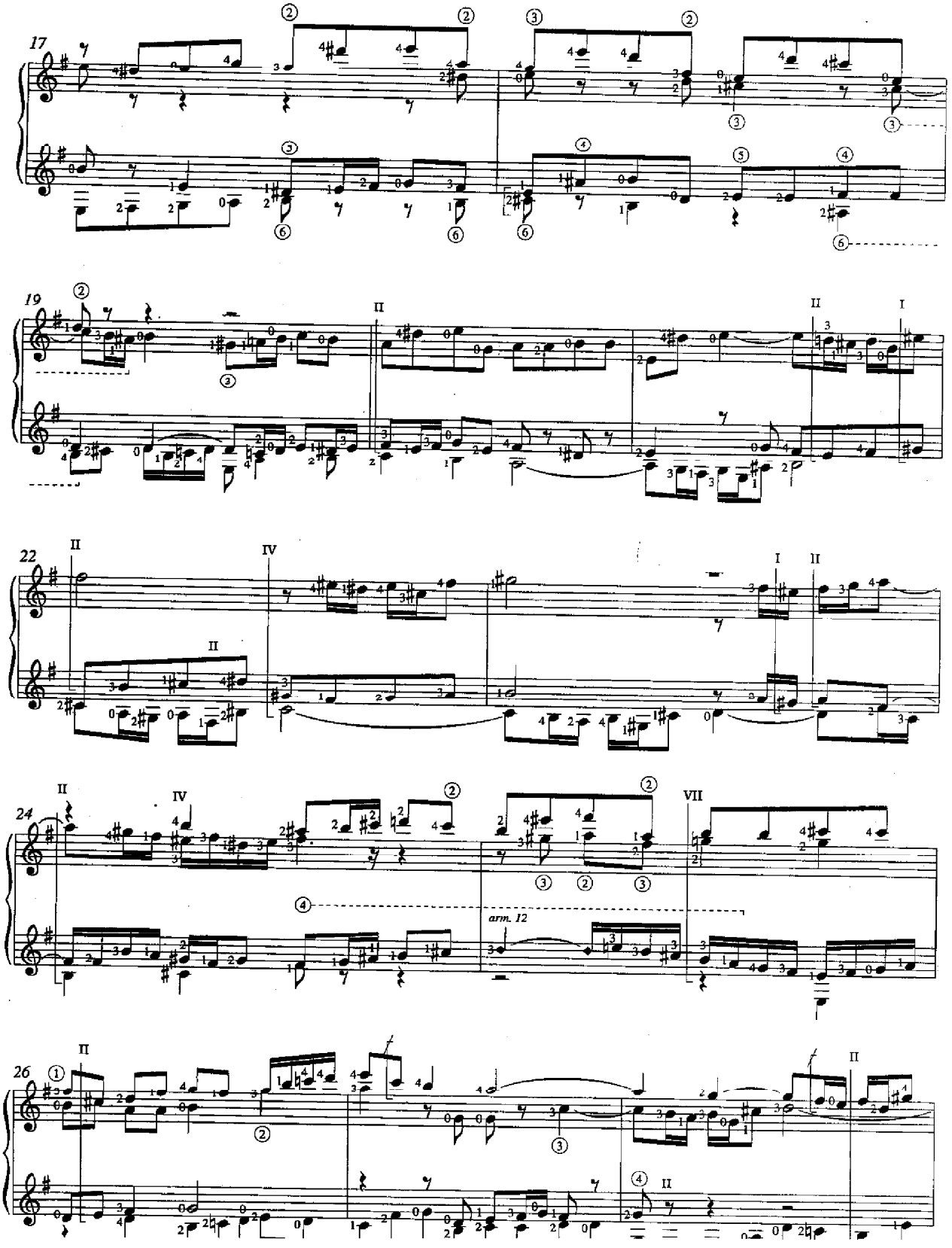
BWV 863

Original key: G♯ Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

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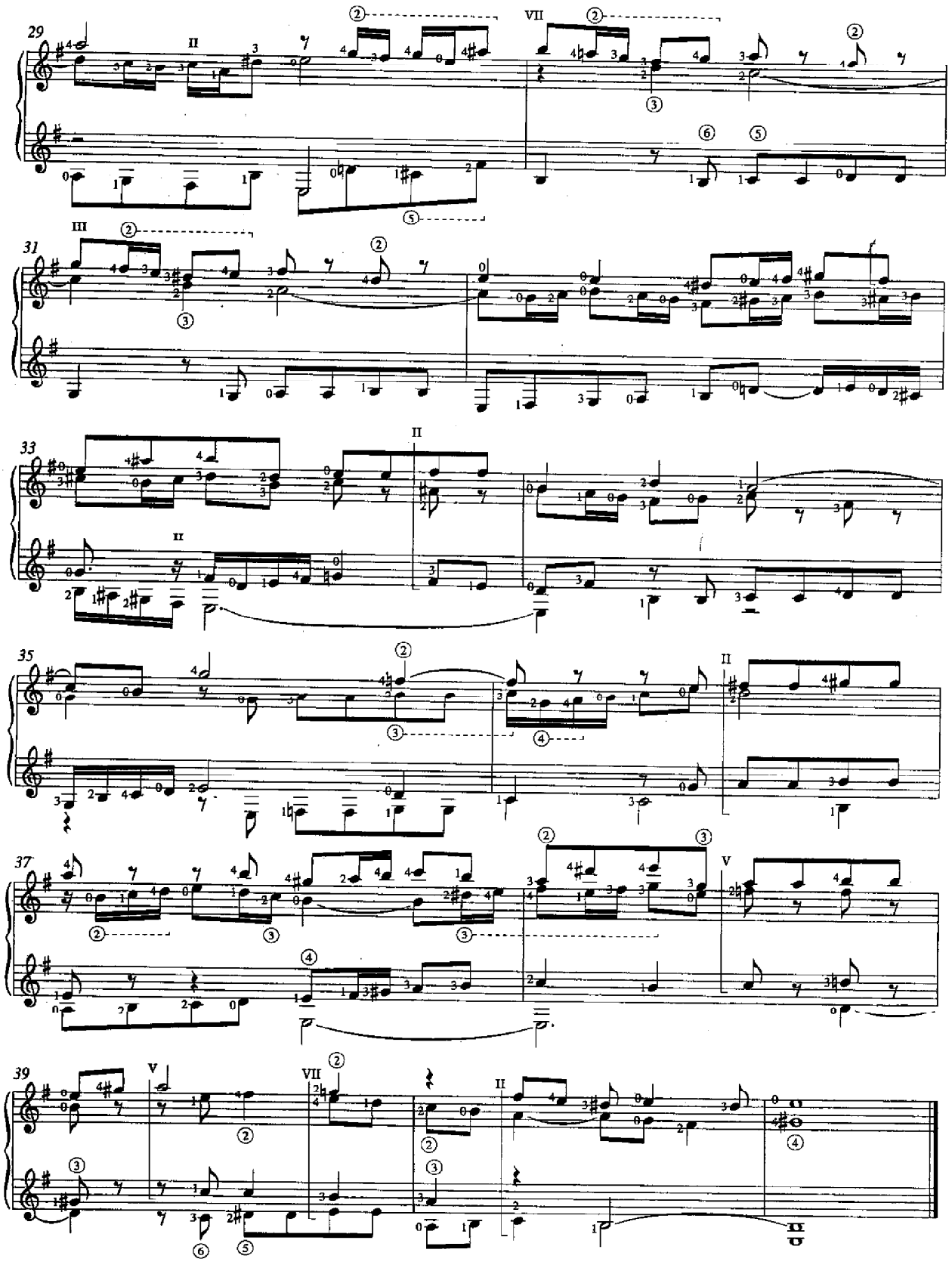


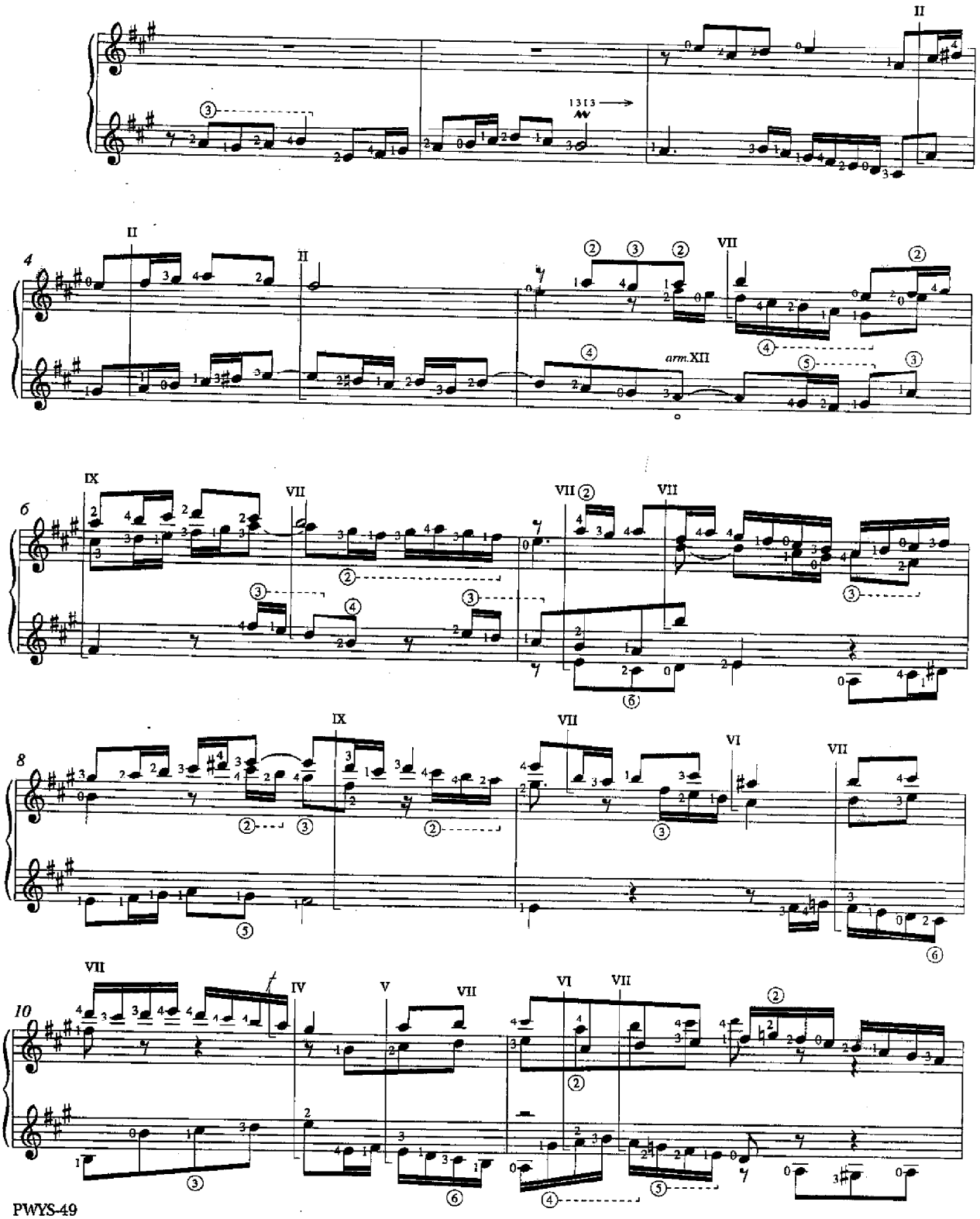
Vol. I, Fugue 23

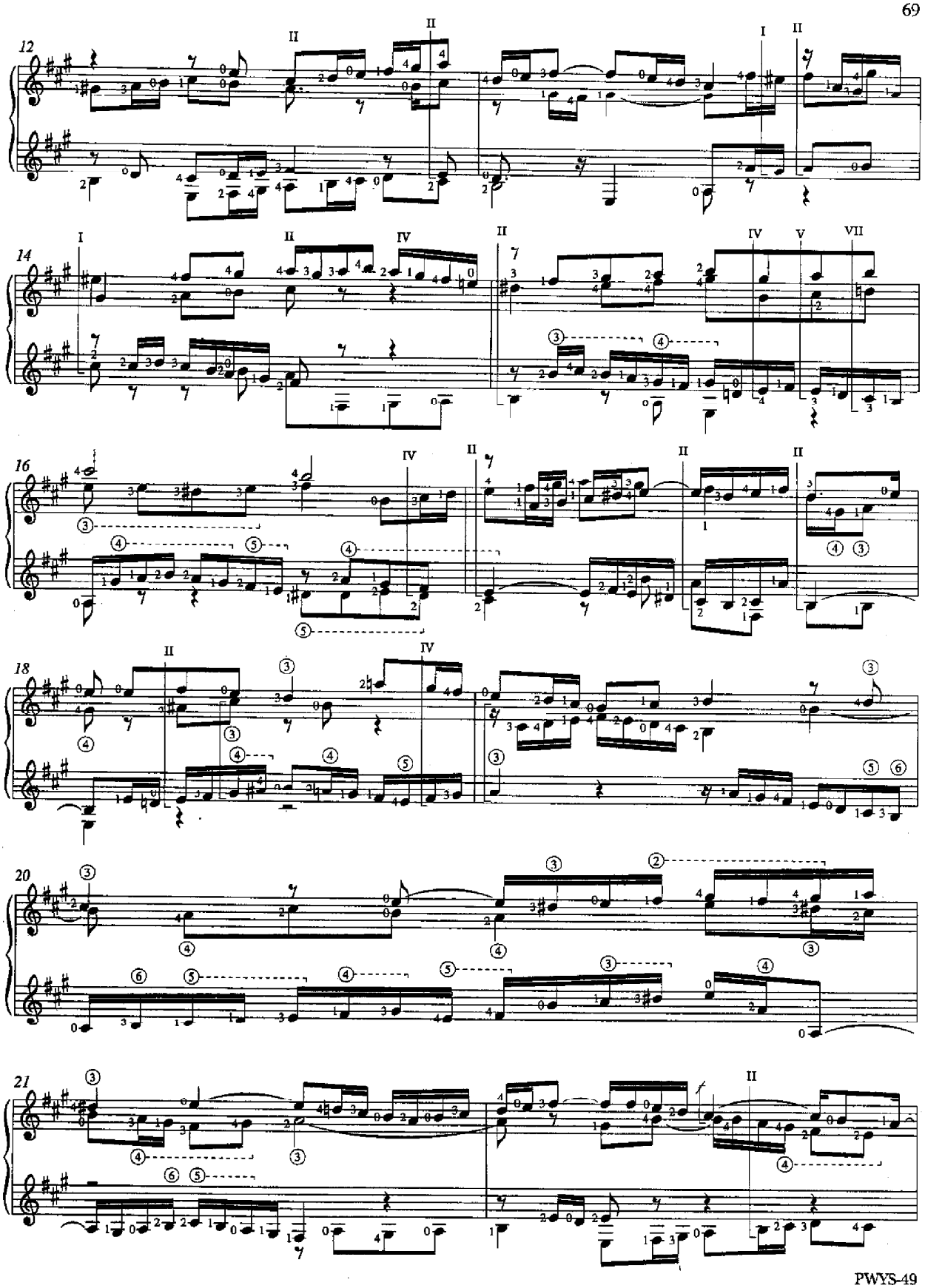
BWV 868

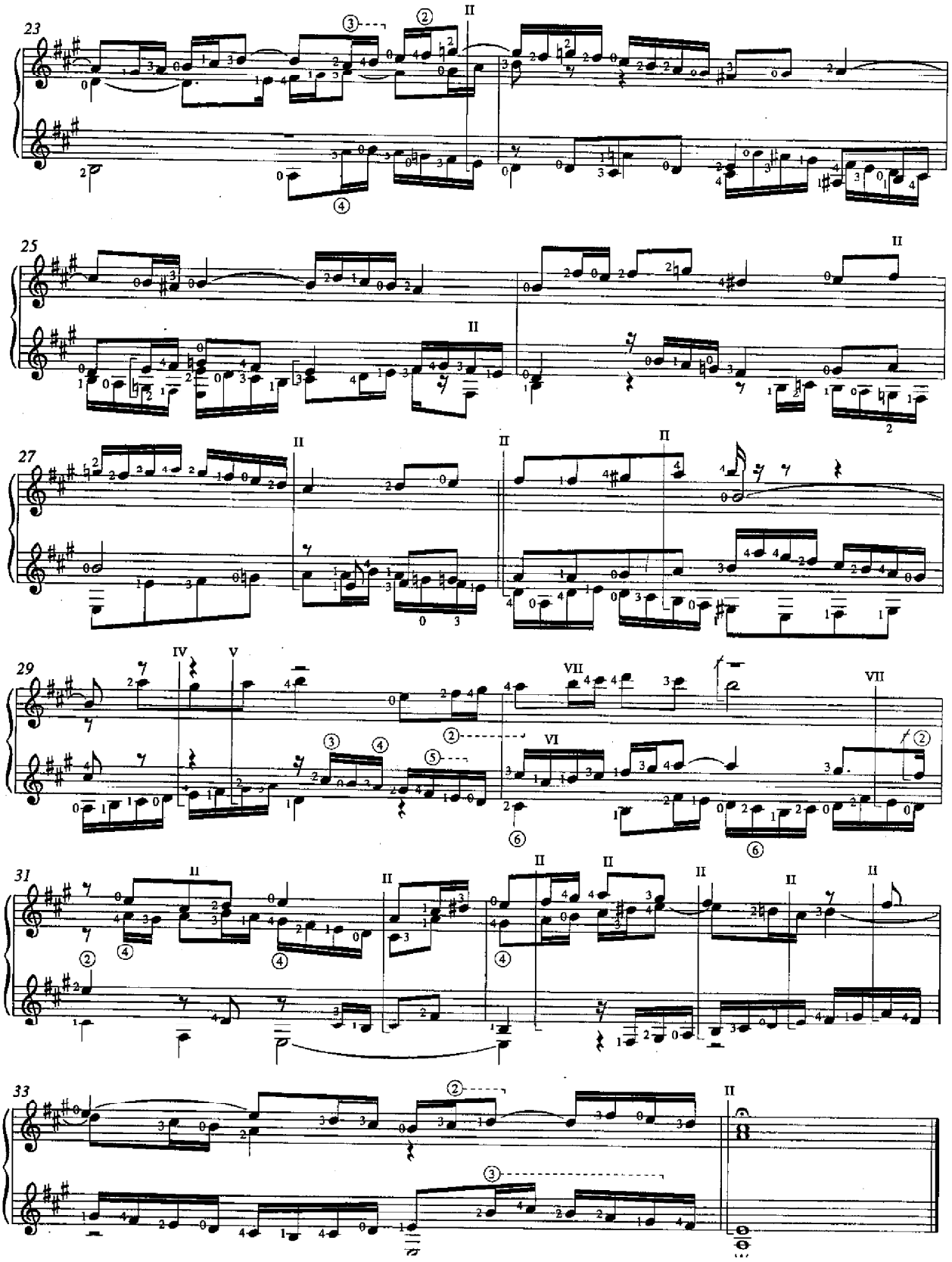
Original key: B Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)






23
25
27
29
31
33

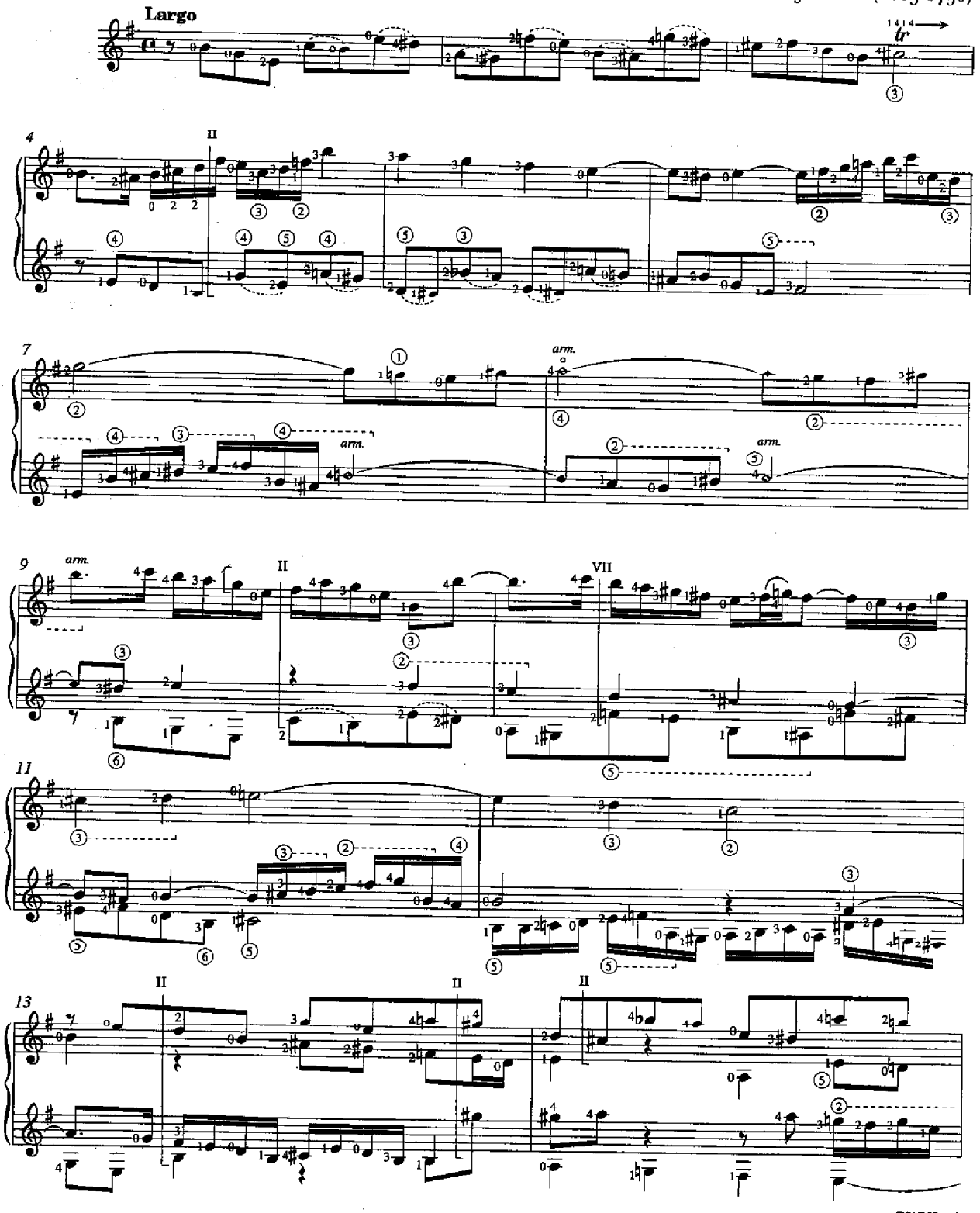
Vol. I, Fugue 24

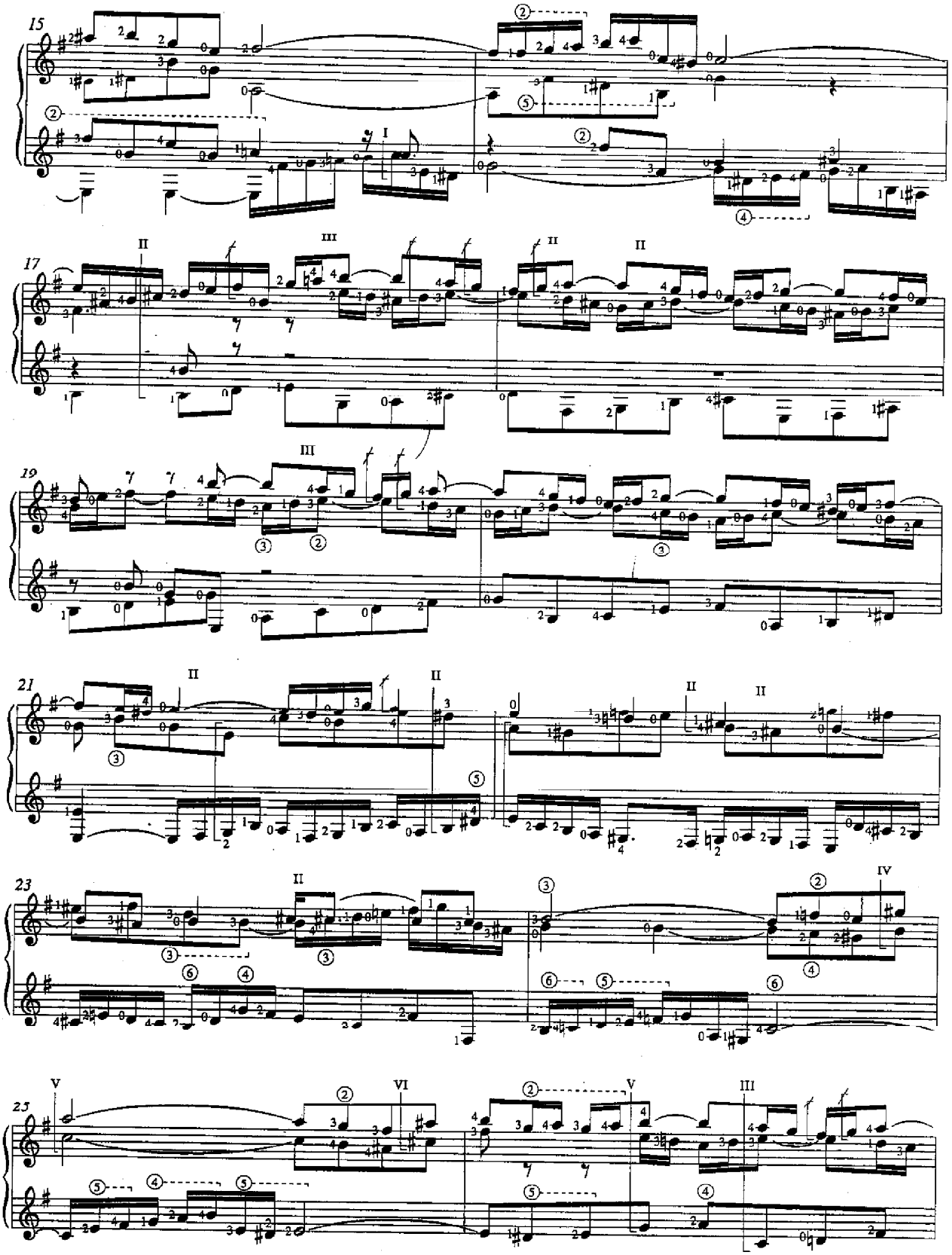
BWV 869

Original key: b minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

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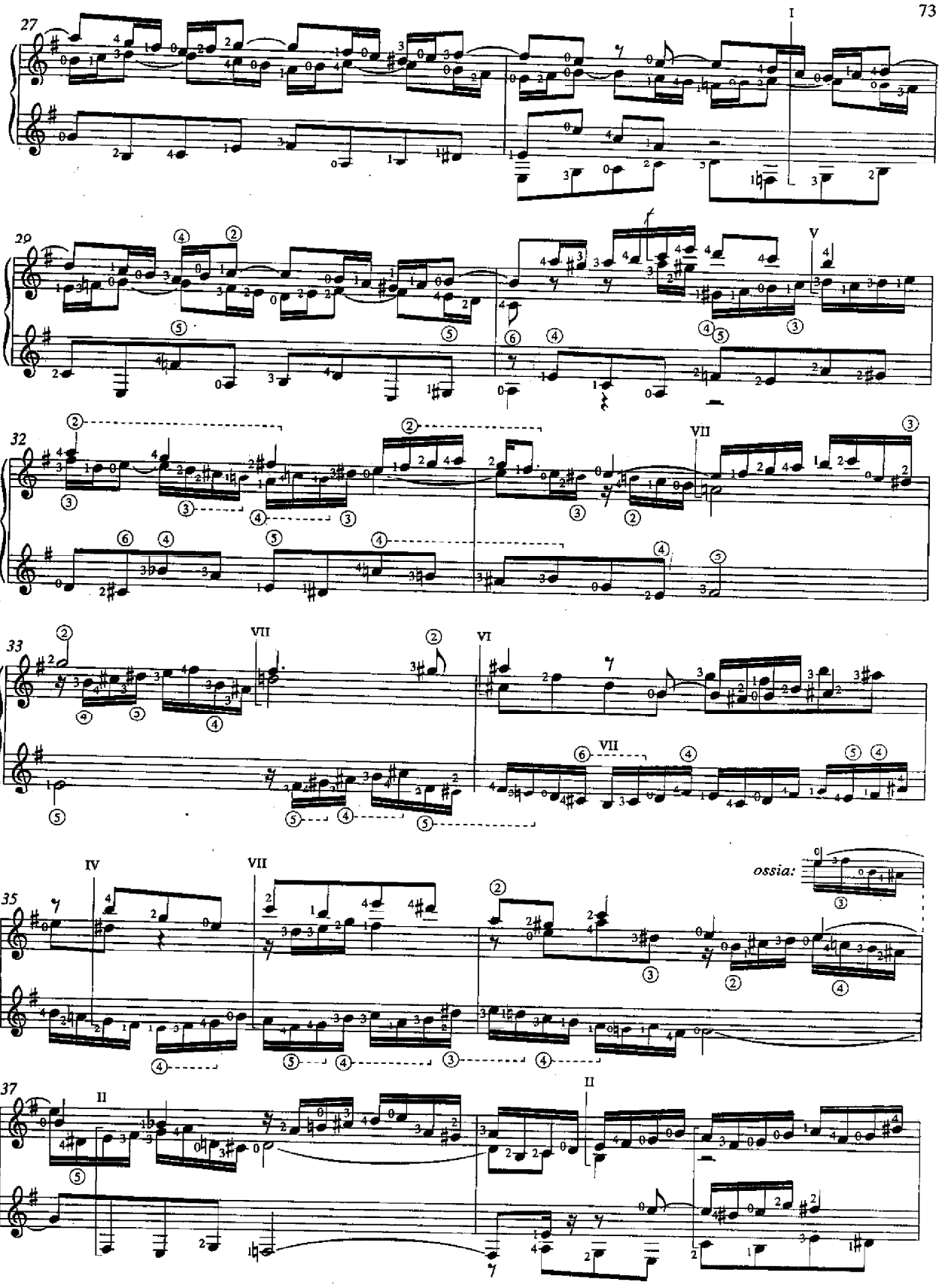
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VII
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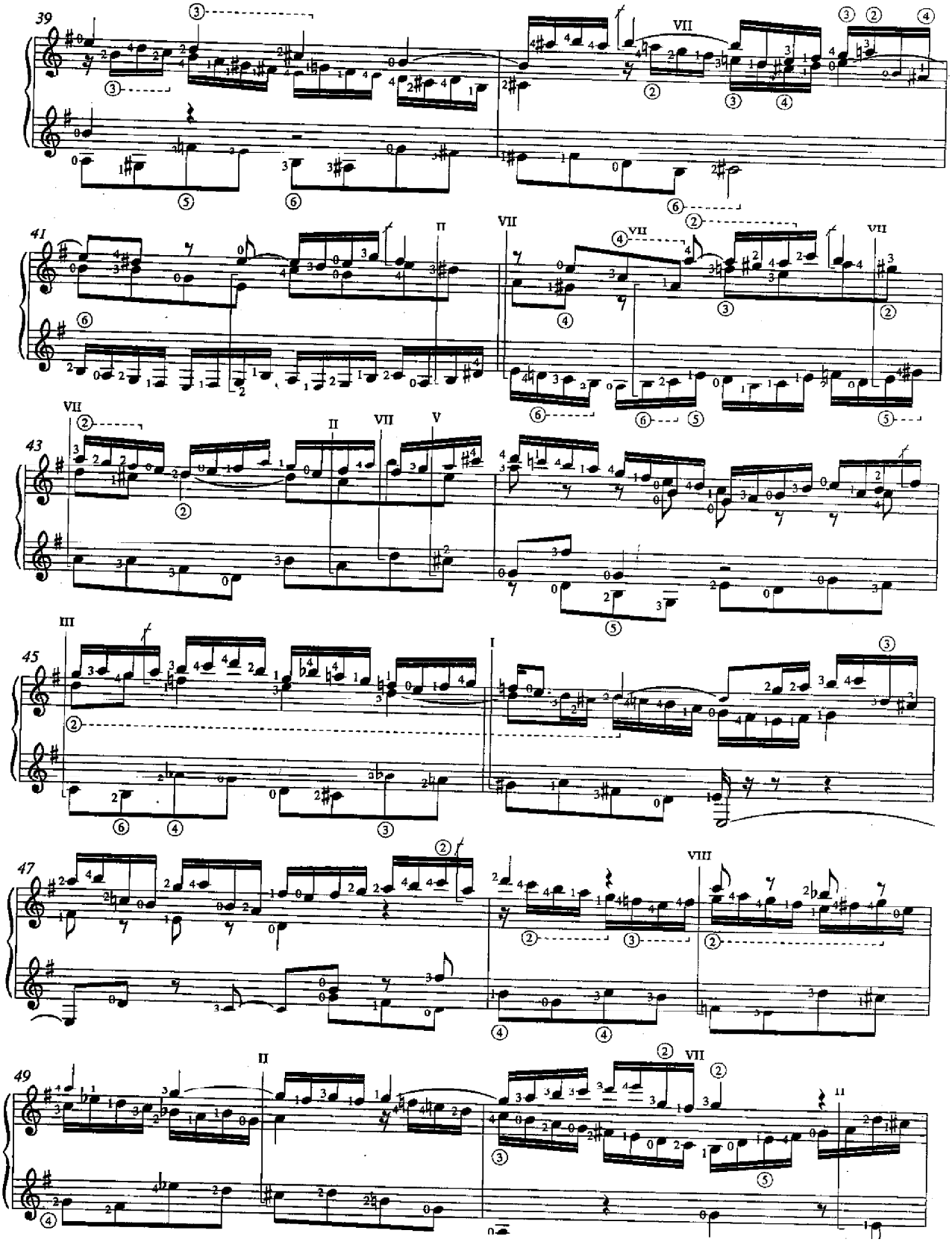
II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VIII
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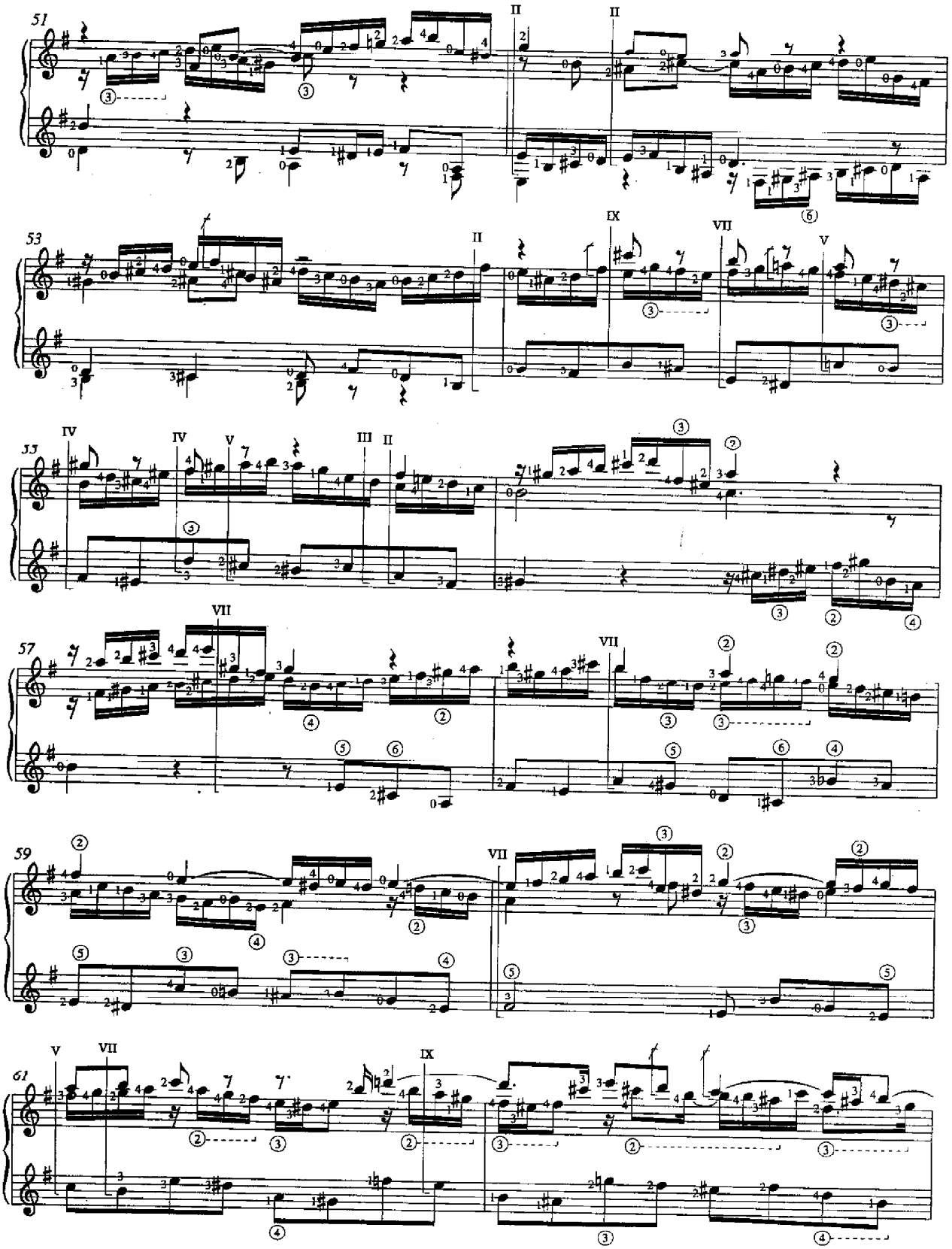

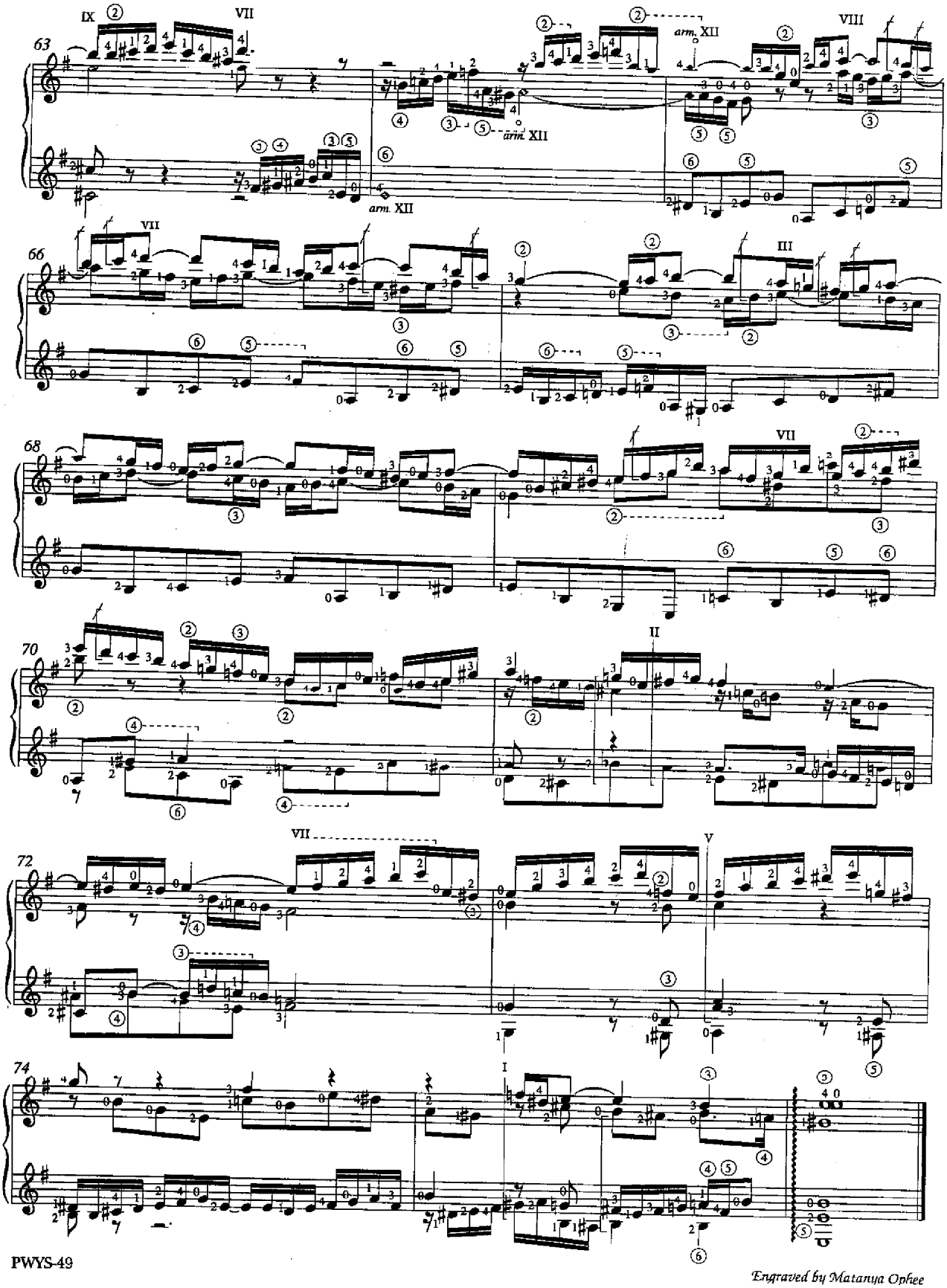

Engraved by Matanya Ophee

Alfredo Sánchez began playing the guitar at the age of 12, teaching himself to play Bach's music. In later years he studied with Manuel López Ramos, Andrés Segovia (1981), Iván Rijos, Robert Guthrie and Leo Brouwer. He also took master-classes with Manuel Barrueco and David Russell. Between the years 1982 and 1992. Alfredo Sánchez won first and second prizes in several important competitions in Mexico and in Puerto Rico. He toured in the Soviet Union in 1983, 1984 and 1987 and performed at the Tchaikovsky Concert Hall in Moscow, the Oktiabrskaya Hall in Leningrad, the Moscow Conservatory Hall, the Opera and Ballet Theaters in Kiev, Odessa, Riga and 15 other republics of the former Soviet Union. He has often appeared in Mexico in most of the important concert halls and has recorded several programs for national radio and television. He is active as a soloist, playing with chamber music ensembles and with orchestra. Alfredo Sánchez appeared in international festivals in Puerto Rico (1986), Mar del Plata and Buenos Aires, Argentina (1990, 1993), Tucson, Arizona (1994), Cuernavaca, Morelos, Mexico (1996, 1997), Havana, Cuba (1986, 1988, 1998), and others. In 1994 he was asked to establish the guitar department at the prestigious University of the Americas, Puebla, Mexico where he taught for a couple of years. In 1996 he was appointed as a professor in the Faculty of Music at the University of Veracruz, Mexico; several of his students have received national and international recognition. Besides his musical activities, Alfredo Sánchez is involved in several electrical engineering projects, and conducts research in herpetology as a technical assistant at the Canamayté herpetarium in Xalapa, Vera Cruz, Mexico.

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