

Bach for the Kala UBass:

Bach's cello suites are wonderful music, which this editor has played in excerpts on trombone and on other brasses. Coming late to the UBass I never will master them on this little and very agile instrument, yet I see potentials for the Yngwie-Malmsteen-types to excel in the low range also.

These cello suites were written for an instrument with C as the lowest note. As their range is very wide they will not fit on the UBass in their original keys. The selection of arranged excerpts is likely to increase over time, but the suites hardly ever will be issued in their complete extensions. In accordance with Baroque period practice it is possible for performers to join excerpts of their liking to small suites. To further this approach the first editions were in keys centring around the tonality of C major.

This concept excluded the Gigue from the C major suite because the range of the transposition to F major would exceed the range of the acoustic UBass by a semitone. Hence the key of E major was chosen.

The Bourée I & II from the C major suite already had been issued in F major. Nothing wrong with that, but for the fact that they didn't fit with the E major version of the Gigue from the same suite. The solution was issuing the Bourée I & II together with the Gigue in an E major version. The Bourée I & II are about equally difficult in the two versions, so you may choose on basis of your performance planning.

Similar considerations are likely to come up again during the long-term edition-process of this fine music, where you will see the cherries being served as the editor picks them.

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