

ギターのための  
無伴奏チェロ組曲全曲集

佐々木 忠——編

J.S. BACH

Suite #1

**Six Suites for Cello Solo**

BWV 1007 - BWV 1012

Arranged for Guitar by Tadashi Sasaki

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## PREFACE

### **6 Suites a Violoncello Solo senza Basso composeés par Sr. J.S.Bach Maitre de Chapelle.**

The six suites for solo cello BWV1007-1012 were composed during Bach's years as Kapellmeister at the court of Leopold of Köthen (1717-1723). Unfortunately an autograph by Bach himself has not been found at this point, however, there are four manuscript copies from the same period that exist today: one by Bach's second wife Anna Magdalena, another by the organist J.P. Kellner and two anonymous transcripts. Among these, Anna Magdalena Bach's manuscript is today trusted to be the most authentic.

Many guitarists have arranged and played the cello suites. It can be said that they are well suited to be played on the guitar, since both instruments share the same pitch range. Also, through the use of arpeggios and double stops there are many chordal structures that bring out several voices, which suits the guitar as a harmonic instrument.

In contrast to Bach's solo works for violin which are polyphonic to a great extent, the cello suites are written on a more homophonic basis. Bach employs a single-voiced notation and yet is able to indicate polyphonic part-writing through the use of broken chords. Taking into consideration the way in which Bach himself worked when arranging for the lute or keyboard, I have written the music out in parts when necessary to make the voices clearer (please see ex. 1 and 2). Consequently, rests have been added as needed, while other passages (such as scale or cadence-like passages) remain as in the original.

When transcribing and performing the cello suites, the first task for the guitarist is to choose appropriate keys to suit the individual character of each suite and to decide on where and when to supplement bass notes. While there are passages that should be played as in the original, there are also passages where we can see that Bach has had to compromise some bass notes for playability's sake. When arranging some of his violin and cello works for the keyboard or lute, he has supplemented notes wherever necessary. Luckily, we can refer to the c-minor suite

(No.5) in Bach's own excellent arrangement for lute in g-minor, in which we can see the addition of many bass notes to the cello part. There have been debates as to which version was composed first. I personally believe that the more polished lute version was created after the cello version.

It is very important to know to what degree missing bass notes should be supplemented, because the arranger has to also take into consideration the playability of the arrangement. A consistent supplementation of bass notes can be theoretically correct, yet ineffective if it diminishes musical expression through restricted playability. Respecting and maintaining the composer's musical intention is of utmost importance, therefore I have kept the addition of bass notes to a minimum.

After a thorough study of the original cello version I have tried to tackle the above difficulties and to choose those keys that correspond most to Bach's original keys. When arranging, Bach has always sought to bring out an instrument's full potential and chosen the key accordingly. The first solo sonata for violin in g-minor in his arrangement for keyboard for instance, is transcribed to d-minor, which results in a sound that best brings out the music's character on this instrument. (The choice of d-minor actually results in the music being transposed down a fourth.) The second violin sonata in a-minor is also transcribed to d-minor (down a fifth), the prelude from the third partita in E-Major is arranged as orchestral sinfonia in D-Major, and the cello suite No.5 in c-minor is transcribed to g-minor which is a suitable key for the lute, etc.

Technically, the choice of keys does not represent a great problem for the keyboard, while the possibilities are limited for instruments such as the guitar, lute, violin or cello. The fact that Bach chose keys in which he could make use of open strings is of essential importance to the arrangement.

## ABOUT THE ARRANGEMENT

It is quite obvious in his cello works that Bach had a thorough knowledge of the instrument he was writing for and its possibilities. When looking at the cello suites as a whole, it becomes apparent that he chose to work in those keys that make use of the cello's open strings, C, G, D, A. Even E flat –Major (Suite No.4) is a key which is related to the keys of C and G. Suite No.1 is usually arranged and played by guitarists in D-Major. In this arrangement however, I have chosen to use A-Major for various reasons. I feel that D-Major does not reflect the depth of sound desired and achieved by Bach in the original G-Major. If one plays the very beginning of the prelude as a G-Major chord and then as a D-Major chord it will become clear that G-Major has a deep, rich resonance that does not require additional bass notes. The same chord in D-Major, however, will sound thinner and unbalanced which is partly because on the guitar it has to be played on treble strings that ask for the addition of bass notes. The following illustration shows, that if the 6th string of the guitar is tuned down to D, the tuning of the cello and the guitar match proportionally with the difference of a 2nd.

Guitar: D - A - d - g - h - e

Cello: C - G - d — a

Since cello strings are tuned one tone below guitar strings, one might say that the A-Major chord on the guitar played with open A-string counterparts the G-major chord with open string on the cello in both sound and function. (Please see ex. 3).

I think that when playing these cello pieces on the guitar it is more important to make arrangements that suit the guitar's tuning than to insist on the original keys. Nonetheless, I feel that playing all of the suites in either D or A-Major as has become the custom among guitarists does not do justice to Bach's conception of each suite's own individual character. The same reasons which lead me to arrange Suite No.1 in A-Major also lead me to arrange Suite No. 3 in D-Major, which is closer in register to the original C-Major. Contrary to the commonly used A-Major it does not require as many additional, sometimes unnecessary bass notes that would make performance more difficult. Accordingly, I have arranged Suite No.2 (d-minor in the original) in g-minor and Suite No.4 (E flat-Major in the original) in G-Major. Suite No.5 (I have based my arrangement on Bach's own splendid lute version in g-minor) is arranged in the commonly used a-minor for the following reasons. The lute is tuned very similarly to the guitar. In using g-minor, Bach chose a key that is well-fitted to the lute in many ways. The lute player J.C. Weyrauch, a contemporary and close acquaintance of

Bach's, has made a tablature copy of this suite which is written in baroque tuning. Baroque tuning equals a d-minor chord with a perfect fourth and a minor third. Since the guitar, too, is tuned mainly in fourths, this means that parts that would be played on the 2nd and 3rd strings of the lute would simply move to the 1st and 2nd string of the guitar if transposed to a-minor. Bach's lute version is very agreeable to play technically due to the optimal use of open strings. Since many of the lute fingerings can be adopted on the guitar, the open strings are an advantage in the guitar version, too. (ex. 4 and 5). Above that, the natural articulation that is characteristic in lute tablature will be beneficial to the guitar version. Articulation on the lute is slightly different than that of other instruments. The integration of open strings into the fingerings produce the unique sound that is so characteristic of the lute.

It is perfectly possible to tune the 6th string of the guitar to D and the 5th string to G and play this suite in its original key, but the many barres and lack of open strings that would result from doing so would make playing much more difficult, especially in the Gavotte II in which playing with ease is required. The natural articulation of the tablature would also be much altered in comparison with a transcription that is based on the lute version. I have tried to avoid adding unnecessary difficulties to the arrangement so that the musical expression of the performer might not be restricted.

Bowings and phrasings of the original manuscript (A.M.B.) have not been changed. They are printed above the staves and should serve the player as a basis for his interpretation. Wherever cello and lute phrasings differ, both are listed in the appendix "Ornaments and Alternate Versions". Additional suggestions for slurs have been printed in dotted lines. These are left hand articulations. In some of the places where no dotted slurs have been added, such as in examples 6 and 7, I would like to suggest a right hand articulation in which the emphasized note is played stronger and the unemphasized note accordingly softer, which will have the effect of a slur. (In the renaissance it was common for lute players to play the emphasized note with *m*, or *p*, and the unemphasized with *i*..) Ornamentations suggested by the arranger are listed and numbered in the appendix as to keep the music clear, and not to influence the player's free interpretation. Passages and notes which are one octave higher in the arrangement than in the original are marked "8", and accordingly, passages that are one octave lower in the arrangement are marked "8va".

## SUITE I

BWV 1007

## Prélude

Johann Sebastian Bach  
arr. by Tadashi Sasaki

⑥=D

3

5

7 IV C.4.

9 I

11 C.2.

13 IV C.4. II





# Allemande

⑥=D

II IV II

3 IV

5 I 1) 42 (Or) C.4

7 II 2) 31 (Or)

9

11 3) 21 (Or) 4) 21 (Or)

13 IV C.2 5) 42 (Or)

15 6) 02 (Or)

IV

17

19

21

23

25

27

29

31

7)  $\hat{21}$  *fr*

8)  $\hat{42}$  *fr*

9)  $\hat{21}$  *fr*

10)  $\hat{21}$  *fr*

11)  $\hat{10}$  *(fr)*

12)  $\hat{30}$  *(fr)*

C.2

C.4

C.5

Detailed description: This page contains a musical score for guitar, measures 17 through 31. The music is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The score includes various fretting techniques and fingerings. Measure 17 starts with a barre at the 2nd fret. Measures 19, 21, 23, 25, 27, 29, and 31 feature specific fretting techniques labeled as 7), 8), 9), 10), 11), and 12) respectively, often with a 'fr' (fretted) marking. Chordal techniques are indicated by 'C.2', 'C.4', and 'C.5' with dashed lines. Fingerings are shown with numbers 1-4 and 0 (open string). The piece concludes with a double bar line and repeat dots at the end of measure 31.

## Courante

⑥=D

C.2.....

4

C.2..... C.2.....

8

1)

43

1)

I

12

C.2.....

15

2)

3)

C.4.....

31

313

19

C.2

23

C.1

27

IV C.4 I

31

III IV C.2

35

4)

39

C.2 C.2

# Sarabande

⑥=D C.2

1) 2) 3)

4) 5) C.5

6) 7) 8)

9) 10) 11)

12) 13) C.2 C.4

14) (12) (tr)

Detailed description: This is a musical score for a piece titled "Sarabande". The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 14 measures. Measure 1 starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first measure is marked with a circled 6 and an equals sign followed by a D, and "C.2". Above the first measure is "1)", and above the second measure is "2)". Above the third measure is "3)". Measure 5 is marked with a circled 5 and "C.5". Above measure 5 is "4)", and above measure 6 is "5)". Measure 8 is marked with a circled 8. Above measure 8 is "6)", and above measure 9 is "7)". Above measure 10 is "8)". Measure 11 is marked with a circled 11. Above measure 11 is "9)", and above measure 12 is "10)". Above measure 13 is "11)". Measure 14 is marked with a circled 14. Above measure 14 is "12)", and above measure 15 is "13)". Above measure 14 is "(12) (tr)". The score includes various musical notations such as notes, rests, slurs, and trills. There are also some unusual symbols like "3 2 1" and "4 2 3 1" under the notes. The piece ends with a double bar line and repeat dots.

## Menuet I

⑥=D

1)

C.2-----

IV I

5

9

C.2-----

13

C.2-----

17

IV I

C.2-----

21

## Menuet II

3

5

9

13

17

21

Menuet I da Capo

# Gigue

⑥=D C.2..... C.2..... 1)  $\frac{4}{2}$   $\frac{3}{4}$

5 IV

10 C.2.....

15 C.2.....

20 IV II

25 C.2.....

30 I C.2..... IV V IV II

# Grace Notes and Alternate Versions

装飾音と他奏法譜

## SUITE I BWV1007

### Allemande

1) 5	1) ossia 5	1) ossia 5	2) 8	2) ossia 8
3) 11	3) ossia 11	4) 12	4) ossia 12	5) 14
6) 15	6) ossia 15	7) 19	7) ossia 19	7) ossia 19
8) 20	8) ossia 20	9) 21	9) ossia 21	10) 23
11) 26	11) ossia 26	12) 31	12) ossia 31	

### Courante

1) 10	1) ossia 10	2) 16
3) 18	3) ossia 18	4) 38
		4) ossia 38

### Sarabande

1) 1	1) ossia 1	2) 2	3) 4

3) ossia

4)

5)

5) ossia

6)

6) ossia

7)

8)

9)

10)

11)

11) ossia

12)

13)

13) ossia

### Menuet I

1)

### Gigue

1)

## SUITE II BWV1008

### Prélude

1)

2) ossia

2) ossia