

Johann Sebastian Bach

LUTE SUITES

Suite in E minor, BWV 996

Edited for
Classical Guitar
by

ROSALYN TURECK

Fingering by Sharon Isbin

15. *PRELUDE* *con la suite*

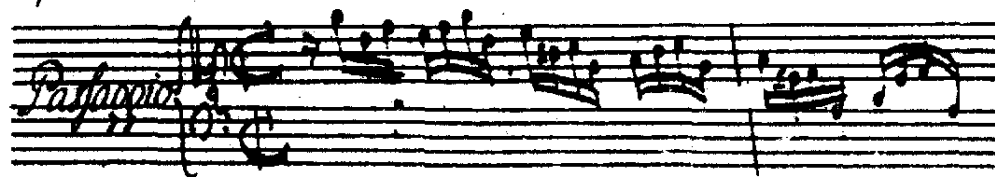


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Complete Gerber ms.	
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Credit should be given to the Tureck edition when used in concert performance and on all electronic media such as recording, radio, television, video tape, etc.

Recorded by Sharon Isbin on Sine Qua Non—Seven Star Chrome Series No. 64, Cassette No. 79064, and on Sound Environment, Record No. TR1013.

Reproductions of the Gerber manuscript in Facsimile Edition section, and on cover, used by courtesy of Bibliothèque Royale Albert I^{er}, Brussels.

Reproductions of the Walther manuscript and accompanying title page in Facsimile Edition section used by courtesy of Deutsche Staatsbibliothek, Berlin.

Ed. 3418
Reg. 48511c

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CRITICAL NOTES

The Suites in this series, edited for classical guitar, are not arrangements. This edition preserves the original form of Bach's compositions. Structural elements are not altered for accommodation of conventional guitar techniques. Original embellishment and phrasing indications are reproduced as they appear in the most reliable manuscripts. These indications are scarce but valuable. They form the model therefore for the editor's recommendations, essential for carrying through the original intentions.

Principles and applications of embellishment in this edition are founded on historical performance practices.

The lute and the harpsichord form the instrumental background upon which the performance style and sonorities are here based.

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V. PERFORMANCE OF THE SUITE MOVEMENTS

I. SOURCES

A. MANUSCRIPTS

No autograph of this Suite survives. Fortunately, however, two manuscripts, whose readings correspond in the main, have been preserved. These form the sources for the present edition:

1. Deutsche Staatsbibliothek, Berlin, DDR Mus. Ms. Bach P801, pp. 385-395, in the hand of Johann Gottfried Walther (1684-1748).
2. Bibliothèque Royale Albert I^{er}, Brussels, Ms. II 4093 (Fétis 2960), No. 15, in the hand of Heinrich Nikolaus Gerber (1702-1778); this manuscript was formerly owned by Dr. Erich Prieger of Bonn, Germany.

The composition of the Suite in E minor is assigned to Bach's Cöthen period, more specifically about 1722. Although the work's authorship has been questioned, internal evidence of structure and design indicates that it is, indeed, a product of his genius. It is conceivable, as in a considerable number of Bach's compositions, that borrowing or reconstruction from music of other composers as well as himself took place here. The end product, however, carries the stamp of Johann Sebastian Bach and is generally accepted as his.

B. THE FACSIMILE OF THE GERBER MANUSCRIPT

For the first time in a printed edition, the Gerber manuscript is reproduced in full, so that an original source may be available for study in conjunction with this edition. The Walther manuscript is difficult to decipher and to reproduce, owing to faded stafflines and various ink smudges; since, however, its importance equals that of Gerber, two pages of particular interest are reproduced here, the Sarabande demonstrating significant rhythmic variants from the Gerber manuscript reading (see the Sarabande, second section, measures 10, 13, 14, 18, 20 and 21). Other variants are shown in the music score labeled (W) for Walther, (G) for Gerber. (See II. Format of Edition, A. Music Text-Variants.)

C. THE GERBER AND WALTHER MANUSCRIPTS – AGREEMENT AND VARIANCE

1) Title

The Walther and Gerber manuscripts agree on the title of the E-minor Suite: *Preludio con la Suite*

2) Instrumental Designations

The four suites known as "Lute Suites" have received varied instrumental designations, as well as titles, in manuscript sources.

In a hand later than that of Walther (about 1800), the title page of the Walther manuscript assigns the E minor Suite to the "Lautenwerke." Sometimes referred to as Lautenclavicymbel, this instrument was a harpsichord designed by J. S. Bach. Smaller than the conventional harpsichord, it had two unisons of gut string and an octave register of brass wire. Johann Friedrich Agricola, a pupil of Bach, describes having seen it in Leipzig about 1740. The combination of the two stops—the lute and the cornet, according to Agricola—produced a sound virtually identical to that of the lute.

The Gerber manuscript of the E-minor Suite is contained in a varied collection which has a general instrumental designation, "für das Clavier und Orgel" (for keyboard—presumably harpsichord—and organ). This means that the Suite would have been performed on diverse types of harpsichords, depending on their maker. The Lautenwerke with its emphasis on lute sound was a valid possibility for performance of this Suite, as shown on the title page of the Walther manuscript. It follows that the lute itself is another and the contemporary guitar is also appropriate, particularly when historical sonorities and techniques are taken into account, as well as authentic performance practices. The approach to guitar technique in this edition embraces fresh instrumental treatment which aids the realization of earlier performance practices and the projection of Bach's musical structures.

3) Titles of Movements

Slight discrepancies appear: the tempo indication "Presto" is missing at the fugal section of the first movement in the Gerber manuscript; "Allemande" in Walther is spelled "Allemanda" in Gerber; "Courante" in Walther reads "Courrante" in Gerber.

4) Clefs

Both manuscripts employ the old-style C clef for the upper staff. The modern G clef shown here is a convenience for contemporary performers.

5) Music Text

The music score follows the original Gerber text. Although the Walther and Gerber sources generally agree, variants appear mostly with respect to embellishments, accidentals, and stem directions. A variant, involving a slight difference in the step-wise figure, occurs in the Passagio:



6) Stemming

I have observed, in manuscripts and first printings of other compositions of Bach, as well as in the four "Lute Suites," that, on the whole, stem directions tend to indicate part-writing* and phrasing.

The original stemming can be seen in the facsimile reproduction of the Gerber manuscript which is included in this edition. This stemming style has been reproduced as closely as possible in the printed music score, for the sake both of historical authenticity and of musical adherence to the *significance* of the original contrapuntal concept. It is of strategic importance for performers to perceive and to *understand correctly* that individual parts are indicated by the respective directions of their stems. *Articulation* and *phrasing* noted in the music text by the editor (see II.C) are based on the structure of the part-writing, a significant portion of which is intrinsically represented by the original stemming.

The occasional differences which occur between the Gerber and Walther manuscripts may be due simply to their individual limitations of space, which compel an alteration of downward — or upward — directed stems. It is impossible to discuss

* For a fuller discussion of stemming as a significant aspect of notation as representing part-writing, see the Critical Notes of the *Tureck Bach Urtext Series: Italian Concerto*.

variants in stem direction or to present here a comparative analysis of the significance of every individual situation. The variants in both of these manuscripts are comparatively insignificant; their generally consistent style of stemming notation relating to each part remains intact.

II. FORMAT OF EDITION

A. MUSIC TEXT - VARIANTS

All variants in the music text (with the exception of stem directions) are indicated by the editor either with **W** or with **G**, signifying their respective provenance in the Walther or Gerber manuscript. The variant in the Passagio is shown in the illustration under I.C.5) *Music Text* and in the facsimile reproduction of the first page of the Walther manuscript. Variants in the Sarabande, mentioned at I.B. *The Facsimile of the Gerber Manuscript* can be seen by comparing the reproduction of the page from Walther's manuscript and the parallel page in Gerber. Asterisks — * — in the music score refer to specific important textual variants in the Walther manuscript.

B. EMBELLISHMENT AND FERMATA SYMBOLS

Original embellishment, arpeggio, and fermata symbols are specifically indicated in a like manner as stated above. **WG** indicates agreement in both manuscripts. The editor has added embellishment where required stylistically and instrumentally; these symbols are *not* initialed in order to facilitate recognition of *added* embellishment. Embellishments in small type enclosed within parentheses present technical problems requiring solutions by the individual performer.

C. PHRASING AND ARTICULATION

Original phrasing and articulation indications are labeled similarly, i.e. with **W**, **G**, or **WG**. The editor's phrasing is shown as \frown , manuscript phrasing as \smile , left-hand slur is shown as \frown . The editor's added phrasing and articulation are modeled after the original phrasing of the manuscripts.

D. ACCENTS

Accents are offered by the editor as a performance device to delineate the essential rhythmic structure—for example, on the first downbeat of the subject in the fugal section of the opening movement (see *V. Performance of the Suite Movements, 1. Presto - Fugue*).

E. TEMPO

The single original tempo indication, "Presto," which appears at the fugue in the first movement, exists solely in the Walther manuscript. The tempi for all other movements are editorial recommendations. Since the editor respects individual inclinations, the metronomic indications are attended by the abbreviation, c. (circa) suggesting the *area* of tempo rather than a rigid instruction.

F. REPEATS

In movements which have repeat signs, the symbols 1) and R) indicate varied performance treatment (embellishment, dynamics), in the first playing and in the repeat.

G. FINGERING

Right-hand fingering is indicated by the symbols, p, i, m, and a. Left-hand fingerings are shown with numerals; encircled numerals represent the required string. For embellishments, the fingerings of the first two notes are given, separated by / . Care should be taken to stop nonharmonic ringing in

both cross-string embellishments and fingering with either the right hand or left hand. The right-hand pattern for embellishment is as follows:



H. TECHNICAL INDICATIONS

Where notes are considered unplayable on the guitar the editor does not omit them. For the sake of musical completeness they are included within parentheses in the music text. *8ve* signifies an octave above the original register, an editorial solution.

III. PERFORMANCE

A. PART-WRITING AND ARTICULATION

Adherence to the original structural concept should be the central consideration in the varied goals of performance. The structure of the "Lute Suites" is essentially contrapuntal and they must be performed according to a contrapuntal musical concept. The articulated shaping of phrases, long or short, must never be overlooked, for articulation is of fundamental importance in performing all music composed in multilevel structures. The performance style of later harmonic idioms is not to be employed; it serves only to confuse the multilevel contours, the projection of which is the responsibility of the performer.

B. DYNAMICS

Dynamic symbols do not appear in the manuscript sources of the "Lute Suites" in E minor, C minor, and G minor. This omission does not mean that varied dynamics are taboo in performance — as is sometimes erroneously thought — nor does it signify employment of an unvaried *mf* throughout from beginning to end.

Dynamic changes are indicated in the structural processes of the music. Specific recommendations for performance in the stylistic idiom and spirit of the music are given by the editor. These are based on the processes of the musical structure, and on historical sonorities and techniques of the lute. Where appropriate these are combined with certain sonority reflections of the harpsichord, the historically developed usage of the guitar, and newly worked out means for achieving refinement and tonal subtleties. (See IV. *Bach on the Guitar*, B. 2 and 3.) Changes of dynamics required in the performance of repeated sections are shown, as noted above, by 1) and R).

C. EMBELLISHMENT

1) General

Embellishment is an indispensable element in Bach's music. An integral aspect of performance in all media, embellishment is emphatically characteristic of stylistic performance on plucked instruments. The simplistic belief that embellishment was employed in order to sustain the short life of tones of plucked instruments is erroneous.

Ornamentation is intertwined with compositional concepts and performance style in Renaissance and Baroque music; it forms, therefore, a prime factor which cannot be omitted or subducted. Plucked instruments — harpsichord, lute, guitar — developed during the periods of the Renaissance and Baroque, when the art of embellishment was an inseparable component of both musical composition and performance. As a result, embellishment is a highly developed art which is native to the performance style of these instruments.

2) Variants in Manuscripts

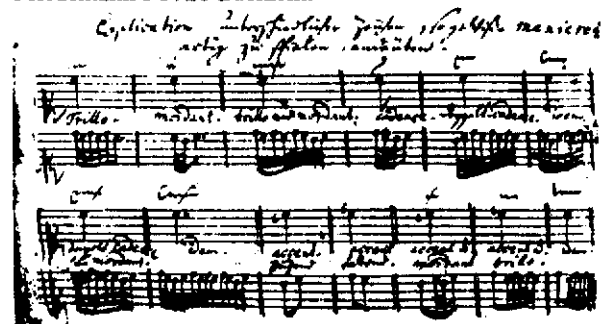
Where more than one manuscript exists for a Suite, the original ornamentation symbols in each are not likely to agree consistently for, more often than not, diversity is encountered in the imaginations and hands of different copyists. Furthermore, performers of the seventeenth and eighteenth centuries were not bound to a mechanical duplication of embellishments. On the contrary, they were expert in improvising elaborations and cadenzas. Nevertheless, original indications must be fully respected; all variants in the extant manuscripts have been incorporated into this edition, and their manuscript sources noted — *G*, *W*, *WG* (see II. B. *Embellishment and Fermata Symbols*).

3) Added Embellishment

Since, according to historical performance practices, this music requires additional embellishment in performance beyond that indicated in the score, the editor has supplied ornamentation where deemed appropriate to the explicit structure and pertinent to the harmonic, rhythmic, and melodic implications. These suggested embellishments appear in the same-size print as the original symbols, but (as explained above) the latter are always ascribed to their respective manuscripts, *G*, *W*, *WG*. Repeated sections are treated with differentiated and, at times, more elaborate embellishment, reflecting historical performance treatment for repeated sections. Voluminous data supporting elaborated figuration in the repeat cannot be quoted here. For a few of Bach's own elaborated examples see the following instances: the Double to the Gigue in the C-minor "Lute Suite," the Sarabandes in the English Suites for keyboard — G minor No. 3 (Les agréments de la même Sarabande) and D minor No. 6 (Double). This practice demands skill and an educated taste; it is of primary importance to stylistic performance of the "Lute Suites," whether played on the lute, guitar, or harpsichord. Diverse embellishments on repeats are marked 1) and R); those to played both times are not numbered.

4) Embellishment Realization

J. S. Bach's Table of Embellishments, contained in Wilhelm Friedemann's 1720 *Büchlein*.



Bach's table of ornaments provides the necessary groundwork for learning a number of basic embellishment symbols and their performance applications. But it must be remembered that Bach prepared this table for his young son, who, in 1720, was ten years old. Embellishment is an art that goes far beyond this elementary guide.

For compositions as sophisticated as the "Lute Suites," additional applications and elaborations are required, in keeping with the musical structure and historical performance practices. These are provided, when judged appropriate by the editor, realized individually in the music score, and identified below the music score by letters, e.g., a), b), etc. The embellishment realizations are presented here in cognizance of the historical fact that certain musical situations require the embellishment figure to begin on the main note, others on the note above. The Suite in E minor includes but one instance—in the Allemande, measure 2—in which the main note is preferred by the editor as that upon which the ornament should begin. The context of each embellishment symbol—rhythmic, melodic, harmonic — influences its realization, for each symbol is not a permanently fixed instruction regardless of the musical process. The realization of each symbol is dependent on individual structural situations. Therefore, although the essential pattern of each symbol must be observed and retained, it is neither scholarly nor musicianly to impose a rigidly formulated approach on the performance realization of a symbol, characterizing it as an unalterable pattern fixed in rhythm or number of notes. The realization of ornamentation in this edition embraces a wide gamut of historical forms and performance practices, in addition to the structural and instrumental requirements of each individual situation. At the same time, the realizations must always maintain the basic pattern of the ornament symbol from which applications of elaboration may emerge. The editor, by enclosing embellishment symbols in parenthesis, offers the performer the option to omit the suggested embellishment for technical reasons or personal taste.

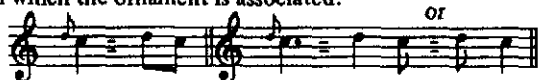
5) Extended List of Ornaments

Historically valid ornaments additional to Bach's elementary table given in the following list are necessary for the performance of complex works such as the "Lute Suites":

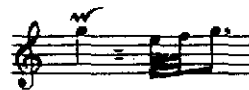
a) **Trillo:** ω . Although Bach indicates six notes for this symbol in the Wilhelm Friedemann table, ω may also represent four notes or more than six, depending on the context. The editor occasionally recommends six or eight notes by indicating $\omega=6$ or $\omega=8$ above the staff.

b) **Long Trill:** $\# \omega$. This symbol is frequently written in Bach's own hand in his personal copy of the *Italian Concerto* (see *Tureck Bach Urtext Series – Italian Concerto*), where a four-note or longer trill is appropriate. Confusion between a) and b) will not arise if the musical context is taken into consideration.

c) **Appoggiatura:** The basic rule for appoggiatura requires half the value of the main note if divisible by two; one-third or two-thirds the value of the main note if divisible by three, i.e. a dotted note. The "accent steigend" and "accent fallend" in the W.F. table are the same as appoggiatura. The choice of time value in the case of a dotted note depends on the melody, rhythm, harmony, and contrapuntal relationships with which the ornament is associated:



d) **Schleifer:** A frequently encountered symbol and realization which is not included in the W. F. table.



e) **Arpeggiated chords,** too, belong to the field of ornamentation and respond to varied treatment. They may be performed in minutely varying degrees of tempo and rhythmic relationships from note to note, according to the chord's harmonic and rhythmic context within a phrase, modulation, or cadence. For example, a relatively slow arpeggio is suitable, if the chord appears in the resolution of a cadence; conversely, chords on short upbeats are rarely, if ever, arpeggiated. Arpeggio indications in the score are those of the editor, unless a manuscript attribution is indicated, as noted above.

6) Performance of embellishment figurations

a) **Nuances in Dynamics:** Nuances in dynamics are desirable for performance of ornament figurations on the lute and guitar. A single dynamic level within an ornamental pattern results in unmusical stiffness. In performing trills of four or more notes, the possibilities of dynamic nuances vary from stressing solely the first note to subtle dynamic inflections within the total embellishment figure. Such inflections must be conceived in good taste, which usually develops with increased sensitivity to the nuances of the embellishment context within the musical structure. The melodic, harmonic, and rhythmic relationships implicit within the embellishment figuration will guide the player to the undulations of subtle changes of dynamic nuance.

b) **Rhythmic fluidity:** Rhythmic fluidity in performing embellishment figurations contributes significantly to the flow of the phrase in which the embellishment is included. For instance, the four-note Trillo or Long Trill may often be played with subtly varying rhythm, rather than metronomically equal time values. Another possibility is to dwell rhythmically on the first note of the ornament. Just as with the other aspects of performance discussed above, the decision as to where and when to apply rhythmic flexibility is determined by the structural relationships of the overall musical context.

c) **General requirements:** To sum up, the general requirements are: 1) legato; 2) varying degrees of note duration; 3) linear fluidity; 4) technical ease in producing a wide range of dynamics; 5) flexibility in differentiations of subtle tonal qualities and textures, giving rise to a widely diversified palette of sonorities; 6) advanced virtuosity, indispensable for a) the clarity demanded by an embellishment of 4 or more notes where these must fit into a relatively short time space; b) melodic and rhythmic expressiveness to impart flexibility to the embellishment within a short time space; 7) integration of all these elements into the treatment of each embellishment within the totality of its structural context. Conceptually, embellishments must become embedded in the performer's mind and musical sensibilities as an integral part of the music rather than as extrinsic ornament.

IV. BACH ON THE GUITAR

A. STYLE

The performance of Bach on the guitar has been a welcome addition to modern concert life. However, if the classical guitar of the twentieth century is to be employed for performing Bach's music, the conception of the music and guitar techniques must project the *contrapuntal* style of the music, for the Suites of Johann Sebastian Bach, whether ascribed to the lute, "Lautenwerke," "Clavier," or "Orgel," are conceived in a contrapuntal idiom. Insensitive applications of nineteenth-century harmonic concepts and guitar techniques are unacceptably anachronistic for Bach performance.

B. EXTENSION OF TECHNIQUES FOR STYLISTIC GUITAR PERFORMANCE

In addition to presenting historical studies in stylistic performance, this edition provides extensions of guitar techniques in the areas listed below, which expand the possibilities of contrapuntal and embellishment performance style. These extensions promote tonal sonorities deriving from the lute and the overall sonority framework of the sixteenth, seventeenth and early eighteenth centuries which formed Johann Sebastian's background of musical color.

1) Playable notes

Performers often omit embellishments partially or entirely. Ornamentation is an art intrinsic to correct historical performance practice arising from structural as well as instrumental style. Therefore, it cannot be slighted, nor can the specific ornaments present in reliable manuscripts be omitted; to do so is an unacceptable practice.

All original embellishment symbols are included in this edition. The editor's added embellishment emerges from the structural context including as well the musical nature and figurative style of each movement. The recommended fingering aids in the technical execution of the embellishment figurations and their subtle sonority treatment.

Transposition or omission of notes within a chord changes, more often than not, the chord's original harmonic position. Therefore, the notes are presented here in their original chordal position, wherever possible, and the guitarist will find these notes playable by employing the recommended fingering.

2) Sonorities

It is desirable to capture the rich overlapping sonorities of the lute or delicate reverberations of harpsichord sound characteristic of sixteenth-, seventeenth-, and early eighteenth-century music for plucked instruments. To do so successfully, it is especially effective to employ, for both passagework and embellishment, guitar fingerings which require two strings or more, including open strings.

3) Cross-string fingering

Cross-string fingering is technically well suited to fluid and lyrical realizations of ornaments. The indicated cross-string fingering promotes fluid integration of the embellishments into the musical figuration and overall interpretation.

Application of cross-string fingering techniques has been extended in this edition to *enlarge* the possibilities of:

a) **Legato** — which provides a basis for *lyrical melodic* performance;

b) **Articulation** — for control of *varied durations* of each note, from tenuto to the shortest staccato, giving rise to virtually limitless articulation possibilities, depending on the performer's virtuosity and imagination;

c) **Dynamics** — for enlarging the *range* of quantities of tone to reach the outermost limits of the instrument from the most quiet pianissimo to the most virile fortissimo;

d) **Fluidity** — for *increased speed* and *technical ease* in expressing the *linear* characteristics of the music. Fluidity in fast passages and rapid figurations of short-valued notes, such as thirty-second notes, is achieved as an inevitable result of cross-string fingering.

All the above technical factors contribute to overall expansion of the technical and tonal control of the instrument.

V. PERFORMANCE OF THE SUITE MOVEMENTS

The original key of E minor is preserved in this edition.

1. Passagio

The Passagio is essentially an improvisatory prelude to its companion fugue. In conjunction with its improvisational spirit, however, the rhythmic framework must be preserved and the barlines respected. Rhythmic flexibility is stylistically appropriate at the cadences of the more highly embellished passages.

Presto (Fugue)

Articulation of the subject throughout is greatly aided by a small dynamic accent on its first downbeat. The accent is indicated in the music score for subject entries throughout the fugue. Staccato is recommended for the opening upbeat in the subject. Throughout the Fugue, articulation of the subject should remain consistent.

2. Allemande

Melodic lyricism, which characterizes this movement, is achieved by maintaining the long phrase without a break or interruption. Sensitivity to the flow of the line in its harmonic progressions and toward harmonic resolutions is essential for maintenance of the long phrase.

3. Courante

The performance characterization in the Courante is chiefly dependent on maintenance of the pulse of three within the measure. Yet, a mechanical beat throughout is undesirable. Therefore, the bend of the line in measures 4, 5, 6, and 8 is kept fluid by melodic playing, the accent on the first beat maintaining the rhythmic impetus. The stronger pulse of three returns in measure 7 and the penultimate measure 9. Distribution of accents in the second half of the Courante is likewise based on melodic and rhythmic considerations dictated by the musical structure.

4. Sarabande

Effective performance of this music is almost wholly dependent on embellishment and sensitized awareness of the varied nuances emanating from the structural elements — rhythmic, harmonic, melodic — which affect embellishment treatment.

5. Bourée

Accents are indicated to enhance the rhythmic charm of this movement, which requires a somewhat sharpened emphasis on the first beat of each measure. The rhythmic character of this dance form requires a strong downbeat pulse. Carelessness in playing upbeats usually results in overstressing these weak beats, thereby upsetting the characteristic downbeat rhythm. The first beat accents are indicated as models to be followed throughout the movement.

6. Giga

The motives move consistently *into* the downbeat. The phrasing is designed to make apparent this musical structure; the rhythmic impetus which the phrasing generates should be maintained from beginning to end.

FACSIMILE
EDITION

Praeludio con la Suite

La

Gio: Bart. Bach.

auff: Lanton Inno L.

Above: Facsimile of the Title Page, in an unknown hand, accompanying the Walther ms.
Prelude with Suite by Gio. Bart. Bach for the Lautenwerke. (Deutsche Staatsbibliothek, Berlin;
DDR Mus. Ms. Bach P801, pp. 385-395.)

Facing page: Facsimile of the *Passagio* and *Sarabande*, in the hand of Johann Gottfried Walther.

Passaggio

Handwritten musical notation for a section titled "Passaggio". It consists of four staves. The notation includes various note values, rests, and slurs, indicating a melodic or technical exercise. The ink is dark and the paper shows some signs of age and wear.

Andante

Handwritten musical notation for a section titled "Andante". It consists of four staves. The notation includes notes, rests, and slurs, suggesting a slower, more lyrical piece. The handwriting is consistent with the first section.

15. *Scherzo* con la suite

1

Handwritten musical score for the first system of the Scherzo, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

2

Handwritten musical score for the second system of the Scherzo, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

3

Handwritten musical score for the third system of the Scherzo, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The word *Allargando* is written at the beginning of the sixth staff.

4

Handwritten musical score for the fourth system of the Scherzo, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

simile of the entire manuscript of the E minor Suite in the hand of Heinrich Nikolaus Gerber.
height and width: 17 cm. x 20 cm. (Bibliothèque Royale Albert Ier, Brussels; Ms. II 4093 [Fetis 2960], No. 15).

Andante

Andante

Handwritten musical score for page 9, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for page 10, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

NEW CRITICAL
EDITION

41

3 0 3 0 V 4 0 4 4 0 4 1 1 0 1 3 4 CII

7 7 2 2 1 1 2 2 1 3 2 1 2 0 3 1 0 2 1 0 4

47

CIII 4 3 1 3 CII 2 0 4 2 2 3 2 2 1 3 (8ve) 2 0 0 0

3 1 1 1 0 7 7 0 7 7 1 0 4 3 3 3 0

52

CII 4 4 1 2 1 CIII p 7 7 2 2 CII 3 0 3 1 0 0

0 0 3 7 7 1 4 4 0 4 3

58

1 1 0 2 4 CII 4 0 0 0 4 4 2

2 3 7 7 f 3 1 1 0 0 3 1

63

0 0 0 4 0 3 CII 4 0 0 0 4 4 2 CIII 4 2 0 4 2

3 3 1 0 2 0 7 7 mf 4 3 3 1

69

mf CII 2 2 1 4 f CII 2 4 3 4 3 0

0 1 1 4 2 2 7 7 mf 4 3 3 1 2 2

Allemande

Tune D to E

$\text{♩} = \text{ca. } 63$

1) *mf*

R) *p*

3

5

7

R(a)

R(b)

R(c)

R(d)

9

1) *mf*
R) *p* CIV 1/3/1

3 1 4 R) w 1/4 0 1 3 0 4 0 4 3 1 3 1 4 3 0 1 4 0 CII 1

4 3 1 0 3 0 2 0 0 0 0

⑤

11

2/1/2

R) w 1/4 2 0 3 1 0 2 3 1 4 2 1 0 2 0 3 0 3 3 1

3 4 4 3 1 1 1 1 3 0 1

①

13

R) *mp* R) *p*

0 0 4 1 0 0 1 0 1 3 2 4 3 1 0 (8ve)

3 2 0 4 0 4 4 0 3 1

W (w) W (w)

④

15

W (w) R) *mp* CII 3 1 4 0/1/0 R) *mf* CV

0 1 4 4 3 1 4 0/1/0 0 0 0 R) w 2 4 CV

3 2 0 0 3 1 2 0 4 2 3

W (w) (8ve) ⑥ (8ve)

⑥

17

R) w 1/3 3 1 0 0 0 w =6 R) *p* R) w R) w W

R) w 1/3 3 1 0 0 0 w =6 R) *p* 2 4 1 3 0 R) w R) w W

2 1 4 2 2 2 2 2 0 2 0 3 1 8

⑥ ⑤

Courante

1) *f* $\text{♩} = \text{c. } 69$

R) *p*

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of notes with various fingerings and techniques. Fingerings include 2, 1, 4, 1, 0, 1, 2, 4, 1, 0, 1, 0, 0, 0, 0, 2. Techniques include WG (Winged Glissando) with wavy lines, and accents (>). Circled numbers 4, 5, and 6 are placed below the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of notes with various fingerings and techniques. Fingerings include 4, 4, 3, 3, 1, 4, 4, 0, 3, 4, 1, 4, 1, 0, 2. Techniques include R) (Right Hand) with wavy lines, WG, R(a) (Right Hand alternate), and (8ve) (Octave). Circled numbers 4, 5, and 6 are placed below the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of notes with various fingerings and techniques. Fingerings include 0, 2, 3, 4, 2, 3, 3, 0, 2, 0, 1, 4, 0, 3, 4, 2, 0. Techniques include WG and (8ve). Circled numbers 4, 5, and 6 are placed below the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of notes with various fingerings and techniques. Fingerings include 0, 2, 0, 4, 1, 0, 0, 4, 1, 3, 4, 1, 3, 0, 3. Techniques include R) with wavy lines, WG, and accents (>). Circled numbers 4, 5, and 6 are placed below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of notes with various fingerings and techniques. Fingerings include 4, 4, 3, 4, 1, 3. Technique includes R(a). Circled numbers 4, 5, and 6 are placed below the staff.

11

1) *f*
R) *p*

WG

R(b)

WG

WG

R(c)

14

R(d)

WG

WG

R) *mp*

G

17

CVII

R) *mf*

CIII

CIV

CH

20

R) *f*

WG

R) *mf*

R) *mf*

R) *mf*

R(b)

R(c)

R(d)

e)

D)

Sarabande

1) *mf* $\text{♩} = \text{ca. } 84$
 R) *p*

5

9

1) *mf*
 R) *p*

R(a)

1)b

R(c)

d) R)

e)

R(f)

R(g)

*See Variant in Sarabande, facsimile of Walther manuscript, p. xvi

13

h) CVI
W \approx 6

WG 1 4 3 0 1 4 0

d) WG \approx 6 0/1

R) \approx 8 2 2 1 0

16

1) *mp*
R) *mf*

WG \approx 6

WG 1 4/1

WG \approx 6 0/3

19

R(k) W 1) \approx 6 0/2

WG R) \approx 0/1/0

1) *mf*

WG 1) \approx 4 2

WG \approx 4 2 4

G 3 1 4 1 4 m) WG \approx 0/4

22

W R) \approx 0/2/0 R) *mp*

CH W \approx 3 4

W \approx 0/3

W R) \approx 8 4 4 4/2

WG \approx 0/4/0

R) ∞ 4 0

h)

i)

R(j)

R(k)

† Gerber:

D

m)

Bourée

f *p* $\text{♩} = \text{c. } 92$ *R(a)* *R* *CH* *R* *R*

5

R *R* *R* *G*

9

f *p* *R(a)* *R* *R* *R* *R* *R*

R(a)

R(b)

13

Musical notation for exercise 13. The piece is in G major (one sharp) and 2/4 time. It features a treble clef and a key signature of one sharp. The melody includes various rhythmic patterns and fingerings. Annotations include 'R) w 1/4', 'R(b)', 'W 0/2', 'R(c) ∞ 2030', and a dynamic marking 'f'. A circled number 6 is at the end of the piece.

17

Musical notation for exercise 17. The piece is in G major (one sharp) and 2/4 time. It features a treble clef and a key signature of one sharp. The melody includes various rhythmic patterns and fingerings. Annotations include 'R) w 1/4', 'R(b)', 'R) w 4/0', 'R) w 0/4', and a circled number 3.

21

Musical notation for exercise 21. The piece is in G major (one sharp) and 2/4 time. It features a treble clef and a key signature of one sharp. The melody includes various rhythmic patterns and fingerings. Annotations include 'R) i m a', 'R(b)', 'R) w 4/1/0', 'R(c) ∞ 4212', and a circled number 6.

Musical notation for exercise 21, showing a continuation of the melody. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The annotation 'R(c)' is present.

Giga

$\text{♩} = \text{ca. } 63$
1(R) *f*

3

5

7

9

11

1) *f*
R) *p*

13

15

R) *p*
R) *mp*
R) *mf*

17

19

(8ve)

R(a) *ritard.*
a m i p $\frac{0}{4/0}$