

Bach for Guitar

27 Transkriptionen für Gitarre
27 Transcriptions for Guitar
27 Transcriptions pour Guitare

von / by / par
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Vorwort

Zu den Vorzügen der Bachschen Musik gehört, dass sie universal und zu einem gewissen Teil unabhängig von den Instrumenten ist, für die sie komponiert wurde. Seine Musik ist so genial und klar strukturiert, dass sie auf jedem Instrument einfach gut klingt. Die vorliegenden Kompositionen von Johann Sebastian Bach gehören mit Sicherheit zu seinen bekanntesten und erfreuen sich großer Popularität. Daher werden es sicher auch die Gitarristen zu schätzen wissen, dass sie diese großartige Musik auf ihrem Instrument spielen können. Die vorliegende Sammlung enthält Werke, die original für die unterschiedlichsten Instrumente und Besetzungen komponiert wurden (Orchestermusik, Klaviermusik, Solosuiten für Violine, Cello oder Laute, Orgelmusik u.a), sich aber sehr gut auf der Gitarre realisieren lassen und eine Bereicherung für das Unterrichts- und Konzertrepertoire sind.

Dabei war mir wichtig, dass durch die Adaption ein vollwertiges Gitarrenstück mit einem kompakten Gitarrensatz entsteht. In den meisten Fällen musste der kompositorische Satz etwas reduziert werden, in wenigen Ausnahmen wurden aber auch Tönen hinzugefügt. Dabei wurde darauf geachtet, dass die Gitarre weder unter- noch überfordert wird und die musikalische Intention bzw. der Gestus der Stücke problemlos realisierbar ist.

Bei Kompositionen mit besonders liedhaften bzw. kantablen Charakter habe ich mich zugunsten einer problemlosen Melodieführung konsequent für eine schlanke Zweistimmigkeit entschieden. Auch bei kaum zu realisierenden drei- bis vierstimmige Stellen wurde der Satz behutsam in eine auf der Gitarre gut darzustellende Zweistimmigkeit umgewandelt.

Martin Hegel

Preface

One of the merits of Bach's music is its universality, making it in some measure independent of the instruments for which it was composed: his music is so inspired and so clearly structured that it sounds good on any instrument. These compositions by Johann Sebastian Bach are surely among his best known and best loved pieces, so guitarists will doubtless appreciate being able to play this wonderful music on their instrument, too. This collection includes pieces originally composed for a variety of different instruments and ensembles (including orchestral music, piano pieces, solo suites for violin, cello or lute and organ music), which may however be played very effectively on the guitar, representing a welcome addition to the repertoire for tuition purposes and concert performance.

I have been mindful that any adaptation should result in a proper guitar piece, concisely arranged to suit the instrument. In most cases the music has been simplified to some extent, though in a few places notes have actually been added. Care has been taken to make these arrangements neither too easy nor too difficult for effective performance on the guitar, simply conveying the musical essence or spirit of the pieces.

For compositions with a particularly lyrical or *cantabile* style I have decided on a simple two-part setting in order to achieve clarity in the melodic line. Similarly, where three or four parts pose too great a challenge, the music has been carefully adapted for playing in a straightforward two-part setting on the guitar.

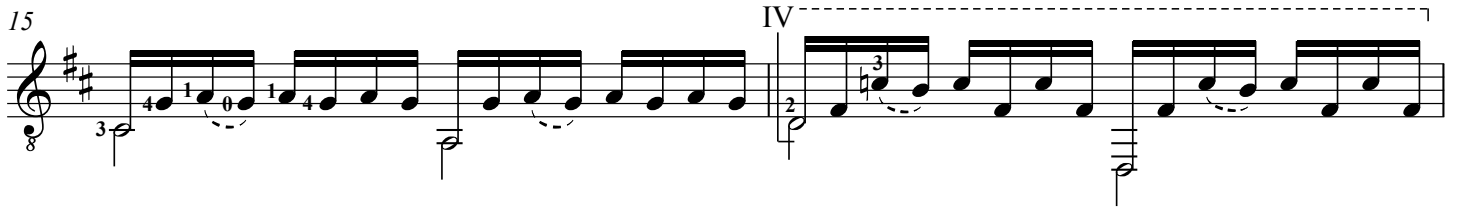
Martin Hegel
Translation Julia Rushworth

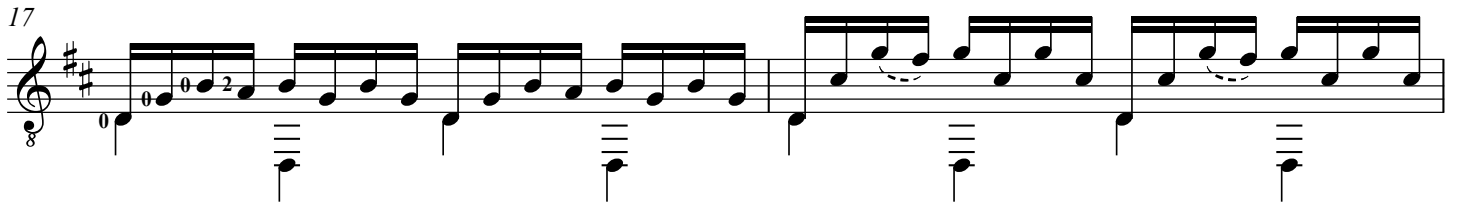
Prélude

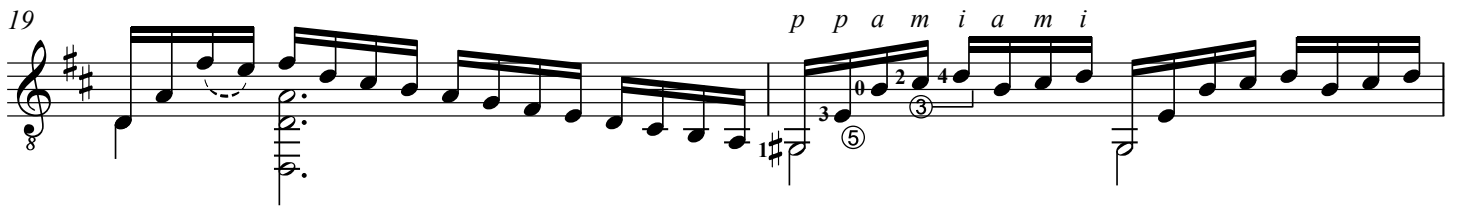
Johann Sebastian Bach
Arr.: Martin Hegel

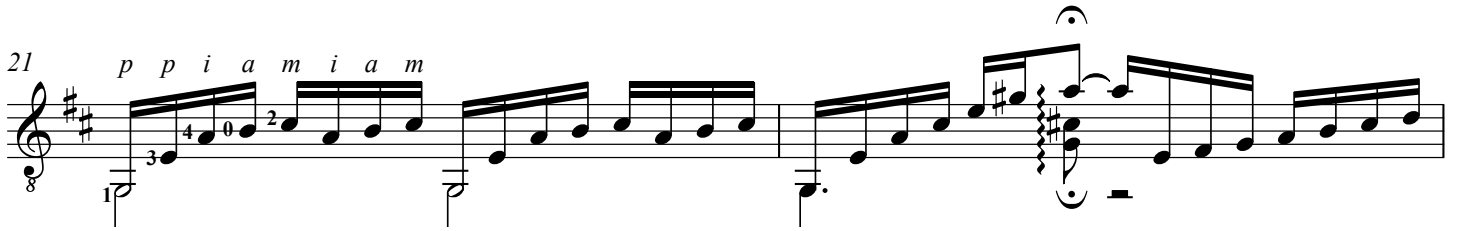
p i m (i) m i m i...

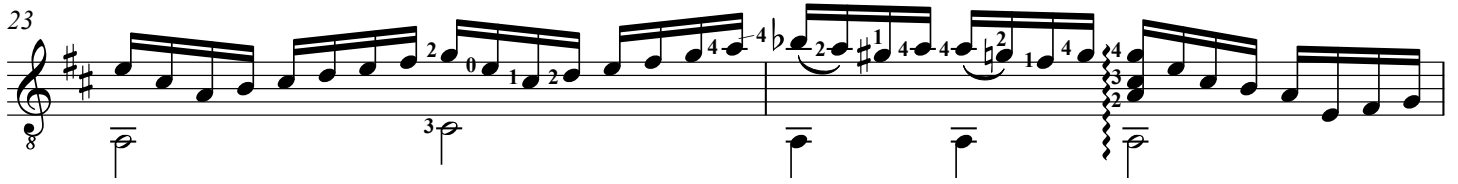
⑥ = D

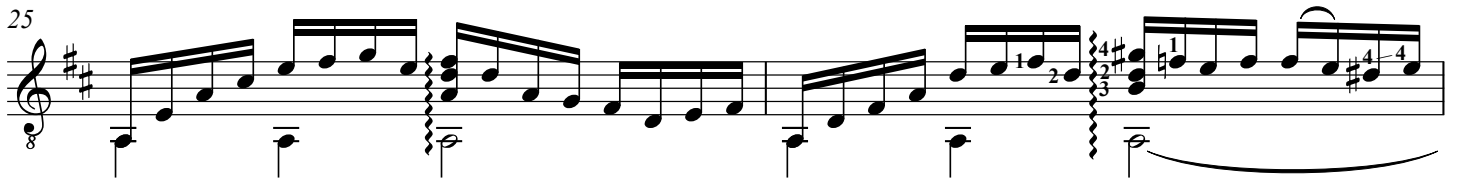
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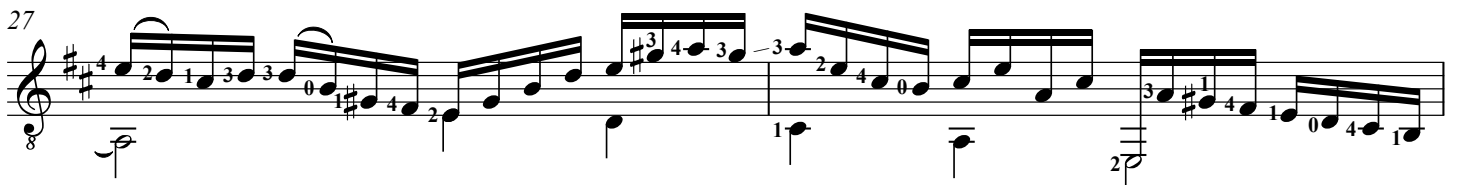
17 

19 *p p a m i a m i* 

21 *p p i a m i a m* 

23 

25 

27 

29

31

33

35

37

39 VII

41 VII

Badinerie

Johann Sebastian Bach
Arr.: Martin Hegel

The musical score is written in treble clef with a 2/4 time signature. It consists of five systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support. The score includes various musical notations such as slurs, accents, and ornaments (trills and mordents). Dynamics range from *f* (forte) to *p* (piano). Fingerings and bowings are indicated throughout. The piece concludes with a repeat sign and a final cadence.

Lyrics: *m m i m m i i m a m*

Lyrics: *m i... m i m a*

20

f

24

m a m i...

p

m a m i

m i...

tr

28

tr

32

tr

m i m

i m a m i m i

36

p

f

Aria

Johann Sebastian Bach
Arr.: Martin Hegel

⑥ = D

5

8

11

14

17

VII

20

IV

23

II

27

II

30

II

Jesus bleibet meine Freude

Johann Sebastian Bach
Arr.: Martin Hegel

Musical notation for the first system (measures 1-5). The piece is in G major (one sharp) and 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a single staff with a soprano clef. The bass line is indicated by numbers 1-4 below the staff. A circled '6' with an equals sign and 'D' is written below the first measure, indicating the starting fret for the guitar. The notation includes various fingerings and articulation marks.

Musical notation for the second system (measures 6-10). The notation continues the melody and bass line from the first system. It includes a measure rest for measure 7. A circled '6' is present at the beginning of the system. A Roman numeral 'III' is placed above the staff in measure 9. The notation includes various fingerings and articulation marks.

Musical notation for the third system (measures 11-14). The notation continues the melody and bass line. It includes a measure rest for measure 12. A circled '6' is present at the beginning of the system. A Roman numeral 'V' is placed above the staff in measure 14. The notation includes various fingerings and articulation marks.

Musical notation for the fourth system (measures 15-18). The notation continues the melody and bass line. It includes a measure rest for measure 16. A circled '6' is present at the beginning of the system. A Roman numeral 'III' is placed above the staff in measure 15. The notation includes various fingerings and articulation marks.

Musical notation for the fifth system (measures 19-22). The notation continues the melody and bass line. It includes a measure rest for measure 20. A circled '6' is present at the beginning of the system. The notation includes various fingerings and articulation marks.

23

28

32

37

41

45

49

53

56

60

64

68

Toccata

Adagio

Johann Sebastian Bach
Arr.: Martin Hegel

3 **Prestissimo**

6

8 *i m p i m p...*

10 *tr* II

12 *m i m i...* *p m p m...*

14

15 II

17

18

VII VIII VII V

20

21 IV

Prestissimo

m m i m i

m m i m i...

23

25

I

27

IV V

29

II

Inventio No. 1

BWV 772

Johann Sebastian Bach
Arr.: Martin Hegel

The musical score is presented in a standard format with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (for natural). The lyrics are written above the treble staff, with some words appearing in multiple lines. The score is divided into measures, with measure numbers 3, 5, 7, and 9 clearly marked. The piece concludes with a double bar line and repeat dots.

11 *m p i p i...* II II

13 VII

15

17

19 *i m i m...* VII VII

21

Praeludium I

BWV 846

Johann Sebastian Bach
Arr.: Martin Hegel

p p i m a i m a...

⑥ = D

3

6

p m i m a i m a *p p i m a i m a*

9

p i m i m p i m *p p i m a i m a*

12

V

15

I

18

8 4 1 0 4 1 3

21

8 3 2 1 4 3 1 2 3

III

24

8 4 3 2 3 2 3

V

27

8 3 2 4 2 4

V

30

8 2 2 4 1 0 2 3

V

33

8 4 2 4 0 3 4 1 0 4 2 0

V

Air

Johann Sebastian Bach
Arr.: Martin Hegel

9

8

11

8

13

8

15

8

17

8

Bourrée I

Johann Sebastian Bach
 Arr.: Martin Hegel

8

5

8

8

13

17

21

25

tr

II

IV

II

II

Sarabande

Johann Sebastian Bach
 Arr.: Martin Hegel

⑥ = D

5

9

13

17

21

25

29

Sieben Stücke aus dem „Notenbüchlein für Anna Magdalena Bach“ (1725)

I Aria: So oft ich meine Tobackspfeife BWV 515b

Johann Sebastian Bach
Arr.: Martin Hegel

8

5

9

13

17

II Menuet

BWV Anh. 114

III Aria: Bist du bei mir BWV 508

Measures 1-6 of the Aria. The music is in G major and 3/4 time. The right hand features a melodic line with a trill in measure 1 and a grace note in measure 2. The left hand provides a steady bass accompaniment with eighth notes and rests.

Measures 7-12 of the Aria. Measure 7 begins with a trill. Measure 8 contains a repeat sign. Measure 9 features a 3/4 time signature change. The right hand continues with melodic patterns, including a trill in measure 12. The left hand maintains the bass accompaniment.

Measures 13-18 of the Aria. Measure 13 starts with a trill. Measures 14-18 contain complex rhythmic patterns in the right hand, including sixteenth-note runs and trills. The left hand continues with the bass accompaniment. The piece concludes with a *Fine* marking.

Measures 19-24 of the Aria. Measure 19 begins with a trill. Measures 20-24 continue the melodic and bass accompaniment patterns established in the previous section.

Measures 25-30 of the Aria. Measure 25 features a first ending (I) and a second ending (II). The right hand has more complex rhythmic figures, including sixteenth-note runs. The left hand continues with the bass accompaniment.

Measures 31-36 of the Aria. Measure 31 begins with a trill. Measures 32-36 continue the melodic and bass accompaniment patterns. The piece concludes with a *Dal segno al Fine* marking.

IV Menuet

BWV Anh. 115

The image displays the musical score for Menuet IV, BWV Anh. 115, arranged in five systems. Each system consists of a treble clef staff and a bass clef staff. The music is in 3/4 time and G major. Fingerings are indicated by numbers 1-4 above notes and 1-3 below notes. Articulation marks like accents and slurs are present. The score includes first and second endings (I and II) and a repeat sign with first and second endings (III). Measure numbers 7, 14, 21, and 27 are clearly marked at the beginning of their respective systems.

VI Aria: Gedenke doch, mein Geist, zurücke

BWV 509

⑥ = D

p i p i...

p p...

5

8

12

15

18

VII Musette

BWV Anh. 126

⑥ = D

m

m i m i

p *p* *p* *p*

5

Fine

9

m i m

p *p*

13 II

17

D. C. al Fine

Detailed description: This is a musical score for guitar, titled 'VII Musette' (BWV Anh. 126). The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of five systems of music. The first system (measures 1-4) includes a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated by numbers 1-4, and dynamics are marked with 'p' (piano). The second system (measures 5-8) continues the piece and ends with a repeat sign and the word 'Fine'. The third system (measures 9-12) includes a melodic line with a 'm i m' fingering and a bass line with 'p' dynamics. The fourth system (measures 13-16) is marked with a 'II' (second ending) and contains a melodic line with various fingerings and a bass line. The fifth system (measures 17-20) concludes the piece with a melodic line and a bass line, ending with the instruction 'D. C. al Fine'.

Adagio

Johann Sebastian Bach
 Arr.: Martin Hegel

⑥ = D

5

8

10

12

15

18

21

24

27

29

Musical notation for measures 29-30. Measure 29 features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody includes a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes. Measure 30 continues the melody with a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes.

31

Musical notation for measures 31-32. Measure 31 features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody includes a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes. Measure 32 continues the melody with a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes.

33

Musical notation for measures 33-34. Measure 33 features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody includes a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes. Measure 34 continues the melody with a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes.

35

Musical notation for measures 35-36. Measure 35 features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody includes a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes. Measure 36 continues the melody with a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes.

39

Musical notation for measures 39-40. Measure 39 features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody includes a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes. Measure 40 continues the melody with a wavy hairpin and a triplet of eighth notes. The bass line has a triplet of eighth notes.

Praeludium XXI

Johann Sebastian Bach

Arr.: Martin Hegel

i m i

p

VIII

3

4

1 2 4 1 3 4 2 4

1 2 4 1 3 4 2 4

6

VII

7

9

4

In dulci jubilo

BWV 751

Johann Sebastian Bach

Arr.: Martin Hegel

⑥ = D

5

9

13

17

21

25

29

33

37

8

42

8

46

8

50

8

54

8

58

8

62

8

66

8

70

8

Bourrée

Johann Sebastian Bach
 Arr.: Martin Hegel

II

4

(3131)

9

13

(3131)

VII

17

III

II

21

II

IV

II

Praeludium No.2

BWV 934

Johann Sebastian Bach
Arr.: Martin Hegel

8

5

9

13

17

21 IV

25

29

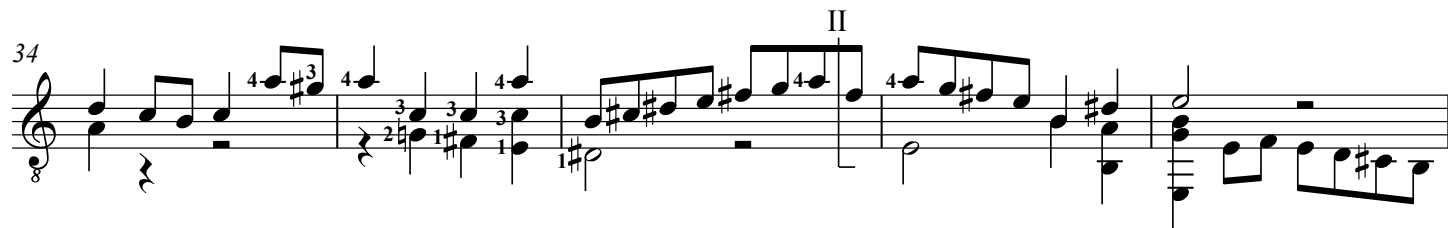
33 I

37 II

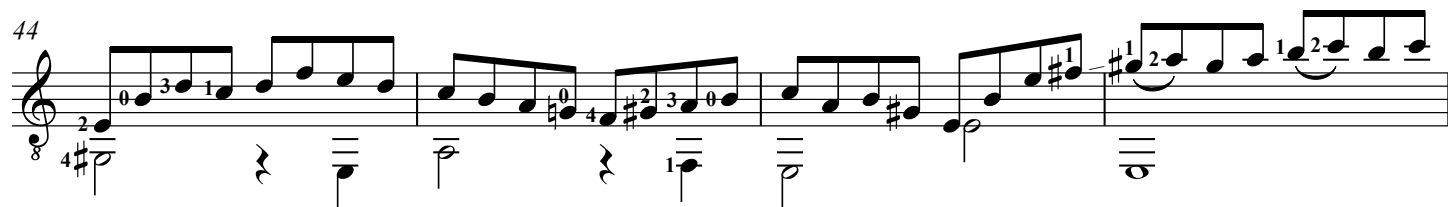
Tempo di Bourrée

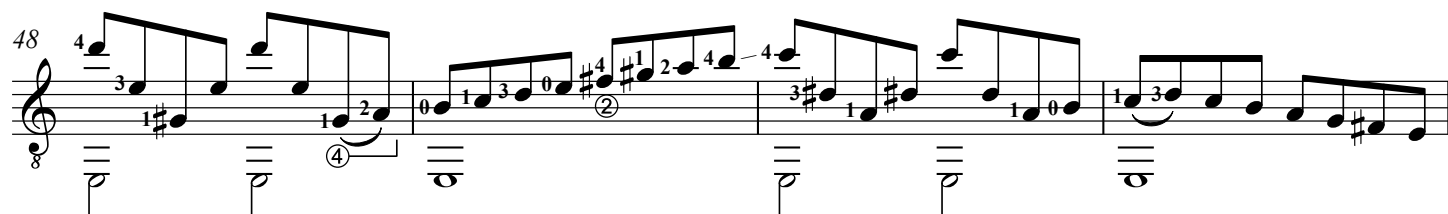
Johann Sebastian Bach
Arr.: Martin Hegel

The musical score is written in G major and 3/8 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often grouped in triplets. There are two trills (tr) in the first staff. The second staff starts at measure 6 and includes a triplet of eighth notes. The third staff starts at measure 11 and features a triplet of eighth notes. The fourth staff starts at measure 16 and includes a triplet of eighth notes. The fifth staff starts at measure 21 and includes a triplet of eighth notes. The sixth staff starts at measure 26 and includes a trill (tr). The seventh staff starts at measure 30 and includes a triplet of eighth notes. The score is annotated with various fingering numbers (0-4) and includes a circled '5' and a circled '4' at the end of the piece.

34 

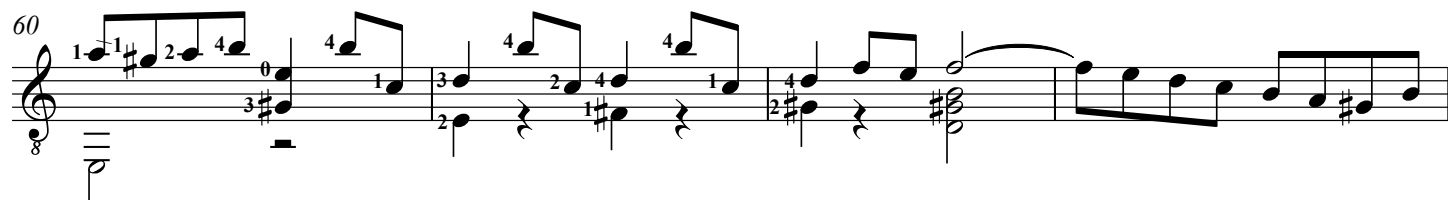
39 

44 

48 

52 

57 

60 

64 

Praelude pour la luth

BWV 999

Johann Sebastian Bach

Arr.: Martin Hegel

i m a m i m i i i

p

4

7

10

13

16

19

V

VII

22 *i m a* *m a m a* *a a* VIII

25 V

28

31 *i a m a i a i i i*

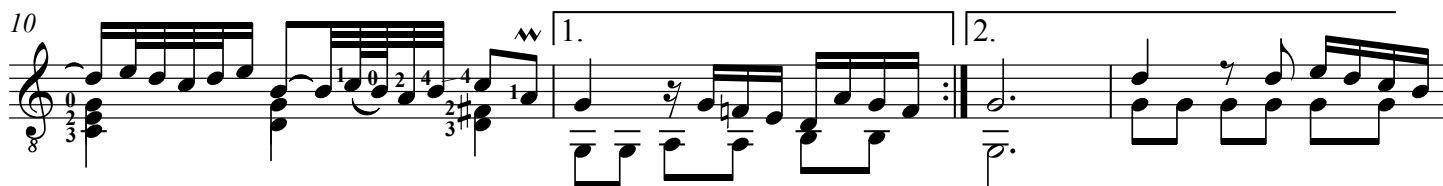
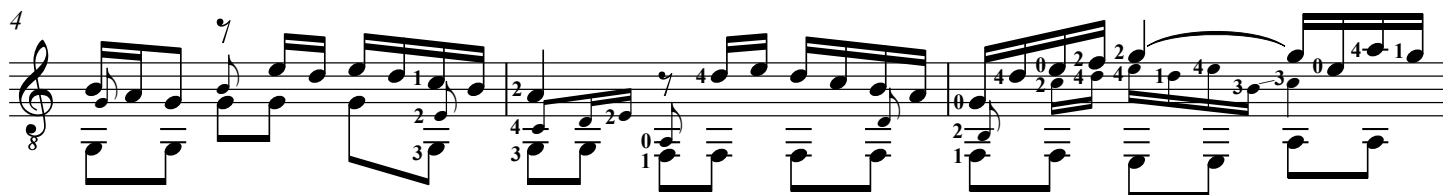
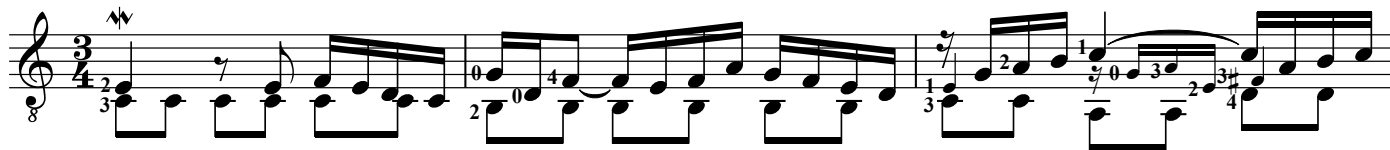
34 VII

37 V

40 I

Andante

Johann Sebastian Bach
 Arr.: Martin Hegel



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Die Transkriptionen sind auf der CD „Martin Hegel – BACH SOLO“
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