

B A

CELLO SUITES

BWV 1007 - 1012

Editor's Notes

by

YOKOYAMA Shin-Itchiro

19,02,2015

C H

Attention!

I will not update these articles anymore.

Please see the blog: *Bach's Cello Suites, Editor's Notes*. <http://bachcellonotes.blogspot.fr/>

Preface

When I saw Anna Magdalena Bach's manuscript of J.S. Bach's Cello Suites, I noticed a "half-bar" in its Gigue of the 1st suite:

"What is this? I have never seen such half-bar in any published scores!"

Then I played Gigue with the half-bar with my cello. I understood that it was true, J.S. Bach himself had written it because it enriched Gigue and entire 1st suite. Since then, I have lost the trust to any published scores of Cello Suites and I have decided to make my own edition.

I omitted all slurs except "ties" because it is too difficult to determine them. First of all I wanted to concentrate on the problem of notes. But after finished this "without slurs" work, I will begin "with slurs" version.

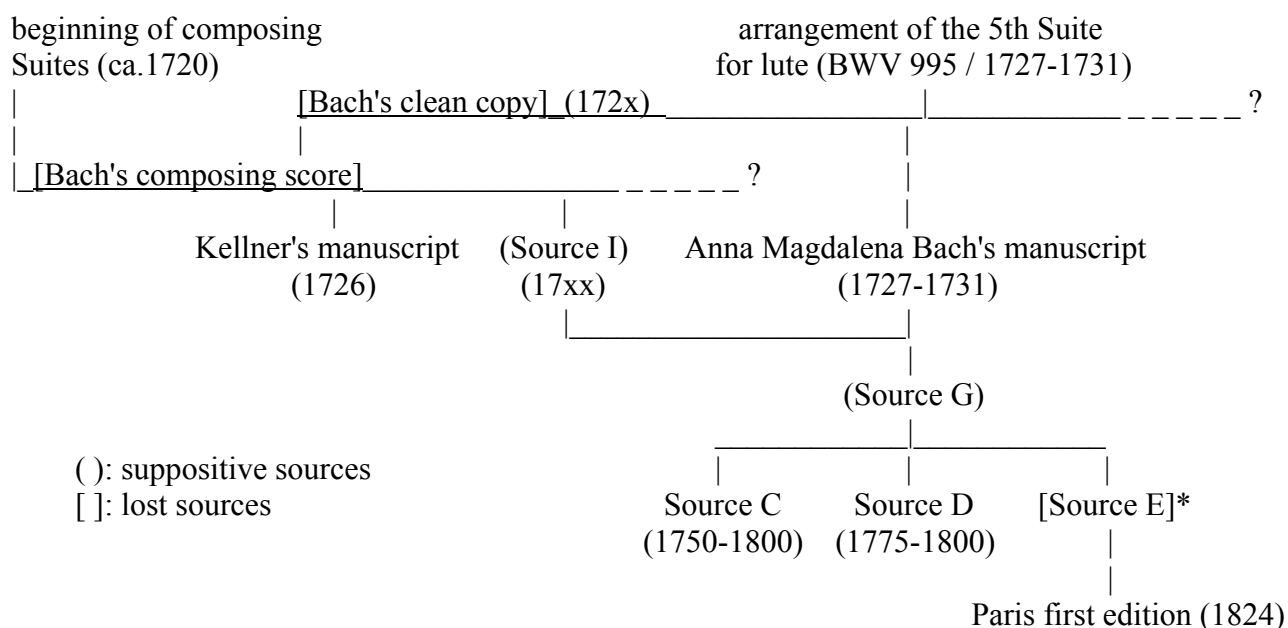
I believe you know very well that J.S. Bach's own manuscripts have been lost and we have four copies by others, those are by Johann Peter Kellner (1726), by Anna Magdalena Bach (1727 - 1731) and two copies by anonymous copyists (Source C and Source D / second half of the 18th century).

See also: <http://www.bach-cantatas.com/Ref/BWV1007-1012-Ref.pdf>

It is obvious that Sources C and D are the descendants of Anna Magdalena's manuscript **because they have many common errors which are caused by Anna Magdalena** (I found 15 places; see next page). But curiously, we find some similarities between Kellner and Sources C and D, however we cannot find any errors in Sources C and D which are caused by Kellner. How can we explain it?

I think there was another manuscript (Source I) which was copied from Bach's composing score and it influenced Sources C and D through Source G (the matrix of Sources C and D).

I suppose the relationship among the sources as shown below.



* Generally Paris first edition is called "Source E" but I think it is not exact. We may say that they are not identical. It seems the editor, Norblin changed certain notes and there are too many errors in it. Therefore I call the source of Paris first edition "Source E".





I edited this "without slurs" edition based upon Anna Magdalena's manuscript because it was sure that she had copied directly from Bach's clean copy.

From Kellner's copy, Sarabande and Gigue (except its first 9 bars) of the 5th suite are lacking. Because Kellner copied from Bach's composing score, not from clean copy. But it is very interesting because it means that Bach wrote this peculiar Sarabande last of all.

Saint-Maur-des-Fossés (France), 03,01,2013 (revised on 22,07,2014)

YOKOYAMA Shin-Itchiro

List of errors which Sources C and D succeeded to Anna Magdalena

1. 2nd Suite, Prelude, bar 19, 3rd note: *g* instead of *a*.
2. Allemande, bar 9, 3rd beat: lack of *a* on the upper voice.
3. 3rd Suite, Prelude, bar 30, 2nd beat, 2nd note: *d* instead of *b*.
4. 4th Suite, Prelude, bar 16, 2nd note: *d \flat* instead of *d*; see Notes.
5. bar 60, 1st beat, 2nd lower note: *d* instead of *b \flat* .
6. 5th Suite, Prelude, bar 193, 3rd note: *g* instead of *a \flat* ; see Notes.
7. Allemande, bar 25, 2nd quarter note:  instead of 
8. Courante, bar 3, bass note: *c* instead of *e \flat* .
9. bar 5, second last note: *e* instead of *d*.
10. Gavotte 1, bar 13, second last note: *f* instead of *d*.
11. 6th Suite, Prelude, bar 95, second last note: *c \sharp* instead of *a*.
12. Courante, bar 14, 2nd beat, bass: *f \sharp* instead of *e*.
13. Sarabade, bar 31, 1st beat, bass note: *g* instead of *g \sharp* ; see Notes.
14. Gigue, bar 8, 4th note: *e* instead of *c \sharp* .
15. bar 18, 2nd beat:  instead of 

Another list of notes which may be errors and Sources C and D succeeded to Anna Magdalena

1. 2nd Suite, Courante, bar 21, 1st note: lack of *f* below *a*.
2. 5th Suite, Gigue, bar 16, 2nd note: *e* instead of *e \flat* .
3. 6th Suite, Prelude, bar 86, last note: *a* instead of *g*; see Notes.

Notes by YOKOYAMA Shin-Itchiro

1st Suite G major BWV 1007

Prélude

It is the greatest mystery of Bach's Cello Suites:

"Why does no cellist play them in double stopping for 200 years, from Dotzauer to our days ?"

From bar 33, 3rd beat to bar 36, 2nd beat: All the 4 manuscript copies show that *a* of the 2nd and 4th sixteenth notes (semiquavers) of each beat must be played in double stopping because they have double stem. Especially at the beginning (bar 33, 3rd beat), **3 notes must be played in double stopping consecutively.**

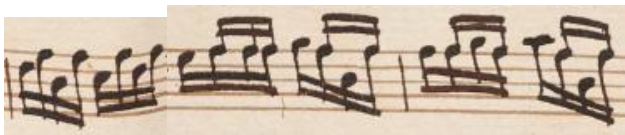
Kellner:



Anna Magdalena Bach:



Source C:



Source D:



Dotzauer published his edition in 1826 as shown below. **It is a complete misunderstanding** but most editions of 19th and 20th century followed it.



However, Anna Magdalena Bach's copy was published by Diran Alexanian in 1929. Since then, more than 80 years already passed. Why don't we yet play them in double stopping?

fingering suggestion:

33

3 0 1 3 4 1 1 1 3 1 0 1 1 1 3 1 4 1 0 1 3 1 4 1 0 3 1 3 1

(1 2 2 2 4 2)

35

4 1 3 1 4 1 1 1 3 1 1 1 3 1 1 3 3 3 1 3 4 4 1 4 4 3 4 1

(3 3 1 4 2 1 2)

If you are still doubtful about double stopping, Bach himself will answer to your question in his famous "**Chaconne**" for violin solo (BWV 1004).

From bar 173: I suppose there is no violinist who doesn't play the sixteenth notes in double stopping because they have double stem.

J.S. Bach's autograph:



And if Bach wanted single stopping, he would write them like **from bar 229**. It is just the same manner as Dotzauer.



Bach's hidden numbers

We must notice the numbers about these double stoppings. They begin at the bar **33**, **3**rd beat and continue during **3** bars and at the beginning, **3** notes must be played consecutively. What does it mean?

The number **3** means God (the Trinity), so here, Bach glorify God with these double stoppings.

And this Prélude, how many bars does it have?

Yes, it has 42 bars. What number is it, 42?

7x6? Yes, it is one of the answers because 7 is the number of perfection. And others?

I suppose you know very well that J.S. Bach loved numbers especially the number 14 because it is his number (B=2, A=1, C=3, H=8, 2+1+3+8=14).

Yes, 42=14x3. That means, I think, Bach (14) glorify God (3).

And that is not all. I hope you will study the structure of this Prélude by yourself before looking at the following diagram.

It is almost a miracle.

This Prélude really consists of 3 blocks of 14 bars!

The Structure of the Prélude from the 1st Cello Suite of J.S. Bach: "Calendar"

The musical score is divided into seven sections, numbered 1 through 7 at the top. The first system (measures 1-14) contains sections 1, 2, 3, 4, 5, 6, and 7. The second system (measures 15-28) contains sections 1, 2, 3, 4, 5, 6, and 7. The third system (measures 29-42) contains sections 1, 2, 3, 4, 5, 6, and 7. The score is written in G major and common time (C). The first system is marked with measure numbers 7, 14, and 21. The second system is marked with measure numbers 21, 28, and 35. The third system is marked with measure numbers 35 and 42. The score is arranged in two systems of two staves each, with measure numbers 7, 14, 21, 28, 35, and 42 marked on the right side.

Sarabande

Bar 11, 2nd beat: Most editions show the trill above the 8th note (*b*), but in the manuscripts of Kellner and Anna Magdalena, it is above the 16th note (*a*).

Kellner:



Anna Magdalena:



Here, we see a Hemiola (3 beats of half note in the 2 bars), so I think it is better the trill on the 16th note than on the 8th note.

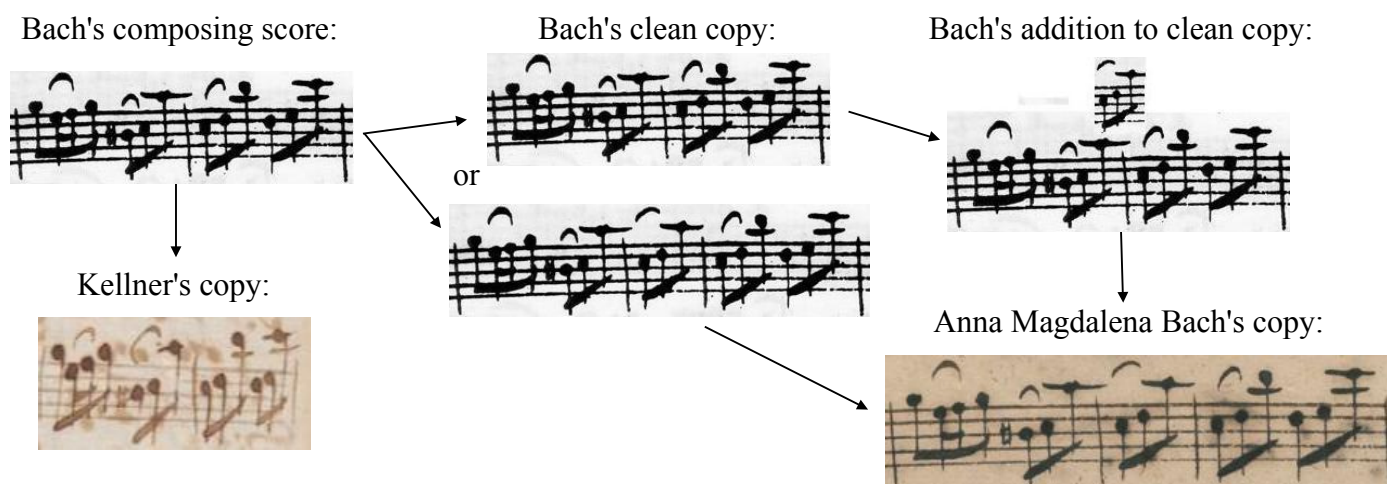


Gigue

Bar 32: We find this half-bar only in Anna Magdalena Bach's copy.



I think Bach added this half-bar to his autograph later.
I imagine the process as follows.



VIII

Why did Bach add this "half-bar"?

phrase bars

1 4

2 4

3 4

4 4

5 4

6 4

7 3

8 3,5

9 4

1 2 3 4

Until the 6th phrase, each phrase consists of 4 bars. But the 7th phrase is interrupted at the 3rd bar suddenly (compare with the 3rd phrase). That create confusion about beat. In addition, because of the accents by the appoggiaturas of the second half of bar 29 and 30, we feel the reversion of downbeat and upbeat at the end of the 8th phrase.

Therefore the 9th phrase begins from the second half of bar 31 that is "downbeat". For this reason, Bach inserted later the half-bar as "upbeat". And with this half-bar, we can finish our 1st suite satisfactorily because the 9th phrase become complete 4 bars!

2nd Suite D minor BWV 1008

Courante

Bar 27, 3rd beat, 3rd note, all the 4 manuscripts shows *g*, not *f* as later printed editions.

Kellner:



Anna Magdalena Bach:



Source C:



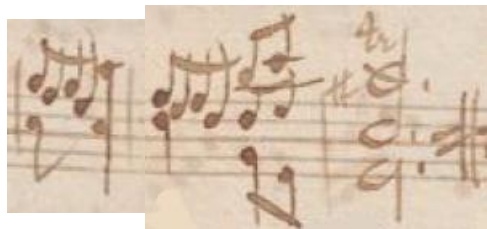
Source D:



Menuet 1

Bar 6 - 8, it is very curious the difference between Kellner and Anna Magdalena Bach.

Kellner (1726):



Anna Magdalena Bach (1727 - 1731):




This difference and others (such as Gigue's "half-bar" of 1st suite) lead us to the conclusion that Kellner and Anna Magdalena copied from different autographs of Bach. Probably, Kellner copied from Bach's composing score and Anna Magdalena from Bach's clean copy. Therefore we must think the differences between Kellner and Anna Magdalena not only as problems of mistake but also as results of revision of Bach himself.

3rd Suite C major BWV 1009

Gigue

Bar 19: Here, Kellner (and Source C and D are the same) write as follows.



But I have chosen Anna Magdalena's copy because I think Bach has changed these notes later for avoid to repeat three times the same rhythm  between bar 9 and 20.



Anna Magdalena:

And there is a parallel period from bar 57 to 72. Although it is extended, we see the same rhythm as Anna Magdalena at the 3rd time. And if we exchange two notes (*a* and *b*), we find the same figuration as Anna Magdalena.



But if you prefer Kellner's figuration, of course, you can play it.

4th Suite E \flat major BWV 1010

Prélude

Bar 16, 2nd note, many editions show and many cellists play $d\flat$, but it is a Anna Magdalena's simple error, because, here she changed the system of staff at the middle of bar, lower d (2nd note of the lower system) has no \flat . In addition, the movement of higher notes is unnatural ($d-d\flat-d\flat-d\flat$).



Kellner did not write \flat .



Bar 80, 3rd and 4th beat, some editions show and some cellists play $b\flat$ (single flat), but it is a misunderstanding. Here, \flat of the key signature + \flat of the note = $\flat\flat$ ($1+1=2$, double flat!). If Bach wanted $b\flat$, he would not write accidentals. And if we play $b\flat$, the neapolitan sixth will lose its effect.

Anna Magdalena's copy:



Allemande

From bar 23 to bar 24, 2nd beat, not $a\sharp$ but $a\flat$ although many editions and cellists show $a\sharp$. All the 4 copies show $a\flat$.

We can imagine a chord succession as follows. It is the neapolitan sixth chord of G minor.

22

C minor 6 neapolitan 6th 6 \sharp 4+ 2 6 G minor etc.

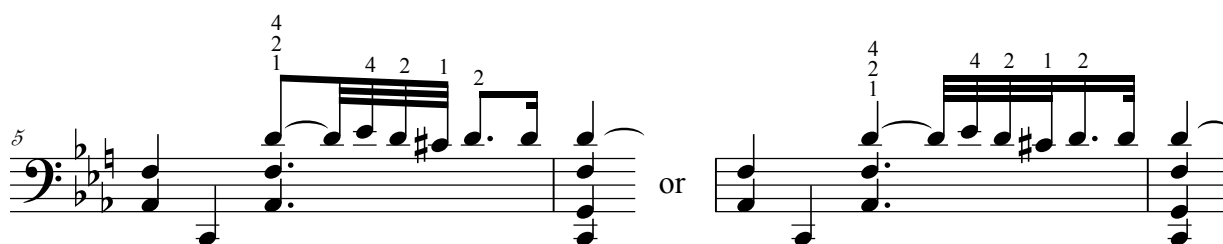
5th Suite C minor BWV 1011

Prélude

Bar 5, 2nd beat (3rd quarter note), we find this "turn" (Bach called it "cadence") in Anna Magdalena's copy.



examples of execution



From bar 43 to bar 46, it is a little complicated. Kellner and Anna Magdalena are the same, so we can say that is Bach's thought. But the arrangement for the lute by Bach himself is different from them.

Kellner (written in real notes):



Anna Magdalena (written in scordatura notation):




Lute arrangement (in G minor, written in tenor and bass clefs):



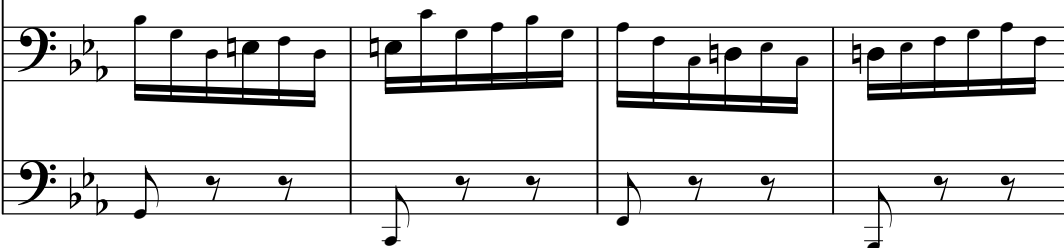
I show you another score for better understanding.

Kellner and Anna Magdalena

43



Lute arrangement (transposed in C minor)



Plaease look at the large noteheads. In Kellner and Anna Magdalena, they are $e\flat-e\sharp$ and $d\flat-d\sharp$. In lute arrangement, $e\sharp-e\flat$ and $d\sharp-d\flat$. Both are logical and both are beautiful. So we need not change the notes. Bach did not arrange the 5th suite for the lute faithfully. Its typical example is the last chord of Prelude. In Cello Suite, it is major chord but in Lute Suite, minor!

Bar 193, 3rd note, most editions take g according to Anna Magdalena. But Kellner and Lute arrangement show $a\sharp$. Therefore I take $a\sharp$. I suppose Anna Magdalena corrected it from g to a (look at the notehead, she has rewritten it) but she had forgotten to add an accidental.

Anna Magdalena:



Kellner:



Lute arrangement:



6th Suite D major BWV 1012

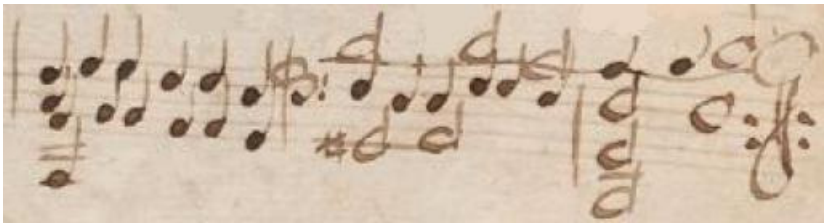
6th suite was written for 5-string instrument tuned in *c-g-d-a-e*. Therefore it is too difficult to play it with normal 4-string cello. So I transposed it in G major, fifth lower than original. It will be very practical not only for amateur but also for professional cellists and if you have a chance to play 5-string cello, the fingerings for 4-string can also be applied to 5-string.

Two forgotten sharps

in Sarabande

Bar 31: 1st bass note is $g\sharp$, not g ($c\sharp$, not c in G major). We see it in Kellner's copy. Anna Magdalena has forgotten to write it.

Kellner's copy (attention! the first bar (bar 30) is the alto clef):



in Gavotte 1

In this case, we see it in Anna Magdalena's copy. **Bar 7:** First bass note is $e\sharp$, not e ($a\sharp$, not a in G major) although most editors of Cello Suites neglected it.



Both sharps form natural chromatic progressions of bass and both sharps are so charming, aren't they?

In the case of **Sarabande**, it correspond to preceding chromatic procession of bass (bar 28 - 29).



Gavotte 1

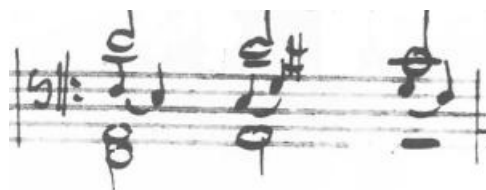


It is very interesting that all the later sources are different from each other about **bar 31** of Sarabande.

Source C:



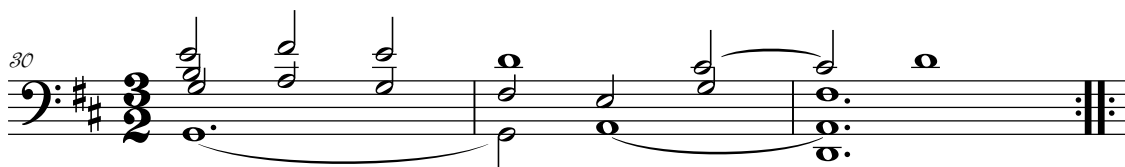
Source D:



Paris first edition (same as Anna Magdalena):



We can imagine Source G (the matrix of these three sources; see Editor's words) was the same as Anna Magdalena. But the copyists of Sources C and D were not content with it. Yes, they are right. I show you last three bars of Anna Magdalena's copy (= Source G) by omitting all the rests and anticipations.



We understand easily that extended *g* of bass is too long, unnatural. It must be changed into another note at the second bar. The copyists of Sources C and D tried each solution. Paris first edition (and naturally Source E) did not change it.

Prélude

Bar 86, last note: Here, I took *g* (*c* in G major) according to Kellner. I don't know whether Anna Magdalena has mistaken or not because *a* (*d* in G major) is also possible. But I think *g* is more natural than *a*.



Bar 91, last note: 4 manuscript copies show *g* (*c* in G major) unanimously. What a beautiful 7th note it is! It is a wrong tradition from Paris first edition to play *a*.

