

Vorwort

Die in dieser Sammlung enthaltenen Bearbeitungen sind im Original ausnahmslos für Cembalo vorgesehen und entstammen überwiegend dem Wohltemperierten Klavier. Nur die Präludien BWV 934, 937 und 938 sind den „Sechs kleinen Präludien“ entnommen, und das Präludium BWV 901 leitete ursprünglich eine Fuge in F-dur ein, die in einer stark überarbeiteten und nach As-dur transponierten Fassung – mit einem anderen Präludium gepaart – Aufnahme in den zweiten Teil des Wohltemperierten Klaviers fand.

Besonders die Tatsache, daß viele der Stücke des Wohltemperierten Klaviers ursprünglich Einzelstücke waren und zum Teil sogar in anderen Tonarten standen, hat mich ermuntert, von einem unauflösbaren Werkzusammenhang Präludium – Fuge Abstand zu nehmen und die Transkription einiger Präludien als Einzelstücke vorzustellen.

Bei der Bearbeitung habe ich alle Alternativ- und Frühversionen der Stücke mit zu Rate gezogen. Es hat sich gezeigt, daß die meisten Werke bei entsprechender Transkription sehr textgetreu übertragen werden können und aufgrund ihrer kompositorischen Qualitäten und ihres „Konzertétudes-Charakters“ eine brillante Ergänzung des Gitarrenrepertoires darstellen.

Krefeld, Herbst 1992

Ansgar Krause

Preface

The arrangements in this collection were all originally intended for the harpsichord and stem chiefly from the Well-Tempered Clavier. Only the Preludes BWV 934, 937 and 938 were taken from the “Six Little Preludes”. The Prelude BWV 901 originally introduced a Fugue in F major, which, coupled with another prelude, was incorporated into the second part of the Well-Tempered Clavier in a radically revised version transposed to A flat major.

Keenly aware that many of the works in the Well-Tempered Clavier were originally independent pieces and were even written in different keys, I felt encouraged to depart from the indelible pairing of prelude and fugue and to offer transcriptions of certain preludes as single pieces.

I consulted all the alternative and early versions of the pieces for my arrangements. It turned out that I was able to faithfully transcribe most of the pieces simply by transposing them appropriately. Thanks to their compositional qualities and “concert etude character”, these pieces offer a brilliant complement to the guitar repertoire.

Krefeld, Fall 1992

Ansgar Krause

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Zwölf Präludien für Gitarre

Johann Sebastian Bach
bearbeitet von Ansgar Krause

1

original c-moll

BWV 934
aus den *Sechs kleinen Präludien*

8

5

9

13

17

21

25

29

33

Musical notation for measures 33-36. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and slurs. The bass line features chords and single notes with fingering numbers (1, 2, 3, 4).

37

Musical notation for measures 37-40. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with eighth and sixteenth notes, including slurs and fingering numbers. The bass line continues with chords and single notes.

2

original E-dur

BWV 854
aus dem Wohltemperierten Klavier, 1. T.

Musical notation for measures 1-2. The system includes a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The melody features eighth notes with slurs and accents. The bass line has chords and single notes. A circled number 8 is at the beginning. The text "(Harm. XII)" is written below the staff.

Musical notation for measures 3-4. The system includes a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The melody continues with eighth notes and slurs. The bass line continues with chords and single notes.

Musical notation for measures 5-6. The system includes a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The melody features eighth notes with slurs and fingering numbers. The bass line continues with chords and single notes. A circled number 8 is at the beginning, and a circled number 5 is below the staff.

Musical notation for measures 7-8. The system includes a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The melody continues with eighth notes and slurs. The bass line continues with chords and single notes. A circled number 8 is at the beginning, and a circled number 5 is below the staff.

Musical notation for measures 9-10. The system includes a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The melody continues with eighth notes and slurs. The bass line continues with chords and single notes. A circled number 8 is at the beginning, and a circled number 5 is below the staff.

11 (Harm. XII)

13

15

17

19 (Harm. XII)

21

23

8 2 7 1 2 2 2

5 VII 2 0 3 1 2 4 2 1 3 3

9 2 0 2 3 4 3 3 4 1 2 1 7

13 4 2 2 0 4 4 2 1 3 1 3

17 4 2 4 3 2 2 3 1 2 2

20² 2 7 7 3 2 7

24

8

28

8

32

8

36

II/III

8

40

8

44

8

original F-dur

BWV 901/1

⑥ → D

④

⑥

② ①

③

④

⑤

⑥

⑦

②

VII

③ ① VII

8 9 10 11 12 13 14 15

original h-moll

BWV 893/1
aus dem Wohltemperierten Klavier, 2. Teil

Allegro

⑥→D

4

7

10 *a m i*

13

16 *p i p*

19

22

25

28

31

34

37

40

43

46

49

52

55

58

61

64

6

original Es-dur

BWV 876/1
aus dem Wohltemperierten Klavier, 2. Teil

⑥ → D

p i p i

3

6

9

12

15

18

21

24

8

27

8

30

8

33

8

36

8

39

8

42

8

45

8

Musical notation system 1: Measures 48-50. Includes circled fingerings (2, 4, 2), an accent (>), and a double bar line with repeat dots (↔).

Musical notation system 2: Measures 51-53. Includes a fermata (V) and a double bar line with repeat dots (↔).

Musical notation system 3: Measures 54-56. Includes circled fingerings (3, 4, 2, 4, 4, 3), and the instruction *i p i p*.

Musical notation system 4: Measures 57-59. Includes circled fingerings (4, 3, 4).

Musical notation system 5: Measures 60-62. Includes circled fingerings (1, 2, 1, 2, 2, 1, 2, 1) and circled measure numbers (4, 3, 2, 4).

Musical notation system 6: Measures 63-65. Includes circled fingerings (2, 3, 4, 2, 3, 4, 1, 3, 4, 3) and the Roman numeral VII.

Musical notation system 7: Measures 66-68. Includes circled fingerings (2, 4, 1, 3) and a double bar line with repeat dots (↔).

Musical notation system 8: Measures 69-70. Includes circled fingerings (2, 4, 1, 2) and a double bar line with repeat dots (↔).

original As-dur

⑥→D

5

8

11

14

17

20

i p i

m a

i a i a i a m i m i m i m i

p p p

V

(~)

23

26

29

32

35

38

41

original es-moll

BWV 853/1
aus dem Wohltemperierten Klavier, 1. Teil

The image displays a musical score for the first part of the eighth exercise from the Well-Tempered Clavier, BWV 853/1, in its original E minor key. The score is written for a single melodic line on a grand staff (treble clef) with a 3/8 time signature. It consists of 20 measures, with measure numbers 4, 7, 10, 12, 14, 16, and 19 explicitly labeled. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4. Ornaments are present in measures 10, 12, 14, and 19. A trill is marked in measure 14 with the notation '(0404) tr'. Roman numerals IV and II are placed above the staff in measures 3 and 4 respectively. A circled 'D' with an arrow is located below the first measure. The score concludes with a double bar line and repeat dots at the end of measure 20.

original E-dur

⑥ → D

m *m* ④

i p i p

3

5

7

9

11

m *a* *a*

p i p i m i p i

13

15

17

19

10

original H-dur

BWV 868/1
aus dem Wohltemperierten Klavier, 1. Teil

3

5

Musical notation for measures 5 and 6. The key signature has two sharps (F# and C#). Measure 5 starts with a treble clef and a 7/8 time signature. Fingerings 1, 2, 3, 4 are indicated for the first four notes. Measure 6 continues the melodic line with fingerings 2, 3, 4.

7

Musical notation for measures 7 and 8. Measure 7 includes a circled '3' and a circled '3' with a '3' below it, indicating triplets. Measure 8 has a circled '3' and a circled '3' with a '3' below it. A double bar line with a repeat sign is at the end of measure 8.

9

Musical notation for measures 9 and 10. Measure 9 has a circled '3' and a circled '3' with a '3' below it. Measure 10 has a circled '3' and a circled '3' with a '3' below it.

11

Musical notation for measures 11 and 12. Measure 11 has a circled '3' and a circled '3' with a '3' below it. Measure 12 has a circled '3' and a circled '3' with a '3' below it.

13

Musical notation for measures 13 and 14. Measure 13 has a circled '3' and a circled '3' with a '3' below it. Measure 14 has a circled '3' and a circled '3' with a '3' below it.

15

Musical notation for measures 15 and 16. Measure 15 has a circled '3' and a circled '3' with a '3' below it. Measure 16 has a circled '3' and a circled '3' with a '3' below it.

17

Musical notation for measures 17 and 18. Measure 17 has a circled '3' and a circled '3' with a '3' below it. Measure 18 has a circled '3' and a circled '3' with a '3' below it.

11

BWV 848/1
aus dem Wohltemperierten Klavier, 1. Teil

original Cis-dur

⑥ → D

5

i a m i

9

p p i p

13

p m p m i p

17

③ ⑤

21

i a m i

25

p p i p

29 Musical notation for measures 29-32. Treble clef, key signature of one sharp (F#). Measure 29: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 30: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 31: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 32: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Fingerings: 2, 4, 2, 3, 4. Dynamics: p. Lyrics: p i m p.

33 Musical notation for measures 33-36. Treble clef, key signature of one sharp (F#). Measure 33: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 34: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 35: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 36: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Fingerings: 2, 2, 4, 2, 1, 1, 2, 4, 3. Dynamics: p. Lyrics: i a m i.

37 Musical notation for measures 37-40. Treble clef, key signature of one sharp (F#). Measure 37: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 38: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 39: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 40: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Fingerings: 4, 2, 3, 2, 0, 4, 2, 1, 1, 2, 3, 4, 3. Dynamics: p. Lyrics: m i a i m a p i m i.

41 Musical notation for measures 41-44. Treble clef, key signature of one sharp (F#). Measure 41: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 42: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 43: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 44: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Fingerings: 4, 2, 2, 4, 2, 2, 0, 1, 2, 3, 4, 3, 1. Dynamics: p. Lyrics: m a i a m i p.

45 Musical notation for measures 45-48. Treble clef, key signature of one sharp (F#). Measure 45: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 46: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 47: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 48: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Fingerings: 4, 2, 3, 2, 0, 2, 2, 3, 4, 2, 4, 2, 4. Dynamics: p. Lyrics: m i p m i a m i p i.

49 Musical notation for measures 49-52. Treble clef, key signature of one sharp (F#). Measure 49: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 50: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 51: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 52: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Fingerings: 2, 1, 3, 2, 2, 4, 2, 1, 2, 0, 2, 0, 4, 1, 2. Dynamics: p. Lyrics: p i p m i p.

53 Musical notation for measures 53-56. Treble clef, key signature of one sharp (F#). Measure 53: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 54: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 55: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 56: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Fingerings: 4, 0, 2, 1, 0, 1, 0, 1, 2, 2, 2, 3, 1. Dynamics: p. Lyrics: p m i.

57 Musical notation for measures 57-60. Treble clef, key signature of one sharp (F#). Measure 57: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 58: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 59: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 60: quarter note C5, quarter note B4, quarter note A4, quarter note G4.

61 *i a m i* V

65

69 VII

73 VII

77 V

81 III

85 *a m i*

89

5

6

7

8

9

10

11

ossia

11

12¹¹

14

15

i p i p i p i

16¹¹

18

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

19

20

XII (H 25)