

# *Michael Sorimer*

*Edition:*

JOHANN SEBASTIAN BACH  
Cello Suite I  
Transcription for Guitar





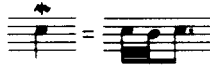
# Johann Sebastian Bach

## SUITE I (Original for Solo Cello in G)

*Transcription for Guitar*  
by MICHAEL LORIMER

J.S. Bach's masterpieces for solo violoncello were composed around 1720 during his period at Cothen. Fortunately for guitarists the suites are very well suited for performance on the classical guitar: not only do the guitar and cello share a similar range, but the lute-like *style-brisé* (broken chord) textures of this music invite performance on our modern instrument. This is immediately apparent in the *preludes* (especially in suites 1-4 and in suite 6) where the quality of the arpeggios and the easy way the chords lie under the hand make it seem as if the suites were originally composed for guitar. The Fifth Suite is, of course, a model for transcription from a bowed to a plucked medium, since Bach himself wrote a version of this suite for cello and a version for baroque-lute.

Ornaments should be executed according to baroque practice. Only two ornament signs are used in this edition: trill (♬) and mordent (♮). Trills are an alternation of the main note with an upper auxiliary a step or half-step above, and they should begin with the dissonant note (the *upper* note in all standard cases.) Where trills are indicated at cadences they are obligatory since they are an integral part of the harmony. The mordent is an alternation of the main note with a lower auxiliary a step or half-step below, and is often executed as follows (with one repercussion):



C'est pendant son séjour à Cothen vers 1720 que J.S. Bach a composé ses chefs-d'oeuvre pour violoncelle. Fort heureusement pour les guitaristes, ces oeuvres s'adaptent parfaitement à la guitare classique; non seulement celle-ci et le violoncelle partagent-ils une gamme similaire mais le "*style-brisé*," caractéristique du luth comme de cette musique, en facilite l'exécution sur la guitare, notre instrument moderne. Et ceci nous apparaît particulièrement évident dans les *préludes* (surtout dans les quatre premières Suites ainsi que dans la sixième) où la nature des arpegges et la disposition habile des accords sous la main nous mènent à conclure que les Suites en question avaient peut-être été composées en premier lieu pour guitare. Puisque Bach lui-même a composée deux versions de la Cinquième, l'une pour violoncelle et l'autre pour le luth-baroque, cette Suite peut nous servir d'exemple d'une transcription d'un instrument à archet à un instrument pincé.

In some cases one may wish to execute this ornament with more than one repercussion or begin with the lower auxiliary note.

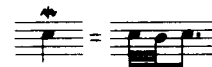
This edition includes some written-out examples (in small notes above the score) of how ornamentation may be executed. Guitarists who wish to further familiarize themselves with baroque style may refer to books such as the following two by Robert Donington: *The Interpretation of Early Music*, (Faber and Faber, London, 1963) and *A Performer's Guide to Baroque Music*, (Charles Scribner's Sons, New York, 1973).

Standard guitar indications have been used in this edition:

CI, CII	indicates full bar
♠I, ♠II	indicates half bar
⌈	(bracket) indicates partial bar
①, ②	indicates the string to be used
1, 2, 3, 4	indicates left hand fingering
p, i, m, a	indicates right hand fingering

MICHAEL LORIMER  
Berkeley, California 1973

Les ornements se jouent selon l'usage baroque. Dans cette édition nous nous servirons seulement de deux symboles d'ornements: le trille (♬) et le mordant (♮). Le trille se joue en alternant la note principale avec une note un degré ou un demi-degré supérieure, et doit commencer par la note dissonante (c'est à dire la note *supérieure* dans la plupart des cas). Quand les trilles figurent dans les cadences, ils sont obligatoires car ils font partie intégrale de l'harmonie. Le mordant se joue en alternant la note principale avec la note un degré ou un demi-degré inférieure, de la façon suivante (note avec une série seulement):



Suivant le cas, l'artiste choisira entre deux façons d'exécuter le mordant: en commençant par la note inférieure, ou s'il le préfère, en exécutant plus d'une série.

# SUITE I

Transcription by  
MICHAEL LORIMER

(Original for Solo Cello in G)

J. S. BACH  
(1685-1750)

## Prelude

⑥ = D

The musical score is written for guitar in G major (one sharp) and 3/4 time. It features six staves of music. The first staff begins with a circled 6 indicating the starting fret, and a 'CV' marking above the staff. The music includes various dynamics such as piano (p), mezzo-forte (m), and accents (i, a). Fingering numbers (1-4) are provided for many notes. Performance markings like 'CII' and 'CIII' are used to indicate specific sections or techniques. The piece ends with a final cadence marked with a circled 3.

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i m a m CII

p p m

m i

i m a m i a m

CV or: i m i m i a m p m i m i a m p i m

a m i a m i m p i m a m i a m i p p

CII p i m i m

a m i m p m p i      a m i m      i a m      i a m

i a i      a m      i a m      i a m      i

④ ——— ③ ——— ②

②

CVII

a i p i a i a i

CVII

# Allemande

The musical score for the Allemande is presented on a single staff in G major (one sharp) and 3/4 time. The piece is characterized by its intricate ornamentation and rhythmic complexity. The notation includes numerous slurs, ties, and dynamic markings such as *p* (piano) and *pp* (pianissimo). Fingerings are indicated by numbers 1-4, and breath marks (wavy lines) are used to denote phrasing. The score is divided into several measures, with some measures containing multiple slurs. The piece concludes with a final cadence marked with a double bar line and repeat dots.

Key features of the score include:

- Ornamentation:** Extensive use of mordents, grace notes, and slurs to create a decorative and flowing melody.
- Rhythm:** A mix of eighth and sixteenth notes, often beamed together, creating a lively and rhythmic feel.
- Dynamic Control:** Precise markings for *p* and *pp* to guide the performer's volume.
- Phrasing:** Wavy lines above the notes indicate where to breathe or phrase the music.
- Fingerings:** Detailed numbers (1-4) are provided for many notes to ensure technical accuracy.

♯II

or:

♯II

CV

m

arm 12



# Courante

♩II

♩II

♩V

♩VII

♩II

m a  
or: 1 3 1 1 etc.

♩II



# Sarabande

Musical score for Sarabande, featuring a single melodic line with various ornaments and fingerings. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes several measures with ornaments (wavy lines above notes) and specific fingering instructions (numbers 1-4). The piece is divided into sections marked with 'CII' (Cembalo II) and 'CIII' (Cembalo III). The notation includes slurs, accents, and various rhythmic values such as eighth and sixteenth notes.

# Menuet I

Musical score for Menuet I, featuring a single melodic line with various ornaments and fingerings. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes several measures with ornaments (wavy lines above notes) and specific fingering instructions (numbers 1-4). The piece is divided into sections marked with 'CII' (Cembalo II) and 'CIII' (Cembalo III). The notation includes slurs, accents, and various rhythmic values such as eighth and sixteenth notes.

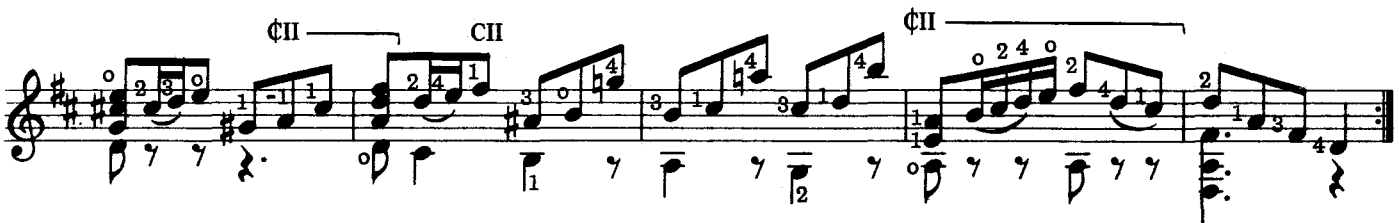
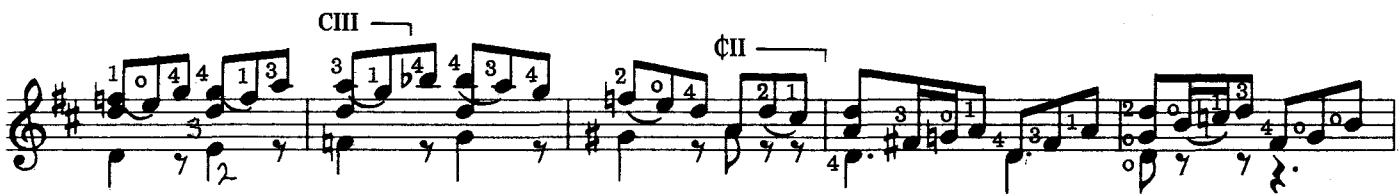
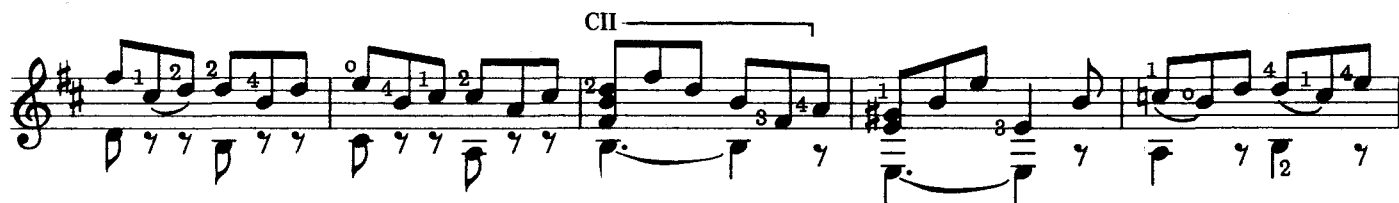
### Menuet II

or:

or:



# Gigue



# Michael Lorimer

ISAAC ALBENIZ

Capricho Catalan, Op. 165

JOHANN SEBASTIAN BACH

Cello Suite I, BWV 1007

Cello Suite II, BWV 1008

Cello Suite III, BWV 1009

Cello Suite IV, BWV 1010

Cello Suite V, BWV 1011 / Lute Suite III,  
BWV 995

Cello Suite VI, BWV 1012

Lute Suite II, BWV 997

Prelude, Fugue and Allegro, BWV 998

LOUIS COUPERIN

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JOHN DOWLAND

Three Fantasies

DUFAUT

Tombeau pour Mr. Blancrocher

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Sonata for Lute (original in G minor)



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