

Kala U-Bass
(or any bass tuned to
EADG)

Menuet I-II & Gique

from the Cello Suite in G BWV 1007
(here transposed to C Major)

J. S. Bach around 1720
Arranged 2012 by
Klaus Smedegaard Bjerre
This version is updated
on basis of feedback
from players

Menuet I

$\text{♩} = 88$

5

9

13

17

21

Fine

Fine

Kala U-Bass
(or any bass tuned to
EADG)

Menuet I-II & Gigue

from the Cello Suite in G BWV 1007

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Menuet II

29

31

33

37

41

45

Menuet I da Capo

Kala U-Bass
(or any bass tuned to
EADG)

Menuet I-II & Gigue

from the Cello Suite in G BWV 1007

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Gigue
♩. = 80

53

56

57

61

64

65

69

73

76

77

81

Comments on revisions:

Written by imperialbari on the TalkBass Forums August 27th 2012:

Transcriptions always call for compromises. Where the cut is placed between the original and the accessibility for the player doesn't happen by divine order, but has to be adapted in the given situation. Feedback is very valuable for the editor.

I sometimes tend to lean too much towards the original, because I know the performance traditions enough to fake some difficult passages. In situations where a teacher is involved he/she will pencil in solutions for the student. The problems come up with players striving to play the ink verbatim.

In bar #4 of the original the bottom fifth is played on the open middle strings and the melodic line is played on the top string. On the UBass there are no open fifths, and the passage can't even be played on adjacent strings.

Harmonically the main point is the appoggiatura F in the melody which has a fourth (sus) clash with the bass C and a minor seventh clash with the middle G. Ideally the C and G both should be sustained through the resolution of the appoggiatura. However things get much easier if the middle G is cut after the 1st beat of the bar. It will stay in the listeners imagination especially as it returns as the bass note on the third beat of the bar.

Most often errors in my editions are plain errors, and then I correct them, when they are found by myself or by others. Here we are in a grey zone of interpretation, where some prefer doing their own faking. Hence I have kept my original arrangement and added a revised version, where I have adapted that said bar #4 as outlined above here. If I get more feedback, I may incorporate wishes in one or more revisions of that file.

Fingerings can be applied after a plenitude of approaches. That is why I prefer standard notation, where the player does his own fingerings. I have made a very few fingering changes in the first few bars, but honestly I could do fingering revisions on that file until doomsday (which I won't do). I hope players reading tablature know the system well enough to do their own re-fingerings.

On August 28th 2012 bar #4 had some graphical revisions and the slur no longer erroneously goes to the third beat. Similar corrections as mentioned above now also have been applied to bar #52 in the Gigue.