# Johann Sebastian Bach

# Works for Lute

edited
by
Yasunori Imamura

Volume I

TREE EDITION

# Johann Sebastian Bach

## - Works for Lute

## - Two arias
## with lute accompaniment

edited by Yasunori
Imamura

Volume I

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TREE EDITION
Albert Reyerman

Preface

Johann Sebastian Bach is one of the most important composers for the baroque lute, but despite the greatness of his compositions, these works raise a lot of issues and questions for us lutenists.

Some pieces are quite impossible to play on the normal 13-course baroque lute, tuned in D minor. In some pieces, the chosen key does not fit well under the fingers, while in others, the range, density of the harmonies, and accidentals on lower bass notes make these pieces unwieldy.

Due to these problems, we need to question whether the works for lute were actually played by the lutenists at the time. If yes, who played them and how? Perhaps Silvius Leopold Weiss, or someone else?

Johann Christian Weyrauch left some intabulations, indicating that he certainly played some of Bach's lute works. When we examine them carefully, comparing them to the autographs or copies by Bach's students, we find some errors in Weyrauch's intabulations. Some of these errors are obvious careless mistakes, the results of which do not lie well or work harmonically. However, others seem to be clear and deliberate alterations of the original autograph and copies, creating new options that are easier to play, but not better musically than the original. I therefore chose to ignore these later deviations except for the Fugue in G minor BWV 1000, as there is no original source from Bach for a lute version, but only the transcribed tablature. Therefore I followed this tablature for BWV 1000 but for the rest I followed the original sources in creating my own intabulations for this edition.

Lutenists usually notated music in tablature, thus providing us with information about exactly which fingerings and what articulations they used. Bach did not leave any tablature for lute music; all of his works are written in standard notation using two staves. In this notation, of course there are no fingerings but there are articulation signs and slurs, which are rather unusual for lute compositions in the baroque period.

Should one preserve those original slur markings and also the original tonalities, instead of transposing to an another key, when we play Bach's lute music? These are some of the main questions for the lutenist playing Bach's music.

In 1989 & 1990 I recorded the complete works for lute by Bach for Etcetera (KTC 2501), and in 1990 I also made a lute tablature edition for Tree Edition. At that time, I transposed works into different keys and was fairly satisfied with the result.

But after 26 years, I was presented with another opportunity to record the complete works for lute by Bach, this time for the Naxos label (8.573936-37).

During this period I had reworked and thought about this repertoire very carefully. This time, using scordatura tunings, I kept the original tonalities and created a completely new version with different fingerings and ornamentations. I also kept the original slur markings as much as I could - the only exception being that I added slurs in some quick movements to facilitate passages. The result is that the fingerings might not be usual for baroque lute playing. Some people may question whether this is an "authentic" way of playing the lute, but I believe that my approach follows Bach's articulations as closely as possible.

This edition is a result of 40 years of my practical research into Bach's lute works. For this new edition I also notated all the ornamentations that I used for my recent Naxos recording. The repertoire for baroque lute does not fit well with a treble clef on the upper staff because its range is often too

low. Rather than using two bass clefs, as is often done, or alternating between treble and bass clef, I have followed Bach´s practice of using C-clefs (he favoured soprano and tenor), and notated these pieces using alto and bass clefs.

I am grateful to Mr. Yamato Hasumi for proofreading this edition.

I hope you will enjoy reading and exploring these pieces, and I welcome any comments.

Basel, July 2018
Yasunori Imamura

Vorwort

Johann Sebastian Bach ist einer der wichtigsten Komponisten für die Barocklaute, aber trotz der Genialität seiner Kompositionen werfen diese Werke viele Ungewissheiten und Fragen für uns Lautenisten auf.
Manche Stücke sind gar auf einer normalen 13-chörigen Barocklaute in D-Moll Stimmung kaum zu spielen. Entweder macht es die gewählte Tonart unmöglich, einen angenehmen Fingersatz zu finden, oder Umfang und Dichte der Harmonien sowie Vorzeichen vor den tiefen Basstönen machen diese Werke schwerfällig in ihrer Ausführung.
Auf Grund dieser Probleme müssen wir uns fragen ob diese Werke wirklich von den Lautenisten zu Bachs Zeit gespielt wurden. Und falls ja, von wem und wie? Vielleicht von Silvius Leopold Weiss oder von jemand anderem?

Johann Christian Weyrauch hinterliess eigens angefertigte Tabulaturen von Bachs Lautenwerken, was den Schluss zulässt, dass er einige dieser Stücke gespielt hat. Bei genauerer Betrachtung und im Vergleich mit Manuskripten oder Kopien von Bachs Studenten fallen allerdings Fehler in Weyrauchs Tabulaturen auf. Einige dieser Stellen können sicherlich als Flüchtigkeitsfehler betrachtet werden, da sie nicht gut liegen oder aus harmonischer Sicht nicht funktionieren. Andere jedoch offenbaren sich als klare und freie Änderungen des Originals, wodurch die Stücke zwar leichter spielbar werden, musikalisch aber Schwächen aufweisen. Daher habe ich mich dazu entschlossen, diese Abweichungen zu ignorieren, mit Ausnahme der Fuge in G-Moll BWV 1000, da hierzu keine originale Quelle aus Bachs Hand existiert, sondern eben nur die transkribierte Tabulatur Weyrauchs.
Abgesehen davon habe ich mich an die Originalquellen gehalten und für die vorliegende Ausgabe meine eigene Tabulatur erarbeitet.

Lautenisten notierten ihre Kompositionen üblicherweise in Tabulatur-Schrift und überlieferten uns dadurch Hinweise auf genau die von ihnen benutzten Fingersätze und Artikulationen. Bach hat allerdings keine Lautenkompositionen in Tabulator hinterlassen; alle seine Werke sind in Standardnotation in zwei Systemen niedergeschrieben. So notiert finden sich zwar keine Fingersätze, dafür aber musikalische Artikulationszeichen und Bindungen, welche sonst wiederum in Barockkompositionen für die Laute eher selten zu finden sind.
Sollten wir nun diese originalen Bindebögen, Artikulationszeichen und die originalen Tonarten beibehalten, wenn wir Bachs Musik auf der Laute spielen? Dies ist für Lautenisten eine der relevantesten Fragen bei der Beschäftigung mit Bachs Werken.

In den Jahren 1989 & 1990 nahm ich die kompletten Werke für Laute von Bach beim Label Etcetera (KTC 2501) auf und veröffentlichte anschliessend auch eine Lautentabulatur-Ausgabe bei der Tree-Edition. Damals transponierte ich die Werke in verschiedene Tonarten und war recht zufrieden mit dem Ergebnis. Aber nun, nach 26 Jahren, bekam ich erneut die Gelegenheit, Bachs Lautenwerke aufzunehmen; diesmal für das Naxos Label (8.573936-37).

In der Vorbereitung darauf habe ich das Repertoire sehr sorgfältig überarbeitet.
Dieses Mal habe ich die Originaltonarten unter Verwendung von Scordatura-Stimmungen beibehalten und so ist eine völlig neue Version mit anderen Fingersätzen und Verzierungen entstanden. Die originalen Bindungsanweisungen habe ich darüber hinaus soweit irgendwie möglich übernommen - mit der einzigen Ausnahme, dass ich in manchen schnellen Passagen zu Gunsten leichterer Spielbarkeit Bindungen hinzugefügt habe.
Auf diese Weise ergeben sich eher ungewöhnliche Fingersätze und manch einer wird sich vielleicht fragen, ob dies die authentische Art ist, die Barocklaute zu spielen.
Ich glaube, dass dieser Ansatz den von Bach beabsichtigten Artikulationen so nah wie möglich kommt.

Diese Ausgabe präsentiert das Resultat meines 40-jährigen praktischen Nachforschens über Bachs Lautenwerke. Zusätzlich habe ich alle in meinen Naxos-Aufnahmen benutzten Verzierungen notiert.
Das Repertoire für Barocklaute lässt sich nicht gut im Violinschlüssel im oberen System notieren, da das Register oft zu tief ist. Anstatt zwei Bassschlüssel zu verwenden, wie es häufig gemacht wird, habe ich mich dazu entschieden nach Bachs Praxis den C-Schlüssel (er favorisierte Sopran- und Tenorschlüssel) zu benutzen und die vorliegenden Werke im Alt- und Bassschlüssel zu notieren.

Herzlichen Dank an Herrn Yamato Hasumi für das Korrekturlesen dieser Ausgabe.

Ich hoffe, dass das Lesen und Endecken dieser Werke Freude bereitet und begrüsse jede Art von Kommentaren.

Basel, im Juli 2018
Yasunori Imamura

Preface

Jean Sébastien Bach est un des compositeurs les plus importants du répertoire joué sur le luth baroque. Cependant et en dépit de la génialité de ces compositions, ces œuvres suscitent pour nous luthistes intérêt et questionnement.

Certaines pièces sont quasiment impossibles à jouer sur un luth baroque à 13 chœurs accordés en ré mineur. Dans certaines pièces, le choix des tonalités ne facilitent pas l'aisance instrumentale tandis que dans d'autres la tessiture, la densité harmonique et les notes accidentelles dans les graves contribuent à la complexité technique de ces pièces. Ces difficultés nous incitent à réfléchir si ces pièces ont été réellement jouées par les luthistes de l'époque. Si oui, qui les jouaient et comment ? Peut-être Silvius Leopold Weiss ?

Jean Chrétien Weyrauch nous a laissé quelques mises en tablature nous indiquant qu'il jouait certainement des pièces de J. S. Bach. Lorsqu'on observe de près ces tablatures en les comparant avec les facsimiles d'origines ou des copies de disciples de Bach, on peut remarquer des erreurs. De toute évidence, certaines de ces erreurs sont dues à un manque d'attention qui a pour résultat des fautes harmoniques. Toutefois, certains changements sont assumés et témoignent d'un choix d'altérations différent par rapport aux autres versions. Certainement afin d'en faciliter l'exécution, mais sans les rendre plus valables que l'originale. J'ai donc choisi d'ignorer ces choix à l'exception de la Fugue en sol mineur BWV 1000. Pour cette œuvre il n'y a aucune source originale notée par Bach lui-même, mais uniquement une transcription de la tablature. C'est ainsi que j'ai suivi la tablature BWV 1000, tout en choisissant d'utiliser les matériaux d'origines pour en créer ma propre version.

Les luthistes utilisent généralement la tablature comme système de notation. Ceci nous permet de vérifier et de suivre l'articulation, ainsi que les doigtés préconisés. Bach, pour sa musique de luth, n'a pas utilisé la tablature, mais la notation musicale standard sur deux portées, et sur laquelle il ne figure aucun doigté. Par contre, on y trouve des articulations ainsi que des liaisons qui sont inhabituelles pour l'époque.
Faut-il prendre en compte les coulés ainsi que les tonalités d'origines au lieu de transposer lorsqu'on joue la musique pour luth de Bach ? Ce sont des questions primordiales pour les joueurs de luth.

En 1989 et 1990 j'ai enregistré l'intégrale de l'œuvre pour luth de Bach pour Etcetera (KTC 2501) ; en 1990 j'ai également œuvré pour la tablature pour luth chez Tree Edition. A cette époque, j'ai choisi de faire des transpositions, et j'étais plutôt satisfait du résultat. 26 ans plus tard, j'ai eu une seconde opportunité d'enregistrer l'intégrale des œuvres pour luth de J. S. Bach avec le label Naxos (8.573936-37).
Au cours de ces années, j'ai travaillé et réfléchi sur ce répertoire avec soin. Cette fois, en utilisant les scordatures, j'ai pu garder les tonalités originales et ai créé une nouvelle version avec nouveaux doigtés et nouvelles ornementations. J'ai également gardé les coulés autant que cela était possible à l'exception de certains mouvements rapides, ceci afin d'en faciliter l'exécution. Le résultat de ceci n'est pas tout à fait commode pour les oreilles des luthistes. Les esprits les plus réfractaires jugeront sans doute que ce n'est pas une version authentique. Néanmoins, il me semble que mon approche essaie de suivre au plus près l'articulation de la musique de Bach.
Cette édition est le fruit de 40 années de recherche pratique autour des œuvres pour luth de Bach. Pour cette nouvelle édition, j'ai également noté toutes les ornementations que j'effectue dans l'enregistrement pour Naxos. La clé de sol ne convient pas aux voix supérieures (trop graves) de la musique de luth baroque. Plutôt que de proposer une notation à deux clés de fa ou une alternance clé de sol et clé de fa, j'ai suivi l'exemple de Bach, qui utilise les clés d'ut (privilégiant les clés d'ut 1 et ut 4), et j'ai choisi pour ces pièces la clé d'ut 3 et la clé de fa.

Je remercie Monsieur Yamato Hasumi pour relecture de cette édition.

J'espère que vous apprécierez cette lecture et la redécouverte de ces pièces; je suis volontiers à votre disposition pour tout commentaire.

Juillet 2018 à Bâle
Yasunori Imamura

| | Sources |
|---|---|
| „Pièces pour la luth à Monsieur Schouster, par J.S.Bach“<br>BWV 995 | Autograph in two staves, tenor and bass clef, composed between 1727-1731<br>MS Bibl. Royale de Musique, Bruxelles |
| „Praeludio con la Suite da Giov. Bast. Bach“<br>BWV 996 | Autograph in two staves, soprano and bass clef, composed between 1707-1717<br>MS Deutsche Staatsbibliothek, Berlin |
| „Suite, Praludium & Fuga Per il Clavicembalo dal Joh.Seb.Bach“<br>BWV 997 | No autograph, but 5 contemporary copies (one is from C.P.E. Bachs hand ) in violin and bass clef. 11 further sources from a later period.<br>Composed betwcen 1737-1745<br>MS P.286. Deutsche Staatsbibliothek, Berlin |
| „Prélude pour la luth ò Cembal“<br>BWV 998 | Autograph in two staves, soprano and bass clef. Thc last 1.9 mcasures are notated in German organ tablature, most likely due to lack of space.<br>Composed between 1740-1745<br>MS Ueno Gakuen College, Tokyo |
| „Praelude c moll pour la Lute“<br>BWV 999 | Autograph in „Clavierbüchlein für Friedemann Bach“, in two staves, soprano and bass clef. Composed between 1720-1721. Copy from Joh. Peter Kellner (1705-1772) with additional manuscript in Staatsbibliothek, Stiftung Preussischer Kulturbesitz, Berlin |
| „Fuga del Signore Bach“<br>BWV 1000 | No autograph. This work exists only in an intabulation from Joh. Chr. Weyrauch (1694-1741)<br>Composed around 1725<br>MS Musikbibliothek der Stadt Leipzig |
| „Partita in E Dur“<br>BWV 1006 a | Autograph in two staves, soprano and bass clef, composed between 1735-1740<br>MS Musashino College of Music, Tokyo |
| Johannes Passion BWV 245<br>No. 19, Aria: Betrachte, meine Seel´ | Staatsbibliothek zu Berlin (D-B)<br>Mus. ms. Bach P 29 |
| Matthäus-Passion BWV 244b<br>No. 56, Recitativo: Ja, freilich will in uns das Fleisch und Blut | Staatsbibliothek zu Berlin (D-B)<br>Amalien Bibliothek: Am. B7 |
| Matthäus Passion BWV 244b<br>No. 57, Aria: Komm, süßes Kreuz | Staatsbibliothek zu Berlin (D-B)<br>Amalien Bibliothek: Am. B7 |

Table of ornaments and fingerings

1.) ⁀ slur with the left hand, or legato

2.) x mordent,
for instant dx = dbd

3.) ) appogiatura,
or trill from above d) = fd or fdfd

4.) ( appogiatura,
or trill from below (d = bd or bdbd

5.) • index finger of right hand

•• ring finger

| thumb

6.) *(a), (//a), (4), etc.* pluck octave of bass course

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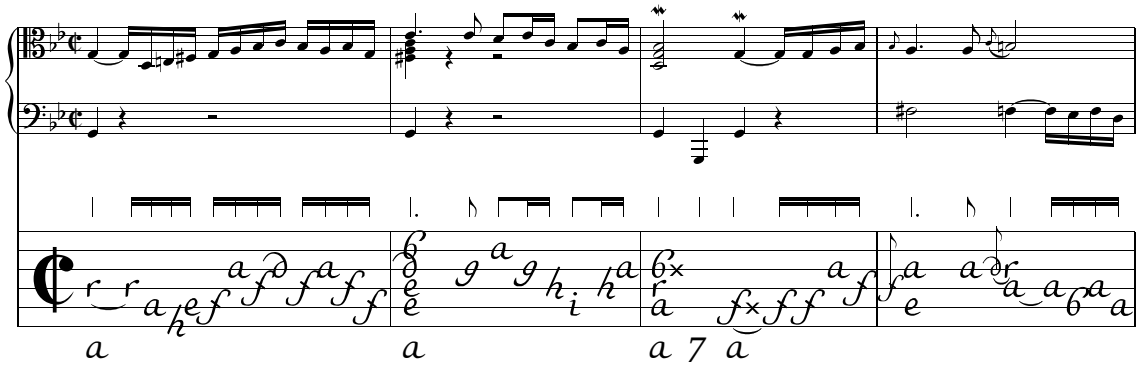
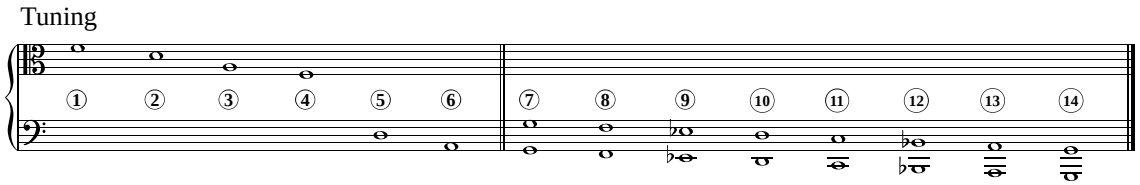
# Johann Sebastian Bach

## Suite in g minor

## BWV 995



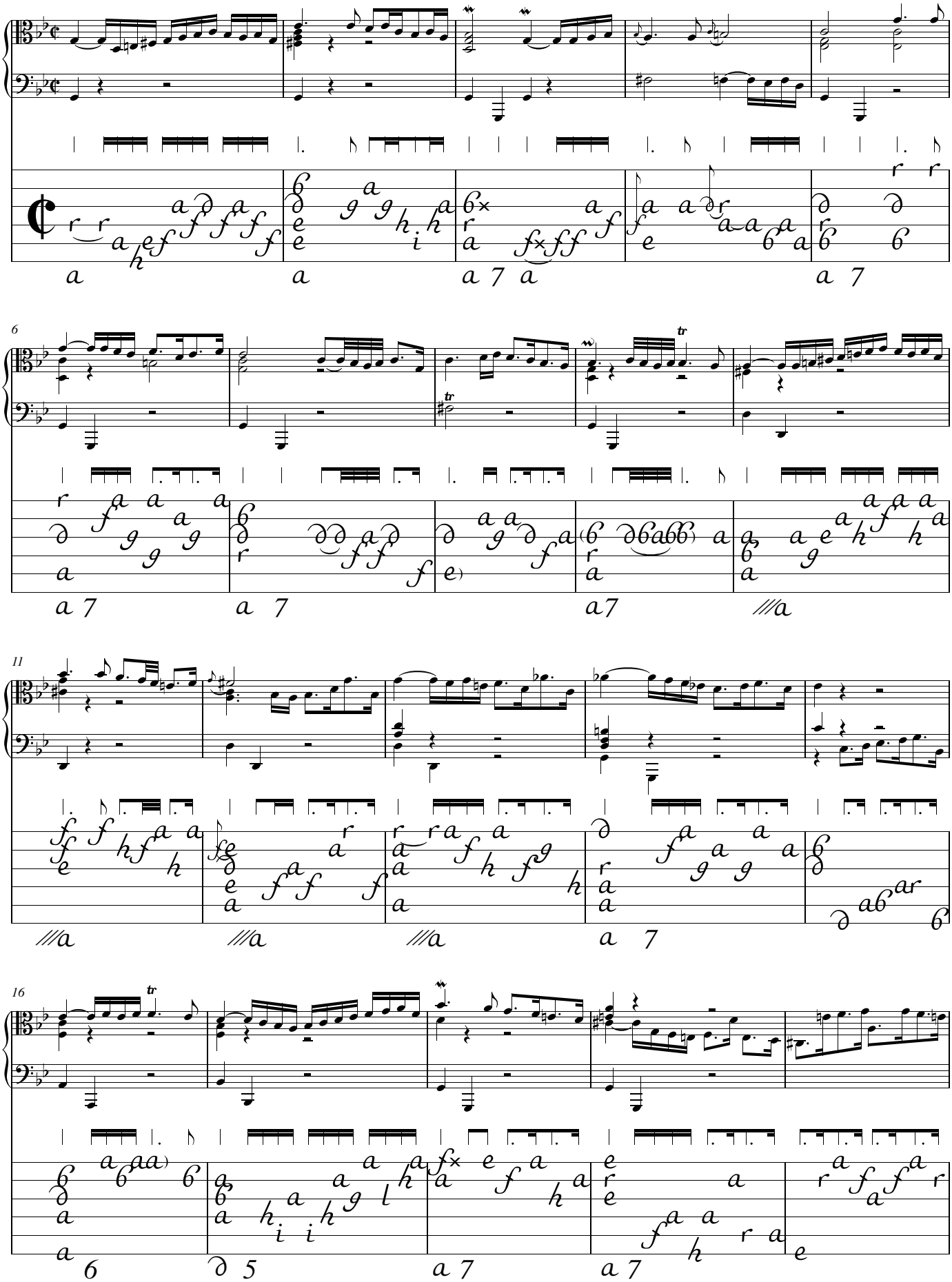


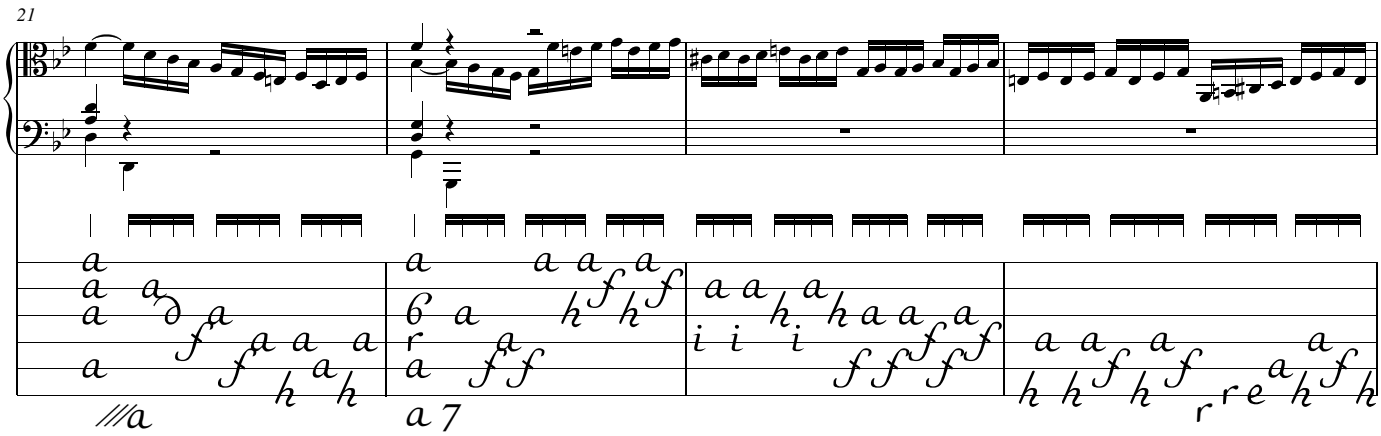

Prelude
Allemande
Courante
Sarabande
Gavotte en Rondeau I & II
Gigue

edited by
Yasunori Imamura

# Prelude

Johann Sebastian Bach

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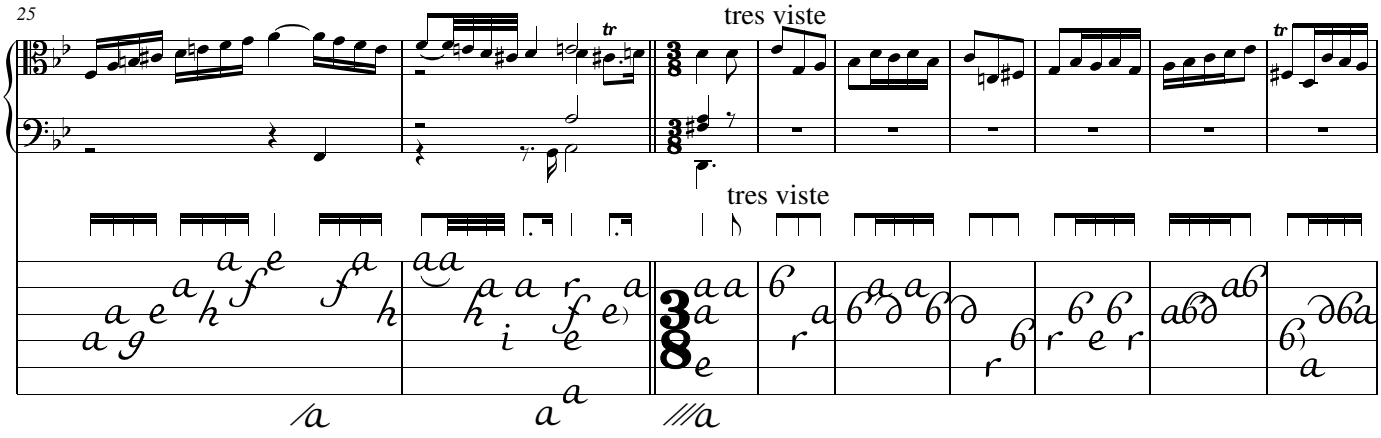
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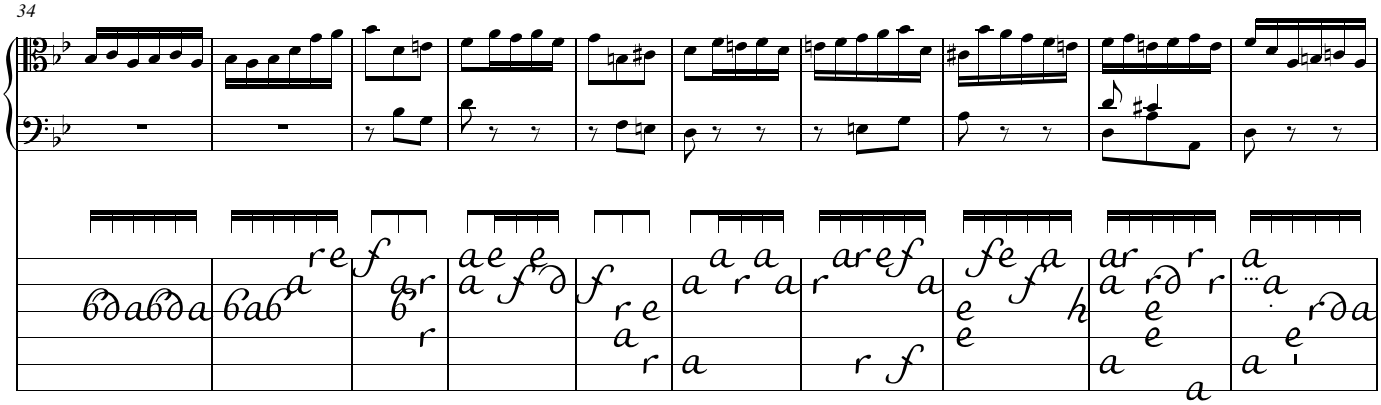
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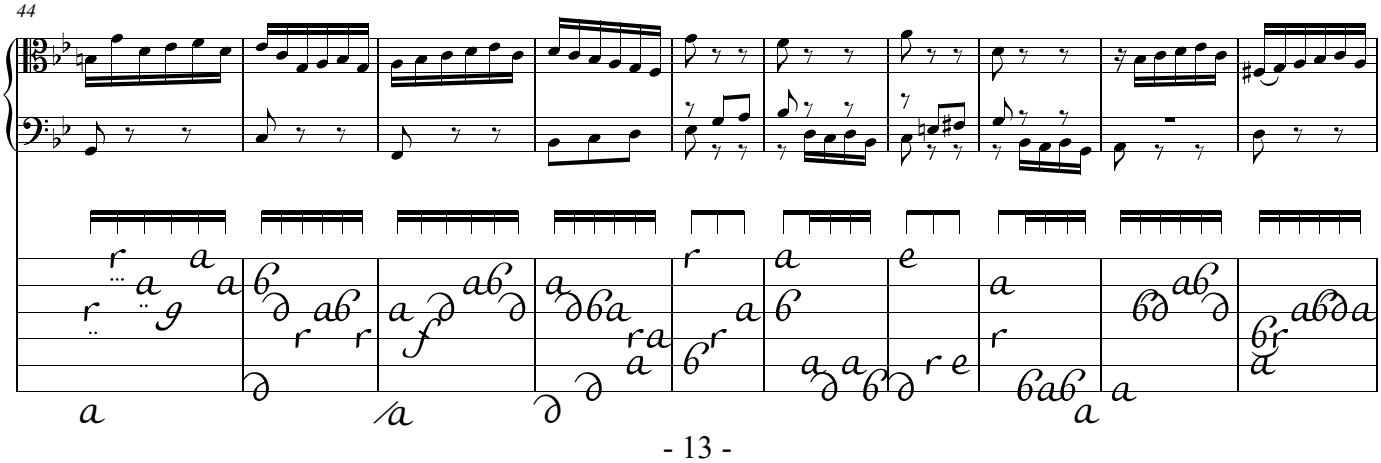
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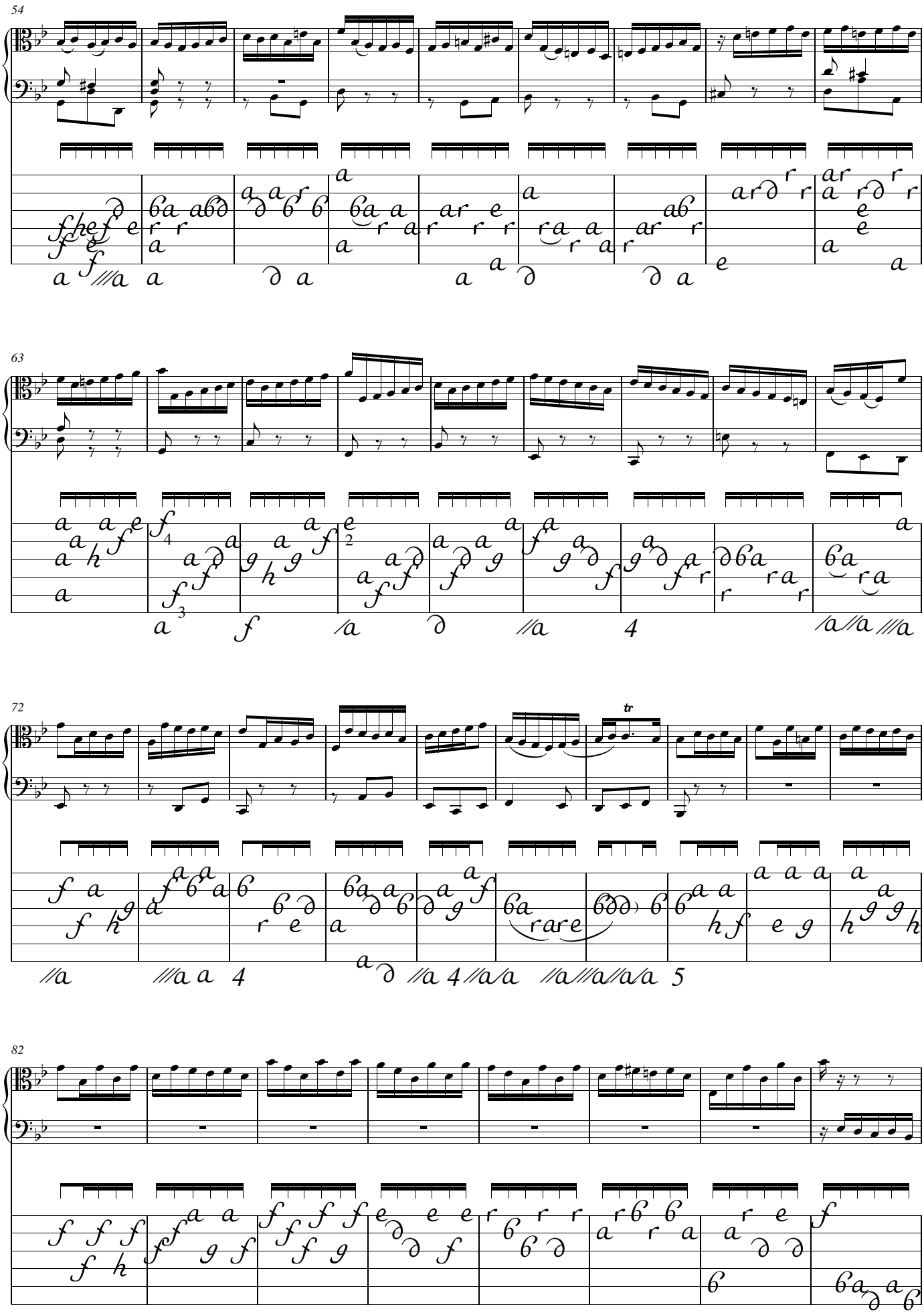
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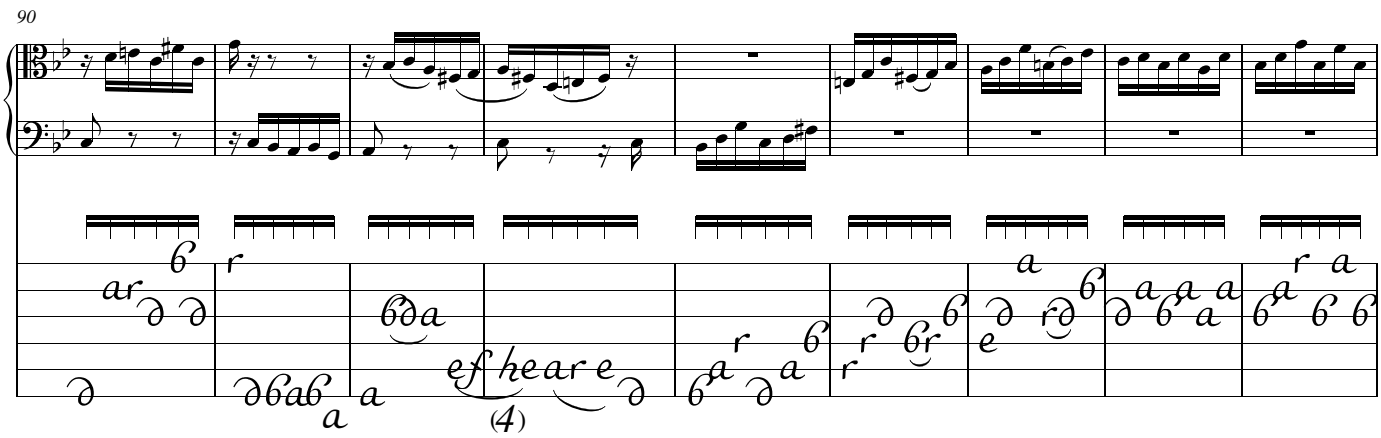
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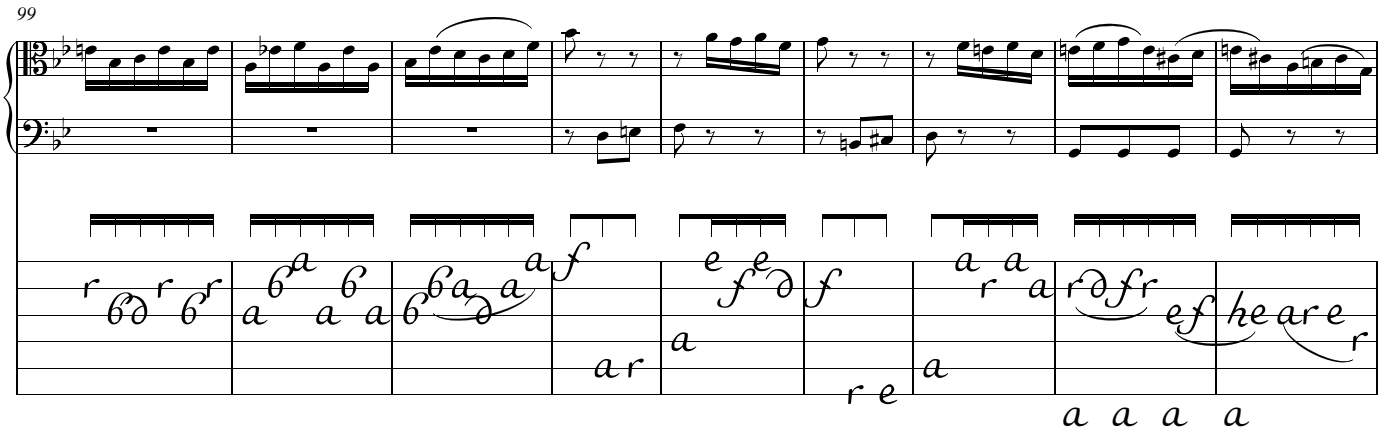
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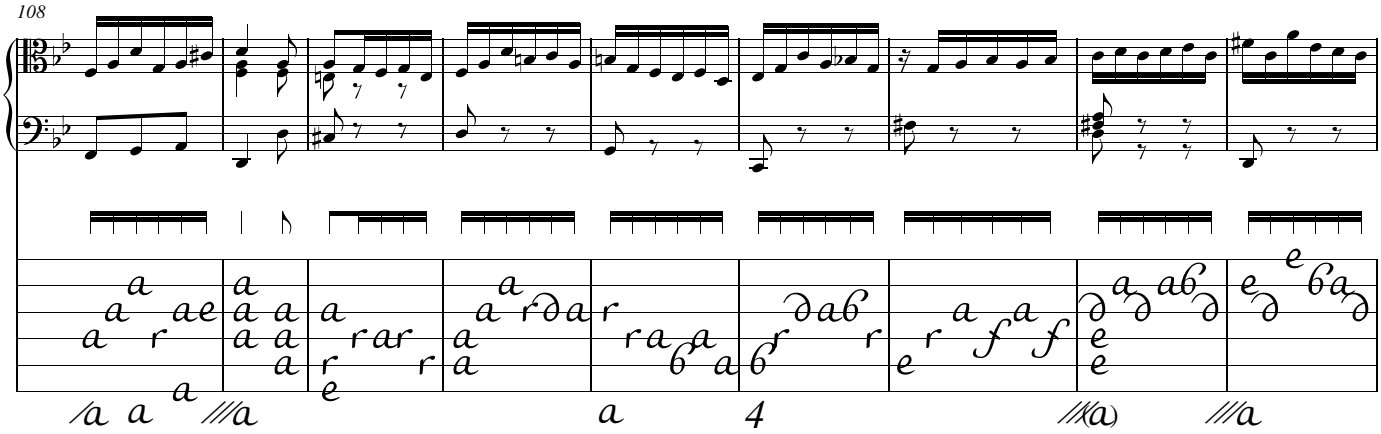
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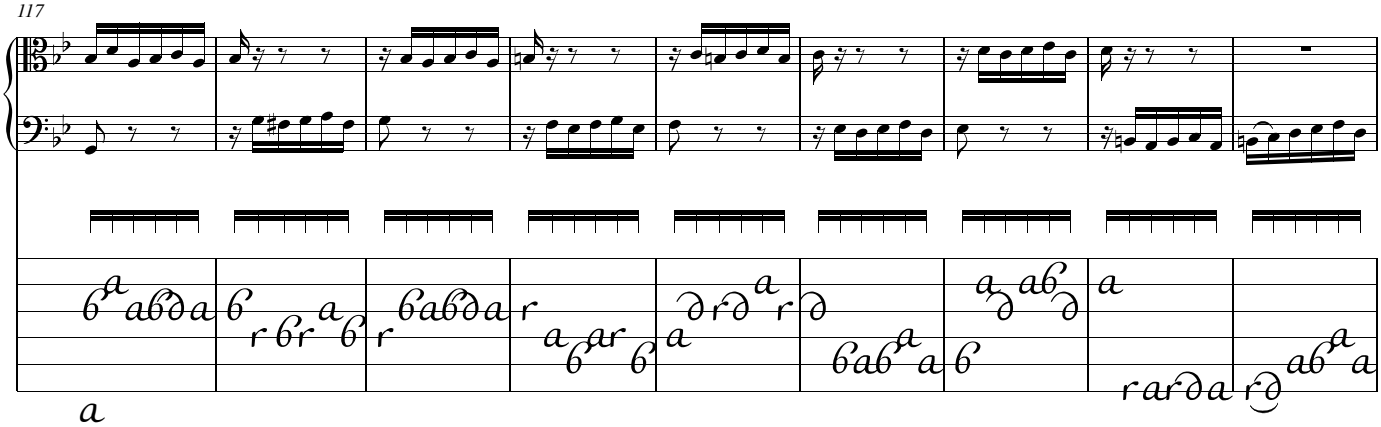
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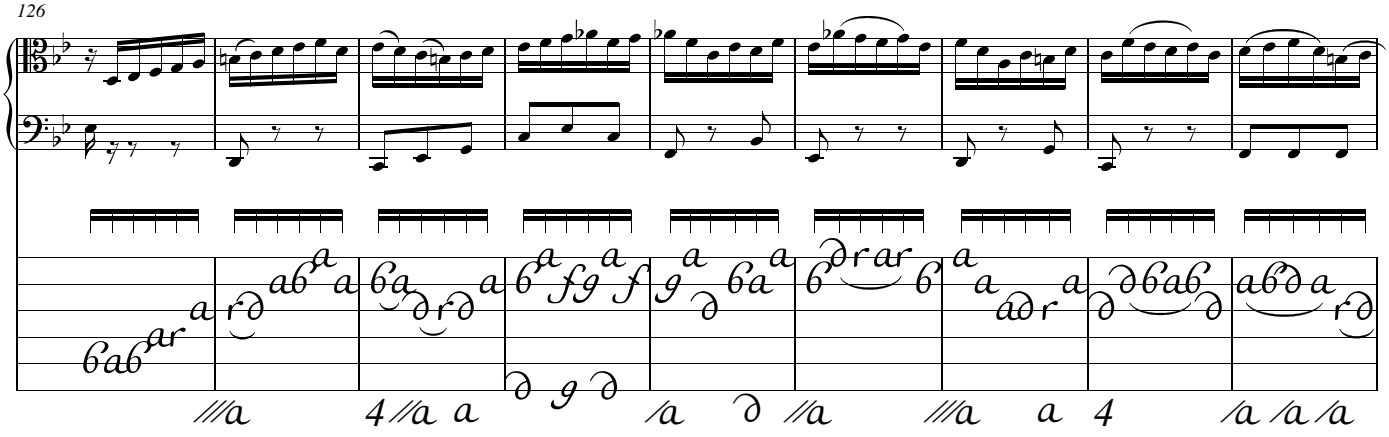

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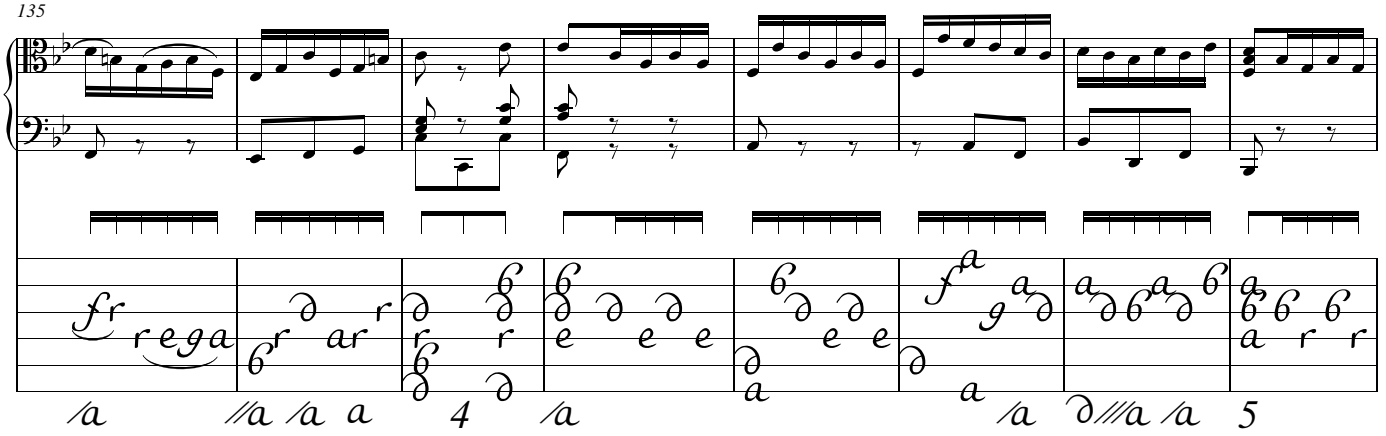

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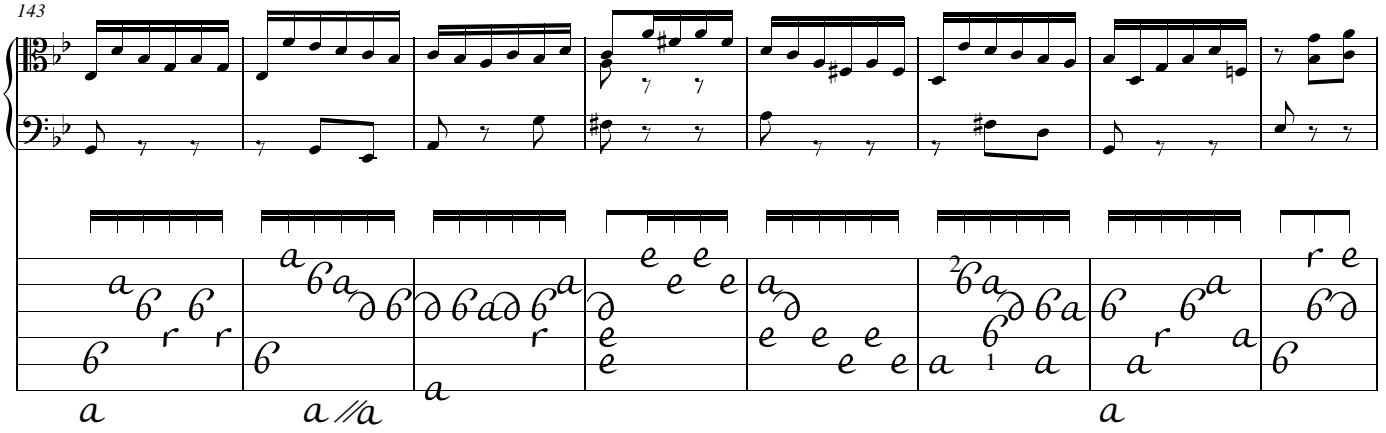

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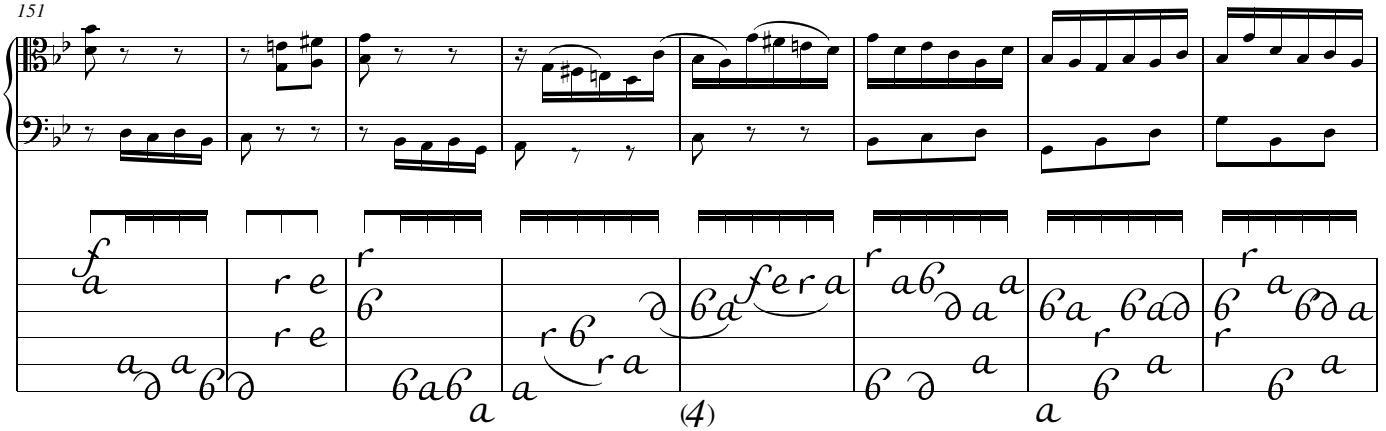

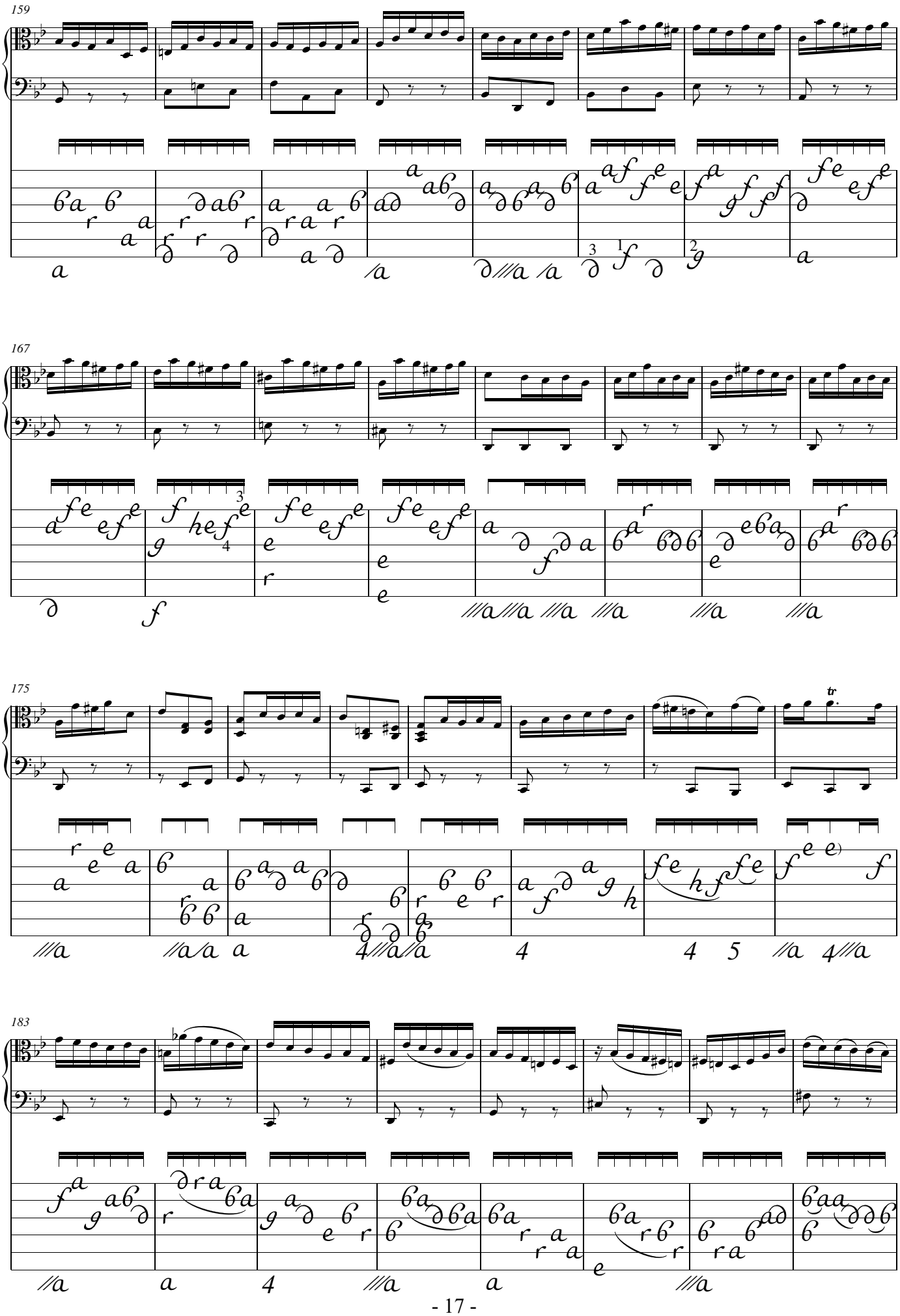
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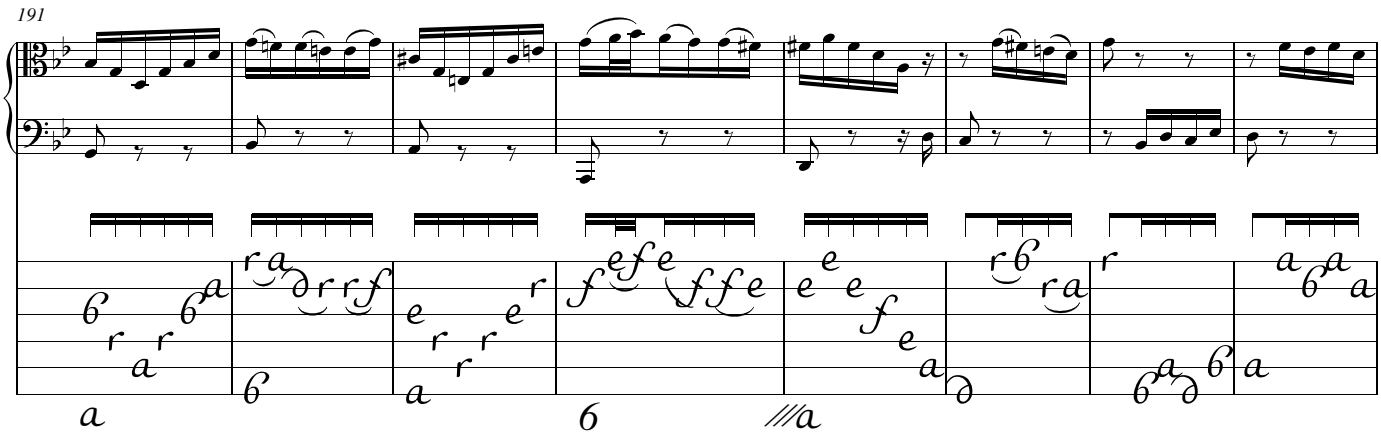
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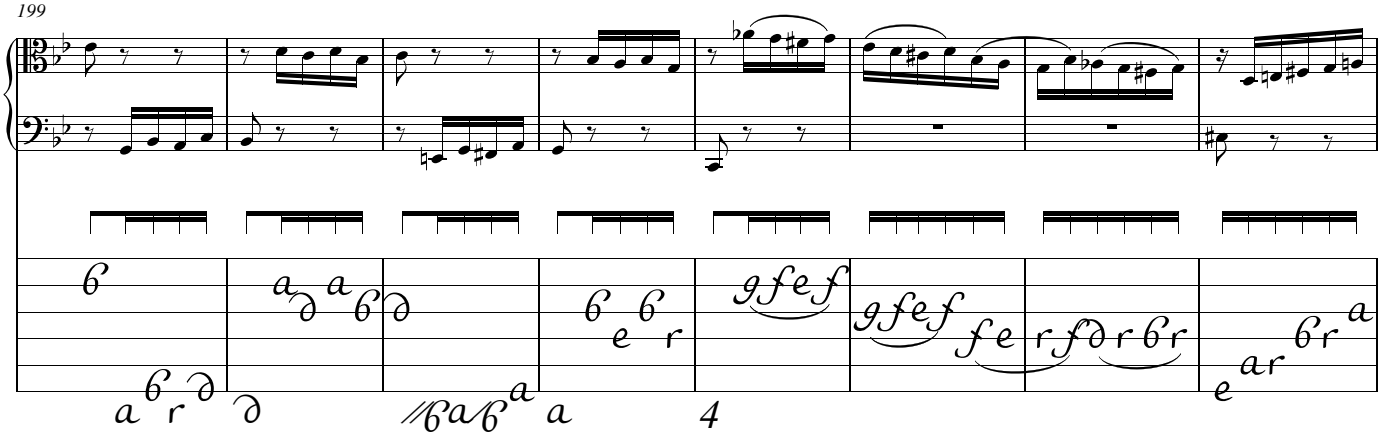
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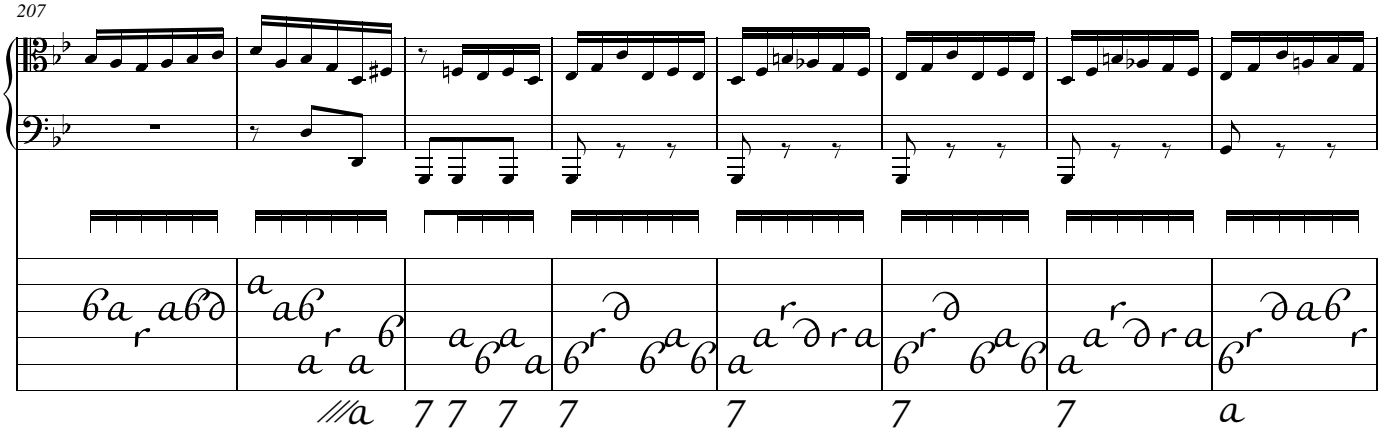
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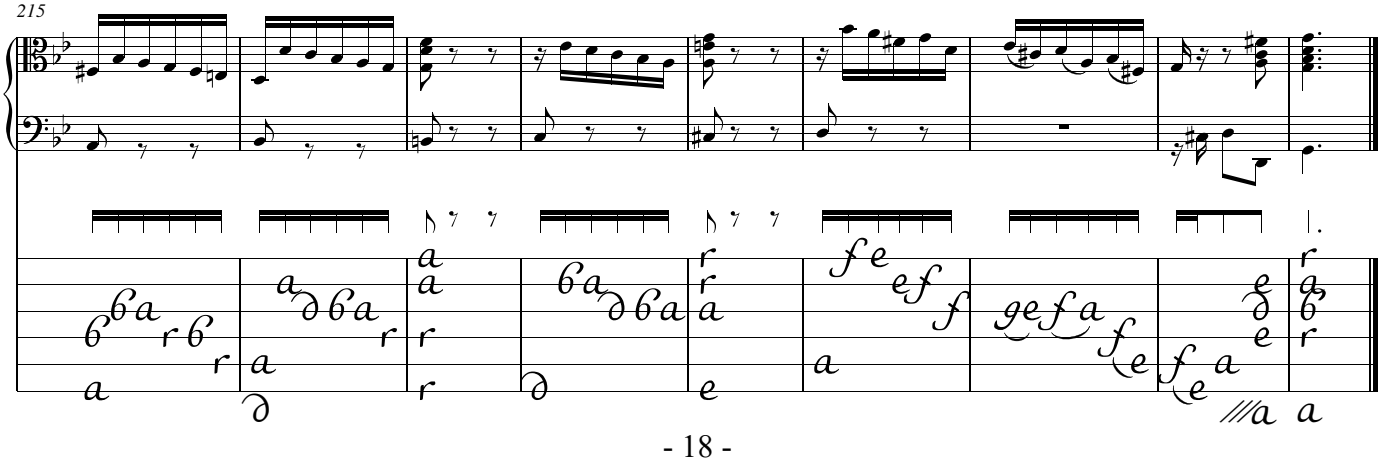
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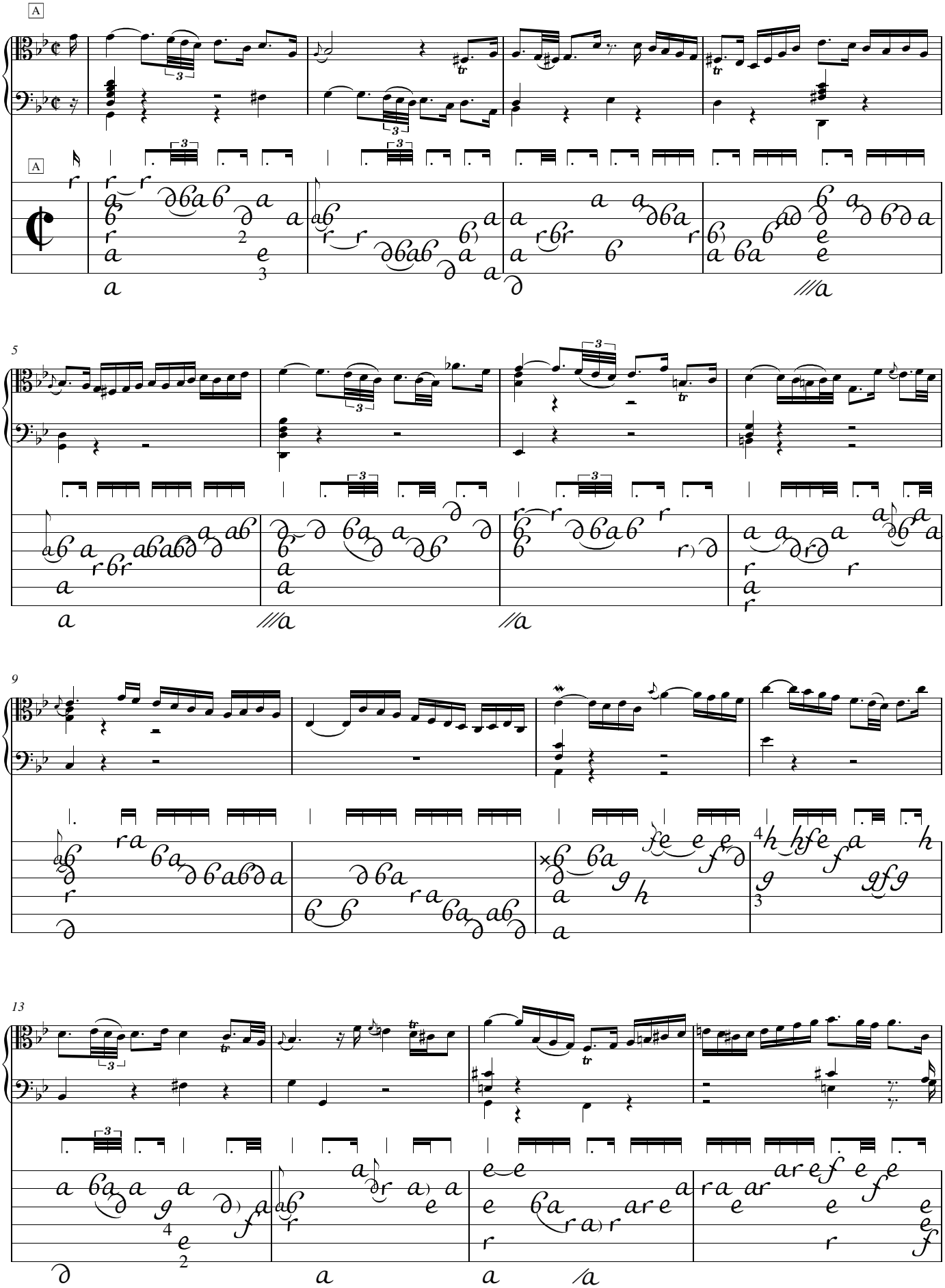

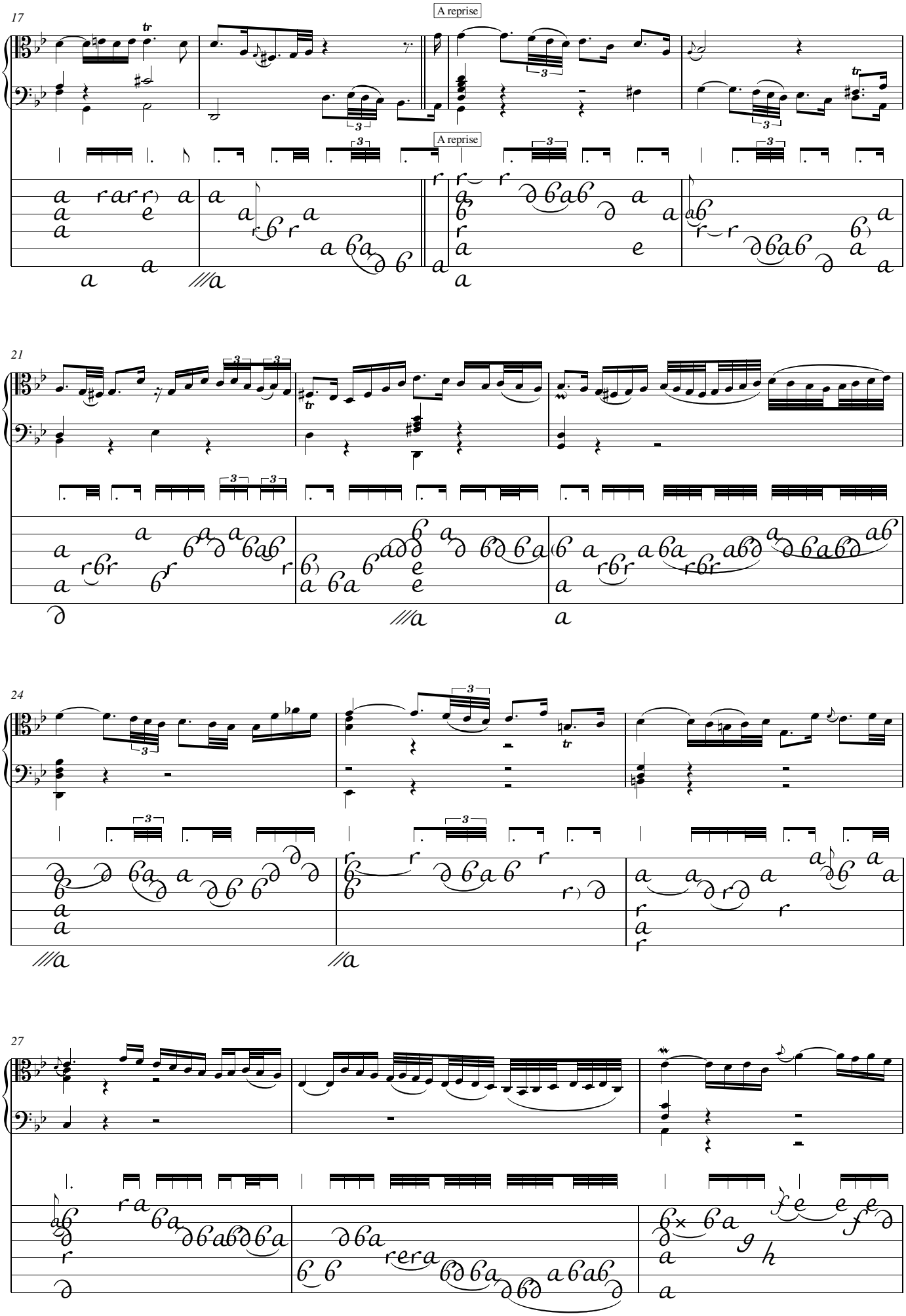
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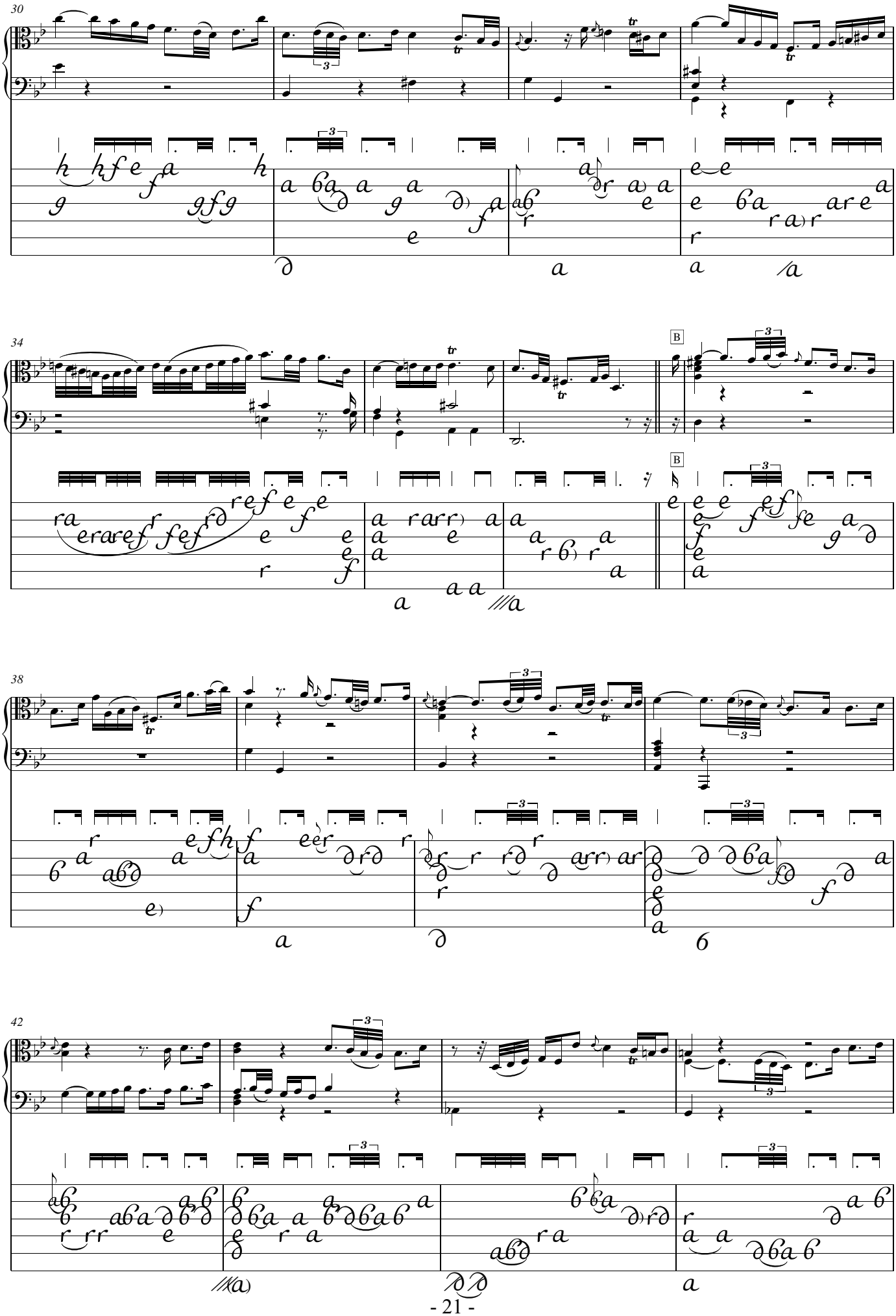
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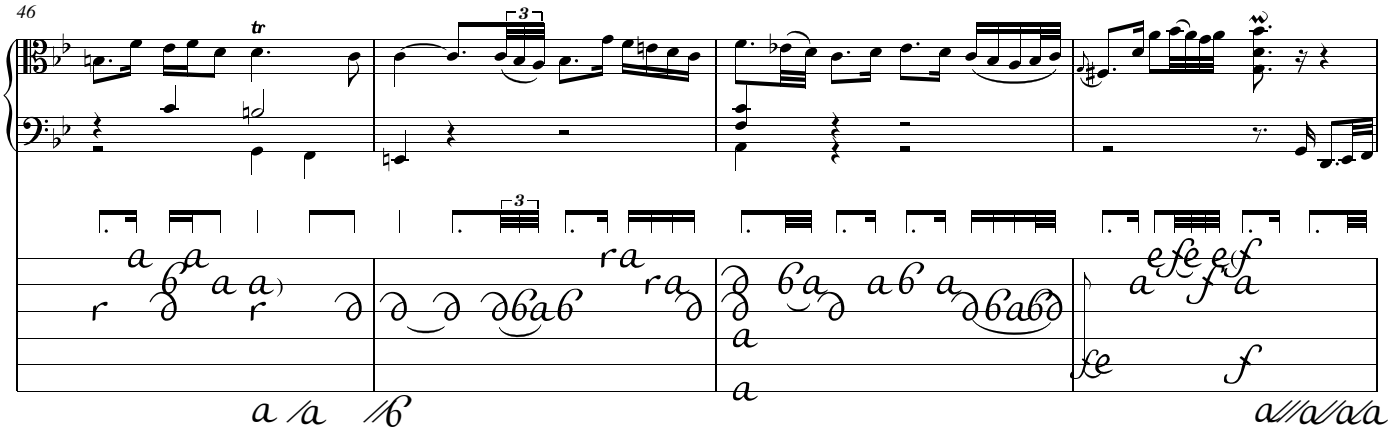
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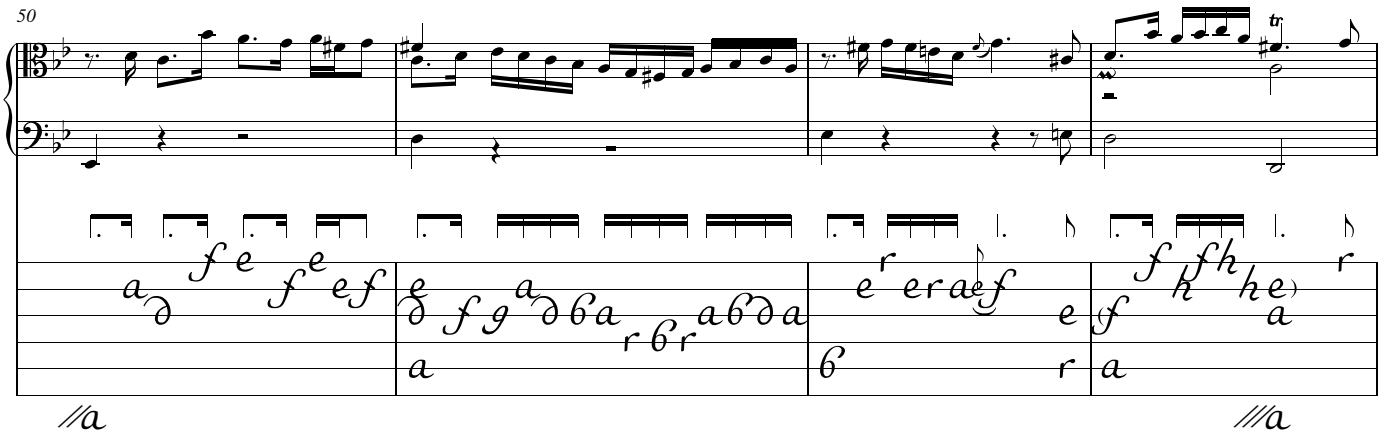
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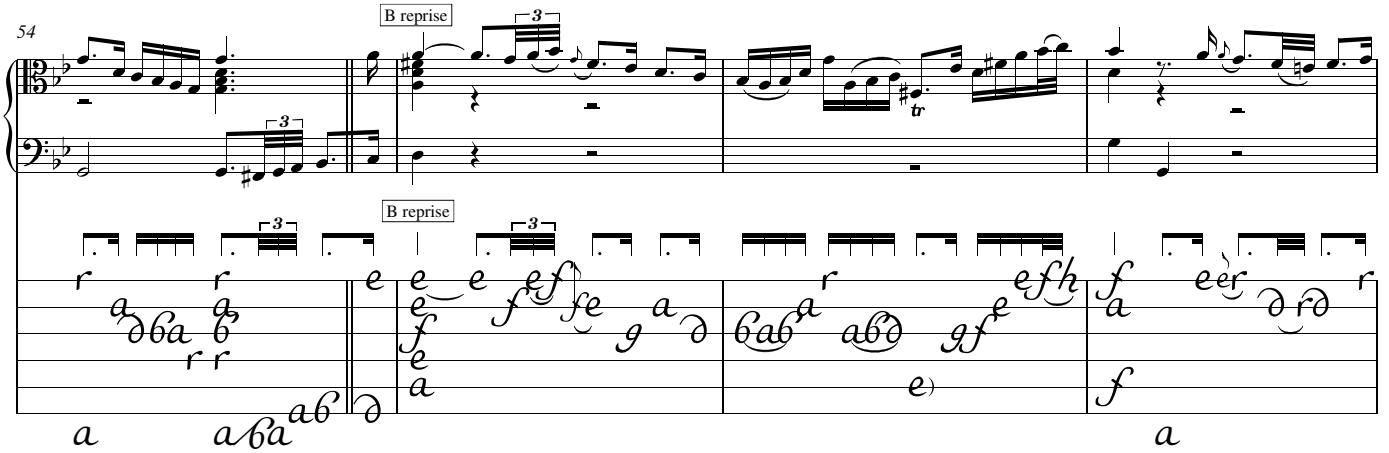
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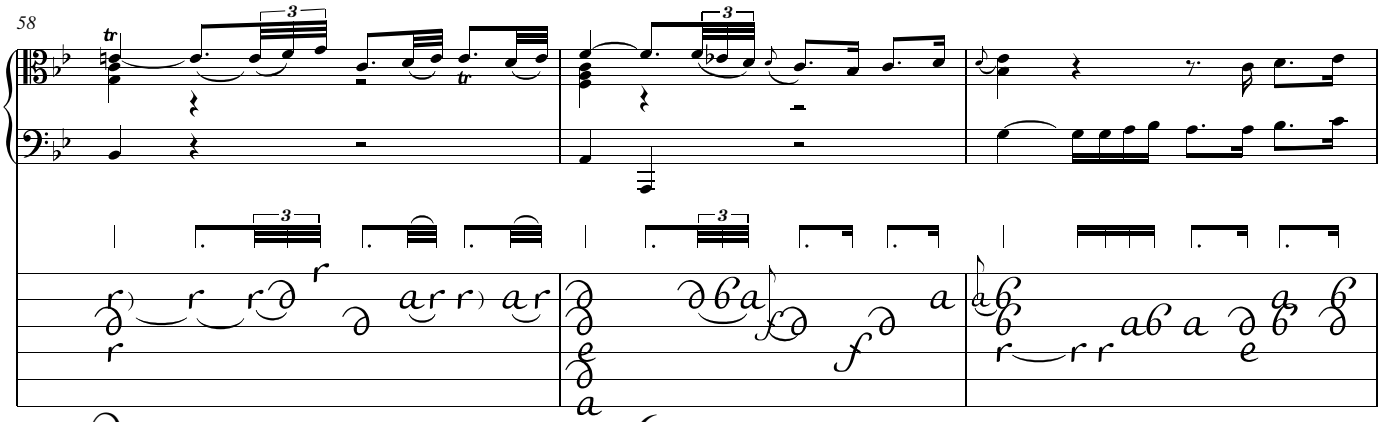
B reprise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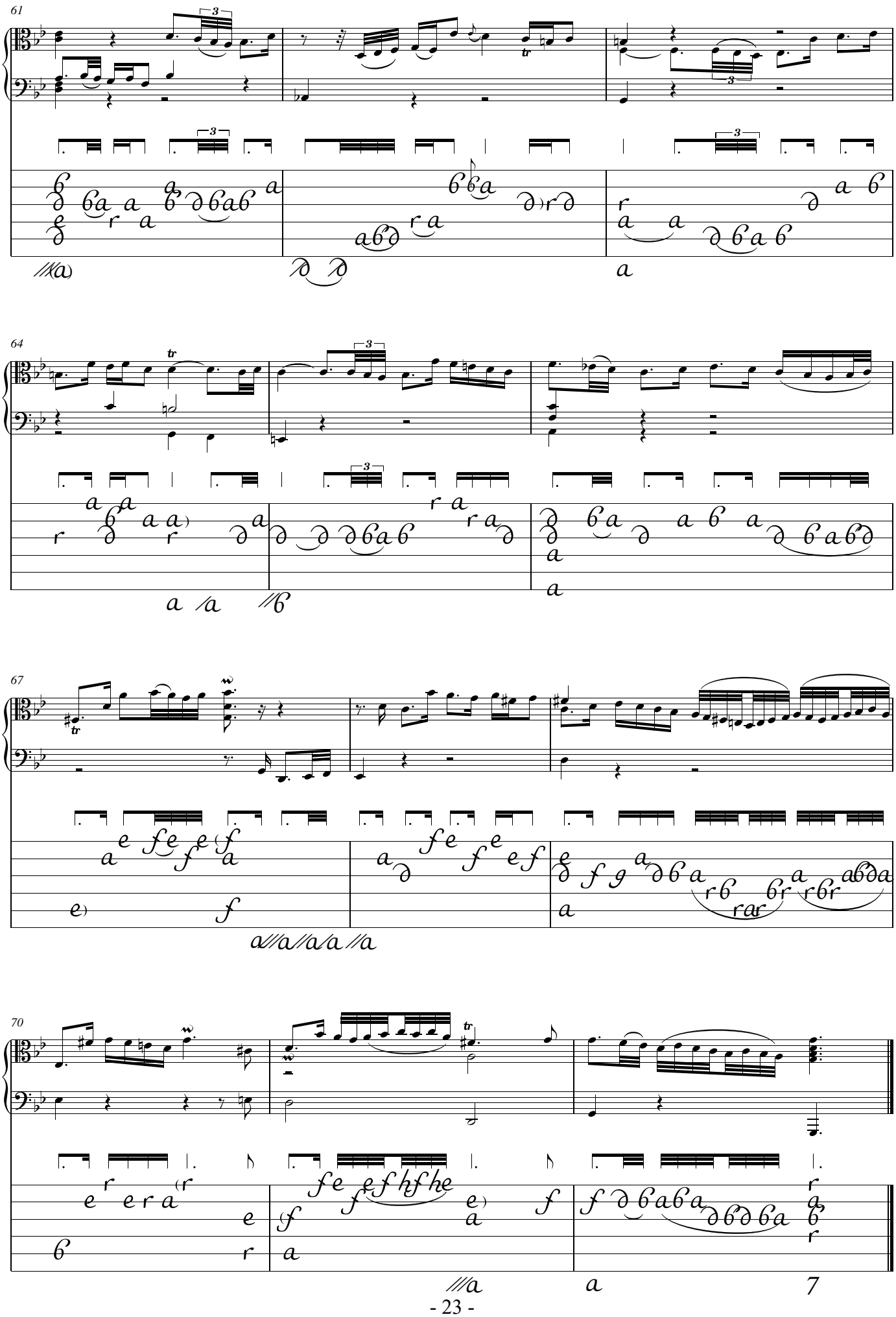
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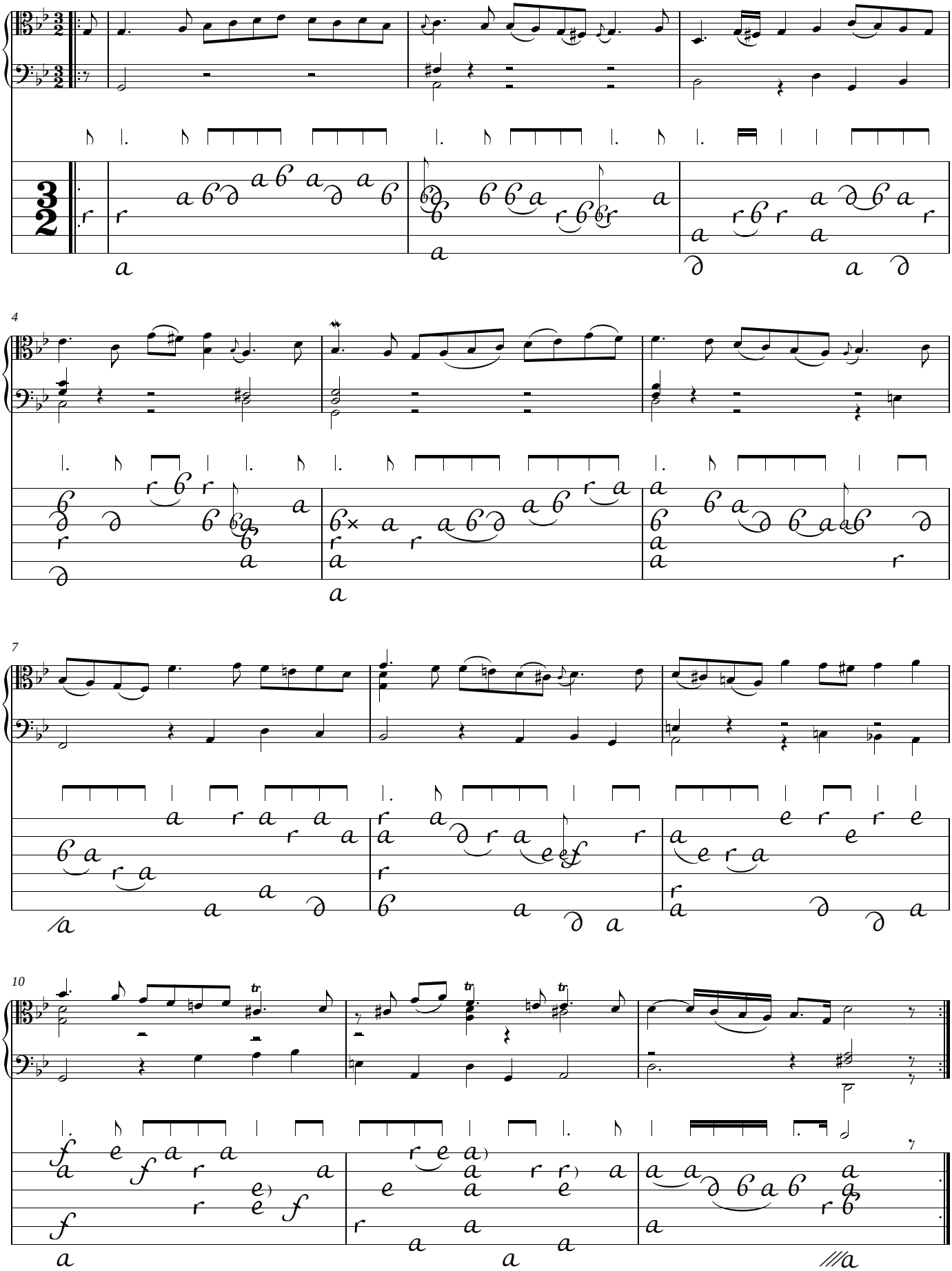

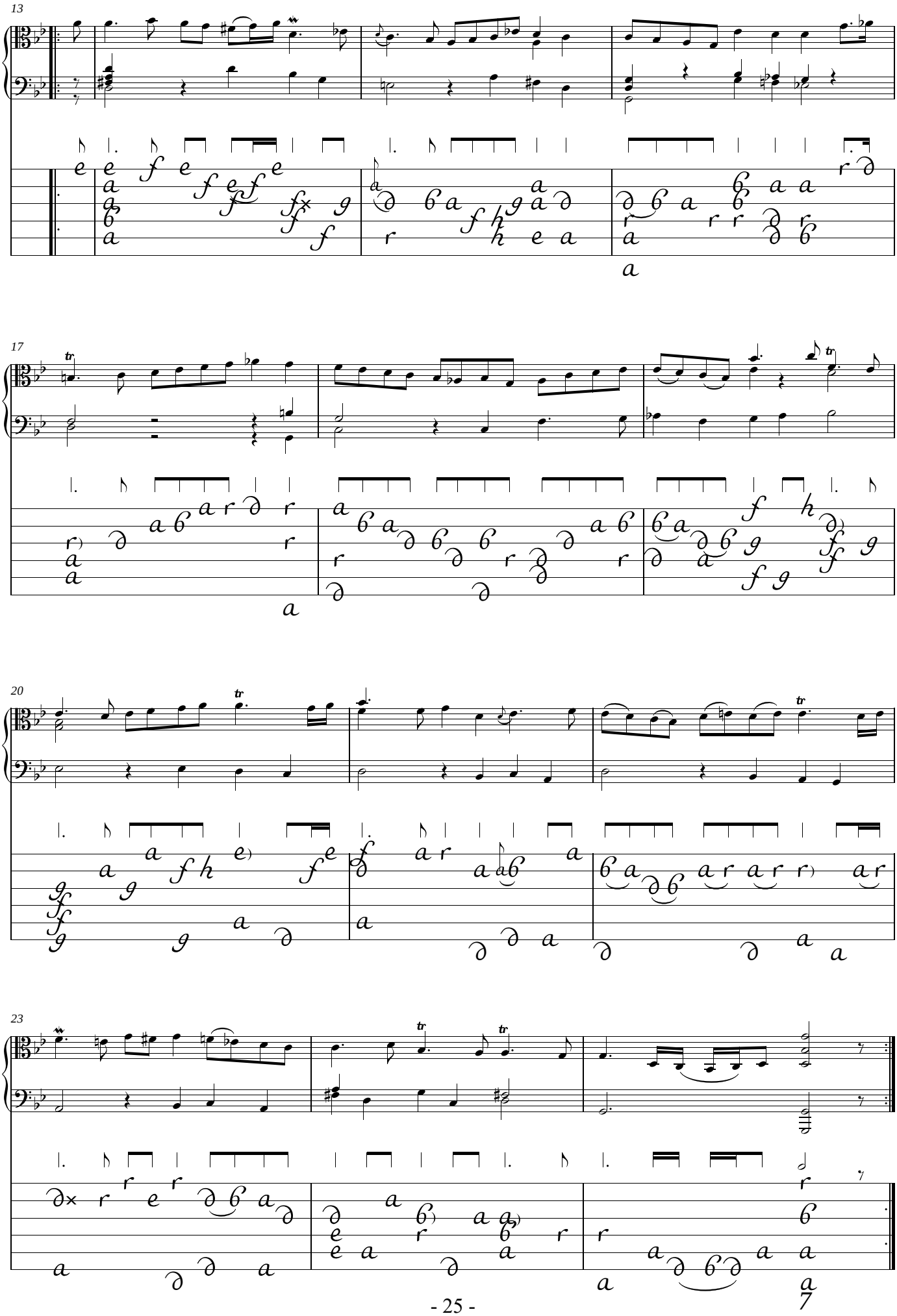
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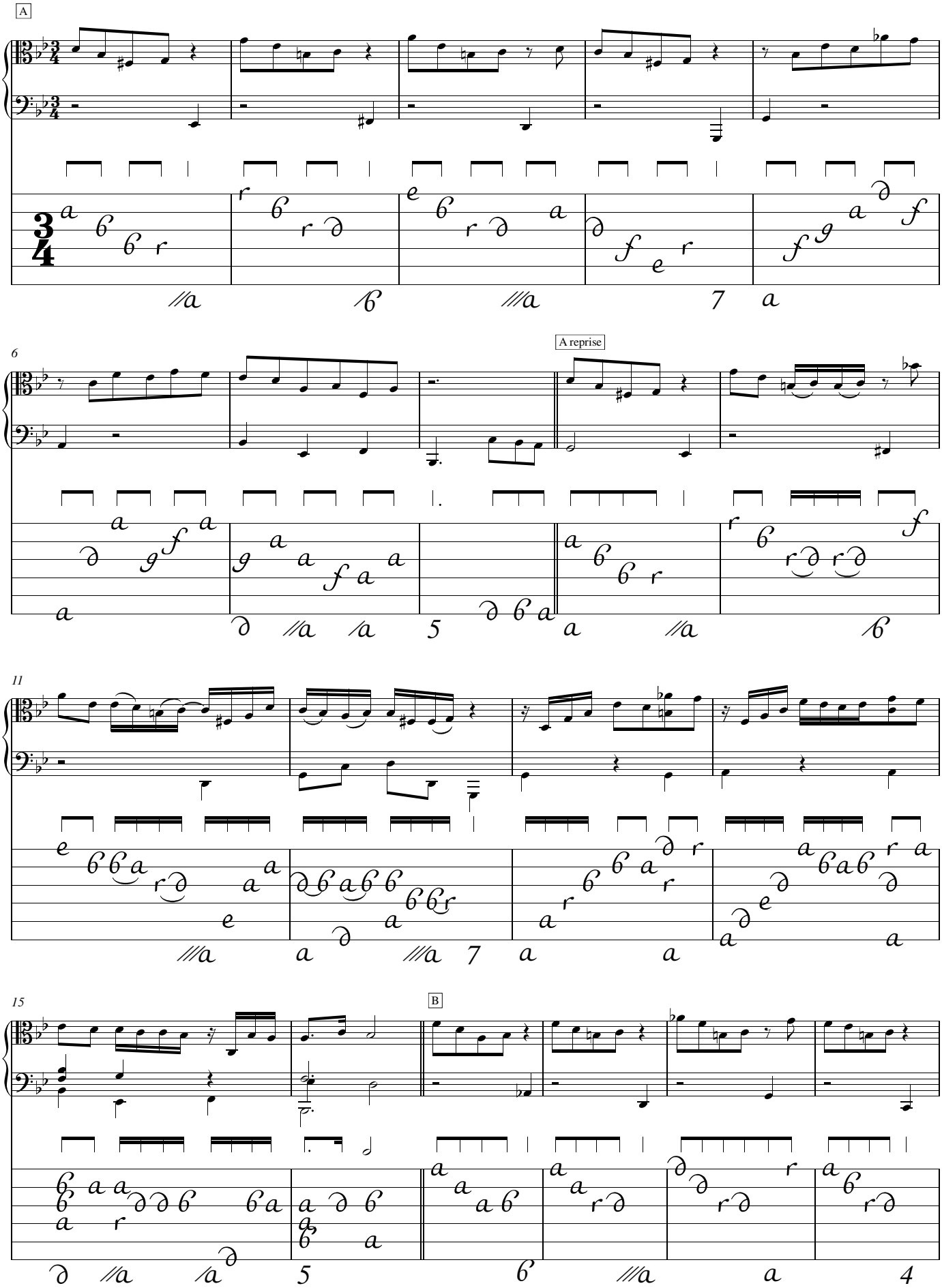
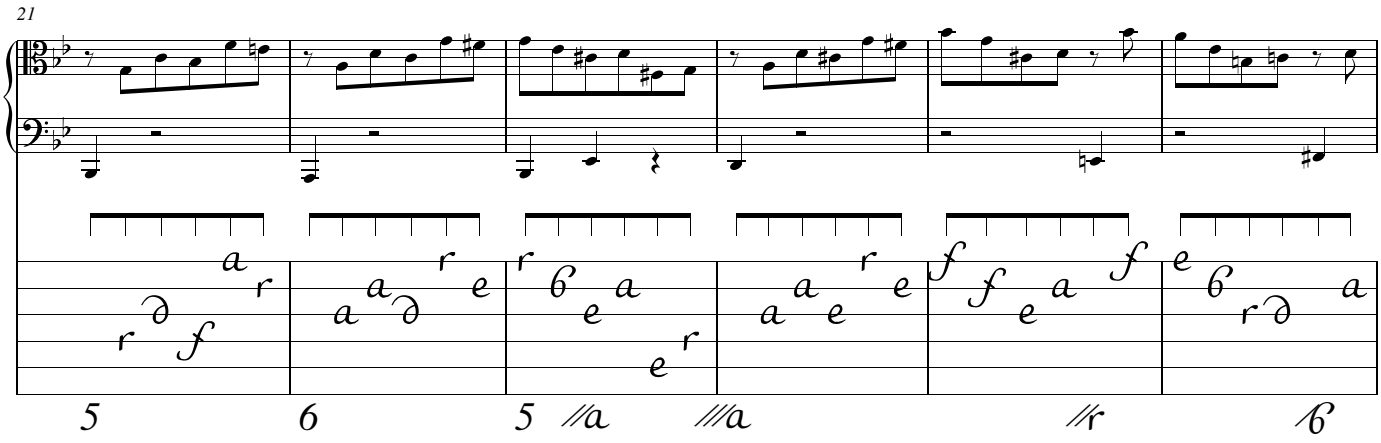
# Sarabande

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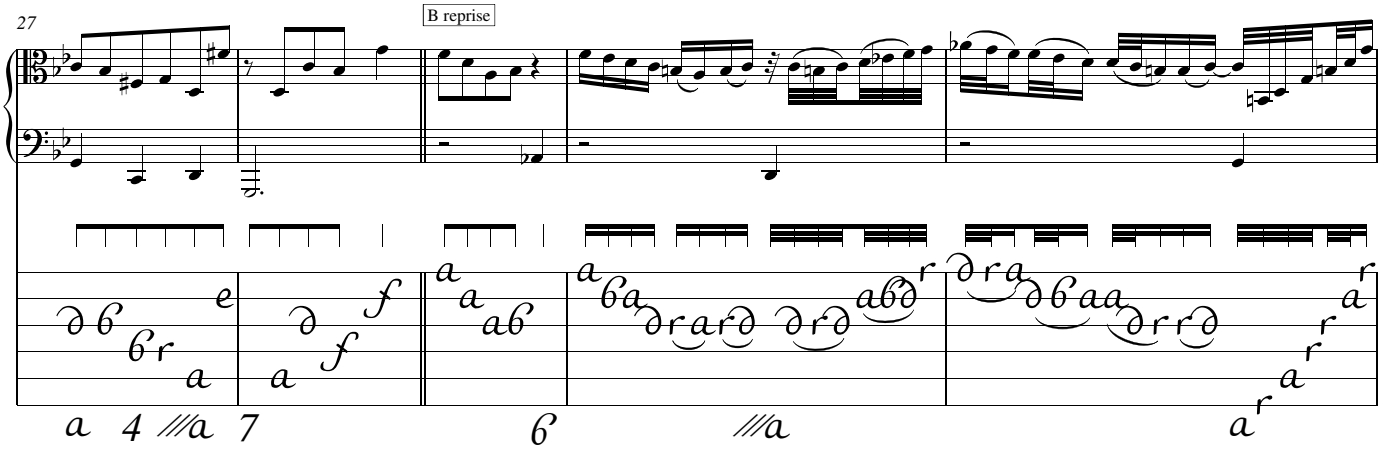
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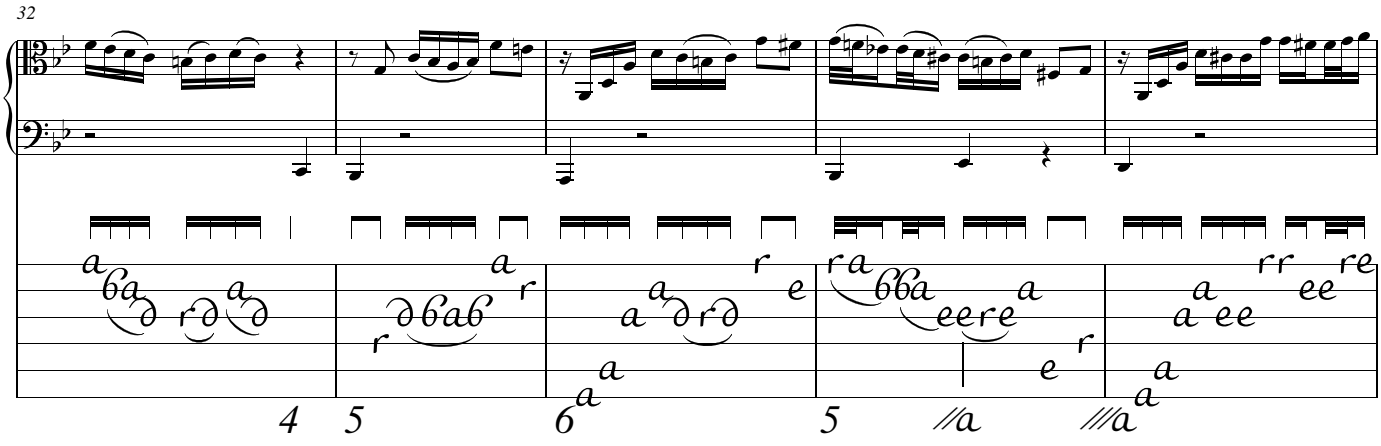
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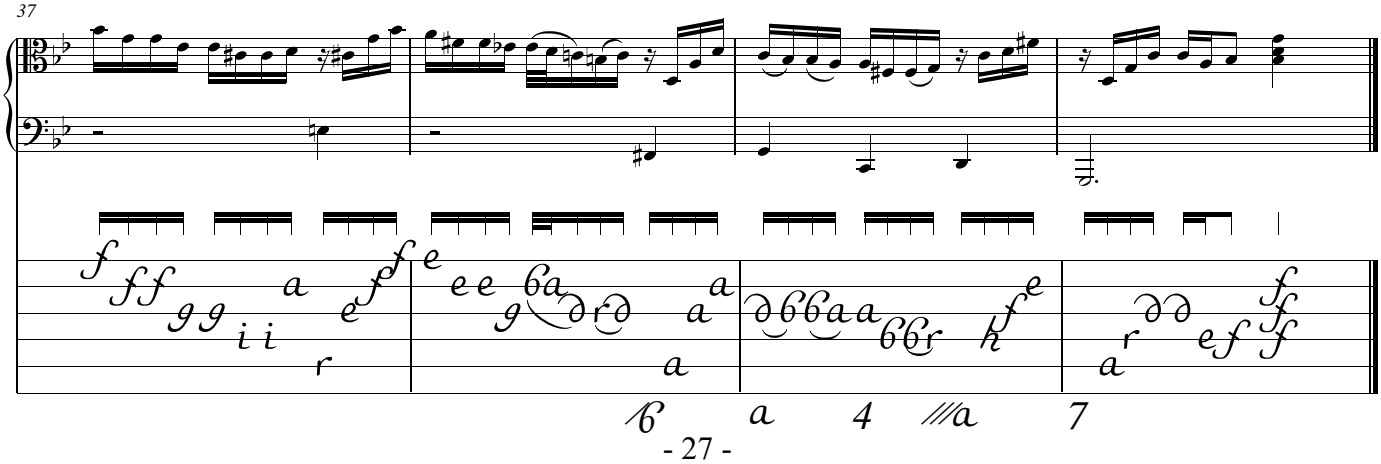
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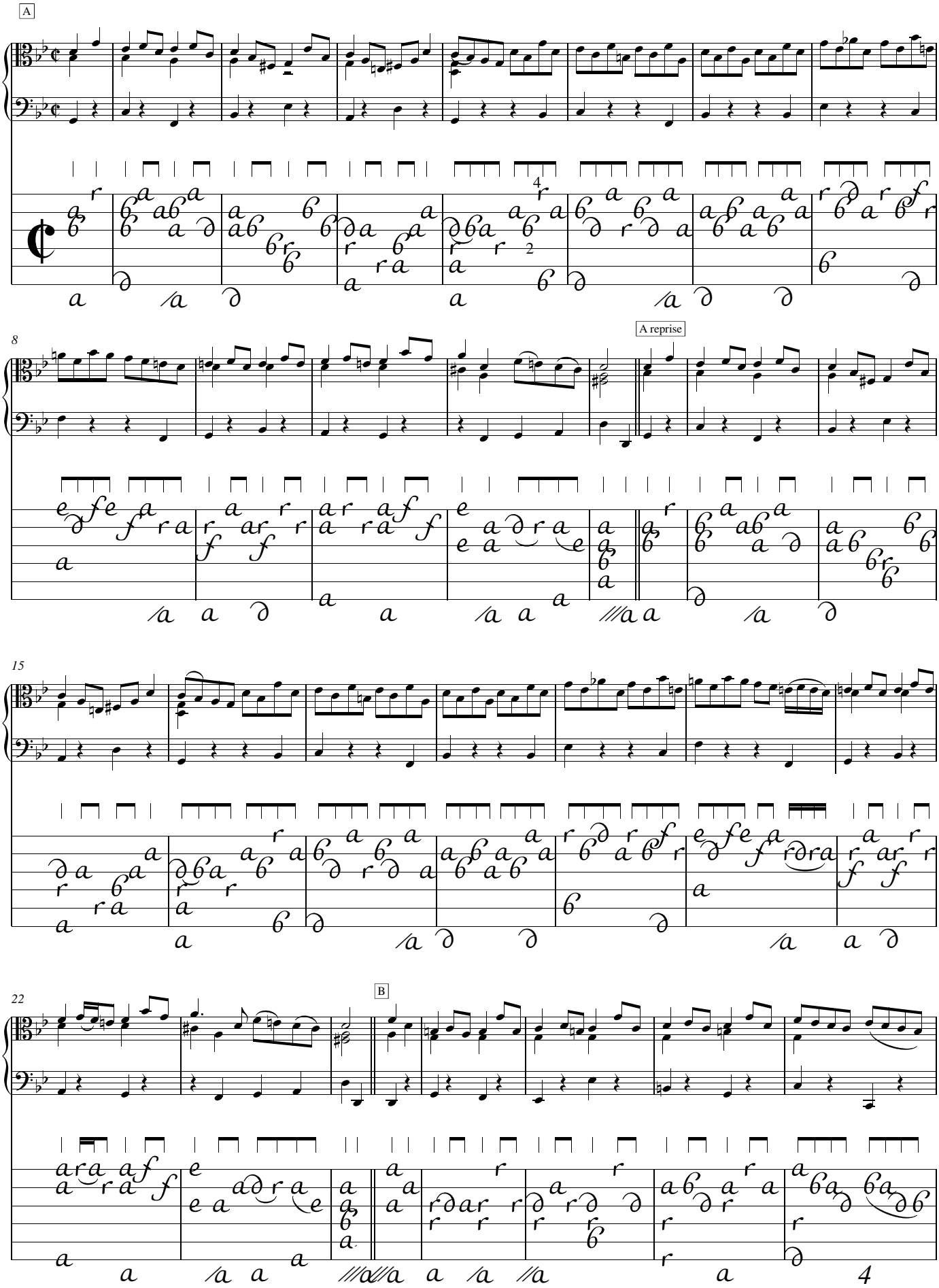

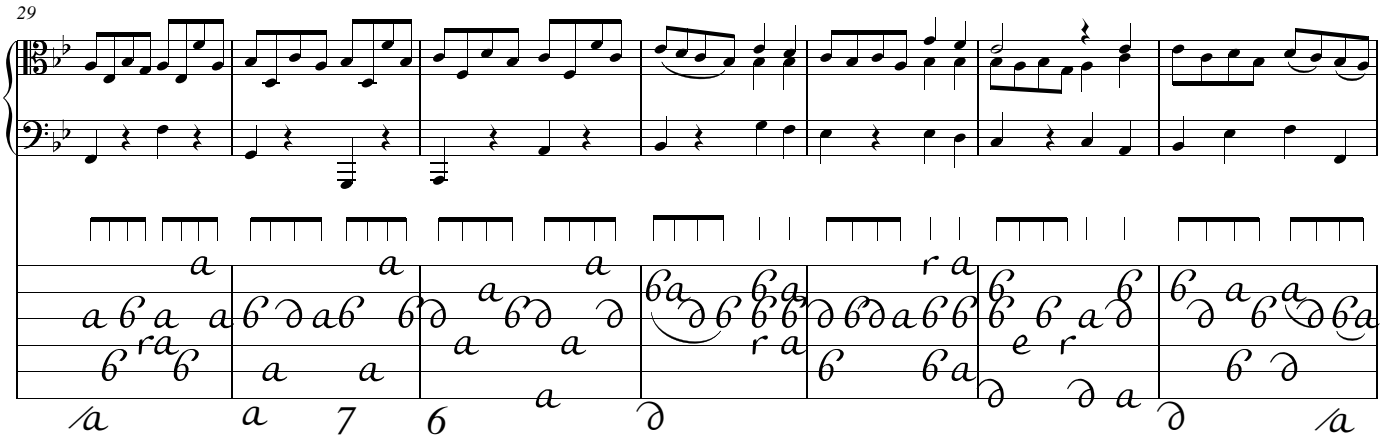
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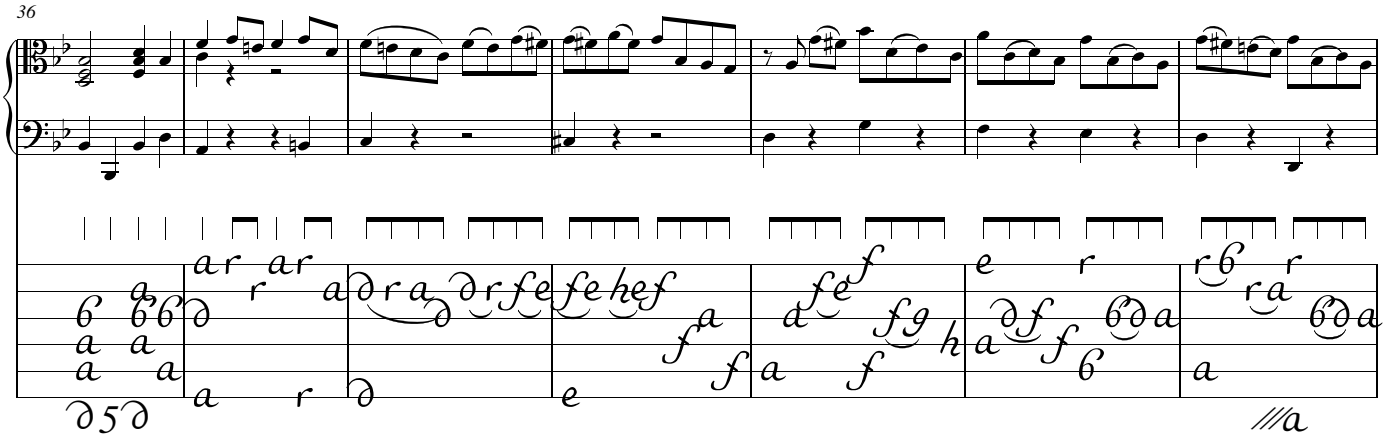
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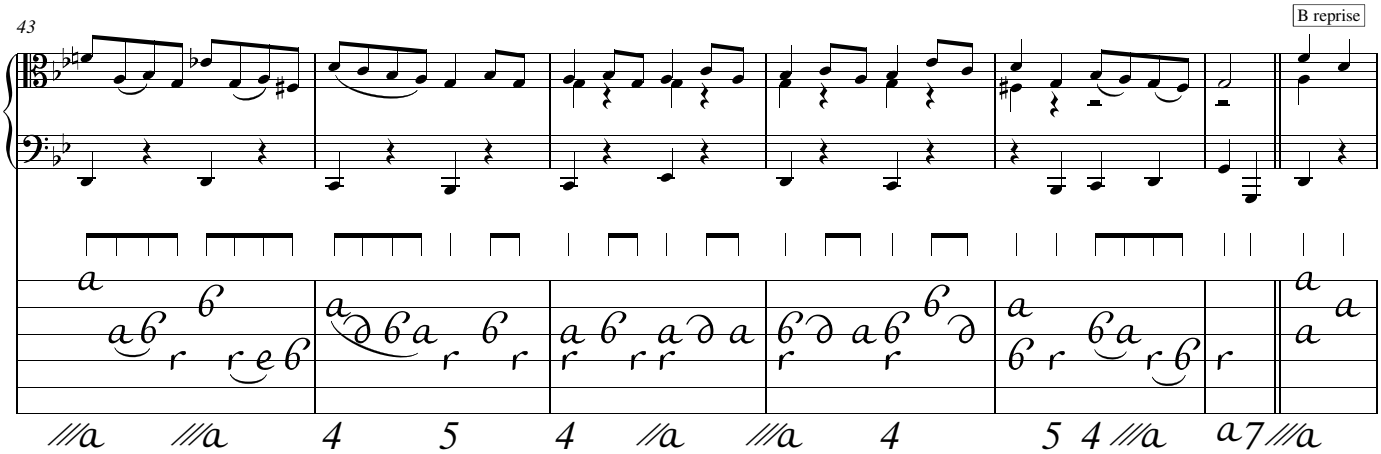
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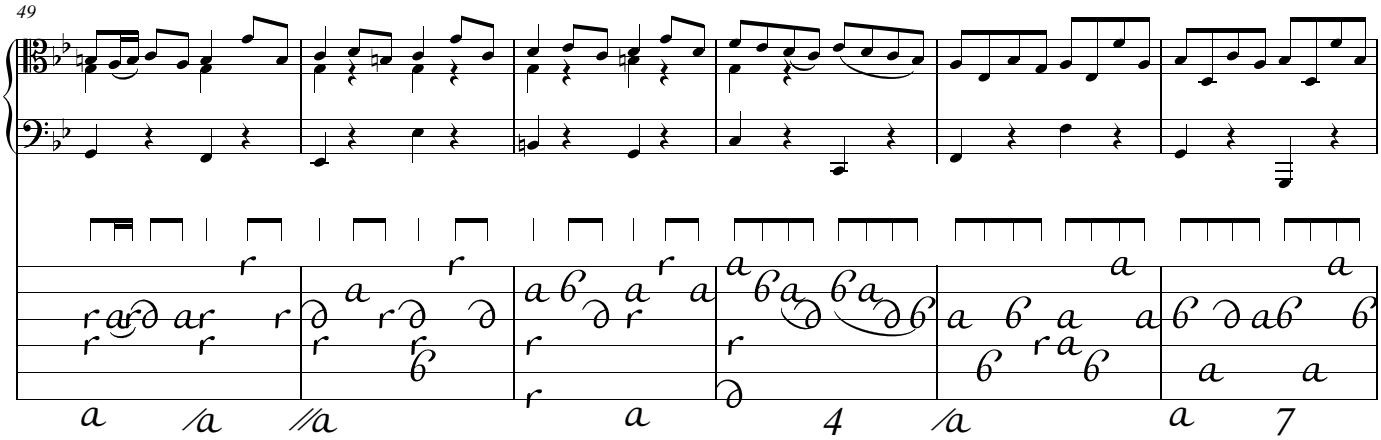
B reprise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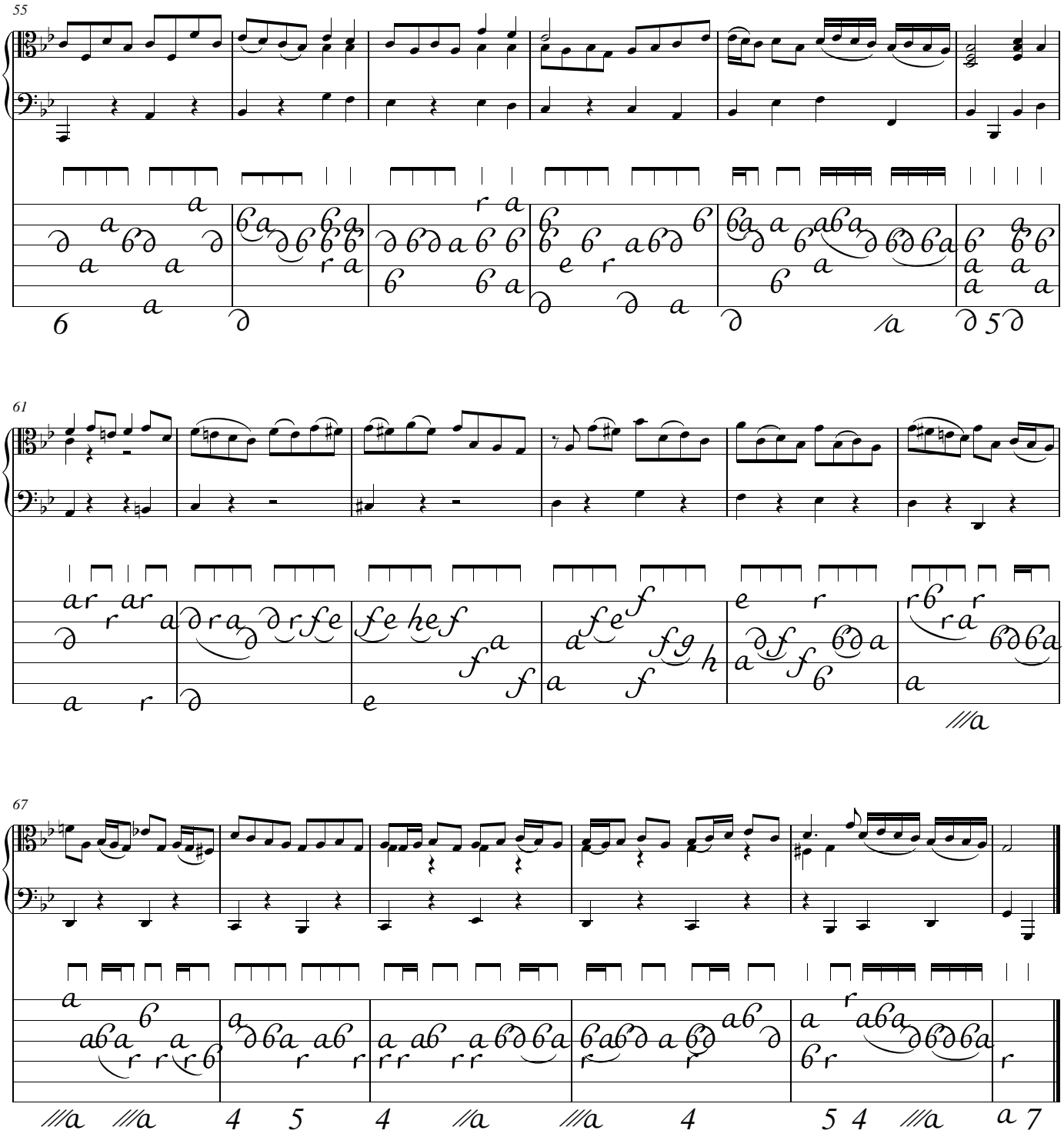


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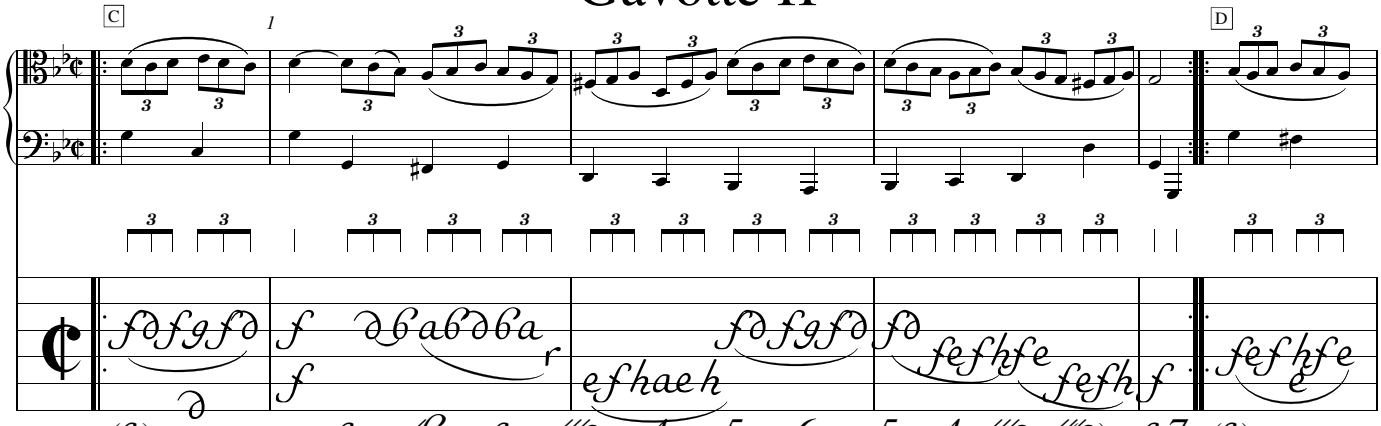
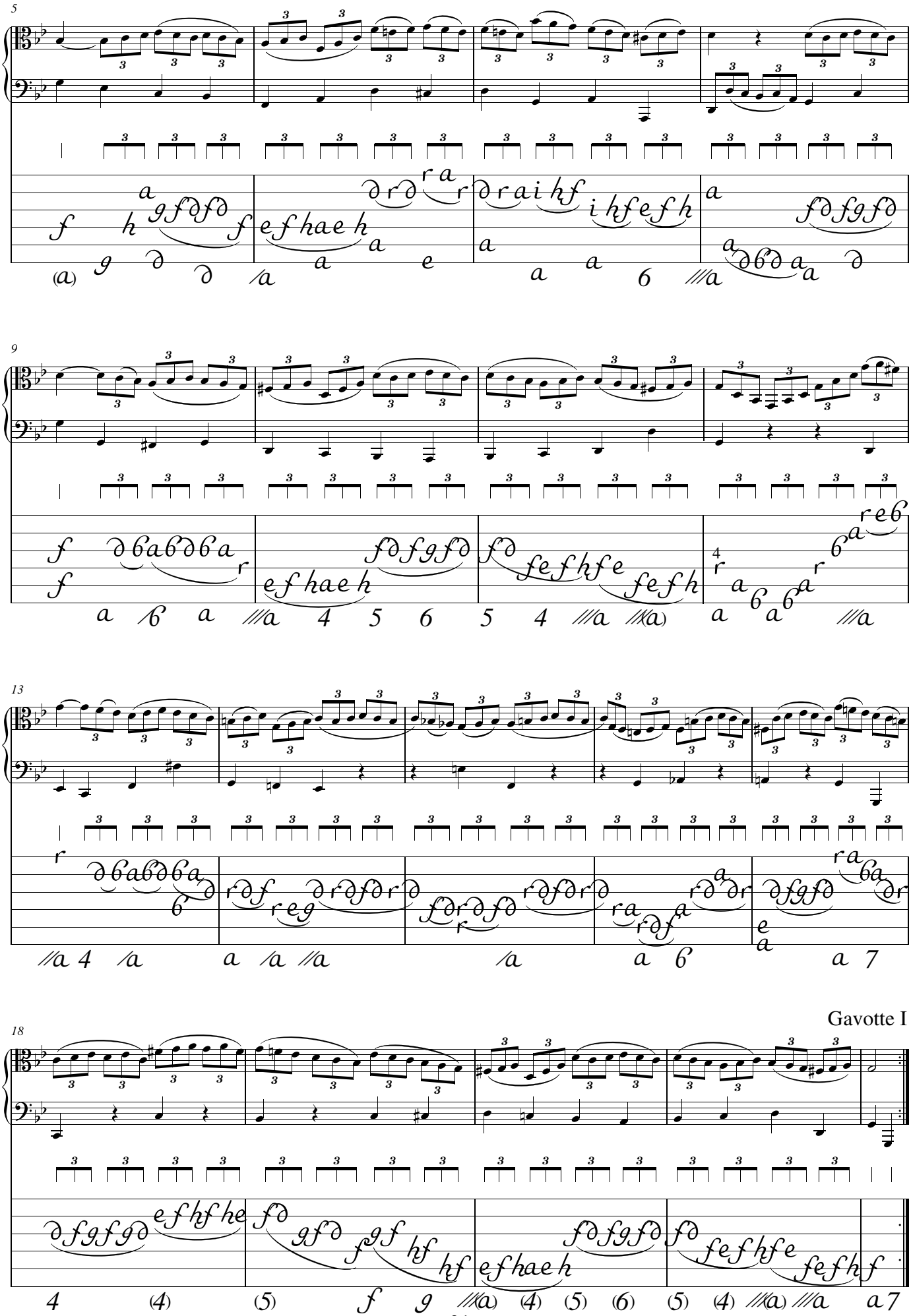
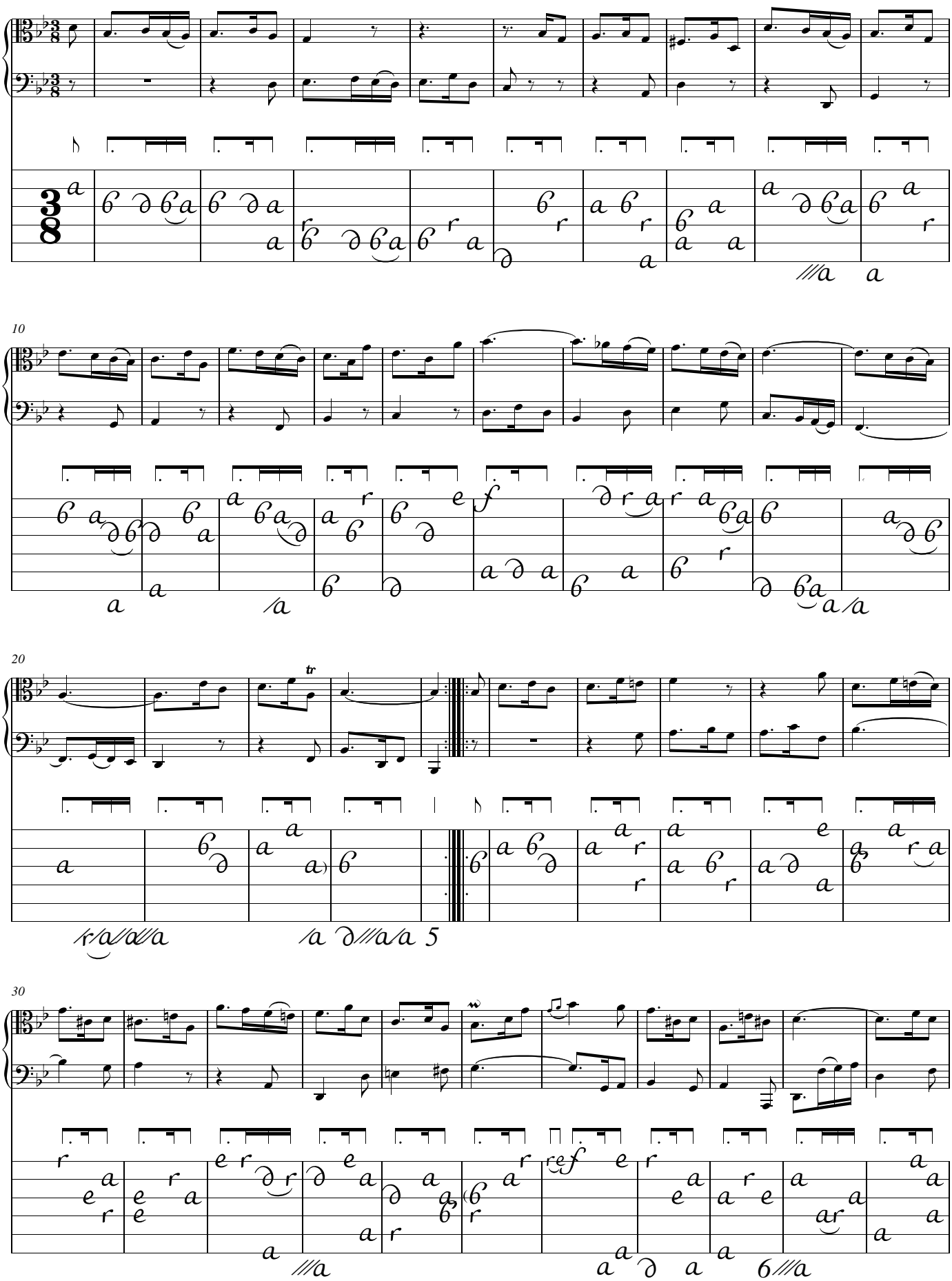
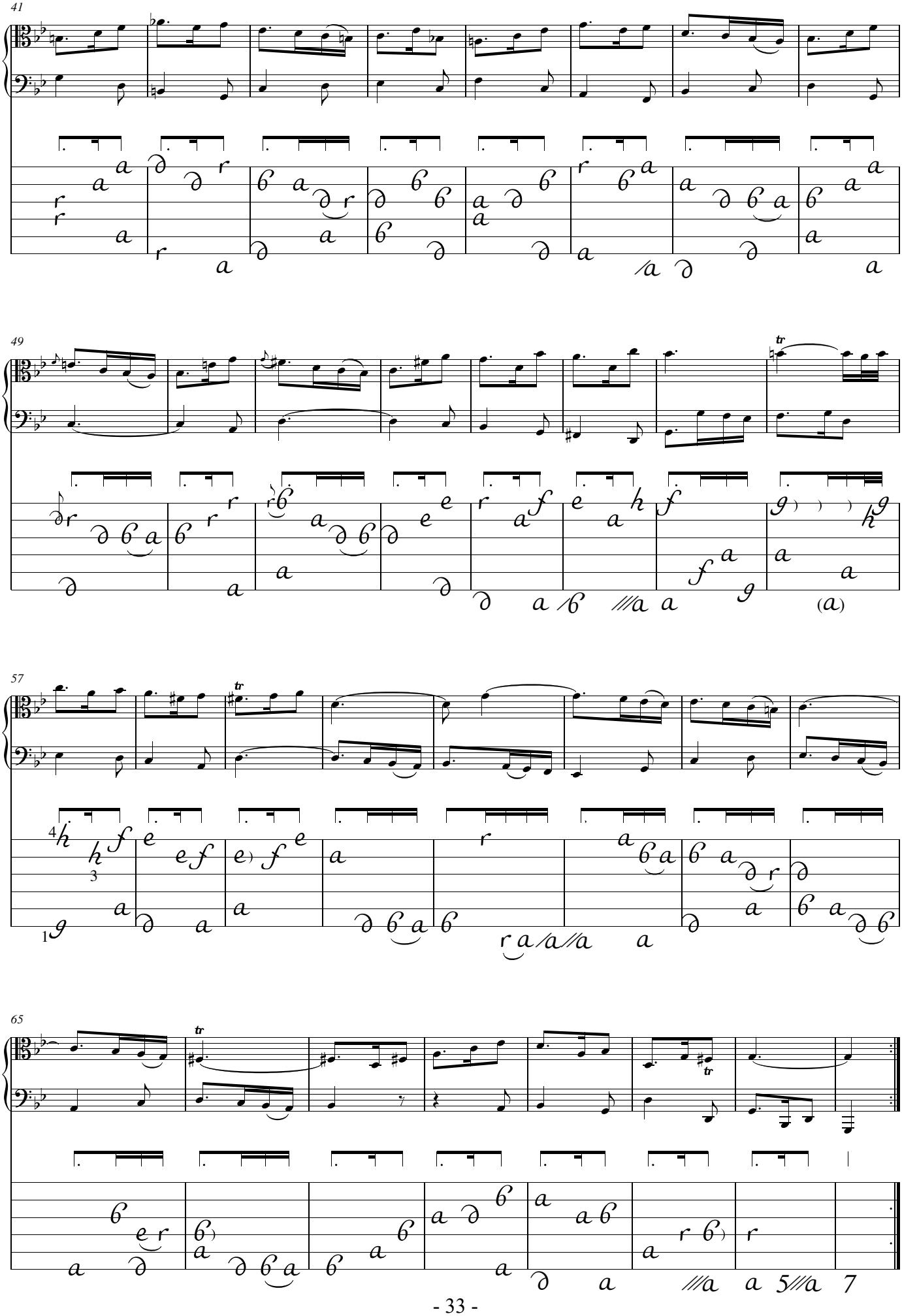




# Gigue

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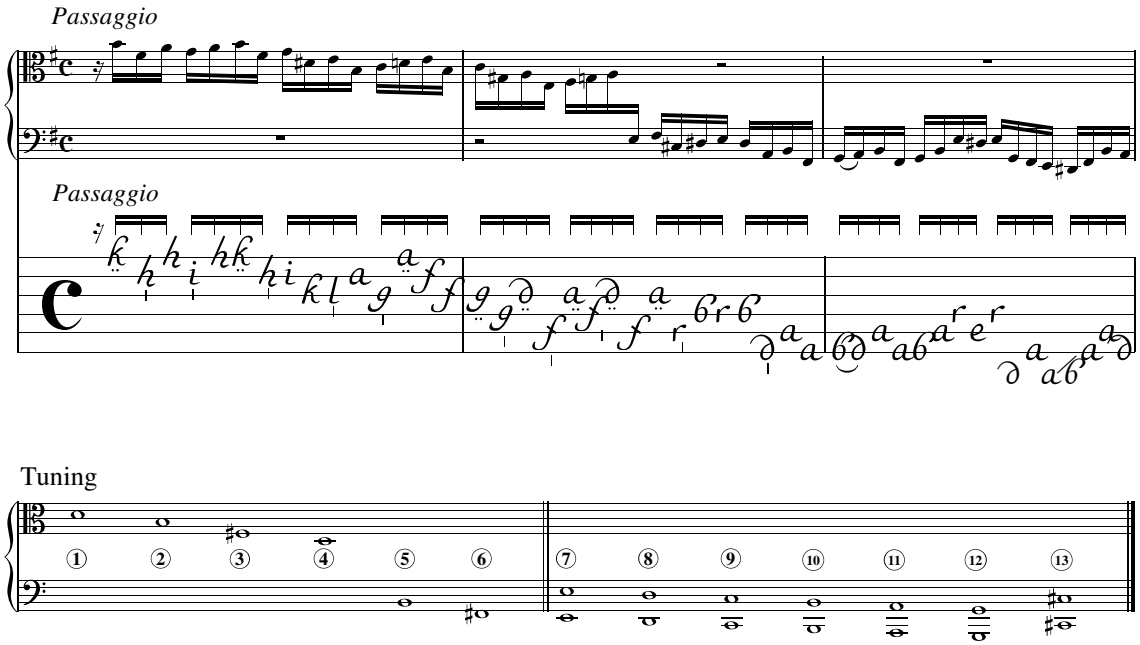
# Johann Sebastian Bach
## Suite in e minor
## BWV 996




Prelude
Allemande
Courante
Sarabande
Bourrée
Gigue

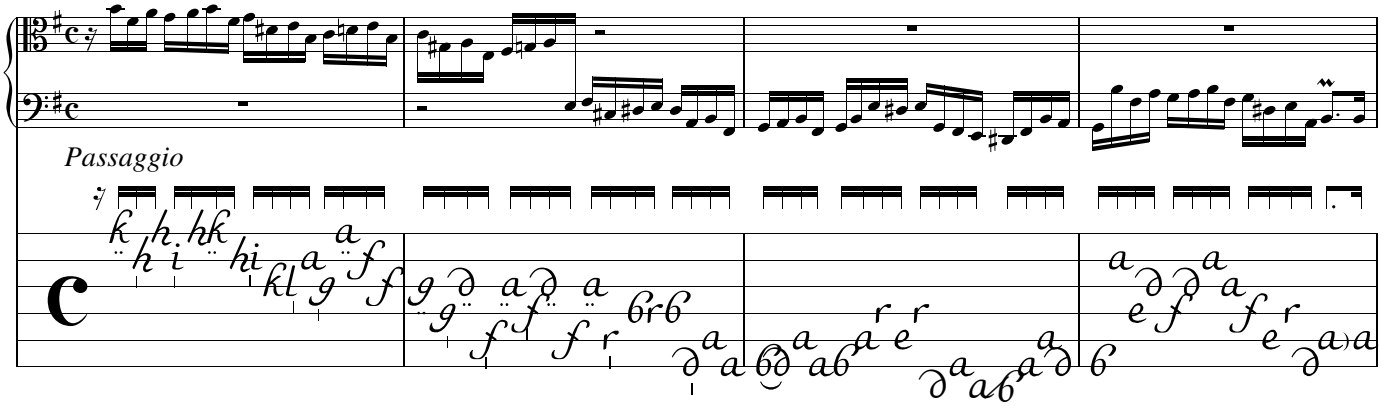
edited by
Yasunori Imamura

# Prelude

Johann Sebastian Bach

*Passaggio*

*Passaggio*



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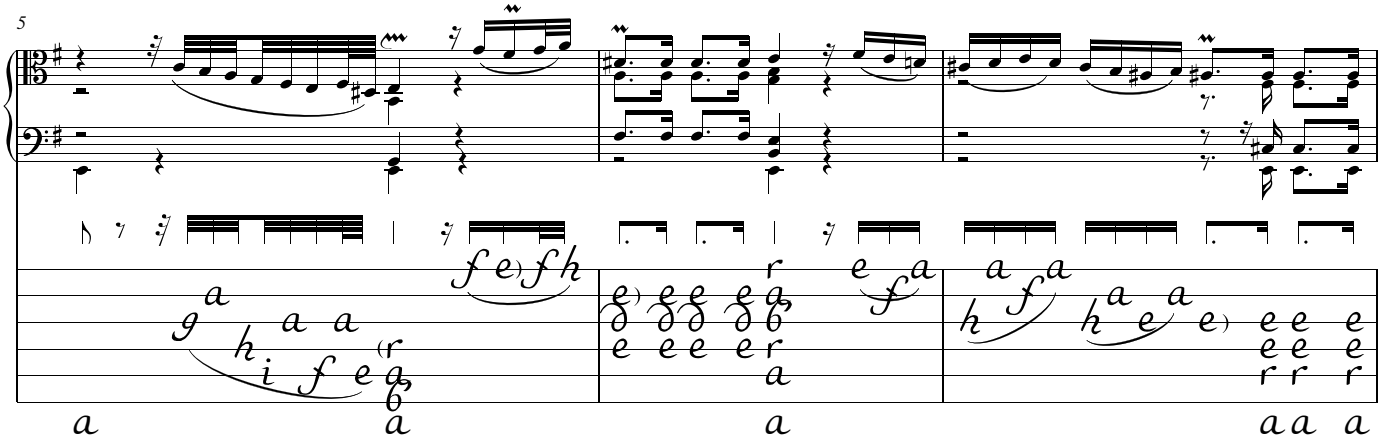

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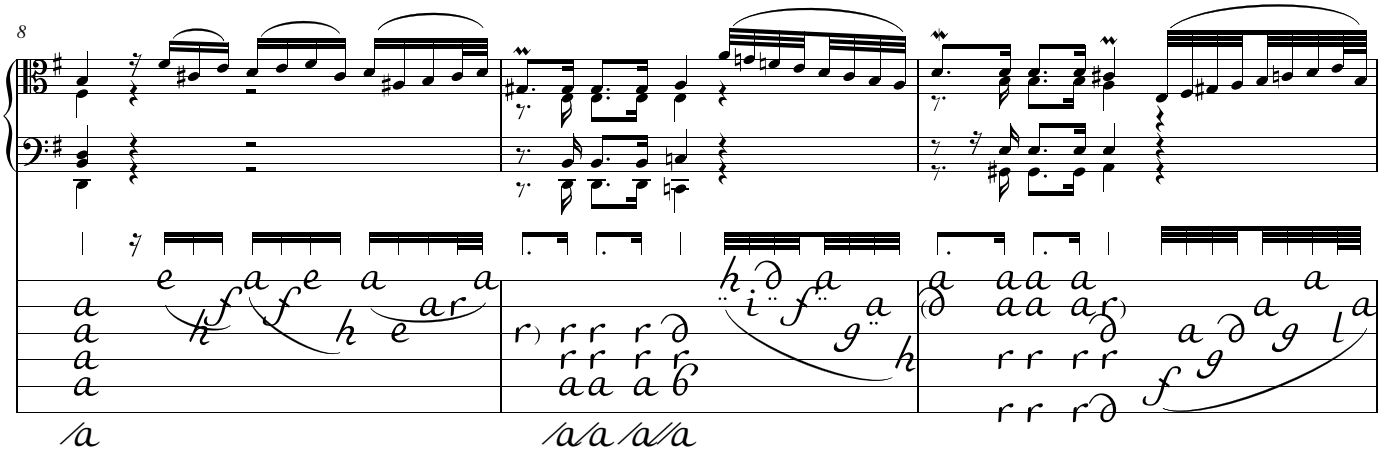

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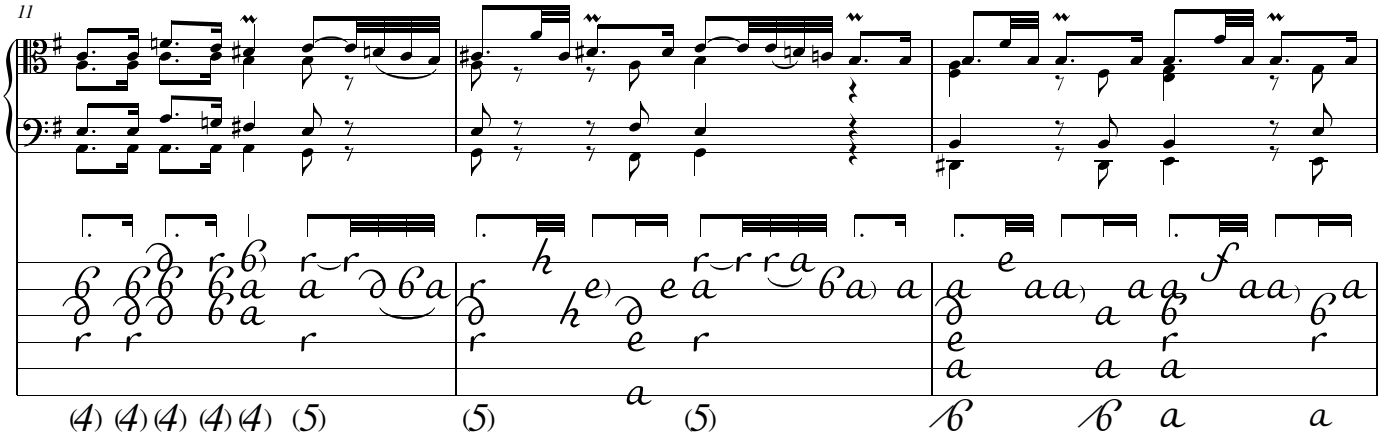

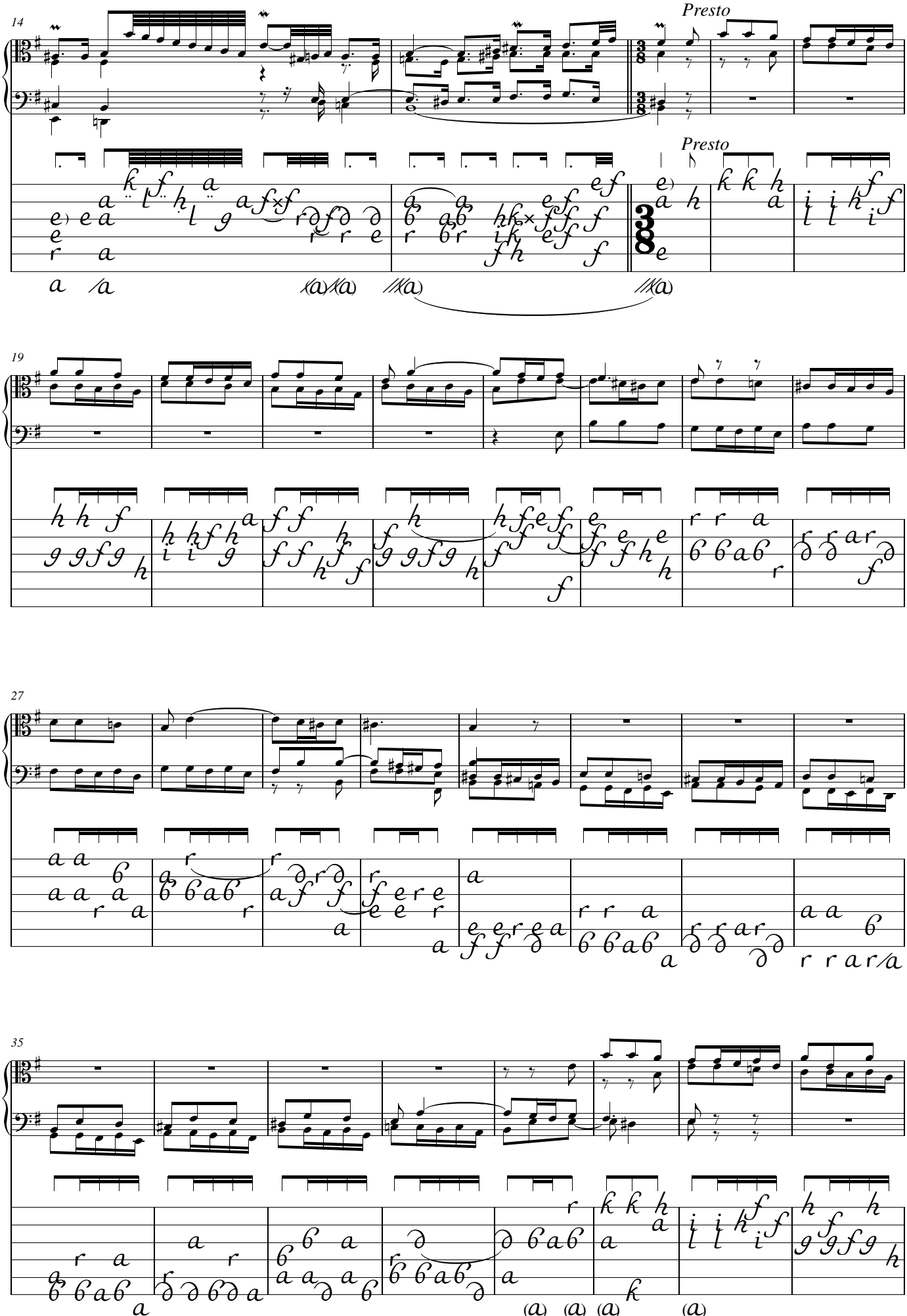
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Presto
Presto
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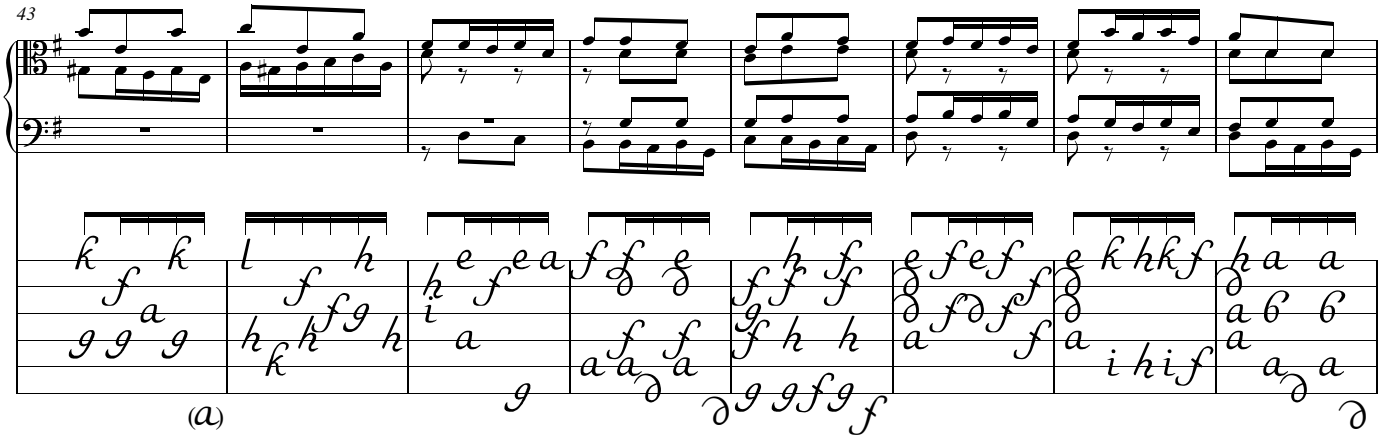
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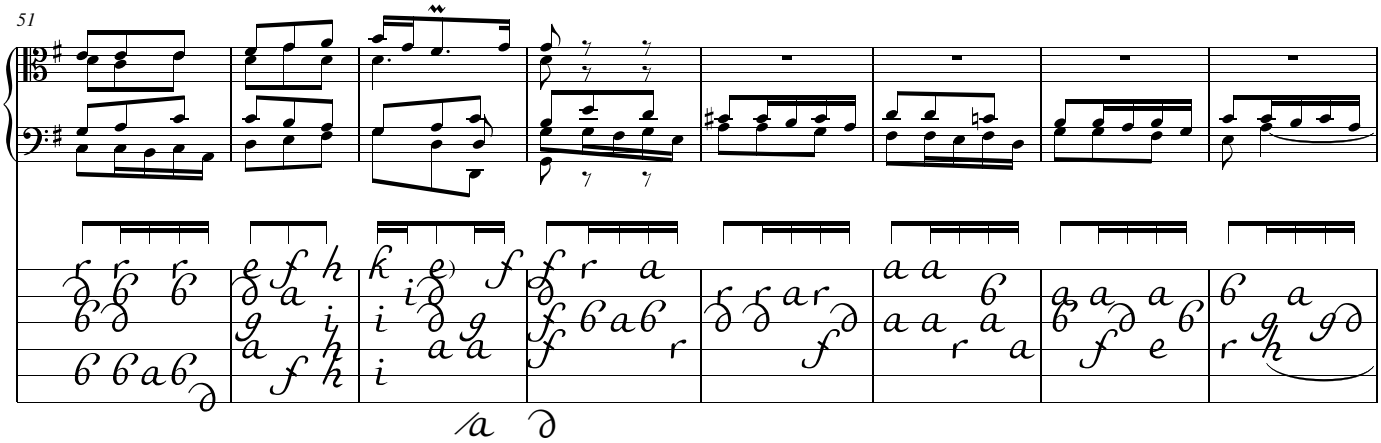
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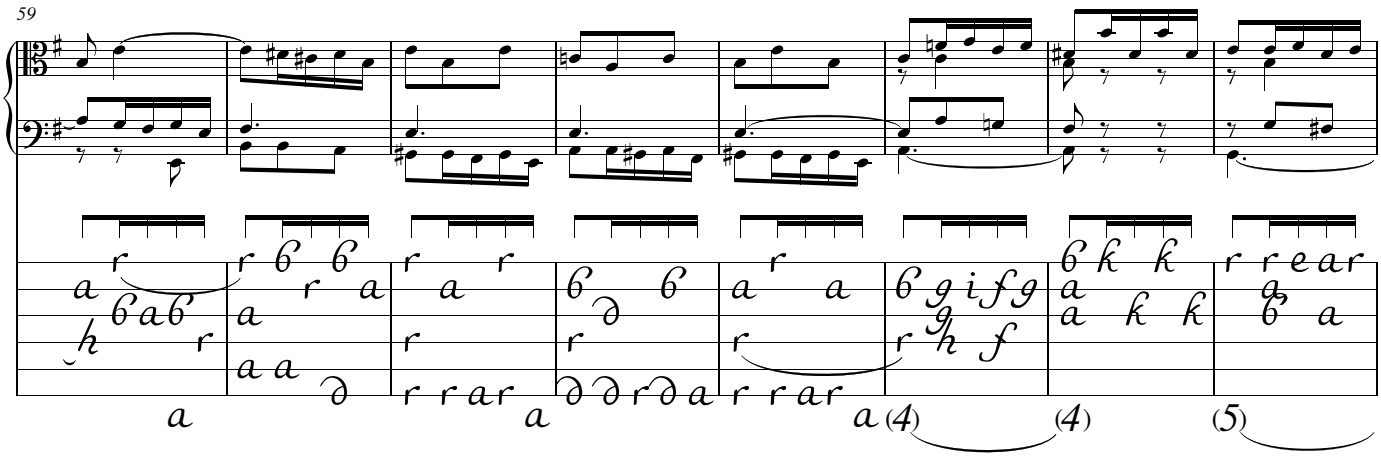
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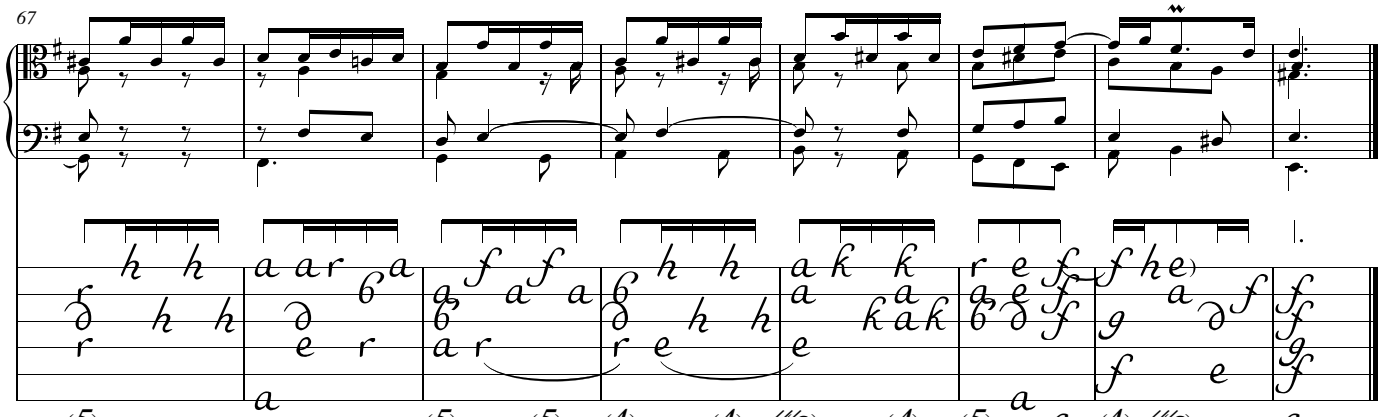
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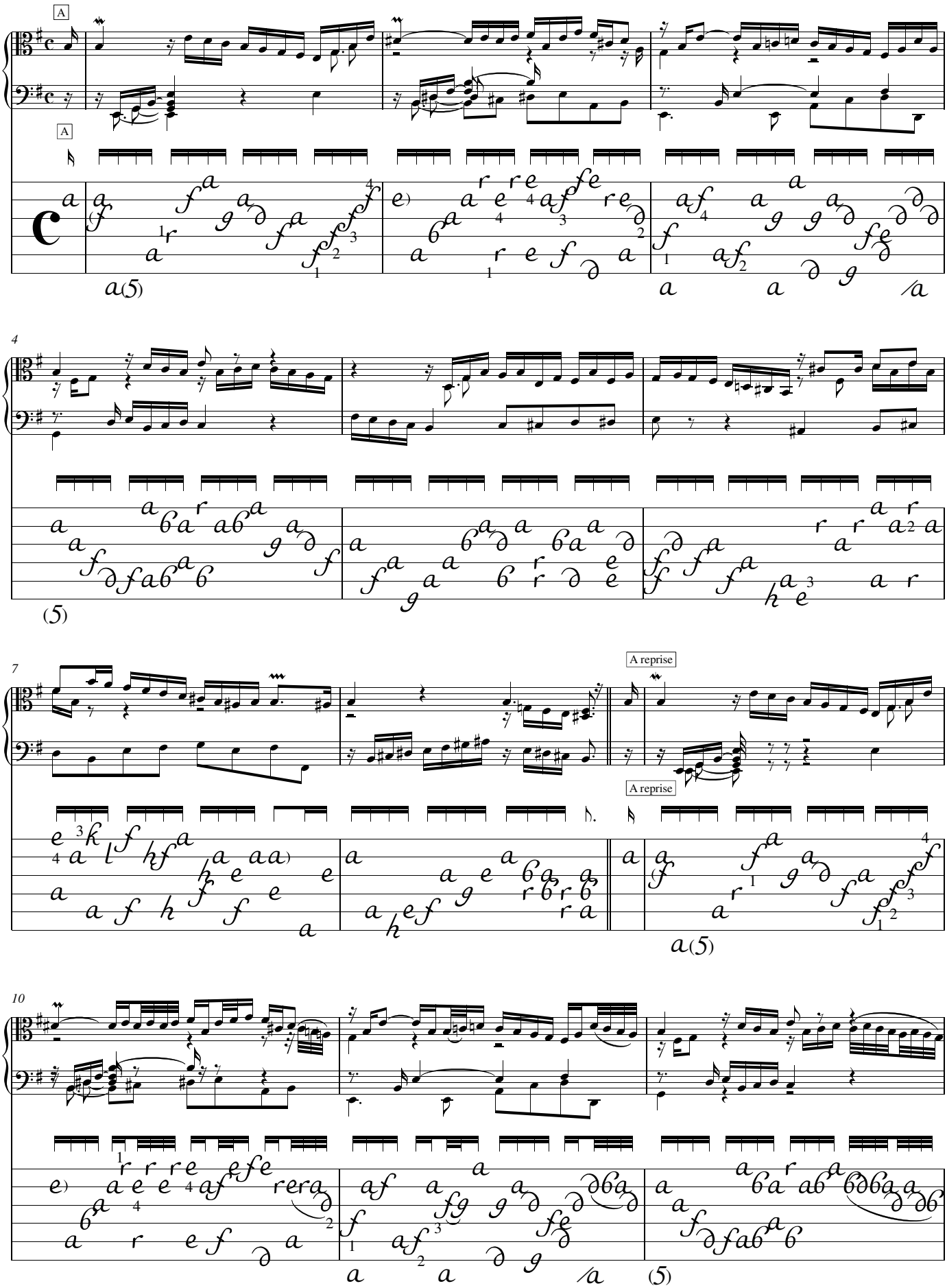

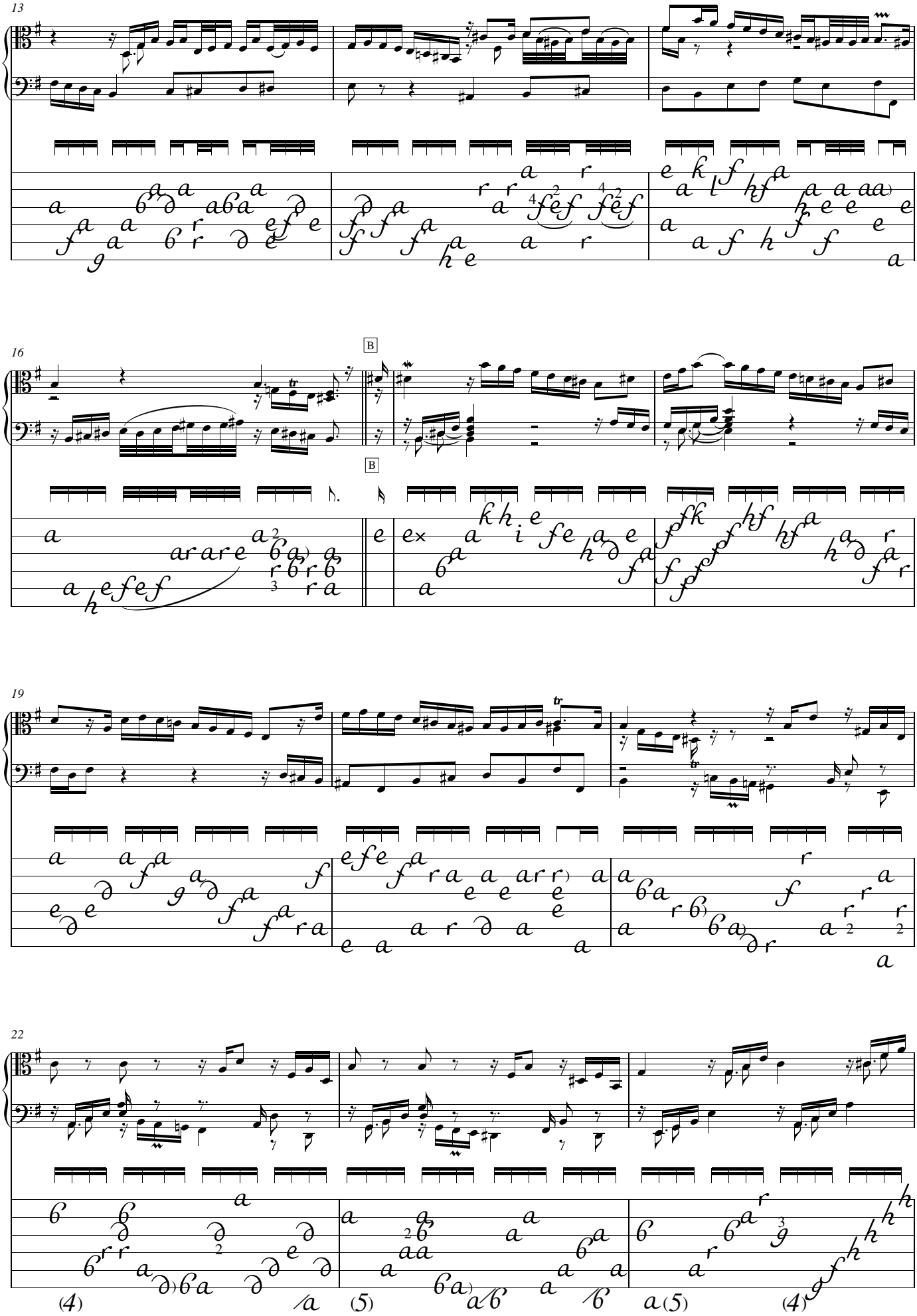

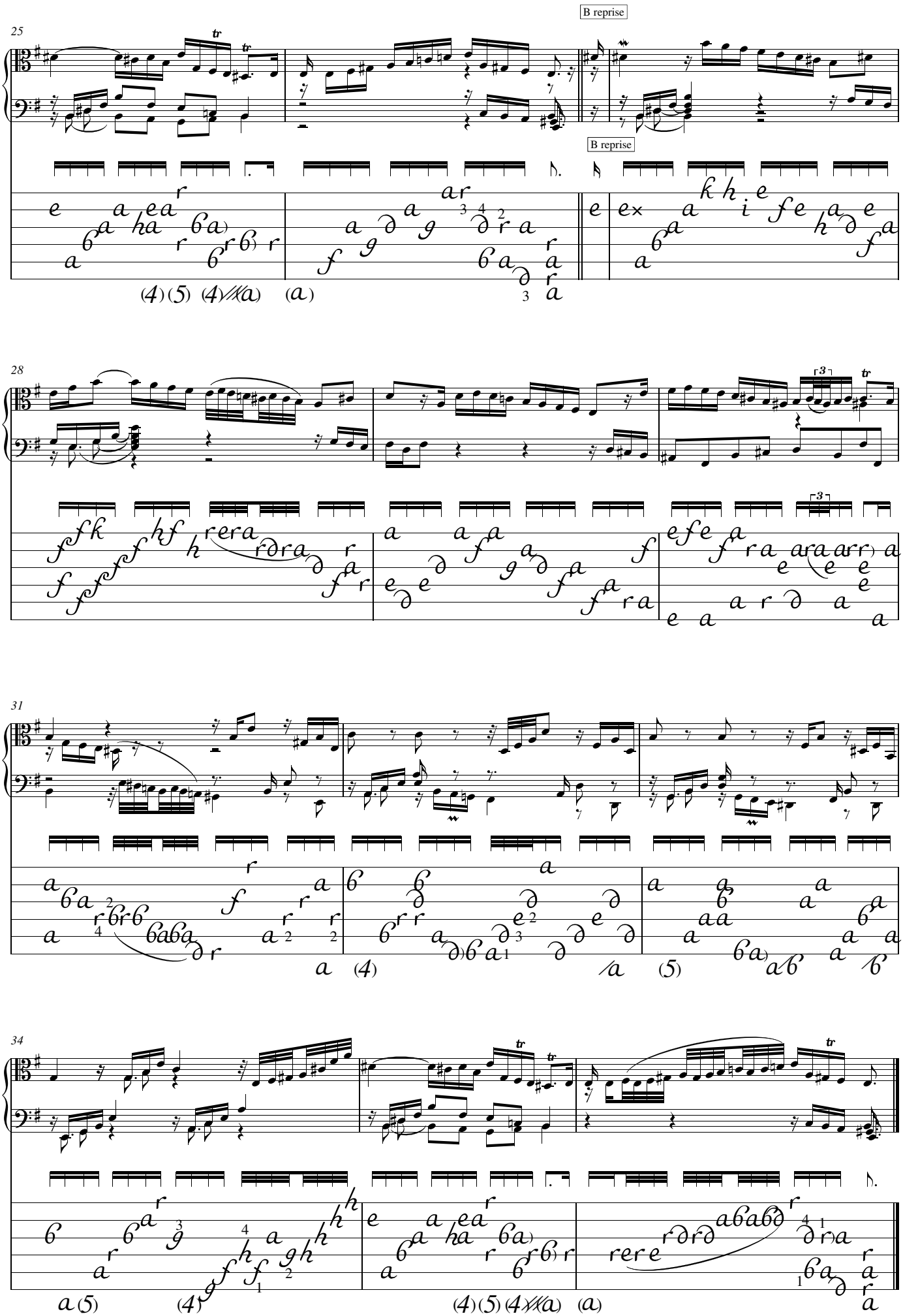
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B reprise
B reprise
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31
34

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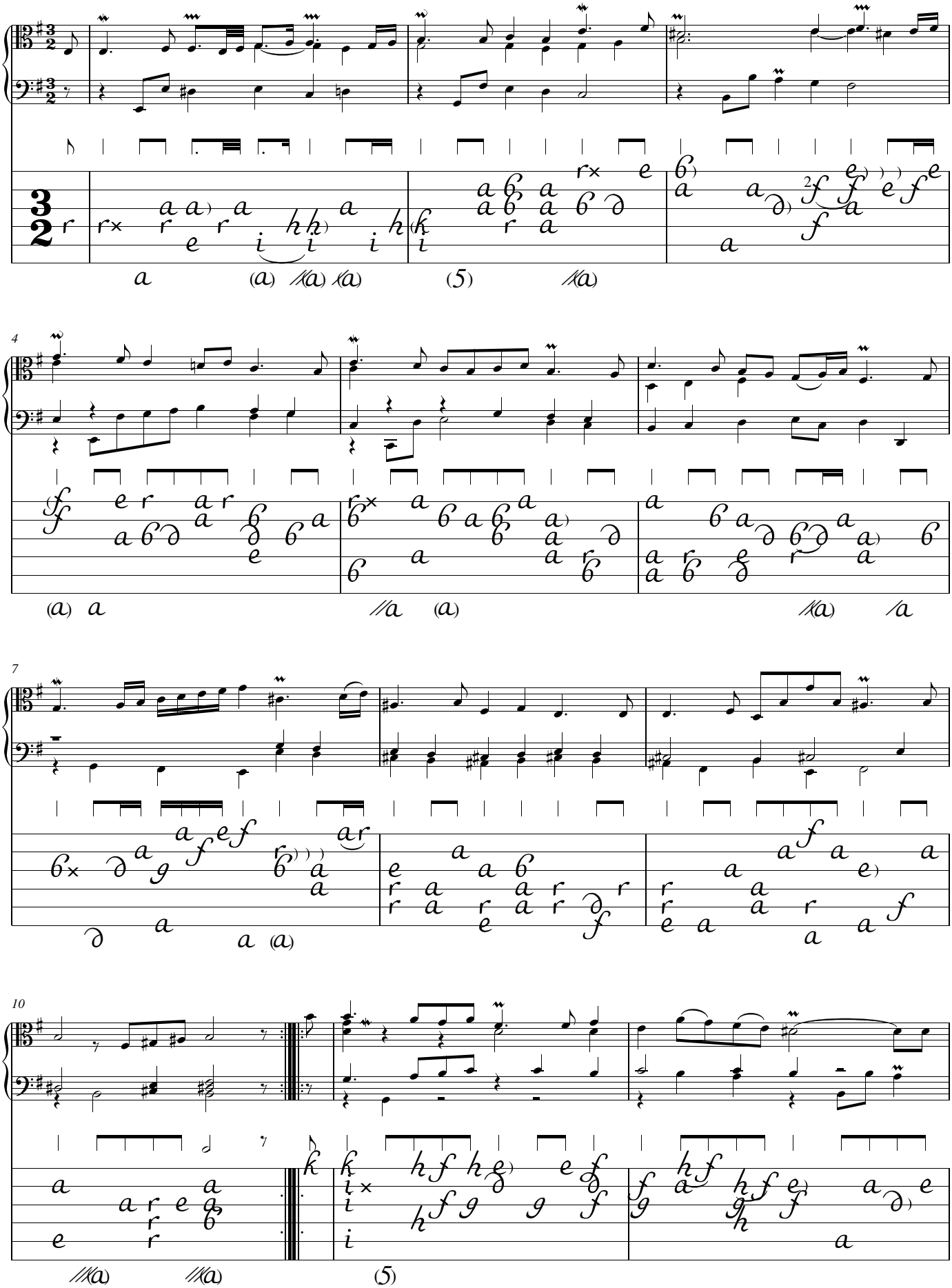

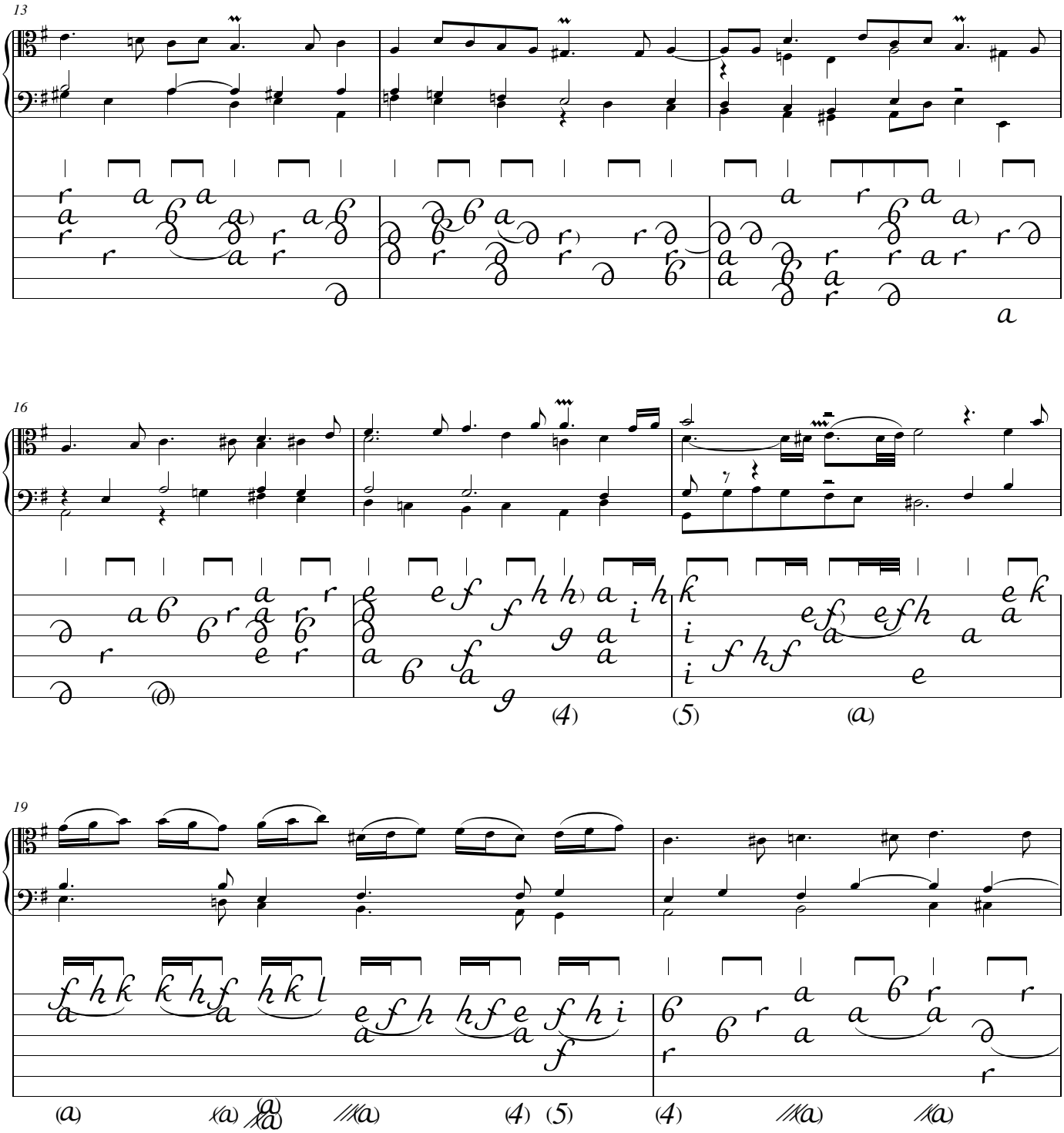
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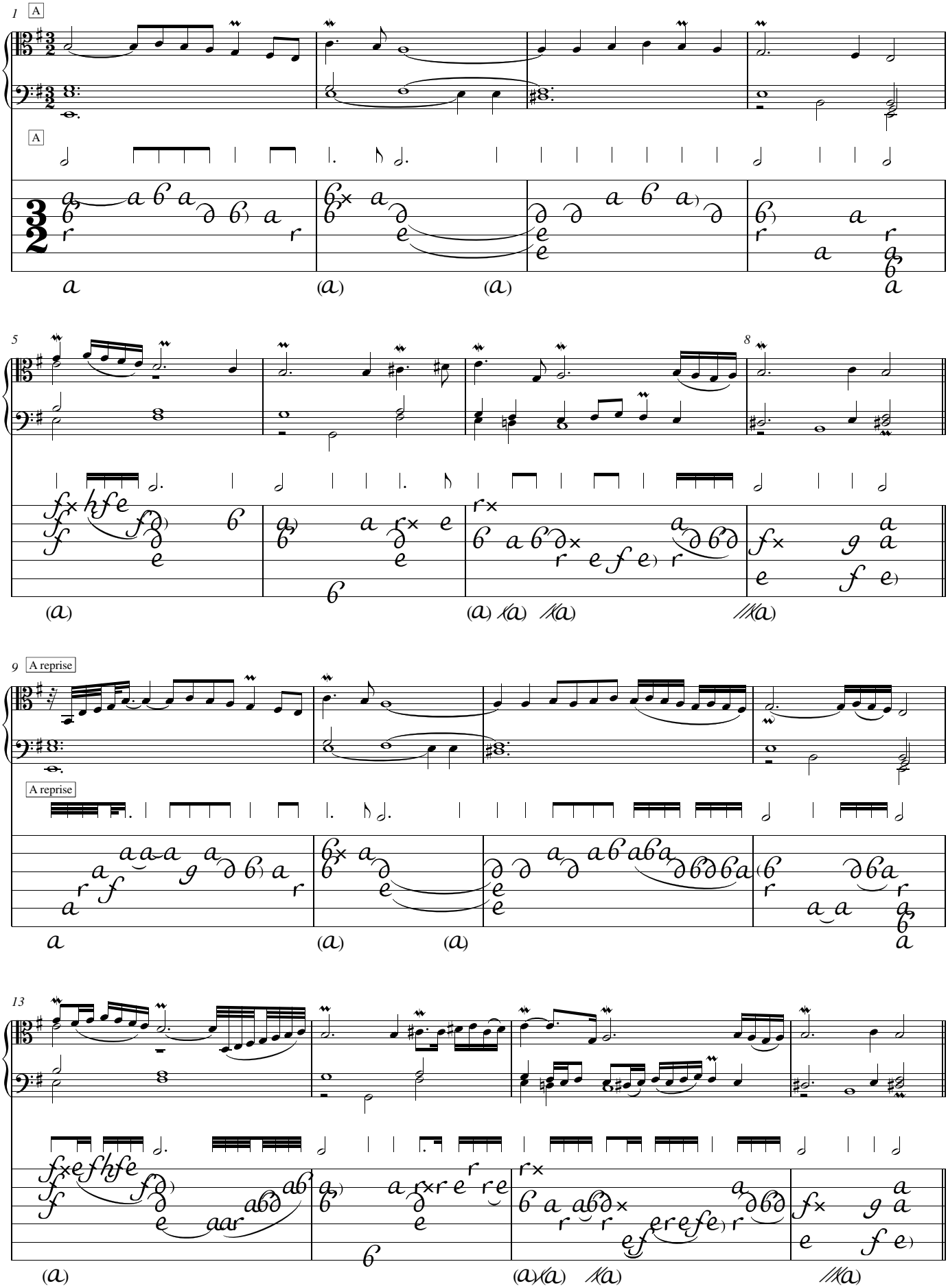

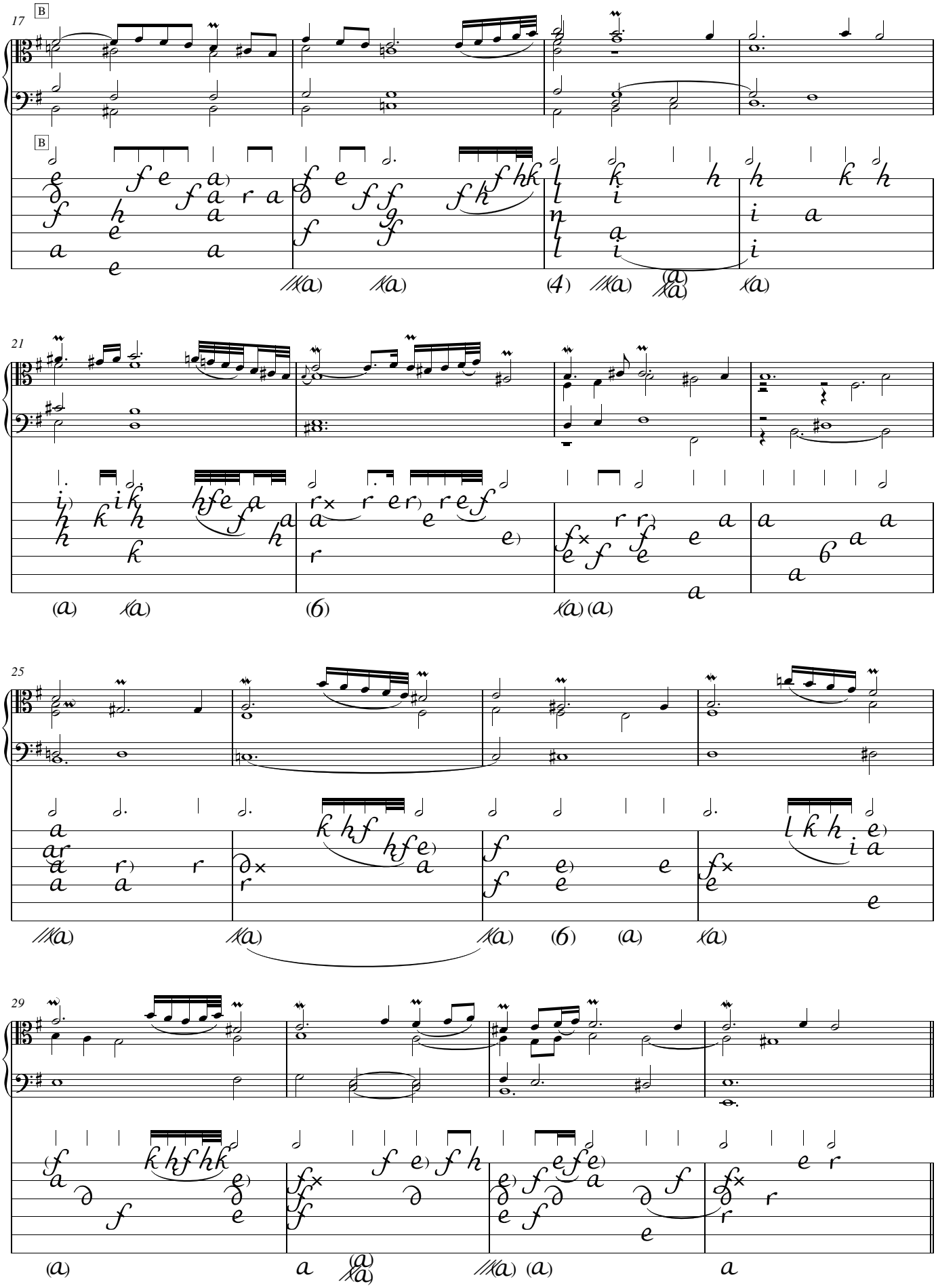

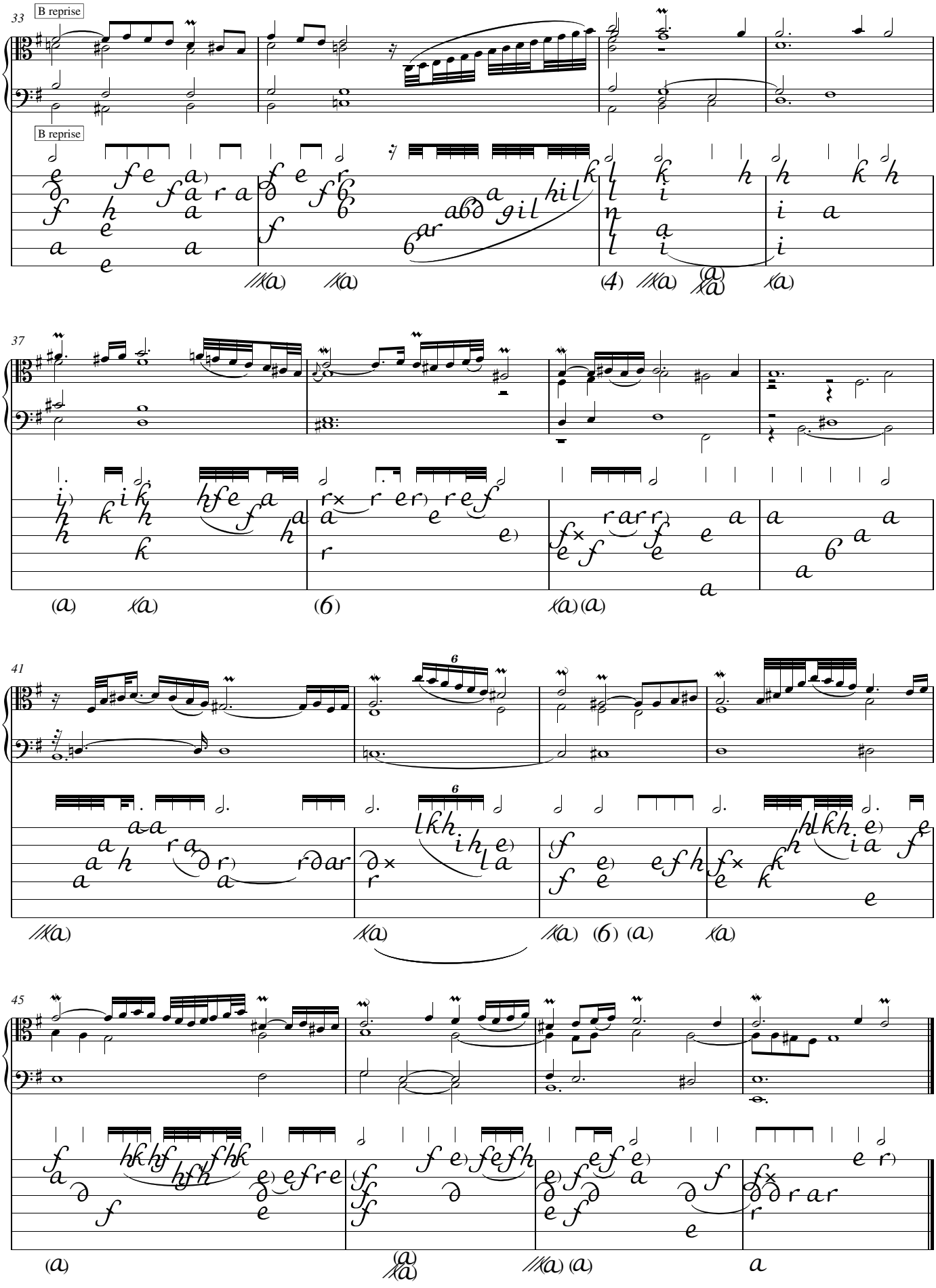
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B reprise
B reprise
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41
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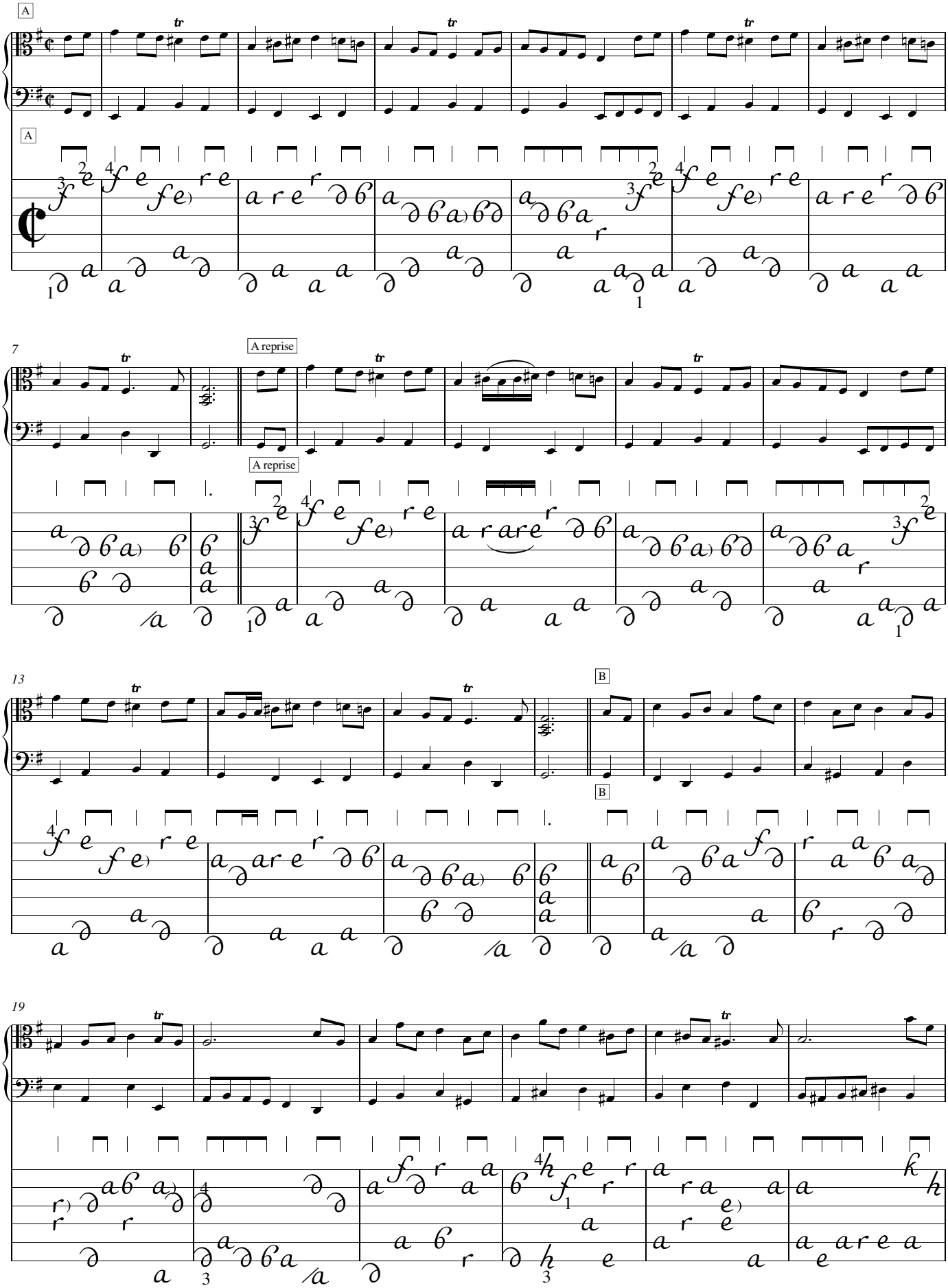
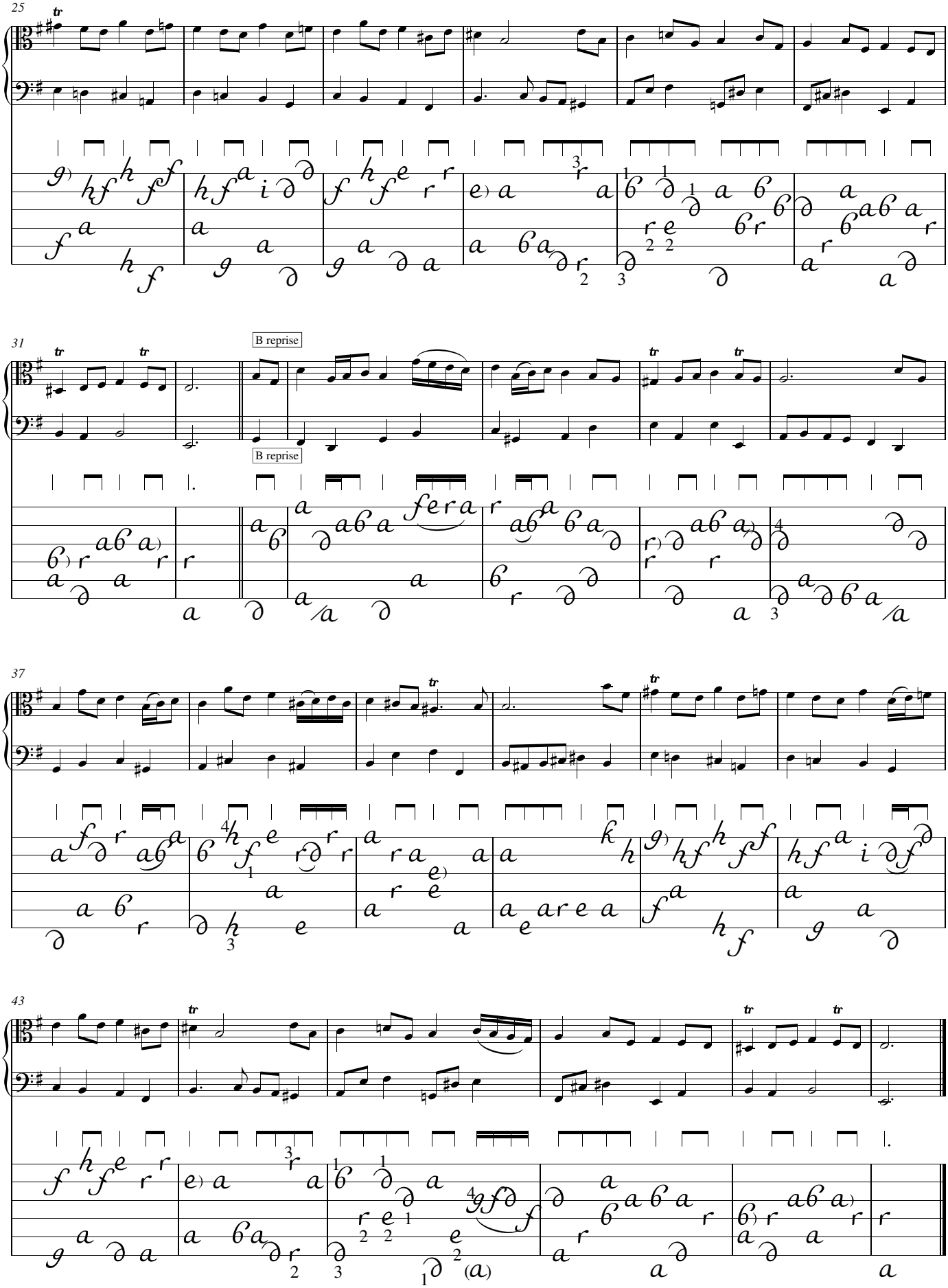
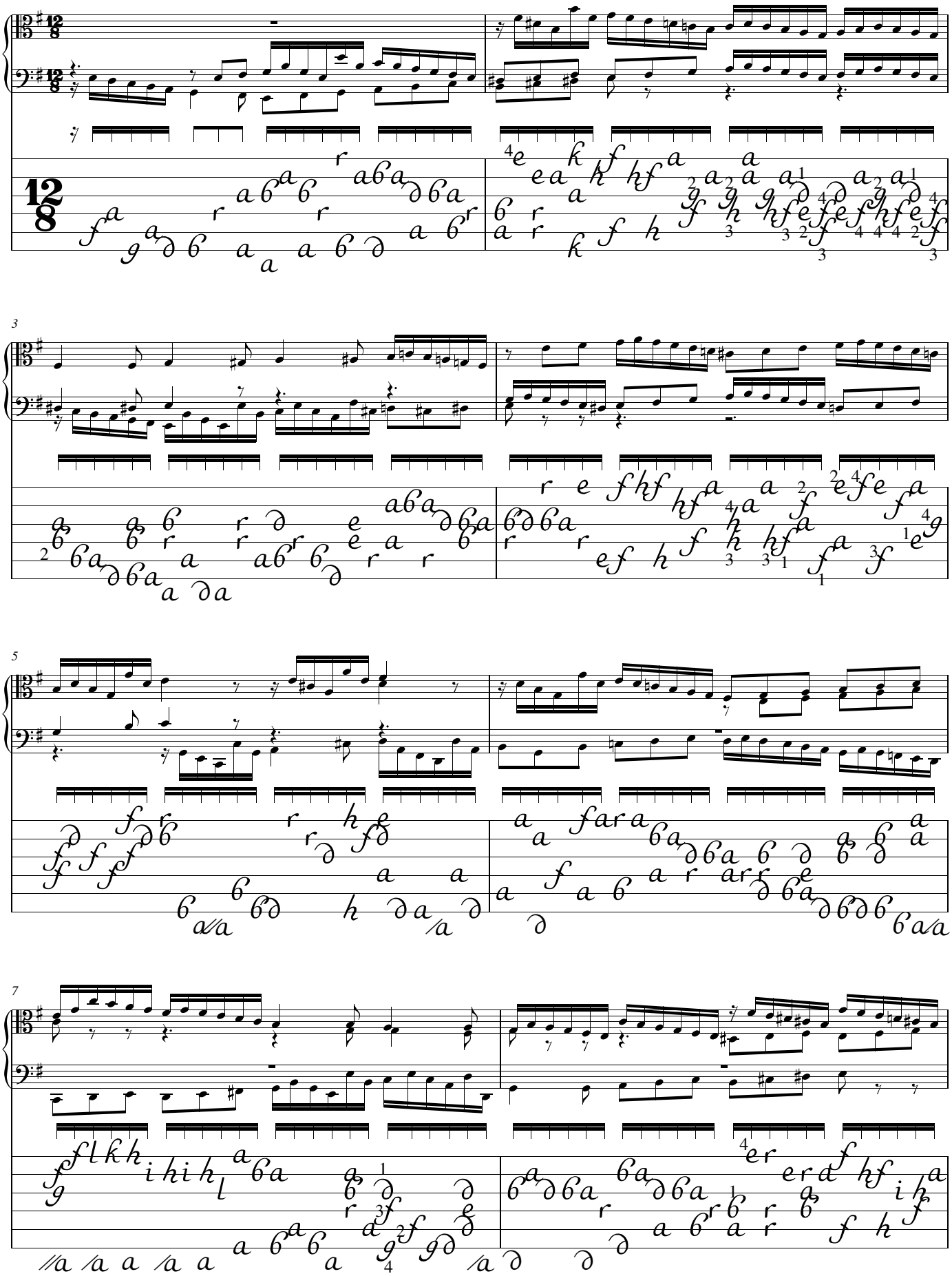
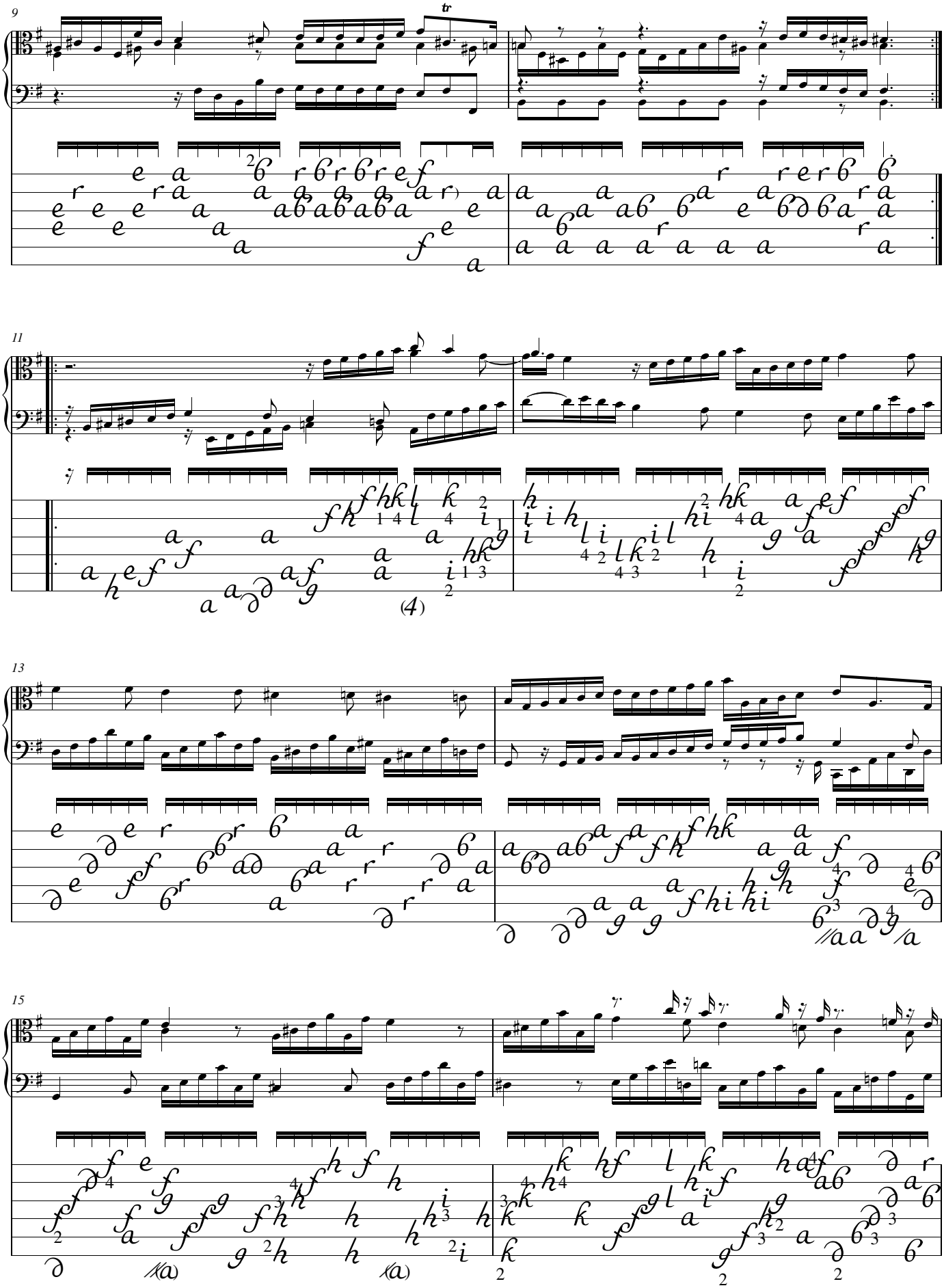
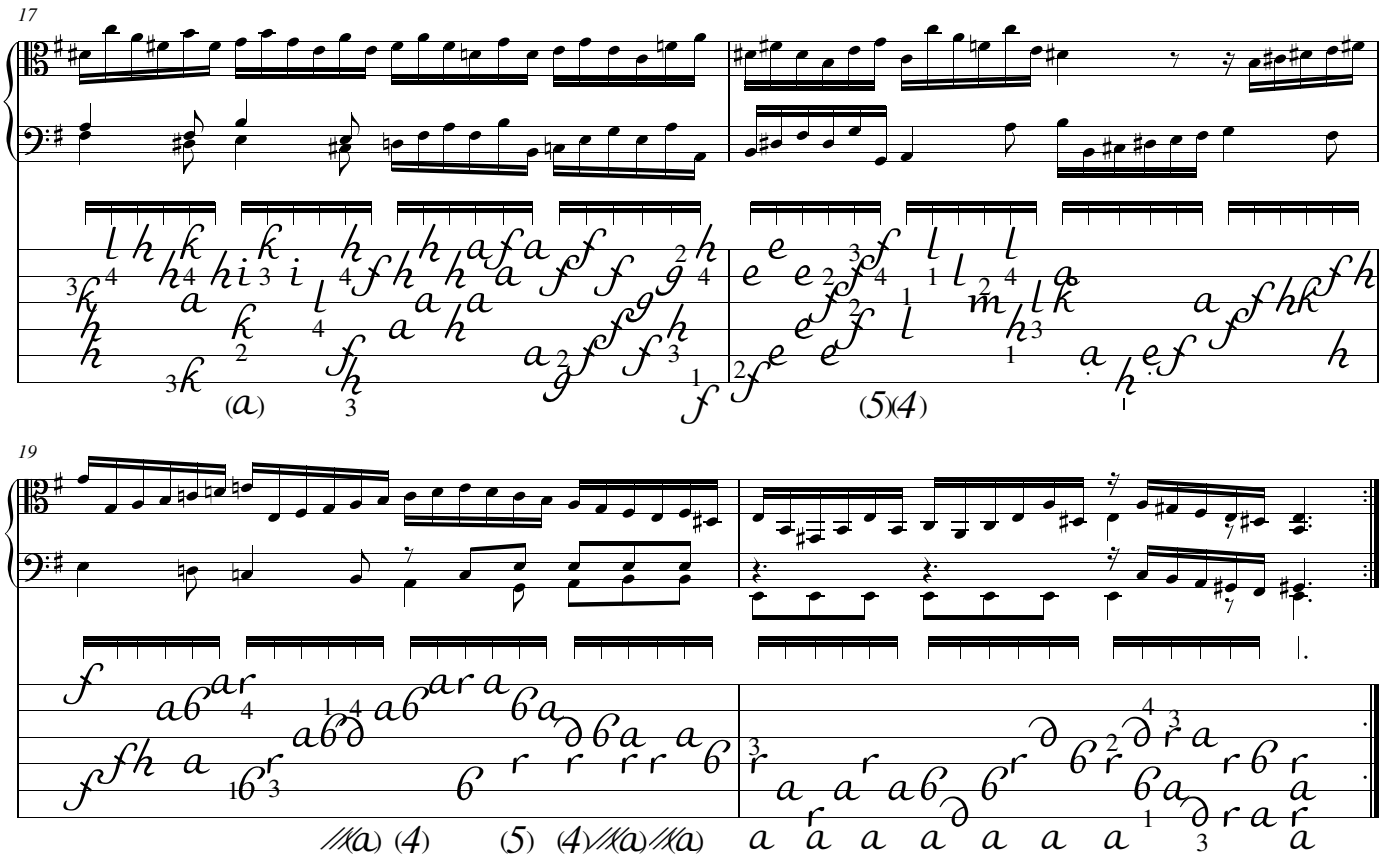



25
31
B reprise
B reprise
37
43

# Gigue



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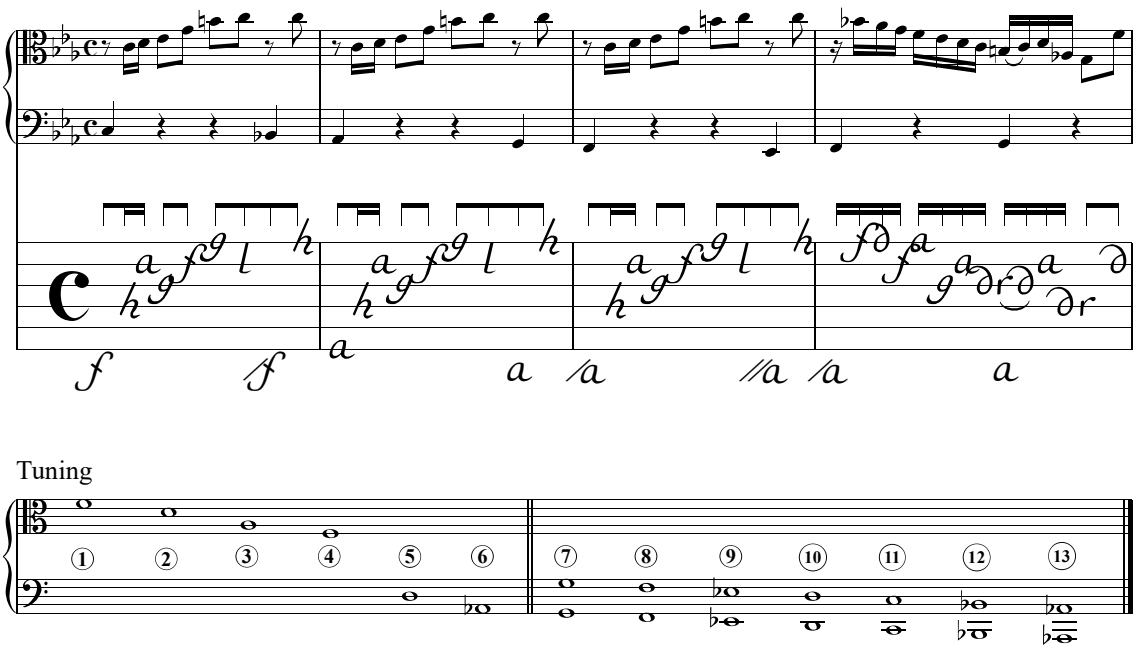
19

# Johann Sebastian Bach

## Suite in c minor
## BWV 997




Prelude

Fugue

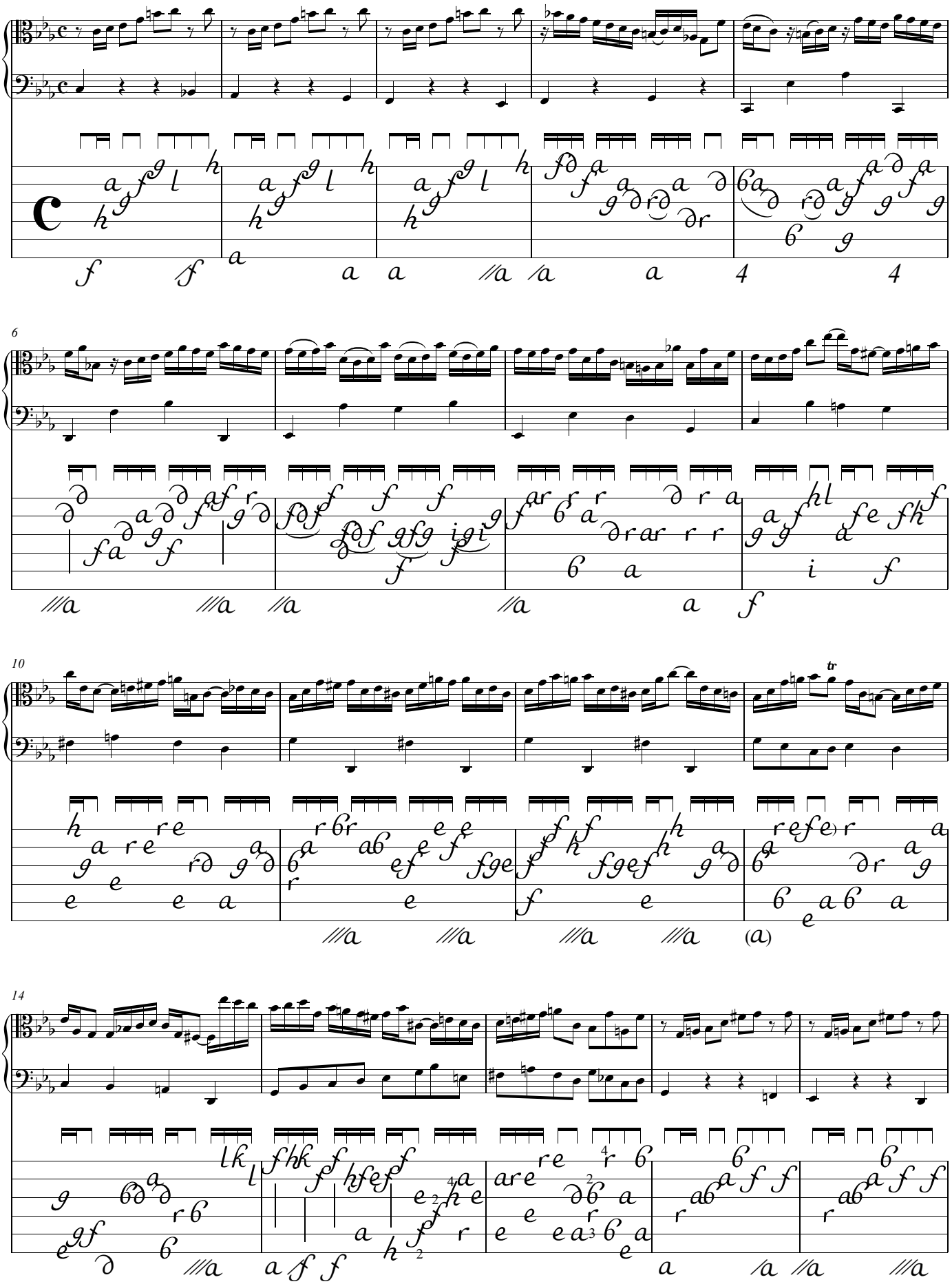
Sarabande

Gigue & Double

edited by
Yasunori Imamura

# Prelude

Johann Sebastian Bach



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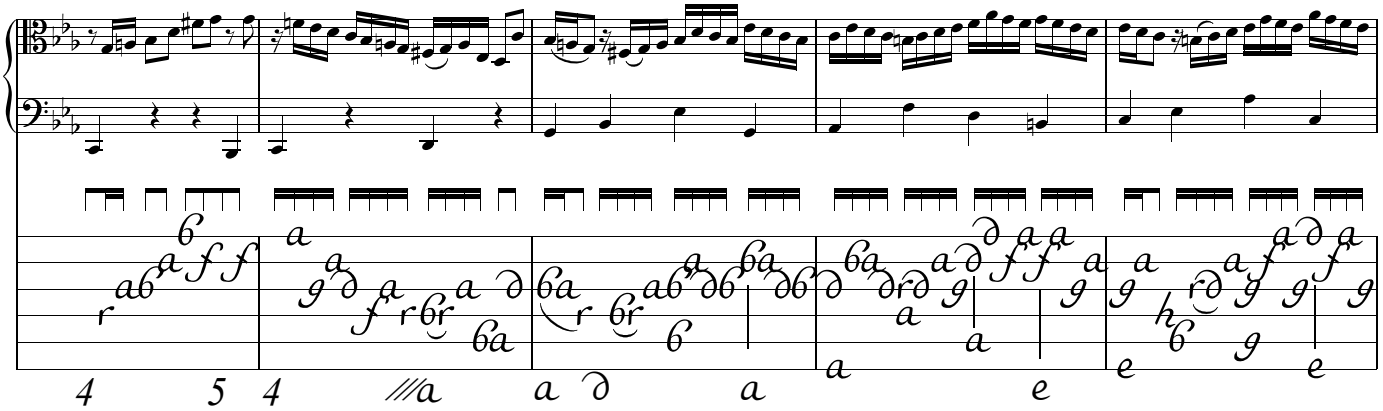

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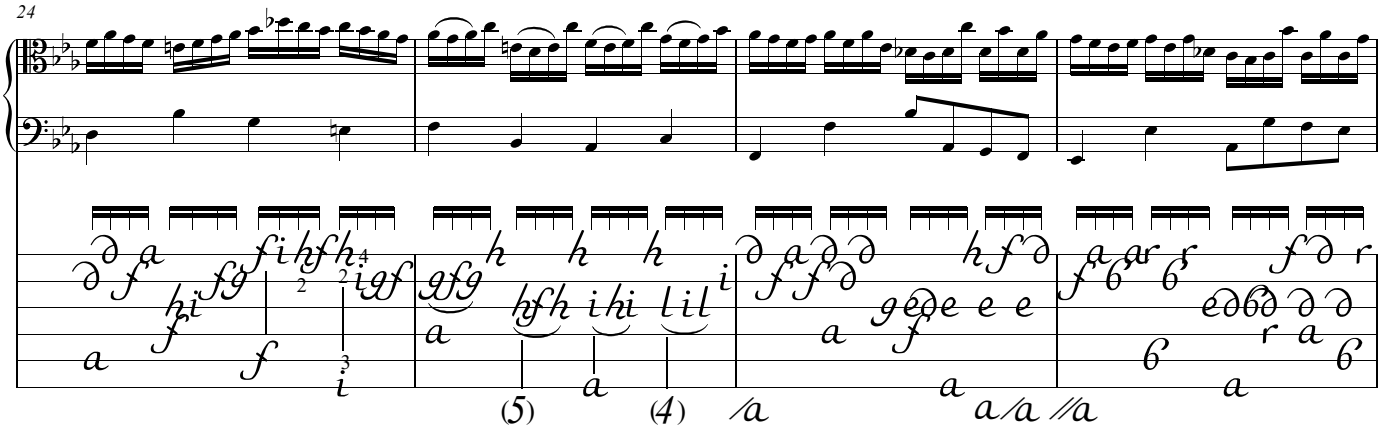

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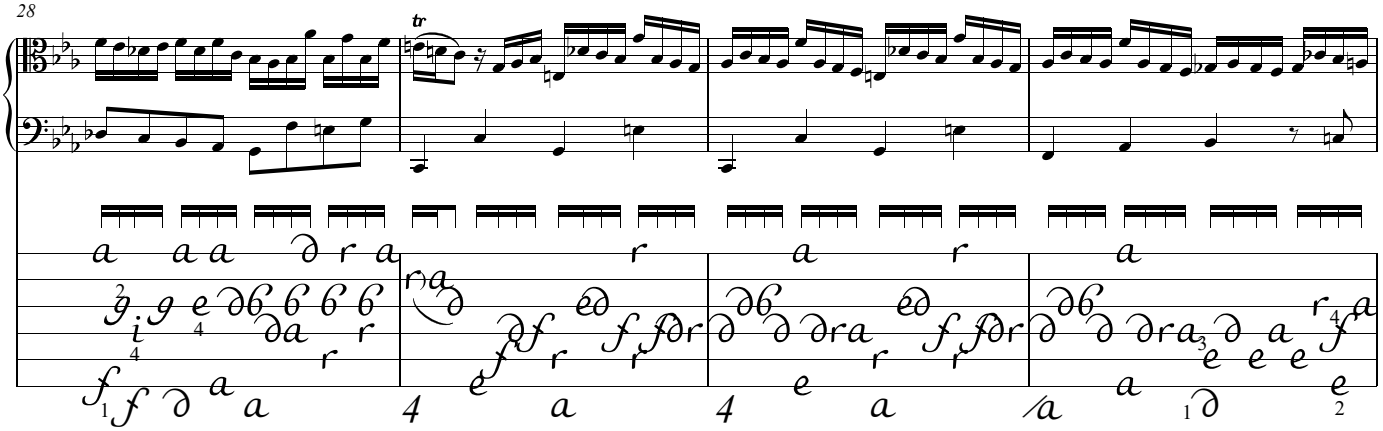

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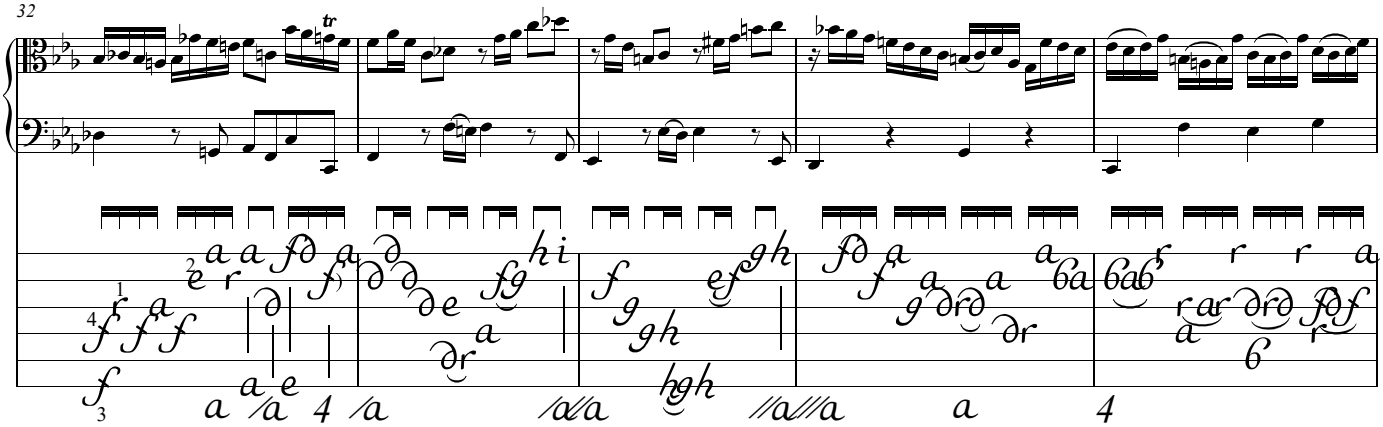

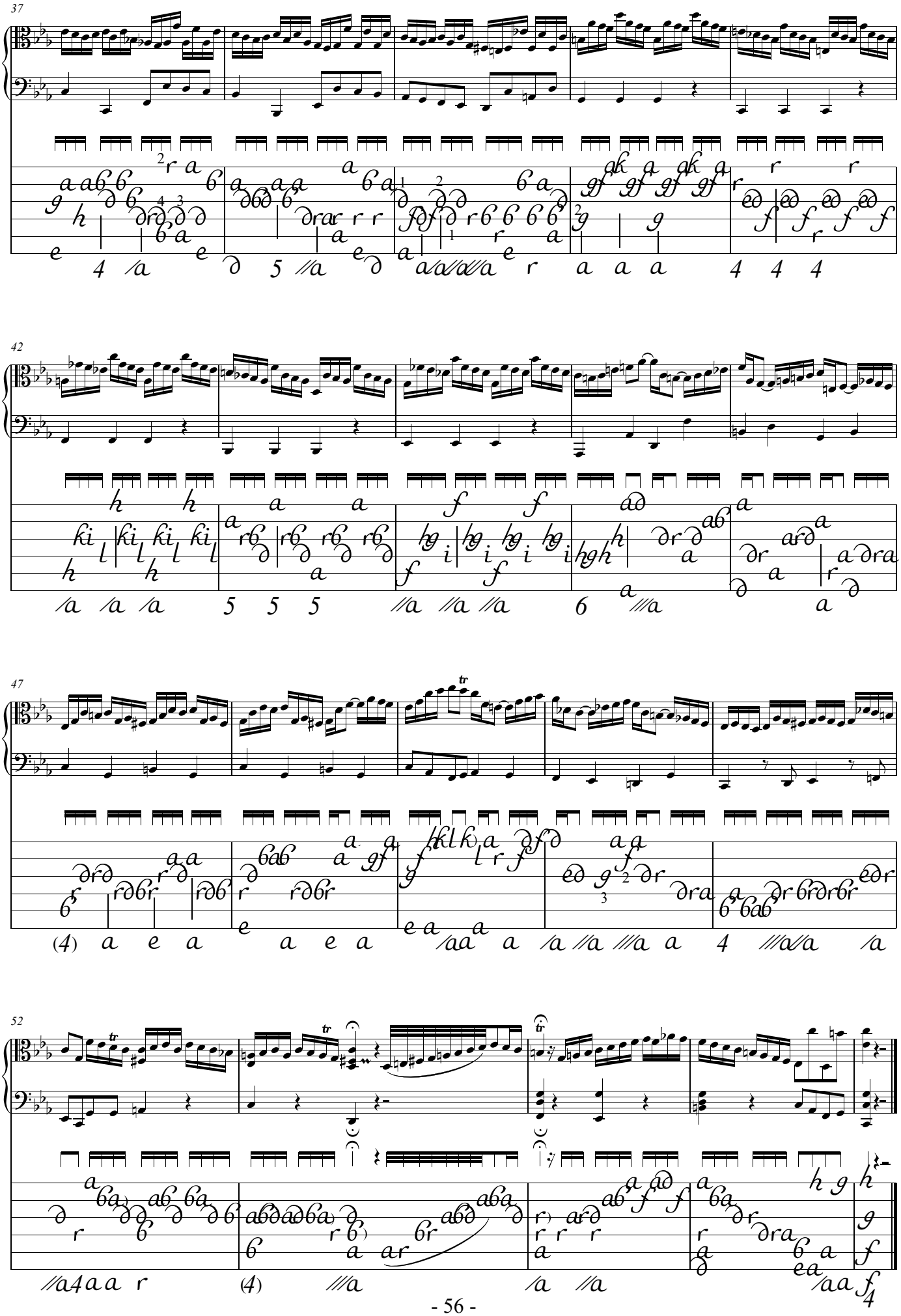
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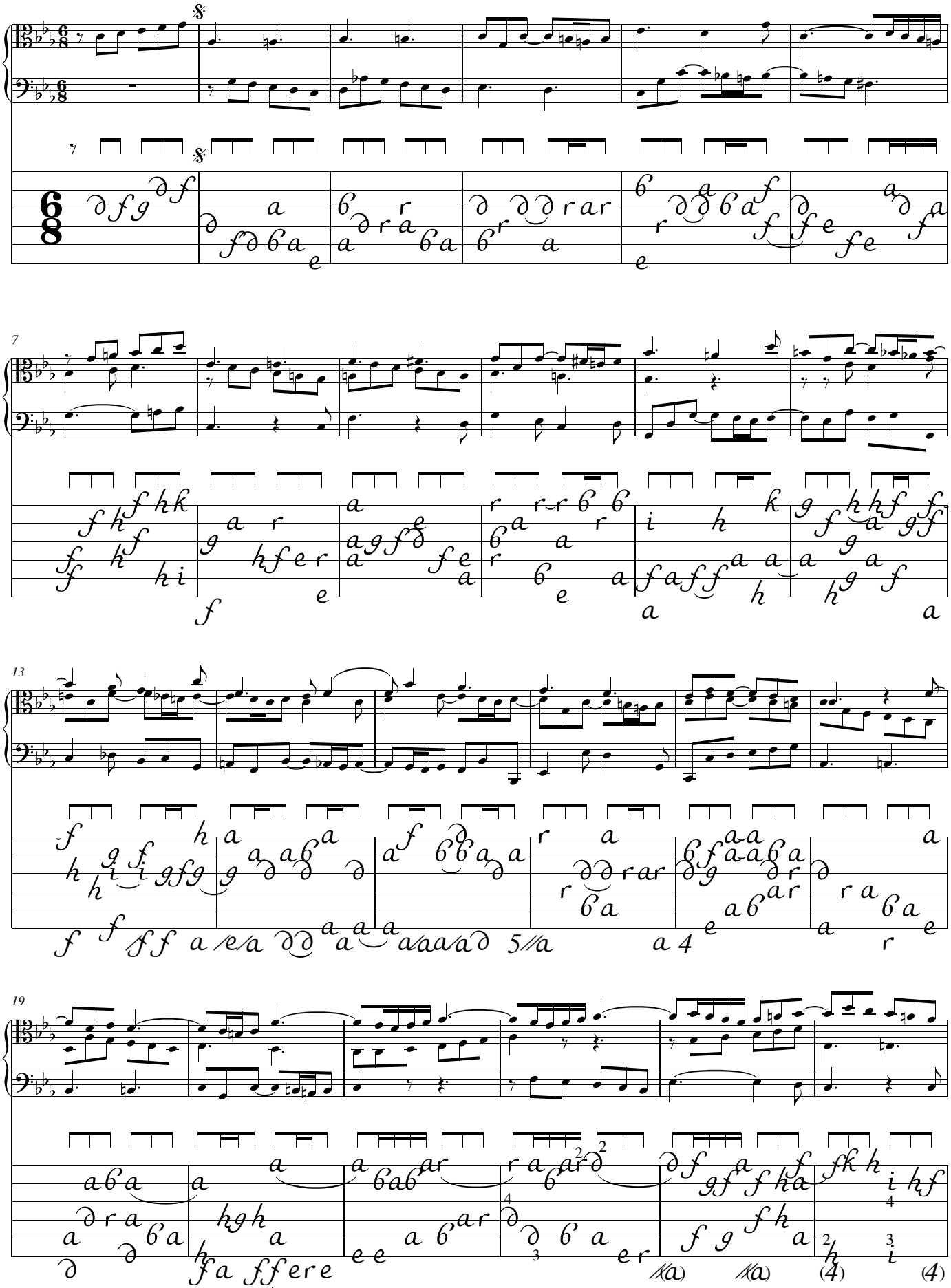

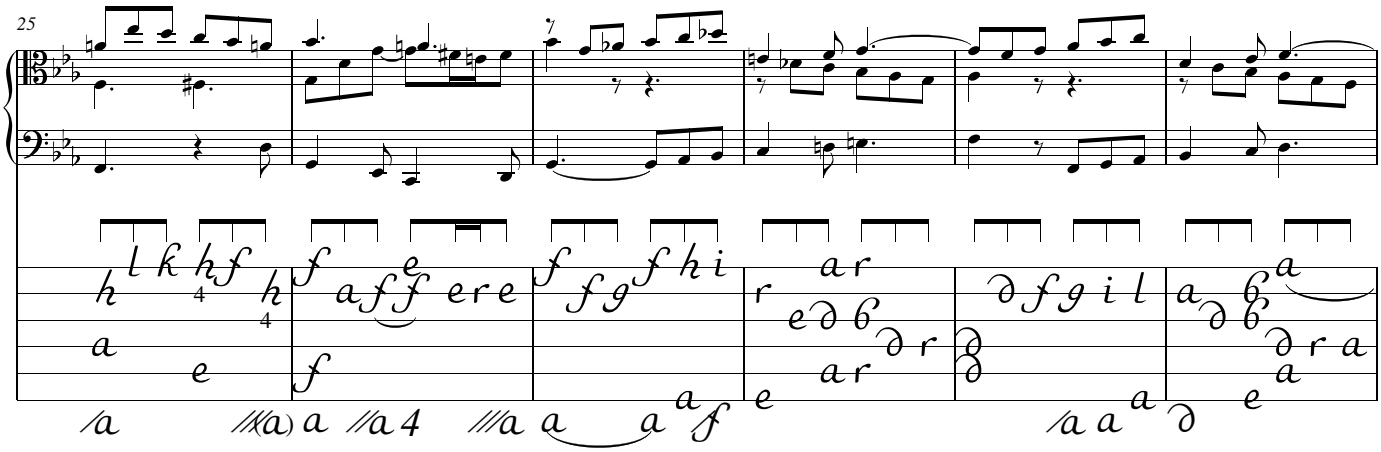
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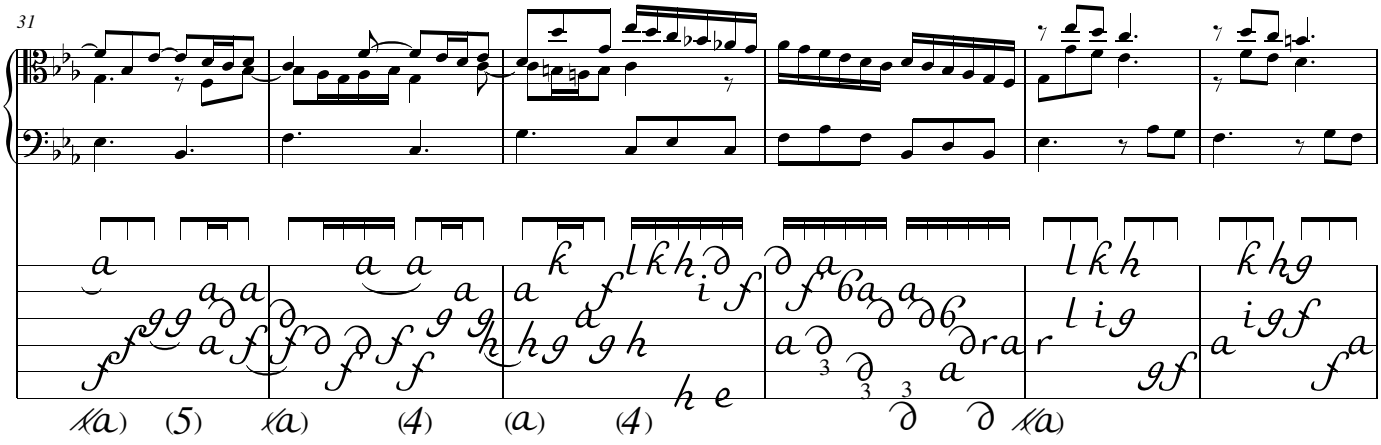
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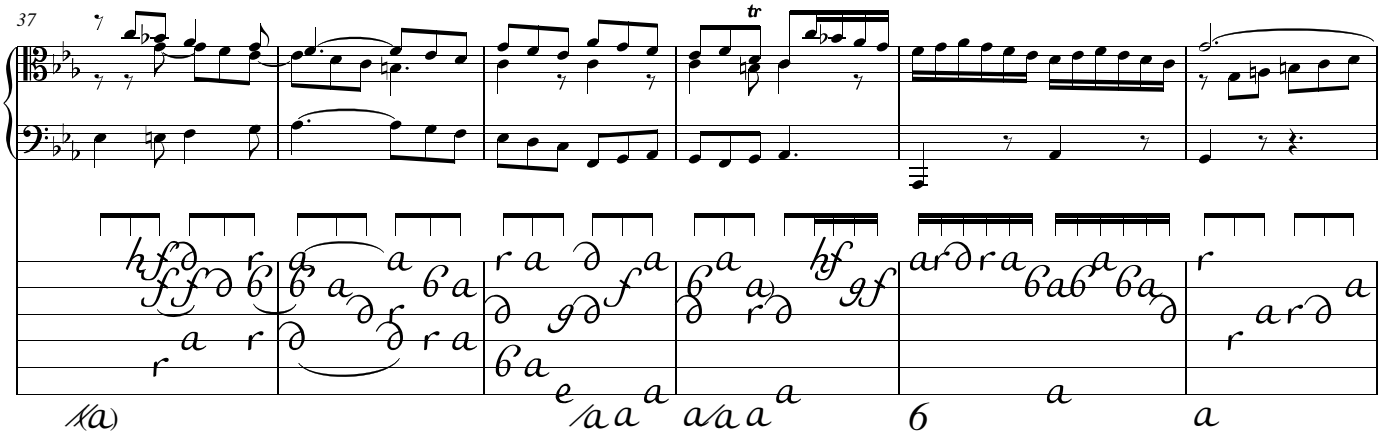
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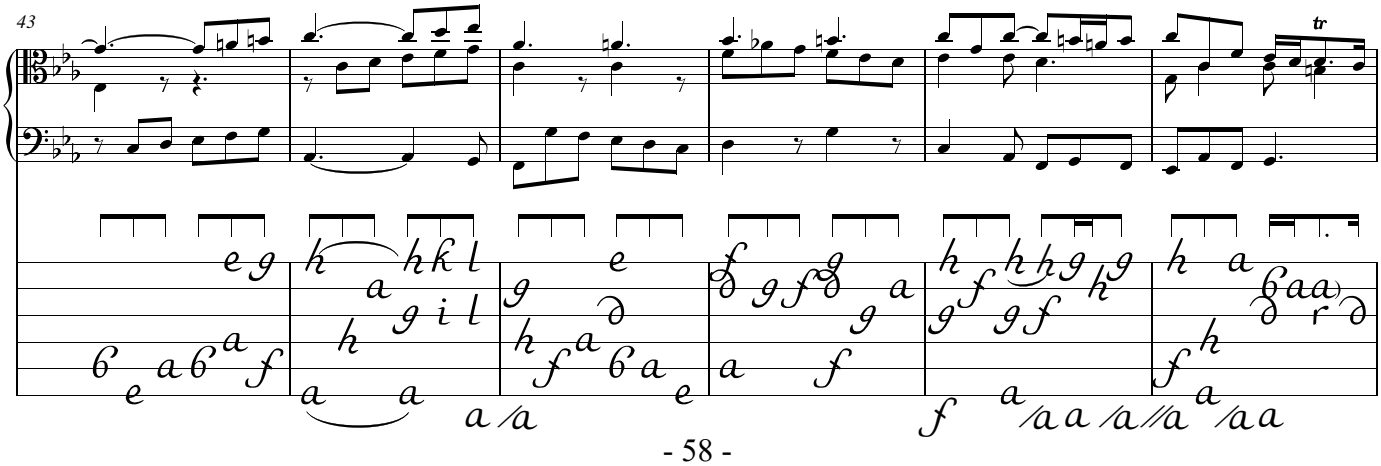
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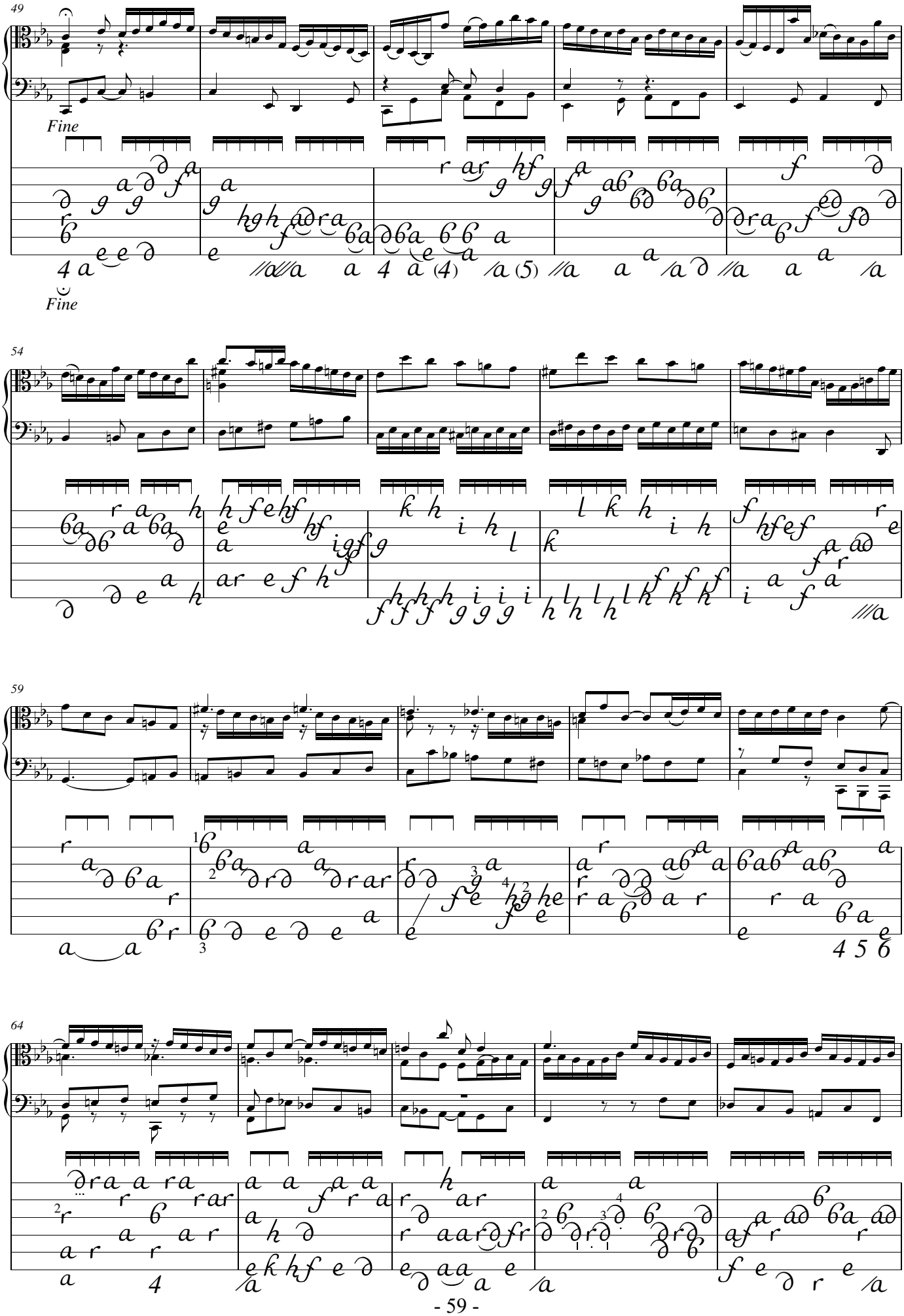
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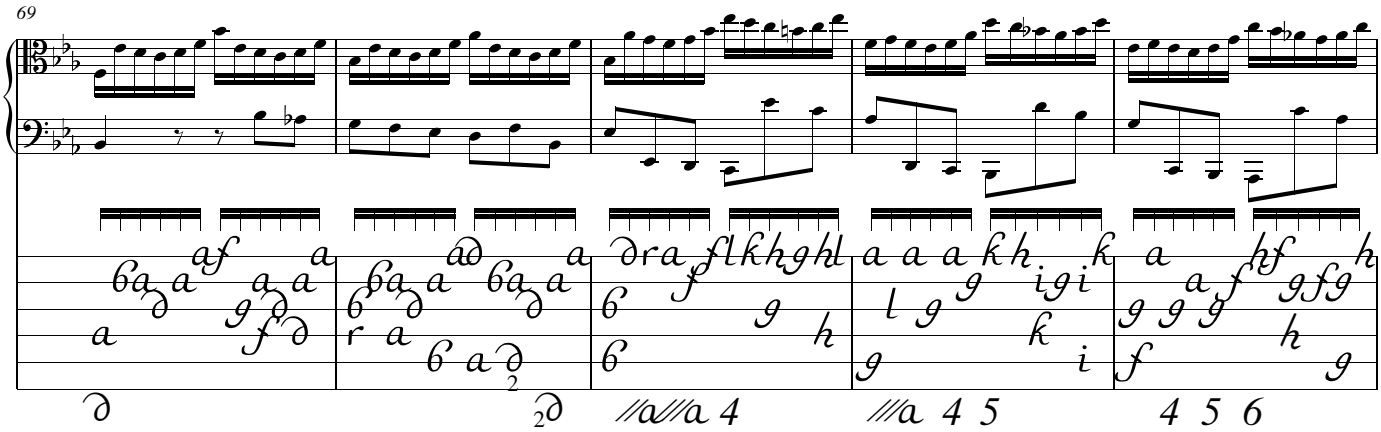
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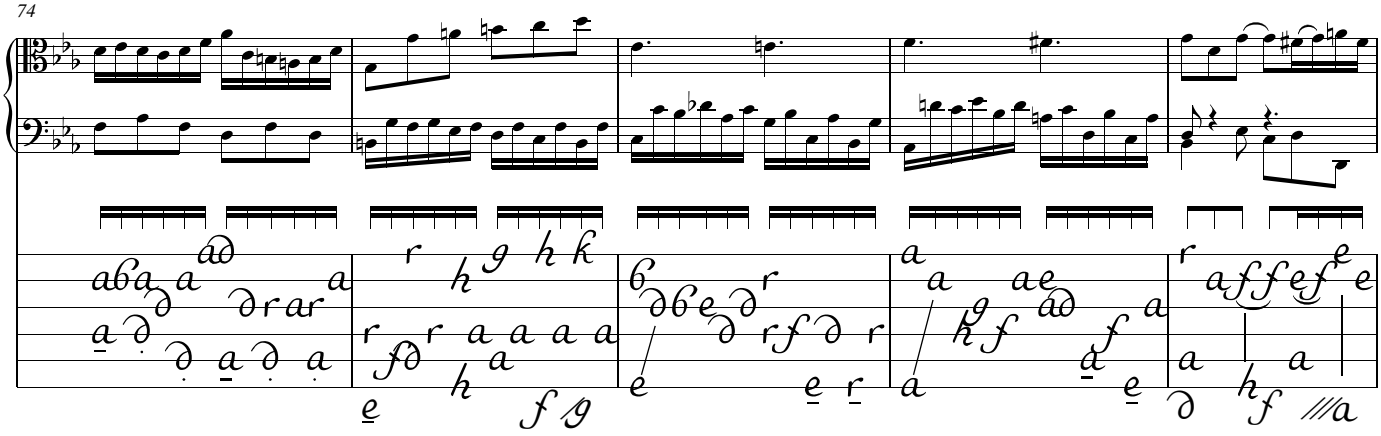
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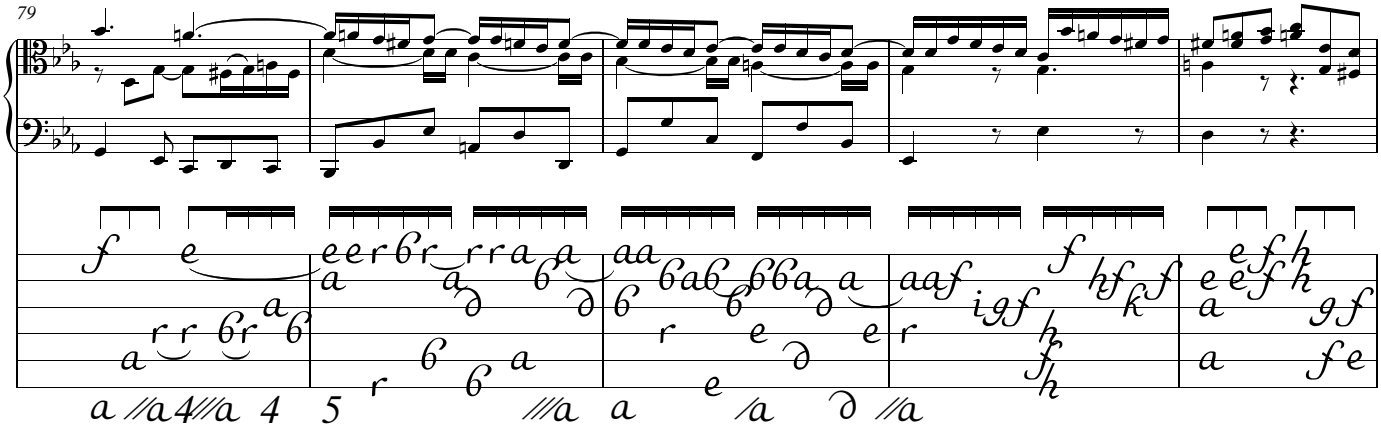
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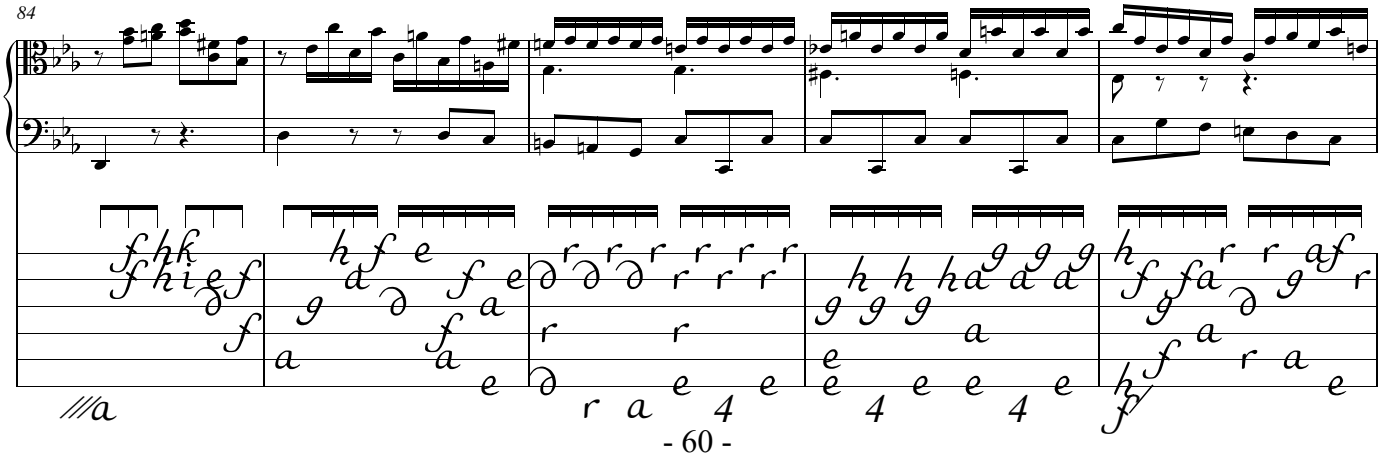
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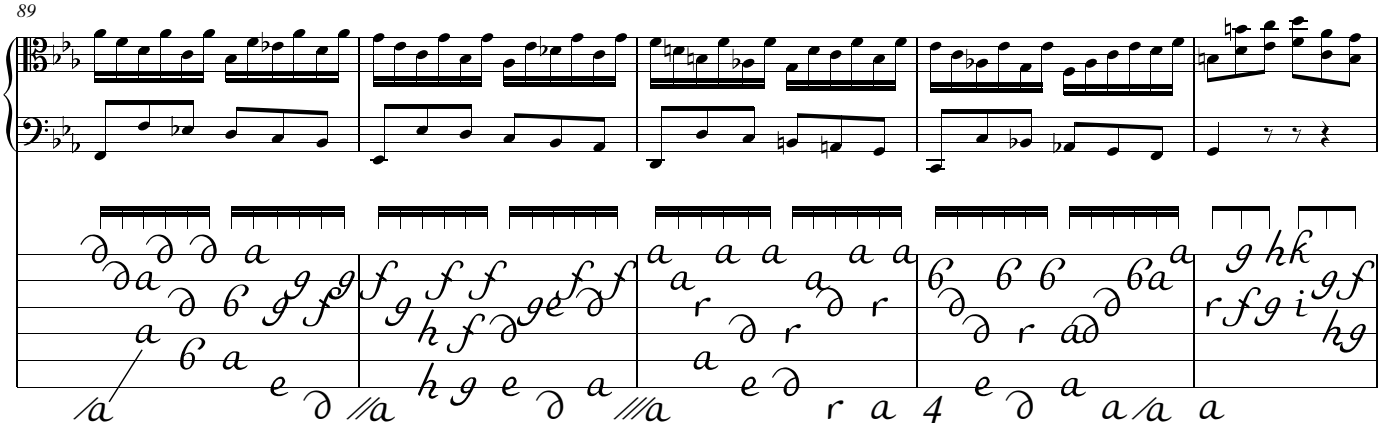

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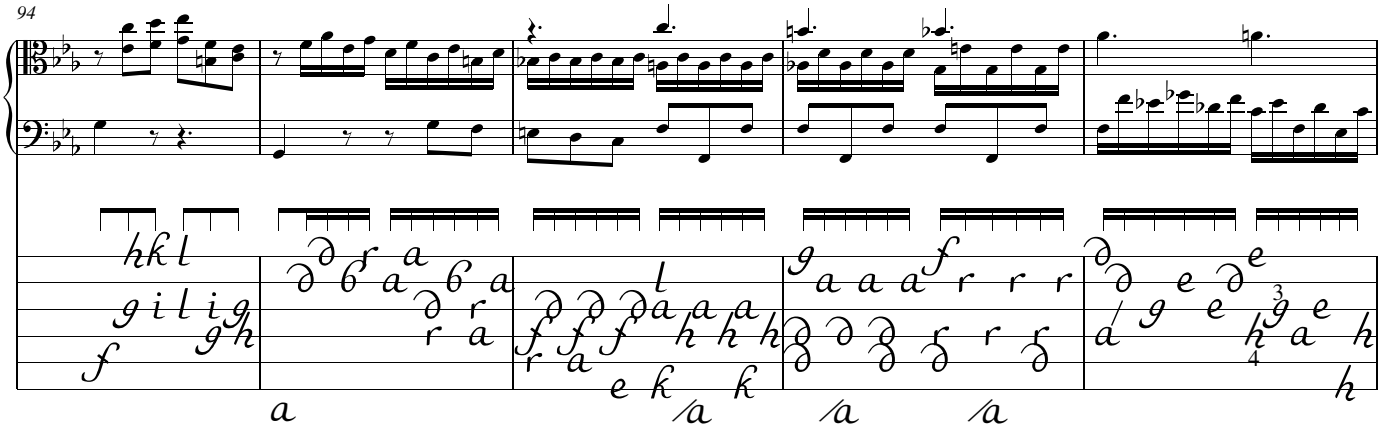

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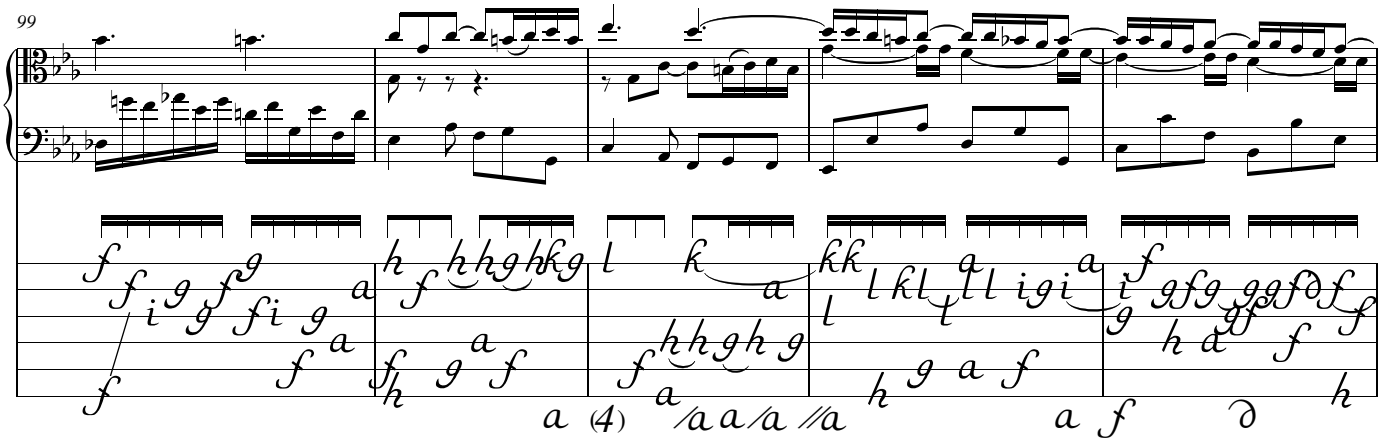

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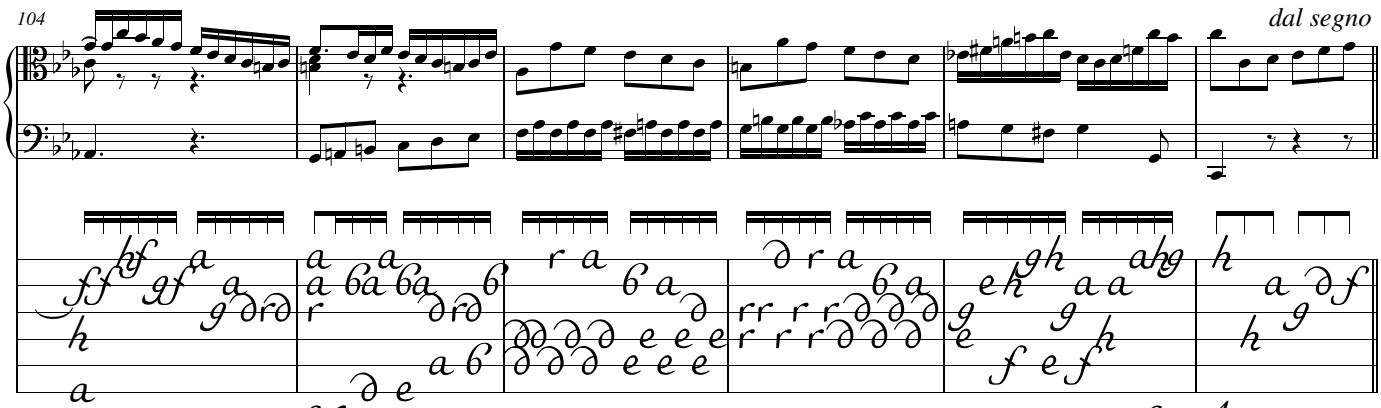

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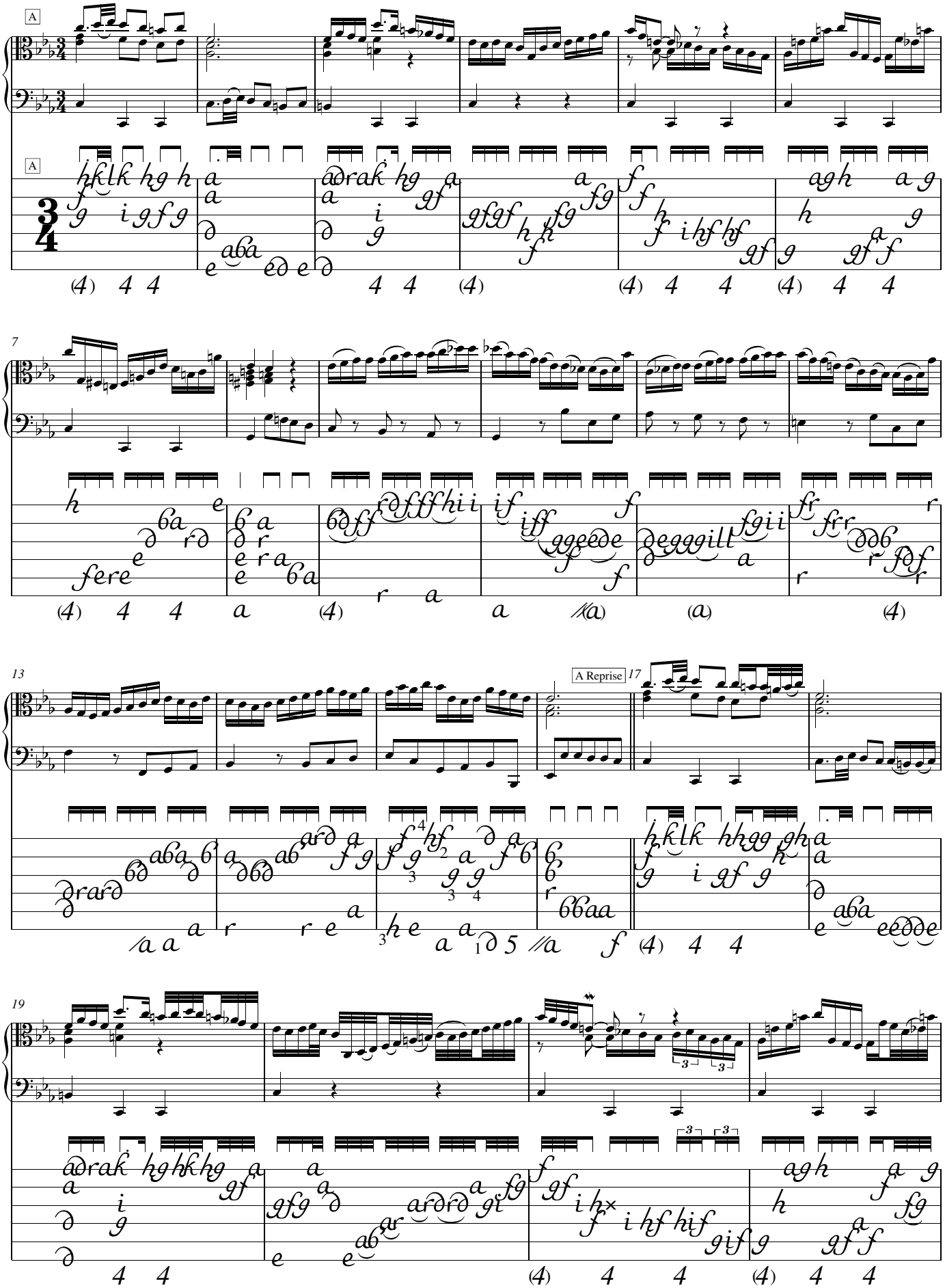

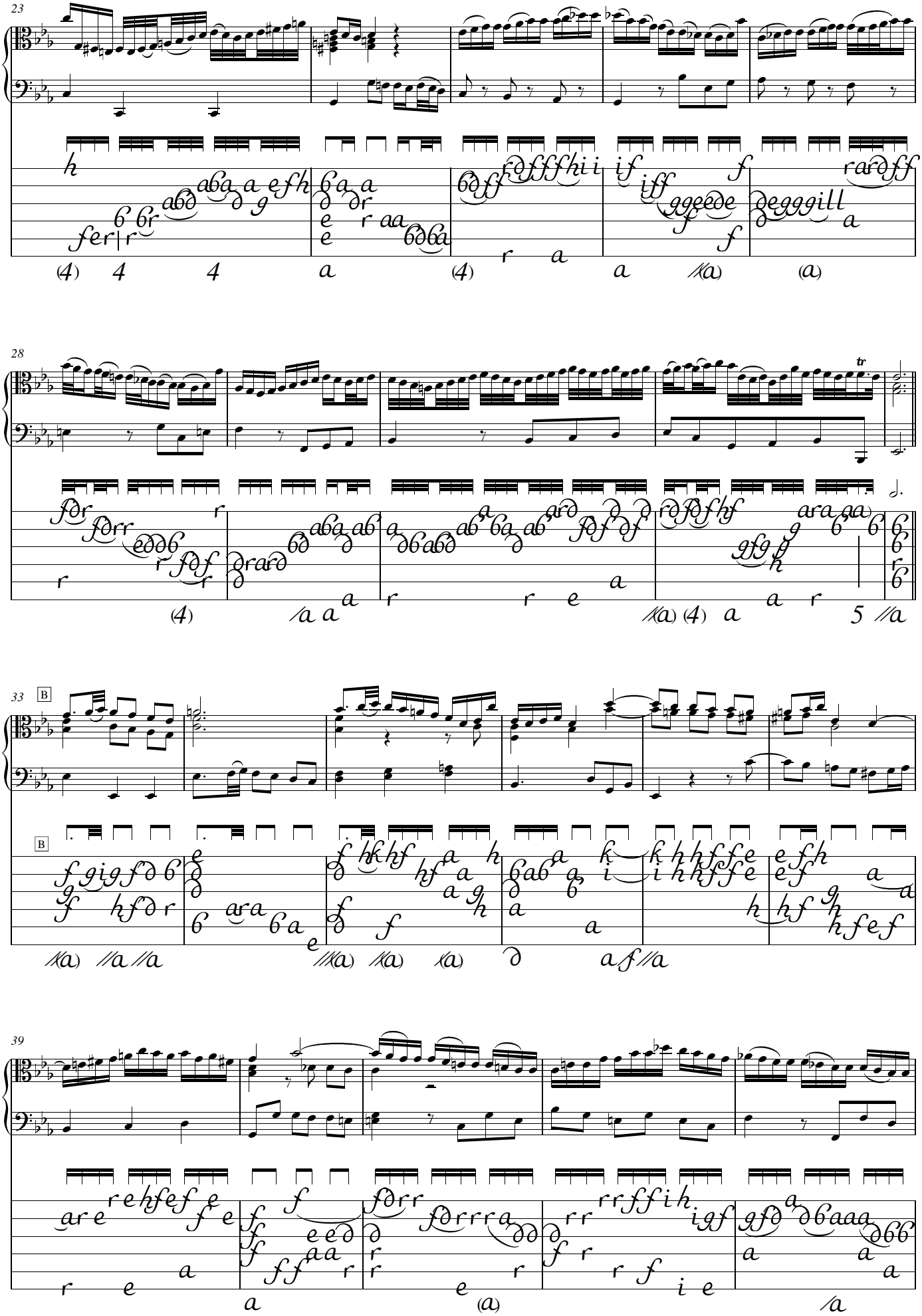

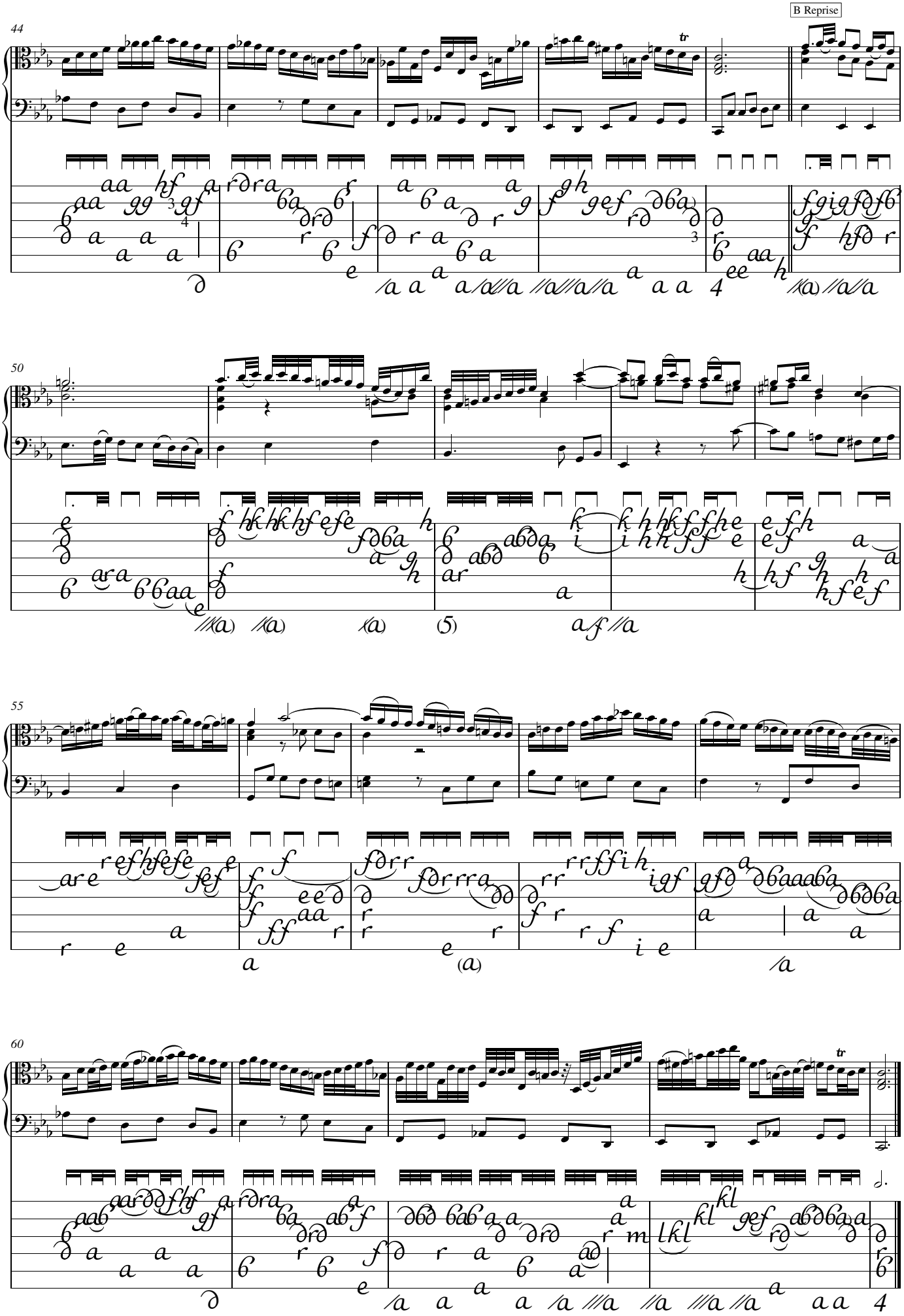
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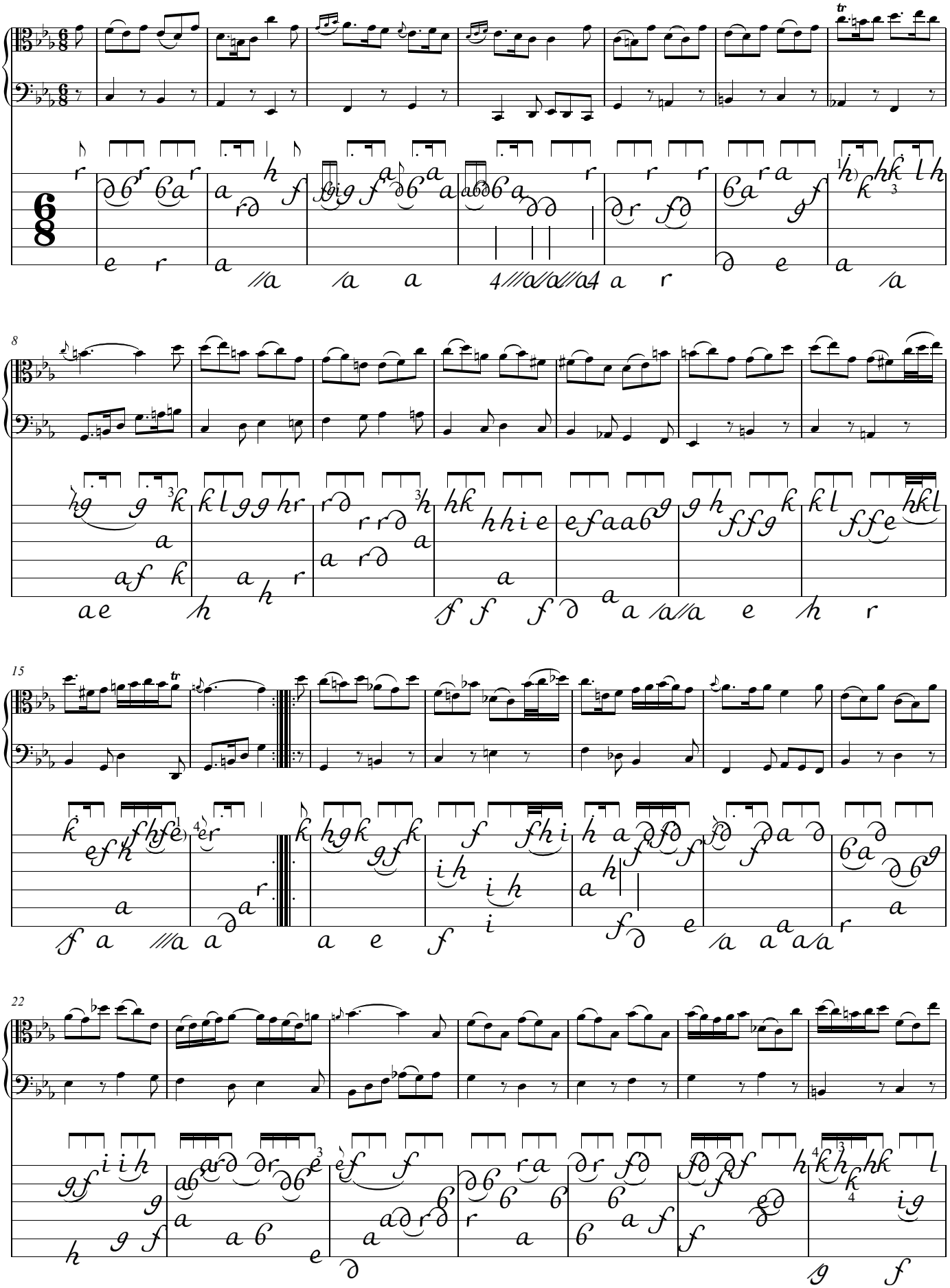

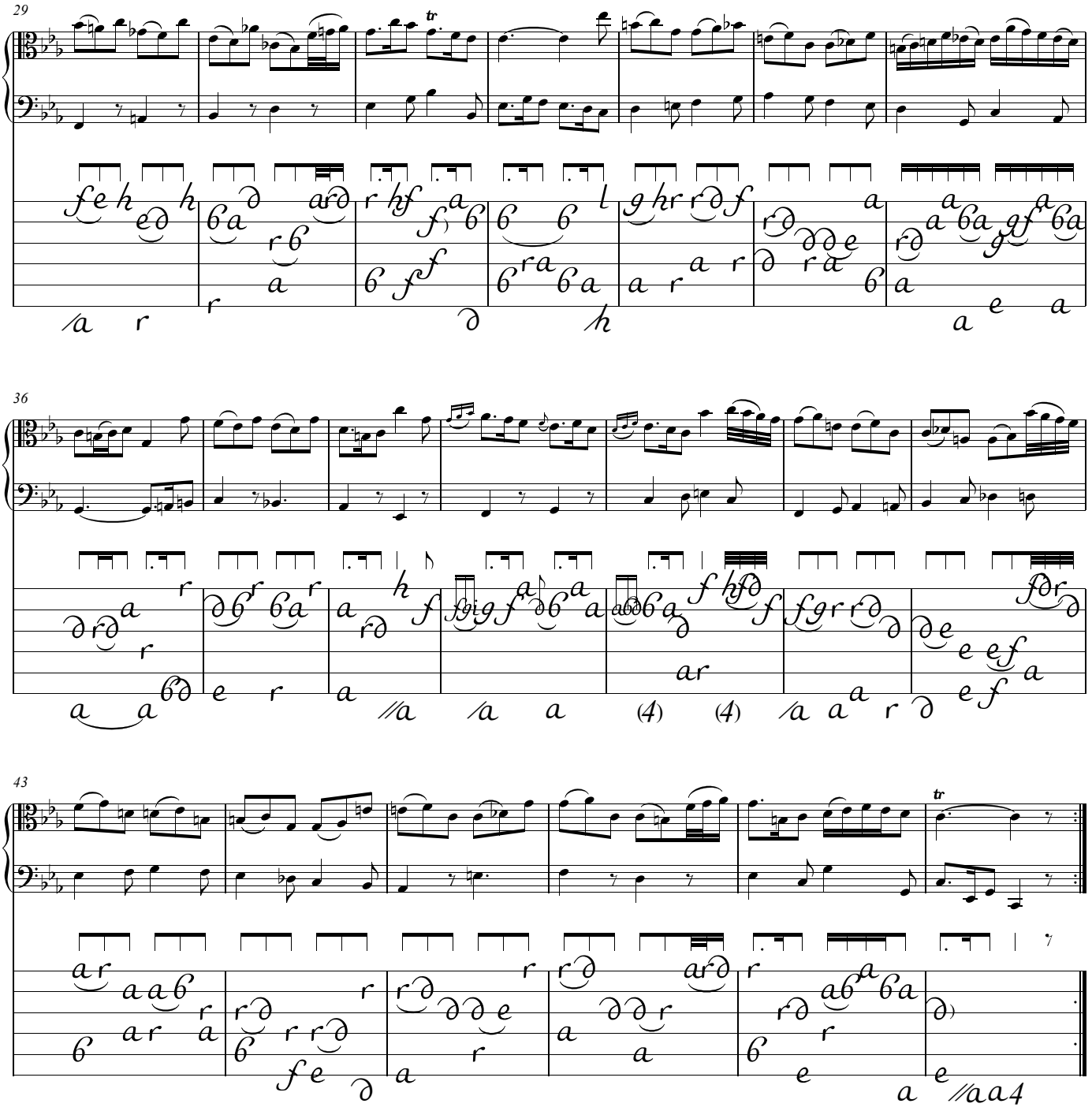


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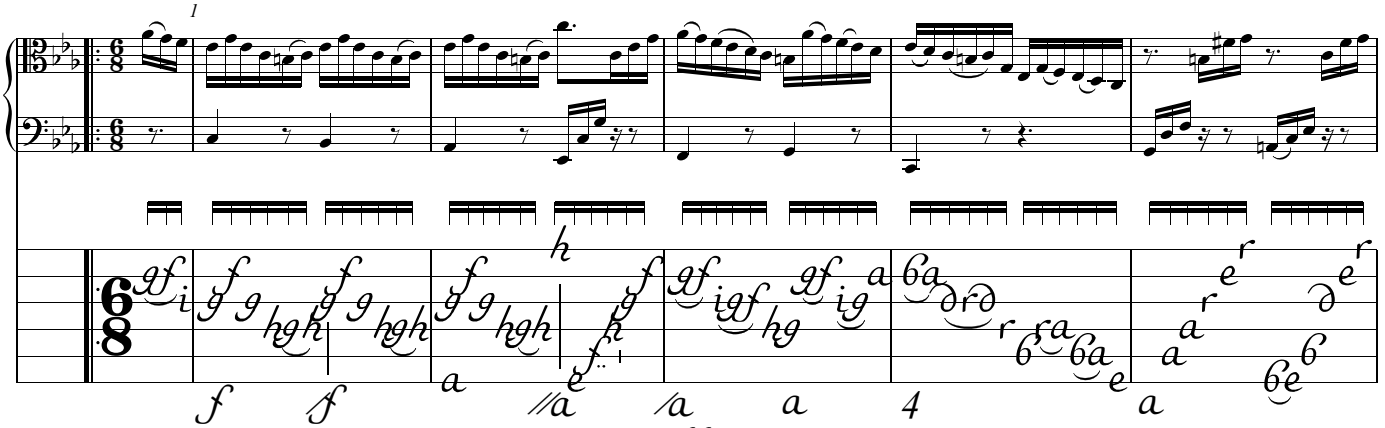

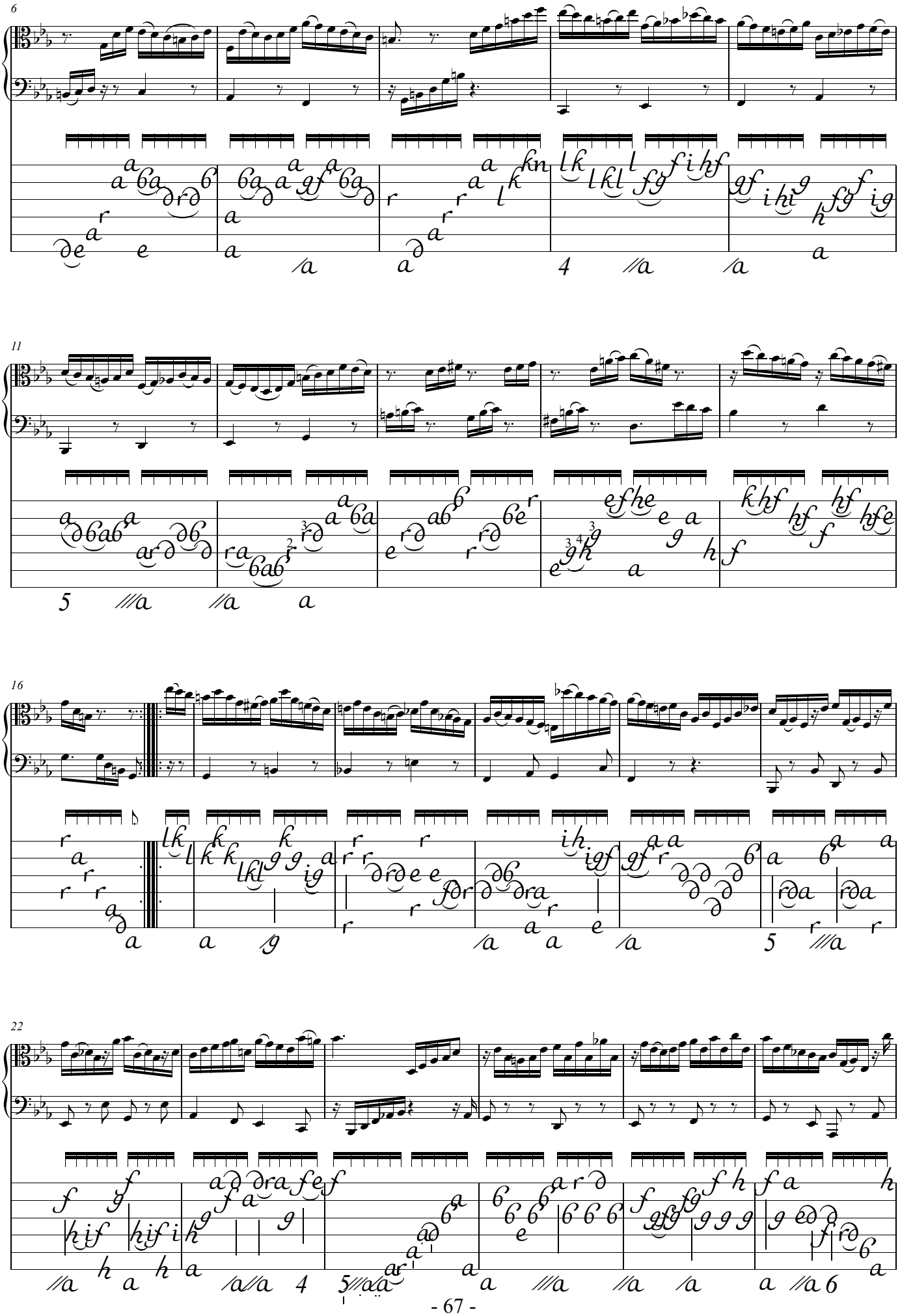

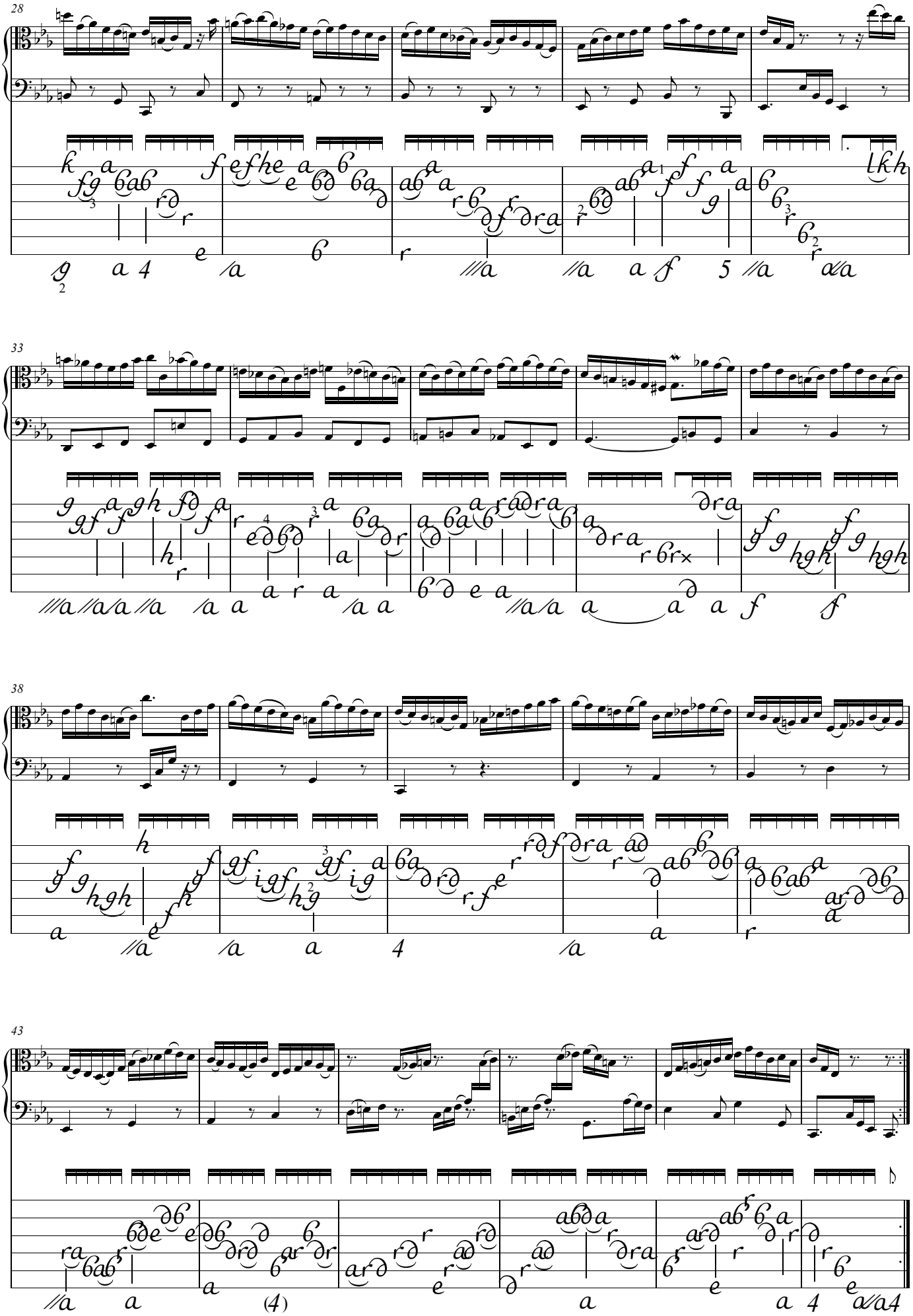
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TREE EDITION