

BACH ALBUM

For Guitar



Transcriptions by
VAHDAH OLCOTT BICKFORD

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FOREWORD

The present volume is published by The American Guitar Society as a memorial in honor of the 250th Anniversary of the birth of the celebrated Bach, "Father of Music".

Inasmuch as biographies of Bach are to be had in many editions in every library it is not necessary here to go into the details of his life, but merely to state that he was born at Eisenach, Germany on March 21, 1685 and died at Leipzig, July 31, 1750. It is, however, somewhat significant that Bach wrote for the lute and that he also played the instrument and that in this year of 1935, "when bizarre and extravagant modernism is rampant" that the appreciation of Bach's works and particularly his "monumental polyphonic work is constantly on the increase". That many of Bach's works are eminently suited to the guitar has long been known by guitarists, but a number of his works have been more popularized on that medium through the public performances of Andres Segovia, which have caused the staid music critics to exclaim of their beauties on that instrument.

Somewhat of a haze has enveloped the Bach Lute compositions up until the past fifteen years or so, due to the fact that even the Bach Society itself was somewhat divided and to a great extent sought for some years to cover up or to deny the existence of the Suites and other pieces for the lute. Since the lute was a neglected and almost obsolete instrument it was not particularly in the interest of the Society to dwell upon the lute music of Bach. However, it is of the utmost importance to lutenists of the present day as well as to guitarists, and the majority of the works which have received such high praise from the critics when performed on the guitar by Andres Segovia, have been works which were originally written for the lute by Bach.

The only available examples of these worthy but almost entirely unknown solo pieces of Bach which were originally written for the lute, are a Praeludium, a Praeludium with Fugue, a Fugue and four complete Suites for the Lute. Dr. Hans Dagobert Bruger, eminent lutenist and musicologist who passed away recently in Germany, quotes the following as authentic as to the source of these Lute pieces. "For the Praeludium, (original key C minor) a manuscript of Joh. Peter Kellner's, a friend and contemporary of Bach, the title which reads - "Praelude in C Minor pour la Lute, di J. S. Bach". This is also listed in the old Peters Edition (No. 200), "pour la luth". For the "Suite No. 1", in a collected volume by J.L. Krebs, a pupil of Bach, the inscription "Praeludio con la Suite (da) Gio. Bach", work for the Lute. For the "Suite No. 2 (original key C minor), a hand copied manuscript (not autographed) written in French Lute tablature and stating that the Praeludium, Sarabande and Gigue were copied from the Suite which had title - "Partita al Liuto, C Moll, composta dal Sig. J. S. Bach". This was mentioned in the Thematic list of Bach's works as for "Lute or Klavier". The Suites were not numbered in the original text, but, as Dr. Bruger says: "This seems to be the best method of distinguishing them". For the "Praeludium with Fugue" (original key E major) merely the subtitle in Bach's own hand appears - "Prelude pour la Lute ou Cembal".

Of the Third Suite, Tappert mentions that he himself found the autograph in the Brussels Library in ordinary notation, the subtitle reading - "Suite pour la Luth par J. S. Bach". As Dr. Dagobert Bruger says, "It is worthy of note that mention of this autograph is completely avoided by the Bach Society. Bach's solo pieces for the lute of course required an abundant technic as they were suited to the skilled lutenists of his time, but there were also some of great beauty which demanded less technical skill." Dr. Bruger says: "There can be no further doubt that Bach must signify to the lute player of the future what he has for a long time to the pianist and violinist - the High School of Technic and the way to complete mastery".

In addition to the Suites and other pieces written originally for the Lute, a number of Bach works fit admirably to the technic and musical capacity and coloring of the guitar and some of them "lay on the strings" in such a way as to show evidence that Bach may have worked some of these out for the lute or on the lute, an instrument with which he was familiar and which he held in highest esteem. It has been the aim of the Editor of this volume to include herewith a number or such works as transcriptions.

Bourrée

Allegro moderato (From Third Cello Suite)

Transcription by
C. F. Fiset

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a *pp* marking later in the line. The second staff has a *f* marking. The third staff includes fingering numbers 2, 3, 4, 5, and 1, and a *f* marking. The fourth staff features a *f* marking, a *cresc.* marking, and a *ff* marking. The fifth staff has *p* and *pp* markings. The sixth staff includes a *p* marking, a *f* marking, a *Fine* marking, and a *p* marking. The seventh staff has a *p* marking. The eighth staff includes fingering numbers 5th, 7th, 3rd, and 0, and a *p* marking. The ninth staff has a *f* marking and a *dim.* marking.

p

⑤ -- 0

②

D. C. al Fine

To Dr. C. F. Fiset
Sarabande
 (From the Fifth English Suite)

Transcription by
 VARDAR OLCOTT BICKFORD

Andante

p

mf

f

cresc.

p

f

p

IV V VII -- ②

III Bar V III I

Bar II

⑤

Präludium (Written for the Lute)

Edited for Guitar by
VARDAR OLCOTT BICKFORD

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *cresc.*, *mf*, and *dim.*. Performance instructions include *Gr. Barré* and *Bar II* with specific fingerings. The score includes various musical notations such as slurs, accents, and bar lines.

Staff 1: *cresc.*

Staff 2: *cresc.*

Staff 3: *mf*

Staff 4: *cresc.*

Staff 5: *f*, *dim.*

Staff 6: *cresc.*

Staff 7: *mf*

Staff 8: *cresc.*

Staff 9: *dim.*

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

poco rall.

3 1 4 2 1 4 1 2

cresc.

4 2 1 3 4

dim.

1 3 2 4

rall.

Detailed description: This block contains the first system of the musical score, consisting of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with various fingerings (1, 1, 3, 1, 2, 0, 4, 3, 1, 4, 2, 3, 1, 4, 3, 1) and a tempo marking of 'poco rall.'. The second staff continues the melody with a 'cresc.' marking. The third staff shows a 'dim.' marking. The fourth staff concludes the system with a 'rall.' marking. The piece is in E minor, as indicated by the key signature and the Roman numeral IV above the fourth measure.

Bourrée

(From Suite for Lute in E Minor)

Transcription by
VAHDAH OLCOTT BICKFORD

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

Detailed description: This block contains the second system of the musical score, consisting of five staves. The first staff continues the melodic line with fingerings (1, 3, 2, 4, 2, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 2). The second staff features a repeat sign. The third and fourth staves continue the melody with various fingerings and include circled numbers 2 and 3. The fifth staff concludes the system with fingerings (1, 4, 1, 4, 4, 4, 4, 4, 4, 1, 4, 1, 1) and a final cadence.

Suite in B Minor

I SARABANDE

Transcription by
ERWIN SCHWARTZ - REIFLINGEN
Edited by
WAHDAH OLCOTT BICKFORD

Bar II - - - V - - -

Bar II

Bar II - - - - Bar IV

Bar III - - - 1-1 4 3 1

Bar II - - - 4 3 1

Bar VII Bar V Bar IV

Bar II - - - - V

Bar II

Bar II

Bar II

II Double

dolce

Bar II - - - -

Bar VII V III

Bar V Bar VII Bar IV Bar II

Bar II

Bar VII

Bar VII Bar V Bar II V

IV Bar. VII

III Gavotte en Rondeau

Bar II

Bar II

Bar IV.. Bar III.. Bar IV Bar VII Bar IV

Bar II - - - - -

IV - - - - - Bar VII 1 4 - 4 - 4 - 4 2 1 2 4 3 2 Bar II - - - - - Bar III - - - - -

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

Bar II.. Bar III

III Bourrée

f

p

p

f

Bar II.. III - - - - -

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

V Bar 3 0 1 0 1 3 1 0 4 0 3 0 1 0 1 3 1 1 0 4 2

V Bar 1 2 4 2 1 4-4 2 0 0 2 0 3 2 1 3 1 1 1 4 3 0 0 0 1 3 0

III Bar III 0 1 0 2 1 4 4 3 2 1 0 2 3 0 2 1 0 1

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

Musette

6th String tuned to D

Transcription by
ERWIN SCHWARTZ-REIFLINGEN

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

Bar II 3-3-3-3-3-3-3 0 2 3 4 0 2 1 0 0 2 4 3 2 1 4

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

3-3-3-3-3-3-3 0 3-3-3-3-3-3-3 0 3-3-3-3-3-3-3 0

To my husband

Gavotte in D Major

From the 6th CELLO SONATA

J. S. BACH

Transcription by
Vahdah Olcott Bickford

Allegro M.M. ♩ = 126

The musical score consists of eight staves of music in D major, 3/4 time. The tempo is marked 'Allegro M.M. ♩ = 126'. The score includes various dynamics such as *mf*, *marcato*, *ten.*, *f*, *p*, *ma distinto*, *cresc.*, *fz*, *molto*, and *f marcato*. Performance instructions include accents (>), slurs, and fingerings (1-4). Specific bar markings are present: 'Bar.' above the fifth staff, and 'Bar.' above the seventh, eighth, and ninth staves. The piece concludes with a final *f marcato* instruction.

4-4-4

Bar. ---

f

Scherzando

ten.

p

sfz *sfz* *ma p*

f *ten.*

sfz *p* *sfz* *p* *sfz*

p *ten.*

p dolce *ten.*

p *sfz* *atempo* *p* *f* *sfz*

p *f* *marcato*

cresc. *sfz* *f* *p* *marcato*

Bar.

ten.

sfz *p*

sfz *ten.*

D. C.

Gavotte

From the Sixth English Suite

Transcription by
VAHDAH OLCOTT BICKFORD

Allegro

tr

(6th string to D on 2nd Guitar only.)

p

f

tr

mf

tr

cresc.

f

tr

dim.

tr

cresc.

f

tr

First system of musical notation. The right hand features a melodic line with trills and slurs, marked with dynamics *p* and *f*. The left hand provides a steady accompaniment. Fingering numbers (1, 2, 3, 4) and trill markings (*tr*) are present.

Second system of musical notation. The right hand includes trills and slurs, marked with *p dolce*. The left hand continues with accompaniment. Trill markings (*tr*) and fingering numbers are visible.

Third system of musical notation. The right hand features a trill and slurs, with a chord change from VII to II indicated above the staff. The left hand has accompaniment. Trill markings (*tr*) and fingering numbers are present.

Fourth system of musical notation. The right hand includes trills and slurs, marked with *mf*, *p*, and *pp dolce*. The left hand has accompaniment. Trill markings (*tr*) and fingering numbers are present.

Fifth system of musical notation. The right hand features a long trill and slurs, marked with *f* and *p*. The left hand has accompaniment. Trill markings (*tr*) and fingering numbers are present.

Sixth system of musical notation. The right hand includes trills and slurs, marked with *cresc.*. The left hand has accompaniment. Trill markings (*tr*) and fingering numbers are present.

Seventh system of musical notation. The right hand features a trill and slurs, marked with *f* and *p*. The left hand has accompaniment. Trill markings (*tr*) and fingering numbers are present. The system concludes with a first ending (1) and a second ending (2) leading to the text "D.C. al Fine".

To Amelia and Roy Peckler

Passapied

(From the Fifth English Suite)

Transcription by
VAHDAH OLCOTT BICKFORD

Allegretto vivace

VII - - - - -

The musical score is presented in eight systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The piece begins with a piano (*p*) dynamic and an *Allegretto vivace* tempo. The notation includes numerous fingering numbers (1-5) and articulation marks such as slurs, accents, and trills (*tr*). Dynamics vary throughout, including piano (*p*), forte (*f*), and *legato* markings. The score is divided into sections labeled VI and VII. A double bar line is indicated in the fifth system. The piece concludes with a *p legato* marking.

2 1 3 2 3 1 2 4 1 2 1 4 1 3 1 2 4 1 2 1 3 1 2 4 1 0 > 1 tr

legato

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

V Bar IV V Bar II

p-f f

p f

VII

p

3 1 2 1 2 3 2 3 1

③ ②

VI

f

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

④

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

VII

p legato legato f

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

④ ⑤

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

IV

1 tr Fine mf

2 0

4 1 2 1 4 2 4 1 2 1

IV - - - - -

7 *mf* 2 1 4 2 4 1 2 1 *p* *mf*

1 3 4 1 3 1 4 3 1 0 *tr* *p*

4 1 3 1 3 4 1 4 3 4 1 1 *p* *D.C. al Fine*

2 3 3 ④ 0 ⑥

To Marta Tejedor

March

Transcription by
VAHDAH OLCOTT BICKFORD

Allegro (M. M. ♩ = 60)

6th String to D on 2nd Guitar only

ff *tr* *f*

eres - - - cen - - - do ③

Bar II 2 1 2 1 4-4 *ff*

Prelude

Transcription by
VAHDAH OLCOTT BICKFORD

Allegro (♩ = 120)

mf

cresc.

f

mf

f

p

cresc.

mf

cresc.

dim.

f

Invention No. 8

Transcription by
ZARH MYRON BICKFORD

Vivace (♩ = 144)

The musical score is presented in six systems, each consisting of a piano part (left hand) and a violin part (right hand). The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff (treble clef). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked 'Vivace' with a quarter note equal to 144 beats per minute. The score includes various dynamics such as *mp*, *f*, *dim.*, *cresc.*, *p*, and *mf*. Performance markings include accents (>), slurs, and breath marks (v). Fingering is indicated by numbers 1-3 in the piano part and 1-4 in the violin part. Specific positions are noted as '8th' and '5th Pos.'. The score concludes with a final *f* dynamic marking.

This system of music features two staves. The upper staff begins with a *dim.* marking and a *cresc.* marking. The lower staff includes a *f* dynamic marking and a *dim.* marking. Fingering numbers 1, 2, 3, and 4 are visible. Guitar-specific markings include 'VI' and 'V' above the staff, and 'B' above the lower staff. There are several 'x' marks on the lower staff, likely indicating muted strings.

To Marta Tejedor

Menuet

Allegretto animato (From the First Partita)

Transcription by
VAHDAH OLCOTT BICKFORD

This system of music features two staves. The upper staff begins with a *p sempre legato* marking and a *cresc.* marking. The lower staff includes a *cresc.* marking and a *dim. e rit.* marking. Fingering numbers 1, 2, 3, and 4 are visible. Guitar-specific markings include 'III' above the staff. There are several 'x' marks on the lower staff, likely indicating muted strings. The system concludes with first and second endings.

V Bar - - - - - III Bar

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

f

③

4-4 3 1 4 4 1

p

③

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

cresc.

③

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

f

③ ③ ③

1 2 1 1 3 4 1 4 2 3

Fine p dolce

③

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

pp *mf dolce*

③ ③ ③

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

f Bar I *D. C. al Fine*

③ ③ ③

1

Gavotte

GUITAR DUET

(From the FIFTH FRENCH SUITE)

J. S. BACH

Transcription by
Vahdah Olcott Bickford

Allegro vivace

The musical score is written for two guitar parts, each on a six-line staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro vivace'. The score consists of six systems of music, each with a treble and bass staff joined by a brace. Dynamics include *f*, *p*, *mf*, *cresc.*, *sf*, *p legato*, and *sf*. Fingerings are indicated by numbers 1-4. A section marked 'VII' includes a sequence of fingerings: 1 2 1 1 2 4 1 4 2 1 2 4 1 2 4 1. A section marked 'V' includes fingerings: 1 3 3 4 1 4 1 3 3 4 1 3 1 0 3. A section marked 'III' includes fingerings: 1 3 3 4 1 3 1 2 2 2. The score concludes with a final double bar line and repeat sign.