

J. S. Bach



Suites for Solo Cello

Suites 1-3

Transcribed

for

B_♭ Trumpet

By

Jay Lichtmann

Notes on this Edition

"We stopped at an old music shop near the harbor. I began browsing through a bundle of musical scores. Suddenly I came upon a sheaf of pages, crumbled and discolored with age. They were unaccompanied suites by J. S. Bach – for the cello only. I looked at them with wonder: Six Suites for Violoncello Solo. What magic and mystery, I thought, were hidden in those words. I had never heard of the existence of the suites; nobody – not even my teachers – had ever mentioned them to me. I hurried home, clutching the suites as if they were crown jewels, and once in my room I pored over them. I read and reread them. I was thirteen at the time, but for the following eighty years the wonder of my discovery has continued to haunt me. Those suites opened up a whole new world...I studied and worked at them every day for the next twelve years. Yes, twelve years would elapse and I would be twenty-five before I had the courage to play one of the suites at a public concert. Up until then, no violinist or cellist had ever played one of the Bach suites in its entirety (in concert). They had been considered academic works, mechanical, without warmth. Imagine that! They are the very essence of Bach, and Bach is the essence of music."

- Pablo Casals

"She liked to practice three hours a day: some Bach – which she found as necessary to her well being as other people find jogging or swimming or yoga – and whatever new music she had decided to learn."

- Helen Epstein about violinist - Cecylia Arzewski from Music Talks

"The Bach suites are addressed directly to the performer as technical and intellectual exercises of the greatest genius. The audience really 'overhears' the performer. It is hard to imagine Bach composing them for a public occasion. The burden of communicating their beauty falls heavily on the artist with sufficient courage to take them on."

- Pianist - Richard Goode

What is it about the unaccompanied music of Bach that is so absorbing and satisfying? I will always remember an insightful comment about Bach by my teacher Mario Guarneri. At one point during my lesson, while I was playing a piece from the Gisoni/Bach book, he remarked: *"You know, one never gets tired of practicing Bach. You can study it your whole life and it is always fresh, a challenge every time you pick it up."* This is so true! I get tired and annoyed practicing and performing so many things, but it's always fun to work on Bach. My favorite and most tattered books are Bach transcriptions for the trumpet. I really love Bach but believe me, I'm just a regular guy, not a Bach fanatic or freak like some:

"Like cold showers and hot baths, Bach's music is an almost satisfactory substitute for sex. Its purity grips minds slightly too rarified to be properly religious. It must be listened to, sung and played and discussed with an expression of ineluctable piety. Compared with the music of Bach; Beethoven's and Mozart's efforts are the soiled product of the dirty human hand. It is possible to like Bach and nothing else – it is even likely. Yet in spite of the clinical and demanding nature of his music, it is tremendously popular. If you happen to meet a real Bach addict it would be better to faint, or pretend that you have to get home because of the babysitter. Any suggestion that you like other composers just as much, or even more, but can take Bach as good clean fun and enjoy listening to a recording of his cello suites while you lie in the bath, can earn you a very nasty reputation. You must take Bach seriously or not at all!

- Peter Gammond from Bluff Your Way in Music

It has been a great pleasure working on these Suites for Solo Cello over the past four years. After much consideration I have come to the conclusion that the first three suites are the most suitable for performance (as complete suites) on the trumpet. In this edition I have tried to edit these suites so that they are publicly performable. To that end I have made some changes that purists might object to:

- 1) Because of the trumpet's limited range and because of the extreme change in tone quality in each of its registers, I have had to transpose these suites from their original keys. I have also eliminated many of the awkward octave-*plus* interval jumps so that these pieces will stay in the optimum tessitura for the instrument. In several places I have changed the pitch of a note to an auxiliary note in the chord, to facilitate the execution of a passage.
- 2) I have eliminated most of the double stops that help outline the harmonic structure of these pieces. While these double stops are meaningful to the execution of these suites (some would argue that they are essential) I have felt that, on a wind instrument, the substitution of grace notes for double stops is unsatisfactory. Grace notes interrupt the fluidity of the solo line and the awkward interval jumps that one must execute to imply these harmonies sound disturbing to my ear.
- 3) I have eliminated notes here and there and have made a large cut in the Prelude of the third suite. In transcribing string and keyboard music for brass instruments, finding adequate places to breathe without distorting the musical line is always an issue. I have removed selected notes so that one may take a satisfactory breath without having to resort to the – ritard, inhale, a tempo – routine for every respiration. In doing so, I have tried to not change the implied harmonies or distort the melodic line. The cut in the Prelude of the third suite is to eliminate a long section of arpeggiated string crossings that frankly, sound tedious (even ridiculous) on the trumpet.

I have added tempo indications, breaths and slur markings but little else. The Italian tempo notations are attempts to give the performer an idea of the character of the individual movements. The breath & slur markings are the ones I have come to use (though they are always in flux) and will not work well for every player, but do give a clue as to how one might phrase these pieces. I have not included breath marks where they are all too obvious (i.e. immediately before repeats). I have also avoided including dynamics, varied articulation markings or extraneous score markings (besides the occasional *cédez*, *ritard* or *piu mosso*) because these musical determinations are quite individual, and I did not want to clutter this edition with too many markings.

- 4) I have included all repeats that occur in the original manuscript, though for obvious endurance reasons, the performer may opt to eliminate some or all of these repetitions in performance.

Finally, it is my hope that you will derive as much pleasure studying and playing these remarkable compositions as I have.

Jay Lichtmann
Avon, CT
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First Suite

Prelude

B \flat Trumpet

J. S. Bach

Allegro moderato

cédez

cédez

cédez

3

ritard

The first staff of music features a melodic line with eighth-note patterns. It includes a fermata over a note and a 'ritard' (ritardando) instruction. The number '3' is positioned at the top right of the staff.

The second staff continues the melodic line with eighth-note patterns and includes a flat (b) symbol.

The third staff continues the melodic line with eighth-note patterns and includes a sharp (#) symbol.

cédez

The fourth staff continues the melodic line with eighth-note patterns and includes a sharp (#) symbol. The instruction 'cédez' (cédendo) is written below the staff.

The fifth staff features a melodic line with a long, sweeping slur over several measures.

The sixth staff continues the melodic line with eighth-note patterns.

The seventh staff continues the melodic line with eighth-note patterns.

The eighth staff continues the melodic line with eighth-note patterns.

cédez

The ninth staff continues the melodic line with eighth-note patterns and includes a flat (b) symbol. The instruction 'cédez' is written below the staff.

cédez

The tenth staff continues the melodic line with eighth-note patterns and includes a flat (b) symbol. The instruction 'cédez' is written below the staff.

The eleventh staff concludes the melodic line with eighth-note patterns and ends with a double bar line.

Mamanade

Moderato

The musical score for 'Mamanade' is written in treble clef with a common time signature (C). The tempo is marked 'Moderato'. The piece consists of eight staves of music. The melody is characterized by a steady eighth-note pattern, often with slurs and accents. Trills (tr) are used as ornaments on several notes, notably on the first staff (measure 10), the third staff (measure 12), the sixth staff (measure 18), and the seventh staff (measure 24). The key signature changes from one sharp (F#) to two sharps (F# and C#) in the third staff. The piece concludes with a double bar line and repeat dots in the final measure of the eighth staff.

This page of musical notation consists of eight staves of music. The notation is written on a single treble clef staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills, indicated by the *tr* marking above notes. Accented notes are marked with an apostrophe (') above them. The key signature changes from one sharp (F#) to two sharps (F# and C#) during the piece. The piece concludes with a double bar line and repeat dots.

Courante

Allegro

This page contains the musical score for the sixth page of a piece titled "Courante" in 3/4 time, marked "Allegro". The score is written for a single melodic line on a treble clef staff. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several trills (tr) and accents (') throughout the piece. The score concludes with a double bar line and repeat dots.

Sarabande

Grave

The musical score consists of four staves of music in 3/4 time, marked 'Grave'. The key signature has one sharp (F#). The notation includes various ornaments and trills, indicated by 'tr' and 'tr,' above notes. The first staff begins with a half note G4, followed by a dotted quarter note A4, and a quarter note B4. The second staff features a series of eighth notes and quarter notes, with a trill on a G4 note. The third staff continues the melodic line with a trill on a G4 note and a fermata on the final note. The fourth staff concludes the piece with a trill on a G4 note and a final quarter note G4. The score is written in a single treble clef.

Minuet I

Moderato

tr

Fine

Minuet II

poco meno mosso

D.C. Minuet I

The image displays a musical score for a piece titled "Minuet II". The score is written on six staves of music, all in the key of G minor (three flats) and 3/4 time. The tempo marking "poco meno mosso" is placed below the first staff. The music consists of a single melodic line. The first staff begins with a treble clef and a key signature of three flats. The second staff ends with a repeat sign. The third staff begins with a repeat sign. The fourth, fifth, and sixth staves continue the melodic development. The sixth staff concludes with a double bar line and a repeat sign, followed by the instruction "D.C. Minuet I".

Gigue

Vivo

The musical score for the Gigue is written in 3/8 time and consists of eight staves. The key signature is one flat (B-flat). The tempo is marked 'Vivo'. The music is characterized by a lively, rhythmic melody with frequent eighth and sixteenth notes, often beamed together. The first staff begins with a treble clef and a 3/8 time signature. The second staff continues the melody. The third staff features a change in clef to a bass clef. The fourth staff returns to a treble clef. The fifth staff continues the melodic line. The sixth staff features a change in clef to a bass clef. The seventh staff returns to a treble clef and includes a fermata over a note. The eighth staff concludes the piece with a double bar line and repeat dots.

