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19588

# J.S.BACH SUITE NR. 6

BWV 1012

TRANSKRIPTION FÜR

# GITARRE

GERD-MICHAEL DAUSEND



ZIMMERMANN · FRANKFURT  
ZM 2736

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1857

## VORWORT

Die sechs Suiten für Violoncello solo von J.S. Bach entstanden zwischen 1717 und 1720 in Köthen. In dieser Zeit komponierte er auch seine 1. Lautensuite (BWV 996). Allen Cellosuiten geht ein Präludium voraus, gefolgt von den Kernsätzen Allemande – Courante – Sarabande und Gigue. Zwischen Sarabande und Gigue sind jeweils Einschubsätze plaziert; die Menuette (Suite Nr. 1 und 2), Bourées (Suite Nr. 3 und 4) und Gavotten (Suite Nr. 5 und 6) sind jeweils in der dreiteiligen ABA-Form komponiert. Das Autograph der Suiten ist leider verschollen, es existieren jedoch drei Abschriften; die wichtigste stammt von Anna Magdalena Bach. Unter den zahlreichen Bearbeitungen ist besonders J. S. Bachs Einrichtung der 5. Cellosuite für Laute (BWV 995) von Bedeutung. Diese Praxis, Streicherwerke für andere Instrumente zu bearbeiten (u.a. auch für Cembalo), hat in den letzten Jahrzehnten zunehmendes Interesse bei Gitarristen erweckt.

Bach schrieb die sechste Suite für ein fünfsaitiges Cello (mit zusätzlicher hoher e<sup>1</sup>-Saite), vielleicht aber auch für die Viola pomposa, ein kleineres, fünfsaitiges Instrument, bei dem die Cellosuiten in Armgeigenhaltung mit Bogenführung und Fingersatz des Geigers gespielt werden können. Für heutige Cellisten ist die Suite Nr. 6 ungewöhnlich schwer; auch auf der Gitarre liegt der Schwierigkeitsgrad hoch.

Die Originaltonart wurde beibehalten, die für die Transkription notwendigen Änderungen sind nicht vermerkt. Es handelt sich vor allem um einige oktavierte Baßtöne – die zum Teil auch sparsam ergänzt wurden – sowie um die „polyphone“ Ausdeutung der im Original im sogenannten „linearen Kontrapunkt“ komponierten Linien. Darüber hinaus wurde die Artikulation der Gitarre angepaßt, wobei die Phrasierungsbögen übernommen worden sind, soweit sie über die technischen Zweier- und Dreierbindungen hinausgehen. Dies ist wie der Fingersatz und die Angaben zur Verzierungsausführung als Vorschlag des Bearbeiters anzusehen.

Gerd-Michael Dausend

## PREFACE

Bach's six suites for solo cello were written in Cöthen between 1717 and 1720, during which time he also composed his first suite for the lute (BWV 996). Each of the cello suites opens with a prelude and is followed by the four standard movements: allemande, courante, sarabande and gigue. In each case a movement has been interpolated between the sarabande and gigue: minuets in nos. 1 and 2, bourées in nos. 3 and 4, and gavottes in nos. 5 and 6, all of them in a tripartite ABA form. Unfortunately the autograph copy of the suites has been lost, but three manuscript copies survive, the most important being in the hand of Anna Magdalena Bach. Of the many arrangements of these works, special importance attaches to Bach's adaptation of the fifth suite for the lute (BWV 995). This practice of casting works for strings in arrangements for other instruments (including the harpsichord) has increasingly kindled the interest of guitarists in recent years.

Bach wrote the sixth suite for a 5-string cello (with an additional e<sup>1</sup> string), or perhaps for the viola pomposa, a smaller 5-string instrument which allowed for playing the cello suites like on a violin (hand-held, same bowing and fingering). For today's cellists, the suite no. 6 is very difficult to play, and even on the guitar the piece proves to have a high level of difficulty.

The original key was retained, the modifications required for the transcription have not been marked. They mainly include a few bass notes transposed to the octave – which have even been added occasionally – and the “polyphonic” interpretation of those lines that were composed according to the so-called “linear counterpoint” in the original. Additionally, the articulation was adapted to the guitar; phrasing marks have been taken over whenever they go beyond double and triple slurs. Like the fingering and the remarks on the execution of ornaments, they should be considered as suggestions made by the arranger.

(translated by Holger Klier)

# SUITE NR. 6

## BWV 1012

Transkription für Gitarre:  
Gerd-Michael Dausend

Johann Sebastian Bach  
(1685 – 1750)

### Prelude

The sheet music for the Prelude of Johann Sebastian Bach's Suite Nr. 6, BWV 1012, transcribed for guitar. The score is divided into eight staves, each representing a measure. The key signature is G major (three sharps). The time signature is common time (indicated by '4'). The music includes various dynamics such as *f*, *p*, and *m*. Fingerings are indicated by numbers above or below the notes. Performance instructions like 'a' (arpeggiate), 'V', 'II', 'III', and 'IV' are also present. The first staff begins with a forte dynamic (*f*) and a bass note. Subsequent staves show more complex patterns of eighth and sixteenth notes, with measures 10 through 13 featuring a mix of eighth and sixteenth-note patterns. Measures 16 and 19 introduce more complex rhythmic patterns, including triplets and sixteenth notes. Measure 22 concludes the prelude with a final dynamic marking of *p*.



25

28

31

34

37

40

43

46

49

52

ossia:

(55) ossia:

(56)

[f]

(57)

57 [p]

(58)

[f]

59

[p]

62

[f]

II - - -

II - - -

65

[p]

II - - -

[f]

VII - - -

68

II - - -

71

74

VII - - -

V

i m i m a II - - - m i

80

83

85

87

89

91

94

96

99

102

## Allemande

ossia: 

202 [tr]

212121 [tr]

242 [tr]

VII - - - -

restez.

II

4242 tr

VII - - - -

II - - - -

II - - - -

7

8

9

10

11

12

13

14

*4343*

*tr*

ossia:

II

*4242*

*tr*

V

II - - - VI - - -

*2*

ossia:

IV - - - II

II

*3*

*3131*

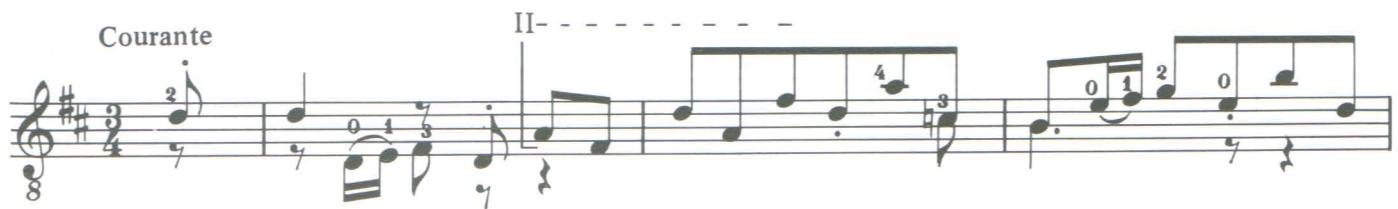
*tr*

*4343*

*tr*

*p*

## Courante



4

Musical score for measure 4. The key signature is two sharps. The time signature is 2/4. The melody consists of eighth and sixteenth notes. Measure number 4 is indicated above the staff.

8

Musical score for measure 8. The key signature is two sharps. The time signature is 2/4. The melody consists of eighth and sixteenth notes. Measure number 8 is indicated above the staff.

12

Musical score for measure 12. The key signature is two sharps. The time signature is 2/4. The melody consists of eighth and sixteenth notes. Measure number 12 is indicated above the staff.

15

Musical score for measure 15. The key signature is two sharps. The time signature is 2/4. The melody consists of eighth and sixteenth notes. Measure number 15 is indicated above the staff.

18

Musical score for measure 18. The key signature is two sharps. The time signature is 2/4. The melody consists of eighth and sixteenth notes. Measure number 18 is indicated above the staff.

21

Musical score for measure 21. The key signature is two sharps. The time signature is 2/4. The melody consists of eighth and sixteenth notes. Measure number 21 is indicated above the staff.

24

II - - - -

27

II - - - -

31

34

37

40

43

46

49

IV

52

II - - -

55

V - - -

58

II - - -

61

64

67

II - - -

VII - - -

70

VII - - -

## Sarabande

II - - - - II - - - - II - - - - II - - - -

5 II - - - - II - - - -

9 ② IV - - - - II - - - -

13 V - - - - II - - - -

17 III - - - - II - - - - II - - - - II - - - -

21 II - - - - II - - - - II - - - -

25 II - - - - II - - - - II - - - -

29 II - - - - II - - - -

Gavotte I

The sheet music consists of six staves of musical notation for a solo instrument, likely a harpsichord or keyboard. The music is in common time and uses a treble clef. Fingerings are indicated above the notes, and dynamic markings like 'II' and 'V' are used. The key signature changes between staves, with some sections in G major and others in A major. Measure numbers 1 through 24 are marked at the beginning of each staff.

1 Gavotte I

4 II - - - -

8 II - - - -

12 II - - - -

16 V

20 II - - - -

24 II - - - -

(5)

## Gavotte II

8

12

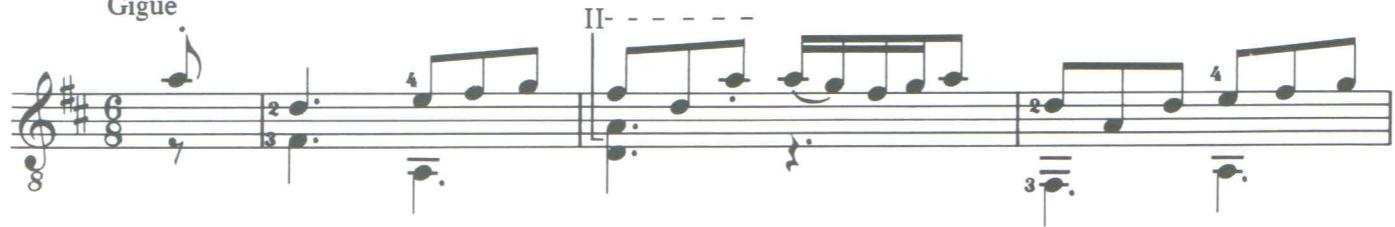
15

18

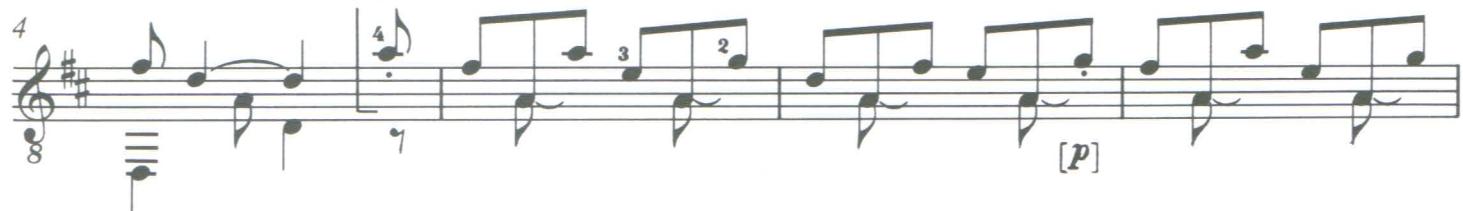
21

Gavotte I da Capo

## Gigue



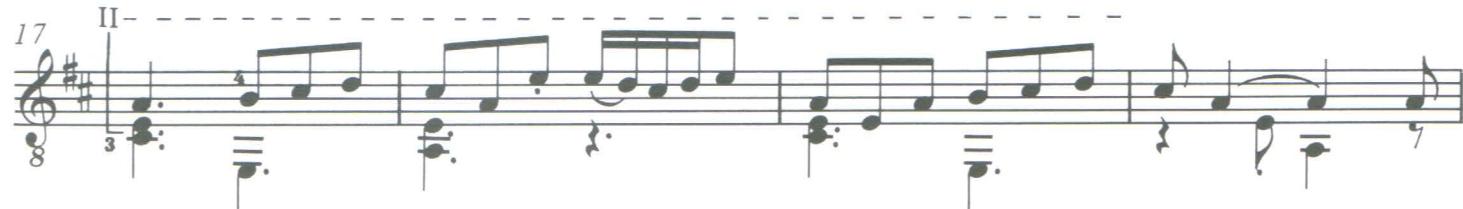
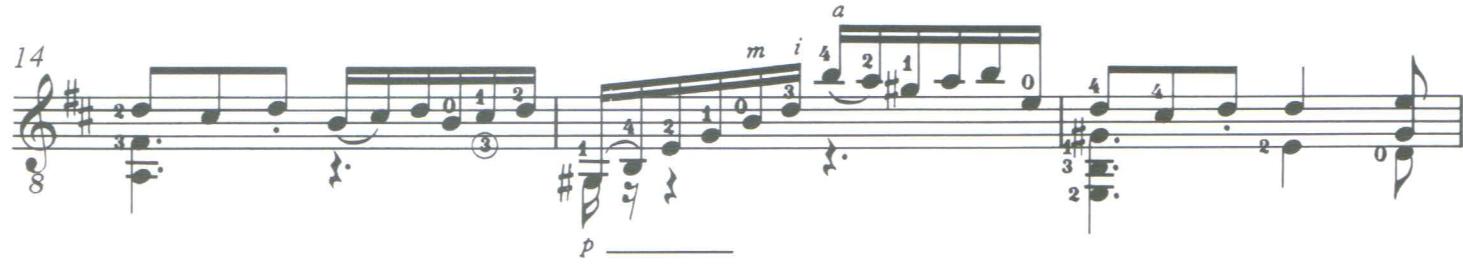
VII

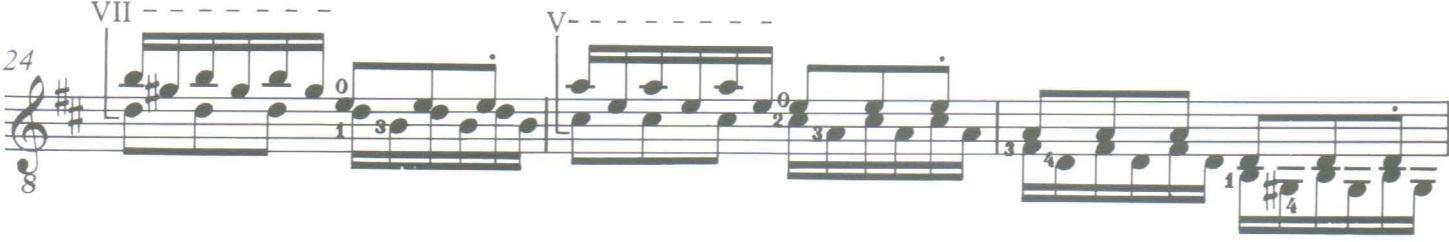


I

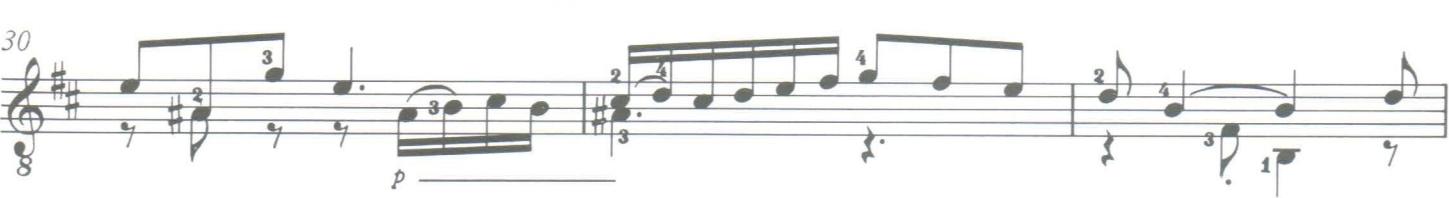


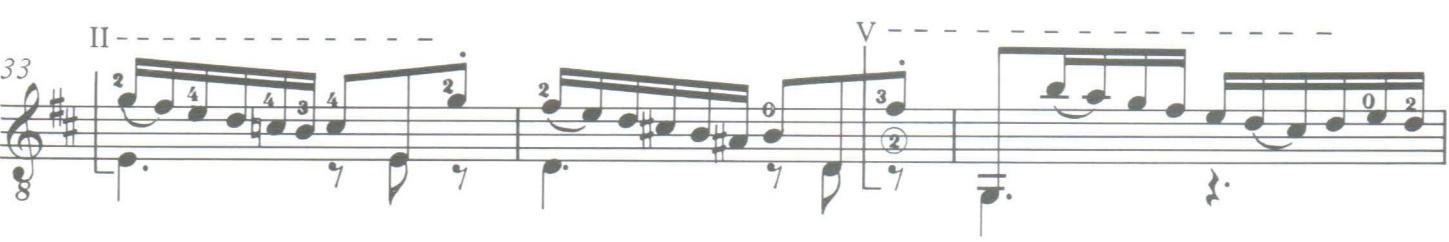
II

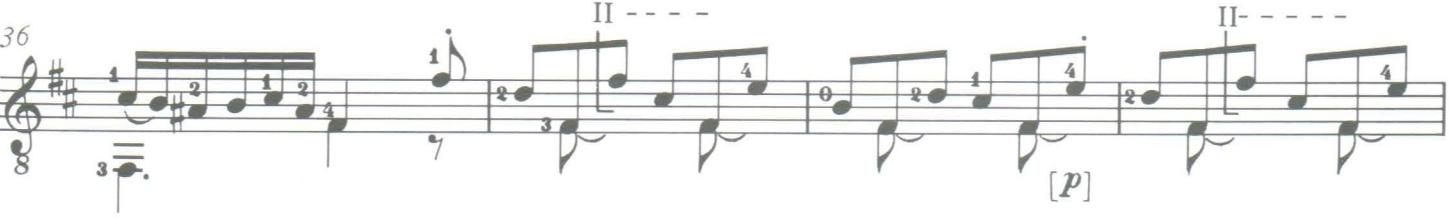


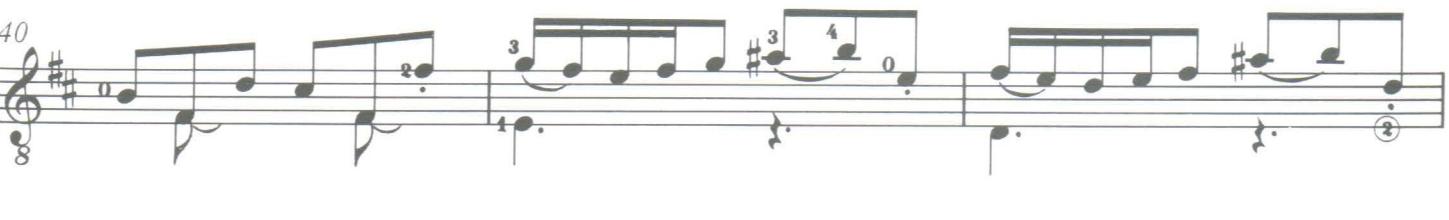
24 VII - - - - -  


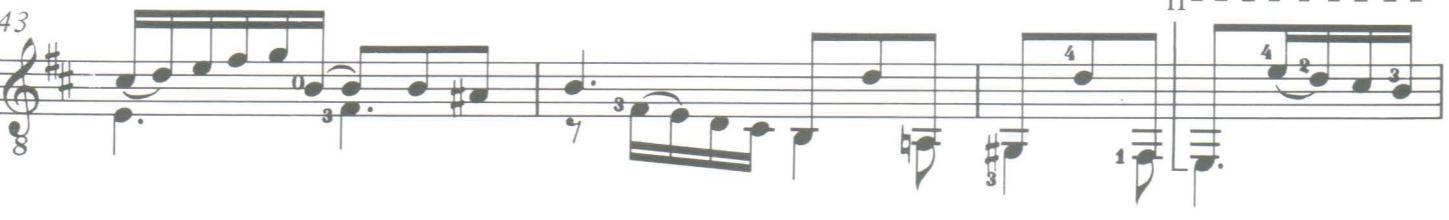
27 V - - - - -  

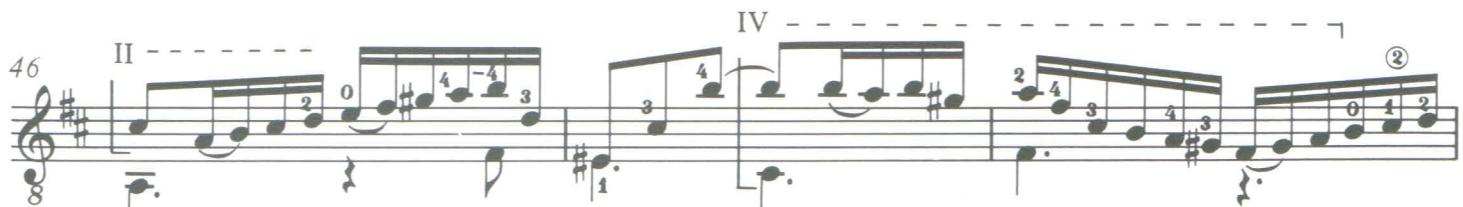

30 II - - - - -  


33 II - - - - - V - - - - -  


36 II - - - - - II - - - - - II - - - - -  


40 II - - - - - II - - - - - II - - - - -  


43 II - - - - - II - - - - -  


46 II - - - - - - - - -  


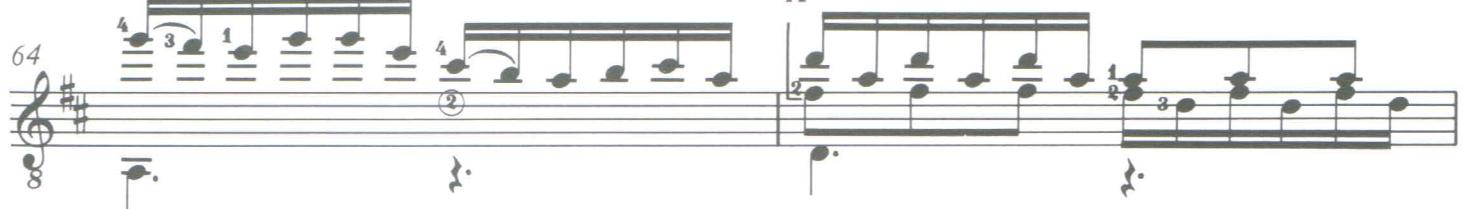
49 VII - - - - - - - -  

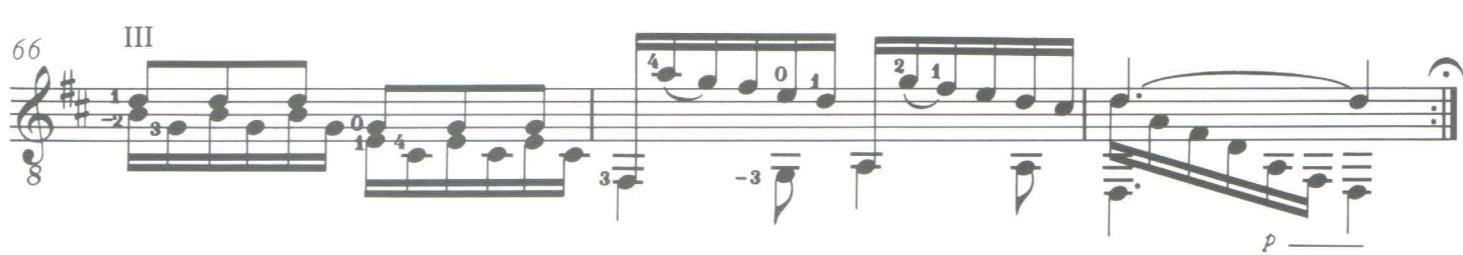

52 3131  


55  


58 II - - - - - - - -  


61 II - - - - - - - -  


64 X - - - - - - - -  


66 III - - - - - - - -  


## PRÉFACE

Les six suites pour violoncelle solo de J. S. Bach furent composées entre 1717 et 1720 à Köthen. A cette même époque, il écrivit aussi sa suite nr 1 pour luth (BWV 996). Toutes ses suites pour violoncelle sont introduites par un prélude suivi des mouvements centraux, Allemande – Courante – Sarabande et Gigue. Entre la Sarabande et la Gigue sont insérés des mouvements; les Menuets (suite nr 1 et 2), Bourrées (suite nr 3 et 4) et Gavottes (suite nr 5 et 6) sont tous trois composés sous une forme en trois parties ABA. L'autographe des suites a malheureusement disparu, il existe cependant trois copies; la plus importante est celle d'Anna Magdalena Bach. Parmi les nombreux arrangements, la transcription de J. S. Bach pour luth de la suite nr 5 pour violoncelle est chargée d'une valeur particulière. Cette pratique, d'arranger des œuvres pour cordes pour d'autres instruments (en autres, pour le clavecin aussi) a éveillé au cours des dernières décennies un intérêt croissant de la part des guitaristes.

Bach écrivit la sixième suite pour un violoncelle à cinq cordes (avec une corde supplémentaire mi <sup>1</sup> aigue); peut-être aussi d'ailleurs pour la viola pomposa, un instrument à cinq cordes plus petit, sur lequel les suites pour violoncelle peuvent être jouées en utilisant la position de la viola et coups d'archet et doigtés du violon. Pour le violoncelliste d'aujourd'hui, la suite n° 6 est particulièrement difficile; une interprétation à la guitare présente elle-aussi un haut niveau de difficultés.

La tonalité originale fut conservée, les modifications nécessaires à l'arrangement ne font pas l'objet de remarques particulières. Il s'agit avant tout de quelques notes fondamentales octaviées – complétées parcimonieusement en partie – ainsi que d'une interprétation "polyphone" des lignes composées dans l'original de façon dite "en contrepoint linéaire". En outre, l'articulation fut adaptée à la guitare, mais les signes de liaison du phrasé sont repris, lorsqu'ils dépassent les liaisons techniques doubles ou triples. Ces indications sont à considérer tout comme doigtés et signes d'ornement comme une proposition de l'arrangeur.

Gerd-Michael Dausend  
(traduit par Patricia Descours)

# J.S. BACH

## SECHS SUITEN

BWV 1007 - 1012

für Gitarre transkribiert von  
GERD-MICHAEL DAUSEND

SUITE NR. 1 D-DUR (ORIG. G-DUR)  
BWV 1007

ZM 2731

SUITE NR. 2 A-MOLL  
BWV 1008

ZM 2732

SUITE NR. 3 A-DUR (ORIG. C-DUR)  
BWV 1009

ZM 2733

SUITE NR. 4 A-DUR (ORIG. ES-DUR)  
BWV 1010

ZM 2734

SUITE NR. 5 G-MOLL (ORIG. C-MOLL)  
BWV 1011/995

ZM 2735

SUITE NR. 6 D-DUR  
BWV 1012

ZM 2736



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