

## Editorial Notes

This edition is based upon the secondary sources for these works, as the composer's autograph manuscript is lost. The two most important sources are those written by Anna Magdalena Bach (1701-1760) and Johann Peter Kellner (1705-1772). Both A.M. Bach and Kellner copied many of J.S. Bach's works, but their copies often have inaccuracies and mistakes. Additional comparison has been made with two anonymous German manuscripts dating from the late eighteenth century. While these two sources are quite legible, they frequently are not in agreement with the A.M. Bach and Kellner manuscripts. Reference is also made to the first published edition, and in the fifth suite, to the lute suite manuscript in Bach's hand. The following letters are used to indicate the source of various markings:

- A     A.M. Bach manuscript, written between 1727 and 1731.
- B     J.P. Kellner manuscript, part of a large volume of Bach's works copied by Kellner, including part of the violin sonatas and partitas in which he wrote the date 1726.
- C     "Westphal" manuscript, made by two anonymous copyists, dating from the second half of the 18th century; discovered in 1830 in the estate of Johann Christoph Westphal, a Hamburg organist, printer, and music dealer.
- D     "Traeg" manuscript, made by an anonymous copyist towards the end of the 18th century, offered for sale in 1799 by the Viennese art and music dealer Johann Traeg.
- E     First Edition, published by Janet et Cotelle in Paris in approximately 1824; according to the preface of the edition, it is based on an unknown manuscript found in Germany by the cellist Pierre Norblin (1781-1854).
- H     J.S. Bach autograph manuscript of *Suite No. 3 in G Minor for Lute*, BWV 995, written between 1727 and 1731.
- S     Editorial suggestions (Starkweather).

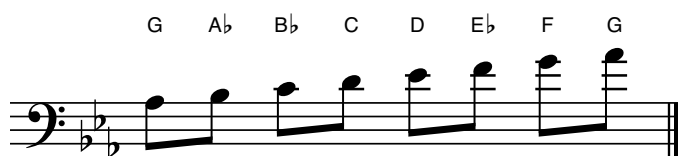
### Slurs

It is apparent from even a cursory examination of the manuscripts that indisputable interpretation of the slurs marked in the manuscript copies is in many instances impossible. Slurs are notated in the manuscripts in such a haphazard fashion that it is misleading to assume that the absence of slurs indicates a non-slurred bow stroke. This conclusion is reinforced by an examination of A.M. Bach's and Kellner's copies of the *Sonatas and Partitas for Violin Solo*, which can be compared with J.S. Bach's autograph manuscript. The editor has concluded that a slur marked in one manuscript but not in the other is possibly a legitimate indication of an authentic slur in J.S. Bach's autograph manuscript. This is undoubtedly the case for slurs appearing in both sources A and B, although the starting and ending notes of slurs are often impossible to determine with certainty. Slurs notated with a solid line indicate agreement with an interpretation of either source A, source B, or both. Slurs notated with a dashed line are the editor's suggestions, based upon consistency with parallel or similar passages, ease of execution, and musical decisions regarding phrasing and character.

### Trills, Pitches, Dynamics, and Other Notation

A trill without parenthesis indicates that it appears in both sources A and B. When in parenthesis, the trill is found only in A or B, or in neither of them. The sources containing such trills are indicated using the letters listed above. Kellner was particularly inclined to add trills, and one might often choose to not play a trill indicated only with "B." When parenthesis are marked around notes, accidentals, beams, or dynamics, this indicates lack of agreement among the sources (noted with source letters). In many cases, parenthesis around an accidental is due to differences between modern and baroque notation. While modern notation carries a marked accidental to all following notes of that pitch in the measure, in the Baroque period each accidental was written throughout the measure. Thus in some cases in these manuscripts, the absence of

an accidental implies a return to the pitch indicated by the key signature. Suite V presents problems due to the scordatura notation, which often assumes the real pitch and key signature. There are additionally some cases in which a chromatic sign in parenthesis is given by the editor due to an accidental implied by the previous measure (often the last note) which was not reiterated in the next measure in the manuscripts. Pitches are labeled using upper case letter names for notes in the lowest octave, and lower case for those above. Dynamics are noted with source letters, and additionally are printed in larger type when they appear in either sources A or B, and smaller type when only from sources C and/or D. Source E has a variety of dynamic markings that are not included. Dynamic markings only appear in the Prelude of Suite 2, Bourrée I of Suite 4, and the Prelude of Suite 6. In Suite 5, scordatura notation of pitches on the top string as seen in the scordatura sources (A,C,D,E) assumes the following pitches:



Many cautionary accidentals have been included in Suite 5, and further clarification is given by letter names above all notes written in scordatura.

David Starkweather is professor of cello at The University of Georgia Hodgson School of Music in Athens where he has been on the faculty since 1983. He was awarded a certificate of merit as semifinalist in the 1986 Tchaikovsky Competition. Starkweather grew up in the San Francisco bay area. He attended the Eastman School of Music, followed by graduate studies with cellist Bernard Greenhouse at the State University of New York at Stony Brook, earning a doctorate degree in 1983. In 1985 Starkweather spent six months in Switzerland with Pierre Fournier, receiving the French cellist's accolade, "Pure talent as an interpreter at the devotion of music and one of the best cellists of his generation." Two CDs with pianist Evgeny Rivkin are available at iTunes and CDBaby, featuring sonatas by Shostakovich, Rachmaninov, Beethoven, Brahms, and Britten. Starkweather's publications include articles in *American String Teacher* and *Strings*, and an edition of two Locatelli sonatas published by Artaria Editions, Wellington, New Zealand. His DVDs of the Bach *Six Suites* are also available from Latham Music, a Lorenz Company (#730150). The cello he has played since 1975 is a Jean Baptiste Vuillaume from c.1830.

# Suite No. 1 in G Major, BWV 1007

Johann Sebastian Bach (1685-1750)  
edited by David Starkweather

## Prelude

4

7

10

13

16

19

22

25

♭ (E); no accidental (A,B,C,D)    ↑ ♭ (A,B,C,D)

28

31

34

37

40

4 Allemande

4 0 0 0 0 0 0 4 3 0 1

4 1 0 4 0 1 V 0 2 1 2 B,C,D 3 2 0 4 3 3 1 2

7 4 V B tr 3 1 2

10 4 2 tr 2 0 4 2 1 4 2 V tr 2 0 4 2 1 4 3

13 1 0 1 2 0 V 0 1 0 4 tr 0 2 0 4 1 V

16 0 3 # 0 0 1 1 4

18 tr 0 1 4 V 1 2 tr 1 4 4 0 4 tr 2 0 2

grace note (A,C,D,E) ↑

21 2 V 0 2 3 2 tr 2 1 1 0 4 0 1 1 tr C,D,E

24 1 1 1 3 2 1 0 1 1 V V 4 0 4 V

27 2 V 4 V 2 V 1 1 0 V tr 2 # (C,D) ↓ 0 1 2 4 1

30 tr 0 3 V tr 1 V 2 2 1 3 1 4 1 0