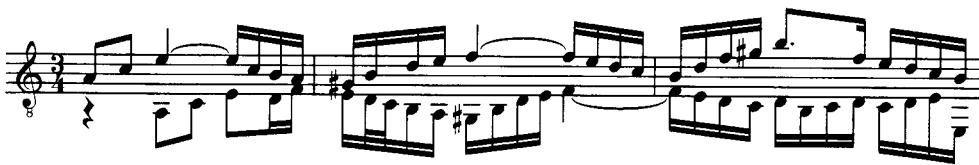


Transkriptionen für Gitarre solo

transcriptions for solo guitar



Johann Seb. Bach

Cellosuite Nr. 2
a-moll BWV 1008
2 Fassungen

*Cello suite no. 2
a minor BWV 1008
2 versions*

Bearbeitung und Fingersätze von/
transcription and fingerings by
Tilman Hoppstock

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JOHANN SEBASTIAN BACH
CELLO SUITE NR. 2 A-MOLL BWV 1008

Von den sechs Suiten für Violoncello solo stellen die Nr. 5 (BWV 1011) und die Nr. 2 (BWV 1008) - beide Werke stehen in einer Molltonart - sicher die größten Anforderungen an den Interpreten, wenn es um die Darstellung struktureller Komplexität geht. Ebenso wird dem Zuhörer ein hohes Maß an Konzentration beim Rezipieren der Musik abverlangt.

Die hier vorliegende Transkription der Cellosuite Nr. 2 BWV 1008 in a-moll (orig. in d-moll) weist zunächst einmal die Besonderheit auf, daß zwei unterschiedliche Übertragungen erstellt wurden. Die eine orientiert sich an dem Mindestmaß an polyphoner Ausdehnung, wohingegen die zweite Version wesentlich komplexere satztechnische Erweiterungen erfahren hat. Beiden Transkriptionen ist jedoch eines gemeinsam: Nach bestem Wissen und Gewissen wurde im Sinne der bachschen Harmonie- und Kontrapunktpraxis angestrebt, zusätzlich eingefügte Stimmverläufe so "original" wie möglich in das musikalische Geschehen zu integrieren.

Gleich zu Beginn der 2. Cellosuite entspinnst sich aus einem Dreiklangmotiv ein quasi improvisiertes Kadenzmodell, das in einer mehrstimmigen Fassung vielerlei Imitationen und Kontrapunkte ermöglicht. Die harmonische Entwicklung innerhalb dieses Satzes steigert sich in den typischen orgelpunktartigen Passagen und entlädt sich in darauffolgenden Sequenzen, die wiederum reichhaltige strukturelle Erweiterungsmöglichkeiten zulassen. In der Allemande finden sich ebenfalls Melodiebögen, die bereits kontrapunktische Strukturen aufzeigen und ebenda konsequent vervollständigt wurden. Aber auch alle anderen Sätze sind in ihrer harmonisch-satztechnischen Grundsubstanz so vielfältig, daß es manchmal schwerfällt, sich für eine bestimmte Lösungsmöglichkeit im Sinne bachscher Originalität zu entscheiden. Als Beispiel für eine Menge unterschiedlicher Optionen sind am Ende des Heftes zwei Stellen aus der Allemande aufgeführt.

Tilman Hoppstock, Juli 2005

Of Bach's six suites for solo violoncello, the numbers 5 (BWV 1011) and 2 (BWV 1008) – both in minor keys – are certainly the most challenging ones for the performer attempting to reveal their structural complexity. Besides, they demand an equal amount of concentration from the listener.

The present transcription of Cello suite No. 2 BWV 1008 (orig. in d minor) is unusual in offering two different versions (both in a minor). The first adaptation focuses on minimising the polyphonic expanse, whereas the second is much more complex in terms of spreading the setting. Both transcriptions were prepared with one common goal, however: Wherever additional voices needed to be integrated, the utmost care was taken to observe the principles of Bach's harmony and counterpoint technique to achieve the most authentic texture possible.

Right at the beginning of the 2nd cello suite, an improvisation-like cadence model is derived from a triad motive, providing a rich basis for imitational and contrapuntal development in a multipart setting. The harmonic development within this movement intensifies in those typical pedal point passages, finding relief in the subsequent sequences which, in return, allow further structural expansion. Similarly, in the Allemande we encounter melody arches with contrapuntal structural properties that are thoroughly exploited later. The remaining movements all feature such rich harmonic and textural material that it is sometimes hard to decide in favour of or against any one particular solution so as to remain consistent with Bach's original style. At the end of this volume, two exemplary sections from the Allemande are quoted en lieu of the multitude of conceivable options.

Tilman Hoppstock, July 2005
(translation: Andreas Kühner)

Suite a-moll BWV 1008

Original für Violoncello solo in d-moll

Leichtere Fassung
Easy Version

Suite a minor BWV 1008

Original for violoncello solo in d minor

Prelude

Bearbeitung und Fingersätze
für Gitarre von Tilman Hoppstock

Johann Seb. Bach
(1685 - 1750)

The sheet music consists of 12 staves of musical notation for guitar transcription. The notation is in common time (indicated by '3/4' at the beginning of each staff) and uses a treble clef. Fingerings are indicated by numbers (1, 2, 3, 4, 5) above or below the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are also present. The music is divided into measures by vertical bar lines. The first staff begins with an eighth note followed by six sixteenth-note pairs. Subsequent staves continue this pattern with variations in pitch and rhythm. Measure numbers 1, 4, 7, 10, 13, 16, 19, 22, and 25 are explicitly labeled on the left side of the page.

28 V I
 31
 34 V III I
 37 III I
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 46
 49
 52 I
 55
 58 I

Allemande

The sheet music consists of six staves of musical notation, each with a different measure number (8, 3, 5, 7, 9, 11) and a common time signature. The notation is for a single instrument, likely a harpsichord or organ, using a treble clef. The music features various note heads, stems, and bar lines. Measure 8 starts with a single note followed by a series of eighth-note pairs. Measure 3 begins with a sixteenth-note cluster. Measure 5 includes a grace note indicated by a small '2' above a note head. Measure 7 contains a dynamic marking 'tr' (trill) and several grace notes marked with circled '5's. Measure 9 features a sustained note with a fermata. Measure 11 concludes the page with a final cadence.

13

15

17 III I

19

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23

Courante

Sheet music for a Courante in 3/4 time. The music consists of eight staves of music, numbered 1 through 15. The key signature changes throughout the piece, indicated by various sharps and flats. Measure 1 starts in G major (no sharps or flats). Measure 2 adds a sharp. Measures 3-4 add another sharp. Measure 5 adds a third sharp, and includes fingerings (4, 1), (2, 1), (1, 0), and (5). Measure 6 adds a fourth sharp. Measure 7 adds a fifth sharp. Measure 8 adds a sixth sharp. Measure 9 adds a seventh sharp, and includes fingerings (1, 4), (2, 3), (3, 0), (4, 3), (3, 0), (2, 1), (1, 0), and (2, 1). Measure 10 adds a eighth sharp. Measure 11 adds a ninth sharp, and includes fingerings (3, 0), (4, 3), (3, 0), (2, 1), (1, 0), and (2, 1). Measure 12 adds a tenth sharp. Measure 13 adds a eleventh sharp. Measure 14 adds a twelfth sharp. Measure 15 adds a thirteenth sharp.

7

Sarabande

The sheet music consists of eight staves of musical notation, each with a key signature of one sharp (F#) and a time signature of three-quarters. The music begins with a dynamic of $\frac{8}{8}$ and transitions to $\frac{2}{2}$ at measure 13. Measures 13 through 26 feature a basso continuo staff with a cello-like line and a bassoon-like line. Measure 23 includes dynamic markings f , ff , and ff . Measure 26 concludes with a repeat sign and a double bar line.

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Menuett I

Sheet music for Menuett I in 3/4 time, treble clef. The music consists of five staves of musical notation. Fingerings and dynamics are indicated throughout the piece.

Measure 1: Treble clef, 3/4 time. Measures 2-6: Dynamics include f , p , ff , v . Fingerings: (5) at measure 7, (6) at measure 13, (5) at measure 19, (6) at measure 20.

Measure 7: Dynamics: f , ff , v . Fingerings: (5) at measure 7, (6) at measure 13.

Measure 13: Dynamics: f , ff , v . Fingerings: (5) at measure 7, (6) at measure 13.

Measure 19: Dynamics: f , ff , v . Fingerings: (5) at measure 7, (6) at measure 13.

Menuett II

Sheet music for Menuett II in 3/4 time, treble clef. The music consists of six staves of musical notation. Fingerings and dynamics are indicated throughout the piece.

Measure 1: Treble clef, 3/4 time. Measures 2-6: Dynamics: p , f , ff , v . Fingerings: (3) at measure 10, (3) at measure 15.

Measure 5: Dynamics: p , f , ff , v . Fingerings: (3) at measure 10, (3) at measure 15.

Measure 10: Dynamics: p , f , ff , v . Fingerings: (3) at measure 10, (3) at measure 15.

Measure 15: Dynamics: p , f , ff , v . Fingerings: (3) at measure 10, (3) at measure 15.

Measure 20: Dynamics: p , f , ff , v . Fingerings: (3) at measure 10, (3) at measure 15.

Gigue

The sheet music consists of eight staves of musical notation, each with a treble clef and a common time signature. The music is divided into measures by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers are indicated above the staff at the beginning of each measure. The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 10. The fourth staff starts at measure 15. The fifth staff starts at measure 20. The sixth staff starts at measure 24. The seventh staff starts at measure 28. The eighth staff starts at measure 33. The notation also includes dynamic markings like 'V' and 'I' above certain groups of notes, and performance instructions like 'II' and 'III' above specific notes.

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Faksimile von Sarabande/Menuett I, II aus der zweiten Cellosuite
nach der Handschrift von Anna-Magdalena Bach

facsimile of Sarabande/Minuet I, II from the second suite for cello solo
after the manuscript of Anna-Magdalena Bach

Suite a-moll BWV 1008

Original für Violoncello solo in d-moll

Erweiterte Fassung
Expanded Version

Suite a minor BWV 1008

Original for violoncello solo in d minor

Bearbeitung und Fingersätze
für Gitarre von Tilman Hoppstock

Johann Seb. Bach
(1685 - 1750)

Prélude

The sheet music consists of 17 staves of guitar tablature. Each staff begins with a treble clef, a 'G' time signature, and a '8' indicating eighth-note duration. Fingerings are indicated by numbers above or below the strings. Measure numbers 1 through 17 are placed at the start of each staff. The music includes various techniques such as slurs, grace notes, and dynamic markings like '4.'. Measures 3 and 6 show changes in time signature to '4.' and '2.'. Measures 4 and 10 feature sixteenth-note patterns. Measures 12 and 15 include bass notes. The tablature shows the left hand's position on the guitar neck, with fingers numbered 1 through 4.

17

I III

19

21

24 V

27

30 I

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 VII

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 (Arpeggio)

Allemande

The sheet music consists of six staves of musical notation for a single instrument, likely a harpsichord or organ. The music is in common time (indicated by 'C') and uses a treble clef. Fingerings are indicated by numbers (1, 2, 3, 4, 5) placed under specific notes. Various performance markings are present, including slurs, grace notes, and dynamic markings like 'V' (volume), 'II', 'tr' (trill), and '3'. Measure numbers 1 through 11 are marked at the beginning of each staff.

1 2 3 4 5 6 7 8 9 10 11

V II tr tr

Sheet music for a solo instrument, likely cello or bass, featuring six staves of musical notation. The music is in common time (indicated by '8'). The key signature changes throughout the piece, indicated by various sharps and flats.

- Staff 1 (Measure 13):** The music begins with a series of eighth-note patterns. The first measure starts with a quarter note followed by eighth notes. The second measure features eighth-note pairs. The third measure includes a sixteenth-note cluster. The fourth measure consists of eighth-note pairs again. The fifth measure has a sixteenth-note cluster followed by eighth-note pairs. The sixth measure ends with a sixteenth-note cluster and a quarter note.
- Staff 2 (Measure 15):** The section is labeled "III". It features eighth-note pairs. Measure 15 starts with a sixteenth-note cluster. Measures 16 and 17 continue the eighth-note pairs. Measure 18 concludes with a sixteenth-note cluster.
- Staff 3 (Measure 17):** The music continues with eighth-note pairs. Measure 17 starts with a sixteenth-note cluster. Measures 18 and 19 continue the eighth-note pairs. Measure 20 concludes with a sixteenth-note cluster.
- Staff 4 (Measure 19):** The music continues with eighth-note pairs. Measure 19 starts with a sixteenth-note cluster. Measures 20 and 21 continue the eighth-note pairs. Measure 22 concludes with a sixteenth-note cluster.
- Staff 5 (Measure 21):** The music continues with eighth-note pairs. Measure 21 starts with a sixteenth-note cluster. Measures 22 and 23 continue the eighth-note pairs. Measure 24 concludes with a sixteenth-note cluster.
- Staff 6 (Measure 23):** The music continues with eighth-note pairs. Measure 23 starts with a sixteenth-note cluster. Measures 24 and 25 continue the eighth-note pairs. Measure 26 concludes with a sixteenth-note cluster.

Courante

The sheet music consists of eight staves of musical notation for a three-part piece. The first staff begins with a treble clef, a 'G' key signature, and a '3/4' time signature. The second staff begins with a bass clef, a 'G' key signature, and a '3/4' time signature. The third staff begins with a treble clef, a 'G' key signature, and a '3/4' time signature. The fourth staff begins with a bass clef, a 'G' key signature, and a '3/4' time signature. The fifth staff begins with a treble clef, a 'G' key signature, and a '3/4' time signature. The sixth staff begins with a bass clef, a 'G' key signature, and a '3/4' time signature. The seventh staff begins with a treble clef, a 'G' key signature, and a '3/4' time signature. The eighth staff begins with a bass clef, a 'G' key signature, and a '3/4' time signature. The music features various note heads with numbers (e.g., 1, 2, 3, 4) and rests, with some notes having horizontal dashes or stems. Measure numbers 1 through 15 are indicated above the staves. The notation includes several changes in key signature and time signature, particularly between the treble and bass staves.

The sheet music consists of eight staves of musical notation for a solo instrument, likely a guitar. The music is in common time (indicated by 'C' at the beginning of each staff). The notation uses standard musical symbols like notes, rests, and dynamics. Various markings are present, including Roman numerals 'I' and 'V' and circled numbers ① through ⑥. The first staff begins with a measure containing a single note followed by a sixteenth-note pattern. The second staff starts with a measure containing a single note followed by a sixteenth-note pattern. The third staff starts with a measure containing a single note followed by a sixteenth-note pattern. The fourth staff starts with a measure containing a single note followed by a sixteenth-note pattern. The fifth staff starts with a measure containing a single note followed by a sixteenth-note pattern. The sixth staff starts with a measure containing a single note followed by a sixteenth-note pattern. The seventh staff starts with a measure containing a single note followed by a sixteenth-note pattern. The eighth staff starts with a measure containing a single note followed by a sixteenth-note pattern.

Sarabande

The sheet music consists of eight staves of musical notation, each starting with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece, indicated by numbers such as 3, 4, 2, and 1. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff begins with a half note. The fourth staff starts with a quarter note. The fifth staff begins with a half note. The sixth staff starts with a quarter note. The seventh staff begins with a half note. The eighth staff starts with a quarter note.

Measure 1: Treble clef, F# key signature, 3/4 time. Measures 1-4: Treble clef, F# key signature, 4/4 time. Measures 5-8: Treble clef, F# key signature, 2/4 time. Measures 9-12: Treble clef, F# key signature, 1/4 time. Measures 13-16: Treble clef, F# key signature, 4/4 time. Measure 17: Treble clef, F# key signature, 2/4 time. Measures 18-21: Treble clef, F# key signature, 4/4 time. Measures 22-25: Treble clef, F# key signature, 2/4 time. Measures 26-29: Treble clef, F# key signature, 1/4 time.

Menuett I

Sheet music for Menuett I in 3/4 time. The music consists of five staves of musical notation. Measure 1 starts with a bass note followed by a series of eighth and sixteenth notes. Measures 2-3 show a transition with a key change indicated by a sharp sign over the G clef. Measures 4-5 continue with sixteenth-note patterns. Measures 6-7 show a return to the original key. Measures 8-12 show a continuation of the sixteenth-note patterns. Measures 13-17 show a final section with sixteenth-note patterns. Measures 18-19 show a concluding section.

Menuett II

Sheet music for Menuett II in 3/4 time. The music consists of five staves of musical notation. Measures 1-4 show a series of eighth and sixteenth notes. Measures 5-6 show a transition with a key change indicated by a sharp sign over the G clef. Measures 7-8 show a continuation of the sixteenth-note patterns. Measures 9-10 show a final section with sixteenth-note patterns. Measures 11-12 show a concluding section. Measures 13-17 show a continuation of the sixteenth-note patterns. Measures 18-19 show a final section with sixteenth-note patterns. Measures 20-21 show a concluding section.

Gigue

The sheet music consists of six staves of musical notation for a Gigue in 3/8 time. The notation includes various markings such as slurs, grace notes, and dynamic indications like *p* (piano) and *a* (allegro). Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, 5, 6, and I. The music is divided into measures numbered 1 through 28.

Measure 1: Starts with a grace note followed by a quarter note. The bass line has a bass note at the beginning of the measure.

Measure 5: The bass line continues with eighth-note patterns.

Measure 10: The bass line features eighth-note patterns with slurs.

Measure 15: Includes a dynamic marking *p*. Fingerings include 1, 2, 3, 4, 5, 6, and I. Measure number 4 is written below the staff.

Measure 20: Fingerings include 1, 2, 3, 4, 5, 6, and I. Measure number 4 is written below the staff.

Measure 24: Fingerings include 1, 2, 3, 4, 5, 6, and I. Measure number 6 is written below the staff.

Measure 28: Fingerings include 1, 2, 3, 4, 5, 6, and I.

37

42

47

52

57

62

67

72

ALLEMANDE

Verschiedene Möglichkeiten Takte 1-3 - different counterpoints bars 1-3

Vers. 1 (Original)

Vers. 2

Vers. 3

Vers. 4

Vers. 5 (Leichte Fassung / easy version)

Vers. 6

Vers. 7

Vers. 8

Vers. 9 (Erweiterte Fassung / expanded version)

ALLEMANDE

Verschiedene Möglichkeiten Takt 17/18 - different counterpoints bar 17/18

Vers. 1 (Original)

Musical score for Allemande, Vers. 1 (Original). The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

Vers. 2

Musical score for Allemande, Vers. 2. The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

Vers. 3

Musical score for Allemande, Vers. 3. The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

Vers. 4 (Leichte Fassung / easy version)

Musical score for Allemande, Vers. 4 (Leichte Fassung / easy version). The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

Vers. 5

Musical score for Allemande, Vers. 5. The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

Vers. 6

Musical score for Allemande, Vers. 6. The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

Vers. 7

Musical score for Allemande, Vers. 7. The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

Vers. 8

Musical score for Allemande, Vers. 8. The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

Vers. 9 (Erweiterte Fassung / expanded version)

Musical score for Allemande, Vers. 9 (Erweiterte Fassung / expanded version). The score consists of a single melodic line on a treble clef staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with eighth notes, followed by sixteenth-note pairs, and continues with various note values including eighth and sixteenth notes.

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