

[Allegro]

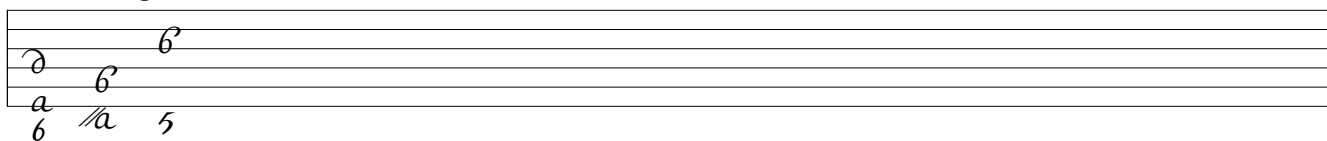
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1 3 2 4 3 4 2 4 1 a

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

pia[n]o *forte*

◌ *Tuning*



Notes:

Tablature letters shown with two flanking square brackets are in the original, but it is suggested that they be omitted. These notes are doubled by octave strings.

Tabalature letters in the [Fuge] with a single bracket to the left are played on the main bass string. They are followed by a right-bracketed note played on the same course octave string, sounding in the upper octave. This technique was used by Charles Mouton and Wenzel, Frei Herr von Radolt, among others.

Note the use of original dynamic markings in the [Allegro], upon which I have expanded. Bach occassionally used such dynamic indications in two-manual harpsichord music, such as in the Italian Concerto, BWV 971.

It has been suggested by various writers that the title inscription "Prelude pour la Luth. ó Cèmbal par J.S. Bach" is not in J.S. Bach's own hand, but may have been added by C.P.E. Bach, who owned the MS after his father's death.

Bach ran out of paper at the end of the [Allegro] and completed the piece using New German organ tablature. The piece was probably intended for Bach's own use at the Lautenwerk.

Many of the bass notes have been transposed into a more usual or convenient octave (up or down) for the 13-course lute of Bach's day without marking them as such.

Intabulated by Clive Titmuss, Surrey, B.C., February 1975, revised September 1980 and November 2000.