

Jean-Sébastien Bach

Suites pour violoncelle

BWV 1007-1012



©oclaribou editions 2014-2025 frederic@oclaribou.fr
<https://www.oclaribou.fr/MusicBJS/BJSCelloSuites>

<http://creativecommons.org/licenses/by-sa/3.0/>



Jean-Sébastien Bach

Suites pour violoncelle

BWV 1007-1012

Partitions établies d'après les documents suivants :

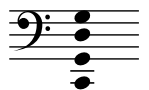
07437 manuscrit attribué à Anna Magdalena Bach ;

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	<div>Menuet I</div>  <div>Menuet II</div>	..... 14
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	<div>Menuet I</div>  <div>Menuet II</div>	..... 22
6. Gigue		..... 23

• Suite n°III BWV 1009 en Ut majeur 25

1. Prélude		..... 26
2. Allemande		..... 28
3. Courante		..... 29
4. Sarabande		..... 30
5. Bourrées	<div>Bourrée I</div>  <div>Bourrée II</div>	..... 31
6. Gigue		..... 32

• Suite n°IV BWV 1010 en Mi b majeur 33

1. Prélude		..... 34
2. Allemande		..... 36
3. Courante		..... 37
4. Sarabande		..... 38
5. Bourrées	<div>Bourrée I</div>  <div>Bourrée II</div>	..... 38
6. Gigue		..... 40

• 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

Suite n°I BWV 1007 en Sol majeur

1. Prélude  11
2. Allemande  12
3. Courante  13
4. Sarabande  14
5. Menuets  Menuet I
 Menuet II 14
6. Gigue  15

1 - Prélude

4

8

12

16

20

24

27

30

33

36

39

2 - Allemande

3

6

9

11

14

16

19

22

24

27

30

3 - Courante

5

9 *tr*

12

15 *tr*

18

22

25

29

33

36 *tr*

39

4 - Sarabande

Measures 1-13 of the Sarabande. The piece is in 3/4 time with a key signature of one sharp (F#). The notation is in bass clef. Measures 1-4 show a melodic line with a trill (tr) in measure 2 and a triplet (3) in measure 4. Measures 5-8 continue the melodic development with another trill in measure 6. Measures 9-12 feature a repeat sign at the beginning of measure 9 and trills in measures 10 and 11. Measure 13 concludes the section with a final note and a repeat sign.

5 - Menuets

Menuet I

Measures 1-19 of Menuet I. The piece is in 3/4 time with a key signature of one sharp (F#). The notation is in bass clef. Measures 1-6 show a simple melodic line with a trill (tr) in measure 5. Measures 7-12 continue the melody with a repeat sign at the beginning of measure 7. Measures 13-18 show further melodic development with a repeat sign at the beginning of measure 13. Measure 19 concludes the piece with a final note and a repeat sign.

Menuet II



Menuet I da Capo

6 - Gigue



Suite n°II BWV 1008 en Ré mineur

1. Prélude  18
2. Allemande  20
3. Courante  21
4. Sarabande  22
5. Menuets  Menuet I
 Menuet II 22
6. Gigue  23

1 - Prélude

5

9

12

16

19

22

25

28

31



2 - Allemande

3

5

7

9

11

12

15

17

19

21

23

tr

tr

(tr)

3 - Courante

4

7

10

13

15

16

20

24

26

29

31

4 - Sarabande

Musical score for Sarabande, measures 1-25. The piece is in 3/4 time, key of B-flat major. It features a bass line with various ornaments including trills (tr), grace notes (~), and slurs. Measure numbers 7, 13, 18, 23, and 25 are indicated at the start of their respective lines.

5 - Menuets

Musical score for Menuets, measures 1-25. The piece is in 3/4 time, key of B-flat major. It consists of two parts: Menuet I (measures 1-16) and Menuet II (measures 17-25). The notation includes various ornaments such as trills (tr), grace notes (~), and slurs. Measure numbers 9, 17, and 25 are indicated at the start of their respective lines.

33

41

Menuet I da Capo

6 - Gigue

11

20

26

32

42







50

58

64

70

Suite n°III BWV 1009 en Ut majeur

1. Prélude  26
2. Allemande  28
3. Courante  29
4. Sarabande  30
5. Bourrées 
 31
6. Gigue  32

1 - Prélude

5

9 

13 

17 

21 

25 

29 

Musical notation for the bass line of 'The Rose Tree'. The notation is written on a single staff with a bass clef. It consists of a series of eighth and sixteenth notes, with some notes beamed together. The melody is simple and repetitive, typical of a folk song.

Musical notation for the bass line of the first system, measures 1-4. The notation is in bass clef and 3/4 time. It features a series of eighth and sixteenth notes, with some notes beamed together. The key signature has one sharp (F#).

41

45

49

53

57

61

65

69

73

77

83

tr

2 - Allemande

3

5 *tr*

7

9

11

12

15

17 *tr*

19

21

23

3 - Courante

8

15

22

29

36

43

50

57

64

71

78

4 - Sarabande

Measures 1-24 of the Sarabande. The score is written in bass clef with a 3/4 time signature. It features a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals). Measure 9 includes a trill (tr) on the final note. Measure 13 has a repeat sign. Measure 24 ends with a double bar line and repeat dots.

5 - Bourrées

Measures 1-5 of the Bourrées. The score is written in bass clef with a common time (C) signature. Measure 1 is labeled "Bourrée I". The music consists of eighth and sixteenth notes, some beamed together. Measure 5 ends with a double bar line and repeat dots.

8

14

19

24

28

Bourrée II

32

36

41

45

49

Bourrée I da Capo

6 - Gigue



Suite n°IV BWV 1010 en Mi b majeur

1. Prélude  34
2. Allemande  36
3. Courante  37
4. Sarabande  38
5. Bourrées  38
6. Gigue  40

1 - Prélude

6

11

16

21

26

31

36

41

46

50

53

57

60

64

68

72

76

80

84

89

tr

2 - Allemande

Musical score for "2 - Allemande" in bass clef, 3/4 time, key of B-flat major. The score consists of 12 staves of music, numbered 1 to 38. It features various musical notations including eighth and sixteenth notes, rests, trills (*tr*), and dynamic markings like *b* for piano. The piece concludes with a double bar line and repeat dots at measure 38.

3 - Courante

6

11

17

22

28

32

38

43

46

50

55

60

Suite IV, 4 - Sarabande



7

13

18

23

28

tr

tr

This musical score is for a Sarabande in Suite IV, 4. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece consists of 28 measures. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are two trills marked with 'tr' at measures 18 and 23. The score is divided into systems of five staves each, with measure numbers 7, 13, 18, 23, and 28 indicating the start of new systems.

Suite IV, 5 - Bourrées

Bourrée I



5

9

This musical score is for Bourrée I in Suite IV, 5. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece consists of 9 measures. The notation features a mix of eighth and sixteenth notes, with many beamed sixteenth notes creating a rhythmic pattern. The score is divided into three systems of three staves each, with measure numbers 5 and 9 indicating the start of new systems.



Bourrée 1 Da Capo

6 - Gigue

42

4

7

10

13

16

19

22

25

28

31

34

37

40

Suite n°V BWV 1011 en Ut mineur

1. Prélude  43
2. Allemande  46
3. Courante  47
4. Sarabande  47
5. Gavottes  48
6. Gigue  50

1 - Prélude

4

8

11

15

19

22

24

27

35

42

49

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a common time signature 'C'. The second staff is marked with a measure rest '4'. The third staff is marked with a measure rest '8'. The fourth staff is marked with a measure rest '11'. The fifth staff is marked with a measure rest '15'. The sixth staff is marked with a measure rest '19'. The seventh staff is marked with a measure rest '22'. The eighth staff is marked with a measure rest '24'. The ninth staff is marked with a measure rest '27'. The tenth staff is marked with a measure rest '35'. The score includes various musical notations such as notes, rests, trills (marked 'tr'), and slurs. The time signature changes from common time to 3/8 time at the beginning of the ninth staff.

56

63

70

77

84

91

98

105

112

119

126

133

This musical score is written for a bass clef instrument in the key of B-flat major (two flats). It consists of ten staves of music, each containing seven measures. The measures are numbered 56 through 133. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Some measures contain accidentals (sharps and flats) and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a final measure marked with a '7' and a fermata.

140

147

154

161

168

175

183

190

197

205

212

219

2 - Allemande

4

7

10

14

16

18

22

25

28

31

33

3 - Courante

4

7

10

12

16

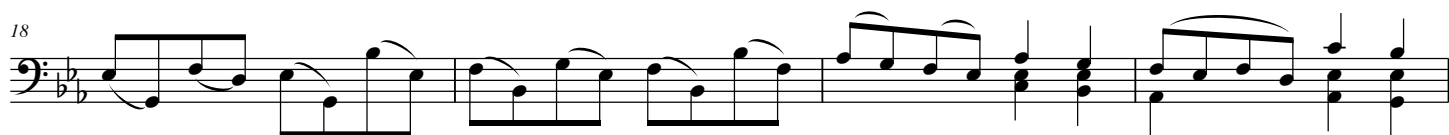
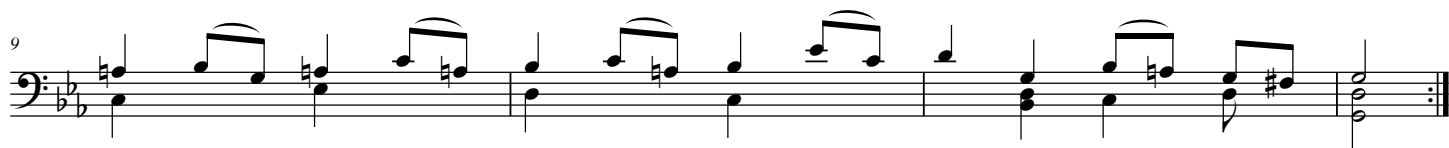
19

22

4 - Sarabande

5 - Gavottes

Gavotte I



36 **Gavotte II**

39

42

45

48

51

54

56

Gavotte I da Capo

6 - Gigue



Suite n°VI BWV 1012 en Ré majeur

1. Prélude		..... 52
2. Allemande		..... 55
3. Courante		..... 56
4. Sarabande		..... 57
5. Gavottes	<div>Gavotte I</div>  <div>Gavotte II</div>	..... 58
6. Gigue		..... 59

1 - Prélude

Musical score for "1 - Prélude" in bass clef, 12/8 time, key of D major. The score consists of nine staves of music.

Staff 1: Measures 1-4. Dynamics: *f*, *p*, *f*, *p*.

Staff 2: Measures 5-8. Dynamics: *f*.

Staff 3: Measures 9-12. Dynamics: *f*, *p*, *f*, *p*.

Staff 4: Measures 13-16. Dynamics: *p*, *f*, *p*, *f*.

Staff 5: Measures 17-20. Dynamics: *f*, *p*, *f*, *p*.

Staff 6: Measures 21-24. Dynamics: *f*, *p*, *f*, *p*.

Staff 7: Measures 25-28. Dynamics: *f*, *p*, *f*, *p*.

Staff 8: Measures 29-32. Dynamics: *f*, *p*, *f*, *p*.

Staff 9: Measures 33-36. Dynamics: *f*, *p*, *f*, *p*.

Staff 10: Measures 37-40. Dynamics: *f*, *p*, *f*, *p*.



77

80

83

85

87

89

91

94

96

99

102

2 - Allemande

This musical score is for a piece titled "2 - Allemande". It is written in 3/8 time and features a single melodic line. The key signature has one sharp (F#). The score consists of 19 measures, organized into nine systems. The notation includes various musical ornaments and techniques:

- Measures 1-4:** The first system contains measures 1 through 4. It begins with a treble clef and a key signature of one sharp. The melody is characterized by frequent sixteenth-note runs and is embellished with trills (tr) and triplets (3).
- Measures 5-8:** The second system contains measures 5 through 8. The melodic pattern continues with similar sixteenth-note runs and trills.
- Measures 9-12:** The third system contains measures 9 through 12. The melody maintains its rhythmic intensity with sixteenth-note passages and trills.
- Measures 13-16:** The fourth system contains measures 13 through 16. The notation includes a repeat sign at the end of measure 14, indicating a first ending.
- Measures 17-19:** The fifth system contains measures 17 through 19. The piece concludes with a final flourish in measure 19, featuring a trill.

Throughout the piece, the melodic line is highly decorative, typical of the Allemande dance style. The use of trills and triplets adds to the rhythmic complexity and elegance of the composition.

3 - Courante

6

11

15

18

21

25

30

34

39

44

49

53

58

62

67

4 - Sarabande

7

9

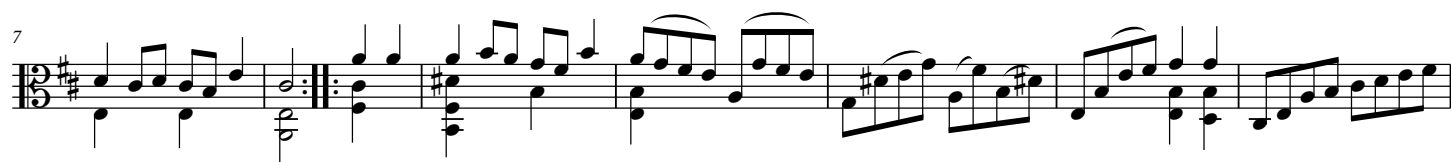
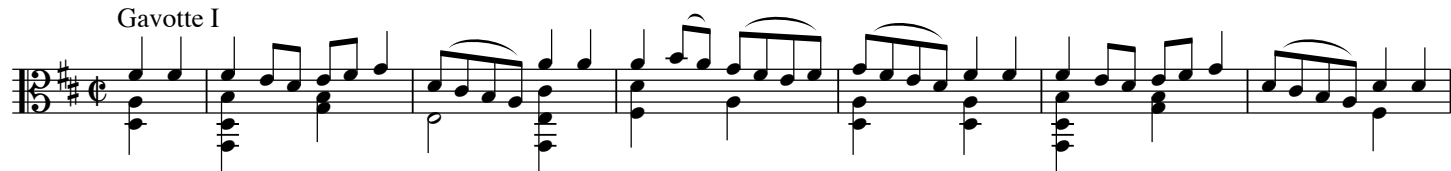
15

21

27

5 - Gavottes

Gavotte I



Gavotte II



Gavotte I da Capo

6 - Gigue

8

14

20

26

31

37

44

49

54

59

64

tr

* Ossia (dernière note de la mesure 63)

Cette partition a été saisie au format ABC (<http://abcnotation.com/>) d'après des documents du domaine public disponibles sur le site IMSLP (<http://imslp.org/>). Elle a été mise en page en utilisant le programme abcm2ps (<http://moinejf.free.fr/>) pour la musique, et L^AT_EX (<http://www.latex-project.org/>) pour le texte et l'imposition. Les documents IMSLP utilisés comme références sont :

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.

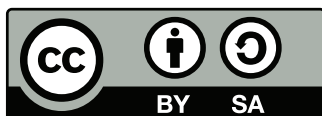
L'adaptation à la clarinette a nécessité, outre la transcription en Si b, le rendu des doubles et triples cordes par des petites notes. Cette transformation a été faite en essayant de préserver l'harmonie tout en restant compatible avec le jeu de la clarinette.

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



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

Elle est distribuée sous licence Creative Commons Attribution-ShareAlike 3.0



<http://creativecommons.org/licenses/by-sa/3.0/>



ce qui signifie que vous êtes libre de :

-  la reproduire, la distribuer et la communiquer au public ;
-  la modifier ;

selon les conditions suivantes :

-  **Paternité** — Vous devez citer le nom de l'auteur original de la manière indiquée par l'auteur dans l'œuvre ou le titulaire des droits qui vous confère cette autorisation (mais pas d'une manière qui suggérerait qu'ils vous soutiennent ou approuvent votre utilisation de l'œuvre).
-  **Partage des conditions initiales à l'identique** — Si vous modifiez, transformez ou adaptez cette création, vous n'avez le droit de distribuer la création qui en résulte que sous un contrat identique à celui-ci.

Ces conditions peuvent être levées avec la permission du titulaire des droits **frederic@oclaribou.fr**

