

GUITARE • GUITAR

Collection DAVID RUSSELL

J.S. BACH

2 Chorale Preludes

BWV 645, BWV 147



DOBERMAN • YPPAN

DO 490

LNT-GUITAR.COM

J.S. BACH

2 Chorale Preludes

BWV 645, BWV 147

*collection David Russell*

Les 2 *Chorale Preludes* sont enregistrés par David Russell  
sous étiquette Telarc (www.telarc.com), CD-80584.

The 2 *Chorale Preludes* are recorded by David Russell on  
Telarc CD-80584 (www.telarc.com).

Responsables de la collection / *Editors*: Paul Gerrits, Marie Lévesque, Université Laval, Québec

Gravure / *Engraving*: Sylvain Lemay

© 2005, LES ÉDITIONS DOBERMAN-YPPAN, c.p. 2021 Saint-Nicolas (Québec) Canada G7A 4X5

FAX : (1) 418 836-3645 E-MAIL : doberman.yppan@videotron.ca WEB : www.dobermaneditions.com

Dépôt légal 3<sup>e</sup> trimestre 2005, Bibliothèque nationale du Québec, Bibliothèque nationale du Canada

# Chorale Prelude BWV 645

Wachet auf, ruft uns die Stimme - *Wake up, Calls the Voice*

arr. David Russell \*

J.S. Bach  
1685-1750

The image displays a guitar arrangement of the Chorale Prelude BWV 645 by J.S. Bach. The score is written for guitar and consists of six systems of music. Each system contains a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff shows the corresponding bass line. The music is characterized by its rhythmic complexity, featuring many sixteenth and thirty-second notes. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Trills are marked with a 'tr' symbol. A circled '6' at the beginning of the first system is defined as 'Ré' (D4). A Roman numeral 'III' is placed above the first system, and 'II' is placed above the end of the fifth system. The score concludes with a double bar line and a fermata.

\* Le nom de l'arrangeur devrait être mentionné dans les programmes de concert. / *The arranger's name should be mentioned in concert programs.*

19

Musical notation for measures 19-20. Treble clef, key signature of two sharps (F# and C#). Measure 19 starts with a quarter rest followed by a quarter note G4. Measure 20 contains eighth-note patterns. Bass clef accompaniment features chords with fingerings 4, 3, 4, 3.

21

Musical notation for measures 21-22. Measure 21 has two first endings. First ending: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second ending: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are marked above the G4 and B4 notes. Bass clef accompaniment includes chords with fingerings 4, 1, 1, 3, 3.

22

Musical notation for measures 22-23. Measure 22 continues eighth-note patterns. Measure 23 has a trill marked above a quarter note G4. Bass clef accompaniment includes chords with fingerings 2, 4, 3.

25

Musical notation for measures 24-25. Measure 24 has a trill marked above a quarter note G4. Measure 25 has a trill marked above a quarter note G4. Bass clef accompaniment includes a circled 5 below the first measure.

28

Musical notation for measures 27-28. Measure 27 has a trill marked above a quarter note G4. Measure 28 has a trill marked above a quarter note G4. Bass clef accompaniment includes chords with fingerings 3, 2.

31

Musical notation for measures 30-31. Measure 30 has eighth-note patterns. Measure 31 has eighth-note patterns. Bass clef accompaniment includes chords with fingerings 1, 3, 2, 1, 4.

34

Musical notation for measures 33-34. Measure 33 has eighth-note patterns. Measure 34 has eighth-note patterns. Bass clef accompaniment includes chords with fingerings 1, 3, 1, 3, 0, 4, 1.

36

38

40

42

45

48

51

# Chorale Prelude BWV 147

Jesus bleibet meine Freude - *Jesus Remains my Joy*

arr. David Russell

J.S. Bach

⑥ = Ré

1 4 7 11 15 18 21

\* Le nom de l'arrangeur devrait être mentionné dans les programmes de concert. / *The arranger's name should be mentioned in concert programs.*

24

27

30

33

36

39

\* ossia

42

45

48

51

54