JOHANN SEBASTIAN BACH

NEUE AUSGABE SÄMTLICHER WERKE

Herausgegeben vom
Johann-Sebastian-Bach-Institut Göttingen
und vom Bach-Archiv Leipzig

Serie VI: Kammermusikwerke

Band 2

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

1988

JOHANN SEBASTIAN BACH

SECHS SUITEN
FÜR VIOLONCELLO SOLO

BWV 1007–1012

Herausgegeben
von
HANS EPPSTEIN

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

BA 5068

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Die Editionsarbeiten der *Neuen Bach-Ausgabe* werden gefördert durch die
Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
vertreten durch die Akademie der Wissenschaften und der Literatur zu Mainz,
aus Mitteln des Bundesministeriums für Forschung und Technologie, Bonn,
und des Ministeriums für Wissenschaft und Kunst des Landes Niedersachsen.

Als Ergänzung zu dem vorliegenden Band erscheint
Hans Eppstein: Kritischer Bericht zur *Neuen Bach-Ausgabe* Serie VI, Band 2.

Gemeinsame Edition: »Bärenreiter-Verlag Kassel · Basel · London · New York« und »VEB Deutscher Verlag für Musik Leipzig«
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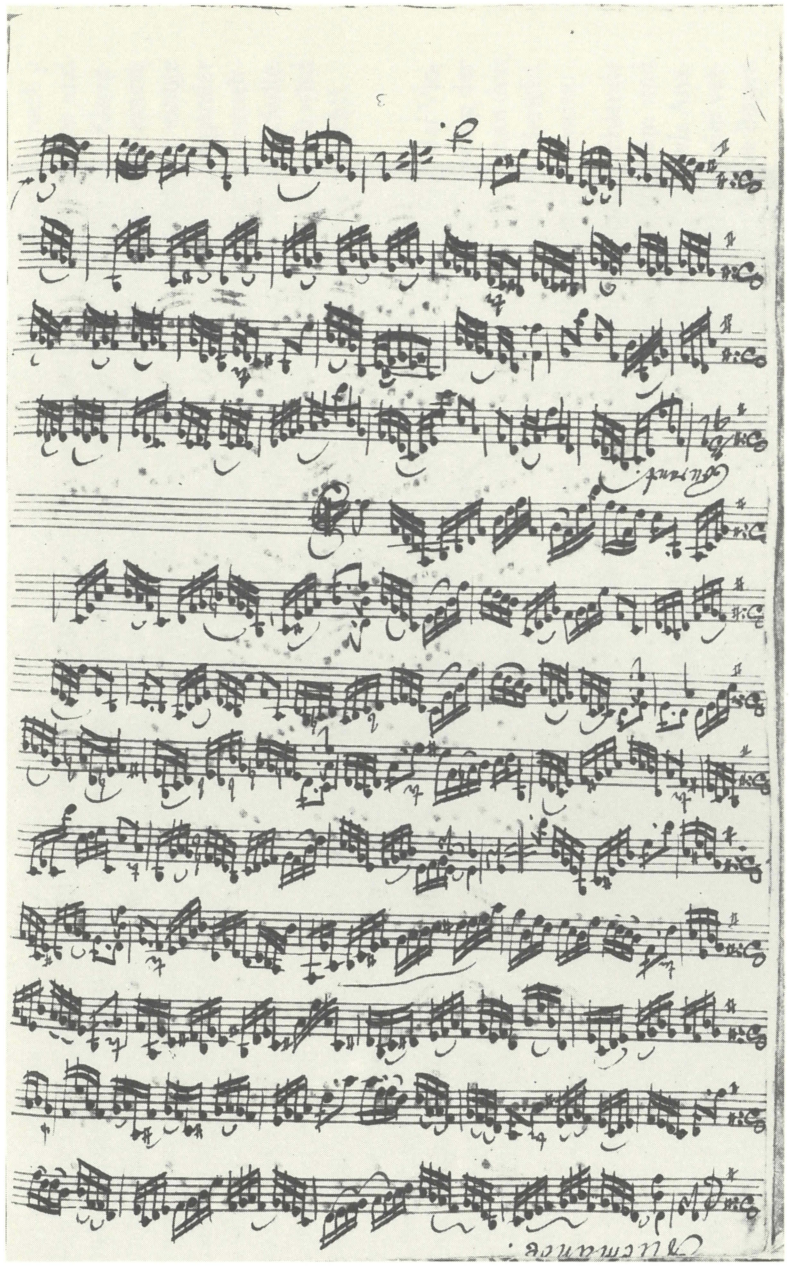
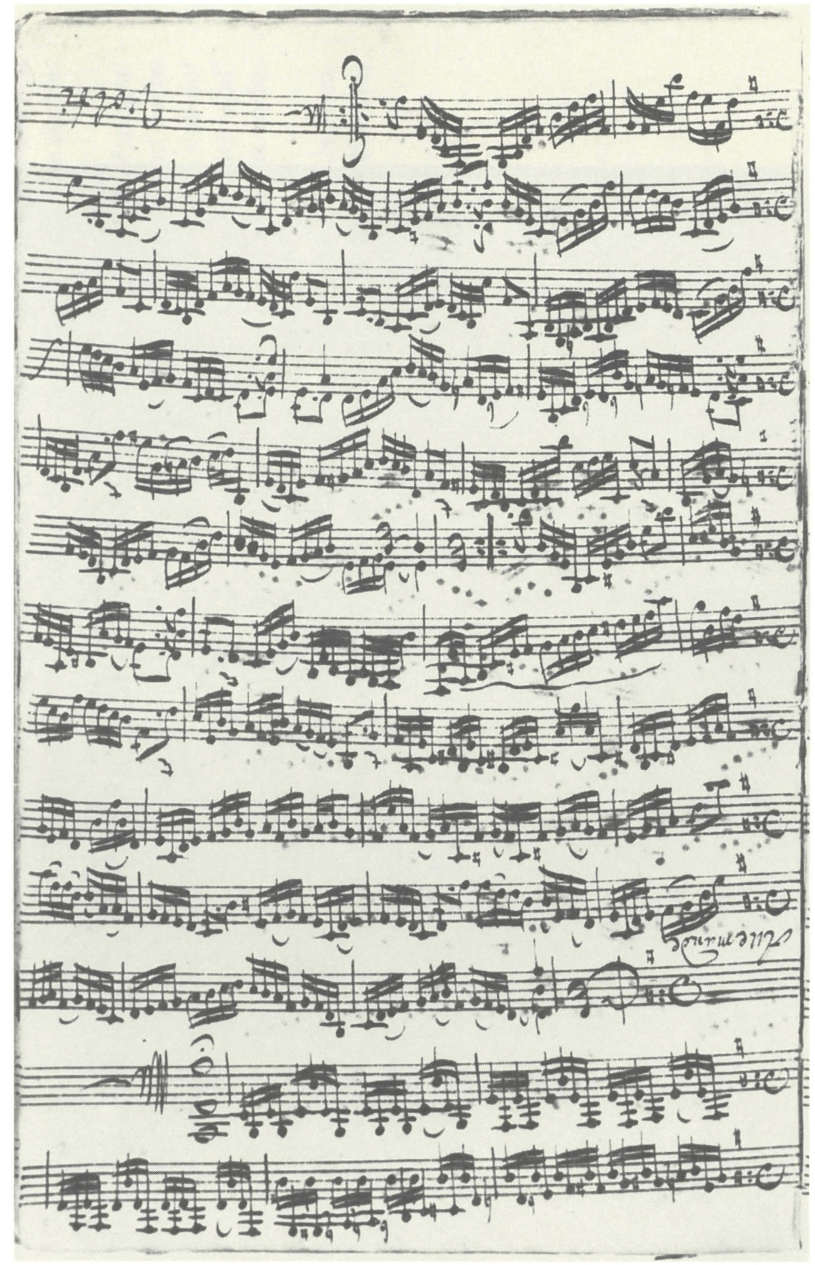
116

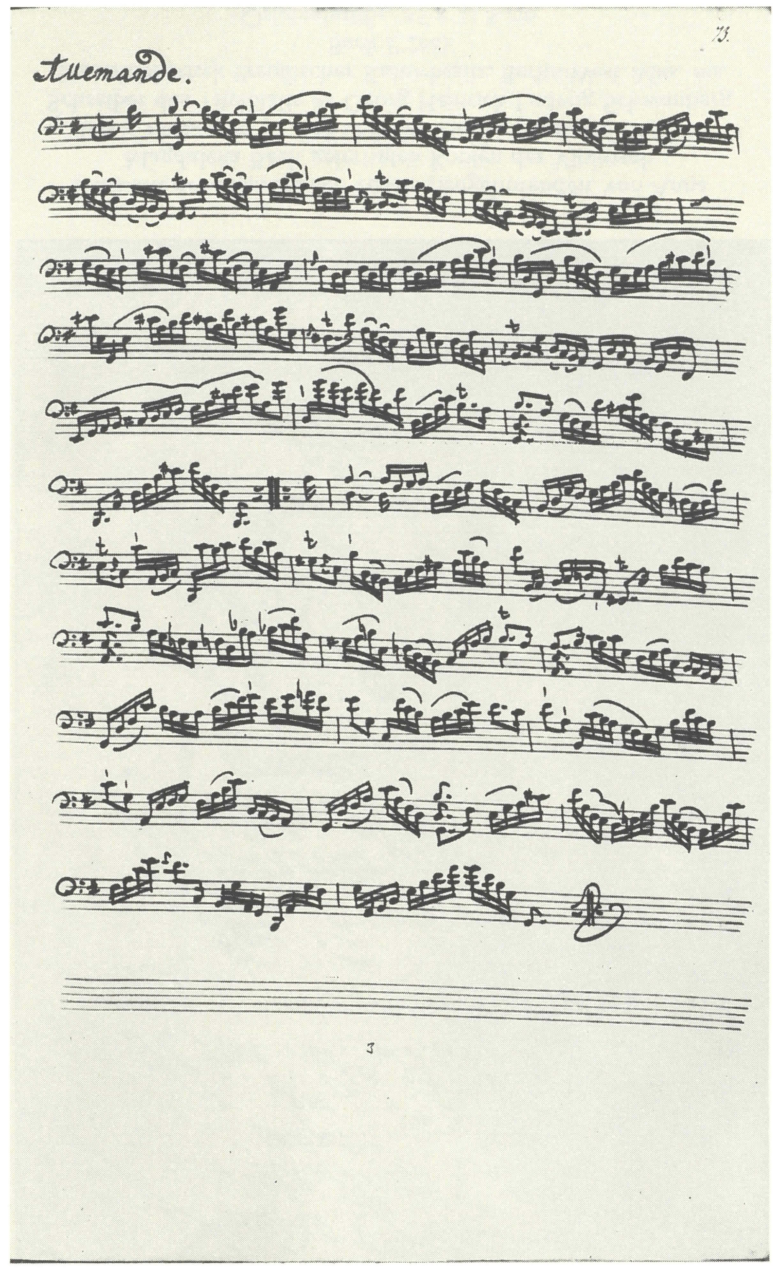
6
Suites a
Violoncello Solo
senza
Basso
composées
par
J. S. Bach.
Maître de Chapelle.

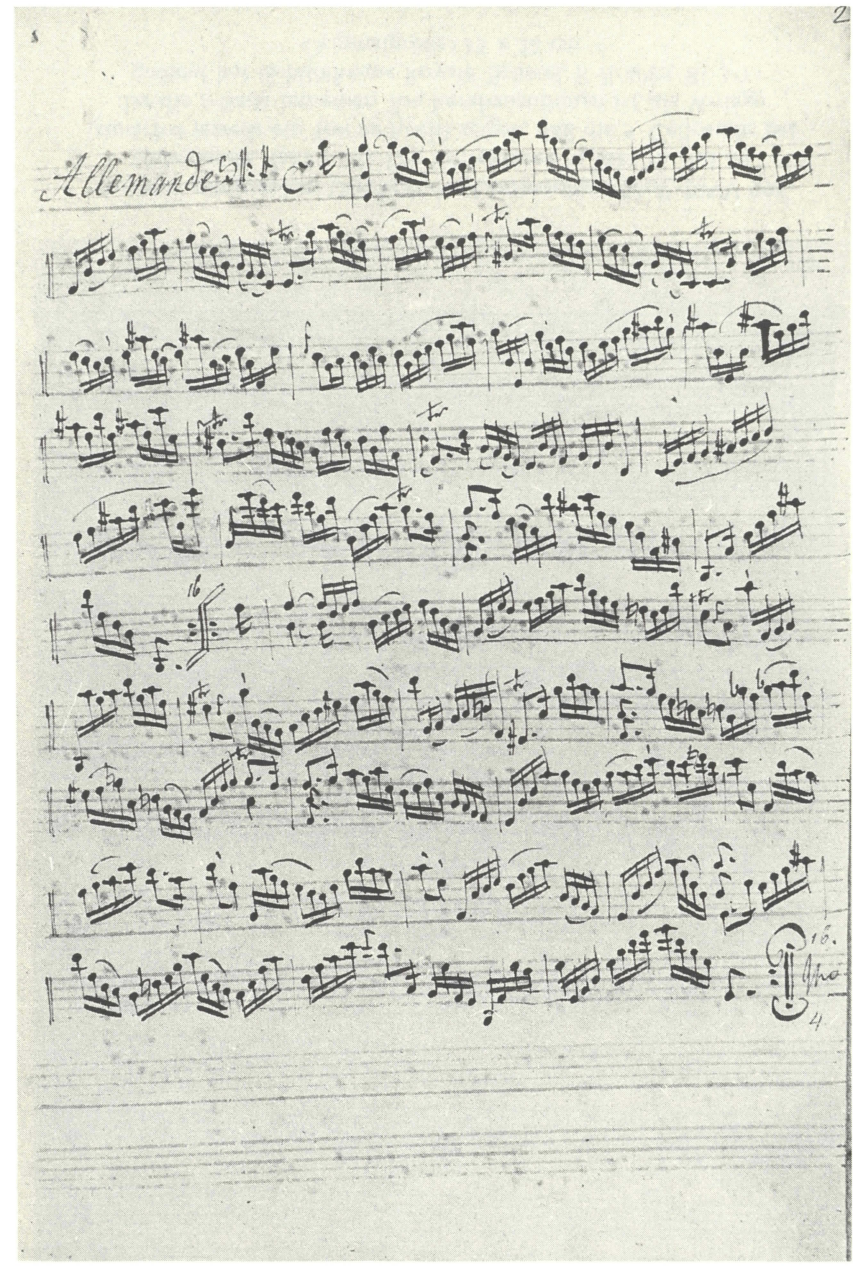
Ex
Bibl. Regia
Berolinensi

Das von Georg Heinrich Ludwig Schwanberg geschriebene Titelblatt der im übrigen von Anna Magdalena Bach gefertigten Kopie der Violoncellosuiten BWV 1007–1012 (Staatsbibliothek Preußischer Kulturbesitz, Berlin/West, *Mus. ms. Bach P 269*).
Originalgröße: 34,5 x 21,5 cm

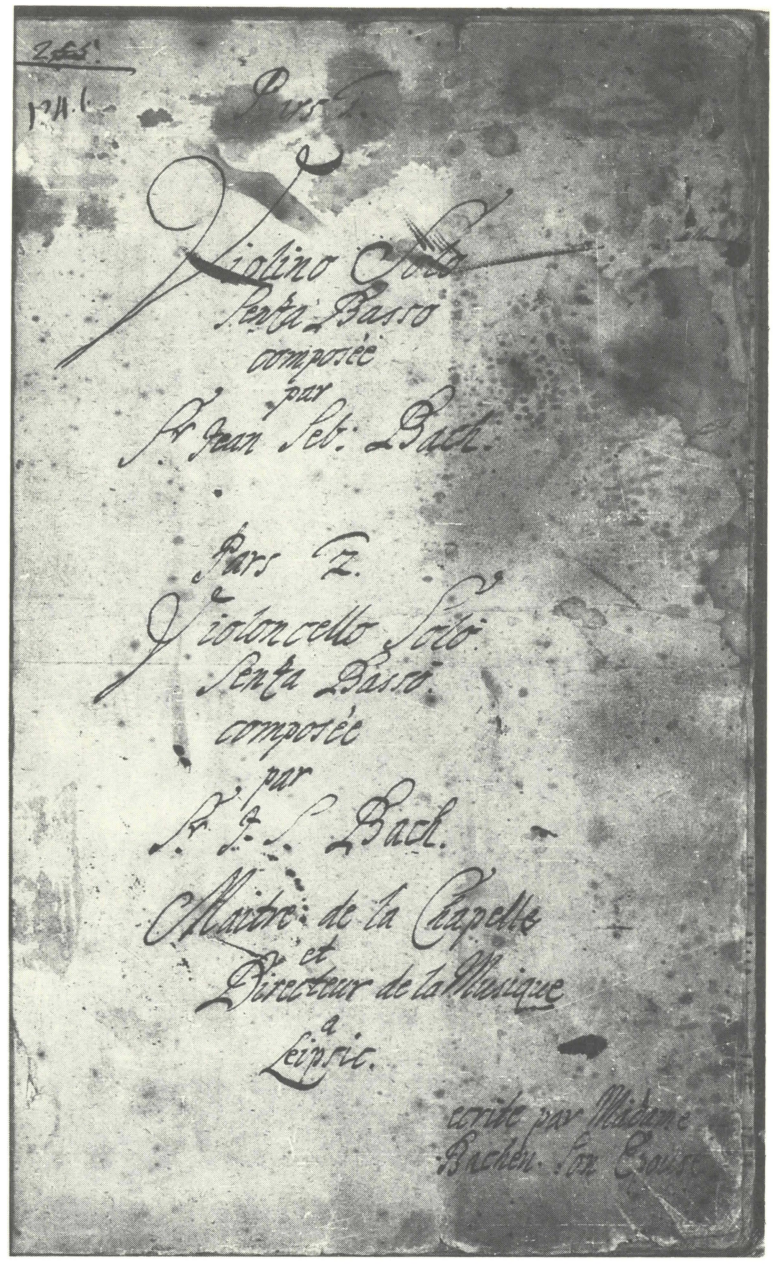




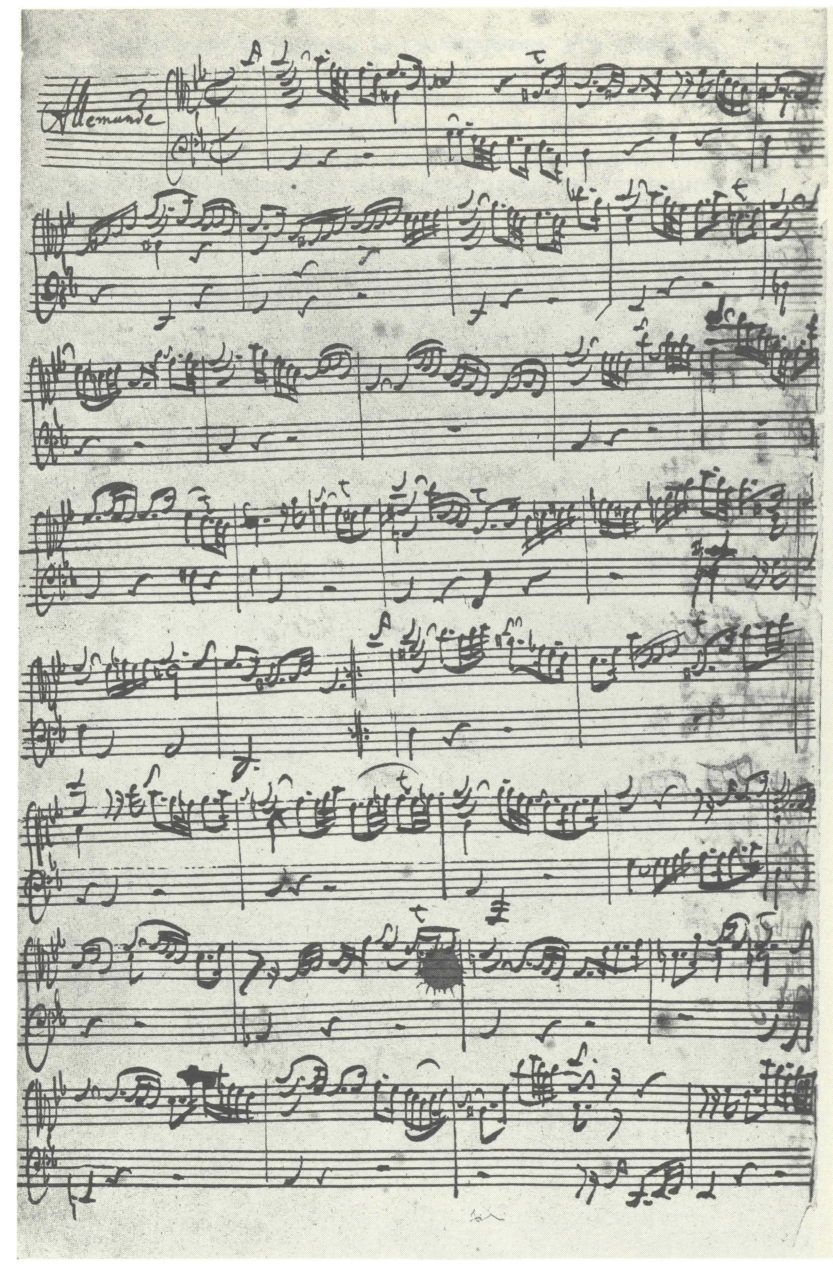




Allemande aus der Suite I, BWV 1007, in den vier Quellen: (Links oben) Quelle A, geschrieben von Anna Magdalena Bach (Staatsbibliothek Preußischer Kulturbesitz, Berlin/West, *Mus. ms. Bach P 269*, S. 3). Originalgröße: 34,5 x 21,5 cm. – (Rechts oben) Quelle B, geschrieben von Johann Peter Kellner (Staatsbibliothek Preußischer Kulturbesitz, Berlin/West, *Mus. ms. Bach P 804*, S. 252). Originalgröße: 32 x 20 cm. – (Links unten) Quelle C, geschrieben von einem anonymen Kopisten in der 2. Hälfte des 18. Jahrhunderts (Staatsbibliothek Preußischer Kulturbesitz, Berlin/West, *Mus. ms. Bach P 289*, S. 73). Originalgröße: 34,5 x 21 cm. – (Rechts unten) Quelle D, geschrieben von einem anonymen Kopisten in der 2. Hälfte des 18. Jahrhunderts (Österreichische Nationalbibliothek Wien, *Mus. Hs. 5007*, S. 3). Originalgröße: 32,5 x 20,5 cm.



Titelblatt der ursprünglich zusammengehörenden, von Anna Magdalena Bach gefertigten Kopien der Violinsoli BWV 1001–1006 *(P 268)* und der Violoncellosuiten *(P 269)*. Schreiber des Titelblatts ist Georg Heinrich Ludwig Schwanberg (Staatsbibliothek Preußischer Kulturbesitz, Berlin/West, *Mus. ms. Bach P 268*).
Originalgröße: 35 x 21,5 cm



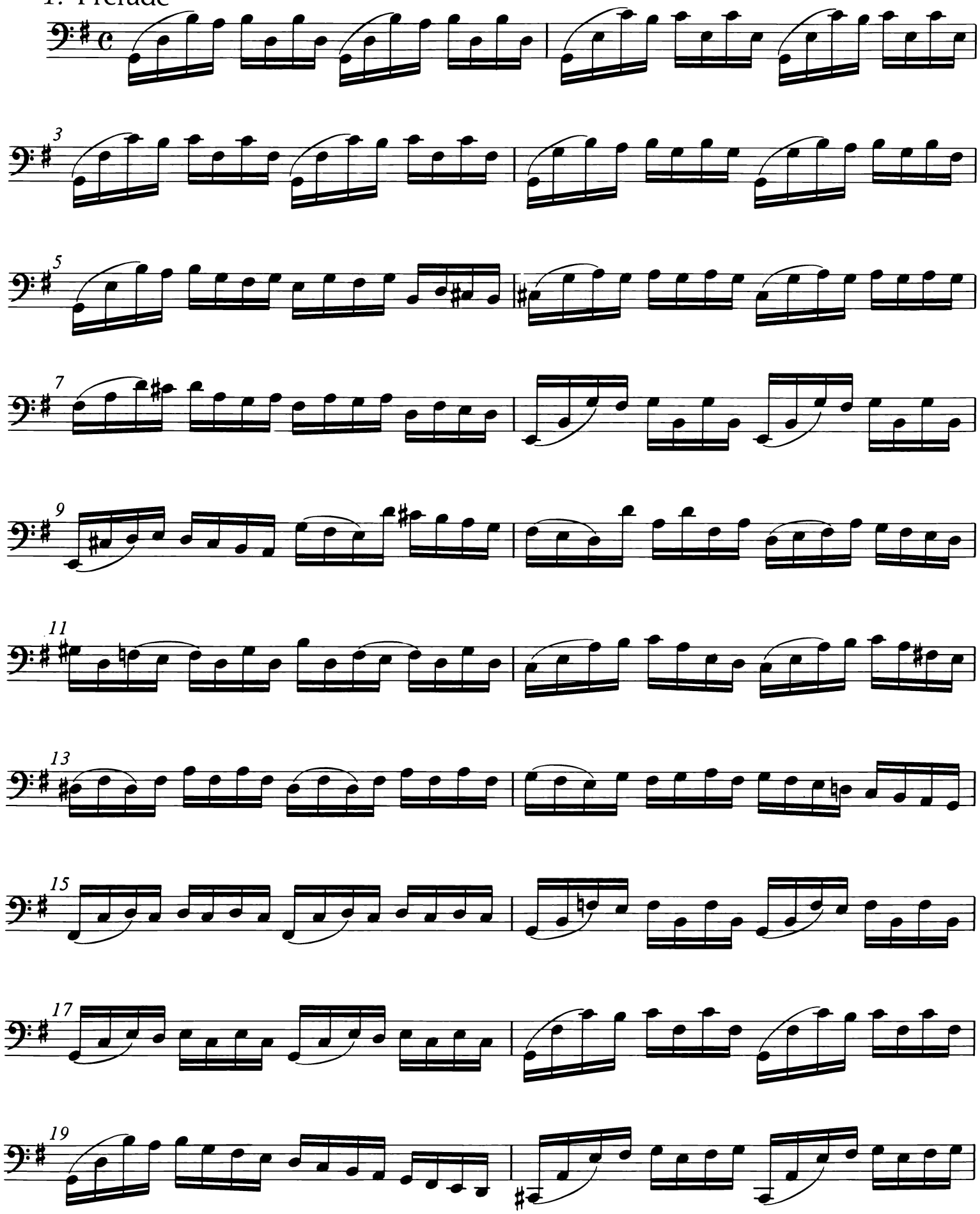
Aus der autographen Urschrift der Lautensuite g-Moll, BWV 995 (Allemande, Takt 1–32). Die Korrekturen in Takt 12 und 29 (zunächst jeweils ein Ton zu hoch) zeigen, daß die 5. Cellosuite, bei der die a-Saite um einen Ton herabzustimmen ist, als Vorlage gedient hat (Bibliothèque Royale, Brüssel, *R II/4085*, Bl. 3^{v}).
Originalgröße: 35 x 22 cm

SECHS SUITEN
FÜR VIOLONCELLO SOLO

TEXT I
(nach den Abschriften Anna Magdalena Bachs
und Johann Peter Kellners)

Suite I
BWV 1007

1. Prélude



NBA VI/2

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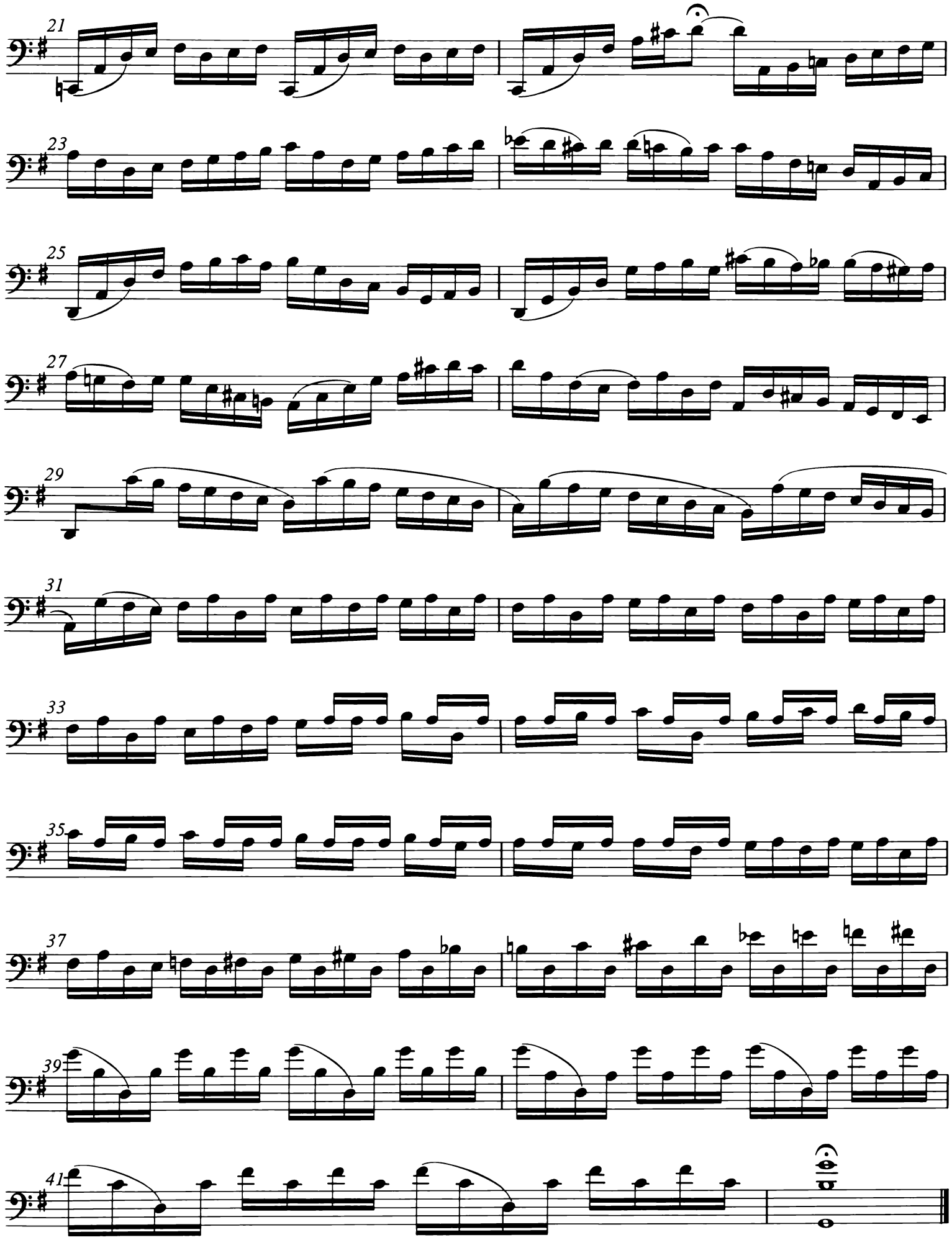
21
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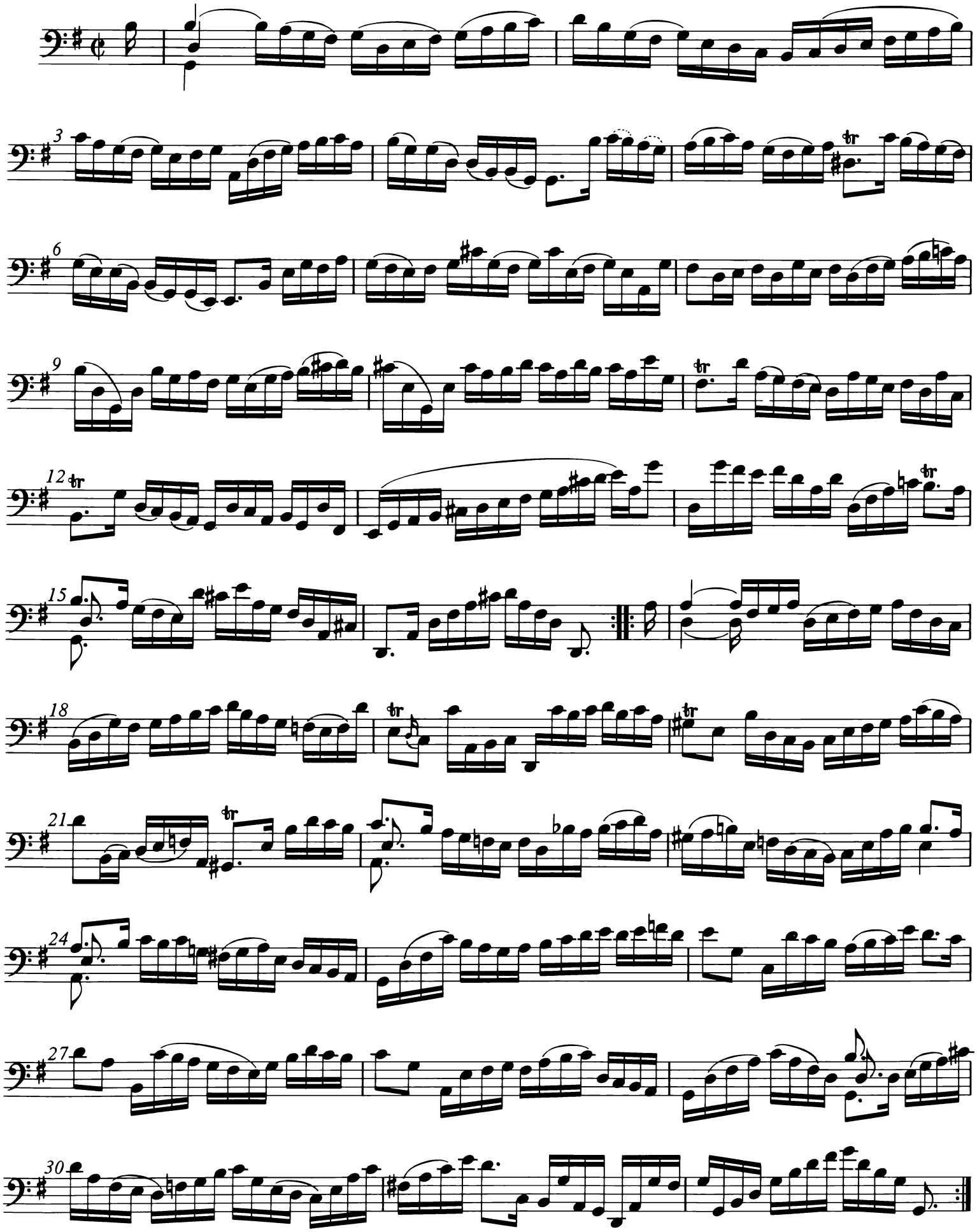
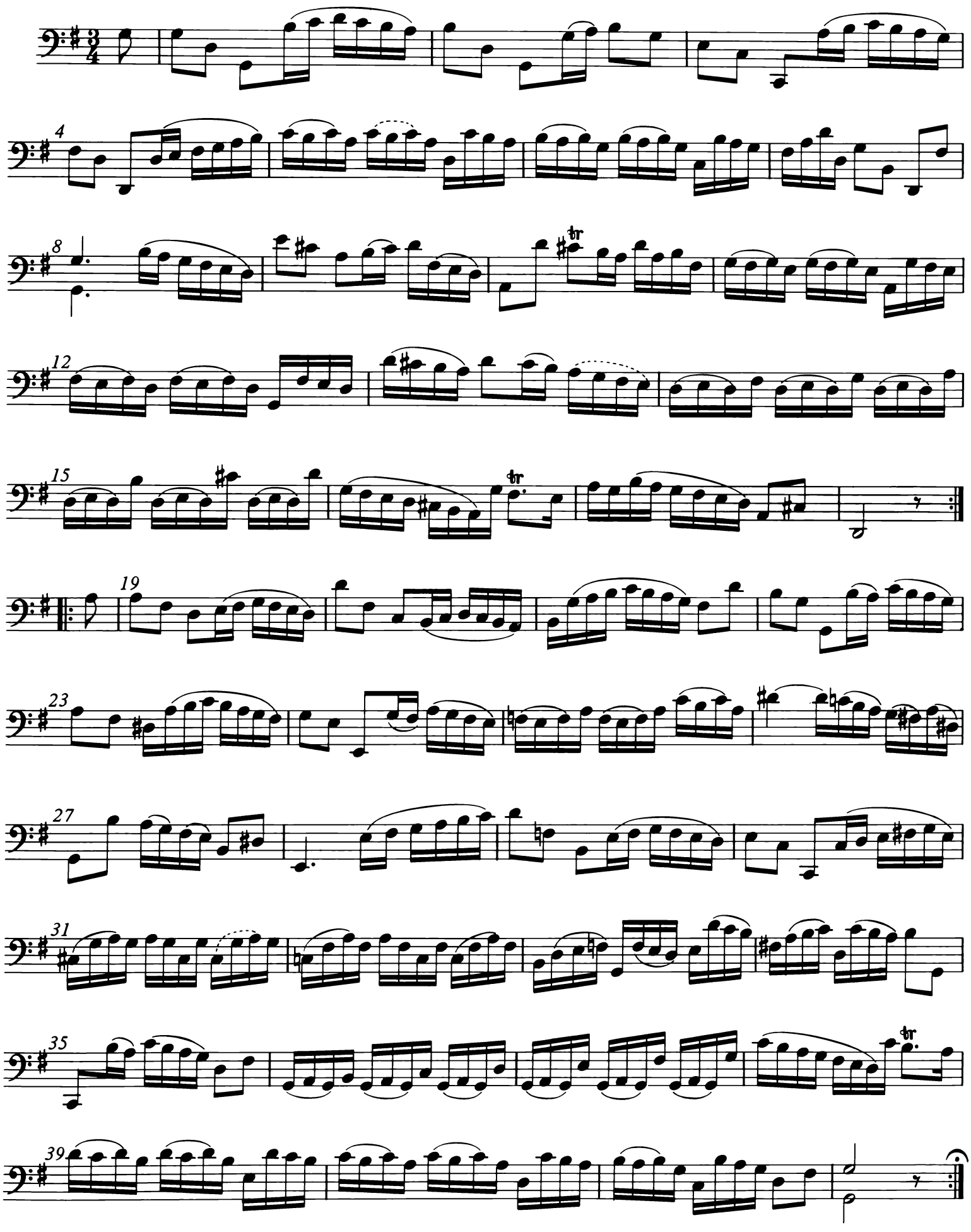
41

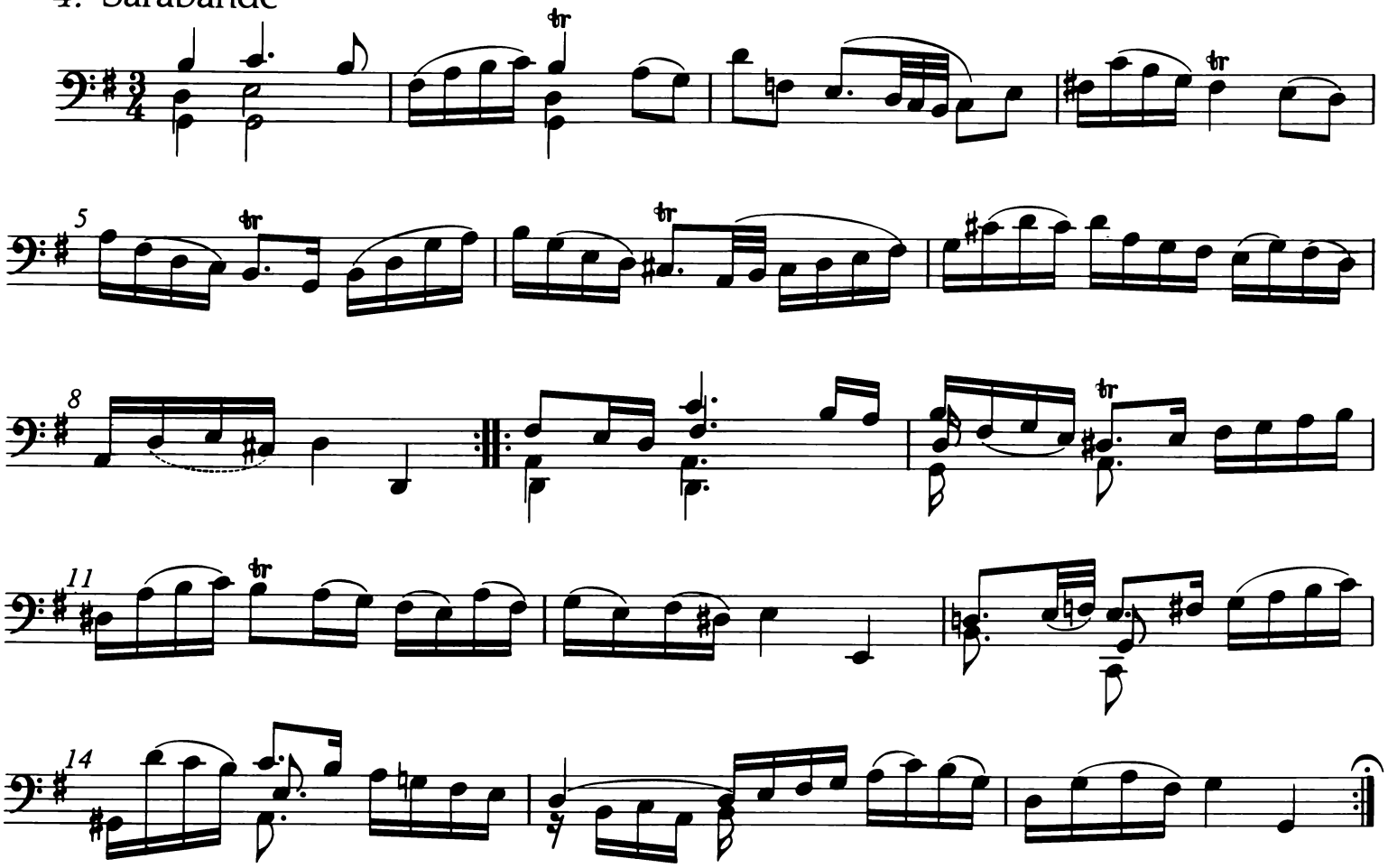
2. Allemande



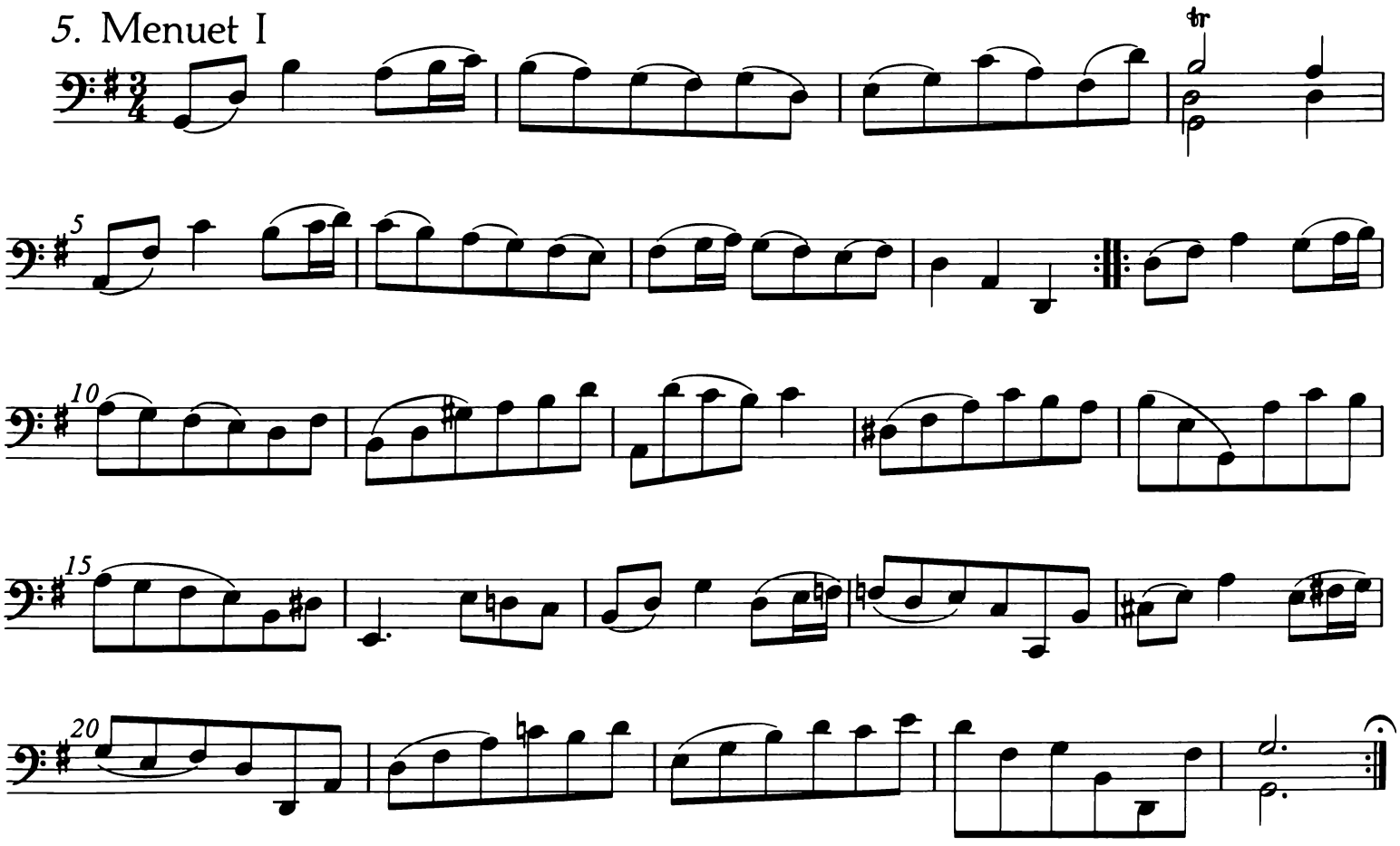
3. Courante



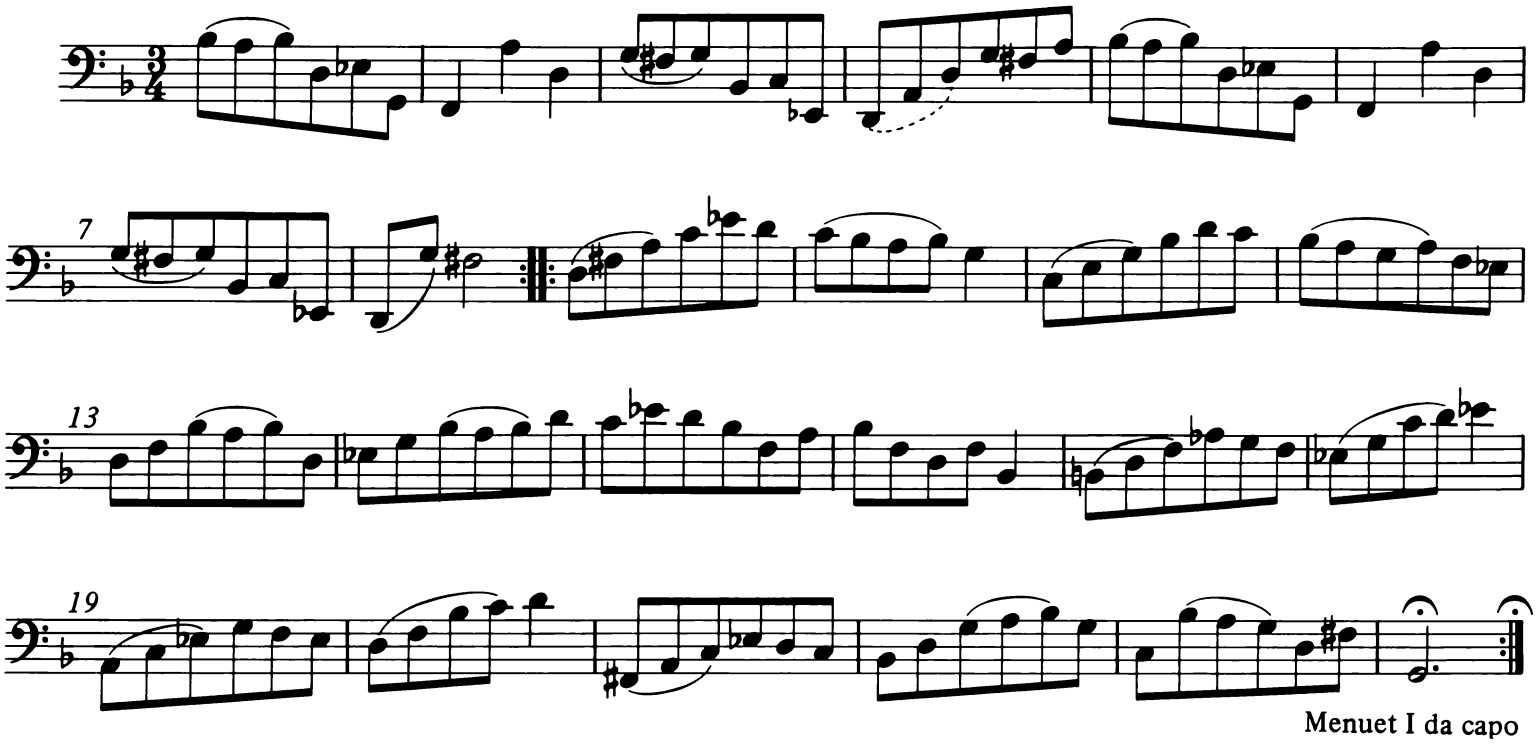
4. Sarabande



5. Menuet I

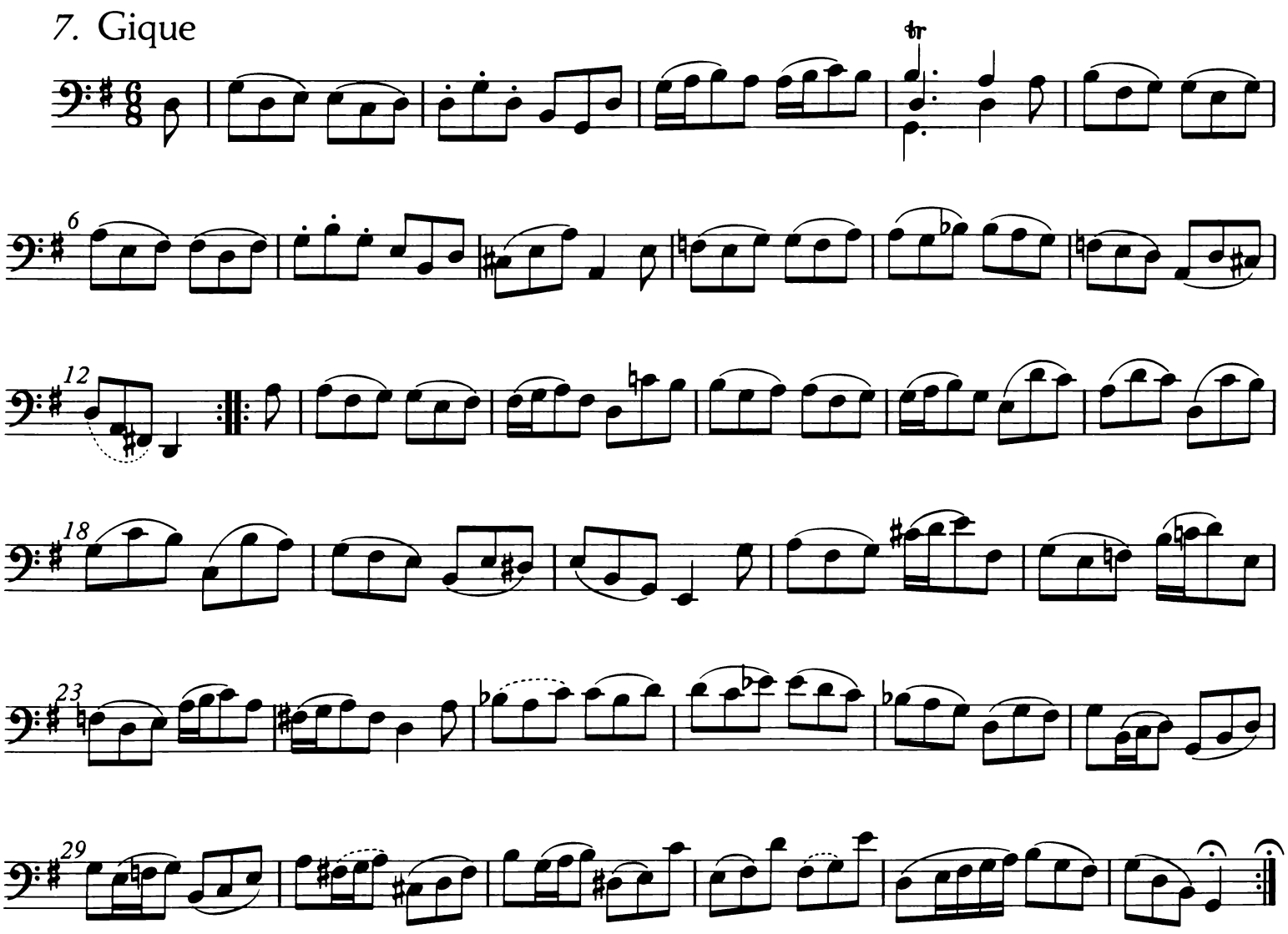


6. Menuet II



Menuet I da capo

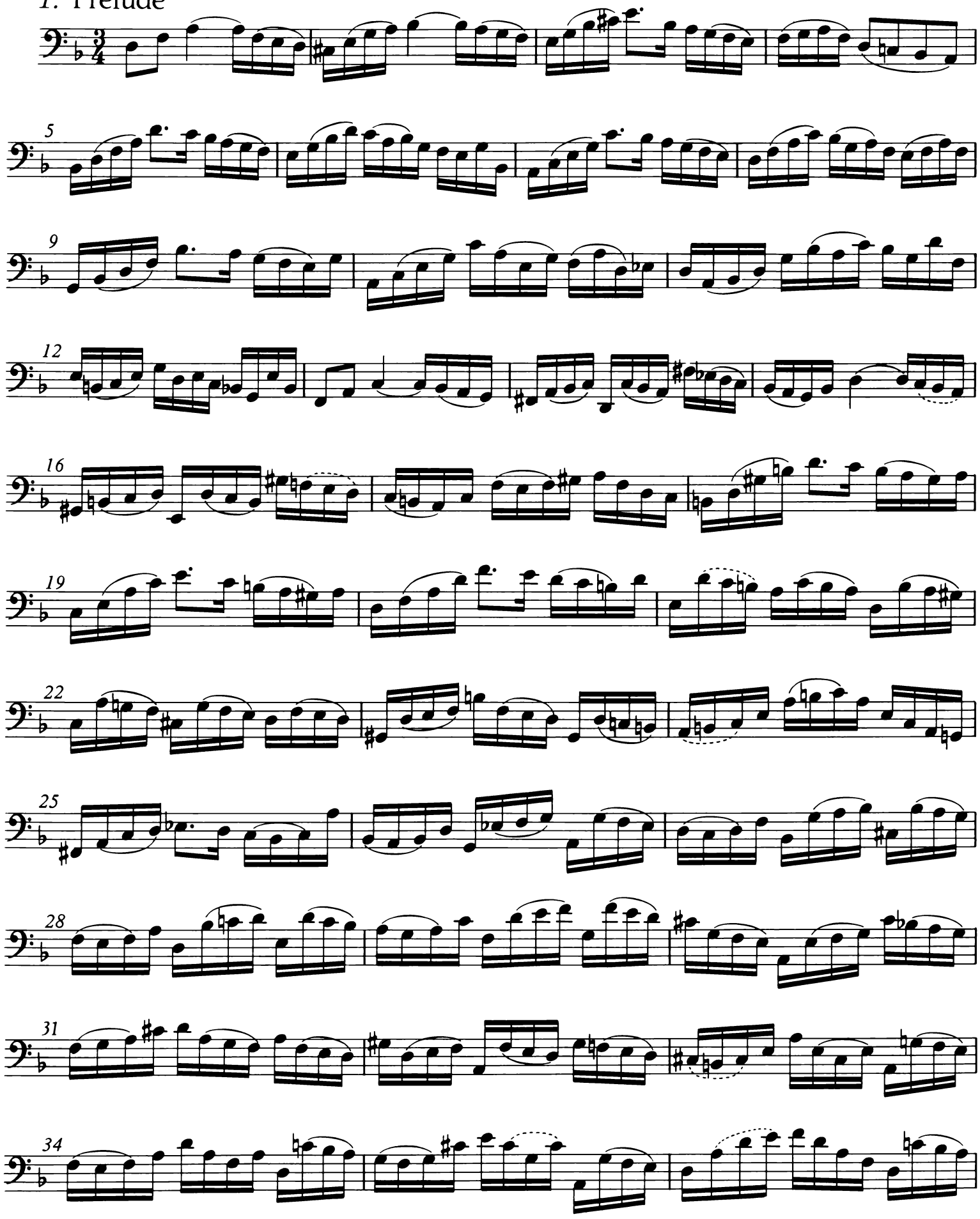
7. Gique



Suite II

BWV 1008

1. Prélude



37

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47

p

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54 f

57

*)

2. Allemande

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*) Wohl als Arpeggio auszuführen, etwa usw.

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3. Courante

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4. Sarabande

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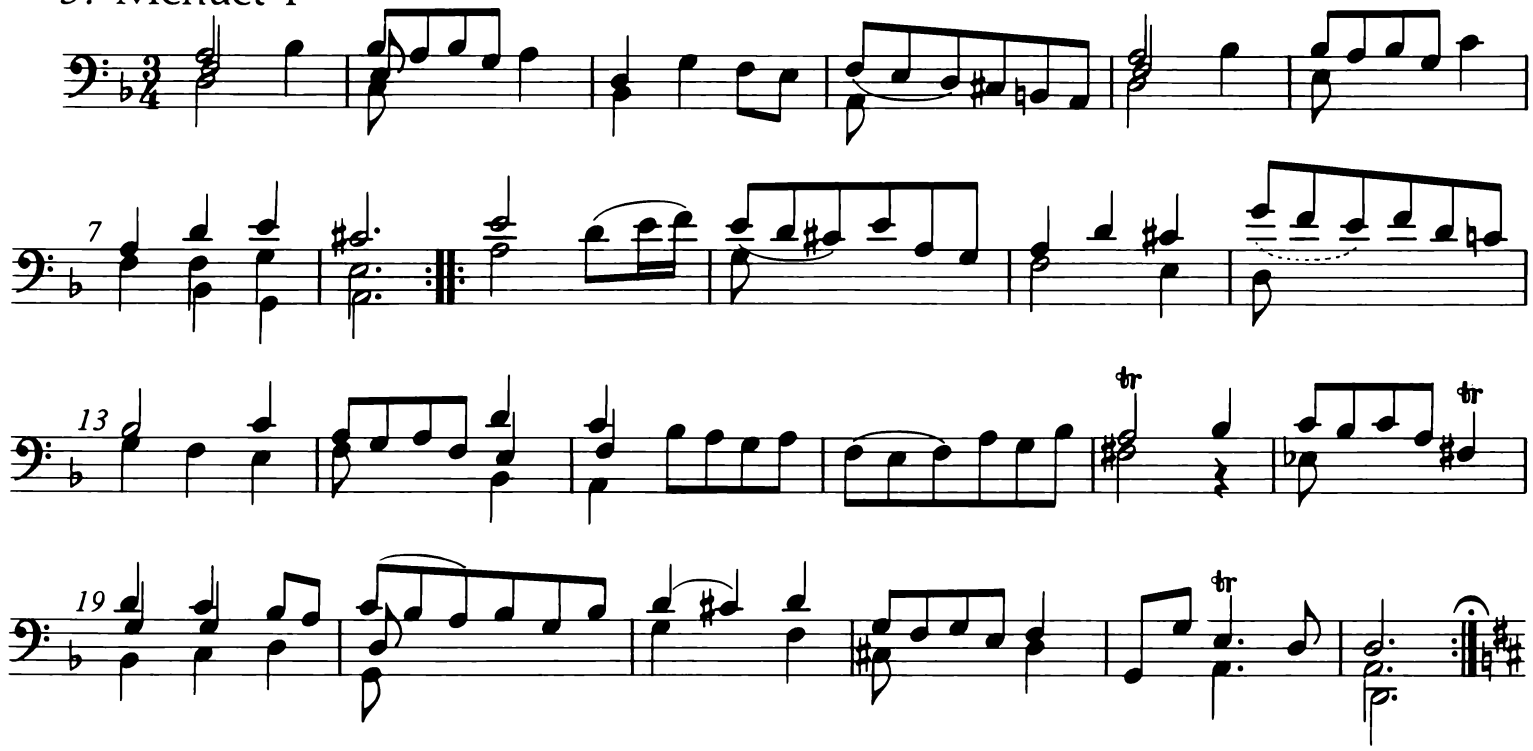
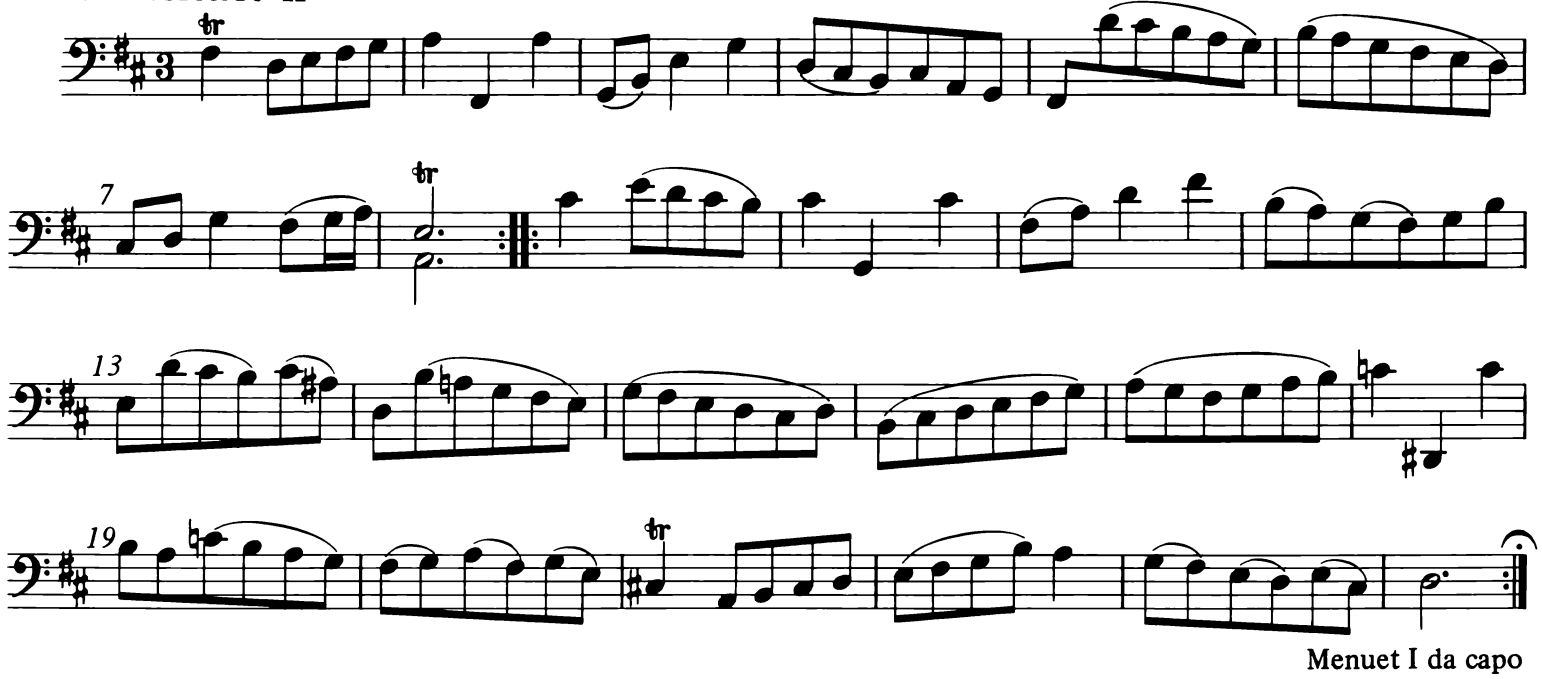
5. Menuet I

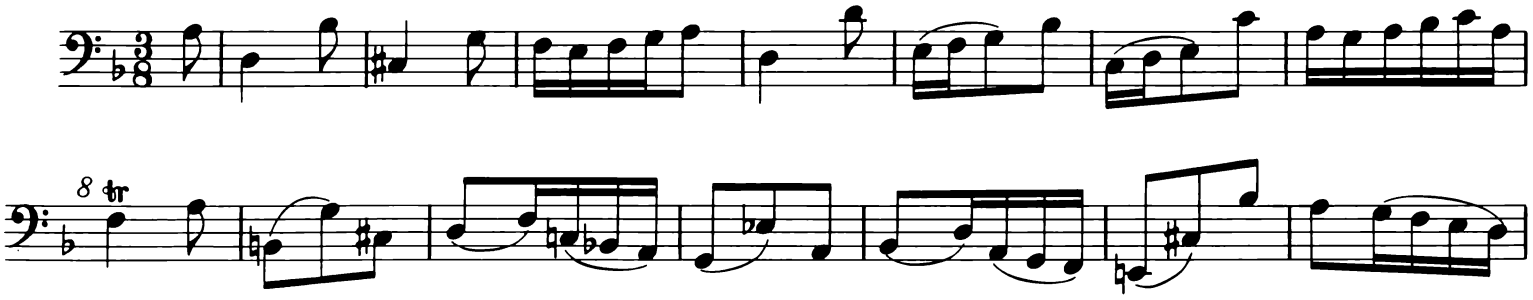


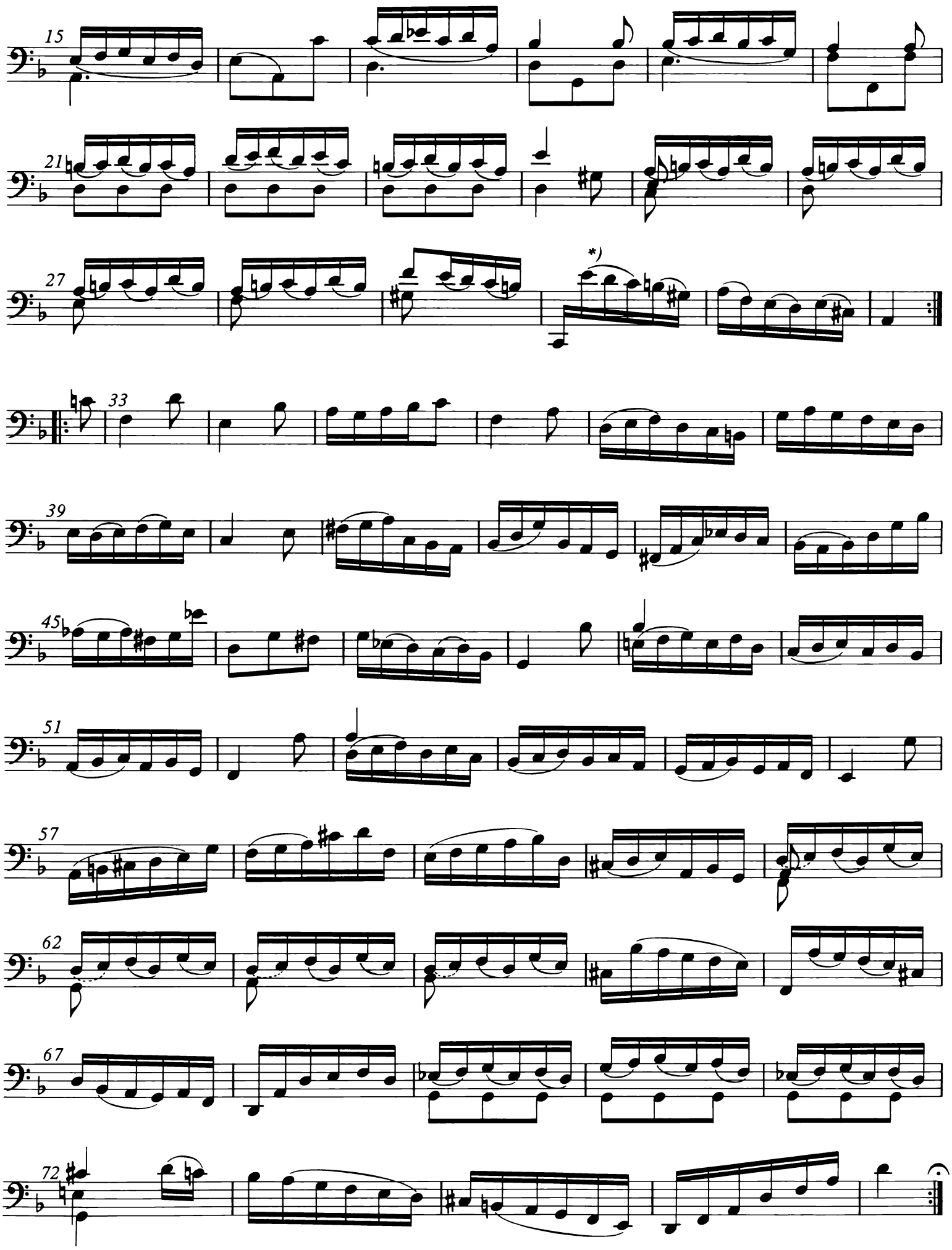
6. Menuet II



Menuet I da capo

7. Gique

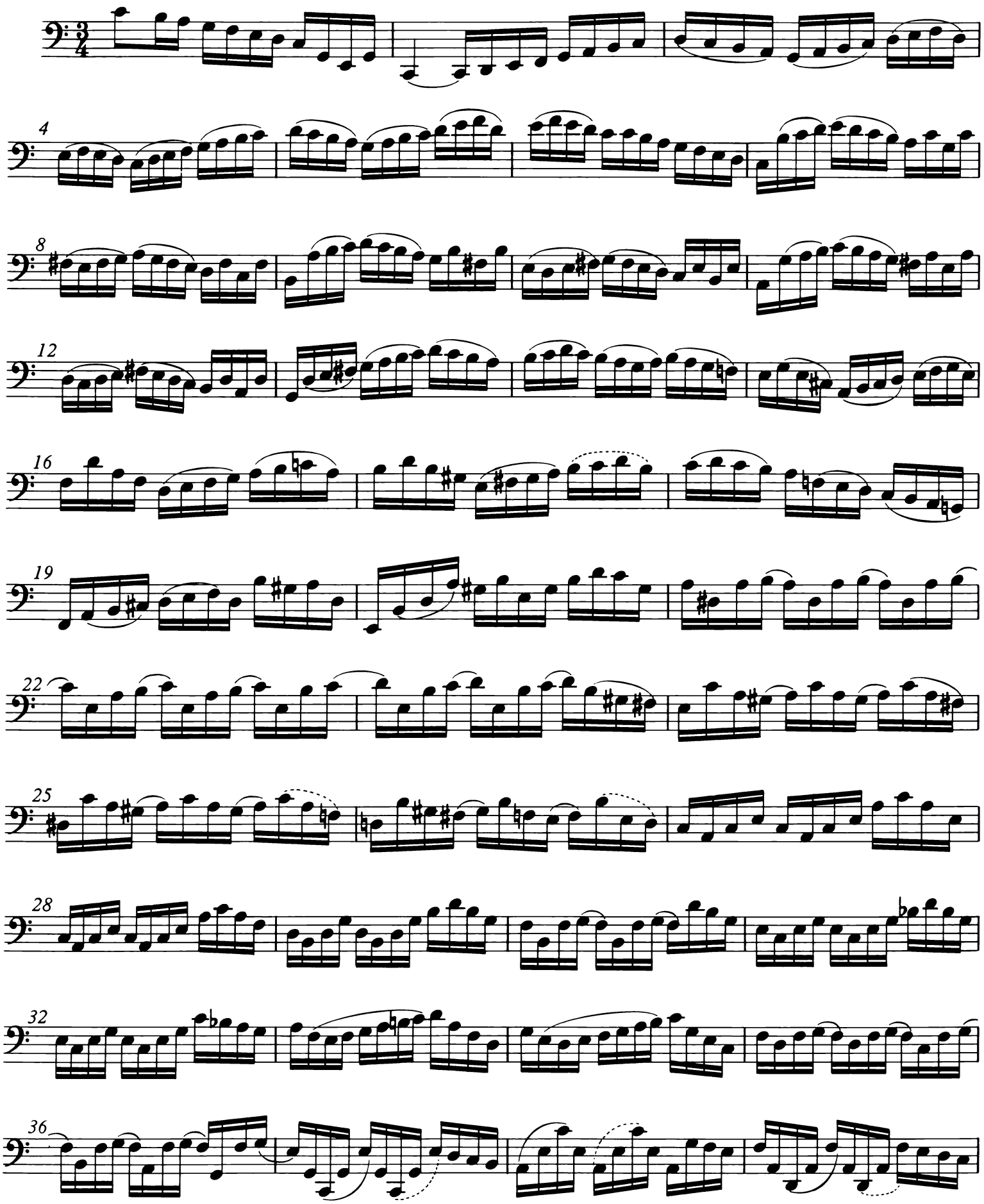




*) Zur Artikulation der Takte 30, 31, 39, 47, 66, 67 siehe den Kritischen Bericht, Kap.IV.

Suite III
BWV 1009

1. Prélude*)



*) Tempovorschrift in B: Presto.

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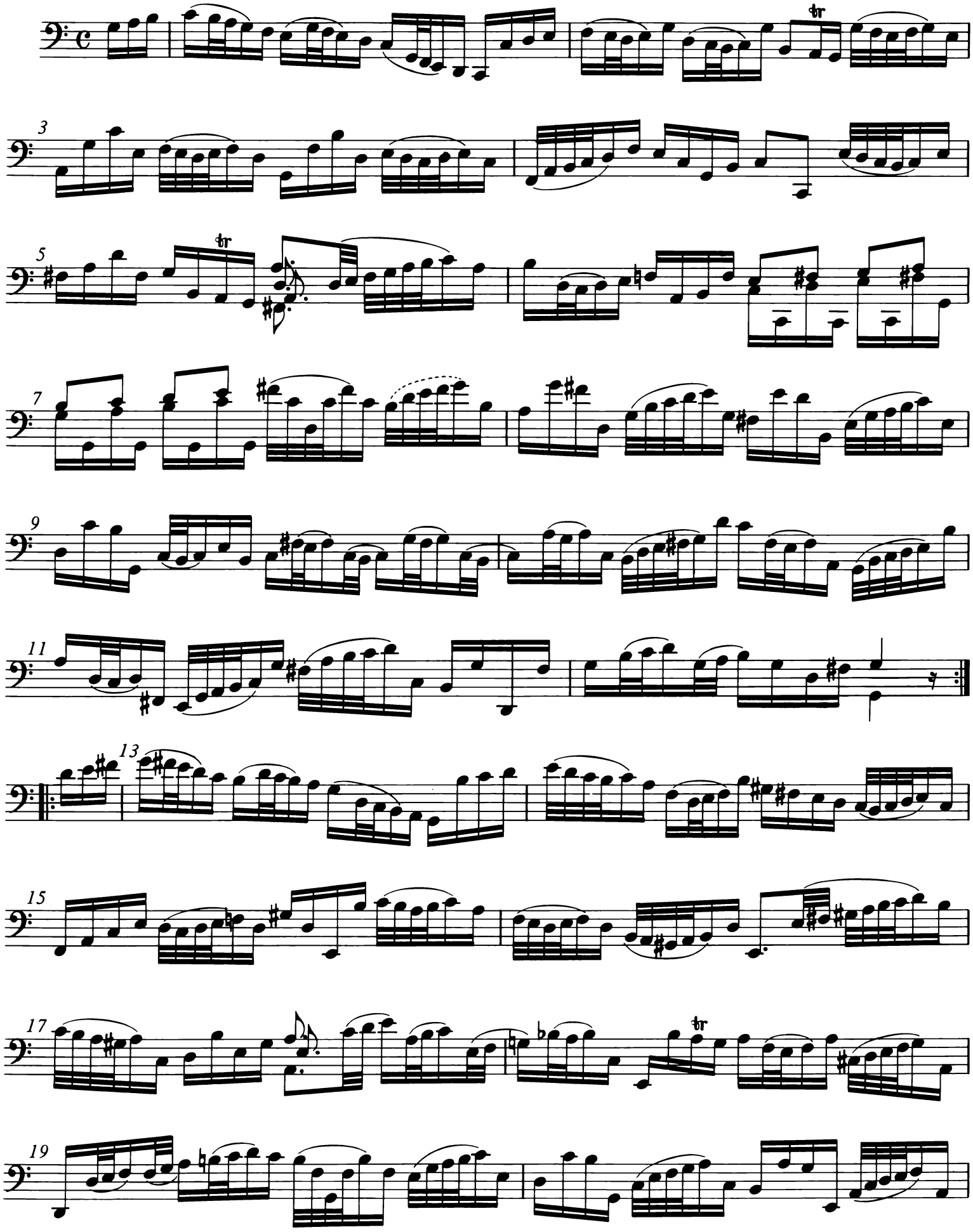
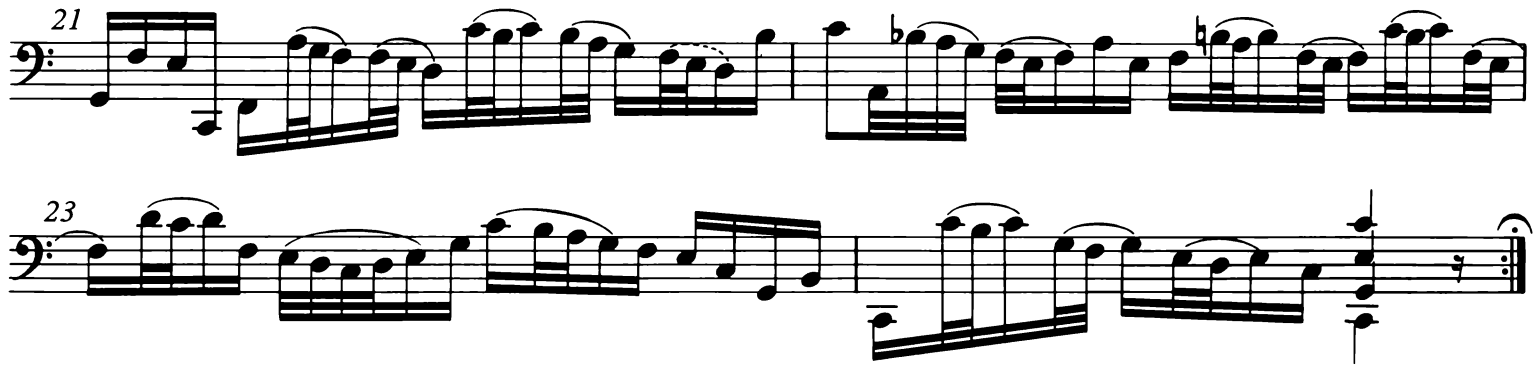
79

84

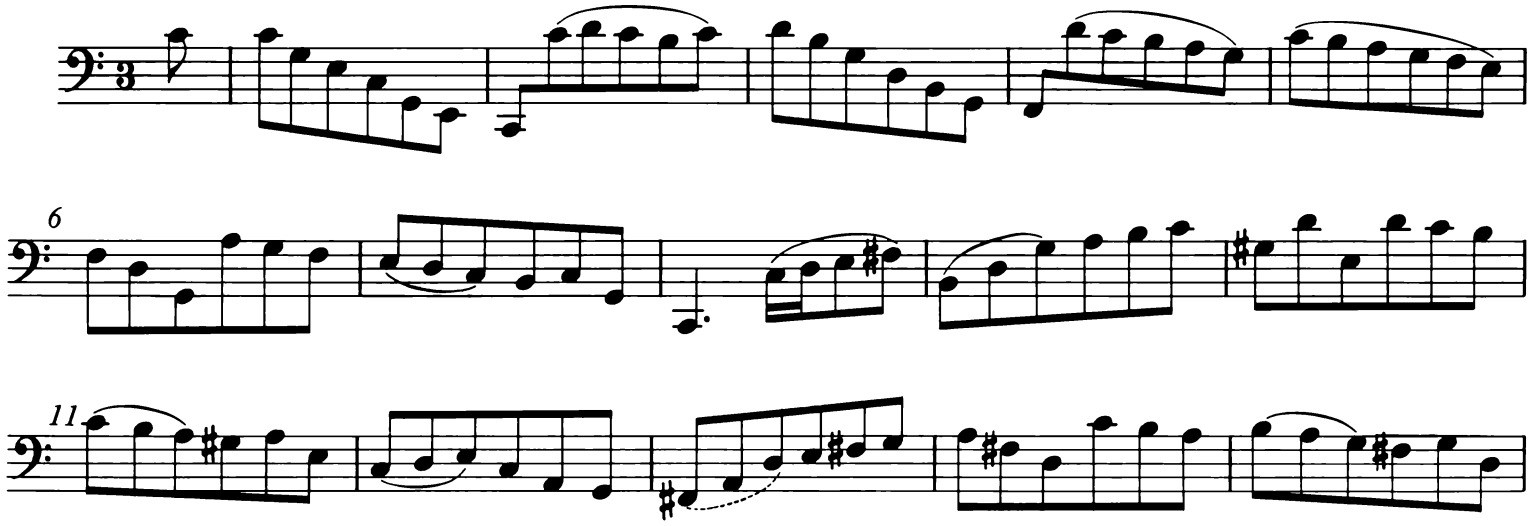
tr

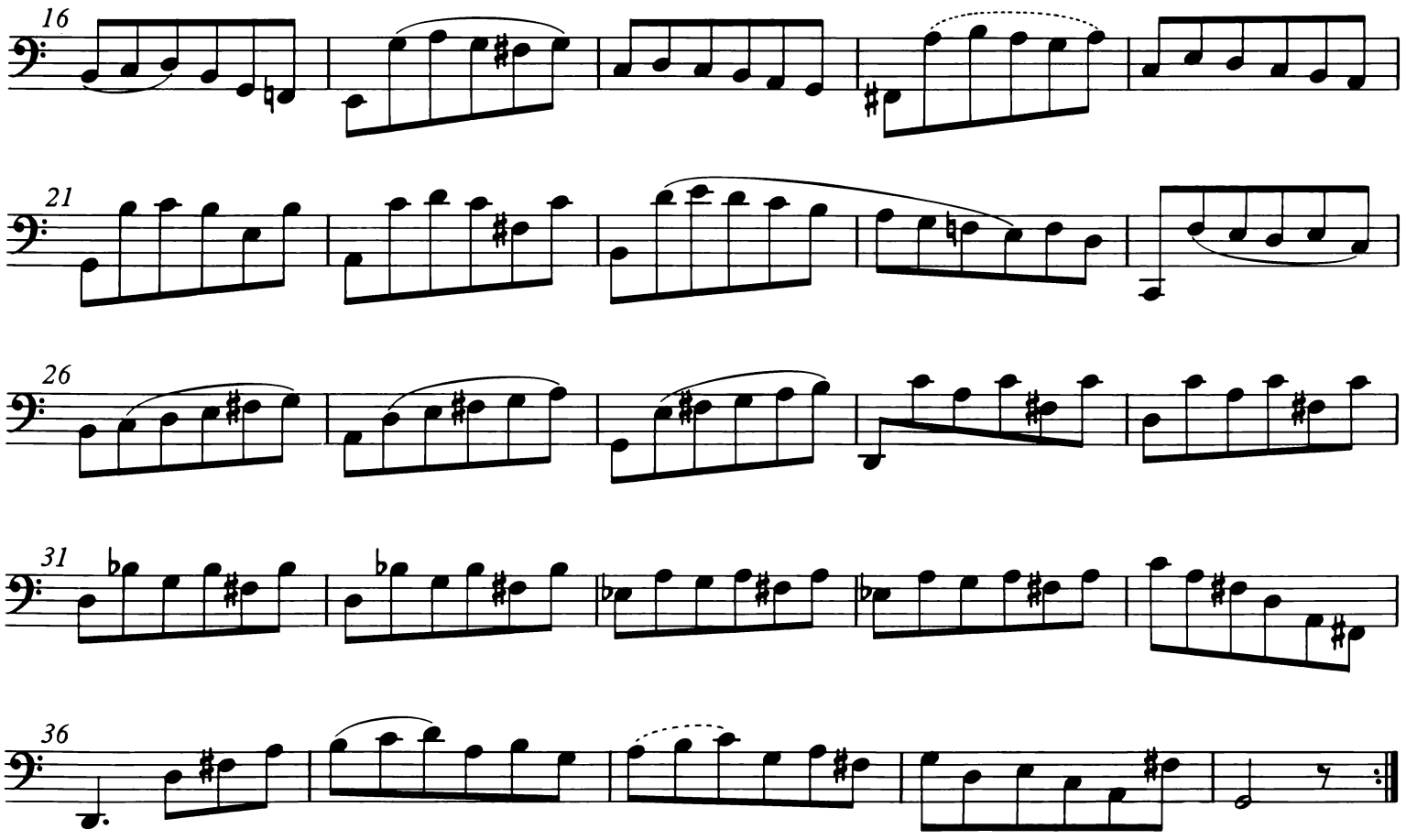
2. Allemande

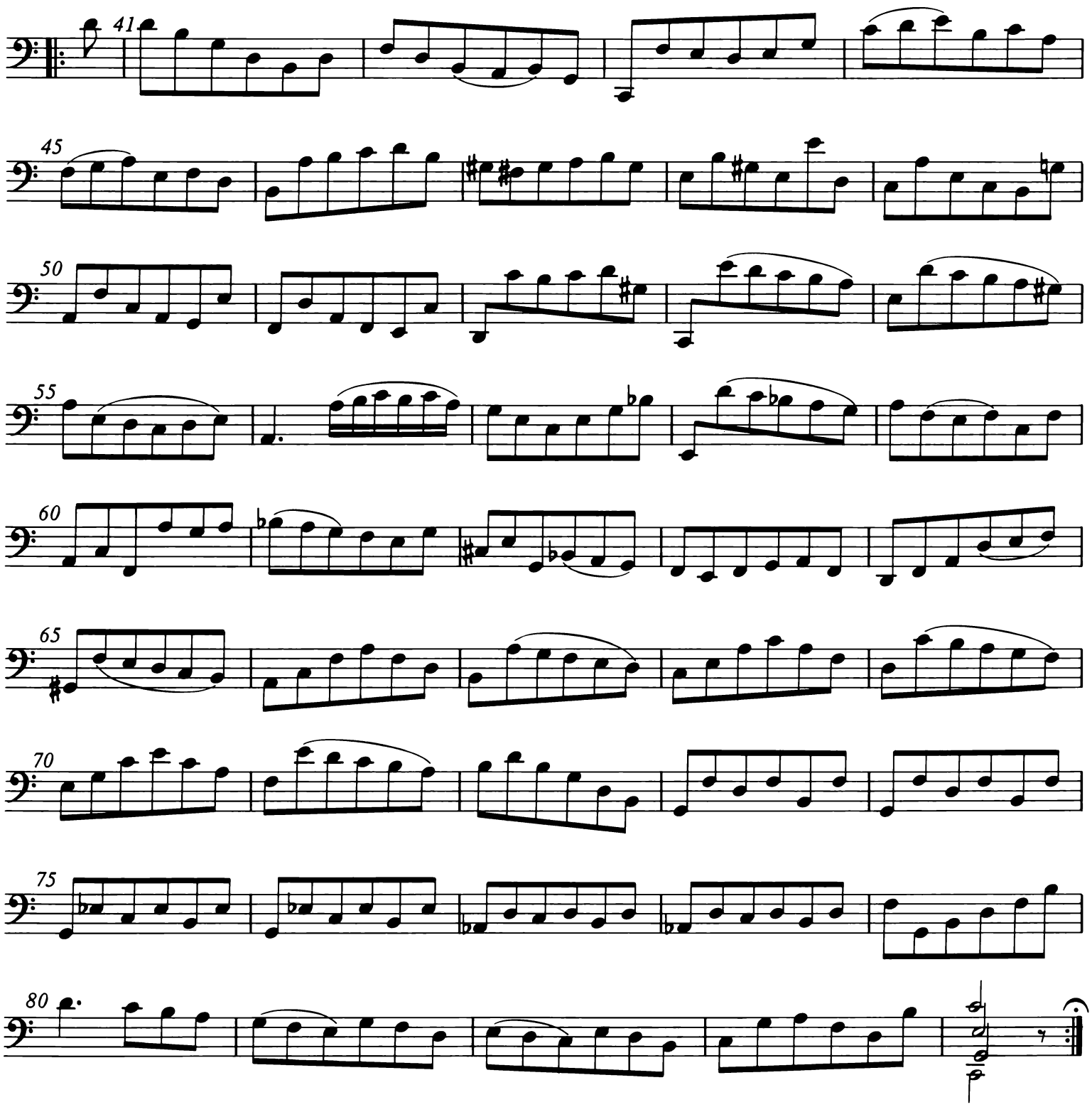




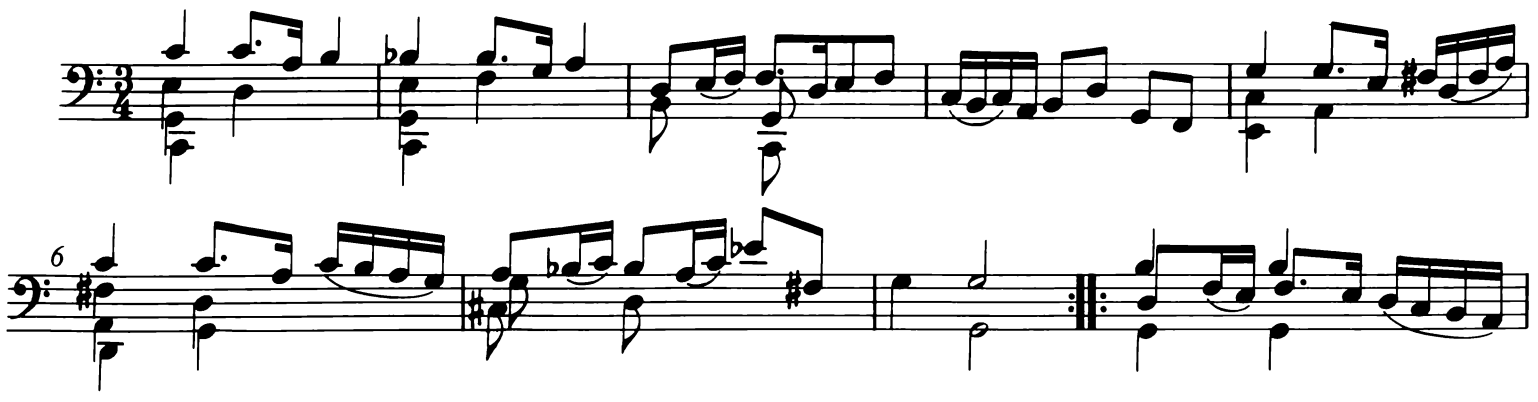
3. Courante







4. Sarabande



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5. Bourrée I

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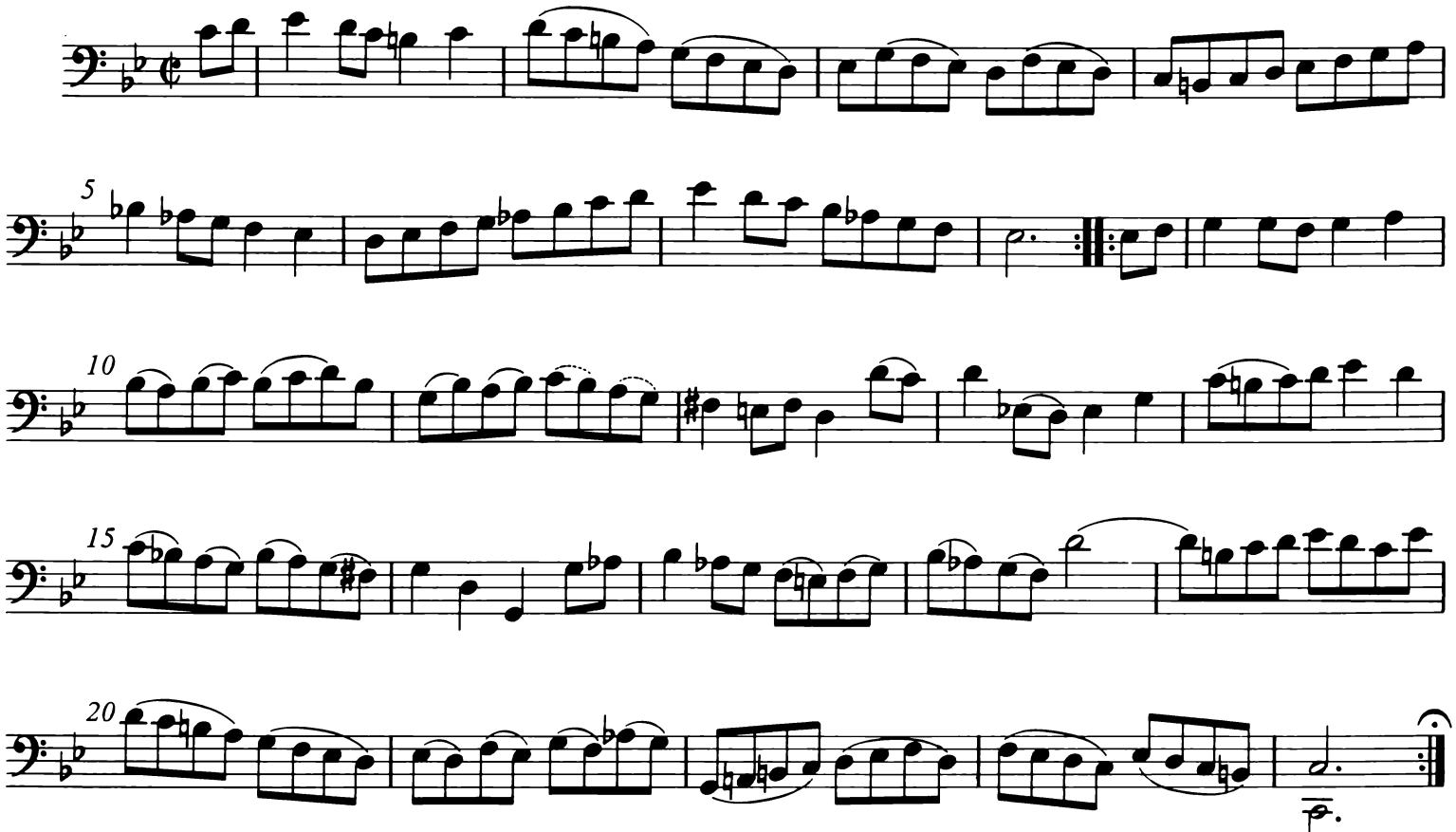
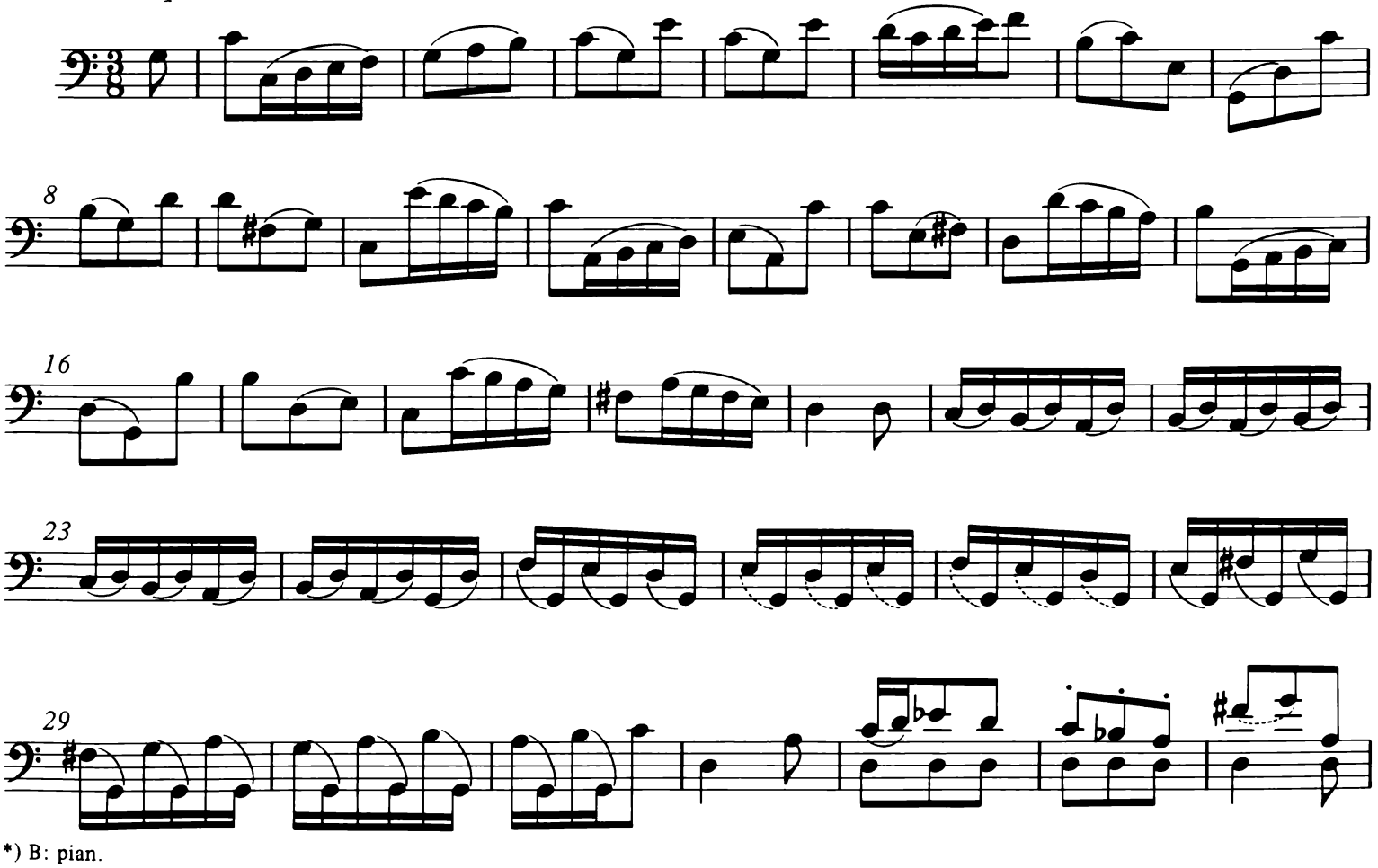
6. Bourrée II*)



7. Gique



*) B: pian.

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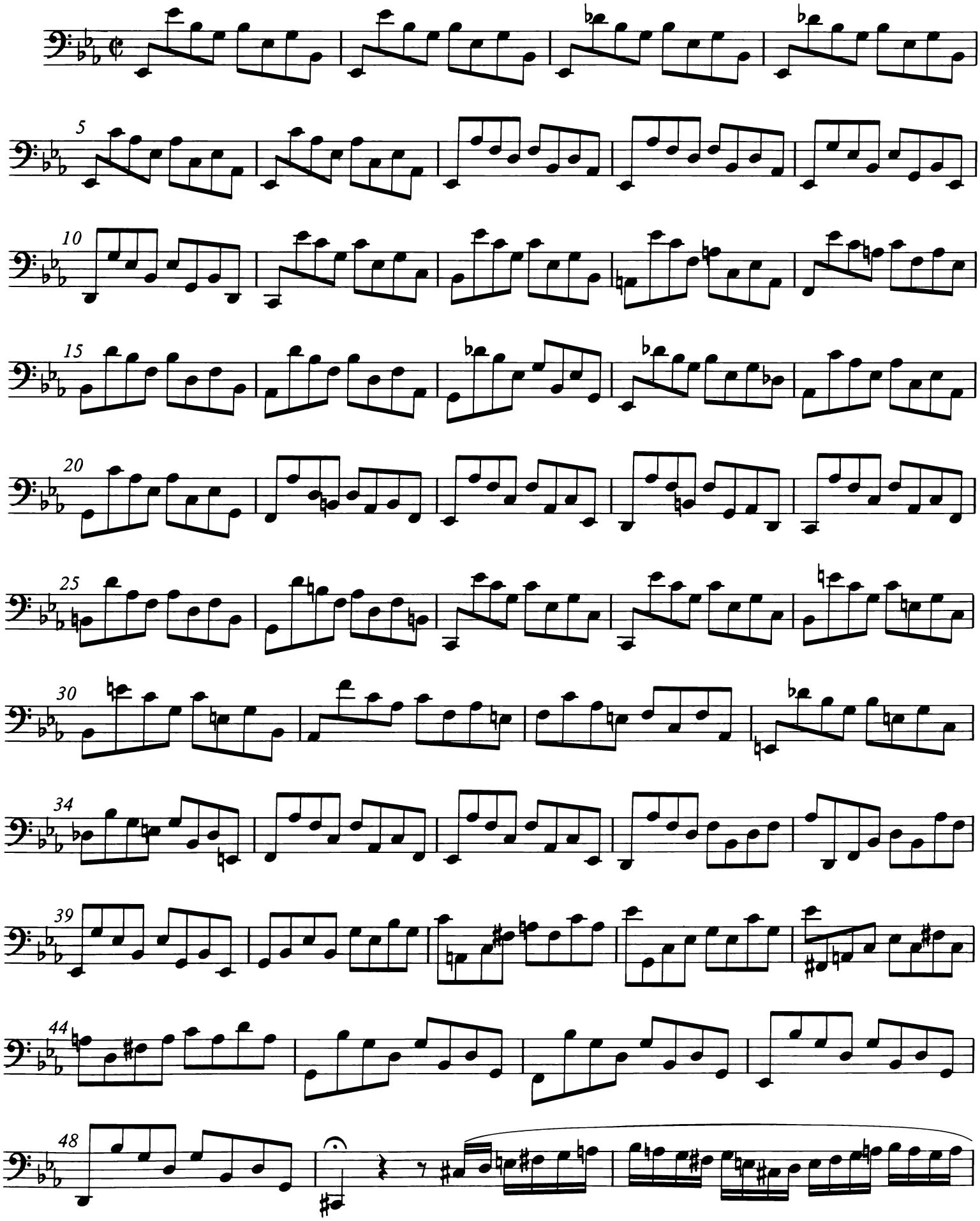
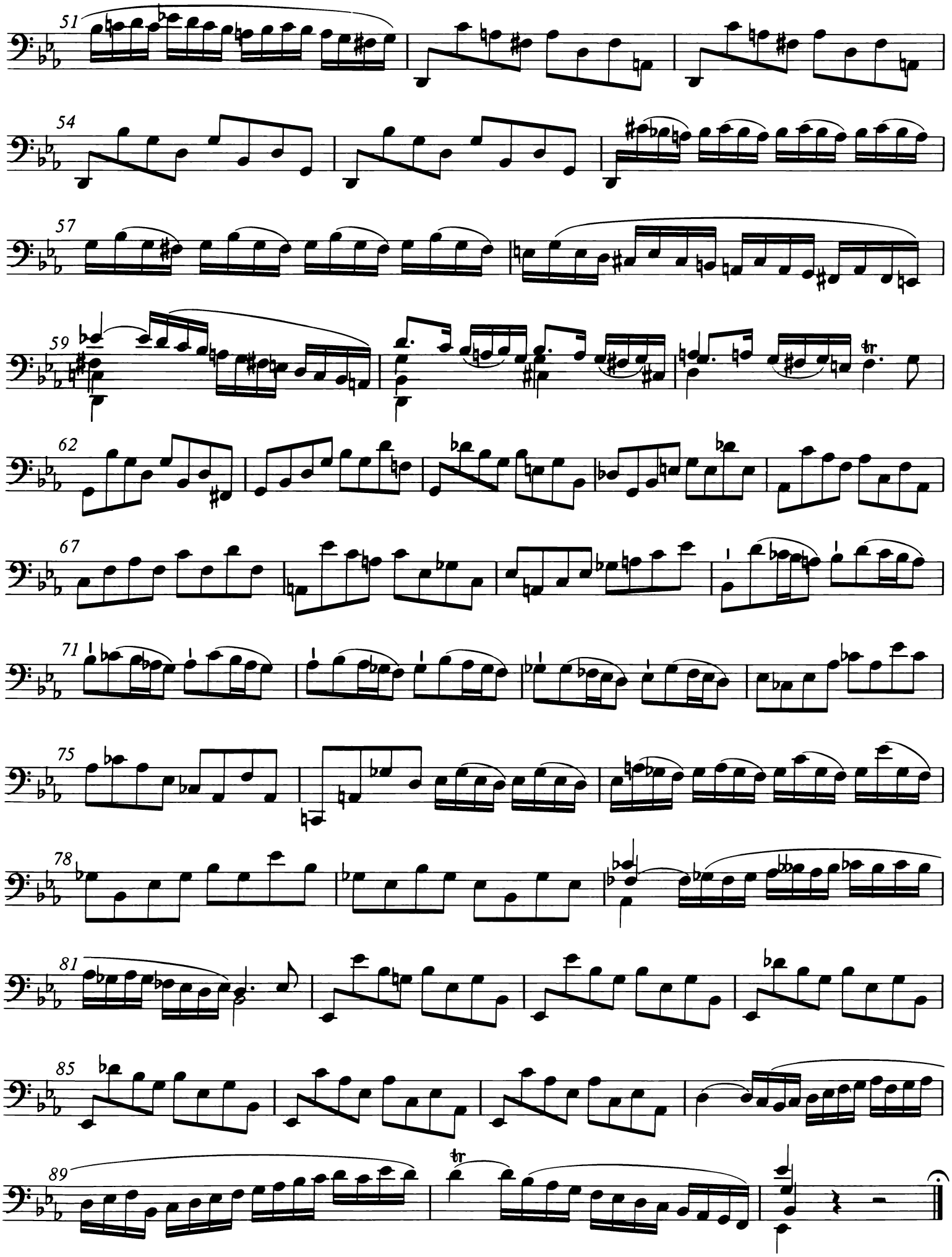
102

Suite IV

BWV 1010

1. Prélude




51
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78
81
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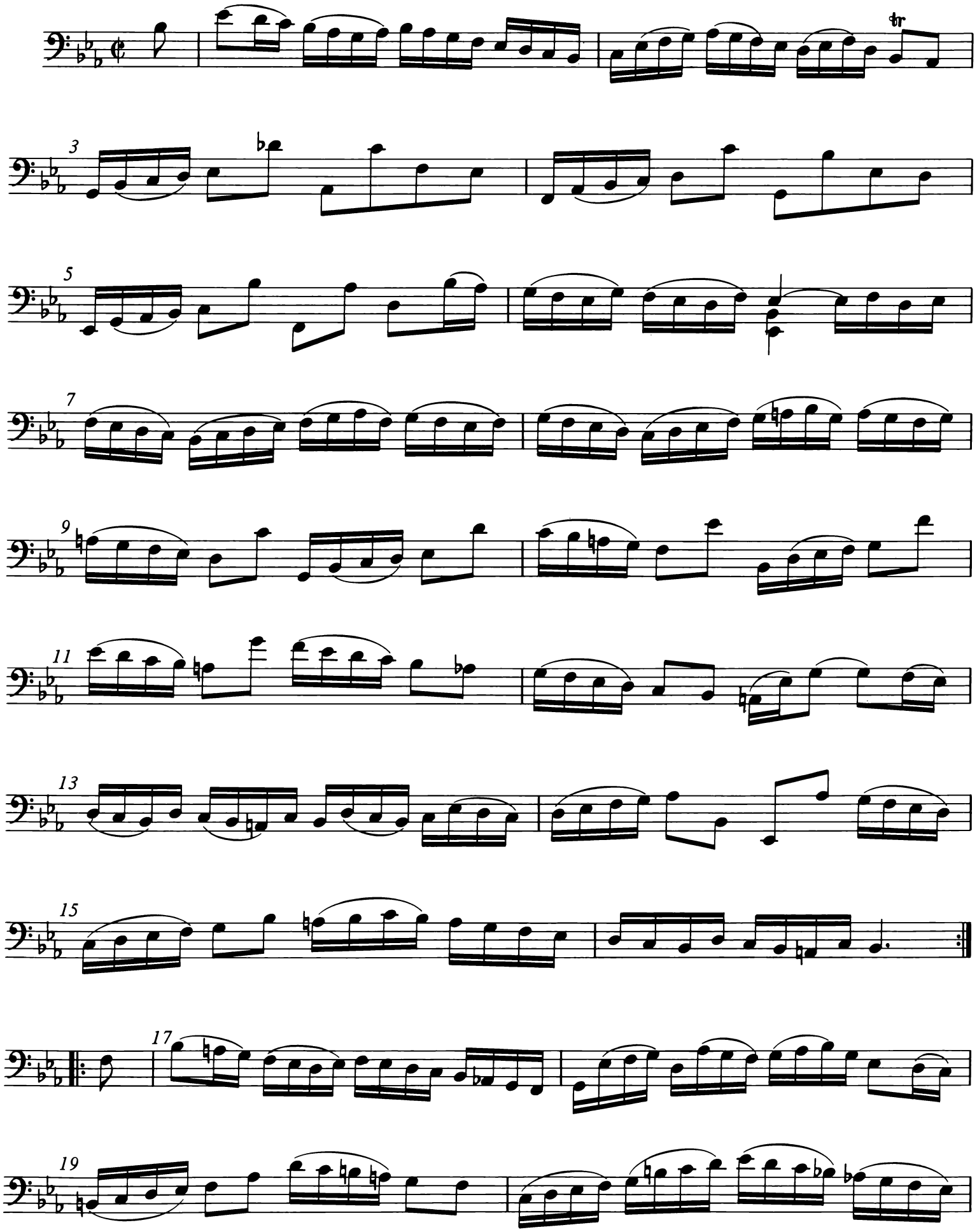
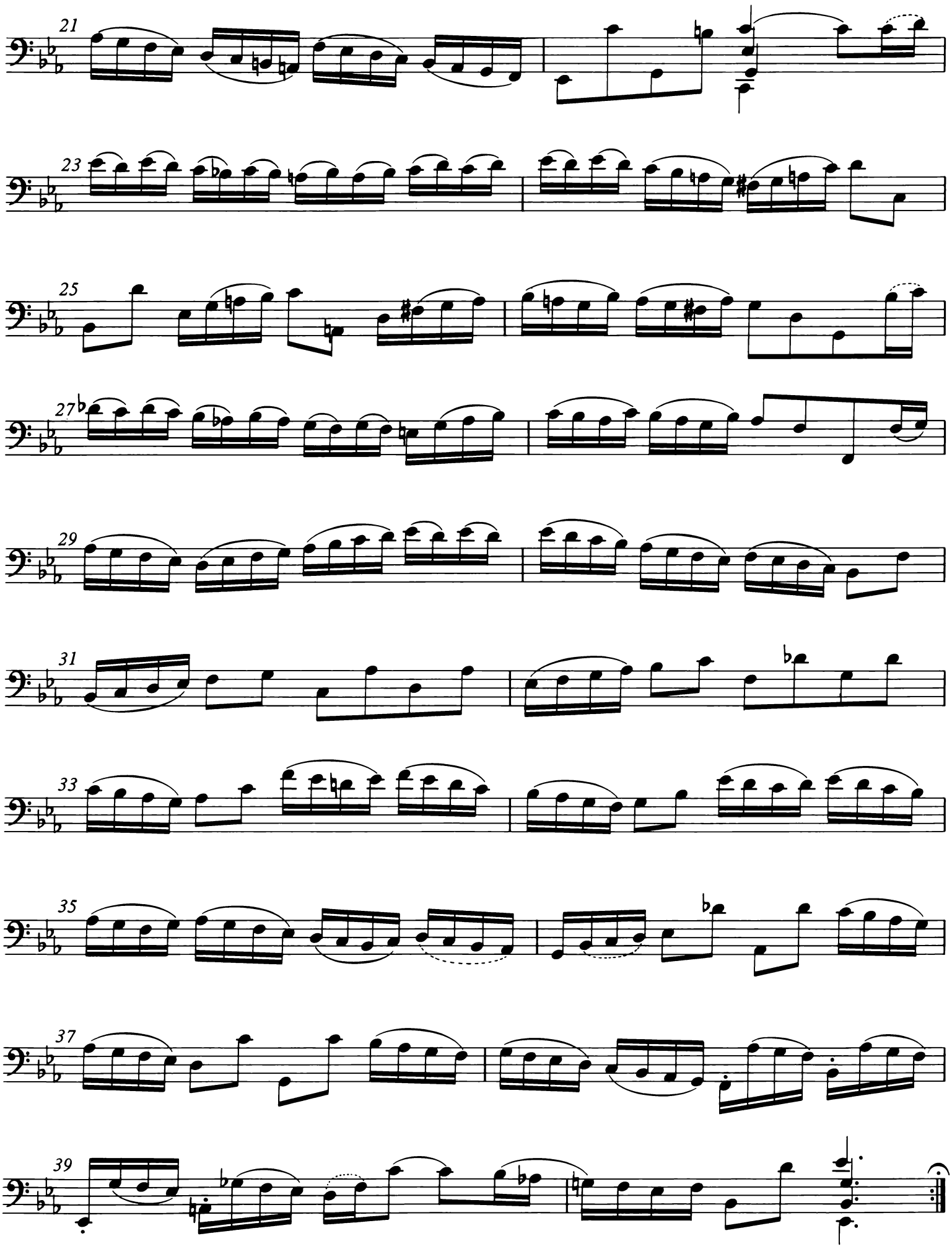
89
tr

2. Allemande

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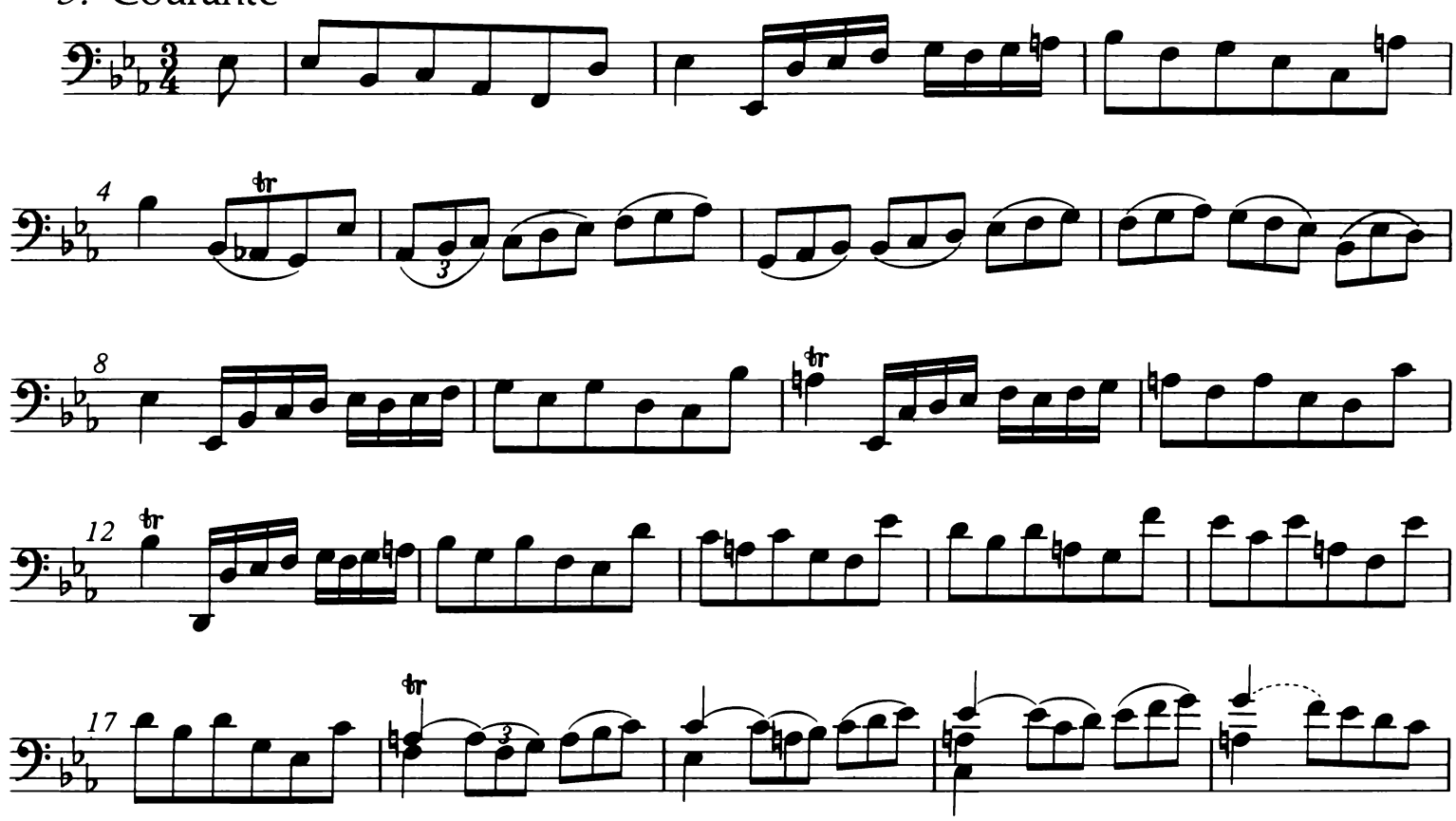
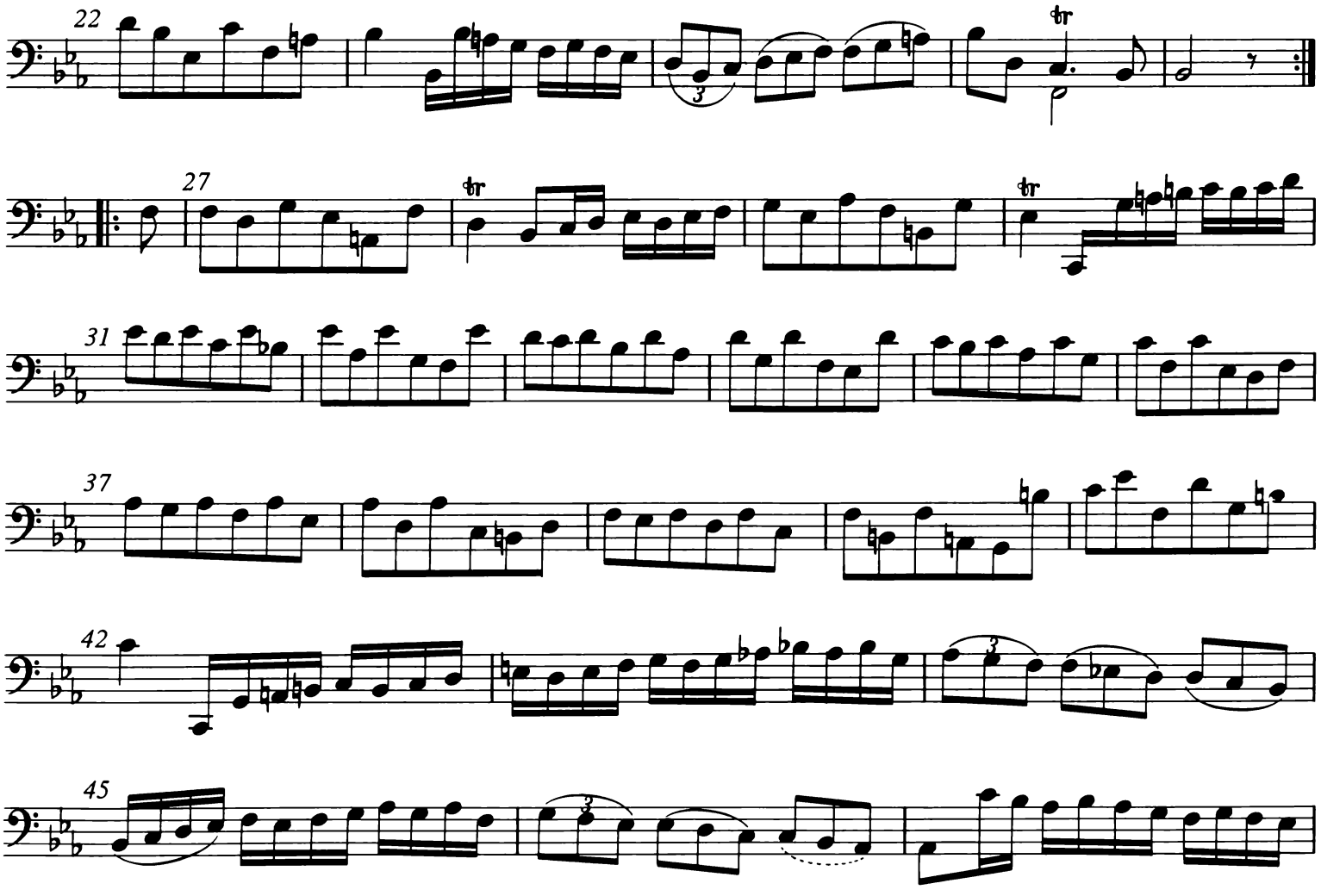
3. Courante





48

51

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60

4. Sarabande

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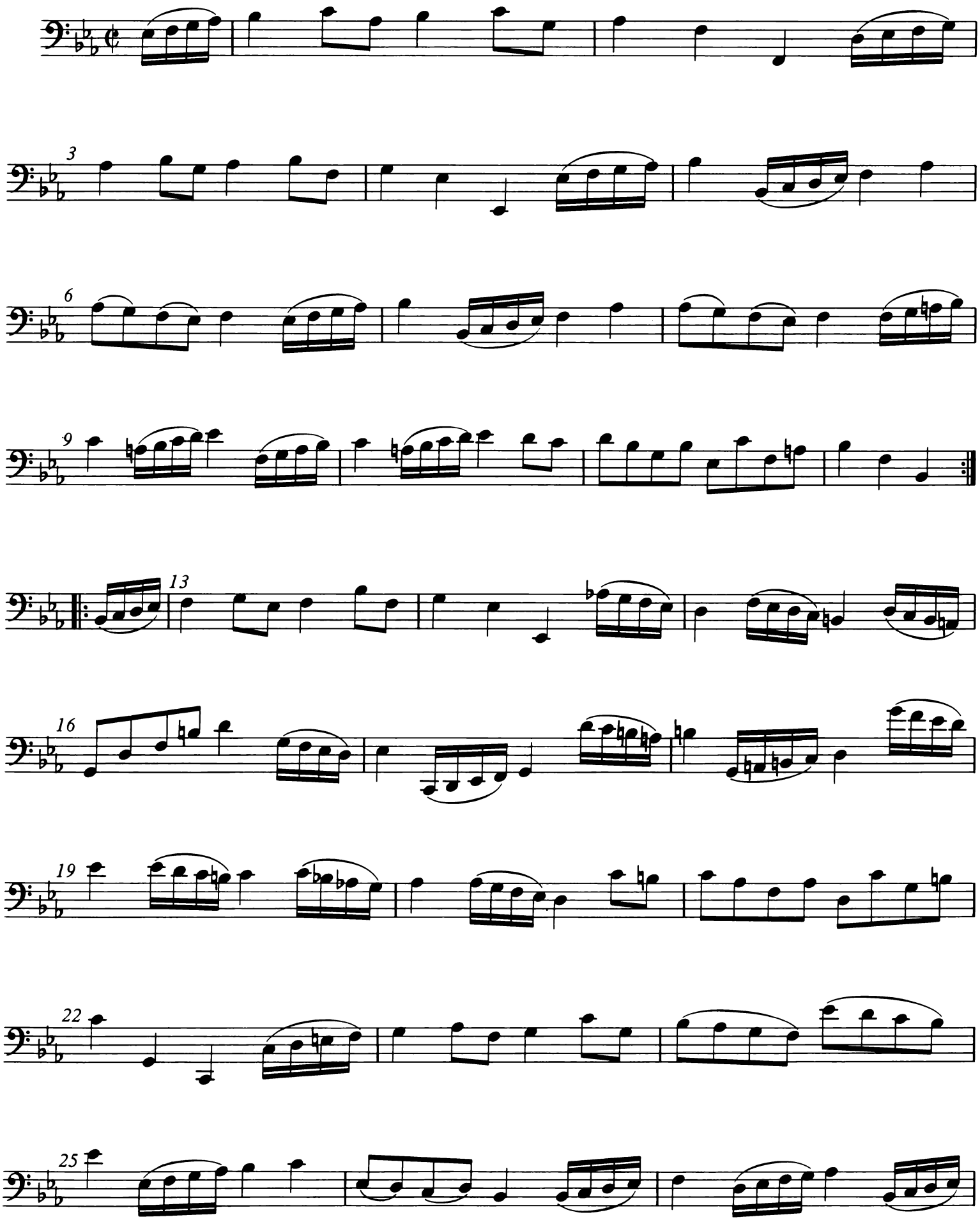
5. Bourrée I



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6. Bourrée II

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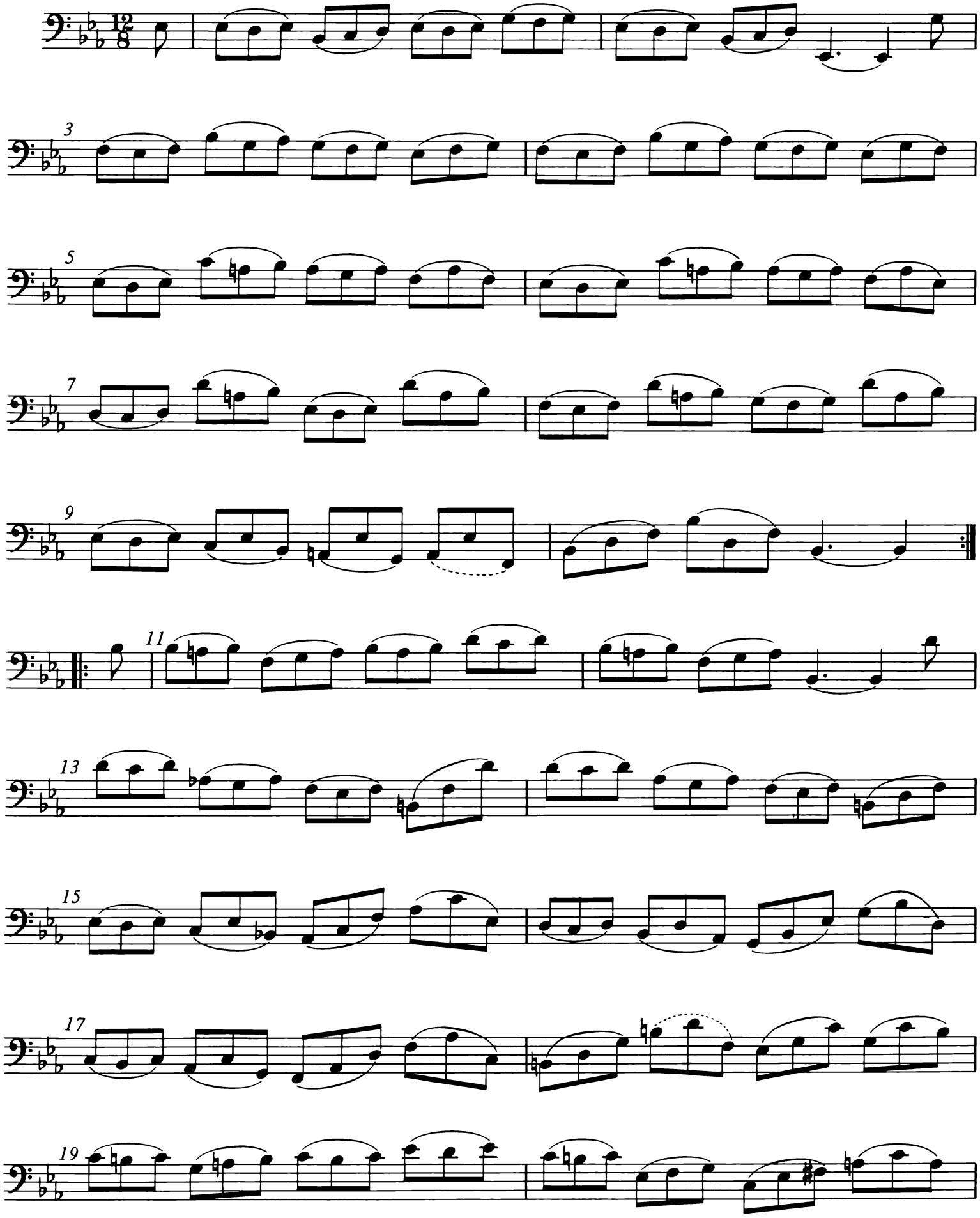
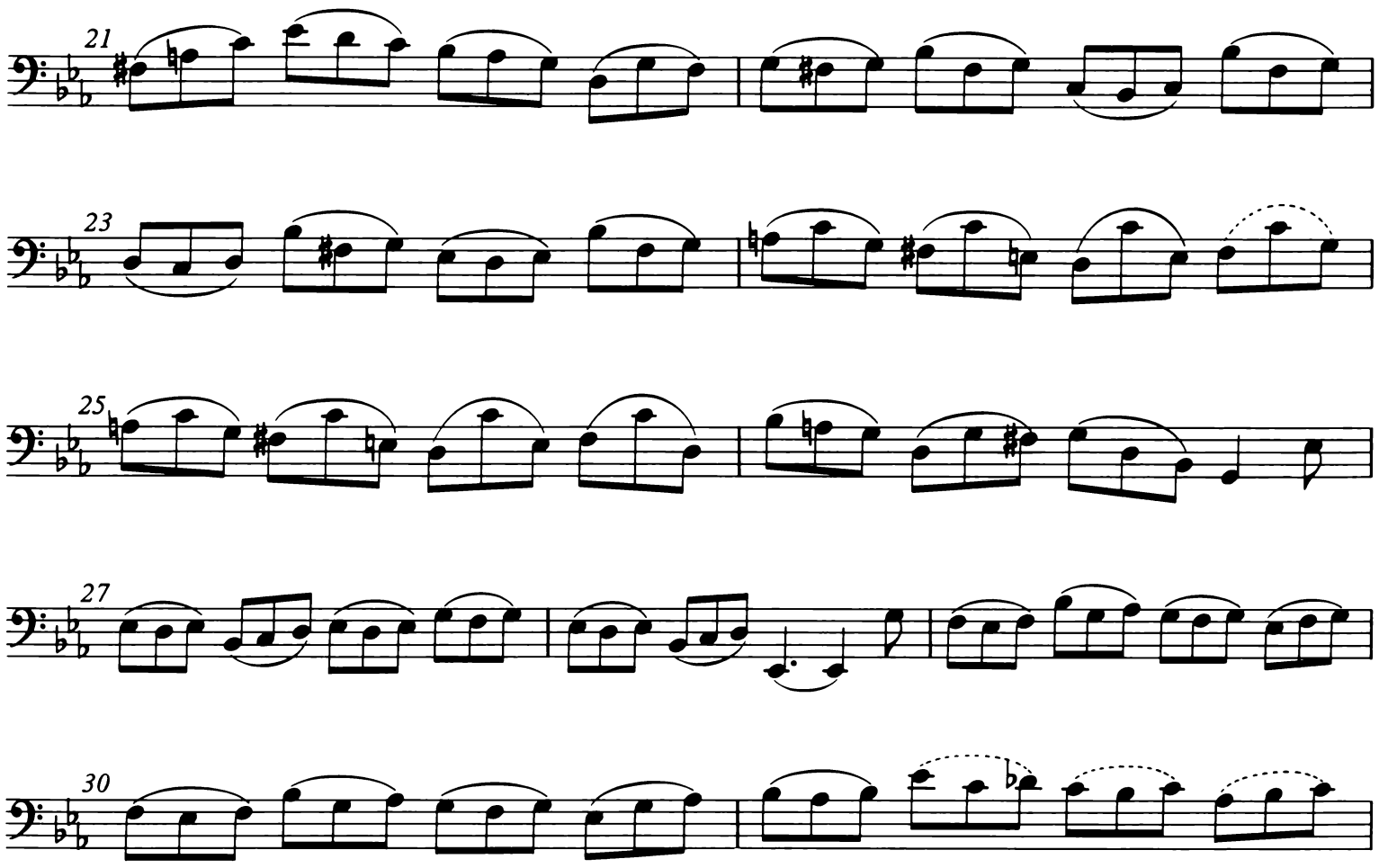
7. Gique

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Suite V

BWV 1011

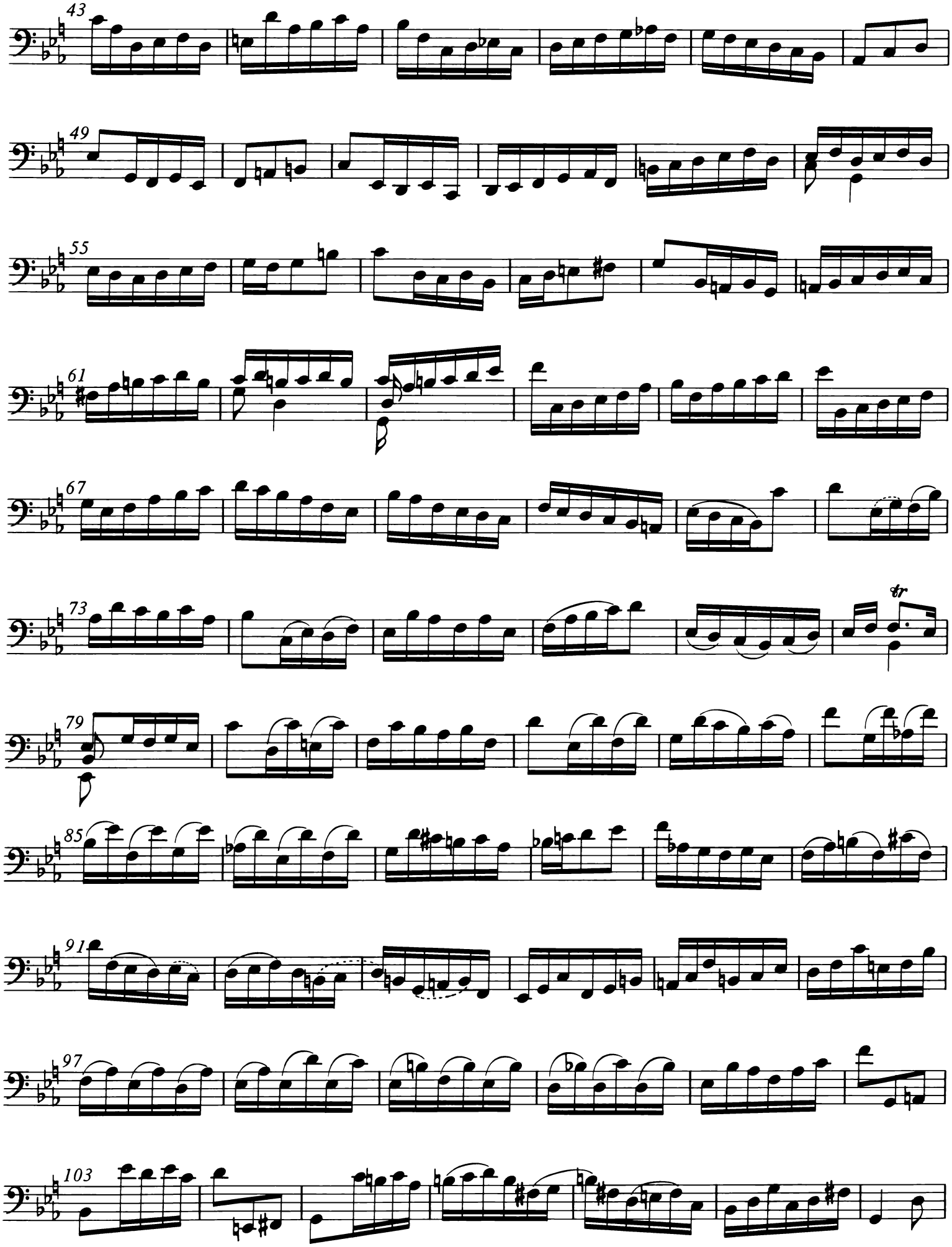
Originalnotierung *)

1. Prélude

accord

Discordable

*) Mit (ohne Akzidens) ist klingend g, mit (ohne Akzidens) klingend d' gemeint, während klingend des' so notiert wird:


43
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61
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103

110

116

121

126

131

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142

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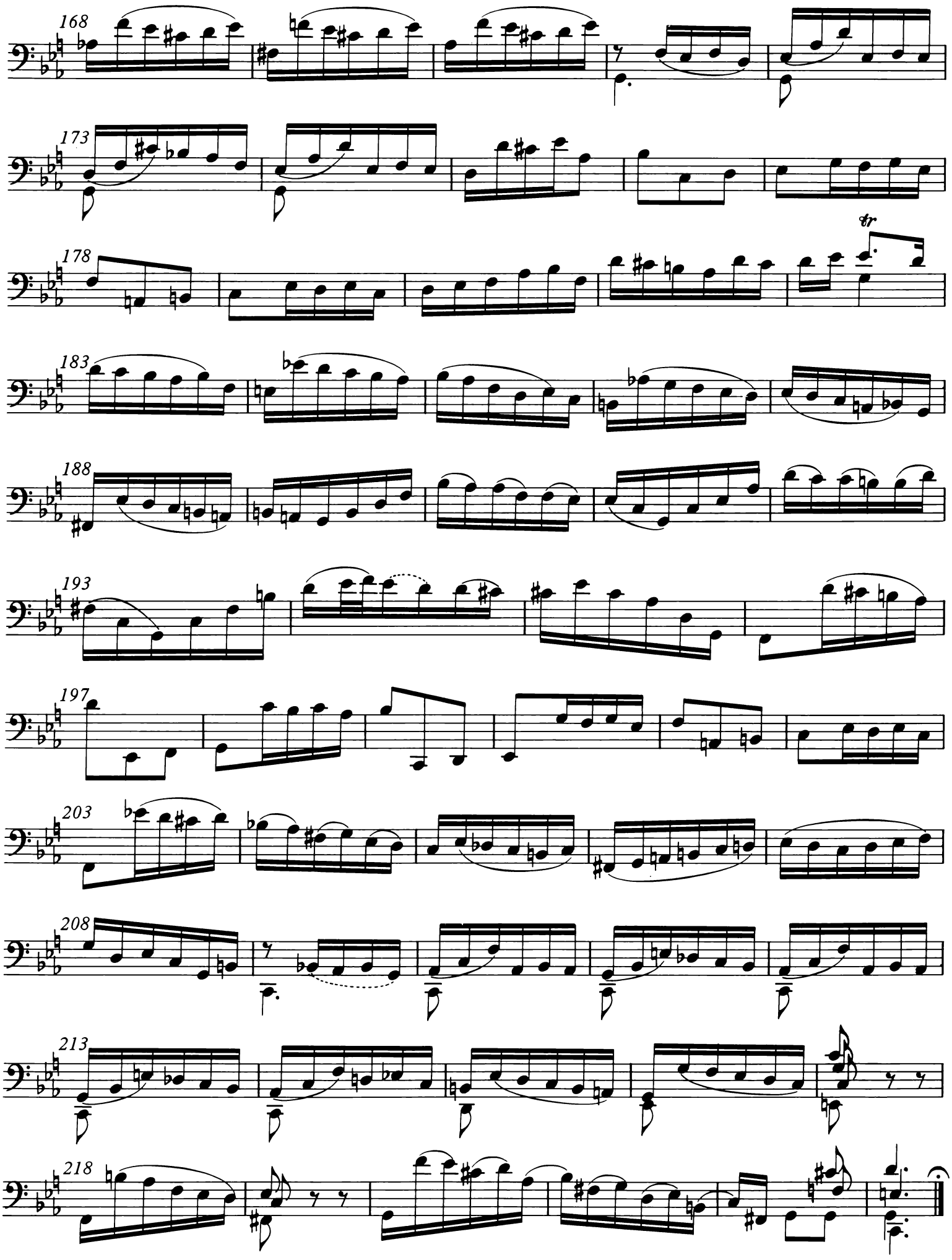
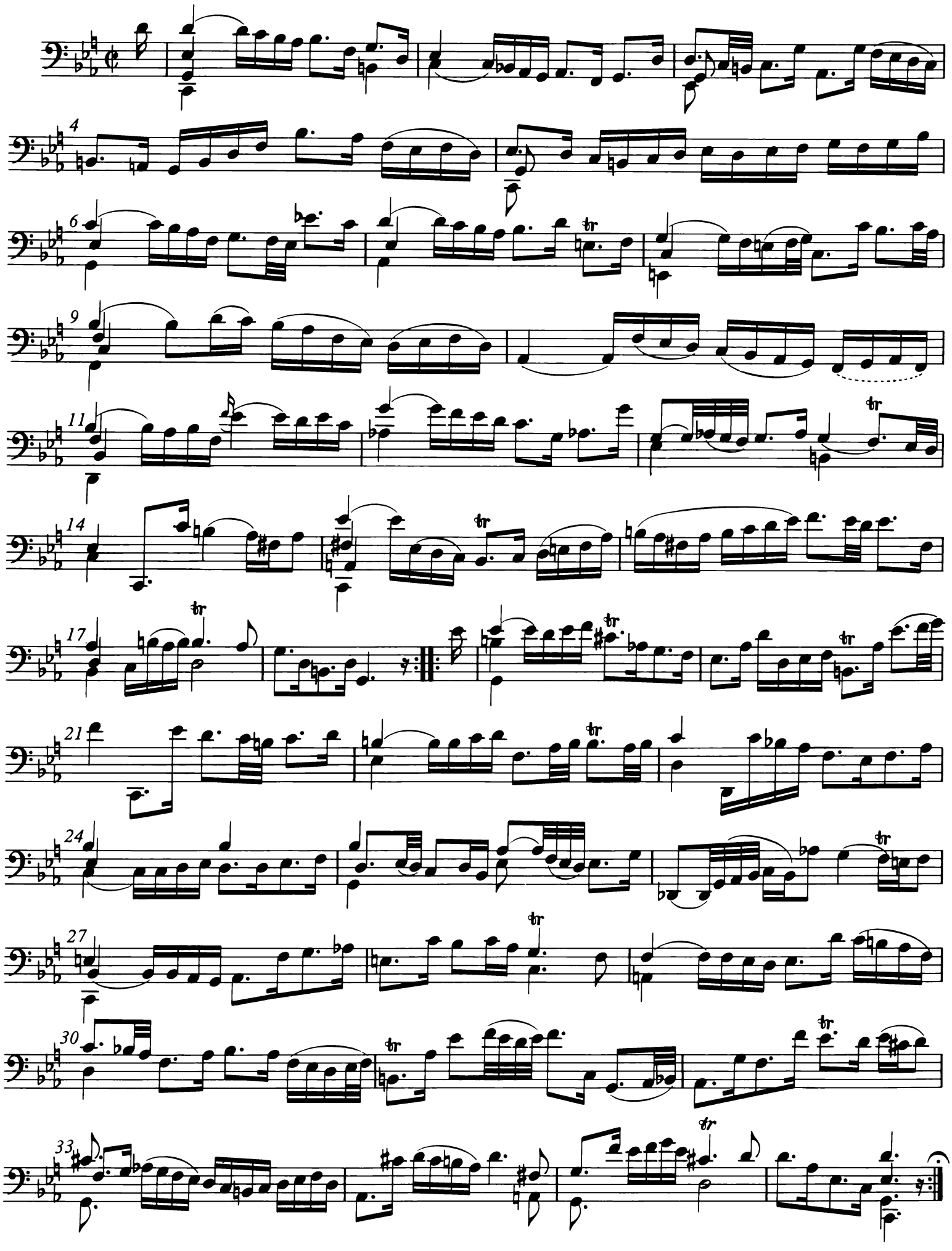
158

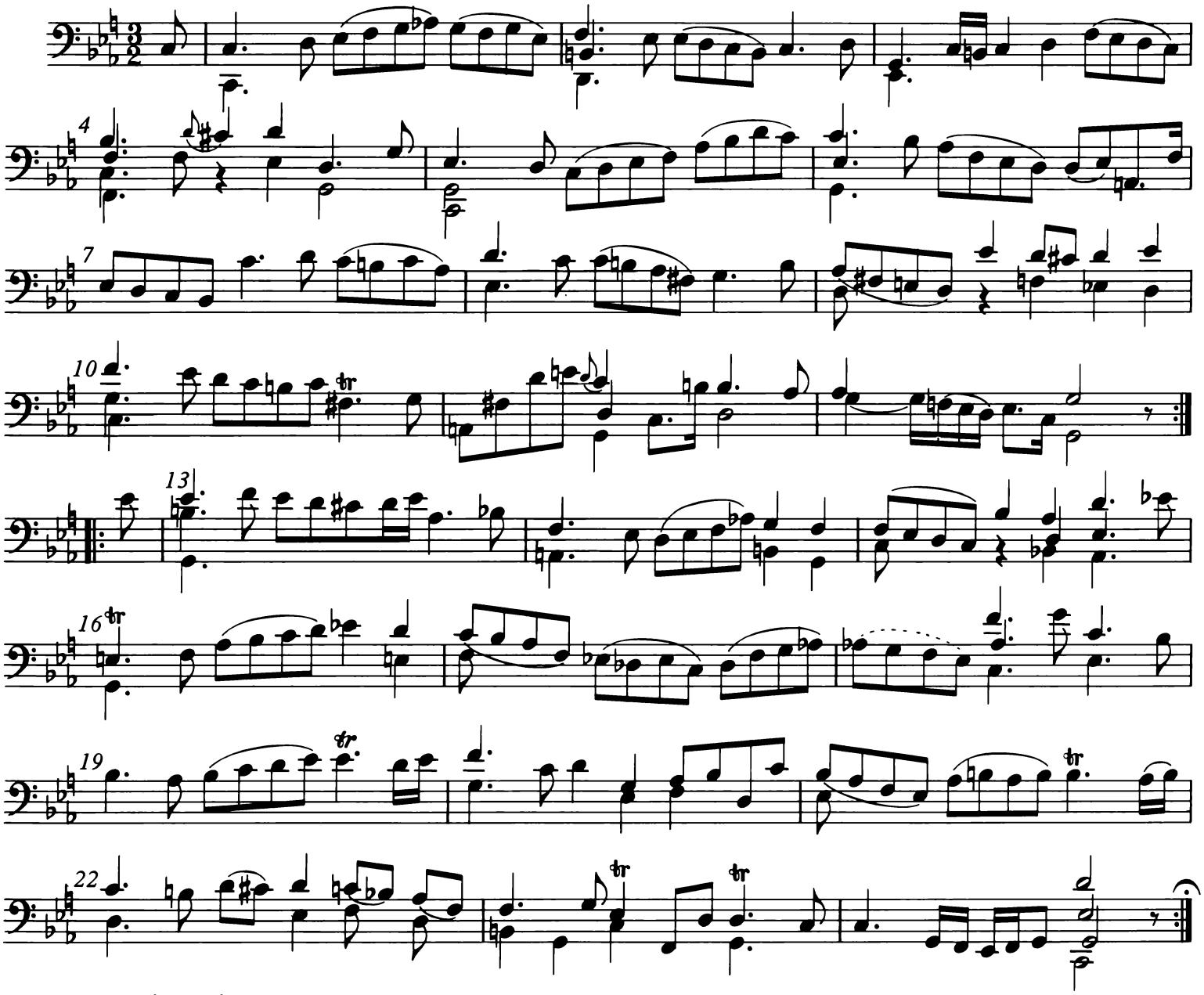
163


168
173
178
tr
183
188
193
197
203
208
213
218

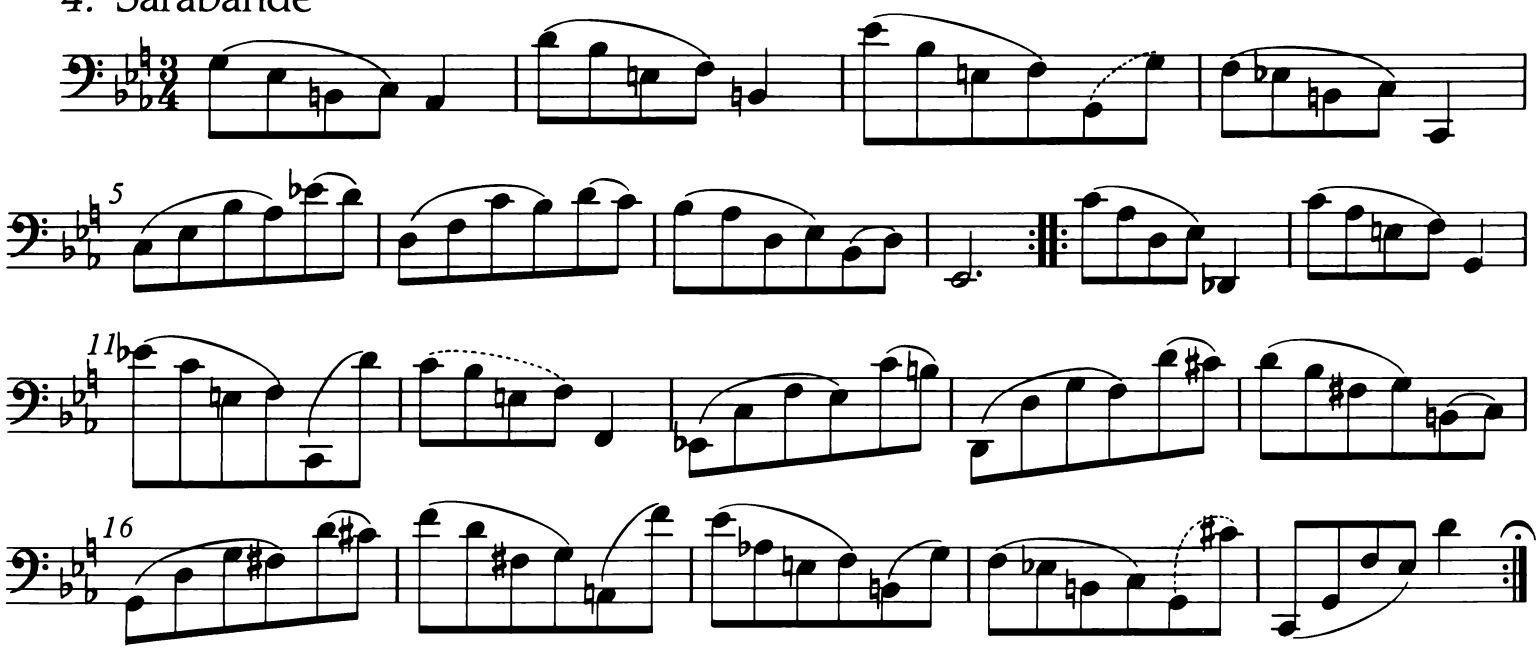
2. Allemande



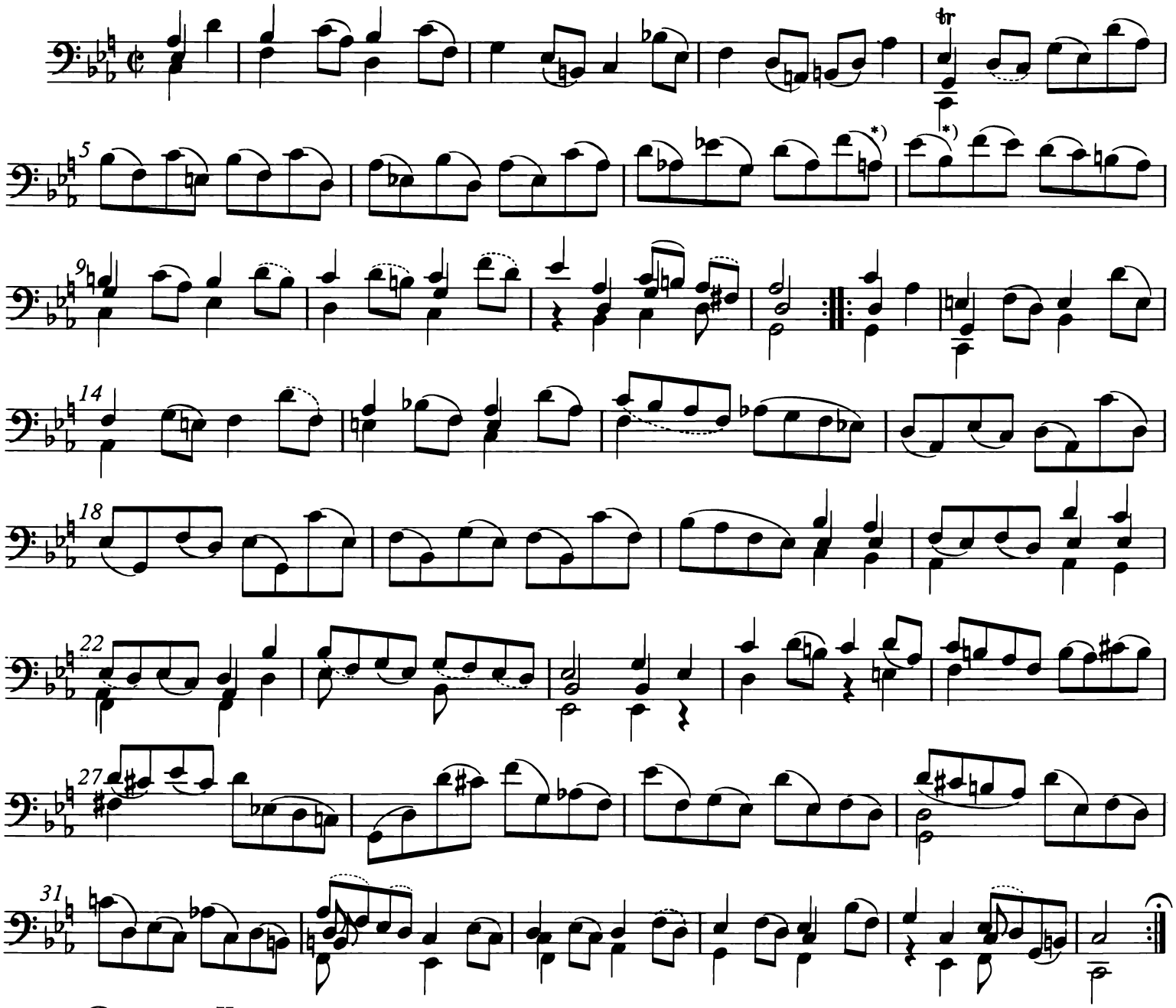
3. Courante



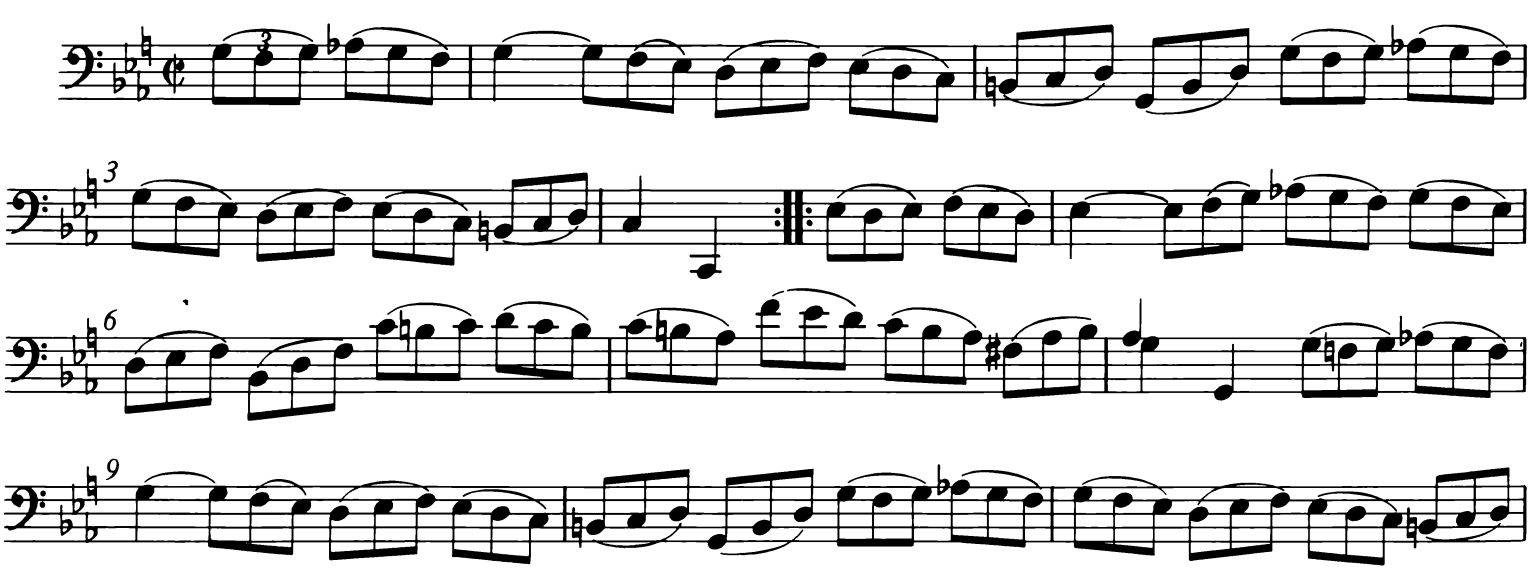
4. Sarabande



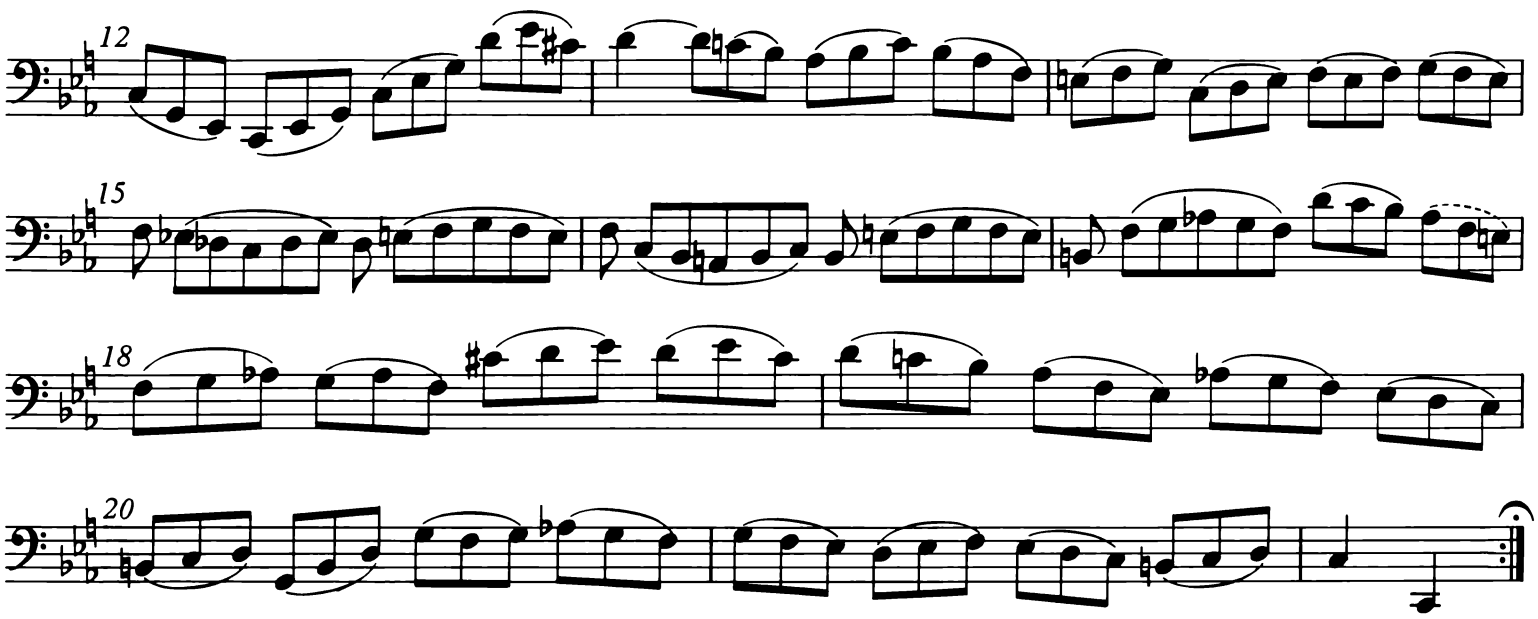
5. Gavotte I



6. Gavotte II

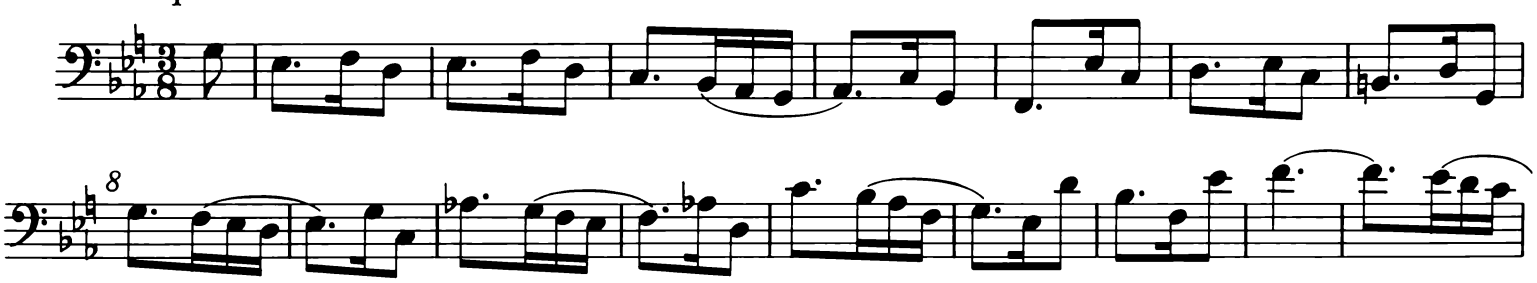


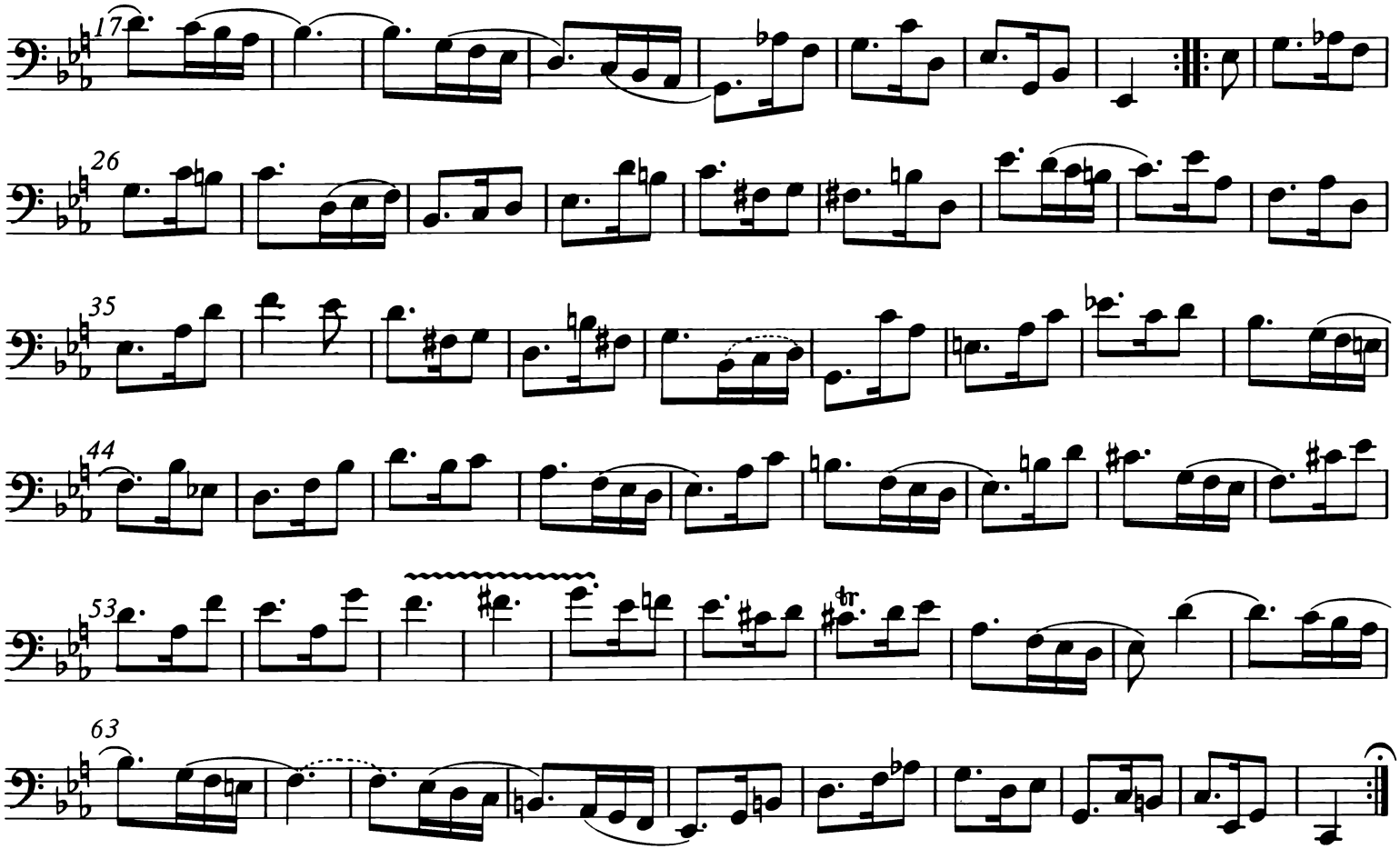
*) Klangnotation, auf der d-Saite zu greifen.



Gavotte I da capo

7. Gique*)





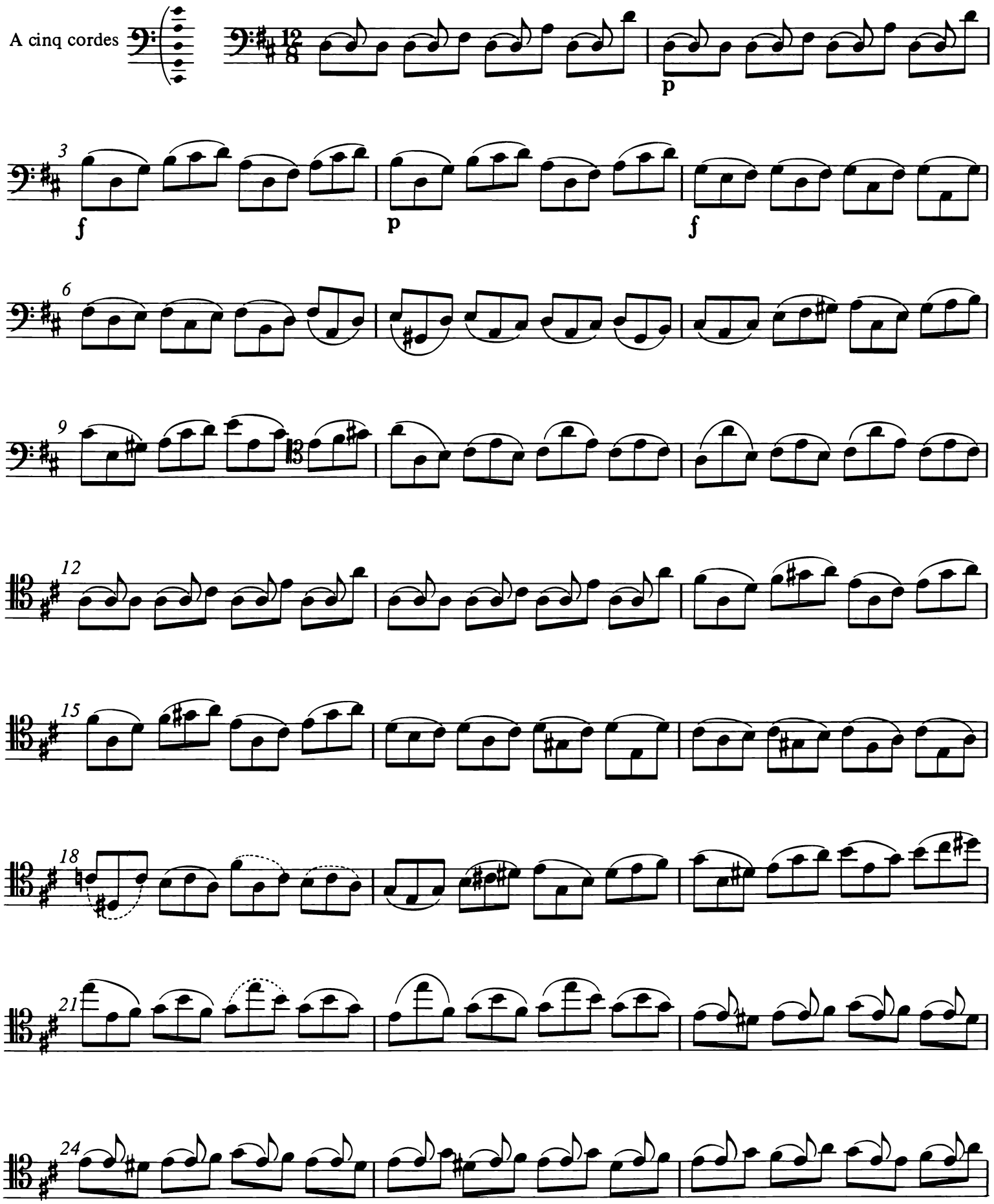
*) Zur Frage der Artikulation in Takt 3 und Parallelstellen — eventuell — siehe den Kritischen Bericht, Kap. IV.

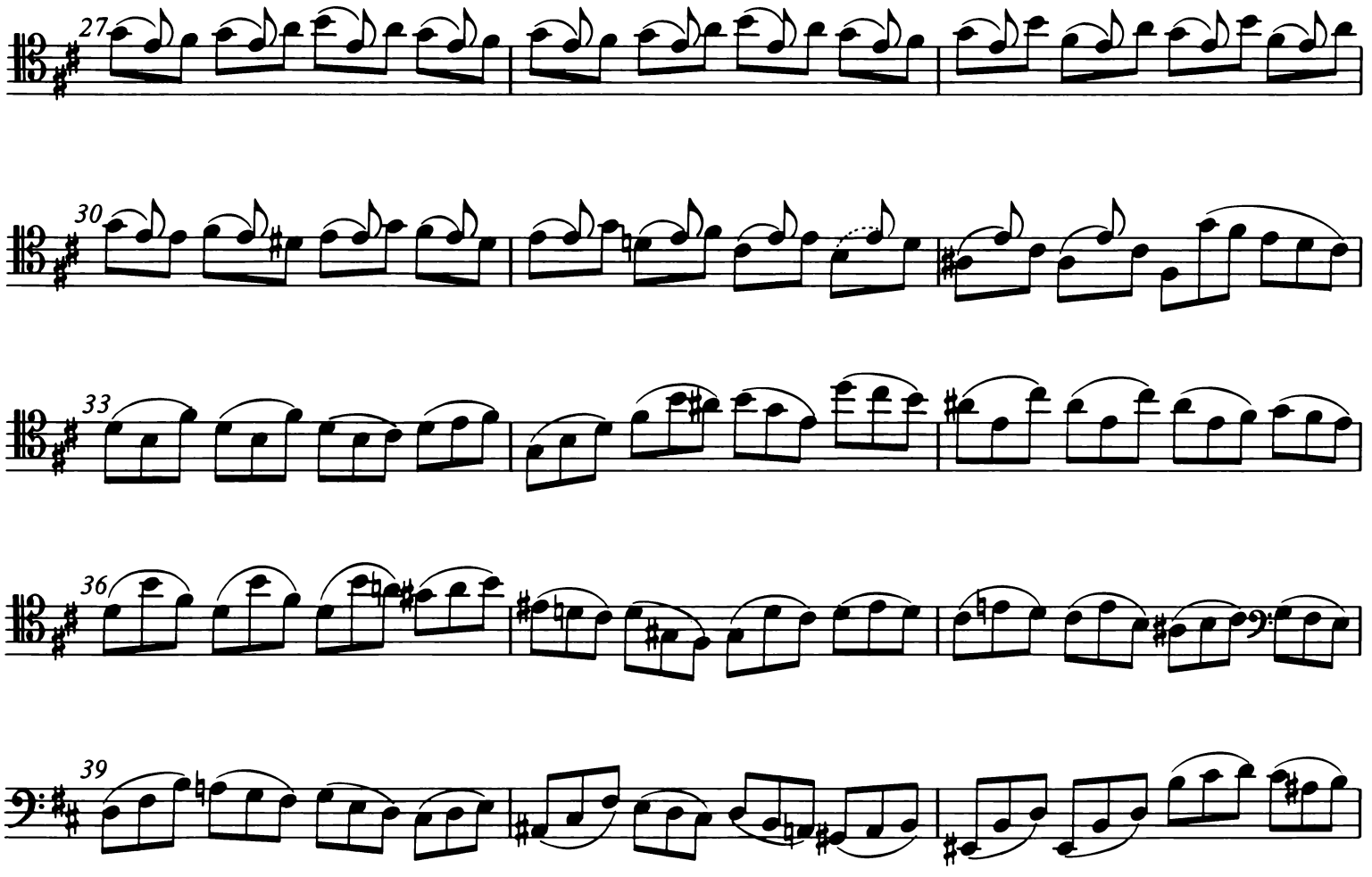
Suite VI

BWV 1012

1. Prélude

A cinq cordes

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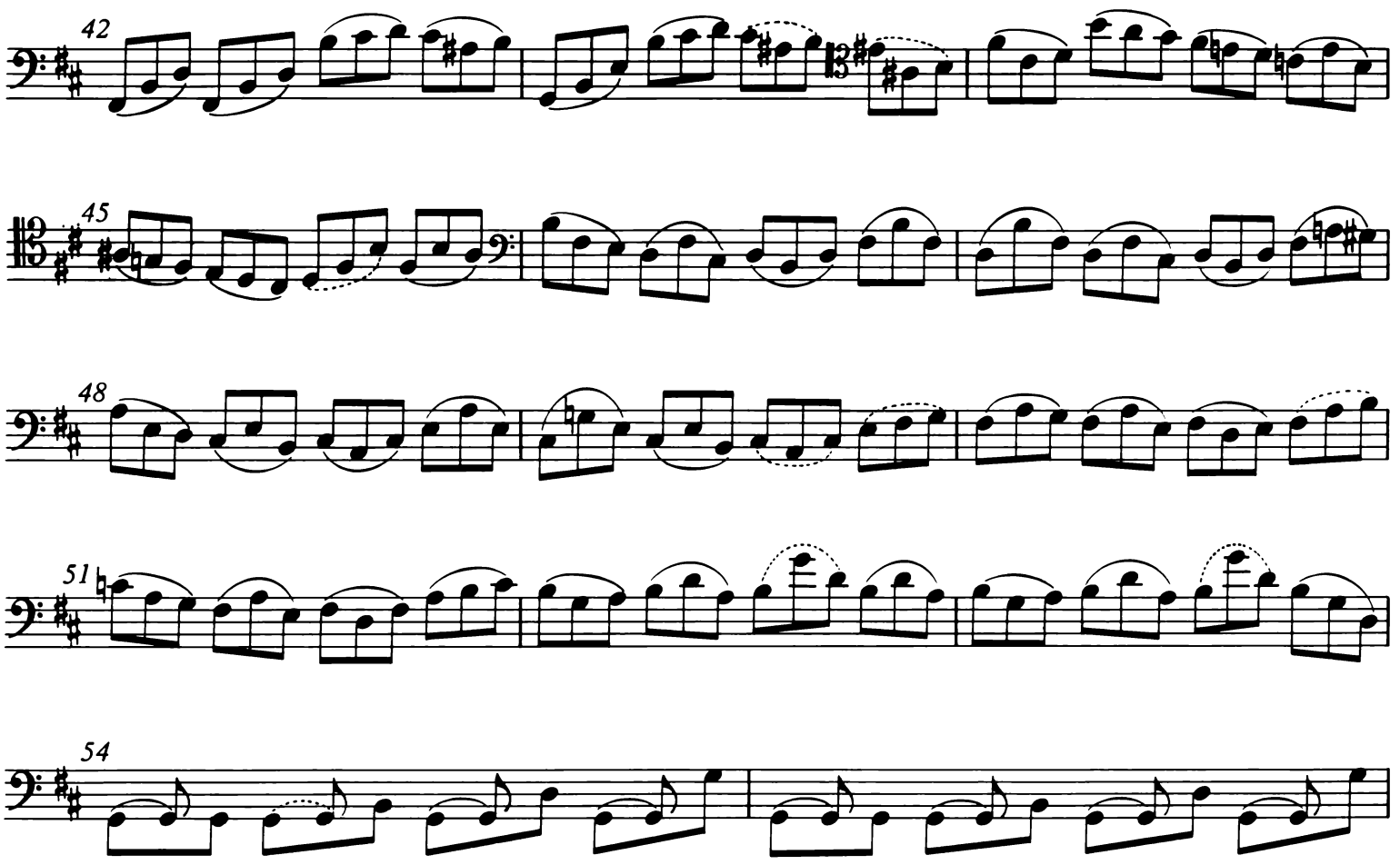
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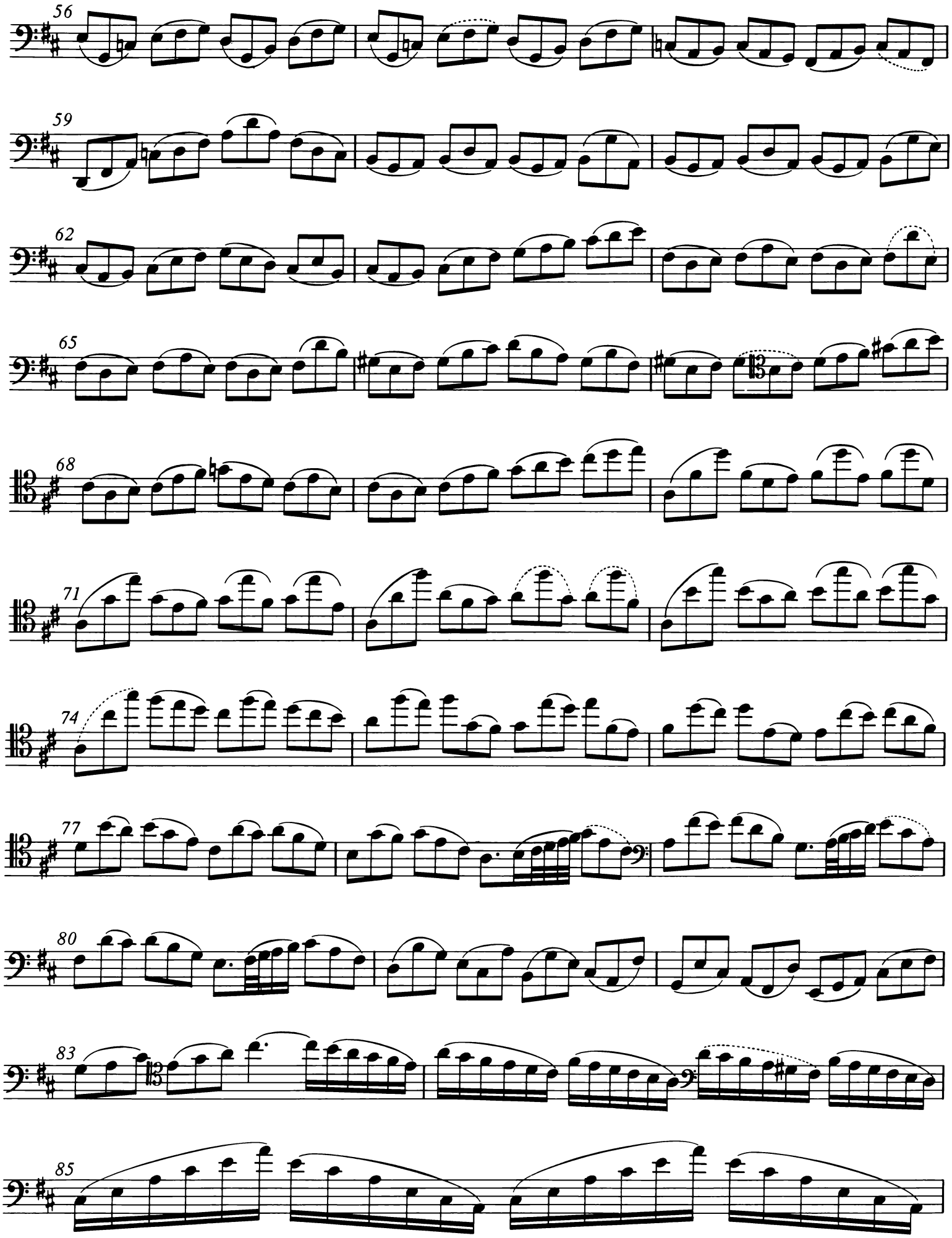
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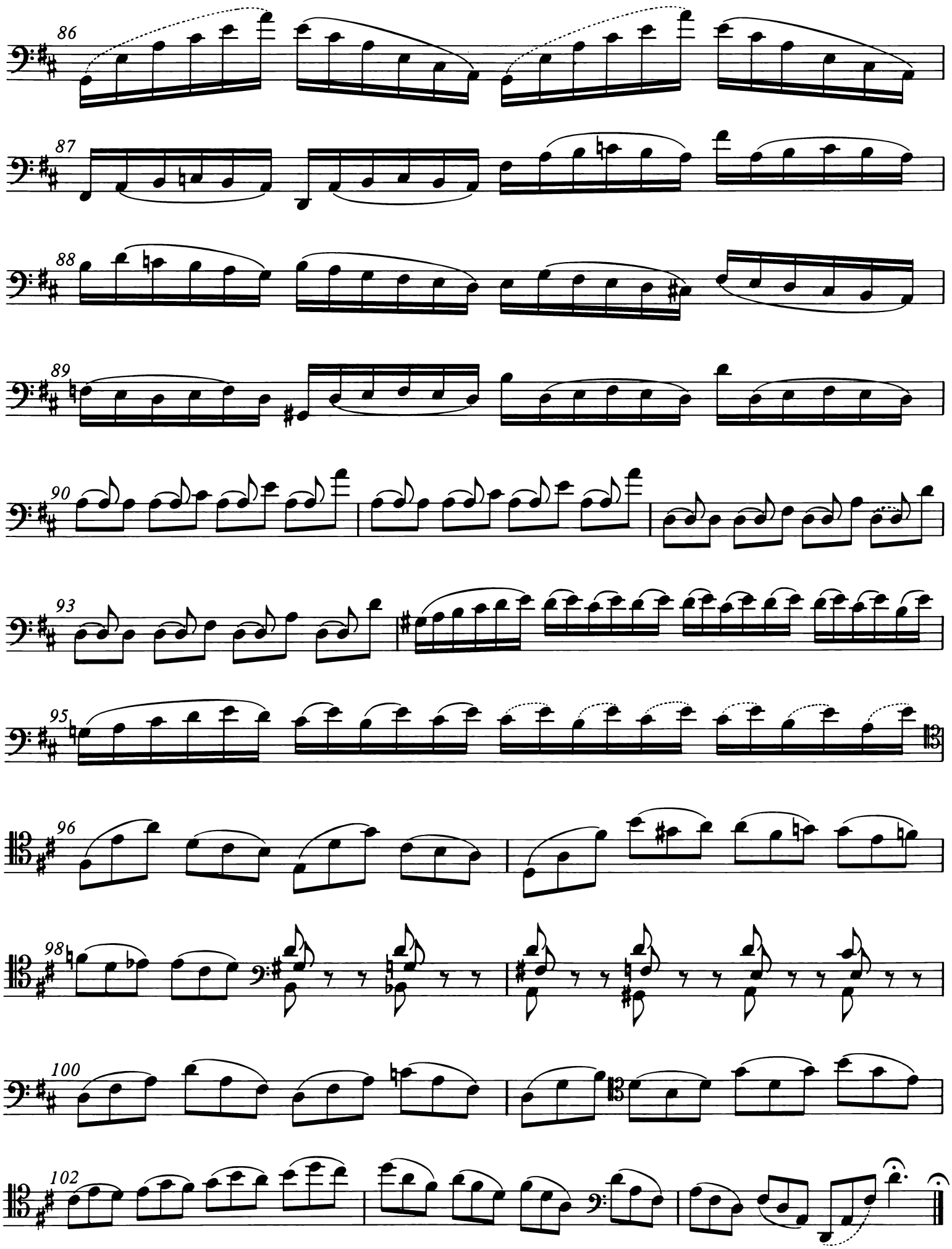
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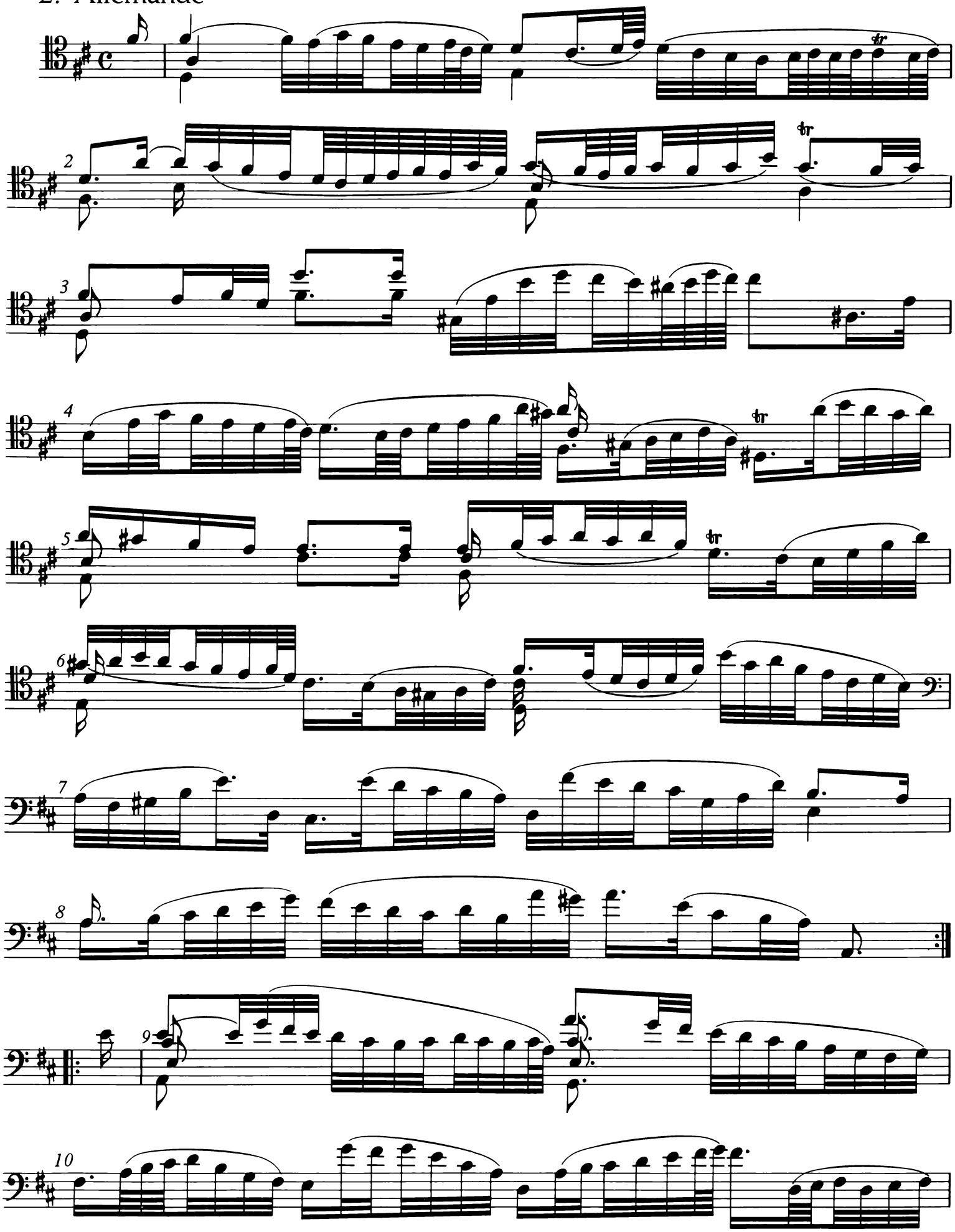
2. Allemande



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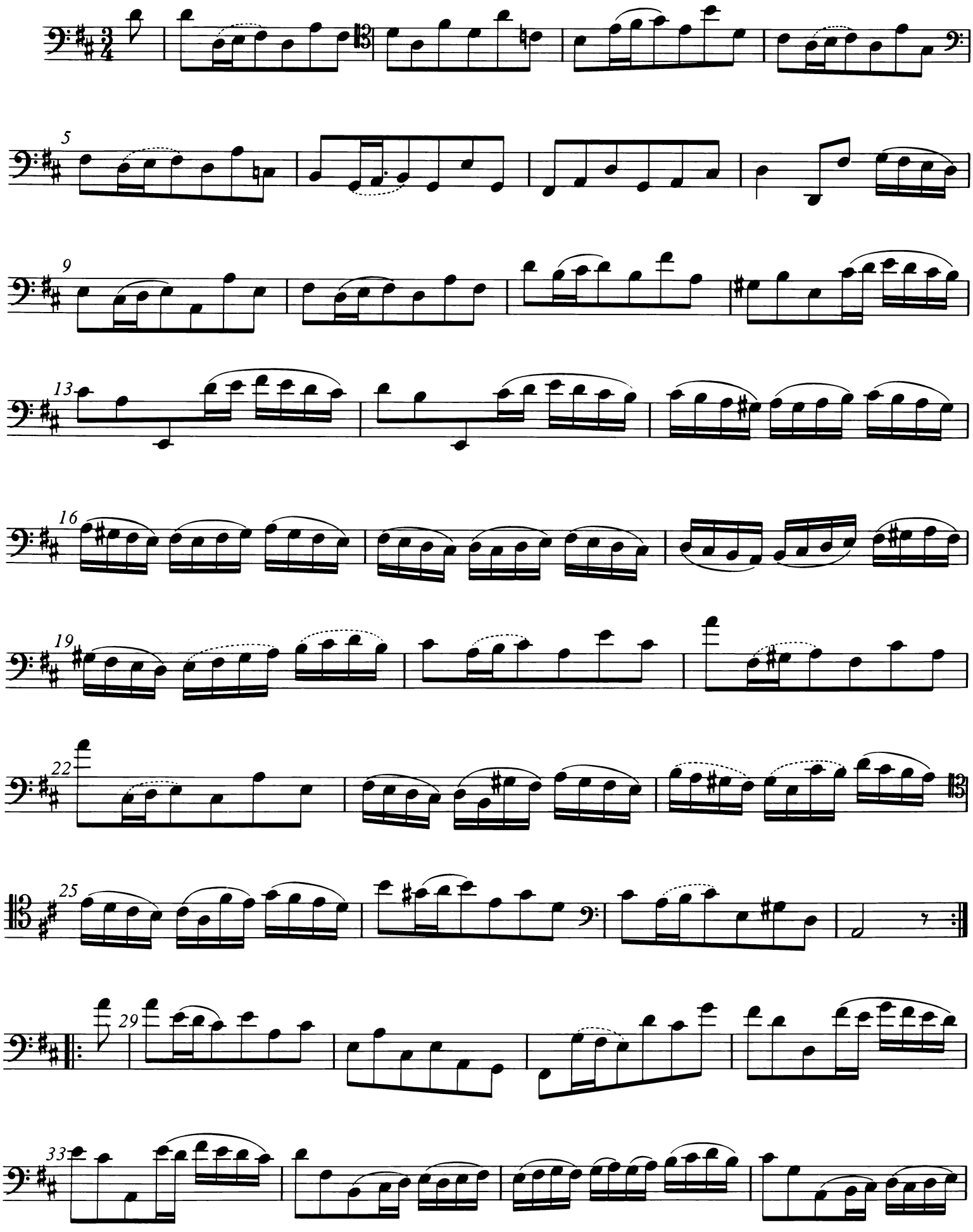
3. Courante



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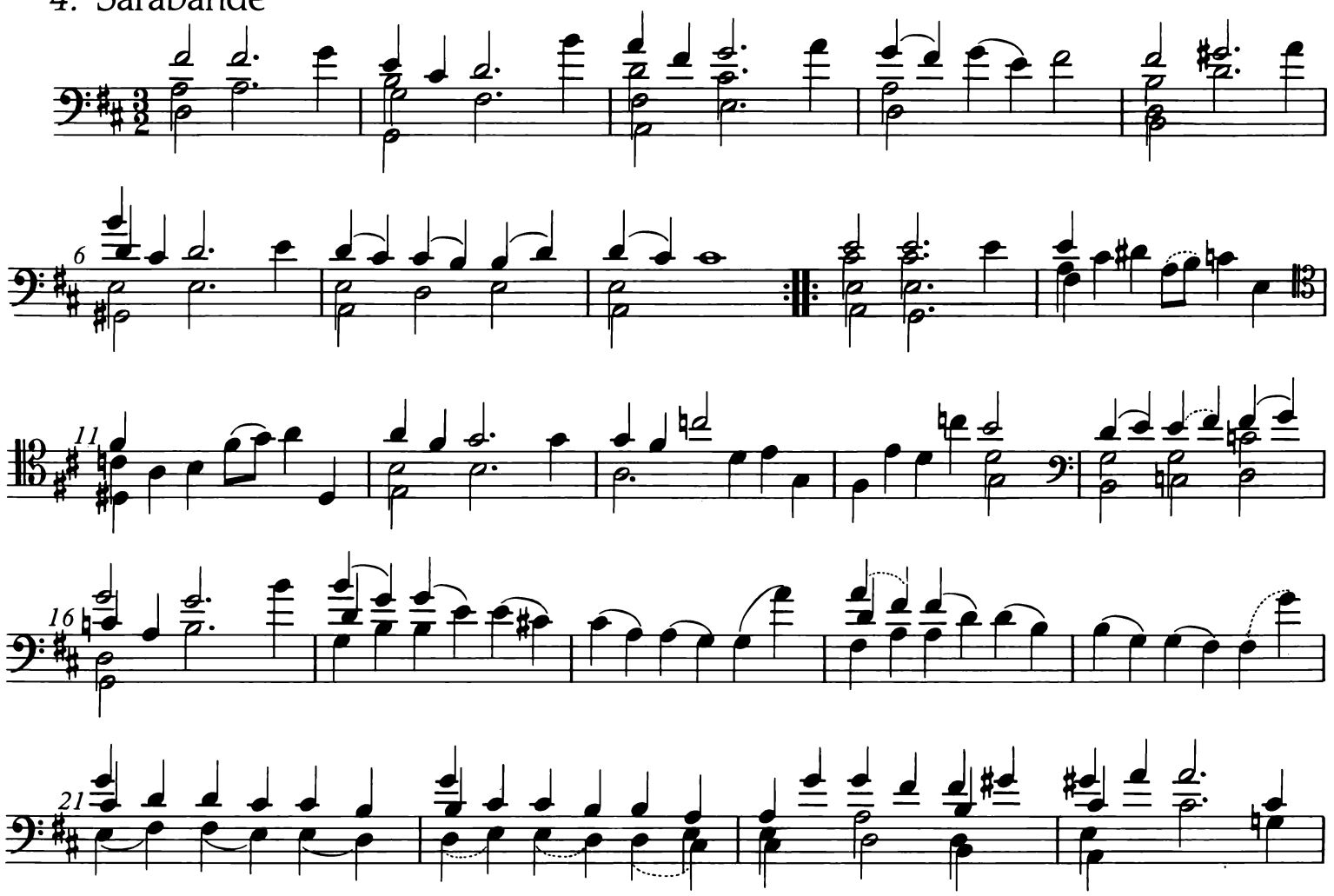
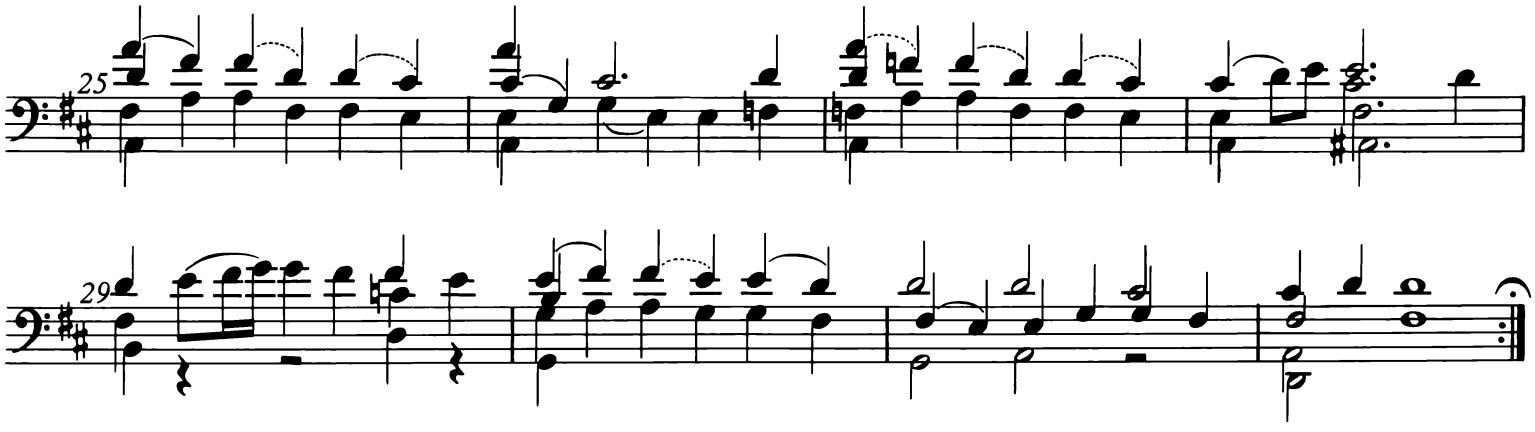
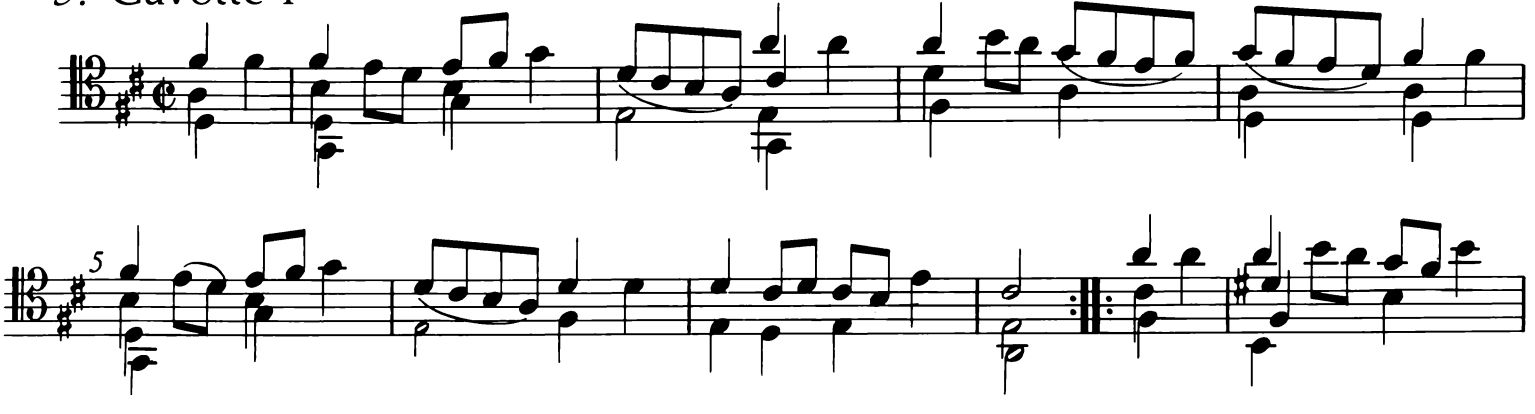
4. Sarabande





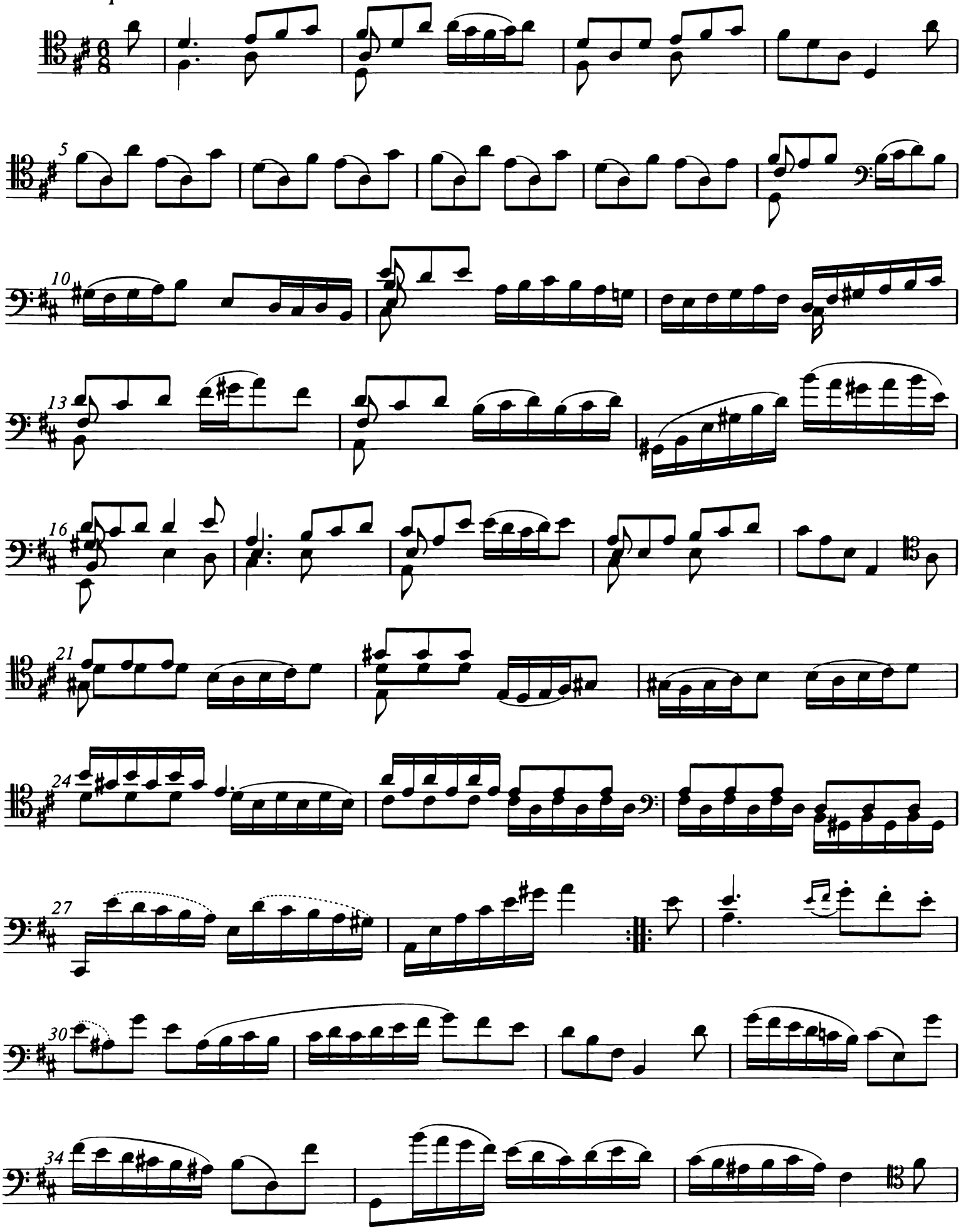
5. Gavotte I

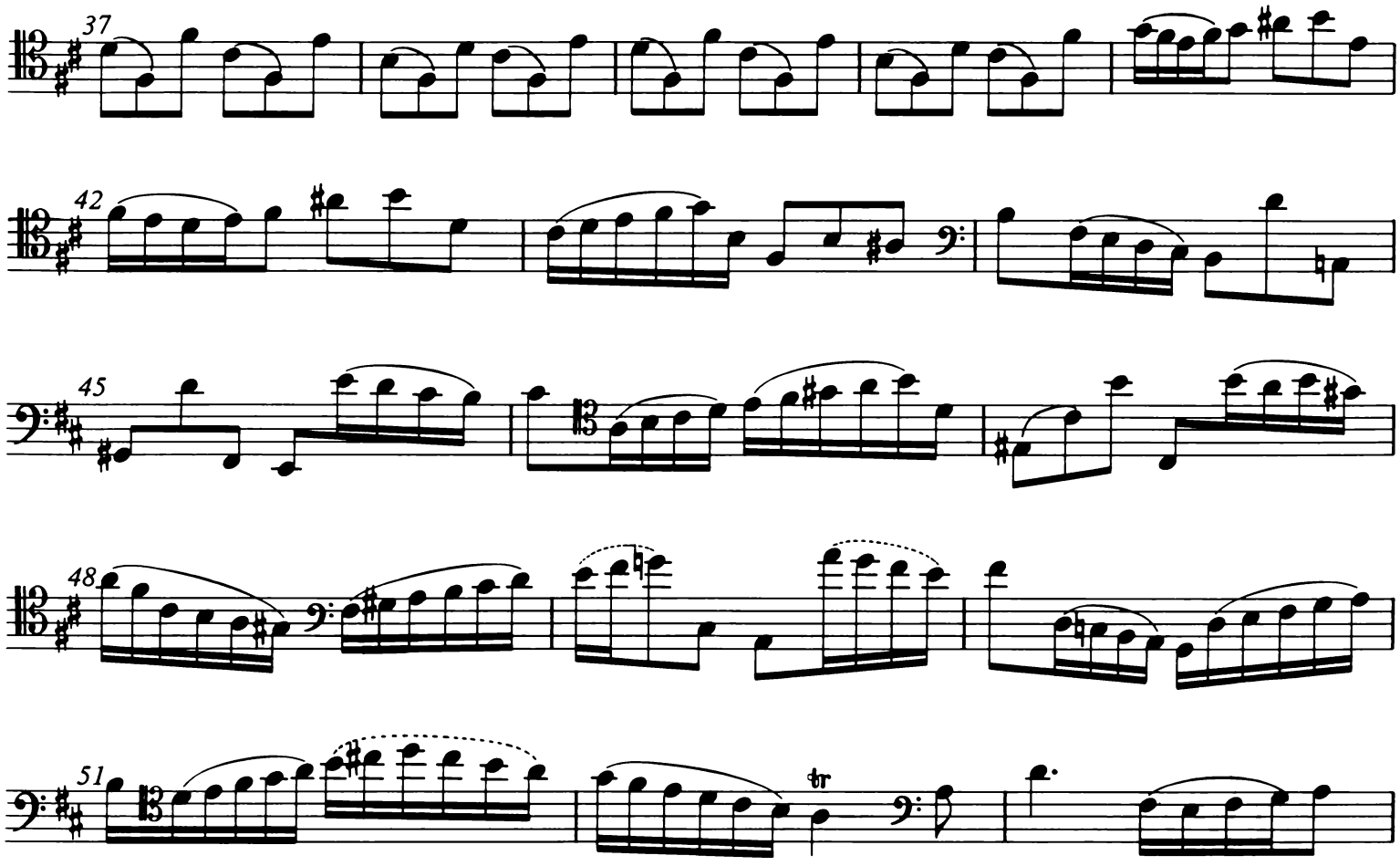


6. Gavotte II

Gavotte I da capo

7. Gique

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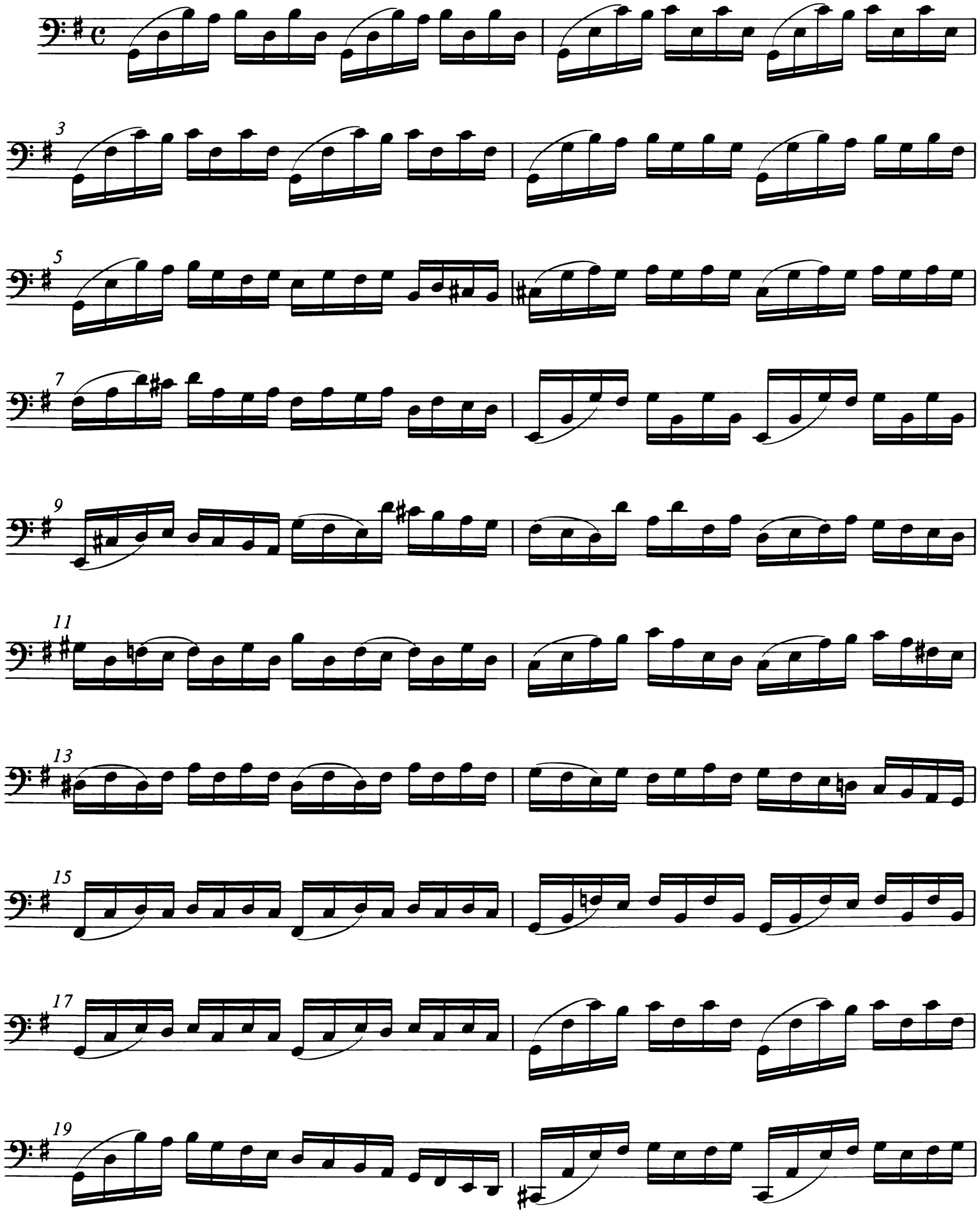
SECHS SUITEN
FÜR VIOLONCELLO SOLO

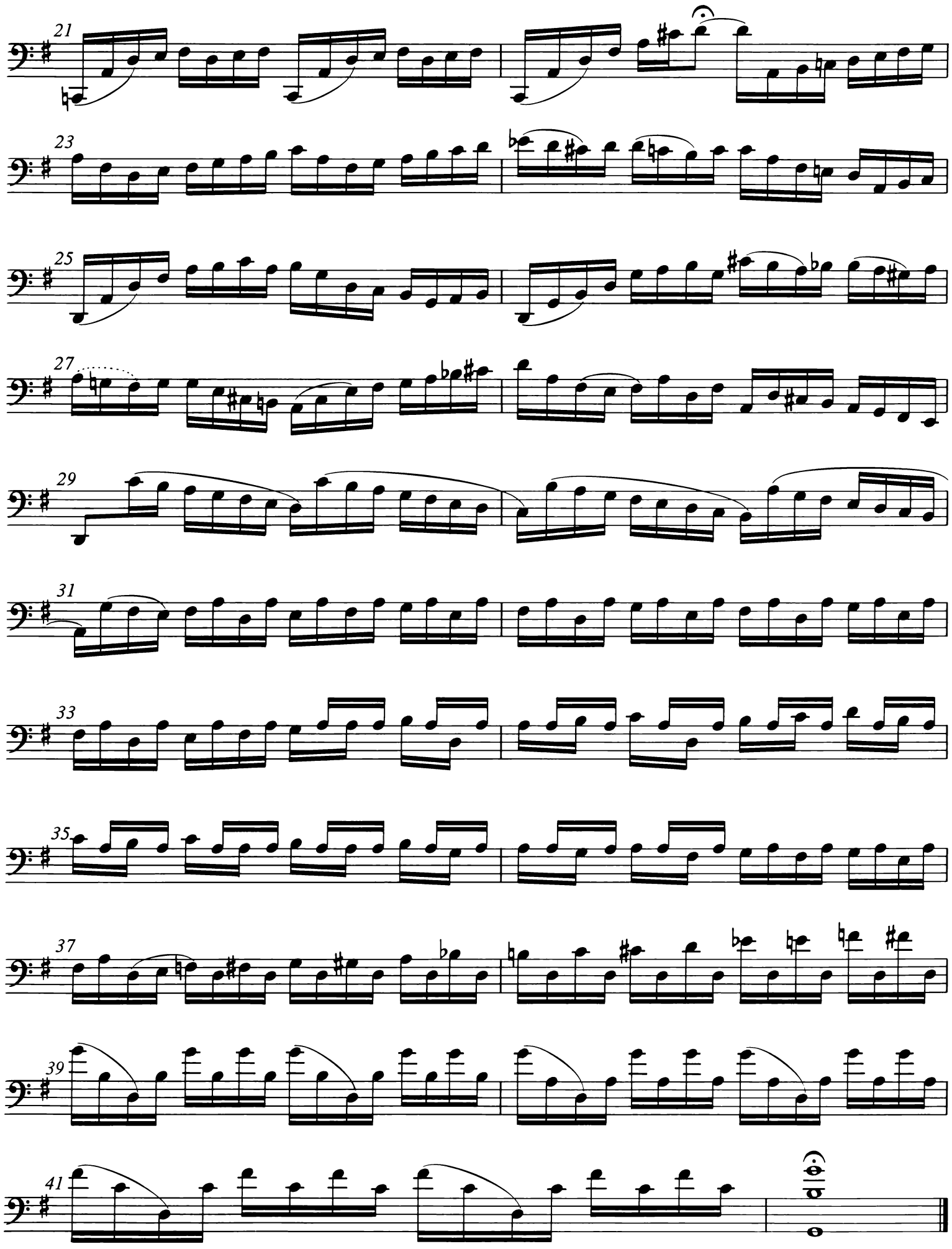
TEXT II
(nach zwei anonymen Abschriften aus der 2. Hälfte
des 18. Jahrhunderts)

Suite I

BWV 1007

1. Prélude

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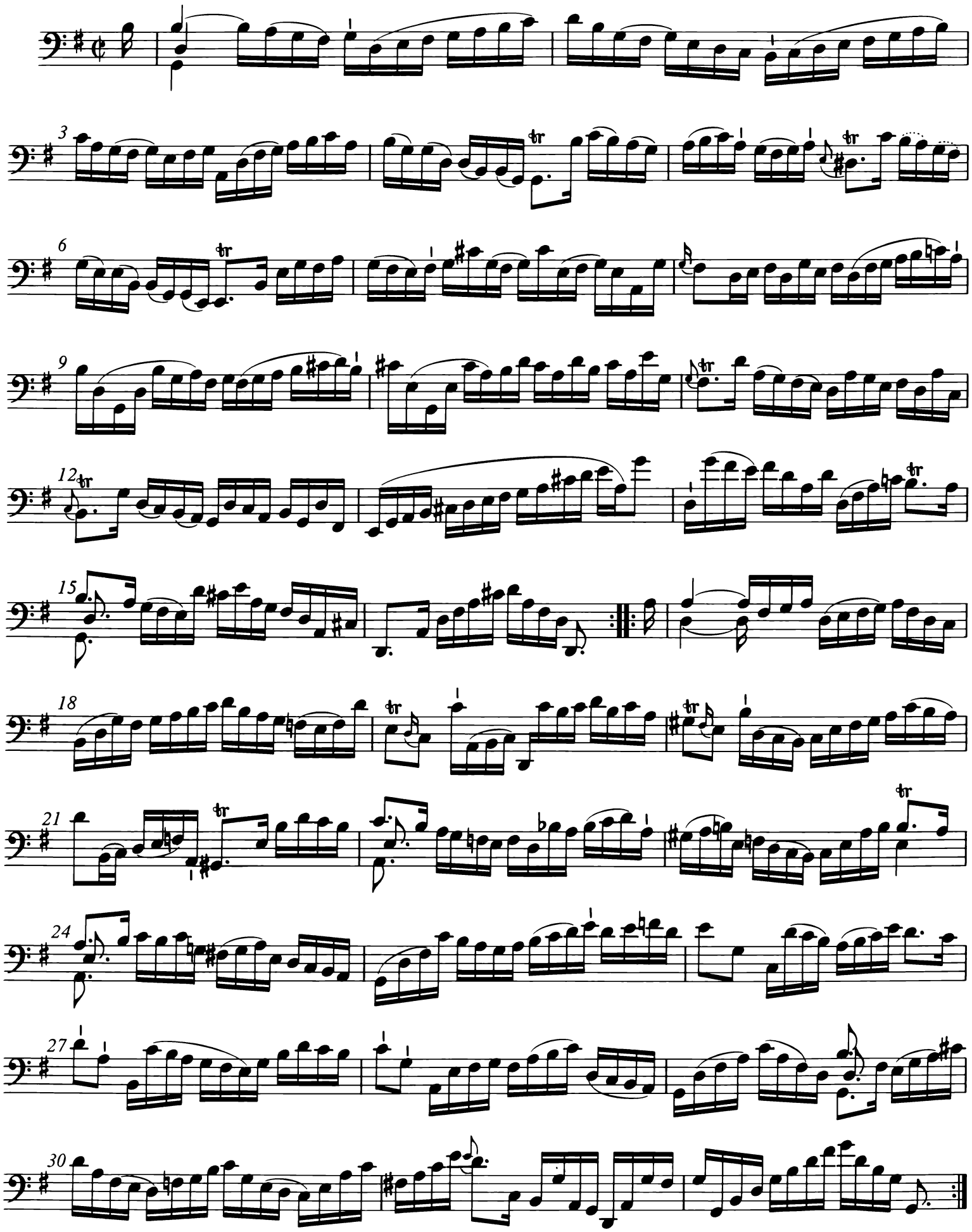
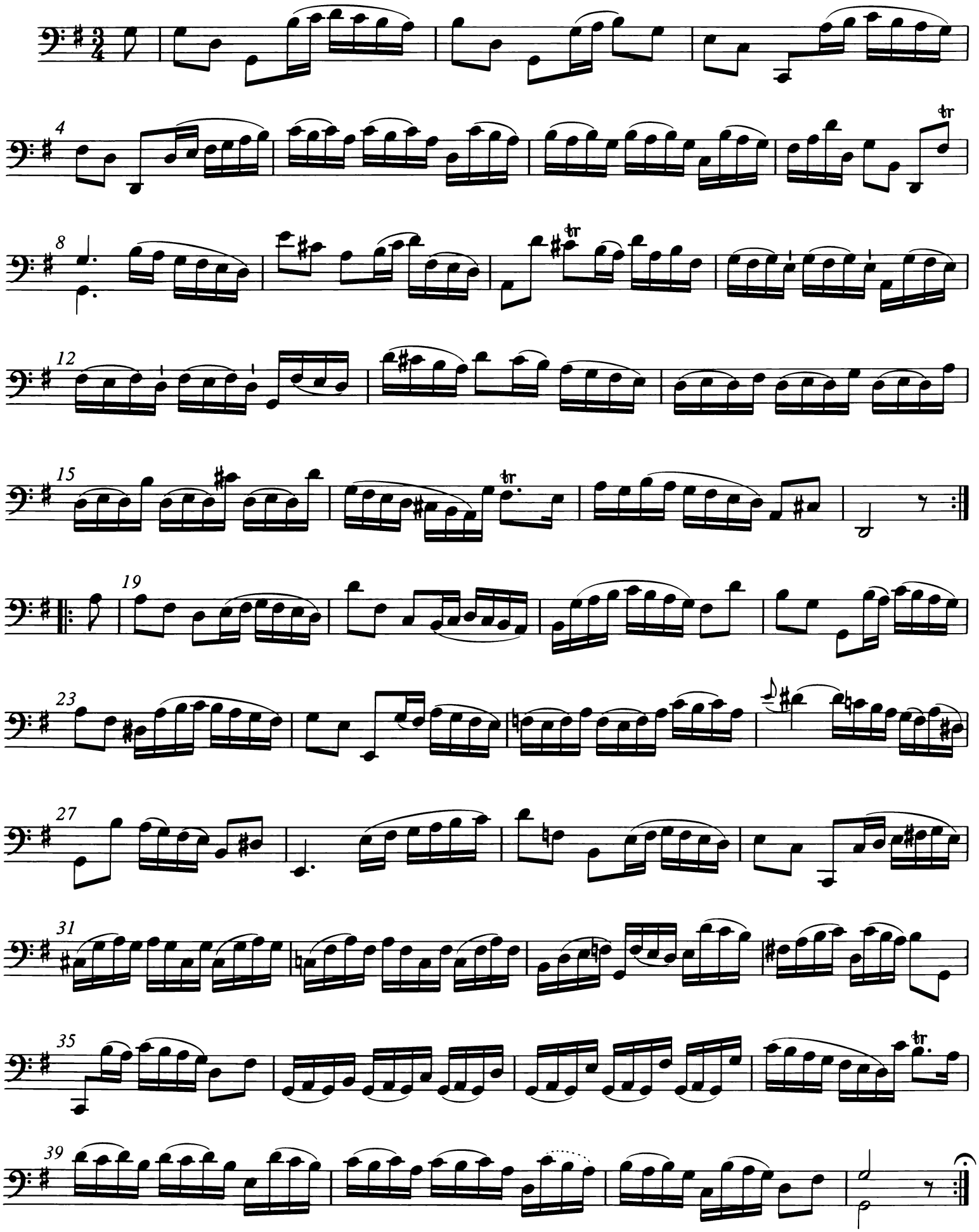
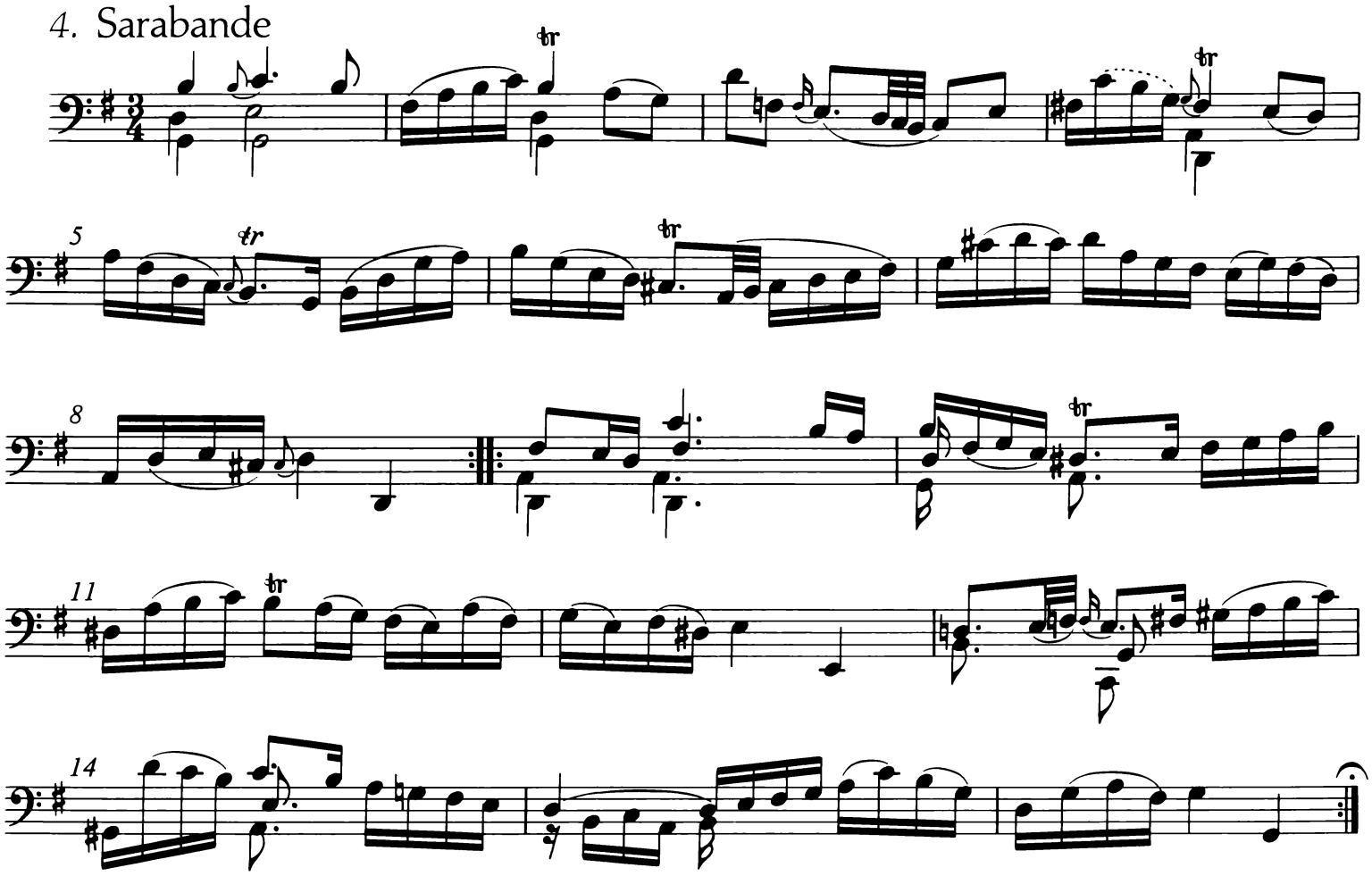
2. Allemande



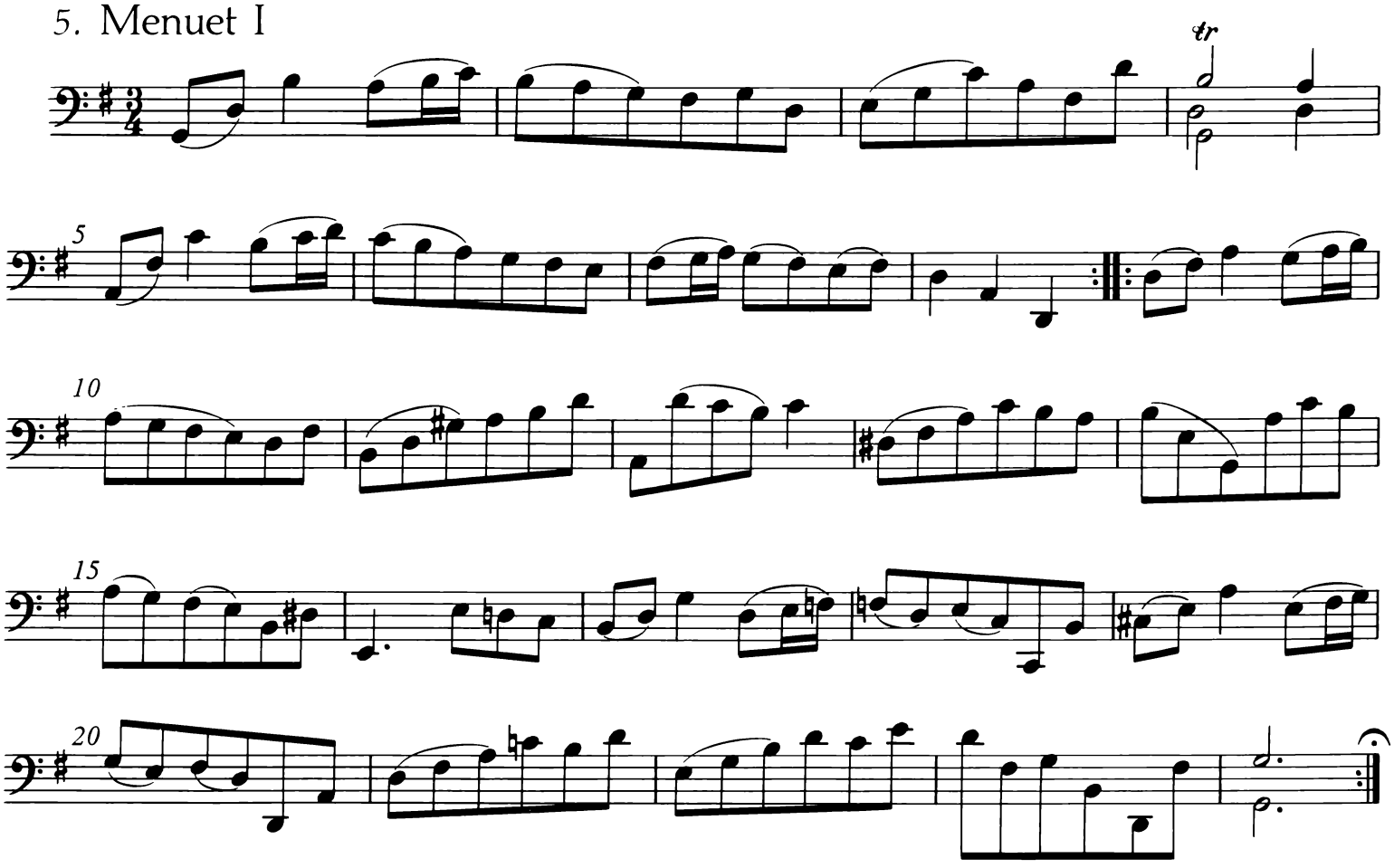
3. Courante



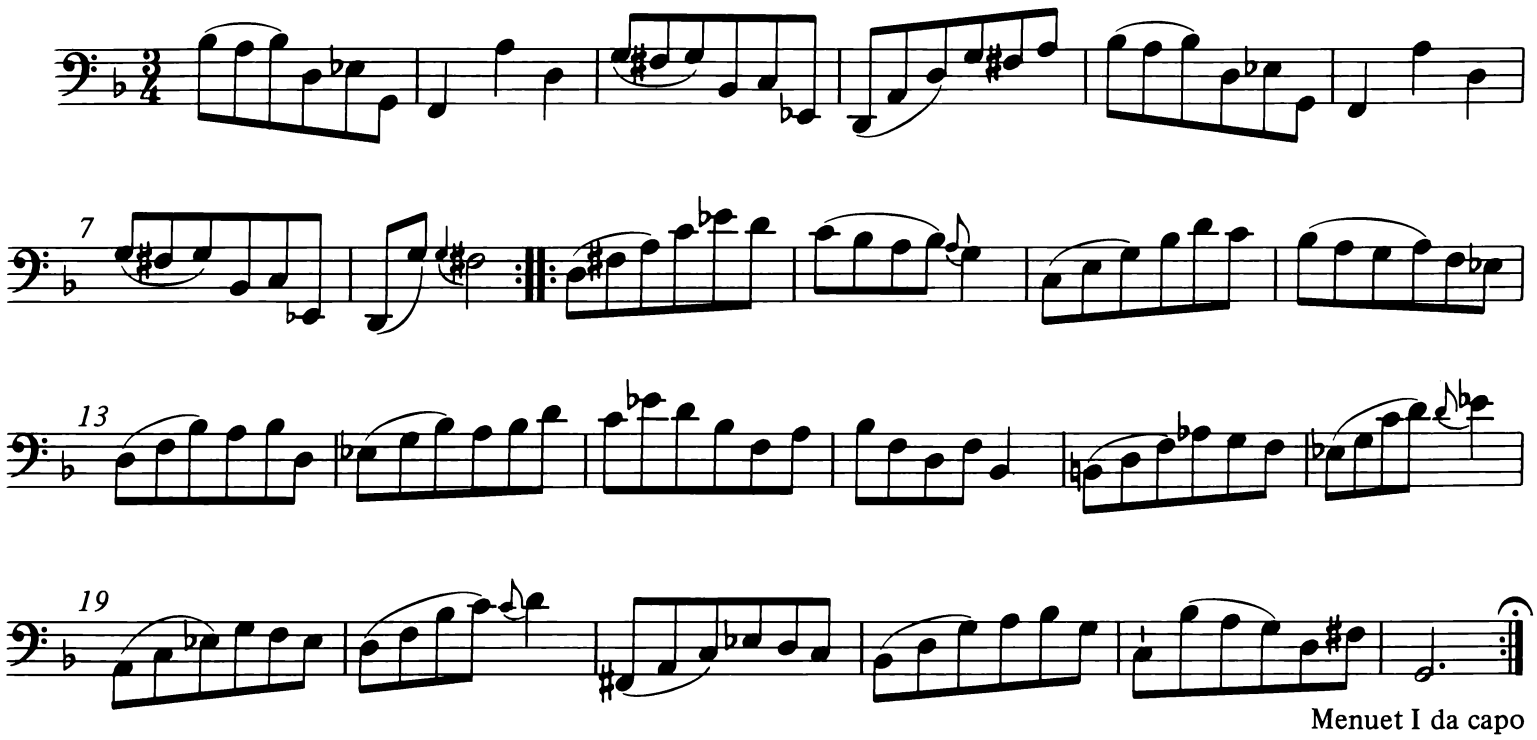
4. Sarabande



5. Menuet I

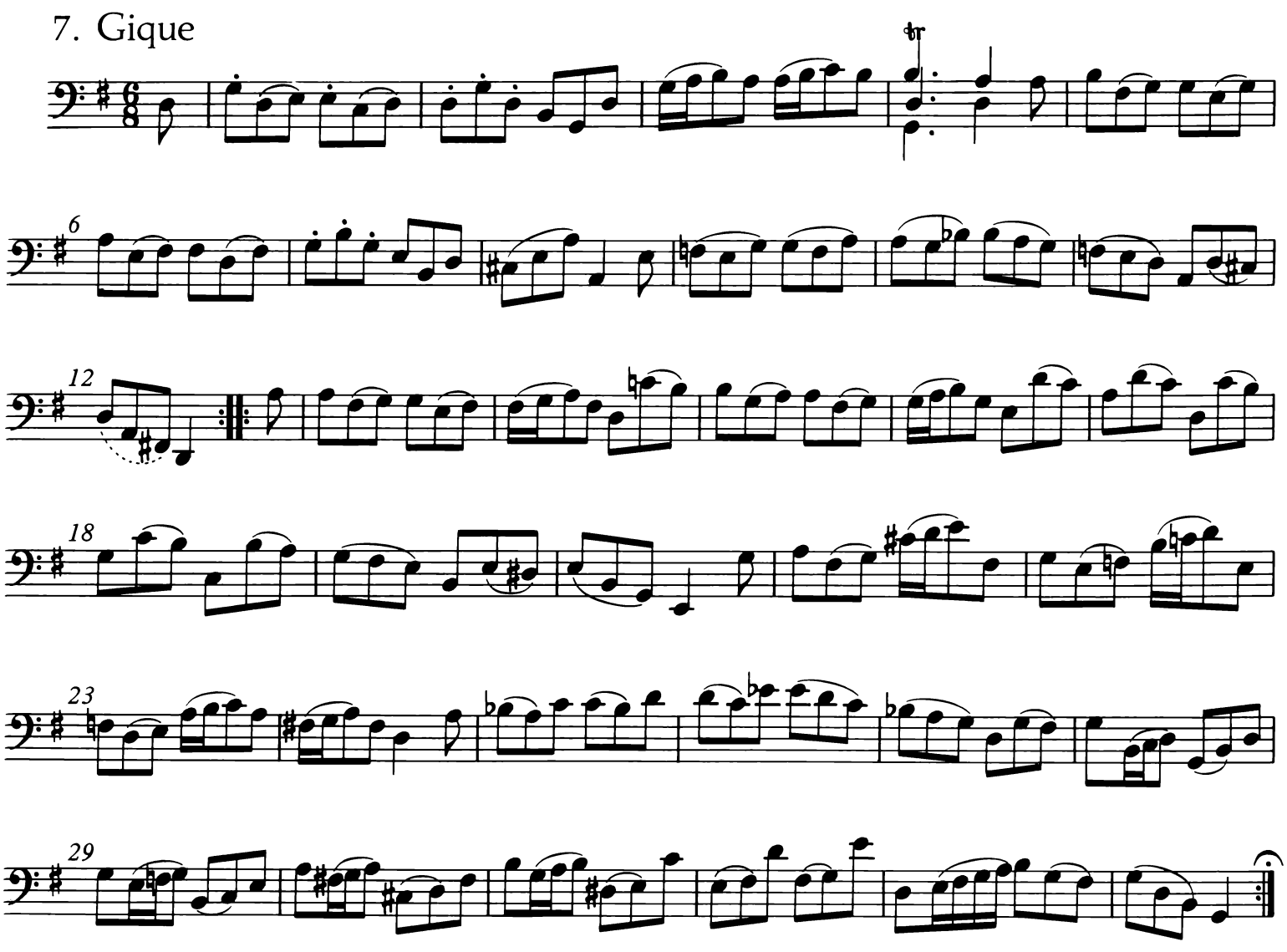


6. Menuet II



Menuet I da capo

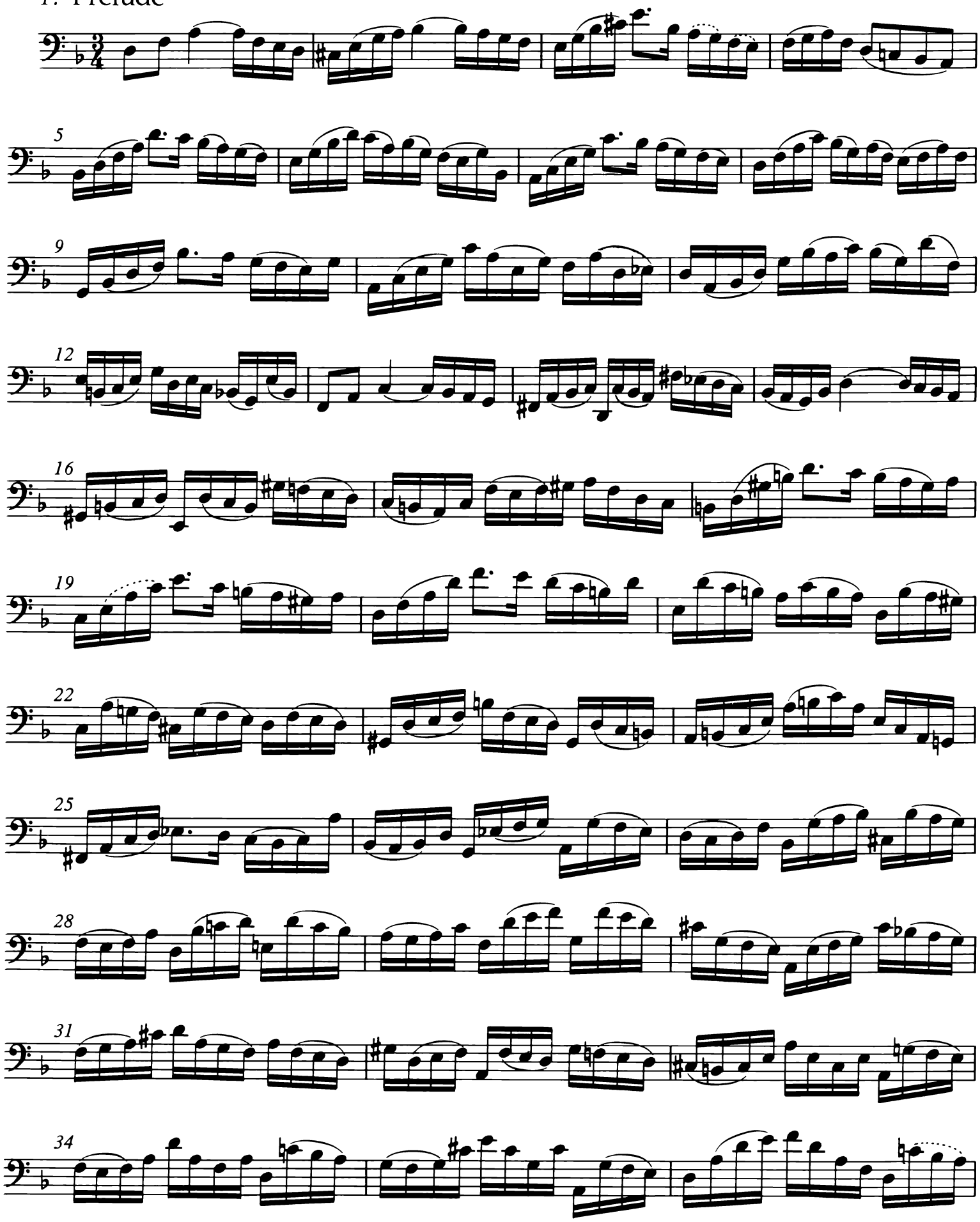
7. Gique



Suite II

BWV 1008

1. Prélude



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2. Allemande

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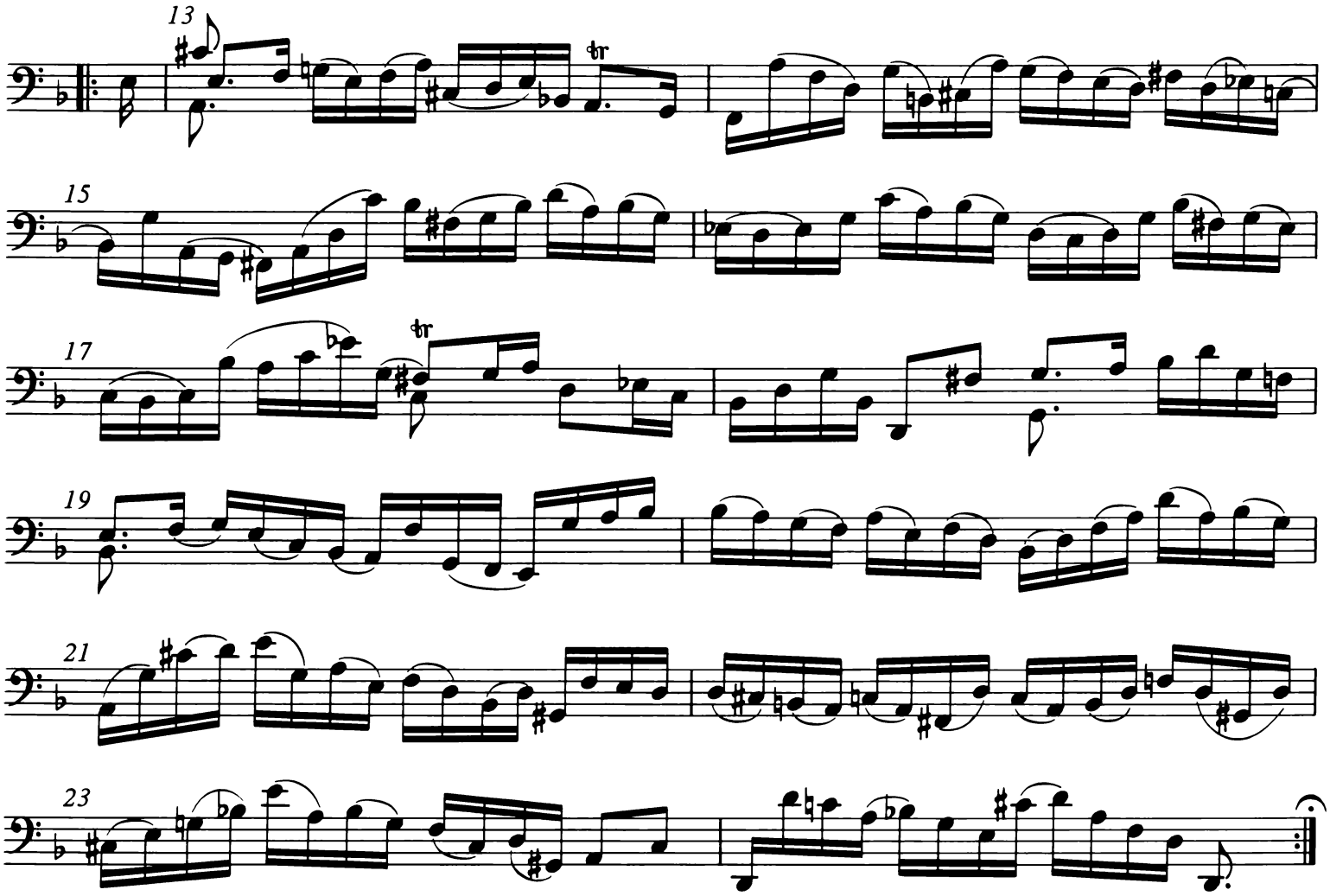
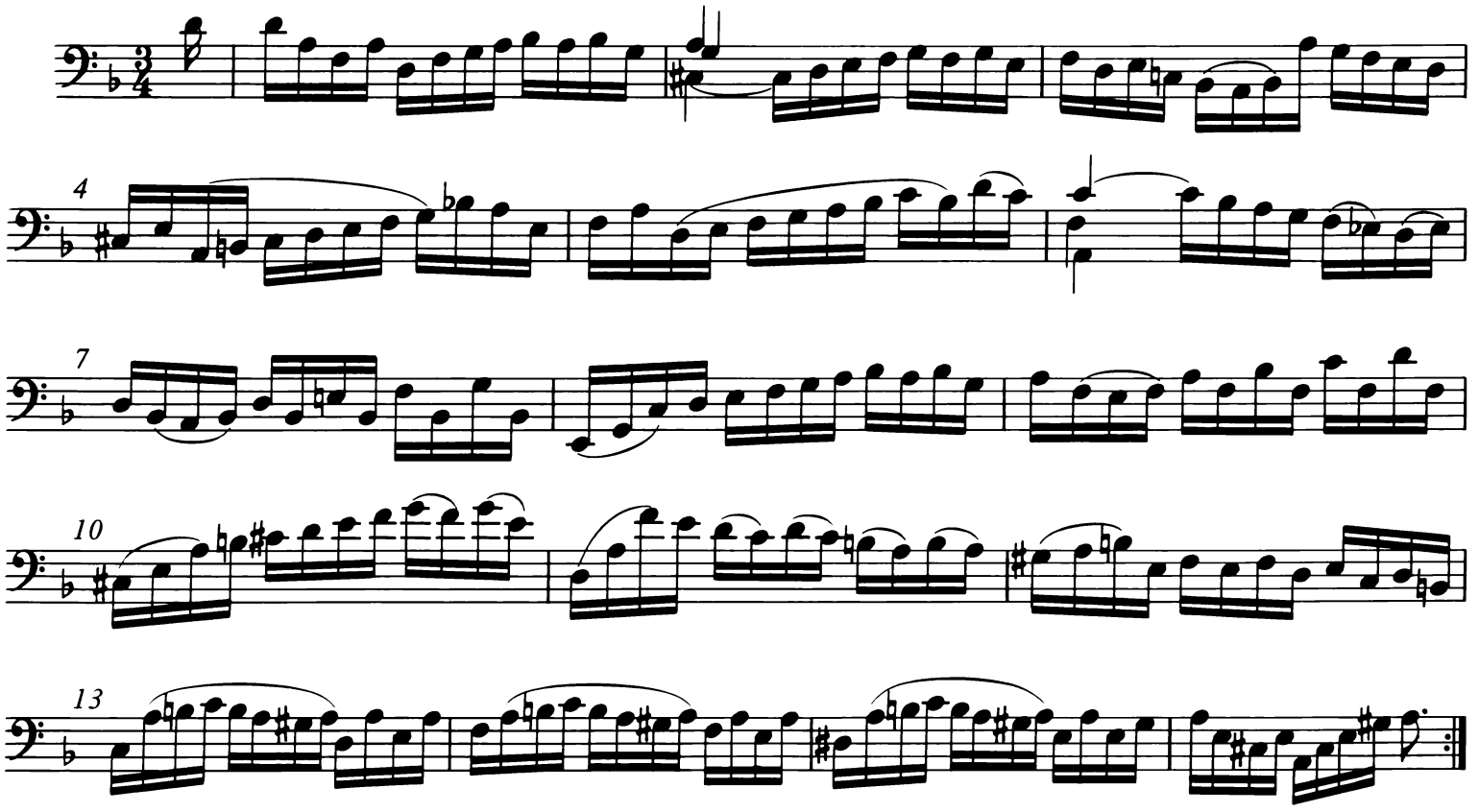
*) Siehe Bemerkung zu Text I, S.9.



3. Courante



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4. Sarabande

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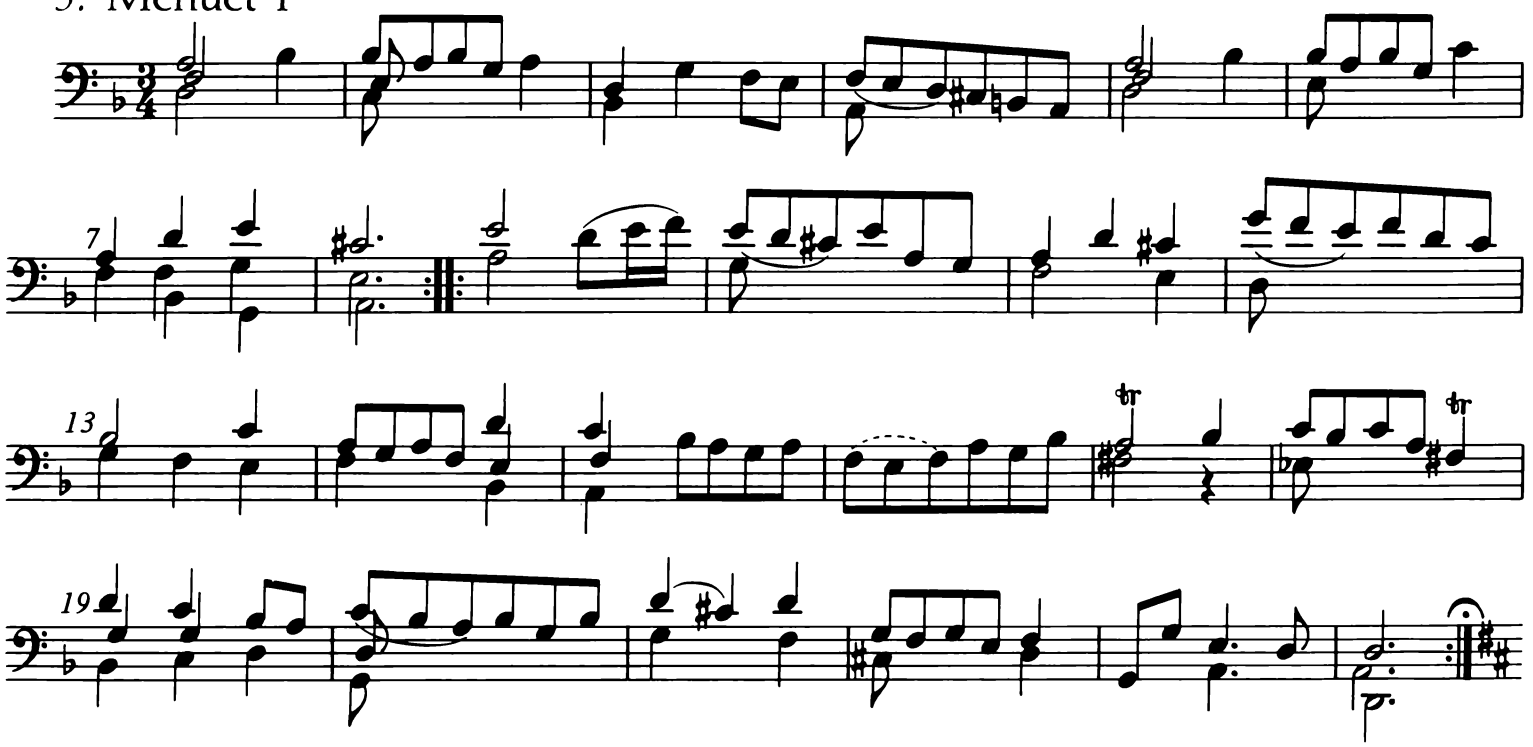
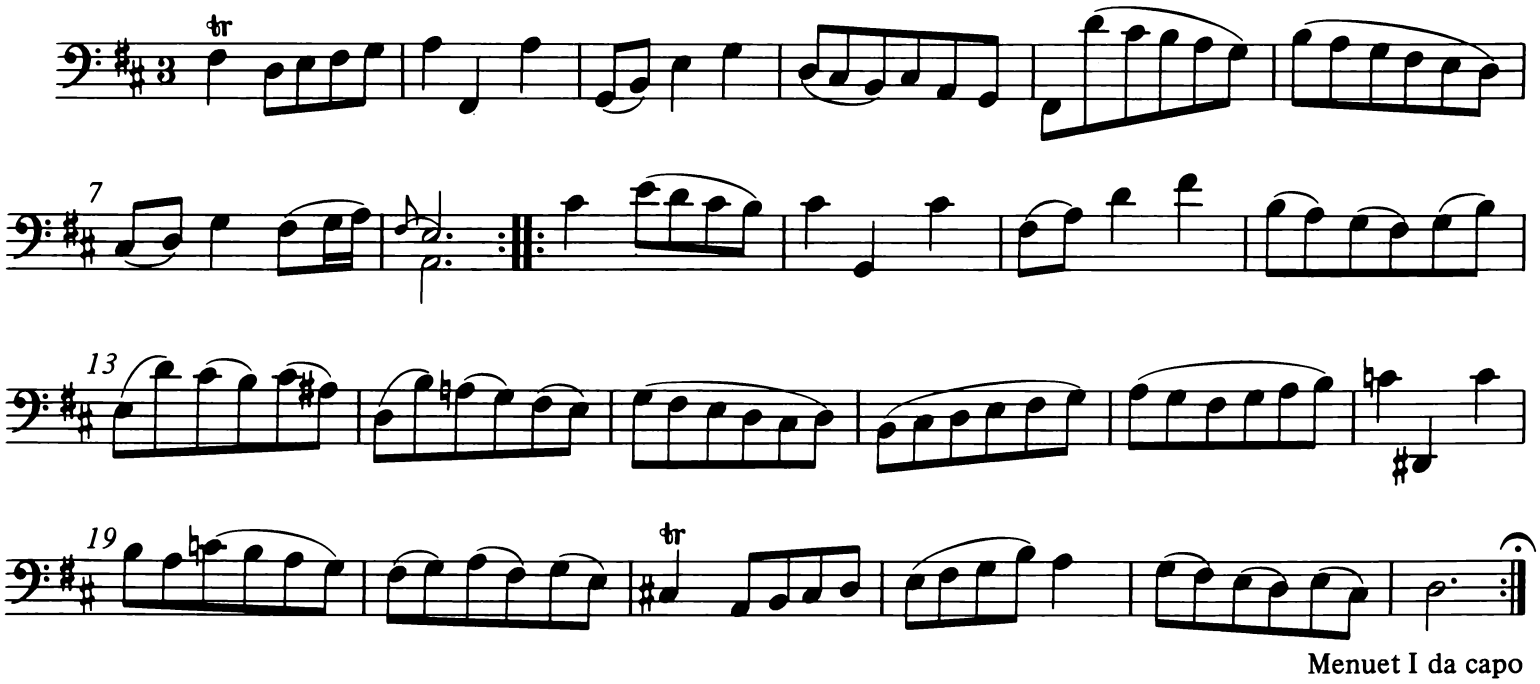
5. Menuet I

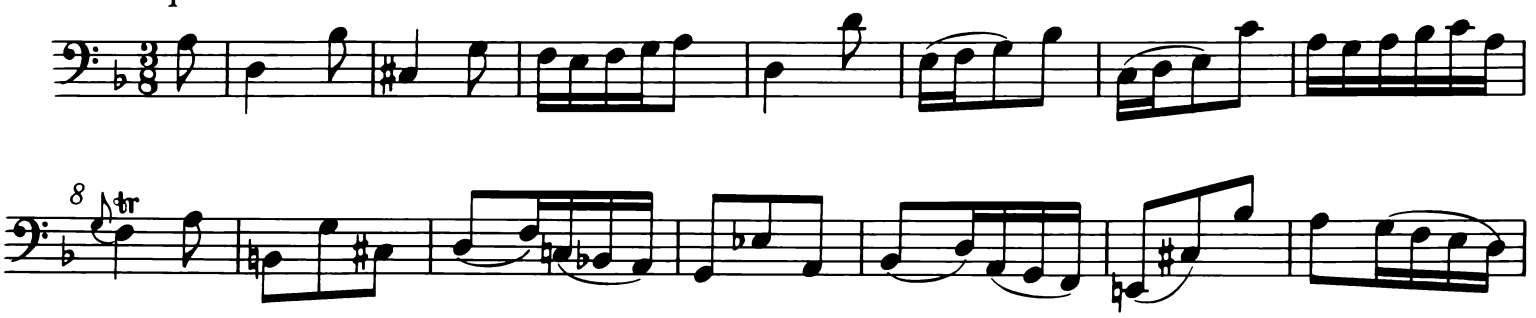


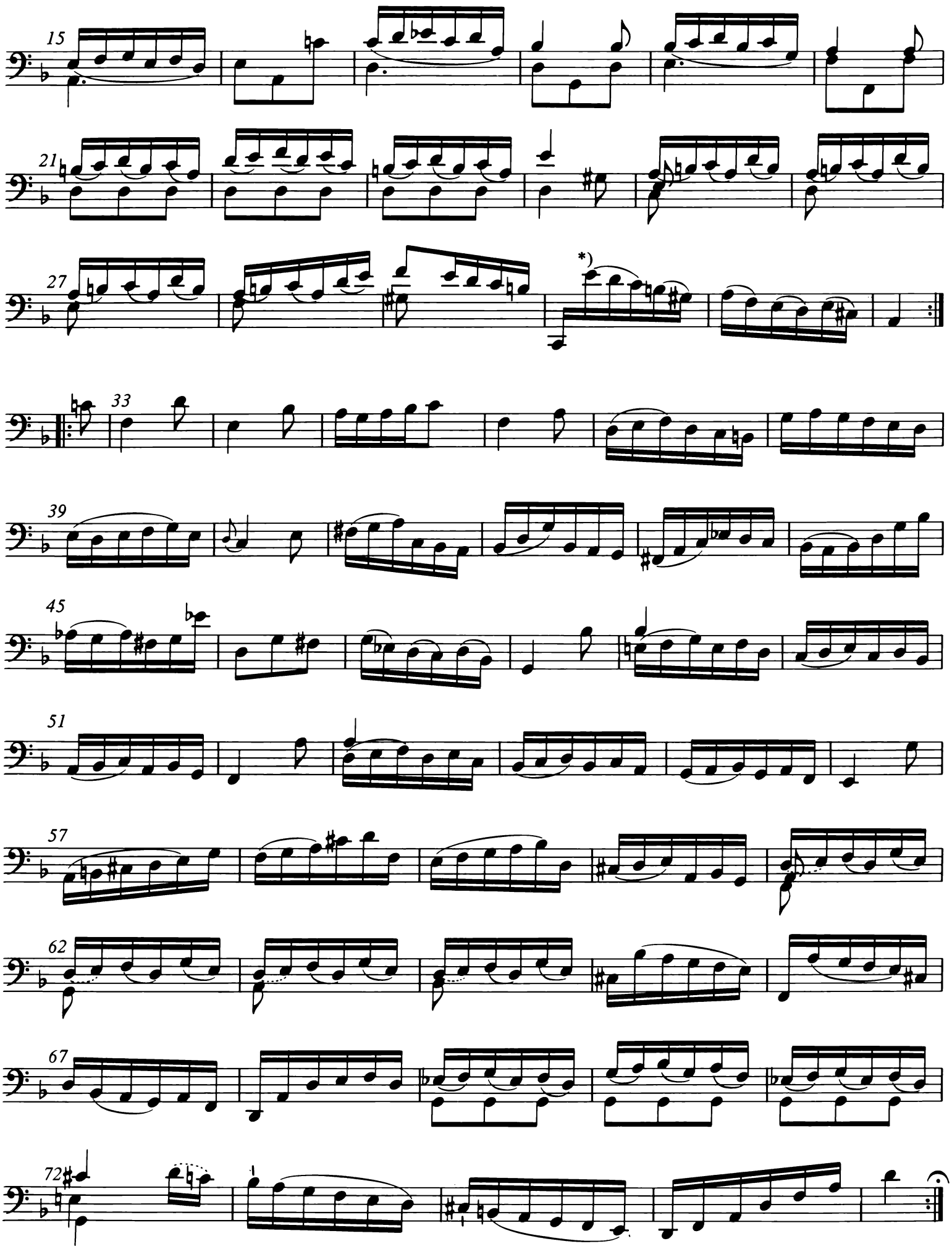
6. Menuet II



Menuet I da capo

7. Gique



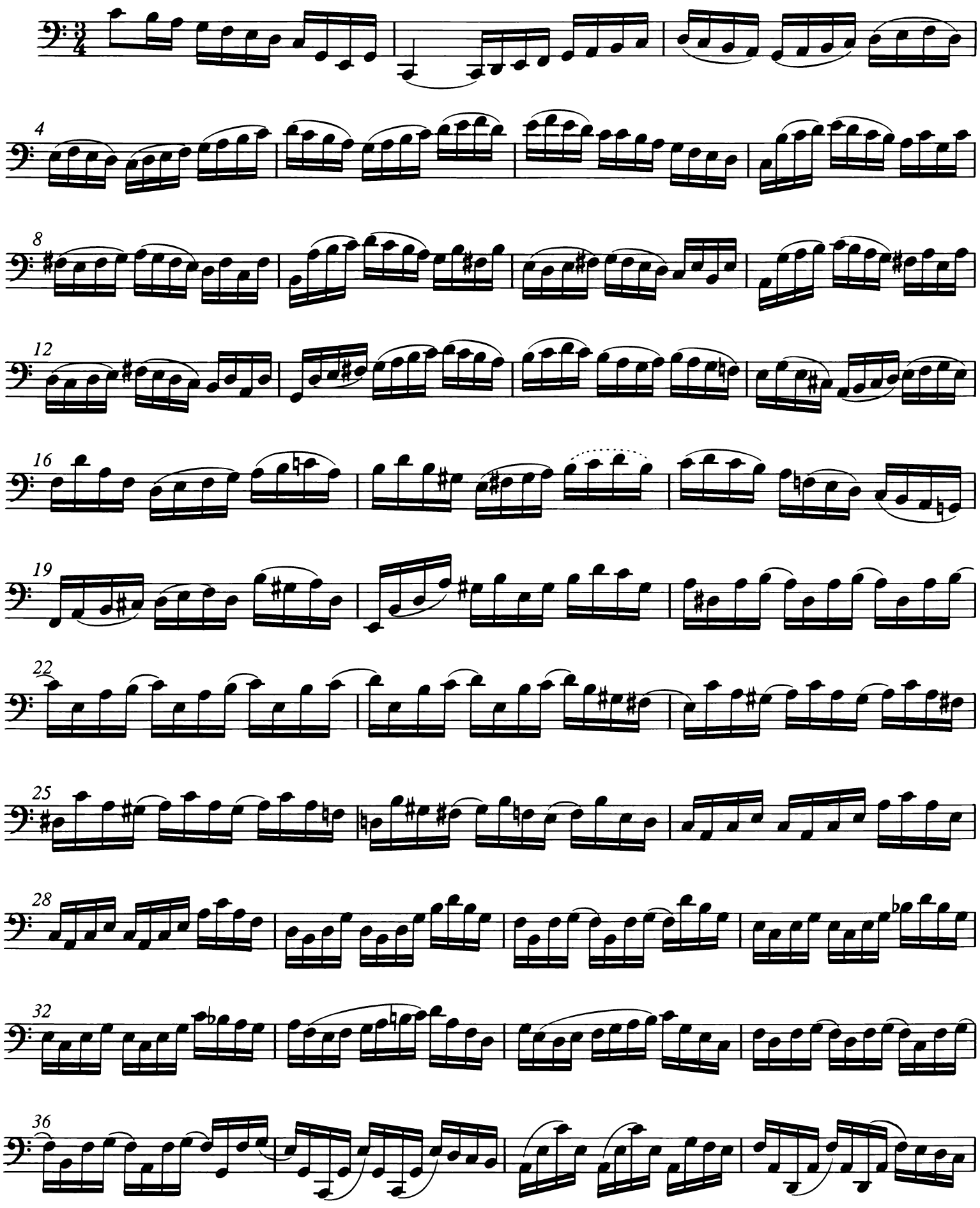


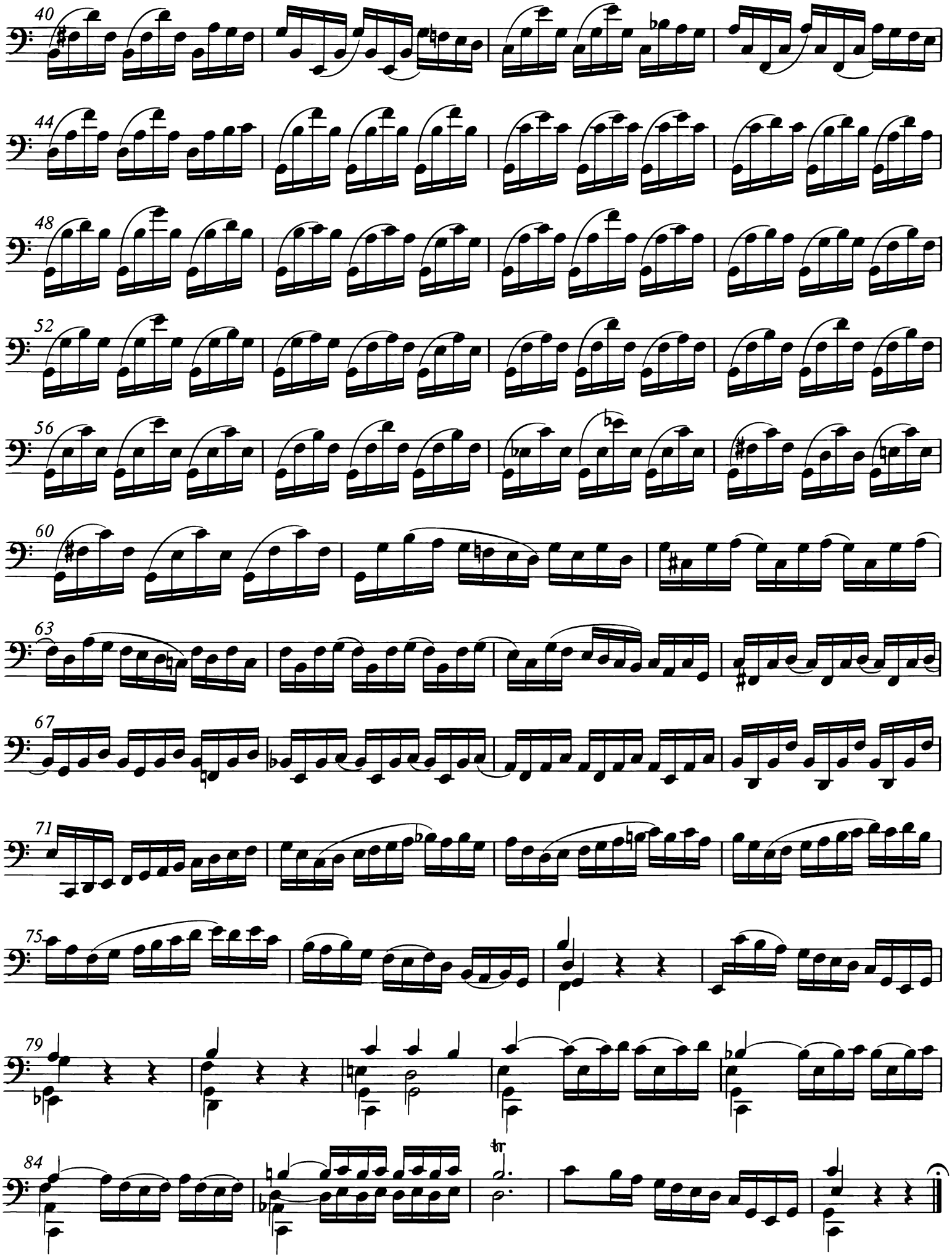
*) Zur Artikulation der Takte 30, 31, 39, 47, 66, 67 siehe Kritischen Bericht.

Suite III

BWV 1009

1. Prélude

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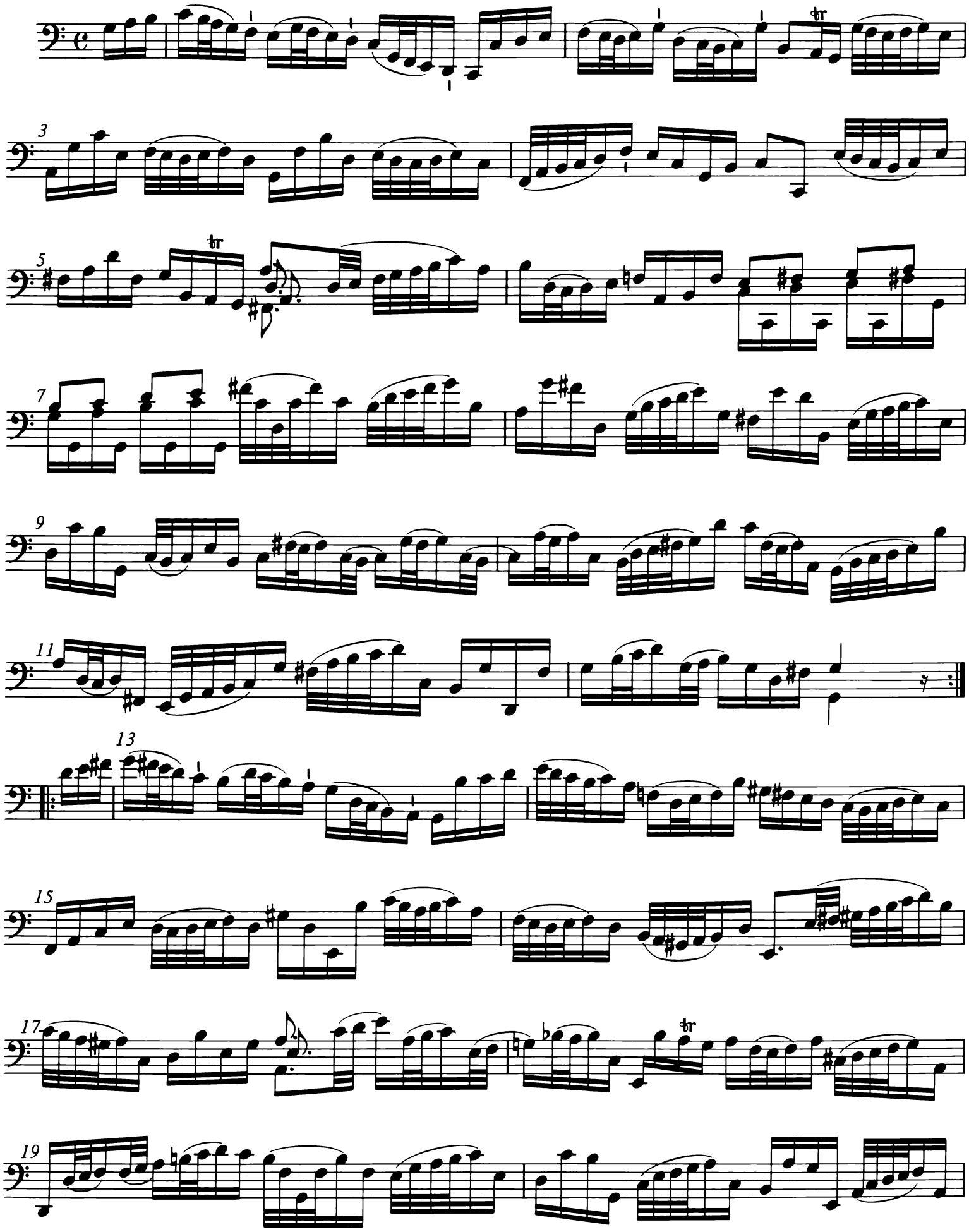
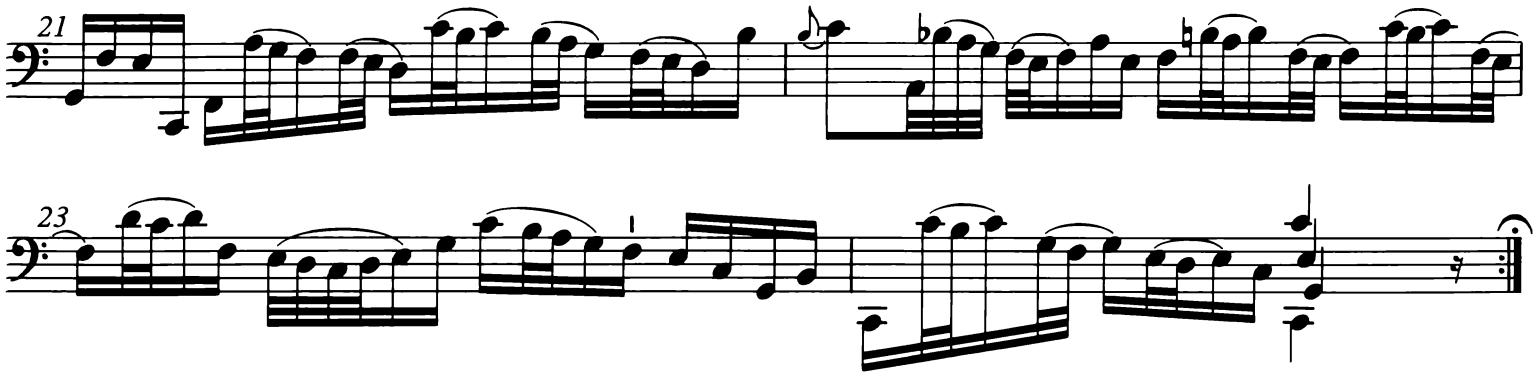
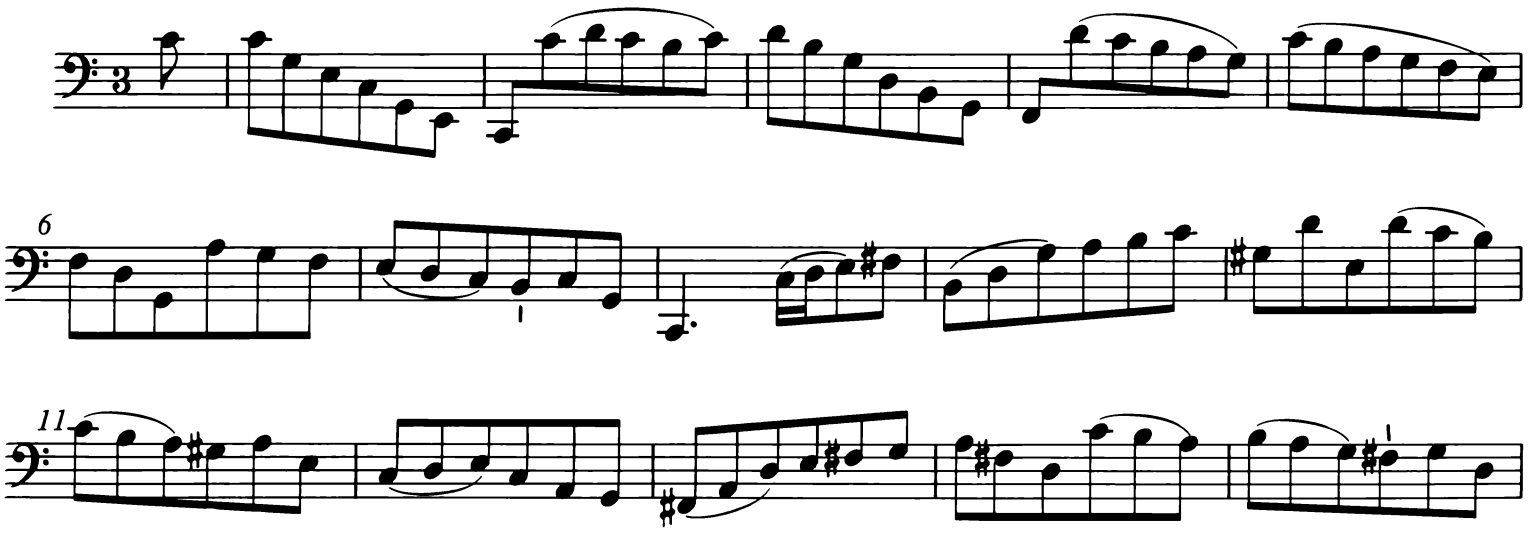
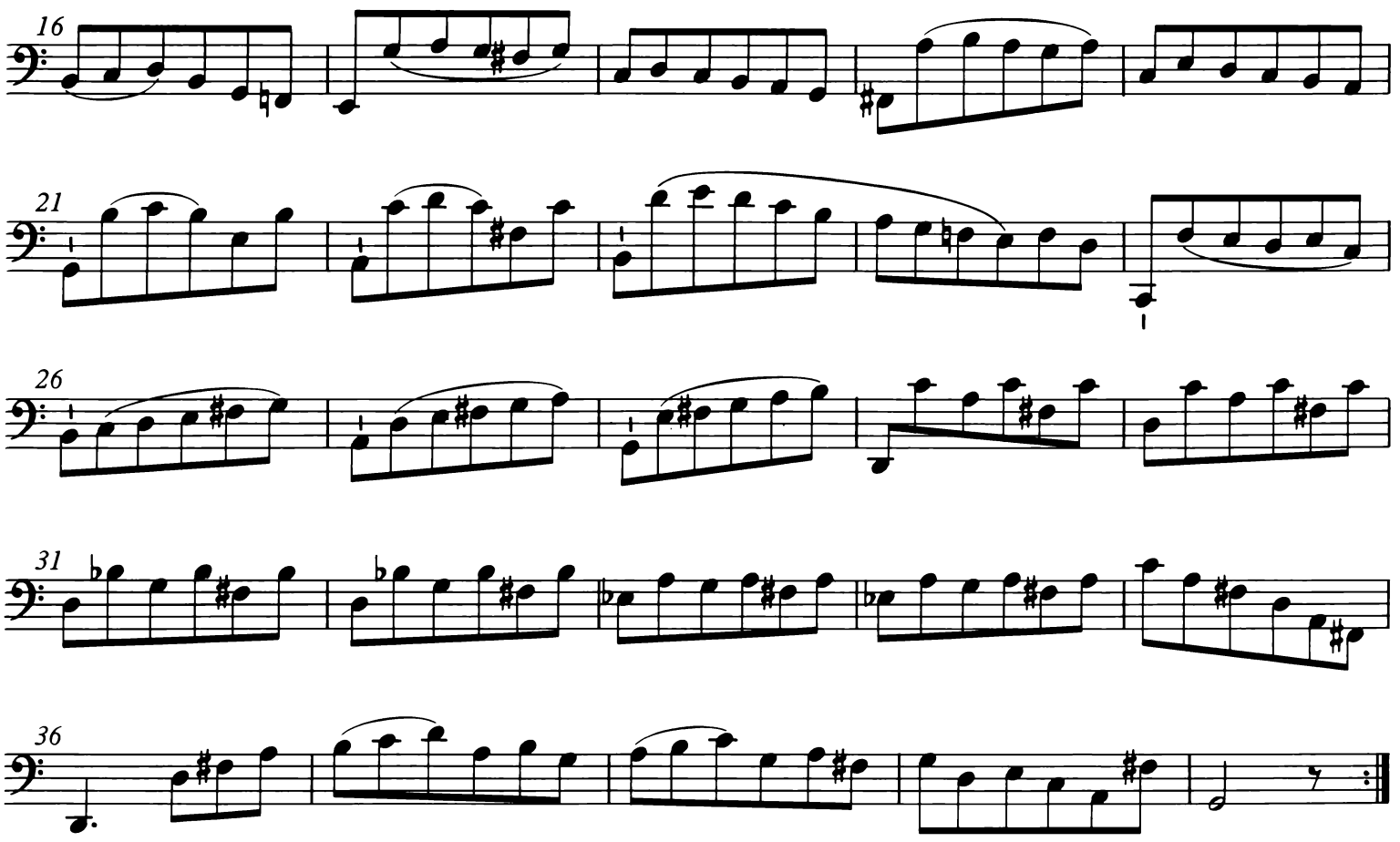
2. Allemande





3. Courante





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4. Sarabande

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5. Bourrée I

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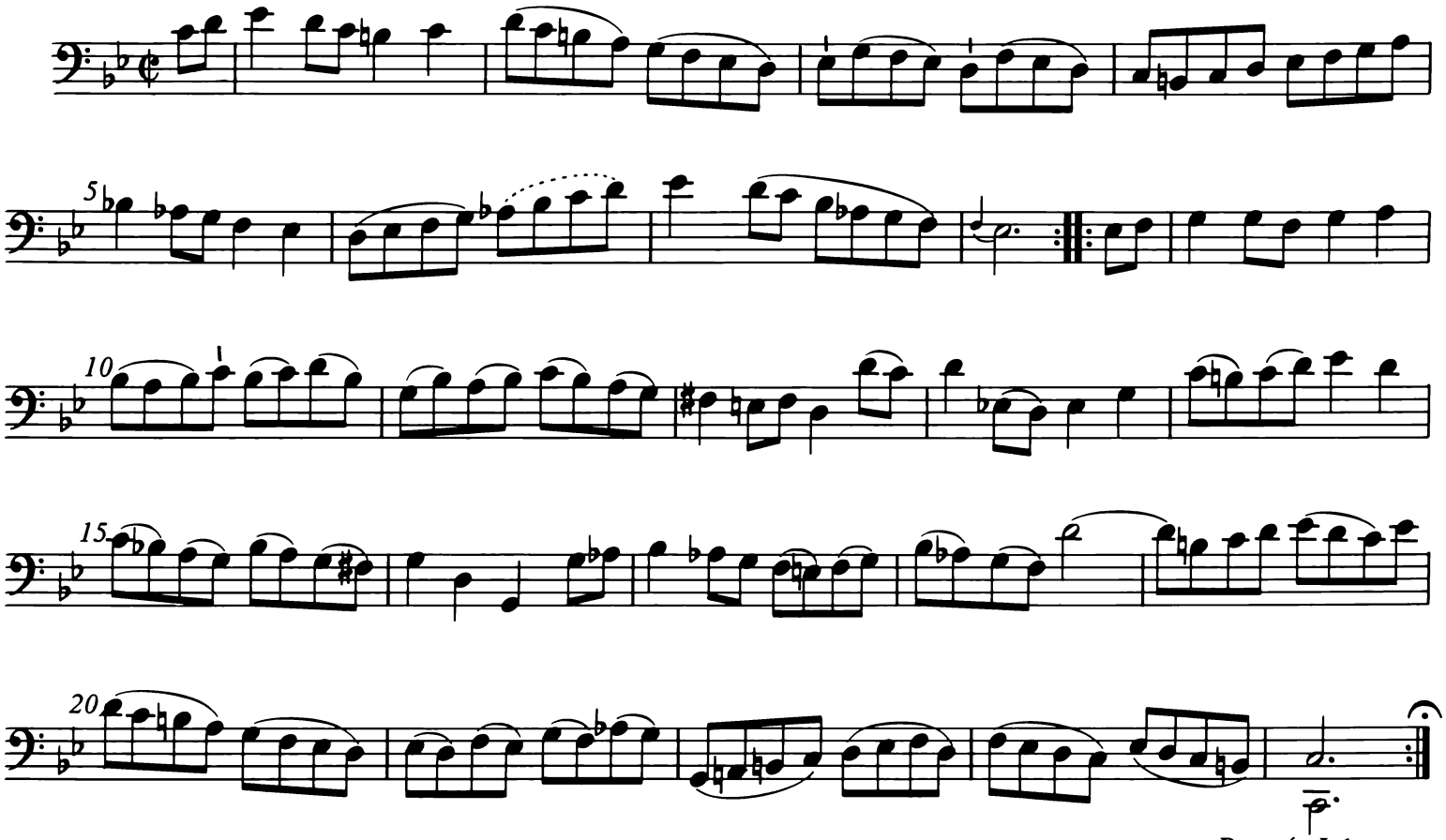
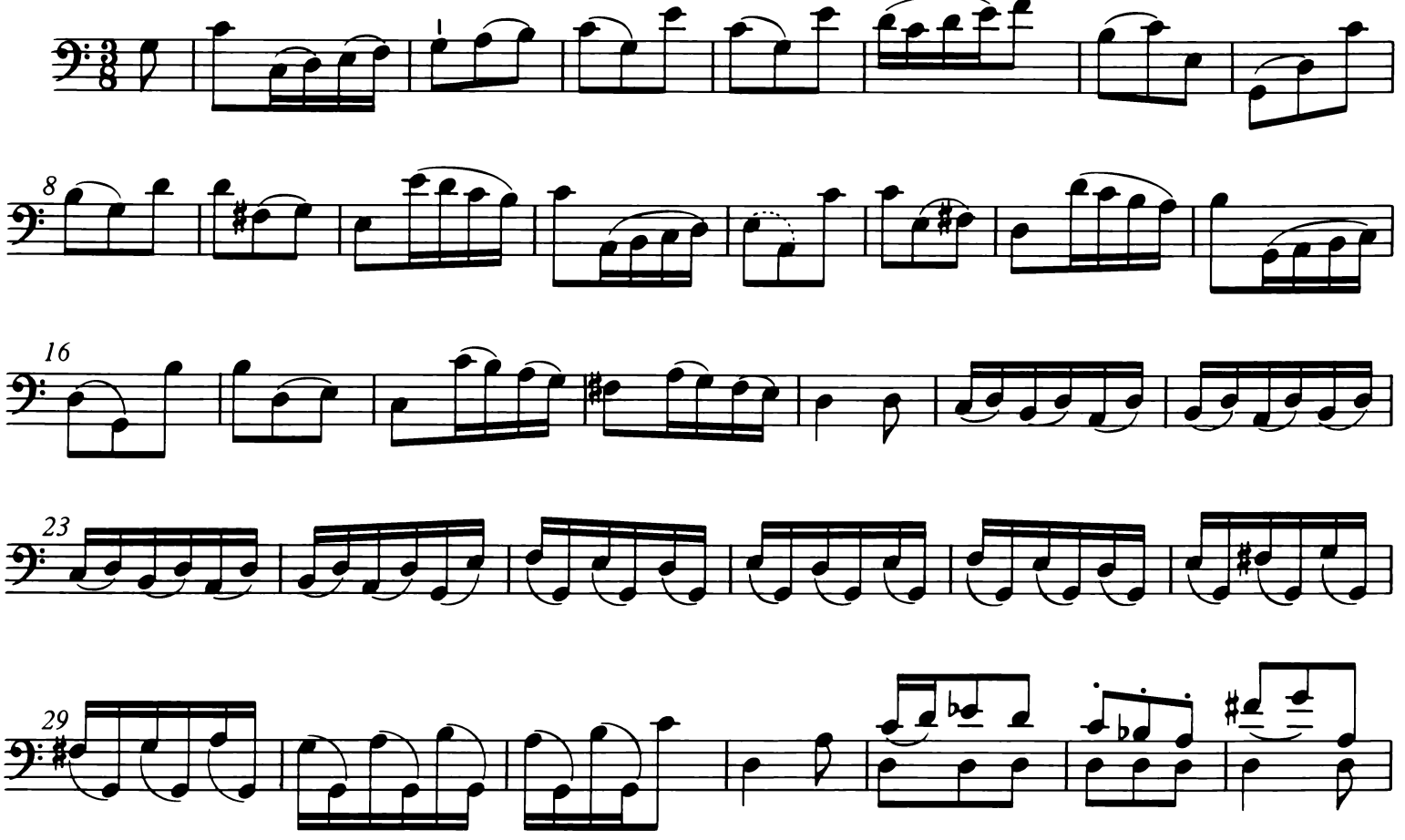
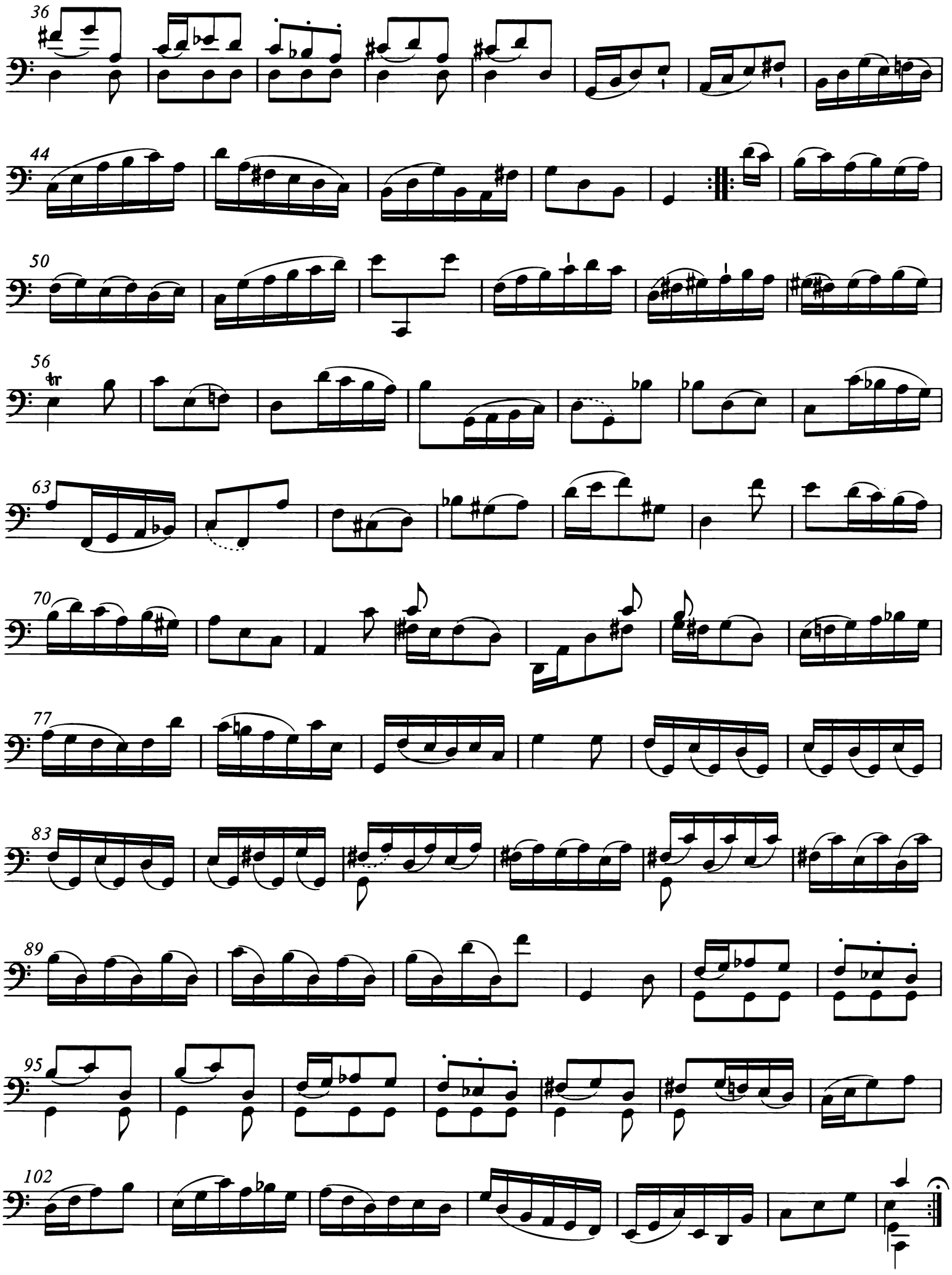
6. Bourrée II



Bourrée I da capo

7. Gique

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Suite IV

BWV 1010

1. Prélude

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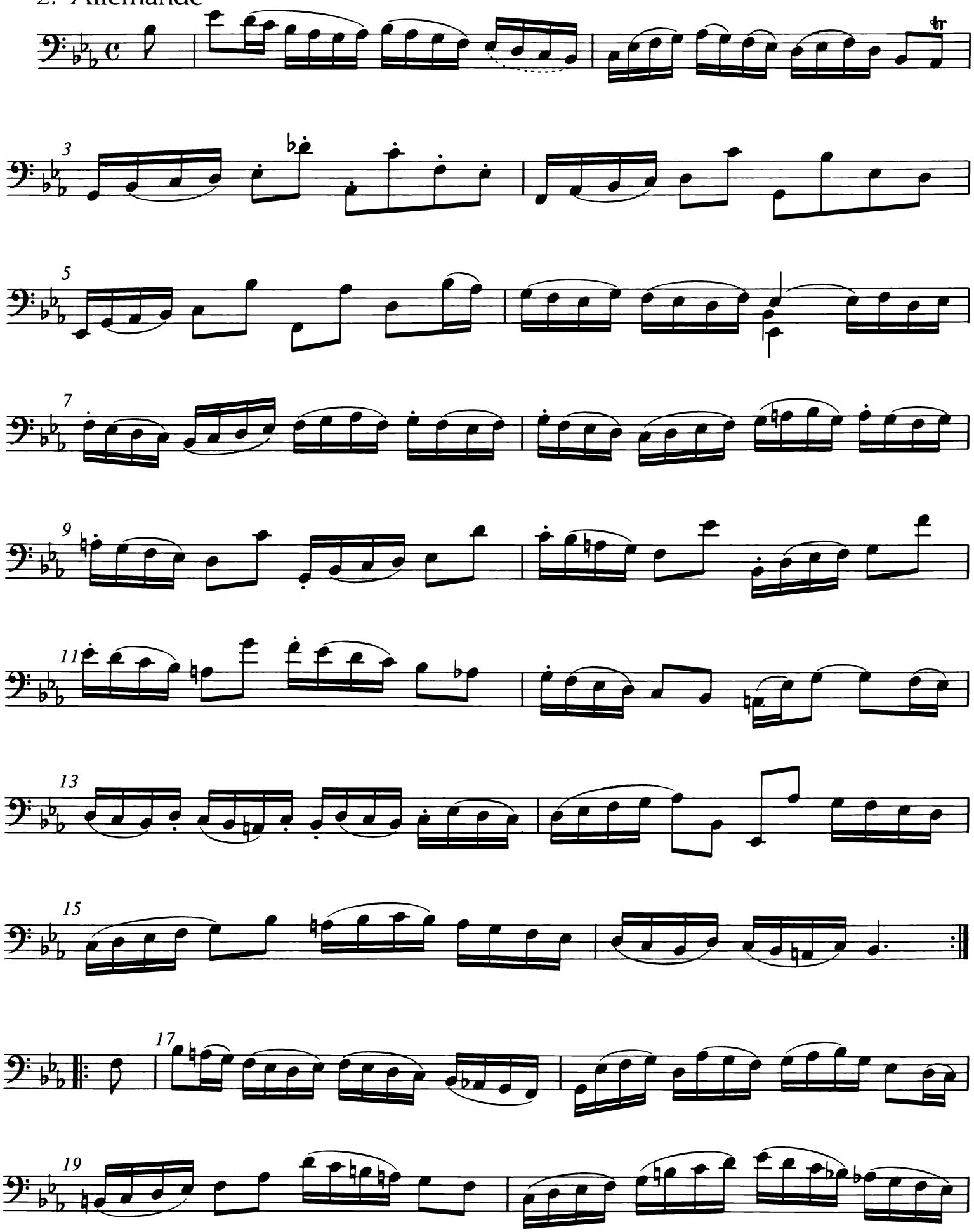
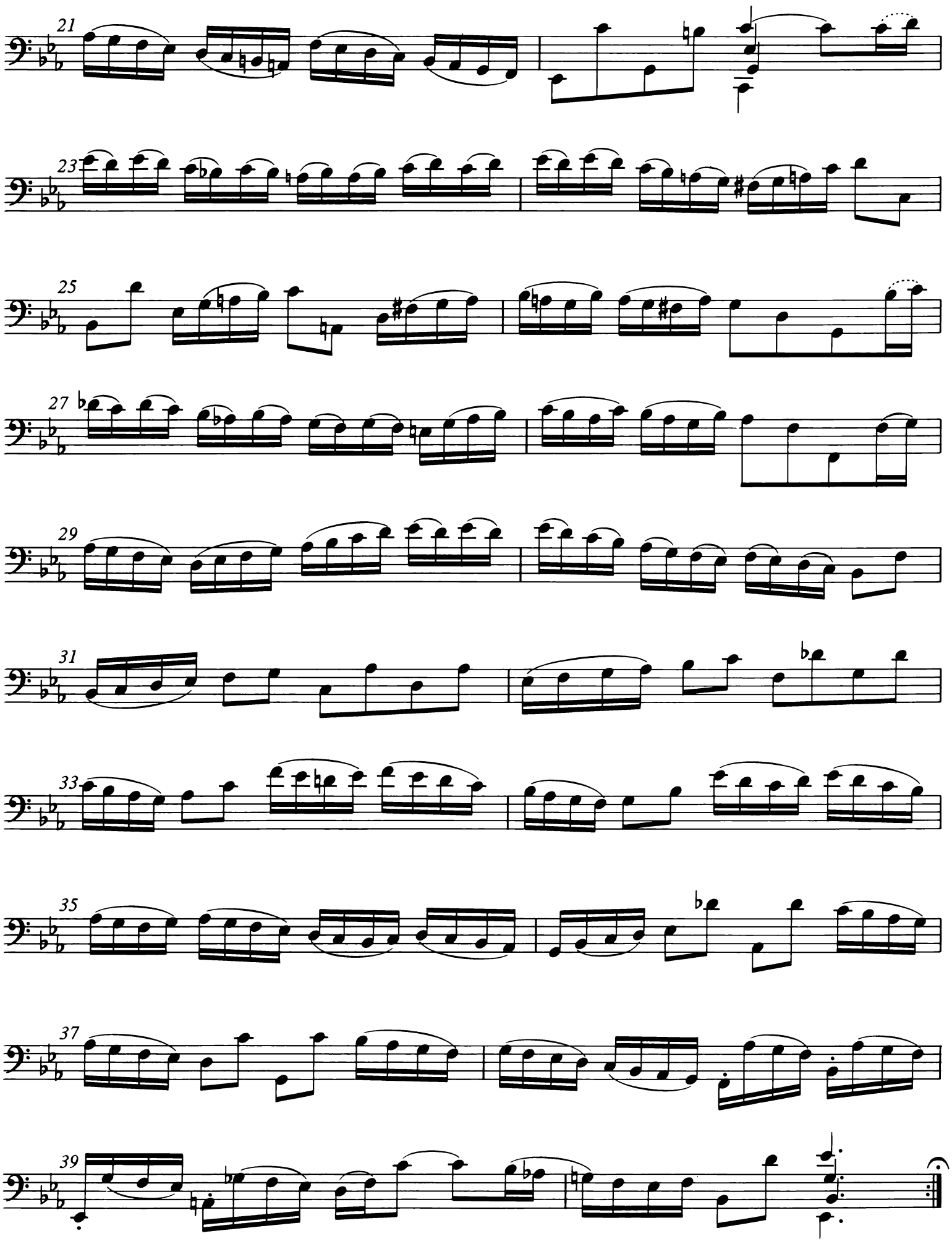
2. Allemande

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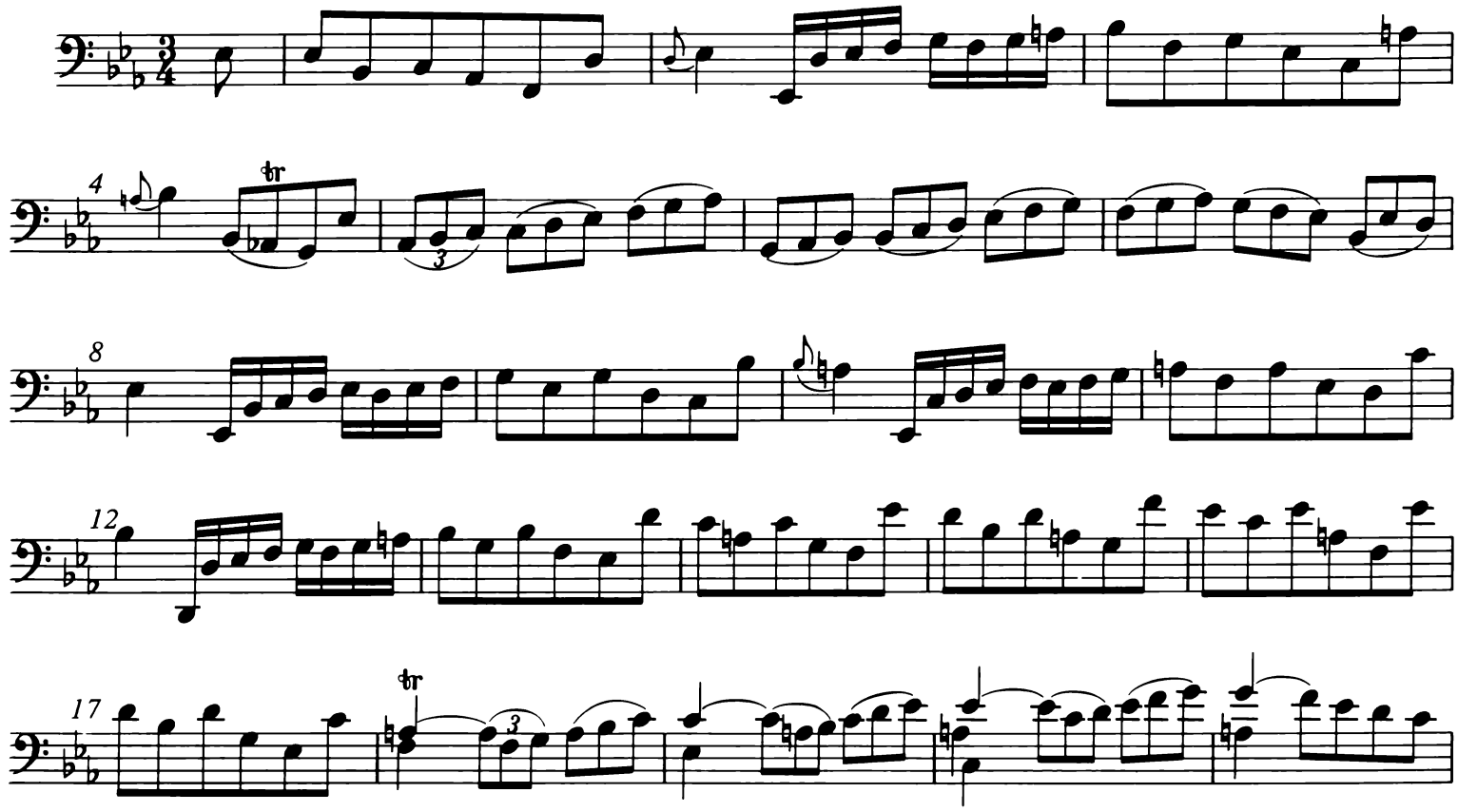
3. Courante



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4. Sarabande

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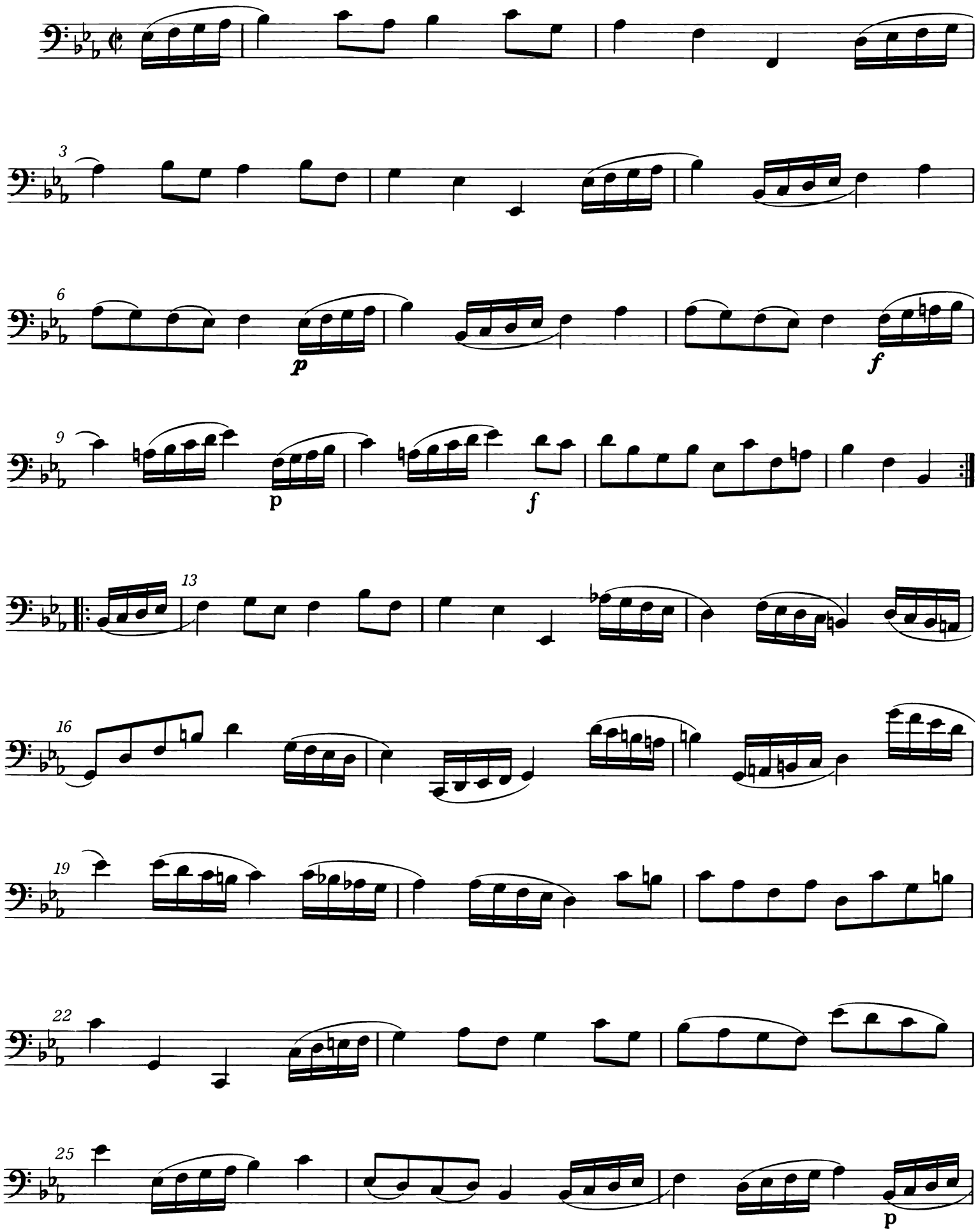
5. Bourrée I



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6. Bourrée II

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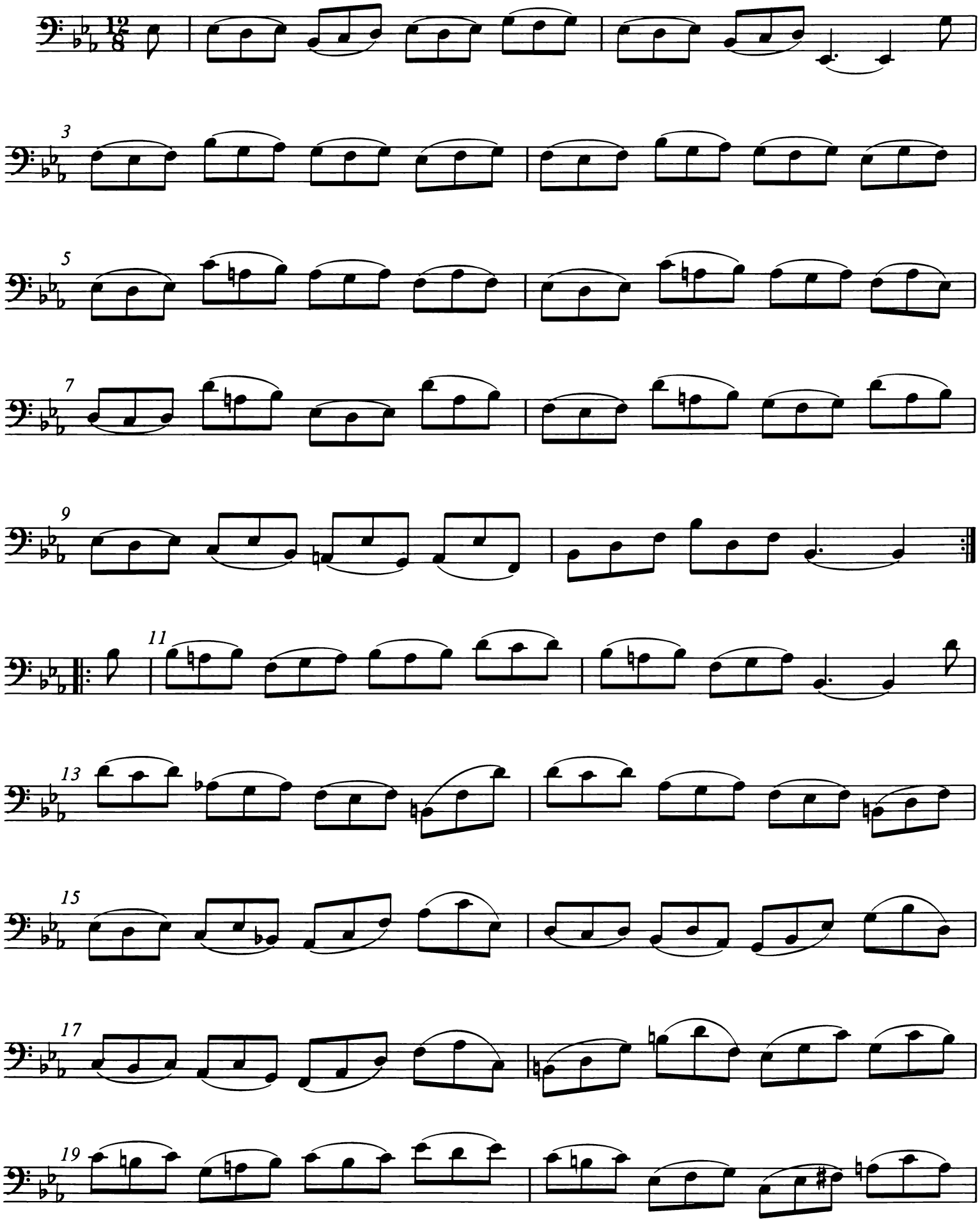
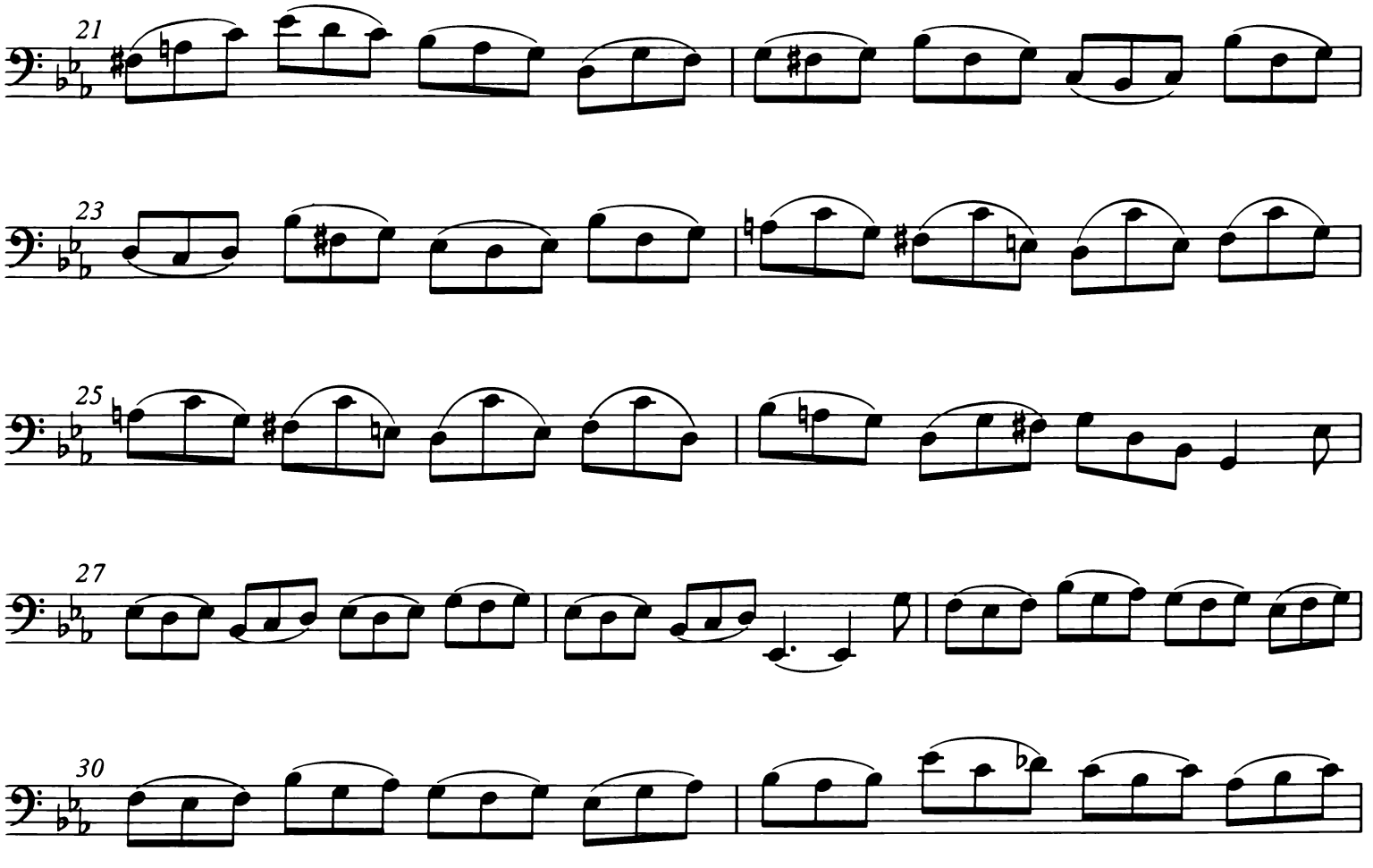
7. Gique

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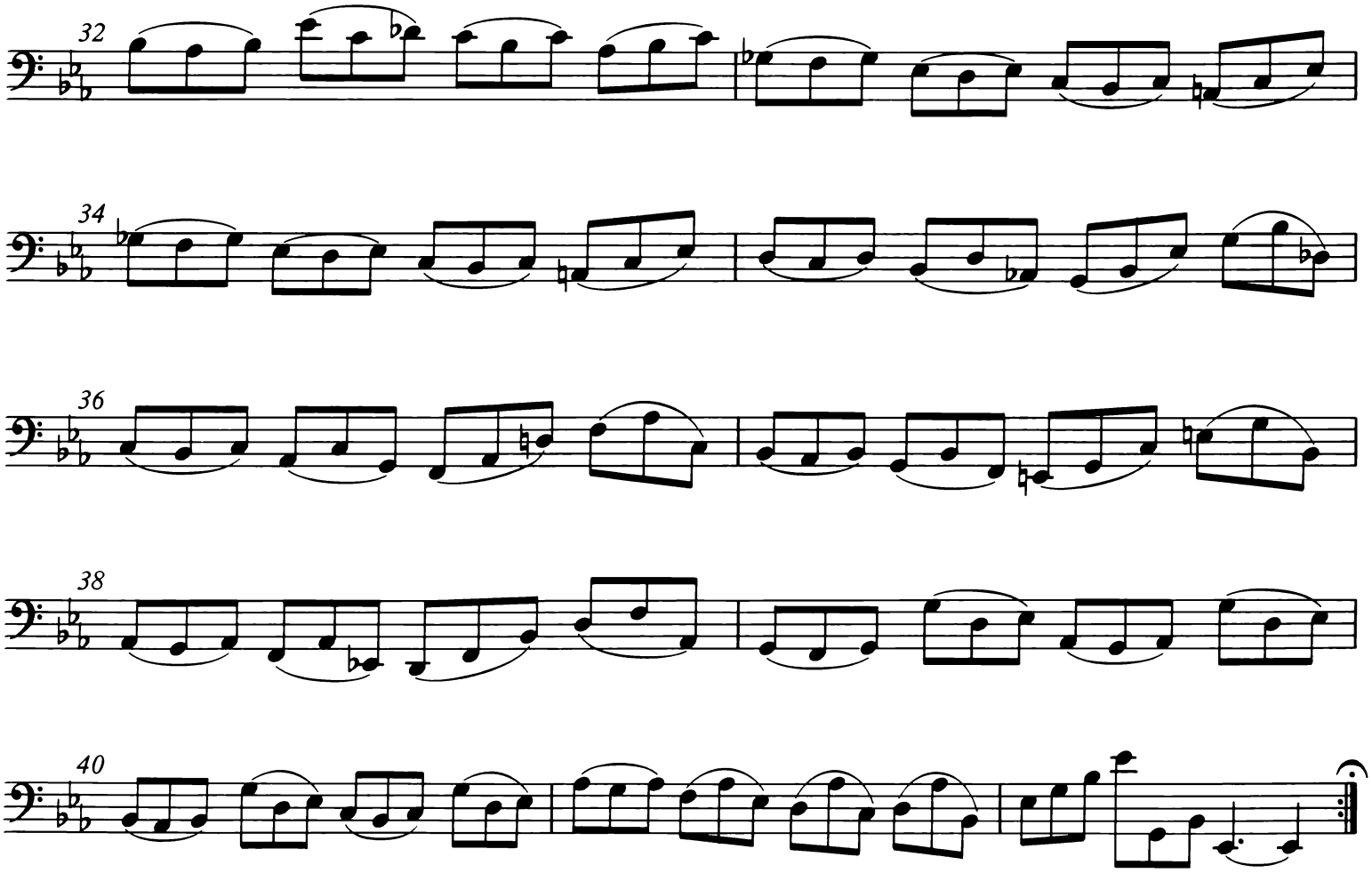
32
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Suite V

BWV 1011

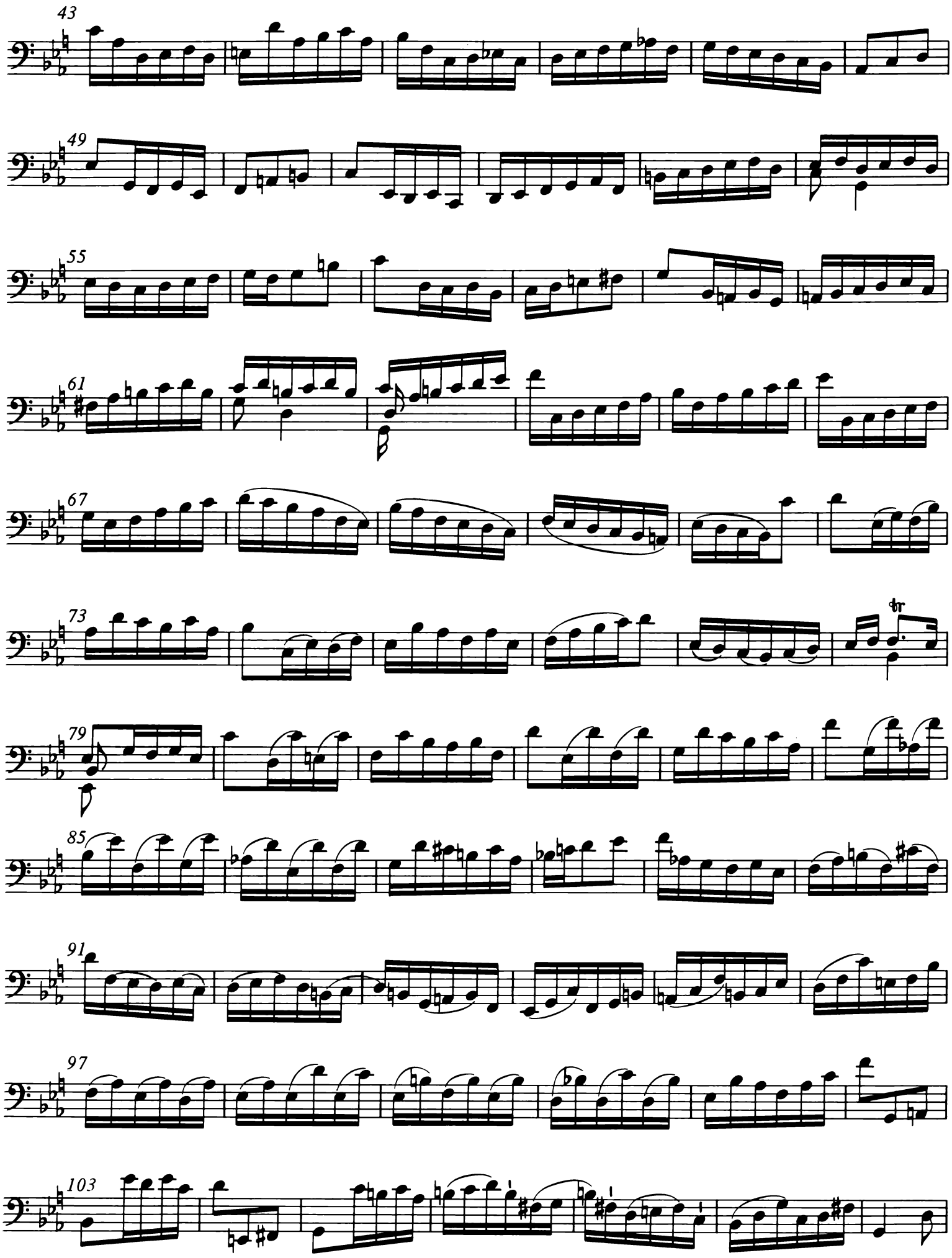
Originalnotierung*)

1. Prélude

accord

Discordable

*) Siehe S. 32.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110

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131

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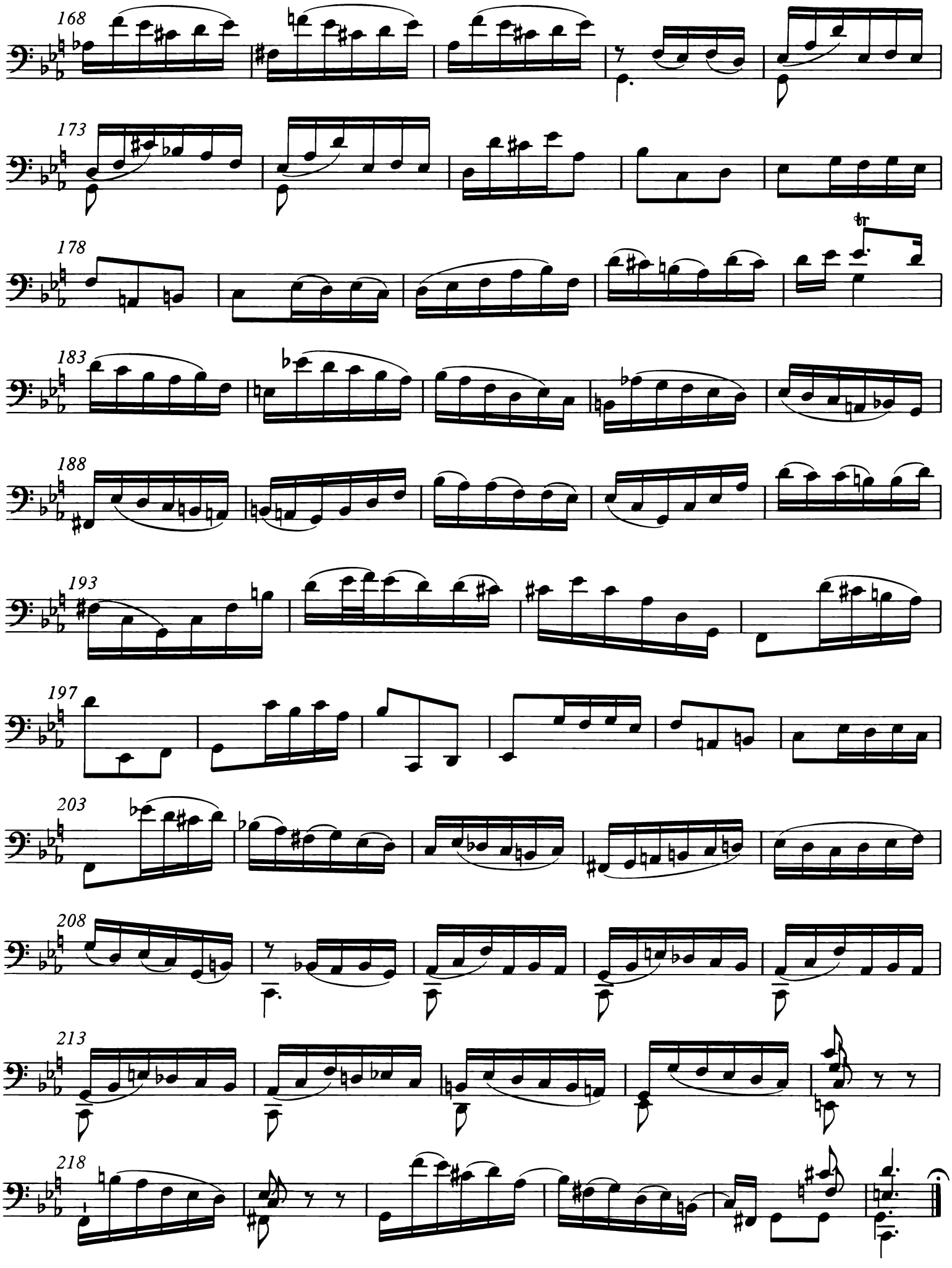
153

158

163


168
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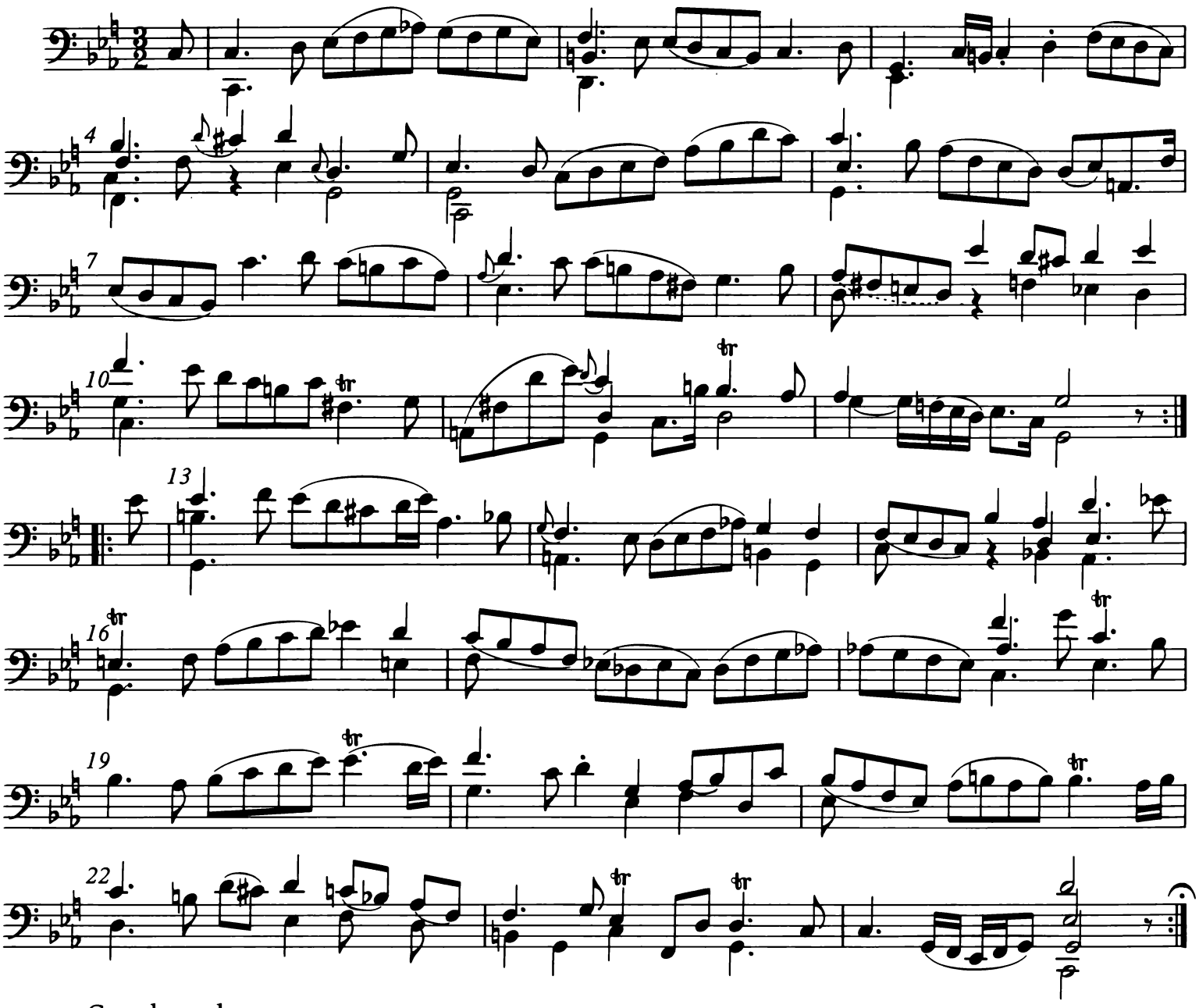
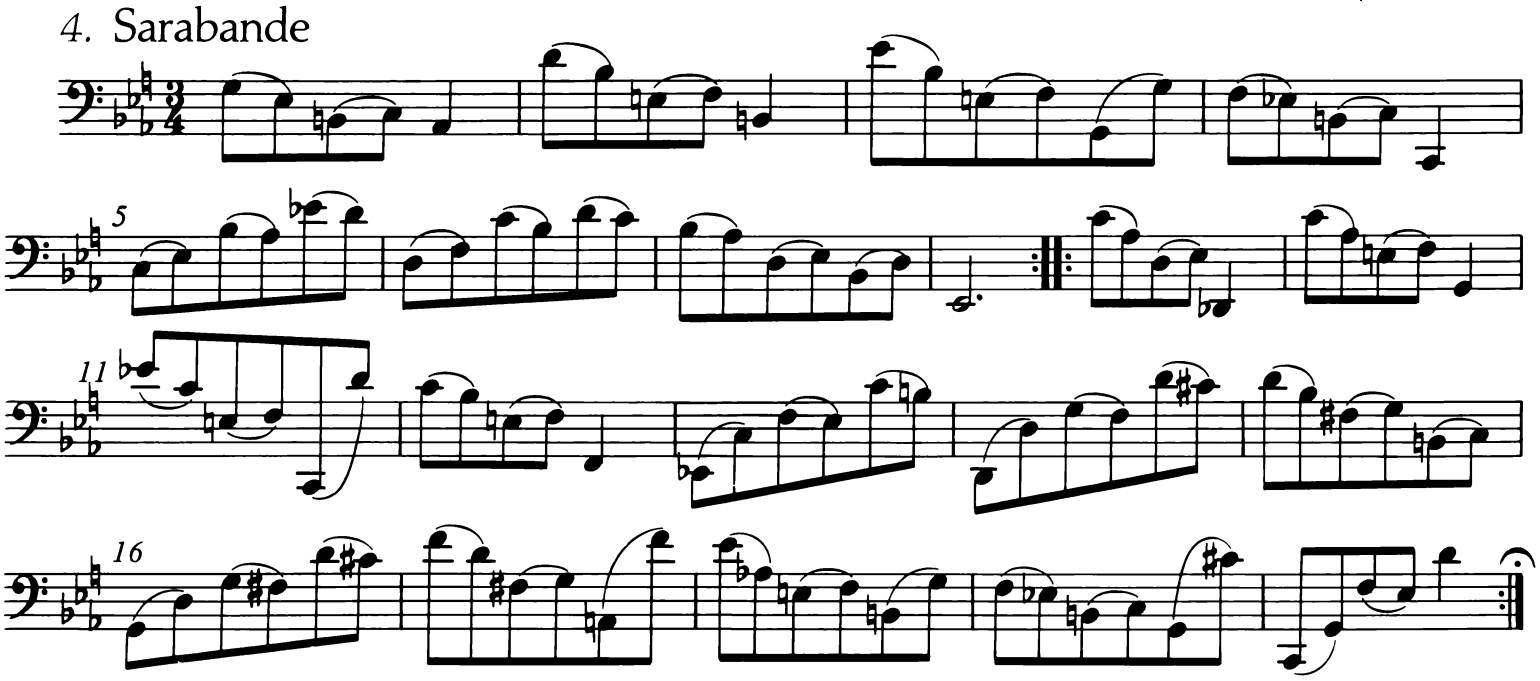
213
218

2. Allemande

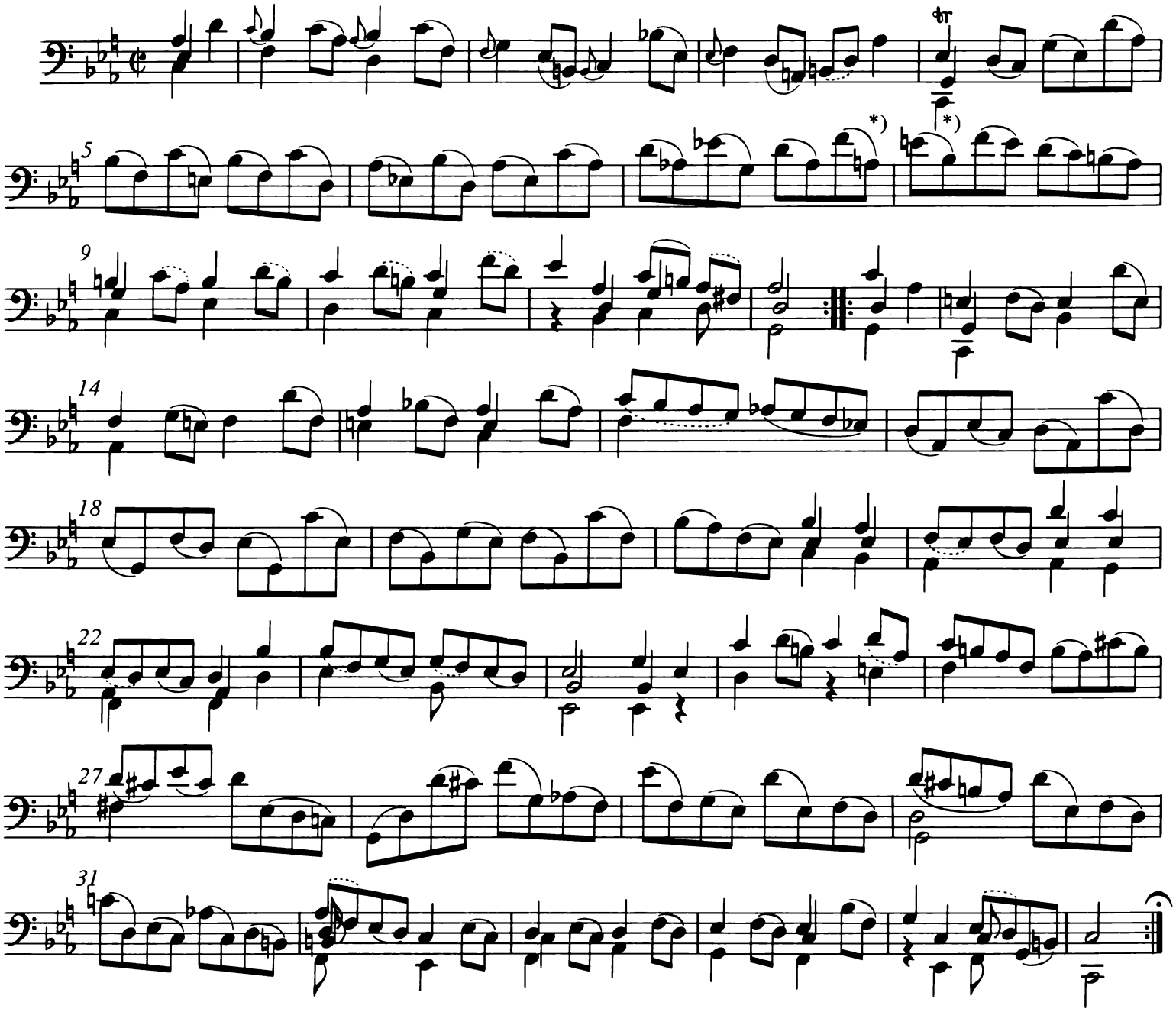
3. Courante



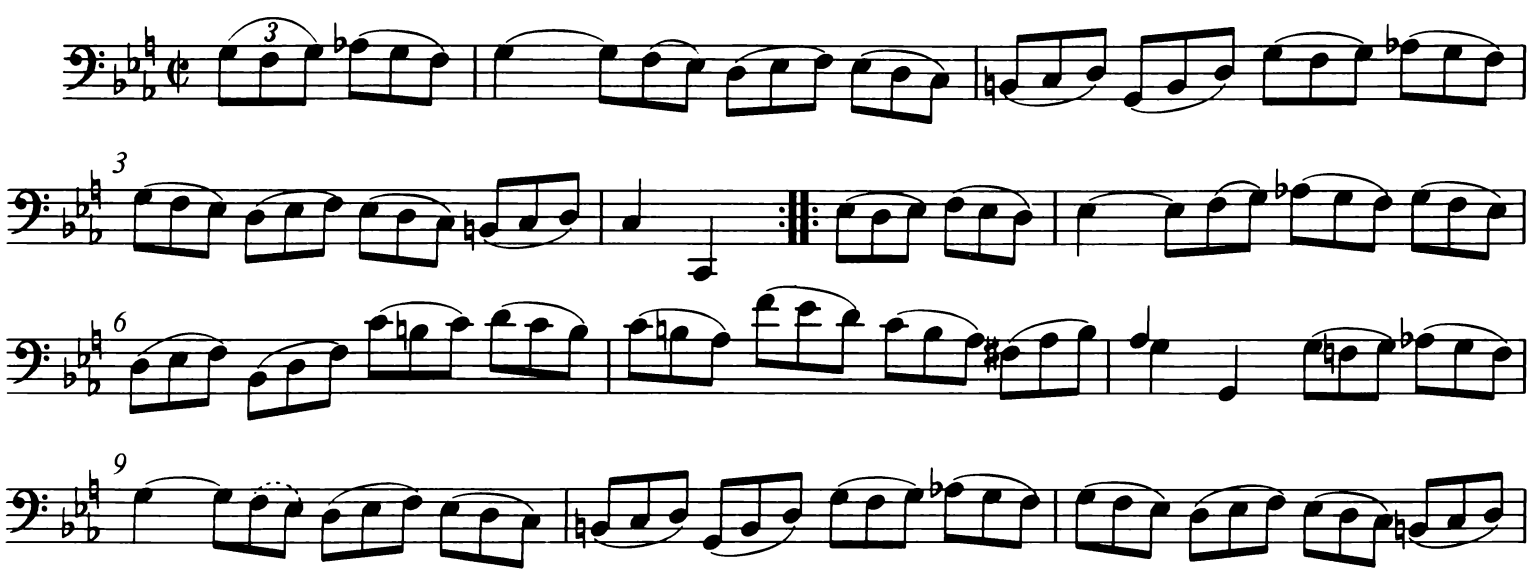
4. Sarabande



5. Gavotte I



6. Gavotte II



*) Klangnotation, auf der d-Saite zu greifen.

Gavotte I da capo

7. Gique *)

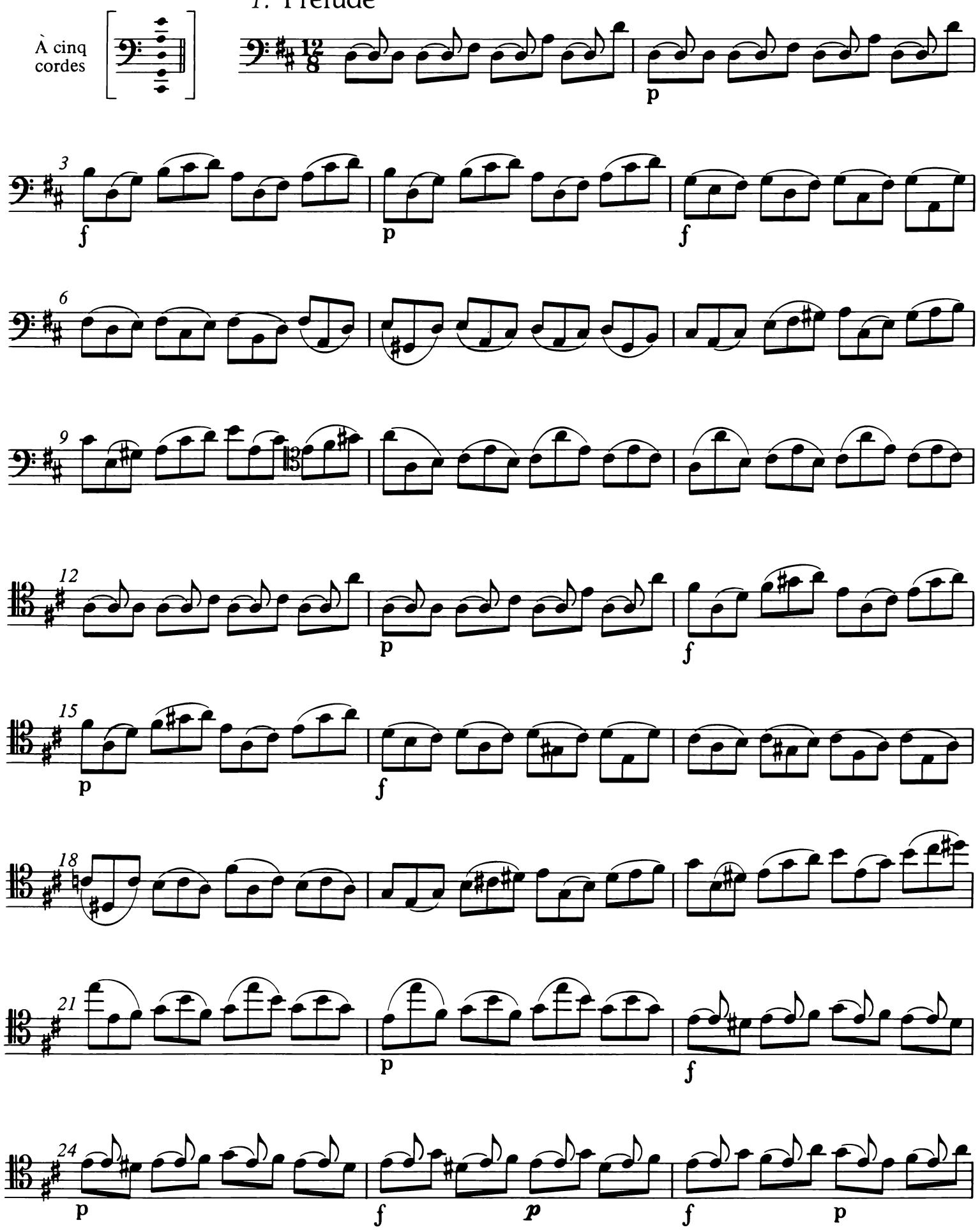
*) Zur Frage der Artikulation in T. 3 und Parallelstellen – eventuell - siehe den Kritischen Bericht, Kap. IV.

Suite VI

BWV 1012

1. Prélude

À cinq cordes



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f p f
33
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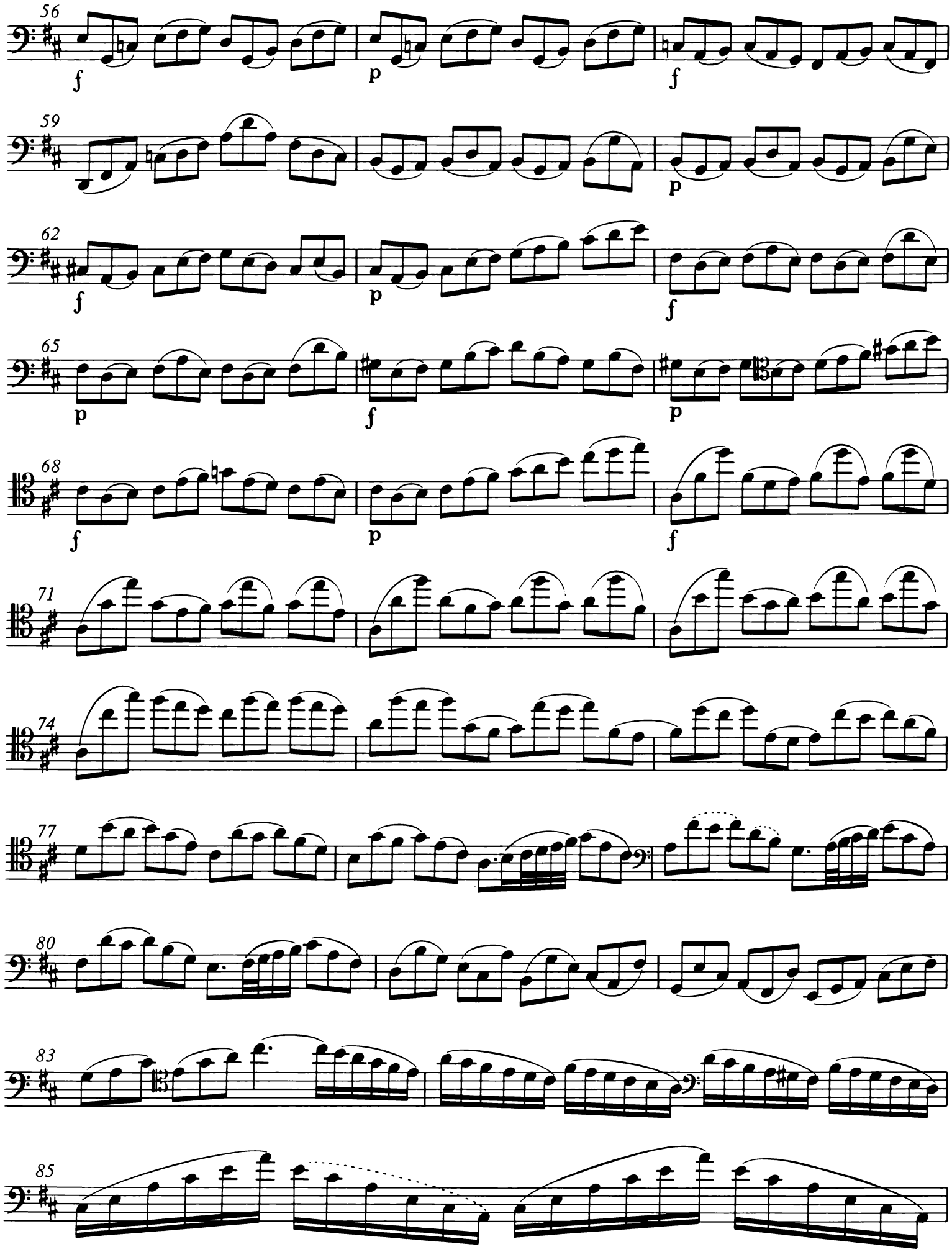
p
48
f p f
51
p f p
54
f p


56
f
p
f
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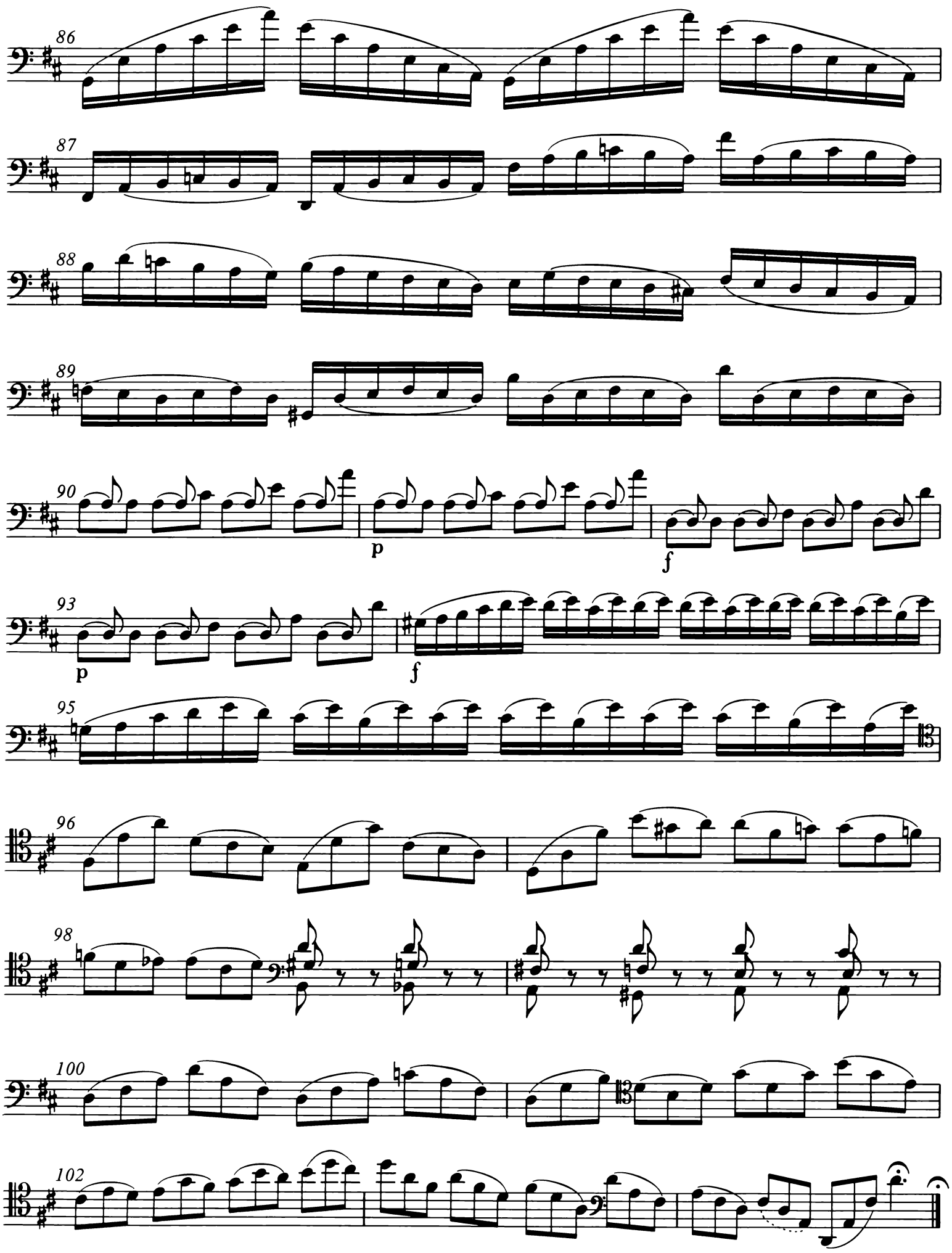
86
87
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p
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98
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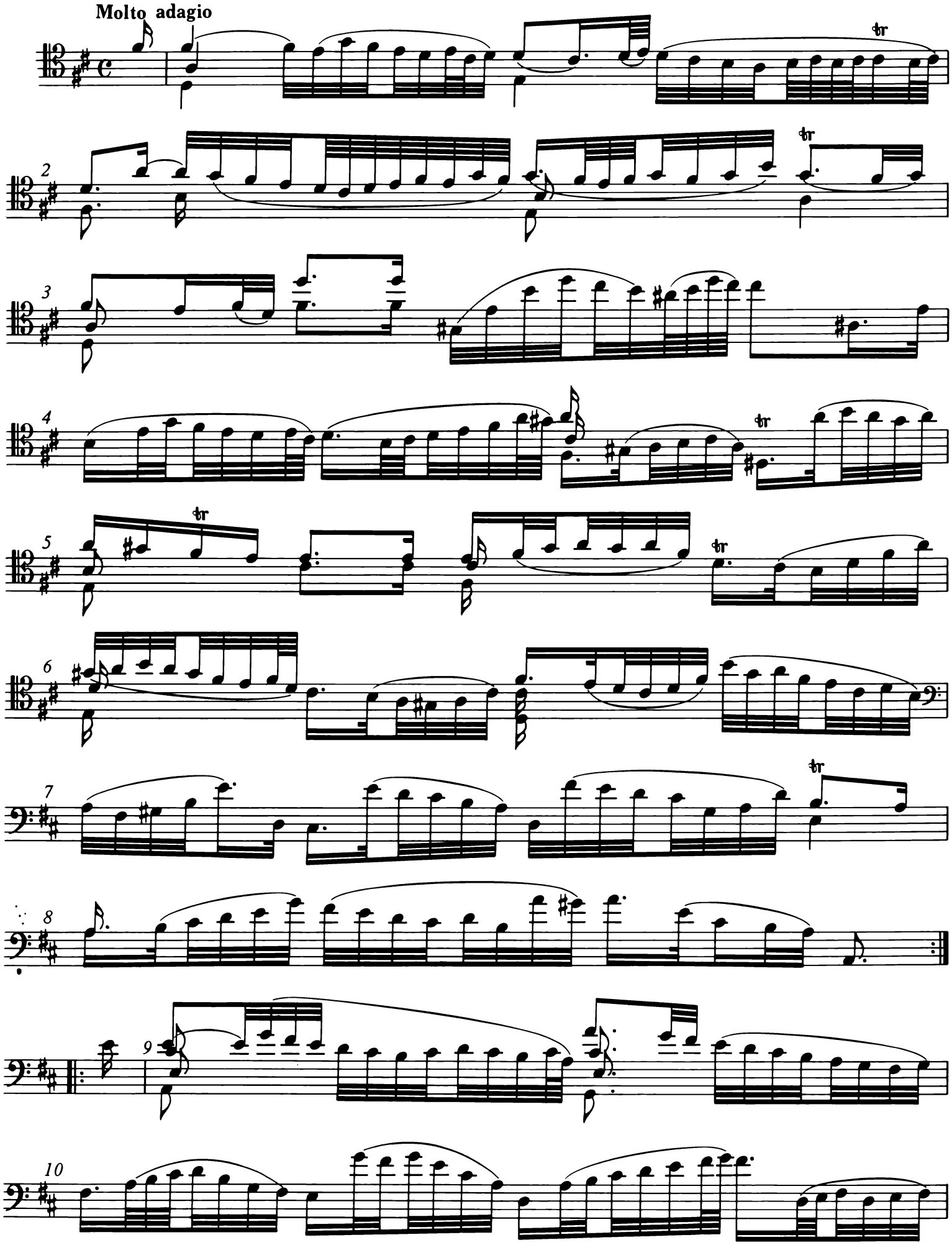
102

2. Allemande

Molto adagio



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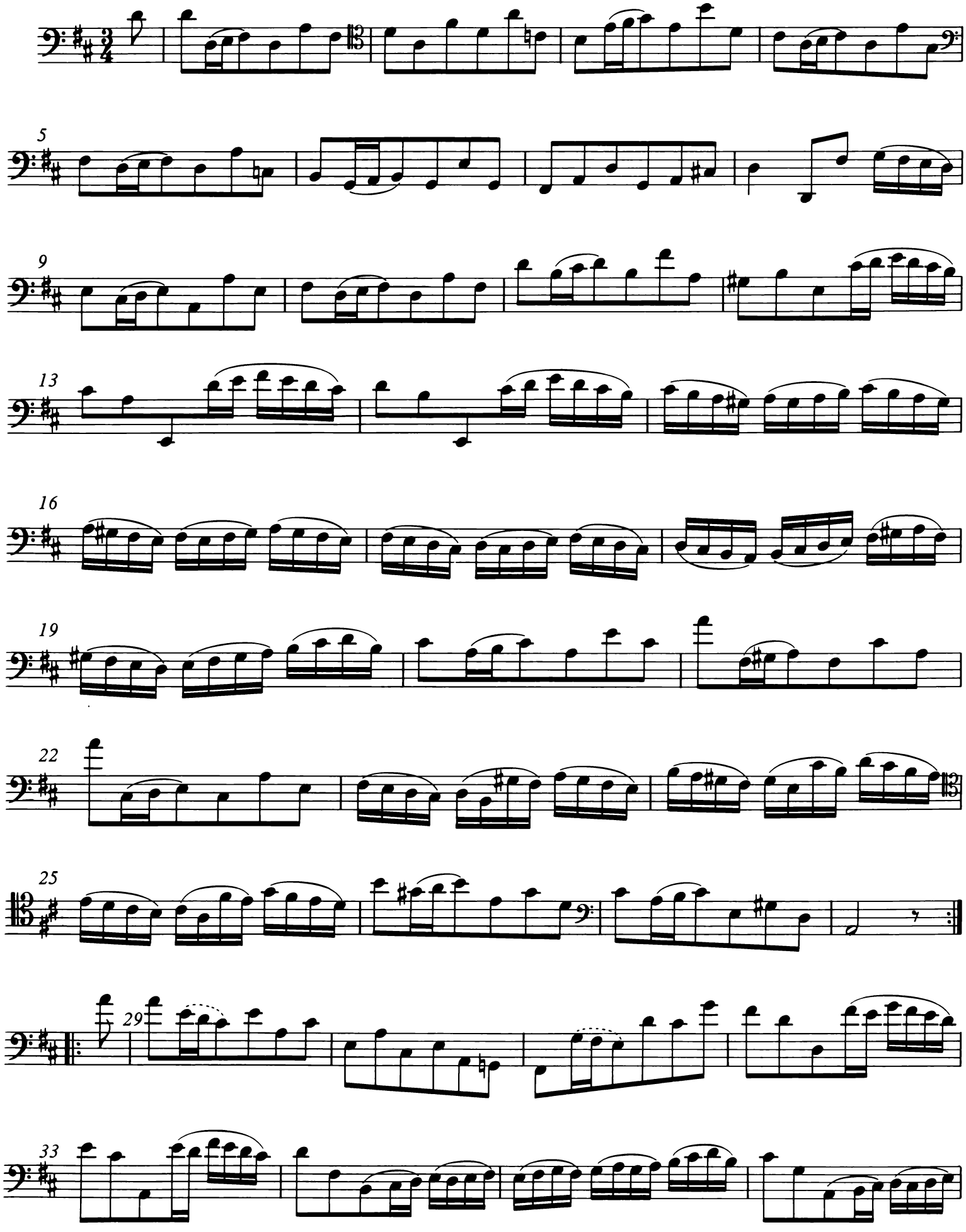
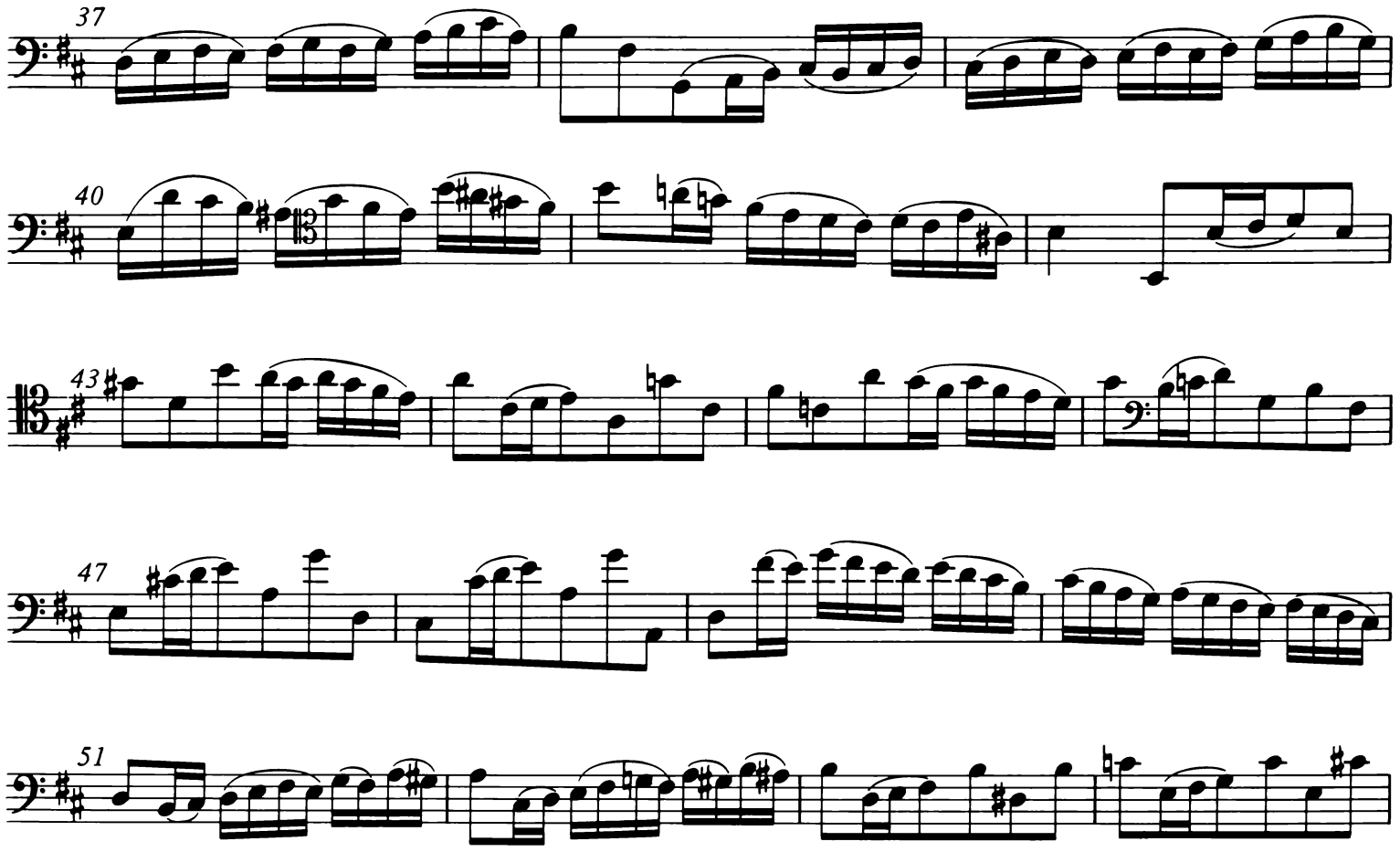
3. Courante

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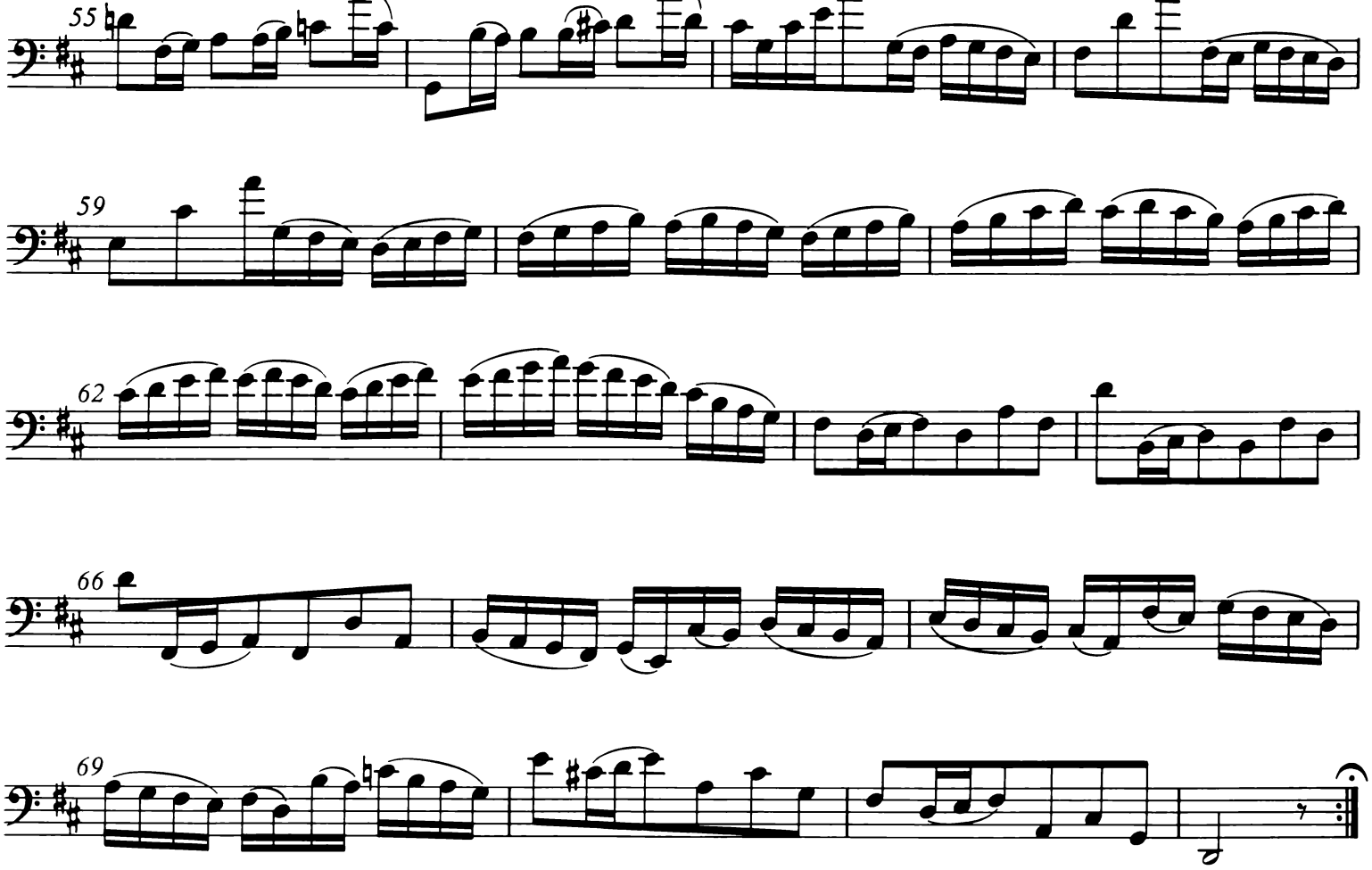
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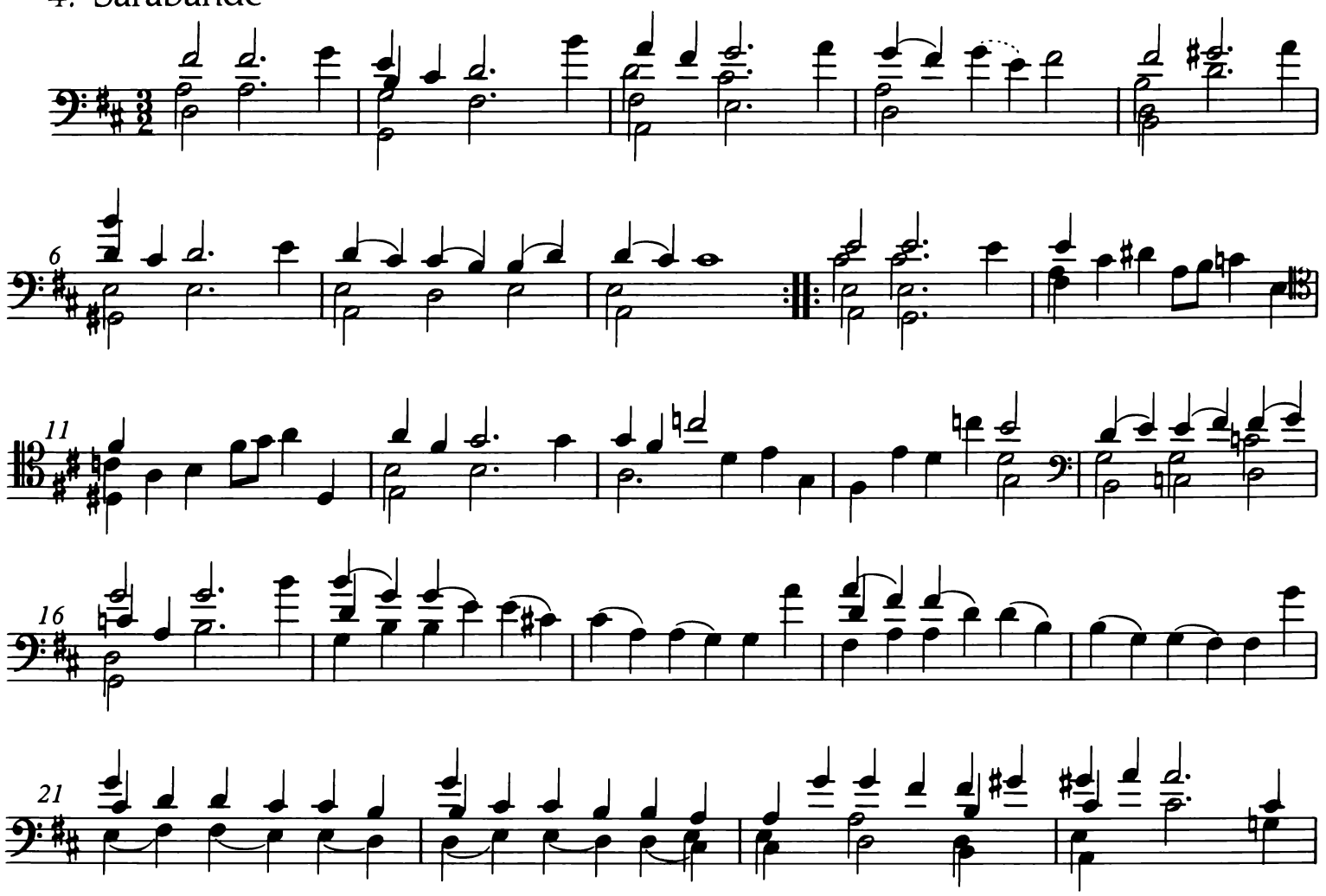
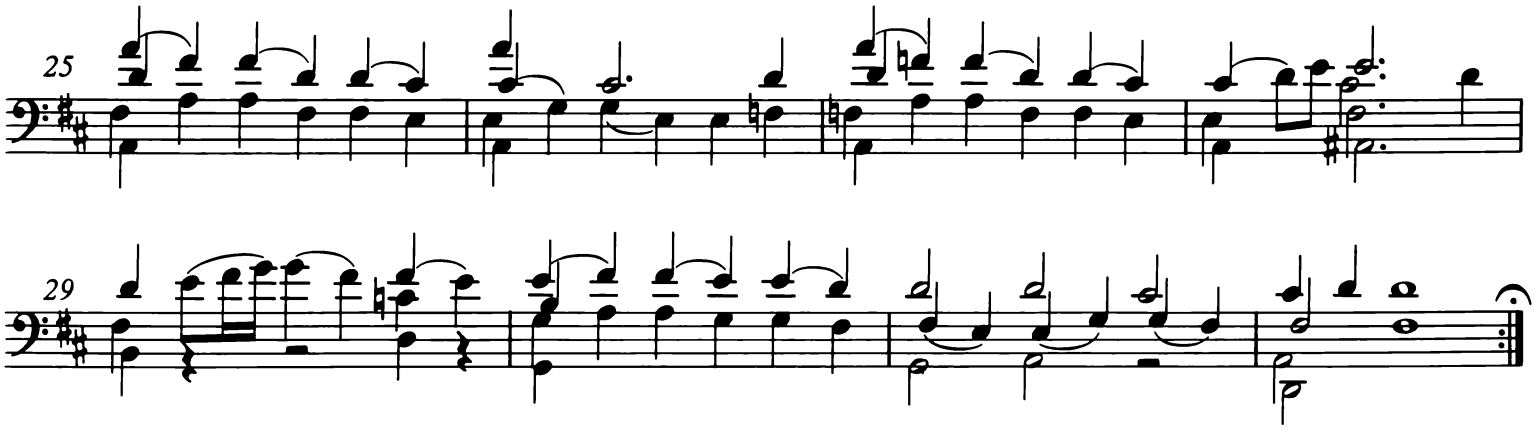
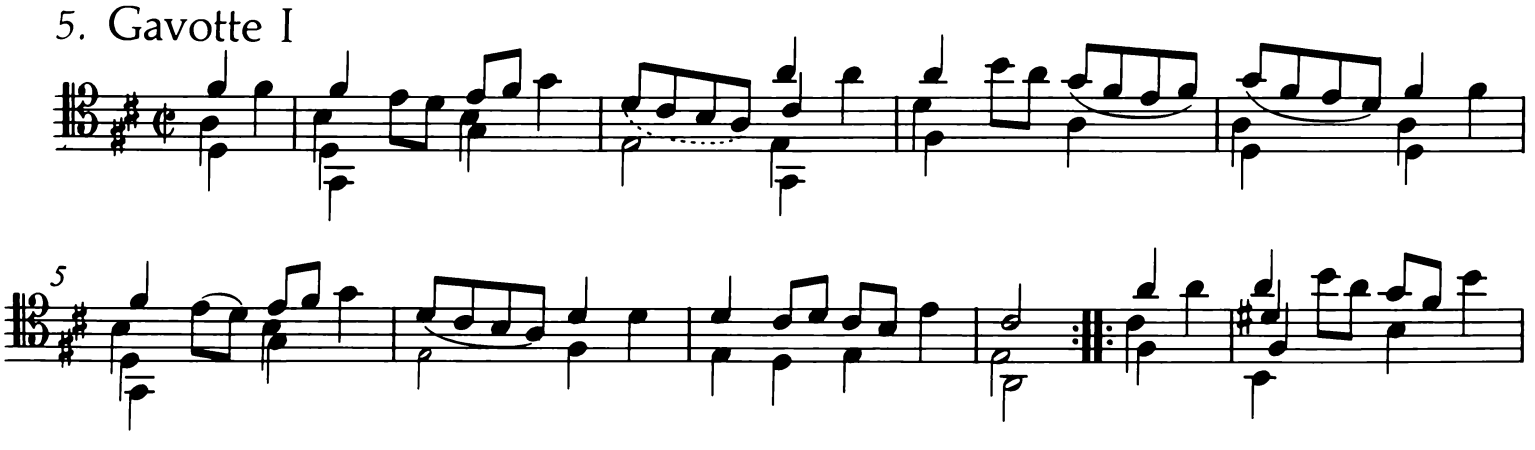
69

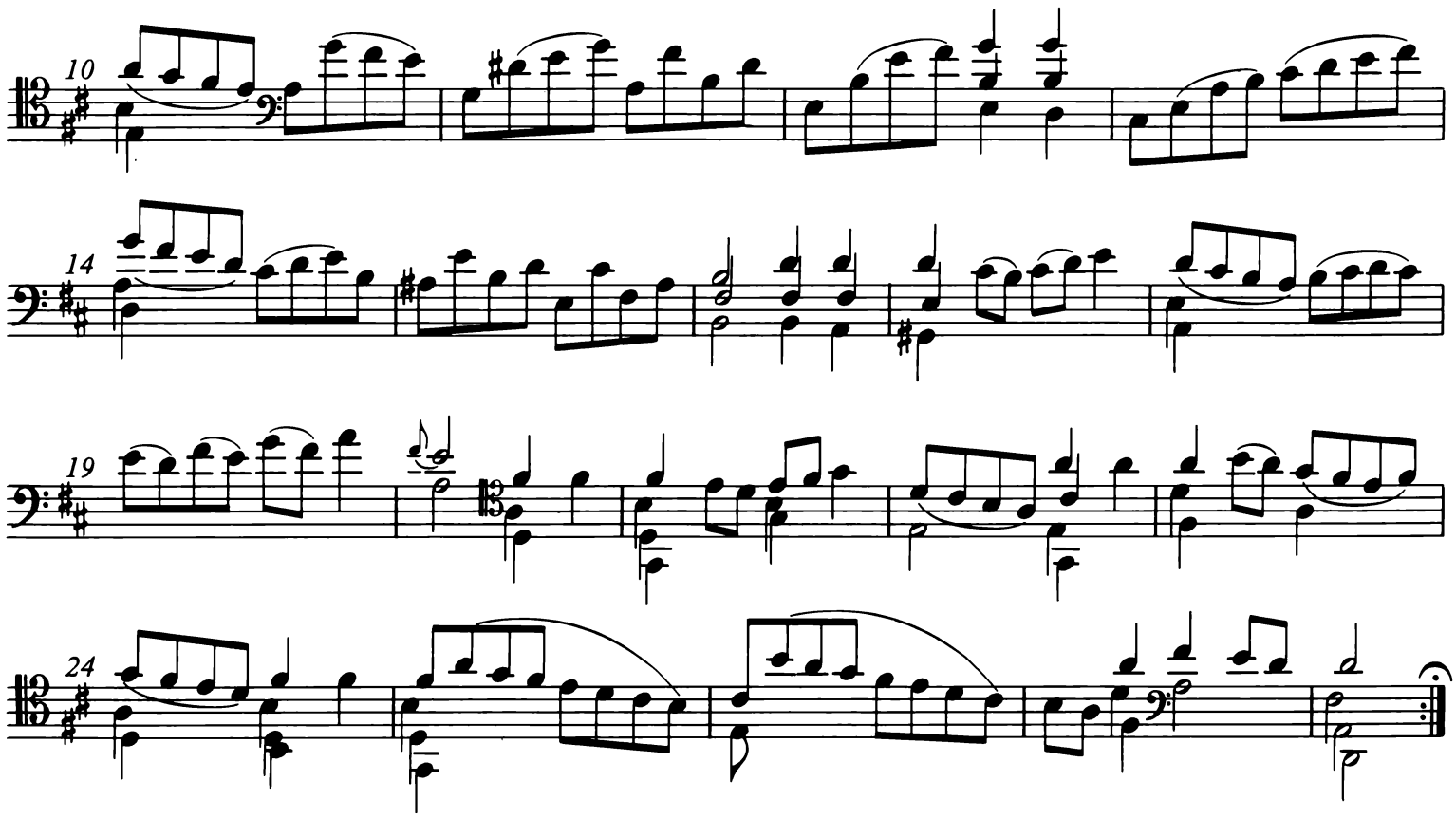
4. Sarabande



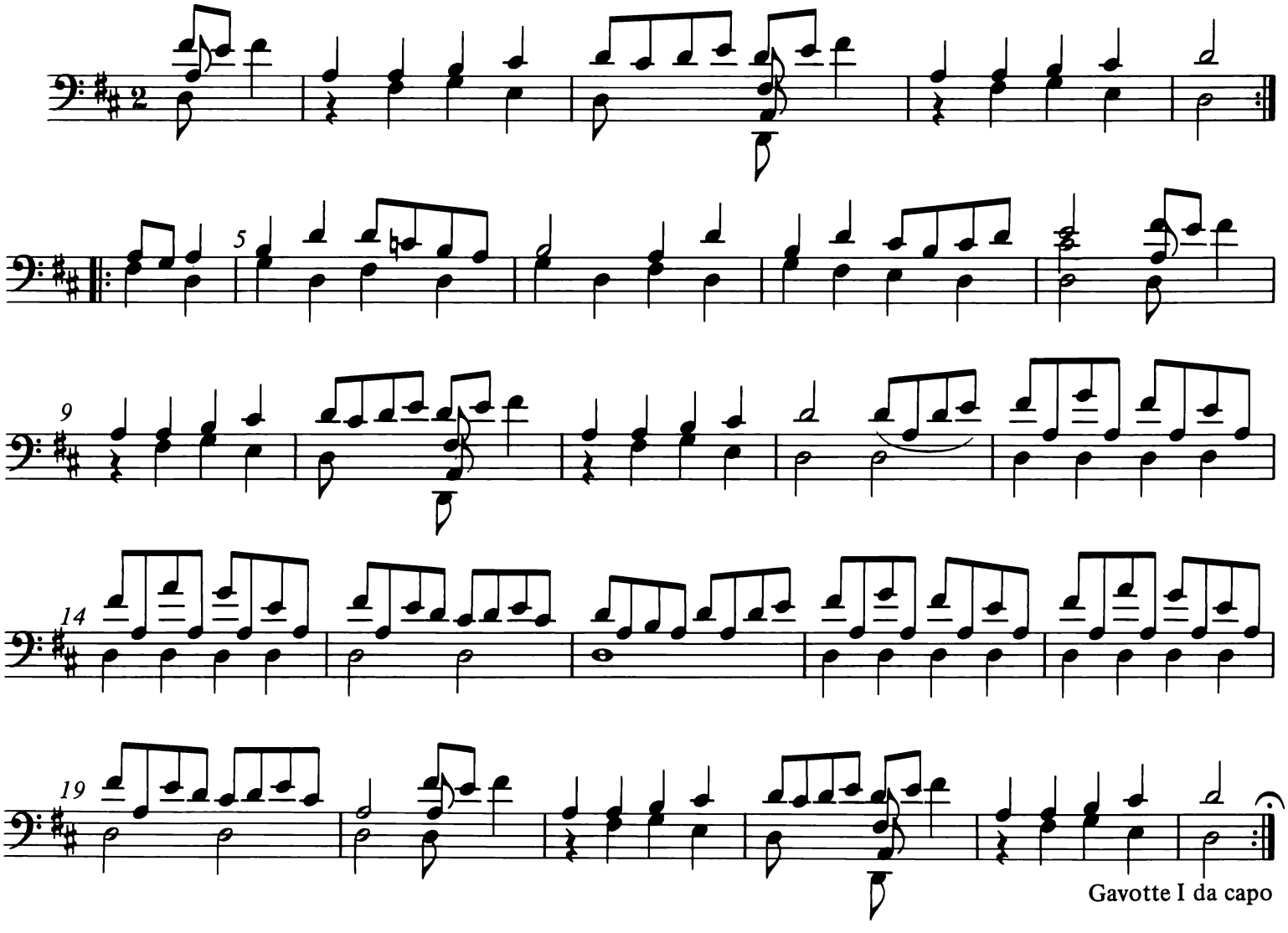


5. Gavotte I

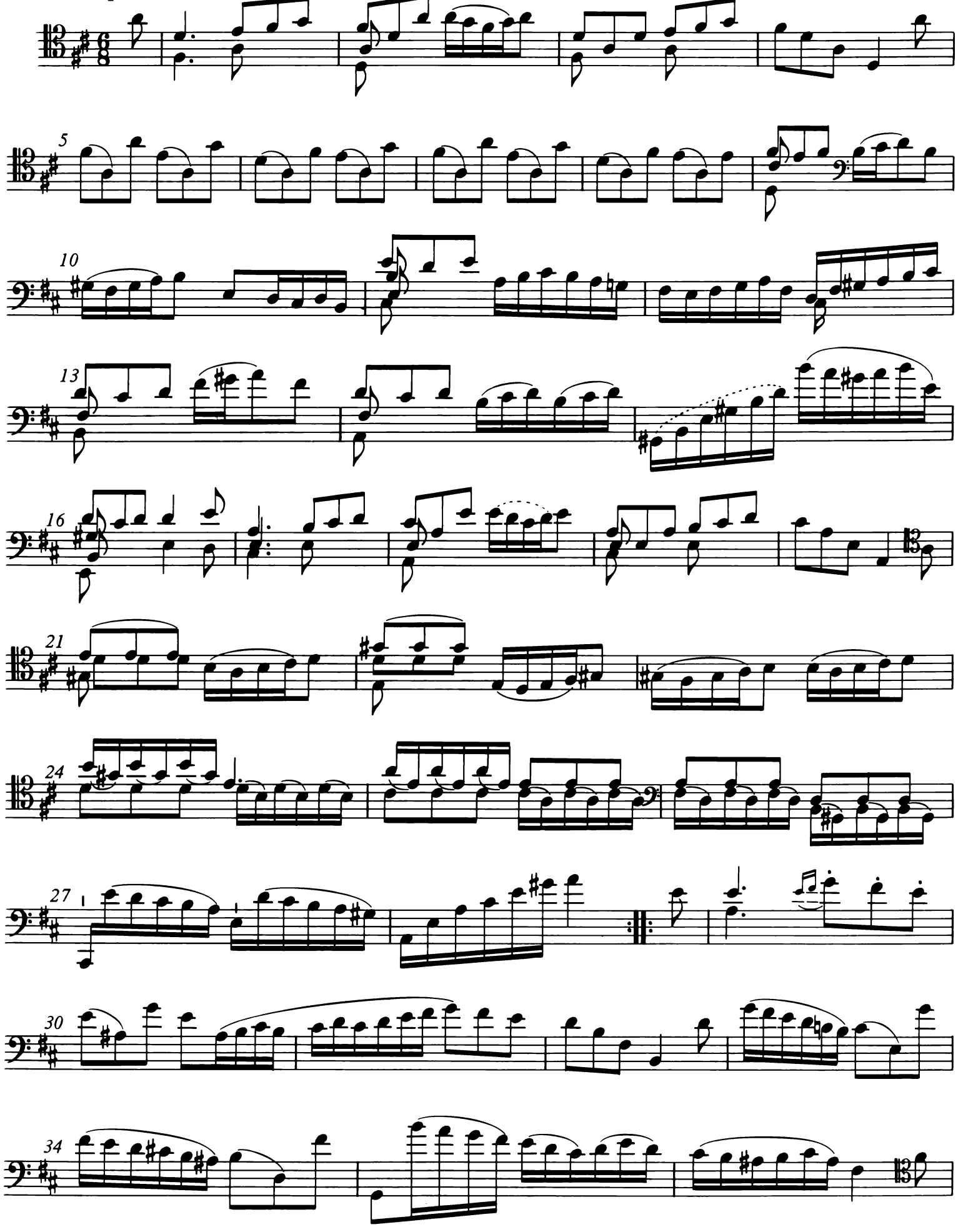


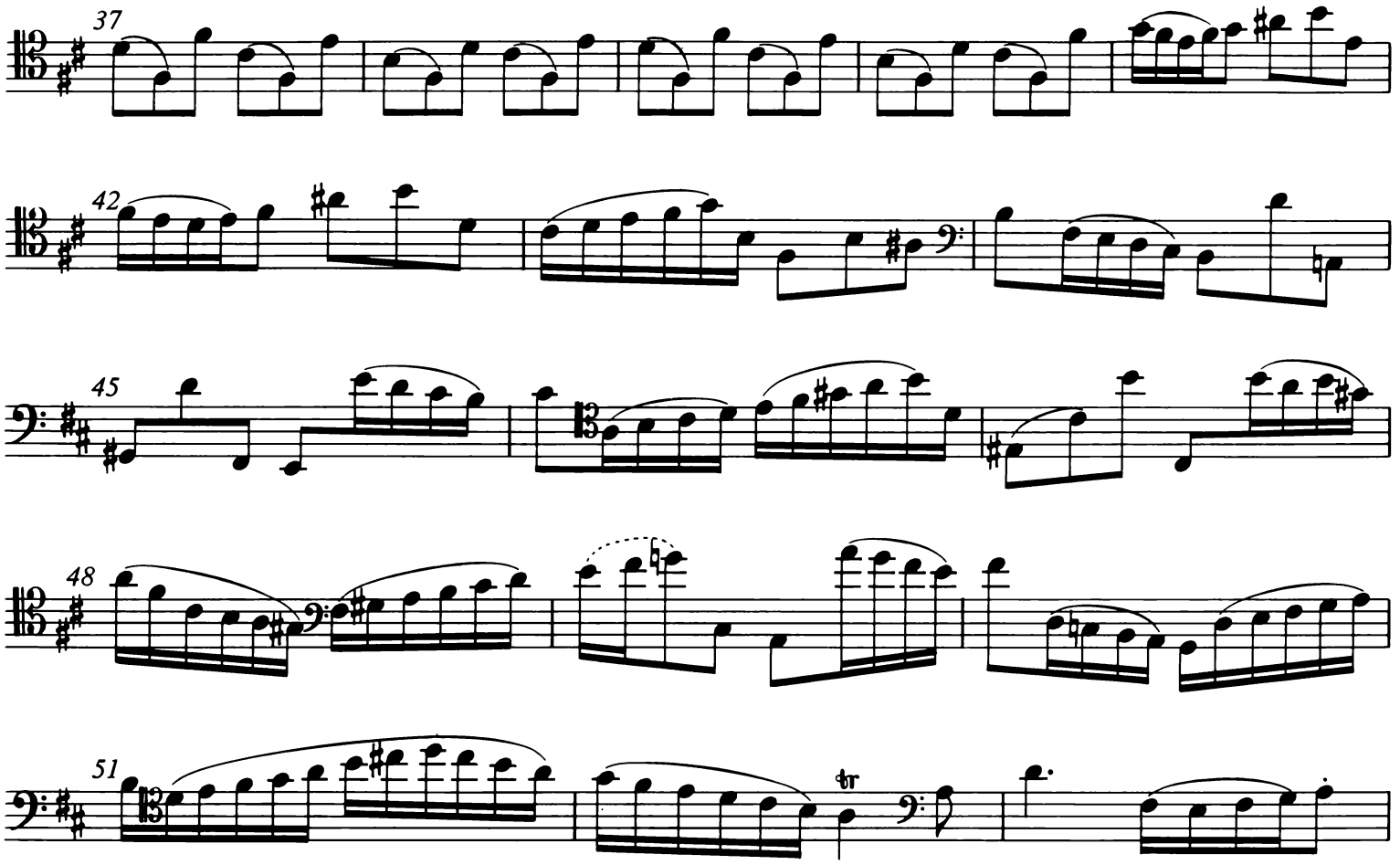


6. Gavotte II



7. Gique

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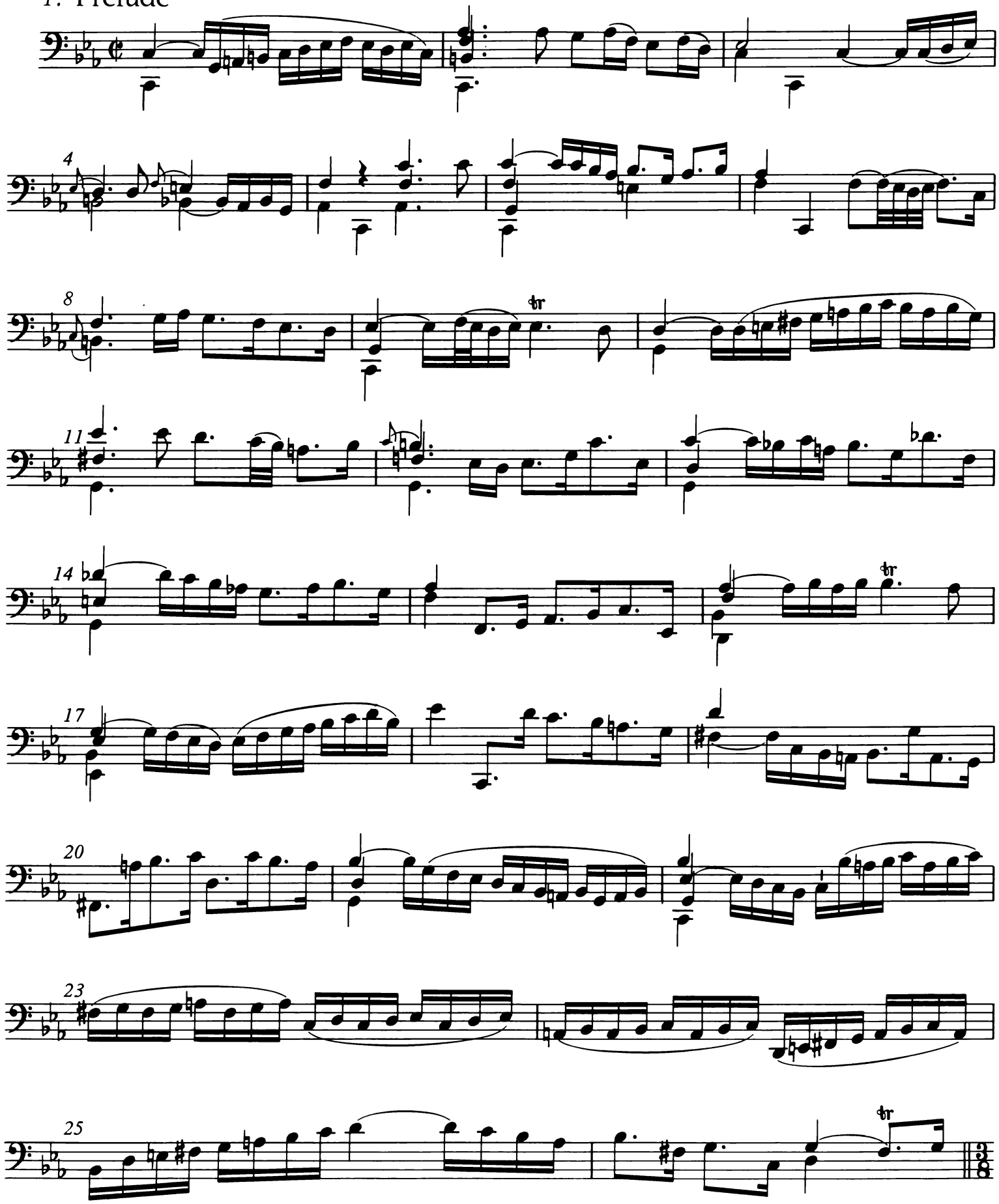
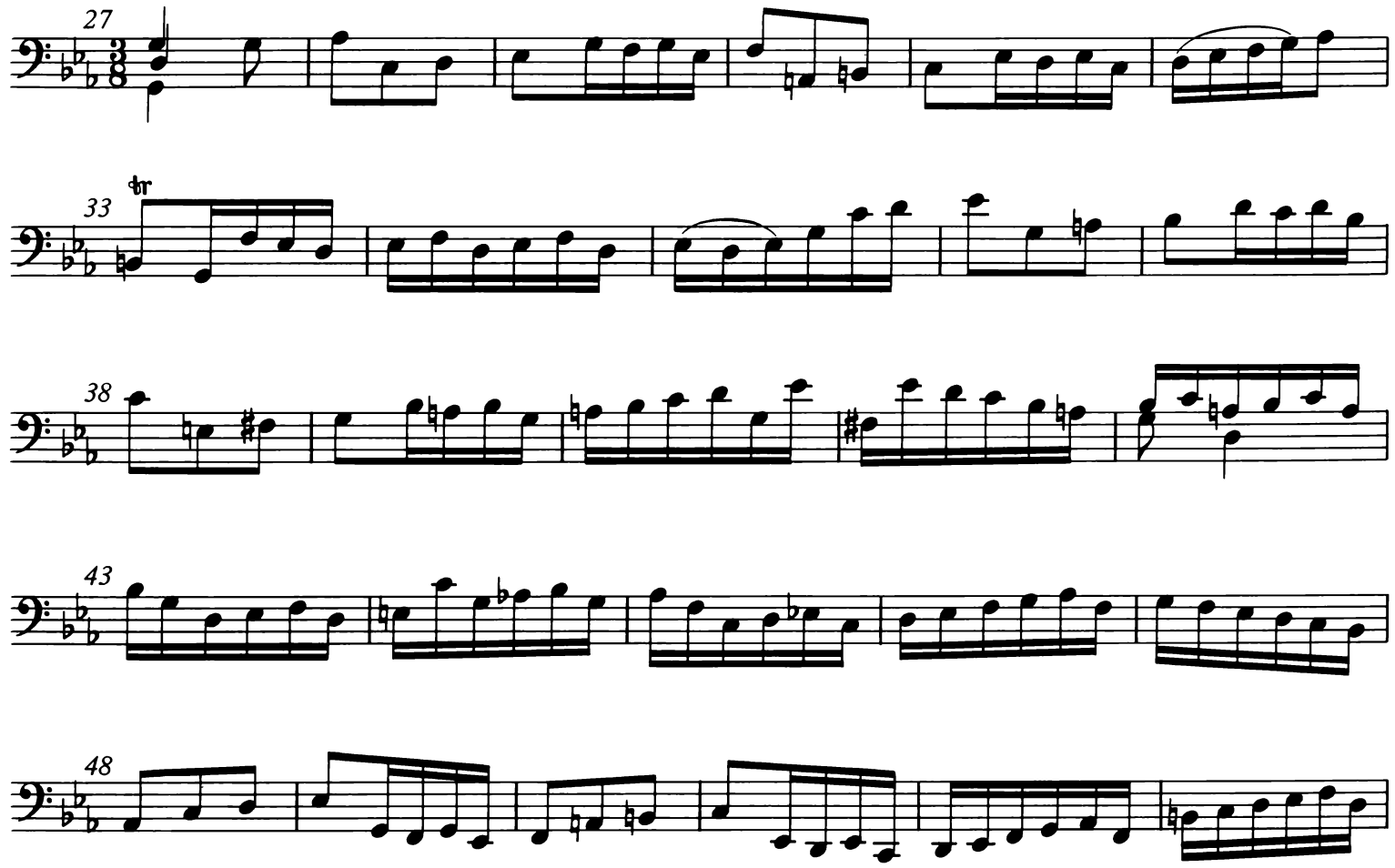
ANHANG

I.
Suite V

BWV 1011
in Klangnotation
(nach Text II)

1. Prélude

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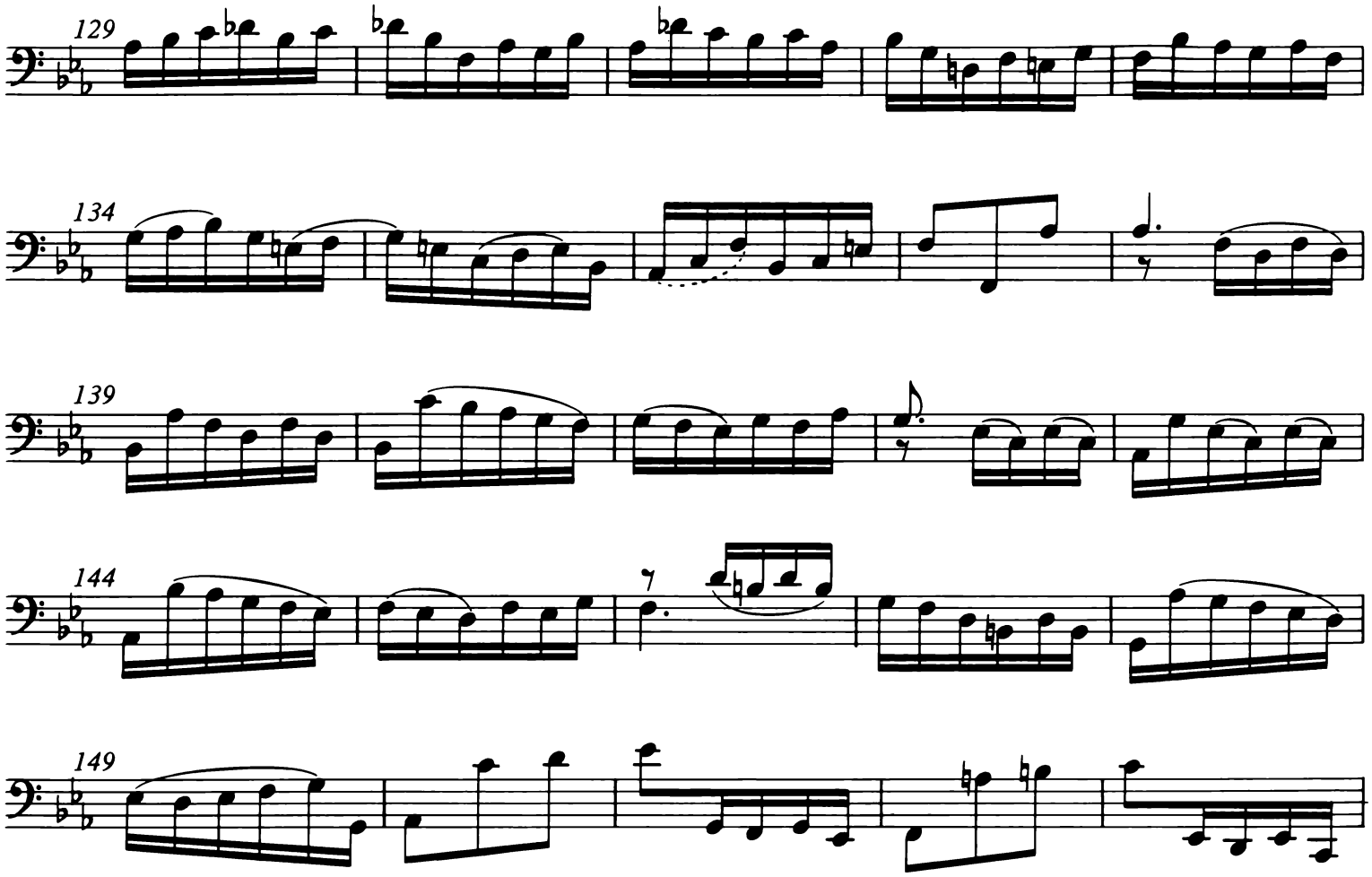
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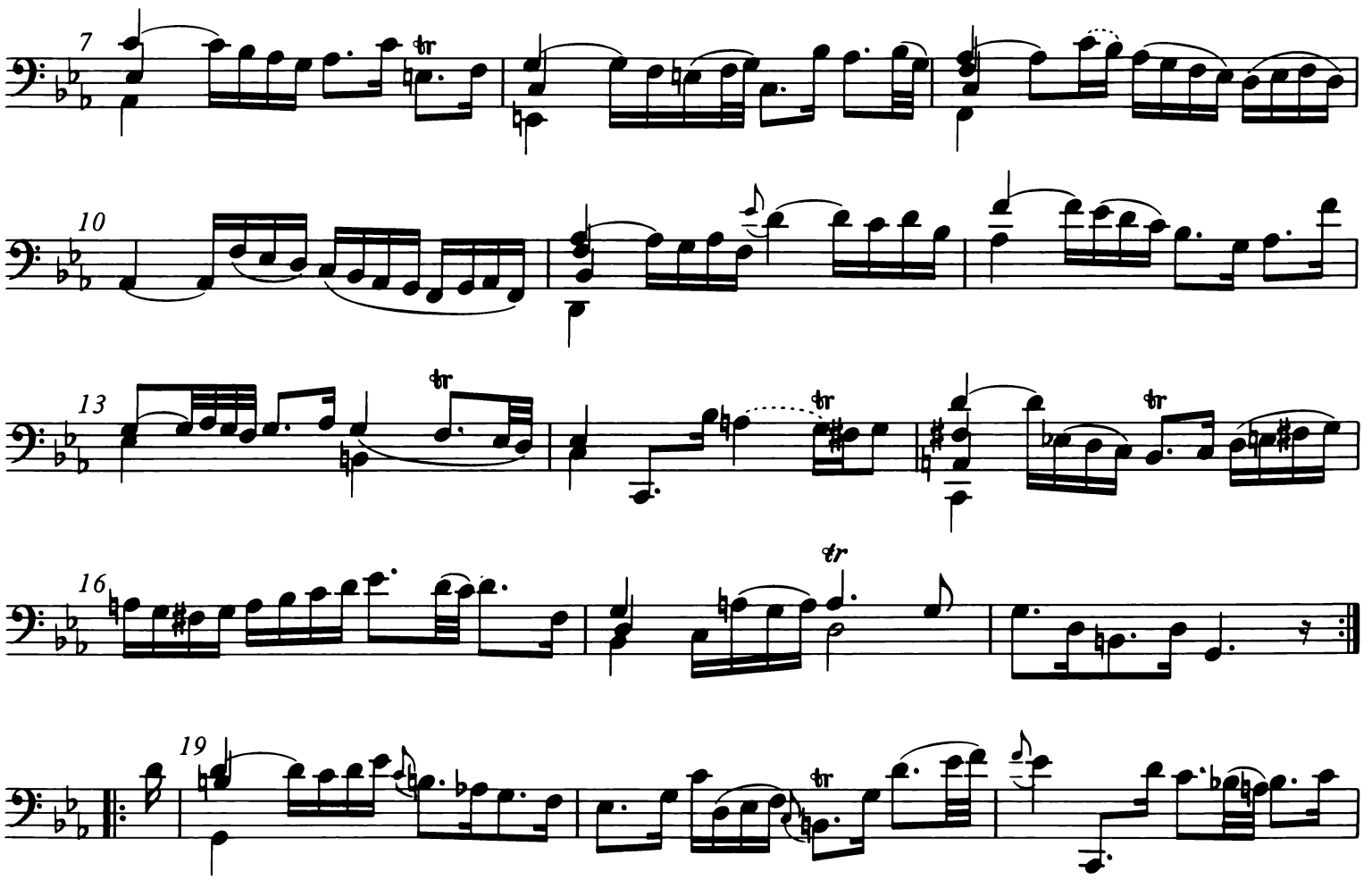
2. Allemande

4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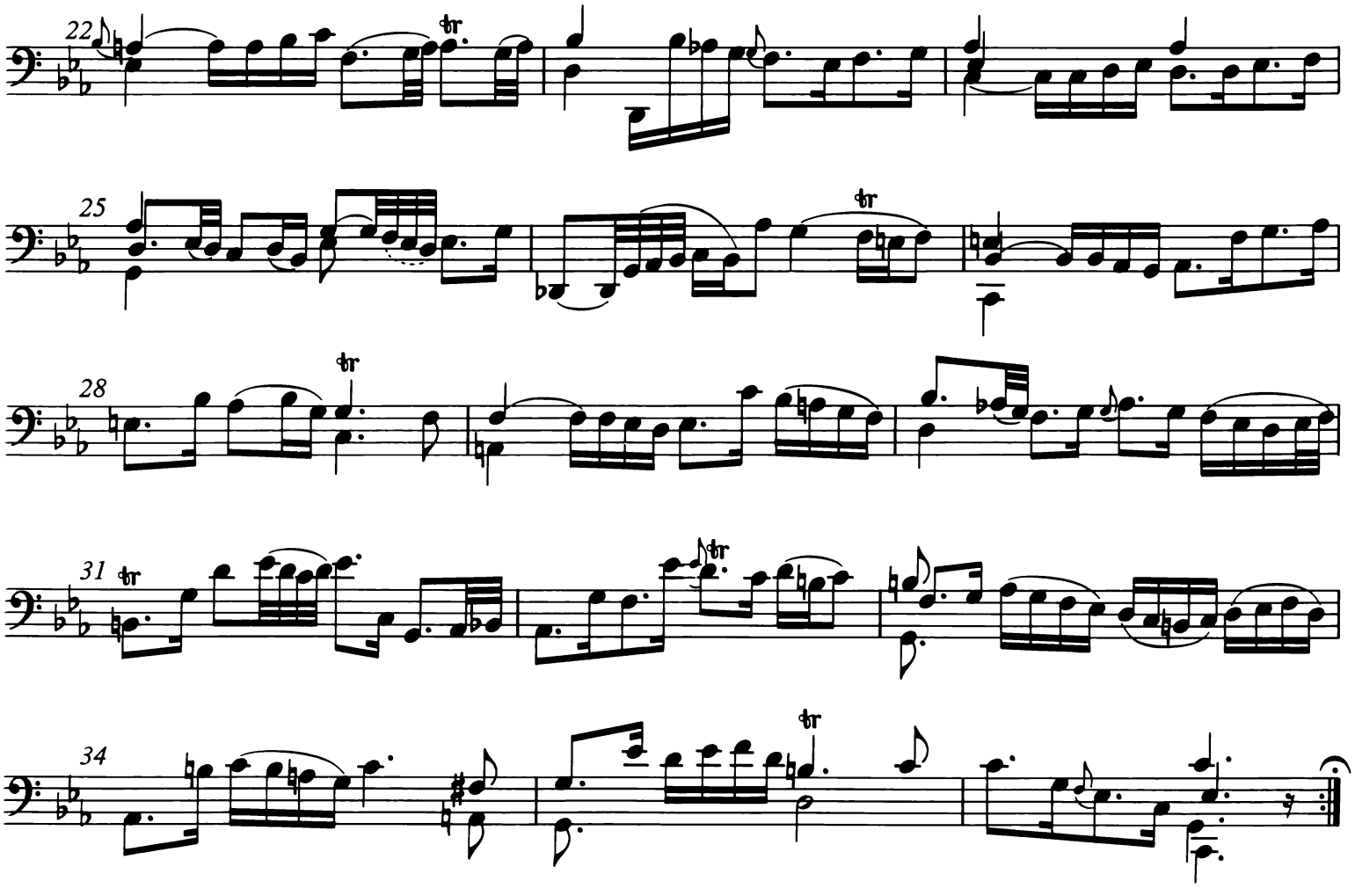
22
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31
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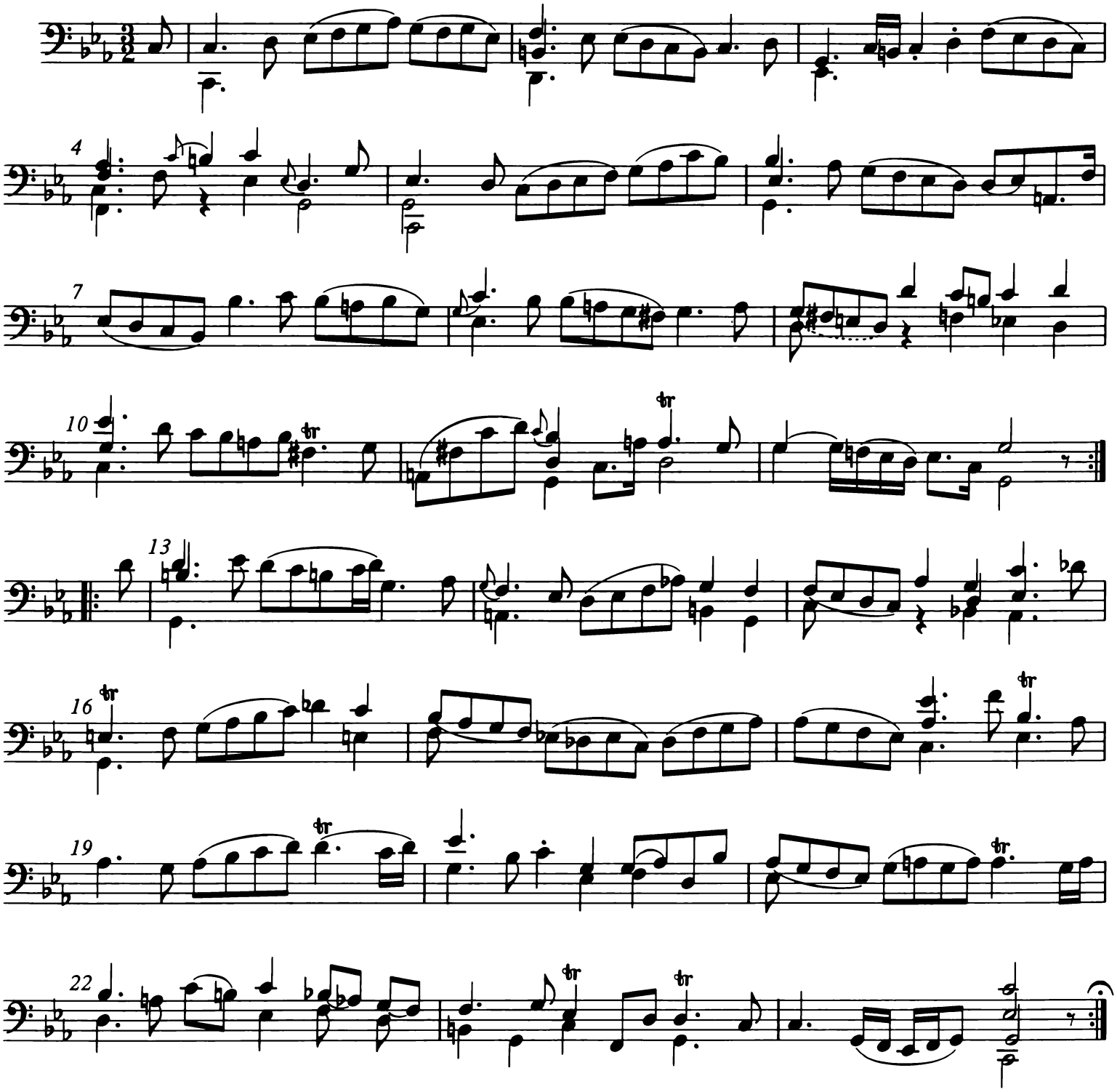
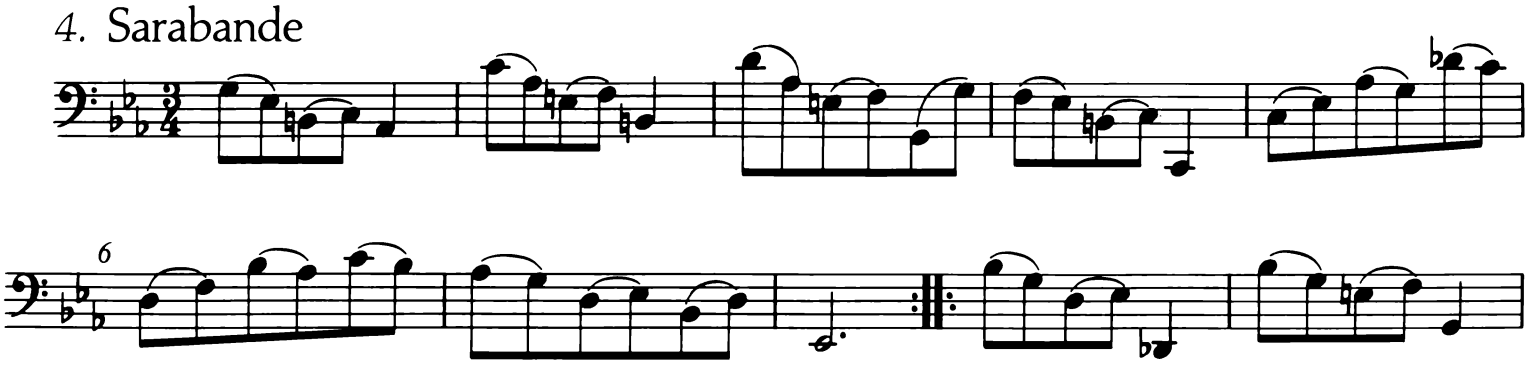
3. Courante



4. Sarabande



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5. Gavotte I

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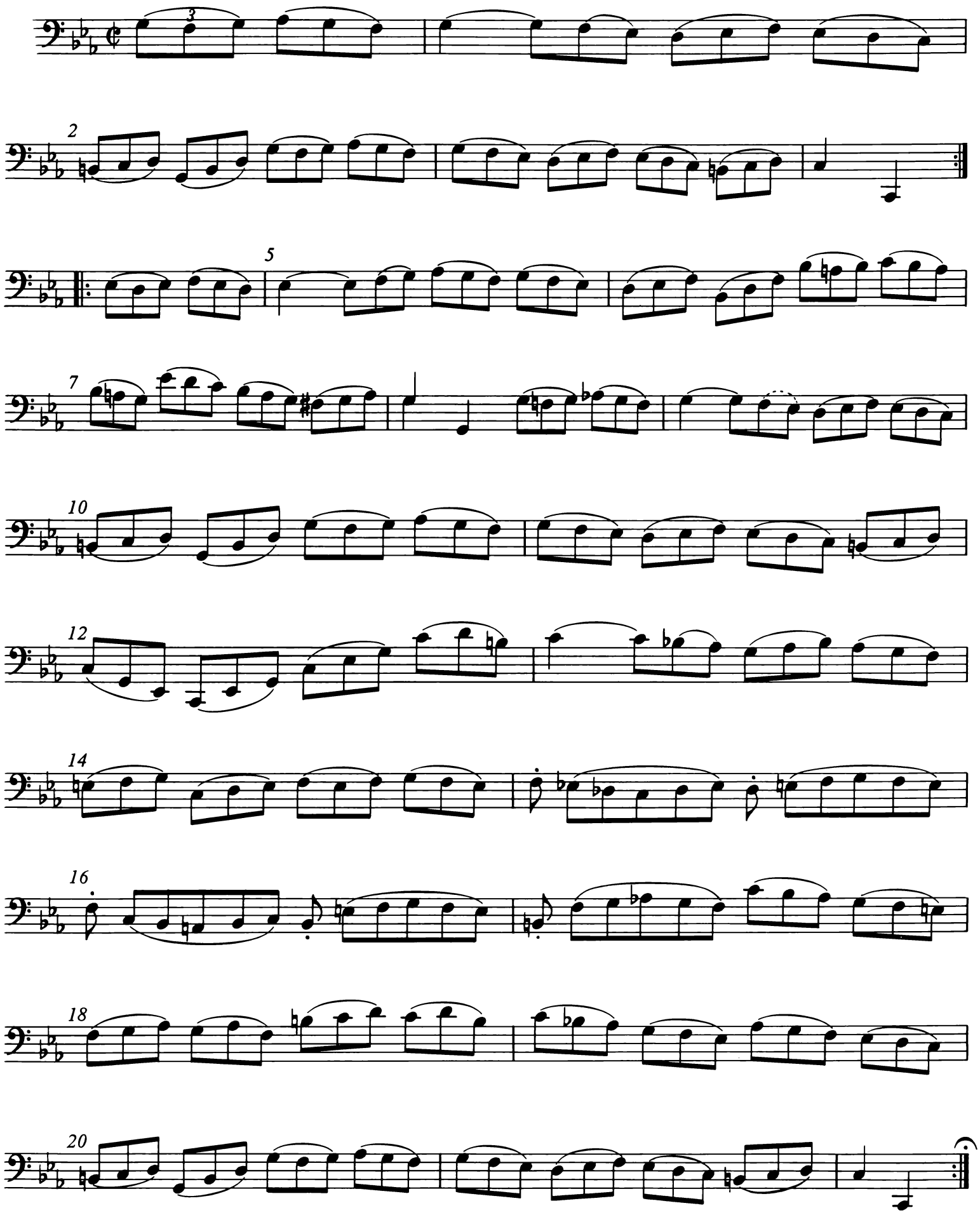
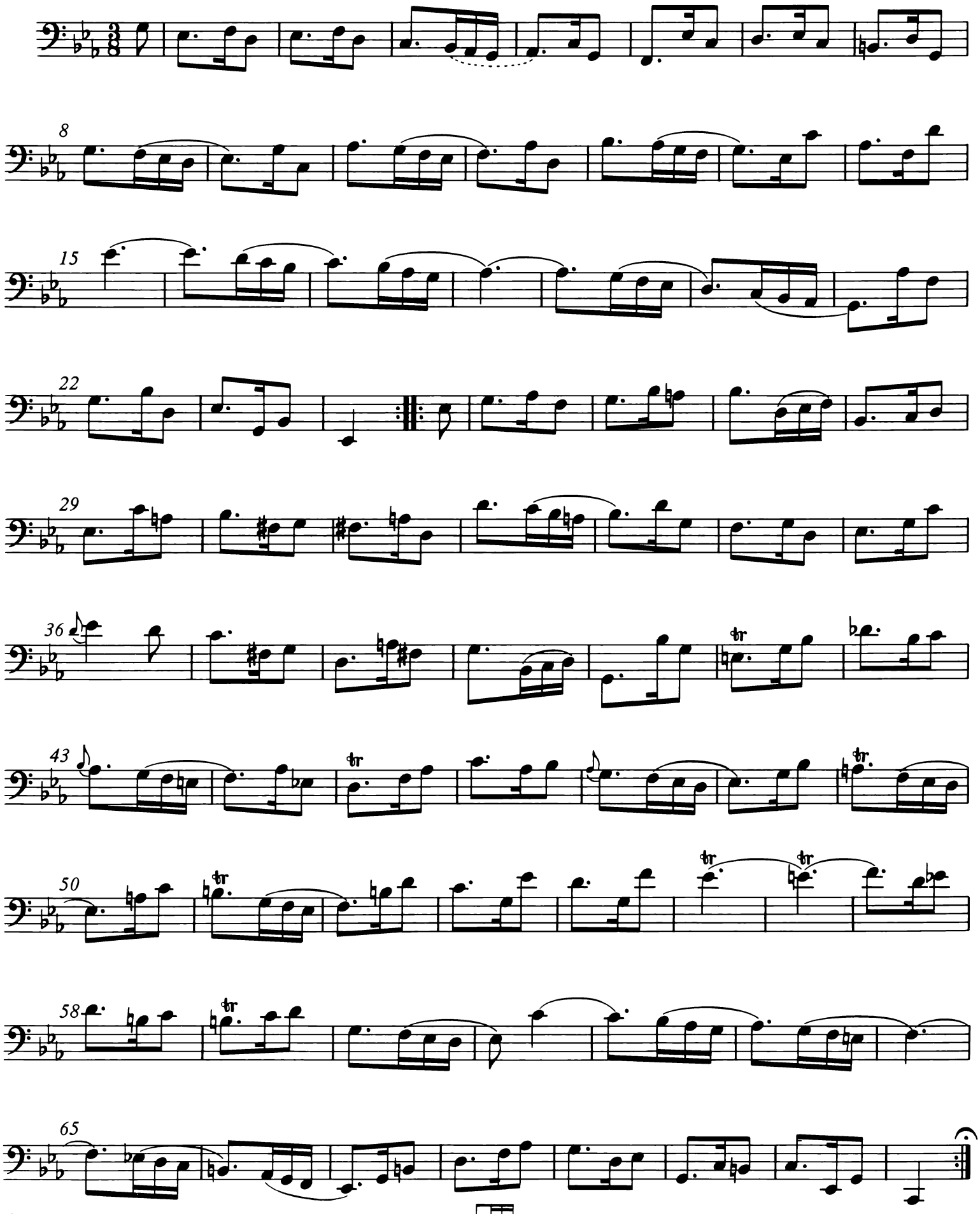
6. Gavotte II



Gavotte I da capo

7. Gique *)

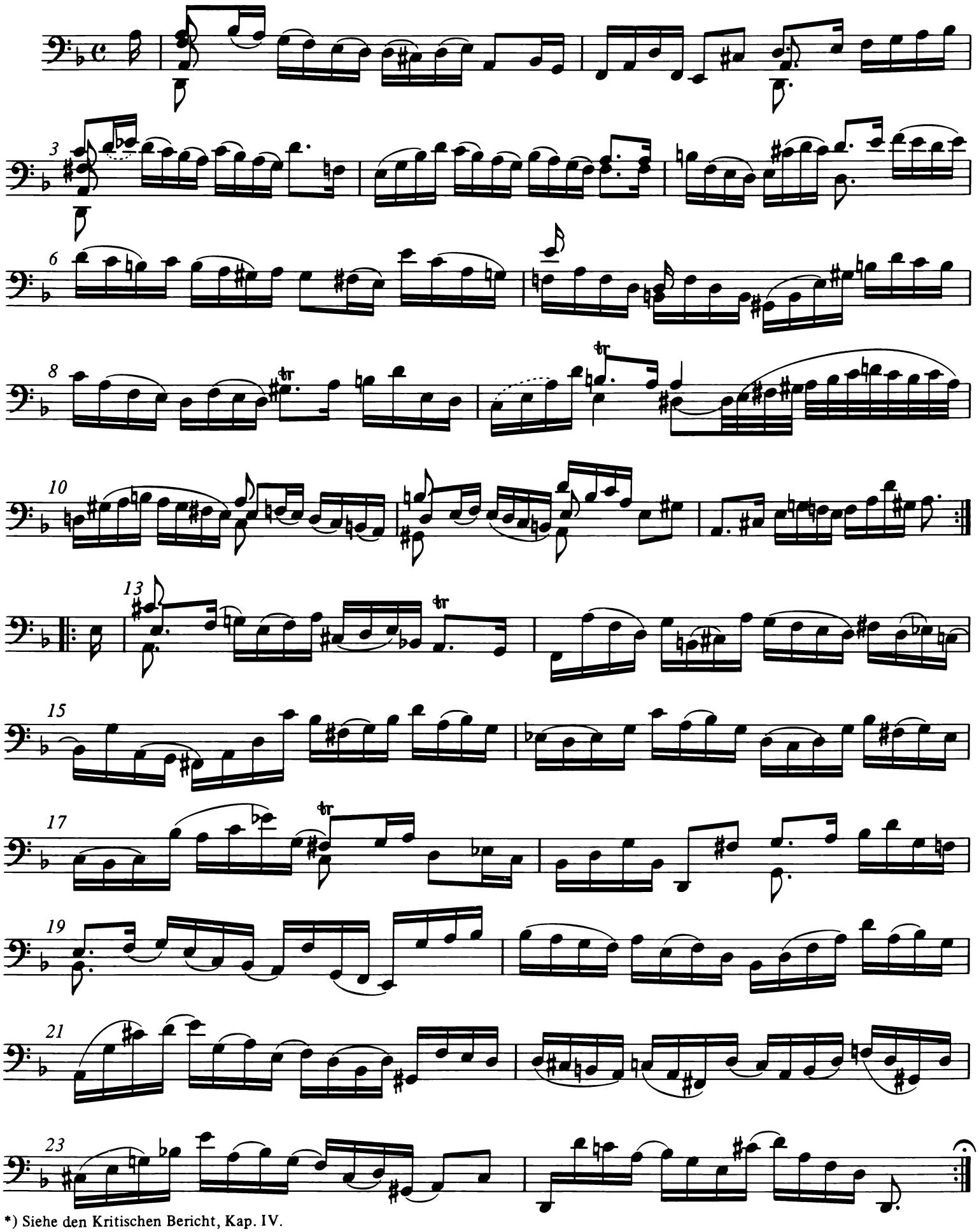


*) Zur Frage der Artikulation in T. 3 und Parallelstellen – eventuell – siehe den Kritischen Bericht, Kap. IV.

II.
Allemande der Suite II

BWV 1008/2

mit auftaktigen Bindungen im 2. Teil*)



*) Siehe den Kritischen Bericht, Kap. IV.

INHALT

Zur Edition V
Faksimile: Titelblatt der Abschrift von Anna Magdalena Bach VII
Faksimiles: Allemande aus der Suite I, BWV 1007, in den vier Quellen VIII
Faksimile: Titelblatt der ursprünglich zusammengehörenden Kopien der Violinsoli BWV 1001–1006 und der Violoncellosuiten X
Faksimile: Ausschnitt aus der autographen Urschrift der Lautensuite g-Moll, BWV 995 X

Sechs Suiten für Violoncello solo, BWV 1007–1012

Text I (nach den Abschriften Anna Magdalena Bachs und Johann Peter Kellners)

Suite I (G-Dur), BWV 1007 2
Suite II (d-Moll), BWV 1008 8
Suite III (C-Dur), BWV 1009 14
Suite IV (Es-Dur), BWV 1010 22
Suite V (c-Moll), BWV 1011 32
Suite VI (D-Dur), BWV 1012 40

Text II (nach zwei anonymen Abschriften aus der 2. Hälfte des 18. Jahrhunderts)

Suite I (G-Dur), BWV 1007 54
Suite II (d-Moll), BWV 1008 60
Suite III (C-Dur), BWV 1009 66
Suite IV (Es-Dur), BWV 1010 74
Suite V (c-Moll), BWV 1011 84
Suite VI (D-Dur), BWV 1012 92

Anhang I: Suite V, BWV 1011, in Klangnotation 106

Anhang II: Allemande der Suite II, BWV 1008, auftaktige Artikulation 116