



Picture credit: [http://www.doctorsax.biz/Yamaha\\_YCL220\\_Bass\\_Clar\\_3740.htm](http://www.doctorsax.biz/Yamaha_YCL220_Bass_Clar_3740.htm)

# Cello Suite No. 1 in G; BWV 1007

Composition by J.S. Bach

Arranged for Soprano/Bass  
Clarinet in Bb by Tyler Boyle

## ***References Used***

2 David J. Grossman's J.S. Bach MIDI Library  
[[http://www.jsbach.net/midi/midi\\_solo\\_cello.html](http://www.jsbach.net/midi/midi_solo_cello.html)]

State Library of Berlin Prussian Cultural Heritage's Digital Collection  
[[http://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN864018673&PHYSID=PHYS\\_0002&DMDID=DMDLOG\\_0001](http://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN864018673&PHYSID=PHYS_0002&DMDID=DMDLOG_0001)]

To the reader,

Thank you so much for choosing this work for your studies. This piece of music has been transposed for Bb Clarinet or Bass Clarinet to sound in concert G major. Often, clarinetists study and/or perform this piece in concert F major, as that is how the key of G major sounds on a Bb transposing instruments. The purpose in transposing this is so the clarinetist could experience this piece as it would sound on a concert pitch instrument.

Thank you to those referenced above, as this PDF would've been much more labor-intensive had it not been for David Grossman's accurate MIDI sequences and the original Anna Magdalena Bach's copy in order to implement proper slur marking and musical notation etiquette. Speaking of notational etiquette, the music is written in treble clef for a simple reason. It's because of the ease of access for both soprano and bass clarinet. Much like how this suite's popular for Viola performance, many clarinetists who specialize in either the soprano or bass will benefit from study of this piece and it's recital does please as audience on either instrument.

Performance Note: This piece features a low D2 (sounding C2). The probability of the individual clarinet not capable of producing this pitch has been considered. I present two solutions. The first would be to simply play the note 8va. Each passage featuring D2 will have a D3 notated in parentheses in case D2 is not possible. The second, the more comical solution, could be to pack something soft into the bell, balled newspaper works well, and play the low Eb with a loose embouchure. This results in a fairly sharp D2.

# I. Prelude

(for rehearsal purposes only)

Andante ♩=80 aprx.

Bass Clarinet  
in B $\flat$



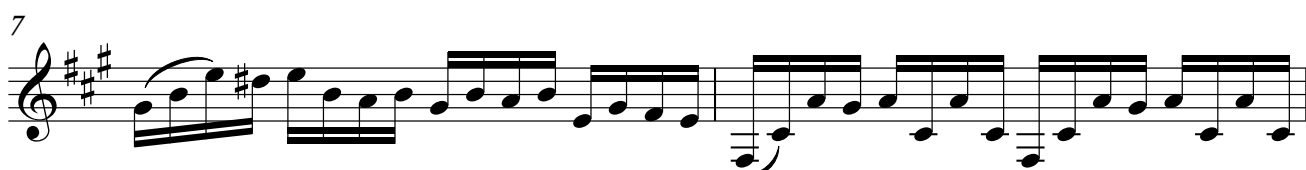
3  
B. Cl.



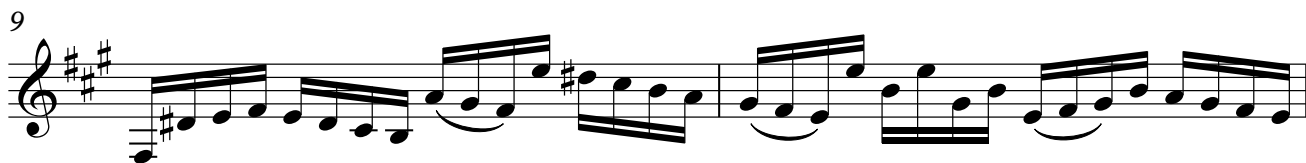
5  
B. Cl.



7  
B. Cl.



9  
B. Cl.



11  
B. Cl.



13  
B. Cl.



15  
B. Cl.



17  
B. Cl.



19  
B. Cl.

21  
B. Cl.

23  
B. Cl.

25  
B. Cl.

27  
B. Cl.

29  
B. Cl.

31  
B. Cl.

33  
B. Cl.

35  
B. Cl.

37  
B. Cl.

The musical score is for a Bass Clarinet (B. Cl.) part, spanning measures 19 to 37. The key signature is three sharps (F#, C#, G#). The notation is in treble clef. The score consists of ten staves of music. Measures 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, and 37-38 are shown. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures have slurs or ties. The notation is in treble clef with a key signature of three sharps.

39

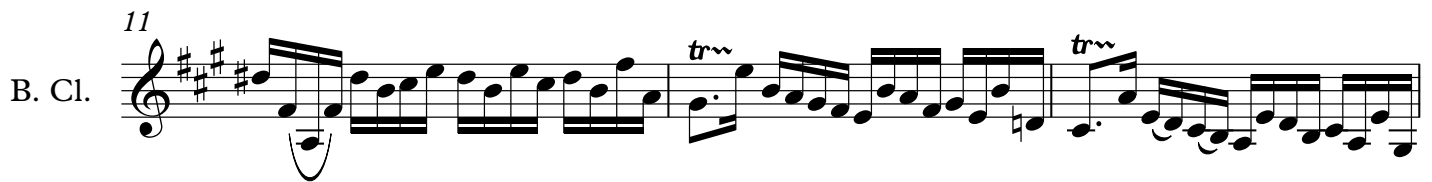
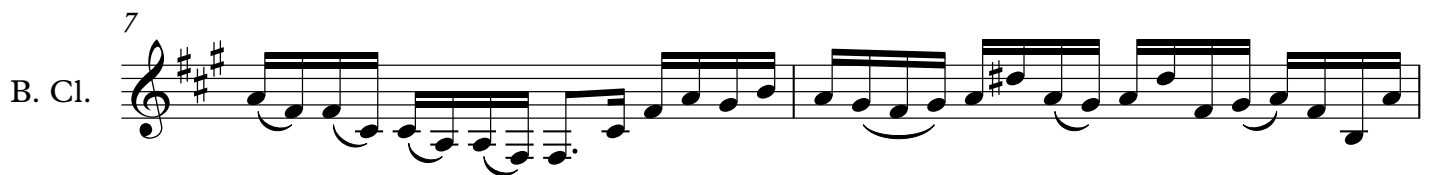
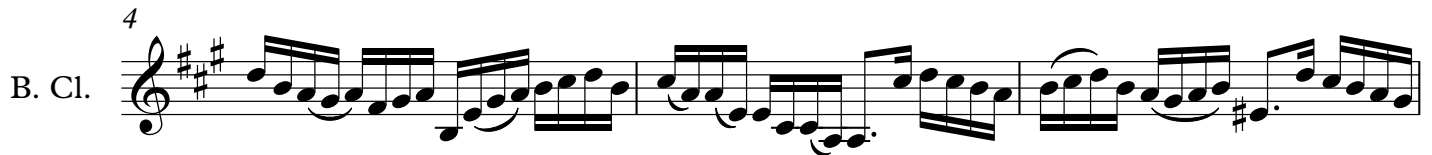
B. Cl.

## 2. Allemande


(for rehearsal purposes only)

Andante ♩=77 aprx.

Bass Clarinet  
in B $\flat$



25  
B. Cl.




27  
B. Cl.



30  
B. Cl.



32  
B. Cl.



33  
B. Cl.



### 3. Courante

(for rehearsal purposes only)

Moderato ♩=105 aprx.

Bass Clarinet  
in B $\flat$

6

B. Cl.

10

B. Cl.

14

B. Cl.

17

B. Cl.

22

B. Cl.

26

B. Cl.

30

B. Cl.

34

B. Cl.

38

B. Cl.

Measure 38: Treble clef, key signature of two sharps (F# and C#). The staff contains eighth notes, mostly beamed in pairs, with a final measure containing a half note and a quarter note.

41

B. Cl.

Measure 41: Treble clef, key signature of two sharps (F# and C#). The staff contains eighth notes, mostly beamed in pairs, with a final measure containing a half note and a quarter note.

## 4. Sarabande

(for rehearsal purposes only)

**Largo** ♩=54 aprx.

Bass Clarinet  
in B $\flat$

5

B. Cl.

9

B. Cl.

13

B. Cl.

In original score, this E was tied while the slurred phrase was played under it. Perhaps just treat this as a slurred passage and play the C and E notes as another chord.

## 5. Menuet I & II

(for rehearsal purposes only)

**Presto** ♩=150 aprx.

Bass Clarinet in B $\flat$

Menuet I

6

B. Cl.

11

B. Cl.

16

B. Cl.

20

B. Cl.

25

Menuet II

31

B. Cl.

36

B. Cl.

41

B. Cl.

tr

The musical score is written for Bass Clarinet in B-flat. It consists of two minuetts. Menuet I is in 3/4 time and D major. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Presto' with a quarter note equal to 150 beats per minute. The score is divided into measures, with measure numbers 6, 11, 16, 20, 25, 31, 36, and 41 indicated. Menuet I ends at measure 24, and Menuet II begins at measure 25. A trill (tr) is marked above the final note of Menuet I.

**Menuet I. re Da Capo**

B. Cl. <sup>45</sup>

The musical notation for the B. Cl. part begins at measure 45. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and repeat dots.

## 6. Gigue

(for rehearsal purposes only)


Bass Clarinet in B $\flat$  **Presto**  $\text{♩} = 160 \text{ aprx.}$



6 B. Cl.



11 B. Cl.



16 B. Cl.



21 B. Cl.



26 B. Cl.



31 B. Cl.



34 B. Cl.

