

Fugue From Violin Sonata #1- Bwv 1001
Johann Sebastian Bach; Transcribed By Francisco Tarrega

Fingerings by Isaías Savio;
TablEdited by
michaeljoyce@hotmail.com

8va

1 2 3

E B G D A E

4 5 6

7 8 9

8va

10

E 0 3 6 5 3 0 1 0 5 5 3 4 8 8 8 7 5 7 7 6 5 6 9 5 8 6_{po} 5 7_{po} 5_{po}

B 1 5 5 5 7 7 7 5 5 5 6 5 6 7 5 5 8 8 7 7 5

G 0 0 3 2 0 0 7 7 8 7 8 7 5 5 7 8 7 5 8 8 7 7 5

D 0

A 0

E 0

8va

13

E 8 6 6 7 7 7 7 10 7 9 6 12 12 12 12 10 8 10 7 8 13 10 10 10 12 7_{po} 12

B 5

G 0

D 0

A 0

E 0

8va

16

E 12 10_{po} 10 10_{po} 10 8 7 8 10 7 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 10 10 9 10 12 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

G 0

D 0

A 0

E 0

8va

19 E 5 8 6 5 10 6 8 6 10 8 7 8 10 8 20 7 10 8 7 8 12 10 8 12 21 0 8 7 5 8 10 7

B 8 6 5 6 8 6 9 10 10 11 11 9 9 9 8 5 9 9 5

G 9 10 10 11 11 9 9 9 8 5 9 9 5

D 9 10 10 11 11 9 9 9 8 5 9 9 5

A 9 10 10 11 11 9 9 9 8 5 9 9 5

E 9 10 10 11 11 9 9 9 8 5 9 9 5

8va

22 E 8 7 5 5 4 2 4 5 3 2 3 3 23 3 2 0 2 0 24 5 0 5 25 1 2 2 2 2

B 5 5 5 4 2 4 5 0 1 4 0 5 5 4 2 4 4 2 7 7 7 7 5 3 5 2 3 5

G 7 5 4 4 2 2 0 4 5 4 2 4 4 2 7 7 7 7 5 3 5 2 3 5

D 7 5 4 4 2 2 0 4 5 4 2 4 4 2 7 7 7 7 5 3 5 2 3 5

A 7 5 4 4 2 2 0 4 5 4 2 4 4 2 7 7 7 7 5 3 5 2 3 5

E 7 5 4 4 2 2 0 4 5 4 2 4 4 2 7 7 7 7 5 3 5 2 3 5

8va

26 E 2 3 3 3 3 1 0 1 3 1 0 5 28 0 2 3 2 0 4 5 4 7 7 7 5

B 2 3 3 3 3 1 0 1 3 1 0 5 28 0 2 3 2 0 4 5 4 7 7 7 5

G 2 3 3 3 3 1 0 1 3 1 0 5 28 0 2 3 2 0 4 5 4 7 7 7 5

D 2 3 3 3 3 1 0 1 3 1 0 5 28 0 2 3 2 0 4 5 4 7 7 7 5

A 2 3 3 3 3 1 0 1 3 1 0 5 28 0 2 3 2 0 4 5 4 7 7 7 5

E 2 3 3 3 3 1 0 1 3 1 0 5 28 0 2 3 2 0 4 5 4 7 7 7 5

The image displays a musical score for guitar. The top staff is a treble clef staff with a 'Gtr' marking, indicating guitar. Below it is a six-string guitar fretboard diagram. The strings are labeled E, A, D, G, B, and E from top to bottom. The fretboard diagram shows the fret numbers for measures 29 through 32. Measure 29 starts with a barre on the 7th fret. Measure 30 starts with a barre on the 8th fret. Measure 31 starts with a barre on the 4th fret. Measure 32 starts with a barre on the 0th fret. The fret numbers are as follows:

Measure	String 6 (E)	String 5 (A)	String 4 (D)	String 3 (G)	String 2 (B)	String 1 (E)
29	7	5	5	5	5	5
30	8	7	7	6	6	7
31	4	5	5	2	2	3
32	0	1	1	4	4	8

8va

40

E 11 9 11 12 14 15 14 12 41 11 9 11 12 14 12 14 11 42 7 12 7 8 12 10 8 10 7 0

B 11 9 11 12 14 12 14 12 11 9 11 12 14 12 14 11 9 8 9 9

G 11 9 11 12 14 12 14 12 11 9 11 12 14 12 14 11 9 8 9 9

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

8va

43

E 5 5 5 5 5 3 3 0 44 6 5 10 5 6 10 8 7 8 5 7 45 8 5 6 8 5 5 6 8 5 6 0

B 5 5 5 5 5 3 3 0 6 5 10 5 6 10 8 7 8 5 7 8 5 6 8 5 5 6 8 5 6 0

G 7 5 5 5 5 7 2 2 7 6 7 7 10 8 7 8 5 7 7 8 5 5 5 6 8 5 6 7 0

D 0 7 5 5 5 7 2 2 0 6 7 7 10 8 7 8 5 7 7 8 5 5 5 6 8 5 6 7 0

A 0

E 0

8va

46

E 3 0 2 1 3 3 0 4 1 2 3 3 0 47 0 2 0 2 0 2 0 2 0 2 48 0 3 2 3 0 0 3 2 3 0

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

G 2 2 3 0 2 3 3 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 3 2 3 0 0 3 2 3 0

D 2 2 3 0 2 3 3 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 3 2 3 0 0 3 2 3 0

A 0

E 0

8va

49 50 51

E B G D A E

0 3 2 2 3 0 0 3 2 2 3 0 2 2 1 0 3 0 1 0 3 0 1 2 2 1 0 3 0 1 2 0 0 3 2 7 10 8 6 7 9 10 8 7 8

8va

52 53 54 55

E B G D A E

0 10 10 7 9 12 5 5 3 3 3 3 1 3 0 1 5 3 4 6 7 7 6 7 3 7 2 10 8 10 0 3 2 0 0 5 6 7 7 5 3 5 5 5 5 3 2 3 0

Po

8va

56 57 58 59

E B G D A E

0 0 0 0 1 3 3 1 0 1 1 6 5 6 3 5 6 5 5 5 5 5 7 5 7 9 10 10 10 10 10 8 7 8 10 10 10 10 10 9 7 9 10 5 0 0 0 0 3 2 3 0 2 0 0 0 3 2 3 0 2 0 0 0 3 8 8 8 7 5 7 9 10 10 10 10 10 7 7 7 7

Po

8^{va}

60

E 12 8 8 10 7 10 8 5 0 6 3 4 5

B 10 9 9 7 7 5 6 3 4 5

G 10 9 9 7 7 5 6 3 4 5

D 10 8 0 3

A 10 8 0 3

E 10 8 0 3

61

E 0 0 0 0 0 1 0 3 1

B 0 0 0 0 0 2 0 3 1

G 0 0 0 0 0 2 0 3 1

D 0 0 0 0 0 2 0 3 1

A 0 0 0 0 0 2 0 3 1

E 0 0 0 0 0 2 0 3 1

62

E 0 8 8 8 8 10 8 6 5

B 0 5 5 5 5 10 8 6 5

G 0 5 5 5 5 10 8 6 5

D 0 5 5 5 5 10 8 6 5

A 0 5 5 5 5 10 8 6 5

E 0 5 5 5 5 10 8 6 5

The image displays a musical score for guitar. The top staff is a single melodic line in treble clef, marked '8va' (octave 8). The bottom part of the image is a fretboard diagram for a six-string guitar, with strings labeled E, B, G, D, A, and E from top to bottom. The diagram shows fret numbers for measures 63, 64, and 65. Measure 63 includes a double bar line and a repeat sign. Measure 64 includes a double bar line and a repeat sign. Measure 65 includes a double bar line and a repeat sign.

8va

69

70

71

E
B
G
D
A
E

7 9 9 7 7 9 9 7 7 5 5 5 5 5 5 5 5 9 9 9 10-0 9 9 9 10-0

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 9 7

7 7

7 7

8va

72

73

74

E
B
G
D
A
E

10 10 8 10 10 8 7 7 8 7 7 8 5 10 9 0 12 12 12 10 8 10 10

9 9 9 9 9 9 9 9 8 8 8 8 8 8 8 10 11 9 10 10 9

7 7

0 0

12 12

8va

75

76

77

E
B
G
D
A
E

10 8 7 8 8 8 7 7 5 4 5 5 2 2 3 3 0 0 1 0 10 8 7 7 5 8 7

9 5 5 4 3 5 2 1 2 4 0 0 10 9 8 7 8 5 8 7

6 7 4 2 5 2 0 10 7 7 8 5 7

8 8 0 0 7 0

8va

78

79

80

E 6 5 8 5 5 6 3 6 5 3 5 5 6 3

B 6 5 3 5 5 6 3

G 6 5 3 5 5 6 3

D 5 3

A 0 0

E 0 0

1 4 3 6 5 3 7 3 5 6 0 1 3 1 2 4

0 0 0 0 3 2 3 7

0 0 3 3

3 4 5 3

8va

81

82

83

E 7 0 5

B 7 7 5 7 5 5 4 5

G 7 7 5 7 5 5 4 5

D 6 6 7

A 0 7

E 0 7

8 7 5 4 5 7 4 5 5 5 5

4 3 5 5 5 5

5 4 3 1

4 4 2 2

2 2 2 2

5 4 3 1

Po 4 0 2 Po 2 0 0

5 3 2 4 5 4 0

8va

84

85

86

E 1 0 8 5 6 5 6 4 5

B 0 5 5 7 3

G 0 0 7 3

D 2 3 2 3 7 3

A 0 0 0 0

E 0 0

4 6 3 5 4 5 7 Po 8 4

3 6 3 5 4 5 6 3 5 4

4 5 5 5 5 7 5 4 5

4 5 5 4 5 5 7

3 2 2 4 6 7

0 0 0 0

4 5 5 5 5 7 5 4 5

5 5 5 5 5 7 5 4 5

5 5 5 5 5 7 5 4 5

0 0

87

88

89

90

91

92

ad libitum

93

94

tr

HH HH HH HH HH HH HH HH

R+

R+

Bach wrote a Fugue in G minor for his Sonata #1 for solo violin that was so popular he rearranged it for several other instruments. These include the organ and lute.

A version of this Fugue has survived as a lute solo with some minor variations to accommodate the range and idiosyncrasies. A good friend of his and maybe a pupil, J. C. Weyrauch arranged a number of Bach's works for solo lute (theorbo). It is unknown if Bach made the changes or if Weyrauch did, but that version is registered as BWV 1000, Fugue in G Minor for Lute.

Without a doubt the most famous and best known version is the one written and played by Andres Segovia, as is most classical guitar music to come from the early 20th Century.

Many years ago I found a collection of guitar transcriptions from the father of modern guitar technique, Francisco Tarrega. They were fingered by one of his most famous and dedicated disciples, Isaias Savio. This version is 99% of that version, with only several edits that I made to what appeared to be errors in the manuscript. These include, for example, legato between two different strings. I chose this version from several reasons: I have a very high regard for Tarrega's abilities as a musical scholar, which I believe to be more scholarly than Segovia's. Secondly, I believe this version comes the closest to being a true transcription from the violin sonata, and being closer to what Bach originally had in mind. Practically all other versions are either arrangements of the lute version or heavily influenced by it. And thirdly, this is a very unknown version that really deserves a greater audience rather than lay in obscurity in a college library.

In my research, I found several versions by well known guitar scholars such as Karl Scheit. In addition, I found one version in E minor that sounds very natural on the guitar as it is basically a fourth lower in most regions. This particular version is neither the easiest nor the most difficult to play. Tarrega knew the guitar inside and out, so to speak, and the fingerings by Savio seem to bring out the individual voices of the fugue.

Per the custom of Bach's music specifically, and Baroque music in general, no original dynamics or tempo are suggested in this transcription. The tempo of $1/4 = 70$ is a generally accepted tempo, but recordings I have span a range of about 55 to 80. I have only included two trills; however, baroque performers loved to improvise and freely included trills, mordents, and grace notes in their performance. Additionally, it would be in standard baroque practice to end on an A Major chord instead of A minor. This practice is referred to as a Picardy Third.