

Andrew McKenna Lee

Variation, Fixation, and Fantasy
after a Prelude by Bach

Suite I

for Guitar Solo

Variation, Fixation, and Fantasy after a Prelude by Bach

Andrew McKenna Lee
(2004)

Performance duration- 10 minutes

Performance notes

During the *Fixation*, three distinct types of “*tambora*” technique are used:

1. **Bar 87:** When normal noteheads are indicated, the right hand thumb is placed perpendicular to the strings and lightly strikes them just in front of the saddle. The result should be a soft 'thumping' percussive effect.
2. **Measure 88:** When 'X' noteheads are indicated, the thumb (still perpendicular to the strings) strikes the tailpiece of the bridge directly behind the saddle. The resulting sound should have more of a wooden “knock” to it than the technique described above.
3. **Measures 89-90:** When empty, square noteheads are indicated under a tremolo, the right hand should be slightly “fanned out” and placed perpendicular to the strings. In a quick oscillating motion at the wrist, the thumb strikes the tailpiece of the bridge directly behind the saddle, and the “pinky” finger strikes the top of the guitar where the top joins the back side of the instrument.

In all cases, the left hand fingers should remain depressed in the formation of the relevant chord, allowing it to resonate freely throughout the tambora passages.

When dashed left hand slurs appear, such as in the example below, the finger remains depressed on the indicated string until one arrives at the note which is connected by the slur. At this point, the finger is released, causing the new note to sound. Consequently, the dashed slur affects only the two notes that it connects. All other slurs retain their usual significance.



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Prelude in D minor, BWV 999

♩ = 100-108 (edited AML)

Guitar

1

4

7

10

13

16

19

CI₅ -----|

CV₃ -----| CI -----|

CV₃ -----| CVII₃ -----|

58

f brighter...

60

sub. p

62

CV₃ ----- CVII₃ -----

poco a poco cresc...

64

CVIII₃ -----

mp *mf*

i p i m i m i

66

f

68

CV₃ ----- CVII₃ -----

poco a poco dim...

a i a p a i p

70

CI₄ -----

p dark...

CI₄ -----

72

74

76

CVII₃ -----

78

80

poco rit...

82

meno mosso...

rall...

84

P dolce, let all notes vibrate when possible...

mf

attacca

Fixation I: ♩ = 54

86

mp espressivo, liberamente \rightarrow *sf* *pp*

89

mp \rightarrow *pp*

92

p \rightarrow *mp* \rightarrow *mp*

95

mf \rightarrow *mf* \rightarrow *f*

98

sf \rightarrow *f harsher*

* The RH strikes the chords in the lower voice while the top voice is sounded by LH slurs.

100

sf \rightarrow *ff*

101 *f* poco a poco cresc... *ff*

6 6

Detailed description: This system contains measures 101 and 102. Measure 101 features a series of chords with a sixteenth-note melody on top. Measure 102 continues this pattern. A bracket labeled 'T' spans from the beginning of measure 101 to the end of measure 102. Dynamics range from *f* to *ff*. There are two '6' markings below the staff.

102 *f* non tambora, cresc... *sf* *p*

i *i* *i* etc. 6 3

Detailed description: This system contains measures 102 and 103. Measure 102 has a sixteenth-note melody with some tremolos. Measure 103 continues with a similar texture. A bracket labeled 'T' spans from the end of measure 102 to the end of measure 103. Dynamics range from *f* to *p*. There are 'i' markings above the staff and '6' and '3' markings below.

103 *p dolce* *mf* *rall...*

① ② ③ ④ ⑤ ① ② ④ ⑤ 8va ① ② ①

R.H. harm...

Detailed description: This system contains measures 103 and 104. Measure 103 has a sixteenth-note melody with fingerings 1-5. Measure 104 continues with a similar texture. A bracket labeled 'T' spans from the end of measure 103 to the end of measure 104. Dynamics range from *p dolce* to *mf*. There are '8va' and 'rall...' markings above the staff.

106 *p* *mf* *p* artificial harms. *poco a poco dim...*

a tempo ⑤ ④ ③ ② ① C XXIV 8va ① ② ①

Detailed description: This system contains measures 106 and 107. Measure 106 has a sixteenth-note melody with fingerings 1-5. Measure 107 continues with a similar texture. A bracket labeled 'T' spans from the end of measure 106 to the end of measure 107. Dynamics range from *p* to *poco a poco dim...*. There are 'a tempo' and 'C XXIV' markings above the staff.

109 *f* *p* *mf* *p*

① ④ ③ ② ④ ① ③ ⑤ 8va ① ② ①

Detailed description: This system contains measures 109 and 110. Measure 109 has a sixteenth-note melody with fingerings 1-5. Measure 110 continues with a similar texture. A bracket labeled 'T' spans from the end of measure 109 to the end of measure 110. Dynamics range from *f* to *p*. There are '8va' markings above the staff.

113 *ppp* *f* *pp* *mp* *attacca*

③ ③ ③ ③ ③ ③ ③

Detailed description: This system contains measures 113 and 114. Measure 113 has a sixteenth-note melody with fingerings 1-5. Measure 114 continues with a similar texture. A bracket labeled 'T' spans from the end of measure 113 to the end of measure 114. Dynamics range from *ppp* to *mp*. There are 'attacca' markings above the staff.

Fantasy II: ♩ = 80

CXII₃ --

117

f molto rubato, cantabile

(118)

mp

120

p *f* arpeggiando...

(121)

p *mf* *p* *mf* be insistent...

CV₃ --- CI₅ ---

(123)

f *sub. p*

rit... a tempo

(125)

pp *p* brittlely

127

② ③ ③ ① ③ ② ④ ③ *tr* ② ③ ⑤ ③ ④ ② ④ ③ ① ②

f ⑤ *sub. p* ⑥ (*arpeggiando*)

(128)

f ⑥ ④

130

③—*etc.* ⑤—*etc.* ③ ① ② ③—*etc.* ⑤—*etc.* ④—*etc.*

ff *f* *mp* *f* *mp dark, intense*

(131)

f bright...

133

sul pont. *molto pont.* *fff* ord. ①

136

strained, intense as possible

(137)

② ③ ② ① ① ③ ① ② ① ③ ② ③ ②

f

139

③ — etc.

p *f* *mp dolce*

142

CV₆ -----|

poco rit... *a tempo*

p like a cello...

(146)

f *p poco a poco cresc...* *f*

148

sf *sf mf* *sf mp* *sf p*

152

③ *sempre*

molto rit...

pp *ppp*