

Johann Sebastian Bach

Six Suites

For Unaccompanied Violoncello

Transcribed for Horn by
Wendell Hoss



Southern[®]
MUSIC

SIX SUITES

BY
Johann Sebastian Bach

COMPOSED FOR
Unaccompanied Violoncello

TRANSCRIBED FOR HORN BY
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In Prelude of No. 1, 2nd part of measure //, 2nd note of group is not bracketed () (see measure 1).

Trills () in all the Suites may be omitted, or played like mordents () .

Breath marks () are only suggestions. Each player may find more suitable breathing places for himself. For that reason slurs have been left according to best phrasing, even tho interrupted by breathing marks.

It is generally preferable to use considerable rhythmic freedom thruout the entire set of Suites. Oftentimes (especially in the Sarabande) chords have to be suggested by use of appoggiaturae. Treat the "grace" notes freely and smoothly taking plenty of time in playing them.

Repeat signs have been included to conform to the original, although in most cases the player will prefer to omit them.

SUITE I

HORN in F

PRELUDE

Allegro moderato

The musical score for the Horn in F part of Suite I, Prelude, is written in G major and 2/4 time. It begins with a tempo marking of 'Allegro moderato'. The first staff starts with a dynamic of *p* and includes a *cresc.* marking. A *simile* instruction is placed above the first staff. The score contains various dynamics including *mf*, *f*, *p*, *cresc.*, and *dim.*. There are several slurs and accents throughout. Performance instructions include *rit.* and *a tempo*. A bracketed note in the first half of each measure is indicated by an asterisk in the first measure of the first staff.

* Bracketed note only in first half of each measure, as in measure one.

SUITE II

HORN in F

PRELUDE

Allegro moderato

mf esp.

mp più mosso

a tempo

rit.

p

cresc.

a tempo

poco rit.

SUITE III

HORN in F

PRELUDE

Allegro

The musical score is written for a single horn in F. It begins with a treble clef and a 3/4 time signature. The key signature contains one sharp (F#). The piece is marked 'Allegro'. The score consists of 12 staves of music. Dynamics include *f*, *mf*, *p*, *pp*, *cresc.*, *dim.*, and accents (*v*). The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with slurs and ties. The score concludes with a final measure marked *a poco*.

HORN in F

SUITE IV

PRELUDE

Maestoso

The musical score is written for Horn in F and consists of 11 staves. The key signature is one flat (F major), and the time signature is 3/4. The tempo is marked 'Maestoso'. The score includes various dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). It also features dynamic changes such as *cresc.* (crescendo), *dim.* (diminuendo), and *pesante* (heavy). There are several accents (*v*) and slurs throughout the piece. The score concludes with a final double fermata and a *ff* marking.

SUITE V

HORN in F

PRELUDE

Adagio non troppo

The first section of the prelude, marked "Adagio non troppo", consists of eight staves of music. It begins with a dynamic of *f* and features a variety of articulations including accents (*v*), slurs, and trills (*tr*). The dynamics fluctuate, including *mf*, *cresc.*, *p*, and *pesante*. The music is written in a key with two flats and a common time signature.

Allegro moderato

The second section of the prelude, marked "Allegro moderato", consists of three staves of music. It begins with a dynamic of *f* and includes articulations such as accents (*v*) and trills (*tr*). The dynamics include *p*, *cresc.*, and *poco*. The music is written in a key with two flats and a 3/8 time signature.

SUITE VI

HORN in E

PRELUDE

Allegro moderato

The musical score for the Horn in E part of Suite VI, Prelude, is written in 12/8 time and consists of nine staves. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *f* (forte), *p* (piano), *sfz* (sforzando), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also articulation marks like *v* (accents) and slurs. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests.