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Ornamenting the Six Cello Suites BWV 1007–1012 by Johann Sebastian Bach: the evidence in arrangements by Bach and his contemporaries

Volume I—Thesis

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STATEMENT OF ORIGINALITY

This is to certify that to the best of my knowledge, the content of this thesis is my own work. This thesis has not been submitted for any degree or other purposes. I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

Ruben Palma

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ABSTRACT

Johann Sebastian Bach's Six Cello Suites are arguably the most well-known works ever written for solo cello. Ever since Pablo Casals famously discovered a copy of the Cello Suites in a bookshop in Barcelona at the end of the 19th century, the popularity of these works has been ubiquitous amongst cellists worldwide. Every great cellist since Casals played Bach's Cello Suites, and performances are still frequently given today in concert halls around the world. However, the debate as to how to interpret the Cello Suites is still ongoing, with a wide range of different approaches evident in the many editions and recordings of the Suites.

I have adopted a historically-informed approach towards Bach's Cello Suites, in that my interpretation is based upon five arrangements of Bach's works, all of which were made in the 18th century. Two of these arrangements were by Bach; the other three were made by lutenists contemporaneous with him. These arrangements provide insight into how Bach's music may have been interpreted during his lifetime as they differ greatly from the versions they were based upon, especially with regard to the added notes, slurring, and ornamentation. I compared and quantified these differences, and then extrapolated the results to inspire my own interpretation of the Cello Suites, which is manifest in the accompanying CD recording.

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INTRODUCTION

INTRODUCTION

1.0 Preface

Johann Sebastian Bach (1685–1750) is widely regarded as one of the greatest and most influential composers in the history of Western classical music. Famous as an organist during his lifetime, Bach's legacy comprises over 1,000 compositions, including renowned works such as the Brandenburg Concerti,[1] the St John[2] and St Matthew[3] Passions, and over three hundred cantatas.

The Six Cello Suites BWV 1007–1012[4] epitomise Bach's oeuvre for cello. I grew up playing and listening to the Cello Suites from an early age, and eventually learnt and performed all of them. However, as a Bach-lover and non-keyboard player myself, I eventually became frustrated that so much of Bach's greatest instrumental music was off-limits to me, music such as: the Sonatas and Partitas for Solo Violin,[5] the Art of the Fugue,[6] the Well-Tempered Clavier,[7] the Goldberg Variations,[8] the English Suites,[9] the French Suites,[10] the Six Sonatas for Violin and Keyboard,[11] the works for Lute and Lautenklavier,[12] and the Keyboard Partitas.[13]

In 2011, I first set about exploring the possibilities of extending beyond the Cello Suites by adapting Bach's Lute Suite in G minor BWV 995[14] for solo cello. This arrangement I eventually performed in a concert broadcast on ABC Classic FM, as well as for my Bachelor of Music Performance (Honours) graduation recital, given at the Victorian College of the Arts. An excerpt of my arrangement is as shown below in Figure 1:

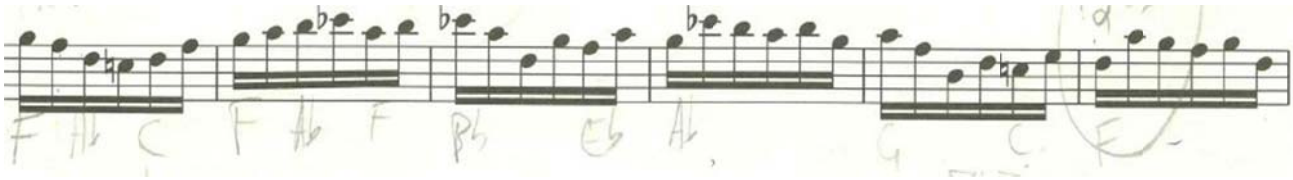

Figure 1 i) Prelude—Suite in G minor BWV 995, mm. 128–133 (arr. Palma, 2011, for solo cello). I pencilled in some of the bass notes from Bach's lute version underneath the stave in my personal copy of the Cello Suites.

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[1] J.S. Bach. *The Brandenburg Concerti* (1721) BWV 1046–1051.
[2] J.S. Bach. *St John's Passion* (1724) BWV 245.
[3] J.S. Bach. *St Matthew's Passion* (1727) BWV 244.
[4] J.S. Bach. *6 Suites for Violoncello Solo* (1717–1723) BWV1007–1012.
[5] J.S. Bach. *6 Sonatas and Partitas for Solo Violin* (1720) BWV 1001–1006.
[6] J.S. Bach. *The Art of the Fugue* (1740–1750) BWV 1080.
[7] J.S. Bach. *The Well-Tempered Clavier* (1722; 1740) BWV 846–893.
[8] J.S. Bach. Goldberg Variations (1741) BWV 988.
[9] J.S. Bach. *The English Suites* (1715) BWV 806–811.
[10] J.S. Bach. *The French Suites* (1722–25) BWV 812–817.
[11] J.S. Bach. *Six Sonatas for Violin and Keyboard* (1720–1723) BWV 1014–1019.
[12] J.S. Bach. *Works for Lute and Lute-Harpsichord* (1714–1741) BWV 995-1000.
[13] J.S. Bach. *Keyboard Partitas* (1725–1730) BWV 825–830.
[14] J.S. Bach. *Suite in G minor* (1727–1731) BWV 995.

Later in 2014, whilst studying a Master of Music Violoncello Solo at the Hochschule für Musik und Tanz Köln, I received scans from the Staatsbibliothek Berlin of a facsimile of an anonymous 18th-century cello arrangement of Bach's Six Sonatas and Partitas for Solo Violin BWV 1001–1006.[15] This development greatly encouraged me onwards in my journey to determine which works by Bach (aside from the hallowed and celebrated Cello Suites) might be playable on the cello, as it enabled me to play works such as the iconic Chaconne from the Partita no. 2 in D minor BWV 1004.

In 2015 my curiosity about exploring the possibilities of arranging and playing Bach's non-cello music led me to enrol to study a Doctor of Musical Arts at the Sydney Conservatorium of Music. Initially I focused upon the 18th-century cello arrangement of the Violin Sonatas and Partitas; later I switched the focus of my attention to Bach's output for lute. Throughout my first two years of study I arranged several of Bach's lute works for cello, and eventually performed my own arrangement of the Suite in C minor BWV 997 in my mid-candidature DMA recital. In making these arrangements I decided to use five 18th-century arrangements by Bach and his contemporaries for reference, so as to try to base my arrangements upon historical examples.[16]

However, I eventually identified a common thread shared between these 18th-century arrangements, in that they all contained a significant element of elaboration, as exemplified below in Figure 2:

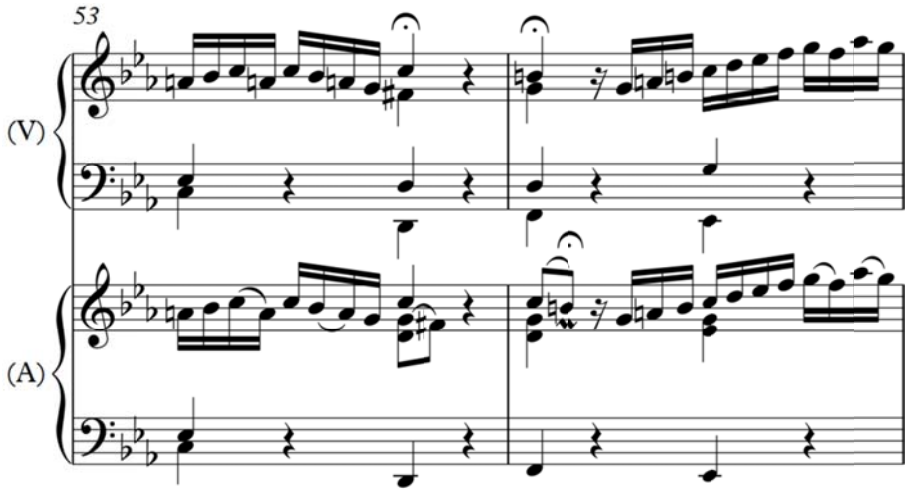

Figure 2 i) Prelude—Suite in C minor BWV 997, mm. 53–54, with Bach's original version represented by (V), and the arranged version by (A).

[15] This manuscript is available on IMSLP at: https://imslp.org/wiki/6_Violin_Sonatas_and_Partitas,_BWV_1001-1006_(Bach,_Johann_Sebastian)

[16] See: Table 1, pg. 6.

As shown in Figure 2, the five 18th-century arrangements are thicker in texture than the versions upon which they were based,[17] which led me to conclude that any modern-day arrangements purporting to be made in the style of Bach's time would need to be similarly complexified, rather than simplified or reduced. I couldn't reconcile this conclusion with the arrangements I had already made, which were 'simplifications' in the sense that I had to remove notes in order for them to be playable on the cello. Figure 3 exemplifies this concept:

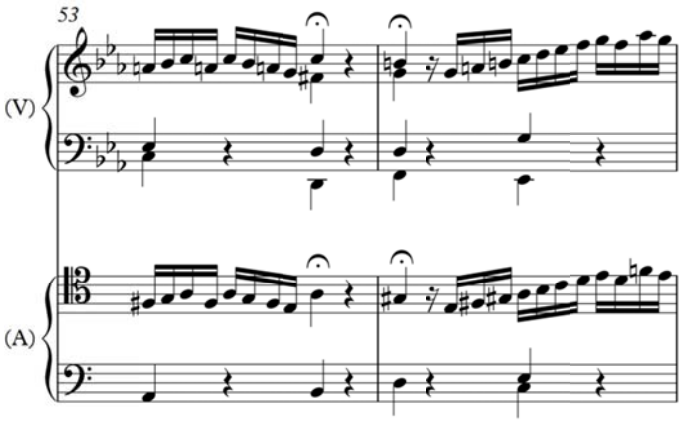

Figure 3 My cello arrangement of the Suite in C minor BWV 997 (A) was a simplification of Bach's Vorlage (V) in that I had to remove notes in order for it to be playable.[18]

However, I remained fascinated by the five 18th-century arrangements I had studied, and began to reconsider the direction of my research. Aside from containing additional notes, the arrangements were also rich in ornamentation, containing much embellishment not found in the Vorlagen.[19] I then began to consider the possibility that there may be scope to apply the style of ornamentation found in the five 18th-century models to Bach's Cello Suites, which were written in a comparatively bare fashion, thus leaving open great potential for elaboration.

[17] In the case of the Suite in C minor BWV 997, the music notation software Sibelius counted a total of 1,932 noteheads in Bach's original version, and 1,954 in the 18th century arrangement thereof (an increase of +22 notes).

[18] Compared to the aforementioned 1,932 noteheads in the Vorlage version of the Suite in C minor BWV 997, my cello arrangement only contained a total of 1,711—a reduction of −221.

[19] See: foreign language terminology, pg. 10.

2.0 Methodology

Figures 4–7 exemplify how I was able to explore the application of ornamentation drawn from an 18th-century arrangement to Bach's Cello Suites.

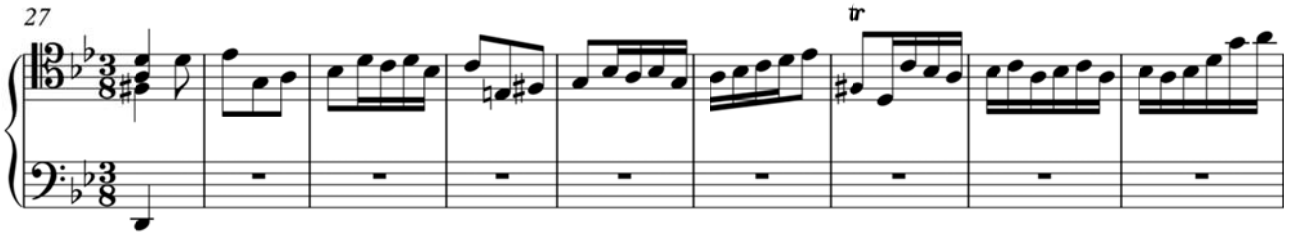

Figure 4 i) Prelude—Suite in G minor BWV 995 (Source A), mm. 27–35.

Figure 4 represents an excerpt from Bach's original version of the Lute Suite in G minor BWV 995. Bach's writing is without ornamentation, aside from the single trill in measure 33.

However; this work was later arranged by an unknown 18th-century lutenist, whose version is replete with ornamentation, as shown below in Figure 5:

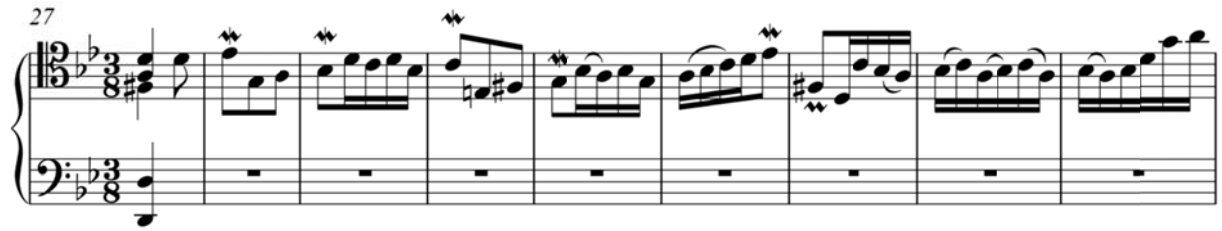

Figure 5 i) Prelude—Suite in G minor BWV 995 (Source B), mm. 27–35.

Figures 6–7 exemplify how I was able to extrapolate this concept to the Cello Suites. Figure 6 represents the equivalent passage in Bach's Cello Suite no. 5 in C minor BWV 1011:

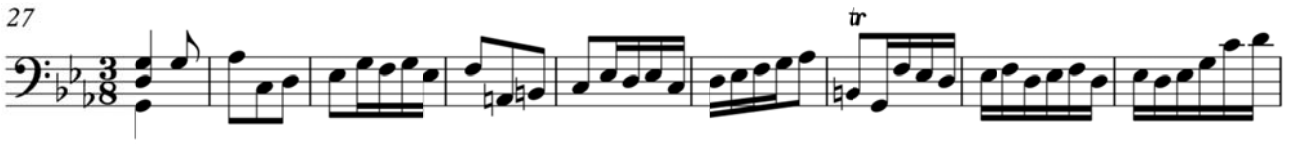

Figure 6 i) Prelude—Suite in C minor BWV 1011, mm. 27–35.

Figure 7 exemplifies the application of the 18th-century style ornamentation as per Figure 5 to Bach's fifth Cello Suite (shown in Figure 6):

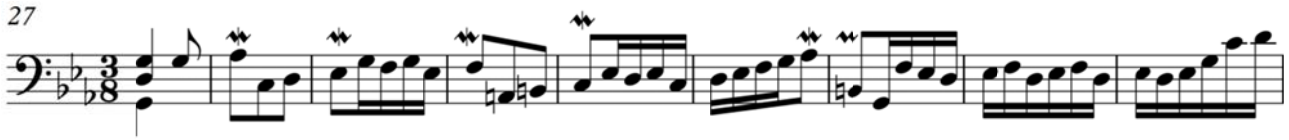

Figure 7 i) Prelude—Suite in C minor BWV 1011, mm. 27–35, ornamented as per the 18th-century lute intabulation.

Much of the ornamentation in the intabulated version of Bach's Suite in G minor BWV 995 (as shown in Figure 5) also happens to be playable on the cello, which encouraged me to consider whether such ornamentation could also be applicable to the rest of the Cello Suites.

The lute intabulation of Bach's Suite in G minor BWV 995 is one of five extant 18th-century arrangements of works by Bach for solo non-keyboard instrument. The remaining four comprise: the Suite in G minor BWV 995 (Source A); the Suite in E major BWV 1006A; the Suite in C minor BWV 997 (Source D); and the Fugue in G minor BWV 1000. I divided these five arrangements according to whether or not they were arranged by Bach himself. The Suite in G minor BWV 995 and the Suite in E major BWV 1006A were both by Bach, and will be referred to throughout this thesis as 'primary' arrangements. The remaining three are lute intabulations based upon works by Bach, and comprise an anonymous intabulation of the Suite in G minor BWV 995, and two intabulations by the German lutenist Johann Christian Weyrauch. These three works will be referred to throughout as 'secondary' arrangements. The study of these five arrangements, which represent the cornerstones of this thesis, provided insight into 18th-century performance practice, and informed and inspired my interpretation of the Cello Suites.

Five 18th-century Bach arrangements						
Primary arrangements						
Vorlage			**Arrangement**			
Composition	**Instrumentation**	**Year**	**Arrangement**	**Instrumentation**	**Arranger**	**Year**
BWV 1011	Cello	ca. 1717–1723	BWV 995	Lute	J.S. Bach	1727
BWV 1006	Violin	1720	BWV 1006A	Unknown	J.S. Bach	ca. 1735–1740
Secondary arrangements						
BWV 995 (Source A)	Lute	1727	BWV 995 (Source B)	Lute	Anonymous	ca. 1740–1759
BWV 997 (Source A)	Unknown	ca. 1738–1741	BWV 997 (Source D)	Lute	J.C. Weyrauch	ca. 1720–1739
BWV 1001	Violin	1720	BWV 1000	Lute	J.C. Weyrauch	ca. 1760–1789

Table 1 The complete 18th-century arrangements of works by Bach for unaccompanied string instrument.

The next step of my methodology involved typesetting all of the works shown above in Table 1 into Sibelius.[20] I also modernised the three arrangements which were notated in French lute tablature, converting them into modern notation so as to facilitate comparison with their Vorlagen. I then created hybrid scores in which the arrangements were presented beneath their Vorlagen.[21] Having both versions alongside one another allowed me to be able to directly compare the arrangements with their Vorlagen, which helped me to begin to understand some of the differences between them.

My next step was to try to make sense of how the arrangements were made. It was not enough for me to simply read the scores through—I was curious to see how they functioned, and whether there were any underlying patterns or trends that could be identified. I consequently quantified the arrangements and their Vorlagen, using the spreadsheet program Google Sheets to organise the data. After I had tallied the characteristics of the arrangements, I then calculated statistics pertaining to the frequency of ornament signs, the total number of slurs, the average slur lengths, and the total note count. These statistics indicated that the arrangements added ornamentation, removed and shortened the slurring, and added notes.

The final step of my methodology was to prepare my interpretation of the Cello Suites, drawing upon my analyses for guidance. Given that the statistics I ascertained indicated that the arrangers added notes and ornamentation liberally to Bach's music, I set about arranging the Suites in a similar style.[22] Finally, after many months of practice, I made a recording of Bach's Cello Suites,[23] to which I applied the results of my research.

This thesis documents my approach to interpreting Bach's Cello Suites, using the methodology outlined above in order to compare five 18th-century arrangements with their Vorlagen, then apply the principles behind the arrangements to my interpretation.

The structure of my thesis is as follows: Chapter I comprises a literature review; Chapters II–III analyse and compare two of Bach's own arrangements; and Chapters IV–VI regard the three secondary arrangements. Finally, Chapter VII summarises and applies the conclusions drawn from the analyses presented in Chapters II–VI to Bach's Cello Suites.

In addition to this thesis, the findings of my research are also manifested in the accompanying audio recording, representing the creative component of my submission, and in Volume II—Scores, which consists of scores of each of the arrangements analysed throughout Chapters II–VI, as well as an edition of the complete Cello Suites.

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[20] Version 8.2.0.

[21] These scores are included in the attached Volume II—Scores.

[22] See: Chapter VII—Results, pg. 122.

[23] See attached CD recording.

3.0 Notes on presentation

- Notes will be referred to using Scientific Pitch Notation (SPN). SPN is a nomenclature system which identifies pitches with reference to the octave in which they are found. The lowest note in this system is termed 'C_0', which is four octaves below what is commonly referred to as 'middle C' ('C_4'). The 'C' that is an octave above 'C_0' is termed 'C_1'; an octave above 'C_1' is termed 'C_2'; and so on. All notes other than 'C' in SPN are defined by the 'C' directly below it. For example, the 'A' that is a major sixth above 'C_4' and a minor third below 'C_5' (i.e. the 'A' that has a frequency of 440 hertz and is the standard for tuning in Western classical music) is termed 'A_4'.

- The following abbreviations will be used:

    - BWV: *Bach Werke Verzeichnis*—the standard system used by Bach scholars worldwide to catalogue Bach's works.

    - FLT: French Lute Tablature—a form of notation used by lutenists in the 18th and 19th centuries.[24]

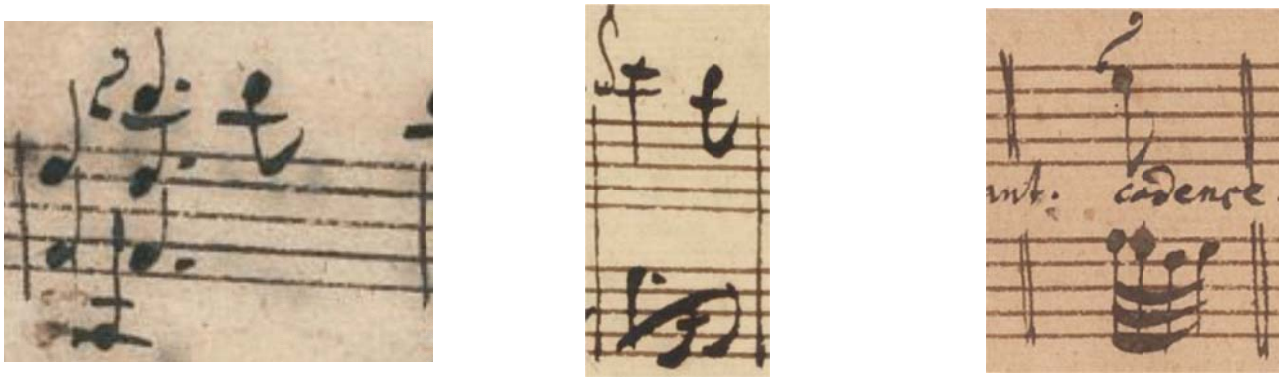
    - IMSLP: International Music Score Library Project—an online music score database.

    - NBA: *Neue Bach Ausgabe*—a series of *Urtext* (original source) editions covering Johann Sebastian Bach's complete oeuvre.

- For the sake of brevity, throughout Chapters II–VI, and in Volume II—Scores, I refer to 'Vorlage' as (V); 'Arrangement' as (A); intabulated notation as (T); and modern notation as (M). Thus, (AT) represents 'Arrangement Tablature'; (VM) represents 'Vorlage Modern'; and (AM) represents 'Arrangement Modern'.

[24] See: Appendix A—Deciphering French Lute Tablature, pg. 144.

- With reference to Chapters II & IV, 'Cadence' refers to an ornament used by Bach in the Cello Suite no. 5 in C minor BWV 1011 and in the Suite in G minor BWV 995:



a) b) c)

Figure 9 Cadence ornament used by J.S. Bach, exemplified in the Suite no. 5 in C minor BWV 1011—i) Prelude, m. 4 (a) and in the Suite in G minor BWV 995—vi) Gigue, m. 36 (b), described in Bach's Explication Unterschiedlicher Zeichen (c).

4.0 Key definitions / foreign language terminology

With regards to Chapters I–VII, **Source** refers to the categorisation of the different manuscript sources of a composition, as outlined in the Neue Bach Ausgabe. 'Source A' refers to the manuscript closest to the composer; 'Source B' refers to the next-closest; and so on. For example, in the context of Bach's Cello Suites 'Source A' refers to the copy by Anna Magdalena Bach and 'Source B' to the copy by Johann Peter Kellner; whereas in the context of Bach's Suite in G minor BWV 995, 'Source A' refers to the manuscript copy by Johann Sebastian Bach, and 'Source B' refers to the anonymous intabulated version.

Cross-instrumental refers to arrangements in which the instrumentation differs from the Vorlage (for instance, Bach's Suite in G minor BWV 995—a lute arrangement of a work which was originally written for cello). The antonym of cross-instrumental I have termed **uni-instrumental** (see below).

Hammer-on refers to a plucking technique used by lutenists to slur. This technique involves connecting two or more notes together by engaging a shorter string length (i.e. a higher note) with the left hand only. This links the notes together and creates a 'slurred' effect. Note that 'hammer-ons' are only possible from a lower numbered finger (or an open string) to a higher numbered finger.

Pull-off is also a slurring technique used by lutenists, and is essentially the opposite of the 'hammer-on'. After the initial right-hand engagement of the string, the fingers of the left-hand are quickly released, thereby creating a longer string length and letting a new (lower) note sound. This effect allows multiple notes to sound using the left hand only, creating a 'slur' effect. 'Pull-offs' are only possible from a higher-numbered finger to a lower-numbered finger or an open string.

Scordatura is an Italian word that literally translates as 'mis-tuning', and refers to any tuning which differs from the instrument's standard. A key example of this is in Bach's Cello Suite no. 5 in C minor BWV 1011, where the first string is tuned a major second downwards (from A_3 to G_3).

Uni-instrumental is the opposite of **cross-instrumental**, and refers to arrangements made with no change in instrumentation. An example of this is the anonymous intabulation made of J.S. Bach's Suite in G minor BWV 995—a lute 're-arrangement' of a work which was already originally written for the lute.

Vorlage is a word of Germanic origin found in the Oxford English Dictionary, and refers to the original copy-text upon which subsequent versions were based. The plural in German is *Vorlagen*, which will also be used throughout this thesis. In the context of this thesis, 'Vorlage' refers to the original composition, which was used as a basis for the arrangements.[25]

[25] For a list of the complete arrangements and their Vorlagen, see: Table 1, pg. 6

CHAPTER I

LITERATURE REVIEW

CHAPTER I

LITERATURE REVIEW

I.1 Literature review

My research project is primarily concerned with examining the differences between a number of Bach's original compositions and their subsequent arrangements (which display the addition of notes, ornaments and slurs); and then using these discrepancies as a basis for a re-interpretation of the Cello Suites, which in its usual 'simple' format seems to invite elaboration. This literature review surveys the aforementioned arrangements, secondary sources such as theses, contemporary writings on Bach's arrangements, and sheet music, and selected treatise sources on ornamentation.

The five 18th-century arrangements themselves comprise the main sources which I studied throughout the course of my research. The manuscripts for all of these sources are viewable online (through IMSLP and Sachsen Digital)[26], and are also included in various published works, including Frank Koonce's edition of Bach's lute works,[27] and the Neue Bach Ausgabe, which includes facsimiles of the lute intabulations of Bach's Suite in G minor BWV 995 and the Suite in C minor BWV 997.[28]

Literature pertaining to these five arrangements includes the text volume of the Neue Bach Ausgabe, which also discusses the arrangement processes as found in both the primary and secondary arrangements, as well as listing discrepancies between the arrangements and their Vorlagen. David Ledbetter's 'Unaccompanied Bach: Performing the Solo Works' (2009) also covers both the primary and secondary arrangements. The addition of ornamentation to the lute intabulations is also discussed by Ledbetter, who writes that 'Bach's works in manuscript tend to have few [ornaments], perhaps because he reckoned to be present at the performance or lesson where the copy would be used. […] There can be no doubt that he and his contemporaries did add many graces.'[29]

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[26] https://sachsen.digital/

[27] Koonce, *Johann Sebastian Bach—The Solo Lute Works*.

[28] Kohlkase, *Lautenkompositionen* Band V/10 from the Neue Bach Ausgabe.

[29] Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, 242.

Robert Grossman's 1988 thesis 'The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig' is a comparison between Bach's original version of the Suite in G minor BWV 995 and the anonymous 18th-century lute arrangement thereof. Whilst conceding that 'opinions on the musical value of the intabulation range from praise to complete condemnation',[30] Grossman ultimately concludes that the arrangement '… is a result of careful musical decisions by the eighteenth-century lutenist who prepared the intabulation, and merits the modern performer's critical study.'[31] A bar-by-bar account listing the discrepancies between what Grossman terms the 'Leipzig' intabulation and Bach's Vorlage is included as an appendix in his thesis.

Grossman's thesis solely compares the 'Leipzig' intabulation with Bach's Suite in G minor BWV 995—neither of Weyrauch's lute intabulations (the Fugue BWV 1000 and the Suite in C minor BWV 997 Source D) are similarly compared with their Vorlagen.

Sheet music is also a valuable source of information, revealing trends of performance practice in the Cello Suites. As of 2018, there are over 100 editions of the Cello Suites.[32] Two of these directly pertain to the Bach arrangements, in that they take ornamentation and extra notes from Bach's Lute Suite in G minor BWV 995: the Theodor Presser edition (edited by Dmitry Markevitch) and an edition by Uzi Wiesel.[33]

The Russian cellist Dmitry Markevitch (1923–2002) arranged and edited an edition of Bach's Cello Suites which was first published in 1964, and includes two different versions of the Cello Suite no. 5—one *discordable* (with scordatura); the other a cello arrangement of Bach's Lute Suite in G minor BWV 995. Markevitch justifies the inclusion of this arrangement in his edition of the Cello Suites in the preface, encouraging the study of the lute version even if one eventually decides to omit any extra ornamentation:

> There exists yet another manuscript version of Suite V. It is in Bach's own handwriting, but for the lute. There are some distinct differences between it and the cello score. On the whole it is much richer and more elaborate. Bach added some ornaments, bass notes, and double stops. Since most of this version can be played on the cello, I believe that its inclusion in this edition is appropriate. […] From the point of view of structure analysis, phrasing, and interpretation, this lute version is instructive since Bach underlined harmonically the inflections of the musical phrase. I would strongly recommend studying this version even if one plays that which is for the cello.[34]

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[30] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 2.

[31] Ibid., 125.

[32] Szabo *Problematic Sources, Problematic Transmission: An Outline of the Edition History of the Solo Cello Suites by J. S. Bach*, 4.

[33] Uzi Wiesel was an Israeli cellist who '… has been playing and teaching the J.S. Bach Cello Suites for most of his life' (Wiesel: 200). He graduated from the Julliard School of Music in New York in the 1950s, before undertaking a period of study with Pablo Casals in France.

[34] Bach, J. S. (1985). *Six Suites*, ed. Markevitch, iii.

In 2014, Uzi Wiesel released an edition of the Cello Suites which was also influenced by Bach's lute arrangement. Wiesel's edition includes a total of three different versions of the 5th Cello Suite: two 'regular' versions (one in *scordatura*; one in *Klangnotation*);[35] and one version 'after Lute MS', which includes ornamentation and notes drawn from Bach's lute version.

The focus of my research is on five 18th-century Bach arrangements, and how they can apply to an interpretation of the Cello Suites. However; since the results of the analysis I undertook clearly indicated that the arrangements included much extra ornamentation, I also consulted a selection of 18th-century treatises, which discuss the interpretation and ornamentation of music in the Baroque period. I considered their inclusion in this document to be appropriate only insofar as they help emphasise the importance and widespread prevalence of ornamentation in the 18th century, thereby underpinning the heavily-ornamented arrangements, especially with regard to the three highly ornate lute intabulations.[36]

One of the first treatises aimed at advanced players and teachers was by the Italian violinist and composer Francesco Geminiani (1687–1762).[37] In *A Treatise of Good Taste in the Art of Musick* (London: 1749) Geminiani recommended the 'study and practice' of 14 expressive ornaments, so that '… those who are Lovers of Musick may with more Ease and Certainty arrive at Perfection.'[38] Geminiani advised against the indiscriminate application of ornamentation, writing '… he who sings or plays, thinks of nothing so much as to make continually some favourite Passages or Graces, believing that by this Means he shall be thought to be a good Performer, not perceiving that playing in good Taste does not consist of frequent Passages, but in expressing with Strength and Delicacy the Intention of the Composer.'[39]

Carl Philipp Emanuel Bach's (1714–1788) *Versuch über die wahre Art das Clavier zu spielen*[40] (vol. I - Berlin: 1753, rev. 2nd edn. 1787; vol. ii - Berlin: 1762; rev. 2nd edn. 1797) is arguably the most important treatise with regards to my research, given C.P.E. Bach's close relationship to his father with whom he trained. Chapter 2 is on the subject of ornamentation, and is divided into sections that explain in detail the 'correct' application and interpretation of appoggiaturas, trills, turns, mordents, compound appoggiaturas, slides, snaps, and 'the elaboration of fermate'. C.P.E. Bach writes that:

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[35] 'Klangnotation' is a German word which literally translates as 'sound notation', and refers to when the pitch is directly represented by the notation itself—i.e. the opposite of scordatura, where the notation represents where to place one's fingers rather than the actual sounding pitch.

[36] Preparing a historically-informed interpretation of Bach's Cello Suites using both the 18th-century arrangements in combination with 18th-century treatises was considered beyond the scope of this study. I have accordingly included it as a suggested direction for further research, pg. 137.

[37] Schwemer & Woofdull-Harris, *6 Suites a Violoncello Solo senza Basso BWV 1007–1012,* 11.

[38] Geminiani, *A Treatise of Good Taste in the Art of Musick*, 2.

[39] Ibid., 2.

[40] Translation: Essay on the True Art of Playing Keyboard Instruments

> No one disputes the need for embellishments. This is evident from the great numbers of them everywhere to be found. They are, in fact, indispensable. Consider their many uses: They connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention. Expression is heightened by them; let a piece be sad, joyful, or otherwise, and they will lend a fitting assistance. Embellishments provide opportunities for fine performance as well as much of its subject matter. They improve mediocre compositions. Without them the best melody is empty and ineffective, the clearest content clouded.[41]

C.P.E. Bach also cautions against the overuse of embellishments, writing 'Care must be taken to use [ornaments] sparingly, at the correct places, and without disturbing the affect of a piece.'[42] On his father Johann Sebastian Bach's use of ornamentation, C.P.E. Bach wrote that '… [J.S. Bach] was a master of introducing ornaments of all kinds into other composers' works.'[43]

Johann Joachim Quantz' (1697–1773) *Versuch einer Anweisung die Flöte Traversiere zu spielen*[44] (Berlin: 1752) is another treatise of particular importance with regard to the interpretation of J.S. Bach's music, especially as Quantz had the opportunity to hear J.S. Bach himself perform upon the organ, writing of the encounter that '… the admirable Johann Sebastian Bach in more recent times brought it [organ playing] to its greatest perfection.'[45]

As in Geminiani and C.P.E. Bach's treatises, Quantz both emphasises the importance of ornamentation, but also urges restraint:

> Some persons greatly abuse the use of the extempore embellishments as well as the appoggiaturas and the other essential graces described here. They allow hardly a single note to be heard without some addition, wherever the time or their fingers permit it. They make the melody either too weak through an excessive load of appoggiaturas and *Abzüge*, or too variegated through a superabundance of whole and half shakes, mordents, turns, and battemens. These they frequently introduce upon notes which even an insensitive musical ear recognises as inappropriate. […] It is true that the ornaments described above are absolutely necessary for good execution. But they must be used sparingly or they become too much of a good thing. The rarest and most tasteful delicacies produce nausea if over-indulged. The same is true of musical embellishments if we use them too profusely, and attempt to overwhelm the ear.[46]

Quantz also encouraged individualism in ornamentation, writing '… he must seek to rely upon himself for whatever he adds in the way of embellishments, instead of listening to others like a parrot who knows only the words his master has taught him, as most do.'[47]

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[41] C.P.E. Bach, *Essay on the true art of playing keyboard instruments*, 79.
[42] C.P.E. Bach, *Essay on the true art of playing keyboard instruments*, 80.
[43] Ibid.
[44] Translation: On Playing the Flute
[45] Quantz, *On Playing the Flute*, 339.
[46] Ibid., 99.
[47] Ibid., 301.

I.2 Conclusions

The five 18th-century arrangements comprise the main sources I consulted in preparing this thesis, and are all viewable online. General information on the five arrangements are covered in both the NBA and in Ledbetter's 'Unaccompanied Bach: Performing the Solo Works'. Both sources cover the provenance of the manuscripts, as well as some of the ways in which the arrangements differ from their Vorlagen.

Grossman's research into the 'Leipzig' lute intabulation of Bach's Suite in G minor BWV 995 is thorough and meticulous, and analyses the discrepancies between the arrangement and Bach's Vorlage. However, study to a similar level of detail has not yet been applied to the Fugue in G minor BWV 1000 or the Suite in C minor BWV 997 intabulations.

The two editions of the Cello Suites by Uzi Wiesel and Dmitry Markevitch take extra notes and ornaments from Bach's Lute Suite in G minor BWV 995, and apply them to the Cello Suite no. 5 in C minor BWV 1011. Markevitch's edition was published in 1964, and represents the modern-day precedent for incorporating lute ornamentation into interpretations of the Cello Suites.

The 18th-century treatise sources I studied are all consistent in emphasising the importance and widespread prevalence of ornamentation, while simultaneously discouraging excessive ornamentation. C.P.E. Bach's treatise also indicates that J.S. Bach applied ornamentation to his interpretations of works by his contemporaries.[48]

None of the works covered in the literature review focus upon the two arrangements of Bach and the three secondary arrangements as a singular unit, instead discussing them in different contexts: Bach's entire lute oeuvre (NBA; Koonce), Bach's complete works for unaccompanied (non-keyboard) instrument (Ledbetter), or how the Lute Suite in G minor BWV 995 applies to the Cello Suite no. 5 in C minor (Markevitch; Wiesel).

With regards to comparisons between arrangements and their Vorlagen, I found it difficult to find examples of musicians or scholars having used their research to bridge the gap between academia and musicianship. The idea that 'the development of an intuitive sense of style based on this historical information [comparing the 'Leipzig' intabulation with Bach's Vorlage] can animate and strengthen the lutenist's interpretation'[49] is touched upon in the conclusion of Grossman's thesis; however it is not made clear exactly how this might be done. Both Grossman and the text volume of the NBA academically list the discrepancies between the lute intabulations and their Vorlagen, without then using the data creatively (for example, producing an CD recording or a performing edition), signalling a gap in the current state of research which this thesis seeks to address.

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[48] '[J.S. Bach] was a master of introducing ornaments of all kinds into other composer's works'—C.P.E. Bach, *Essay on the true art of playing keyboard instruments*, 80.

[49] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 126.

CHAPTER II

Cello Suite no. 5 in C minor BWV 1011 and Lute Suite in G minor BWV 995: a comparison

CHAPTER II

Cello Suite no. 5 in C minor BWV 1011 and Lute Suite in G minor BWV 995: a comparison

J.S. Bach's lute version… illuminates the rich harmonies which are often a sort of 'guessing' in the other suites.[50]

II.1 Preamble

This chapter regards two of Bach's works for solo instrument: the Cello Suite no. 5 in C minor BWV 1011,[51] and the Suite in G minor BWV 995 for Lute.[52] Whilst both of these versions are structurally identical and based upon the same material, they also differ significantly in terms of ornamentation, slurring, rhythm, and notes. These differences will be examined throughout the chapter, so as to identify the ways in which Bach changed his music from version to version.

As the Cello Suite no. 5 BWV 1011 precedes the Suite in G minor BWV 995 by at least seven years, it will be referred to throughout this chapter as the Vorlage;[53] and Bach's Suite in G minor BWV 995 will be referred to as the Arrangement.[54]

Figure 10 shows an excerpt of the score comparing both versions:

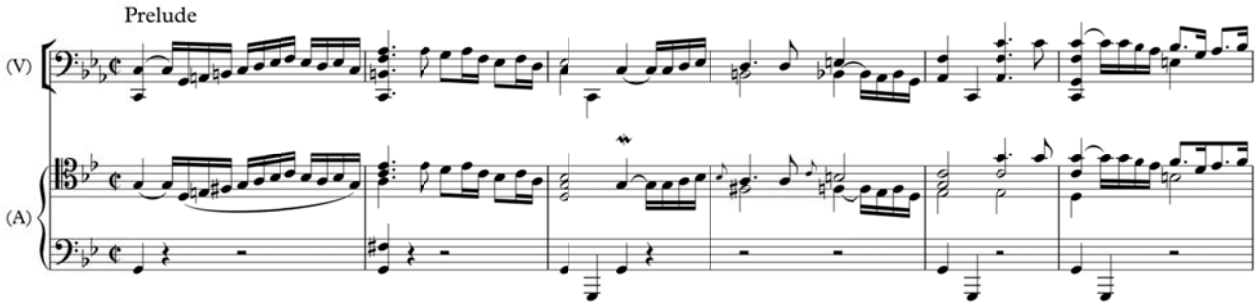

Figure 10 Excerpt of the score of the Cello Suite no. 5 in C minor BWV 1011 (the Vorlage), and the Lute Suite in G minor BWV 995 (Source A) (the Arrangement). The complete score is included in Volume II—Scores, pp. 125–156.

[50] Wiesel, *Six Suites for Cello Solo*, 99.
[51] Bach: Suite no. 5 in C minor BWV 1011
[52] Bach: Suite in G minor BWV 995
[53] or (V); see: Notes on presentation, pg. 8
[54] or (A)

II.2 Vorlage—Cello Suite no. 5 in C minor BWV 1011

Bach's Cello Suite in C minor BWV 1011 is the fifth of the Six Cello Suites, which were composed sometime between 1717 and 1720, during Bach's tenure as *Kapellmeister*[55] in Köthen, Germany. As the autograph manuscript for these works is still missing, four 18th-century copies are considered to be the principal sources for the Cello Suites:

- Source A (Anna Magdalena Bach, copyist)[56]
- Source B (Johann Peter Kellner, copyist)[57]
- Source C ('Westphal') (anon, copyist)[58]
- Source D ('Traeg') (anon, copyist)[59]

All of these four sources are discrepant from one another, inconsistent in terms of ornamentation, slurring, articulation, notes, and in various other ways. Since the rediscovery of Sources C and D in the 20th century, it has been the task of cellists and musicologists worldwide to theorise as to what Bach's original manuscript may have been like by consulting these four 18th-century sources. However, for so long as the autograph manuscript remains lost, it will be impossible to know with absolute certainty. For the purposes of this chapter, I used Anna Magdalena Bach's copy for reference.[60]

II.3 Arrangement—Lute Suite in G minor BWV 995

Bach's Lute Suite in G minor BWV 995 is a cross-instrumental primary arrangement[61] of Bach's Cello Suite in C minor BWV 1011. Written between 1727 and 1731, the consensus amongst scholars is that the manuscript was written hurriedly by Bach,[62] which is consistent with the theory that he often adapted music for informal occasions, or when under time constraints.[63]

The manuscript title page reads: Pièces pour la Luth | à Monsieur Schouster | par | J.S. Bach | Suite pour le Luth | par J.S. Bach. Shuster has been identified by some scholars as a book trader, publisher, and amateur lutenist active in Leipzig from 1719 to 1751, who may have commissioned the work.[64]

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[55] Literally 'Chapel master'—a post involving the direction of musical activities at the Chapel.
[56] Bach, J.S. 1717–1723. Six Suites for Solo Cello BWV 1007–1012 (Source A) (A.M. Bach, copyist)
[57] Bach, J.S. 1717–1723. Six Suite for Solo Cello BWV 1007–1012 (Source B) (J.P. Kellner, copyist)
[58] Bach, J.S. 1717–1723. Six Suite for Solo Cello BWV 1007–1012 (Source C) (anon, copyist)
[59] Bach, J.S. 1717–1723. Six Suite for Solo Cello BWV 1007–1012 (Source D) (anon, copyist)
[60] In any cases of ambiguity all four manuscript sources of the Cello Suites can be found online on IMSLP: http://imslp.org/wiki/6_Cello_Suites,_BWV_1007-1012_(Bach,_Johann_Sebastian)
[61] See: Key definitions, pg. 10.
[62] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 8.
[63] Ibid., 14
[64] Ibid., 6

This suite is enigmatic in that it is unclear exactly what sort of lute it was written for. The tessitura extends downwards to a G_1, which is lower than the lowest note on a standard 13-course lute in the 18th century. One theory is that it was written for a special 14-course lute or a theorbo.[65]

Despite being catalogued under its own unique BWV number (in addition to being written in a different key and for a different instrument), Bach's Lute Suite in G minor BWV 995 is also considered to be 'Source H' of the Cello Suite no. 5 BWV 1011, further underlining the close connection between the two works.

A scan of Bach's autograph manuscript for this work is available online at IMSLP.[66]

II.4 Ornamentation

This section introduces and compares the ornamentation between Bach's Cello Suite no. 5 in C minor BWV 1011 and the Lute Suite in G minor BWV 995.

II.4.1 Ornamentation totals

Using Google Sheets,[67] I tallied the ornamentation in both of Bach's versions, shown below in Table 2:

Ornamentation totals										
Movement	**Trills**		**Grace note**		**Mordent**		**Cadence**		**TOTAL**	
	(V)	**(A)**	**(V)**	**(A)**	**(V)**	**(A)**	**(V)**	**(A)**	**(V)**	**(A)**
Prelude	4	3	0	3	0	1	1	0	**5**	**7**
Allemande	8	10	1	14	0	0	0	0	**9**	**24**
Courante	3	5	2	11	0	1	0	0	**5**	**17**
Sarabande	0	0	0	0	0	0	0	0	**0**	**0**
Gavotte I	0	0	0	0	0	0	0	0	**0**	**0**
Gavotte II	0	0	0	0	0	0	0	0	**0**	**0**
Gigue	1	2	0	2	0	0	0	1	**1**	**5**
TOTAL	**16**	**20**	**3**	**30**	**0**	**2**	**1**	**1**	**20**	**53**

Table 2 Ornamentation totals in the Vorlage / Arrangement.

[65] Koonce, *Johann Sebastian Bach—The Solo Lute Works,* iv.

[66] Suite in G minor, BWV 995 (Bach, Johann Sebastian). Retrieved 15/11/17, from http://imslp.org/wiki/Suite_in_G_minor,_BWV_995_(Bach,_Johann_Sebastian)

[67] See: 2.0 , pg. 6.

As Table 2 shows, Bach's original cello version contains three different kinds of ornament (trill, grace note, and cadence), compared to the lute arrangement's four (trill, grace note, cadence, and mordent).

Table 3 shows how Bach added and removed ornamentation from the cello to the lute version:

Vorlage → Arrangement ornamentation totals					
Movement	**Trills**	**Grace note**	**Mordent**	**Cadence**	**TOTAL**
Prelude	−1	+3	+1	−1	**+2**
Allemande	+2	+13	+0	+0	**+15**
Courante	+2	+9	+1	+0	**+12**
Sarabande	+0	+0	+0	+0	**+0**
Gavotte I	+0	+0	+0	+0	**+0**
Gavotte II	+0	+0	+0	+0	**+0**
Gigue	+1	+2	+0	+1	**+4**
TOTAL	**+4**	**+27**	**+2**	**+0**	**+33**

Table 3 Vorlage → Arrangement ornamentation totals.

Finally, I calculated the ornamentation increases from the Vorlage to the Arrangement, as shown below in Table 4:

Total ornamentation				
Movement	**Vorlage**	**Arrangement**	**+/−**	**Percentage increase[68]**
Prelude	5	7	+2	+40%
Allemande	9	25	+15	+166%
Courante	5	17	+12	+240%
Gigue	1	5	+4	+400%
TOTAL	**20**	**53**	**+33**	**+165%**

Table 4 Vorlage → Arrangement total ornamentation.

[68] Rounded to the nearest whole number.

Analysis

Bach's lute arrangement has more than twice the ornamentation as the Vorlage. The Cello Suite no. 5 has 20 ornaments in total; the lute arrangement 53—an increase of +33, or +165%. Of the 53 ornaments in the Arrangement, 30 comprise of grace notes; 20 are trills; two are mordents; and only one is a cadence. Most of these ornaments are found in the Allemande, Courante, and Gigue; there is no ornamentation in neither the Vorlage nor the arrangement version of the Sarabande and Gavottes I & II. The ornamentation increase in the Gigue (+400%) is somewhat statistically irrelevant as it represents such a small pool of data; however I have included it nevertheless for the sake of completion.

II.4.2 Ornamentation overlap

As shown in Table 3, the total number of ornaments increased by +33 from Bach's Vorlage to his later lute arrangement. However, this number is somewhat misleading in that not all of the ornamentation 'overlaps' between versions. For example: the Vorlage version of the Prelude has five ornaments in total; the arrangement version seven, seemingly indicating that Bach added +2 ornaments to the lute arrangement. However, Bach also removed ornamentation, as exemplified below in Figure 11:

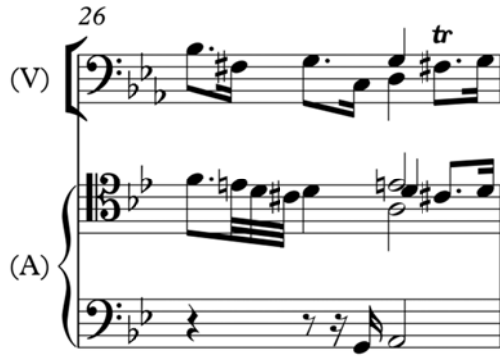

Figure 11 i) Prelude, m. 26. Some of the ornamentation in the Prelude was not carried across from (V) to (A), despite the overall increase of +2—from five ornaments in the Vorlage to seven in the Arrangement.

Furthermore, ornaments were also converted between versions, as exemplified below in Figure 12, in which the trill in the Vorlage was converted to a grace note in the Arrangement:

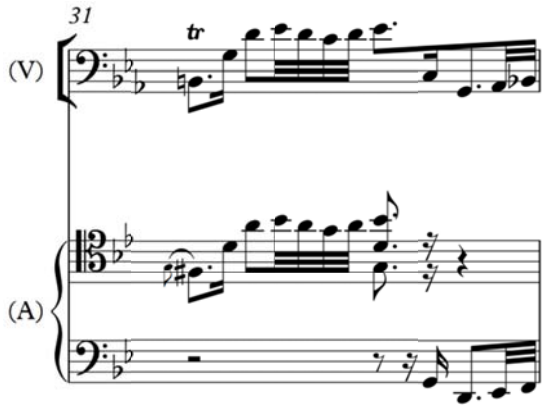

Figure 12 ii) Allemande, m. 31.[69] The trill in the Vorlage is consistent across all four of the manuscript sources; as such it is not unreasonable to assume that it may have also been in Bach's now-lost autograph manuscript.

Table 5 summarises the ornament overlap between the Vorlage and Arrangement:

Ornamentation overlap					
Movement	**(V) total ornaments**	**(A) total ornaments**	**Copied from (V) to (A)**	**(V) only**	**(A) only**
Prelude	5	7	3	2	4
Allemande	9	24	8	0	15
Courante	5	17	3	1	13
Gigue	1	5	1	0	4
TOTAL	**20**	**53**	**15**	**3**	**36**

Table 5 Ornament overlap between the Vorlage and the Arrangement.

[69] See also: iii) Courante, m. 23

As shown in Table 5, most but not all of the ornaments in the cello version were copied across to the Arrangement. Of the 20 ornaments in the Vorlage, 15 were copied over to the Arrangement; and three were not (exemplified above in Figure 11). Two trills also converted into grace notes, as exemplified above in Figure 12. In total, 36 new ornaments were added to the Arrangement.

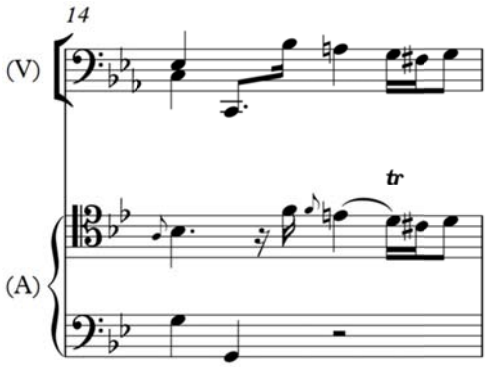

Figure 13 ii) Allemande, m. 14—most of the ornamentation in the Arrangement is new.

II.4.3 Trill ornament

Table 6 shows the distribution of trills in the Vorlage and the Arrangement:

Trills			
Movement	**Vorlage**	**Arrangement**	**+/−**
Prelude	4	3	−1
Allemande	8	10	+2
Courante	3	5	+2
Sarabande	0	0	+0
Gavotte I	0	0	+0
Gavotte II	0	0	+0
Gigue	1	2	+1
TOTAL	**16**	**20**	**+4**

Table 6 Trills in the Vorlage / Arrangement.

Table 7 shows where the trills overlapped:

Trill overlap			
Movement	**Copied**	**Vorlage only**	**Arrangement only**
Prelude	3	1	0
Allemande	7	1	3
Courante	2	1	3
Gigue	1	0	1
TOTAL	**13**	**3**	**7**

Table 7 Trill overlap between the Vorlage and the Arrangement.

As shown in Table 7, Bach copied 13 of the 16 trills from the cello version over to the Arrangement, and also added seven new trills. Bach also removed or converted three trills;[70] however it is also possible that some of these trills were implied.[71]

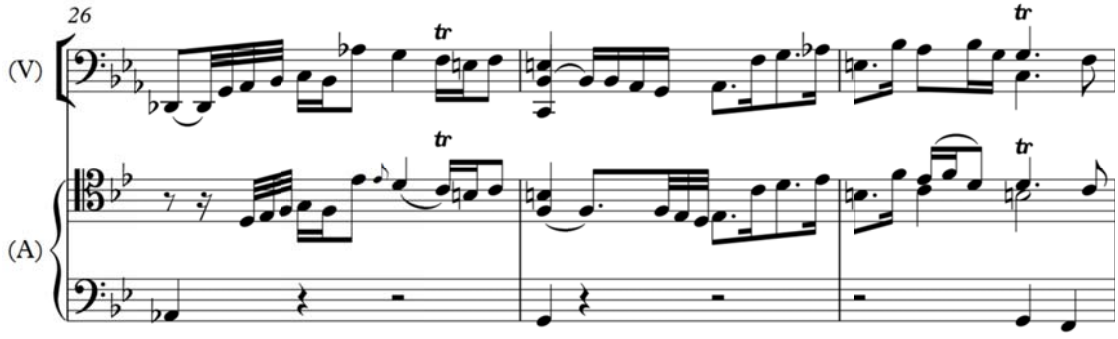

Figure 14 ii) Allemande, mm. 26–28—most of the trills in the Arrangement were copied from the Vorlage.

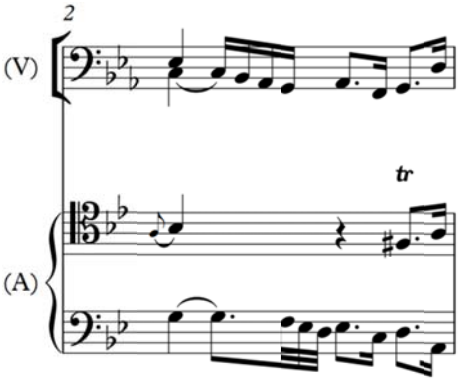

Figure 15 ii) Allemande, m. 2—seven new trills were added to Bach's lute version.

[70] See: Figure 11, pg. 22.

[71] Schwemer, Woofdull-Harris, *6 Suites a Violoncello Solo senza Basso BWV 1007–1012*, 34.

II.4.4 Grace note ornament

Table 8 shows how grace notes were distributed across Bach's two versions:

Grace notes			
Movement	**Vorlage**	**Arrangement**	**+/−**
Prelude	0	3	+3
Allemande	1	14	+13
Courante	2	11	+9
Sarabande	0	0	+0
Gavotte I	0	0	+0
Gavotte II	0	0	+0
Gigue	0	2	+2
TOTAL	**3**	**30**	**+27**

Table 8 Grace notes in the Vorlage and the Arrangement.

As shown in Table 8, Bach increased the number of grace notes significantly—from three in the Vorlage to 30 in the Arrangement, with the largest increases in the Allemande and the Courante.

Table 9 shows the grace note overlap between versions:

Grace note overlap			
Movement	**Copied**	**Vorlage only**	**Arrangement only**
Prelude	0	0	3
Allemande	1	0	13
Courante	1	1	10
Gigue	0	0	2
TOTAL	**2**	**1**	**28**

Table 9 Grace note overlap between the Vorlage and the Arrangement.

As shown in Table 9, two of the three grace notes in the Vorlage were copied across to the Arrangement. Only one grace note was not carried over, shown below in Figure 16:

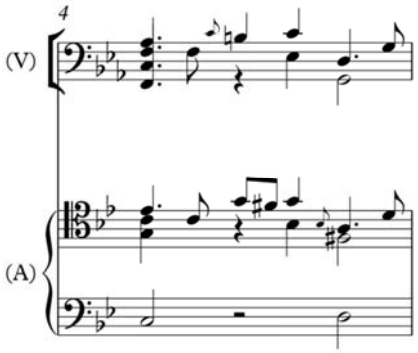

Figure 16 iii) Courante, m. 4—Bach wrote out the C_4 grace note in (V) into two quavers in (A). The grace note in (V) is consistent across all four of the 18th-century manuscript sources of the Cello Suites, which indicates that it was likely included in Bach's now-lost autograph manuscript.

II.5 Total notes

Table 10 shows how the note count increased significantly from the Vorlage to the Arrangement:

Total notes				
Movement	**(V) total notes**	**(A) total notes**	**+/ −**	**Percentage increase**
Prelude	1,385	1,649	+264	+19%
Allemande	416	462	+46	+11%
Courante	267	328	+61	+23%
Sarabande	108	116	+8	+7%
Gavotte I	308	360	+52	+17%
Gavotte II	245	322	+77	+31%
Gigue	222	339	+117	+53%
TOTAL	**2,951**	**3,576**	**+625**	**+21%**

Table 10 Note totals in the Vorlage / Arrangement.

As shown in Table 10, the Prelude has the most notes in both the Vorlage and the Arrangement versions, as well as the largest increase in notes (+264). The Gigue contains the largest relative increase in note count, increasing by +53%. Overall, Bach increased the total number of notes by +21%, adding +625 notes to the Arrangement.

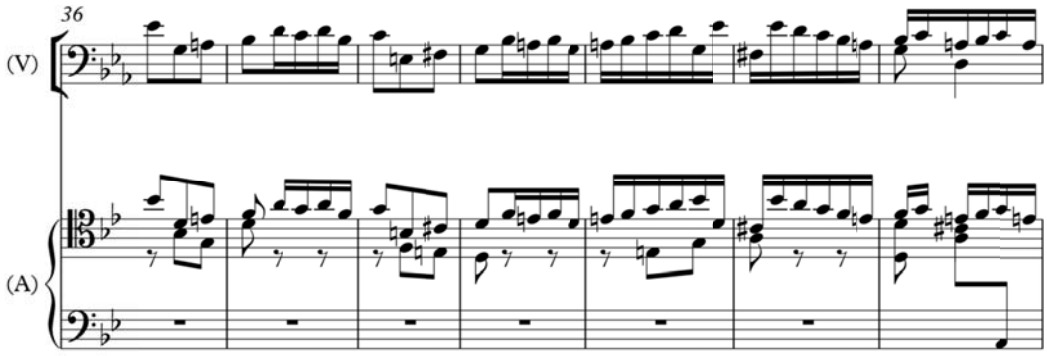

Figure 17 i) Prelude, mm. 36–42—Bach added a total of +625 notes to the Arrangement.

II.6 Slurring

Table 11 shows how the slurring changed from Bach's cello version to his lute arrangement:

Slurring totals				
Movement	**(V) total slurs**	**(A) total slurs**	**+ / −**	**Percentage decrease**
Prelude	129	21	−108	−84%
Allemande	24	12	−12	−50%
Courante	22	16	−6	−27%
Sarabande	28	16	−12	−43%
Gavotte I	72	15	−57	−79%
Gavotte II	60	1	−59	−98%
Gigue	17	1	−16	−94%
TOTAL	**352**	**82**	**−270**	**−77%**

Table 11 Vorlage / Arrangement slurring totals.

As Table 11 shows, Bach decreased the overall number of slurs by a total of 270 (or −77%). Every movement has fewer slurs in the arranged version, and almost all of the slurring was removed from the Gavotte II and Gigue. Many of these considerable slurring discrepancies are likely to be the result of the cross-instrumental transference of the music from the cello to the lute.

II.7 Other discrepancies

Aside from the ornamentation, slurring, and note count discrepancies, Bach's arrangement diverges from the Vorlage in a number of miscellaneous ways.

Bach changed melodic material between versions, as exemplified in Figure 18:

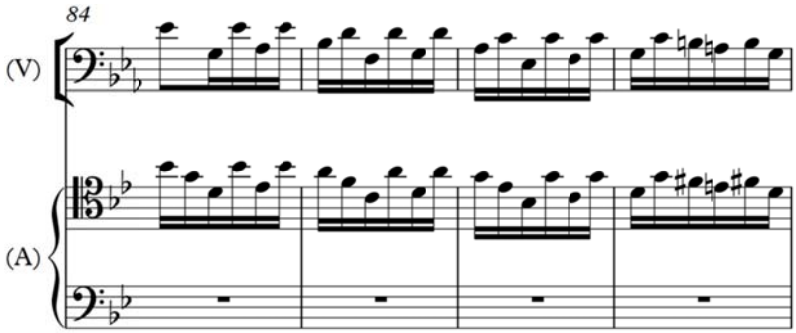

Figure 18 i) Prelude, mm. 84–87

Bach also added new harmonies to the Arrangement, notably changing the harmony from major to minor in the last chord of the Prelude:

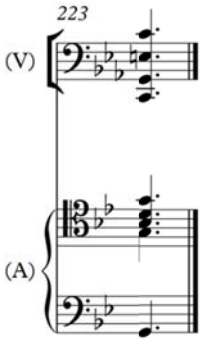

Figure 19 i) Prelude, m. 223—Bach changed the E♮$_3$ in (V) to a B♭$_3$ in (A).

Rhythms were changed between the Vorlage and the Arrangement, as shown below in Figure 20:

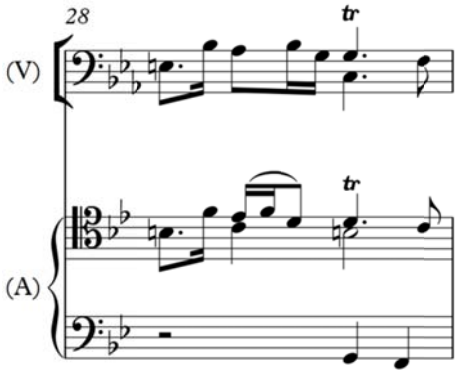

Figure 20 ii) Allemande, m. 28

Bach's rhythms were also altered in a manner consistent with 18th-century treatises:[72]

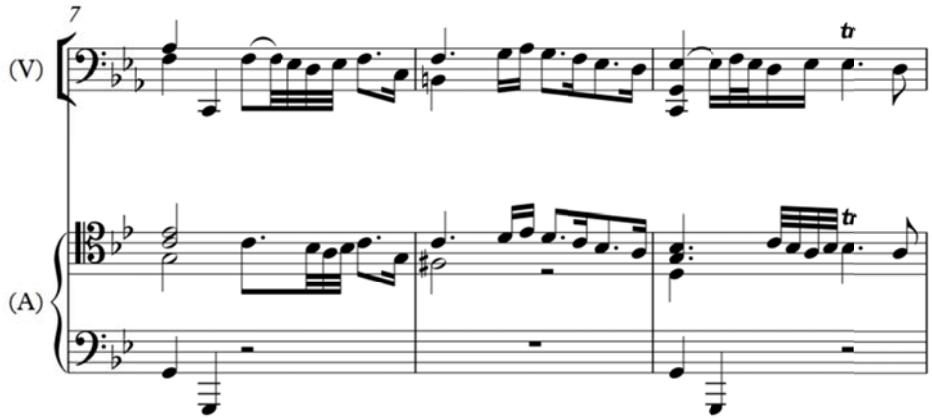

Figure 21 i) Prelude, mm. 7–9

[72] 'Short notes which follow dotted ones are always shorter in execution than their notated length… … Dots after short notes followed by groups of shorter ones are held fully'—C.P.E. Bach, *Essay on the true art of playing keyboard instruments*, pg. 157; see also Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, pp. 68–69.

Bach also transposed certain notes by an octave, as in Figure 22:

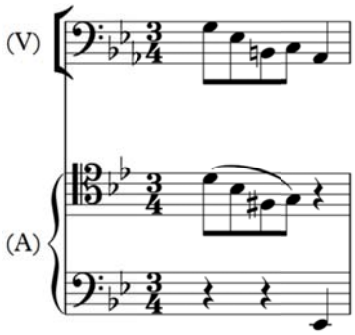

Figure 22 iv) Sarabande, m. 1. The crotchet A♭2 in (V) was transposed an octave downwards to an E♭2 in (A).

Despite an overall increase of +625 notes from the Vorlage to the Arrangement, Bach also occasionally removed notes, as shown in Figure 23:

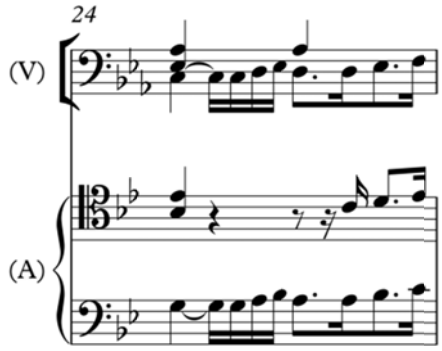

Figure 23 ii) Allemande, m. 24. The third crotchet beat A♭3 in (V) was removed from (A).

Finally, Bach re-notated single-line writing in the Vorlage polyphonically, putting certain passages into the upper or lower voice:

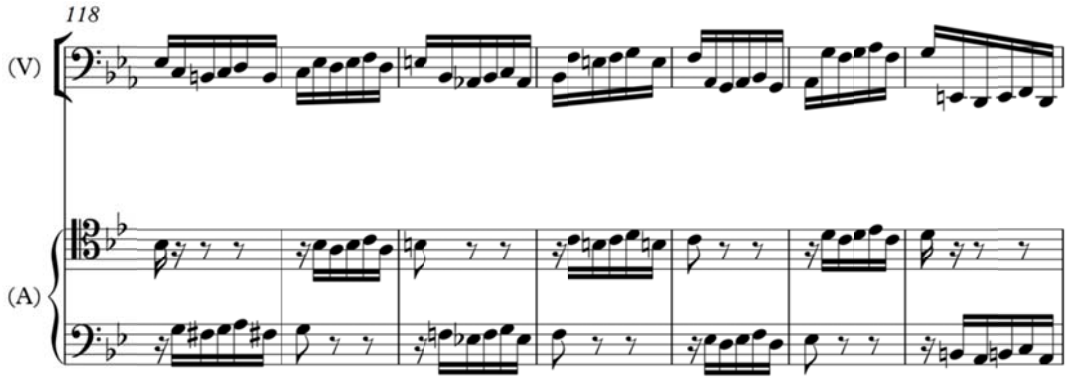

Figure 24 i) Prelude, mm. 118–124

II.8 Movement-by-movement analysis

II.8.1 Prelude

Throughout the Prelude, the Arrangement is not overly discrepant from the Vorlage in terms of ornamentation. The number of overall ornaments rose from five in the Vorlage to seven in the Arrangement—an increase of only +2. The difference of four trills in the Vorlage compared to three in the Arrangement is negligible, especially given that trills were often implied and not explicitly notated.[73]

The number of notes increased from 1,385 in the Vorlage to 1,649 in the Arrangement—the largest increase in notes (+264, or +19%) of all the movements. Many of these notes comprise extra bass notes added to the Arrangement:

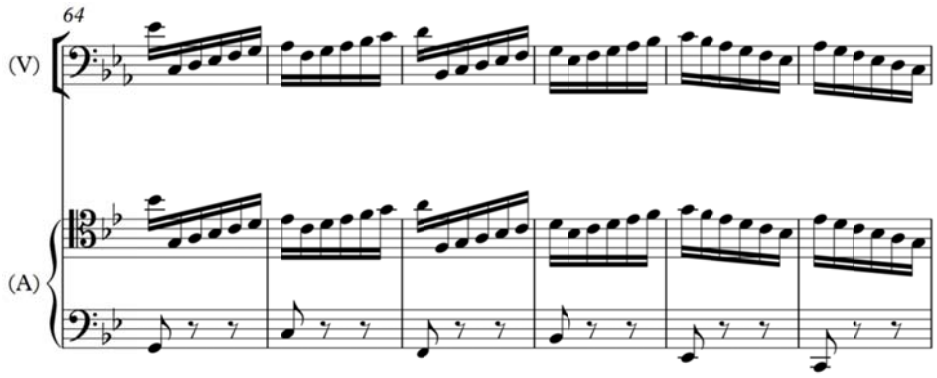

Figure 25 i) Prelude, mm. 64–69

Bach's extra notes also thicken the texture at key cadence points, as exemplified in Figure 26:

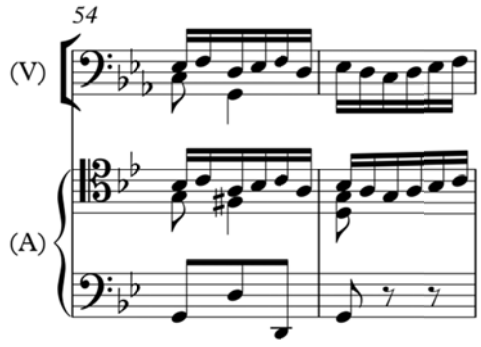

Figure 26 i) Prelude, mm. 54–55

[73] Schwemer, Woofdull-Harris, *6 Suites a Violoncello Solo senza Basso BWV 1007–1012*, 34.

In writing the Cello Suites, part of Bach's task was implying or hinting at harmony and counterpoint on an instrument more suited to single-line textures. However, in adapting the music for lute, Bach was able to realise some of the contrapuntal potential of the Vorlage. This is especially apparent throughout the fugal section of this movement, where Bach extends the single line in the Vorlage into two and eventually three voices in the Arrangement:

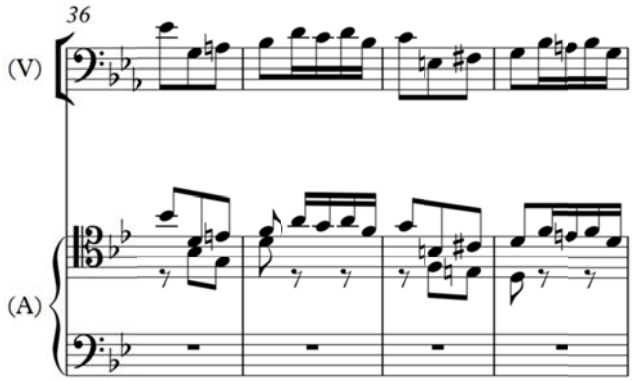

Figure 27 i) Prelude, mm. 36–39—Arrangement in two voices.

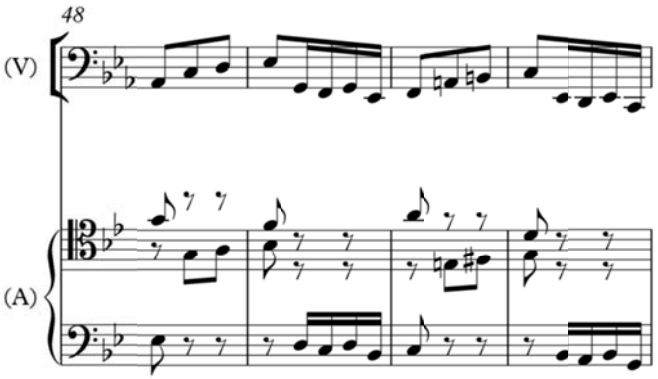

Figure 28 i) Prelude, mm. 48–51—Arrangement in three voices.

However, the additions made to the Arrangement are not always implicitly suggested by the Vorlage; such as in measures 182–183 of the Prelude:

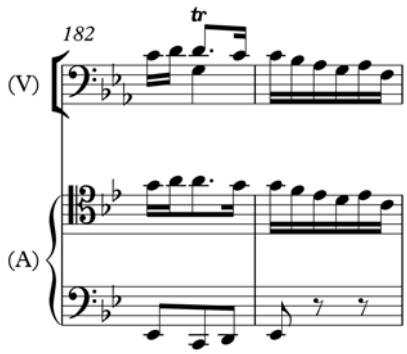

Figure 29 i) Prelude, mm. 182–183—the $E\flat_2$ in the lower staff of (A) shifts the cadence to E-flat major.

II.8.2 Allemande

Bach's lute version of the Allemande is characterised by the addition of 13 grace notes, exemplified in Figure 30:

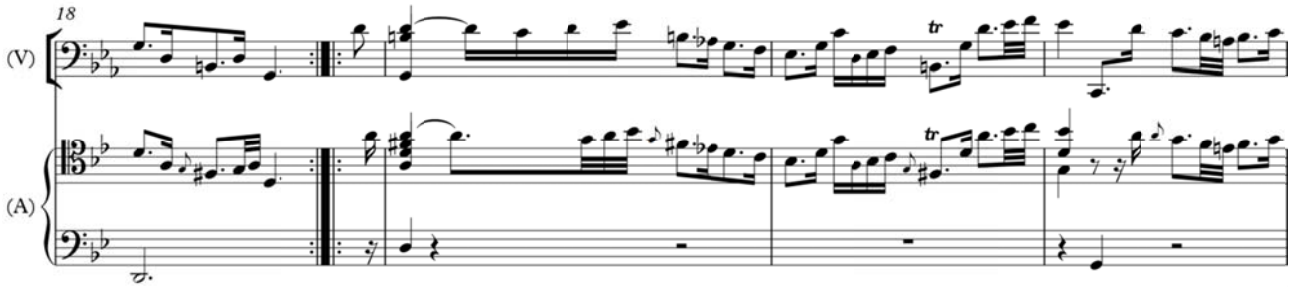

Figure 30 ii) Allemande, mm. 18–21. Bach added 13 grace notes to the Arrangement—the highest grace note increase of all the movements in the Arrangement.

The rhythmic changes implemented by Bach throughout the Allemande also comprise a key feature of the Arrangement:

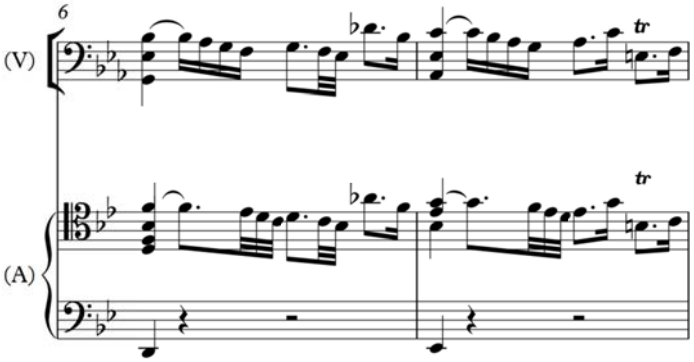

Figure 31 ii) Allemande, mm. 6–7—rhythmic changes in the Arrangement.[74]

II.8.3 Courante

The number of notes in the Courante increased by a total of +61 (from 267 in the Vorlage to 328 in the Arrangement), as shown below through Figures 32–33. The Vorlage already contains two-voice writing throughout several passages, as exemplified in Figure 32:

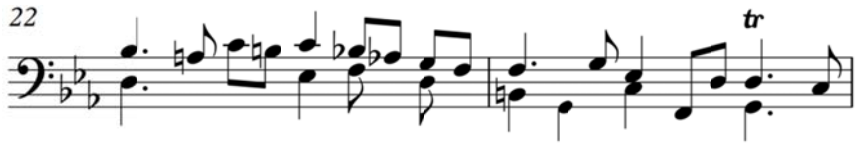

Figure 32 iii) Courante, mm. 22–23—homophonic-style writing in the Vorlage.

These bass lines are expanded further in Bach's Arrangement, exemplified in Figure 33:

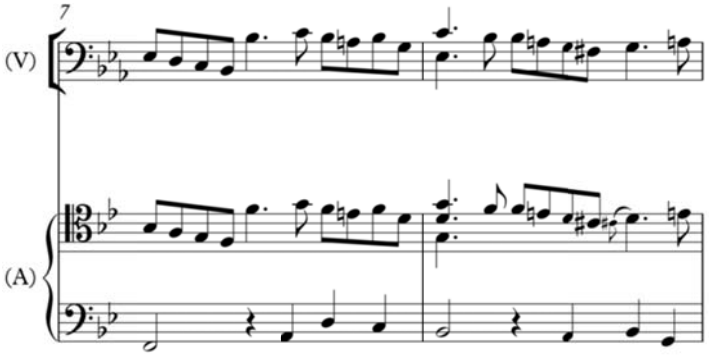

Figure 33 iii) Courante, mm. 7–8—bass notes added to single-line passages in the Vorlage.

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[74] Also see: ii) Allemande, mm. 1, 2, 13, 19, 22, 23, 26, 27, & 29.

II.8.4 Sarabande

Neither the Vorlage nor the Arrangement versions contain any ornamentation in the Sarabande. Given the sombre and austere character normally associated with this movement, this absence of ornamentation is entirely concurrent with C.P.E. Bach's treatise, in which he observes that: '… the portrayal of simplicity or sadness suffers fewer ornaments than other emotions.'[75]

The Vorlage version of the Sarabande is well-known for being the only Sarabande in all of the Cello Suites without any double stops. However, Bach added eight new notes to the Arrangement, exemplified in Figure 34:

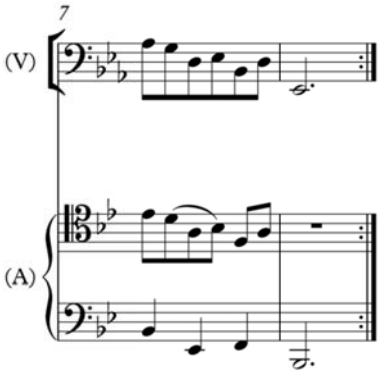

Figure 34 iv) Sarabande, mm. 7–8—bass notes added to the Arrangement.

II.8.5 Gavotte I

Bach added +52 notes to his arrangement of the first Gavotte—an increase of +17%. Many of these extra notes are bass notes, occasionally resulting in new harmonies and inversions which are unimplied in the single-line Vorlage:

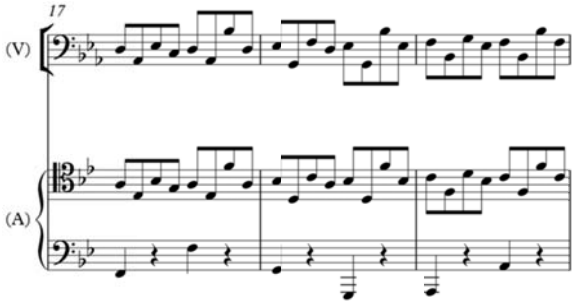

Figure 35 v) Gavotte I, mm. 17–19—bass notes added to the Arrangement.

There are no ornaments in neither version of the Gavotte I.

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[75] C.P.E. Bach, *Essay on the true art of playing keyboard instruments*, 79.

II.8.6 Gavotte II

The lute version of the second Gavotte is characterised by the bass line, which runs throughout the entire movement:

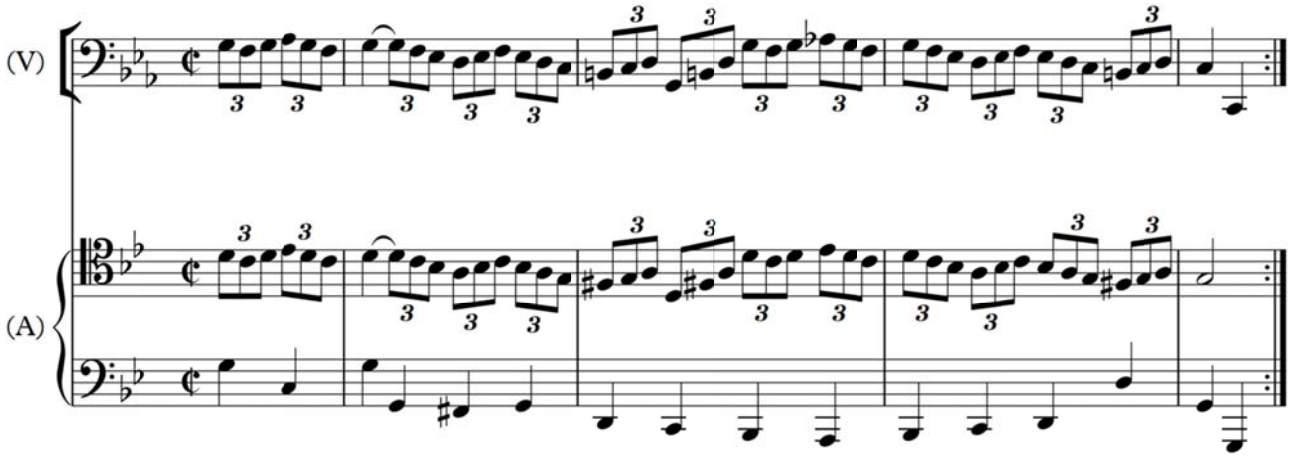

Figure 36 v) Gavotte II, mm. 1–3—bass line added to the Arrangement.

II.8.7 Gigue

The Gigue saw the largest relative increase in the number of notes, rising from 222 in the Vorlage to 339 in the Arrangement—an increase of +117 notes, or +53%. Many of these added notes are manifest in the bass lines, as shown in Figure 37:

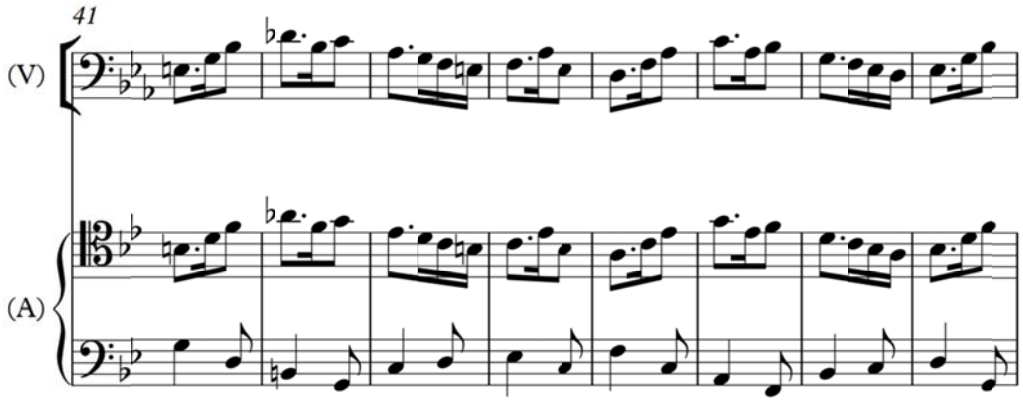

Figure 37 vi) Gigue, mm. 41–48—bass notes added to the Arrangement.

II.9 Summary

Bach's Suite in G minor BWV 995 is a cross-instrumental lute arrangement of Bach's Cello Suite no. 5 in C minor BWV 1011. In making the Arrangement Bach added and removed ornamentation, slurring, and notes, transposed the octave in which certain notes were in, and changed melodies, harmonies, and rhythms.

Bach increased the ornamentation by +165% (+33) from the Vorlage to the Arrangement, as well as increasing the number of different types of ornament (the Vorlage has trills, grace notes, and one cadence; the Arrangement has trills, grace notes, one cadence and two mordents). Most of the added ornamentation consists of grace notes (+28). No ornamentation was added to the Sarabande, Gavotte I, or Gavotte II.

By transferring the music from cello to lute Bach was able to fully realise the harmonic and polyphonic potential of the music,[76] evident in that Bach increased the note total significantly from version to version. A total of +625 notes were added to the Arrangement, which features new polyphonic lines, harmony, and bass lines. The bass lines in the Arrangement are especially apparent in Gavottes I & II and in the Gigue.

These overall totals notwithstanding, Bach also changed his approach greatly from movement to movement, increasing the ornamentation from +40% in the Prelude to as much as +240% in the Courante, and not increasing the ornamentation at all in the Sarabande or Gavottes I & II. The note count increase also fluctuates, ranging from a +7% increase in the Sarabande to a +53% increase in the Gigue.

Bach's Lute Suite in G minor BWV 995 is a sophisticated and rich arrangement of the Cello Suite in C minor BWV 1011. Many cellists have combined both versions, taking notes and ornamentation from Bach's lute version and adapting it for the cello.[77] There are many passages in the Arrangement that are indeed playable on the cello, and it is illuminating to see how and where Bach expanded upon the Vorlage by playing the lute version through.

The full score comparing both versions is included in Volume II—Scores.[78]

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[76] See: Figures 27–28, pg. 33.
[77] See: Literature review, pg. 12.
[78] See: Volume II—Scores, pp. 125–156.

CHAPTER III

Partita no. 3 in E major BWV 1006 and Suite in E major BWV 1006A: a comparison

CHAPTER III

Partita no. 3 in E major BWV 1006 and Suite in E major BWV 1006A: a comparison

I have often felt both surprise and delight at the means Bach employed to make, little by little, the faulty good, the good better, and the better perfect.[79]

III.1 Preamble

This chapter explores Bach's Violin Partita no. 3 in E major BWV 1006,[80] and Bach's own arrangement thereof: the Suite in E major BWV 1006A.[81] The sections of this chapter introduce and compare both works in terms of ornamentation, notes, and slurring, before analysing the changes Bach made on a movement-by-movement basis.

Bach's Partita BWV 1006 dates from 1720, while the Suite BWV 1006A was finished at least 15 years later, or between 1735–1740.[82] Throughout this chapter the Partita BWV 1006 will be referred to as the Vorlage; and the Suite BWV 1006A the Arrangement.

Figure 38 shows an excerpt of the score comparing both versions:

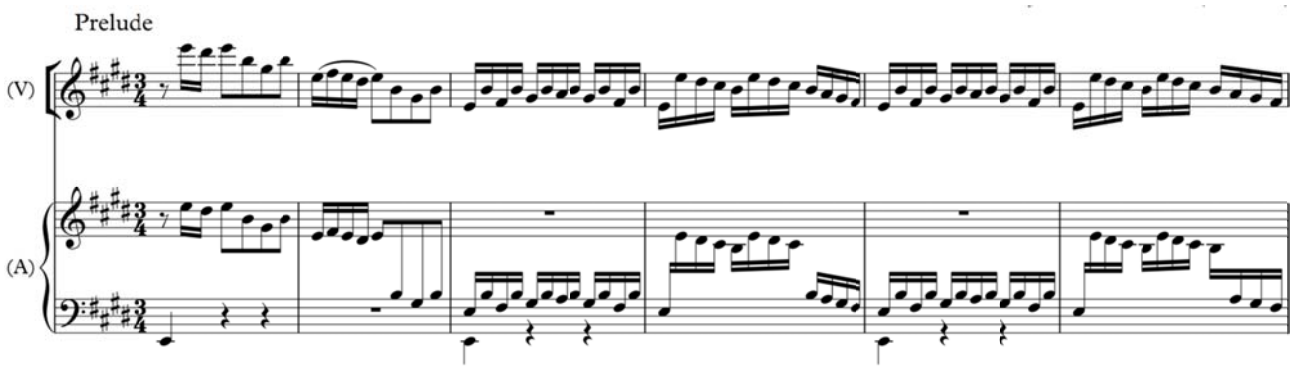

Figure 38 Excerpt of the score of the Partita in E major BWV 1006 (the Vorlage), and the Suite in E major BWV 1006A (the Arrangement). The complete version of the score is included in Volume II—Scores, pp. 158–193.

[79] Forkel, *Johann Sebastian Bach: his life, art, and work,* 185.
[80] Johann Sebastian Bach: Partita in E major BWV 1006
[81] Johann Sebastian Bach: Suite in E major BWV 1006A
[82] Bach Digital—BWV 1006A. J-Tma Littera rara vol. 2-14

III.2 Vorlage—Partita no. 3 in E major BWV 1006

Bach's Partita no. 3 in E major BWV 1006 forms a part of the set of Six Sonatas and Partitas for Solo Violin BWV 1001–1006, which Bach wrote during his time working in Köthen. Other works dating from the same period include the Six Cello Suites BWV 1007–1012; the Brandenburg concerti BWV 1046–1051; and the French and English Suites.

It is evident Bach had a special liking for the Prelude from this Partita, having used it twice later: in his 1729 cantata 'Herr Gott, Beherrscher aller Dinge' BWV 120A, and in the 1731 cantata 'Wir danken dir, Gott, wir danken dir' BWV 29.

The autograph manuscript of the Violin Sonatas and Partitas is currently housed in the Berlin State Library, catalogued as 'D-B Mus. ms. Bach P 967'. Scans of the manuscript are available on IMSLP[83] and Bach Digital.[84]

III.3 Arrangement—Suite in E major BWV 1006A

Bach's Suite in E major BWV 1006A was written sometime between 1735–1740, and is a cross-instrumental primary arrangement of the Partita no. 3 in E major BWV 1006, set an octave beneath the original. A title page was posthumously added to the autograph manuscript, which indicates that the work was for harpsichord. However; no instrumentation was originally specified by Bach, nor is it immediately apparent from the style of writing. The lute has been suggested as a possibility; however E major is not an idiomatic key for lute,[85] and the keyboard-style trill in the Gavotte en Rondeaux is all but unplayable on the lute. Lautenwerk, clavichord, harpsichord, bogenclavier, and harp have all been suggested as possibilities;[86] however the debate is still ongoing.

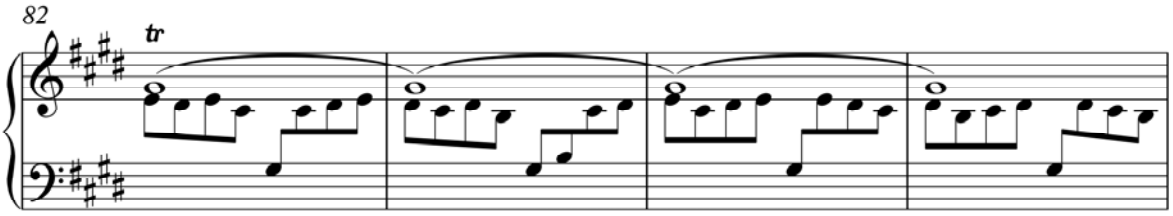

Figure 39 iii) Gavotte en Rondeaux, mm. 82–85—keyboard-style trill in the Arrangement.

The manuscript for this arrangement is housed at the Musashino Academia Musicae in Tokyo, and is viewable online at IMSLP.[87]

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[83] '6 Violin Sonatas and Partitas, BWV 1001-1006 (Bach, Johann Sebastian).' Retrieved 15/11/17, from http://imslp.org/wiki/6_Violin_Sonatas_and_Partitas,_BWV_1001-1006_(Bach,_Johann_Sebastian)

[84] https://www.bach-digital.de/receive/BachDigitalSource_source_00001955

[85] Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, 266

[86] Ibid., 267

[87] 'Suite in E major, BWV 1006a (Bach, Johann Sebastian).' Retrieved 15/11/17, from http://imslp.org/wiki/Suite_in_E_major,_BWV_1006a_(Bach,_Johann_Sebastian)

III.4 Ornamentation

III.4.1 Ornamentation totals

The Vorlage and the Arrangement differ greatly in terms of ornamentation. Bach's violin version contains two different kinds of ornament (trills and grace notes); the Arrangement three (trills, grace notes, and a mordent). Table 12 summarises the ornamentation totals in both versions:

Ornamentation totals								
Movement	**Grace note**		**Trills**		**Mordent**		**TOTAL**	
	(V)	(A)	(V)	(A)	(V)	(A)	(V)	(A)
Prelude	0	0	0	1	0	0	**0**	**1**
Loure	0	25	9	8	0	1	**9**	**34**
Gavotte en Rondeaux	0	17	5	2	0	0	**5**	**19**
Menuet I	1	9	0	1	0	0	**1**	**10**
Menuet II	2	5	0	0	0	0	**2**	**5**
Bourée	0	2	0	0	0	0	**0**	**2**
Gigue	0	1	0	0	0	0	**0**	**1**
TOTAL	**3**	**59**	**14**	**12**	**0**	**1**	**17**	**72**

Table 12 Ornamentation totals in the Vorlage / Arrangement.

Table 13 shows where Bach added and removed ornamentation:

Vorlage → Arrangement ornamentation totals				
Movement	**Grace notes**	**Trills**	**Mordent**	**TOTAL**
Prelude	+0	+1	+0	**+1**
Loure	+25	−1	+1	**+25**
Gavotte en Rondeaux	+17	−3	+0	**+14**
Menuet I	+8	+1	+0	**+9**
Menuet II	+3	+0	+0	**+3**
Bourée	+2	+0	+0	**+2**
Gigue	+1	+0	+0	**+1**
TOTAL	**+56**	**−2**	**+1**	**+55**

Table 13 Vorlage → Arrangement ornamentation totals.

Table 14 shows how the total ornamentation increased from the Vorlage to the Arrangement:

Total ornamentation				
Movement	**Vorlage**	**Arrangement**	**+/−**	**Percentage increase**
Prelude	0	1	+1	n/a
Loure	9	34	+25	+278%
Gavotte en Rondeaux	5	19	+14	+280%
Menuet I	1	10	+9	+900%[88]
Menuet II	2	5	+3	+150%
Bourée	0	2	+2	n/a
Gigue	0	1	+1	n/a
TOTAL	**17**	**72**	**+55**	**+324%**

Table 14 Vorlage → Arrangement total ornamentation.

Table 15 shows the ornamentation overlap totals:

Ornamentation overlap			
Movement	**Copied**	**(V) only**	**(A) only**
Prelude	0	0	1
Loure	8	1	26
Gavotte en Rondeaux	0	0	14
Menuet I	1	0	9
Menuet II	2	0	3
Bourée	0	0	2
Gigue	0	0	1
TOTAL	**11**	**1**	**56**

Table 15 Ornament overlap between the Vorlage and the Arrangement.

[88] The ornamentation increase of 900% in the Menuet I constitutes a statistical outlier, as there is only one single ornament in the Vorlage version.

Analysis

There are a total of 17 ornaments in the Vorlage, and 72 in the Arrangement—an increase of +55. The largest ornamentation increases are in the Loure and the Gavotte en Rondeaux. Of the 17 ornaments in Bach's violin version, 11 were copied over to the Arrangement, five were converted, and only one ornament was removed, as exemplified below in Figures 40–42:

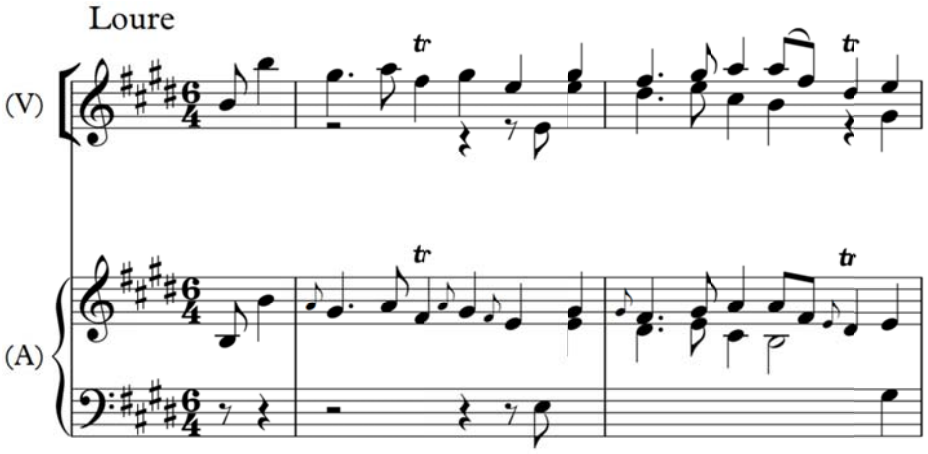

Figure 40 Much of Bach's original ornamentation in the violin version was carried over to the Arrangement.

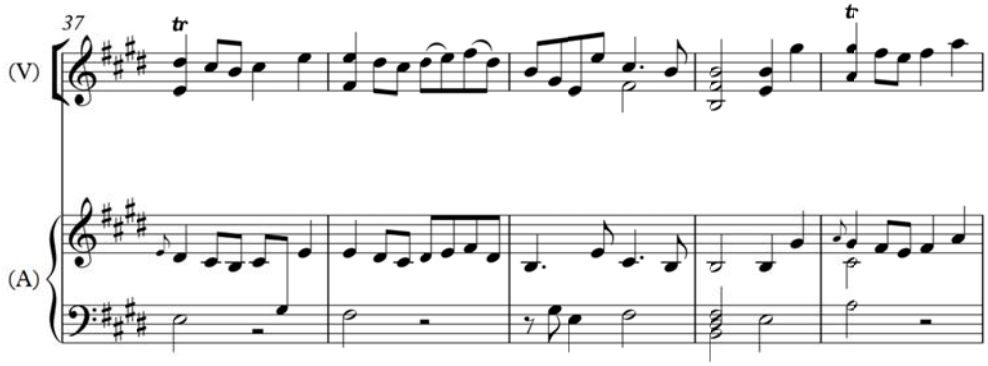

Figure 41 iii) Gavotte en Rondeaux, mm. 37–41—Bach converted five trills in the Vorlage to grace notes in the Arrangement.[89]

[89] Also see: mm. 1, 17, & 65 of the Gavotte en Rondeaux in Volume II—Scores.

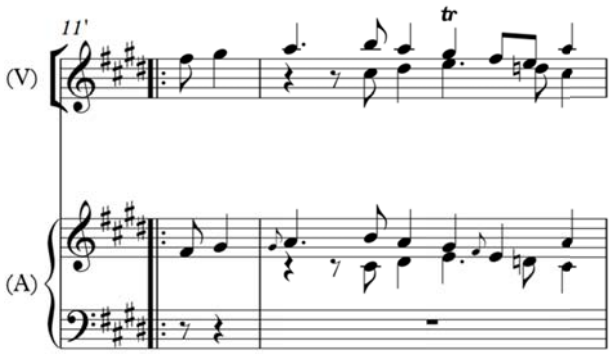

Figure 42 ii) Loure, mm. 11'–12—only one ornament was removed from the Vorlage.

III.4.2 Trill ornament

Table 16 shows Bach's distribution of trills in both versions:

Trills			
Movement	**Vorlage**	**Arrangement**	**+/−**
Prelude	0	1	**+1**
Loure	9	8	**−1**
Gavotte en Rondeaux	5	2	**−3**
Menuet I	0	1	**+1**
TOTAL	**14**	**12**	**−2**

Table 16 Trills in the Vorlage / Arrangement.

Table 17 shows where the trills overlap between versions:

Trill overlap			
Movement	**Copied**	**Vorlage only**	**Arrangement only**
Prelude	0	0	1
Loure	8	1	0
Gavotte en Rondeaux	0	5	2
Menuet I	0	0	1
TOTAL	**8**	**6**	**4**

Table 17 Trill overlap between the Vorlage and the Arrangement.

As shown in Table 16, there are 14 trills in Bach's violin version, and 12 in the Arrangement. Table 17 shows that of the 12 trills in the Arrangement, eight were copied over from the Vorlage, and four were new, as exemplified below through Figures 43–44. Only one trill in the Vorlage was not included in the Arrangement.[90]

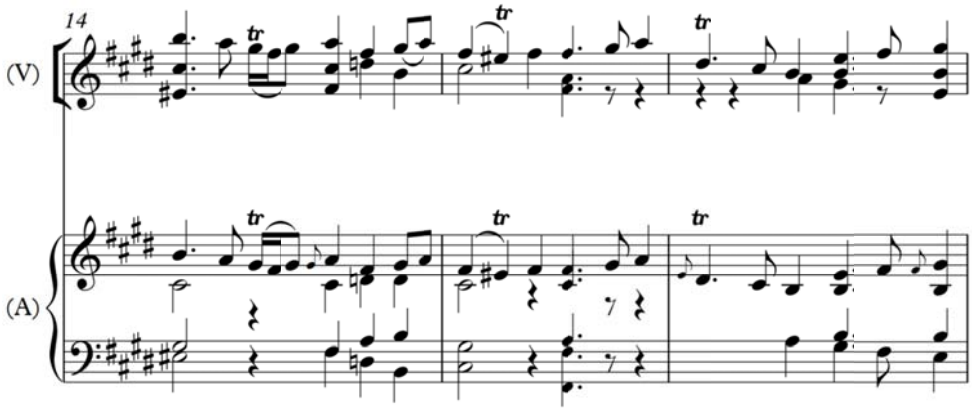

Figure 43 ii) Loure, mm. 14–16—Bach copied eight trills from the Vorlage over to the Arrangement.

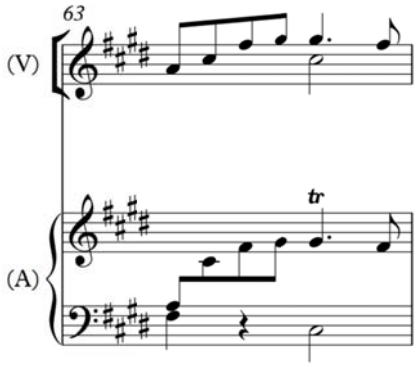

Figure 44 iii) Gavotte en Rondeaux, mm. 63—Bach added a total of four new trills to the Arrangement.

[90] See: Figure 42, pg. 45.

III.4.3 Grace note ornament

Table 18 shows how the grace note count increased significantly from the Vorlage to the Arrangement:

Grace notes			
Movement	**Vorlage**	**Arrangement**	**+/−**
Prelude	0	0	**n/a**
Loure	0	25	**+25**
Gavotte en Rondeaux	0	17	**+17**
Menuet I	1	9	**+8**
Menuet II	2	5	**+3**
Bourée	0	2	**+2**
Gigue	0	1	**+1**
TOTAL	**3**	**59**	**+56**

Table 18 Grace notes in the Vorlage and the Arrangement.

As shown in Table 18, there are a total of three grace notes in the Vorlage and 59 in the Arrangement—an increase of +56. Notably, in the Loure and Gavotte en Rondeaux Bach added 25 and 17 grace notes respectively.

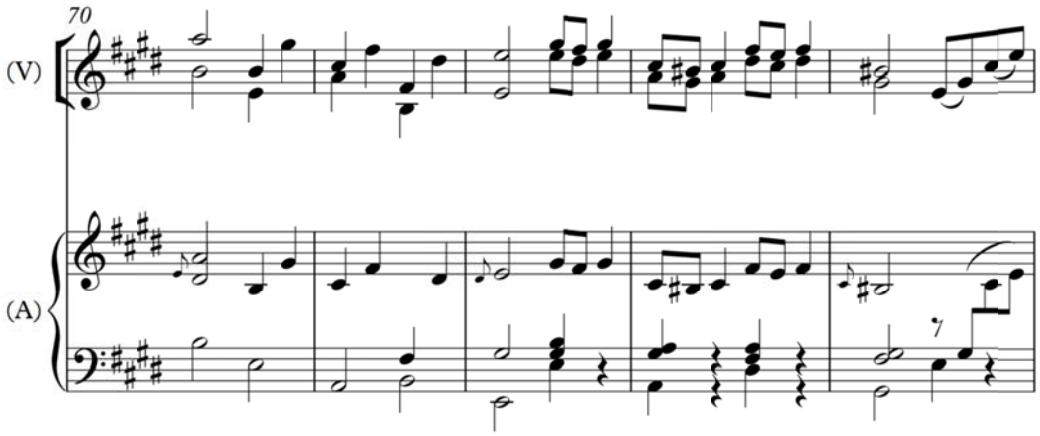

Figure 45 iii) Gavotte en Rondeaux, mm. 70–74—Bach added a total of +56 grace notes to the Arrangement.

Table 19 summarises the grace note overlap between the Vorlage and the Arrangement:

Grace note overlap			
Movement	**Copied**	**Vorlage only**	**Arrangement only**
Loure	0	0	25
Gavotte en Rondeaux	0	0	17
Menuet I	1	0	8
Menuet II	2	0	3
Bourée	0	0	2
Gigue	0	0	1
TOTAL	**3**	**0**	**56**

Table 19 Grace note overlap between the Vorlage and the Arrangement.

As shown in Table 19, Bach transferred all three of the grace notes extant in the Vorlage over to the Arrangement, exemplified below in Figure 46:

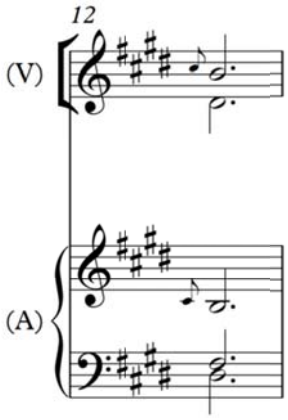

Figure 46 iv) Menuet I, m. 12—Bach copied all of the three grace notes in the Vorlage over to the Arrangement.[91]

[91] Also see: iv) Menuet II, mm. 2 & 10.

III.5 Total notes

Table 20 shows how the note count increased between the Vorlage and the Arrangement:

Total notes				
Movement	**(V) total notes**	**(A) total notes**	**+/ −**	**Percentage increase**
Prelude	1,779	1,915	+136	+8%
Loure	289	338	+49	+17%
Gavotte en Rondeaux	712	791	+79	+11%
Menuet I	213	235	+22	+10%
Menuet II	182	250	+68	+37%
Bourée	275	354	+79	+29%
Gigue	333	432	+99	+30%
TOTAL	**3,783**	**4,315**	**+532**	**+14%**

Table 20 Note totals in the Vorlage / Arrangement.

As shown in Table 20, Bach added +532 notes to the Arrangement, increasing the note count across every movement. Bach added the most notes (+136) to the Prelude; however this also represents the smallest relative increase (+8%), as the Vorlage version of the Prelude already has a high note count. The largest relative increase in notes is in the second Menuet, where Bach increased the number of notes by +68—an increase of +37%.

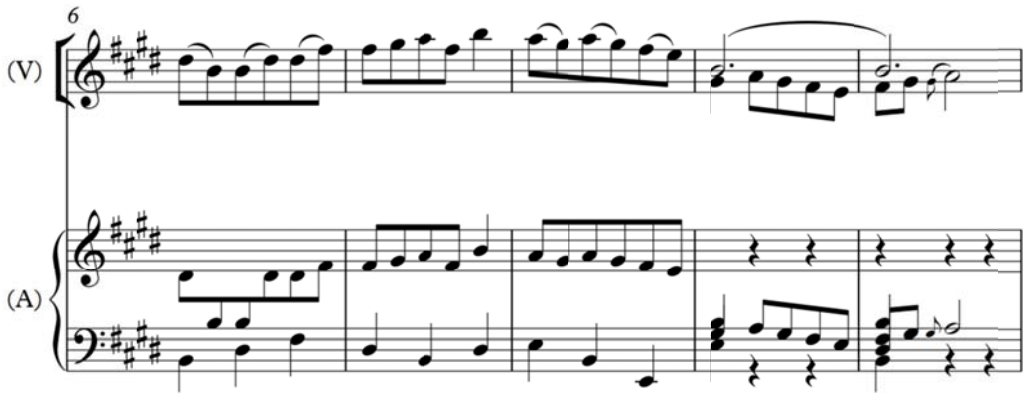

Figure 47 iv) Menuet II, mm. 6–10—Bach added a total of +532 notes to the Arrangement.

III.6 Slurring

Table 21 shows how the slurring decreased from the Vorlage to the Arrangement:

Total slurs				
Movement	**(V) total slurs**	**(A) total slurs**	**+ / −**	**Percentage decrease**
Prelude	79	18	−61	−77%
Loure	36	22	−14	−39%
Gavotte en Rondeaux	116	38	−78	−67%
Menuet I	15	3	−12	−80%
Menuet II	26	1	−25	−96%
Bourée	38	10	−28	−74%
Gigue	19	4	−15	−79%
TOTAL	**329**	**96**	**−233**	**−71%**

Table 21 Vorlage → Arrangement total slurs.

As shown in Table 21, every movement saw a substantial reduction in the number of slurs from the Vorlage to the Arrangement. Overall, there are 233 fewer slurs in the Arrangement, a reduction of −71%. The Gavotte en Rondeaux saw the largest decrease in slurring (−78), with 116 in the Vorlage and only 38 in the Arrangement.

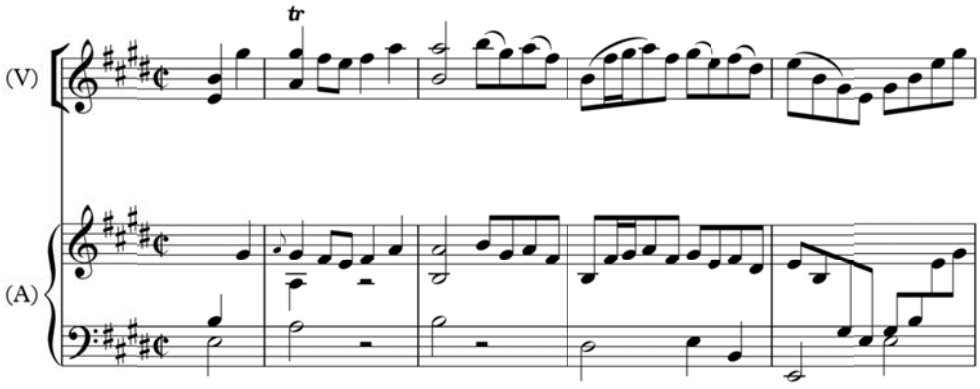

Figure 48 Bach decreased the slurring from 329 in the Vorlage to 96 in the Arrangement—a reduction of −233.

III.7 Other discrepancies

The Vorlage and Arrangement are also discrepant melodically, rhythmically, harmonically, and in terms of the tessitura.

Bach changed melodic material between versions, as exemplified in Figure 49:

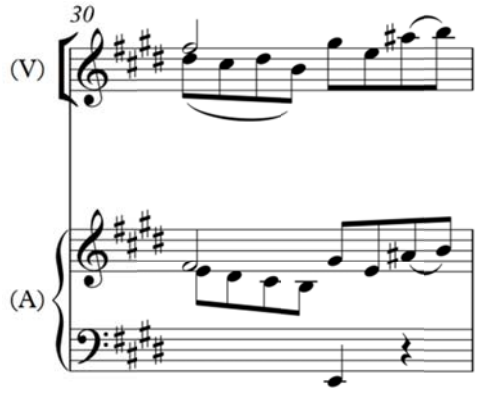

Figure 49 ii) Gavotte en Rondeaux, m. 30

Certain rhythms were also altered:

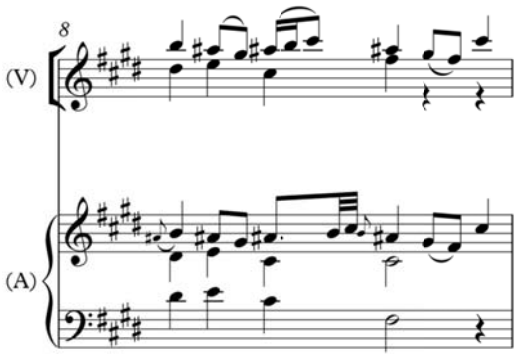

Figure 50 ii) Loure, m. 8—rhythmic change from the Vorlage to the Arrangement.

Bach transposed some notes an octave downwards, as shown in Figure 51:

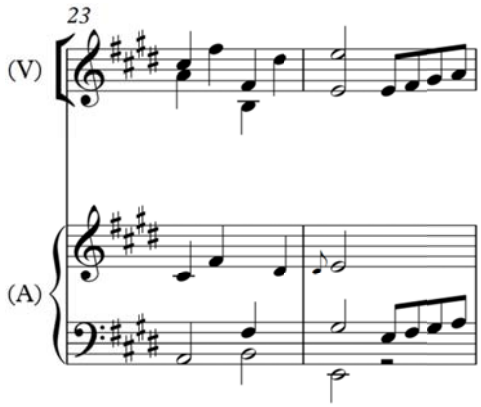

Figure 51 iii) Gavotte en Rondeaux, mm. 23–24. Bach transposed the crotchet A_4 in (V) an octave downwards to a minim A_2 in (A).

Finally, the Arrangement of the Prelude is one whole bar longer than the Vorlage, as shown in Figure 52:

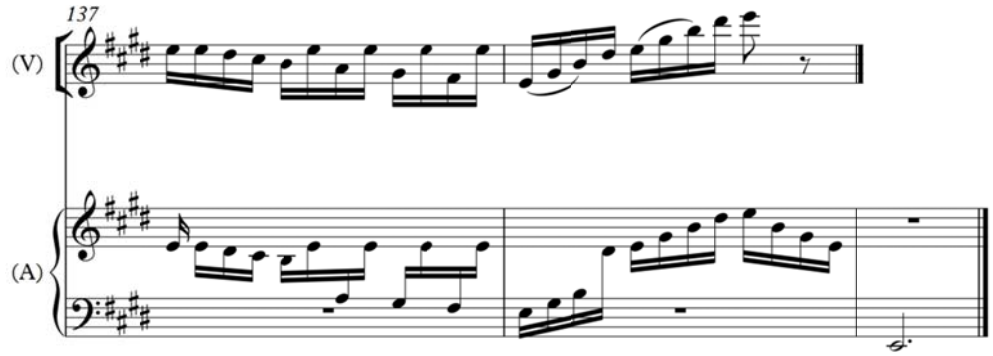

Figure 52 The 'extra' bar in Bach's Arrangement.

III.8 Movement-by-movement analysis

III.8.1 Prelude

The Arrangement version of the Prelude contains significantly more notes (1,915) than the Vorlage version (1,779). Many of the 136 extra notes consist of crotchet-length bass notes on the first beats of the bar, as exemplified in Figure 53:

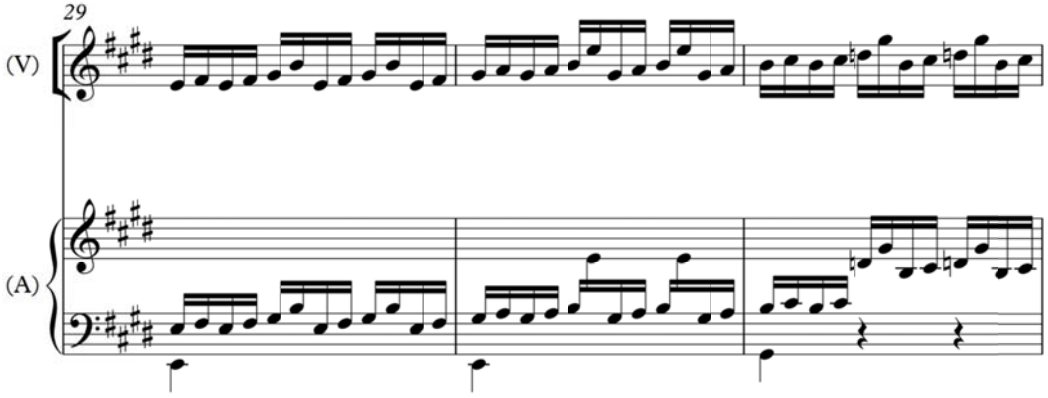

Figure 53 i) Prelude, mm. 29–31—bass notes added to the Arrangement.

These bass notes suggest harmonies or inversions of harmonies often not self-evident in the single-line Vorlage, as shown in Figure 53, where the crotchet G♯$_2$ in measure 31 suggests a first-inversion E$_7$ chord.

III.8.2 Loure

The Vorlage Loure contains 289 notes in total; the Arrangement 338—an increase of +49, or of +17%. The ornamentation also increased significantly, with 34 ornaments in the Arrangement, compared to only nine in the Vorlage. This increase in ornamentation is the largest out of all of the movements (+25). Nearly all of these added embellishments consist of extra grace notes, exemplified in Figure 54:

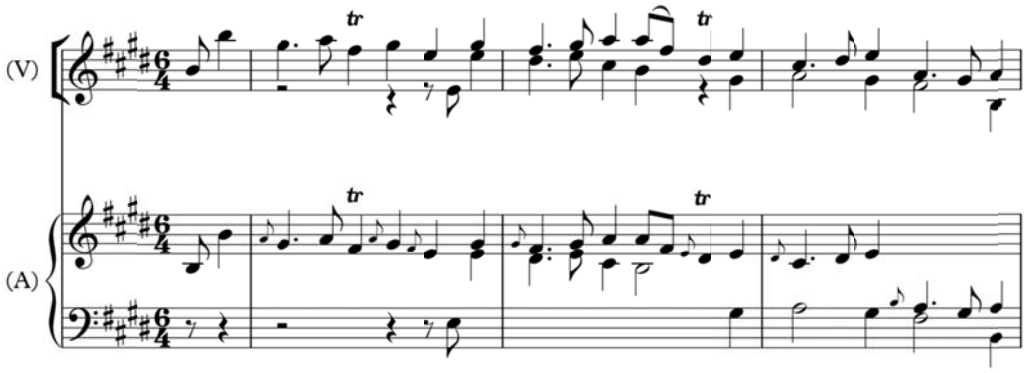

Figure 54 ii) Loure, mm. 1–3—Bach added a total of +25 grace notes to the Arrangement.

III.8.3 Gavotte en Rondeaux

The Vorlage Gavotte en Rondeaux contains 712 notes; the Arrangement 791—an increase of +79 notes, or 11%. The ornamentation in the Vorlage consists of five trills, all of which were converted to grace notes in the Arrangement. The Arrangement is more ornate, with a total of 14 extra ornaments.

The two versions of this movement are relatively discrepant from one another melodically, exemplified in Figures 55–57:

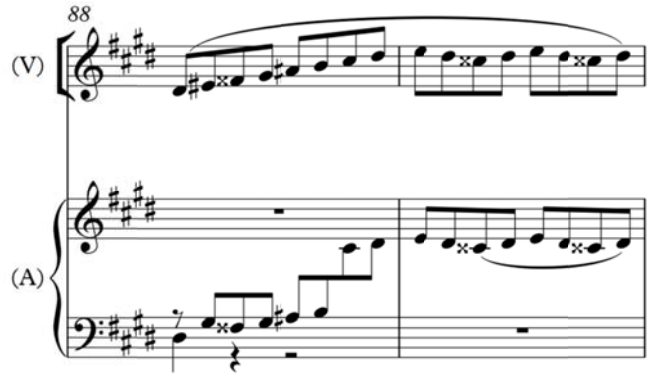

Figure 55 iii) Gavotte en Rondeaux, mm. 88–89

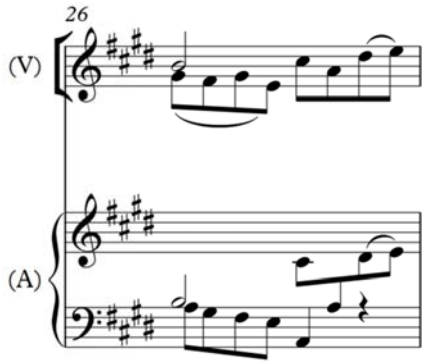

Figure 56 iii) Gavotte en Rondeaux, m. 26

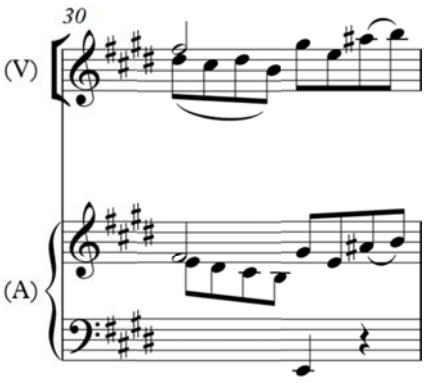

Figure 57 iii) Gavotte en Rondeaux, m. 30

III.8.4 Menuet I

Bach's arrangement of the first Menuet follows the Vorlage relatively closely, evident in that it has the smallest note count increase (+22) of all of the movements.

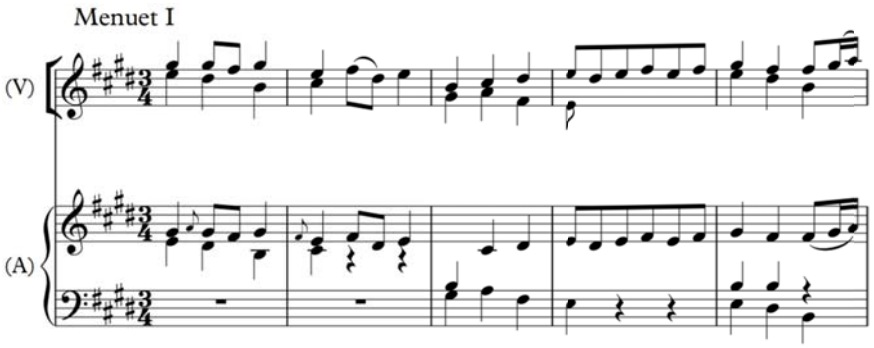

Figure 58 iv) Menuet I, mm. 1–5. Throughout many passages, Bach's Arrangement follows the Vorlage closely.

One notable change is that Bach rewrote passages which were originally single-line in the Vorlage into multi-voice passages, which emphasize the bass notes:

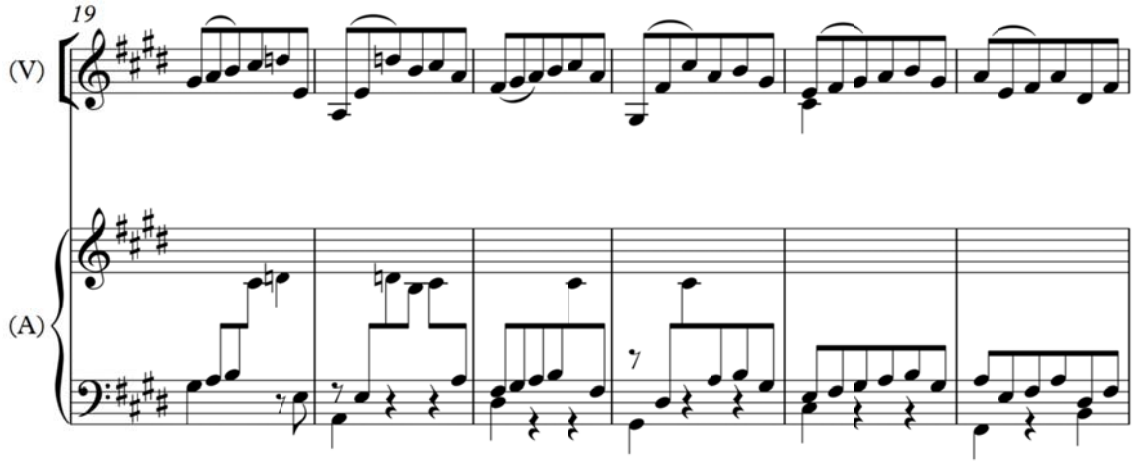

Figure 59 iv) Menuet I, mm. 19–24

III.8.5 Menuet II

The second Menuet has the largest relative increase in the number of notes, with 182 in the Vorlage and 250 in the Arrangement—an increase of +37%. Despite this overall increase, Bach removed the dotted minims in the violin version:

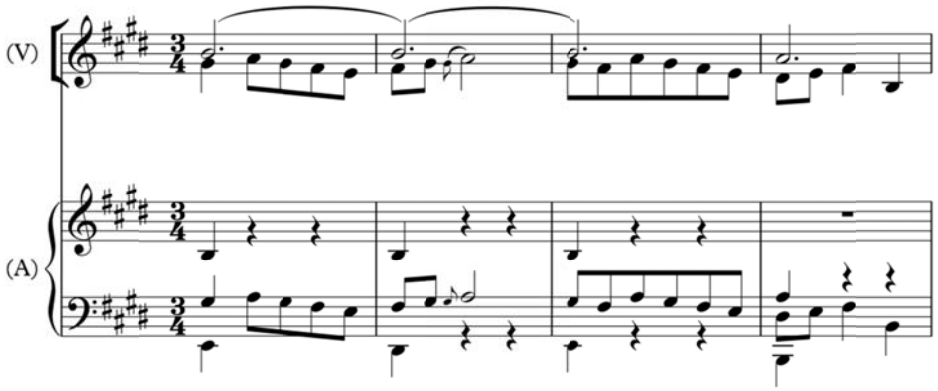

Figure 60 iv) Menuet II, mm. 1–4. Bach didn't copy the B_4 and A_4 dotted minims in the Vorlage over to the Arrangement.

This is despite having previously added a pedal note in the Gavotte en Rondeaux:

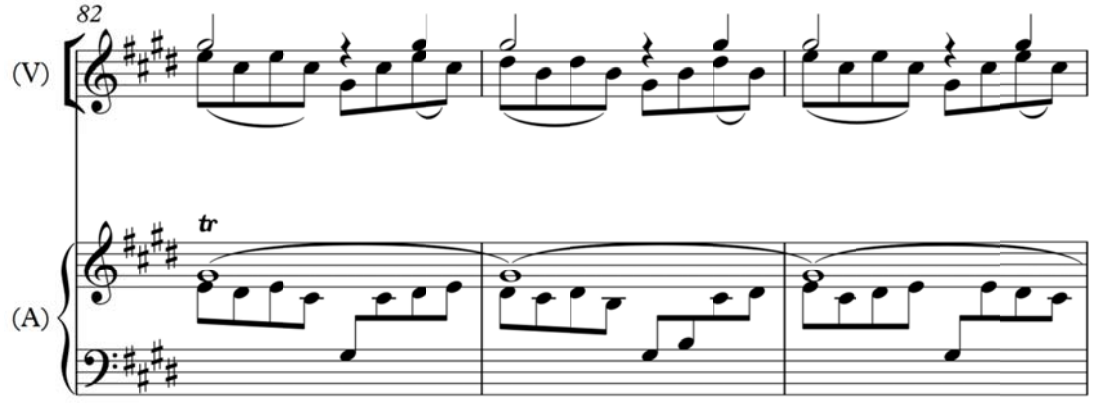

Figure 61 iii) Gavotte en Rondeaux, mm. 82–85. Bach added a drone $G\sharp_4$ to (A).

III.8.6 Bourée

The Bourée has no ornaments in the Vorlage and only two in the Arrangement. The Vorlage contains 275 notes in total; the Arrangement 354—a +29% increase. This increase is exemplified below in **F**igure 62:

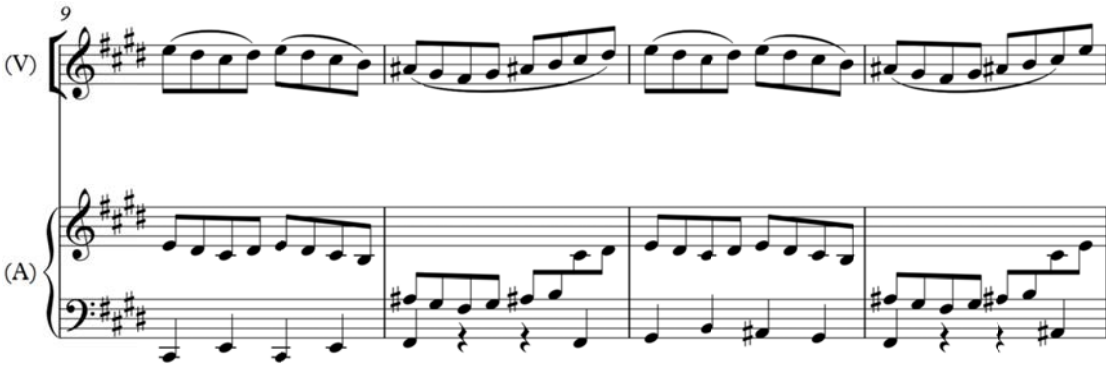

Figure 62 v) Bourée, mm. 9–12—Bach added a total of +79 notes to the Arrangement.

III.8.7 Gigue

The Vorlage contains 333 notes; the Arrangement 432—an increase of +99, or +30%**.** There are no ornaments in the Vorlage and only one added grace note in the Arrangement—the equal lowest number of ornaments in the Arrangement (together with the Prelude).

Bach augmented the single-line Vorlage, adding thirds to the Arrangement as shown in **F**igure 63:

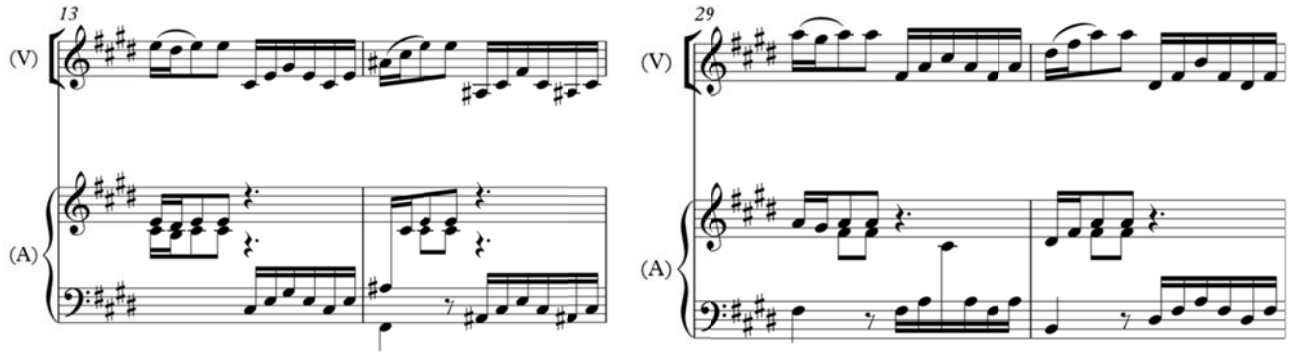

Figure 63 vi) Gigue, mm. 13–14; 29–30—thirds added to the Arrangement.

III.9 Summary

Bach's Suite in E major BWV 1006 is a cross-instrumental arrangement of the Partita in E major BWV 1006, which Bach originally wrote for solo violin. Between the Vorlage and Arrangement Bach introduced significant changes, including the addition and removal of notes, ornamentation, and slurring, as well as introducing new harmonies, melodies and rhythms.

There are 3,783 notes in the Vorlage and 4,315 in the Arrangement—an increase of +532 or of +14%. The degree of increase fluctuated from movement to movement, ranging from +8% (+136) in the Prelude to +37% (+68) in the second Menuet. These extra notes often comprise bass notes, adding new harmonies which were implied in the Vorlage.

The ornamentation increased greatly from the Vorlage to the Arrangement, with 55 more ornaments in Bach's later version—an increase of +324%. Of the 72 ornaments in the Arrangement, 11 were copied over from the Vorlage, five were converted, and 56 new ornaments were added. Bach also added one mordent to the Arrangement, increasing the different types of ornaments from two in the Vorlage (grace notes and trills) to three in the Arrangement (grace notes, trills, and mordents). Only one ornament in the Vorlage was not carried over to the Arrangement—a single trill in the Loure.

Overall, there are 233 fewer slurs in Bach's Arrangement, a decrease of −71%. However; the Arrangement is cross-instrumental, suggesting that the reduction in slurring is partly due to the difference in instrumentation.

Bach's Arrangement is perhaps the most 'mysterious' of the five 18th-century intabulations in that it is unknown which instrument it was intended for. The changes in ornamentation and the extra notes are certainly interesting, but it is impossible to know how many changes were made as a result of the instrumentation change without knowing the instrumentation.

The complete score of both versions is as included in Volume II—Scores, pp. 158–193.

CHAPTER IV

Suite in G minor BWV 995: a comparison of Sources A and B

CHAPTER IV

Suite in G minor BWV 995: a comparison of Sources A and B

The comparison of the Bach autograph and the 'Leipzig' intabulation of the G minor lute suite helps the performer to establish an effective approach to creating a historically justifiable critical edition.[92]

IV.1 Preamble

This chapter regards Bach's Suite in G minor BWV 995,[93] a work extant in two different versions: Bach's autograph manuscript;[94] and an anonymous version written in French lute tablature.[95] The existence of these two different versions of the Suite in G minor presents a unique opportunity to investigate and analyse aspects of performance practice.[96]

Throughout this chapter Bach's autograph will be referred to as the Vorlage, and the tablature version as the Arrangement.[97] This chapter introduces both versions, and compares them in terms of ornamentation, articulation, slurring, and notes, before summarising the conclusions of the comparison.

An excerpt of the score comparing both versions is as shown below:[98]

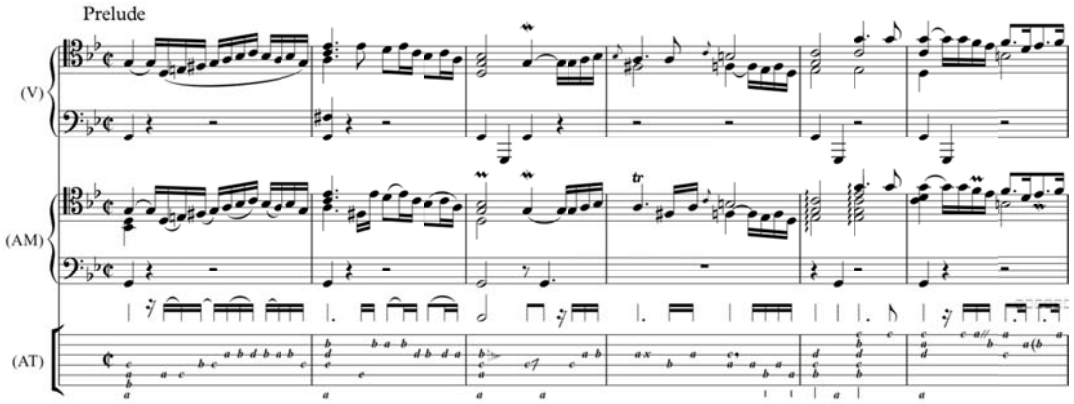

Figure 64 Excerpt of the score of Bach's Suite in G minor BWV 995 (Source A) (the Vorlage), and the Suite in G minor BWV 995 (Source B) (the Arrangement).[99]

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[92] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 126.

[93] Bach: Suite in G minor BWV 995

[94] Bach. 1727–1731. Suite BWV 995 (Source A)

[95] Bach. 1730s. Suite BWV 995 (Source B)

[96] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 1.

[97] Throughout this chapter the Arrangement is manifest in both intabulated (AT) and modern notation (AM). See: 3.0 Notes on **presentation**, pg. 8.

[98] The complete score is included in Volume II—Scores, pp. 195–241.

[99] For a guide to reading the intabulated notation see: Appendix A—Deciphering French Lute Tablature, pg. 144.

IV.2 Vorlage—Suite in G minor BWV 995 (Source A)

Bach's Lute Suite in G minor BWV 995 (Source A) dates from 1727–1731, and is an arrangement Bach made of his own Cello Suite no. 5 in C minor BWV 1011. This work has been introduced previously in Chapter II.[100]

IV.3 Arrangement—Suite in G minor BWV 995 (Source B)

Source B of the Lute Suite in G minor BWV 995 was written by an anonymous lutenist between 1740 and 1759,[101] and represents the first of three secondary arrangements analysed in this thesis. The Arrangement was written for a standard 13-course lute, which extends down to A_1.[102] The manuscript of the intabulation is 14 pages long, which represents the most significant example of a lute intabulation of a composition by Bach.

The author of this uni-instrumental intabulation is unknown; however scholars have suggested that it may have been prepared by the lutenist Adam Falkenhagen.[103] If the author of the intabulation is indeed Falkenhagen, then it is possible that Bach himself heard the arrangement, as Falkenhagen was active in Leipzig during the same time period as Bach.

Overall, the intabulated version differs considerably from Bach's Vorlage. However, it has been suggested that Bach may have expected such intabulations to have been made, reflected in Ledbetter's observation that '… Bach made this roughish copy [Source A of the Suite in G minor BWV 995] as a basis for an experienced lutenist to make an idiomatic intabulation.'[104]

The manuscript is currently housed at the City Library Leipzig, catalogued as 'D-LEm III.11.3'. Facsimiles of the manuscript can be found in the NBA Serie V Band 10,[105] and in the appendix of Frank Koonce's 2008 guitar edition of the lute works. Additionally, the manuscript is available online at Sachsen Digital.[106]

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[100] See: Chapter II.3, pg. 18.

[101] Bach Digital—BWV 995 (Source B)

[102] The Vorlage (Suite in G minor BWV 995 Source A) was written for a 14-course lute, extending downwards to G_1. See: Arrangement—Lute Suite in G minor BWV 995, pg. 19

[103] Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, 239.

[104] Ibid., 239.

[105] Kohlhase, *J. S. Bachs Kompositionen für Lauteninstrumente*, pp. 174–187.

[106] https://sachsen.digital/werkansicht/dlf/198643/1/0/

IV.4 Ornamentation

There are a total of 53 ornaments in the Vorlage, comprising of 20 trills, 30 grace notes, one cadence, and two mordents.

In the Arrangement there are 154 ornaments in total, and six different kinds of ornament. The notation of the ornamentation in the Arrangement is unique to the idiom of French lute tablature, which differs considerably from modern notation. In order to be able to compare the ornamentation in the intabulation with the ornamentation in the Vorlage, I undertook the process of classifying the different types of ornaments found throughout the intabulation. This proved to be an occasionally challenging process, as the same symbol in French lute tablature can have different meanings depending on the context, as Grossman observed:

> One of the most complex problems facing the transcriber of a Baroque tablature is that of the interpretation of symbols pertaining to embellishments. This occurs because most of these signs may be interpreted in different ways and it is therefore impossible to determine their meaning with absolute certainty.[107]

This is manifest in the very opening bars of the Prelude, in which Bach's ornamentation was converted differently even within the same bar.[108] My solution was to refer to the context of the ornamentation, and classify the ornaments in the Arrangement according to how they were converted from the Vorlage.[109]

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[107] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 120.

[108] See below: Figure 68, pg. 69.

[109] See: IV.4.2 Ornament conversion, pg. 68

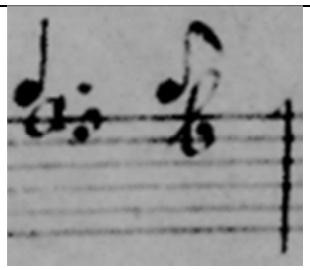
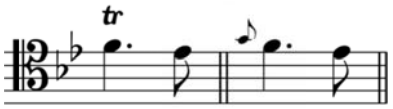
Comma ornament	
Manuscript	
Excerpt	i) Prelude, m. 16
Definition	Trill, or downward-appoggiatura.
Modern notation	

Table 22 Comma ornament in the Arrangement.

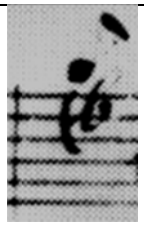
Bracket ornament	
Manuscript	
Excerpt	i) Prelude, m. 28
Definition	Upward appoggiatura.
Modern notation	

Table 23 Bracket ornament in the Arrangement.

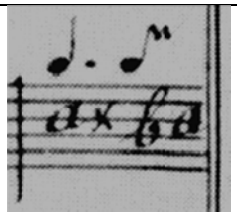
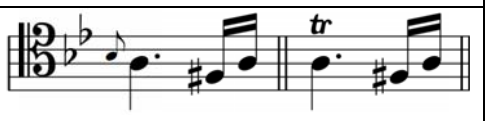
Cross ornament	
Manuscript	
Excerpt	i) Prelude, m. 7
Definition	Trill, or downward-appogiatura.
Modern notation	

Table 24 Cross ornament in the Arrangement.

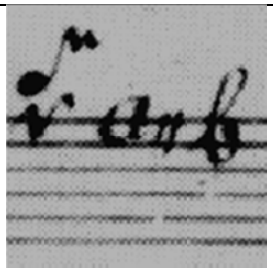
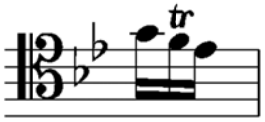
Double slash ornament	
Manuscript	
Excerpt	i) Prelude, m. 6
Definition	A short trill of only one or two alternations.[110]
Modern notation	

Table 25 Double slash ornament in the Arrangement.

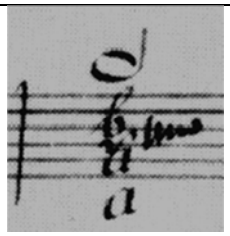
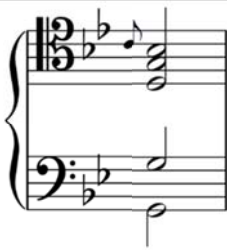
Wavy ornament	
Manuscript	
Excerpt	i) Prelude, m. 3
Definition	Downward appoggiatura.
Modern notation	

Table 26 Wavy ornament in the Arrangement.

[110] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*,, 106.

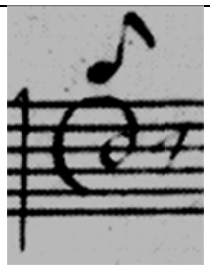
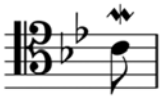
Hook ornament	
Manuscript	
Excerpt	iv) Sarabande, m. 4
Definition	Inverted mordent.
Modern notation	

Table 27 Hook ornament in the Arrangement.

Tables 28–29 summarise the ornamentation totals in the Vorlage and the Arrangement:

Vorlage ornamentation totals					
Movement	**Cadence**	**Grace note**	**Mordent**	**Trills**	**TOTAL**
Prelude	0	3	1	3	**7**
Allemande	0	14	0	10	**24**
Courante	0	11	1	5	**17**
Sarabande	0	0	0	0	**0**
Gavotte I	0	0	0	0	**0**
Gavotte II	0	0	0	0	**0**
Gigue	1	2	0	2	**5**
TOTAL	**1**	**30**	**2**	**20**	**53**

Table 28 Vorlage ornamentation totals.

Arrangement ornamentation totals							
Movement	**Bracket**	**Comma**	**Cross**	**Double slash**	**Hook**	**Wavy**	**TOTAL**
Prelude	17	12	8	8	3	3	**51**
Allemande	16	28	2	1	0	3	**50**
Courante	6	9	5	0	0	0	**20**
Sarabande	0	0	0	0	3	2	**5**
Gavotte I	1	0	0	0	0	0	**1**
Gavotte II	4	2	0	0	0	0	**6**
Gigue	5	16	0	0	0	0	**21**
TOTAL	**49**	**67**	**15**	**9**	**6**	**8**	**154**

Table 29 Arrangement ornamentation totals.

Table 30 shows how the ornamentation greatly increased from the Vorlage to the Arrangement:

Total ornamentation				
Movement	**Vorlage**	**Arrangement**	**+/−**	**Percentage increase**
Prelude	7	51	+44	+629%
Allemande	24	50	+26	+108%
Courante	17	20	+3	+18%
Sarabande	0	5	+5	n/a
Gavotte I	0	1	+1	n/a
Gavotte II	0	6	+6	n/a
Gigue	5	21	+16	+320%
TOTAL	**53**	**154**	**+101**	**+191%**

Table 30 Total ornamentation in the Vorlage / Arrangement.

IV.4.1 Analysis

The Arrangement contains 154 ornaments overall—slightly over three times the amount of ornamentation in the Vorlage. The Prelude of the intabulated version alone contains almost as much ornamentation as the entire Vorlage. There are four different types of ornament in the Vorlage, and six in the Arrangement, some of which can be interpreted in different ways depending on the context. The two most common ornaments in the Arrangement are the 'comma' (appearing 67 times); and the 'bracket' (appearing 49 times). The ornamentation is somewhat erratically dispersed across the movements of the Suite. For example, there are eight double slash ornaments in the Prelude, but only one in the Allemande, and none in any of the other movements.

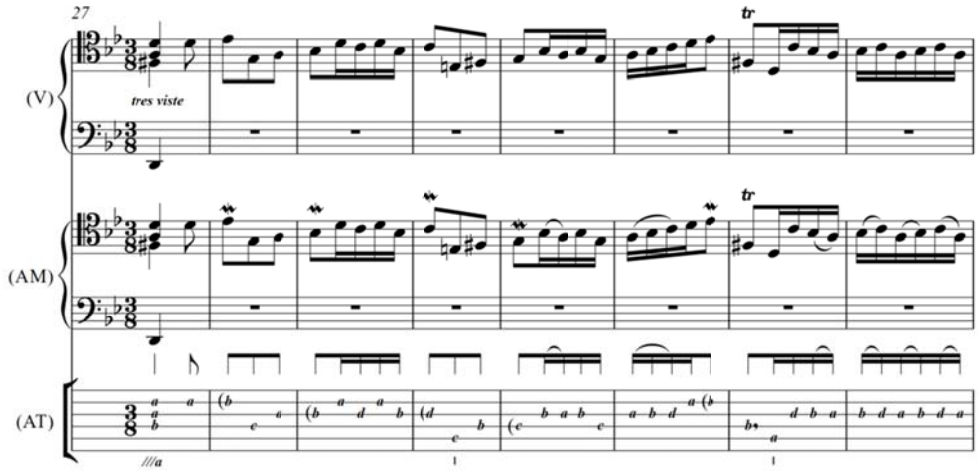


Figure 65 i) Prelude, mm. 27–34—there are 101 more ornaments in the Arrangement.

IV.4.2 Ornament conversion

Roughly one quarter of the 154 ornaments in the Arrangement were drawn from Bach's Vorlage. Figure 66 exemplifies a passage in which the ornamentation in the intabulation mirrors the original:

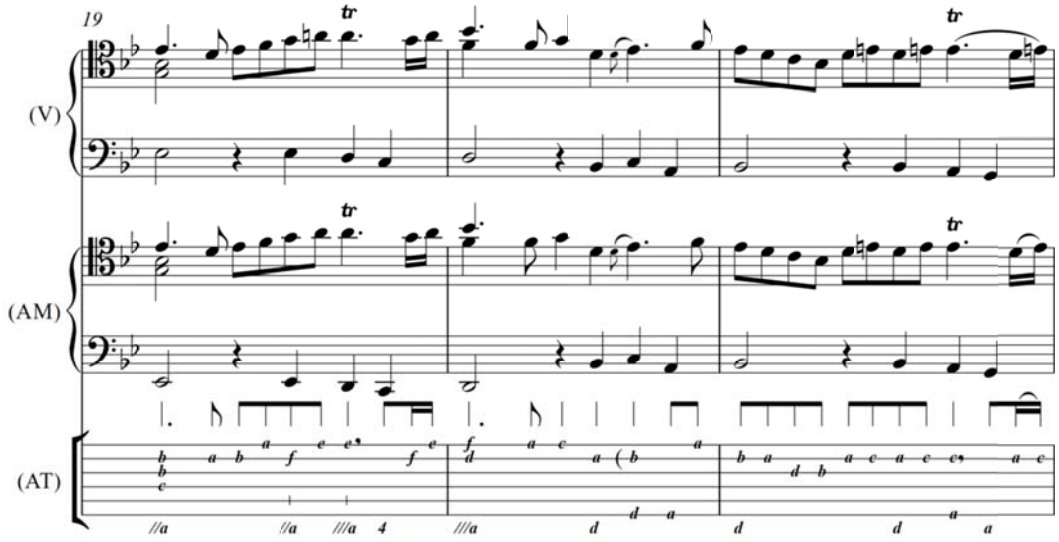


Figure 66 iii) Courante, mm. 19–21—a total of 40 ornaments in the intabulation were drawn from Bach's original version.

Grace notes were converted according to whether they represented downward or upward appoggiaturas. Downward-appoggiatura grace notes were converted into comma ornaments, with the exception of two which were converted into wavy and cross ornaments, as shown below:

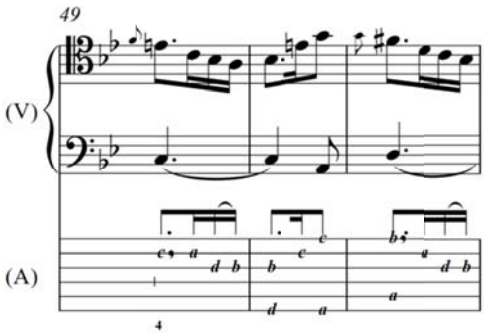


Figure 67 vi) Gigue, mm. 49–51. Downward appoggiaturas were ordinarily converted into comma ornaments.

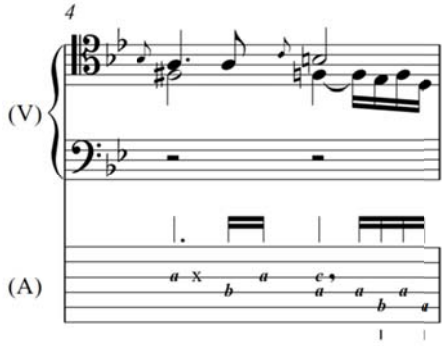


Figure 68 i) Prelude, m. 4—the intabulator converted the B♭$_3$ downward appoggiatura to a cross ornament.

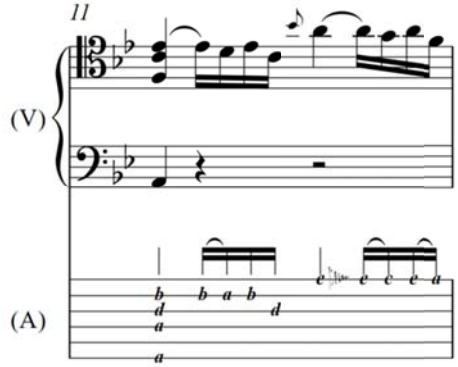


Figure 69 ii) Allemande, m. 11—the intabulator converted the B♭$_4$ downward appoggiatura to a wavy ornament.

Bach's upward-appoggiatura grace notes were converted to bracket ornaments, with the exception of two which were converted into unison markings:

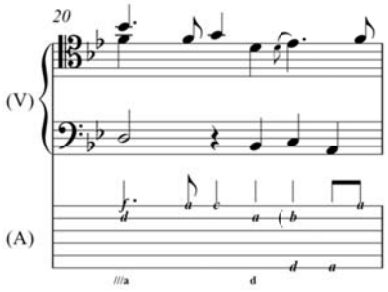


Figure 70 iii) Courante, m. 20. Most of the upward appoggiatura grace notes were converted into bracket ornaments in the intabulation.

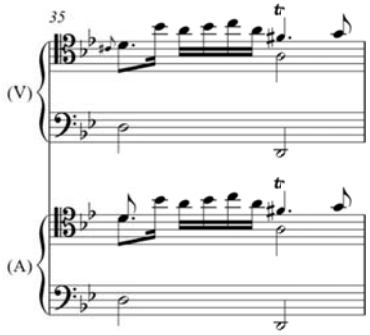


Figure 71 ii) Allemande, m. 35. Two upward appoggiaturas were converted into unison ornaments.[111]

Single ornaments in the intabulation also replace two separate ornaments in the Vorlage, as shown below in Figures 72–73:

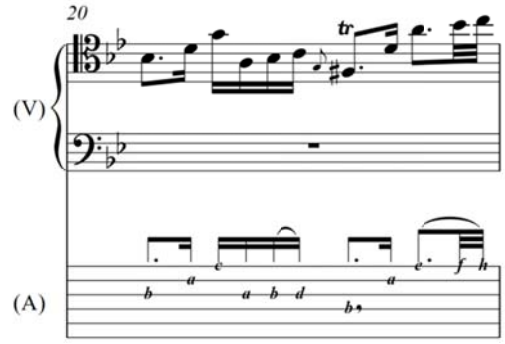


Figure 72 ii) Allemande, m. 20. The grace note and trill ornaments in Bach's original version were converted to a single comma ornament in the Arrangement.[112]

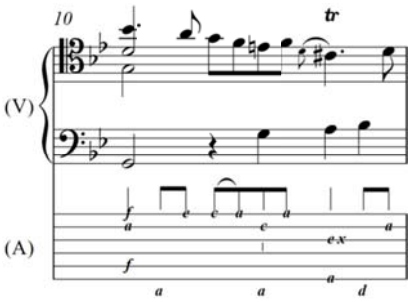


Figure 73 iii) Courante, m. 10. The grace note and the trill in Bach's original version were converted to a cross ornament in the Arrangement.

[111] Also see: iii) Courante, m. 8.

[112] Also see: iii) Courante, m. 16.

Throughout the process of classifying the ornamentaiton in the Arrangement, I made reference to the conversions so as to help define the interpretation of the ornament, as shown below:

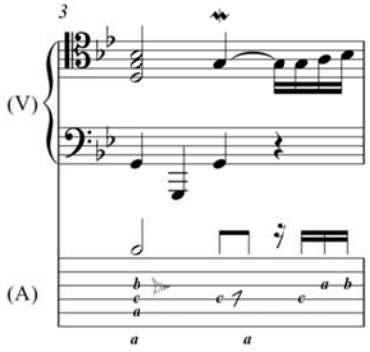


Figure 74 i) Prelude, m. 3. The inverted mordent in the Vorlage was converted to a hook ornament in the intabulation.

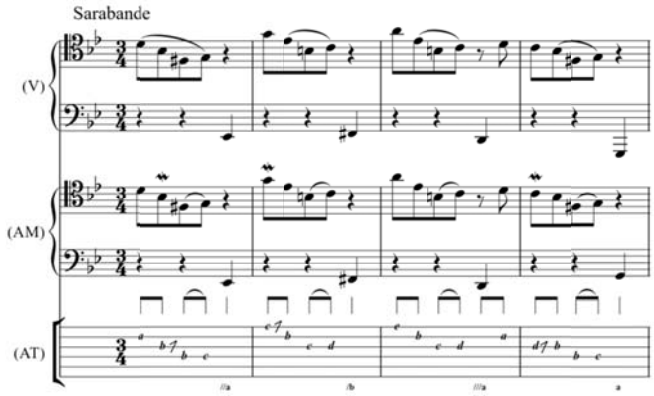


Figure 75 iv) Sarabande, mm. 1–4. The conversion as shown above in Figure 74 may infer that the hook ornaments in the intabulated version of the Sarabande also represent inverted mordents.

This metholodogly proved possible for all of the six types of ornament in the Arrangement aside from the double slash marking, as shown below:

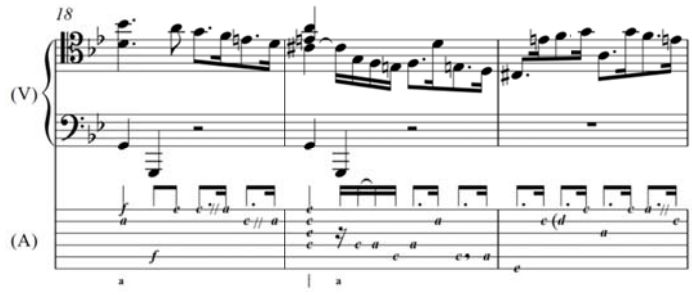


Figure 76 None of the nine double slash markings in the Arrangement are converted from ornaments in the Vorlage.

Finally, a total of 13 ornaments in the Vorlage were omitted in the intabulation, exemplified below in Figure 77:

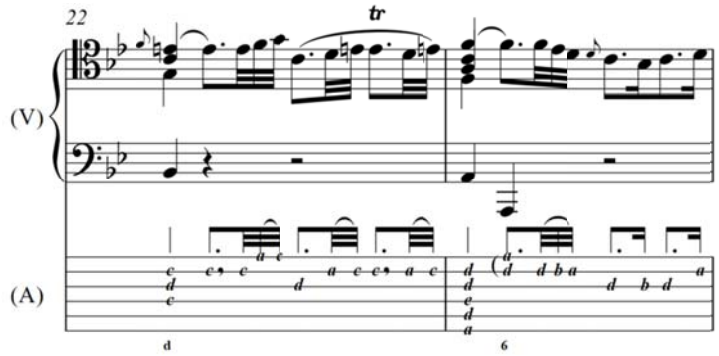


Figure 77 ii) Allemande, mm. 22–23. The F_4 and D_4 grace notes in the Vorlage were not included in the Arrangement.

IV.5 Articulation markings

In addition to the ornamentation symbols, the intabulation also contains markings pertaining to articulation and vibrato, summarised below:

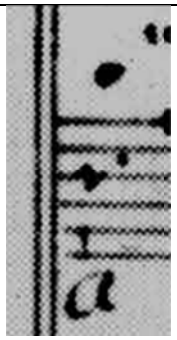
Ensemble marking	
Manuscript	
Excerpt	i) Prelude, m. 44
Definition	The notes linked by the ensemble marking are played at the same time, and not arpeggiated.

Table 31 Ensemble marking in the Arrangement.

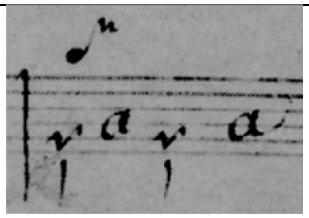
Thumb marking	
Manuscript	
Excerpt	i) Prelude, m. 24
Definition	The notes are articulated with the thumb of the right hand.

Table 32 Thumb articulation marking in the Arrangement.

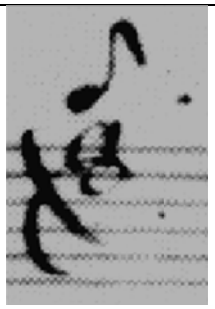
Unison marking[113]	
Manuscript	
Excerpt	i) Prelude, m. 13
Definition	The two notes are broken slightly, with the lower note placed slightly before the beat.

Table 33 Unison articulation in the Arrangement.

[113] The unison articulation marking is visually indistinguishable from the bracket ornament (see: Table 23, pg. 63); however the bracket in the unison articulation is set before two notes which represent the same pitch on different strings.

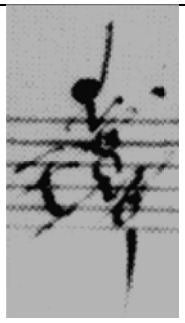
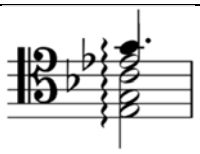
Arpeggio dash	
Manuscript	
Excerpt	i) Prelude, m. 5
Definition	The notes are arpeggiated or 'rolled' using the thumb.
Modern notation	

Table 34 Arpeggio articulation marking in the Arrangement.

Table 35 shows the articulation marking totals in the intabulation:

Articulation markings					
Movement	**Arpeggio dash**	**Ensemble marking**	**Thumb**	**Unison**	**TOTAL**
Prelude	9	44	41	4	**98**
Allemande	1	1	2	3	**7**
Courante	1	16	1	2	**20**
Sarabande	0	0	0	0	**0**
Gavotte I	0	19	1	0	**20**
Gavotte II	0	17	9	0	**26**
Gigue	0	23	2	5	**30**
TOTAL	**11**	**120**	**56**	**14**	**201**

Table 35 Articulation marking totals in the Arrangement.

As shown in Table 35 there are 201 overall articulation markings in the intabulation, which are distributed inconsistently across all movements—for instance, the Prelude contains 98; the Sarabande none. The most common articulation marking throughout is the ensemble marking.

The intabulation also contains three sharp sign markings throughout:

Sharp sign	
Manuscript	
Excerpt	i) Prelude, m. 25[114]
Definition	Vibrato[115]

Table 36 Sharp sign ornament in the Arrangement.

Despite the 14 unison markings in the intabulation, the single unison that Bach indicated in the Vorlage was not copied to the Arrangement:

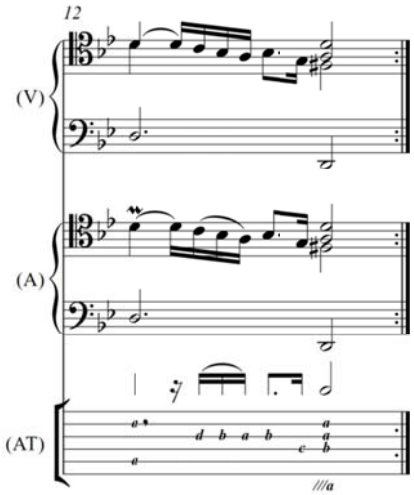


Figure 78 iii) Courante, m. 12

[114] Also see: vi) Gigue, mm. 16 & 32

[115] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 116; Koonce, *Johann Sebastian Bach—The Solo Lute Works*, 106.

IV.6 Total notes

The intabulator both added and removed notes to and from Bach's Vorlage, exemplified below in Figures 79–80:

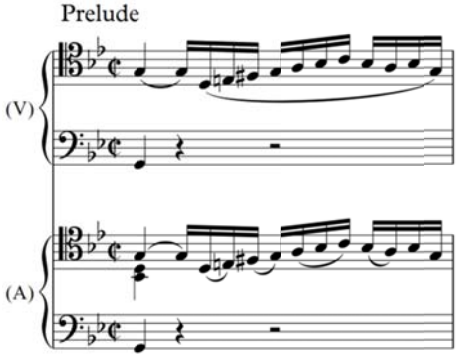


Figure 79 i) Prelude, m. 1—the intabulator added notes to the Arrangement.

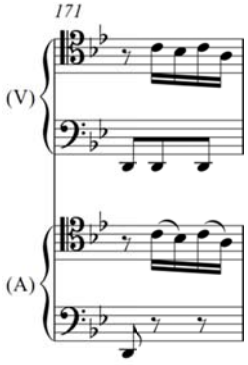


Figure 80 i) Prelude, m. 171—the intabulator also removed notes from the Vorlage.

Table 37 summarises the note count in both versions:

Total notes				
Movement	**(V) total notes**	**(A) total notes**	**+/ −**	**Percentage increase / decrease**
Prelude	1,649	1,647	−2	−0.1
Allemande	462	467	+5	+1%
Courante	328	330	+2	+0.6%
Sarabande	116	118	+2	+1.7%
Gavotte I	360	355	−5	−1.4%
Gavotte II	322	319	−3	−0.9%
Gigue	339	344	+5	+1.5%
TOTAL	**3,576**	**3,580**	**+4**	**+0.1%**

Table 37 Total notes in the Vorlage / Arrangement.

As shown in Table 37, the Prelude and Gavottes I & II all saw a minor decrease in notes, whereas the Allemande, Courante, Sarabande, and Gigue all saw the note count increase. Overall, slightly more notes (+4) were added than were removed.

IV.7 Slurring

The author of the Arrangement changed the slurring greatly from Bach's original, exemplified in the very first two measures of the Prelude:

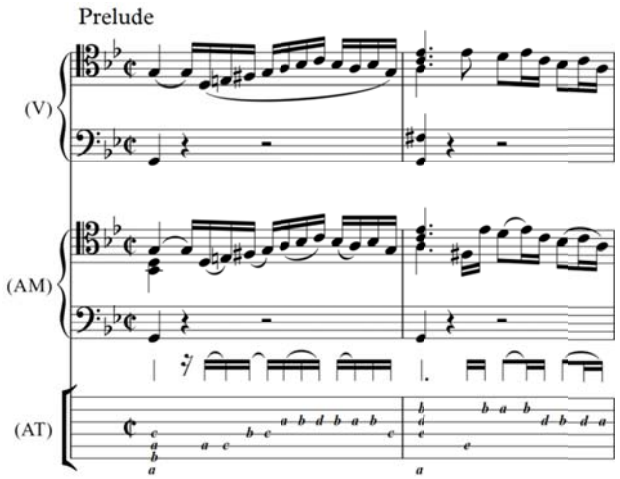


Figure 81 i) Prelude, mm. 1–2

The slurs in the lute intabulation are subservient to the technique of the instrument, relating directly to two lute techniques: the 'hammer-on'[116] and the 'pull-off'[117]. This is evident as all of the slurs throughout the intabulation connect notes which are on the same string, even when resulting in somewhat unusual-sounding syncopations which emphasise the weak beats of the bar:

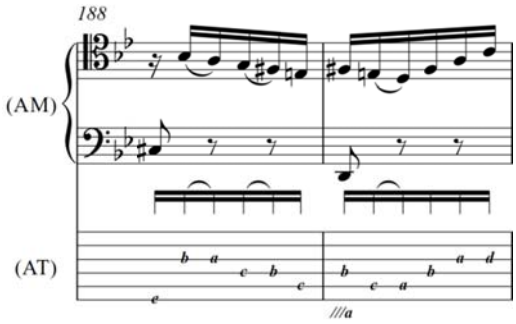


Figure 82 i) Prelude, m. 188–89—syncopated slurring in the Arrangement.

[116] See: Key definitions / foreign language terminology, pg. 10.
[117] Ibid.

The slurring in the Arrangement is also shorter in length. Of the 381 slurs in the Arrangement, 353 are two-note slurs, 25 are three-note slurs, and only three are four-note slurs.

By contrast, Bach's slurring in the Vorlage is seemingly less concerned with technical considerations. There are 11 slurs over four notes or more, a 12-note slur, and a slur which covers over 50 notes, extending from measure 22 of the Prelude until measure 25.[118] Bach's slurring also connects notes which are over multiple strings. One theory is that these technically infeasible slurs represent musical phrasing, leaving it up to the intabulator to develop their own practical slurring.[119]

Table 38 shows the slurring totals in the Vorlage and the Arrangement:

Slurring totals								
Movement	**Total slurs**		**Mean slur length**		**Median slur length**		**Maximum slur length**	
	(V)	(A)	(V)	(A)	(V)	(A)	(V)	(A)
Prelude	21	160	3.9	2	2	2	11	4
Allemande	12	65	3.8	2	2.5	2	12	3
Courante	16	22	2.6	2	2	2	8	3
Sarabande	16	23	3.1	2	3	2	4	2
Gavotte I	15	29	2.6	2	3	2	3	2
Gavotte II	1	65	5	2.2	5	2	5	3
Gigue	1	17	2	2	2	2	2	2
TOTAL	**82**	**381**	**3.2**	**2**	**3**	**2**	**12**	**4**

Table 38 Vorlage / Arrangement slurring totals.

[118] Other instances of Bach's use of long slurring in his ouvre for solo stringed instruments include: mm. 49–51 of the Prelude from Suite for Solo Cello no. 4 in E-Flat major BWV 1010, mm. 23–25 of the Prelude from the Suite in G minor BWV 995, and mm. 1–3 of the Menuet II from the Solo Violin Partita no. 3 in E major BWV 1006.

[119] Ledbetter, *Unaccompanied Bach: Performing the Solo Works,* 239.

Table 39 shows the changes in slurring length from the Vorlage to the Arrangement:

Vorlage → Arrangement slur length			
Movement	**Mean slur length**	**Median slur length**	**Max slur length**
Prelude	−1.9	+0	−7
Allemande	−1.8	−0.5	−9
Courante	−0.6	+0	−5
Sarabande	−1.1	−1	−2
Gavotte I	−0.6	−1	−1
Gavotte II	−2.8	−3	−2
Gigue	+0	+0	+0
TOTAL	**−1.2**	**−1**	**−8**

Table 39 Vorlage → Arrangement slur length.

Table 40 shows the slurring greatly increased from the Vorlage to the Arrangement:

Total slurs				
Movement	**Slur total (V)**	**Slur total (A)**	**+ / −**	**Percentage increase**
Prelude	21	160	+139	+662%
Allemande	12	65	+53	+441%
Courante	16	22	+6	+37%
Sarabande	16	23	+7	+44%
Gavotte I	15	29	+14	+93%
Gavotte II	1	65	+64	+6,400%
Gigue	1	17	+16	+1,600%
TOTAL	**82**	**381**	**+299**	**+365%**

Table 40 Vorlage → Arrangement total slurs.

IV.7.1 Analysis

The slur lengths in the Arrangement are shorter overall than in the Vorlage. The longest average slur length in the Arrangement is 2.2 (Gavotte II), which is shorter than the shortest mean slur length in the Vorlage (Gavotte I; Courante).[120] The slurring is also much more prevalent in the Arrangement. Throughout the Vorlage there are 82 slurs; throughout the Arrangement there are 381—over four times as much.

[120] The Gavotte II and Gigue slurring statistics are outliers, as the Vorlage versions of these movement only contain one slur in each movement—too a small pool of data to draw usable statistics from.

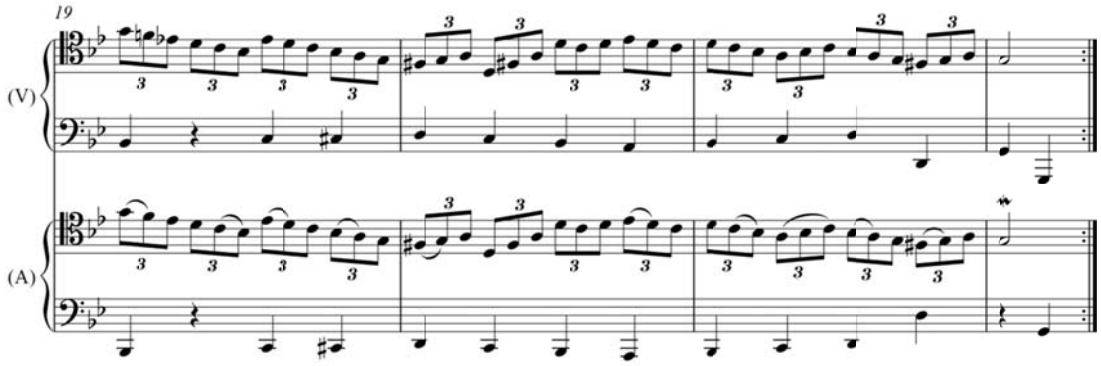


Figure 83 The number of slurs increased by a total of +299 from the Vorlage to the Arrangement.

IV.8 Other discrepancies

The intabulator implemented both rhythmic and melodic changes throughout the Arrangement, exemplified below in Figures 84–85:

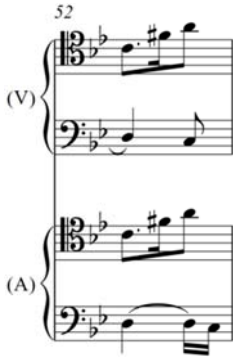


Figure 84 vi) Gigue, m. 52—rhythmic change from the Vorlage to the Arrangement.

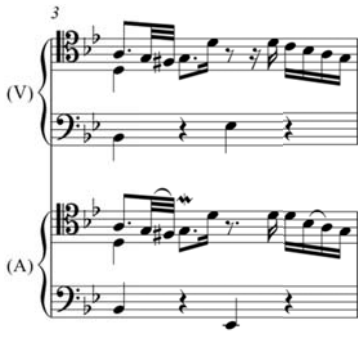


Figure 85 vi) Allemande, m. 3—the intabulator implemented melodic changes, shifting the semiquaver C_4 **i**n (V) to a D_4 in (A).

A key part of the Arrangement was circumventing the problem of the 14-course lute that the Vorlage was written for, which extends downwards to a low G_1. The intabulation was written for a 13-course lute, which only extends as far as A_1. This caused the author of the Arrangement to either transpose the G_1 an octave upwards, or remove it entirely, as shown below.

Figure 86 exemplifies the arranger removing the low G_1:

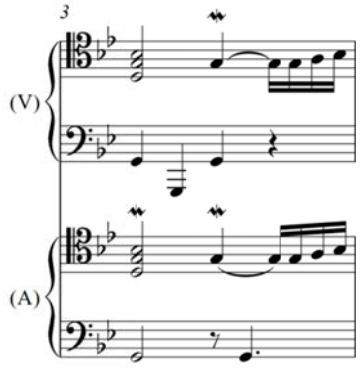


Figure 86 i) Prelude, m. 3

Figure 87 shows the arranger transposing the G_1 an octave upwards to G_2:

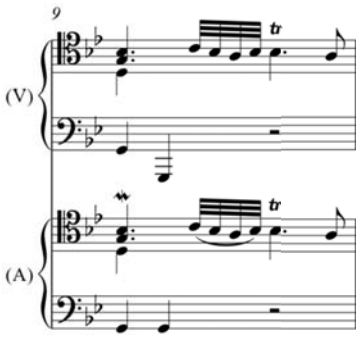


Figure 87 i) Prelude, m. 9

The intabulator also transposed Bach's music even when not directly necessitated as a result of the problematic G_1 string, shown below:

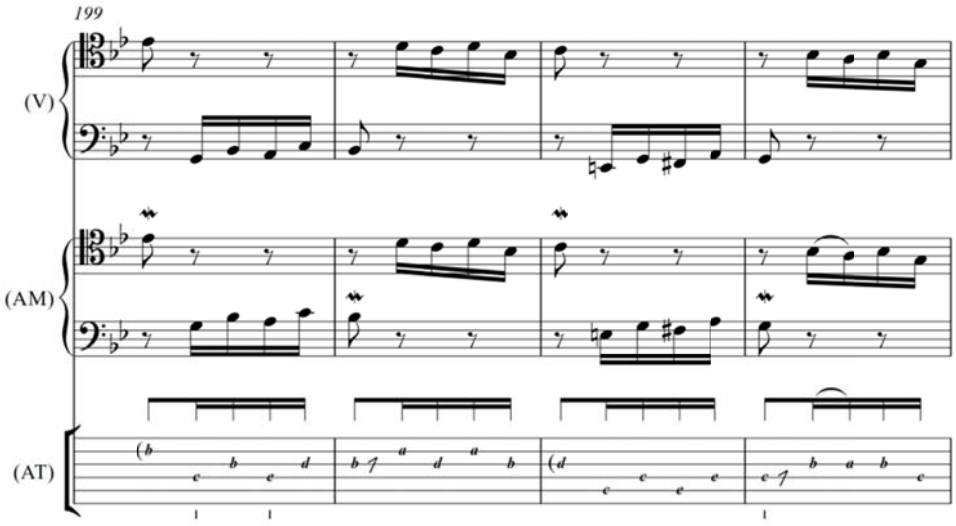


Figure 88 i) Prelude, mm. 199–202—the intabulator also transposed Bach's music an octave upwards even when not as a result of the low G_1 string.

Bach's bass lines were also taken an octave downwards, as shown in Figure 89:

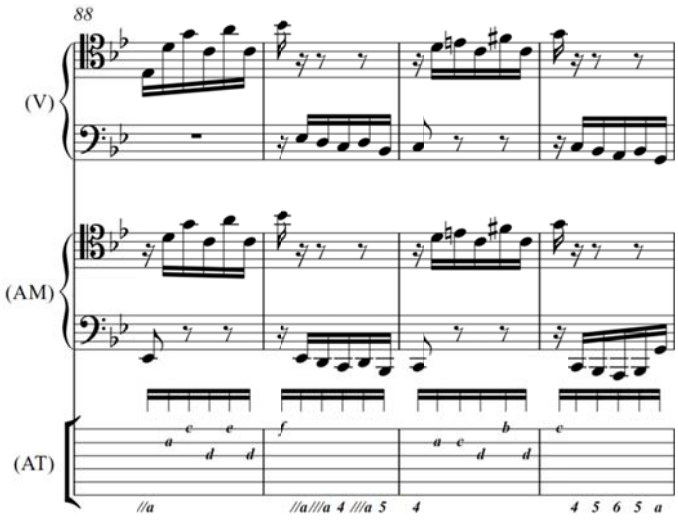


Figure 89 i) Prelude, mm. 88–91.

One notable feature of the Vorlage is the problematic D minor 7 flat 9 chord in measure 25 of the Allemande, as shown in Figure 90:

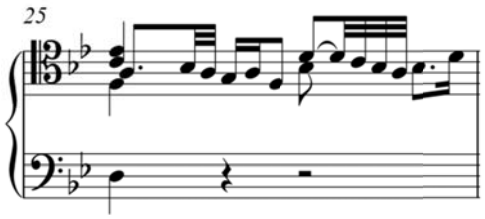


Figure 90 ii) Allemande m. 25—Bach's Vorlage in the original modern notation.

As Bach notated it, the chord on the first crotchet beat of the bar is unplayable, apparent upon converting it into tablature:

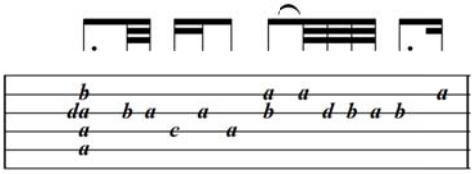


Figure 91 ii) Allemande m. 25—Bach's Vorlage converted into intabulated notation.

As shown in Figure 91, one would need to play 'a' (open string) and 'd' (third fret) on the third string simultaneously for the chord to sound exactly as Bach originally notated it in the Vorlage—a technical impossibility. However, Grossman suggested that '… the appearance of unidiomatic chords… … is no indication that Bach misunderstood the possibilities of the lute', and that it was expected that such passages would be arpeggiated.[121] The change made to the intabulated version is as shown below in Figure 92:

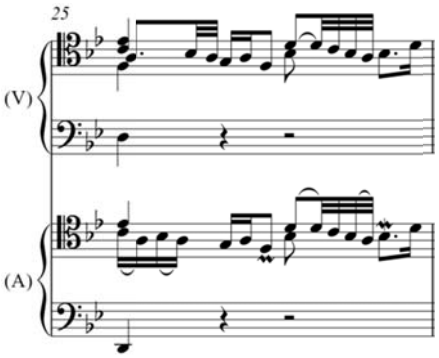


Figure 92 ii) Allemande m. 25

[121] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 97.

IV.9 Movement-by-movement analysis

IV.9.1 Prelude

The Prelude saw the largest relative and absolute increase in the number of overall ornaments, with seven in the Vorlage and 51 in the Arrangement—an increase of +44.

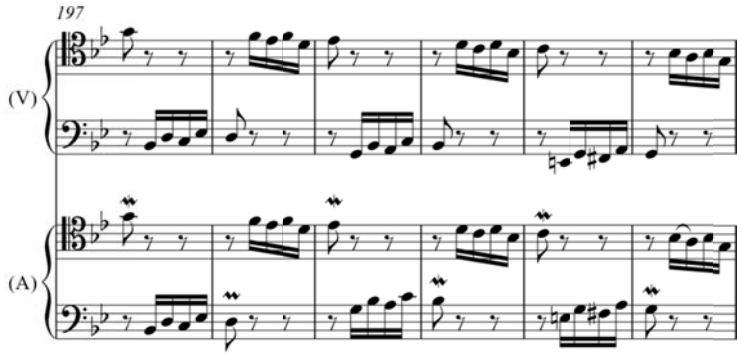


Figure 93 i) Prelude, mm. 197–202

The Prelude has fewer notes in the Arrangement. Notes were removed from the Vorlage both as a result of the missing G_1 course, and irrespective of it, as shown below in Figure 94:

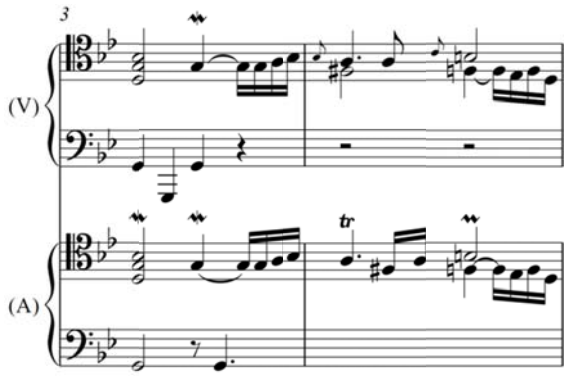


Figure 94 The intabulator removed the low G_1 in m. 3; but also the $F\sharp_3$ in m. 4.

The arranger also added a fermata to the second last measure of the Prelude:

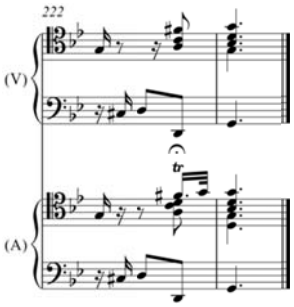


Figure 95 i) Prelude, mm. 222–223

IV.9.2 Allemande

Of all the movements in the Vorlage, the Allemande is the most heavily ornamented. Despite the considerable ornamentation already present in the Vorlage, the arranger still added an extra +26 ornaments to the intabulation.

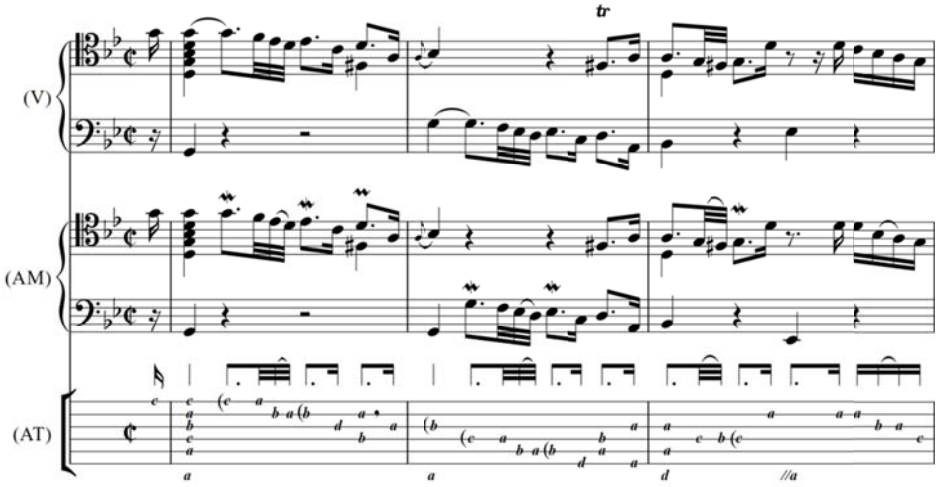


Figure 96 ii) Allemande, mm. 1–3—there are 50 ornaments in the Arrangement and 24 in the Vorlage.

One characteristic of the Arrangement is the absence of tied notes, as shown below:

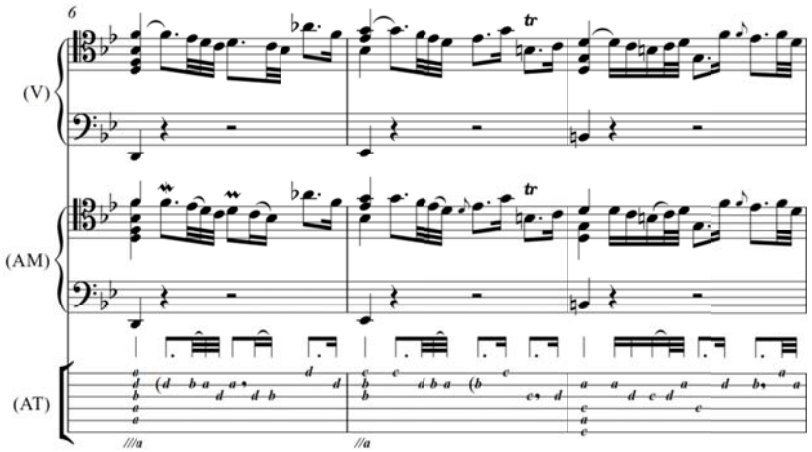


Figure 97 ii) Allemande, mm. 6–8—tied notes in the Vorlage were changed to repeated notes in the intabulation. Grossman suggested that the reiteration of tied notes is to imitate crescendi and decrescendi on the lute.[122]

IV.9.3 Courante

The arrangement of the Courante is relatively faithful to Bach's Vorlage in terms of the total note count.

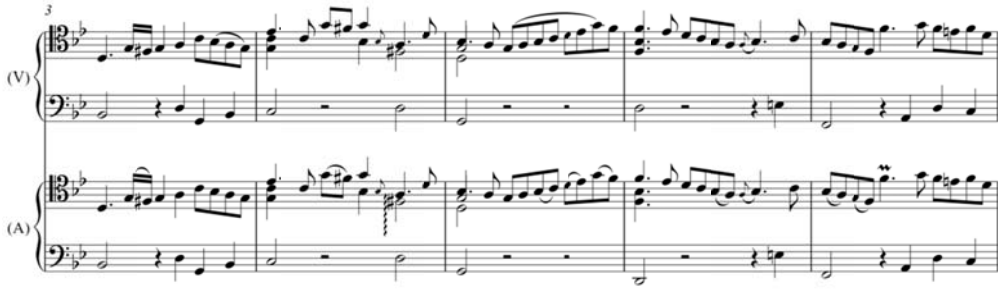


Figure 98 iii) Courante, mm. 3–7. The Arrangement follows the Vorlage relatively closely—parts of the Arrangement mirror the Vorlage verbatim.

[122] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig,* 50.

The chordal arpeggiations represent a striking feature of the arrangement of this movement:

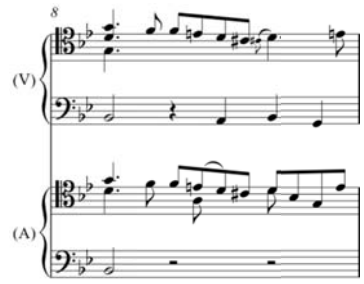


Figure 99 iii) Courante, m. 8—note arpeggiation example in the Arrangement.[123]

It is perhaps such alterations which led Grossman to conclude that '… the intabulator is notating improvisatory aspects of performance in the score.'[124]

IV.9.4 Sarabande

There are no ornaments in either of Bach's previous versions (Cello Suite no. 5 in C minor BWV 1011 / Lute Suite in G minor BWV 995) of the Sarabande. There are five in the intabulated version of the Sarabande, despite the still and serious atmosphere normally associated with this movement.[125]

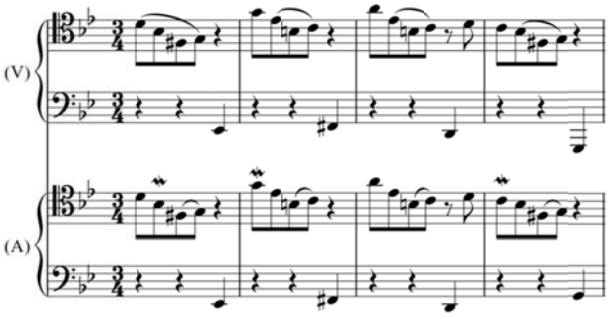


Figure 100 iv) Sarabande, mm. 1–4

[123] Also see mm. 13 & 14

[124] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig,* 76.

[125] Mattheson, *Der vollkommene Capellmeister*, 39.

IV.9.5 Gavotte I

The first Gavotte contains five fewer notes in the Arrangement. The problematic low G_1 course necessitated the removal of some of these notes, but notes were also removed regardless, as exemplified in Figure 101:

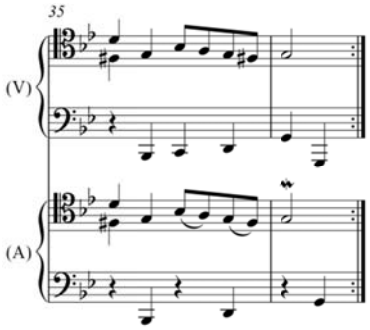


Figure 101 v) Gavotte I, m. 35–36'—both the (playable) C_2 and the (unplayable) G_1 were removed in the intabulation.

IV.9.6 Gavotte II

The Gavotte II is relatively similar in both versions. The primary differences consist of the six extra ornaments in the Arrangement (comprising of two comma ornaments and four bracket ornaments); and the octave transpositions, exemplified in Figure 102:

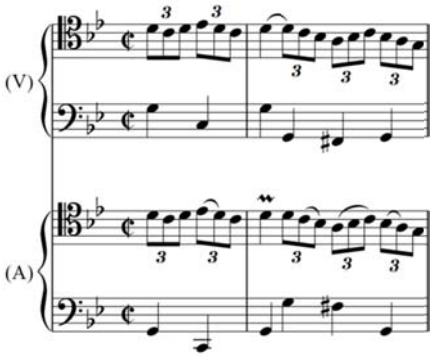


Figure 102 v) Gavotte II, m. 1

Some of the transpositions in this movement were also implemented by necessity so as to avoid the low G_1, as exemplified in Figure 103:

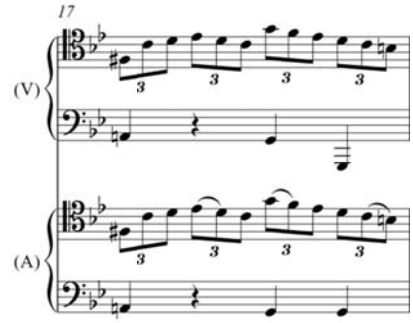


Figure 103 v) Gavotte II, m. 17

IV.9.7 Gigue

The 16 extra ornaments in the intabulated version of the Gigue comprise a significant feature of the Arrangement. This increase in ornamentation is apparent from the very first bars:

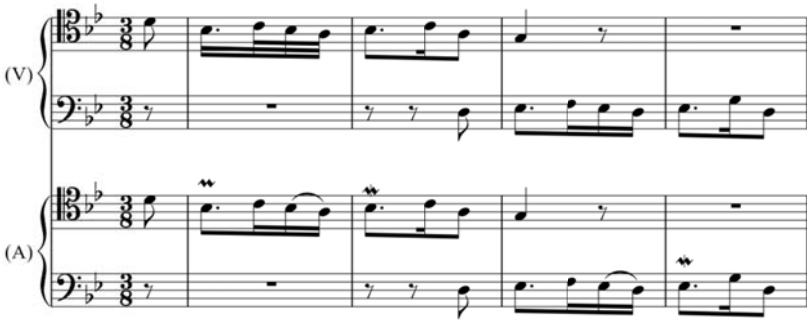


Figure 104 vi) Gigue, mm. 1–4. Also see: Critical commentary, Volume II—Scores, pg. 290.

IV.10 Summary

The intabulation of Bach's Suite in G minor BWV 995 is a uni-instrumental arrangement, written by an anonymous lutenist some ten years after Bach's original version.

The intabulation is significantly discrepant from Bach's original version. There are 53 ornaments in the Vorlage and 154 in the Arrangement—an increase of +191%. The distribution of ornamentation throughout the Arrangement is somewhat erratic; ranging from 28 comma ornaments in the Allemande to none in the Sarabande and the Gavotte I. There are also eight double slash ornaments in the Prelude, but only one in the Allemande, and none in any of the other movements.

Of the 53 ornaments in the Vorlage, 40 were copied over to the Arrangement, and 13 were omitted, indicating that the intabulator both added and removed ornamentation.

The slurs in the Arrangement directly correspond to the strings of the lute, representing technical practicalities rather than phrasing. The slurring is both more frequent overall, and shorter in length. There are 82 slurs in the Vorlage and 381 slurs in the Arrangement, an increase of +299 slurs, or +365%. The lengths of the slurs in the Arrangement are shorter—the mean slur length shorter by −1.2, the median length shorter by −1, and the maximum slur length shorter by −8.

The prevalence of articulation markings in the Arrangement suggest that it may have been common practice for lutenists to arpeggiate notes, to such an extent that it became necessary to notate ensemble markings so as to indicate where the chords should not be broken.

Between versions, the arranger also changed Bach's rhythms, melodies, and transposed notes into both higher and lower octaves. However, unlike the Bach arrangements studied in Chapters II & III, the intabulation is uni-instrumental, which indicates that these changes were not a result of the transference of the music from one instrument to another, and instead represent musical (and not purely technical) ideas. This idea is also suggested by Grossman, who wrote that '… [the Arrangement] is the result of careful **musical** decisions by the eighteenth-century lutenist who prepared the intabulation'.[126]

The full score comparing both versions is included in Volume II—Scores, pp. 195–241.

[126] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 125 (my emphasis in bold).

CHAPTER V

Suite in C minor BWV 997: a comparison of Sources A and D

CHAPTER V

Suite in C minor BWV 997: a comparison of Sources A and D

Bach made his staff-notation versions for lutenists to adapt to their instrument. This adds a dimension of ***creative recreation*** *for the lutenist.*[127]

V.1 Preamble

This chapter is focussed on Bach's Suite in C minor BWV 997,[128] a work thought to have been composed between 1738 and 1741, during Bach's tenure in Leipzig. Two different readings of this work will be compared: Johann Friedrich Agricola's version in modern notation (the Vorlage);[129] and Johann Christian Weyrauch's version of the Prelude, Sarabande, and Gigue, which was notated in French lute tablature (the Arrangement).[130] It is thought that both Agricola's and Weyrauch's versions were copied directly from Bach's original autograph manuscript,[131] which has since been lost.

An excerpt of the score comparing both versions is as shown below in Figure 105:[132]

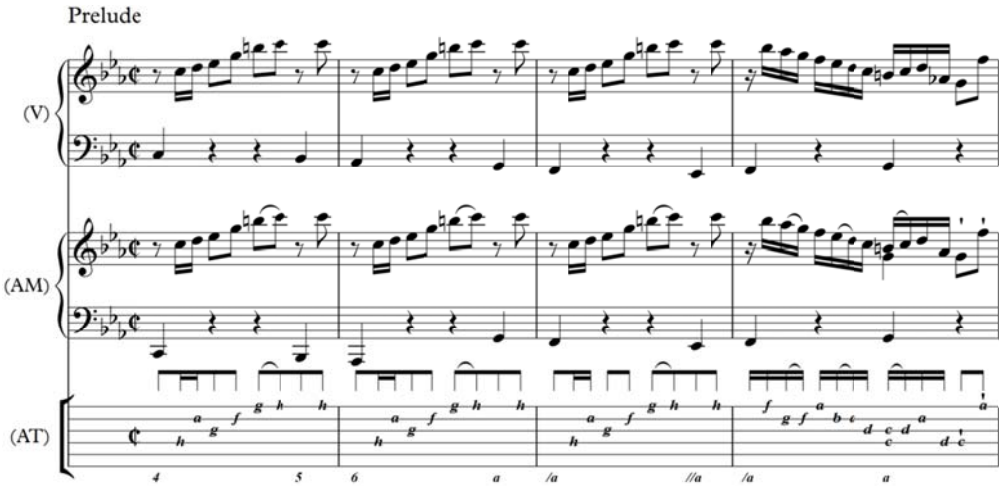


Figure 105 Excerpt of the score of Bach's Suite in C minor BWV 997 (Source A) (the Vorlage), and the Suite in C minor BWV 997 (Source D) (the Arrangement).

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[127] Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, 56 (my emphasis in bold).
[128] Johann Sebastian Bach: Suite in C minor BWV 997
[129] Bach. 1727–1731. Suite BWV 995 (Source A)
[130] Bach. 1730s. Suite BWV 995 (Source B)
[131] T. Kohlhase, *J. S. Bachs Kompositionen für Lauteninstrumente*, 132.
[132] The score in its entirety is included in Volume II—Scores, pp. 243–267.

V.2 Vorlage—Suite in C minor BWV 997 (Source A)

The autograph manuscript of Bach's Suite in C minor BWV 997 is unfortunately missing. However, as many as 15 secondary sources of this work still remain.[133] Of these, Agricola's is the only source in modern notation thought to be directly copied from the lost autograph manuscript.

Johann Friedrich Agricola (1720–1774) was a German composer and copyist who studied with Bach throughout the years 1738–1740.[134] Agricola is known to have copied many of Bach's works, including but not limited to: the harpsichord concerti BWV 1052–1053, the Concerto for 3 Harpsichords in D minor BWV 1063, the Concerto for 4 Harpsichords in A minor BWV 1065, the Six Sonatas for Violin and Harpsichord BWV 1014–1019, the Musical Offering BWV 1079, and the *Kunst der Fuge* BWV 1080.

Agricola's copy of Bach's Suite in C minor BWV 997 dates from 1738–1741.[135] Currently located in Berlin, the manuscript is viewable online through the Staatsbibliothek zu Berlin website,[136] Bach Digital,[137] and on IMSLP.[138] The title page of Agricola's manuscript was added posthumously by Carl Philipp Emanuel Bach, and reads 'C moll | Praeludium, Fugue, Sarabande | und Gigue | fürs Clavier | von J.S. Bach'.[139]

Agricola's copy was notated with the upper (treble clef) staff an octave above the sounding pitch:

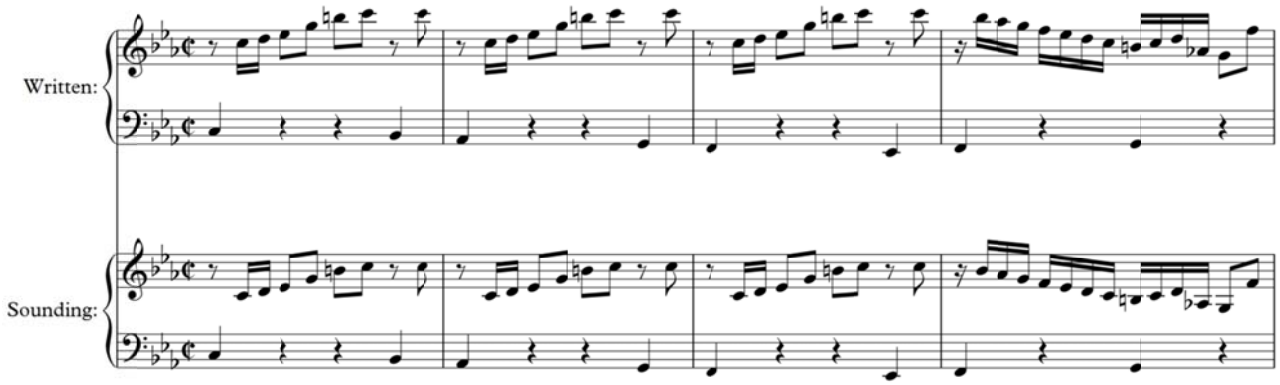

Figure 106 The treble clef staff in Agricola's copy of Bach's Suite in C minor BWV 997 was notated an octave above the sounding pitch.

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[133] T. Kohlhase, *J. S. Bachs Kompositionen für Lauteninstrumente*, 124–131.

[134] Agricola also studied with the renowned German flautist Johann Joachim Quantz in 1741.

[135] Bach Digital—BWV 997 (Source A)—D-B Mus. ms. Bach P 650

[136] Johann Sebastian Bach: Suite c-Moll BWV 997—Digital Sammlung der Staatsbibliothek zu Berlin: Werkansicht, from http://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN818084340

[137] https://www.bach-digital.de/receive/BachDigitalSource_source_00001713

[138] Suite in C minor, BWV 997 (Bach, Johann Sebastian)—IMSLP/Petrucci Music Library from http://imslp.org/wiki/Suite_in_C_minor,_BWV_997_(Bach,_Johann_Sebastian)

[139] Translation: 'C minor Prelude, Fugue, Sarabande, and Gigue, for Harpsichord, from J.S. Bach'

V.3 Arrangement—Suite in C minor BWV 997 (Source D)

Source D of Bach's Suite in C minor BWV 997 is an arrangement of the Prelude, Sarabande, and Gigue, which was intabulated by the German lutenist Johann Christian Weyrauch (1694–1771). Weyrauch was a composer, lutenist, and pupil of J.S. Bach from 1717 to 1720. In 1730, Bach provided testimonial to Weyrauch's skill 'on various instruments' and as a singer,[140] also writing that he 'can show on request what he has done in the art of composition.' The close connection Weyrauch had with Bach is further testified by the fact that Bach was appointed godfather to Weyrauch's son in 1743.

Sources disagree as to when Weyrauch's intabulation dates from. Bach Digital suggests 1720–1739; however others have suggested that the composition itself dates from 1738–1741. Bach Digital's date may reflect the scholarly theory that Weyrauch's intabulation represents an earlier version of the Suite in C minor BWV 997, which didn't yet include the Fugue and Double. In either case, the intabulation was prepared either during or after the period in which Weyrauch studied with Bach, and not before, lending Weyrauch's intabulation a particular historical significance. Weyrauch's intabulation is also important in that it indicates that the Suite in C minor BWV 997 was also played by lutenists,[141] despite the title page of the Source A manuscript.

The manuscript of the intabulation is currently located in Leipzig at the Musikbibliothek, Staatsbibliothek Leipzig,[142] catalogued as 'D-LEm III.11.5'. It is included as an appendix in Frank Koonce's edition of the lute works,[143] and is also viewable online at Sachsen Digital.[144]

For the sake of facilitating the comparison, my modernisation of Weyrauch's lute arrangement throughout this chapter follows Bach's notational precedent—the upper stave is notated an octave above the sounding pitch.

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[140] Grossman, *The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig*, 27.

[141] Ledbetter, *Unaccompanied Bach: Performing the Solo Works,* 253.

[142] Translation: 'Music Library of the Leipzig City Library'

[143] Koonce, *Johann Sebastian Bach—The Solo Lute Works*, 100.

[144] https://sachsen.digital/werkansicht/dlf/198644/1/0/

V.4 Ornamentation

The ornamentation in Bach's Vorlage consists of 19 grace notes and a single trill. In the Arrangement there are three different kinds of ornament throughout, summarised below:

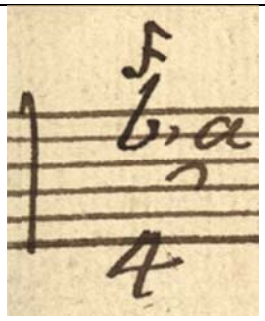
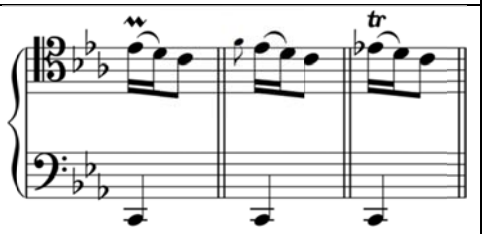
Comma	
Manuscript	
Excerpt	i) Prelude, m. 5
Definition	Mordent; downward appoggiatura grace note; or trill.
Modern notation	

Table 41 Comma ornament in Weyrauch's Arrangement.

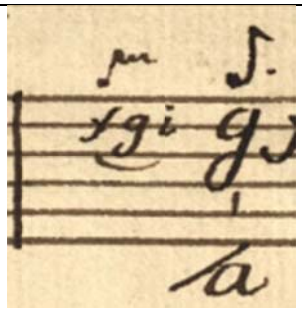
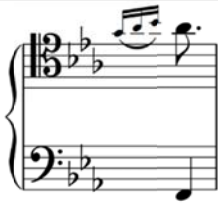
Grace note	
Manuscript	
Excerpt	Gigue, m. 3
Definition	Grace note
Modern notation	

Table 42 Grace note ornament in Weyrauch's Arrangement.

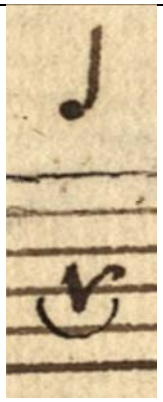
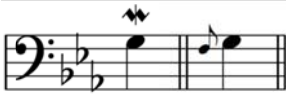
Bracket	
Manuscript	
Excerpt	Gigue, m. 16
Definition	Inverted mordent or upward appoggiatura grace note.
Modern notation	

Table 43 Bracket ornament in Weyrauch's Arrangement.

Table 44 summarises the ornamentation totals in both versions of the suite:

Ornamentation totals—Suite in C minor BWV 997							
	Vorlage (Source A)			Arrangement (Source D)			
Movement	**Grace note**	**Trills**	**TOTAL**	**Comma**	**Grace note**	**Bracket**	**TOTAL**
Prelude	0	0	**0**	16	0	0	**16**
Sarabande	0	0	**0**	2	1	0	**3**
Gigue	19	1	**20**	11	13	2	**26**
TOTAL	**19**	**1**	**20**	**29**	**14**	**2**	**45**

Table 44 Ornamentation in the Vorlage and Arrangement.

Table 45 shows how the ornamentation increased from Bach's Vorlage to Weyrauch's arrangement:

Total ornamentation				
Movement	**Vorlage**	**Arrangement**	**+/−**	**Percentage increase**
Prelude	0	16	+16	n/a
Sarabande	0	3	+3	n/a
Gigue	20	26	+6	+30%
TOTAL	**20**	**45**	**+25**	**+125%**

Table 45 Vorlage → Arrangement total ornamentation.

Of the 20 ornaments in Bach's Vorlage, seven were converted. Downward-appoggiatura grace notes and trills were converted to comma ornaments; and upward-appoggiaturas were converted to bracket ornaments, as shown in Figure 107:

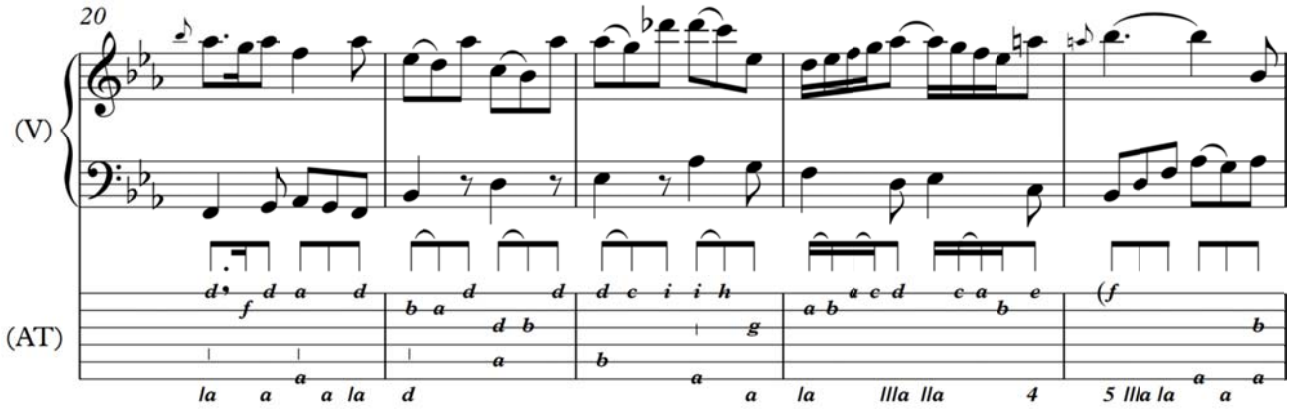


Figure 107 Gigue, mm. 20–24—Seven of the ornaments in the Vorlage were converted in the Arrangement.

Twelve grace notes were also copied over to the Arrangement verbatim:

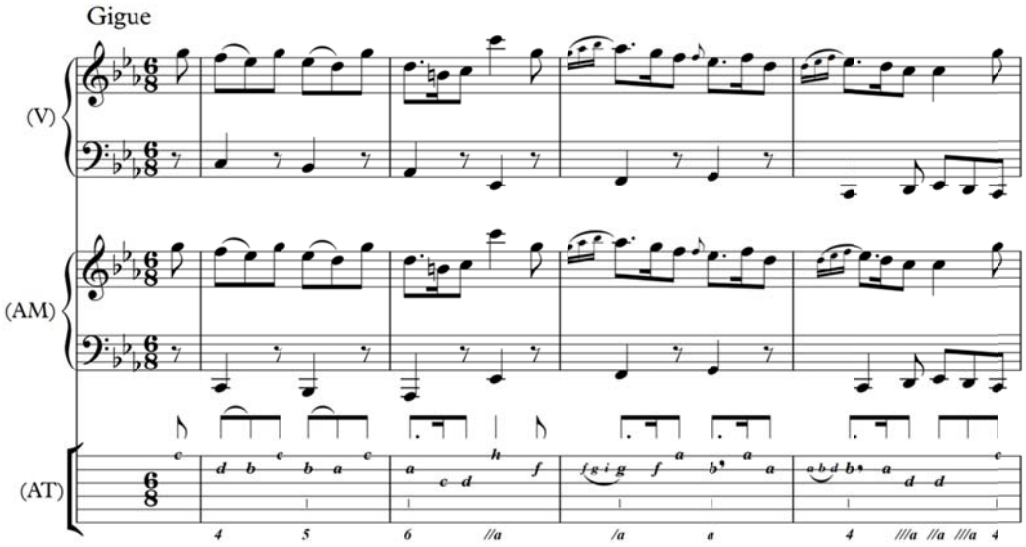


Figure 108 Gigue, mm 1–4—Weyrauch copied over 12 grace notes in total from Bach's Vorlage.

Only one ornament was removed from the Vorlage, as shown below:

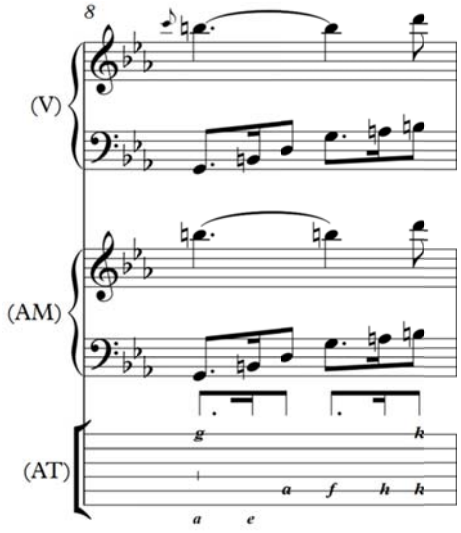


Figure 109 Gigue, m. 8

V.4.1 Analysis

There are two kinds of ornament in the Vorlage (grace notes and trills); and three in the Arrangement (comma, bracket, and grace note). The Vorlage only contains ornamentation in the Gigue; the Arrangement contains ornamentation in all three movements. Weyrauch increased the ornamentation by +125%, adding +26 ornaments in total to the Arrangement—16 to the Prelude; three to the Sarabande; and seven to the Gigue. Of the 20 ornaments in Bach's Vorlage, Weyrauch copied 12 grace notes over to the Arrangement verbatim; converted seven ornaments; and removed one.

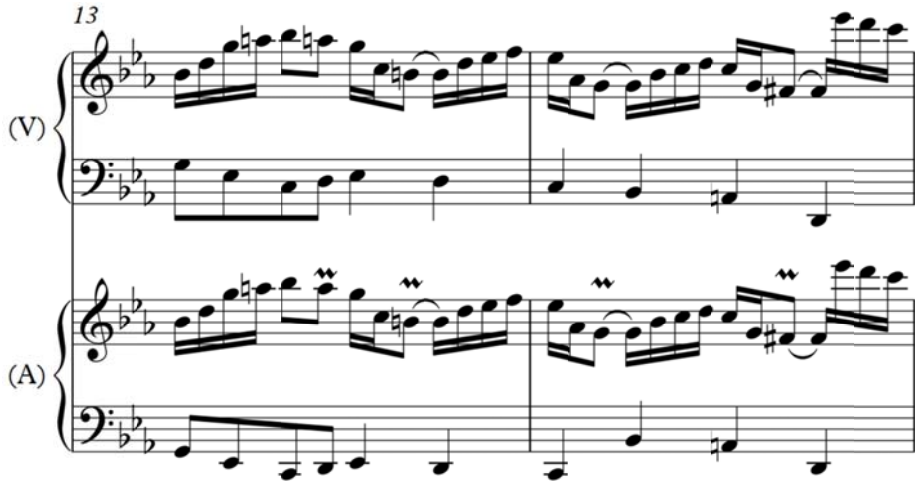


Figure 110 Prelude, mm. 13–14—Weyrauch added a total of +26 new ornaments to the Arrangement.

V.5 Articulation markings

In addition to the extra ornamentation, Weyrauch's intabulation is also replete with articulation markings. There are three different kinds throughout, summarised in Tables 46–48:

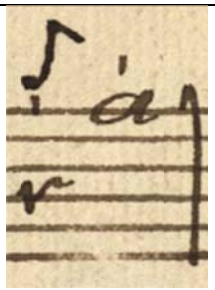
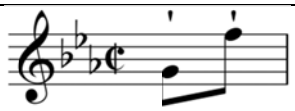
Staccato	
Manuscript	
Excerpt	Prelude m. 4
Modern notation	

Table 46 Staccato marking in Weyrauch's Arrangement.

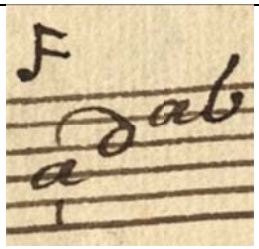
Thumb marking	
Manuscript	
Excerpt	Prelude m. 6

Table 47 Thumb marking in Weyrauch's Arrangement.

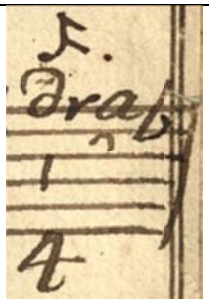
Ensemble marking	
Manuscript	
Excerpt	Prelude m. 5

Table 48 Ensemble marking in Weyrauch's Arrangement.

Table 49 shows the articulation marking totals in the Arrangement:

Arrangement articulation markings				
Movement	**Ensemble marking**	**Staccato**	**Thumb marking**	**TOTAL**
Prelude	79	38	4	**121**
Sarabande	26	0	0	**26**
Gigue	39	0	0	**39**
TOTAL	**144**	**38**	**4**	**186**

Table 49 Articulation markings in the Arrangement.

The inconsistency with which Weyrauch applied articulation markings is shown in Table 49. The thumb marking is only used four times in the Prelude, and not at all in either of the other two movements; and the staccato marking is not used in any movement aside from the Prelude. However, the ensemble marking is found throughout all three movements.

V.6 Total notes

Table 50 shows the note count increase from the Vorlage to the Arrangement:

Total notes				
Movement	**(V) total notes**	**(A) total notes**	**+/ −**	**Percentage increase**
Prelude	987	990	+3	+0.3%
Sarabande	490	493	+3	+0.6%
Gigue	455	471	+16	+3.5%
TOTAL	**1,932**	**1,954**	**+22**	**+1.1%**

Table 50 Total notes in the Vorlage / Arrangement.

As shown in Table 50, most of the extra notes in Weyrauch's intabulation are in the Gigue:

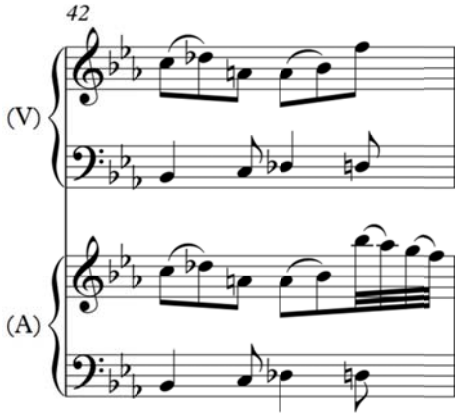


Figure 111 Gigue, m. 42. There are a total of +22 extra notes in the Arrangement.

V.7 Slurring

Table 51 shows the slurring totals for the Vorlage and the Arrangement:

Slurring totals								
Movement	**Total slurs**		**Mean slur length**		**Median slur length**		**Maximum slur length**	
	(V)	(A)	(V)	(A)	(V)	(A)	(V)	(A)
Prelude	9	142	3	2	3	2	3	3
Sarabande	20	57	2.3	2	2	2	3	2
Gigue	44	77	2.2	2.1	2	2	4	4
TOTAL	**73**	**276**	**2.2**	**2**	**2**	**2**	**4**	**4**

Table 51 Vorlage / Arrangement slurring totals.

Table 52 shows how the slur length changed from the Vorlage to the Arrangement:

Vorlage → Arrangement slur length			
Movement	**Mean slur length**	**Median slur length**	**Max slur length**
Prelude	−1	−1	+0
Sarabande	−0.3	+0	−1
Gigue	−0.1	+0	+0
TOTAL	**−0.2**	**+0**	**+0**

Table 52 Vorlage → Arrangement slur length.

Table 53 shows how the slur count greatly increased from the Vorlage to the Arrangement:

Total slurs				
Movement	**Total slurs (V)**	**Total slurs (A)**	**+ / −**	**Percentage increase**
Prelude	9	142	+133	+1,478%
Sarabande	20	57	+37	+185%
Gigue	44	77	+33	+75%
TOTAL	**73**	**276**	**+203**	**+278%**

Table 53 Vorlage → Arrangement total slurs.

As shown in Table 53, there are +203 more slurs in the Arrangement overall—an increase of +278%.

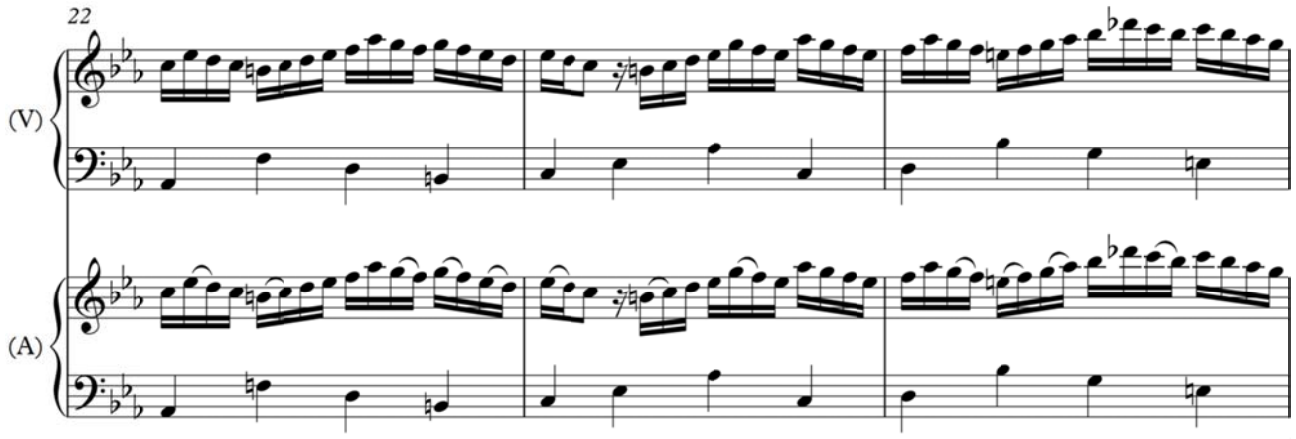


Figure 112 Prelude, mm. 22–24. A total of +203 slurs were added to Weyrauch's Arrangement.

As in the anonymous intabulation of Bach's Suite in G minor BWV 995, the slurs in Weyrauch's intabulation are technical, and correspond to the strings of the lute:[145]

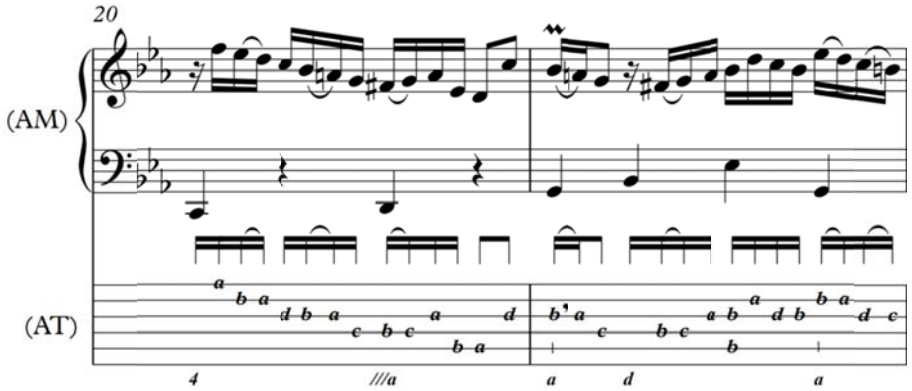


Figure 113 Prelude, mm. 20–21. The slurs in Weyrauch's intabulation correspond to the strings of the lute.

V.8 Other discrepancies

Weyrauch added 16 dynamic markings to the Prelude, but none to either of the other two movements:

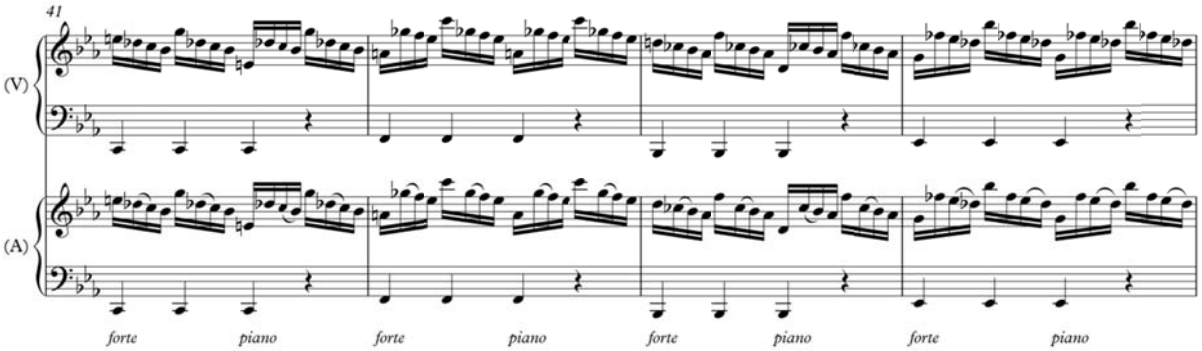


Figure 114 Prelude, mm. 41–44—dynamic markings in Weyrauch's arrangement.

[145] Also see: IV.7 Slurring, pg. 77.

Weyrauch changed some of Bach's melodies, as exemplified in Figure 115:

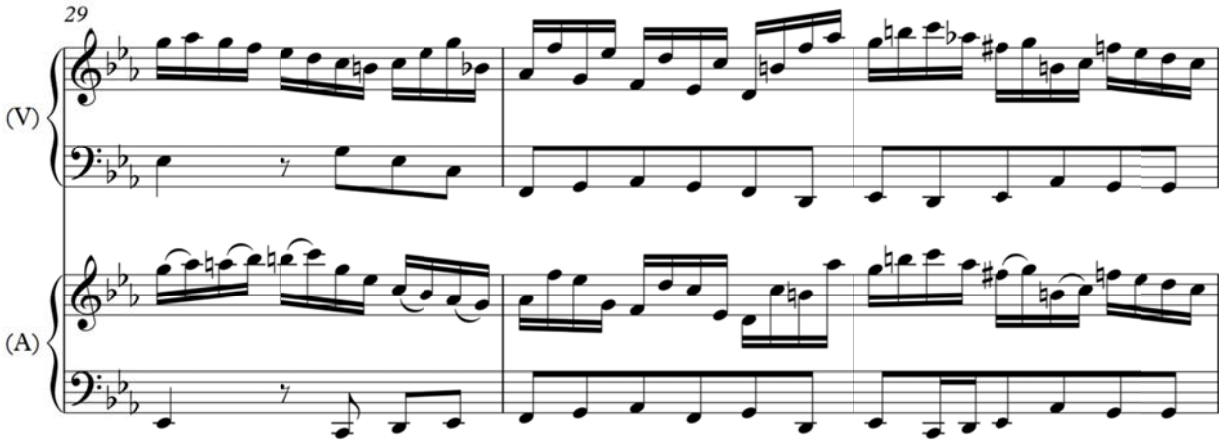


Figure 115 Sarabande, mm. 29–31—melodic discrepancies.

Weyrauch also implemented more subtle melodic changes, shifting the melody by as little as a semitone:

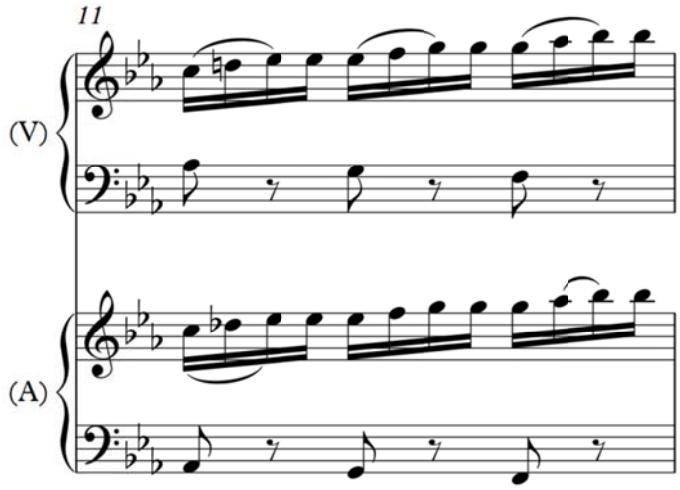


Figure 116 Sarabande, m. 11—Weyrauch changed the written D_5 in (V) to a written $D\flat_4$ in (A).[146]

[146] Also see: Prelude, m. 21; Sarabande m. 20.

Whilst some of these minor melodic changes may sound somewhat striking to the ear, the idea that they are erroneous is unlikely, given the characters of the French lute tablature alphabet are so visually distinct from one another.

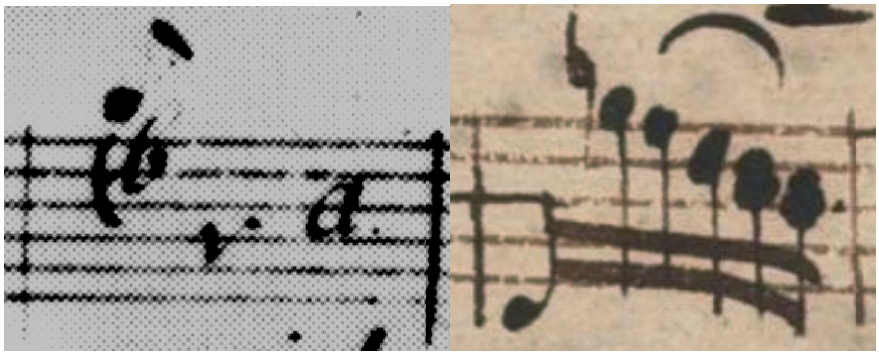


Figure 117 The characters of the FLT alphabet ('b', 'c', and 'a' shown here) are easily distinguishable from one another, as opposed to modern notation, in which hurriedly-drawn notes can be ambiguous, often leading to scribe errors.

V.9 Movement-by-movement analysis

V.9.1 Prelude

The Vorlage version of the Prelude contains no ornamentation of any sort; Weyrauch's Arrangement contains 16 comma ornaments, and 121 articulation markings. In terms of slurring, the Prelude is also discrepant, with nine slurs originally in the Vorlage compared to 142 in Weyrauch's Arrangement—an increase of +133.

The most significant differences in the Prelude occur throughout bars 53–54:

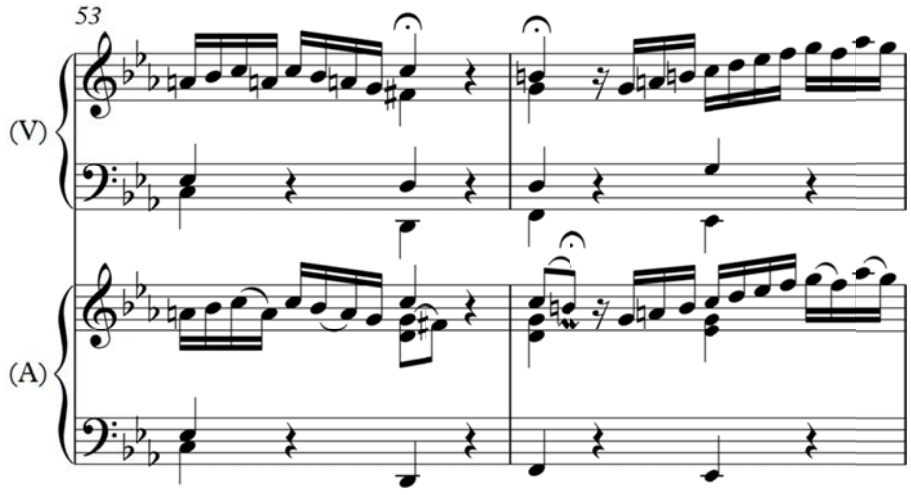


Figure 118 Prelude, mm. 53–54

V.9.2 Sarabande

The Sarabande contains minimal ornamentation in both versions, with no ornaments in the Vorlage and only three in the Arrangement.

In addition to the miscellaneous melodic changes in the Sarabande exemplified above in Figures 115–116, Weyrauch arpeggiated certain chords, exemplified below in Figure 119:

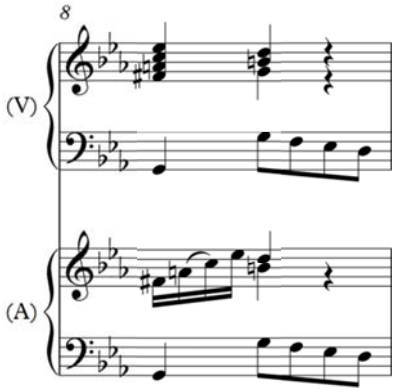


Figure 119 Sarabande, m. 8—chord arpeggiation in Weyrauch's arrangement.

Weyrauch also added bass notes to the Arrangement, exemplified below:

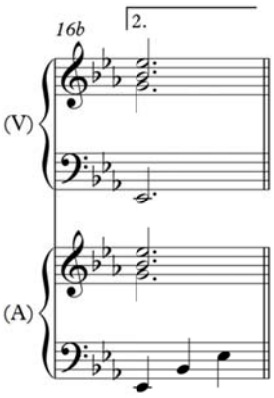


Figure 120 Sarabande m. 16b—Weyrauch added notes to the end of the first half of the Sarabande.

V.9.3 Gigue

In addition to the 12 copied and seven converted ornaments, Weyrauch added seven new ornaments to the intabulation of the Gigue, comprising of five commas, one bracket, and one grace note.

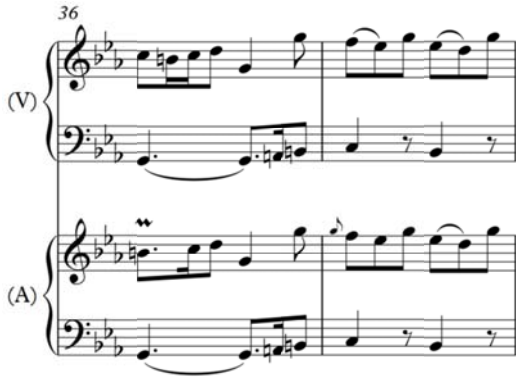


Figure 121 Gigue, mm. 36–37. Weyrauch added seven new ornaments in total to his arrangement of the Gigue.

Weyrauch also implemented rhythmic changes in the intabulation of the Gigue, simplifying Bach's dotted notes into quavers, as shown in Figure 122:

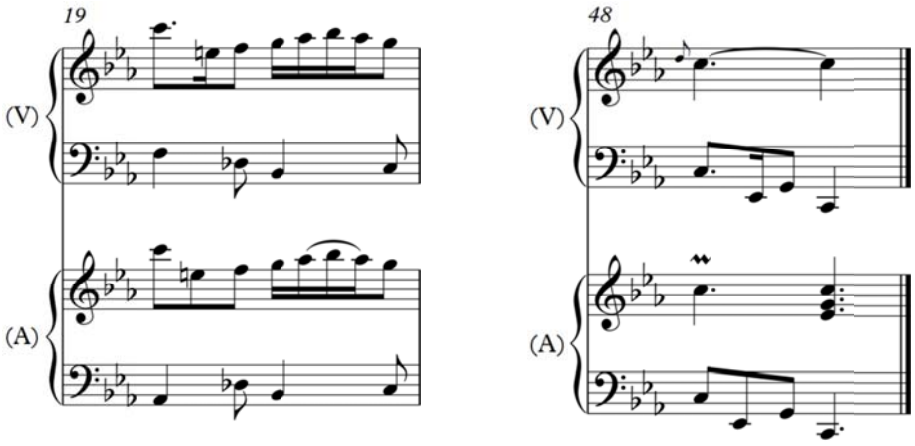


Figure 122 Gigue, m. 19; m. 48—rhythmic changes.

V.10 Summary

Weyrauch's intabulation of the three movements from Bach's Suite in C minor BWV 997 was completed after the period of time in which Weyrauch studied with Bach. The words 'fürs Clavier' on the title page of the Vorlage suggest that it may have originally been played on the harpsichord; however Weyrauch's intabulation indicates that it was also played by lutenists.

The Vorlage contains 1,932 notes; the Arrangement 1,954 (an increase of +22), with the most notes added to the Gigue. There are 20 ornaments in the Vorlage and 45 in the Arrangement—a 125% increase in ornamentation from version to version. Of Bach's 20 original ornaments, 19 were copied to the Arrangement in either a converted or verbatim form, thereby indicating that 26 of the 45 ornaments in the Arrangement represent creative additions by Weyrauch. Weyrauch also added +186 articulation markings to the Arrangement, as well as a total of +203 slurs.

The extra notes, articulation markings, slurs, and ornaments, in combination with the melodic and rhythmical changes lend the Arrangement a 'subjective' nature—it is evident that Weyrauch's intabulation represents his own liberal interpretation, rather than being a verbatim copy of Bach's Vorlage.

The score comparing both versions is included in Volume II—Scores.[147]

[147] pp. 243–267.

CHAPTER VI

Fugue in G minor BWV 1001/2 for violin and Fugue in G minor BWV 1000 for lute: a comparison

CHAPTER VI

Fugue in G minor BWV 1001/2 for violin and Fugue in G minor BWV 1000 for lute: a comparison

> [J.S. Bach] *often played* [the Violin Sonatas and Partitas] *on the clavichord himself, adding as much harmony as he deemed necessary. Here, too, he acknowledged the need for a resonant harmony of the sort that he could not wholly attain in the original composition.*[148]

VI.1 Preamble

Of the many fugues Bach wrote, only three are for solo violin. The Fugue from Bach's Sonata no. 1 in G minor BWV 1001[149] was later arranged for lute in a version by J.C. Weyrauch,[150] which comprises the third and final intabulated arrangement studied in this thesis. The autograph of Bach's original version for violin (the Vorlage) dates from 1720, and Weyrauch's intabulation (the Arrangement) is thought to have been prepared after Bach's death, between 1760–1789.

Weyrauch's liberal and elaborate lute intabulation is a full two bars longer than Bach's original version. For the sake of clarity, bar numbers throughout this chapter are given for both the Vorlage and the Arrangement versions, with the non-bracketed number referring to the Vorlage and the bracketed number to the Arrangement.

Figure 123 shows an excerpt of the score of both versions, the full version of which is as included in Volume II—Scores.[151]

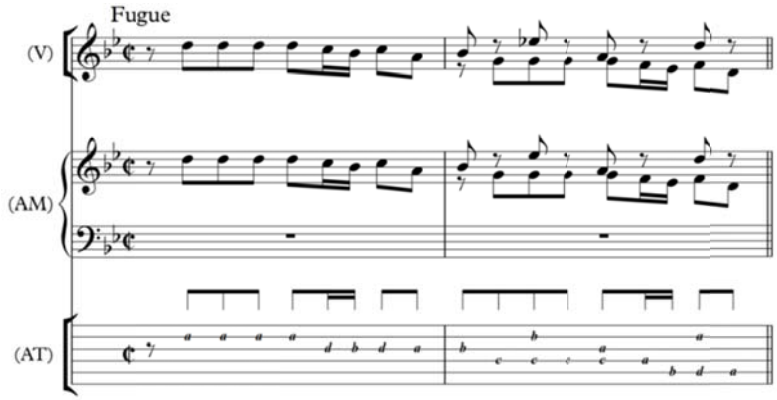


Figure 123 Excerpt of the score juxtaposing the Fugue from Bach's Sonata no. 1 in G minor BWV 1001 (the Vorlage) with Weyrauch's Fugue in G minor BWV 1000 (the Arrangement).

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[148] Wollny, *J.S. Bach—Drei Sonaten und drei Partiten für Violine solo*, IX.
[149] Johann Sebastian Bach: Sonata in G minor BWV 1001
[150] Johann Sebastian Bach: Fugue BWV 1000
[151] See: Volume II—Scores, pp. 269–289.

VI.2 Vorlage—Fugue in G minor BWV 1001/2

The Sonata no. 1 in G minor BWV 1001 (from which the Fugue is taken) is part of the Six Sonatas and Partitas for Solo Violin BWV 1001–1006,[152] which were finished in 1720 and represent 'an uncontested point of culmination in Western music for the violin'.[153] Currently located in Berlin, the manuscript for these works is available on Bach Digital,[154] and IMSLP;[155] facsimiles are also included as a part of many modern-day editions for violin.

This Fugue is also included as the second movement of an organ work catalogued as BWV 539; however, its authenticity has been questioned. Questions of authorship aside, it is interesting that this particular fugue has drawn attention as a standalone movement, despite it originally being written as part of a set of four individual movements (Bach's Sonata no. 1 in G minor BWV 1001).

VI.3 Arrangement—Fugue in G minor BWV 1000

Catalogued as 'BWV 1000', Weyrauch's intabulation of the Fugue from Bach's Sonata no. 1 in G minor BWV 1001 dates from 1760 to 1789—at least 10 years after Bach's death. Despite itself being an arrangement, Weyrauch's intabulation is also the Vorlage for two further sources in modern notation, known as BWV 1000 Sources B & C.

The manuscript of Weyrauch's intabulation is bound together with the anonymous intabulation of Bach's Suite in G minor BWV 995,[156] and is currently housed in the Musikbibliothek der Stadtsbibliothek Leipzig,[157] catalogued as 'D-LEm III.11.4, Faszikel 1'. The facsimile is included as a part of Koonce's edition of the Lute Suites,[158] and is also available online.[159]

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[152] See also: III.2 Partita no. 3 in E major BWV 1006, pg. 41.

[153] Wollny, *J.S. Bach—Drei Sonaten und drei Partiten für Violine solo,* VIII.

[154] Bach Digital—BWV 1001–1006, from http://www.bach-digital.de/receive/BachDigitalSource_source_00001955

[155] 6 Sonatas and Partitas BWV 1001–1006 (Bach) – IMSLP from http://imslp.org/wiki/6_Violin_Sonatas_and_Partitas,_BWV_1001-1006_(Bach,_Johann_Sebastian)

[156] See: Chapter VI, pg. 110.

[157] Translation: 'Music library of the Leipzig City Library'

[158] Koonce, *Johann Sebastian Bach—The Solo Lute Works*, 120.

[159] https://sachsen.digital/werkansicht/dlf/198646/1/

Weyrauch's lute arrangement is set an octave beneath Bach's Vorlage. However, in typesetting and modernising Weyrauch's intabulation, I transposed notes in the upper staff an octave upwards, so as to facilitate comparison with the violin version. The notes in the upper treble clef staff thus sound an octave beneath the written pitch:

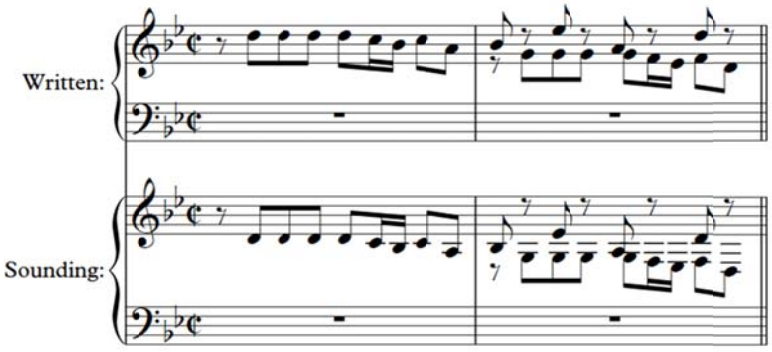


Figure 124 Written / sounding pitch in my modernisation of Weyrauch's intabulation.

VI.4 Ornamentation and articulation markings

The Vorlage only contains one ornament throughout—a single trill in the last bar, which was converted to a comma ornament in the Arrangement:

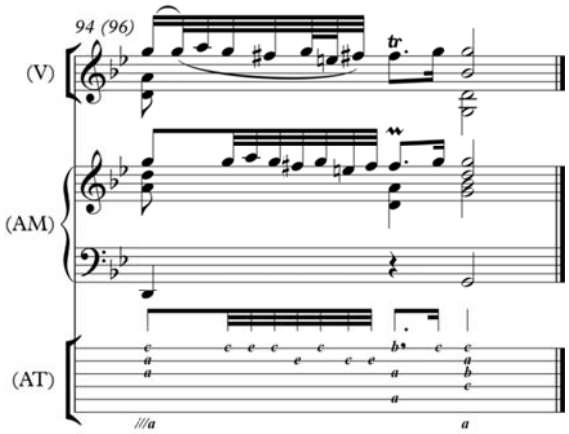


Figure 125 Ornament conversion in Weyrauch's intabulation.

The ornamentation in the lute intabulation is summarised below in Tables 54 and 55:

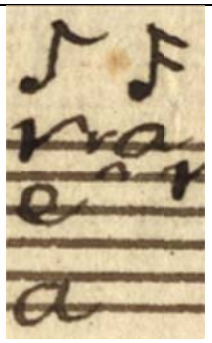
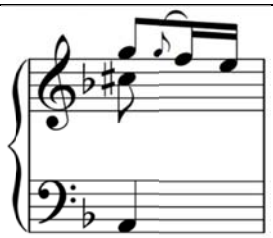
Grace note	
Manuscript	
Excerpt	Fugue, m. 22 (24)
Definition	Grace note
Modern notation	

Table 54 Grace note ornament in Weyrauch's Arrangement.

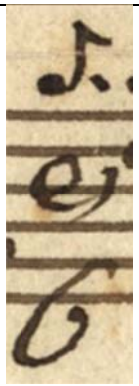
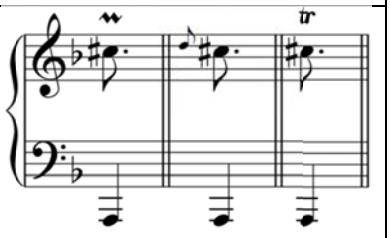
Comma	
Manuscript	
Excerpt	Fugue, m. 24 (m. 26)
Definition	Mordent; downward appoggiatura; or trill.
Modern notation	

Table 55 Comma ornament in Weyrauch's Arrangement.

In total, Weyrauch's Arrangement contains nine ornaments throughout, comprising of five grace notes and four comma ornaments.

The Arrangement contains only one type of articulation marking—the ensemble marking. This marking occurs 67 times throughout the Arrangement.

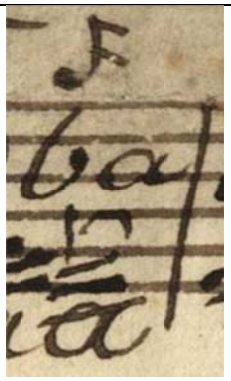
Ensemble marking	
Manuscript	
Excerpt	Fugue, m. 3

Table 56 Ensemble marking in Weyrauch's Arrangement.

VI.5 Total notes

Weyrauch's cross-instrumental adaptation of Bach's violin music to the lute involved the addition of extra notes, shown below in Table 57:

Note count				
	(V) total notes	(A) total notes	+/ −	Percentage increase
TOTAL	**1,628**	**1,696**	**+68**	**+4.2%**

Table 57 Total notes in the Vorlage / Arrangement.

As Table 57 shows, Weyrauch added +68 notes to the intabulation. Many of these extra notes are found in the bass lines which run throughout the Arrangement—a style of writing which is idiomatic on the lute, but technically infeasible on the violin.

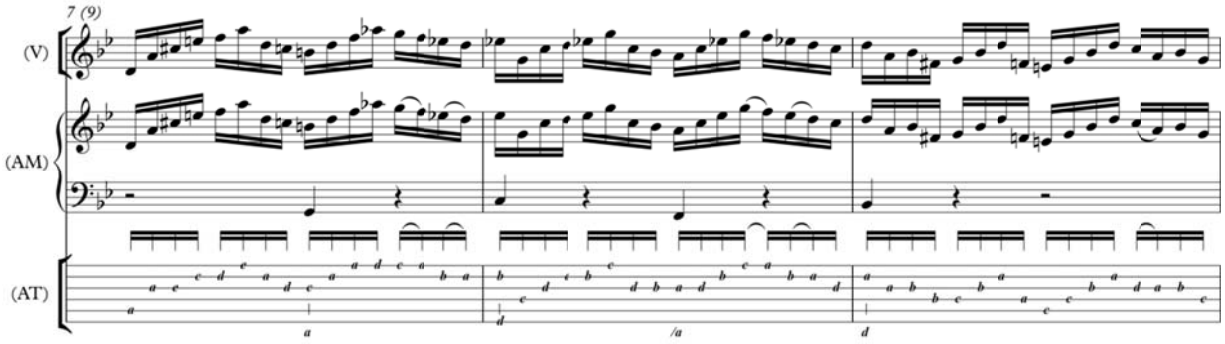


Figure 126 The spelling out of an implied bass line in Weyrauch's Arrangement.

VI.6 Slurring

Table 58 shows how the slurring changed from the Vorlage to the Arrangement:

Slurring totals				
	Total slurs	**Mean slur length**	**Median slur length**	**Maximum slur length**
Vorlage	86	2.6	2	23
Arrangement	78	2	2	2
+ / −	**−8**	**−0.6**	**+0**	**−21**

Table 58 Vorlage / Arrangement slurring totals.

As Table 58 shows, Weyrauch decreased the number of slurs from the Vorlage to the Arrangement by −8; and the mean slur length was shortened by −0.6. The 23-note slur in the Vorlage is in the final bar of the Fugue.

Similar to Weyrauch's intabulation of the Suite in C minor BWV 997,[160] the slurring throughout corresponds to when the notes of the slur are on the same string, as shown in Figure 127:

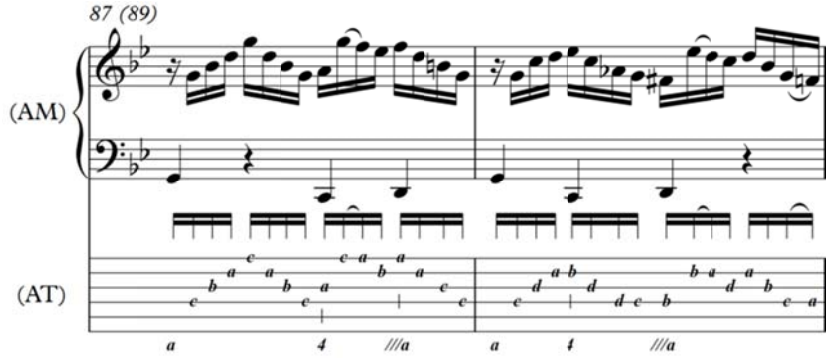


Figure 127 Slurring in Weyrauch's arrangement.

VI.7 Other discrepancies

Despite the overall increase of +68 extra notes in the intabulation, Weyrauch also removed notes, as exemplified below:

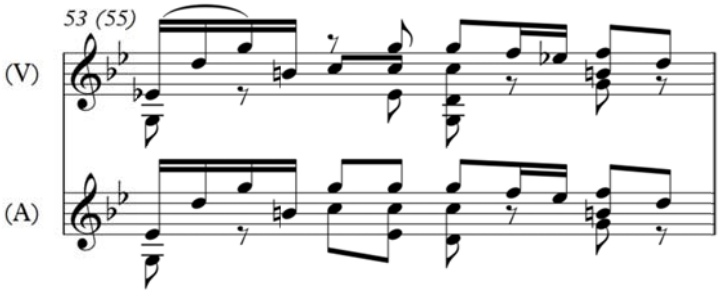


Figure 128 In the third crotchet beat of measure 53 (55), Weyrauch removed the quaver G_3 in (V) from (A).

[160] See: Figure 113, pg. 103.

The tessitura is also widened in the intabulation, which brings some of Bach's bass notes an octave downwards:

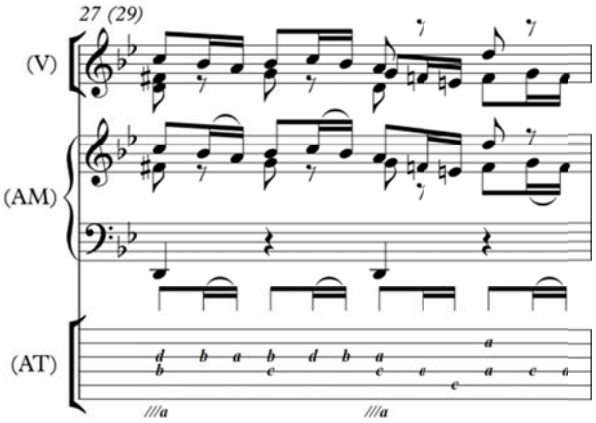


Figure 129 Fugue, m. 27 (29)—Weyrauch transposed the D_4 in (V) an octave downwards.

Weyrauch also added a fermata to the G^7 chord in measure 54 of the Arrangement (measure 52 in the Vorlage), as well as altering the rhythm of the fugal subject:

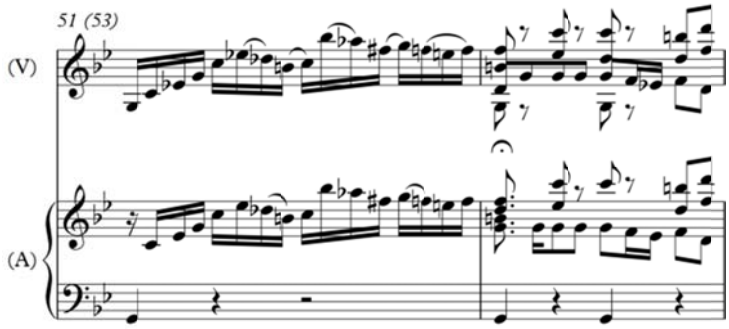


Figure 130 Fermata added to Weyrauch's Arrangement.

In addition, Weyrauch changed some of Bach's harmonies:

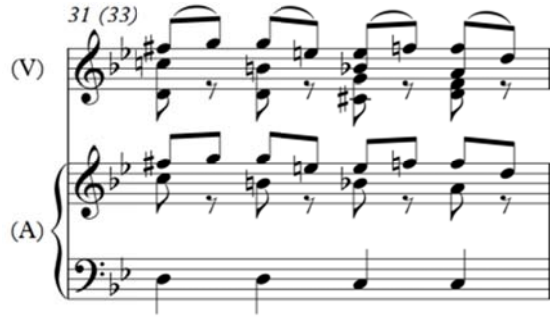


Figure 131 The quaver $C♯_4$ in (V) was changed to a $C♮_3$ in the Arrangement, shifting the harmony from C♯ dimished to $C♮_7$.

Melodies were also changed by Weyrauch:

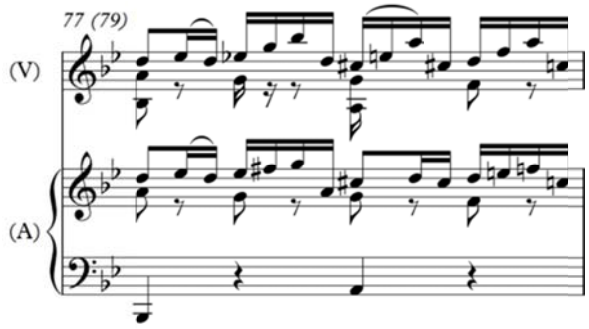


Figure 132 Weyrauch's melodic changes.

The re-working of the music from violin to lute enabled Weyrauch to realise the implied polyphony in the Vorlage, as exemplified in Figure 133, where the fugal entry is fully written out:

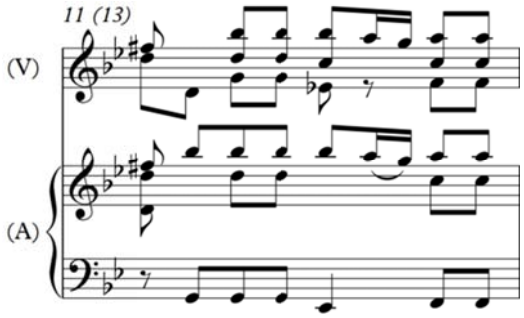


Figure 133 The extra quaver B♭5 in (A) spells out the main theme of the fugue. Also see mm. 53 (55); 74 (76); and measures 6 & 7 in (A).

These changes notwithstanding, from measure 14 (16) until measure 21 (23), Weyrauch's arrangement follows the Vorlage faithfully:

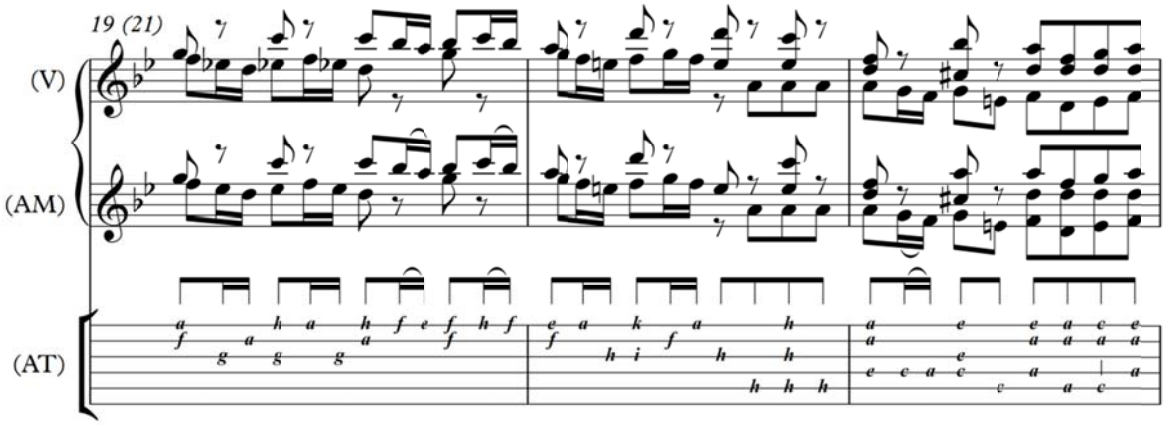


Figure 134 Weyrauch's arrangement mirroring the Vorlage closely, mm. 19 (21) – 21 (23).

VI.8 Summary

Weyrauch expanded upon Bach's Vorlage liberally and generously, adding +68 extra notes, nine ornaments, 67 ensemble markings, and four extra bars. Weyrauch also decreased the amount of slurring from the Vorlage to the Arrangement, and shortened the slurs on average. Weyrauch also removed notes, changed melodies and harmonies, and added an extra fermata.

Weyrauch's arrangement is cross-instrumental, taking Bach's violin music and re-imagining it for the Lute. Many of the changes made (added bass-notes etc) are likely the result of Weyrauch fashioning the music to fit the idiom of the lute.

The full score comparing both versions is included in Volume II—Scores, pages 269–289.

CHAPTER VII

RESULTS

CHAPTER VII

RESULTS

There are few instruments for which Bach has not composed something. In his time, it was usual to play in the church, during the communion, a concerto or solo upon some instrument. He often wrote such pieces himself and always contrived them so that his performers could, by their own means, improve upon their instruments.[161]

VII.1 Preamble

This chapter summarises the research presented throughout Chapters I–VI, and applies the conclusions drawn to my interpretation of Bach's Six Cello Suites BWV 1007–1012.

VII.2 Summary of Chapters I–VI

The five 18th-century arrangements are discussed in a variety of different sources, notably in the *Neue Bach Ausgabe Kritische Bericht* (1982) and David Ledbetter's 'Unaccompanied Bach: Performing the Solo Works' (2009), both of which list the main differences between the arrangements and their Vorlagen. Robert Grossman's 'The Lute Suite in G Minor BWV 995 by Johann Sebastian Bach: A comparison of the autograph manuscript and the lute intabulation in Leipzig' (1988) focuses upon the anonymous lute arrangement of Bach's Suite in G minor BWV 995 (Source A), and analyses how it differs from Bach's original version.

The 18th-century treatises noted in the literature review were all consistent in emphasising the ubiquitousness of ornamentation. C.P.E. Bach considered ornaments 'indispensable';[162] Quantz wrote that '… melodies must be enriched and heightened by the addition of graces',[163] and that 'without appoggiaturas a melody would often sound very meagre and plain';[164] and Geminiani disparaged the overuse of ornamentation, thereby inferring that ornamentation comprised a central part of performance practice in the mid-18th century. The idea that Bach's works for lute can influence ornamentation in the Cello Suites has also been covered by Markevitch and Wiesel, who produced editions which take notes and ornaments from Bach's Lute Suite in G minor BWV 995 and apply them to the Cello Suite no. 5 in C minor BWV 1011.

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[161] Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, 15.
[162] C.P.E. Bach, *Essay on the true art of playing keyboard instruments*, 25.
[163] Quantz, *On Playing the Flute,* 127.
[164] Ibid., 91

Chapters II–VI analysed the ornamentation, the addition / removal of notes, slurring, and other miscellaneous discrepancies in the two primary arrangements and the three secondary arrangements. Table 59 presents a summary of the key statistics in Bach's two primary arrangements:

Primary arrangements						
	BWV 1011 / BWV 995			**BWV 1006 / BWV 1006A**		
	Vorlage	Arrangement	**+/−**	Vorlage	Arrangement	**+/−**
Total ornaments	20	53	**+33**	17	72	**+55**
Total notes	2,951	3,576	**+625**	3,783	4,315	**+532**
Total slurs	352	82	**−270**	326	96	**−233**

Table 59 Totals—Bach's two primary arrangements.

Table 60 shows how in both of the arrangements the ornamentation and note count increased, and the slurring decreased:

Primary arrangements		
	BWV 1011 → BWV 995	**BWV 1006 → BWV 1006A**
Ornamentation increase	+165%	+324%
Total note increase	+21%	+14%
Slurring decrease	−77%	−71%

Table 60 Summary—Bach's two primary arrangements.

As shown in Table 60, both of Bach's arrangements were made in different ways. Bach's later arrangement (Suite in E major BWV 1006A) has a higher relative increase in ornamentation (+324%) than his earlier (Suite in G minor BWV 995) arrangement (+165%); however his BWV 995 arrangement saw a higher relative increase in the number of notes.

In addition to the ornamentation, note count, and slurring discrepancies, throughout both of the primary arrangements Bach added dynamic markings, changed melodies, harmonies and rhythms, converted ornaments, and transposed notes into higher or lower octaves in which notes were in, as covered in Chapters II–III.

Chapters IV–VI analysed the three secondary arrangements, as summarised below in Tables 61–62:

Secondary arrangements				
Arrangement	**Total ornaments**		**Total notes**	
	+/−	%	+/−	%
BWV 995 (Source A) / (Source B)	+101	+191%	+4	+0.1%
BWV 997 (Source A) / (Source D)	+25	+125%	+22	+1.1%
BWV 1001 / BWV 1000	+8	+800%[165]	+68	+4.2%

Table 61 Ornamentation and note count in the three secondary arrangements.

Table 62 shows how the slurring changed across the three intabulations:

Secondary arrangements slurring				
Arrangement	Total slurs	Mean slur length	Median slur length	Max slur length
BWV 995 (Source A) / (Source B)	+299	−1.2	−1	−8
BWV 997 (Source A) / (Source D)	+203	−0.2	+0	+0
BWV 1001 / BWV 1000	−8	−0.6	+0	−21

Table 62 Slurring in the secondary arrangements.

As Table 61 shows, the secondary arrangements contain more ornamentation than their Vorlage counterparts (ranging from a +125% to a 191% increase); and have a relatively similar note count to their Vorlagen. Table 62 shows that the BWV 995 and BWV 997 intabulations contain a significant increase in slurring, but that the slurring decreased slightly in the BWV 1000 arrangement. The mean slur length is lower in all of the arrangements.

[165] This statistic is an outlier as there is only one ornament in the Vorlage. See: VI.4 Ornamentation and articulation markings, pg. 112.

The intabulations also share miscellaneous consistencies. The slurring in all three of the intabulations corresponds to the strings of the lute, as shown below in Figure 135:

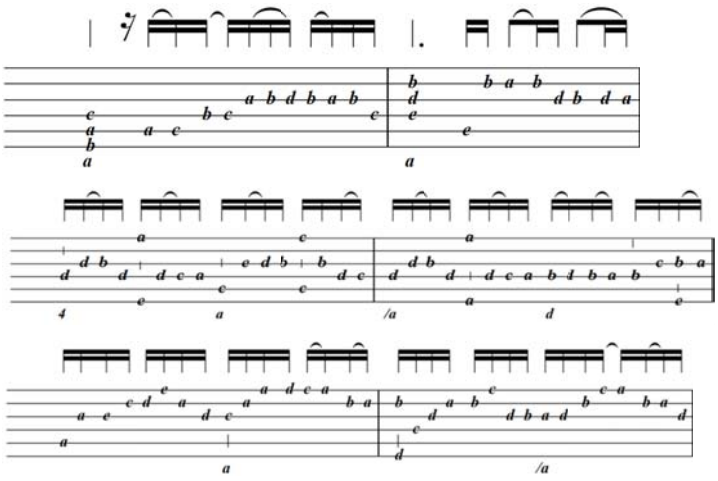

Figure 135 The slurring in the intabulations of the Suite in G minor BWV 995 (top); the Suite in C minor BWV 997 (middle); and the Fugue BWV 1000 (bottom) all corresponds to the strings of the lute.

Despite being intabulated by different lutenists, the arrangements of the Suite in G minor BWV 995 and the Suite in C minor BWV 997 also both include arpeggiated figures:

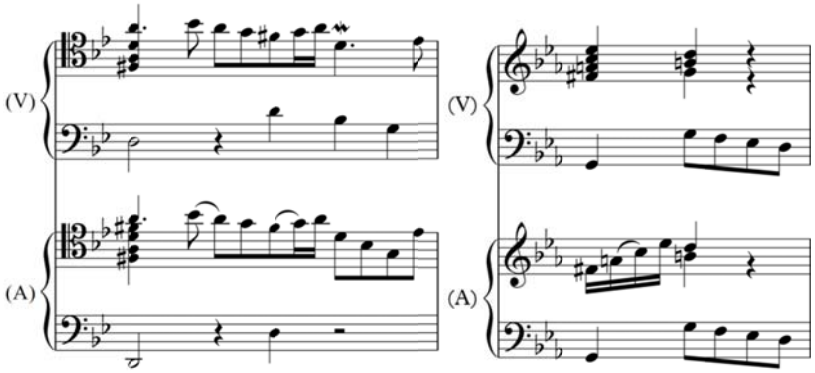

Figure 136 The intabulations of the Suite in G minor BWV 995 (left) and the Suite in C minor BWV 997 (right) both contain examples of arpeggiation.

Finally, the three intabulations all contain more articulation markings than ornamentation, as shown below in Table 63:

Secondary arrangement ornamentation / articulation markings		
Intabulation	**Ornamentation markings**	**Articulation markings**
Suite in G minor BWV 995 (Source B)	154	201
Suite in C minor BWV 995 (Source D)	45	186
Fugue BWV 1000	9	67

Table 63 Ornamentation / articulation markings in the secondary source arrangements.

VII.3 Conclusions

The treatises I studied in the literature review all indicate the widespread prevalence of ornamentation in the 18th century, which is consistent with the highly elaborate and ornate 18th-century lute intabulations, all of which contain much ornamentation throughout.

The primary and secondary arrangements reflect different transcription processes. More notes were added to Bach's primary cross-instrumental arrangements than the secondary arrangements, but more ornamentation was added to the secondary intabulations.

Both the primary and secondary arrangements saw significant increases in ornamentation, ranging from a +125% increase in Weyrauch's intabulation of the Suite in C minor BWV 997 to a +324% increase in Bach's Suite in E major BWV 1006 arrangement.[166] The anonymous intabulation of Bach's Suite BWV 995 has the largest absolute increase in ornamentation (+106). That this is also a uni-instrumental arrangement lends this statistic a particular significance, as the added ornamentation is not the result of any issue of instrumentation.

The primary arrangements also have less slurring than their Vorlagen, whereas the secondary arrangements have more. The slurs in the intabulations are much shorter in length, and correspond to the strings of the lute.

[166] I have intentionally omitted Weyrauch's BWV 1000 arrangement, as the +800% increase constitutes a statistical outlier. There is only one single ornament in the Vorlage—too small a pool of data to draw a meaningful conclusion from.

I summarised the following conclusions from the research undertaken throughout Chapters II–VI:

- All of the five 18th-century arrangements contain an increase in the overall number of notes.
- All five arrangements are more heavily ornamented than their Vorlagen.
- The largest increase in ornamentation (+106) is across a uni-instrumental arrangement (the intabulation of Bach's Lute Suite in G minor BWV 995).
- The slurring in the intabulations is essentially unrelated to Bach's original indications, and is based upon lute technique.
- The slurs in the intabulated arrangements are shorter in length.
- Both the primary and secondary arrangements are discrepant from their Vorlagen in miscellaneous ways—melodic material, rhythm, dynamics, etc.

VII.4 Application of results

These conclusions represent a summary of the conclusions I drew from the arrangement sources I studied throughout this thesis. The next step was to undertake the process of applying these findings to my interpretation of the Bach Cello Suites, so as to answer the question of how I might interpret the Cello Suites in a style consistent with that of the 18th-century arrangements.

Despite all of the data I had collected in researching my thesis and the clear conclusions which I reached, I still found it difficult to know where to start in terms of actually applying these results to my interpretation of the Cello Suites. There still remained a myriad of questions I found challenging to answer, which I include here in the spirit of sharing my thought process with the reader: to what extent should I ornament my interpretation? Should I rely upon the mathematical findings, and increase the ornamentation in the Cello Suites proportionally—for example, by +191%, as per the anonymous 'Leipzig' intabulation? If so, what of the movements of the Cello Suites with no previously extant ornamentation, in which applying the proportions would be mathematically impossible? Should I trust the uni-instrumental arrangement above the cross-instrumental arrangements? Or are Bach's cross-instrumental arrangements more trustworthy, being from Bach himself? How do the articulation markings applied to the three lute intabulations apply to the cello?

I also faced uncertainties regarding interpretational considerations. It occurred to me that I could work movement-by-movement, referring to, for example, the arrangements of Allemandes in interpreting the Allemandes in the Cello Suites. However, I still faced more questions: should I trust the primary Allemandes (such as in Bach's lute arrangement of the 5th Cello Suite) over the intabulated Allemandes (such as in the anonymous intabulation of Bach's Suite in G minor BWV 995)? In relation to the French-style Courante in the Cello Suite no. 5 BWV 1011 / Lute Suite in G minor BWV 995—would ornamentation drawn from such a movement really apply to an Italian Courante such as in the D minor Cello Suite BWV 1008?

Part of the problem I faced was that, whilst being comprehensive in taking the complete 18th-century non-keyboard Bach arrangements as a starting point, my research was limited by the lack of any kind of 'control' to which I could refer (for example, if every arrangement I studied were a suite containing exactly the same types of movements, was a secondary / primary / cross-instrumental / uni-instrumental arrangement, or was uniform in some other way). No two of the five arrangements were the same, consisting instead of: a work for cello arranged by Bach for lute, a work for violin arranged by Bach for an unknown instrument, an anonymous lute intabulation of Bach's Lute Suite BWV 995, three movements of a Bach Suite intabulated by one of Bach's ex-students, and a single fugue movement, liberally adapted from violin to lute.

In the absence of any constant standard against which definitive conclusions could be drawn, I decided to begin by trying to identify consistencies prevalent across all of the arrangements I had studied.

Ornamentation

All of the 18th-century arrangements I studied were more heavily ornamented than their Vorlagen. The primary arrangements increased the ornamentation by as much as +324%, as exemplified in Figure 137:

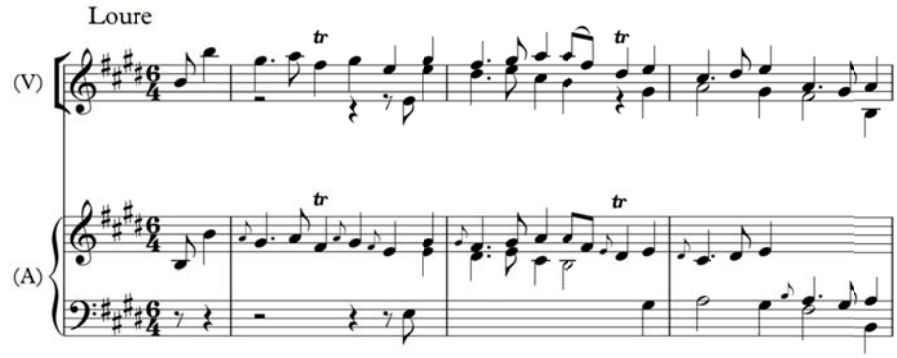

Figure 137 ii) Loure—Suite in E major BWV 1006A, mm. 1–2 (primary arrangement).

The ornamentation in the secondary arrangements increased by as much as +191%, as exemplified in Figure 138:

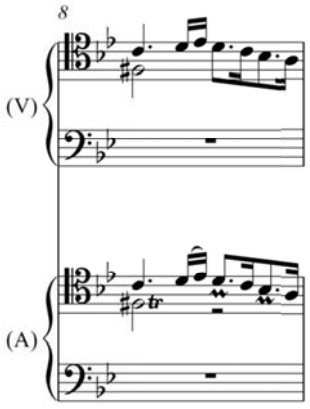

Figure 138 i) Prelude—Suite in G minor BWV 995, m. 8 (intabulated uni-instrumental arrangement). The arranger included as many as three extra ornaments in a single bar.

I extrapolated this principle to the Cello Suites, as exemplified in Figure 139:

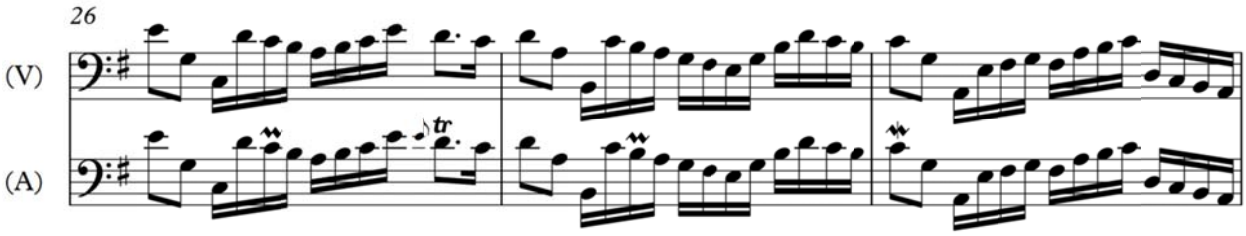

Figure 139 ii) Allemande—Suite in G major BWV 1007, mm. 25–26 (arr. Palma).

The primary and secondary arrangements also converted ornamentation. In the Cello Suite no. 5 in C minor, Bach converted a trill in the Vorlage to a grace note in the Arrangement, as shown in Figure 140:

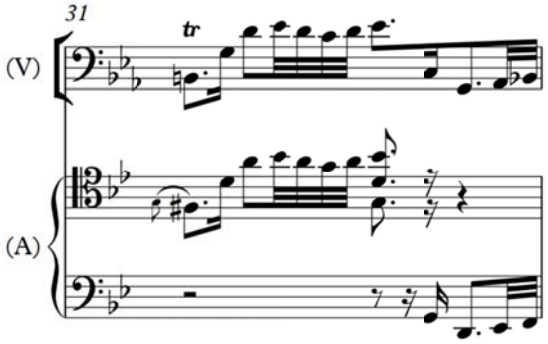

Figure 140 ii) Allemande—Suite in G minor BWV 995, m. 31 (primary arrangement).

The intabulated arrangements also converted ornamentation, as exemplified in Figure 141, in which Bach's first grace note is converted to a 'cross' ornament, but the second to a comma:

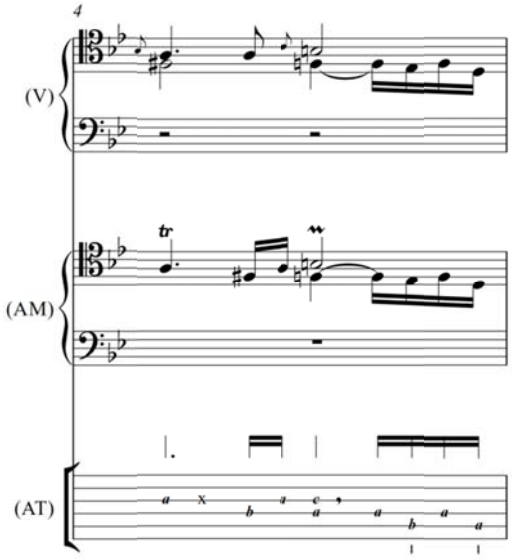

Figure 141 i) Prelude—Suite in G minor BWV 995, m. 4 (secondary arrangement).

This interchangeability of ornamentation was also applicable to the Cello Suites:

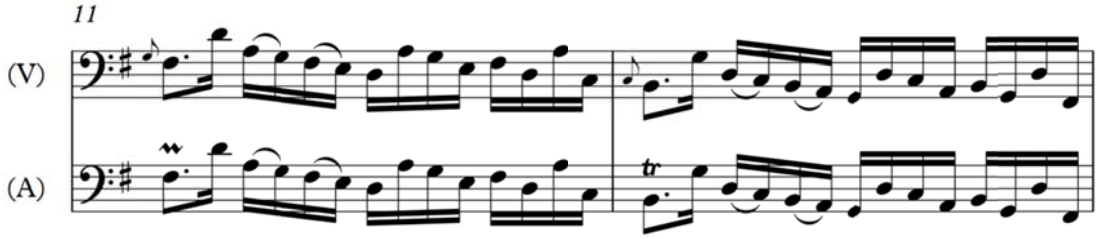

Figure 142 ii) Allemande—Suite no. 1 in G major BWV 1007, mm. 11–12 (arr. Palma).

Added / modified notes

Bach's primary arrangements added bass notes to the textures, exemplified in Figure 143:

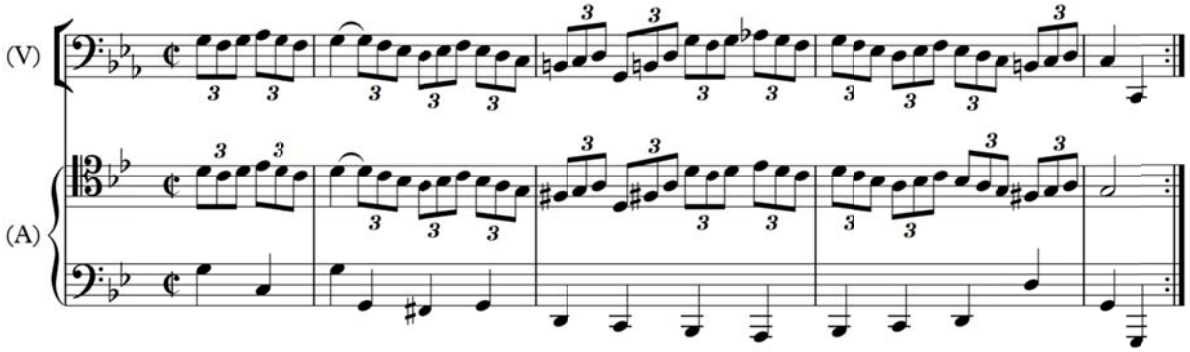

Figure 143 v) Gavotte II—Suite in G minor BWV 995, mm. 1–3 (primary arrangement).

The secondary arrangements also contained added bass notes, as exemplified in Figure **1**44:

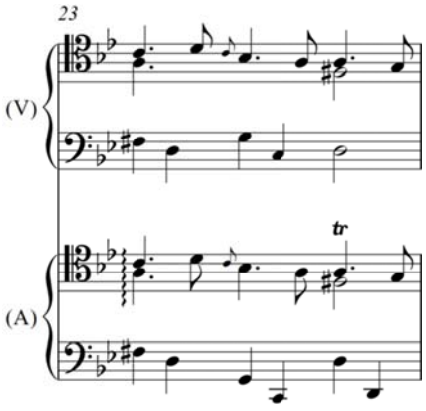

Figure 144 iii) Courante—Suite in G minor BWV 995, m. 23 (intabulated uni-instrumental arrangement).

I thus applied this idea to my own interpretation of the Cello Suites, as exemplified in Figure 145:

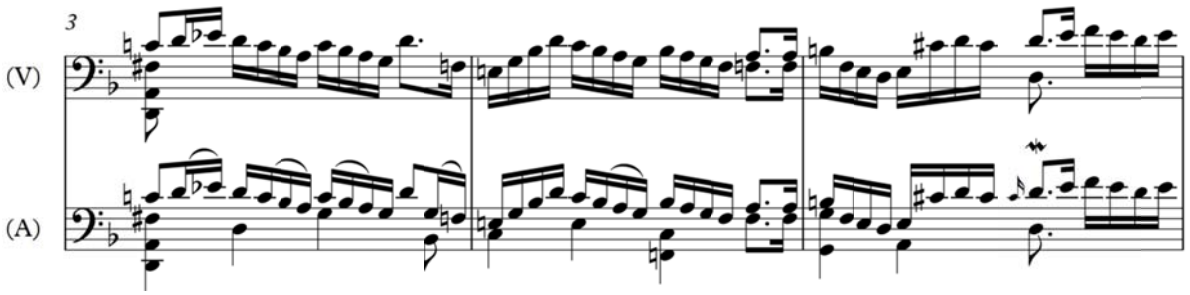

Figure 145 ii) Allemande—Suite in D minor BWV 1008, mm. 3–5, with (V) representing Bach's Vorlage, and (A) my arrangement.

Both the primary and secondary arrangements thickened out certain harmonies, as exemplified in Figures 146–147:

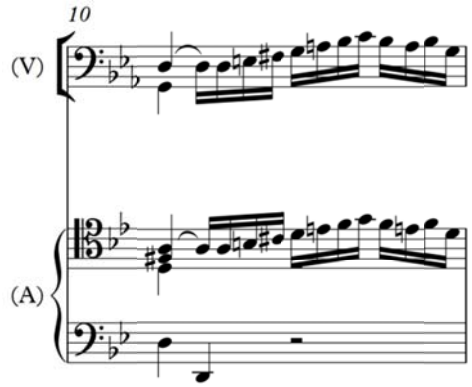

Figure 146 i) Prelude—Suite in G minor BWV 995, m.10 (primary arrangement).

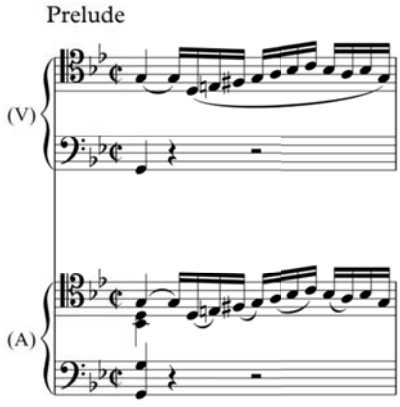

Figure 147 i) Prelude—Suite in G minor BWV 995, m.1 (intabulated uni-instrumental arrangement).

I also applied this idea to my reading of the Cello Suites, exemplified in Figure 148:

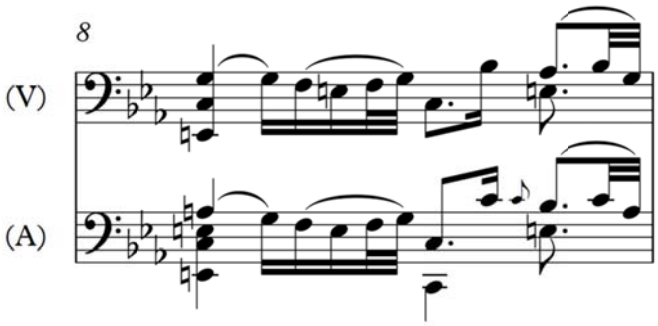

Figure 148 i) Prelude—Cello Suite no. 5 in C minor BWV 1011, m. 8 (arr. Palma).

Both the primary and secondary arrangements also occasionally alter notes:

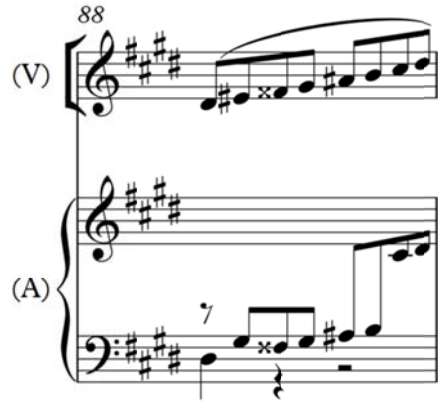

Figure 149 iii) Gavotte en Rondeaux—Suite in E major BWV 1006A, m. 88 (primary arrangement).

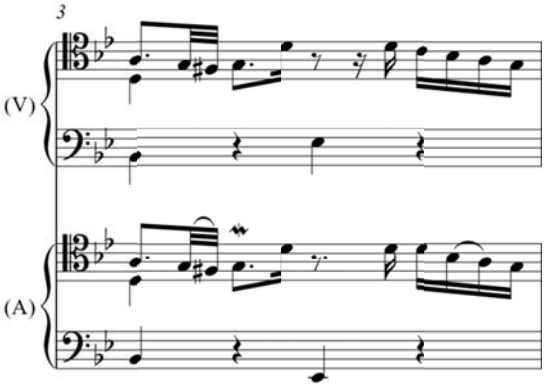

Figure 150 ii) Allemande—Suite in C minor BWV 995, m. 3 (intabulated uni-instrumental arrangement). The semiquaver C_4 in (V) was changed to a semiquaver $B\flat_3$ in (A).

This also influenced my interpretation of the Cello Suites:

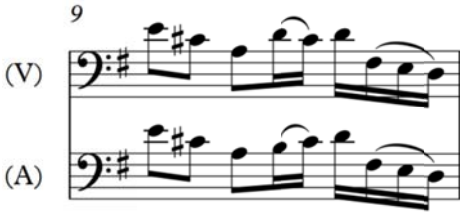

Figure 151 iii) Courante—Suite in G major BWV 1007, m. 9 (arr. Palma).

Other

The primary and secondary arrangements differed rhythmically from their Vorlagen:

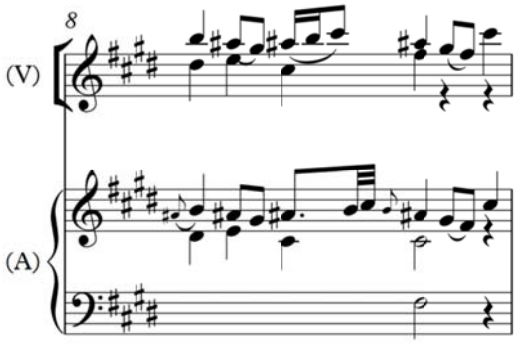

Figure 152 ii) Loure—Suite in E major BWV 1006A, m. 8 (primary arrangement).

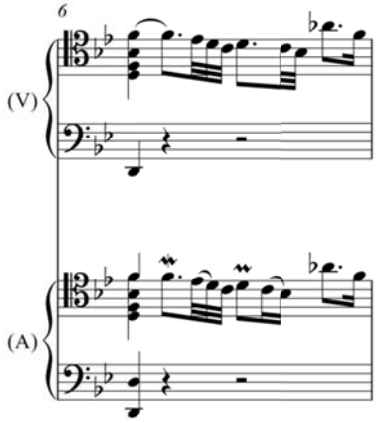

Figure 153 ii) Allemande—Suite in G minor BWV 995, m. 6 (intabulated uni-instrumental arrangement).

I was also able to apply this principle to my interpretation, exemplified below:

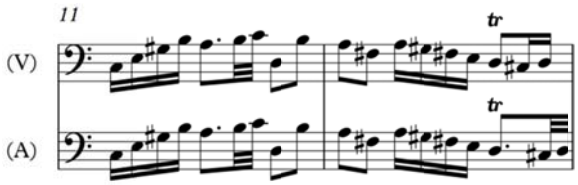

Figure 154 iv) Sarabande—Suite in D minor BWV 1008, mm. 11–12 (arr. Palma).

Finally, as the three lute intabulations disregard Bach's slurring, and instead slur in accordance with the technique of the lute, I similarly tried to find slurring which fitted the idiom of the cello. I found this appropriate especially given the well-known problems with slurring in the Bach Cello Suites, with no autograph manuscript to refer to, and unclear slurring throughout all of the copied sources.

My process of developing a version of the Cello Suites which incorporated these ideas involved much trial and error. After having identified traits shared by all of the arrangements, I found suitable places in the Cello Suites to which to apply these ideas. I first pencilled in my ideas into my edition, and then typed them into Sibelius, before trying them out on the cello and adjusting them again as necessary, experimenting with bowings, fingerings, and ornamentation. This process resulted in sometimes as many as five iterations:

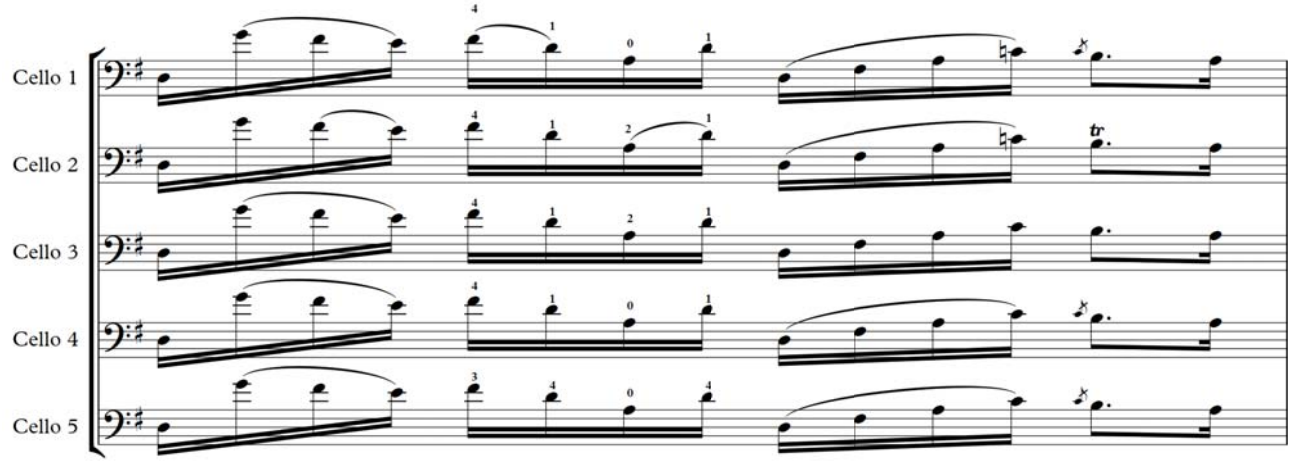

Figure 155 Screenshot showing my iterative process of preparing the Cello Suites for the recording.

In adding original ornamentation and extra notes to the Cello Suites, I was encouraged by Quantz' treatise, in which he writes, 'He must seek to rely upon himself for whatever he adds in the way of embellishments, instead of listening to others like a parrot who knows only the words his master has taught him, as most do.'[167] I also referred to Couperin's treatise *L'art de toucher le clavecin*,[168] in which he writes: 'Just as there is a long way to go from Grammar to Declamation, so too the distance from the Tablature to the art of playing well is immense.'[169] This encouraged me to try and think of the score of the Bach Cello Suites as a starting point, rather than an end in and of itself. Finally, I was particularly inspired by the anonymous intabulation of Bach's Suite in G minor BWV 995, as it represents a prime example of performance practice in the 18th century in being a lute 'arrangement' of a work which was already for lute. I drew parallels between this and my own 'uni-instrumental' interpretation— a cello version of works which were already written for the cello.

I tested my interpretational ideas in private lessons with: Dr. Daniel Yeadon, Julian Smiles, Jack Ward, Karol Kowalik, and Chris Pidcock, all professional cellists with a wide range of backgrounds. I received both positive and constructive feedback from these cello lessons I undertook, which was invaluable in shaping my ornamentation and interpretation of the Cello Suites further.

Finally, I made a recording of the Cello Suites, which documents my interpretation of the ideas which I had drawn from my research at that time.[170] The recording process was undertaken from the 21st until the 23rd of February 2018 at the Sydney Conservatorium of Music. The culmination of years of research, the recording demonstrates the application of principles drawn from the study of 18th-century arrangements to the Bach Cello Suites.

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[167] Quantz, *On Playing the Flute*, 301.
[168] Translation: The Art of Playing the Keyboard.
[169] Couperin, *The art of playing the harpsichord,* 9.
[170] See attached CD.

CHAPTER VIII

CONCLUSIONS

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VIII.1 Final conclusions

The debate as to how to interpret and ornament Bach's Cello Suites is wide-ranging and seemingly never-ending. I studied five arrangements from the 18th century, which provided insight into the performance practice of Bach's time. The comparative research I undertook into these arrangements using my methodology conclusively indicated that much ornamentation, slurring, and extra notes were added, even without any change in instrumentation. I drew upon this in shaping my interpretation and subsequent recording of the Cello Suites, which is included in the attached CD.

In terms of directions for further research, the principles drawn from my comparisons could be applied to arrangements for other instruments, especially the lute or guitar. An example of this might be making lute or guitar arrangements of the Cello Suites, increasing the ornamentation and adding notes using the same proportions that Bach did in the Lute Suite in G minor BWV 995. Another direction might include a comparative examination of the 18th-century keyboard arrangement of Bach's Violin Sonata in A minor BWV 1003 (arranged as the Sonata in D minor BWV 964), and how it reflects performance practice in relation to keyboard instruments.

Another possible direction might analyse the overlap between 18th-century arrangements and treatises from the 18th-century, such as those by Muffat, Mattheson, and Walther; this would allow for an interpretation of the Cello Suites using a wider variety of period sources.

The extensive research I undertook into the arrangements certainly led me to a new and unique understanding of Bach's Cello Suites. As facsimiles of all of the arrangements studied in Chapters II–VI are viewable on the internet, there is also ample scope for other musicologists and musicians to arrive at their own conclusions, using the exact same sources I studied in preparing my thesis and interpretation.

Finally, it is my hope that the music on the attached audio recording can eloquently convey the research I undertook, as well as demonstrate the original contribution it represents to Bach scholarship. In the recording, I limited my ornamentation to the repeated sections of the dance movements, so as to make it clear to the listener how my interpretation (using ornamentation drawn from the five 18th-century arrangements) is juxtaposed against Bach's original unadorned version. Since the recording was made I have performed the Cello Suites only once (Bach's third Suite in C major BWV 1009, Saturday 14th July 2018, at the East Sydney Community Centre). This performance differed from the version in the attached audio CD, which is indicative of the long-lasting impact my research has had on my interpretative approach, and I look forward to continuing to expand and evolve my understanding and appreciation of the Cello Suites into the future.

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Bach, J. S. (1724). Johannes Passion | St John's Passion | BWV 245.

Bach, J. S. (1725–1730). Keyboard Partitas | BWV 825–830.

Bach, J. S. (1727). Matthäus-Passion | St Matthew Passion | BWV 244.

Bach, J. S. (1727–1731). Suite in G minor | BWV 995.

Bach, J. S. (1740s). Die Kunst der Fugue | The Art of the Fugue | BWV 1080.

Bach, J. S. (1741). Die Goldberg Variationen | Goldberg Variations | BWV 988.

Appendix A

Deciphering French Lute Tablature

French lute tablature was a form of notation used by lutenists throughout the 18th and 19th centuries. This appendix presents a brief introduction to this relatively obsolete form of notation, the lute as an instrument, and some of the challenges faced in converting intabulation into modern notation.

French Lute Tablature is set over a six-lined stave. The uppermost line represents the first course; the second highest line the second course; and so on:

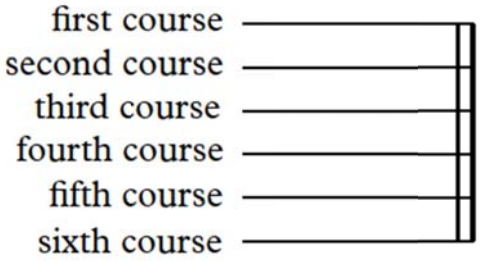

Figure 156 French lute tablature courses 1–6.

The first two strings of the lute are single course, and are tuned as follows:

Single courses	
Course	Pitch
1st	F_4
2nd	D_4

Table 64 Courses 1–2 of the lute.

Courses 3–5 are double course, with each course comprising of two strings tuned in unison.

Unison courses	
Course	Pitch
3rd–i	A_3
3rd–ii	A_3
4th–i	F_3
4th–ii	F_3
5th–i	D_3
5th–ii	D_3

Table 65 Courses 3–5 of the lute.

The remaining eight courses are also double, and are tuned an octave apart:

Octave courses	
Course	Pitch
6th–i	A_2
6th–ii	A_3
7th–i	G_2
7th–ii	G_3
8th–i	F_2
8th–ii	F_3
9th–i	E_2
9th–ii	E_3
10th–i	D_2
10th–ii	D_3
11th–i	C_2
11th–ii	C_3
12th–i	$B♭_1$
12th–ii	$B♭_2$
13th–i	A_1
13th–ii	A_2
(14th–i)	(G_1)
(14th–ii)	(G_2)

Table 66 Courses 6–13 of the lute.

Courses 6–13 are thus double-stringed octave **c**ourses, with the upper octave note sounding alongside the fundamental.

Courses 1–6 are notated on the six-lined stave as shown above in Figure 156, with each line of the stave representing a string of the lute. The fret numbers are then represented by letters: 'a' represents an open string, 'b' represents the first fret, 'c' represents the second fret, and so on.

Courses 7–13 are known as diapason strings, and are notated underneath the six-lined stave.

Diapason strings		
Tablature	Course	Scientific pitch notation
a	7th	$G_2 + G_3$
/a	8th	$F_2 + F_3$
//a	9th	$E♭_2 + E♭_2$
///a	10th	$D_2 + D_3$
4	11th	$C_2 + C_3$
5	12th	$B♭_1 + B♭_2$
6	13th	$A_1 + A_2$

Table 67 Lute diapason strings.

In summary, the open strings of the lute are notated thus:

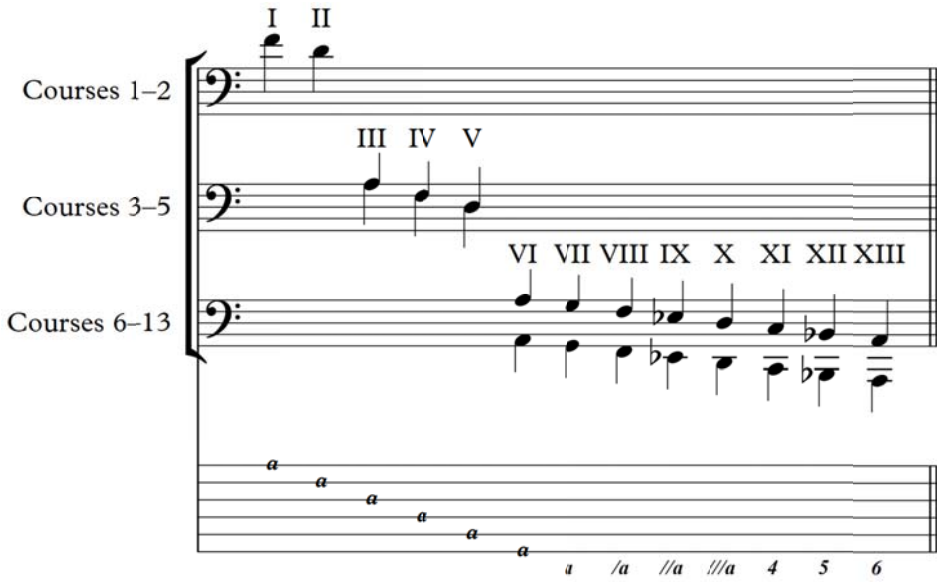

Figure 157 Open strings of the lute.

Figures 158–159 show all of the pitches in the Suite in G minor BWV 995 (Source B) and Fugue BWV 1000 intabulations, and their equivalents in modern notation:

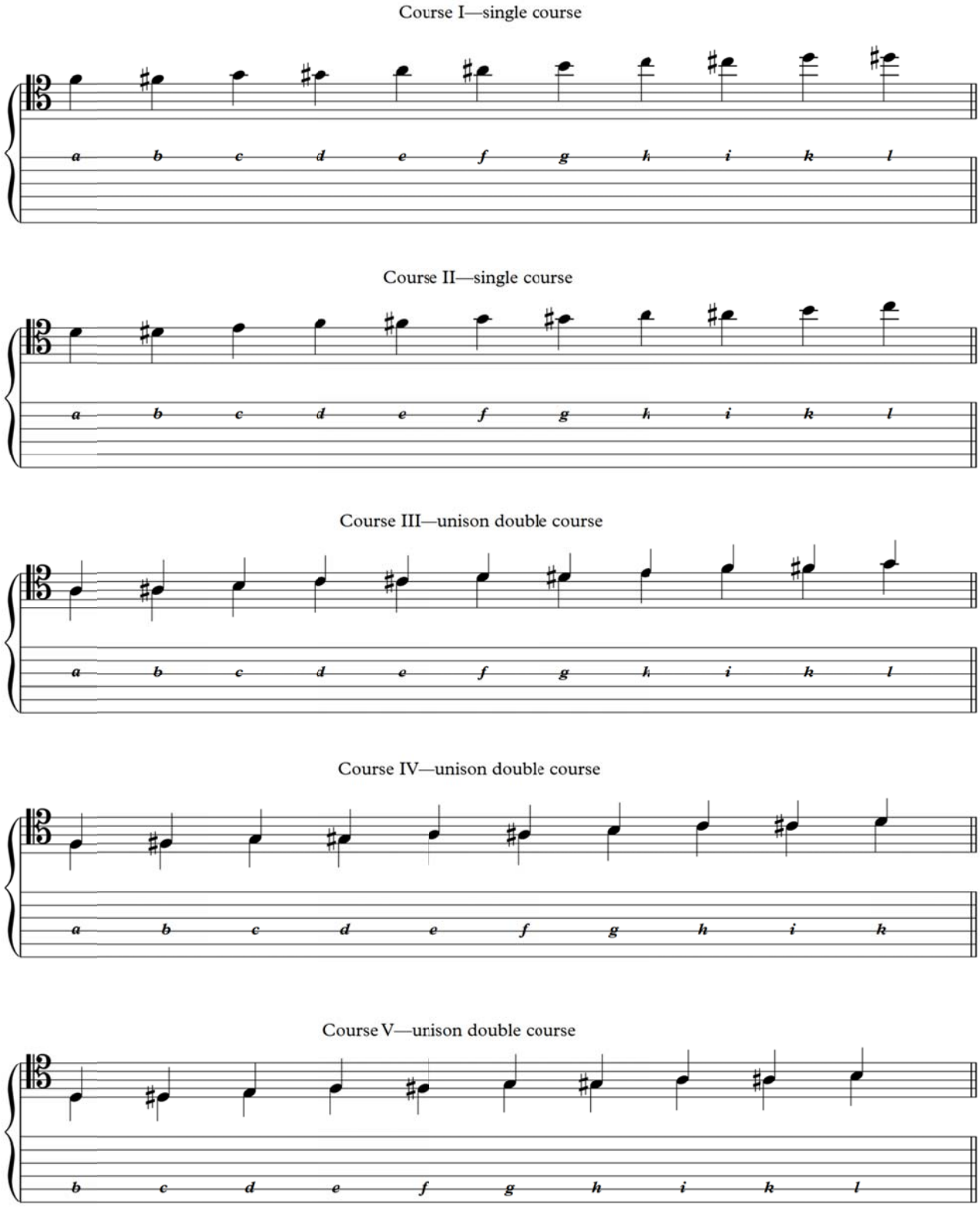

Figure 158 Courses I–V

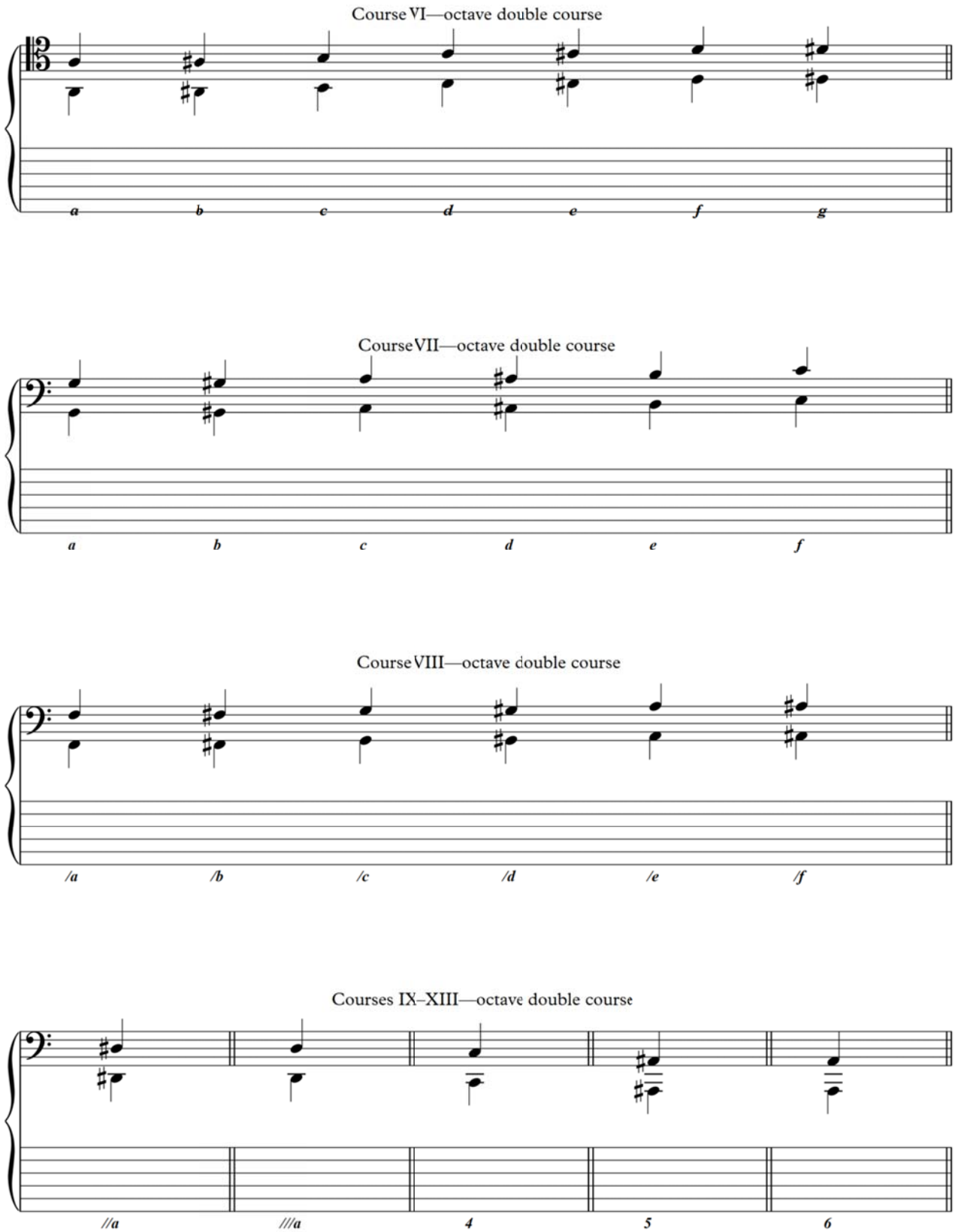

Figure 159 Courses VI–XIII

For the intabulation of Bach's Suite in C minor BWV 997, a slightly different tuning is specified, in which the 13th and 6th courses are both tuned down a semitone, as per Figure 160:

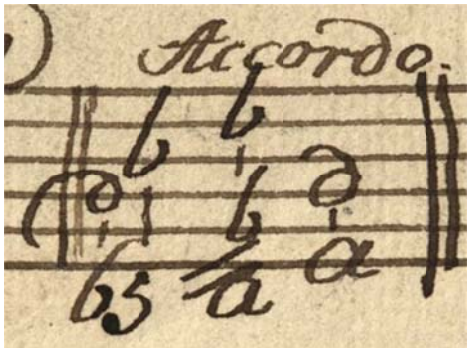

Figure 160 Tuning indicated in the intabulation of Bach's Suite in C minor BWV 997.

This translates as such:

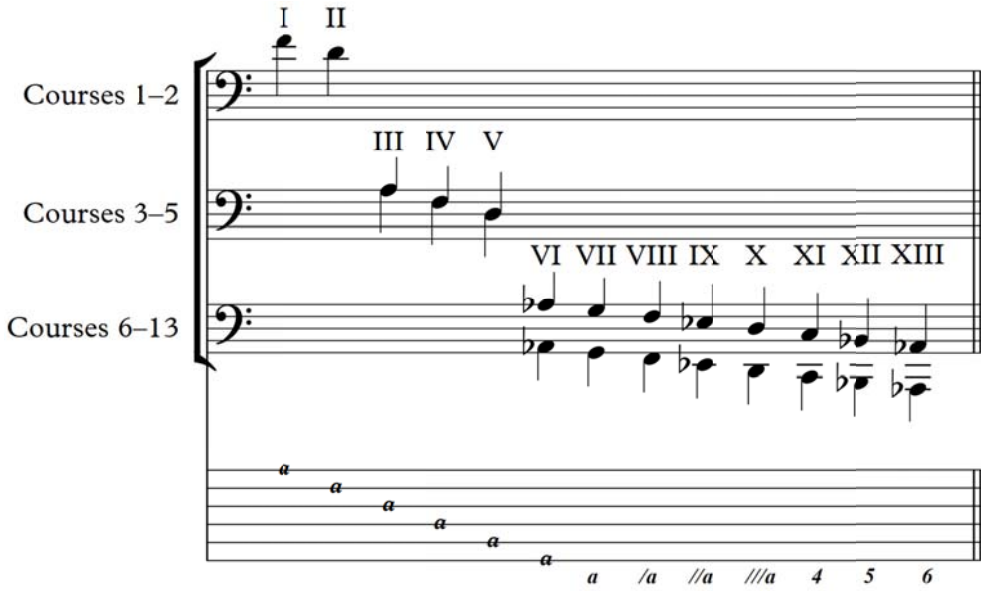

Figure 161 Open strings of the lute in the intabulation of Bach's Suite in C minor BWV 997.

Thus, course VI in Weyrauch's BWV 997 intabulation is as follows:

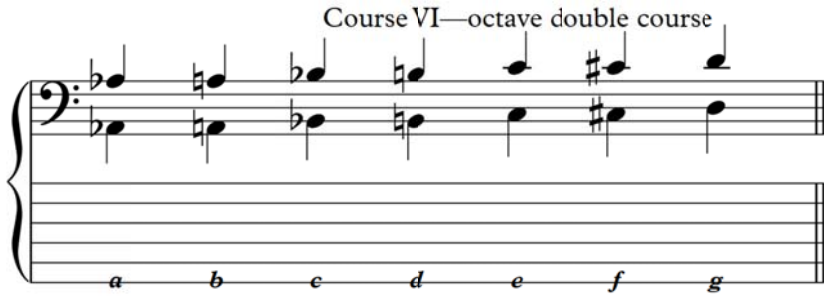

Figure 162 Tuning for course VI in the BWV 997 intabulation.

Courses 8–13 are notated by the lower strings only. However; this means that there is a discrepancy between the written text and the resultant sound. The conversion and subsequent re-conversion of lute music between modern notation and tablature makes this apparent.

Figure 163 shows an excerpt from Bach's original version of the Suite in G minor BWV 995:

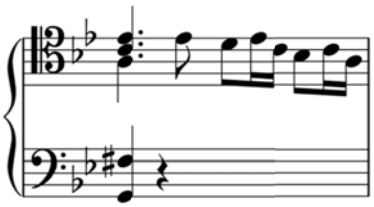

Figure 163 i) Prelude—Suite in G minor BWV 995, m. 2.

Figure 164 shows how this bar would be notataed in French Lute Tablature:

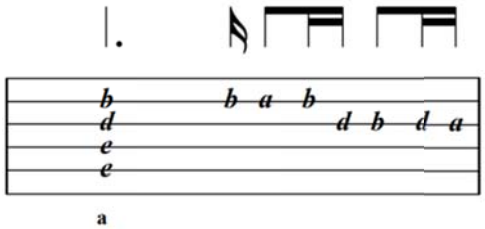

Figure 164 The above passage shown in Figure 163, converted into FLT. Note that the 'a' below the stave represents the 7th course, which is an octave course.

Figure 165 represents Figure 164 converted back into modern notation:

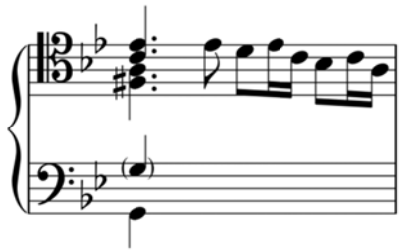

Figure 165 The intabulate excerpt in Figure 164 reconverted back into modern notation. As the 7th course is an octave course, the G_3 rings alongside the G_2.

As shown in Figure 165, the 7th course is an octave course, which results in a discrepancy between the written notation and the resultant sound:

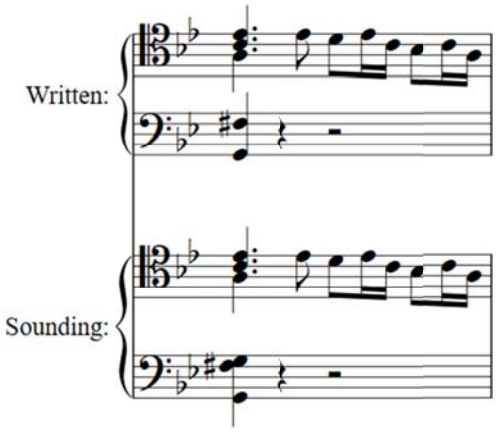

Figure 166 Discrepancy between written notation and the actual sound.

Finally, rhythmic values in French lute tablature are notated above the staff, as shown in Figure 167:

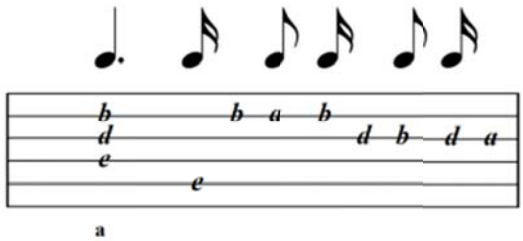

Figure 167 Rhythmic notation in FLT.

Appendix B

CD Contents

Johann Sebastian Bach: 6 Suites a Violoncello Solo senza Basso BWV 1007–1012

Recorded 21st – 23rd February 2018, Recital Hall East, Sydney Conservatorium of Music

Recording engineer: David Kim-Boyle

Violoncello: Ruben Palma

Disc 1

Cello Suite no. 1 in G major BWV 1007

1 ii) Allemande
2 iii) Courante
3 iv) Sarabande
4 v) Menuets I & II
5 vi) Gigue

Cello Suite no. 2 in D minor BWV 1008

6 ii) Allemande
7 iii) Courante
8 iv) Sarabande
9 v) Menuets I & II
10 vi) Gigue

Cello Suite no. 3 in C major BWV 1009

11 ii) Allemande

12 iii) Courante

13 iv) Sarabande

14 v) Bourées I & II

15 vi) Gigue

Disc 2

Cello Suite no. 4 in E-flat major BWV 1010

1 ii) Allemande

2 iii) Courante

3 iv) Sarabande

4 v) Bourées I & II

5 vi) Gigue

Cello Suite no. 5 in C minor BWV 1011

6 ii) Allemande

7 iii) Courante

8 iv) Sarabande

9 v) Gavottes I & II

10 vi) Gigue

Cello Suite no. 6 in D major BWV 1012

11 ii) Allemande

12 iii) Courante

13 iv) Sarabande

14 v) Gavottes I & II

15 vi) Gigue

DE(ar)RANGED

Ornamenting the Six Cello Suites BWV 1007–1012 by Johann Sebastian Bach: the evidence in arrangements by Bach and his contemporaries

Volume II—Scores

Ruben Palma
BA (Hons), MMus

Submitted in partial fulfilment for the degree of
Doctor of Musical Arts
Sydney Conservatorium of Music, University of Sydney
2019

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J.S. Bach: Six Cello Suites BWV 1007–1012

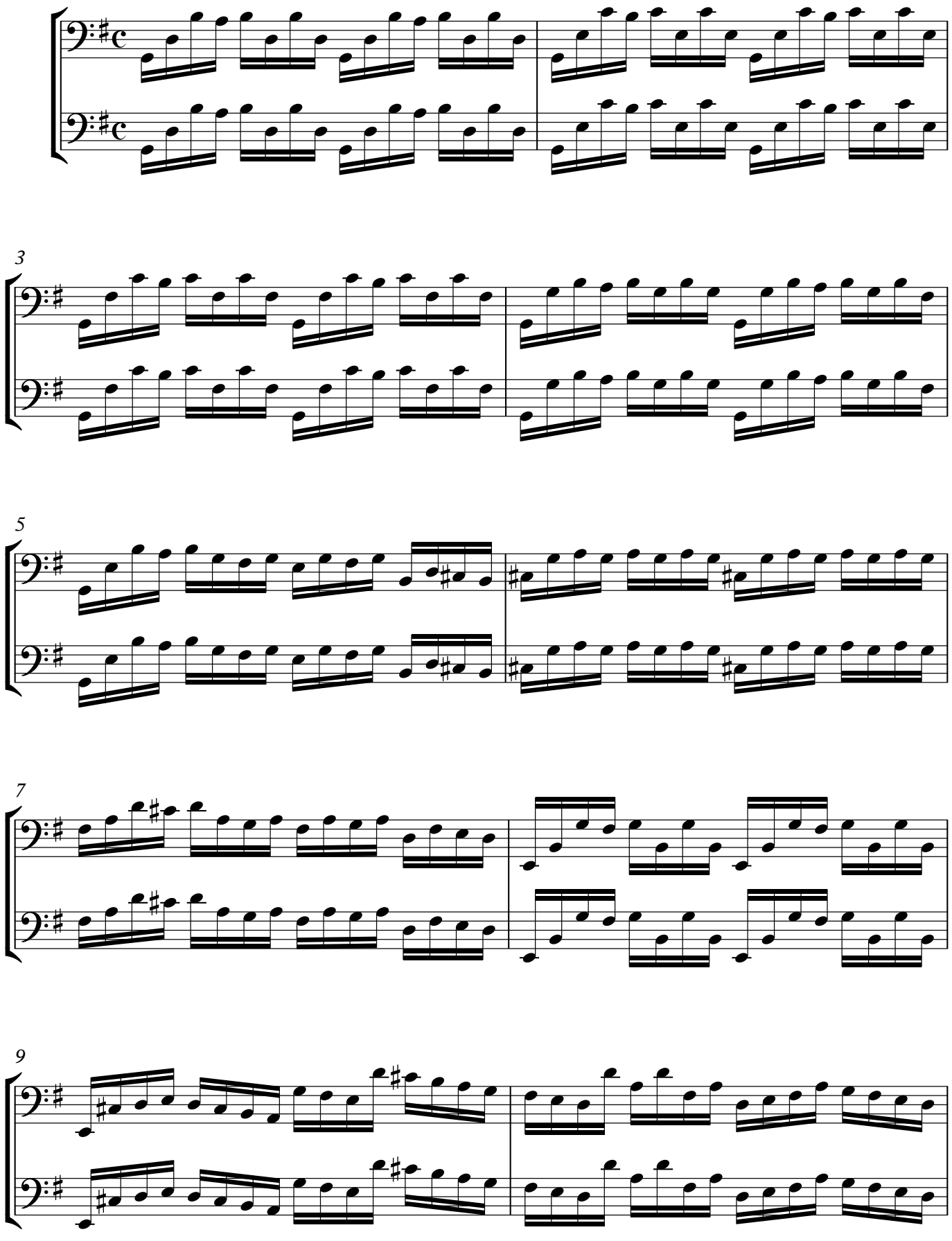
This edition of the Bach Cello Suites juxtaposes a minimal version (presented in the upper stave) against an example version ornamented in an 18th-century style (the lower stave). Ornaments in the minimal version were included only when consistent across all four sources of the Cello Suites.

Suite I

BWV 1007

Johann Sebastian Bach (1685–1750)

Prelude



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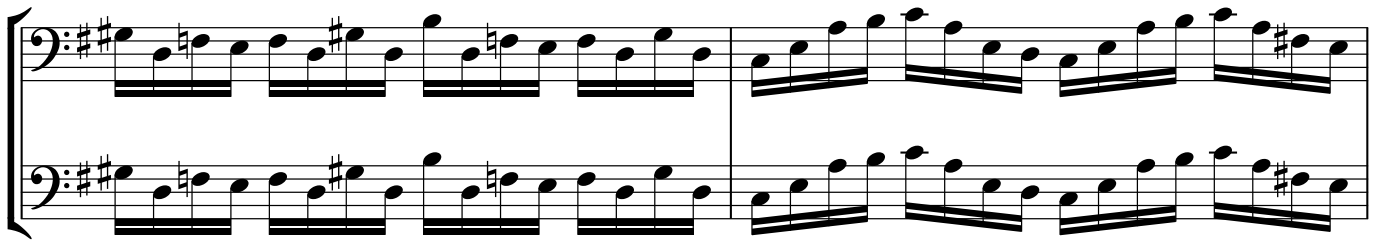

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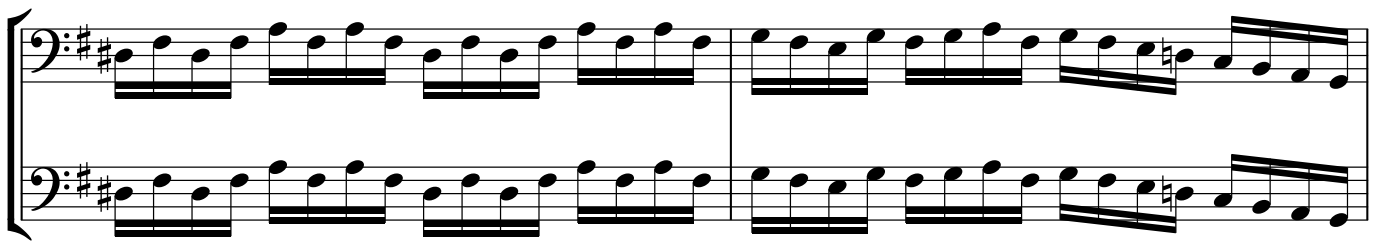

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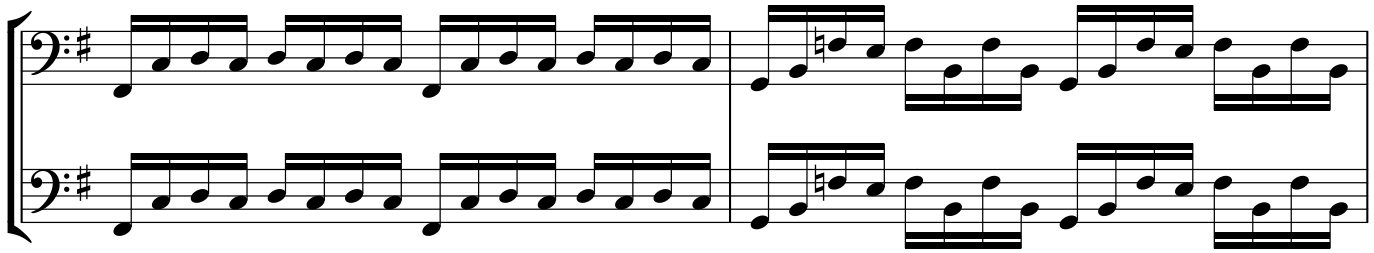

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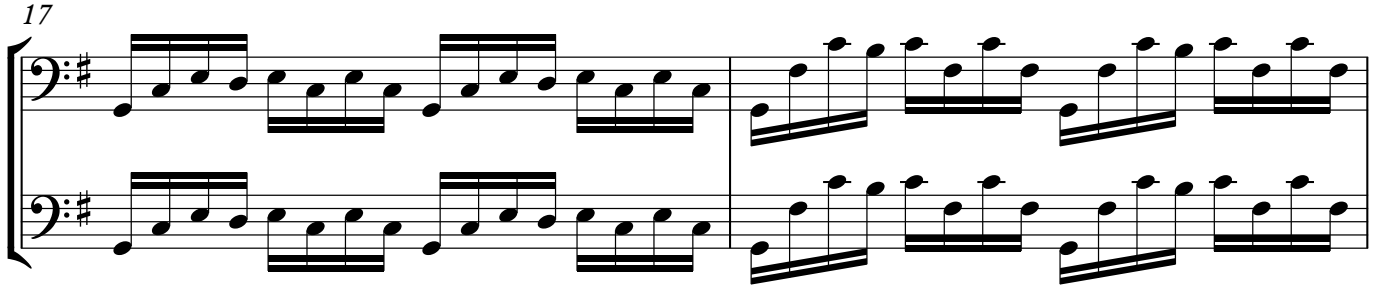

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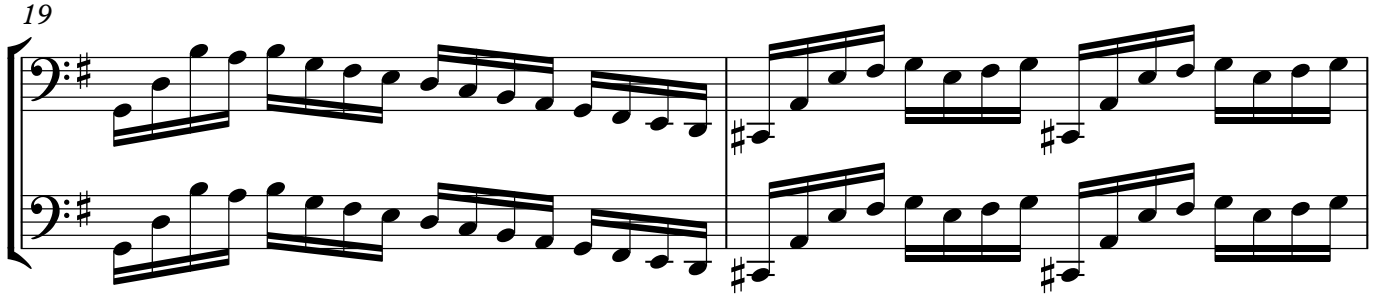

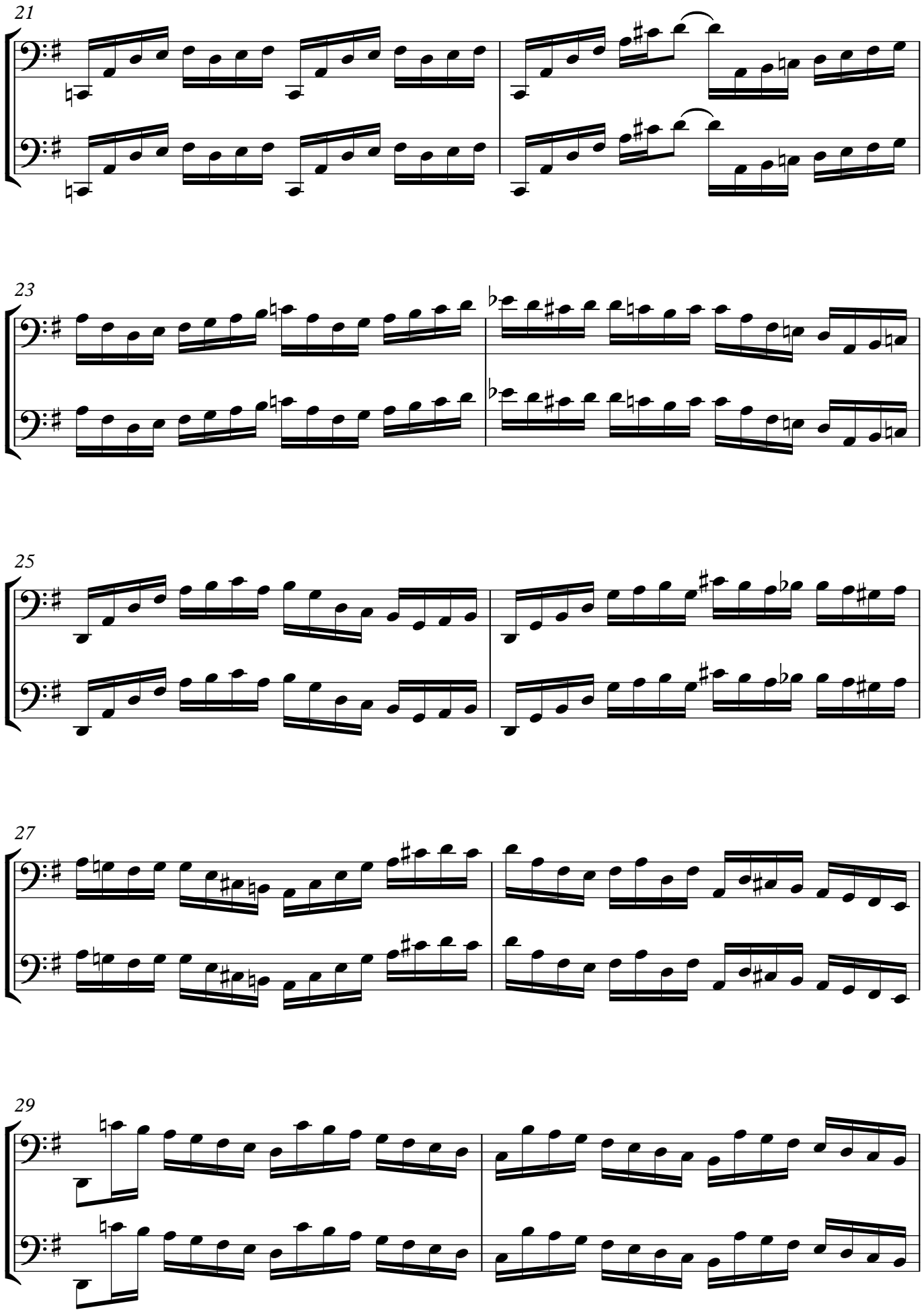
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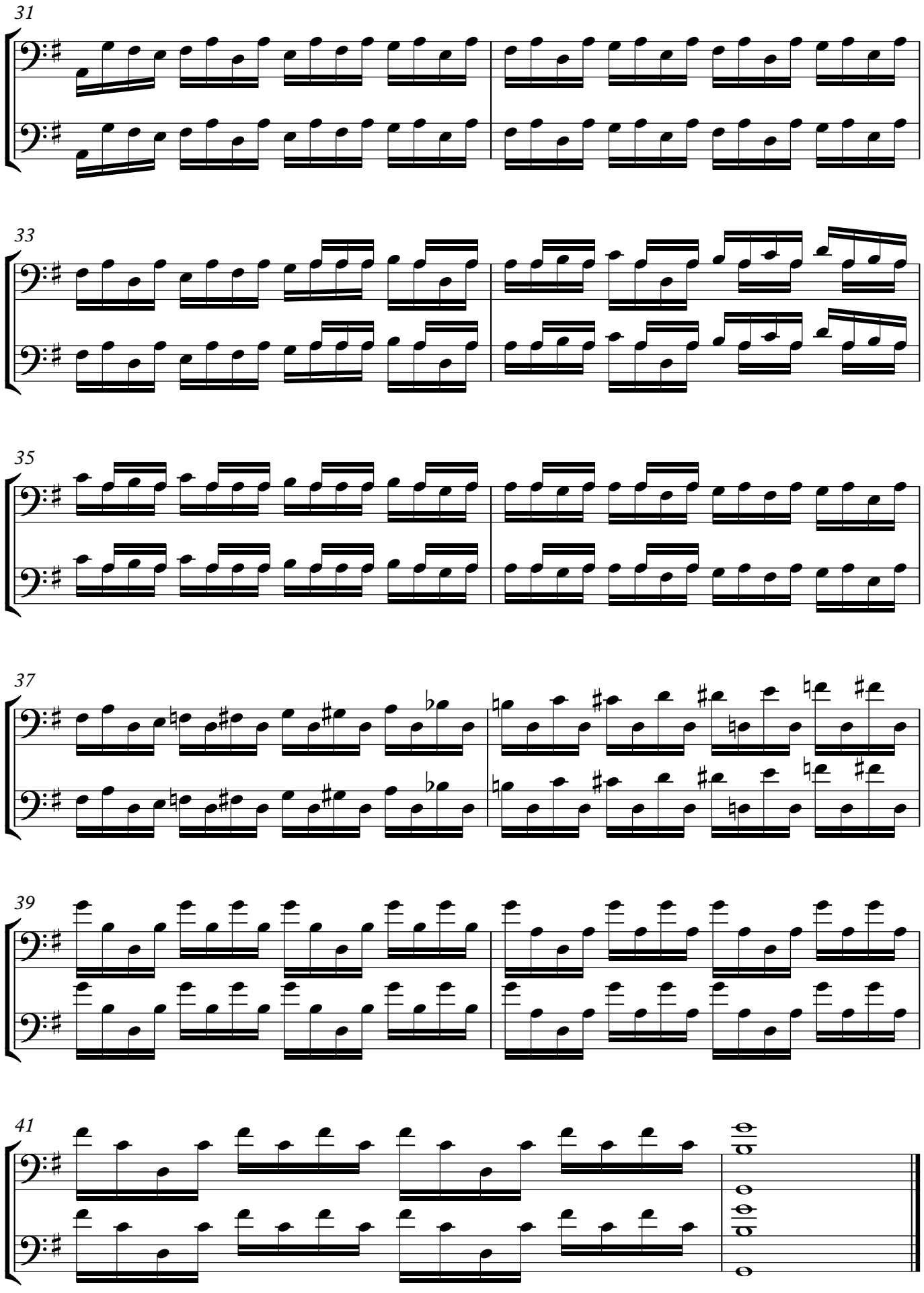
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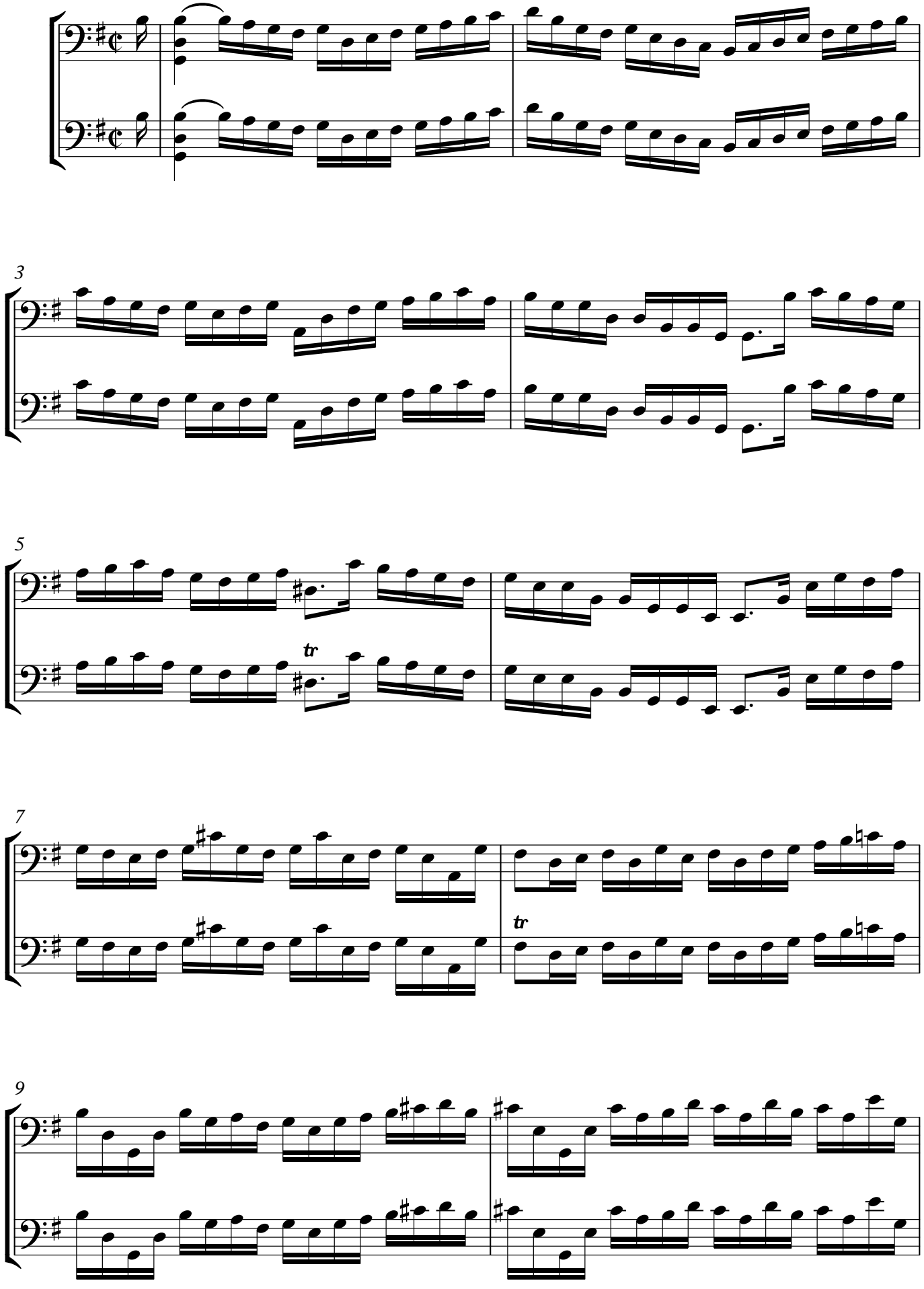
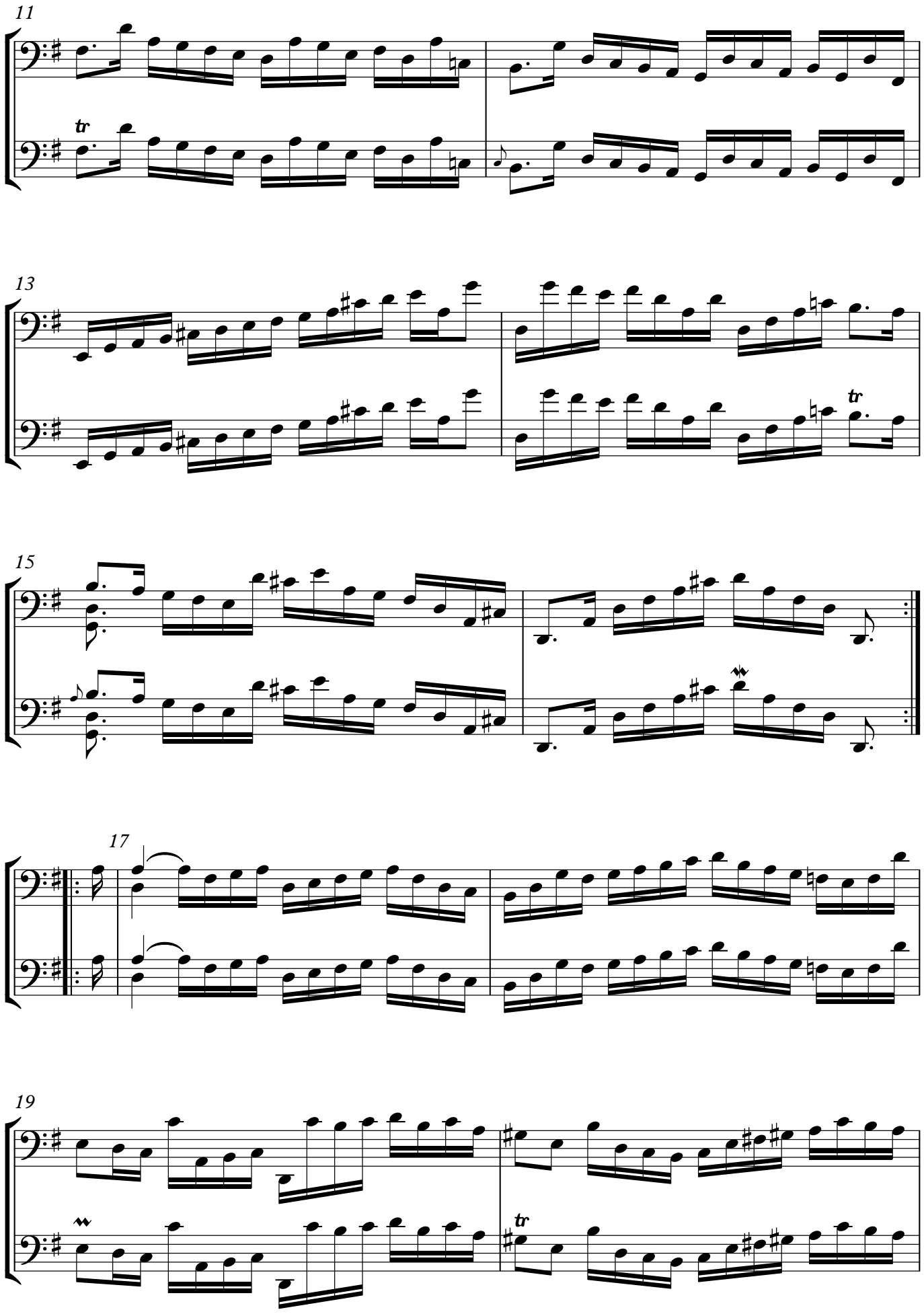
Allemande

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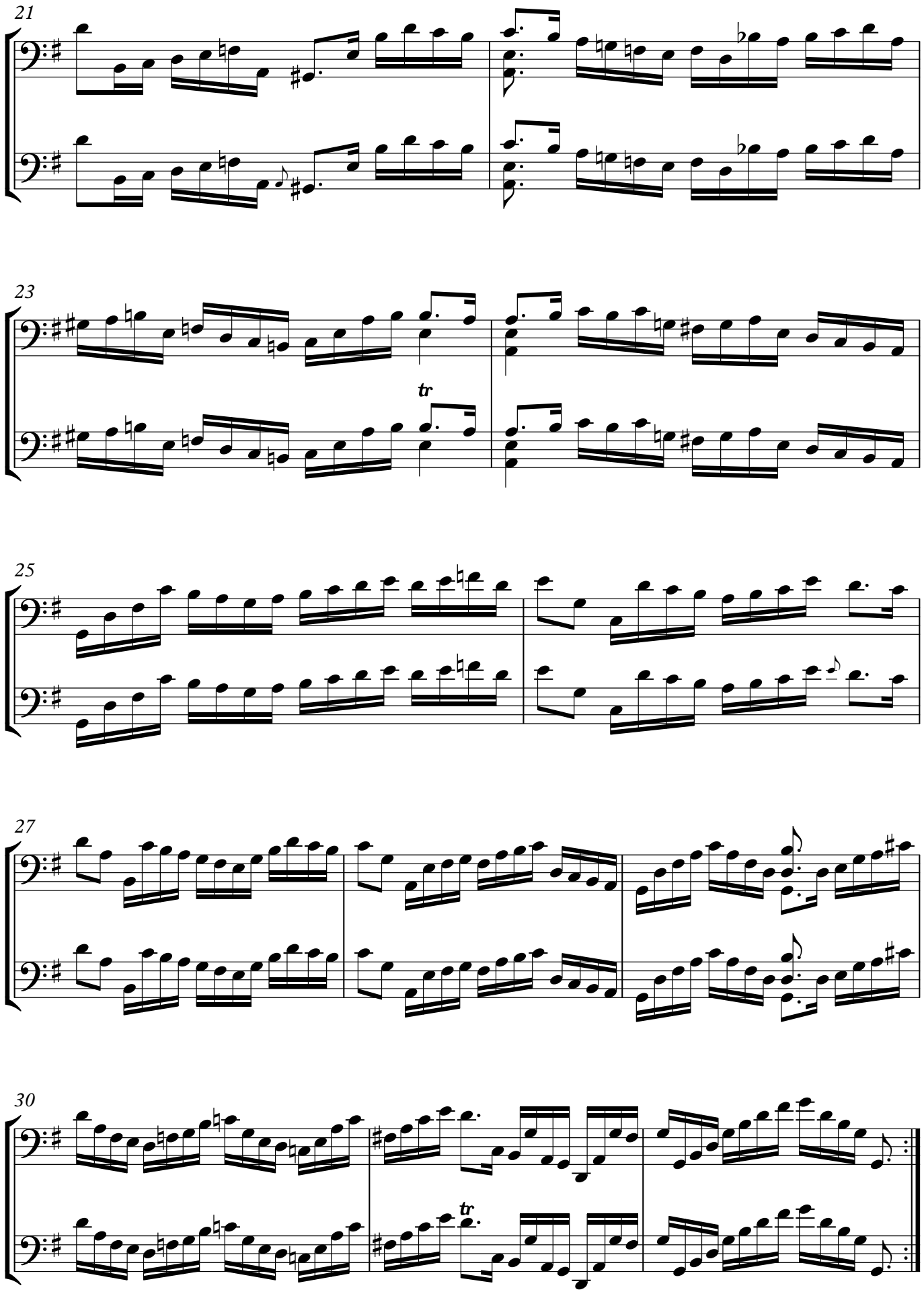
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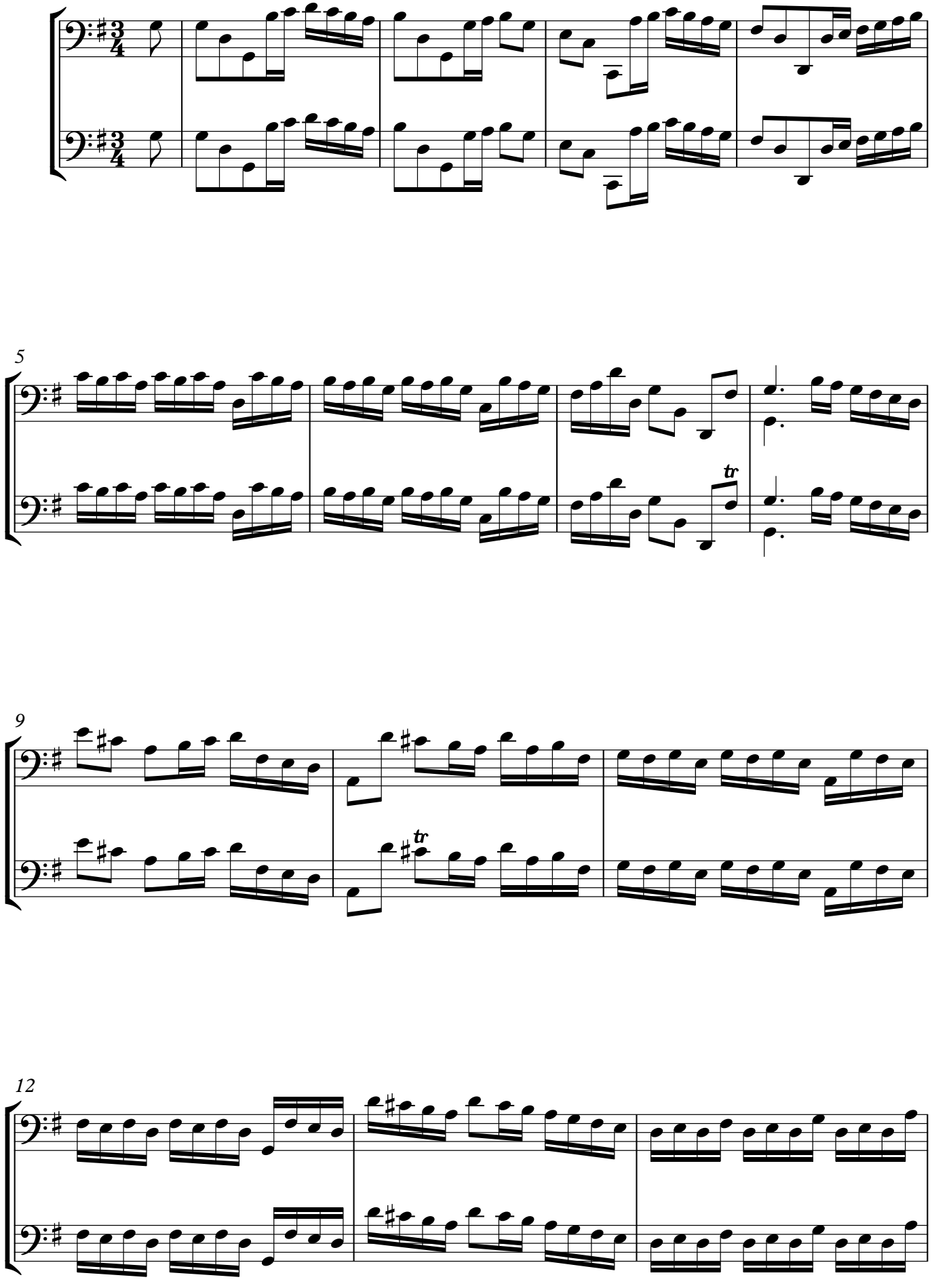
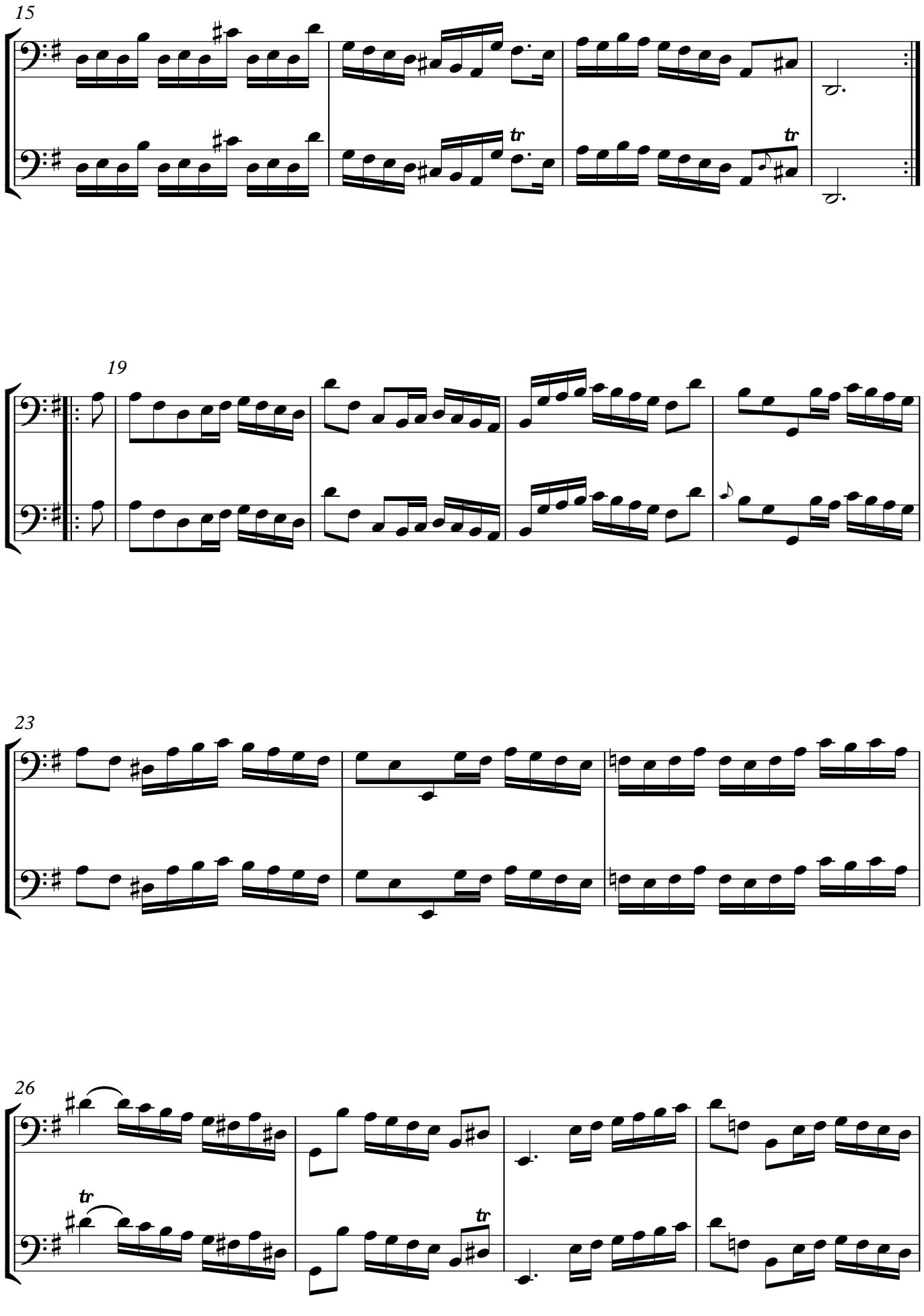
Courante

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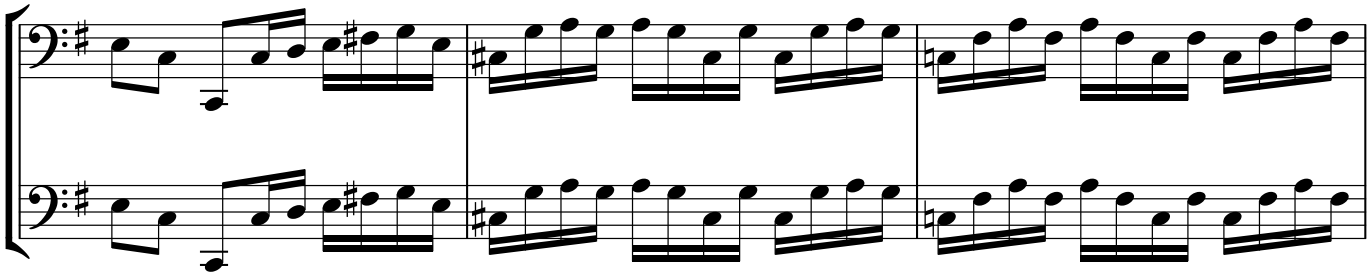

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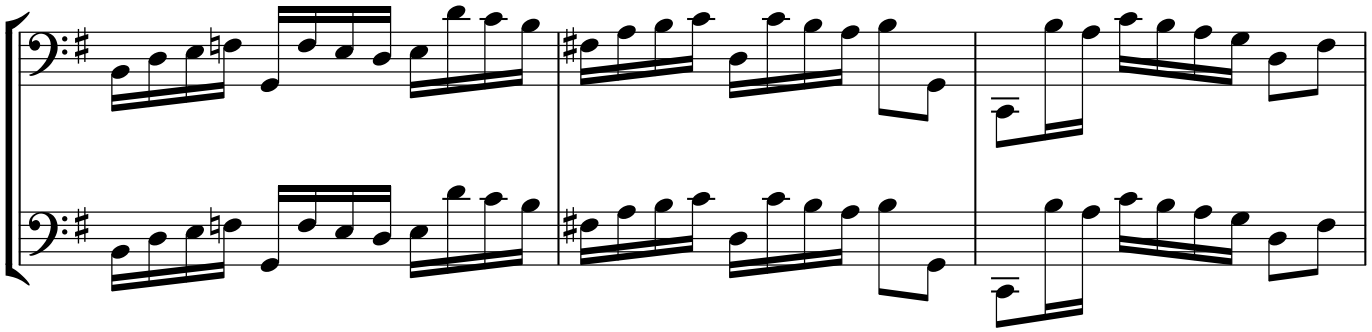

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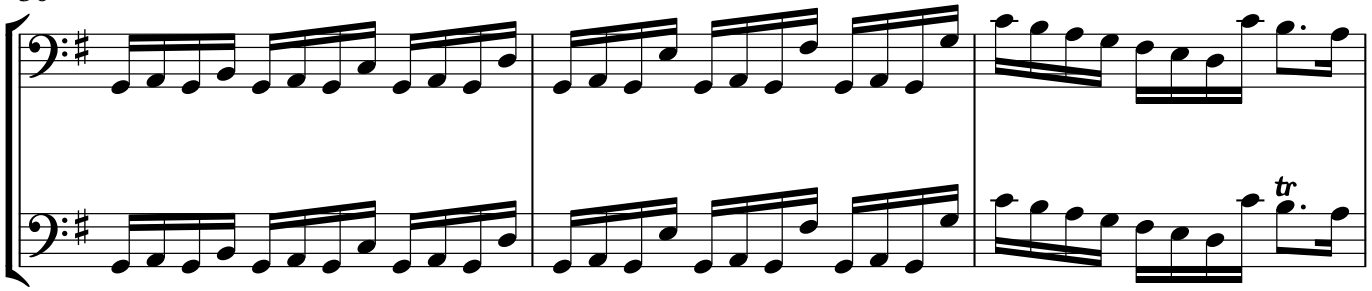

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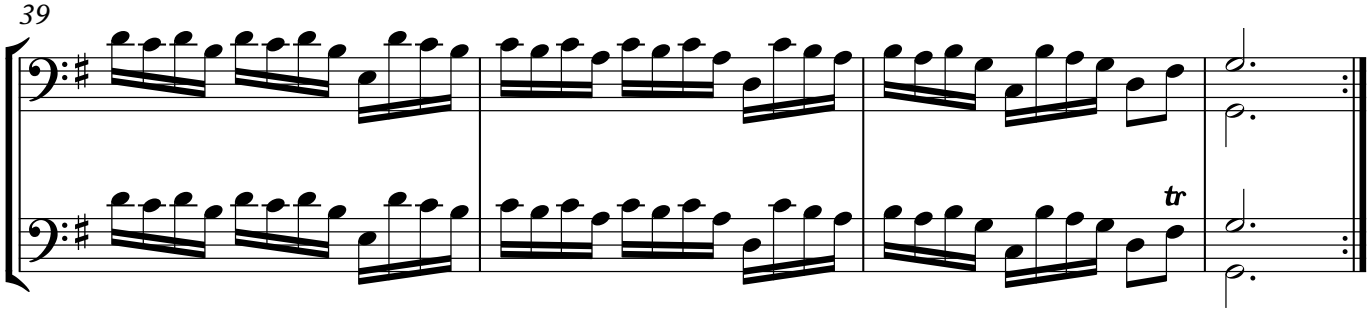
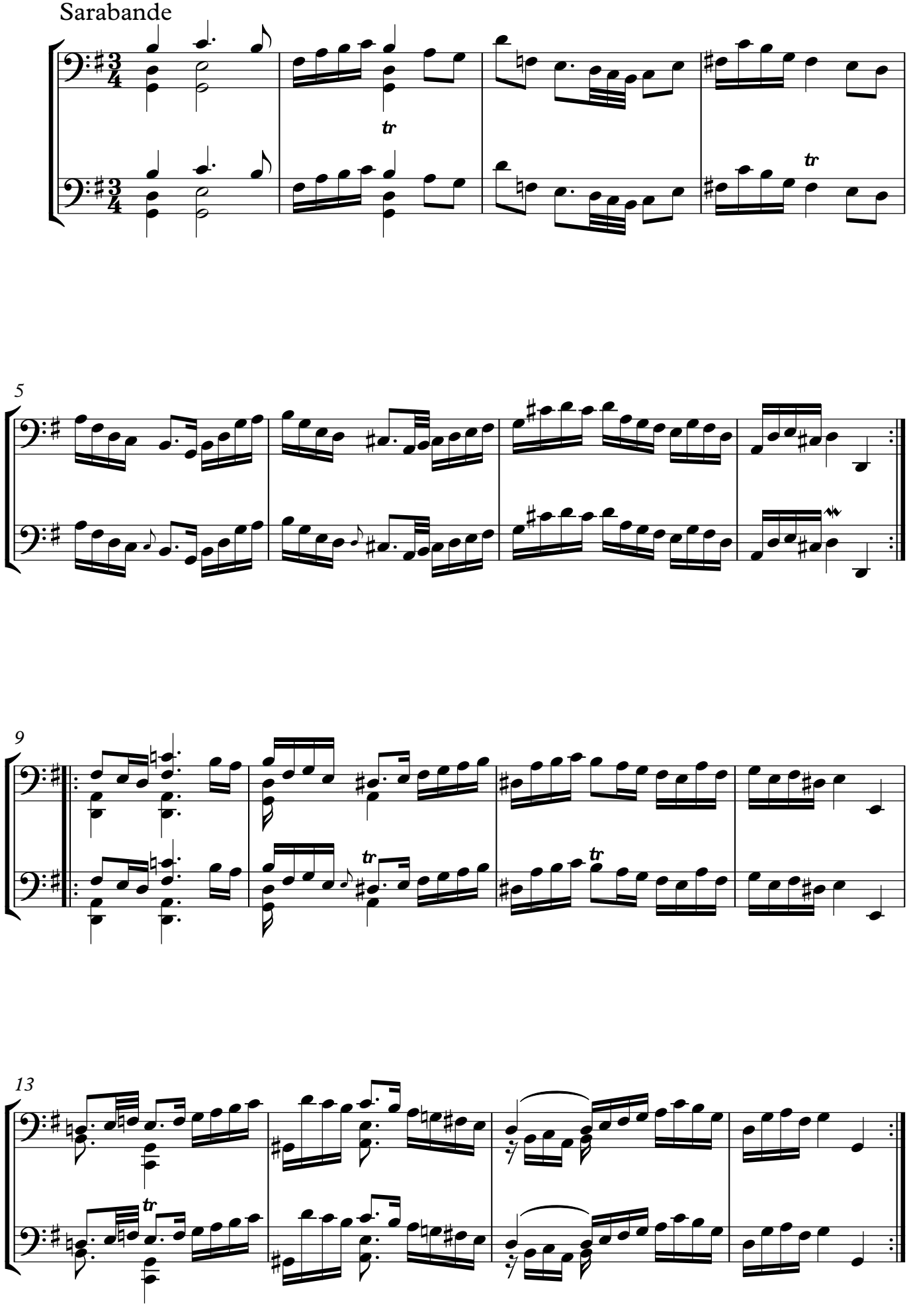
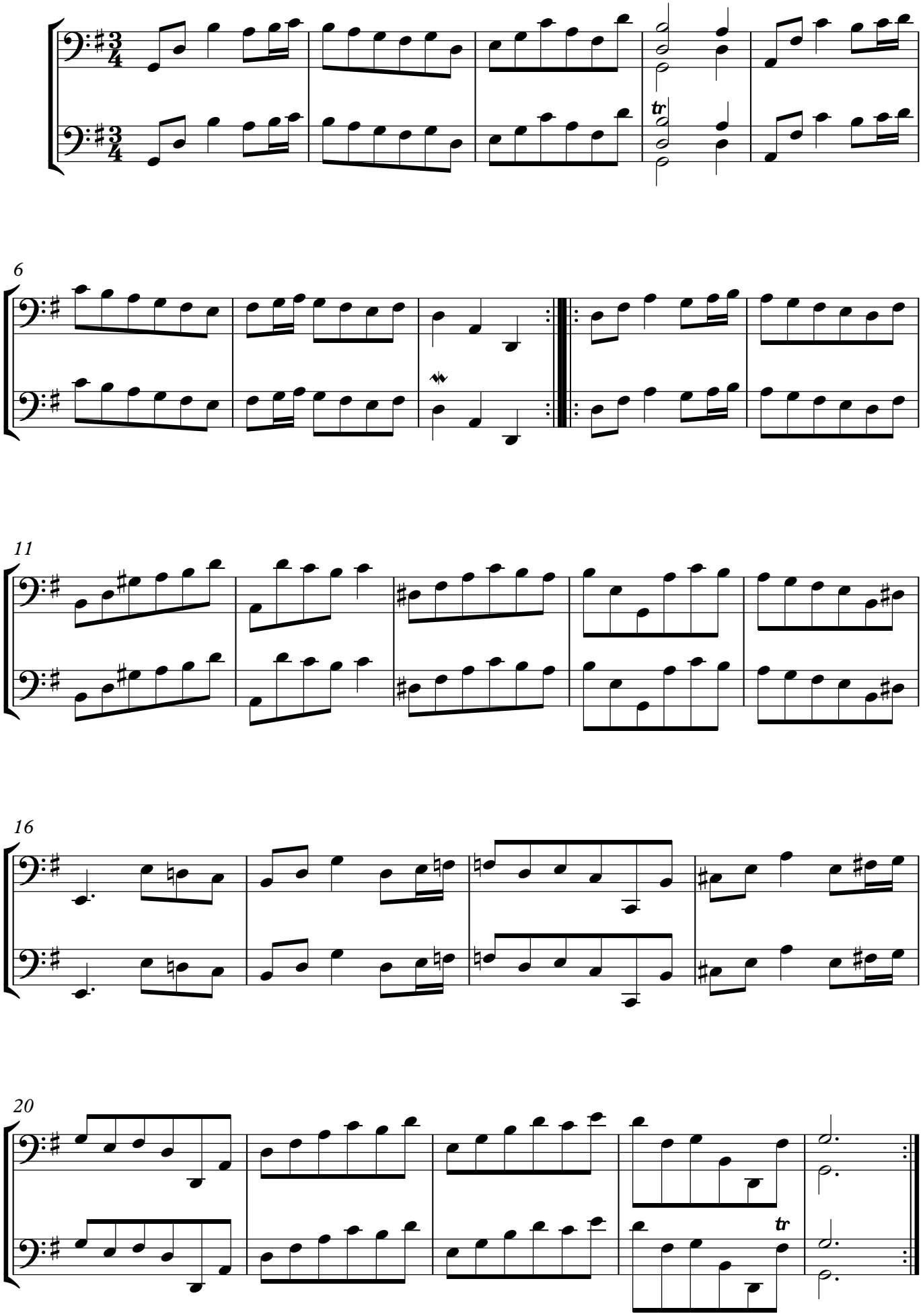


Sarabande



Menuet I



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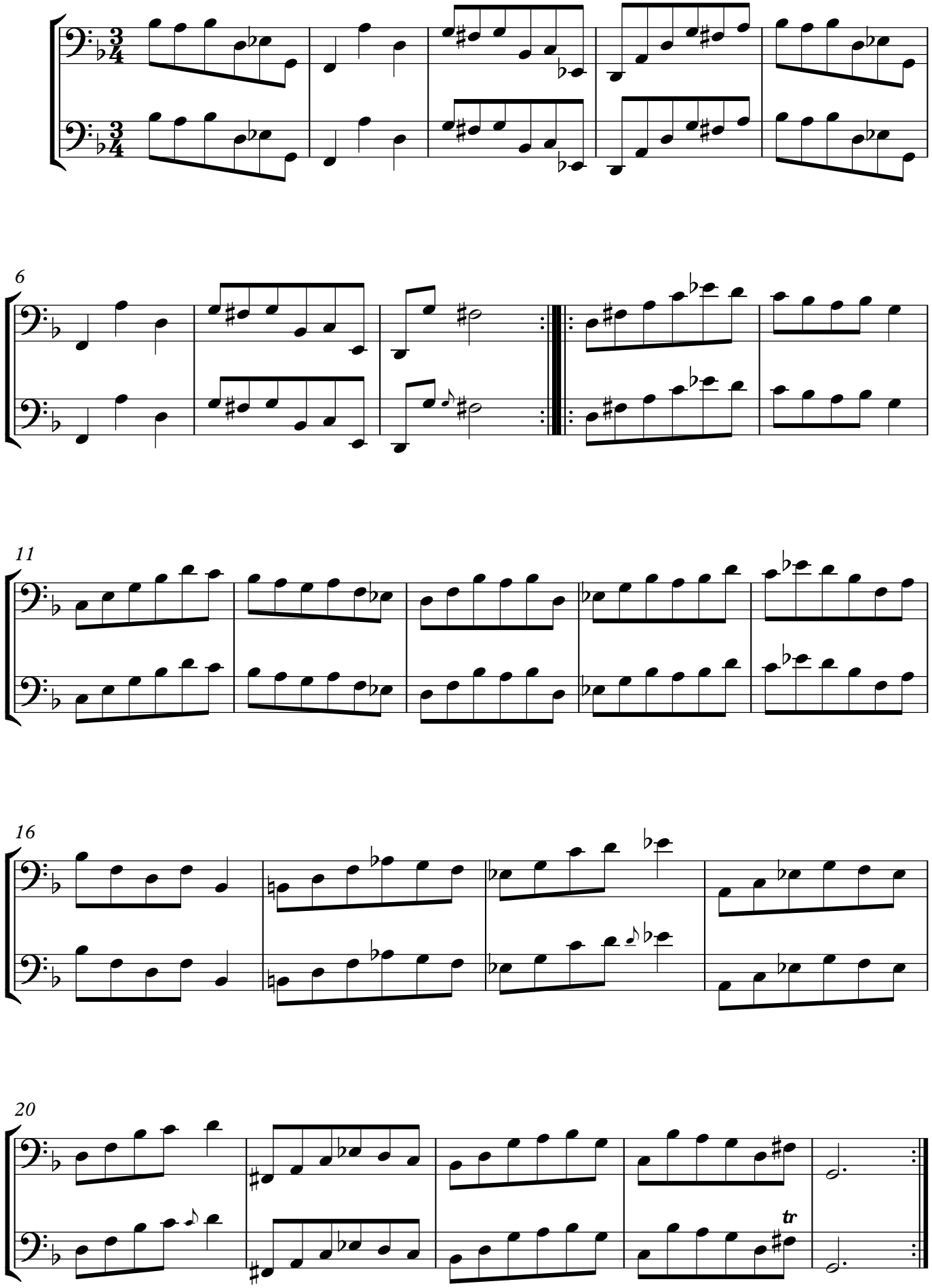
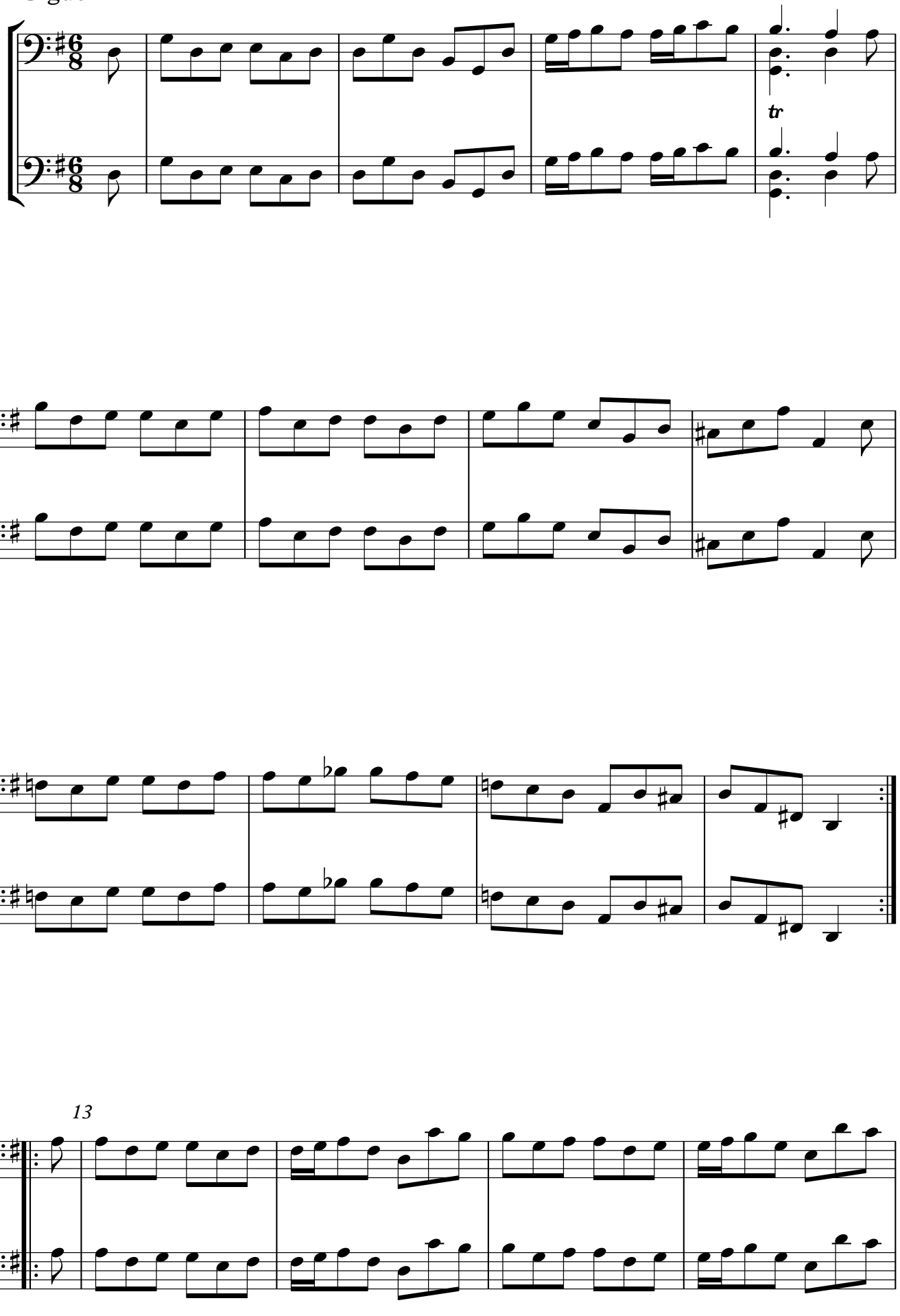


Menuet I da capo

Gigue



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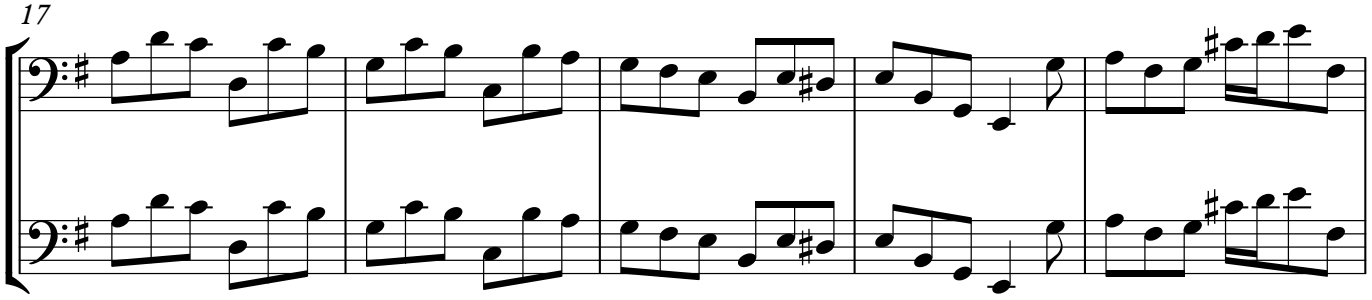

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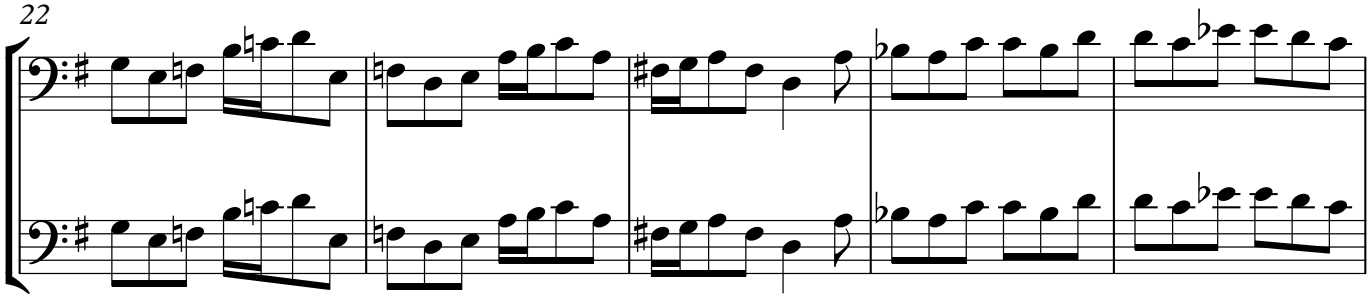

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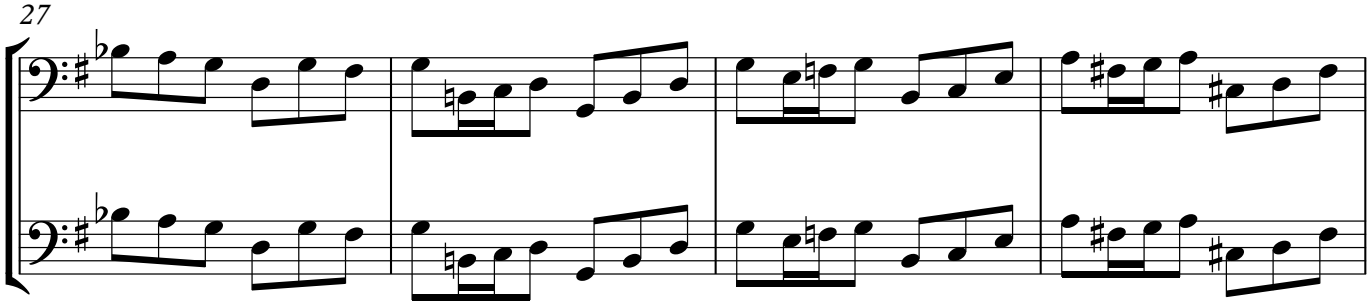

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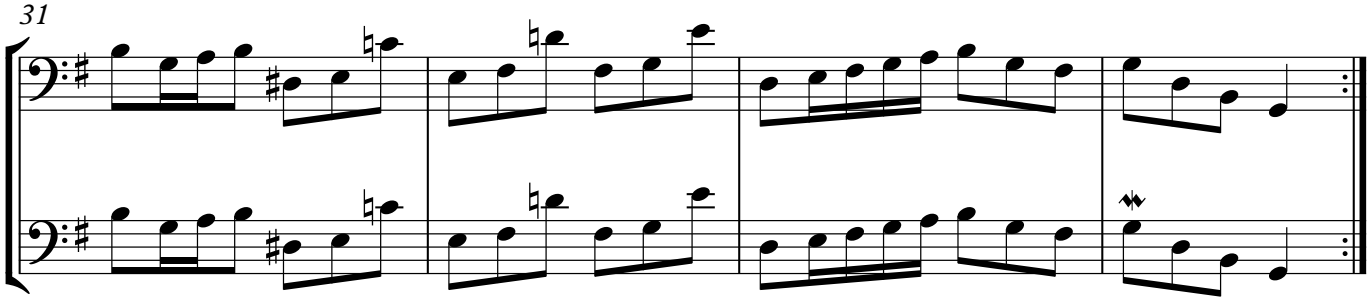
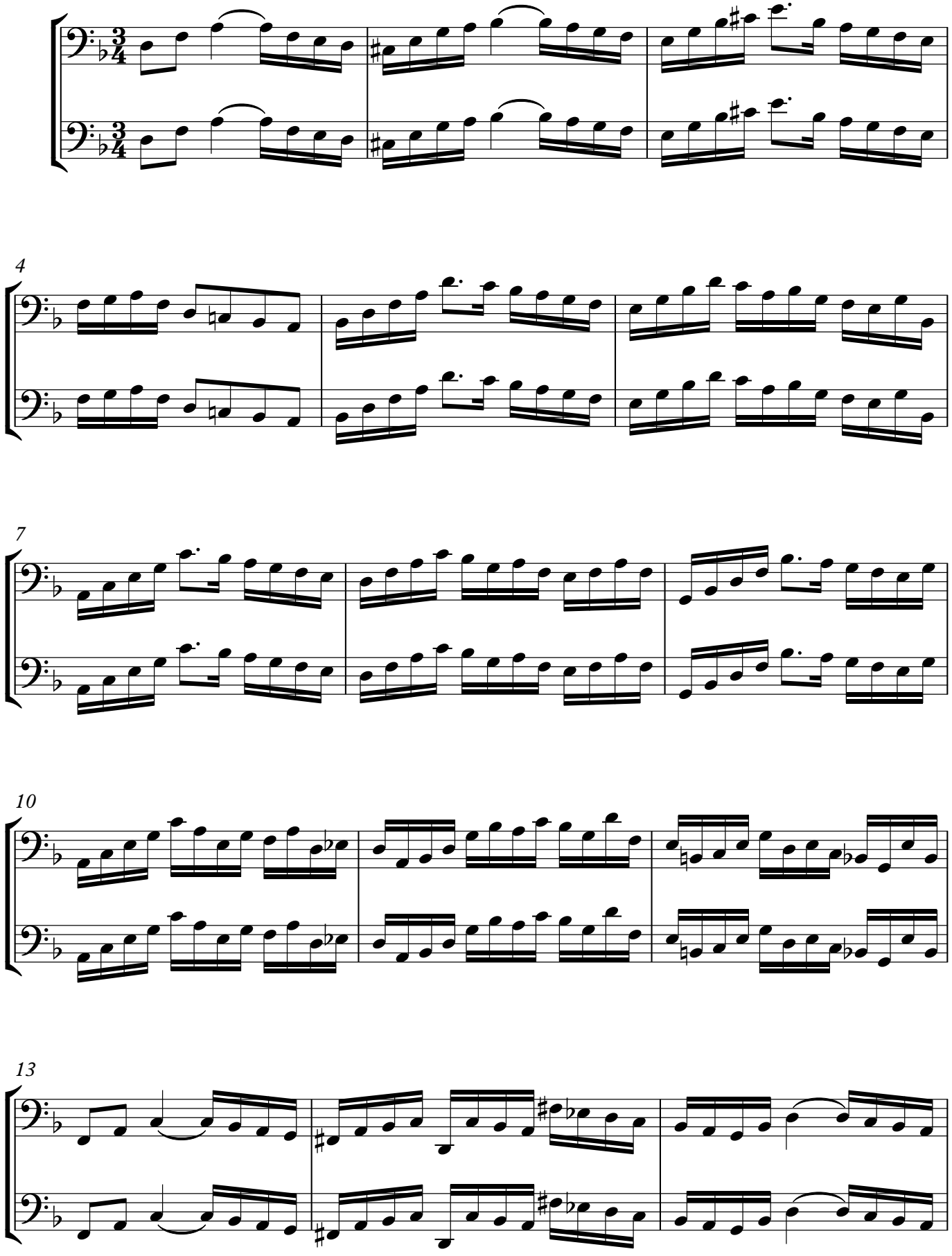


Suite II

BWV 1008

Johann Sebastian Bach (1685–1750)

Prelude



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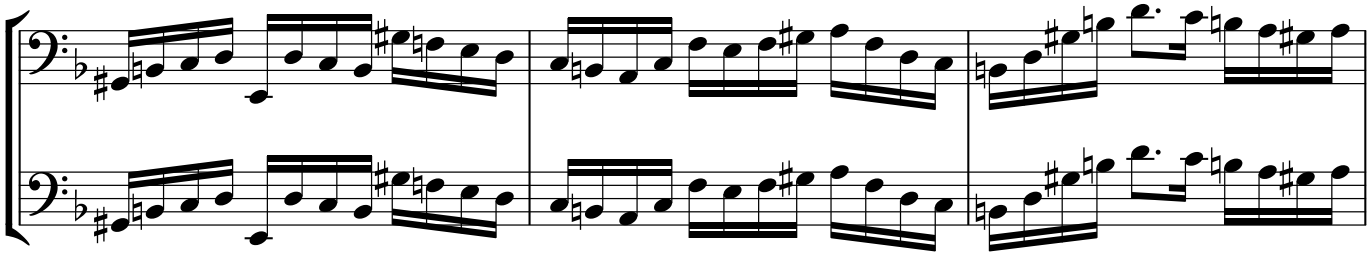

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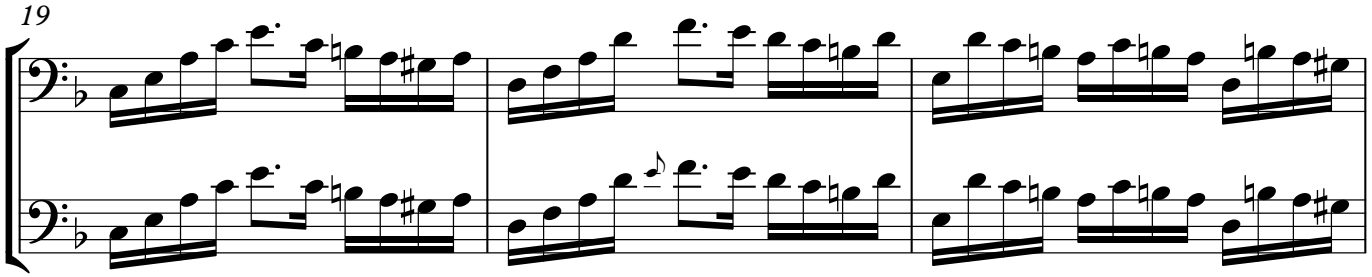

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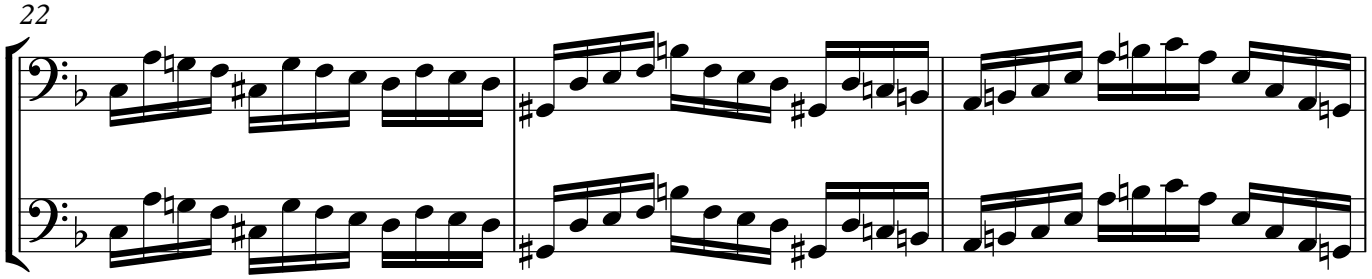

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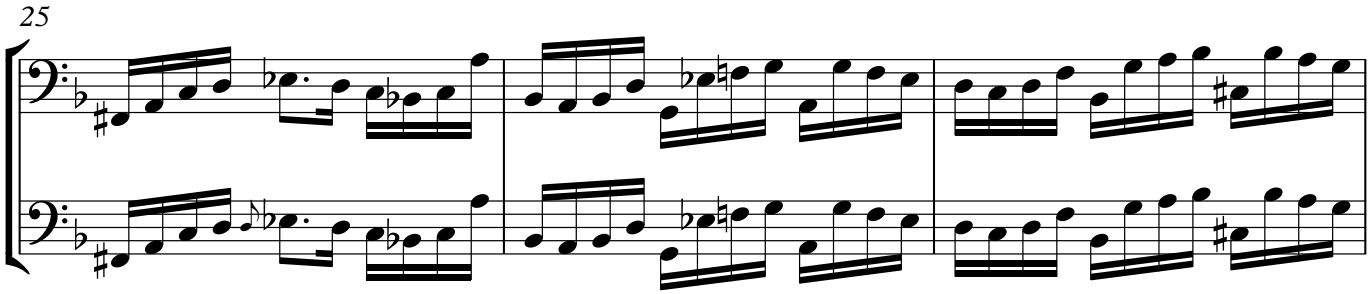

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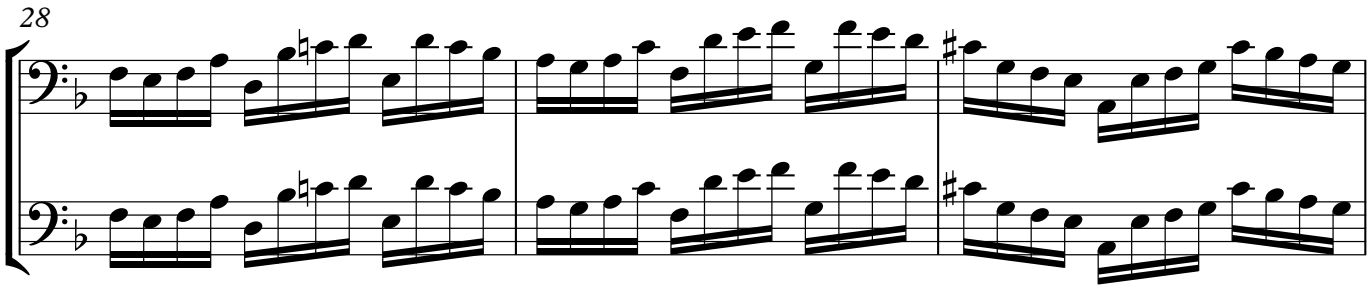

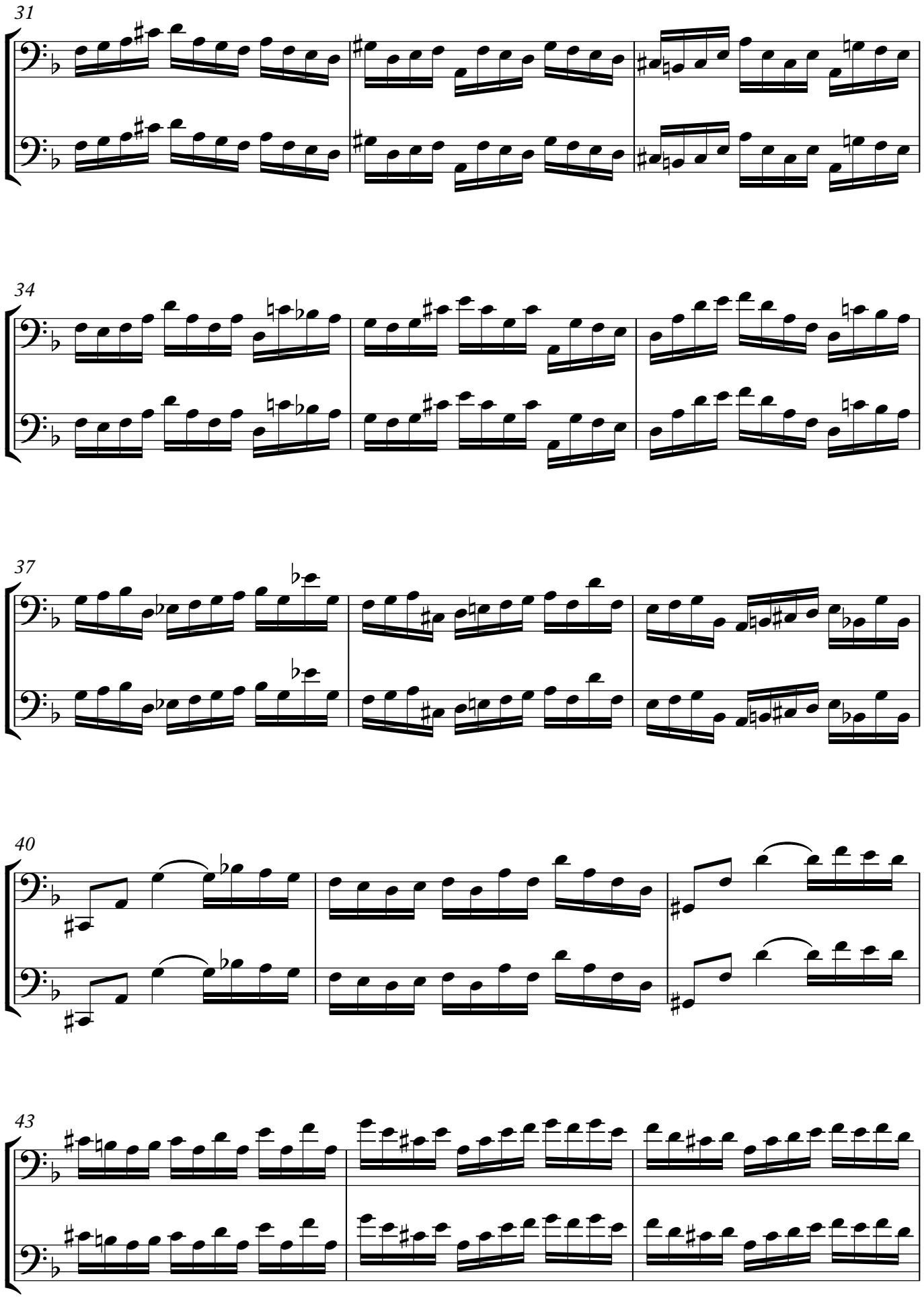
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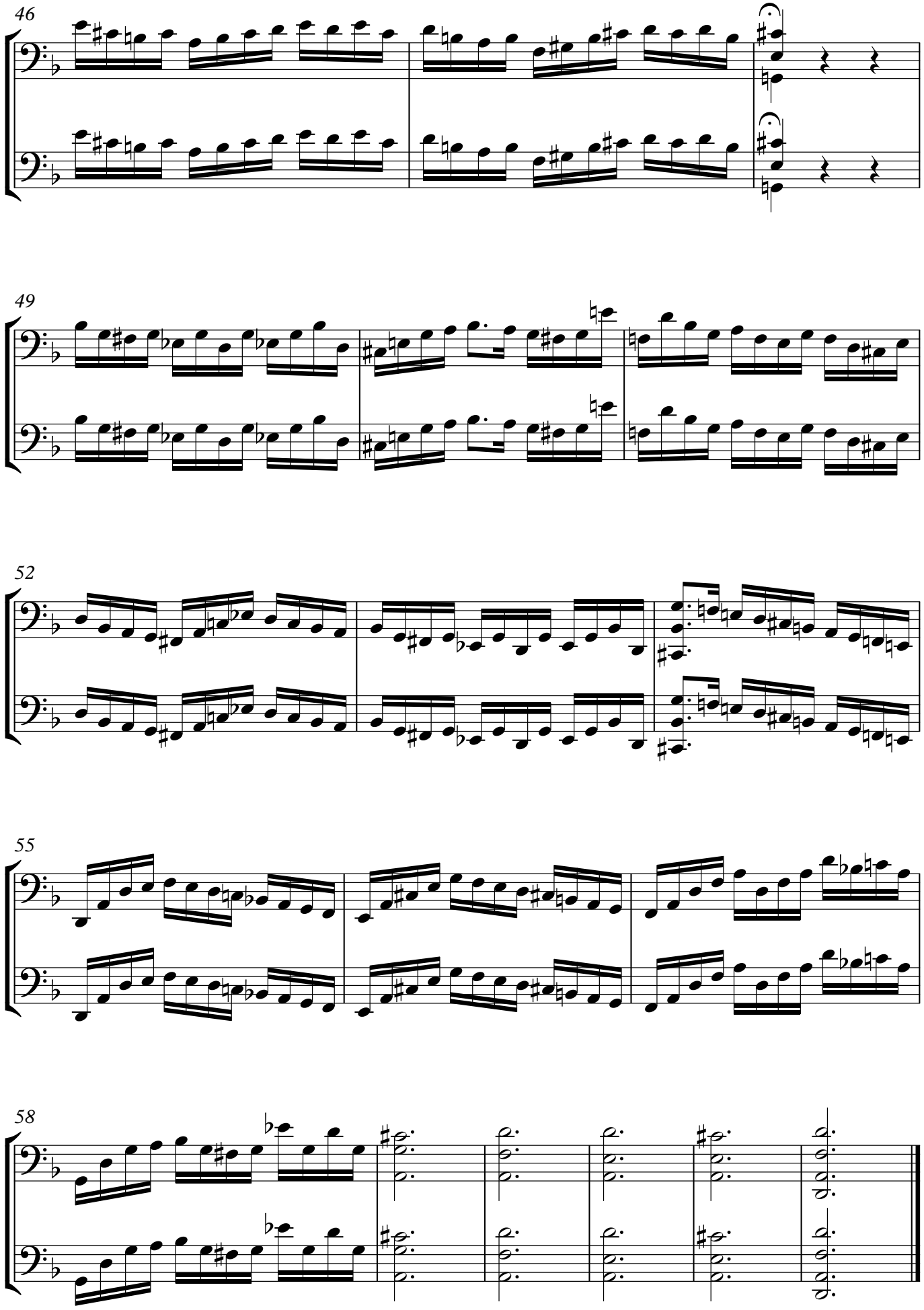
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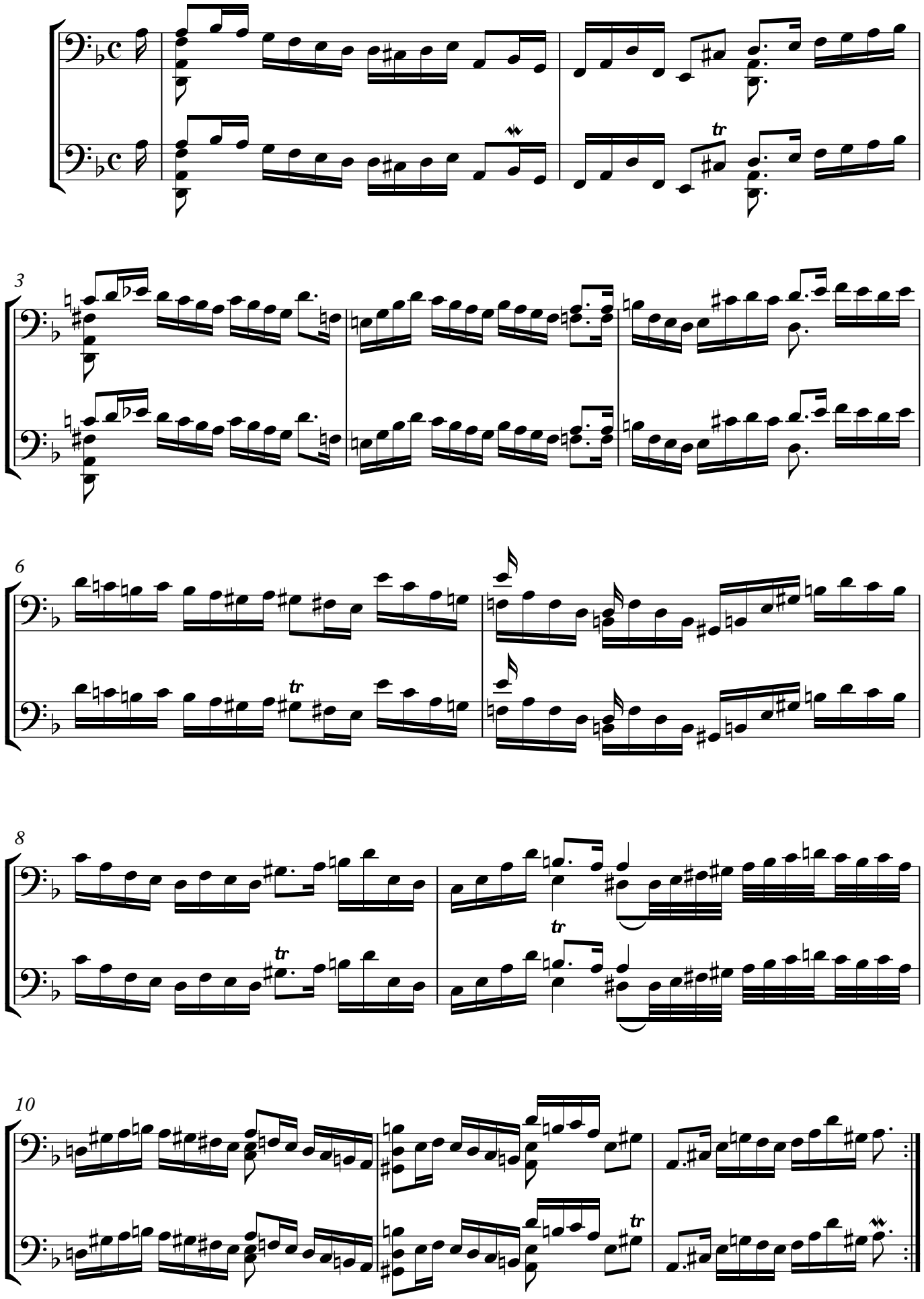
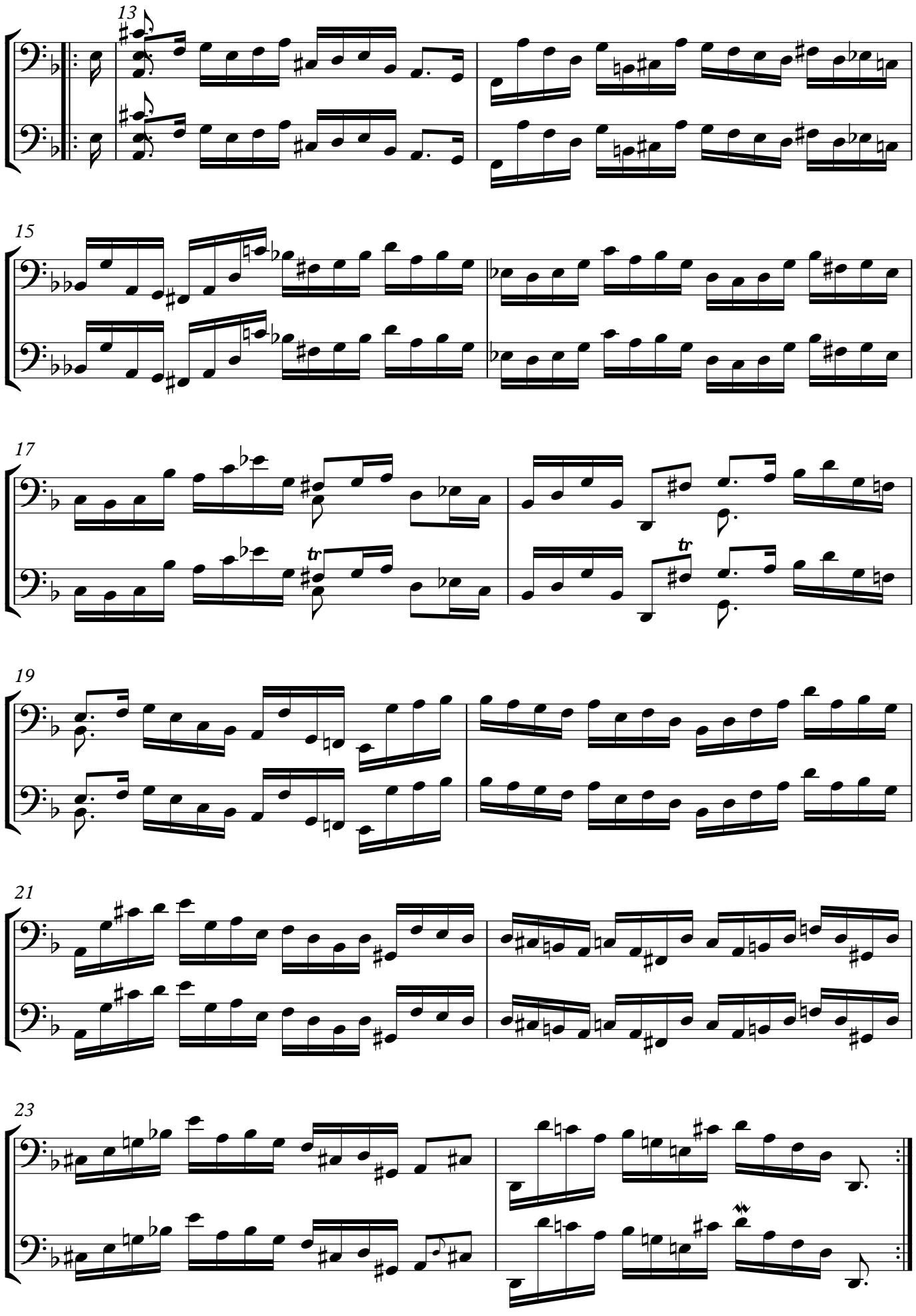
Allemande

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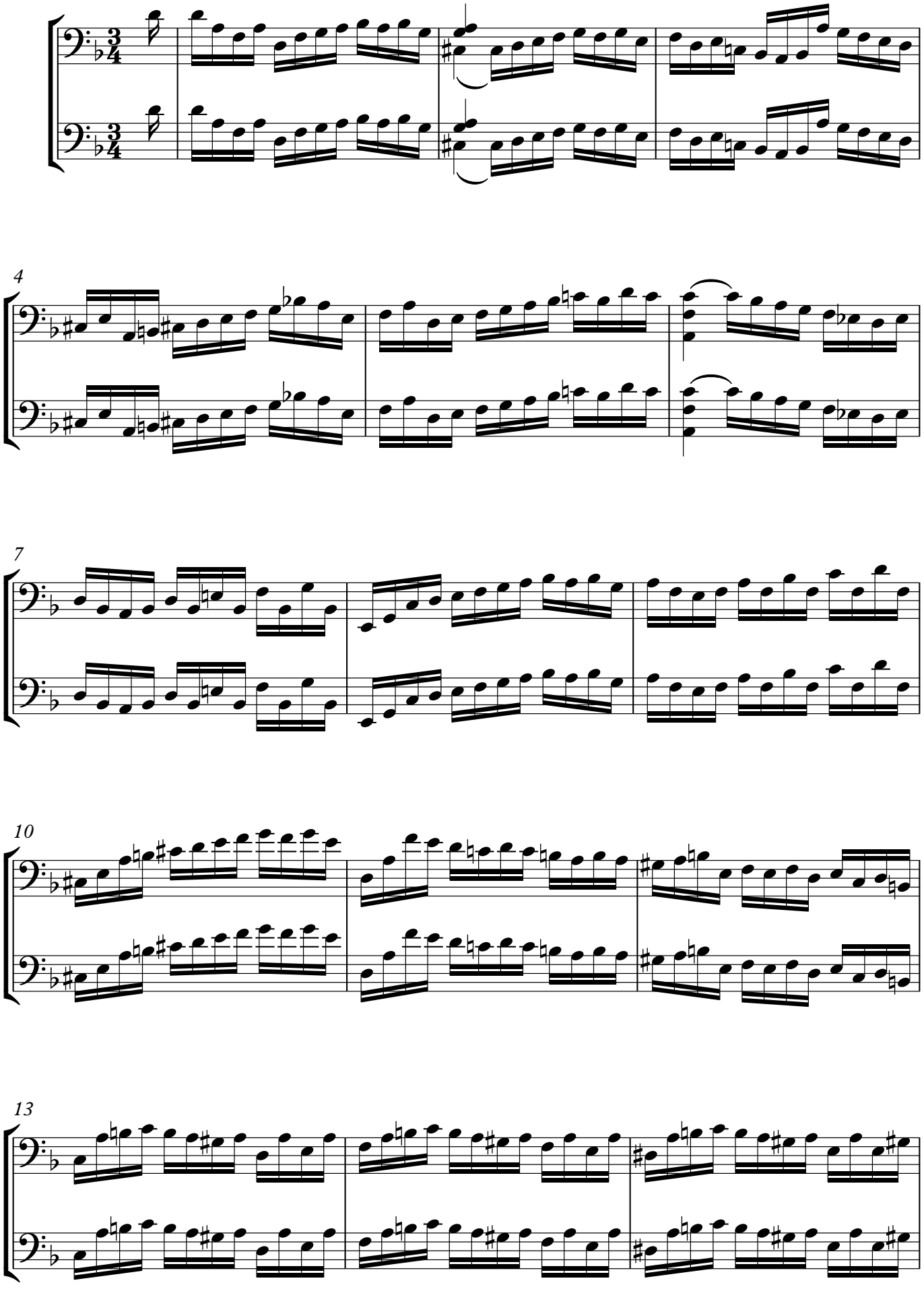
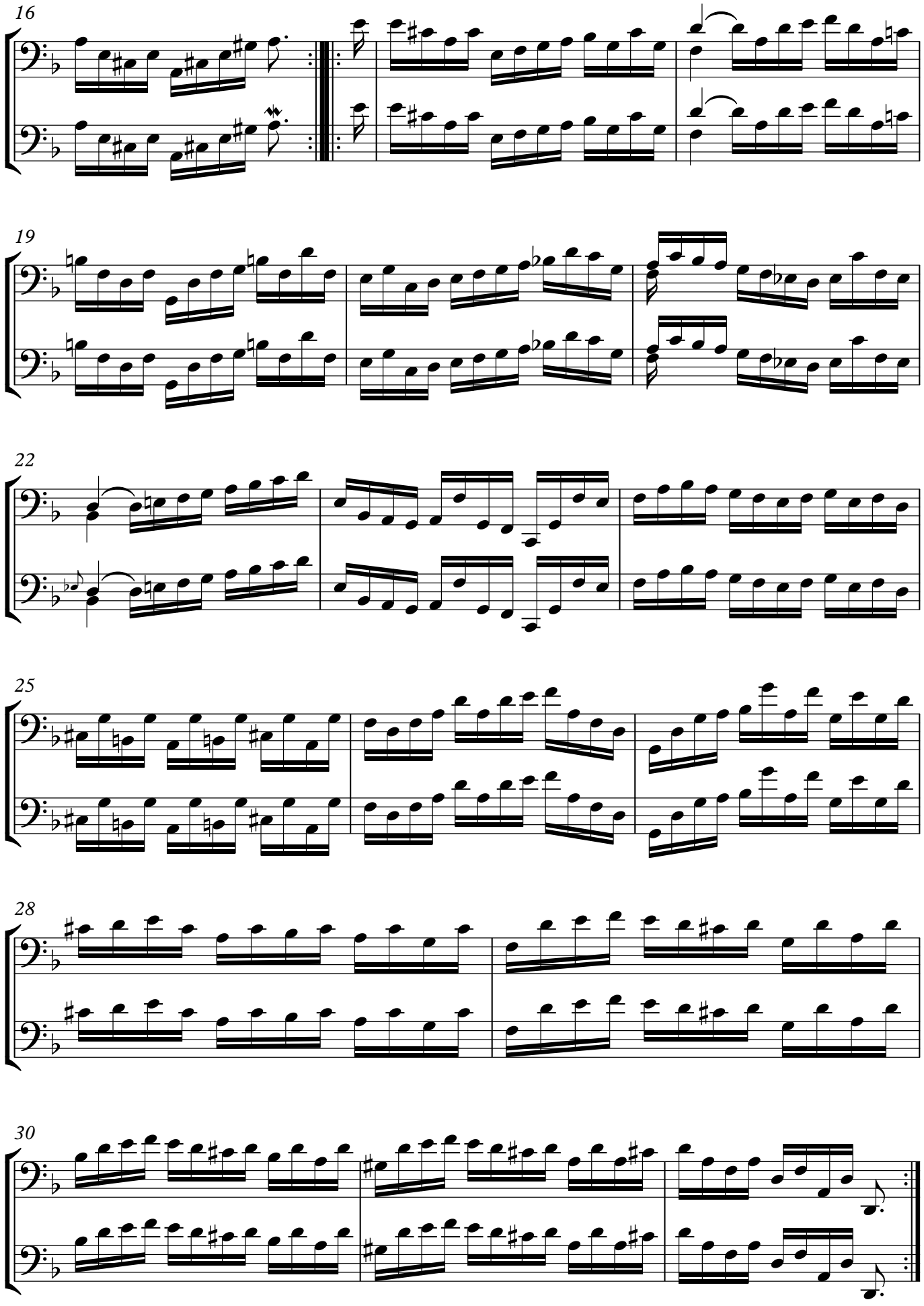
Courante

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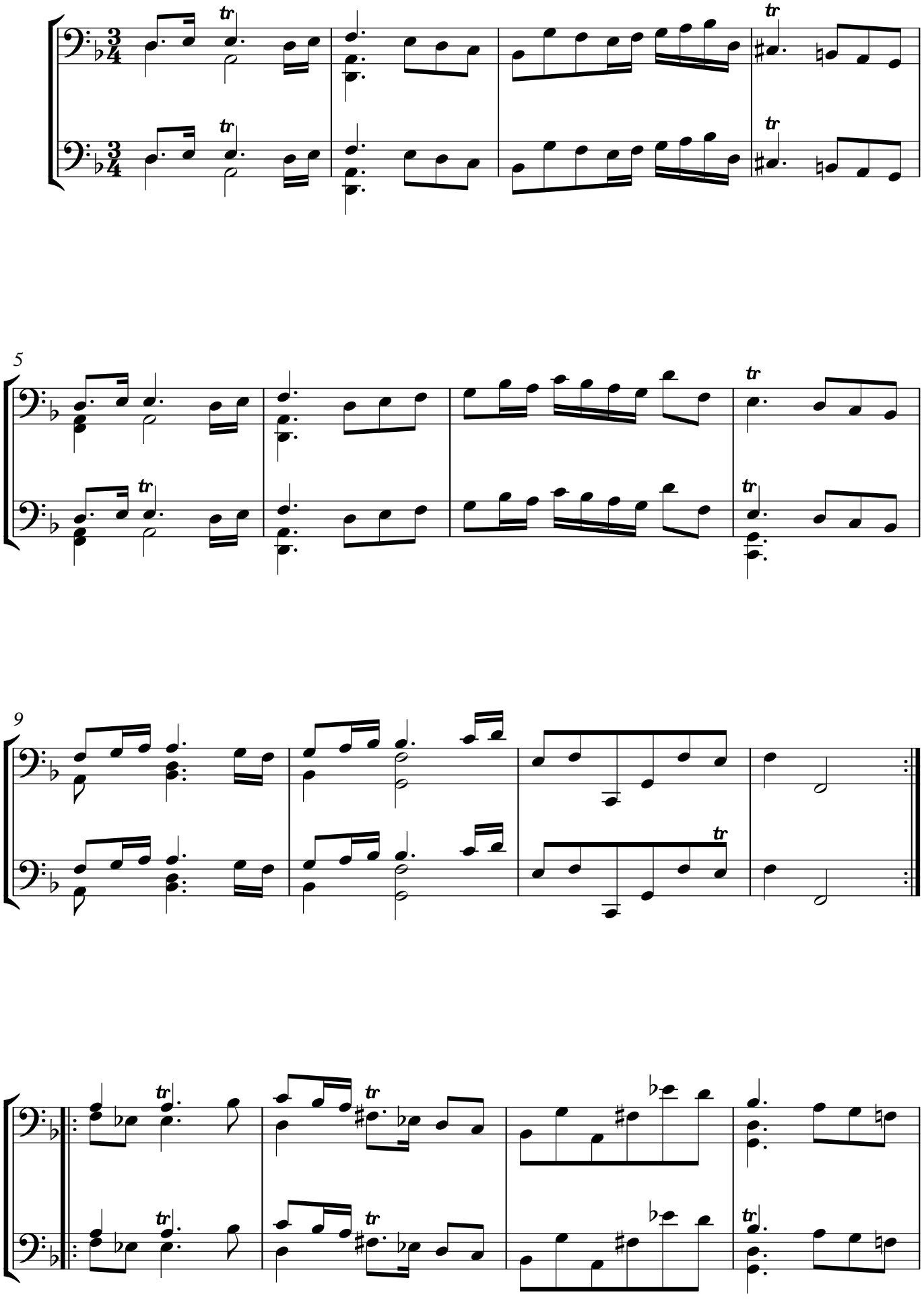
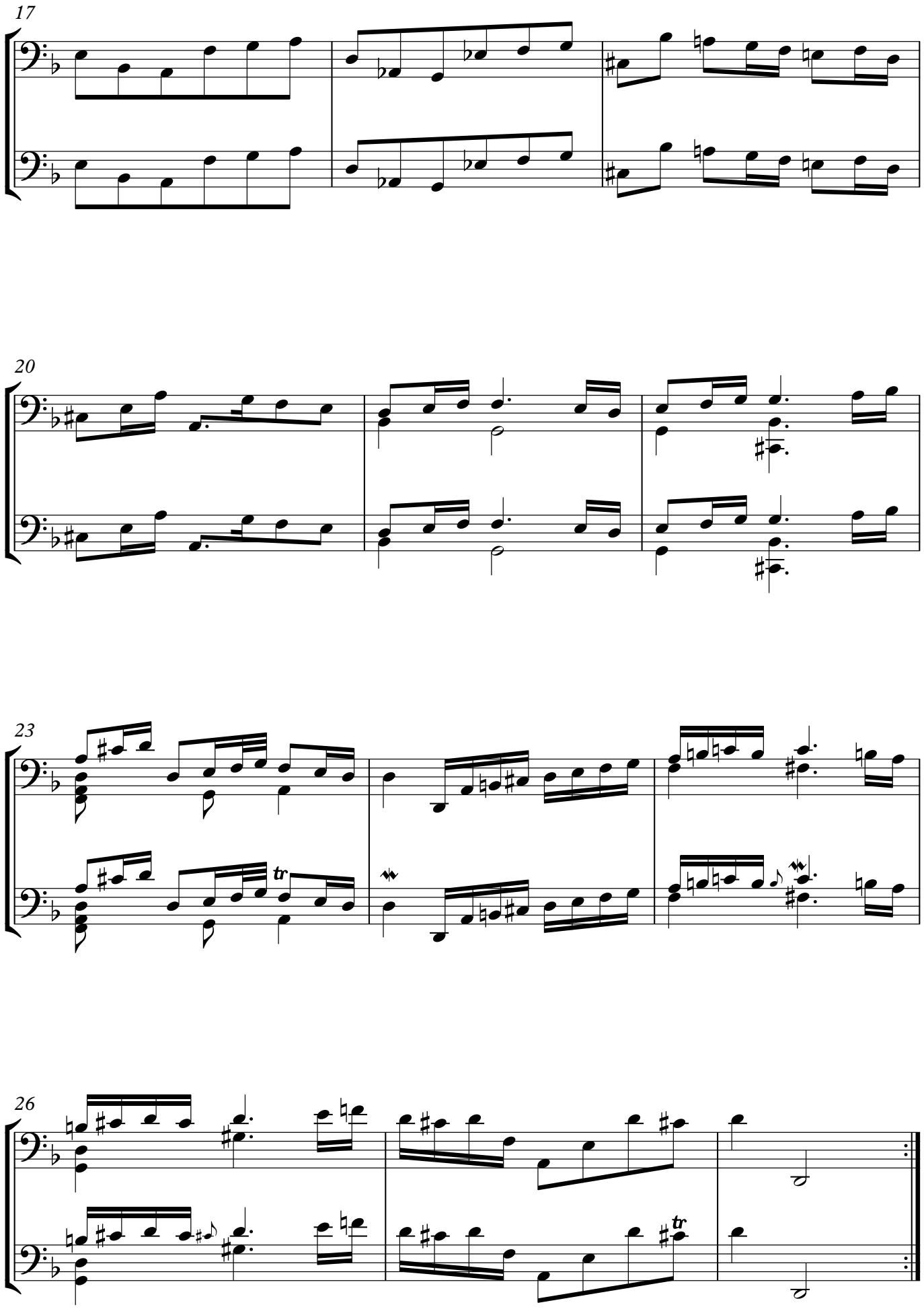
Sarabande

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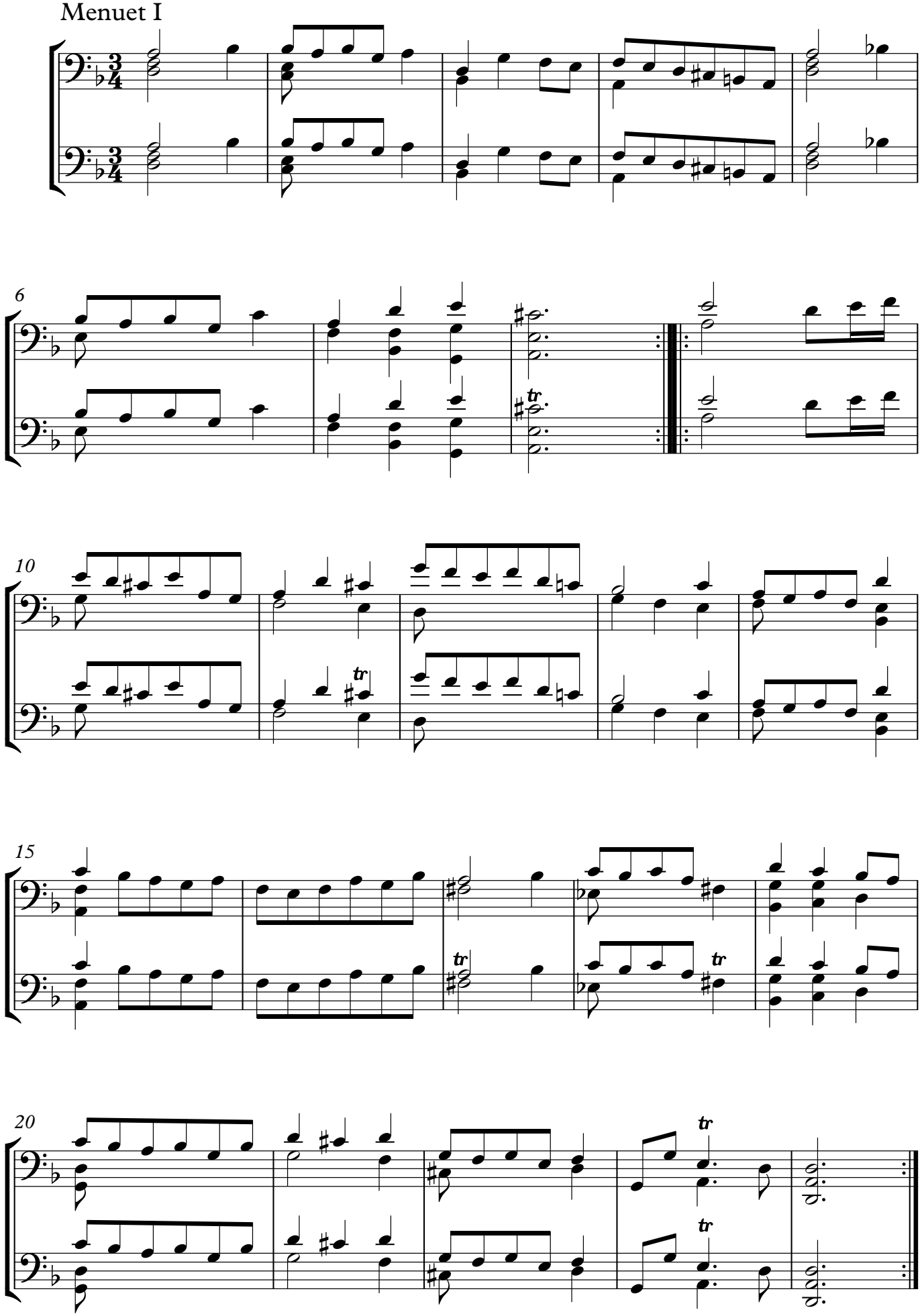
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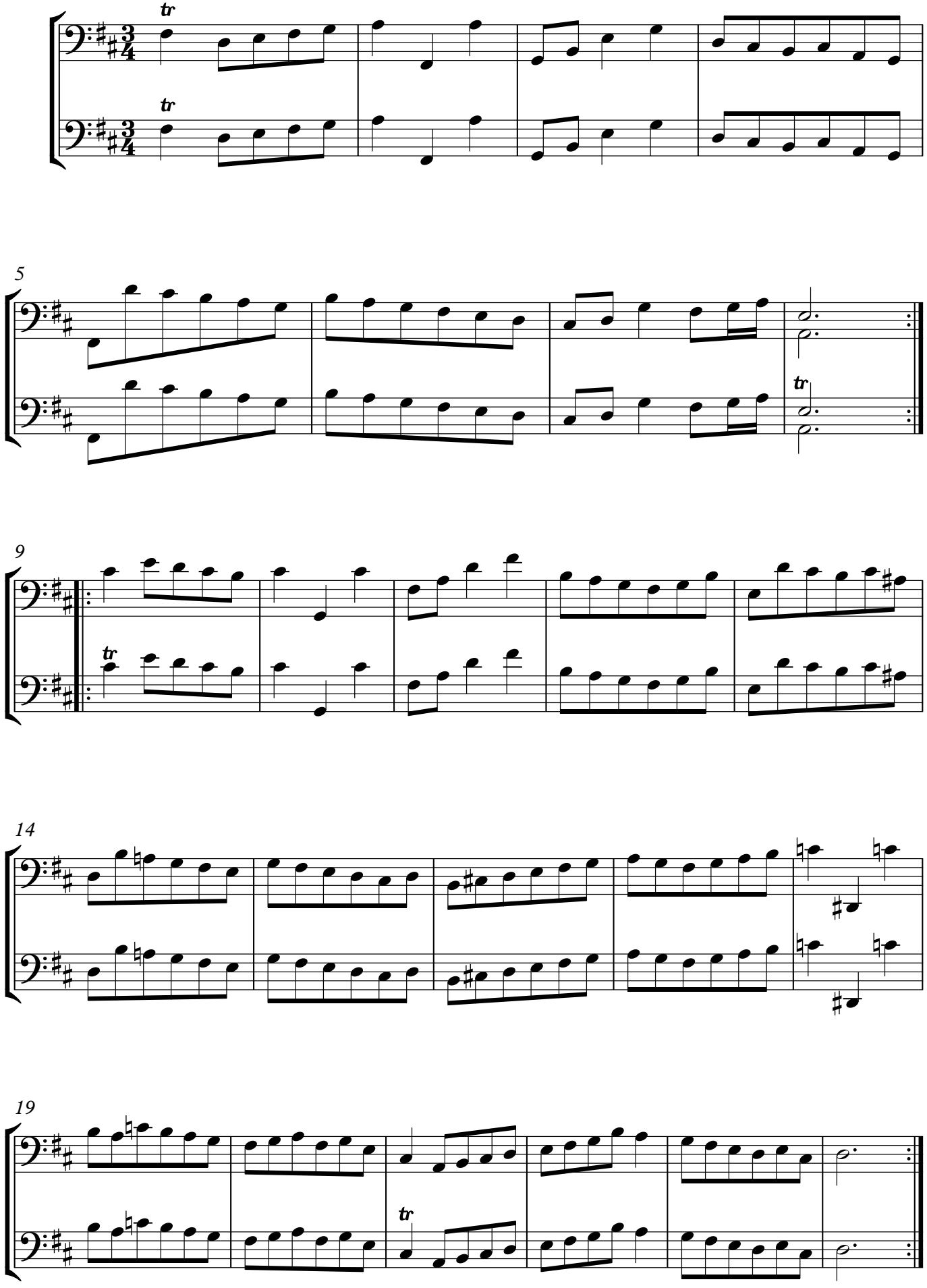
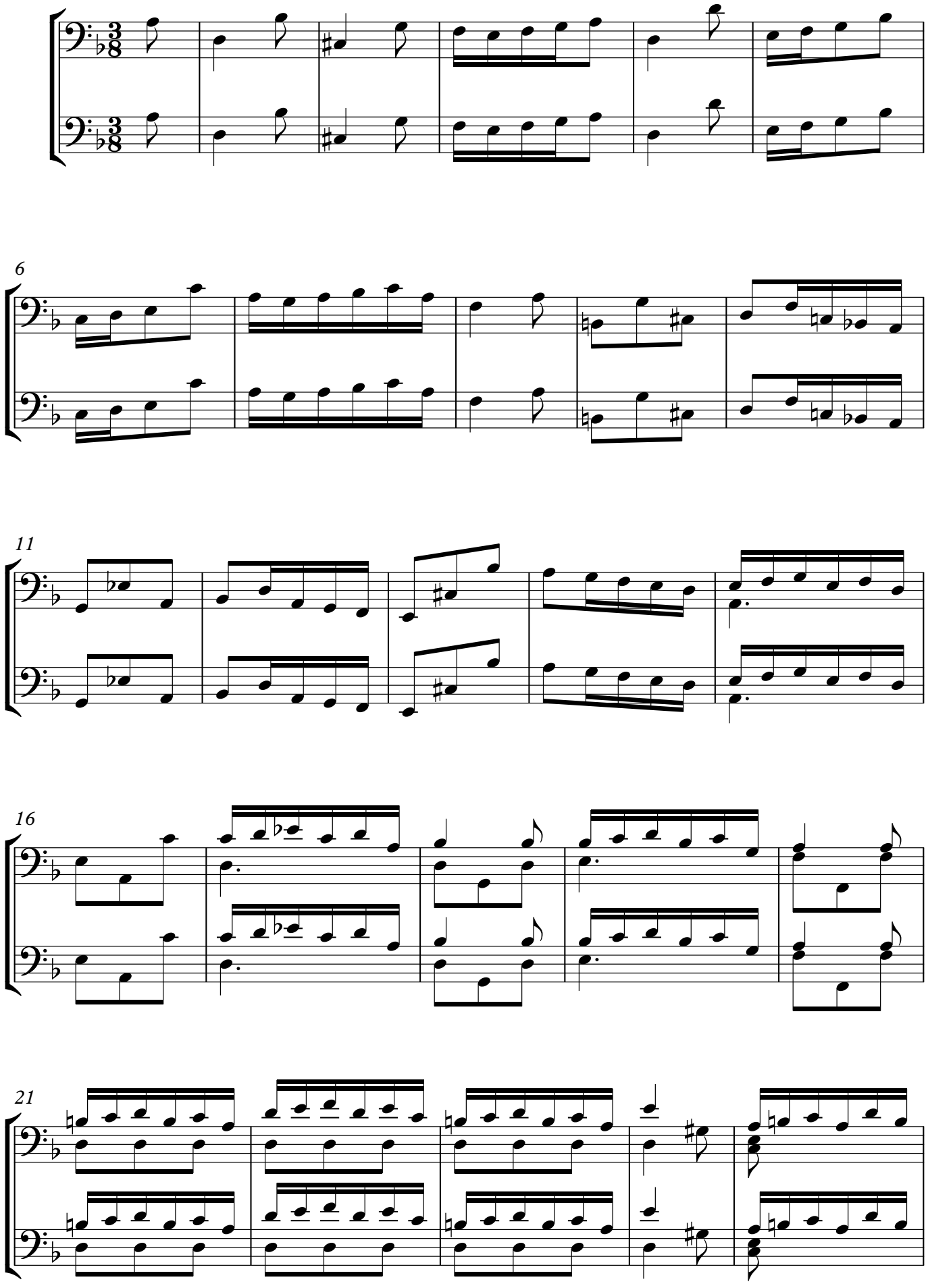
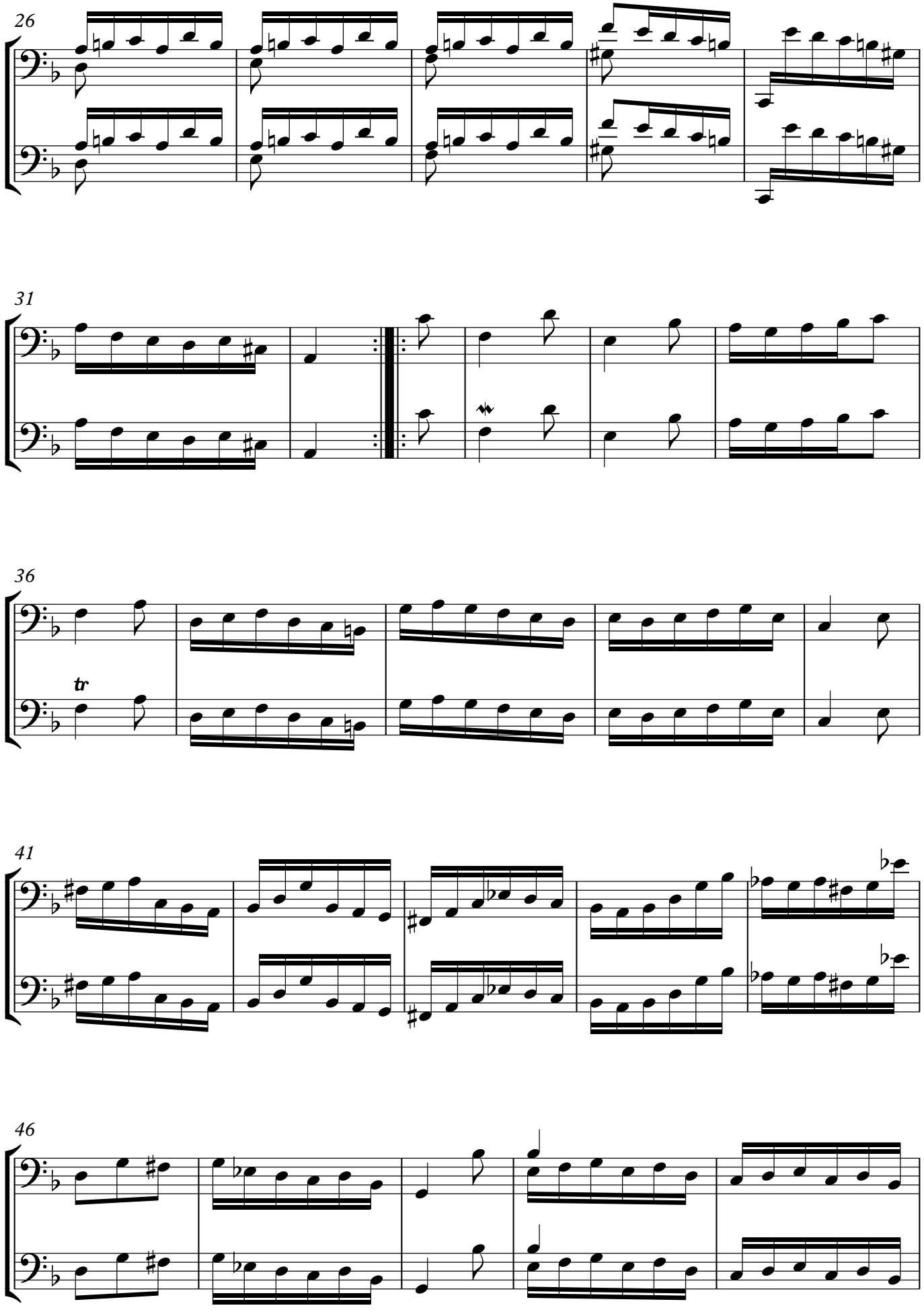
Menuet II



Menuet I da capo

Gigue

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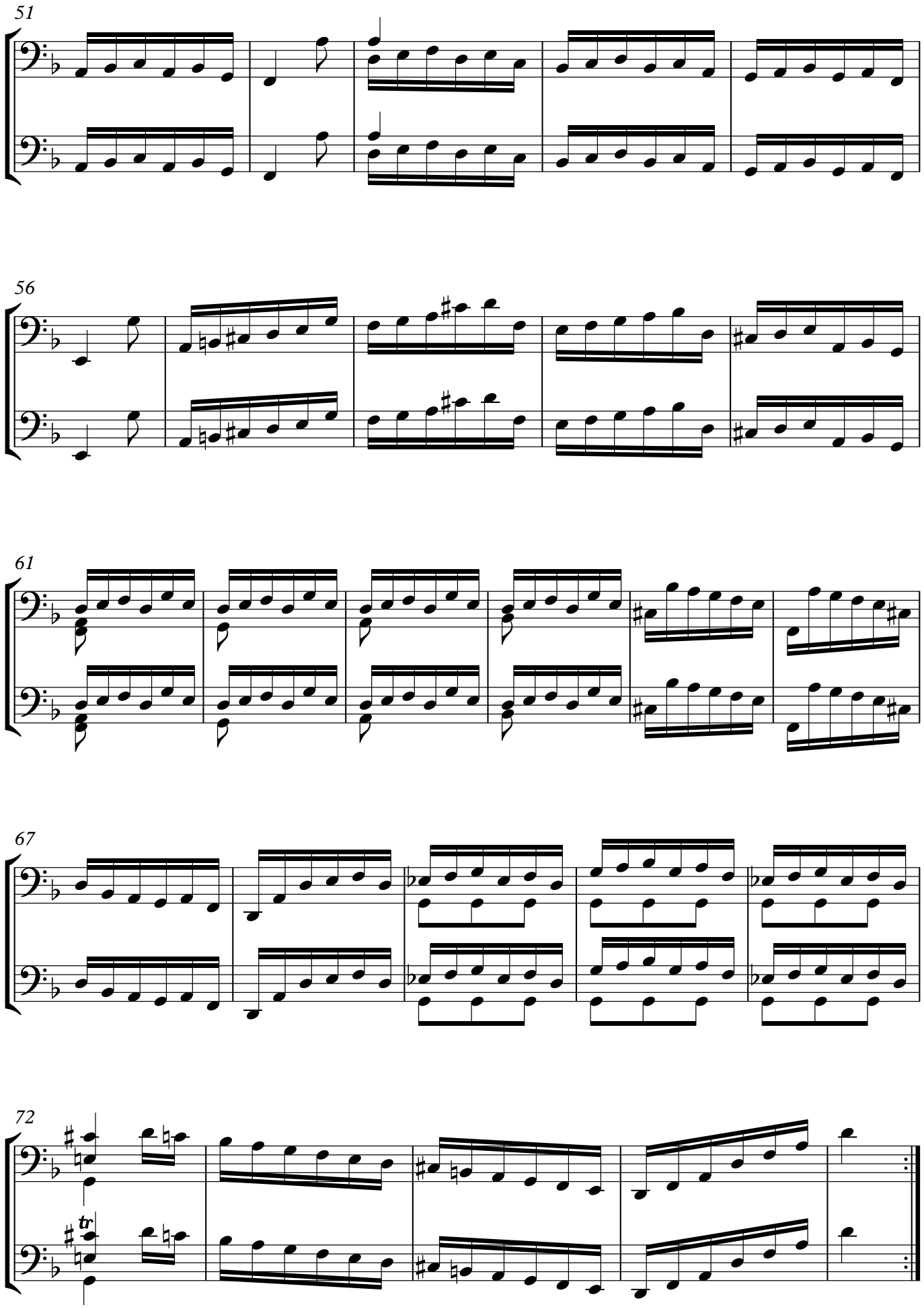
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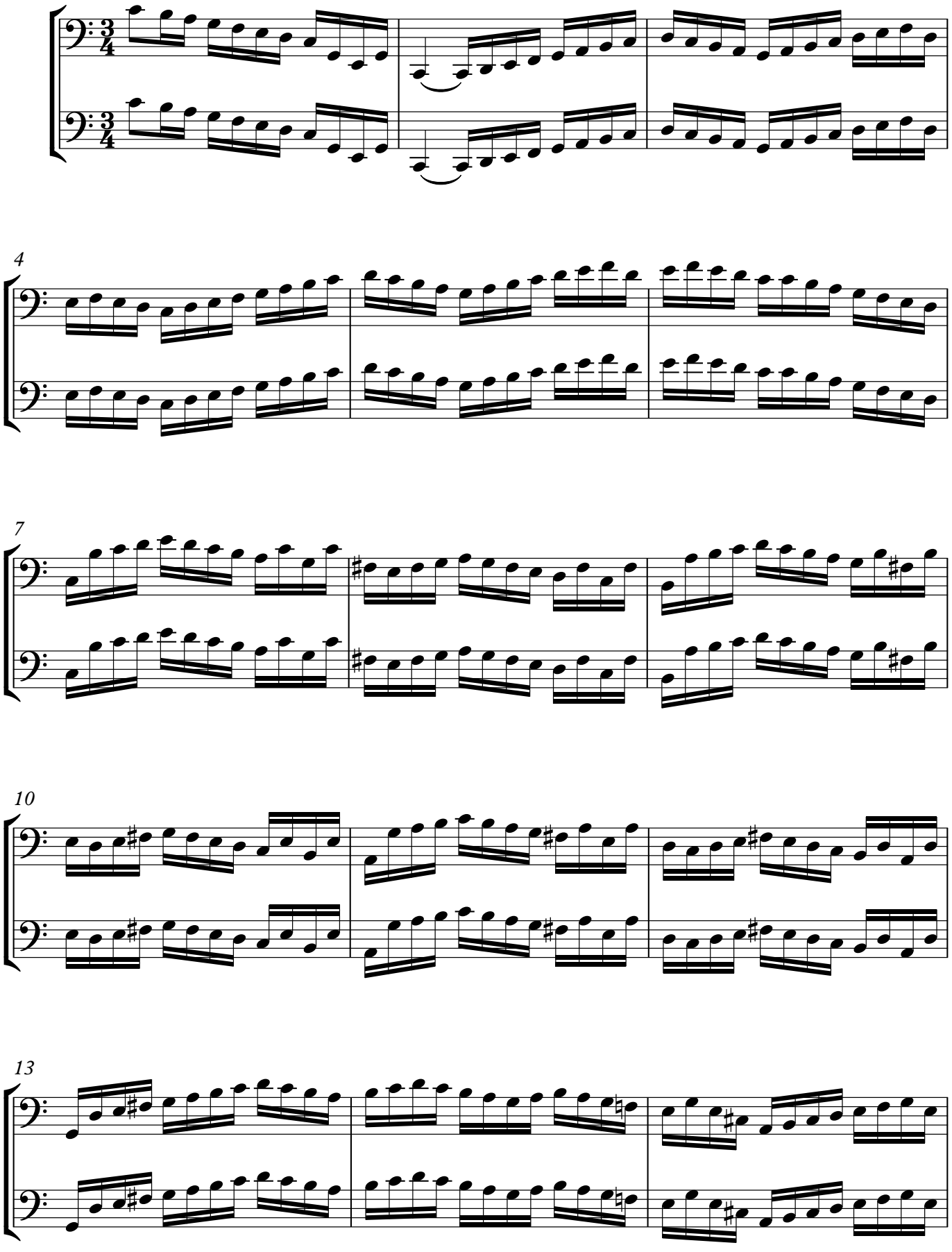
Suite III

BWV 1009

Johann Sebastian Bach (1685–1750)

Prelude



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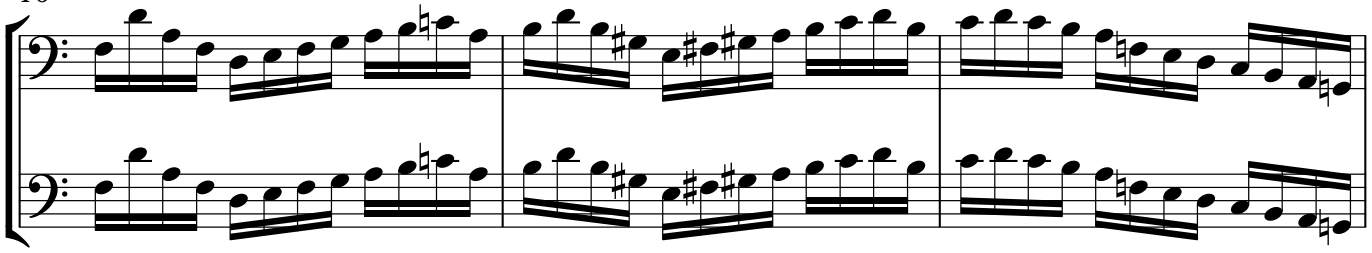

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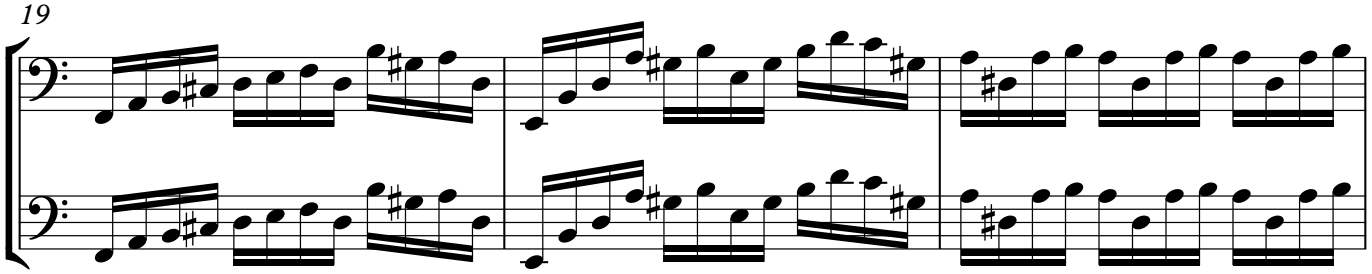

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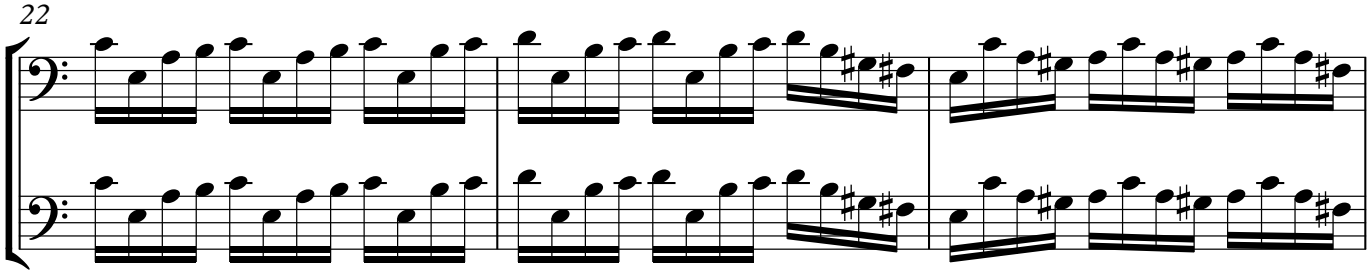

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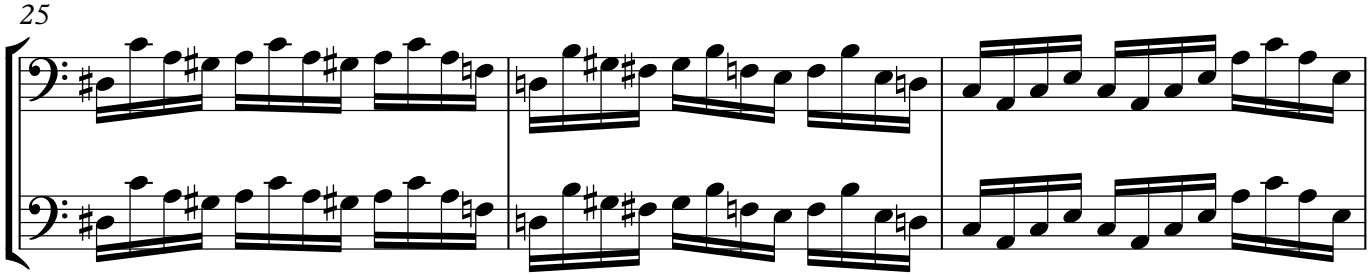

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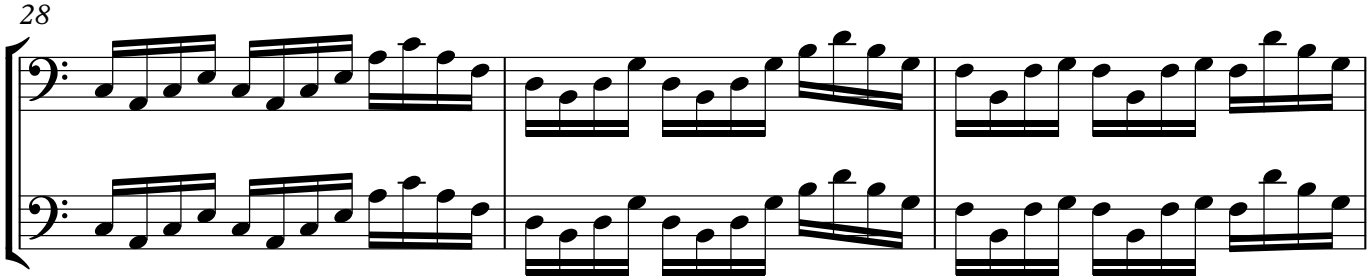

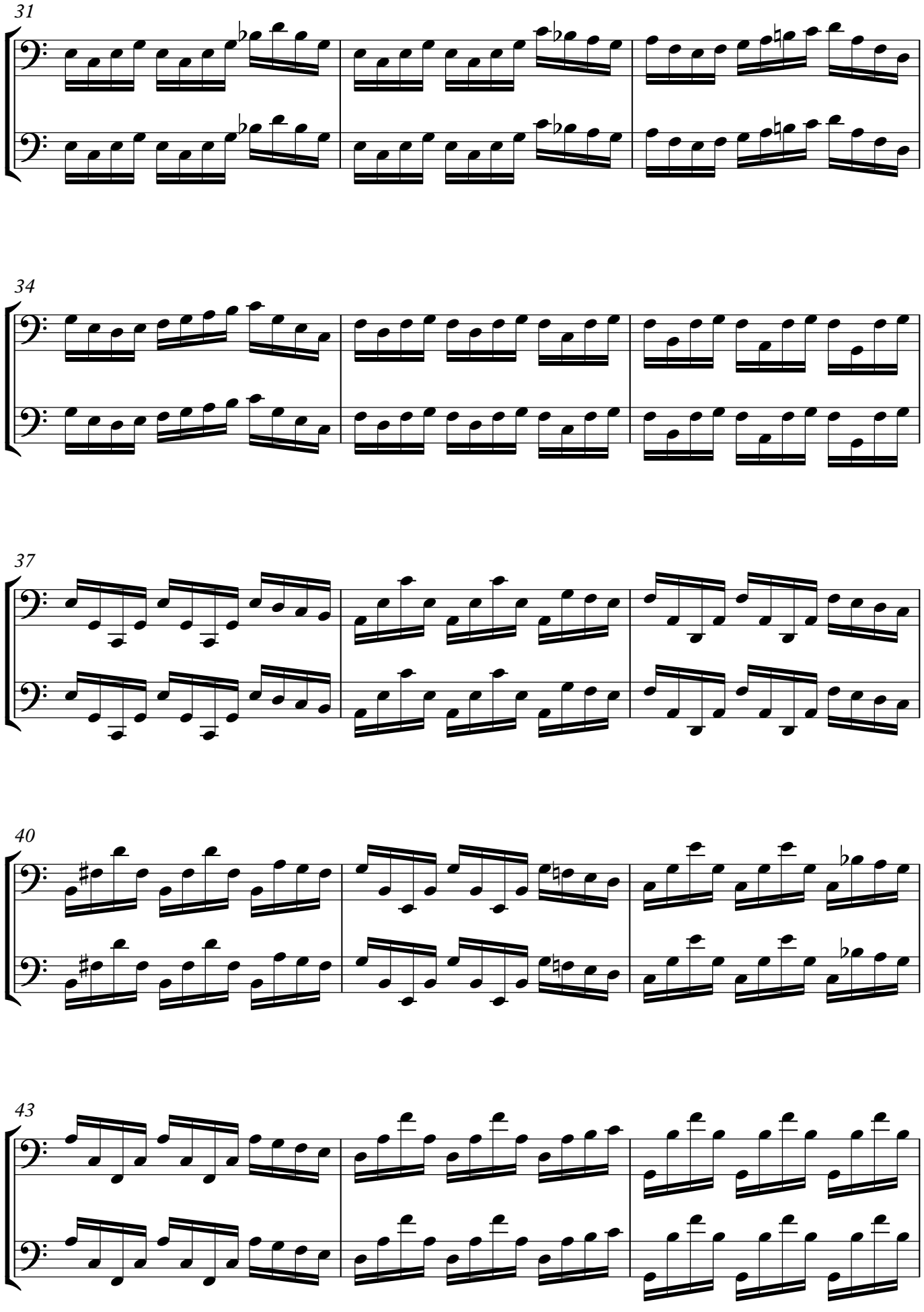
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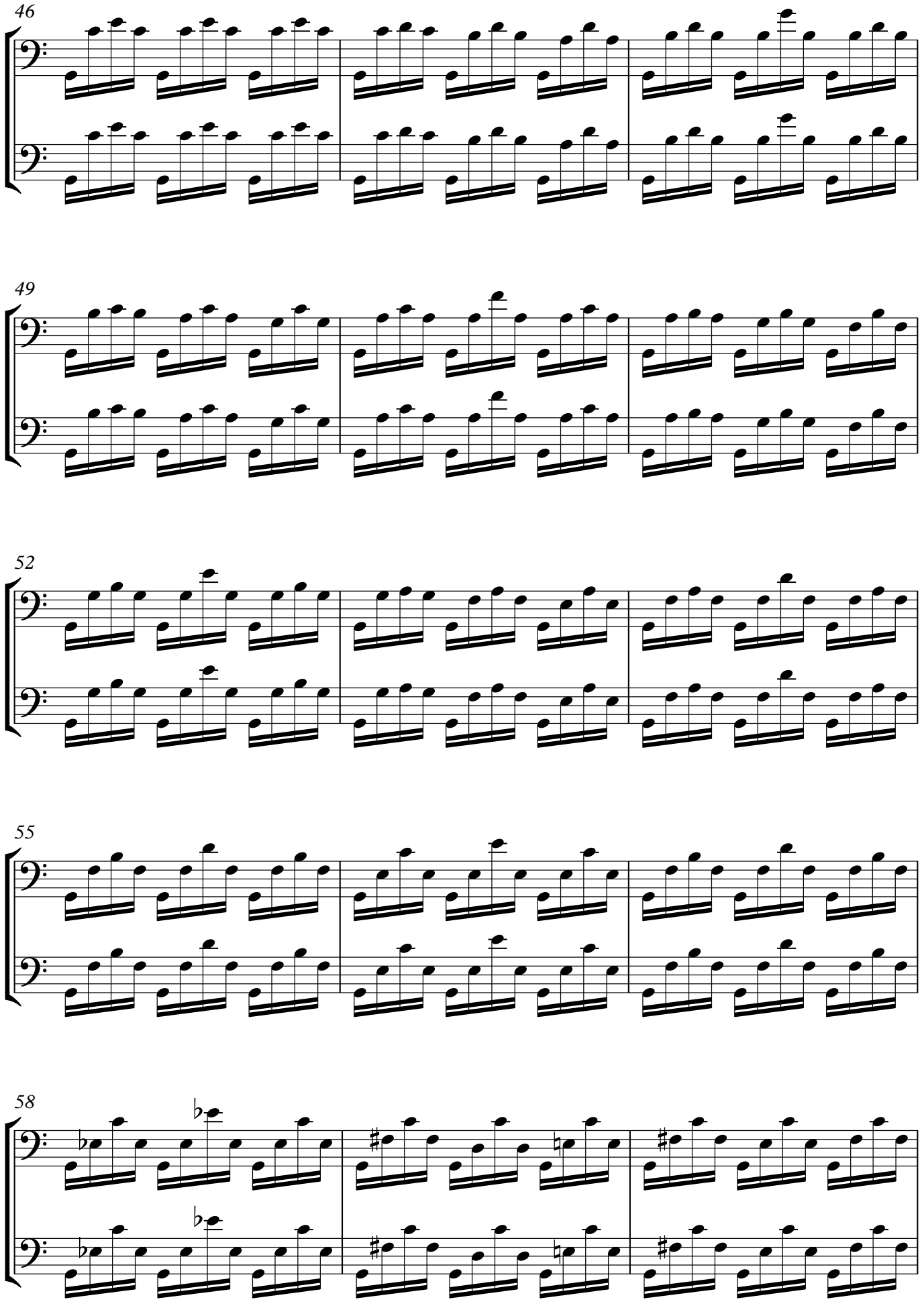
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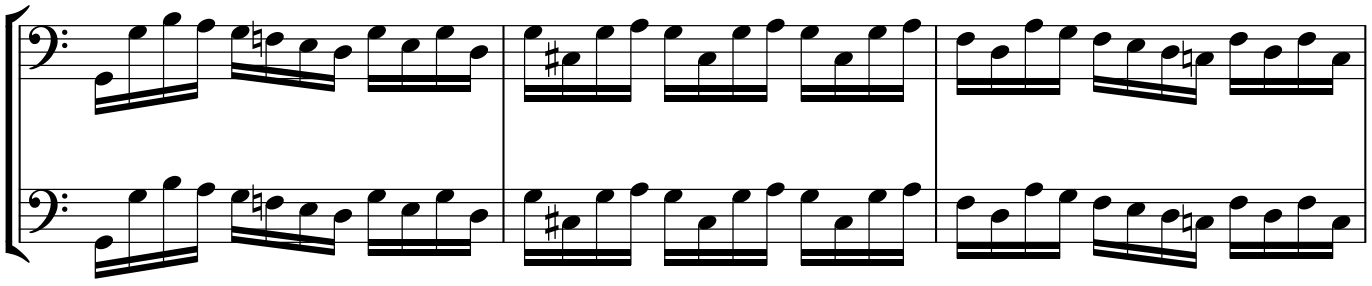

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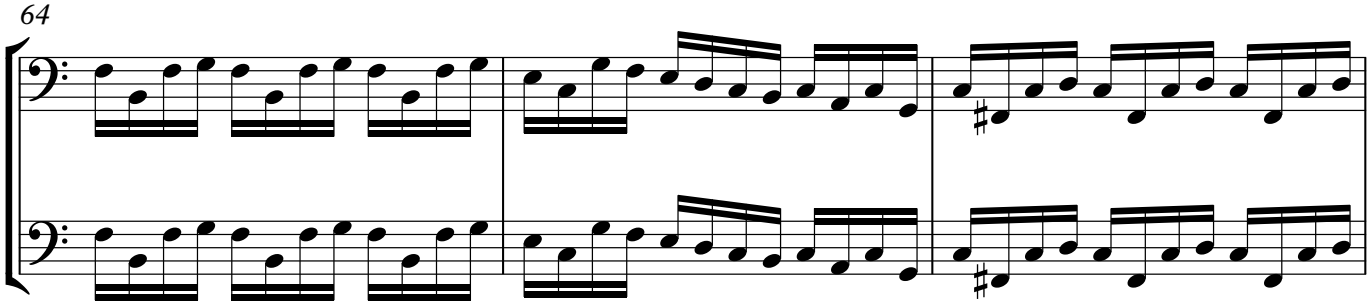

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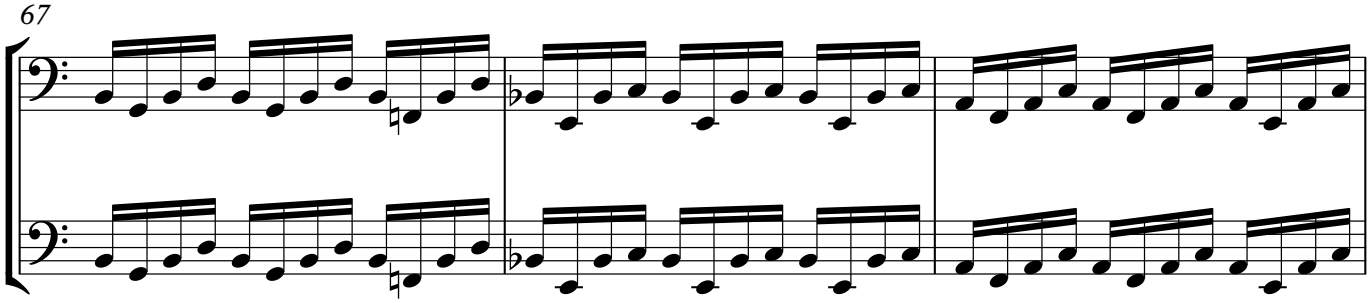

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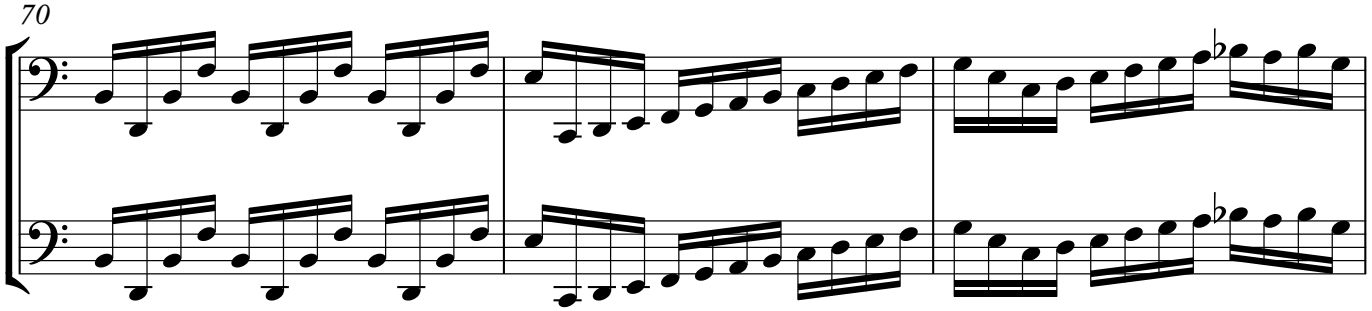

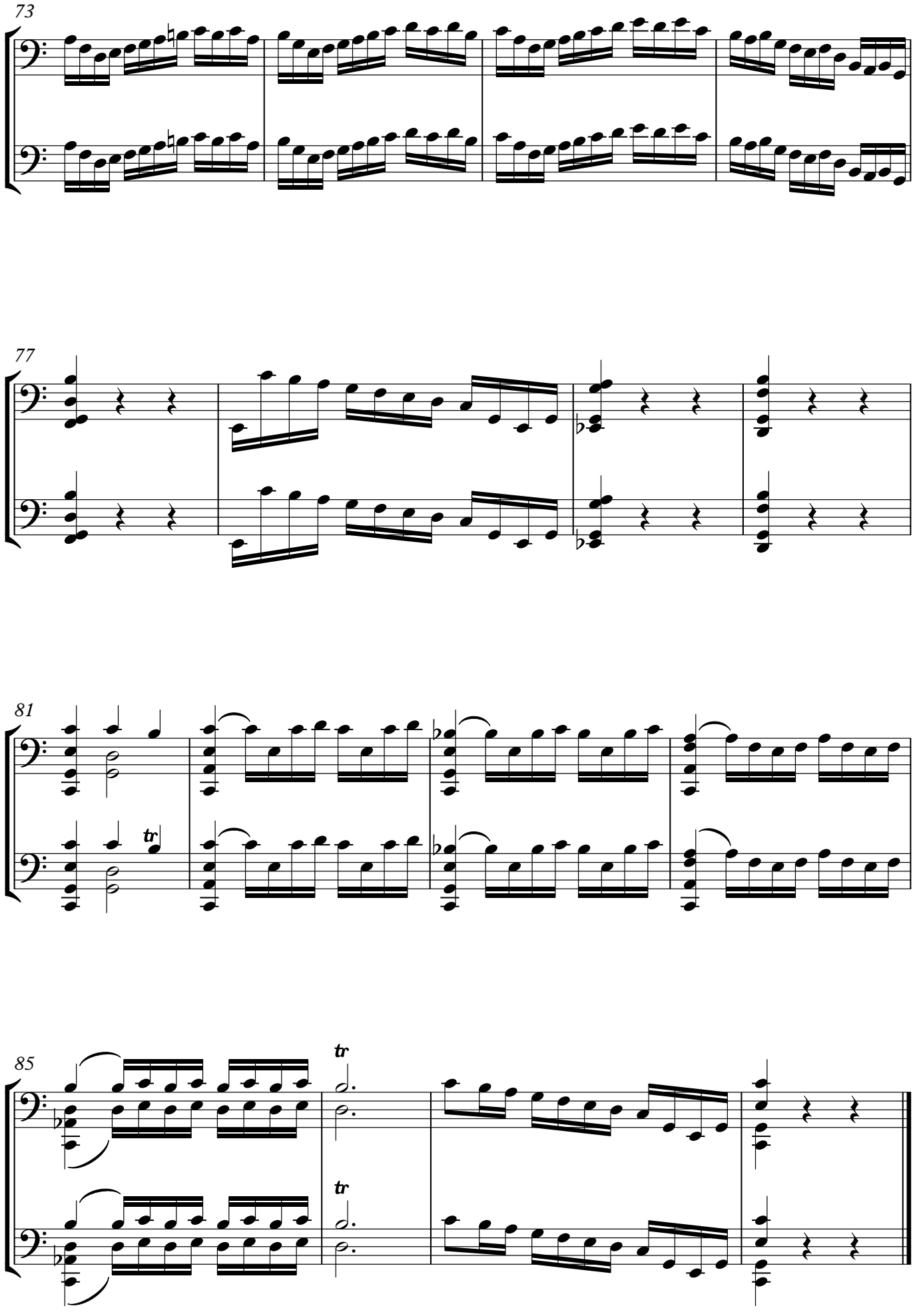
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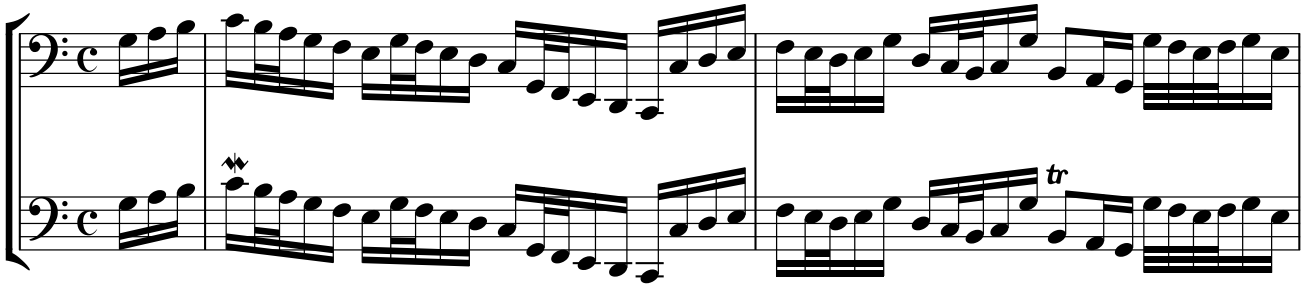
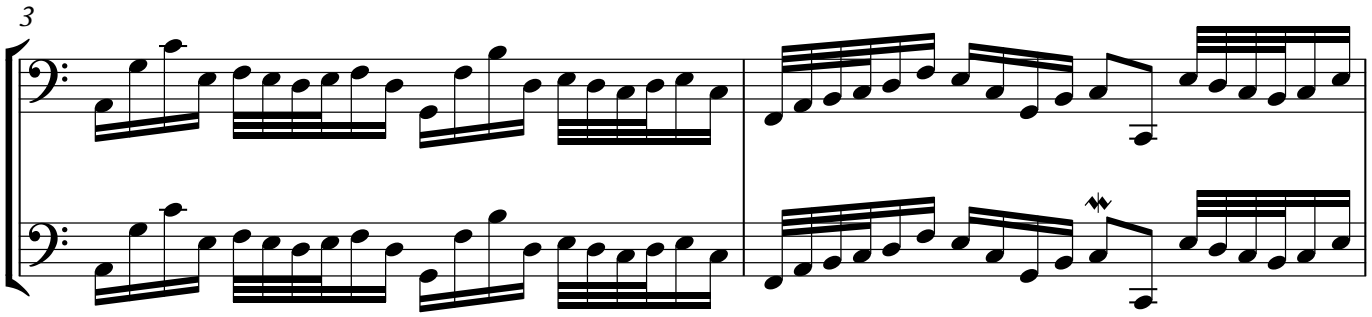
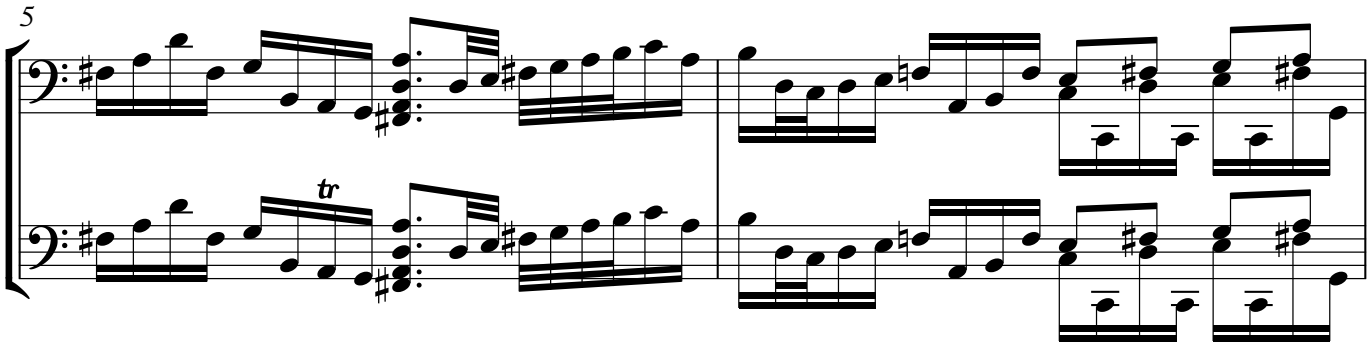
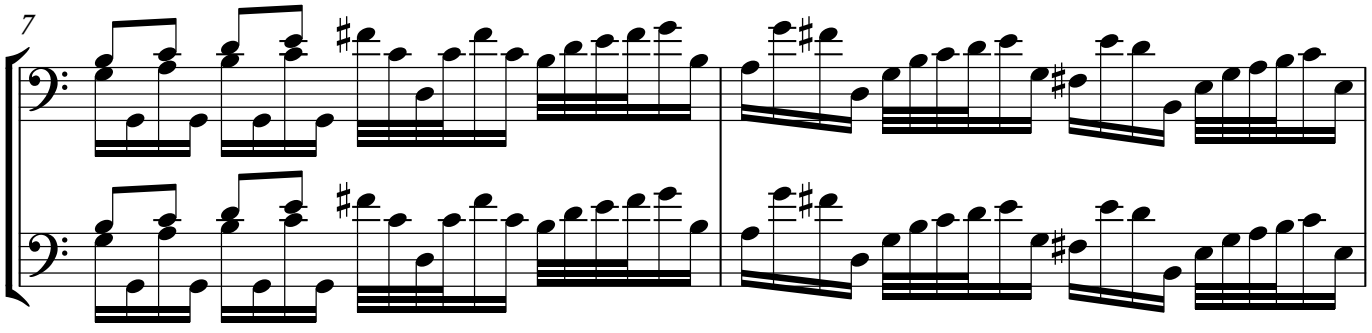
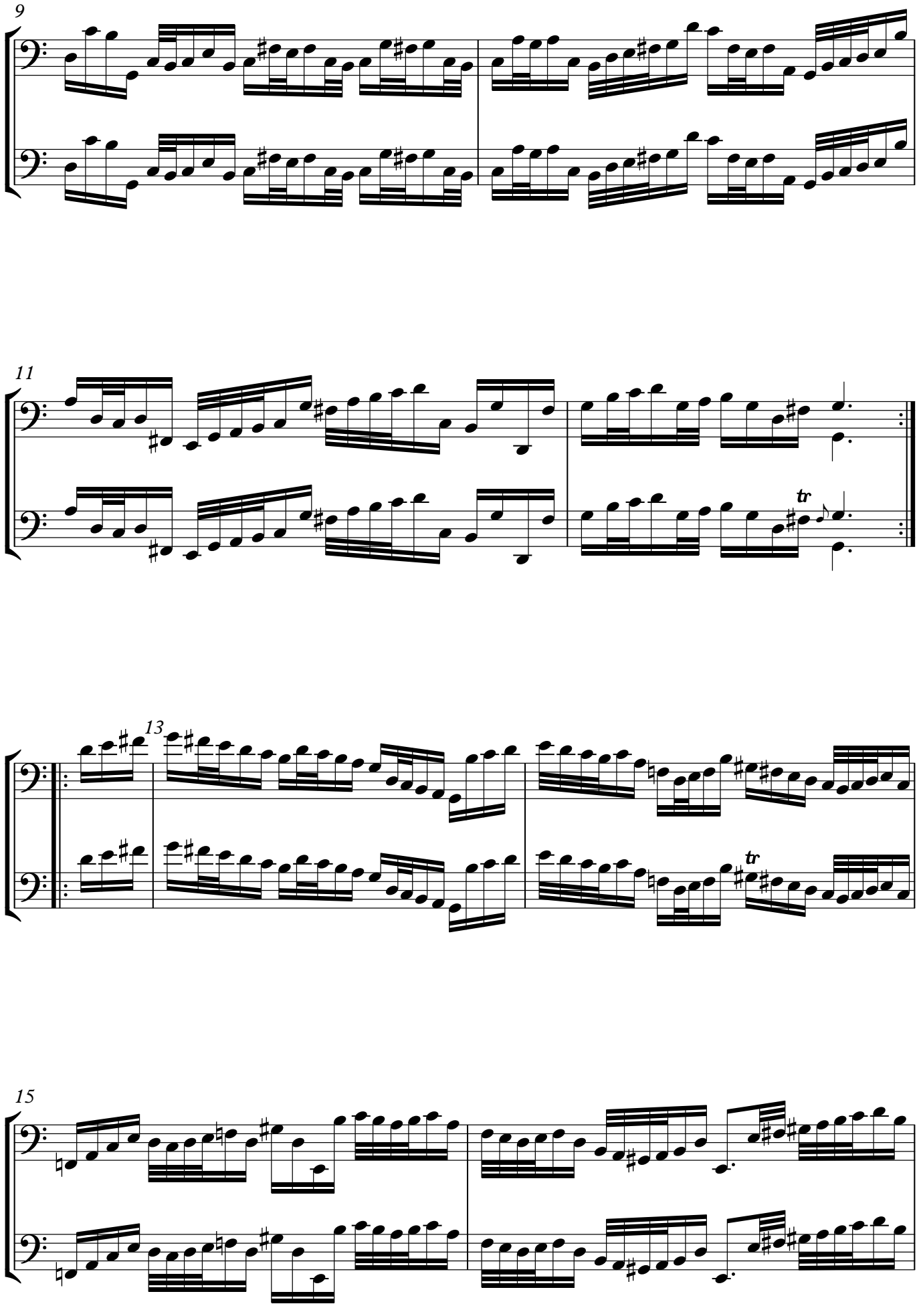
Allemande







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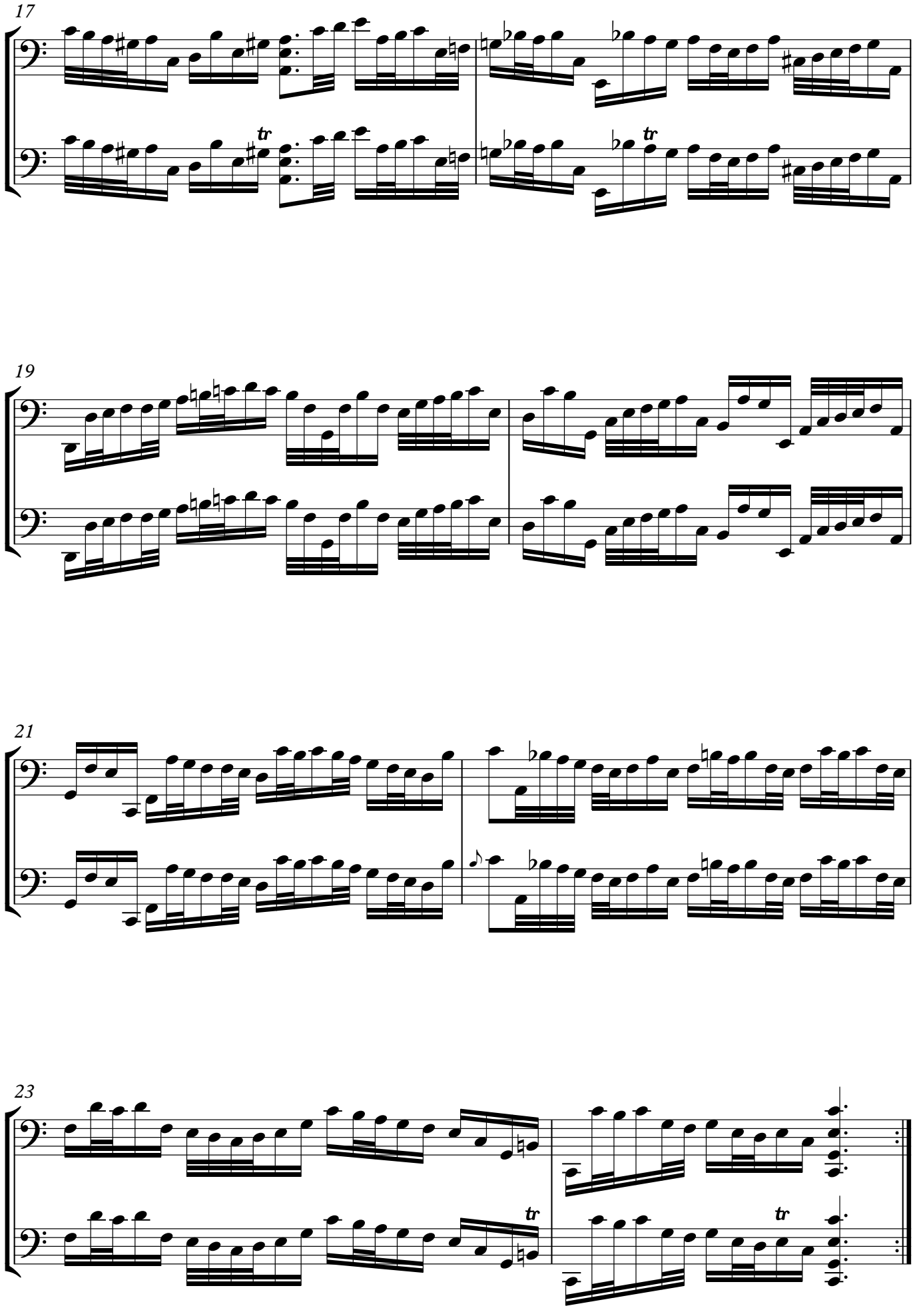
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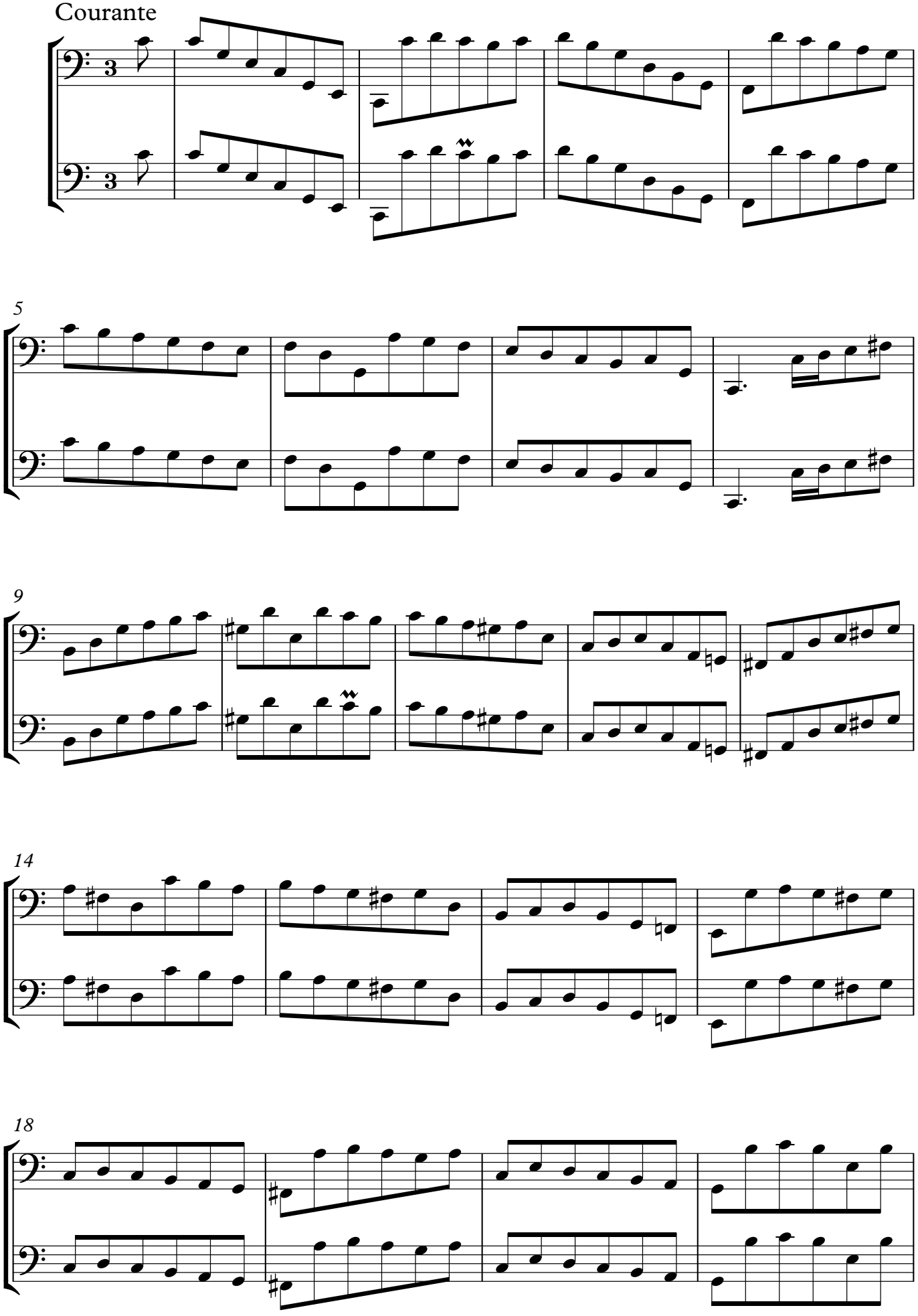
Courante



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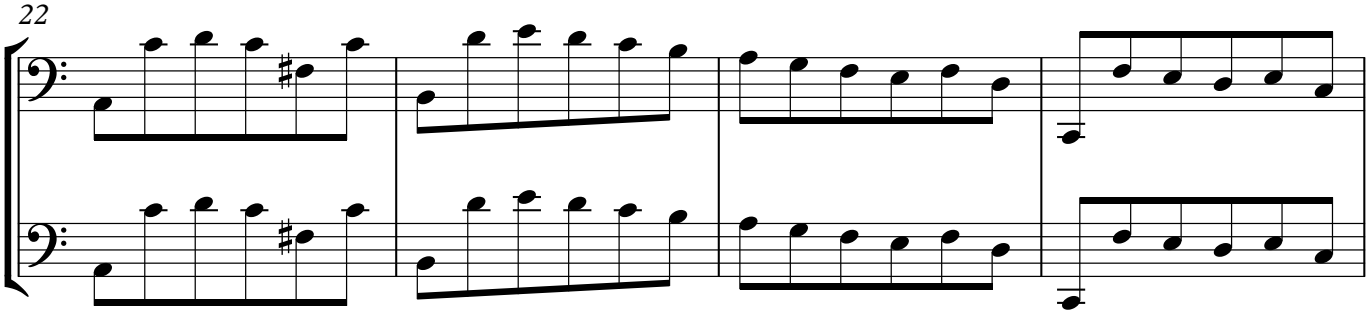

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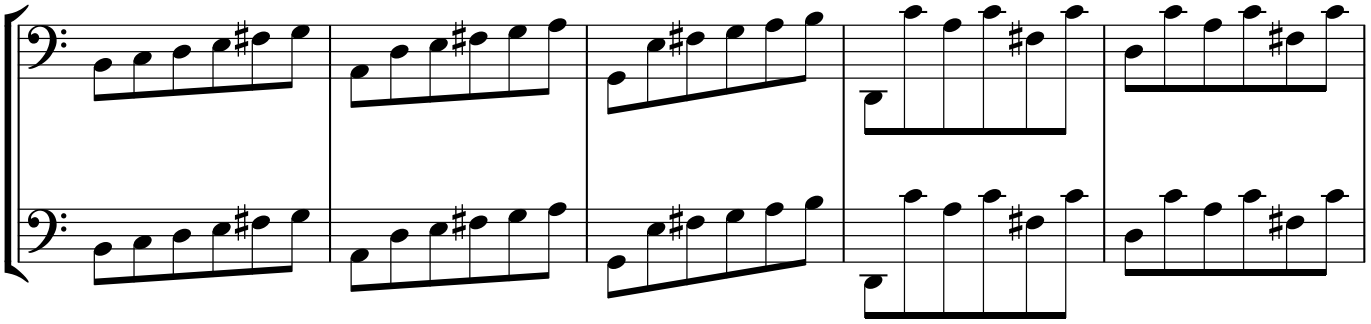

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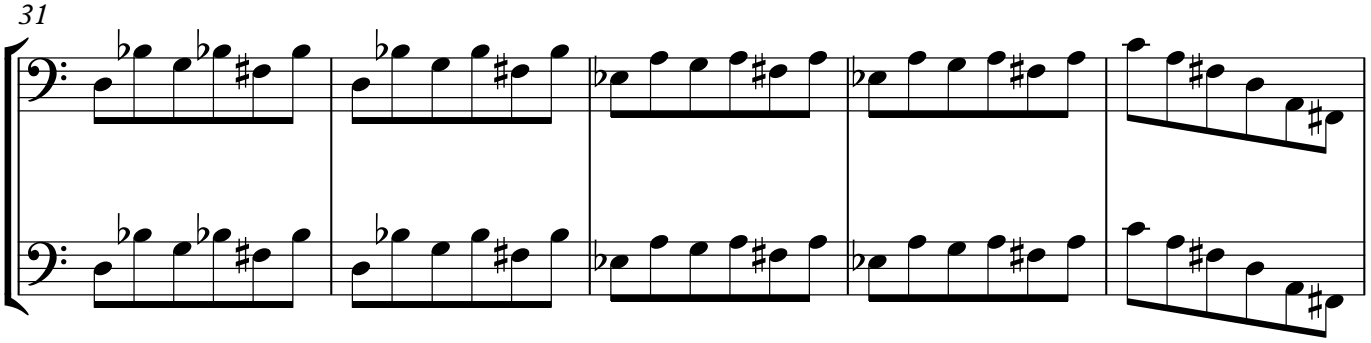

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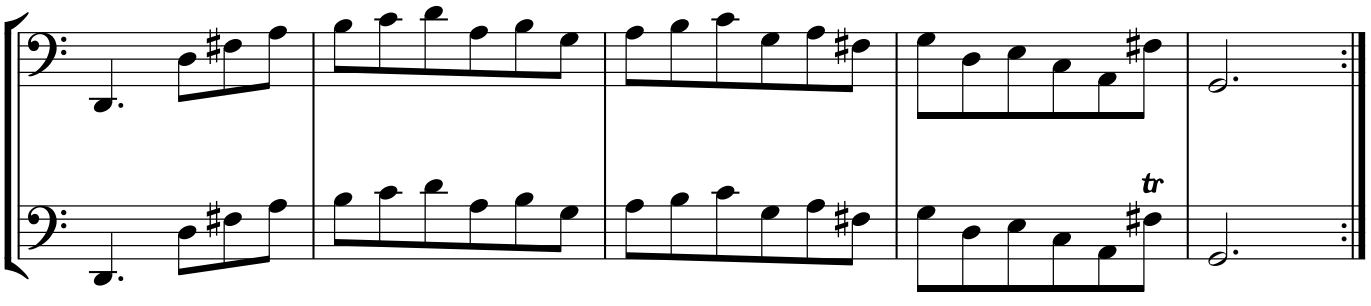

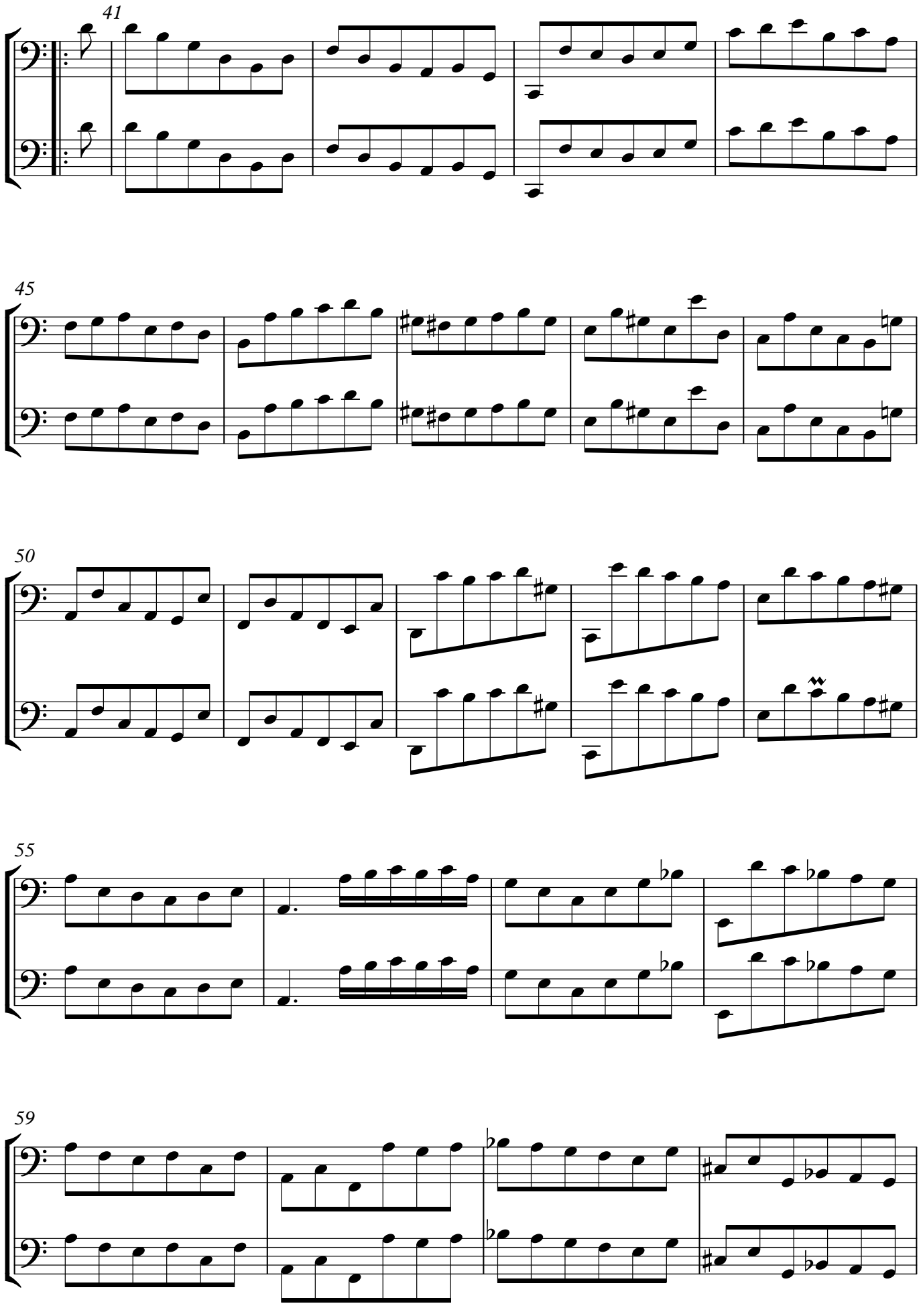
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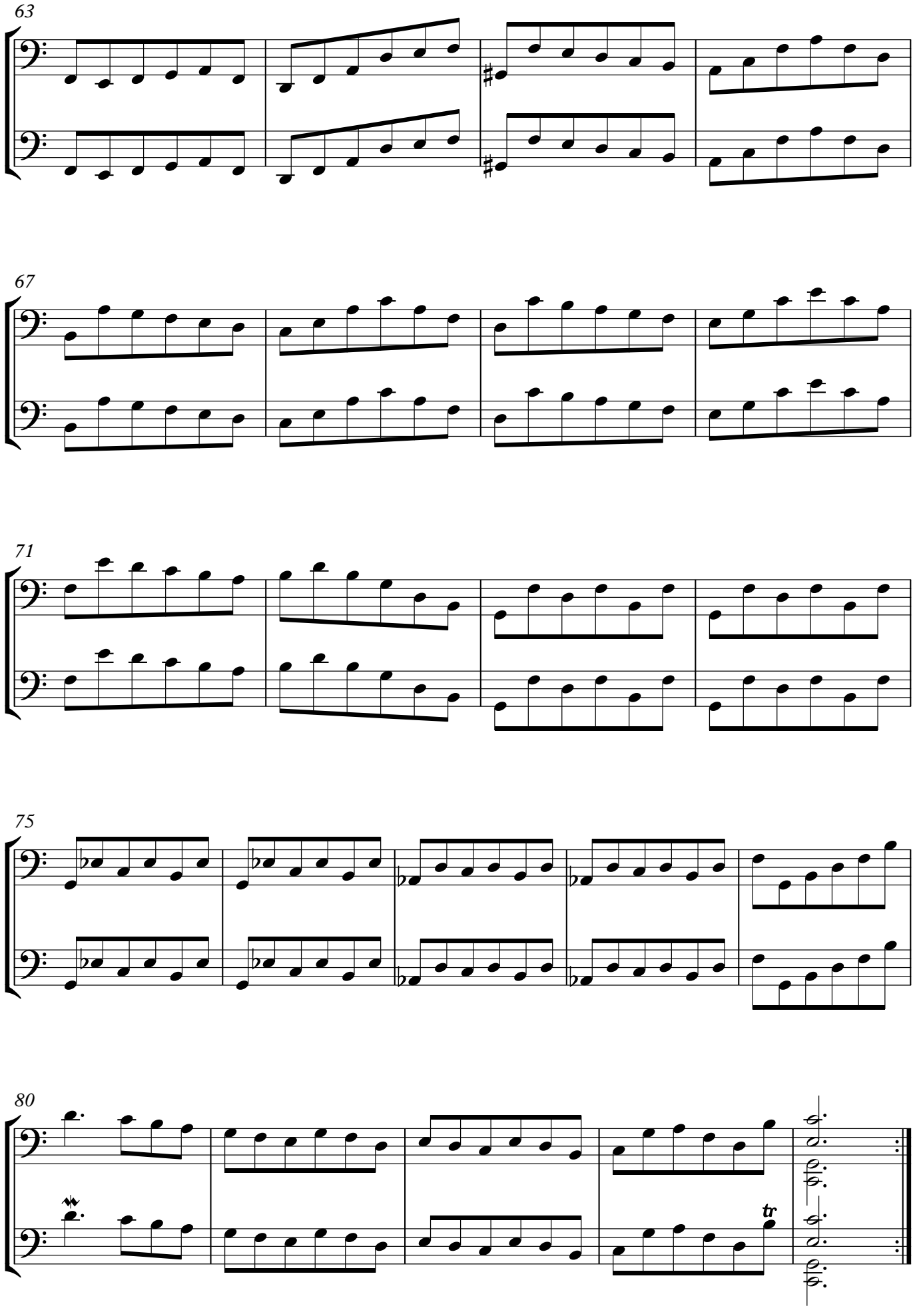
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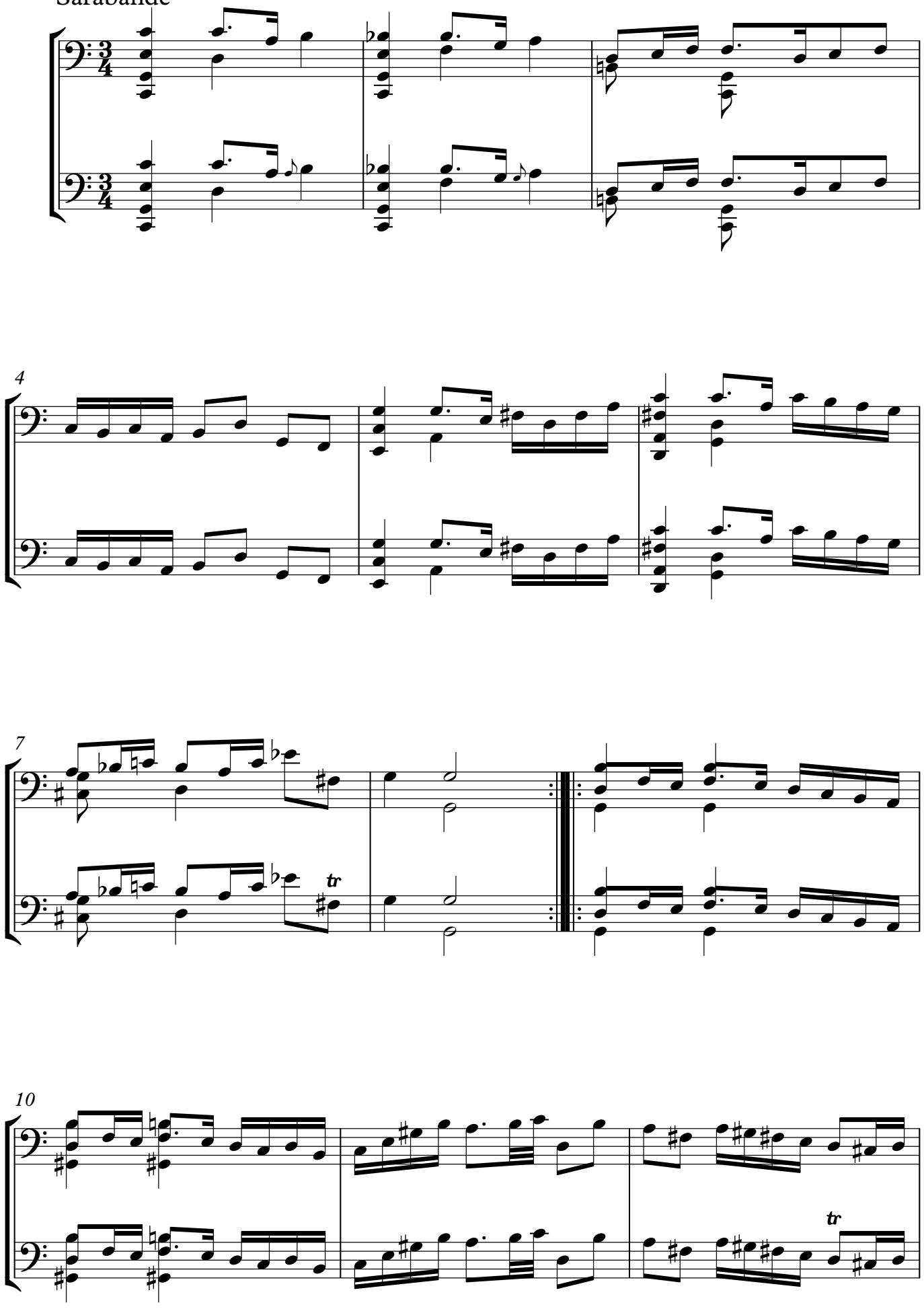
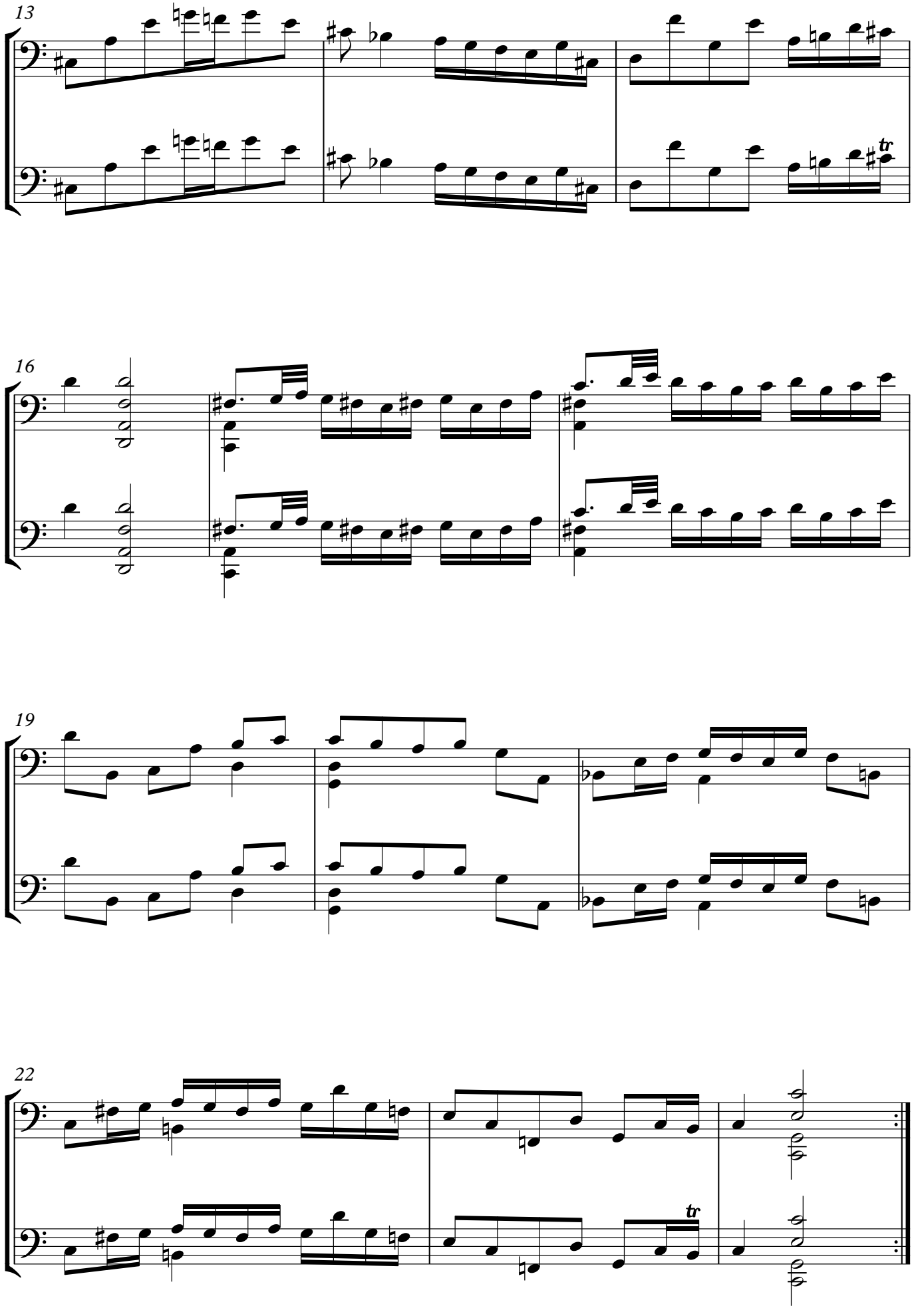
Sarabande

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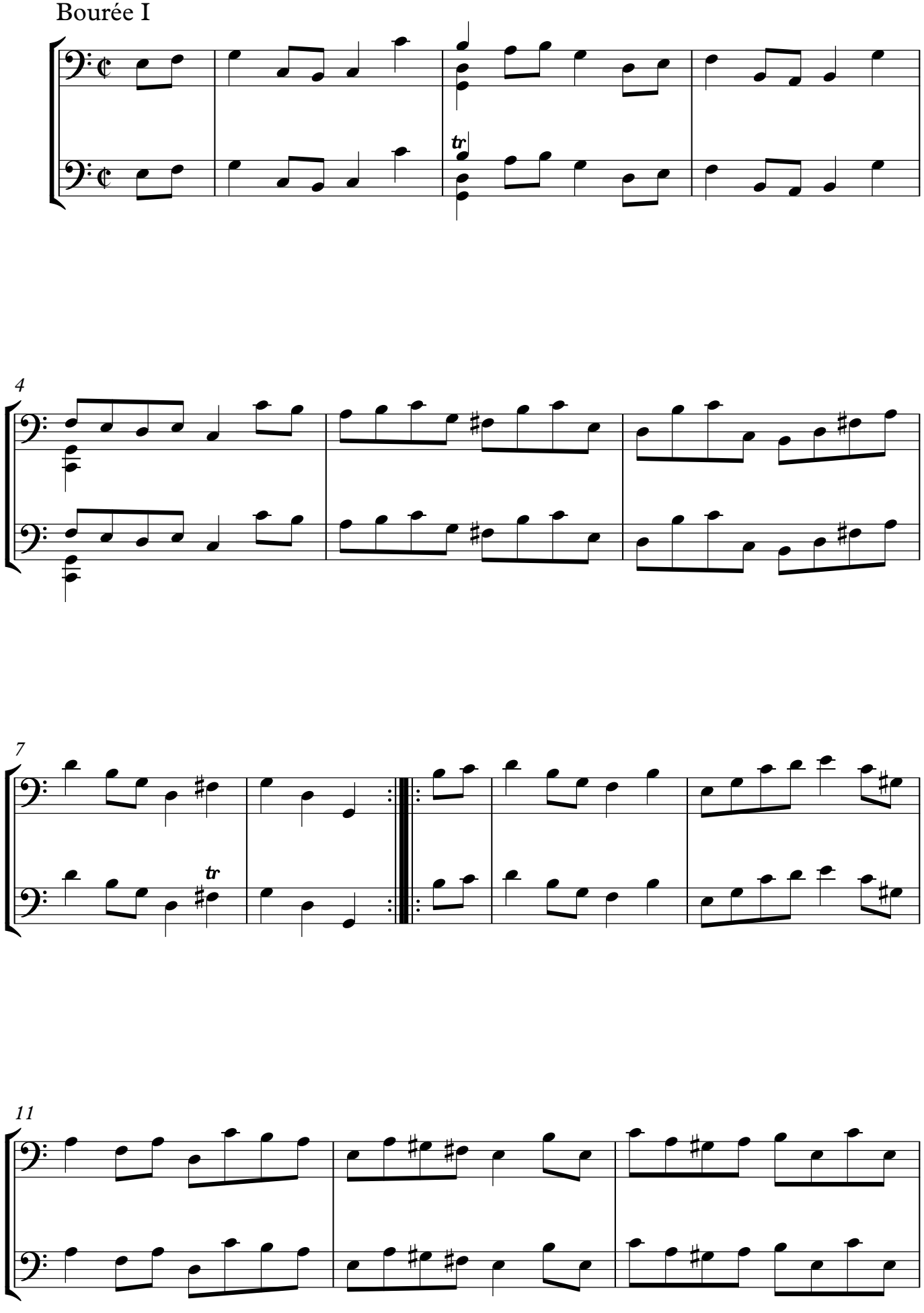
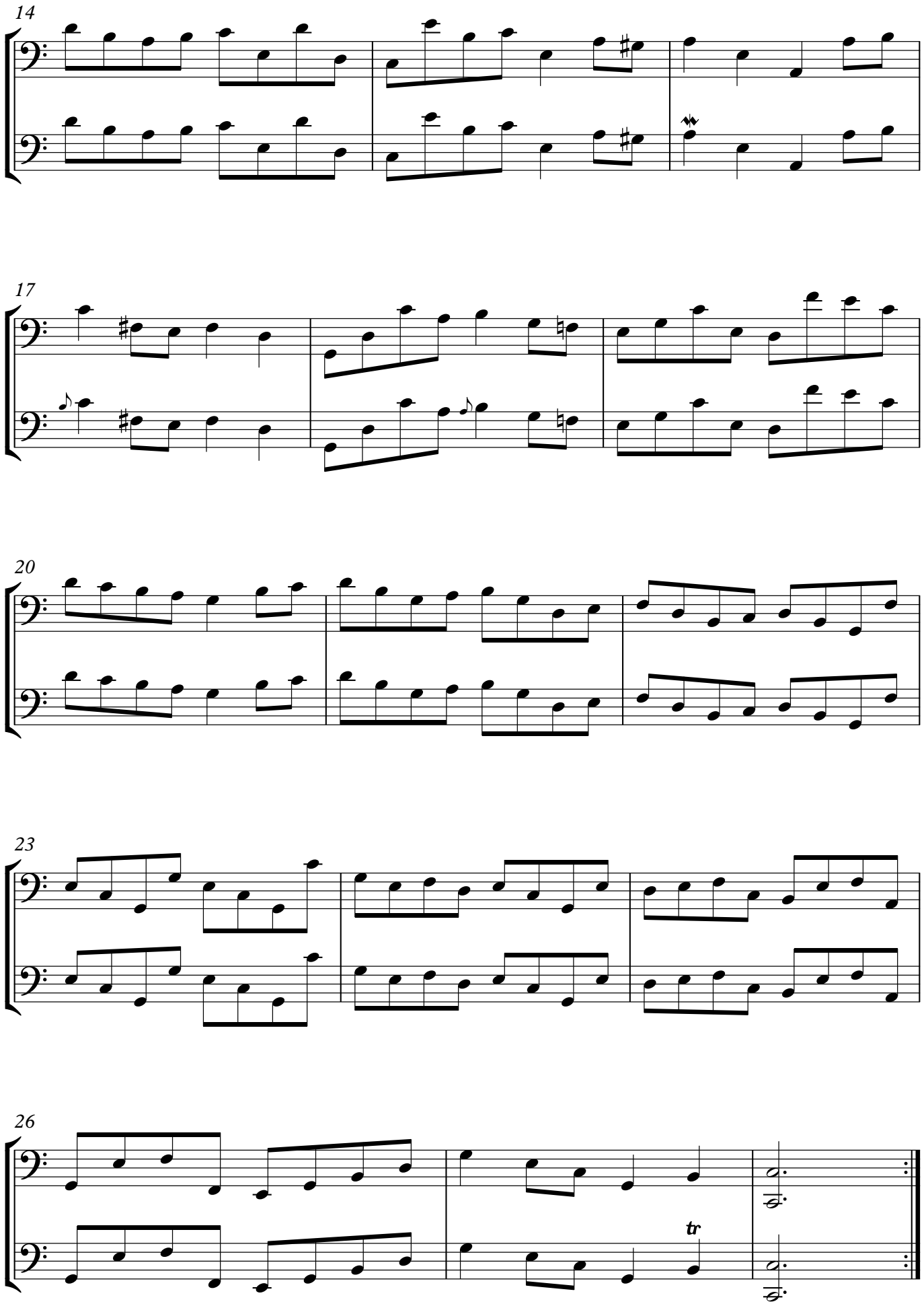
Bourée I

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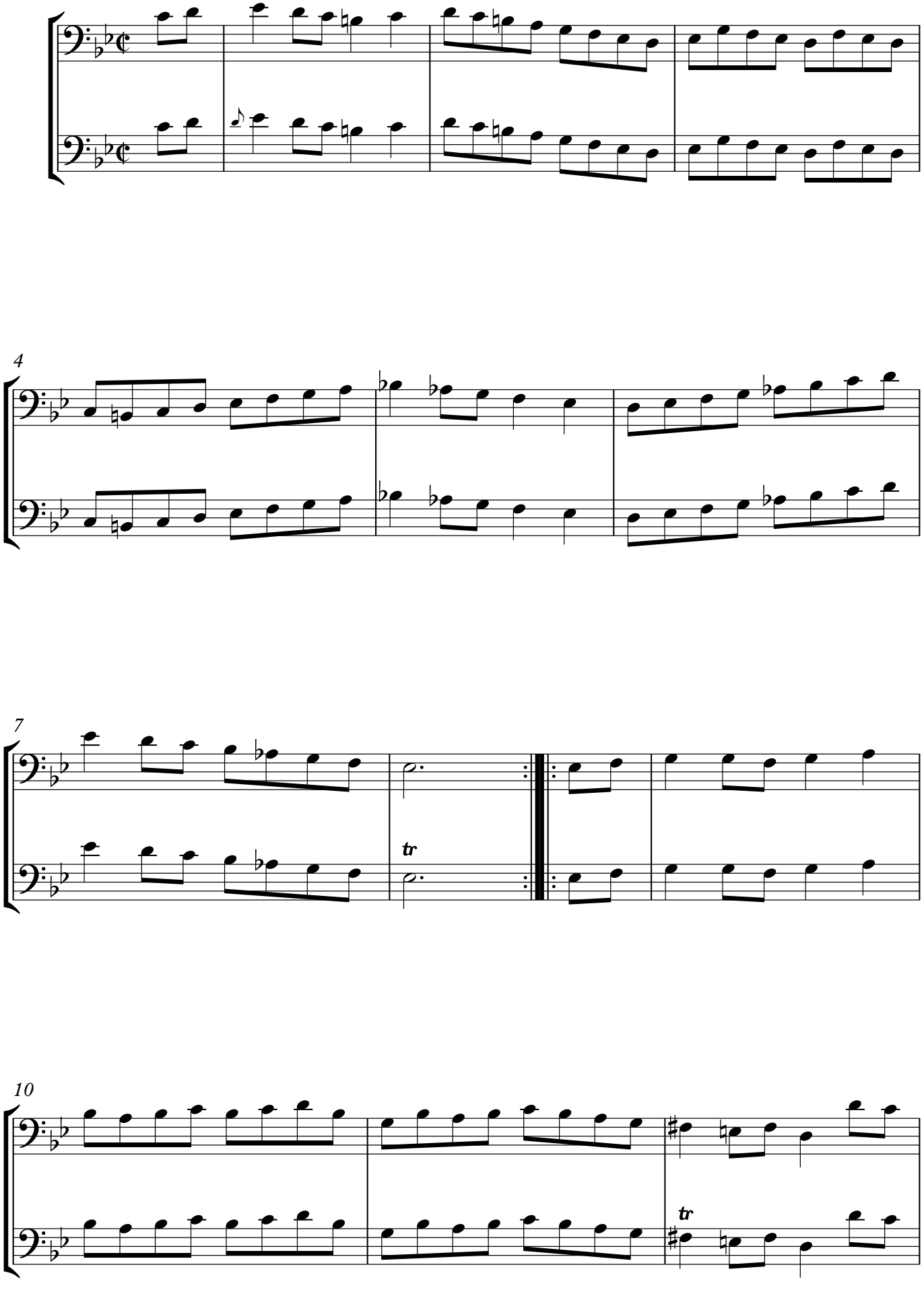
Bourée II



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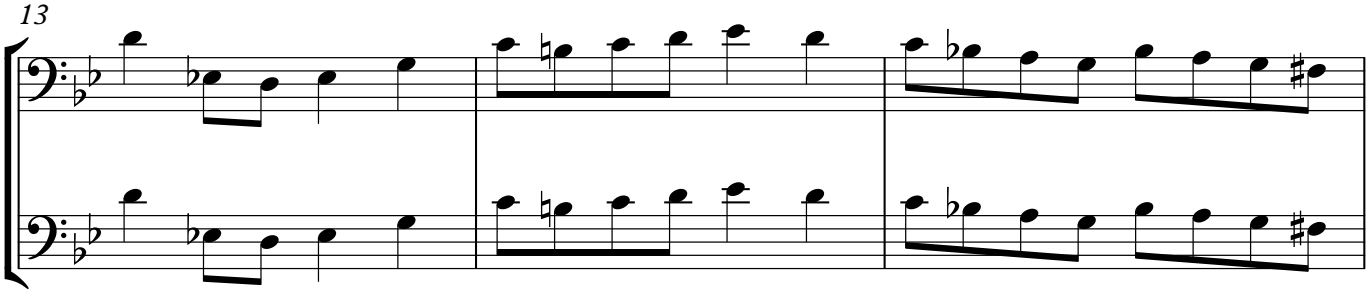

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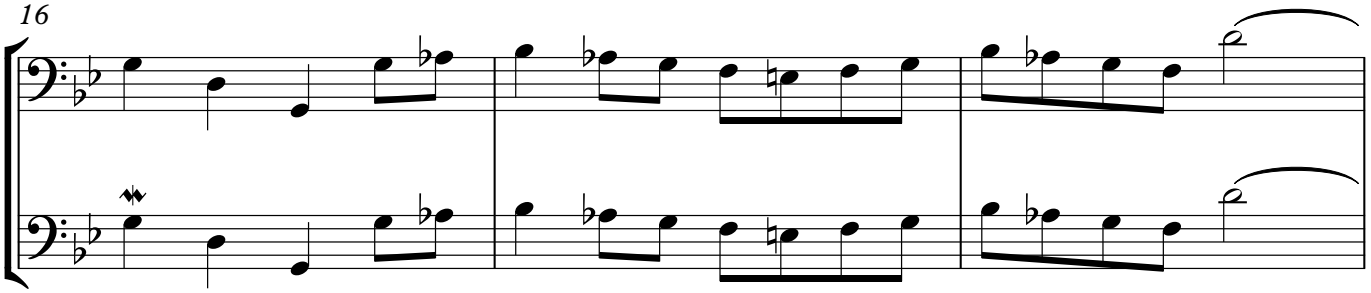

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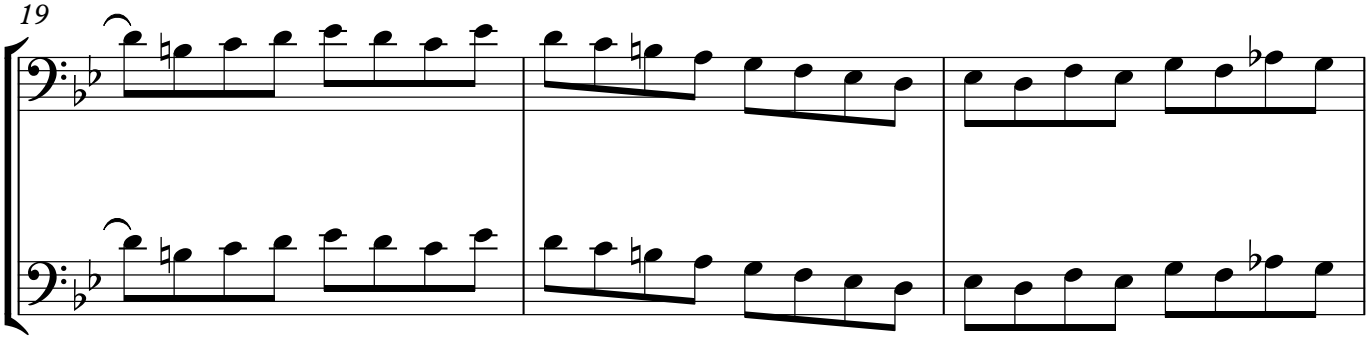

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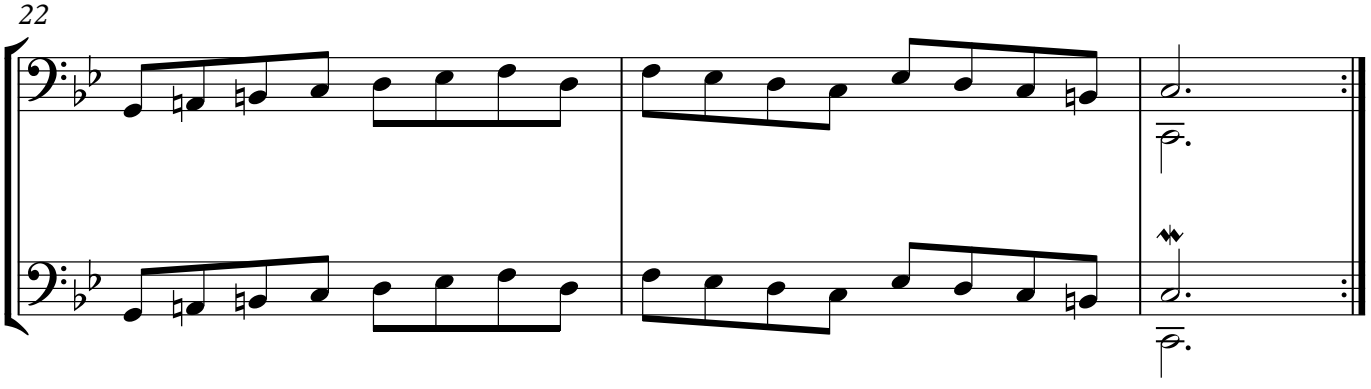
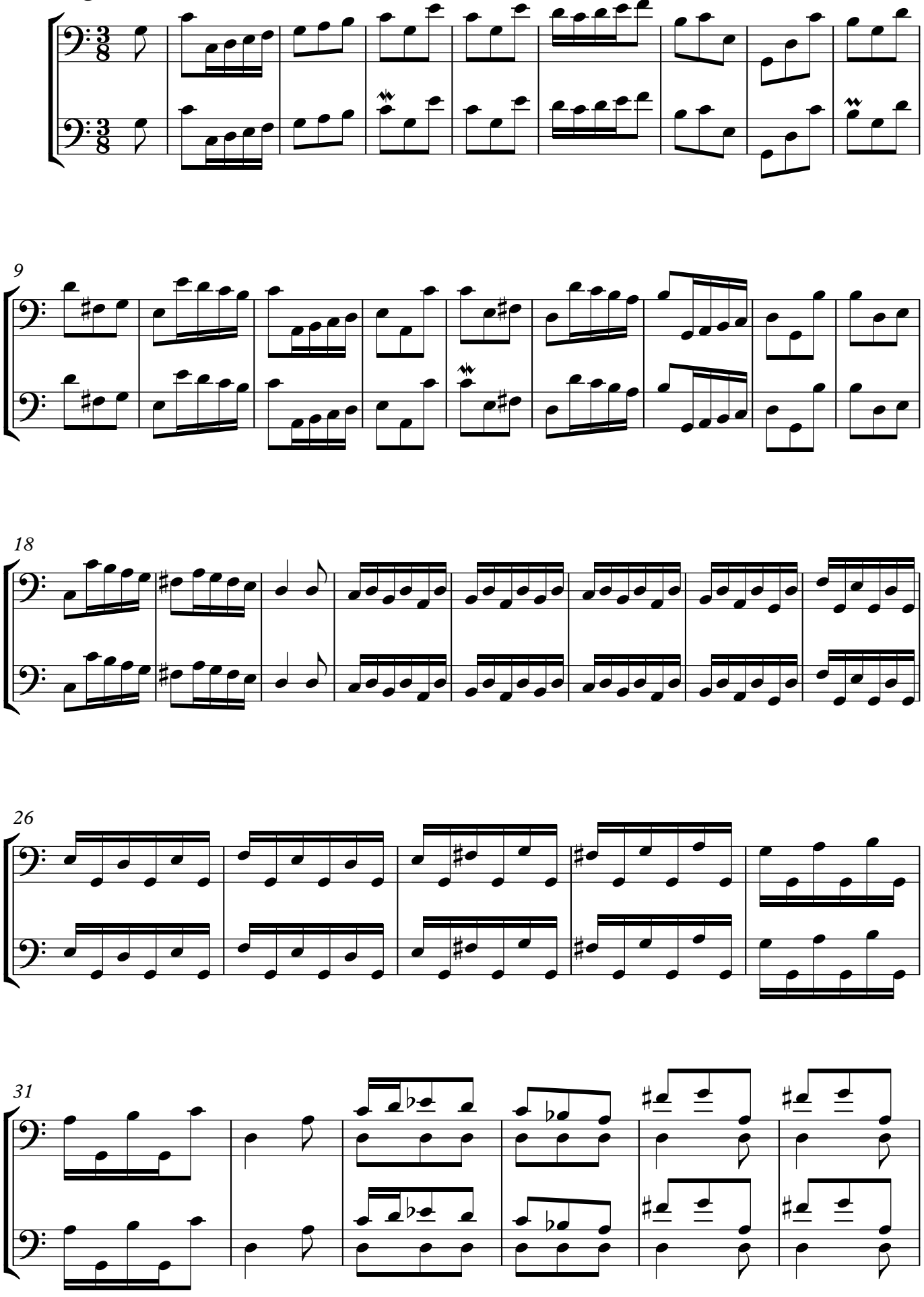
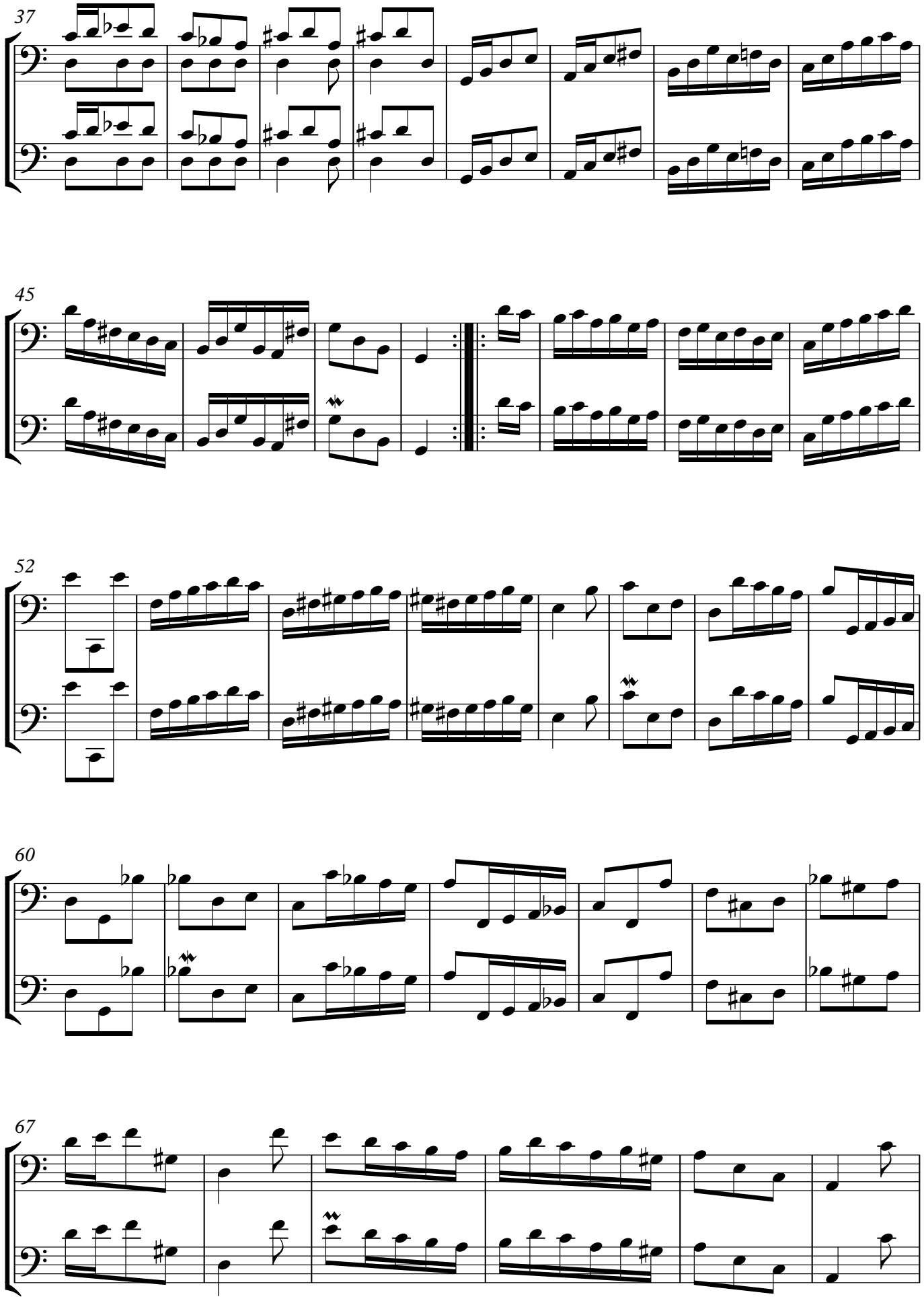


Bourée I da capo

Gigue

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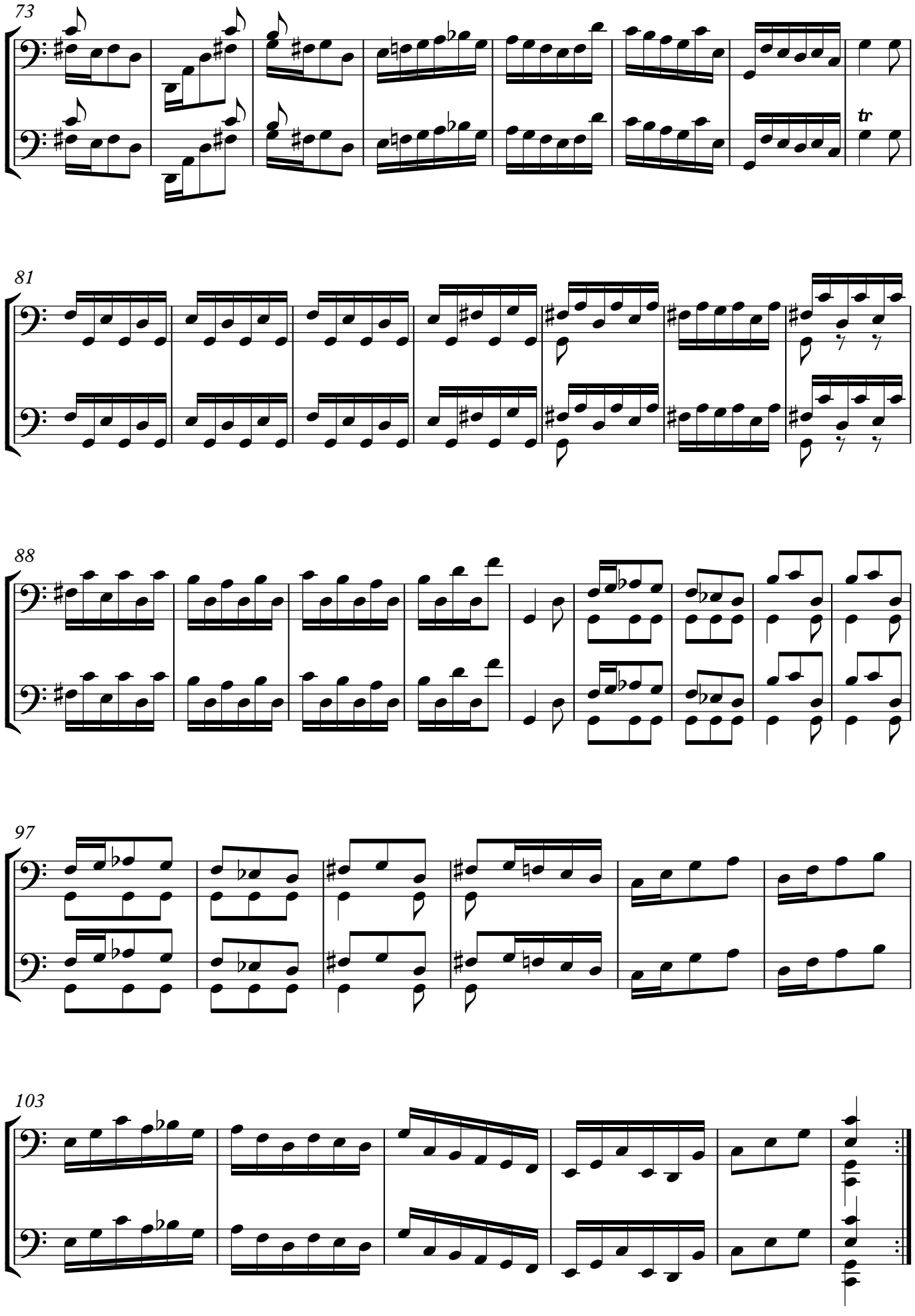
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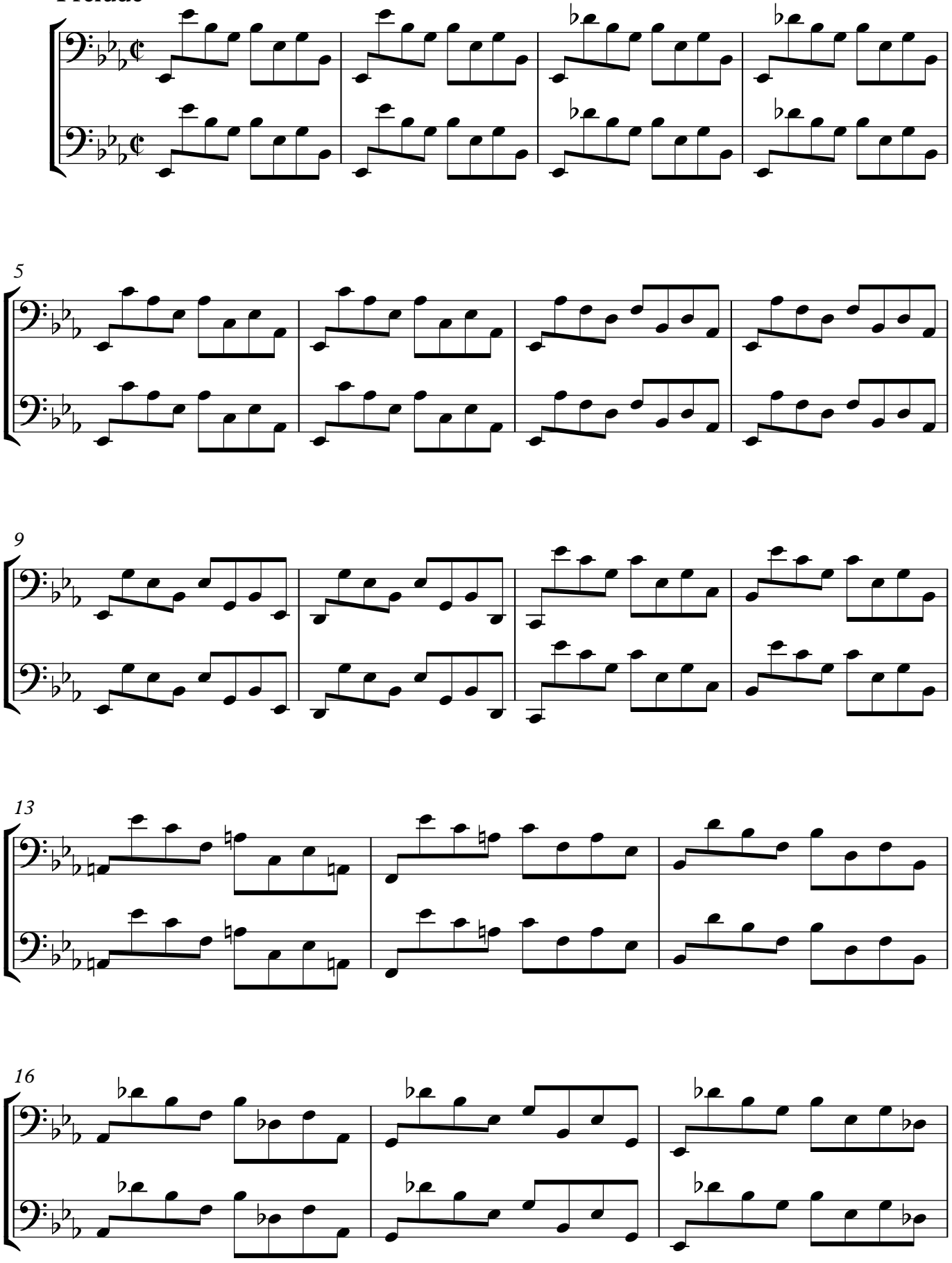
Suite IV
BWV 1010

Johann Sebastian Bach (1685–1750)

Prelude



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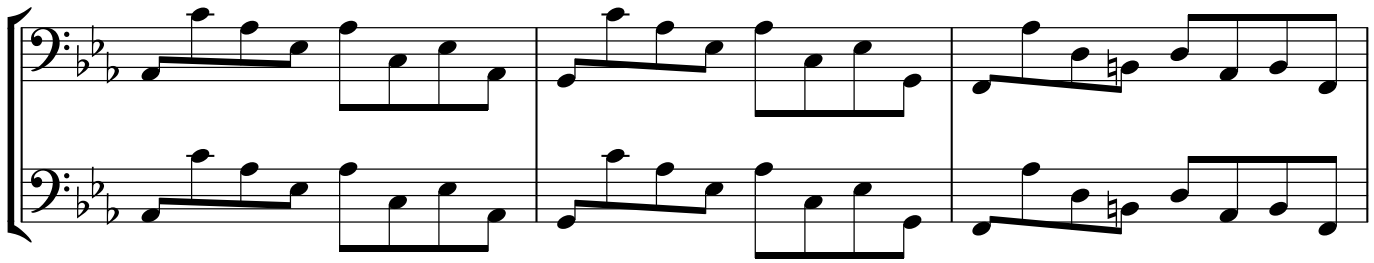

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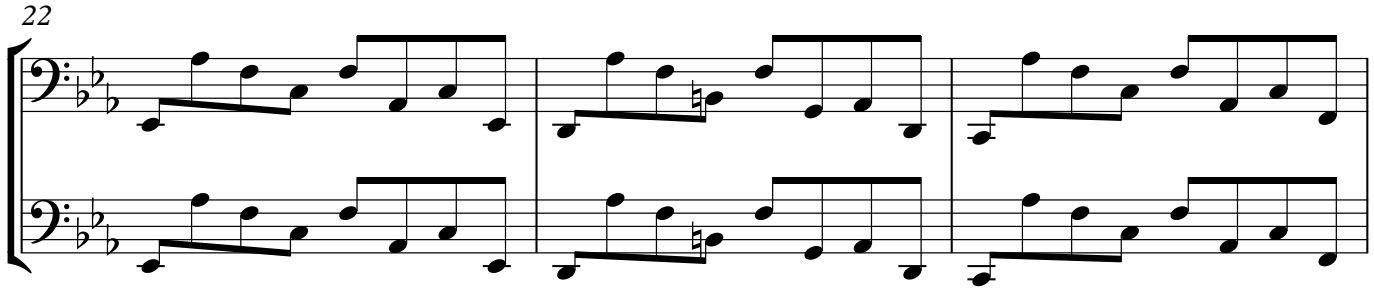

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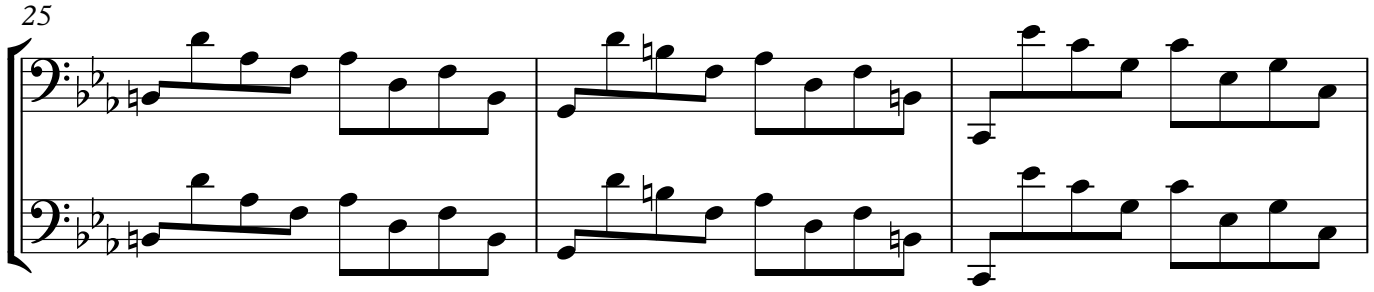

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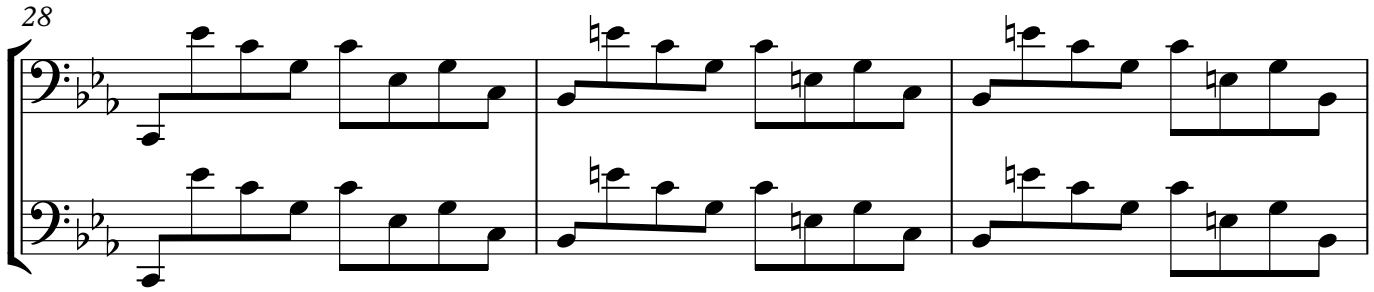

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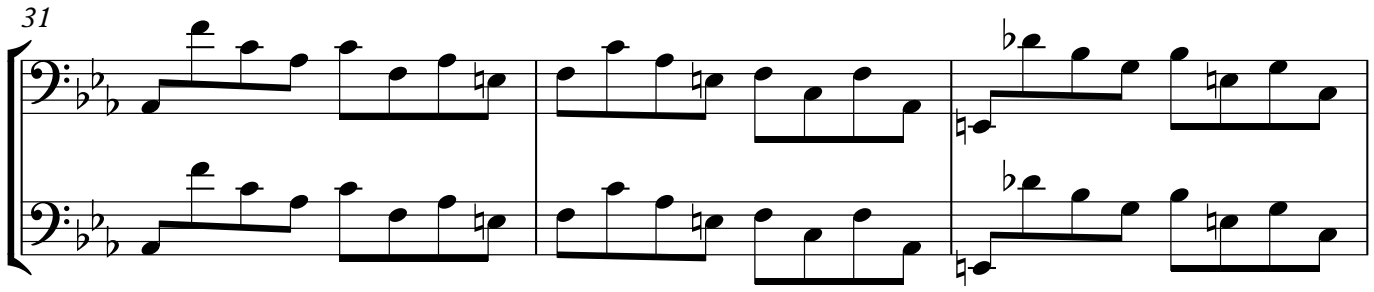

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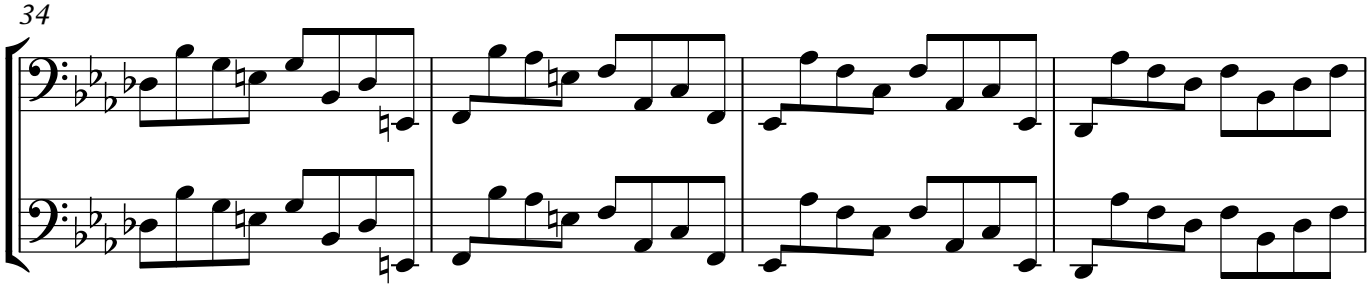

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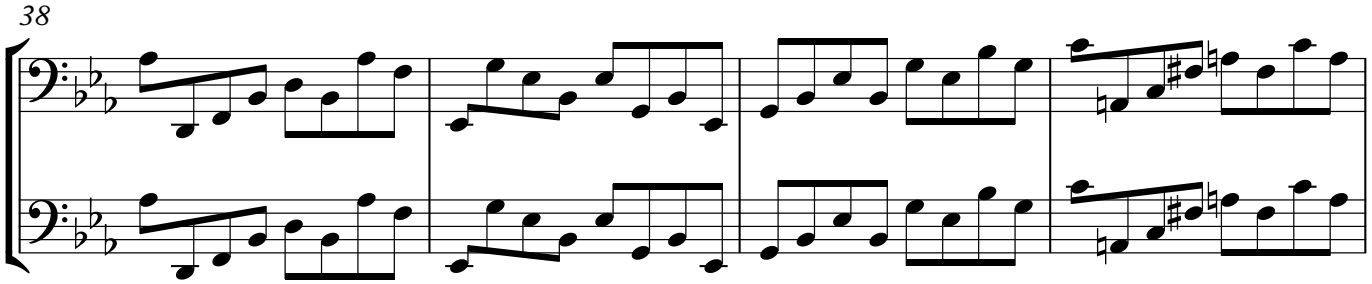

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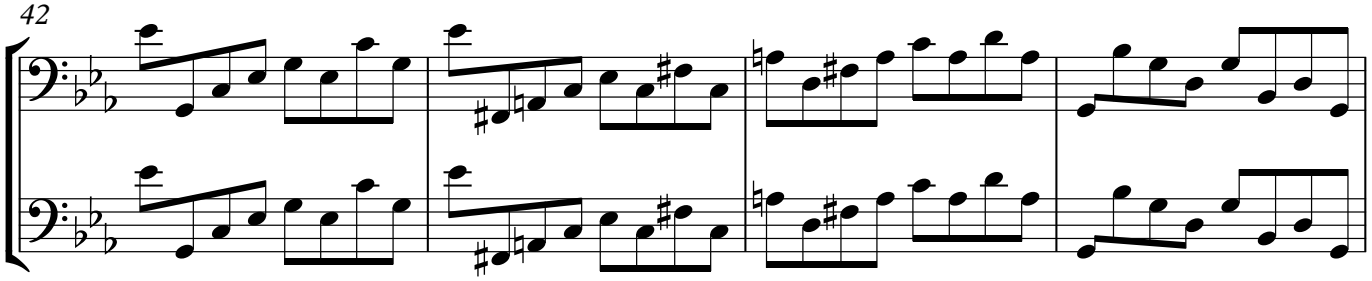

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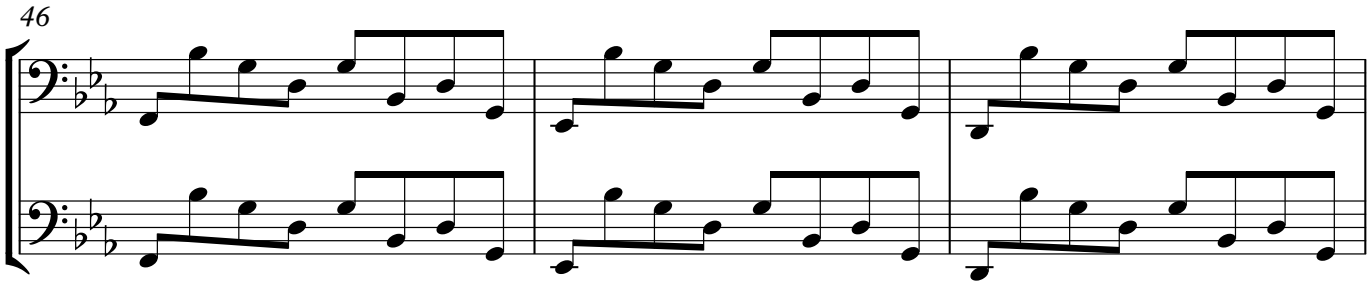

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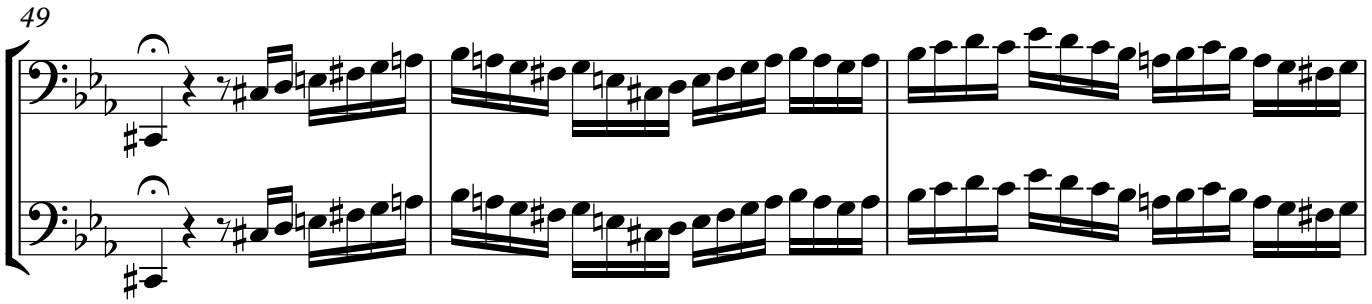

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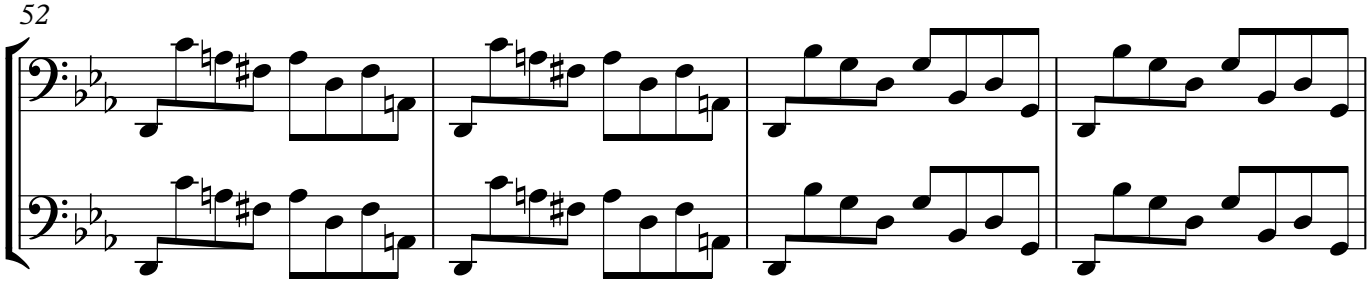

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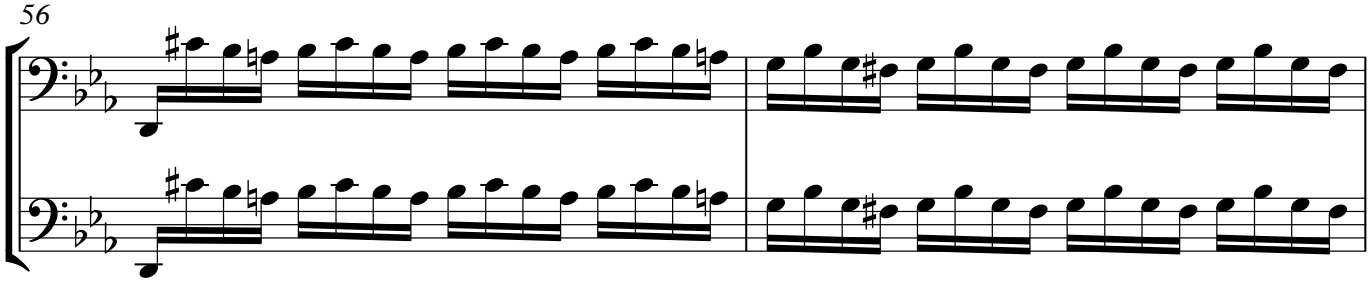

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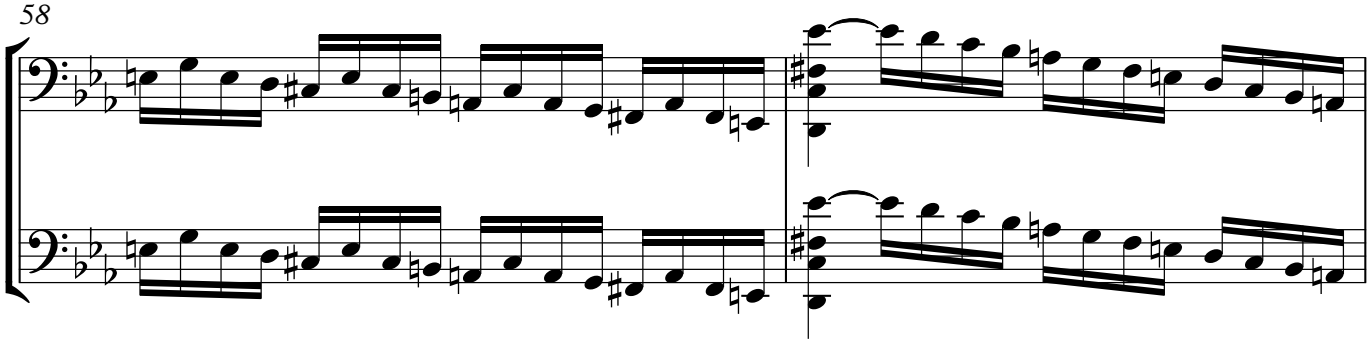

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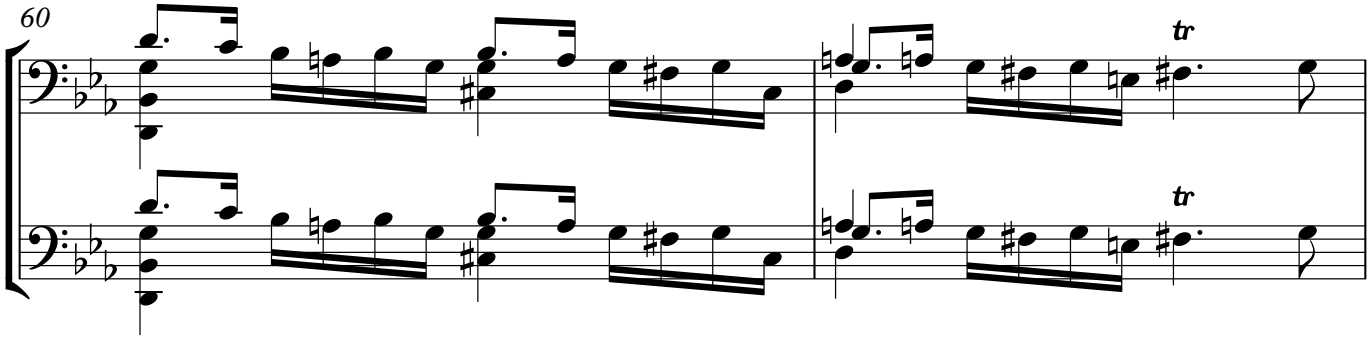

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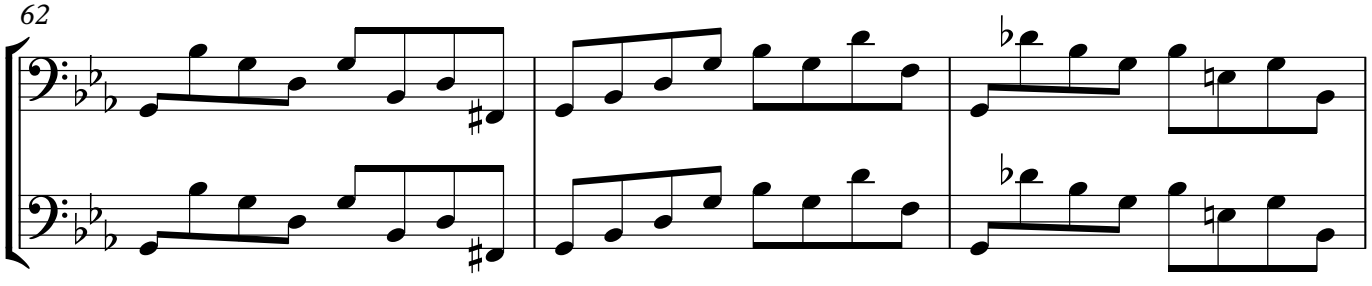

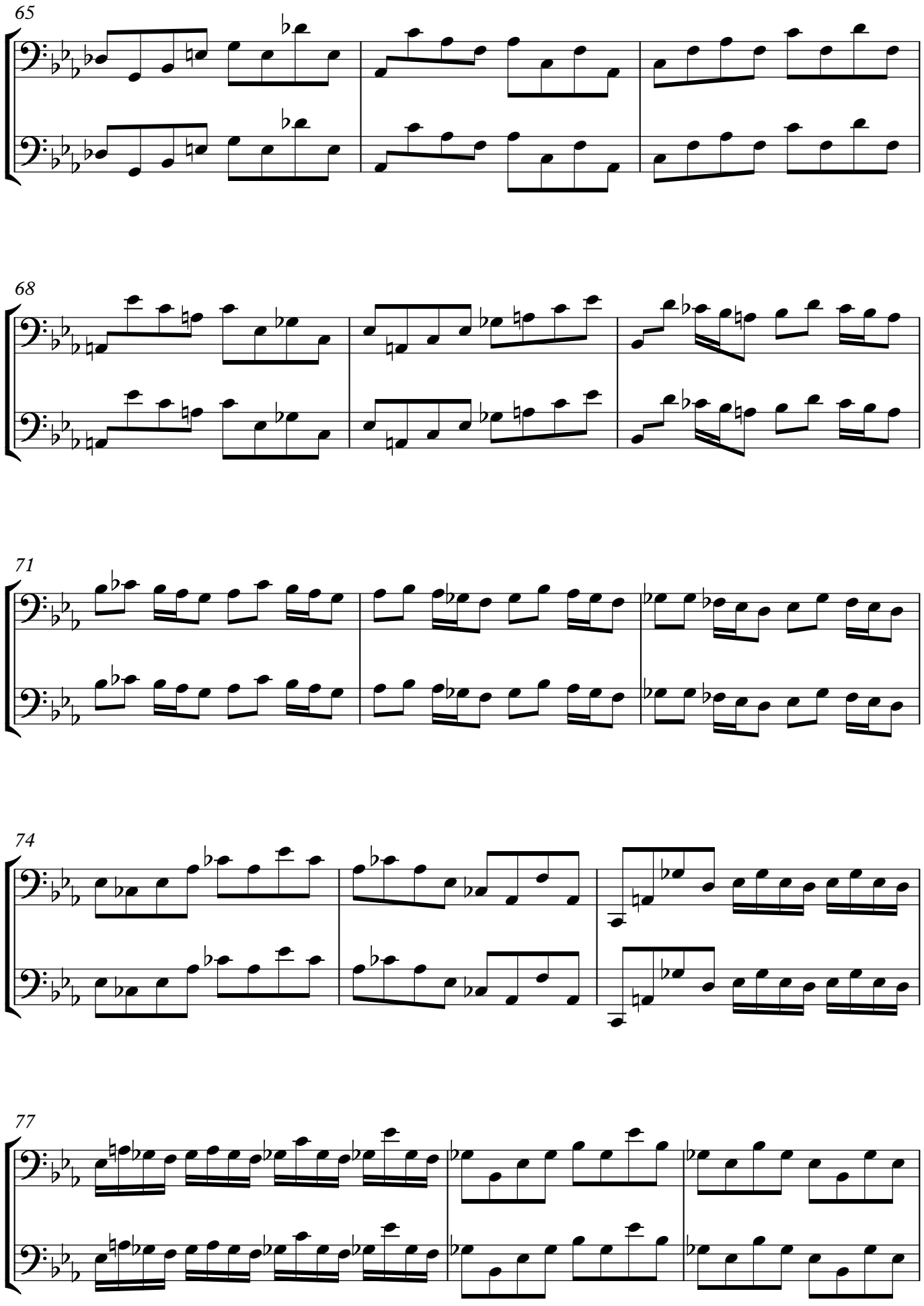
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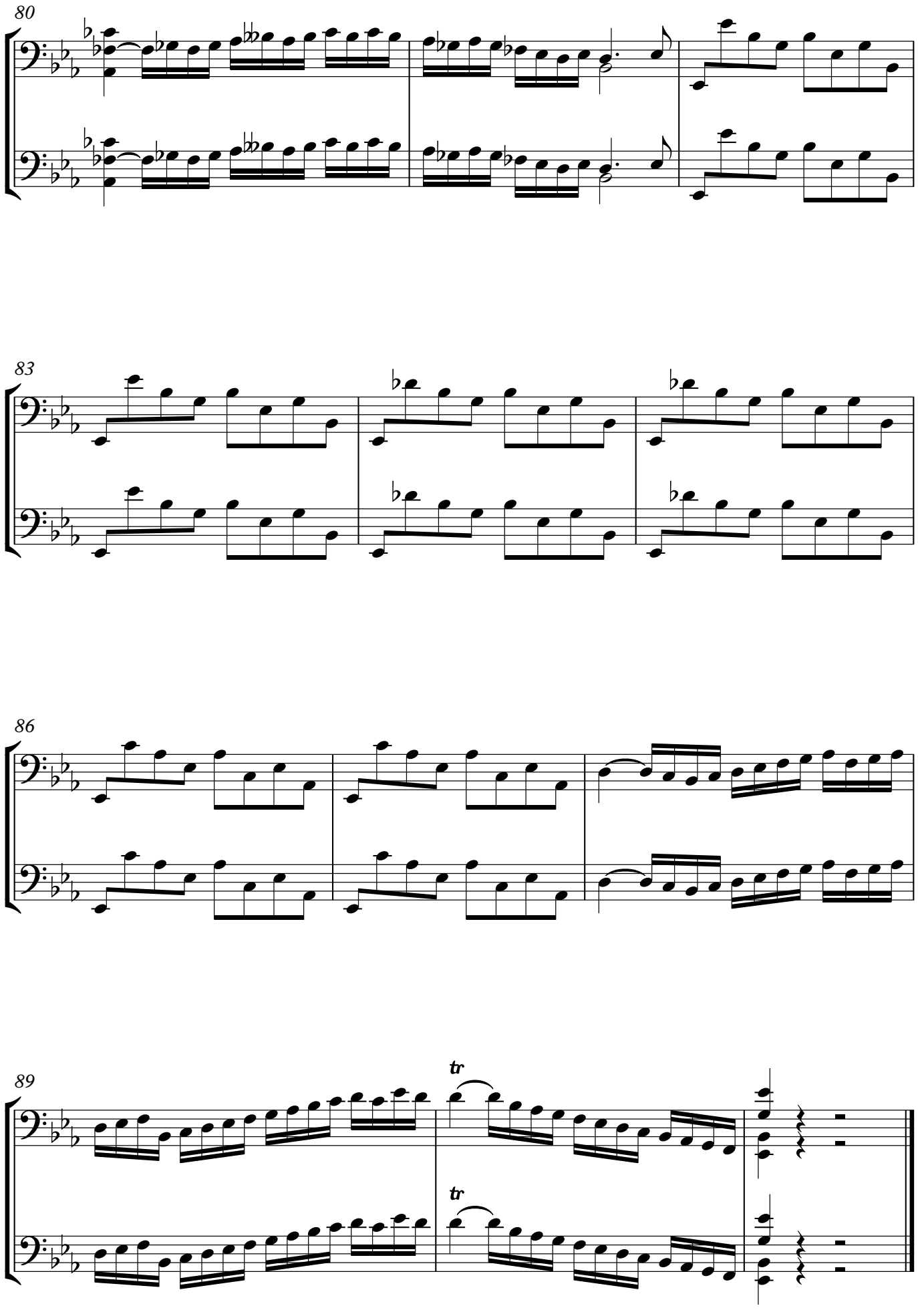
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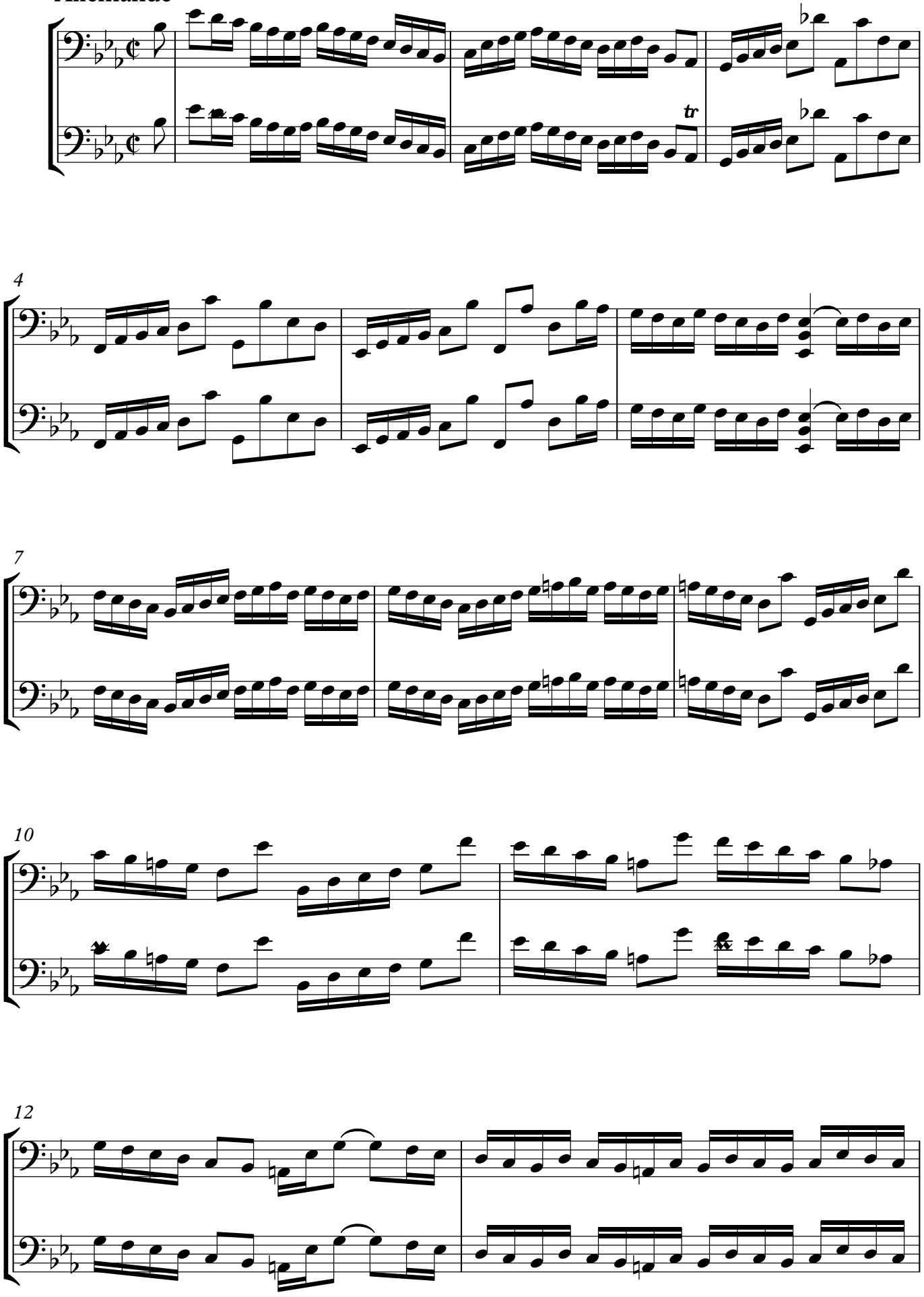
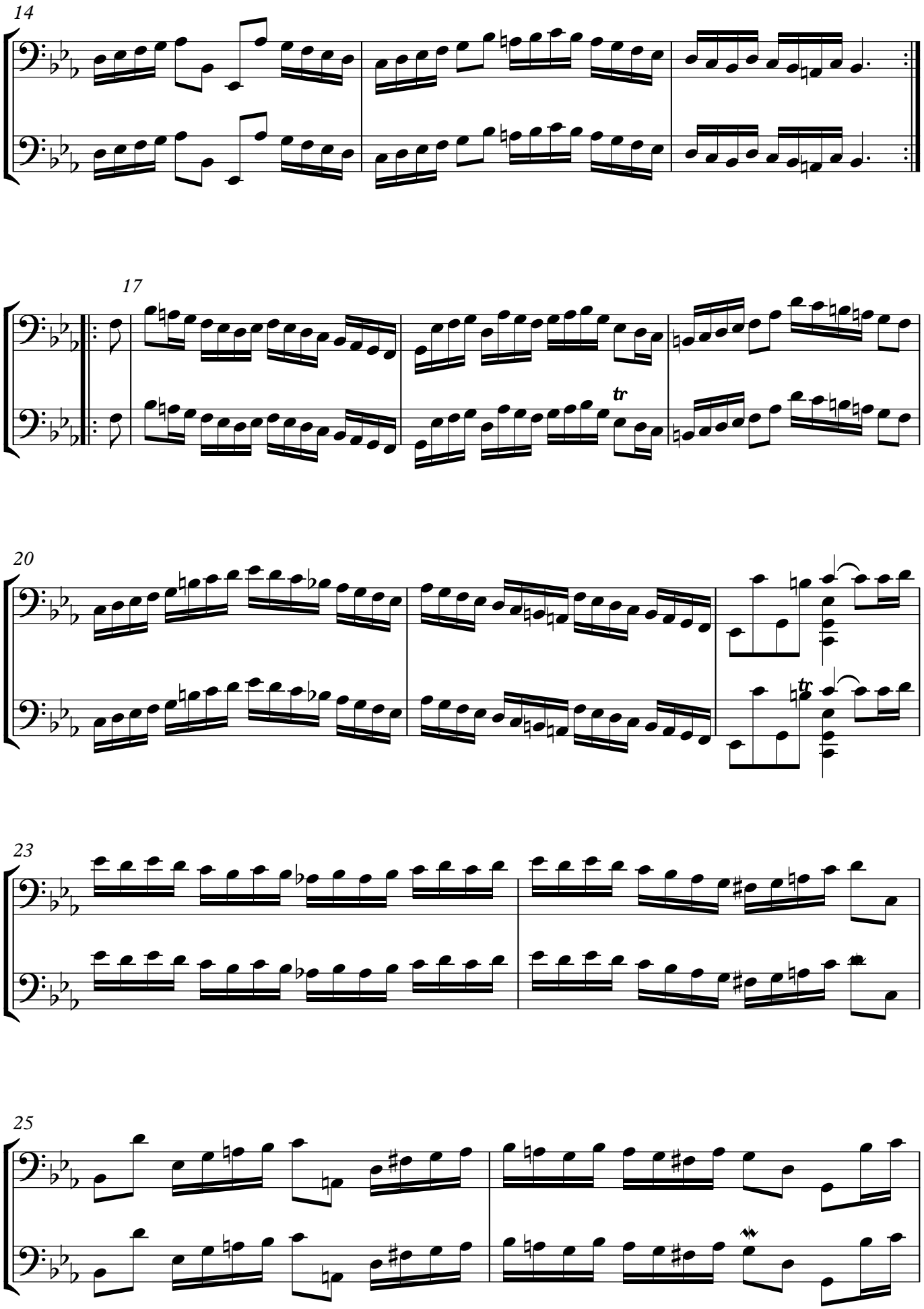
Allemande

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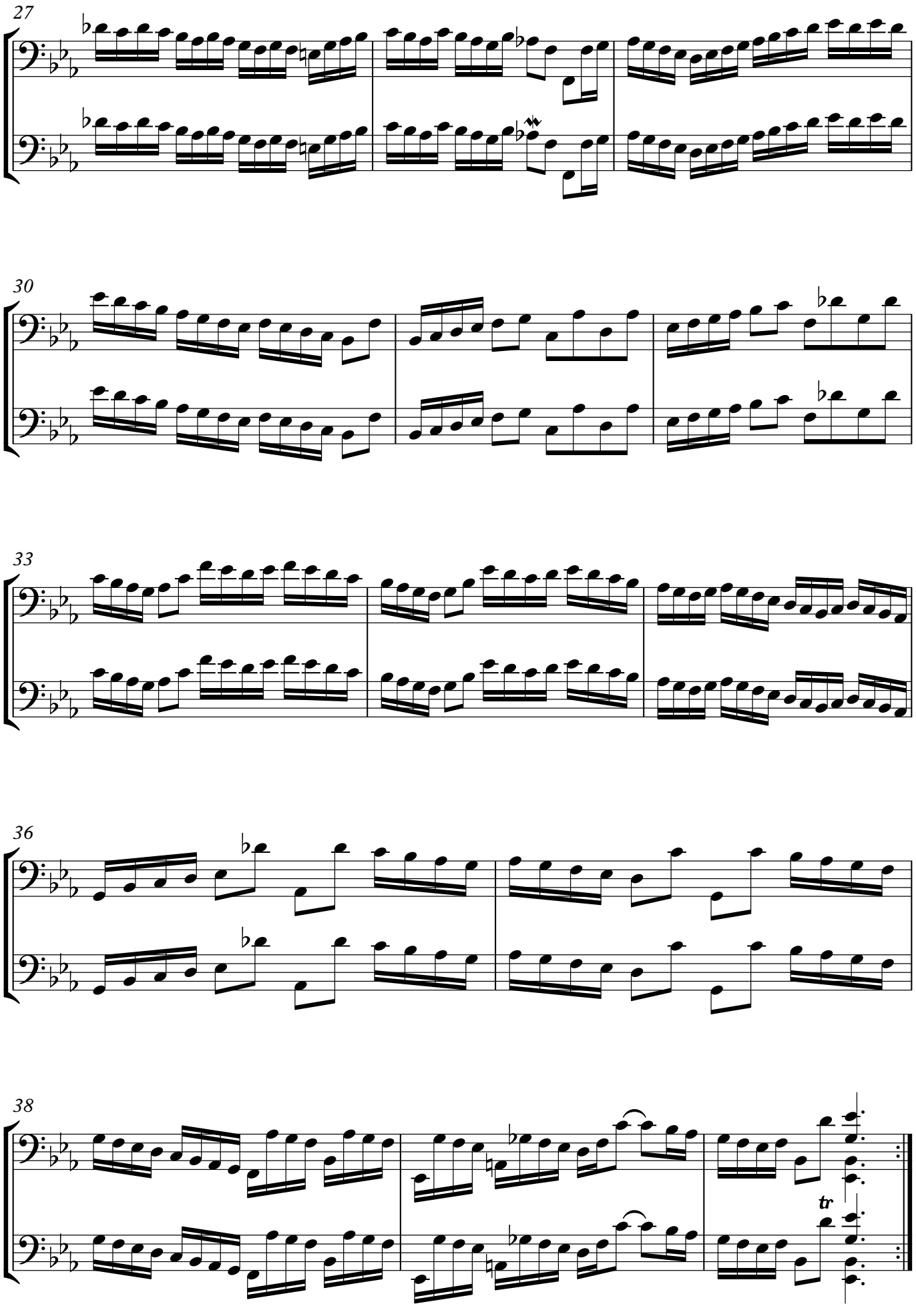
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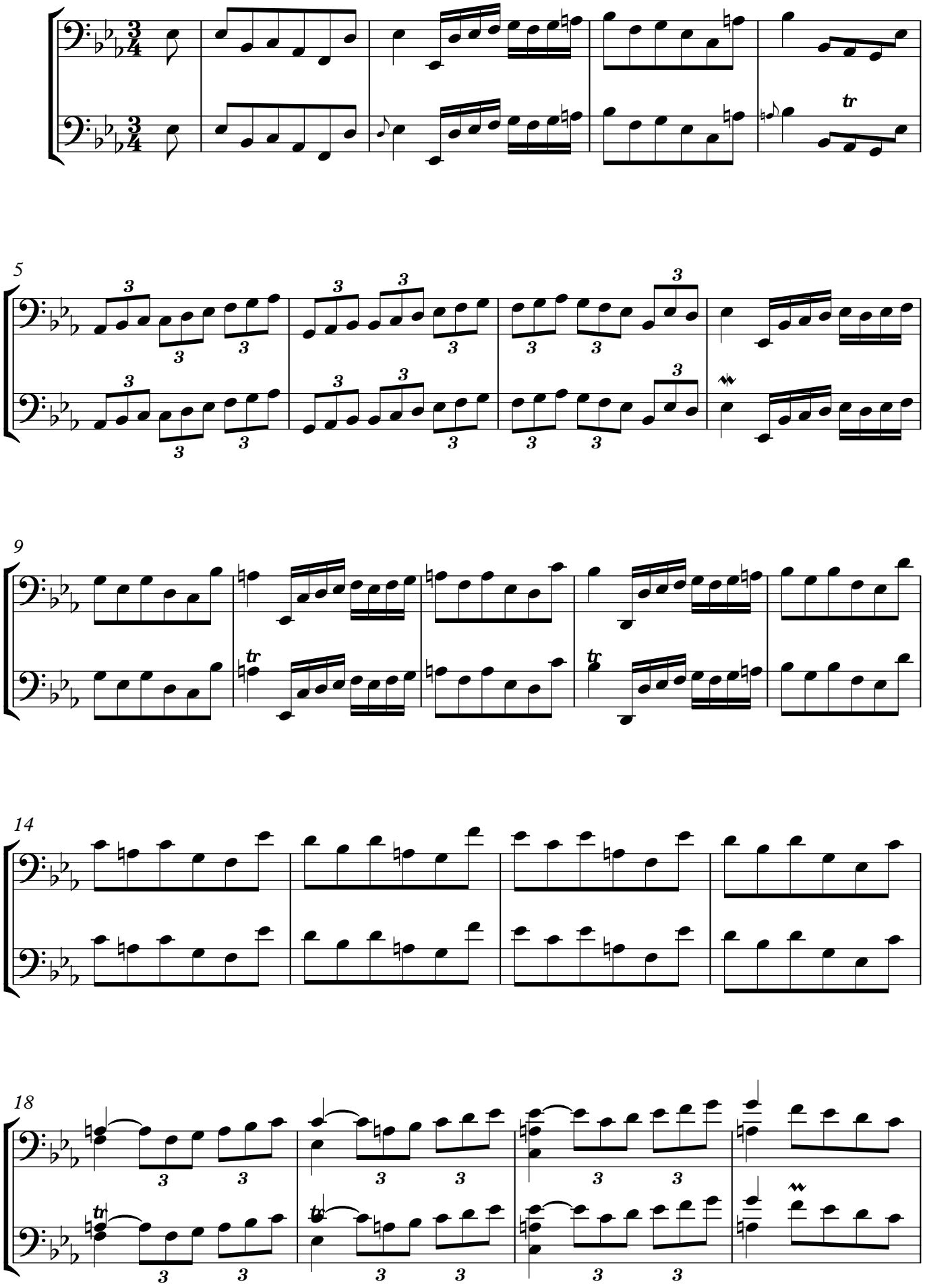
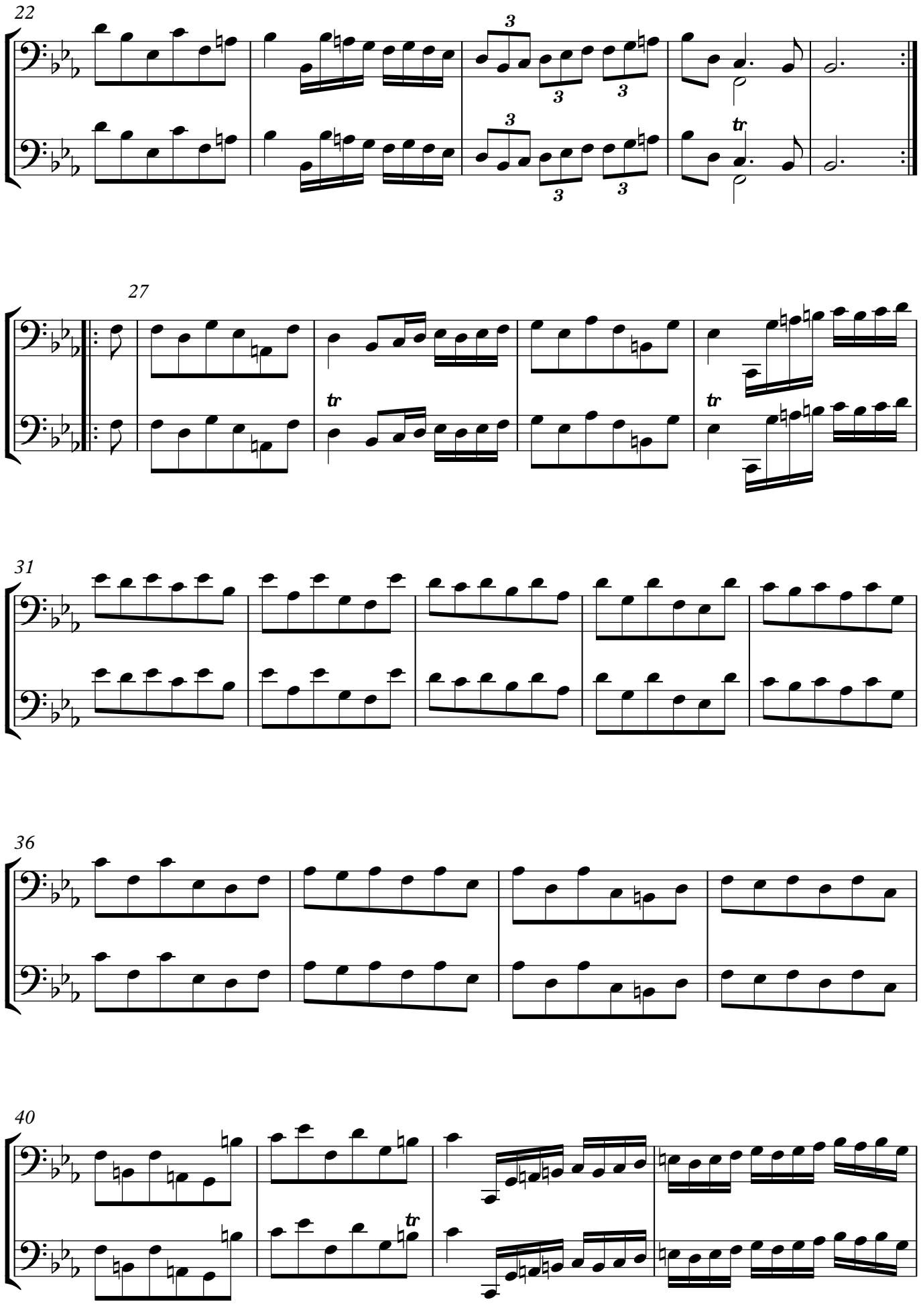
Courante

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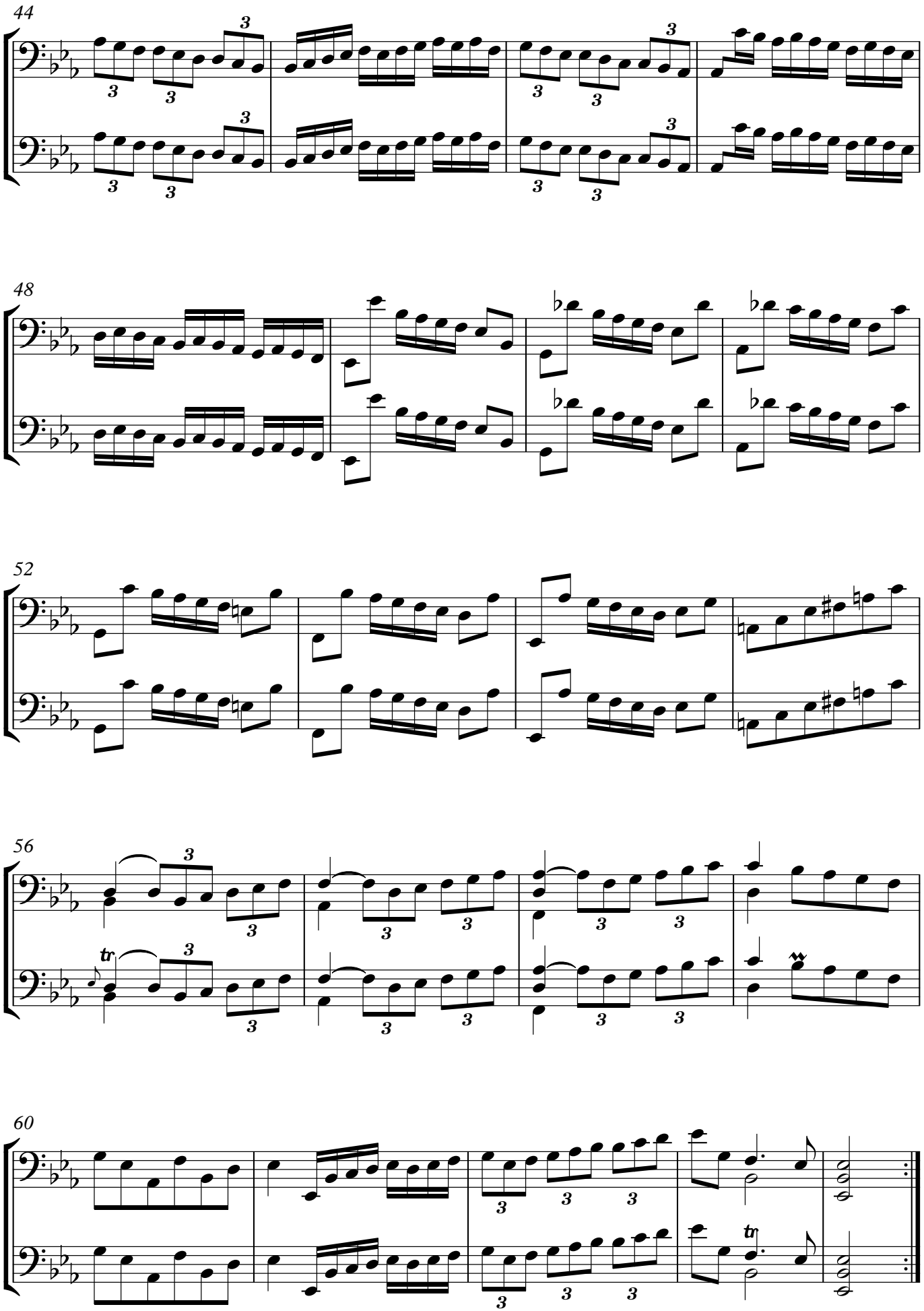
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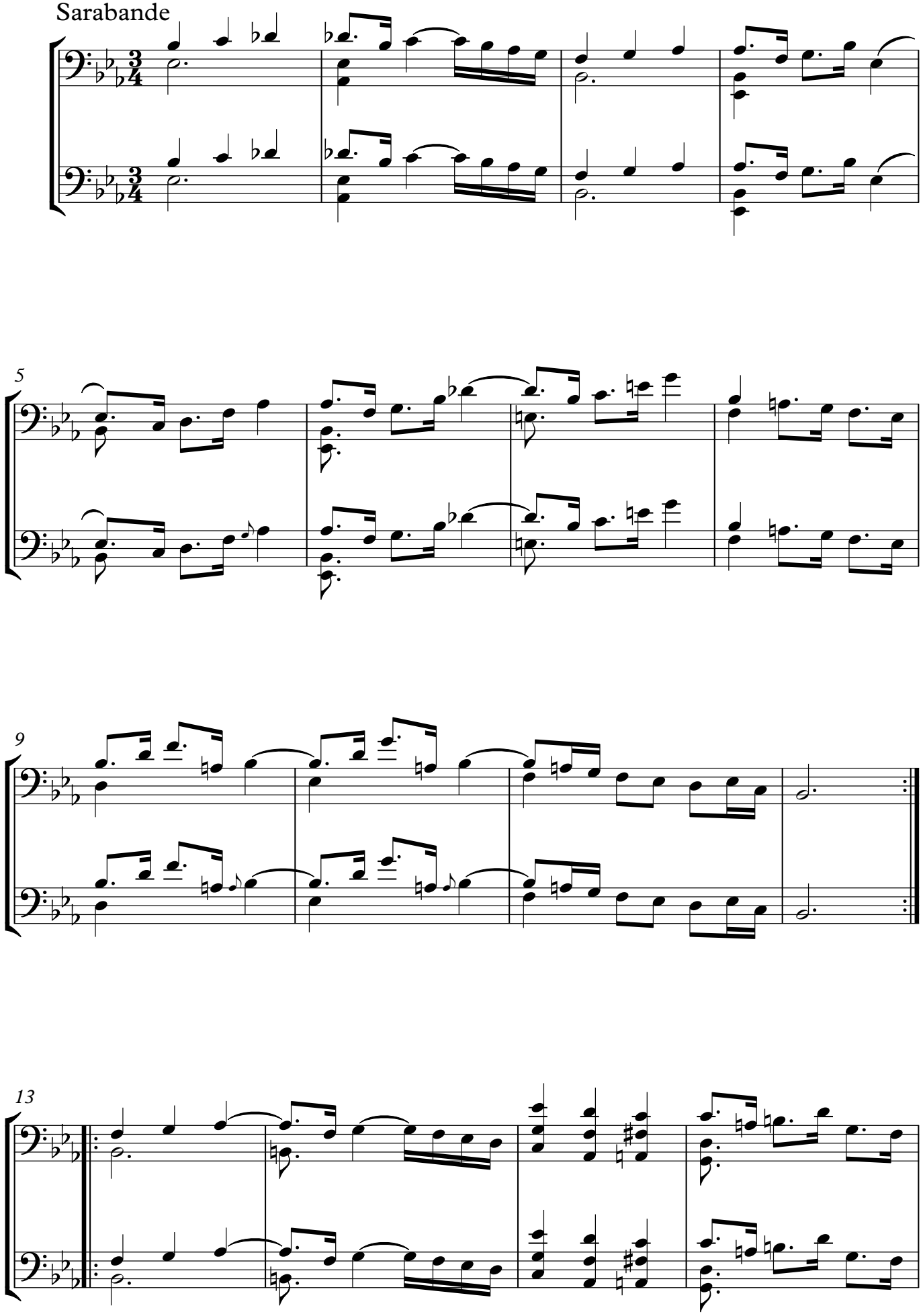
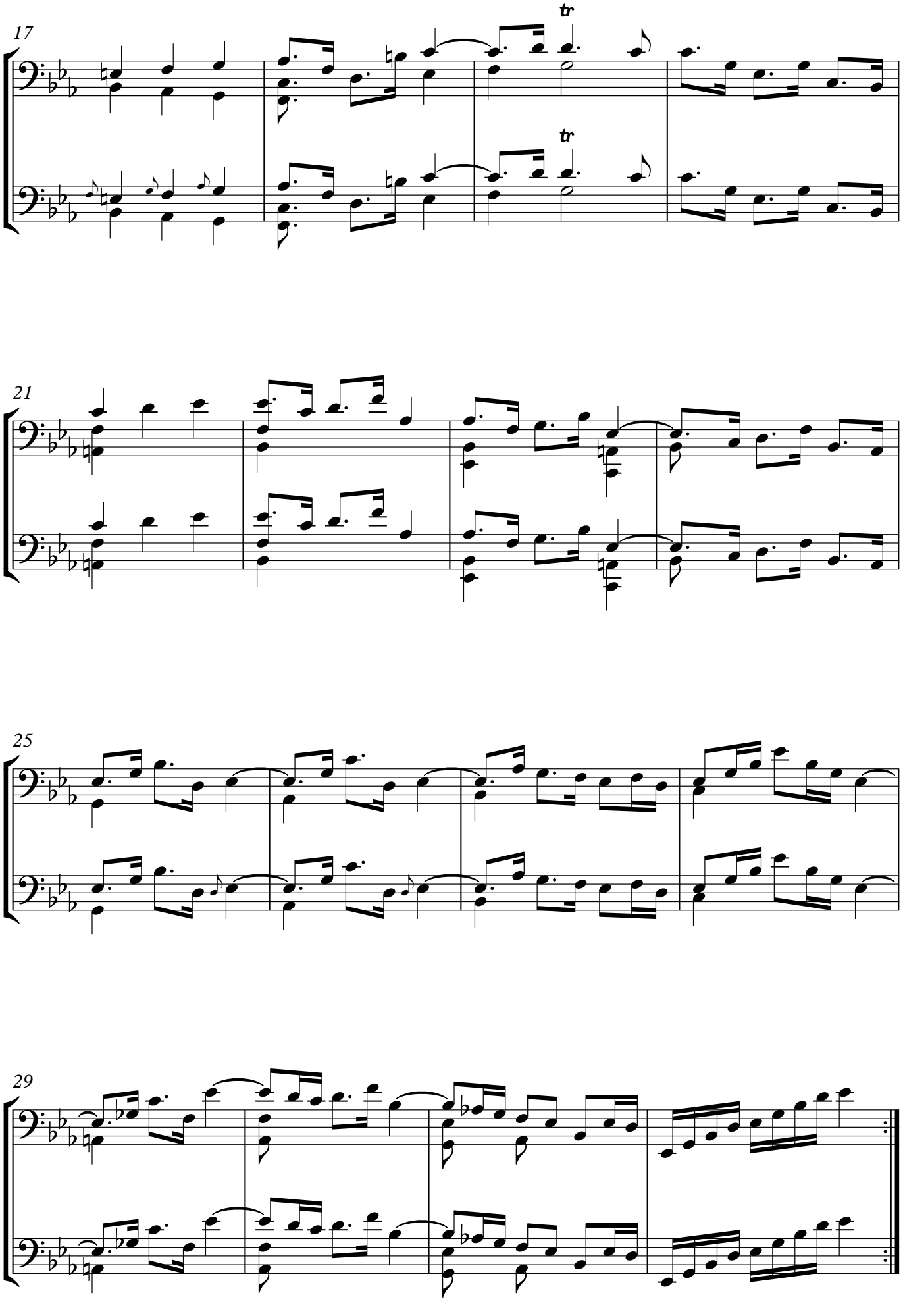
Sarabande

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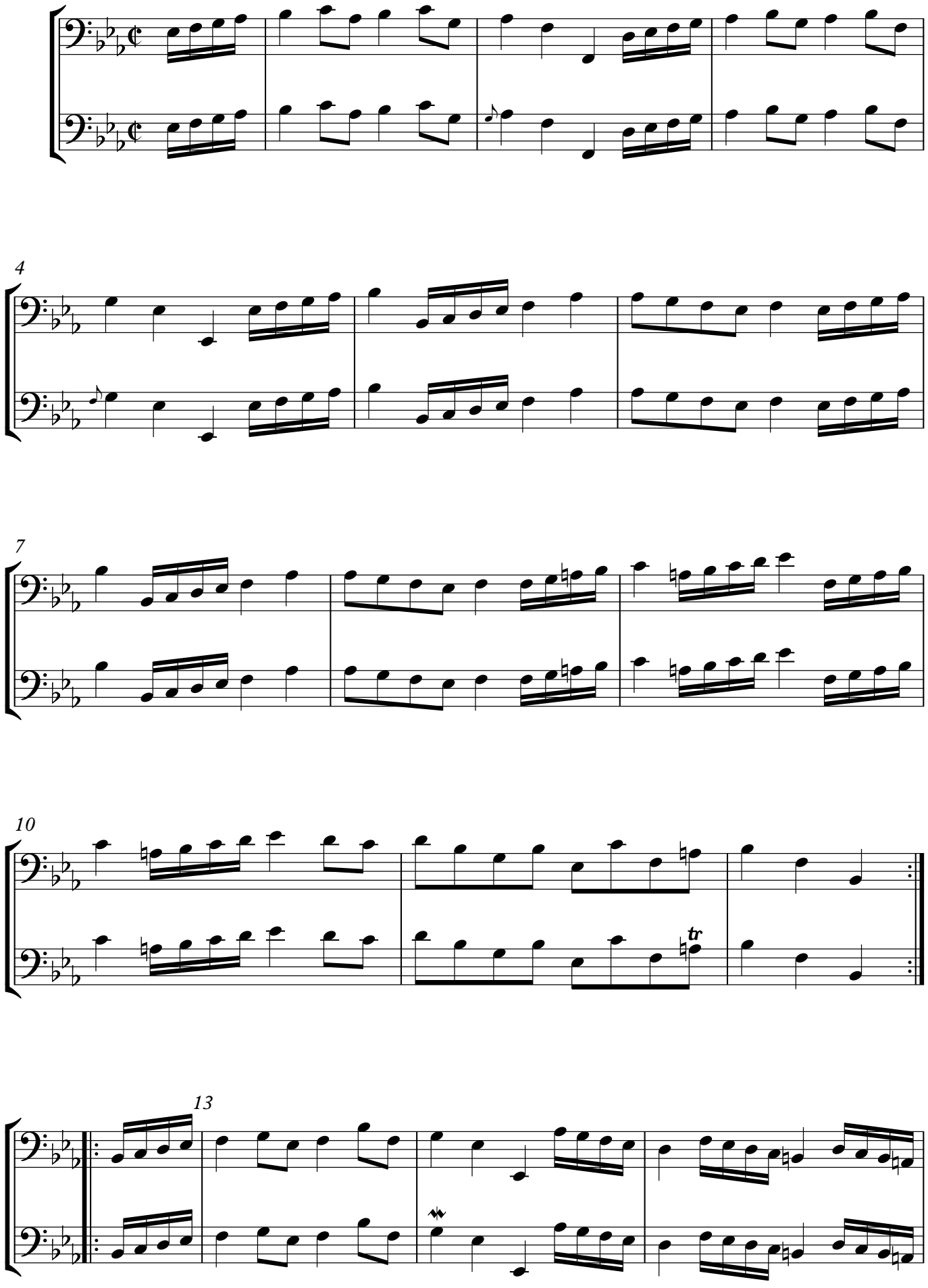
Bourée I



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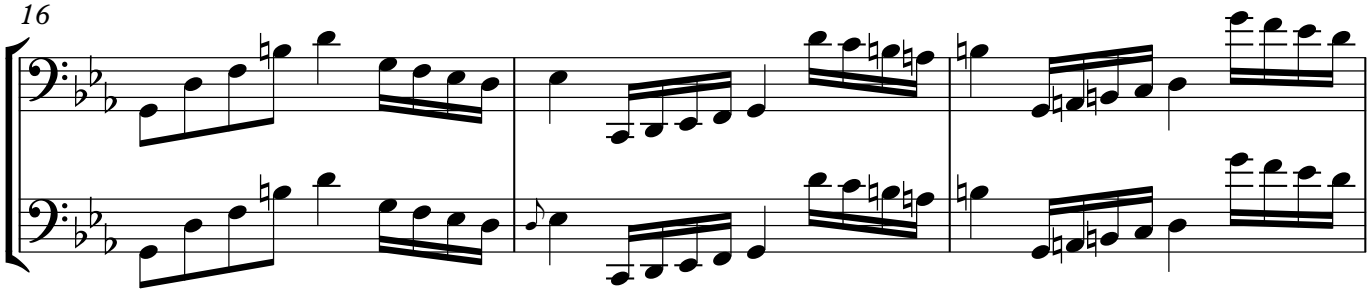

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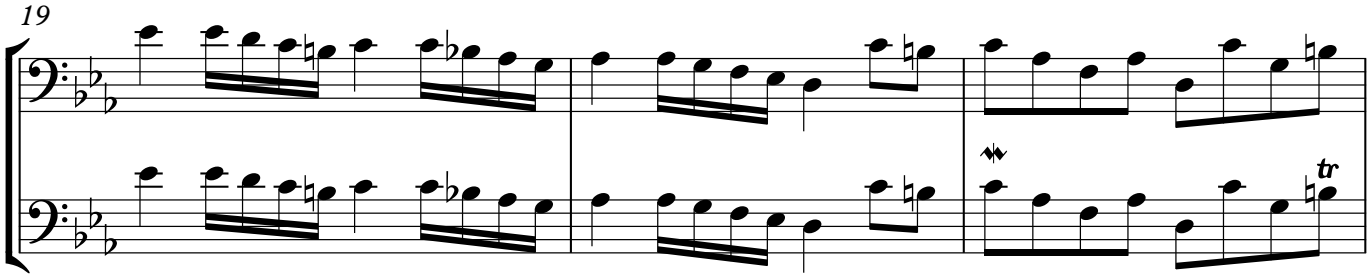

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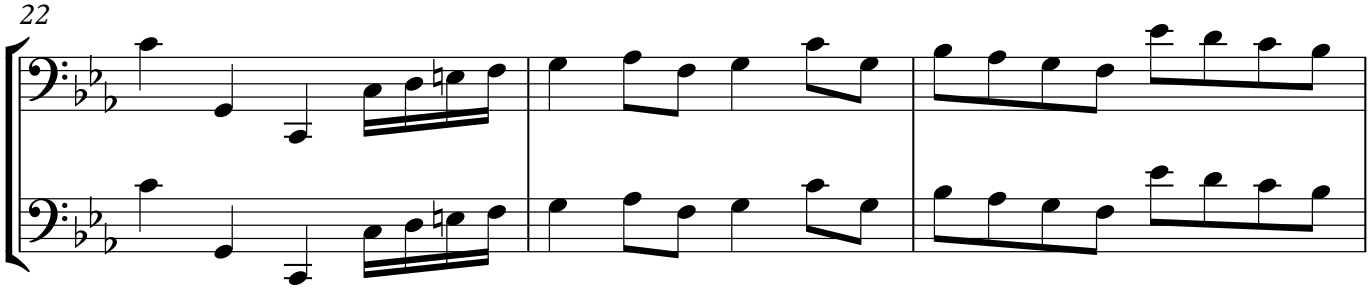

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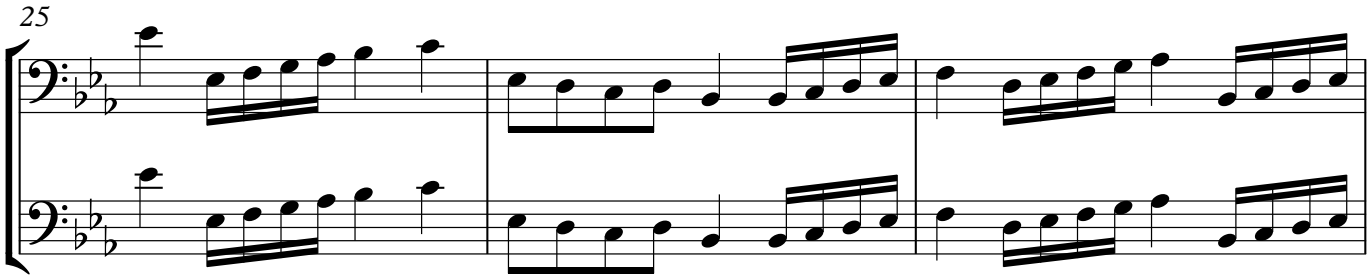

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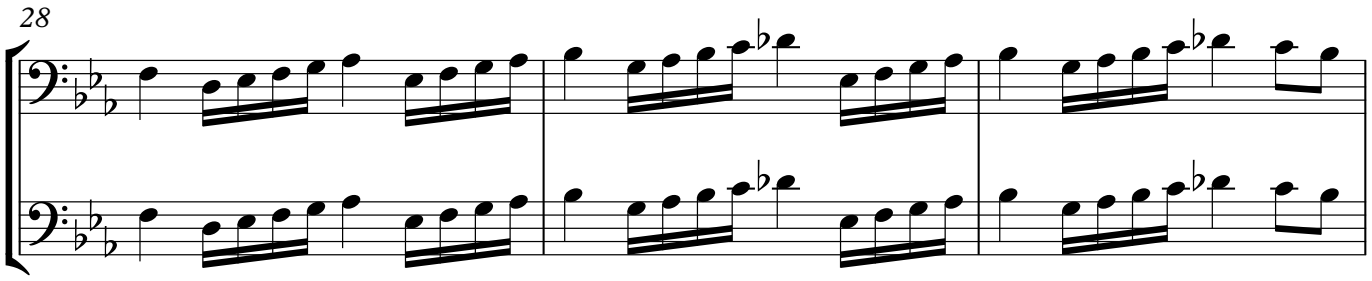

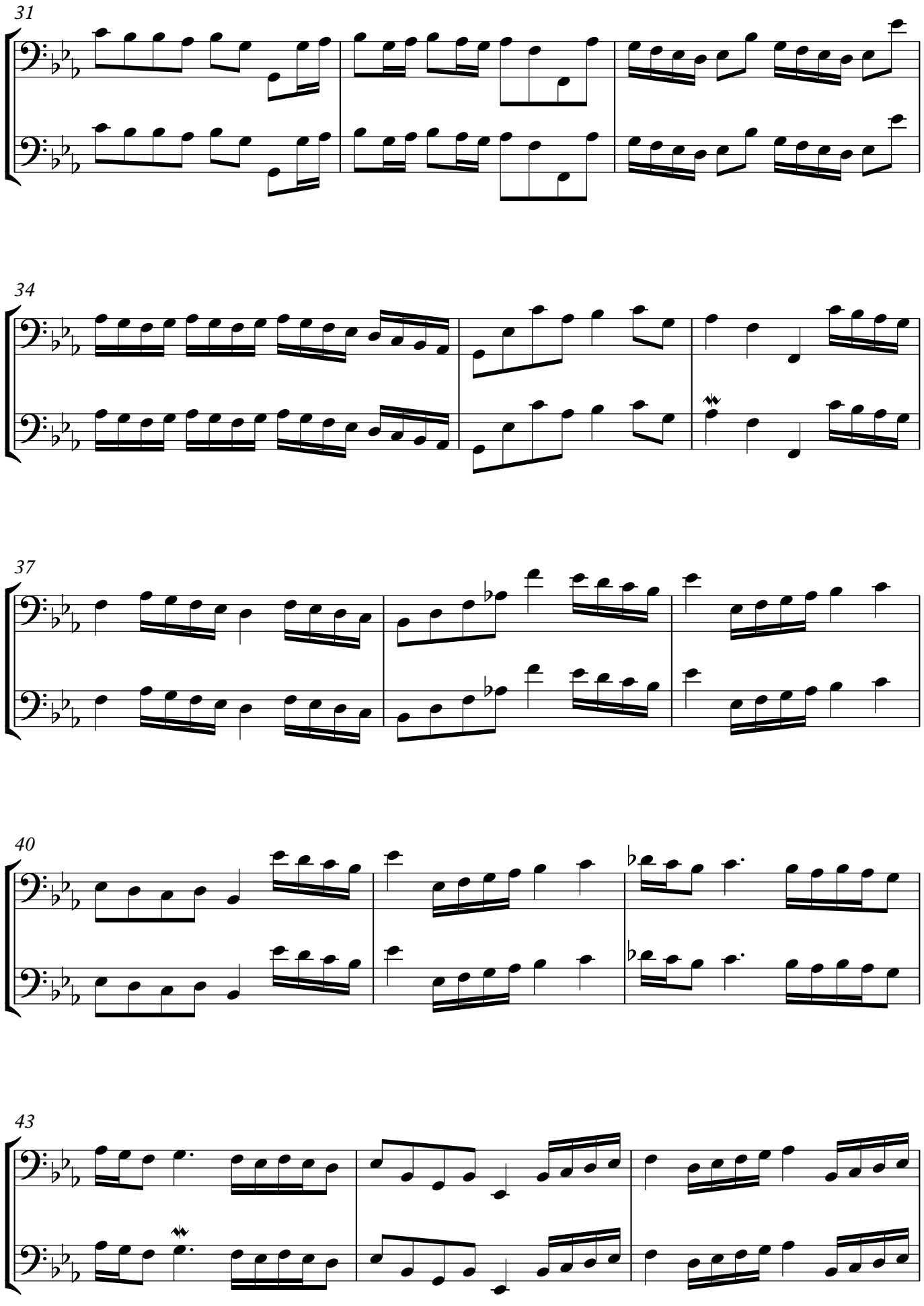
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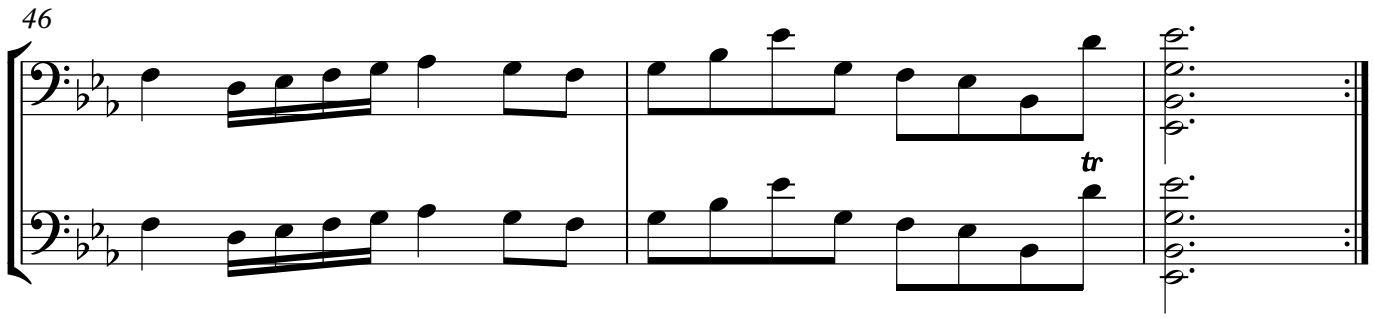
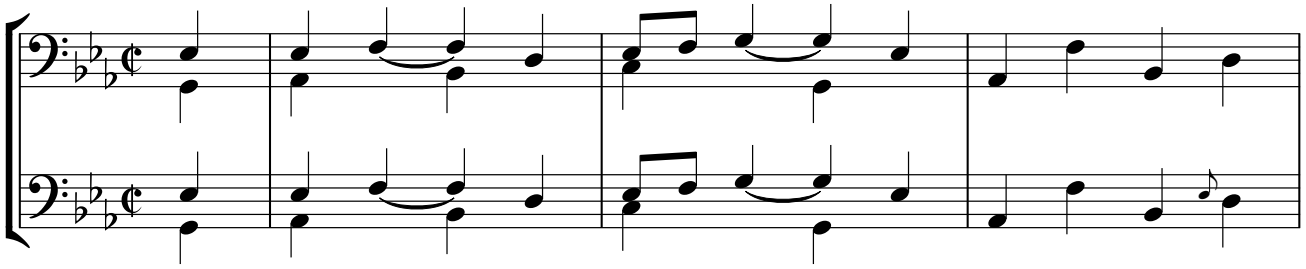
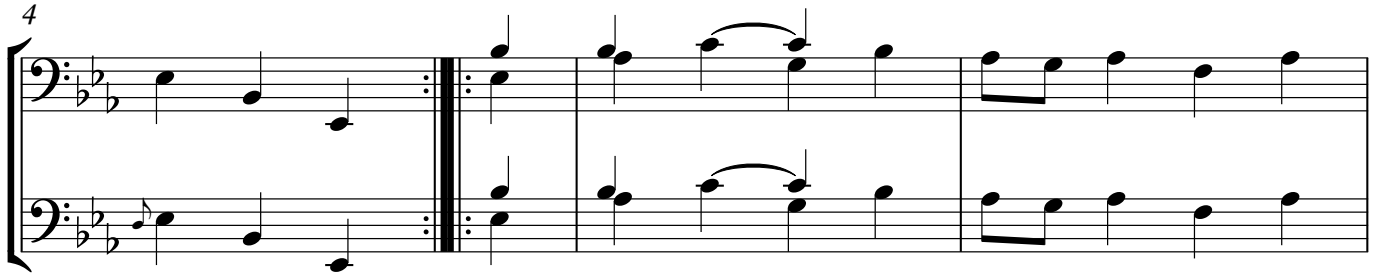
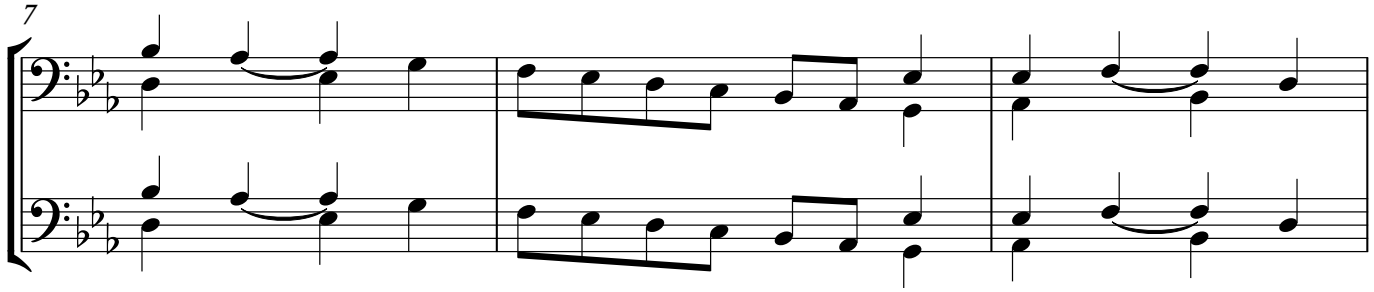
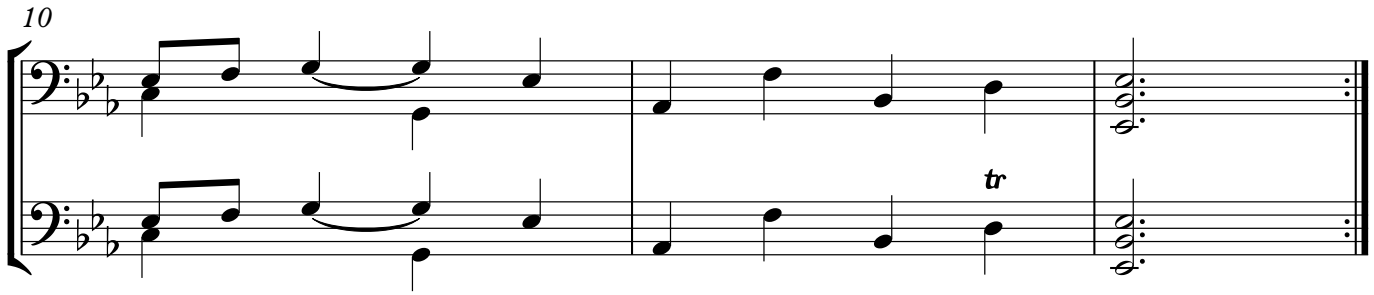


Bourée II



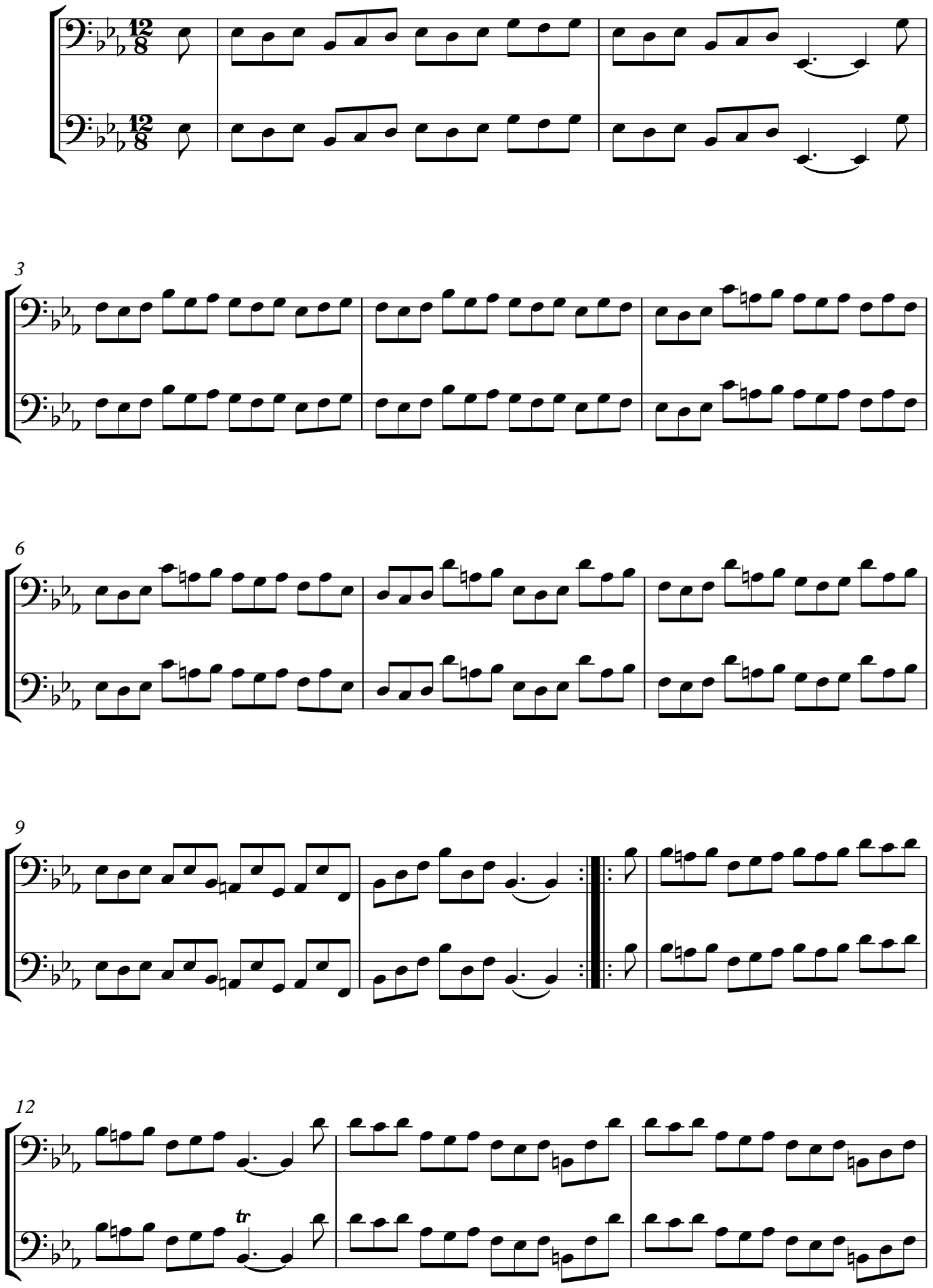






Bourée I da capo

Gigue



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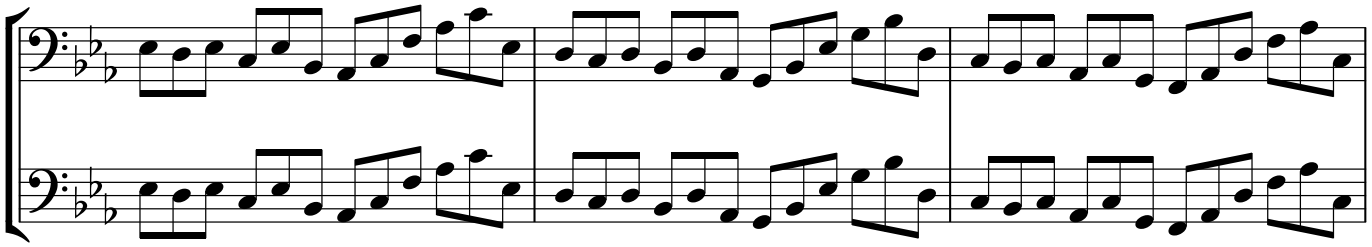

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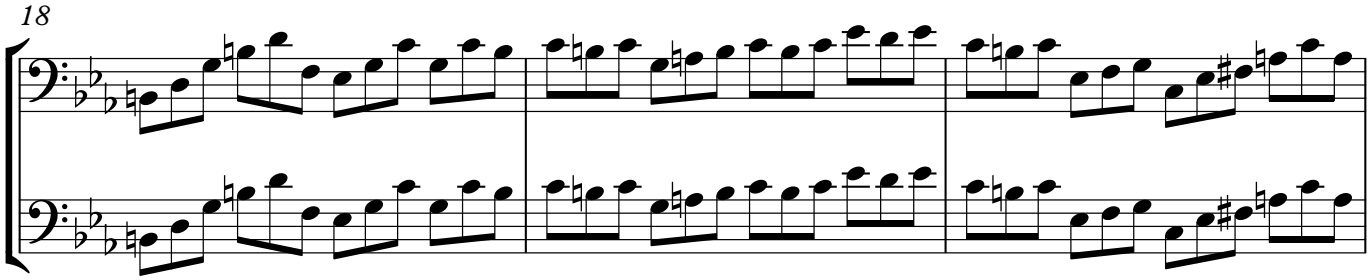

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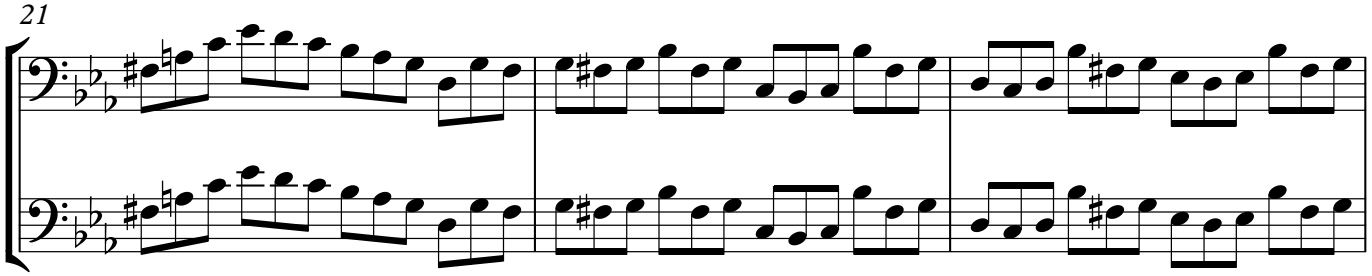

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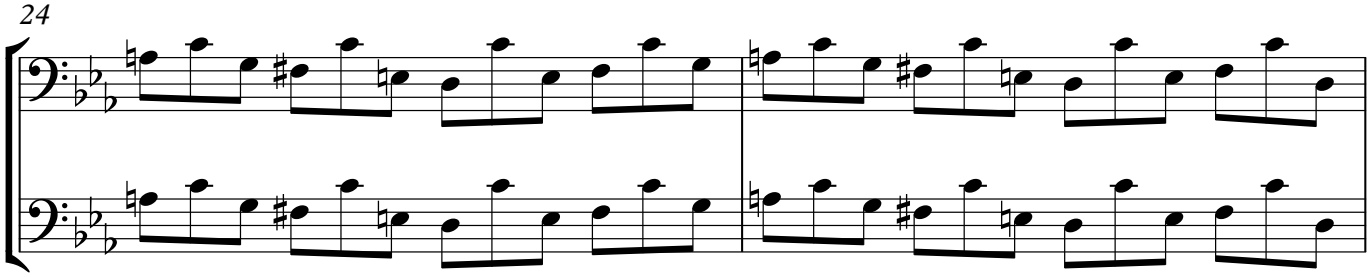

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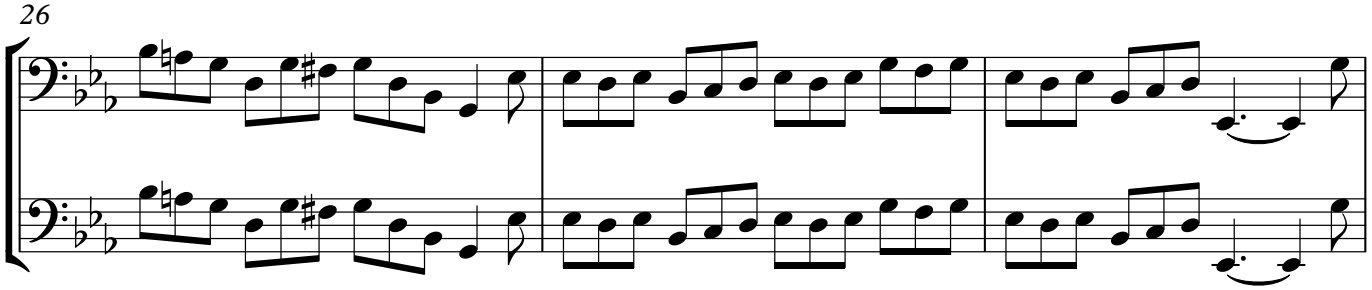

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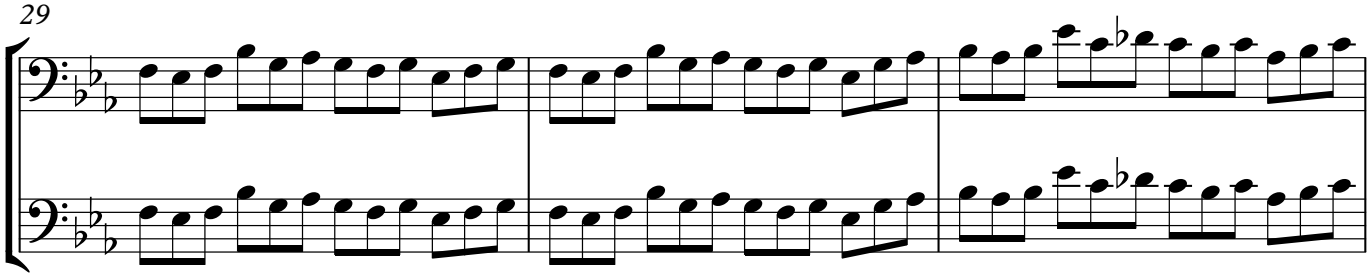

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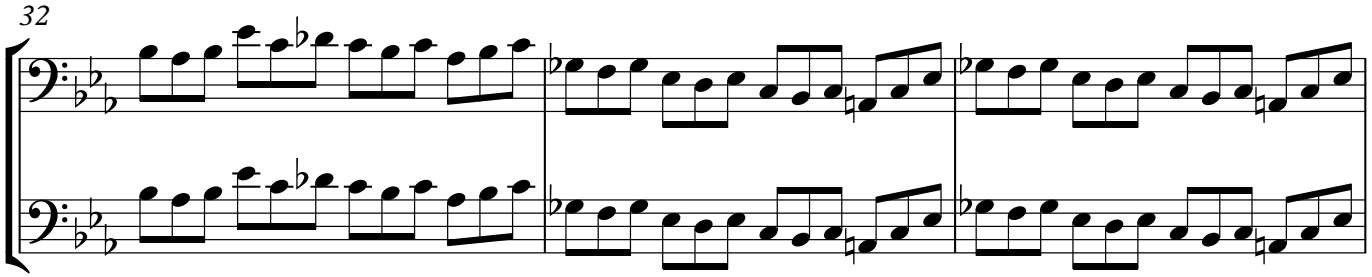

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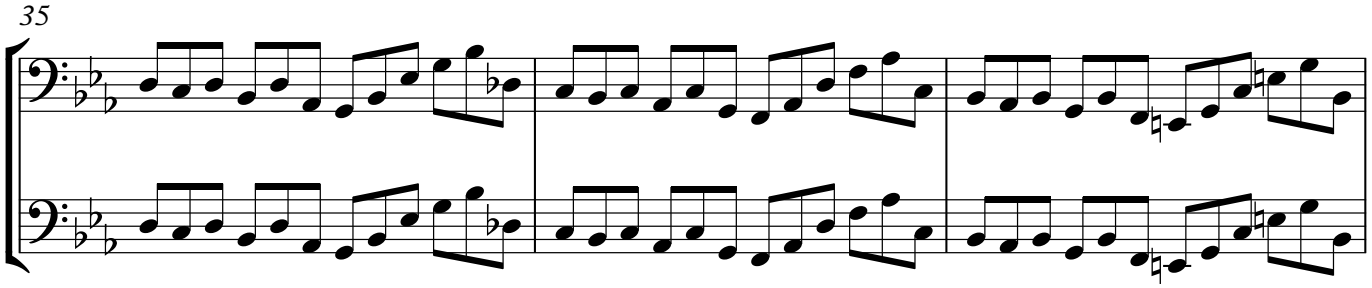

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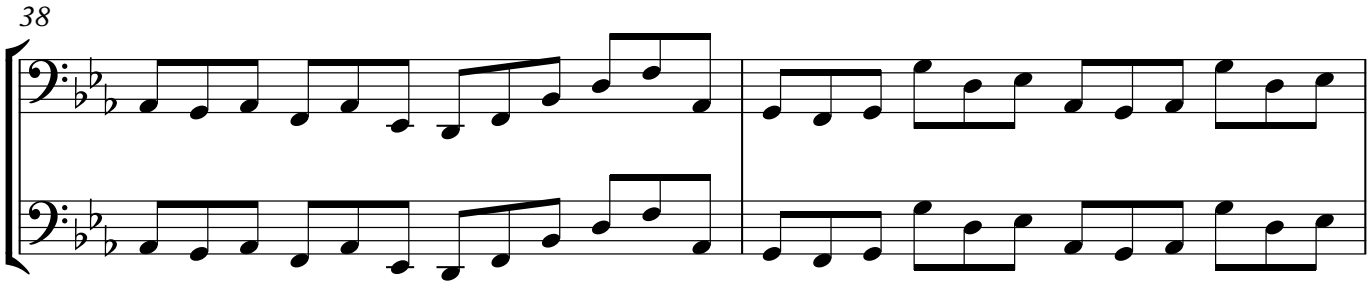

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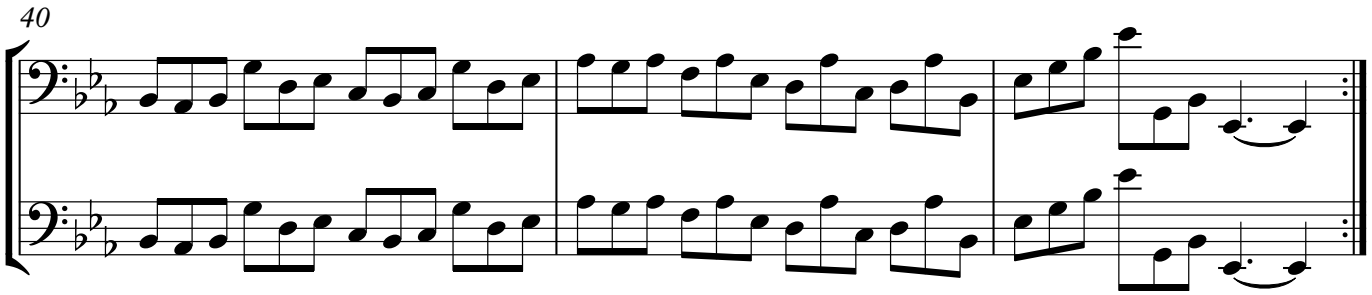
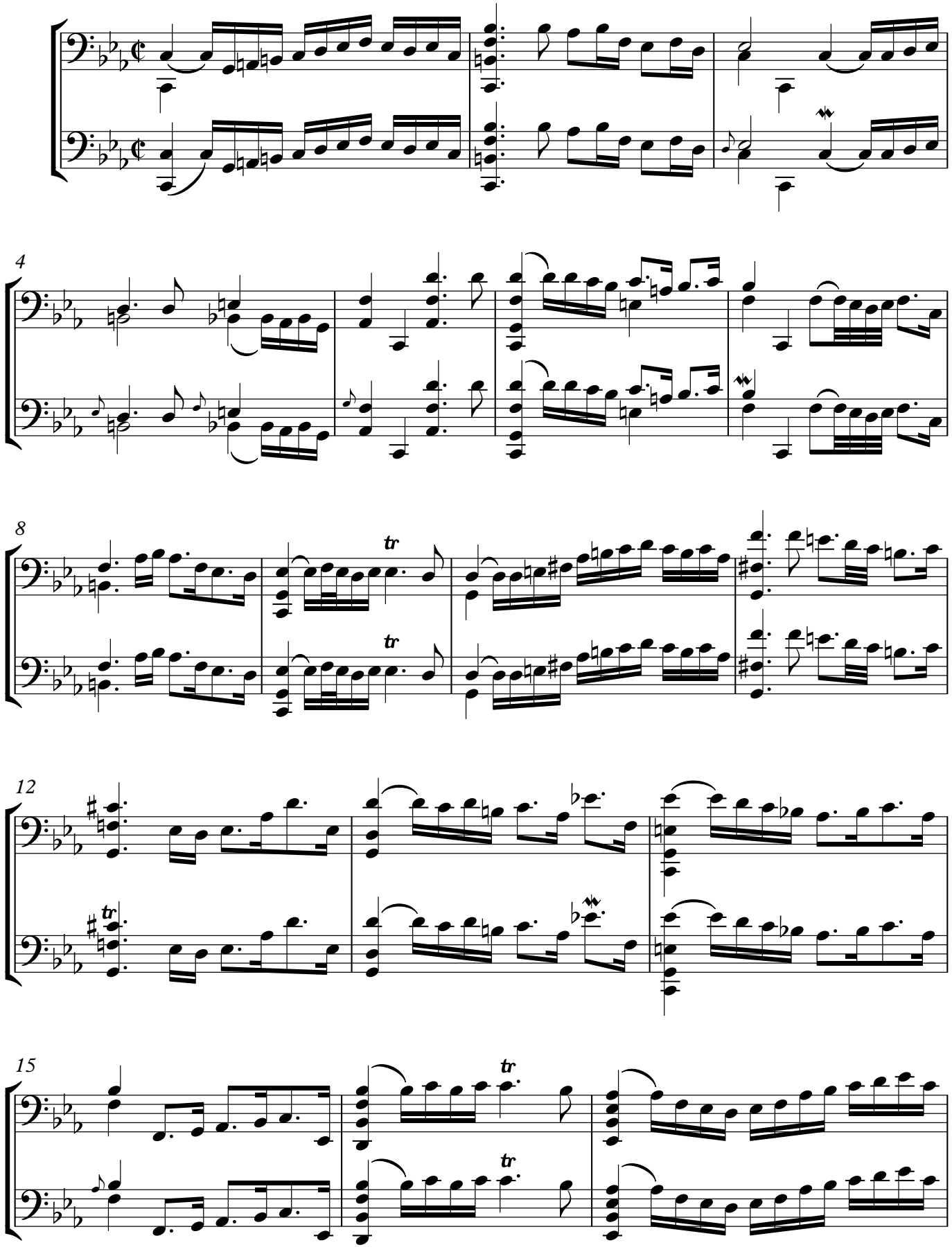


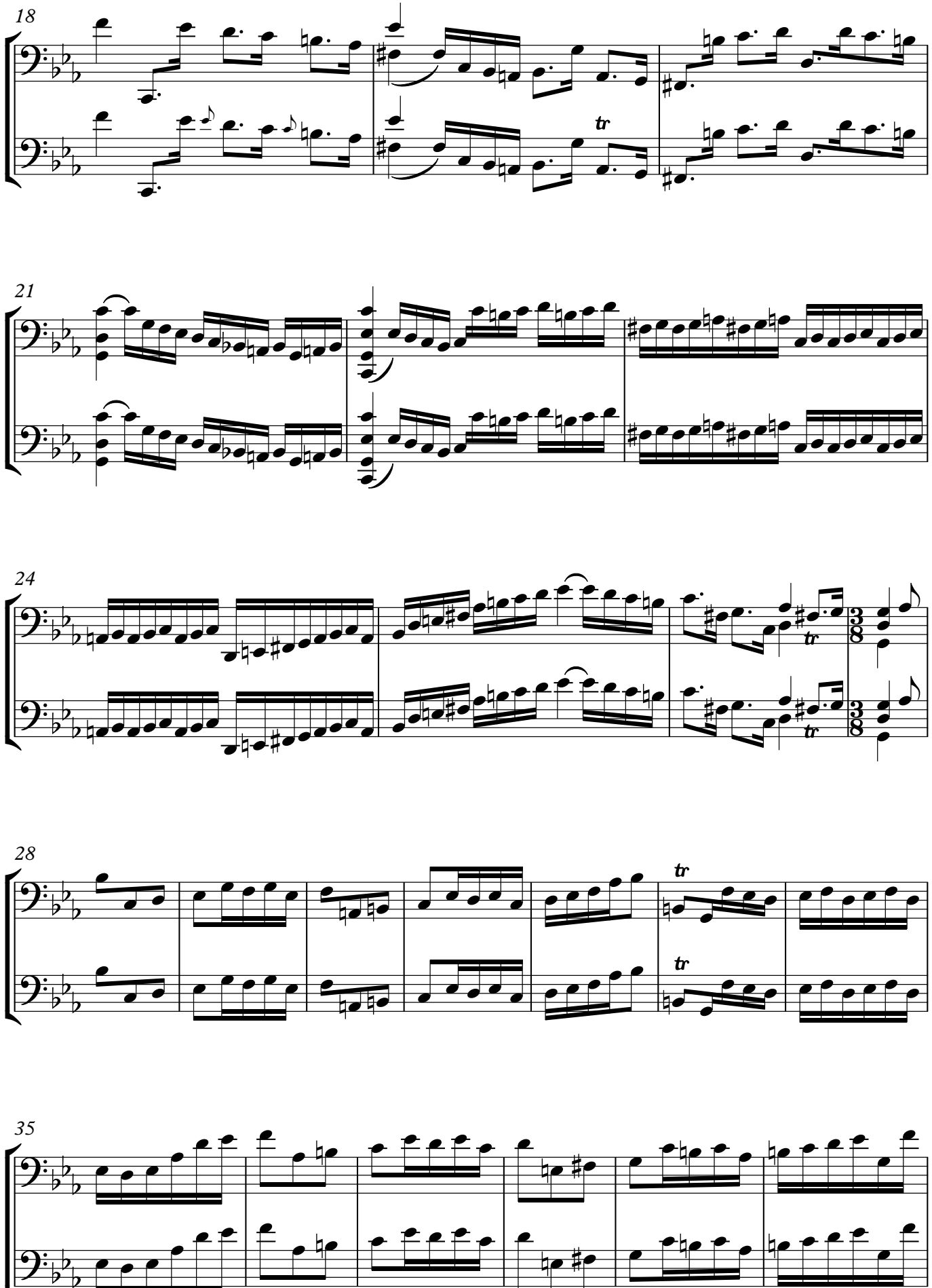
Suite V—Scordatura

BWV 1011

Johann Sebastian Bach (1685–1750)

Prelude

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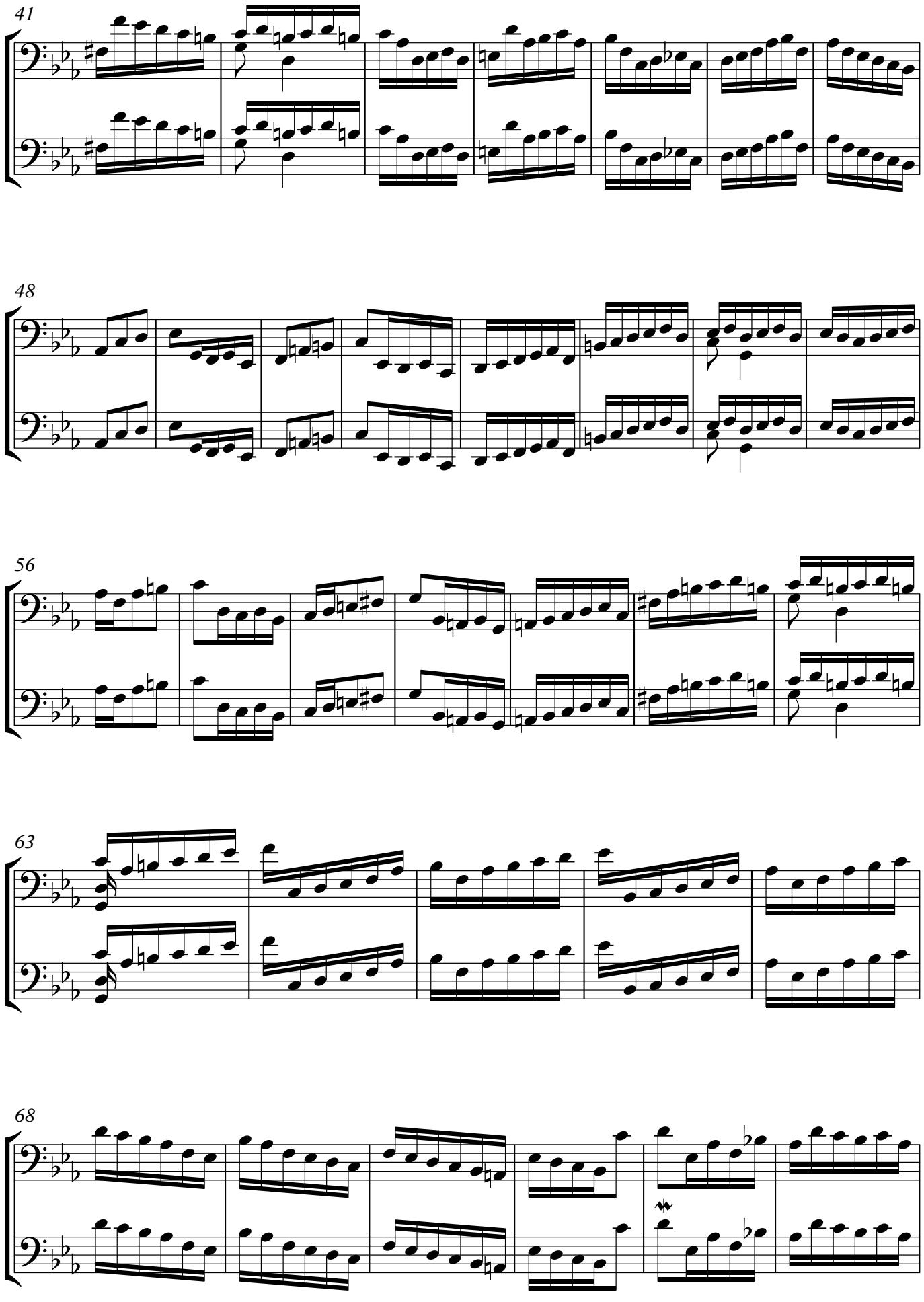
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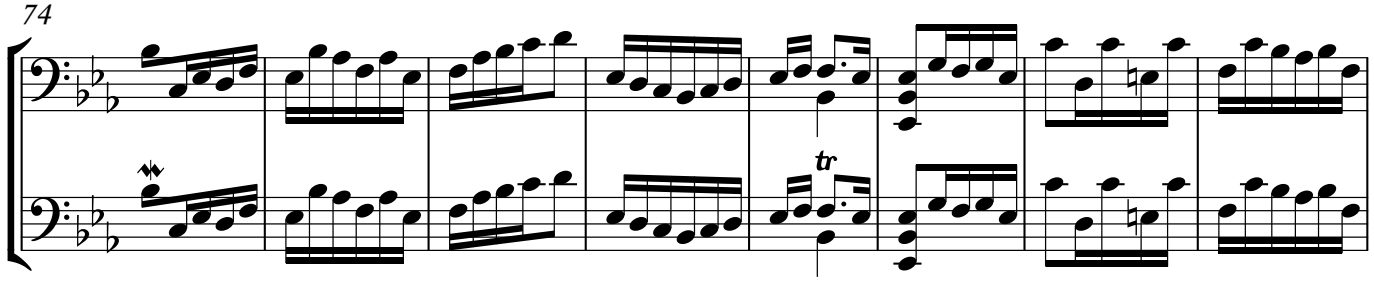

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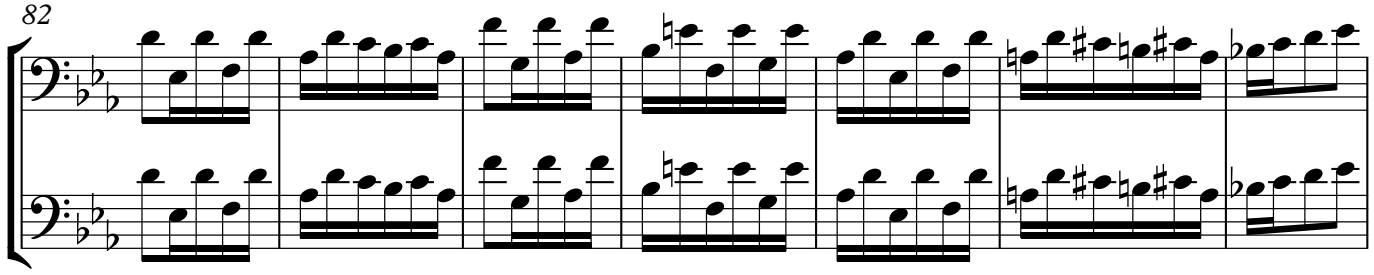

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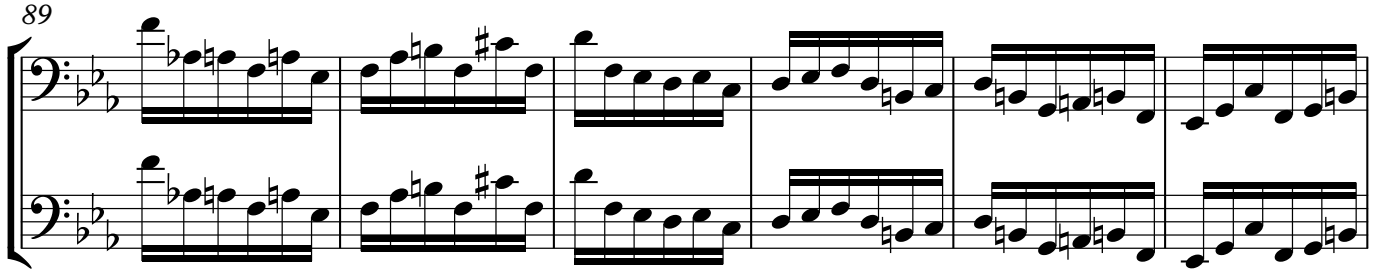

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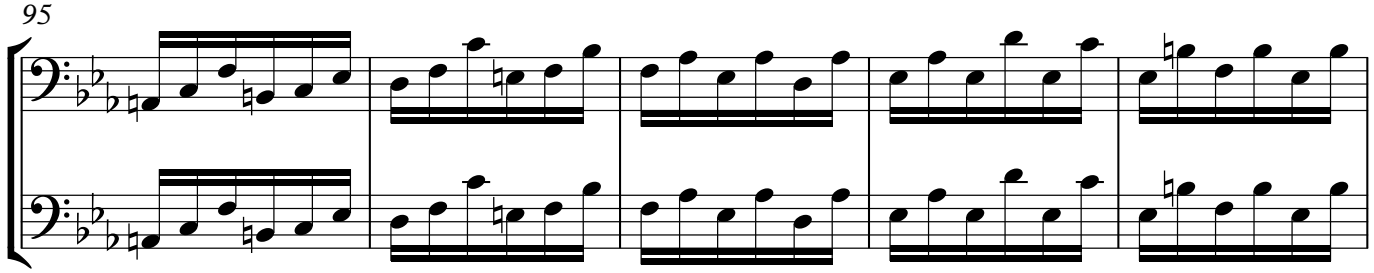

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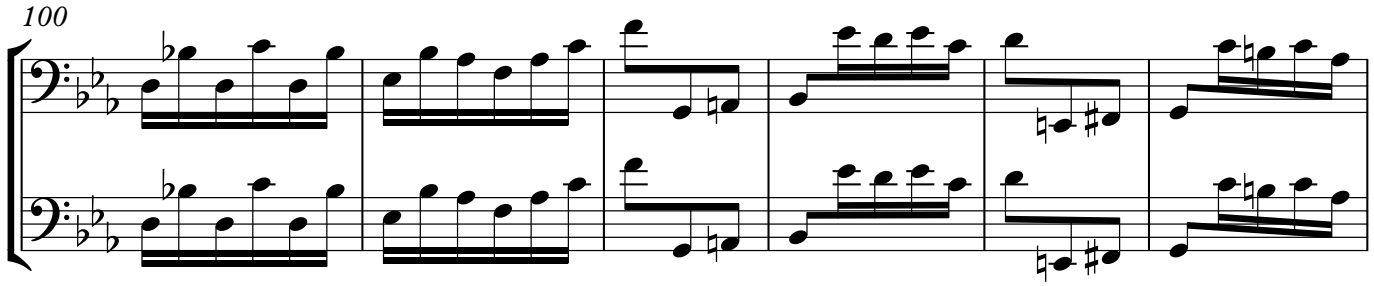

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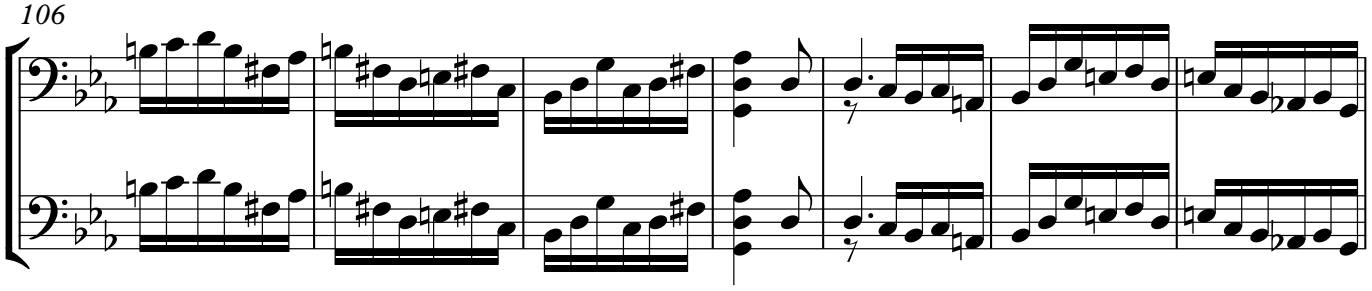

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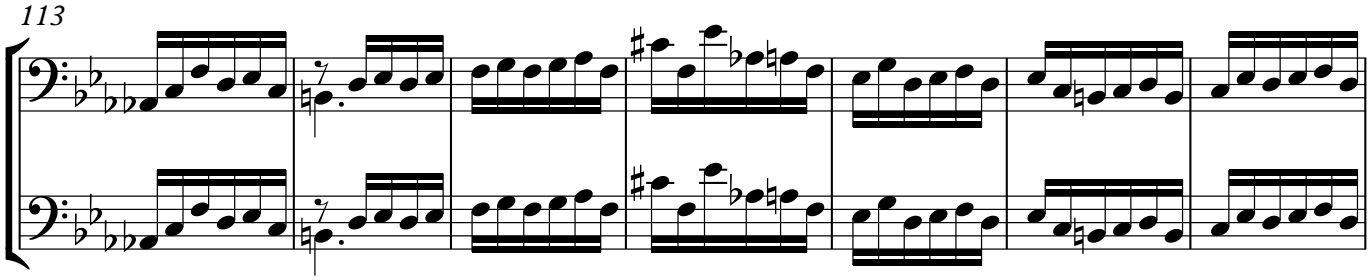

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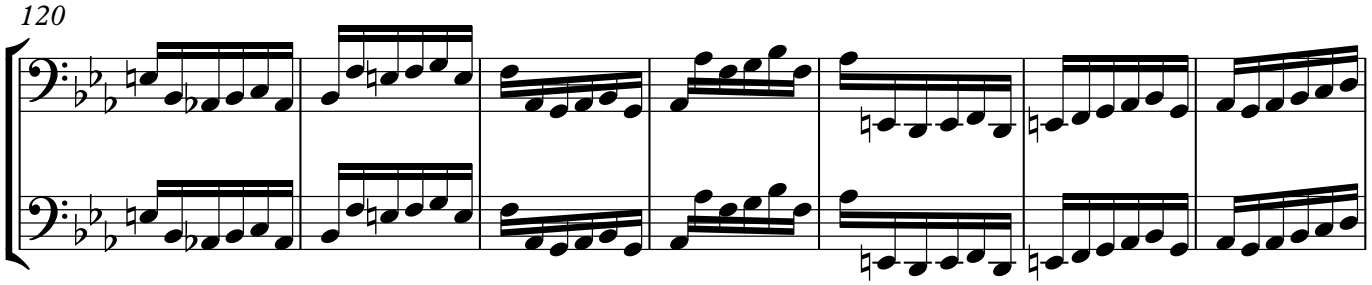

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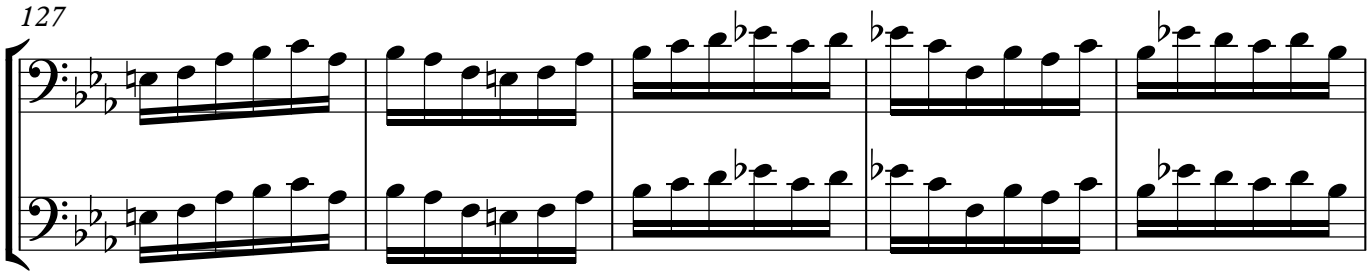

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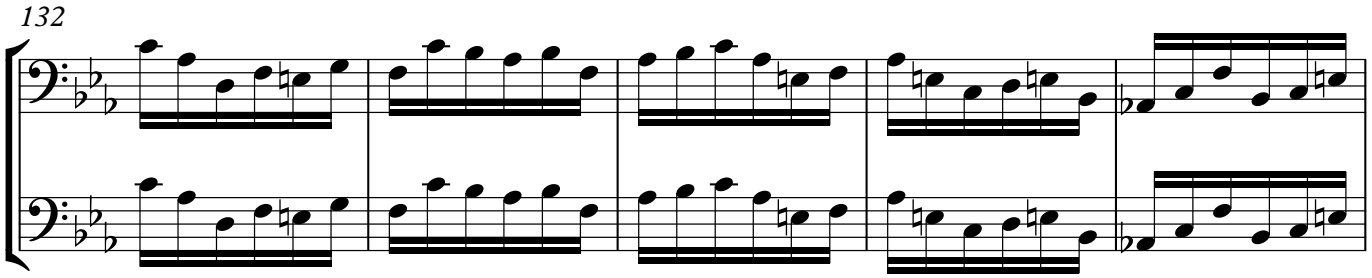

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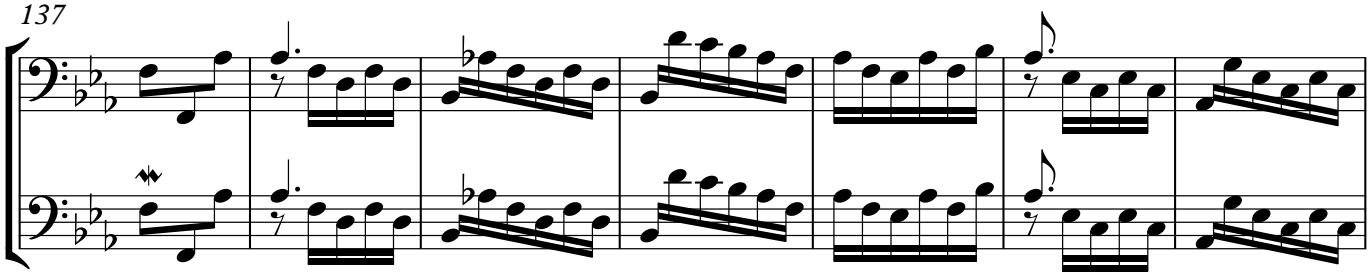

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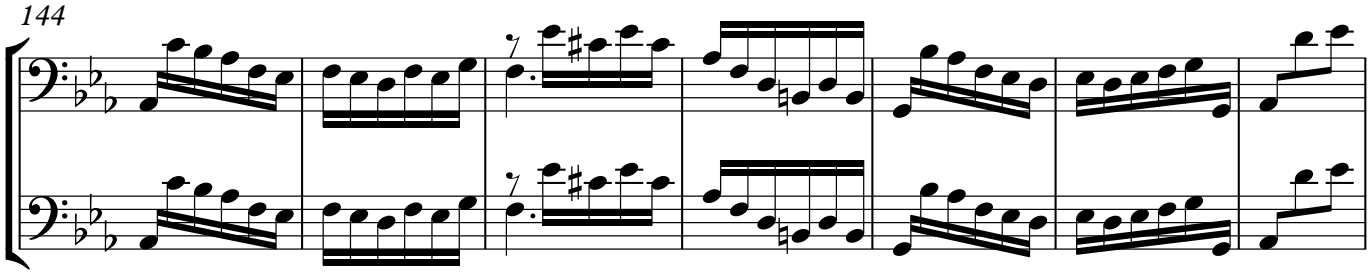

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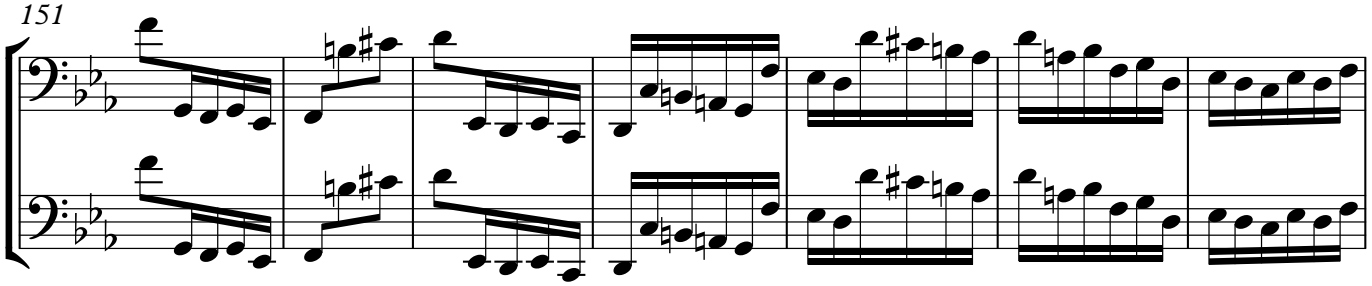

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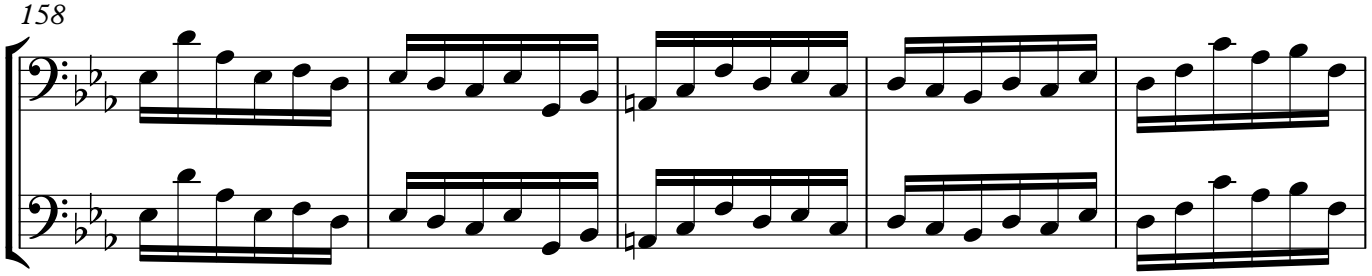

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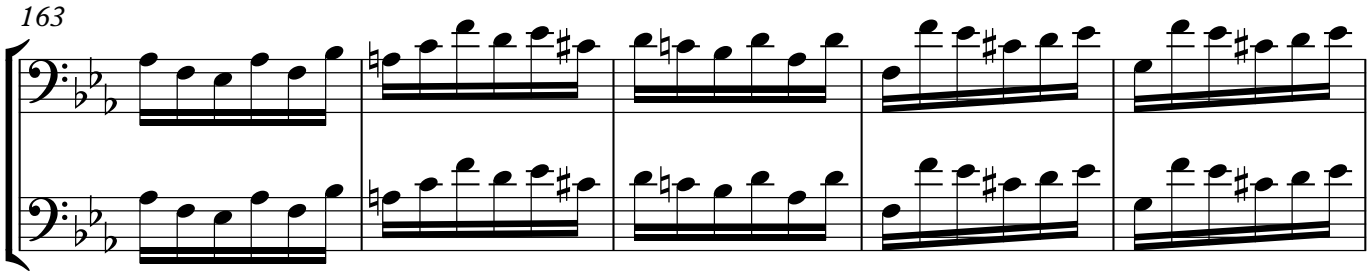

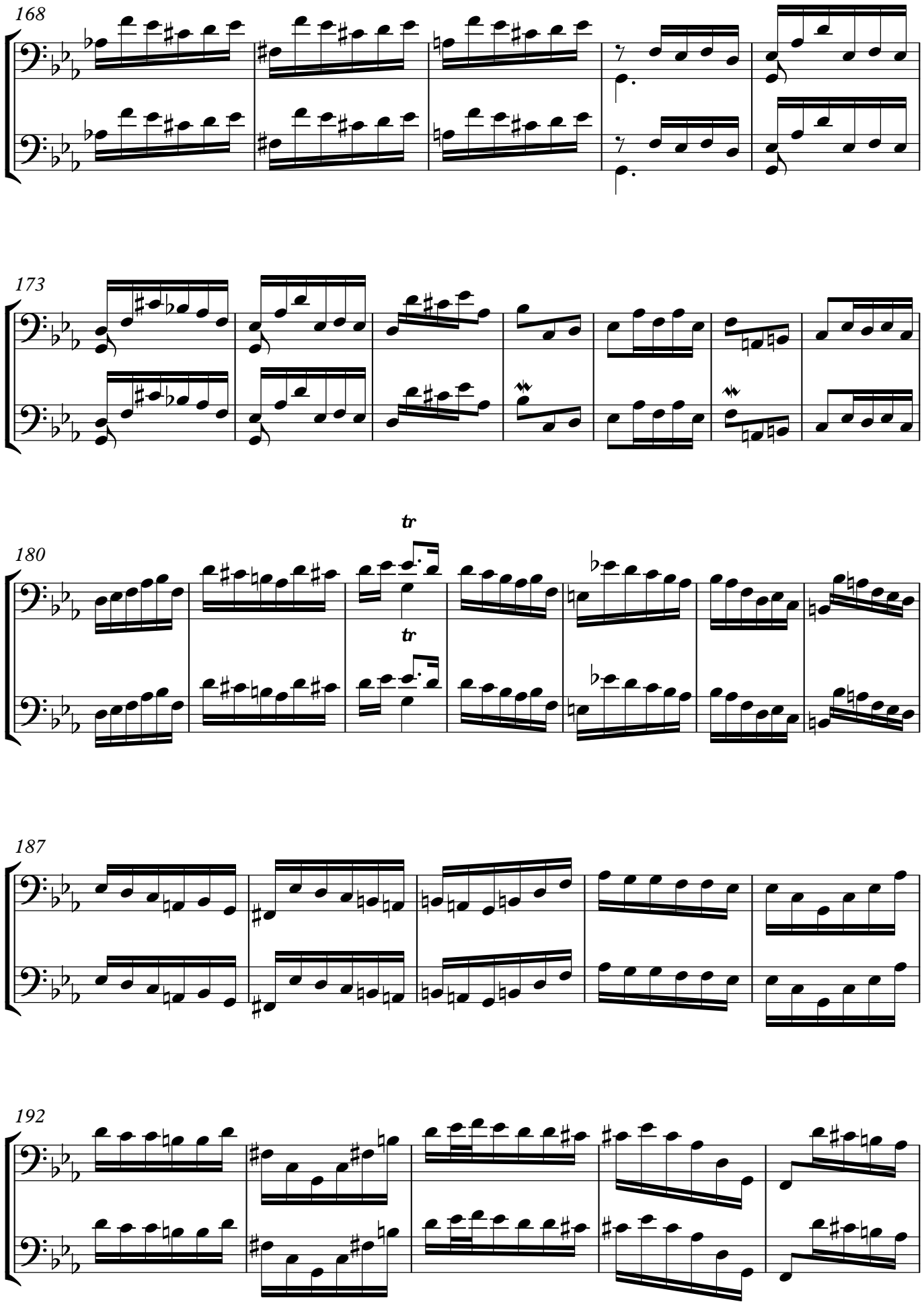
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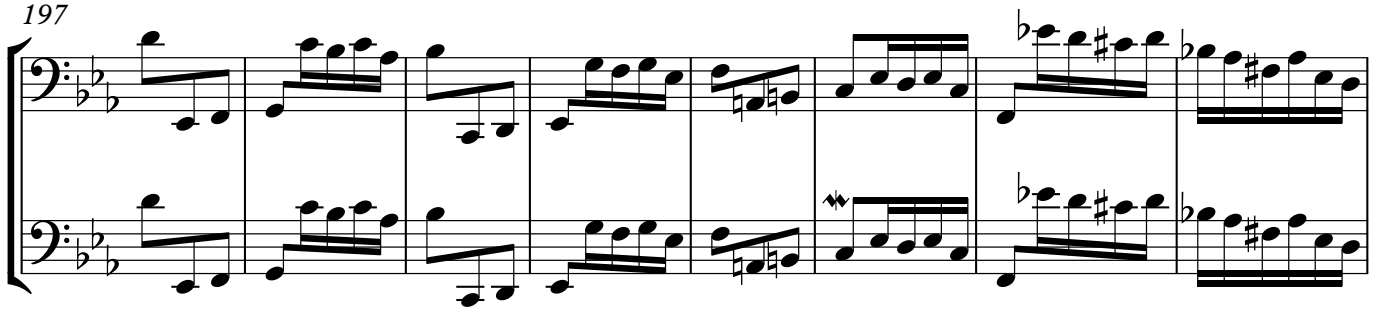

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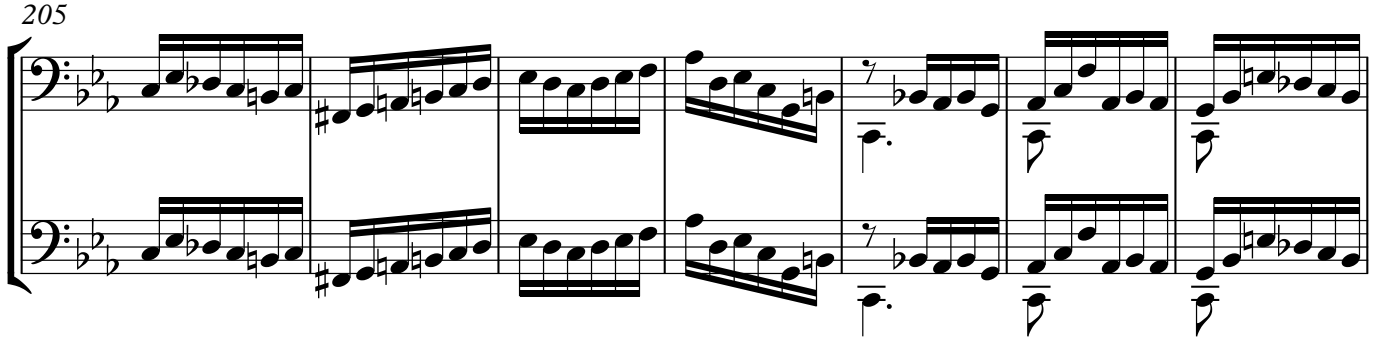

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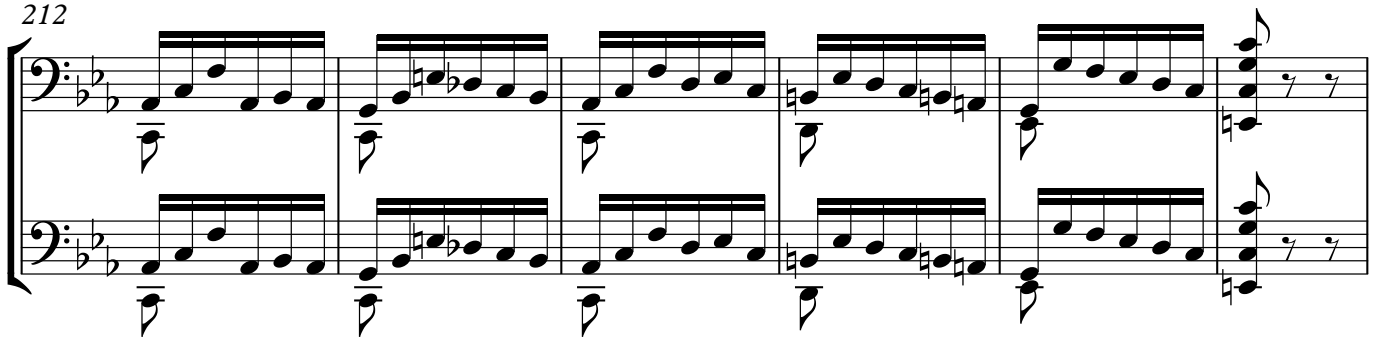

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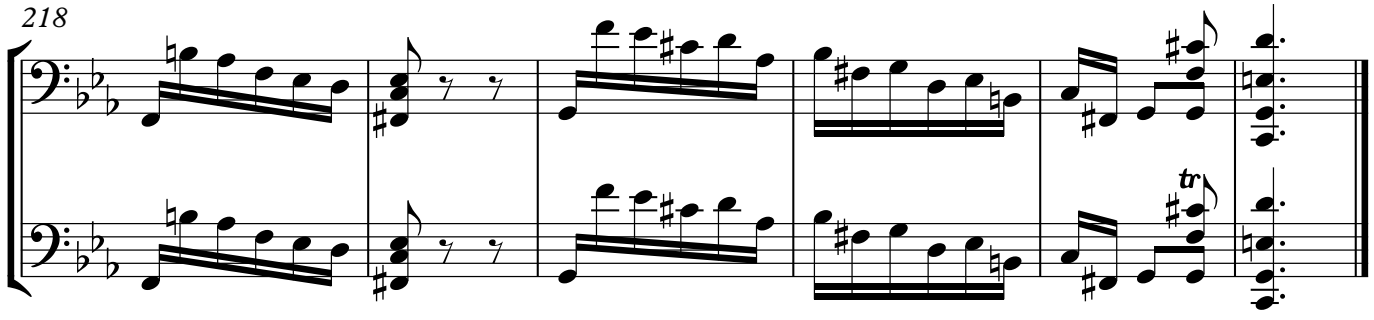

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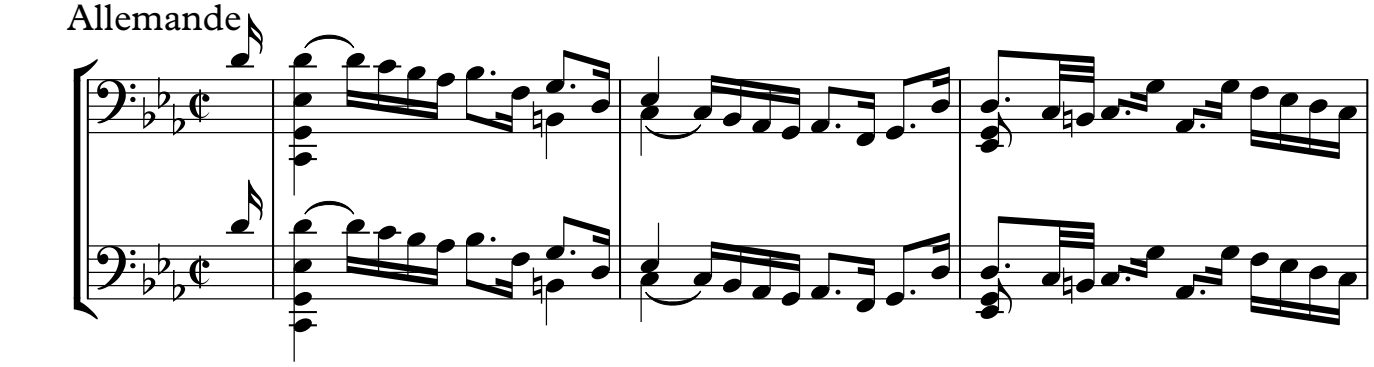

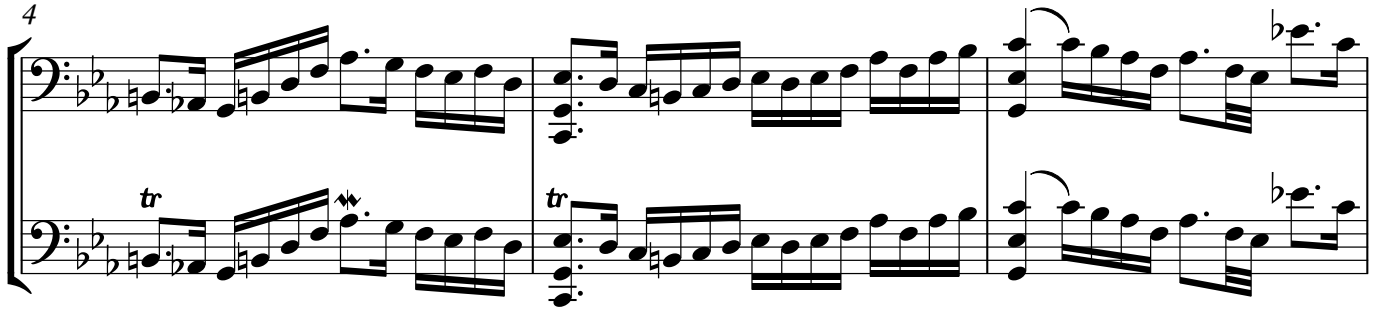

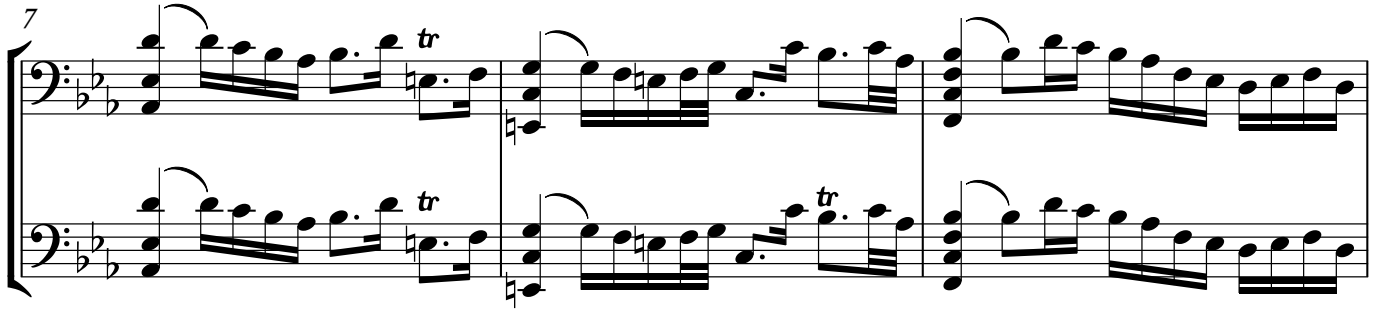

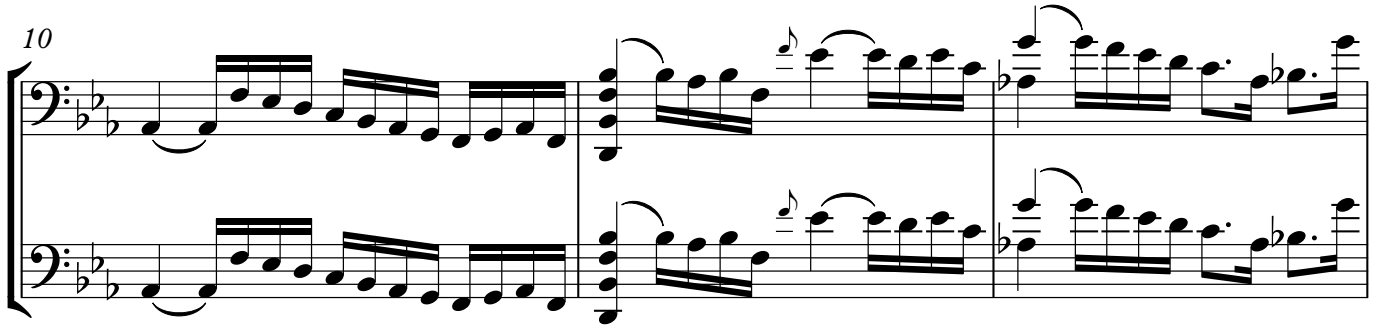

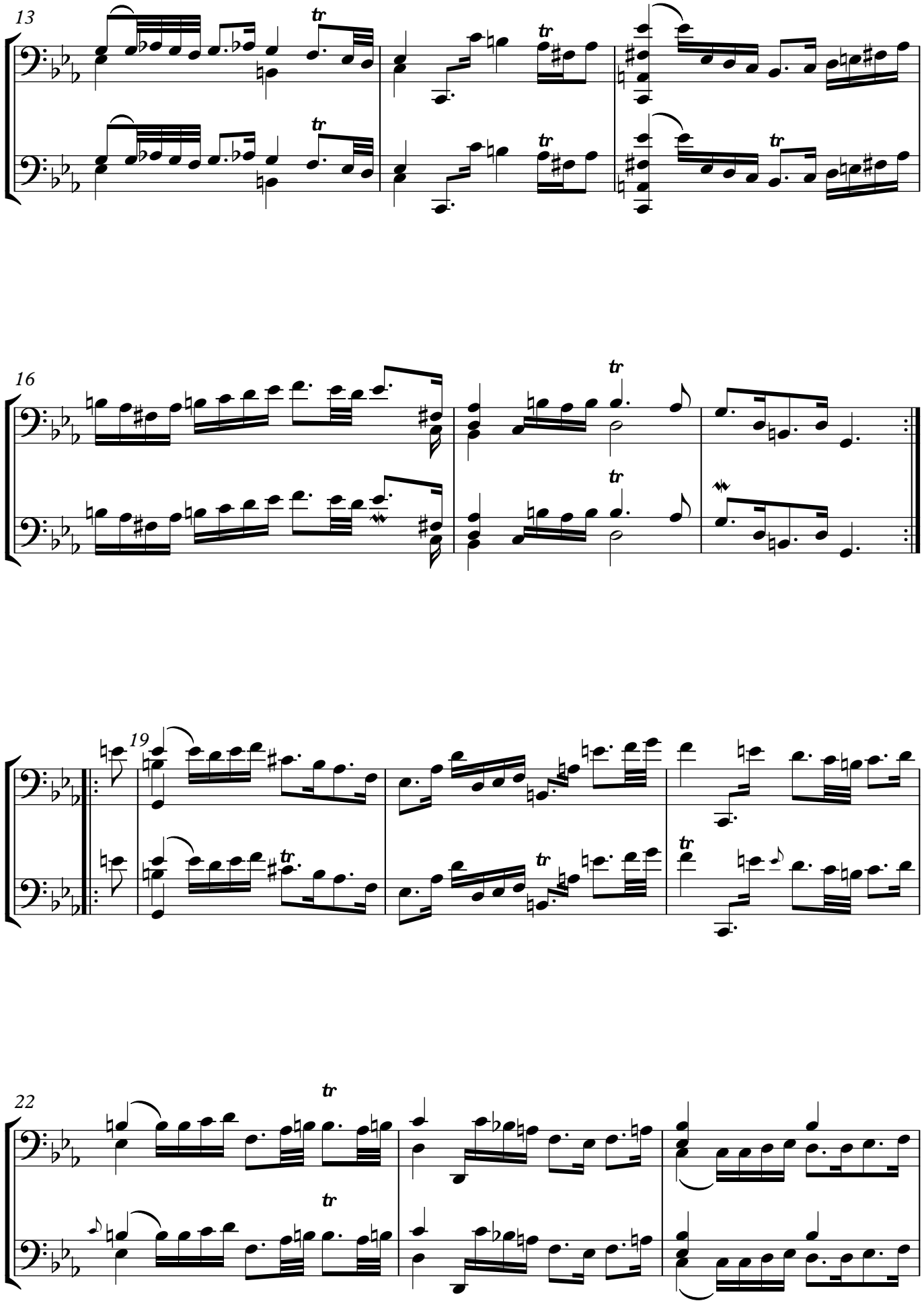
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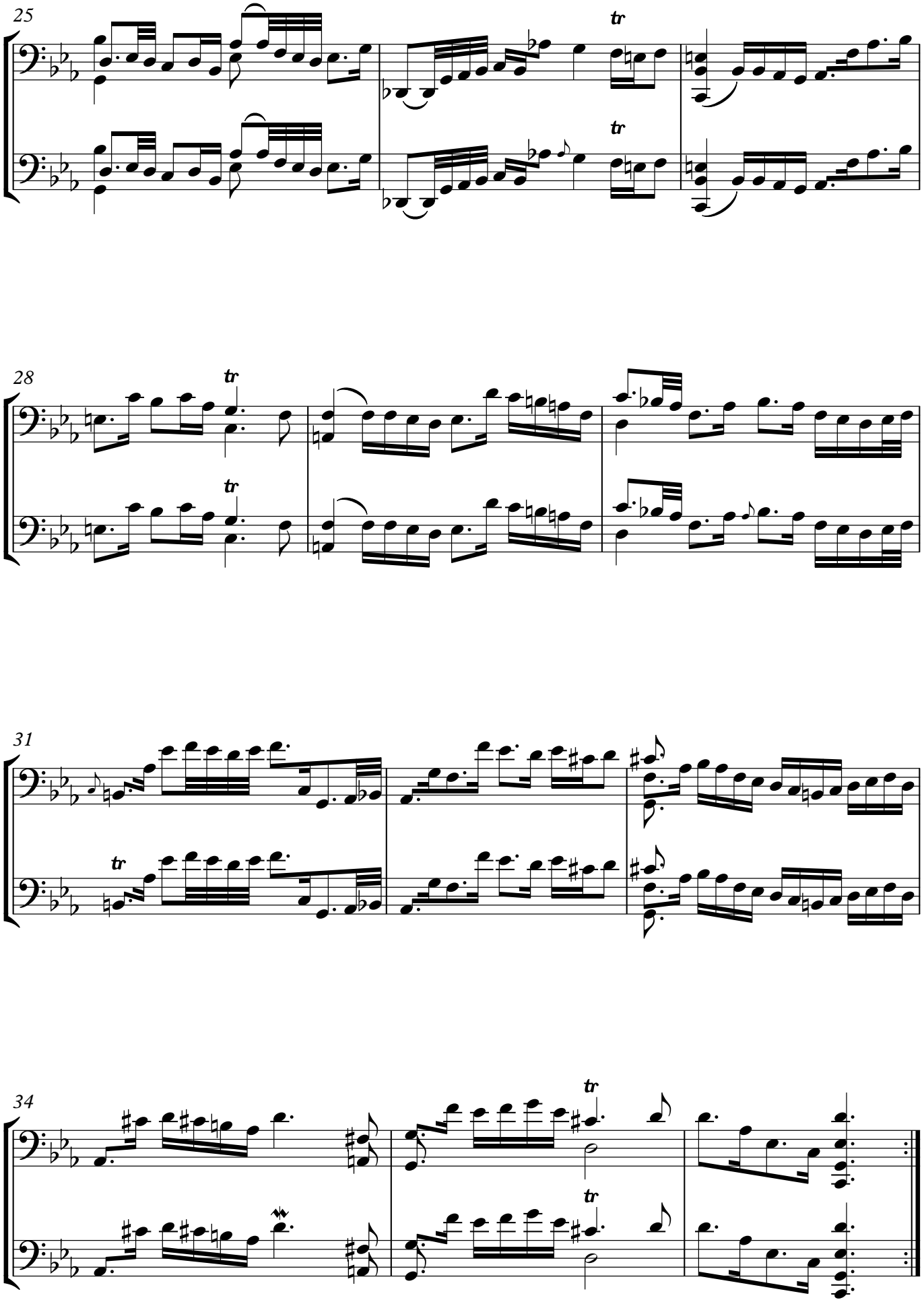
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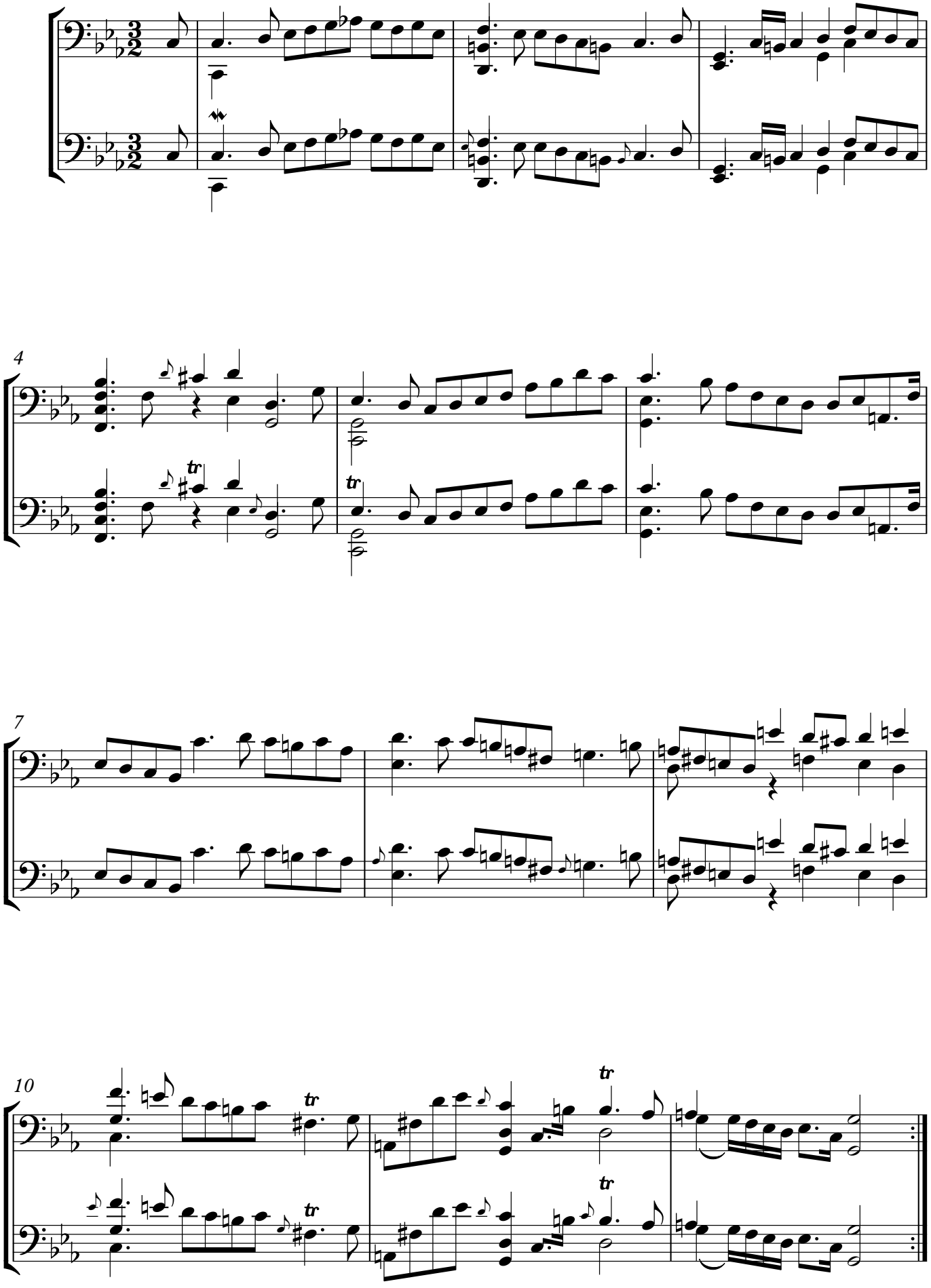

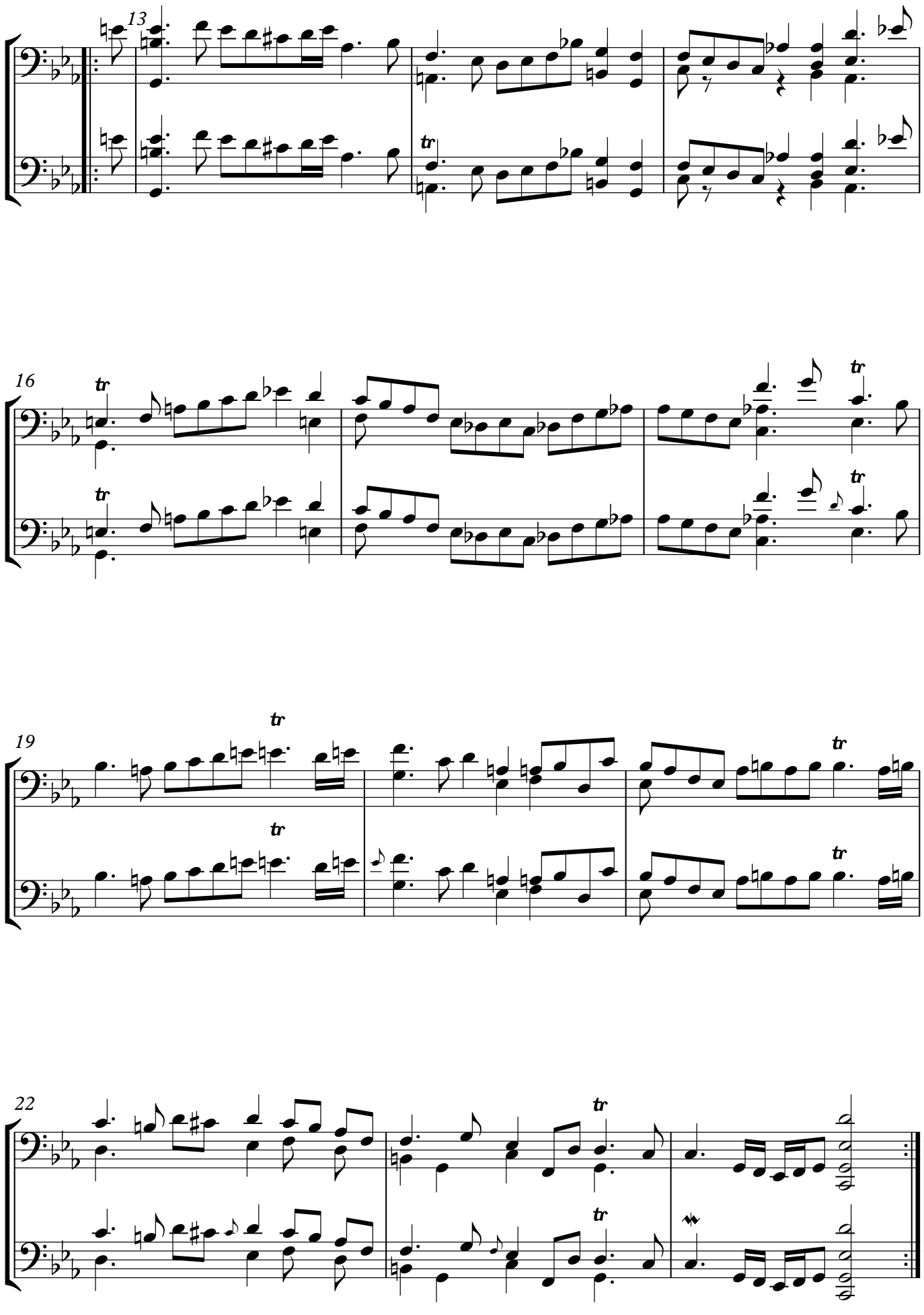
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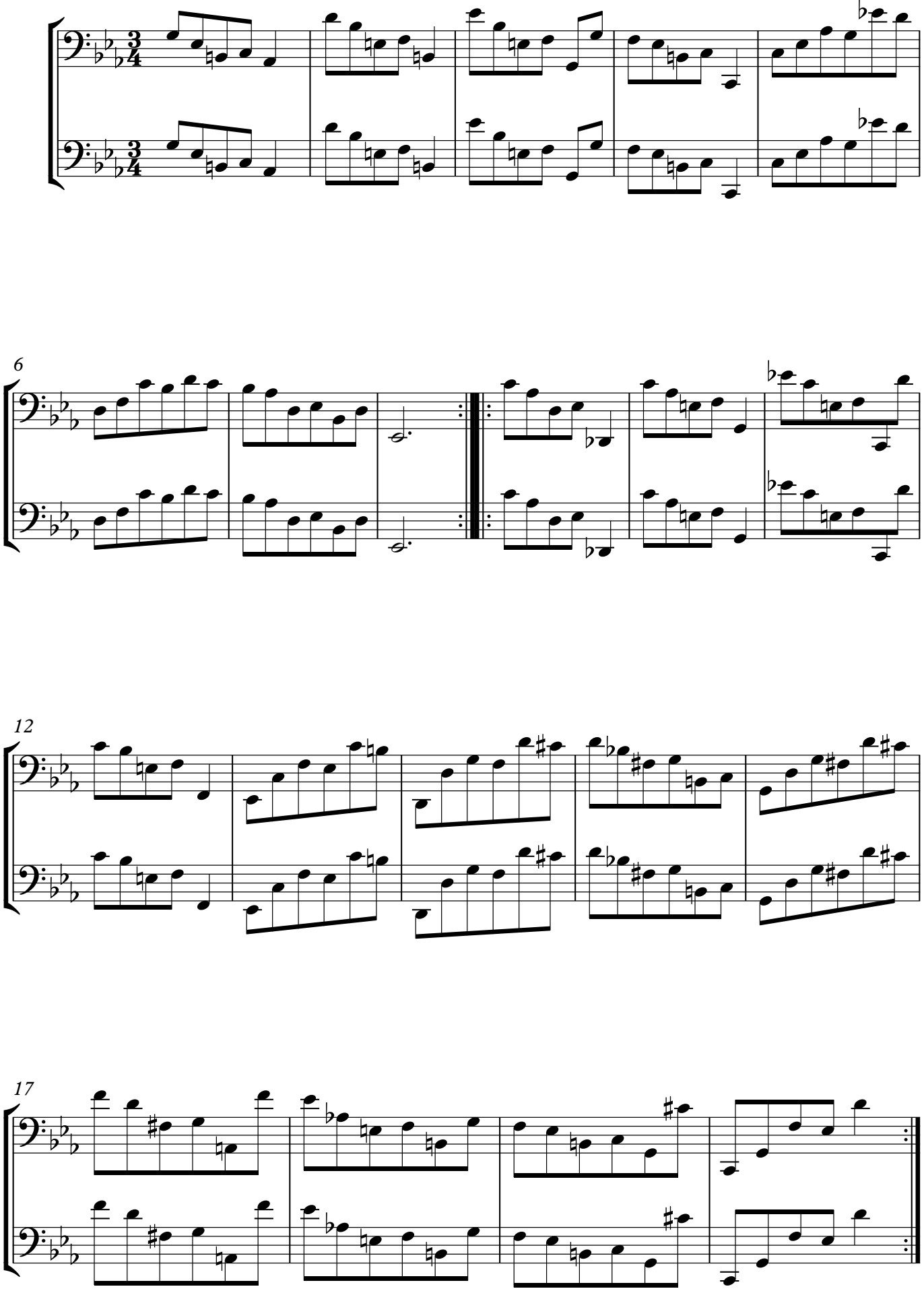
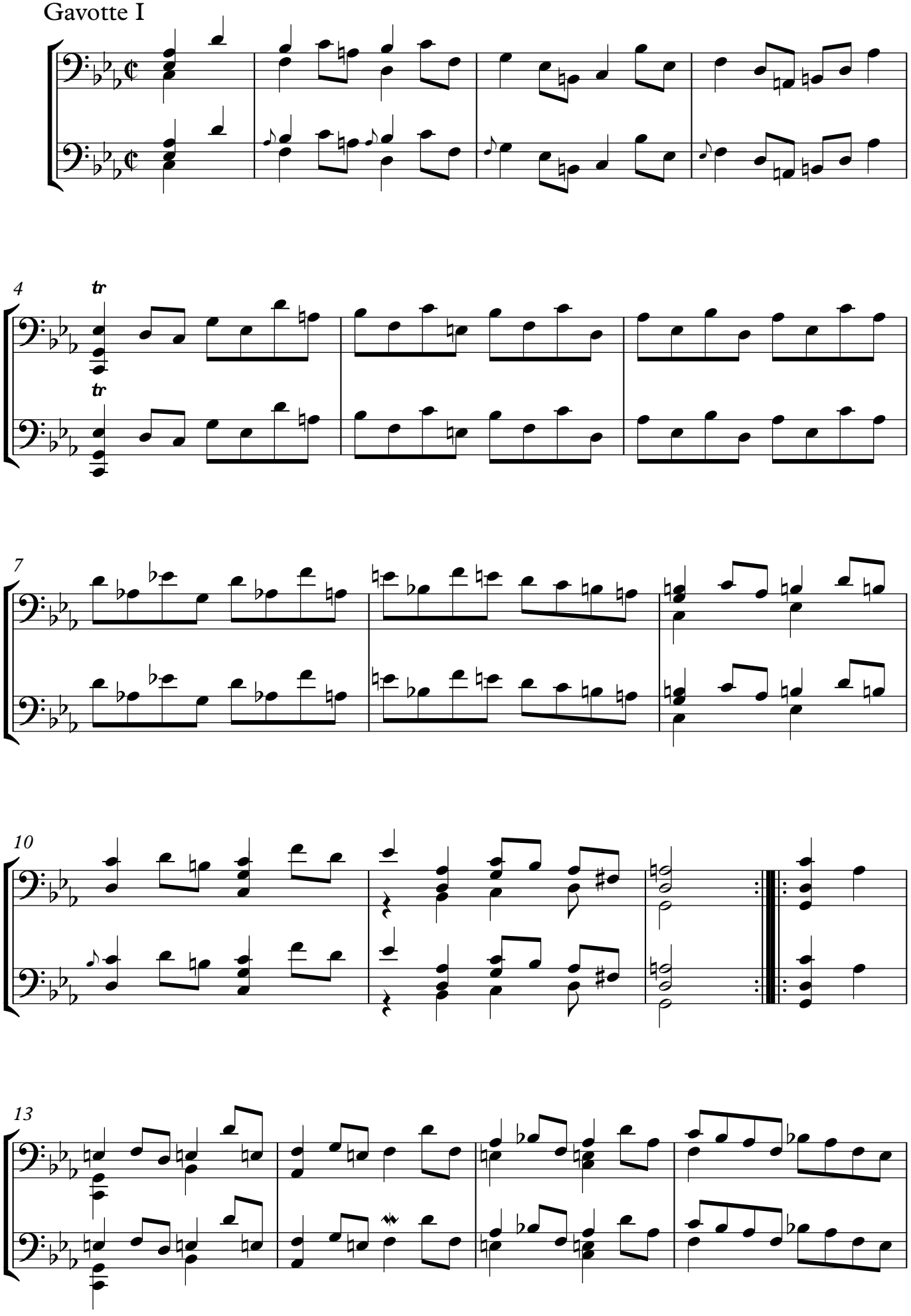
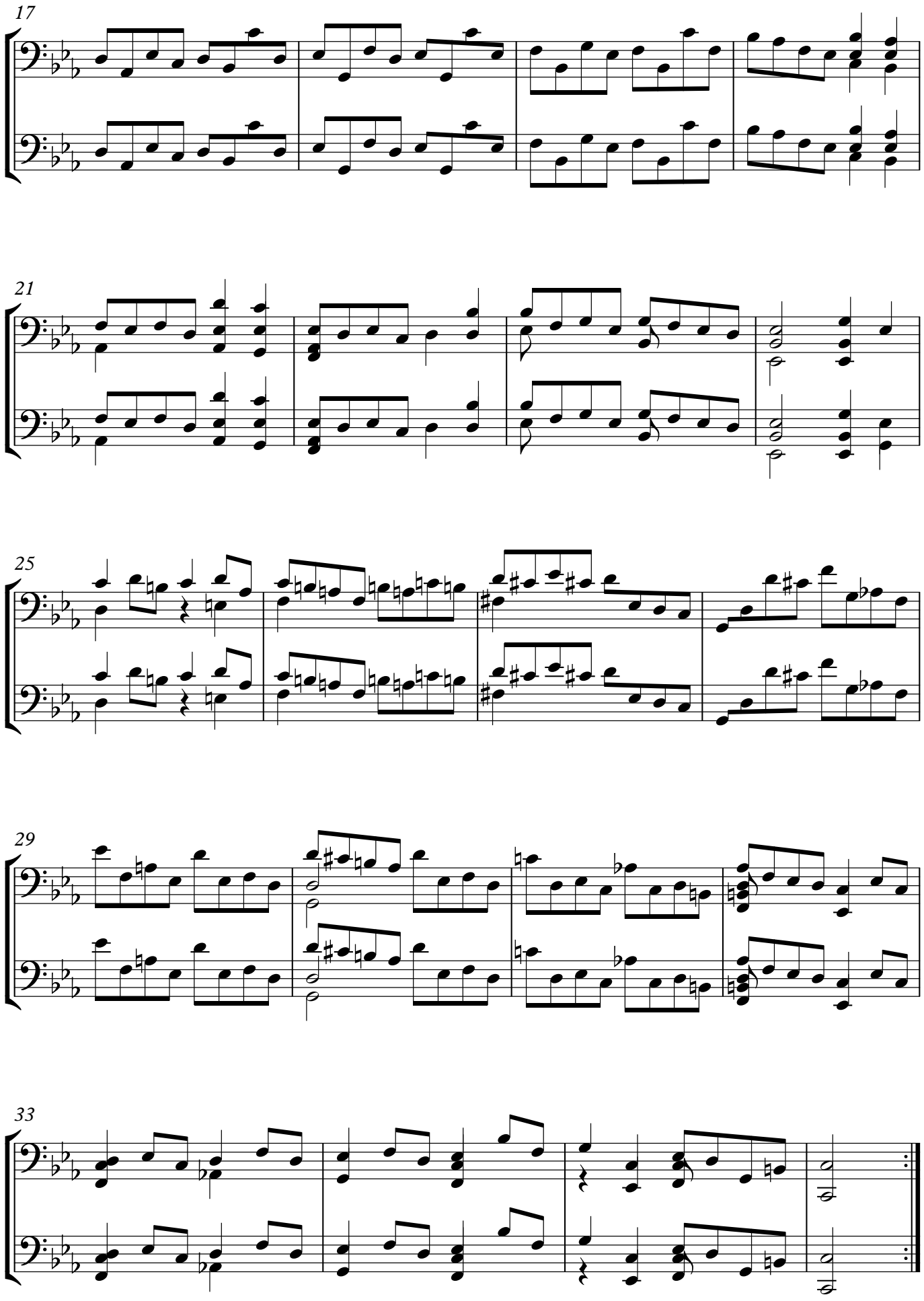


Gavotte I

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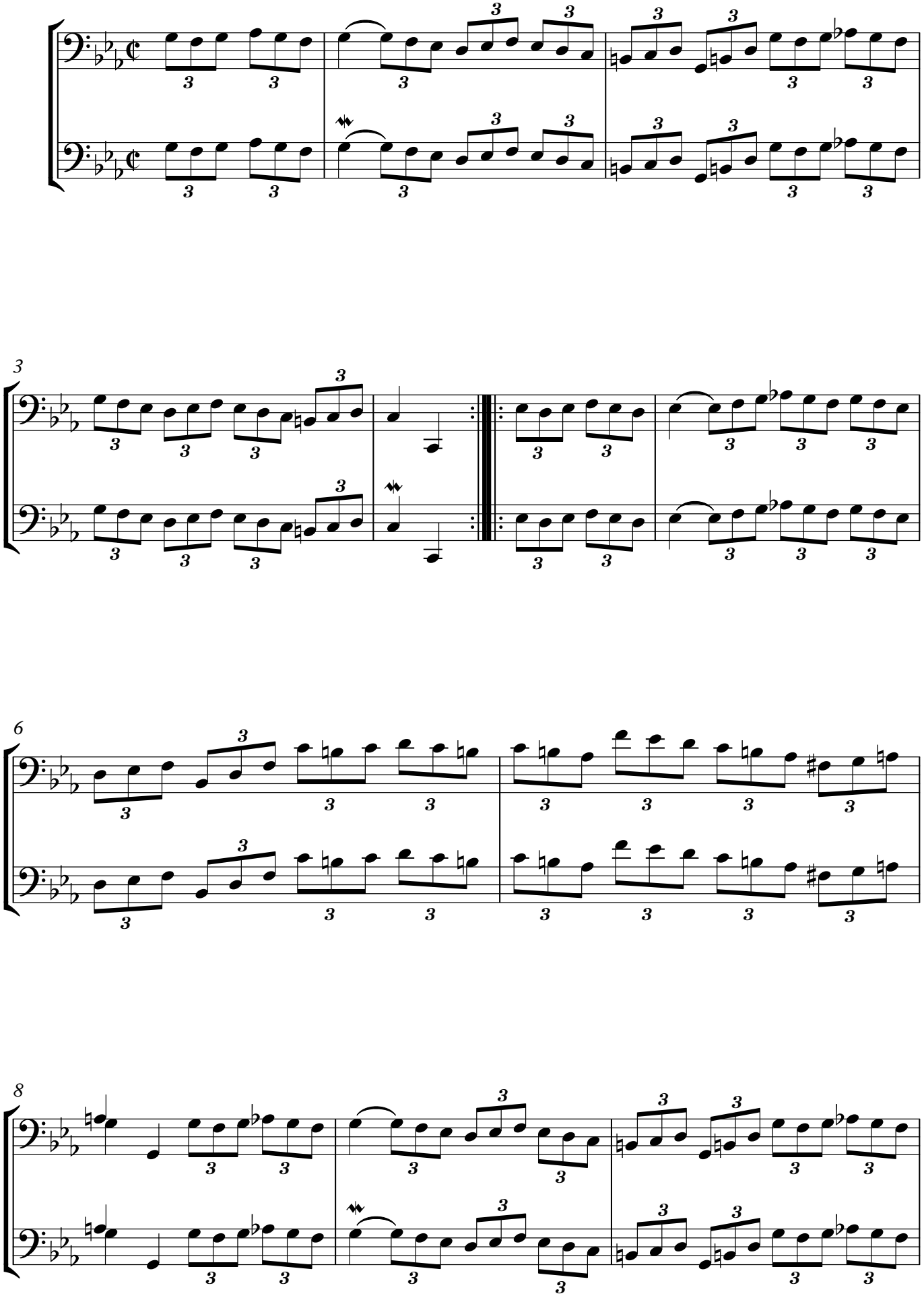
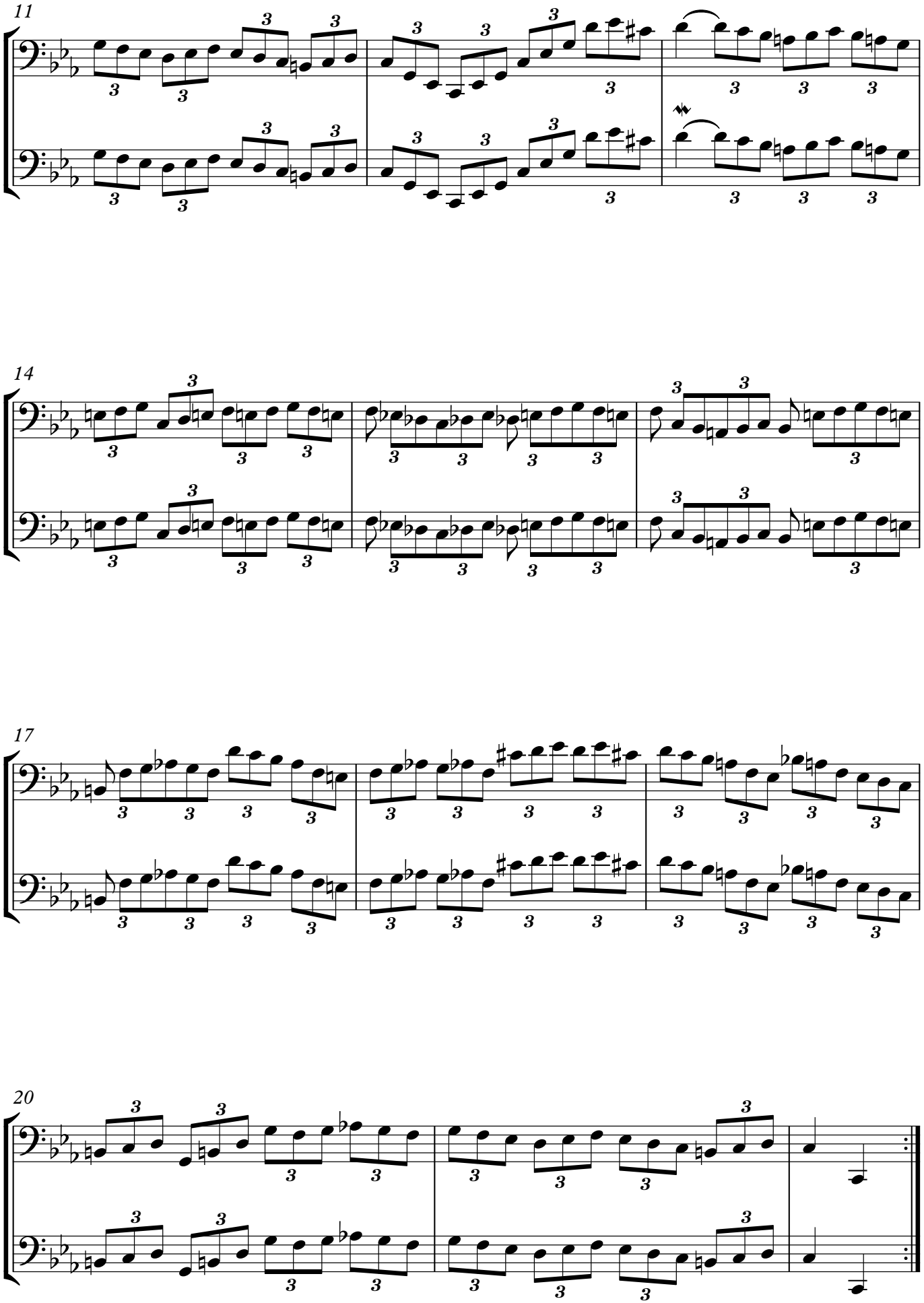
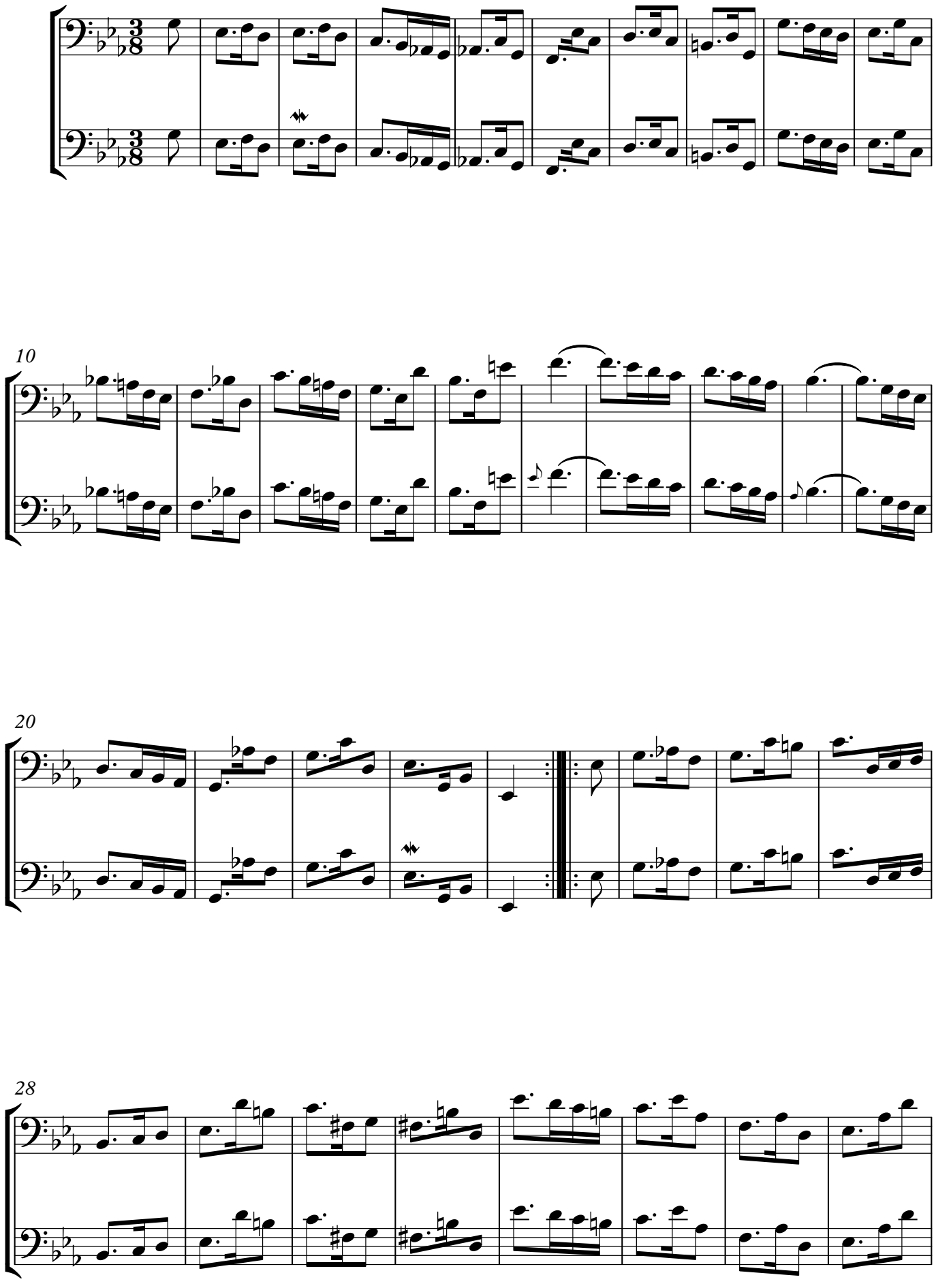
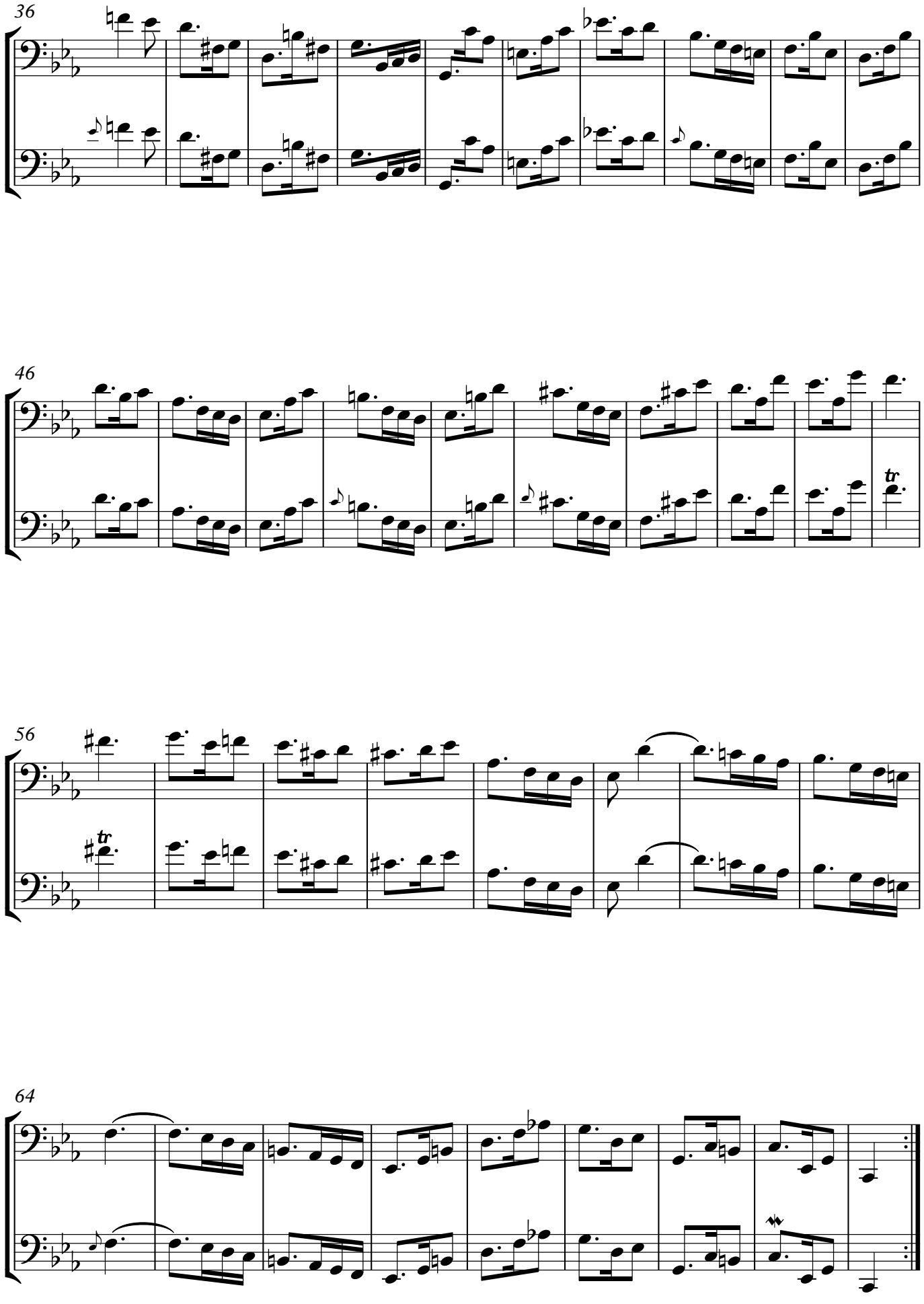




Gavotte I da capo

Gigue

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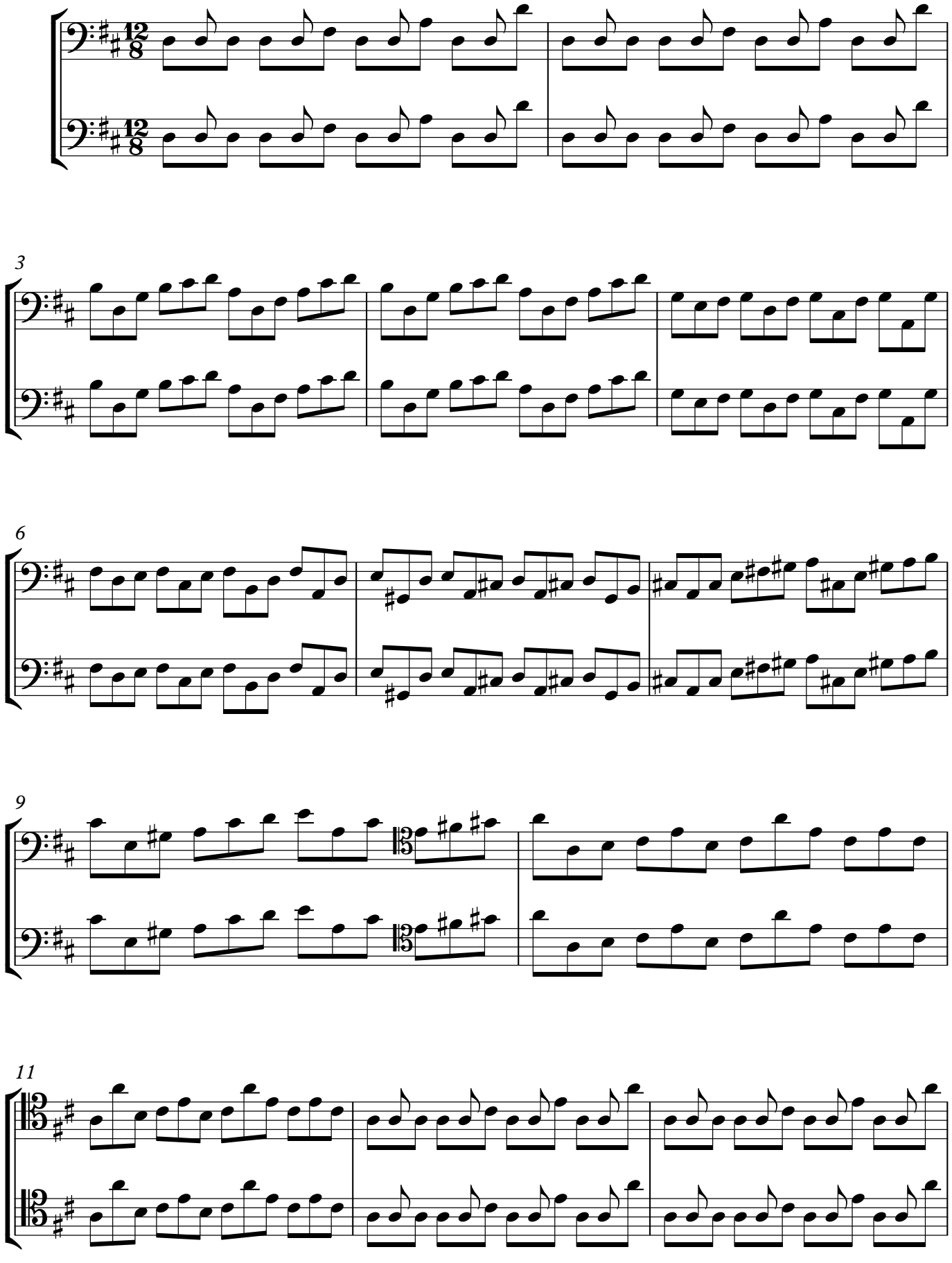
Suite VI

BWV 1012

Johann Sebastian Bach (1685–1750)

Prelude



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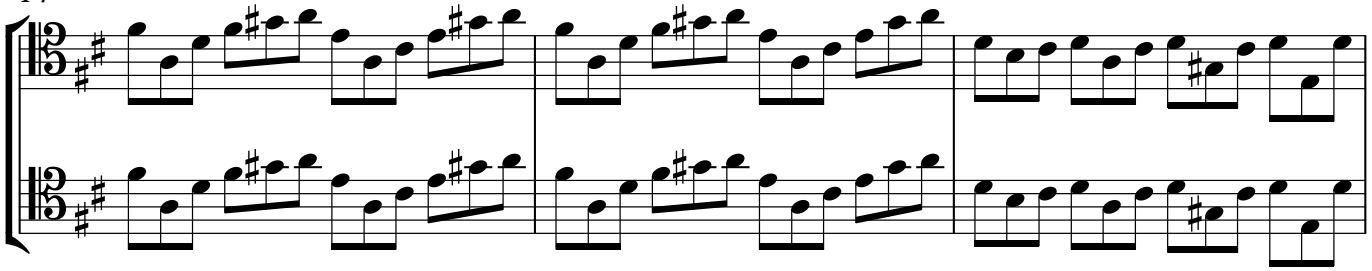

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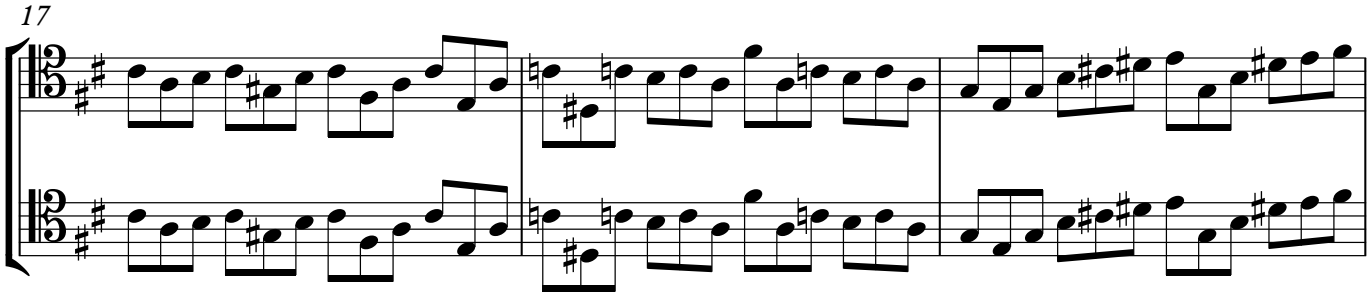

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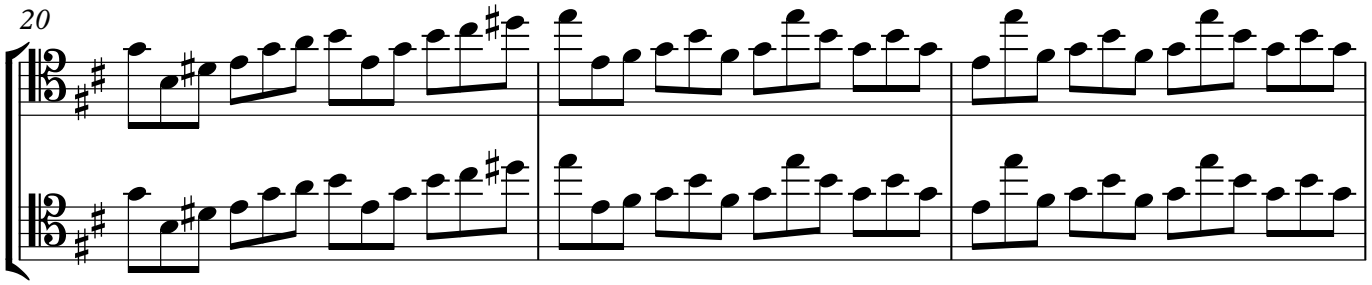

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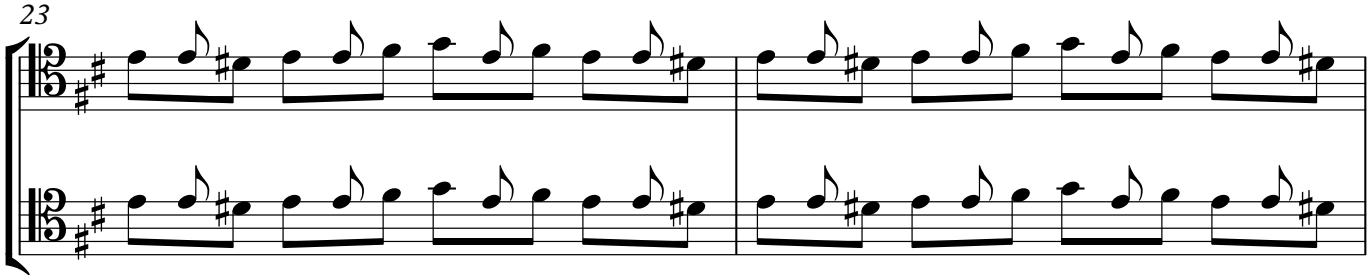

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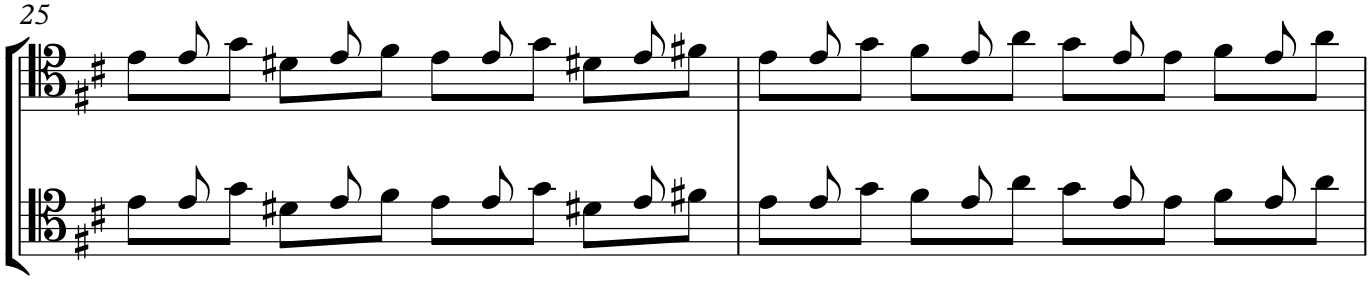

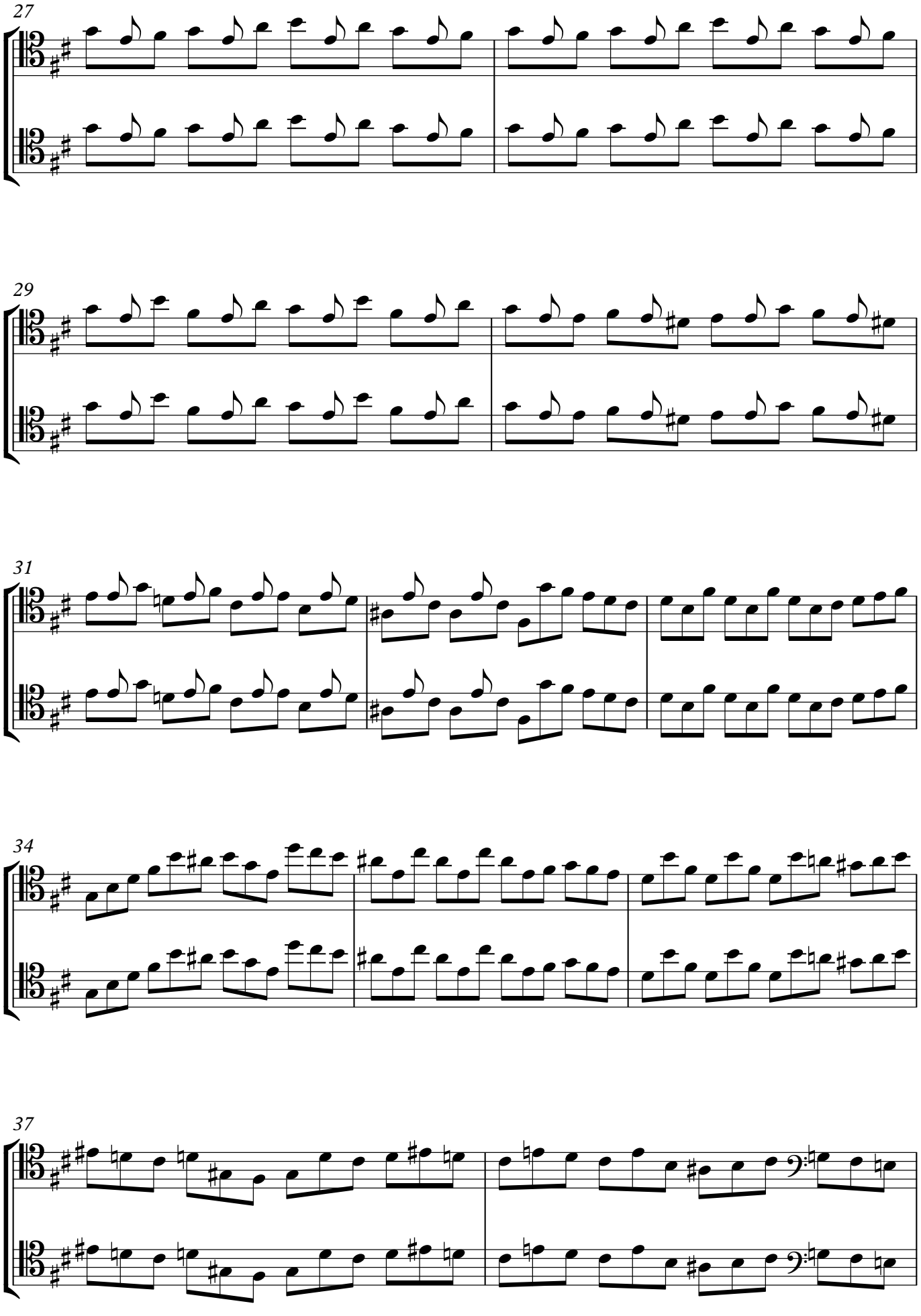
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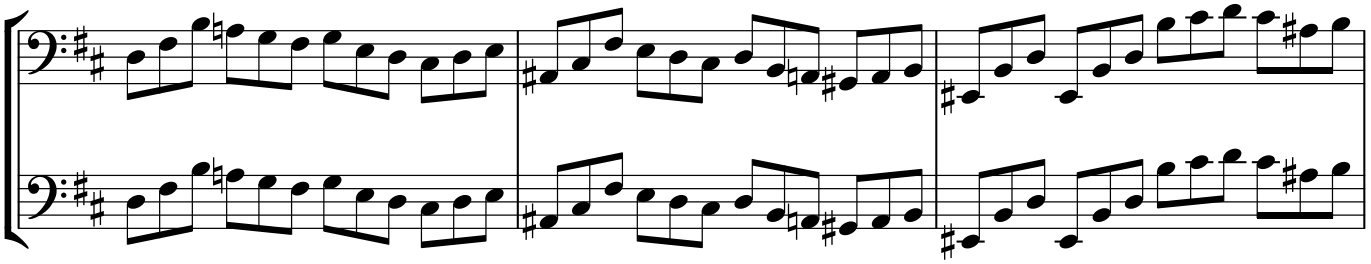

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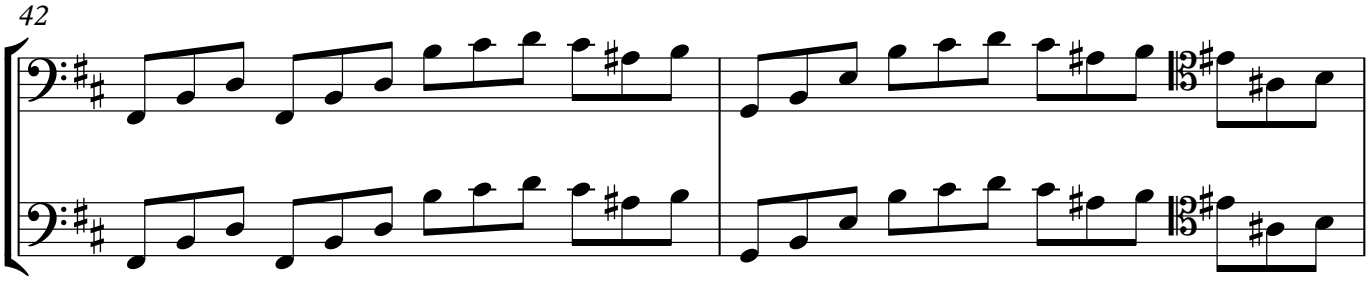

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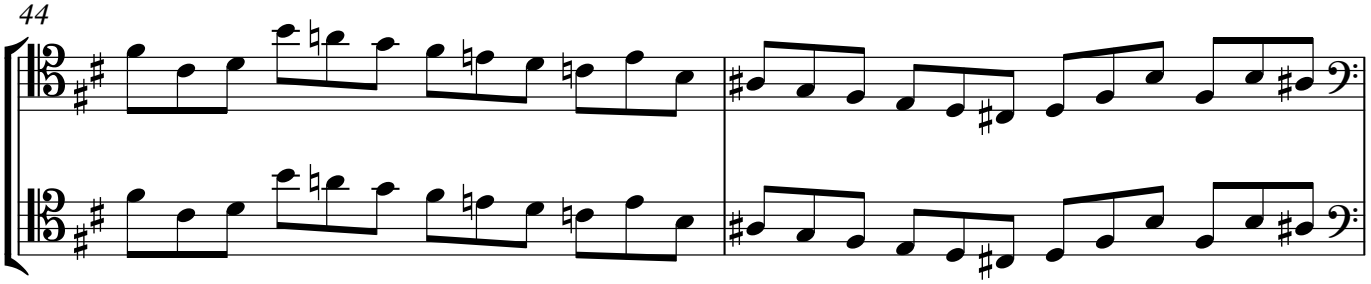

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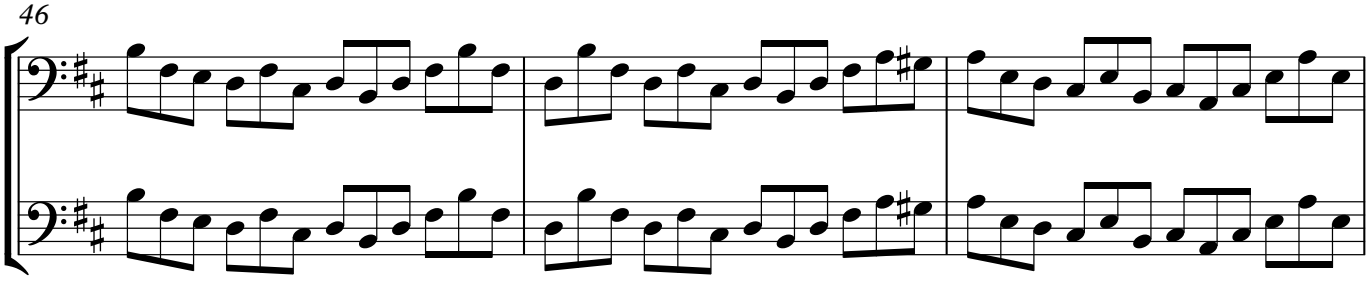

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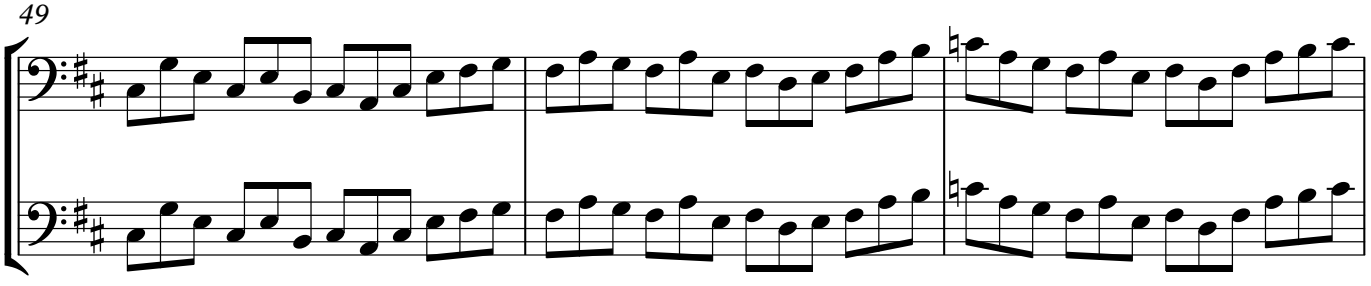

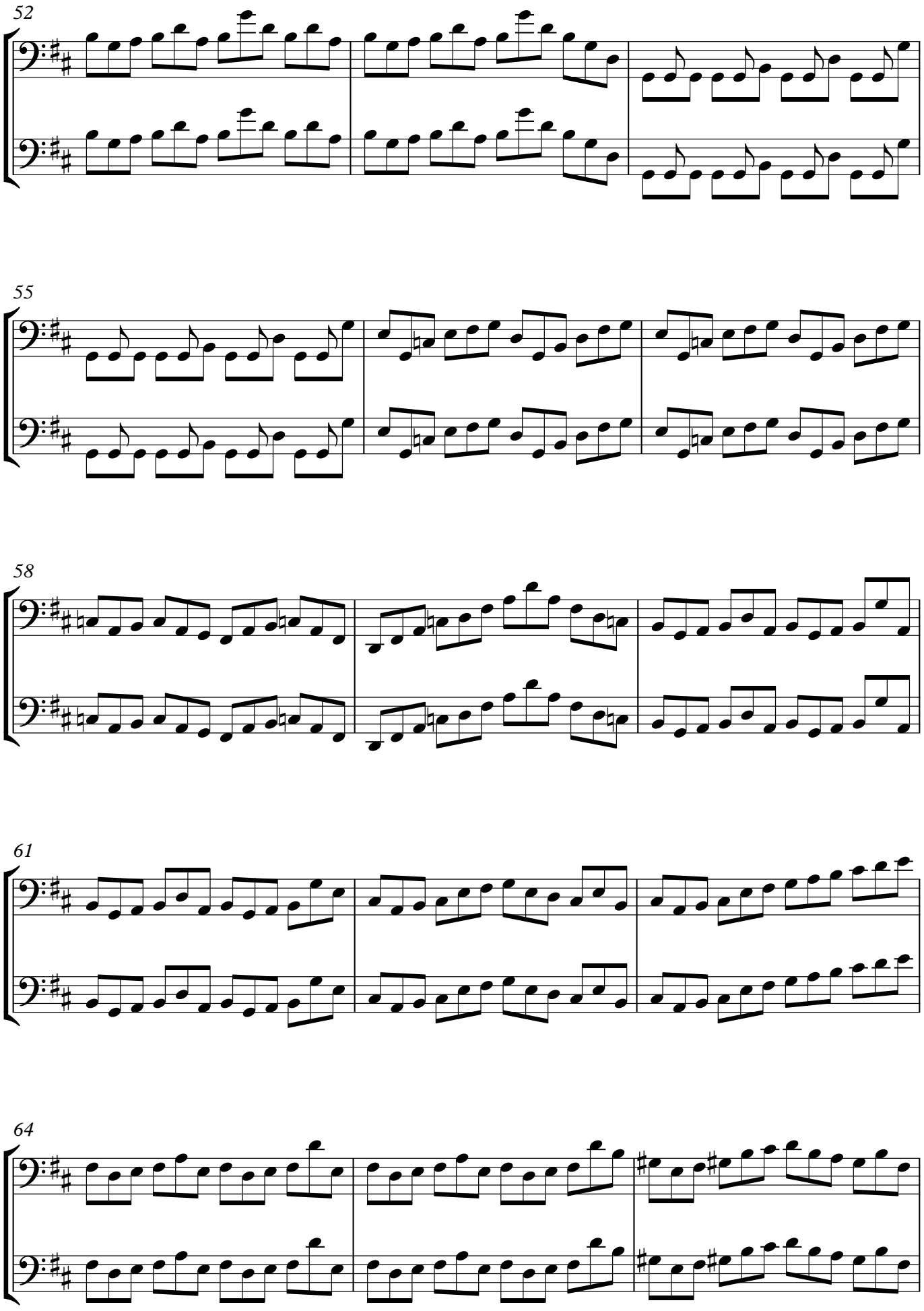
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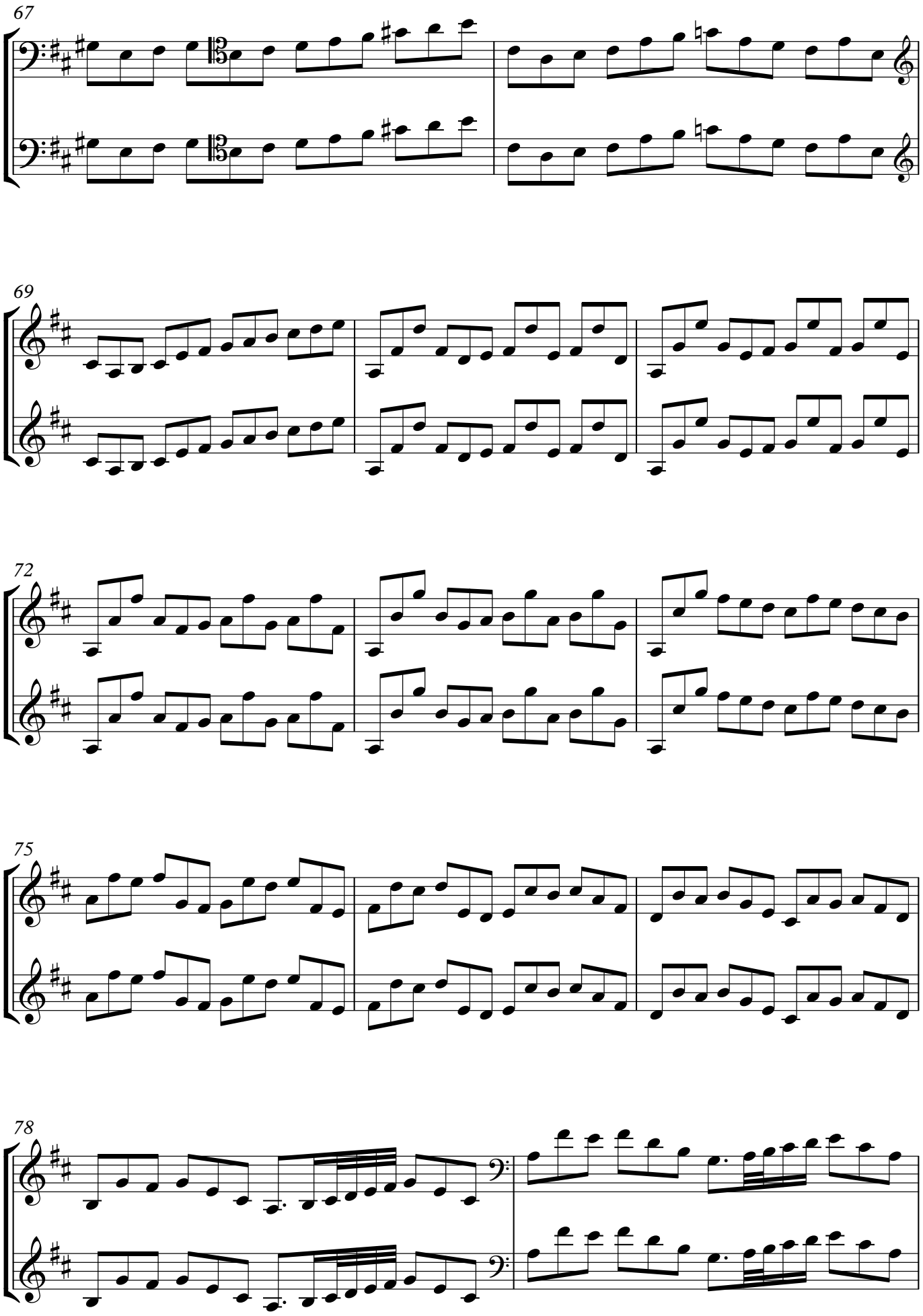
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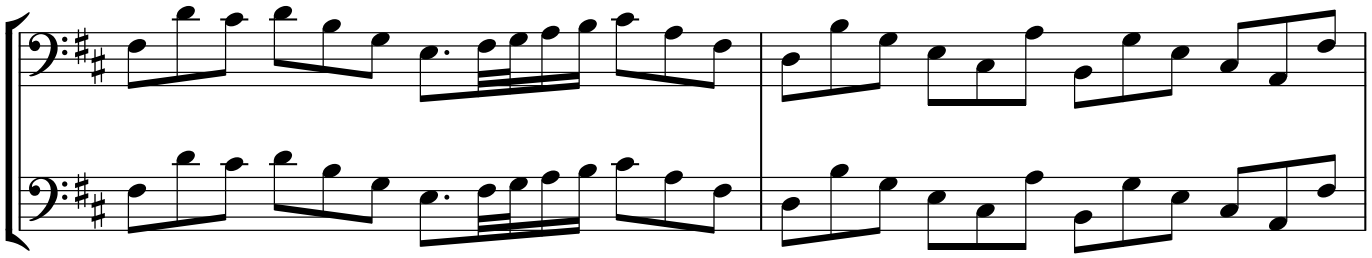

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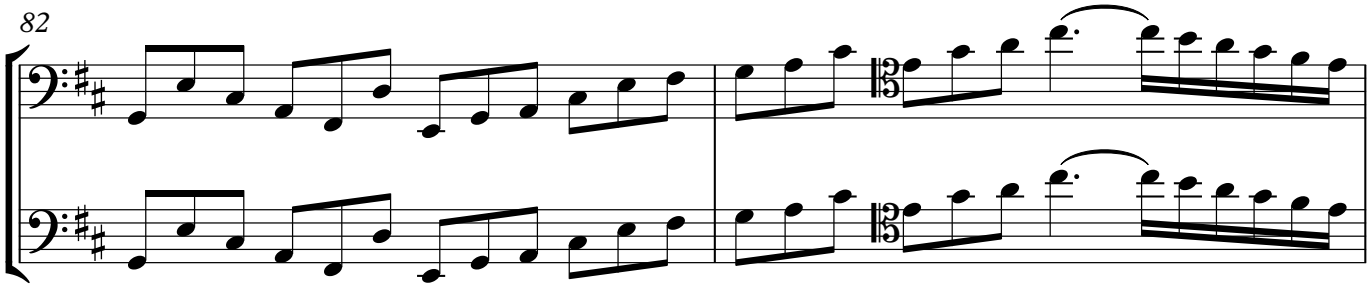

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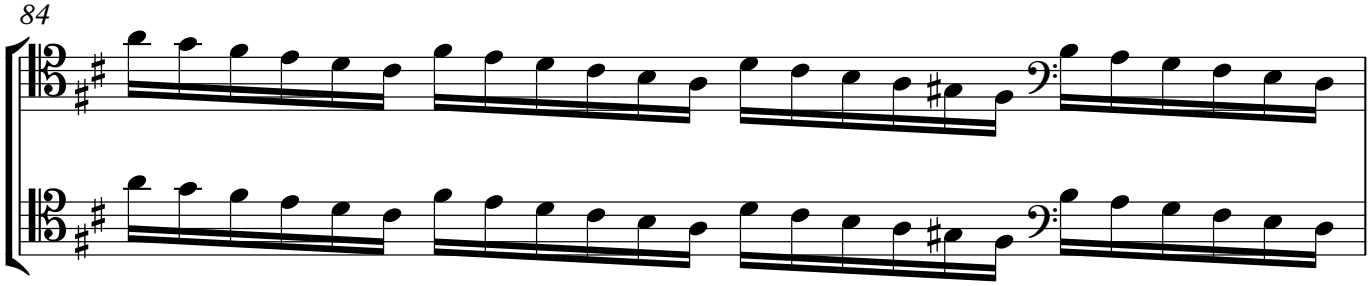

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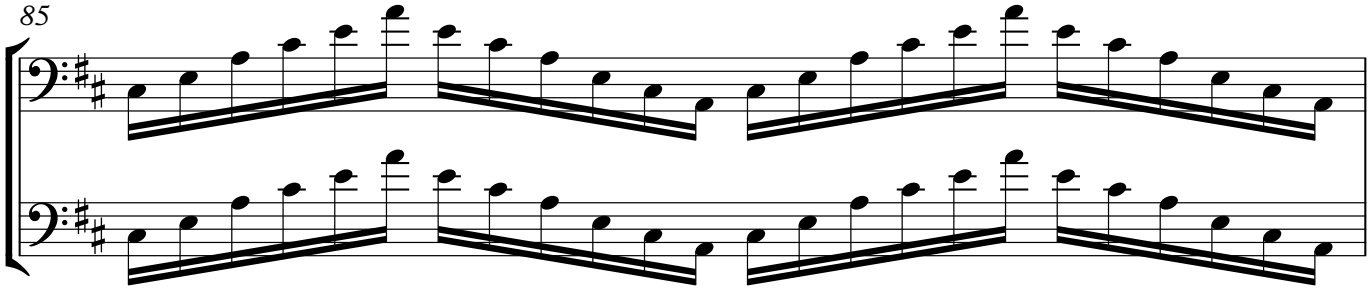

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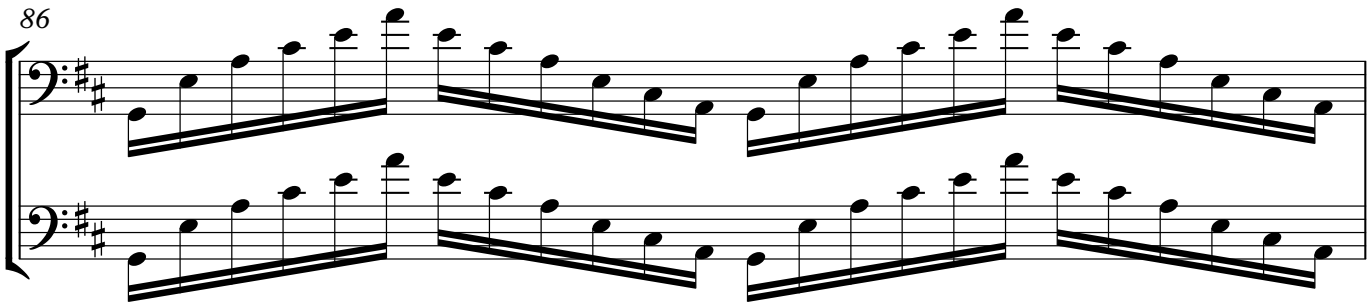

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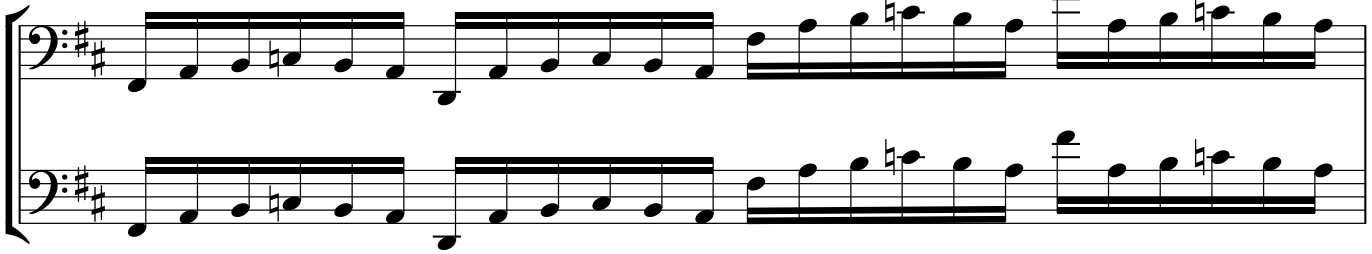

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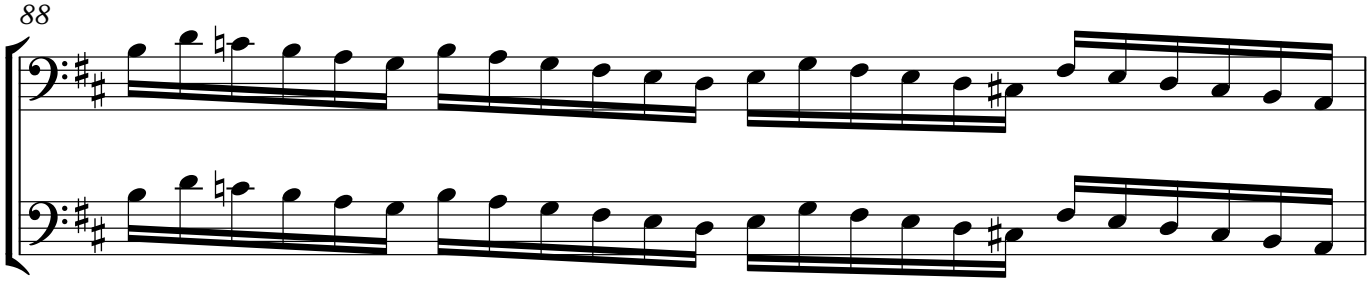

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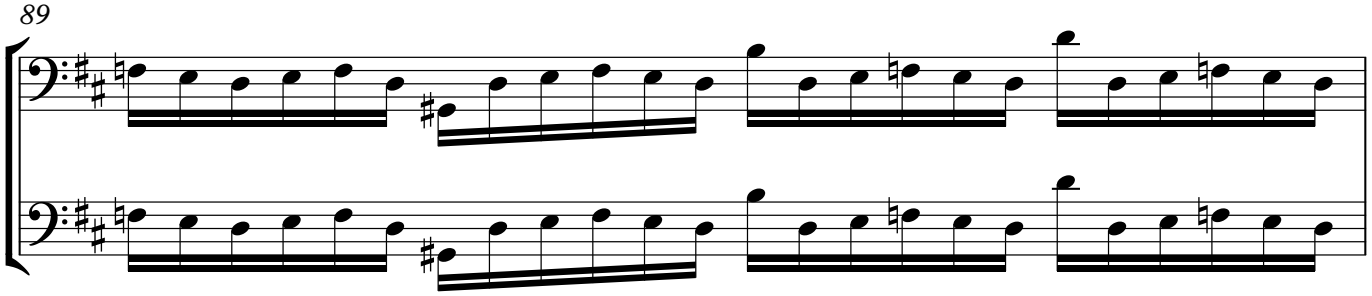

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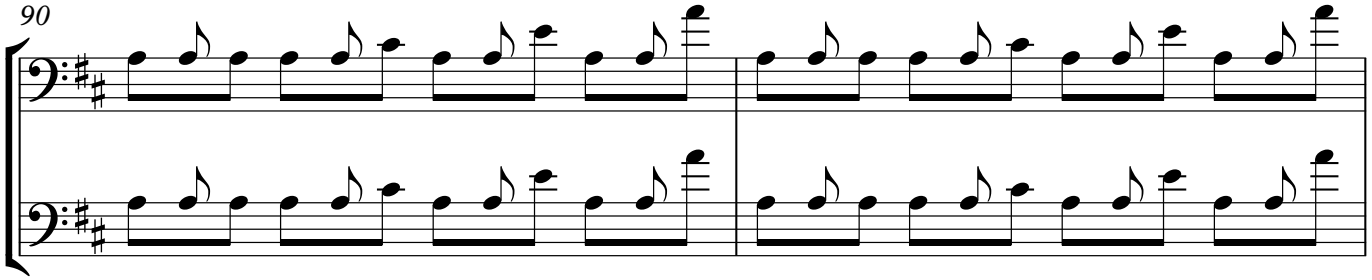

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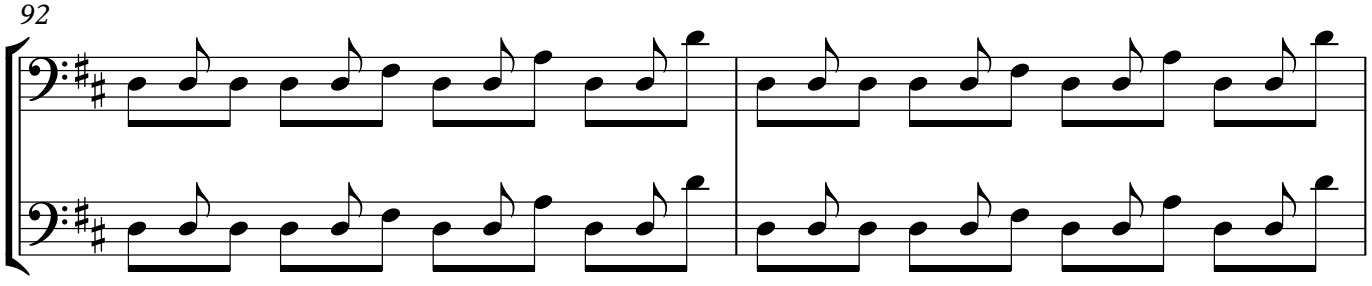

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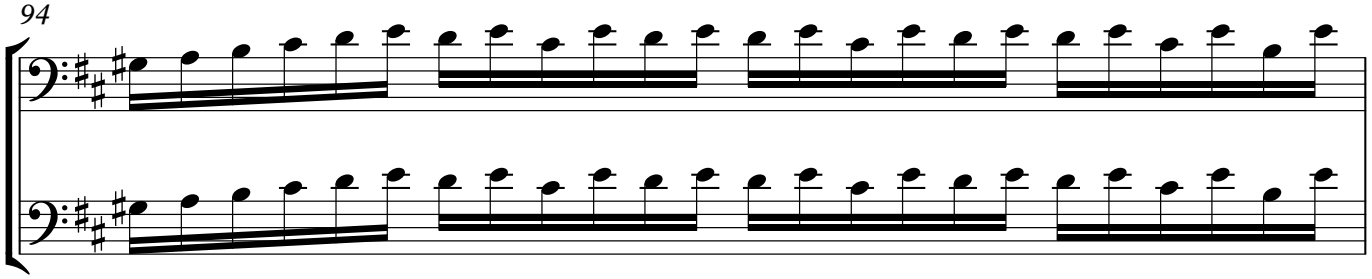

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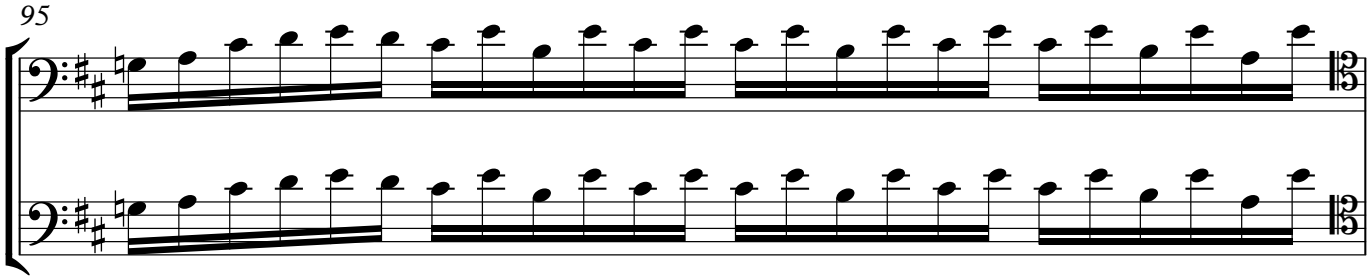

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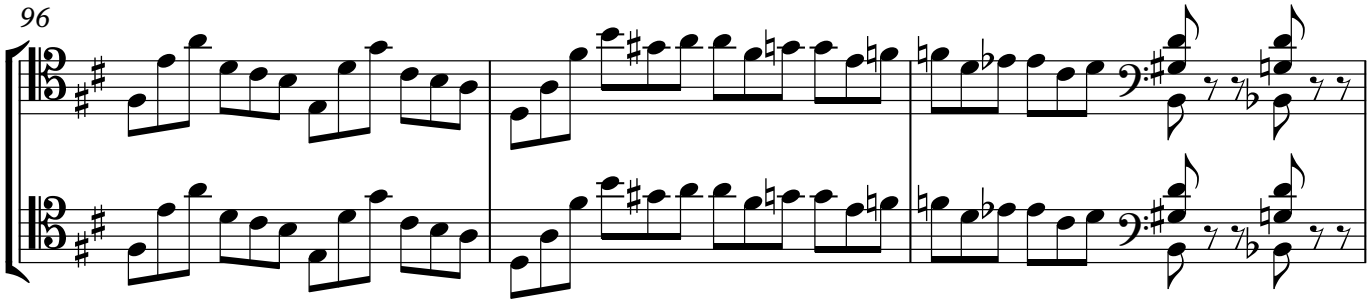

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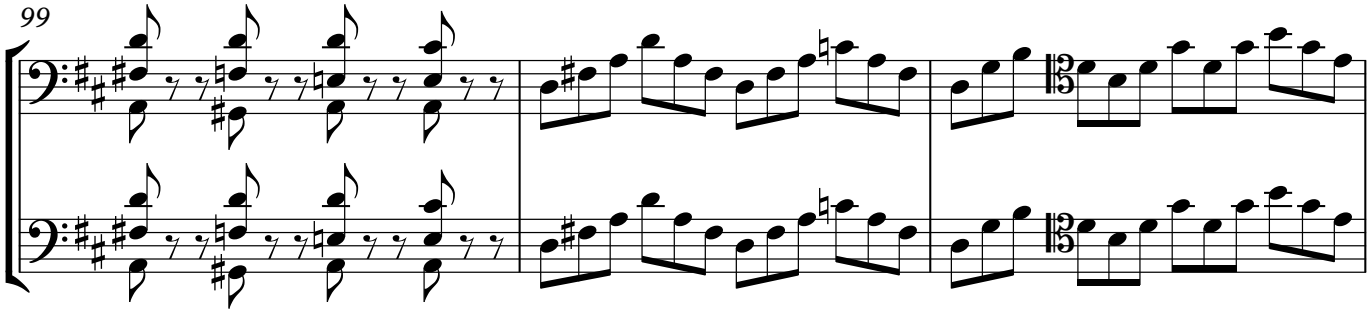

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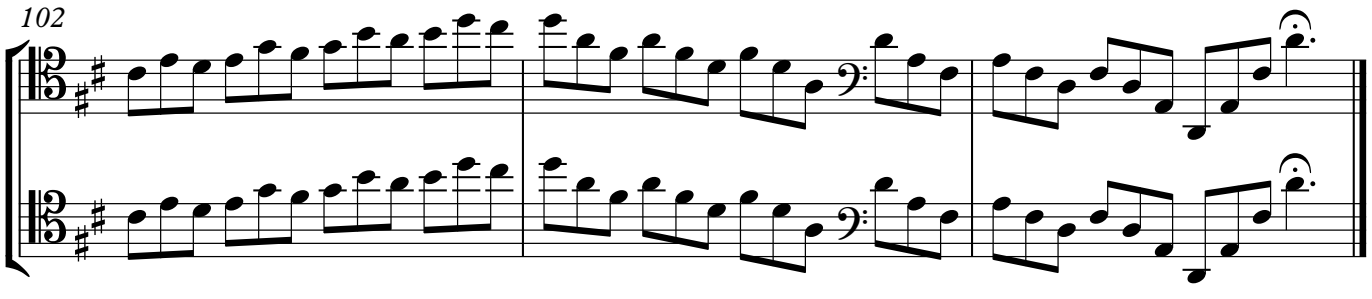

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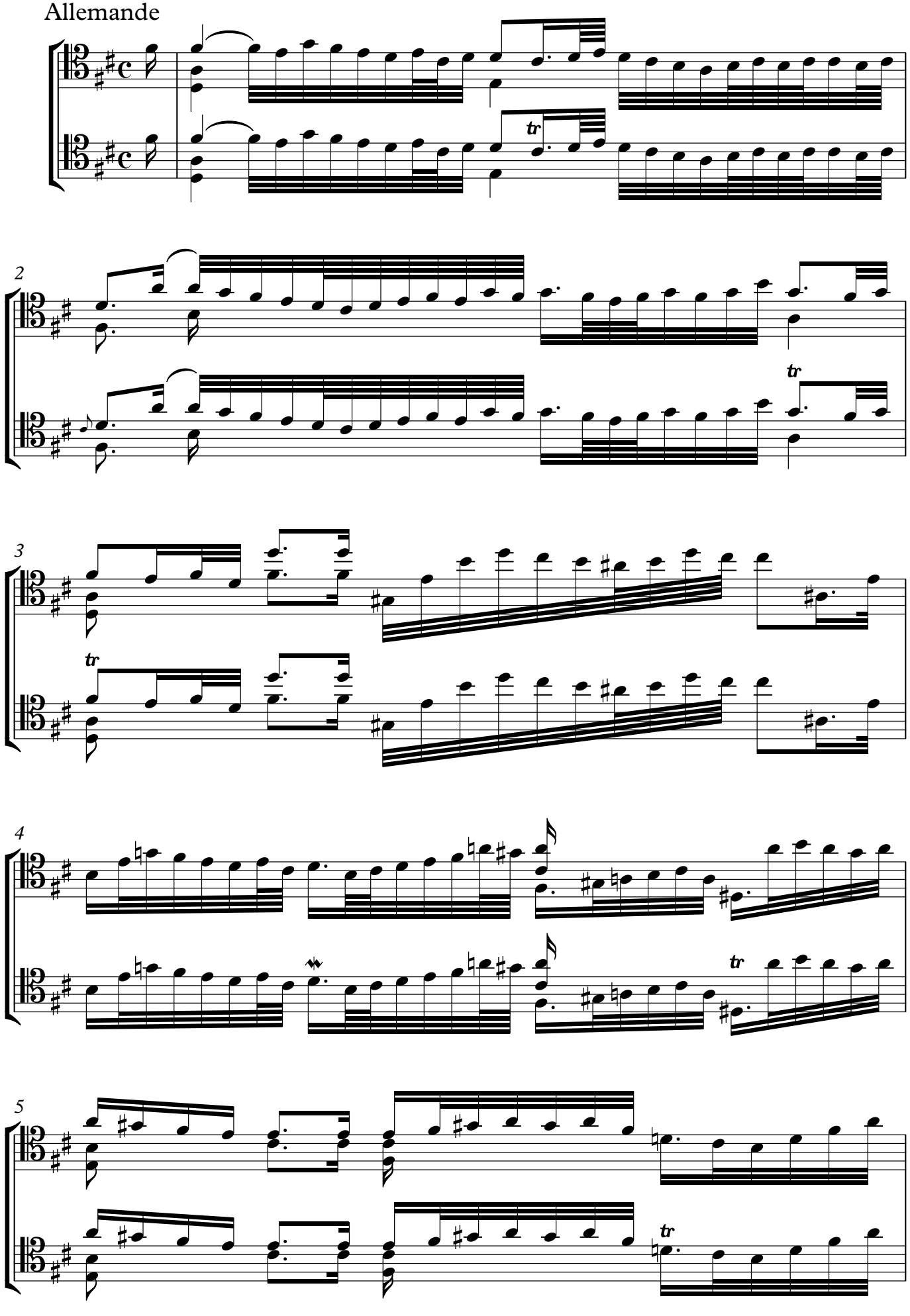

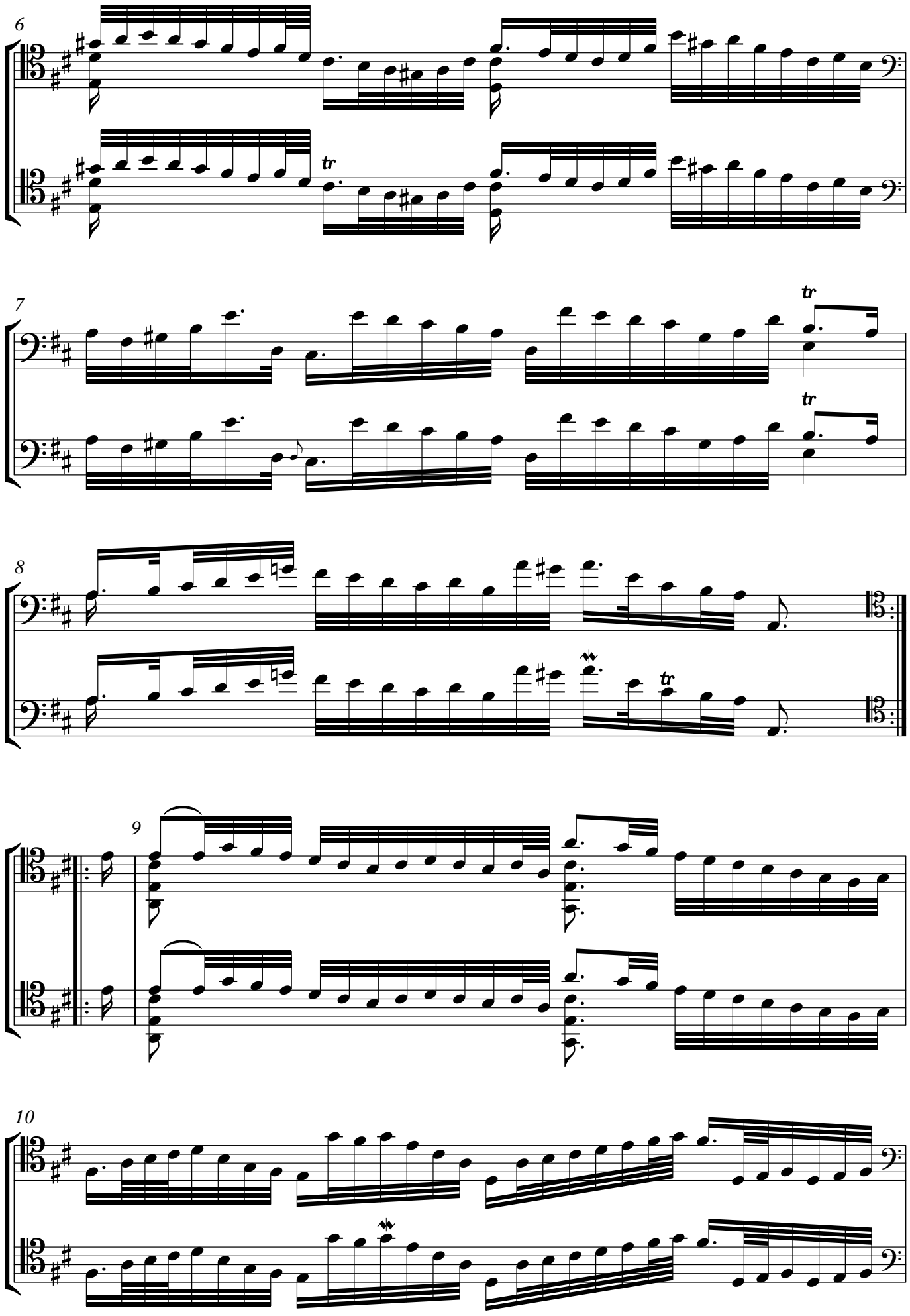
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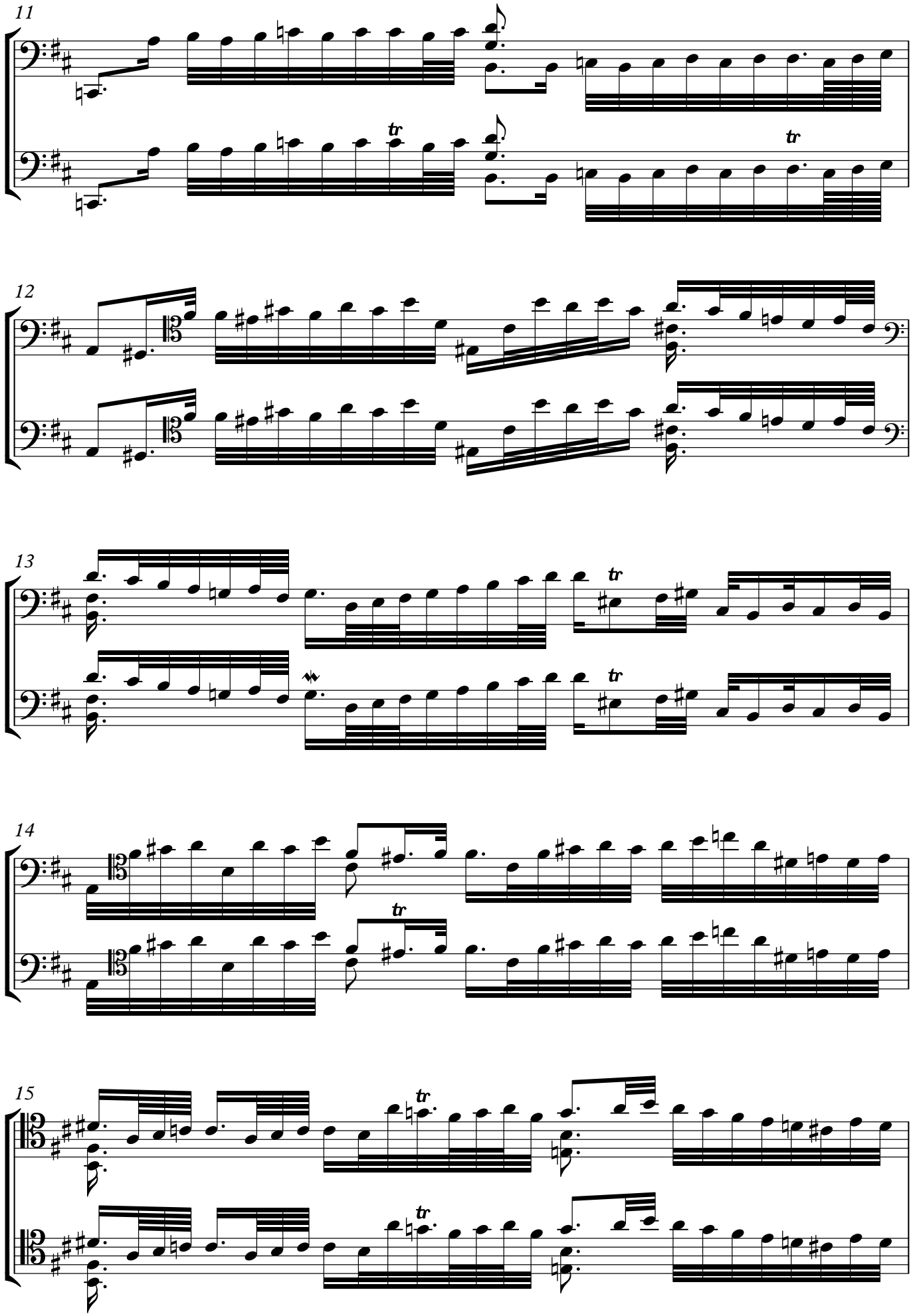
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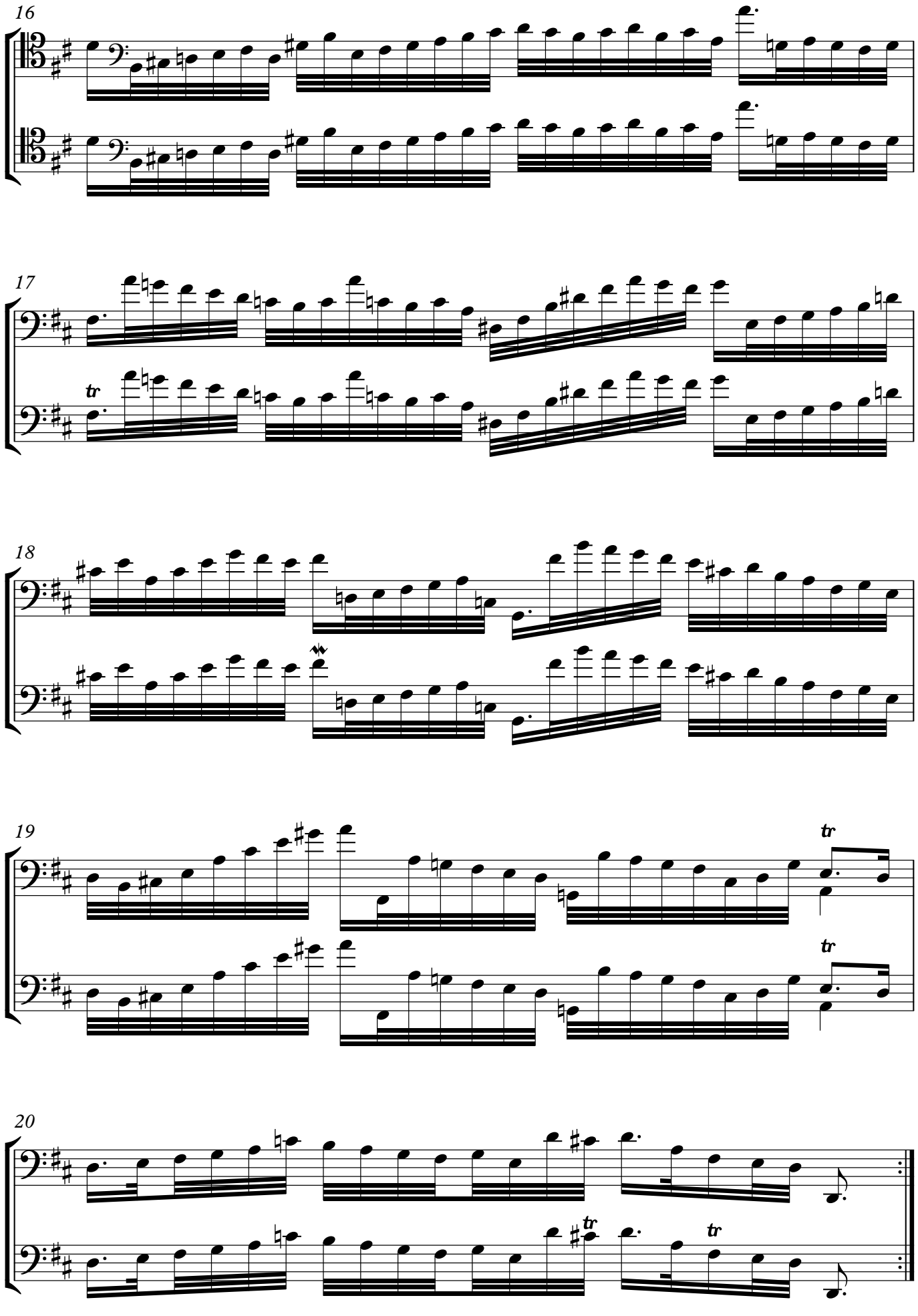
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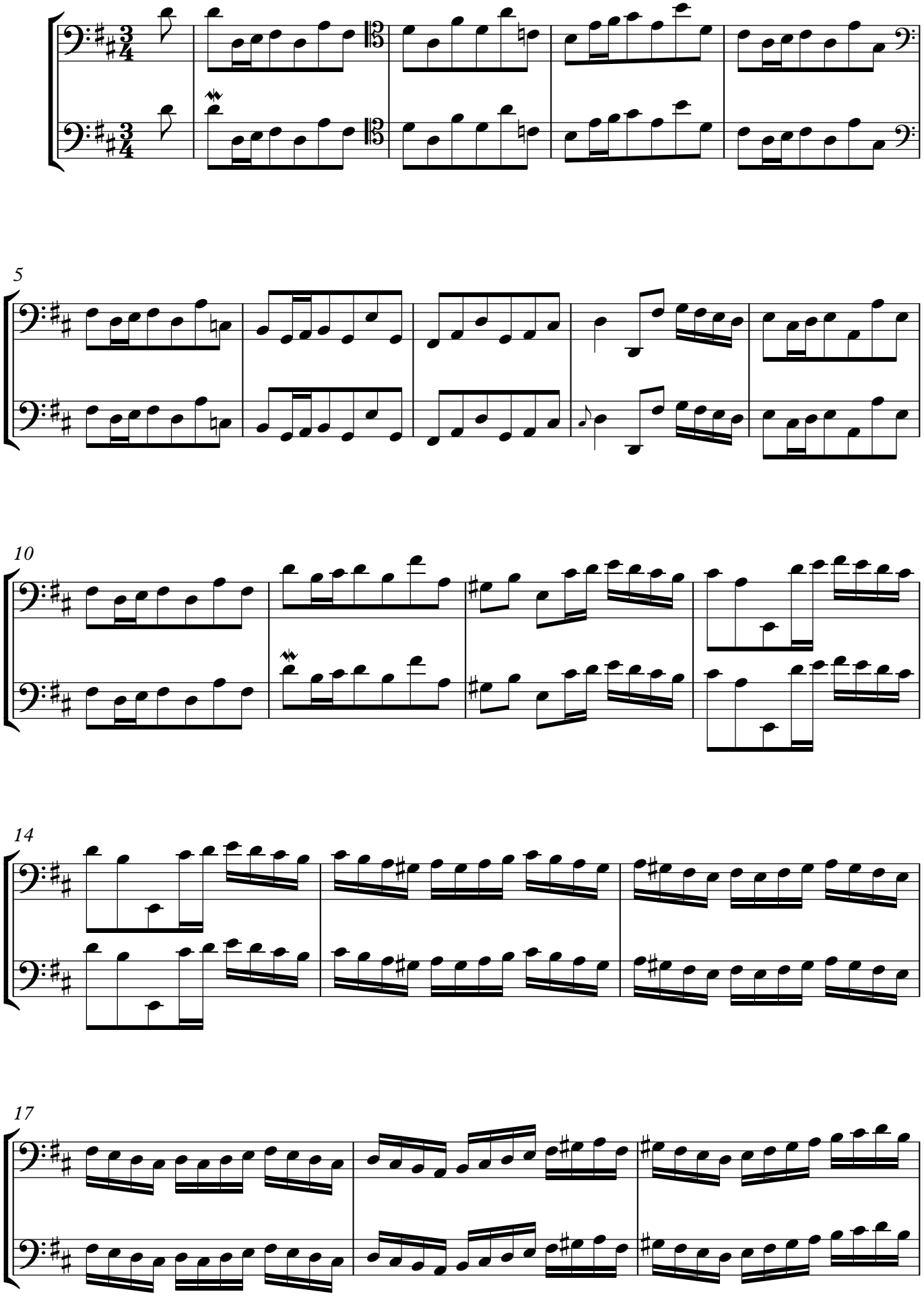

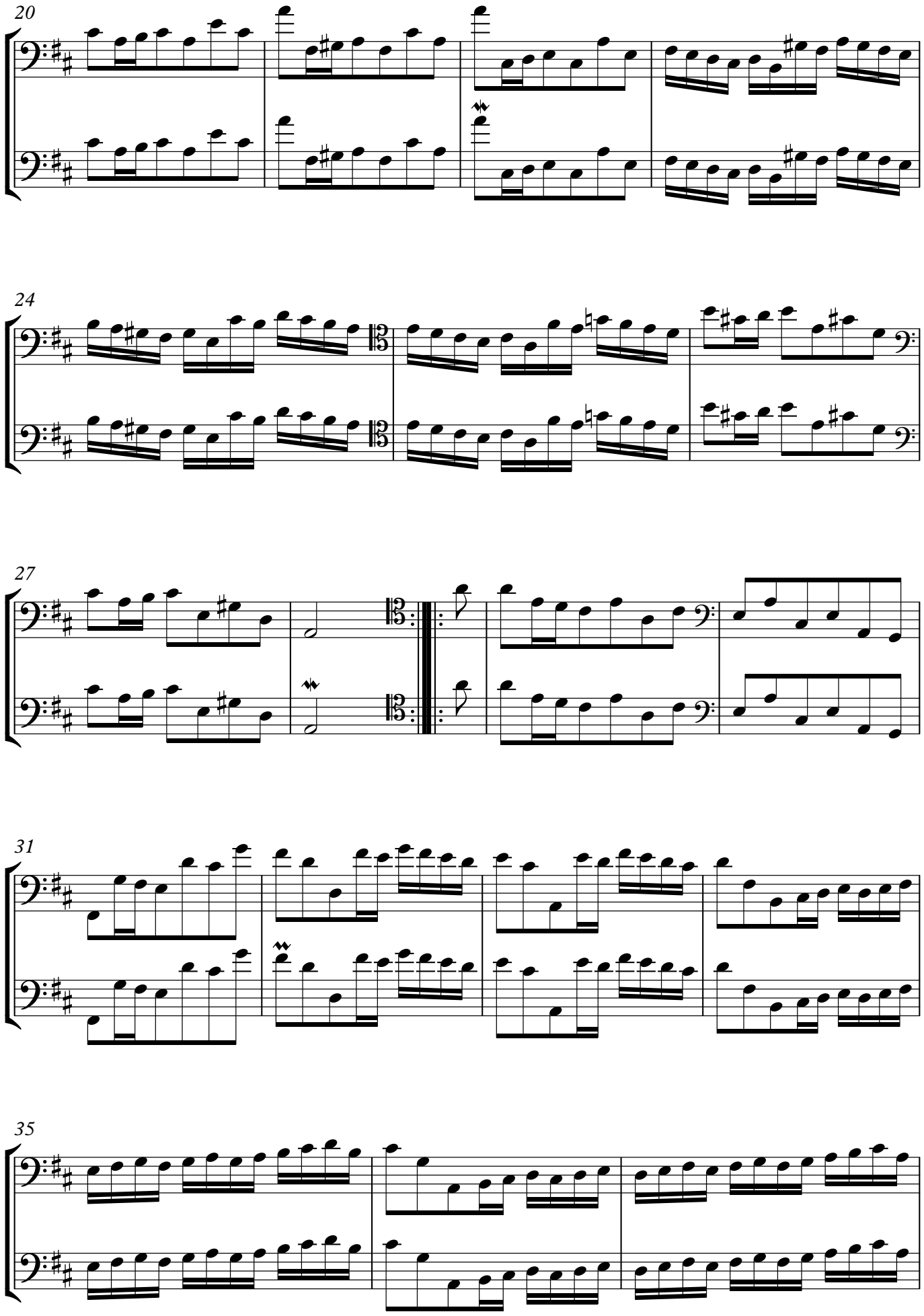
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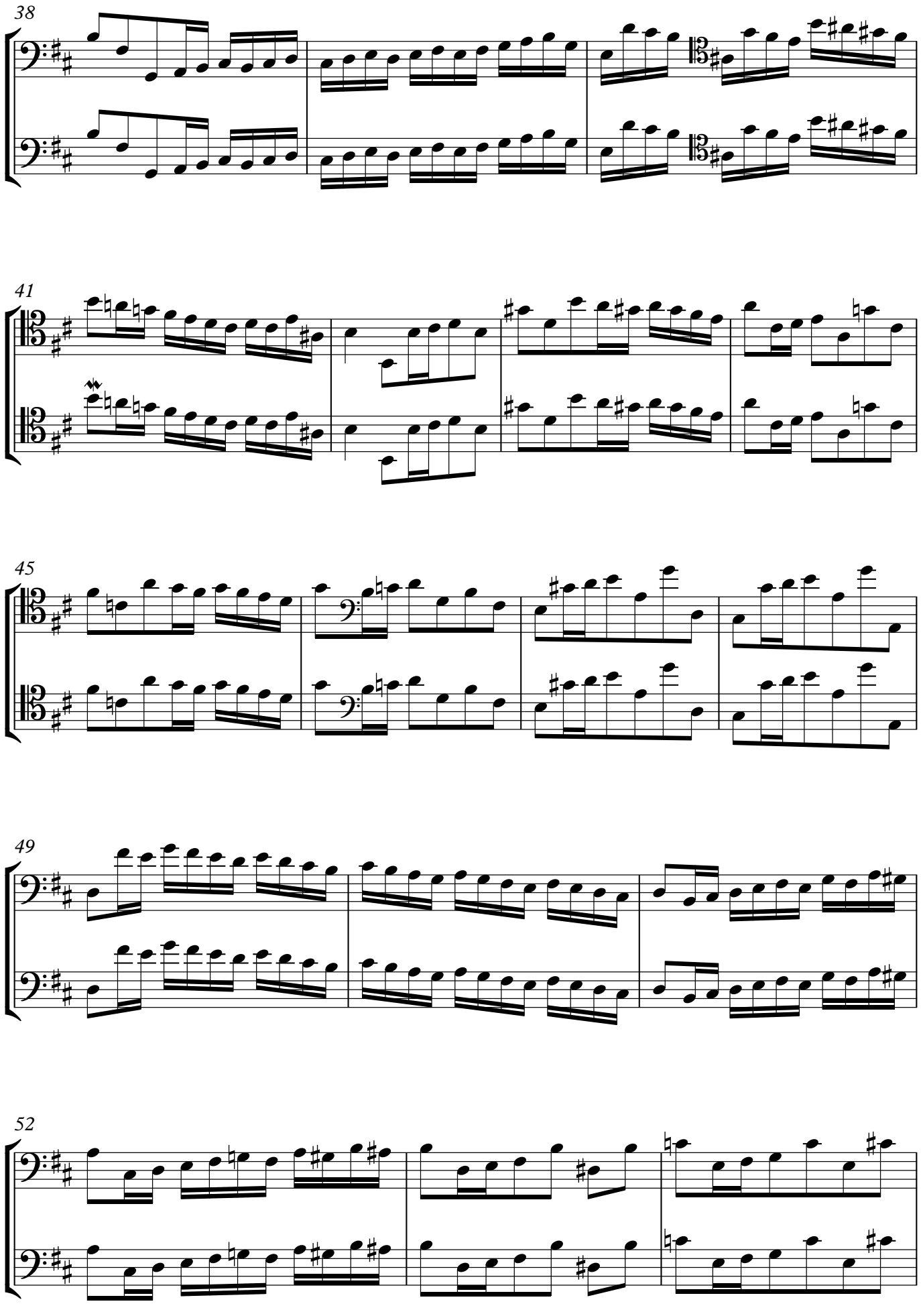
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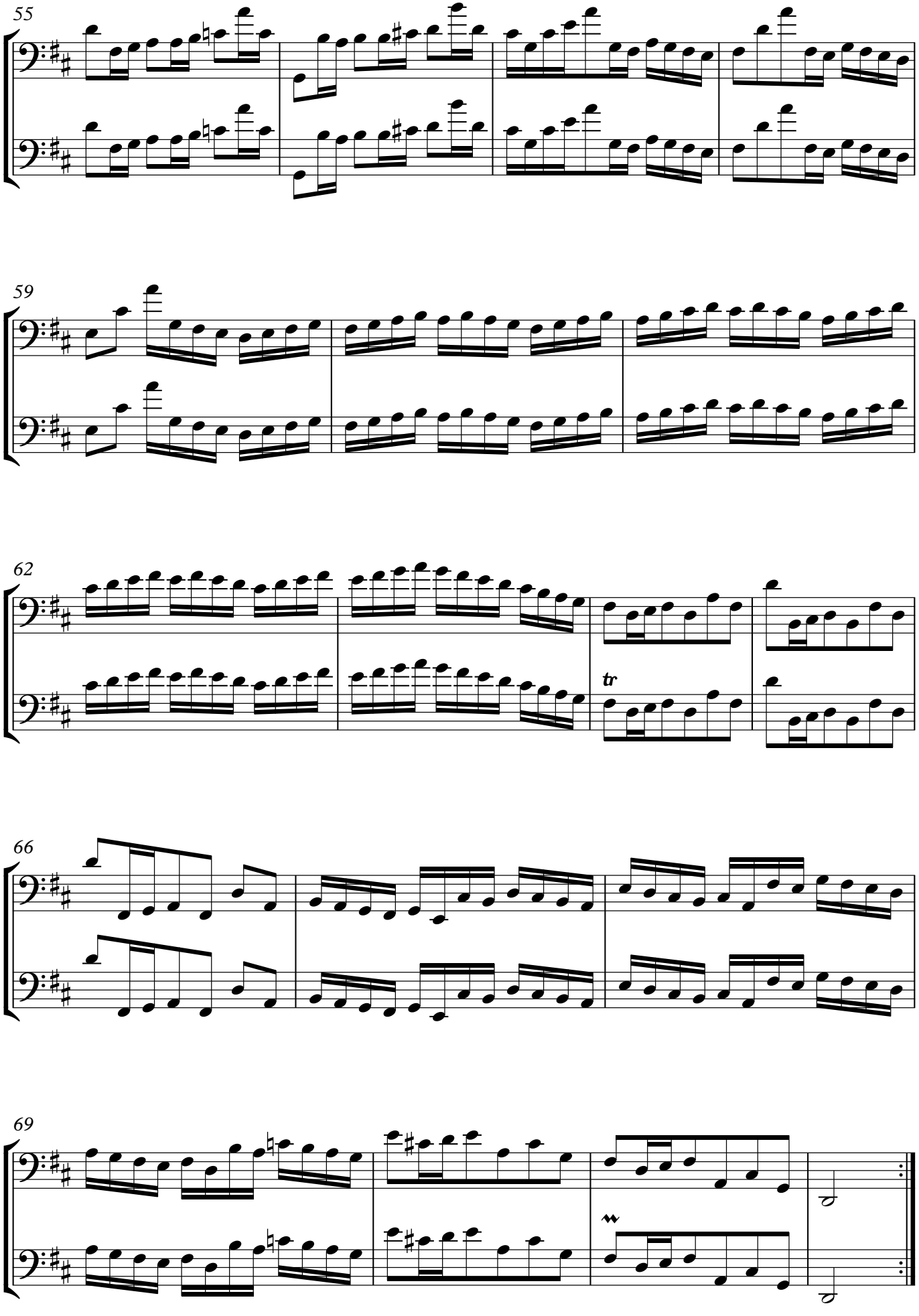
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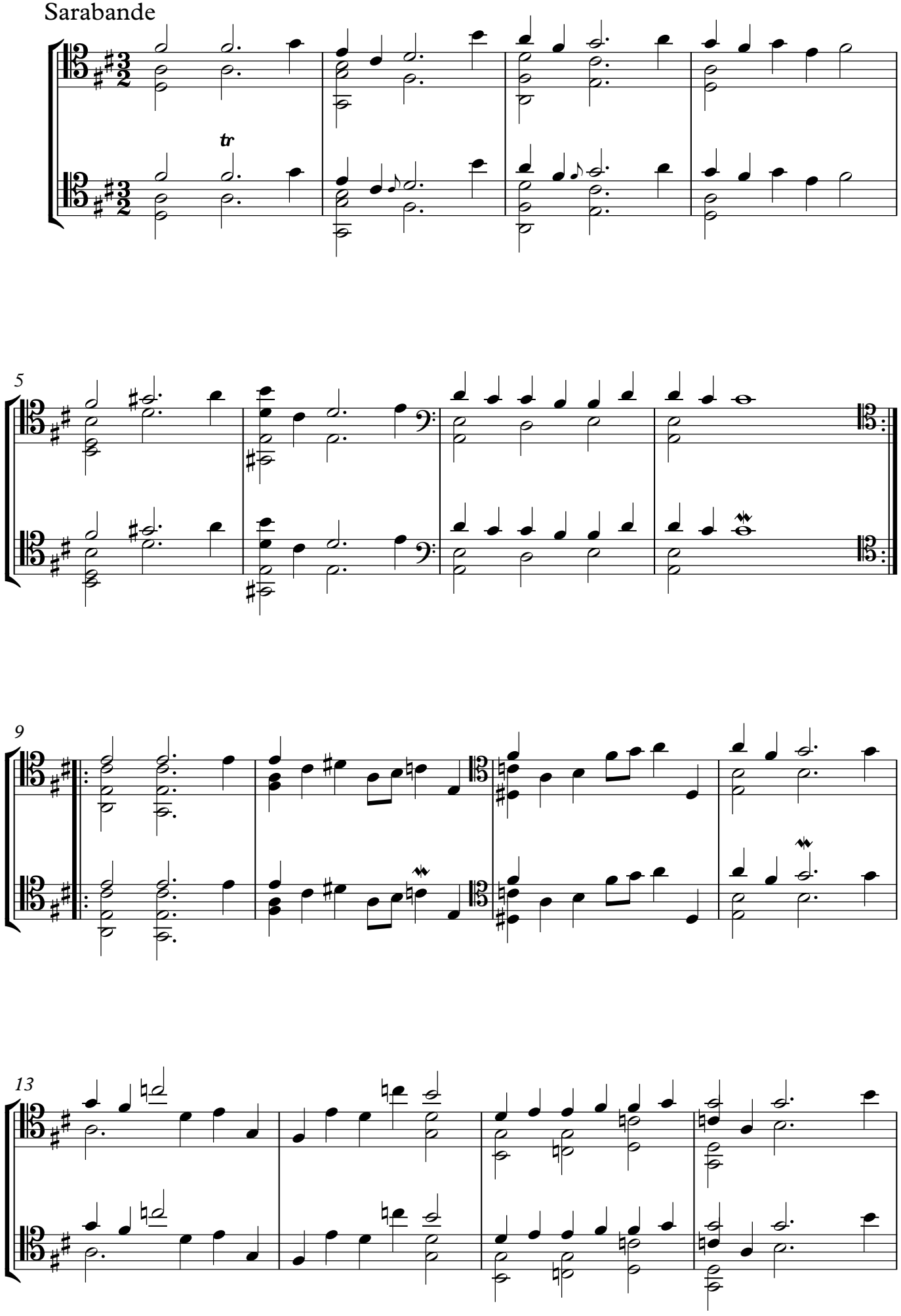

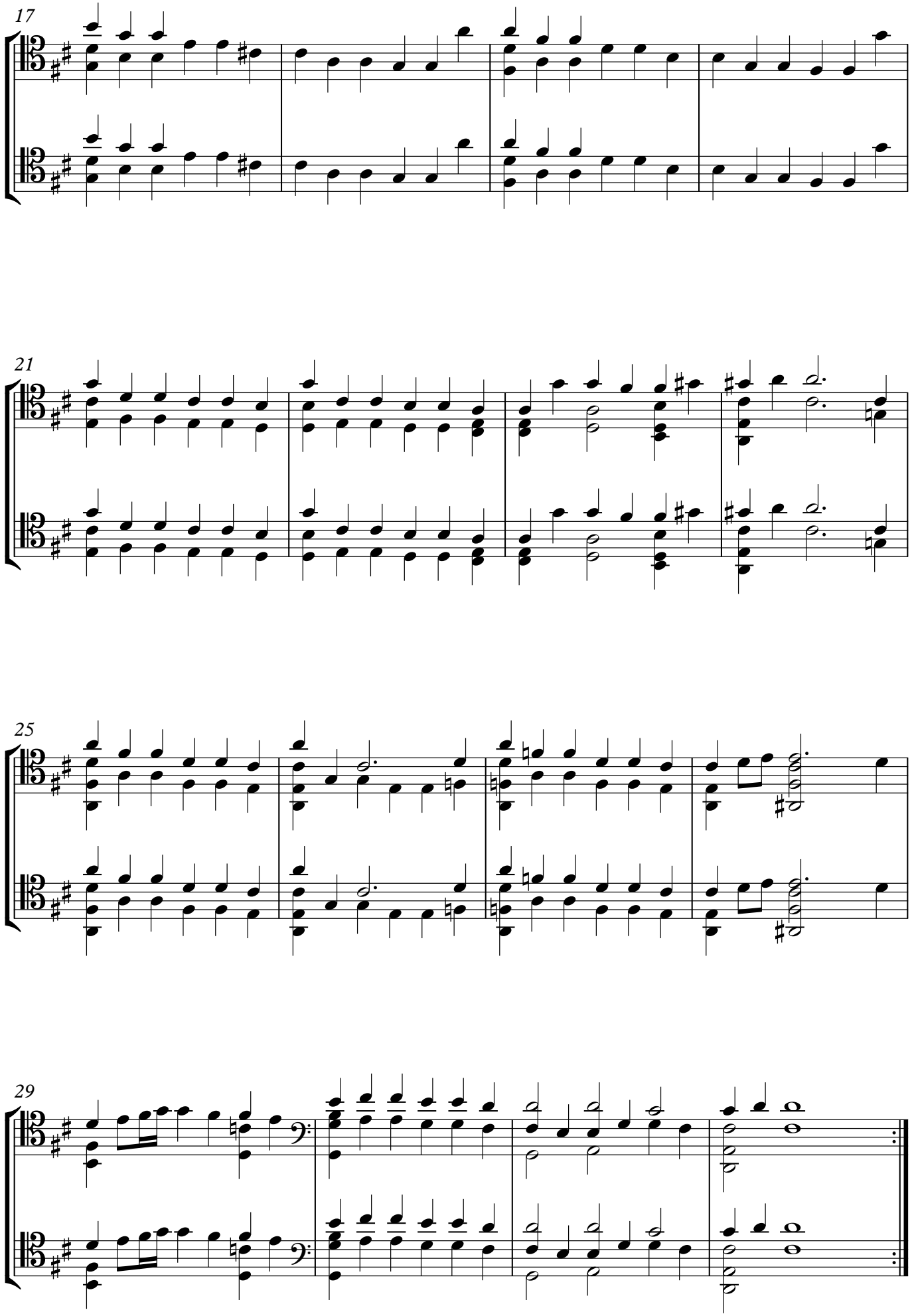
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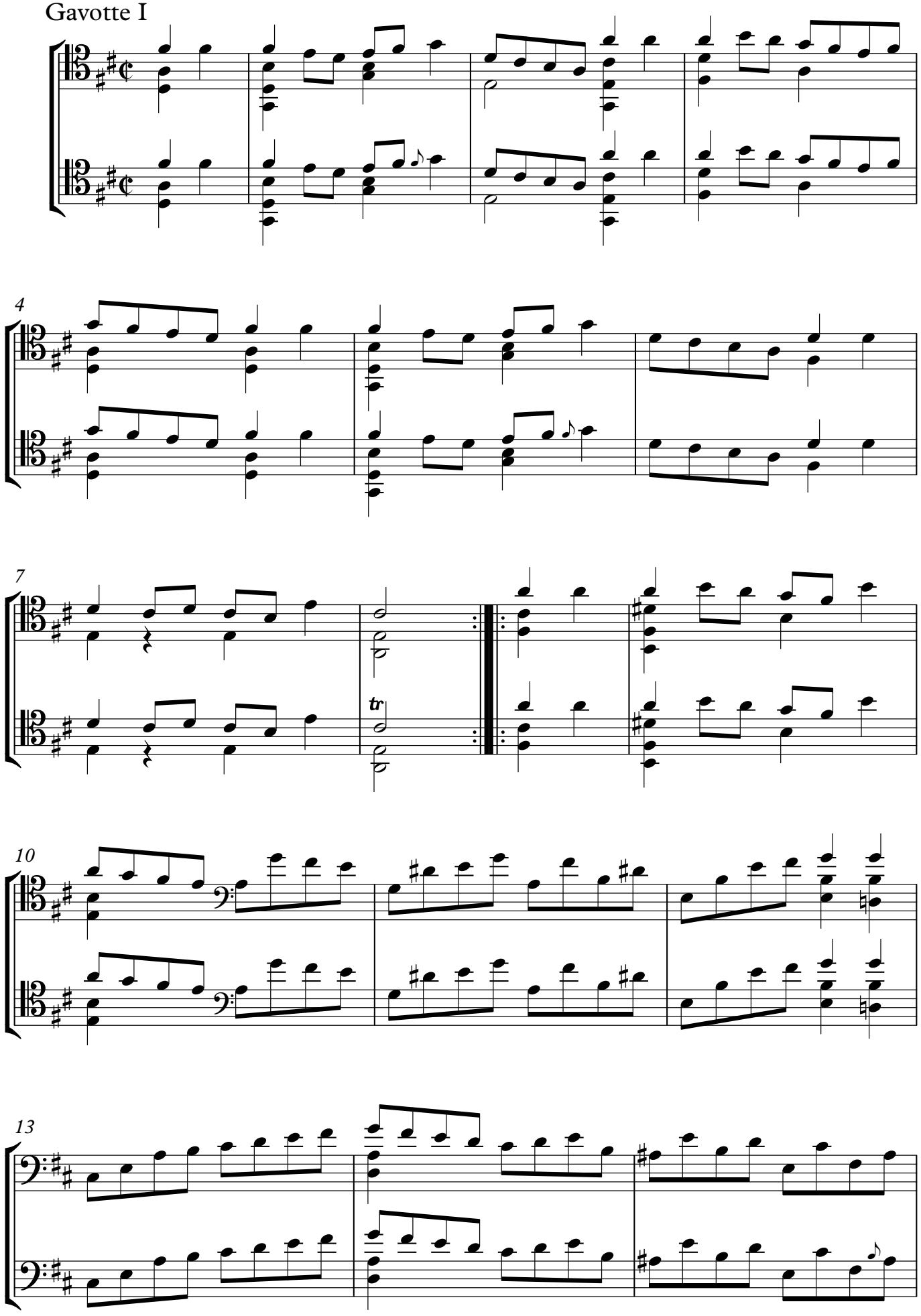
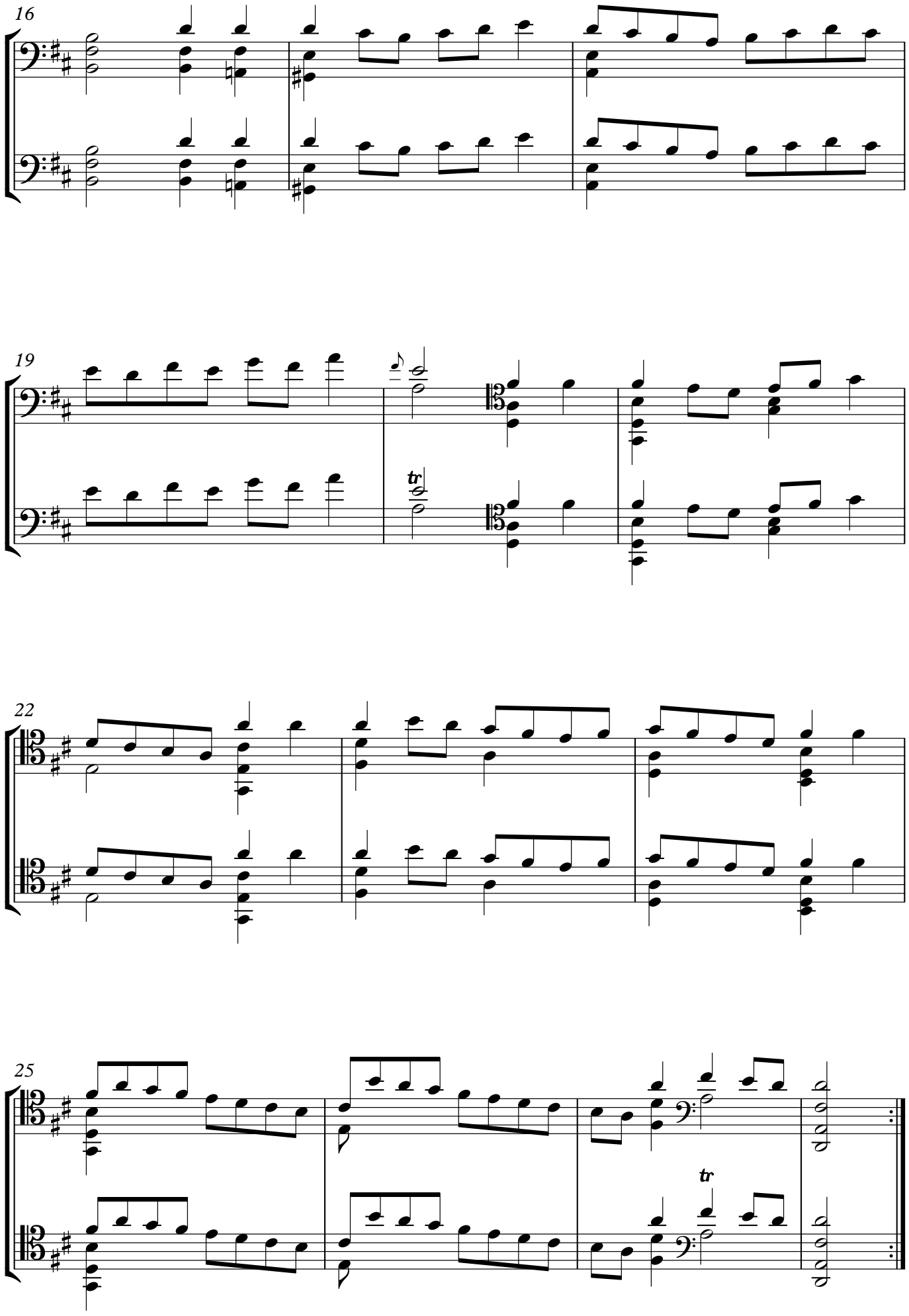
Gavotte I

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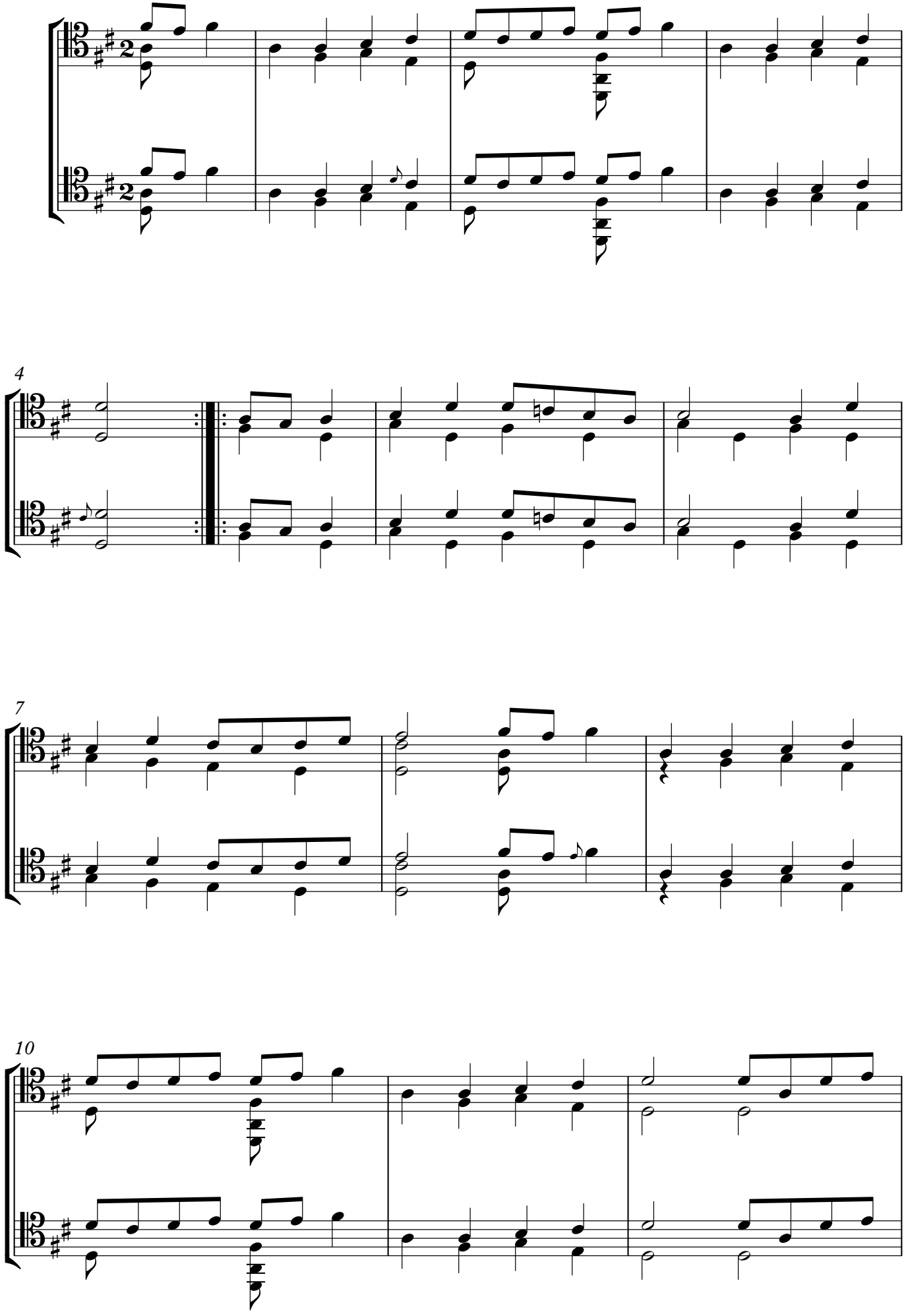
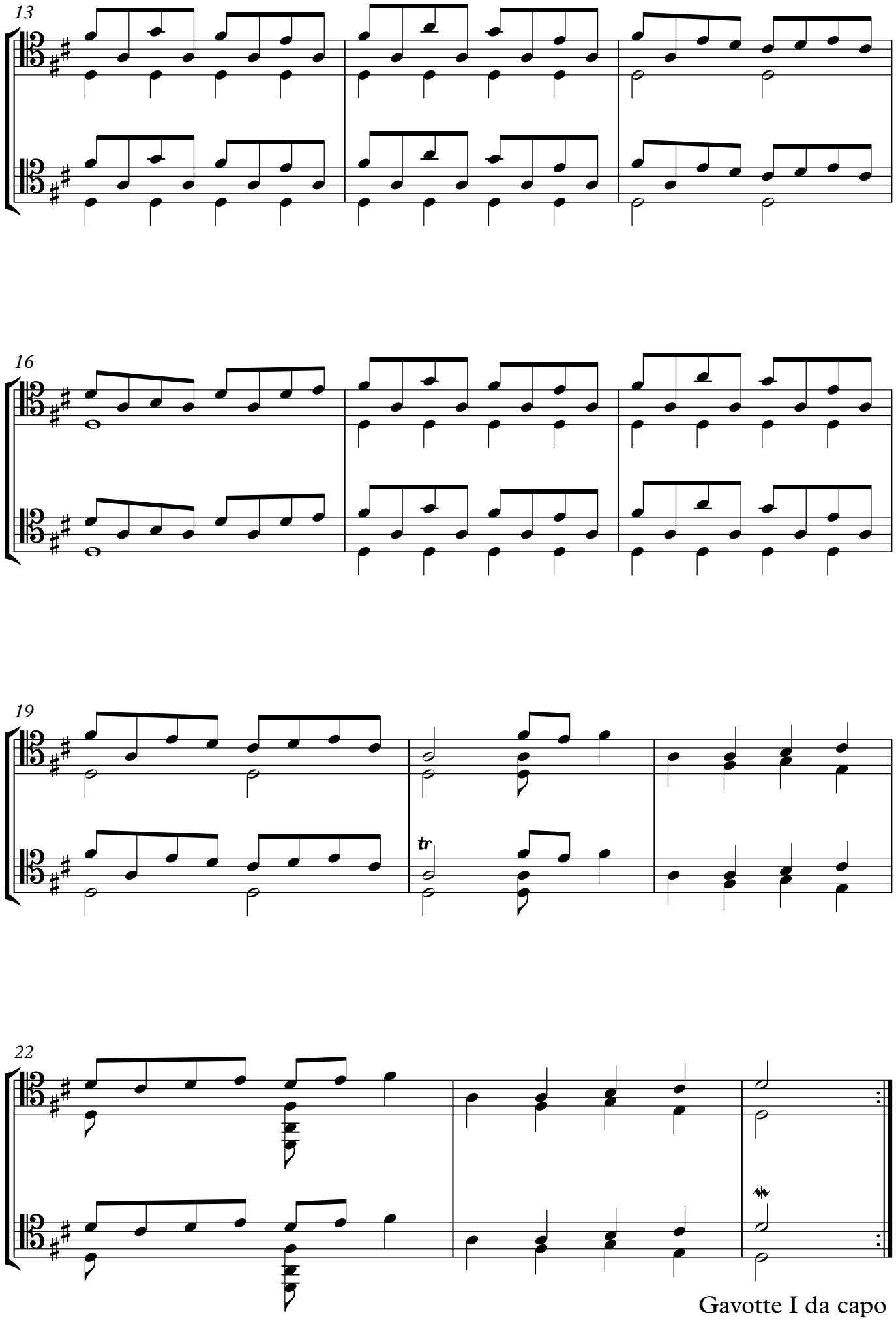
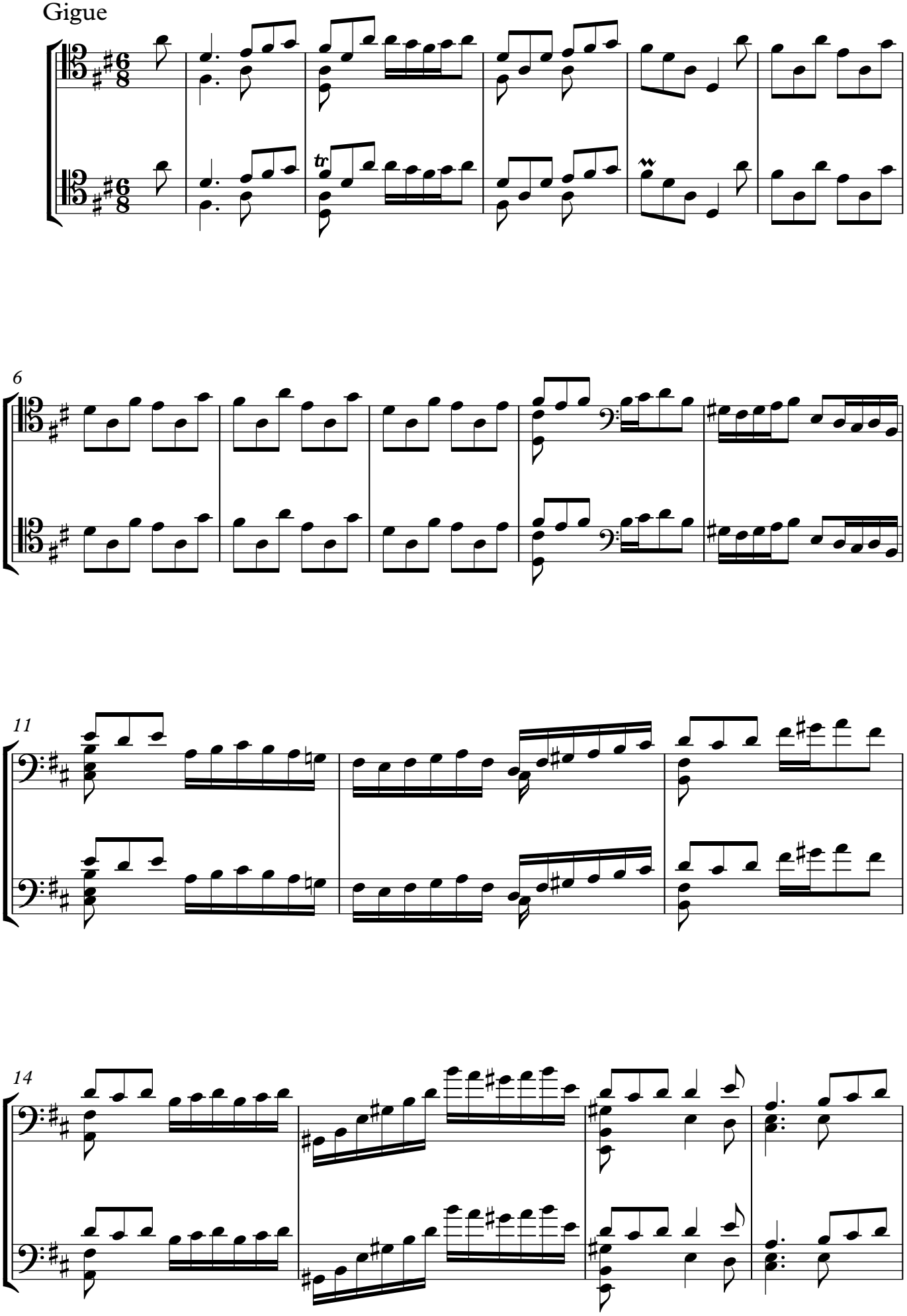
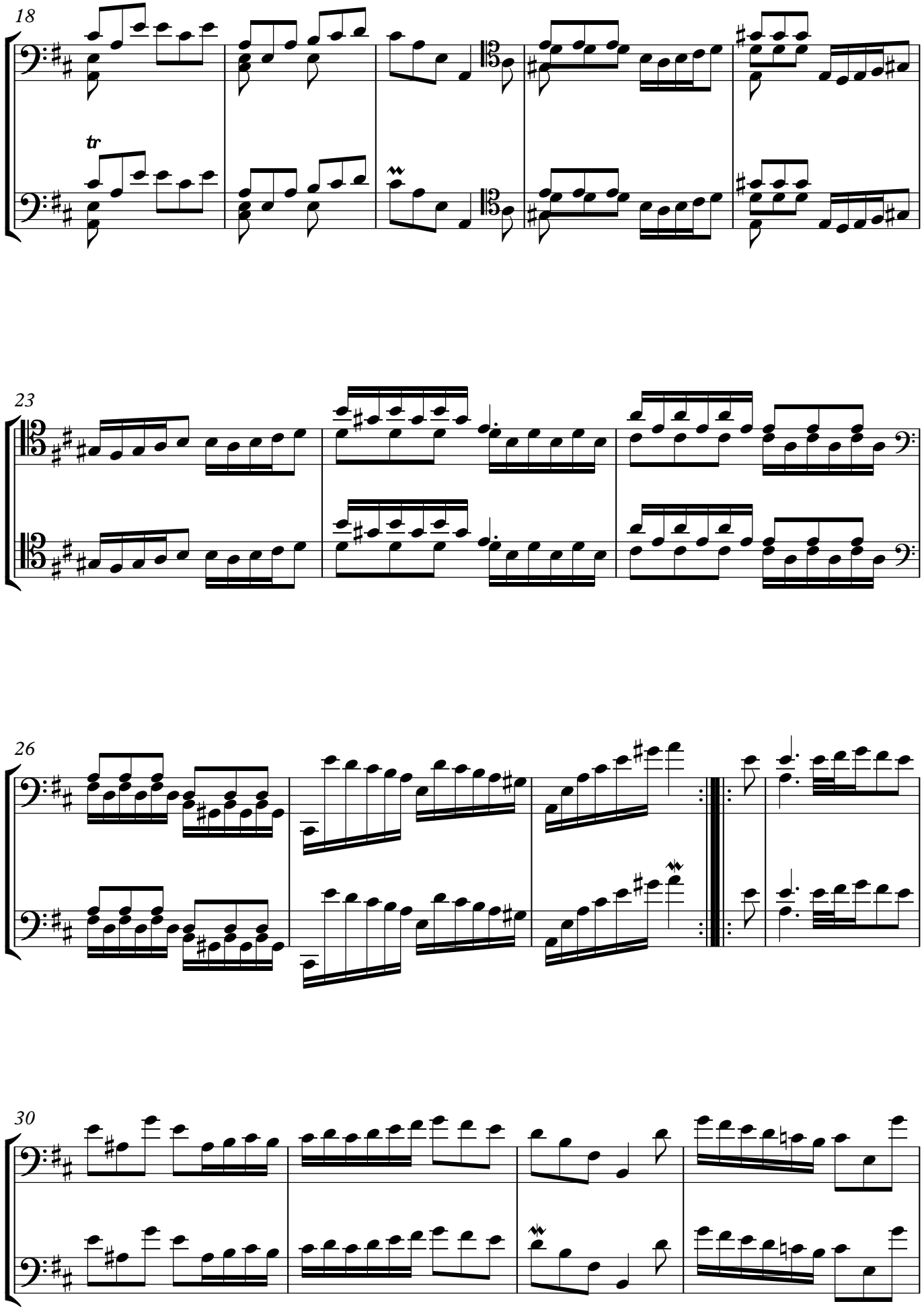




Gavotte I da capo

Gigue

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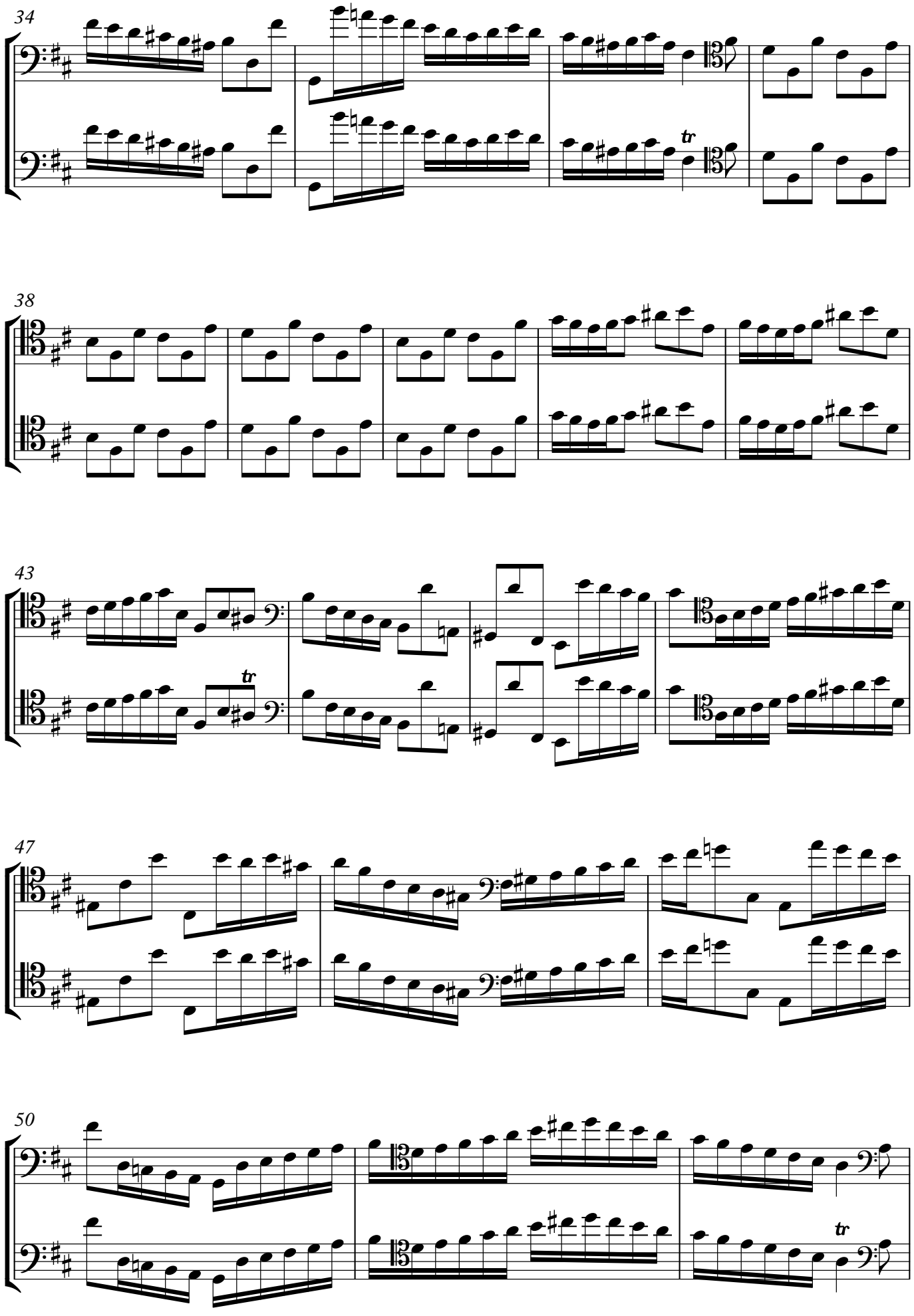
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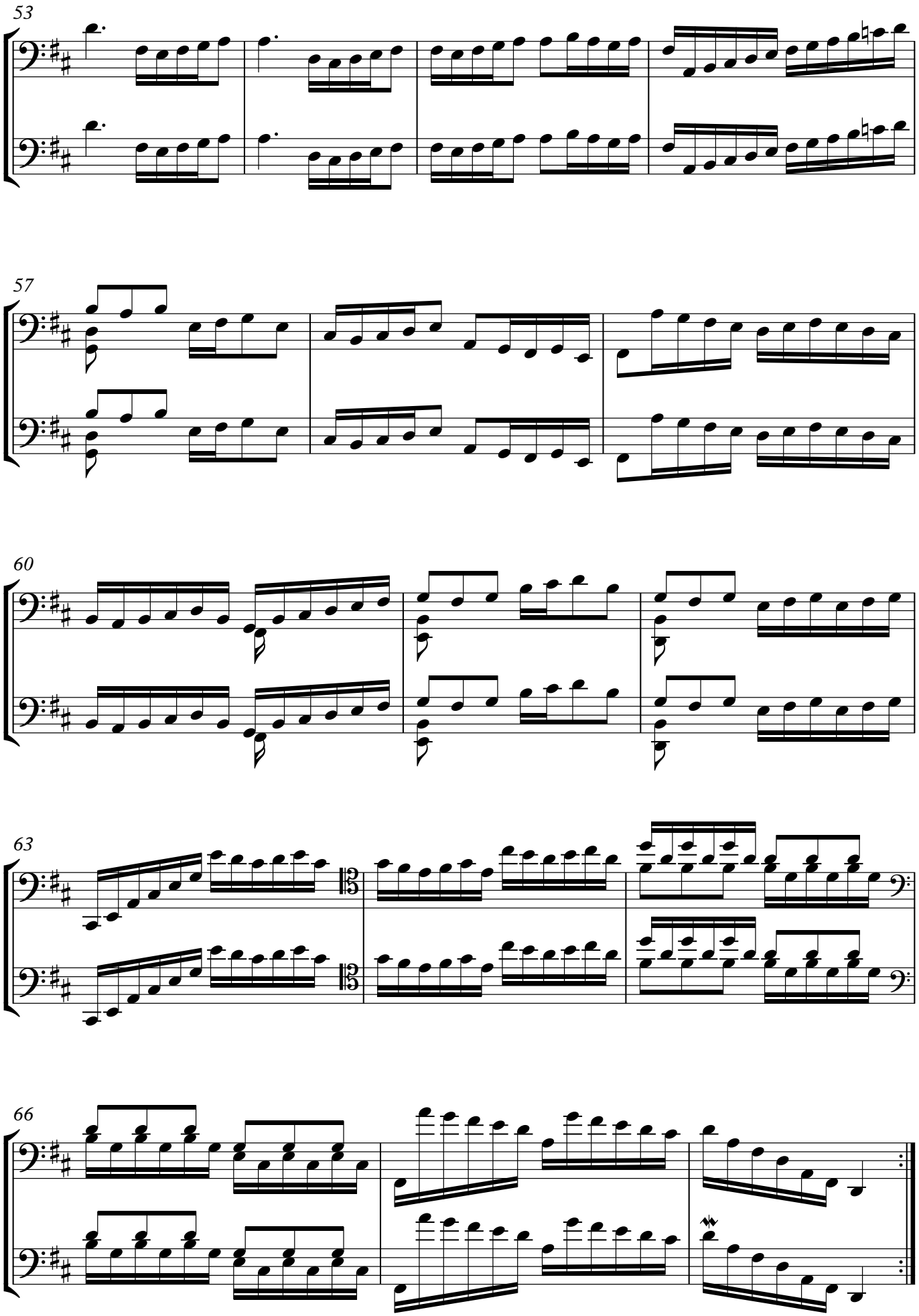
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Suite no. 5 in C minor BWV 1011 / Suite in G minor BWV 995

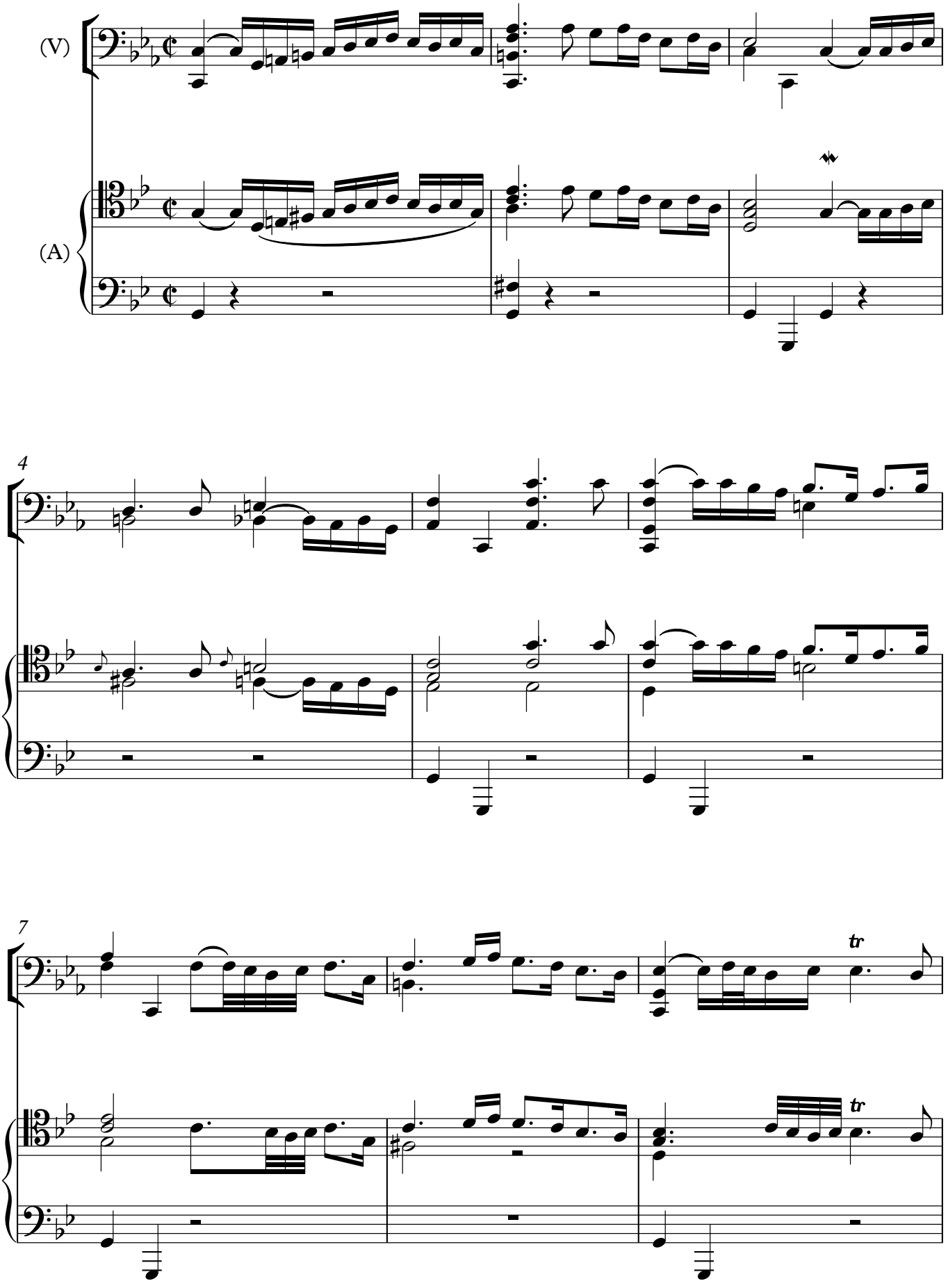
This score is of Bach's Cello Suite no. 5 in C minor BWV 1011, and the Suite in G minor BWV 995. Bach's cello version is the Vorlage, and is represented on the upper stave by (V); Bach's second version for lute is the arrangement, and is represented on the lower two staves by (A).

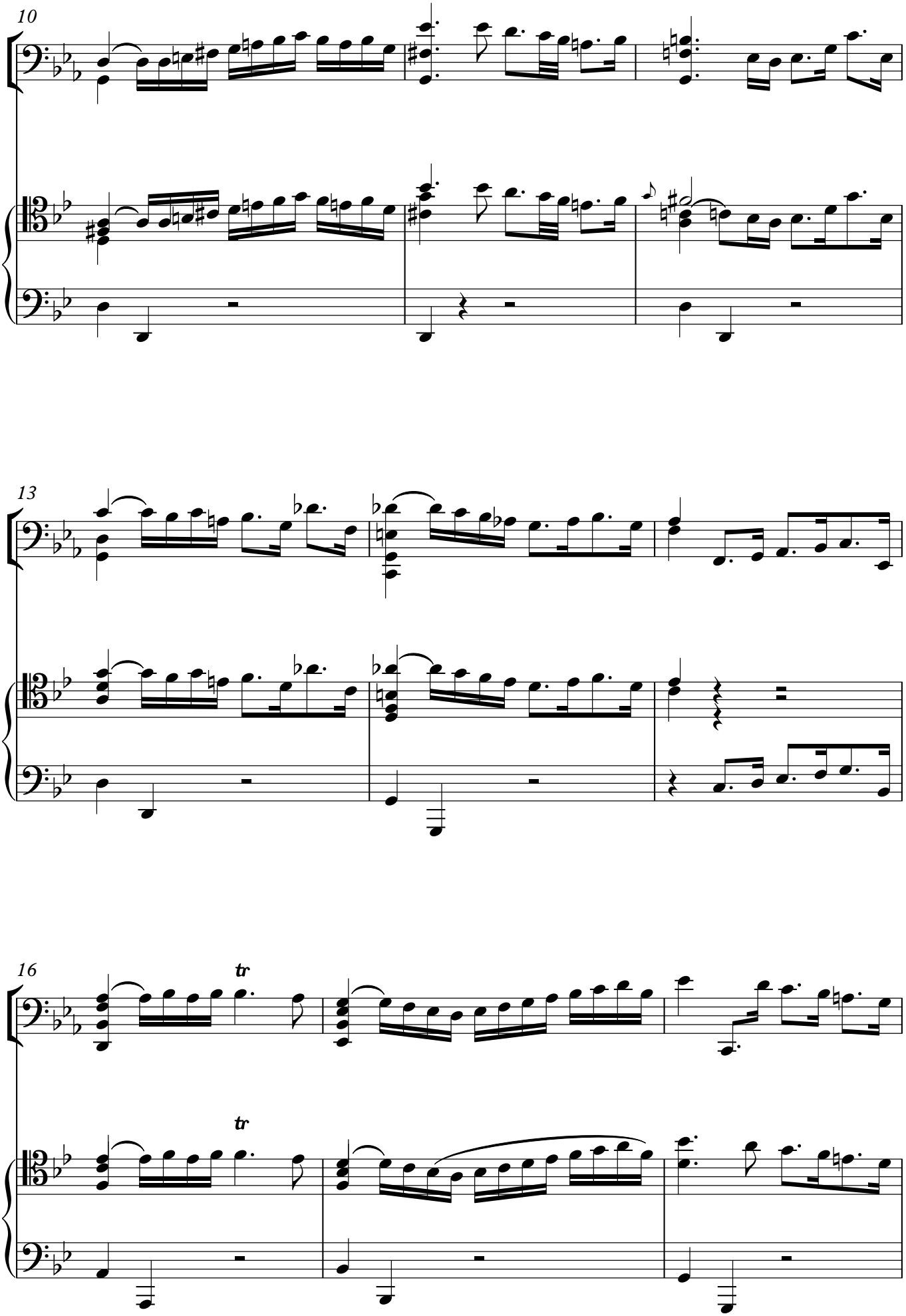
In preparing the Vorlage for this document, I consulted all four sources of the Cello Suites for guidance. Although I endeavoured to remain as neutral as possible, the reader is encouraged to consult the manuscripts sources themselves in any cases of ambiguity.

Cello Suite no. 5 in C minor BWV 1011 / Suite in G minor BWV 995

Johann Sebastian Bach (1685–1750)

Prelude

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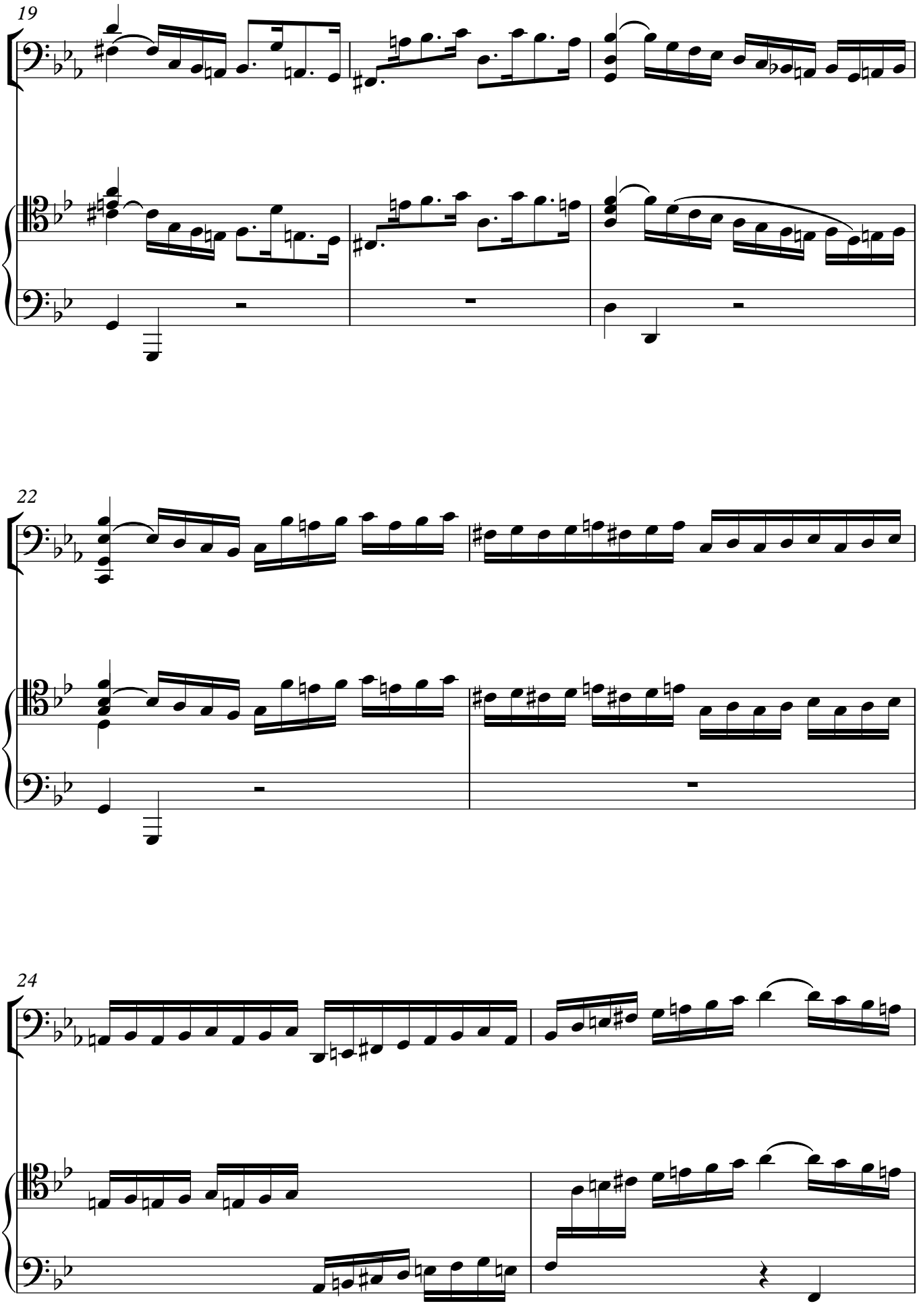
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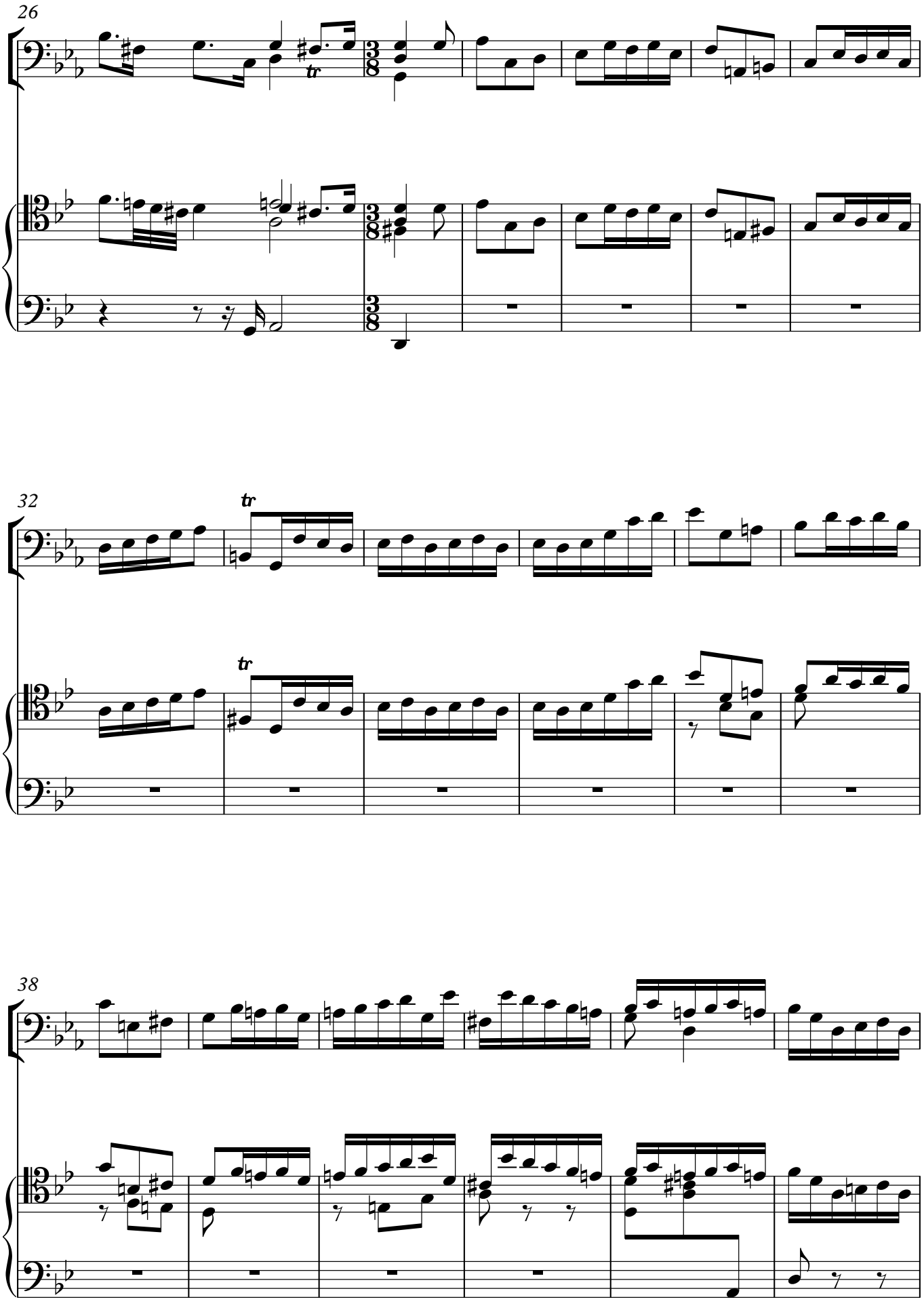
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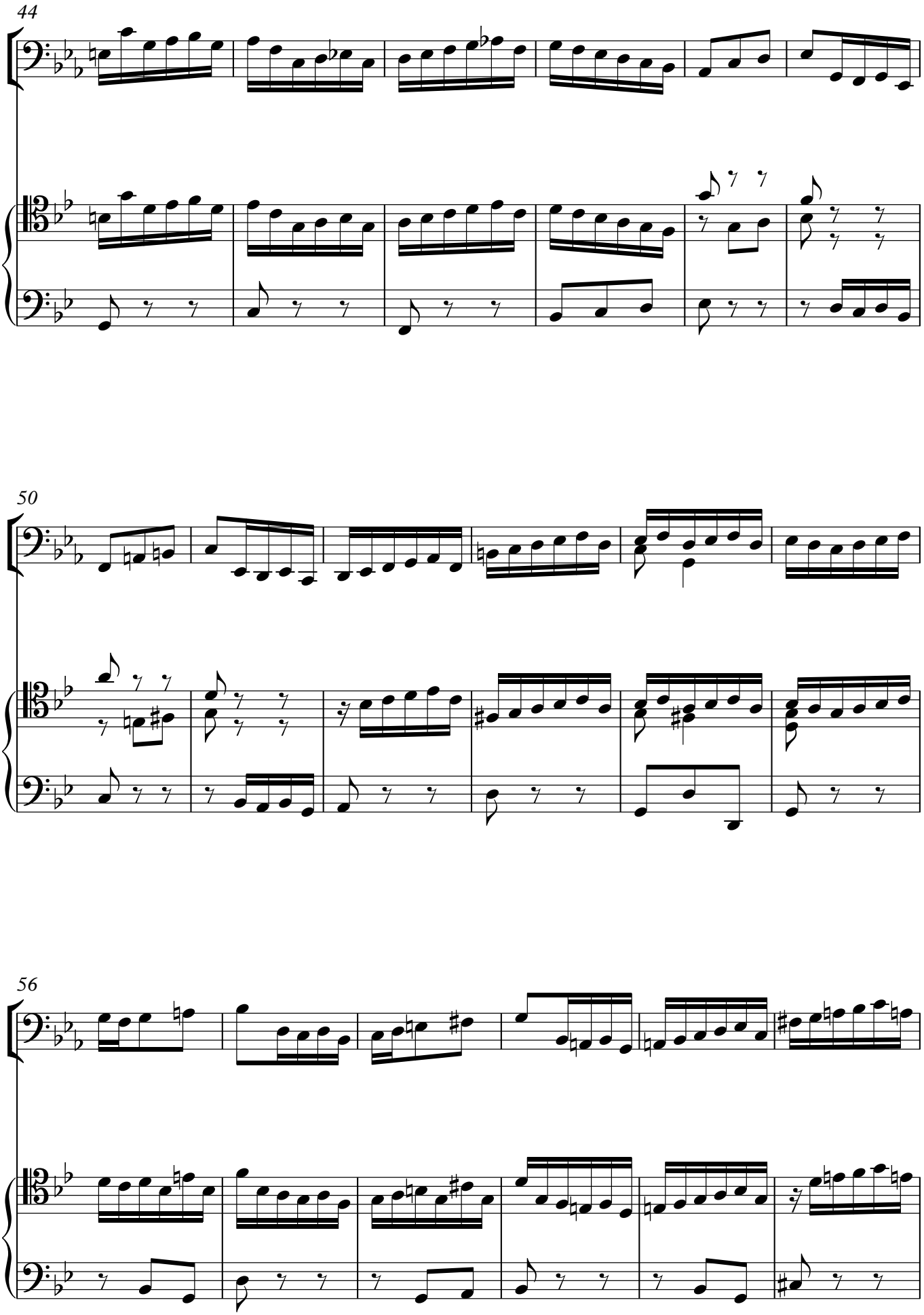
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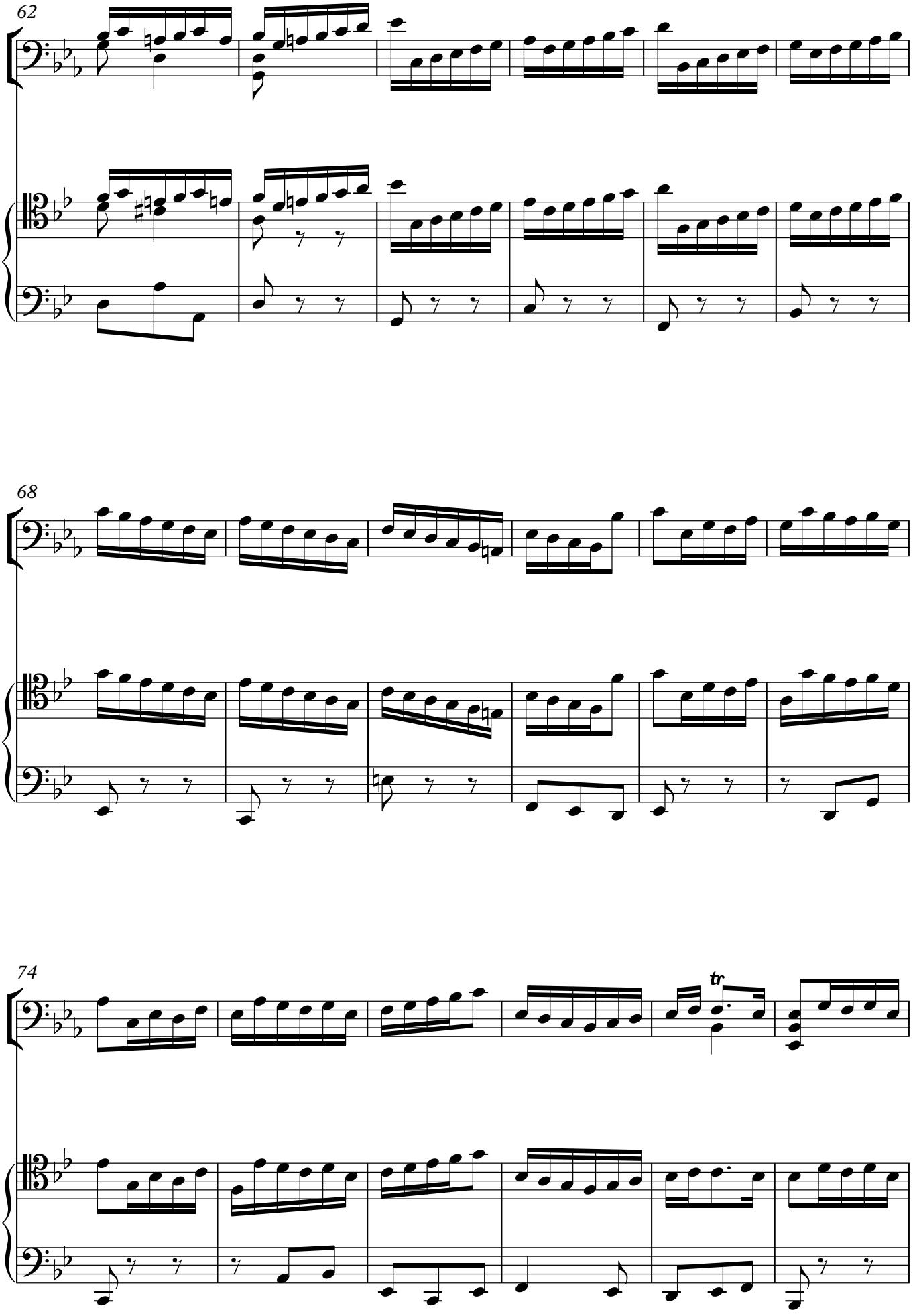
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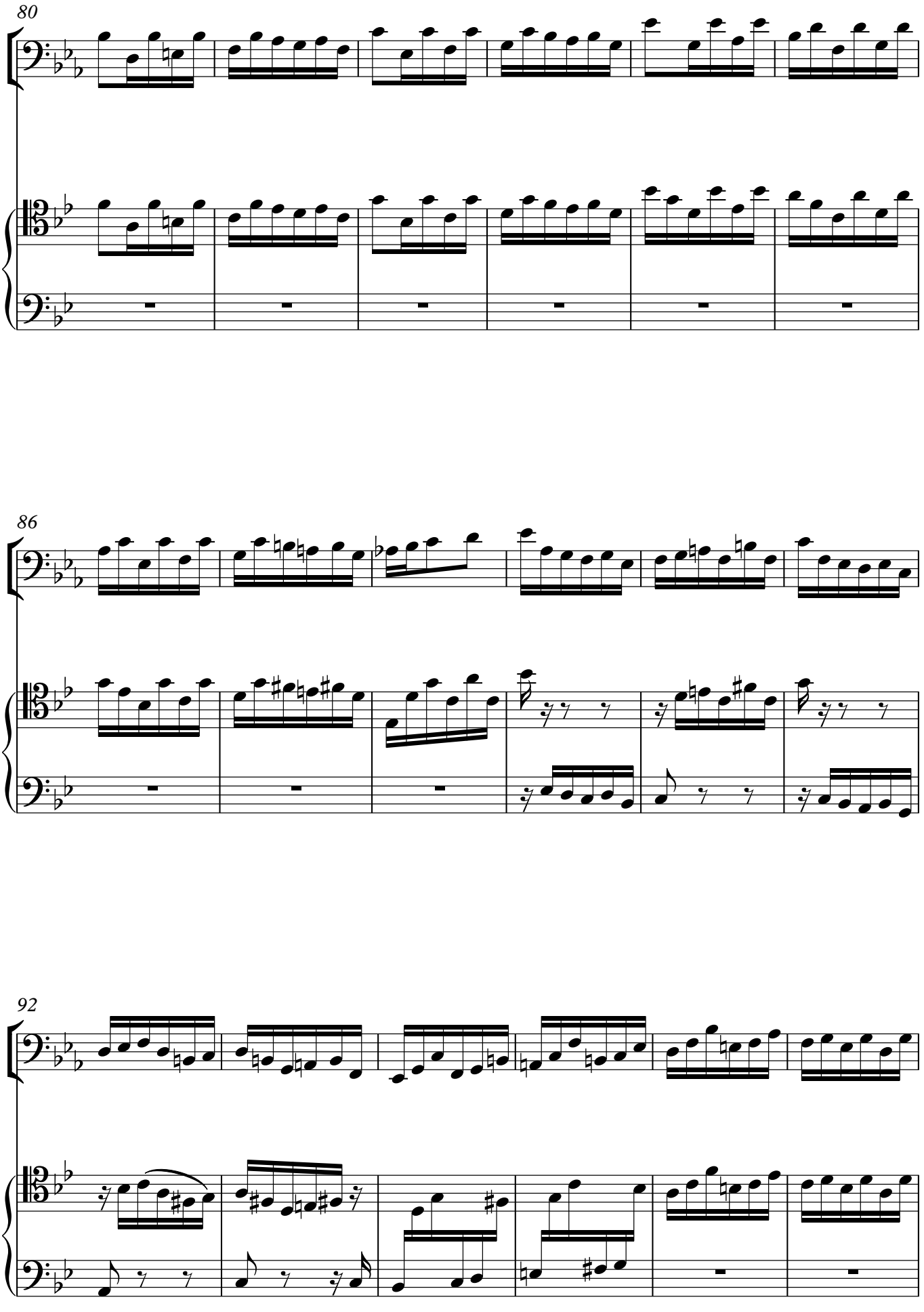
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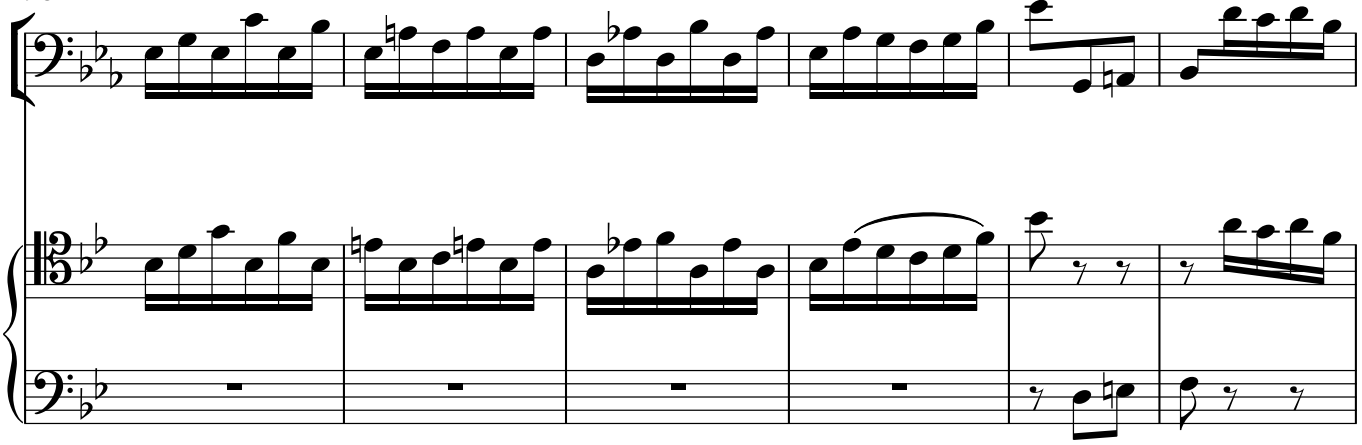

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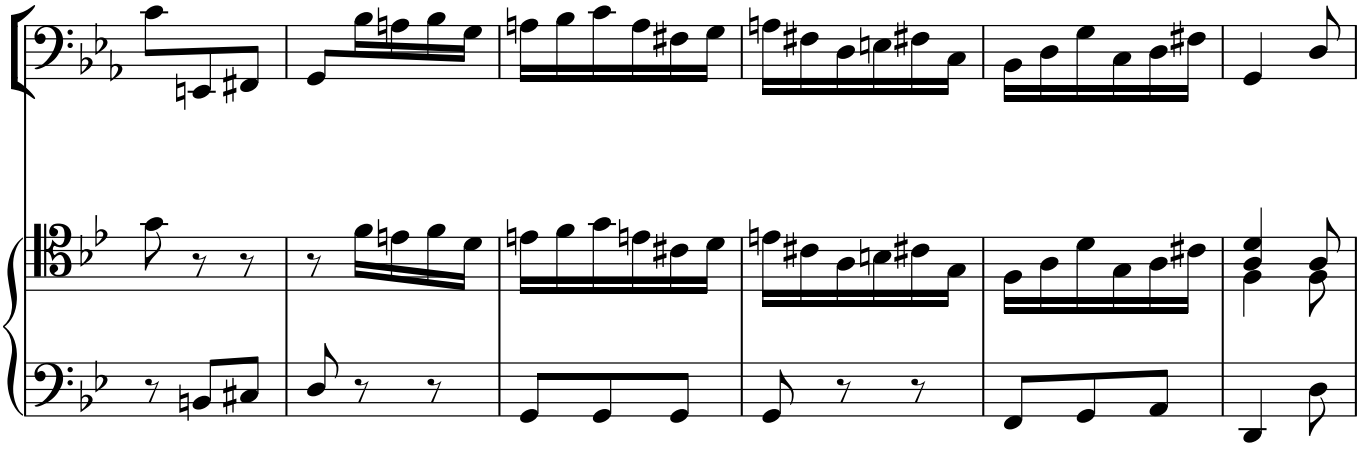

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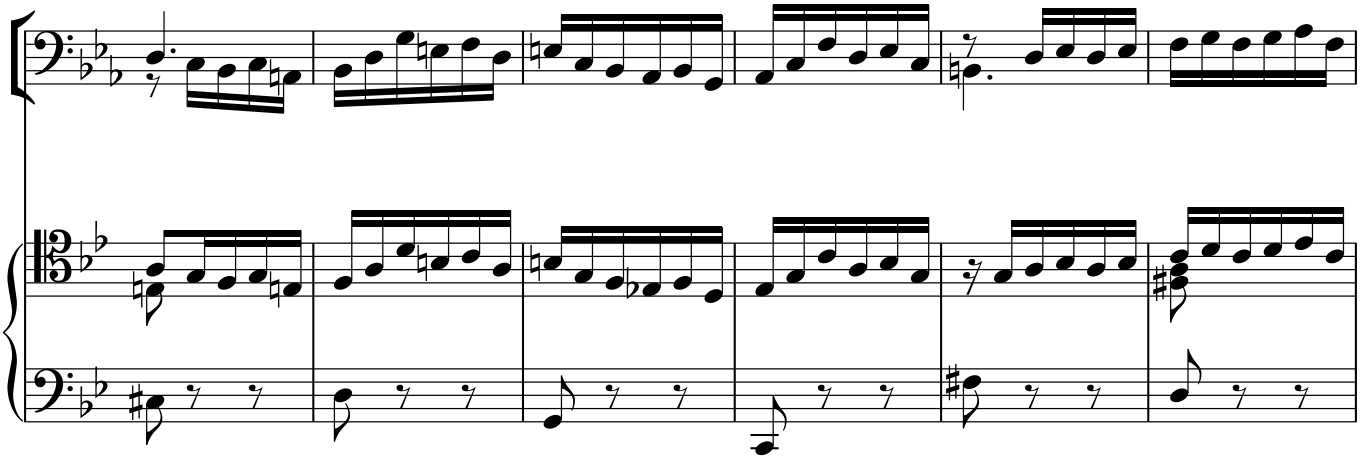

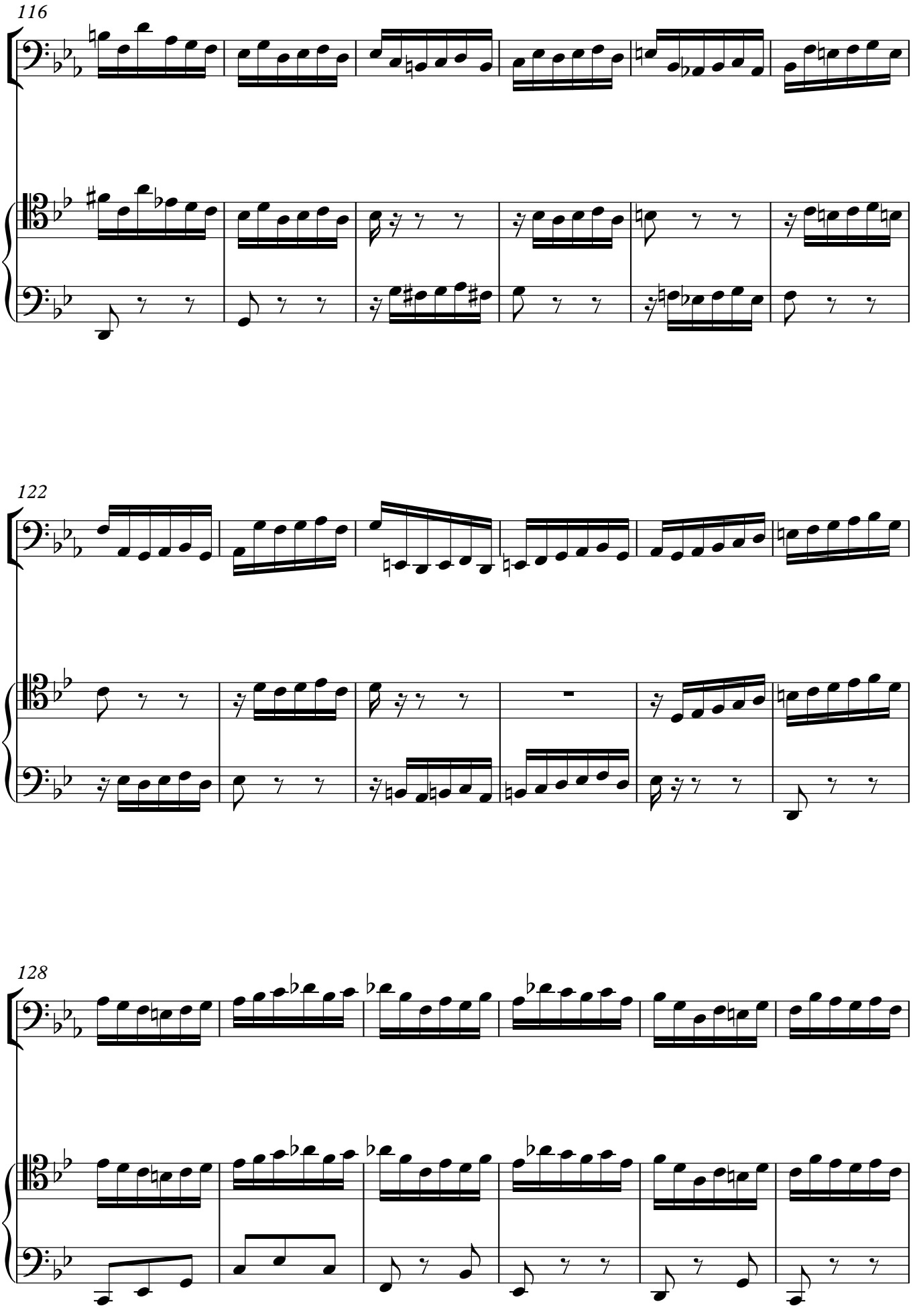
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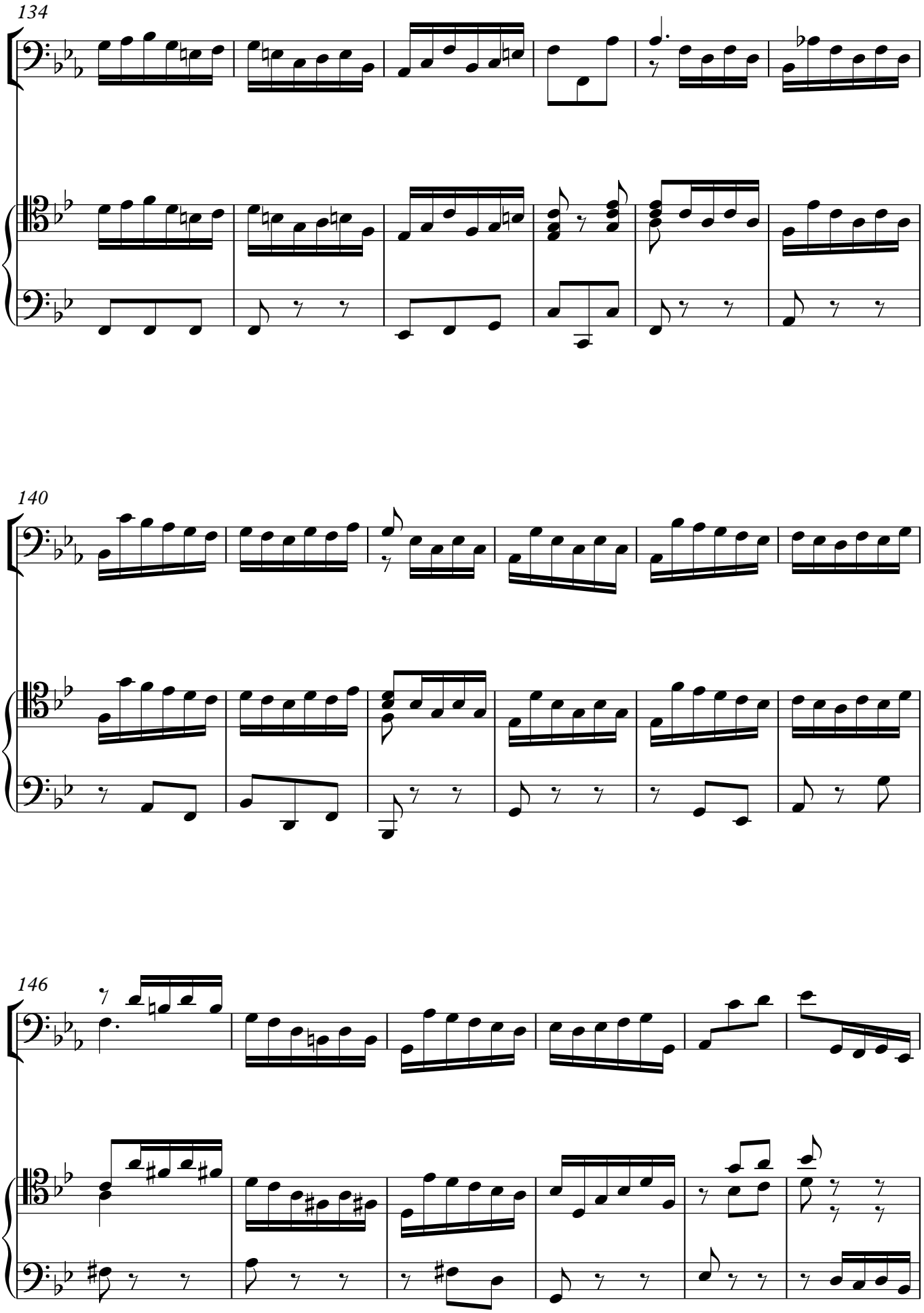
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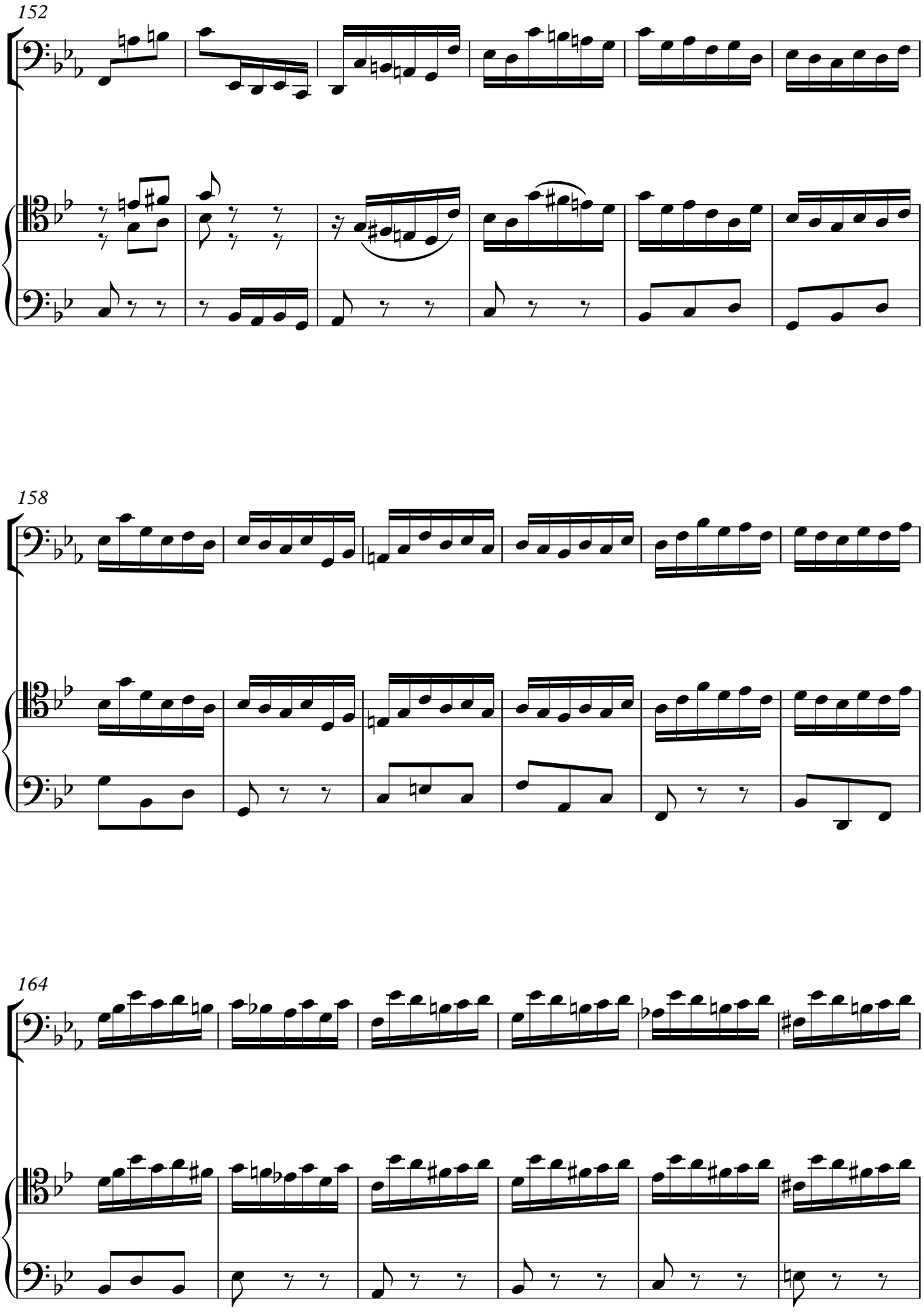
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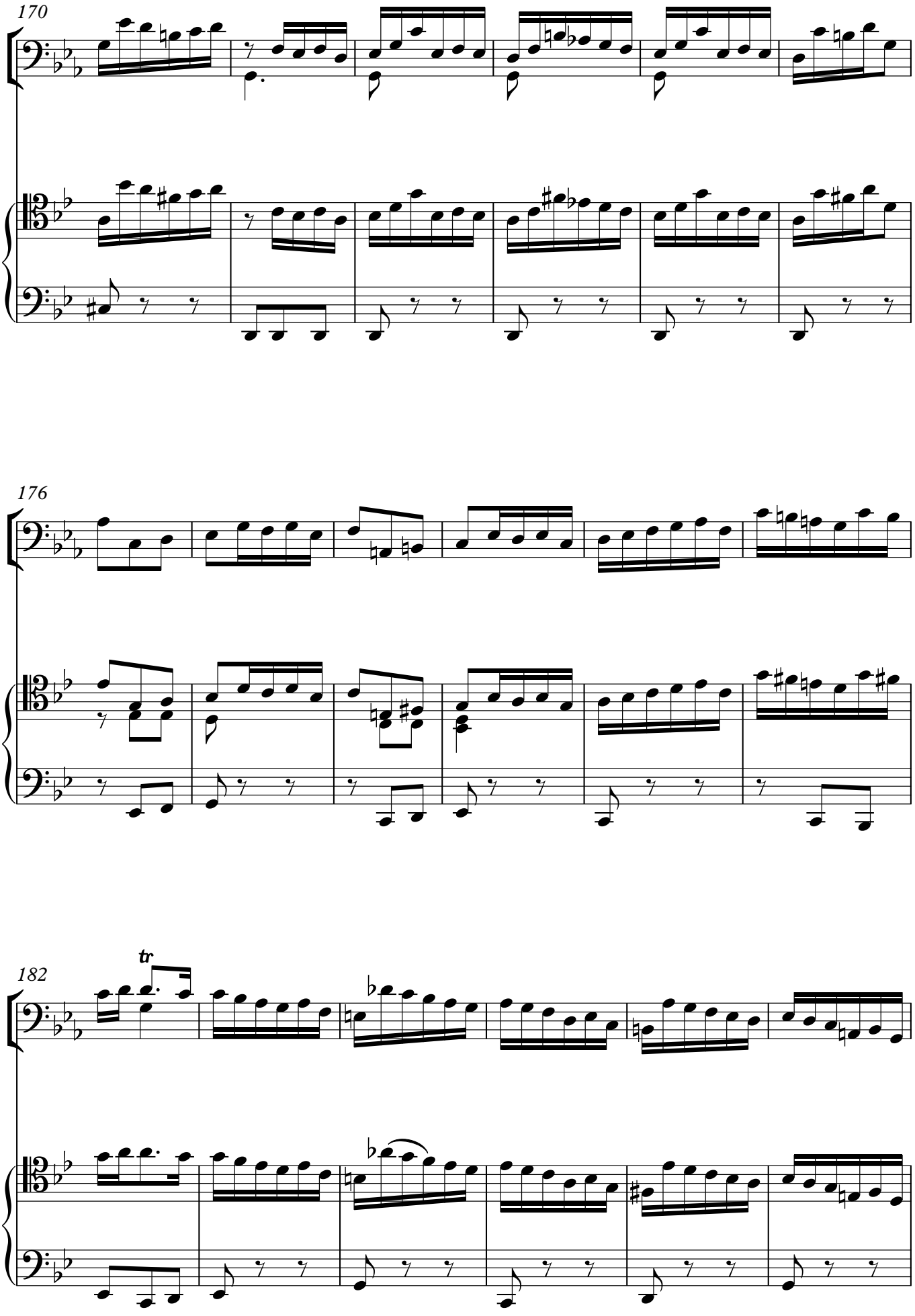
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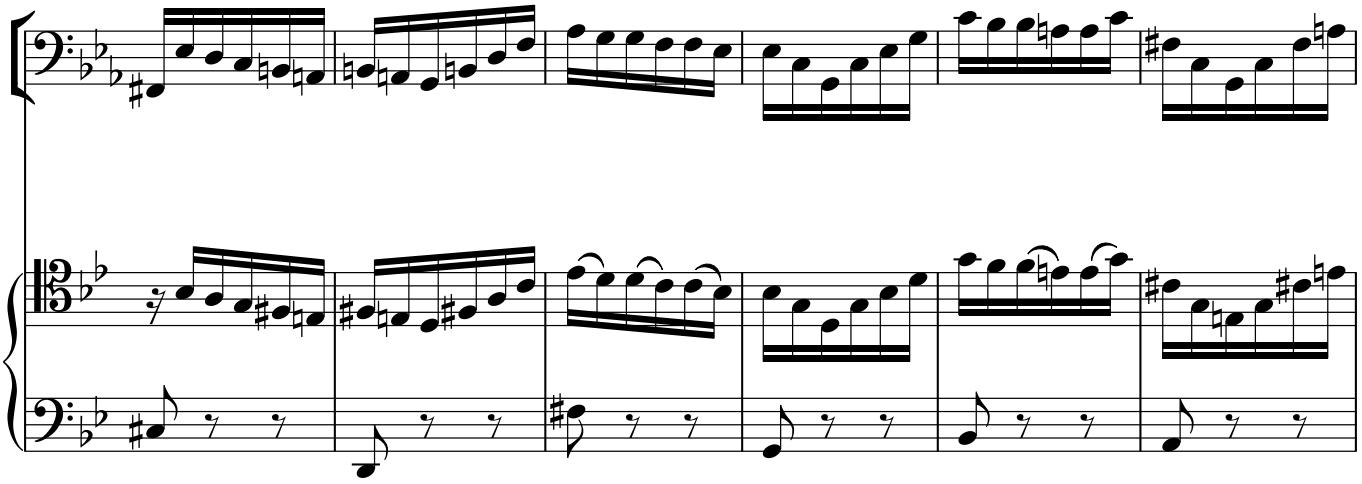

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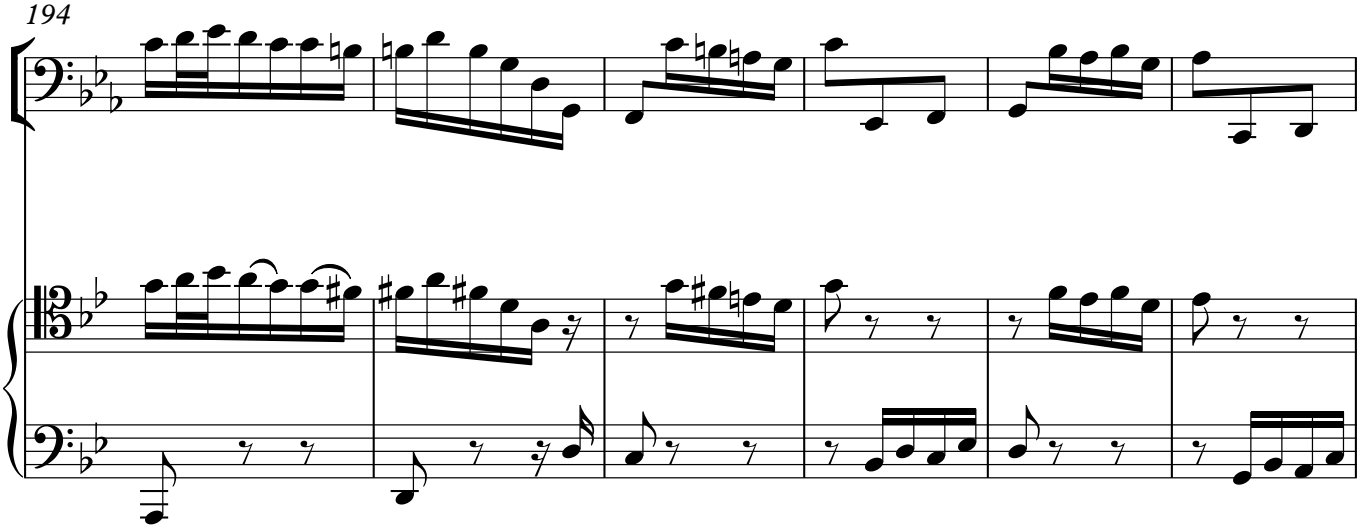

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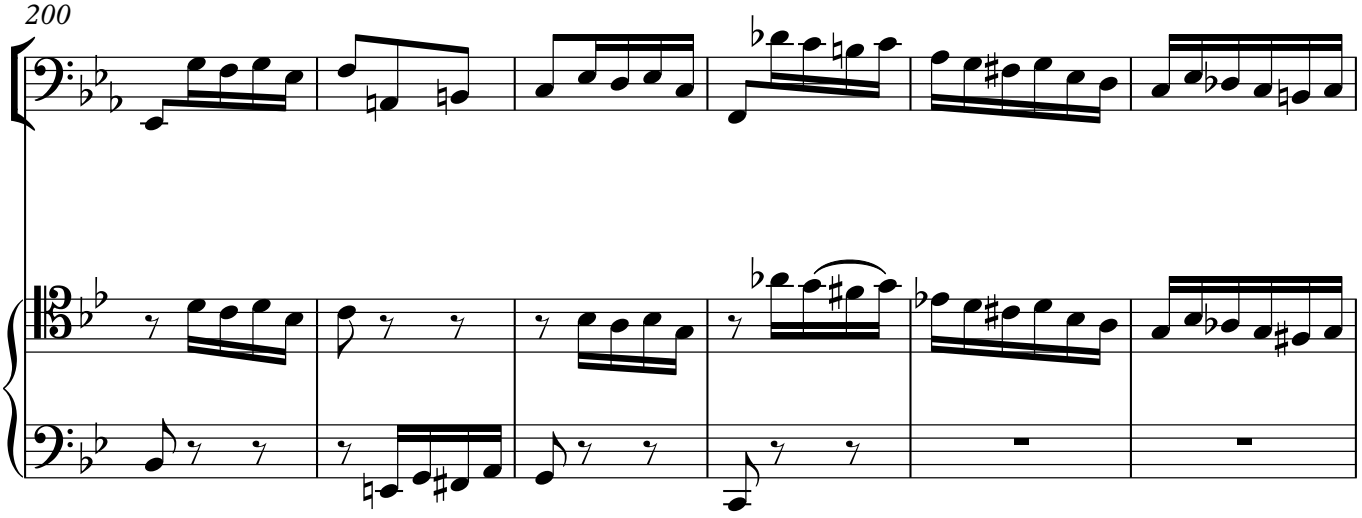

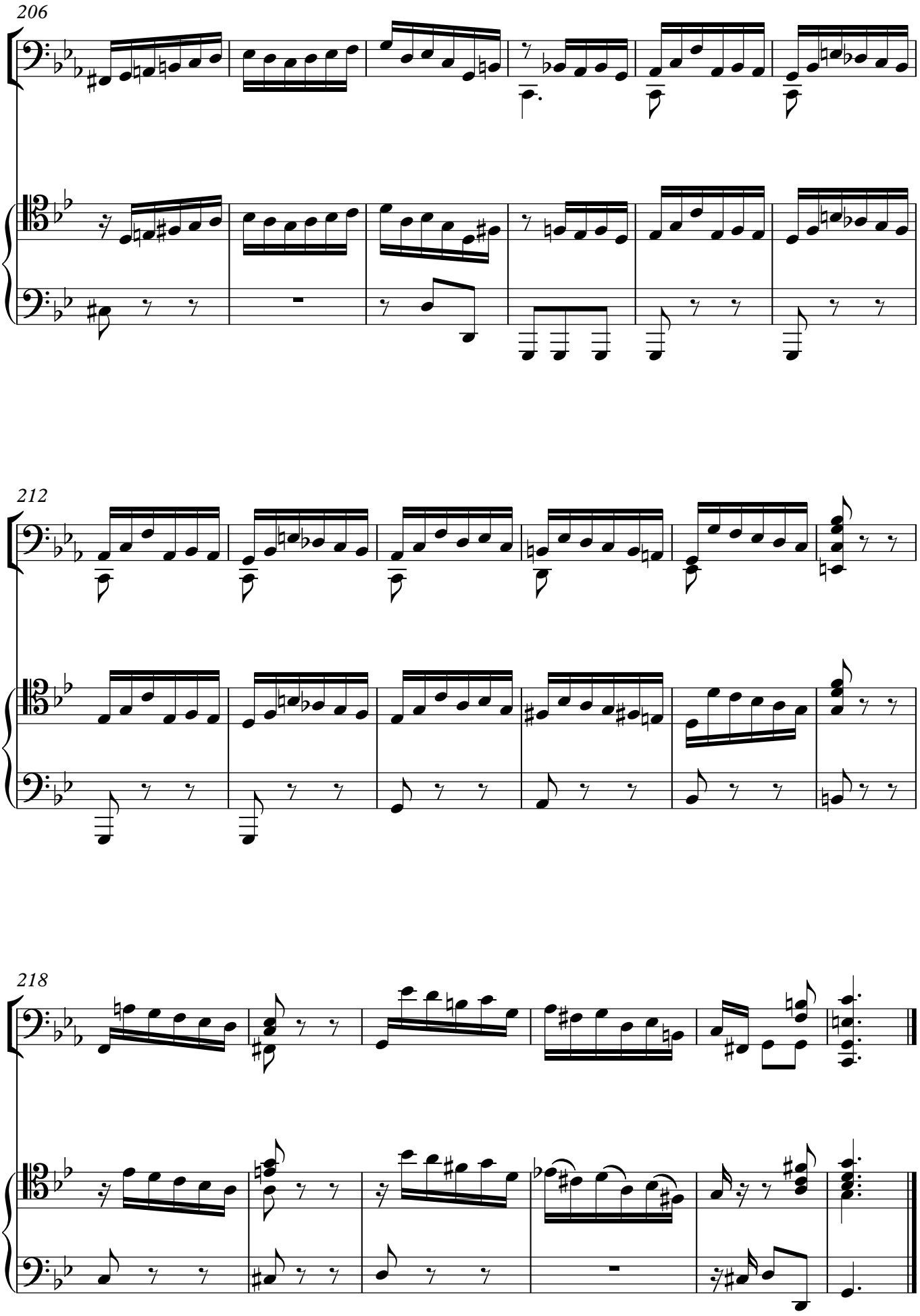
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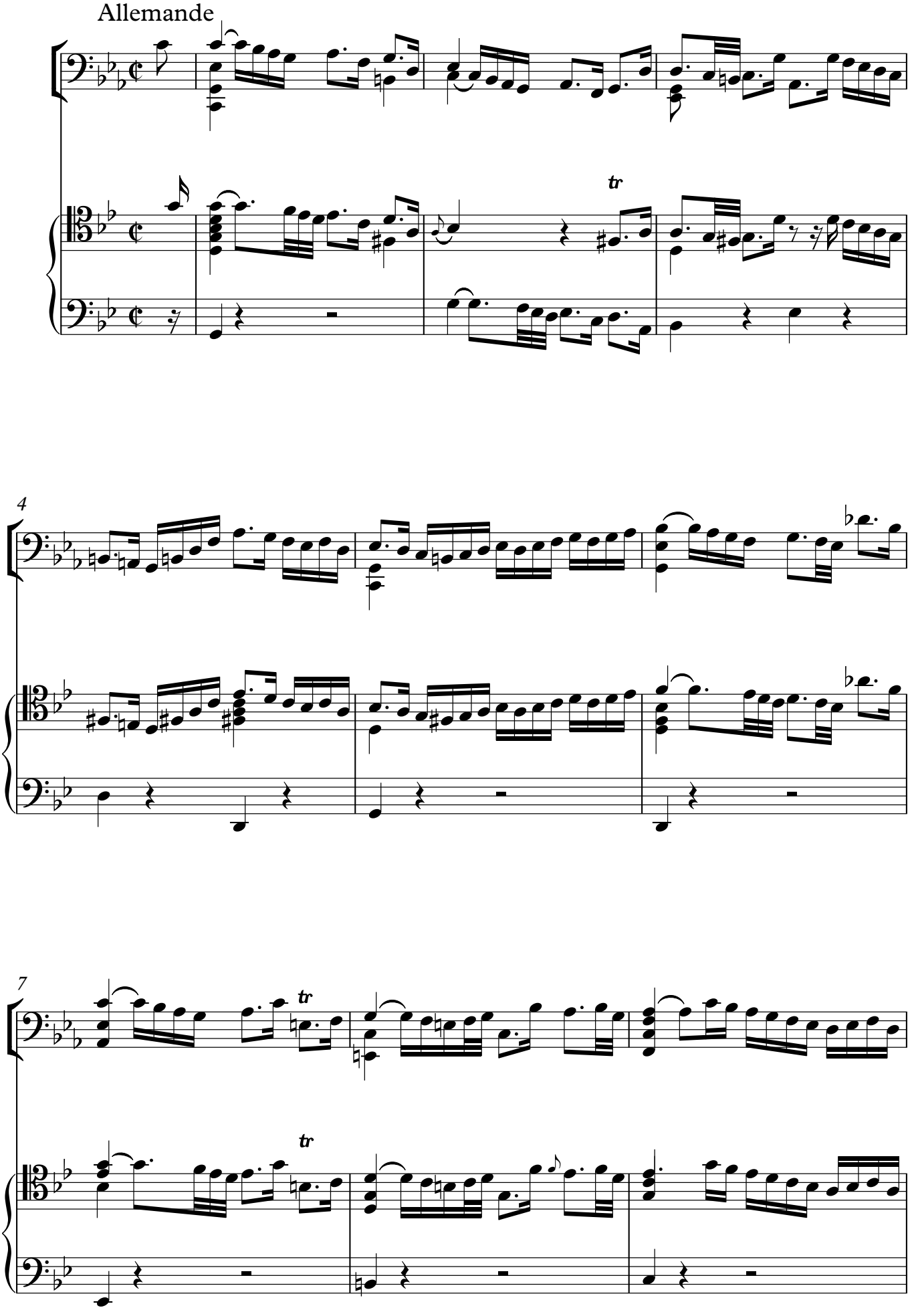
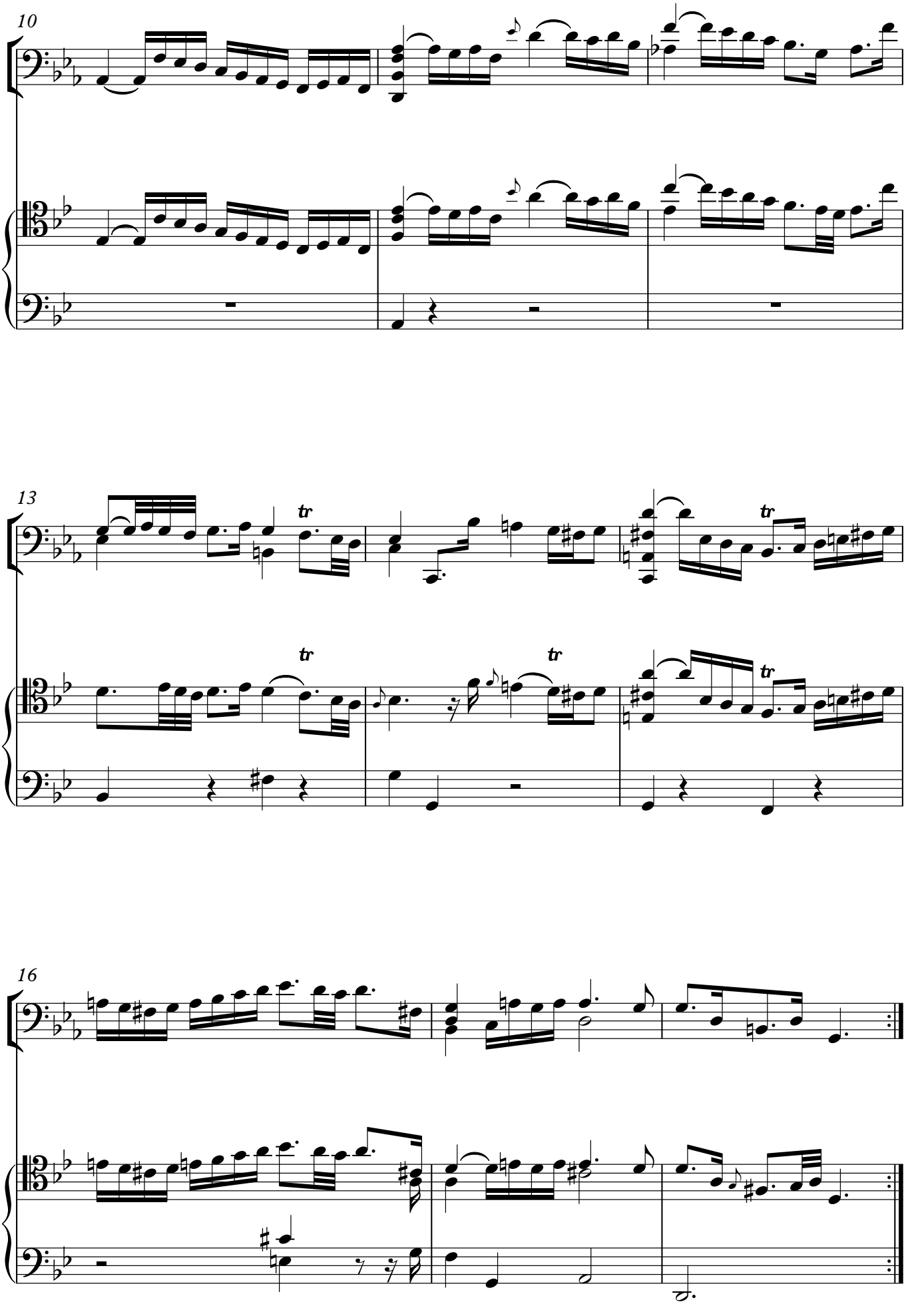
Allemande

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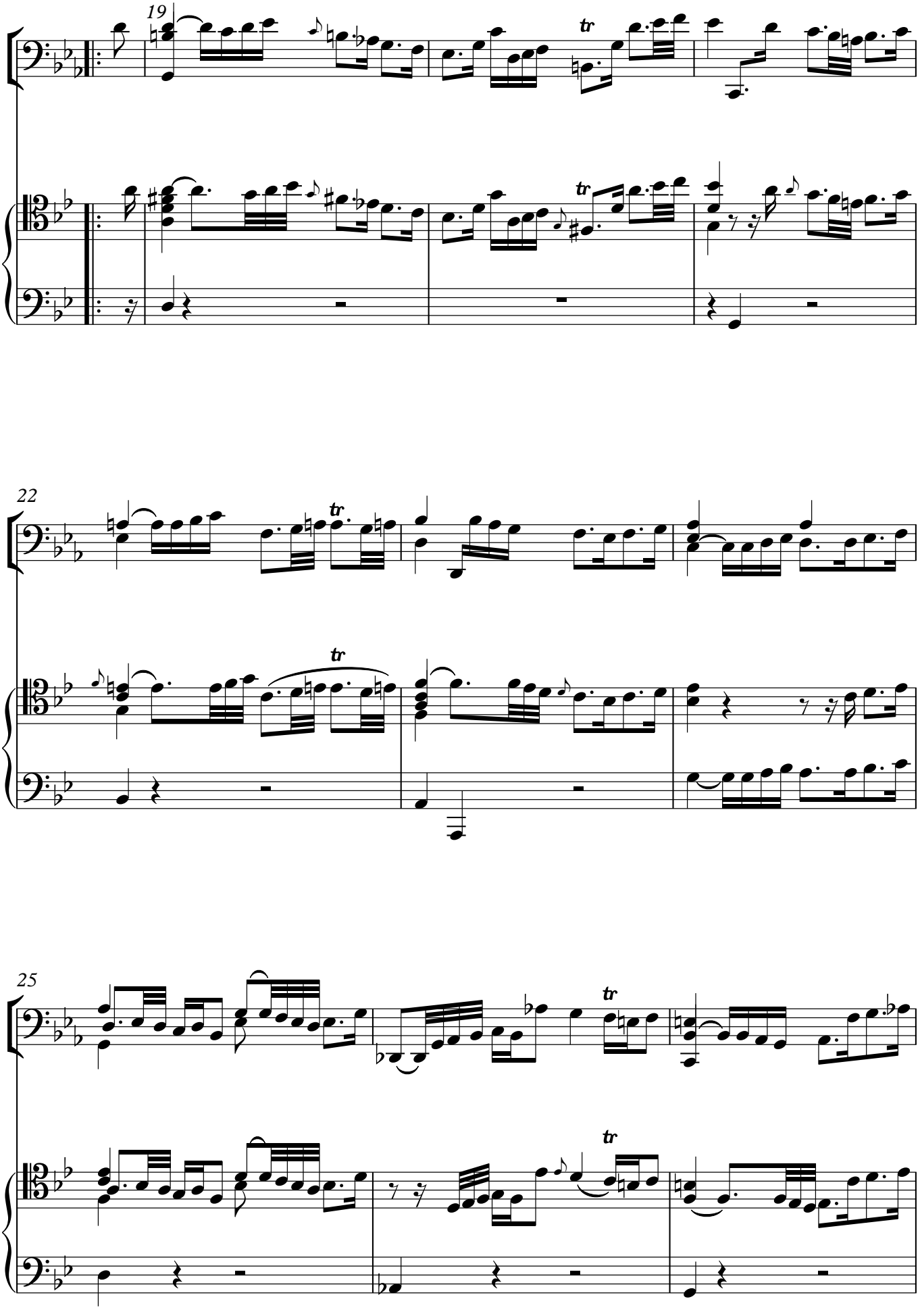
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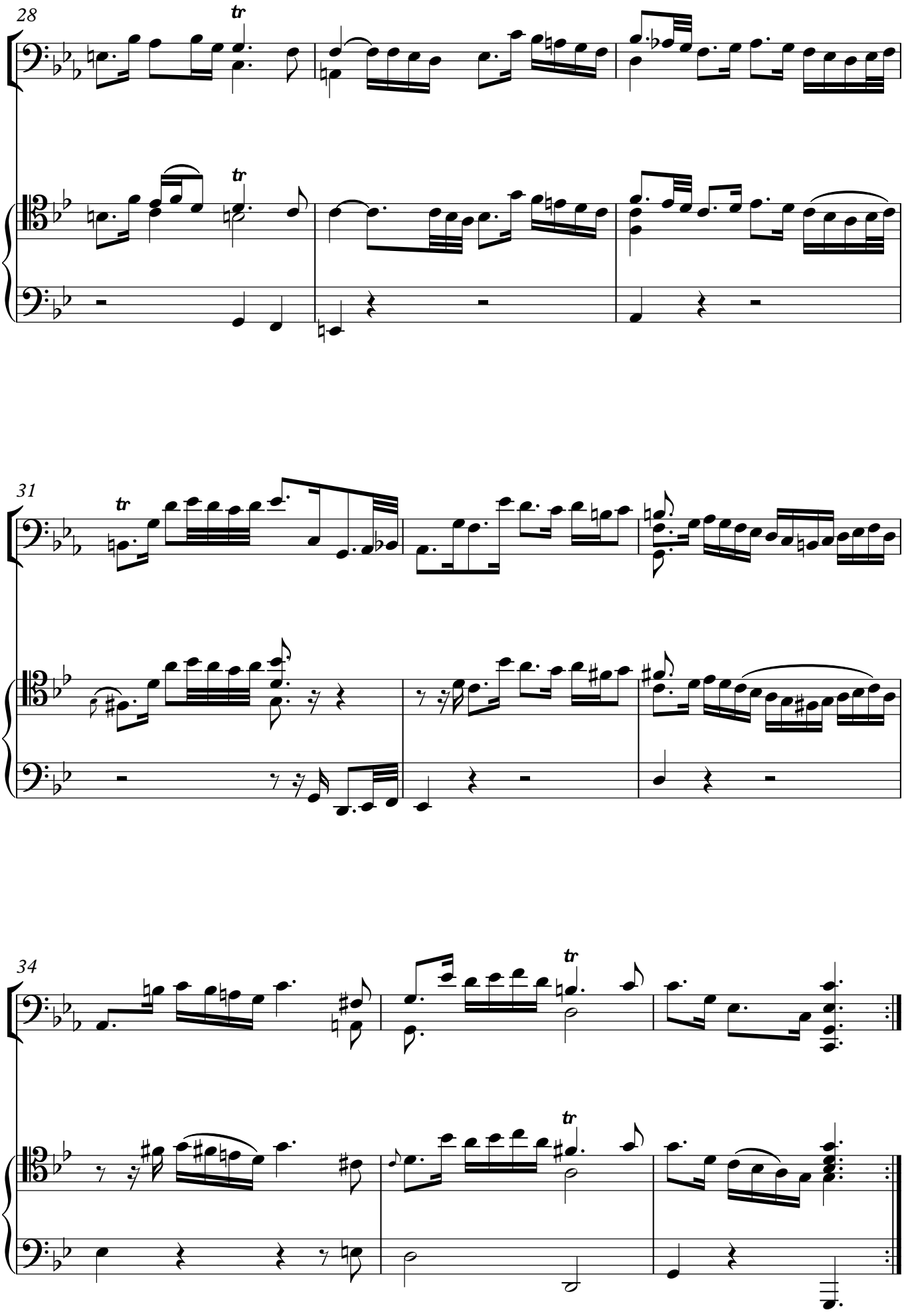
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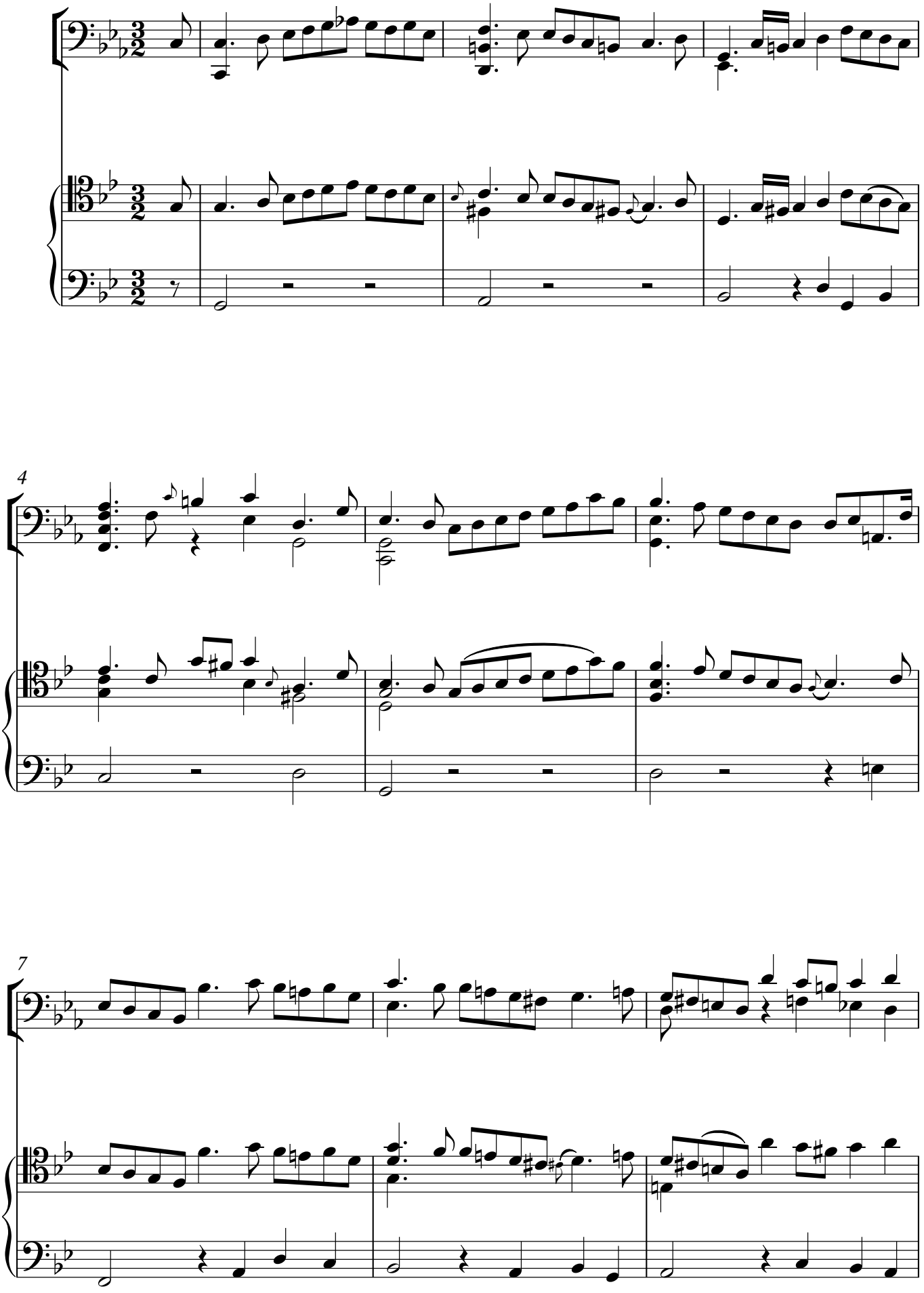

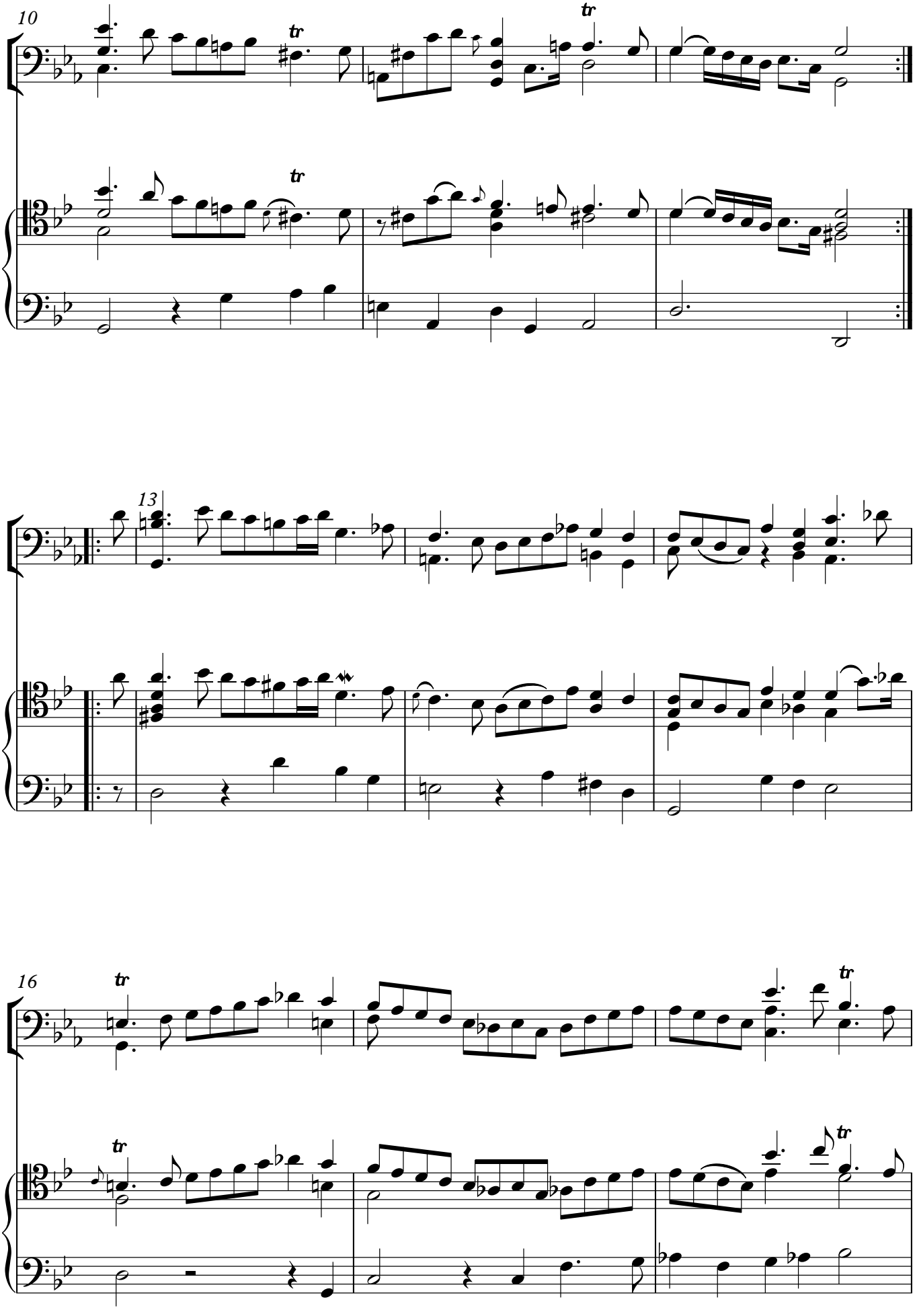
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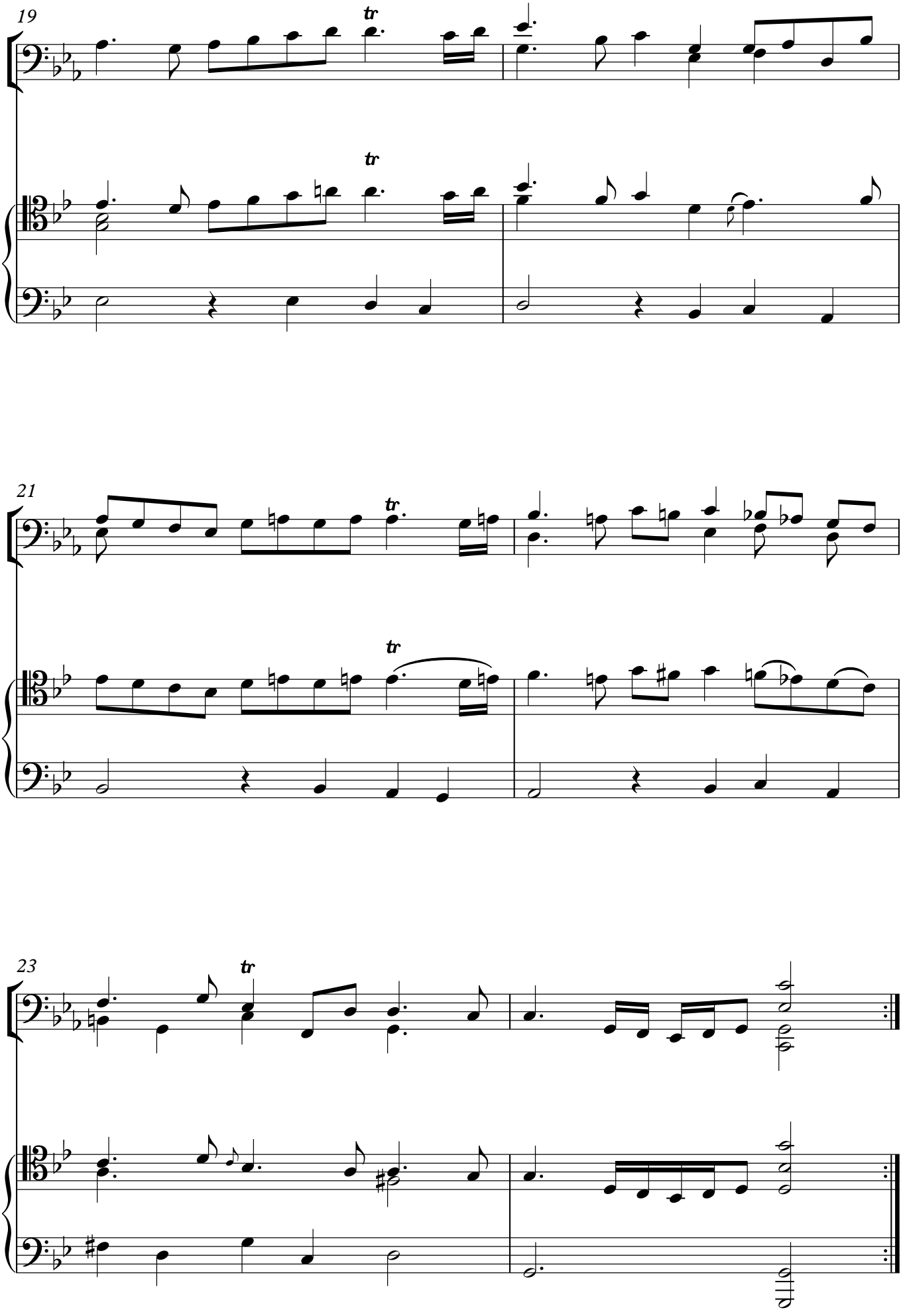
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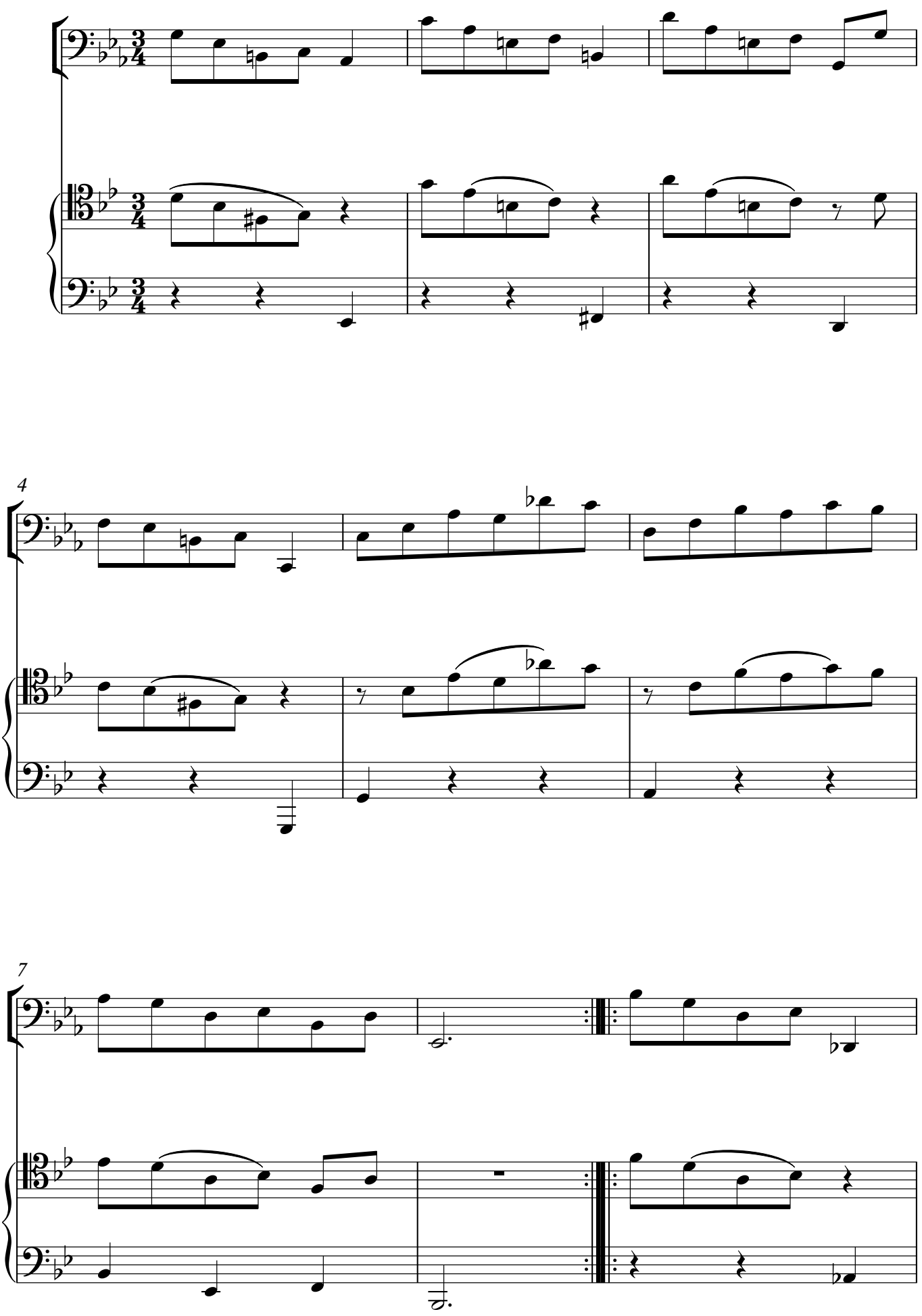
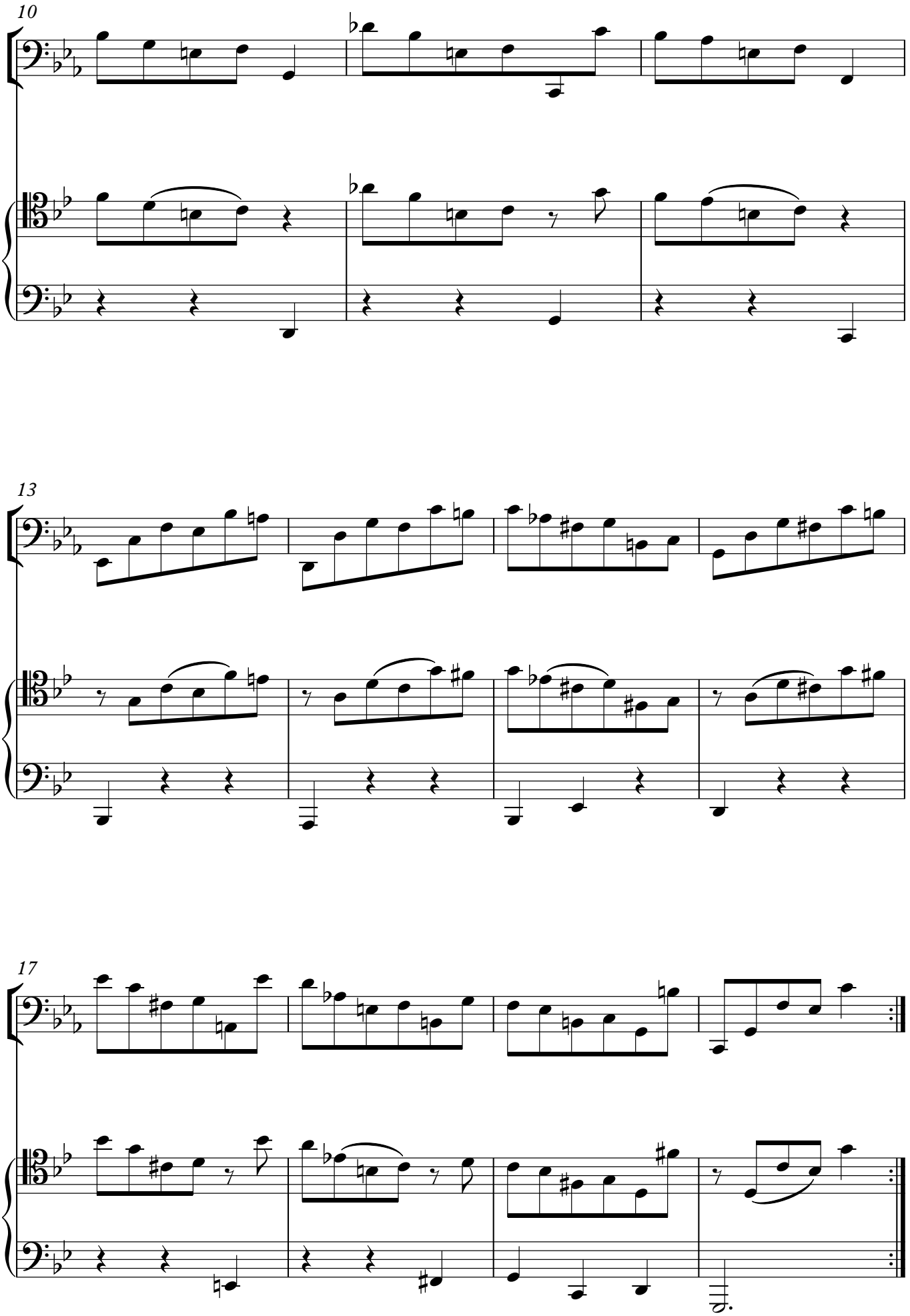
Sarabande

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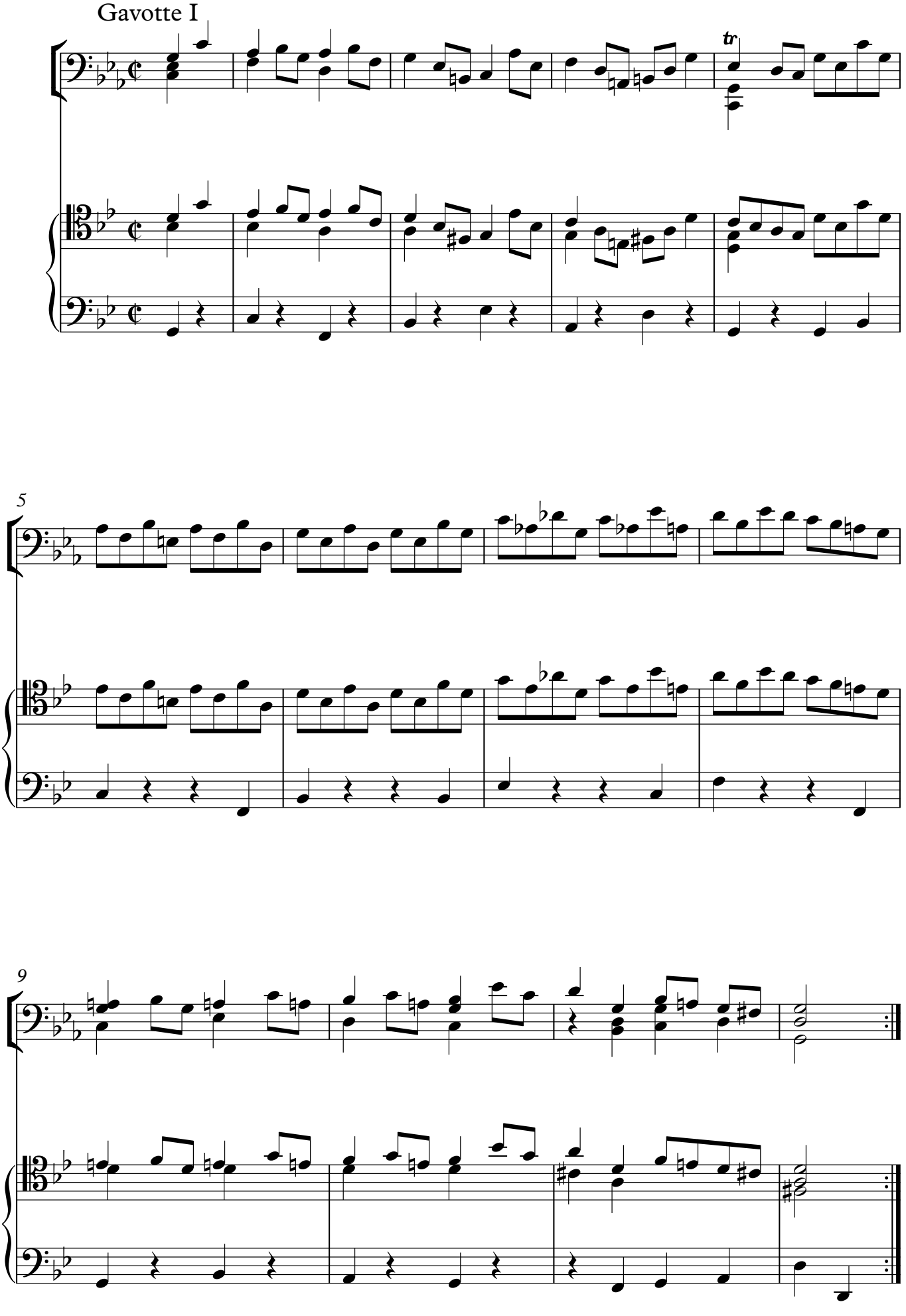
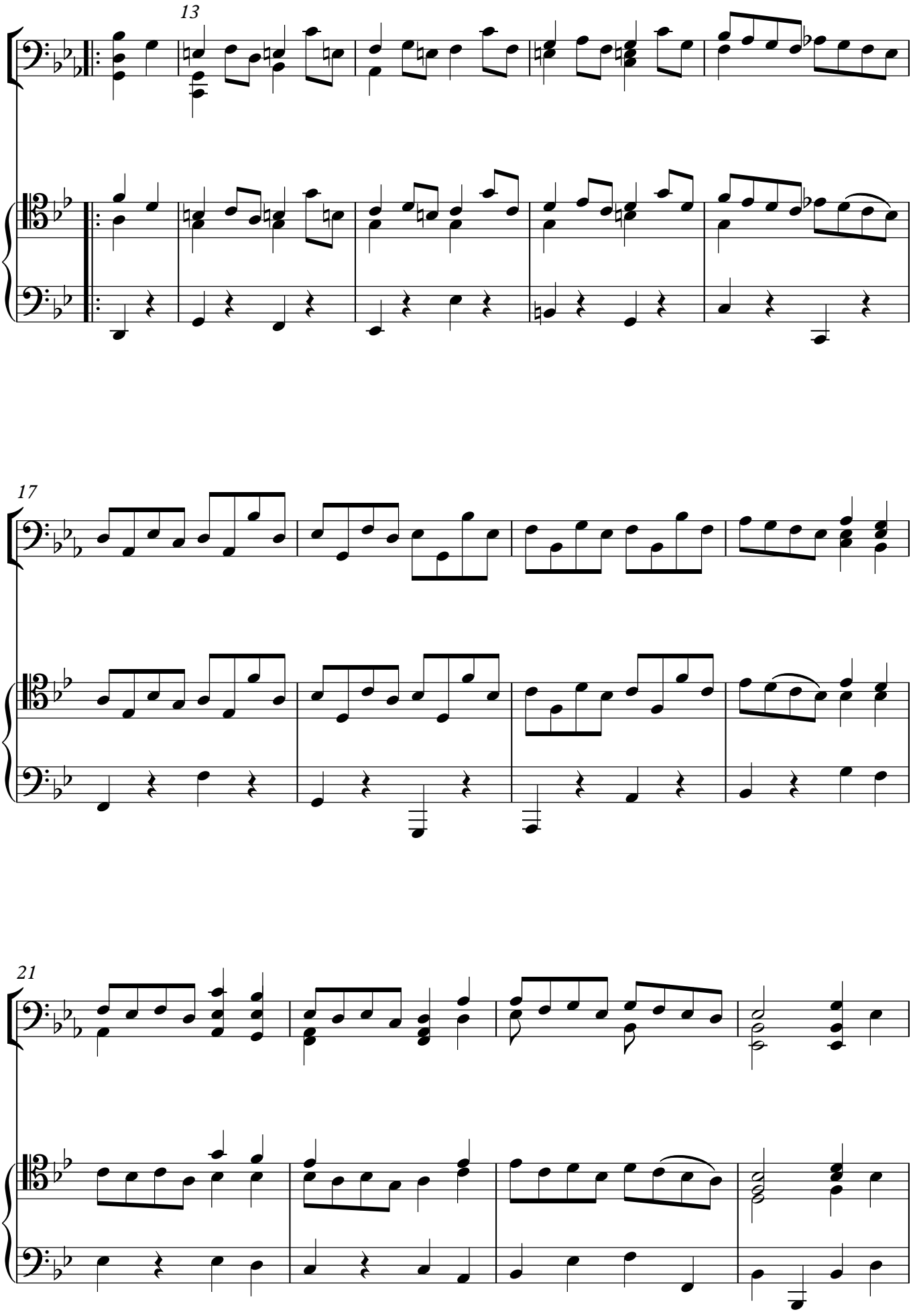
Gavotte I

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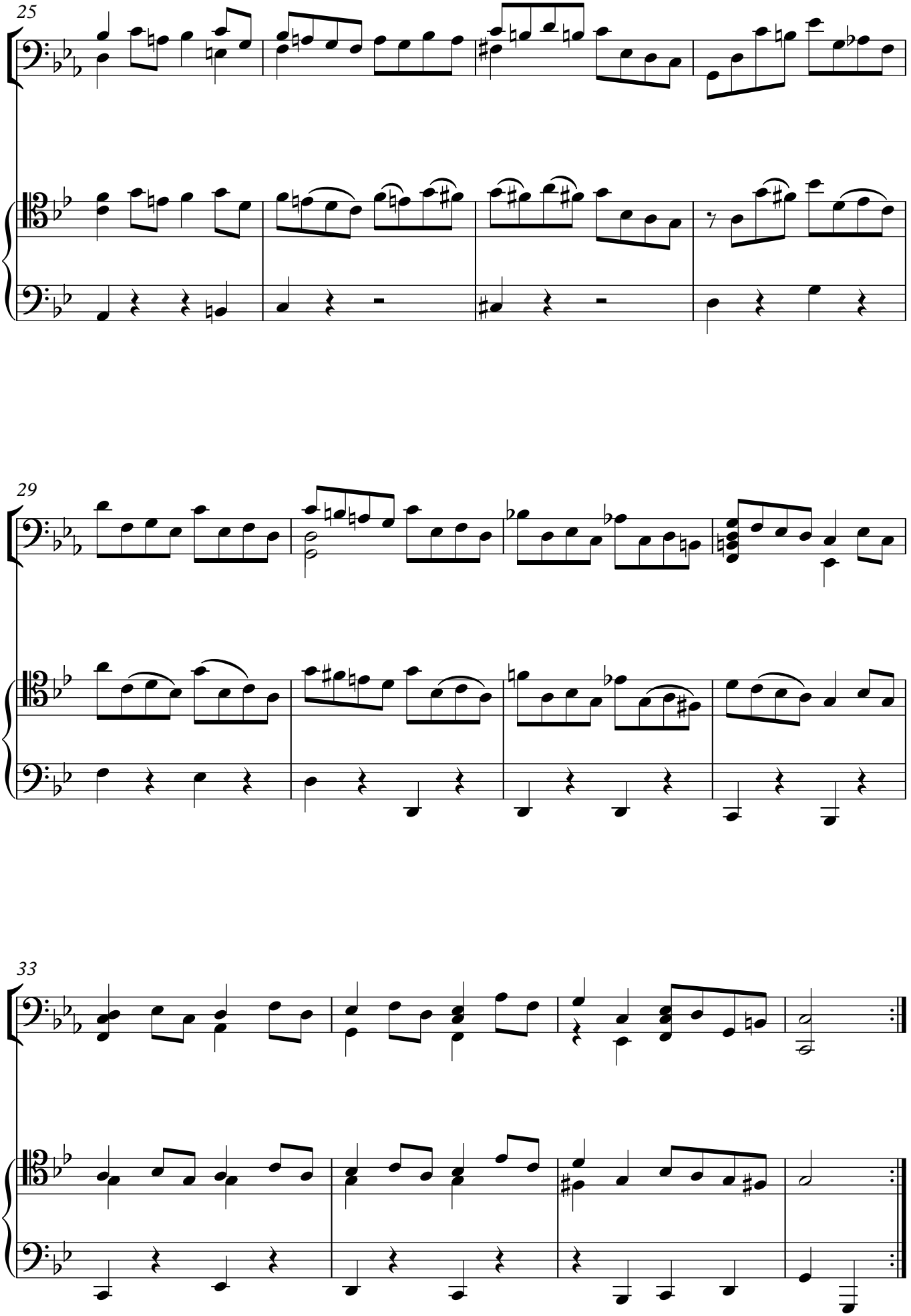
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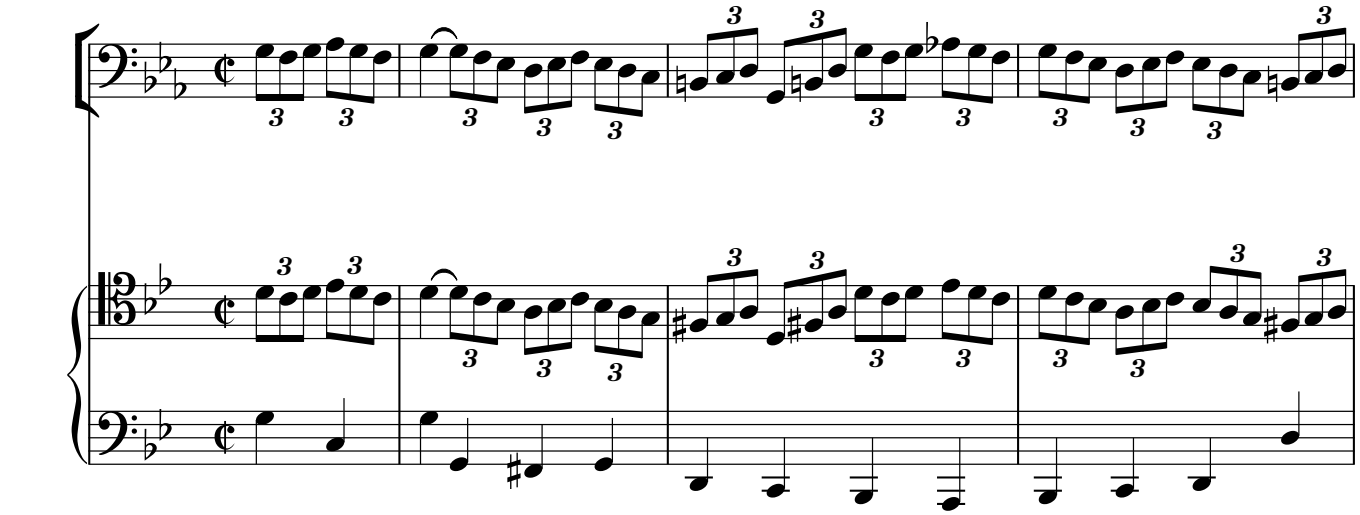
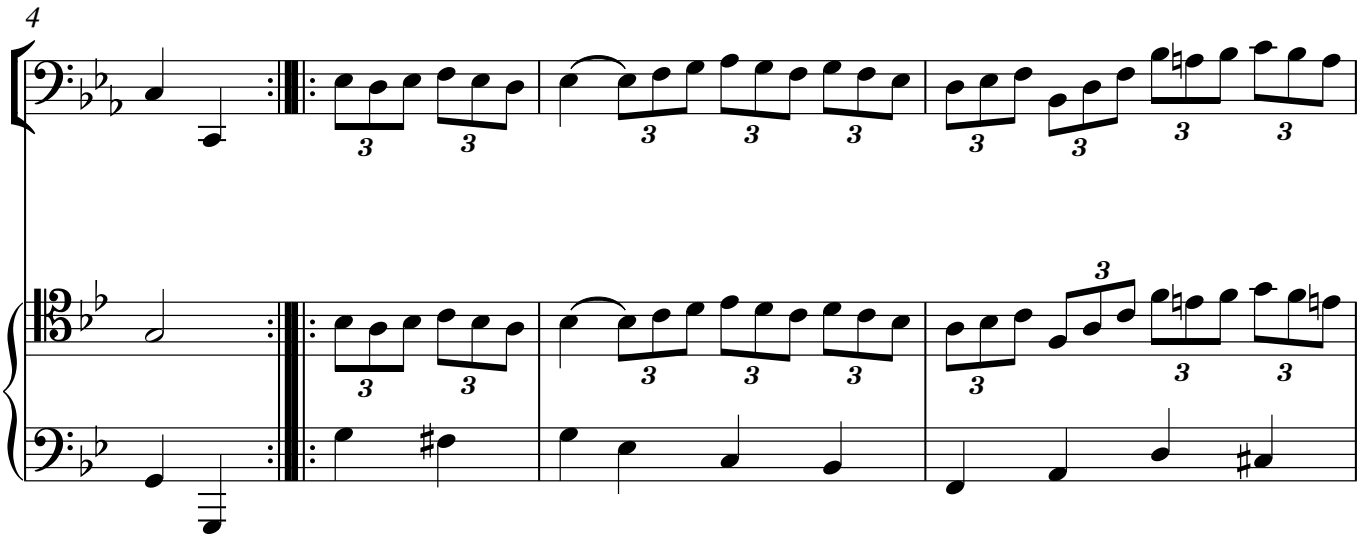
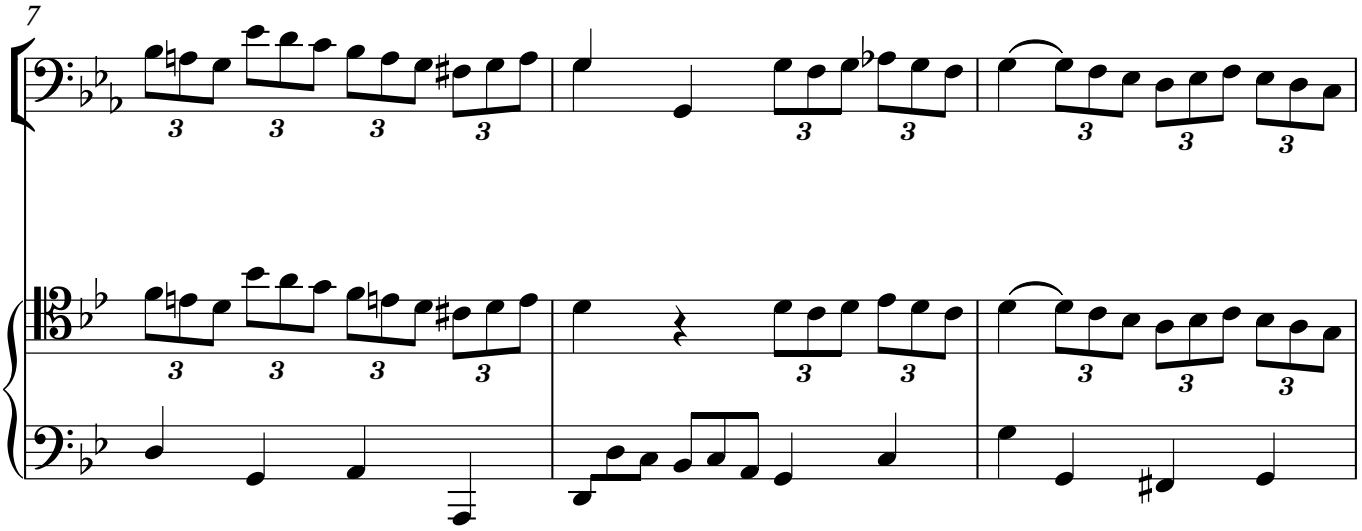
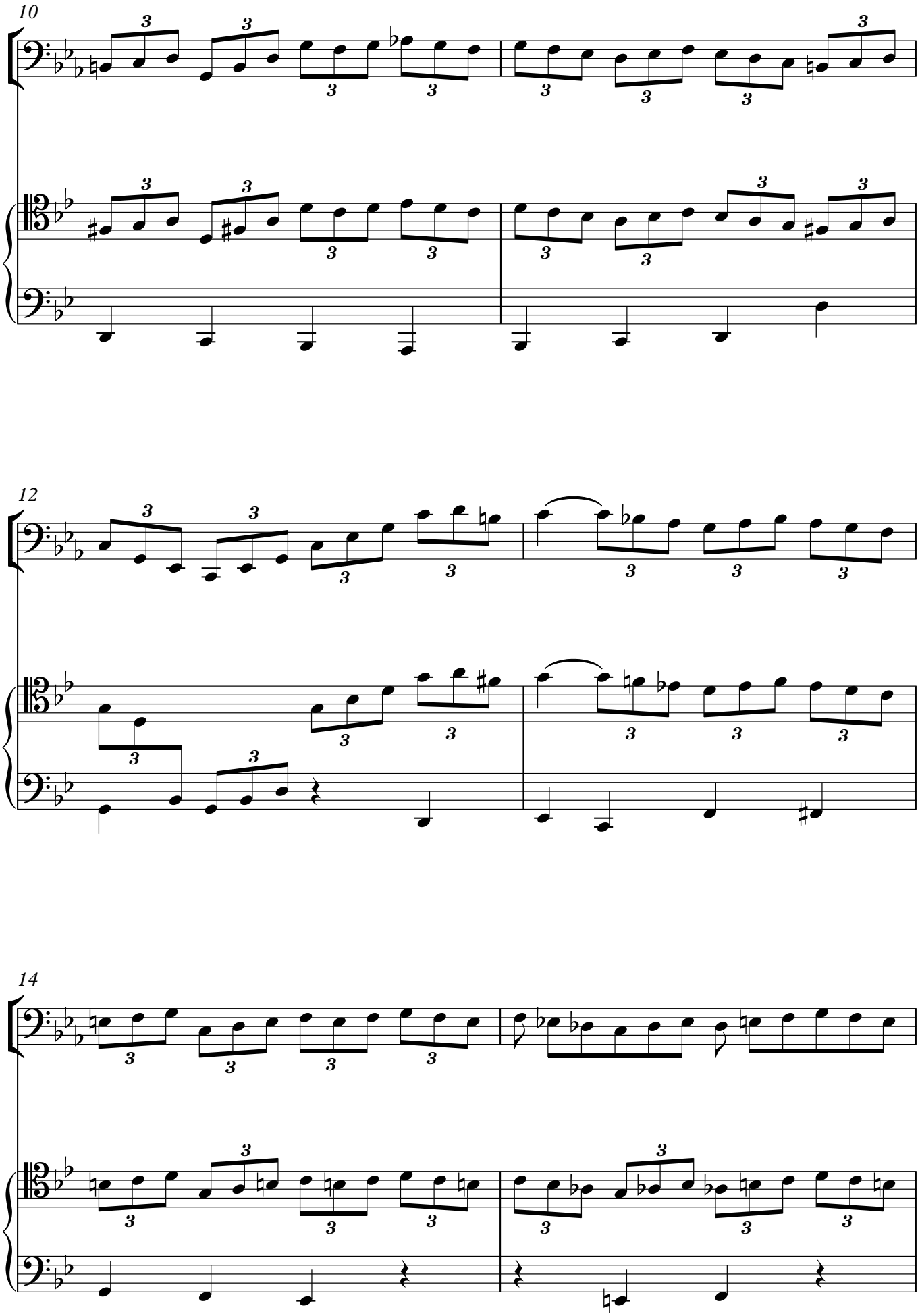
Gavotte II





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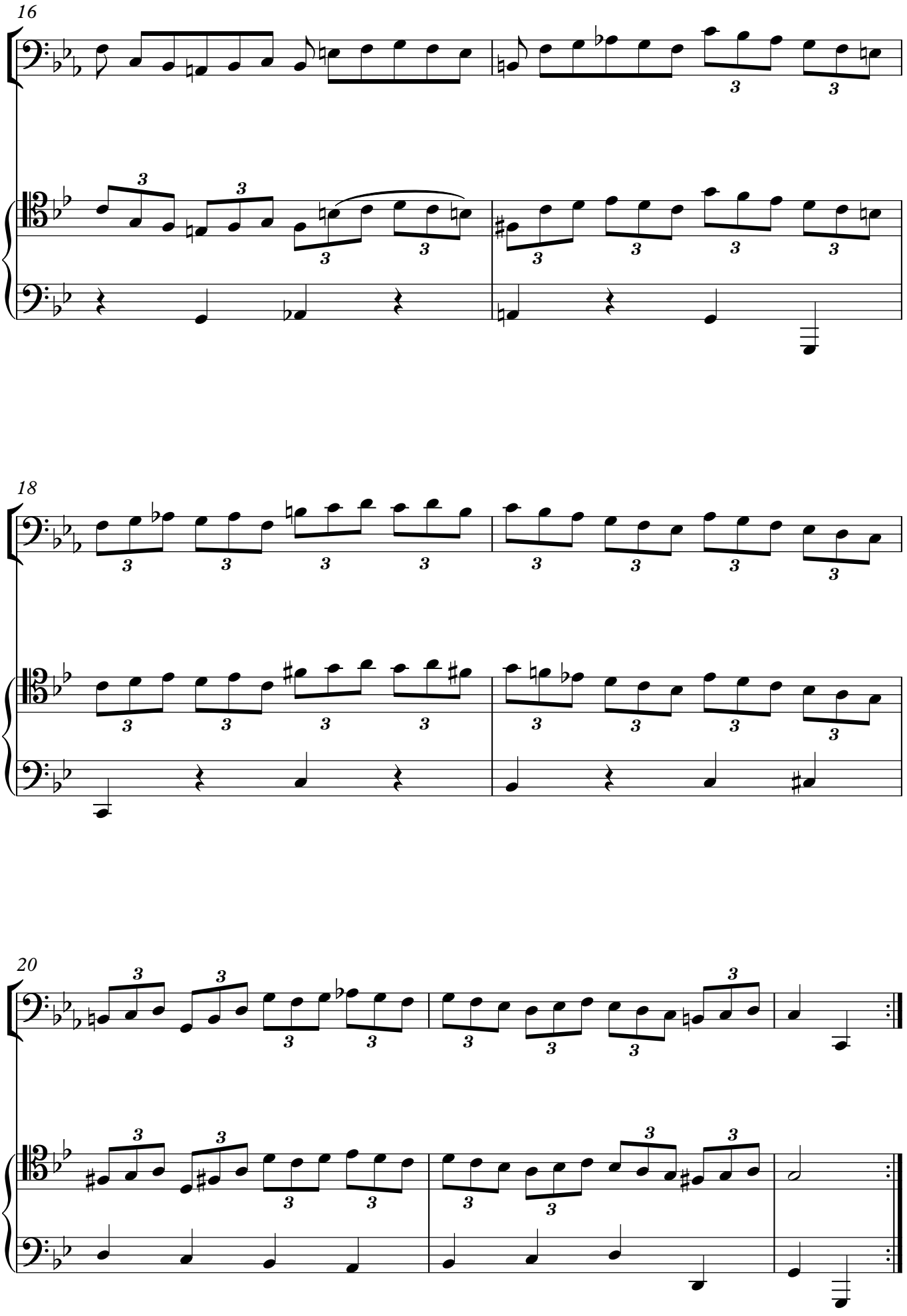
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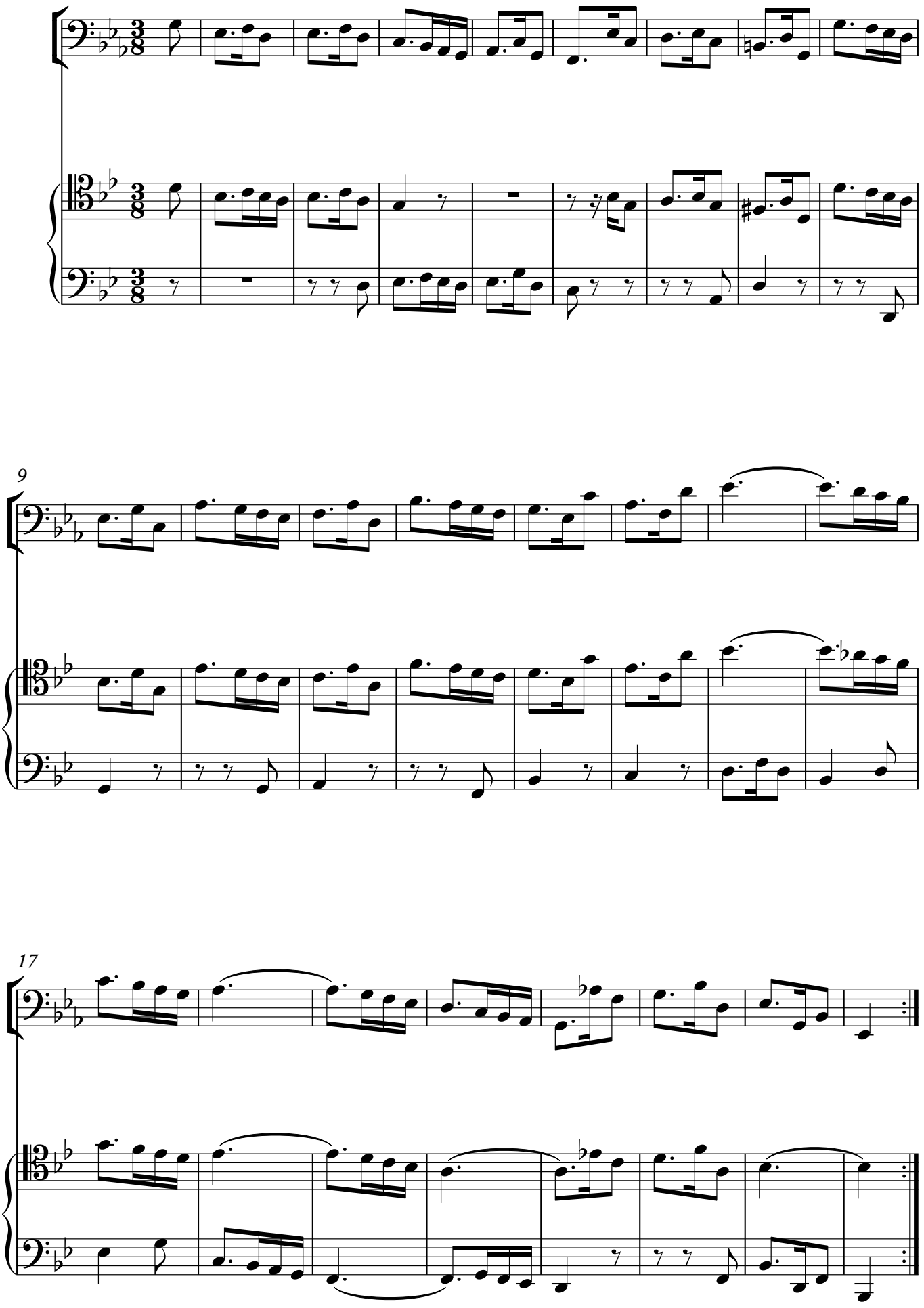
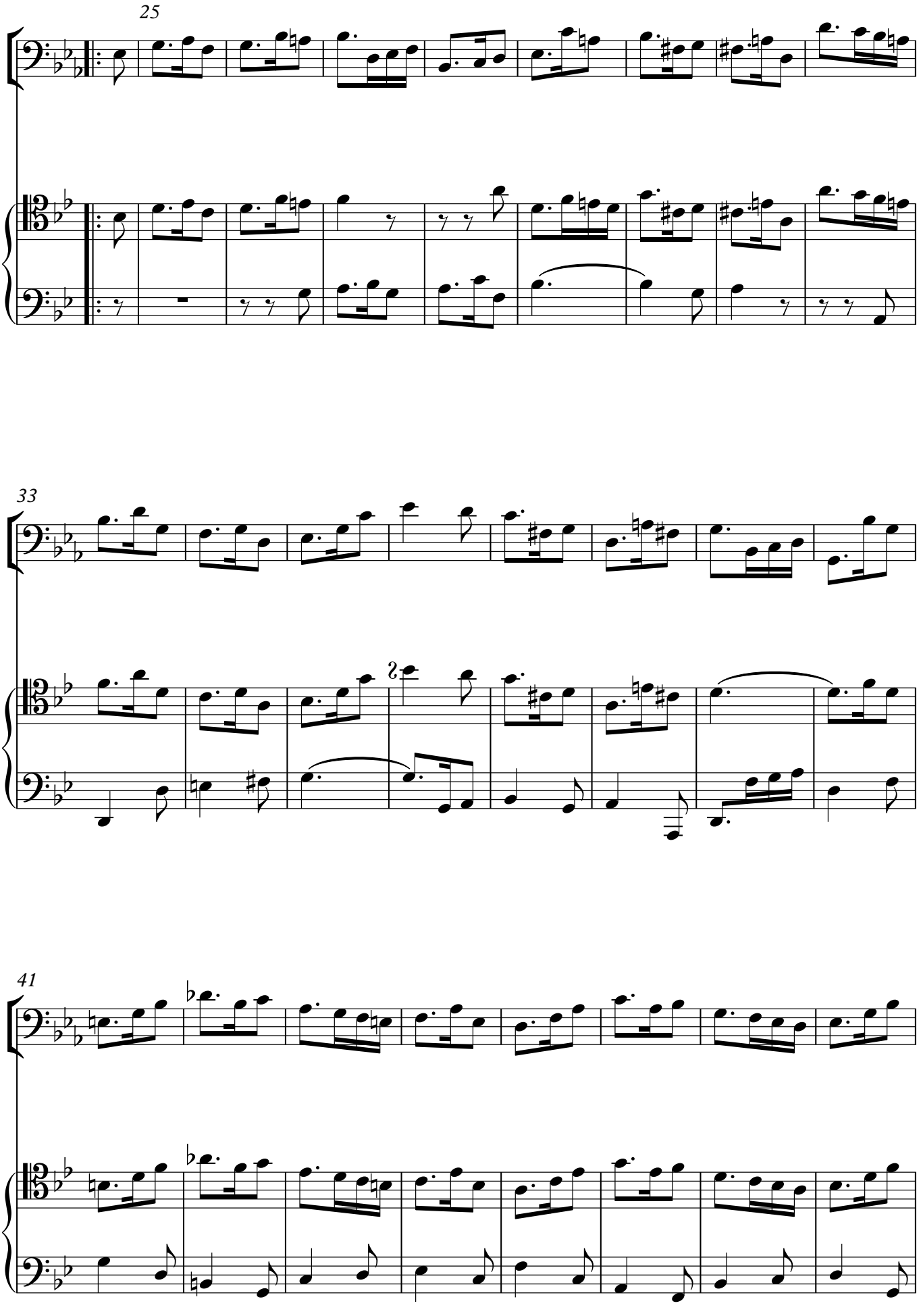
Gigue

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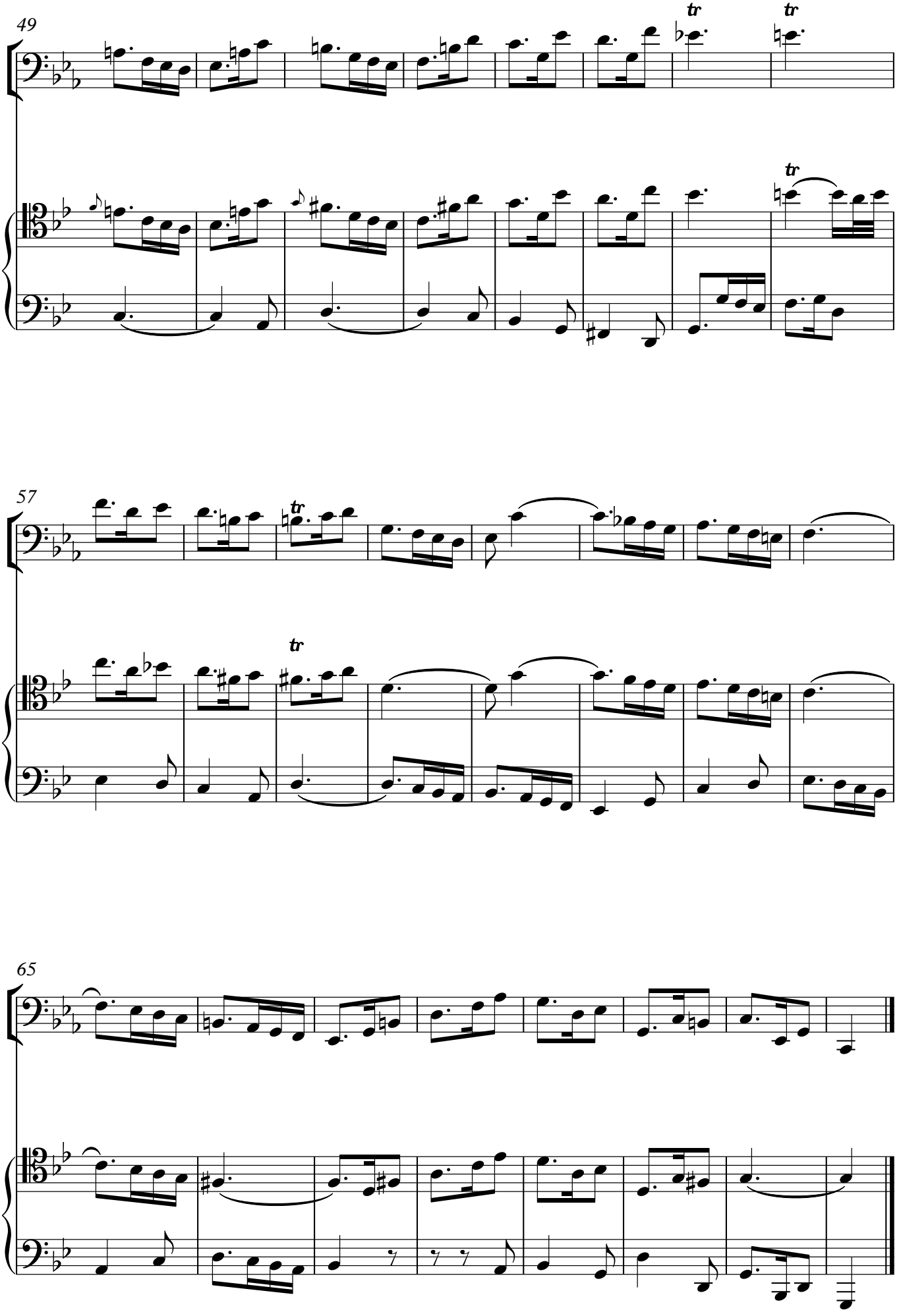
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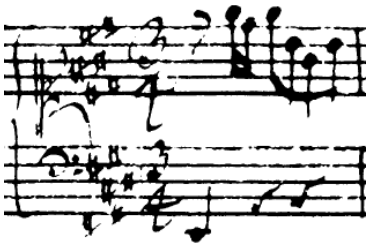
Partita no. 3 in E major / Suite in E major BWV 1006A

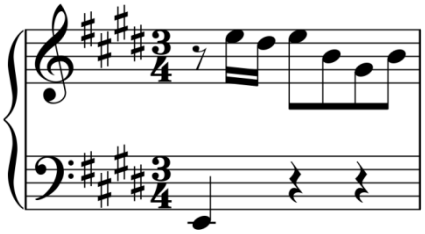
This score is of Bach's Partita no. 3 in E major BWV 1006, and Bach's Suite in E major BWV 1006A. Bach's version for violin is the Vorlage, and is represented on the upper stave by (V); the Arrangement is represented on the lower stave by (A).

In preparing this score, I modernised the passages Bach wrote in the now-obsolete soprano clef into treble clef:

Soprano clef used by Bach in (A)



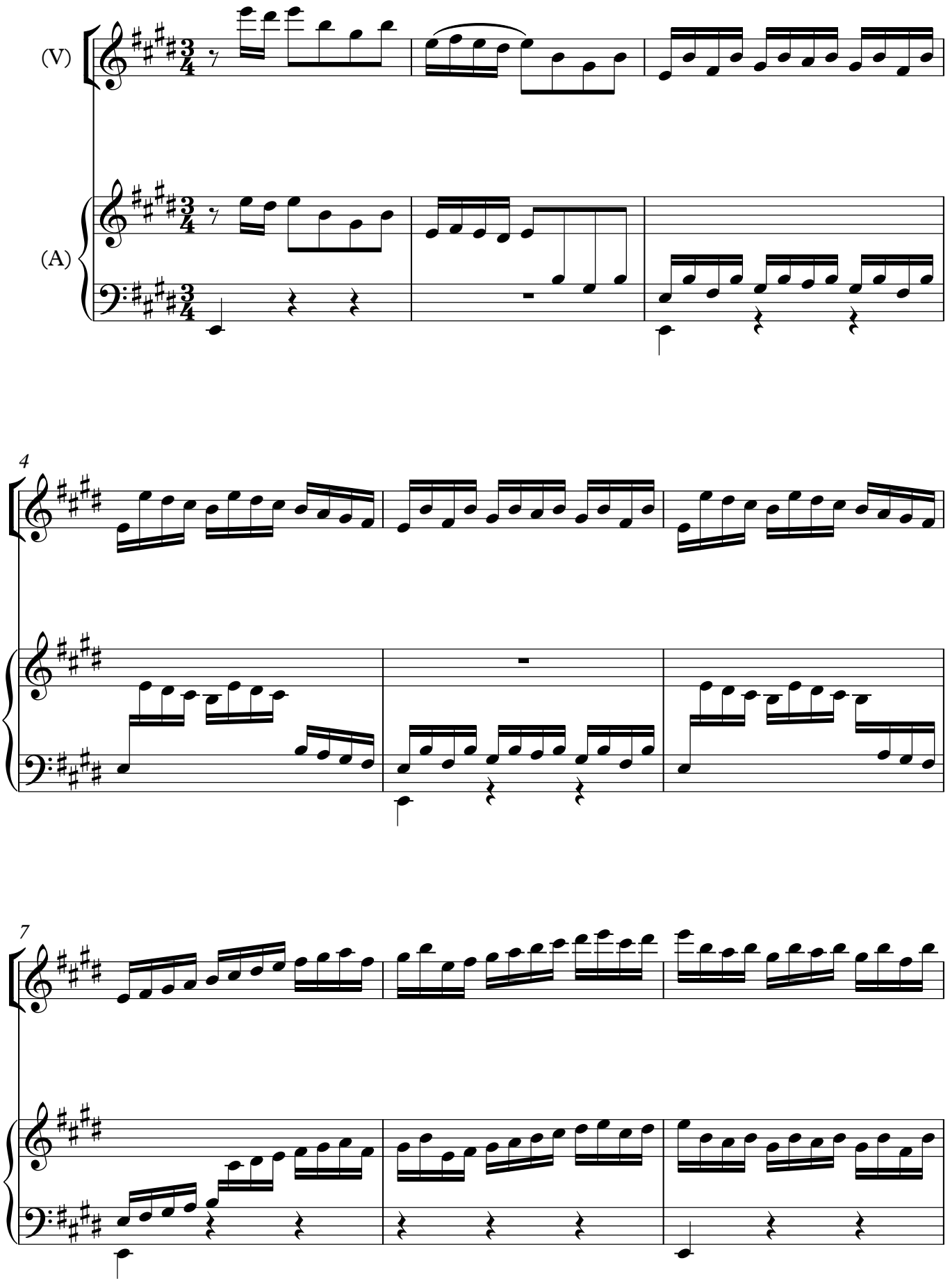
Soprano clef modernisation

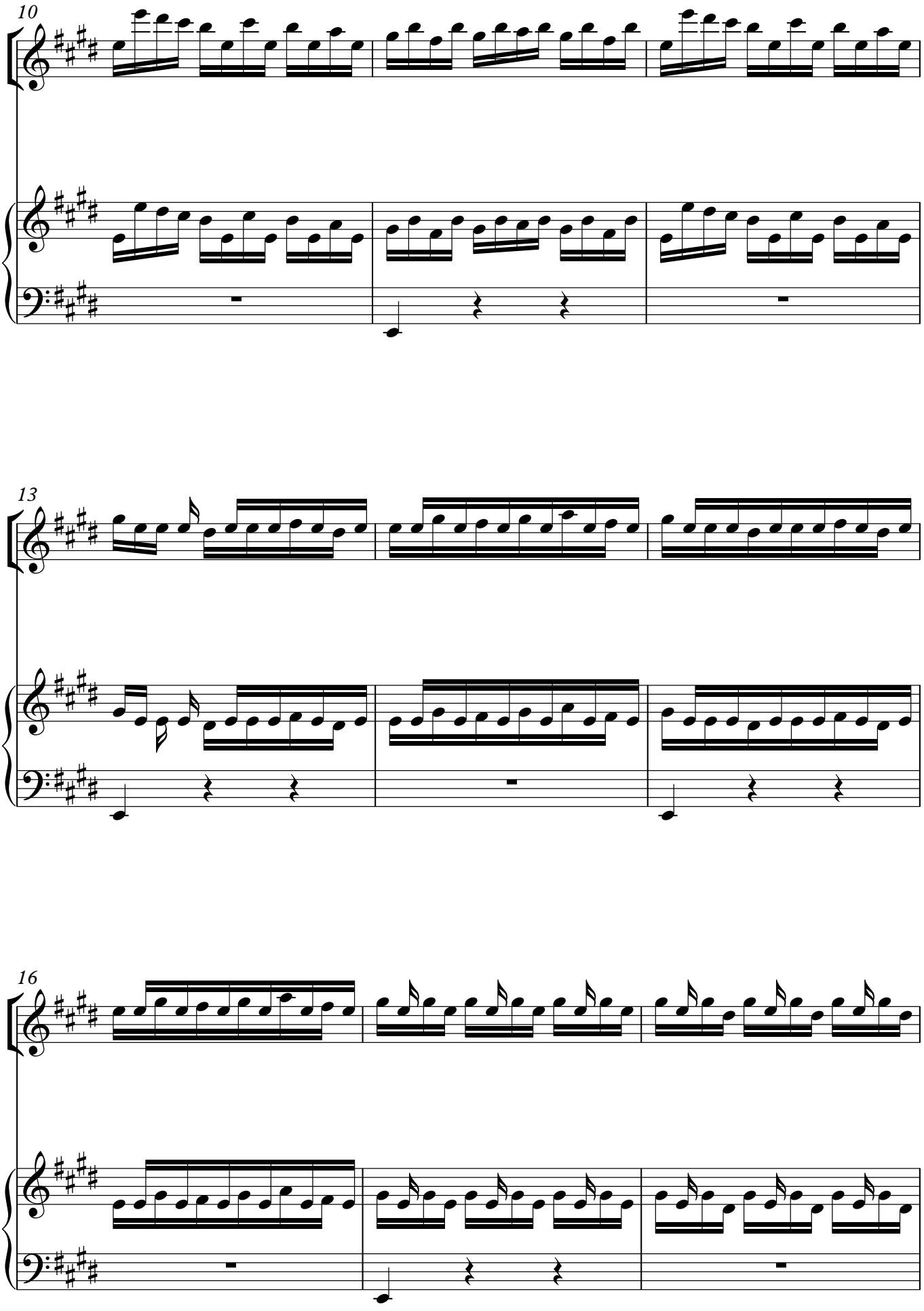


Partita no. 3 in E major BWV 1006 / Suite in E major BWV 1006A

Johann Sebastian Bach (1685–1750)

Prelude

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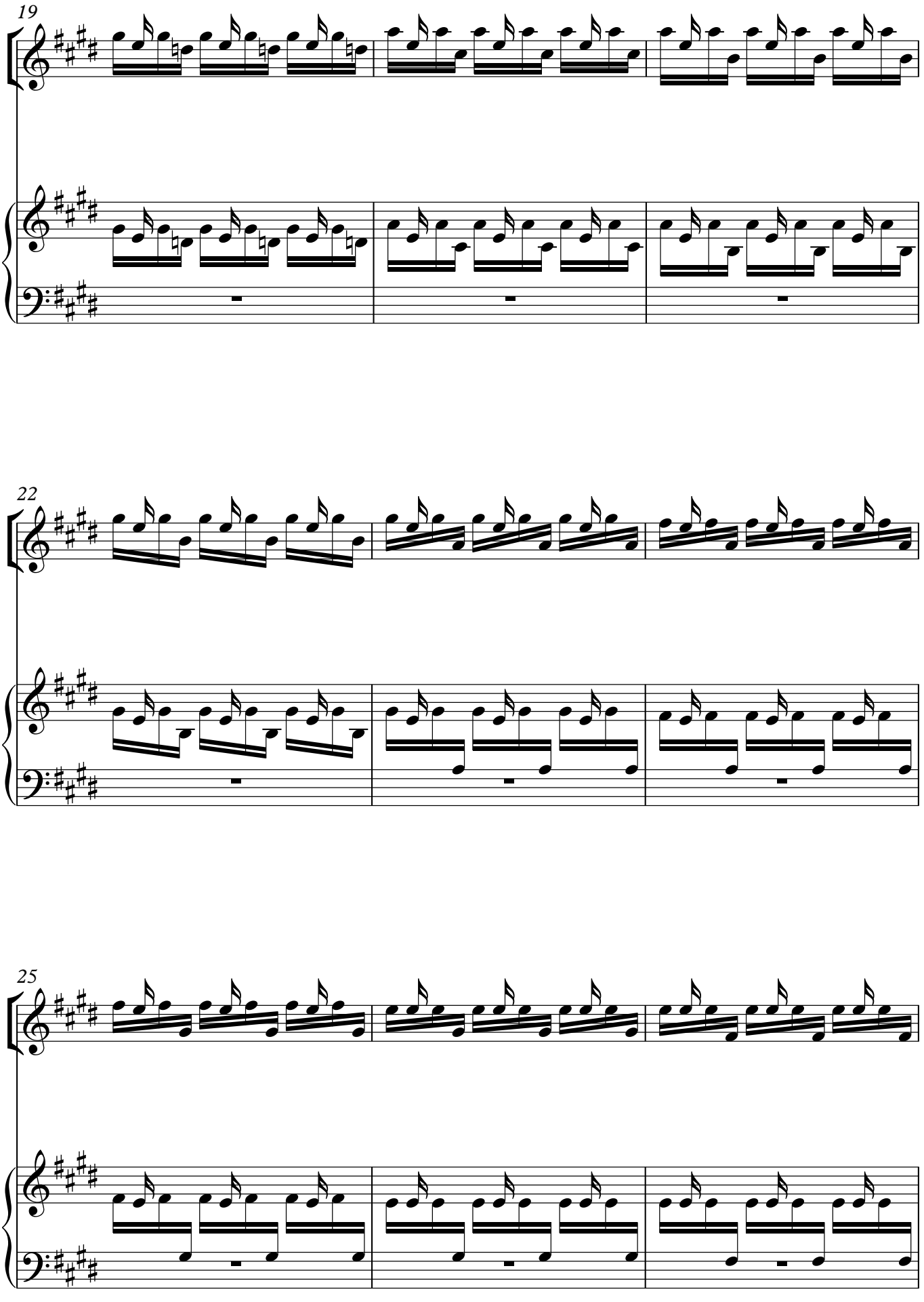
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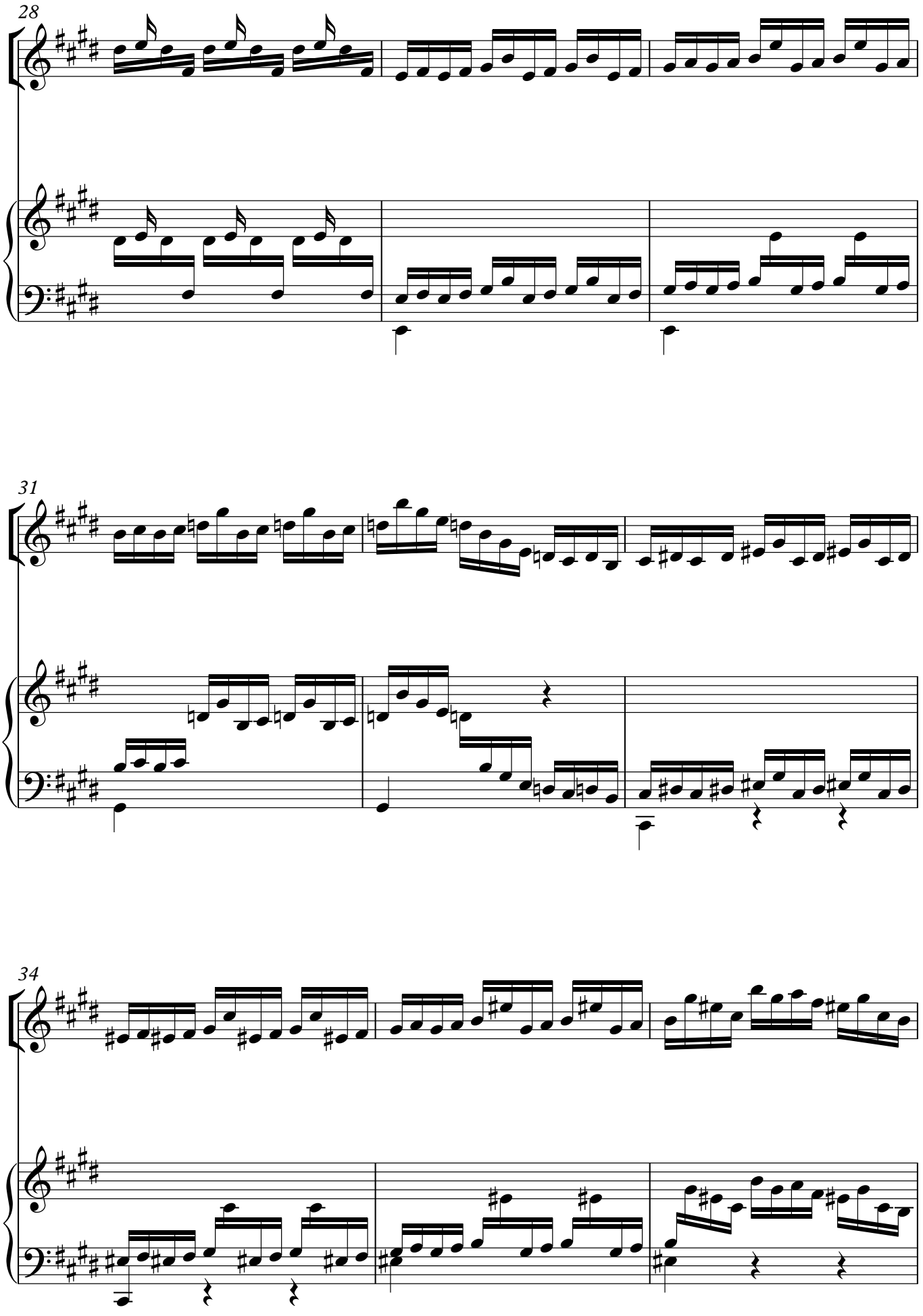
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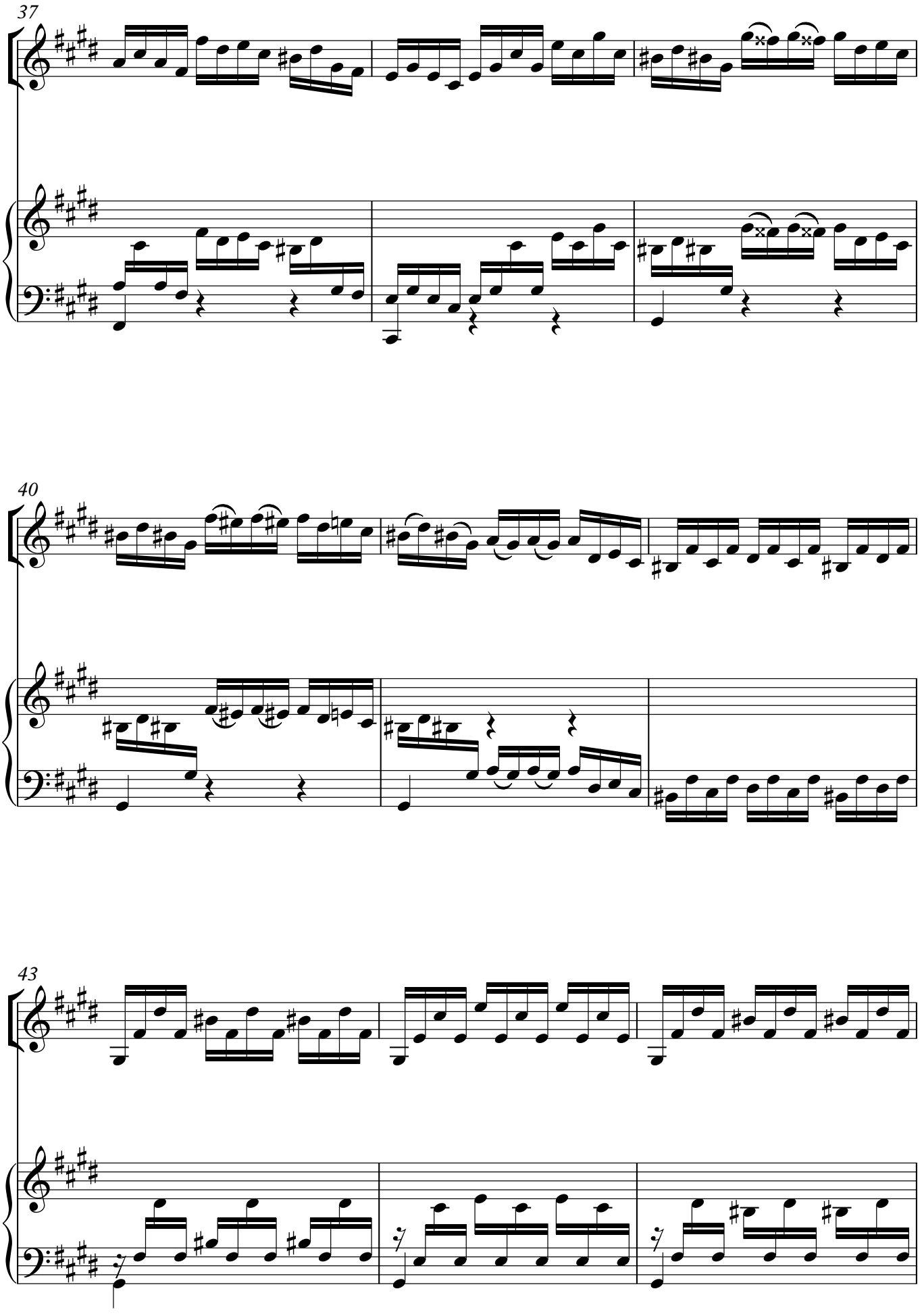
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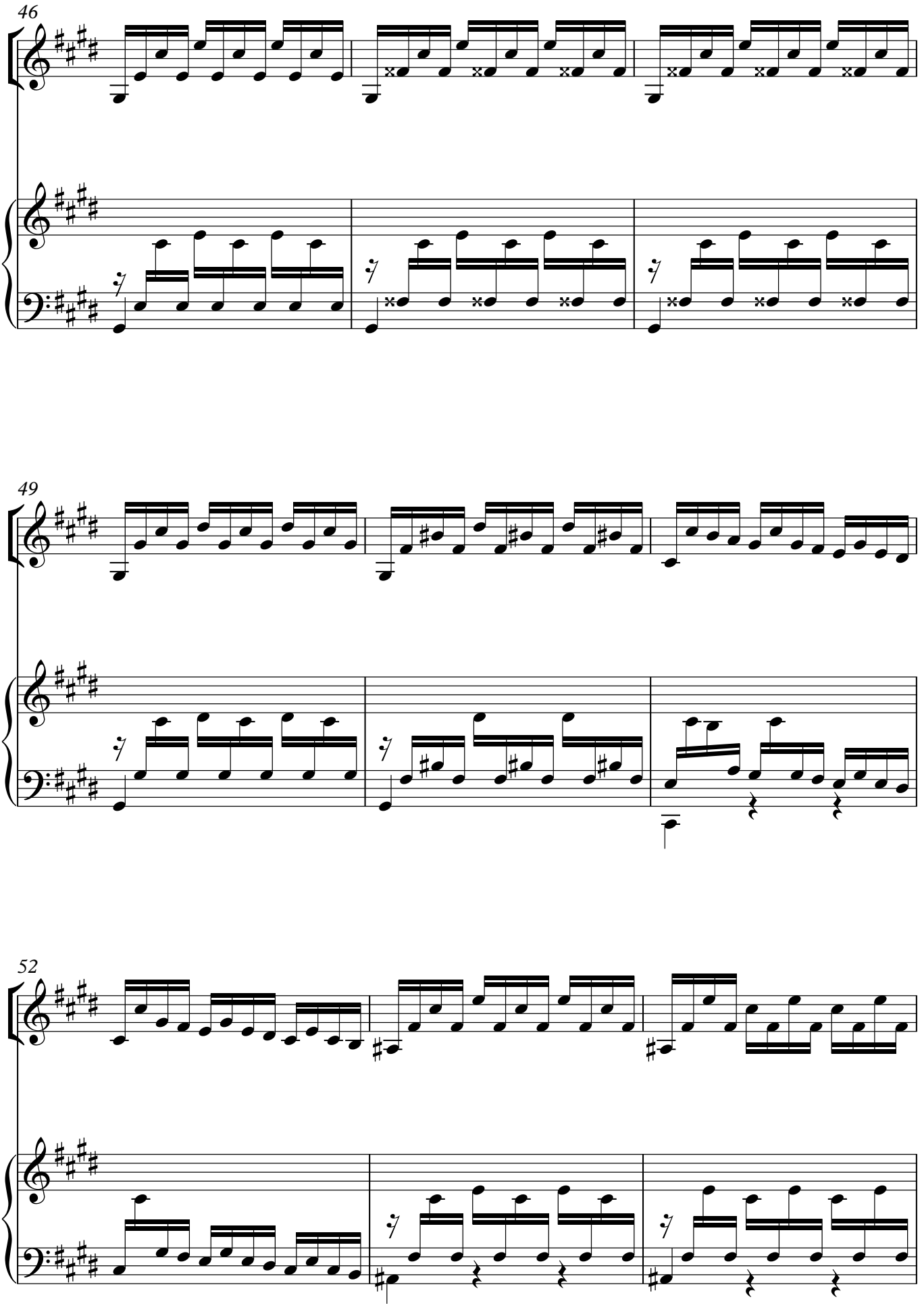
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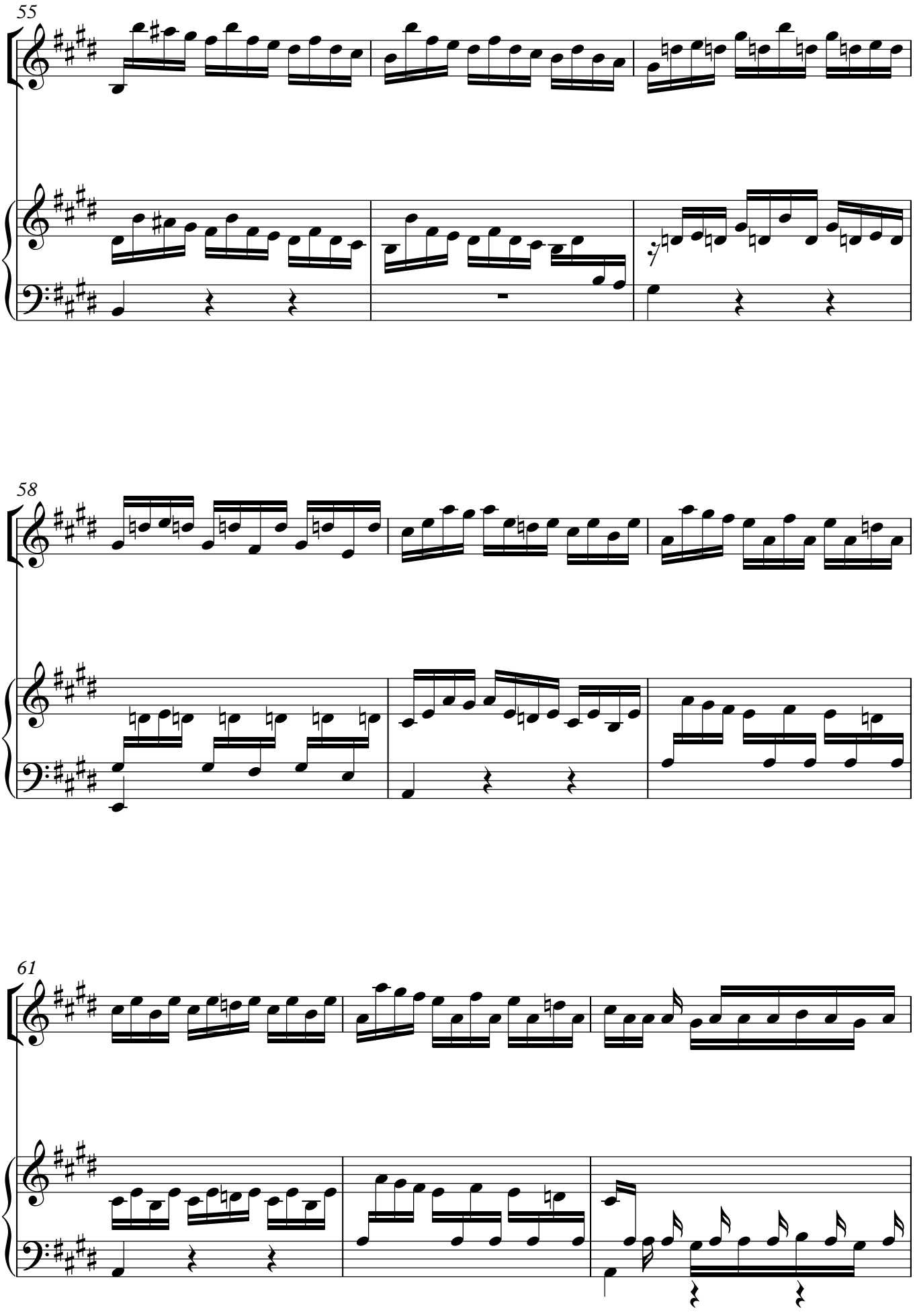
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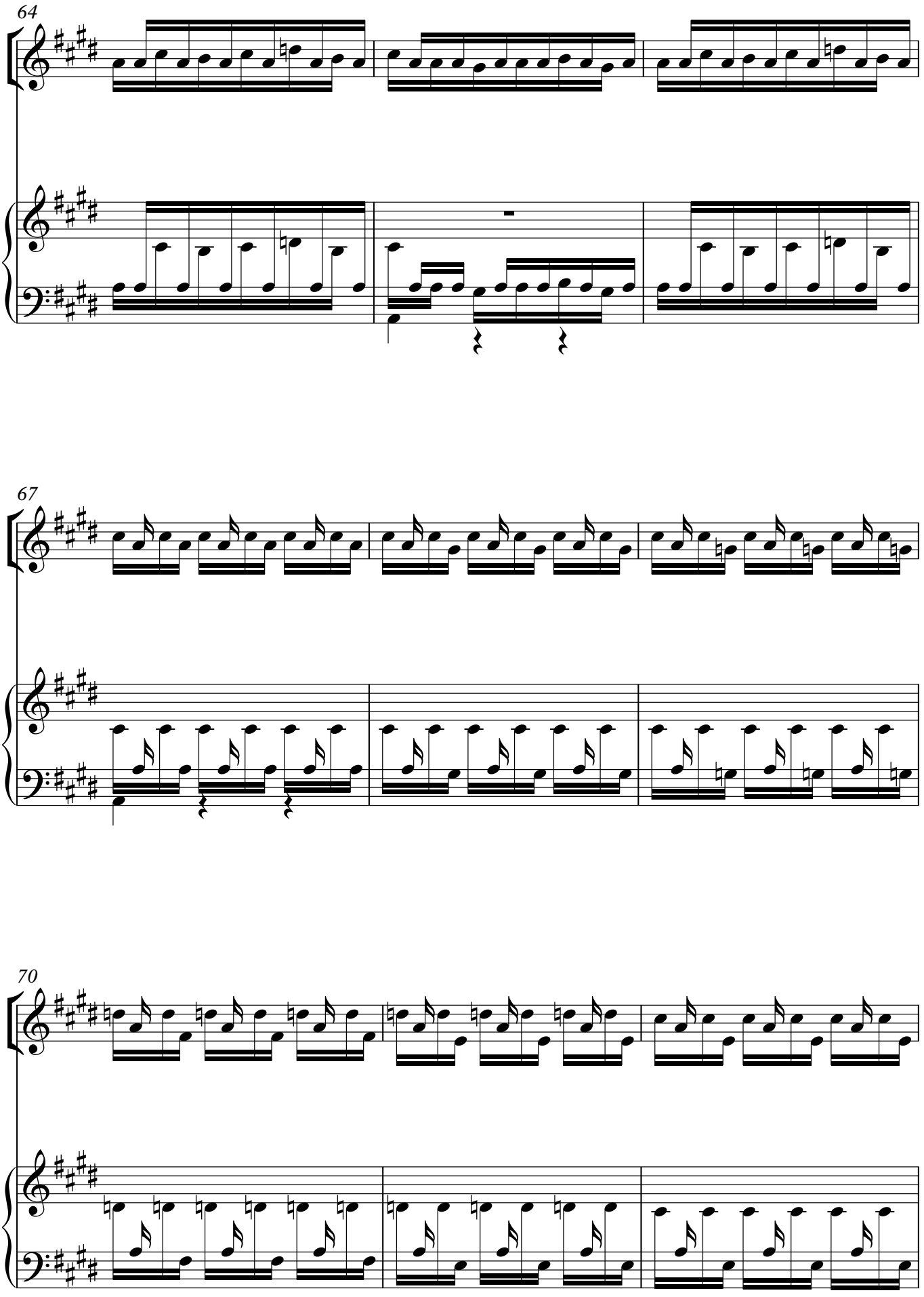
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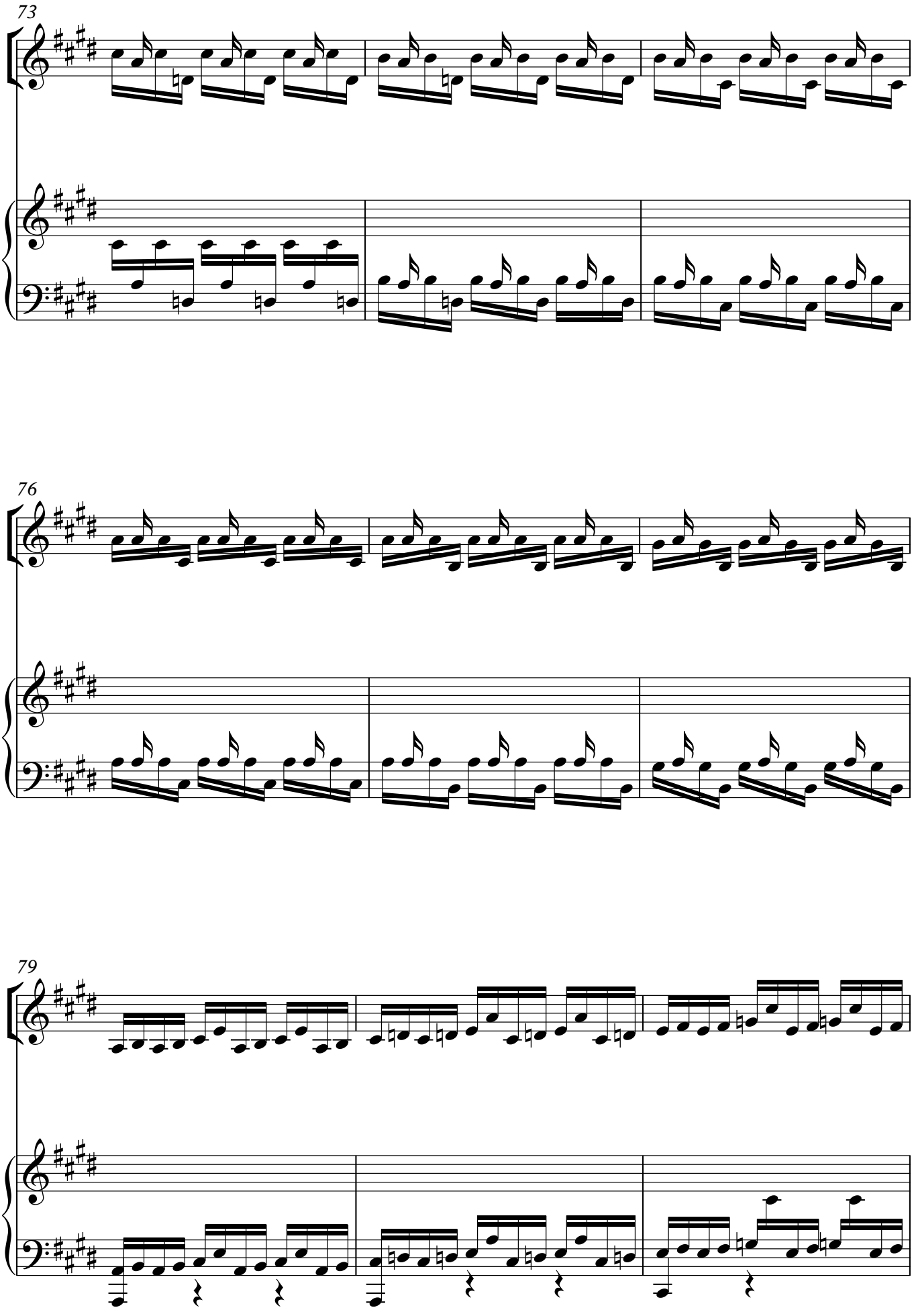
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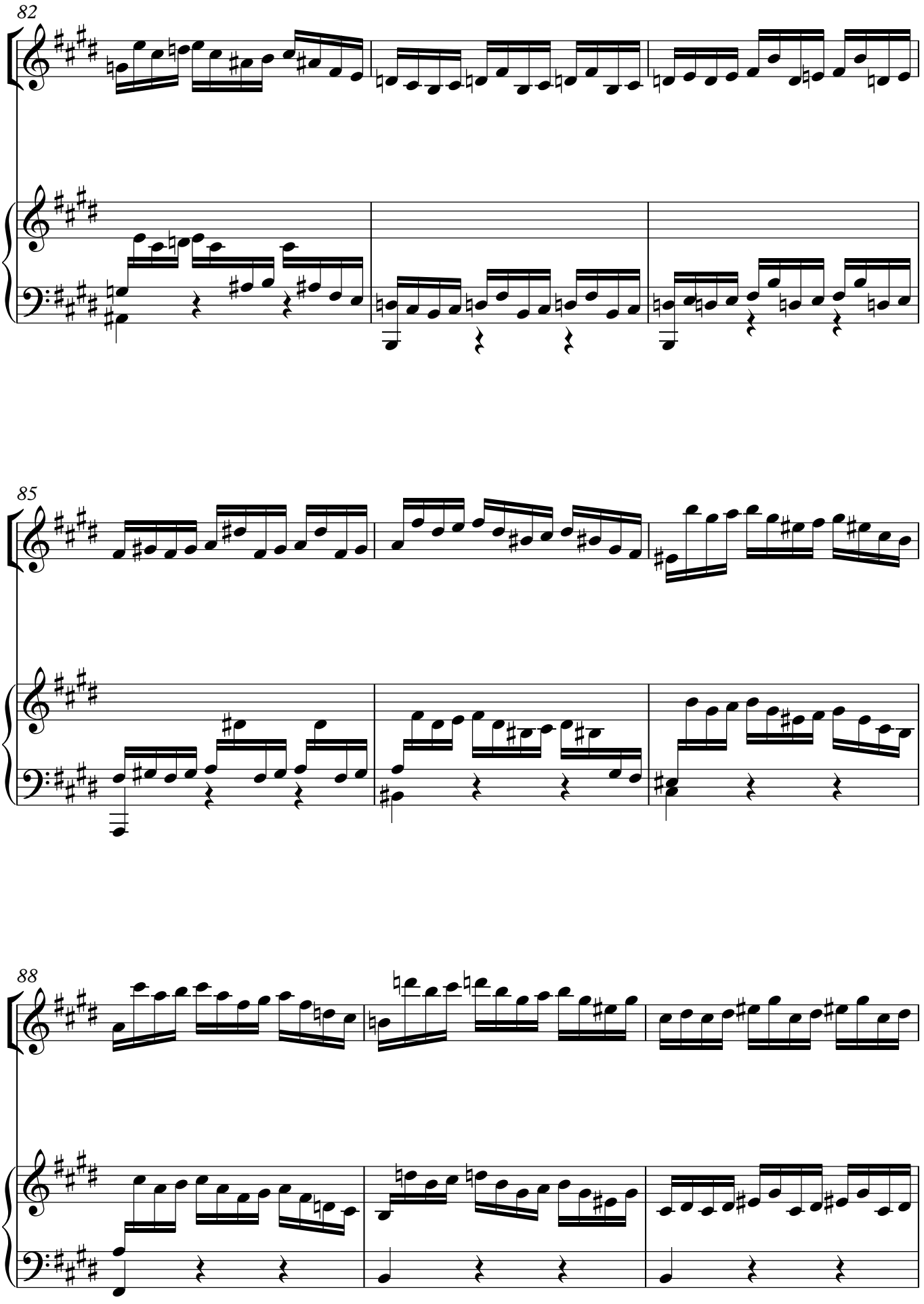
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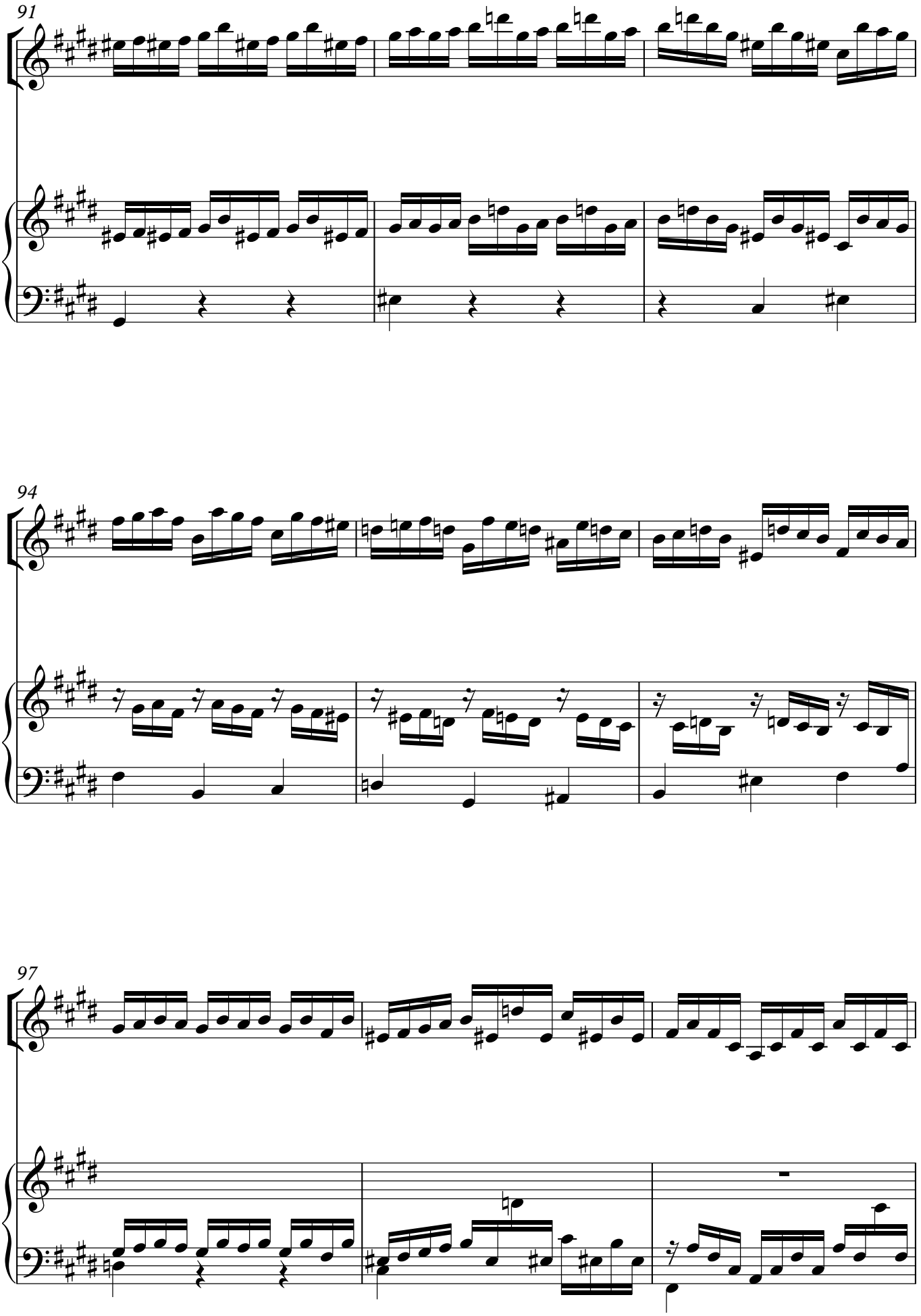
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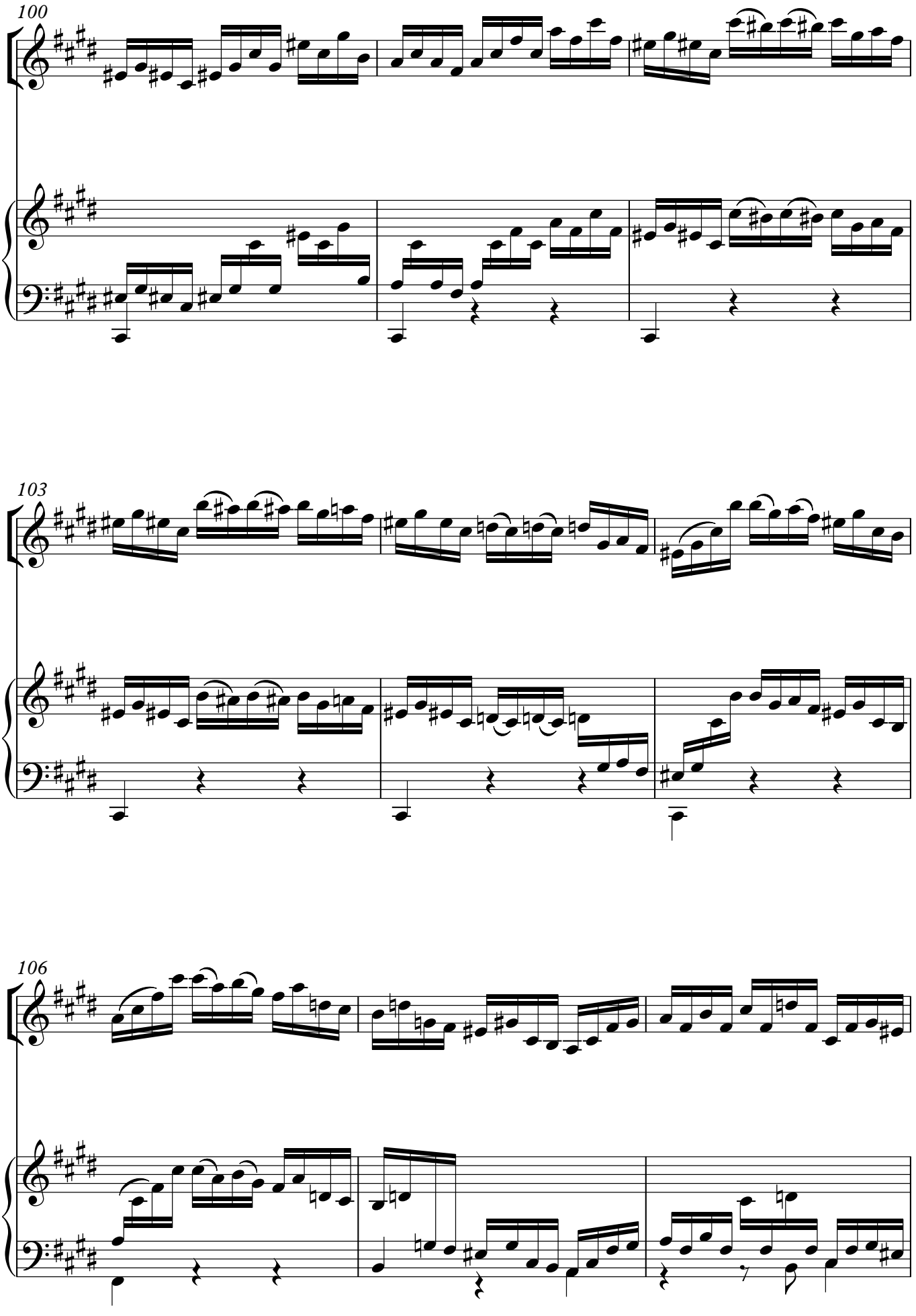
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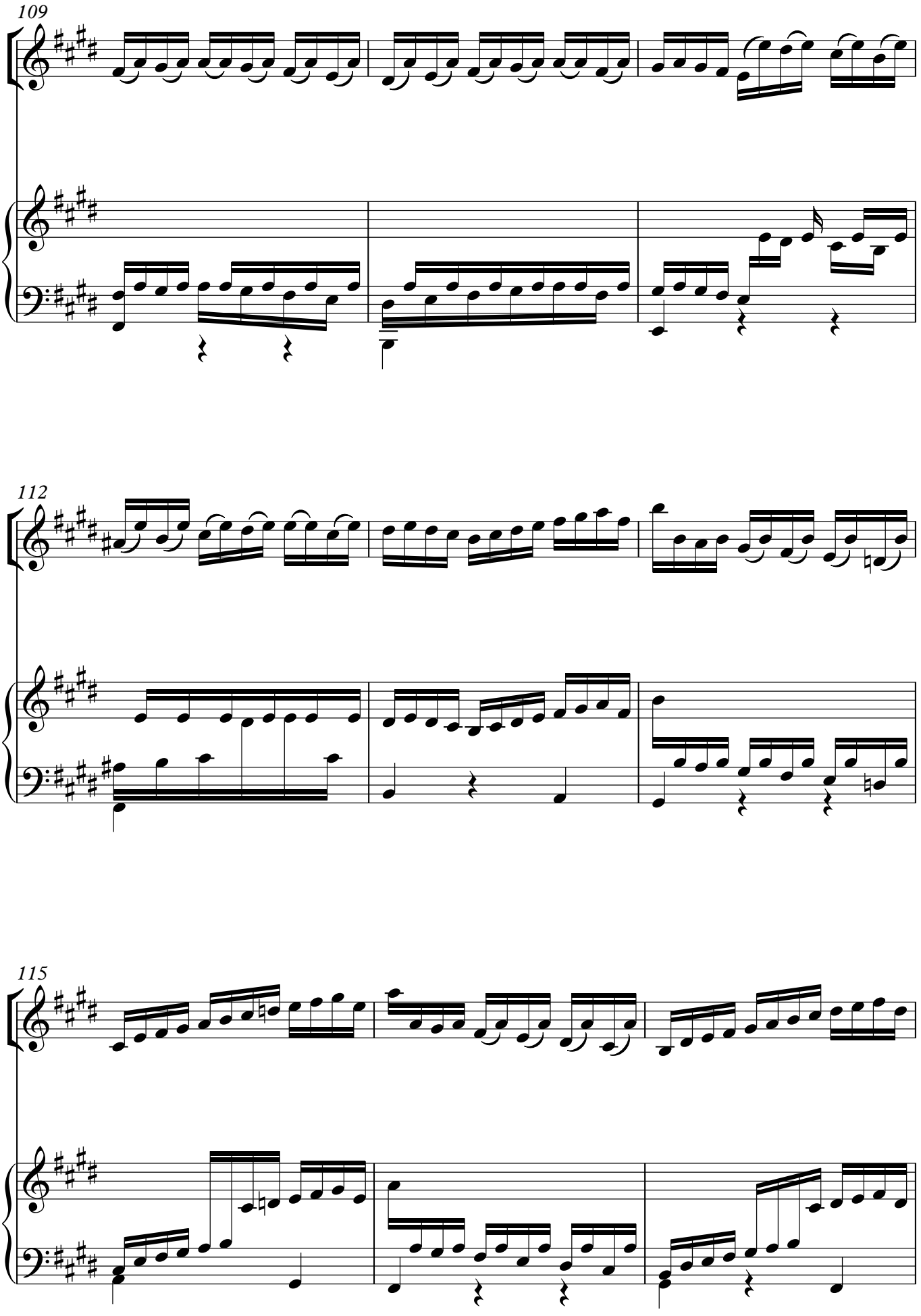
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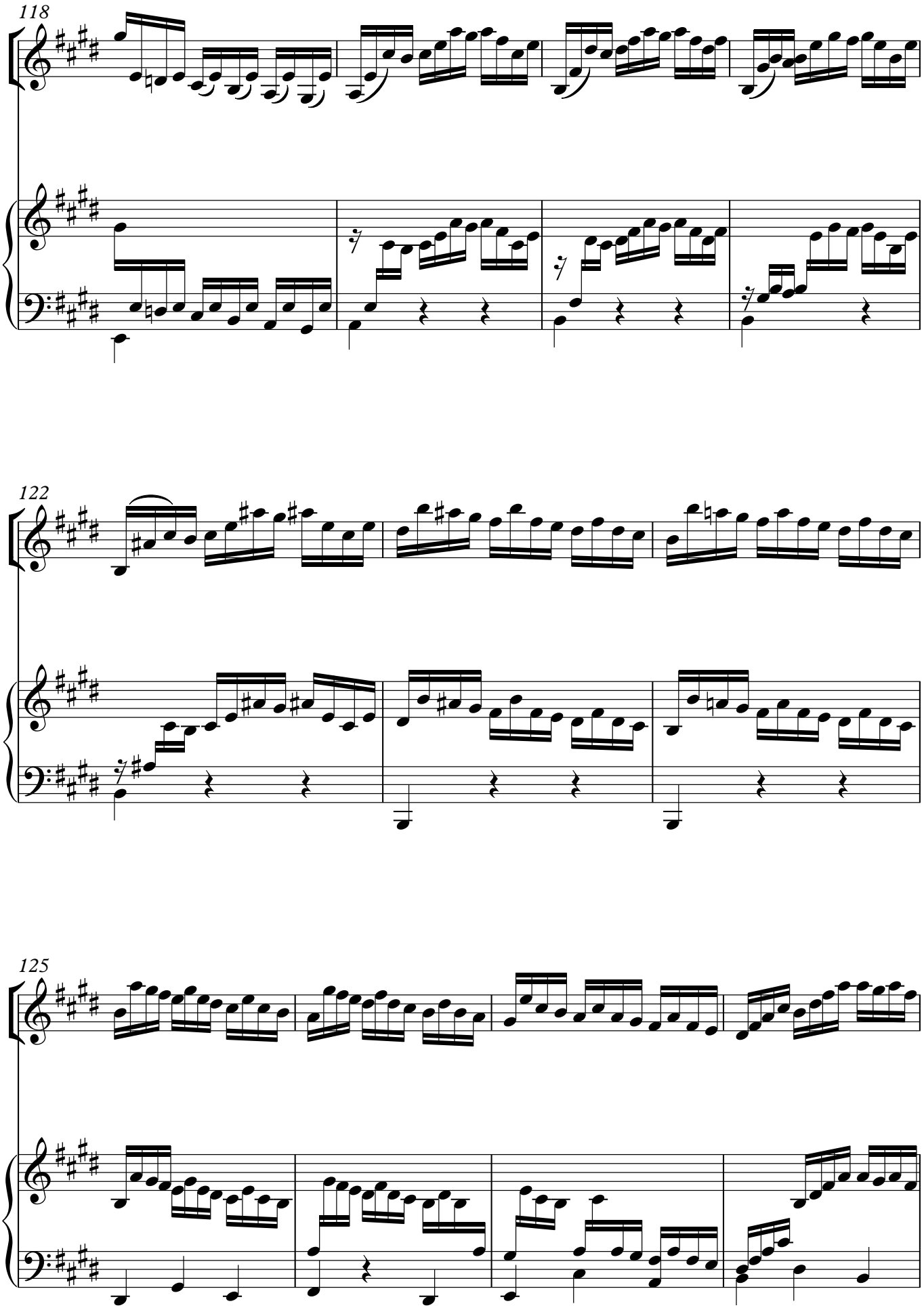
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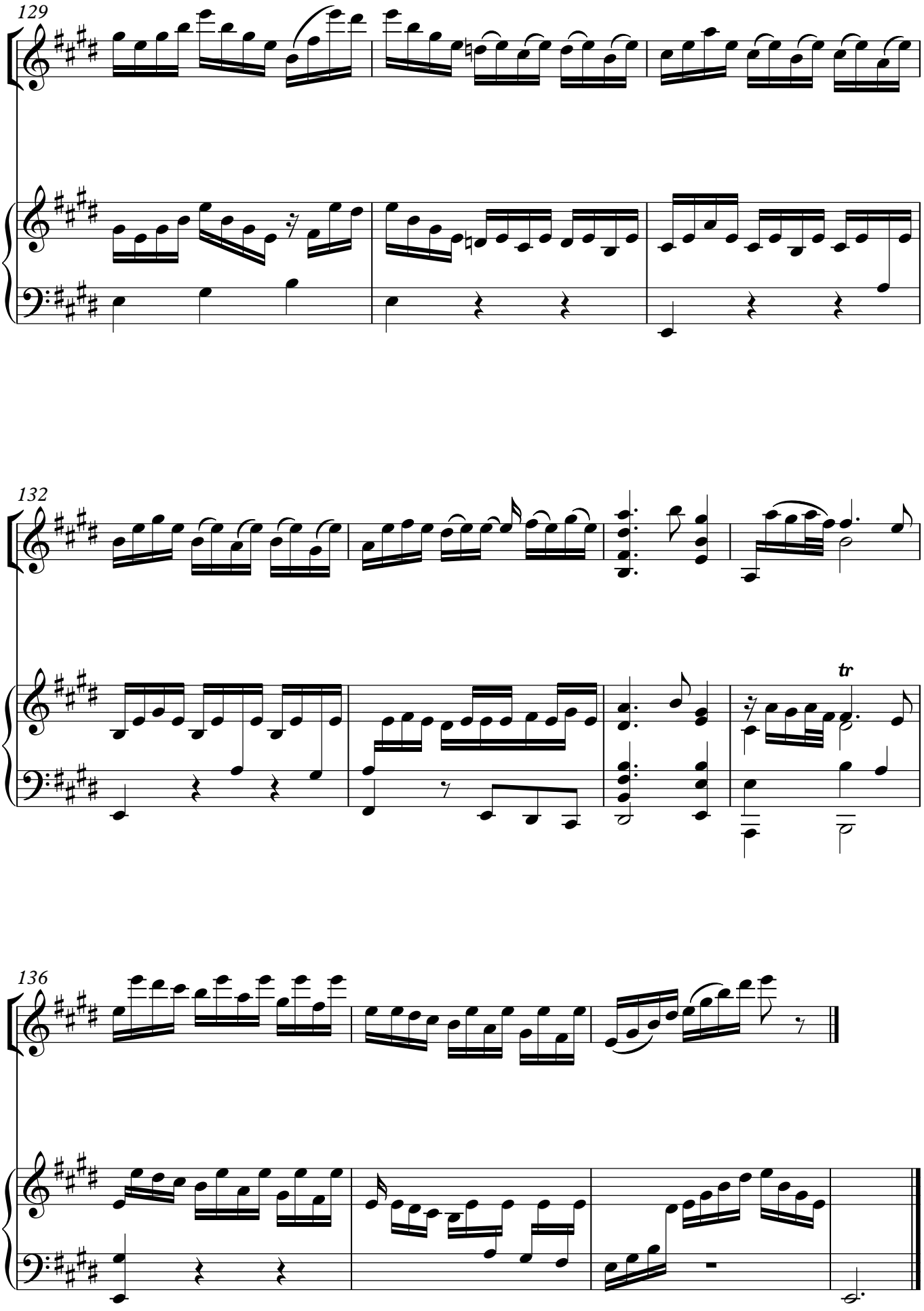
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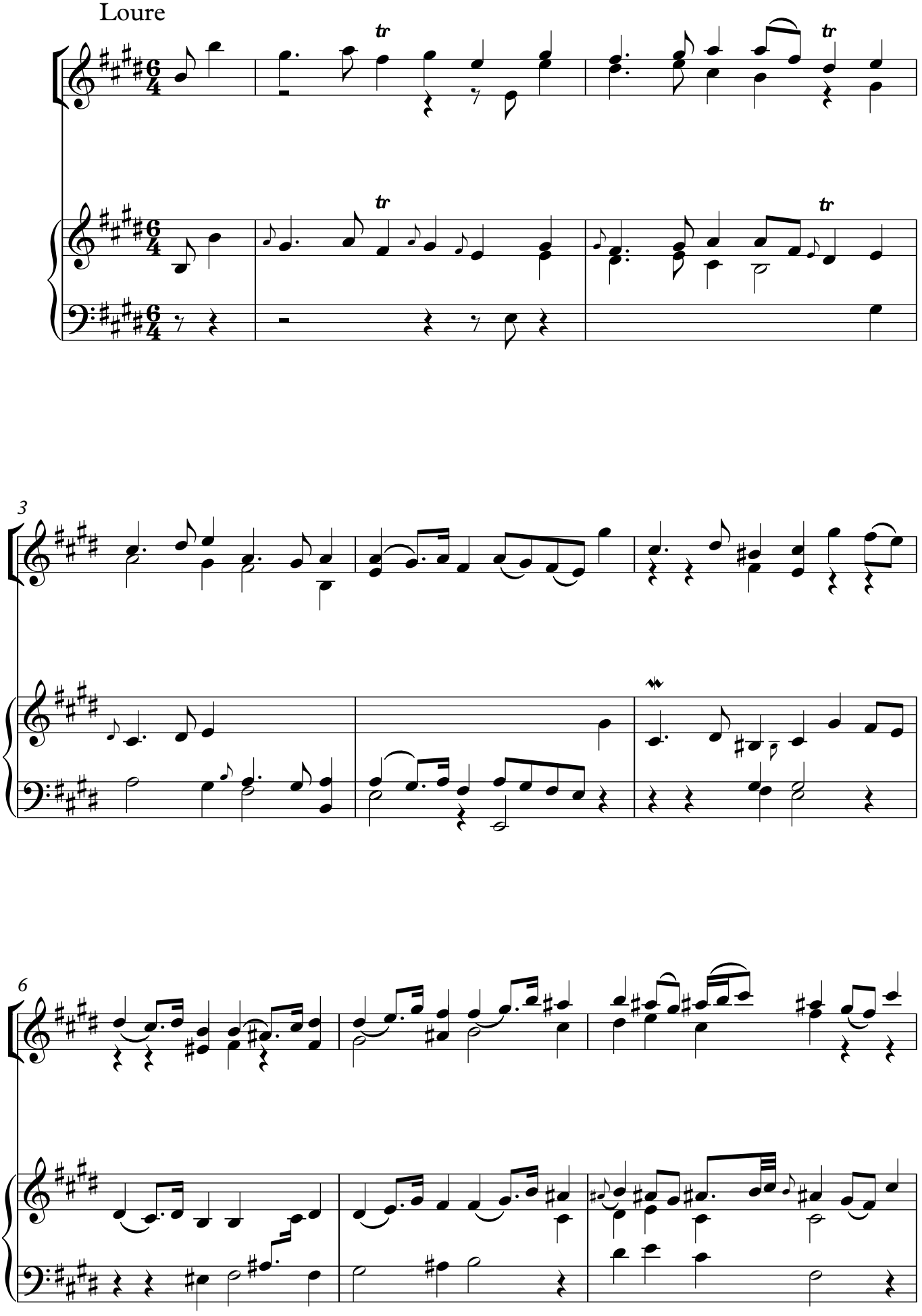
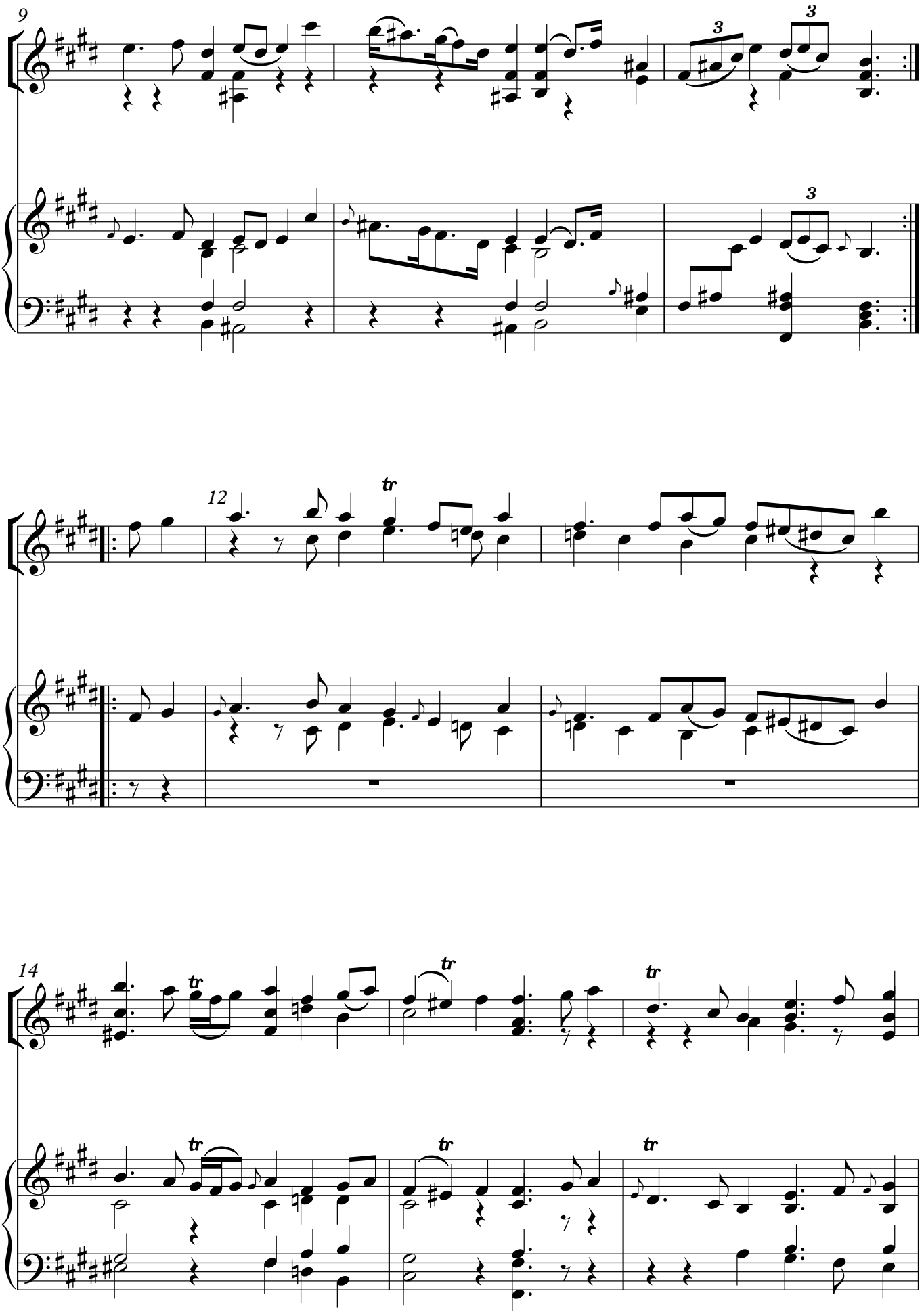
Loure

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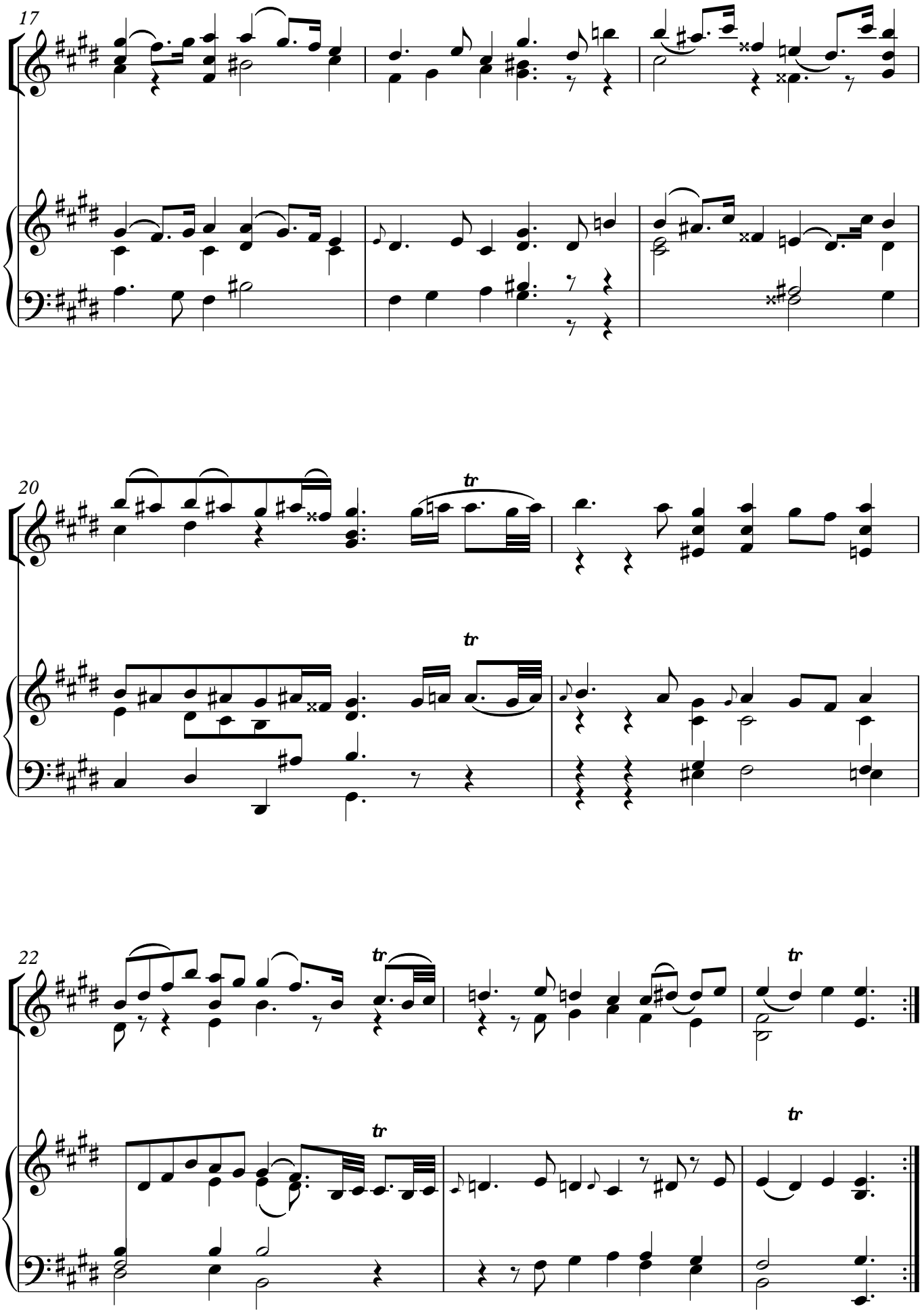
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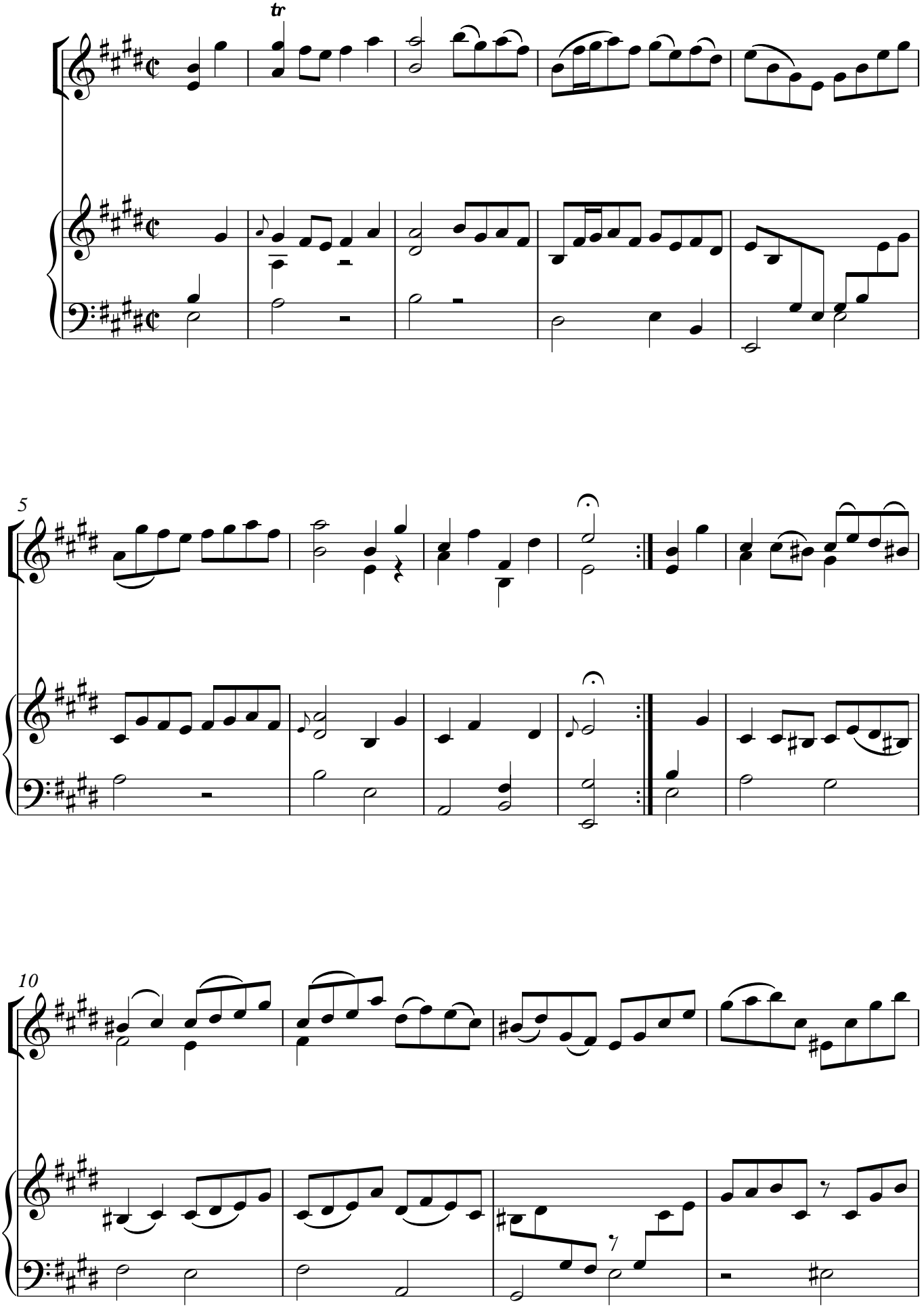
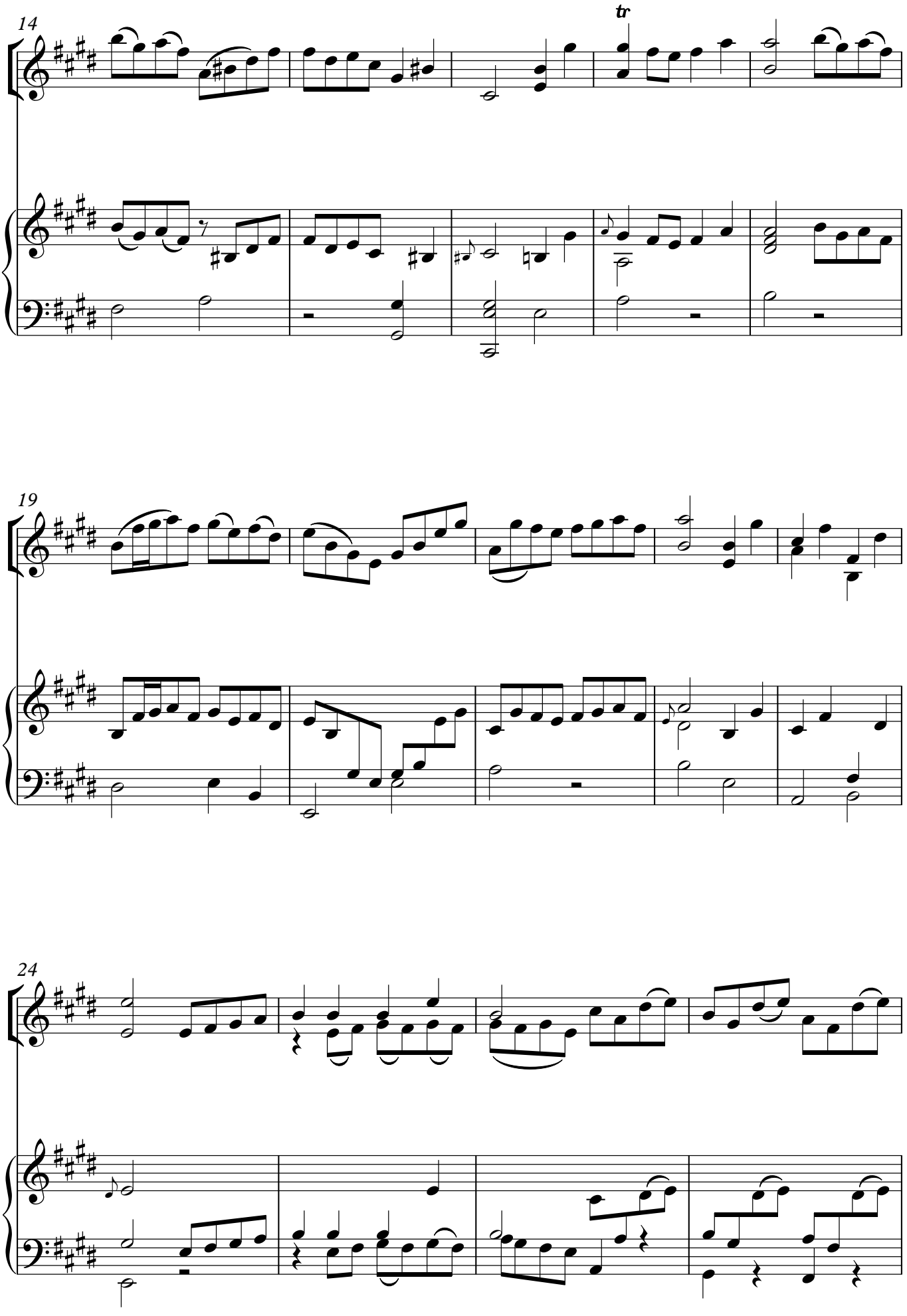
tr

Gavotte en Rondeaux

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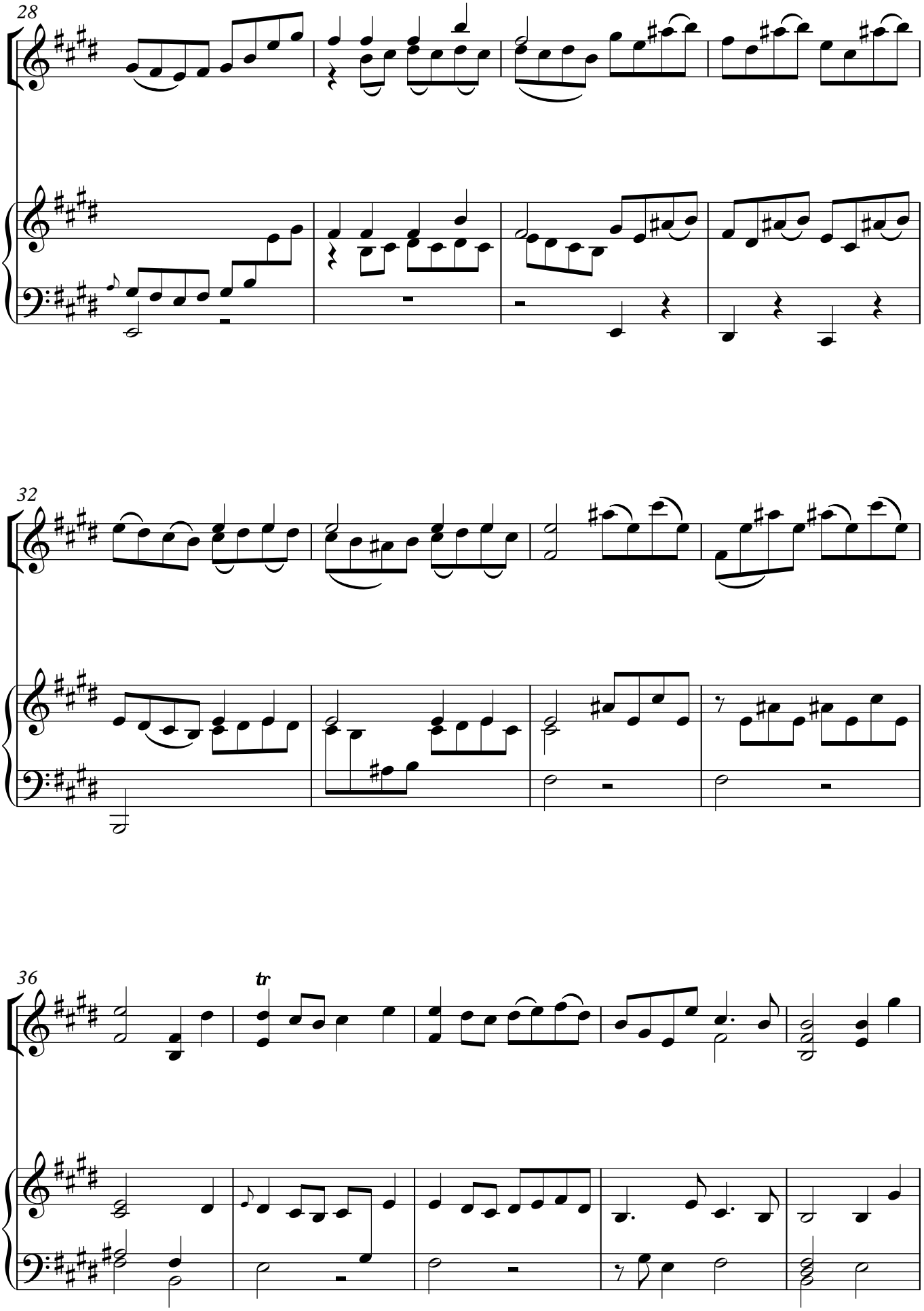
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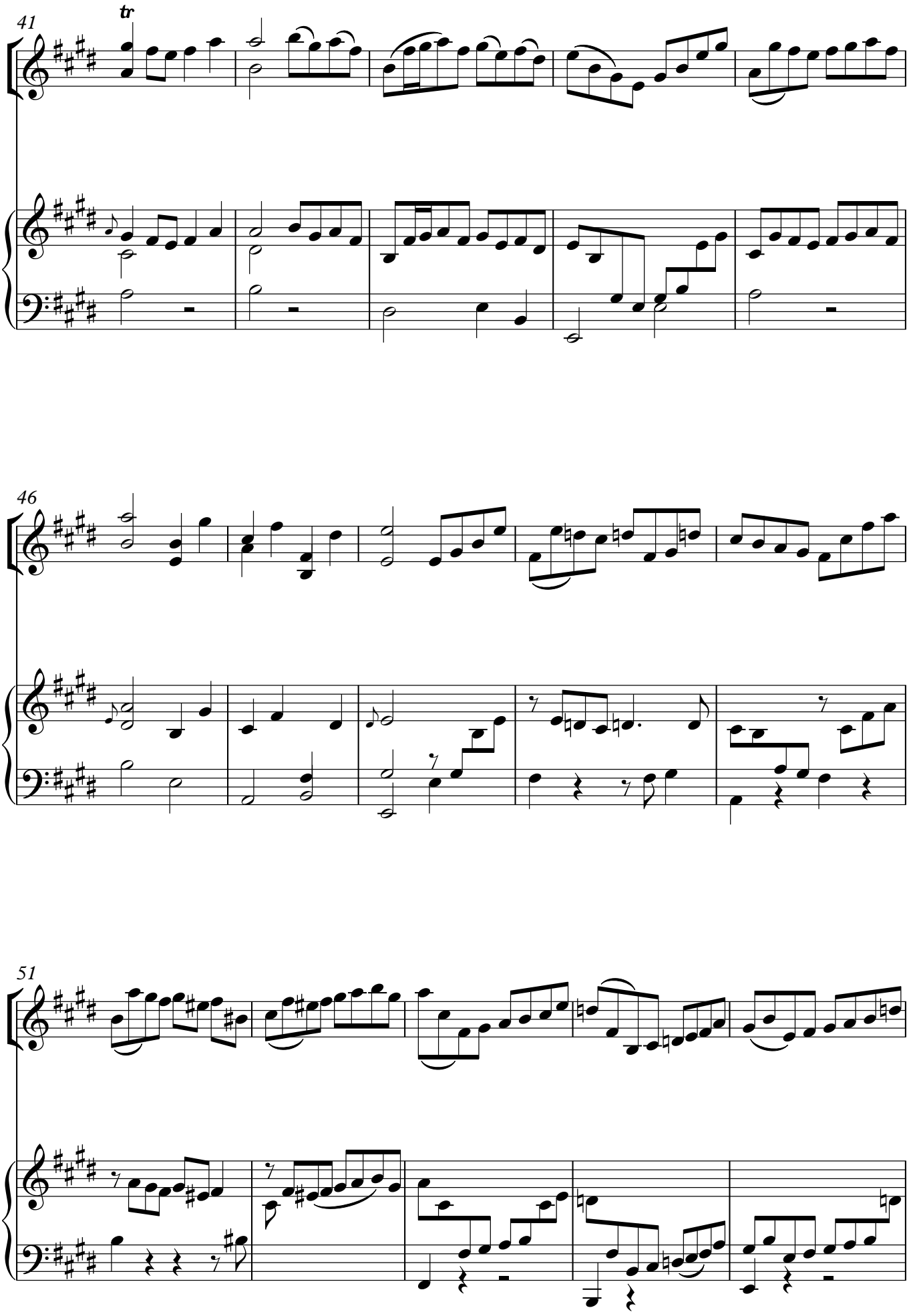
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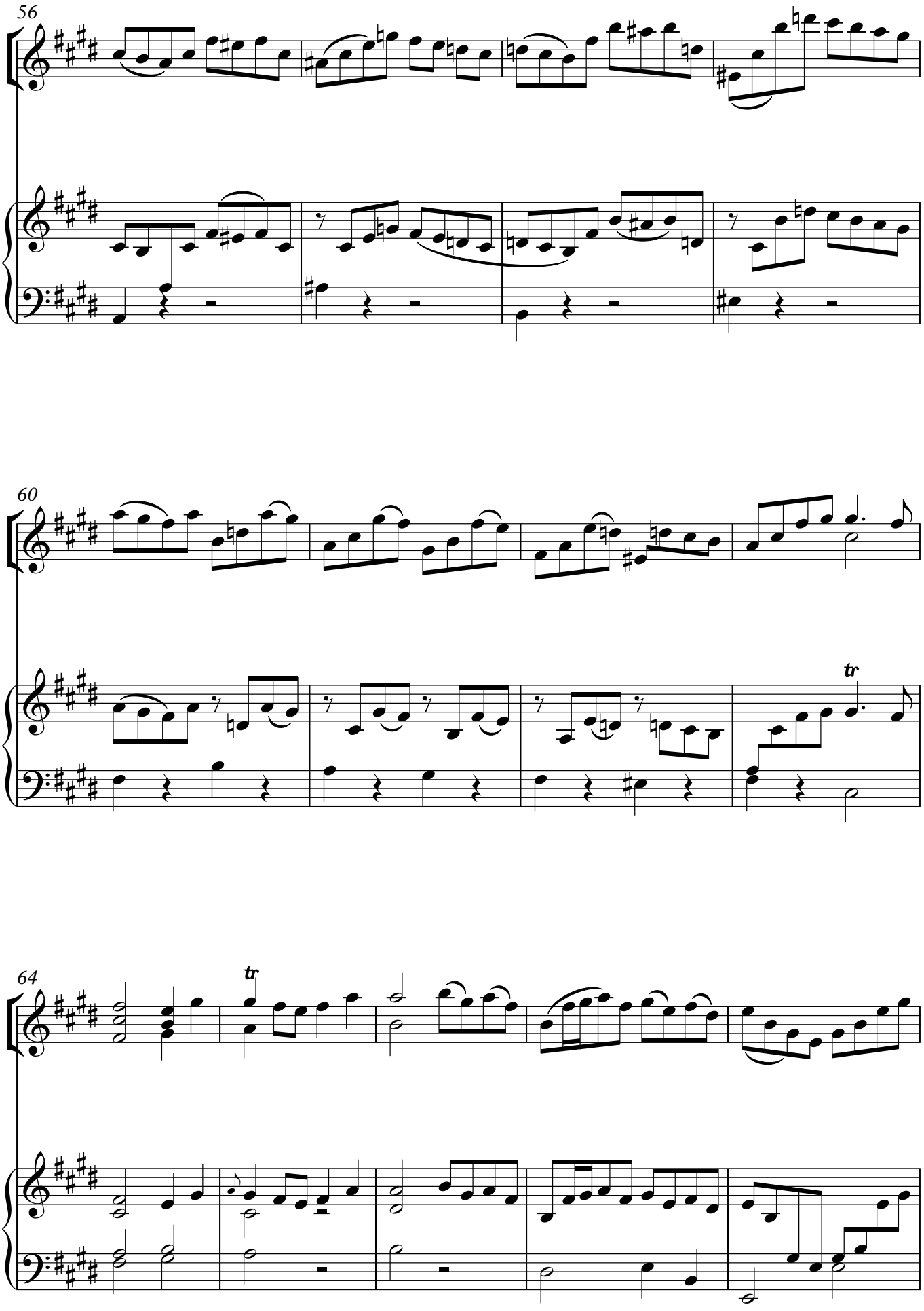
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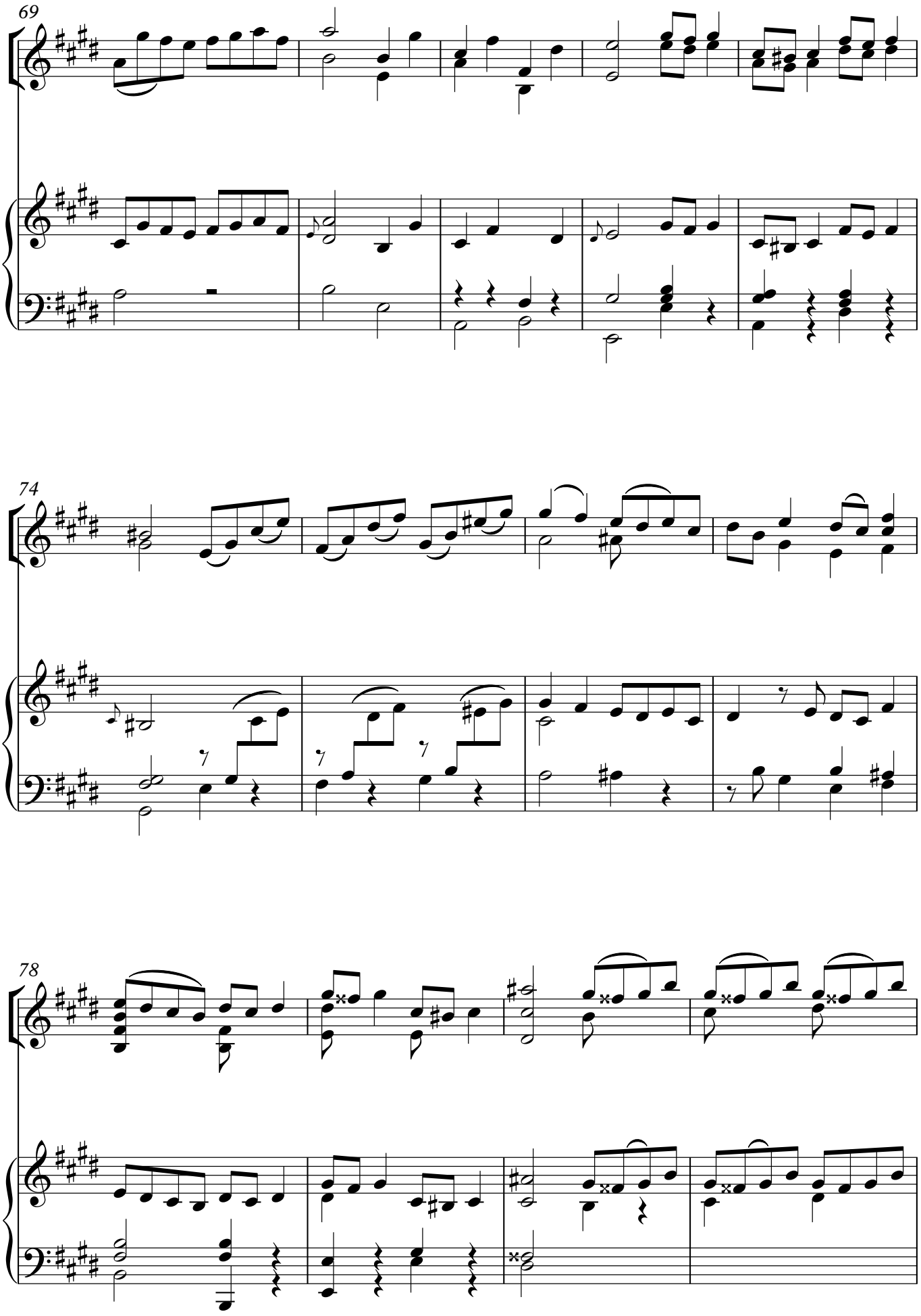
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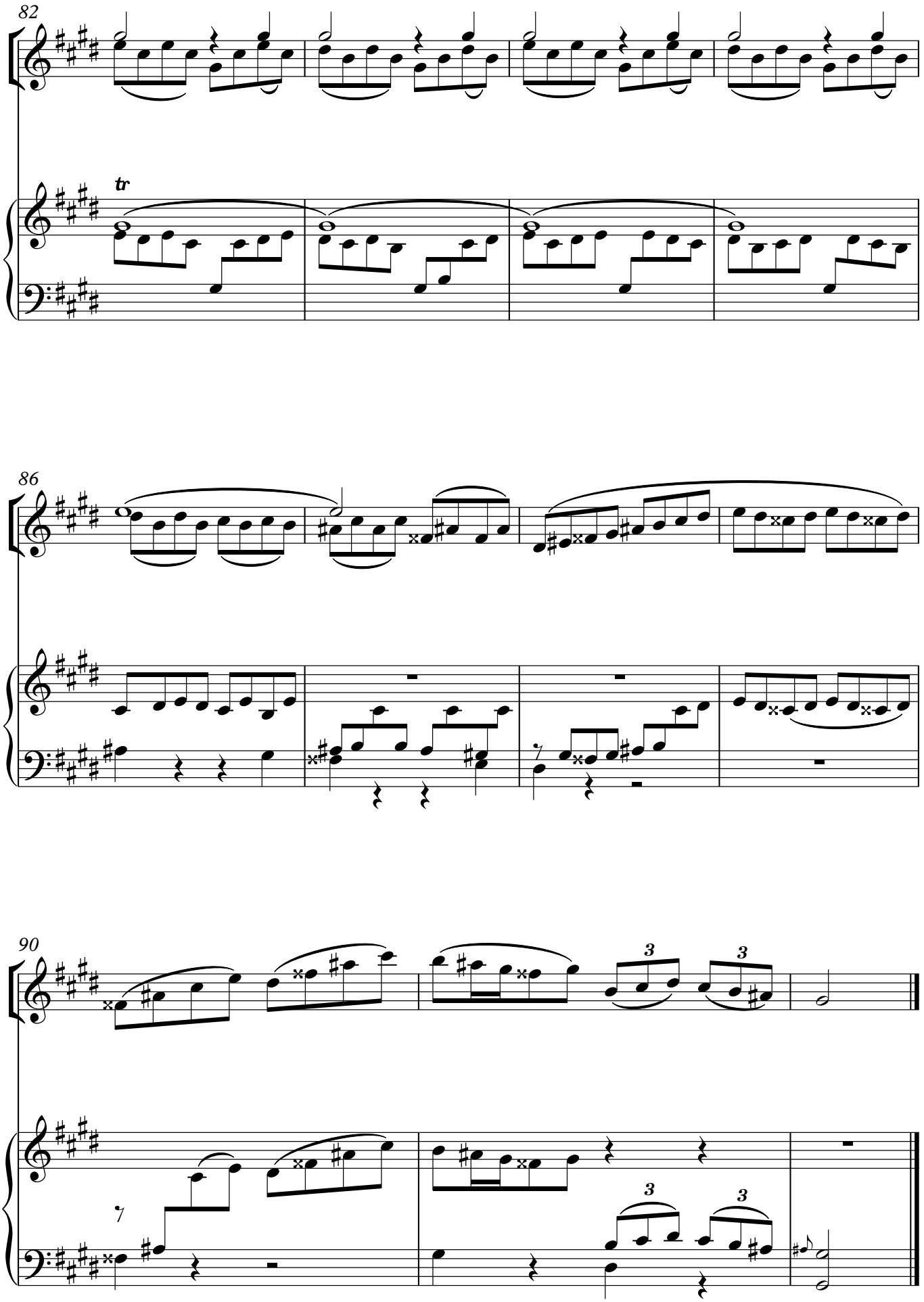
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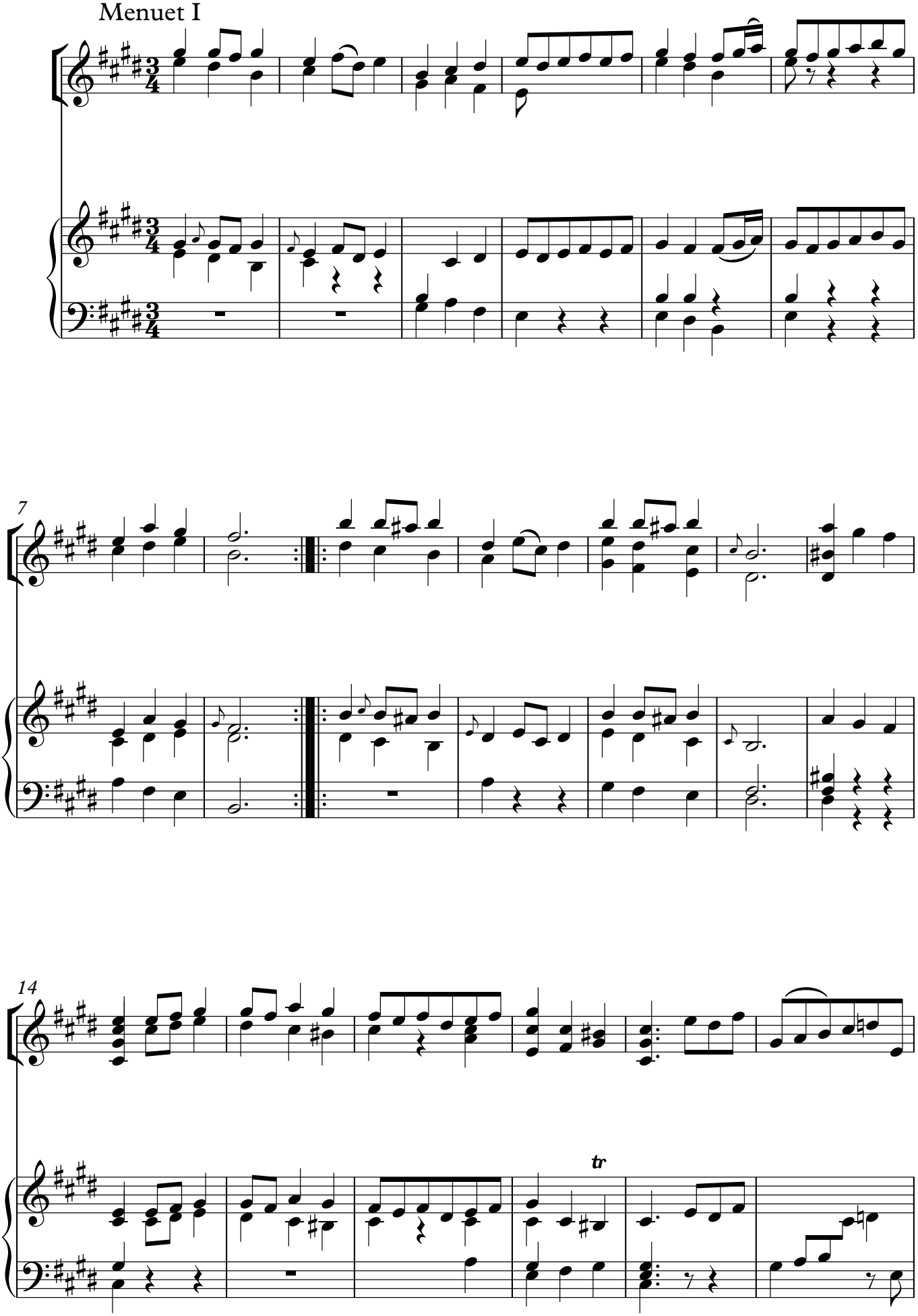
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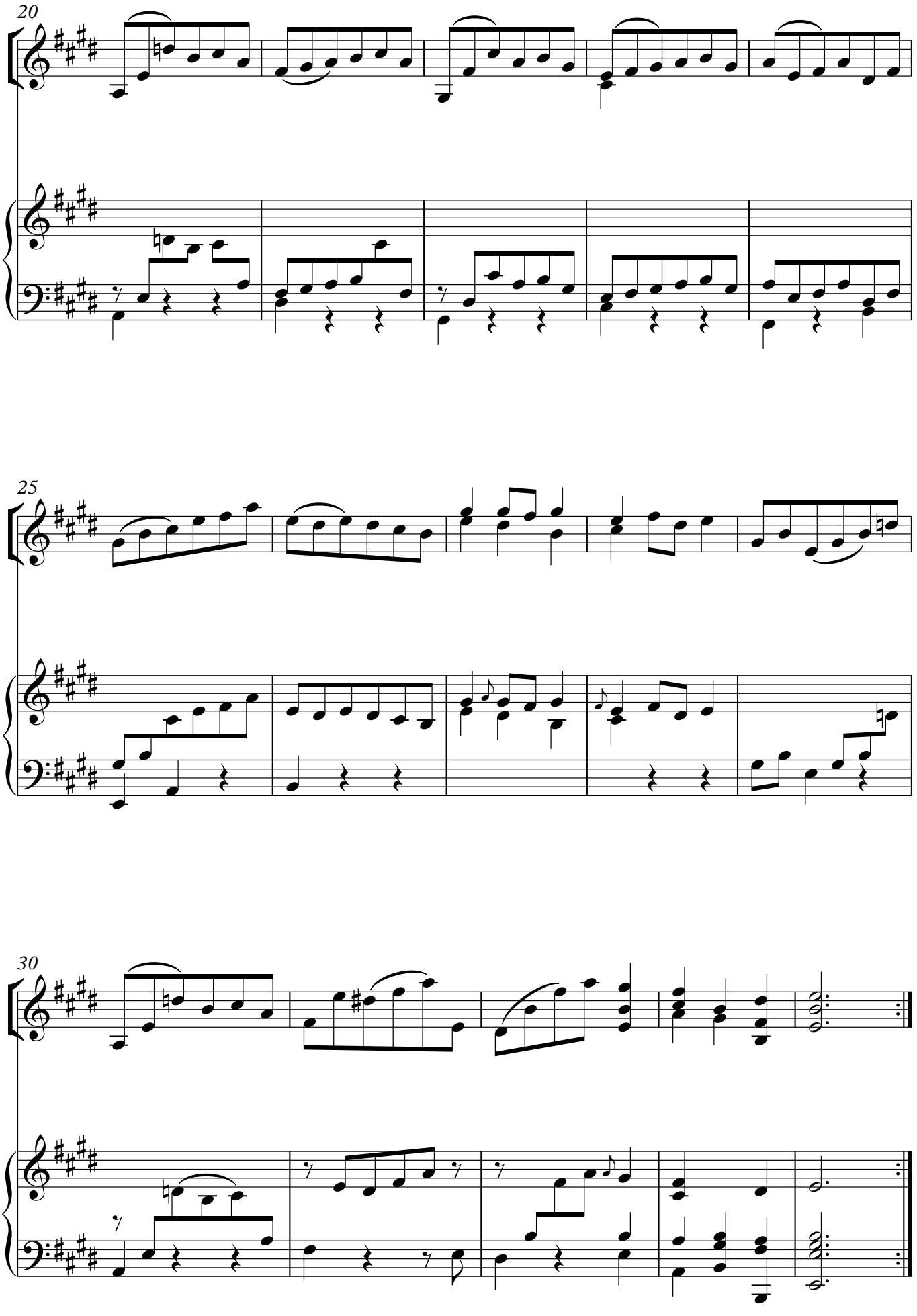
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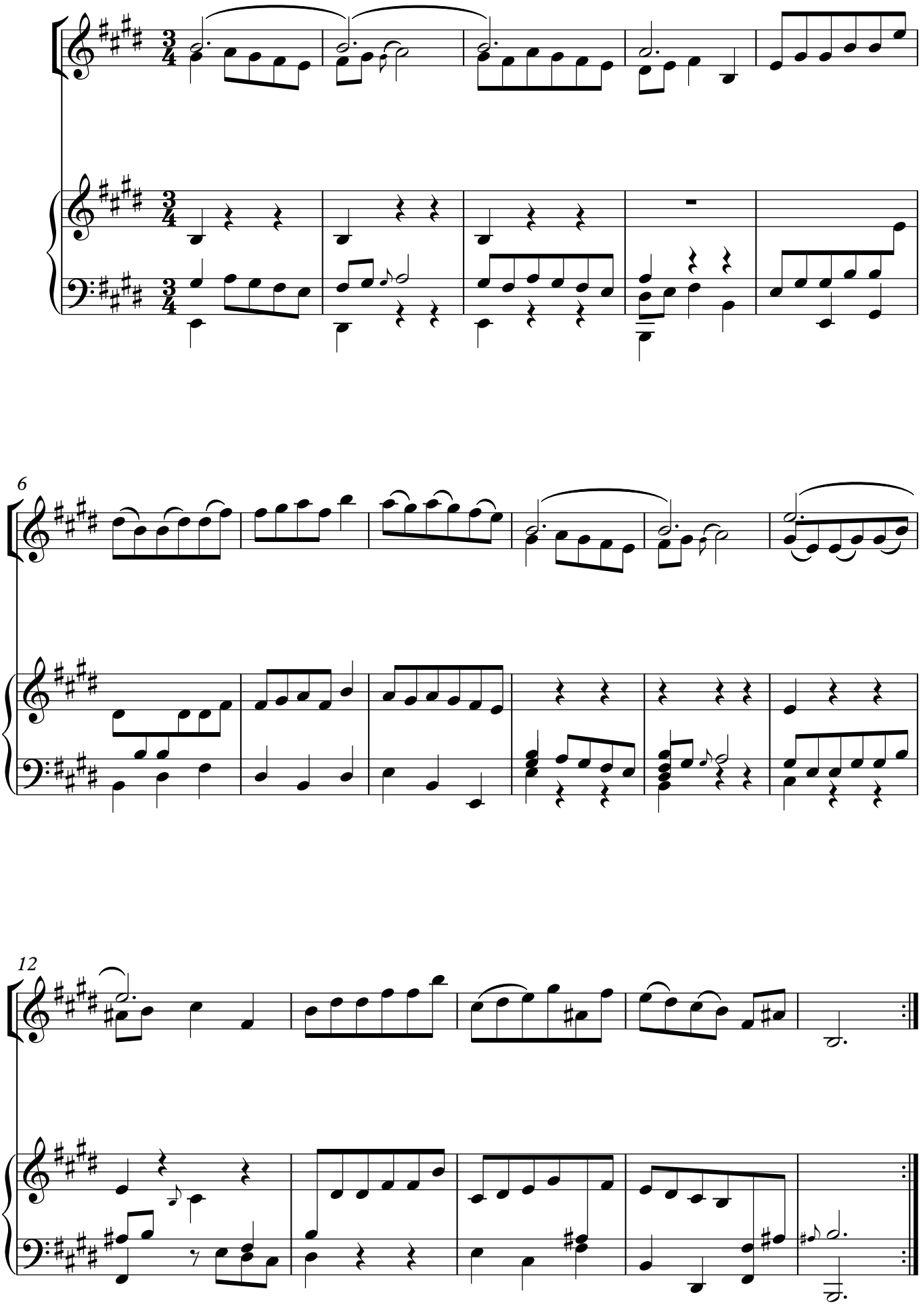

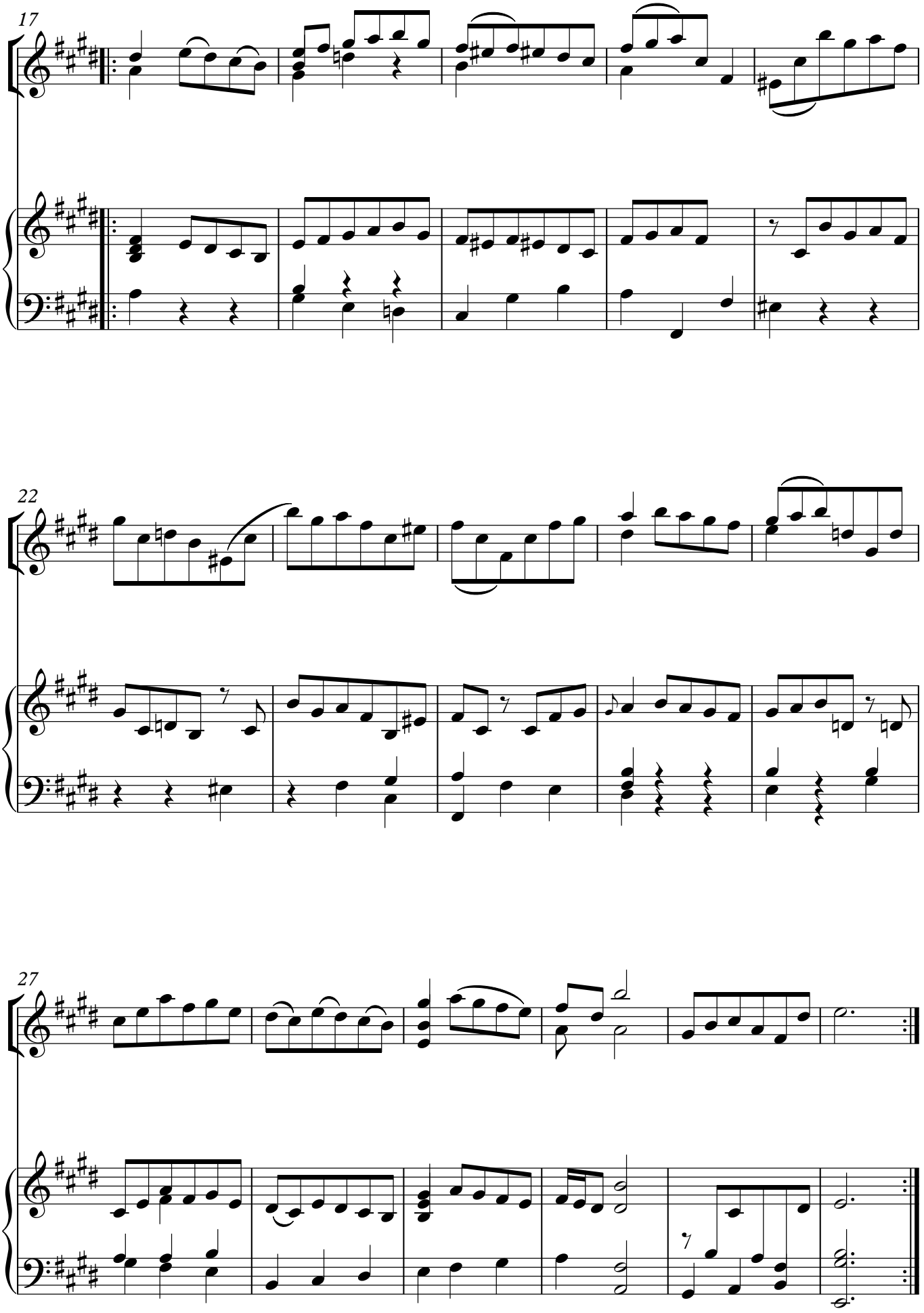
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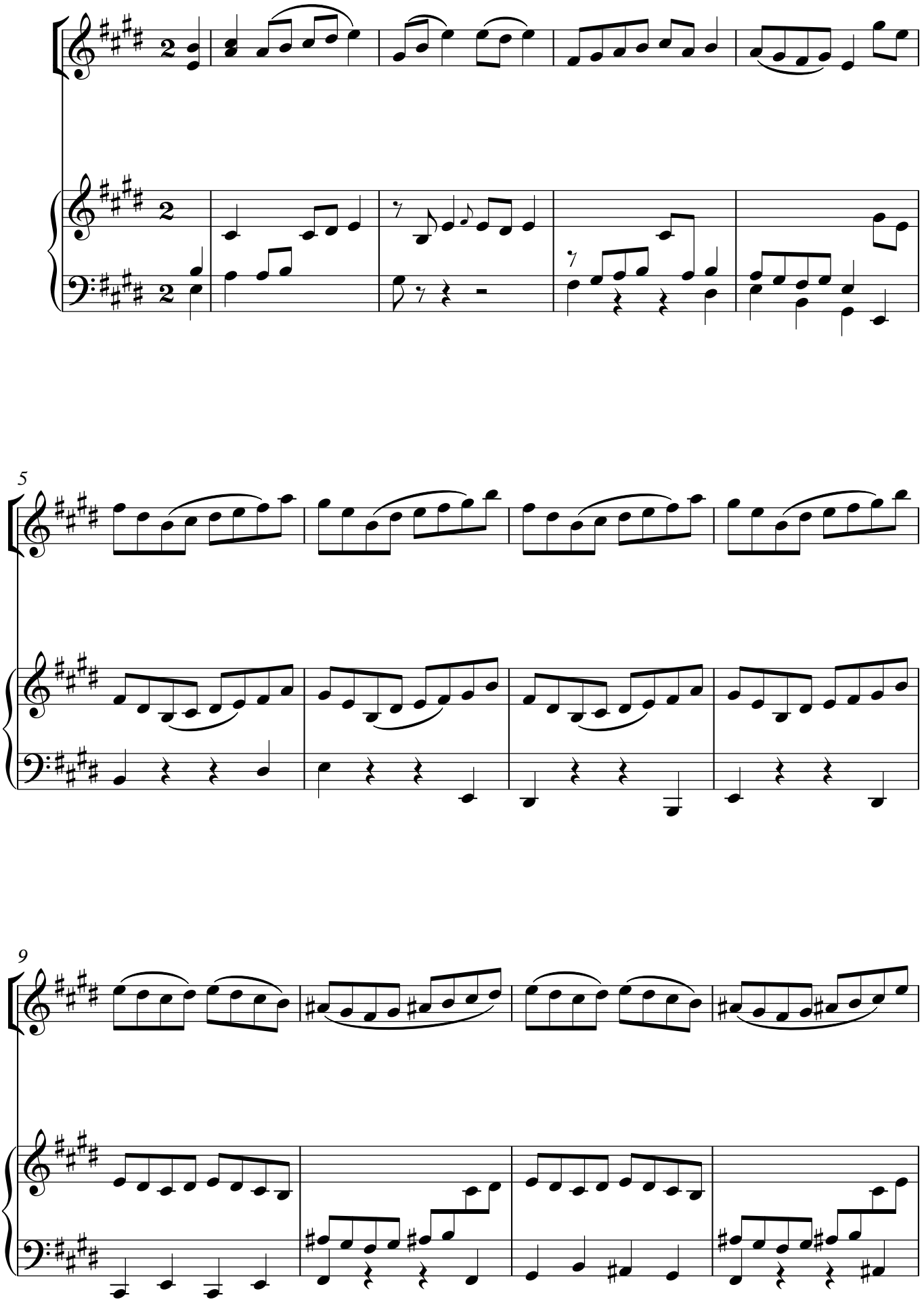
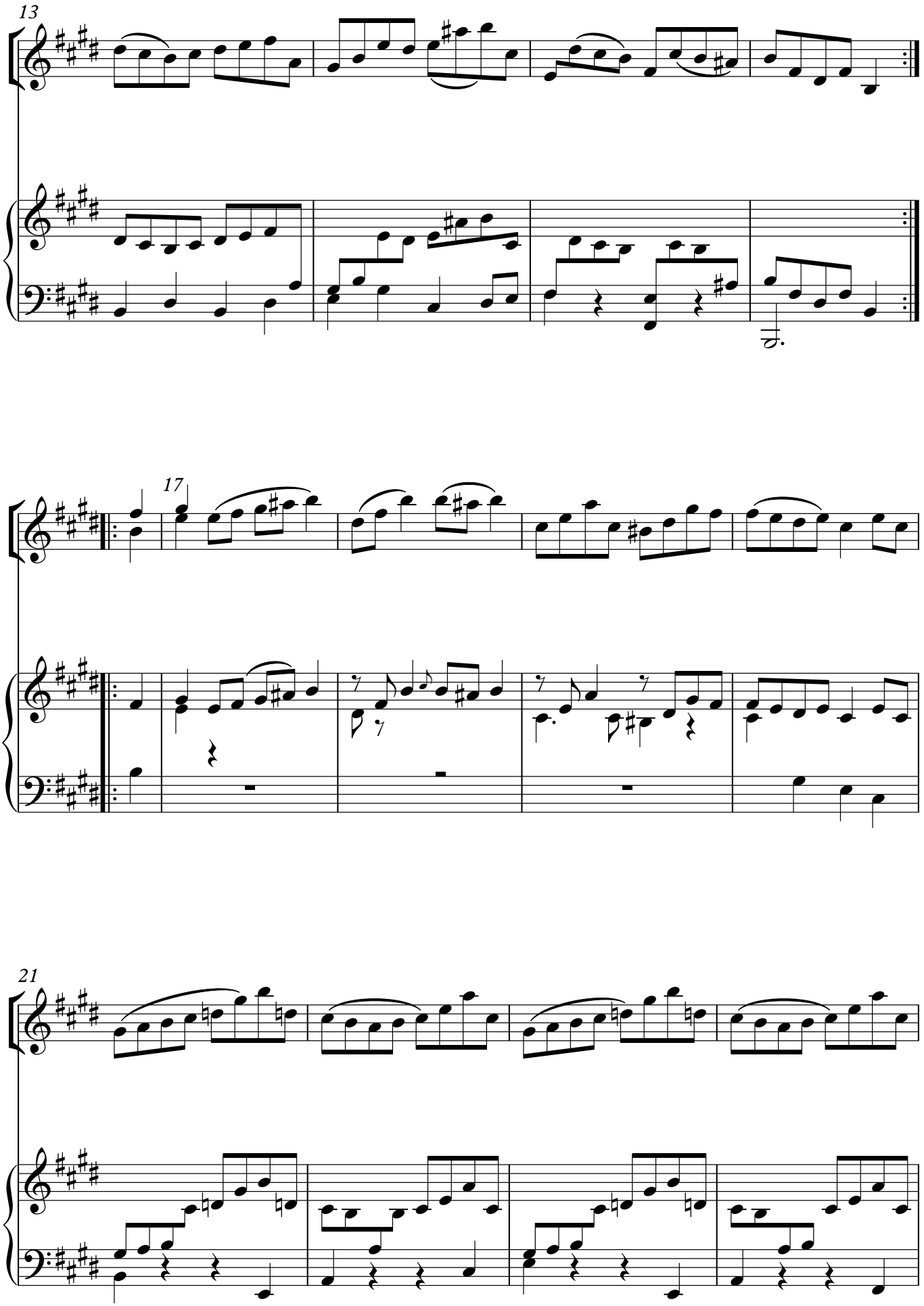
Bourée

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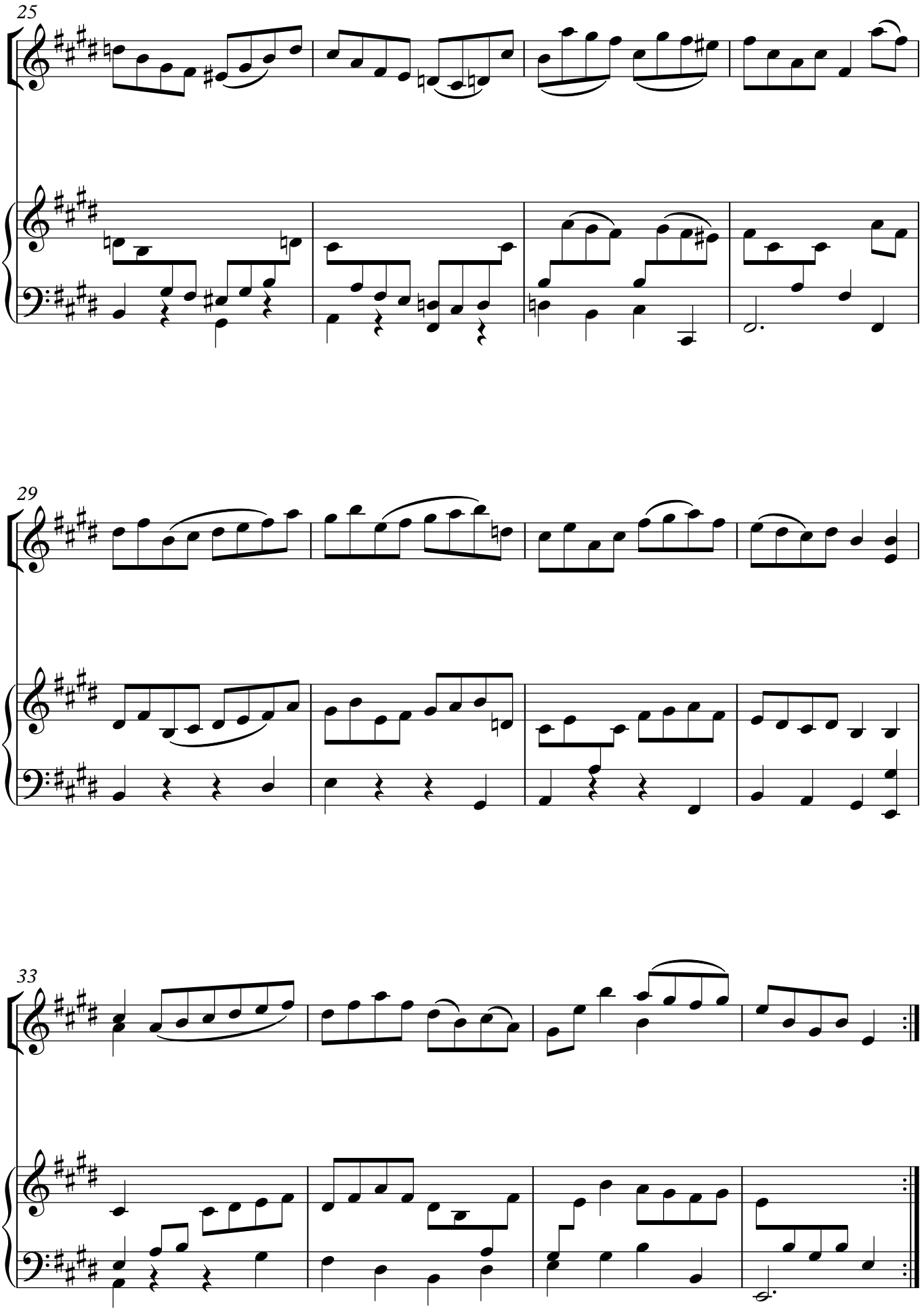
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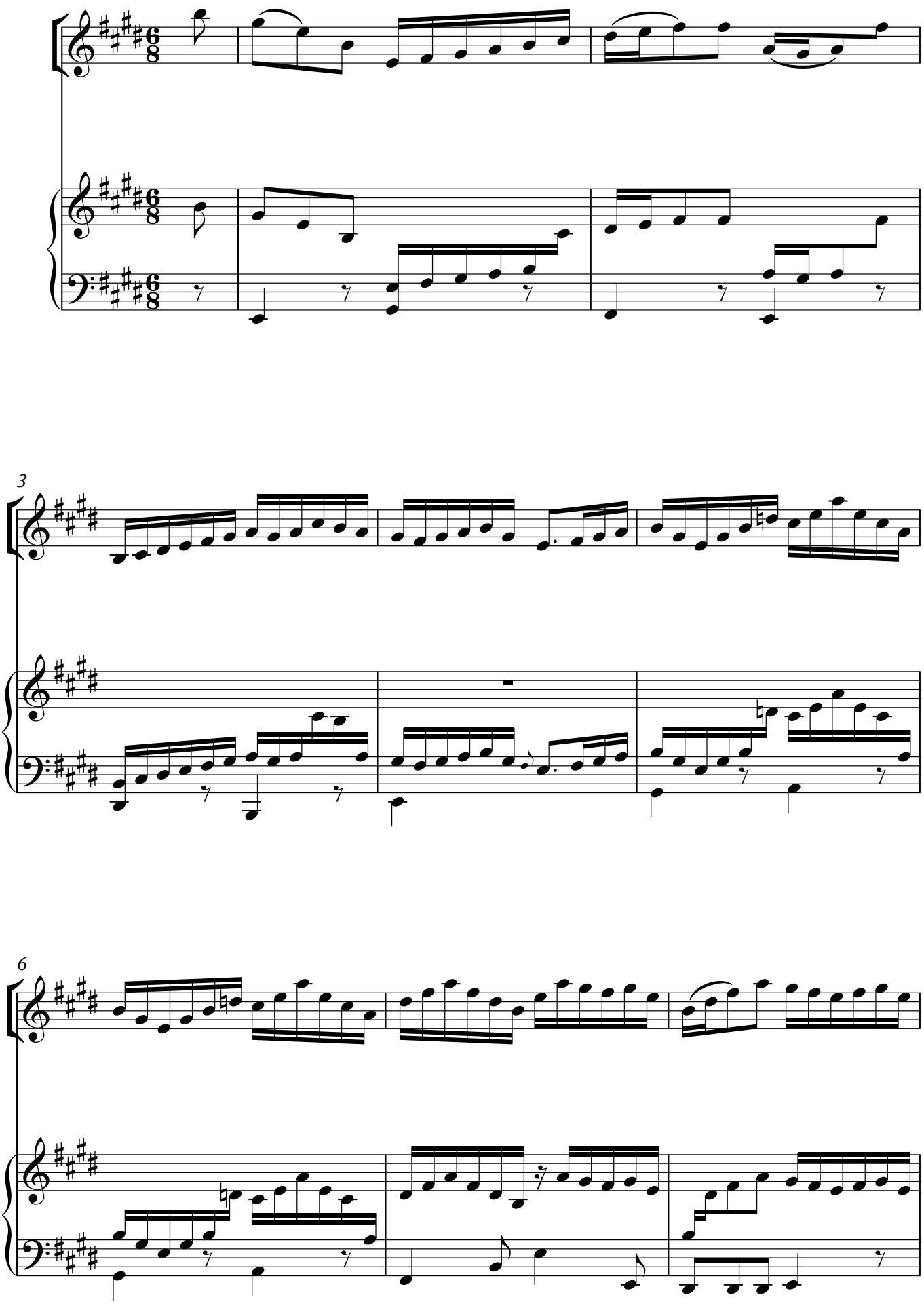
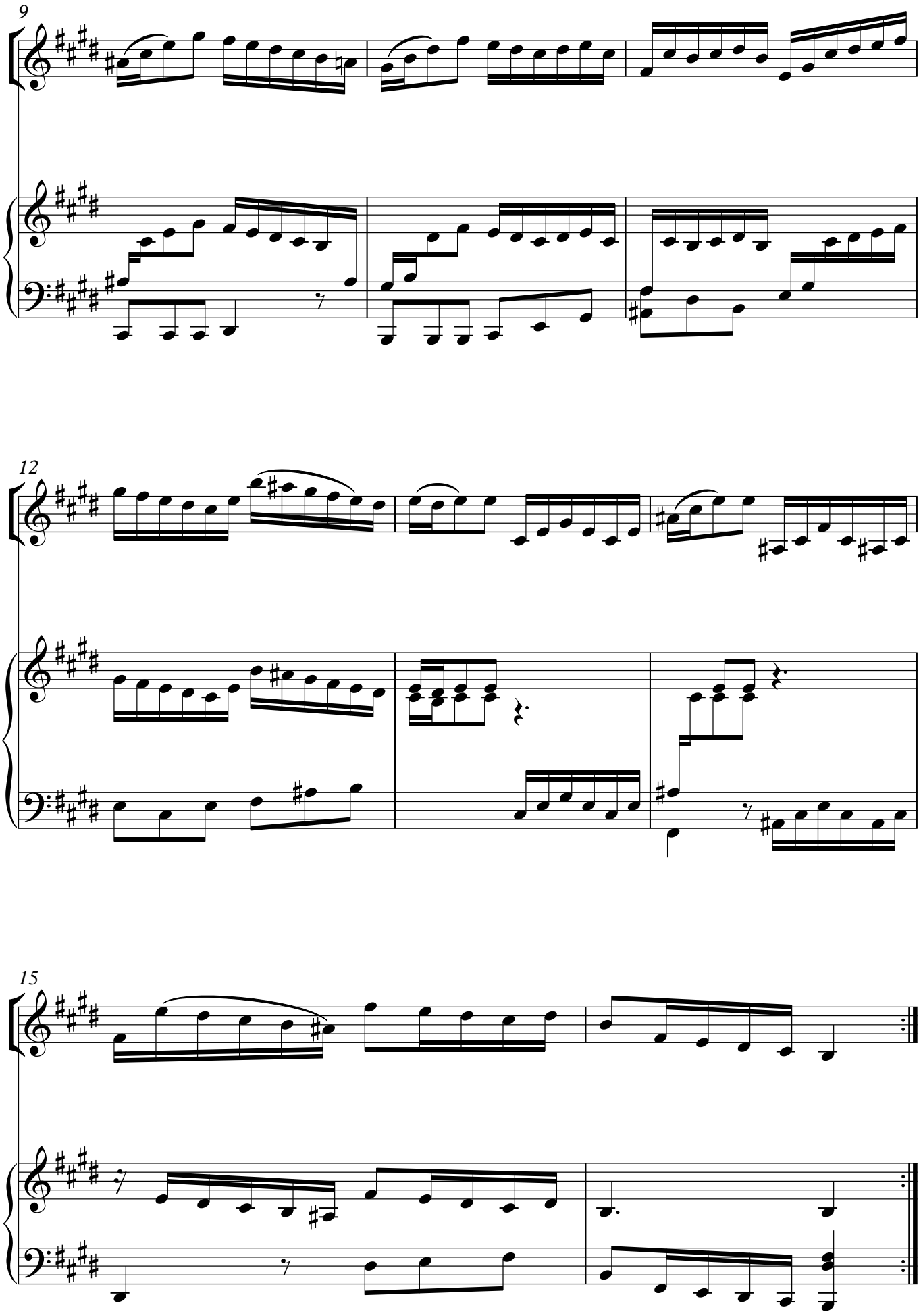
Gigue

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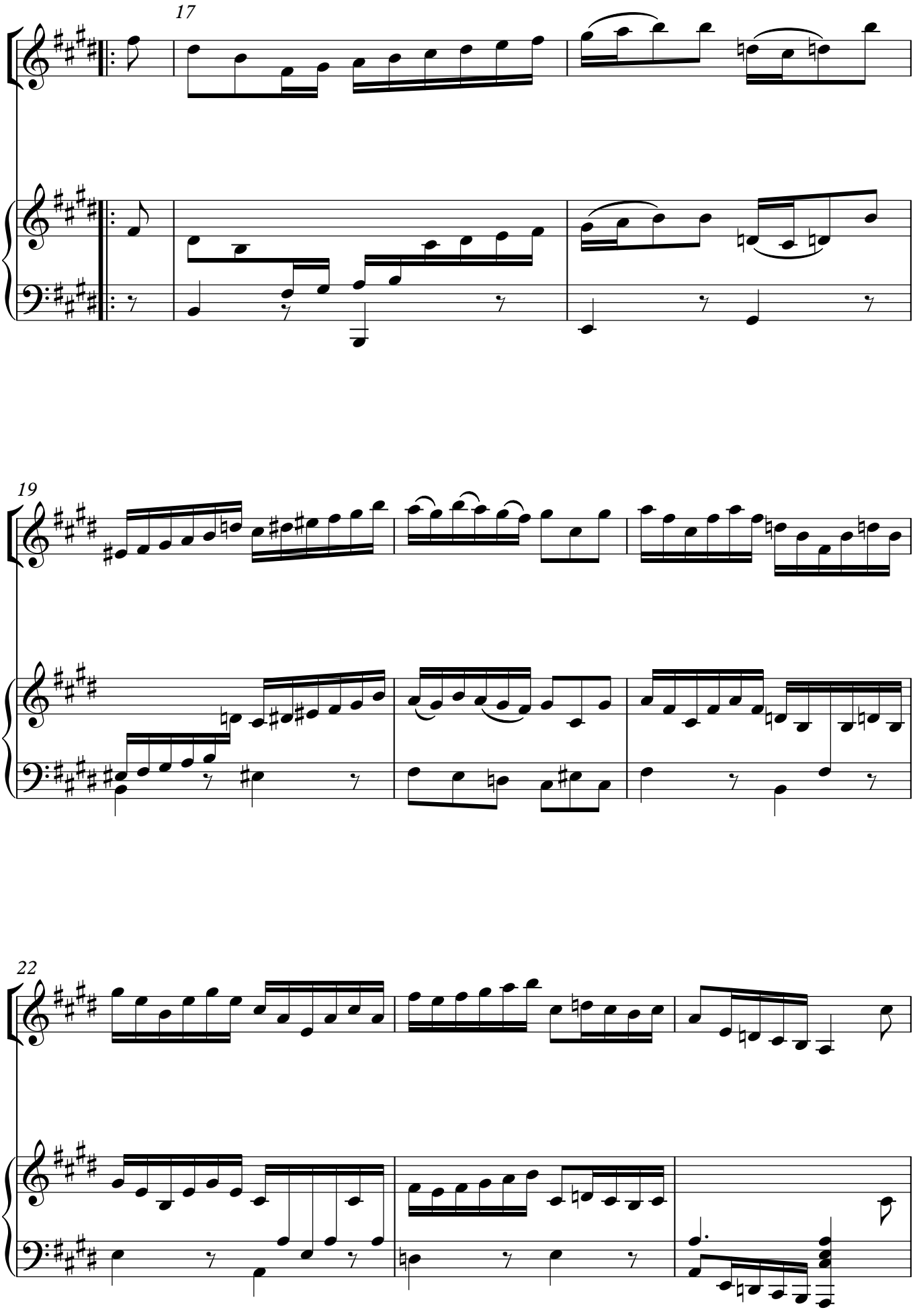
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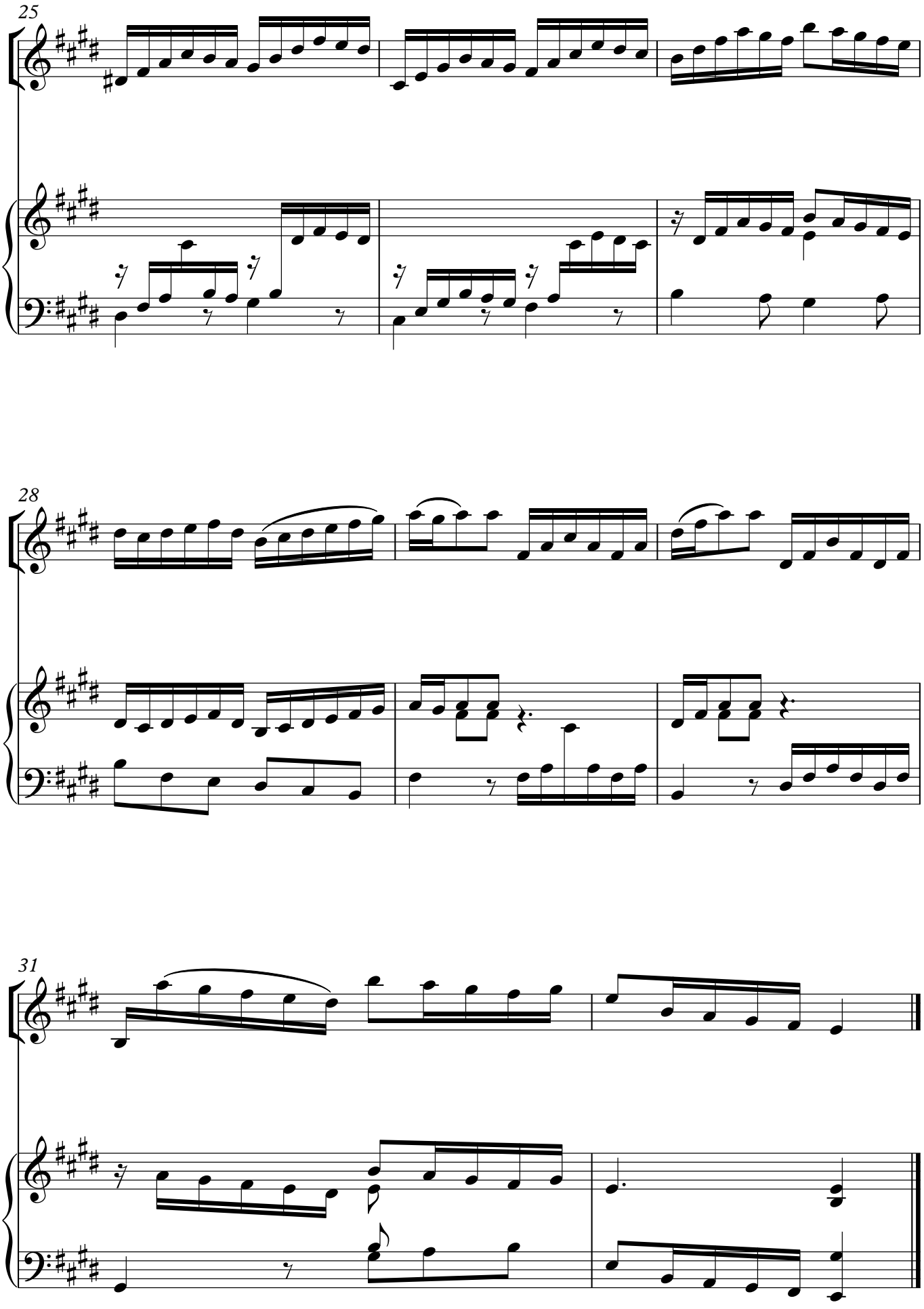
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28
31

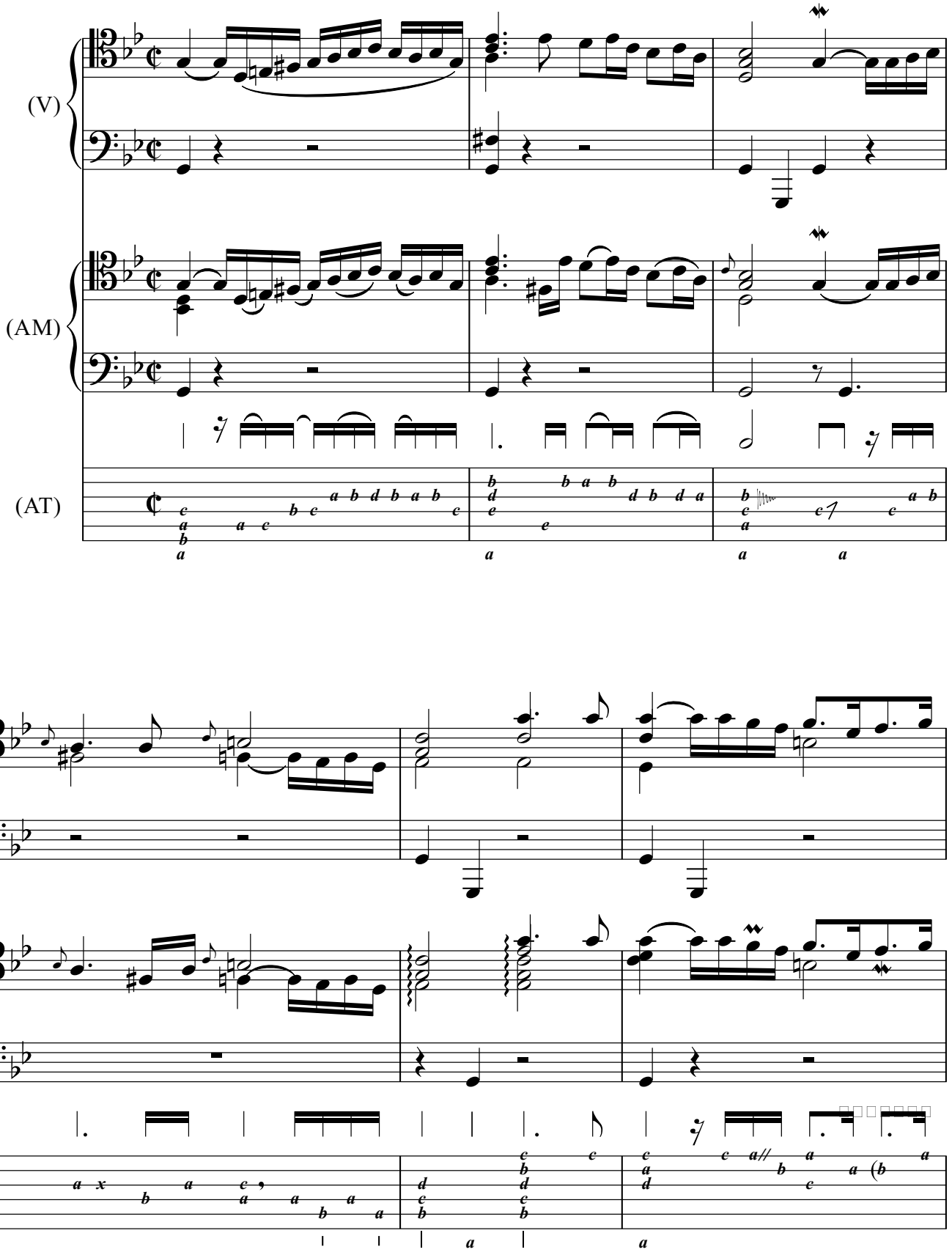
Suite in G minor BWV 995 (Source A) / Suite in G minor BWV 995 (Source B)

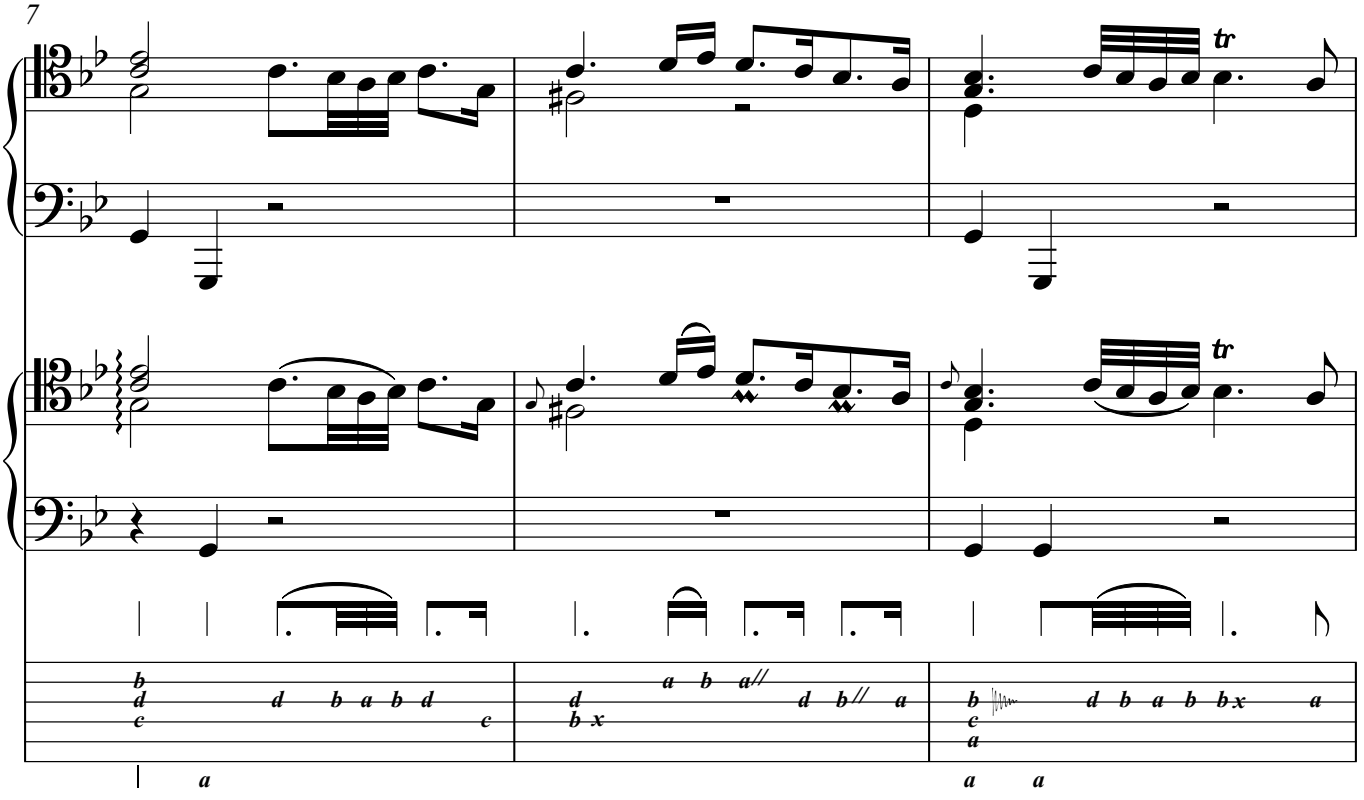
This score is of two different versions of J.S. Bach's Suite in G minor BWV 995: sources A and B. Source A constitutes the Vorlage, and is represented by (V) on the upper stave. Source B is the Arrangement, and is represented in both intabulated (AT) and modern notation (AM).

Suite in G minor BWV 995 (Source A) / Suite in G minor BWV 995 (Source B)

Prelude

Johann Sebastian Bach (1685–1750)

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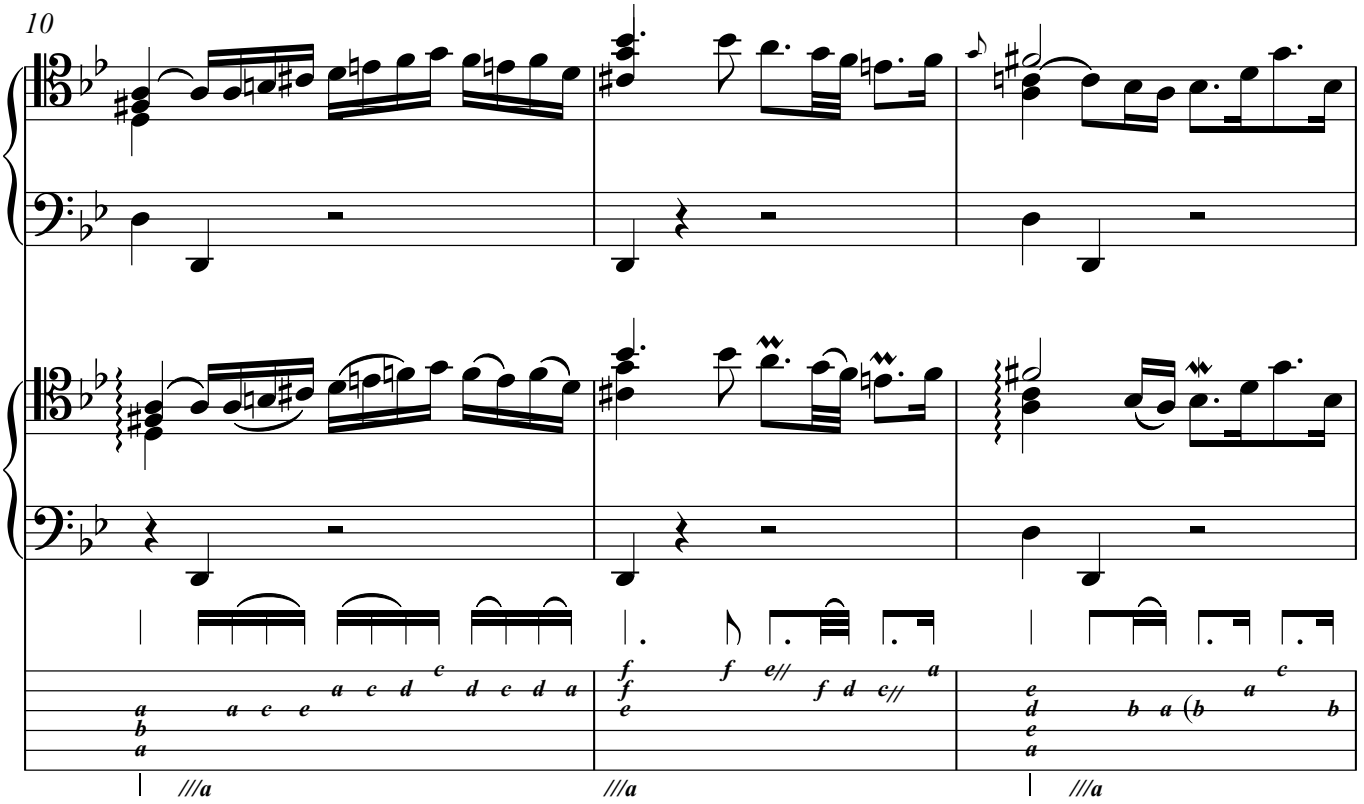
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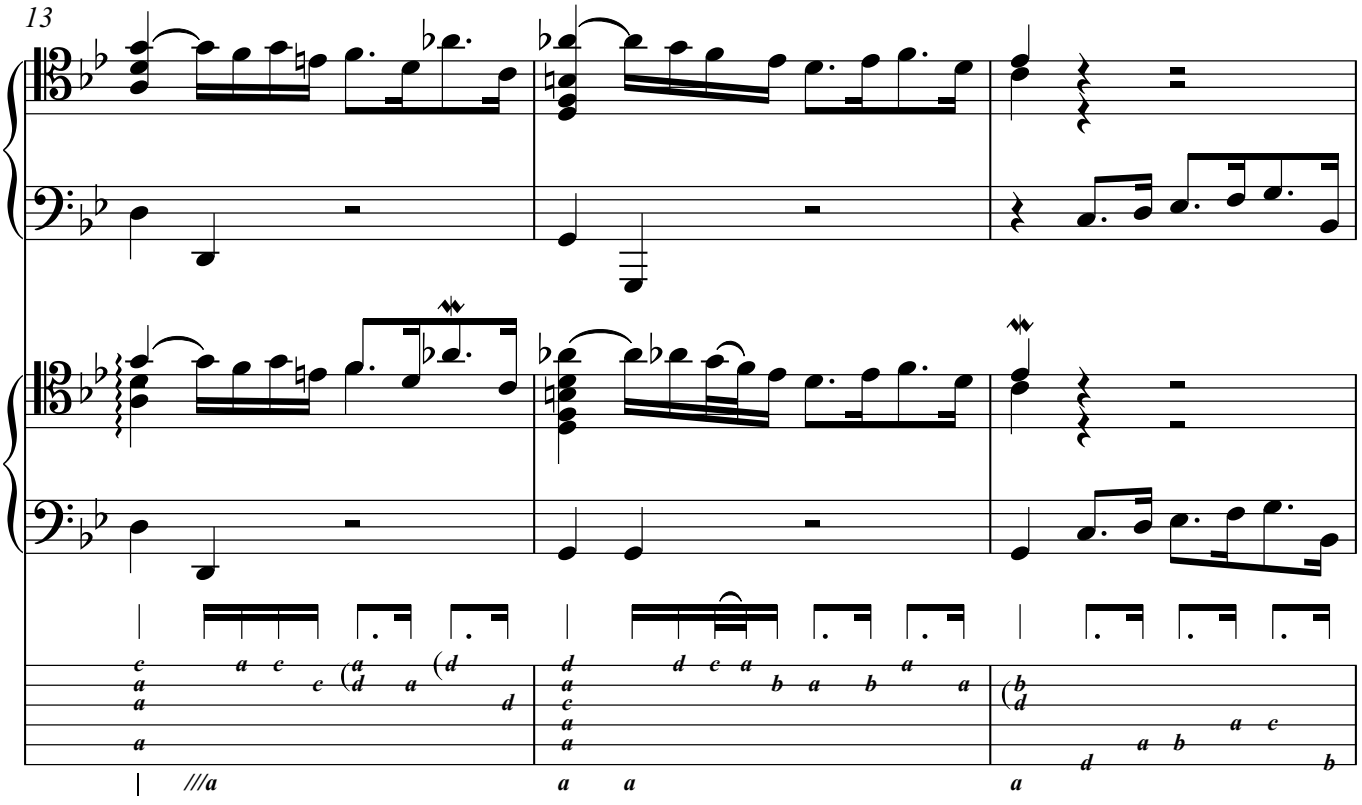
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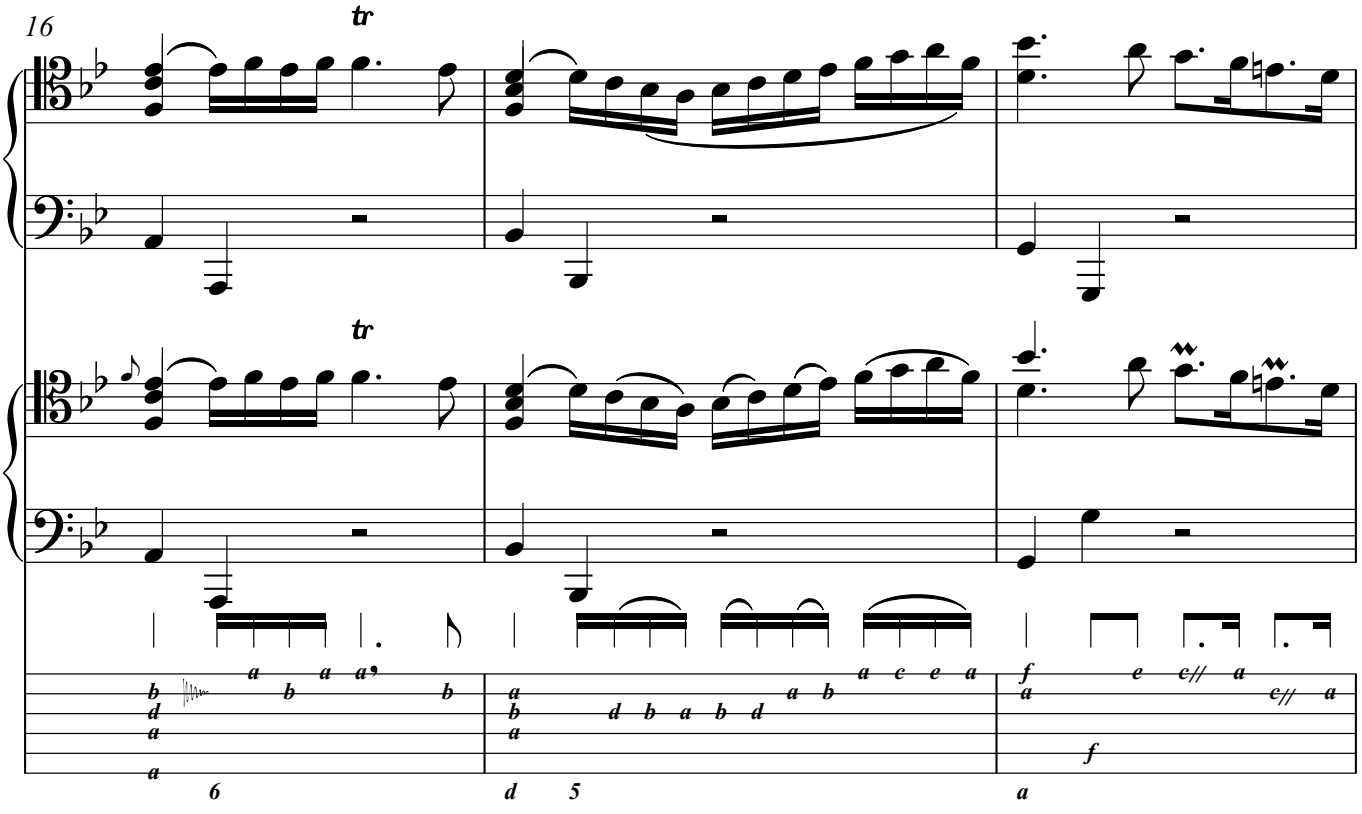
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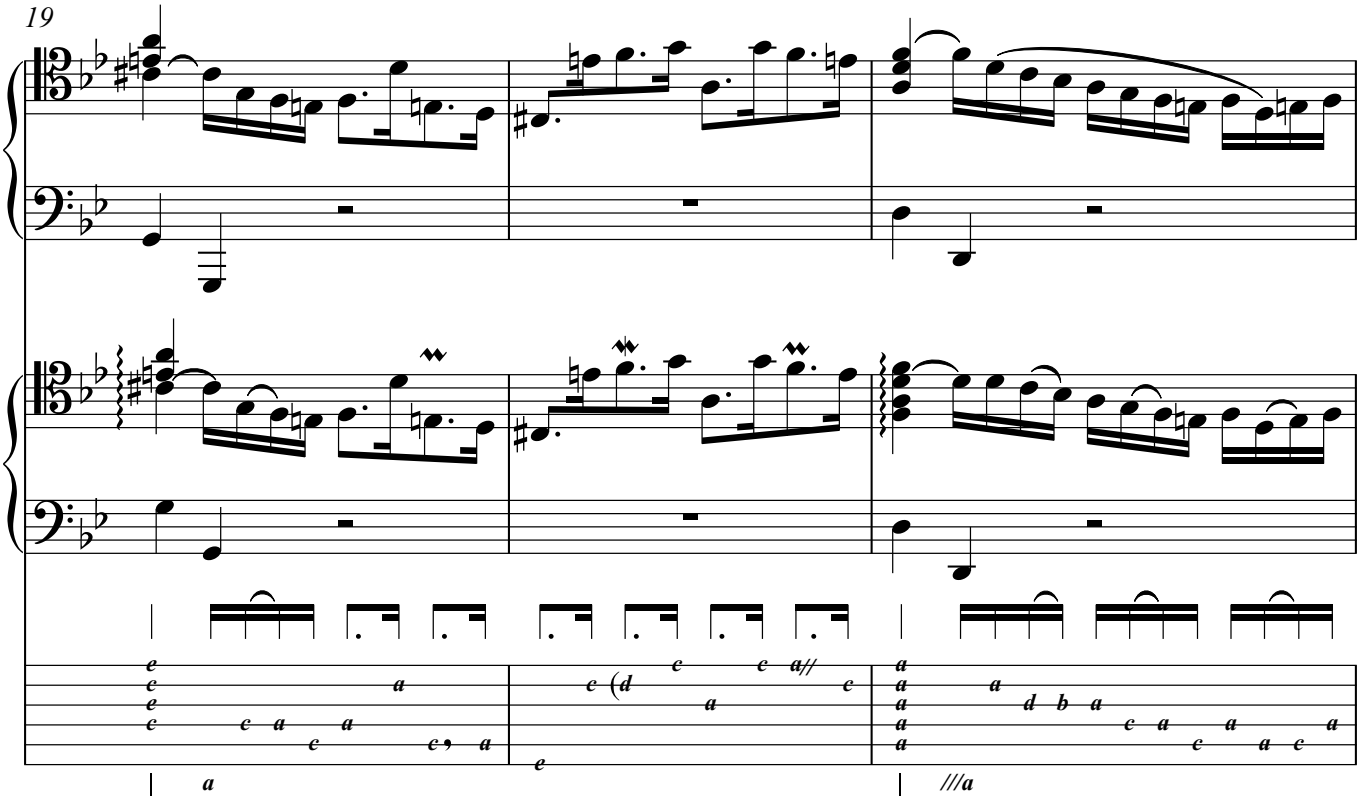
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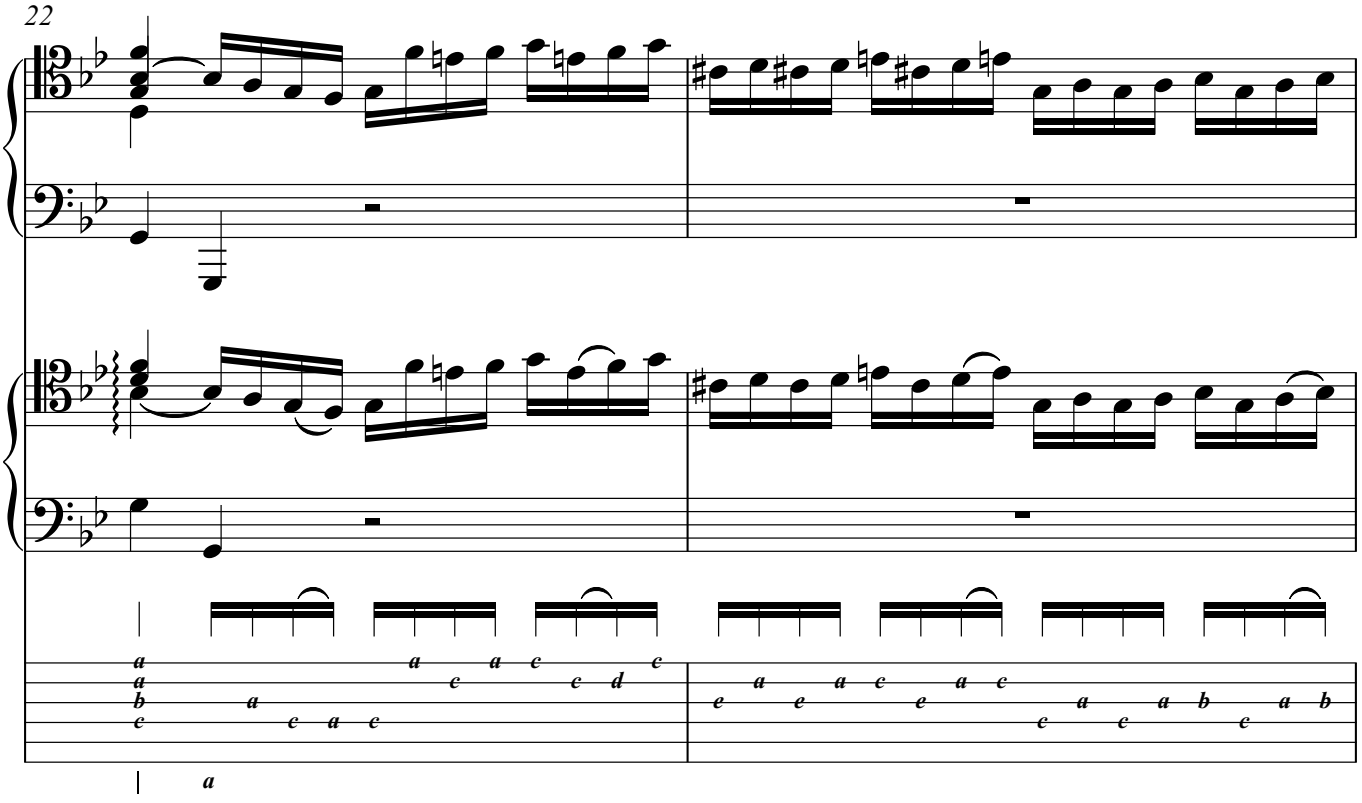
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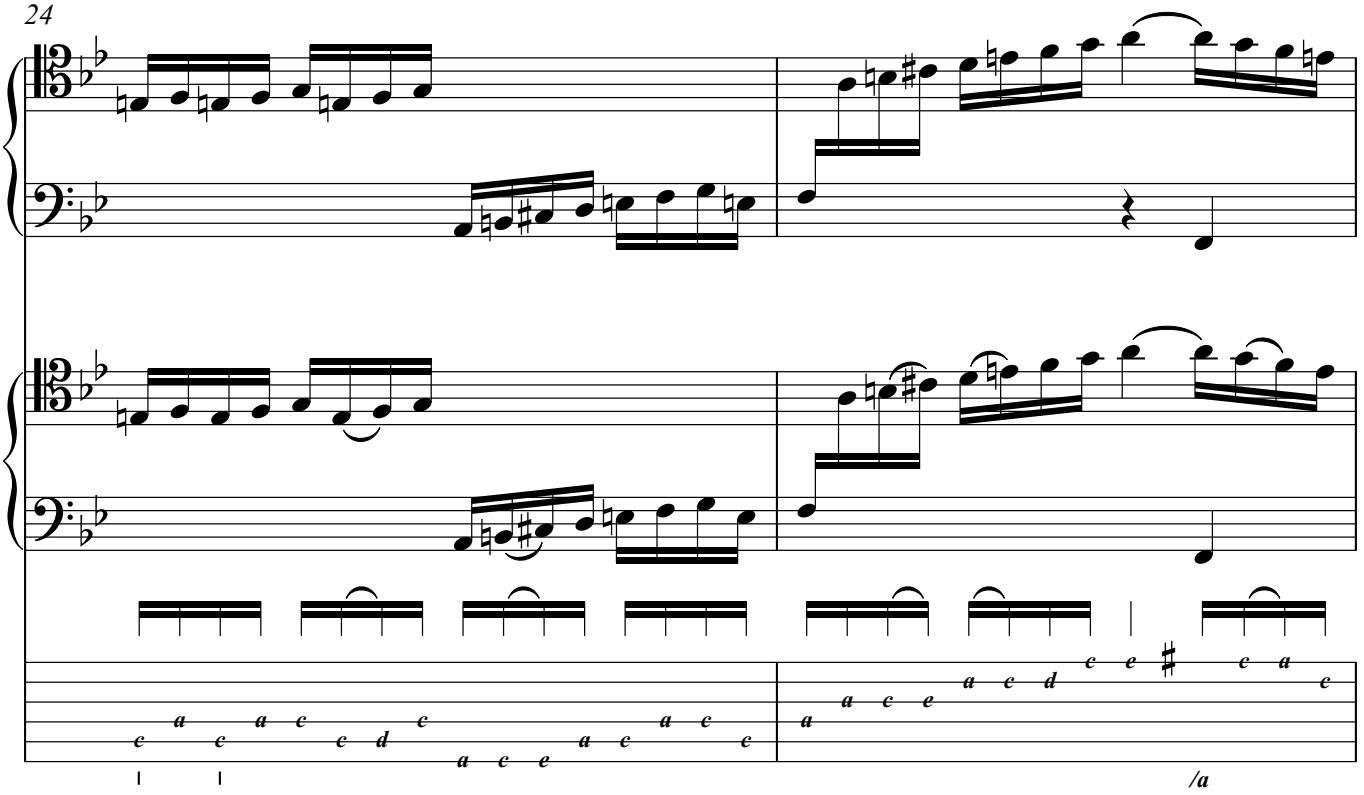
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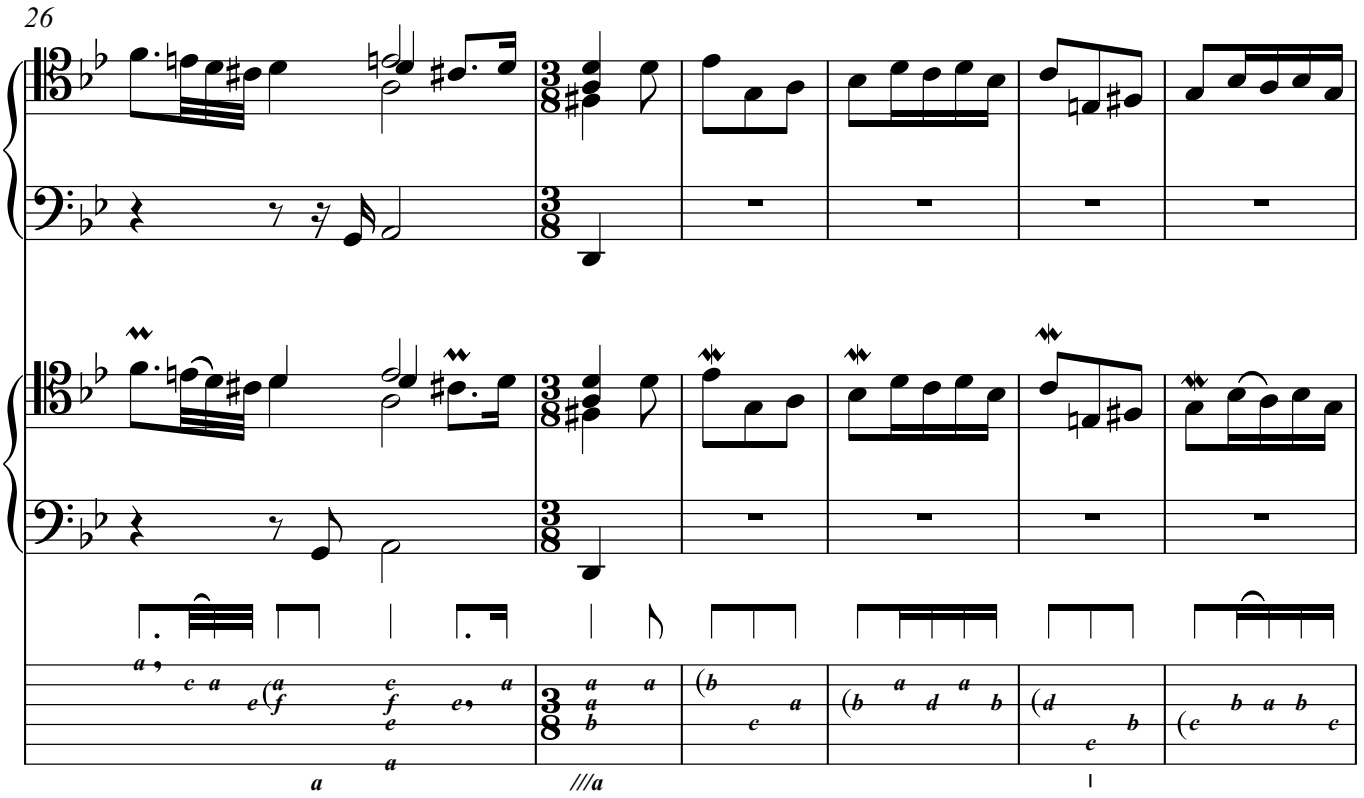
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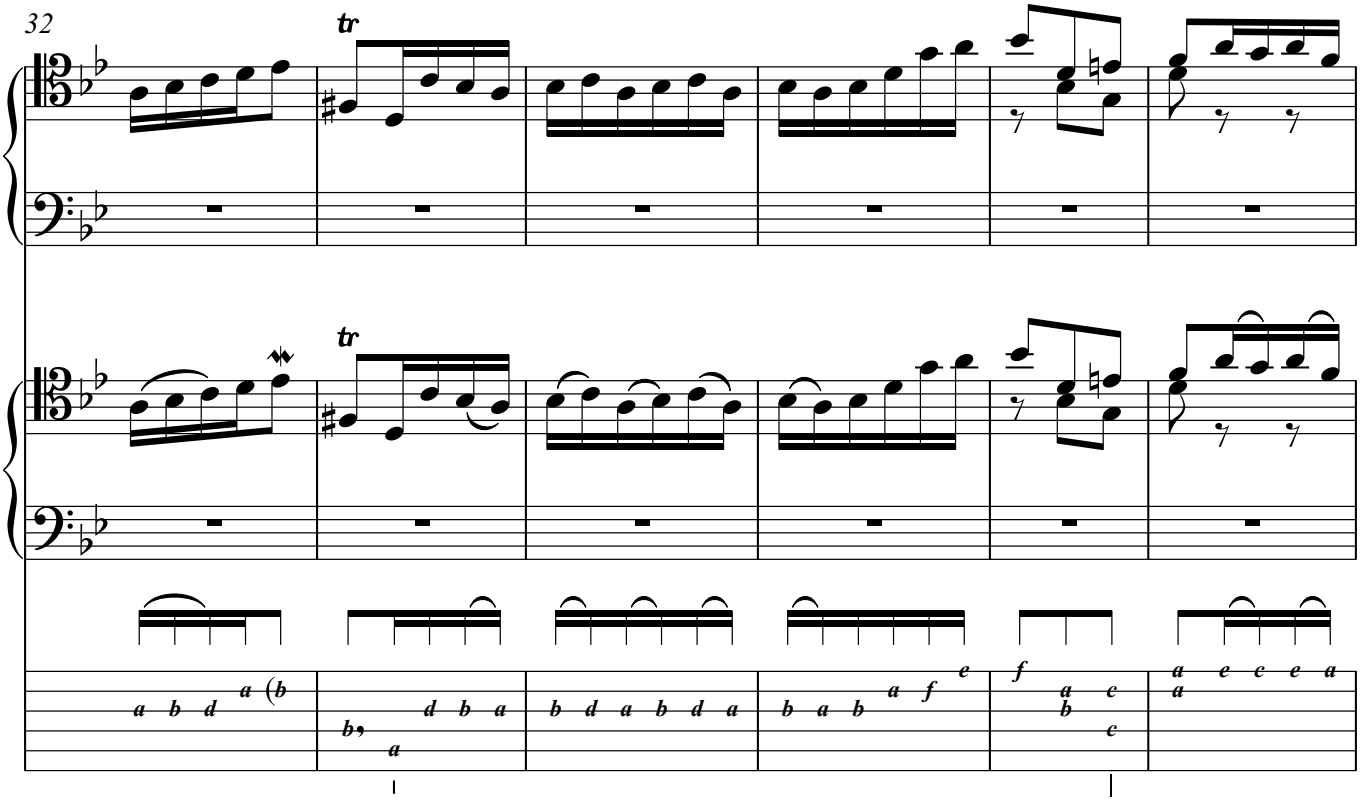
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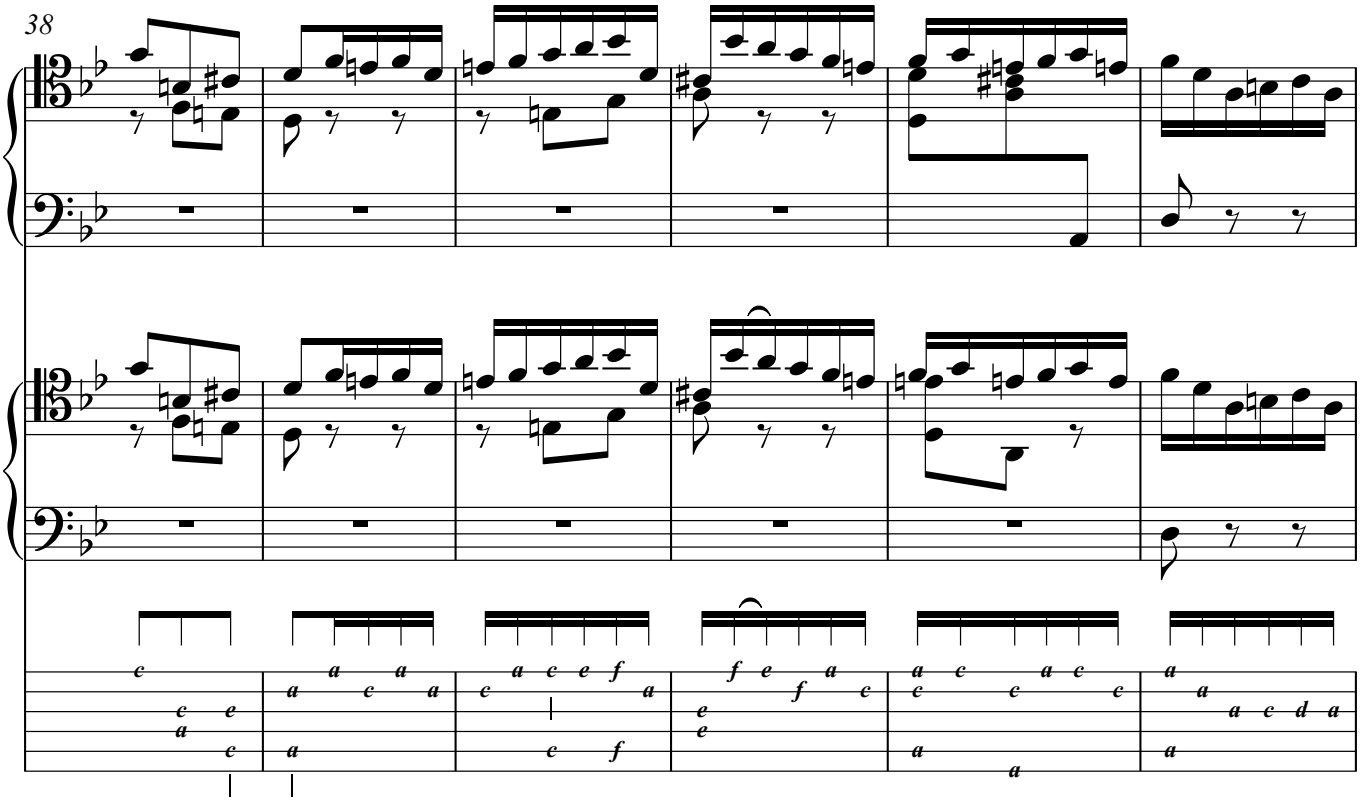
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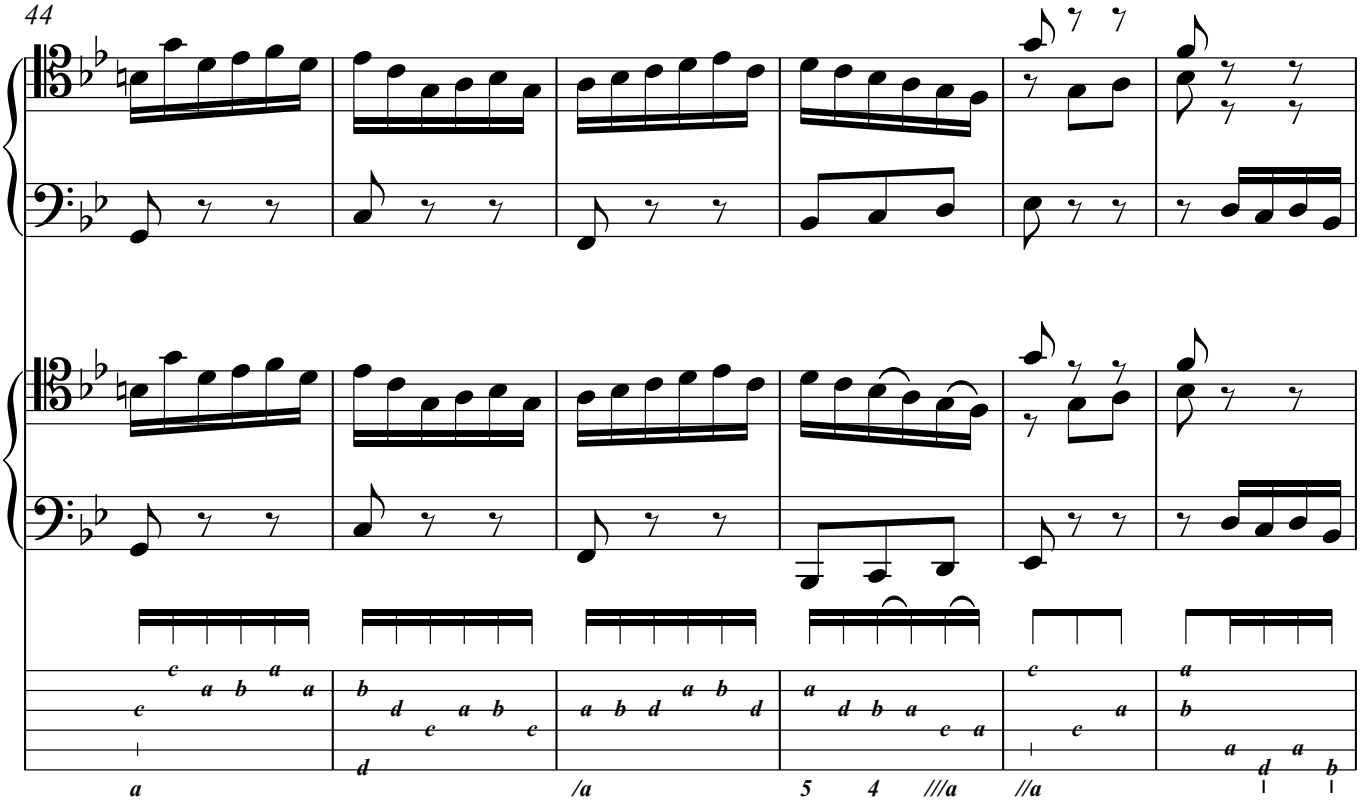
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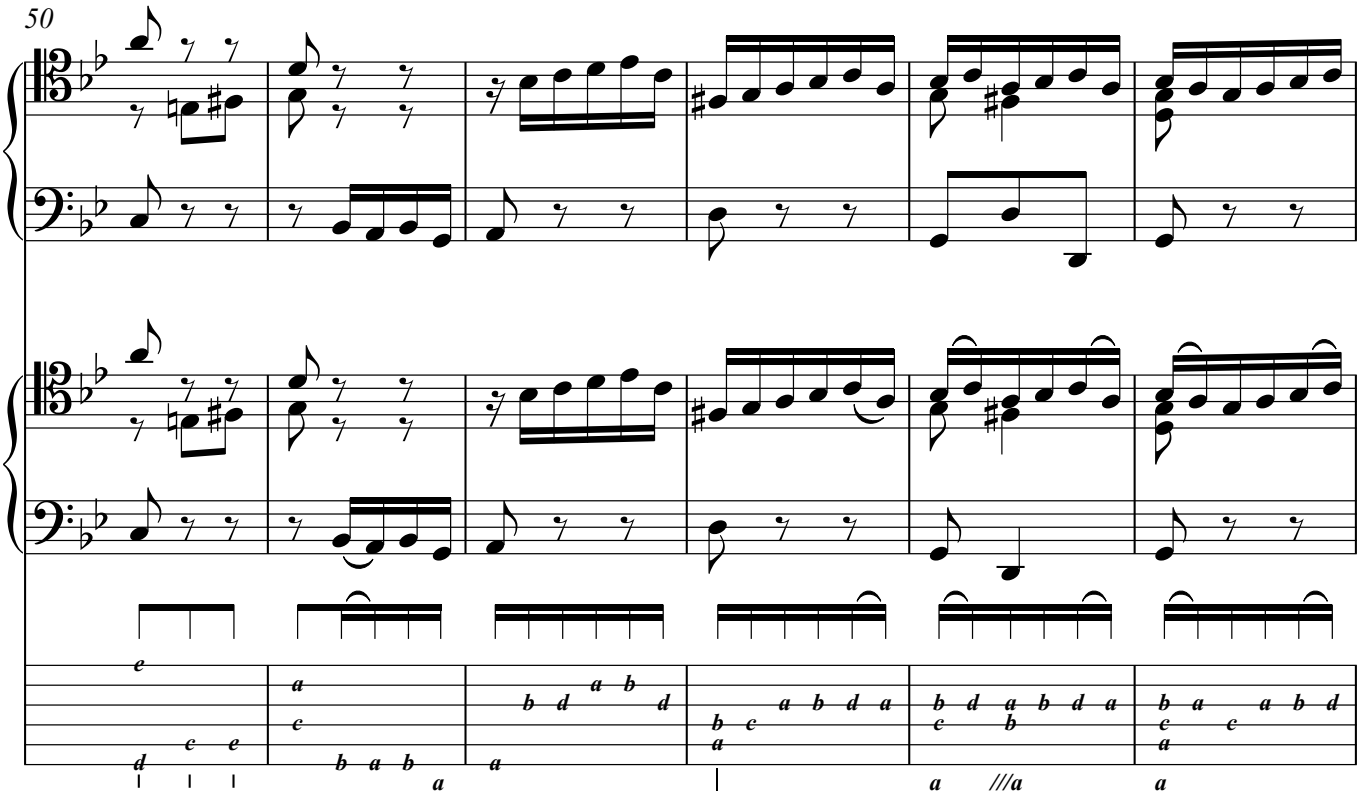
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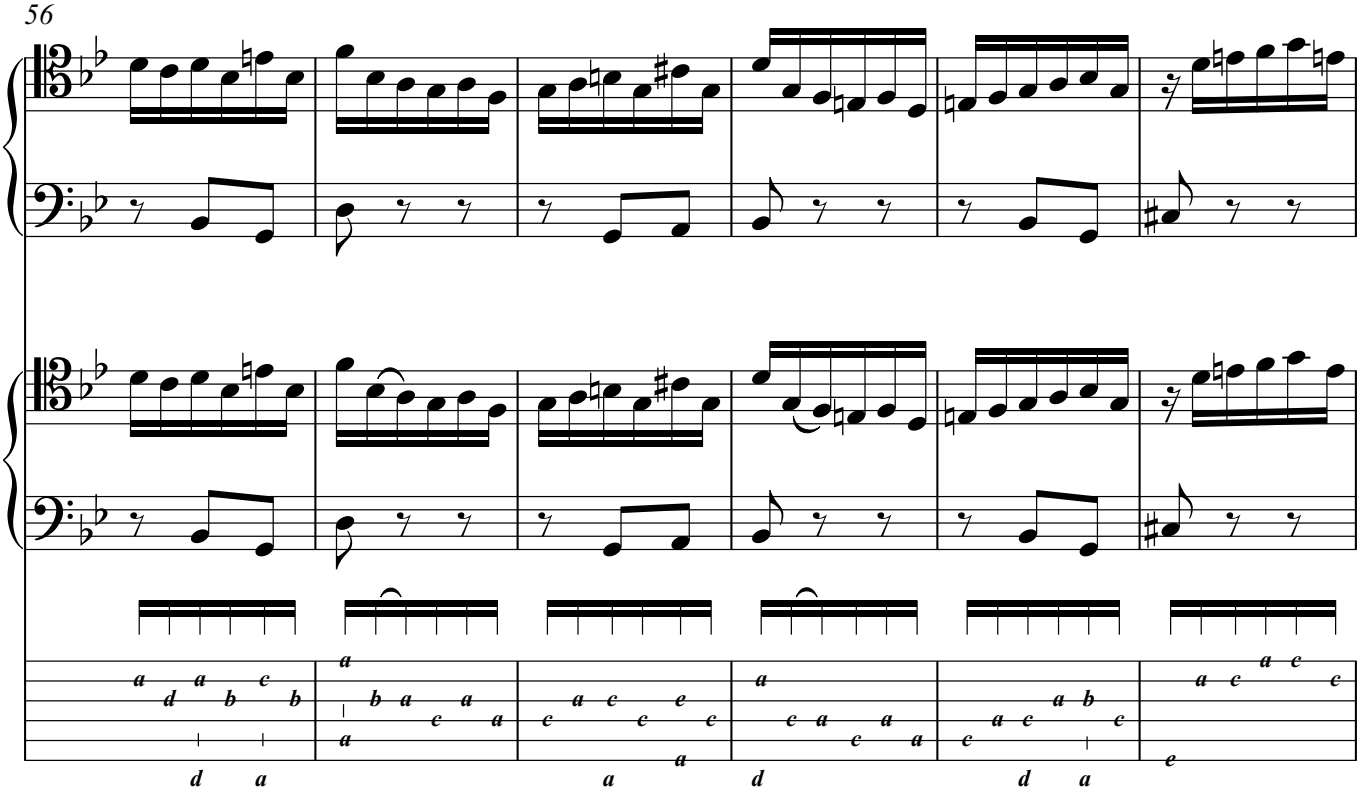
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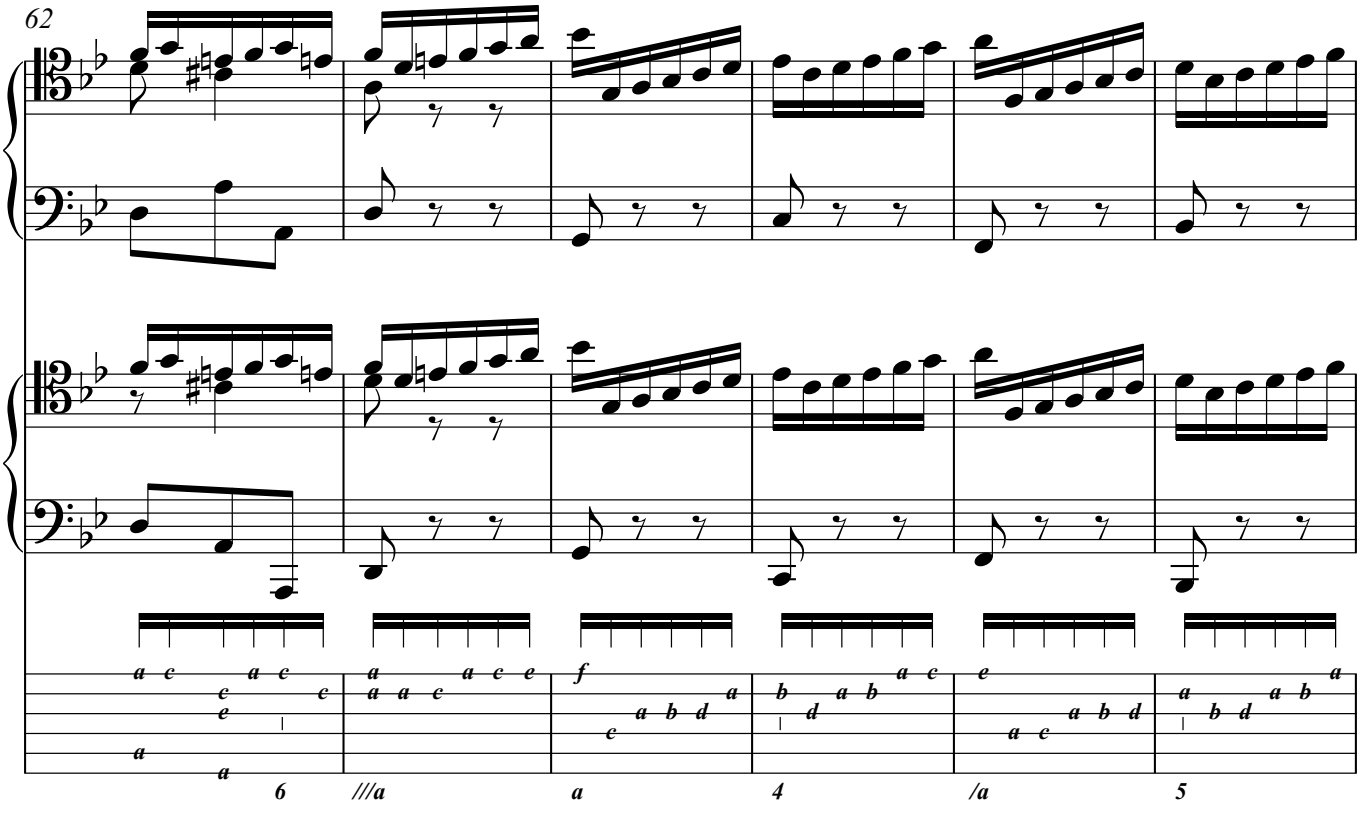
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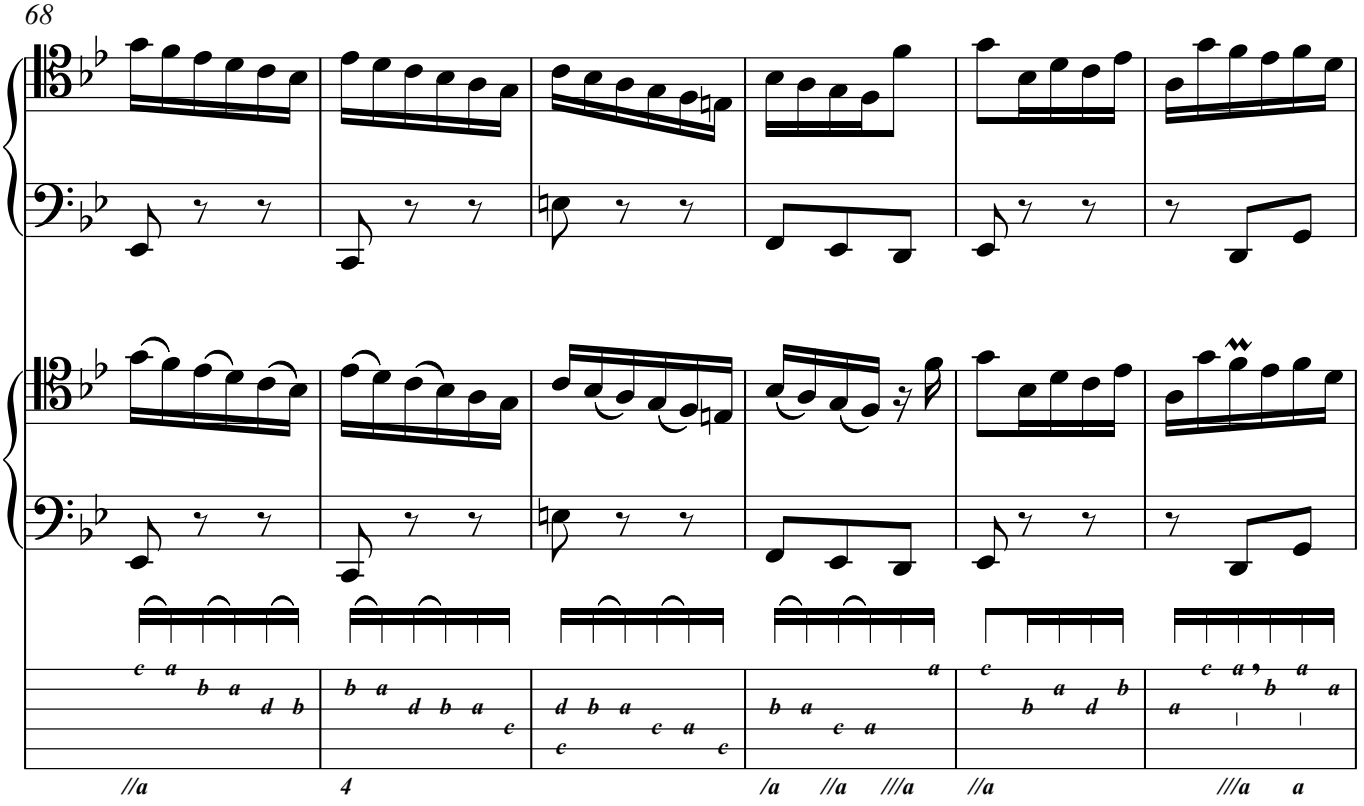
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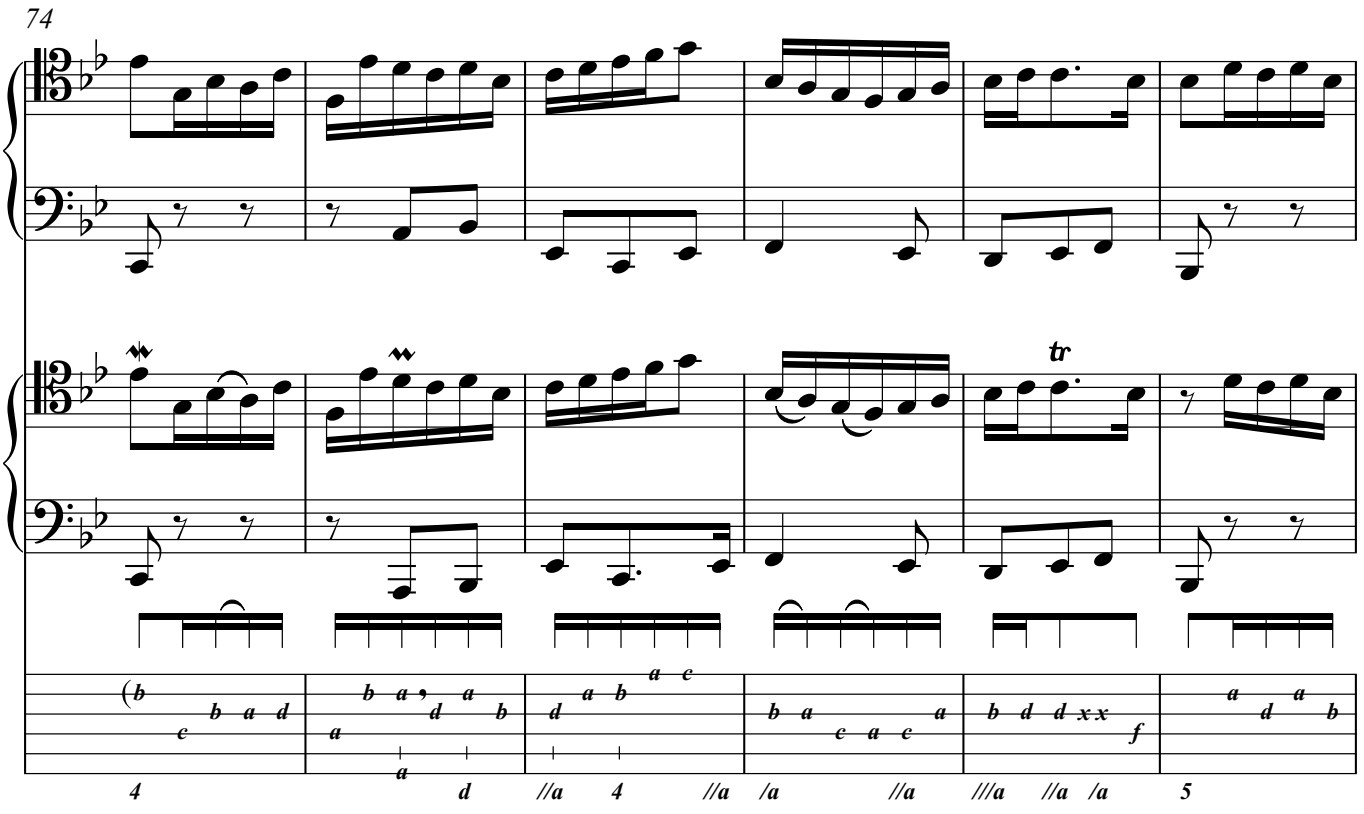
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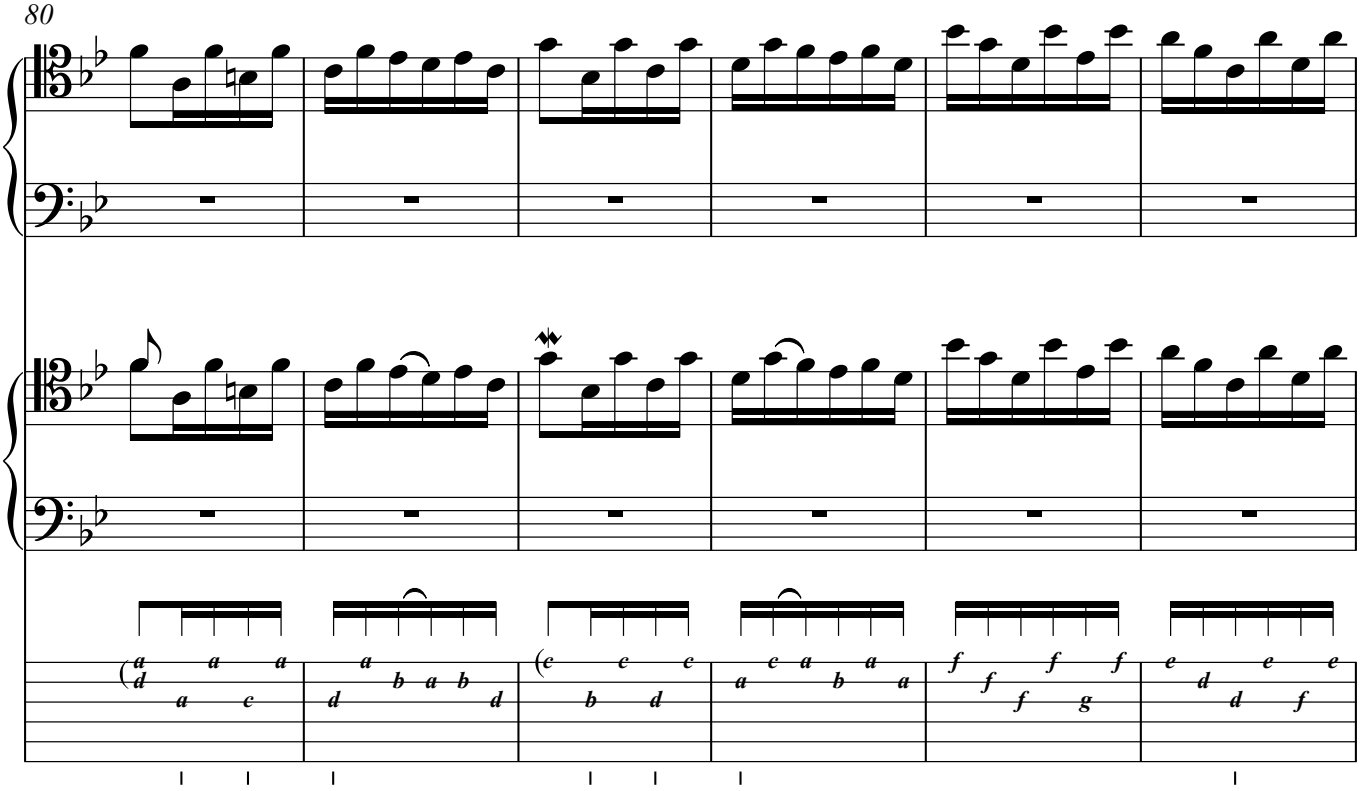
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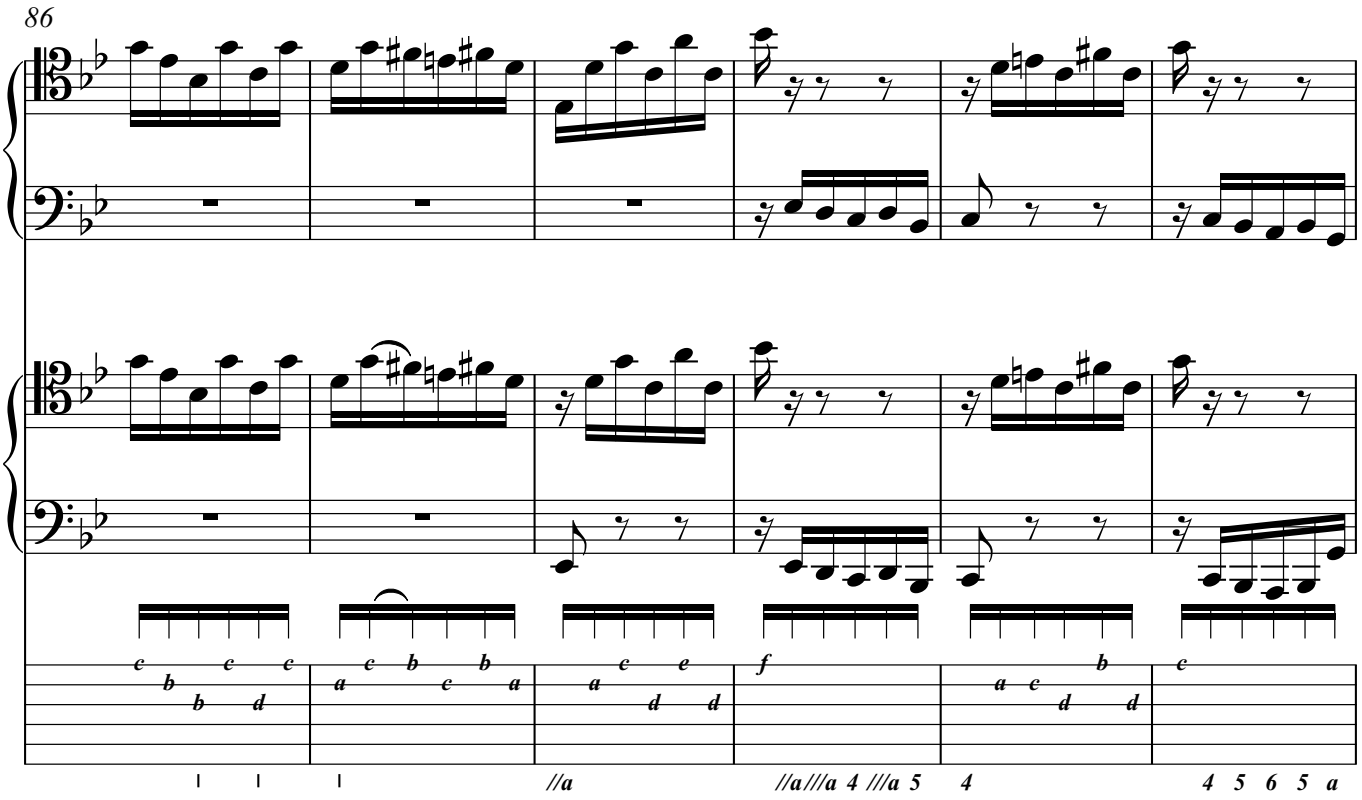
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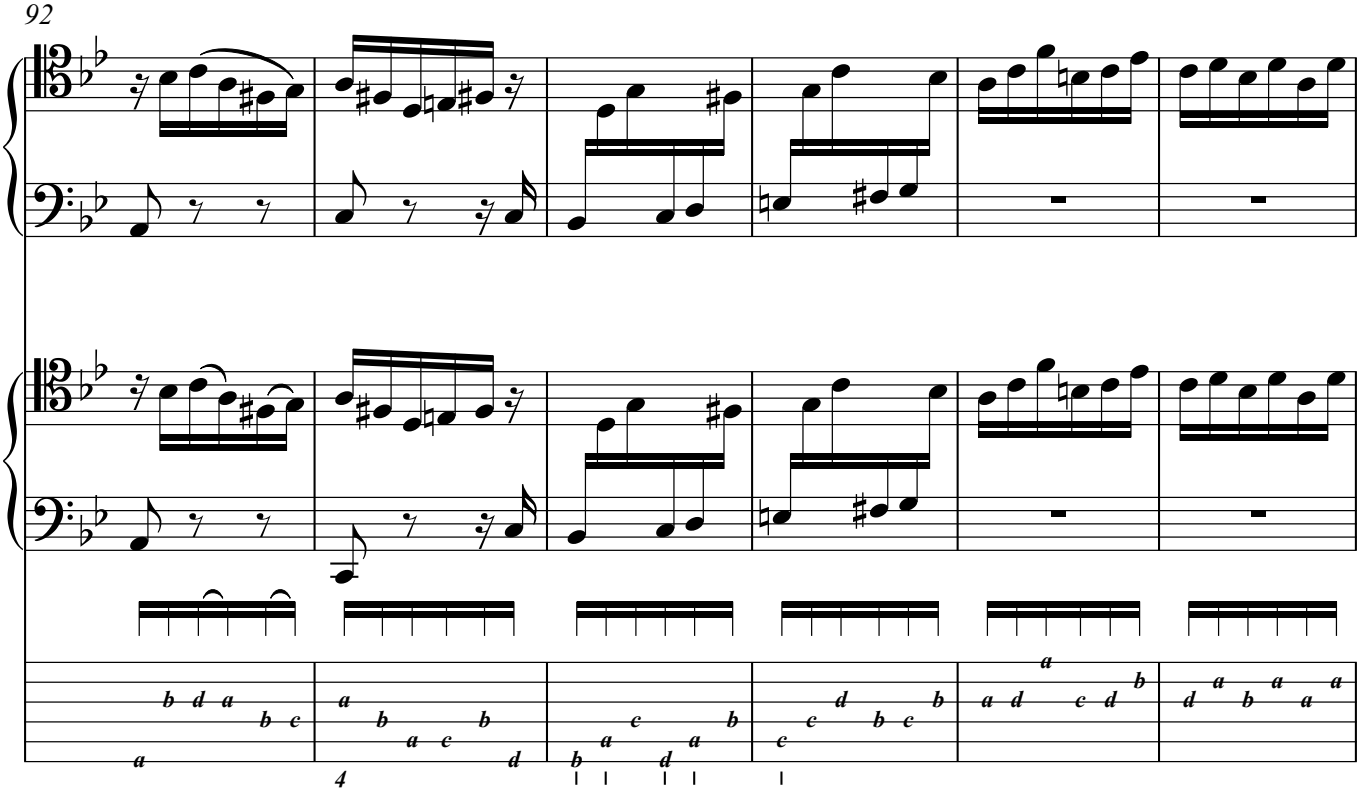
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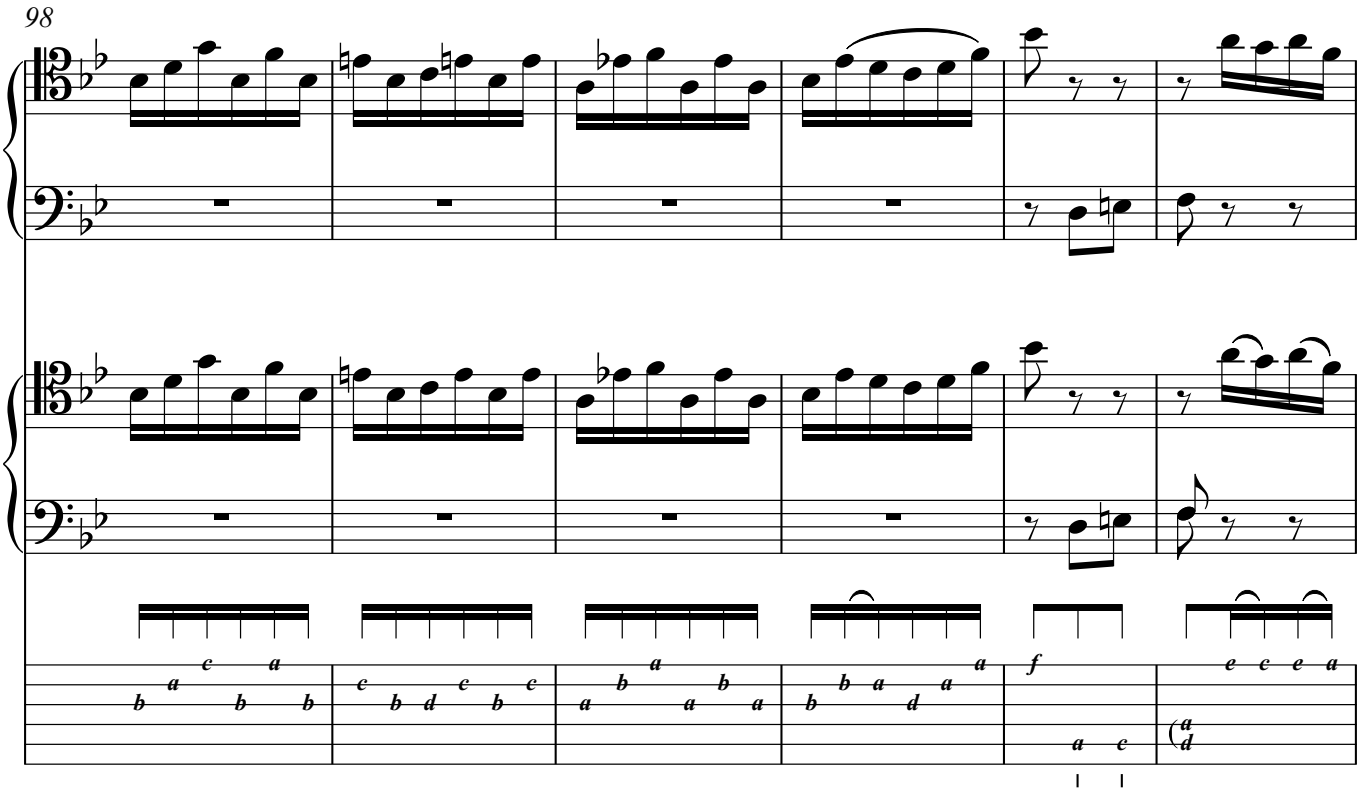
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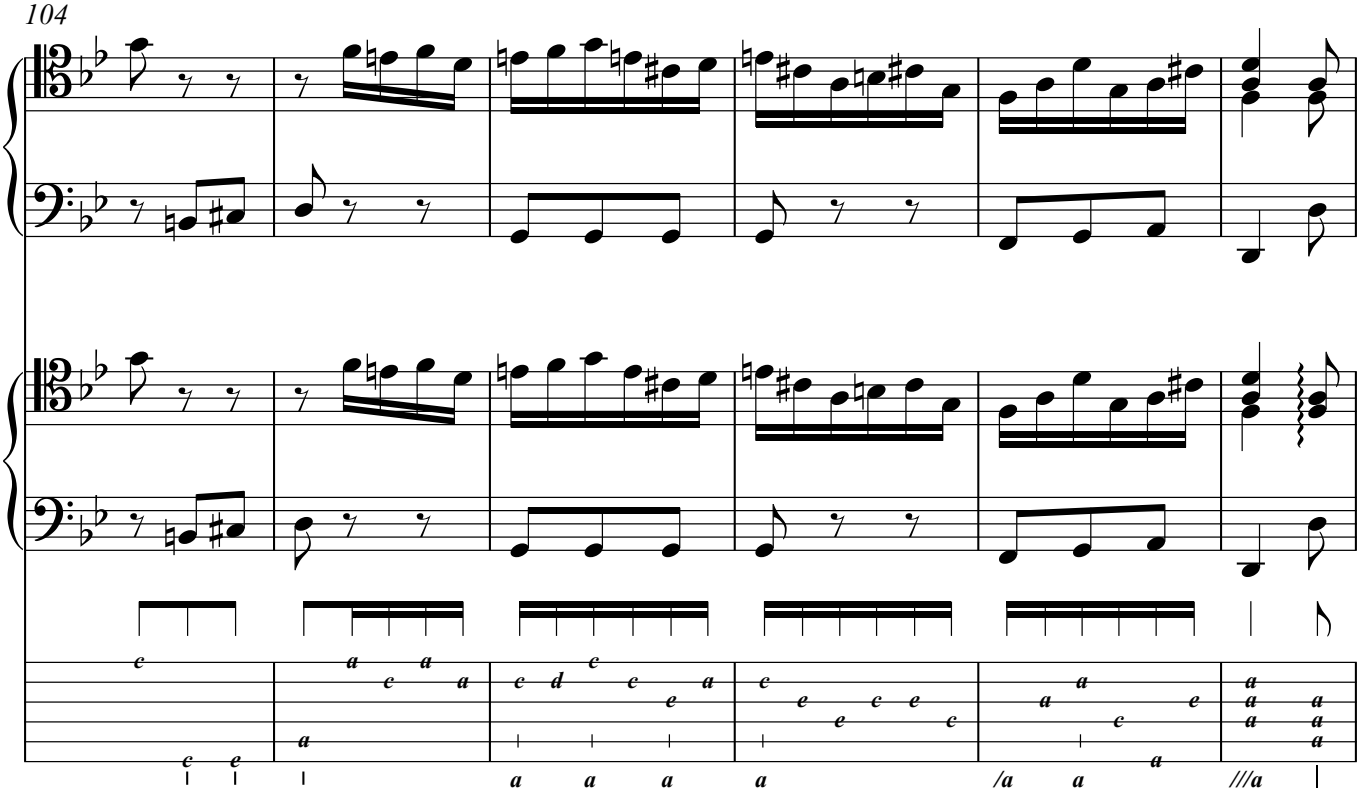
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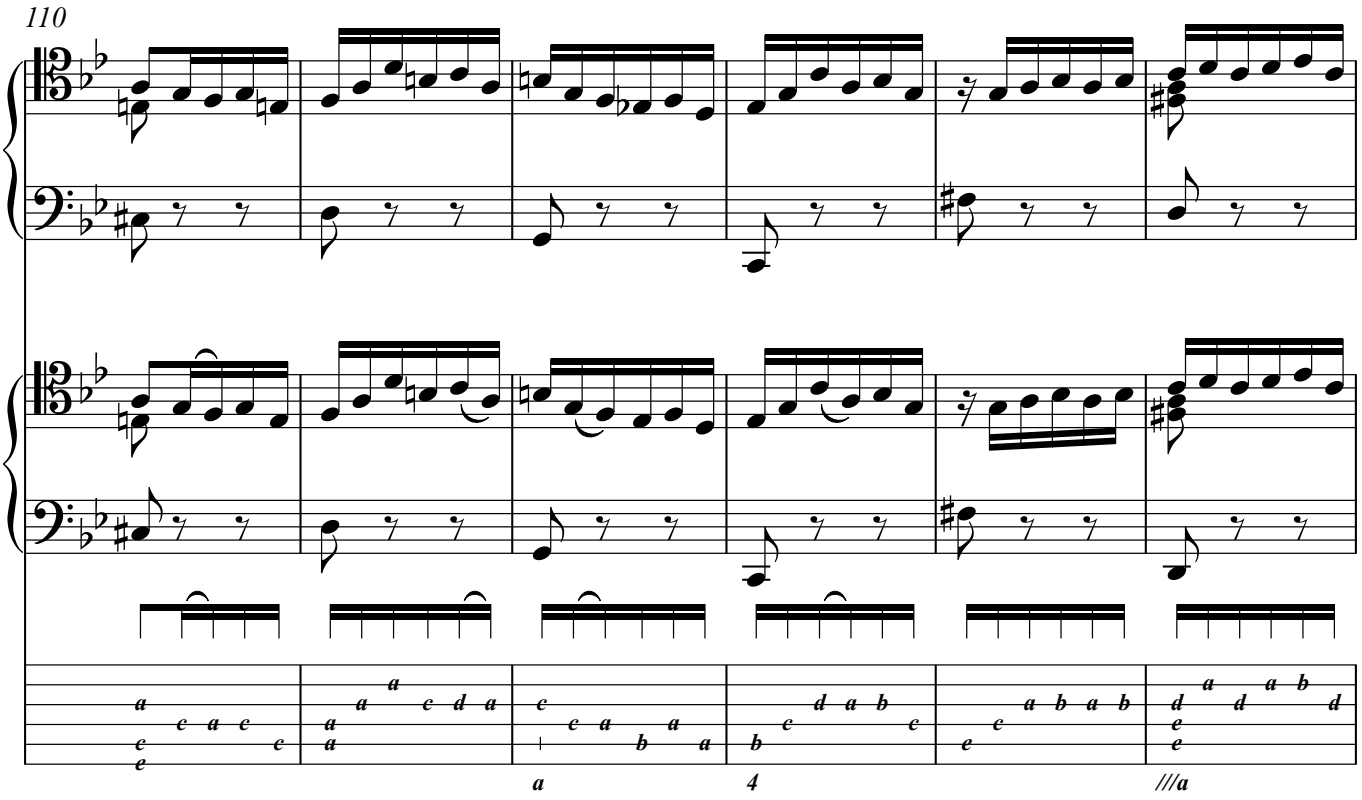
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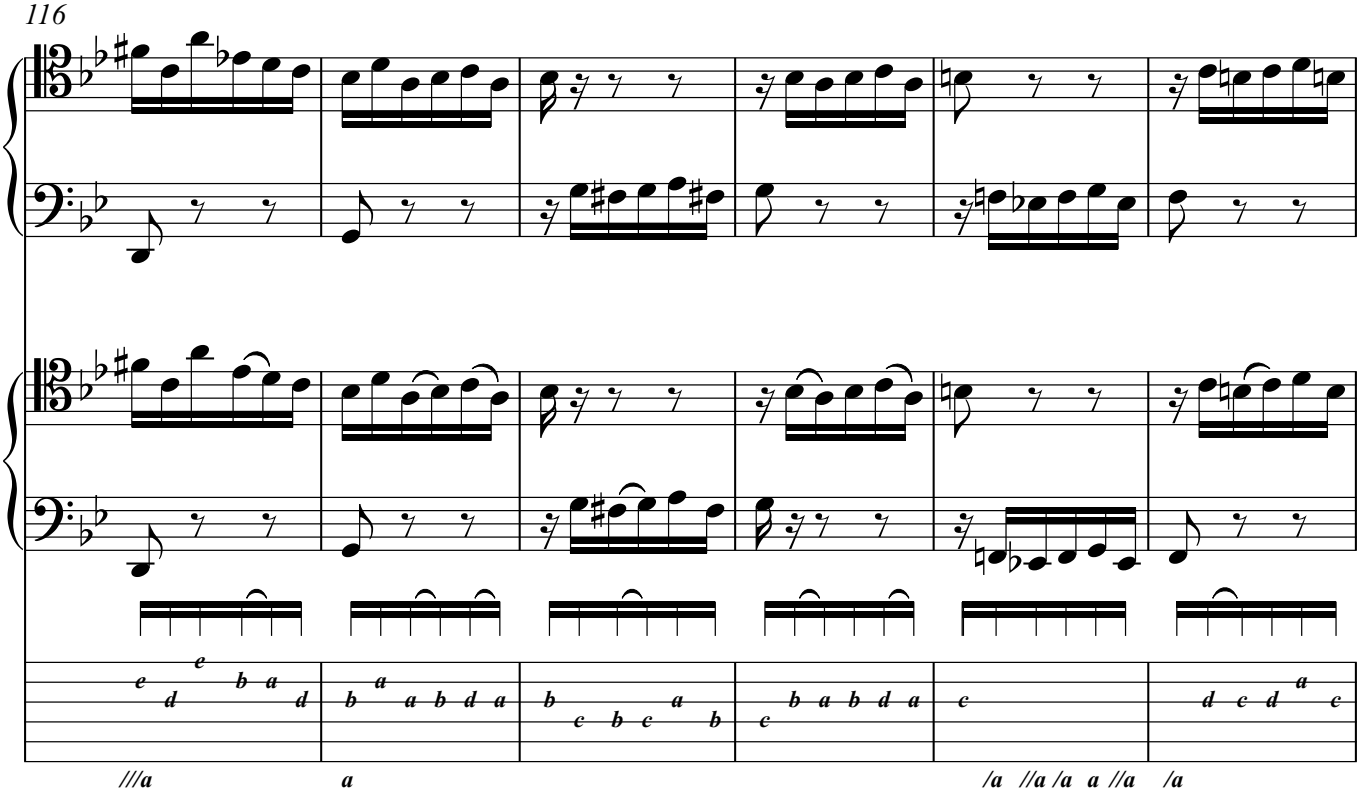
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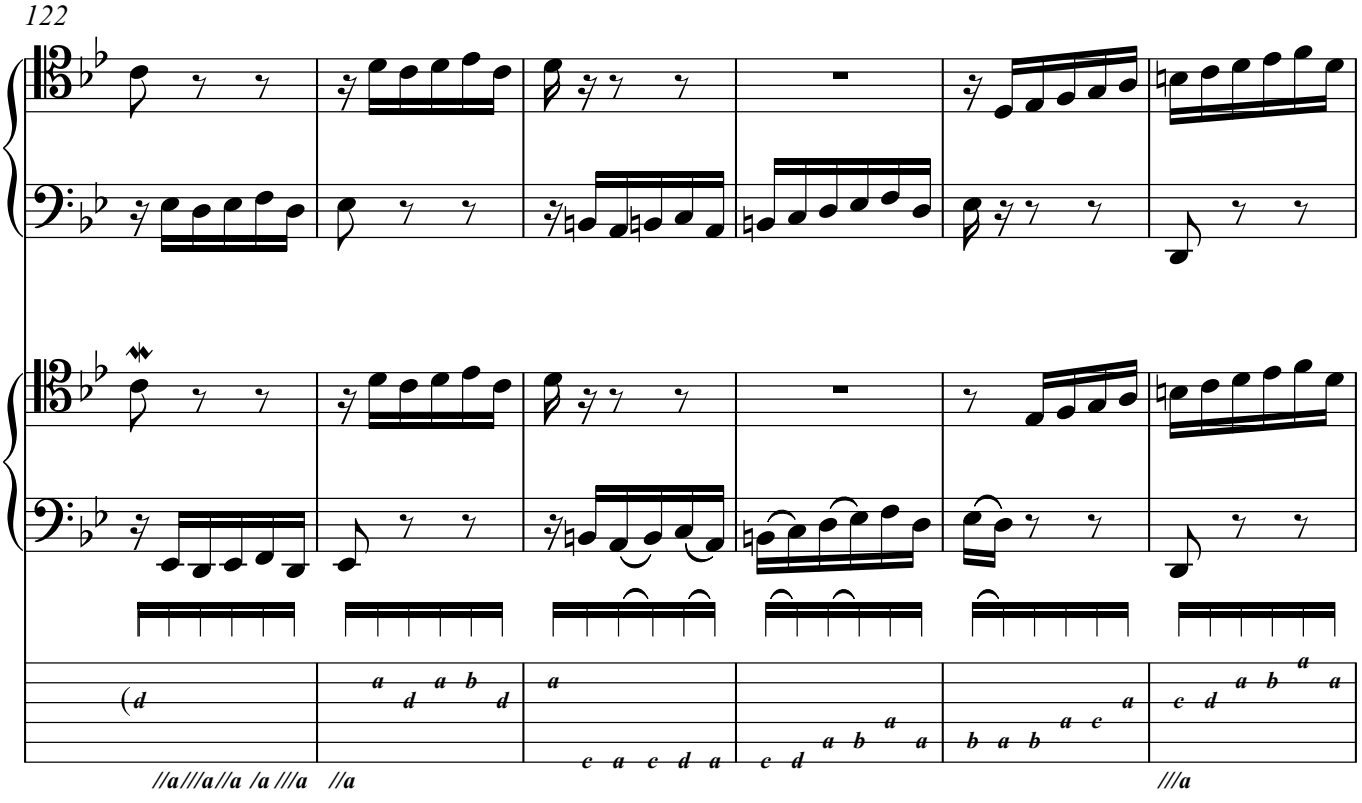
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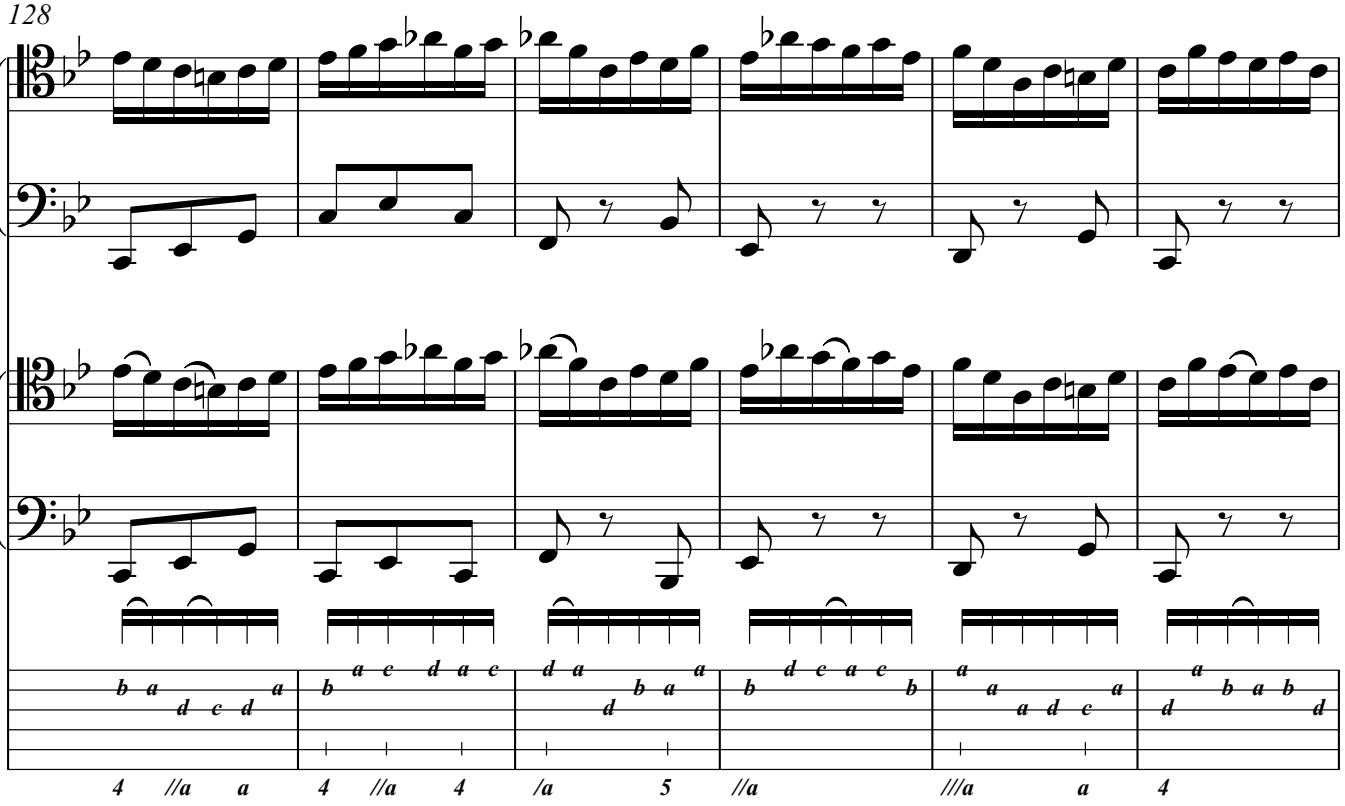
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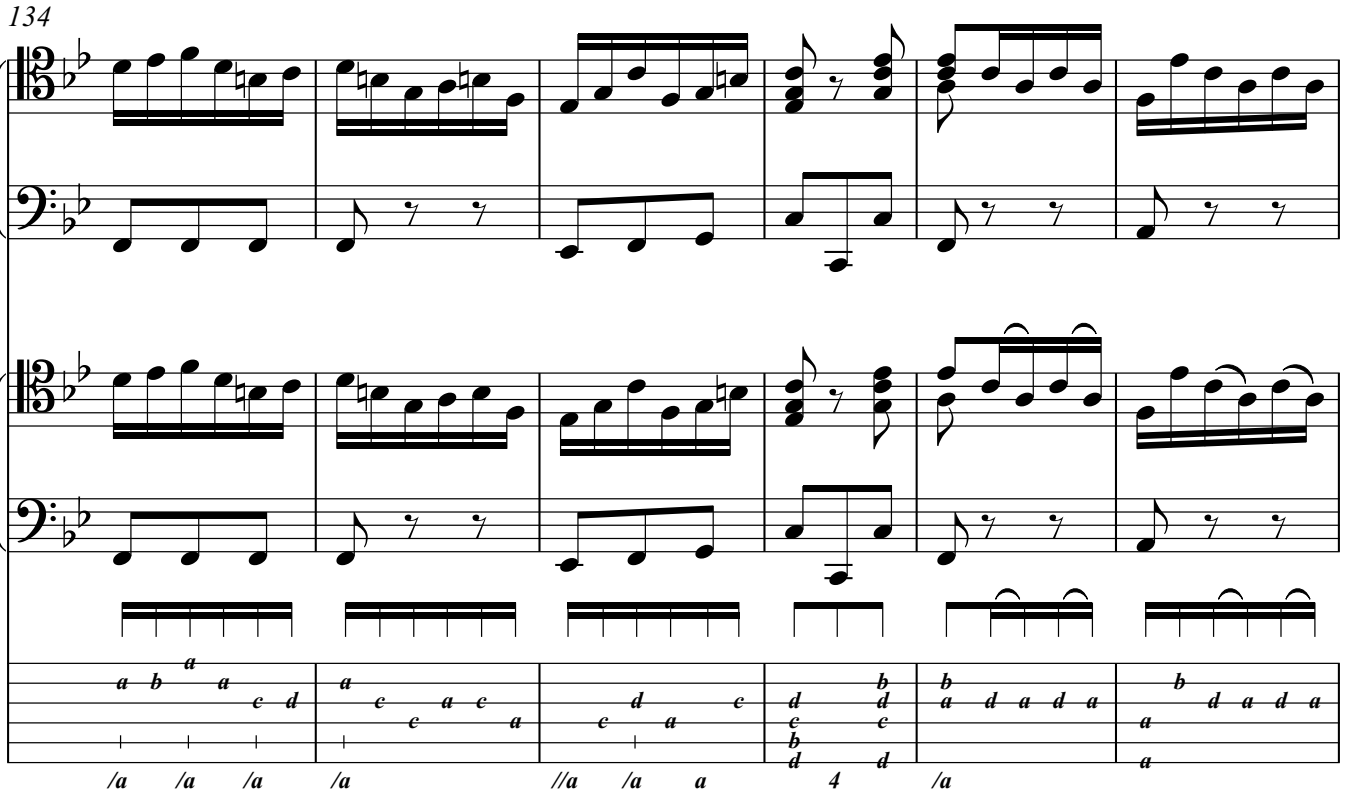
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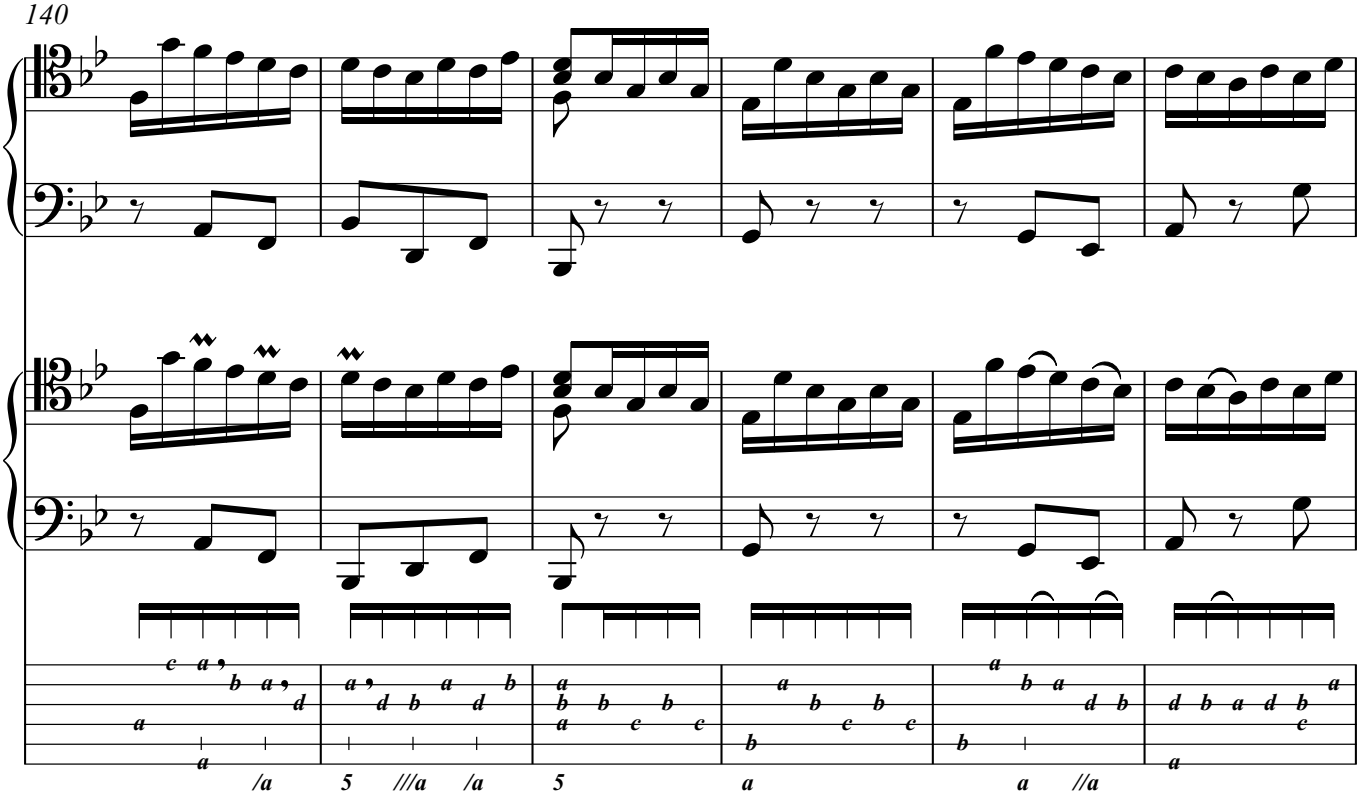
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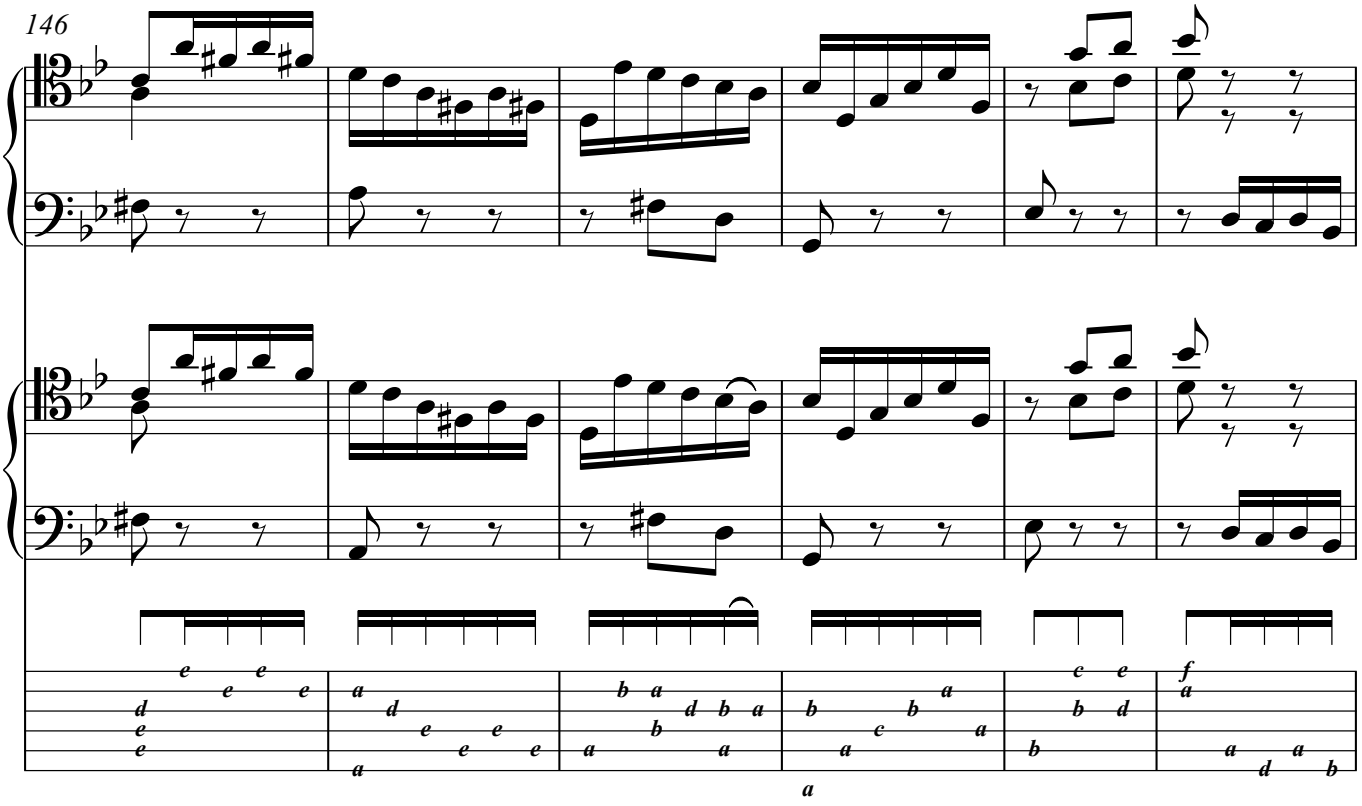
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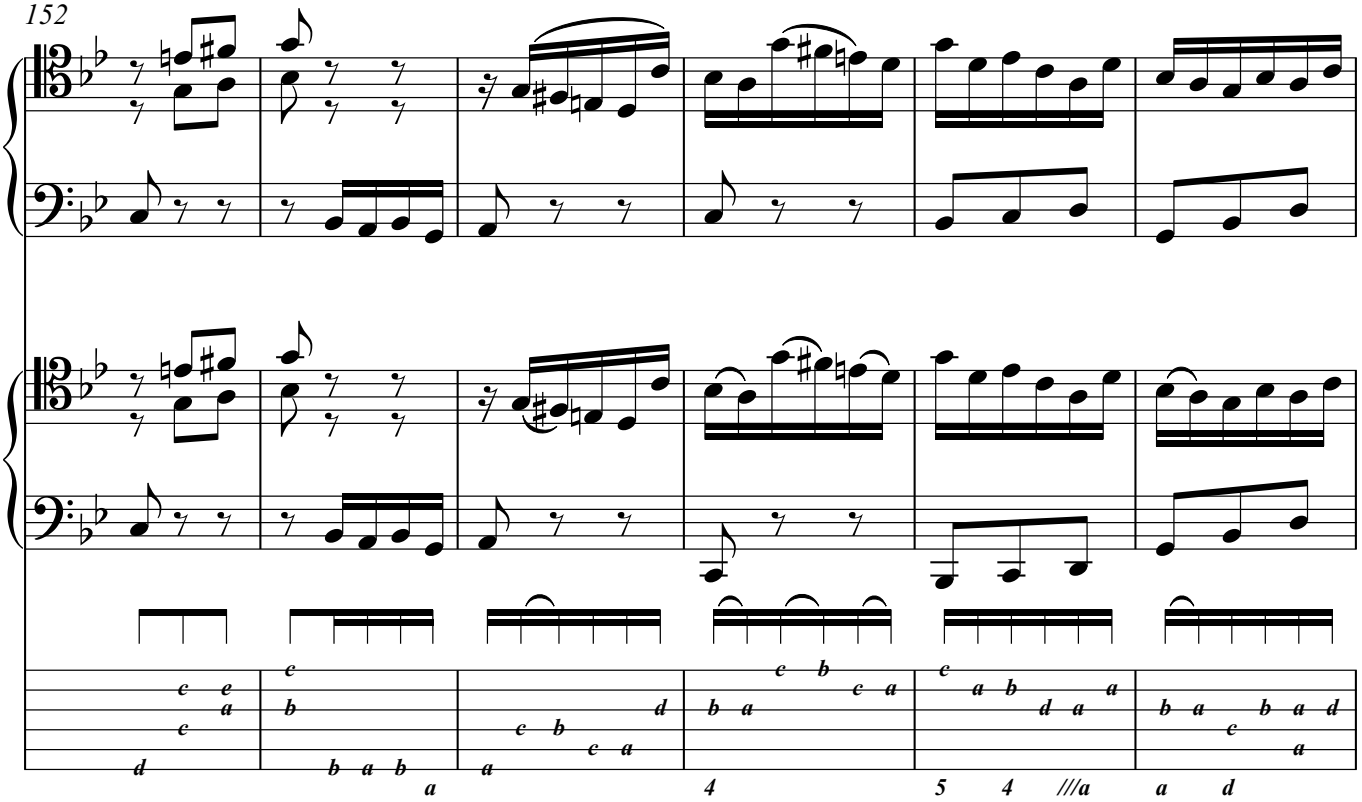
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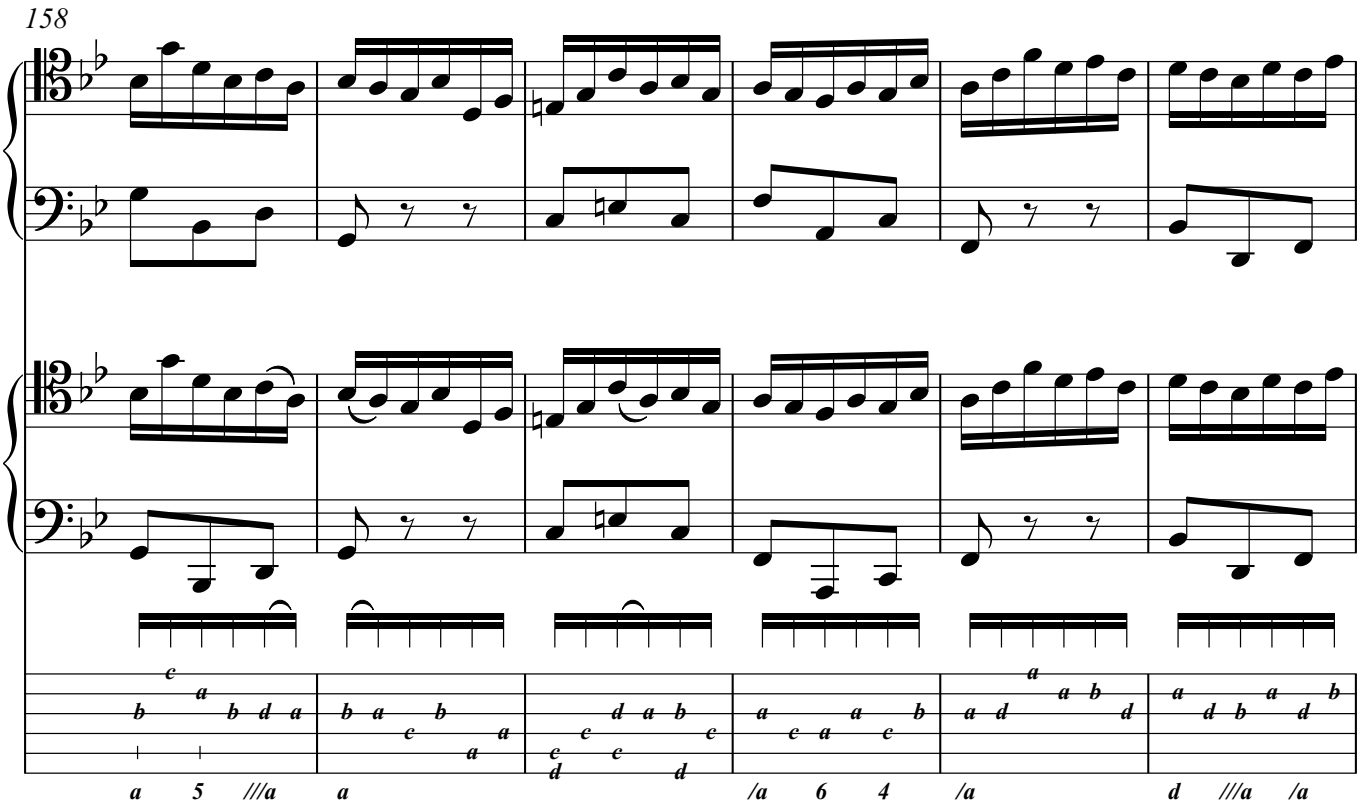
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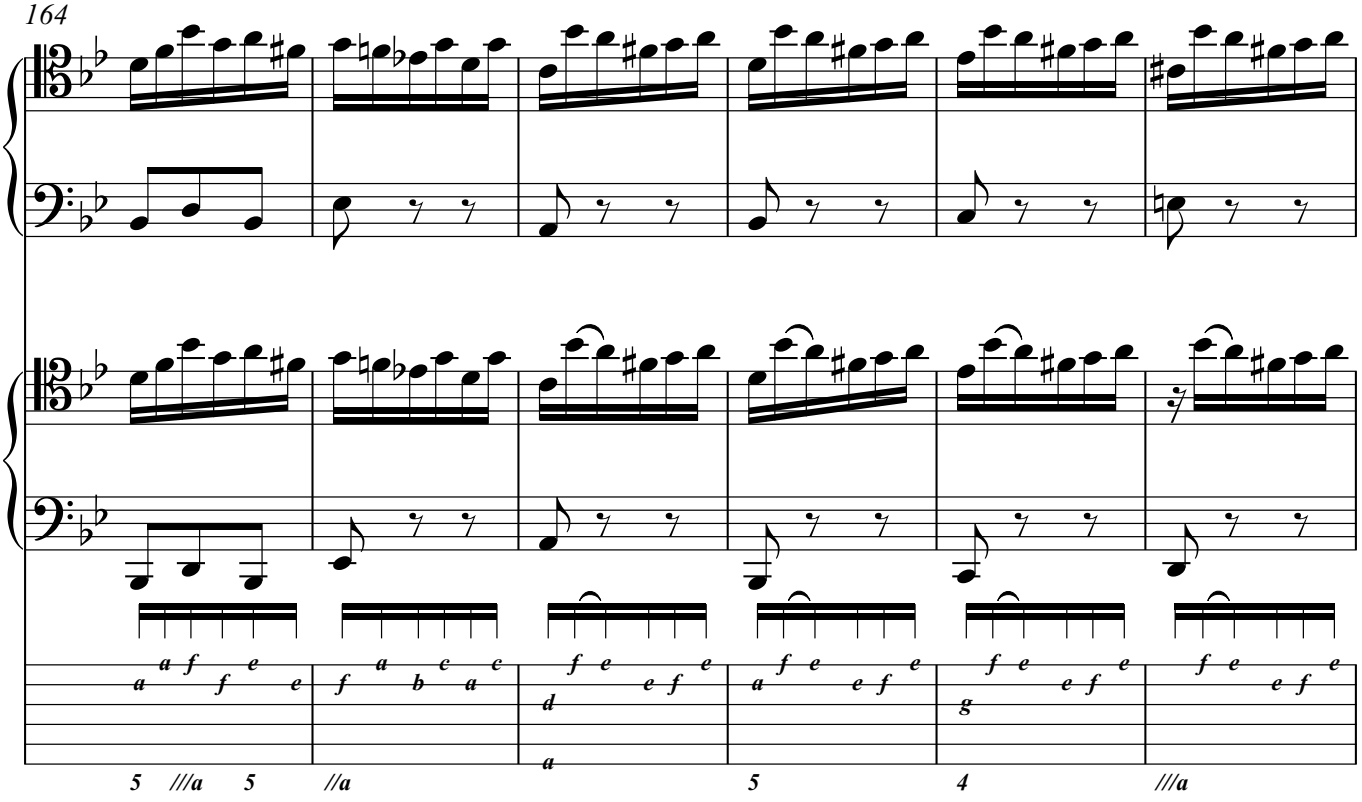
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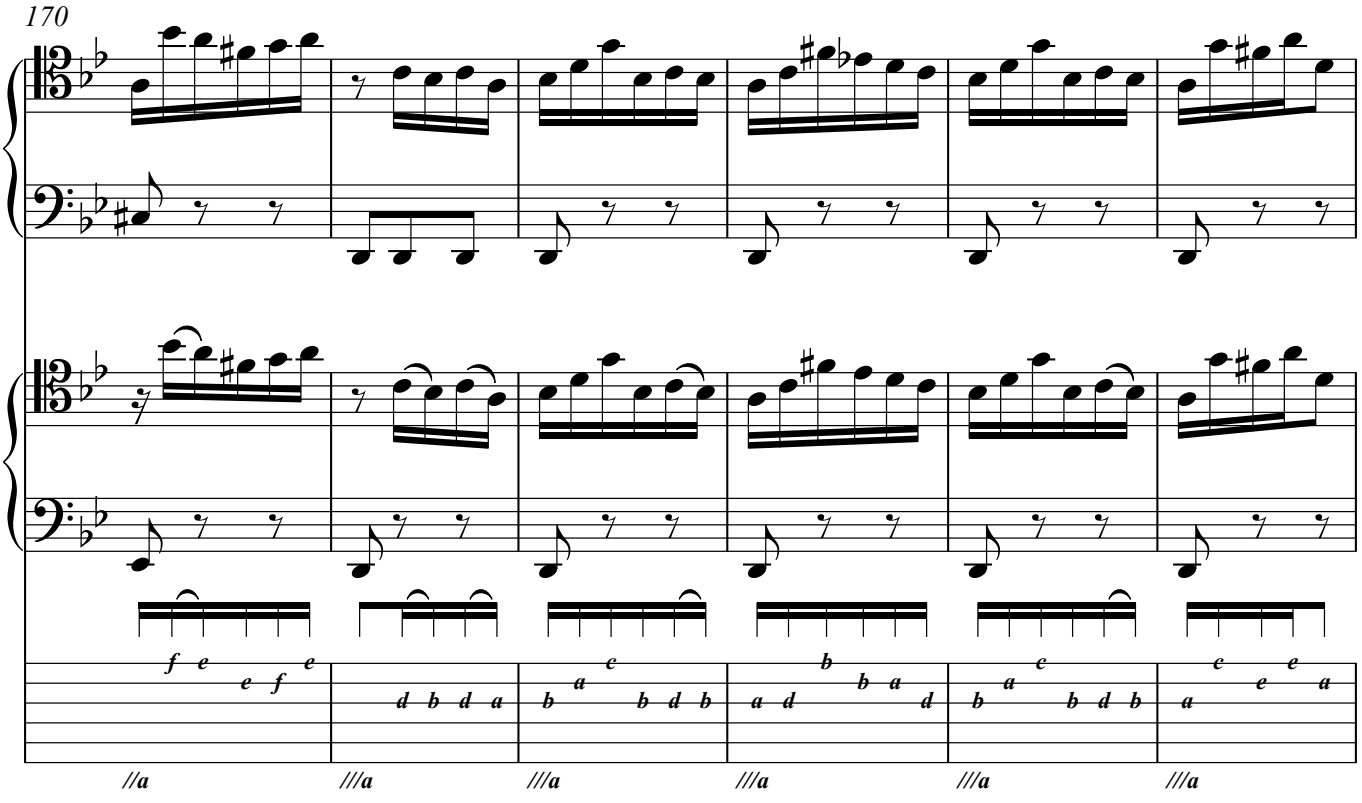
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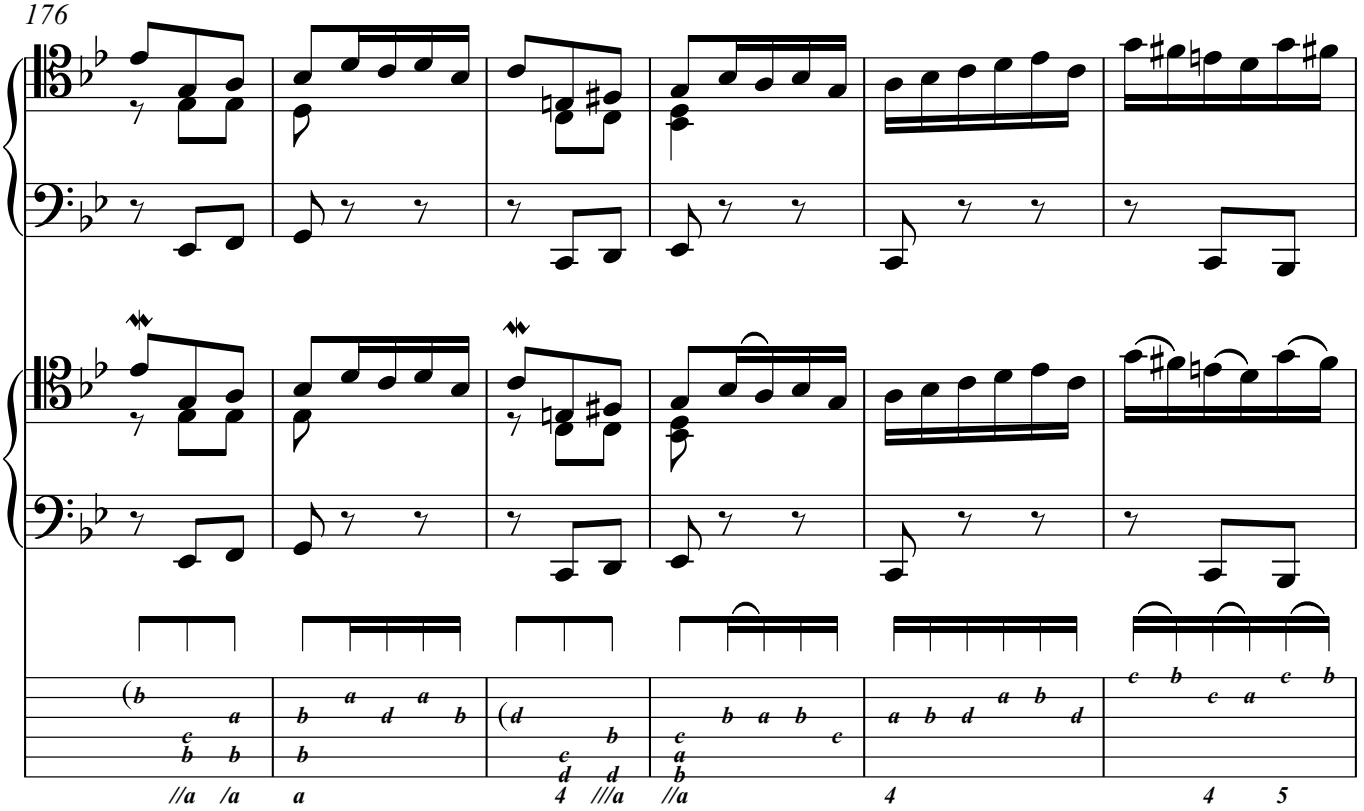
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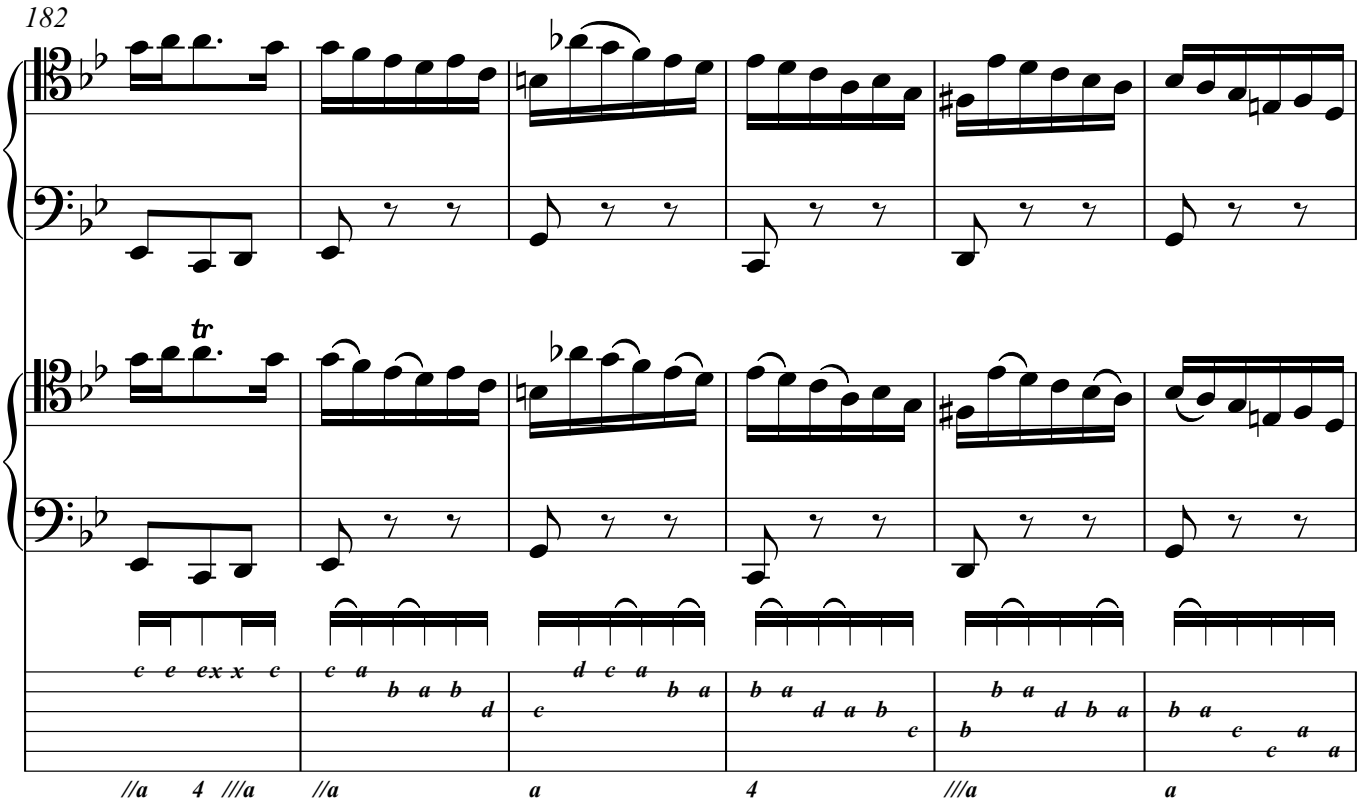
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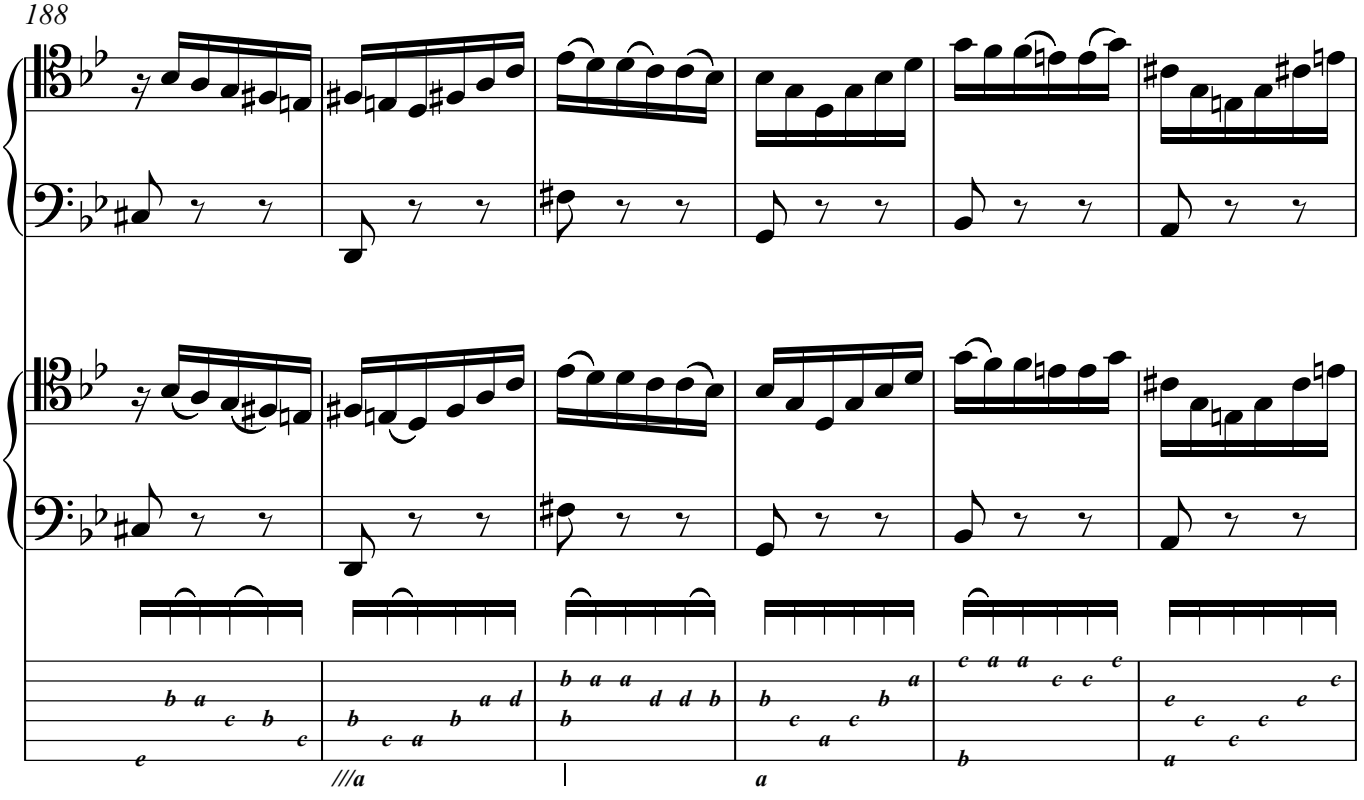
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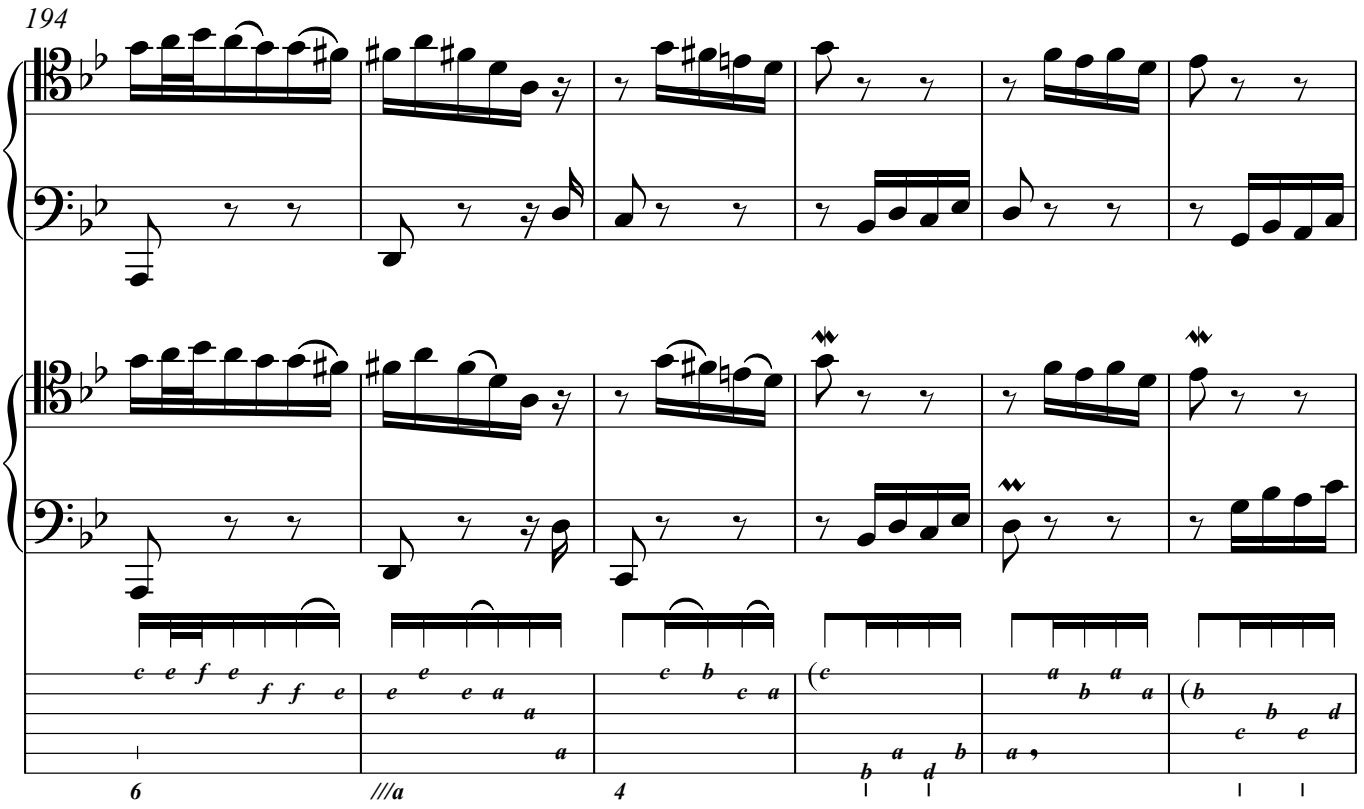
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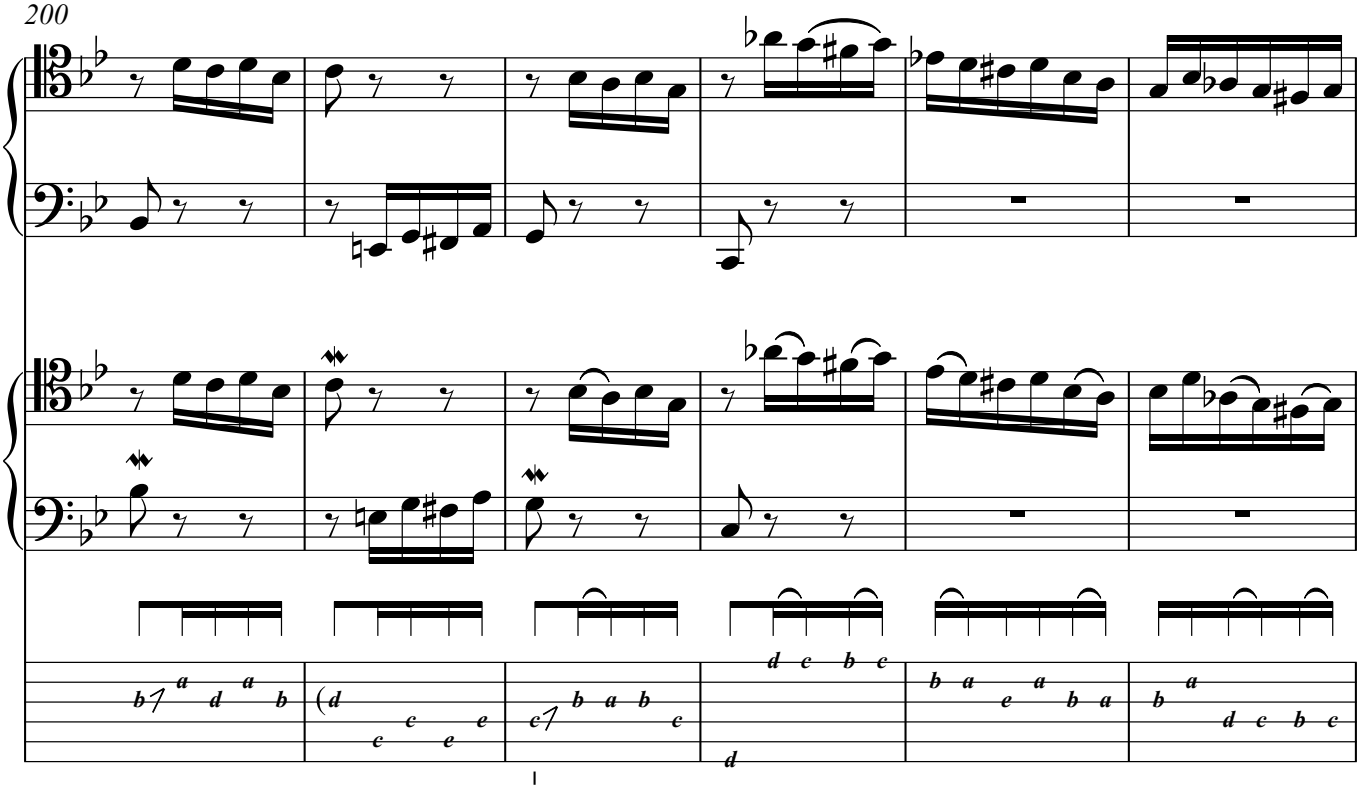

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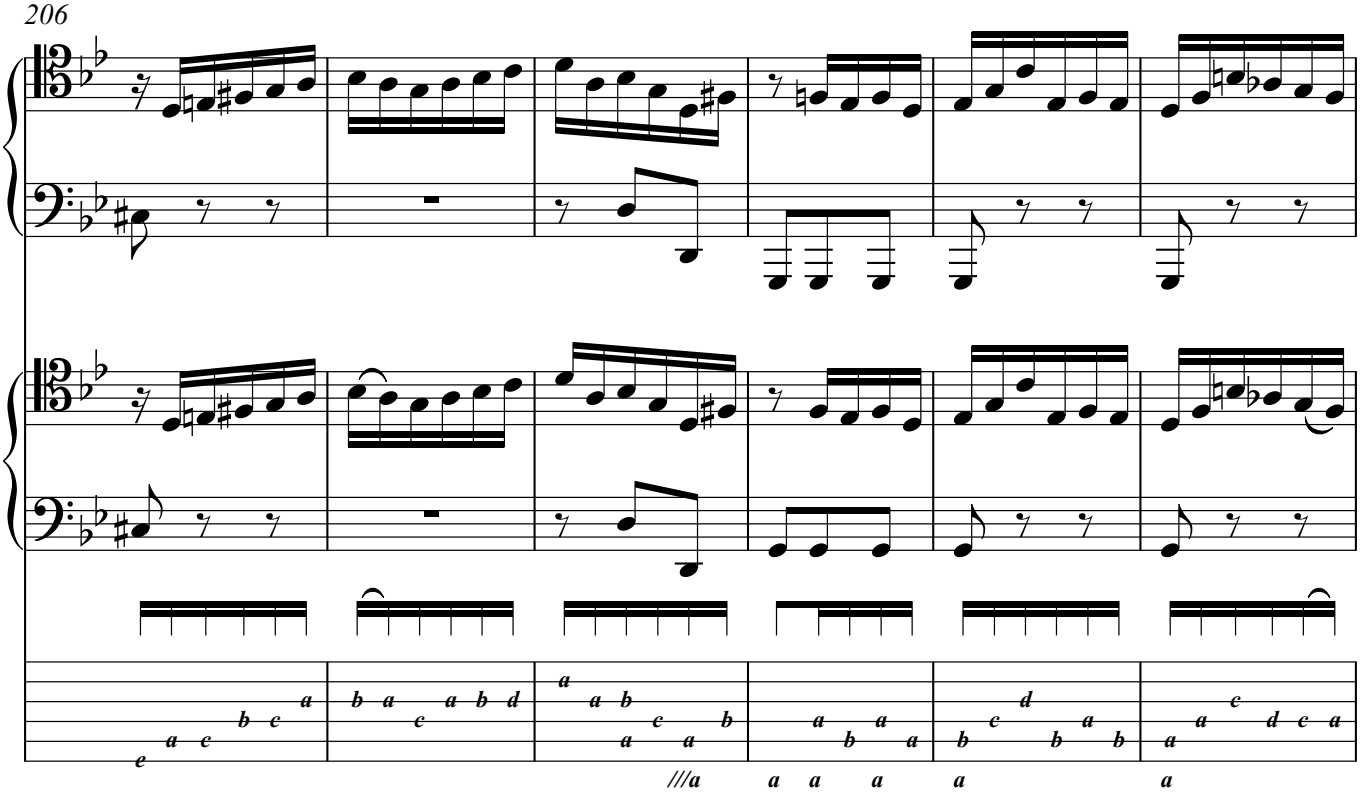

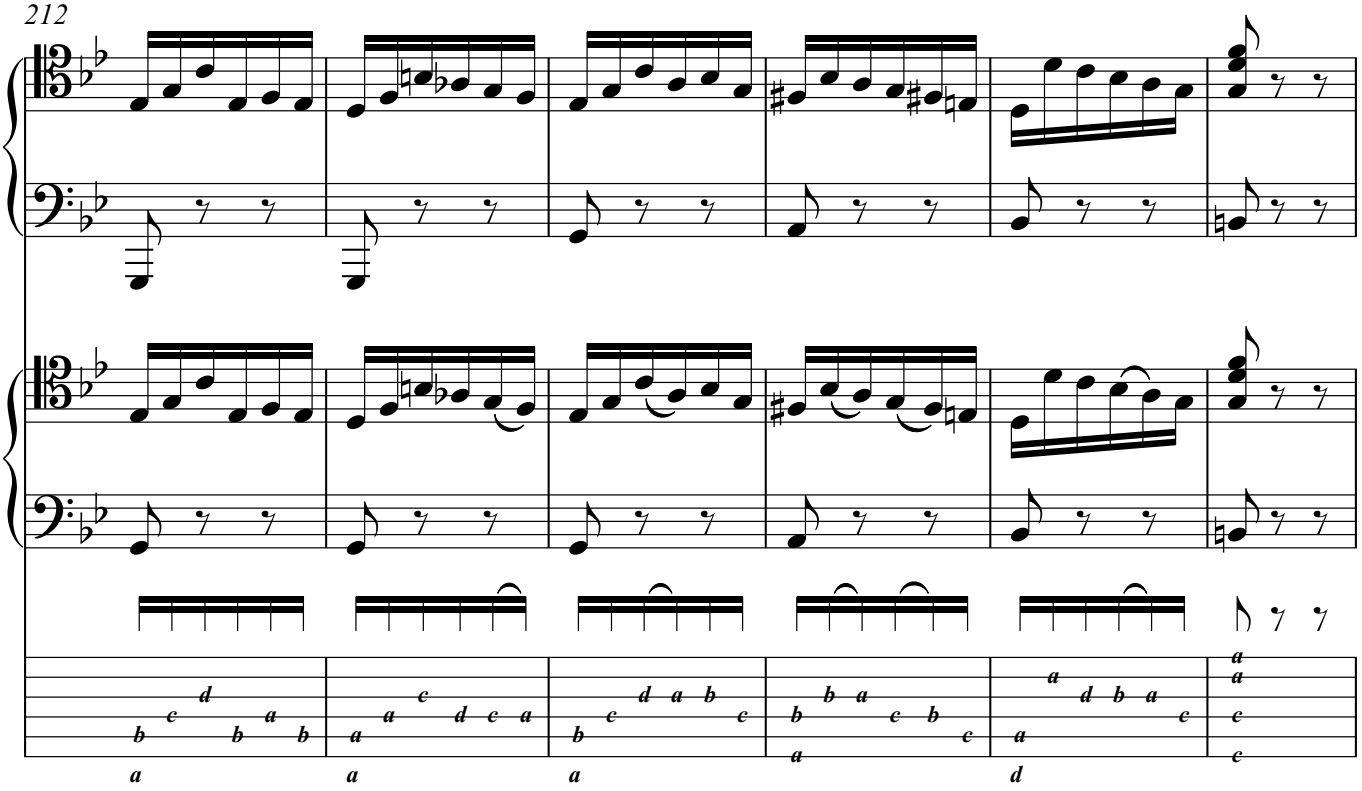
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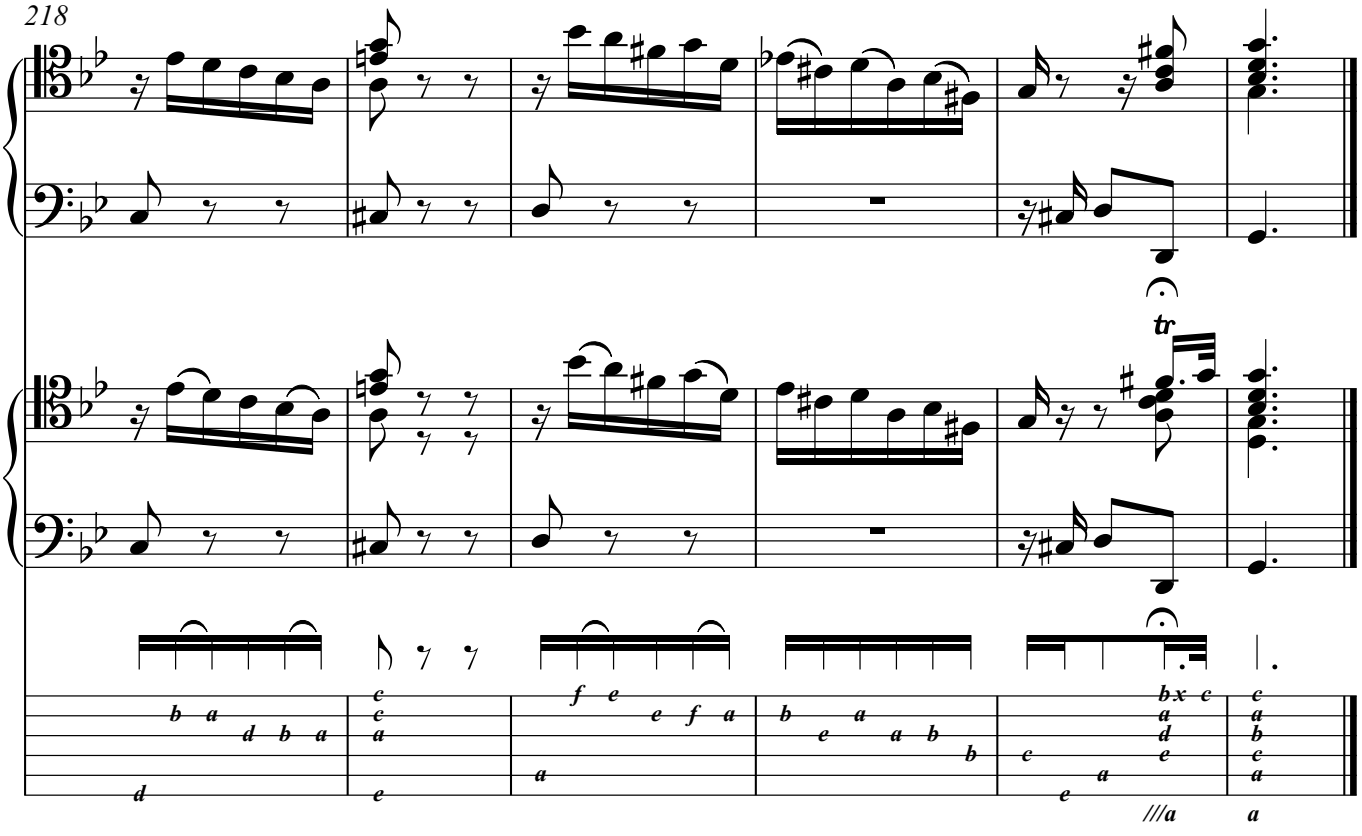
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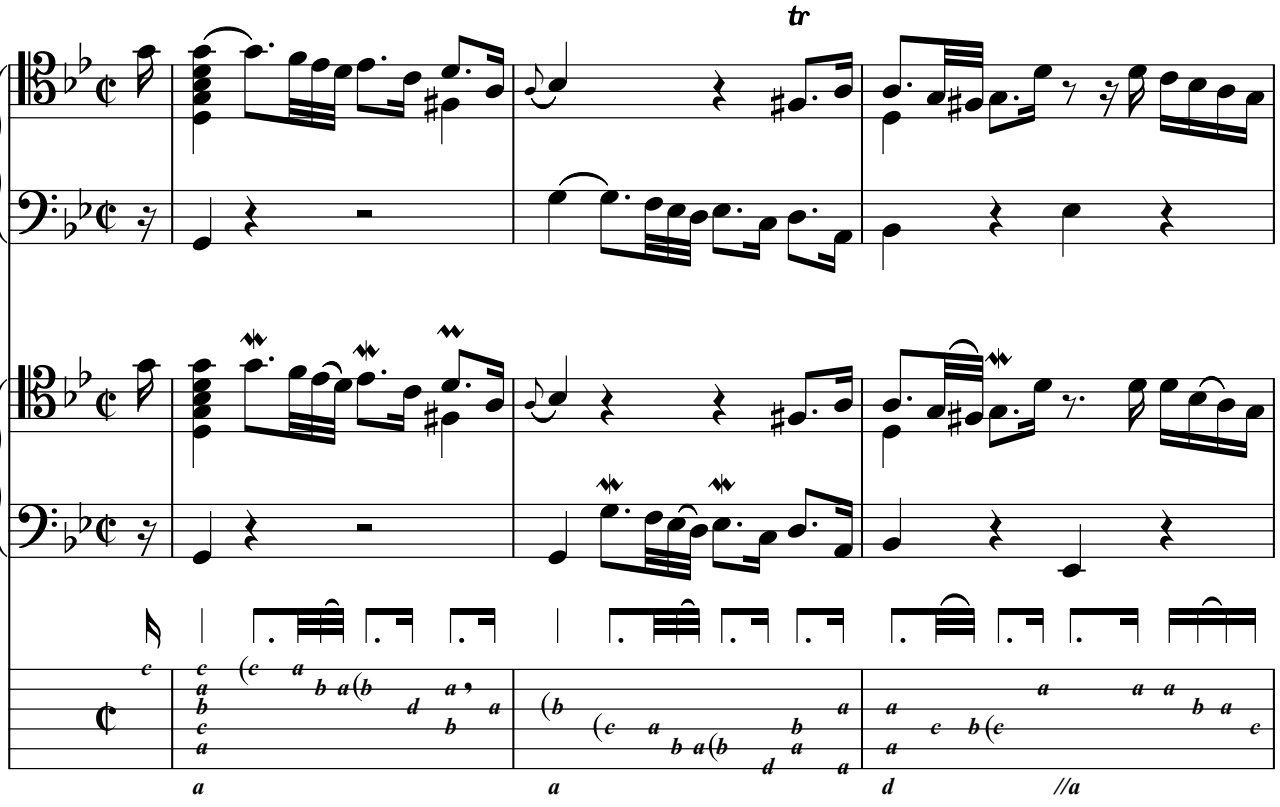

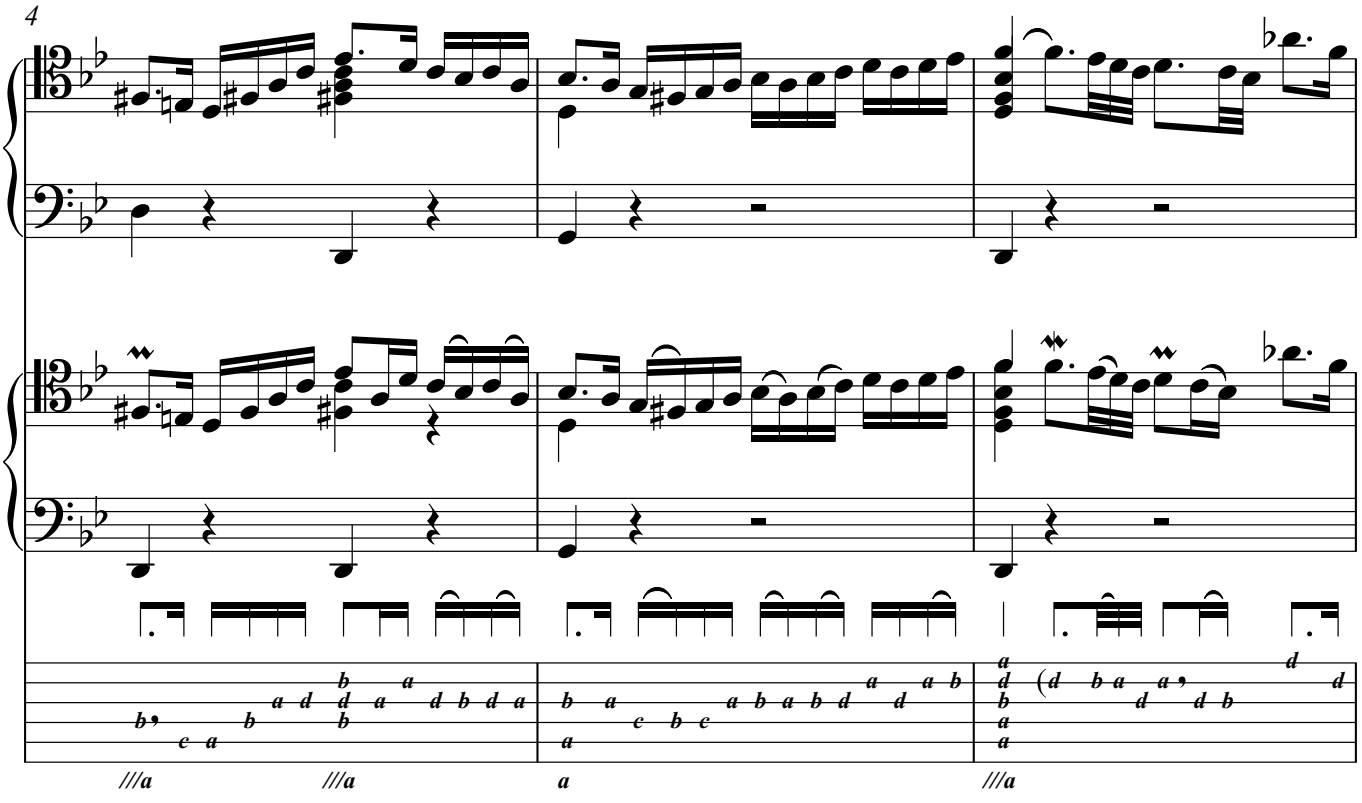

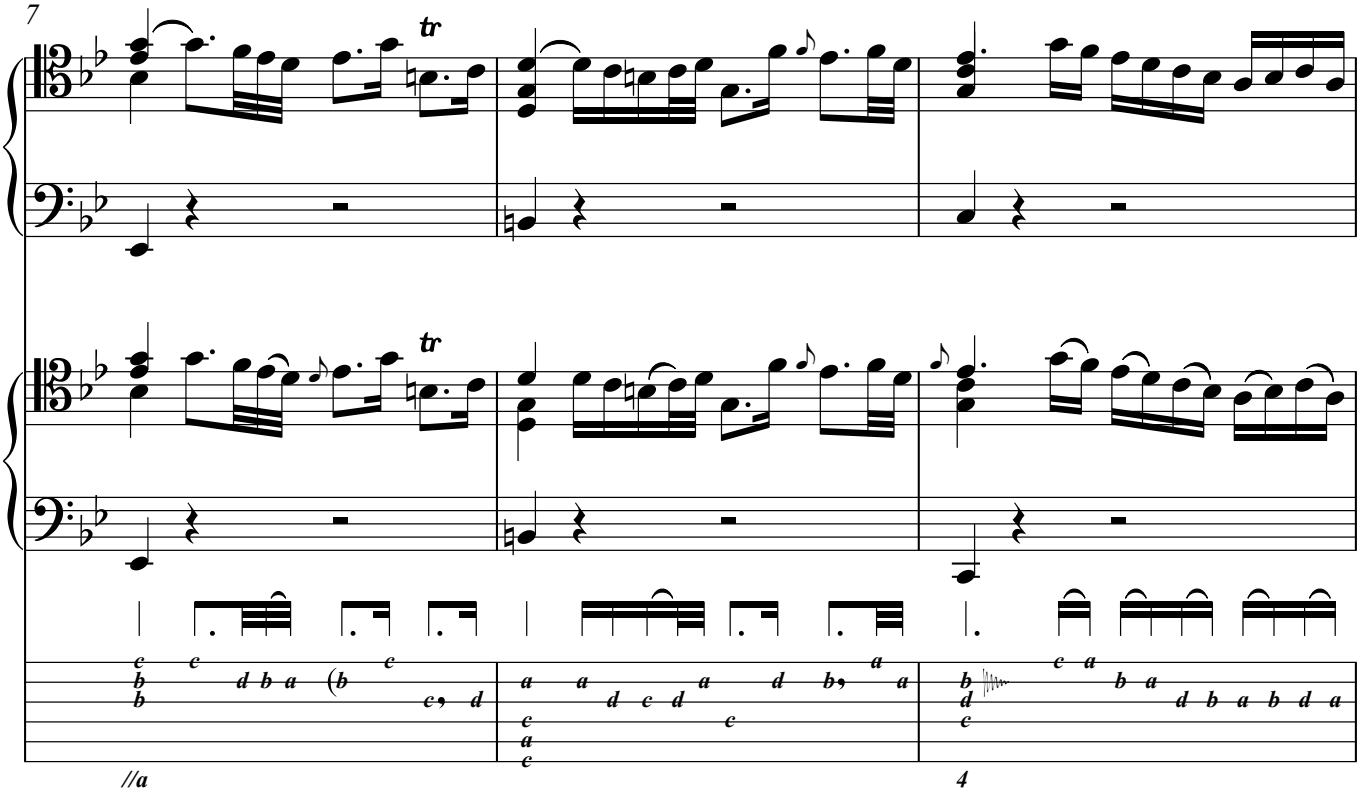
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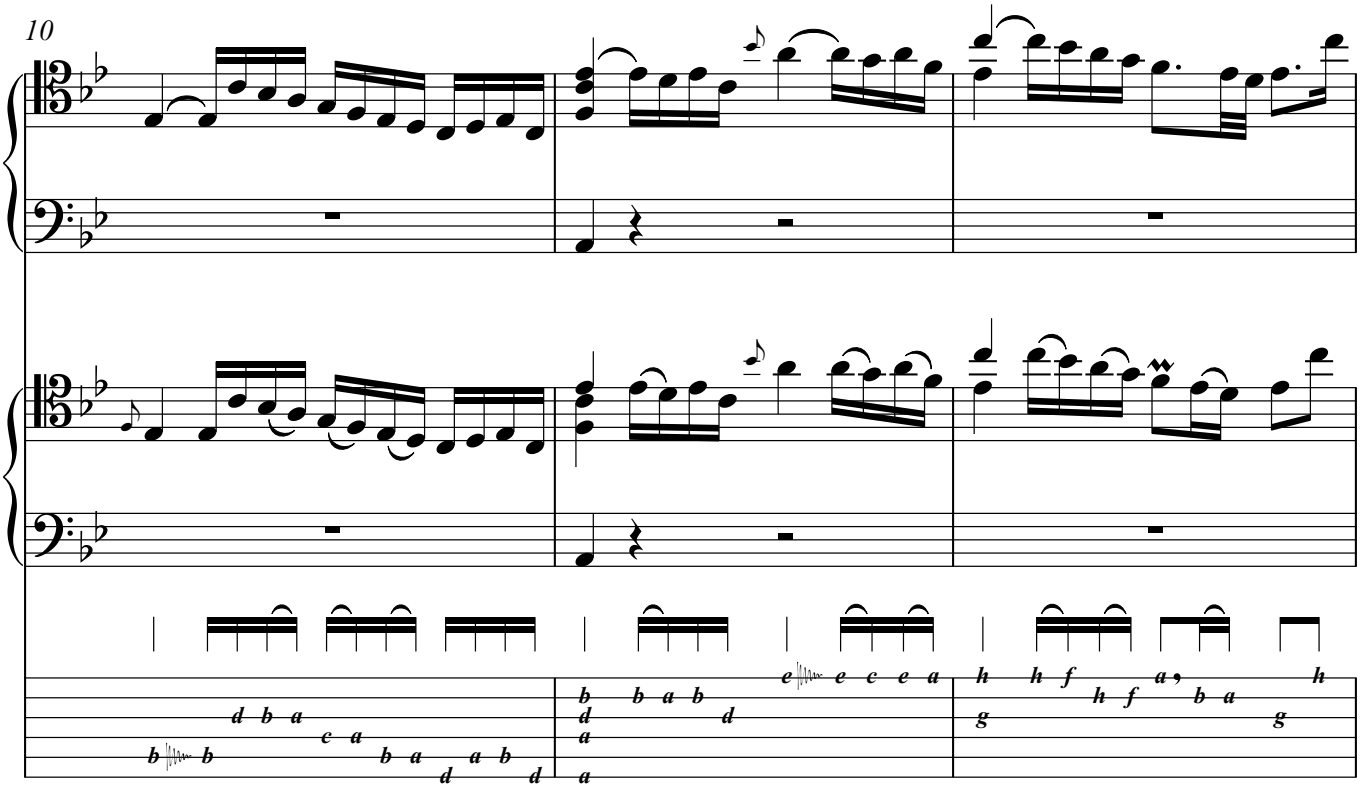
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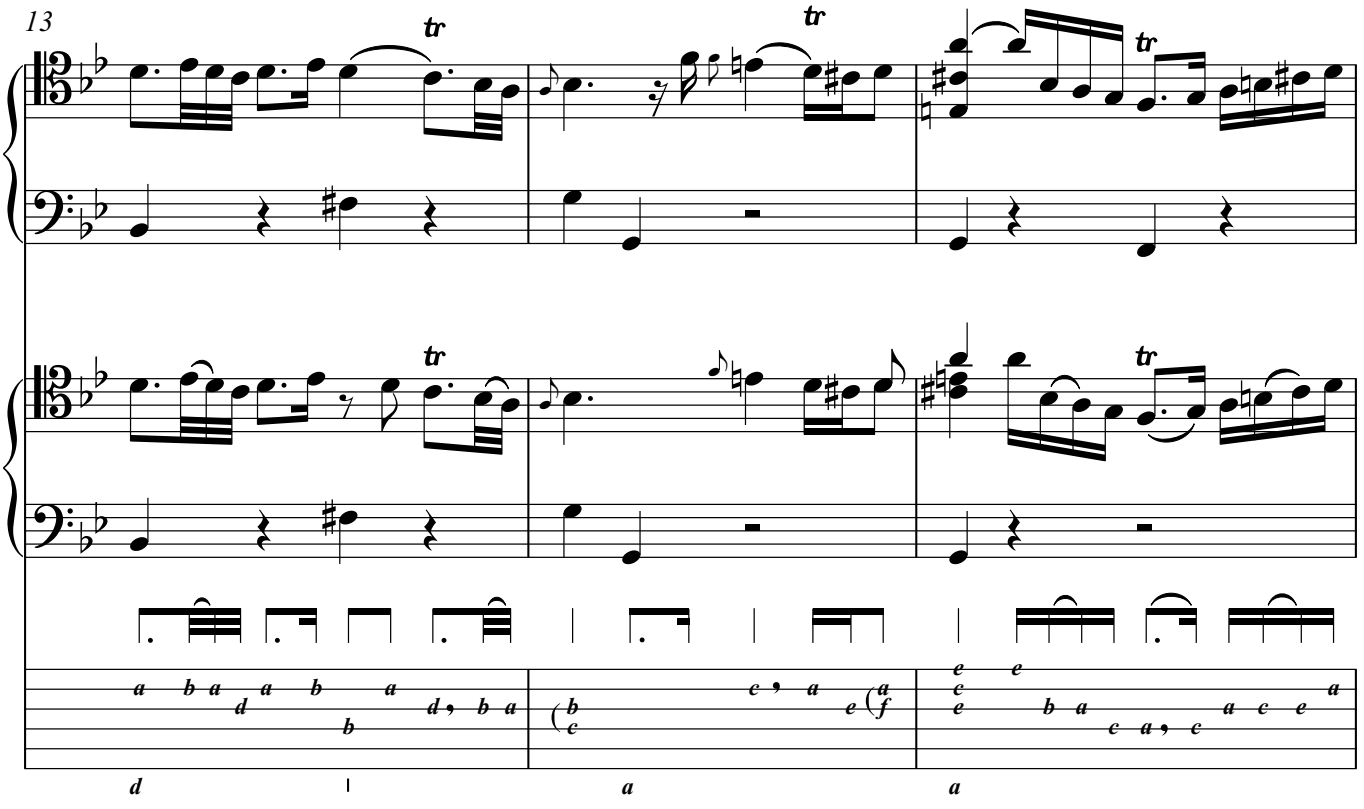
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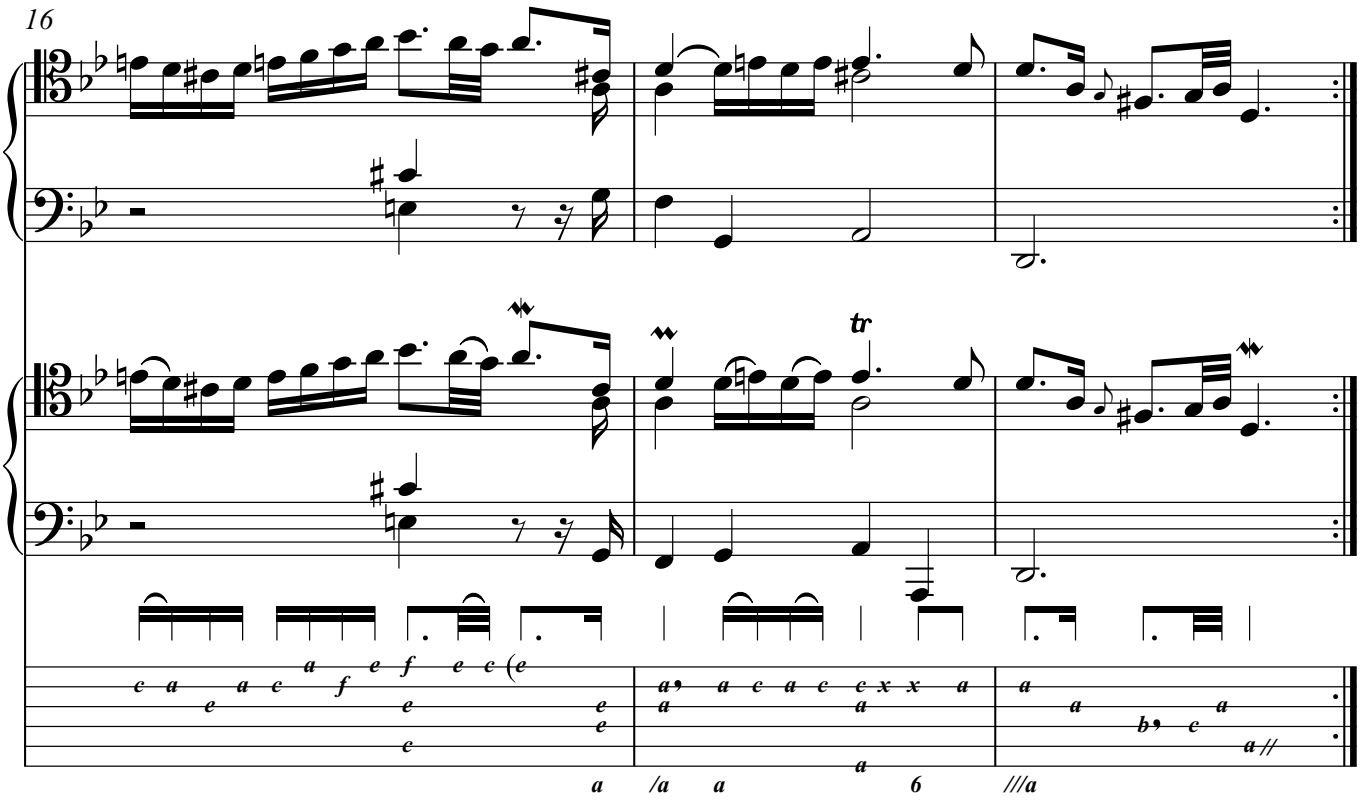
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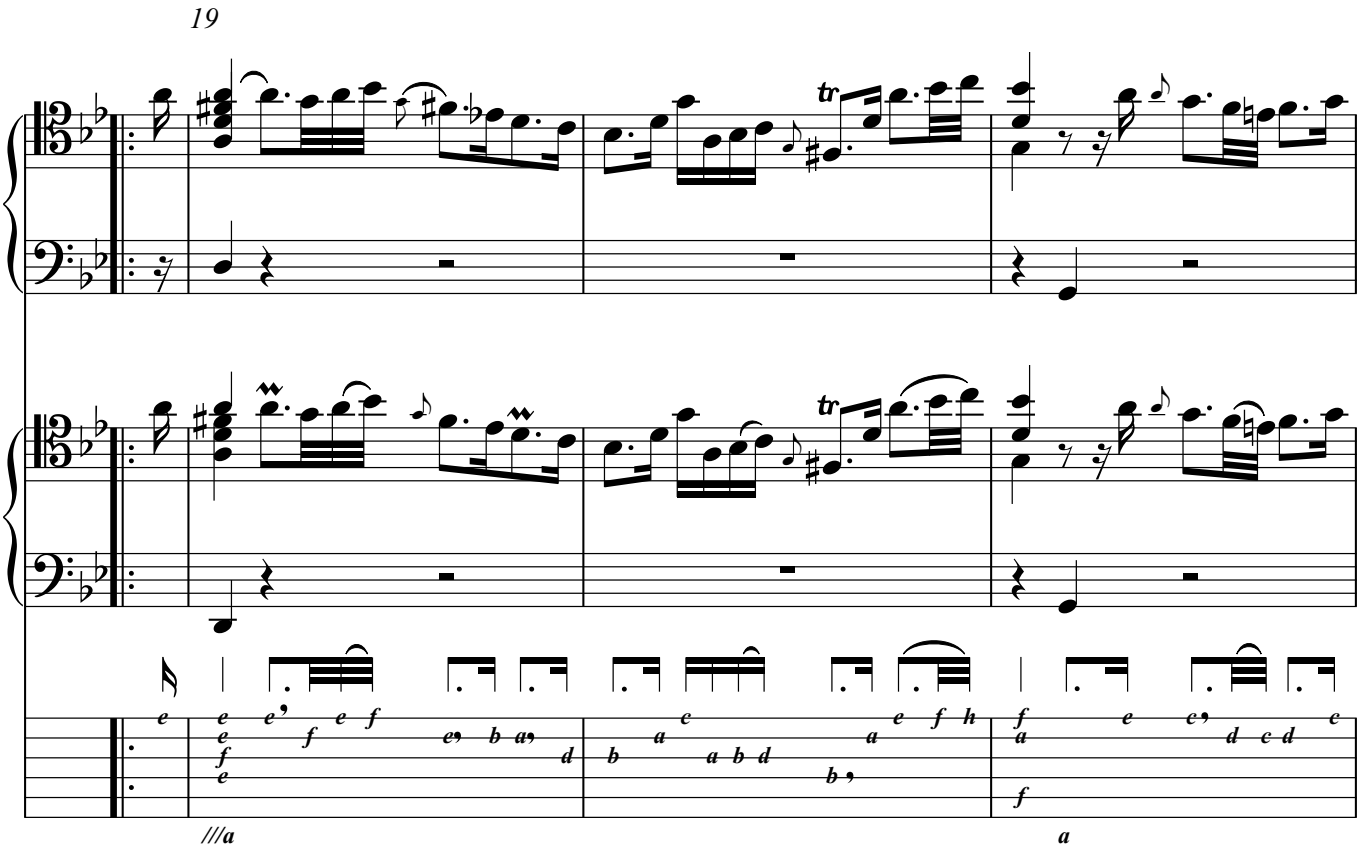
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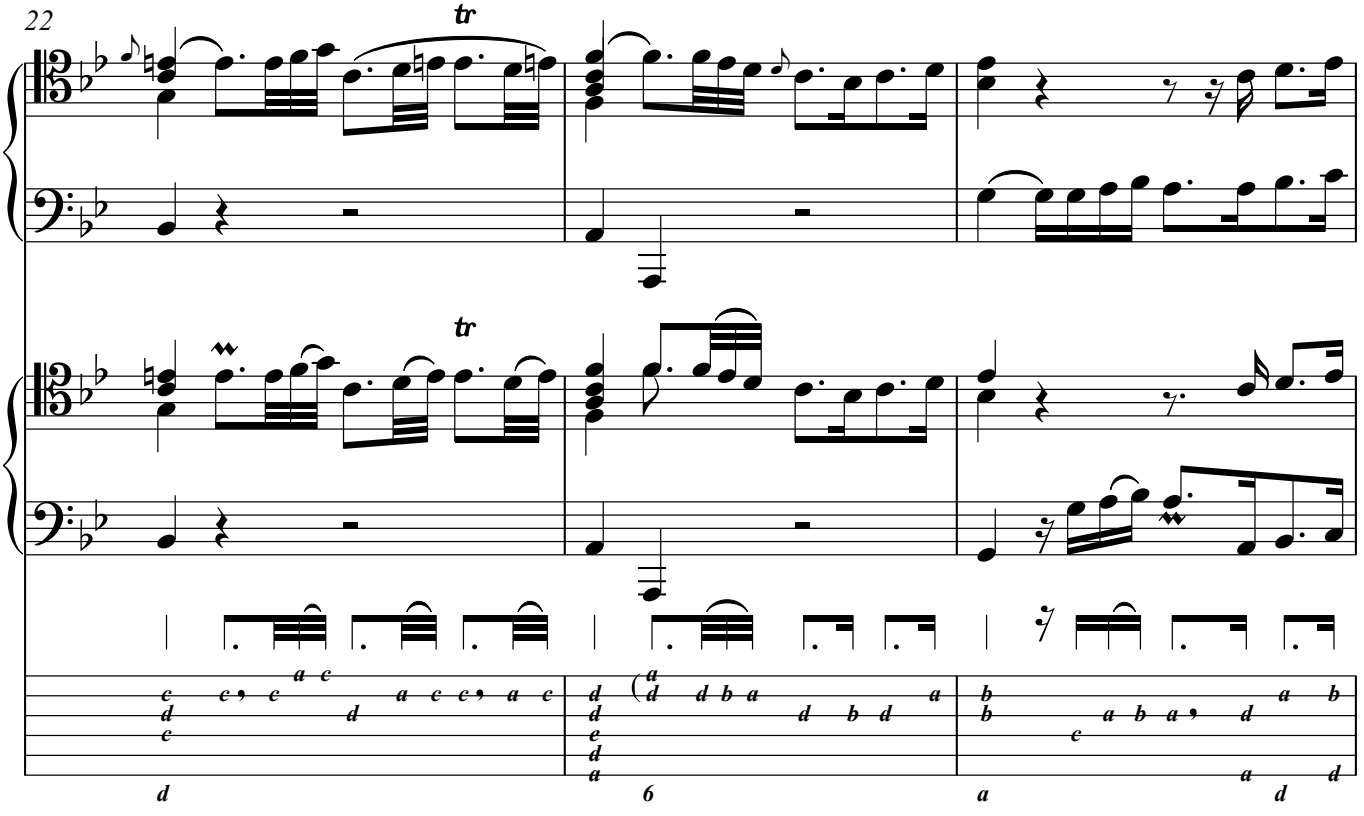
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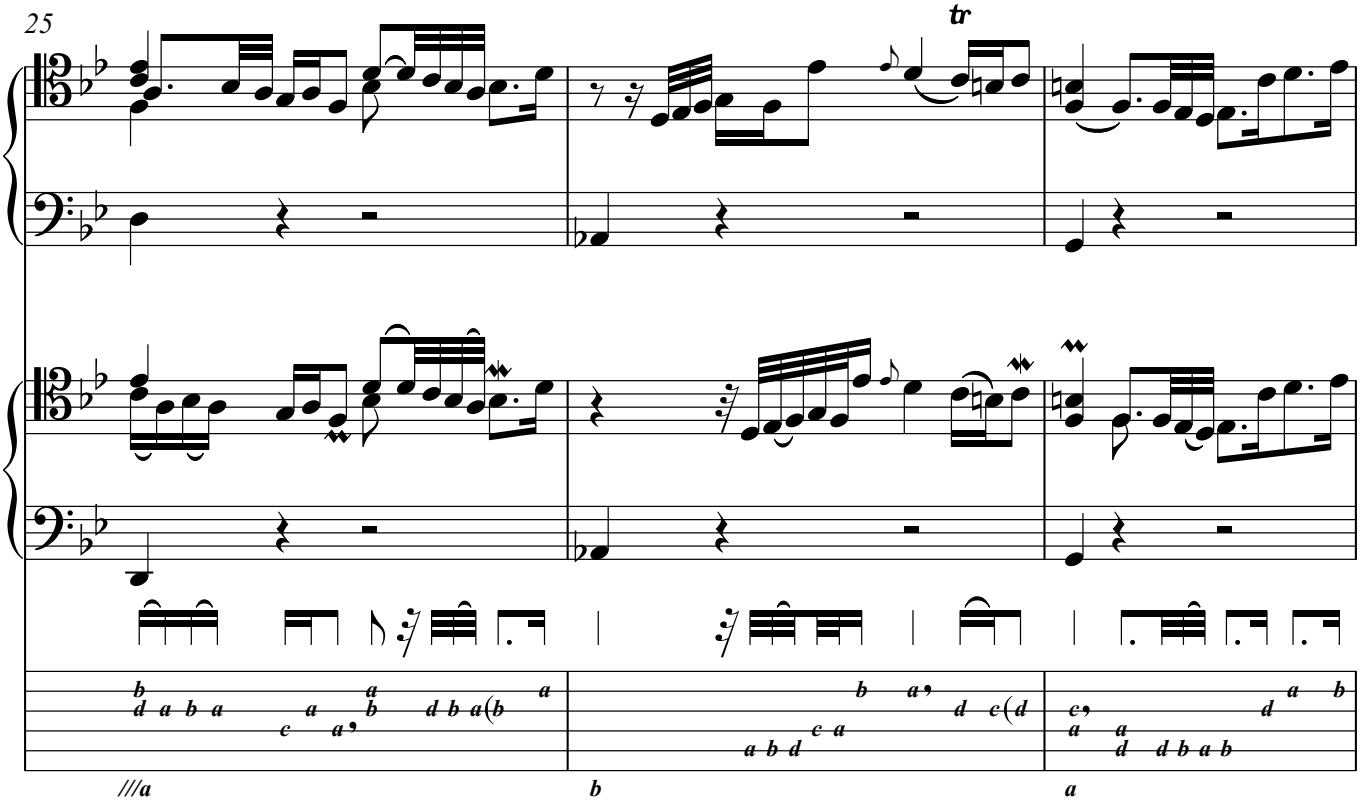
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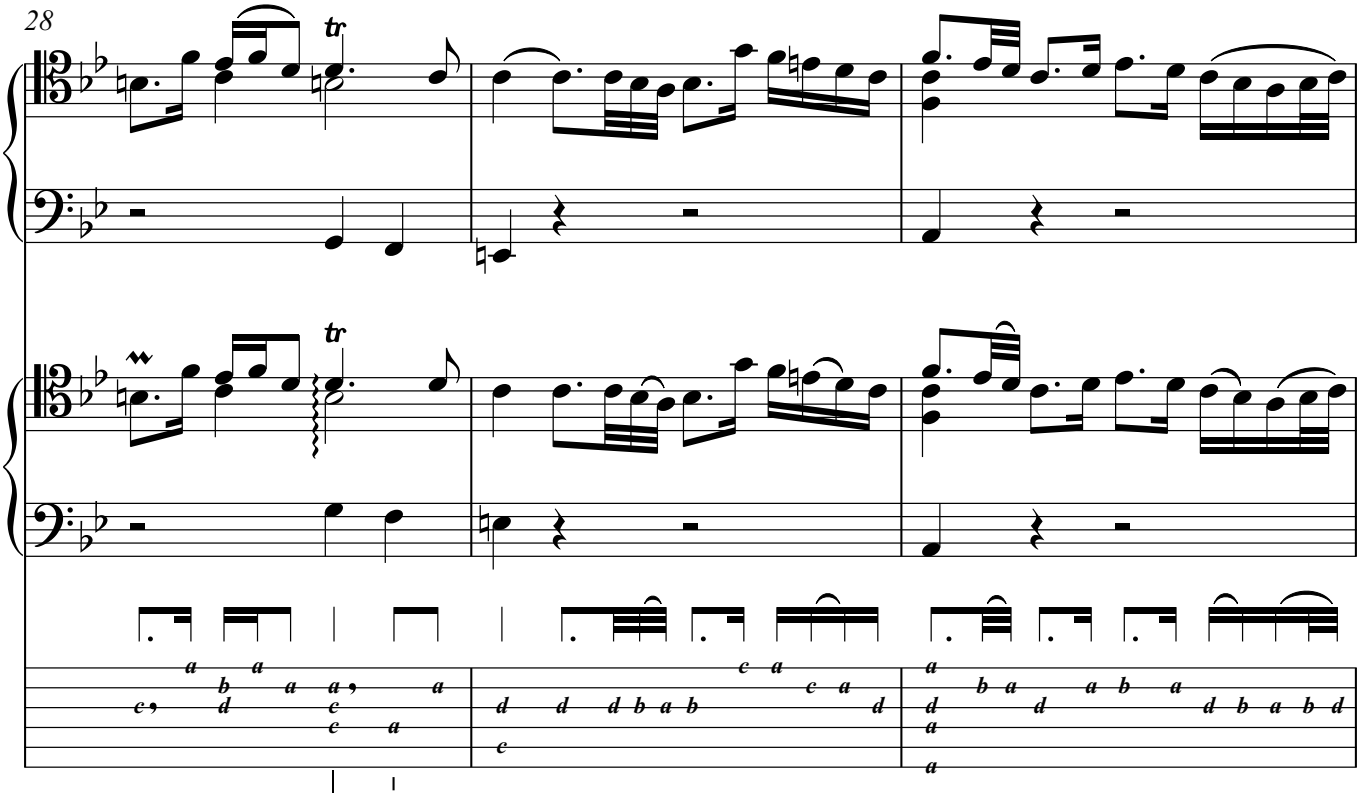
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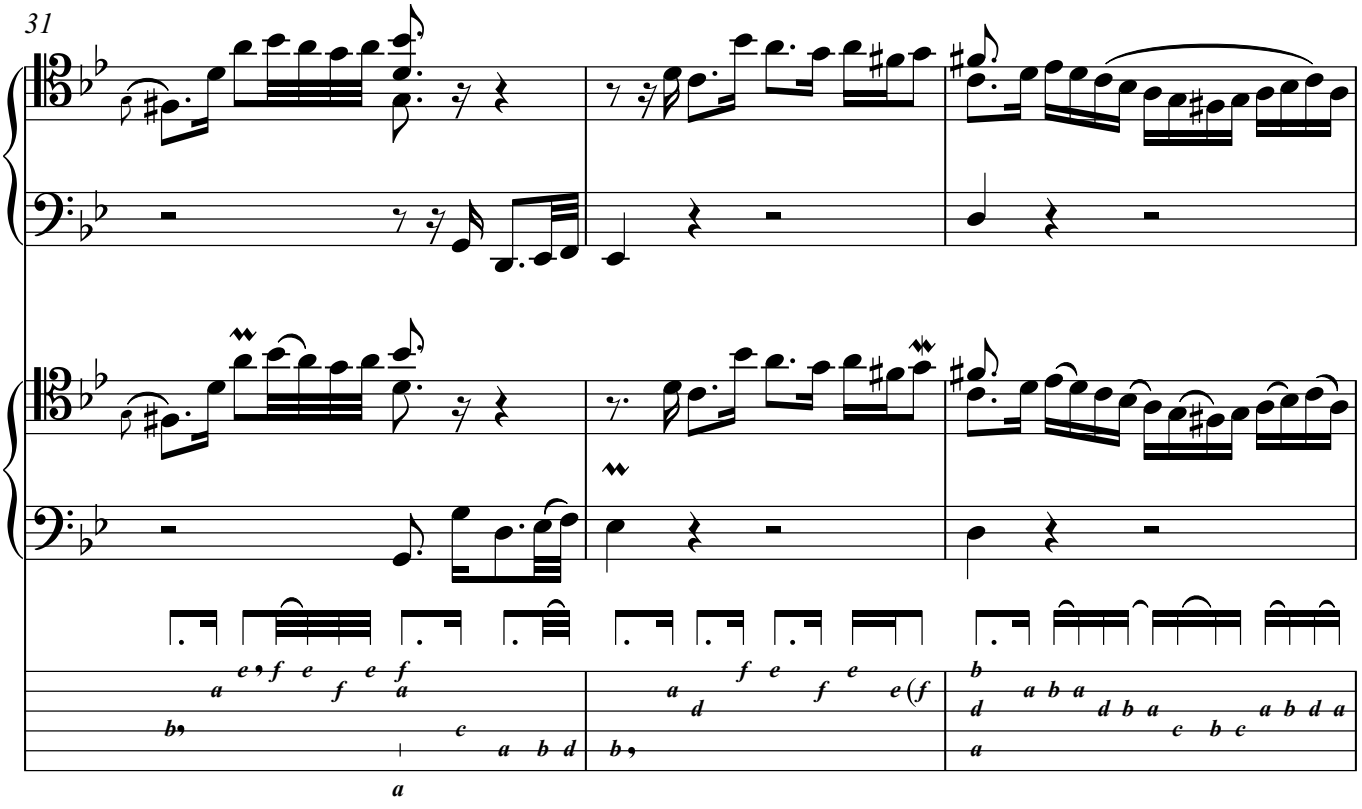
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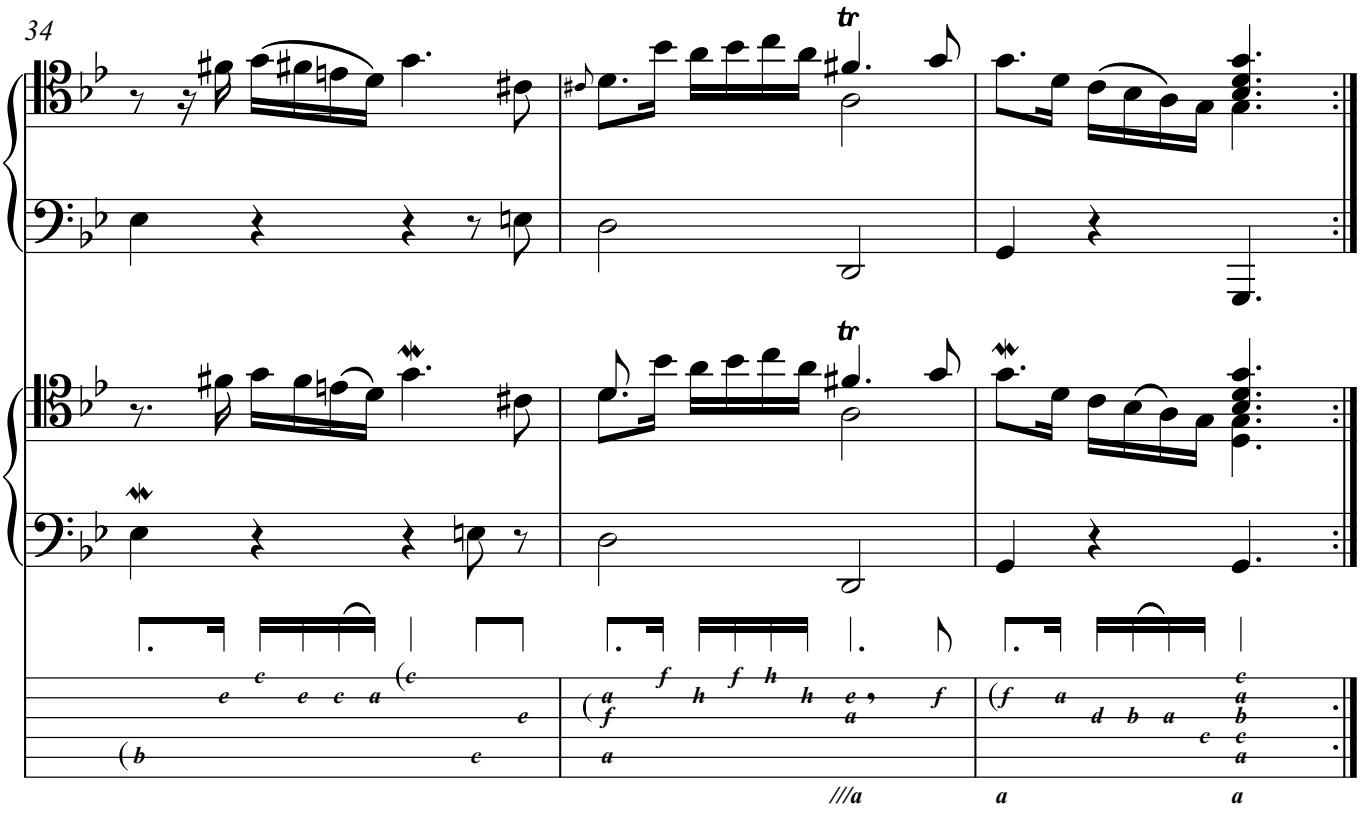
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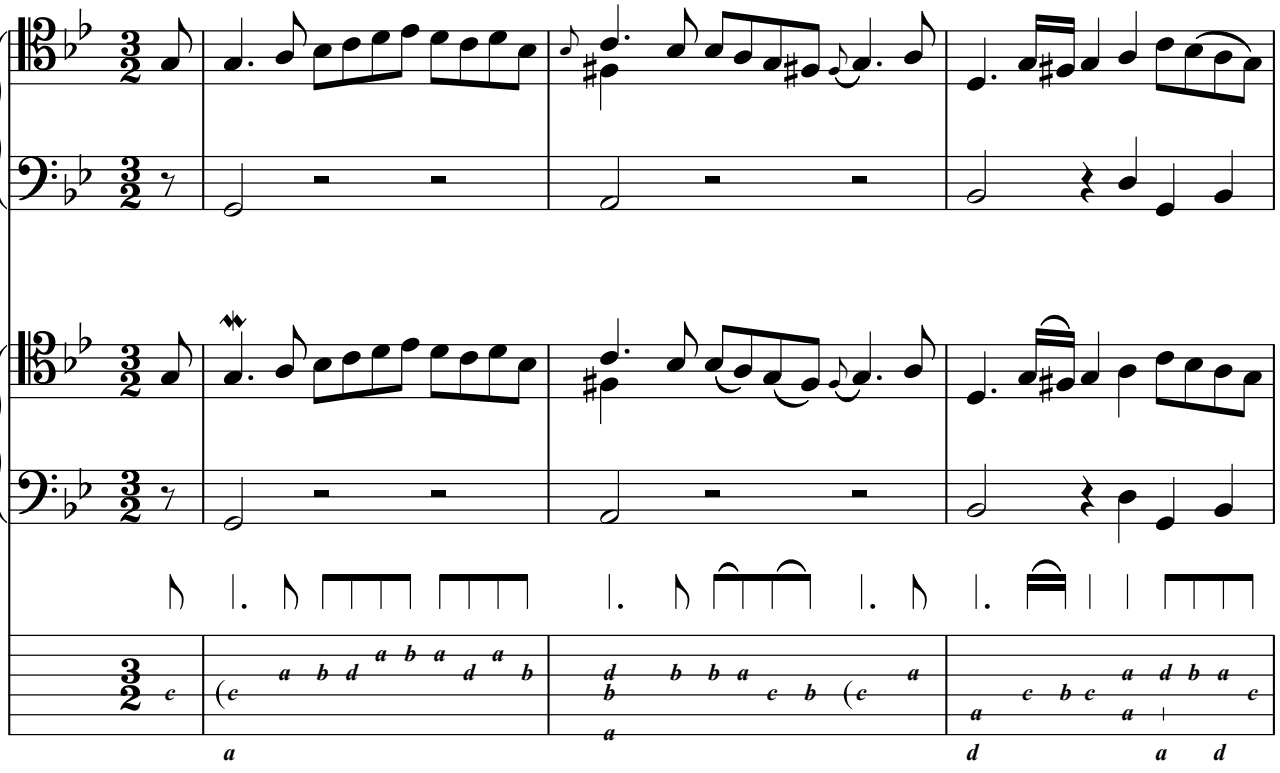

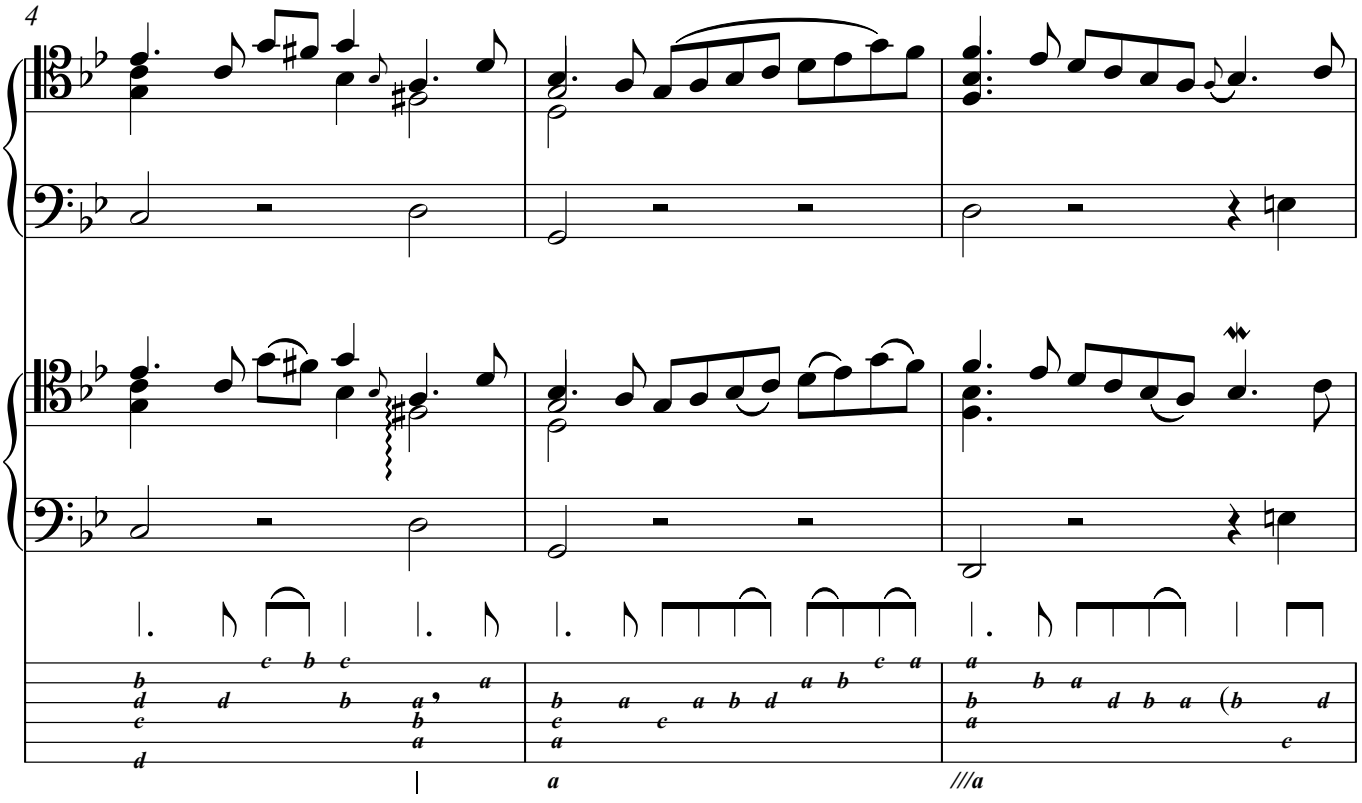

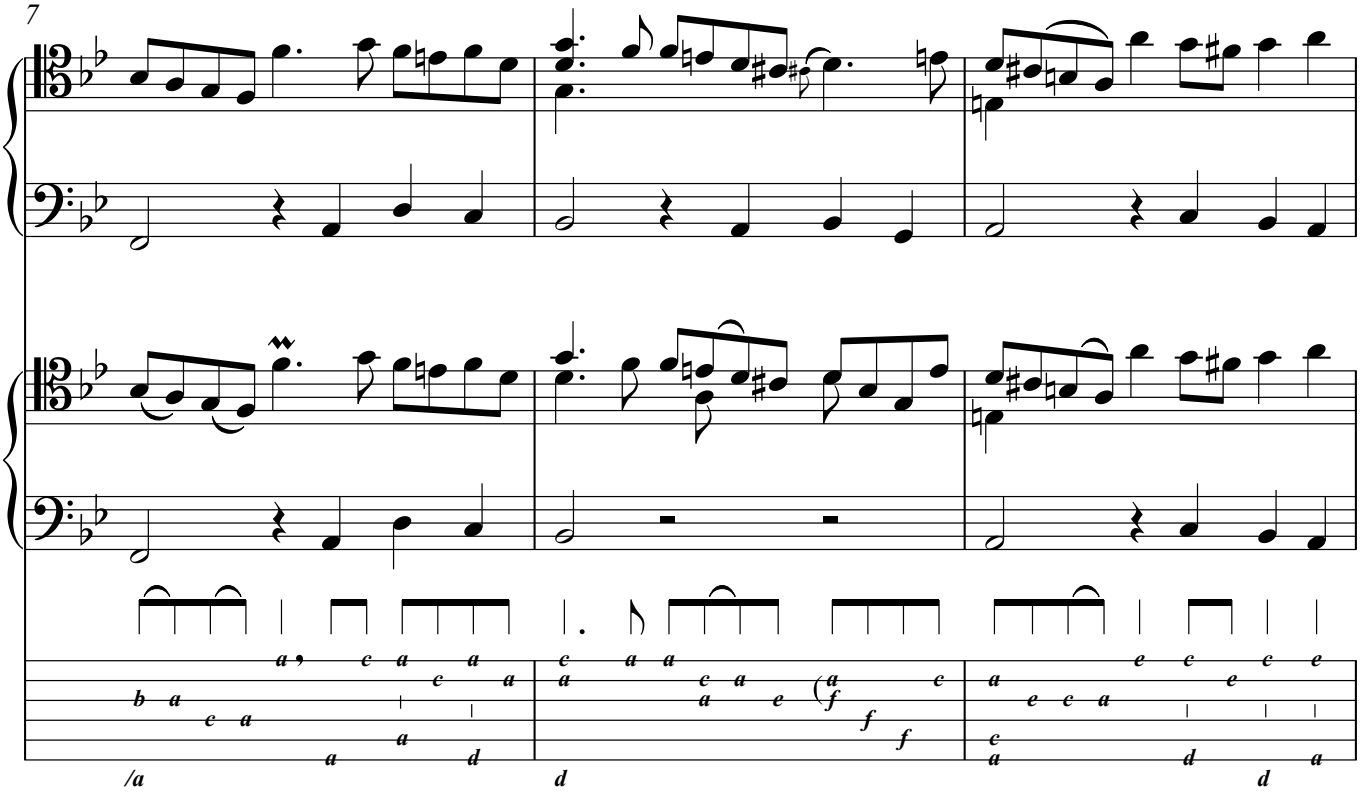
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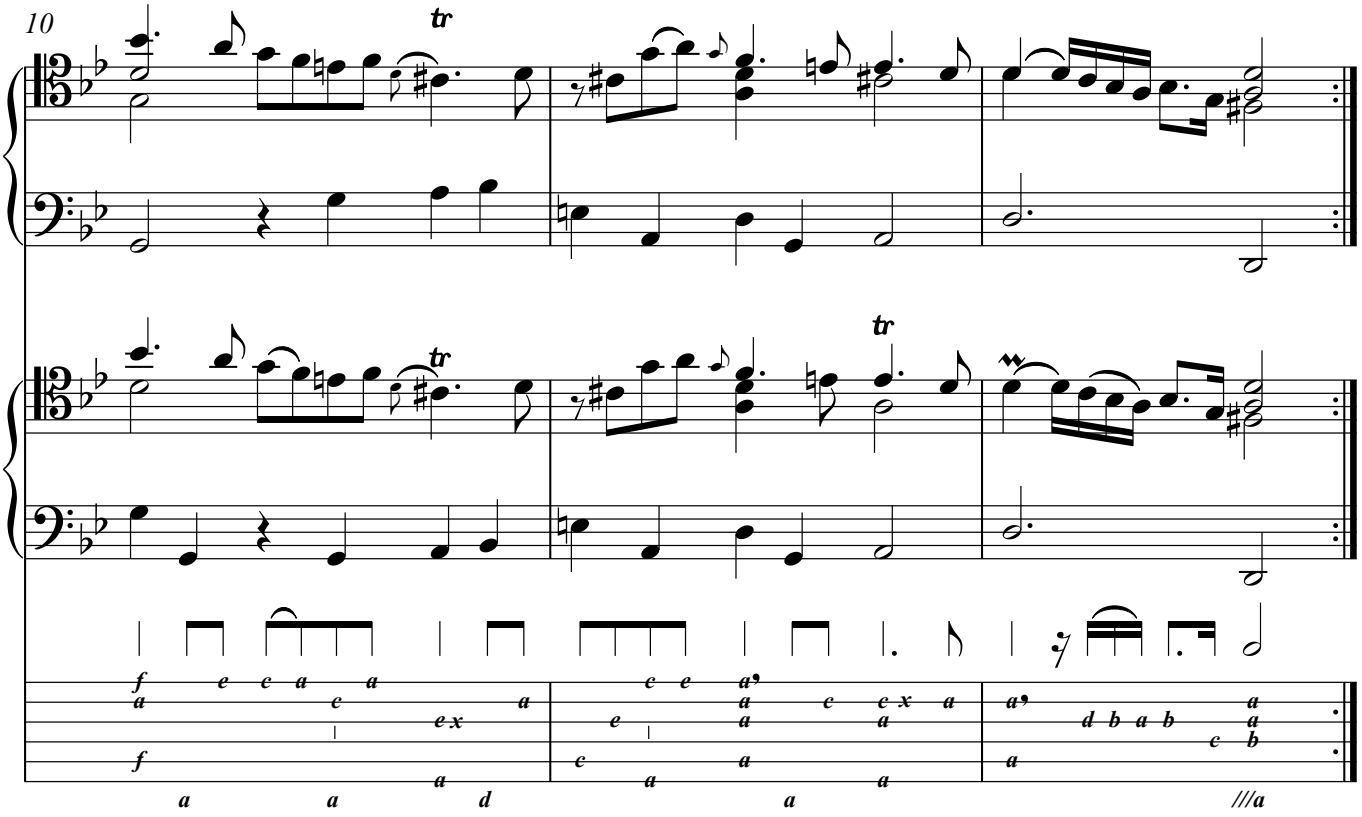
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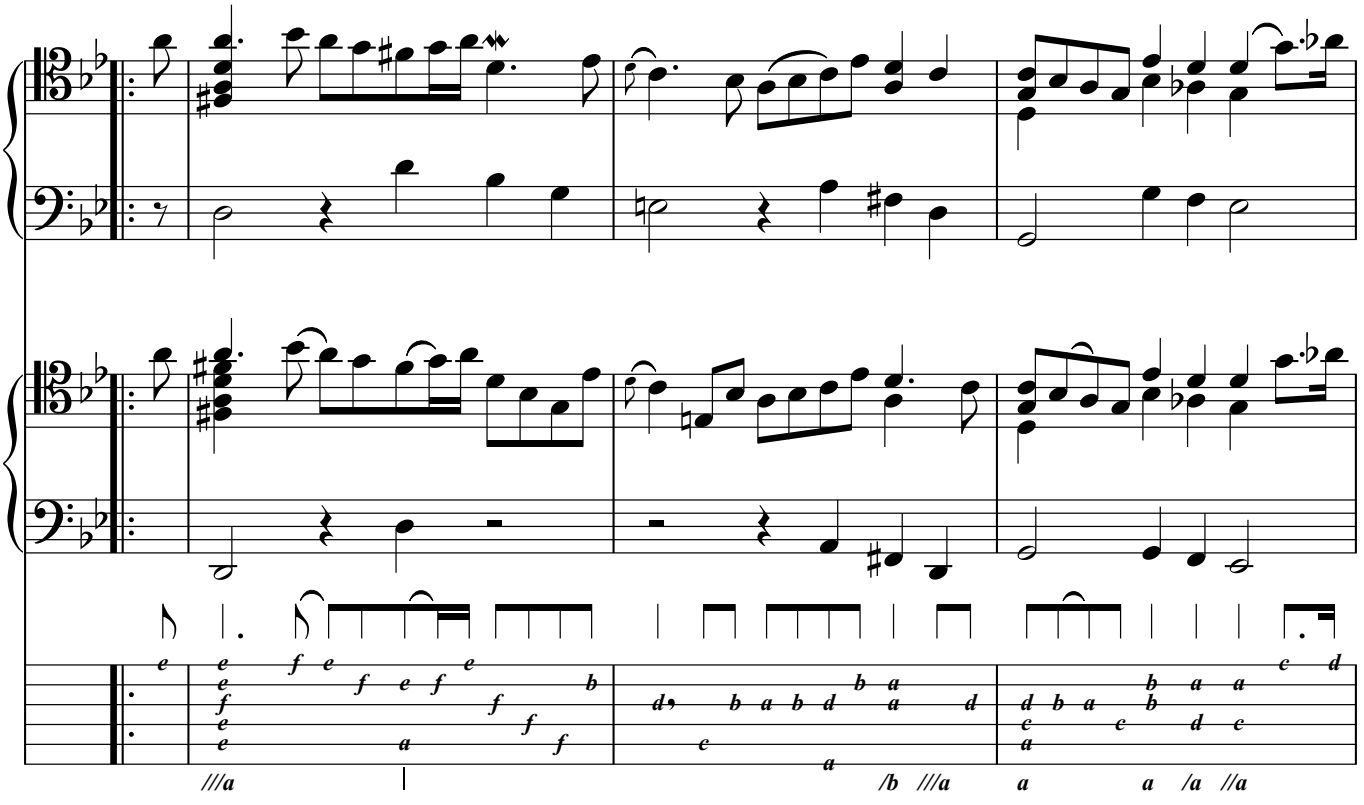

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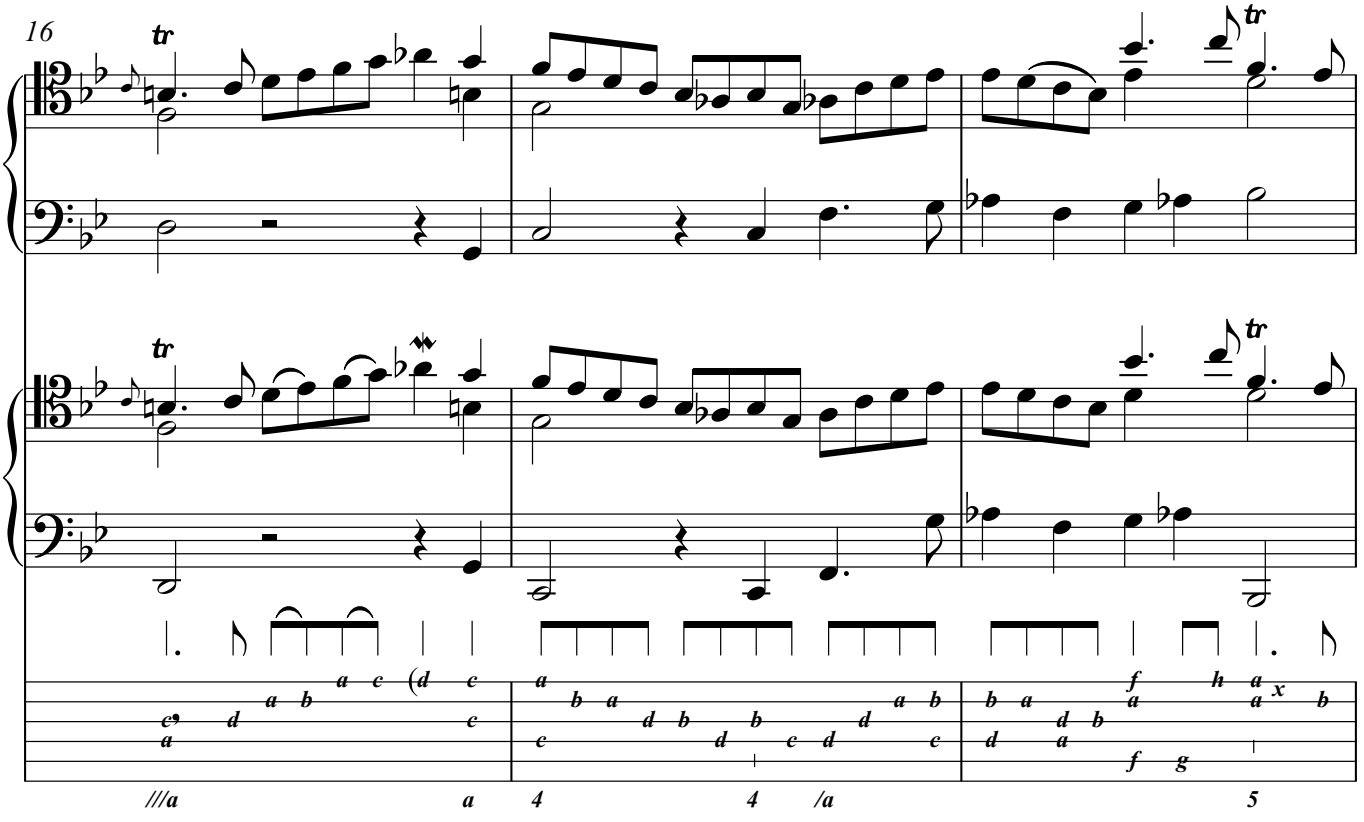

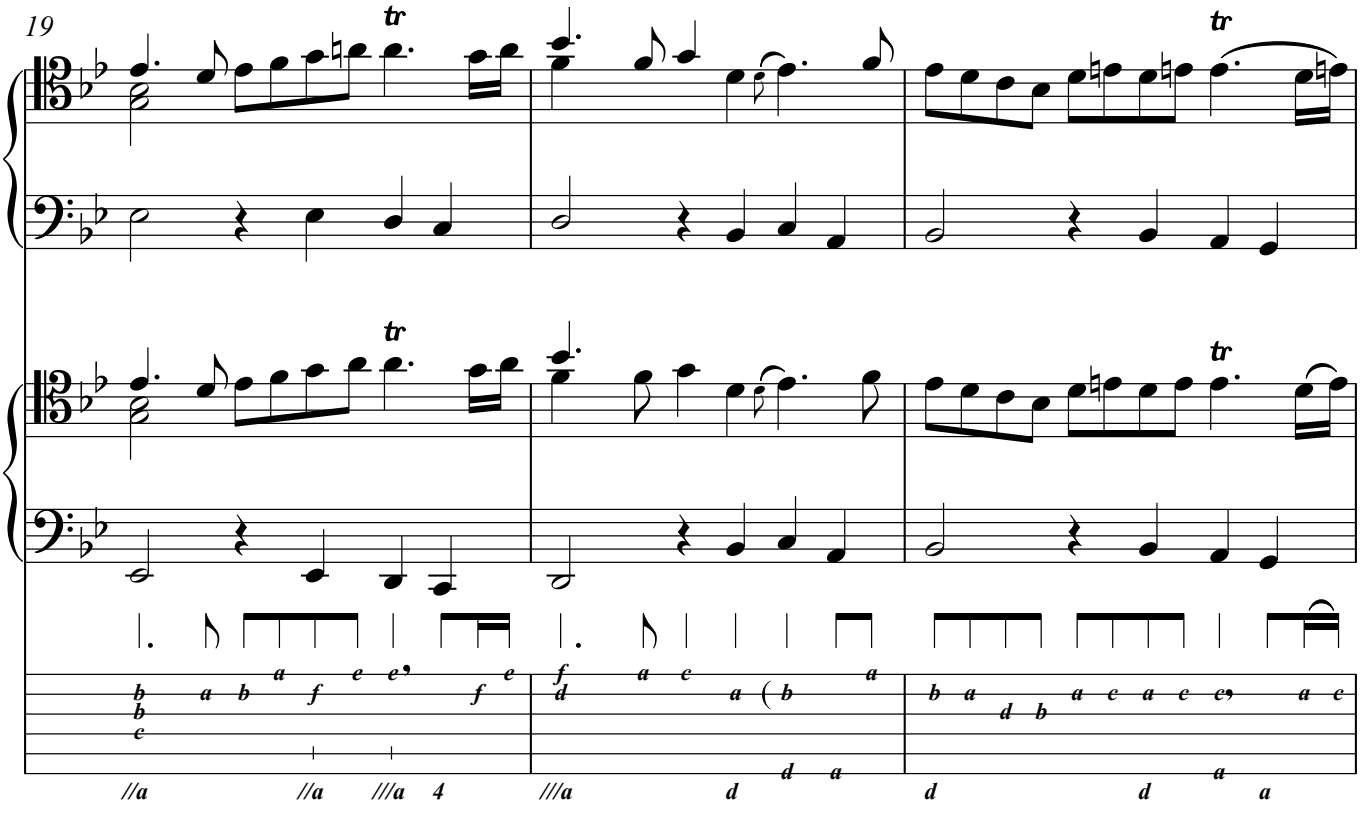
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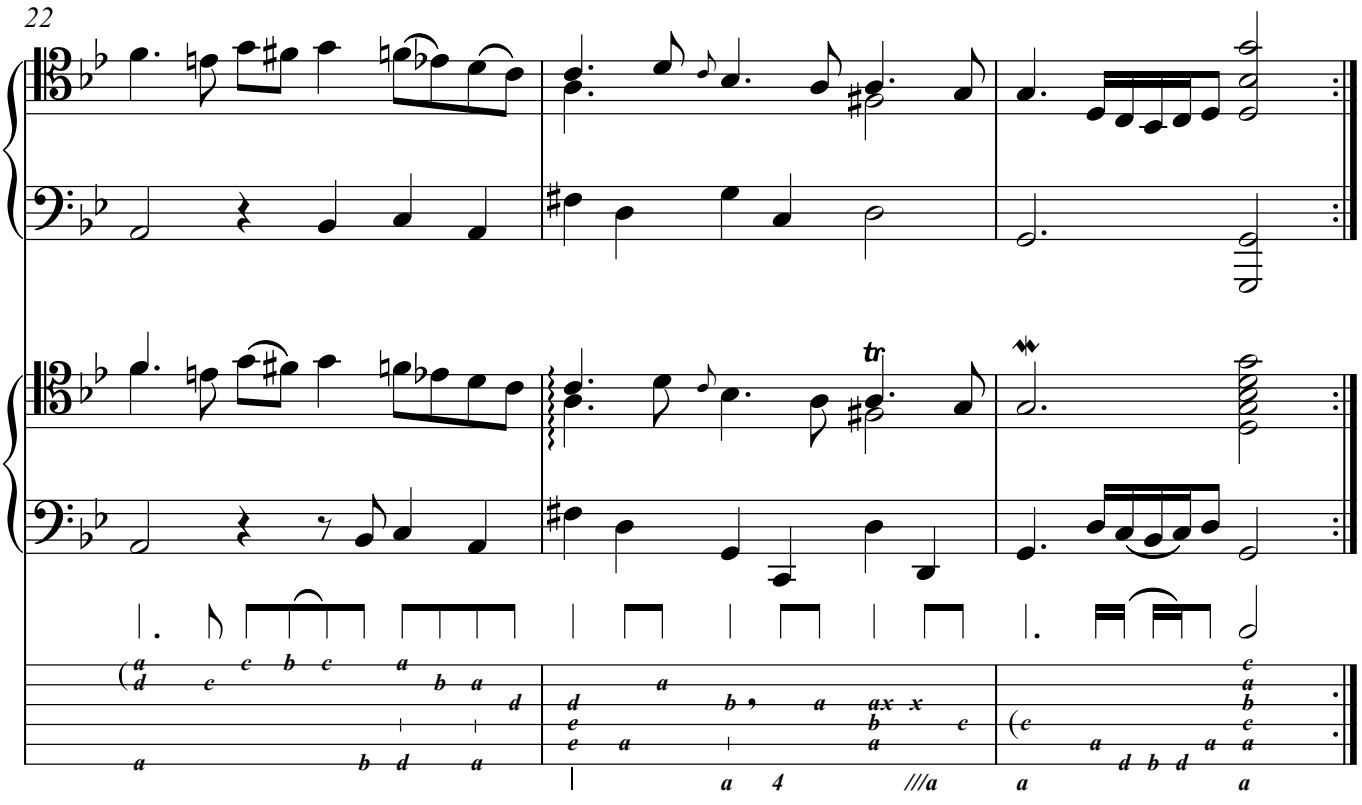
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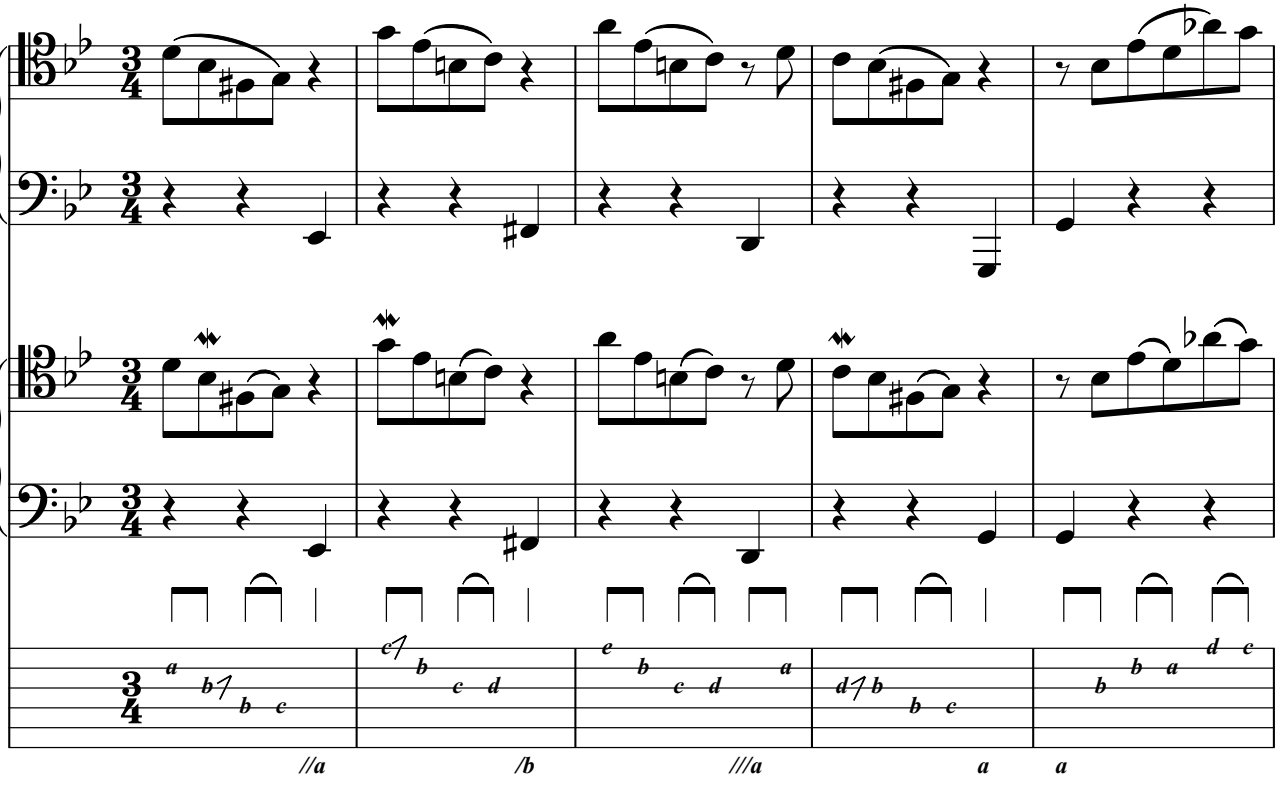

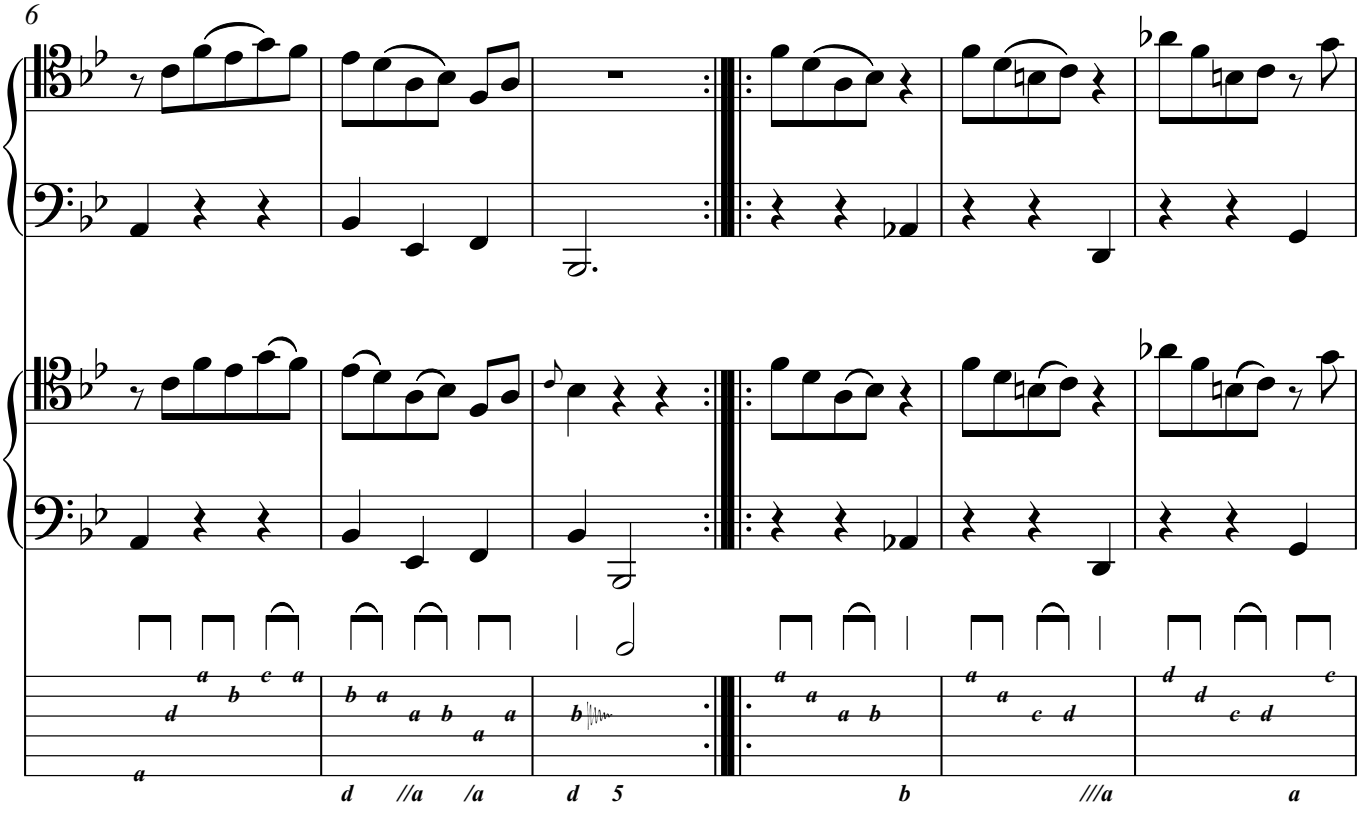

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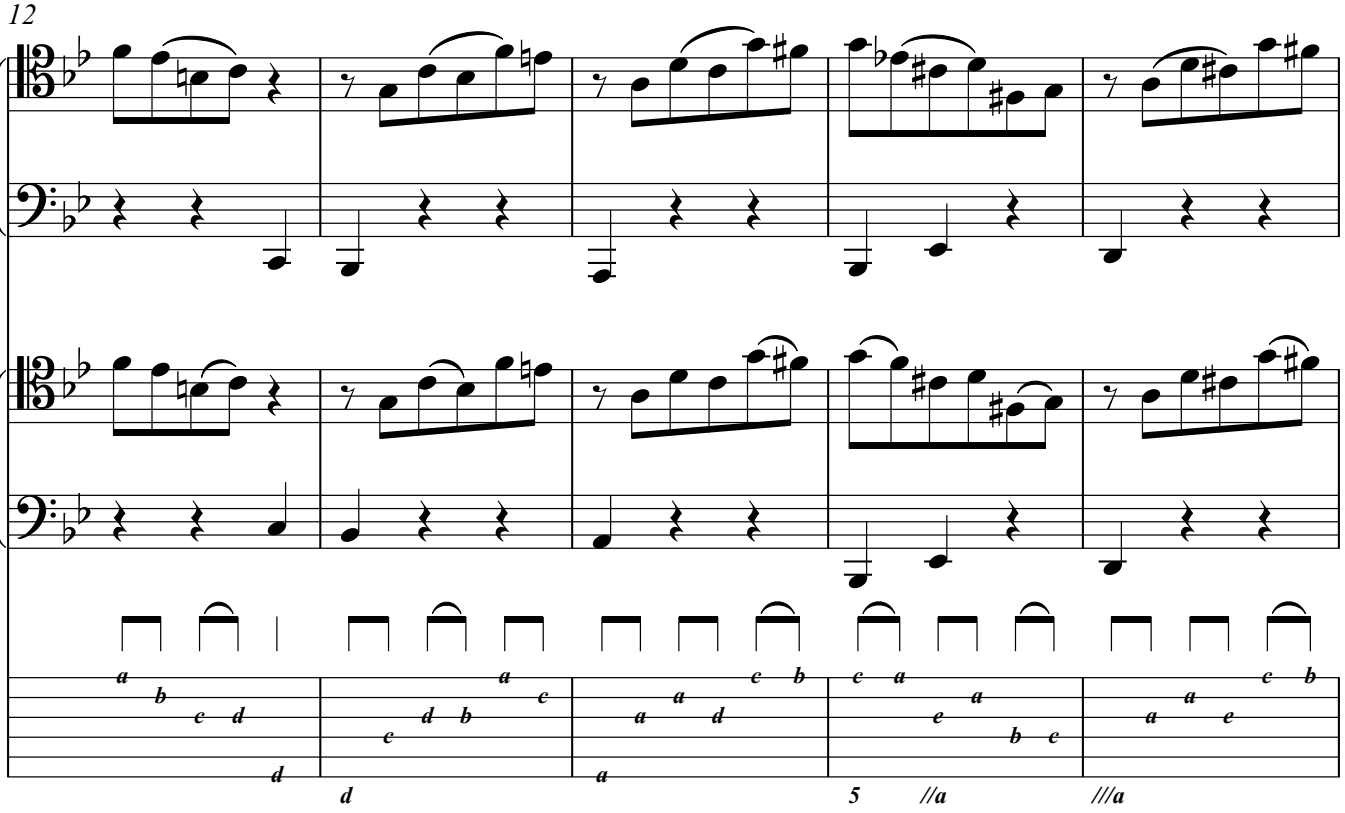

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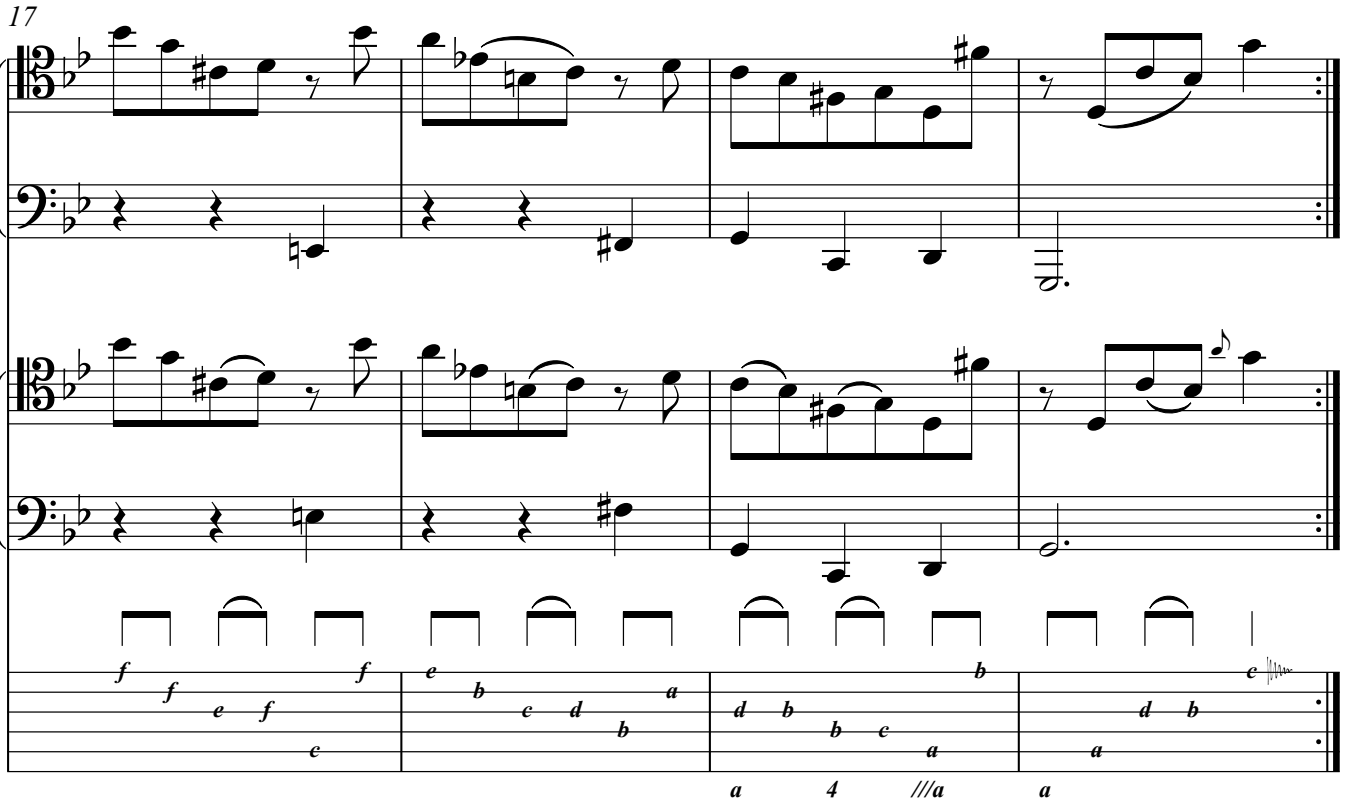

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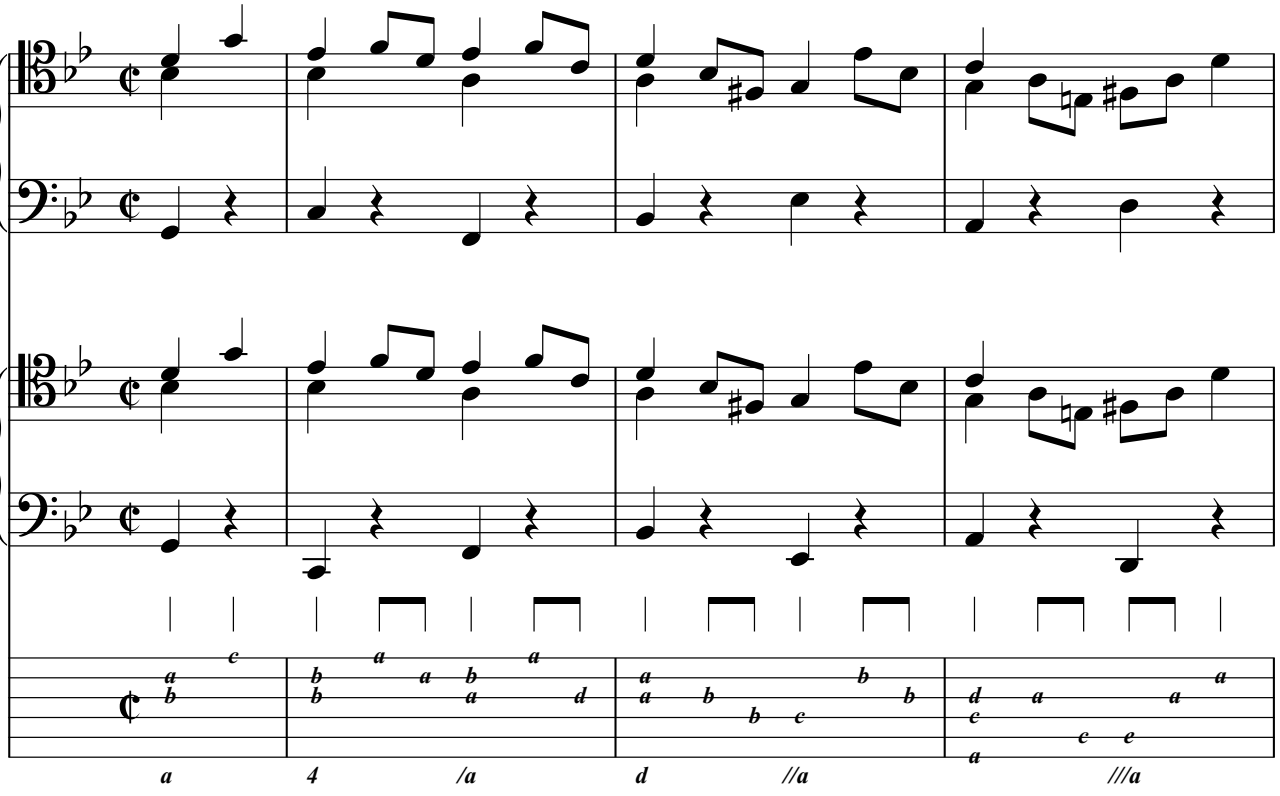

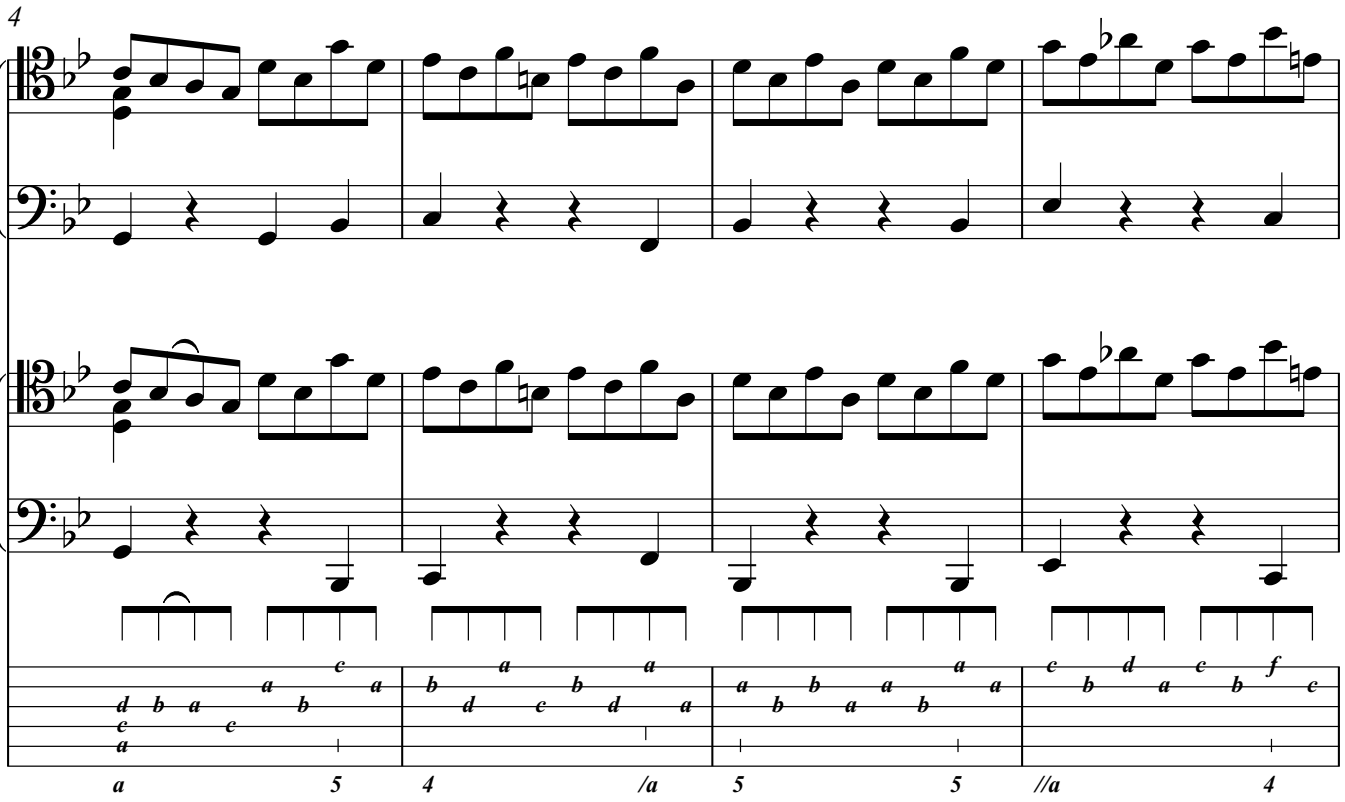

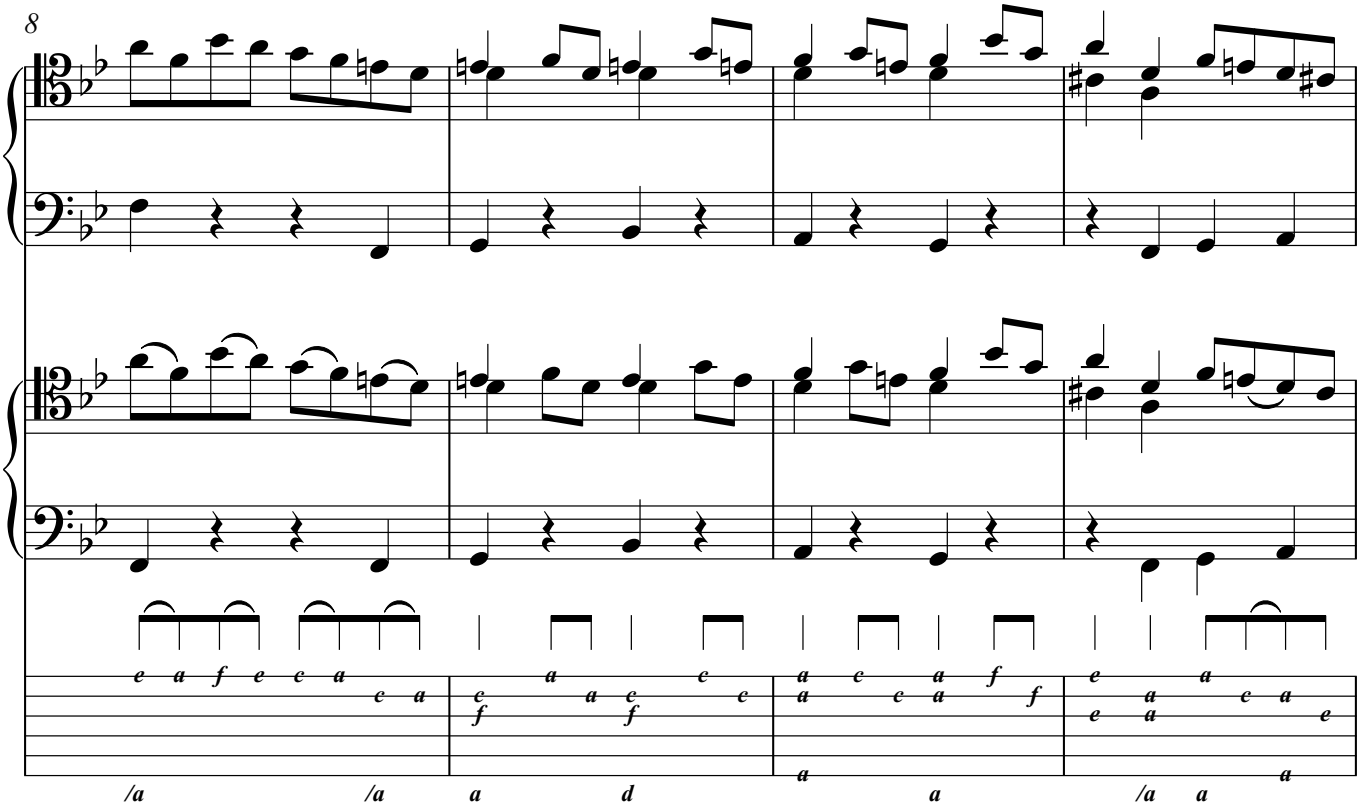
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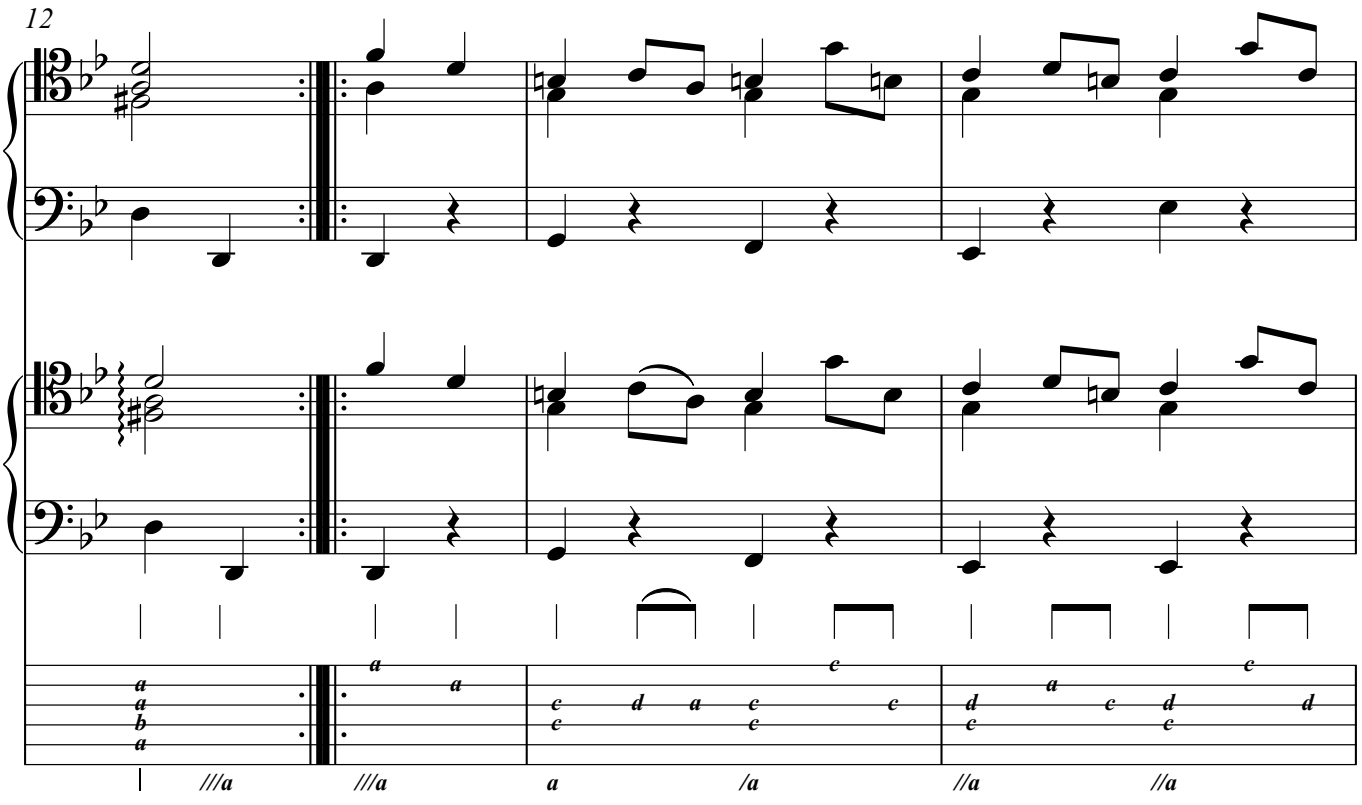
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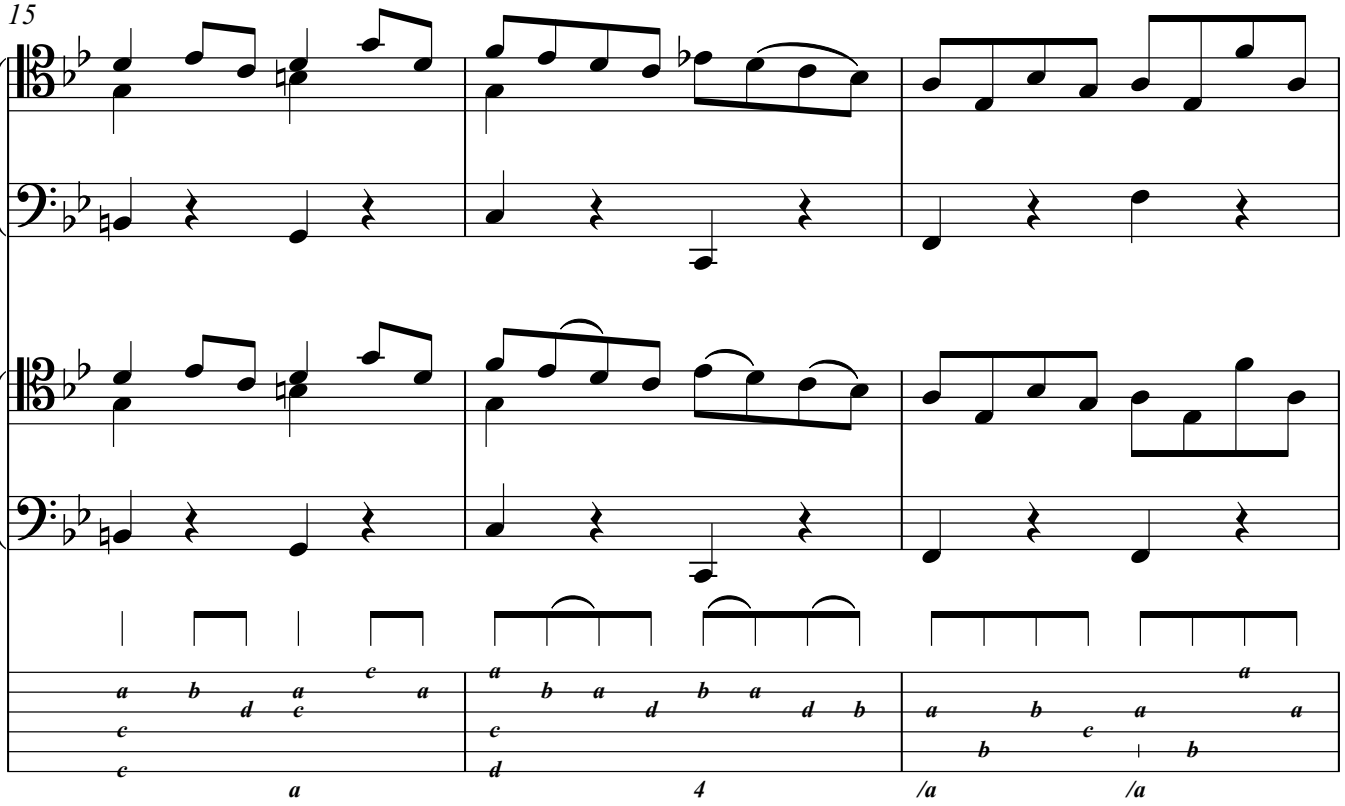

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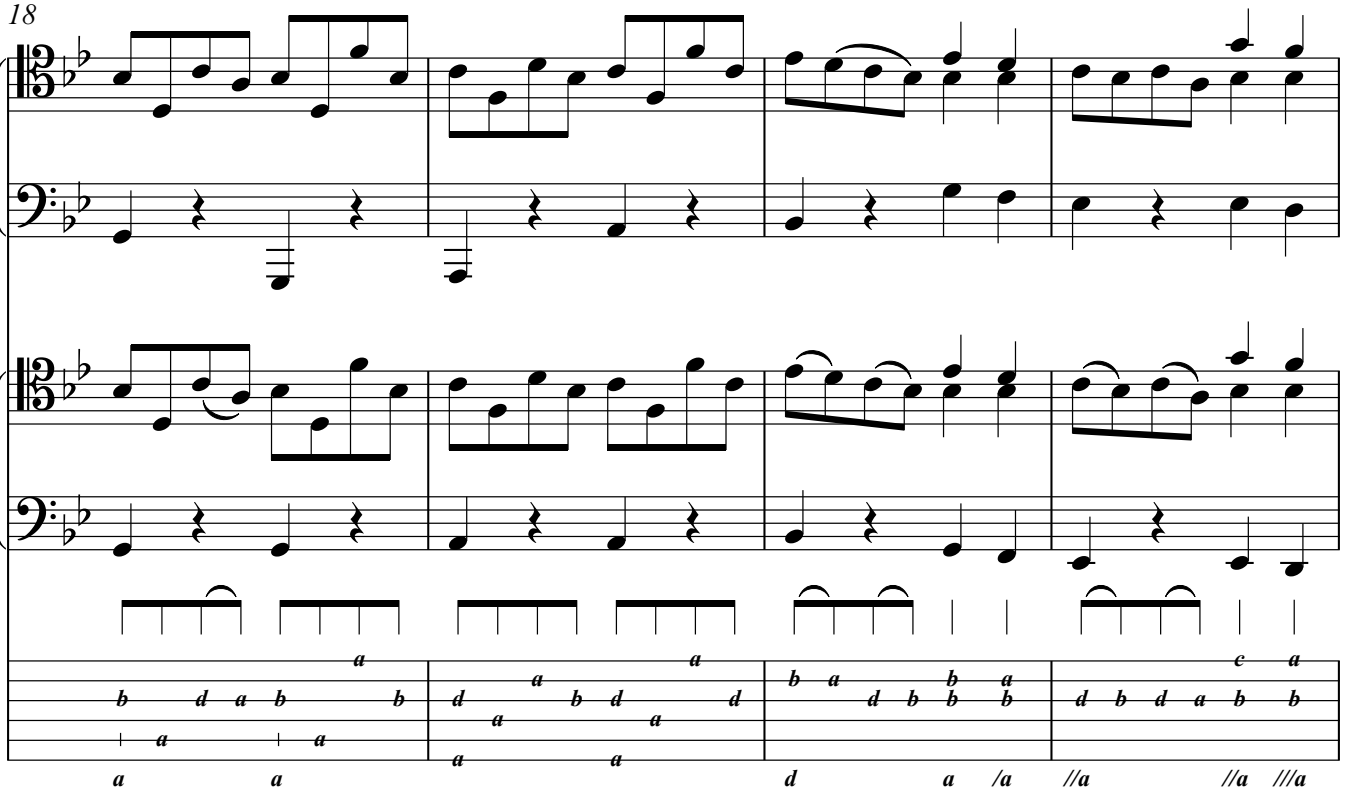

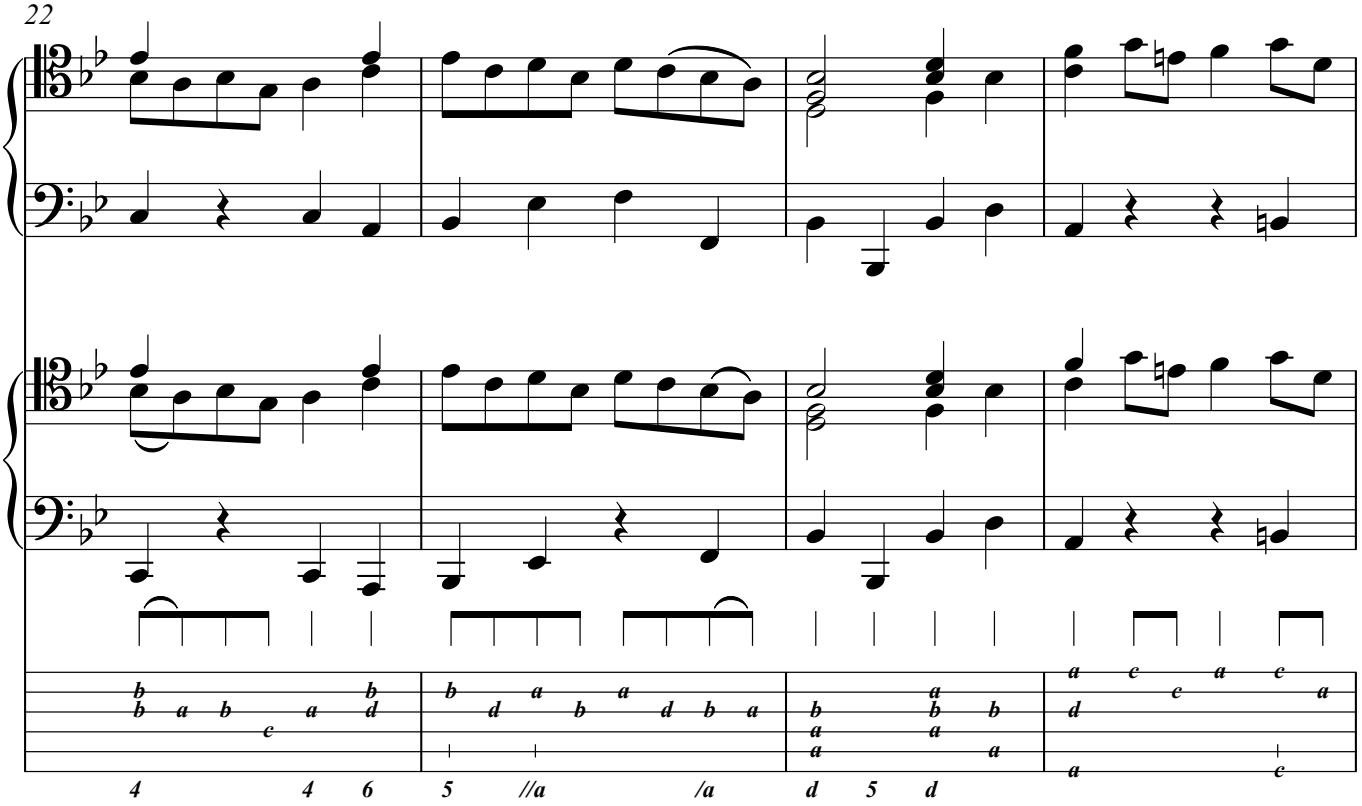
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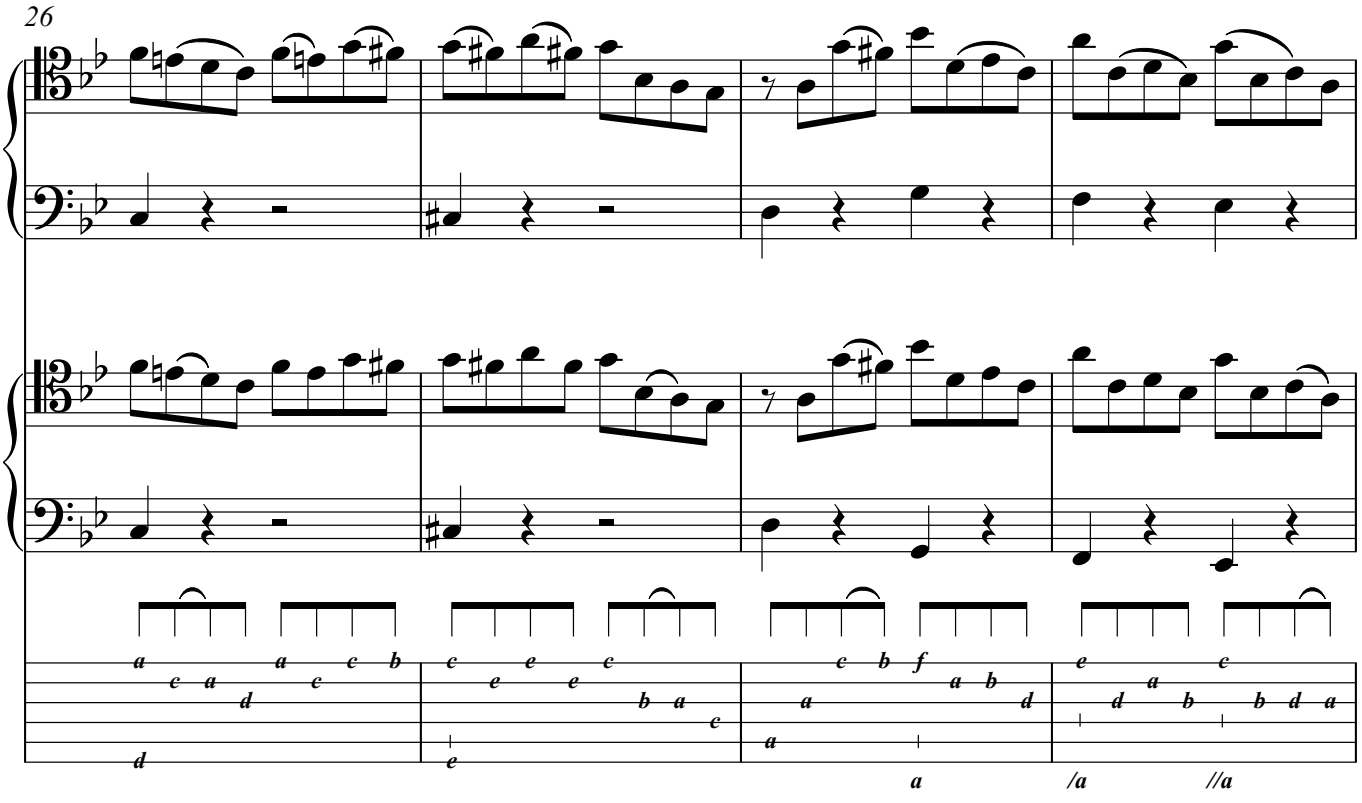
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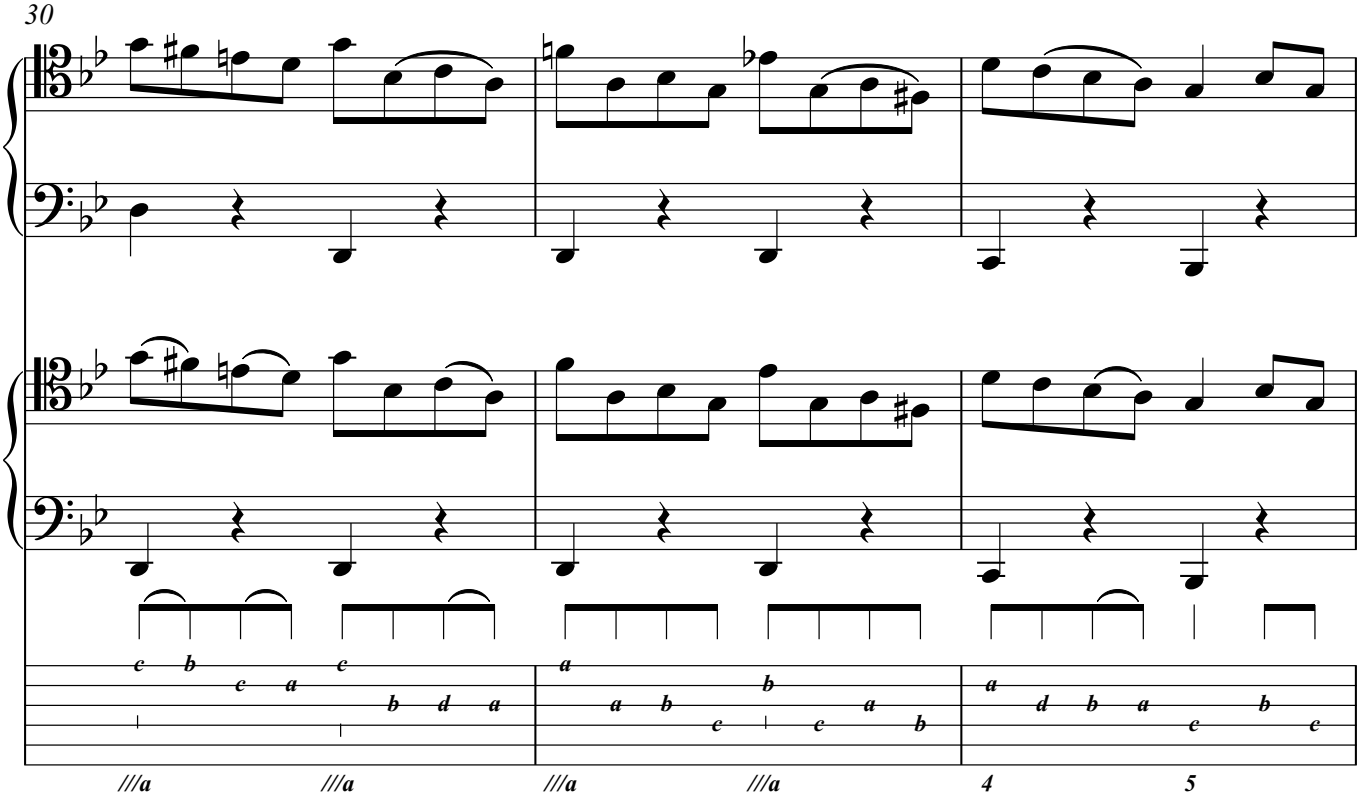
a /a //a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///a
///a
///a
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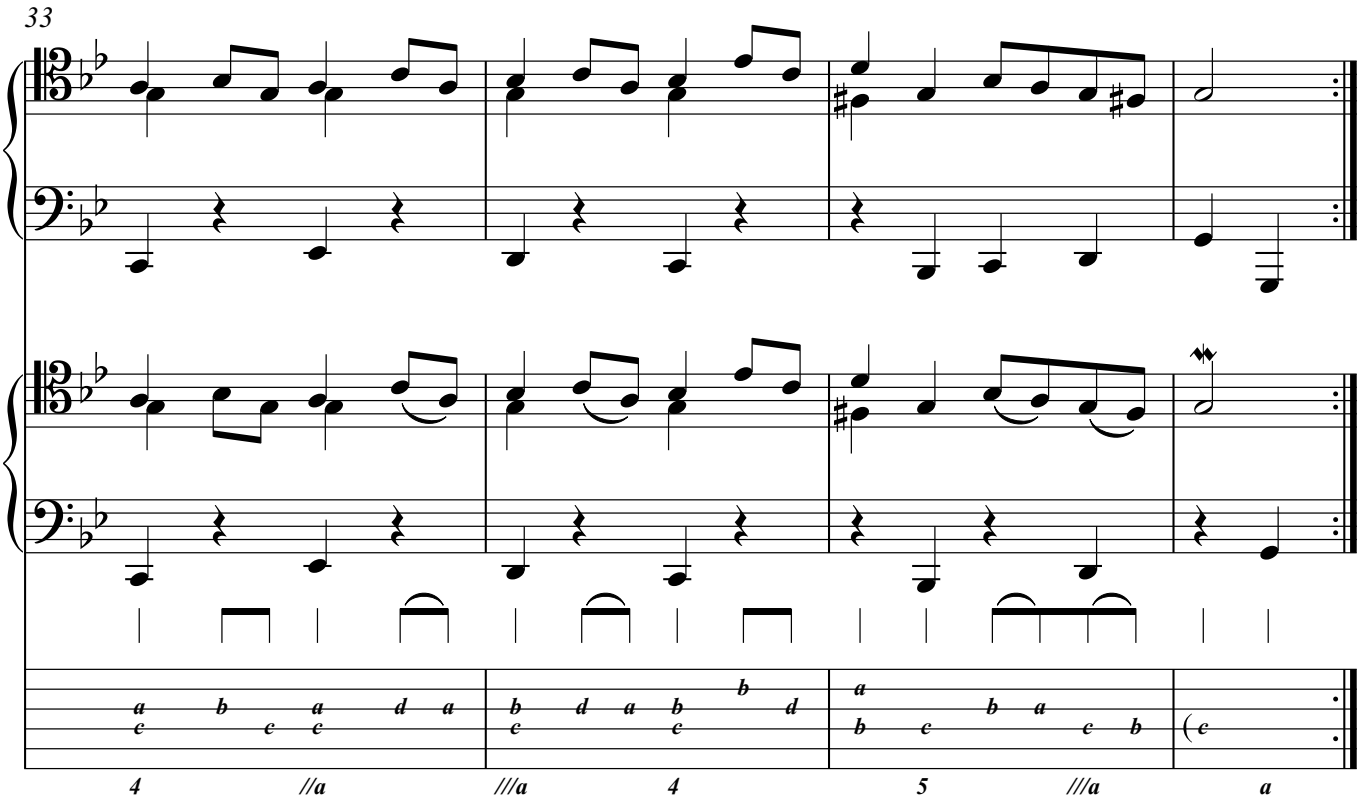
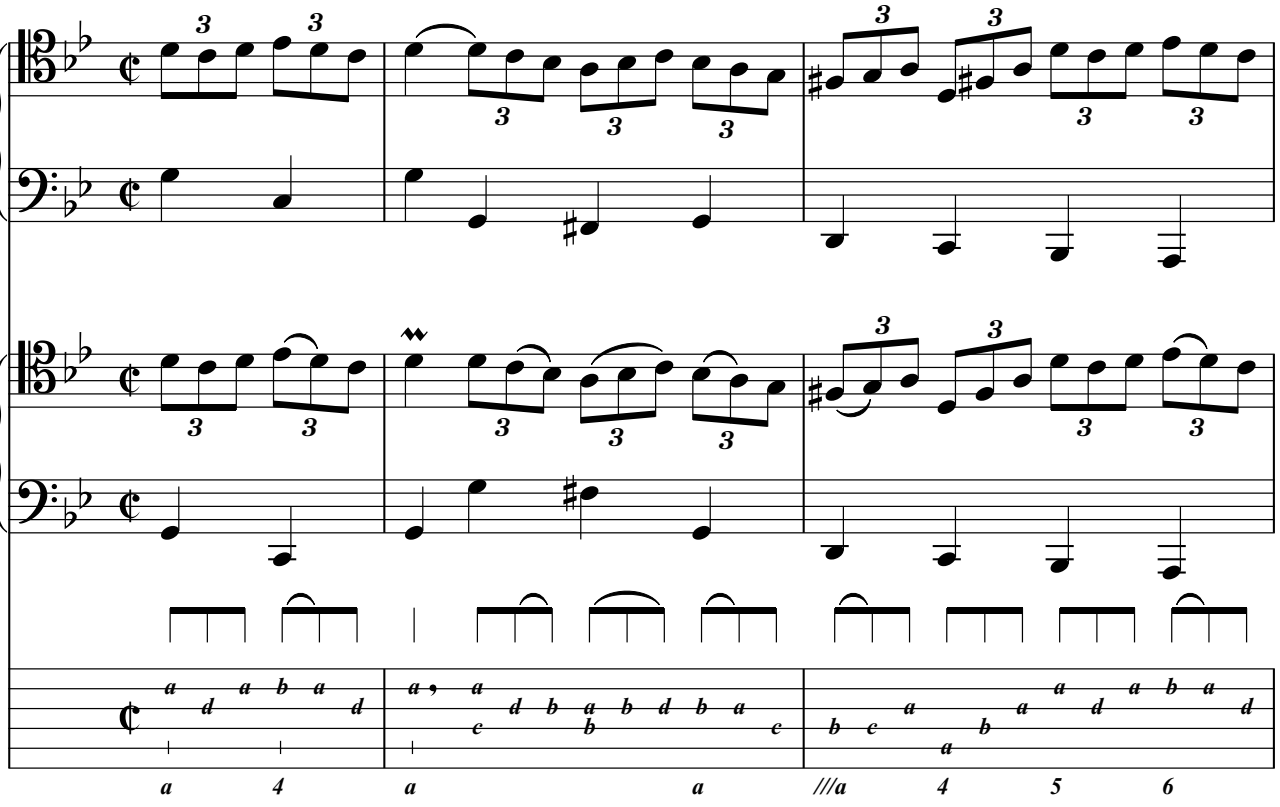
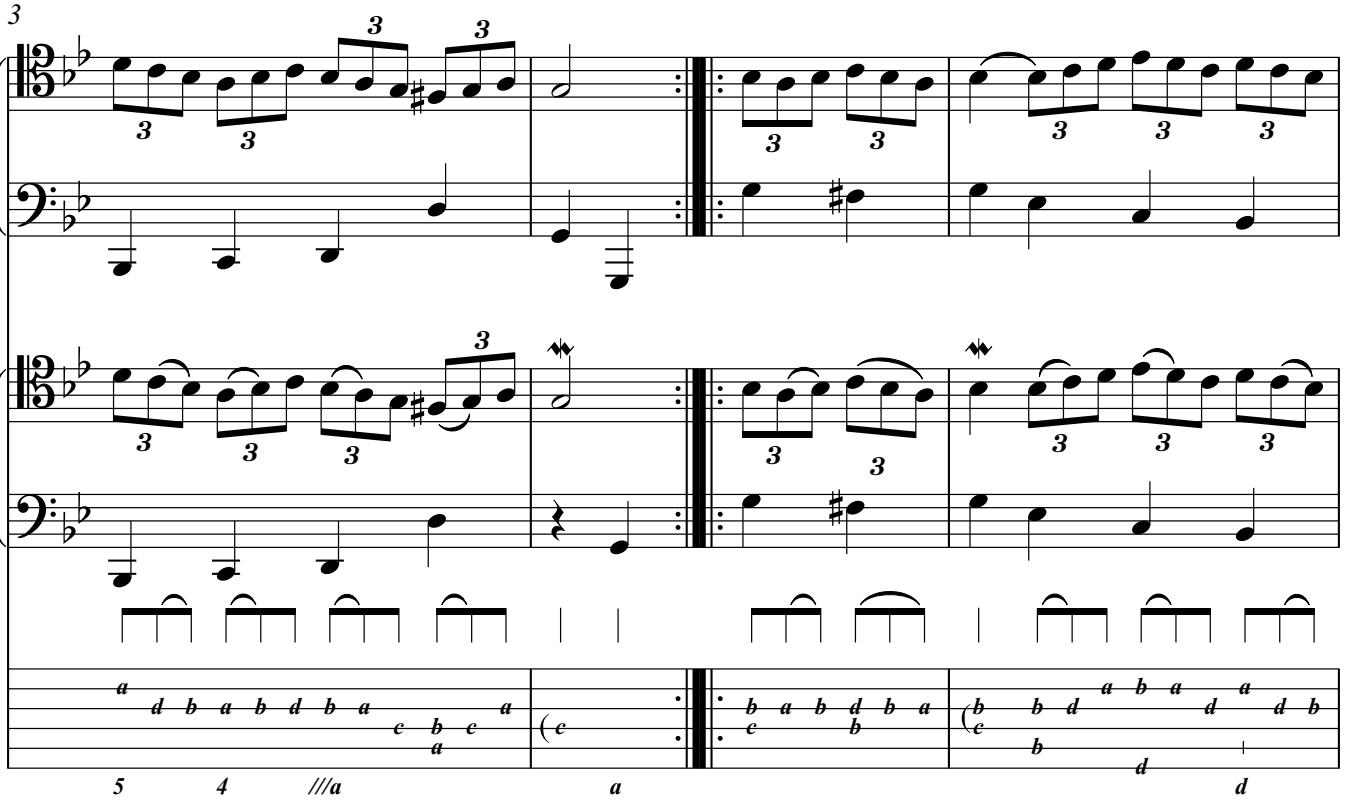
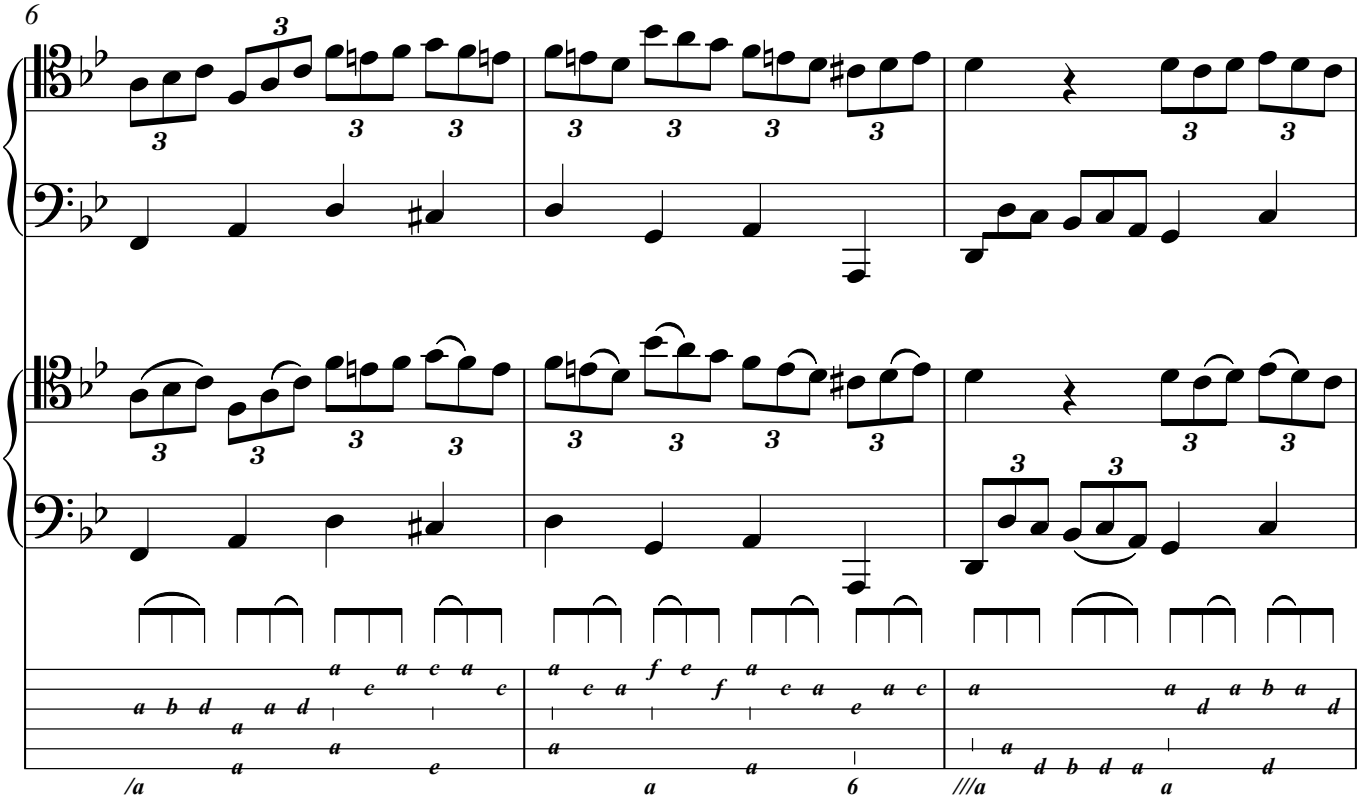

33
4
//a
///a
4
5
///a
a

Gavotte II



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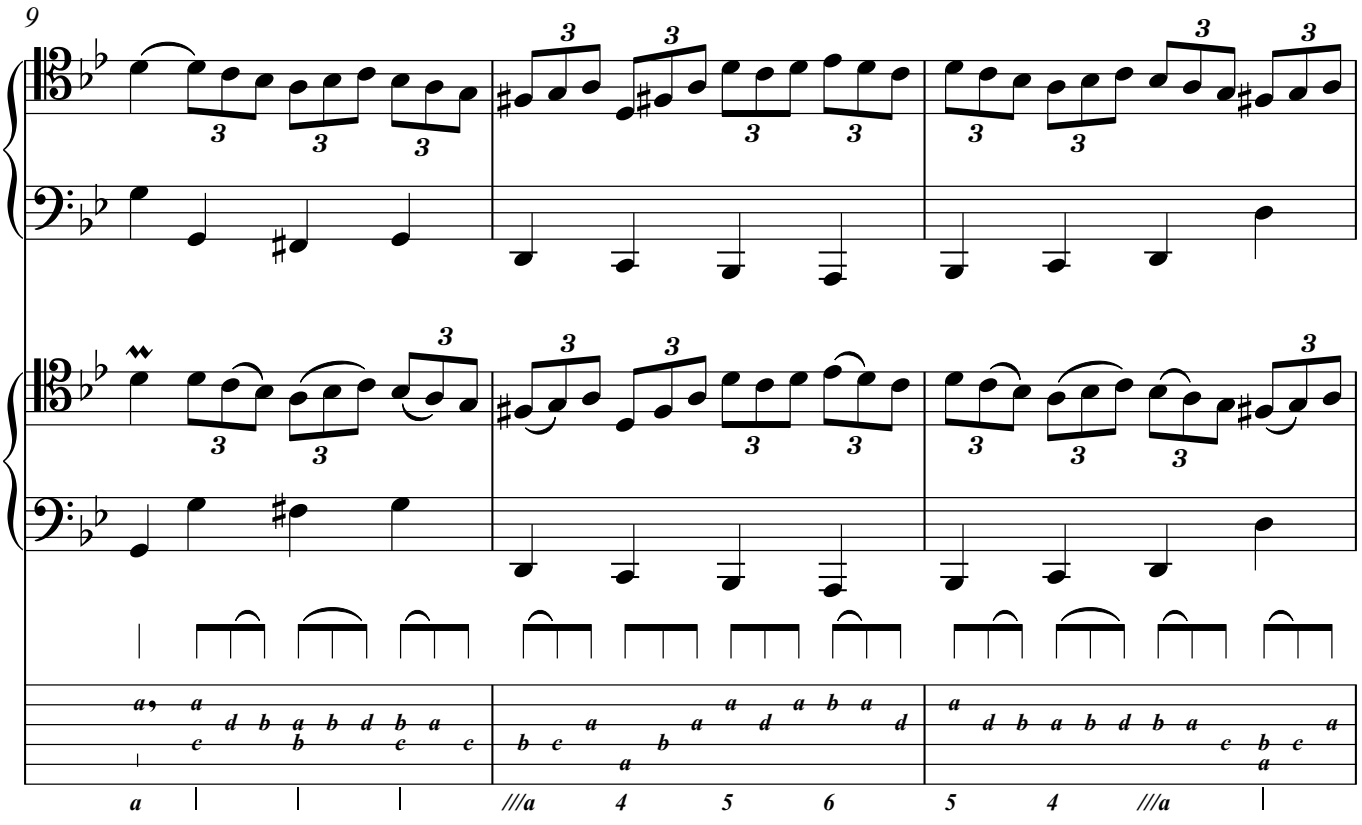
/a
a
6
///a
a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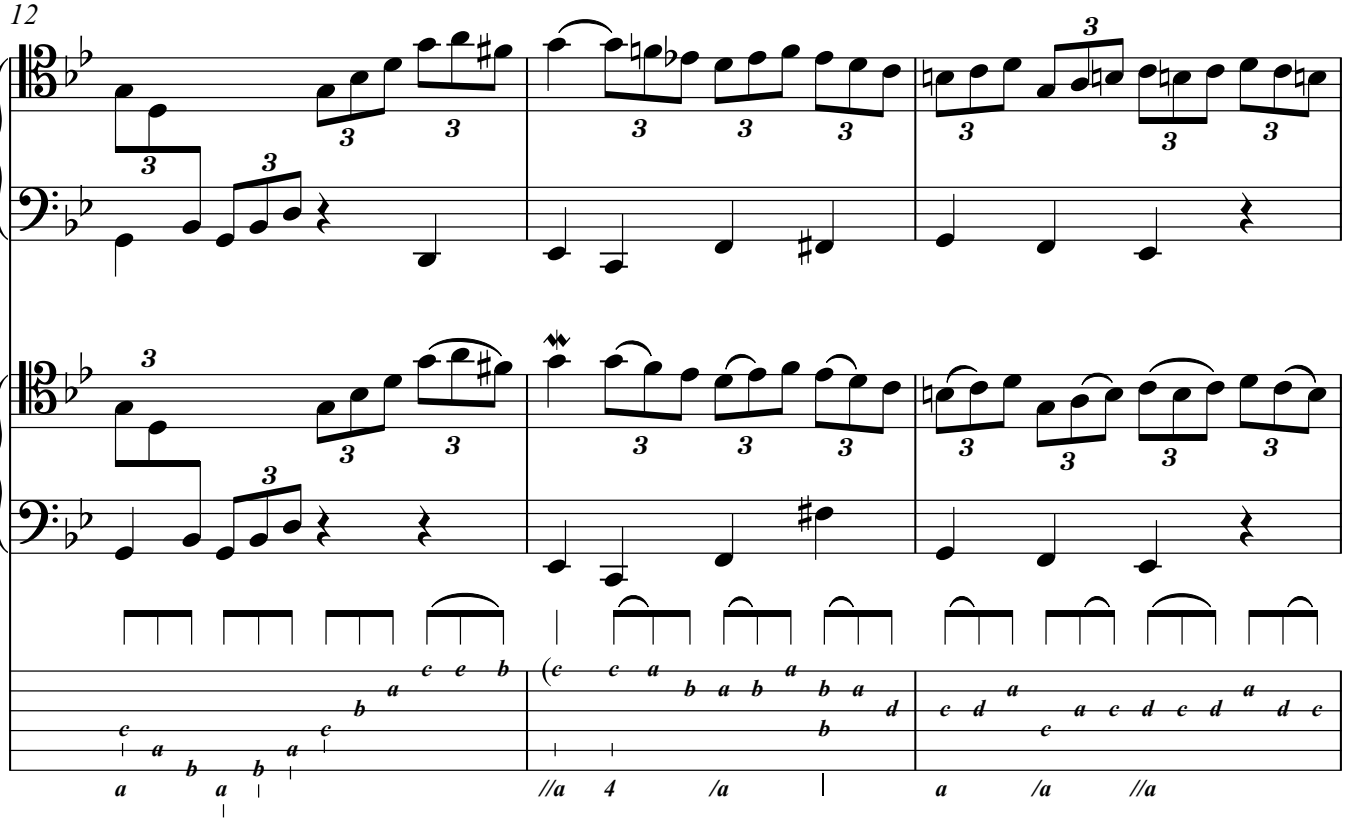
///a
4
5
6
5
4
///a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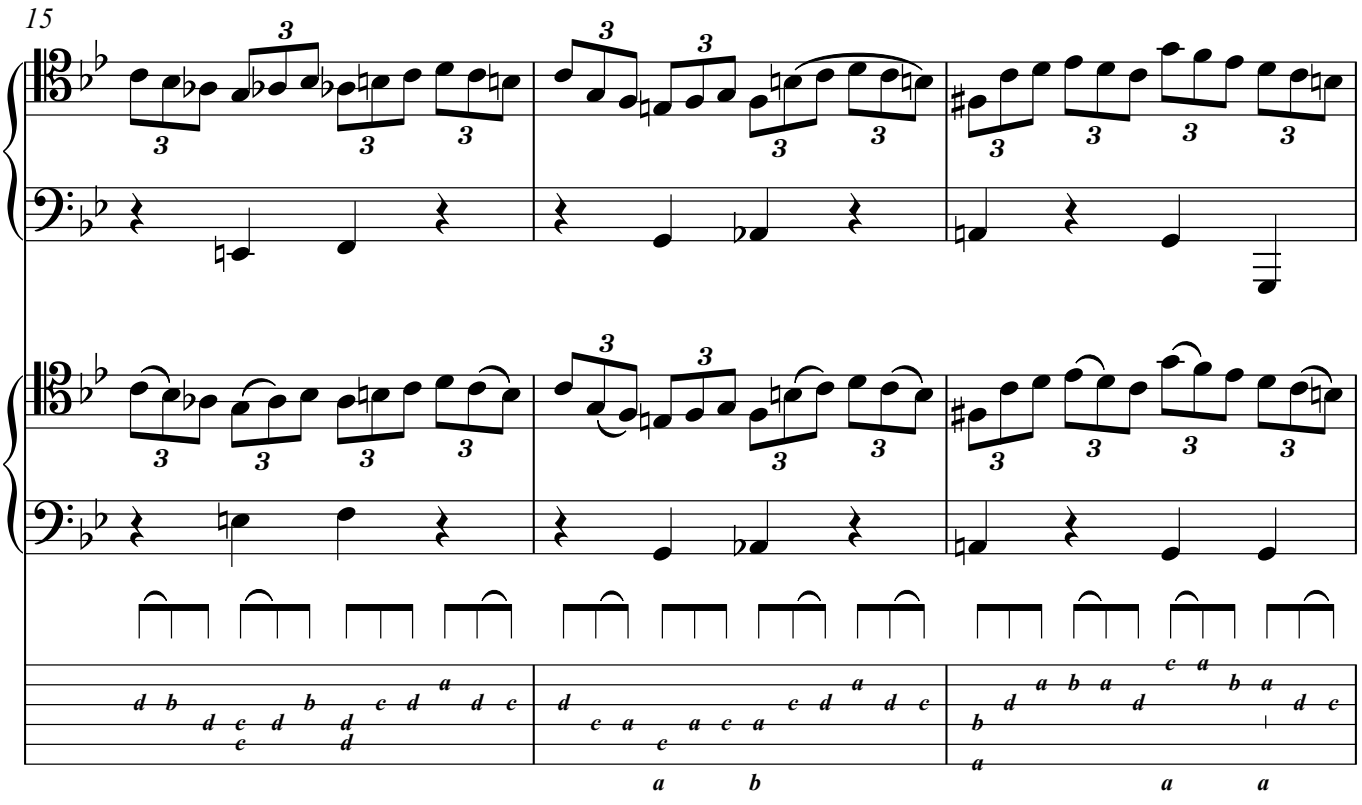
//a 4 /a
a /a //a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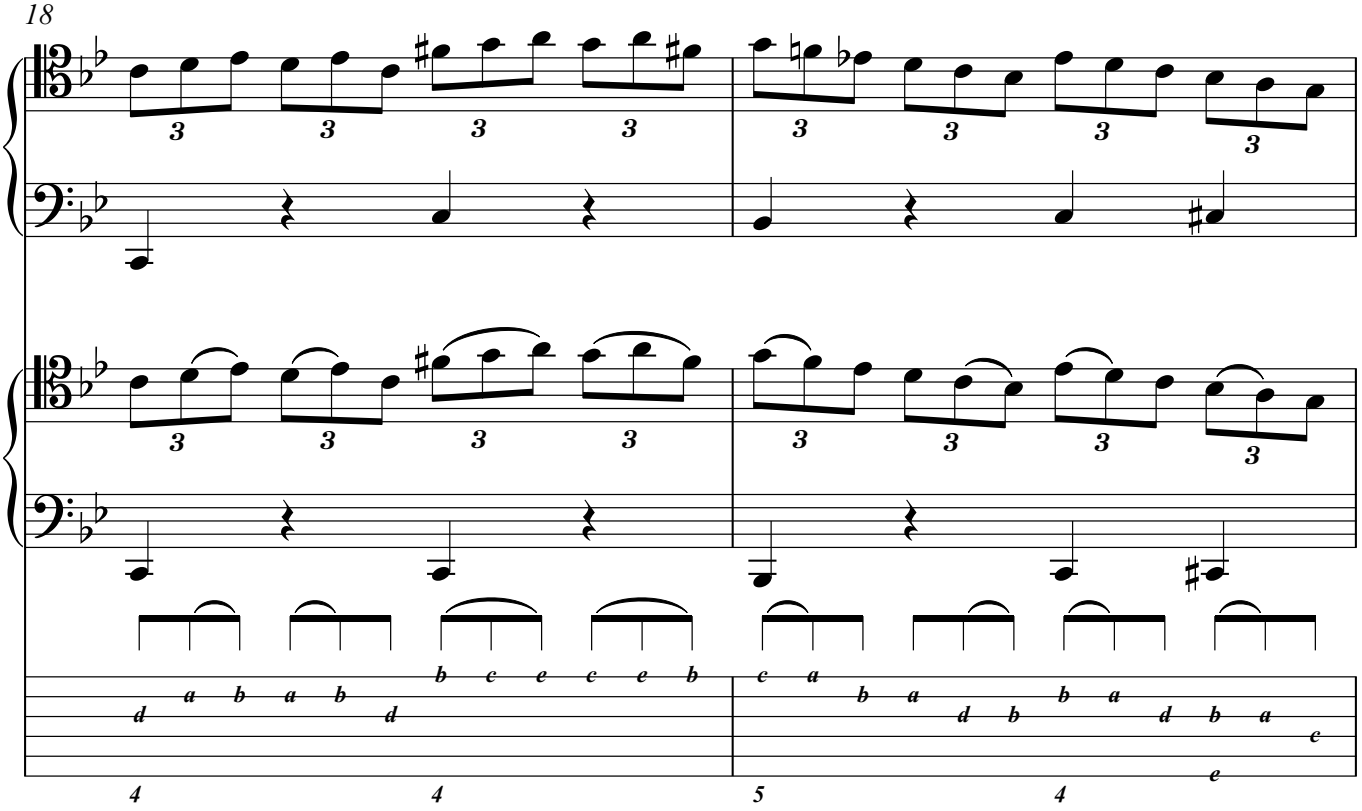
a b
a a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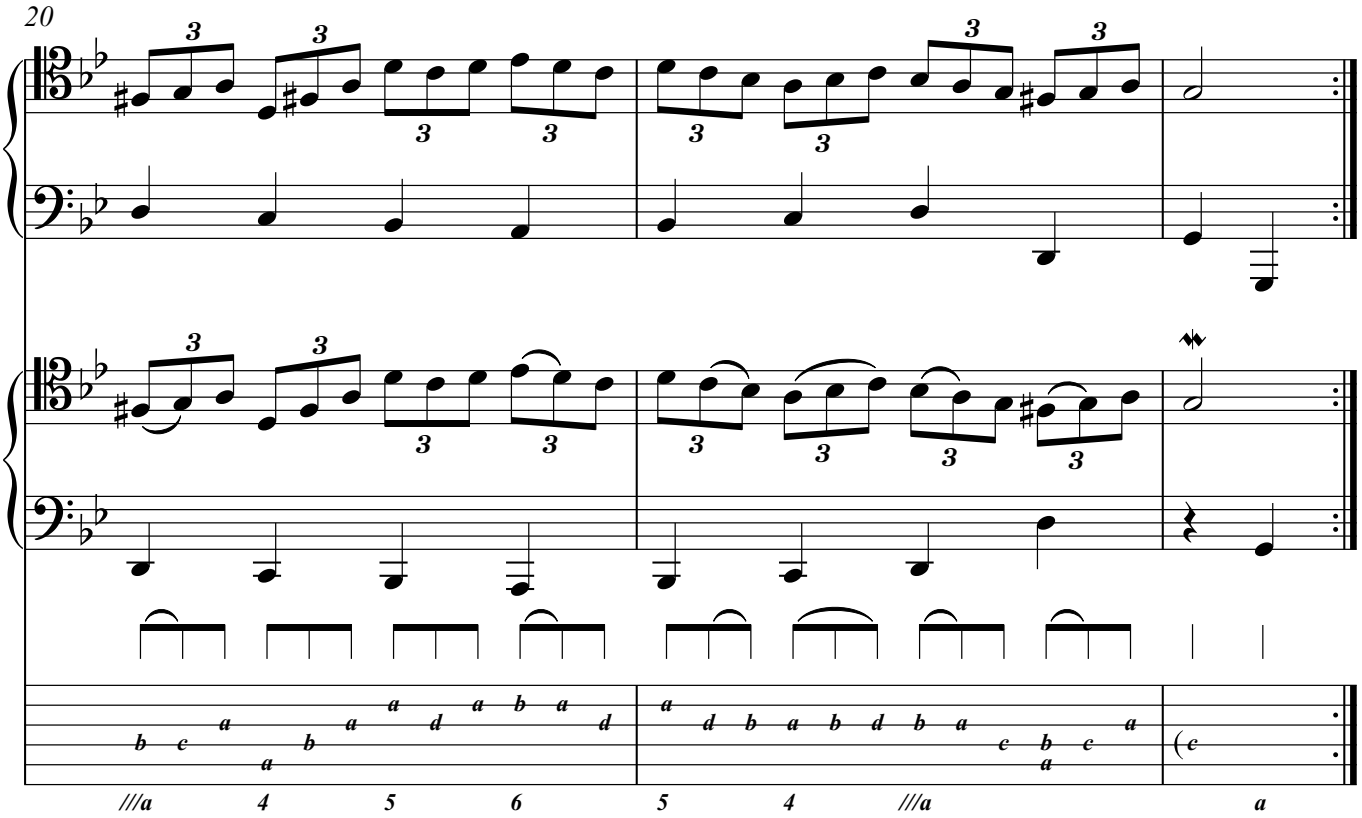
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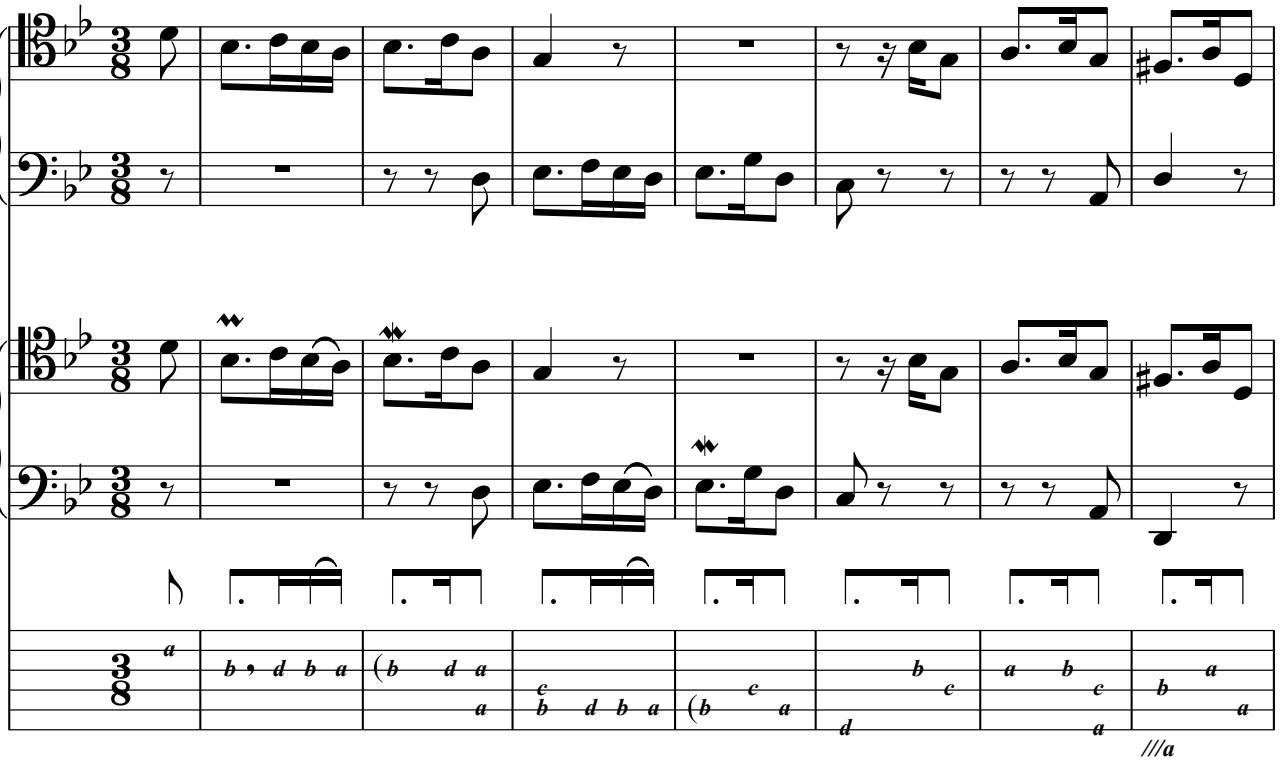

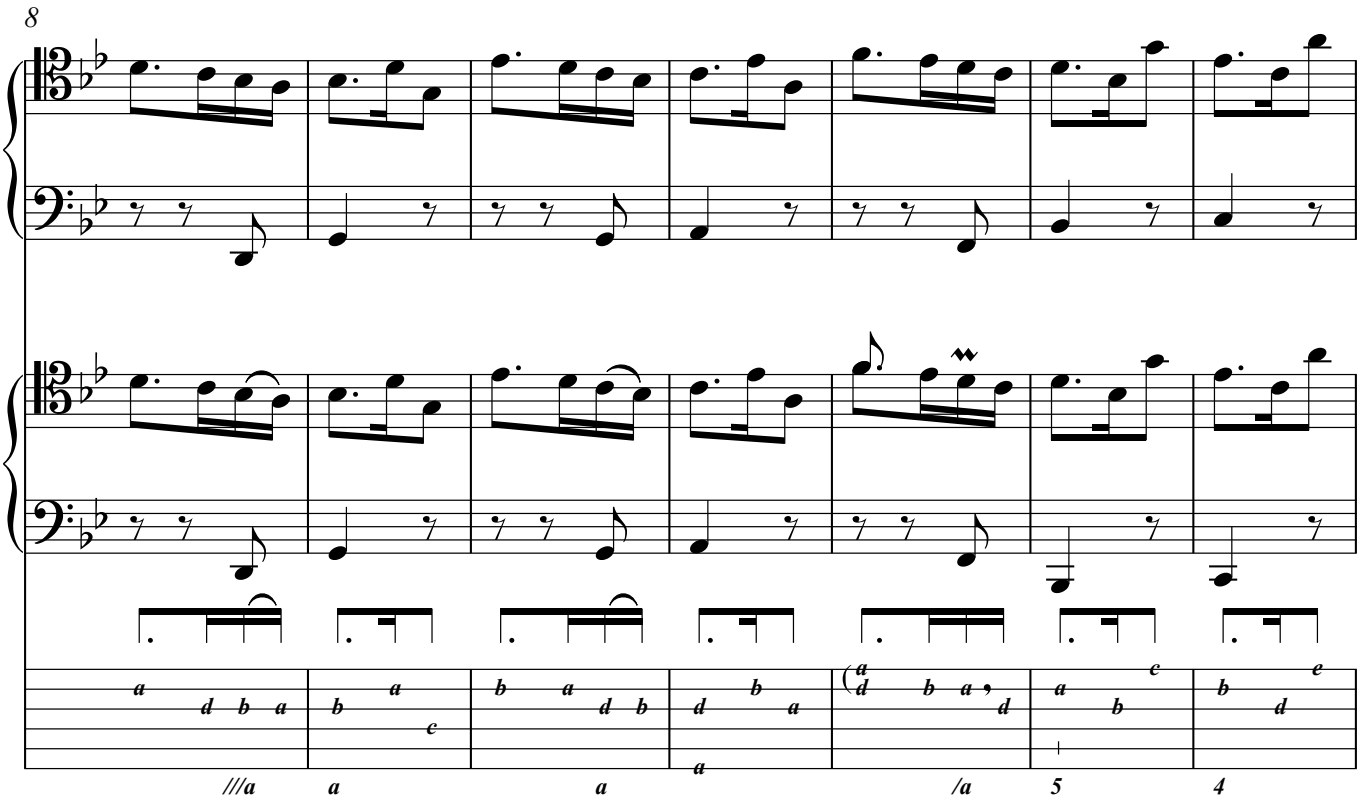

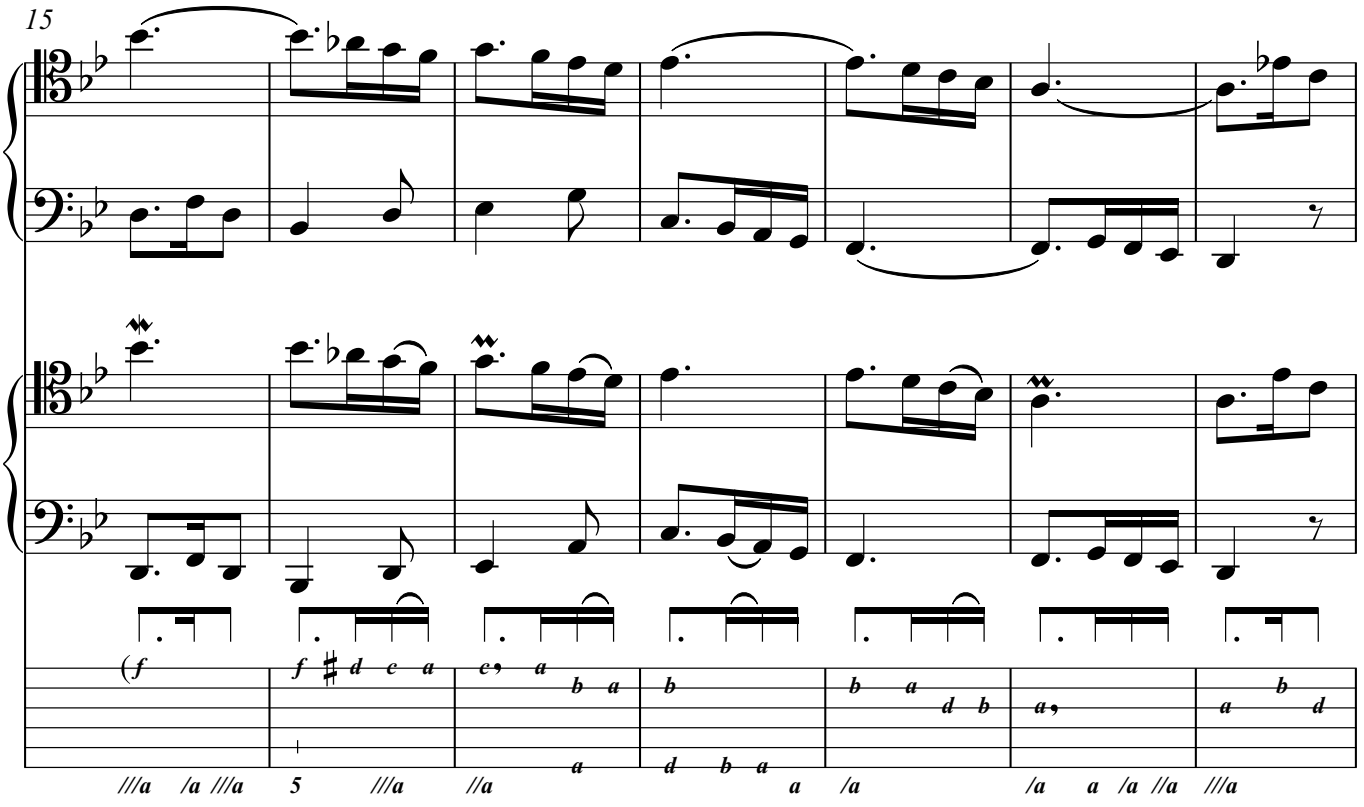
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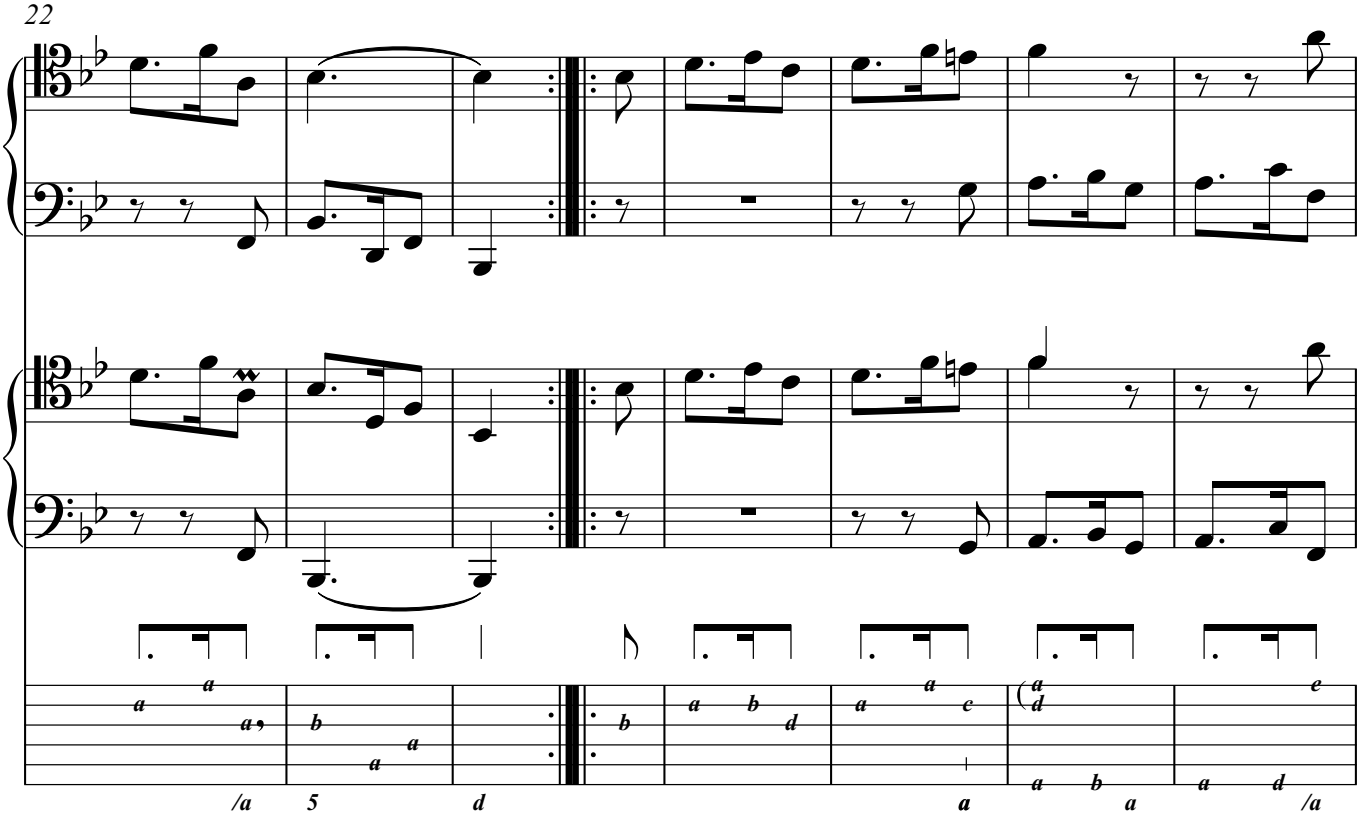
///a /a ///a 5 ///a //a a /a /a a /a //a ///a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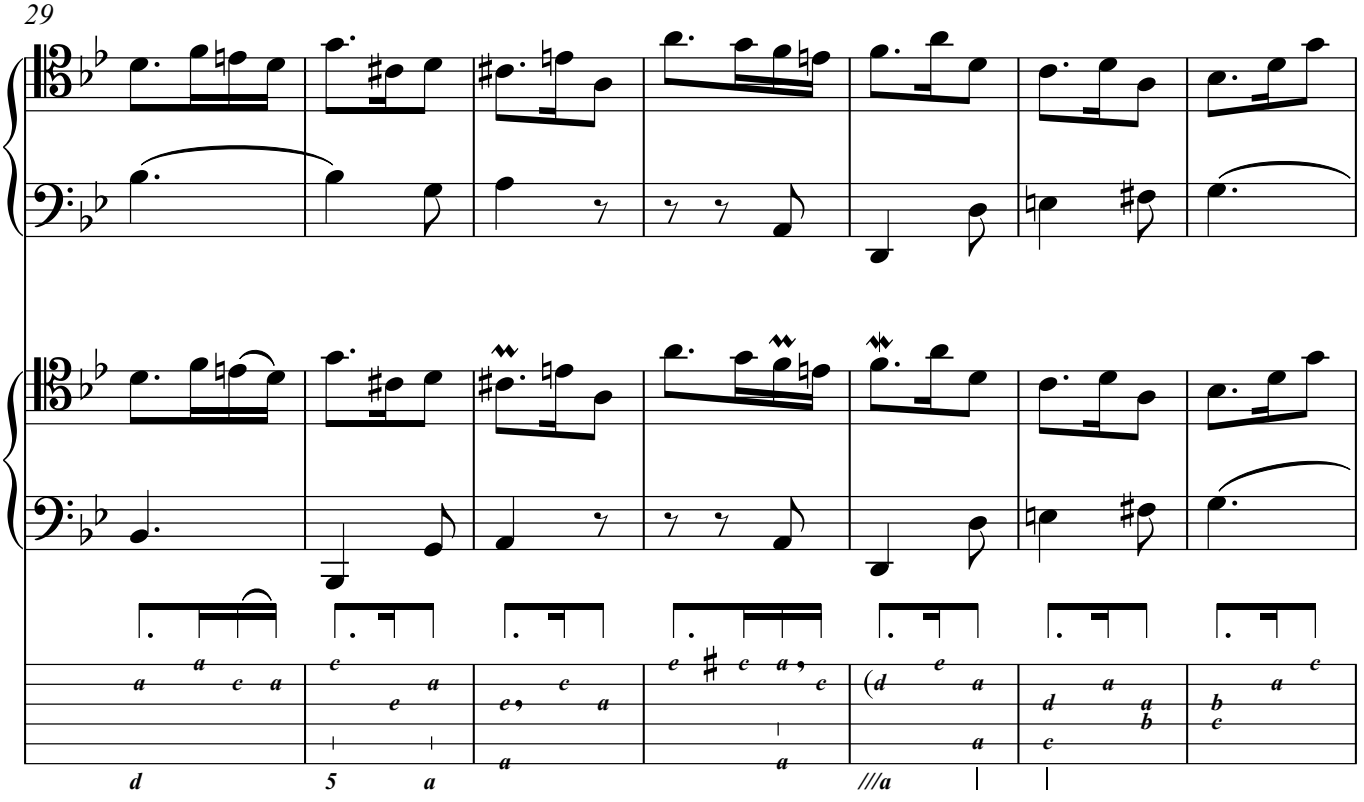
/a 5 d a a /a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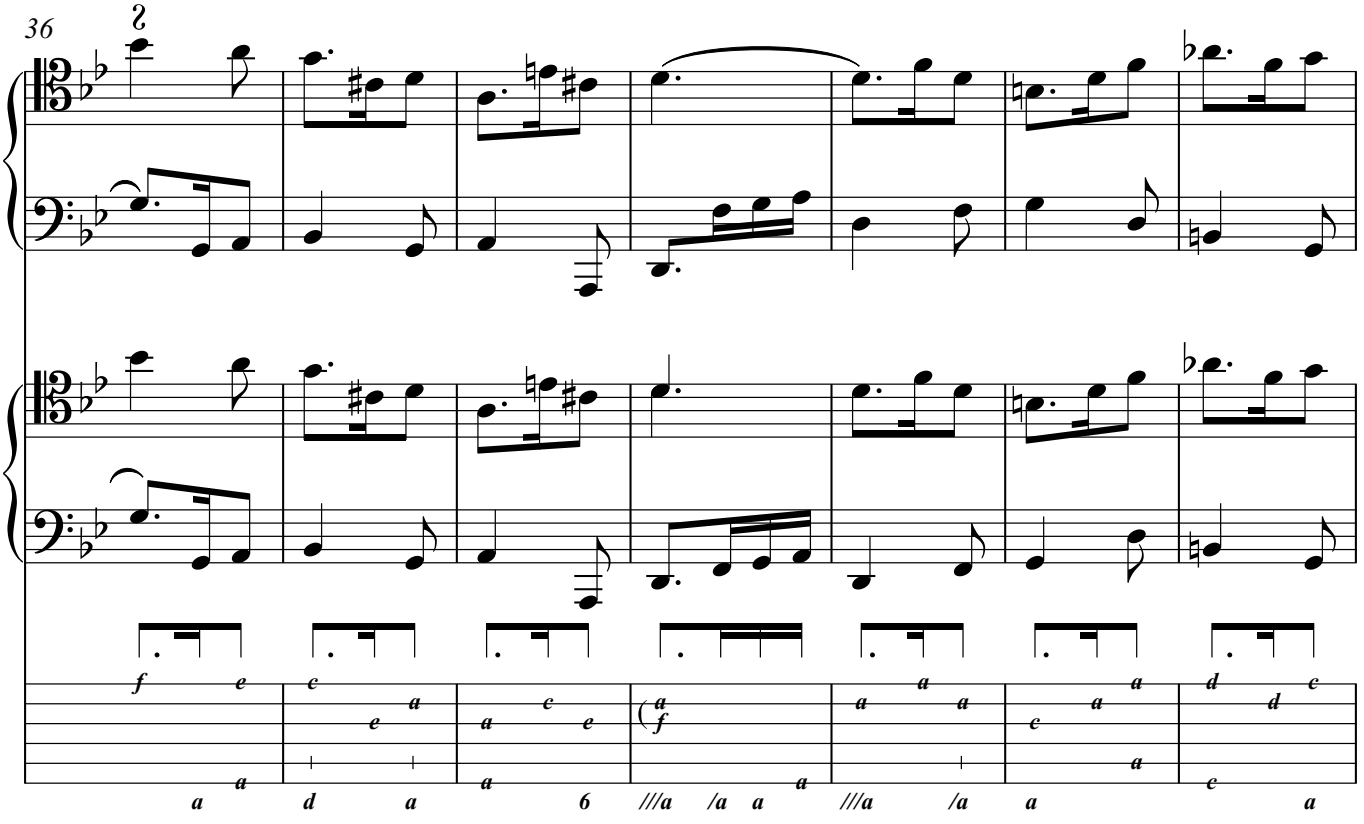
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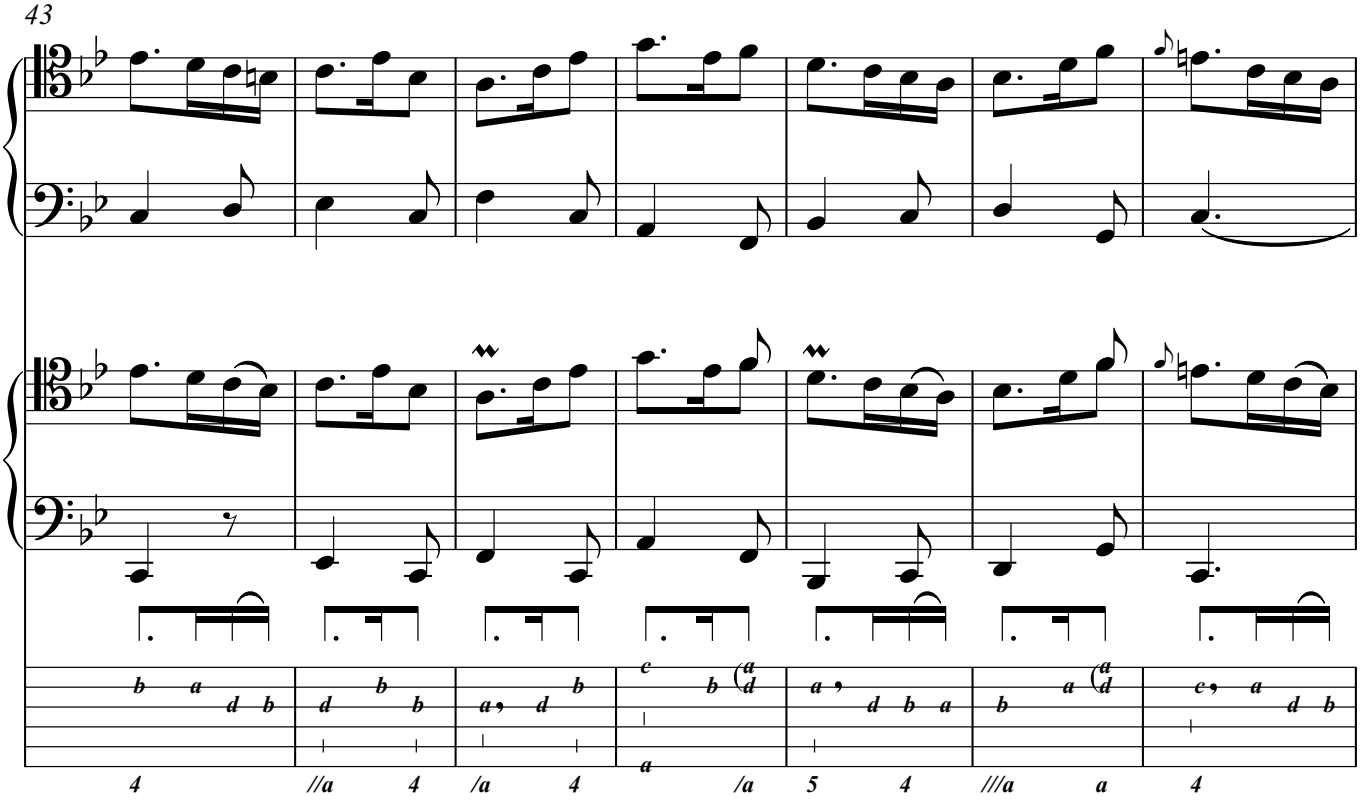
6
///a
/a
a
///a
/a
a
a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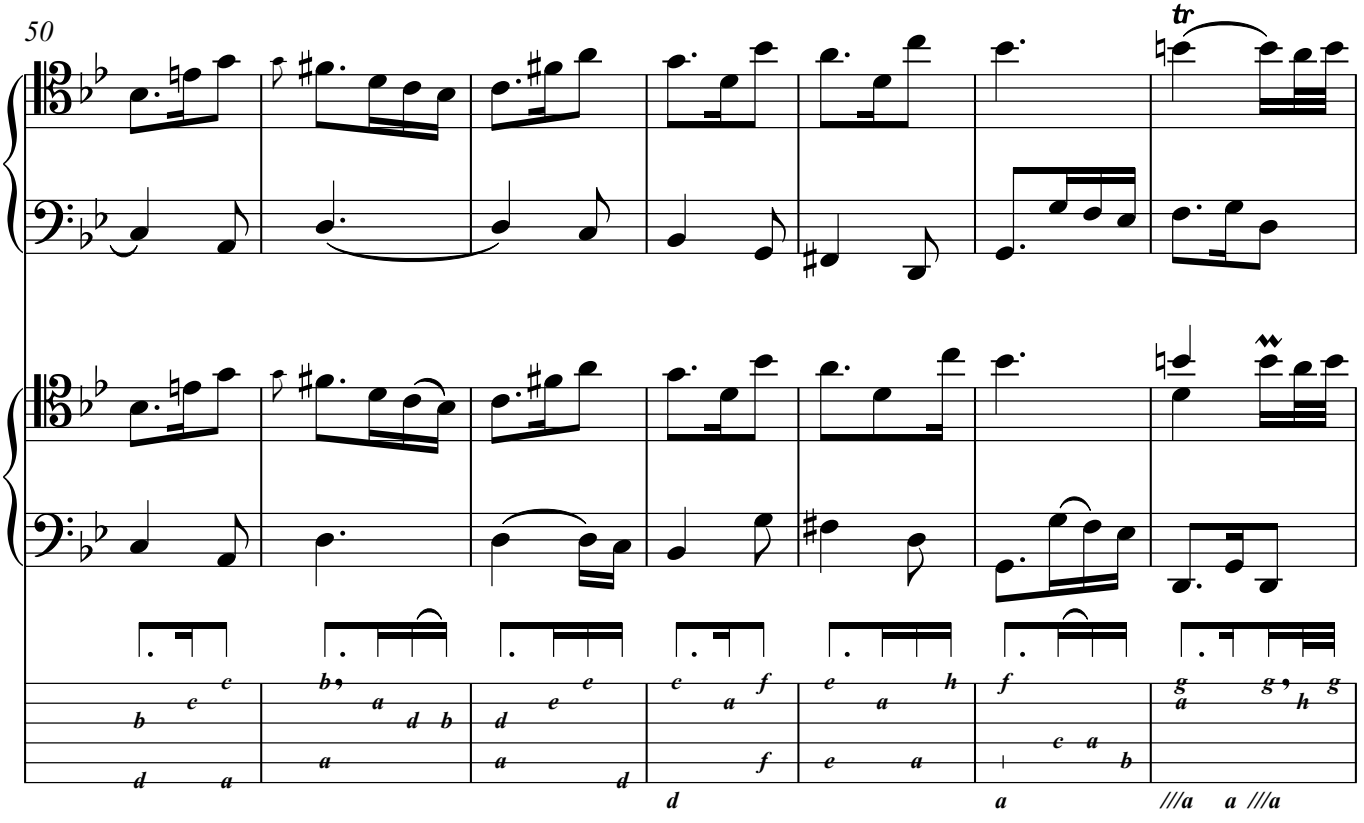
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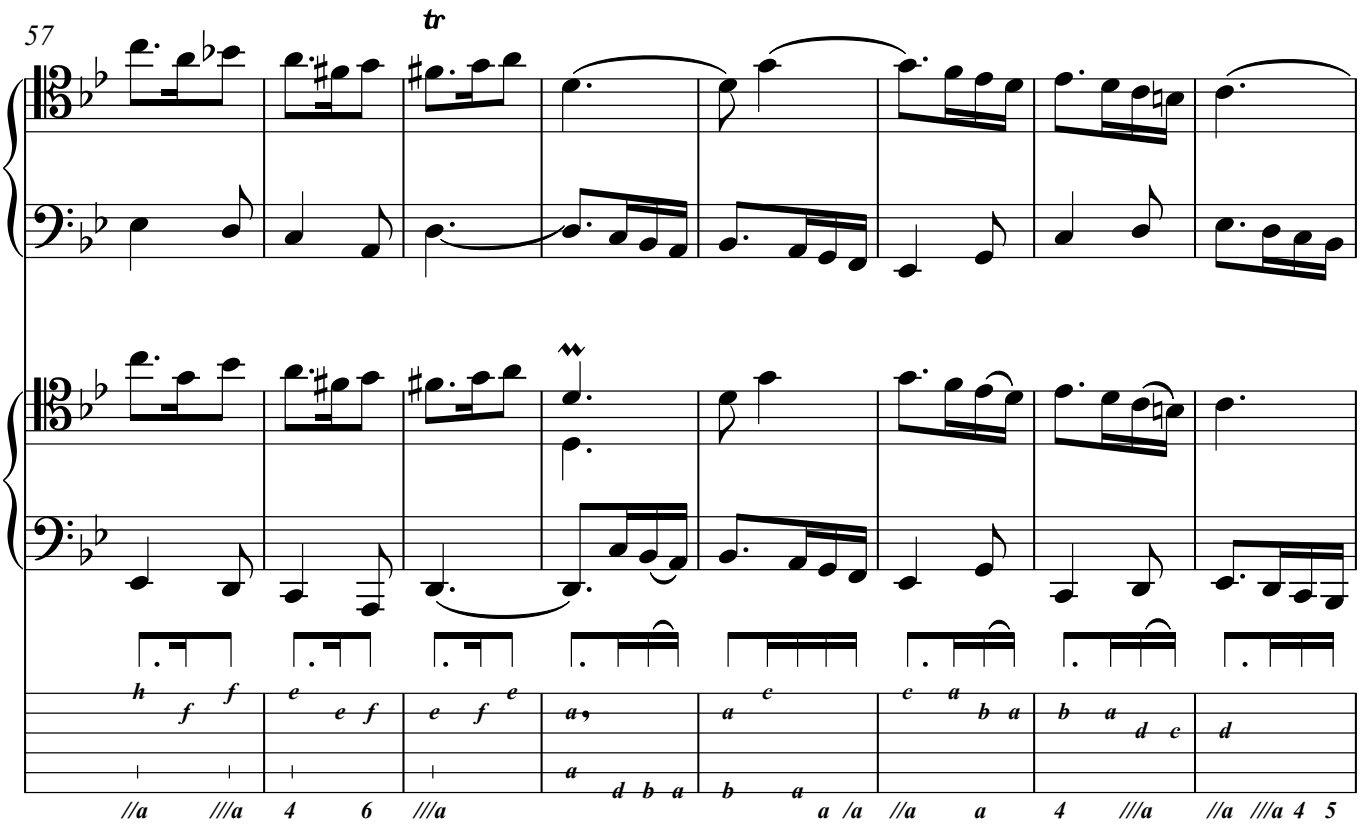
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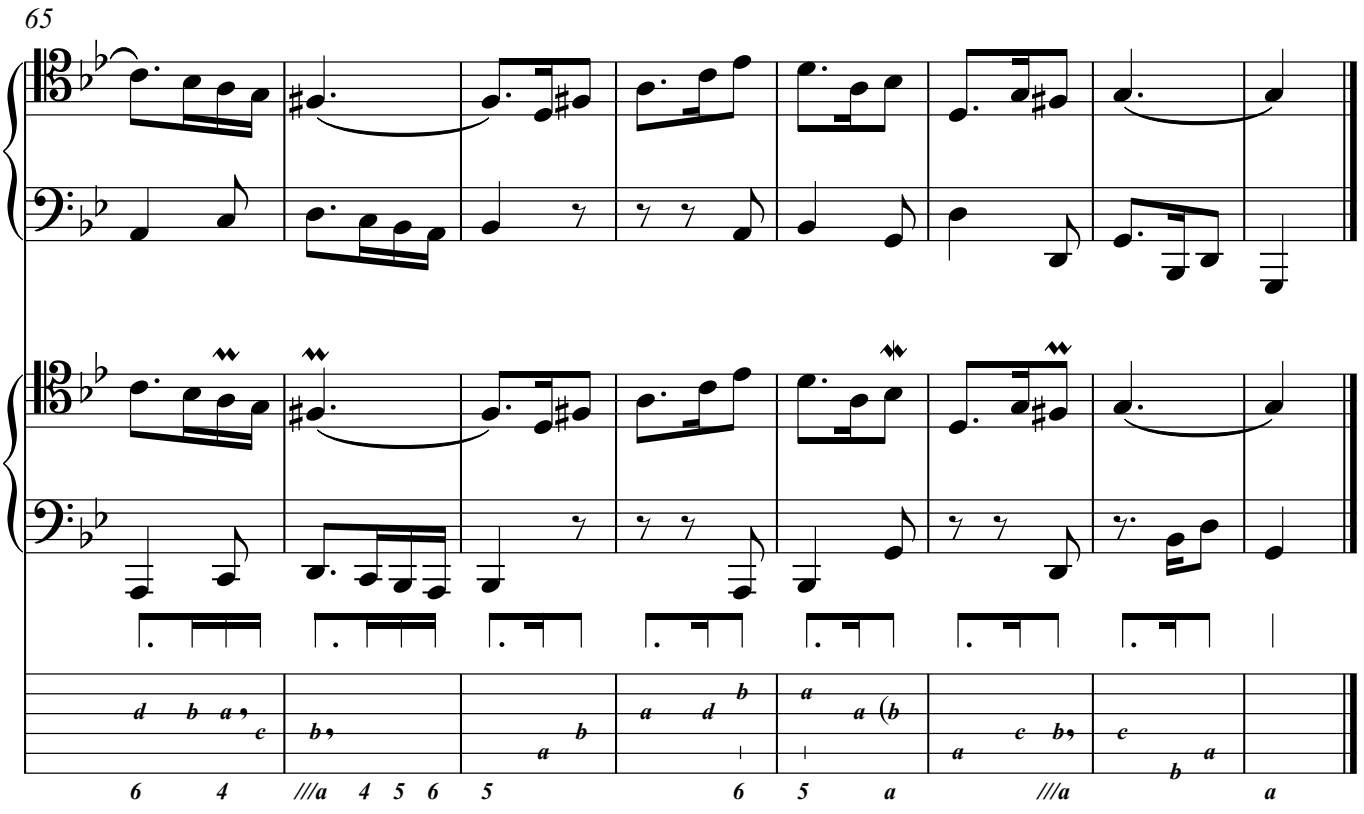
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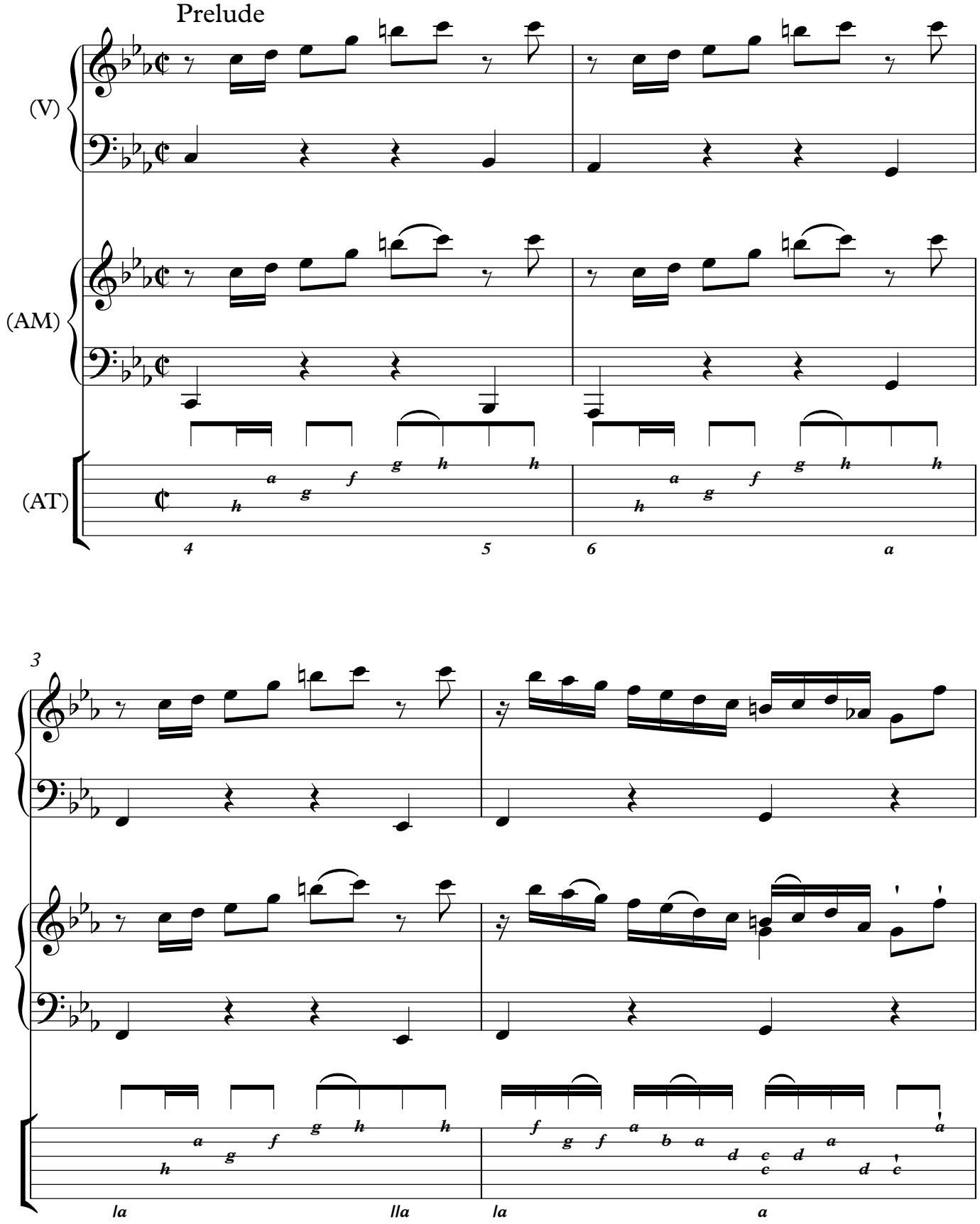
Suite in C minor BWV 997 (Source A) / Suite in C minor BWV 997 (Source D)

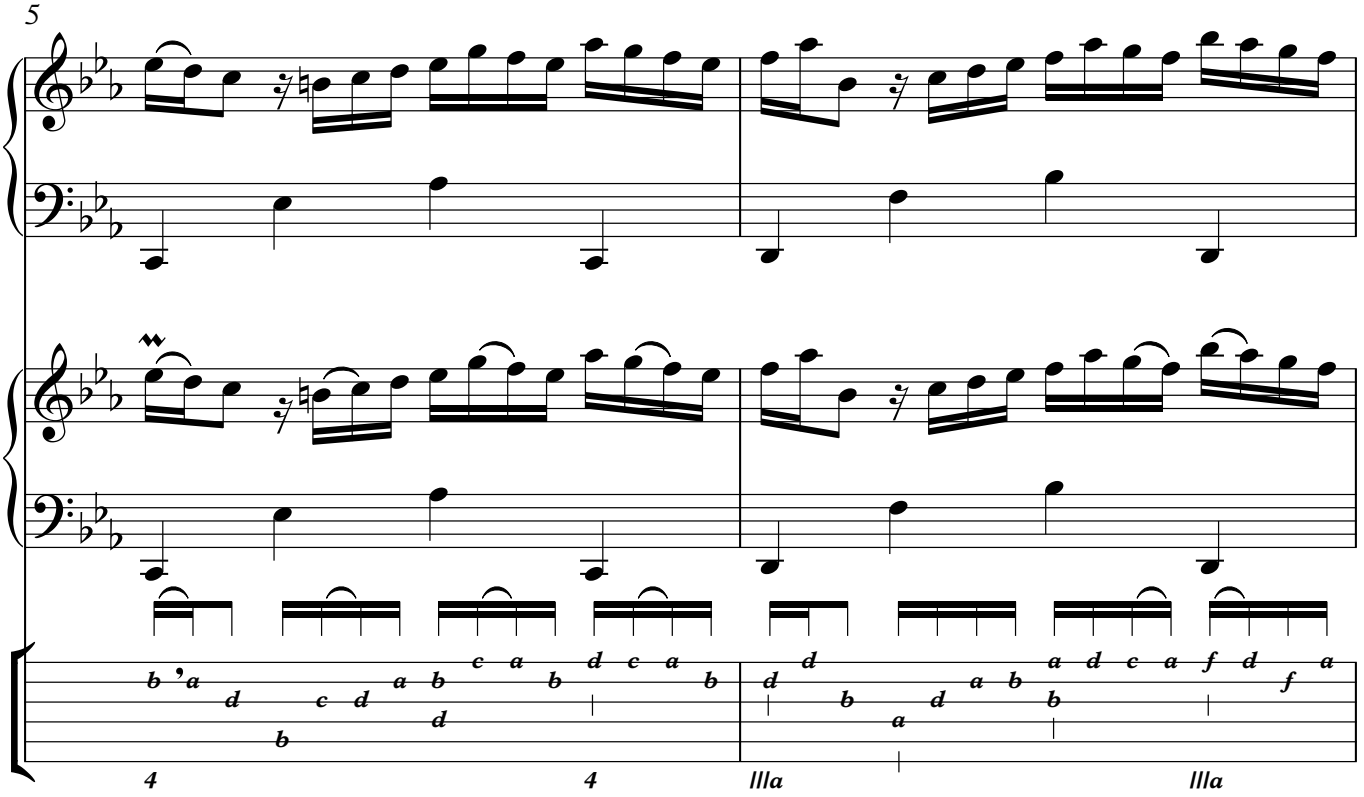
This score is of two different versions of J.S. Bach's Suite in G minor BWV 997: a copy of Bach's lost autograph manuscript by Johann Friedrich Agricola (Source A), and a version in French Lute Tablature by Johann Christian Weyrauch (Source D). Throughout, (V) represents Agricola's Vorlage, (AT) represents Weyrauch's arrangement in tablature notation, and (AM) represents my modernisation of Weyrauch's Arrangement. The upper stave of Bach's vorlage was written an octave above the sounding pitch. Thus, in preparing my modernisation, I transposed the upper stave of (A) an octave upwards, so as to facilitate comparison.

Suite in C minor BWV 997 (Source A) / Suite in C minor BWV 997 (Source D)

Johann Sebastian Bach (1685–1750)

Prelude

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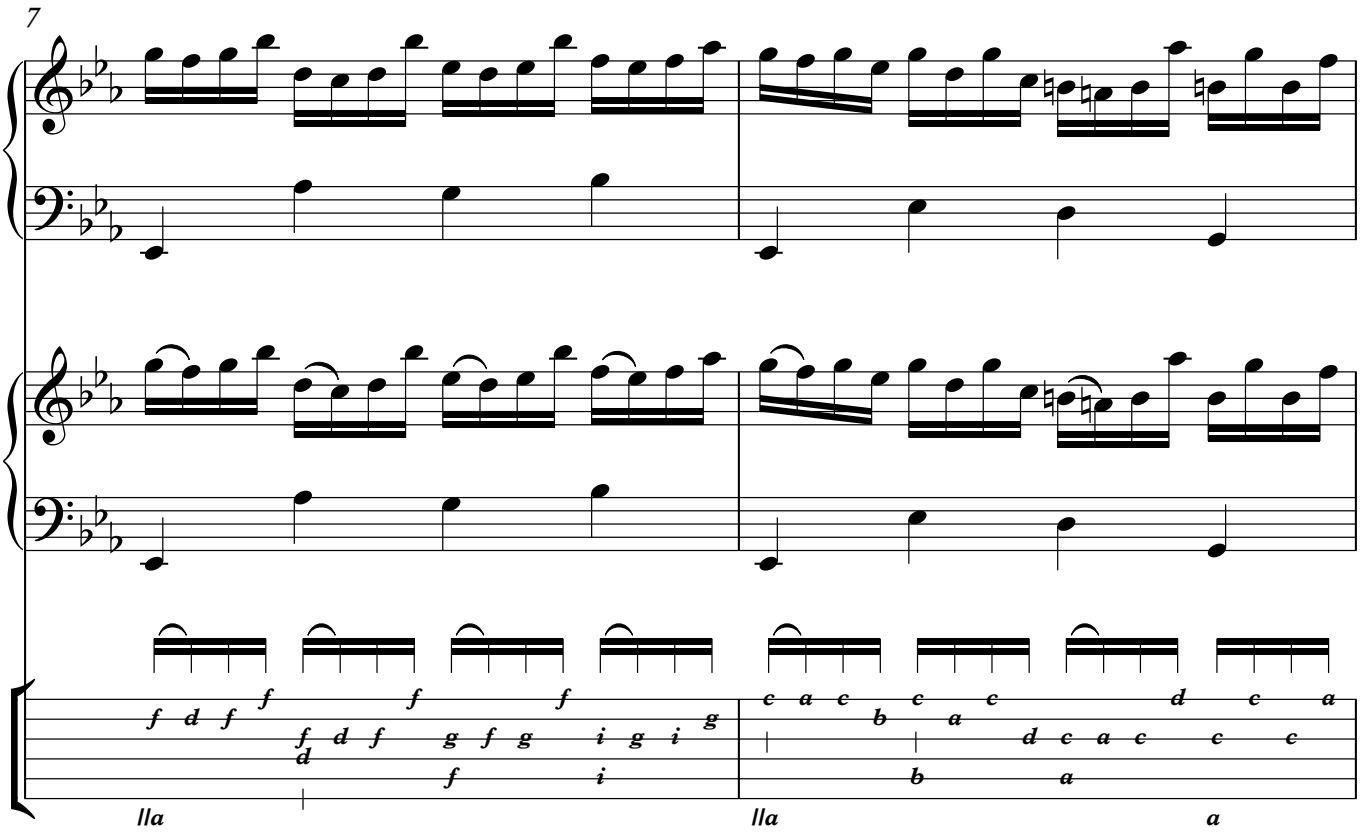
4
4
IIIa
IIIa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IIa
IIa
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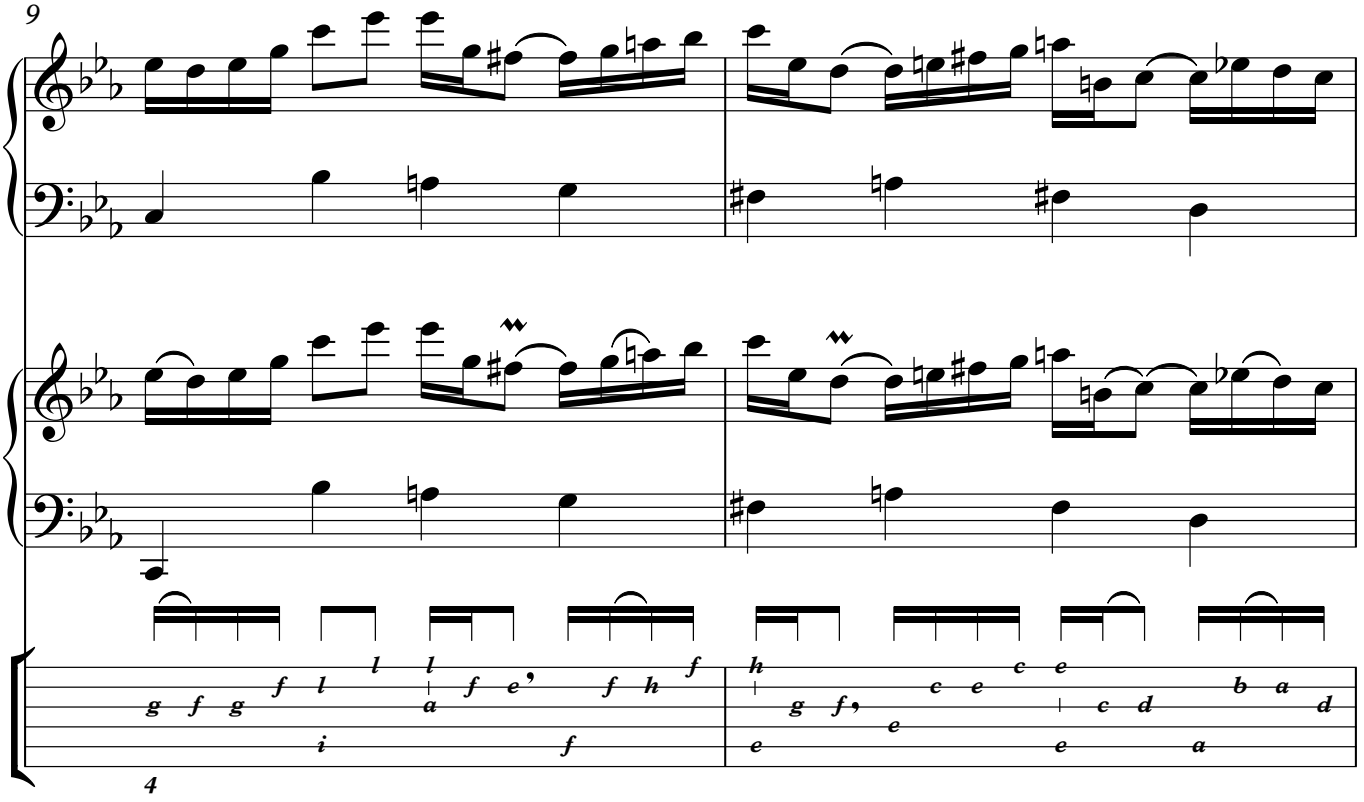
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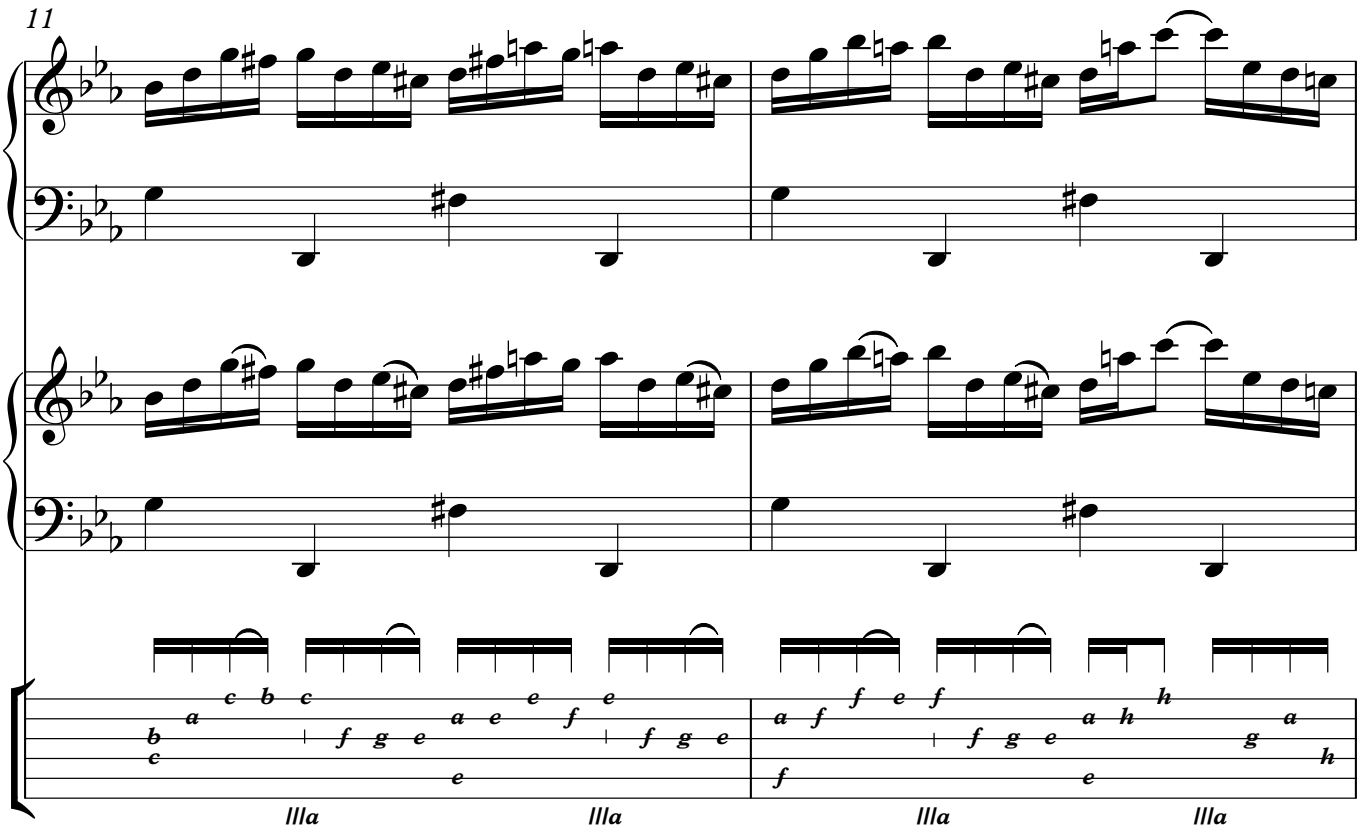
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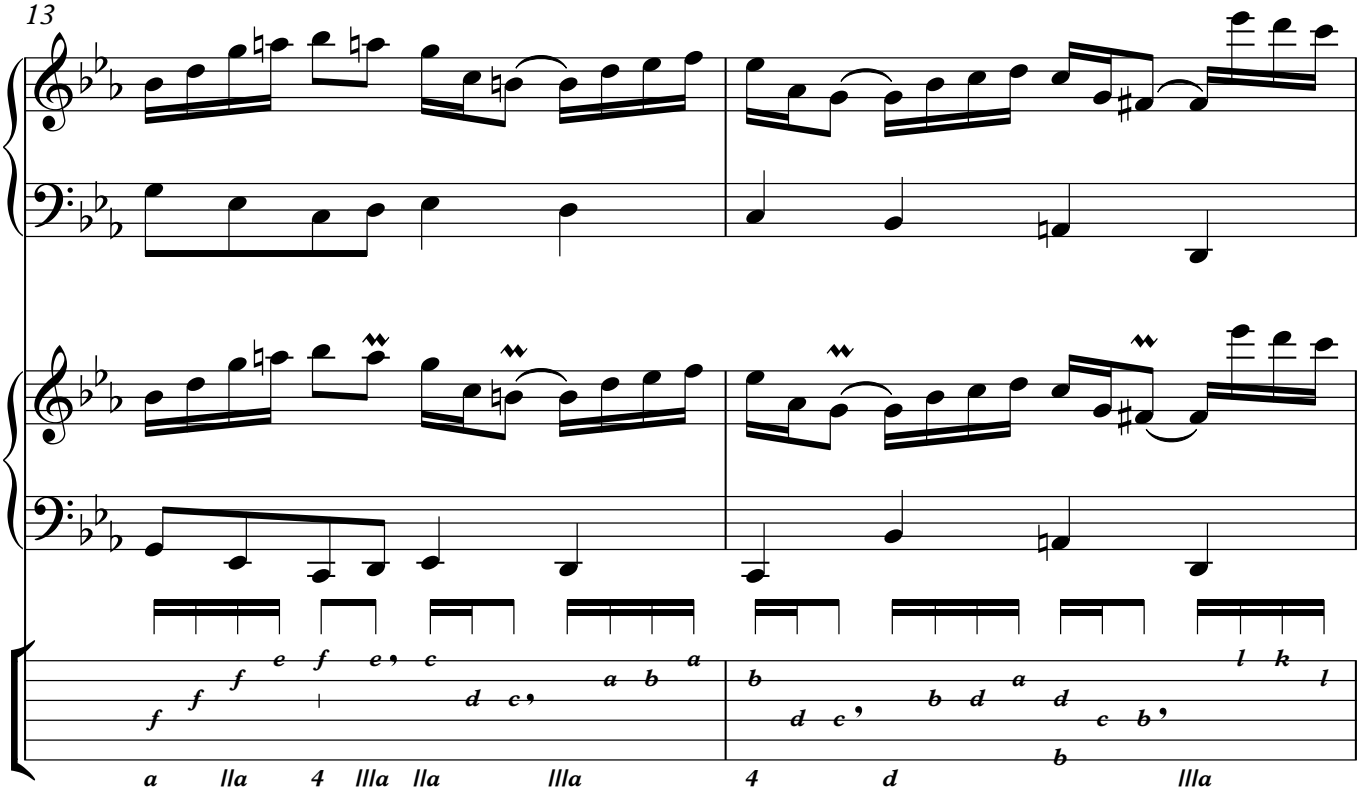
IIIa
IIIa
IIIa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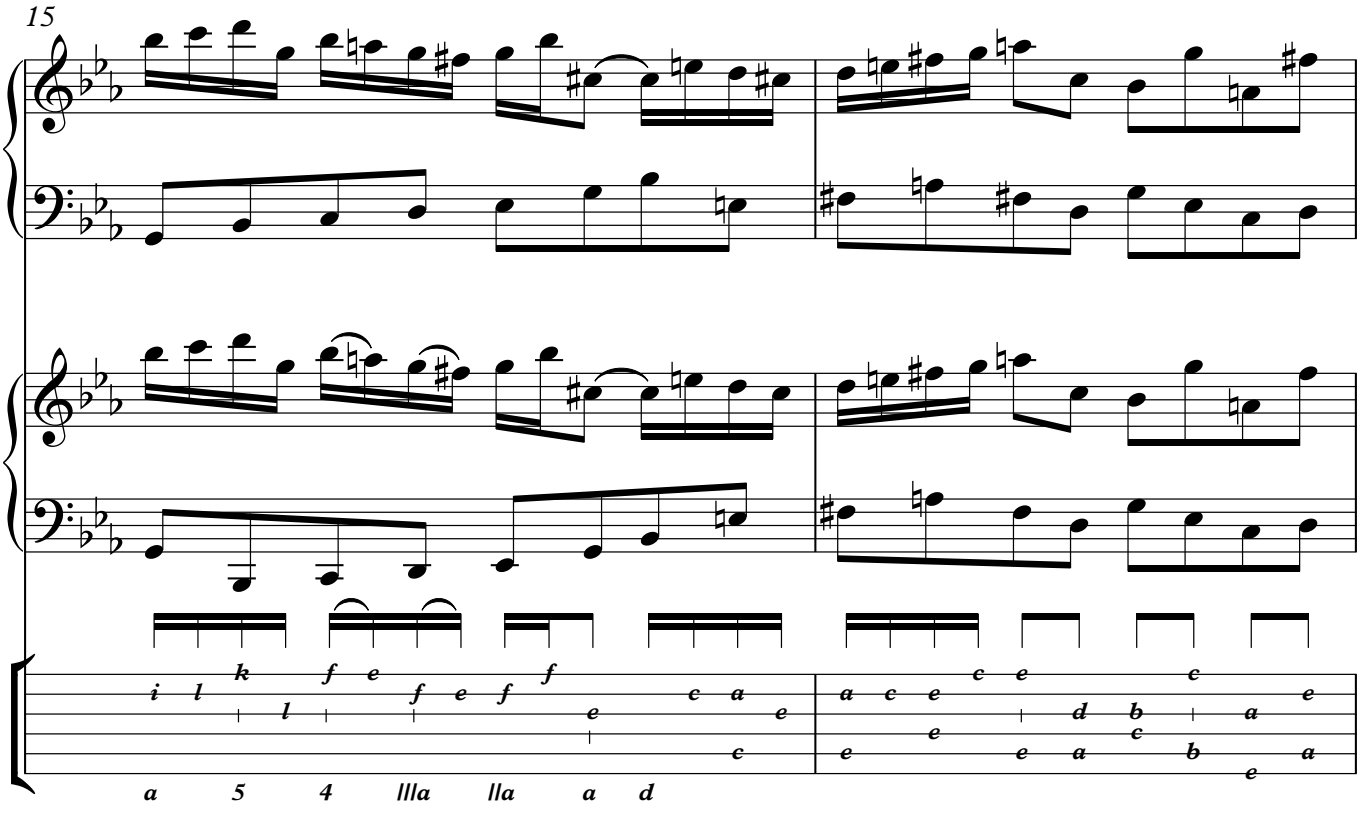
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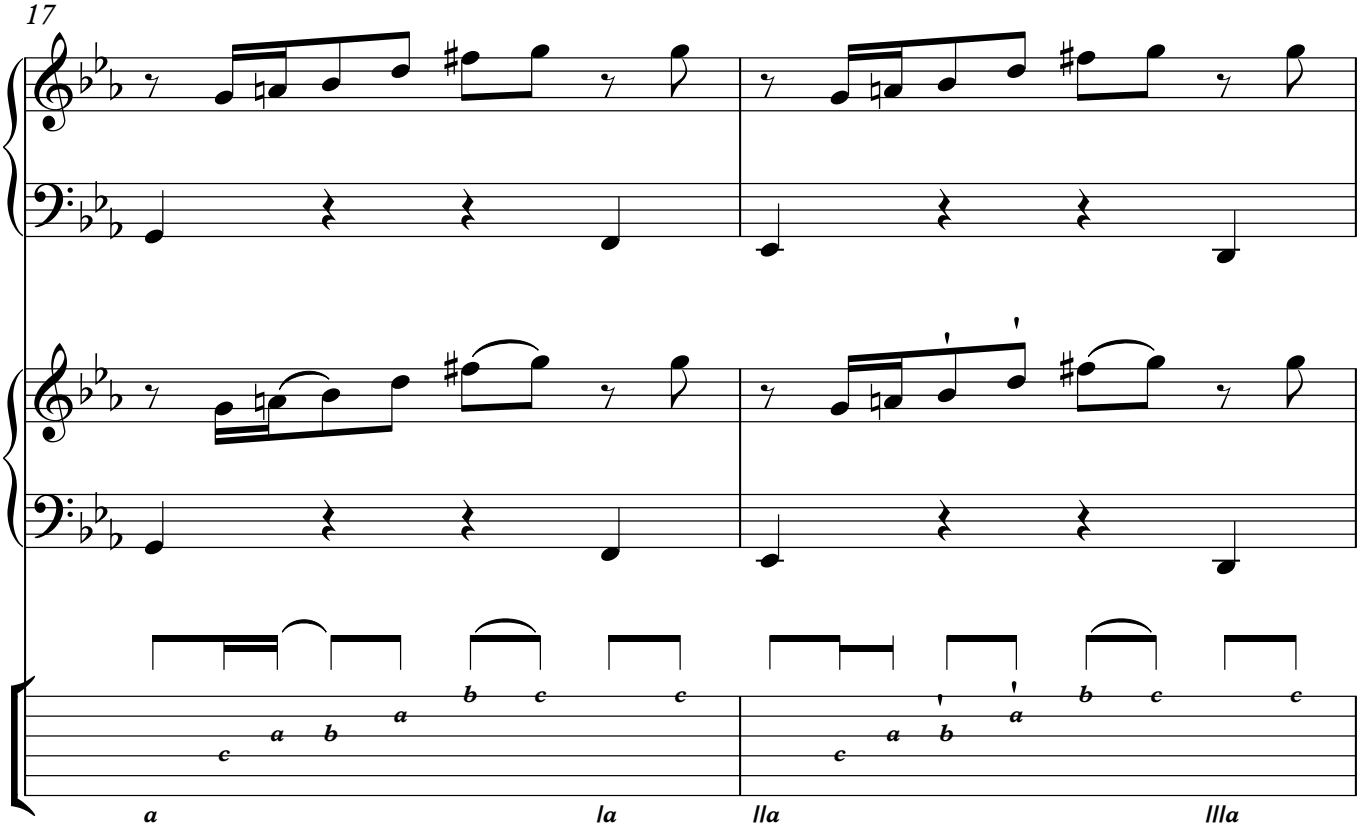

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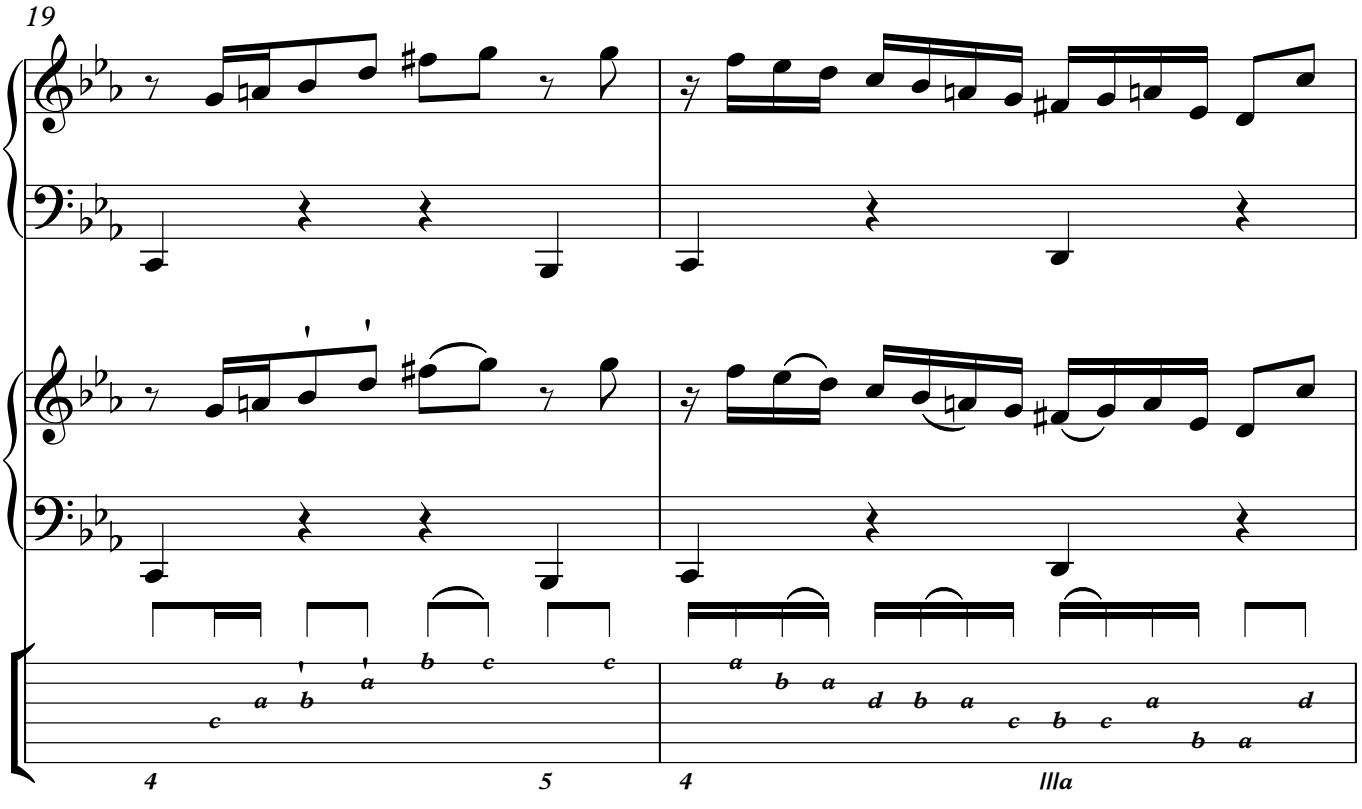

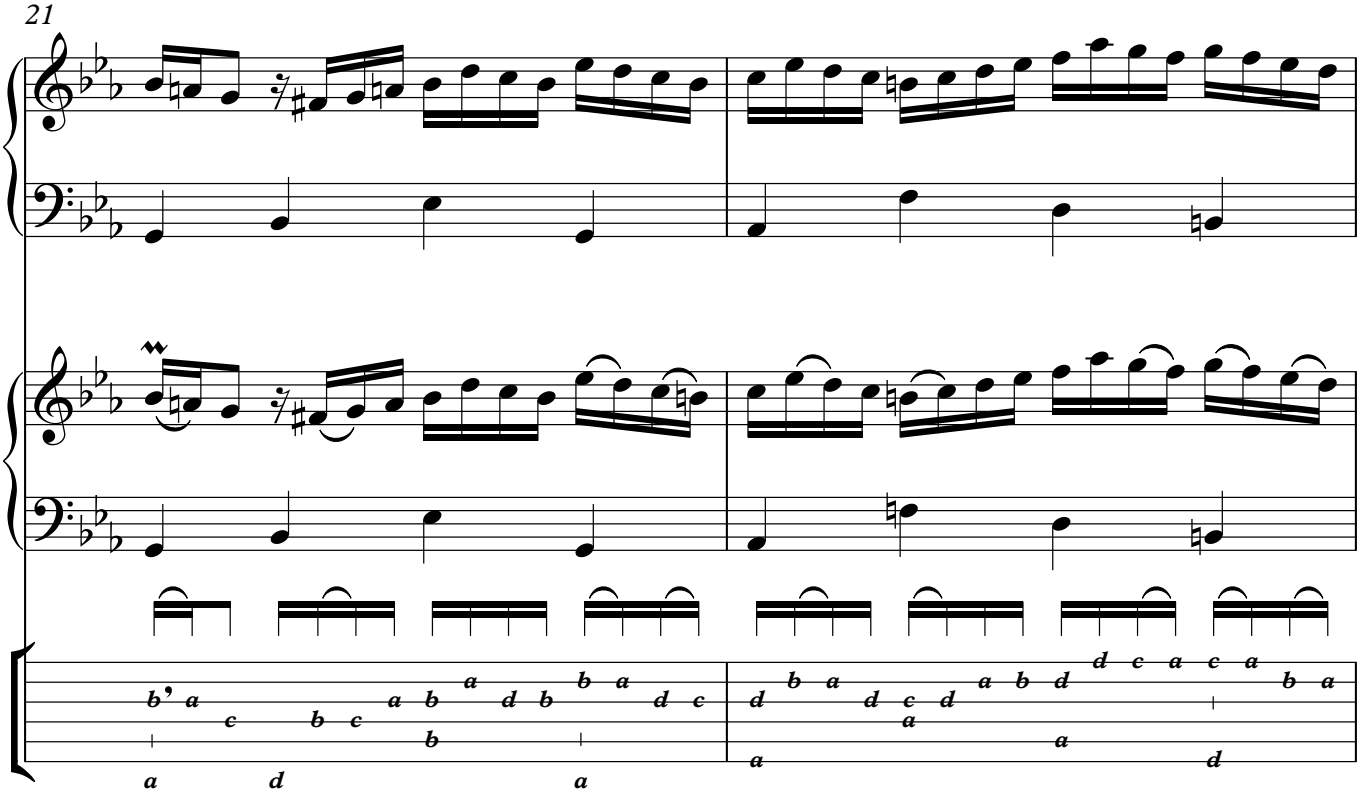
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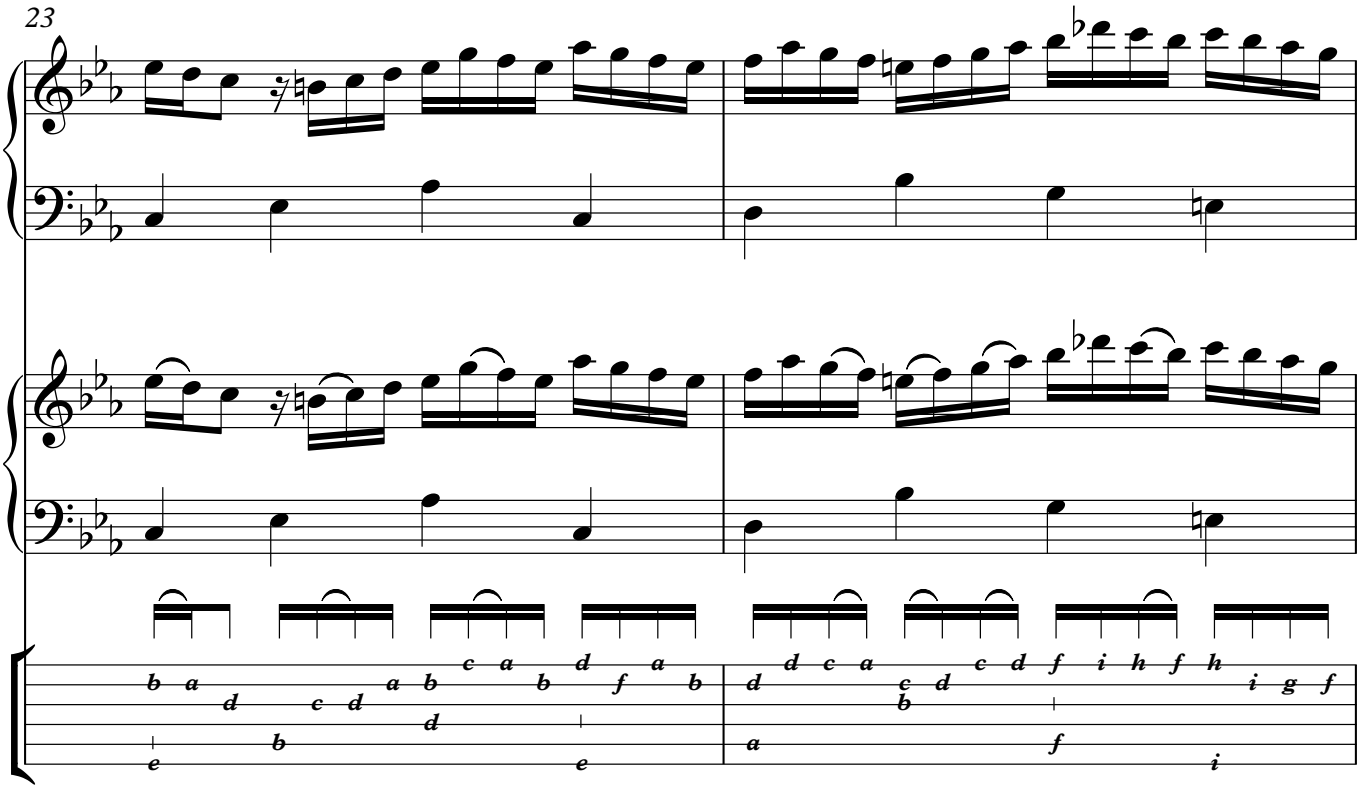
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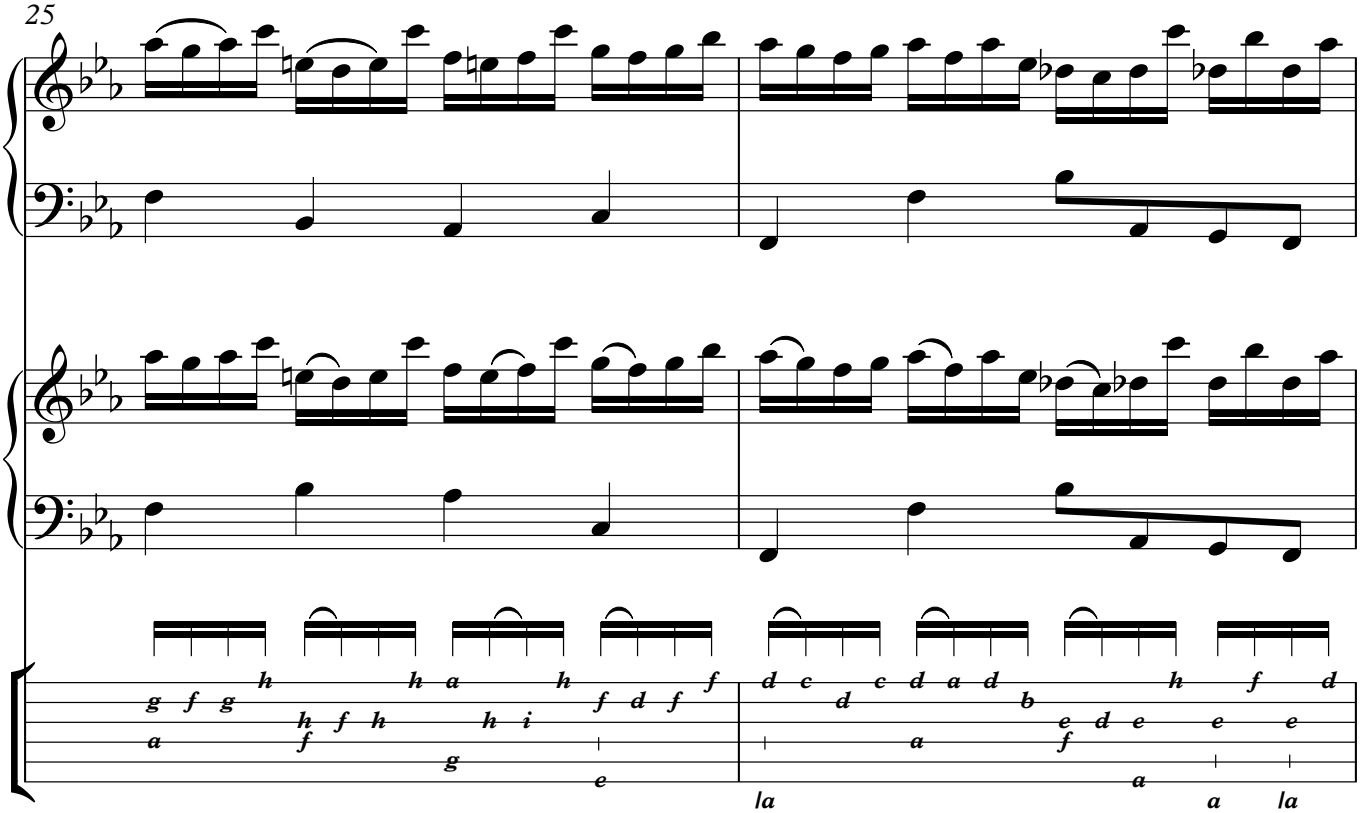
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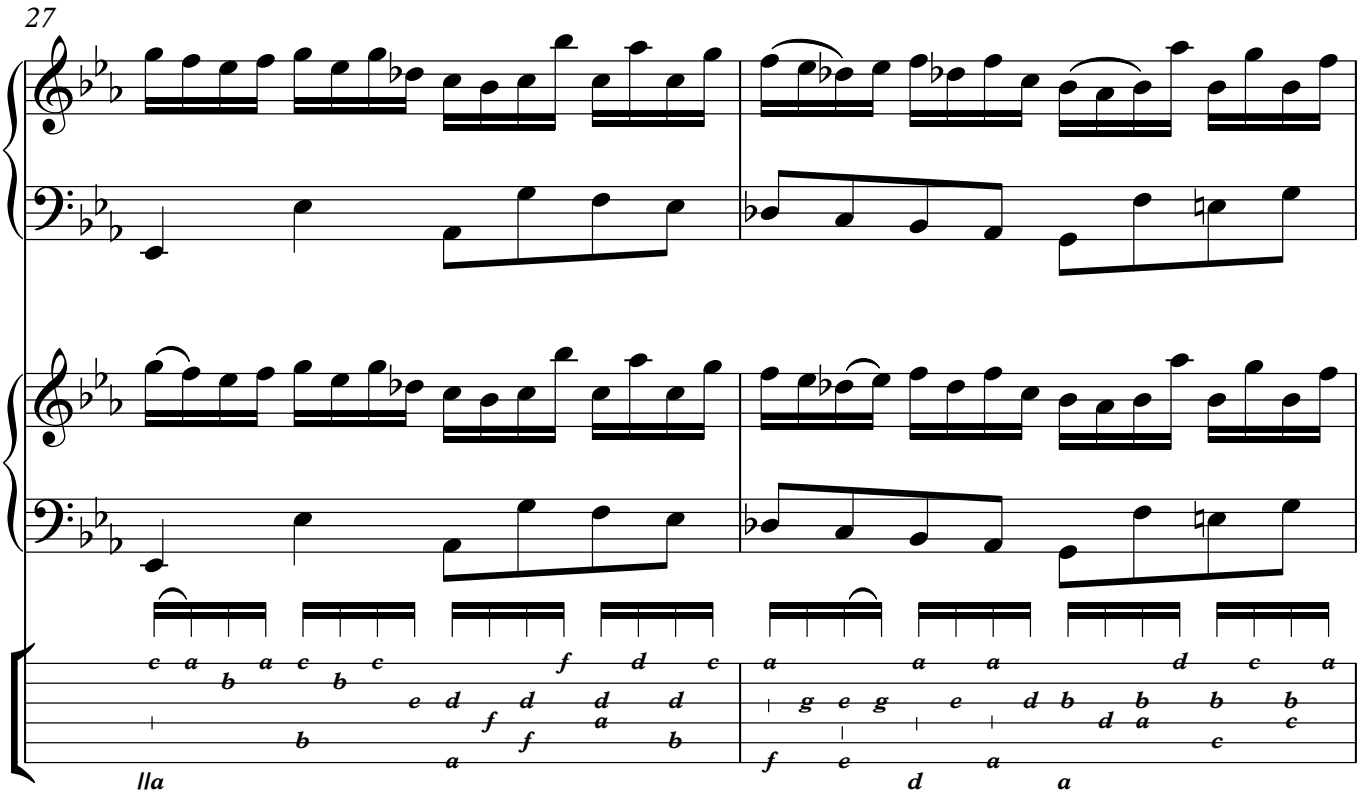
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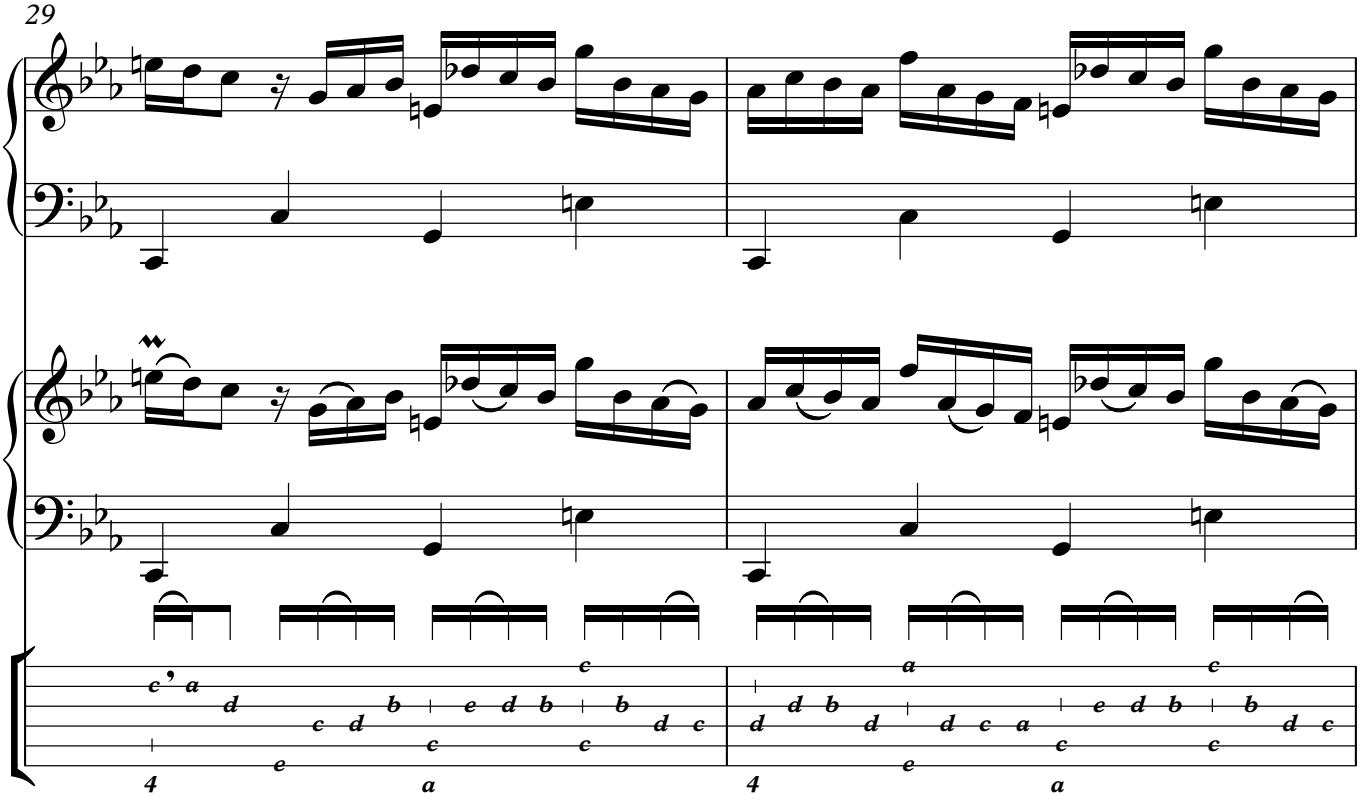
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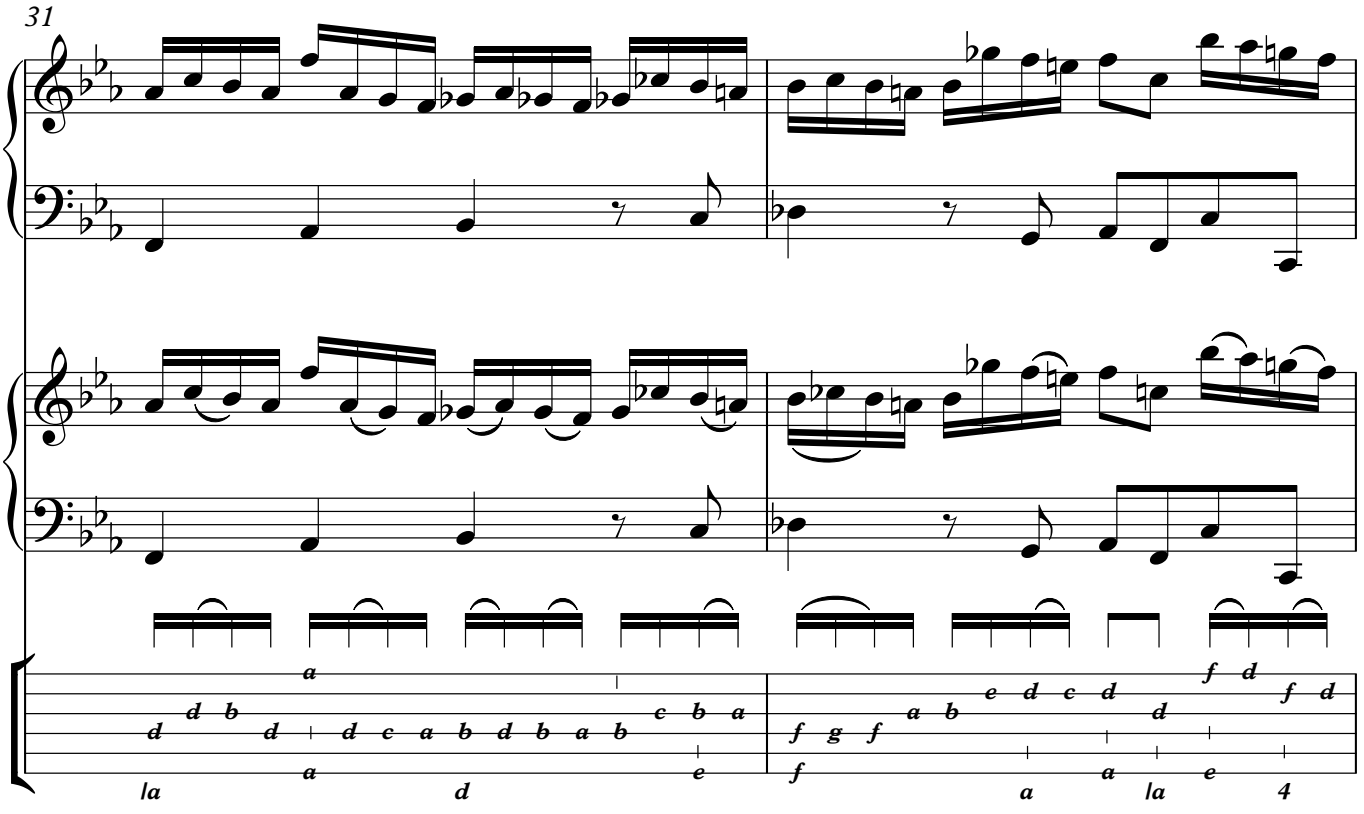
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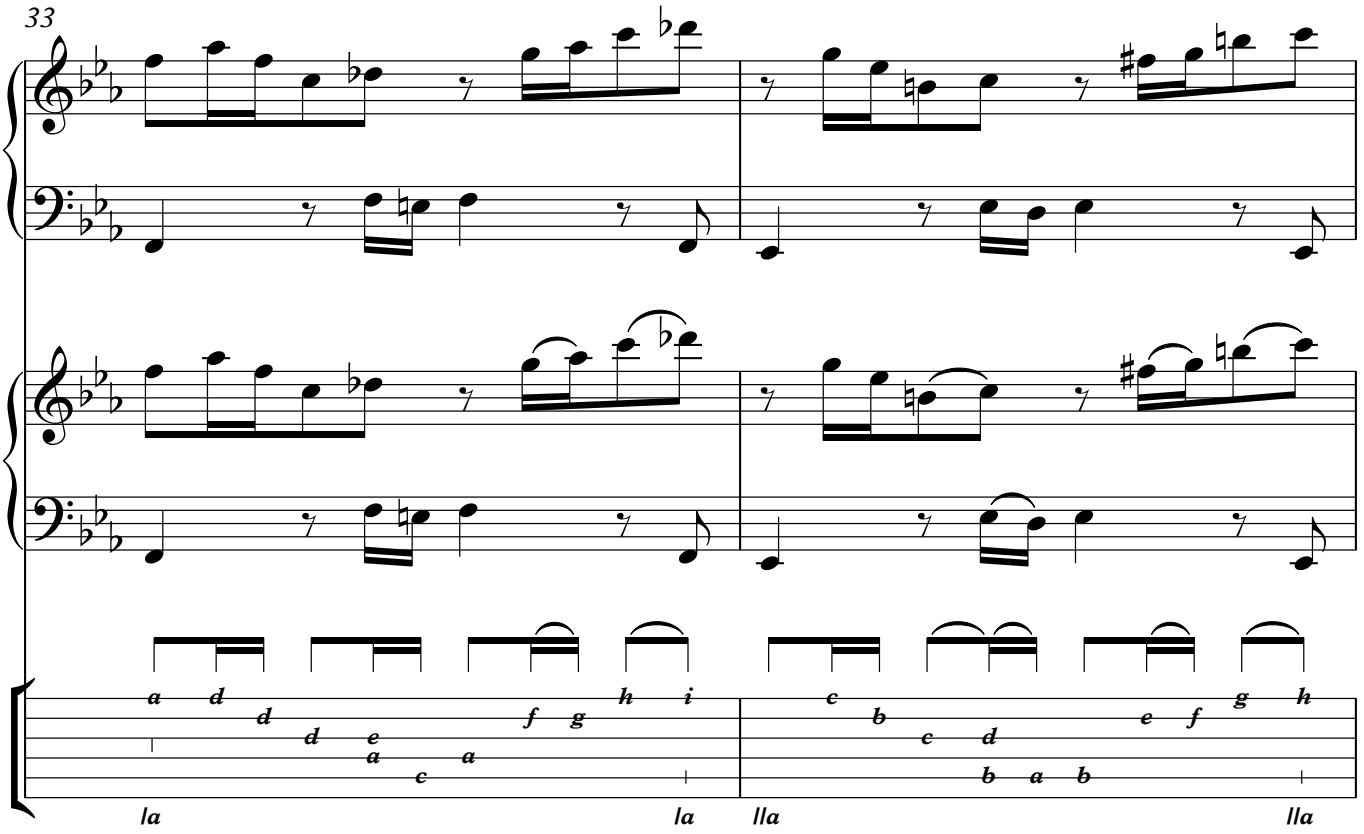
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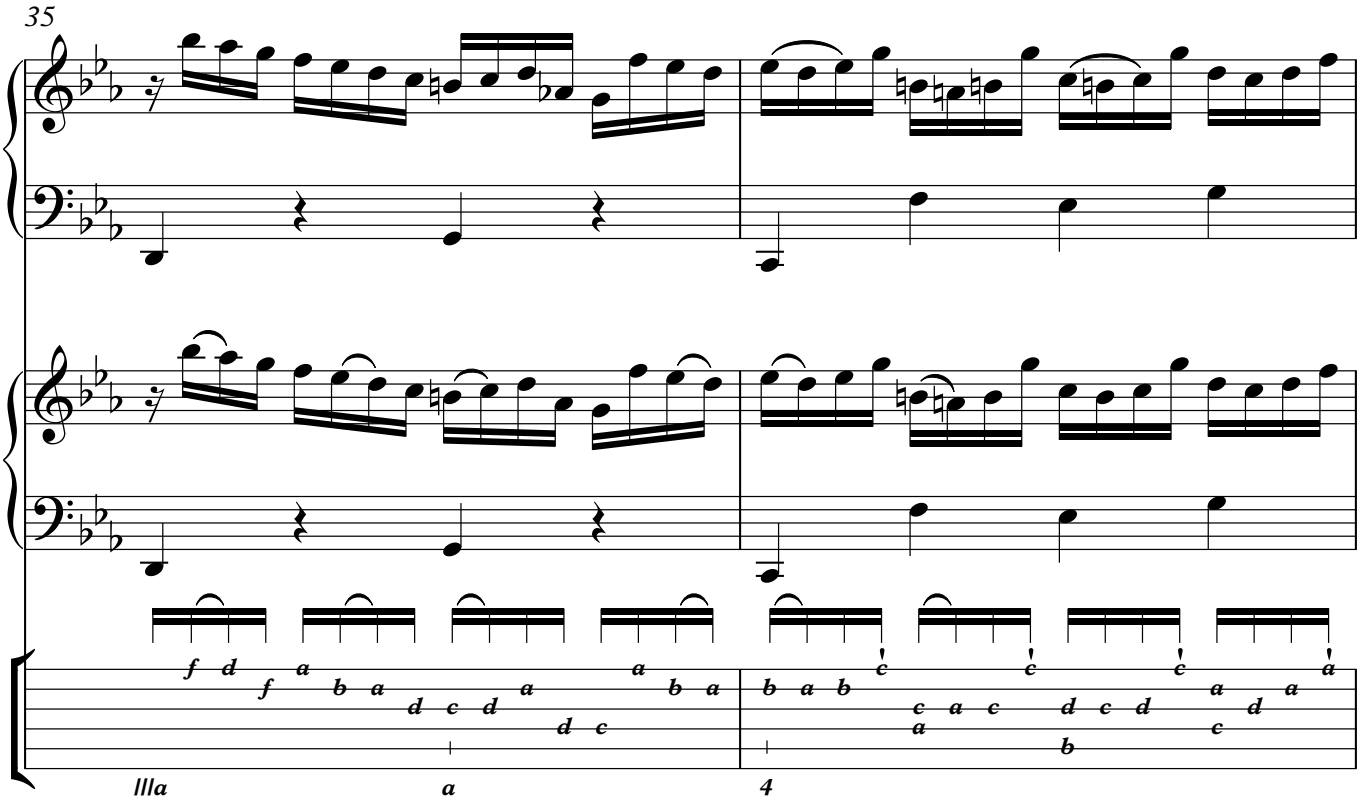
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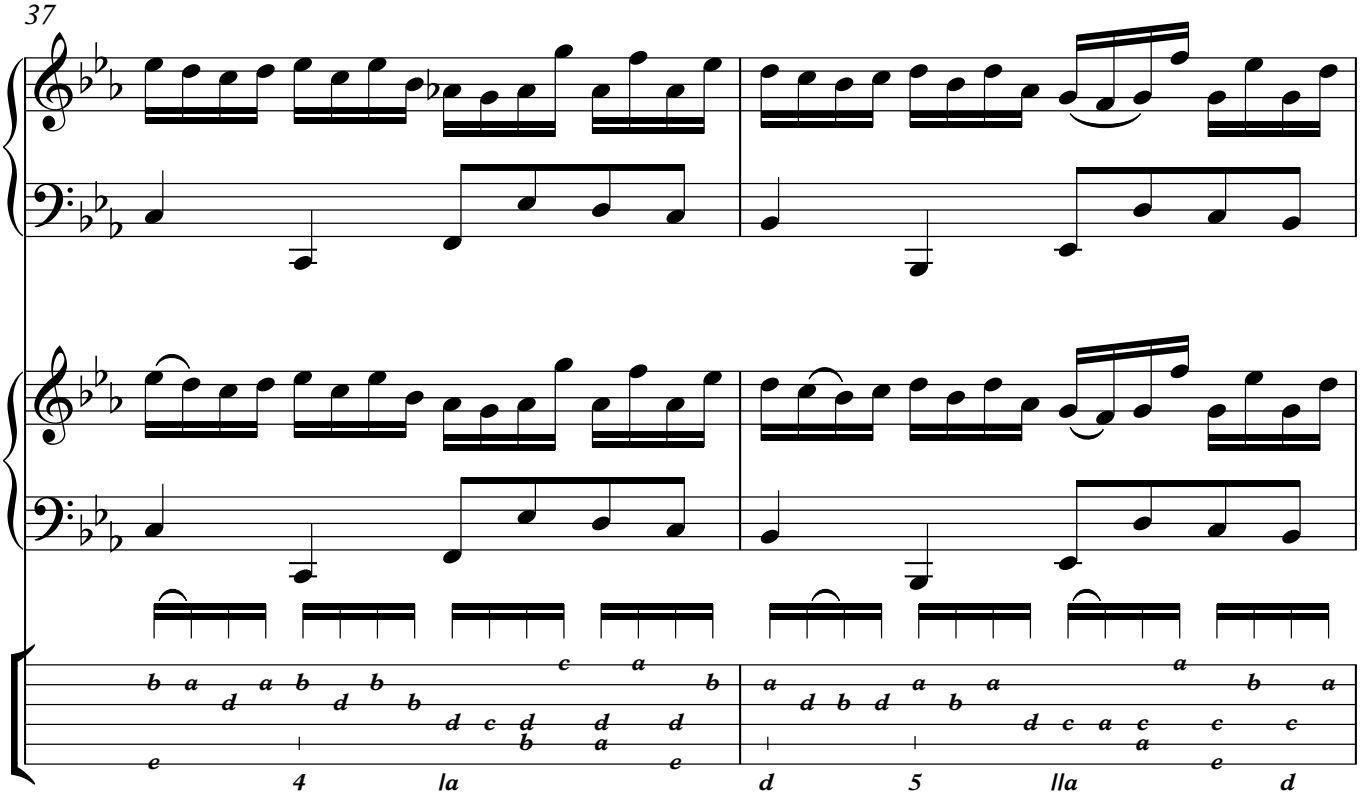
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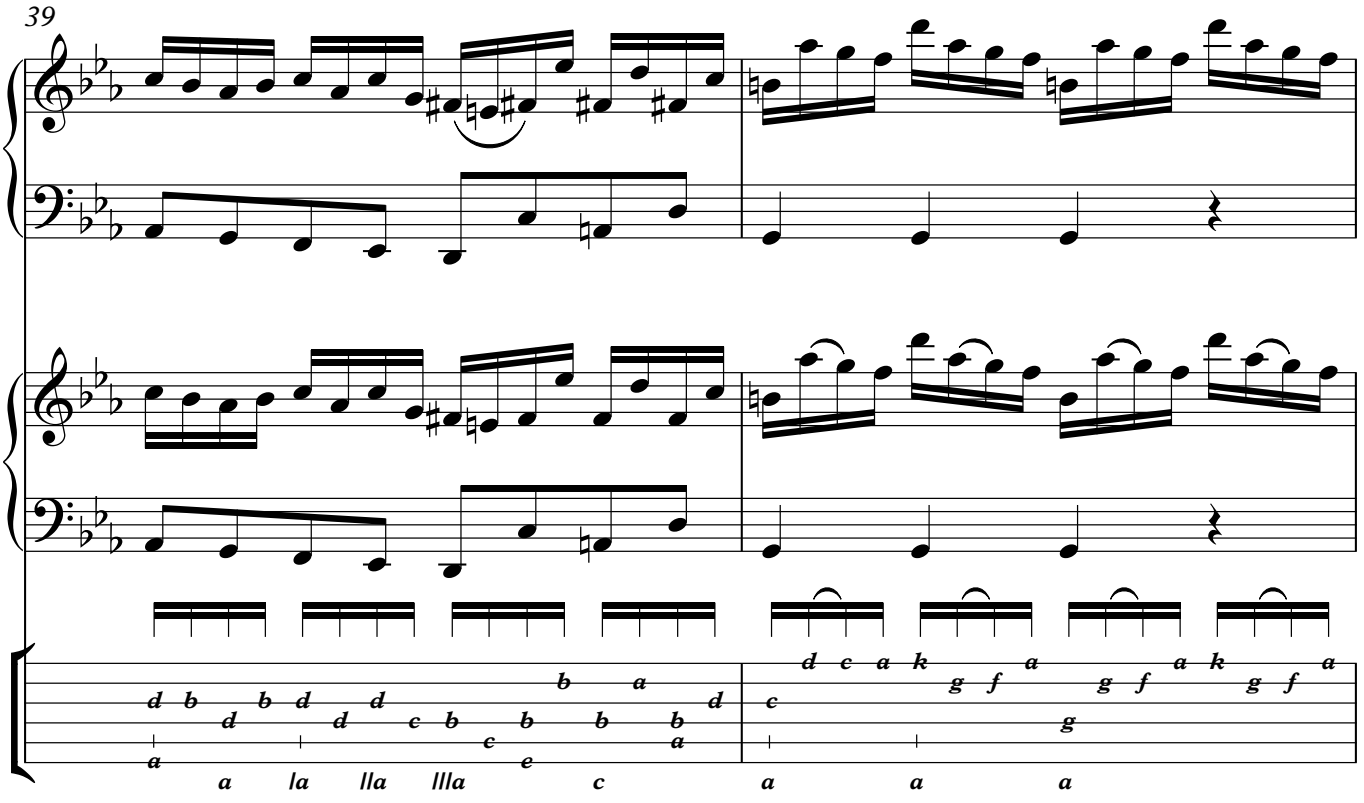
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IIa
IIIa
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a
a
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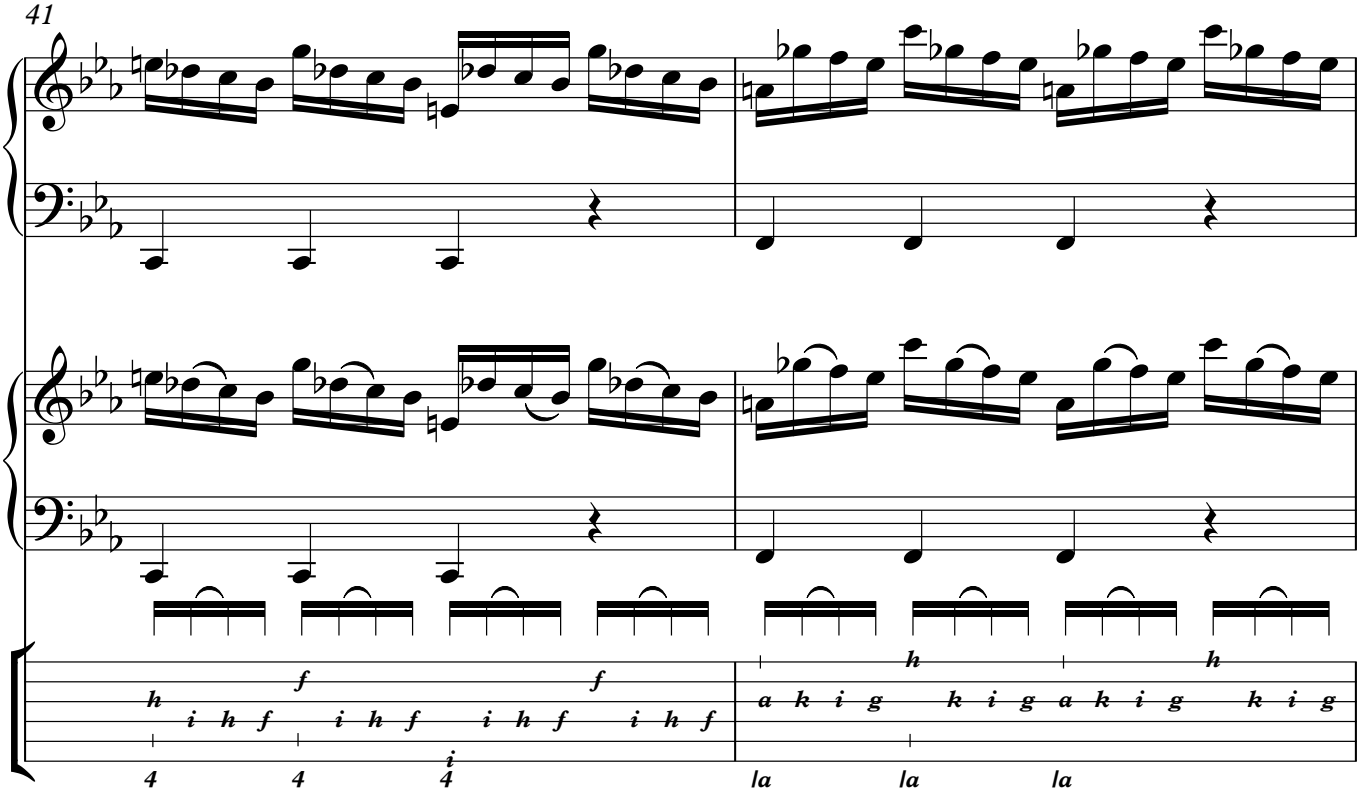
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4 4 4
h
h
a k i g k i g a k i g k i g
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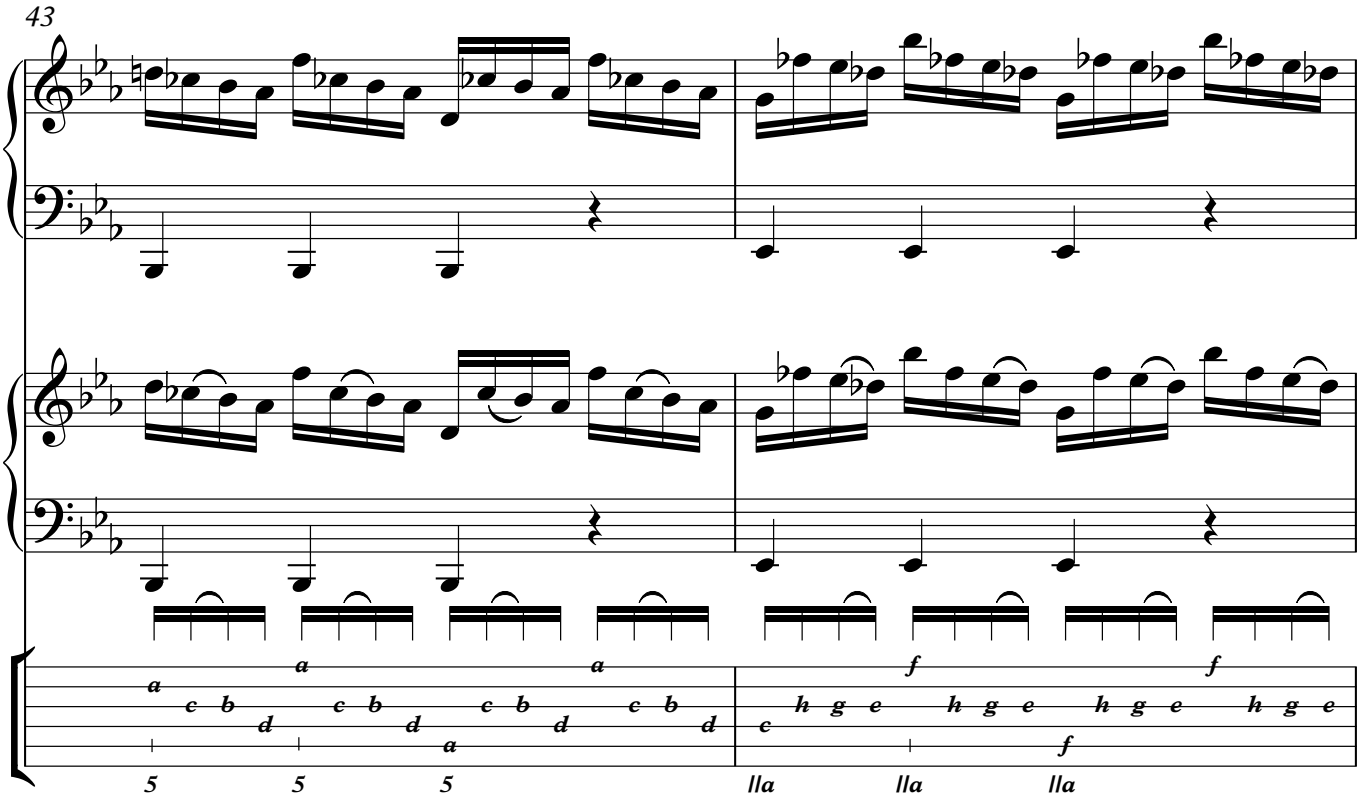
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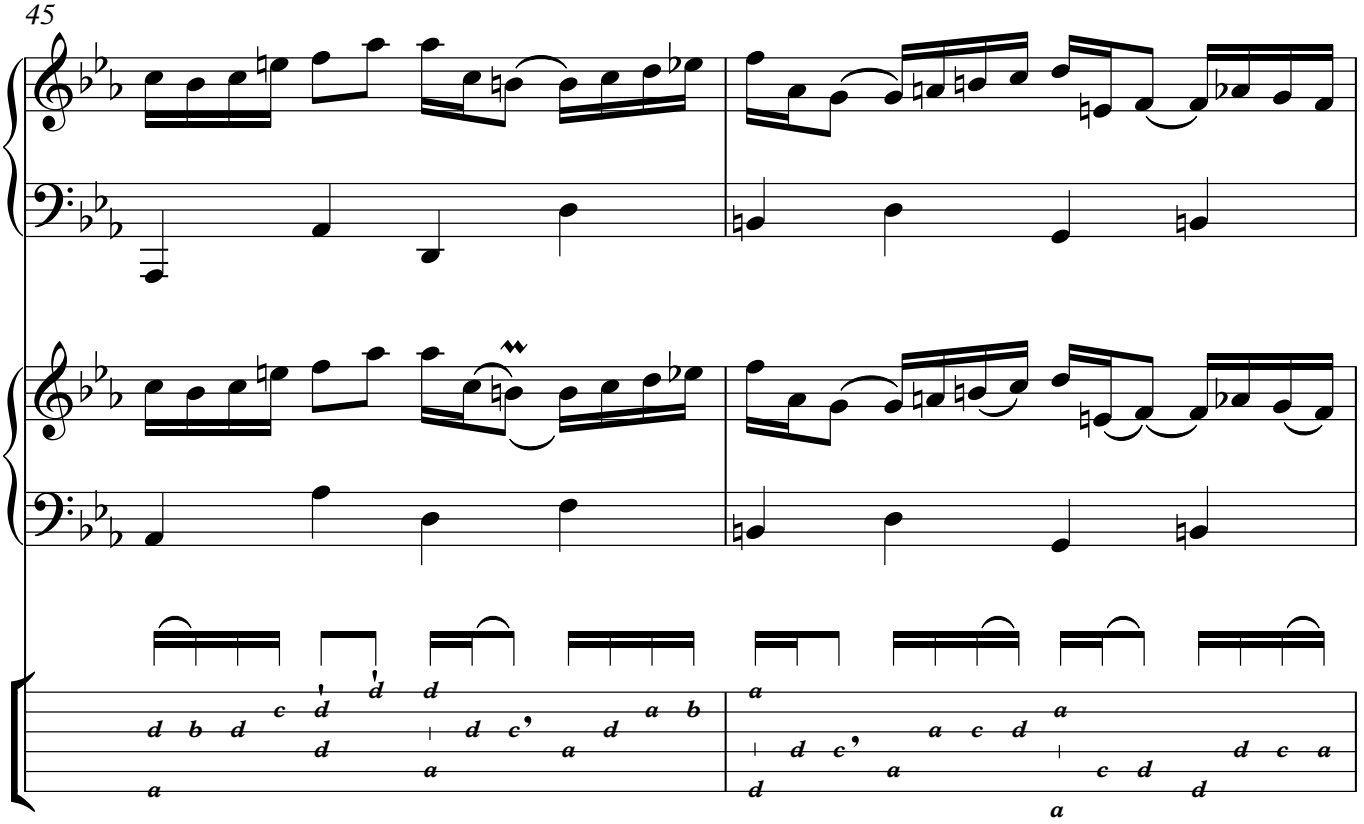
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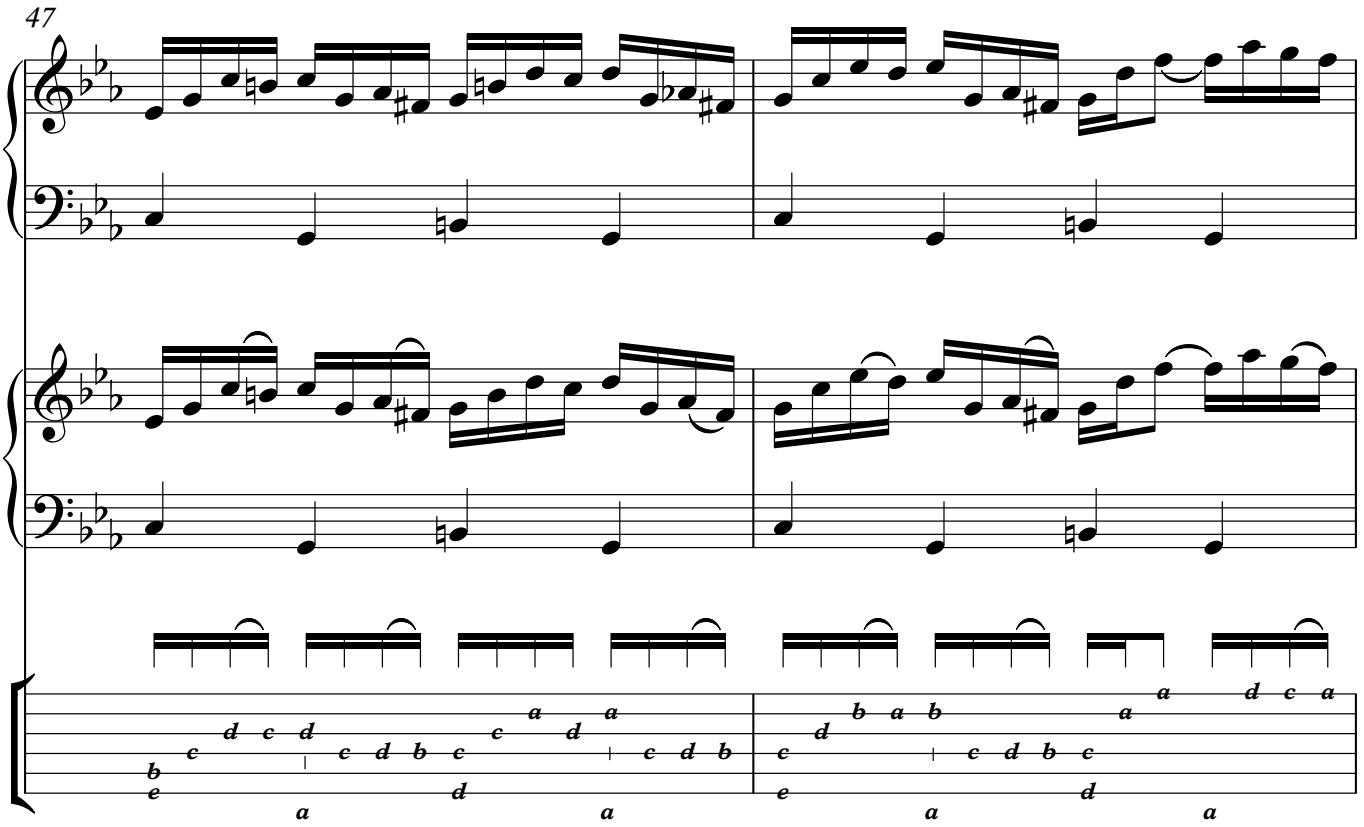
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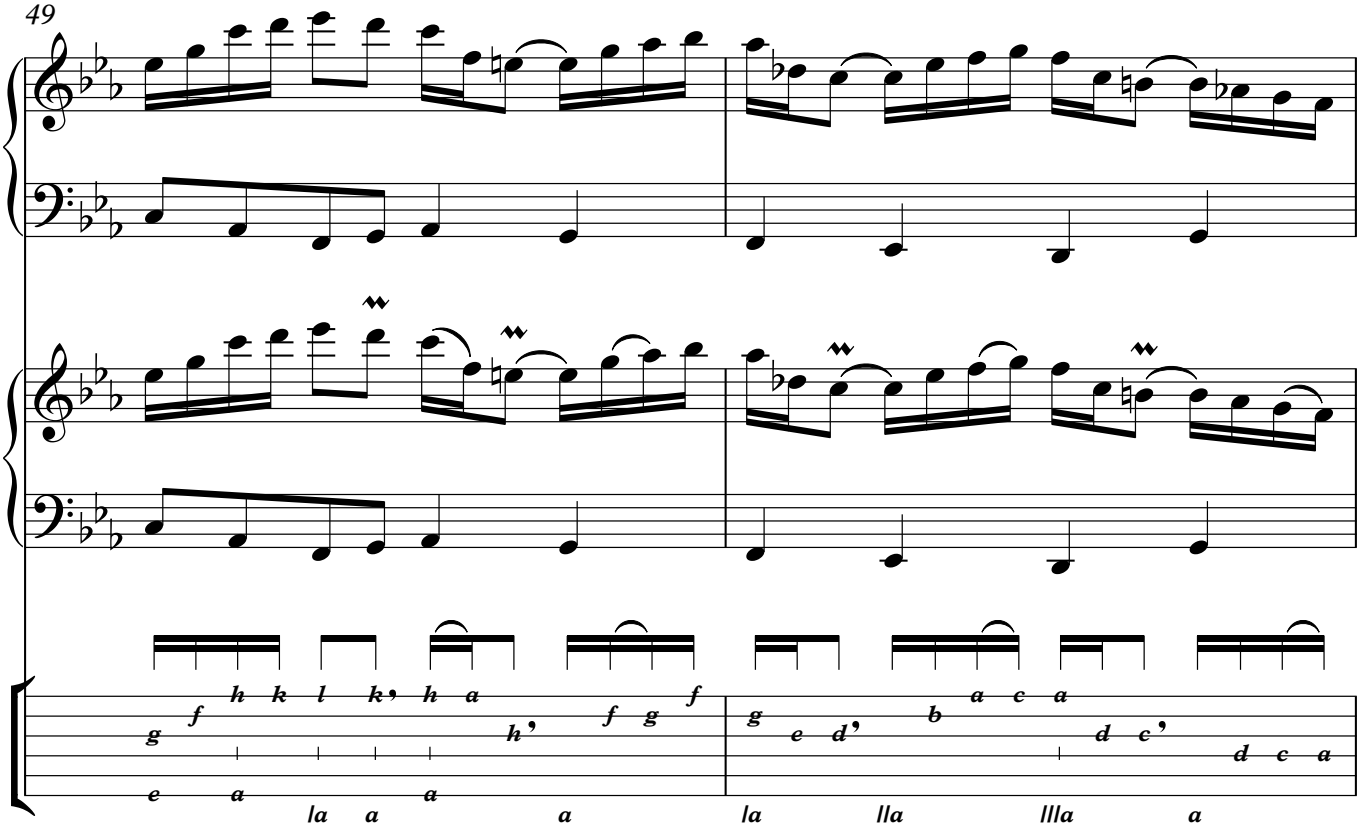
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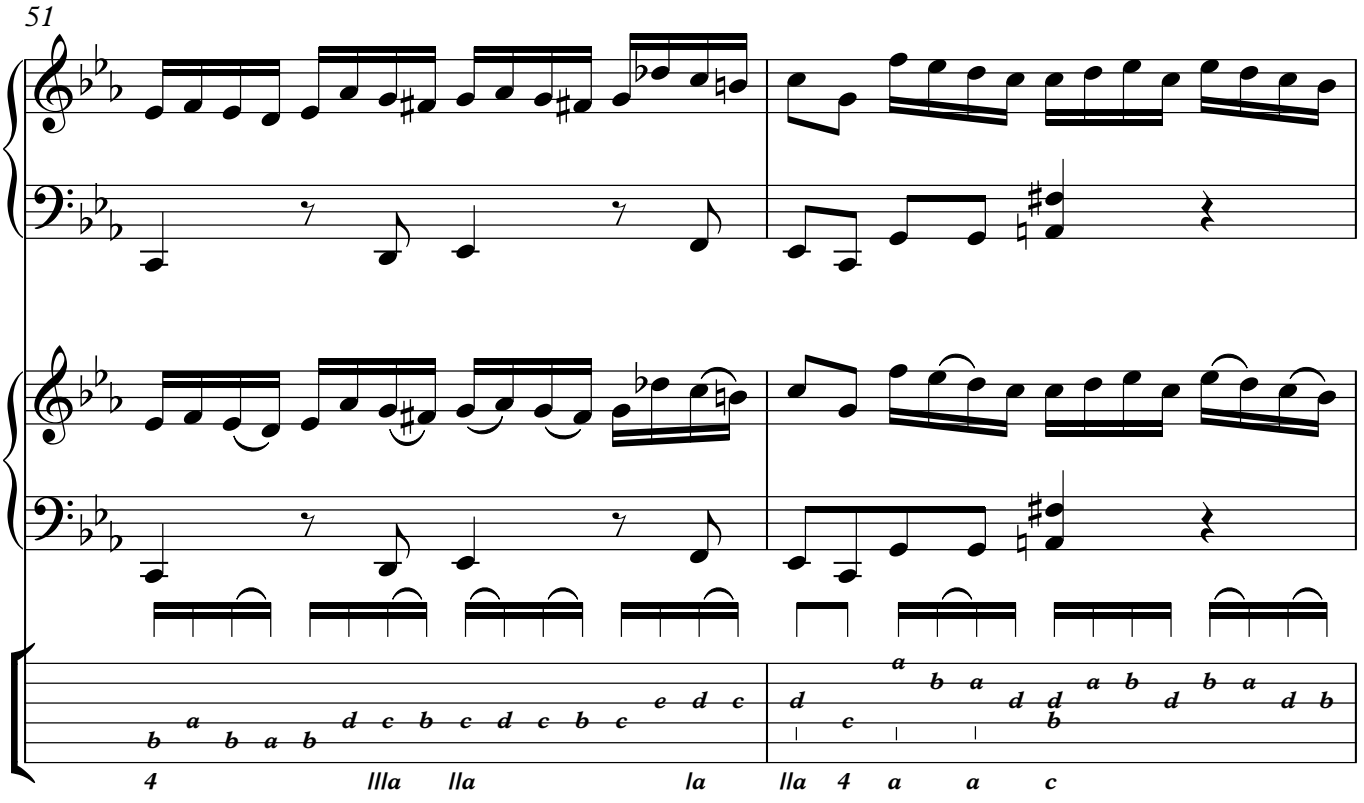
la lla llla a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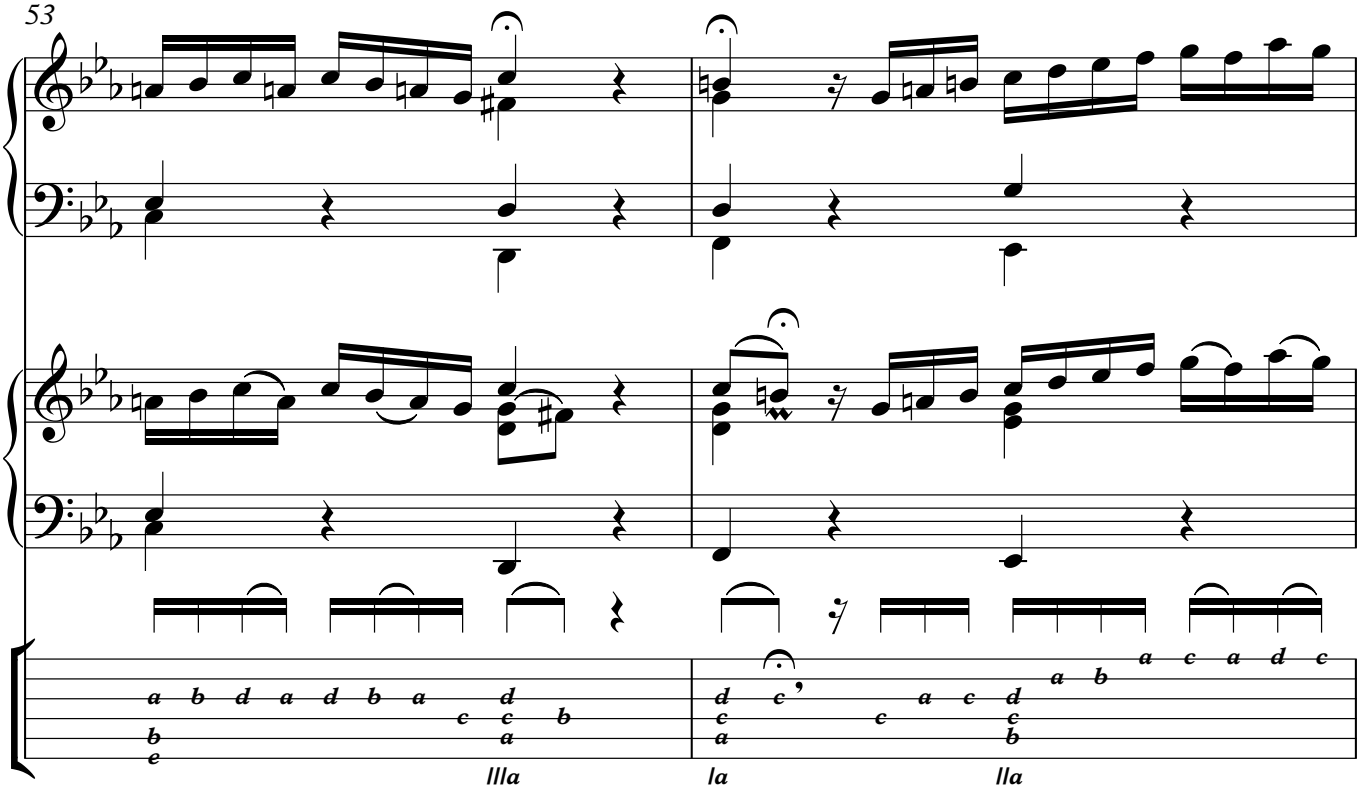
lla 4 a a c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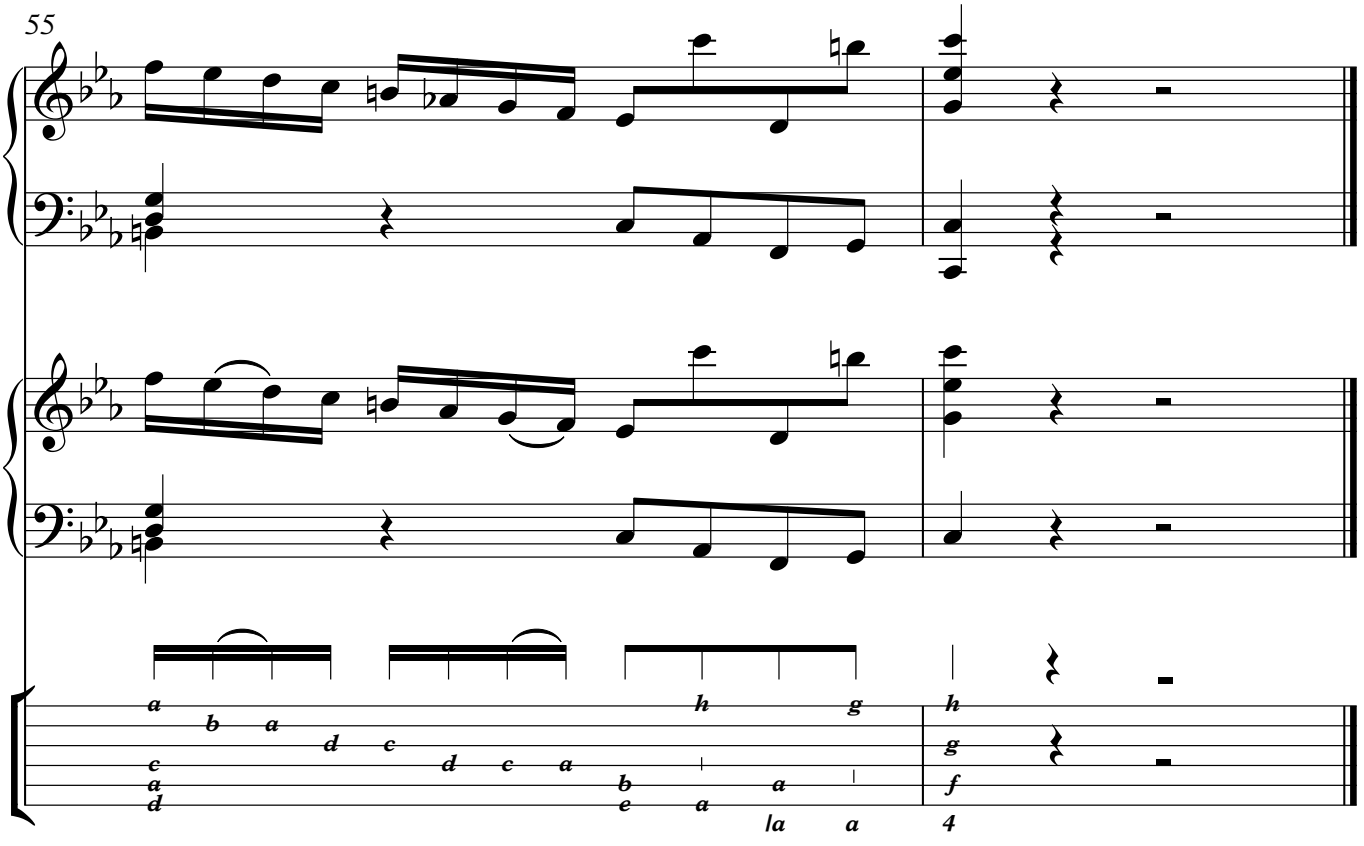
IIIa
Ia
IIa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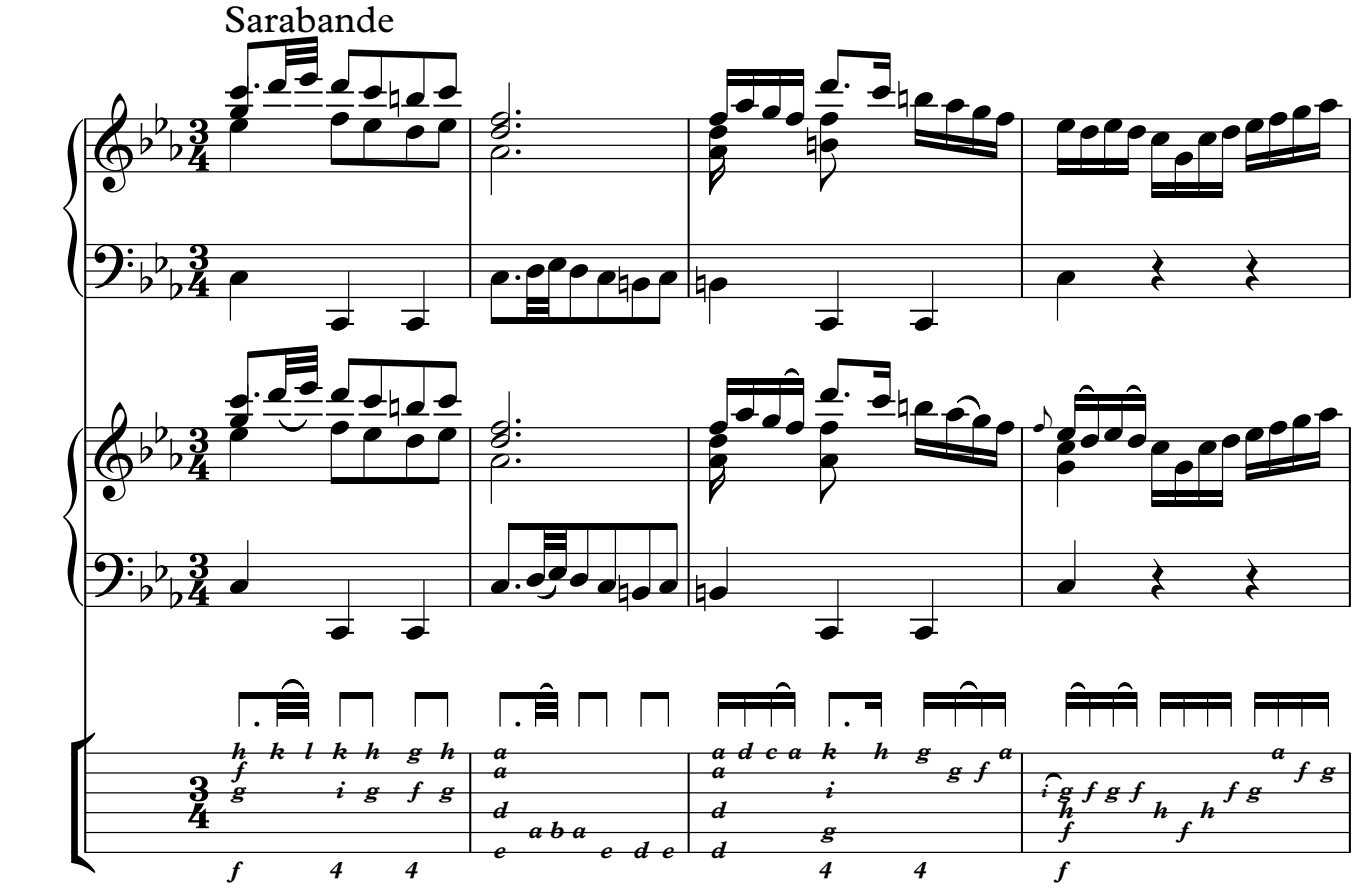
Ia
a
4

Sarabande



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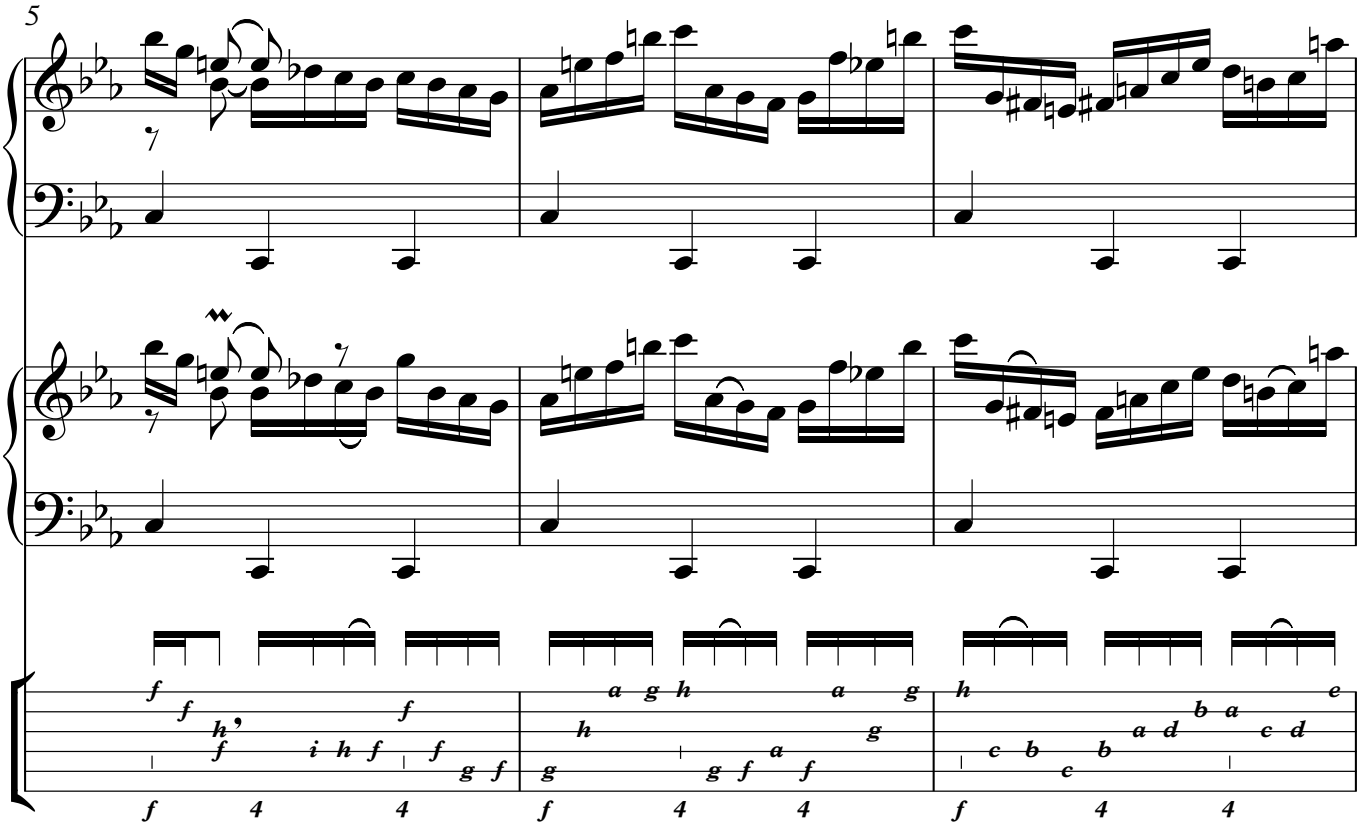

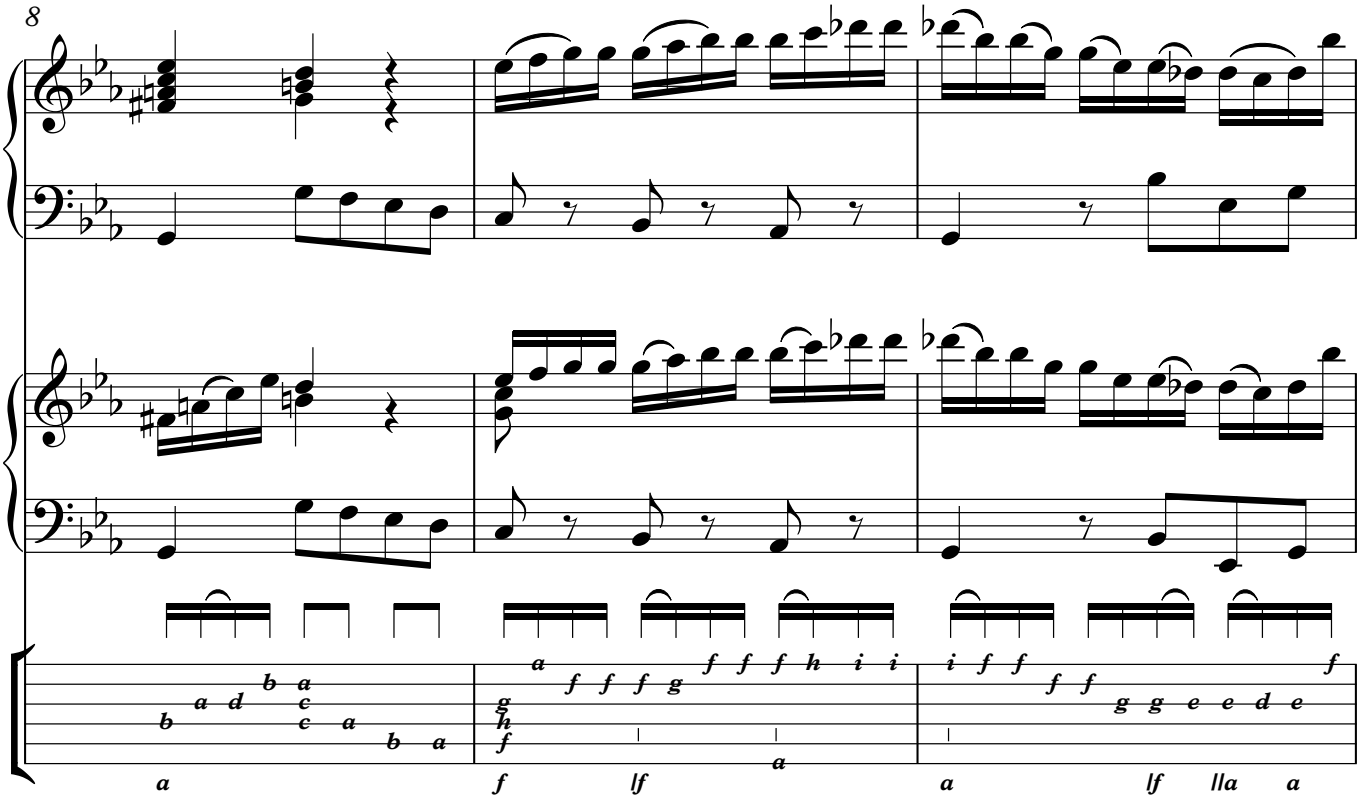
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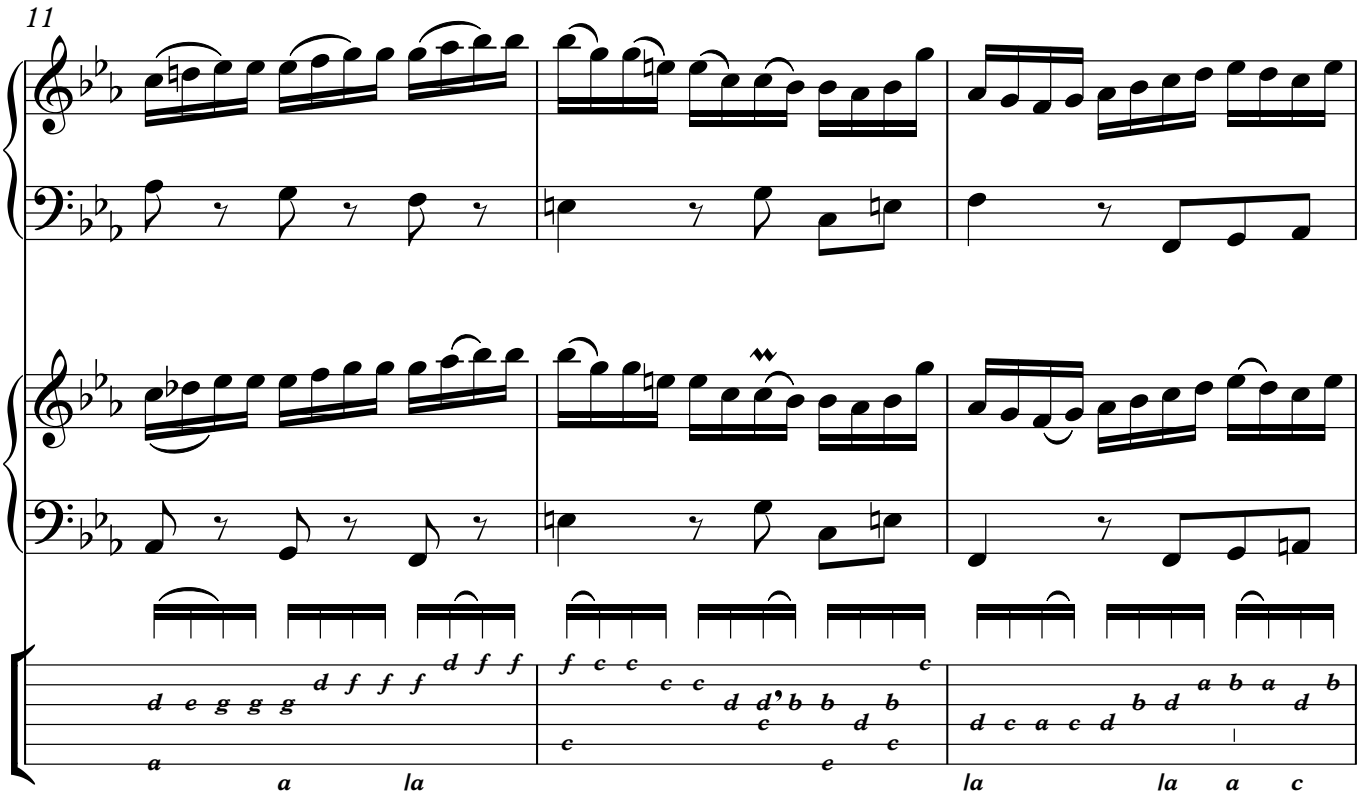
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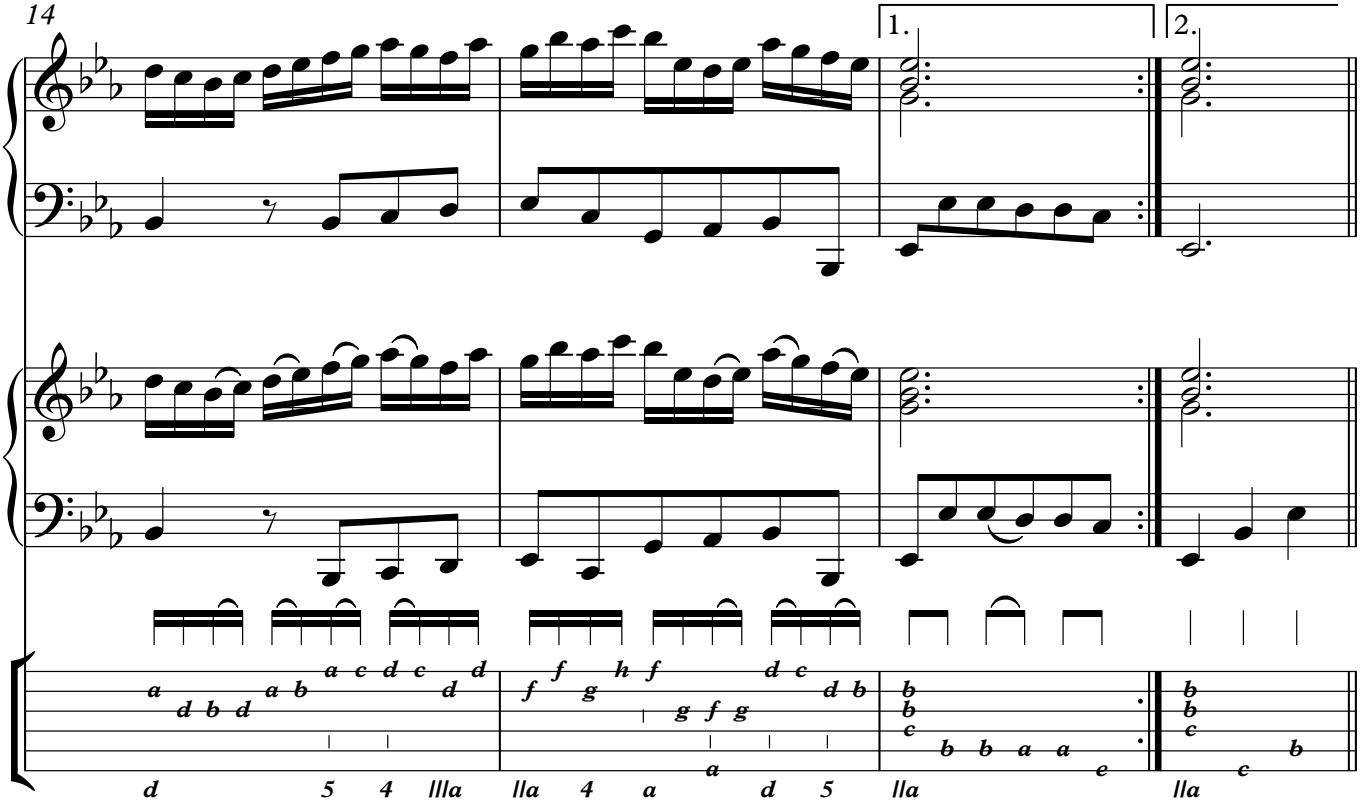
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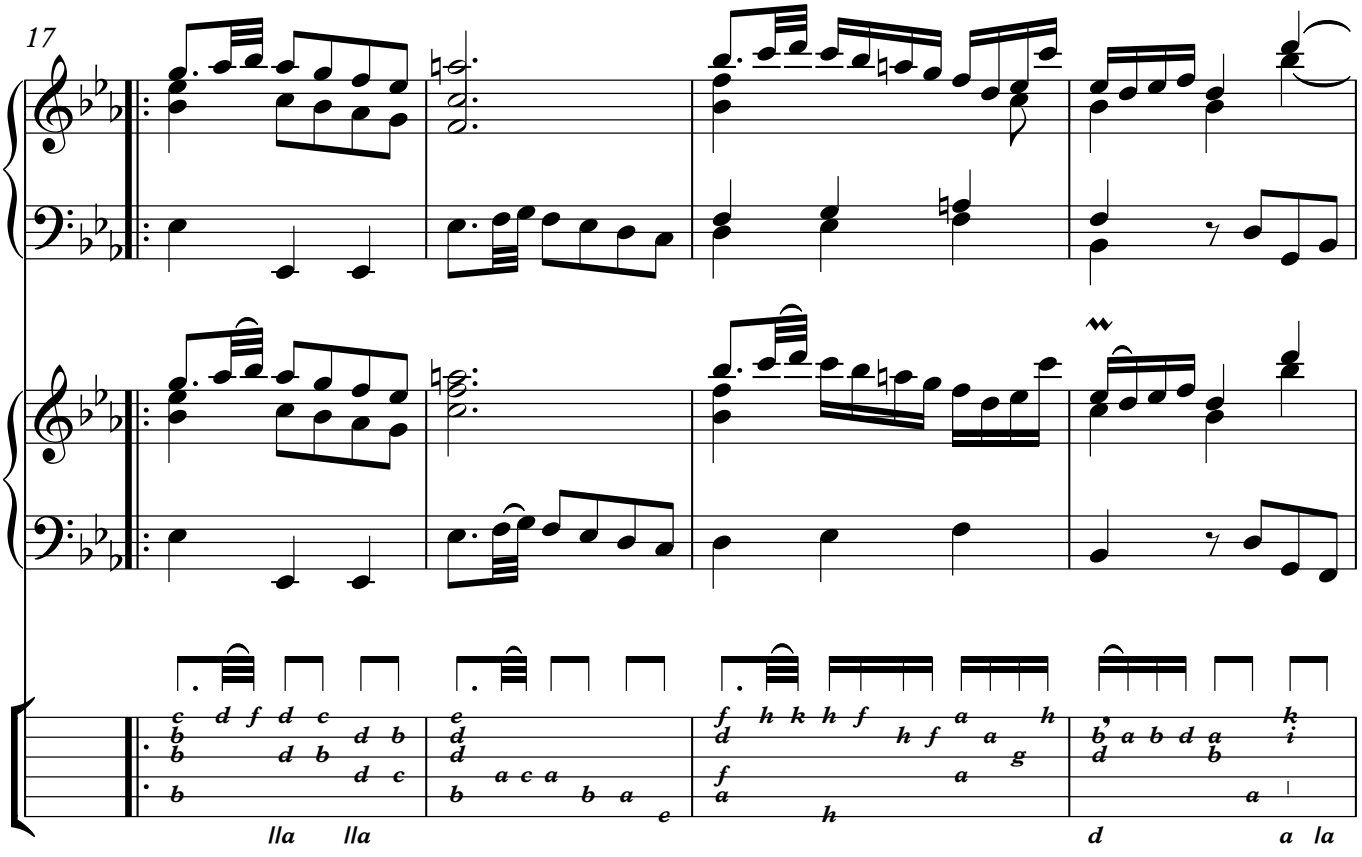
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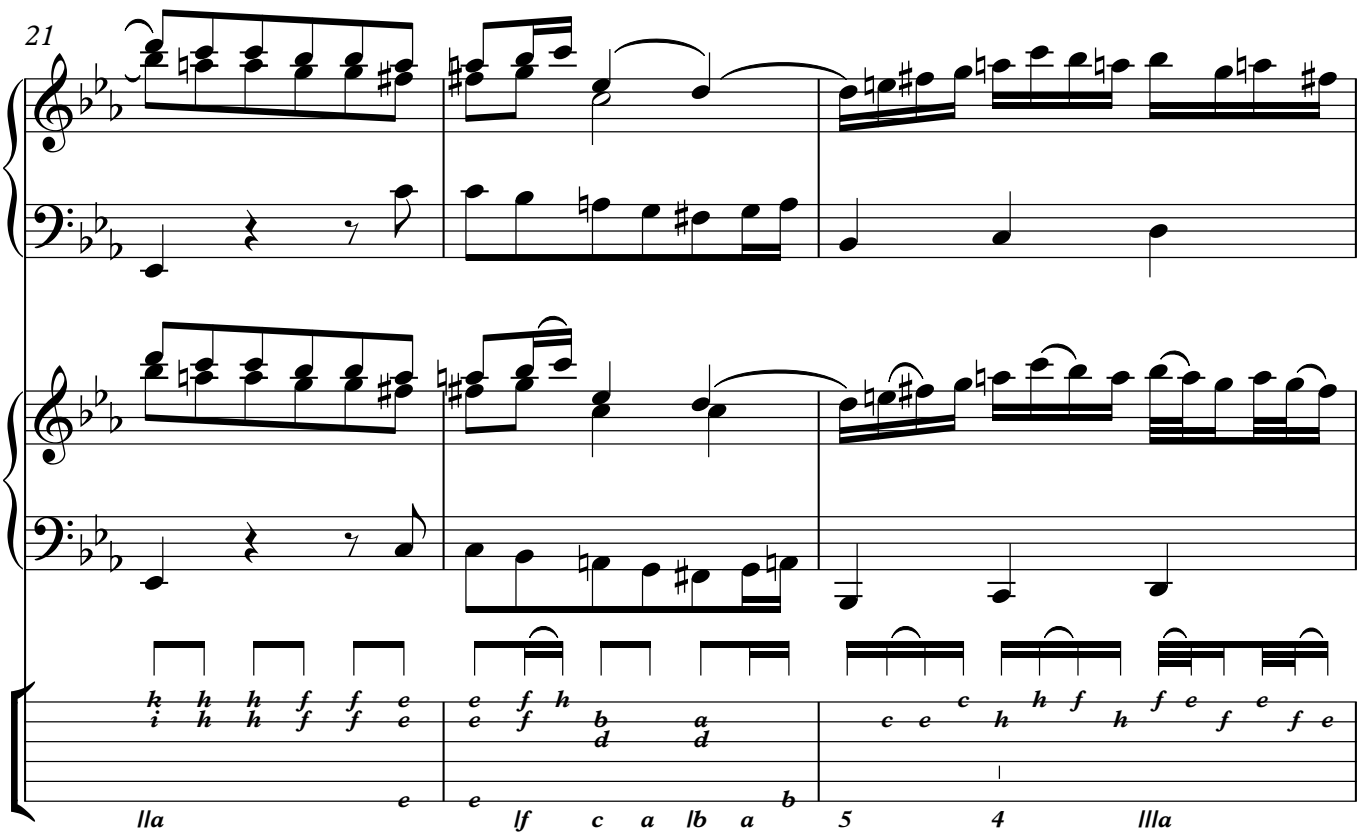
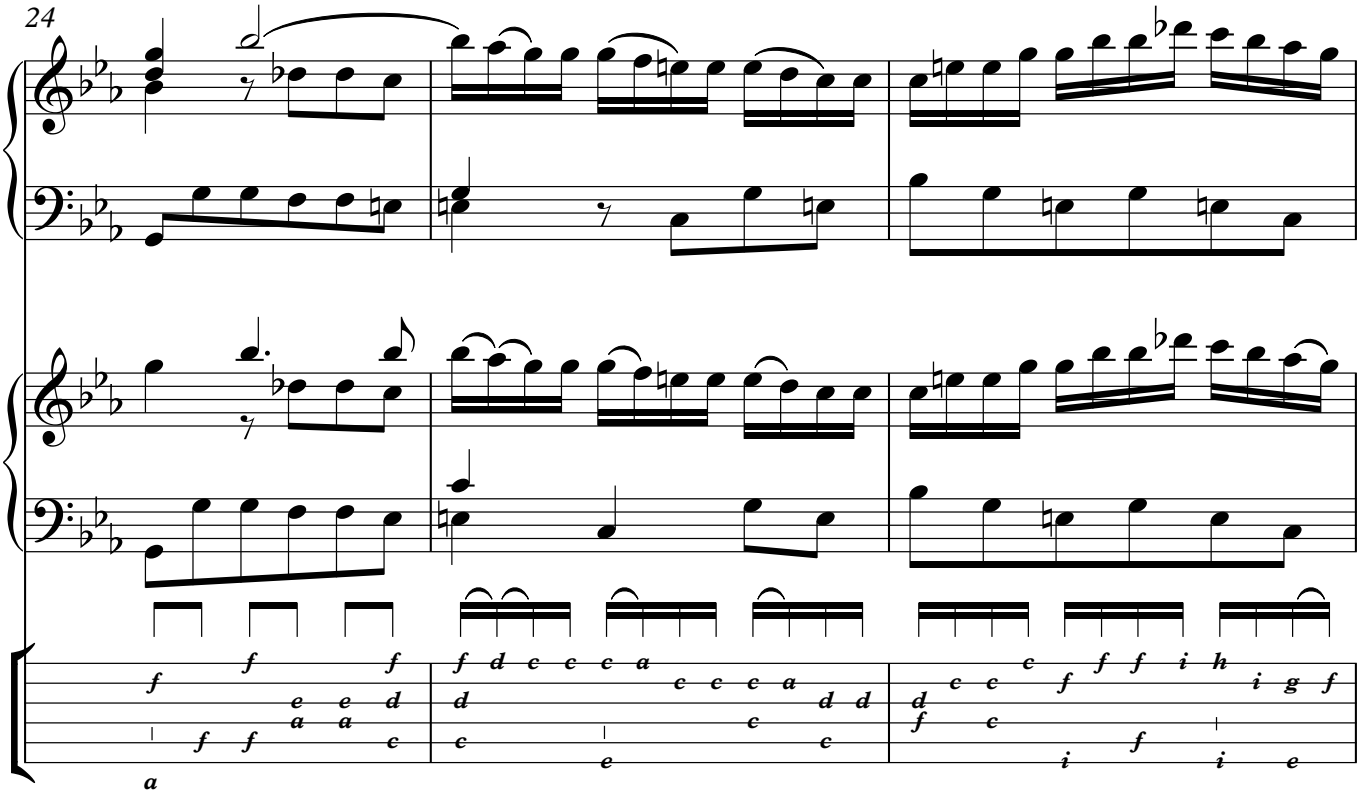

21
IIa
If c a Ib a
5
4
IIIa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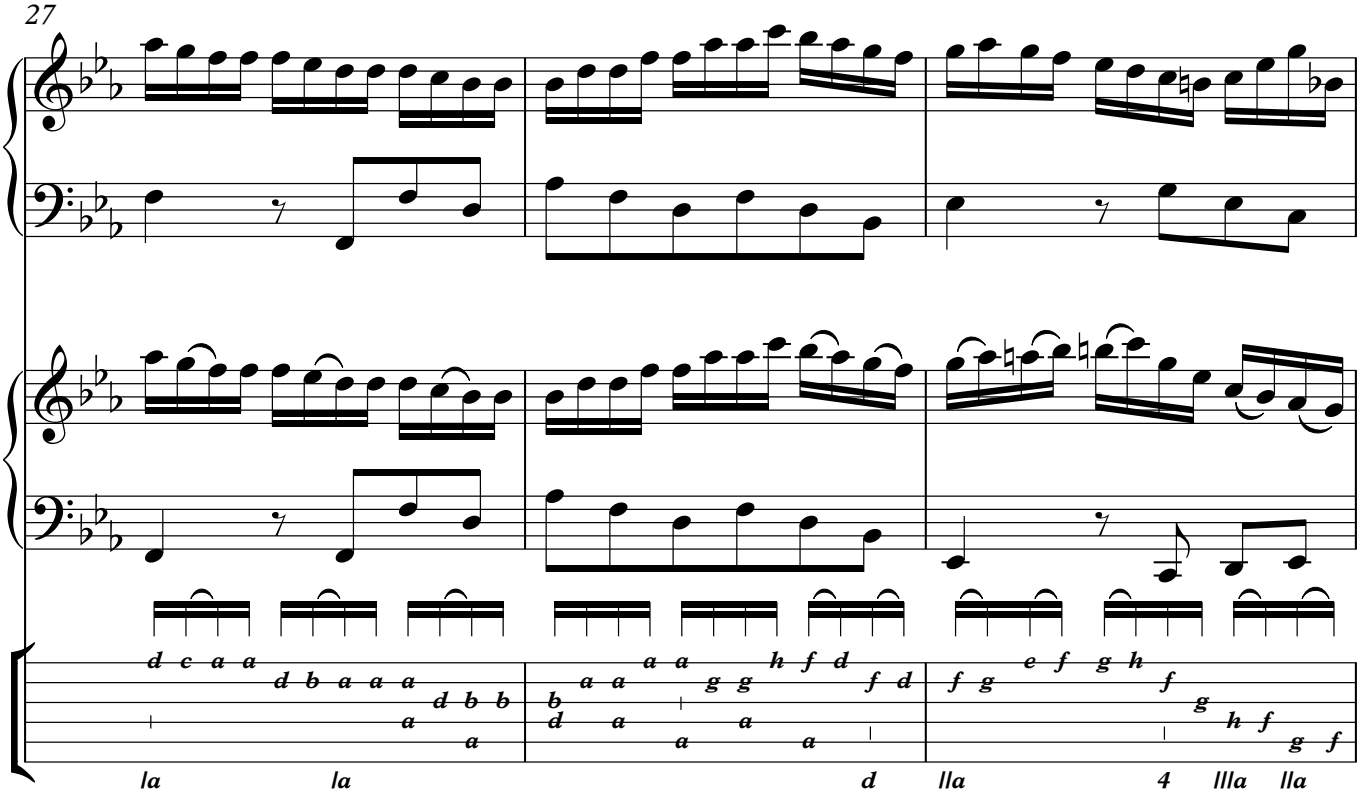
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la
la
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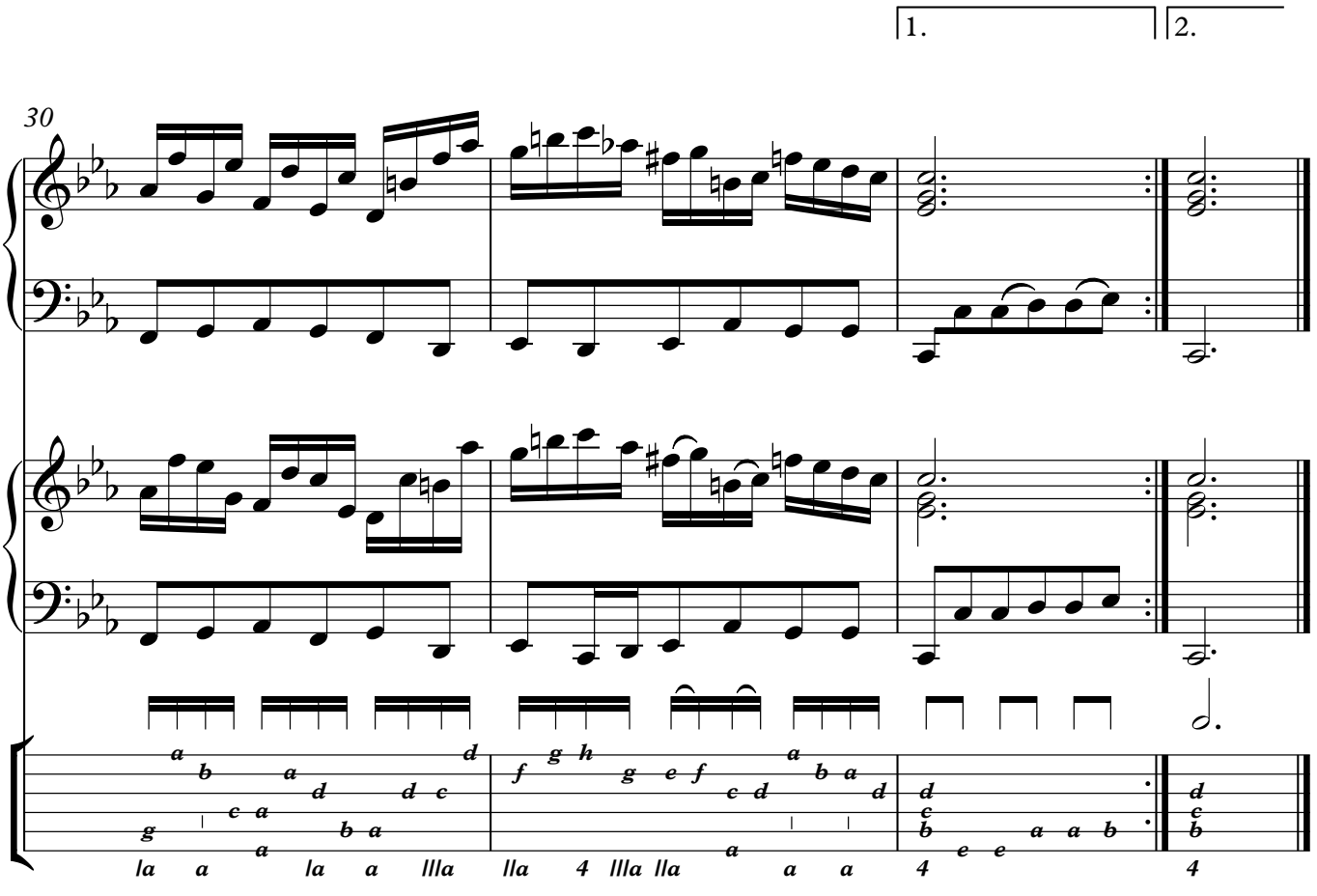
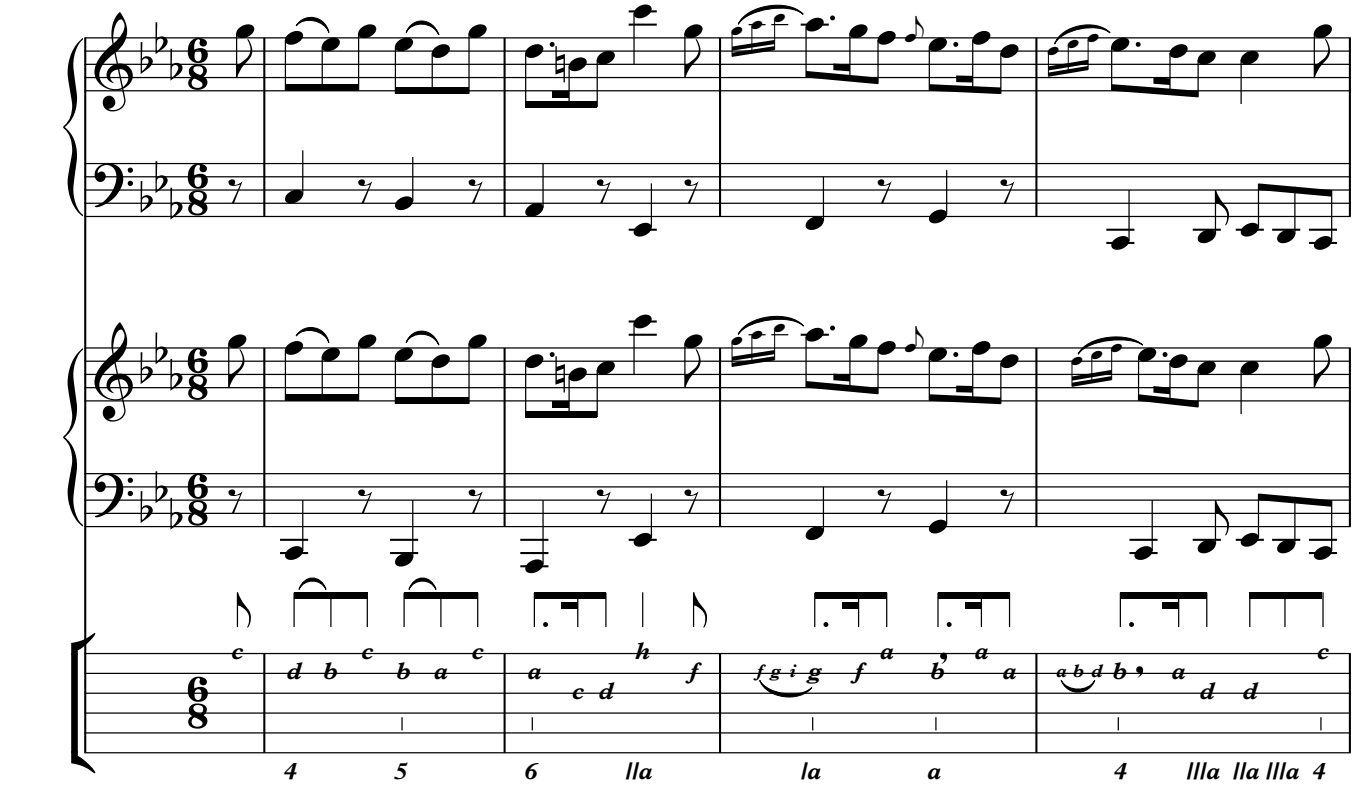
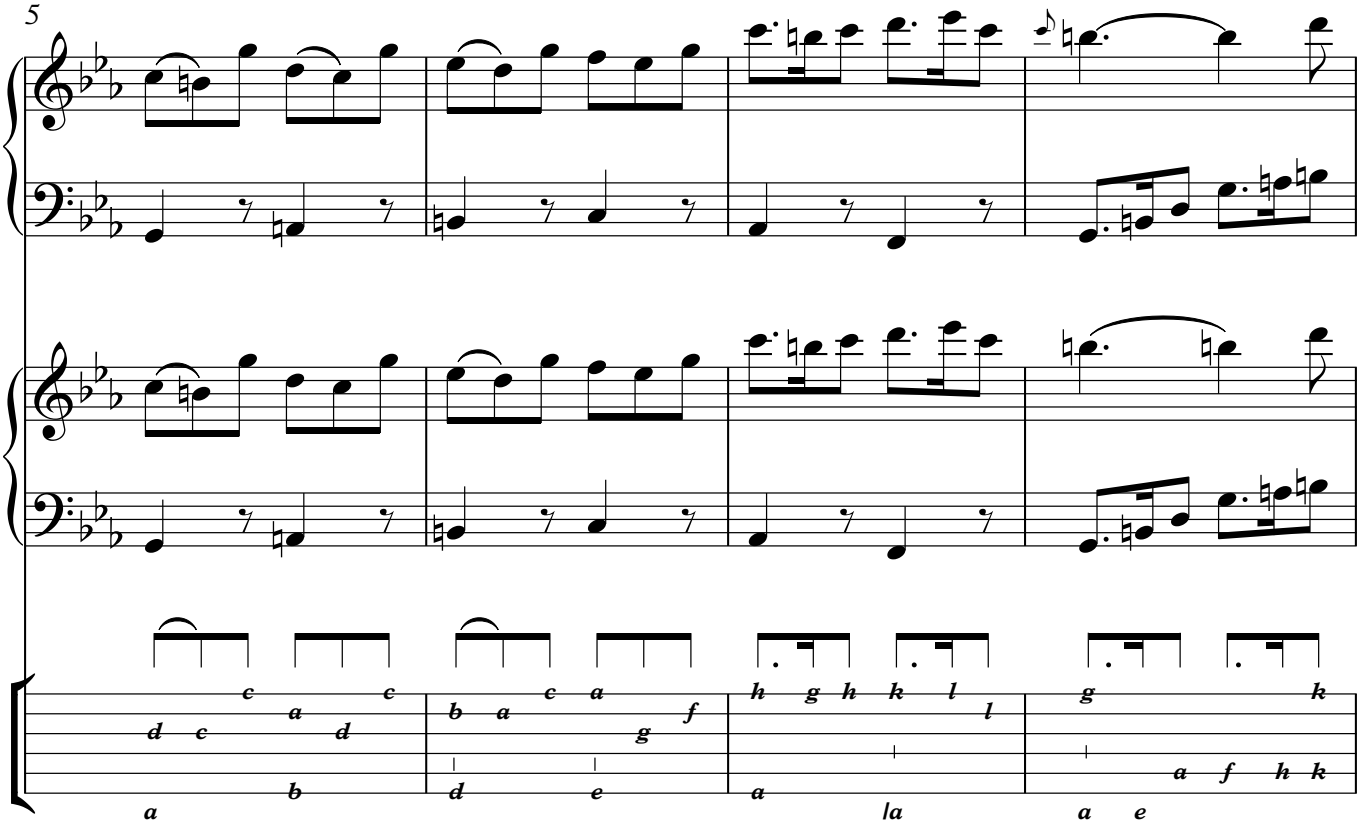
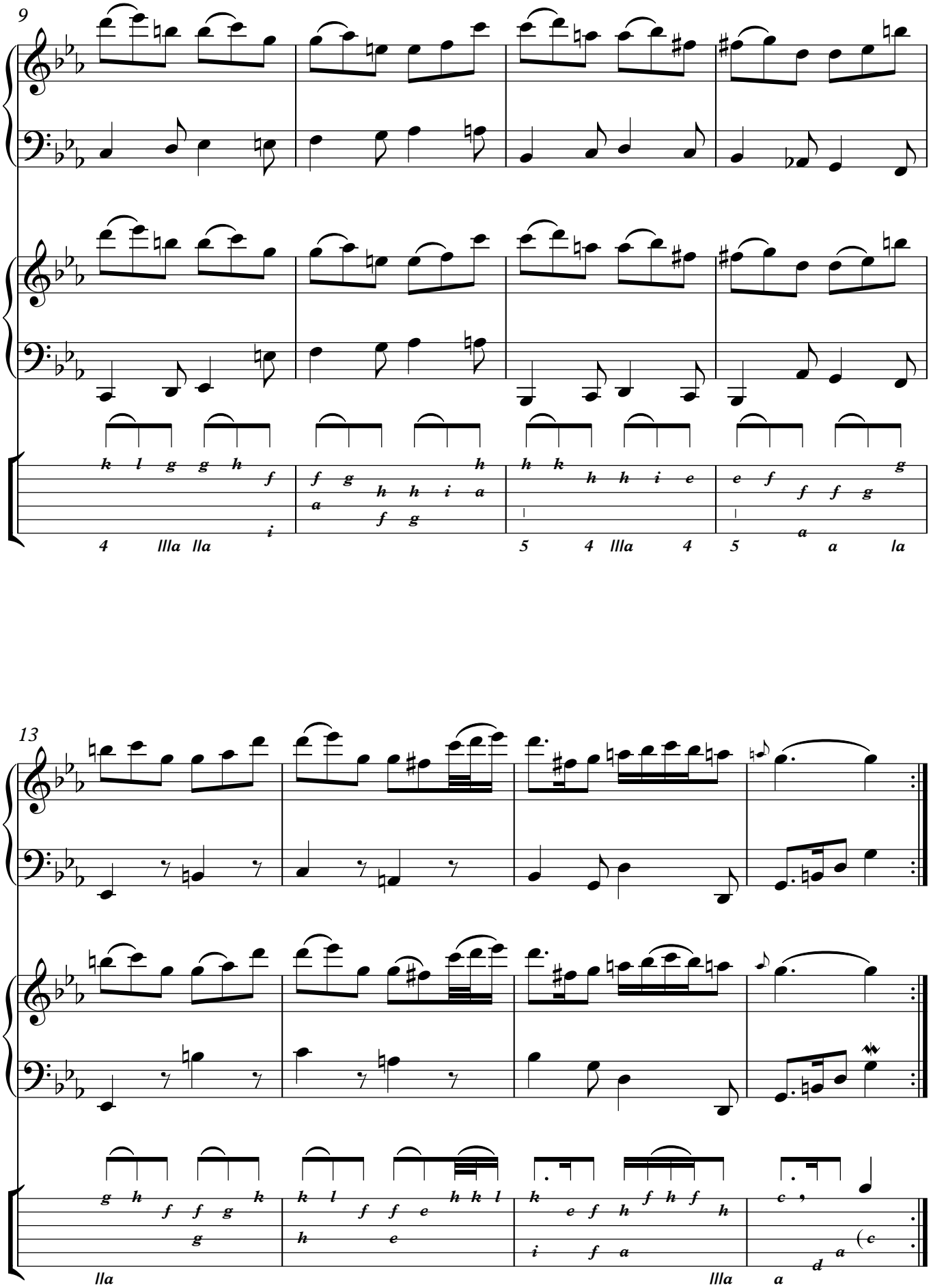
IIa
4
IIIa
IIa


1.
2.
30
la
a
la
a
IIIa
IIa
4
IIIa
IIa
a
a
4
4

Gigue



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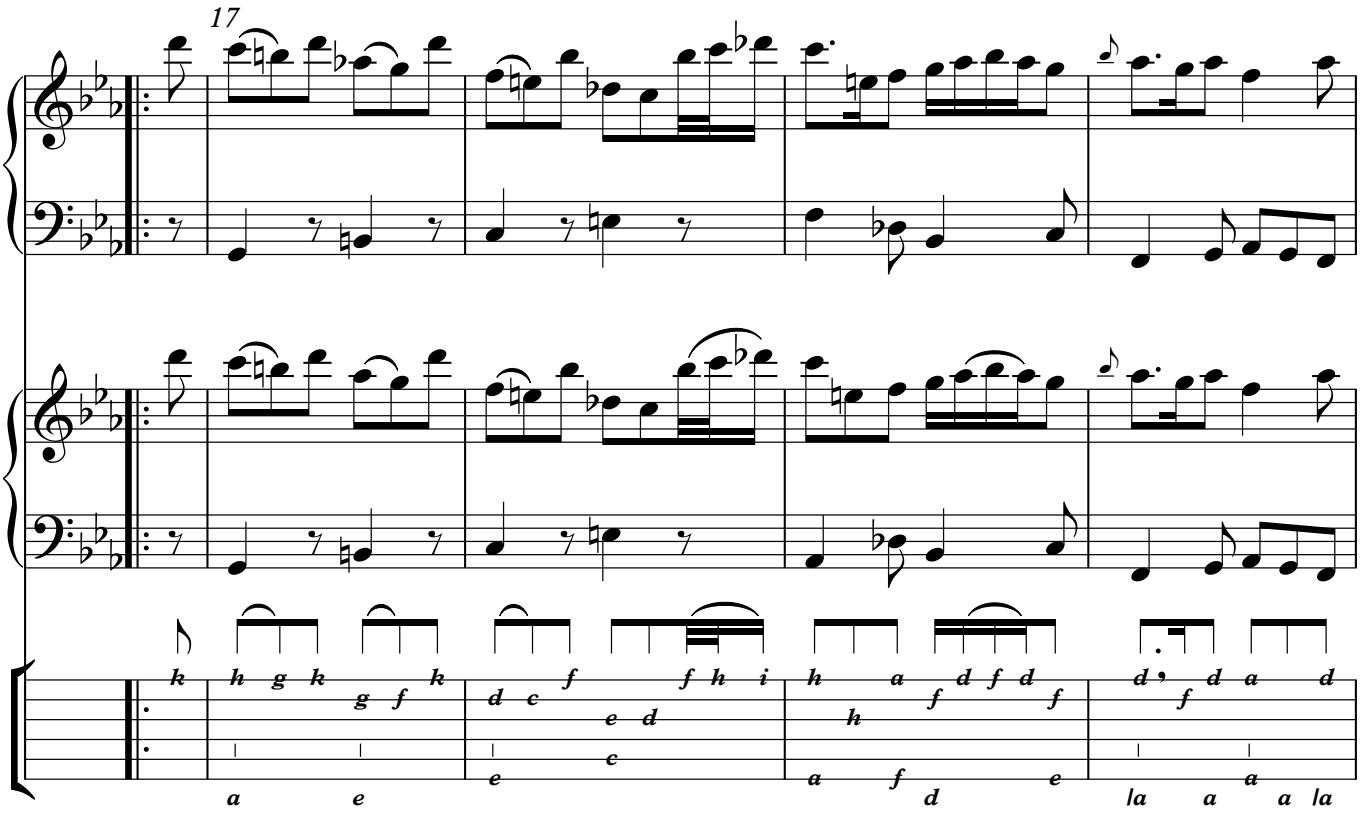
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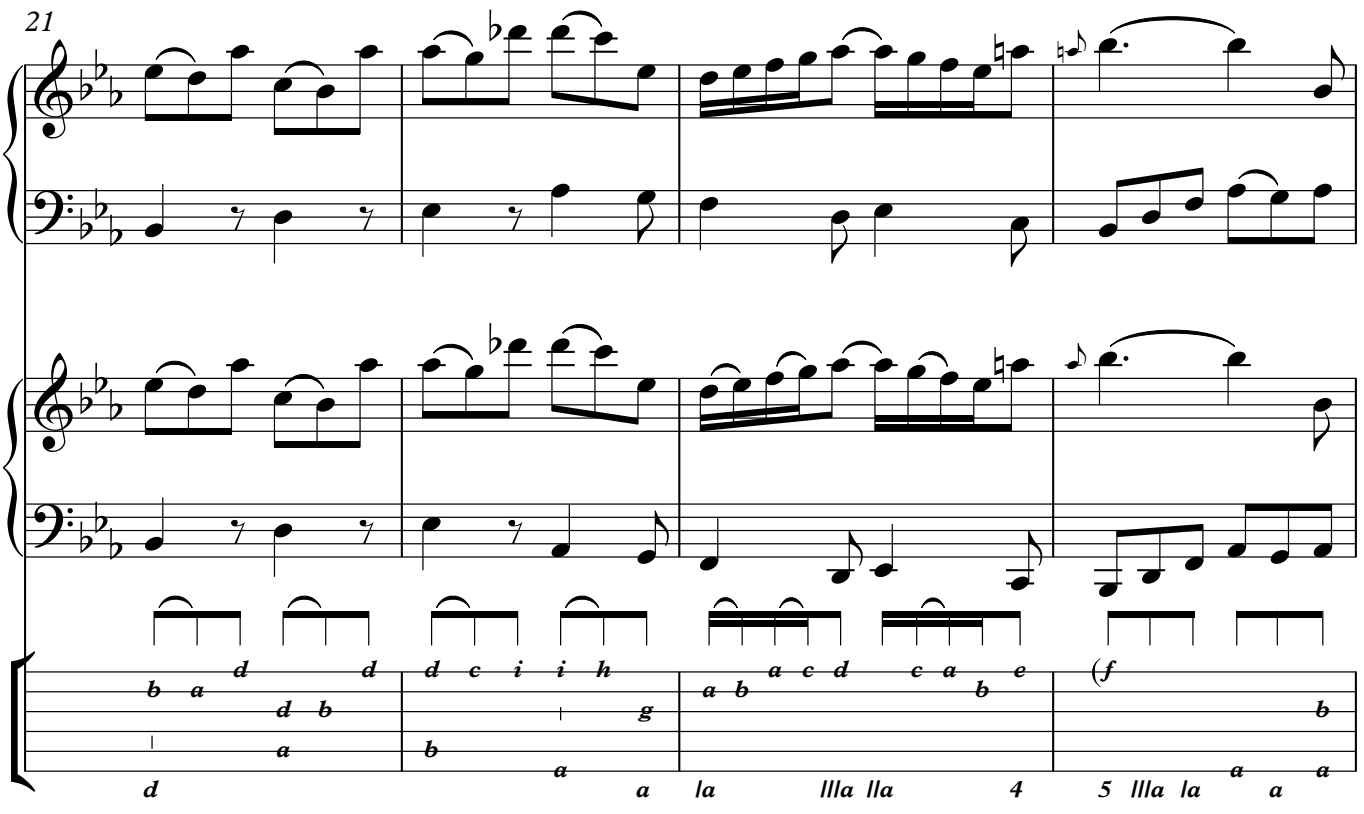
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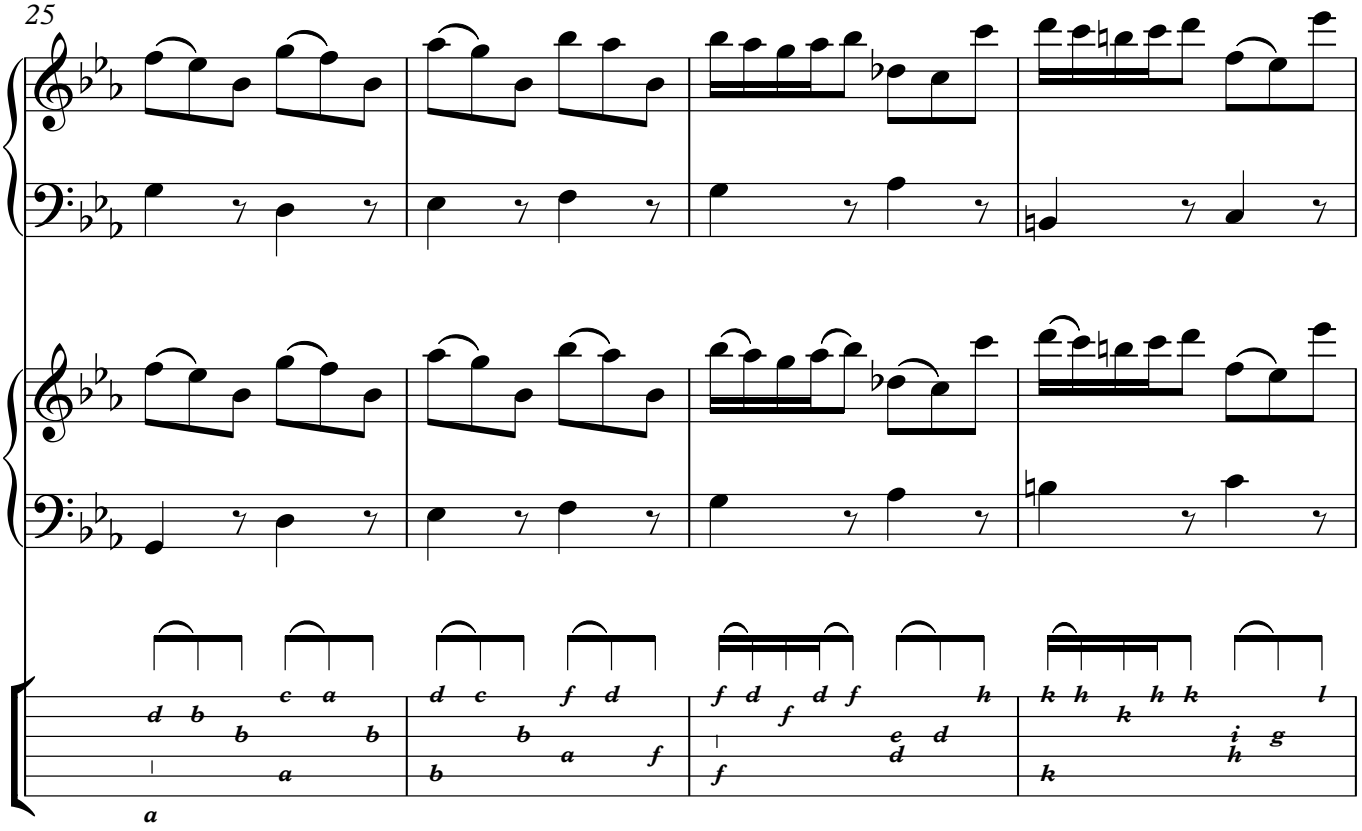
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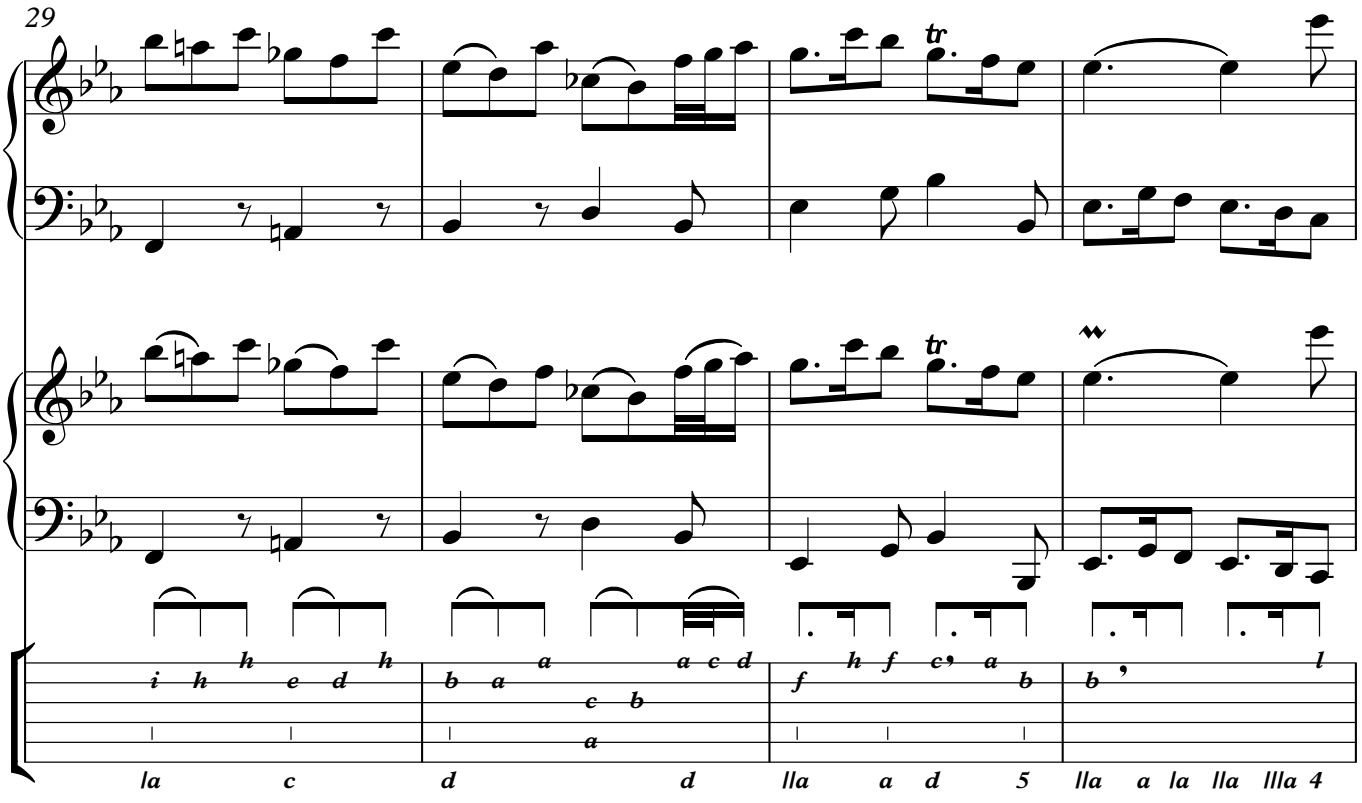
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tr
tr
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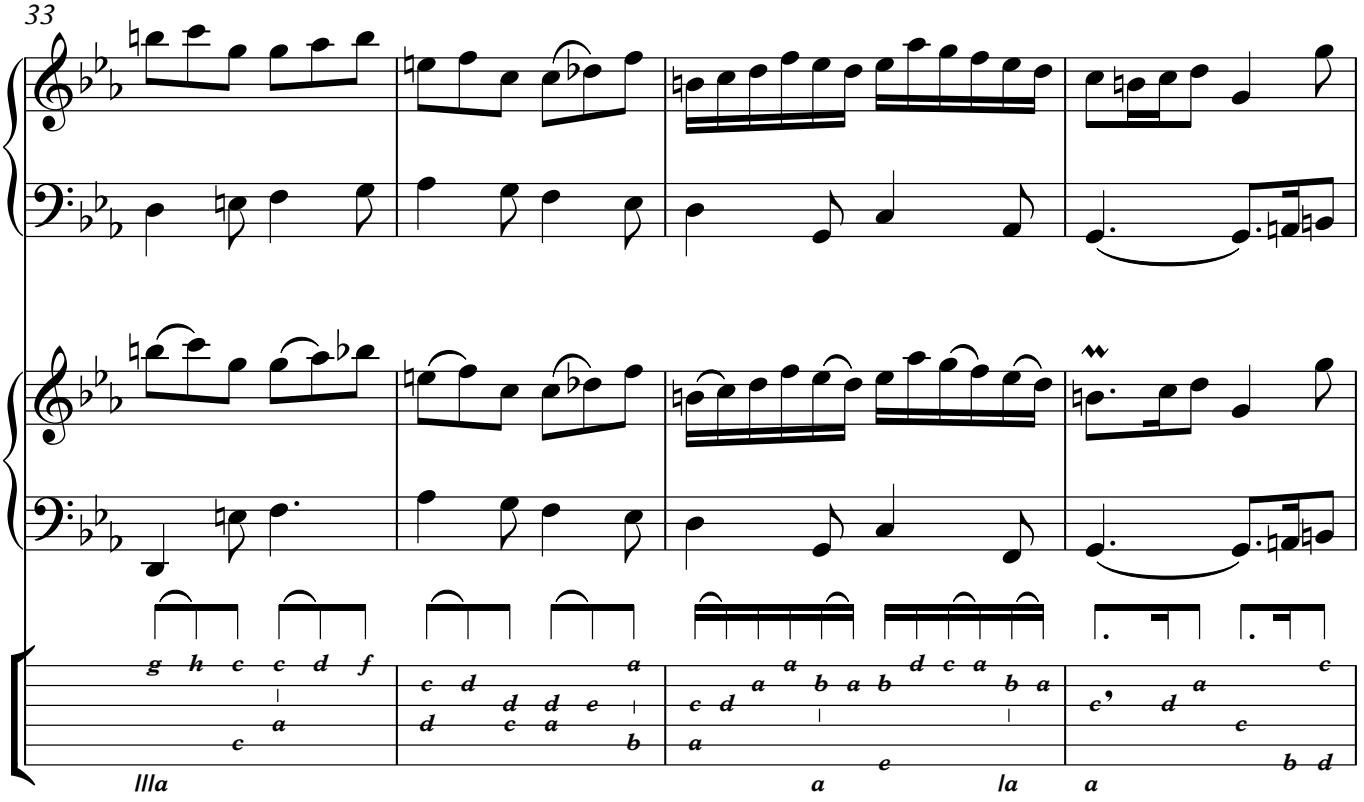
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IIIa
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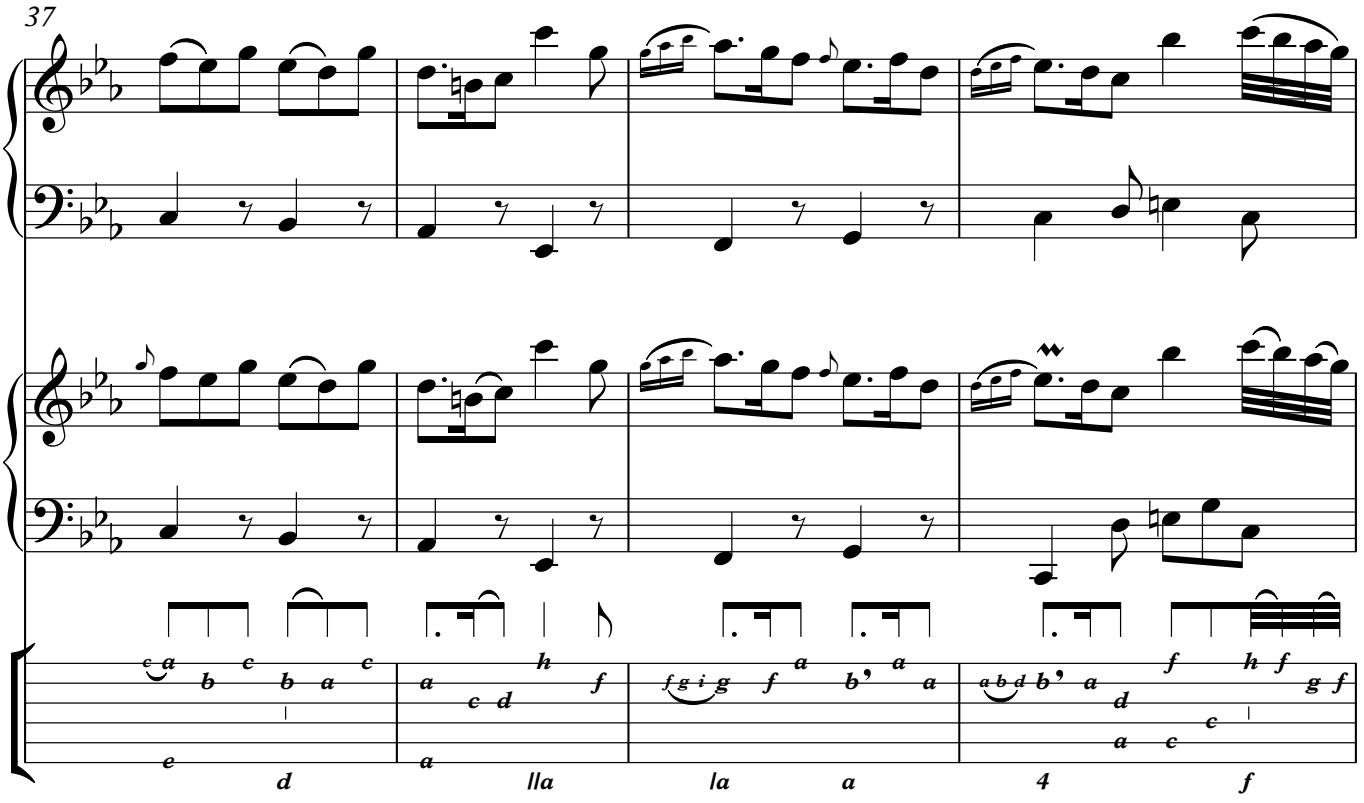
Ia
a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IIa
Ia
a
4
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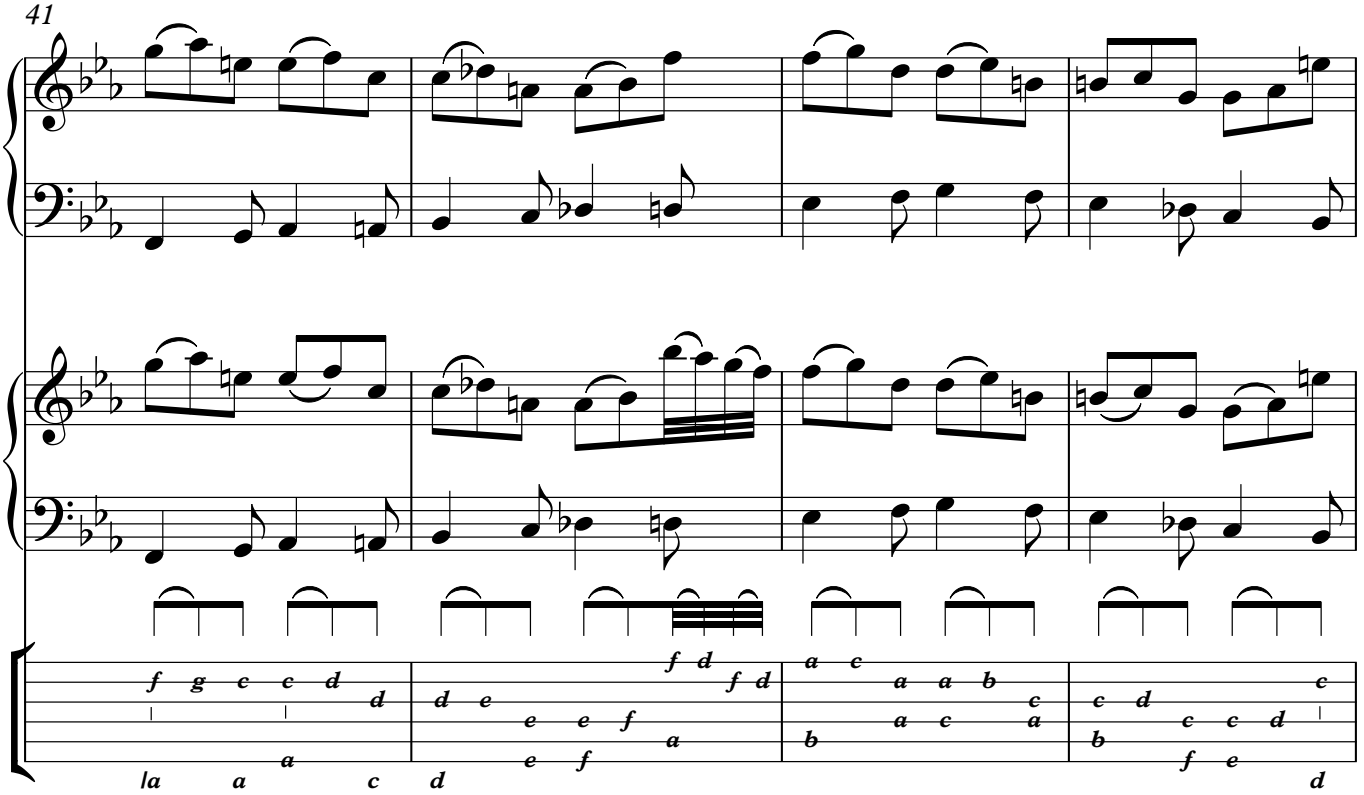
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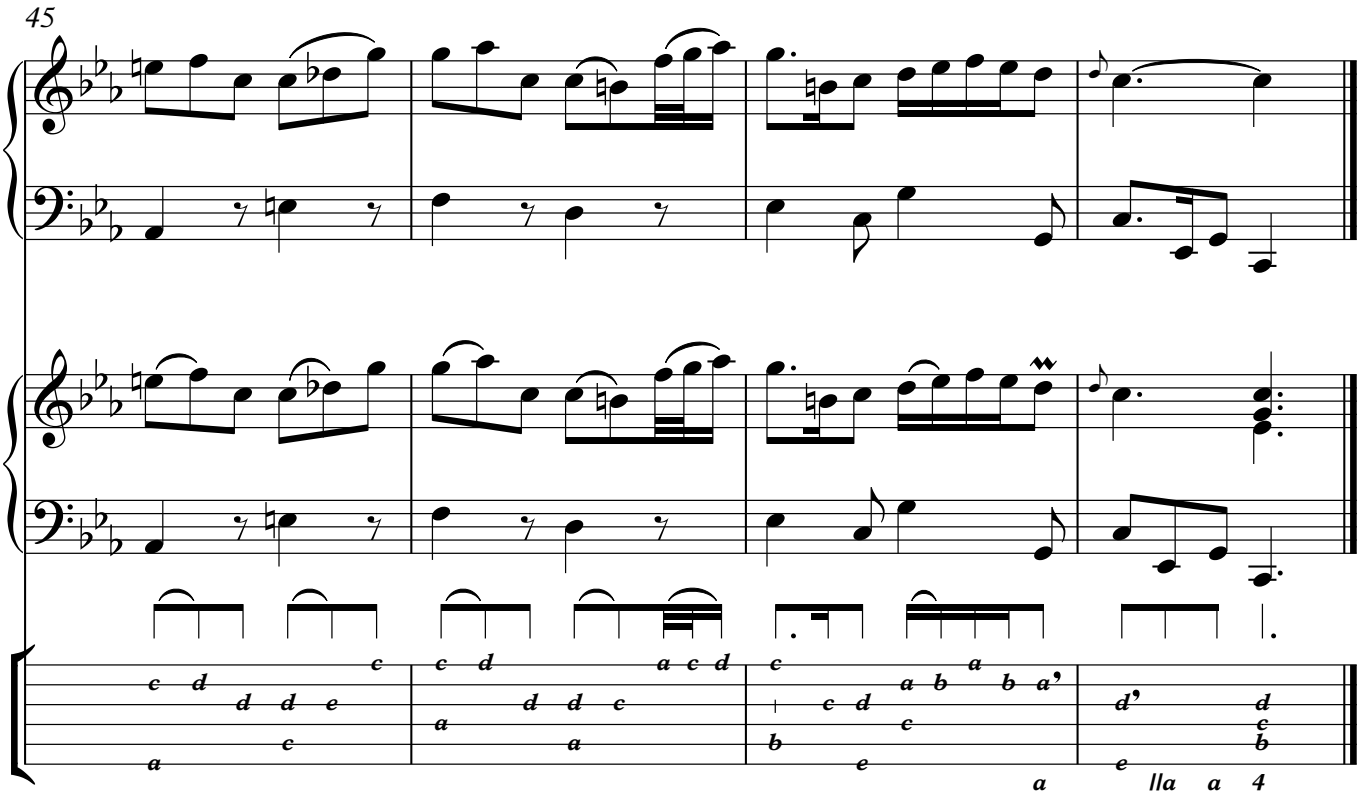
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Fugue in G minor BWV 1001/2 / Fugue BWV 1000

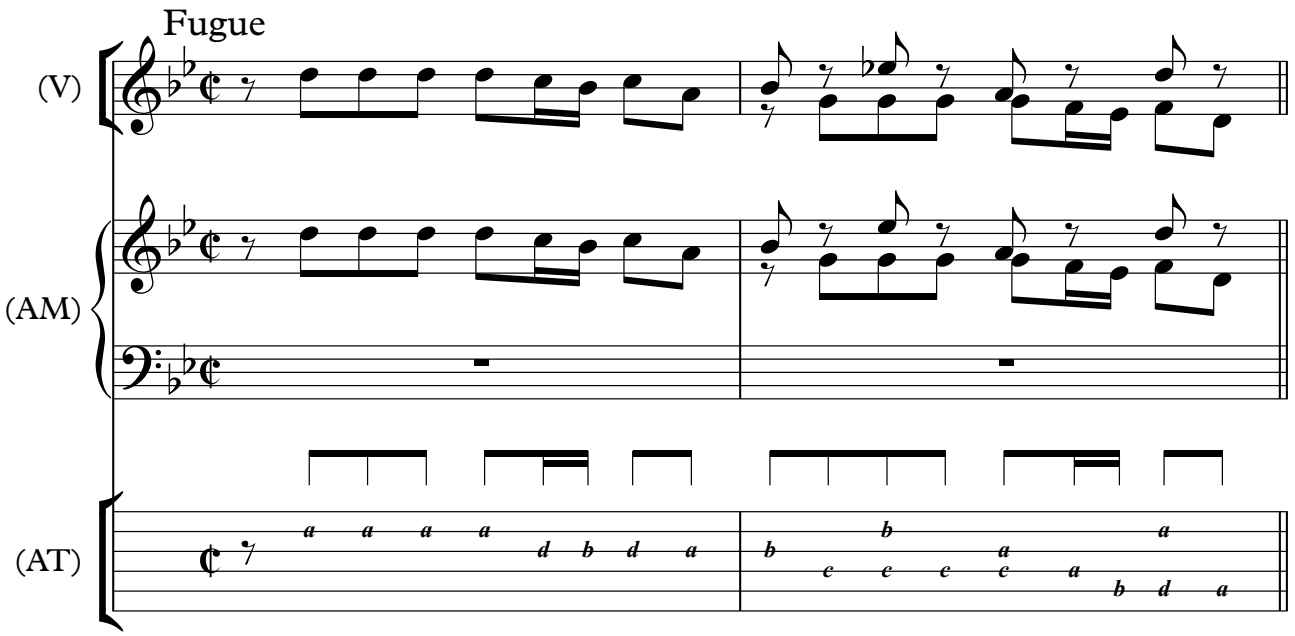
This score compares the Fugue from Bach's Sonata no. 1 in G minor BWV 1001 with Weyrauch's Fugue BWV 1000. Throughout, (V) represents Bach's Vorlage, (AT) represents Weyrauch's intabulation, and (AM) represents my modernisation of Weyrauch's intabulation.

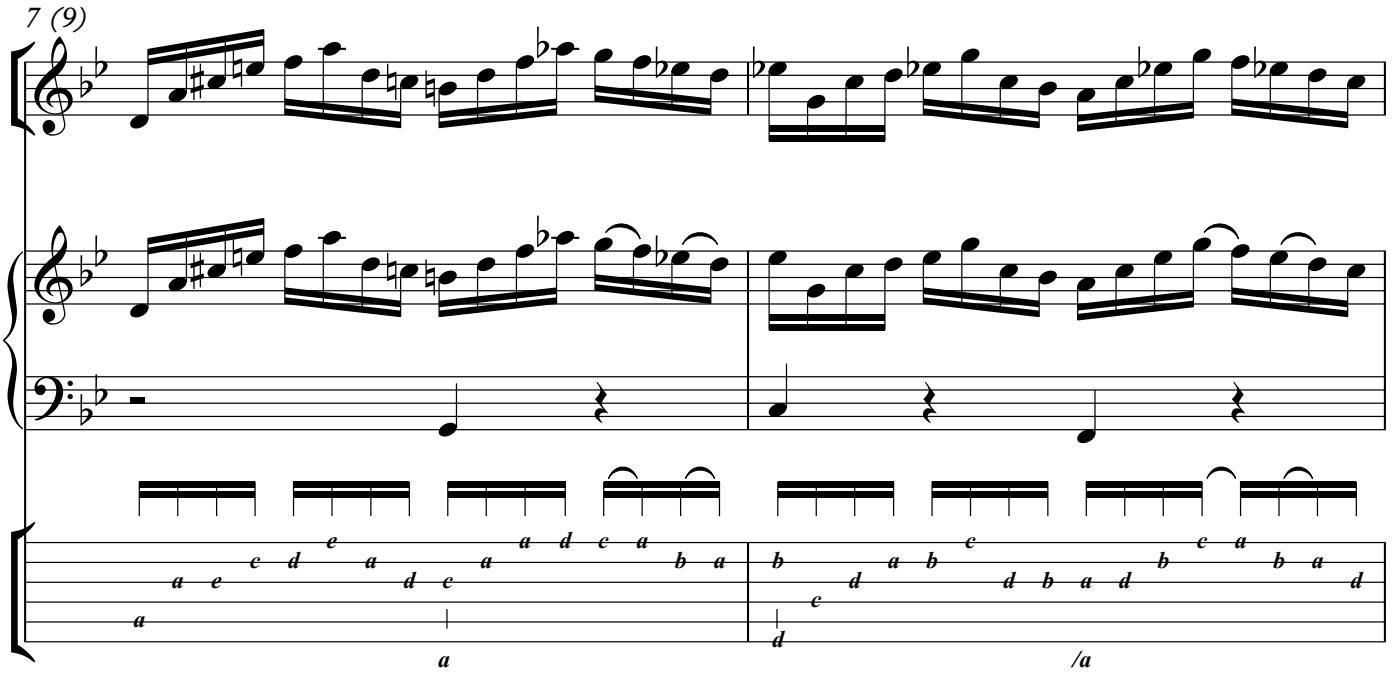
Weyrauch's version is two bars longer than the Vorlage. I have accordingly included both bar numbers in the score below, with Weyrauch's bar numbers indicated in brackets. The bars which don't correspond are included at the end of the score.

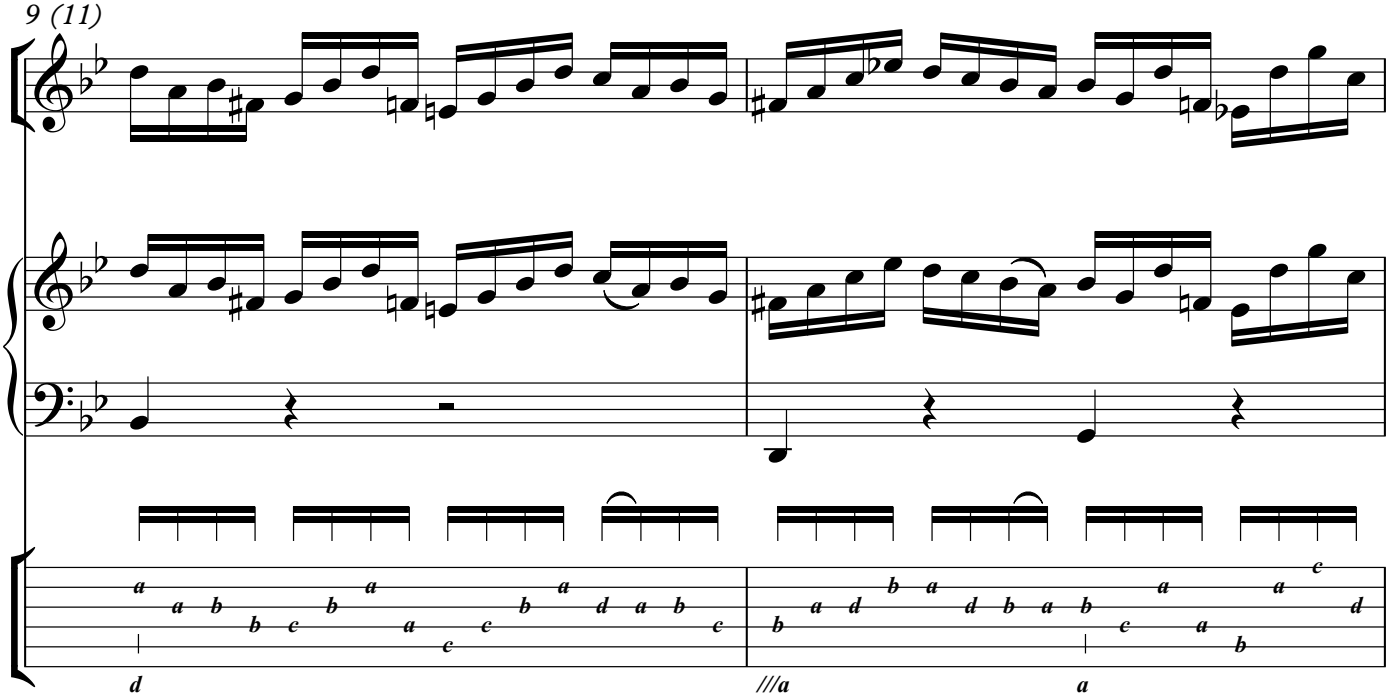
The notational convention of Bach's time was that accidentals only applied to the notes they were directly next to. I have modernised this throughout the following score, for the sake of comprehensibility. I also modernised measure 40 in Bach's Vorlage, which was originally written in soprano clef; and transposed Weyrauch's intabulation an octave upwards, so as to facilitate comparison with Bach's Vorlage.

Fugue in G minor BWV 1001/2 / Fugue BWV 1000

Johann Sebastian Bach (1685–1750)



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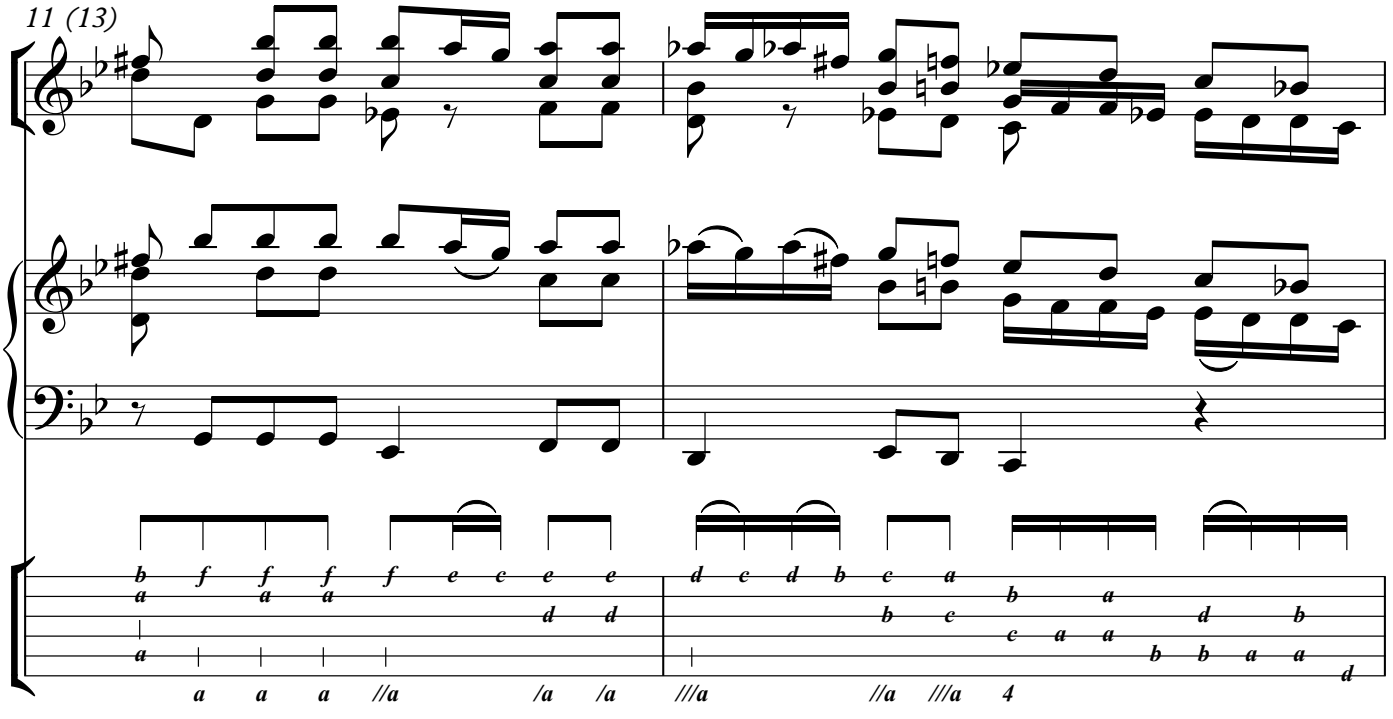
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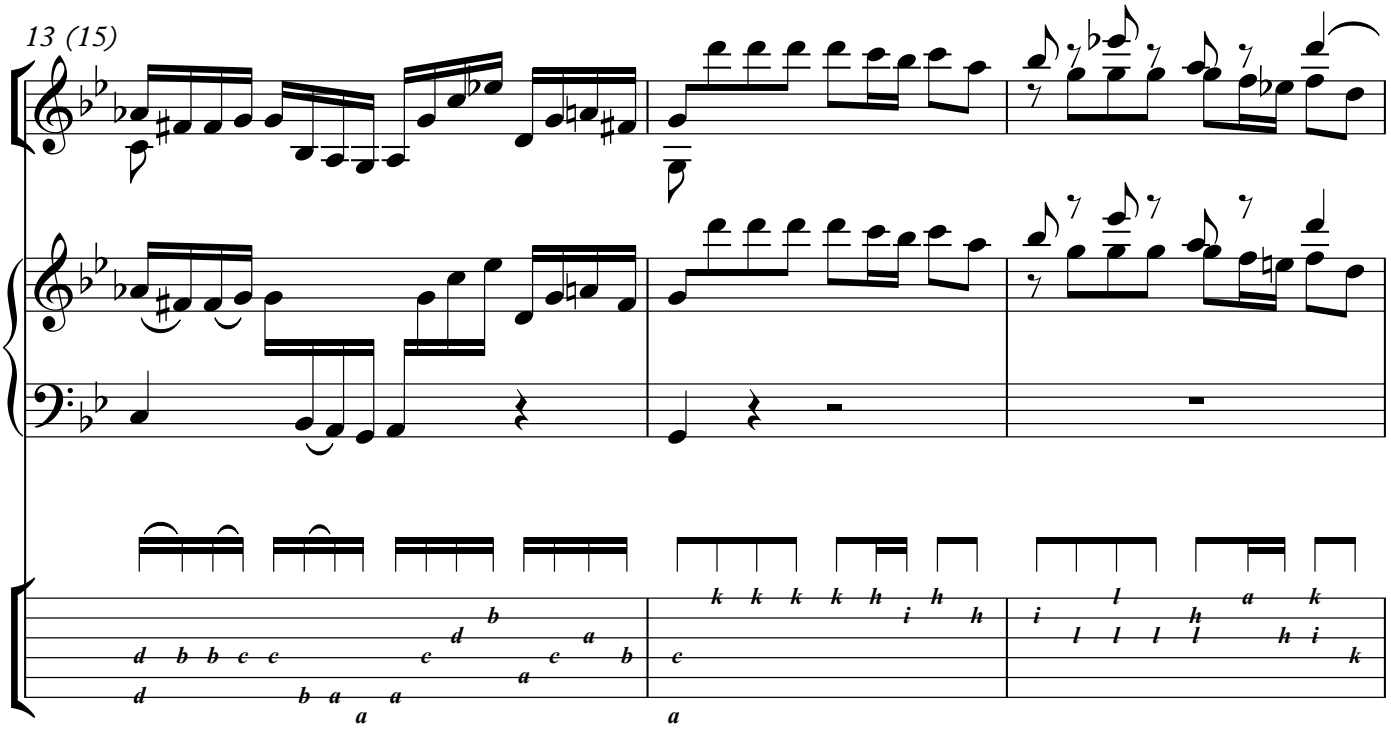
13 (15)



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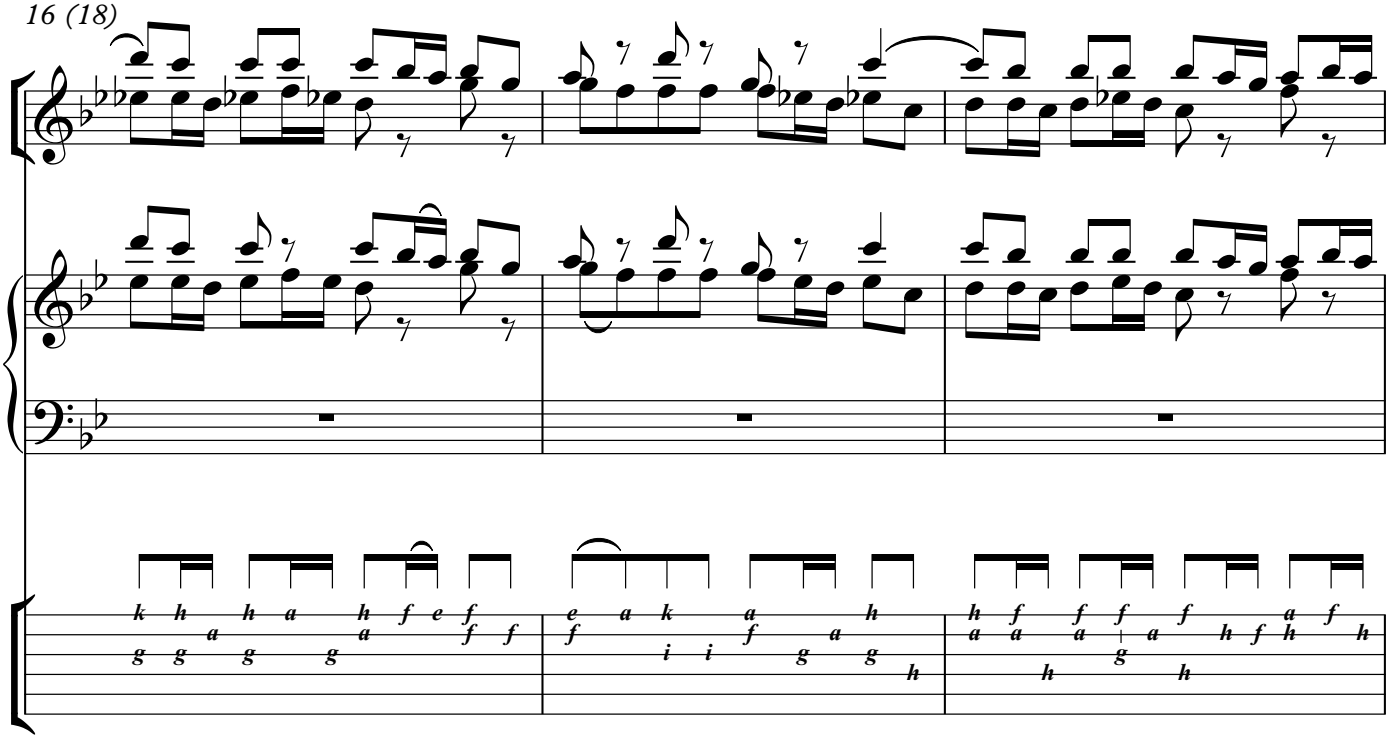

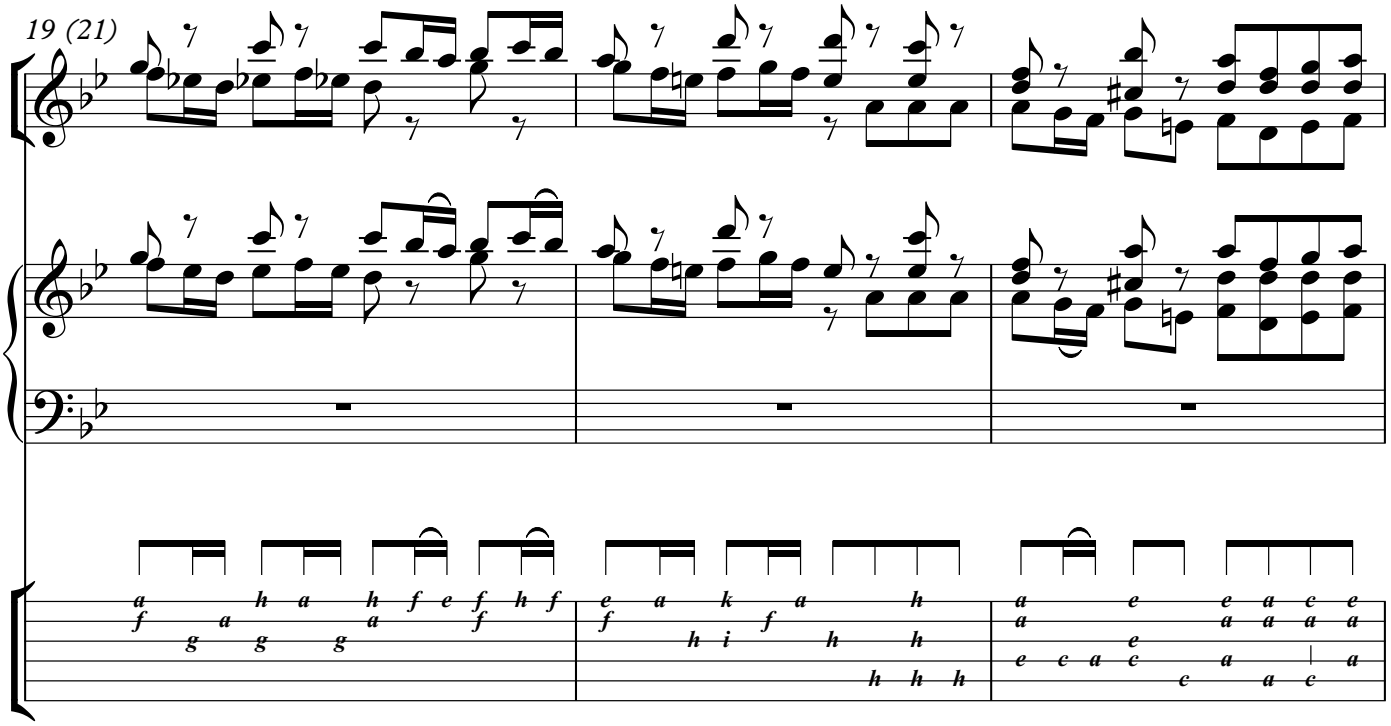
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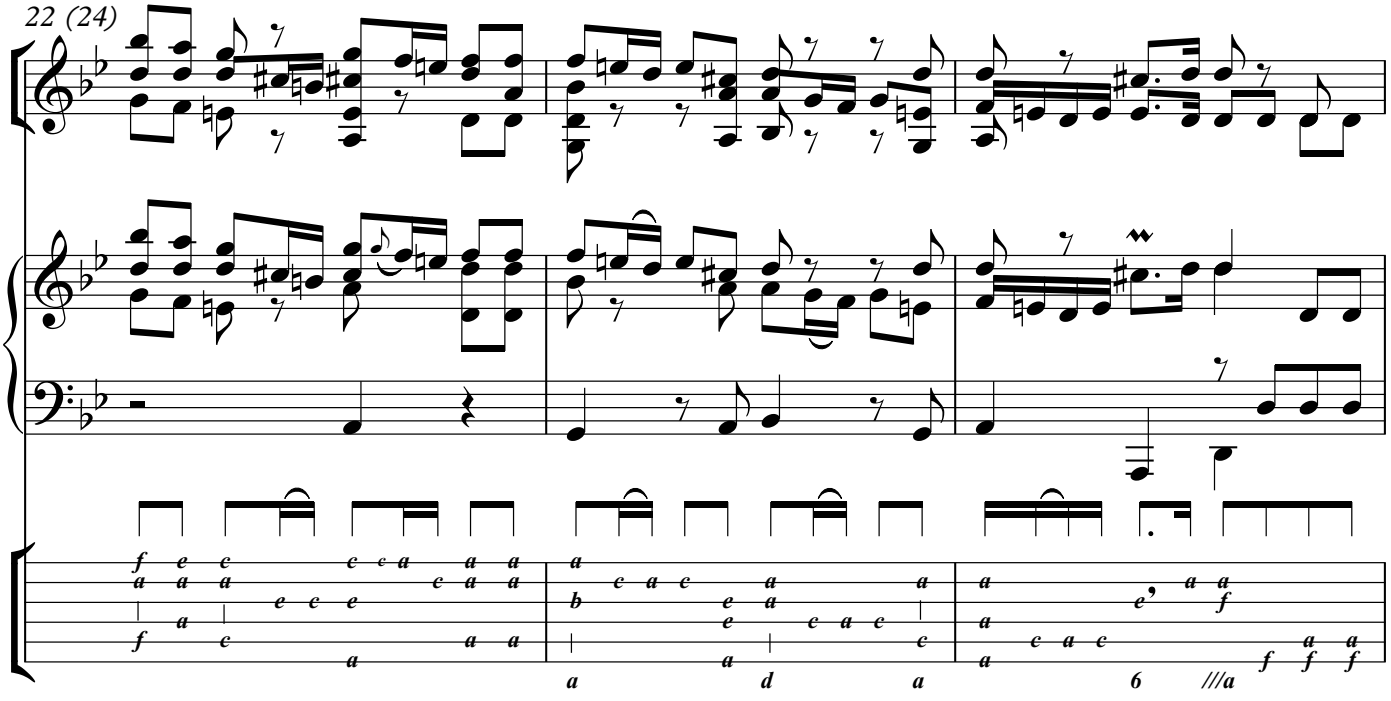
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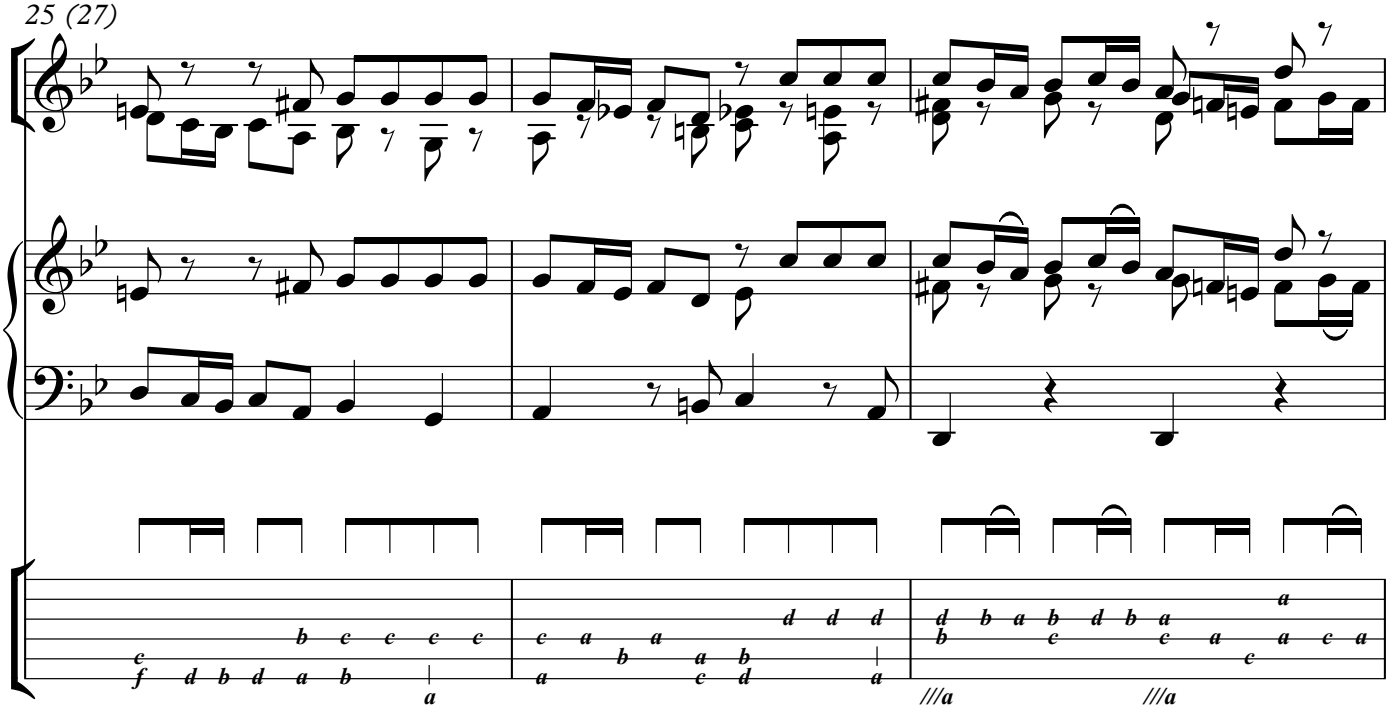
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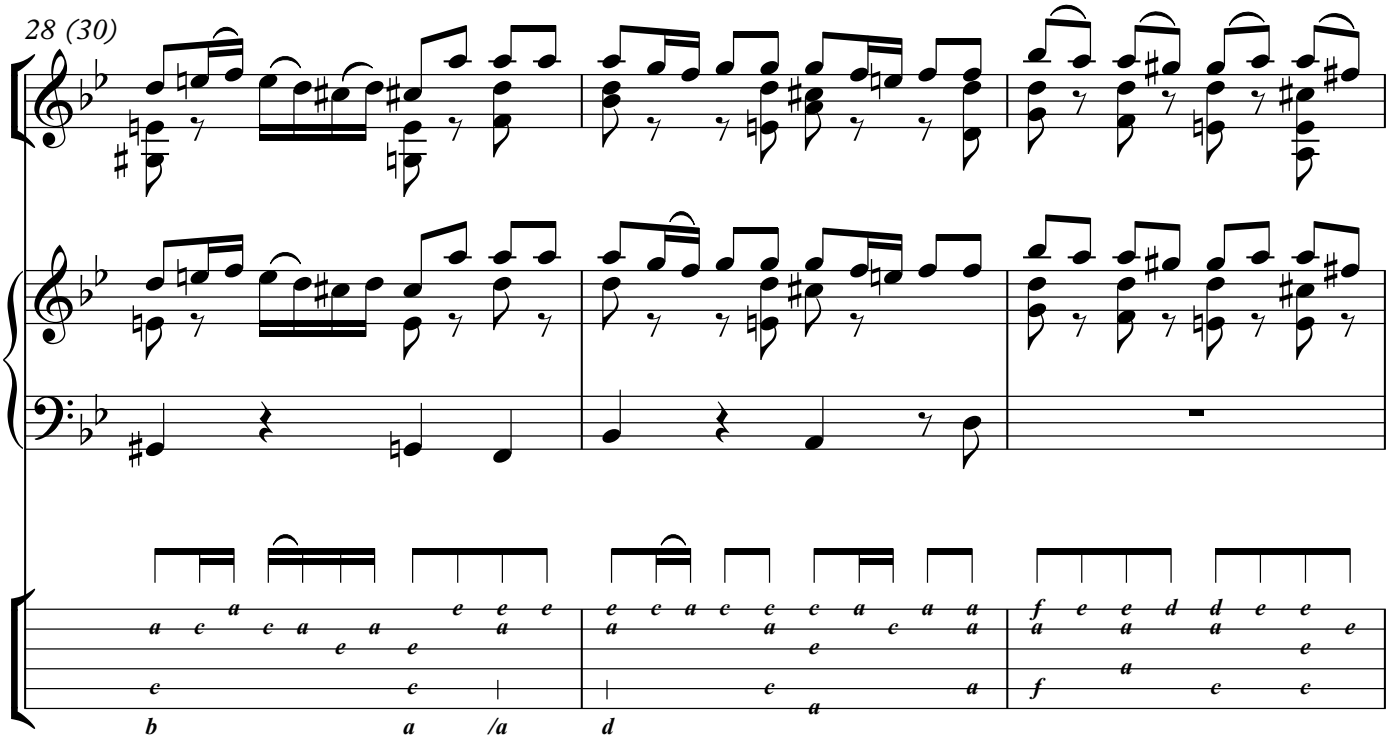
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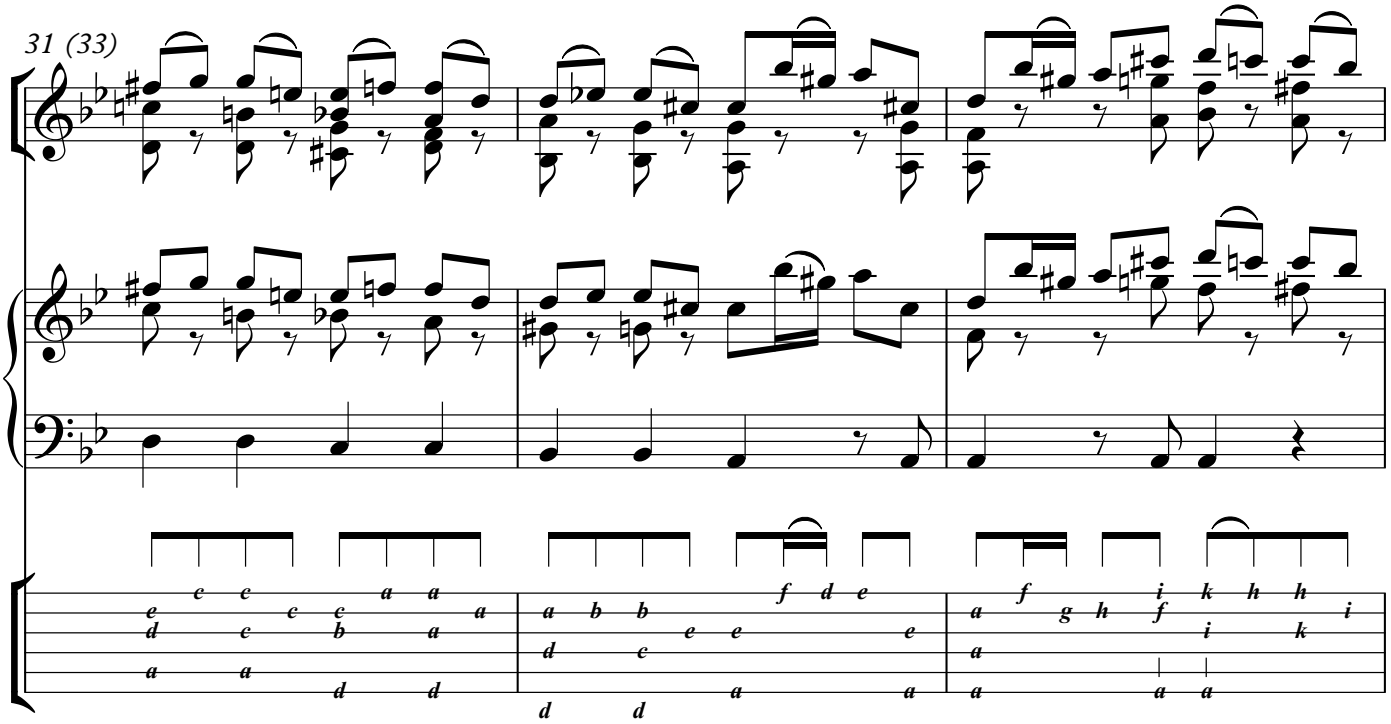
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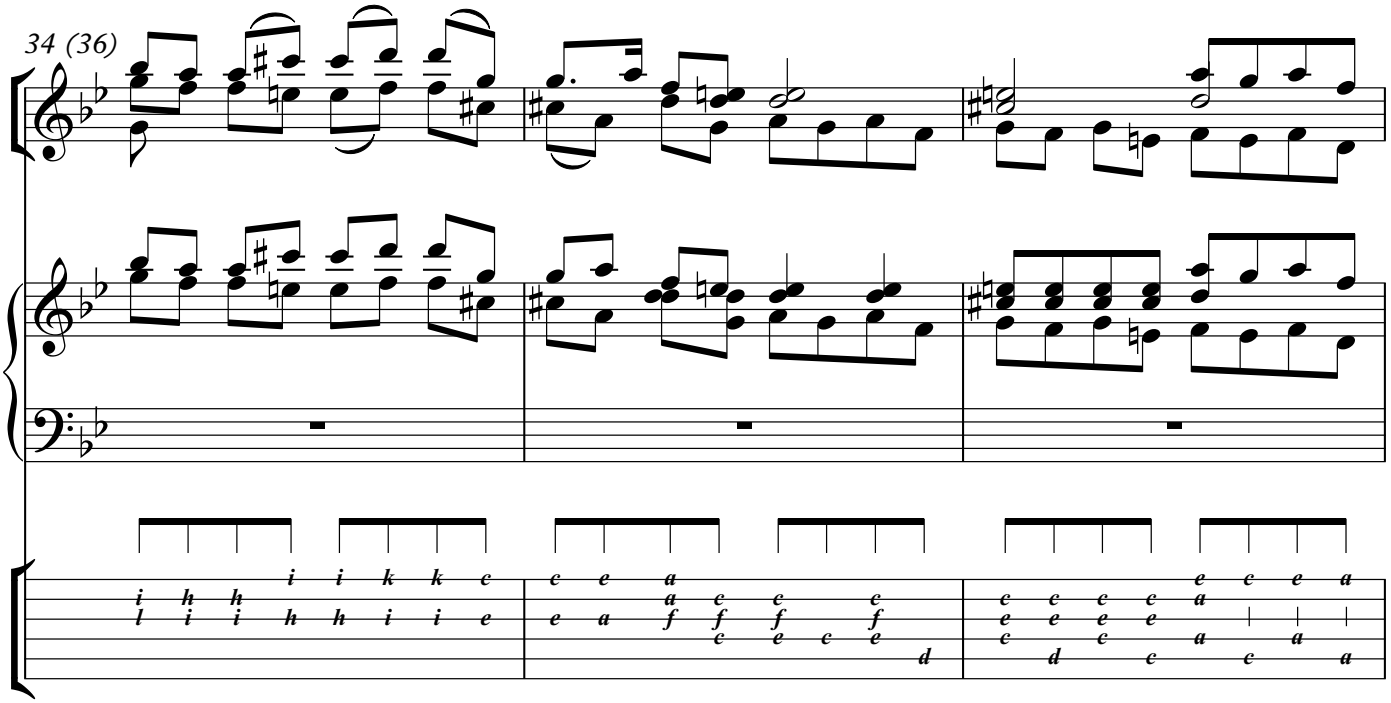
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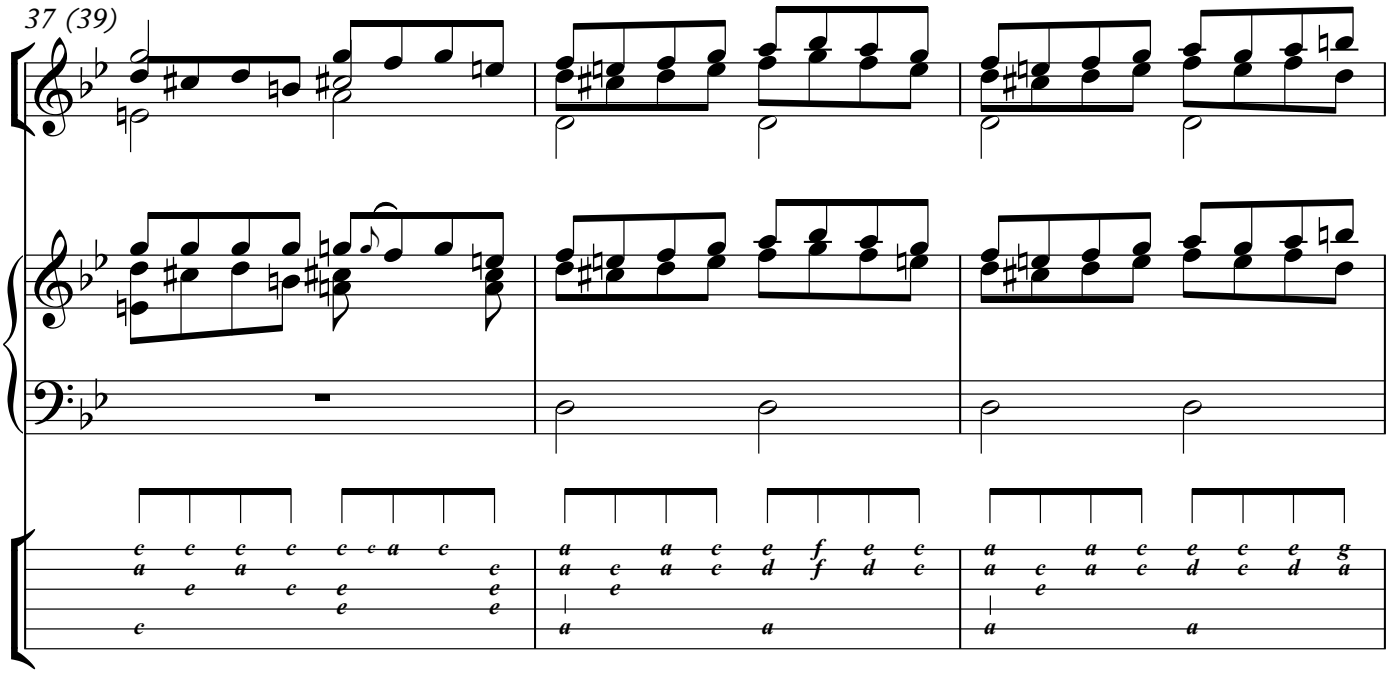
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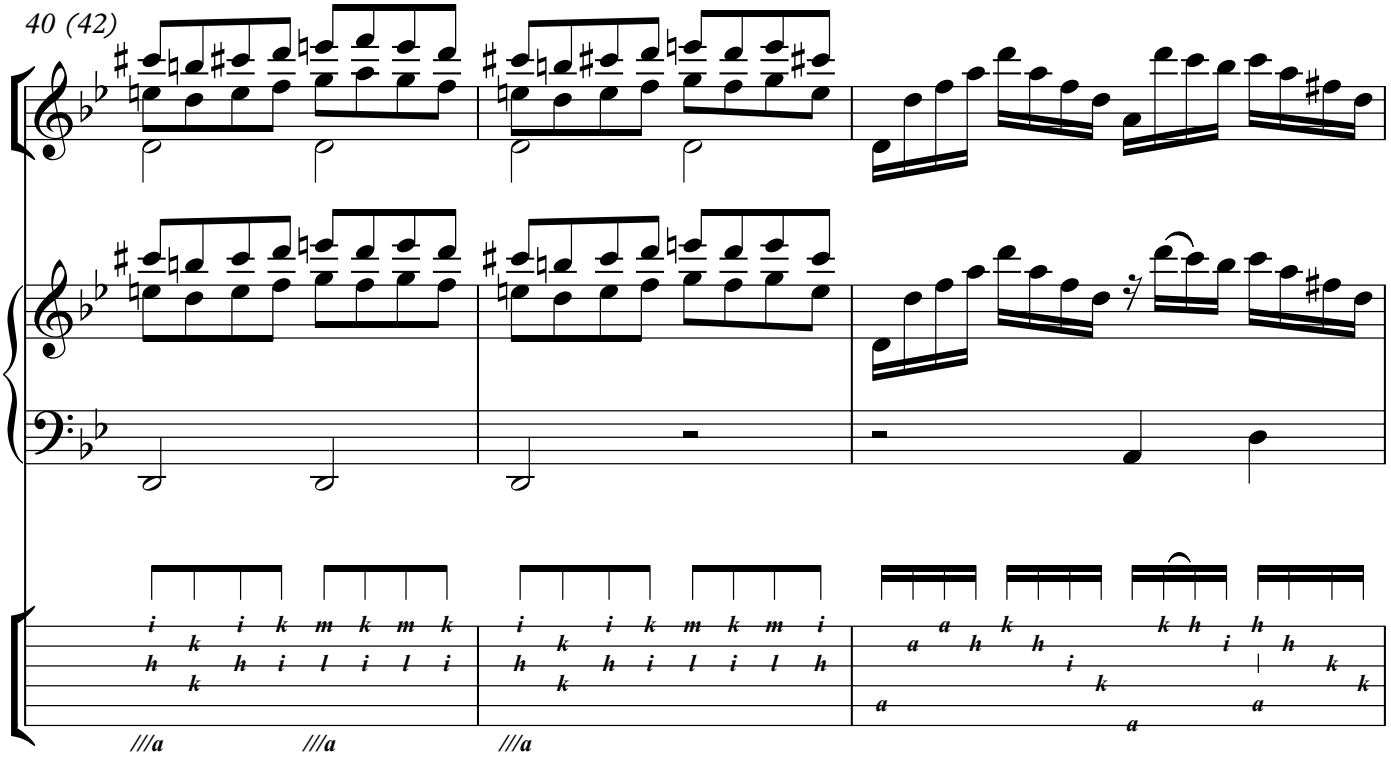
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///a
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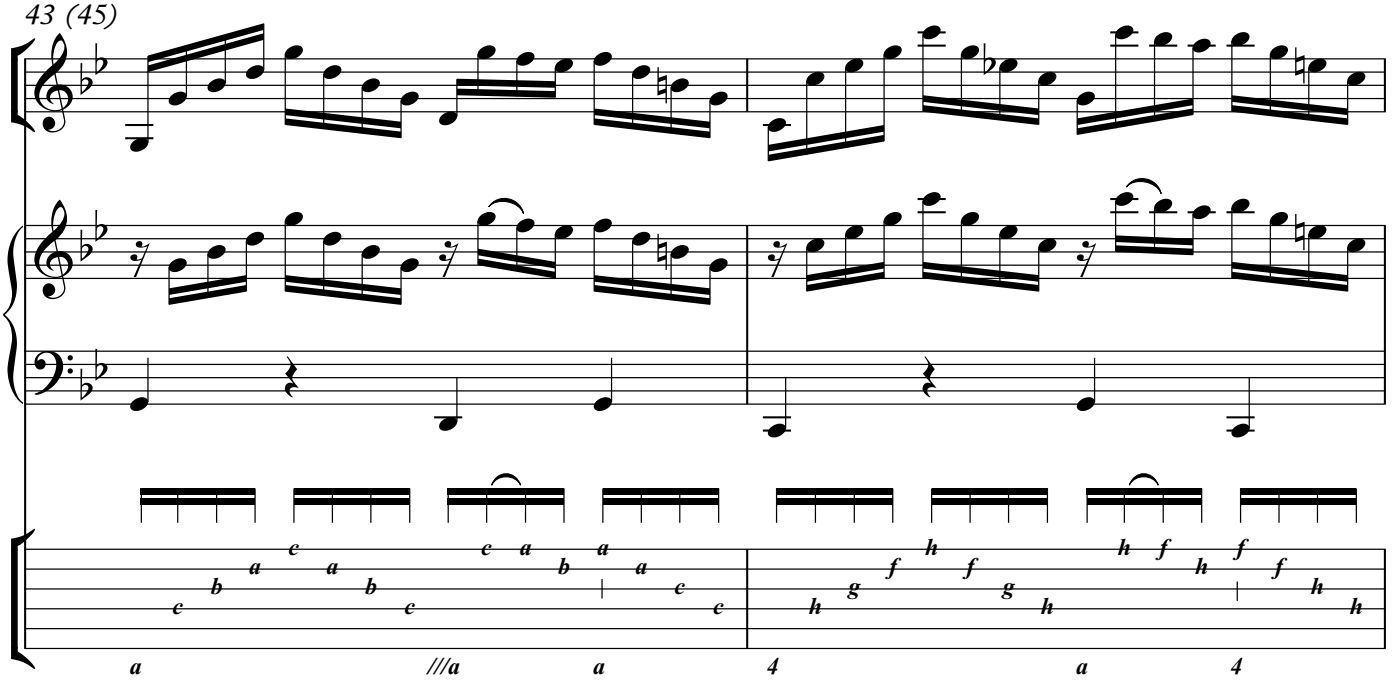
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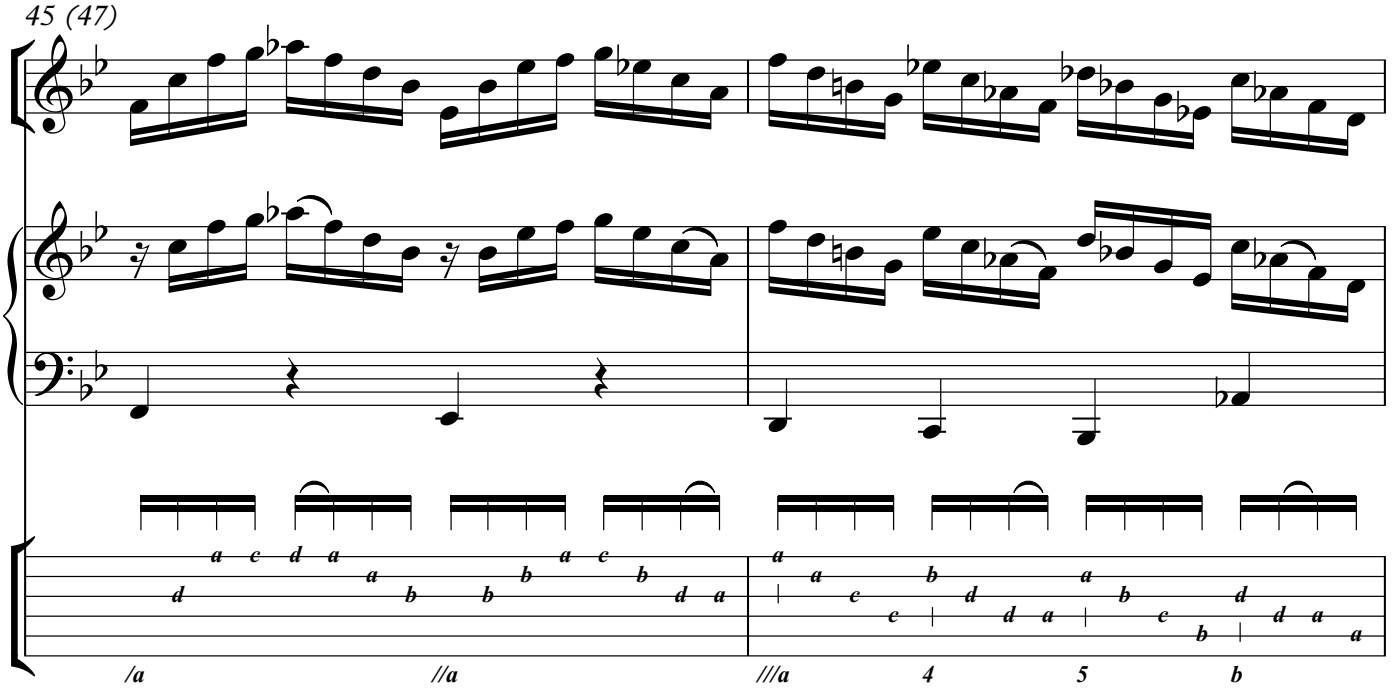
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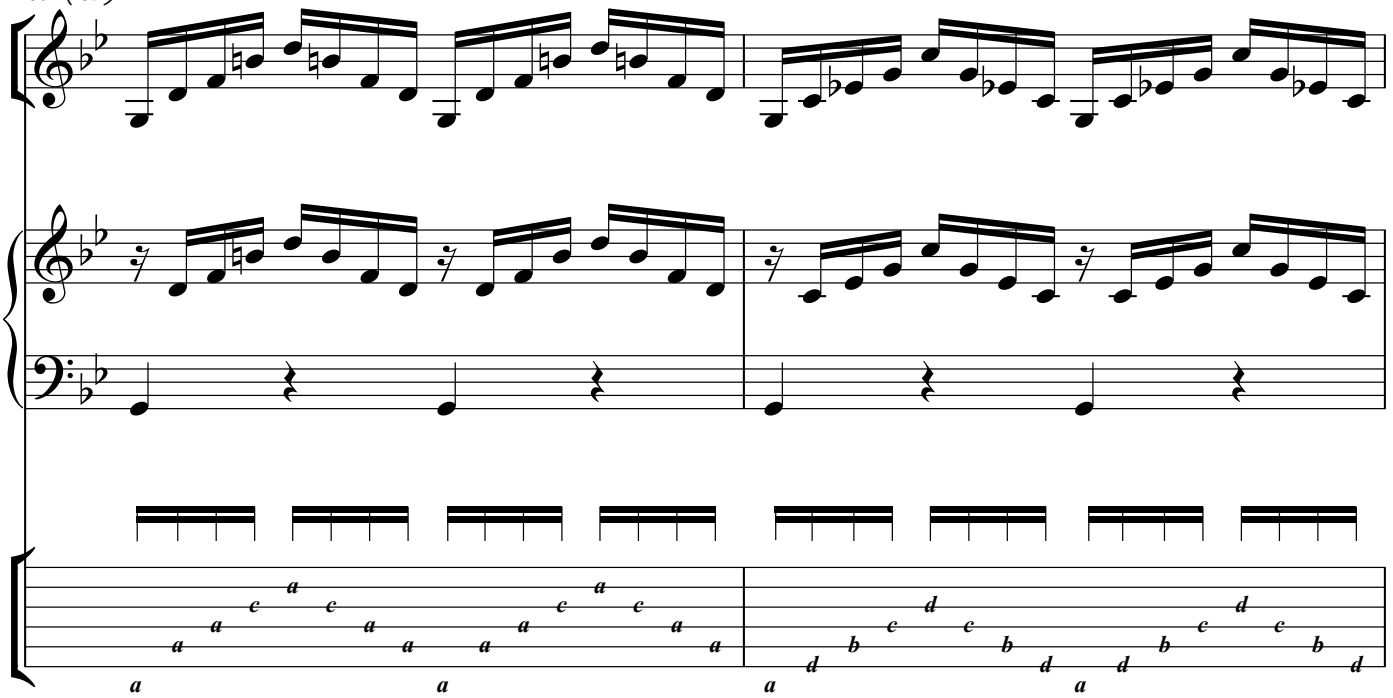

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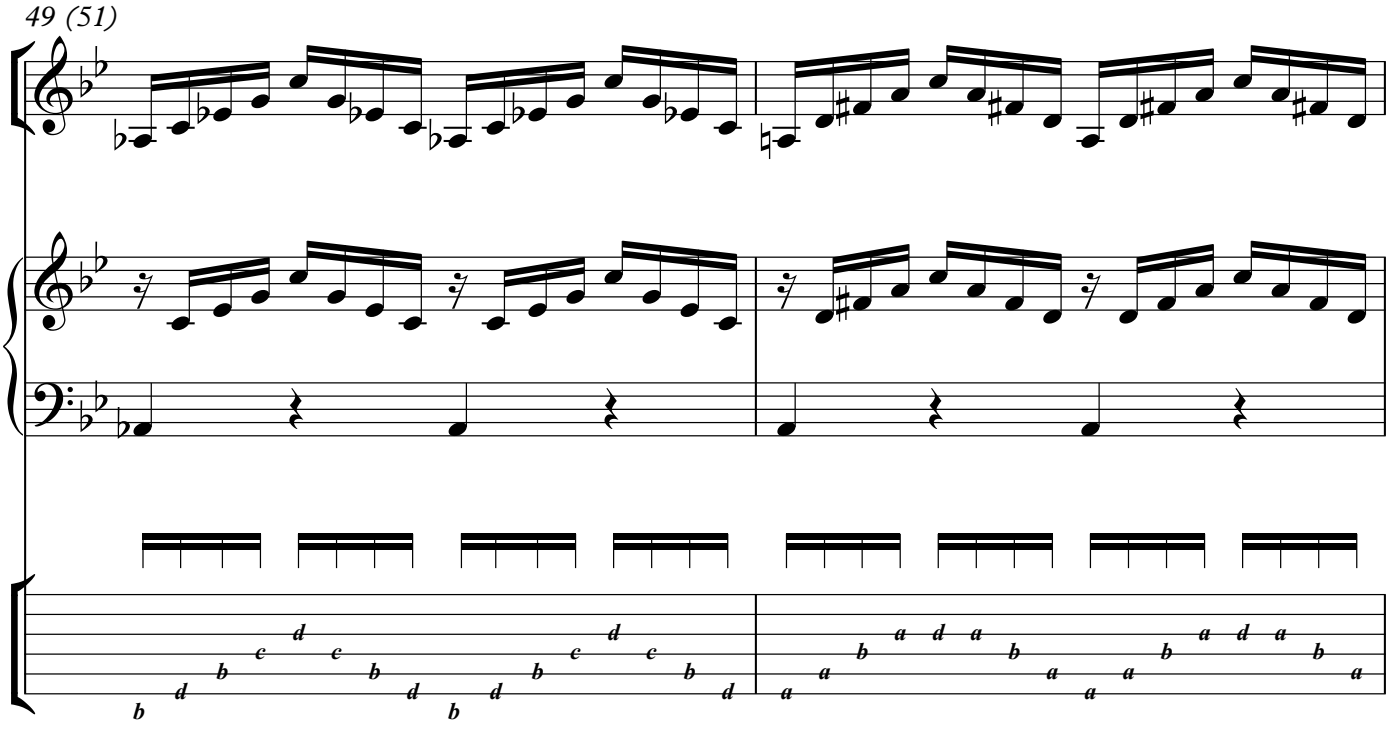

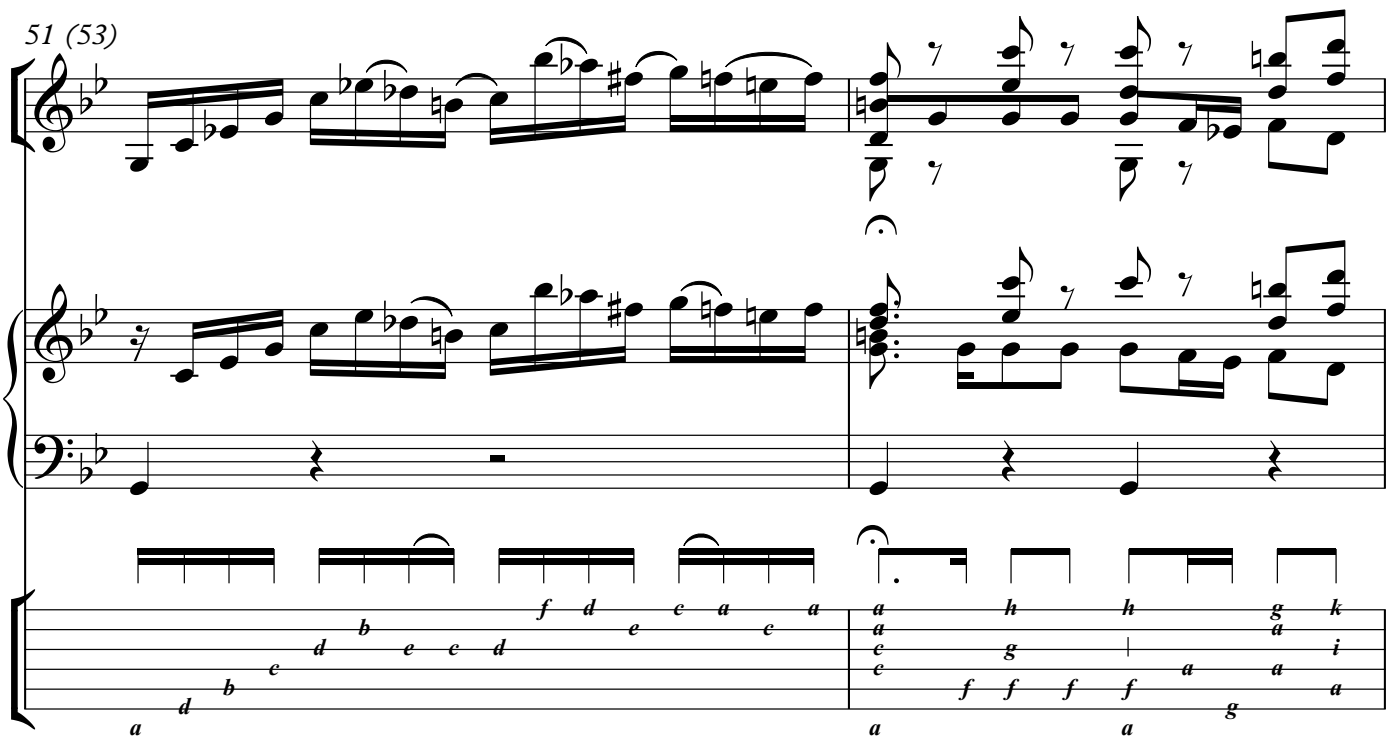
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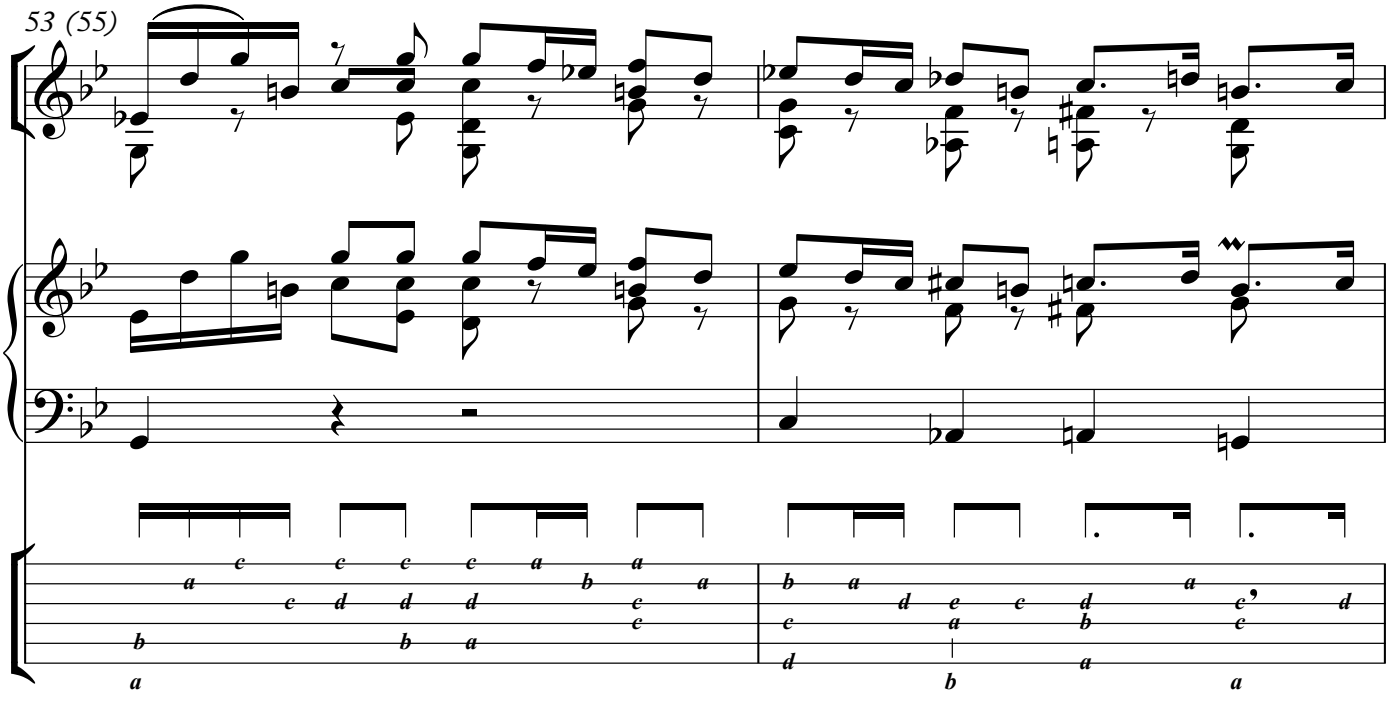
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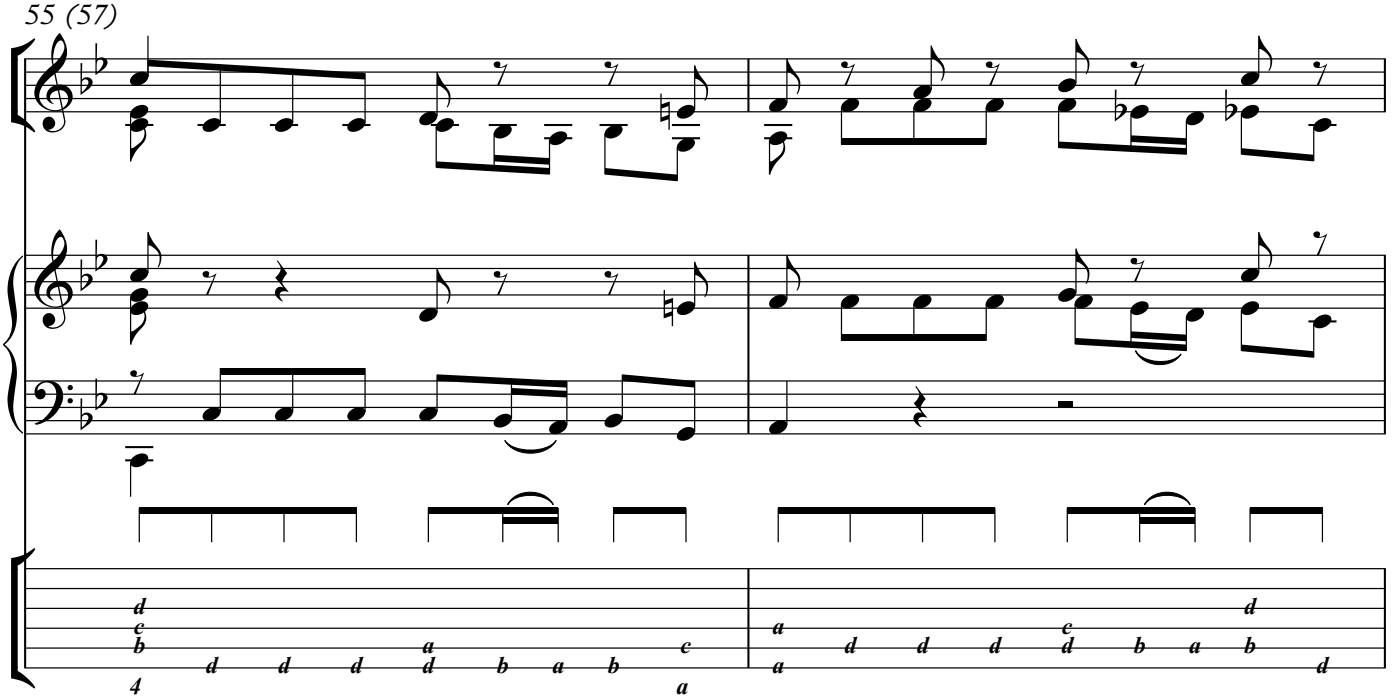
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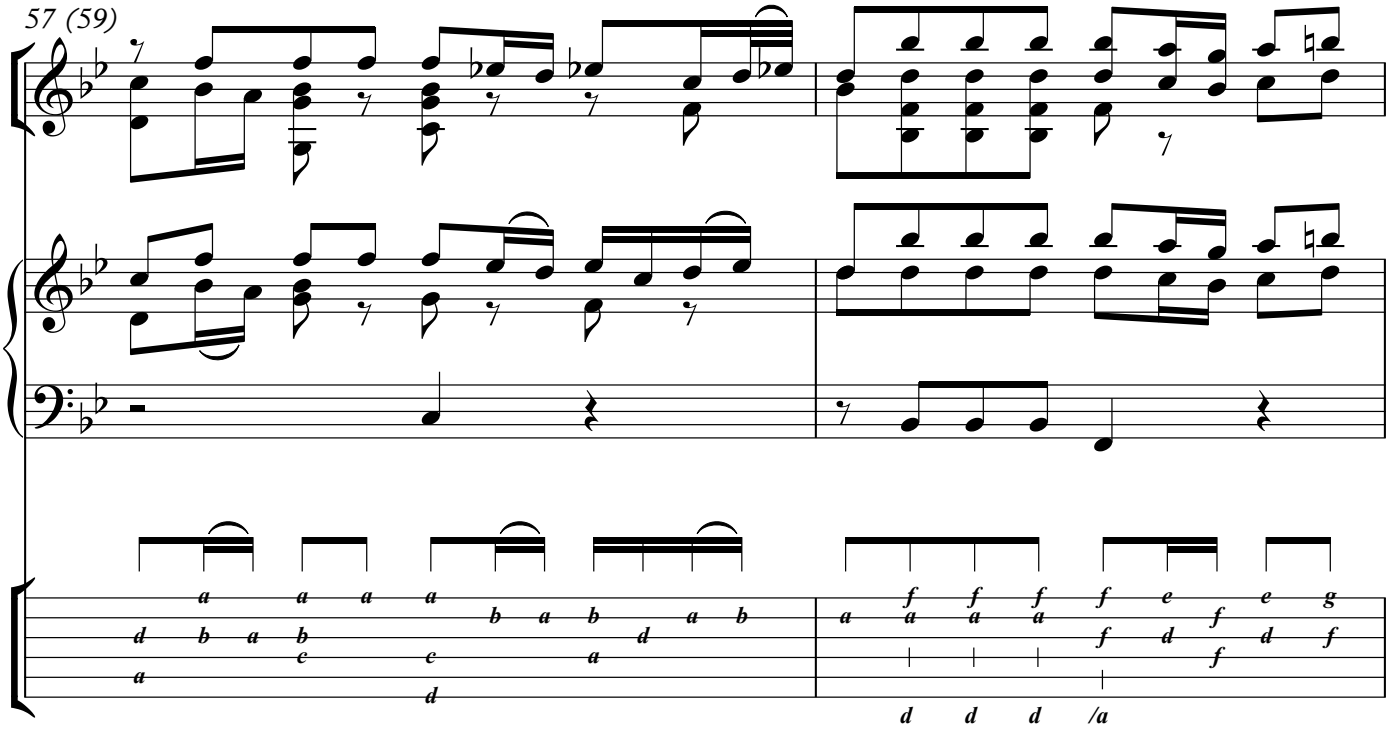
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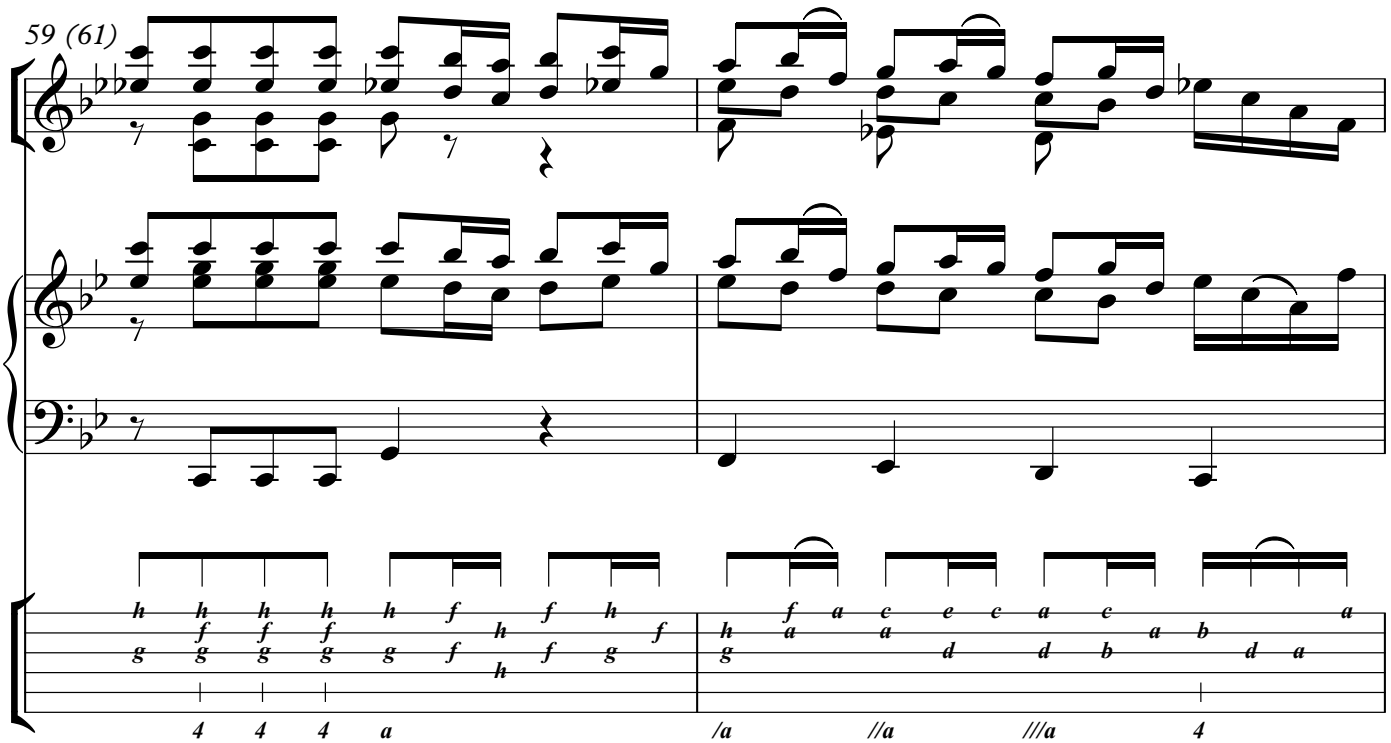
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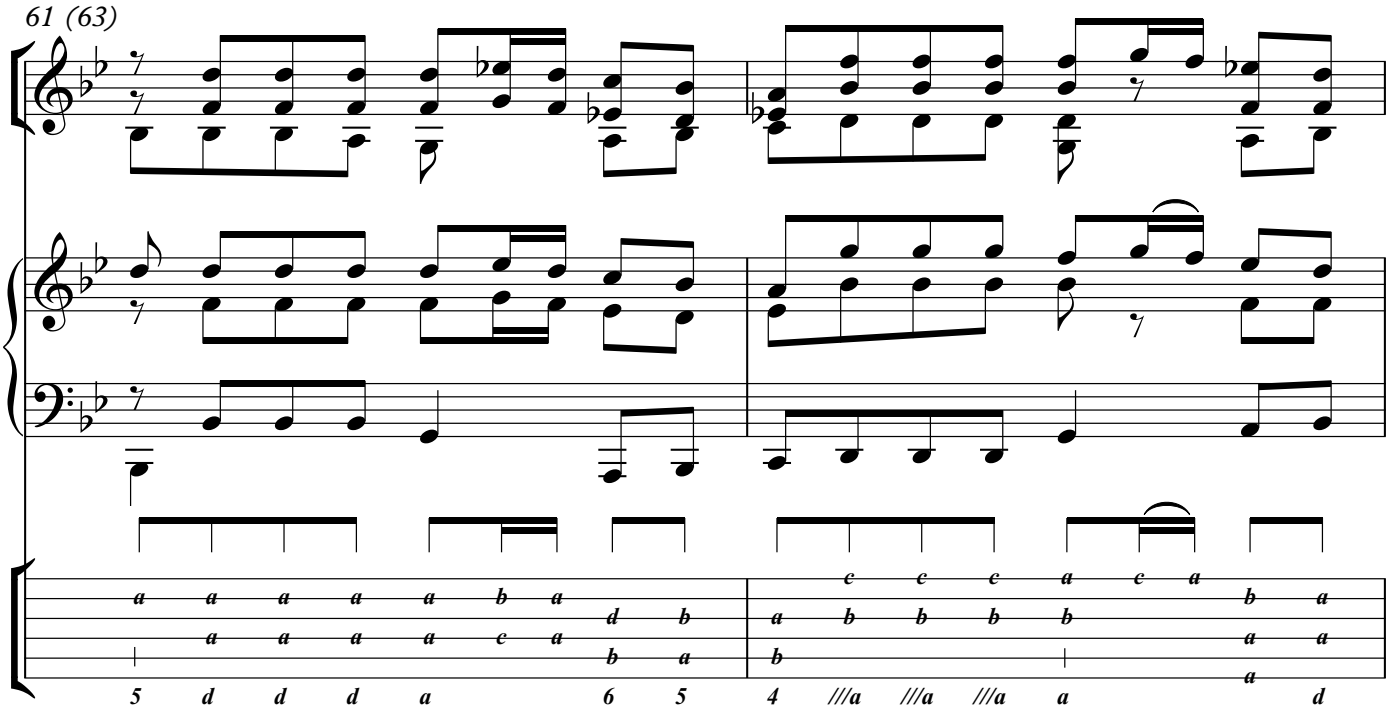
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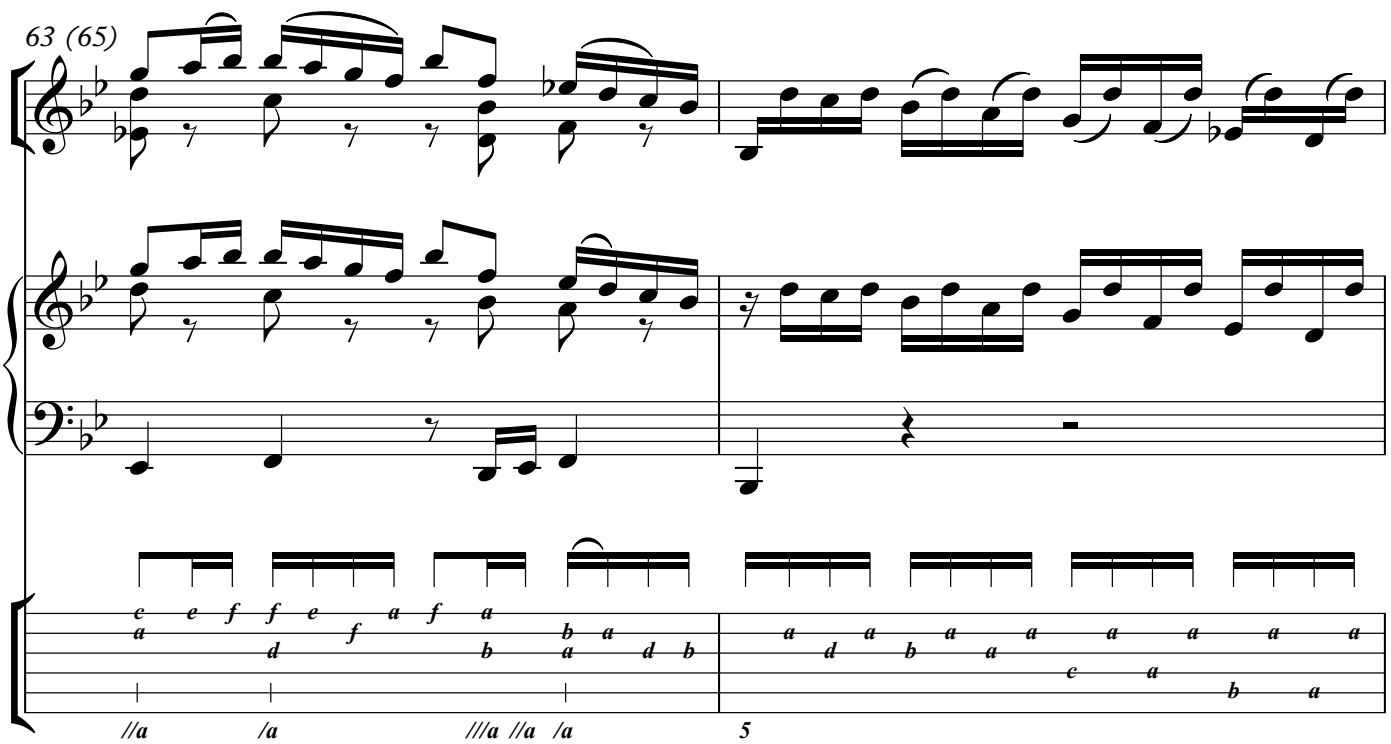
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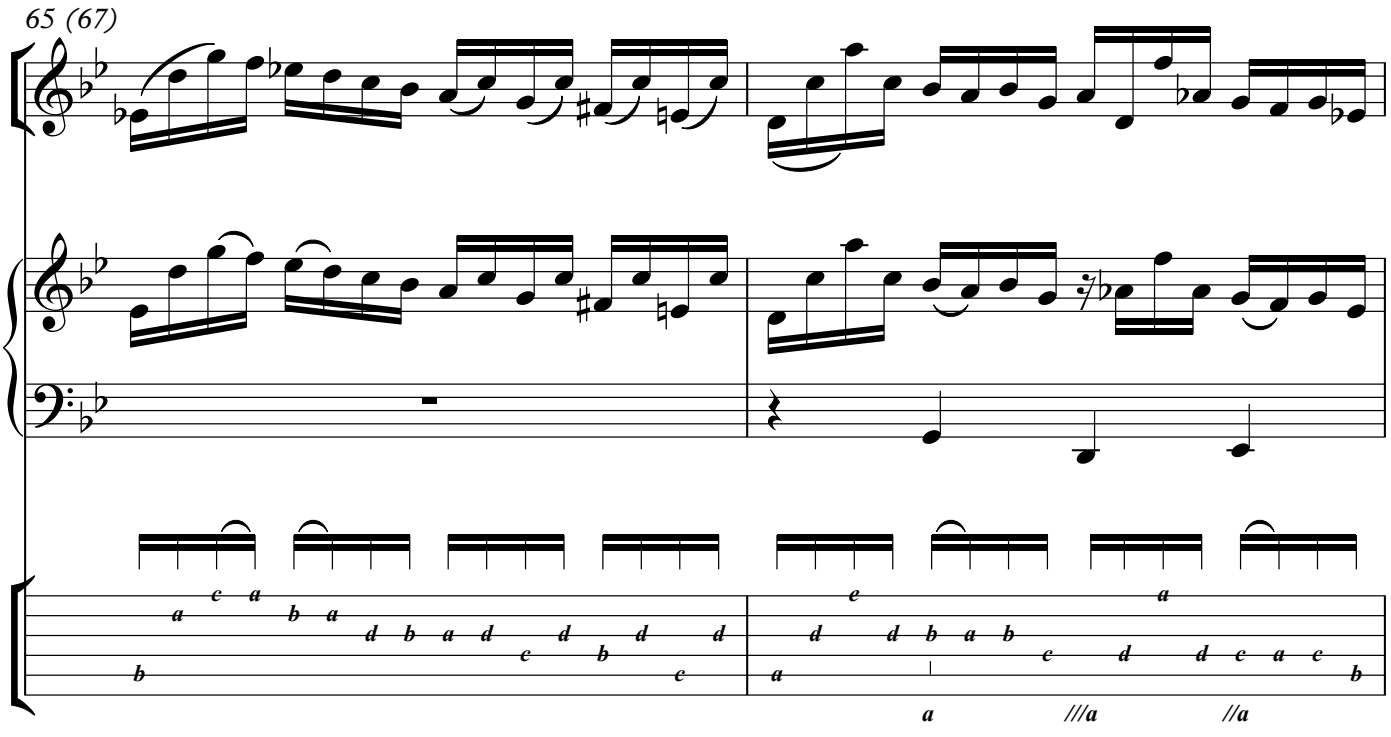
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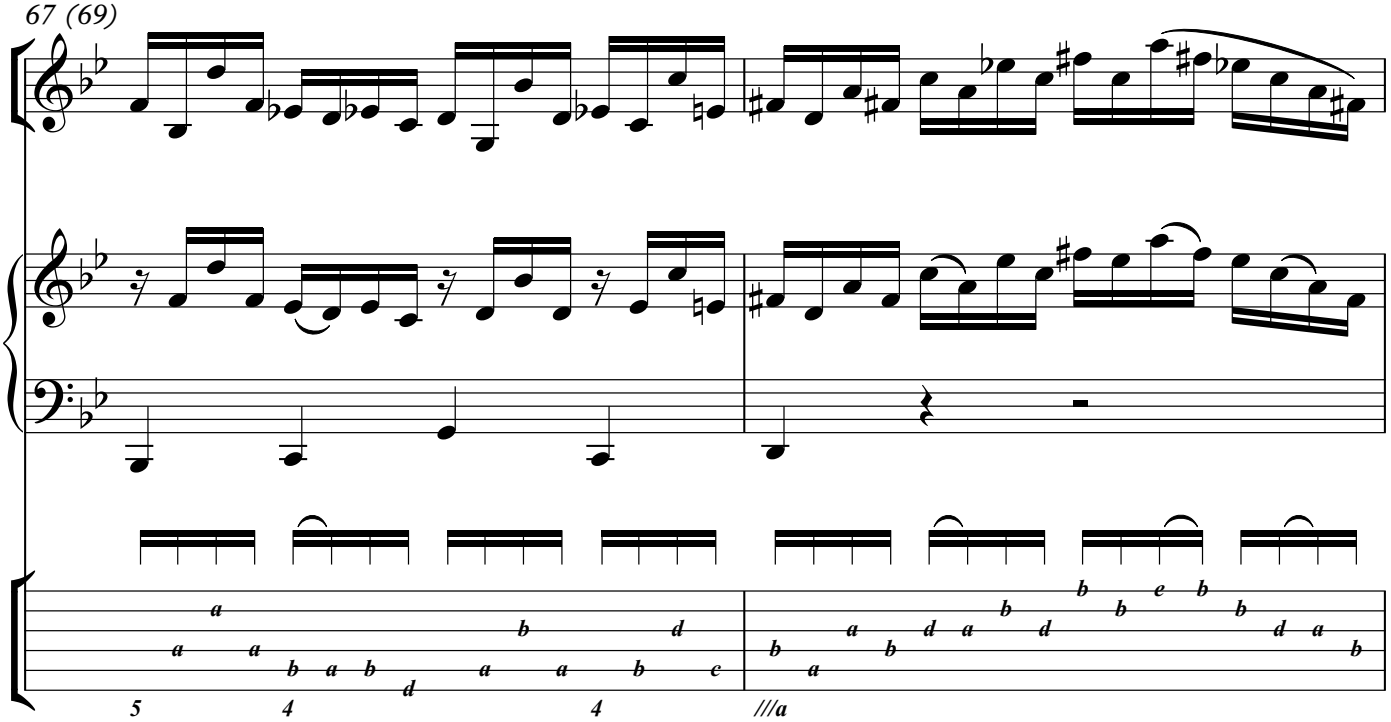
67 (69)
5
4
4
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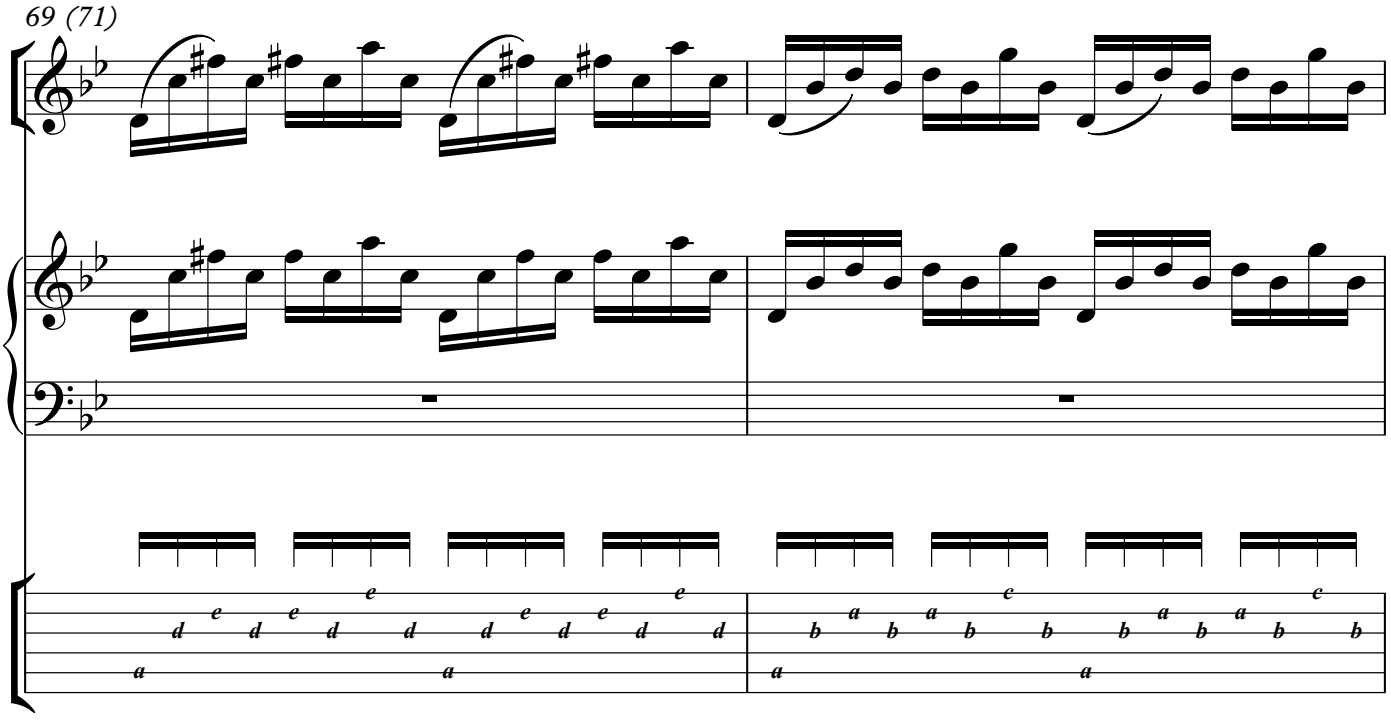
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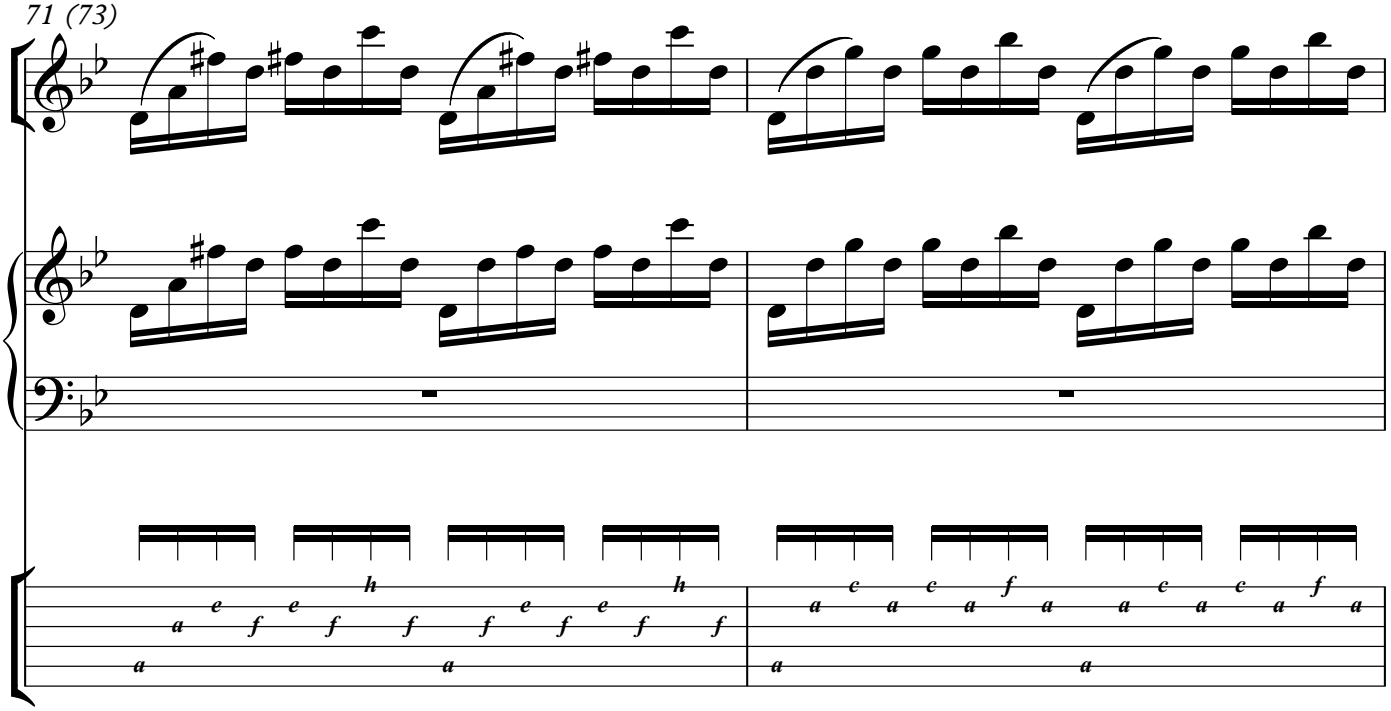
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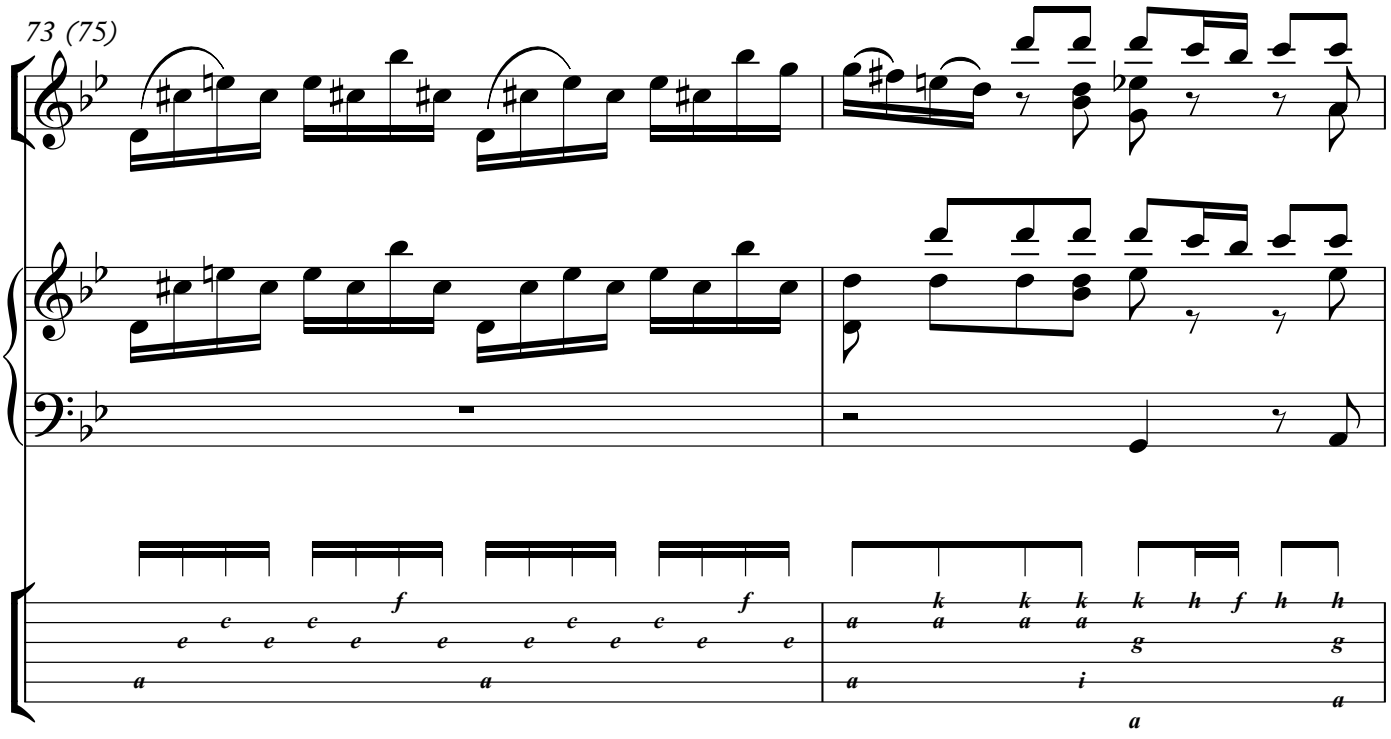
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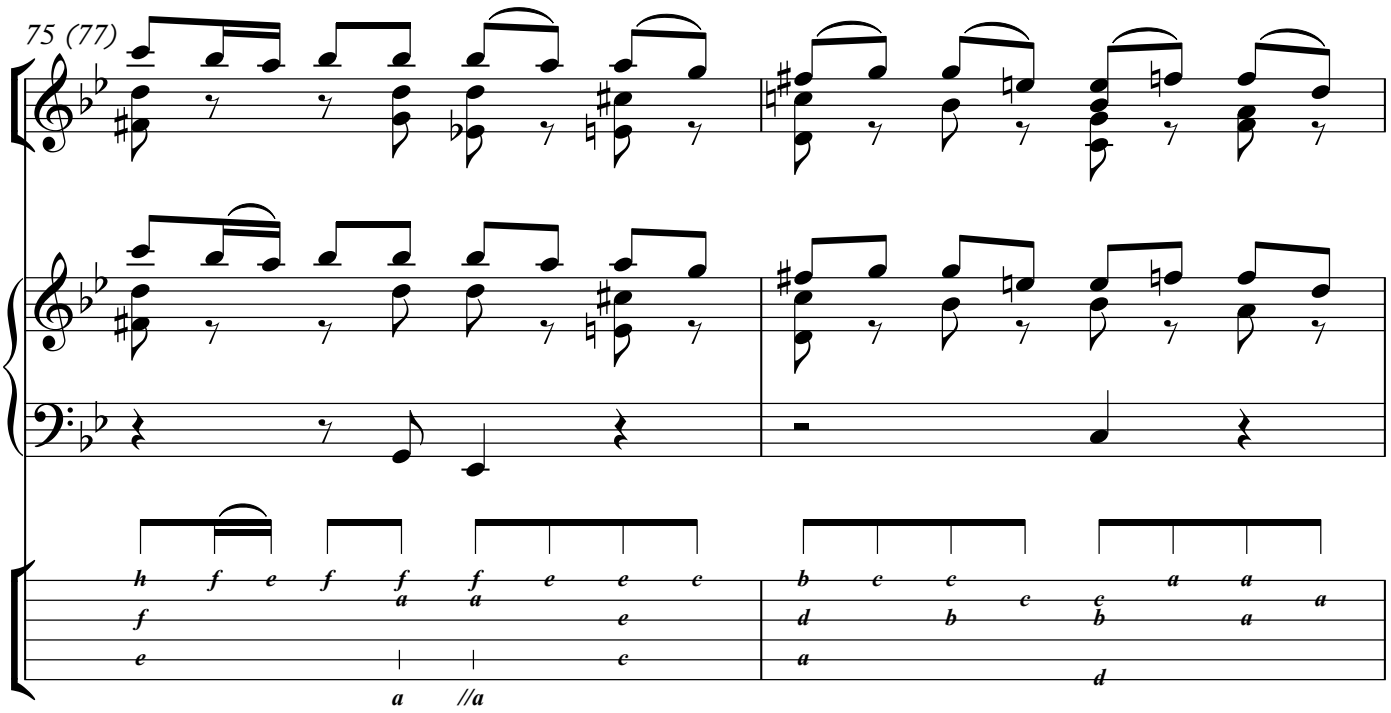
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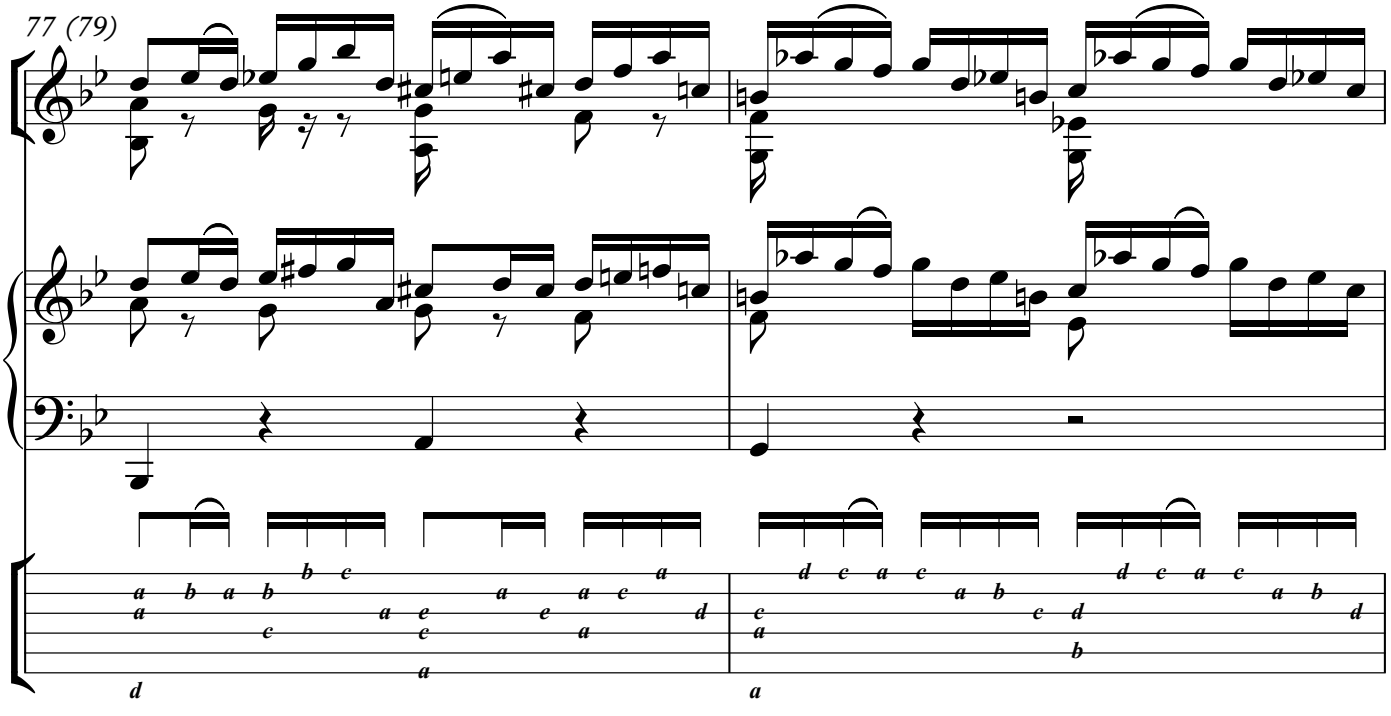
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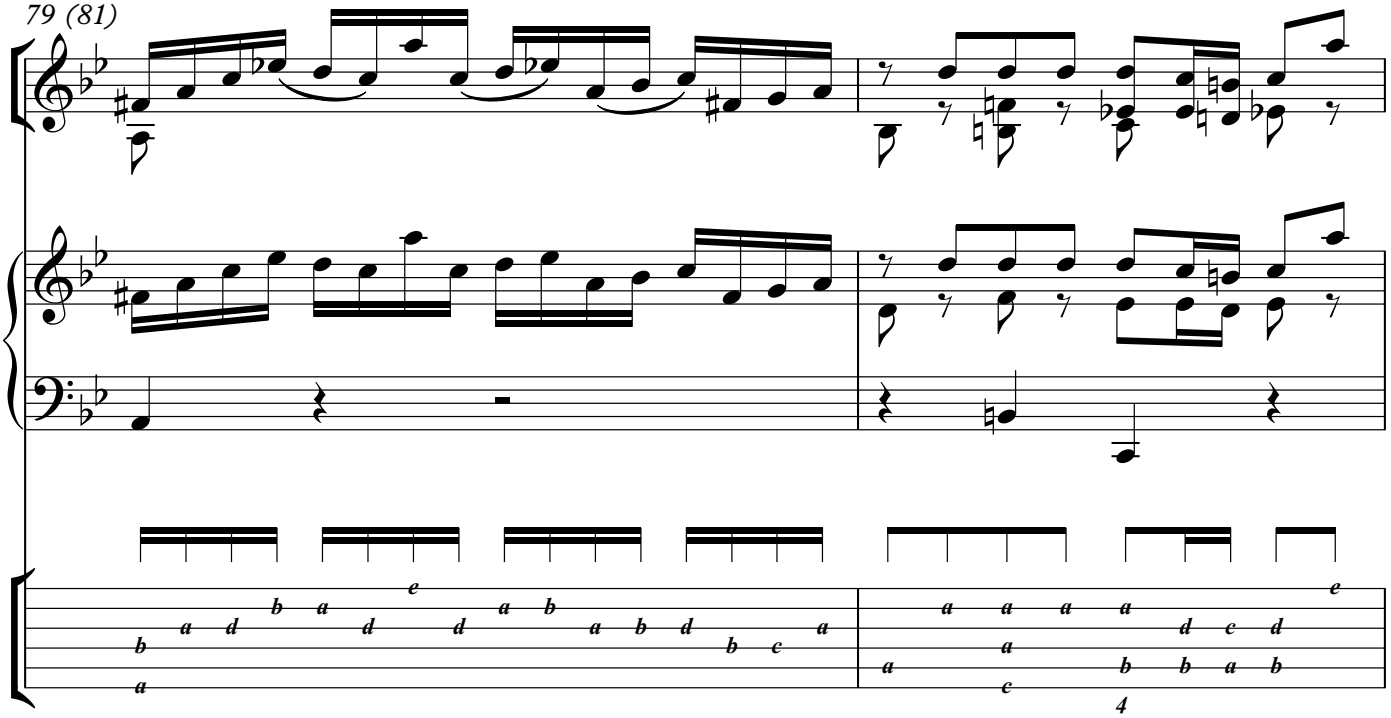
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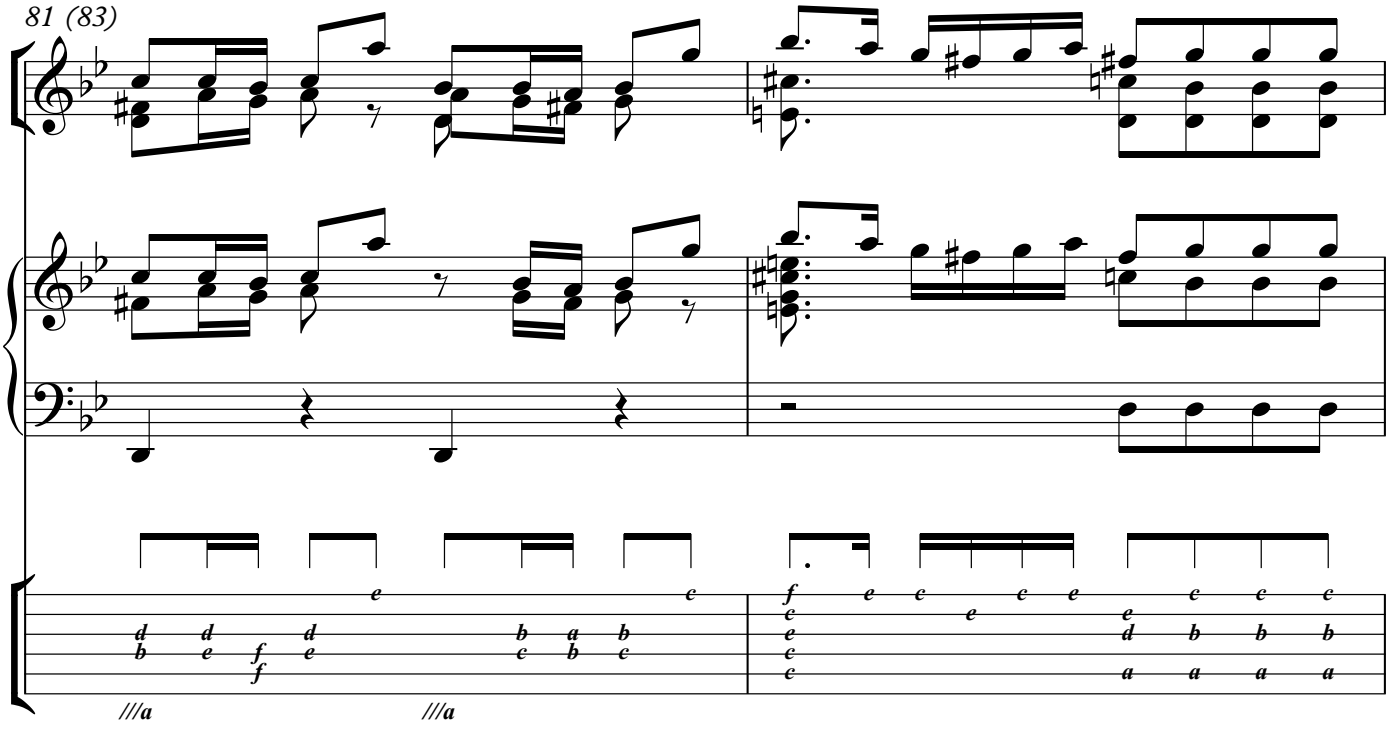
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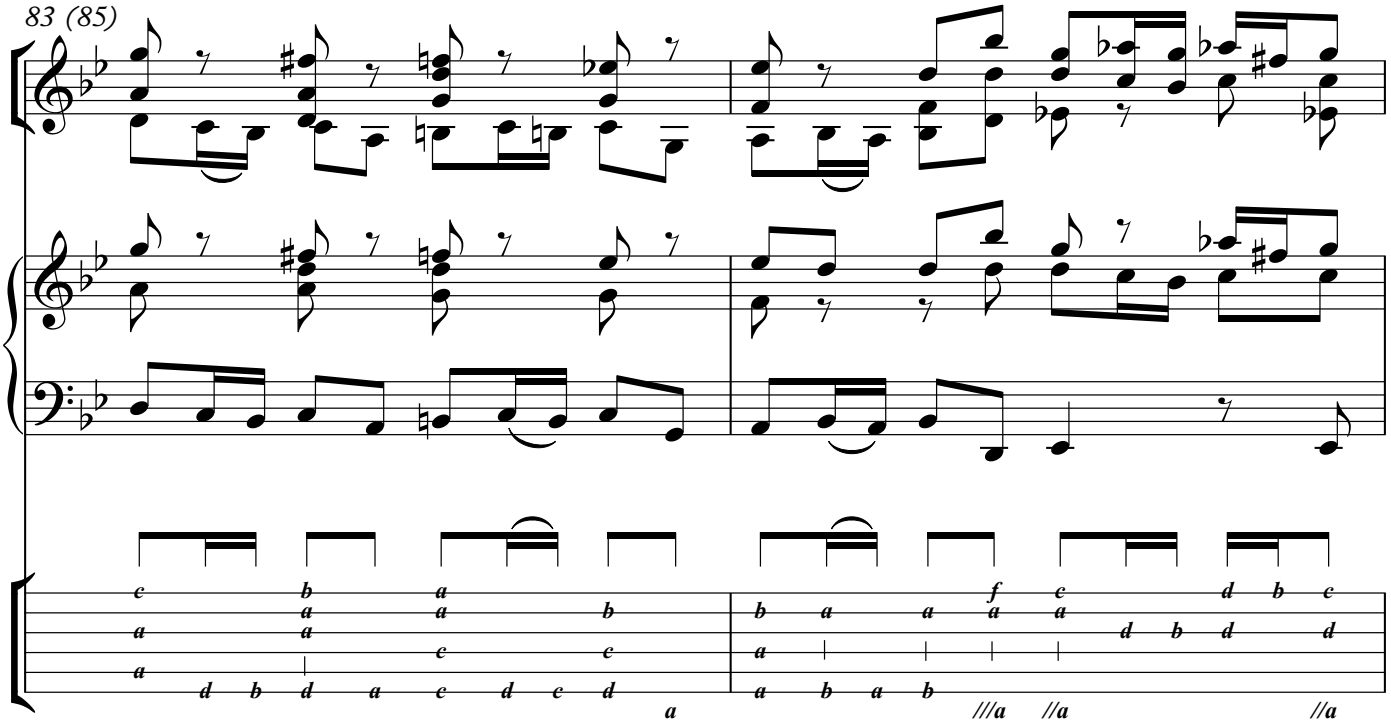
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//a
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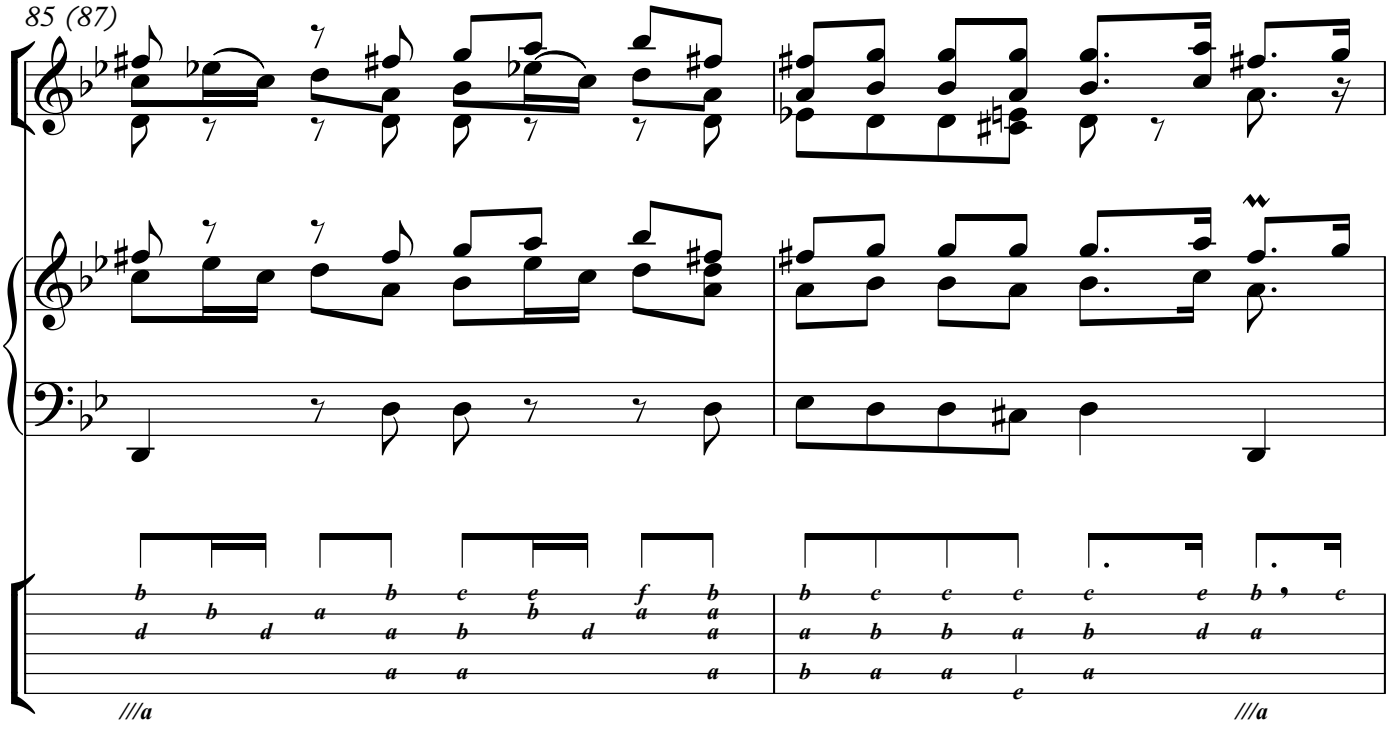
85 (87)
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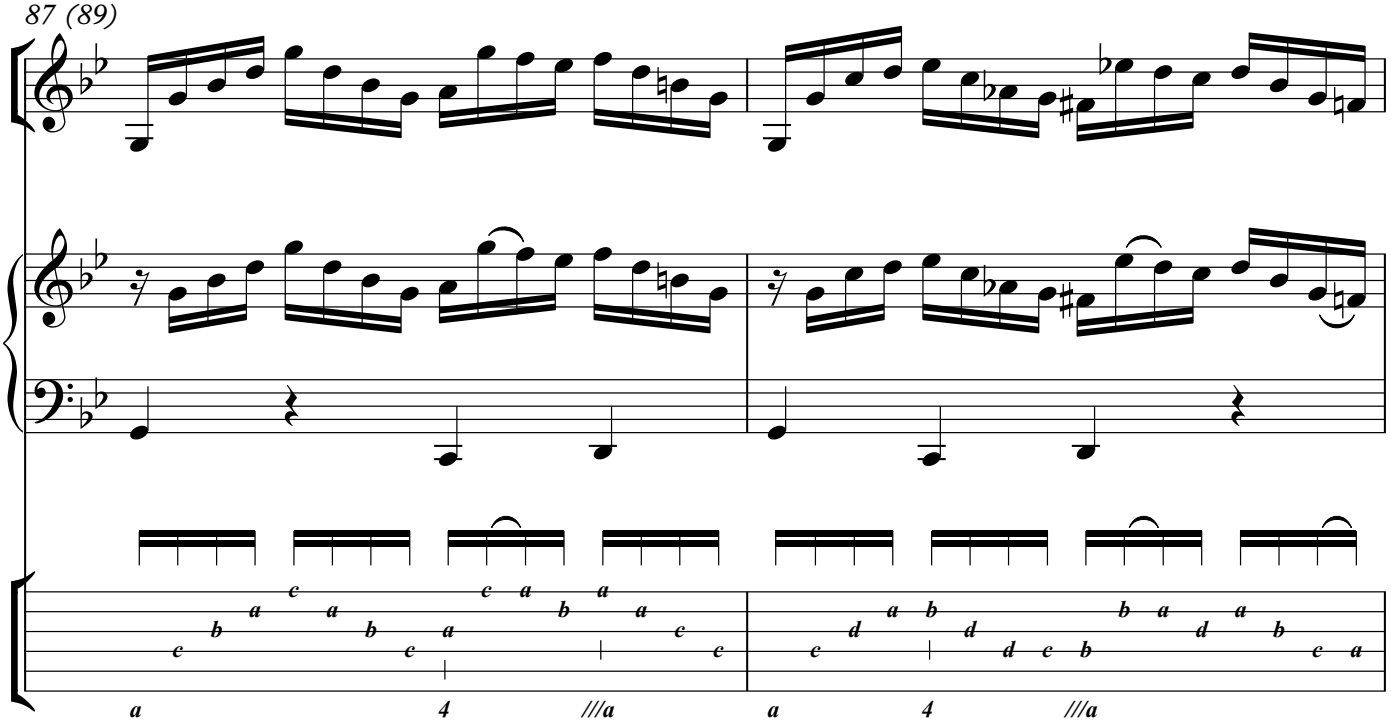
87 (89)



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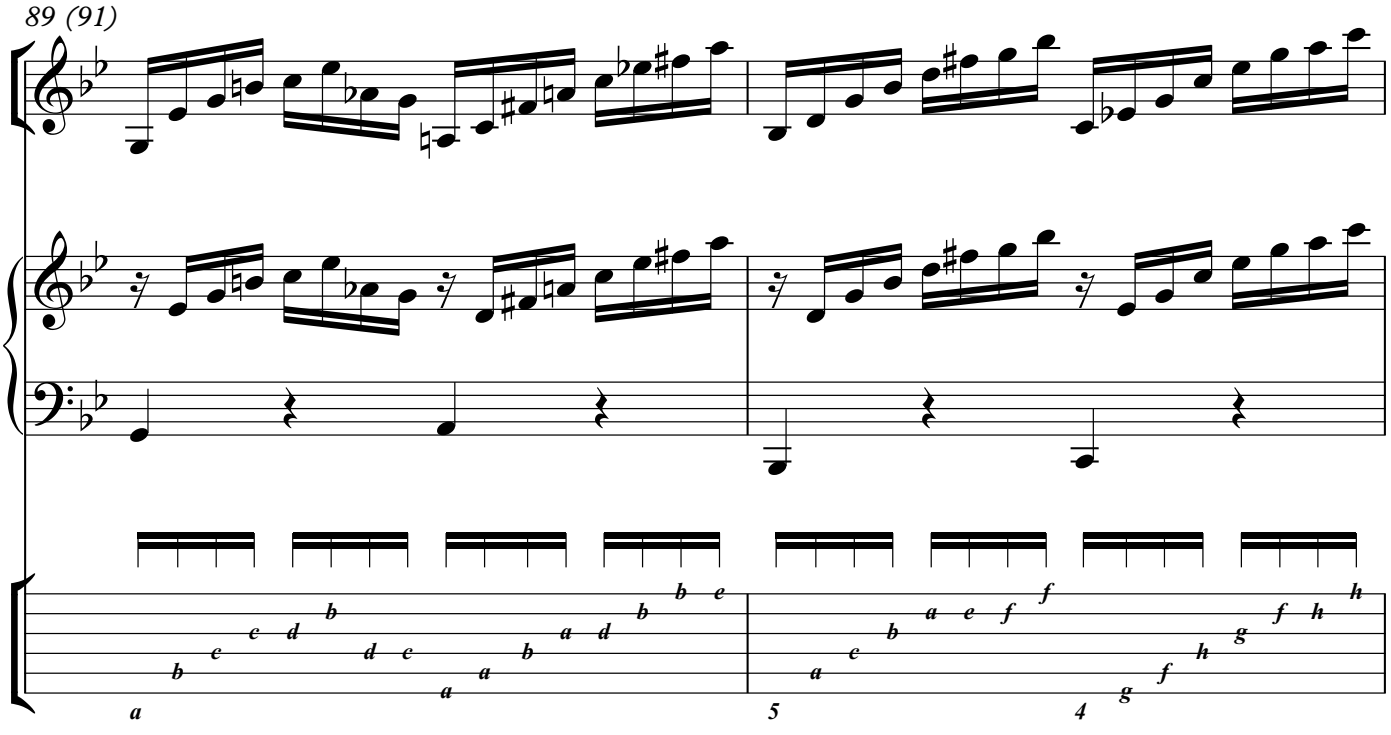

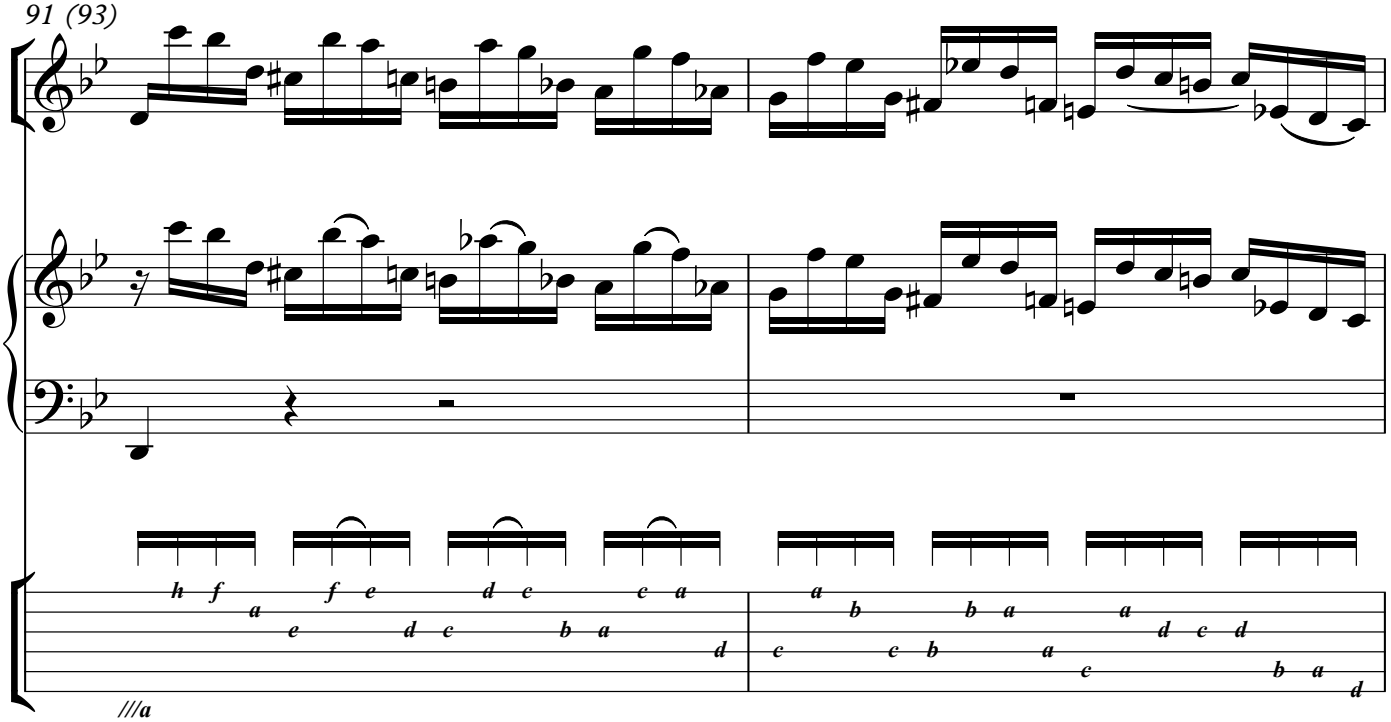
91 (93)
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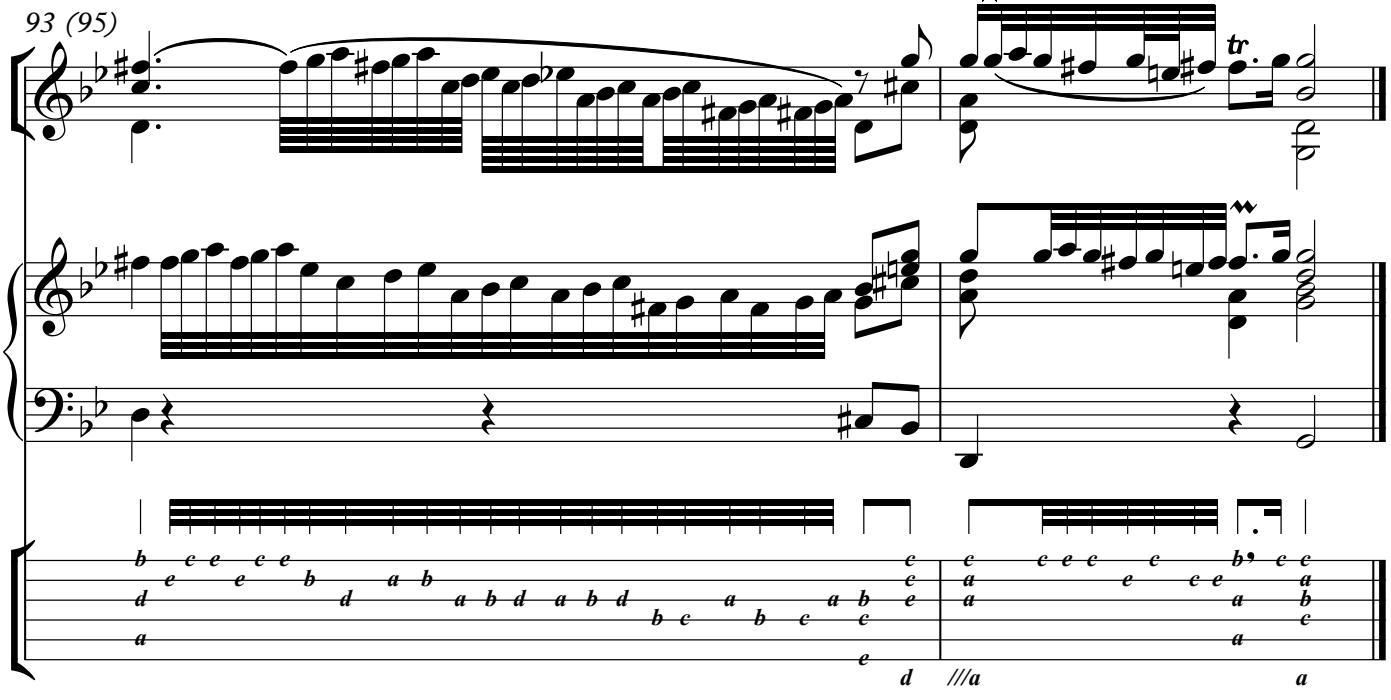
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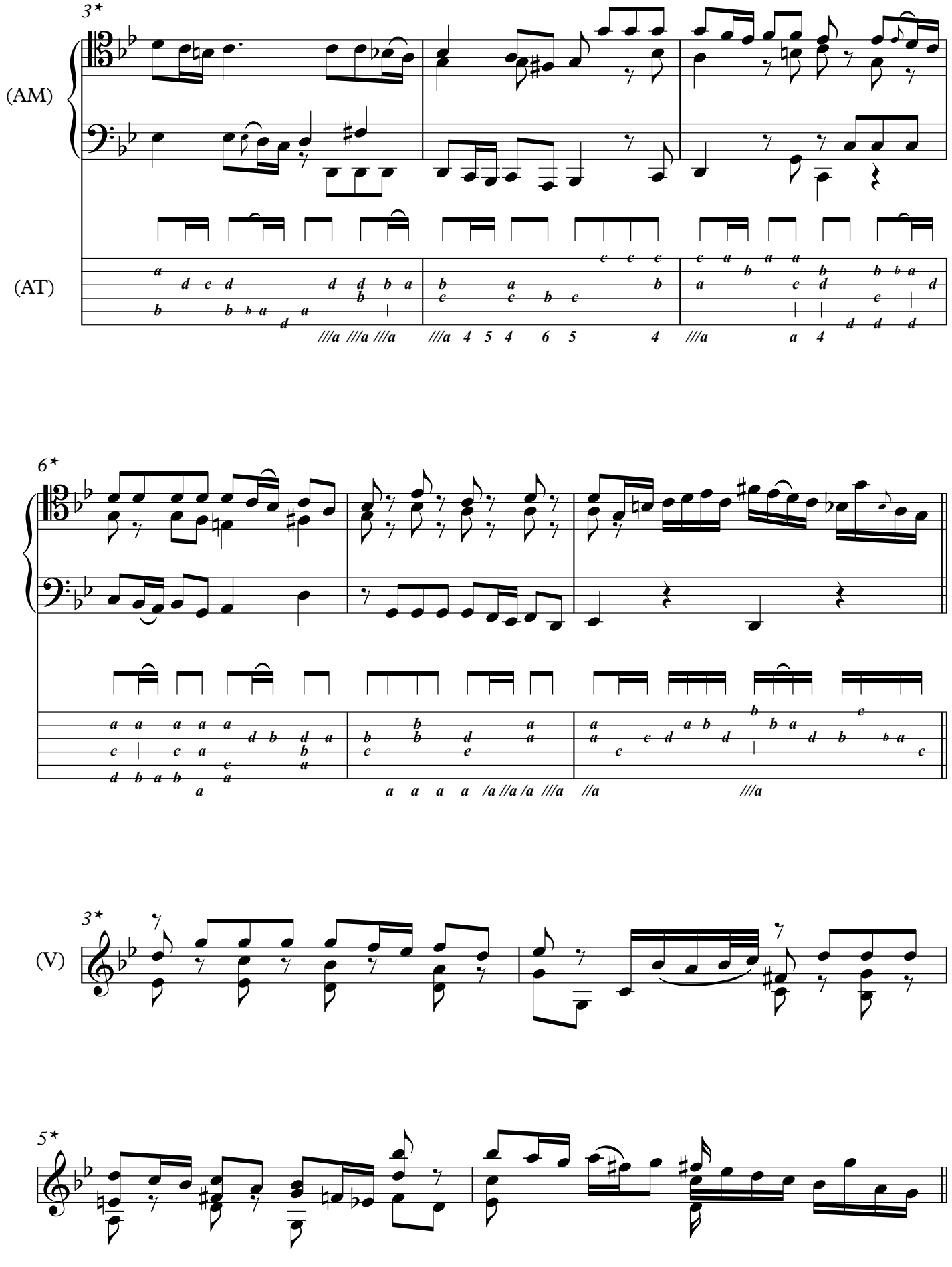

3*
(AM)
(AT)
6*
(V)
3*
5*

Critical commentary

In preparing the scores found in this volume, occasionally I faced the problem of having to correct or modernise scribe errors or other anomalies, so as to increase the readability. These are as listed below:

Suite in G minor BWV 995 (Source A)

i) Prelude

87—E♭$_4$; corrected to E♮$_4$

195—F♮$_4$; corrected to F♯$_4$

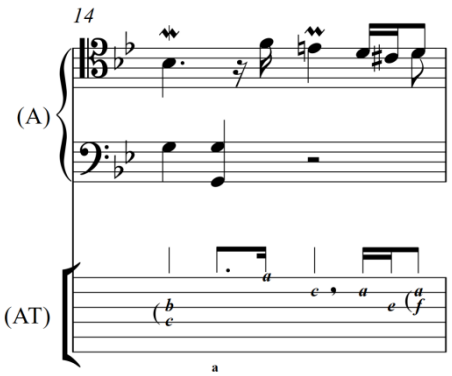
ii) Allemande

35—grace note C♮$_4$; corrected to grace note C♯$_4$

Suite in G minor BWV 995 (Source B)

ii) Allemande

14—missing note. The rhythm is indicated, but no pitch given on the fourth semiquaver of the second beat. I left this mistake uncorrected; however if it were to correspond to Bach's Vorlage, then it would appear thus:



iii) Courante

13—extra quaver rest, not in the Vorlage or the Cello Suite in C minor BWV 1011; deleted from score

v) Gavotte II

8—downwards slur indicated on third crotchet beat in (AT), even though neither a hammer-on nor pull-off is possible, owing to the melody being across two different strings.

Suite in C minor BWV 997 (Source A)

i) Prelude

8—A♭$_4$; corrected to A♮$_4$

9—A♭$_5$; corrected to A♮$_5$

10—E♭$_5$; corrected to E♮$_5$

12—C♯$_5$; corrected to C♮$_5$

15—A♭$_5$; corrected to A♮$_5$

17—A♭$_4$; corrected to A♮$_5$

32—G♮$_5$; corrected to G♭$_5$

54—A♭$_4$; corrected to A♮$_5$

iii) Sarabande

10—D♮$_5$; corrected to D♭$_5$

11—D♮$_5$; left uncorrected but D♭$_5$ in Source B and D,

22—A♭$_5$ and F♮$_5$; corrected to A♮$_5$ and F♯$_5$

iv) Gigue

12—F♮$_5$; corrected to F♯$_5$

13—B♭$_5$; corrected to B♮$_5$

16—Grace note A♭$_5$; corrected to grace note A♮$_5$

24—Grace note A♭$_5$; corrected to grace note A♮$_5$

26—G$_3$; corrected to F♮$_3$, as per Sources B & D

45—E♭$_5$; corrected to A♮$_5$

Fuga BWV 1000 (Source A)

3—F♮$_3$ on 6th quaver beat; corrected to 7th

Fuga BWV 1001/2

2—E♮$_4$; corrected to E♭$_4$

60—E♮$_5$; corrected to E♭$_5$

84—E♮$_5$; corrected to E♭$_5$

Partita no. 3 in E Major BWV 1006

i) Prelude

39—F♯$_5$; modernised to double sharp F$_5$

iii) Gavotte en Rondeaux

10—B♮$_4$; corrected to B♯$_4$

Suite in E Major BWV 1006A

i) Prelude

74—D♯$_3$; corrected to D♮$_3$

iii) Gavotte en Rondeaux

16—Grace note B♮$_3$; corrected to grace note B♯$_3$