

J. S. Bach

1685 - 1750

Präludium, Fuge und Allegro D-Dur
BWV 998
für Laute oder Cembalo (orig. Es-Dur)

für Gitarre / for Guitar

bearbeitet von / arranged by

Thomas Königs



Sämtliche Fingersätze und Zeichen sind internationaler Standard. Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:

All fingerings and indications confirm with international standards. Explanation of the following signs may be useful:



"Kipp - *barré*", d. h. der erste Finger geht in *barré* - Stellung, greift die erste Saite mit dem Fingeransatz, ragt aber in die Luft, so dass fast alle anderen Saiten leer gespielt werden können. Sinnvoll ist diese Technik vor allem als *barré* - Vorbereitung, bzw. kurz danach.

"Hinge - *barré*", first finger forms the *barré* pressing the first string leaving the first finger in the air so that most of the open strings can be played. This technique should be used especially in preparation for a *barré* or immediately after one.



Bindung - erzeugt durch die linke Hand.

LH - hammer on or pull off.



Flageolettöne werden mit viereckigen Notenköpfen in der richtigen Tonhöhe angezeigt.

Harmonics are shown by a diamond shaped note-head at their true pitch.

(5)

Bundangabe.

Fret indication.

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Prelude

1 2 3 4 5 6 7 8 9 10 11

CIII CII CII
 $\frac{1}{2}$ CII $\frac{1}{2}$ CIII II CII II CIII

13

8 4 7 2 7 1 1 1

15

CII

8 1 7 7

17

1/2 CII

8 1 7 7 4

19

CII I II CII III V

8 3 7 7 2

21

II III II

8 1 3 7 2

23

II CII V

8 7 7 1 7

25 **CV** **CV**

27

29 **III** **II** **II** **CII**

31 $\frac{1}{2}$ CII

33 **CII**

35 $\frac{1}{2}$ CII $\frac{1}{2}$ CII

37

CIII

8

39

8

41

8

43

8

45

V

8

CII

47

8

Fuga

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of six systems of music, each with a measure number (4, 7, 10, 13, 16) at the beginning. The notation includes various guitar-specific elements such as fret numbers (0-4), fingerings (1-4), and dynamic markings like *p* (piano) and *mi* (marcato). The score is divided into sections labeled with Roman numerals and letters: $\frac{1}{2}$ CII, CIV, III, CII, CIII, CII, CIV, and $\frac{1}{2}$ CII. The first system (measures 1-3) starts with a whole rest followed by notes on frets 2, 1, 2, 4, 1, 3, 1, 2, 7, and 4. The second system (measures 4-6) begins with a double bar line and a $\frac{1}{2}$ CII section. The third system (measures 7-9) includes a section labeled III and a $\frac{1}{2}$ CII section. The fourth system (measures 10-12) contains a section labeled CII. The fifth system (measures 13-15) contains a section labeled CII. The sixth system (measures 16-18) contains a section labeled $\frac{1}{2}$ CII. The score concludes with a final note on fret 1.

19 $\frac{1}{2}$ CII

22 CII $\frac{1}{2}$ CII CII II CII

25 CIII

28 $\frac{1}{2}$ CII *Fine*

30 $\frac{1}{2}$ CII

32 $\frac{1}{2}$ CII CII

34 $\frac{1}{2}$ CIV $\frac{1}{2}$ CV $\frac{1}{2}$ CVII

36 **CVII** **V**

38 **VII**

40 **CVII** $\frac{1}{2}$ **CVII** $\frac{1}{2}$ **CVIII** **CV**

42 **III** **V** **II**

44 **CII**

46 $\frac{1}{2}$ **CII** **CVII**

48 **IV** **CIV** **I**

50

CI III V CII V

52

1/2 CII CII III

54

1/2 CII CIV

56

CIV CI

58

CII

60

1/2 CII CII

62

Allegro

m i 2 1 0 1 0 *a m i m i* 2 3 1 0 4 1 *m i* 0 4 4 *a m i* 1 3 0 1 0

5 CII----- CII

9 CI CII CII

13

17 II CII-----

21

25 V IV ② CII

1/2 CII (tr)

29

33

0 3 2 2 1 0 3 -3 2 0 2 1 2 1 2 4 1 2

37

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

CVII

CII

41

4 2 3 4 4 2 4 3 2 0 3 4 2

45

0 1 3 0 -2 0 1 4 2 -2 4 1 -1 3 -3

piano *i p i*

49

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

53

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

57

3 1 3 -1 3 4 3 2 2 4 0 3 2 4 0 1 2 0 1 -1 4

61

3 2 0 3 4 3 1 1 2 0 2 1 -1 2 0 1 -1 4 1 -1 2

65

69

73

77

81

85

89

93