

# *Johann Sebastian Bach*

## *Preludes and Fugues from the Well-Tempered Clavier*

*Transcribed for guitar solo by  
Alfredo Sánchez*

*Introduced by Leo Brouwer*

*Éditions 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 of 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 main-

rística, 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 permitirían 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 éabe 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)

IX  
arm. XII  
arm. XII  
arm. XII  
arm. XII

3  
arm. XII

5  
arm. XII  
arm. XII  
arm. XII

7  
IX  
II  
II  
V

9  
IV

11  
V  
ossia.

13  
IX

15  
VII

This musical score consists of ten staves of music, numbered 17 through 34. The key signature is two sharps (F# and C#), and the time signature is 7/8. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. Fingering is indicated by circled numbers 1-4 above the notes. Fretboard diagrams are shown as horizontal lines with dots representing fret positions. Roman numerals IX, VII, and V are placed above the staves at measures 17, 34, and 34 respectively. The word 'arm.' is written above the staff at measures 22 and 23. A double bar line with repeat dots is used at the end of measure 34. The score concludes with a final chord diagram for a G major chord (V).

# Vol. I, Prelude 2

BWV 847

Original key: c minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

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 time signature is 4/4. The piece begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes in the treble clef, with fingering numbers 3, 1, 2 and 4, 2, 0 in the bass clef. Subsequent measures feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into sections labeled I through V. Measure 10 includes a note marked with an asterisk and a slash, indicating a barre. The score concludes with a final cadence in the 16th measure.









# Vol. I, Prelude 4

BWV 849

Transcription by Alfredo Sánchez

Original key: c# minor

J.S. Bach (1685-1750)

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

0 4 6 9 11 13 15 17 19



# Vol. I, Prelude 6

BWV 851

Transcription by Alfredo Sánchez

Original key: d minor

J.S. Bach (1685-1750)

Guitar with C<sup>♯</sup> (fret 20)

(6) = D



# Vol. II, Prelude 7

BWV 876

Original key: E $\flat$  Major

J.S. Bach (1685-1750)

Transcription by Alfredo Sánchez

⑥ = D

II

III

VI

VII

X

IX

VII

V

IX

arm. XII

II

arm. XIII

VII

VI

VII

VII

VII

VII

VII

V

VII

II

II



This musical score is for guitar, spanning measures 36 to 72. It is written in treble clef with a key signature of one sharp (F#). The score is divided into systems of four lines each. Measure numbers are placed at the beginning of each system: 36, 40, 44, 48, 52, 56, 60, 64, and 68. The notation includes various fretting techniques such as natural harmonics (indicated by '0'), artificial harmonics (marked 'arm. XII'), and complex chordal textures. Fingering is indicated by numbers 1-4 in circles above notes. Roman numerals (I, II, III, IV, V, VI, VII, VIII, X) are placed above the staff to denote specific fretting positions or techniques. Measure 52 includes the marking 'arm. XII' and measure 68 includes '14/4' and '21/2'. The piece concludes with a double bar line at the end of measure 72.

# Vol. I, Prelude 8

BWV 853

Original key: *c* minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

Musical score for Vol. I, Prelude 8, BWV 853 by J.S. Bach, transcribed by Alfredo Sánchez. The score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music, numbered 1 through 18. The notation includes various rhythmic values, accidentals, and fingering numbers (1-5). Above the staves, Roman numerals (VII, IV, VI, IX, I, II, IV, VII) indicate chord positions. Arrows with numbers (e.g., 0202, 1414, 2121, 4343, 6363) point to specific technical exercises or patterns. The score is a transcription of the original piece in C minor.





### Vol. II, Prelude 12

BWV 881

Transcription by Alfredo Sánchez

Original key: f minor

J.S. Bach (1685-1750)

This page of musical notation for guitar consists of ten staves, each containing a line of music. The notation includes various fret numbers (e.g., 29, 33, 37, 41, 45, 49, 53, 57) and fingering instructions (e.g., ②, ③, ④, ⑤, ⑥). The music is written in a single system, with each staff representing a measure or a group of measures. The notation includes notes, rests, and accidentals, with some notes marked with a '4' above them, possibly indicating a specific fingering or a fourth fret. The page is numbered '18' in the top left corner.

### Vol. I, Prelude 13

BWV 858

major mode on repeat is optional.

Transcription by Alfredo Sánchez

Original key: F# Major

J.S. Bach (1685-1750)

This page of musical notation for guitar consists of ten staves, each containing a line of music with fretboard diagrams and fingering instructions. The notation is in treble clef with a key signature of two sharps (F# and C#). The staves are numbered 11, 13, 15, 17, 22, 25, 27, and 29. The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 in circles above notes and 1-5 below notes. Fretboard diagrams are shown as horizontal lines with dots representing fret positions. Roman numerals (II, IV, VI, VII, IX) are placed above the staves to indicate chord positions. Some staves have a '7' written below them, possibly indicating a seventh fret or a specific technique. The notation is dense and detailed, typical of a guitar method book or a complex piece of music.



# Vol. II, Prelude 16

BWV 885

J.S. Bach (1685-1750)

Transcription by Alfredo Sánchez

Original key: g minor

**Largo**

© - D

3

5

7

9

VI

V

VI

IV

VII

II

This page of musical notation is for guitar and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 in circles. Dynamics include *f* (forte) and *16* (decrescendo). Articulation marks like accents and slurs are used throughout. The systems are numbered 11, 14, 16, 18, and 20. Roman numerals III, VIII, X, and II are used to denote specific sections or techniques. A dashed line with a circled 2 above it indicates a repeat or continuation. The bottom left corner contains the text "PWYS-49".



25 II II VII (4)

27 II II

29 II II (3)

31 II

33 II 2020 →

36 0202 (3) 2121 II

39 II II II (3)

41 (2) II II II f

43 II 2121 →

# Vol. II, Prelude 20

BWV 88g

Transcription by Alfredo Sánchez

Original key: a minor

J.S. Bach (1685-1750)

The musical score for Prelude 20, BWV 88g, is presented in a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of 15 measures. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are placed below the notes to indicate fingerings. Circled numbers (1-6) are placed below the staff to indicate breath marks. Roman numerals (II, III, IV, VI, VII) are placed above the staff to indicate chord positions. The score is divided into measures by vertical bar lines, with measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 marked at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots at the end of the 15th measure.

Musical score for guitar, measures 17-31. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 and 5. Capo positions are marked with Roman numerals VII, VIII, IX, and X. Measure numbers 17, 19, 21, 23, 25, 27, 29, and 31 are clearly visible. The score ends with a double bar line and a page number 212.

# Vol. I, Prelude 21

BWV 866

Original key: Bb Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

⑥ = D

2

3

4

5

6

7

8

9

III

V

f

V





# Vol. I, Prelude 23

BWV 868

Original key: B Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

The musical score is written for guitar and consists of ten staves. The key signature is B major (two sharps) and the time signature is 3/4. The score includes various guitar-specific notations: Roman numerals (VI, VII, IV, II, IX) indicating barre positions, circled numbers (1-5) for fingering, and slurs for phrasing. The music is characterized by intricate patterns, including triplets and sixteenth-note runs. Dynamic markings such as 'f' (forte) are present. The score concludes with a dashed line and a circled 5, suggesting a continuation or a specific ending.

This page of guitar sheet music contains nine staves, numbered 11 through 19. The music is written in a treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The notation includes various guitar-specific elements:

- Staff 11:** Features a circled '2' below the first measure, a circled '4' below the second measure, and a circled '3' below the third measure. A Roman numeral 'VII' is placed above the staff at the beginning of the third measure.
- Staff 12:** Includes a circled '2' below the first measure, a circled '5' below the second measure, and a circled '6' below the third measure. Roman numerals 'VII' appear above the staff at the beginning of the first and third measures.
- Staff 13:** Shows a circled '4' below the second measure.
- Staff 14:** Contains a circled '1' below the first measure and Roman numerals 'II' above the staff at the beginning of the second and third measures.
- Staff 15:** Features a circled '3' below the first measure, a circled '2' below the second measure, and a circled '5' below the third measure.
- Staff 16:** Includes Roman numerals 'II' above the staff at the beginning of the first and second measures.
- Staff 17:** Shows a circled '3' below the first measure and Roman numerals 'IV' above the staff at the beginning of the first and second measures.
- Staff 18:** Contains a circled '3' below the first measure, a circled '3' below the second measure, and a circled '3' below the third measure. Roman numerals 'IX' and 'IX' are placed above the staff at the beginning of the second and third measures.
- Staff 19:** Includes a circled '3' below the first measure and Roman numerals 'IV' and 'V' above the staff at the beginning of the second and third measures.





This page of guitar sheet music contains eight systems of staves, numbered 31 through 45. The music is written in a single treble clef with a key signature of one sharp (F#). The notation includes various fretting techniques, fingerings, and chord diagrams. Roman numerals (II, V, IV, III, VII) are used to indicate chord positions, and circled numbers (1-6) indicate specific fretting or fingering techniques. The systems are as follows:

- System 31: Starts with a circled 2, followed by a circled 3, and a circled 5. Includes a Roman numeral II.
- System 33: Includes Roman numerals V, IV, III, and V. Includes a circled 1.
- System 35: Includes Roman numerals VII, VII, and V. Includes circled numbers 2, 3, 4, and 5.
- System 37: Includes Roman numeral VII. Includes circled numbers 2, 3, 4, and 5.
- System 39: Includes circled numbers 2, 3, 4, 5, and 6.
- System 41: Includes Roman numerals II and II. Includes circled numbers 1, 2, 3, 4, and 5.
- System 43: Includes Roman numerals V and IV.
- System 45: Includes Roman numerals VII, VII, and IV. Includes circled numbers 2, 3, 4, and 5.

# Vol. II, Prelude 24

BWV 893

Original key: b minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

22

25

26

31

34

37

40

212

*arm.*

*p p i*

*a*

*m*

*I*

*II*

Detailed description: This page contains a musical score for guitar, spanning measures 22 to 40. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and accidentals. Fingering is indicated by numbers 1-4 in circles above notes, and fret numbers are shown below notes. Dynamics like *p* (piano), *i* (accrescendo), *a* (accrescendo), and *m* (mezzo-forte) are used. Performance instructions include *arm.* (arm) and *II* (second ending). The score is divided into systems, with measure numbers 22, 25, 26, 31, 34, 37, and 40 marking the beginning of each system. A page number '212' is located at the bottom center of the page.

This page of musical notation for guitar consists of eight staves, each containing a line of music with various fretboard diagrams and fingering instructions. The staves are numbered 43, 46, 49, 52, 55, 58, 61, and 65. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. Fingering is indicated by numbers 1-4 in circles above notes. Fretboard diagrams are shown as horizontal lines with vertical bars representing frets and circles representing finger positions. Roman numerals (IV, I, II, III, V, VI, VII) are placed above the staves to indicate chord positions. Some staves have dashed lines indicating continuation or specific phrasing. The music is a complex piece, likely a study or exercise, focusing on technical skills such as fretting, fingering, and chord changes.









# Vol. I, Fugue 2

BWV 847

Original key: c minor

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one flat (c minor) and the time signature is 7/8. The notation includes various rhythmic values, slurs, and fingerings. Roman numerals (VII, VI, III) are placed above the notes to indicate chordal structures. The score is a transcription by Alfredo Sánchez of J.S. Bach's Fugue 2, BWV 847, from the Notebook for Anna Bach.



23

I

②

③

②

③

25

ossia:

V

③

④

④

④

④

③

③

VI

②

③

27

VII

V

V

I

II

②

③

④

④

④

④

④

29

V

③

④

④

④

④

30

②

③

①

③

④

# Vol. II, Fugue 2

BWV 871

Original key: c minor

J.S. Bach (1685-1750)

Transcription by Alfredo Sánchez

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs). It begins with a key signature of one flat (B-flat) and a common time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 in circles. Articulation marks such as slurs and accents are used throughout. Roman numerals (I-VIII) are placed above the notes to denote specific ornaments or techniques. The score is divided into systems, with measure numbers 1, 3, 5, 7, 9, and 11 marking the beginning of new systems. The piece concludes with a final cadence in the bass clef.







10

Musical notation for measures 10-12. The system consists of two staves. The upper staff contains a melodic line with various fingerings (e.g., 7, 4, 3, 2, 1, 0, 3, 2, 1, 0, 3, 2, 1, 0) and dynamic markings like *f*. The lower staff contains a bass line with fingerings (e.g., 0, 4, 3, 2, 1, 0, 3, 2, 1, 0, 4, 3, 2, 1, 0) and a circled number 5. Roman numerals II and VII are placed above the upper staff.

13

Musical notation for measures 13-15. The system consists of two staves. The upper staff has fingerings (e.g., 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0) and Roman numerals II, VII, VII, II, V, II. The lower staff has fingerings (e.g., 1, 2, 1, 0, 2, 1, 0, 3, 1, 0, 2, 1, 0, 3, 2, 1, 0, 3, 2, 1, 0, 3, 2, 1, 0) and circled numbers 2, 4, 5, 6, 3, 4, 5.

16

Musical notation for measures 16-18. The system consists of two staves. The upper staff has fingerings (e.g., 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0) and Roman numerals II, II. The lower staff has fingerings (e.g., 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0) and circled numbers 2, 3, 4.

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff has fingerings (e.g., 3, 4, 3, 4, 3, 4, 3, 4, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0) and Roman numerals VII, II, II, II, VII. The lower staff has fingerings (e.g., 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0) and circled numbers 2, 3, 4, 5.

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff has fingerings (e.g., 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0) and Roman numerals VII, X, VII. The lower staff has fingerings (e.g., 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0, 4, 3, 2, 1, 0) and circled numbers 3, 4, 3, 4.

24 VII 4 3 4 3# 4 4 7 VII 2 1 II

26 IV II IV VII

29 IX V VII VII VII

32 414141

34 VII 2 3

36

39

42

45

48

# Vol. II, Fugue 7

BWV 876

Original key: E $\flat$  Major

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)

25 VII VII IV II IV V

29 II II II II

33 II

37 2 3

41 II II II II II

45 3 4 3 II

49

II

52

II II

56

0 4 4

59

II II II IV

41

II II II

67

3





11

VII VII

14

III II

17

19

21

IV V IX IX



35

III II III

38

VII VII V

40

IV IV VII II

43

VII VII

45

IV I II



Musical notation for measures 13-14. The system includes a treble clef staff and a bass clef staff. Measure 13 starts with a second finger (II) on the treble staff and a circled 4 in the bass staff. Measure 14 features a circled 3 in the treble staff and a circled 4 in the bass staff. Fingering numbers 2, 3, 4, 5, 6, 7, and 8 are present throughout the system.

Musical notation for measures 15-16. Measure 15 shows a fourth finger (IV) in the treble staff and a circled 6 in the bass staff. Measure 16 includes a circled 6 in the treble staff and a circled 4 in the bass staff. Fingering numbers 1, 2, 3, 4, 5, 6, 7, and 8 are used.

Musical notation for measures 17-18. Measure 17 has a circled 2 and 3 in the treble staff and a circled 6 in the bass staff. Measure 18 features a circled 3 in the treble staff and a circled 6 in the bass staff. Fingering numbers 1, 2, 3, 4, 5, 6, 7, and 8 are present.

Musical notation for measures 19-20. Measure 19 shows a circled 3 in the treble staff and a circled 6 in the bass staff. Measure 20 includes a circled 5 in the treble staff and a circled 6 in the bass staff. Fingering numbers 1, 2, 3, 4, 5, 6, 7, and 8 are used.

Musical notation for measures 21-22. Measure 21 has a circled 2 in the treble staff and a circled 6 in the bass staff. Measure 22 features a circled 3 in the treble staff and a circled 6 in the bass staff. Fingering numbers 1, 2, 3, 4, 5, 6, 7, and 8 are present.

Musical notation for measures 23-24. Measure 23 shows a circled 2 in the treble staff and a circled 6 in the bass staff. Measure 24 includes a circled 5 and 4 in the treble staff and a circled 6 in the bass staff. Fingering numbers 1, 2, 3, 4, 5, 6, 7, and 8 are used.

24 **IV**

26 **II**

28 **II** **II** **III** **VII**

30 **VII** **VI** **VII** **II**

32 **II**

34 **II**



16 II IV V IV

18 II

20 VII X IX VII VIII

22 VII

24 V VII VII

26 VII XI II



28

II

II

II

⑥

30

③

⑥

⑤

⑥

312121

32

④

⑤

⑥

VII

V

34

②

④

③

④

II

36

⑤

II

38

③

⑤

④

④

II

IV

II 3121

③



This page of musical notation is for guitar and consists of six systems, each with two staves. The notation includes various musical symbols such as notes, rests, and fingerings, along with circled numbers (1-6) and Roman numerals (I-VII) indicating fret positions and chord changes.

- System 1:** Measures 1-4. Circled numbers 1, 2, 3, 4, 5, 6. Roman numerals VII, VI.
- System 2:** Measures 5-8. Circled numbers 1, 2, 3, 4, 5, 6. Roman numerals II, IV.
- System 3:** Measures 9-12. Circled numbers 1, 2, 3, 4, 5, 6. Roman numerals II, IV, VII, V.
- System 4:** Measures 13-16. Circled numbers 1, 2, 3, 4, 5, 6. Roman numerals VII, V, III, IV, I, II.
- System 5:** Measures 17-20. Circled numbers 1, 2, 3, 4, 5, 6. Roman numerals II, II, II.
- System 6:** Measures 21-24. Circled numbers 1, 2, 3, 4, 5, 6. Roman numerals II, II, II.

This page of musical notation, numbered 64, is arranged in six systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by numbers 1-5 in circles, and techniques such as double stops and slurs are used. Roman numerals (II, VII, V, IX) are placed above the treble staff to indicate chord positions. The systems are numbered 24, 26, 28, 30, 32, and 34 at the beginning of their respective staves. The notation is dense and detailed, typical of a technical exercise or a specific piece of music for guitar.

# Vol. I, Fugue 18

BWV 863

Original key: G# Major

65

Transcription by Alfredo Sánchez

J.S. Bach (1685-1750)



29 II ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

31 III ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

33 II ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

35 II ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

37 V ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

39 V VII ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿











This musical score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The systems are numbered 15, 17, 19, 21, 23, and 25. The notation includes various musical elements such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 in circles, and articulation is shown with Roman numerals II, III, IV, V, and VI. The piece features intricate patterns, including triplets and sixteenth-note runs, with some notes marked with '0' for natural harmonics or specific fingerings.

This musical score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The systems are numbered 27, 29, 32, 33, 35, and 37. The notation includes various rhythmic values, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 in circles. Articulation marks include accents and staccato. Roman numerals (I, V, VII, VI, IV, II) are placed above the notes to indicate fingerings or positions. A section starting at measure 35 is marked 'ossia:'. The piece concludes with a final cadence in measure 37.

This page of musical notation, numbered 74, contains six systems of music, each consisting of a treble and bass staff. The systems are numbered 39, 41, 43, 45, 47, and 49. The notation includes various chords, fingerings, and articulation marks. Key features include:

- System 39:** Treble staff starts with a circled 3 and a dashed line. Bass staff has circled 5 and 6. Chords VII and VII are marked.
- System 41:** Treble staff has circled 6 and 4. Bass staff has circled 6, 4, 3, and 2. Chords VII, VII, and VII are marked.
- System 43:** Treble staff has circled 2 and 4. Bass staff has circled 5 and 3. Chords VII, II, VII, and V are marked.
- System 45:** Treble staff has circled 2 and 3. Bass staff has circled 6, 4, and 3. Chords III and I are marked.
- System 47:** Treble staff has circled 2 and 3. Bass staff has circled 4 and 4. Chords VII and VII are marked.
- System 49:** Treble staff has circled 2 and VII. Bass staff has circled 3 and 5. Chords II and VII are marked.

51

53

55

57

59

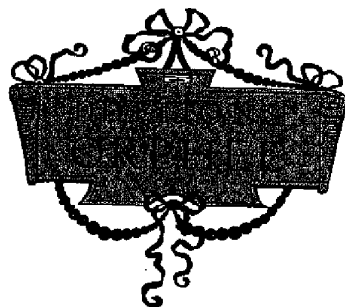
61







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 (1980), 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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