J. S. BACH - WORKS FOR LUTE
THE LAUTEN WERCK DEBATE

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To our father

GENERAL INDEX

Premise.....V

THE LAUTEN WERK DEBATE VII

1 . Historical data.....VII

1 . 1 . Frontispieces of manuscripts for Lute solo and executability on the traditional instrument.....VII

1 . 2 . The Lautenclavicymbel.....IX

1 . 3 . The "Specificatio": the instruments bequeathed by Bach.....XI

2 . Analysis of historical data.....XIII

2 . 1 . Considerations on the instruments that belonged to Bach.....XIII

2 . 2 . Analysis of the music.....XIV

3 . Identification of the instrument.....XX

3 . 1 . Historical limitations of the Lute.....XX

3 . 2 . The founding insight for the Lauten Werck: a reading revolution.....XXI

3 . 3 . The solution for technical extension.....XXII

4 . Defining the tuning and extension of the Lauten Werck.....XXV

5 . Final considerations.....XXVIII

5 . 1 . Conclusions.....XXVIII

5 . 2 . Afterword.....XXXI

6 . Introduction to basso continuo in tablature.....XXXII

7. Table of positions.....XXXIV

8. Construction specifications of the Lauten Werck.....XXXV

MUSIC TABLATURES 1

Notes to the drafting in tablature.....2

Suite in E minor BWV 996.....3

Preludio.....3

Allemande.....5

Courante.....7

Sarabande.....8

Bourée.....9

Giga.....10

Suite in E major BWV 1006a.....13

Prélude.....13

Loure.....19

Gavotte en rondeau.....20

Menuett I.....23

Menuett II.....23

Bourée.....25

Giga.....26

MODERN NOTATION 29

Sources.....30

Suite in E minor BWV 996.....33

Preludio.....33

Allemande.....35

Courante.....36

Sarabande.....37

Bourée.....38

Giga.....39

Suite in E major BWV 1006a.....42

Prélude.....42

Loure.....48

Gavotte en rondeau.....49

Menuett I.....51

Menuett II.....52

Bourée.....53

Giga.....54

Suite in G minor BWV 995.....56

Prélude.....56

Allemande.....62

Courante.....63

Sarabande.....64

Gavotte I.....65

Gavotte II.....66

Gigue.....67

Preludio, Fuga e Allegro E flat major BWV 998...69

Prélude.....69

Fuga.....71

Allegro.....76

Partita in C minor BWV 997.....79

Preludio.....79

Fuga.....82

Sarabande.....88

Gigue.....89

Double.....91

Preludio in C minor (BWV 999).....93

Premise

Concluding the study

Noventa Vicentina, 2020/08/18

The first part of this research was published by my father, after many years of study, in his publication: J. S. Bach - Opere per Liuto [Ernesto Cipriani, Stamperia Musicale E. Cipriani - 1977]. *In this study he presented an instrument on which to perform the solo Lute music of J. S. Bach specifically: a Lute set to a particular tuning, equipped with a shifting capotasto to be moved at every key change, and with an additional mechanic for the bass courses. Said mechanic was never actually defined. A historical study on the Lauten Werck matter was also presented within the work, as well as the tablatures of the entire Bachian corpus for solo lute in accordance with the assumed instrument and its tuning.*

Givin the opportunity of performing in a practical way and in original key all of Bach's music for Lute made it worthy of its own publication, in his opinion, but that wouldn't interrupt his research: he also intended to define the mechanics for the hypothesized instrument, and to identify the motives that had prompted the modification - or straight-up invention - of a particular Lute, in which Bach had also participated, at the very least by dedicating a number of relevant music to it. Thus, after the 1977 edition, he proceeded to work in this pursuit, but could not ultimately complete his research.

Around year 2000, I decided to take up his study again, to see if the missing answers could be found. As time went on, I began to consult more and more with my brother Giuseppe, who is well acquainted with the Lauten Werck matter, and who solved the technical-mechanical issues in order to give an identity to the instrument, until a working model was built.

Simone Cipriani

This work, the result of research that has lasted the span of two generations, was born with the intention of paying homage to Bach, and in our opinion it brings substantial clarity to the Lauten Werck matter, proposing a solution with exhaustive answers to all the problems known to us about Bach's lute music, as well as a rational collocation of the historical information about the instrument.

Of course, it is also a dedication to our father, in the hopes that his restless soul of a researcher will finally find peace.

Simone Cipriani *Giuseppe Cipriani*

THE LAUTEN WERK MATTER

«Die überschickten Stücke zum Clavier von Bach, und von Weyrauch zur Laute, sind eben so schwer als sie schön sind. Wenn ich sie zehnmal gespielet habe, scheine ich mir immer noch eine Anfängerin darinnen.»

«The Bach keyboard pieces I have received, and those by Weyrauch for Lute, are as difficult as they are beautiful: although I have performed them a dozen times, I still feel like a beginner.»

Madame Louise Adelgunde Victorie Kulmus,

Danzig, May 30, 1732

1. HISTORICAL DATA

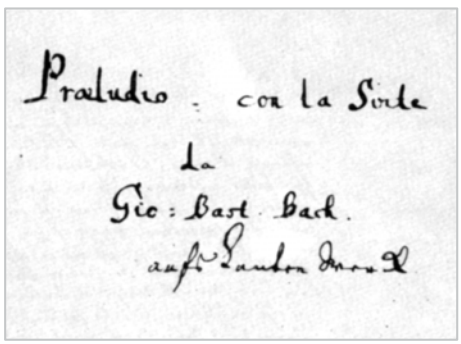
The history of J. S. Bach's works for Lute is rather controversial.
All the works for Lute/Lauten Werck, apart from the tablature transcriptions of the time, were written in modern notation. For a long time it was assumed that these works were not intended for the Lute, either because they have some parts that simply cannot be performed on a traditional instrument or because even the parts that can be performed are often excruciatingly difficult. Today these works are nevertheless performed on the traditional Lute, despite the inconsistencies and the not uncommon passages of actual performance impossibility, usually by transporting them in keys different from the original, octavating or skipping some basses, not playing or modifying some embellishments, and omitting some tenuto sounds.

1.1 Frontispieces of the works and performance on the traditional instrument

• Suite in E minor BWV996 (~1708-17)

– *On the title page: "**Preludio con la Suite da Gio: Bast. Bach. auf Lauten Werck**".*

The problems of performing on a traditional instrument are especially evident in this Suite in E minor BWV996, which has come to us in the modern notation copy made by Johann Gottfried Walther (1684 -1748), Bach's cousin and friend. In this suite it is impossible not only to respect the tenuto as written, but also to perform all the notes therein, even if one were to transpose the



The frontispiece of the suite BWV996, in the handwriting of Johann Gottfried Walther (1684 -1748), which explicitly states:

Preludio con la Suite

da
Gio: Bast. Bach.

auf Lauten Werck

music and change instrument after each piece. For this reason, and because of the inscription "auf Lauten Werck" (two detached words) placed on the title page by J. G. Walther, it is customary to consider the Lautenclavicymbel as the putative instrument for this work. Indeed, the Lautenclavicymbel was sometimes referred to as the Lautenwerk (or Lautenwerck).

• Partita in E major BWV1006a (~1740)

– *On the title page: "**Pieces pour le Luth**".*

The suite in E major BWV1006a has come to us on an autograph manuscript in modern notation; it presents fewer but equally important problems, and is usually placed side by side with the previous one as an attribution to the Lautenclavicymbel, especially since this solution was proposed by musicologist R. de Candé (1923-2013).

• Partita in C minor BWV997 (~1737-41)

– *Five manuscripts in non-autograph modern notation: "**Praludum e Fuga. Per il Clavicembalo. dal Sig. Joh. Seb. Bach**" and the like; in the known tablatures of this period, about twenty of them, it is usually referred to as "**Partita al Liuto Composta dal Sig_re Bach**".*

A separate note should be made for this Partita, which, in the versions written in modern notation that have come to us, presents a cantus that is set an octave above what can be performed on the Lute; we consider these copies to be the most accurate, since they are more complete, and we lower the cantus by an octave, in accordance with the tablatures of that time, which appear to be simplified versions.

• G minor BWV995 (~1727-31)

Autograph in modern notation: "***Pieces pour la Louth à Monsieur Schouste***"; other versions: "***Pieces pour le Louth***"; "***Le Lut***" and similar in tablatures of the time. An additional critical point of this work is that it reaches down to the G_0, a note that is historically unreferenced in the sense that it requires a 14-order instrument, and no baroque Lute has ever reached such a range: only Archlutes and Theorbos, as accompanying instruments, could sometimes have such a large or even larger amount of courses, but still single-string.

• Preludio, Fuga, Allegro in E flat major BWV998 (~1740-45)

– *Autograph in modern notation: "**Prelude pour la Luth ó Cembal par J. S. Bach**".*

The two solo works BWV995 and BWV998 present some minor problems in their performance.

• Preludio in C flat BWV999 (~1720)

– *The wording on the manuscript by the hand of J. Peter Kellner (1705-1772) is: "**Prelude in Cmoll pour La Lute di Johann Sebastian Bach**".*

This "*Preludietto*" in C minor, a staccato piece, can also be performed on the traditional *D minor Lute*.

• Fuga in G flat BWV1000 (~1725)

"*Fuga del Si.re Bach*". This work, which has come to us in tablature, in our opinion simply represents a transcription of the period: a separate piece, without altered basses, which is balanced around the *D minor Lute*.

• Other works in which the lute (not solo) is present:

Matthaus Passion BWV244.1

Recitative No. 56 and the following Aria No. 57 in D minor «Komm, Süßes Kreuz».

This early version (1727) features a solo Lute at the recitative and aria No. 56-57, replaced in the better-known later versions by the Viola da Gamba.

Johannes Passion BWV245

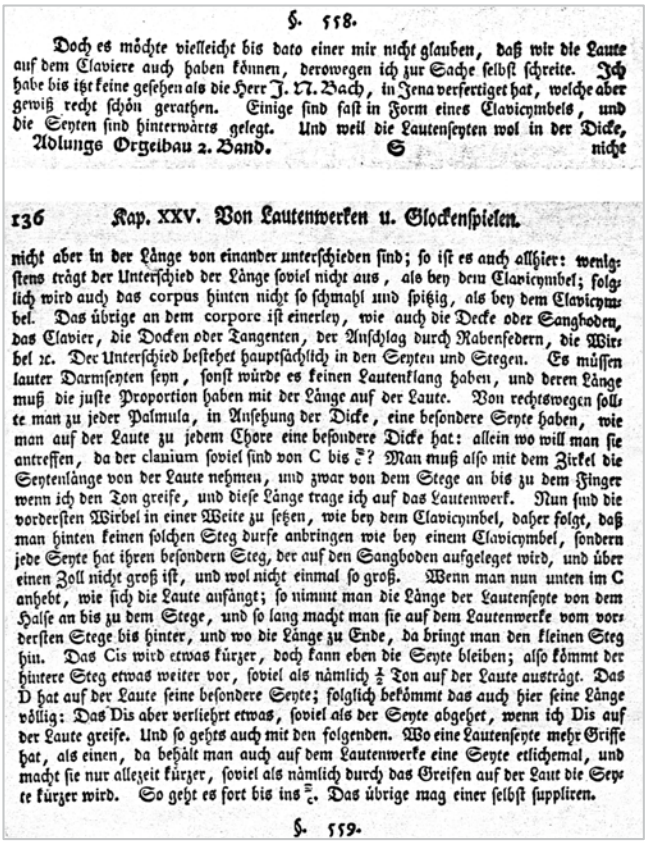
Arioso n° 19 *«Betrachte, meine Seel'»* della 2ª parte, from Part 2, written for two Viole d'amore, Bass, Lute, and continuo with *Bassono grosso* (Contrabassoon).

Trauerode BWV198

The two lutes are present in almost all the pieces, as soloists or as accompanying instruments to the basso continuo.

1.2 The Lautenclavicymbel

We know the construction characteristics of the Lautenclavicymbel, although no original instrument has come down to us. The earliest instrument we know of dates from 1511, built by the theorist Sebastian Virdung (~1465-?). Other makers followed over the centuries until the mid-18th century. It is an instrument with mechanics similar to those of a harpsichord, but with leather pens. In the eighteenth-century version it usually had two registers, always made of gut strings like those of the Lute, but it could also feature a third register made of brass strings. In practice it was a keyboard that imitated the sound of the Lute, or that of a Theorbo, with louder sound; to achieve this effect, the mechanics, including the fastenings, were exclusively made of wood, and some makers also equipped it with a bellied case like that of the Lute. In Bach's time additional mechanics were sometimes added in order to vary the timbre of the sounds.



§. 558.

Doch es möchte vielleicht bis dato einer mir nicht glauben, daß wir die Laute auf dem Claviere auch haben können, derowegen ich zur Sache selbst schreite. Ich habe bis itzt keine gesehen als die Herr J. C. Bach, in Jena verfertiget hat, welche aber gewiß recht schön gerathen. Einige sind fast in Form eines Clavicymbels, und die Seyten sind hinterwärts gelegt. Und weil die Lautenseyten wol in der Dicke,

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136 Kap. XXV. Von Lautenwerken u. Glockenspielen.

nicht aber in der Länge von einander unterschieden sind; so ist es auch allhier: wenigstens trägt der Unterschied der Länge soviel nicht aus, als bey dem Clavicymbel; folglich wird auch das corpus hinten nicht so schmahl und spitzig, als bey dem Clavicymbel. Das übrige an dem corpore ist einerley, wie auch die Decke oder Sanghoden, das Clavier, die Docken oder Tangenten, der Anschlag durch Rabenfedern, die Wirbel ꝛc. Der Unterschied bestehet hauptsächlich in den Seyten und Stegen. Es müssen lauter Darmseyten seyn, sonst würde es keinen Lautenklang haben, und deren Länge muß die juste Proportion haben mit der Länge auf der Laute. Von rechtswegen sollte man zu jeder Proportion haben mit der Länge auf der Laute. Von rechtswegen sollte man zu jeder Palmula, in Ansehung der Dicke, eine besondere Seyte haben, wie man auf der Laute zu jedem Chore eine besondere Dicke hat: allein wo will man sie antreffen, da der clauium soviel sind von C bis c‴? Man muß also mit dem Zirkel die Seytenlänge von der Laute nehmen, und zwar von dem Stege an bis zu dem Finger wenn ich den Ton greife, und diese Länge trage ich auf das Lautenwerk. Nun sind die vordersten Wirbel in einer Weite zu setzen, wie bey dem Clavicymbel, daher folgt, daß man hinten keinen solchen Steg durfe anbringen wie bey einem Clavicymbel, sondern jede Seyte hat ihren besondern Steg, der auf den Sangboden aufgeleget wird, und über einen Zoll nicht groß ist, und wol nicht einmal so groß. Wenn man nun unten im C anhebt, wie sich die Laute anfängt; so nimmt man die Länge der Lautenseyte von dem Halse an bis zu dem Stege, und so lang macht man sie auf dem Lautenwerke vom vordersten Stege bis hinter, und wo die Länge zu Ende, da bringt man den kleinen Steg hin. Das Cis wird etwas kürzer, doch kann eben die Seyte bleiben; also kömmt der hintere Steg etwas weiter vor, soviel als nämlich ½ Ton auf der Laute austrägt. Das D hat auf der Laute seine besondere Seyte; folglich bekömmt das auch hier seine Länge völlig: Das Dis aber verliehrt etwas, soviel als der Seyte abgehet, wenn ich Dis auf der Laute greife. Und so gehts auch mit den folgenden. Wo eine Lautenseyte mehr Griffe hat, als einen, da behält man auch auf dem Lautenwerke eine Seyte etlichemal, und macht sie nur allezeit kürzer, soviel als nämlich durch das Greifen auf der Laut die Seyte kürzer wird. So geht es fort bis ins c‴. Das übrige mag einer selbst suppliren.

§. 559.

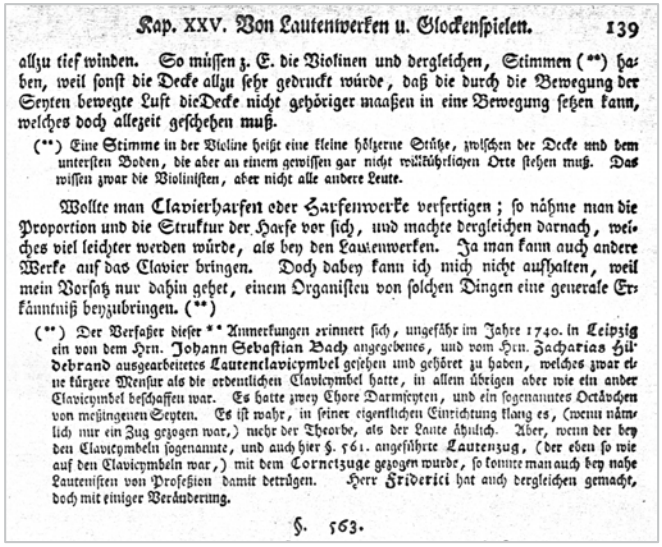
*Alongside and on the following page: the work **Musica mechanica Organoedi** (~1723-27) by J. Adlung (1699-1762), published posthumously by J. F. Agricola (1720-1774) in 1768, under the heading Lautenwerk.*

We know, thanks to the work *Musica mechanica Organoedi* (~1723-27) by J. Adlung (1699-1762), published posthumously in 1768 by J. F. Agricola (1720-1774), that Johann Nikolaus Bach (1669-1753), Johann Sebastian's cousin, owned at least one of these instruments, built by himself and referred to as a "Lautenwerk":

«Perhaps no one will want to believe me, that we can also have the Lute on the keyboard. I have so far seen none other than the one that Mr. J. N. Bach made in Jena. And as the strings of the Lute differ in coarseness, however, not in length, so it is also here; consequently also the back body does not become so narrow as in the Harpsichord. The difference exists mainly in the strings and bridges. They must be gut-only strings, otherwise there would be no Lute sound, and their length must have the same proportions as the Lute.» [...] follows constructive description of the Lautenwerk (Lautenclavicymbel).

We also know that in 1739 Bach gave Z. Hildebrandt (1688-1757) specifications for building one of these instruments; J. F. Agricola mentions it in a personal note of his, again in the chapter on the Lautenwerk in the *Musica mechanica Organoedi*, referring to it as a "Lautenclavicymbel", showing that the two names were interchangeable:

«(**) The editor of these notes remembers seeing and hearing a Lautenclavicymbel in Leipzig in 1740, designed by Mr. Johann Sebastian Bach and made by Mr. Zacharias Hildebrand, which was smaller in size than a regular harpsichord, but in all other respects similar. It had two registers in gut, and a so-called small octave [4' ndt] *in brass strings. It is true that in its normal setting (i.e, when only one register was engaged) it sounded more like a Theorbo than a Lute. But if one were to set the "Lute register" (like that found on the Harpsichord) together with "Cornetta register" (the 4' in undamped brass), one could almost fool professional lutenists.»* [...]



Kap. XXV. Von Lautenwerken u. Glockenspielen. 139

allzu tief winden. So müssen z. E. die Violinen und dergleichen, Stimmen (**) haben, weil sonst die Decke allzu sehr gedruckt würde, daß die durch die Bewegung der Seyten bewegte Luft die Decke nicht gehöriger maaßen in eine Bewegung setzen kann, welches doch allezeit geschehen muß.

(**) Eine Stimme in der Violine heißt eine kleine hölzerne Stütze, zwischen der Decke und dem untersten Boden, die aber an einem gewissen gar nicht willkührlichen Orte stehen muß. Das wissen zwar die Violinisten, aber nicht alle andere Leute.

Wollte man Clavierharfen oder Harfenwerke verfertigen; so nähme man die Proportion und die Struktur der Harfe vor sich, und machte dergleichen darnach, welches viel leichter werden würde, als bey den Lautenwerken. Ja man kann auch andere Werke auf das Clavier bringen. Doch dabey kann ich mich nicht aufhalten, weil mein Vorsatz nur dahin gehet, einem Organisten von solchen Dingen eine generale Erkänntniß beyzubringen. (**)

(**) Der Verfaßer dieser ** Anmerkungen erinnert sich, ungefähr im Jahre 1740. in Leipzig ein von dem Hrn. Johann Sebastian Bach angegebenes, und vom Hrn. Zacharias Hildebrand ausgearbeitetes Lautenclavicymbel gesehen und gehöret zu haben, welches zwar eine kürzere Mensur als die ordentlichen Clavicymbel hatte, in allem übrigen aber wie ein ander Clavicymbel beschaffen war. Es hatte zwey Chore Darmseyten, und ein sogenanntes Octävchen von meßingenen Seyten. Es ist wahr, in seiner eigentlichen Einrichtung klang es, (wenn nämlich nur ein Zug gezogen war,) mehr der Theorbe, als der Laute ähnlich. Aber, wenn der bey den Clavicymbeln sogenannte, und auch hier §. 561. angeführte Lautenzug, (der eben so wie auf den Clavicymbeln war,) mit dem Cornetzuge gezogen wurde, so konnte man auch bey nahe Lautenisten von Profeßion damit betrügen. Herr Friderici hat auch dergleichen gemacht, doch mit einiger Veränderung.

§. 563.

Here on the side and on the previous page: the work ***Musica mechanica Organoedi*** *(~1723-27) by J. Adlung (1699-1762), published posthumously by J. F. Agricola (1720-1774) in 1768, under the heading Lautenwerk.*

1.3 The "Specificatio": the instruments bequeathed by Bach

Bach's legacy was drafted posthumously in the fall of 1750, by family friend and Supreme Court Justice Friedrich Einrich Graff.

Chapter VI contains the following *Specificatio* regarding the musical instruments left at his death:

	Thalers	*Groschen*
1 ***fournirt*** *[valuable, ed]* ***Claveçin*****, which will remain in the family's possession for as long as possible**	80	
1 **Claveçin**	50	
1 ***idem***	50	
1 ***idem***	50	
1 ***idem*** **piccolo**	20	
1 **Lauten Werck**	30	
1 ***idem***	30	
1 **Stainer's violino**	8	
1 **violino in bad conditions**	2	
1 **violino piccolo**	1	8
1 **viola**	5	
1 ***idem***	5	
1 ***idem***	–	16
1 **violoncello piccolo** *(?* *bassettgen)*	6	
1 **violoncello**	6	
1 ***idem***	–	16
1 **viola da gamba**	3	
1 **liuto**	21	
1 **spinet**	3	

1. *Coffee* Teller. 11. Lt. *a* 12 *Gr.*		5 Rt. 12 Gr. — ₰	
2. Dutzend, Meßer, Gabeln und Löffel in Futteral. 48. Lt. *a* 12 *Gr.*	24	—	—
1. Gestecke Meßer mit Löffel in Futteral. 9. Lt. *a* 10 *Gr.*	3	18	—
1. goldener Ring	2	—	—
1. *dito*	1	12	—
1. *Tabatiere* von *Agath* in Gold gefast	40	—	—
facit	251	Rt. 11	Gr. — ₰

Cap. VI.

An Instrumenten.

1. *fournirt Clavecin*, welches bey der *Familie*, so viel möglich bleiben soll	80 Rt.	— Gr.	— ₰
1. *Clavesin*	50	—	—
1. *dito*	50	—	—
1. *dito*	50	—	—
1. *dito* kleiner	20	—	—
1. Lauten Werck	30	—	—
1. *dito*	30	—	—
1. Stainerische *Violine*	8	—	—
1. schlechtere *Violine*	2	—	—
1. *dito Piccolo*	1	8	—
1. *Braccie*	5	—	—
1. *dito*	5	—	—
1. *dito*	—	16	—
1. *Bassettgen*	6	—	—
1. *Violoncello*	6	—	—
1. *dito*	—	16	—
1. *Viola da Gamba*	3	—	—
1. Laute	21	—	—
1. *Spinettgen*	3	—	—
facit	371	Rt. 16	Gr. — ₰

Cap VII.

An Zinn.

1. große Schüßel	1 Rt.	8 Gr.	— ₰
1. *dito* kleiner	—	16	—
1. *dito*	—	16	—
1. *dito* kleinere	—	8	—
1. *dito*	—	8	—
1. kleine Schüßel	—	6	—
1. *dito*	—	6	—
1. *dito* noch kleinere	—	4	—
1. *dito*	—	4	—
1. *dito*	—	4	—

Ph. Spitta's text "J. S. Bach" (1873-1880) Vol. II with the Specificatio for the instruments left by Bach at his death.

2. ANALYSIS OF HISTORICAL DATA

2.1 Considerations about the instruments that belonged to Bach

The construction cost of a Lautenclavicymbel was that of a harpsichord with all the fastenings and conical pegs made of wood, which were certainly more expensive than the iron hitchpins of the traditional harpsichord. In addition, there often had to be accounted the cost of a rounded belly like that of a Lute, but much larger, the size of a small Harpsichord. It appears from the description that Bach's personally designed instrument had two registers made in gut, plus a 4' brass one; once again, based on the description, it does not appear that it had a rounded belly, but it is conceivable that it boasted some special mechanics, which would justify the dedicated design: for instance, as on other Lautenclavicymbels of the time, having registers able to vary the timbre of the instrument. We know that, back in the day, playing the Lute would cost roughly as much as maintaining a horse, because of the value and low durability of the gut strings: but if a Lute had 20-24 strings at most, the Lautenclavicymbel boasted more than one hundred! To all this must be added the cost for the brass register. It is all in all understandable that it was a rather rare instrument.

In the *Specificatio* the Harpsichords are valued: 80 thalers the "valuable" one, 50 thalers the three that we have to consider "standard", while the "small" one of 20 thalers was probably a travel or a table instrument. The Lute is worth 21 thalers, while the two Lauten Werck (two detached words) are valued at 30 thalers each, a difference comparable to that between a Lute and a Theorbo. Objectively, the latter value does not seem plausible to us if we are to consider the specifications of the Lautenclavicymbel. This anomaly was already noticed by our father. We point out that in the document, whenever instruments are in poor conditions, as well as in the case of valuable workmanship or a prestigious maker, it is always specified.

According to Rudolf Bunge (1836-1907), Bach had an early Lauten Werck made by a maker directly referred to as "unknown", around 1717-23, for 60 thalers *["J. B. Bach Kapelle zu Cöthen und deren nachgelassene Instrumente" published in BJ (1905) p. 29]*. We have no other historical data on this, but, again, we do not find it plausible to be a price compatible with a new Lautenclavicymbel; at the same time, however, this price is congruous with the 30 thalers of the Lauten Werck (two detached words) in the *specificatio*. On the other hand, we know that the 1739 Lautenclavicymbel described by Agricola was based on a design by Bach, but was made by Zacharias Hildebrandt (1688-1757), one of the most renowned organ builders of the time: this instrument would have been 10 or 11 years old at the time of the Specificatio. It seems unreasonable, to us, that the instrument made 30 years earlier by an unknown maker could have been estimated on par with the second one. It would also seem an odd oversight not to mention Hildebrandt as the maker.

Bach would thus have supposedly acquired not one but two Lautenclavicymbel: a first one in 1717-20, and after about 30 years a second one, designed by Bach himself and commissioned to

be built by a prestigious organ builder; however, only a single work is ever expressly composed by Bach for such instruments (BWV996 ~1708-17).

In light of these considerations, it does not seem reasonable to us to classify the instruments mentioned in the *Specificatio* as "Lauten Werck" (two detached words) as the Lautenclavicymbel. In our opinion, it seems more plausible that the instrument mentioned by Agricola was an assignment commissioned to Bach by some personage, and then given to the organ builder Hildebrandt to make. In fact, in Agricola's account, the Lautenclavicymbel is mentioned as being *designed* [angegebenes] by Bach and *made* by Hildebrandt, but there is no mention of ownership.

The news of two Lauten Werck in the specificatio, in our opinion, has never been given the attention it deserves, and yet it is a strong indication: even if we admitted that such a peculiar instrument was found in Bach's house, whatever its nature might've been, the presence of as many as two specimens in the permanent basis is objectively difficult to logically explain.

As for the Lute, it is a 1748 testamentary bequest to "*dear friend*" Bach from luthier J. Ch. Hoffmann (1683-1748).

We want to note how Bach owned, among his instruments, many of the peculiar instruments for which he composed: a violino piccolo, a violoncello piccolo, and two Lauten Werck.

2.2 Analysis of the musics

If we were to assume that these musics were to demonstrate the possibilities and capabilities of a peculiar instrument, today, in their singularities, they represent an important trace, a kind of map in Bach's most congenial language, namely composition, proving to be valuable witnesses for deciphering and circumscribing in the most unambiguous way possible the characteristics of the Lauten Werck, assigning it a collocation that excludes incorrect attributions.

• The hypothesis of attribution to a traditional keyboard

The instrument we are looking for must respect the possibilities and limitations of the music dedicated to it by Bach. Therefore, it would be a keyboard boasting a wider range in the bass compared to the traditional Lute (C_1), reaching up to G_0, but limited to E_4/F_4 in the treble. We find that for a keyboard with such limitations it would be virtually impossible to perform any piece of the harpsichord and organ literature of the time.

It should also be noted that the Harpsichord version of the C minor Suite BWV997, with the highest part written an octave above the tablature versions, shows how the Lute range was not considered balanced for a keyboard even at that time. The tablature versions of this work reach F_4, which remains a unique case as a limit for the treble in all these musics, which otherwise always stop at E_4.

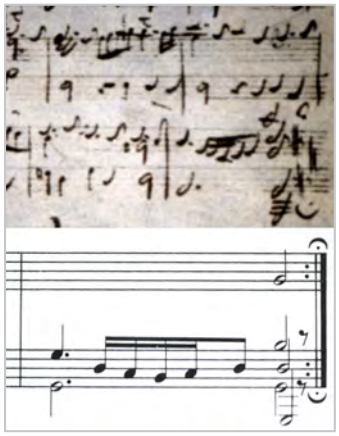
There are also other elements that lead one to doubt that these works are designed for a traditional keyboard.

Looking carefully, one may realize how, excluding chords, much of this literature could be

performed at the keyboard with the right hand and one or two fingers of the left hand: the disparity between the part written as bass and the part written as treble does not seem typical of a keyboard, especially a keyboard that we should attribute to Bach; instead, this difference in 'usage' is perfectly consistent with the different roles of the fingers when performing on a Lute.

No one seems to have pointed out, to date, that BWV1006A (*Partita in E major*), and the BWV998 (*E flat major*), show indications for ***dynamics***. This is a sort of attention that Bach, in his works for "*Clavier*", reserves for only a very few instances: *Italian Concerto* BWV971 and *Overture in French Style* BWV931, which are two concertos with strong dynamics, conceived for a 2-keyboard harpsichord, and in the two *Toccate* BWV911 and BWV915 usually thought to be played on a Clavichord. There is also a ***p.*** on a non-autograph work: English Suite BWV806 n°1 - Giga. We have not found any other cases.

So, if Bach's Lauten Werck were to be identified with a keyboard instrument, it would have to be a two-keyboard instrument, but in this case their estimated value and the very presence of two specimens in the *specificatio* would be even more incomprehensible. We wonder, at this point, on what basis R. de Candé attributed the *E major* BWV1006A to the Lautenclavicymbel, unless this instrument also boasted the possibility of forte and piano.



Considering the entire corpus, one will certainly find passages that are impractical on the traditional Lute, but there are also chords that prove impossible to perform on a keyboard, at least by the customs of the time; we cite as an example the final chord of the Allemande in G minor BWV995. So, these musics, taken together, seem to lead back to something other than both the traditional keyboard and the Lute.

• The Lute Hypothesis

If we look at the instrumental inconsistencies in the musics, we might as well disregard the argument *a priori* by stating that Bach did not know the instrument to which he dedicated these musics. Mauro Manica, our father's close collaborator in his research, at a conference for the presentation of the book *Frau Musika: la vita e le opere di J.S. Bach* (EDT 1983), asked the author, Alberto Basso, whether Bach could have written music for an instrument he did not know well: the scholar ruled out this possibility. Considering the relationship of "dear friendship" with Lute maker J. Ch. Hoffmann (1683-1748), who upon his death made him a bequest of one of his Lutes, and most of all knowing that Bach hosted S. L. Weiss, esteemed as the greatest lutenist, for about a month at his home, having fun improvising fugues, claiming that Bach was not aware of the Lute's capabilities and limits appears utterly unreasonable to us. Looking at the music, the matter appears even more complicated. Despite the fact that these works do not appear to be entirely performable on a traditional Lute, what seems to transpire from the musics is that it is nevertheless a *similar* instrument: the very limited range in the treble, a slight tendency towards *parti late* writing, and the constant presence of extremely low-ranged melodies, centered between the treble

and bass clef are idiomatic characteristics of the Lute; in short, despite the difficulties, this music presents a high *index of instrumentality*, a trait that is by no means obvious- considering that the Lute possesses many specific performance limitations.

In any case, judging from the music, it must have been a remarkable instrument, not akin *tout court* to the Lute. Performing all the major chords found in the work for Lauten Werck, playing all the altered bass notes, performing all the grace notes and at the same time at least ideally respecting the frequent tenuto where required by the composer, within compositions that always turn out to be very rich, constitutes an extremely tightly meshed grid through which to filter the possible instrument. These combinations were punctually matched throughout the entire *corpus*, using the instrument we are about to define.

• The strange case of bass range

A strong singularity, to which no one to date has paid attention, is the particular extension Bach achieves in the bass in each individual collection for Lute.

In collections consisting of several pieces written for solo instrument, as in the case of Suites or Partitas or Sonatas, Bach always touches the lowest (in some cases sharp) note playable on the instrument to which they are dedicated. This occurs in the Partita for solo flute, in each Suite for solo cello, and in each Partita and each Sonata for solo Violin. Indeed, he reaches the lowest note in *every single piece* in the Partita for Flute, in 5 out of 6 collections for Violin, and in 2 suites for Cello solo.

In his works for Lute, however, Bach reaches a different range in the bass in each case: he seems to use an 11-order Lute for one Suite (BWV996), a 13-order Lute for three Suites (BWV1006A, BWV997, and BWV998), and a 14-order Lute in one Suite (BWV995). As we have already pointed out, a 14-order Lute represents a historical dilemma, in the sense that there are no records of such Lutes: as far as is known, it was S. L. Weiss who expanded the traditional Baroque Lute, although it was from 11 to 13 orders.

This instrumental incongruity, however, when observed from another point of view, presents a surprisingly noteworthy consistency: considering each collection separately, in fact, the extension reached in the bass ***always*** corresponds to the same interval in accordance with the ***accidentals in the key***, namely a major third below the minor tonic: for instance, if the chosen key is ***C minor***, the lowest note is $A\flat_0$ (C⇨A♭), while in the case of ***E minor***, the lowest note is C_1 (E⇨C). *Major* tones have the same range as *minor* tones, so even ***E♭ major*** (as ***C minor***) reaches $A\flat_0$ in the grave. This rule is broken only in the key of ***G minor*** (BWV995), in which Bach does not reach $E\flat_0$, but stops at the aforementioned G_0, as the most extreme scenario: even this boundary, however, appears more inherent to the physical limits of a Lute than to those of a keyboard.

One must at least admit that this is a rather intriguing combination.

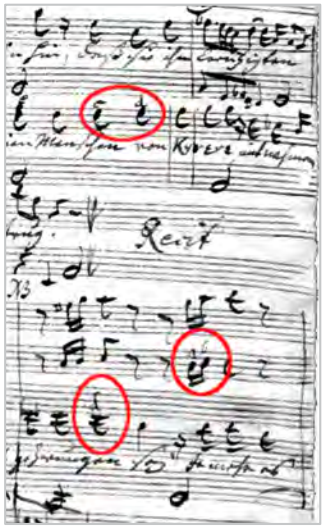
• Bach's other musics for Lute

The idea that all of these works were intended for a particular instrument, albeit with the possibility of arranging them on a traditional Lute, is reinforced by taking a quick look at the other three pieces, in addition to those for solo Lute, that Bach dedicates expressly to the instrument. We note that although these are short individual pieces and not entire collections, even in the Matthaus Passion the extension in the bass of two tones below the minor tonic ($B_{\flat 0}$),is reached, while in the other two pieces this position is not reached but the limit is still respected. The lute used for the Matthaus Passion therefore may still be different, a 12-order instrument.

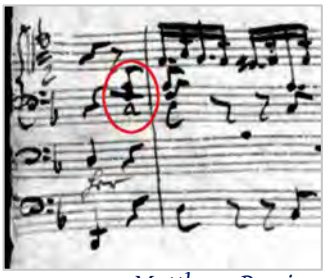
Let us see these works in detail.

- ***The recitative and aria n° 56-57** «Komm, Süßes kreuz» **from the first version (1717) of the Matthaus Passion BWV244.***

  The presence of two $E_{\flat 1}$ (along with the frequent E_1), creates some perplexity, considering that the Lute part has its own dedicated double stave; the note, in unison with the cello, is nevertheless playable, although very low for fingering. Aside from this instance, the piece is very instrumental in its key (*D minor*), but it shows how the author is at least seriously committed to modulating very low on the Lute instrument, and having it perform rich chords.



- At bar 50 of this piece (right here), the last chord of the Lute bears a mark that has sometimes been interpreted as a tablature mark: an a on the third string which would indicate on the *Lute in D minor* a A_3, since it is the reprise of the theme. We believe that this is simply a correction made in German notation, as is found in the case of other errors corrected by the author elsewhere in the manuscript of the same Opera, for example, as shown here on the left, in Recitatives n°55 and 56.



Matthaus Passion, BWV244, Aria 57 b. 50.

- ***Arioso** «Betrachte, meine Seel'» **in the 2ª part of the Johannes Passion BWV245.***

  In the case of the Johannes Passion BWV245 (1724), in this short piece (18 bars) in *E♭ major*, written in full for two voices that are always dialoguing, Bach finds a way to insert the following notes: $F_{\sharp 1}$, $F_{\natural 1}$, E_1, $E_{\flat 1}$, D_1.

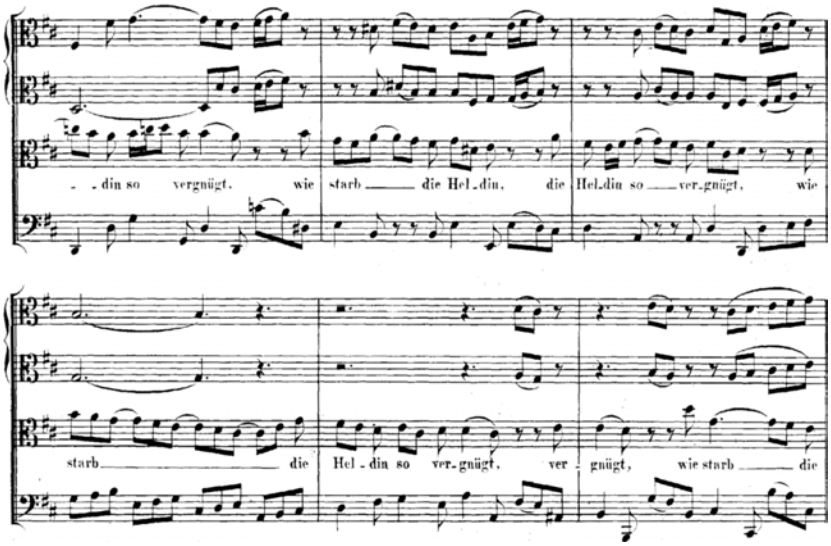
- ***In the Trauerode BWV198 there are almost always two Lutes present, in particular we can observe the Aria** «Wie starb die Heldin so vergnügt» **in which the Lute accompanies along with the Continuo.***

  The overly frequent use of altered basses is even more evident in this piece in D major for 2 Lutes from the Trauerode: we know that the daughter of the dedicatory prince was an amateur lute player, and it is generally believed that Bach envisaged the lute soloist as a tribute to the

lutenist. We find, scattered throughout the written part in the bass line alone:

$F\sharp_1$, $E\sharp_1$, $E\flat_1$, $D\sharp_1$, D_1, $C\sharp_1$, $C\flat_1$, $B\flat_0$.

Considering that this is a part dedicated to the Lute, the chromaticism is definitely abnormal. It should also be noted that $B\flat_0$ is not playable on any accompanying instrument of the time that would accompany the Lute: neither on the Cello, nor on Viola da gamba, nor on the Bassoon; therefore, the Lute had to skip some notes of the bass line, leaving its execution to the Organ; if anything, it seems rather outrageous, considering it's a piece dedicated to a Lutenist. In any case, one gets the impression that Bach always intended or needed to engage the Lute chromatically all the way down to the lowest bass notes. But perhaps, on this occasion, one of the two Lutes might have been able to overcome these difficulties.



• The Mechanical Lute Hypothesis

Our father was not the first person to propose a Lute equipped with mechanical levers. Franz J. Giesbert (1896-1972) in his article in the journal *Die Musikforschung Kassel* n° 4 of 1972 [ed. Bärenreiten-Verlag] D minor tuning, with 9 choruses all fingerable, and 12 keys. The last 4 basses are a sort of broken octave, equipped with 3 levers under the neck, always reachable with the left thumb; each lever raises all four basses chromatically (one semitone, one tone, one and a half tone). This hypothesis cannot solve all the problems associated with Bach's music, however, it is the first to address the lack of positions in the middle strings found when playing these musics on a traditional Lute.

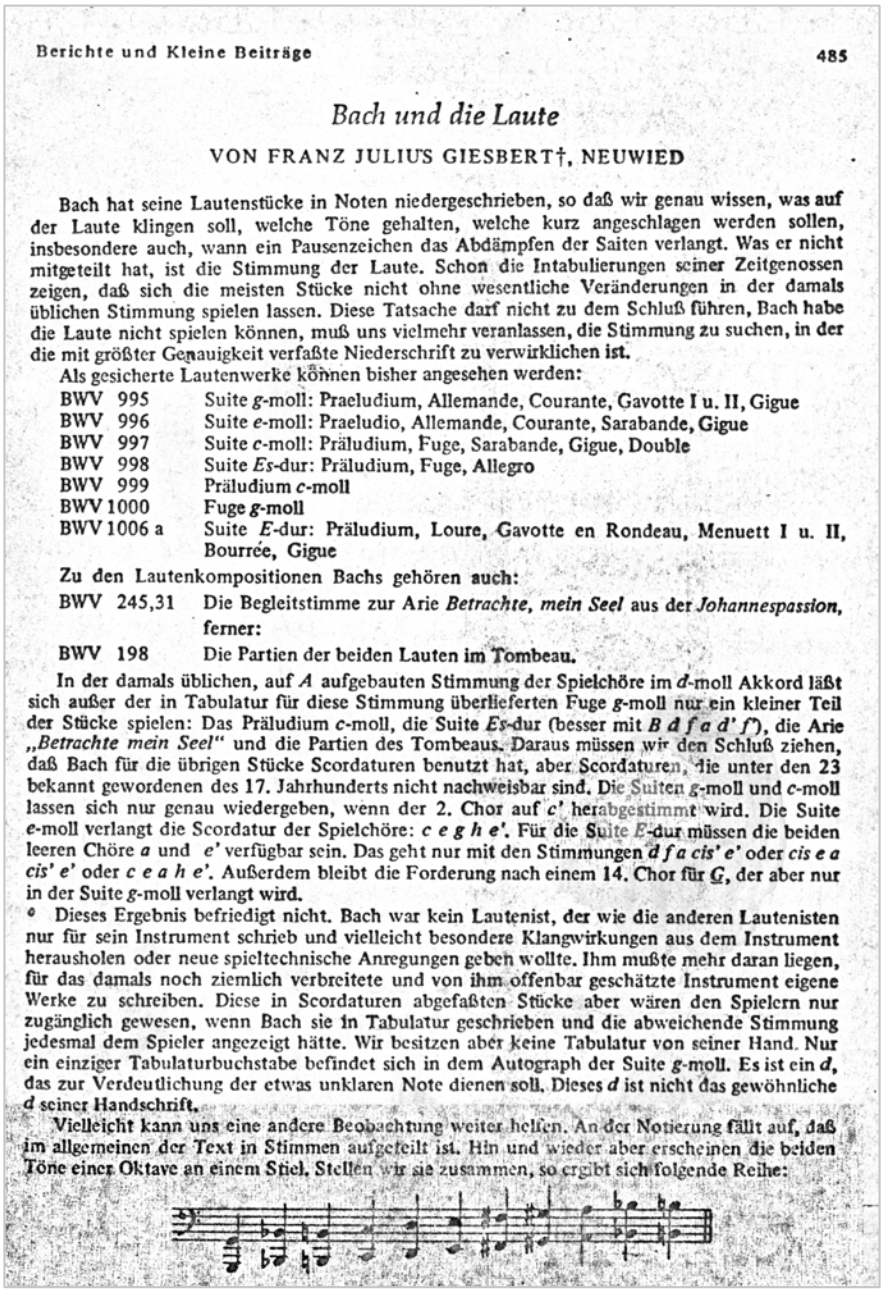
Empty	G_0	$A\sharp$	D	E					
(Lever1)	$G\sharp$	B	$D\sharp$	F					
(Lever2)	A	C	E	$F\sharp$					
(Lever3)	$A\sharp$	$C\sharp$	F	G	C	Eb	G	C	Eb
f ngered	B	D	$F\sharp$	$G\sharp$	$C\sharp$	E	$G\sharp$	$C\sharp$	E
	.....	.....	.....	.....	.....	.....	.....	.....	.....

Our father had extensively studied the possibility of incorporating what he called "Polish Corridor", which is an overlap between the diatonic basses and the first 6 strings, achieved by "recessed" tuning. This solution was later discarded.

The Lauten Werck mentioned both on the title page of the Suite in E minor BWV996 and in the *Specificatio* in two detached words (to our knowledge, the only historical cases) capable of overcoming the problems in these musics, in our opinion actually corresponds to a Lute equipped with innovative mechanics, but so far not correctly identified.

Let us remember that the repairs of instruments had allegedly procured Bach "*numerous additional compensations in the courts where he found himself working*" (P. Buscaroli). We can therefore hypothesize that Bach was the inventor, or co-inventor, or at least the promoter of a new instrument: only in this way does the presence in Bach's house not only of a definitive instrument, but also of a working prototype or a first version become justifiable: ***a project or an invention*** in our opinion is the only plausible explanation for the presence of as many as two copies of such a peculiar instrument as the Lauten Werck, whatever its nature was.

It would seem, in short, to be a juvenile idea, for which Johann Sebastian, at least for a time, must also have spared some enthusiasm.



Berichte und Kleine Beiträge 485

Bach und die Laute

VON FRANZ JULIUS GIESBERT†, NEUWIED

Bach hat seine Lautenstücke in Noten niedergeschrieben, so daß wir genau wissen, was auf der Laute klingen soll, welche Töne gehalten, welche kurz angeschlagen werden sollen, insbesondere auch, wann ein Pausenzeichen das Abdämpfen der Saiten verlangt. Was er nicht mitgeteilt hat, ist die Stimmung der Laute. Schon die Intabulierungen seiner Zeitgenossen zeigen, daß sich die meisten Stücke nicht ohne wesentliche Veränderungen in der damals üblichen Stimmung spielen lassen. Diese Tatsache darf nicht zu dem Schluß führen, Bach habe die Laute nicht spielen können, muß uns vielmehr veranlassen, die Stimmung zu suchen, in der die mit größter Genauigkeit verfaßte Niederschrift zu verwirklichen ist.

Als gesicherte Lautenwerke können bisher angesehen werden:

BWV 995	Suite *g*-moll: Praeludium, Allemande, Courante, Gavotte I u. II, Gigue
BWV 996	Suite *e*-moll: Praeludio, Allemande, Courante, Sarabande, Gigue
BWV 997	Suite *c*-moll: Präludium, Fuge, Sarabande, Gigue, Double
BWV 998	Suite *Es*-dur: Präludium, Fuge, Allegro
BWV 999	Präludium *c*-moll
BWV 1000	Fuge *g*-moll
BWV 1006 a	Suite *E*-dur: Präludium, Loure, Gavotte en Rondeau, Menuett I u. II, Bourrée, Gigue

Zu den Lautenkompositionen Bachs gehören auch:

BWV 245,31	Die Begleitstimme zur Arie *Betrachte, mein Seel* aus der *Johannespassion*, ferner:
BWV 198	Die Partien der beiden Lauten im Tombeau.

In der damals üblichen, auf *A* aufgebauten Stimmung der Spielchöre im *d*-moll Akkord läßt sich außer der in Tabulatur für diese Stimmung überlieferten Fuge *g*-moll nur ein kleiner Teil der Stücke spielen: Das Präludium *c*-moll, die Suite *Es*-dur (besser mit *B d f a d' f'*), die Arie „*Betrachte mein Seel*" und die Partien des Tombeaus. Daraus müssen wir den Schluß ziehen, daß Bach für die übrigen Stücke Scordaturen benutzt hat, aber Scordaturen, die unter den 23 bekannt gewordenen des 17. Jahrhunderts nicht nachweisbar sind. Die Suiten *g*-moll und *c*-moll lassen sich nur genau wiedergeben, wenn der 2. Chor auf *c'* herabgestimmt wird. Die Suite *e*-moll verlangt die Scordatur der Spielchöre: *c e g h e'*. Für die Suite *E*-dur müssen die beiden leeren Chöre *a* und *e'* verfügbar sein. Das geht nur mit den Stimmungen *d f a cis' e'* oder *cis e a cis' e'* oder *c e a h e'*. Außerdem bleibt die Forderung nach einem 14. Chor für *G*, der aber nur in der Suite *g*-moll verlangt wird.

Dieses Ergebnis befriedigt nicht. Bach war kein Lautenist, der wie die anderen Lautenisten nur für sein Instrument schrieb und vielleicht besondere Klangwirkungen aus dem Instrument herausholen oder neue spieltechnische Anregungen geben wollte. Ihm mußte mehr daran liegen, für das damals noch ziemlich verbreitete und von ihm offenbar geschätzte Instrument eigene Werke zu schreiben. Diese in Scordaturen abgefaßten Stücke aber wären den Spielern nur zugänglich gewesen, wenn Bach sie in Tabulatur geschrieben und die abweichende Stimmung jedesmal dem Spieler angezeigt hätte. Wir besitzen aber keine Tabulatur von seiner Hand. Nur ein einziger Tabulaturbuchstabe befindet sich in dem Autograph der Suite *g*-moll. Es ist ein *d*, das zur Verdeutlichung der etwas unklaren Note dienen soll. Dieses *d* ist nicht das gewöhnliche *d* seiner Handschrift.

Vielleicht kann uns eine andere Beobachtung weiter helfen. An der Notierung fällt auf, daß im allgemeinen der Text in Stimmen aufgeteilt ist. Hin und wieder aber erscheinen die beiden Töne einer Oktave an einem Stiel. Stellen wir sie zusammen, so ergibt sich folgende Reihe:

The first page of Franz J. Giesbert's 1972 article.

3. INSTRUMENT IDENTIFICATION

3.1 Historical Limitations of the Lute

One historical limitation of the traditional Lute, which could push towards a renewal, was its shortcomings in properly harmonizing Basso Continuo, a practice that formed the backbone of all ensemble music of the time. Despite the various solutions adopted by the Lute and the Theorbo, even at various historical times, some obstacles persisted in fulfilling this polyphonic role: the most notorious inconvenience was the instrument's need to re-tune the bass strings at every change of key, but even fingering comfortably in the lower octave, or performing a chord on a bass note altered from the starting key could prove a problem. All this, while compositions became increasingly daring in their modulations. Although, historically, there have been attempts to improve some instruments' capabilites, as in the case of the Theorbo which was provided with chromatic basses, bringing its choruses up to 19, however, the difficulties of bass realization have never been definitively solved, and new performance deficiencies have inevitably spilled over into the treble. We quote, by way of example:

«It is often possible to find in the bass a melodic line that rises up to middle C, above which is placed a ***6*** *or a dissonance* ***7-6****, theoretically possible, but practically unfeasible on the theorbo; in fact the* ***7-6*** *chord becomes unable to be performed on all those notes between* A_2 *and* C_2*, due to the aforentioned lack of extension of the instrument towards the treble notes, and the consequent impossibility to overlap harmonies. In Caccini it is possible to find the* ***11-♯10*** *on* E_2 *or* A_2*; if we want to perform the noted interval without lowering it an octave, it too is impractical for the same reason. [G. Caccini, Nuove musiche -1601 "Queste lagrim'amare" p. 2]»*

[Diego Cantalupi, La tiorba ed il suo uso in Italia come strumento per basso continuo, 1996; pp 69-70].

And again:

«Let us remember that in the basso continuo and solo repertoire for Lute, one will occasionally find himself playing an inverted chord where one would have thought of it in the fundamental state, but the tuning of the theorbo in that given case does not allow it. Here it is up to the skill of the performer to put more emphasis on the fundamental note of the chord, even if it is not the lowest; this changes the harmonic perception of the listener.»

[Francesca Torelli, Metodo per Tiorba, Ut Orpheus Edizioni, 2006; pag. 8].

Finally, we note how lutenists nowadays still often transcribes the accompanying bass part by translating it in tablature, since it can be very challenging to perform an 18th century basso continuo on the lute, maybe even at first sight, reading it on the traditional score.

Despite everything, plucked instruments were particularly appreciated as accompanying instruments, not only for the voice, but also for the flute, for example:

«[...] je crois que la Theorbe est à preferer au Clavecin [...]» (...I believe that the Theorbo is to be preferred to the Harpsichord...)

[M. De La Barre, Pieces pour la Flute Traversiere, "Avertissement", Paris, 1703].

Although lutenists always somehow managed to perform Basso Continuo, it is very likely that in Bach's eyes this state of affairs was hardly acceptable. In any case, both the historical solutions we've covered or a simple lever that altered all the basses together by a semitone, which could improve the performance of the Basso Continuo but not permanently solve all its problems, did not tickle Bach's fancy, since the work for Lauten Werck would not be performable with these simple adjustments alone. From what we understand, he had found a more ambitious instrument to which he could devote his work.

3.2 The founding insight for the Lauten Werck: a reading revolution

The tablature is a particular type of musical writing that developed mainly in the 16th and 17th centuries, used essentially for the Lute, the Guitar and the Organ; instead of indicating the pitch of the notes, the tablature marks the positions to be played on the instrument: in the case of the Lute it indicates not only the position to be fingered with the left hand on the neck, but also which string to pluck, greatly facilitating the performance, also considering that more than any other polyphonic instrument the Lute presents numerous possible combinations for each individual note. This is why the literature for Lute is almost exclusively composed in this particular notation: tablature was so well-functional that lutenists were not eager to abandon it. This does not mean that they ignored modern notation; rather, it did not constitute their native and habitual language.

We propose here a fascinating hypothesis, which we believe was Bach's, or whoever in his stead, triggering intuition for the invention of this new instrument: the *Lauten Werck*.

If we place on the neck of the Lute a capotasto, that is to say a clamp that practically shortens all the strings to a new length, set each time in the key of the piece that is to be played, it will no longer be necessary to tune the lute at every change of key. However, the most important thing, which we intend to highlight here, is that ***each open string*** will always correspond to the ***same scale degree***: I, II, III, IV degree, etc. This solution had already been used by our father, although he did not in fact realize its potential.

All this implies that if we position the capotasto on the correct fret when we play an accompaniment, once we have identified the ***degree*** present in the bass note at that moment, all the ***numbers*** of the *Basso Continuo* become the same configurations on the lute fingerboard.

To better explain: once the lutenist has learned every hand position for each degree (such as I6, V6/4, and so on) on a single key, then he can freely translate that knowledge to all and every key just by moving the capotasto accordingly.

The idea in practice is to be able to read directly all the *Numbered Bass* existing in musical literature as a tablature for Lute: therefore, virtually, without knowing which notes correspond to the individual frets, and, limiting oneself to playing the grades and the bass line, without even

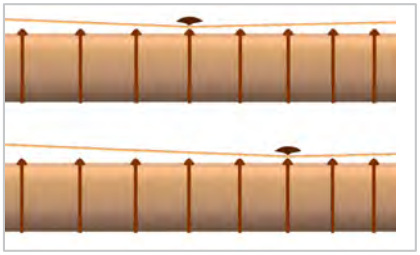
possessing any knowledge of harmony (see §6). This would have allowed even a budding lutenist to practice ensemble music.

But could we truly dare to interpret *Basso Continuo* as a form of Lute tablature?

Perhaps because of a historical legacy, the *Basso Numerato* possesses many of the characteristics of the Lute tablature: first, it does not precisely indicate *the intervals* of the sounds, but *the degrees* of the notes: though not with respect to tuning, as is the case in the Lute tablature, but with respect to the key signature and simultaneously to the note present in the bass at that moment; in essence, the *Basso Continuo* is nothing more than *a variable reference tablature*. Secondly, it uses exactly the same criterion as the Lute for note values: that is, it does not consider the duration of the sounds, but only indicates their starting point, specified, just like in the tablature, by notes ranged in a column with numbers. Finally, the very use of numbers to identify notes, as well as the usage of the horizontal line to indicate tenuto, are ingrained customs in lutenistic tablature.

It is reasonable to assume that these concordances did not escape Bach's attention. A possibility of such mileage, at the time, could have justified the redefinition or modification of the Lute instrument.

Finally, it should be remembered that the *key signature*, and consequently the numbers of the Basso Continuo, does not distinguish between major and minor keys, considering the leading note of a minor key as a passing alteration; thus we end up with only 12 different total signatures. Without this peculiarity, our solution would also be unfeasible: since it is possible to read the Basso Continuo as a tablature only if a capotasto is placed on the fret inherent to the key signature, we find all 24 keys compacted on 12 consecutive frets.



When we play on the fingerboard position corresponding to the armature in key, the ***degree*** in the bass note indicates the ***position*** to be played in the bass, and starting from that all the numbers become fingerings along a fixed and repetitive path on the fingerboard, independent of key: a lutenistic tablature in its own right (see §6).

The lever for the capotasto should be placed on the fret related to the key of the Suite, Sonata or piece to be played. We shall call this mechanic **movable capotasto**.

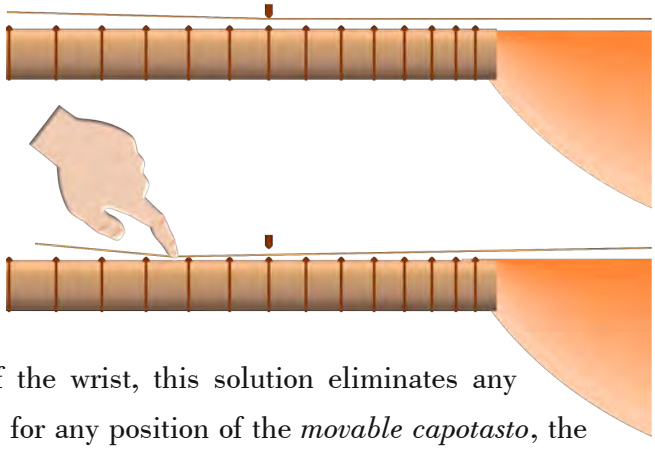
3.3 The solution for the technical extension

In addition to the fact that the movable capotasto is by no means sufficient to solve the executability of the Bachian Corpus, this solution raises a major instrumental limitation: a lute whose capotasto shifts over 12 positions becomes, for most tonalities, a mutilated instrument: short strings, hence little sound, and few frets, hence poor possibilities for extension and timbre: a Lute with a diapason that shifts on 12 frets results from an instrumental point of view far worse than a hypothetical semitone-lever for basses: an unacceptable sacrifice for a lutenist.

The same problem, although starting from different assumptions, had also occurred to our father, who had solved it in the most rational way, by replacing the higher keys with "close" ones further

back on the neck, thus reducing the movements of the *movable capotasto*. While the use of the movable caspotasto remains the common ground with his study, the divergence that followed stems precisely from the idea that the Lauten Werck was designed to be able to read the *numbered bass* as a tablature. Since in this case it becomes mandatory to maintain the correct position of the pitches, the solution had to be sought elsewhere.

Solving the problem of poor fingerboard performance with the *movable capotasto* inevitably leads to considering a new, suggestive possibility; credit for solving this problem goes to my brother Joseph. Suppose we could finger along the fingerboard not only the frets that are ***in front*** of the active position of the *movable capotasto*, but also all those that are ***behind***, up to the nut. To achieve this possibility, as we have verified on the instrument we built, it is sufficient that the capotasto presses on the strings without pressing them down completely against the plane of the neck, remaining slightly suspended, with an *action* of about 4-6 mm, (see §8). In this way the Lute will play very well when open at the position of the *movable capotasto*, and it will be possible to finger both in front of and behind the *movable capotasto*. With a flick of the wrist, this solution eliminates any problem of poor usability, restoring to the Lute, for any position of the *movable capotasto*, the ability to make use of all the sonorities, timbres, and possibilities of its full, large fretboard, while retaining key references. We will call **negative keys** the fingerable positions posterior to the active position of the *movable capotasto*.

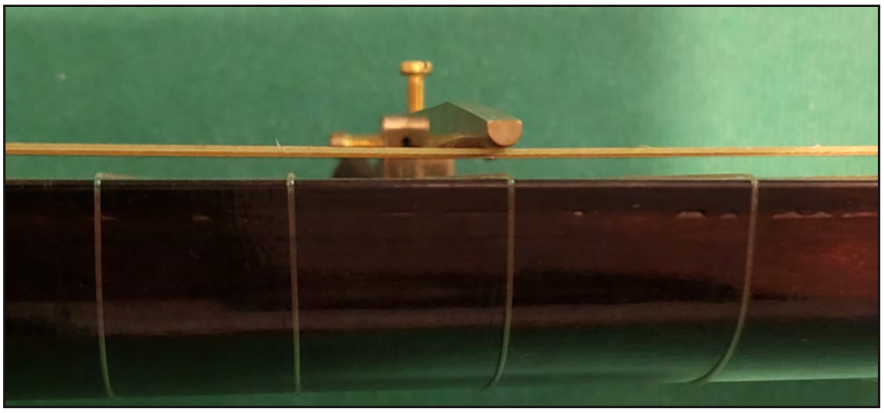


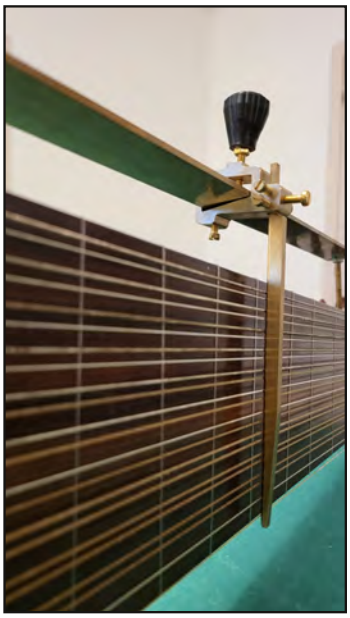
This solution, in addition to broadening the fingering range in the low range, has another advantage, even more functional for the realization of the *basso continuo*: the *negative keys* make it possible to practically double the combinations that are generated around the open strings, reaching precisely the notes that are furthest away in traditional fingering; it thus becomes possible to choose the *melodic position* of the chords much more frequently as well, and to compact them on neighboring strings. Moreover, this possibility solves the aforementioned need in Bach's literature to overlap neighboring notes on different strings, as both Giesbert and our father had noted.

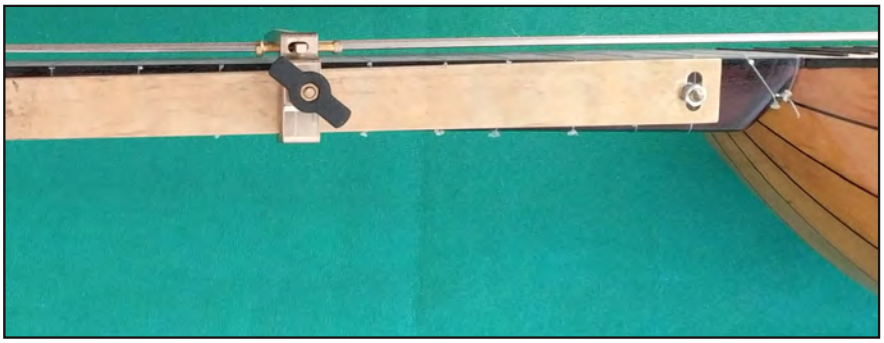
We can assume, with reasonable common sense, that Bach, having a large fretboard at will and always fully available, foresaw the possibility of going down to the fingerable $\mathbf{C_1}$ on the fingerboard; in this way, basses not attainable on the traditional Lute and the Theorbo can be nimbly played.

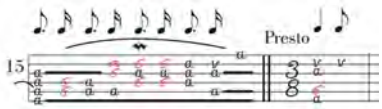
In practice, the Lauten Werck allows the lutenist to overcome the obstacle of realization in modern notation, reading the *Numbered Bass* as if it were a tablature. It also makes it possible to tune oneself in any key in a matter of seconds, and gives one the opportunity at all times to take full advantage of the instrument's great range and enormous technical and sound possibilities, without ever giving up even a single fret, whatever the active position of the *movable capotasto*.

This combination of solutions substantially fills the shortcomings mentioned for the performance of the *Basso Continuo* on the Lute.









Suite in Mi min. BWV996 - Presto b.1

4. TUNING DEFINITION AND RANGE OF THE LAUTEN WERCK

After broadly defining the mechanics, the solution of the possible instrument is developed through the musics, trying to identify a tuning that would allow the entire Bachian *corpus* to be performed. Actually, our study of reconstructing the compatible instrument and tuning that would meet the needs of these particular musics was rather tortuous, because at that time the definition of the two aspects had to develop concomitantly. Let us merely state that, starting from our father's tuning (A - C - E - A - D - F), we eventually arrived at identifying as the basic tuning simply that of a *Lute in D minor*.
According to our reconstruction, on the rearmost position is:

$$C\sharp_1 - F\sharp - A - C\sharp_2 - F\sharp - A$$

the $F\sharp$ minor - A major position. From here, if we move ahead through 12 positions to cover all the keys, the first 6 orders to the highest key become:

$$C_2 - F - A\flat - C_3 - F - A\flat$$

a position that represents the keys of F minor - Lab major (see §7).

Let us now try to retrace what must have reasonably been the path followed by Bach, or at any rate by the inventors of the Lauten Werck, to define the instrument, by following motivations that are as linear and functional as possible:
– It is possible that, wanting to keep the *Lute in D minor* but expand the range in the basses, the first string was set in A_2, tuning it like that of a theorbo, and then the instrument was built from there.
– Another possibility is that, still keeping the tuning of D minor, by setting back along the fretboard until finding the low C of the Basso Continuo on the 6th-7th order, one could move in the basses in a balanced way with his left hand.
– It is also possible that, intending to make the low C of the Basso Continuo available in the higher pitch/position as well, it was set on the 12th order, preferring to increase the orders of the traditional Lute, as it was in fashion at that time, rather than lengthen it further; from here, moving back 12 frets, one finds the lowest pitch.
– More likely, a choice was made considering all these different factors, and also avoiding that very commonly used key happened to be on the most forward and most backward positions.

Following this pattern, Bach does not compose in the lowest key (***F♯ minor***), but uses the second to lowest position, (***G minor***), which is thus the most "backward" of the keys used by Bach for the Lauten Werck, and in which, not surprisingly, since there are many bass notes so far back, he goes as far down as G_0, as if to indicate the physical limit of the instrument.

In perfect symmetry, Bach does not use the highest key (***F minor***), but composes for the second to highest position (***E minor***), which is thus the most "advanced" position of those used by Bach on the Lauten Werck, and to which he dedicates the most idiomatic work, in which a very high-pitched 6-note obbligato barré *(Sarabande, b.11)*, indicates the extent of the fingerboard.

For his other significant work, Bach once again chooses carefully, setting the key of ***E major***, universally regarded as non-instrumental on the *D minor Lute*, so much so that S. L. Weiss does not dedicate a single one of his more than a thousand compositions to it. Of course, on the Lauten Werck this key is analogous to the others.

The position of ***G minor*** was the lowest on our father's instrument as well, although on a different tuning, just as ***E minor*** was the highest.

Bach seems not to finger barrés that go beyond the 7th position of *D minor*, so the fretboard could stop at C_4 with 16 frets on the fingerboard, a number similar to that of the modern guitar. Bach's musics indicate an extension up to E_4, that is, 11 frets above *D minor*; the notes above C_4 can be fingered on the soundboard, so some frets must be added there, at least 4, if not even 5 when we consider the F_4 found in the BWV997, a number of frets compatible with instruments of the time.

The Lauten Werck would thus have had 12 courses, with the *movable capotasto* set on 12 frets; 16 frets on the fretboard, plus 4-5 frets on the soundboard, with the fingering range on the fretboard being in the first 6 courses from $C(♯)_1$ to C_4. In this way, each key reaches exactly the minor tonic+2 tones in the bass extension on the lowest string, which, as explained, is one of the singularities of Bach's works. Obviously, as one proceeds with the keys further forward on the keyboard, one has shallower bass notes, up to C_1, while, moving back, one is unable to perform below G_0, for obvious reasons of string sonority; Bach's music follows these limitations, and this range has been maintained in the reconstruction of the instrument (see §7).

By placing the *movable capotasto* at the D minor position, the entire solo lute literature of this period can be performed on this instrument on a reasonable diapason: dating the Lauten Werck around the years 1715-25 in fact, the typical range of the D minor lute was 11 orders (first known 13-chord piece: S. L. Weiss, 1719).

The dimensions required of the instrument for these features are within the norm of the time: the Theorbo, which generally favors a rather wide body to increase sonority, would reach a 900-950mm diapason, with the traditional 8-9 frets - (*es. M.Tieffenbrucker, Diapason 930/1700mm [treble fret~586mm] Venezia 1608)*; otherwise the *D minor Lute* prefers a smaller body *[390-440mm]*, so as to contain the same number of frets, up to the 10 that J. Dowland (1610) suggested, on a much shorter neck, which gives it the agility needed to perform solo repertoire; the Liuto Attiorbato may

have had an even smaller body *(e.g., C.Coch, V&A Museum-London 570/850 mm [high fret~320mm], Venice undated)*.

By joining the neck of a Theorbo *[830-950mm]* to the body of a Lute *[high fret 350-400mm]*, the dimensions of the Lauten Werck are thus obtained, without having to move the bridge toward the neck, shrinking the width of the frets as is done on the modern guitar. Setting the *movable capotasto* to *D minor* gives a diapason of ~520/560mm with 7 frets on the neck.

The length of the gut string at the first string (A_2), with diapason 415Hz, is in accordance with the laws of physics:

$$L.max(La_2) = \frac{248}{207{,}5\ Hertz} = 1{,}20\ mt$$

The name Lauten Werck reflects the characteristics of the instrument, being, in essence, a 12-course *D minor lute*, with an elongated neck comparable to that of an Liuto Attiorbato, and equipped with a mechanical contrivance.

5. FINAL CONSIDERATIONS

5.1 Conclusions

We can only assume that this reconstruction represents historical reality. Admittedly, it seems singular that such an instrument has not been described by any documentalist of the time, and yet this is also the case with another instrument of the specificatio, the Violoncello Piccolo: employed by some composers of the time besides Bach (e.g., Giuseppe Sammartini [1695-1750] concerto for Violoncello Piccolo and orchestra), it is not mentioned on any document outside of the scores; and equally, even for the Violoncello Piccolo, we have serious difficulties in understanding how the instrument was constructed and tuned.

Finally, let us remember that the Lutenists of the time presided over an authoritative instrument that was on its way to extinction, and it is therefore natural that they were strongly conservative and distrustful of new things. It is also possible that the instrument designed at the time had some flaws in its form, which made it undesirable to professionals.

If, however, we admit that there exists a Lauten Werck matter to begin with, that is to say a corpus of musics defined by significant peculiarities, then our reconstruction is the first one able to solve and explain all its quirks.

Importantly, the various hypotheses of instrument or tuning modifications to date present no reasonable motivation behind their construction other than the self-referential one of being able to perform Bach's music.

We therefore invite comparisons in this regard with the various solutions proposed historically, and avoid imputing carelessness or inexpertness to Bach in writing entire collections of music. In particular, we recommend considering the following points:

- *Ensuring full playability to all of Bach's music for this instrument in its original key.*
- *Proposing an instrument that justifies its emergence with a valid motif.*
- *Increasing the ability to perform in the middle section of the instrument compared to the traditional Lute, as is evidently required by the musics examined.*
- *Justifying the presence of the dynamic marks in two autograph collections.*
- *Explaining the presence of the as many as two Lauten Werck in Bach's will.*
- *Demonstrating the consistency of economic value of the two Lauten Werk in the specificatio.*
- *Justifying such a limited extension of these musics in the treble.*
- *Explaining the extension in the bass so strangely related to tonality.*
- *Giving an explanation to the presence of G_0 notes in the bass, which otherwise would imply the existance of a historically unheard-of 14-order Lute.*
- *Allowing the performance of all grace notes (by tone and semitone) as well as ideal respect of all the note values found in the Bachian corpus.*

– Giving an explanation to all the altered bass notes found in Bach's compositions with liuto obbligato not "a solo".

– Finally, it means proposing an appropriate instrument for these particular musics.

We would like to give an idea of what we mean by "an appropriate instrument for these particular musics": from a study on the note values in the first part of the Courante in E minor BWV996, and using this reconstruction, as many as 41 of these sounds end exactly at the moment when it is necessary to reuse the string again, while only in 16 cases (including 13 in the bass), after the note duration, the string is left unused.

Lastly, we'd like to point out how in both our father's and F. J. Giesbert's study, physically unreachable altered notes were entrusted to mechanics that were never properly clarified. In this regard we must note how the first real difficulty encountered in this lengthy study was precisely the failed attempt to reconstruct a mechanics compatible with either our father's or Giesbert's theory. That was, levers placed under the neck, to be operated with the thumb, perhaps while playing a demanding piece, with which one could also perform the frequent lower and upper grace notes, of semitone and tone, practically over the entire range of the instrument, as found in Bach's music.

Definitively, if the instrument used by Bach does not correspond precisely to the one we have identified, in our judgment it should still be an instrument with similar characteristics.

The instrument we reconstructed as the Lauten Werck thus looks like a Lute, with the usual body, which is played by the lutenist in the traditional manner, with a long neck equipped with 16 fingerable keys, and incorporating the 12-key change mechanism in the neck itself.

Evidently, the design did not seem to be appreciated by the lutenists of the time, and it is our belief that for this reason only one work was dedicated strictly to the Lauten Werck, while the others were intended to be played on a traditional instrument, hence the label *pour La Luth* or *pour le Lute ó cimbal*o: in fact, once the *movable capotasto* is set to the correct key, this part of the musics turns out to be playable on the Lute, except for a few notes, a few tenutos, a few grace notes, and playing a few basses an octave higher, without making use of the *negative keys*. This would also explain why lutenists so often perform these musics on a traditional Lute by transposing them to a different key: in other words, the fact that these musics are nowadays only played after transposition validates our hypothesis of a *movable capotasto*, and strengthens the attribution to the Lauten Werck for this part of the compositions as well. Of course, on the Lauten Werck the original keys are never compromised.

Even the solution proposed by Franz. J. Giesbert, of lowering the *D minor Lute* by a major second in order to perform all the music in that key, using a mechanics for the bass strings, perfectly reflects the same idea: Giesbert had intuited how Bach's compositions mirror the balance of a *D minor Lute*, with an additional mechanics and more combinations on the fretboard.

In this study we present the tablatures of the *E minor* BWV996 and *E major* BWV1006A suites.

The *C minor* Partita BWV997 has come down to us in massively rearranged lute versions, and

should therefore be considered with reservations within this discussion. Still on the subject of this Partita, it is our opinion that if there was, as is possible, an original version for Lauten Werck, it was perhaps in a lower key: *B minor* or *A minor*; this is considering the slightly higher tessitura than in the other Suites even after lowering the treble by an octave, and the presence in all the tablature versions of the time of an F_4 in the treble, the only case in the entire *corpus*.

The Lauten Werck would thus be an instrument that brings together, perfecting them, both souls of the instrument of the time, of accompanist and soloist:

- It is able to realize the entire Basso Continuo by reading it directly in modern notation, as if it were a Lute tablature, virtually without the need to possess knowledge of harmony. There is no need to tune the instrument to adjust it to the chosen key, and it performs a key change in seconds. It consistently has the entire chromatic scale from A0 to E4 on the fretboard, as well as a greatly expanded ability to perform chords compared to the traditional Theorbo and Lute.
- At the same time it allows the performance of the entire D minor literature of the period on a very agile diapason, in addition, of course, to the music dedicated by Bach to the instrument.
- Let us add, *en passant*, that it is able to accompany in transpositon and adapt to different forks (e.g. 415Hz, 440Hz) on the fly.

All things considered, we seem to recognize in this solution, rather than a different instrument, a lost evolution of the Lute.

Simone Cipriani

5.2 Afterword

Despite the Lauten Werck's mechanics and technical solutions, these pages nevertheless remain extremely challenging. Not infrequently, in the "solo" works, Bach achieves a virtuosity that is arduous and innovative for the instruments of the time. Let us think of the Chaconne for solo Violin, the Allemande for solo Flute, or some of the compositions for Organ. However, in all this analysis, we have still overlooked a notewoerthy aspect.

As already mentioned, the Lute more than any other polyphonic instrument possesses numerous possible positions for each note, contributing to the complexity of solving the Lauten Werck matter because the solutions in tablature are intricate. For each individual chord, choosing from the full roster of possibilities cost a careful examination on the positions table, continually comparing possible finger combinations, and considering the positions chosen for the preceding and following notes.

What also surely distinguishes the author of the Art of Fugue from other musicians is his undoubted mathematical genius and his deep passion for combinatorial calculus. If Bach knew the Lute well, as we believe is beyond question, it could not have escaped his notice that compositions for Lute also always represent a great opportunity to apply combinatorics: how is it possible to think that Bach did not want to play with this trait of the instrument, that he did not employ daring positions in his compositions for Lute?

Reading the passage from Madame Louise, which serves as the opening to this study, I was immediately reminded of my father, bent over for whole days in front of a table of positions similar to the one given here in §7.

Madame Louise, with her genuine words , had captured in its essence that distinctive quality that permeates all of Bach's Opera for Lute: the virtuosic-combinatory aspect aimed at lutenists of all times.

Simone Cipriani

Bach holding the 6-part Canon triplex BWV1076.

6. INTRODUCTION TO THE BASSO CONTINUO IN TABLATURE

Here we indicate a few examples of how one can begin to play the Basso Continuo in tablature on the Lauten Werck. By way of example we will use the key of F major - D minor, but in practice this is obviously irrelevant. In this key, the *movable capotasto* is set to the position: *i* (see §7).

We have already mentioned how, by simply playing the bass line and the grades, it is virtually possible to start playing the numbered bass on the Lauten Werck without knowing the notes corresponding to the fret and without any notions of harmony. However, by fully harmonizing the bass line, one might incur in some counterpoint mistakes, such as a parallel fifth ($V^{(3\backslash5)}$ - $I^{(3\backslash5)}$). However, these mistakes can easily be addressed with a 'positional' approach relative to the grades: once the correct positions have been learned, these are repeated with the same scheme on all keys.

To begin with, we do not distinguish the *mode* of the key, always considering it as ***minor*** by altering the *leading note* if necessary (as happens with key signatures): the bass is already numbered and so this is not a problem. It is sufficient to memorize the two ***magenta***-colored paths, plus the supporting ***cyan*** one: these paths are the same for each key.

Let us begin by considering the octave present on the 7th-6th-5th-4th strings.

Grades VI, I, III of the scale are along the lowest magenta path, and grades V, VII, II, IV on the highest. The first few times it may help to write the grade of some of the bass notes on the sheet music. You can also attach a paper tape indicating the magenta and cyan paths and grades on the fretboard until we memorize them– this way it will become quite easy to play a basso continuo at first sight.

Once the *grade* of the bass is identified and played, if the chord is in the fundamental state (i.e., the numbered bass is made up of odd numbers) we continue playing along the same line (in order we play: 3-5-7), if it is in inverted (i.e., in presence of even numbers) we move to the lowest line (in order to play: 2-4-6). For example, a classic 3\5\6 is played by executing: bass note+*(on the same line)*3+5+*(change line)*6, a combination that is achieved by simply plucking the strings downwards, towards the treble, fingering along the indicated paths. Obviously after some time some positions will become automatic, since they are repeated in the exact same way for all keys.

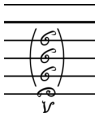
For the lower octave it is even simpler: once we have played the bass note, we return to the higher octave and continue as before. In the higher octave the pattern is identical, only we have to arrange differently for the very high notes of the lowest keys on the fretboard. It is therefore advisable to start with keys higher up on the fretboard, such as ***D minor-F majo***r or ***E minor-G major***.

When an altered note appears in the bass (or in the basso-continuo numbers), this is done by simply moving one position above (♯) or below (♭) on the indicated colored lines.

Passeggiare in the lower bass notes requires knowing the notes present on the 7th string, to play them "in fila" (that is to say, all on the same string); or knowing the notes in the area outlined in red to play them "a campanella" (same left hand position and playing on different strings).

Knowledge of these zones is also indispensable for playing fast passages in the low bass, even if they are not altered with respect to key signature.

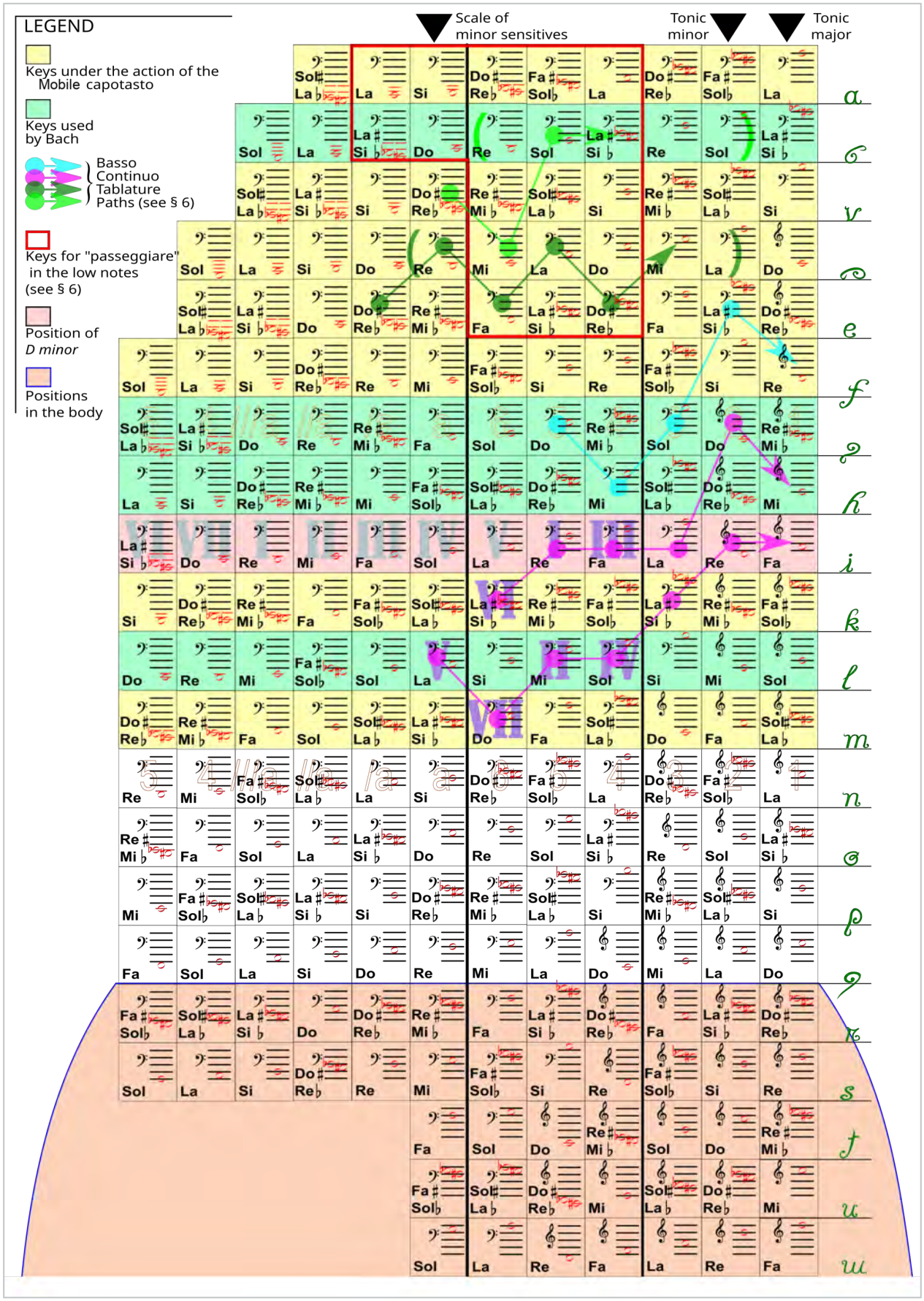
Since the minor leading note is not found in the open string basses, this is always performed, as indicated by the key signature, as a temporary accidental. In the case of the four highest keys (D; $D_{\sharp}$; E; F minors) if the leading note is encountered in the lower notes, a dedicated pattern must be constructed (a pattern that, moreover, remains valid for all other keys as well): one must locate the note directly along the 7th - 8th chord, and there execute the chord: for example, in D minor the sensitive is found in V; the classic fundamental chord on the leading note can be played (the green arrow in the pattern) by using a barré, while fingering the 6th and 7th strings:



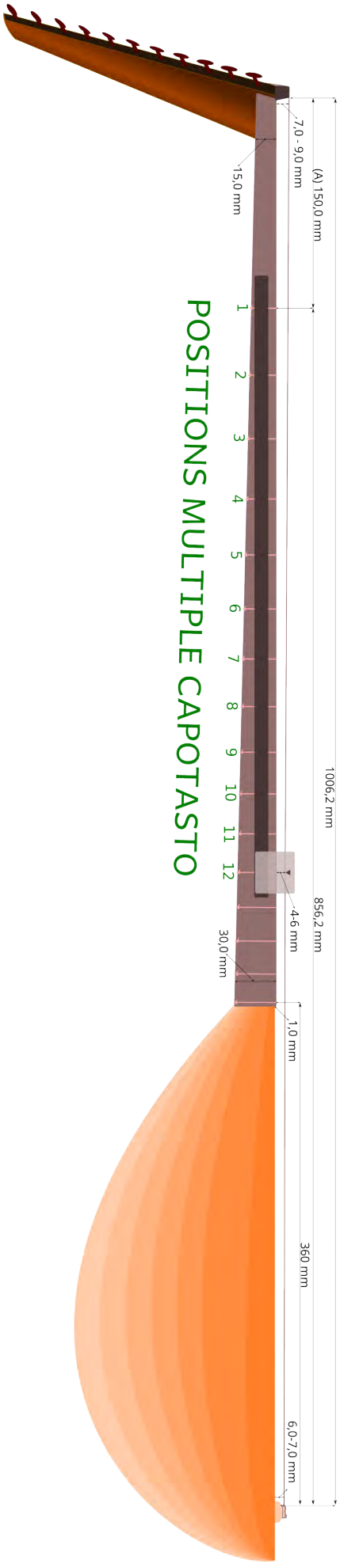
In order it is performed: $C_{\sharp 1}$ E G $B_{\flat}$ D_2.

These chords, as one masters the instrument, can be enriched by more complex or simply different patterns, which will become part of the "continuist's baggage": let us reiterate once again that every pattern learned, considering the position of the movable capo as a (empty), will remain the exact same for all keys, for both the left and right hand.

7. POSITION TABLE



8. CONSTRUCTION NOTES FOR THE LAUTEN WERCK



We report here the construction details employed by us in making the instrument. Dimensions and measures are only meant to be a practical point of reference, and are here suggested simply in virtue of their good performance on the instrument.

- The instrument responds best if the strings are well tensioned, so preferably use large diameter strings.
- For clean sounds always play in the traditional position, that is, rather close to the bridge.
- Leave an extra 150mm of free space on the neck between the nut and the lowest fret (A), so as not to create excessive strain on the strings when fingering the rearmost frets.
- Build the side of the neck flat, facing the performer, so as to facilitate attachment of the mechanics.

- Leave deep accommodation for the nut so it can be shimmed to establish the correct height.
- Traditional gut strings (in our case cordedrago.it) perform better than modern ones.
- The strings under the movable capotasto leave an Action (a gap) of 4.0-6.0mm, so the holes on the bridge are about 6.0 to 7.0mm from the soundboard.
- The capo that stops the strings consists of a brass bar with an 8×4mm cross section.
- The brass rail has two attachment points to the neck, and has dimensions 25×500mm with cross section 3mm. It has to run parallel to the first string.
- The adjustment block allows you to change both the height of the bar in relation to the neck, and the angles: it should allow you to rotate to the right/left, and raise or lower the tip, so that it is positioned correctly, that is, parallel to the frets and plane of the neck.

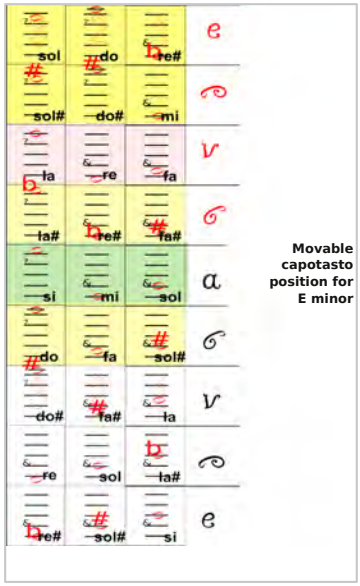
MUSIC TABLATURES

Notes to the drafting in tablature

The tablature given here includes only the Suite in E minor BWV996 and the Partita in E major BWV1006a.

The position of the *movable capotasto* is not given, as it is consistent with the key of the collection.

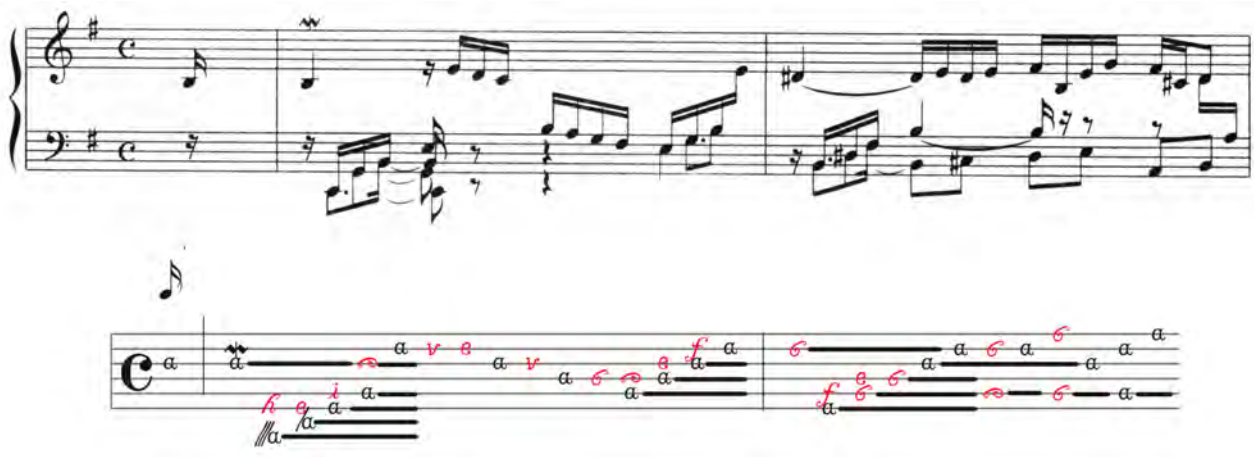
In the tablature, the open strings, regardless of where the movable capotasto comes from, are defined with the character 𝛼. From here the letters are developed in the traditional way going down the neck (𝒸,𝓋,𝓸,𝑒...), while for the negative frets, going up towards the nut, the letters are marked backward and in red: 𝒸,𝓋,𝓸,𝑒...



The position in 𝛼 can be fingered, if there is a barré placed further back than the empty position; again the position is marked in red: 𝛼

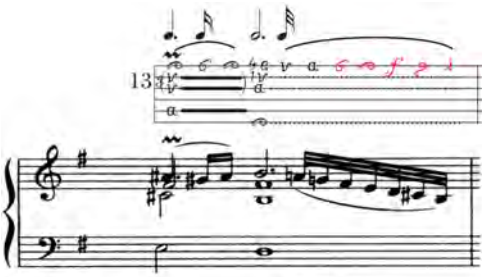
The last section shows the music in modern notation with double stave, so that the original music can be easily verified.

The tablature should be understood as an exemplification of the thesis set forth, as a simple demonstration of the actual performance possibilities of the instrument, so it can be fussy and redundant in some places; for example, in the Allemande of the E minor BWV996 almost all the theoretical doubling (see the picture below) of the various voices is performed; moreover, all the tenutos are always retained as they were originally written by the author.



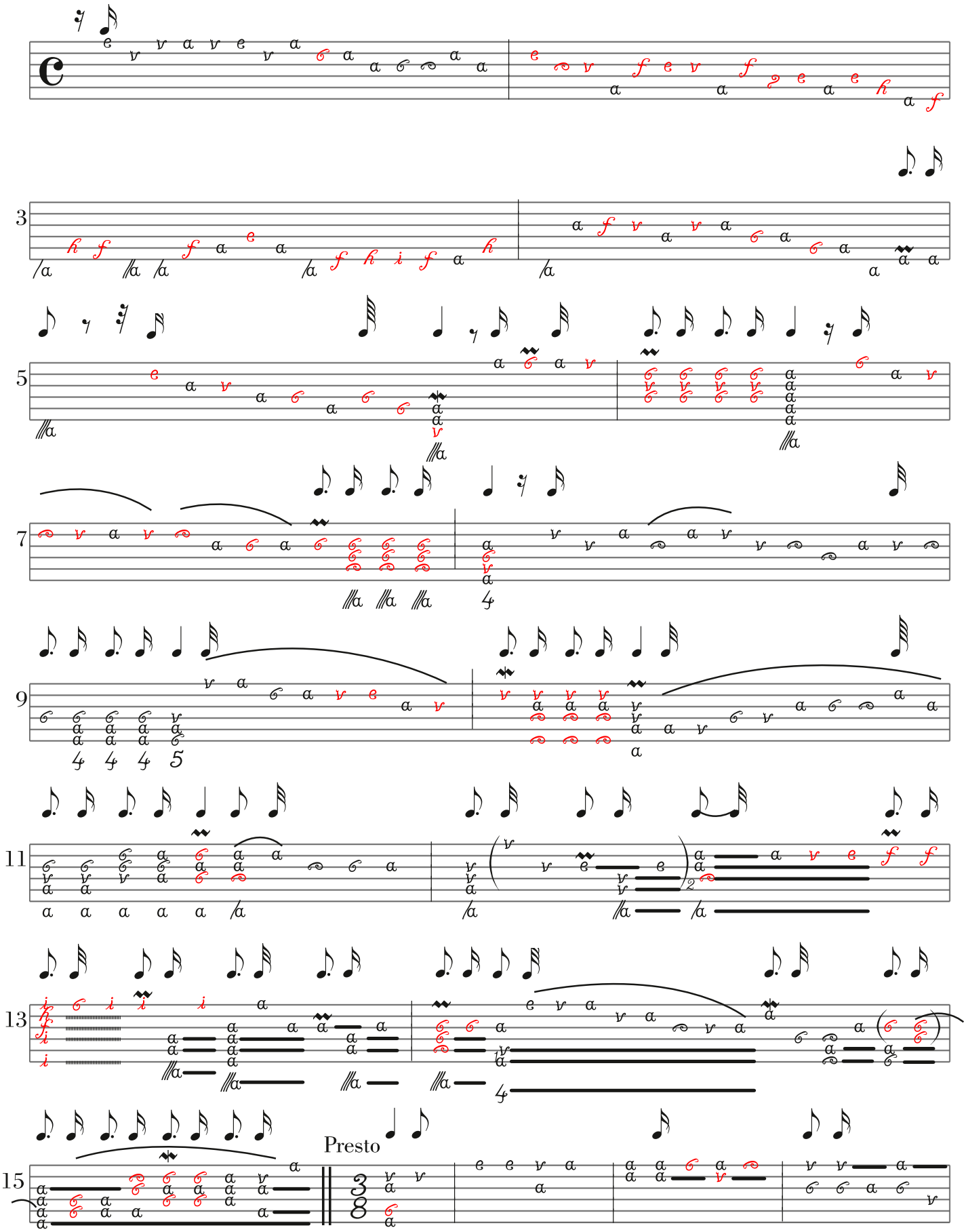
A few clearly 'formal' tenutos are sometimes found, as in bar 13 of the Sarabande in E minor BWV996; in these situations virtual tenutos are indicated with a dotted line.

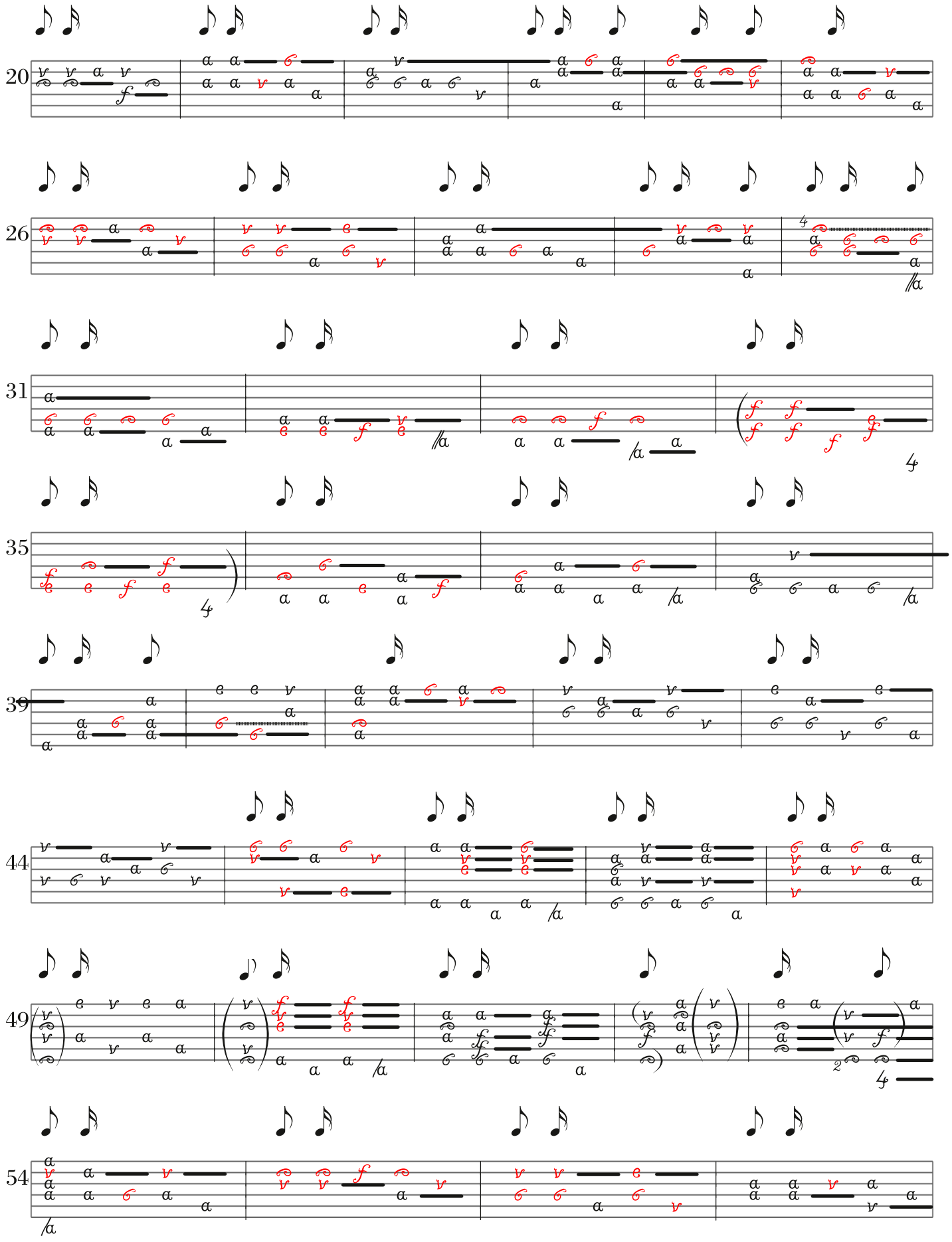
The good rule of never touching the strings virtually engaged in the tenuto to let them vibrate is always respected.



Suite in Mi minore BWV 996

Preludio

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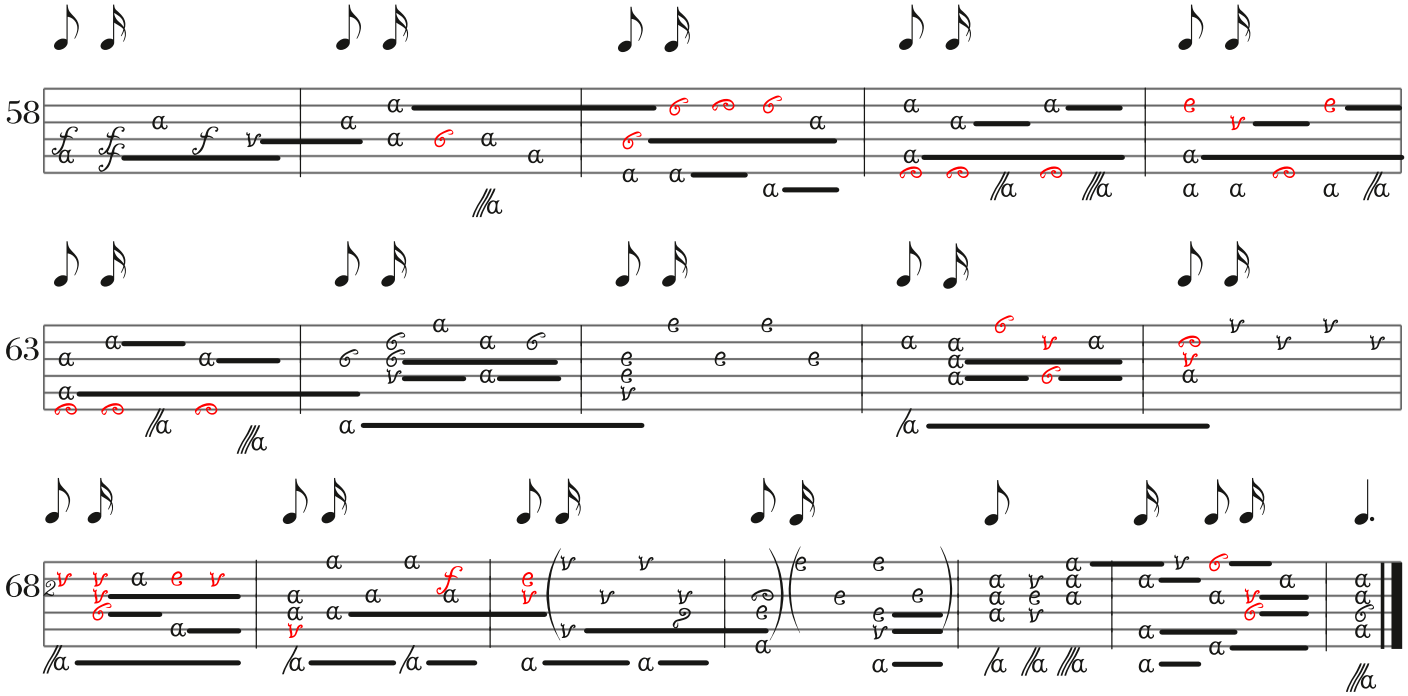
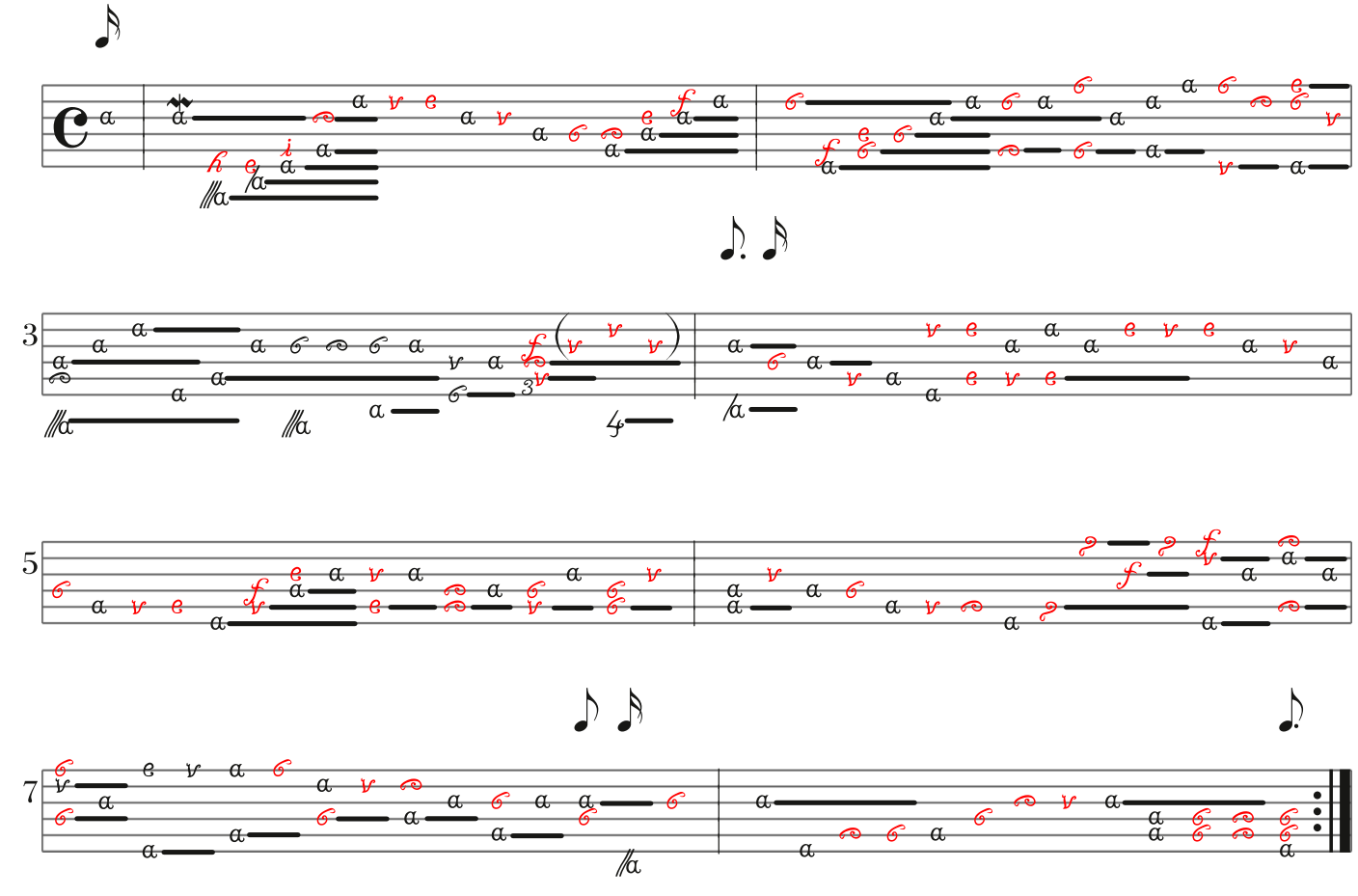
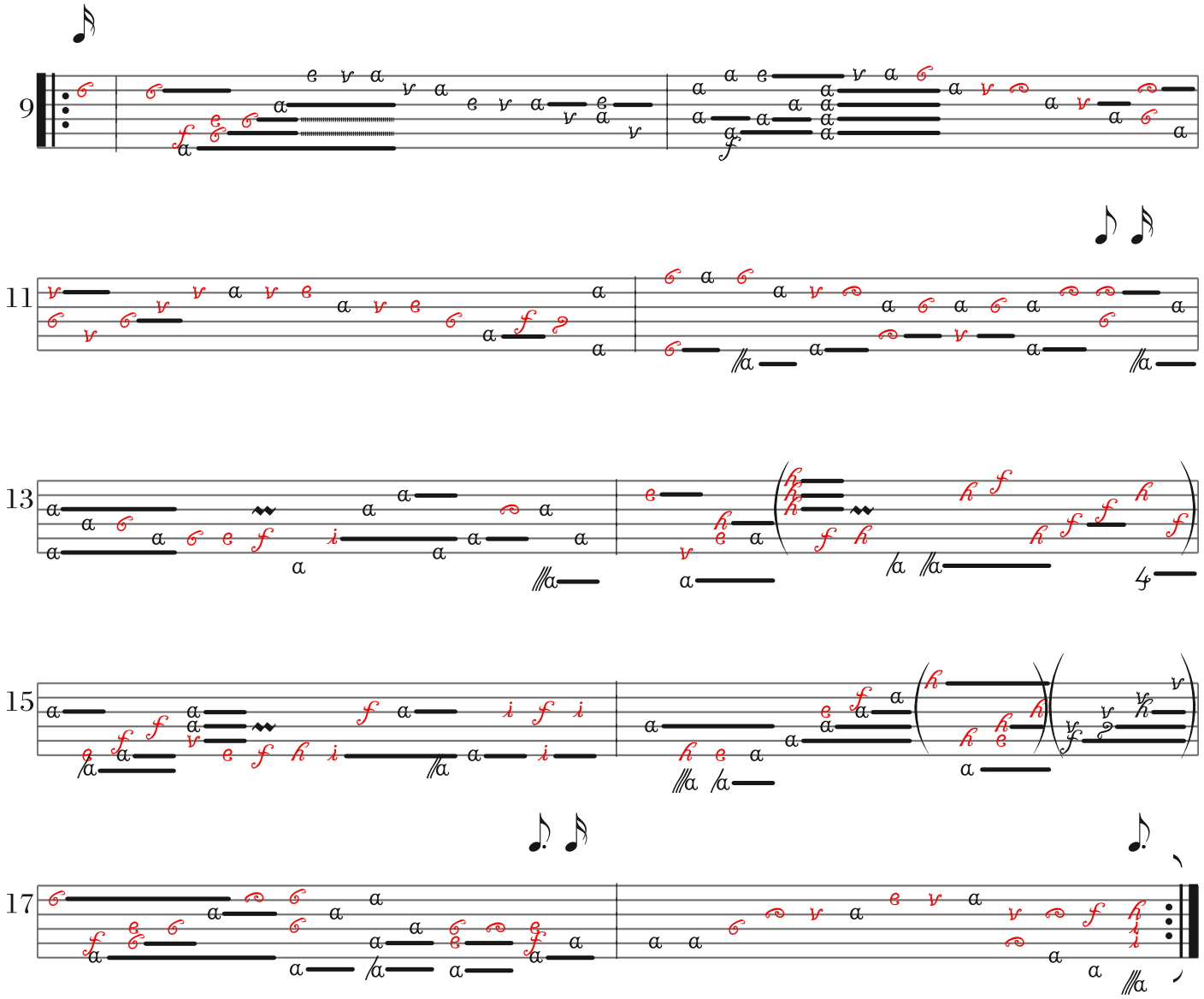


Allemande

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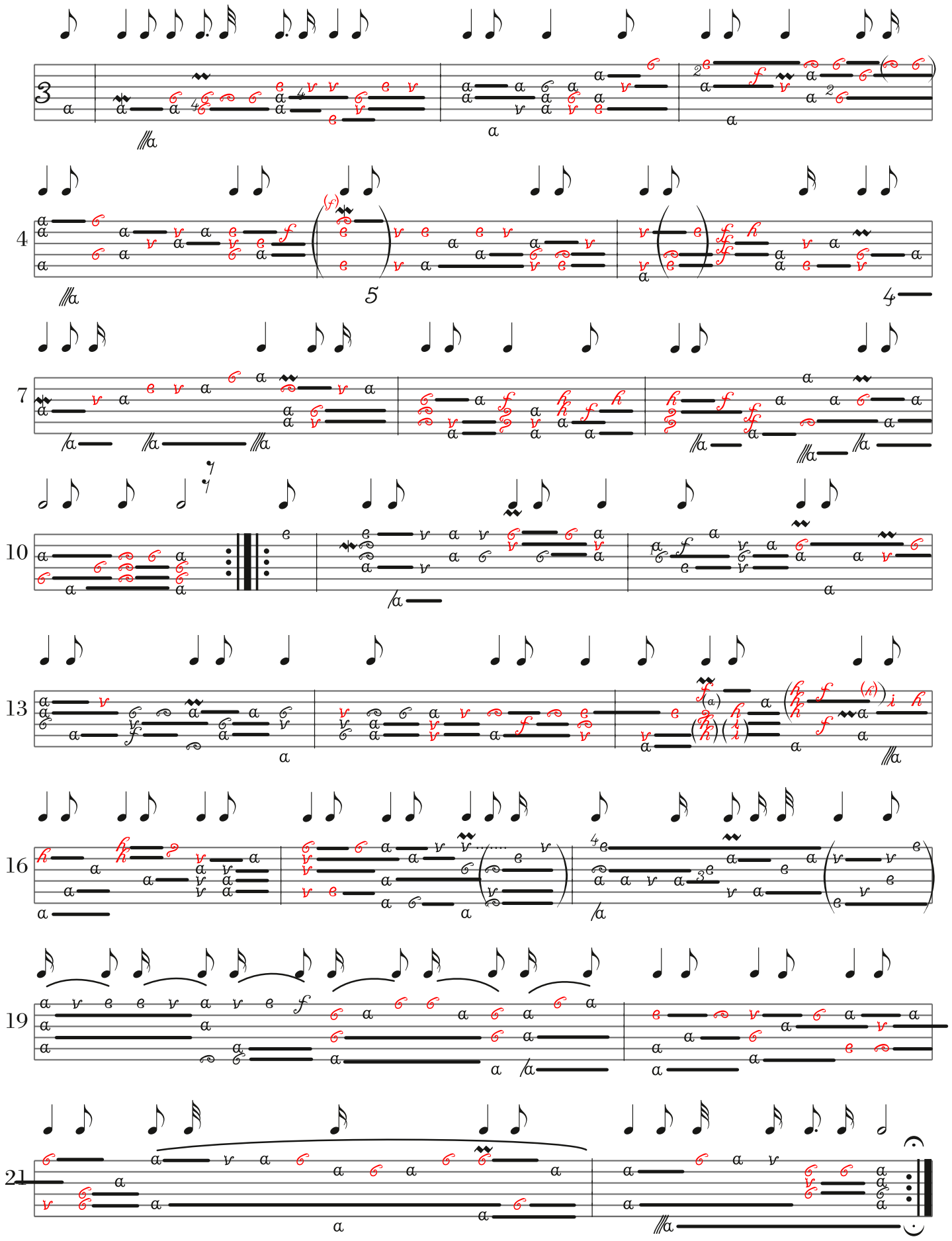
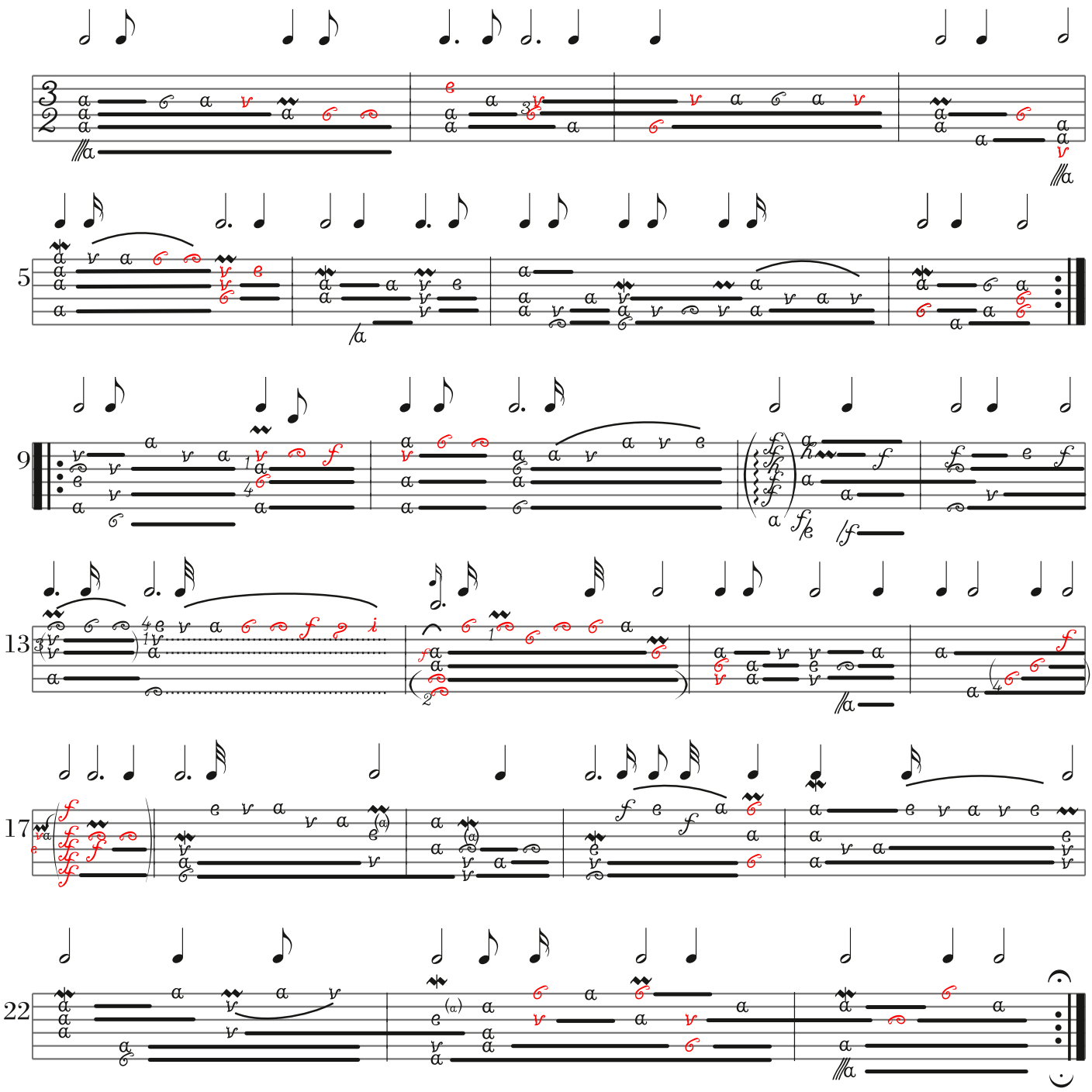
Courante



Sarabande



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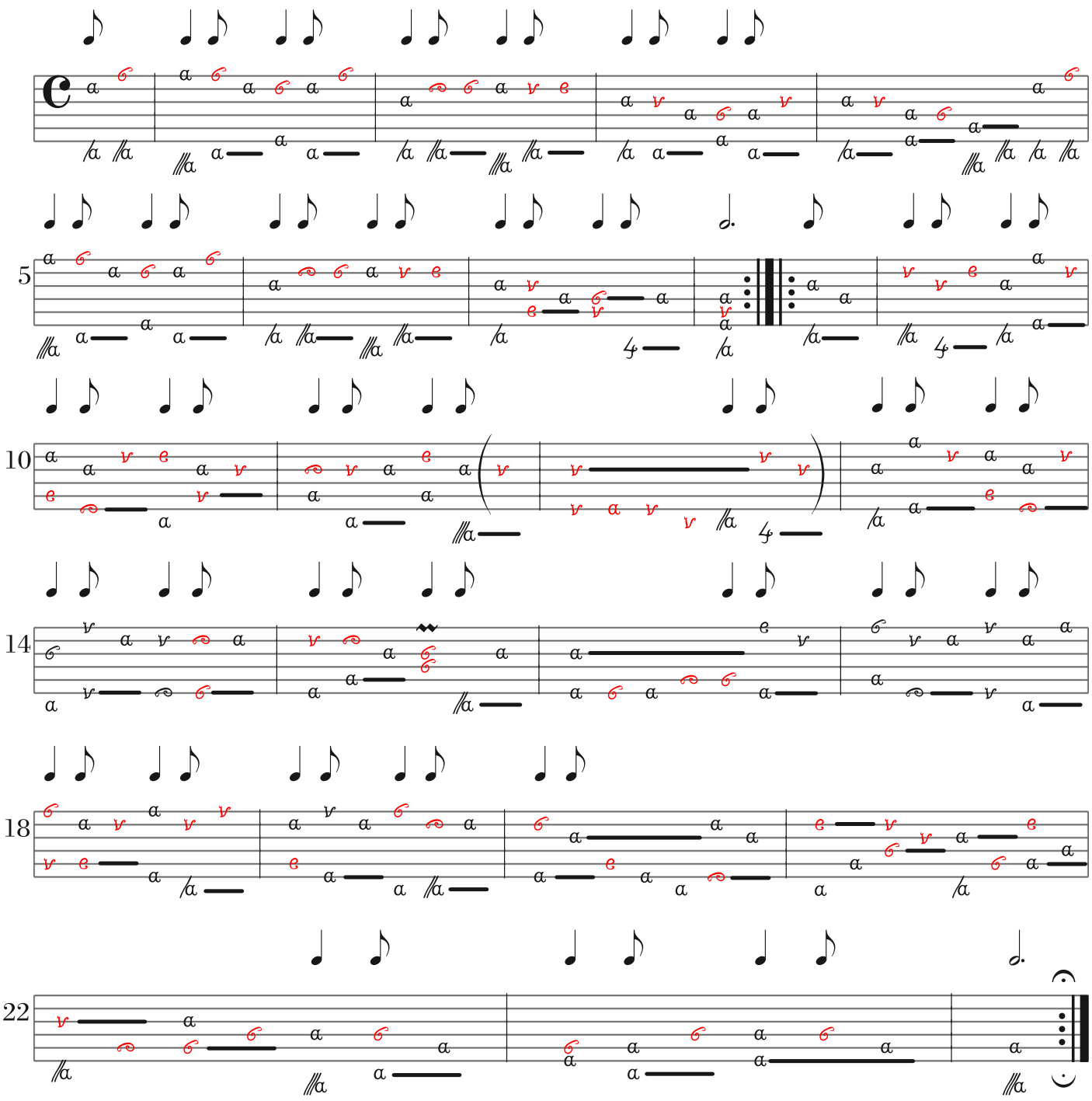
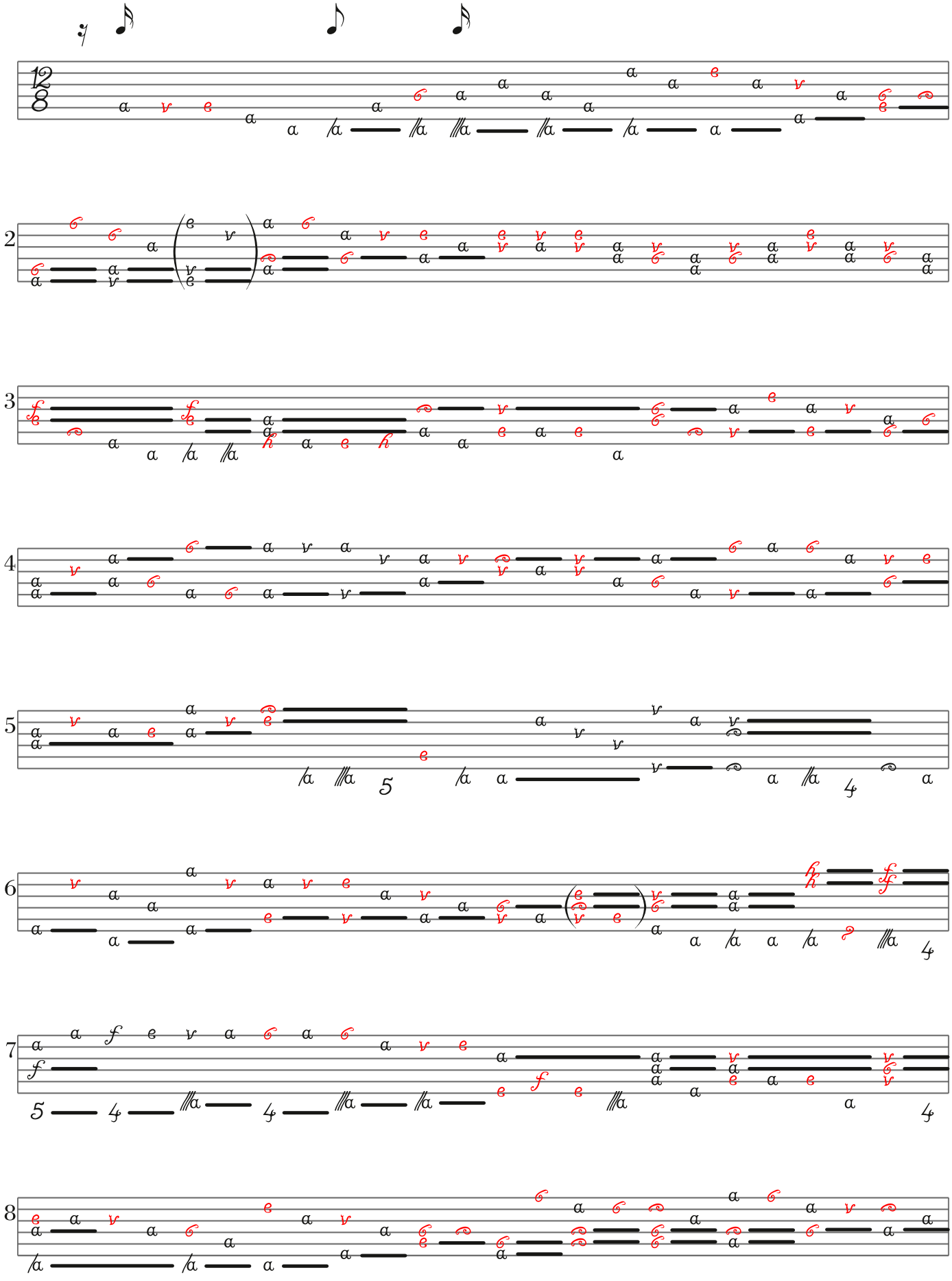
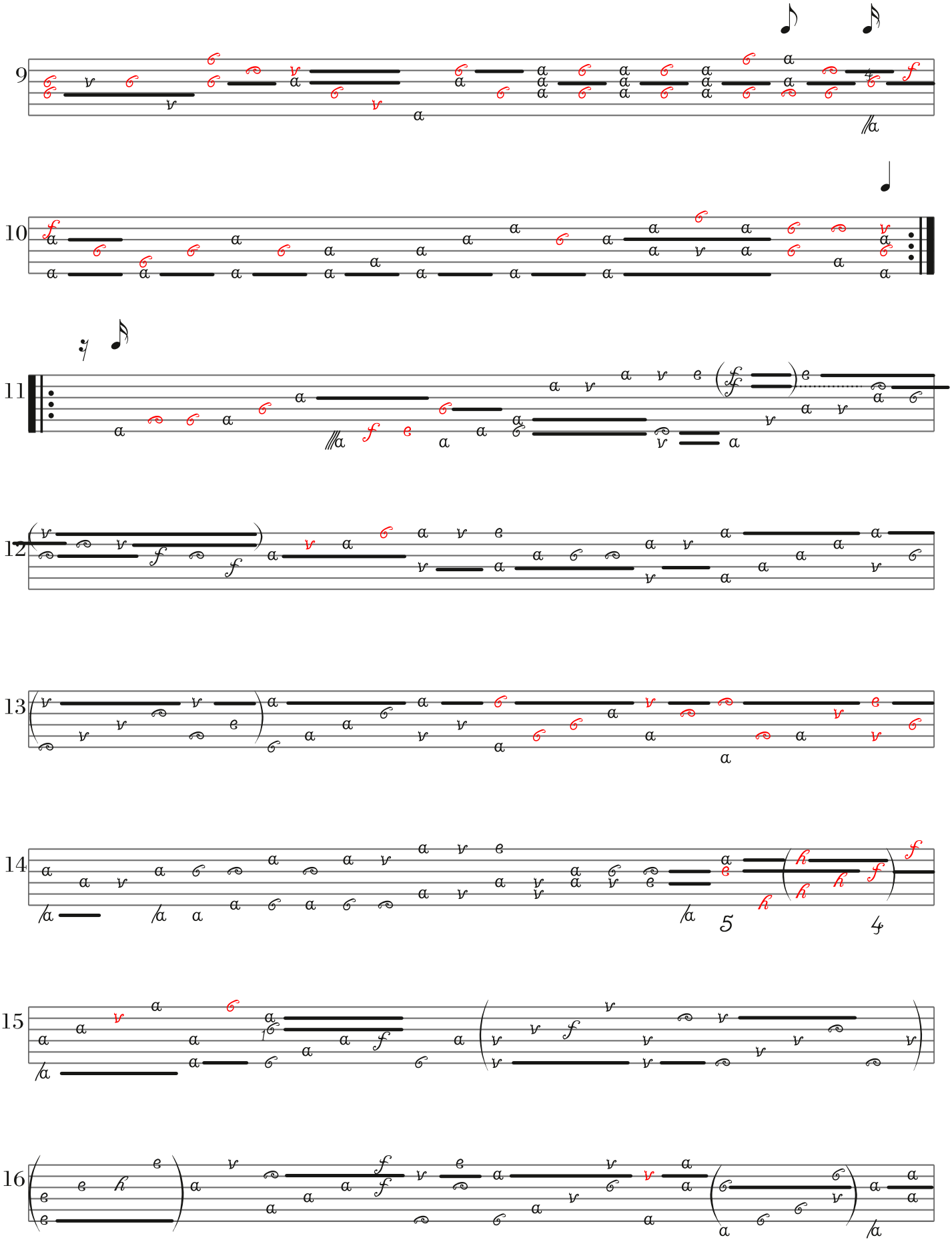


Giga

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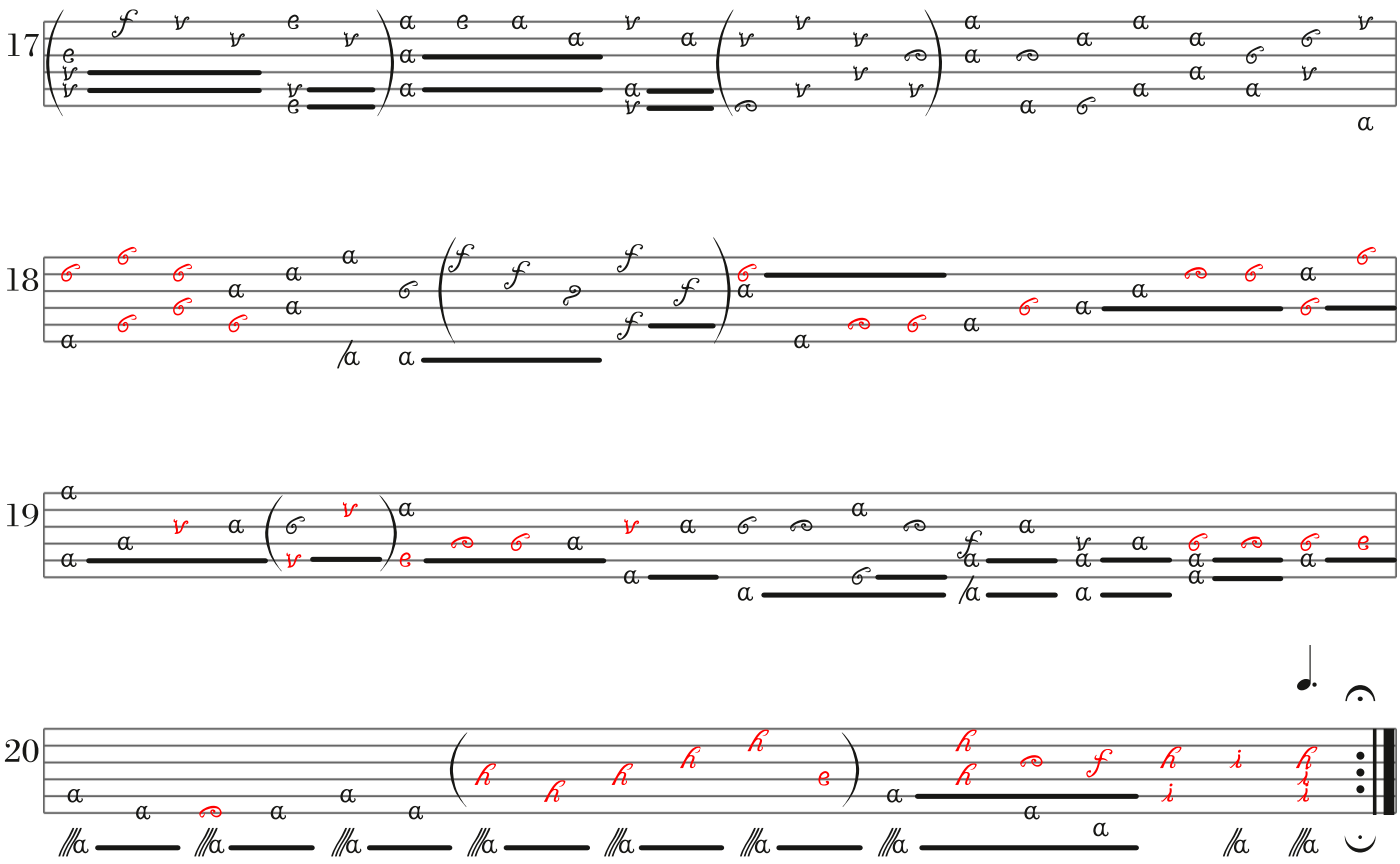
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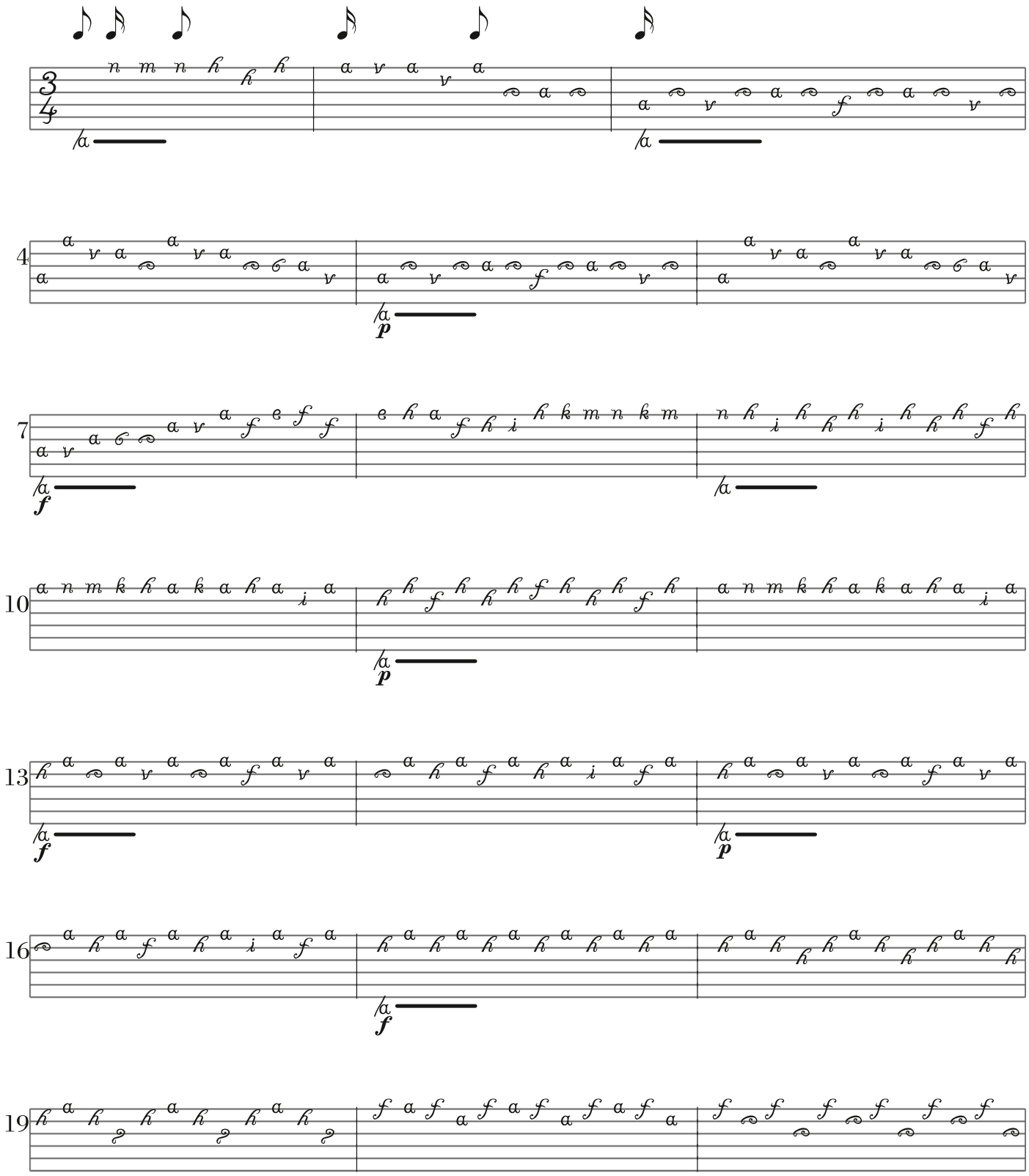
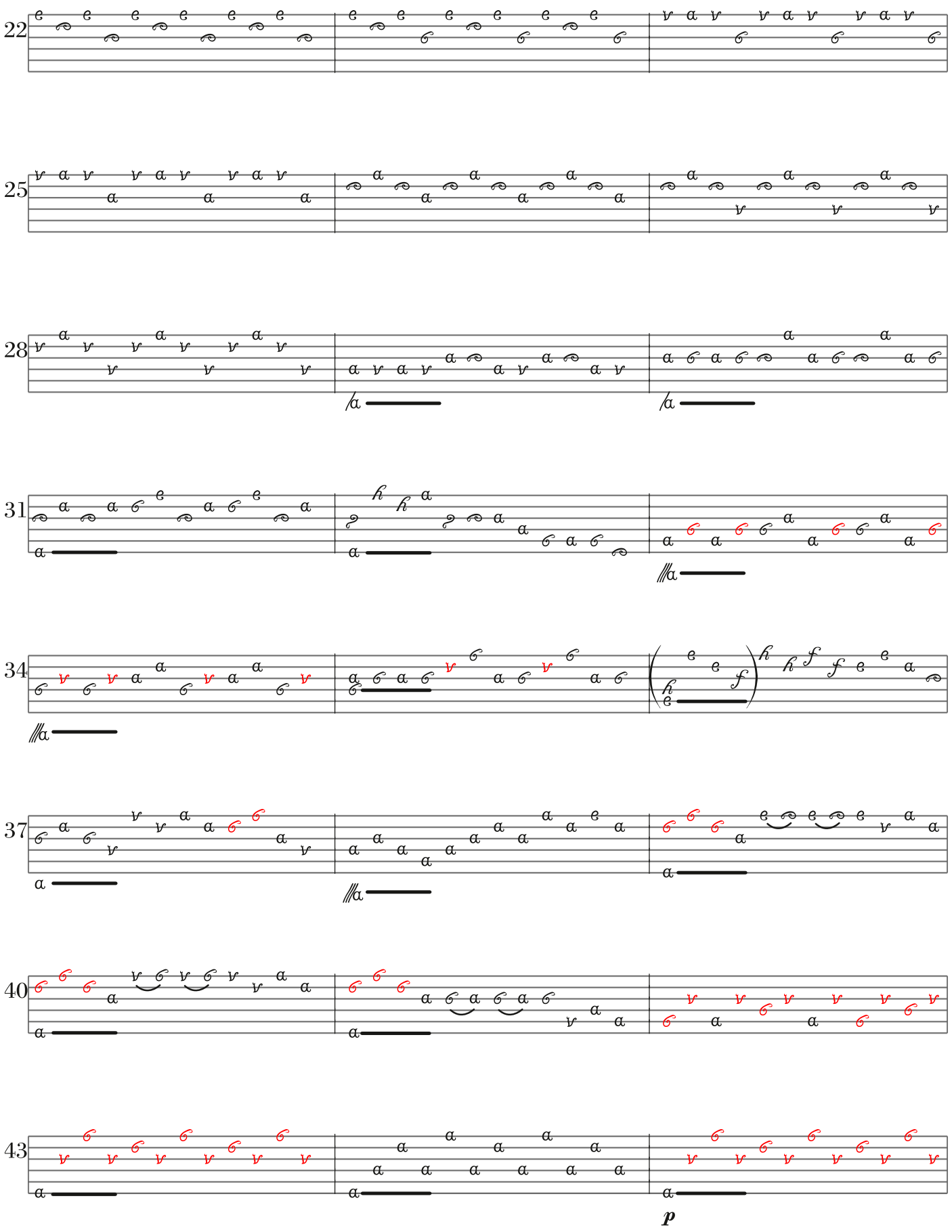
Suite in Mi maggiore BWV 1006a

Prélude

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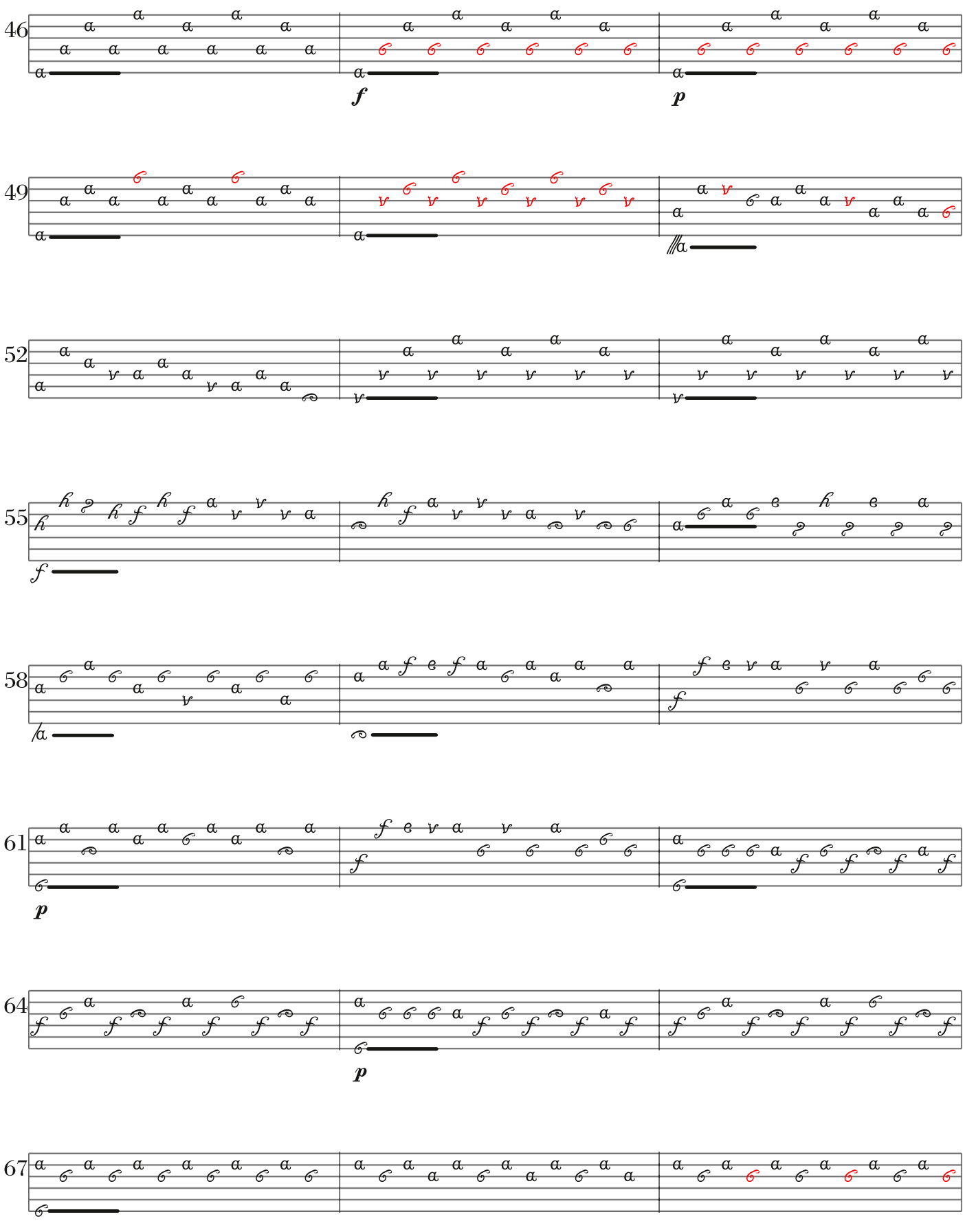
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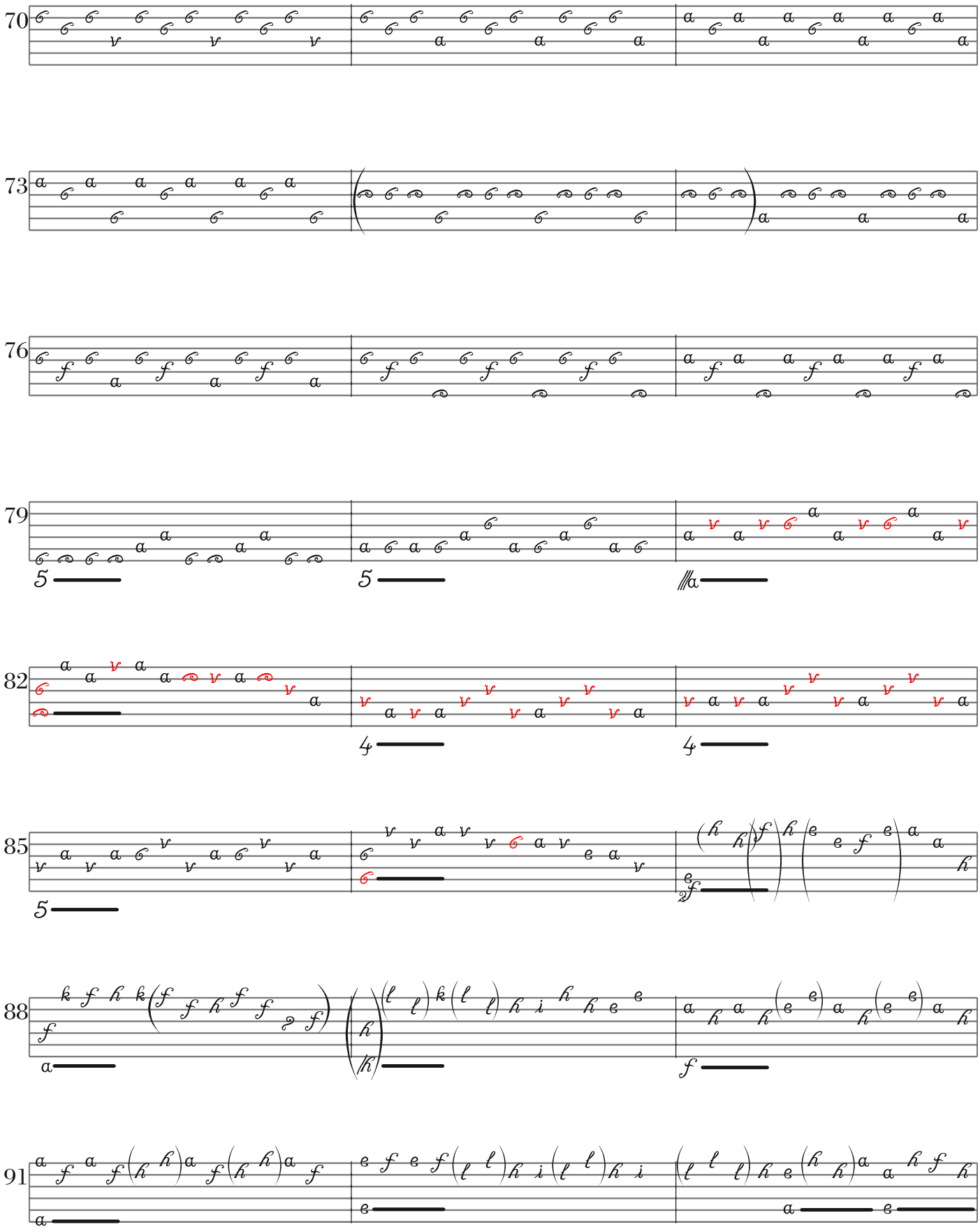
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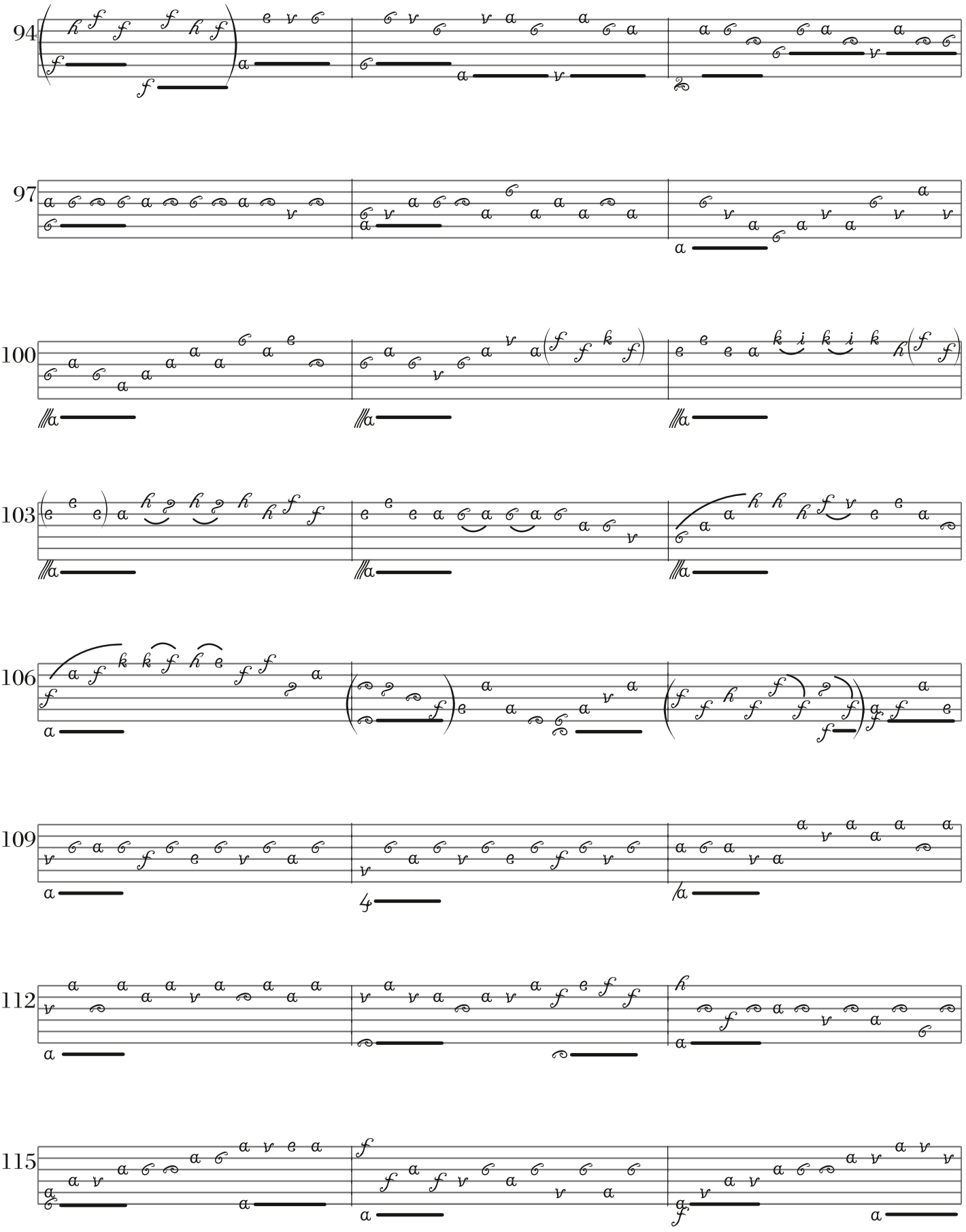
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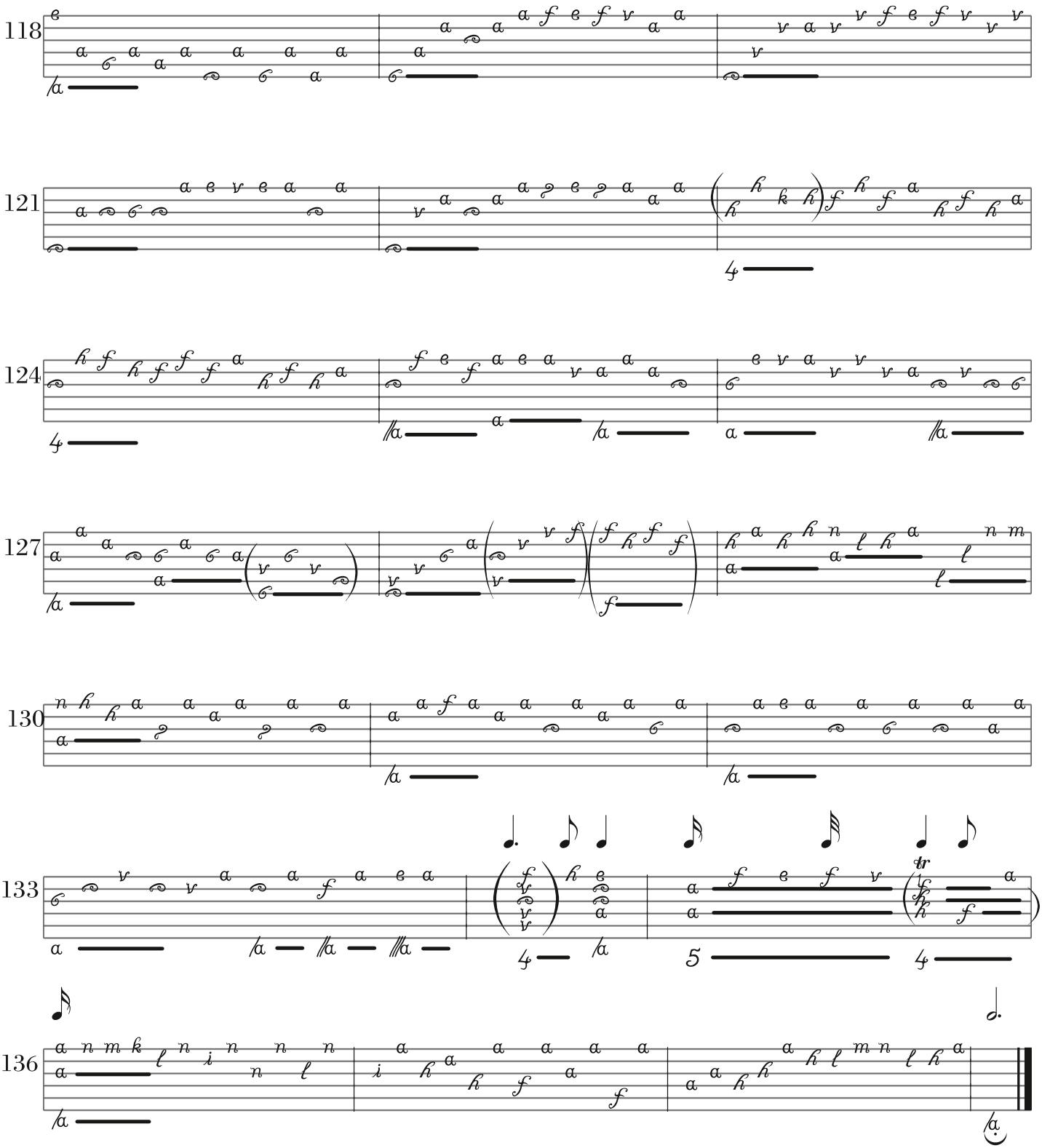
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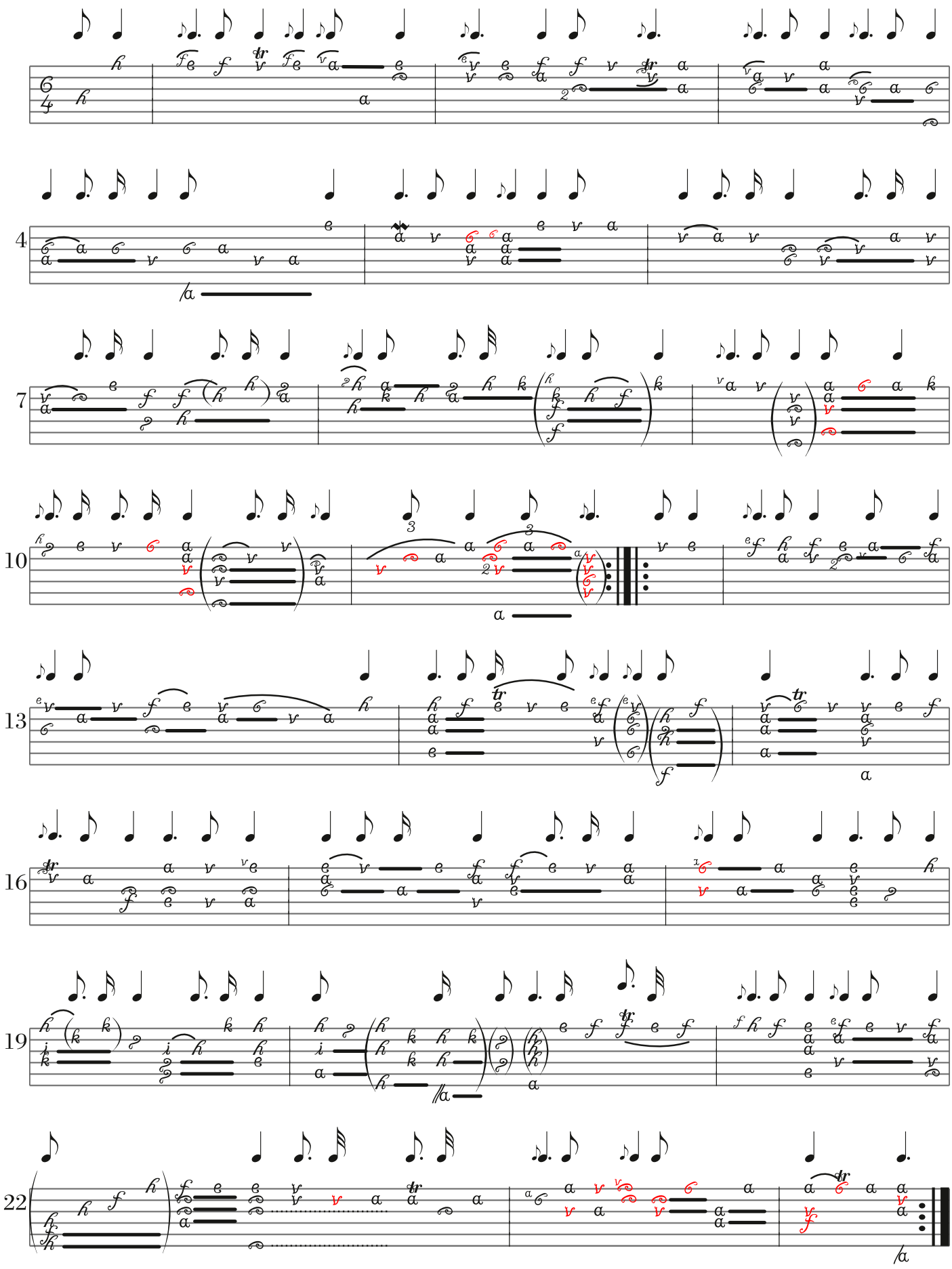
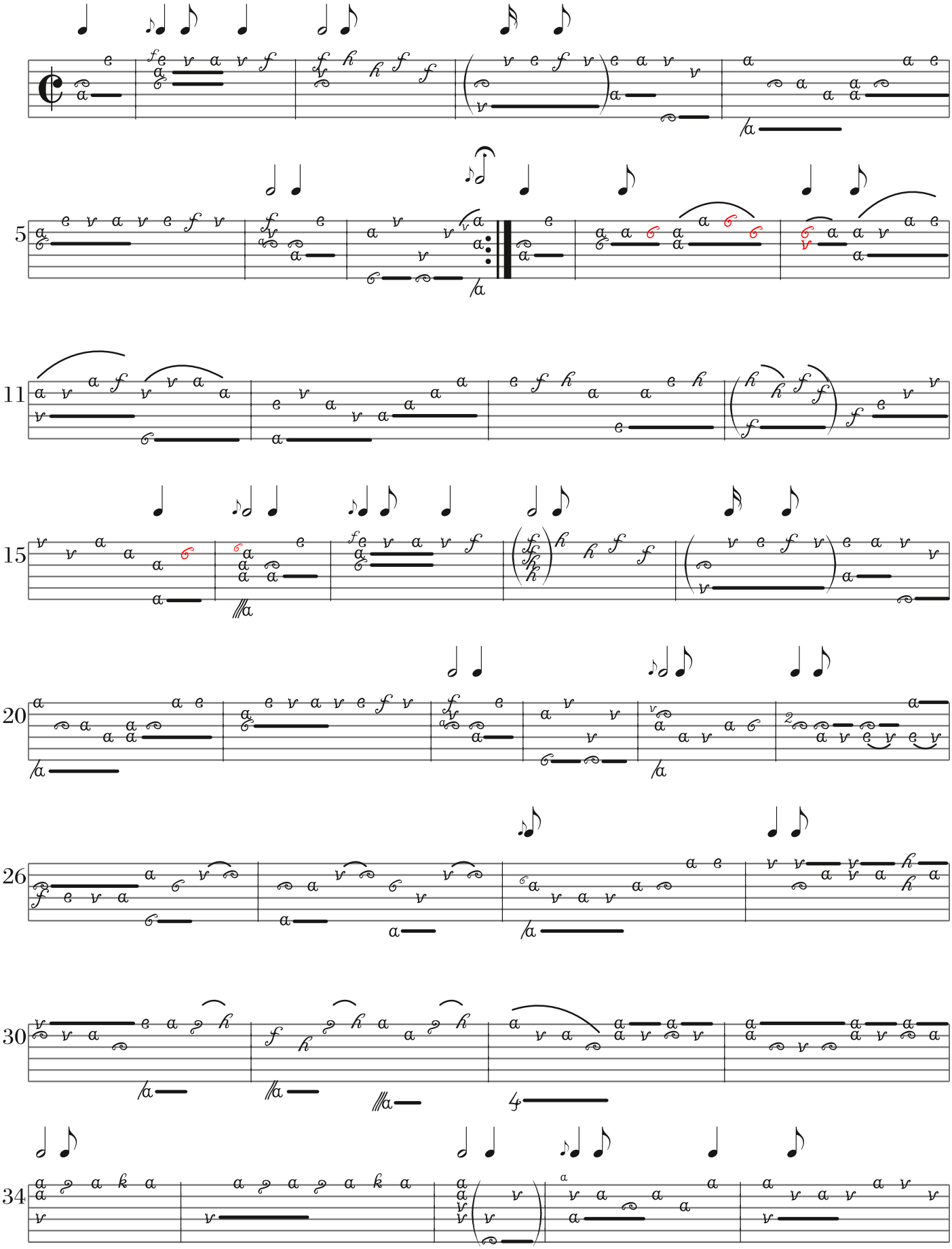
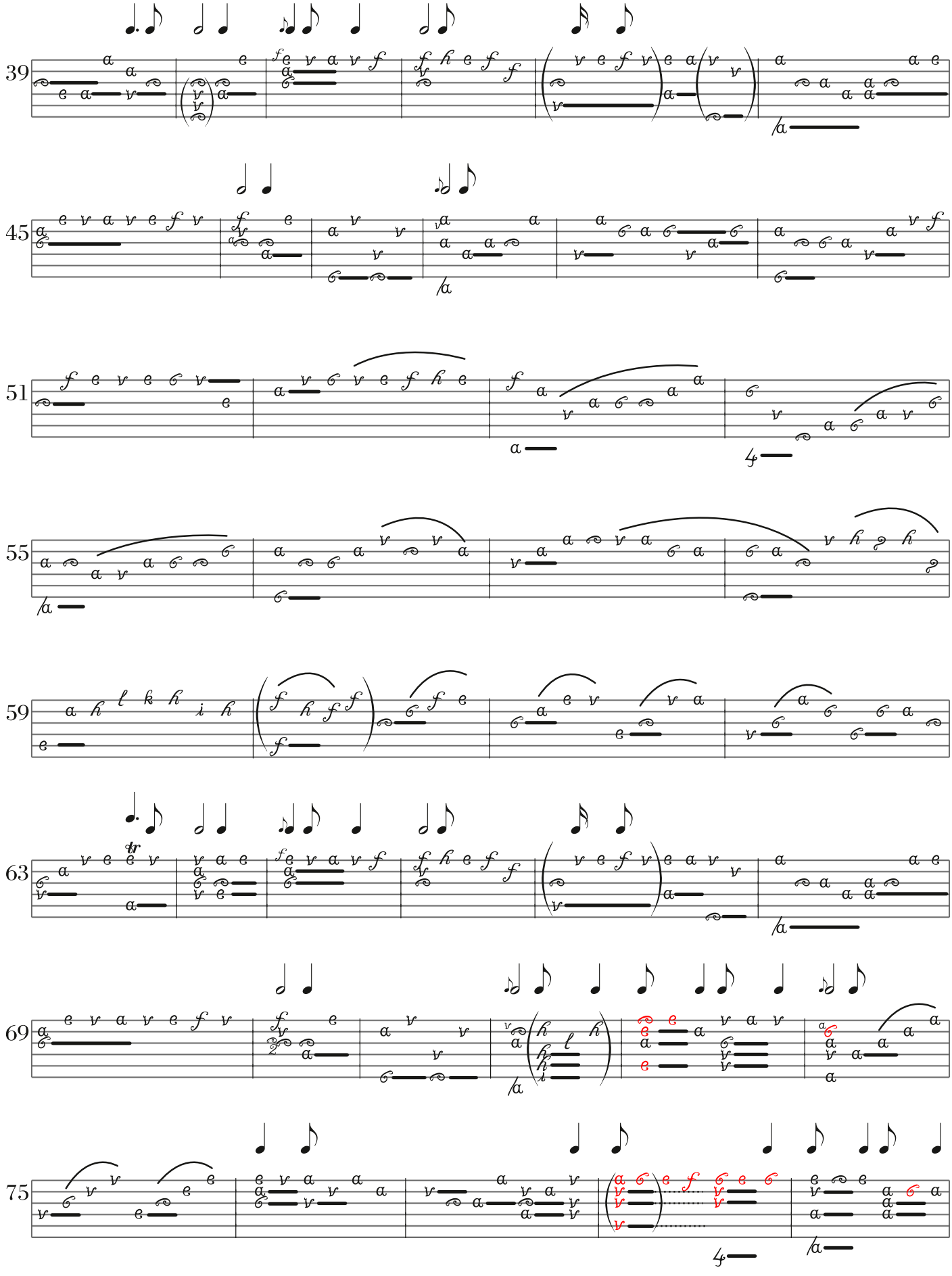
Loure



Gavotte en rondeau

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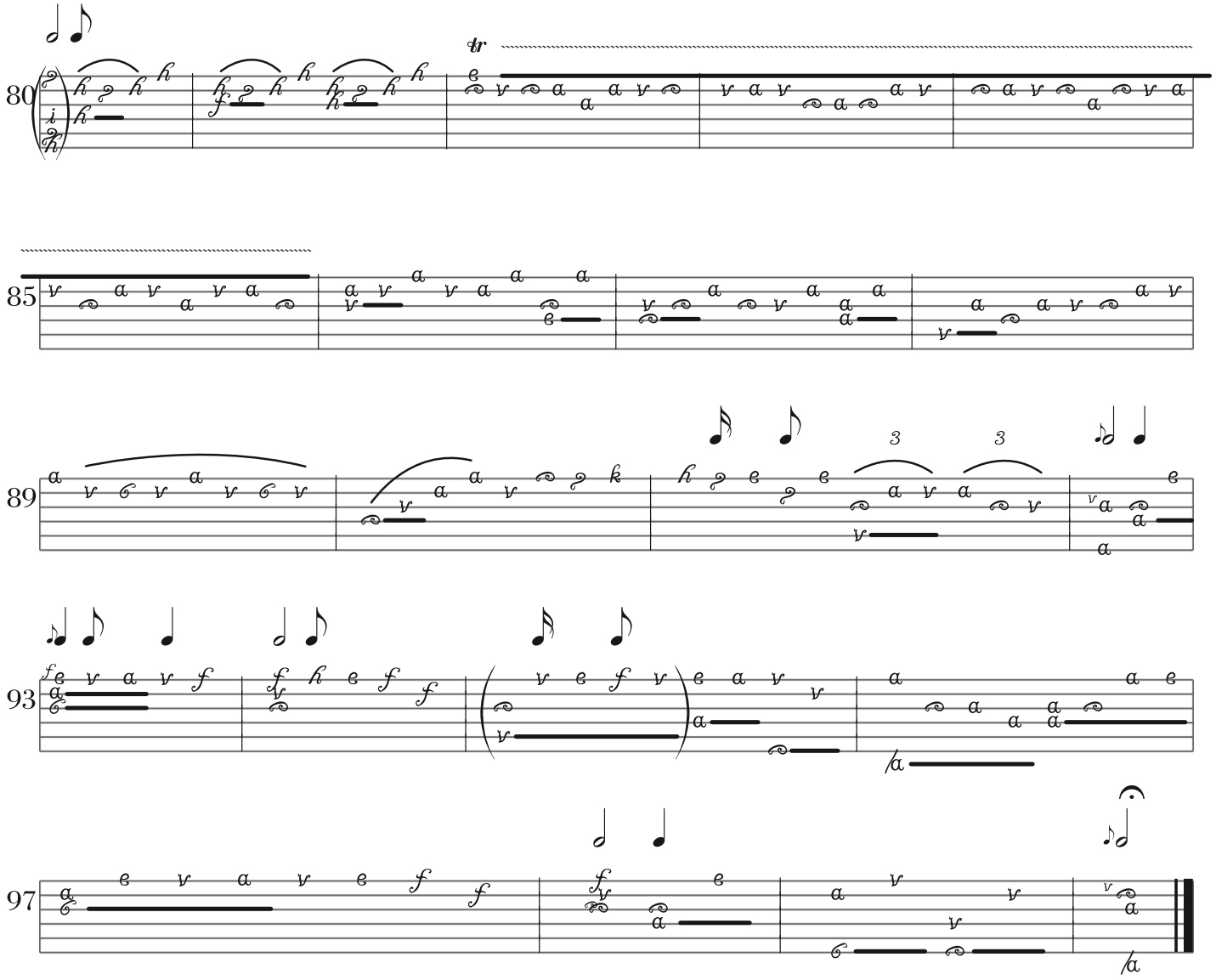
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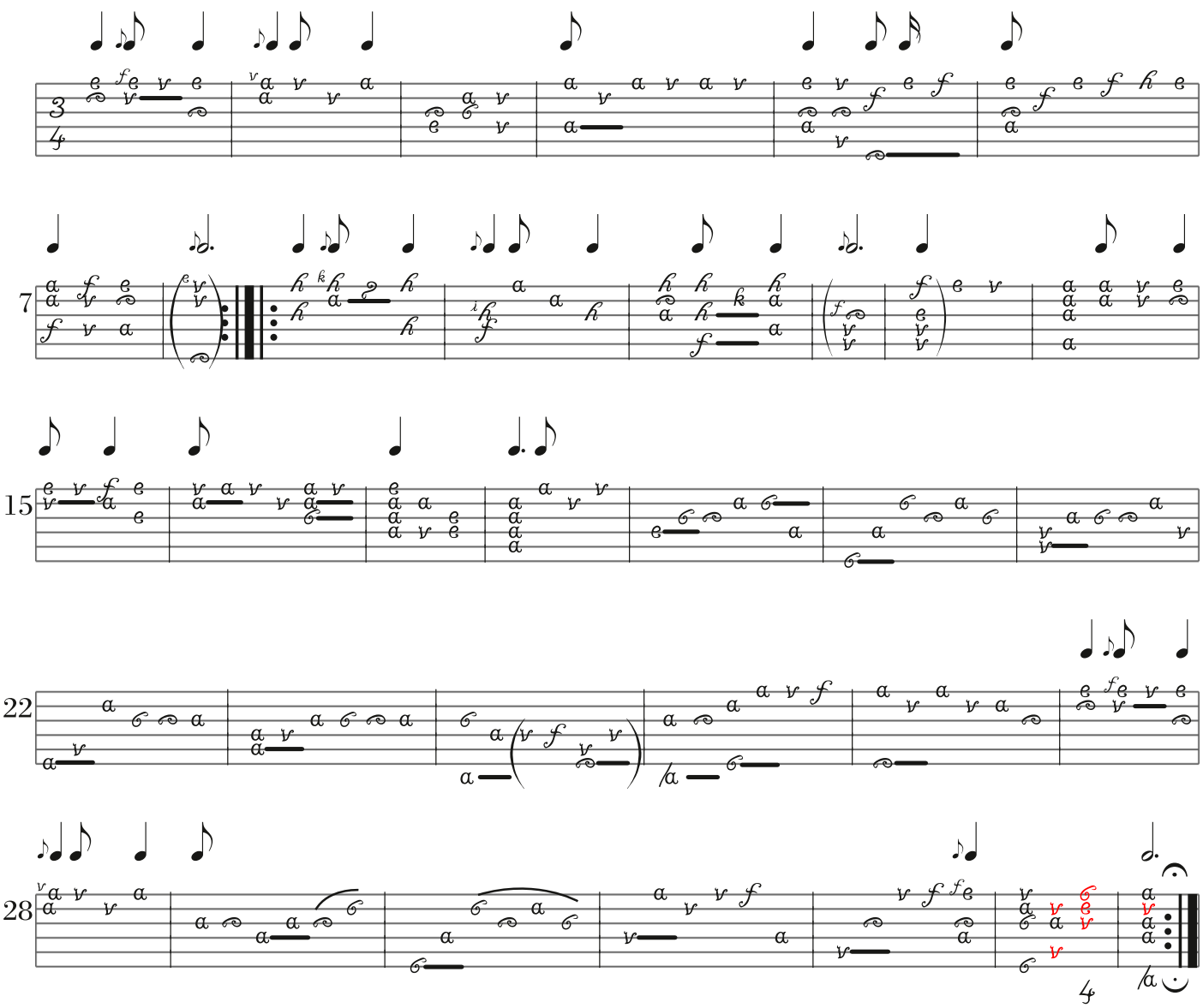
Menuett I



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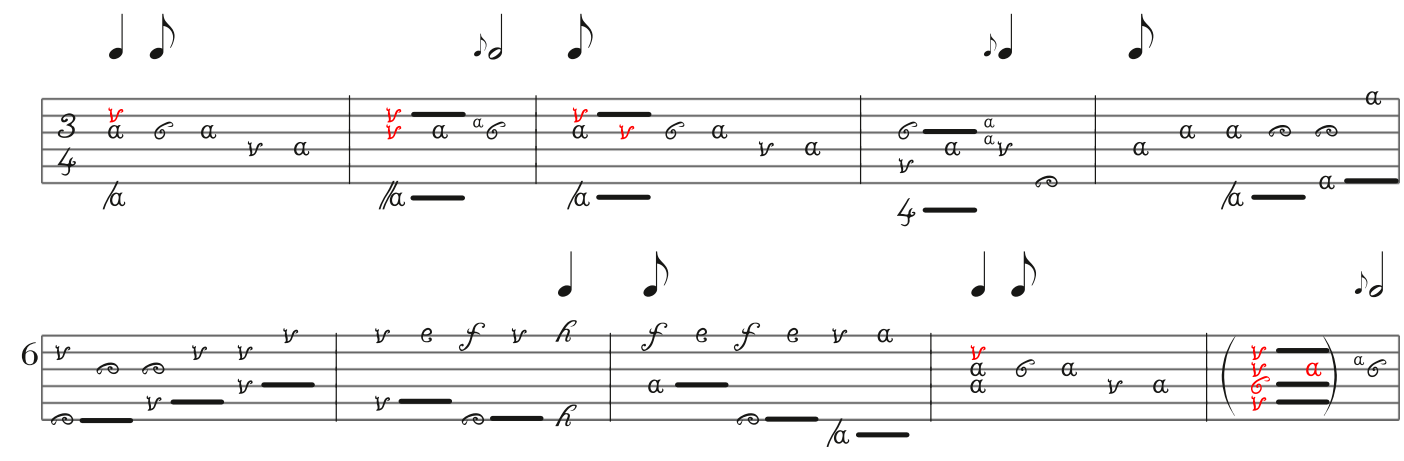

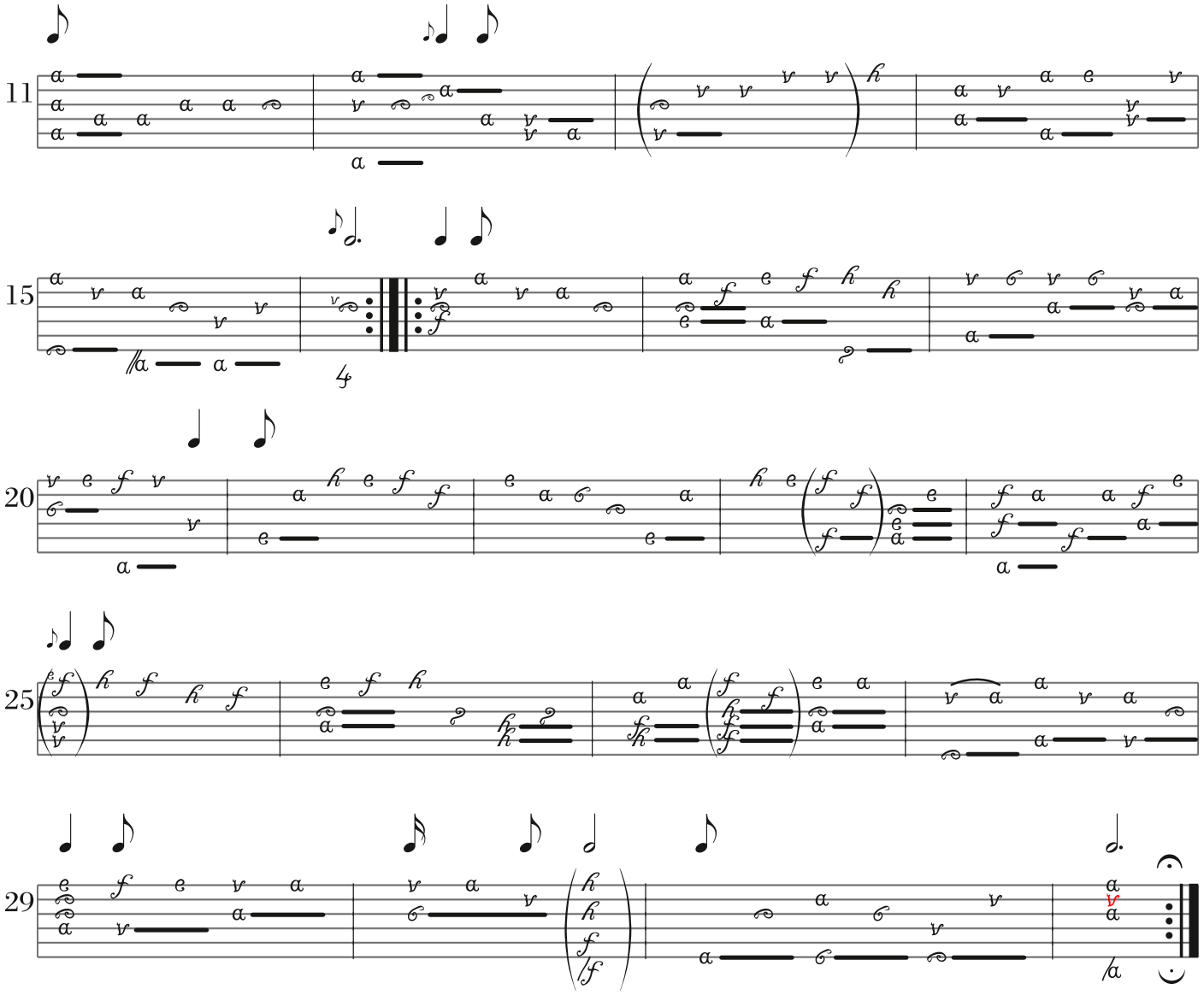

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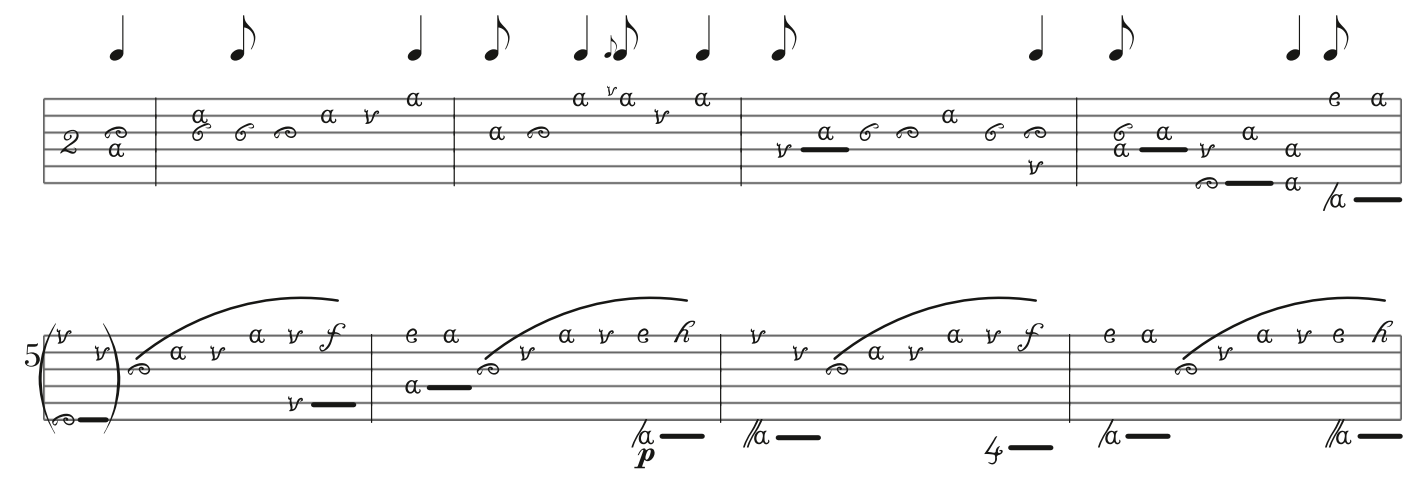

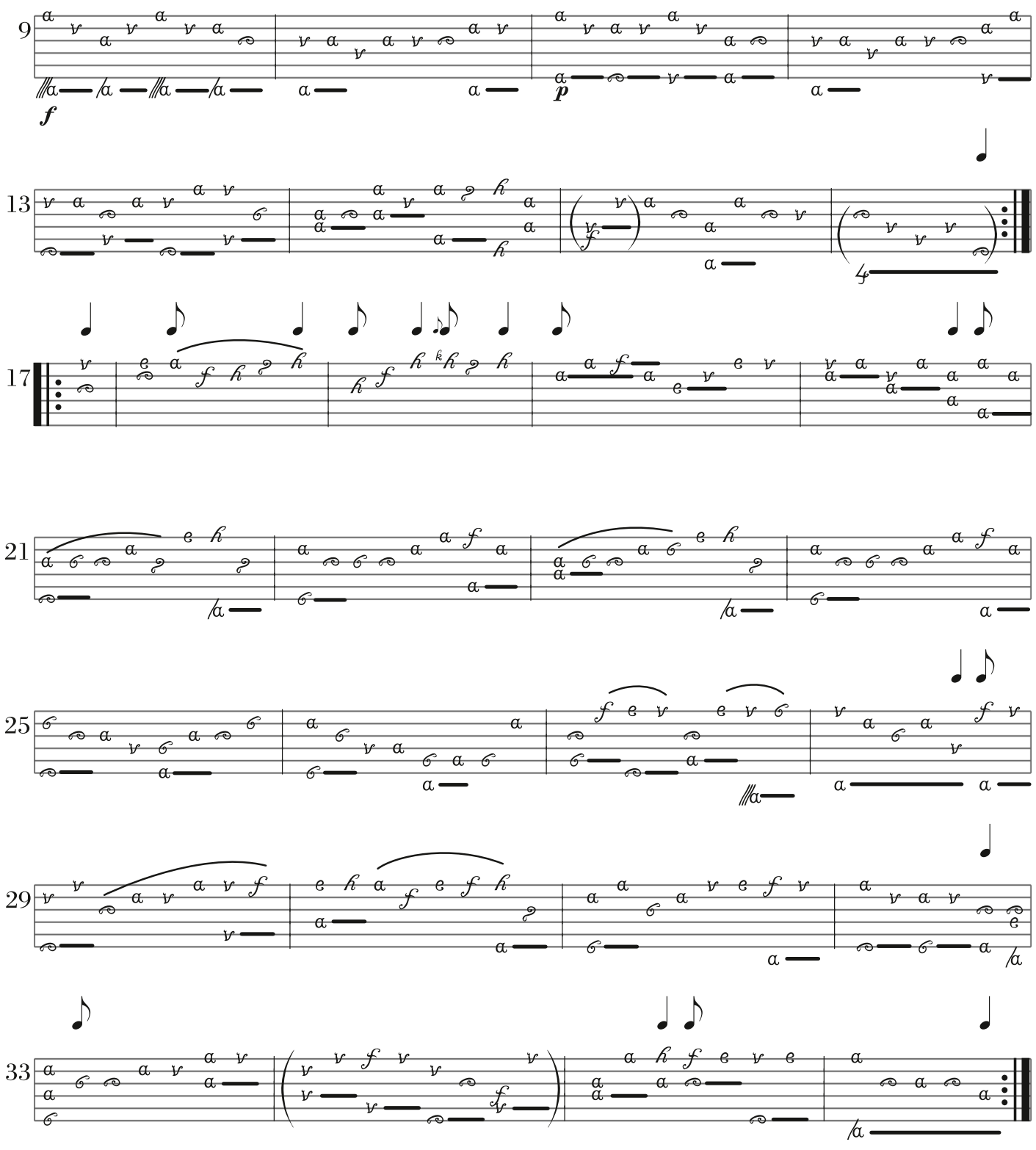
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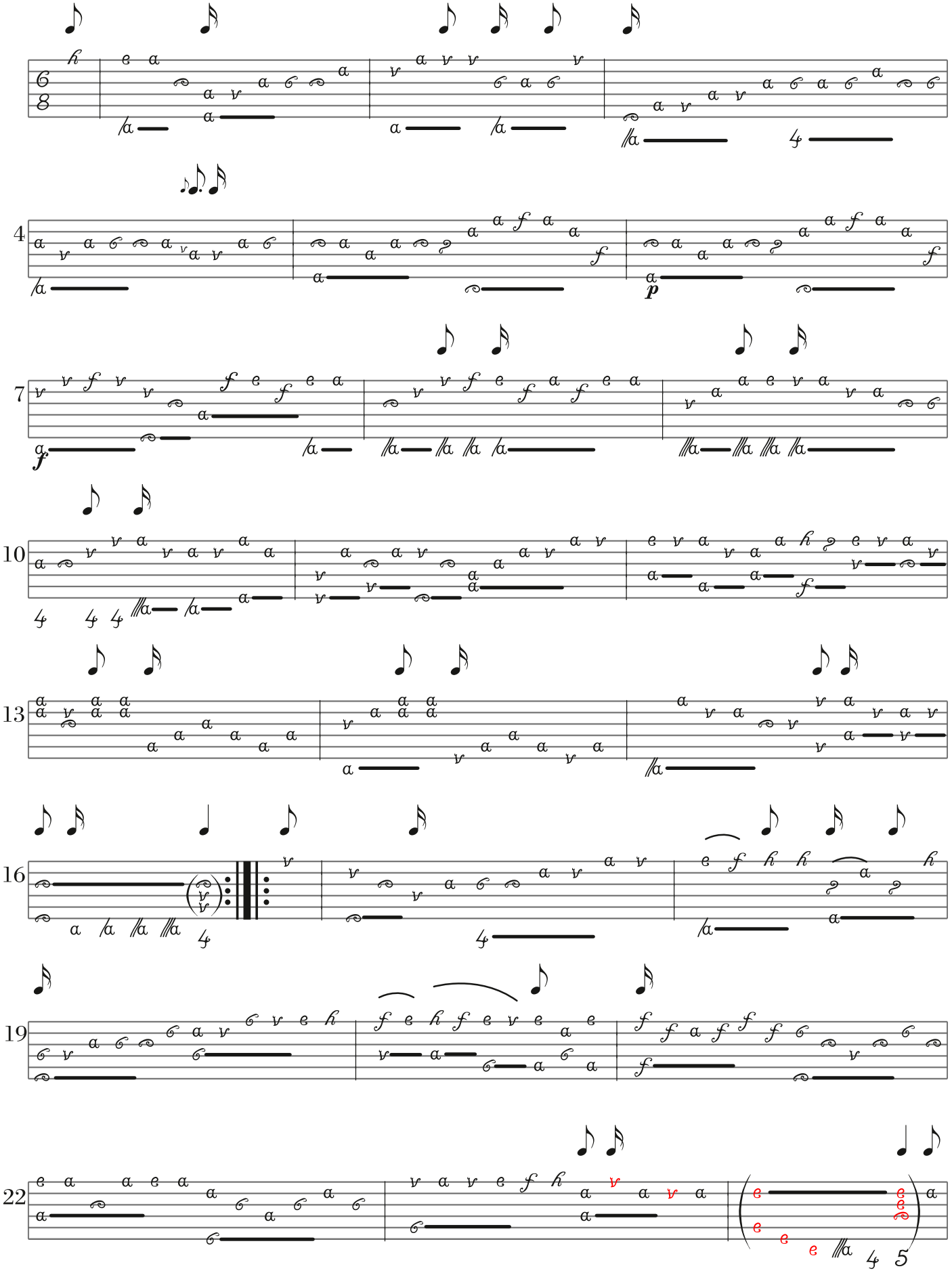
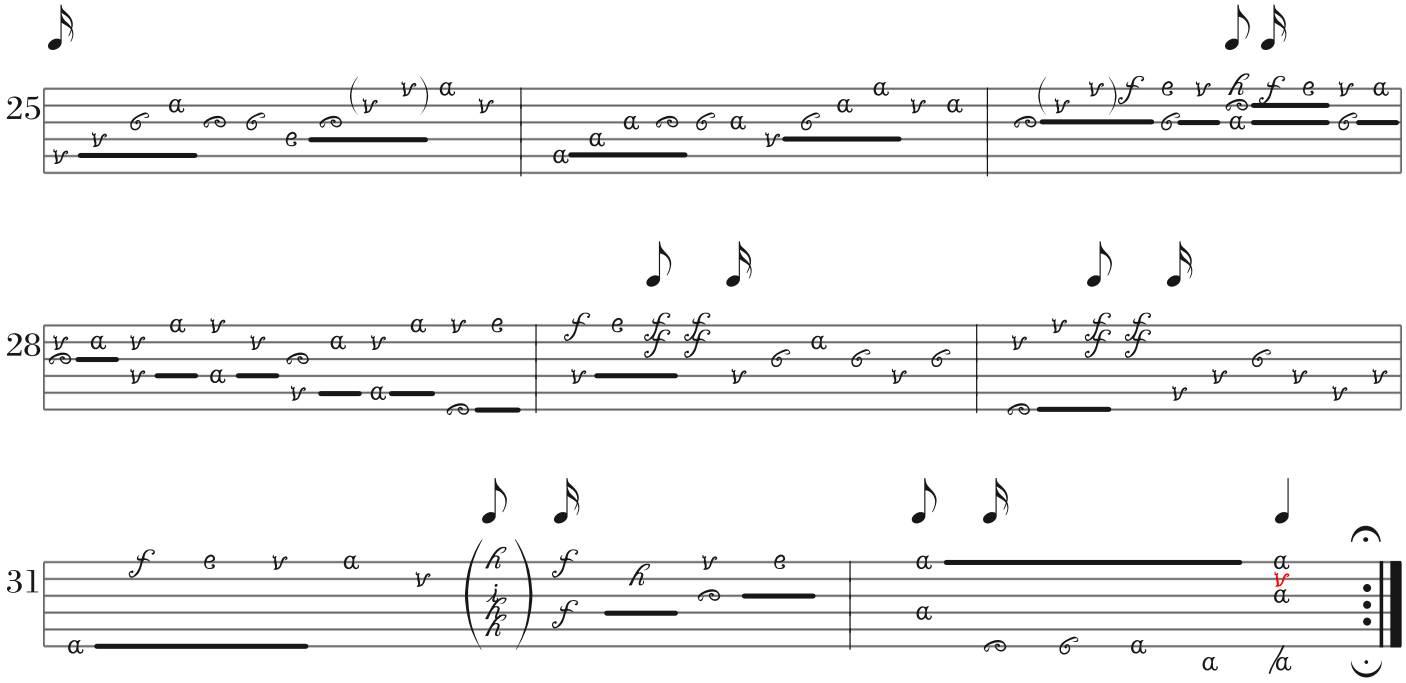
Gigue

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MODERN NOTATION

The following complete collection of works for Lauten Werk mirrors that reported in our father's publication.

FONTI

Autografi in notazione moderna di J. S. Bach:

1. Partita in Mi maggiore BWV 1006a: priva di intestazione; 13 pagine; formato 35x21 cm. Proprietà di: Musashino College of Music, Hazawa Nerimaku, Tokyo; Littera rara vol. 2-14.
2. Suite in Sol minore BWV 995: «Pièces pour la Luth à Monsieur Schouster par J. S. Bach»; titolo interno: «Suite pour la Luth par J. S. Bach»; 10 pagine; formato 35x22 cm. Proprietà di: Bibliothèque Royale Albert Ier, Bruxelles; Ms II 4085 (Fétis Ms 2910).
3. Preludio, Fuga e Allegro in Mi^{b} maggiore BWV 998: «Prelude pour la Luth. ò Cèmbal par J. S. Bach»; 4 pagine; formato 34,5x21,4 cm. Proprietà di: Ueno Gakuen College of Music, Higashi-Ueno Taitoku, Tokyo.

Manoscritti in notazione moderna del XVIII secolo:

1. Suite in Mi minore BWV 996: testo scritto da J. Gottfried Walther (1684-1748) «Praeludio con la Suite da Gio. Bast. Bach»; l'indicazione in copertina «aufs Lauten Werk» è di Tobias Krebs (1690-1762). Proprietà di: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 801, pagine 385-395.
2. Partita in Do minore BWV 997: «Praludum e Fuga. Per il Clavicembalo. dal Joh. Seb. Bach»; titolo interno: «Suite del Joh. Seb. Bach». Proprietà di: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 286, n° 8, 13 pagine.
   Presso la stessa Staatsbibliothek ci sono ben altri quattro manoscritti:
   A) Mus ms P 218: nessuna intestazione; pagine 22-31.
   B) Mus ms P 308: nessuna intestazione; pagine 1-17.
   C) Mus ms P 413: «G. S. Bach Sonata C moll»; titolo interno: «Sonata per il Clavicembalo del Sig.re Giovanni Sebastiano Bach»; pagine 1-9 più copertina.
   D) Mus ms P 650: «C moll Praludium, Fuge Sarabande und Gigue für Clavier Von J. S. Bach»; 10 pagine.
3. Preludio in Do minore BWV 999: testo scritto da J. Peter Kellner (1705-1772): «Praelude in C mol pour la Lute di Johann Sebastian Bach»; titolo interno: «Praelude pour la Lute». Proprietà di: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 804, pagine 101-103.

4a. Partita in Mi maggiore BWV 1006a: priva di intestazione; 13 pagine. Proprietà di: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 641.

5a. Suite in La minore: versione per clavicembalo della Suite in Mi minore; «Preludio con la Suite»; pagine 10. Proprietà di: Bibliothèque Royale Albert Ier, Bruxelles; Ms II 4093 (Fétis 2960), n° 15.

Manoscritti in intavolatura francese del XVIII secolo per liuto in Re minore.

1. Suite in Sol minore BWV 995: «g mol. Pieces pour le lut»; titolo interno: «g mol Pieces pour le lut par Sre J. S. Bach»; pagine 1-20. Proprietà di: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III. 11. 3.
2. Fuga in Sol minore BWV 1000: «g moll Fuga del Signore Bach»; pagine 1-4. Proprietà di: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III. 11. 4.
3. Partita in Do minore BWV 997: «C moll Partita al Liuto Composta dal Sig.re Bach»; pagine 1-8. Proprietà di: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III. 11. 5; tre soli movimenti: Fantasia, Sarabande, Giga.

SOURCES

Manuscrits en notation moderne de J.S. Bach:

1. Partita en Mi majeur BWV 1006a: sans titre; 13 pages; format 35x21 cm. Propriété de: Musashino College of Music, Hazawa Nerimaku, Tokyo; Littera rara vol. 2-14.
2. Suite en Sol mineur BWV 995: «Pièces pour la Luth à Monsieur Schouster par J.S. Bach»; titre interne: «Suite pour la Luth par J. S. Bach»; 10 pages; format 35x22 cm. Propriété de: Bibliothèque Royale Albert 1er; Bruxelles; Ms II 4085 (Fétis Ms 2910).
3. Prélude, Fuga et Allegro en Mi^{b}, majeur BWV 998: «Prélude pour la Luth.ò Cèmbal par J. S. Bach»; 4 pages; format 34,5x21,4 cm. Propriété de: Ueno Gakuen College of Music, Higashi-Ueno Taitoku, Tokyo.

Manuscrits en notation moderne du XVIIIe siècle:

1. Suite en Mi mineur BWV 996: texte écrit par J. Gottfried Walther (1684-1748) «Praeludio con la Suite da Gio. Bast. Bach»; l'indication sur la couverture «aufs Lauten Werk» est de Tobias Krebs (1690 - 1762). Propriété de: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 801, pages 385-395.
2. Partita en Do mineur BWV 997: «Praludum e Fuga. Per il Clavicembalo dal Joh. Seb. Bach» titre interne «Suite del Joh. Seb. Bach». Propriété de: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 286, no. 8, pages 13.
   A) Mus ms P 218: aucun titre; pages 22-31.
   B) Mus ms P 308: aucun titre; pages 1-17.
   C) Mus ms P 413: «G.S. Bach Sonata C moll»; titre interne: «Sonata per il Clavicembalo del Sig.re Giovanni Sebastiano Bach»; pages 1-9 plus couverture.
   D) Mus ms P 650: «C moll Praludium, Fuge Sarabande und Gigue für Clavier von J. S. Bach»; 10 pages.
3. Prélude en Do mineur BWV 999: texte écrit par J. Peter Kellner (1705 - 1772): «Praelude in C mol pour la Lute di Johann Sebastian Bach»; titre interne: Praelude pour la Lute». Propriété de: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 804, pages 101-103.

4a Partita en Mi majeur BWV 1006a: sans titre: 13 pages. Propriété de: Staatsbibliothek Preussischer Kulturbesitz Musikabteilung, Berlin-Dahlem; Mus ms P 641.

5a Suite en La mineur: version pour clavecin de la Suite en Mi mineur; «Preludio con la Suite»; pages 10; Propriété de: Bibliothèque Royale Albert Ier; Bruxelles; Ms II 4093 (Fétis 2960); no. 15.

Manuscrits en tablature française du XVIIIe siècle pour luth en Ré mineur.

1. Suite en Sol mineur BWV 995; «g mol. Pieces pour le lut»; titre interne: «g mol Pieces pour le lut par Sre J. S. Bach»; pages 1-20. Propriété de: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III 11.3.
2. Fuga en Sol mineur BWV 1000: «g moll Fuga del Signore Bach»; pages 1-4. Propriété de: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III 11.4.
3. Partita en Do mineur BWV 997: «C moll Partita al liuto composta dal Sig.re Bach»; pages 1-8. Propriété de: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III.11.5; seulement trois mouvements, Fantasia, Sarabande et Gigue.

QUELLENNACHWEIS

Autograph in moderner Partiturschrift von J. S. Bach:

1. Partita in E-dur BWV 1006 a: ohne Titulatur; 13 Seiten; Format 35x21 cm. Besitzer: Musashino College of Music, Hazawa Nerimaku, Tokyo; Littera rara vol. 2-14.
2. Suite in g-moll BWV 995: «Pièces pour la Luth à Monsieur Schouster par J. S. Bach»; Titel: «Suite pour la Luth par J. S. Bach»; 10 Seiten; Format 35x22 cm. Besitz: Bibliothèque Royale Albert I., Bruxelles; Ms II 4085 (Fétis: Ms 2910).
3. Präludium, Fuge und Allegro in Es-dur BWV 998: «Prelude pour la Luth.ò Cèmbal par J. S. Bach»; 4 Seiten; Format 34,5x21,4 cm. Besitz: Ueno Gakuen College of Music, Higashi-Ueno Taitoku, Tokyo.

Manuskripte in moderner Partiturschrift des 18.Jahrh.:

1. Suite in e-moll BWV 996: überliefert in Abschriften von J. Gottfried Walther (1684-1748) «Praeludio con la Suite da Gio. Bast. Bach»; Vermerk im Einband: «aufs Lauten Werk» angebracht von Tobias Krebs (1690-1762). Besitz: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 801, Seite 385-395.
2. Partita in c-moll BWV 997: «Praludum e Fuga. Per il Clavicembalo dal Joh. Seb.Bach»; Titel auf der Innenseite: «Suite del Joh. Seb. Bach». Besitz: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 286, Nr. 8, 13 Seiten. Bei der gleichen Staatsbibliothek finden sich weitere 4 Manuskripte:
   A) Mus ms P 218: keine Titulatur; Seite 22-31.
   B) Mus ms P 308: keine Titulatur; Seite 1-17.
   C) Mus ms P 413: «G. S. Bach Sonata C-moll»; Titel auf der Innenseite: «Sonata per il clavicembalo del Sig.re Giovanni Sebastiano Bach»; Seite 1-9 und Einband.
   D) Mus ms P 650: «C-moll Praludium, Fuge, Sarabande und Gigue für Clavier von J. S. Bach»; 10 Seiten.
3. Präludium in c-moll BWV 999: überliefert von J. Peter Kellner (1705-1772): «Praelude in C-moll pour la Lute di Johann Sebastian Bach»; Titel auf der Innenseite: «Praelude pour la Lute». Besitz: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin Dahlem; Mus ms P 804, Siete 101-103.

4a. Partita in E-dur BWV 1006a: ohne Titulatur; 13 Seiten. Besitz: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dablem; Mus ms P 641.

5a. Suite in a-moll: bearbeitet für Cembalo aus der Suite in e-moll; «Preludio con la Suite», 10 Seiten. Besitz: Bibliothèque Royale Albert Ier., Bruxelles; Ms II 4093 (Fétis 2960), Nr. 15.

Manuskripte in französischer Lauten-Tabulatur aus dem 18. Jahrh. für Laute in d-moll.

1. Suite in g-moll BWV 995: «g mol. Pieces pour le lut»; Titel auf der Innenseite: «g mol Pieces pour le lut par S.re J. S. Bach»; Seite 1-20. Besitz: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III. 11.3.
2. Fuge in g-moll BWV 1000: «g moll Fuga del Signore Bach»; Seite 1-4 Besitz: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III 11.4.
3. Partita in c-moll BWV 997: «C moll Partita al Liuto Composta dal Sig.re Bach»; Seite 1-8. Besitz: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III. 11.5; drei Tempi: Fantasia, Sarabande, Giga.

SOURCES

Autograph copies in modern notation by J.S. Bach:

1. Partita in E major BWV 1006a; without heading; 13 pages; form 35x21 cms. Property of Musashino College of Music, Hazawa Nerimaku, Tokyo; Littera rara vol. 2-14.
2. Suite in G minor BWV 995: «Pièces pour la Luth à Monsieur Schouster par J.S. Bach»; interior title: «Suite pour la Luth par J.S. Bach»; 10 pages; form 35x22 cms. Property of: Bibliothèque Royale Albert Ier, Bruxelles; Ms II 4085 (Fétis Ms 2910).
3. Prelude, Fugue and Allegro in E♭, major BWV 998; «Prelude pour la Luth. ò Cèmbal par J. S. Bach»; 4 pages; form 34,5x21,4 cms. Property of: Ueno Gakuen College of Music, Higashi-Ueno Taitoku, Tokyo.

Manuscripts in modern notation of the 18th Century:

1. Suite in E minor BWV 996: text written by Gottfried Walther (1684-1748) «Praeludio con la Suite da Gio. Bast. Bach.» note on cover «aufs Lauten Werk» is by Tobias Krebs (1690 - 1762). Property of: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus ms P 801, pages 385-395.
2. Partita in C minor BWV 997; «Praludum e Fuga. Per il Clavicembalo. dal Joh. Seb. Bach»; interior title: «Suite del Joh. Seb. Bach». Property of: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus. ms P 286, n° 8, 13 pages.
   At the same library there are four other manuscripts:
   A) Mus ms P 218: no heading; pages 22-31
   B) Mus ms P 308: no heading; pages 1-17.
   C) Mus ms P 413: «G.S. Bach Sonata C moll»; interior title: «Sonata per il Clavicembalo del Sig.re Giovanni Sebastiano Bach»; pages 1-9 plus cover.
   D) Mus ms P 650: «C moll Praludium, Fuge Sarabande und Gigue für Clavier von J.S. Bach»; 10 pages.
3. Prelude in C minor BWV 999: text written by J. Peter Kellner (1705-1772): «Praelude in C mol pour la Lute di Johann Sebastian Bach»; interior title: «Praelude pour la Lute». Property of: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus. ms. P 804 pages 101-103.

4a. Partita in E major BWV 1006a: without heading; 13 pages. Property of: Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, Berlin-Dahlem; Mus. ms. P. 641.

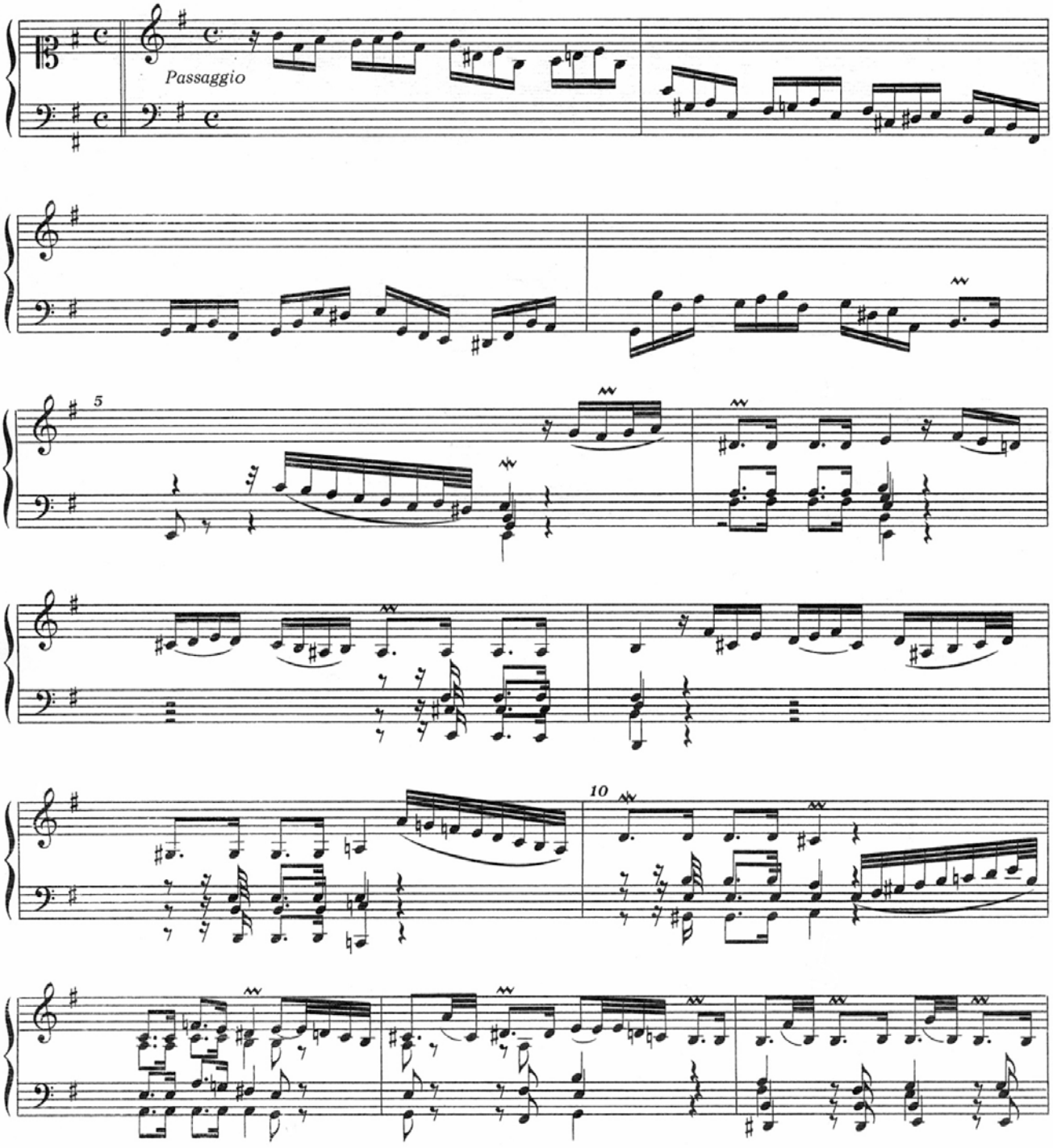
5a. Suite in A minor: version for harpsichord of the Suite in E minor; «Preludio con la Suite»; pages 10. Property of: Bibliothèque Royale Albert Ier, Bruxelles; Ms II 4093 (Fétis 2960), n° 15.

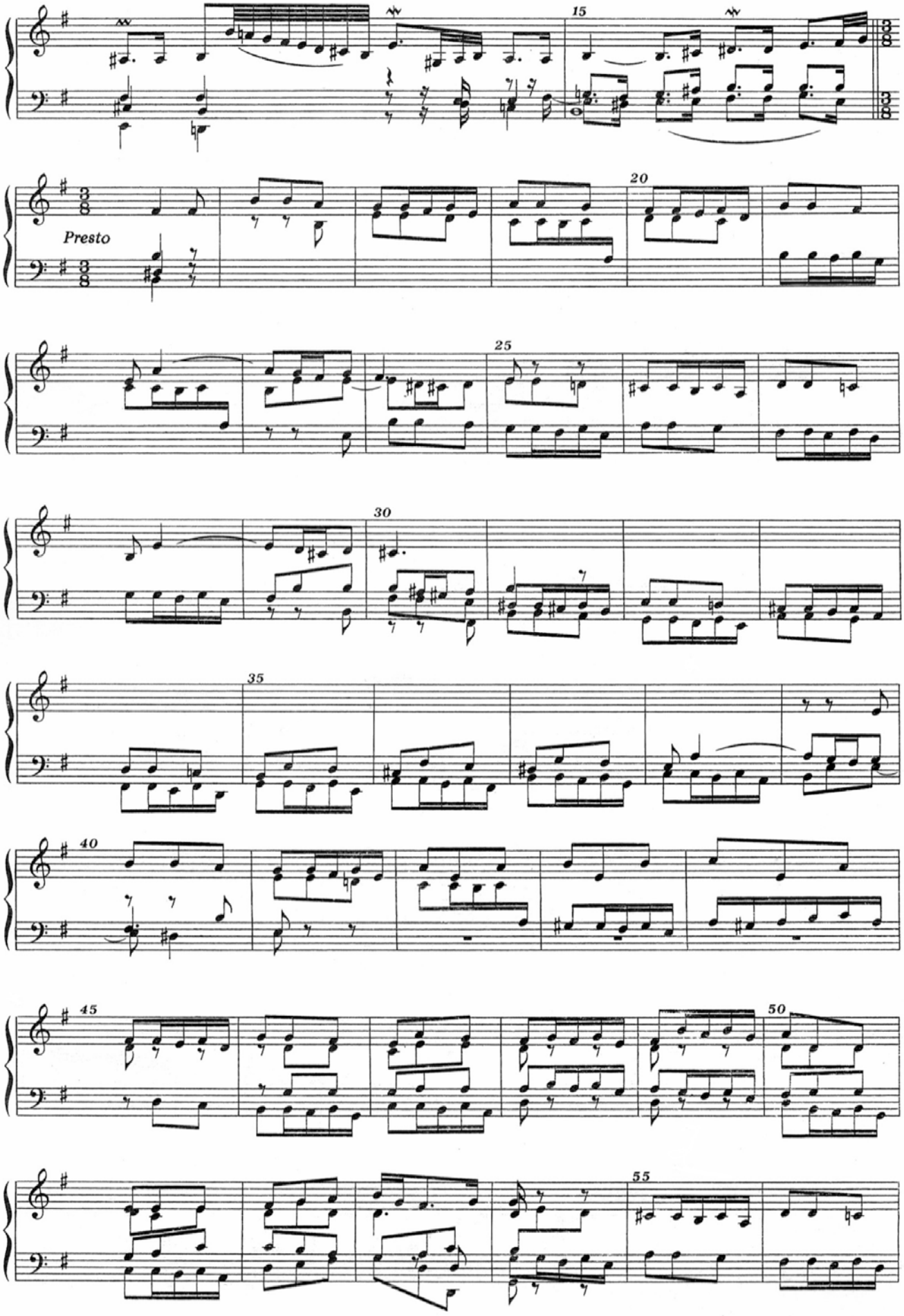
Manuscripts in French tablature of the 18th Century for lute in D minor:

1. Suite in G minor BWV 995: «g mol Pieces pour le lut»; interior title: «g mol Pieces pour le lut par Sre J. S. Bach»; pages 1-20. Property of: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III. 11. 3.
2. Fugue in G minor BWV 1000; «g moll Fuga del Signore Bach»; pages 1-4. Property of: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III. 11.4.
3. Partita in C minor BWV 997: «C moll Partita al Liuto Composta dal Sig.re Bach»; pages 1-8. Property of: Musikbibliothek der Stadt Leipzig, Leipzig; Becker III. 11. 5; only three movements: Fantasia, Sarabande, Giga.

SUITE *IN MI MINORE (BWV996)*

Praeludio

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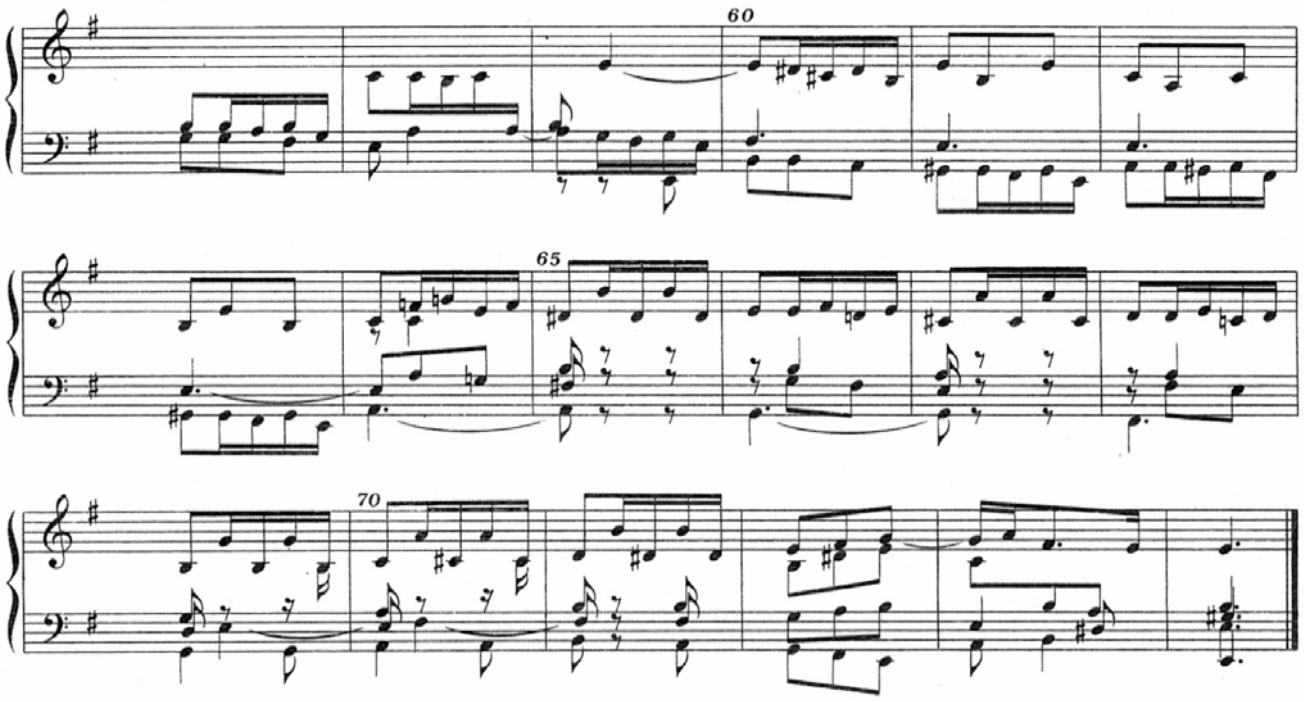

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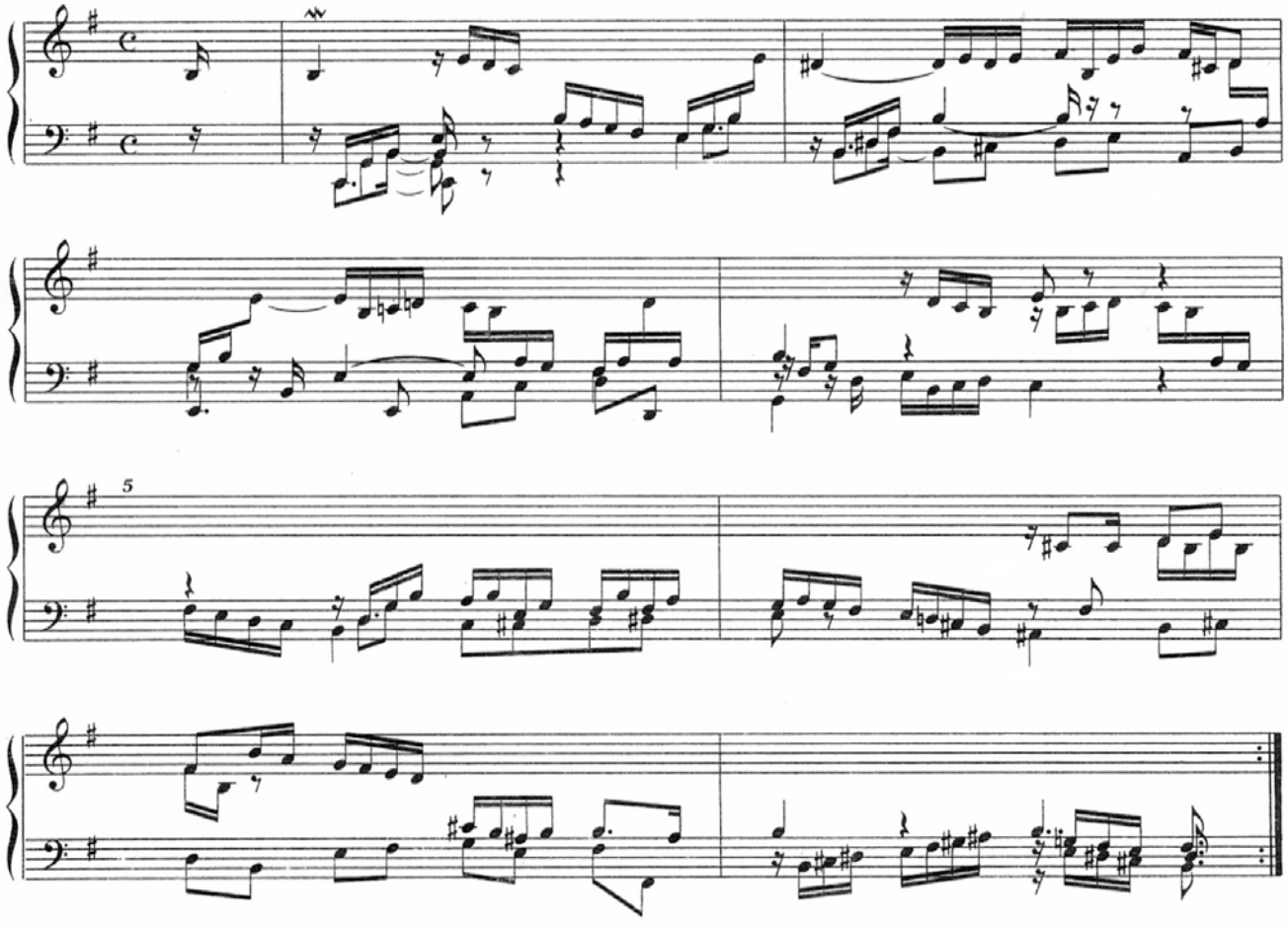
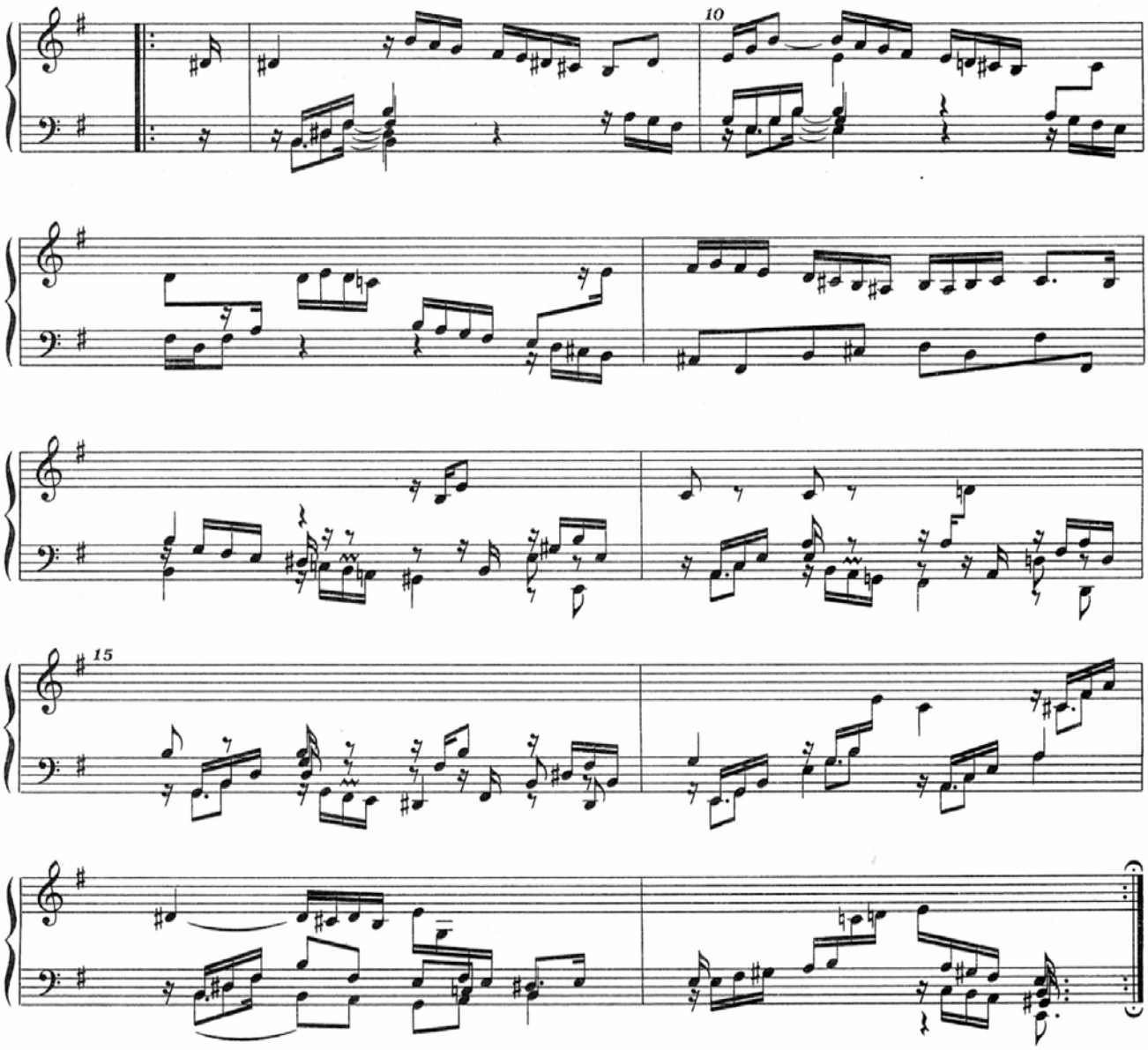
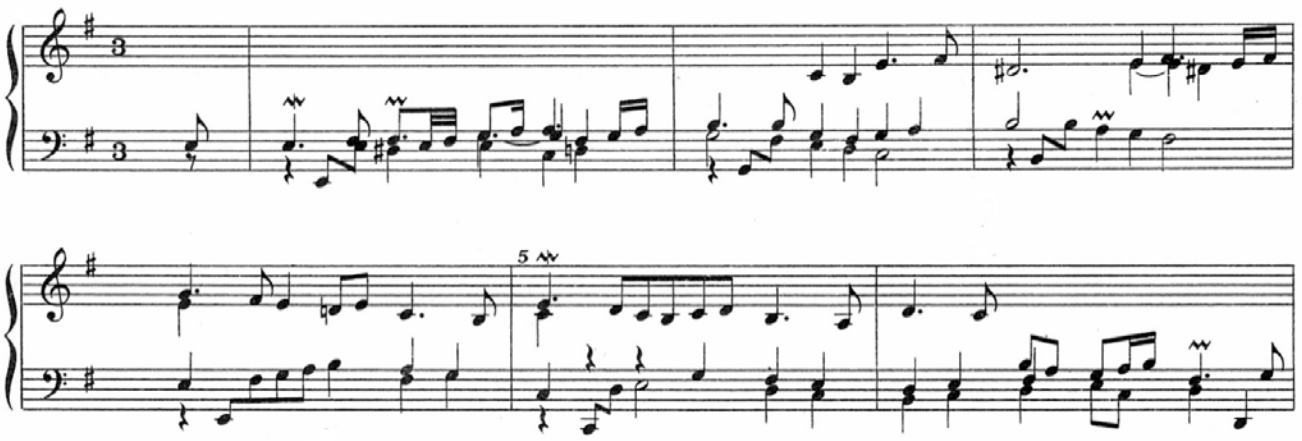
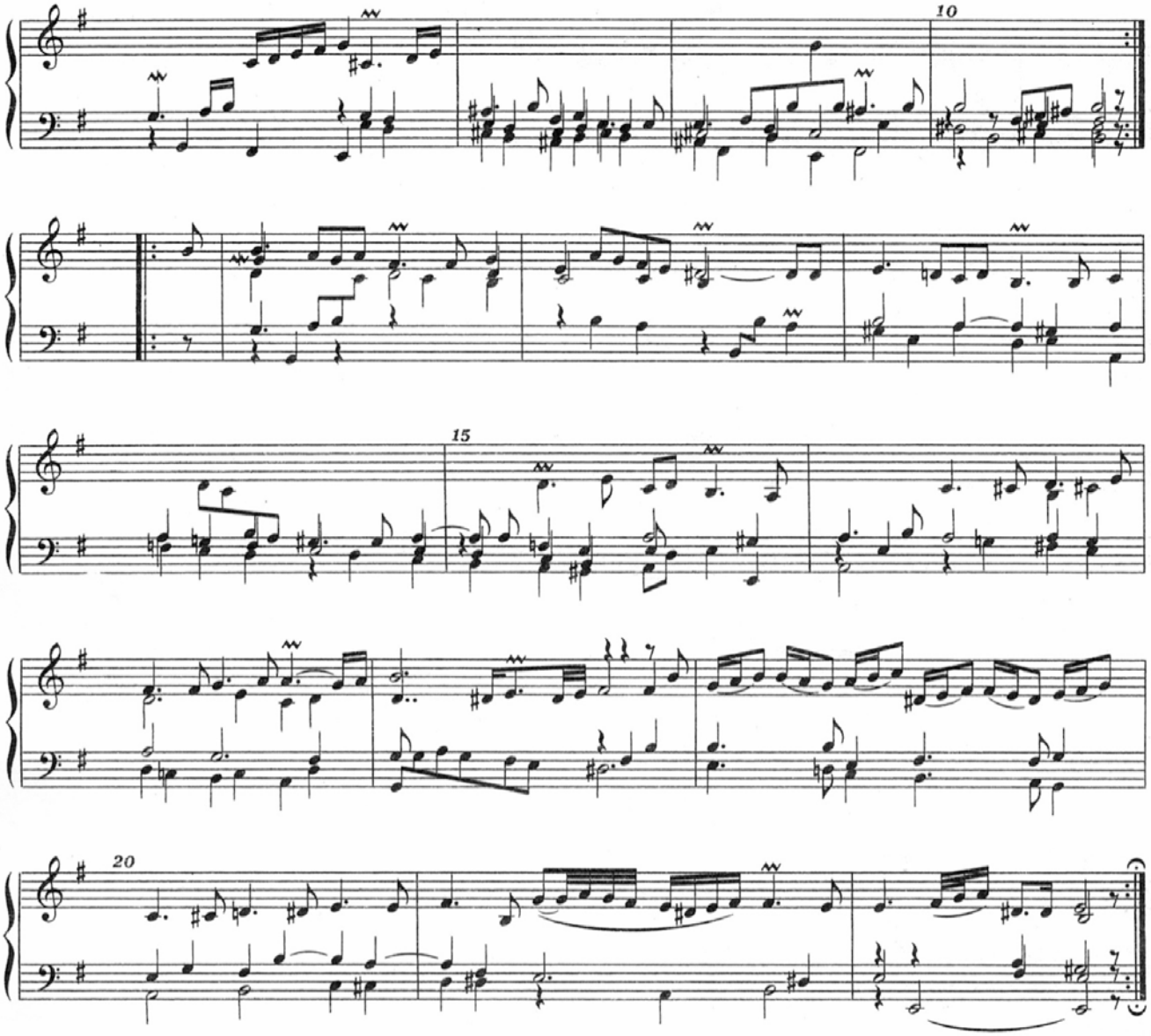


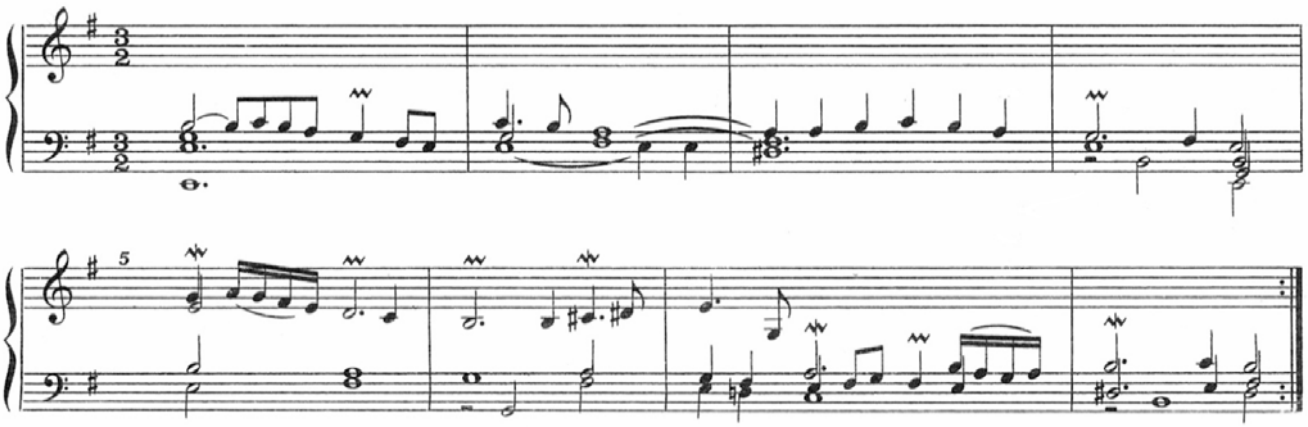


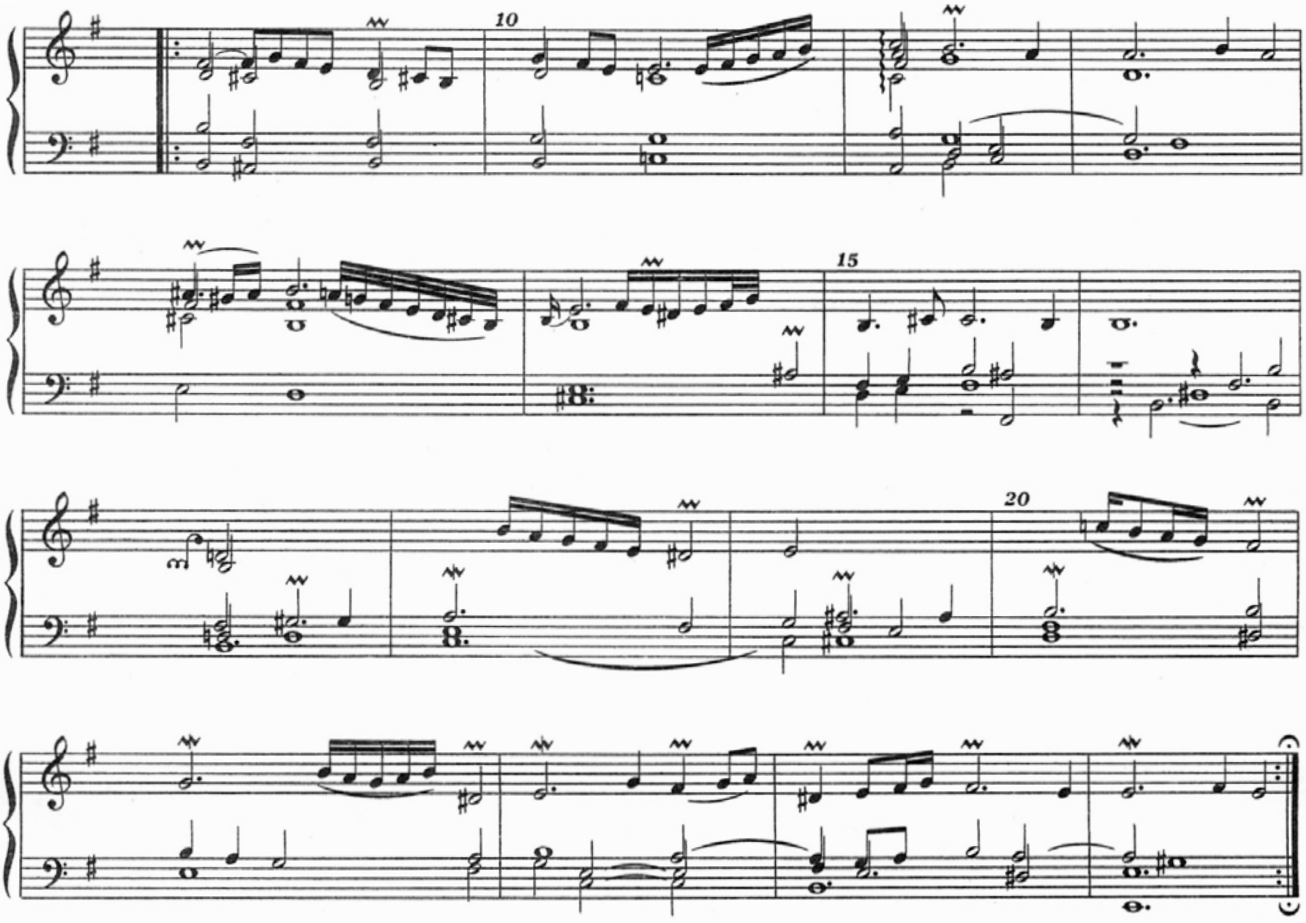
Courante



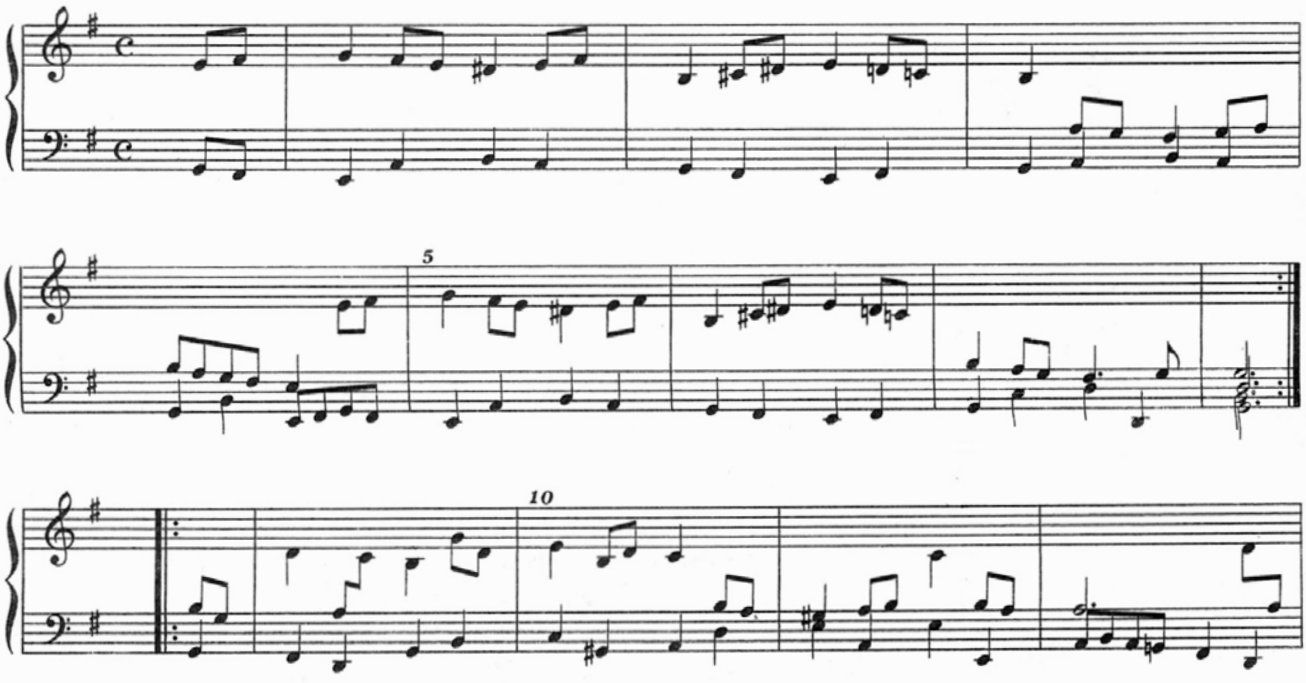


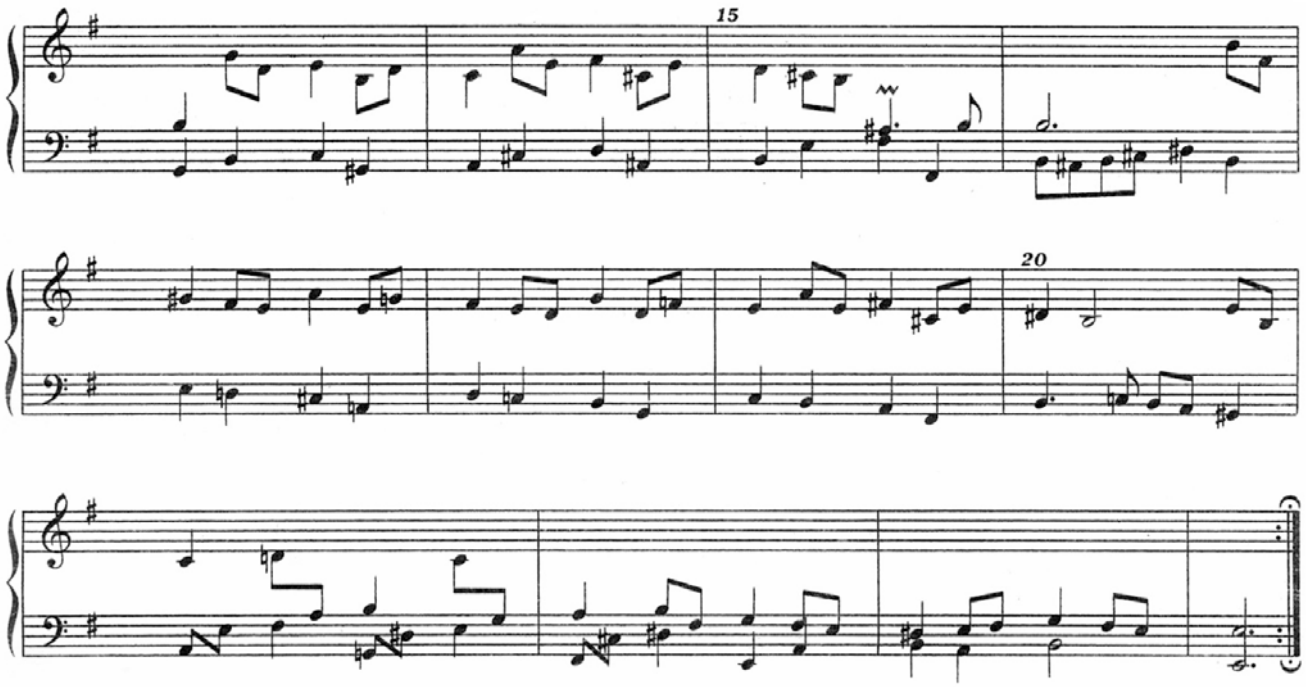
Sarabande



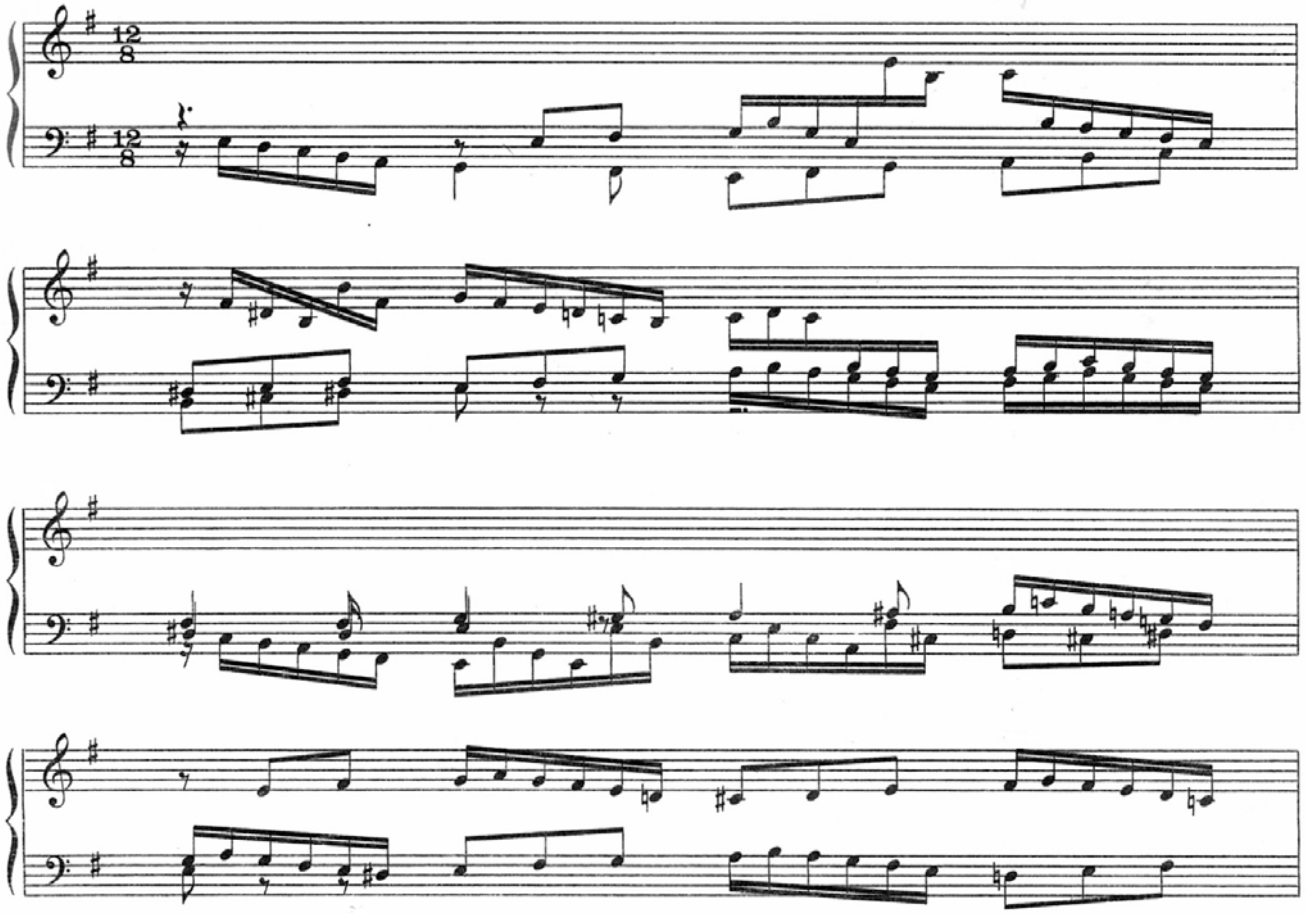


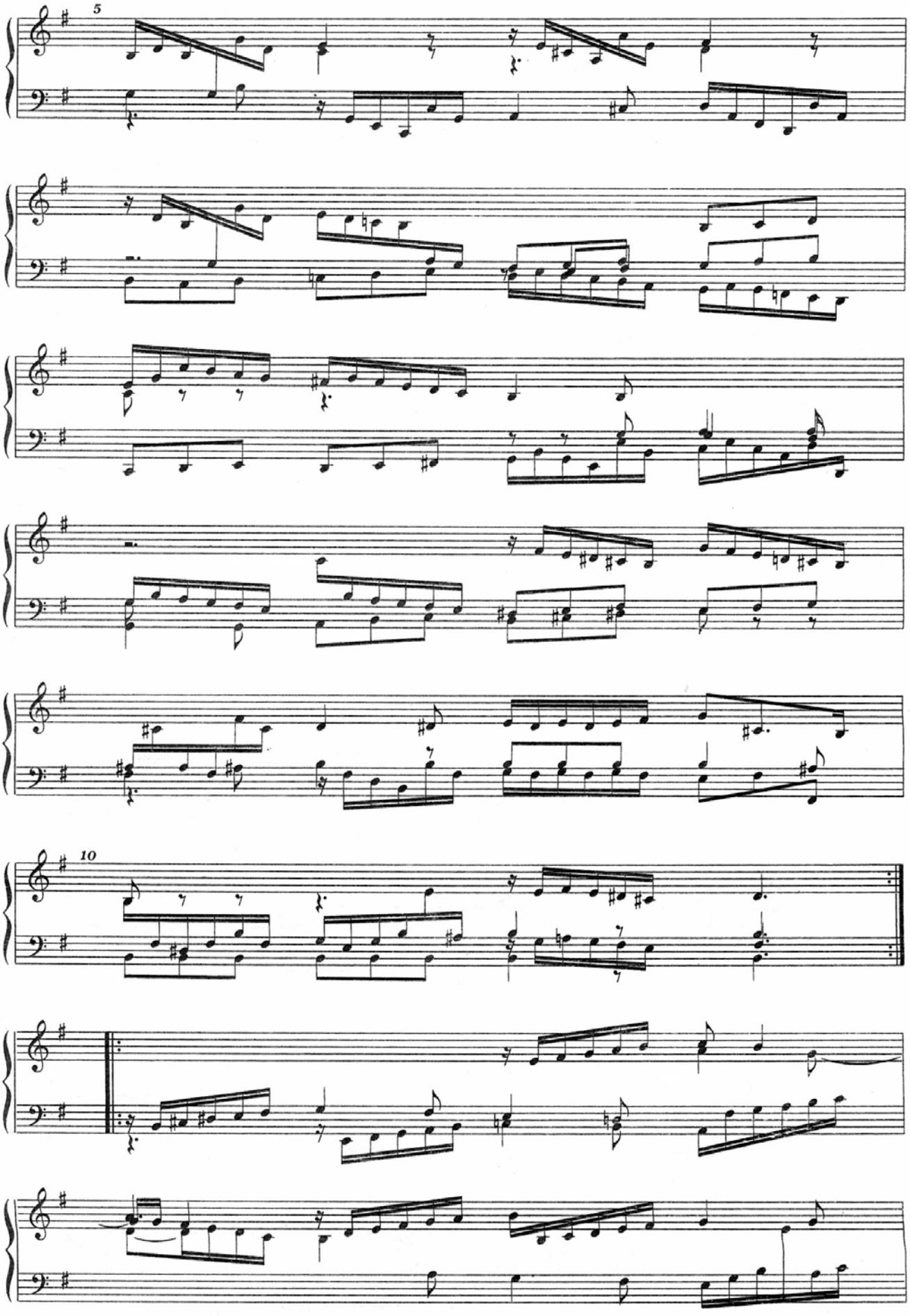
Bourrée





Giga

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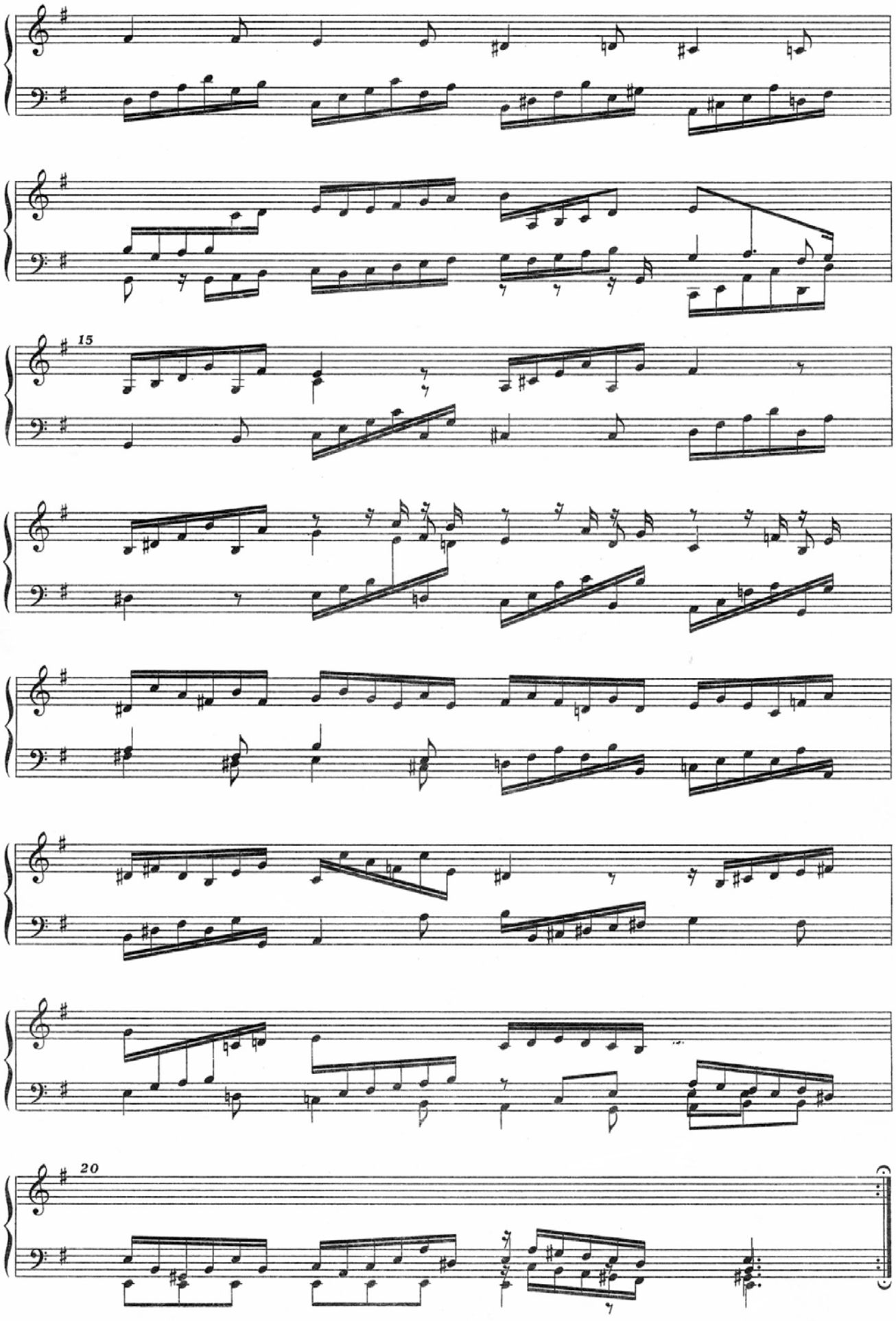
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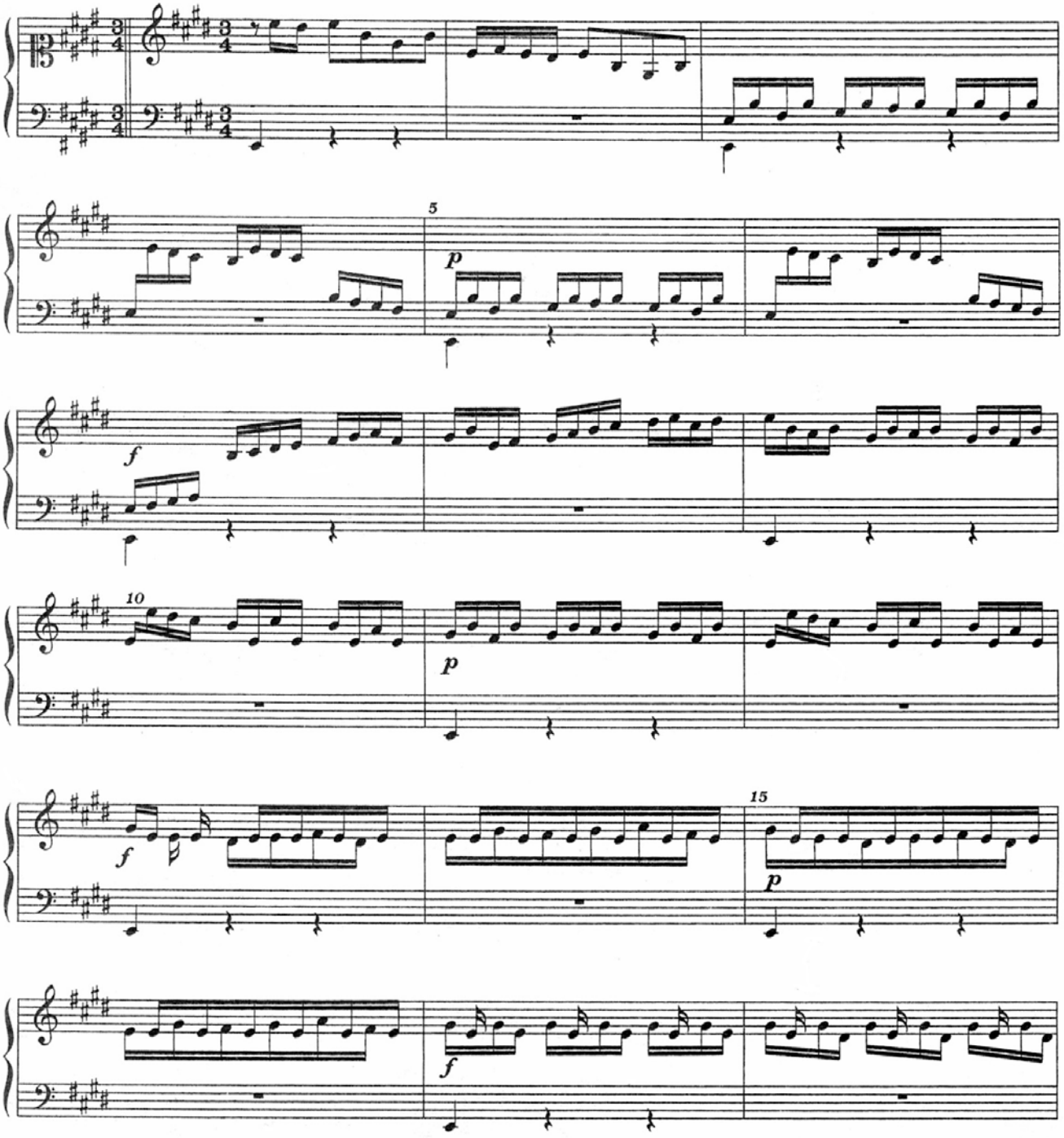
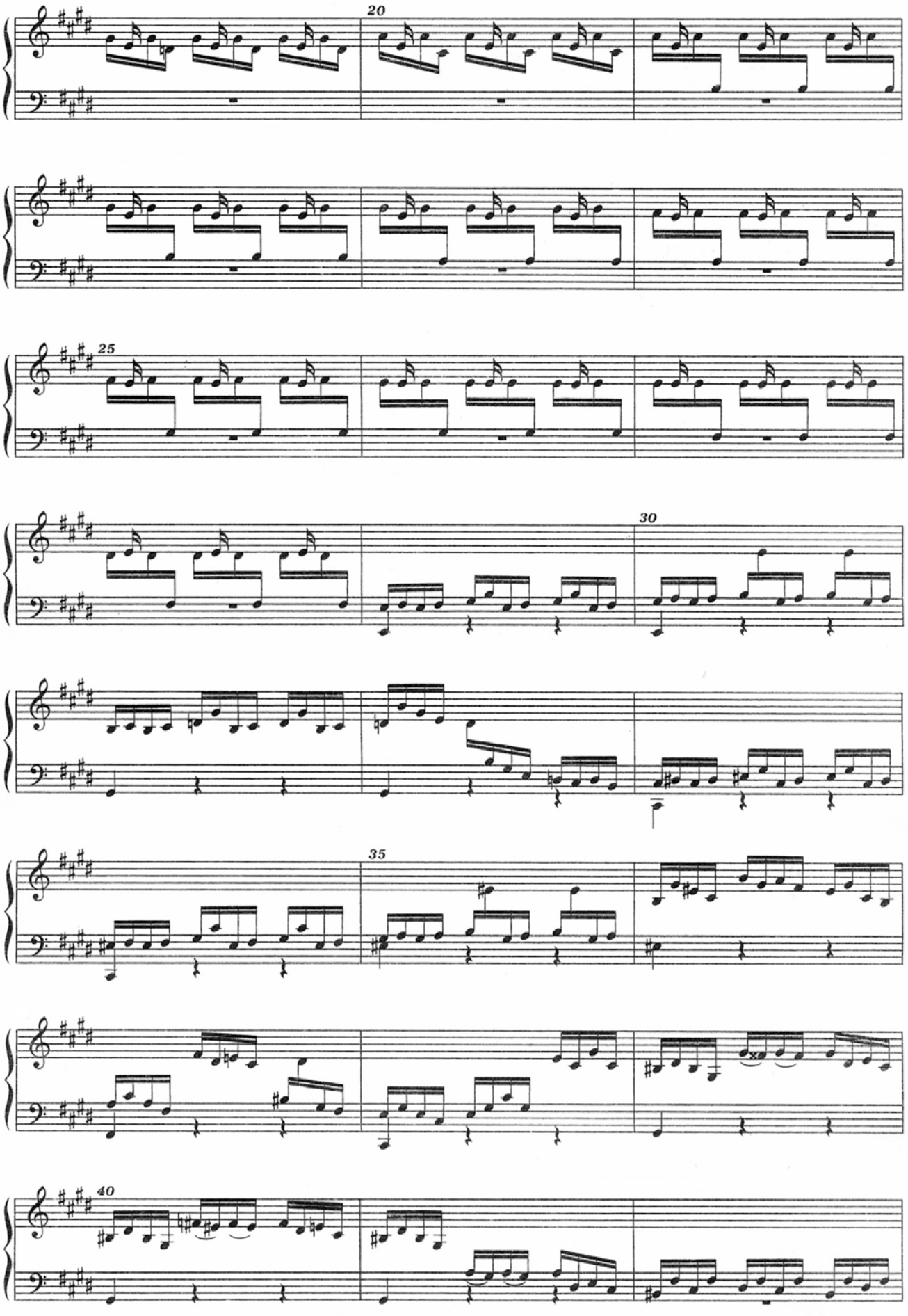
PARTITA *IN MI MAGGIORE (BWV 1006a)*

Prélude

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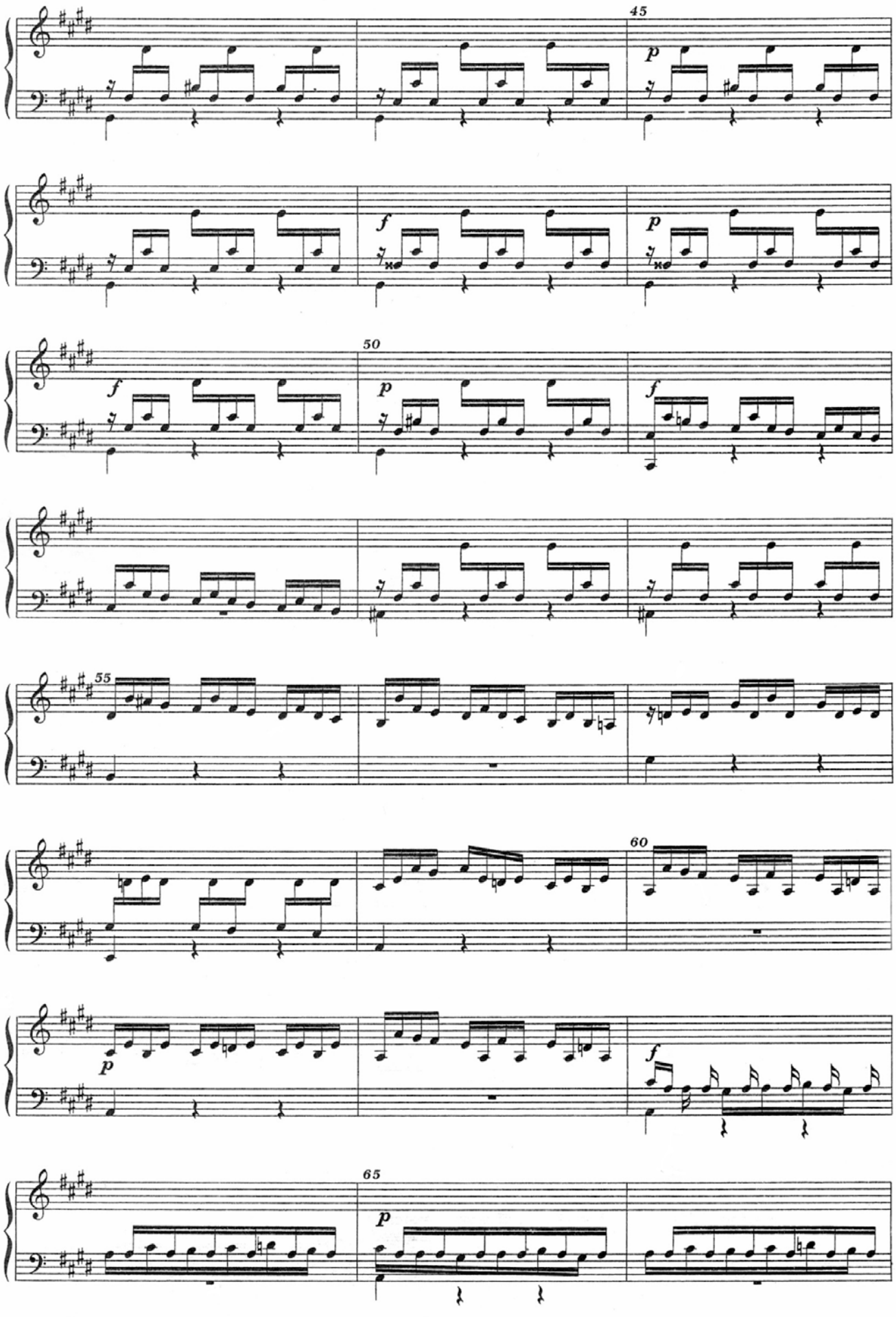
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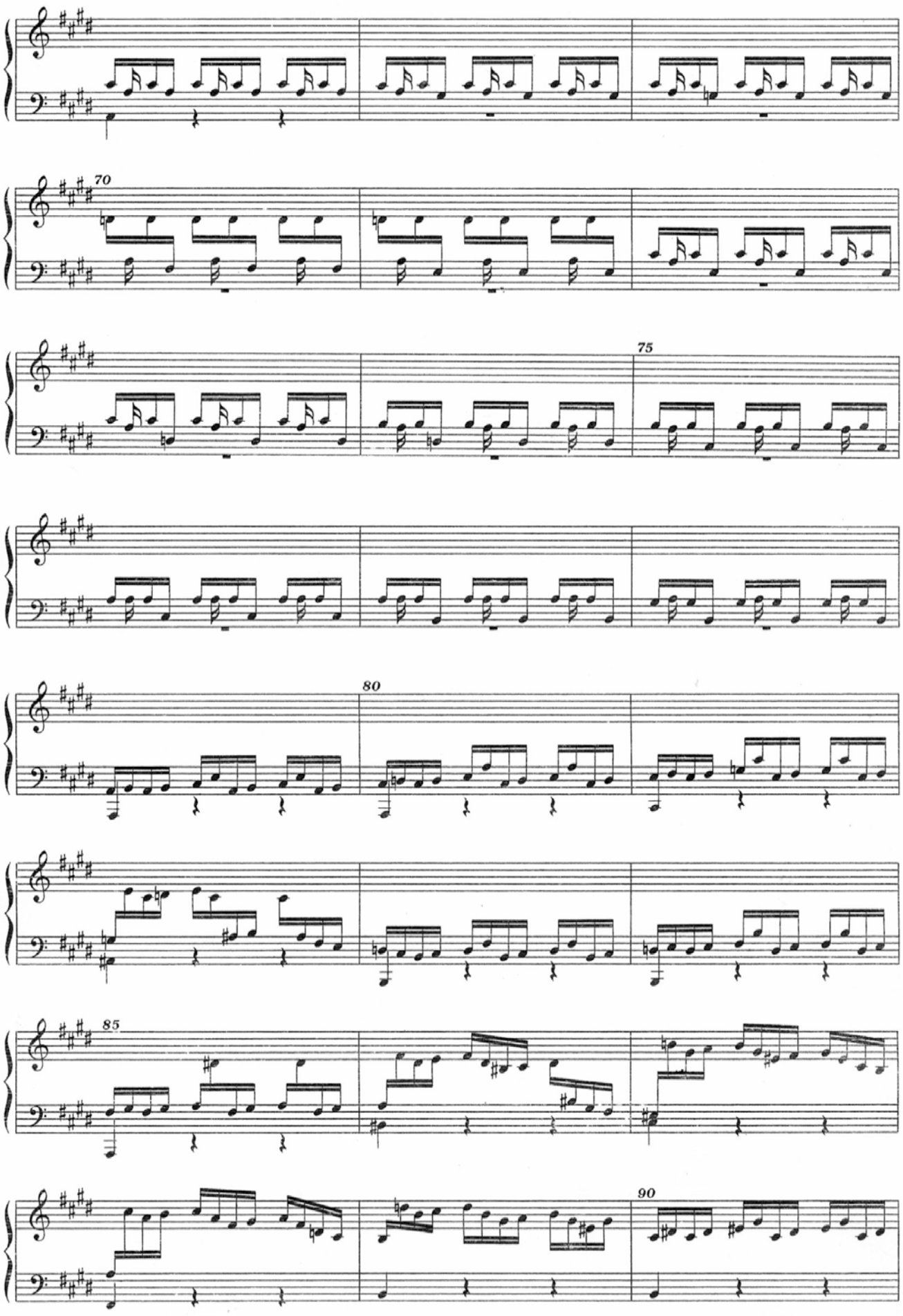
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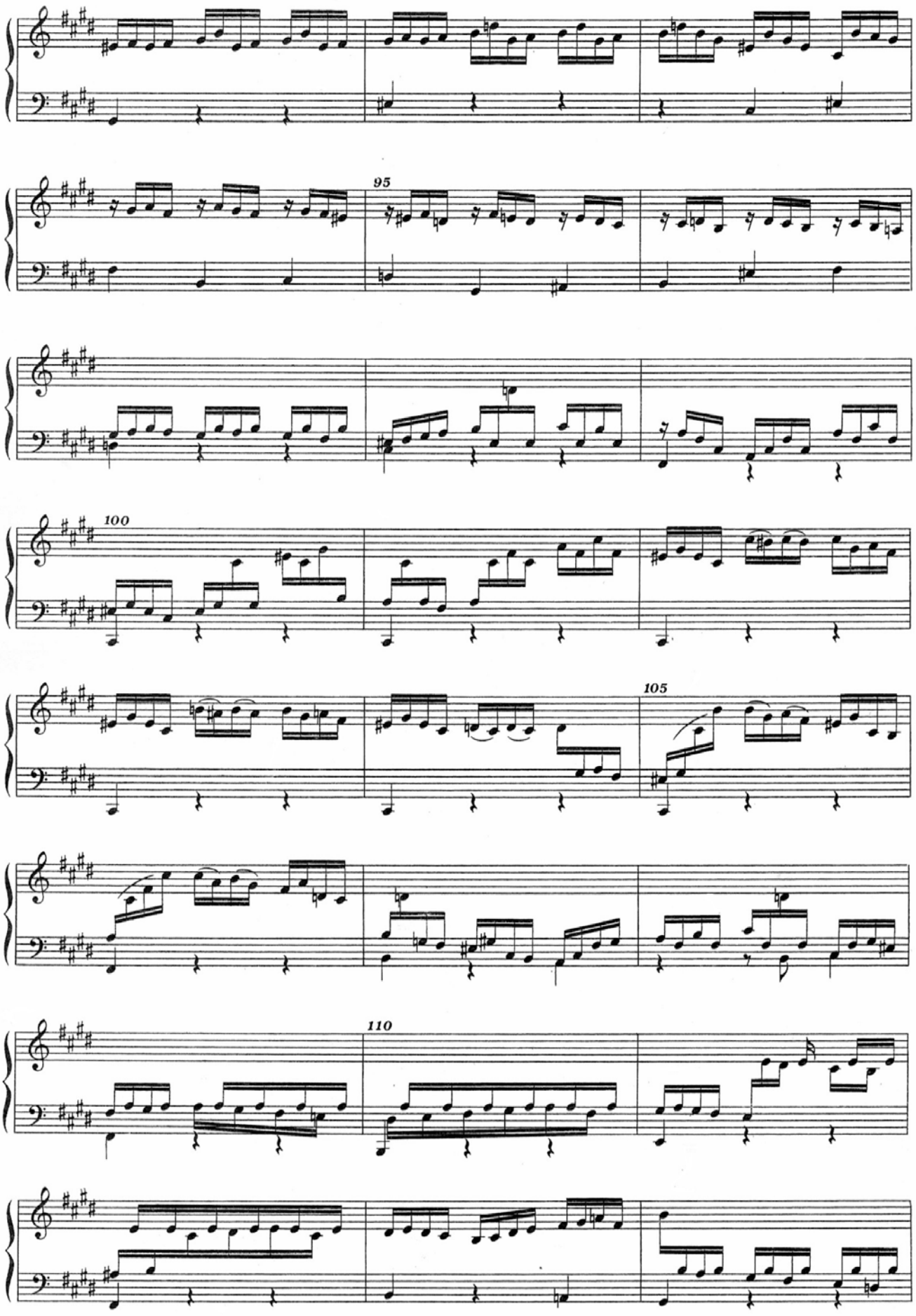
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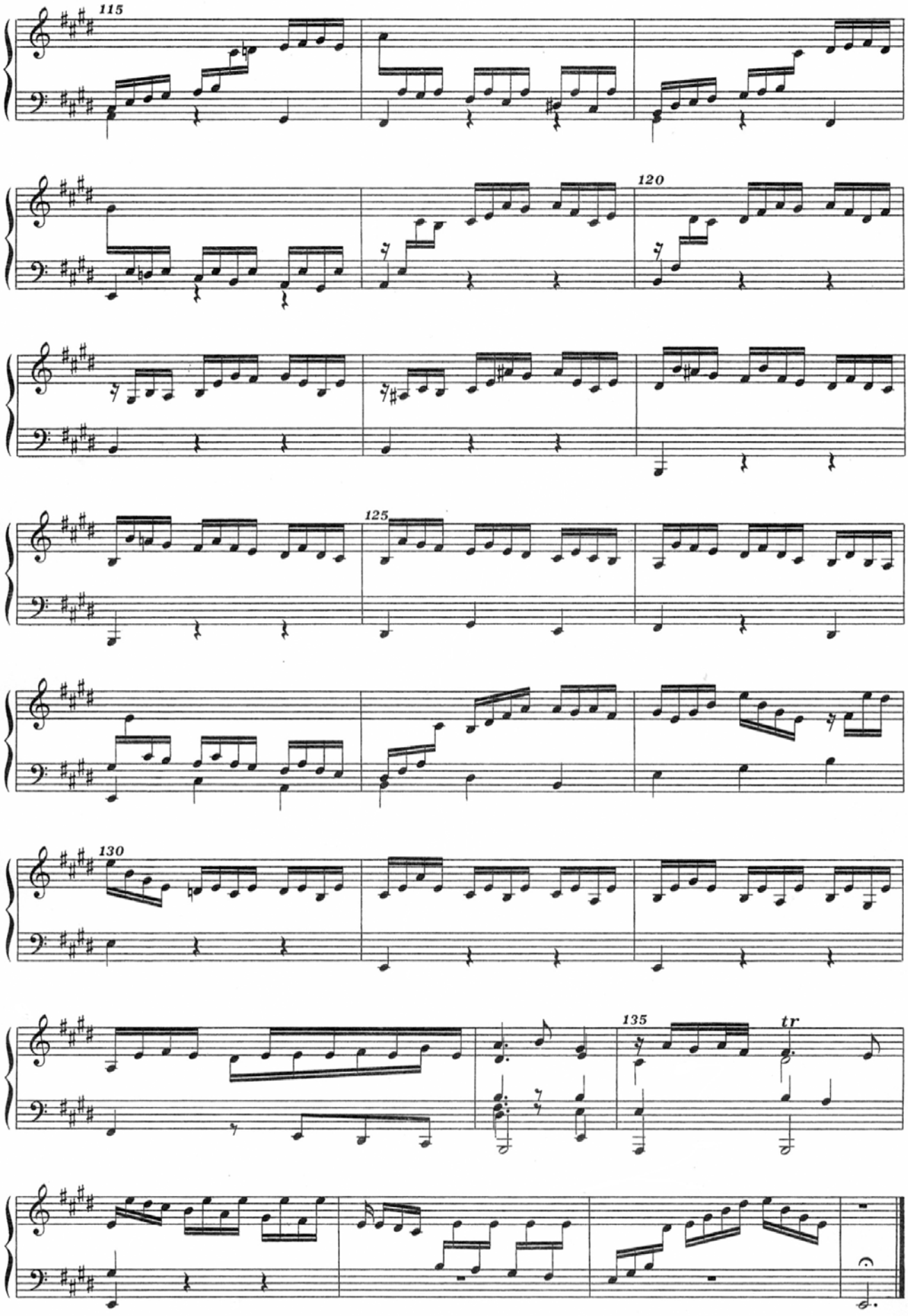
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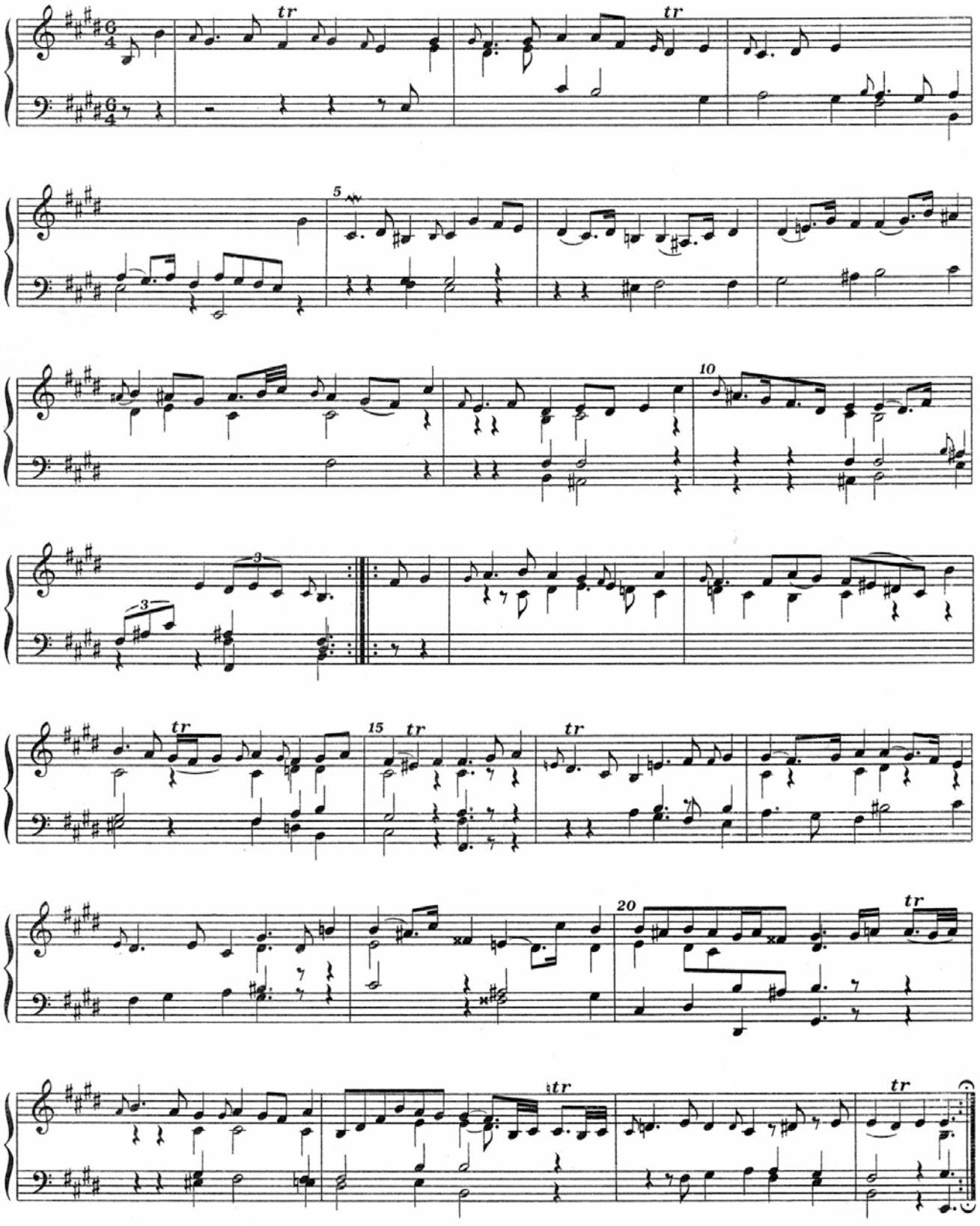
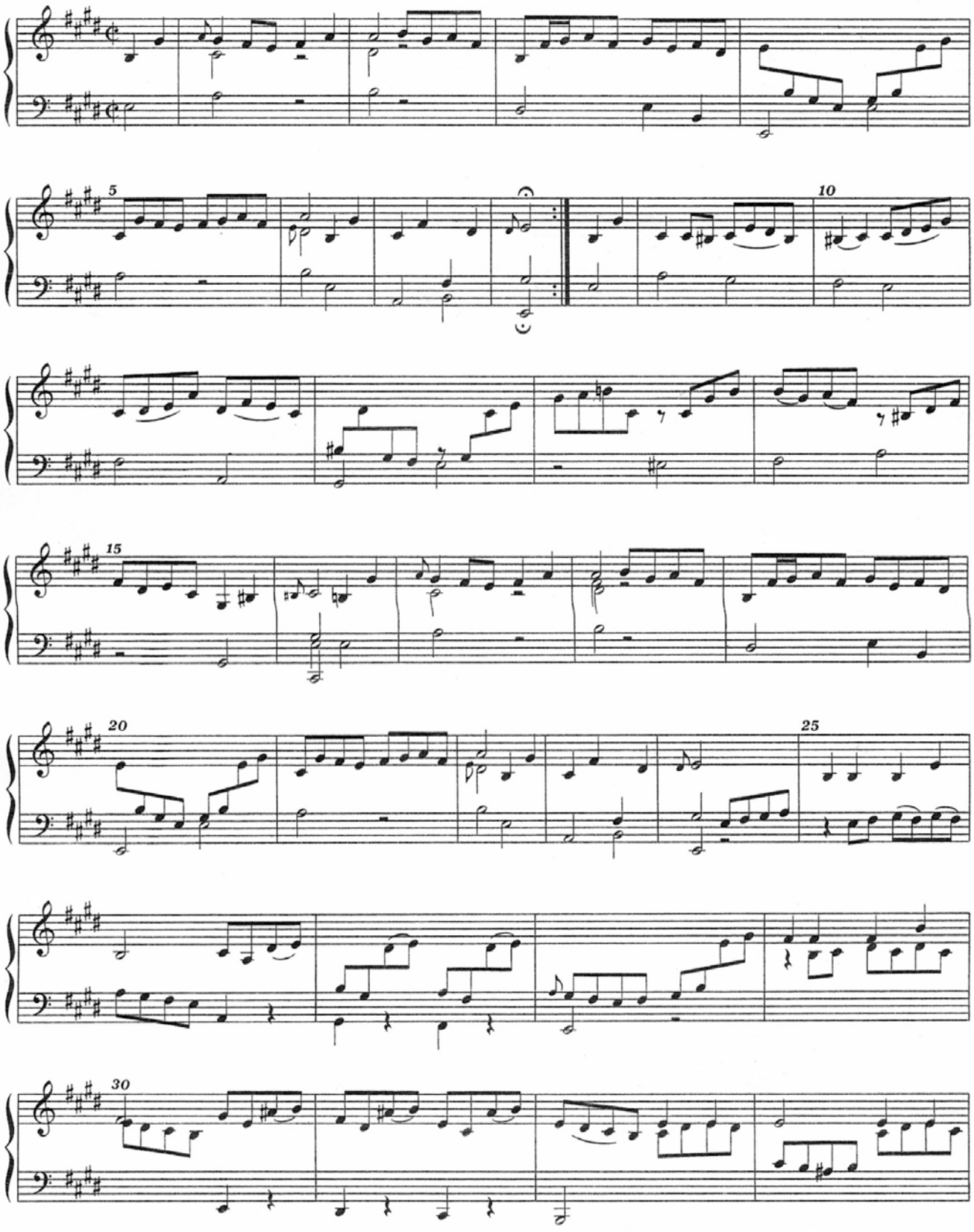
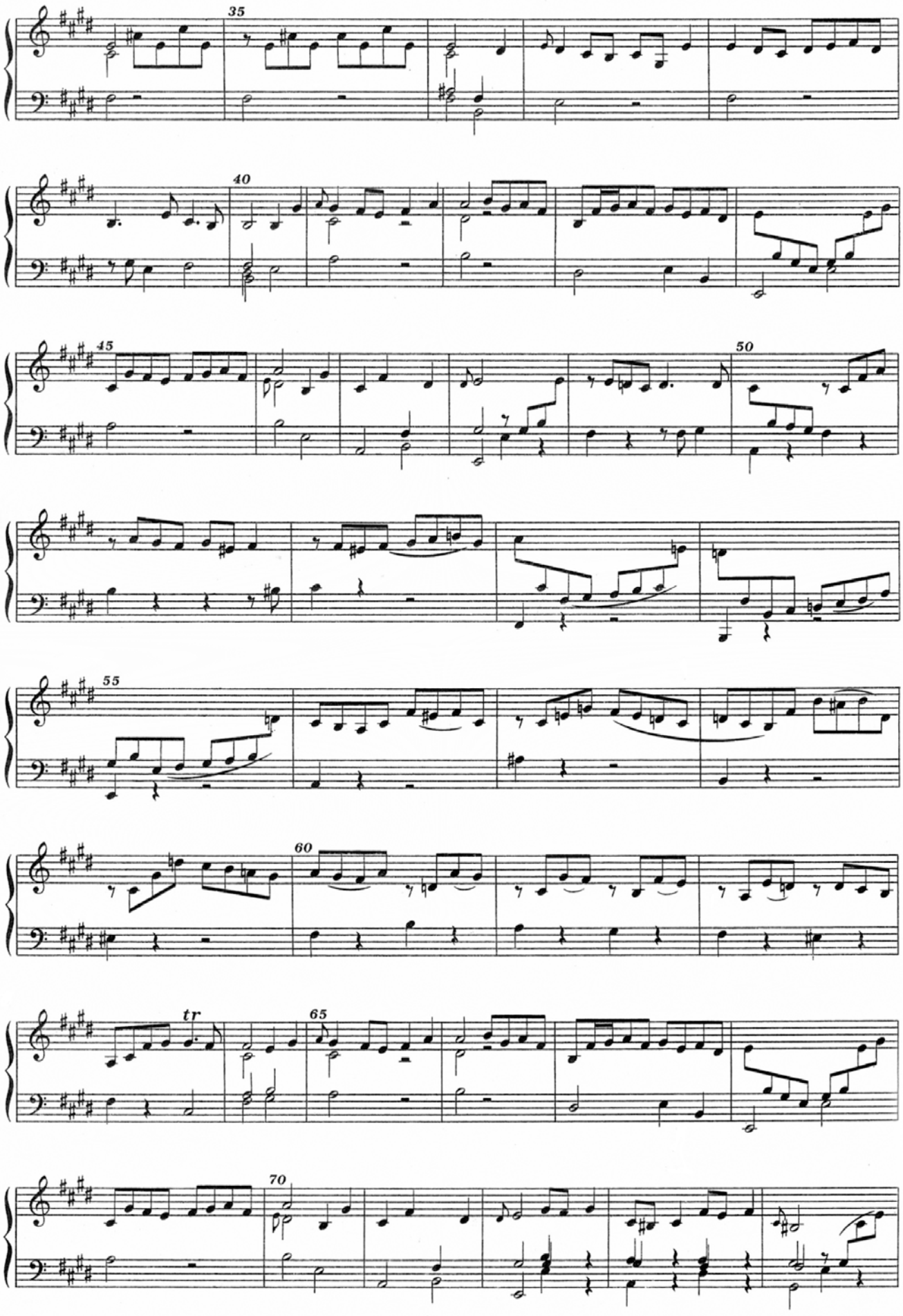


Gavotte en Rondeau

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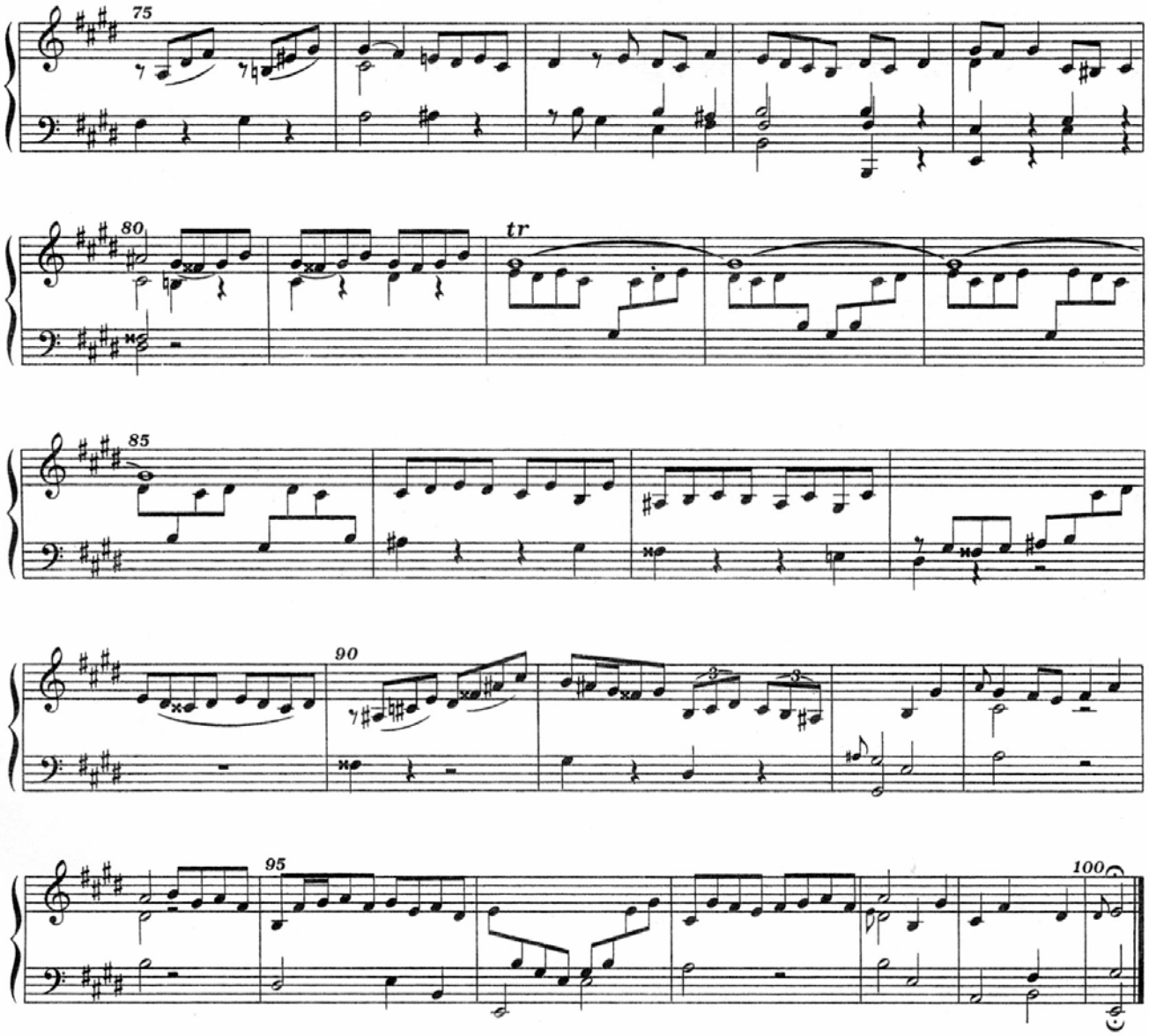

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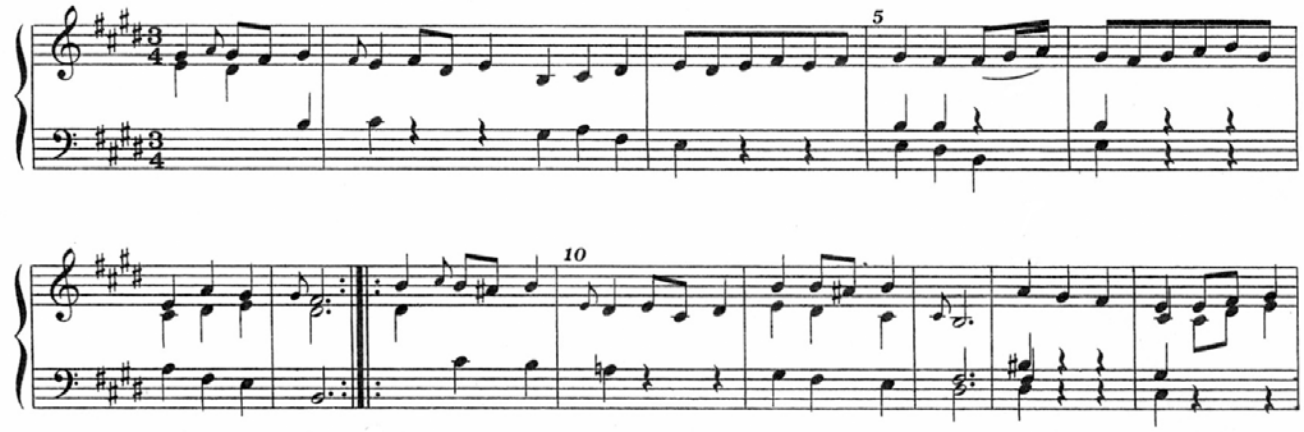

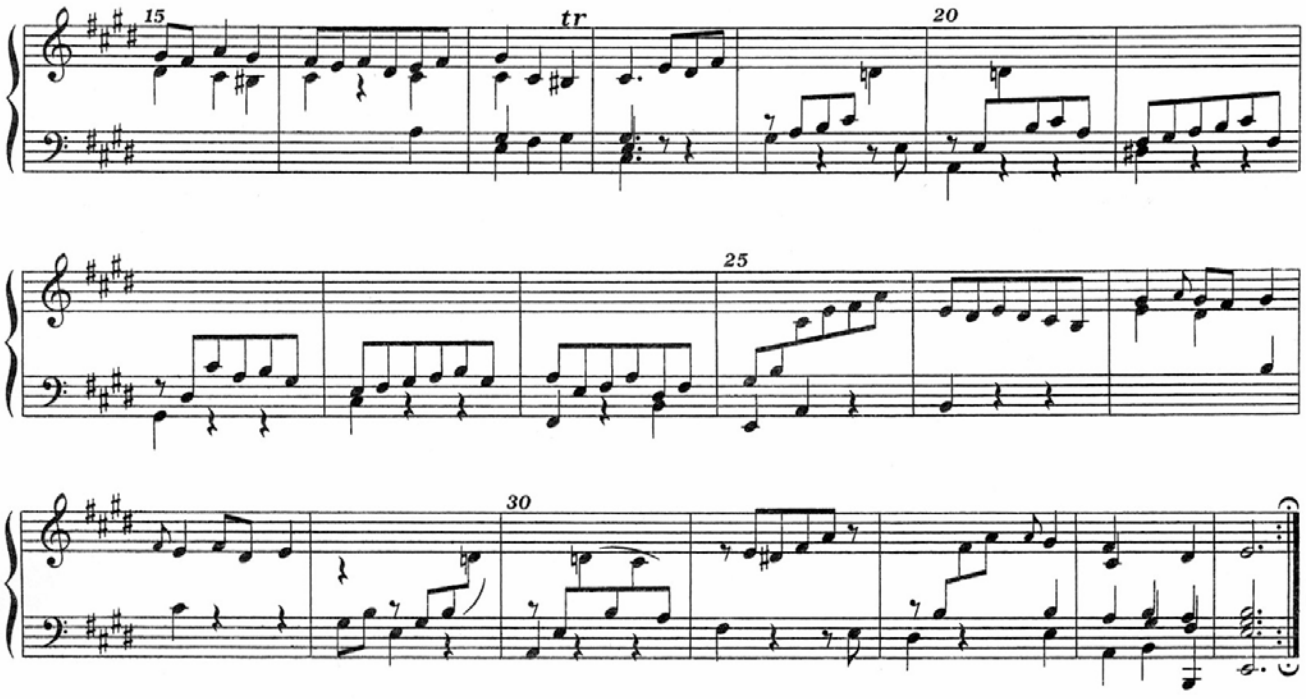

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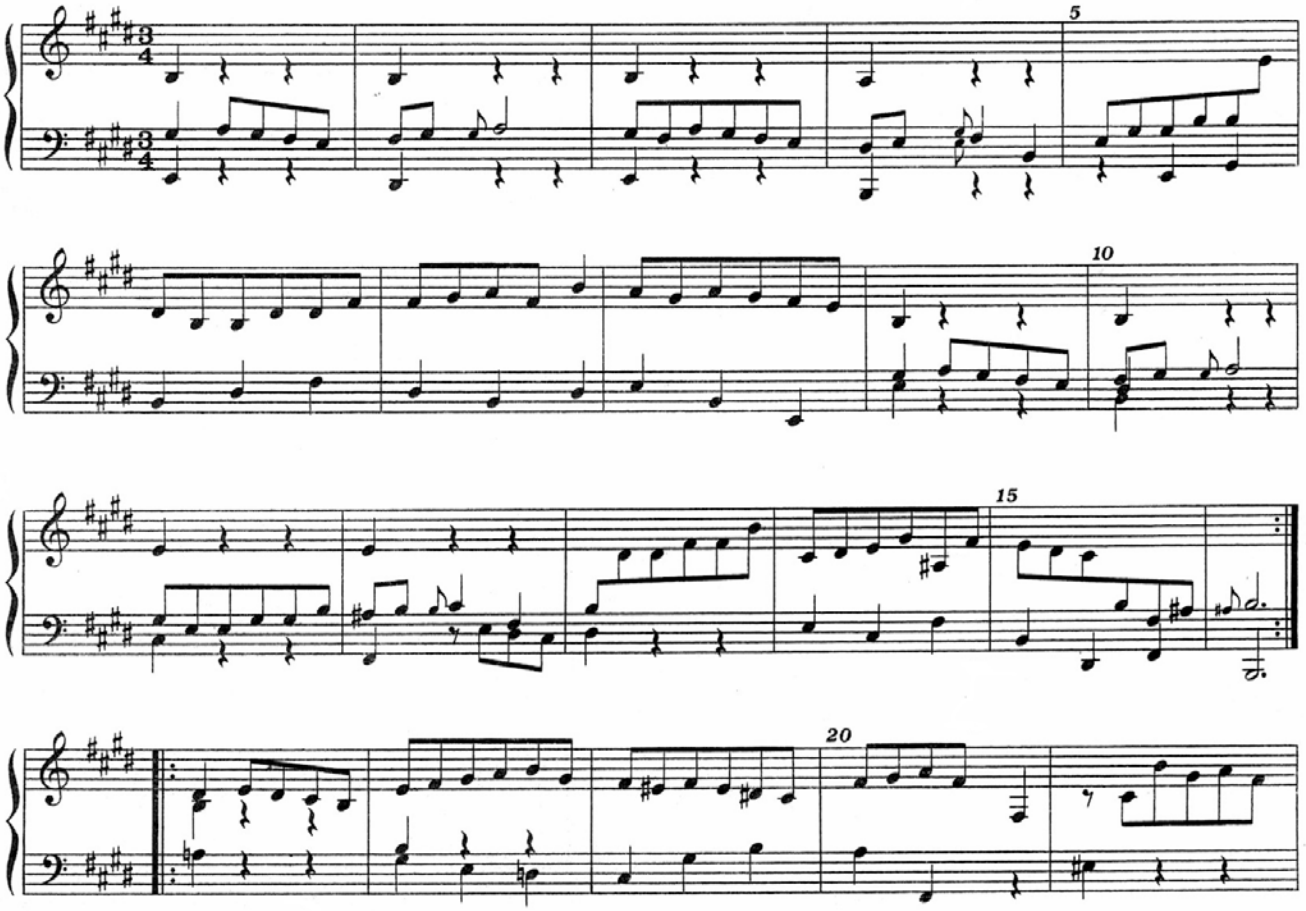

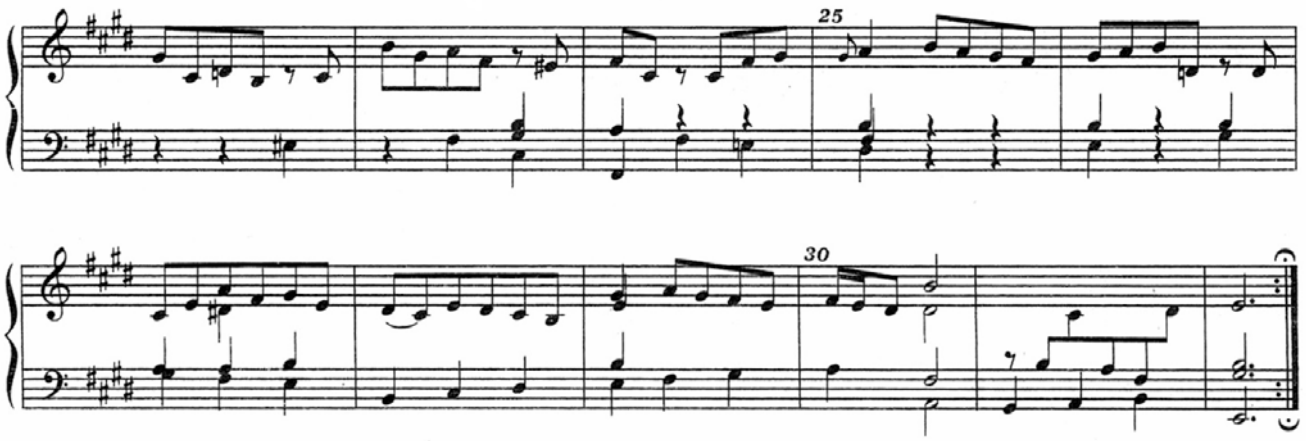

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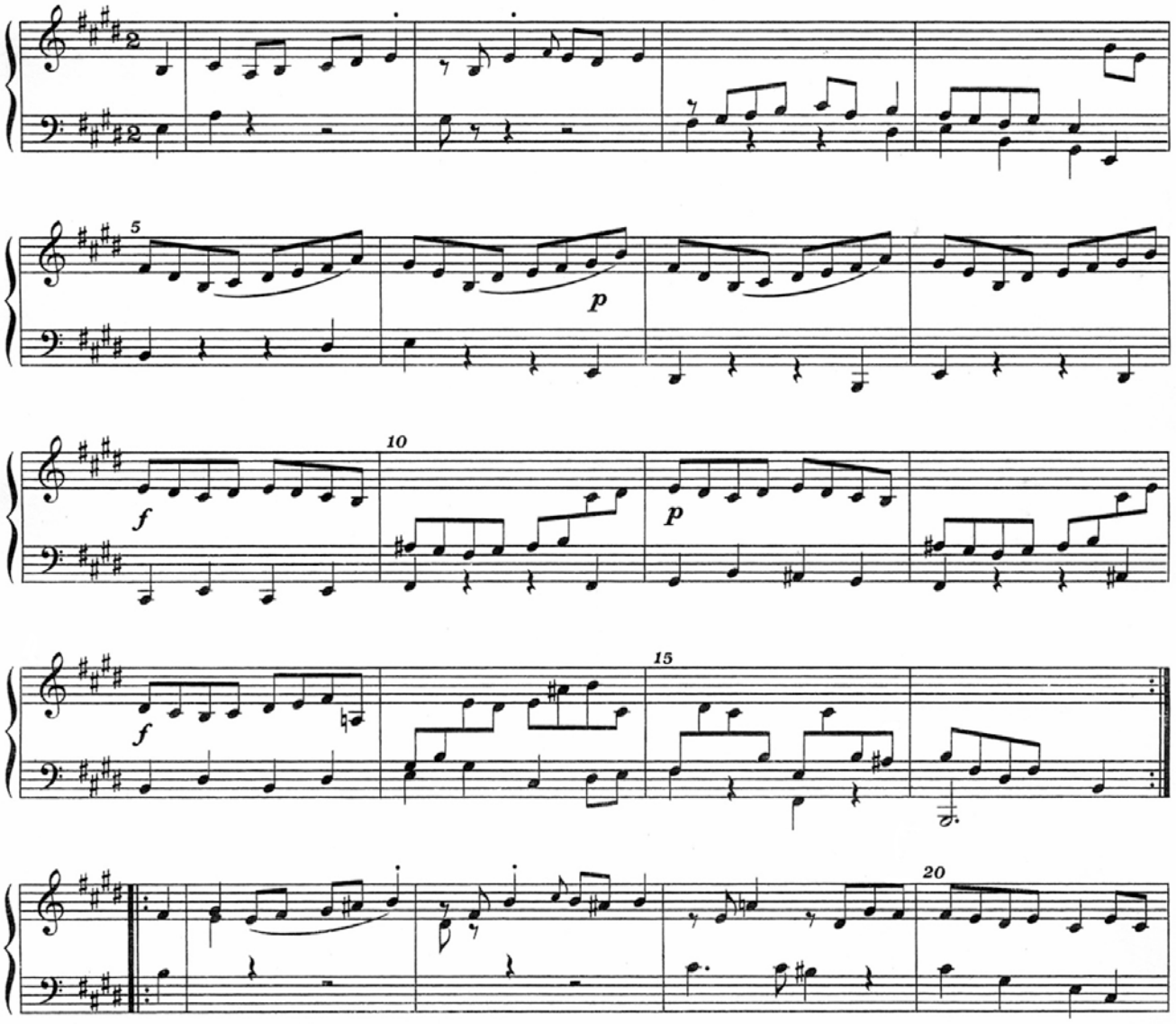

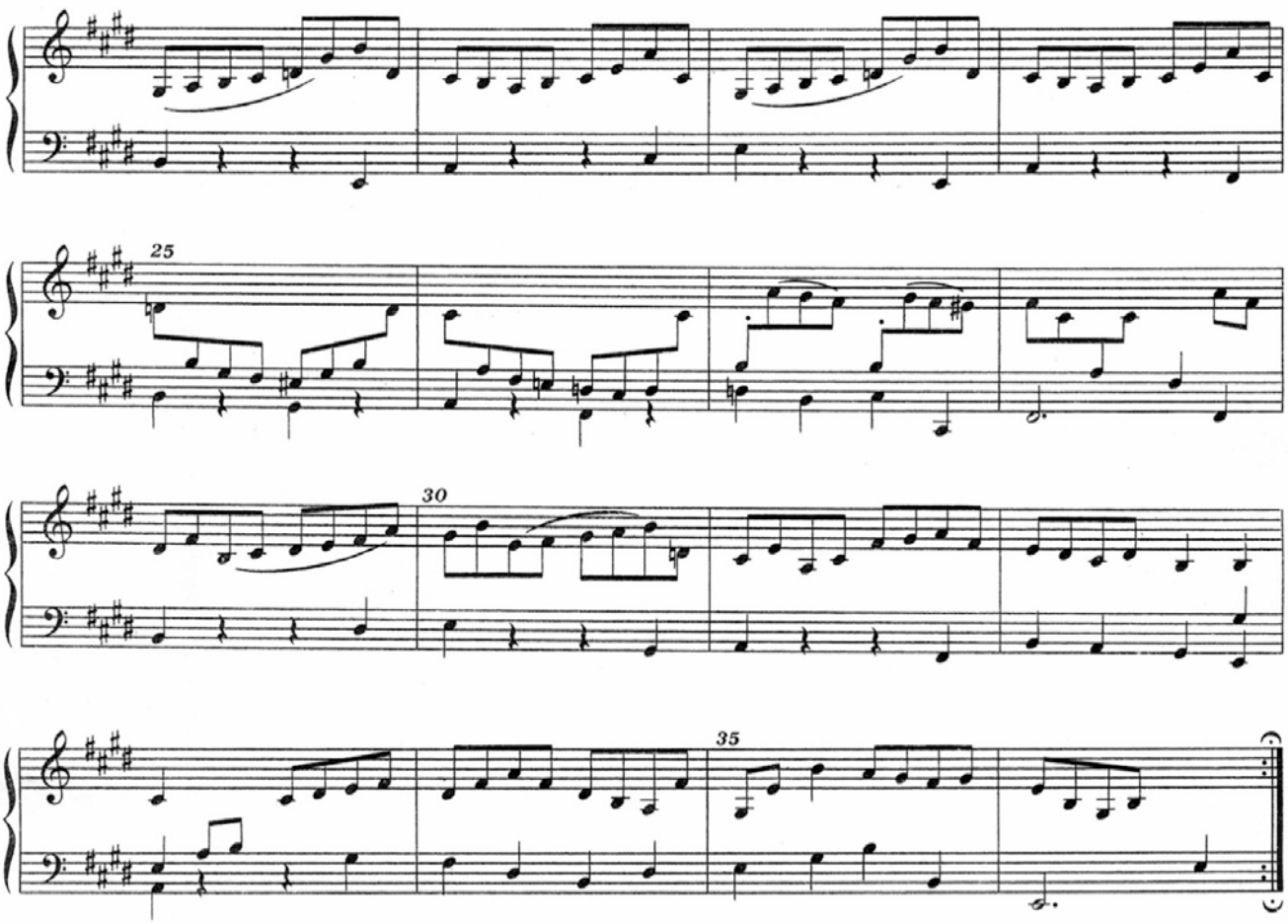

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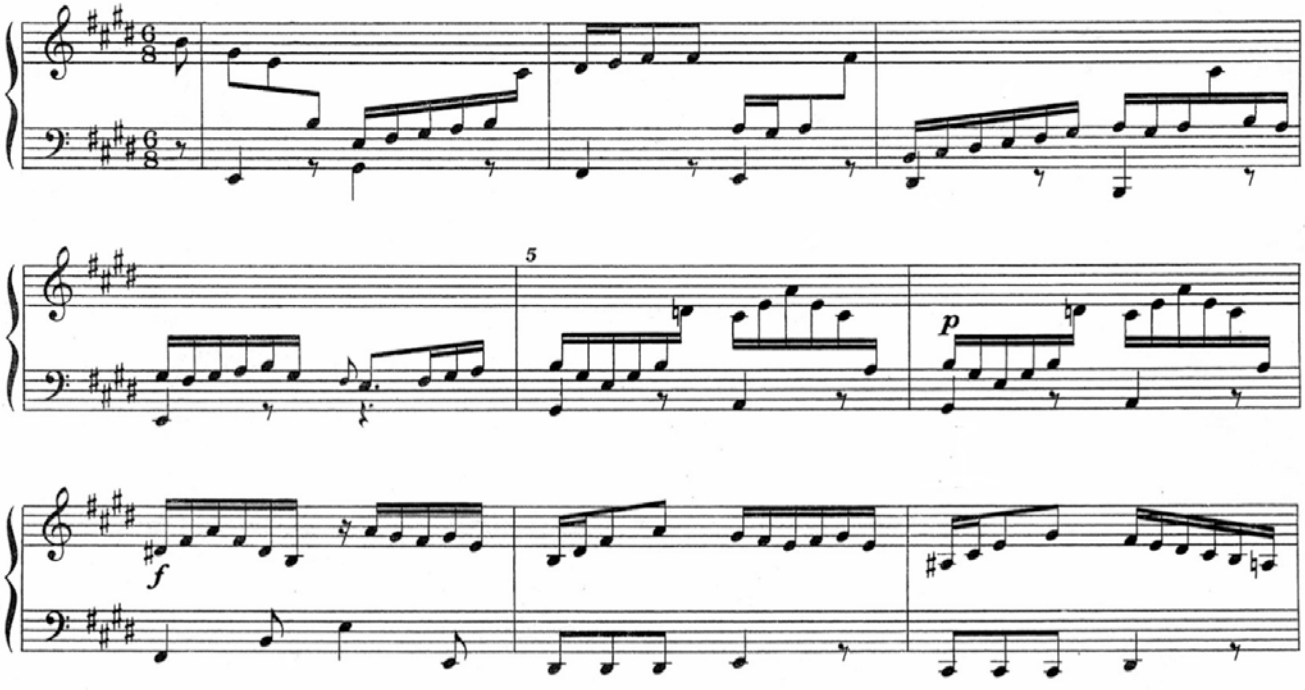

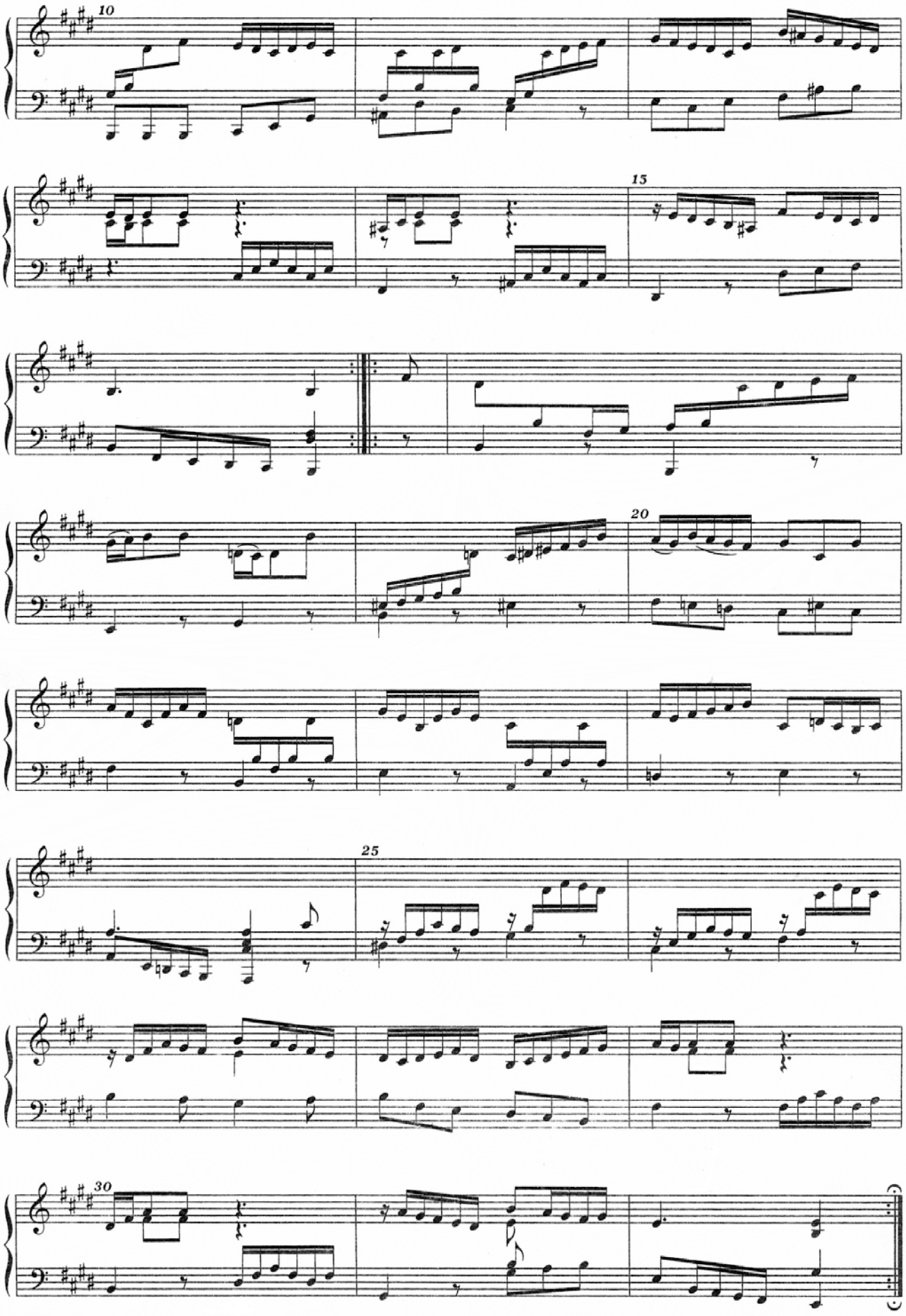
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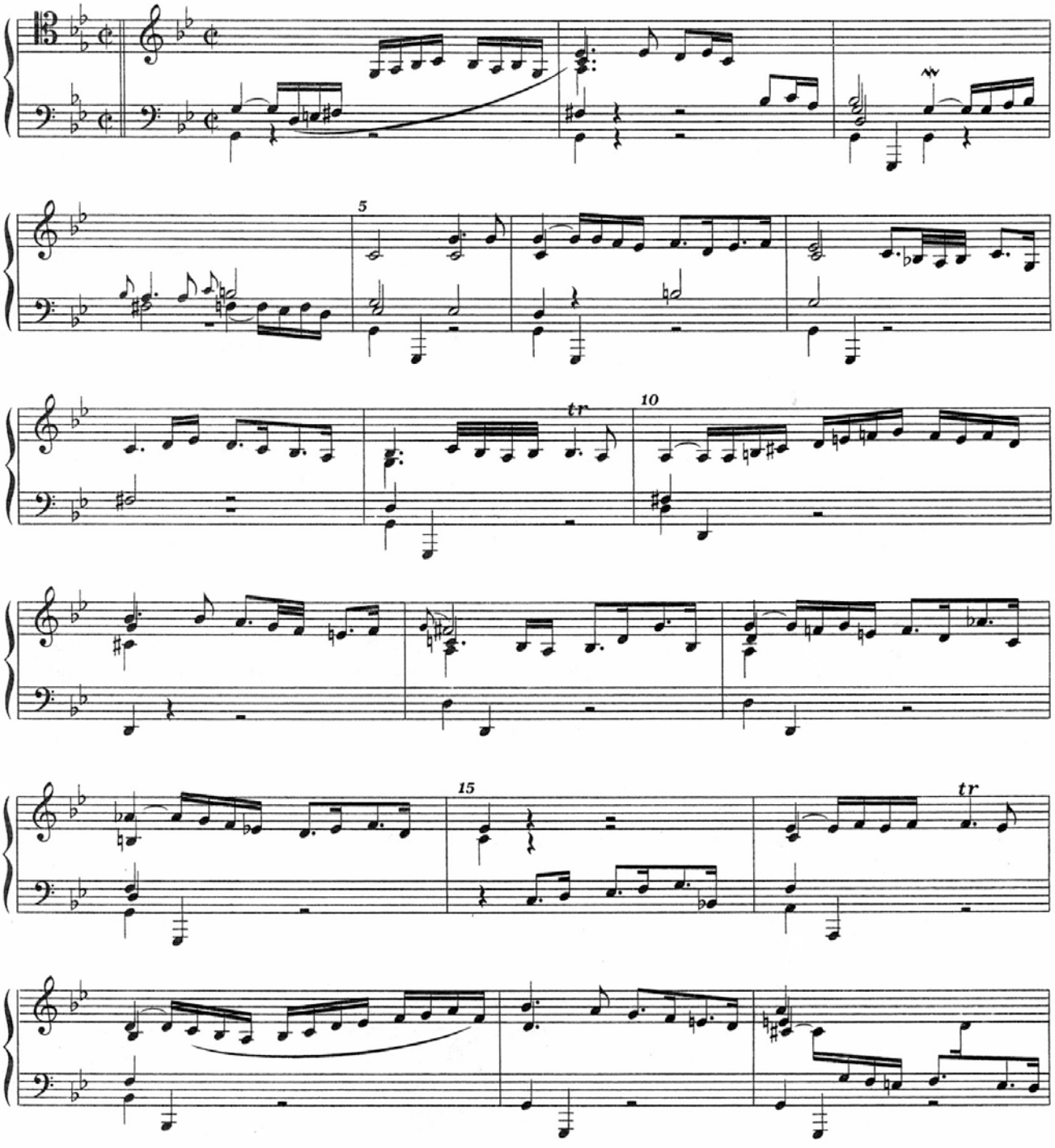
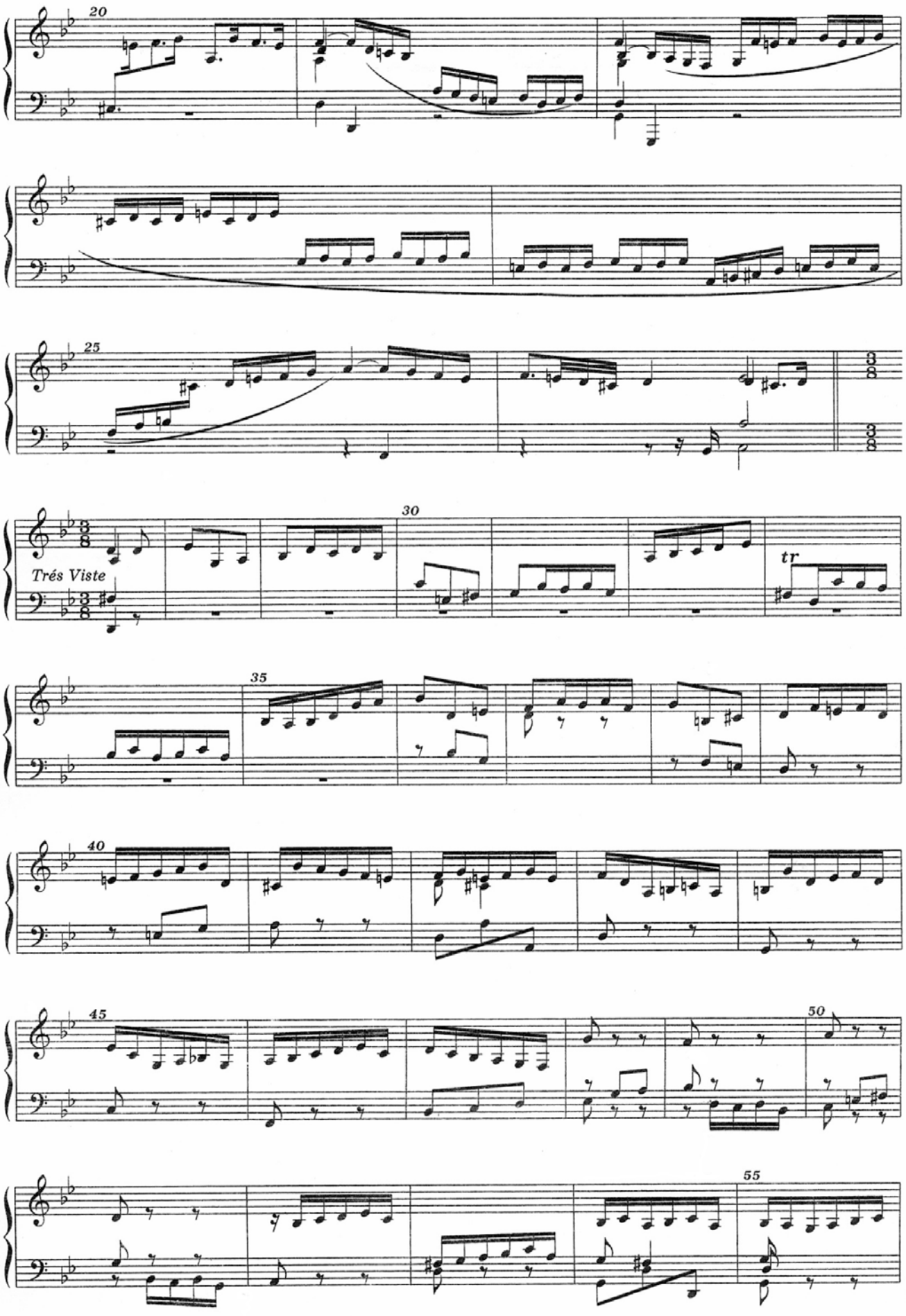
SUITE *IN SOL MINORE (BWV 995)*

Prélude

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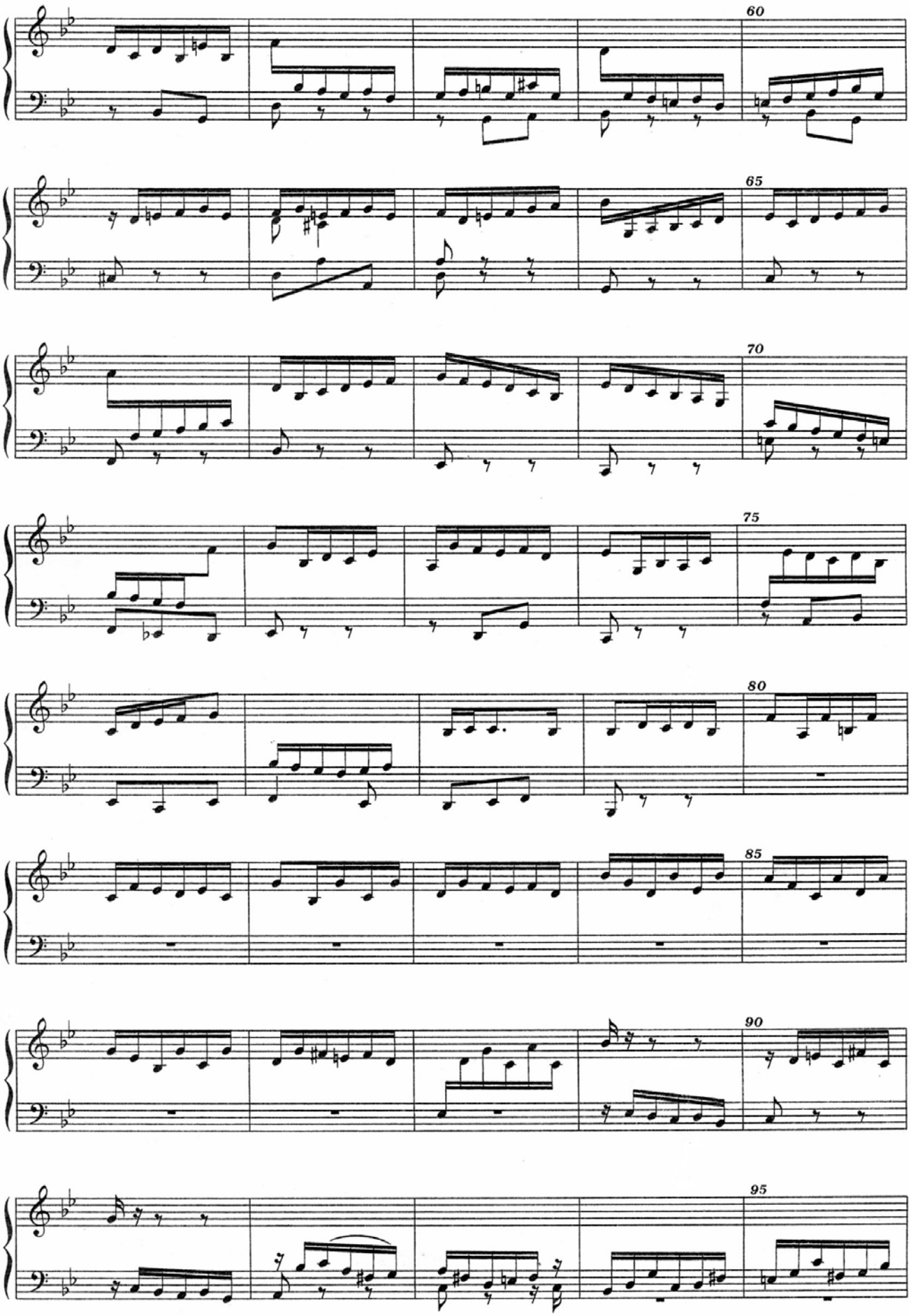
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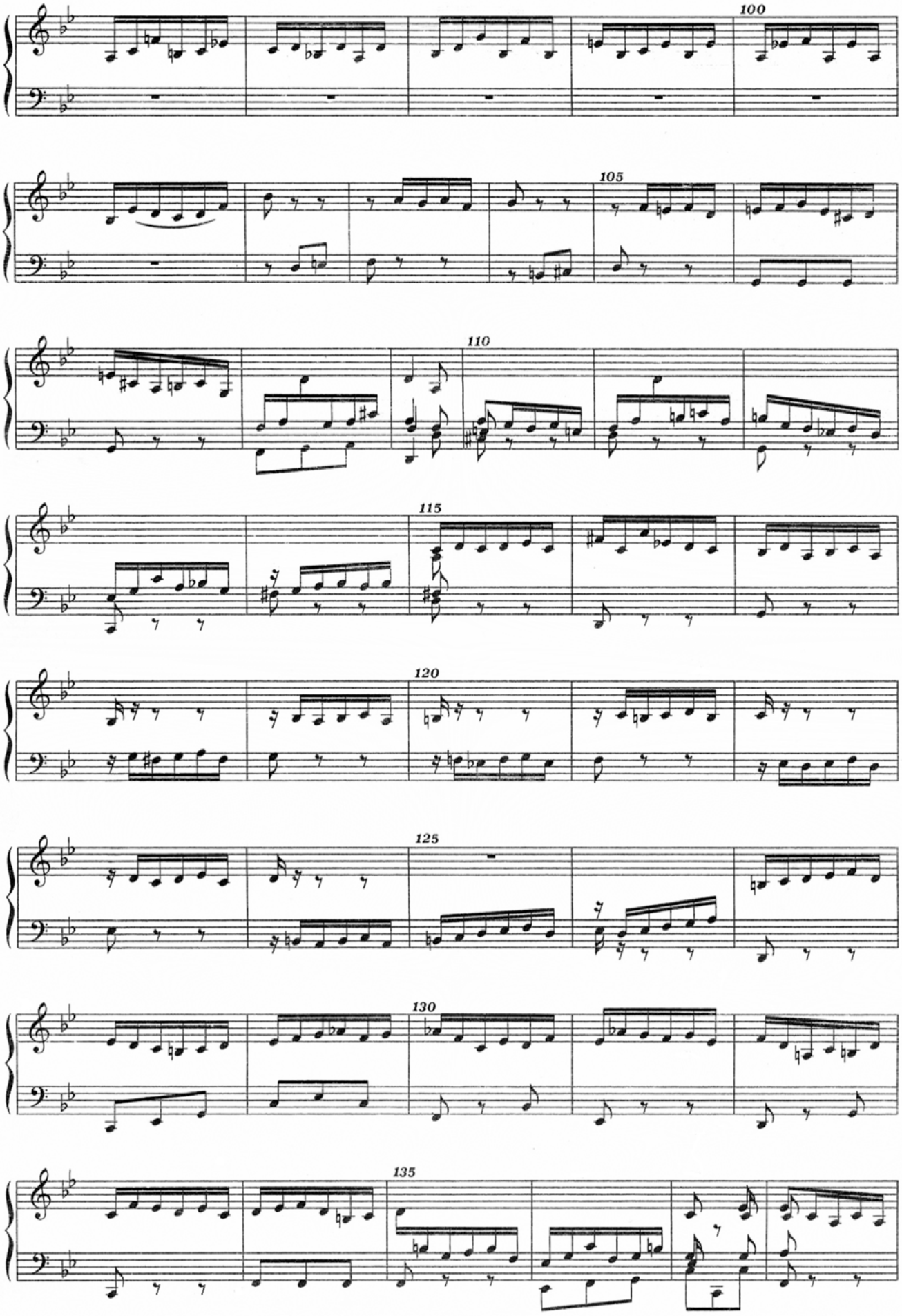
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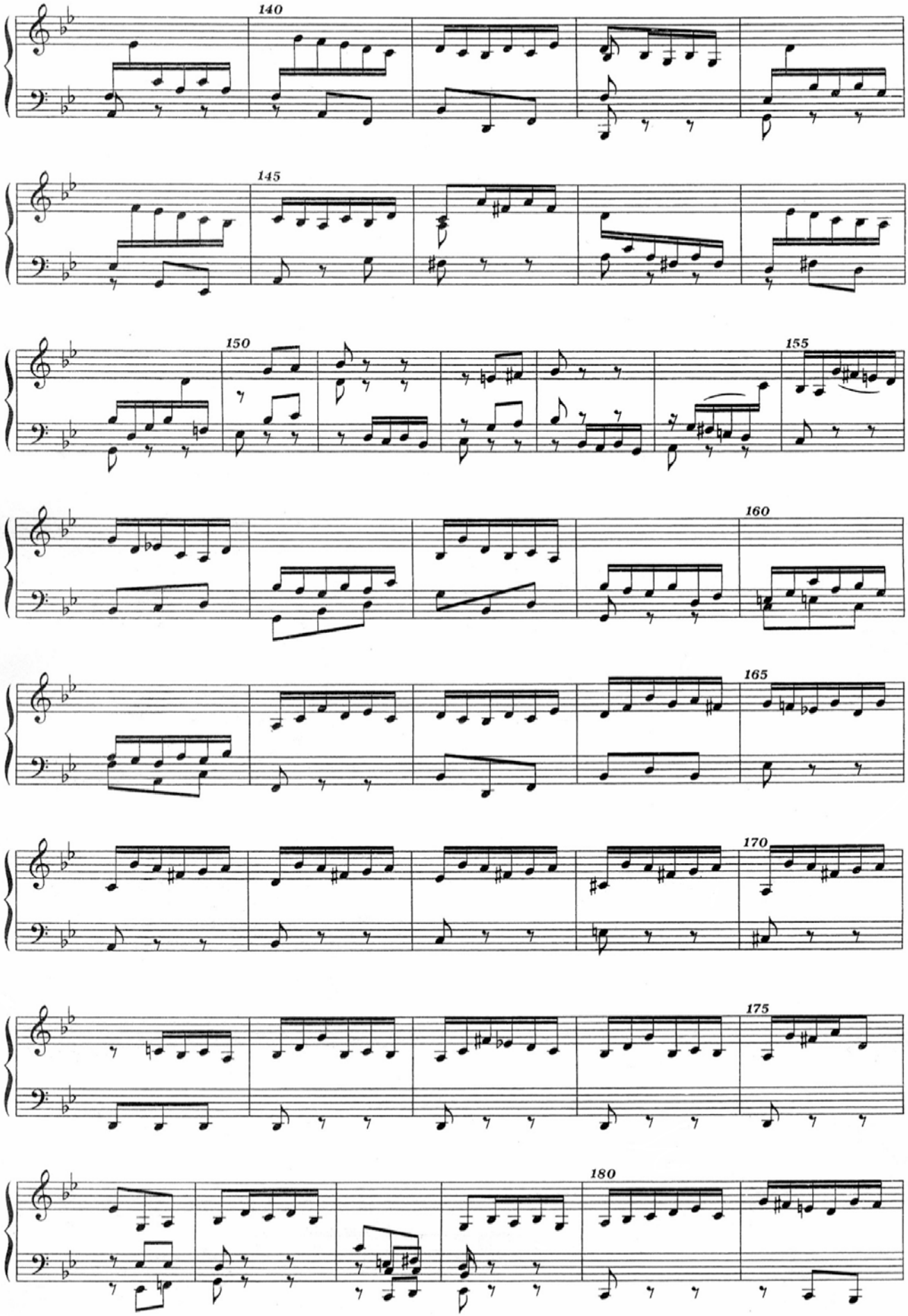
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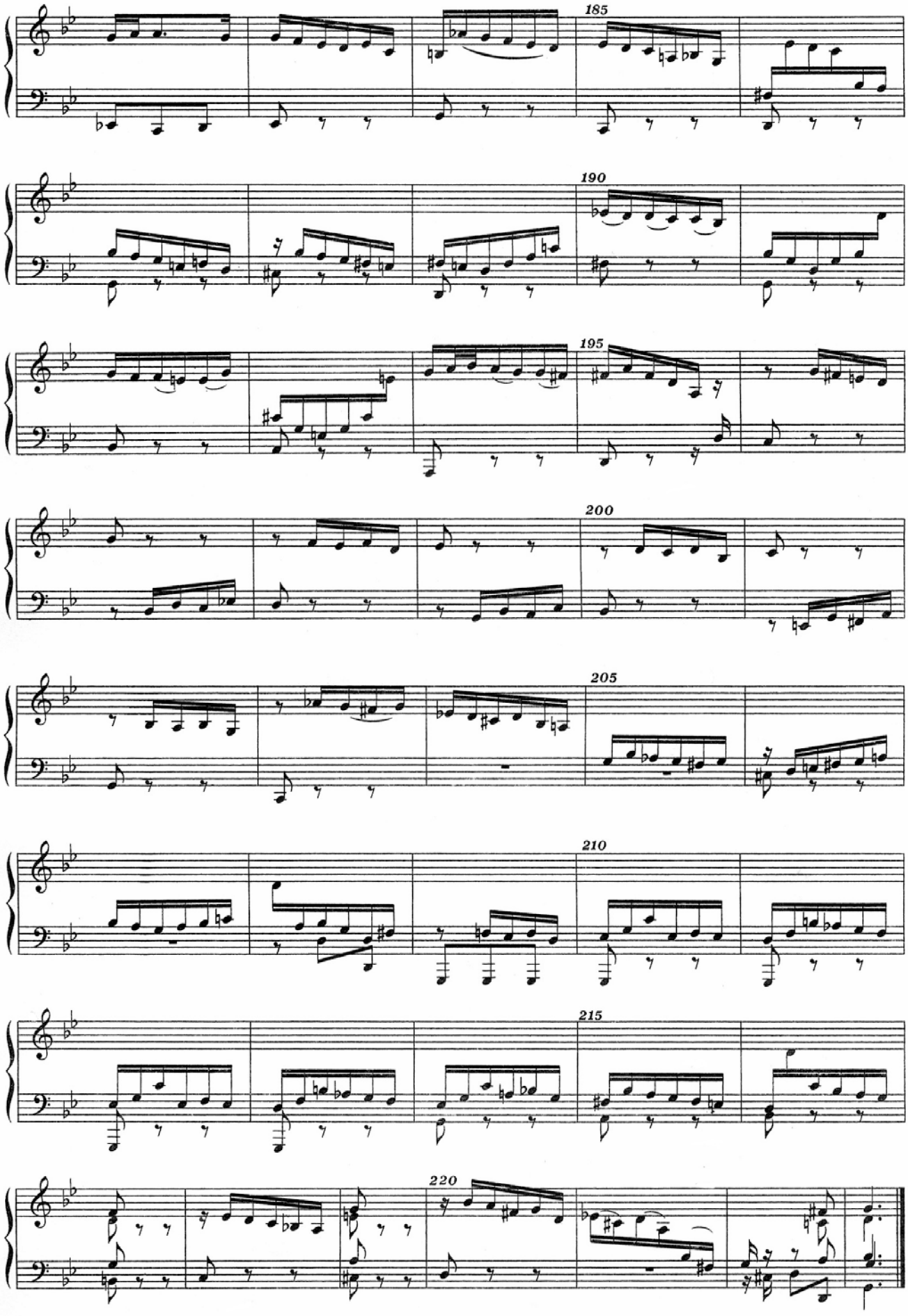
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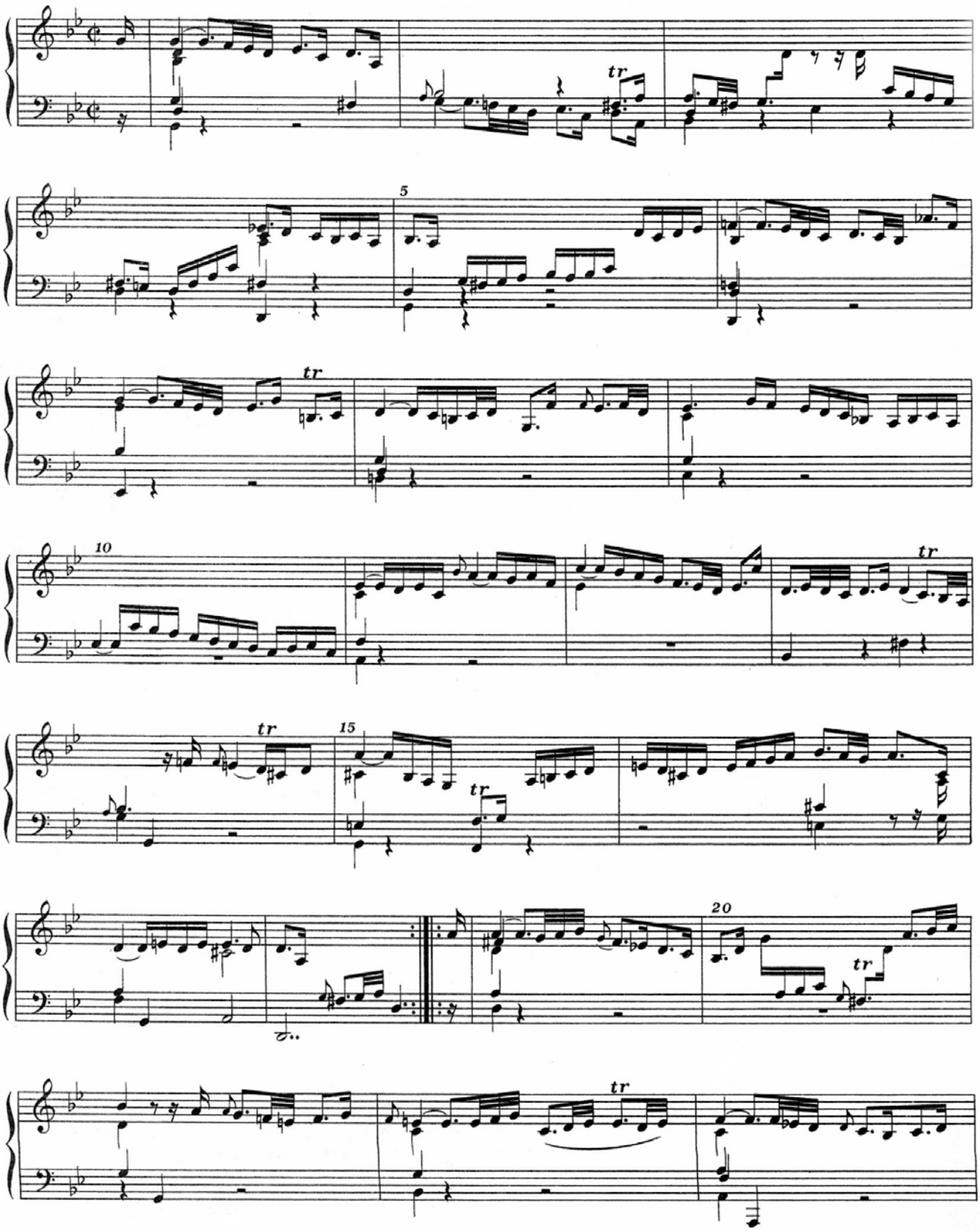
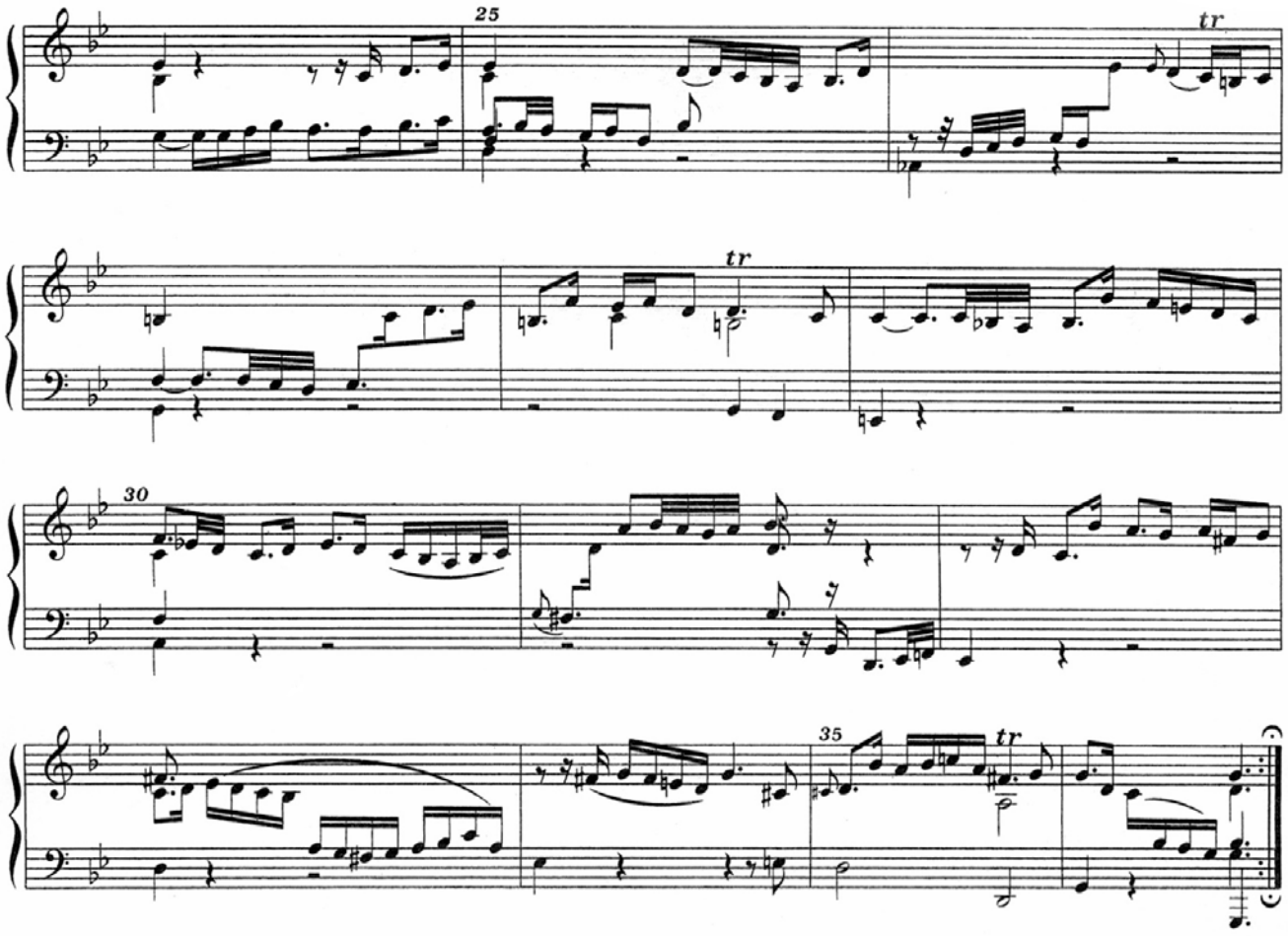
Allemande





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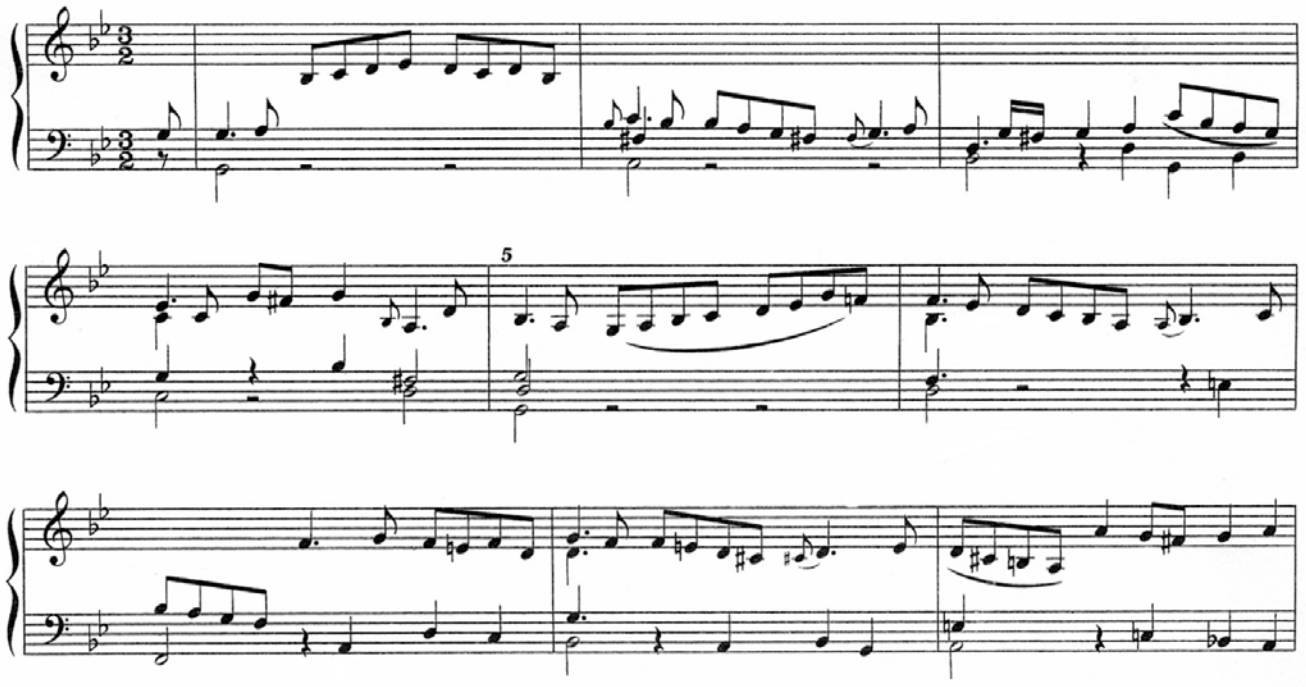
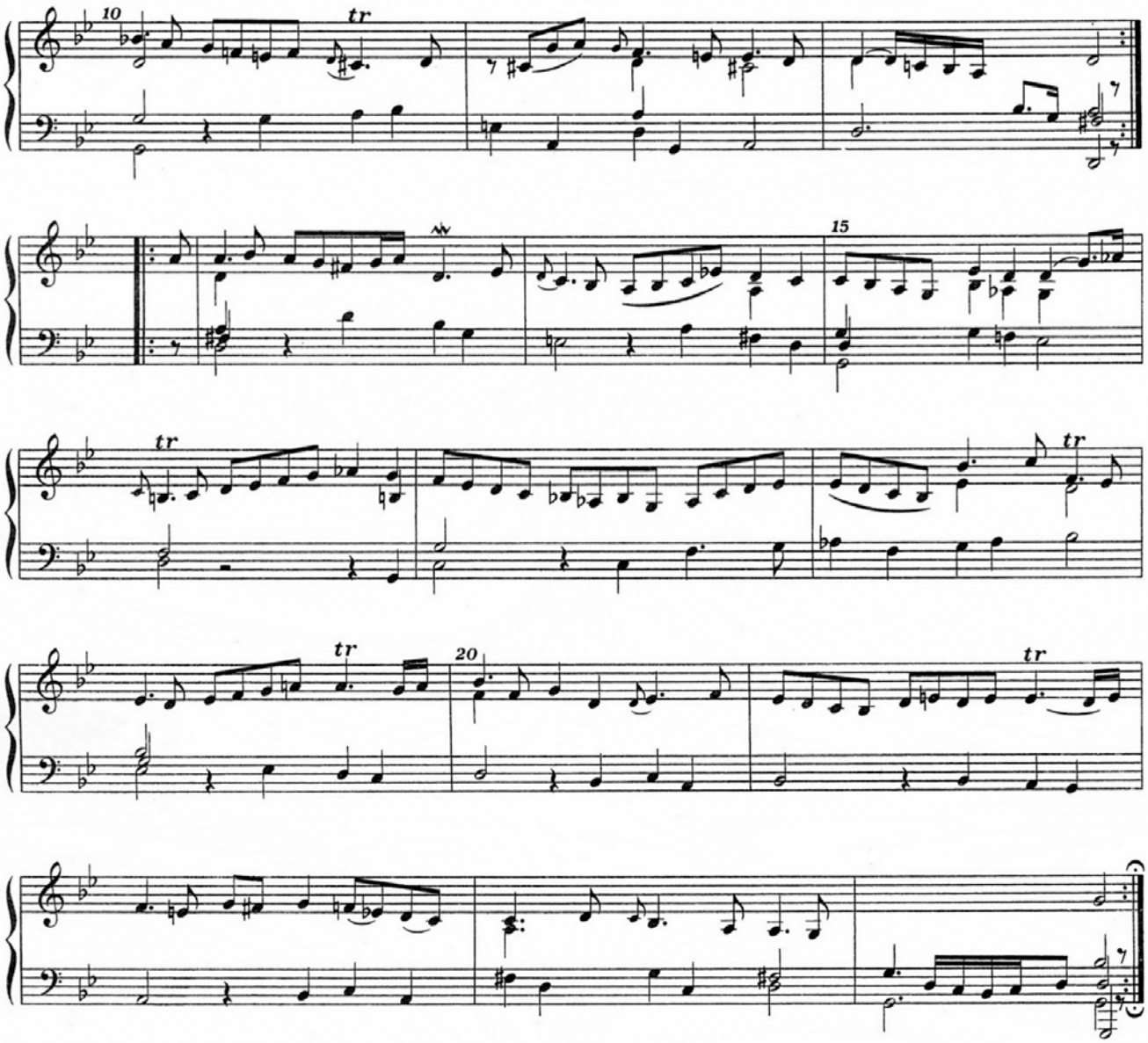
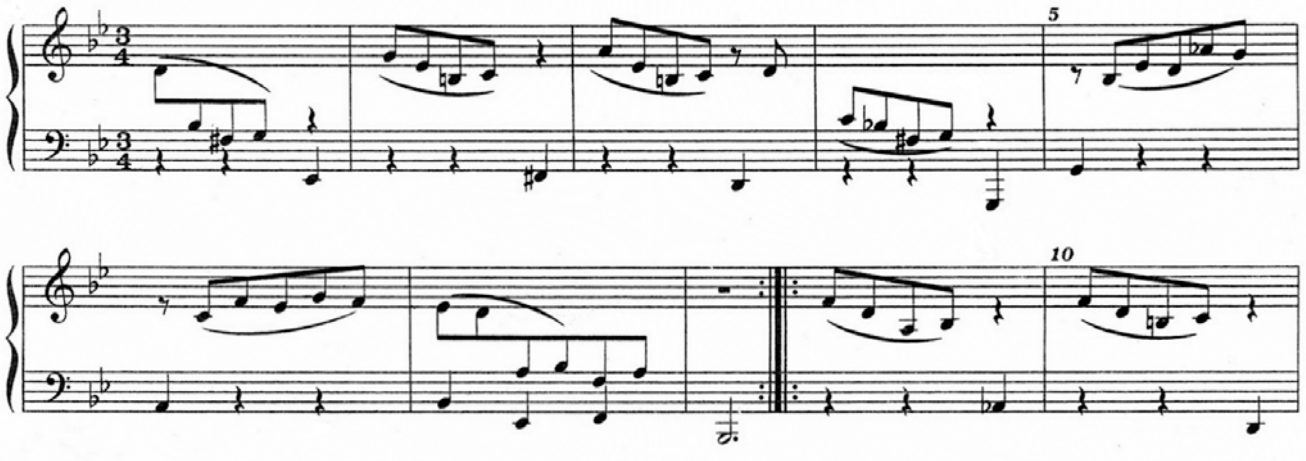
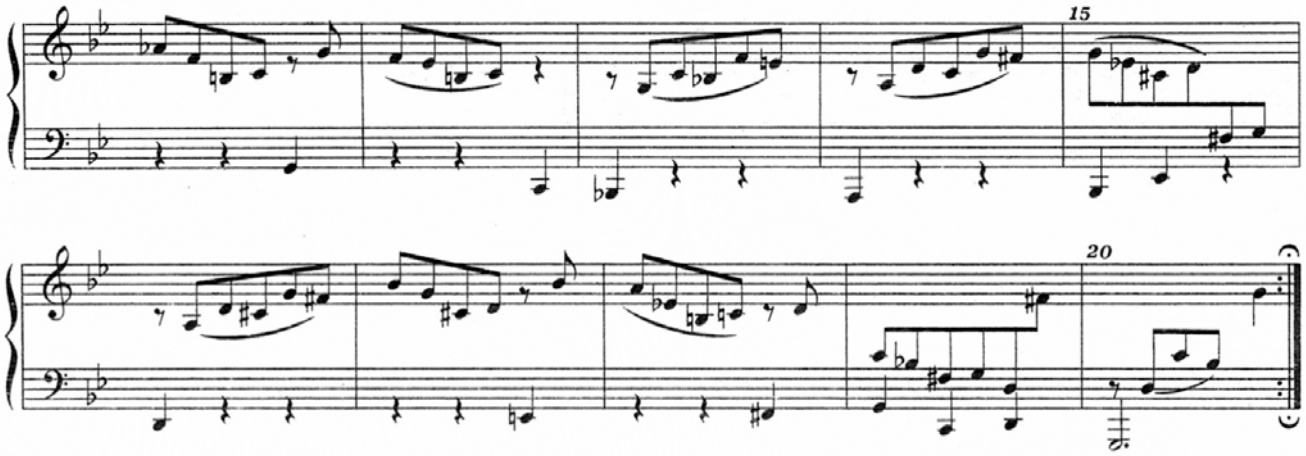


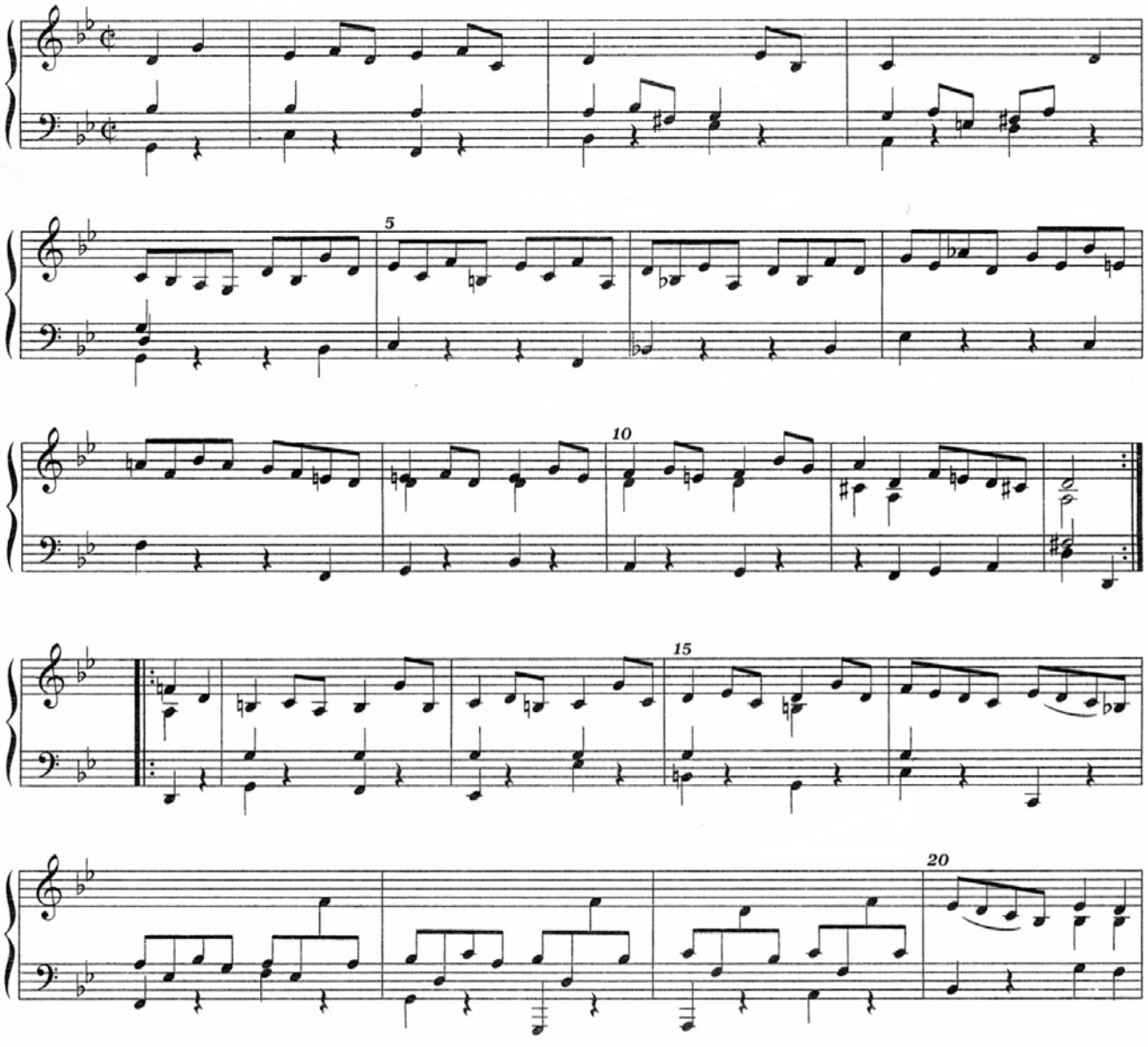


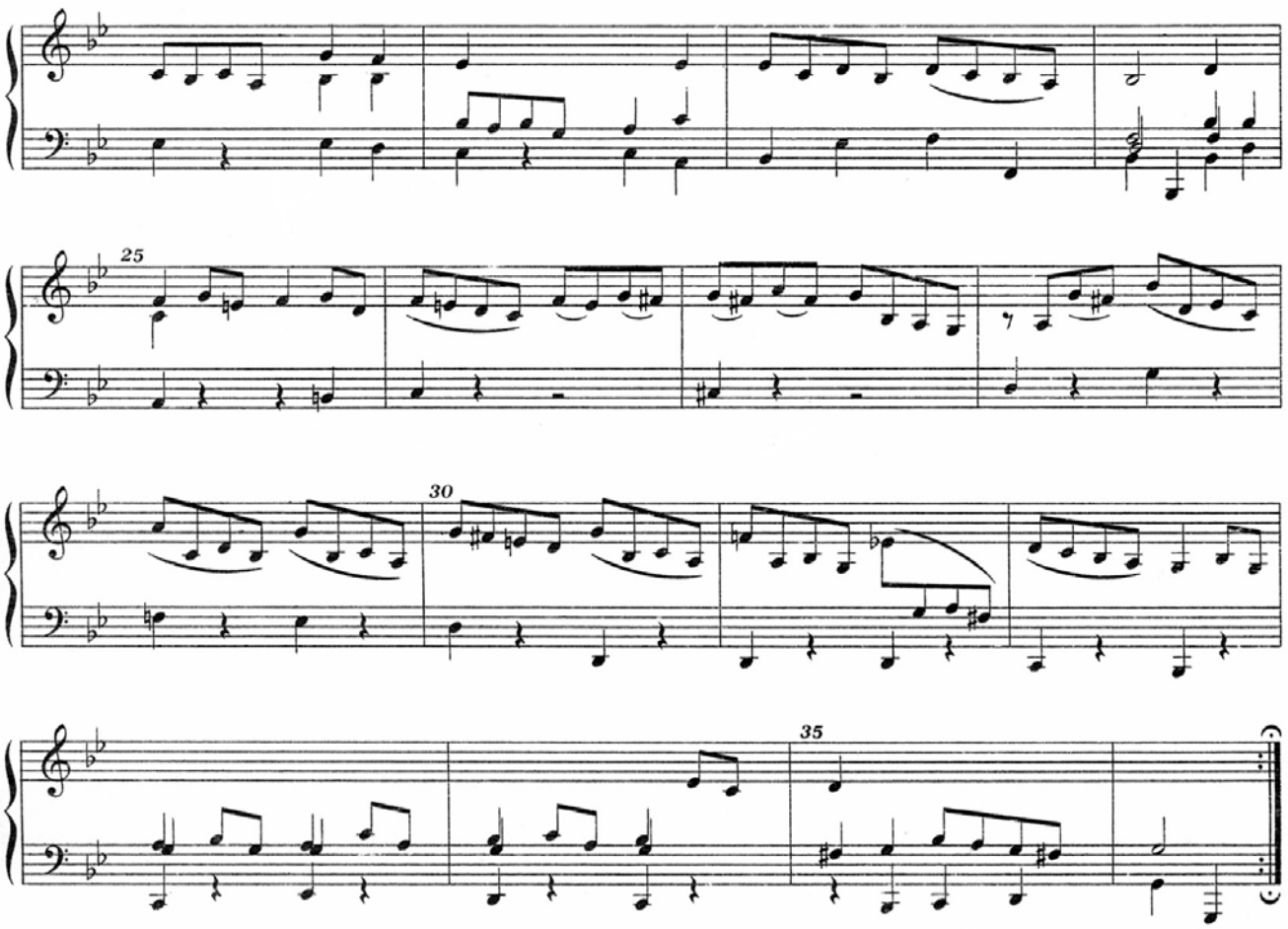
Sarabande



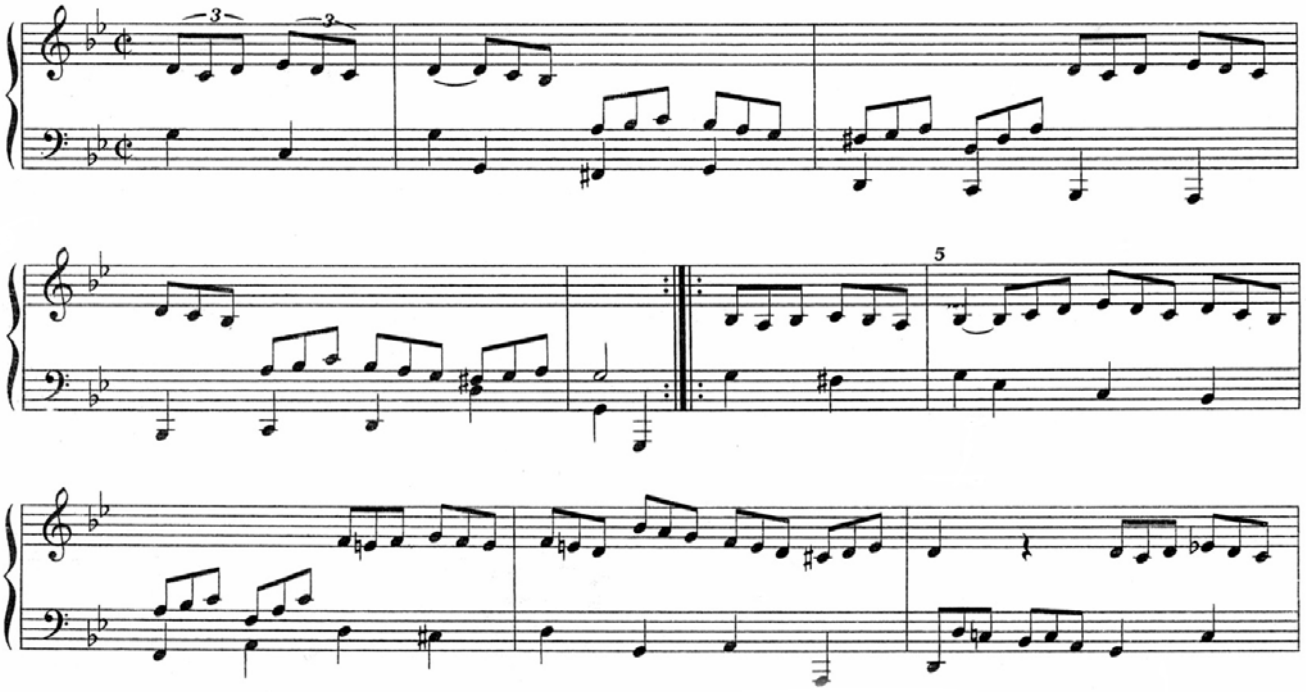


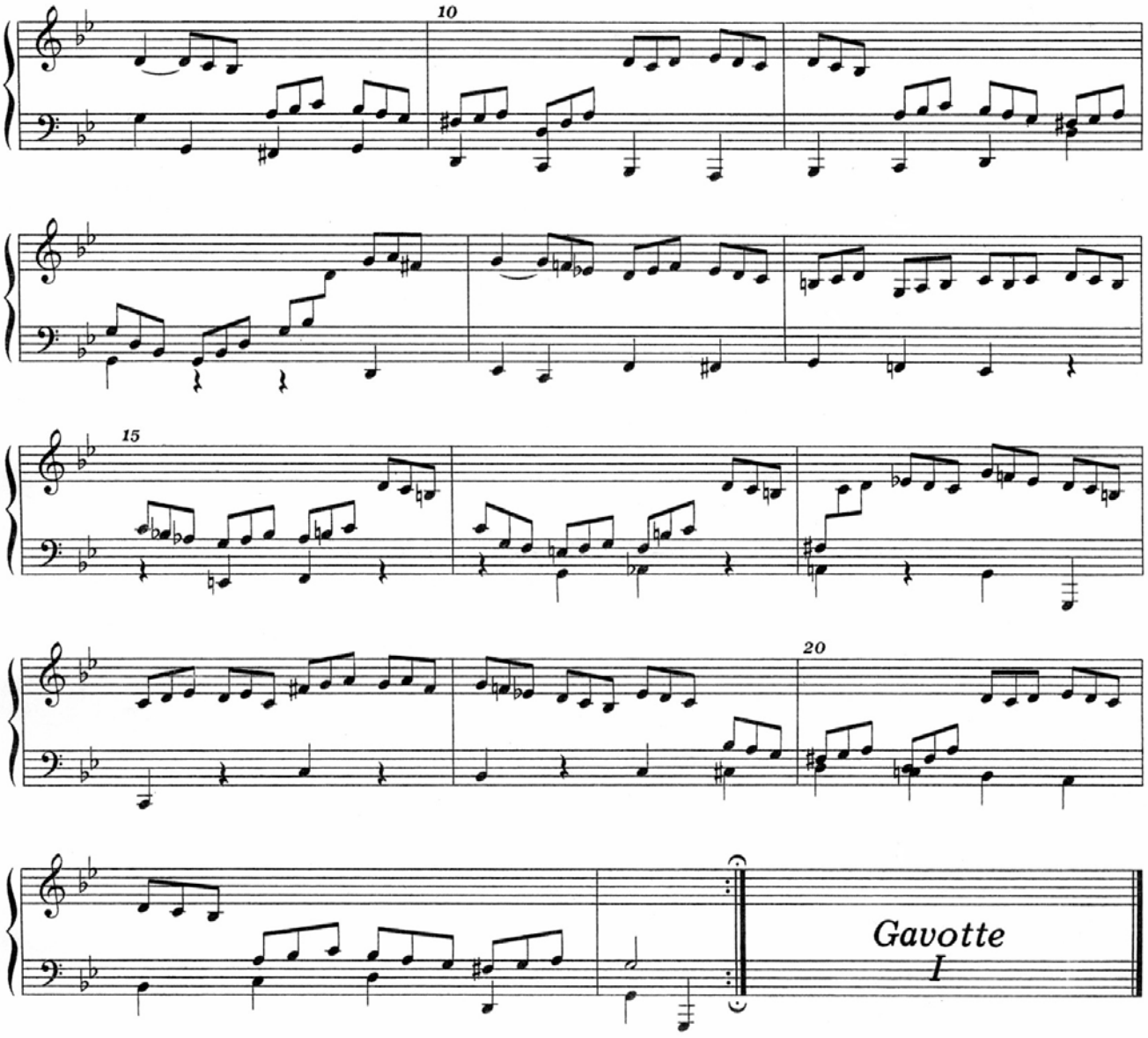
Gavotte I





Gavotte II en Rondeau





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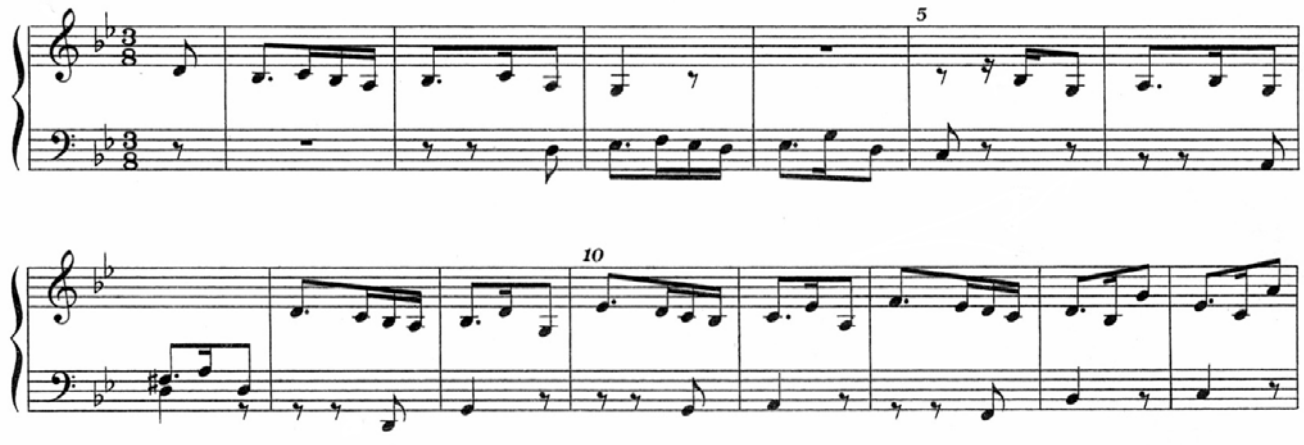

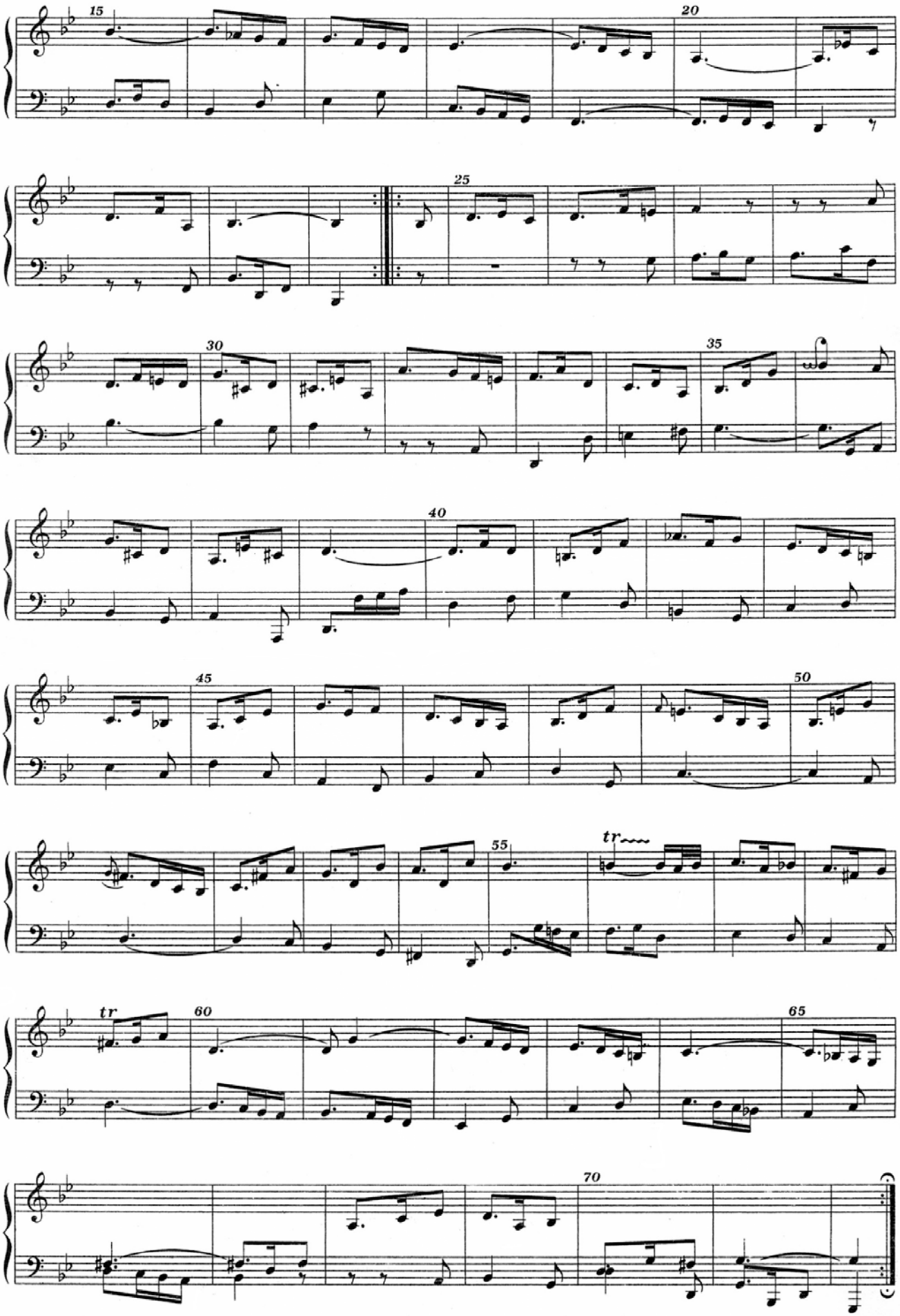
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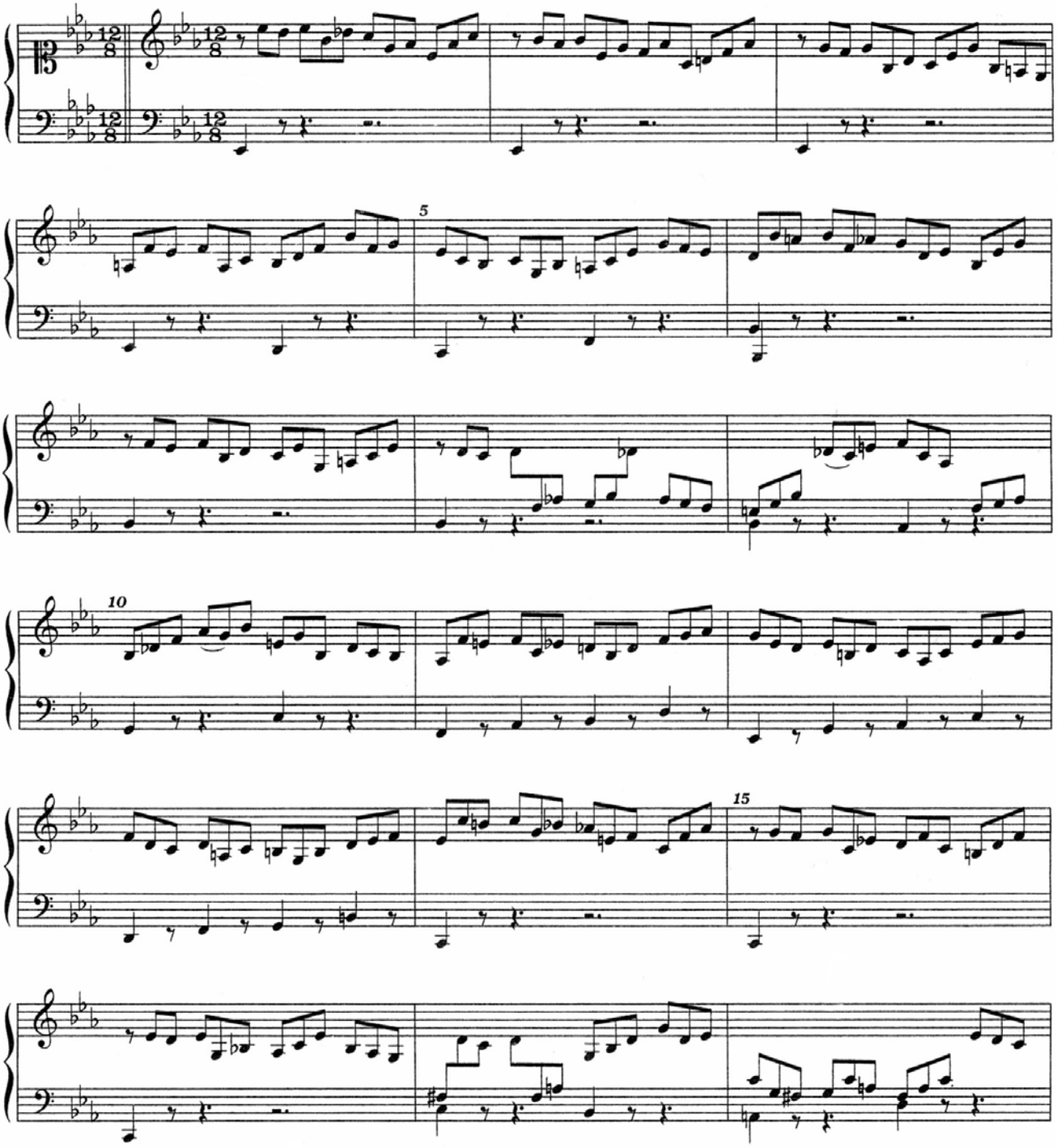
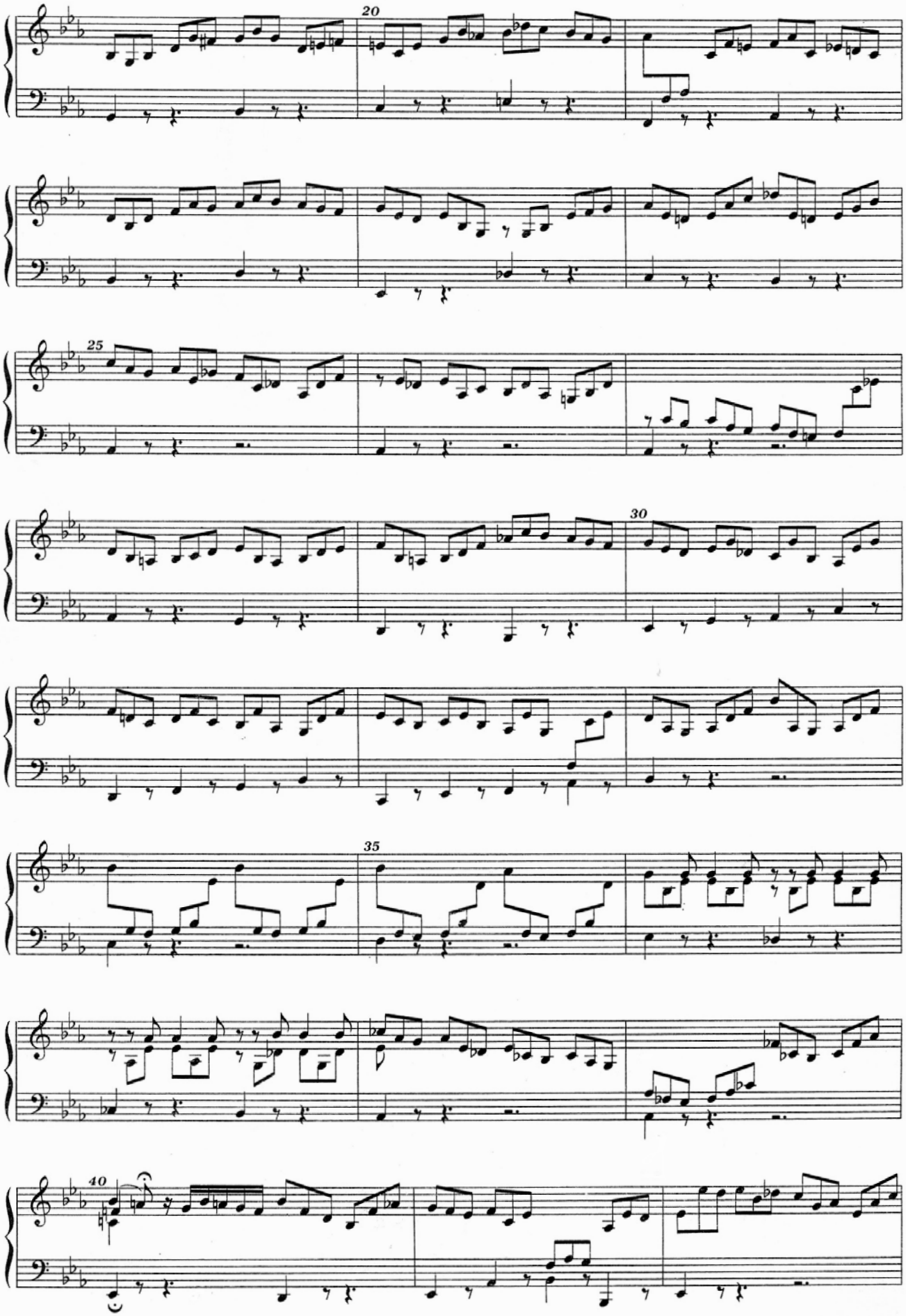
PRELUDIO, FUGA e ALLEGRO *IN MI BEMOLLE MAGGIORE (BWV 998)*

Prélude

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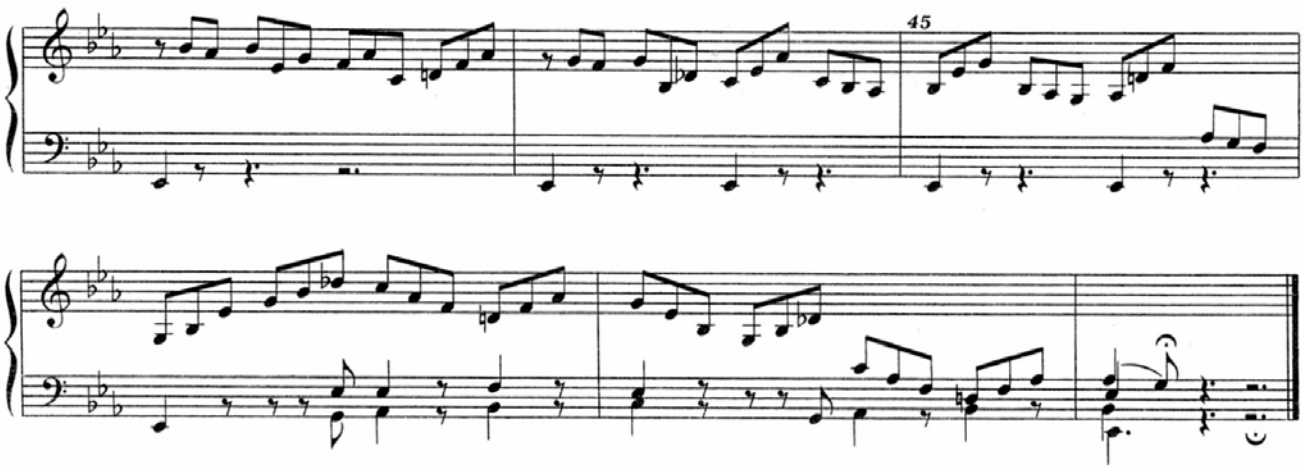
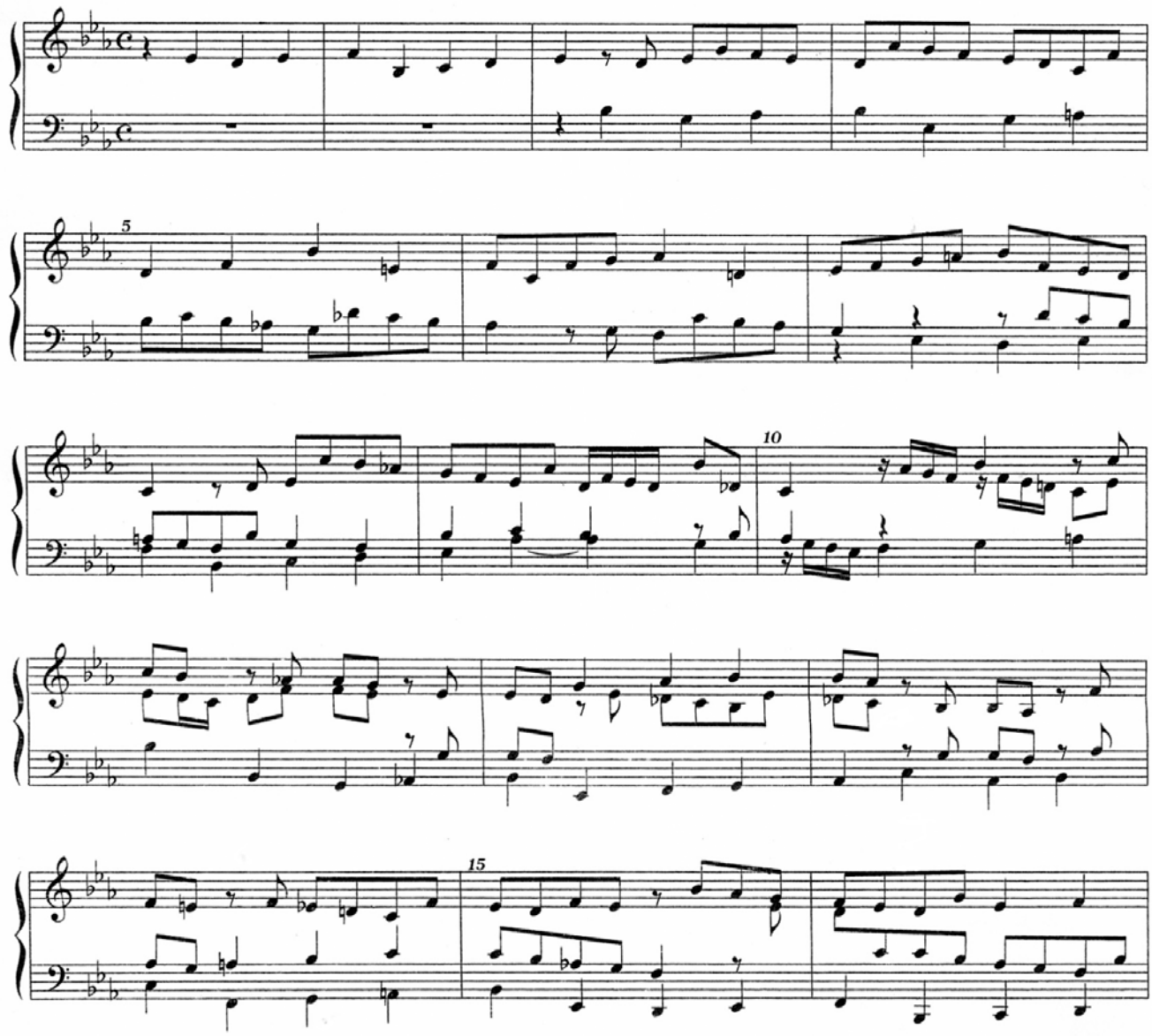
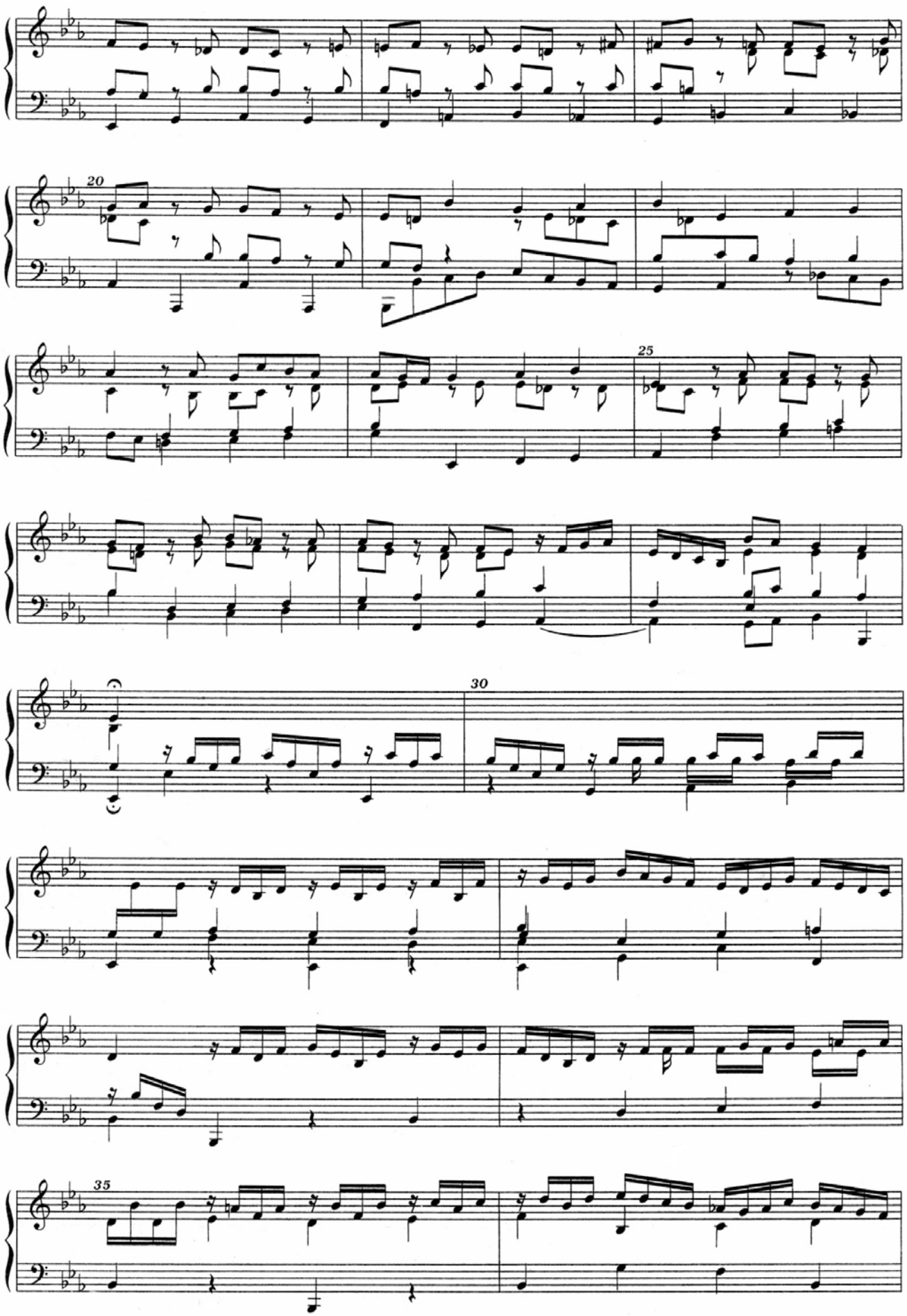


Fuga

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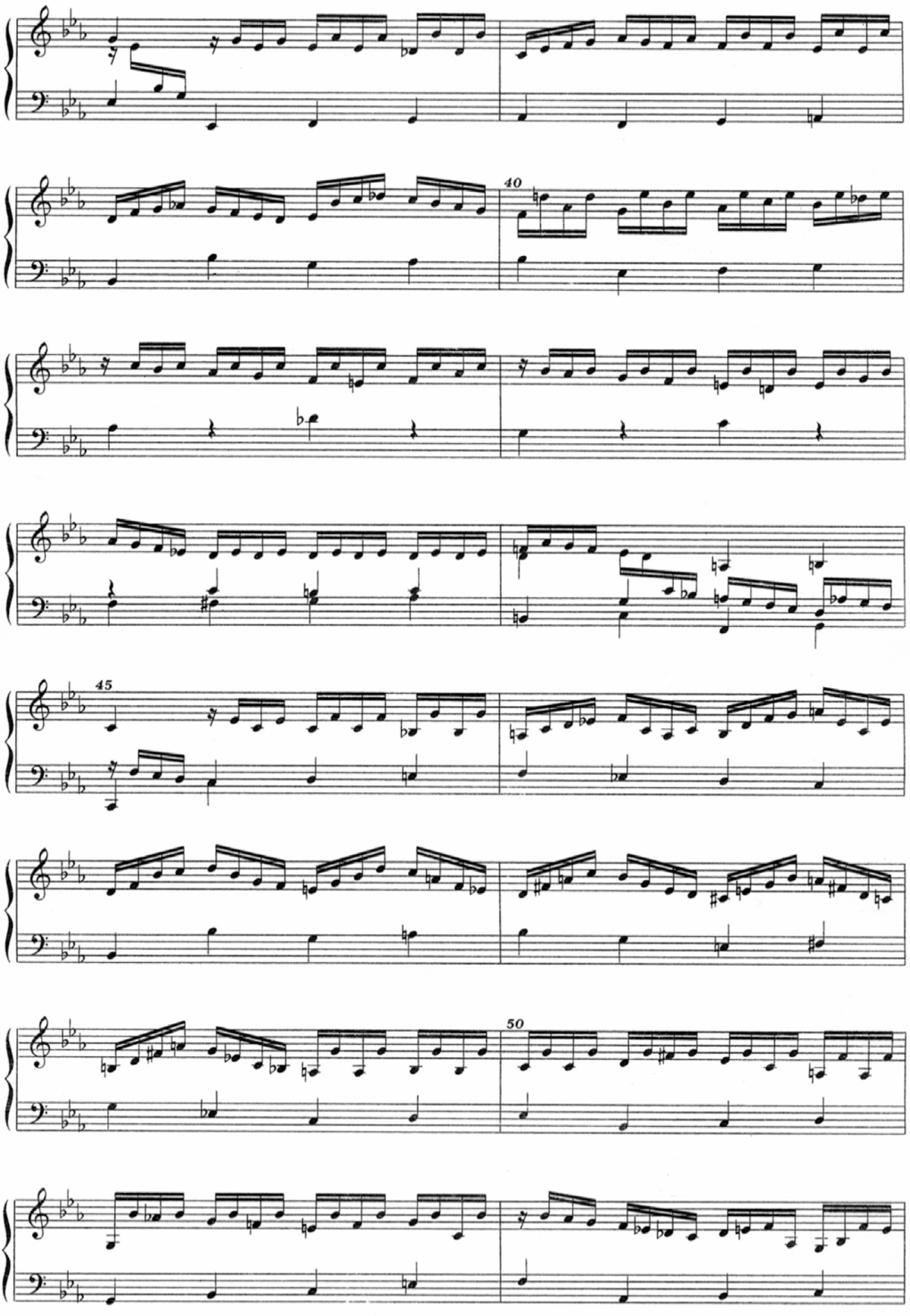
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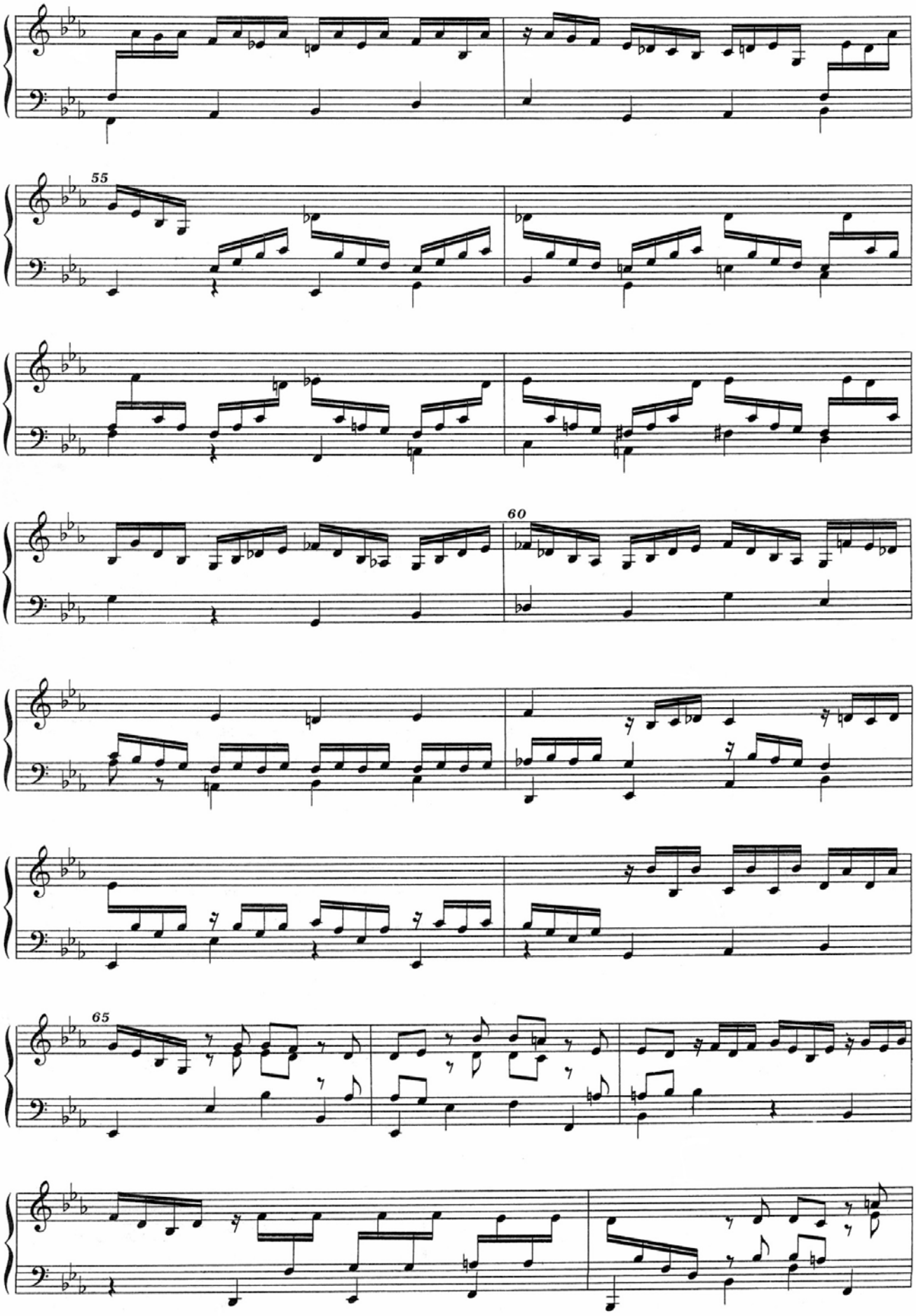
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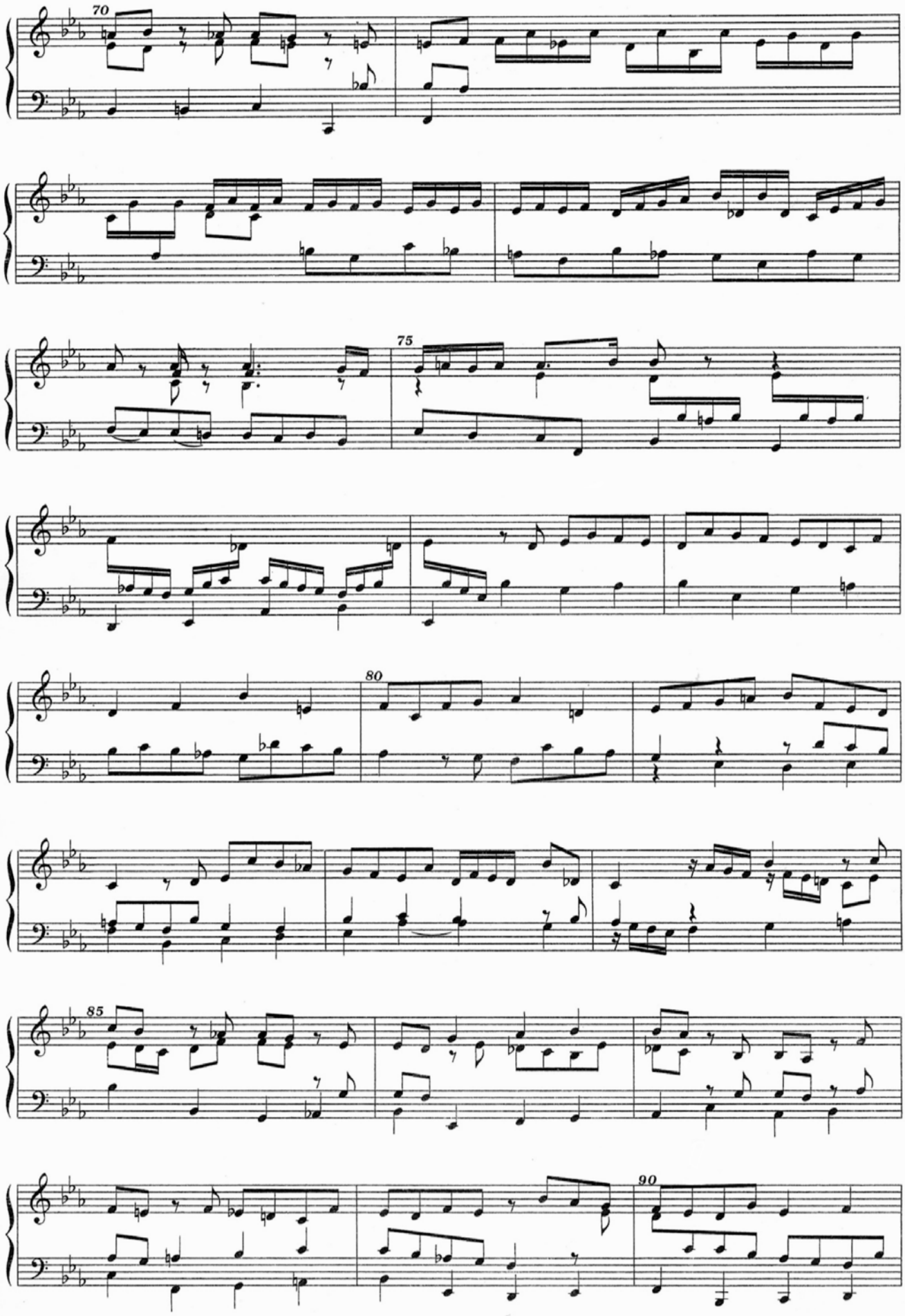
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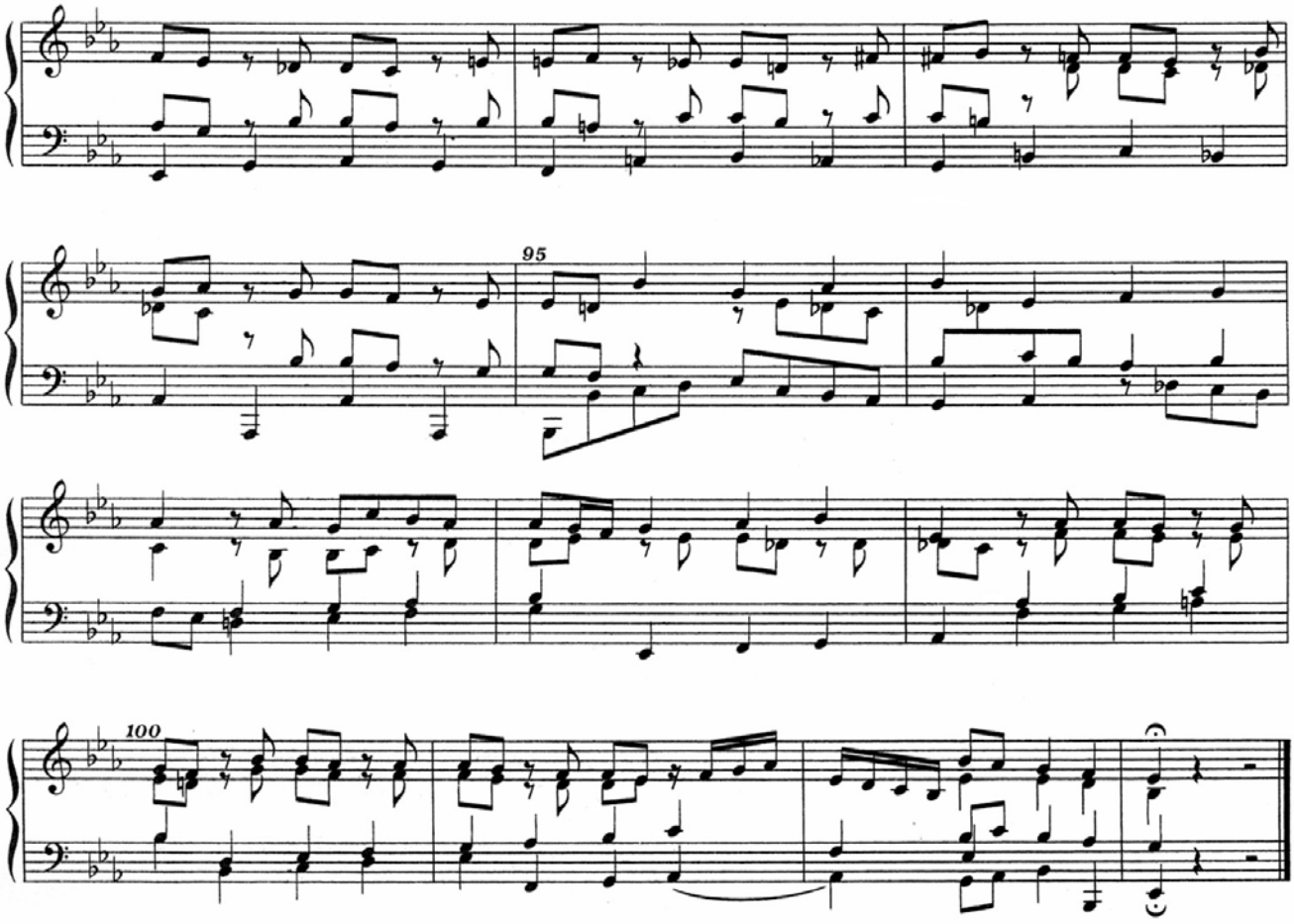
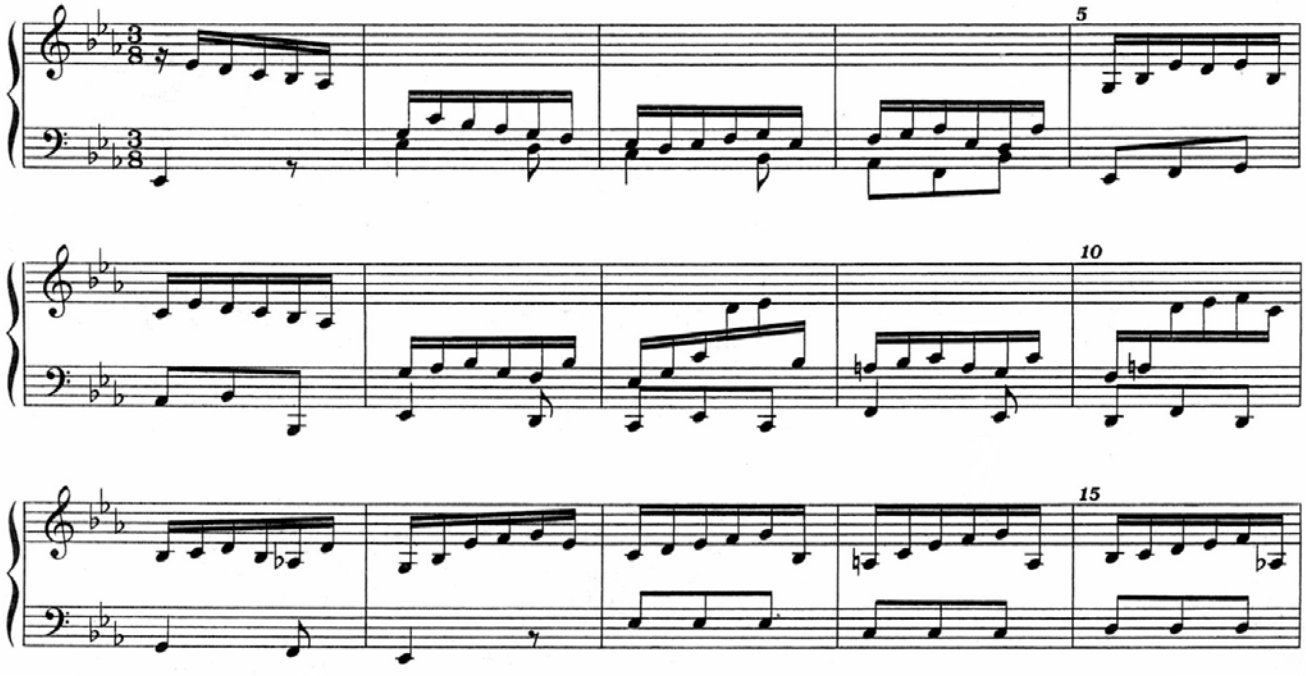
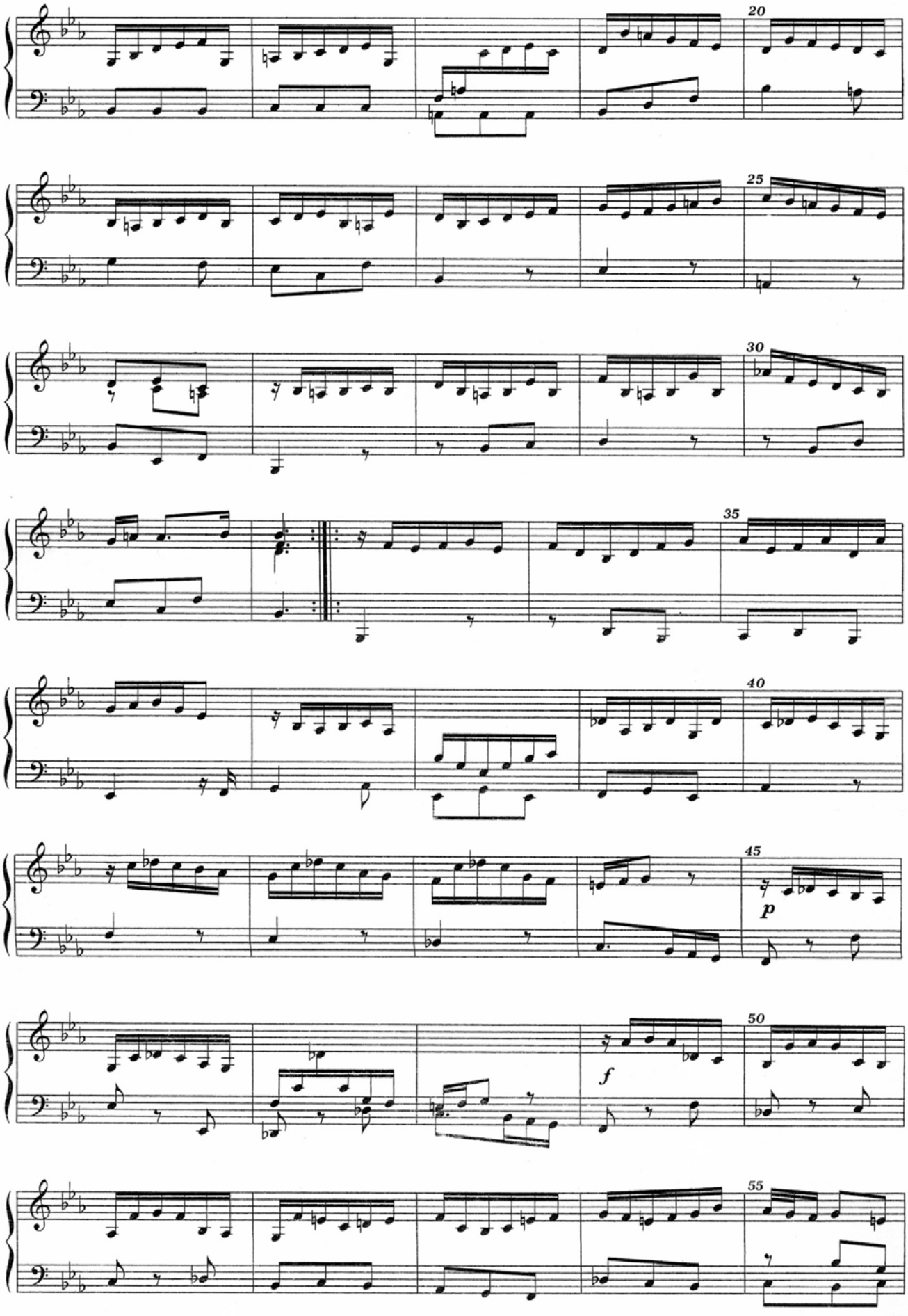


Allegro

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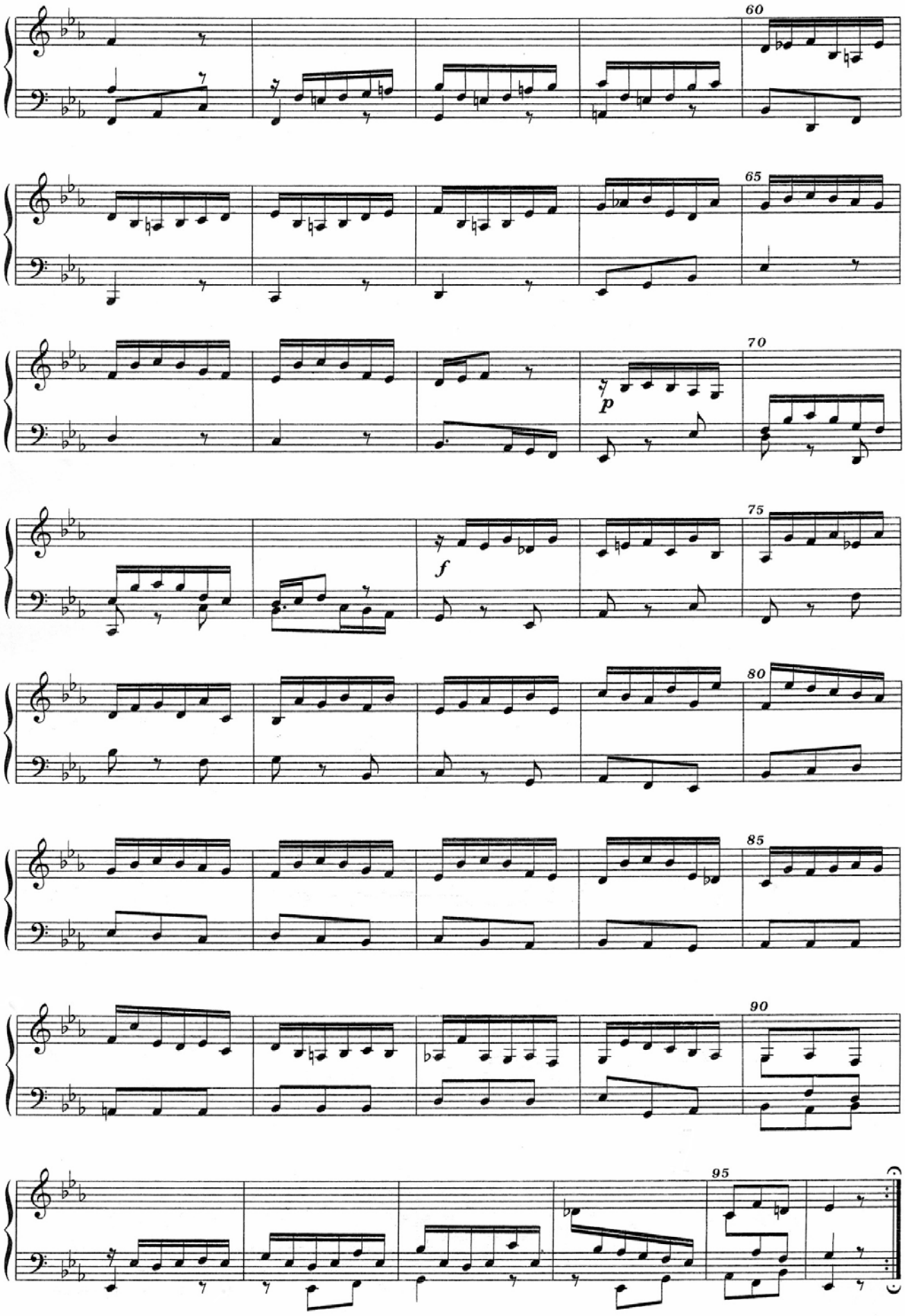
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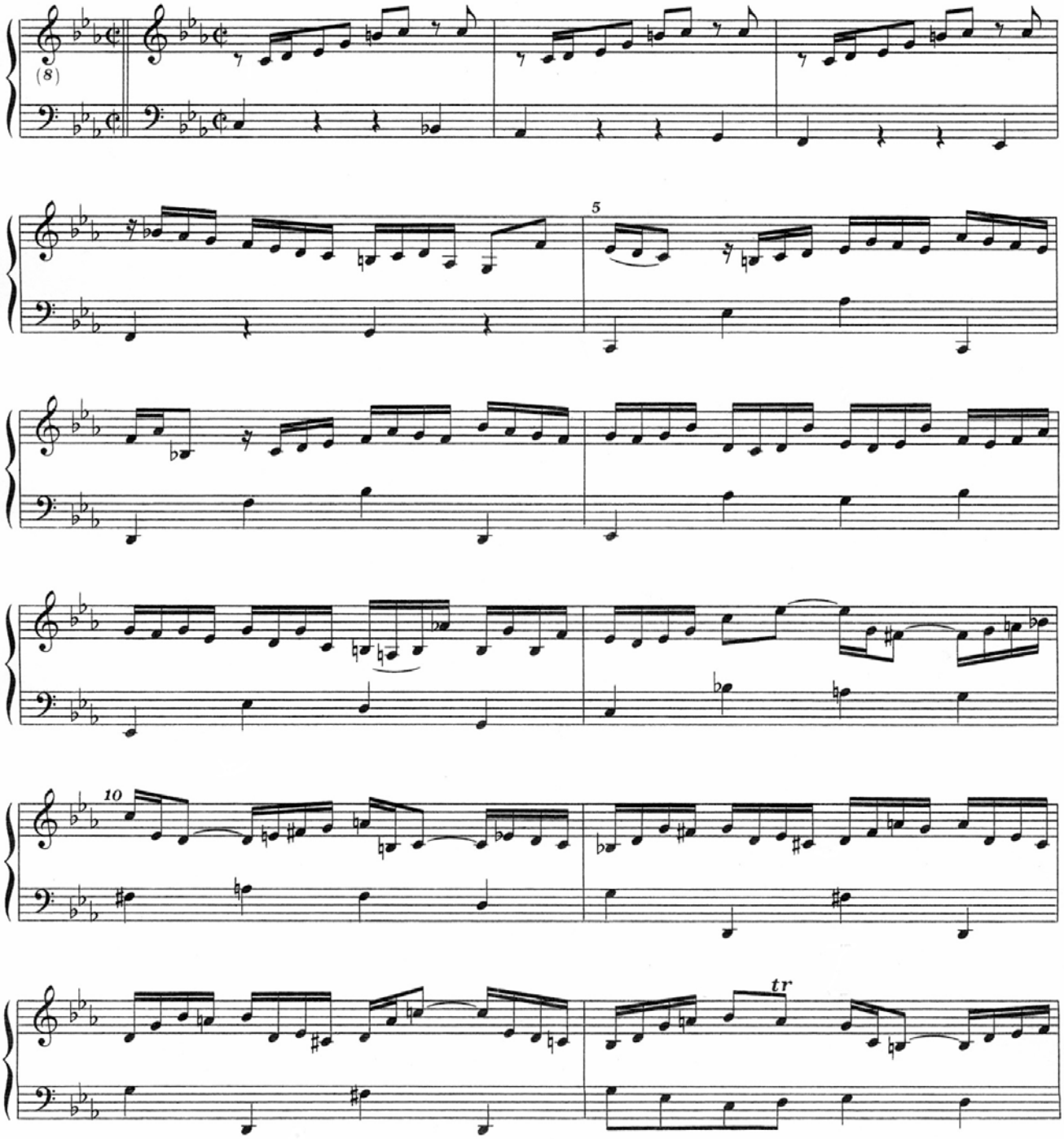
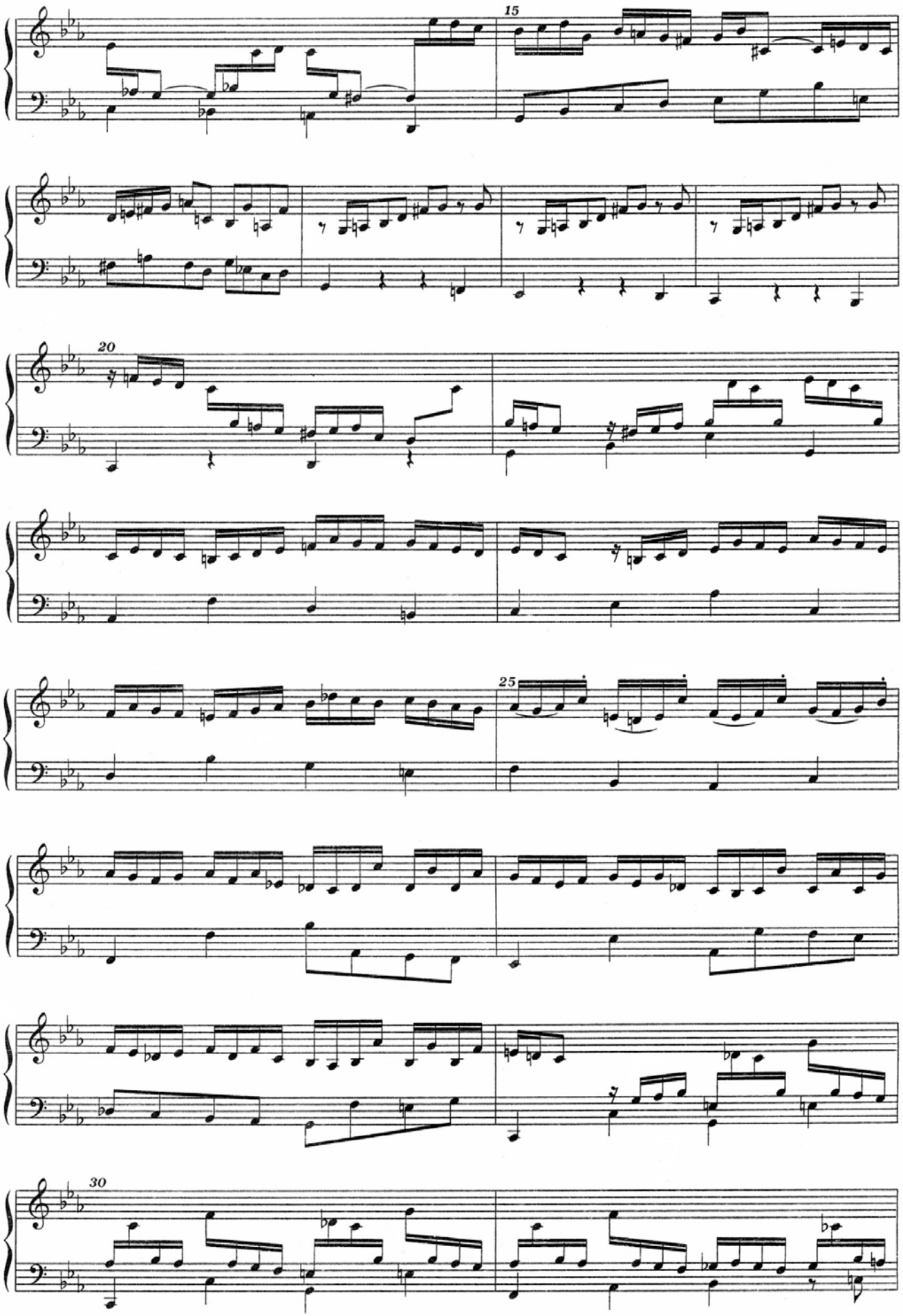
PARTITA *IN DO MINORE (BWV 997)*

Praelude

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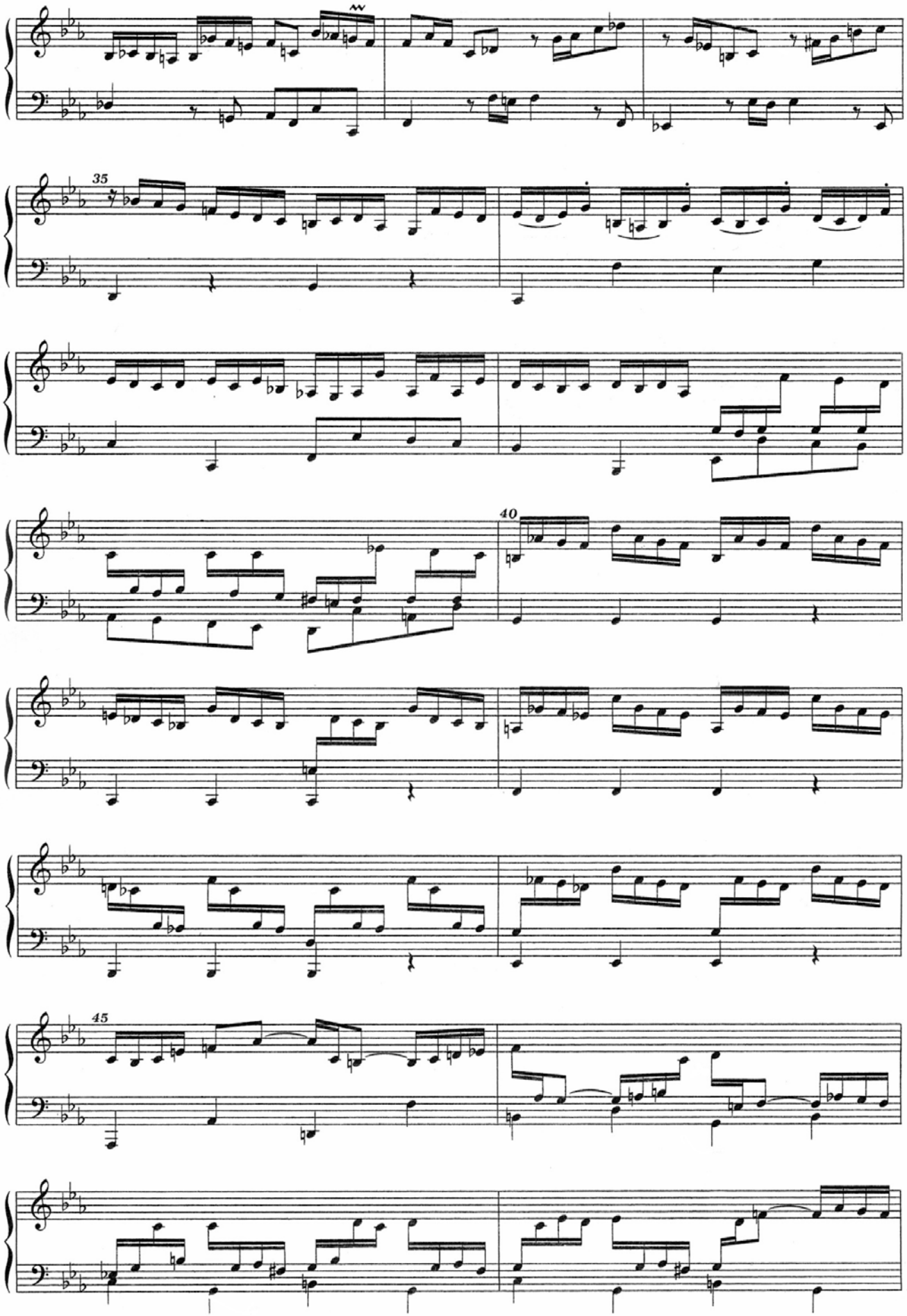
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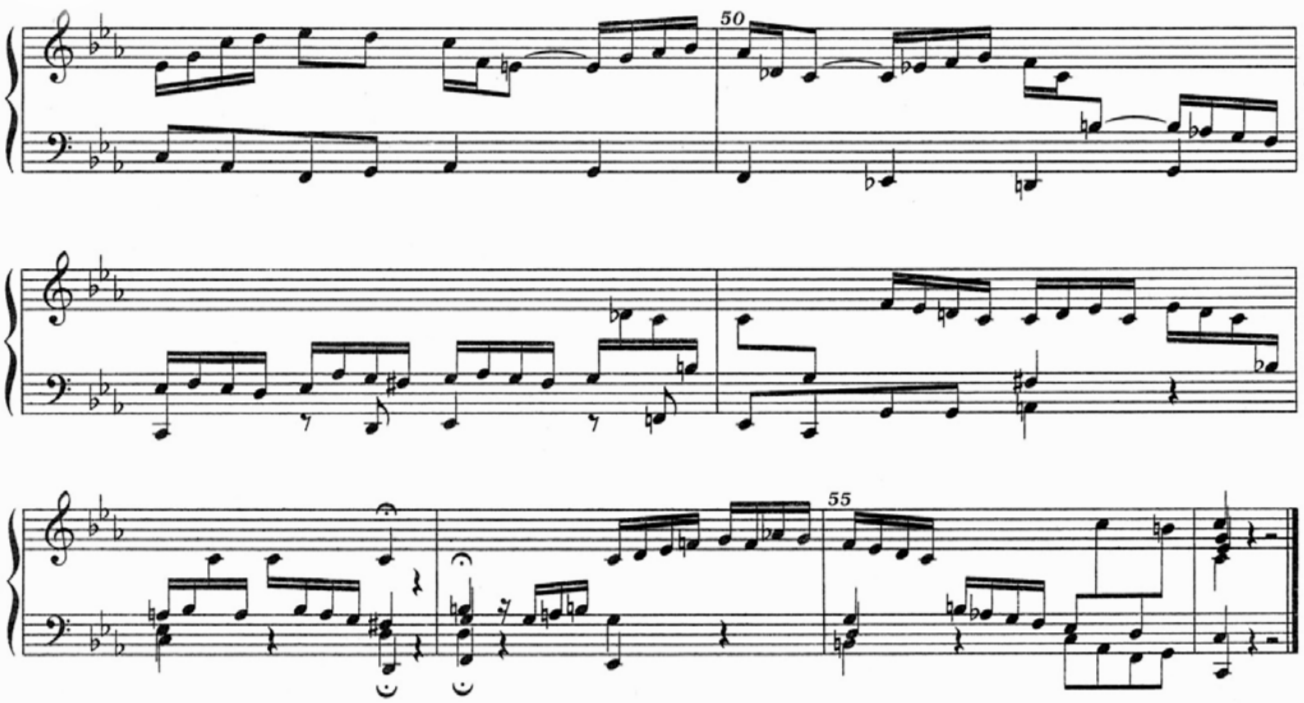
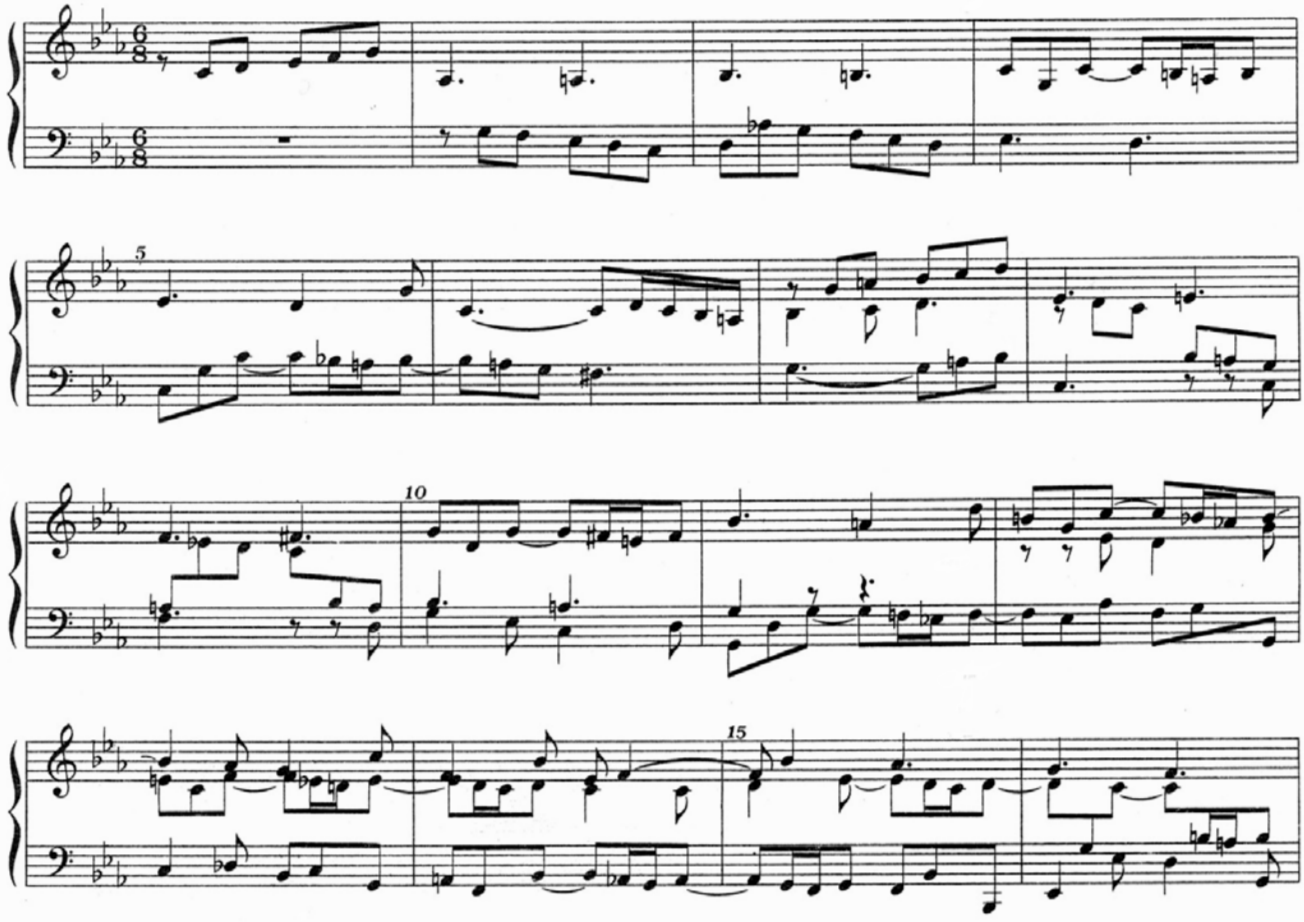
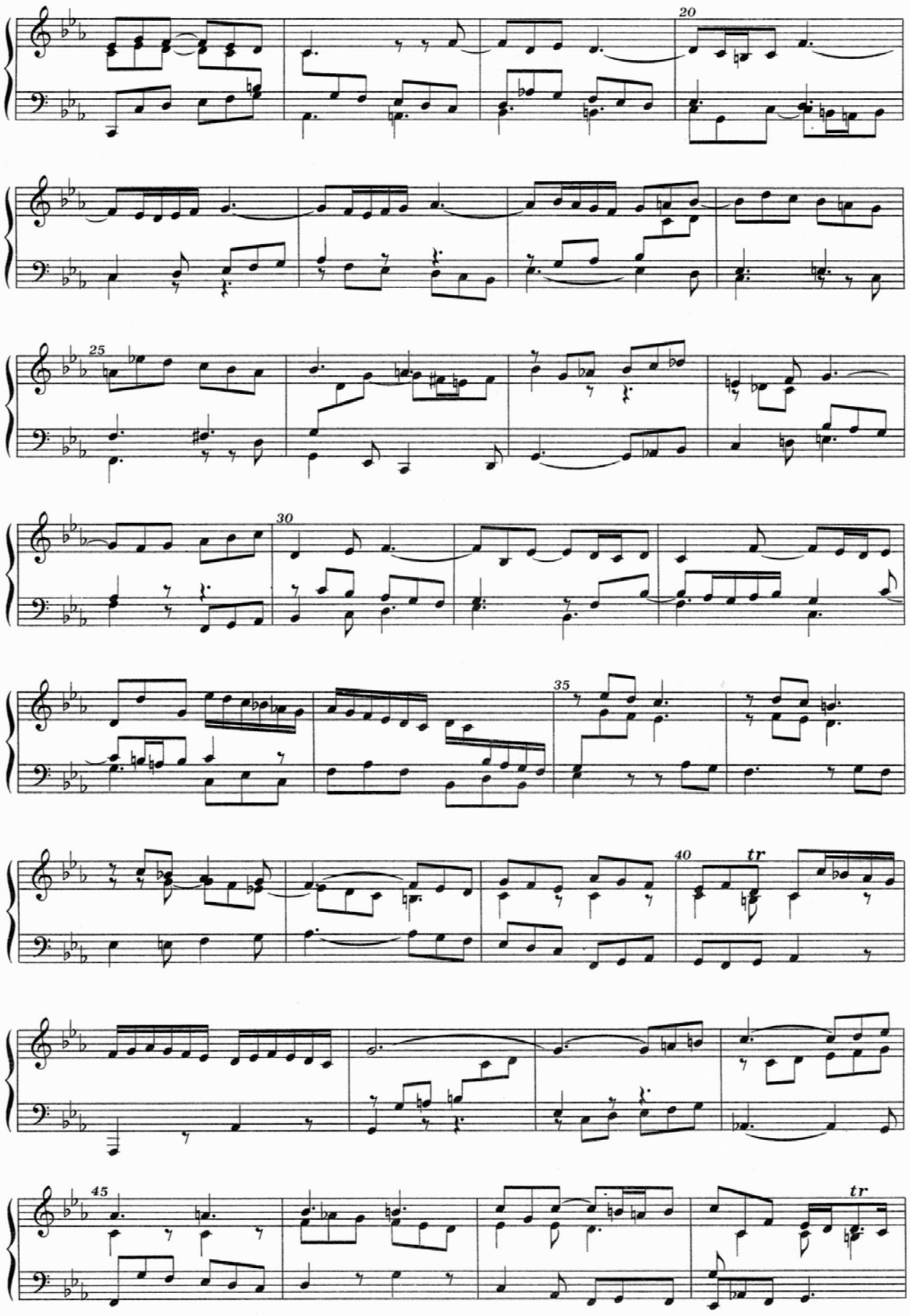


Fuga

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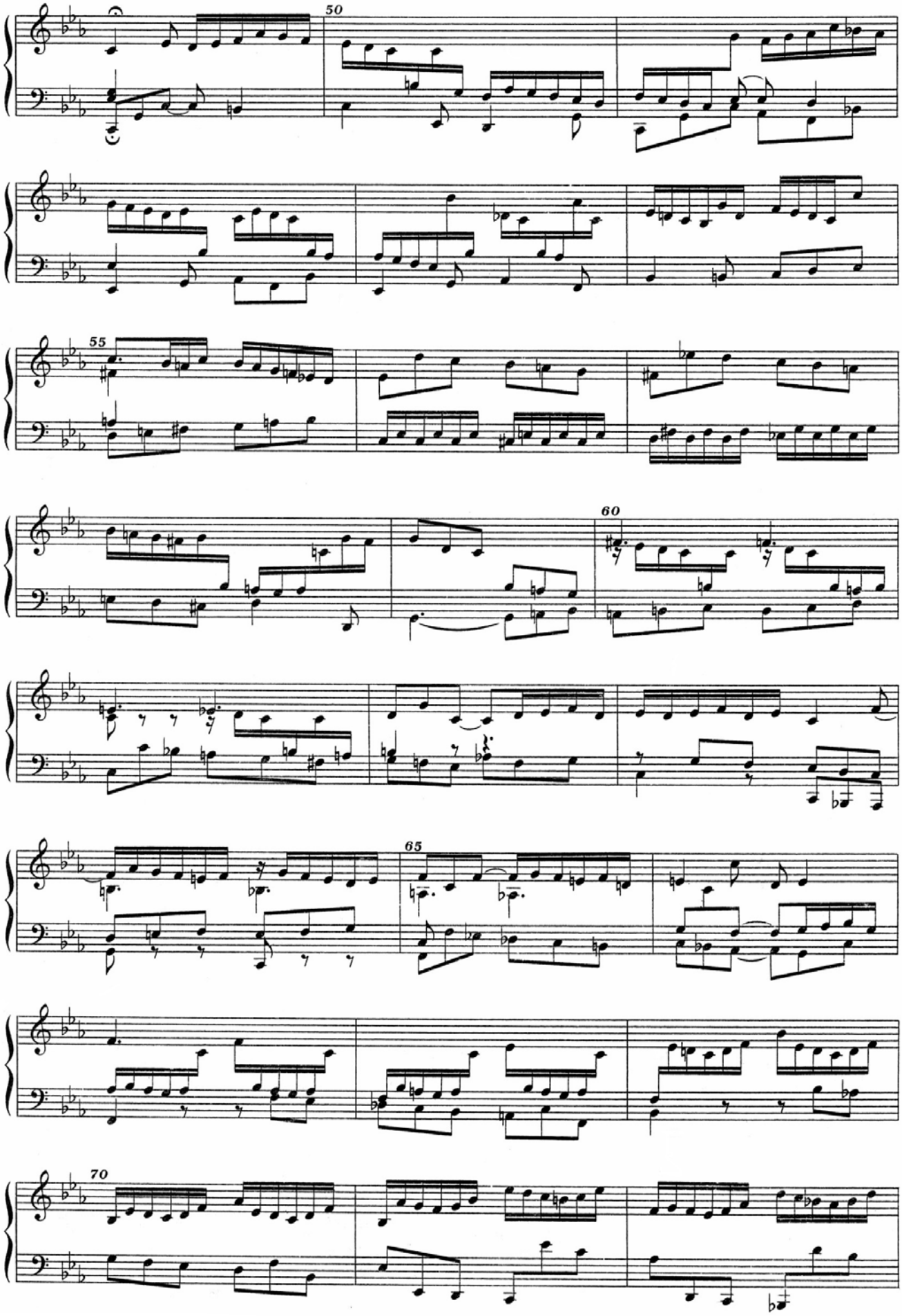
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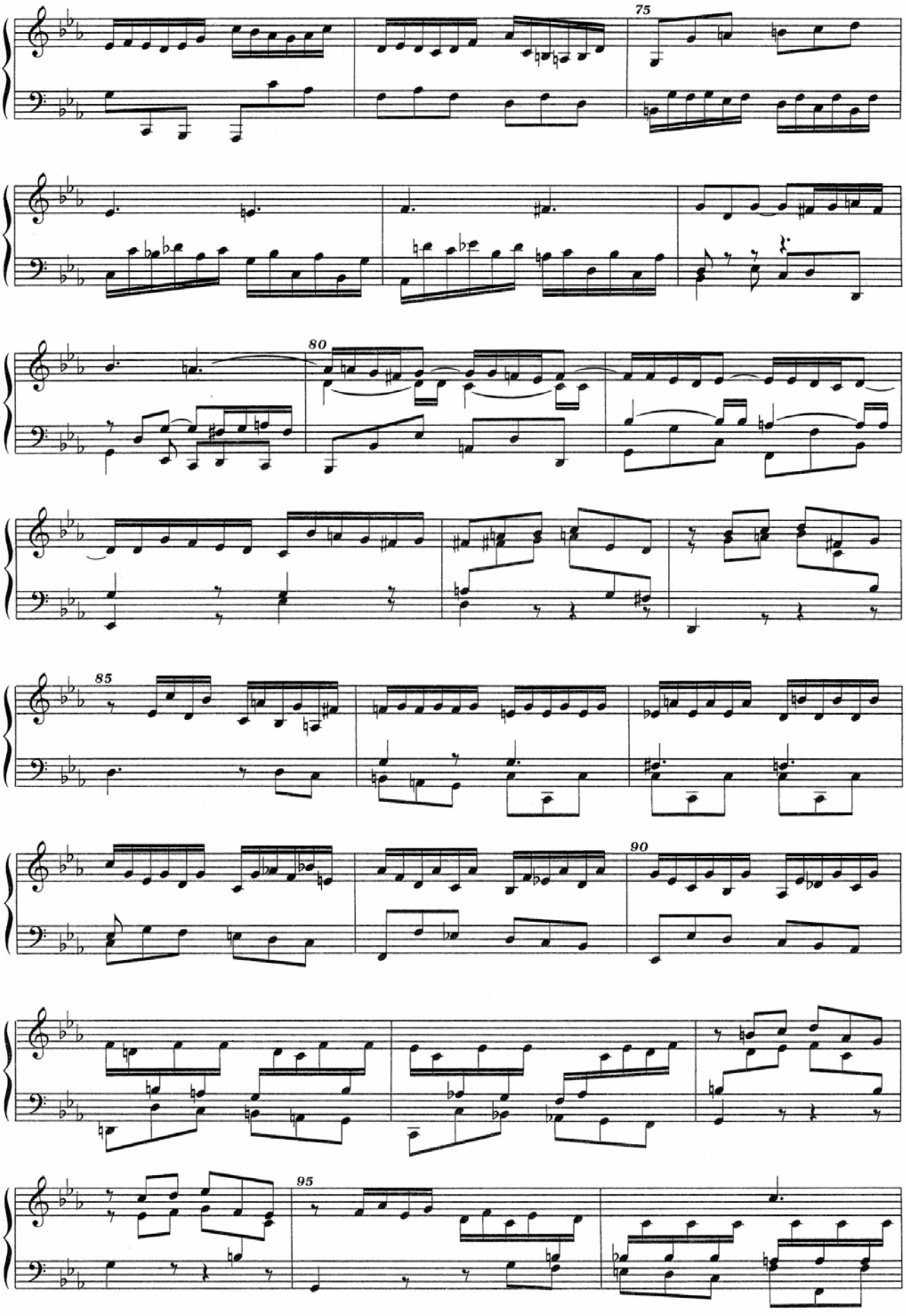
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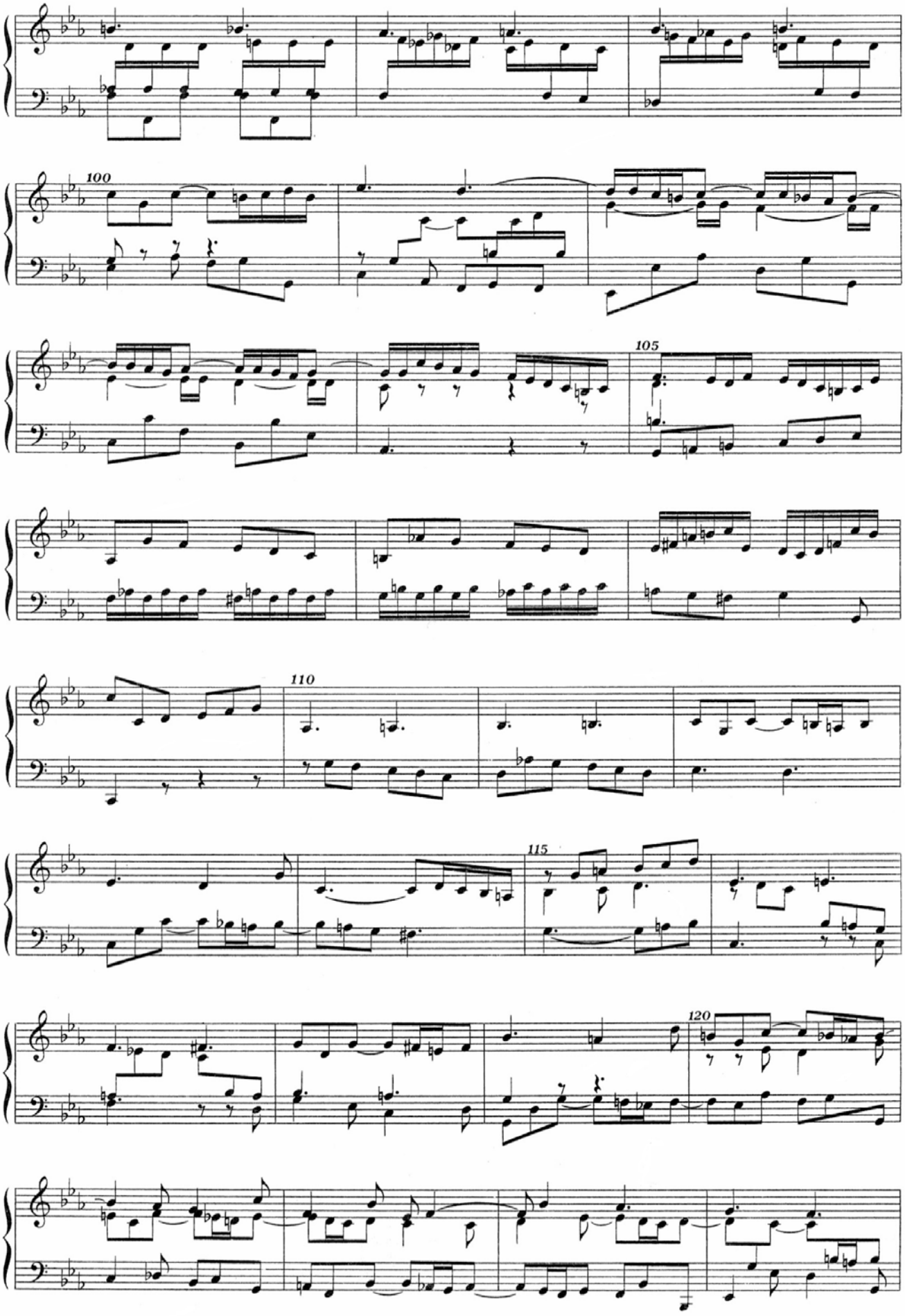
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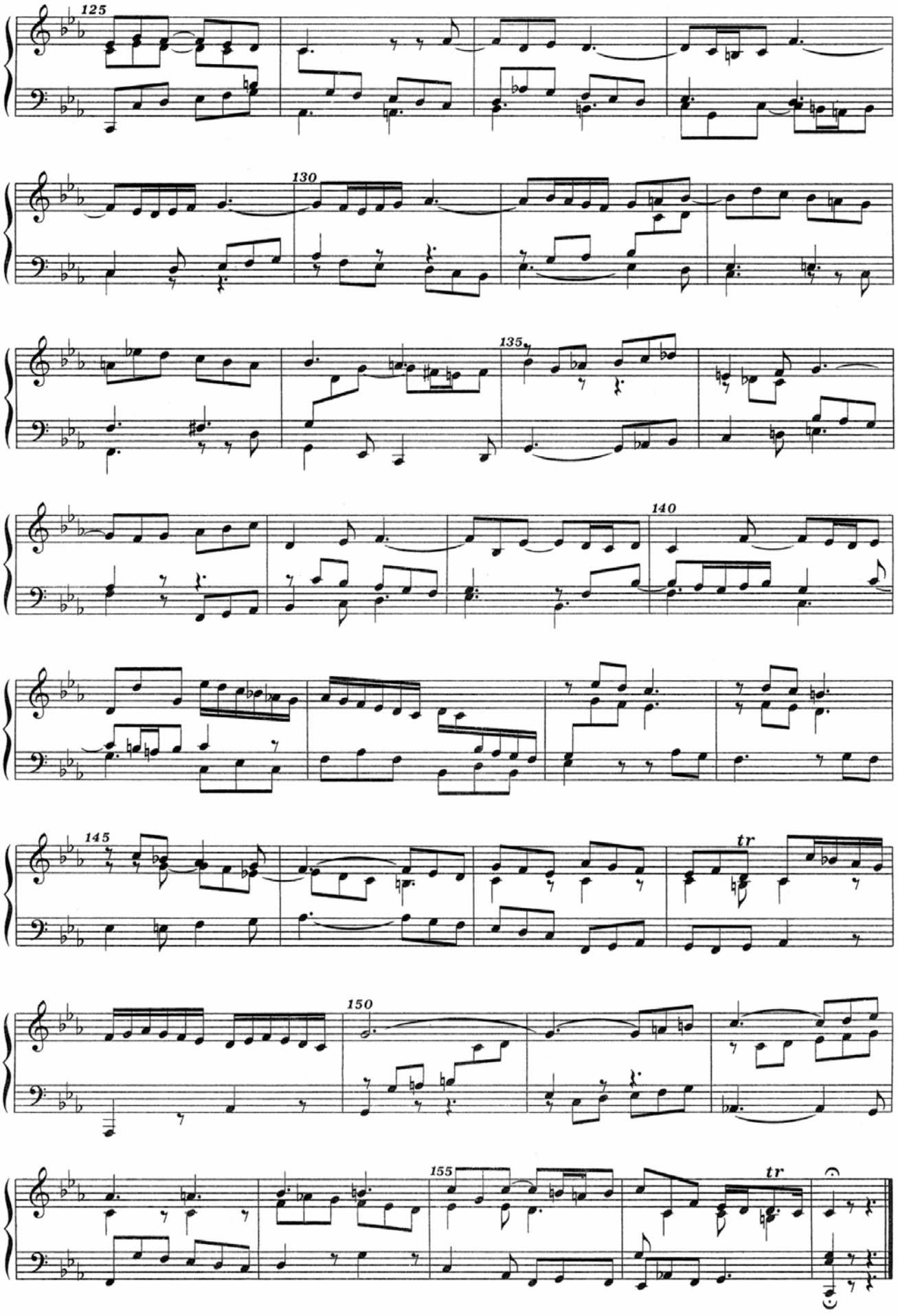
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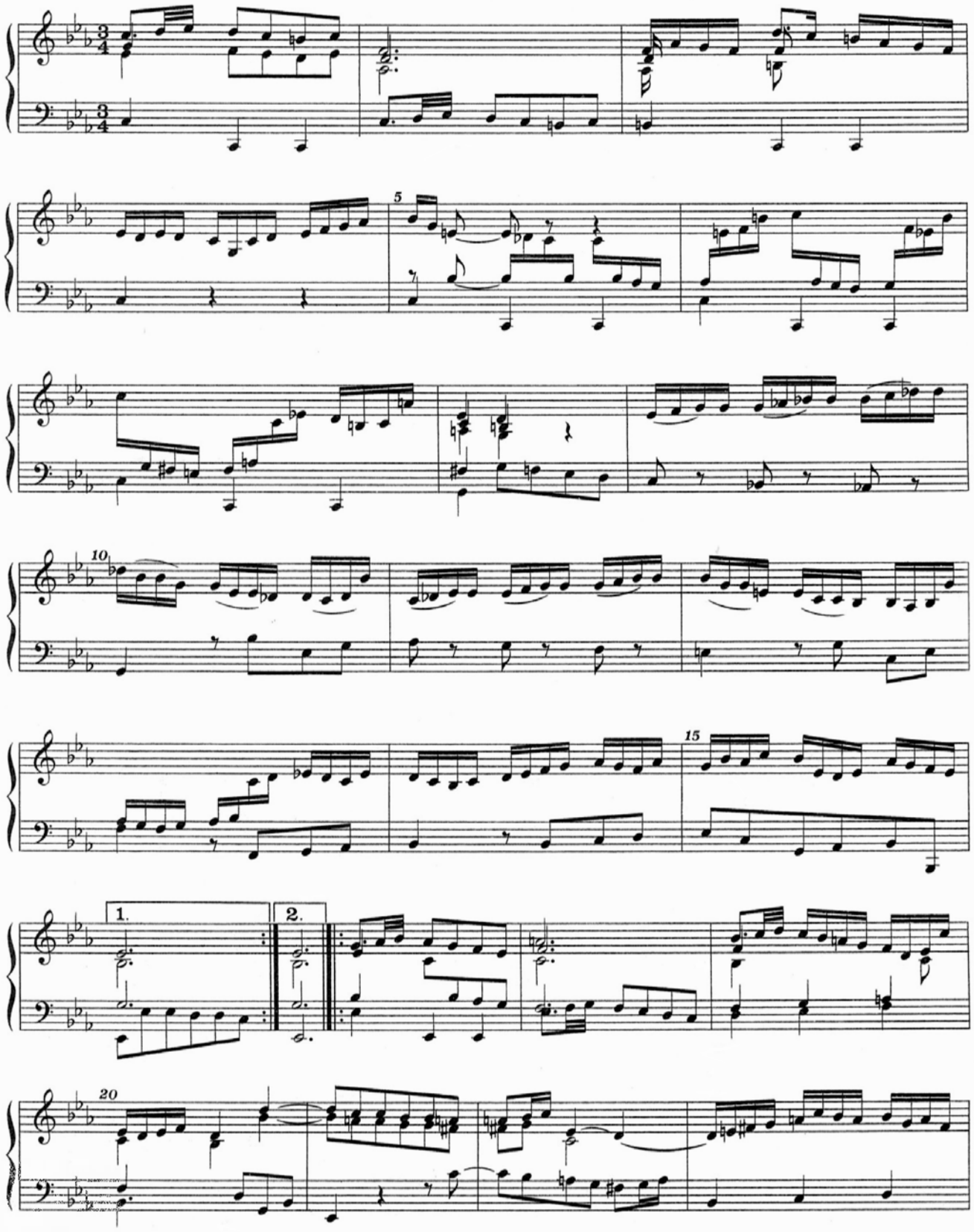
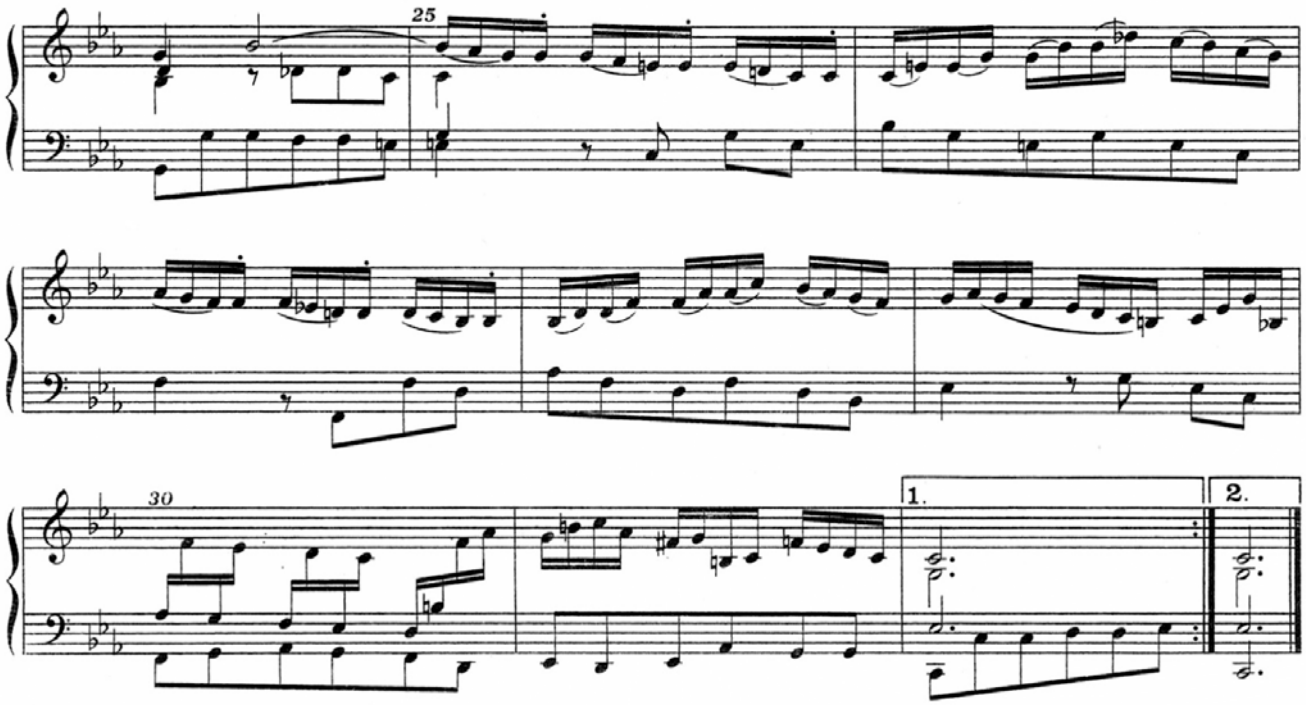
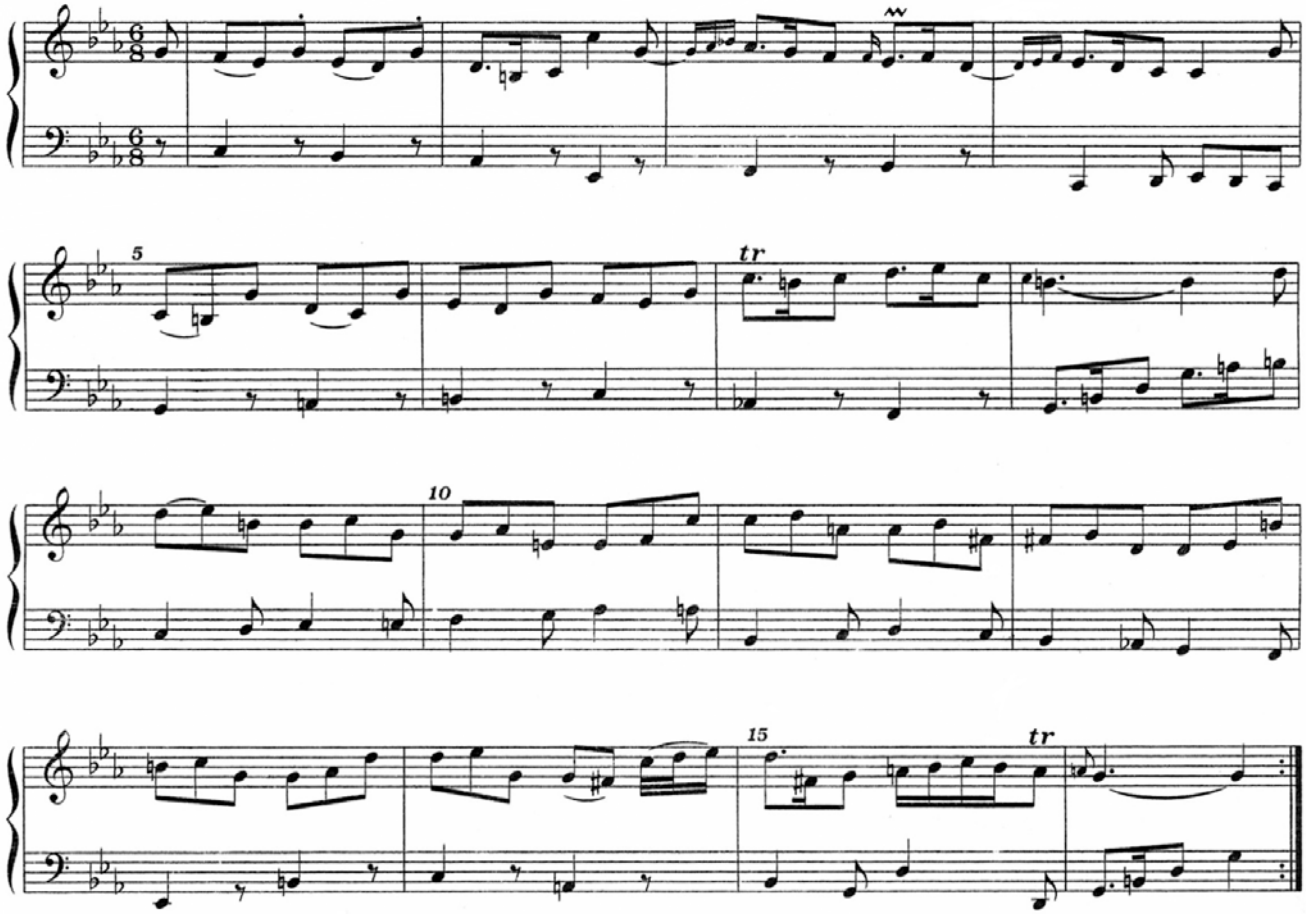
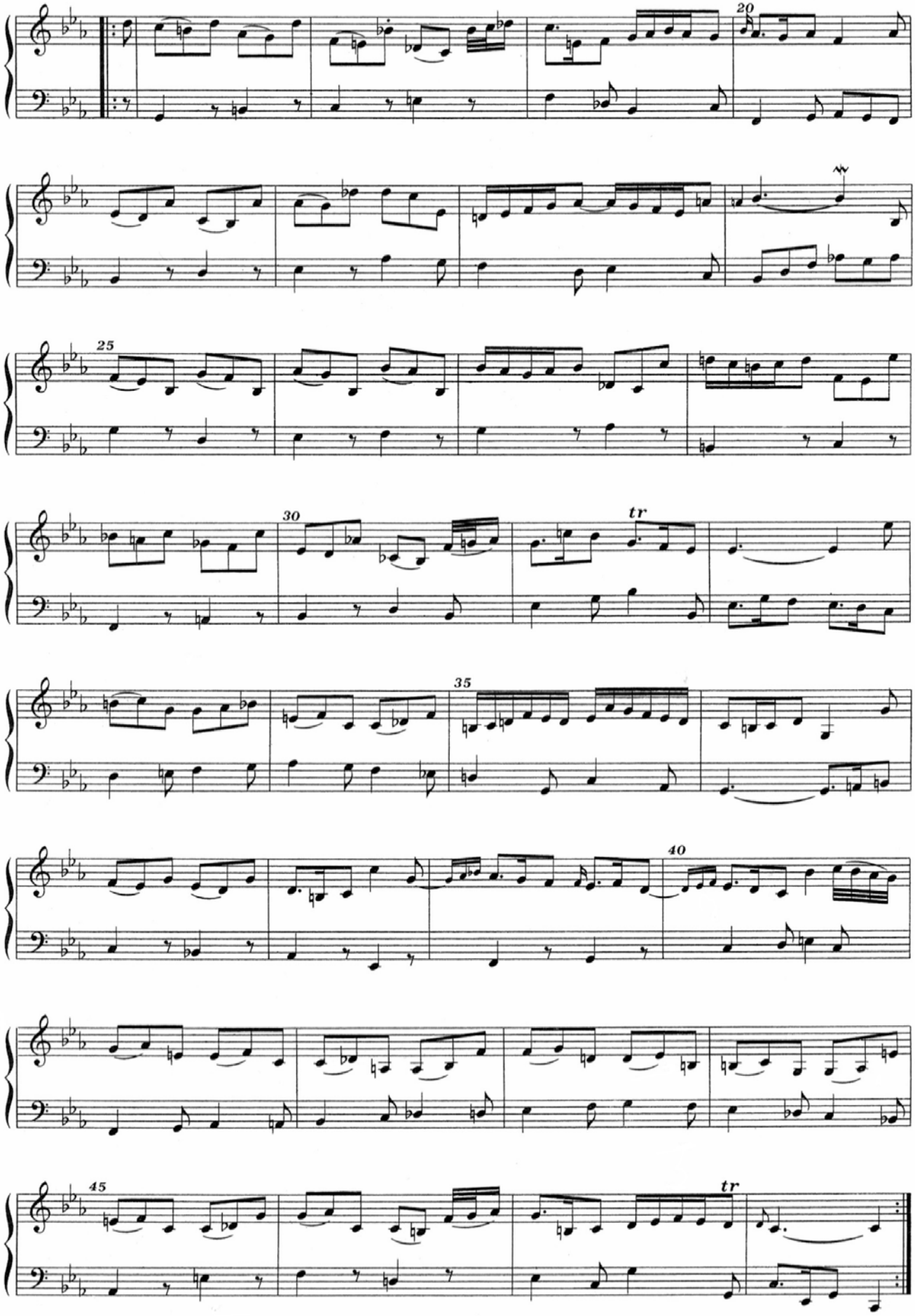
Sarabande





Gigue

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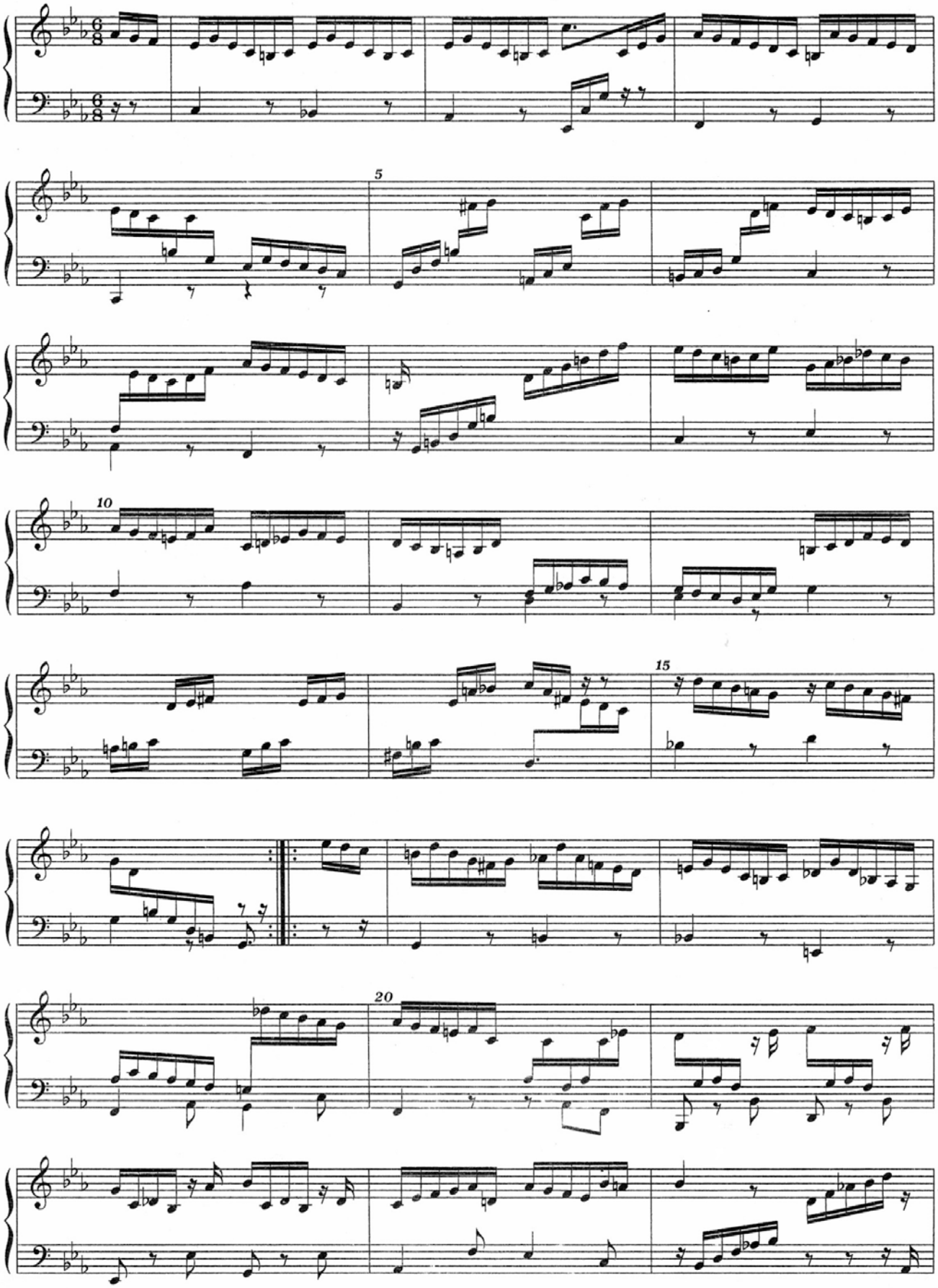

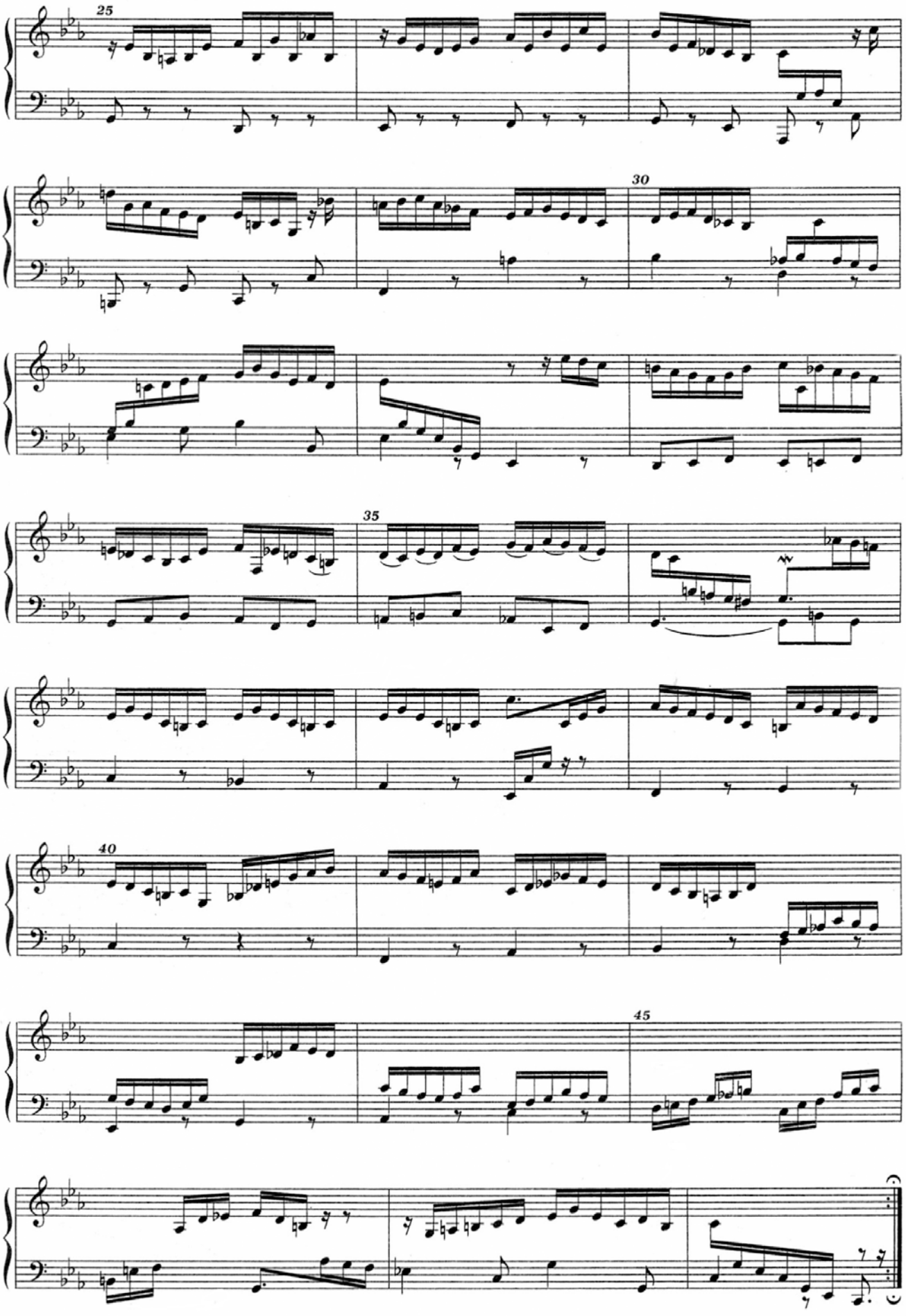
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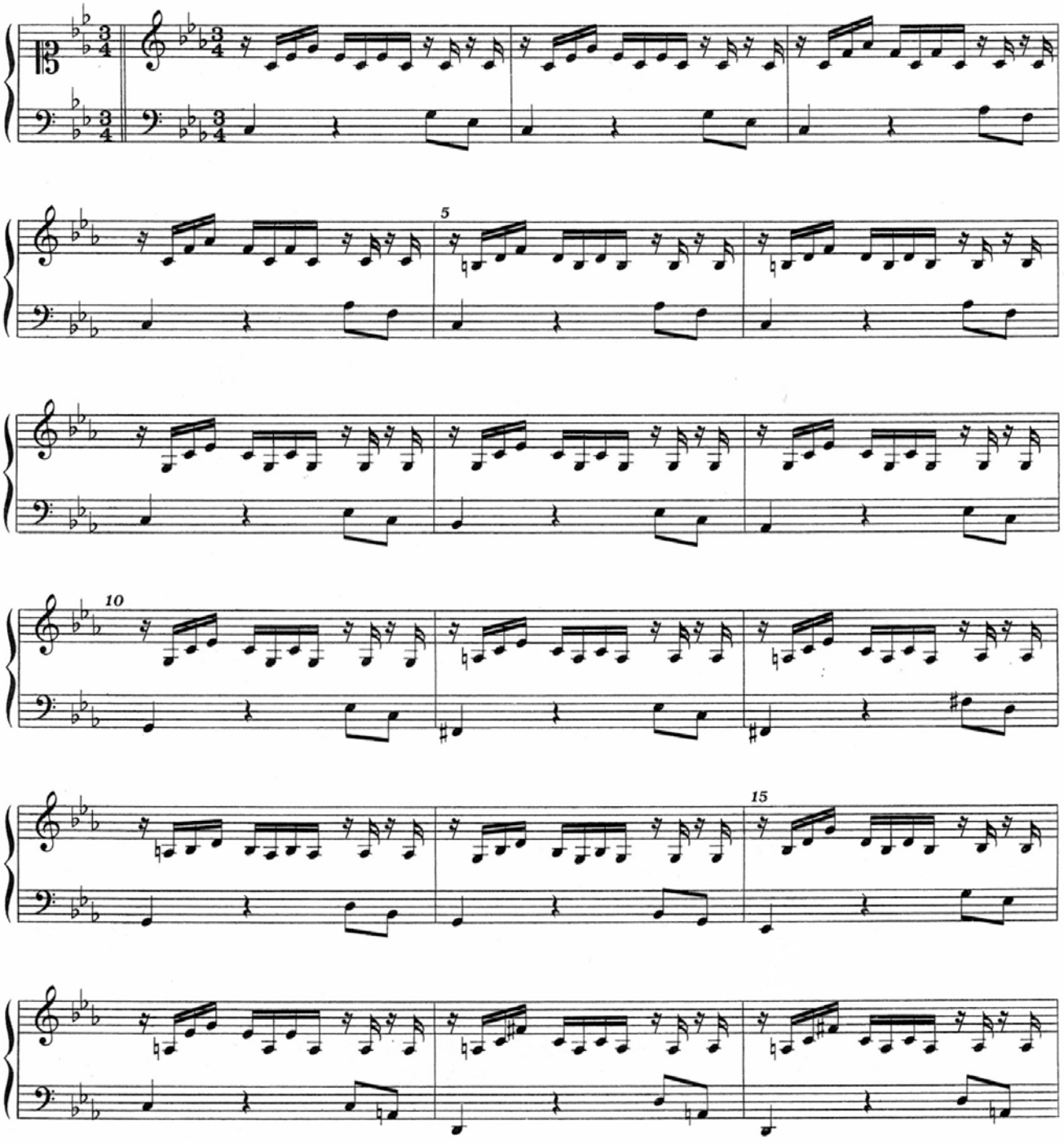
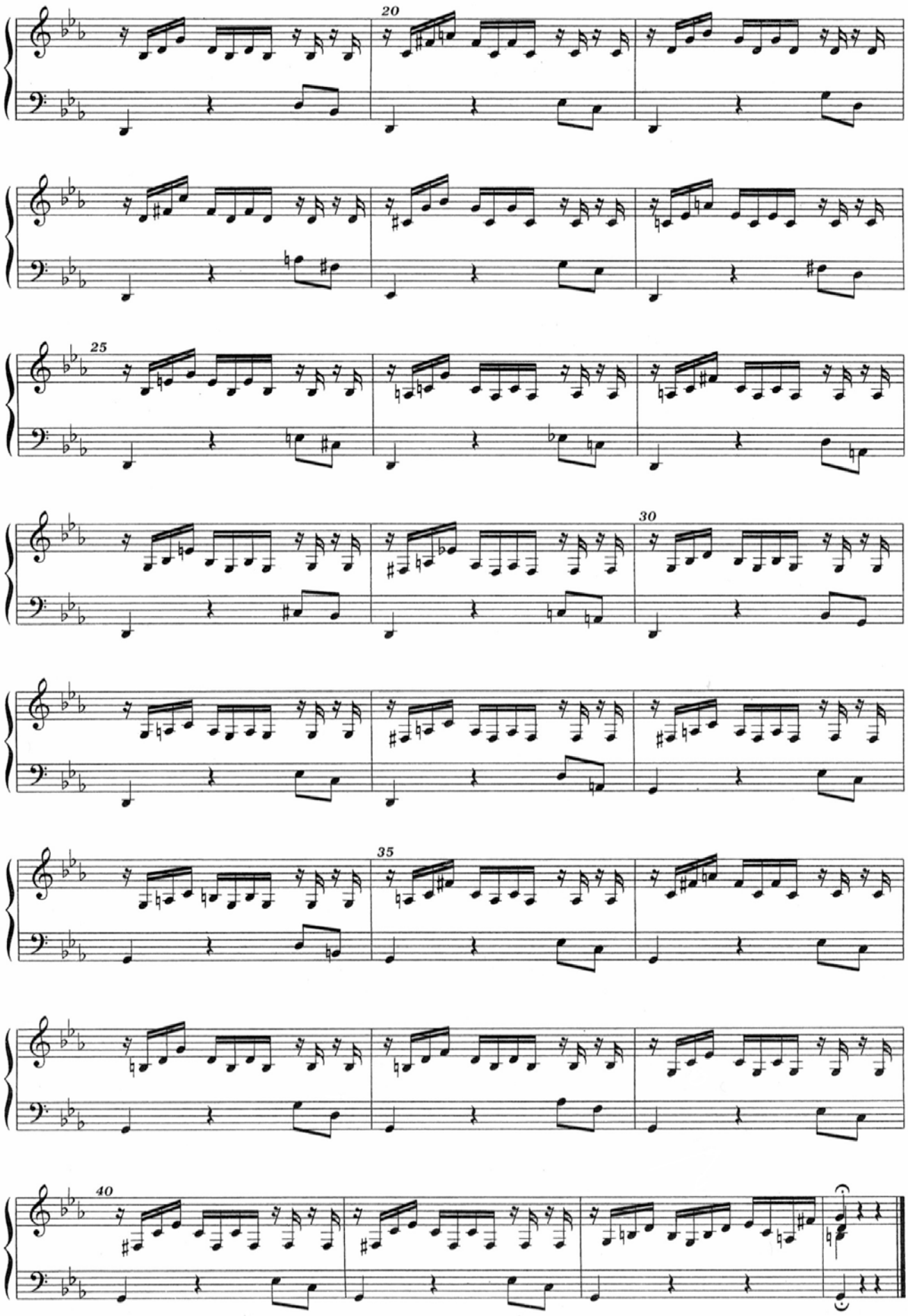
PRELUDIO *IN DO MINORE (BWV 999)*

Praelude

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STAMPERIA MUSICALE E. CIPRIANI

38068 Rovereto (TN) Italia

Contrada dei Tovi (Via Damiano Chiesa, 24)

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