

BACH

Präludien & Fugen
BWV 847 & BWV 858

Transkription für Gitarre von
Ansgar Krause

campus musikverlag



BACH

Vorwort

Die in diesem Heft enthaltenen Stücke werden meines Wissens hiermit erstmals in einer Bearbeitung für Gitarre solo vorgelegt. Sie sind dem ersten Band des Wohltemperierten Klaviers entnommen und stehen dort in den Tonarten c-moll bzw. Fis-Dur.

Bei der Bearbeitung des Präludiums BWV 847 habe ich mich bewußt an der Form der etwas kürzeren Frühversion aus dem Büchlein für Friedemann Bach orientiert, weil eine textgetreue und überzeugende Bearbeitung des Schlusses der späteren Version aufgrund der polyphonen Struktur im Presto leider unmöglich ist.

Da wir von Bach für die Gitarre leider keine einzige Paarung Präludium/Fuge kennen, stellen diese Bearbeitungen eine wesentliche Bereicherung des gängigen Repertoires dar. Dies gilt insbesondere deshalb, weil drei der vier vorliegenden Stücke ein hervorragendes Verhältnis von technischem Aufwand einerseits und musikalischer Wirkung andererseits bieten.

Besonders die Fuge BWV 847 ist in dieser Hinsicht dankbarer als die aus den Lautensuiten bekannten. Lediglich die Fuge BWV 858 verlangt ein außerordentliches technisches Niveau, das in etwa dem der Fuge aus der Lautensuite in c-moll BWV 997 entspricht.

Ansgar Krause

Preface

As far as I know the works contained in this edition are here submitted for the first time transcribed for guitar solo. They are taken from the first volume of *'The Well-Tempered Clavier'* and can be found there in the keys of C minor and F sharp major.

While transcribing the prelude BWV 847 I have deliberately orientated towards the slightly shorter early version from the booklet for Friedemann Bach, because unfortunately the poliphone structure in the presto makes a textual and persuading transcription of the end impossible.

As unfortunately we do not know of a single pairing of prelude/fugue by Bach for guitar, these transcriptions represent a great enrichment of the current repertoire. This is especially true as three out of the four pieces presented offer an extraordinary relation between technical expenditure for one thing and musical effect for another.

In particular the fugue BWV 847 is in this respect more rewardable than those known from the suites for lute.

Only the fuge BWV 858 requires extraordinarily technical skills, which approximately correspond to the fuge from the suite for lute in C minor BWV 997.

Ansgar Krause

Präludium und Fuge d-moll

BWV 847 (original c-moll)

Präludium

Joh. Seb. Bach
Bearbeitung: Ansgar Krause

8/8

Ⓢ→D

3

5

7

9

11

13

15

17

19

21

23

25

27

Fuge

The image displays a musical score for a fugue, consisting of seven systems of staves. Each system begins with a measure number (8, 3, 5, 7, 9, 11, 13) and a treble clef. The music is written in a single melodic line with various rhythmic values and fingering numbers (1-4) indicated below the notes. The score includes several trills and slurs. A circled number '3' appears above the staff in the second system, and a circled number '2' appears above the staff in the seventh system. The notation is clear and professional, typical of a printed musical score.

15

17

19

21

23

25

27

29²

Präludium und Fuge A-Dur

BWV 858 (original Fis-Dur)

Joh. Seb. Bach

Bearbeitung: Ansgar Krause

Präludium

The musical score for the Prelude of BWV 858 in A major is presented in a single system with a treble clef and a 16/8 time signature. The piece is marked with a tempo of 8. The score consists of 16 measures, divided into four systems of four measures each. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. Fingering numbers (1-4) are indicated throughout the piece. Ornaments are present in measures 10 and 14. Roman numerals (II, VII, IV, VI) are placed above the staff to indicate harmonic structure. The word 'mia' is written above the staff in measures 14 and 15. The score is arranged in a single system with a treble clef and a 16/8 time signature. The piece is marked with a tempo of 8. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. Fingering numbers (1-4) are indicated throughout the piece. Ornaments are present in measures 10 and 14. Roman numerals (II, VII, IV, VI) are placed above the staff to indicate harmonic structure. The word 'mia' is written above the staff in measures 14 and 15.

II

(Harm XII)

21

26

VII

a m i

Fuge

7

tr

3

m i

030
i p i

5

tr

7

8

9

8

11

8

13

8

15

8

17

8

19

8

J.S. Bach

Transkriptionen für Gitarre solo von Ansgar Krause

Partita E - Dur BWV 1006 (campus 1001)

Prelude, Fuga, Allegro BWV 998 (campus 1002)

Präludien & Fugen BWV 847, 858 (campus 1003)

Partita c - moll BWV 997 (campus 1004)

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