Johann Sebastian Bach Partita in D minor BWV 1004



Arranged for Baroque Lute by Wilfred Foxe

TREE EDITION

Johann Sebastian Bach

Partita in D minor BWV 1004

Arranged for Baroque Lute by Wilfred Foxe

using a synthesis of historical practice and analytical techniques

© 2007 TREE EDITION Albert Reyerman

For J. and D.

Allemanda

J S Bach (1685-1750) Arranged by Wilfred Foxe

























Corrente



























Sarabanda











Giga







































Ciaccona























































































































































Context and Methodology

1 Historical Perspectives

The music Johann Sebastian Bach composed for unaccompanied violin¹, and unaccompanied $cello^2$ has long been a rich source for those seeking to expand the repertory of the lute and the classical guitar. Although the guitarist Francisco Tárrega³ (1852-1909) and his followers⁴ played from this repertory, the publication in 1921 of Hans Dagobert Bruger's edition⁵ of Bach's lute music marked a turning point in the relationship between modern players of plucked-string instruments and the music of this composer. In addition to works which may have been composed specifically for the lute⁶, Bruger's edition included Bach's own reworking of the fugue⁷ from the first violin sonata, and lute arrangements of the third violin partita⁸, and the fifth cello suite⁹. However, the relationship between Bach and the lute is not limited to the above since he also arranged for violin and keyboard a lute sonata¹⁰ by Sylvius Leopold Weiss (1686-1750) and there may be reasons to suspect a greater symbiosis between lute music¹¹ and the work of Bach than is outlined in written music histories. From consideration of the above, it is apparent that some of Bach's adaptations involved significant degrees of recomposition, whereas others, in general terms, realized for the lute music originally composed for another instrument. This distinction between recomposition and realization is of critical importance to understanding the approach taken to making the arrangement of BWV 1004. To provide further insight, it is helpful to consider not only Bach's approach to adapting his music to the lute, but also, information which has come down to us and connects the music of this composer to the practices of his lute-playing contemporaries.

A Comparison Between Aspects of BWV 1011 and BWV 995

Example 1 provides the opening section of the prelude from the fifth cello suite, BWV 1011¹², transposed to G minor, a literal intabulation of the same passage from BWV 995¹³, and the arrangement of the music as it appears in the lute manuscript of Johann Christian Weyrauch¹⁴; these are found on the top, middle, and lower systems respectively and all ornamentation has been removed from the scores. In addition to transposing BWV 1011 through a perfect fifth, the harmonic texture is enriched, principally through the completion of chords implied by the music but not available on the cello; there are amendments to the cadences; and the motif appearing in bar 3 of the cello version is reproduced when the music reaches bar 10. Regarding the latter, bar 10 of Bach's lute version recognizes a conformant relationship which exists between bars 3 and 10 but this does not appear in the cello version after the initial exposition. A synopsis of the processes Bach adopted when making his arrangement would be as follows: first, identification of a suitable work; second, transposition to a suitable key; third, enrichment of harmonies; fourth, revision of principal cadences; and fifth, realization of conformant relationships that were implied but not stated in the original. It should also be noted that Bach's lute arrangement requires an instrument of 14 courses, which is less common than the 13-course baroque lute.

Table 1: Synopsis of Bach's Amendments to the First Section of the Prelude BWV 1011

1. Identify suitable material

2. Transpose to a suitable key

3. Enrich harmonies to make use of greater available resources

4. Revise principal cadences

5. Realize conformant relationships

Turning to the same passage as it appears in Weyrauch's manuscript, the tonality remains the same as that of BWV 995, the chords are respaced and fall into line with general lute practice of having the three upper voices played on adjacent courses with a gap between the bass and the tenor voice for chords of four or more parts, there are emendations to the cadential figurations and, at bar 21, Weyrauch suspends a ninth above the bass thereby reproducing a lute idiom absent from the original but applied in such a way as to conform to the general practice of the time. Owing to the fact that Weyrauch appears to have played a 13-course lute, he raises through an octave the figure that includes the 14th course, which may be seen at An overview of Weyrauch's approach would be: first, selection of bar 3 and elsewhere. music already adapted to and/or inspired by music for the lute; second, retention of the original tonality, transposing passages where necessary; third, incorporation of lute idioms; and fourth, respacing chords to conform to general lute practice. The latter can be seen in Example 2, which gives within each bar the principal harmonies from the section in their cello configuration, lute version by Bach, and the Weyrauch source respectively. Regarding Weyrauch's overall reductionist approach, had he transposed the music up a tone, all of the passage would have been playable on his lute, and this may be seen in Example 3, which includes some typical ornamentation.

> Table 2: Synopsis of Weyrauch's Arrangement of the First Section of the Prelude from BWV 995

1. Identify suitable material

2. Retain original key, transposing passages where necessary

- 3. Incorporate lute idioms
- 4. Respace chords to conform to general lute practice

Concerning the idiomatic lute harmony added by Weyrauch and marked in Example 2 by an asterisk, this feature is characteristic of the French *luthistes* and is still to be found in the work of Weiss and his contemporaries. Example 4 gives passages from the sarabande of the Weiss Sonata 47 together with Bach's corresponding music from BWV 1025; harmonies which include the simultaneous sounding of notes a minor second apart are indicated by an asterisk in the lute part. Essentially, these involve sounding a suspension and its resolution at the same time; on every occasion Bach removes the harmonic clash from the keyboard part¹⁵. Thus, despite the overwhelming similarity between the harmonic practices of lute composers and their keyboard-playing contemporaries, the former retained harmonic customs which ran contrary to the general canon of the time. Moreover, the addition of this same device by

Weyrauch and the removal of its equivalent by Bach in BWV 1025 suggests a mutually exclusive convention.

Although there are more similarities than differences between the Bach and Weyrauch versions of the passage, the respective approaches could hardly be more contrasted since Weyrauch's method of adapting BWV 995 was essentially reductionist, whereas Bach transformation of BWV 1011 into BWV 995 may have been predicated upon a holistic reading of the music which incorporated elements that, although absent from the score of BWV 1011, were implied by the subtle repeat of ideas initially presented in full but only hinted at on subsequent appearances. Additionally, Bach made no attempt to incorporate lute idioms into BWV 995.

Consideration of Other Contemporary Practices

In addition to the Bach – Weyrauch material discussed above, Ernst Gottlieb Baron (1696-1760) provides an insight into the practices of the time which are also relevant to the discussion 16 .

He [Sylvius Leopold Weiss] is a great improviser, for he can play extemporaneously the most beautiful themes, or even violin concertos directly from their notation, and he plays thoroughbass extraordinarily well on either lute or theorbo.

In seeking to outline the range of Weiss's skills, Baron reveals that he creates music through improvisation, adds harmonies above a bass, and plays violin concertos at sight. Given the overall context of the reference to violin concertos, it is probable that Weiss did more than simply play the solo violin part and, with regard to the above passage, a noted baroque scholar¹⁷ has made the following observations.

I would imagine that Weiss, if he performed concertos extempore from a score rather than from a principal violin part alone, would play the principal violin part and the bass, octave-transposing either or both of these parts where convenient, and, wherever possible, inserting elements of the middle parts (or of a continuo realization) between them. Some violin figurations would no doubt be amended to make them feasible and/or idiomatic for the lute.

The conjecture regarding Weiss's adaptation of violin concertos is also a reasonable approximation of Weyrauch's version of BWV 995. Thus there is historical precedent in at least two sources for lutenists adopting a reductionist approach to adapting music to the lute and this is further justified by a comparison between the content of Weyrauch's manuscript and the Bach versions which have come down to us; this is outlined in Table 3 save for the Fugue in G Minor (BWV 1000), the source of which is Weyrauch in the *Neue Bach Ausgabe*.

	-	, i i i i i i i i i i i i i i i i i i i	-
BWV 995 (G Minor)	BWV 995 (G Minor)	BWV 997 (C Minor)	BWV 997 (C Minor)
	Weyrauch		Weyrauch
Prelude	Prelude	Prelude	Fantasia
Allemande	Allemande	Fugue	
Courante	Courante	Sarabande	Sarabande
Sarabande	Sarabande	Gigue	Giga
Gavotte I	Gavotte I	Double	
Gavotte II	Gavotte II		
Gigue	Gigue		

Table 3: A List of Works by Bach in the *Neue Bach Ausgabe* and those of the Weyrauch MS

It appears that Weyrauch included in his manuscript only those works which could be adapted to the lute without transposition. In omitting the fugue, and gigue-double from BWV 997, he gives insight into the practices of his time concerning the coherence of a composition. Most major figures in the baroque era re-used material in different compositions; indeed, the lute sonatas of Weiss often show variation in the movements between sundry versions of the same work. Despite a wealth of historical evidence to the contrary, however, the baroque revivalist movement displays a predilection for complete versions of suites from a single source rather than a selection of individual movements. In pursuit of that end, Weyrauch's version of BWV 997 is less often heard than the complete suite transposed to a more suitable key for the lute, normally A minor. During the baroque era, such transpositions tended to be restricted to movement through a perfect interval. However, *L'Amant malheureux* by Jacques de Gallot (c.1625 – c.1690) is found in A minor in the Barbe Manuscript¹⁸, in G minor in a Parisian manuscript¹⁹, and in A minor in the Weiss London manuscript²⁰. Hence, there is historical evidence to support transposing lute music through intervals other than perfect ones.

2 Analytical Perspectives

Detailed below is the method used to arrange BWV 1004 for the 13-course baroque lute which draws on the compositional practices of baroque composers and the work of music analysts. The goal of the method is to identify the musical functions within the original score and, using evidence-based practice, convert these into aesthetically autonomous lute music. A great deal of Weiss's music is extant and, from this and the works of others, it is possible to recreate the contemporary harmonic practice of the late seventeenth- and early eighteenthcentury lutenist. Having access to every harmony employed upon the baroque lute, however, would be insufficient to realize music originally composed for other instruments: a means of linking this vocabulary to the original music is required. Regarding the Partita in D Minor BWV 1004^{21} , harmonies may be added at sight to Bach's original and produce musically acceptable results; however, by using structural analysis to link the original work to the harmonic vocabulary and practice of the lute there exists the potential to produce historicallyinformed realizations which maximize the possibilities of the composer's ideas being incorporated into the lute arrangement. This is the method used here. Before proceeding, it is important to re-emphasize the distinction between 'realization' and 're-composition': J. S. Bach recomposed the fugue from BWV 1000 to create a new work, whereas he realized BWV 1011 for the lute. The method outlined below is focused on producing informed realizations following a structural analysis of the original composition.

In essence, BWV 1004 comprises a series of musical works realized within the resources of the violin. These works may be reduced to their functional parts via voice-leading analysis of the kind pioneered by Heinrich Schenker and his followers, and the violin context may be removed. If the process is subsequently reversed, and the works are realized within the resources of the baroque lute, the effect produced has the potential to combine the structure of the original music with the lutenist's harmonic and stylistic vocabulary. Both the original and the lute versions might be said to be adaptations of the holistic version of the music which would exist as the consequence of continuing Schenker's composing out of the fundamental structure. The key point is that the functions within the original and the lute versions remain the same.

In his *Das Meisterwerk in der Musik: Ein Jahrbuch von Heinrich Schenker*²², the theorist provides a graphic analysis of the sarabande from Bach's third suite for unaccompanied cello²³, which is given as Example 5. When creating this analysis, Schenker²⁴ began with his fundamental structure, which is shown on the highest stave, and this is progressively elaborated until the voice leading on the lowest staff provides the foreground material of the work. It is noticeable that the latter makes reference to neither the cello original nor the sarabande, both of which are central to the final form of Bach's composition. In the lute version, the sarabande form must be restored and the lute's harmonic vocabulary substituted for that of the cello.

Example 6 provides a literal intabulation of the original from the *Bach-Gesellschaft* edition²⁵ transposed to G major, a key which matches the tessitura of the piece to the resources of the lute²⁶. Examples 7, 8 and 9 respectively give the opening four bars in versions produced by Gusta Goldschmidt²⁷, John W. Duarte²⁸, and a realization based on Schenker's analysis. The versions produced by Goldschmidt and Duarte, although different, are each highly competent; however, the realization of Schenker's analysis within the harmonic practices of the lute uses a different frame of reference and produces a different result which is informed to a greater degree by the original music. Both Goldschmidt and Duarte make extensive use of the implied harmonies of the first few bars: I V4-3, Ib7 IVb4-3 thereby producing musically acceptable results. From Schenker's graph, however, an ascending phrase emerges in the bass and this guides the realization found in Example 9. Within this context the harmony at the opening of the second bar may be interpreted as a substitution for Ib7, first inversion; this perspective maintains the four-part texture and implies continuation of the ascent through a perfect fourth in the bass. The formal analysis revealed something that may not be apparent from recognizing the chord grammar of the cello original and replacing this with the grammar of the lute or classical guitar: Schenker's analysis outlines the significance of the chords²⁹. Following any differentiation between the two, however, there remain other important topics and the rationale for these is considered below.

3 General Principles and Commentary on the Realization of BWV 1004

1 Identification of Suitable Material

The solo violin works of Telemann (1681-1767) lend themselves to adaptation, as do some of the keyboard works by Dietrich Buxtehude (c1637–1707), Johann Froberger (1616-1667), and Domenico Scarlatti (1685-1757). Adapting keyboard works is often a simpler matter since the player is normally faced with either maintaining or simplifying the texture; it is rare that the lute player will be required to add notes. Hence, the Weyrauch synopsis of Table 2 above may be used as a template to arrange keyboard works³⁰. Concerning music for unaccompanied solo strings, the first stage in the realization will involve completing the bass line following a neo-Schenkerian analysis of the original score. Thereafter, typical lute characteristics may be added to the analytical reading. In general terms, however, the texture of baroque instrumental music does not vary greatly between the works for lute, keyboard or unaccompanied strings save, perhaps, for gradations in density; hence, the *style brisé* of a typical Weiss dance movement differs mainly from those of, for example, BWV 1004 by dint of having a more consistent and complete bass line. Schenkerian analysis provides a means of completing the bass line in compositions for unaccompanied strings.

2 Tonal Coherence

A major factor concerning adapting music to the lute relates to the principles of musical organization and tonal coherence. In his book *Structural Hearing: Tonal Coherence in Music*, Felix Salzer³¹ outlined three different ways in which tonal coherence may be effected, and these are summarized as follows:

- 1. Contrapuntal
- 2. Harmonic
- 3. Combination of Contrapuntal and Harmonic

The general principles are: first, where the musical organization at the foreground is contrapuntal, it is unaltered; second, where the organisation at the foreground is harmonic, typical lute harmonies are substituted for those of the original work whilst ensuring strict adherence to the principle of chord significance; third, where there is a combination of these, the structure is delineated and the approaches of one and two above are observed within relevant sections. Normally, the baroque lutenists used three-part chords; exceptions arise mainly in preludes and sarabandes, which occasionally are written in four parts, and in passages where a chord of more than four voices, for example, might be used for dramatic effect³².

3 Understanding the Original Music

A full understanding of the original music, particularly concerning the nature of the musical organisation, is vital to any effective realization. It is unnecessary to strip back the layers of the original score in order to identify Schenker's fundamental structure but a detailed analysis at the foreground is prerequisite. In making this analysis, an insight into the composer's original decision making processes may be gained and this must impact upon the realization. Example 10 gives the original chords from the Ciaccona BWV 1004, bars 128-9; it will noted that there are consecutive perfect fifths between the two lower voices which falls outside the normal practice of the composer and of the general tradition of western music. A plausible explanation is that Bach's primary interest was a V7 - I4-3 progression and that the normal chord spacing was not possible within the harmonic resources of the violin; thus, the composer maintained the chord significance but altered traditional grammatical practice. The

greater harmonic resources of the lute afford compliance with both chord significance and chord grammar, and this positions the music within the traditional canon of western harmony.

4 Identification of Implied Material and Conformant Relationships

It is a feature of Bach's unaccompanied string music that the writing implies notes which may not feature in the musical score. Leonard Meyer³³ makes the following observations concerning conformant relationships in music.

[It] is a curious fact that immediate repetition tends to emphasize the differences between like events, while remote repetition – that is, return – tends to call attention to their similarities. ... For instance, if a reiterated pattern is understood to be part of an ostinato or of a ground bass, we do not necessarily expect change.

This observation has relevance for the ciaccona from BWV 1004, in terms of the composer repeating an ostinato bass which is incomplete on subsequent hearings: however, the musical design deceives the ear: see Examples 11, and 12. The anapaestic rhythm of the bass coupled with the chromatic descent through a perfect fourth appears twice in complete form; thereafter the progression is hinted at although the ear may perceive the progression with the notes indicated in the parentheses. On the lute the deception is unnecessary since the bass notes are available. A similar effect may be achieved where common cadential progressions may be approximated within the original score.

5 Factors Influencing the Selection of a Key

During the baroque period it was general practice to transpose works through perfect intervals³⁴ although there are instances of lute players transposing through other intervals. In most cases, the common tonalities of the lute offer the greatest harmonic and melodic scope, and the tessitura of the original score offers the best guide, however, this may be moderated by factors such as the use of pedal points. For example, G major, tonality of the suite BWV 1007, offers rich harmonic resources on the lute but the prelude makes extensive use of a pedal point on the note a. Although it is technically feasible to play this in the original key and preserve the pedal point, the low tessitura means the music sounds dull on the lute. To counteract this, it is necessary to transpose the work and, in order to maintain the pedal point on an open string, a key must be selected whereby an open string is available a full tone higher than the pitch of the tonic. This yields two possibilities: C major, the pitch chosen by Gusta Goldschmidt³⁵, and Eb major, the tonality selected by Toyohiko Satoh³⁶; Example 13 gives the opening and closing sections of the prelude in a literal intabulation and the versions by Goldschmidt, and Satoh respectively.

Although the tessitura is the overriding factor in key selection, there are occasions where one or more pitches fall outside this thereby necessitating transposition through an octave. The ciaccona at bars 86 - 88 has been lowered by one octave; at its original pitch the apex of the phrase falls on a g''', which is outside the normal range of the lute. The present solution maintains the overall shape and integrity of the phrase; the alternative would have been to set the suite in C minor, thereby losing the effect of having a bass note which is a perfect fourth below the bass note of the tonic and the concomitant loss of textural richness. At bars 158 - 159 the original figure contained f#''' which necessitates a further change: from the second beat of bar 158 to the end of bar 159 the arpeggio figure has been lowered by one octave.

6 Stylistic Realization of Arpeggios

The pointers given above hold true for most realizations in terms of harmony; BWV 1004, however, presents some further challenges. Examples 14 and 15 give the original music for bars 89 - 121, and 201 - 209, where sections are headed 'arpeggio'. These harmonies are mainly in three parts but there are occasions where four-part chords are found. It is a characteristic of the lute repertory that, in passages of broken chords, the number of voices tends not to vary. The approach taken is to re-space the harmonies to provide a consistent three-part progression until bar 117 where a four-part progression concludes the section. The change is a consequence of reading the implications of the section: the last two chords of bar 117 and the first of bar 118 set a pattern in four parts which is sequentially repeated in three. The contrary motion between the bass and treble parts disguises the reduction in parts; by rewriting the section in four parts it is possible both to realize the implications of the original and conform to the traditional features of lute music of the period.

7 Cadences

The approach taken to cadences is one of the most characteristic features of any instrument. On the baroque lute, these are normally influenced by the tonality of a work, and the context. Example 16 gives the principal cadences from the courante from BWV 1004 in their original form, and the cadences from the lute arrangement; the motif X should be noted. At the closure of the first section the final note of the mordent figure is lowered by an octave, and at the end of the movement the whole of the figure is lowered by an octave when compared with the preceding phrase. In the realizations for the lute, the mordent figures are retained in their implied register following the normal process of voice leading; by changing the octave Bach created the impression of richer harmonies than those present. Additionally, the common lute practice of simultaneously sounding the leading note and tonic, a unison with lower appoggiatura, is included.

8 Idiosyncrasies in Lute Harmonies

The comparison between BWV 1025 and Weiss's Sonata 47 highlighted some mutually exclusive harmonic practices. Weyrauch was prepared to incorporate them into an arrangement of Bach; however, he did so sparingly. Example 17 gives one reading of the opening section of the ciaccona where idiosyncratic lute harmonies have been inserted; these are marked by an asterisk. There are many instances where 'c' on (2) precedes either 'd' on (2) or 'a' on (1) that, were they all to be treated in the same way, the effect would be lost; alternatively, were only some so treated, then on the other appearances of the progression their absence would contradict a conformant relationship present in the original. For this reason, the unison with appoggiatura is employed since this is both less intrusive and often found in baroque lute music. Regarding compositions in D minor³⁷ found in the Weiss London manuscript and the Dresden manuscript, in addition to a general favouring of the bare octave to close a work (often with a lower appoggiatura sounded at the same time as its resolution) there is no instance of Weiss employing a Picardy third in the final harmony, a device often found in keyboard works³⁸.

9 Summary

The primary purpose of the method outlined above is to derive as much information from the original music as possible and then combine this with the known vocabulary of the lute; it cannot reproduce how Weiss might have played BWV 1004 or other of Bach unaccompanied works for stringed instruments, but it does provide some informed conjecture. A secondary function is to minimise the interpretive aspect of the arranger and, as far as possible, free the realization from anachronistic practices in music and non-lute characteristics. It is a feature of

Bach's music - perhaps more than that of any other composer - that the integrity of the music remains undiminished when transcribed for media other than that for which it was composed. Equally, it is important that the baroque lutenist is mindful of the great wealth of the editions of the work of Weiss and his contemporaries which provide us with a broad perspective on baroque musical practice. The advantages available to modern players present both a challenge and a reward, but there are few rewards in music so rich as to play or hear the music of Johann Sebastian Bach on the baroque lute.

Wilfred Foxe Wigston Magna July 2007

¹ See Johann Sebastian Bach, 'Drei Sonaten und Drei Partiten für Violino Solo BWV 1001 – 1006', herausgegeben von Günter Hausswald, *Neue Ausgabe Sämtlicher Werke*, ed., Johann Sebastian Bach Institute, Gottingen, and Bach-Archiv, Leipzig, Series VI, Band 1, 2nd edition, Bärenreiter, Kassel, 1974; henceforth *NBA*.

² See, 'Sechs Suiten für Violincello Solo', BWV 1007 – 1012, herausgegeben von Hans Eppstein, *NBA*, VI/2, Bärenreiter, Kassel, 1988.

³ Tárrega's repertory included transcriptions of the Fugue from BWV 1001, Bourée 1 from BWV 1002, and Bourées 1 and 2 (which is described as 'Loure' in the Orfeo Tracio publication) from BWV 1009. All of these arrangements can be viewed on line in the Rischel and Birket-Smith's Collection of Guitar Music of The Royal Library: The National Library and Copenhagen University Library at www.kb.dk/elib/noder/index-en.htm (accessed 14 December 2006).

⁴ Most notably Andrés Segovia (1893-1987) who, amongst other arrangements, published a transcription of the ciaccona from BWV 1004.

⁵ This edition included BWV 995 – 1000, and BWV 1006a, and can also be accessed via the Rischel and Birket-Smith Collection link.

⁶ Concerning this music, opinion is divided and some take the view that a number of the works were intended for a keyboard instrument called the lautenwerk; given the nature of the accompaniment to the arioso *Betracte, meine Seel*, the 'liuto' of the St John Passion, BWV 245, may be a mandora.

⁷ BWV 1000 after BWV 1001.1.

⁸ BWV 1006a after BWV 1006.

⁹ BWV 995 after BWV 1011.

¹⁰ The 'Suonata del Signre S. L. Weiss' found in the Dresden MS (Sächsisches Landesbibliothek, MS.Mus.2841-V-1, Vol.3, pp.47-54), No 47, comprises the following movements for solo lute: Entrée, Currante, Rondeau, Sarabande, Menuet, and Allegro. The 'Suite für Clavier und Violine in A dur', Kammermusik. Bd 1, Herausgegeben von Willhelm Rust, Bach Gesellschaft, 1860, vol.9, pp.41-66, (BWV 1025) comprises the following: Fantasia, Courante, Entrée, Sarabande, Menuet, and Allegro. It is unclear if the Fantasia was originally the work of Weiss but it is possible since other sonatas (No 27 in C minor, for example) are found in versions with or without a prelude, or other introductory movement. The similarity between the texts suggests that J S Bach was fluent in French lute tablature, since the score from which he worked is likely to have been the compiled by a lute player.

¹¹ The following works by Weiss may be said to display more than a passing resemblance to pieces in the Anna Magdalena Notebook having the same titles and the same key Menuet in G major (Smith 371), March in D major (Smith 166) and Musette in D major (Smith 170). The Sarabande in G minor (Crawford 37) by Johann Anton Graf Losy (c.1650-1721) also bears a resemblance to the Sarabande from BWV 995.

¹² The example uses Text 1 of BWV 1001, NBA VI/2, p.32.

¹³ See 'Kompositionen für Lauteninstrumente BWV 995 – 1000 und 1006a', Herausgegeben von Thomas Kohlhase, *NBA* V/10, Kassel 1976, pp.81-82.

¹⁴ See *Stücke für Laute aus BWV 995, 997, 1000*, intavoliert von Johann Christian Weyrauch, facsimile edition of MSS III.11.3, III.11.5 and III.11.4, Leipzig Städtische Bibliotheken Musikbibliothek, facsimile Tree Edition, Lübeck, 1999, pp.6-7. Weyrauch's notational style of using more rhythm flags than normal is retained. His variant reading at bars 3-4 and the titles of other movements (see Table 1) suggests that he worked from a copy of Bach's music which has not come down to us.

¹⁵ Similar phenomena may be observed in the *Entrée* at bars 6 & 27; the *Rondeau* at bar 69; the *Minuet* at bars 9, 19, 51, 72 & 82; and the *Allegro* at bar 72.

¹⁶ From Ernst Gottlieb Baron, *Historisch-Theoretisch und Practische Untersuchung des Instruments der Lauten*, Nuremberg, 1727, trans. Douglas Alton Smith, Instrumenta Antiqua Publications, California, 1976, p.71.

¹⁷ I am grateful to Professor Michael Talbot of the University of Liverpool, for permission to quote this view which was communicated in e-mail correspondence of 4 September 2006.

¹⁸ See Bibliothèque Nationale, Paris, Rés.Vmb. Ms.7, pp.36-7, facsimile edition, Minkoff Reprints, Geneva, 1985

¹⁹ See Bibliothèque Nationale, Paris, Ms.Rés. Vmc. Ms.61, f.25v.

²⁰ British Library, London, Add.Ms 30387, ff. 66v-67.

²¹ See *NBA* VI/1, pp.28 – 39.

²² Munich, 1926, Band II, p.97.

²³ BWV 1009. Schenker worked from the 'Solowerke für Violine; Solo werke für Violincello' herausgegeben von Alfred Dörffel, *Kammermusik, Sechster Band*, Bach-Gesellschaft, 1879.

²⁴ Schenker's analytical technique works from background to foreground; neo-Schenkerian analysis works in the opposite direction. Both views are relevant to the process described here since the initial analysis follows the neo-Schenkerian approach and the realisation for the lute, the Schenkerian approach. An analysis of the first movement from the first *Fantasie*

for unaccompanied violin can be found at 'G. P. Telemann (1682-1767): *Fantasie, TWV 40:14*', arr. & ed. W. Foxe, in Music Supplement, *Lute News 66* The Lute Society, June 2003, pp.18-23; the analysis links the violin original to the lute version and is based on the *Zwölf Fantasien für Violine ohne Bass*, 1735, TWV 40:14-25, Telemann Bärenreiter Urtext, Kassel 1955, p.4.

²⁵ See J. S. Bach, *Kammermusik, Sechster Band, Solowerke für Violine; Solowerke für Violincello*, Herausgeber Alfred Dörffel, Leipzig, 1879. This edition of the cello suites is now most accessible in the edition by Dover Publications, New York, 1988.

²⁶ The key of F major works equally well.

²⁷ See J. S. Bach, *Suite for Lute BWV 1009*, arranged by Gusta Goldschmidt, Tree Edition, Munich, 1987. In bar 4, the first bass note was a on (10) in the original.

²⁸ Duarte's version is derived from his edition for classical guitar in A major; see J. S. Bach, *Suite No. 3 for Guitar BWV 1009*, arranged by John W. Duarte, Edition Schott, Mainz, 1983, p.9.; Duarte's original chord spacings have been retained in the transcription. Additionally, the same is available in a version for lute, with permission of Edition Schott, as 'A Tribute to John W. Duarte (1919-2004): *J. S. Bach Suite BWV 1009*', arr. & ed. W. Foxe, in Music Supplement, *Lute News 74*, July 2005, p.32.

²⁹ The difference between chord grammar and chord significance is one of the touchstones of functional analysis. There are many text books available including: Forte, A., and Gilbert, S. E., *Introduction to Schenkerian Analysis, Norton Books,* New York 1982; and Salzer, F., *Structural Hearing: Tonal Coherence in Music,* 2nd edition, Dover Books, New York 1962. In essence, chord grammar is about the name of a chord, chord significance, about the function performed by the chord.

³⁰ This method was used to produce my arrangement of Buxtehude's suite BuxWV 236, Tree Edition, Lubeck, 2006.

³¹ Op. cit., part 1, p.222. Salzer's point covers musical organisation at all architectonic levels.

³² See, for example, the Ouverture from Weiss's Sonata No 4 in Bb at bar 10; the end of the first phrase from the Prelude of Sonata No 27 in C minor; and the allemande from Sonata No 28, 'Le fameaux corsaire', bar 1. A similar effect may be observed in the Sarabande BWV 1004 at bar 12.

³³ See Leonard B. Meyer, *Explaining Music: Essays and Explorations*, University of Chicago Press, Chicago, 1973, pp.51-52.

³⁴ For example, the Fugue BWV 1000, 1001, and 539 appears in G minor, G minor, and D minor respectively; the suite BWV 1011, and 995 in C minor, and G minor; the Sonata BWV 1003,

and 964 in A minor, and D minor; and the Adagio BWV 1005.1, and 968 in C major and G major. BWV1006 and 1006a are both in E major.

³⁵ See J. S Bach, *Suite for Lute BWV 1007*, arranged by Gusta Goldschmidt, Tree Edition, Munich 1987.

³⁶ See Toyohiko Satoh, 'Suite in Es Dur BWV 1007' in *Method for Baroque Lute*, Tree Edition, Munich 1987, pp.72-79.

³⁷ See, for examples, the London MS Smith Nos 5, 45, 55, 56, 57, 58, 59, 60, 68, 69, 70, 71, 72, 81, 117, 120, 121, 122, 123, 125, 126, 127, & 207; and from the Dresden MS Smith Nos 5, 233, 234, 235, 236, 237, 238, 239, 240, 241, 55, 56, 57, 58, 59, 60, 242, 243, 244, 246, 247, 248, 249, 250, 252, & 253.

³⁸ See, for example, the final harmony of Bach's *Chromatic Fantasie and Fugue*, BWV 903, in D minor which ends with a Picardy third.

Tuning for BWV 1004 and the Musical Examples



















Example 2: Harmonies from the Prelude BWV 1011 / 995

Example 3: Opening Section of the Prelude BWV 995 (transposed)







Example 4: Weiss: Sarabande / Bach: Sarabande after Weiss











Example 5: Heinrich Schenker's Graphic Analysis of the Sarabande from Suite BWV 1009

Example 6: Sarabande BWV 1009









Example 13: Extracts from the Prelude BWV 1007









Arpeggios in the Ciaccona BWV 1004 Example 14



Example 16: Principal cadences from the Courante BWV 1004





Example 17: A contextualized reading of harmonies in the Ciaccona





