

THREE SUITES for CELLO
by
J.S.Bach

Arranged for Theorbo

ARRANGED BY:

ROB MACKILLOP

FRENCH TABLATURE BY:

MILES DEMPSTER

PUBLISHED
BY

Score Conversions, Montréal



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Score Conversions, Montréal



INTRODUCTION

This arrangement is the result of a few months without a 13-course baroque lute, and an insatiable appetite for the music of J.S. Bach. I decided to arrange the first of the 'cello suites for the instrument I had closest to hand: the theorbo (a large one in A and a small one in D). I was immediately struck as to how suitable the instrument is to the music. Due to its pitch and resonance it became very clear that no notes need be added to the original scores, almost as if the suites were originally written for the theorbo. All that remained was to decide how to map out the notes over the fretboard. I have chosen a campanella approach to scale passages, a technique used from the earliest surviving theorbo manuscripts and publications (Picinnini, Kapsberger et al.) to the work of the great master of the theorbo, lute and guitar from Bach's own time, Robert de Visée. I have added nothing to the notes supplied in the earliest manuscript.

Each suite has a different tuning for the diapasons, and no string is tuned more than a semi-tone from its normal pitch. Due to the chromatic nature of Bach's music there are a small number of changes (all octave displacements) which are detailed in the Appendix. The opportunity to exploit the campanella effects and the re-entrant tuning of the theorbo proved very seductive, and although my choice of fingering could never attempt to satisfy all performers, it should give the majority a firm, intabulated version to work from. The performer might wish to add notes to chords, fill out a bass line, add or take out slurs, or any other number of emendations. What is presented is my own personal interpretation, one which is constantly under revision as new discoveries within the music make themselves known.

Various sources were consulted, mainly that of Bach's second wife, Anna Magdalena. The original keys are: G major, D minor and C major.

Rob MacKillop, Edinburgh 1998

The tablature was produced using my own typesetting program 'Omnitab' which allows for many different options and styles in laying out tablature. Since the music is by J.S Bach I had to consider the argument for simulating the style of 18th century tablatures: choice of font, flagging system etc. However, this is less an exercise in historical reconstruction than it is a new arrangement, so we opted for all the features which would make the edition as clear and easy to read as possible. The most important of these is that sequences of notes of the same duration value are flagged into groups; in original tablatures it was common to show a duration flag only when a change takes place. Page turns have been avoided whenever possible, and sections always start at the beginning of the staff, providing a natural visual cue for repeats.

Miles Dempster, Montréal, 1998

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BWV 1007 - Prelude

J.S. Bach



21

BWV 1007 - Prelude

J.S. Bach

3

6

9

12

15

18

21

2

Suites for Cello - J.S. Bach

The musical score consists of ten staves of music for cello. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The notes are represented by vertical stems with horizontal dashes indicating pitch. The vocal parts are labeled with lowercase letters: 'a' for alto, 'e' for soprano, and 'r' for bass. The lyrics are placed below the notes. Measure 1 starts with a single note 'a'. Measures 2-4 show a repeating pattern of 'a' and 'r'. Measures 5-10 continue this pattern with variations. Measures 11-15 introduce new patterns, including 'era' and 'ora'. Measures 16-20 show more complex patterns like 'bab' and 'ora'. Measures 21-24 conclude the section with a final pattern.

BWV 1007 - Allemande

J.S. Bach

1

C

2

4

6

8

10

12

14

A handwritten musical score for cello, consisting of six staves of music. The music is written in common time, with a key signature of one sharp. The notes are represented by vertical strokes on the stems, with horizontal dashes indicating slurs. The vocal parts are labeled with lowercase letters: 'a', 'o', 'r', 'b', 'f', 'e', 'g', 'h', 'i', and 's'. The score includes measure numbers 17, 19, 21, 23, 25, 27, 29, and 31. The vocal parts are distributed across the staves, with some parts appearing in multiple staves.

BWV 1007 - Courante

J.S. Bach

19

22

25

28

31

34

38

41

BWV 1007 - Sarabande

J.S. Bach

3

5

15

BWV 1007 - Minuet I

J.S. Bach

BWV 1007 - Minuet I
J.S. Bach

The score consists of five staves of music, each with a different time signature (indicated by '3', '4', '9', '14', and '19') and key signature (indicated by 'a', 'r', 'o', 'f', 'e', 'b', 'd', and 'g'). The music is written in a cursive style with various note heads and letter markings. The first staff starts with a single vertical bar, followed by a horizontal bar with a vertical stroke at its end. The second staff begins with a vertical bar containing a '3'. The third staff starts with a vertical bar containing a '4'. The fourth staff starts with a vertical bar containing a '9'. The fifth staff starts with a vertical bar containing a '14'. The music continues with various note heads and letter markings, such as 'a', 'r', 'o', 'f', 'e', 'b', 'd', and 'g', throughout the five staves.

BWV 1007 - Minuet II
J.S. Bach

The score consists of six staves of music, each with a vertical bar line every two measures. The notes are represented by vertical rectangles, and letter heads (a, o, b, r) are placed above or below the notes. Measure numbers 1 through 19 are indicated on the left side of each staff.

Staff 1:

- Measures 1-3: **a**, **a**, **a**, **a**, **b**, **a**, **a**, **a**, **e**, **a**, **b**, **o**, **a**.
- Measures 4-6: **r**, **a**, **a**, **a**, **a**, **b**, **a**, **a**, **a**, **e**, **a**, **b**, **o**, **a**.
- Measures 7-9: **a**, **a**, **a**, **a**, **a**, **b**, **o**, **a**, **a**, **a**, **e**, **a**, **b**, **o**, **a**.
- Measures 10-12: **r**, **a**, **o**, **f**, **a**, **a**, **b**, **o**, **a**, **a**, **b**, **a**, **a**.
- Measures 13-15: **a**, **a**, **o**, **o**, **e**, **o**, **a**, **b**, **b**, **b**, **b**, **o**, **a**.
- Measures 16-18: **a**, **a**, **o**, **o**, **b**, **o**, **a**, **b**, **a**, **a**, **a**, **a**, **a**.
- Measures 19-21: **b**, **b**, **b**, **o**, **a**, **a**, **b**, **a**, **a**, **a**, **a**, **a**, **a**.

BWV 1007 - Gigue

J.S. Bach

BWV 1007 - Gigue
J.S. Bach

3

4

9

14

19

24

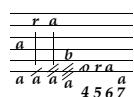
29

33

The image shows a handwritten musical score for J.S. Bach's Gigue from Suite No. 3 in G major. The score consists of six staves of music, each with a different note head style. The first staff uses vertical bars, the second staff uses horizontal bars, the third staff uses diagonal bars, the fourth staff uses vertical bars with a dot, the fifth staff uses horizontal bars with a dot, and the sixth staff uses diagonal bars with a dot. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. The score is divided into measures by vertical bar lines and measures are numbered on the left side.

BWV 1008 - Prelude

J.S. Bach



3

BWV 1008 - Allemande

J.S. Bach

1

2

3

4

5

6

7

8

9

10

11

12

BWV 1008 - Courante

J.S. Bach

3

h h a a a
a a a a a

2 a a a r a r a a a r a b r r
a e a a a a o r o a a e b r e b e a

5 a a a a a o o f f o a b a b a a r a
a a a a a o f a a a a a r o r o o o o

8 a a a o o a a r a a a a f a r a r e f h i l i l h
a a e a a a a a a a f a b

11 a a i h f f g a g a o a r r a r a e e a o a a r a
a a i h f f g a g a o a a a a a e a

14 e e a o a a a r a b a o a a r a r b a r r r a a b b o a a
a a o a a a a r a b a o a a o a r a r a r b a r r r a a b b o a a

The musical score consists of six staves of cello music. Measure 17 starts with a fermata over two eighth notes (g), followed by eighth-note pairs (g, g), (a, o), (a, a), (h, h), (h, f), (e, e), (a, a), (a, a). Measure 18 continues with (a, a), (e, e), (f, a), (a, h), (i, a), (a, a), (a, a), (r, a), (f, a), (a). Measure 19 begins with (r, a), (a, a), (a, o), (f, a), (a, o), (a, a), (a, a), (a, o), (a, o), (a, o). Measure 20 continues with (a, e), (a, f), (a, o), (a, a), (a, o), (a, a), (a, o), (a, o), (a, o), (a, o). Measure 21 begins with (a, a), (a, a), (r, r), (o, a), (a, a), (a, a), (a, a), (a, a), (a, a), (a, a). Measure 22 continues with (e, o), (r, a), (r, a), (a, a), (a, a), (a, a), (a, a), (b, b), (e, e), (r, r), (e, e), (b, b), (r, r). Measure 23 begins with (a, a), (h, h), (h, h), (a, a), (a, a), (l, l), (a, i), (h, h), (a, a), (f, f), (e, e), (f, f), (e, e), (e, e), (h, h). Measure 24 continues with (a, a), (a, a), (h, i), (h, f), (a, a), (f, f), (f, f), (h, f), (i, i), (f, f), (h, f), (g, g), (f, f), (h, h), (h, h), (g, g). Measure 25 begins with (h, h), (a, a), (a, a), (a, a), (r, r), (a, a).

BWV 1008 - Sarabande

J.S. Bach

BWV 1008 - Sarabande
J.S. Bach

3

3

7

11

13

17

21

25

BWV 1008 - Minuet 1

J.S. Bach

Handwritten musical score for Minuet 1 of BWV 1008, featuring three staves of cello music with lyrics in German. The score includes measure numbers 3, 9, and 17.

Staff 1:

- Measure 3: $\text{D} \text{ D} \text{ D}$, $\text{r} \text{ a}$, $\text{a} \text{ a}$, $\text{r} \text{ a}$, $\text{a} \text{ a}$, $\text{r} \text{ e} \text{ b}$, $\text{e} \text{ r}$, $\text{a} \text{ a}$, $\text{f} \text{ h} \text{ e}$, $\text{a} \text{ a}$, e .
- Measure 9: $\text{k} \text{ h} \text{ k} \text{l}$, $\text{a} \text{ g} \text{ a}$, $\text{r} \text{ p} \text{ p} \text{ p}$, $\text{f} \text{ a}$, $\text{a} \text{ a}$, $\text{r} \text{ a}$, $\text{a} \text{ a}$, $\text{a} \text{ a}$, $\text{r} \text{ a}$, $\text{a} \text{ a}$, b .
- Measure 17: $\text{a} \text{ b}$, $\text{o} \text{ o} \text{ a}$, b , $\text{f} \text{ o} \text{ b} \text{ a}$, $\text{a} \text{ o} \text{ a} \text{ b}$, $\text{f} \text{ e} \text{ f}$, $\text{a} \text{ a}$, $\text{r} \text{ a}$, r , $\text{a} \text{ r} \text{ r} \text{ r}$, a .

Minuet 2

Handwritten musical score for Minuet 2 of BWV 1008, featuring three staves of cello music with lyrics in German. The score includes measure numbers 9 and 17.

Staff 1:

- Measure 9: $\text{a} \text{ a}$, $\text{r} \text{ a}$, $\text{a} \text{ a}$, $\text{f} \text{ e} \text{ r} \text{ a}$, $\text{a} \text{ b}$, $\text{r} \text{ a}$, $\text{a} \text{ a}$, r .
- Measure 17: $\text{b} \text{ e} \text{ b}$, $\text{a} \text{ e}$, $\text{b} \text{ e} \text{ b}$, $\text{r} \text{ a}$, b , $\text{b} \text{ a} \text{ r}$.

Staff 2:

- Measure 9: $\text{g} \text{ g} \text{ g} \text{ g}$, h , $\text{a} \text{ a}$, $\text{r} \text{ a} \text{ b} \text{ r}$, $\text{r} \text{ f} \text{ e} \text{ r} \text{ e}$, $\text{a} \text{ a} \text{ b}$, $\text{r} \text{ a} \text{ b}$, $\text{a} \text{ r} \text{ b} \text{ r} \text{ e} \text{ b}$.
- Measure 17: $\text{a} \text{ a} \text{ e} \text{ f}$, $\text{f} \text{ f} \text{ e}$, $\text{a} \text{ a} \text{ a} \text{ r}$, $\text{a} \text{ a} \text{ a} \text{ r} \text{ a} \text{ r} \text{ a}$.

BWV 1008 - Gigue

J.S. Bach

BWV 1008 - Gigue
J.S. Bach

3

6

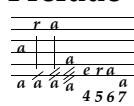
14

21

27

BWV 1009 - Prelude

J.S. Bach



3

3

6

9

12

15

18

21

Instrumental notation for Cello, featuring six staves of music. The first staff shows vertical stems and a bass clef. The second staff is a tablature staff with vertical stems and a bass clef, with the number 4567 below it. The third staff shows vertical stems and a bass clef. The fourth staff shows vertical stems and a bass clef. The fifth staff shows vertical stems and a bass clef. The sixth staff shows vertical stems and a bass clef. The seventh staff shows vertical stems and a bass clef. The eighth staff shows vertical stems and a bass clef. The ninth staff shows vertical stems and a bass clef. The tenth staff shows vertical stems and a bass clef. The eleventh staff shows vertical stems and a bass clef. The twelfth staff shows vertical stems and a bass clef. The thirteenth staff shows vertical stems and a bass clef. The fourteenth staff shows vertical stems and a bass clef. The fifteenth staff shows vertical stems and a bass clef. The sixteenth staff shows vertical stems and a bass clef. The seventeenth staff shows vertical stems and a bass clef. The eighteenth staff shows vertical stems and a bass clef. The nineteenth staff shows vertical stems and a bass clef. The twentieth staff shows vertical stems and a bass clef. The twenty-first staff shows vertical stems and a bass clef.

48

51

54

57

60

63

66

69

72

75

78

82

85

BWV 1009 - Allemande
J.S. Bach

1

	a	e		e	a	r	a				
	C	a		o	a	a	a				a
						e	a				
						a	a	a	a	a	e

2

	a	a	a	a	r	a	r	a	r	r	a
	a	e	e	a	a	a	a	r	a	a	a
		e	r	a		r		a	r	a	e
		a	a	e	a	e	a	a	e	a	e

4

	a	r		a	r	e	h	e	a	.	a
	a	r	e	a	a	a	a	e	r	a	e
	r	e	a	a	e	a	e	a	r	b	r
	a	r	e	a	a	e	a	e	b	a	o

6

	a	a	r	a	r	a	r	a	k	a	h
	a	e	a	a	b	a	b	a	h	h	k
	a	e	r	e	a	a	a	a	h	h	h
	a	e	a	a	a	a	a	a	h	h	l

8

	h	l	k	a	a	k	l	h	a	e	h
	e	e	e	f	h	e	f	h	e	a	a
	e	e	e	a	o	e	a	o	r	r	a
	a	e	a	a	a	a	a	a	b	b	b

10

	a	a	a	re	a	f	o	r	r	a	a
	a	a	a	e		b	b		r	a	a
	a	a	r	a	e	a	r	a	e	a	e
	a	e	r	a	e	a	r	a	e	a	e

12

	a	a	a	r	e	a	e	a	.	a	e
	r	o	f	r		a		a	:	a	e
	r		a	r		e		a	:	e	a
	a		a	r		e		a	:	a	e

13

15

17

19

21

23

BWV 1009 - Courante *J.S. Bach*

40

46

52

58

64

70

76

82

BWV 1009 - Sarabande

J.S. Bach

BWV 1009 - Sarabande
J.S. Bach

3

4

9

13

18

22

The image shows a handwritten musical score for J.S. Bach's Sarabande from Partita No. 3. The score consists of six staves of music, each with a different vocal line. The lyrics are written below the notes. Measure numbers 3, 4, 9, 13, 18, and 22 are indicated on the left side of the staves. The music is written in common time, and the vocal parts are primarily in soprano and alto ranges.

BWV 1009 - Bourée I

J.S. Bach

1

C

2

4

6

8

10

12

14

16

18

20

22

24

26

28

30

32

34

36

38

40

42

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978

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986

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990

992

994

996

998

1000

BWV 1009 - Bourée II
J.S. Bach

1

4

9

13

17

21

BWV 1009 - Gigue

J.S. Bach

49

55

63

71

79

86

93

102

APPENDIX

The following notes were originally down an octave. Most of them are achievable if one's theorbo has eight fingered strings (à la Maltot):

BWV 1007

Minuet II Bar 1: last note
Bar 2: first note. These changes are repeated in Bars 5 and 6.

BWV 1008

Prelude Bar 53: notes 5 through 10
Courante Bar 23: ninth note

BWV 1009

Prelude Bar 79: lowest note of chord originally down an octave

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Then music with her silver sound with speedy help doth lend redress."*

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