

Michael Sorimer

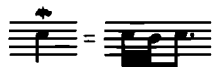
Edition:

JOHANN SEBASTIAN BACH
Cello Suite I
Transcription for Guitar



J.S. Bach's masterpieces for solo violoncello were composed around 1720 during his period at Cothen. Fortunately for guitarists the suites are very well suited for performance on the classical guitar: not only do the guitar and cello share a similar range, but the lute-like *style-brise* (broken chord) textures of this music invite performance on our modern instrument. This is immediately apparent in the *preludes* (especially in suites 1-4 and in suite 6) where the quality of the arpeggios and the easy way the chords lie under the hand make it seem as if the suites were originally composed for guitar. The Fifth Suite is, of course, a model for transcription from a bowed to a plucked medium, since Bach himself wrote a version of this suite for cello and a version for baroque-lute.

Ornaments should be executed according to baroque practice. Only two ornament signs are used in this edition: trill (♬) and mordent (♮). Trills are an alternation of the main note with an upper auxiliary a step or half-step above, and they should begin with the dissonant note (the *upper* note in all standard cases.) Where trills are indicated at cadences they are obligatory since they are an integral part of the harmony. The mordent is an alternation of the main note with a lower auxiliary a step or half-step below, and is often executed as follows (with one repercussion):



C'est pendant son séjour à Cothen vers 1720 que J.S. Bach a composé ses chefs-d'oeuvre pour violoncelle. Fort heureusement pour les guitaristes, ces oeuvres s'adaptent parfaitement à la guitare classique; non seulement celle-ci et le violoncelle partagent-ils une gamme similaire mais le "*style-brisé*," caractéristique du luth comme de cette musique, en facilite l'exécution sur la guitare, notre instrument moderne. Et ceci nous apparaît particulièrement évident dans les *préludes* (surtout dans les quatre premières Suites ainsi que dans la sixième) où la nature des arpegges et la disposition habile des accords sous la main nous mènent à conclure que les Suites en question avaient peut-être été composées en premier lieu pour guitare. Puisque Bach lui-même a composée deux versions de la Cinquième, l'une pour violoncelle et l'autre pour le luth-baroque, cette Suite peut nous servir d'exemple d'une transcription d'un instrument à archet à un instrument pincée.

In some cases one may wish to execute this ornament with more than one repercussion or begin with the lower auxiliary note.

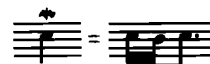
This edition includes some written-out examples (in small notes above the score) of how ornamentation may be executed. Guitarists who wish to further familiarize themselves with baroque style may refer to books such as the following two by Robert Donington: *The Interpretation of Early Music*, (Faber and Faber, London, 1963) and *A Performer's Guide to Baroque Music*, (Charles Scribner's Sons, New York, 1973).

Standard guitar indications have been used in this edition:

CI, CII	indicates full bar
♠I, ♠II	indicates half bar
I	(bracket) indicates partial bar
①, ②	indicates the string to be used
1, 2, 3, 4	indicates left hand fingering
p, i, m, a	indicates right hand fingering

MICHAEL LORIMER
Berkeley, California 1973

Les ornements se jouent selon l'usage baroque. Dans cette édition nous nous servons seulement de deux symboles d'ornements: le trille (♬) et le mordant (♮). Le trille se joue en alternant la note principale avec une note un degré ou un demi-degré supérieure, et doit commencer par la note dissonante (c'est à dire la note *supérieure* dans la plupart des cas). Quand les trilles figurent dans les cadences, ils sont obligatoires car ils font partie intégrale de l'harmonie. Le mordant se joue en alternant la note principale avec la note un degré ou un demi-degré inférieure, de la façon suivante (note avec une série seulement):



Suivant le cas, l'artiste choisira entre deux façons d'exécuter le mordant: en commençant par la note inférieure, ou s'il le préfère, en exécutant plus d'une série.

Johann Sebastian Bach

SUITE I (Original for Solo Cello in G)

Transcription for Guitar
by MICHAEL LORIMER

SUITE I

(Original for Solo Cello in G)

J. S. BACH

(1685-1750)

Transcription by
MICHAEL LORIMER

Prelude

⑥ = D

The musical score for the Prelude of Suite I by J.S. Bach, transcribed for guitar, is presented in six staves. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various musical notations such as dynamics (p, m, i, a), articulation (accents), and fingering (numbers 1-4). Performance techniques like 'CV' (circular vibrato) and 'ΦII', 'CII', 'ΦV' are indicated above the staff. The piece concludes with a circled number 3.

i m a m CII

p p m

③ ⑤ ④ ③

i m a m i a m

CV or:

p p i m i m i m i a m p m i m i a m p i m

a m i a m i m p i m a m i a m i p p

CII

p i m i

a m i m p m p i

2 1 3 4 2 1 4 2 1 4 2 1

i a i a m i a m i

1 2 1 3 4 2 1 4 2 1 4 2 1

p p p p p

④ ③ ②

③ ②

②

1 3 4 2 1 2 1 2 1 2 3 1 3 2

4 4 2 2 4 2 2 2 2 2 2

1 3 2 1 2 1 2 1 2 1 2

CVII

a i p i a i a i

2 4 2 2 2 2 2 2 2 2 2 2

p p

CVII

Allemande

The musical score for the Allemande is presented on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is characterized by its intricate, flowing melodic lines and frequent use of ornaments. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4, and ornaments are marked with 'o' and 'a'. Dynamics such as 'p' (piano) are used throughout. The score is divided into several measures, with some measures containing multiple ornaments. The piece concludes with a final cadence. The following table summarizes the key features of the score:

Measure	Key Features
1-4	Initial melodic phrase with ornaments 'o' and 'a'. Dynamics: p.
5-8	Continuation of the melodic line with ornaments 'o' and 'a'. Dynamics: p.
9-12	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
13-16	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
17-20	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
21-24	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
25-28	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
29-32	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
33-36	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
37-40	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
41-44	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
45-48	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
49-52	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
53-56	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
57-60	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
61-64	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
65-68	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
69-72	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
73-76	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
77-80	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
81-84	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
85-88	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
89-92	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
93-96	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.
97-100	Section marked 'CII' with a repeat sign. Includes ornaments 'o' and 'a'. Dynamics: p.

♯II

or:

CII

CV

CIV

arm 12

Courante

The musical score for 'Courante' consists of six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score is annotated with various musical symbols:

- Staff 1:** Features a slur labeled Φ II. Fingering numbers (1, 2, 4, 2, 1, 4) are placed above the notes. A fermata is present over the final note.
- Staff 2:** Features a slur labeled Φ II. Fingering numbers (1, 2, 4, 2, 1, 4) are placed above the notes. A fermata is present over the final note.
- Staff 3:** Features a slur labeled Φ V and another labeled CVII. Fingering numbers (1, 2, 4, 1, 3, 4) are placed above the notes. A circled number 4 is placed below the staff.
- Staff 4:** Features a slur labeled CII. Fingering numbers (1, 3, 1, 1) are placed above the notes. A circled number 3 is placed above the staff, and a circled number 4 is placed below the staff.
- Staff 5:** Features a slur labeled CII. Above the staff, the text "m a or: 1 3 1 1 etc." is written. A circled number 3 is placed above the staff.
- Staff 6:** Features a slur labeled CII. Fingering numbers (1, 3, 1, 1) are placed above the notes. A fermata is present over the final note.

Sarabande

The Sarabande score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of chords and melodic lines with fingerings such as 2, 2, 2, 1, 4, 3, 4, 2, 4. A fermata is placed over a note, and a Φ II ornament is indicated above a group of notes. The second staff continues the piece with more complex rhythmic patterns and fingerings like 3, 4, 0, 4, 3, 4, 1, 4, 3, 2, 3, 4, 1, 4, 2, 3, 0, 1. The third staff includes a Φ II ornament and a CII ornament. The fourth staff features a 4-4 time signature change and a CII ornament. The fifth staff concludes the piece with various chordal textures and fingerings.

Menuet I

The Menuet I score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of chords and melodic lines with fingerings such as 1, 2, 1, 2, 2, 1, 1, 4, 1, 4. A fermata is placed over a note, and a Φ II ornament is indicated above a group of notes. The second staff continues the piece with more complex rhythmic patterns and fingerings like 2, 1, 2, 1, 2, 2, 1, 4, 2, 2, 0, 2, 4, 2, 1. A Φ II ornament is indicated above a group of notes. The piece concludes with a final chord and a fermata.

Musical notation for the first system, featuring treble and bass staves. Fingerings are indicated by numbers 1-4 and circles. Accents (γ) are placed over certain notes. A slur labeled 'CII' spans a section of the melody. Dynamics include *p* and *P*.

Menuet II

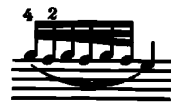
Musical notation for the second system, including an alternative fingering ('or:'). It features treble and bass staves with various fingering numbers and accents. A section is marked with a slur and 'ΦII'.

Musical notation for the third system, including an alternative fingering ('or:'). It features treble and bass staves with various fingering numbers and accents. A section is marked with a slur and 'ΦII'.

Musical notation for the fourth system, featuring treble and bass staves. It includes various slurs labeled 'CV', 'CI', 'CIV', and 'CIII'. Dynamics include *p* and *P*. Fingerings are indicated by numbers 1-4 and circles.

Musical notation for the fifth system, featuring treble and bass staves. It includes various slurs labeled 'CI' and 'CIII'. Dynamics include *p* and *P*. Fingerings are indicated by numbers 1-4 and circles.

Gigue



Michael Lorimer

ISAAC ALBENIZ

Capricho Catalan, Op. 165

JOHANN SEBASTIAN BACH

Cello Suite I, BWV 1007

Cello Suite II, BWV 1008

Cello Suite III, BWV 1009

Cello Suite IV, BWV 1010

Cello Suite V, BWV 1011 / Lute Suite III,
BWV 995

Cello Suite VI, BWV 1012

Lute Suite II, BWV 997

Prelude, Fugue and Allegro, BWV 998

LOUIS COUPERIN

Tombeau de Mr. Blancrocher

JOHN DOWLAND

Three Fantasies

DUFAUT

Tombeau pour Mr. Blancrocher

JOHANN JAKOB FROBERGER

Tombeau pour Mr. Blancrocher

DENIS GAUTIER

Tombeau de Mr. Blancrocher

SYLVIUS LEOPOLD WEISS

Sonata for Lute (original in D minor)

Sonata for Lute (original in G minor)



Cover Photo:
HANK KRANZLER

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