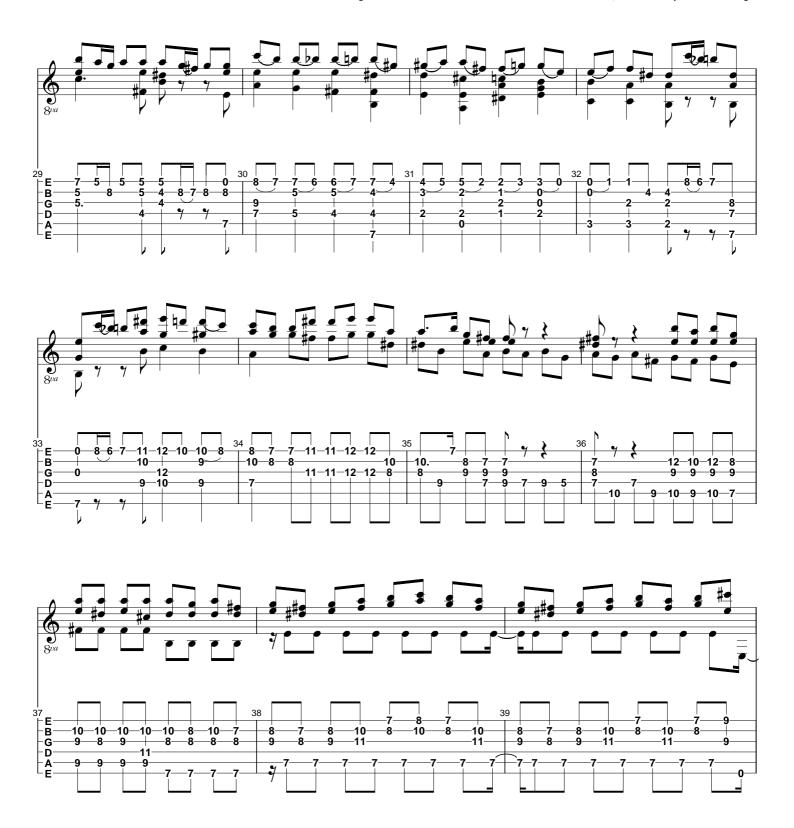
## Fugue From Violin Sonata #1- Bwv 1001 Johann Sebastian Bach; Transcribed By Francisco Tarrega

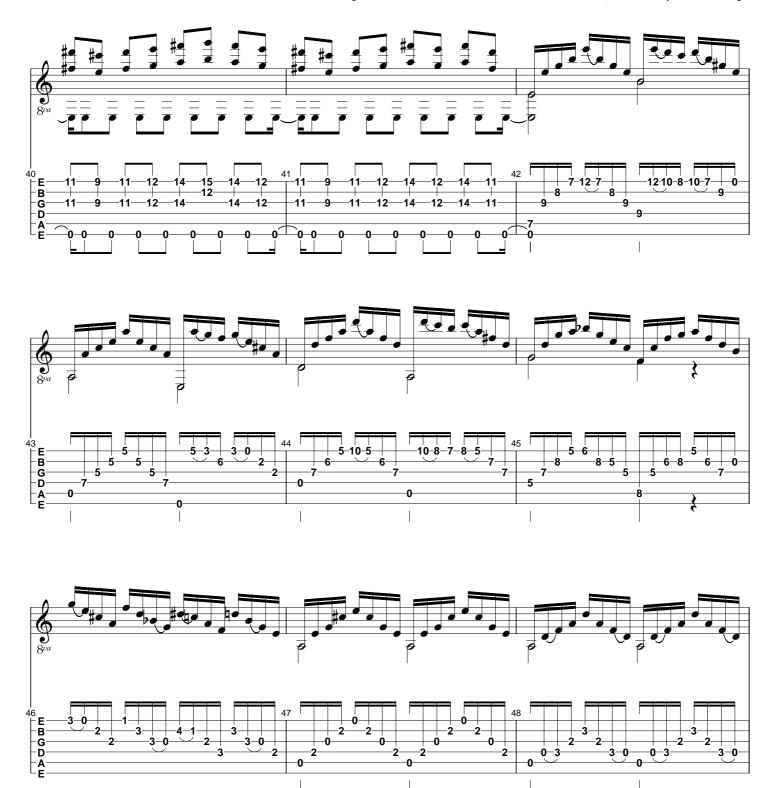
Fingerings by Isaias Savio; TablEdited by michaeljoyce@hotmail.com

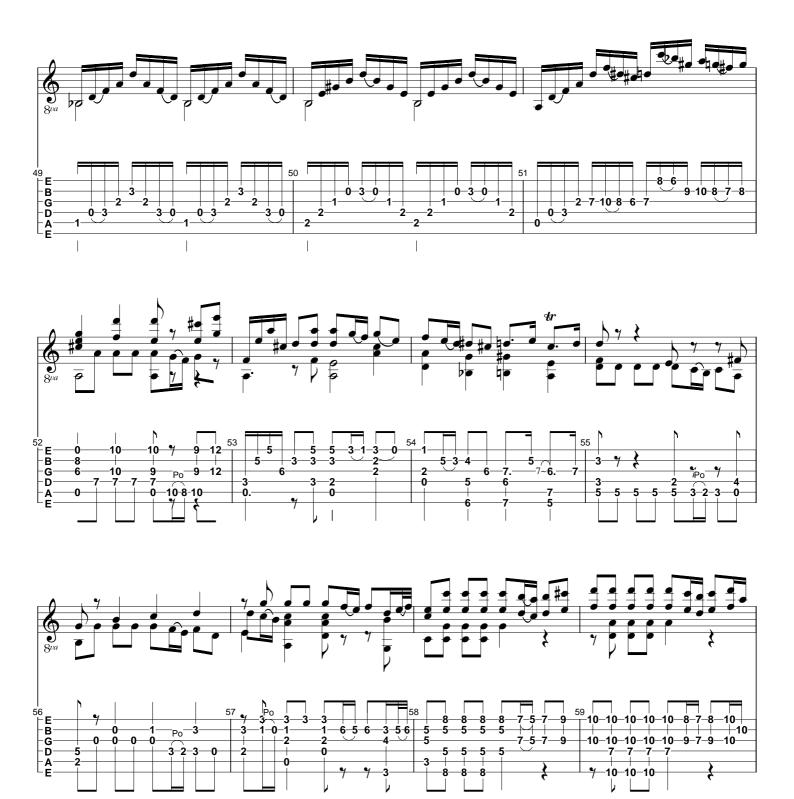


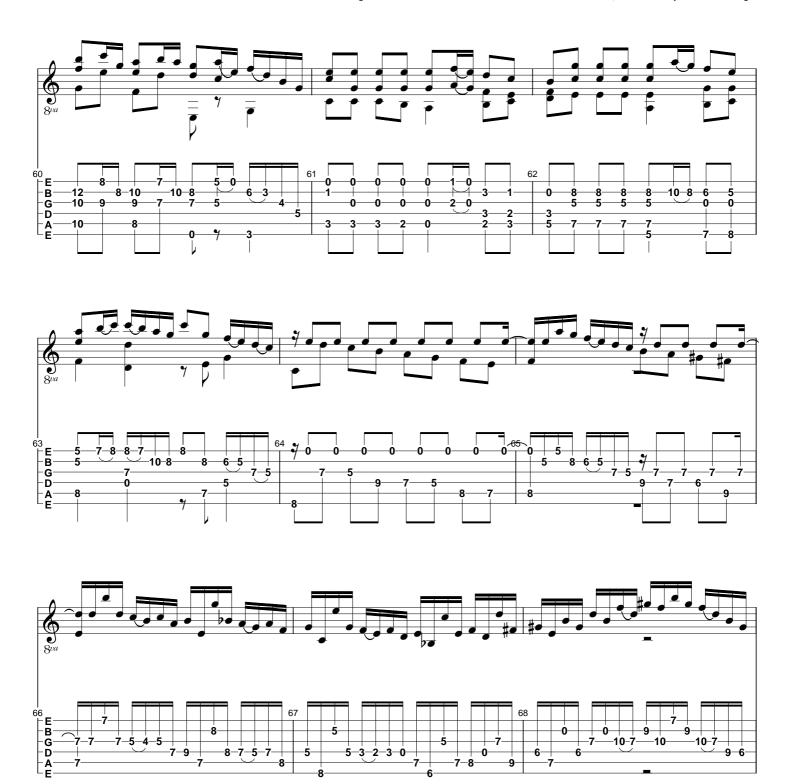


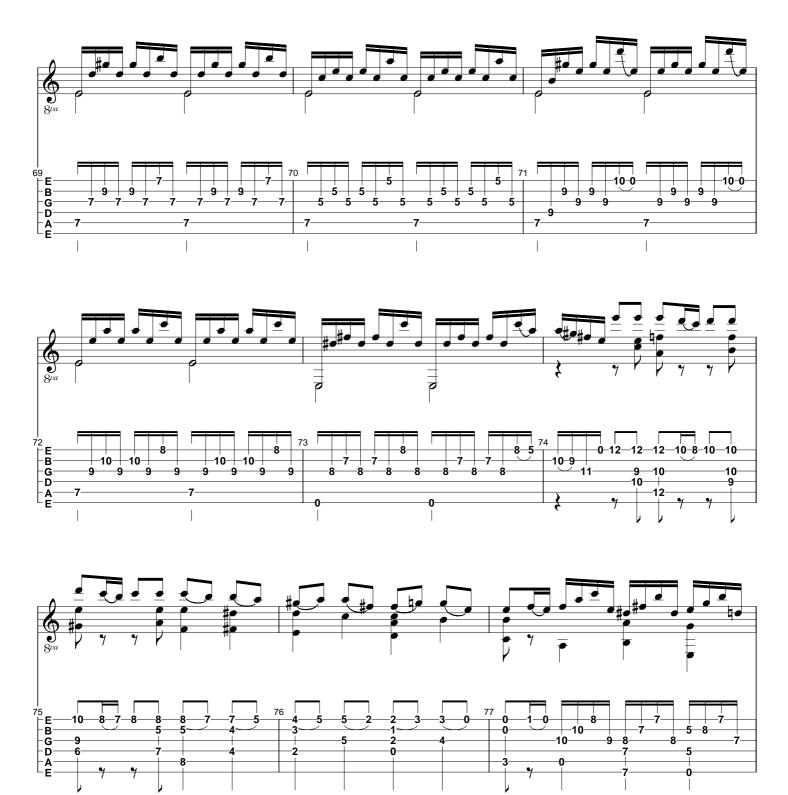




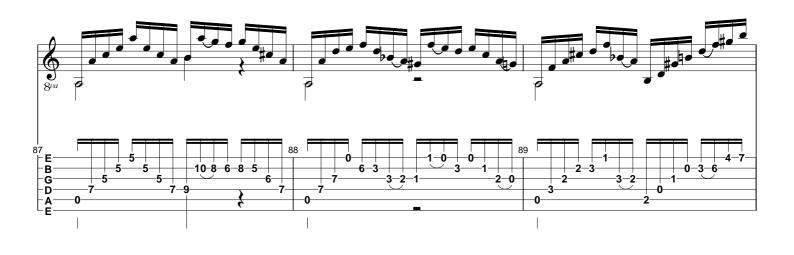


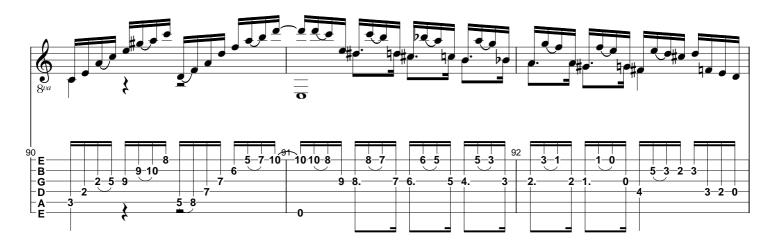


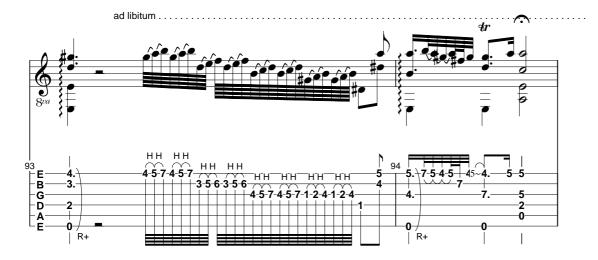












Bach wrote a Fugue in G minor for his Sonata #1 for solo violin that was so popular he rearranged it for several other intruments. These include the organ and lute. A version of this Fugue has survived as a lute solo with some minor variations to accommodate the range and idiosyncrasies. A good friend 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, Franscisco 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 graces 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.