



**Fourth  
Cello Suite**

**J. S. BACH**

BWV 1010

Arranged for  
Guitar Solo

by John W. Duarte

Novello

## FOREWORD

The notion that the content of a musical score is to be adhered to with quasi-religious devotion took root at the end of the eighteenth century, grew in the nineteenth, and persists in the twentieth (though it is now negated by aleatoric music); it is, however, totally false in relation to the music of Bach and of earlier composers. It was assumed in the Baroque and Renaissance periods that a performer would ornament, embellish and even fill out the music in his own way, though within the style of the time, in an 'improvisational' manner. Certain practices were so well understood that they were not even written into the score, or were notated in a way that did not correspond with the actual manner of execution. The 'note-content' of a piece would vary from one performance to another even when played by the same artist. All this is well documented in the literature of these earlier times, and the best performers of this music now avail themselves of the freedom that is offered – though few guitarists may yet be numbered among them.

It is obvious that such embellishment, other than in minor details of ornamentation, is out of place in a tightly organised work such as a fugue, but it is perfectly proper in dance movements – and nowhere more so than in slow movements.

Tempos indicated are editorial suggestions, the original score being devoid of them – after all, who then needed to be told how fast to play a gigue or sarabande?

JOHN DUARTE London 1977

DURATION 25 MINUTES

## VORWORT

Der Grundgedanke, daß man dem wörtlichen Inhalt eines Musikstückes mit fast religiöser Hingabe treu bleiben muß, entstand gegen Ende des achtzehnten Jahrhunderts, wuchs im neunzehnten und besteht weiterhin im zwanzigsten Jahrhundert (obwohl er nun in alleatorischer Musik abgelehnt wird); diese Vorstellung, jedoch, ist in bezug auf Werke von Bach und von früheren Komponisten völlig falsch. Im Barock und der Renaissance wurde allgemein angenommen, daß der ausführende Künstler das Musikstück auf seine eigene Weise, wenn auch im Stil der Zeit, improvisierend verzieren und sogar ausfüllen würde. Gewisse Praktiken waren so weit verbreitet und vorausgesetzt, daß sie nicht einmal notiert wurden, oder falls sie niedergeschrieben wurden, entsprach dies nicht der tatsächlichen Ausführung. Der „Noteninhalt“ eines Stückes war von einem Vorspiel zum anderen unterschiedlich, sogar dann, wenn er von dem selben Künstler wiedergegeben wurde. All dies ist in der Literatur dieser früheren Perioden gut dokumentiert, und die besten Künstler, die Musik diesen Stils aufführen, benützen heute die Freiheit, die ihnen dargeboten wird – nur wenige Gitarristen, jedoch, sind bis jetzt darunter zu finden.

Es ist offensichtlich, daß Verzierungen dieser Art, außer im Falle geringer Einzelheiten der Ornamentation, in streng organisierten Werken, wie zum Beispiel einer Fuge, unangebracht, jedoch in Tanzsätzen gänzlich am Platz sind – und nirgends so sehr wie in langsamen Sätzen.

Die Tempoangaben sind als Vorschläge des Herausgebers zu betrachten, da die originale Partitur keine enthält – denn schließlich, wer wußte in jenen Tagen nicht, in welchem Tempo man eine Gigue oder eine Sarabande spielte?

JOHN DUARTE London 1977

ZEITDAUER 25 MINUTEN

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# FOURTH CELLO SUITE

BWV 1010

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JOHN W. DUARTE

J. S. BACH

## Prelude

♩ = 80

$\frac{1}{2}$ C II

$\frac{1}{2}$ C II CIV C II

CIV C II

C I CIV

$\frac{1}{2}$ CIV (1)

IV

(1)

CIV

III

CII

CIV

CII

CIV

(1)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a slur over the final two measures.

Musical staff 2: Treble clef, key signature of two sharps. Labeled with  $\frac{1}{2}$ C I,  $\frac{1}{2}$ C II, and  $\frac{1}{2}$ C IV. Includes slurs and fingerings (3, 4, 2, 2, 4, 3).

Musical staff 3: Treble clef, key signature of two sharps. Labeled with CV, CIII, and circled numbers 4 and 3. Includes slurs and fingerings (3, 4, 3, 2, 1, 2, 3, 4).

Musical staff 4: Treble clef, key signature of two sharps. Labeled with circled number 4 and  $\frac{2}{1}$  *triumm*. Includes slurs and fingerings (3, 4, 3, 2, 1, 2, 3, 4).

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the eighth-note sequence from the previous staff.

Musical staff 6: Treble clef, key signature of two sharps. Labeled with IV. Includes slurs and fingerings (4, 3, 2, 1, 2, 3, 4).

Musical staff 7: Treble clef, key signature of two sharps. Labeled with circled number 1,  $\frac{2}{1}$  *triumm*, circled number 3, and  $\frac{1}{2}$ C II. Includes slurs and fingerings (4, 3, 2, 1, 1, 4, 3, 2, 1, 1, 4, 3, 2, 1).

Musical staff 8: Treble clef, key signature of two sharps. Labeled with circled number 1 and *p.*. Includes a slur and fingerings (4, 3, 2, 1, 2, 3, 4).

# Allemande

♩ = 60

II

tr

5 4

$\frac{1}{2}$  CII

3 6

CIV

3 4

CVII

3 5

CIV CIV IX

CIV CIV

IV

CIV

CIV CII

CIV CII CIV CIV

CII 1/2 CI CII CIV CII



CII

CII CIV

3

5

3

CII

2

IV CII

6

CII

# Courante

$\text{♩} = 69$

1/2 CII

1/2 CII (1)  $\frac{4}{2}$  tr

CVI CVII

CVII

1/2 CVI

1/2 CIV CIV

CVI CVII CVI

CVI CVII

CVII CIX CVII

(1) (2)

CVII (1) VII CVII CVI

CIV (3)

CIV (2)

CIII CII CIII CII (2) CIV

CIV CII VI (3) CIX

IX (3)

(1)

(1)

# Sarabande

$\text{♩} = 108$

The score consists of seven staves of music in G major, 3/4 time. The tempo is marked as quarter note = 108. The music includes various ornaments: CI, CII, CIV, and CVI. Fingerings are indicated by numbers 1-4. There are two numbered trills: (1) and (2). The score ends with a double bar line and repeat dots.

(1)

(2)

1/2 CII

3

1/2 CII

2

70

### Bourrée I

$\text{♩} = 120$

1

2

3

4

5

1/2 CII

6

7

8

9

10

11

12

13

CII

14 15 16 17

18 CIV 19 20 CIV

21 22 CII CIV 23 CIV CIV

24 CII 25 CII 26 CII

27 28 29

30 1/2 CII 31 32

33 34 35 CI CII

36 37 38

$\frac{1}{2}$  CII

39 40 41

42 43 44 CII CII

45 46 47

$\frac{1}{2}$  CI  $\frac{1}{2}$  CII

48 49 50

$\frac{1}{2}$  CII

*attacca Bourrée II*



# Bourrée II

$\text{♩} = 120$

repeat Bourrée I

# Gigue

$\text{♩} = 96$

repeat



The musical score on page 18 consists of ten staves of music, all in treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, slurs, and articulation marks. Fingerings are indicated by circled numbers 1-5. Specific techniques or ornaments are labeled with letters: CII, CVII, CIX, CV, CIV, and 1/2 CVII. The score concludes with a double bar line and repeat dots.