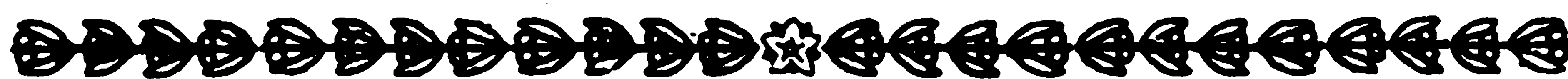


ÉDITION

IND & FILS



N° 9546

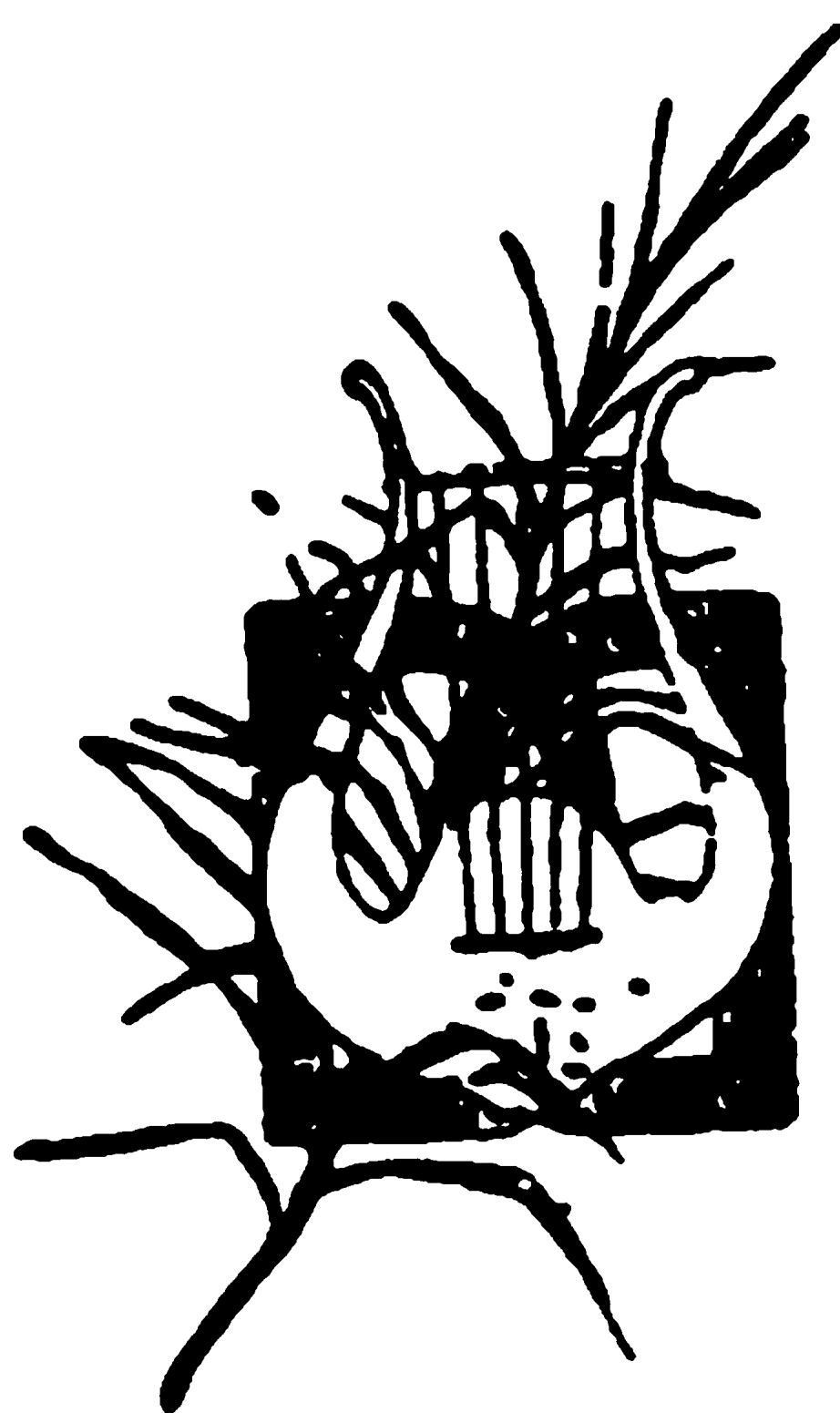
J. S. BACH

SIX SUITES

pour violoncelle seul

Révision par Fernand POLLAIN

Prix net :



DURAND & C^{ie}, Éditeurs, Paris

4, Place de la Madeleine, 4

United Music Publishers Ltd. Londres.

Elkan-Vogel Co., Philadelphia, Pa (U.S.A.).

Déposé selon les traités internationaux. Propriété pour tous pays.
Tous droits d'exécution, de traduction, de reproduction et d'arrangements réservés

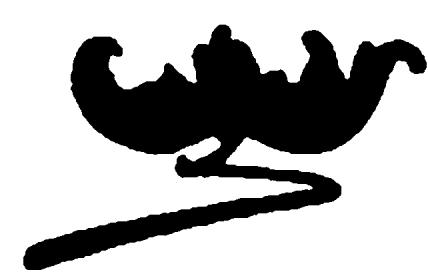
Made in France - Imprimé en France

DURAND & C^{ie}
NF: 4.10

INDEX



Préface	<i>Pages:</i>	1
SUITE I — <i>Sol majeur</i> — G major	—	2
SUITE II — <i>Ré mineur</i> — D minor	—	8
SUITE III — <i>Ut majeur</i> — C major	—	14
SUITE IV — <i>Mib majeur</i> — Eb major	—	21
SUITE V — <i>Ut mineur</i> — C minor	—	28
SUITE VI — <i>Ré majeur</i> — D major	—	42



PRÉFACE

Les "Cinq Suites" pour Violoncelle seul, de J. S. Bach, ainsi que la "Suite pour Viola Pomposa" adaptée au Violoncelle, datent de l'époque à laquelle Bach était Maître de Chapelle à la Cour de Kœthen (1717-1729).

Elles ont en effet, une certaine analogie avec les "Six Suites" pour Violon seul, composées vers 1720, ainsi qu'avec les "Suites Françaises" pour Clavecin, écrites en 1722.

Chacune des Suites pour Violoncelle débute par un "Prélude" suivi de cinq Pièces en forme de danse.

D'aucuns prétendent qu'elles ont été faites pour servir d'études; de là l'emploi irraisonné de coups d'archet scolastiques, préconisés dans certaines éditions, au détriment du style et du goût.

On sait que les manuscrits de Bach ne contenaient que quelques indications de nuances et de ponctuations.

La présente édition a pour but de proposer une interprétation dans le style qui convient aux œuvres de Bach, c'est-à-dire comportant de l'accent, du rythme et de la grandeur dans certaines parties, du charme, de la grâce et de l'élégance dans d'autres, mais toujours d'une manière sobre et expressive; les coups d'archets et les doigtés ont été établis avec le plus grand soin, dans cet esprit.

On rencontrera parfois des notes gravées en petits caractères, qui ne font pas partie du texte de Bach. Il y aura lieu de les faire entendre le moins possible, celles-ci n'ayant d'intérêt qu'au point de vue de la facilité d'exécution.

Les mouvements métronomiques ne constituent qu'une indication approximative.

FERNAND POLLAIN

PREFACE

The "Five Suites" written for the Violoncello without accompaniment by J. S. Bach, and the "Suite for Viola Pomposa" adapted for the Violoncello, were composed during the time that Bach was choir-master at the court of Kœthen (1717-1729).

There is, in fact, a certain resemblance to the "Six Suites" for the Violin, composed about 1720, and the "French Suites" for the Harpsichord, written in 1722.

Each of the Suites for the Violoncello begins with a "Prelude" followed by five Pieces in the form of a dance.

It has been suggested that they were meant to be studies; hence the irrational method of bowing, favoured however in some editions, but detrimental to style and taste.

It is well known that Bach's manuscripts only contain but very few indications for expression and punctuation.

The object of the present edition is to suggest an interpretation in the style best suited to Bach's works that is to say comprising accentuation, rhythm and grandeur in certain passages; charm, grace and elegance in others, but always in a grave, serious and expressive manner: the bowing and fingering have been arranged with the greatest care, having this object in view.

The notes printed in small characters are not found in Bach's manuscripts. They should be heard as little as possible, being only written to facilitate the rendering.

The indications given for the metronome are not to be followed too literally.

FERNAND POLLAIN

SUITE I

∩ = Tirez l'archet... *Down bow.*
V = Poussez l'archet... *Up bow.*

J. S. BACH

VIOLONCELLE

PRÉLUDE.

♩ = 100

The musical score for the Cello Prelude by J.S. Bach is presented in a single system of 16 measures. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as quarter note = 100. The score includes various dynamics: *p* (piano) at measures 1, 5, 9, and 13; *mf* (mezzo-forte) at measure 7; *pp* (pianissimo) at measure 11; and *f* (forte) at measure 15. Bowing directions are indicated by ∩ (down bow) and V (up bow). Fingerings are shown with numbers 1-4 above notes. The piece concludes with a fermata on a whole note G.

ALLEMANDE

♩ = 96

f

p

mp

mf

f

f

p

mf

cres.

f

f

p

mf

p

mf

cres.

f

Rit.

cen - do

cen - do

COURANTE.

♩ = 100

The musical score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a variety of dynamics including *f*, *p*, *mp*, *mf*, and *pp*. The piece includes several trills (*tr*) and slurs. Fingerings are indicated by numbers 1-4. The lyrics are: *scen - do*, *cre - scen - do*, and *poco a poco cre - scen - do*. The piece concludes with a *Rit.* marking.

SARABANDE.

♩ = 69-76

mf

p

Rit.

mf

p

Rit.

p

MENUETTO I.

♩ = 126

f 2^e fois *p*

mf

p

mf pointe

cresc.

p

mf

Rit.

f

MENUETTO II.

♩ = 120

sur la touche

mf pos. ord.

pp

p

sur la touche

mf pos. ord.

pp

cre - scen - do *mf* *p* *mf*

p *mf* *cresc.* *f*

Minuetto I da capo
(les 8 premières mesures pp)

GIGUE.

$\text{♩} = 88$

f 2^e fois *p*

mf

sf *p*

mf

p *pp* *mf* *sfz*

sfz *sf* *mf* *sfz* *p*

pp *sfz* cre - scen

f *p* *f* *ff* *Rit.*

SUITE II

PRÉLUDE.

♩ = 80-82

f

p

poco a poco

cre - scen - do

p

poco a poco cresc. f

dim. p

cres

cen - do - - - f p mf

(*) Abréviation de copie très usitée chez Bach, et qui comporte la continuation du dessin mélodique réalisé ci-dessus.

ALLEMANDE.

♩ = 76-84

f

ff *mf*

fp *p*

Cédez Tempo

f

Poco rit.

cre - scen - do

f

Tempo

f *mf*

p *mf* *p* *mf* *p* *mf*

p *mf* *f* *pp*

Rit.

f

COURANTE.

♩ = 100

f

tenir le Do *mf*

p *mf*

Tempo

f

Cédez

p

Rit. **Allarg.** **Tempo**

f *p*

f

p *mf*

Rit.

f

milieu

pointe

mf > *pp*

Menuetto I da capo

GIGUE.

♩ = 63

OSSIA

f

p

dolce

cresc.

p

cre - scen - do

f

mf

p

p

p

p

ff

cre - scen - do

Rit.

SUITE III

PRÉLUDE

♩ = 92-100

The musical score for the Prelude of Suite III consists of ten staves of bass clef notation. The piece begins with a tempo marking of *a Tempo* and a dynamic of *ff* *Large*. The first staff includes the dynamic *ff* and the tempo *a Tempo*. The second staff features the lyrics *- scen - - do* and dynamics *ff* and *p*. The third staff has a dynamic of *ff* and the tempo *a Tempo*. The fourth staff includes the dynamic *cresc.*. The fifth staff has a dynamic of *p*. The sixth staff has a dynamic of *pp*. The seventh staff has a dynamic of *pp*. The eighth staff has a dynamic of *dim.*. The ninth staff has a dynamic of *ppp*. The piece concludes with a dynamic of *ppp*. The score is filled with intricate bass line patterns, including slurs, ties, and various fingering numbers (0-4).

poco cresc.

ppp

cresc.

cresc.

fff

p

cre

scen do

Large

Large

ALLEMANDE.

♩ = 60

f *p* *mf* *legato*
f *mf* *f*
mf *mp* *p*
p *dim.*
f *p* *ff* *p* *mf*
f
f *p*
dim. *mf*
f *Rit.*
1sf *p* *f*

cre - - scen - - do

COURANTE

$\text{♩} = 160$

The musical score for 'COURANTE' on page 17 is written in bass clef with a 3/4 time signature and a tempo of 160 beats per minute. The piece is characterized by its rhythmic complexity and dynamic range. It begins with a forte (f) dynamic and a breath mark (V). The first staff includes a 'talon' instruction. The score is marked with various dynamics: f, p, mf, cresc., dim., and Rit. (ritardando). It features numerous slurs, accents, and fingerings throughout. The piece concludes with a double bar line and repeat dots.

SARABANDE

♩ = 66-72

Musical score for Sarabande, featuring six staves of bass clef notation. The piece is in 3/4 time with a tempo of 66-72 beats per minute. The score includes various dynamics such as *f*, *pp*, *mf*, *p*, and *sfz*. Fingerings are indicated by numbers 1-4 and 0. There are also accents and slurs throughout the piece.

BOURRÉE I.

♩ = 80-88

Musical score for Bourrée I, featuring seven staves of bass clef notation. The piece is in 2/2 time with a tempo of 80-88 beats per minute. The score includes various dynamics such as *mf*, *pp*, *p*, *mf*, *p*, *f*, *pp*, *p*, *f*, *pp*, *p*, *f*, and *dim.*. Fingerings are indicated by numbers 1-4 and 0. There are also accents and slurs throughout the piece.

BOURRÉE II

$\text{♩} = 80$
legato

p dolce espressivo

II..... *pp*

mp

mf *p*

p *pp* *p legato*

p *pp*

Bourrée I. da Capo (les 8 premières mesures ppp)

GIGUE

$\text{♩} = 84$

ff

p *f* *p* *f* *p* *f* *p* *f* *p*

f *pp*

cresc.

ff

p

This page of musical notation is for a bass guitar, consisting of ten staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). There are also markings for *cresc.* (crescendo) and *Rit.* (ritardando). The piece features several technical elements:

- Articulation:** Numerous accents (*>*) and breath marks (*V*) are used throughout.
- Fingering:** Fingerings are indicated by numbers 1-4 above or below notes, and circles with numbers (0-4) for fret positions.
- Phrasing:** Slurs and ties are used to group notes and indicate phrasing.
- Structure:** A double bar line with a Roman numeral *II* appears in the fourth and tenth staves, indicating the start of a new section.

 The overall style is that of a classical or contemporary bass guitar piece, characterized by its melodic and rhythmic complexity.

SUITE IV

PRÉLUDE

♩. = 96

The musical score consists of ten staves of bass clef notation. It begins with a tempo marking of quarter note = 96. The first staff starts with a forte (*f*) dynamic and includes fingerings such as 4, 1, 1, 8, 1, 4, 1, 4, 2, 2, 1, 4, 2, 2, 1, 4, 2. The second staff features a piano (*pp*) dynamic and includes the instruction *poco a poco crescen-*. The third staff includes the instruction *do - ff* and a *pointe* marking. The fourth staff includes *pp*, *cresc.*, *mf*, and *pp*. The fifth staff includes *cres-* and *cen-*. The sixth staff includes *do - ff*. The seventh staff includes *f*. The eighth staff includes *mf* and *p*. The ninth staff includes *cres-*, *cen-*, *do - f*. The tenth staff includes *p* and *cresc.*. The score is filled with various musical notations including slurs, accents, and dynamic hairpins.

A small musical notation consisting of a few notes on a staff, possibly a continuation or a specific fingering instruction, located at the bottom right of the page.

ff *pp* *cre - - scen - - do* **Poco rit.**

a Tempo *f* *dim.*

pp *cre - - scen - - do*

f *quasi recitativo* **Molto rit.**

a Tempo *ff* *dim.*

f

mf *dim.* *pp express.*

cre - -

- - scen - - do *f*

cresc. **Rit.** **a Tempo** *ff*

pp *cresc.* **Rit.**

mf *f* *ff* *Rit.*

ALLEMANDE

♩ = 104 V

f *mf* *p* *mf*

p *mf* *p* *mf* *p*

cre

scen *p*

do *p* *mf* *f*

f

mf

pp *mf* *p*

p *mf* II

p *mf*

Musical notation for the first piece, consisting of three staves of bass clef music. The first staff has dynamics *p* and *mf*. The second staff has dynamics *p* and *mf*. The third staff has dynamics *p*, *mf*, and *f*, and includes a "Rit." (ritardando) marking.

COURANTE

♩ = 108

Musical notation for the second piece, "COURANTE", consisting of nine staves of bass clef music. The tempo is marked as quarter note = 108. Dynamics include *f*, *p*, and *mf*. The piece features various ornaments and technical markings.

Musical score for the first section, consisting of five staves of bass clef notation. It features various fingerings (1-4), slurs, and dynamic markings such as *f*, *p*, and *ff*. The piece concludes with a *Rit. OSSIA* marking and a final chord.

SARABANDE

♩ = 88-96

Musical score for the Sarabande section, consisting of seven staves of bass clef notation. It includes the tempo marking "2^e fois", the lyrics "cre - scen - do", and dynamic markings like *p*, *pp*, and *f*. The section ends with a *Rit.* marking.

BOURRÉE I.

♩ = 69

mf p mf p mf p mf p f p f p p f p mf p mf pp mf CODA

2^e fois Coda (ad lib.)

Rit. 2

II

I II

BOURRÉE II.

♩ = 72

mf p pp f

mf pp

OSSIA

pp

Bourrée I da capo

GIGUE

$\text{♩} = 120$

f *p chanté*

f *p chanté*

f *p* *cre - scen - do*

ppp *sur la touche*

f *p* *cre -*

pp *scen - do*

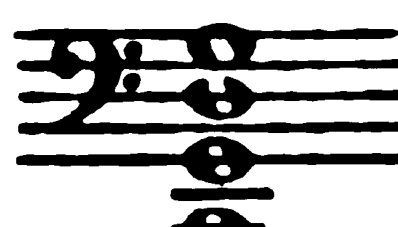
sempre pp

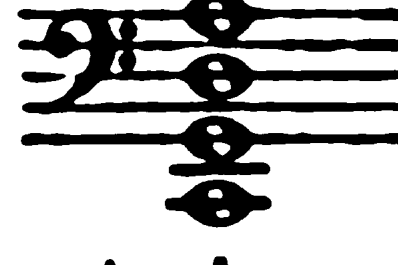
mf *p*

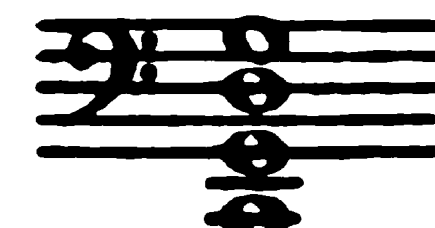
ppp *sur la touche* *dim.*

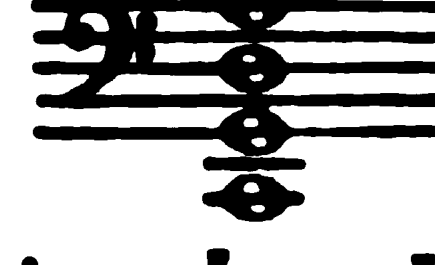
Rit. *f* *cre - scen - do*

SUITE V

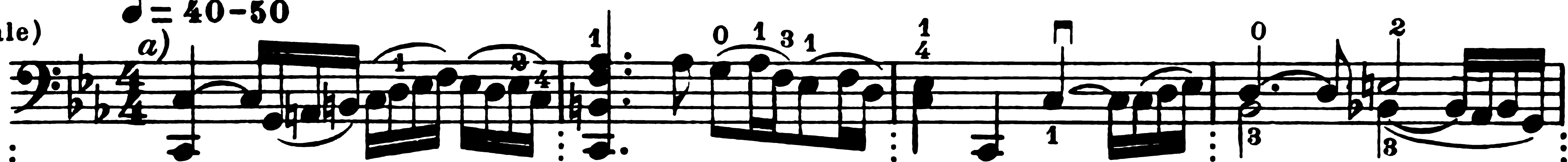
Pour cette Suite, (intitulée par Bach "Suite discordable,") la chanterelle du Violoncelle doit être baissée d'un ton:  Version 1. (originale)

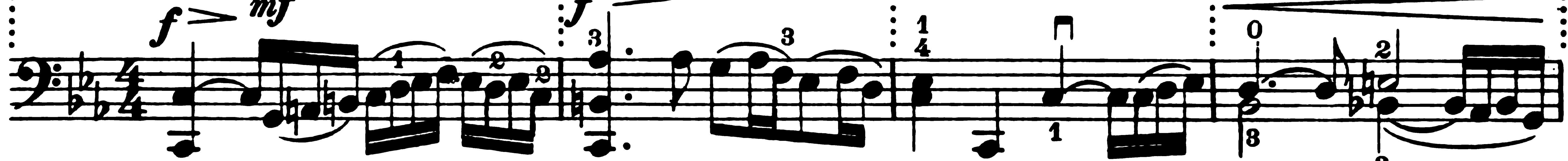
Il est possible également d'employer l'accord normal:  Version 2., mais en modifiant la composition de certains accords, sans toutefois en changer la nature. Cependant, il est à remarquer que la chanterelle descendue d'un ton, tel que Bach l'a prescrit, donne à l'instrument une sonorité particulière qui convient mieux au caractère de l'œuvre.

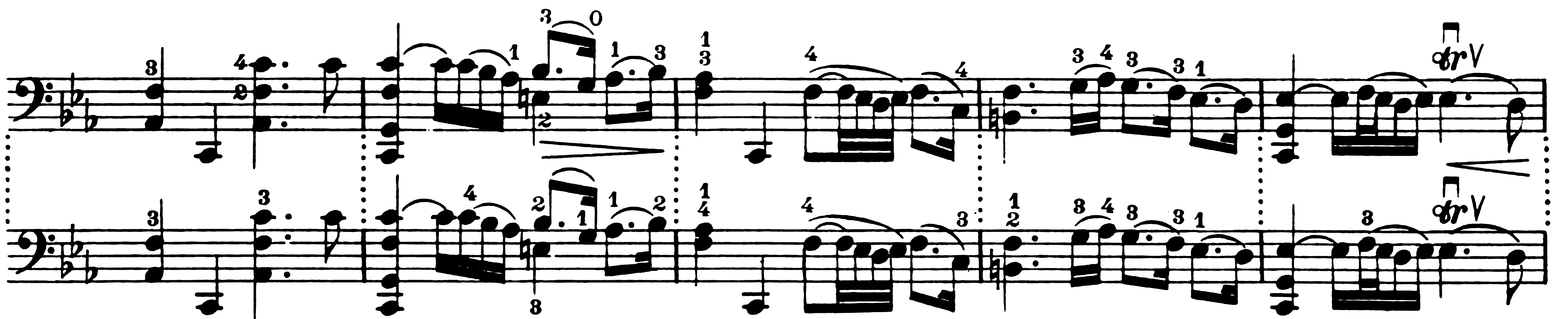
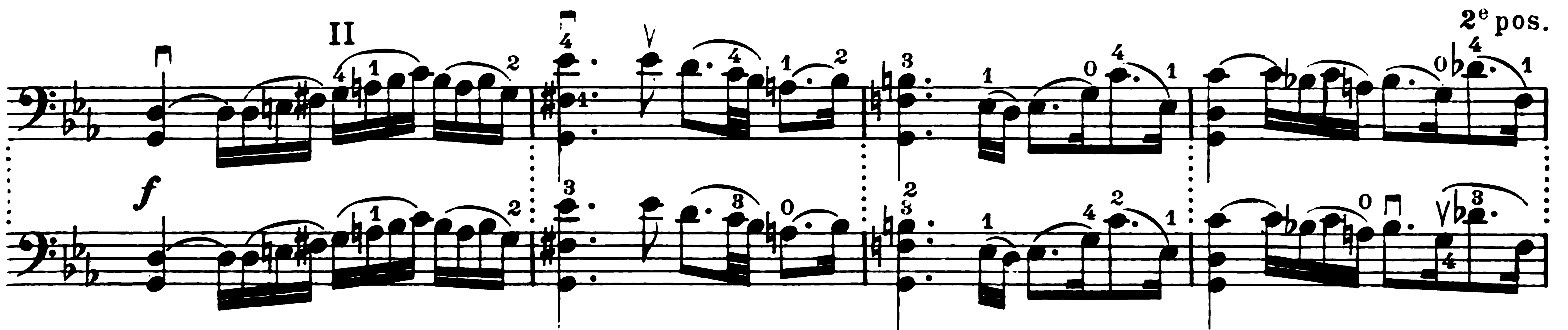
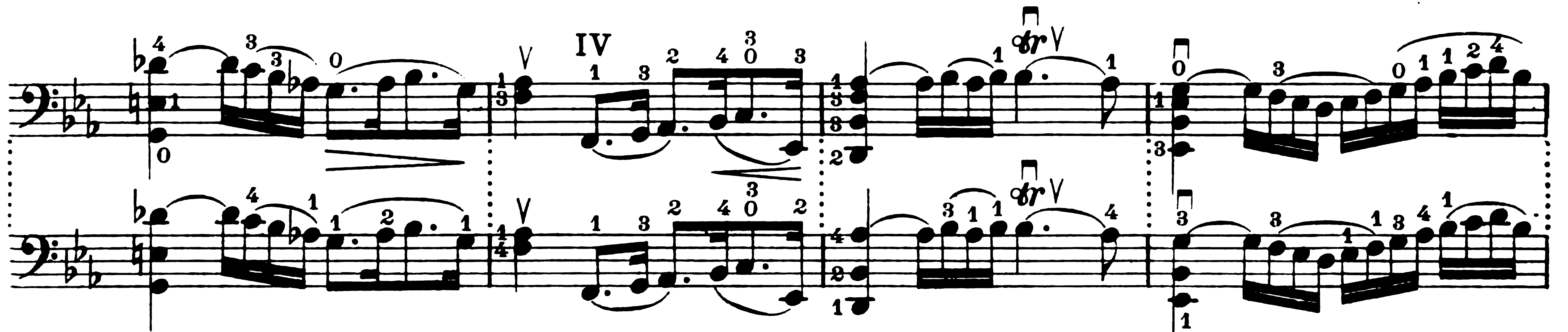
For this Suite (called by Bach "Discordable Suite",) the A string of the Violoncello must be lowered one tone:  Method I. (original)

It is however equally possible to play it in the usual way - thus:  Method II., but with the modification of certain chords, without in any way altering their character. However, there is no doubt that the A string lowered one tone as Bach intended, gives a particular sonority to the instrument which is better suited to the character of the work.

PRÉLUDE

Version 1 (originale) $\bullet = 40-50$
 accord: 

Version 2
 accord: 

a) Original:  erreur de copie

The main musical score consists of seven systems of two staves each. The music is written in bass clef with a key signature of two flats. It features various guitar techniques such as triplets, slurs, and vibrato. Dynamics include *mf*, *f*, *p*, and *dim.* Fingerings are indicated by numbers 1-4. The score is divided into sections labeled I, V, and II.

a) Original:

Two staves of musical notation in bass clef, featuring complex fingering and dynamic markings. The first staff begins with a *mf* dynamic and includes fingerings such as 2 0, 0 4 2, 1 2 3 1, 0 1 8 1, 1 0 3 1 4, and 4. The second staff starts with a *f* dynamic and includes fingerings like 1 8 1 4, 1 2, 1 0 8 0, 0 2 8, 2 8 1, and 4. A *mf* dynamic is also present in the second staff.

Two staves of musical notation in bass clef. The first staff starts with a *f* dynamic and includes fingerings like 2 1 0, 1, 4, 1 0 1, 2 0, 0 4, 1 4, and 4. The second staff begins with a *p* dynamic and includes fingerings such as 0 4, 1, 0, 4, 1, 0, 4, 4, and 4. A *mf* dynamic is also present in the second staff.

Two staves of musical notation in bass clef. The first staff includes fingerings like 1 4, 2, 0, 1 8, 1, 2, 0 4, 1, 1, 0, 2, 1, and 1. The second staff includes fingerings like 1 4, 2, 1 8 1, 2, 1 0, 4 3 1, 1, 0, 2, 1, and 1. Dynamic markings include *mf*, *p*, and *mf*.

Two staves of musical notation in bass clef. The first staff includes fingerings like 1, 2, 1, 0, 3, 1, 0, 0, and 8. The second staff includes fingerings like 2, 1, 1, 0, 8, 0, 0, and 8. Dynamic markings include *p*, *mf*, *p*, *mf*, and *pp*.

Two staves of musical notation in bass clef. The first staff includes fingerings like 1 1 2 4, 2 4 1, 4 1 3 4, 1 4 8 1, 4 4 8 1 8 1, and 1. The second staff includes fingerings like 1 1, 2 4 1, 1, 1, 1, 2 1 4, 2, and 2. Dynamic markings include *cresc.*, *f*, and *p*.

Two staves of musical notation in bass clef. The first staff includes fingerings like 2 0, 0 1, 2 2 1 0 2, 0, 1, 2, 1, 2, and 1. The second staff includes fingerings like 4, 0, 1 4, 1, 4, 0, 1, 2, 1, 2, and 1. Dynamic markings include *p*.

This page of a guitar score contains six systems of music, each consisting of two staves. The notation includes various musical elements:

- Staff 1 (Top):** Features a melodic line with slurs and ties. Fingering numbers (1-4) are placed above notes. A first position (I) and second position (II) are indicated at the beginning of the system.
- Staff 2 (Bottom):** Features a bass line with slurs and ties. Fingering numbers (1-4) are placed below notes. Dynamics such as *mf* and *pp* are present.
- Staff 3:** Includes a *cresc.* (crescendo) marking and various slurs.
- Staff 4:** Includes a *cres.* (crescendo) marking and various slurs.
- Staff 5:** Includes a *cen* (crescendo) marking and a *do* marking.
- Staff 6:** Includes a *p* (piano) marking and various slurs.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation is dense with slurs, ties, and fingering numbers, indicating a technically demanding piece.

First system of musical notation. The top staff begins with a *cresc.* marking. The bottom staff includes *tr* (trills) and *f* (forte) markings. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4.

Second system of musical notation. The top staff starts with a *p* (piano) marking. The bottom staff features a *poco a poco cresc.* marking. The notation includes slurs and fingerings for eighth notes.

Third system of musical notation. The top staff includes *mf* (mezzo-forte) and *p* markings. The bottom staff features *mf* and *p* markings, along with *V* (accents) and *tr* markings. The music continues with eighth notes and slurs.

Fourth system of musical notation. The top staff is marked with a Roman numeral *II* and *mf*. The bottom staff also features a *mf* marking. The notation includes slurs and fingerings for eighth notes.

Fifth system of musical notation. The top staff begins with a *pp* (pianissimo) marking. The bottom staff includes a *poco a poco rall. jusqu'à la fin* marking. The music consists of eighth notes with slurs.

Sixth system of musical notation. The top staff includes an *Exéc.* (execution) section. The bottom staff features *f* and *ff* (fortissimo) markings. The notation includes slurs and fingerings for eighth notes.

ALLEMANDE

♩ = 63

The musical score is written for two staves in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 63. The score includes various musical notations such as dynamics (mf, p), articulation (V, dr), and fingering (0, 1, 2, 3, 4, 8). The piece is divided into sections, with Roman numerals IV and II indicating specific parts. The notation includes slurs, accents, and various rhythmic patterns. The score concludes with a final measure marked with a fermata.

First system of musical notation, two staves. The top staff begins with a bass clef, a key signature of two flats, and a 4/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 8) and accents. The bottom staff mirrors the top staff with similar rhythmic patterns and fingerings. Dynamics include *f* and *p*. There are also markings for *tr* (trills) and *V* (accents).

Second system of musical notation, two staves. It continues the melodic and harmonic development from the first system. The notation includes slurs, ties, and various fingerings. Dynamics range from *f* to *p*. A *cresc.* (crescendo) marking is present in the lower staff.

Third system of musical notation, two staves. This system features more complex rhythmic patterns, including some sixteenth-note runs. Dynamics include *p*, *f*, and *mf*. Fingerings are clearly indicated throughout.

Fourth system of musical notation, two staves. It begins with a section marked **II**. The notation continues with various rhythmic values and fingerings. Dynamics include *p* and *mf*.

Fifth system of musical notation, two staves. This system shows further melodic and harmonic progression. Dynamics include *p* and *mf*. The notation is dense with many notes and slurs.

Sixth system of musical notation, two staves. This system concludes with a *ff* (fortissimo) dynamic and a *Rit.* (ritardando) marking. The notation includes various rhythmic patterns and fingerings.

COURANTE

$\text{♩} = 66$

The musical score is written for two systems of staves, each containing a treble and bass clef staff. The piece is in 3/4 time with a tempo of 66 beats per minute. The key signature has two flats (B-flat and E-flat).

System 1:

- Starts with a *p* dynamic and a *cresc.* marking.
- Includes various fingering numbers (0, 1, 2, 3, 4, 8) and articulation marks like accents and slurs.

System 2:

- Features a *mf* dynamic and a *Rit.* (ritardando) instruction.
- Includes a *2^e pos.* (second position) marking.

System 3:

- Marked *a Tempo* and *f* (forte).
- Contains *OSSIA* (alternative) passages.

System 4:

- Includes *OSSIA* passages and a *1^{re} pos.* (first position) marking.
- Features a *p* (piano) dynamic.

System 5:

- Concludes with a *p* dynamic and Roman numerals *II I 3 II 4 4*.

Rit. a)

1 0 3 0 1 *tr* 0 2 1 4 3 2 0 2 2 0 2 2 4 2 2 4 0

cres - - - - - *cen* - - - - - *do* 1 0 *tr* *f*

1 II 2 4 0 1^{re} pos..... 1 0 *tr*

SARABANDE

♩ = 46

p *mf*

I II

3^e pos.....

cresc. *mf*

II II I

f *p*

II III

4^e pos.....

f *p* **Rit.**

III III

a) Original:

GAVOTTE I

♩ = 58-63

The musical score is written for two bass clef staves. The first system begins with a tempo marking of ♩ = 58-63 and a dynamic marking of *mf*. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The second system continues the piece with similar notation and includes a *cresc.* marking. The third system features a *f* dynamic and a *p* dynamic, with a *cresc.* marking. The fourth system includes a section labeled "OSSIA" with a 2/4 time signature and a key signature change to one flat. The piece concludes with a *f* dynamic and a *p* dynamic. The score is filled with detailed musical notation, including slurs, ties, and specific fingering instructions.

4^u pos. 2

Poco rit.

3^e pos. 2^e pos.

GAVOTTE II

$\text{♩} = 69$

p

pp *mp*

pp

I

2^e pos.

f

1
mp
pp
mp

pp

4^e pos.....
mf
pp
mp
pp
4^e pos.....

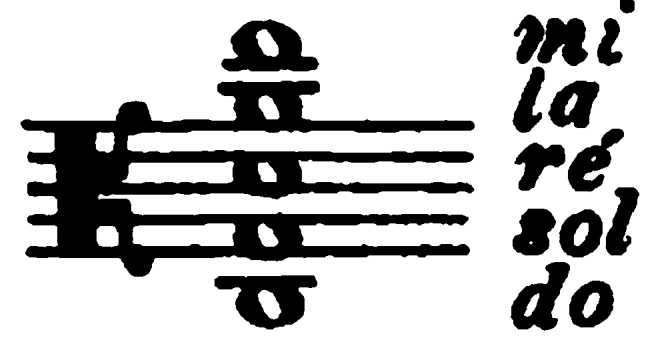
mf
pp
mf
pp
mf
cresc.

f
p

pp
mf
p
perdendo
poco rit.

SUITE VI

Cette Suite était écrite pour "Viola Pomposa," instrument à 5 cordes, (inventé par Bach), dont l'accord était le suivant:



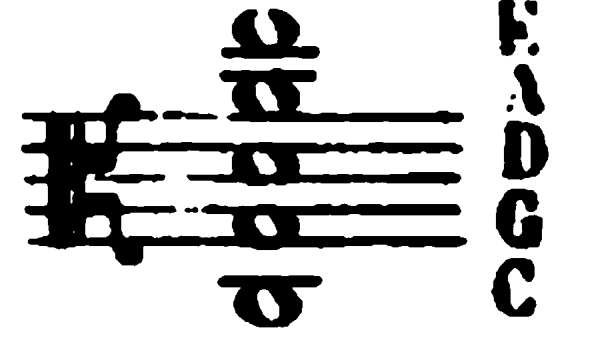
La Viola Pomposa était plus grande que l'Alto, mais se jouait de la même façon.

Pour l'adaptation au Violoncelle de l'œuvre ci-dessous, il a été nécessaire de modifier la composition de certains accords, sans toutefois en changer la nature. Le texte de Bach est donné au bas des pages, à titre documentaire.

A la fin de la "Gigue," on remarquera une transposition à l'octave supérieure d'une dizaine de mesures.

Pour la Viola Pomposa, toute la Suite se jouait à l'octave supérieure. Il n'y a donc pas d'inconvénient à remettre ces quelques mesures à l'octave originale, laquelle permet de donner à l'exécution, plus d'éclat, de rythme et de légèreté.

This Suite was written for the "Viola Pomposa," an instrument invented by Bach consisting of five strings:



The Viola Pomposa was larger than the Viola, but was played in the same way.

In order to adapt the following work to the Violoncello, certain chords had to be modified, without however their character being altered. Bach's text is given in foot notes in virtue of documentary evidence.

At the end of the "Gigue" it will be noticed that for ten bars the work is transposed to the octave above.

For the Viola Pomposa, the whole Suite was played in the upper octave. There is therefore no objection in playing these few bars in the original octave, which gives to the rendering, more brilliancy, rhythm and lightness.

PRÉLUDE

♩ = 112-120

I *p*

cresc. - - - - - *poco* - -

- - - *a poco* - - - *ff* *dim.*

II I *p* III I

f *p*

mf *p*

pp *ppp* *mf* *pp* *f*

p *ff* **Poco rit.**

a Tempo
p *p*

cresc.

1 4 0 8 4 4 *f*

mf

pp 4 1 4 0

0 2 1

p 1 0 1 0 4 2 *cresc.*

mf 1 2 4 1 2 8 1 4 2 1 1 0 2 3 4

ff II 2 8 0 2

p II 2 0 3 3 2 1 0 3 8 2 8 2 *dim.* II

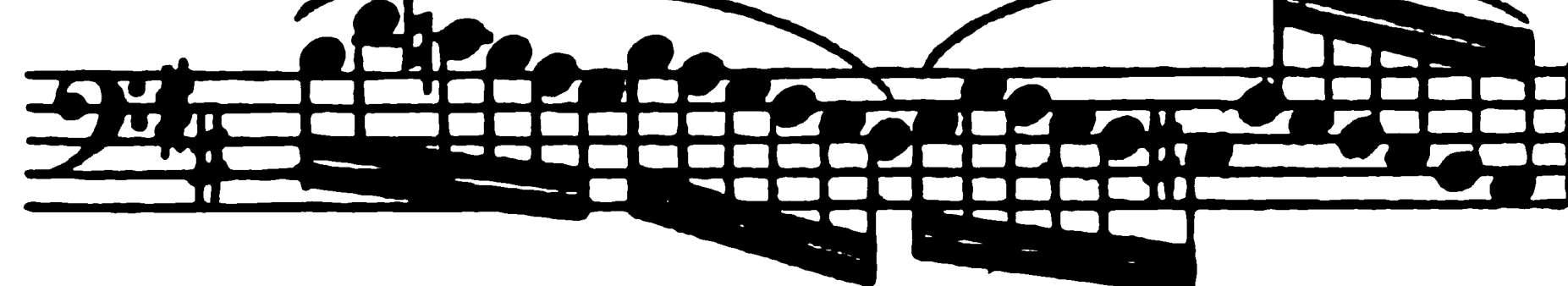

p II 8 1 0 2 0 0 1 8 1 2 3 1 0 8 4 1 8 *poco*

p I 4 4 1 0 1 1 1 0 8 0 8 4 4 8 *dim.*

Large

a Tempo

Rit.

(★) Original:  Erreur de copie: 3^e groupe, Do#; il faut probablement un \flat .
 Quant au 4^e groupe, lu en clef d'ut 3^e ligne, (clef employée pour la Viola Pomposa)
 il donne bien: 
 mi ré dosi la sol

ALLEMANDE

♩ = 40-46

The musical score for the Allemande consists of several systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is indicated as ♩ = 40-46. The first staff starts with a dynamic marking of *mf* and includes a triplet of eighth notes. The second staff features a dynamic marking of *f* and a second ending bracket labeled "II". The third staff has a dynamic marking of *p* and a second ending bracket labeled "II". The fourth staff includes a dynamic marking of *f* and a first ending bracket labeled "I". The fifth staff is marked *Poco rit.* and *a Tempo*, with a dynamic marking of *f* and a first ending bracket labeled "I". The sixth staff is marked *mf*. The seventh staff includes a dynamic marking of *p* and a first ending bracket labeled "I". The eighth staff is marked *p*. The ninth staff is marked *f*. The tenth staff is marked *Rit.* and *a Tempo*, with a dynamic marking of *mf*. The eleventh staff is marked *pp*. The twelfth staff is marked *mf* and *pp*. The thirteenth staff is marked *mf*. The score includes various fingering numbers (0-4), slurs, and accents. A small section at the bottom left is labeled "Orig:" and shows a different fingering for the first few notes.

Poco accel.

Poco rit.

Calme

Musical staff with notes, fingerings, and dynamics *p*.

Poco accel.

Calme

Musical staff with notes, fingerings, and dynamics *mf*, *ppp*.

Large

Poco accel.

Rit.

a Tempo

Musical staff with notes, fingerings, and dynamics *f*, *ff*, *p*, *mf*. Includes Roman numeral III and a repeat sign.

Poco rit.

p mf III

Musical staff with notes, fingerings, and dynamics *mf*, *p*. Includes Roman numeral II.

COURANTE

♩ = 120

Musical staff with notes, fingerings, and dynamics *f*. Includes Roman numerals II and I.

Musical staff with notes, fingerings, and dynamics *p*.

Musical staff with notes, fingerings, and dynamics *f*, *p*.

Musical staff with notes, fingerings, and dynamics *f*, *p*.

Musical staff with notes, fingerings, and dynamics *f*, *p*.

Musical staff with notes, fingerings, and dynamics *cresc.*, *f*.

Musical score for page 48, featuring ten staves of music. The score includes various dynamics and performance instructions:

- Staff 1: *f*, *mf*, *p*, *mf*
- Staff 2: *p*, *mf*, *p*, *p*
- Staff 3: *p*
- Staff 4: *f*, *sf*, *pp léger*
- Staff 5: *mf*, *ppp*, *mp*
- Staff 6: *mf*, *p*
- Staff 7: *f*, *p*, *scherzando*, *f*, *p*, *f*, *p*
- Staff 8: *f*, *p*, *cresc.*
- Staff 9: *meno*, *p*
- Staff 10: *cresc.*, *f*, *Rit.*

SARABANDE

$\text{♩} = 46$

p espressivo

mf *d)* *e)* *p* *mf* *p* *mf*

p *f* *p*

pp *cresc.*

ff *III*

sempre ff

II.....

III

GAVOTTE I

$\text{♩} = 84-92$

f *k)* *l)* *m)* *n)* *k)* *l)*

p *f* *p*

f *mf* *p*

ff *Rit.*

2^e fois Coda (*ad lib*)

OSSIA

CODA *n)* *o)* *k)*

Orig. a) b) c) d) e) f) g) h) i) k) l) m) n) o)

GAVOTTE II (La Musette)

$\text{♩} = 96$

Musical score for Gavotte II (La Musette). The score is written for guitar and includes dynamic markings such as *f*, *sfz*, *p*, *mf*, *ppp*, and *ff*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with the instruction "Gavotte I da Capo 2^e fois *mf* et rall."

GIGUE

$\text{♩} = 72-84$

Musical score for Gigue. The score is written for guitar and includes dynamic markings such as *f*, *mf*, *p*, and *ff*. It features various musical notations including slurs, accents, and fingerings. The piece concludes with the instruction "Orig: a) $\text{♩} = 96$ and b) $\text{♩} = 120$ ".

The musical score consists of several systems of staves. The first system includes a treble clef staff with dynamics *f* and *mf*, and a bass clef staff with *chante* and *pp*. The second system features a treble clef staff with *f* and *p*, and a bass clef staff with *f* and *p*. The third system has a treble clef staff with *f* and *p*, and a bass clef staff with *f* and *p*. The fourth system includes a treble clef staff with *mf* and *p*, and a bass clef staff with *sfz* and *p*. The fifth system has a treble clef staff with *mf* and *p*, and a bass clef staff with *sfz* and *p*. The sixth system features a treble clef staff with *sfz* and *p*, and a bass clef staff with *sfz* and *p*. The seventh system includes a treble clef staff with *f* and *p*, and a bass clef staff with *f* and *p*. The eighth system has a treble clef staff with *mf* and *p*, and a bass clef staff with *mf* and *p*. The ninth system features a treble clef staff with *f* and *p*, and a bass clef staff with *f* and *p*. The tenth system includes a treble clef staff with *f* and *p*, and a bass clef staff with *f* and *p*. The score is marked with various dynamics such as *f*, *mf*, *pp*, *p*, *sfz*, and *ff*. Performance instructions include *chante*, *Calme*, *scherzando*, *Rit.*, and *OSSIA*. Fingerings and other technical markings are present throughout the score.

MUSIQUE INSTRUMENTALE

Piano et Violon

N°	Œuvre
10291	Bach (J.-S.)
9450	— 2 ^e Concerto
9400	— 6 Sonates. 1 ^{er} cahier, 1 à 3 ...
9400a	— — 2 ^e cahier, 4 à 6
9400b	Beethoven, Sonates, volume I
9400c	— Sonates, volume II
9548	— Op. 40 et 50. Romances
9421	— Op. 61. Concerto et Point d'orgue par C. SAINT-SAËNS
11367	Brahms (J.), Op. 78
11368	— 1 ^{er} Sonate en Sol-maj.
11369	— Op. 100. 2 ^e Sonate en la maj.
9660	— Op. 108. 3 ^e Sonate en ré min.
11971	Buonporti (Ant.). La Pace, quatre inventions
9458	Chausson (E.). Op. 25. Poème
9458	Chopin, 16 ^e et 18 ^e Nocturnes transcrits par C. SAINT-SAËNS
9401	Collection Classique de divers auteurs anciens : SEMAILLÉ, HANDEL, J.-S. BACH, CORELLI, RAMBAU, etc.
11341	— 1 ^{er} Volume
7176	— 2 ^e Volume
7177	Couperin (F.), Les goûts réunis.
7178	5 ^e Concert
7126	6 ^e Concert
2959	7 ^e Concert
9377	8 ^e Concert (Ritratto dell'amore).
9378	Grieg, Op. 13. Sonate <i>sol mineur</i>
9468	Haydn, Sonates
9409	Kreutzer, 13 ^e Concerto
9994	— 19 ^e Concerto
10679	Lalo (E.). Concerto Russe
9730	Mendelssohn, Op. 4. Sonate
9412	— Op. 64. Concerto
9358a	Mozart, Sonates, volume I
9358b	— — volume II
9995	— Concerto en <i>la majeur</i> pour violon et orchestre
9905	Œuvres du XVIII ^e siècle pour violon de Leclair, Mondonville, Tartini, Corelli, Kennis, transc. et réalisation de la basse chiffrée, par C. SAINT-SAËNS
9996	Rode, 7 ^e Concerto
9410	— 8 ^e Concerto
9411	Schubert, Op. 157. Sonatines
9380	Schumann, Op. 105 et 121, Sonates
6772	— Livre II, n° 8. en <i>sol</i>
6773	— Livre III, n° 8. en <i>ut</i>
6799	— Livre IV, n° 9. en <i>ré</i>
6800	— Livre V, n° 7. en <i>mi mineur</i> ..
11408	Steiger, Ecole progressive
10002	— 10 pièces faciles à la 1 ^{re} position
9659	Viotti, 22 ^e Concerto
9960	Wieniawski, Œuvres pour le violon.
9961	— Op. 2. Kuyawiak. Op. 6. Airs Russes. Op. 17. Légende
	— Op. 4 et 21. Polonaises
	— Op. 12 et 19. Mazurkas

Violon seul

9331	Bach (J.-S.), Sonates
9402	Florillo, 36 Etudes (caprices)
9439	Gaviniès, 24 Matinées. Etudes
11930	Kayser (H.-E.), 36 Etudes élémentaires et progressives.
11931	— 1 ^{er} Volume
11932	— 2 ^e Volume
12056	— 3 ^e Volume
9334	— Les mêmes en un Volume
11829a	Kreutzer, 40 Etudes (Édition originale)
11829b	— 1 ^{er} Cahier facile
9369	— 2 ^e Cahier difficile
9405	Masas (E.), Op. 34. Méthode
9472	— Op. 36. N° 1. Etudes spéciales (élémentaires)
10392	— Op. 36. N° 2. Etudes brillantes (d'émulation)
9467	— Op. 36. N° 3. Etudes d'Artistes.
9581	Paganini, 24 Caprices Etudes
5552	Parent (A.), Etudes auteurs divers, Ecole moderne, 1 ^{er} volume ..
9894	Petit (O.), 12 Morceaux extraits d'œuvres célèbres transcrits à la 1 ^{re} position
9894	Rode, 24 Caprices
9892	Wieniawski, Op. 10. Etudes-Caprices

Deux Violons

10286	Bach (J.-S.), Concerto en <i>ré mineur</i> .
10298	Masas (E.), Op. 38. 12 petits Duos, 1 ^{er} volume
10290	Pleyel, Op. 8. Duos
9963	Wieniawski, Op. 18. Etudes-Caprices, pour violon avec accompagnement d'un 2 ^e violon

Piano et Violoncelle ou Viole de Gambe

10156	Bach (J.-S.), 3 Sonates
9898	Beethoven, Sonates
11470	Brahms, Op. 38. 1 ^{er} Sonate en <i>mi mineur</i>
11471	— Op. 99. 2 ^e Sonate en <i>fa</i>
6858	De Caix d'Hervelois, Pièces de viole (ou violoncelle) extraites du premier livre, transcrites par A. CHAPUIS.
6859	Premier recueil
10632	Deuxième recueil
10249	Couperin (Fr.), Pièces
2959b	— 1 ^{er} Livre
10003	— 2 ^e Livre
10004	Grieg, Op. 13. Sonate en <i>sol mineur</i> ..
10005	Händel, 1 ^{er} Sonate
2142	— 2 ^e Sonate
2142	— 3 ^e Sonate
10271	Jacquard (L.), Op. 5. Six études, morceaux de salon, violoncelle et piano, Recueil
9899	— 1 ^{er} livre
9997	— 2 ^e livre
10622	— 3 ^e livre
10934	Lalo (Ed.), Concerto en <i>ré</i>
9998	Mendelssohn, Œuvres complètes, Op. 17, 45, 58
9999	Mozart, Sonate
10934	Romberg (B.), Op. 51. Concertino ..
9998	— Op. 3. Concerto en <i>ré majeur</i> ..
9999	Schumann, Op. 70 Adagio et allegro pour piano et cor en <i>fa</i> ou violoncelle
	— Op. 102. Cinq pièces dans le style populaire

Violoncelle seul

9546	Bach (J.-S.), Six Suites
10685	Duport, 21 Exercices
10686	— Livre I
	— Livre II

Piano et Flûte

10615	Bach (J.-S.), Six Sonates
10616	— Volume I. Sonates I. II. III.
4973a	— Volume II. Sonates IV V. VI.
4973b	Chopin, 6 Etudes, transcrites par L. LAPLURANCE.
10967	— 1 ^{er} Cahier
	— 2 ^e Cahier
	Couperin, Douze transcriptions par LOUIS FLAURY
	Rameau, Dardanus Rigodon, transcrit

TRIOS

Piano, Violon et Violoncelle

sauf indication contraire

10286	Bach (J.-S.), Concerto pour 2 violons et piano
9829	— Sonates, Flûte, violon et piano, 2 violons et piano, 2 flûtes et piano

TRIOS (Suite)

9508	Beethoven, Trios, 1 ^{er} volume, Op. 1 N° 1, 2, 3
9509	— 2 ^e volume, Op. 11 et Op. 70. N° 1 et 2
9510	— 3 ^e volume, Op. 44. Op. 97. Op. 121 et 2 posthumes
11472	Brahms (J.), Op. 101, Trio en <i>ut mineur</i>
6325	Couperin, Concerts royaux
6328	— Le Parnasse, apothéose de Corelli, piano et 2 violons ...
10169a	Haydn, Trios I à IV, 1 ^{er} volume
10169b	— — V à VIII, 2 ^e volume ...
10169c	— — IX à XII, 3 ^e volume ...
9731	Mendelssohn, Trios.
9732	— Op. 49, 1 ^{er} trio en <i>re mineur</i> ...
	— Op. 66, 2 ^e trio en <i>ut mineur</i> ...
9518a	Mozart, Trios complets.
9518b	— 1 ^{er} volume
9591	— 2 ^e volume
	— Trio, Piano, clarinette (ou violon) et alto (ou violoncelle)
5096a	Rameau, Pièces en Concert.
5096b	— Edition en trio :
5096c	(a) Piano, violon, violoncelle ...
10920	(b) Piano, flûte, violoncelle ...
	(c) Piano et 2 violons
9469	Schubert (Fr.), Op. 99. Trio
9470	Schumann.
9471	— Op. 63. 1 ^{er} Trio
	— Op. 80. 2 ^e Trio
	— Op. 110. 3 ^e Trio

QUATUORS

11662	Brahms (J.), Op. 25, Quatuor en <i>sol mineur</i>
6444	Couperin, Apothéose de Lulli, piano. 2 violons et violoncelle
10302	— Les Nations, Sonates et Suites de Symphonies, 3 ^e ordre « L'Impériale », piano, 2 violons et violoncelle
10631	Mozart, Quatuors N° 1 et 2
10390	Schumann (R.), Op. 47. Quatuor en <i>mi b</i>

PARTITIONS IN-16

format de poche

Quatuors à cordes

	Beethoven, Quatuor à cordes. Partition in-16.
	(Voir le Catalogue spécial).
11328	Schumann (R.), Op. 41, n° 1
11330	— Op. 41, n° 2
11332	— Op. 41, n° 3

Quatuors à cordes

	Beethoven, Quatuors à cordes.
	Chaque partie d'instrument séparé
9712	Op. 18, n° 1, parties séparées.
9713	Op. 18, n° 2, — .
9714	Op. 18, n° 3, — .
9715	Op. 18, n° 4, — .
9716	Op. 18, n° 5, — .
9717	Op. 18, n° 6, — .
9718	Op. 59, n° 1
9719	Op. 59, n° 2
9720	Op. 59, n° 3
9721	Op. 74
9722	Op. 95
9723	Op. 127
9724	Op. 130
9725	Op. 131
9726	Op. 132
9727	Op. 133
9728	Op. 135

Quintette

11634	Brahms, Op. 34, Quintette en <i>fa mineur</i> 2 violons, alto et violoncelle
10001	Schumann (R.), Quintette piano et cordes

Symphonies

	Beethoven, Symphonies, Partitions d'orchestre in-16
	(Voir le Catalogue spécial.)