

BWV 997 - ii. Fugue

(orig. c minor)

J. S. Bach (1685-1750)

Arranged for Guitar by

ALAN MELVIN

COMMENTS:

In the two-staff sources of this suite, the upper staff was meant to be read 8va (as in guitar music), throughout movements 1-4. The only exceptions to this rule (other than movt. 5) are when the bottom voice makes brief visits (less than a measure) to this staff, as happens late in the fugue.

Agricola's copy (D-B Mus.ms. Bach P 650) is one of the best, and is believed to be a direct copy of Bach's lost original. However, being the oldest, it lacks some minor, late revisions.

Kirnberger's copy (D-B Mus.ms. Bach P 218, Faszikel 3) includes some apparently authentic revisions, but also, some spurious edits in the fugue. The latter were made by someone who misunderstood the 8va feature, thinking the notation was meant literally. This misinterpretation made the fugue unplayable, a problem they tried to solve with many arbitrary octave displacements and other changes. In the fugue, the few variants that are not obviously this type have been included (with the label "Kirnberger's version"). Studying the maximum-resolution scans available at digital.staatsbibliothek-berlin.de, your writer observes most of these six variants were not present in what Kirnberger initially copied, which can still be faintly seen through his later edits.

Weyrauch's manuscript (D-LEm Becker III.11.5), in lute tablature, does not include the Fugue or Double movements. Although Weyrauch's variants include some minor technical changes presumably by him, there are other variants- generally easy to distinguish- which seem like authentic Bach revisions, particularly a brilliant chromatic ending to the Sarabande (interestingly, in exactly the same style Bach used to end a slow movement when transcribing BWV 1003 to BWV 964).

Other sources compared include US-NHub Music Deposit 88, D-B Am.B 549-550 (Faszikel 2), and D-B Mus.ms. Bach P 286 (Faszikel 8).

(orig. c minor)

J. S. Bach
(1685-1750)

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Kirnberger's version:

14

8va

I

II

T A B

Kirnberger's version:

18

8va

T A B

III

VII

VII

II

22

8va

T A B

26

8va

II⁽²⁾

Alternative:

TAB

31

8va

Agricola:

Kirnberger's version:

III⁽⁴⁾

III⁽⁴⁾

TAB

35

8va

V⁽³⁾

TAB

40

2[^]0[^]2[^]0

[tr]

8^{va}

TAB

1 3 1-0-1-0 5-3-1-0 3 0-1-0 3-1-0-1-3-1-0 0. 0. 0 7 9

2 0 2 3 2 2 4 6 2 4 0 7

3 1 1 0 2 3 5 7 3 7

44

V⁽³⁾ VII⁽⁵⁾ hinge

II⁽³⁾ III⁽²⁾

8^{va}

TAB

5. 5 7 8 6. 2. 3. 6 5 4. 5 0 5 0 5 5 4 2 4

7 9 5 7 9 7 0 3 2 0 7 2 5 0 5 0 3 0 2 0

8. 8 7 5 R 7 3 2 0 7 2 5 0 5 0 3 0 2 0

Kirnberger's version:

48

3 0 3 0

[tr]

[Fine]

8^{va}

TAB

5 2 3 1-0 0-0-0 2 2 5 4-5 3-6-5-3 5 0 2-1-2 0-3-2-0 0 3-2-0-0 0 0-1-5-3-1

2 3 0 6 2 2 3 0 0 4 0 3 2 0 3-2 5 0 3 0 0

3 0. 0. 5 0 4 0 3 2 0 5 0 3 0 0

52

8va

TAB

Alternative:

56

8va

TAB

60

8va

TAB

ossia: 2

ossia: 3

63

hinge

I---II

III⁽⁴⁾

8va

T
A
B

1 0 1 3 0 1 2 3 3 3 2 3 0 3 2 0 2 3 2 3 5 3 1 0 4 5 3 5 3 6 0 4

2 2 1 0 0 2 0 2 3 5 3 1 0 4 5 3 6 0 4

0 3 2 0 2 4 4 5 5 3 6 0 4

R

The musical score for "The Wind" by The Beatles is presented in two systems. The first system, starting at measure 69, features a guitar part in treble clef with a capo on the 2nd fret. The guitar part includes a melodic line with various fret numbers (0, 1, 2, 3, 4) and a bass line with fret numbers (0, 2, 3, 4). The guitar part is divided into three sections labeled III, I, and V, each with a circled number 2. The second system continues the guitar part and includes a TAB section with fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9) and a bass line with fret numbers (0, 2, 3, 4, 5, 6, 7, 8, 9). The TAB section is divided into three sections labeled T, A, and B, each with a circled number 2.

Alternative:

72

8va

TAB

75

8va

TAB

78

8va

TAB

hinge-- II -- hinge

81

8va

II⁽⁵⁾

TAB

84

8va

TAB

87

8va

I⁽⁴⁾

I⁽²⁾

TAB

90

8va

Pivot with 1st finger

TAB

93

8va

TAB

97

8va

TAB

100

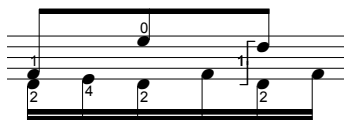
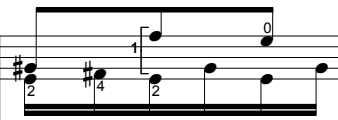
8va

TAB

103

8va

TAB

Agricola:*Agricola:**(& most early copies)*

106

8^{va}

TAB

108

8^{va}

TAB

D.S. [*al Fine*]