Jean-Sébastien Bach

Suites pour violoncelle

BWV 1007-1012

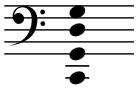
Partitions établies d'après les documents suivants :

07437 manuscrit attribué à Anna Magdalena Bach ;

12165 édité par Alfred Dörffel, publié par Breitkopf & Härtel en 1879 ;

75794 manuscrit attribué à Johann Peter Kellner.

disponibles sur la « Petrucci Music Library » IMSLP (https://imslp.org/)
sous les références indiquées.

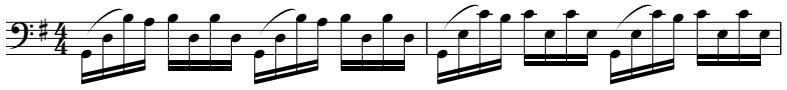
Deux des trois partitions utilisées comme référence pour la suite n°V sont écrites pour un violoncelle accordé ainsi : 

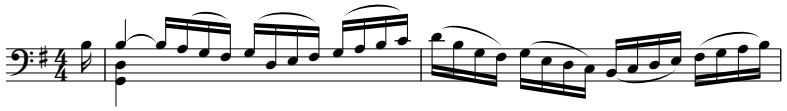
La corde de La est donc descendue au Sol, et les notes jouées sur cette corde sont écrites un ton au-dessus du son réel. On remarquera par exemple à la mesure 12 de la courante une double note Sol-Sol. Dans les partitions de références, on a à cet endroit un Sol et un La, le premier joué sur le corde de Ré, le second avec la corde de La à vide (qui est accordée sur un Sol).

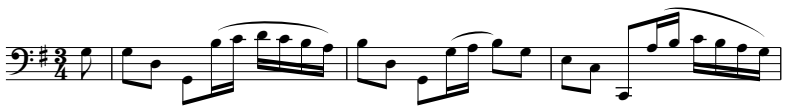
Mon objectif étant de transposer cette suite pour clarinette basse, cette partition comporte les notes qui doivent être jouées, et non celles qui correspondent à une position des doigts sur la touche.

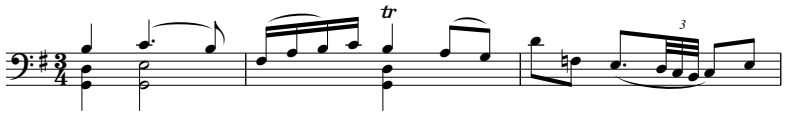
Table des matières

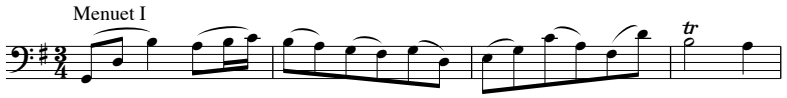
- **Suite n°I BWV 1007 en Sol majeur** 9

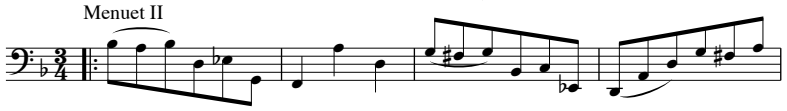
1. Prélude  11

2. Allemande  12

3. Courante  13

4. Sarabande  14

5. Menuets 



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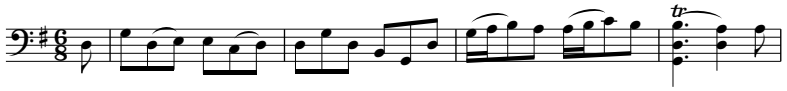
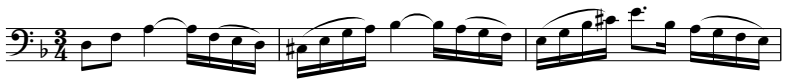
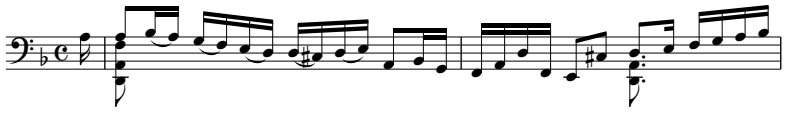
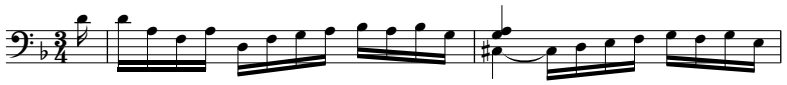
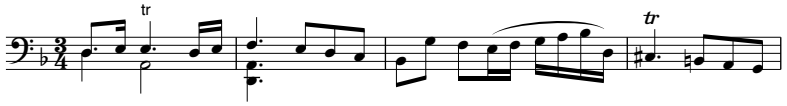
6. Gigue  15

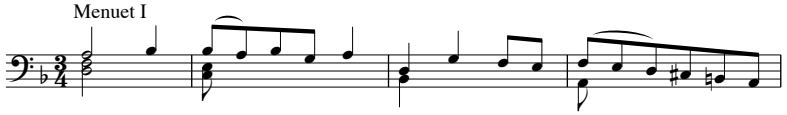
- **Suite n°II BWV 1008 en Ré mineur** 17

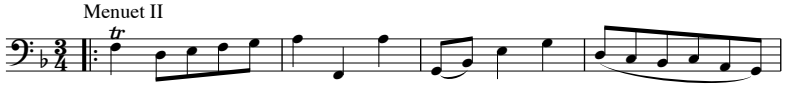
1. Prélude  18

2. Allemande  20

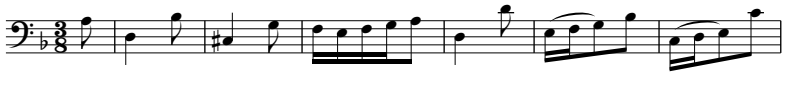
3. Courante  21

4. Sarabande  22

5. Menuets 



. 22

6. Gigue  23

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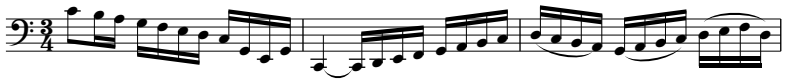
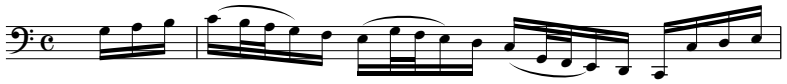
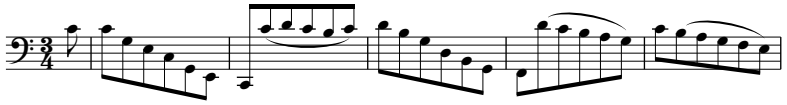
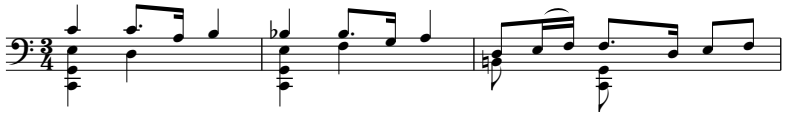
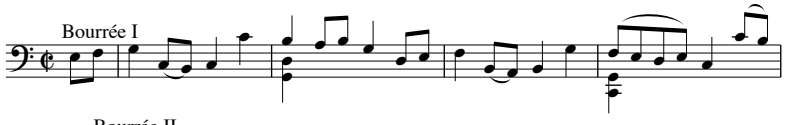
• **Suite n°III BWV 1009 en Ut majeur** 25

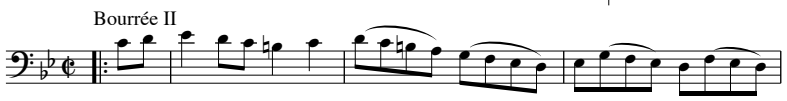
1. Prélude  26

2. Allemande  28

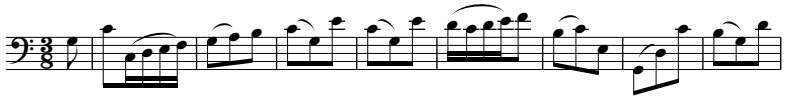
3. Courante  29

4. Sarabande  30

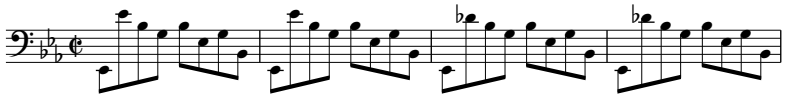
5. Bourrées 

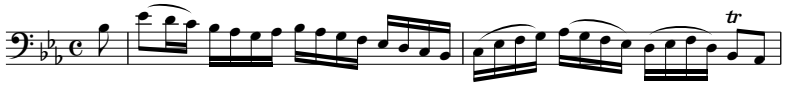


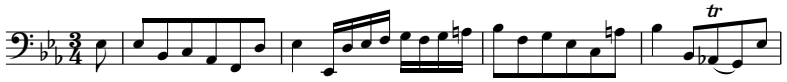
..... 31

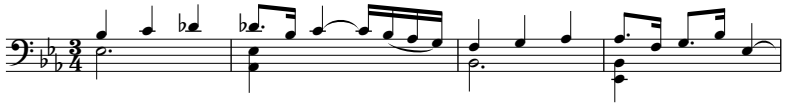
6. Gigue  32

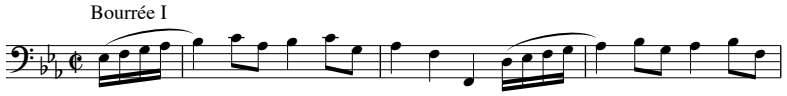
• **Suite n°IV BWV 1010 en Mi♭ majeur** 33

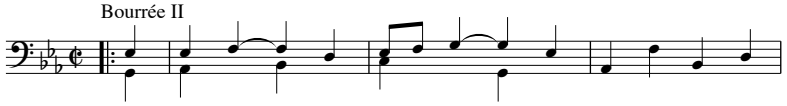
1. Prélude  34

2. Allemande  36

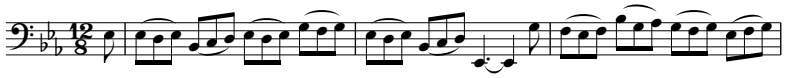
3. Courante  37

4. Sarabande  38

5. Bourrées 



..... 38

6. Gigue  40

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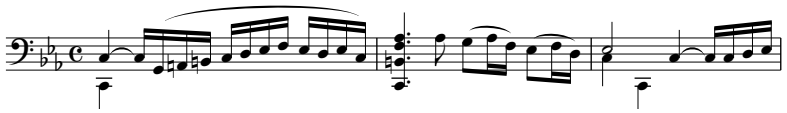
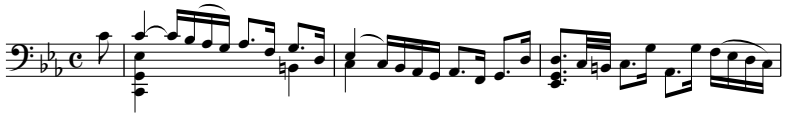
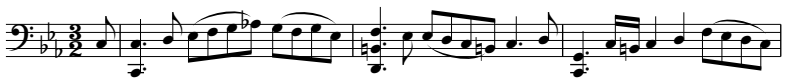
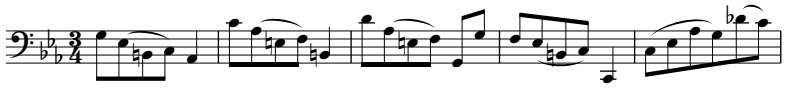
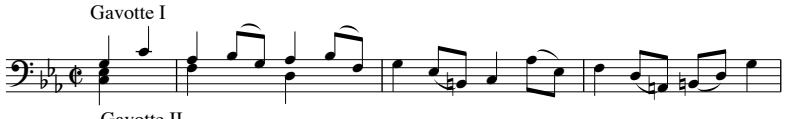
• **Suite n°V BWV 1011 en Ut mineur** 41

1. Prélude  43

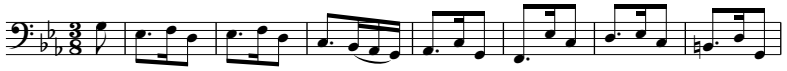
2. Allemande  46

3. Courante  47

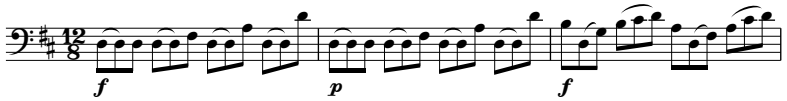
4. Sarabande  47

5. Gavottes 

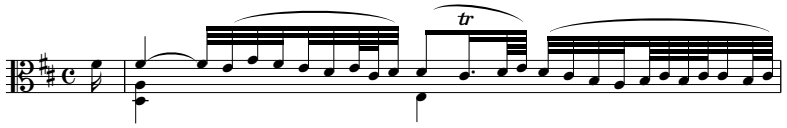
..... 48

6. Gigue  50

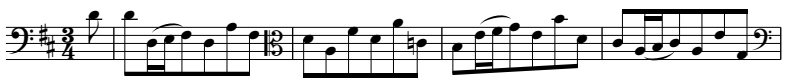
• **Suite n°VI BWV 1012 en Ré majeur** 51

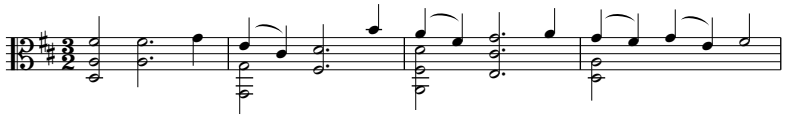
1. Prélude 

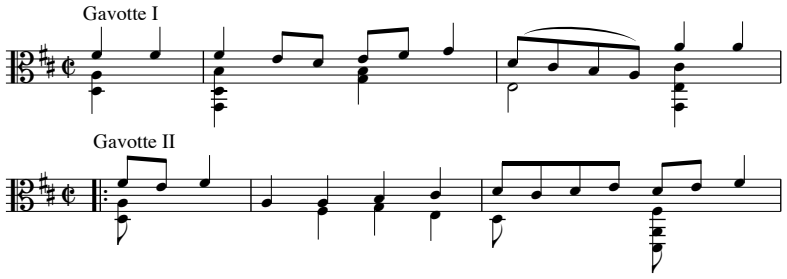
..... 52

2. Allemande 

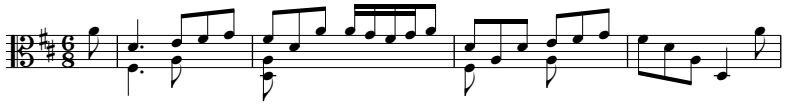
..... 55

3. Courante  56

4. Sarabande  57

5. Gavottes 

..... 58

6. Gigue  59

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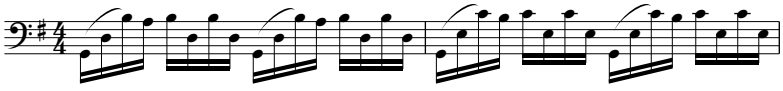
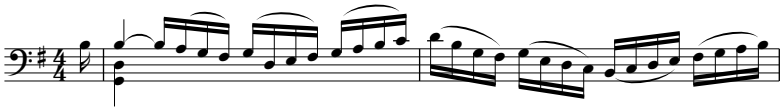
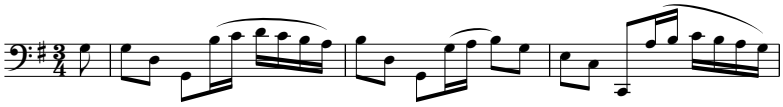
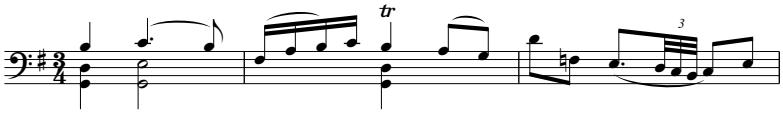
Suite n°I BWV 1007 en Sol majeur

1. Prélude  11

2. Allemande  12

3. Courante  13

4. Sarabande  14

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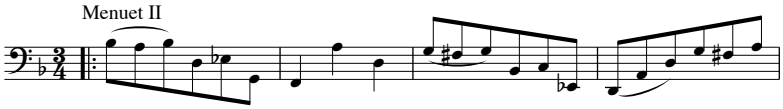

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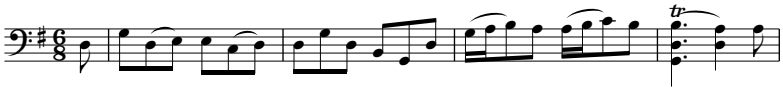
6. Gigue  15

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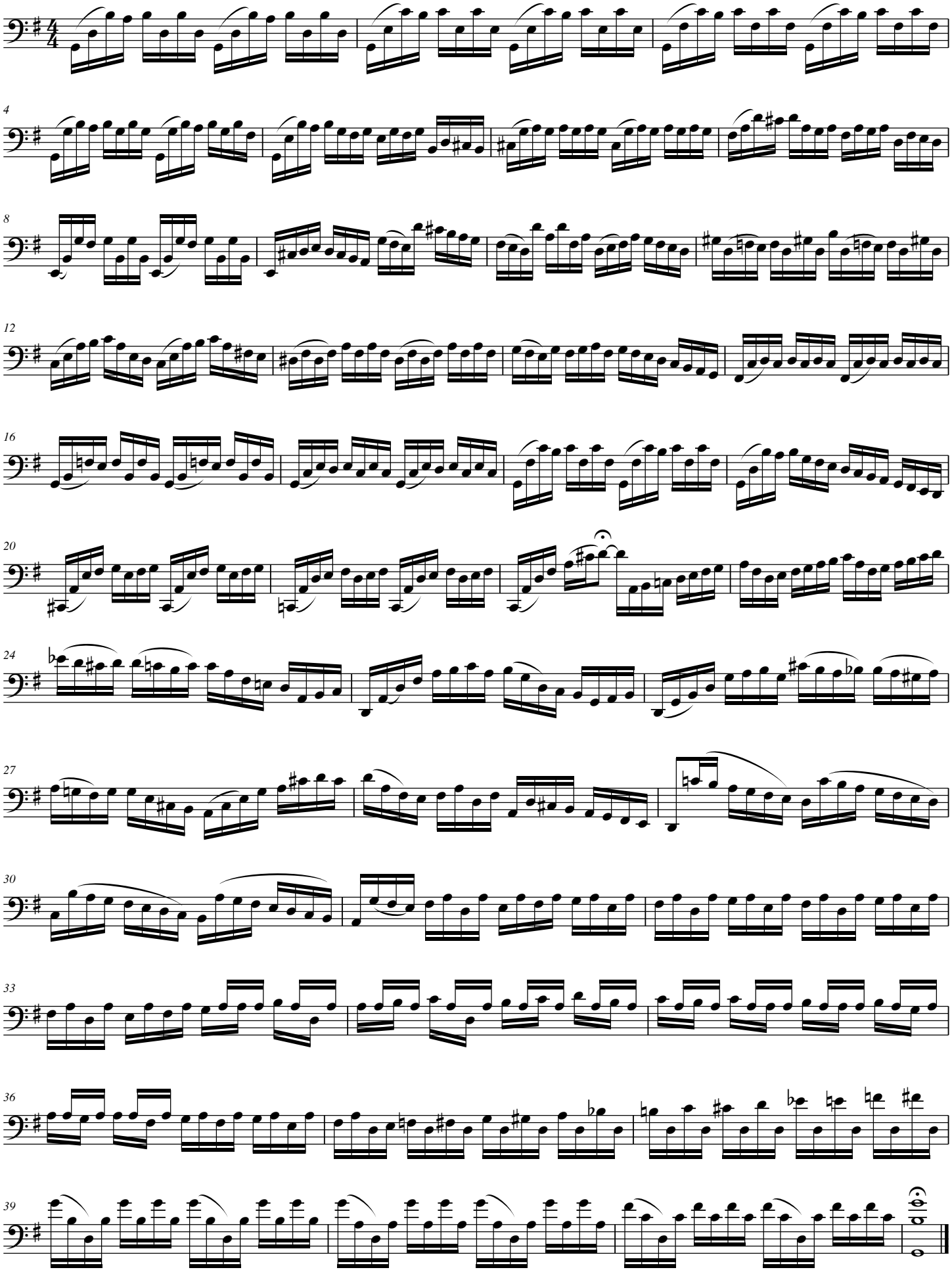

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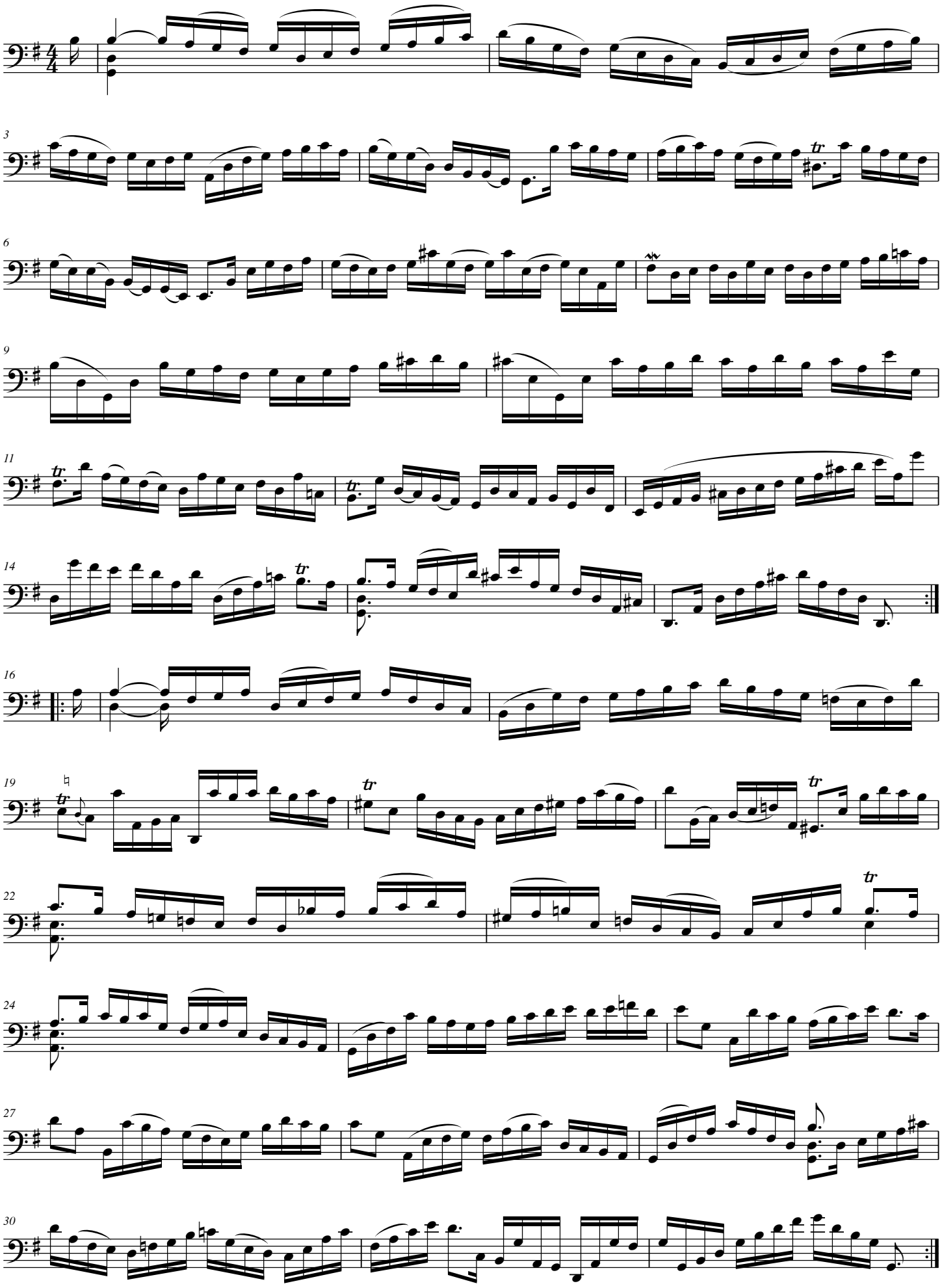

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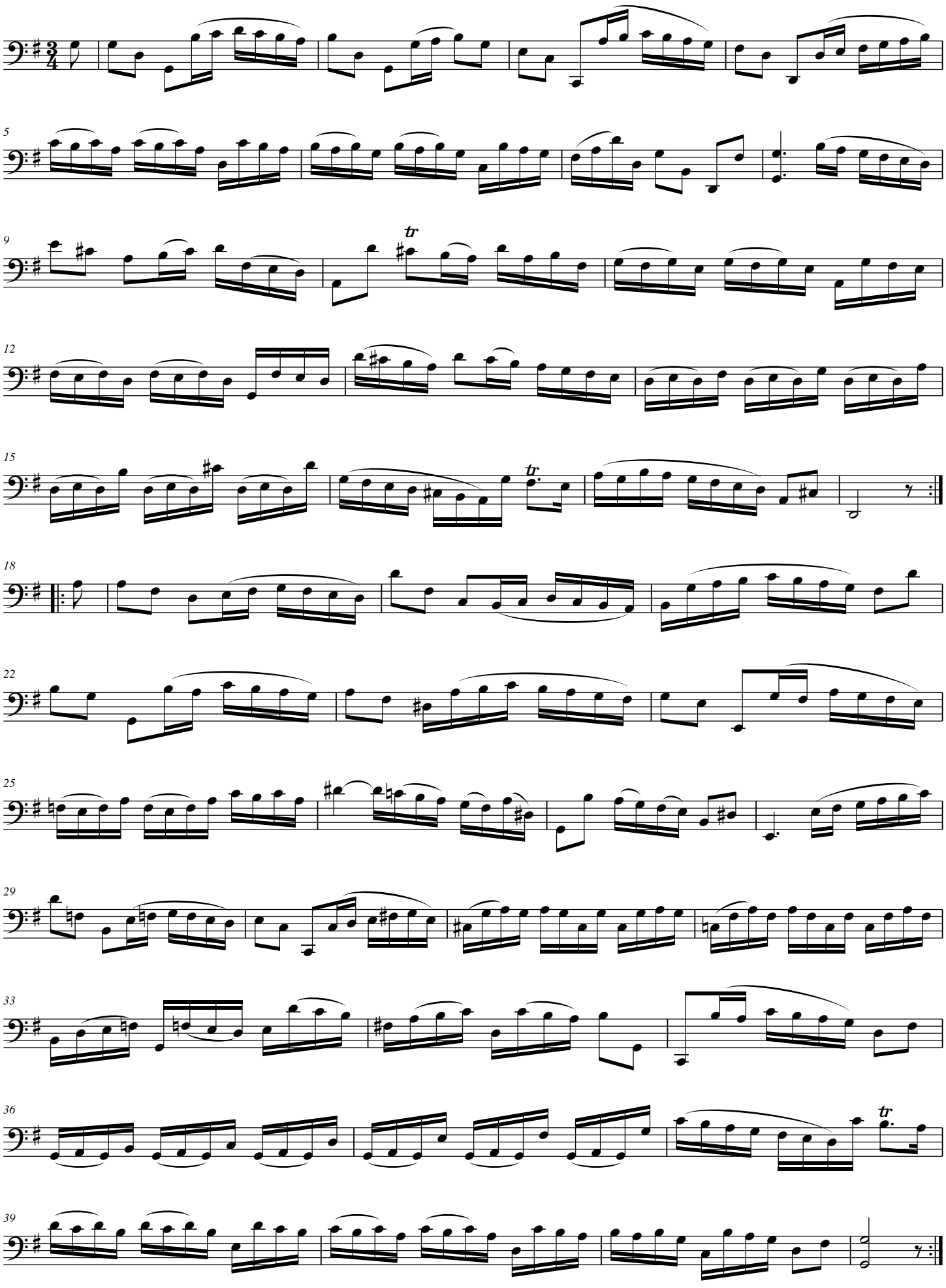

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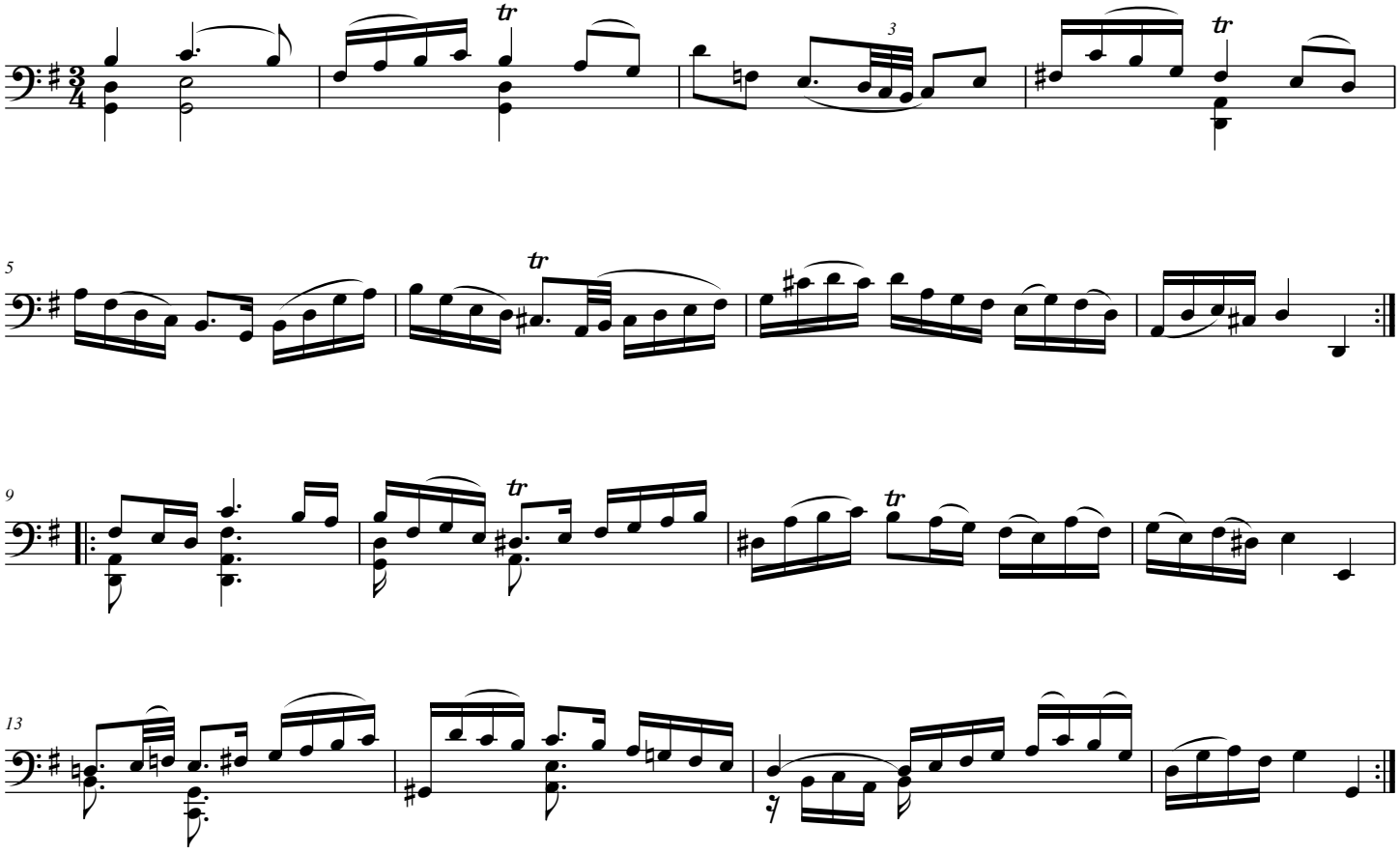
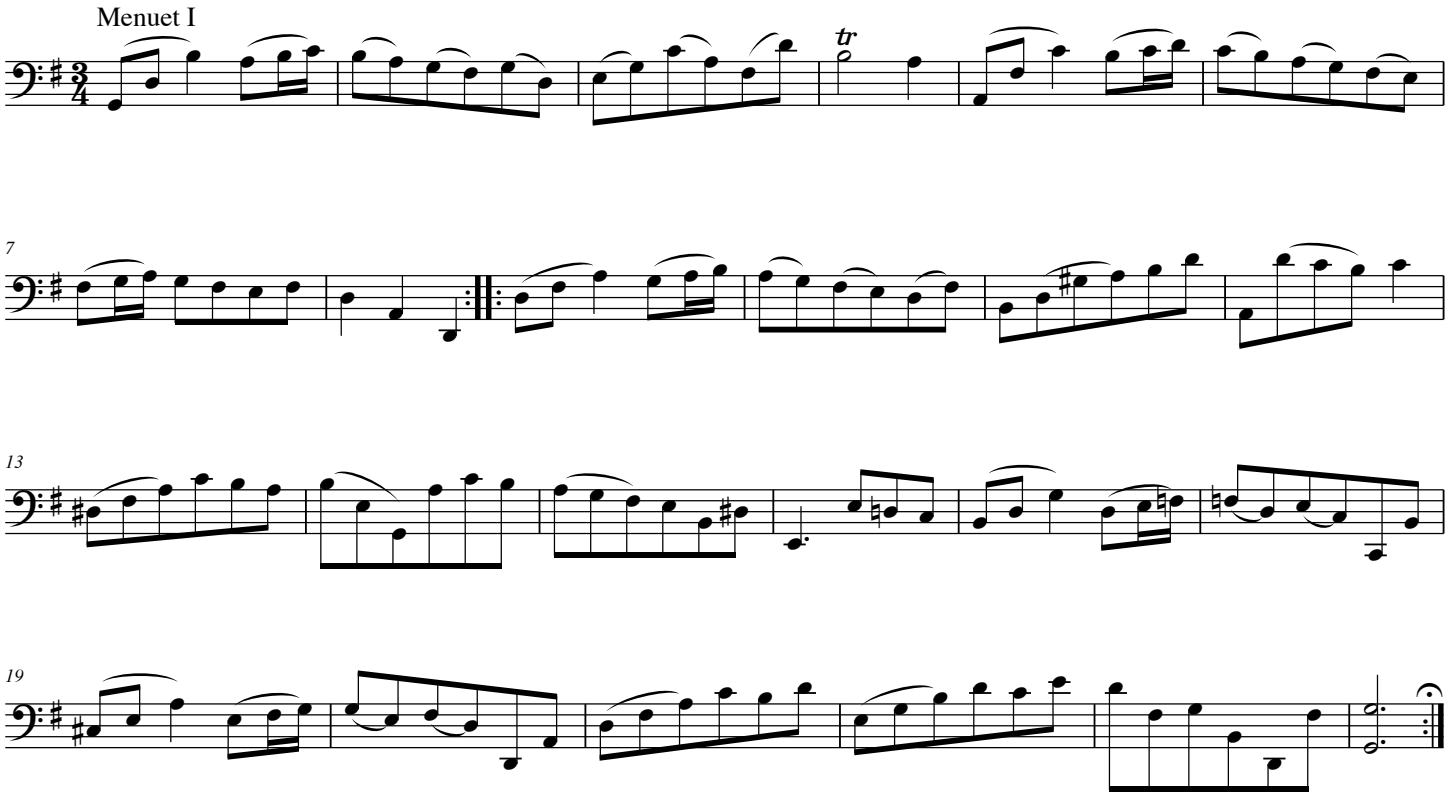


5 - Menuets



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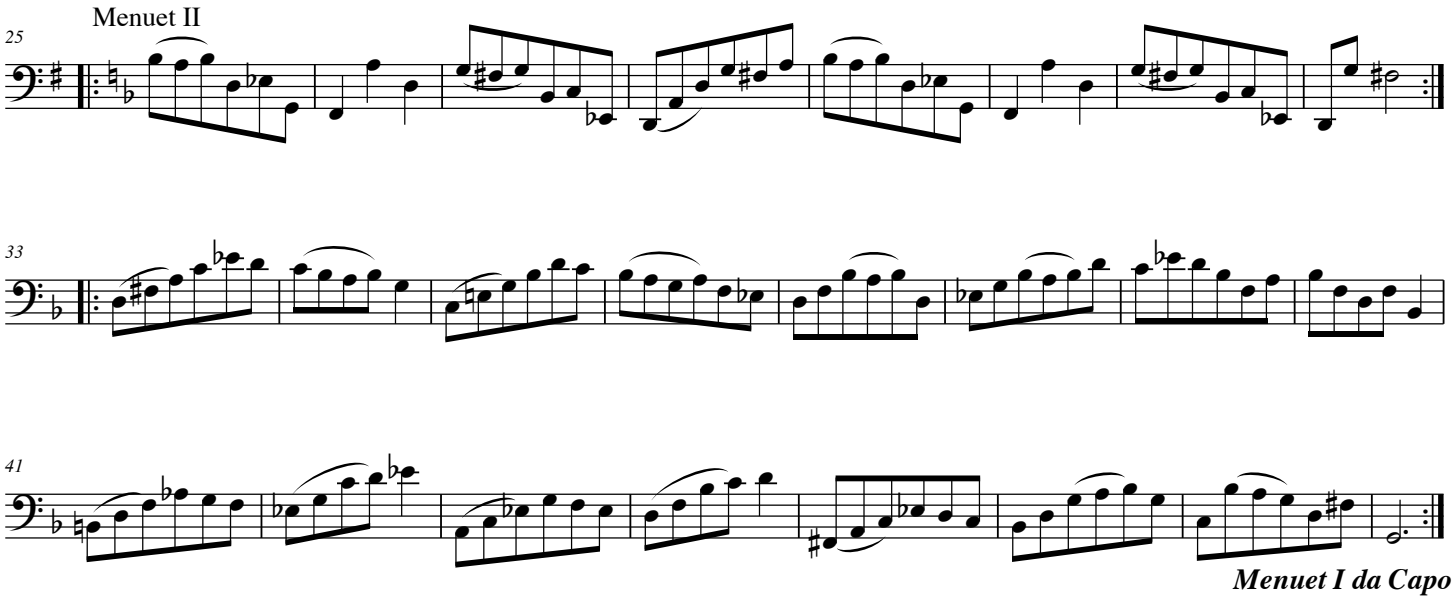
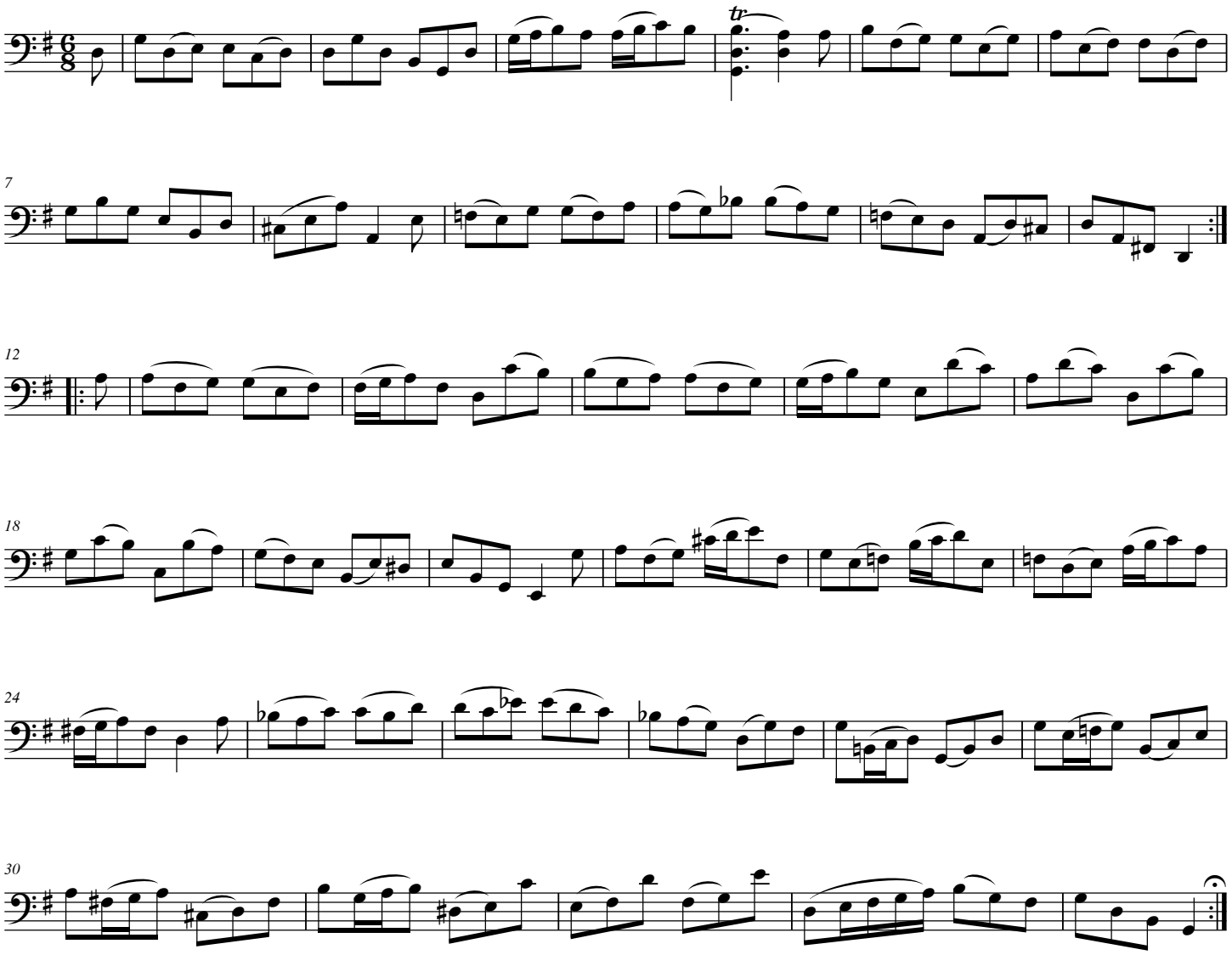


6 - Gigue



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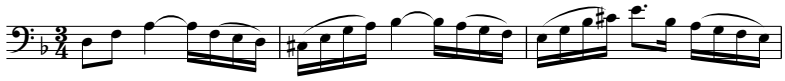
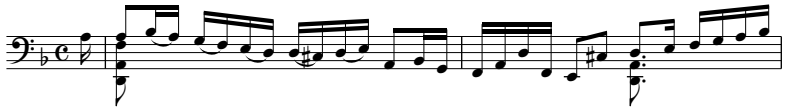
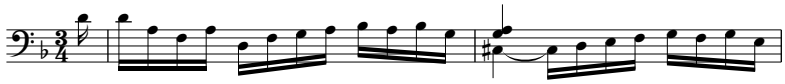
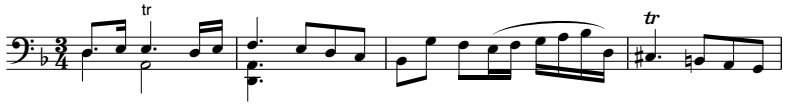
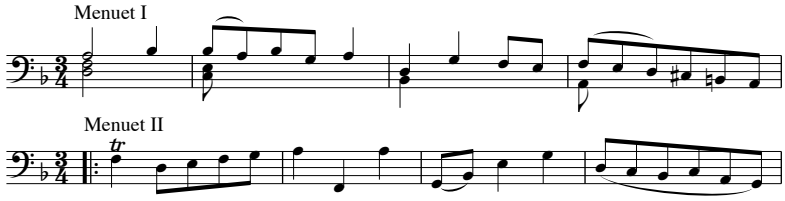
Suite n°II BWV 1008 en Ré mineur

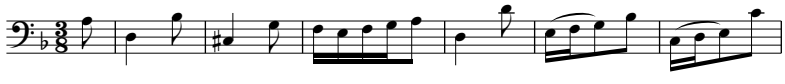
1. Prélude  18

2. Allemande  20

3. Courante  21

4. Sarabande  22

5. Menuets  22

6. Gigue  23

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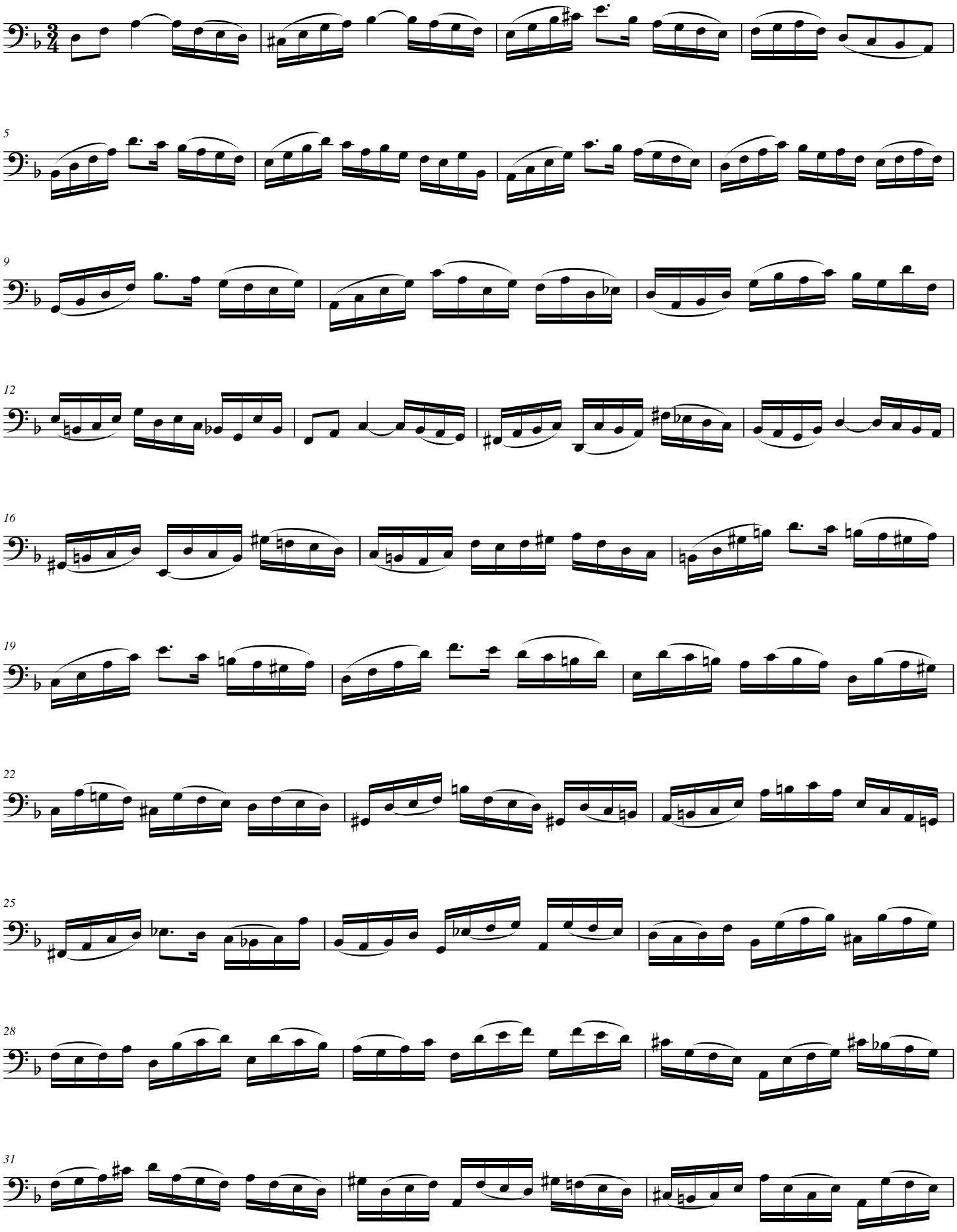

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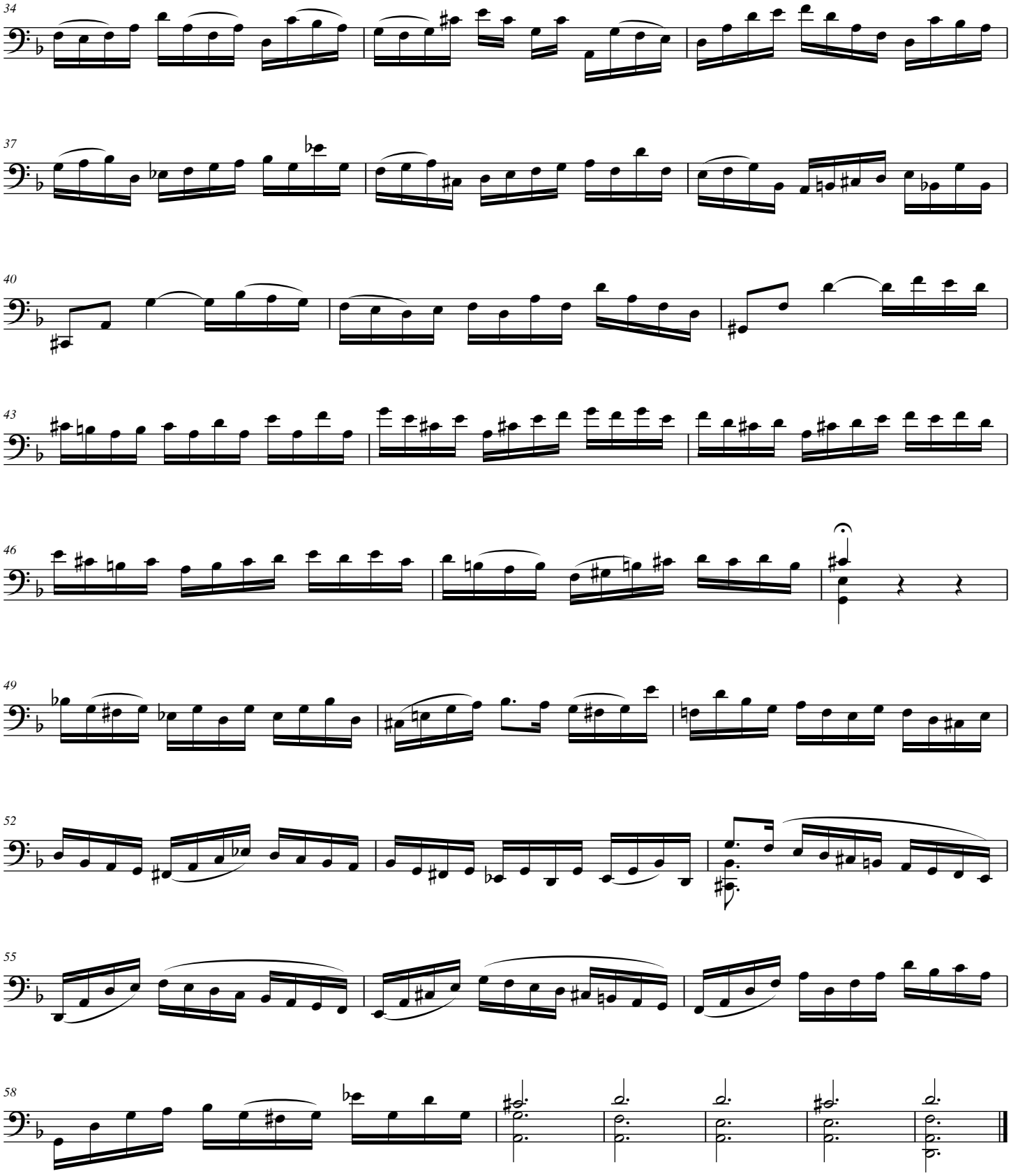

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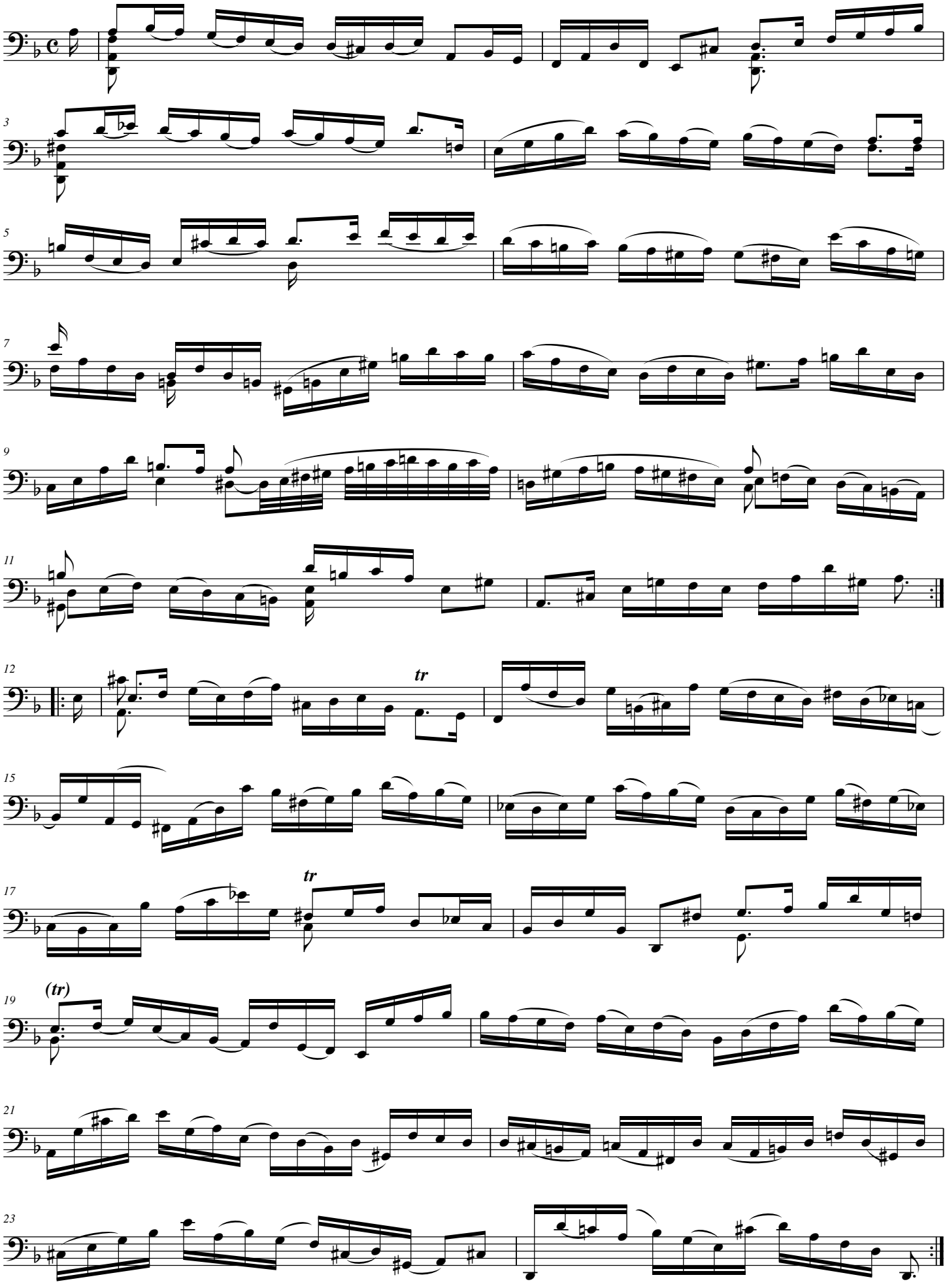

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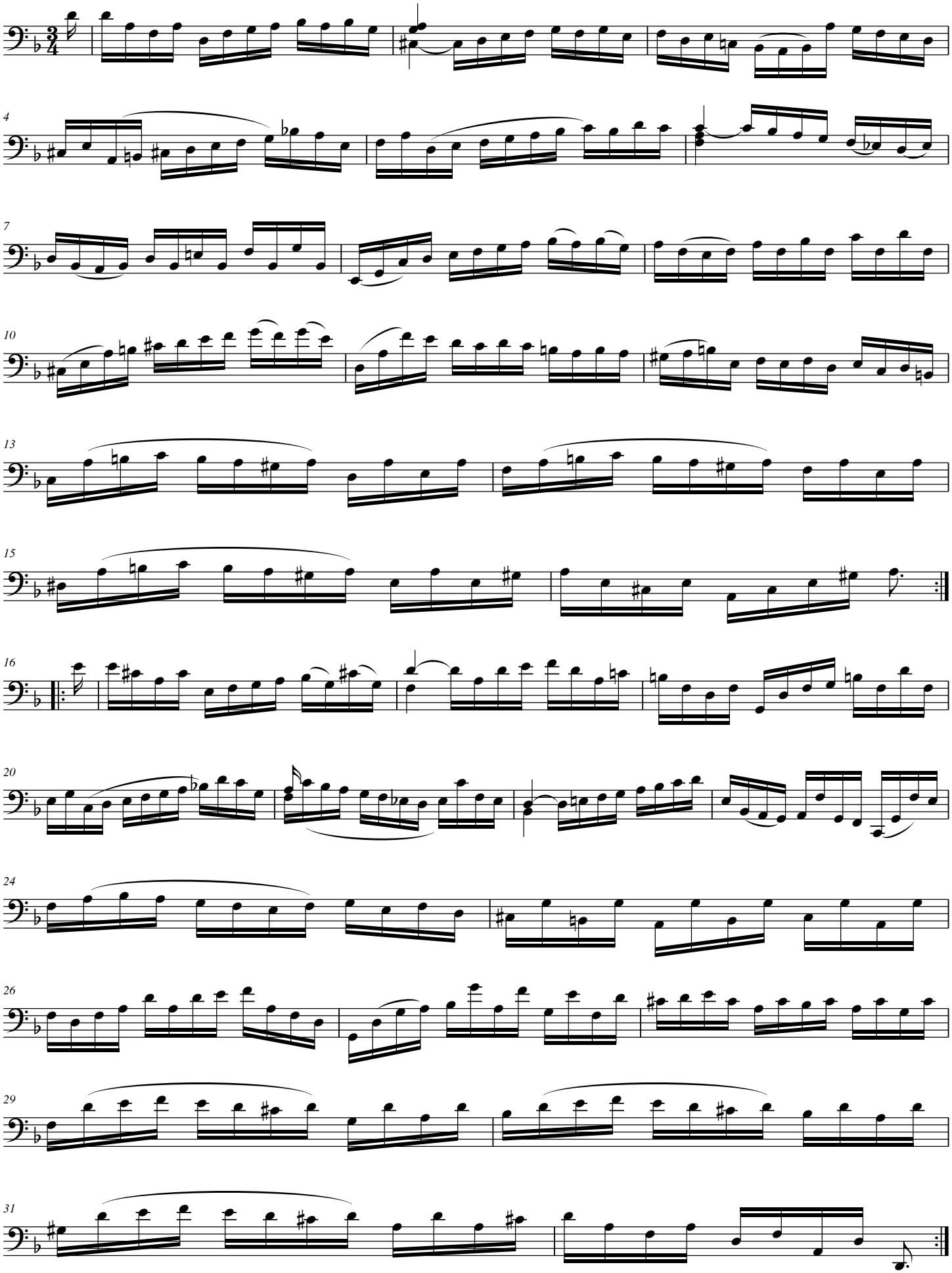

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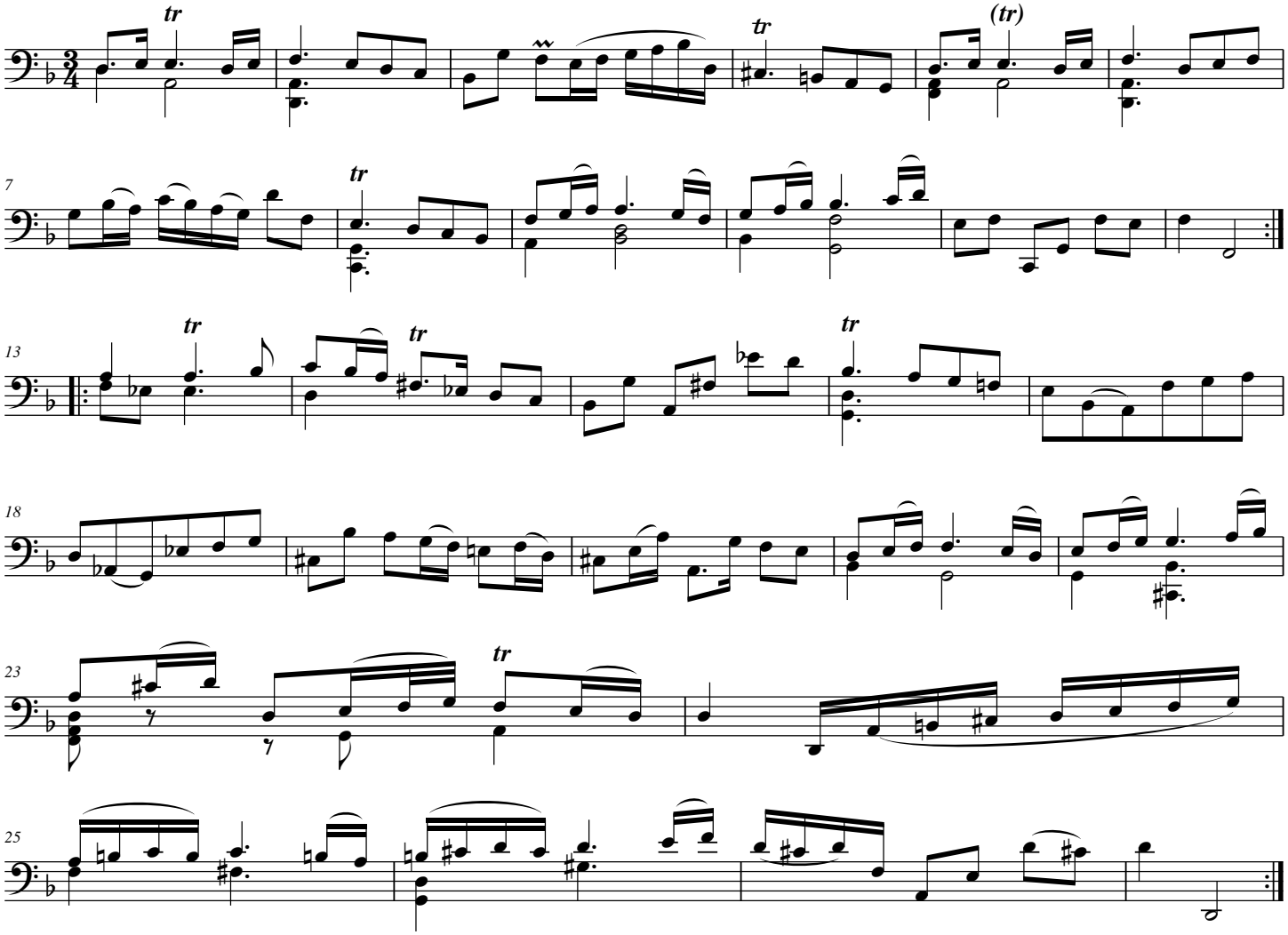

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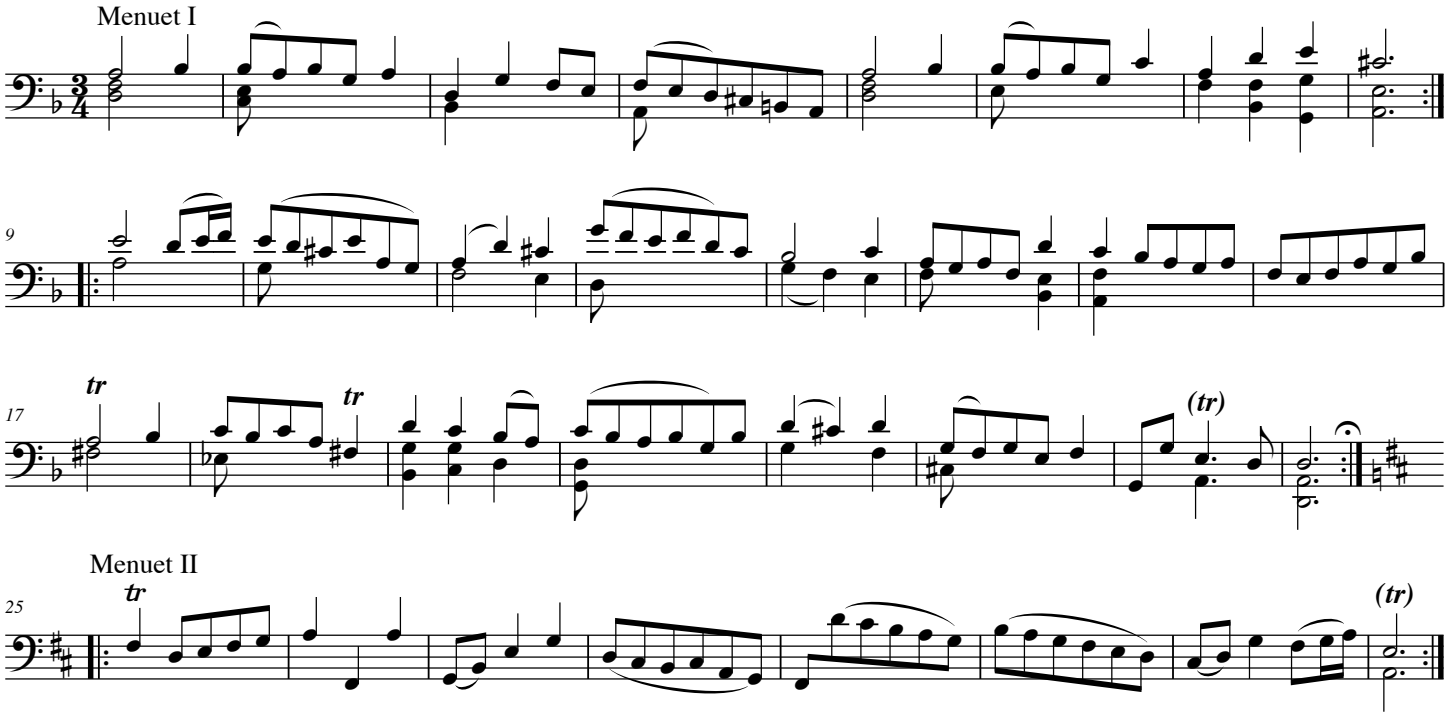

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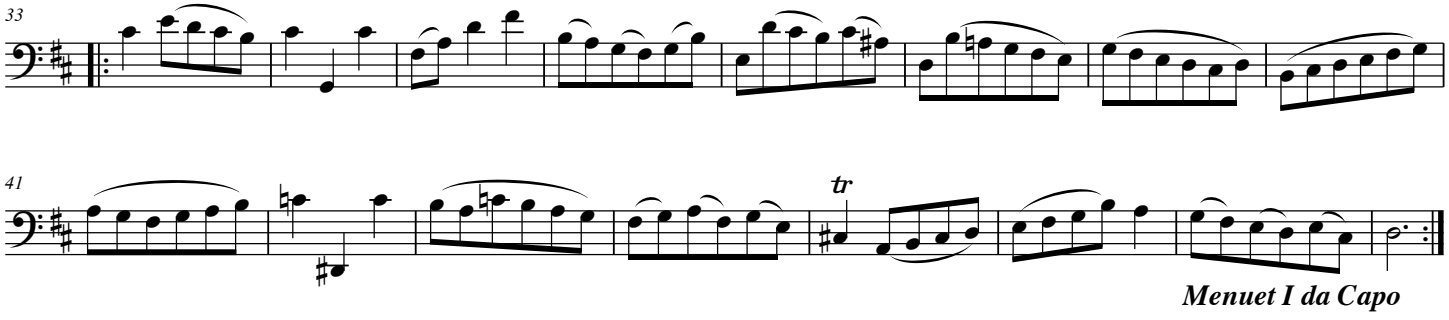
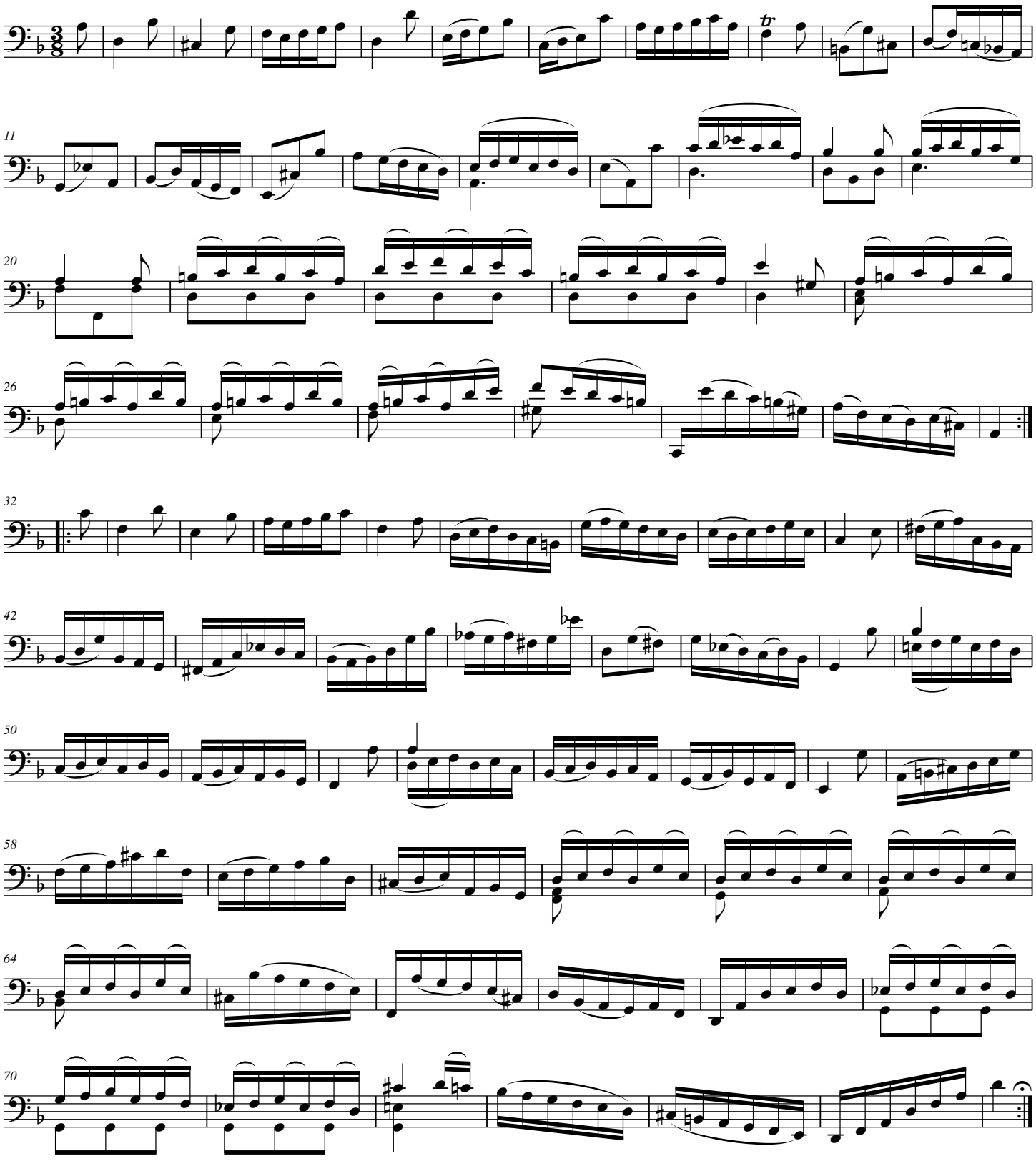


Menuet I da Capo

6 - Gigue



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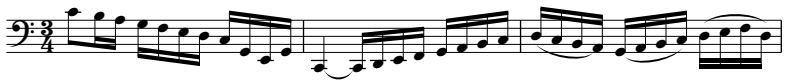
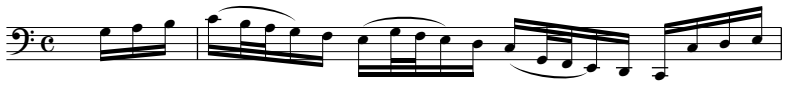
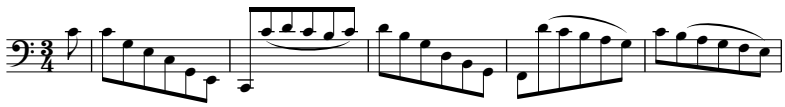
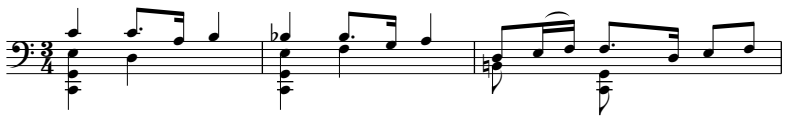
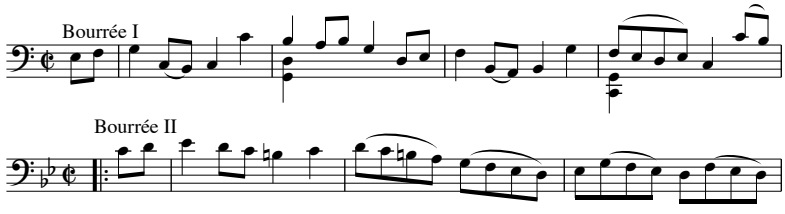
Suite n°III BWV 1009 en Ut majeur

1. Prélude  26

2. Allemande  28

3. Courante  29

4. Sarabande  30

5. Bourrées 

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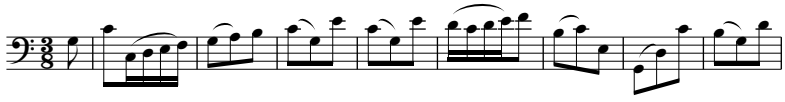
6. Gigue  32

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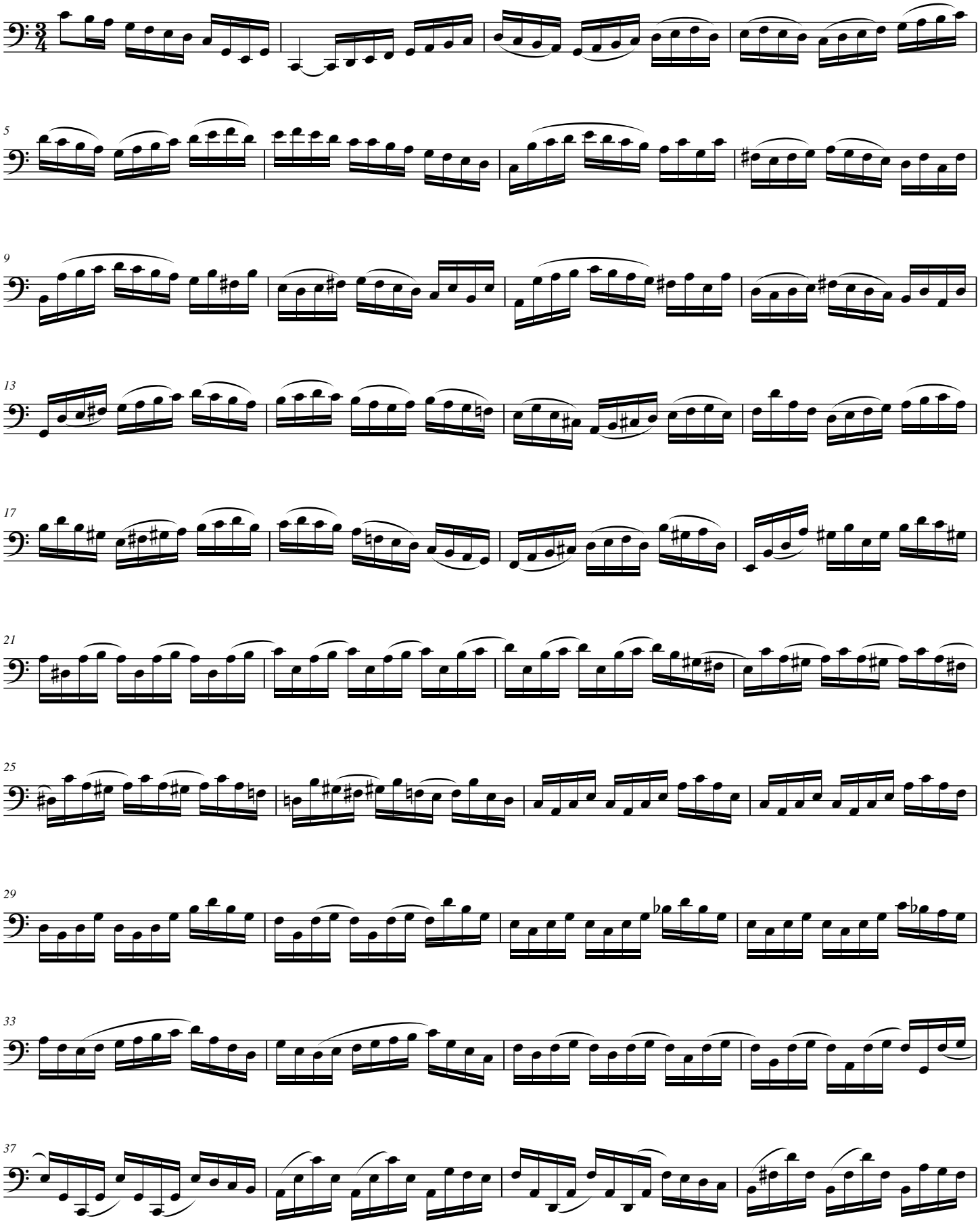
1 - Prélude



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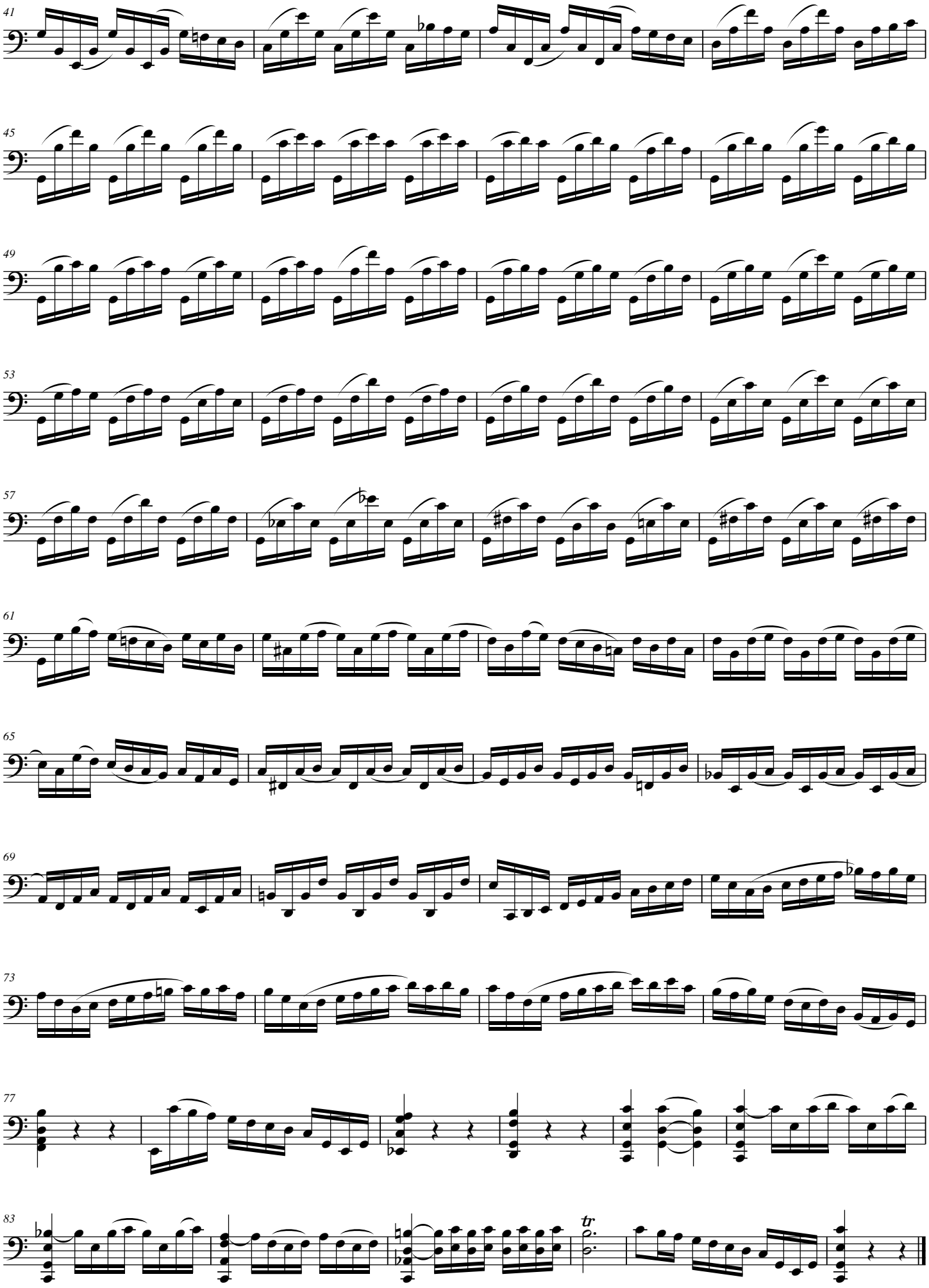

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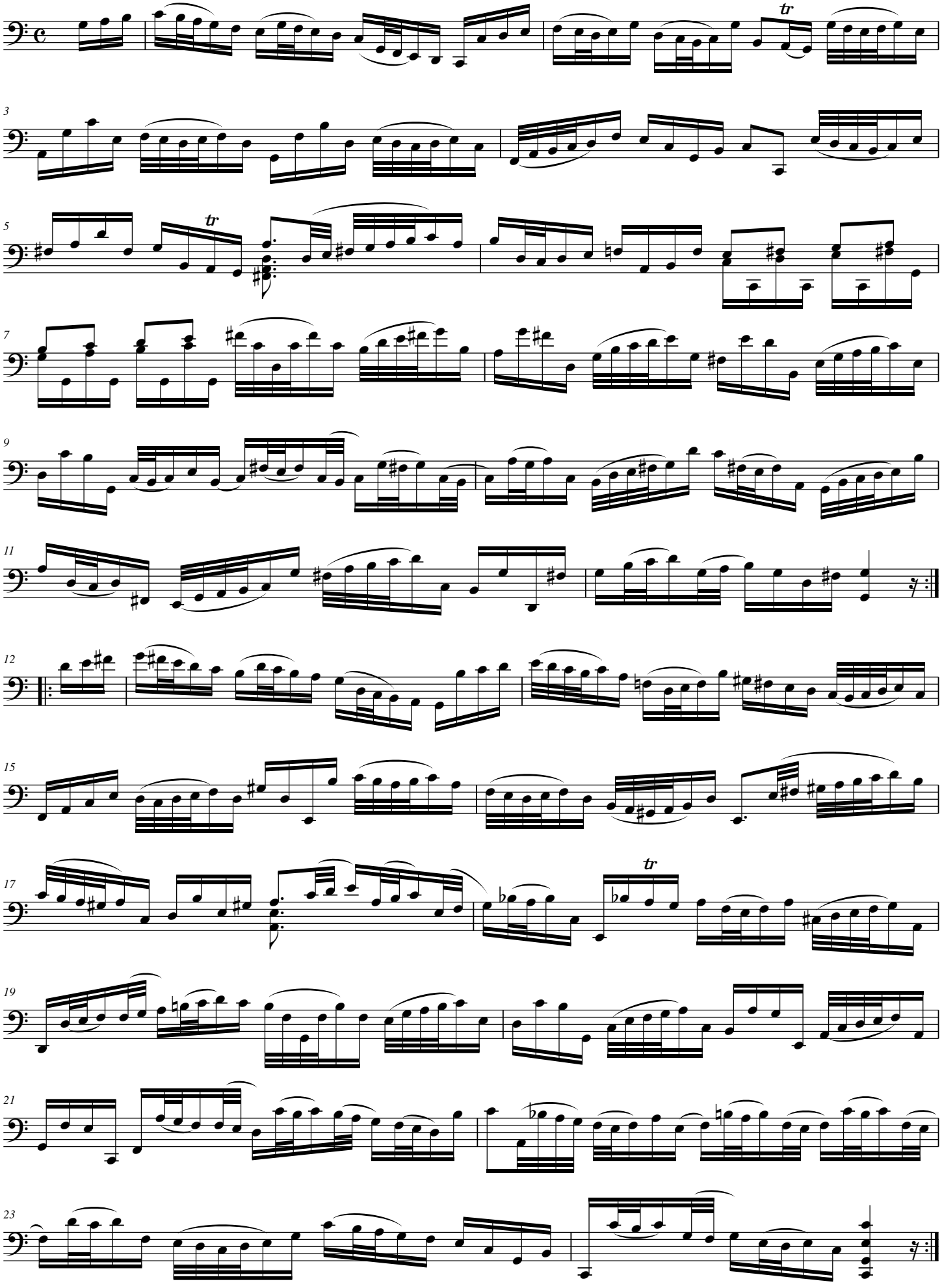
2 - Allemande



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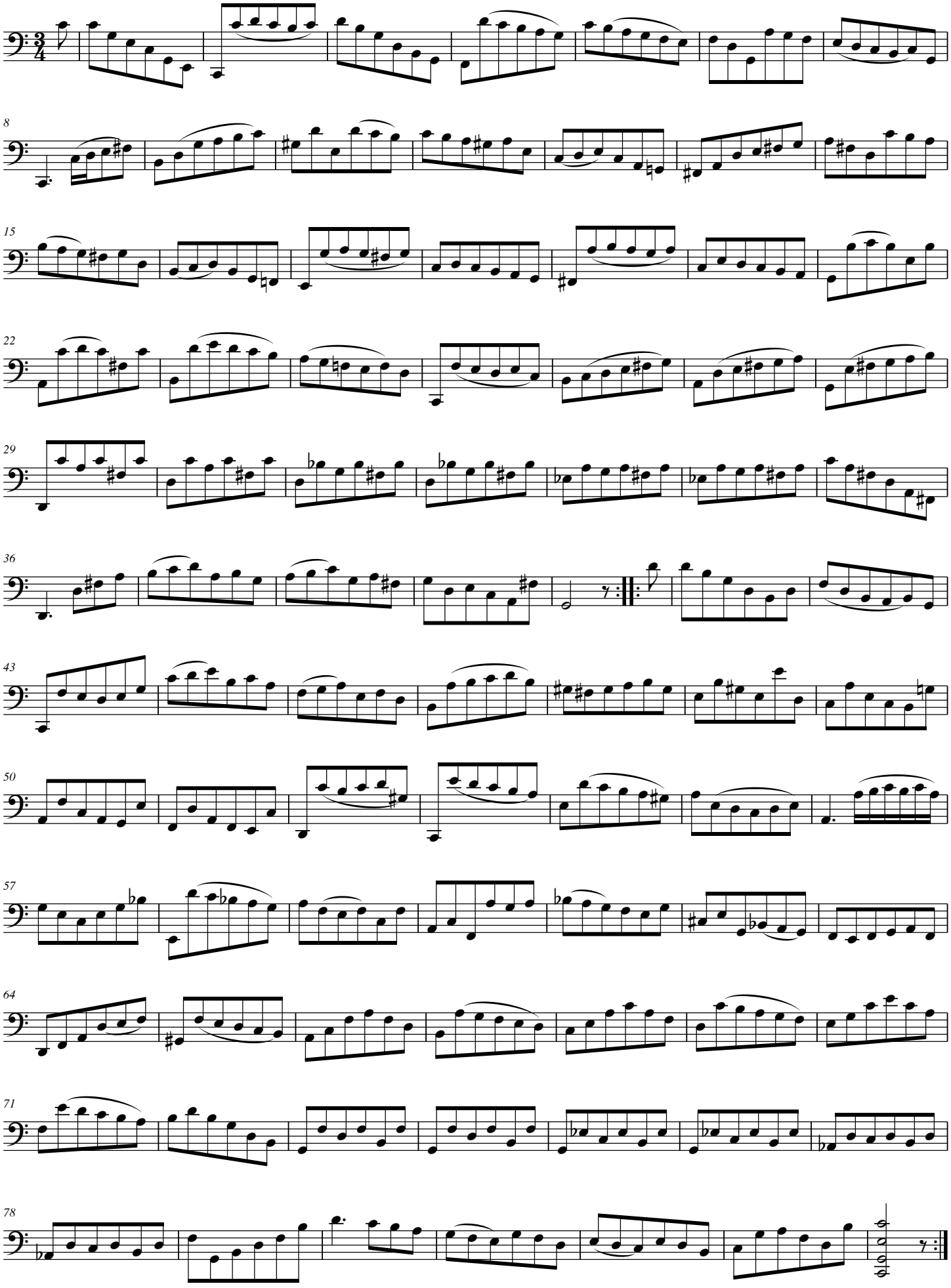

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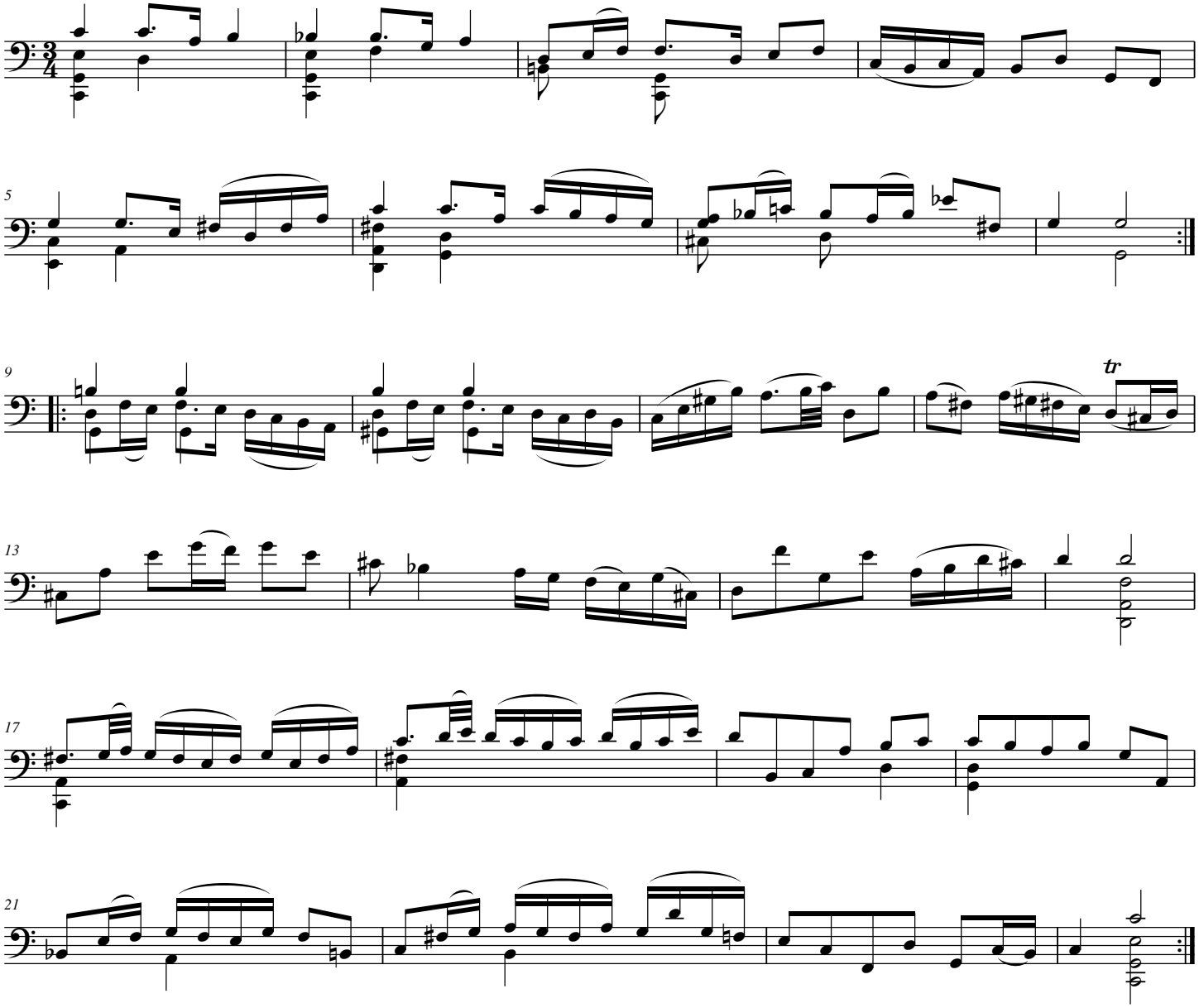

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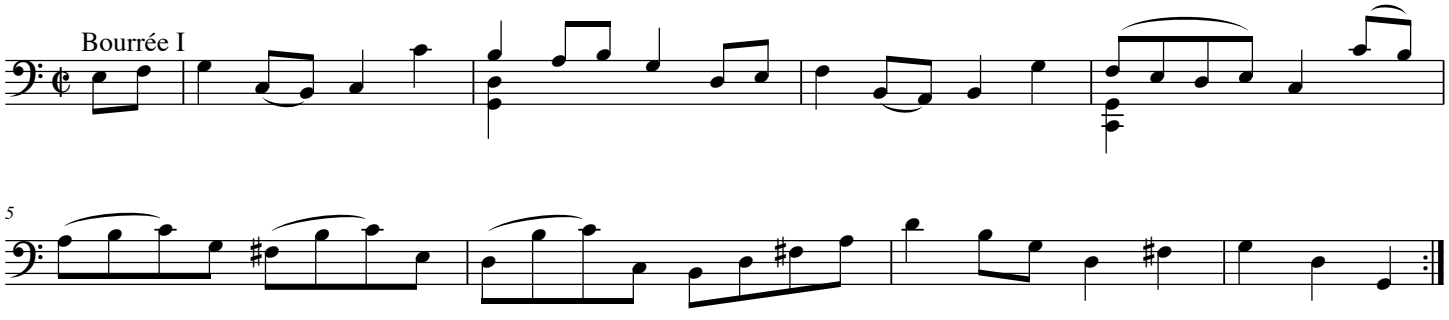

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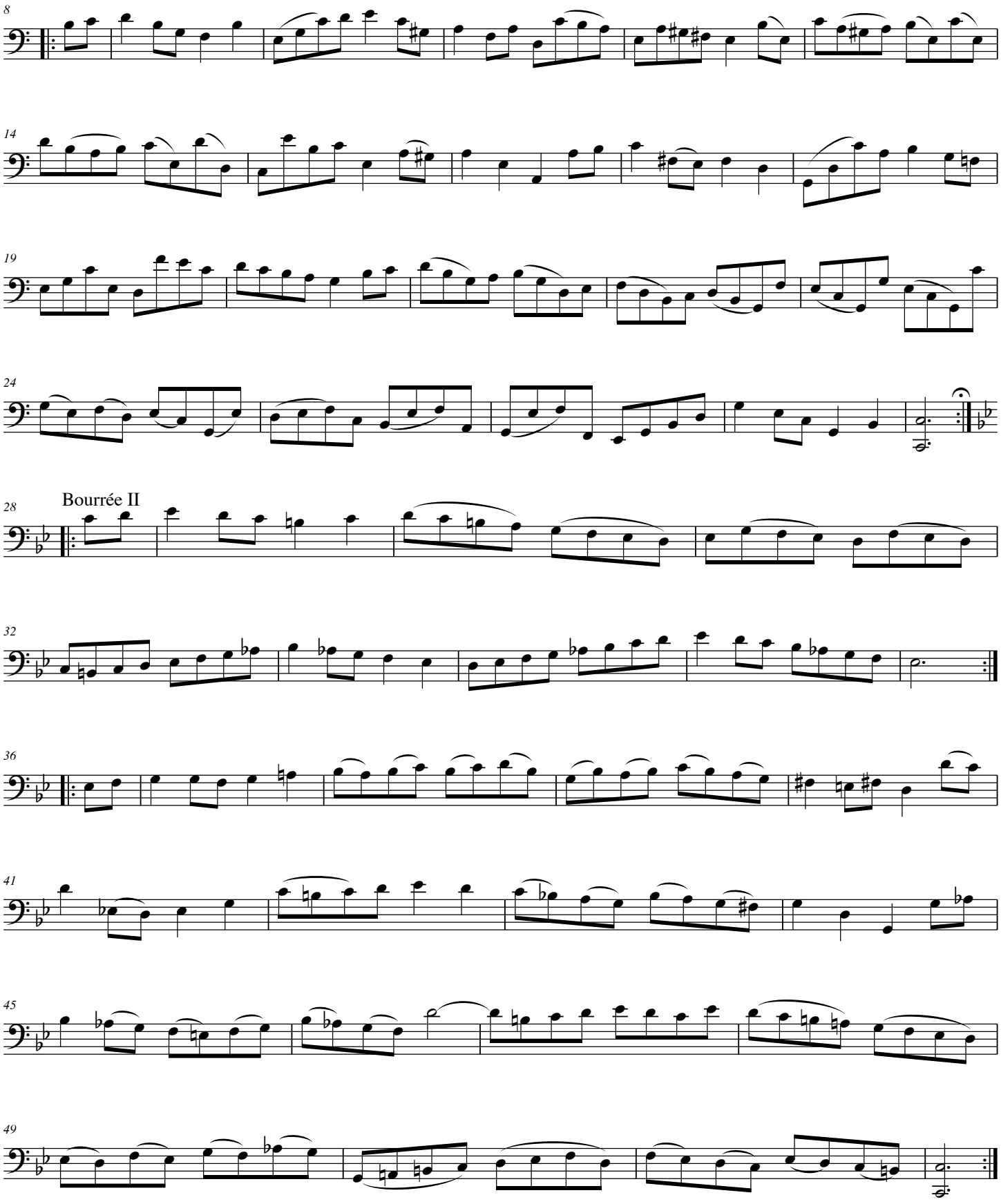

Bourrée I da Capo

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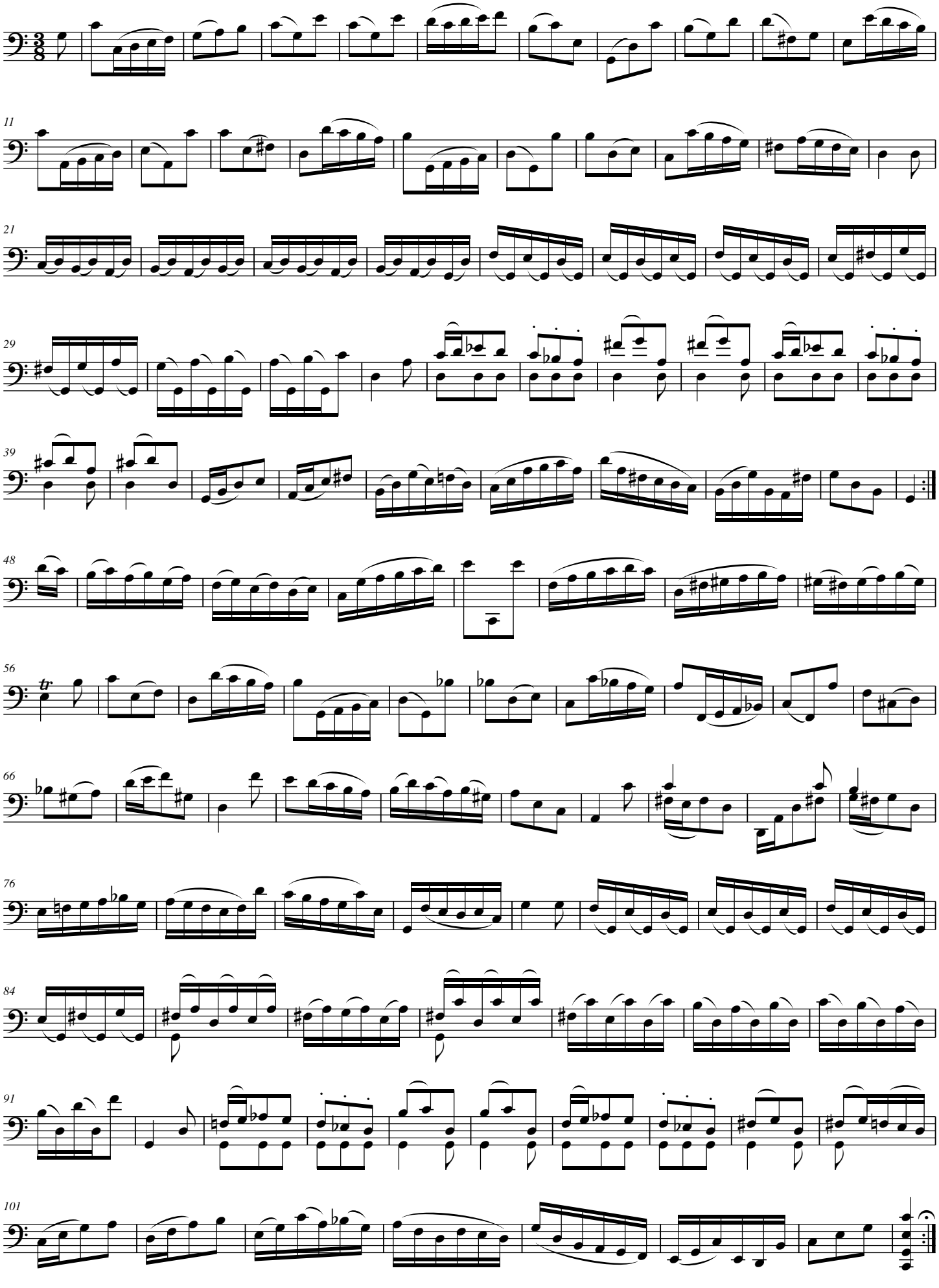
6 - Gigue



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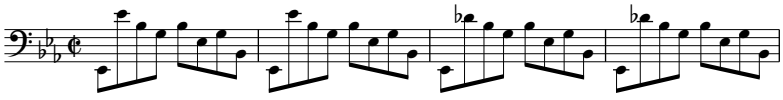
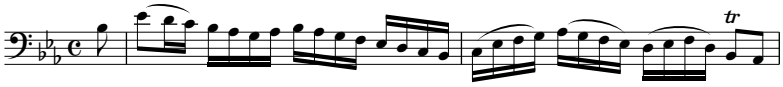
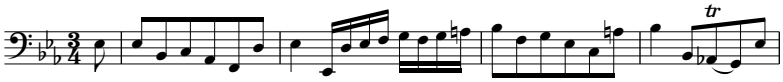
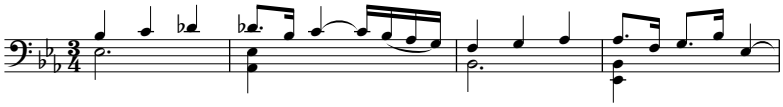
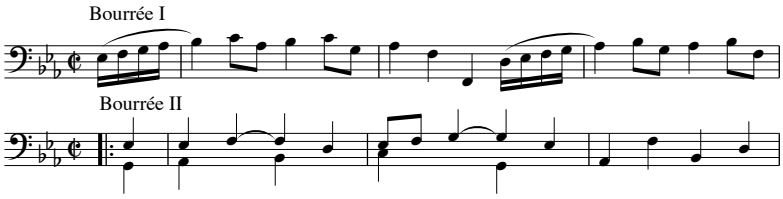
Suite n°IV BWV 1010 en Mi ♭ majeur

1. Prélude  34

2. Allemande  36

3. Courante  37

4. Sarabande  38

5. Bourrées 

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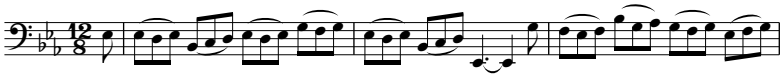
6. Gigue  40

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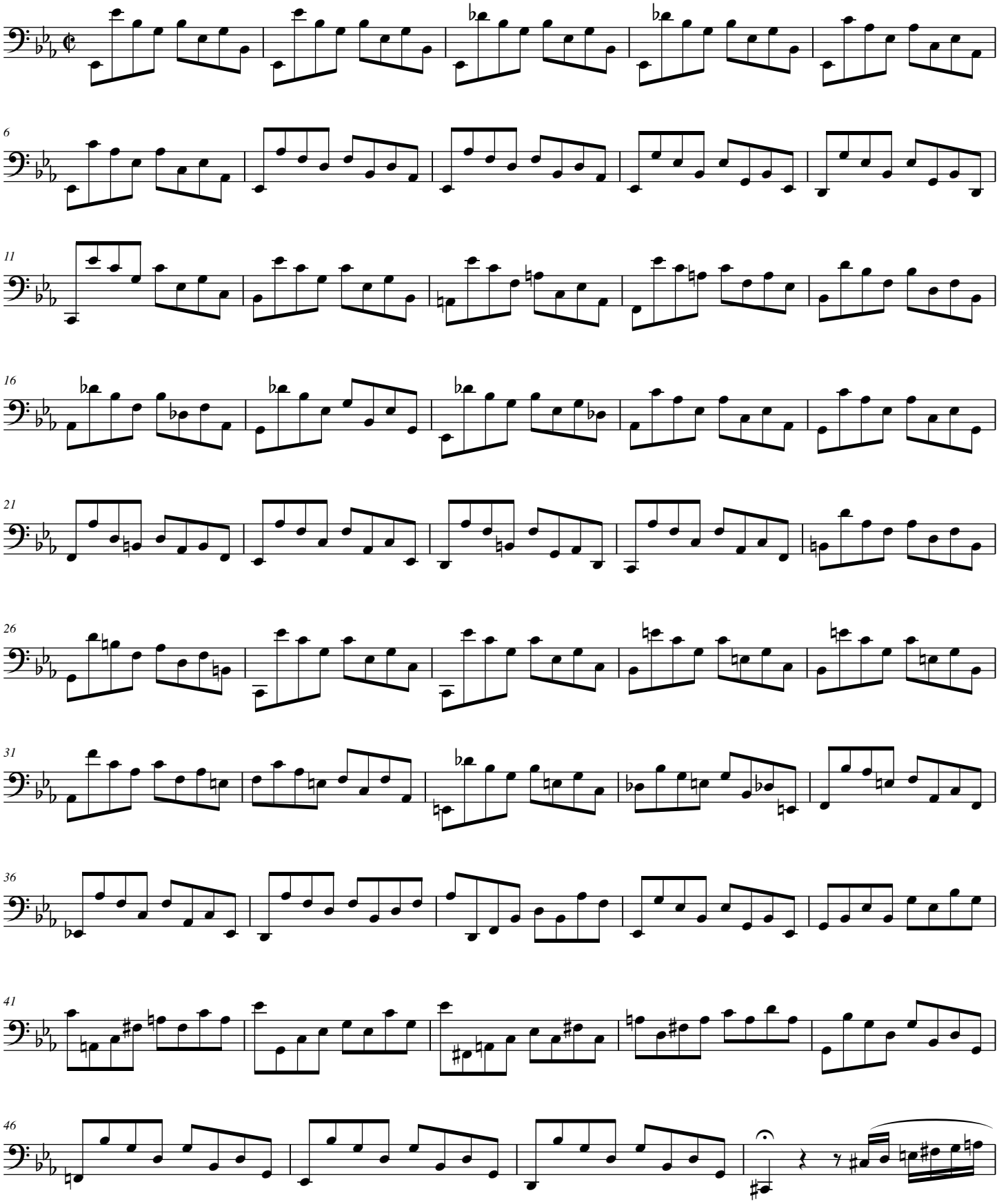

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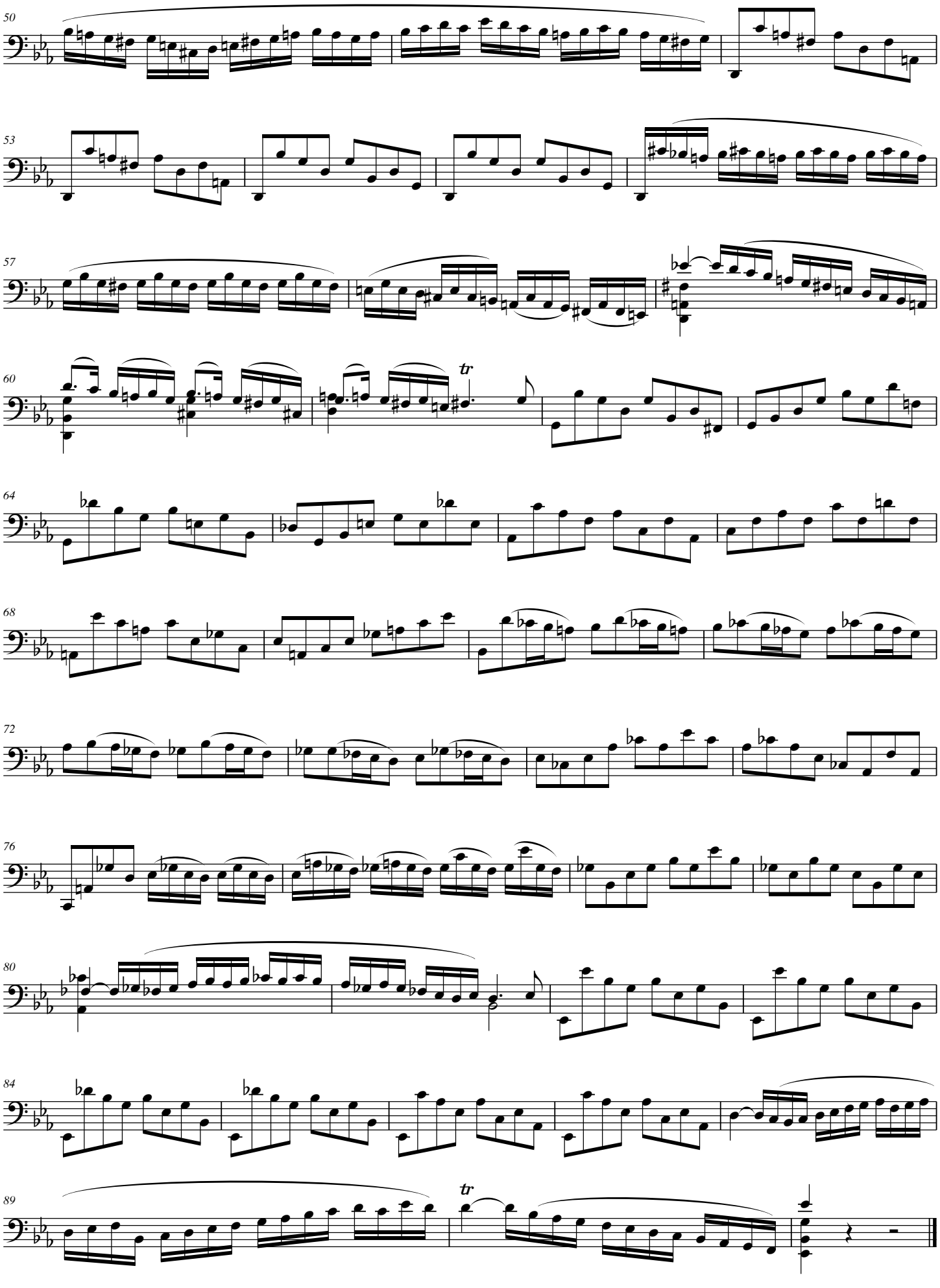

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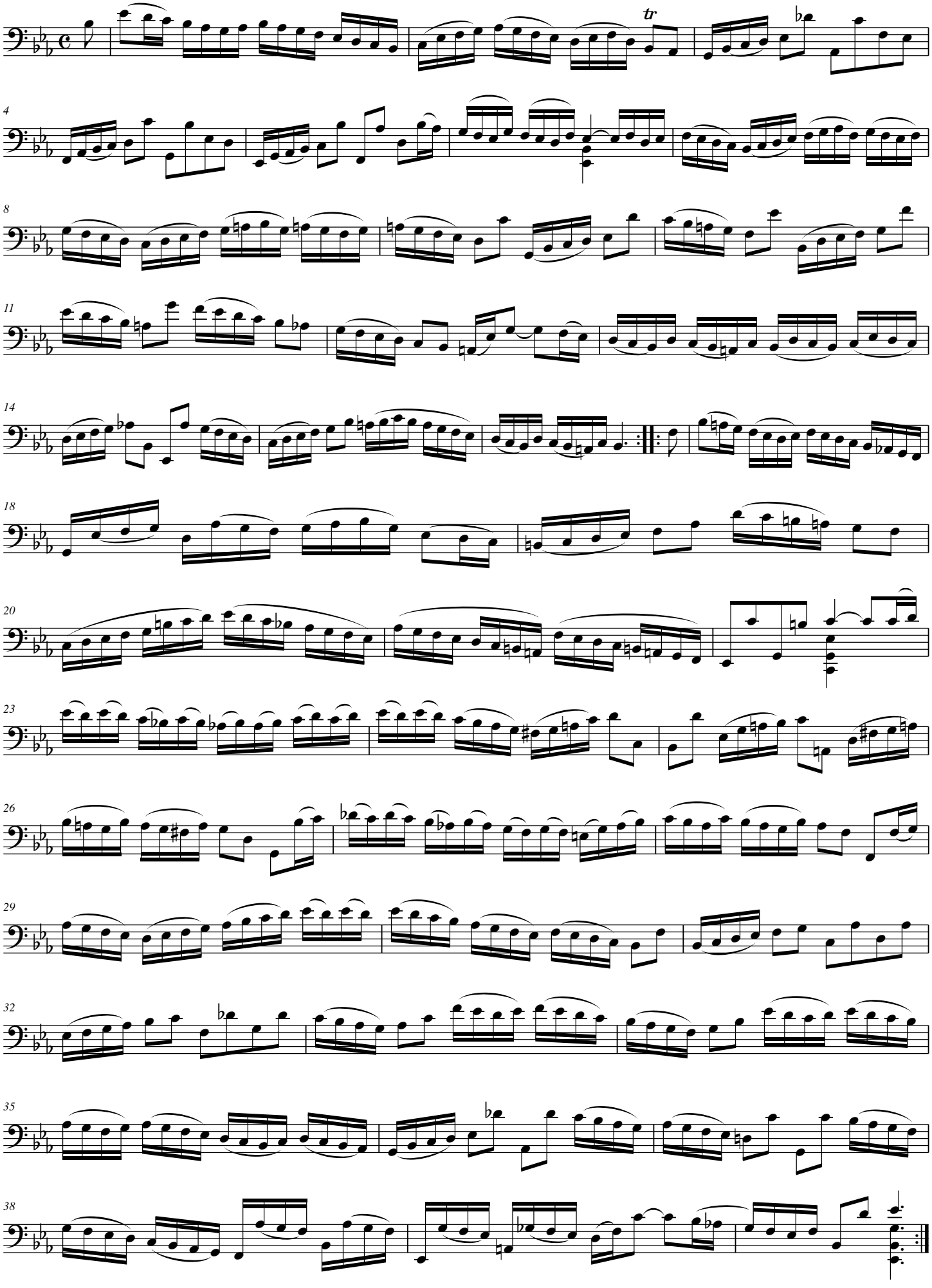
2 - Allemande



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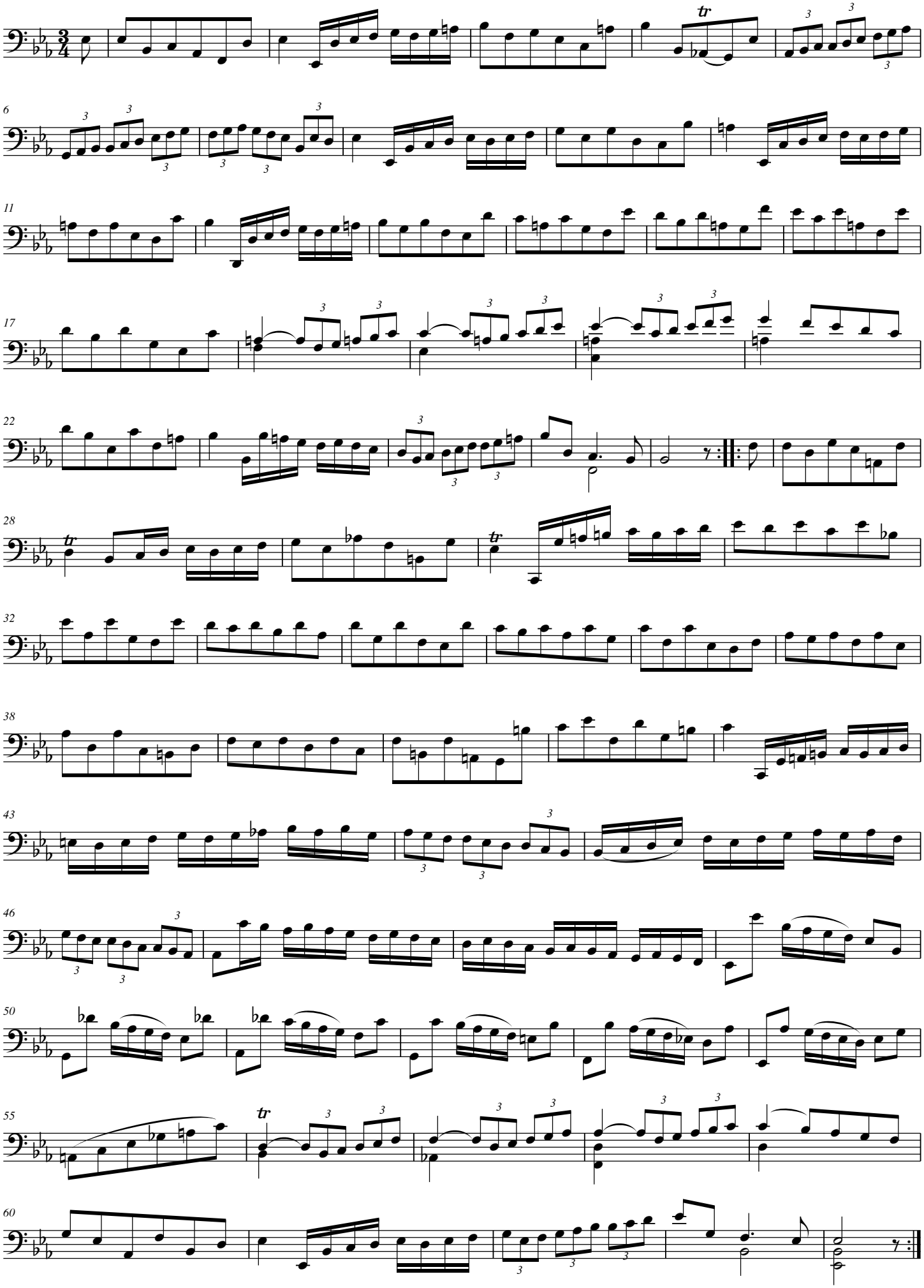

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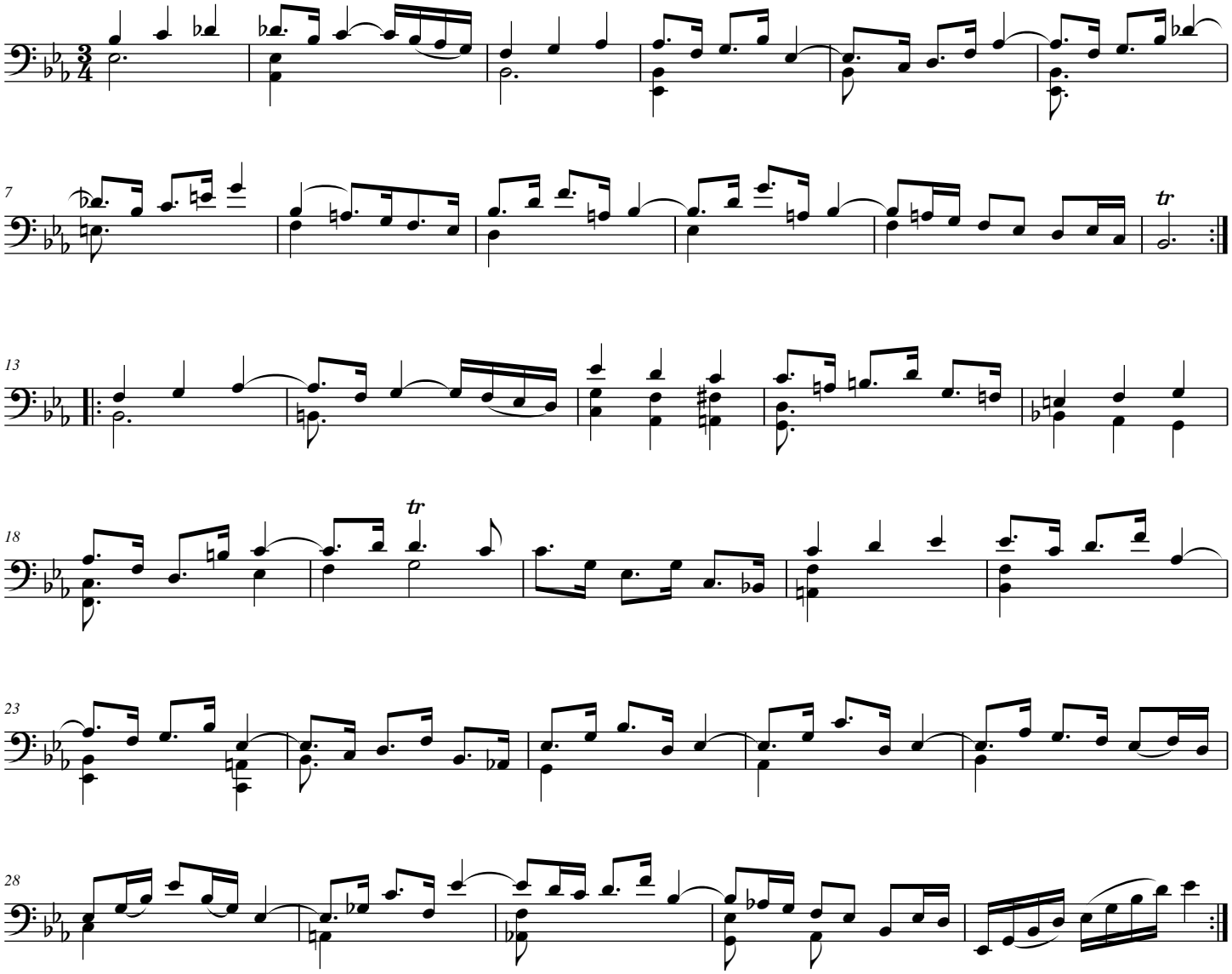
Suite IV, 4 - Sarabande



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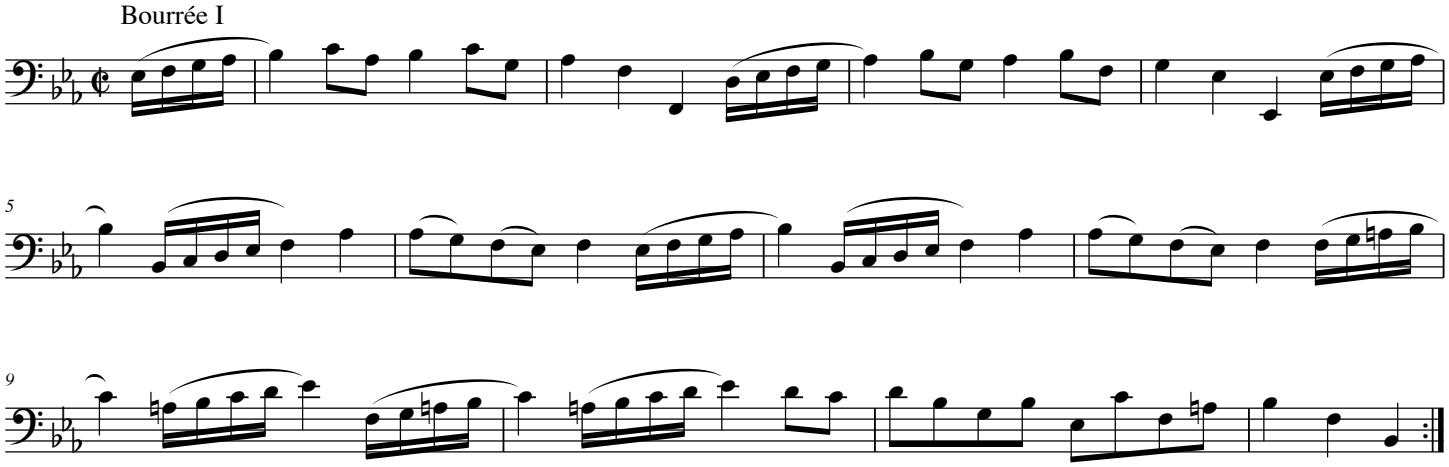

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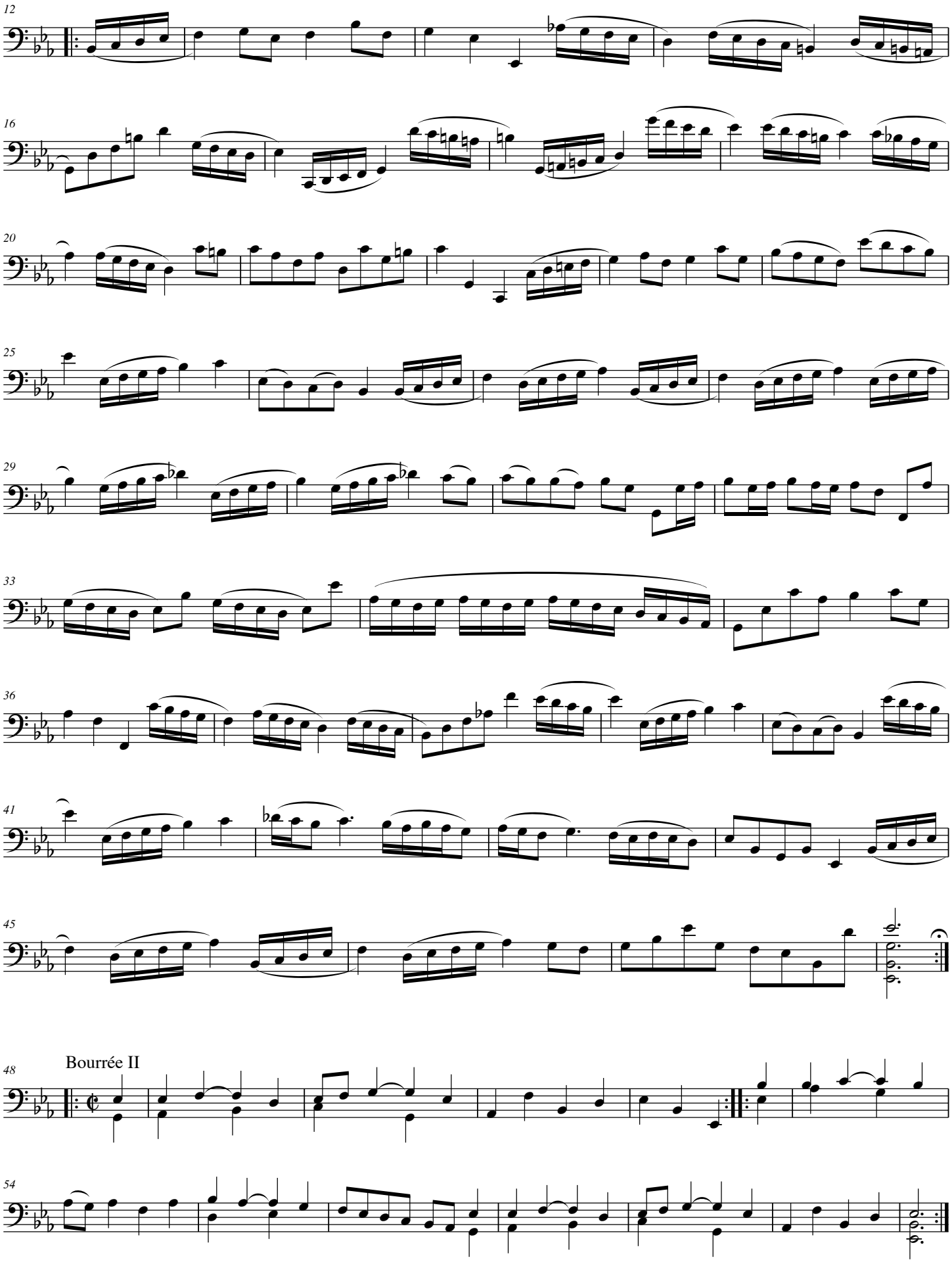

Bourrée 1 Da Capo

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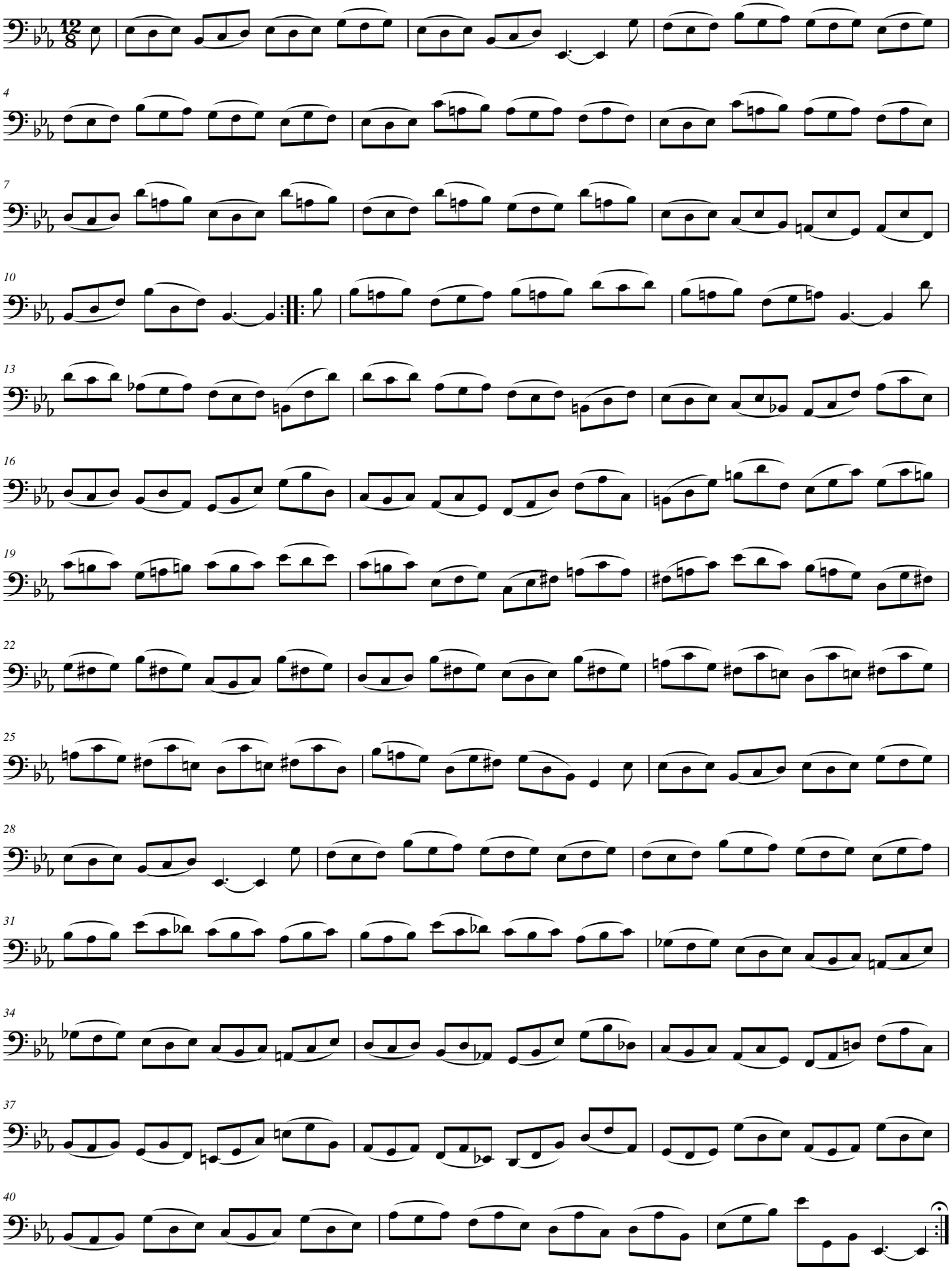
6 - Gigue



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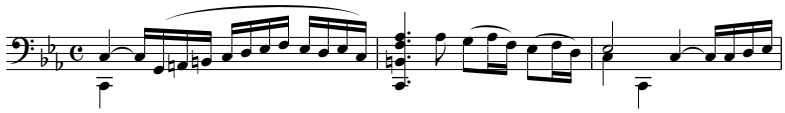
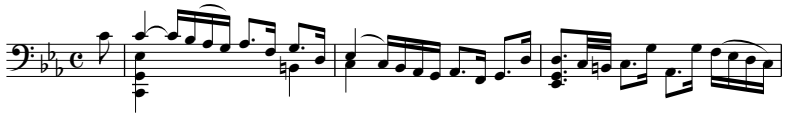
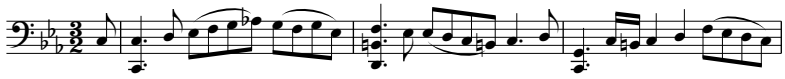
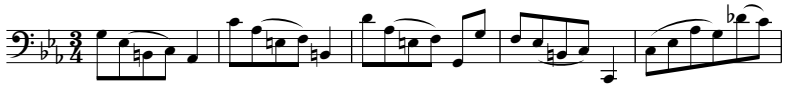
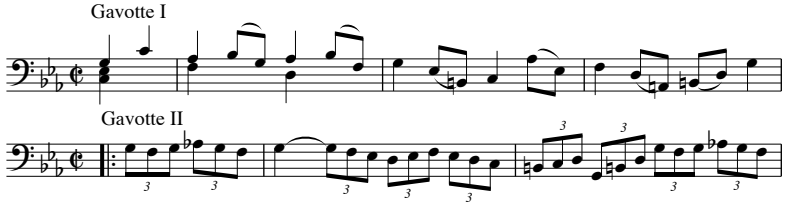
Suite n°V BWV 1011 en Ut mineur

1. Prélude  43

2. Allemande  46

3. Courante  47

4. Sarabande  47

5. Gavottes 

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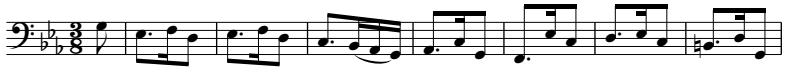
6. Gigue  50

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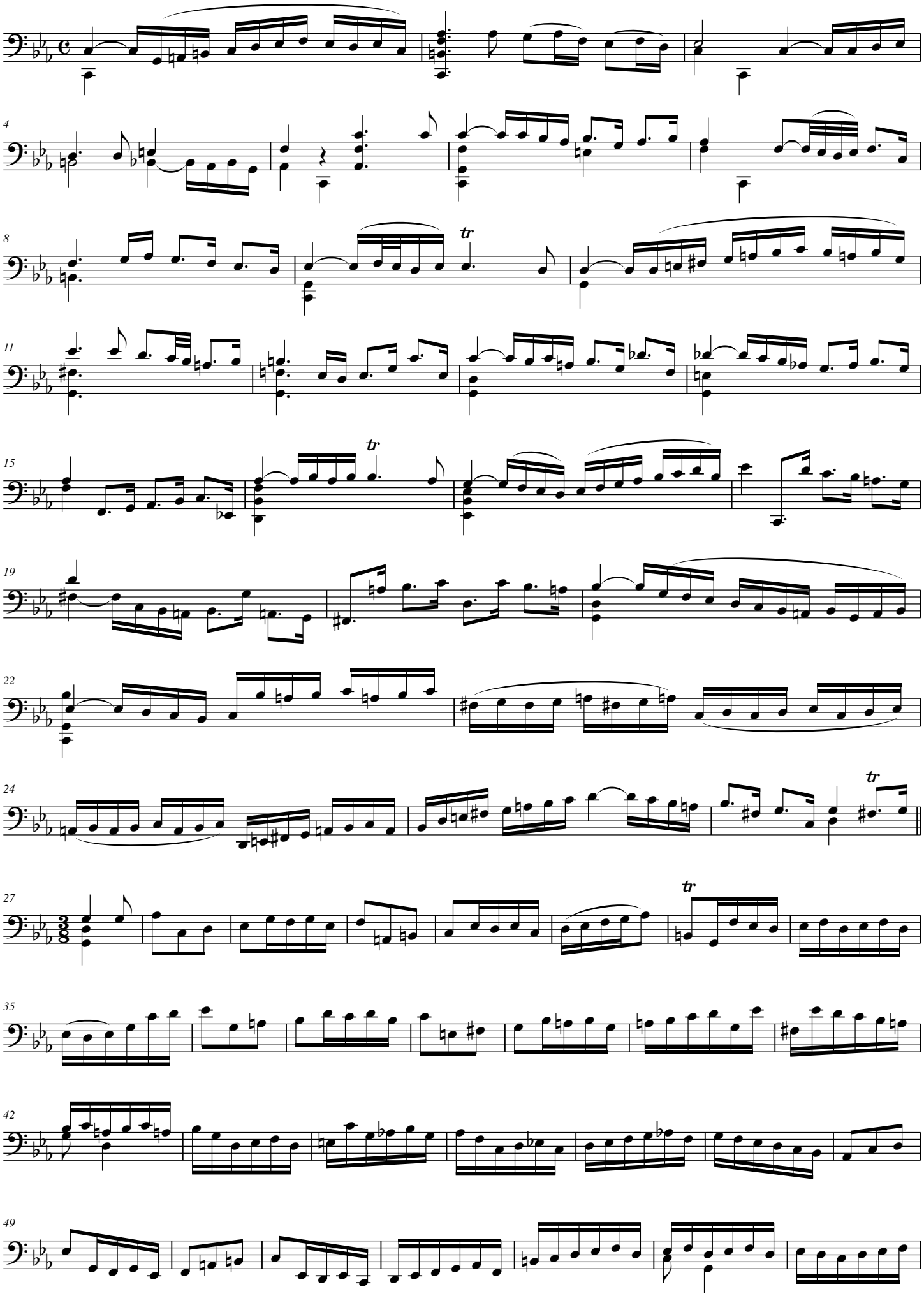

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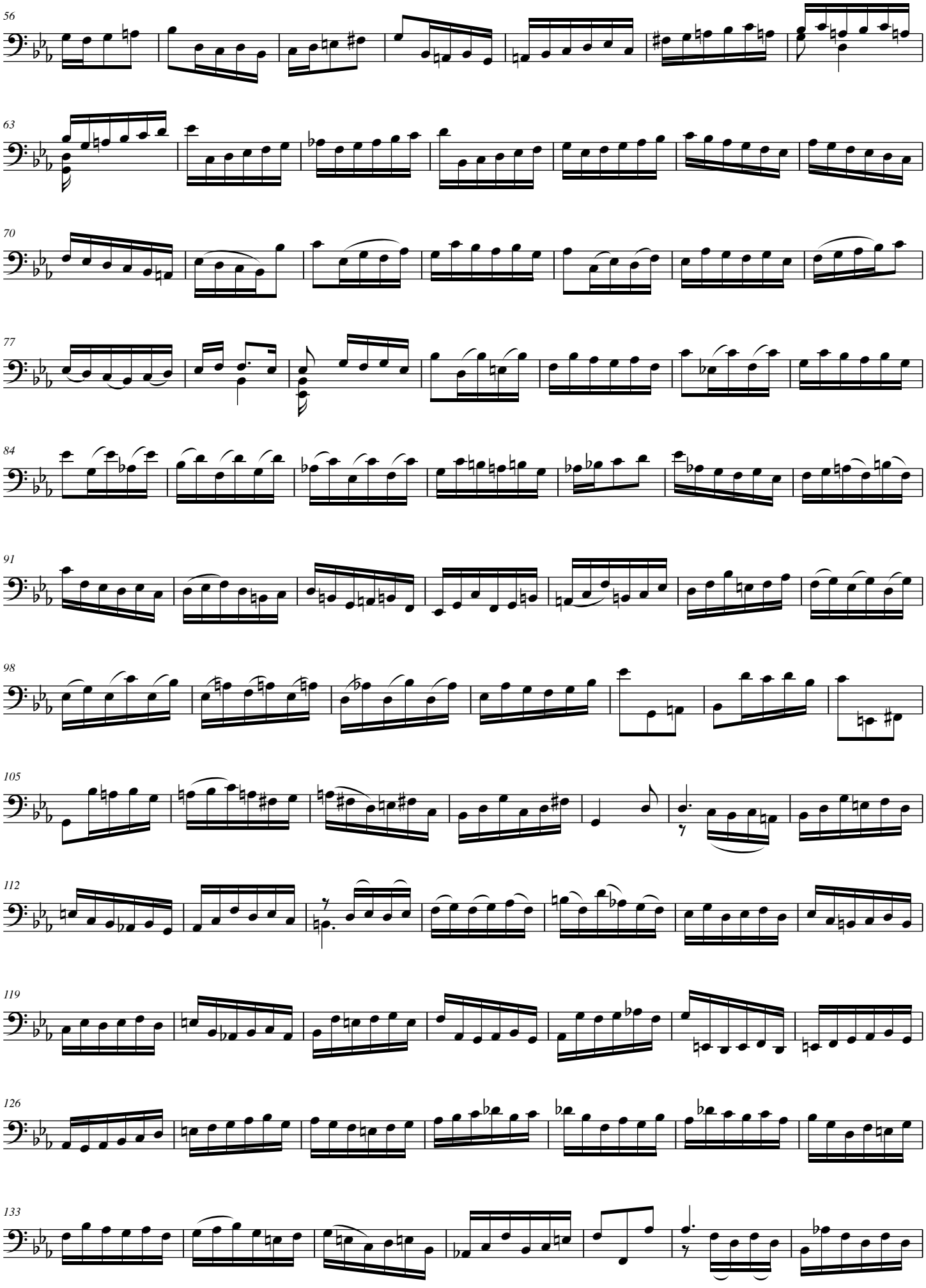

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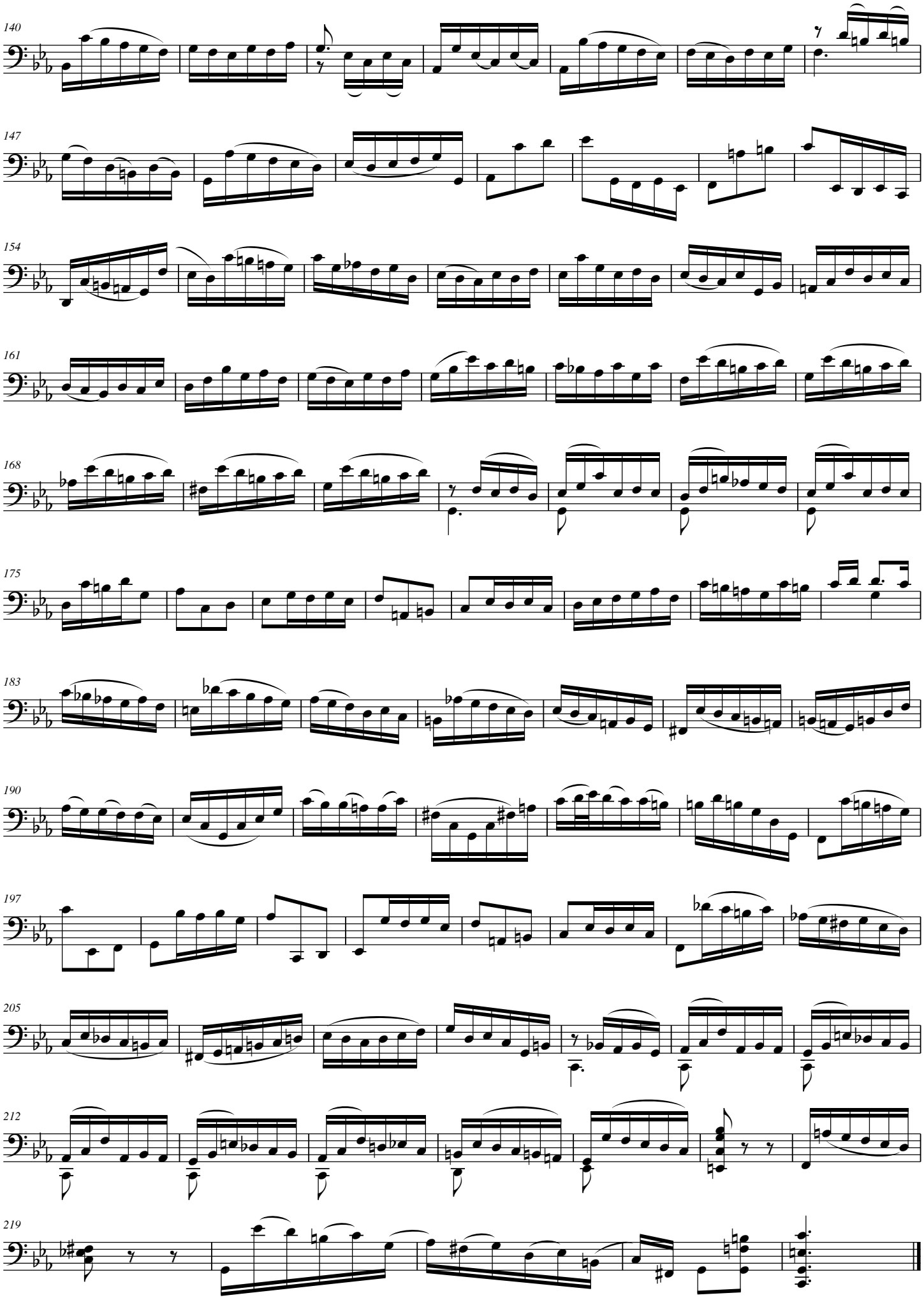

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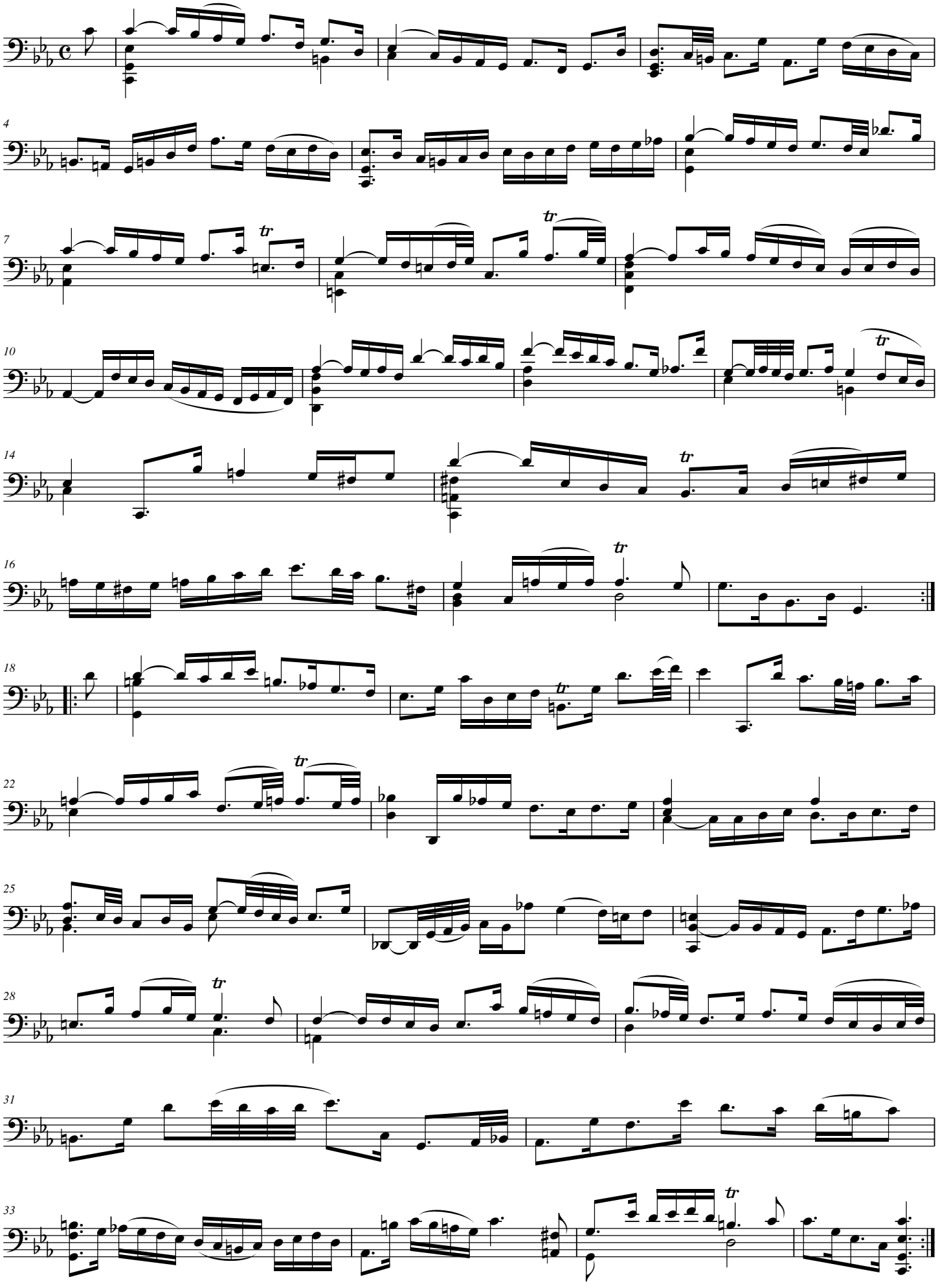

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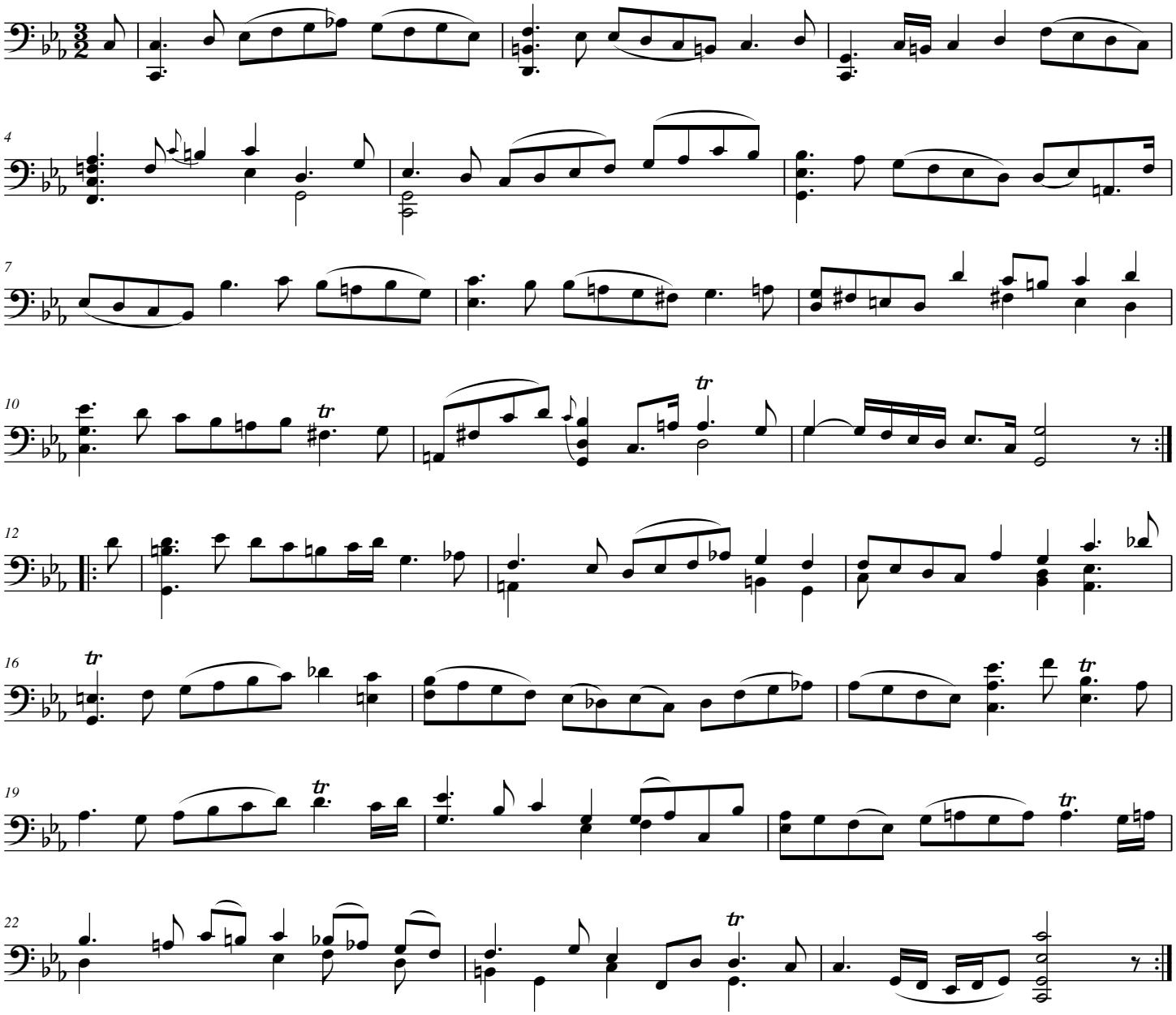
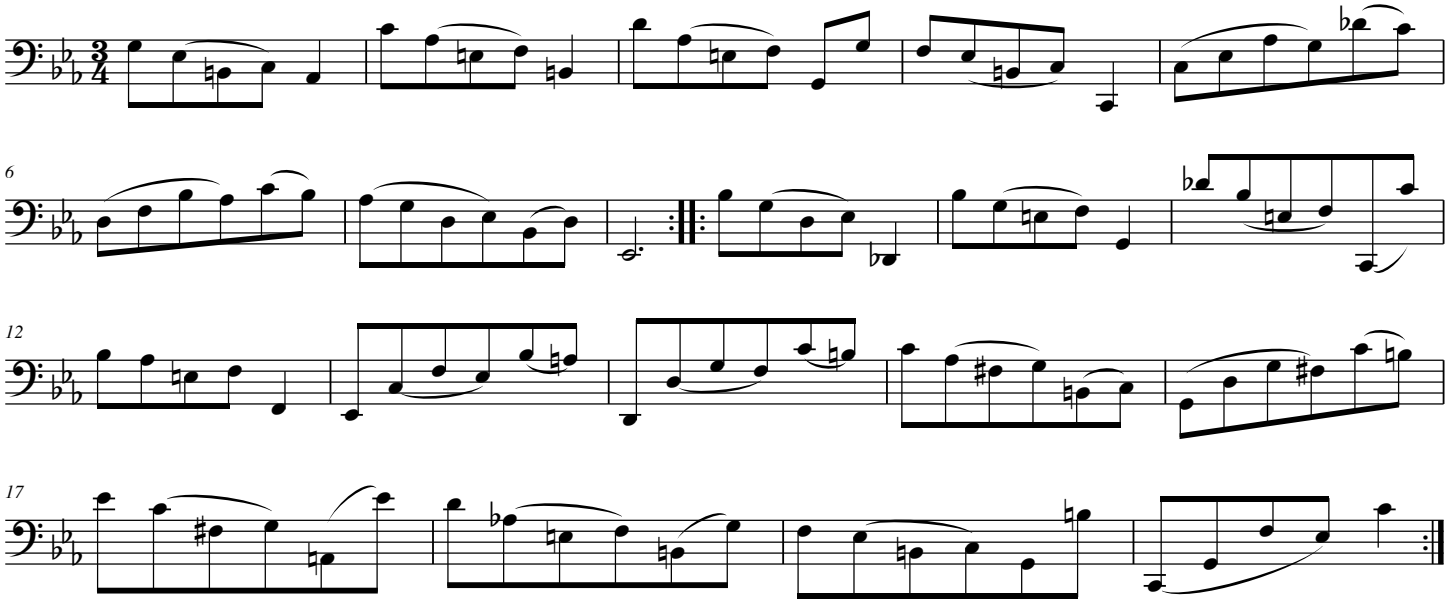
3 - Courante



4 - Sarabande



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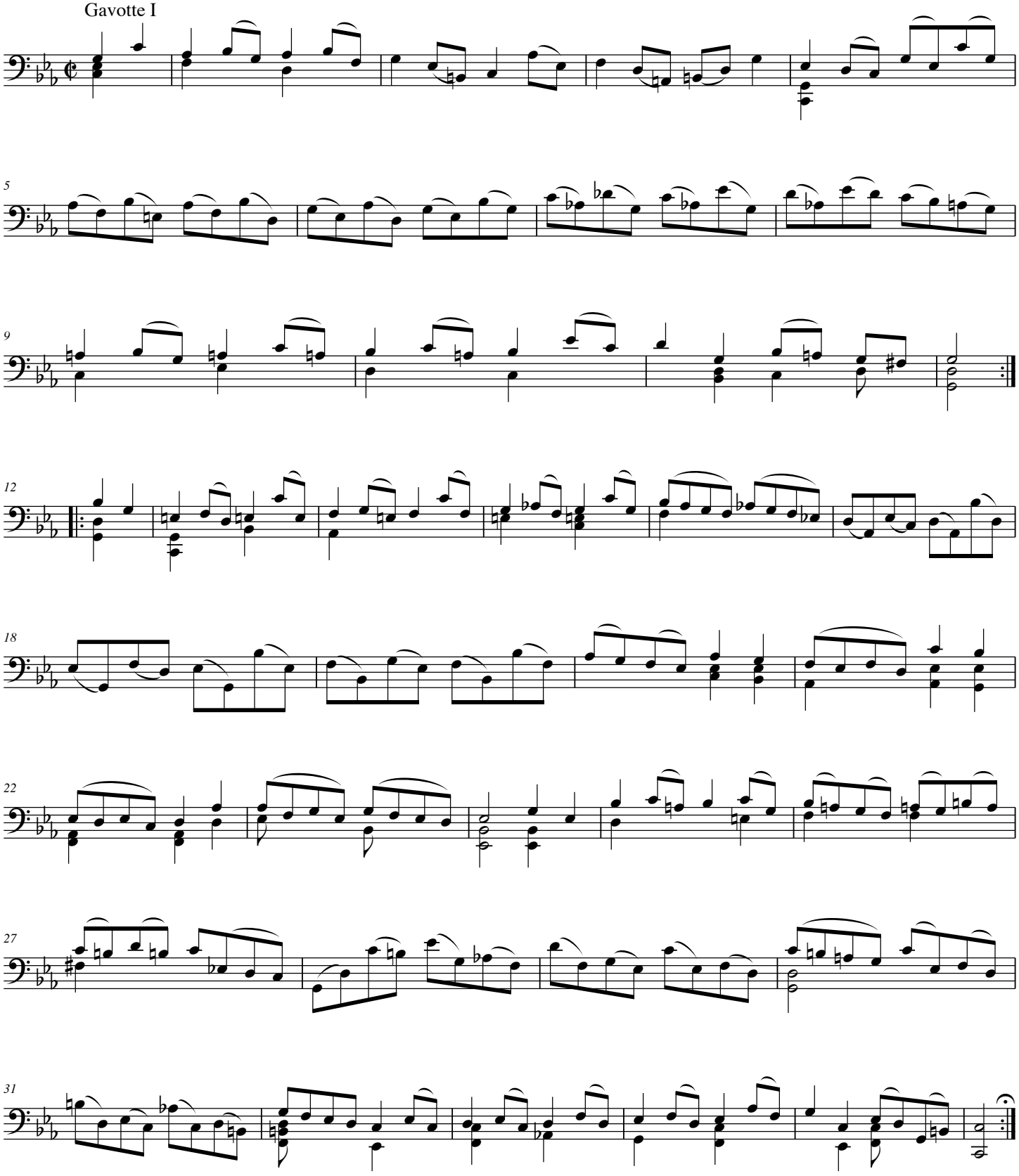
5 - Gavottes

Gavotte I



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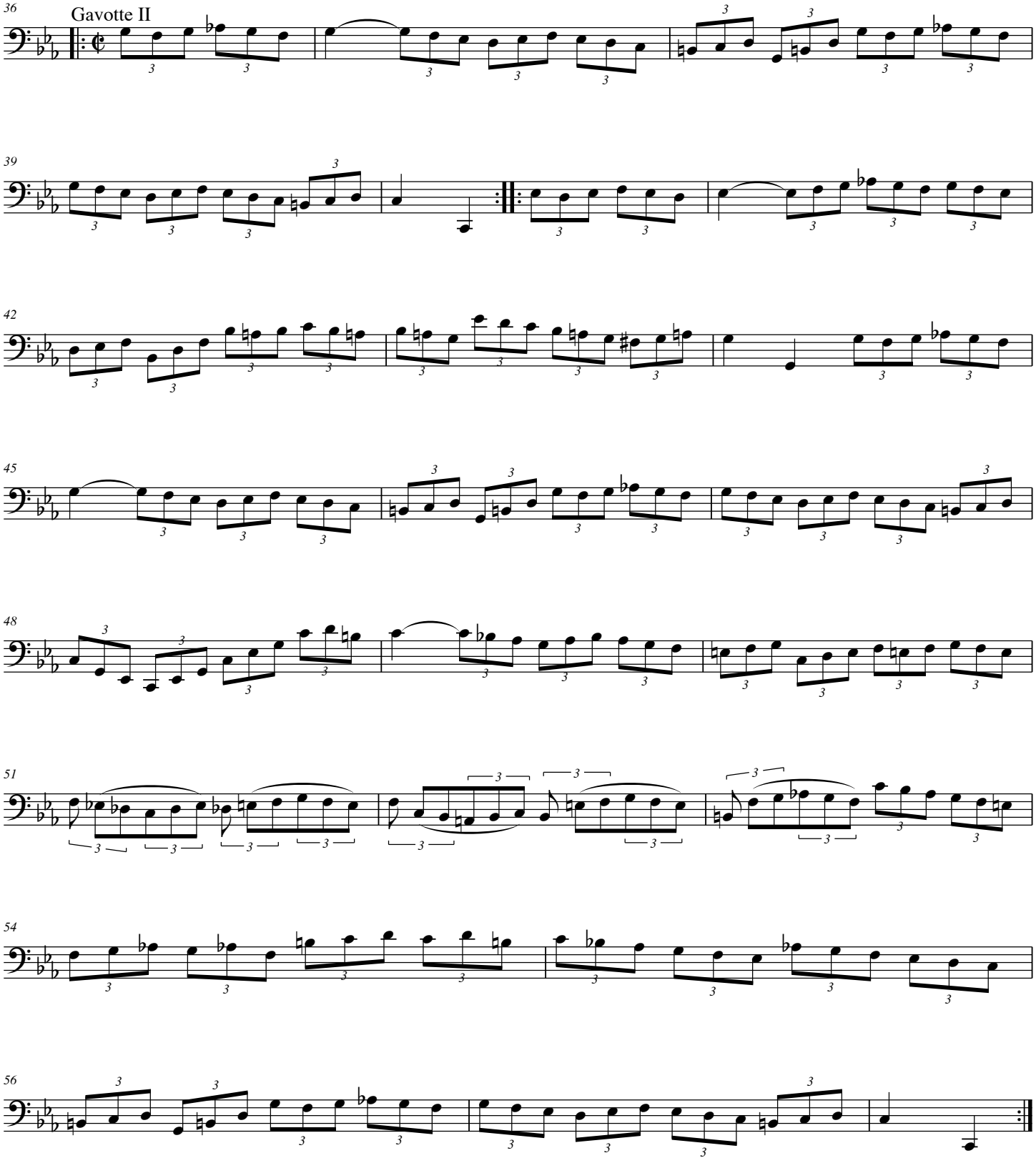

Gavotte I da Capo

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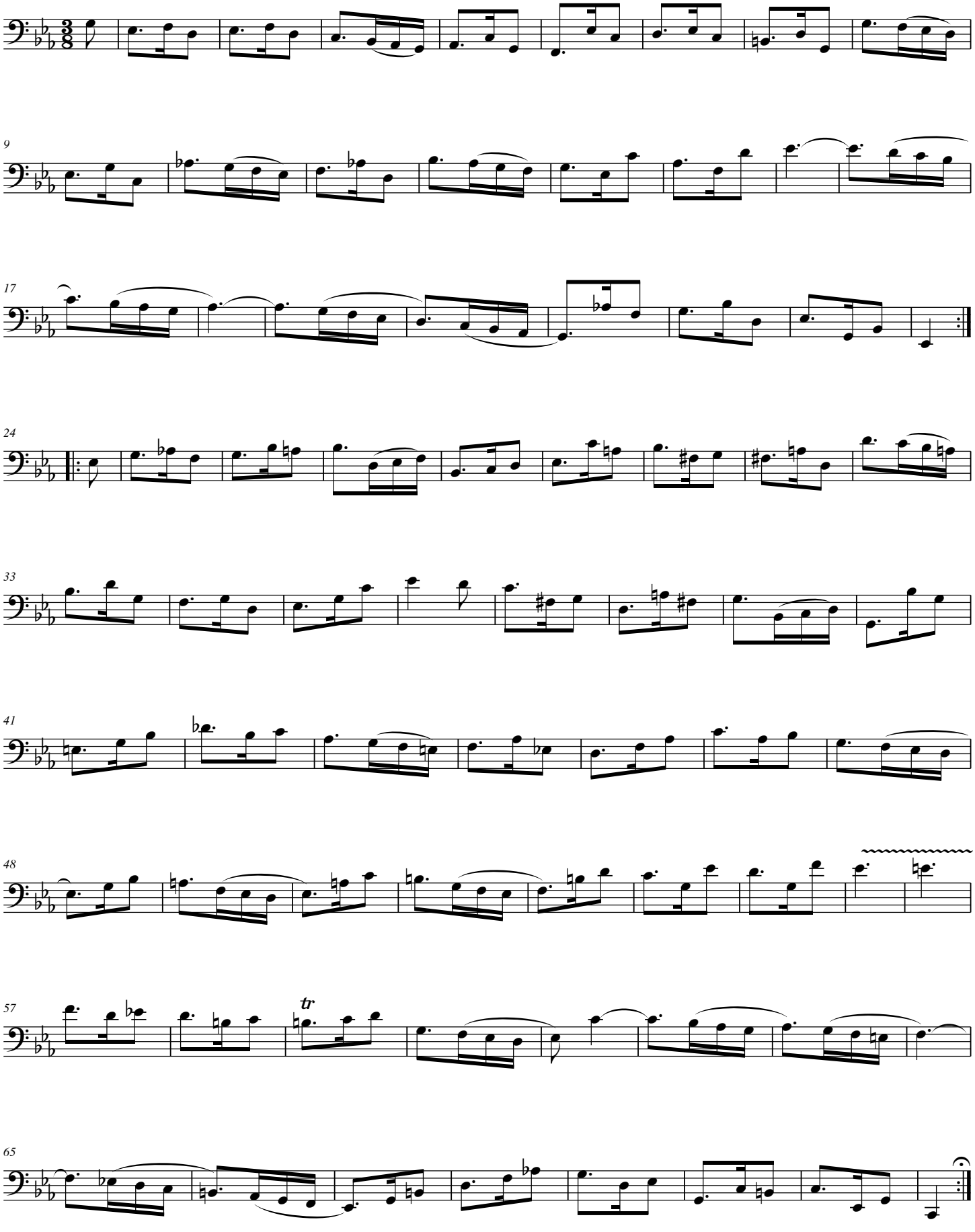
6 - Gigue



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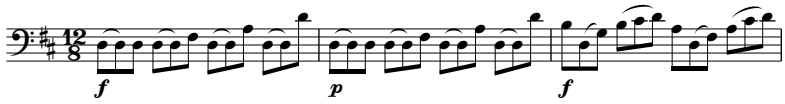
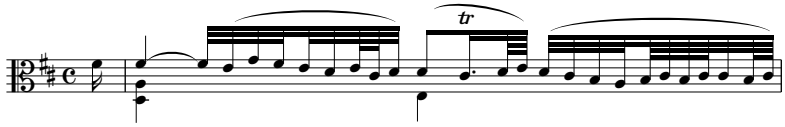
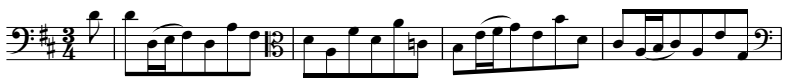
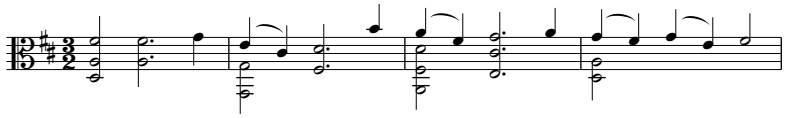
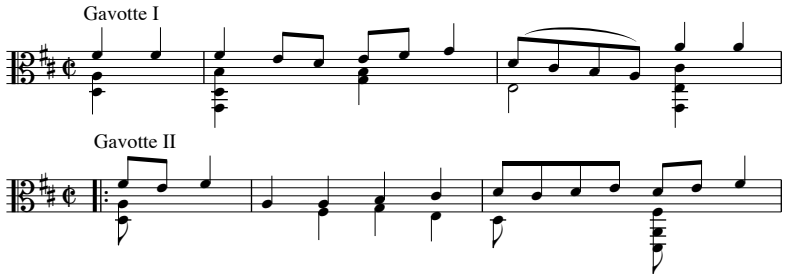
1. Prélude  52

2. Allemande  55

3. Courante  56

4. Sarabande  57

5. Gavottes 

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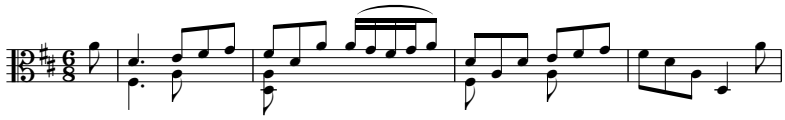
6. Gigue  59

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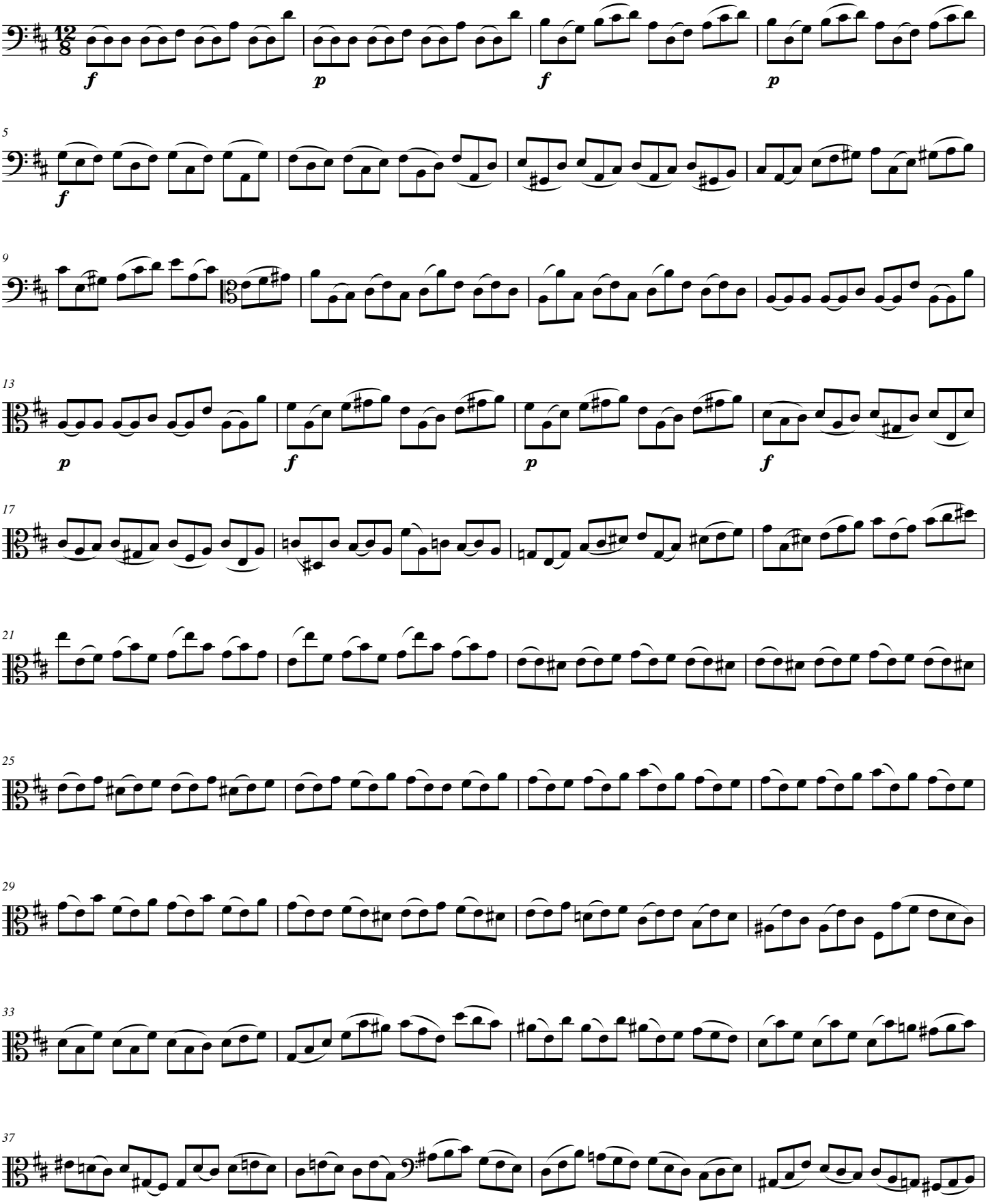
1 - Prélude



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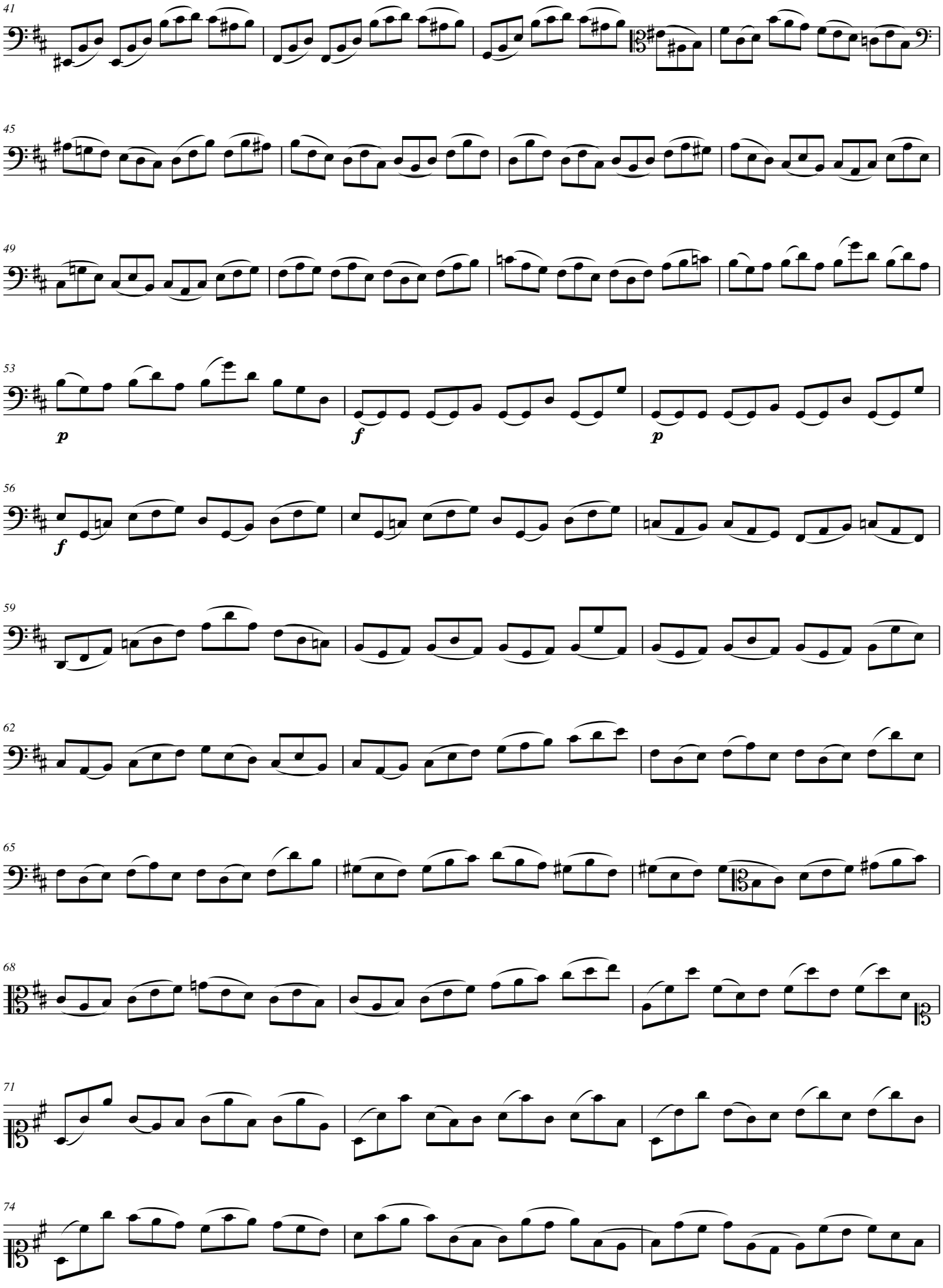

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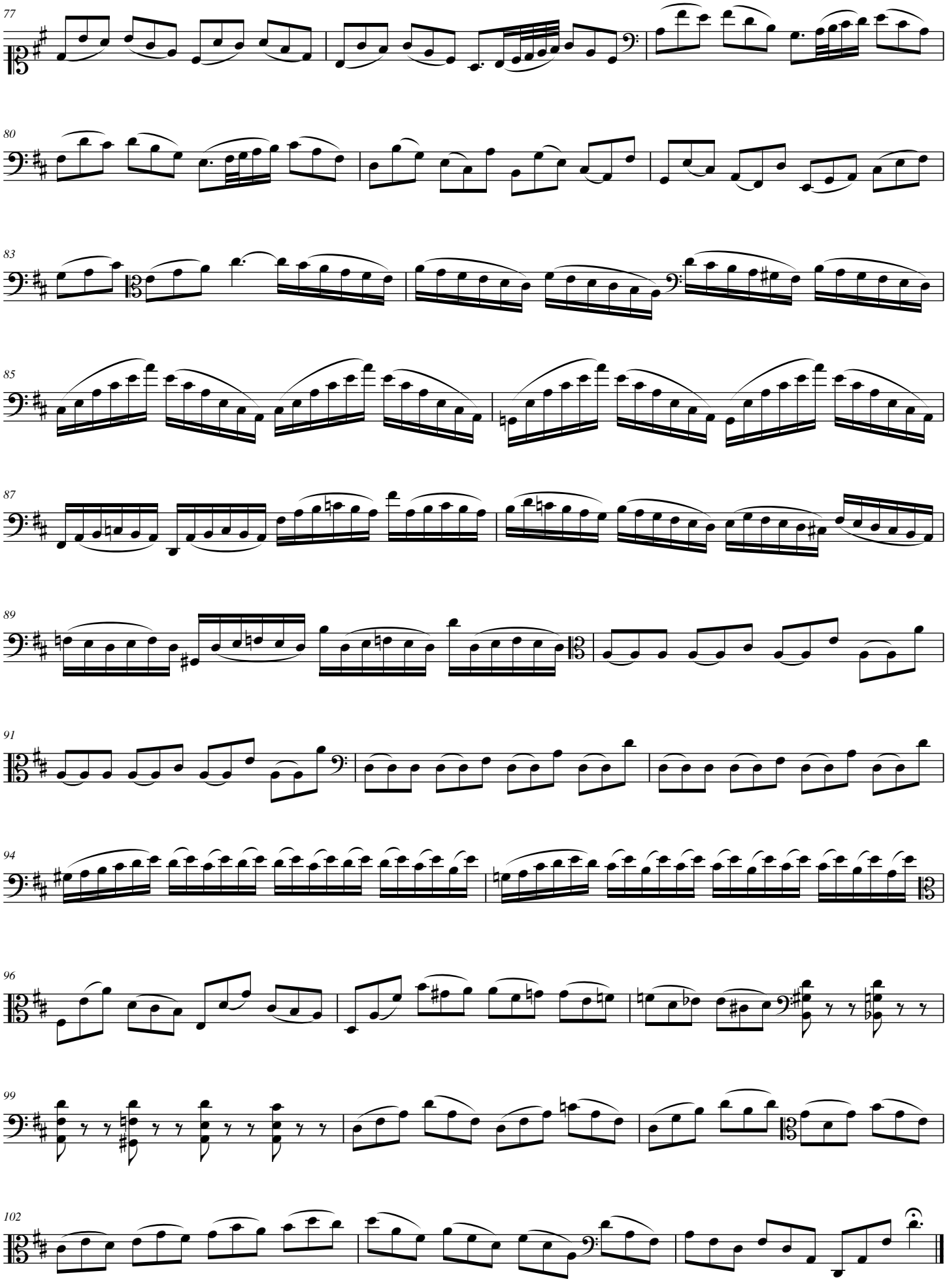

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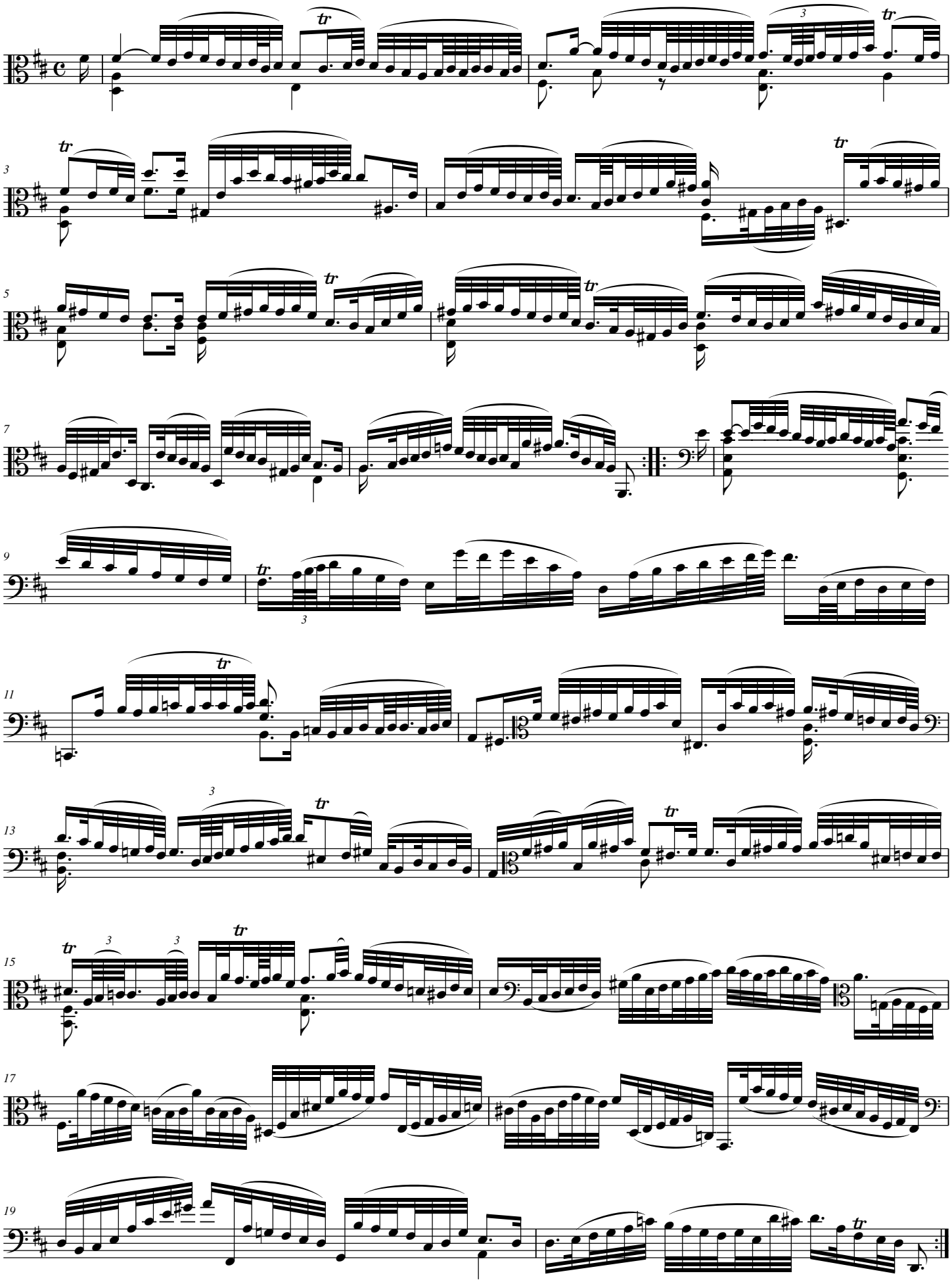

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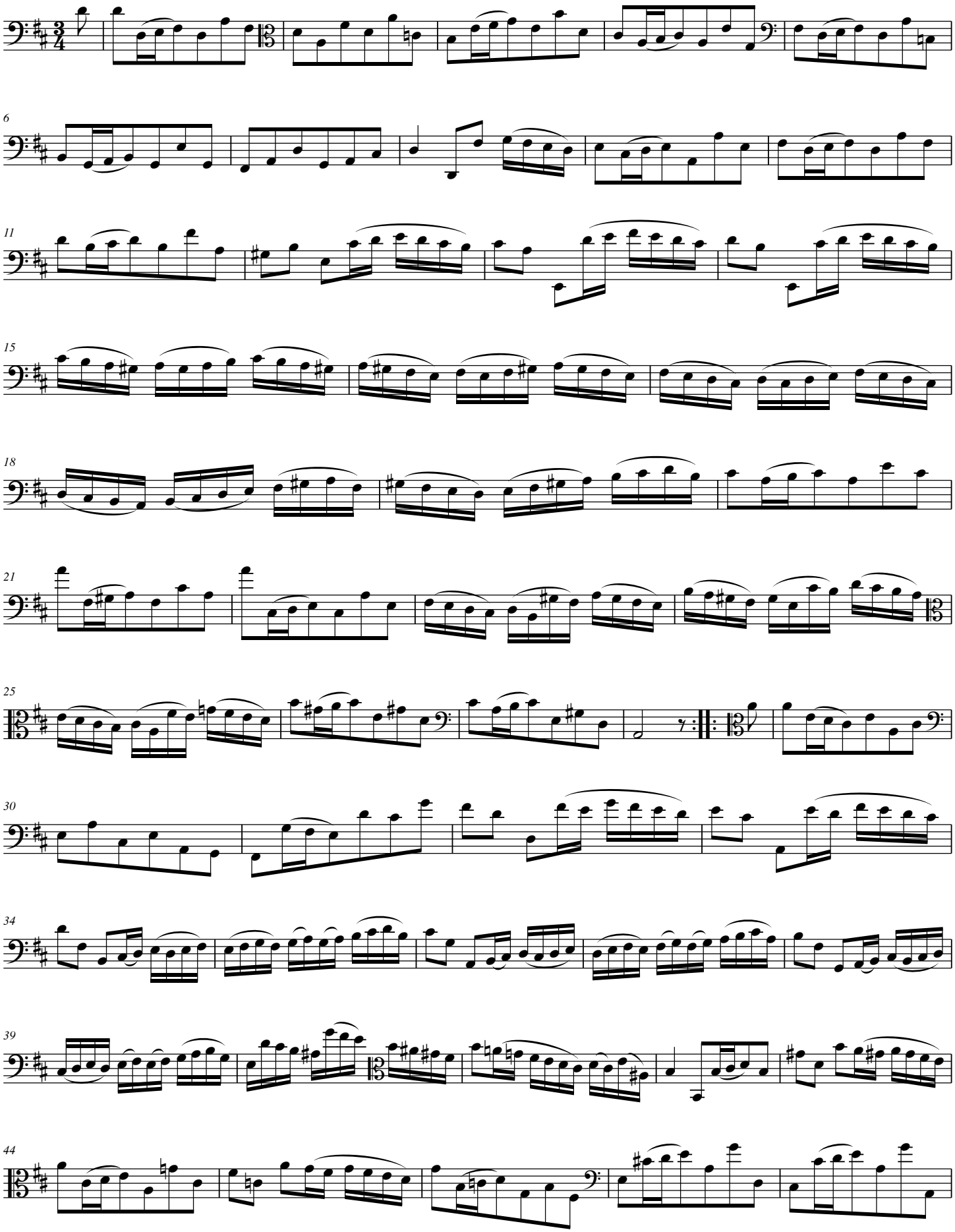

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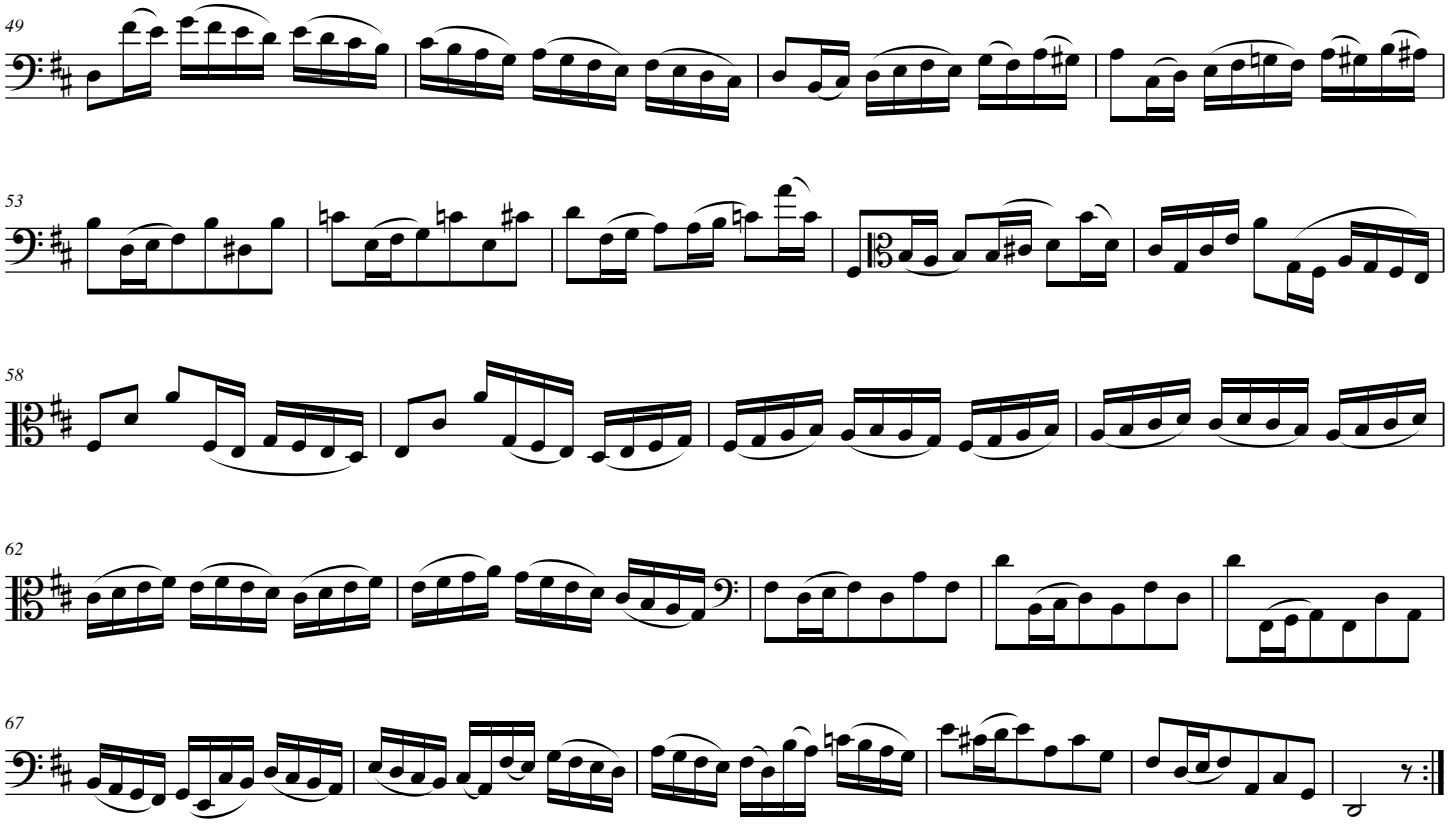

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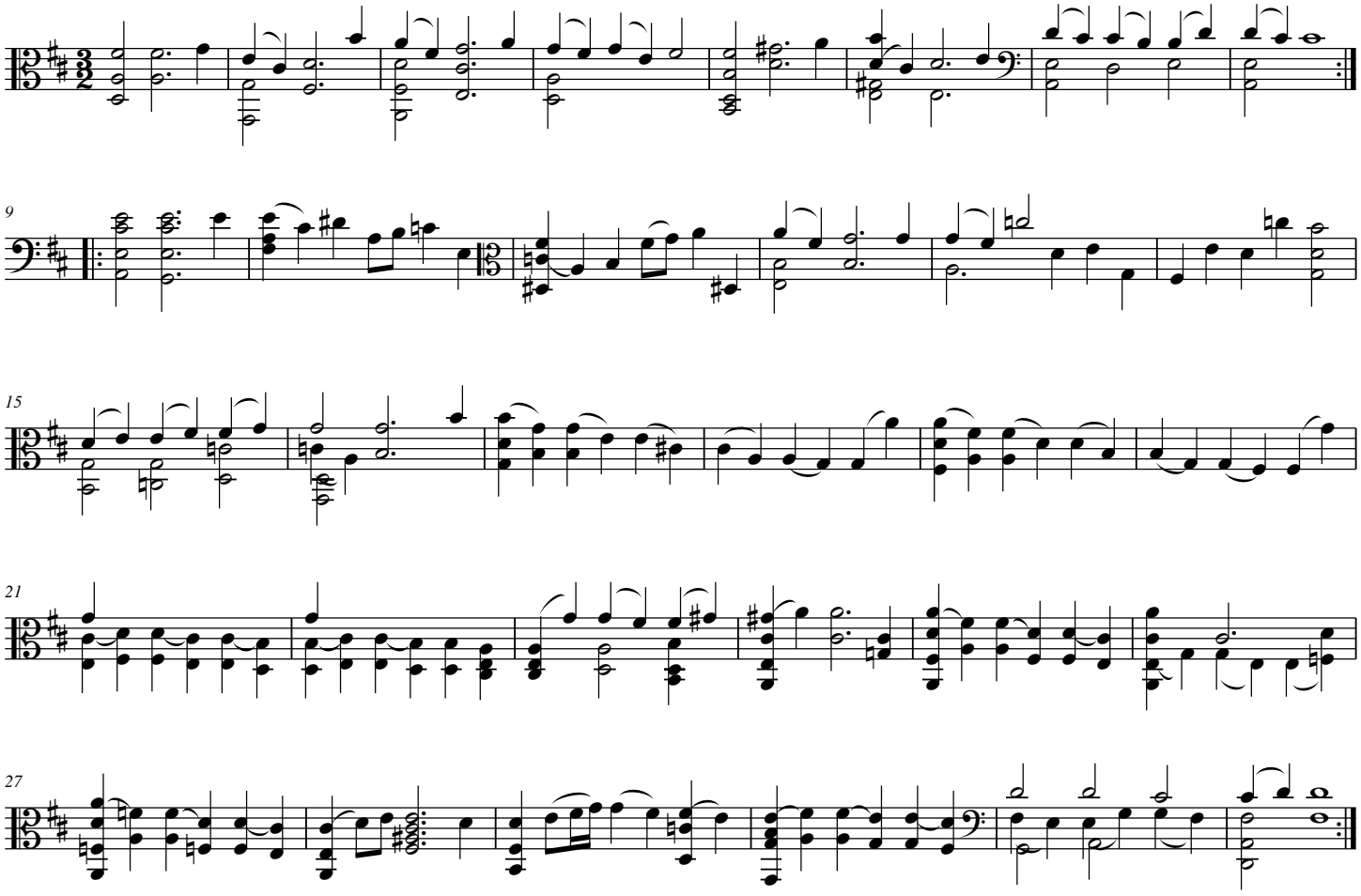

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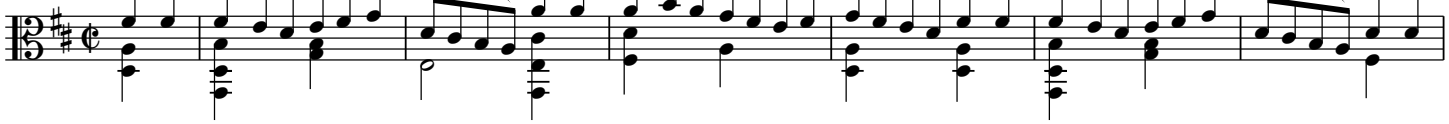
5 - Gavottes

Gavotte I



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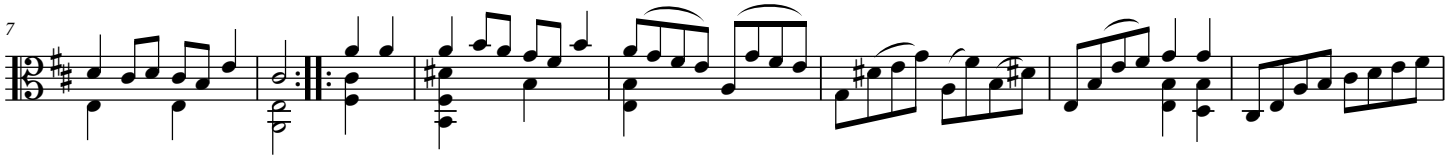

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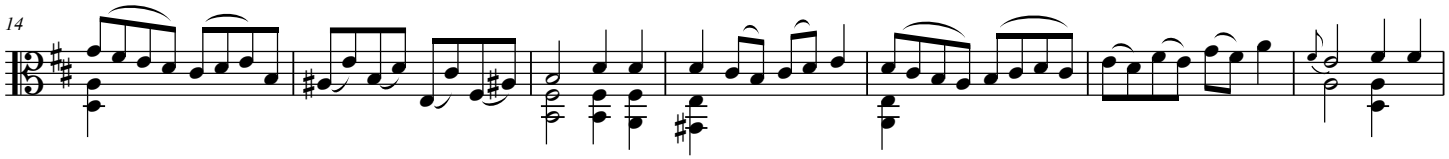

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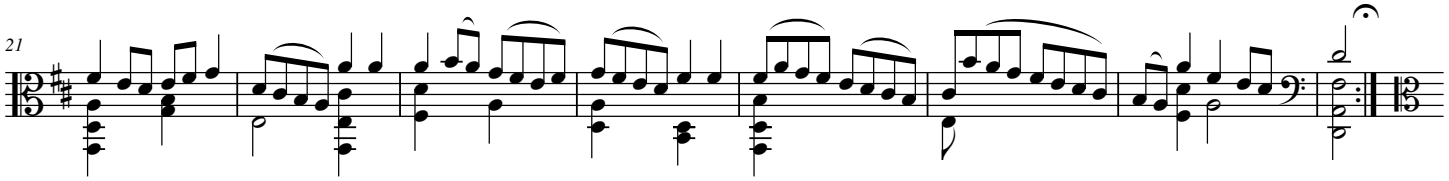

Gavotte II

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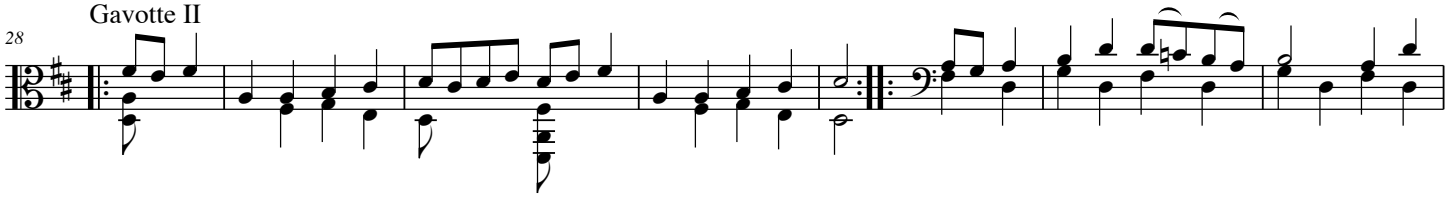

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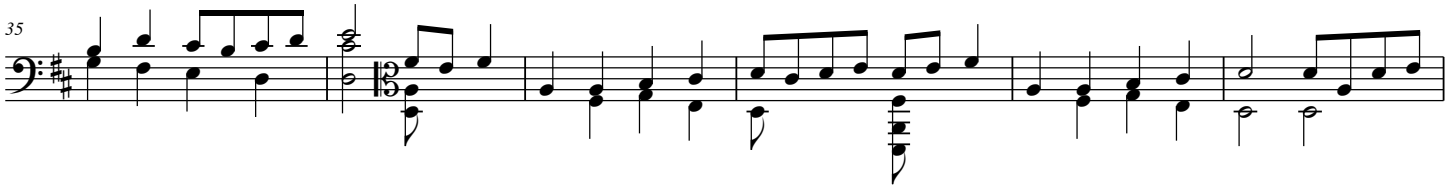

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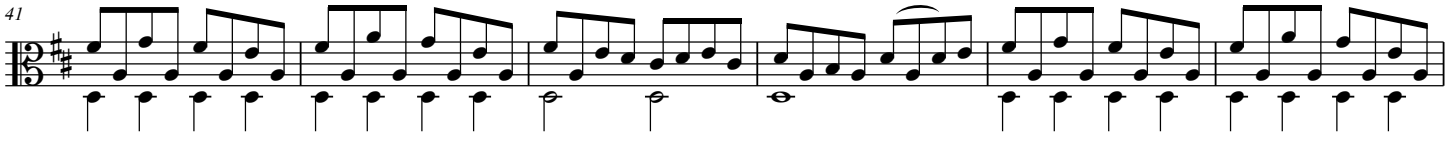

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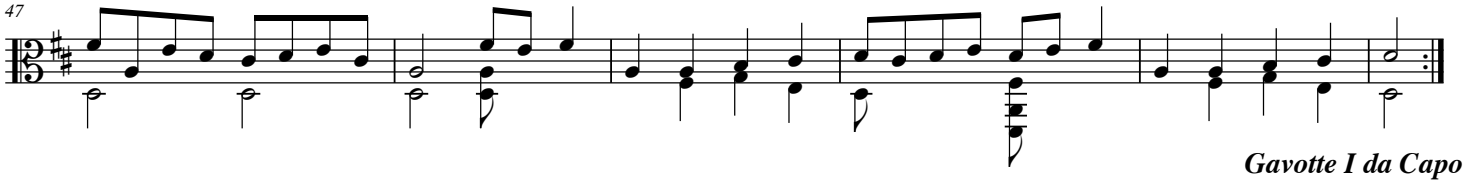

Gavotte I da Capo

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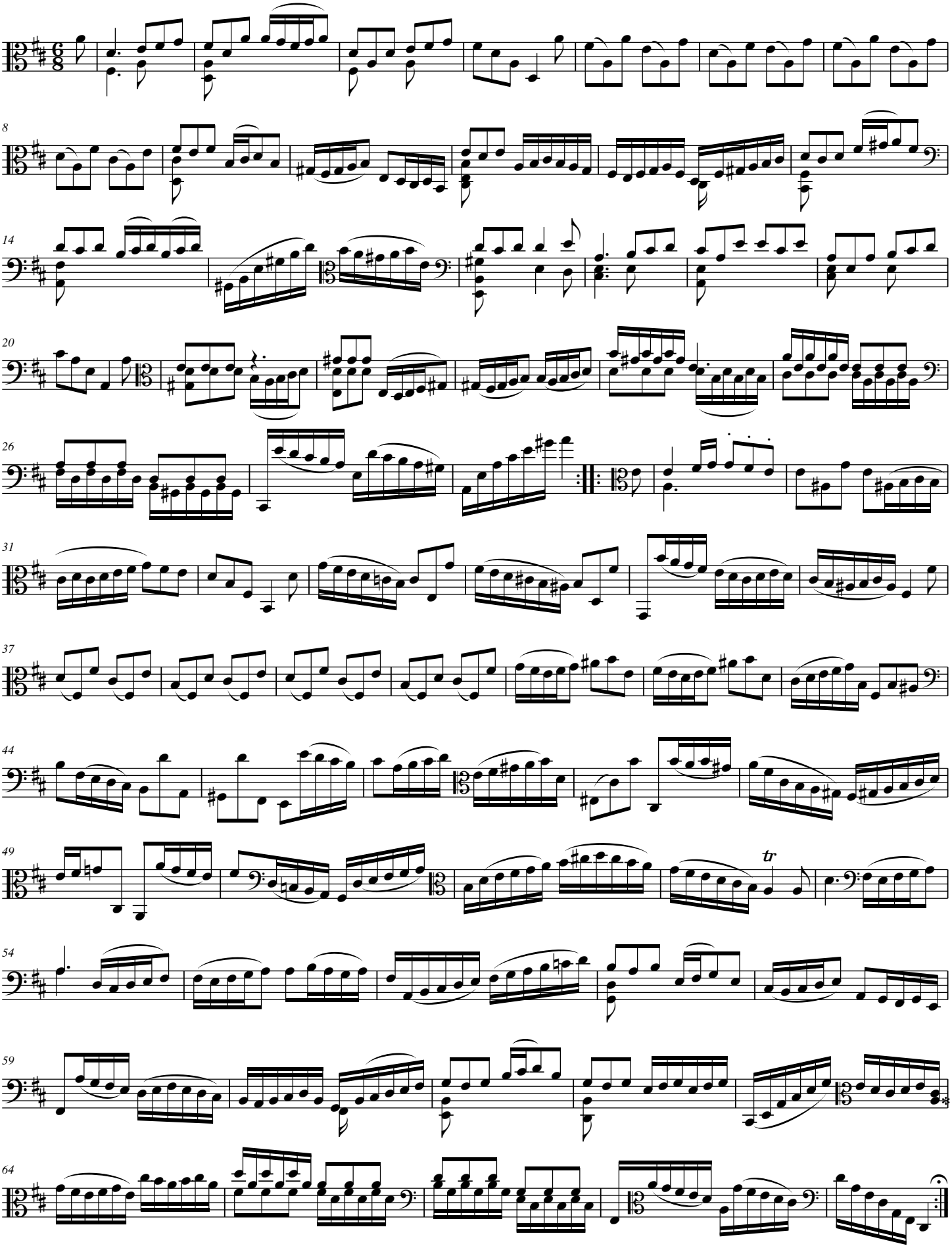

* Ossia (dernière note de la mesure 63)

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07437 manuscrit attribué à Anna Magdalena Bach ;

12165 édité par Alfred Dörffel, publié par Breitkopf & Härtel en 1879 ;

75794 manuscrit attribué à Johann Peter Kellner.

L'adaptation à la clarinette a nécessité, outre la transcription en Si ♭, le rendu des doubles et triples cordes par des petites notes. Cette transformation a été faite en essayant de préserver l'harmonie tout en restant compatible avec le jeu de la clarinette.

Cette partition est disponible, ainsi que son code source au format ABC, sur le site :

https://www.oclaribou.fr/MusicBJS/BJSCelloSuites

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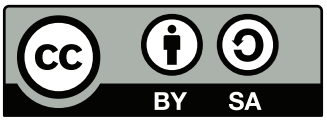

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