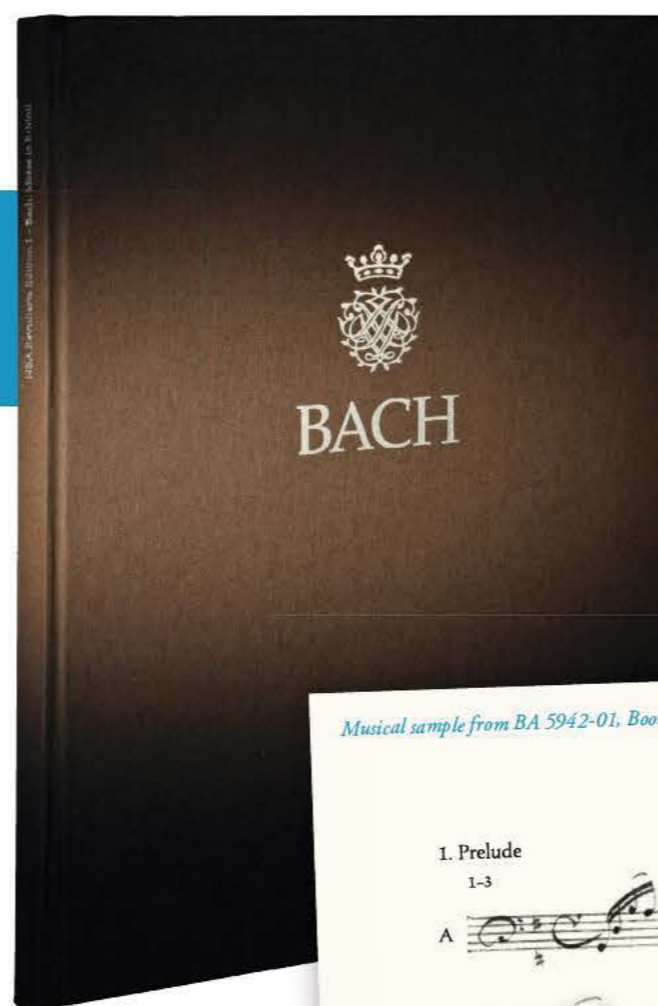
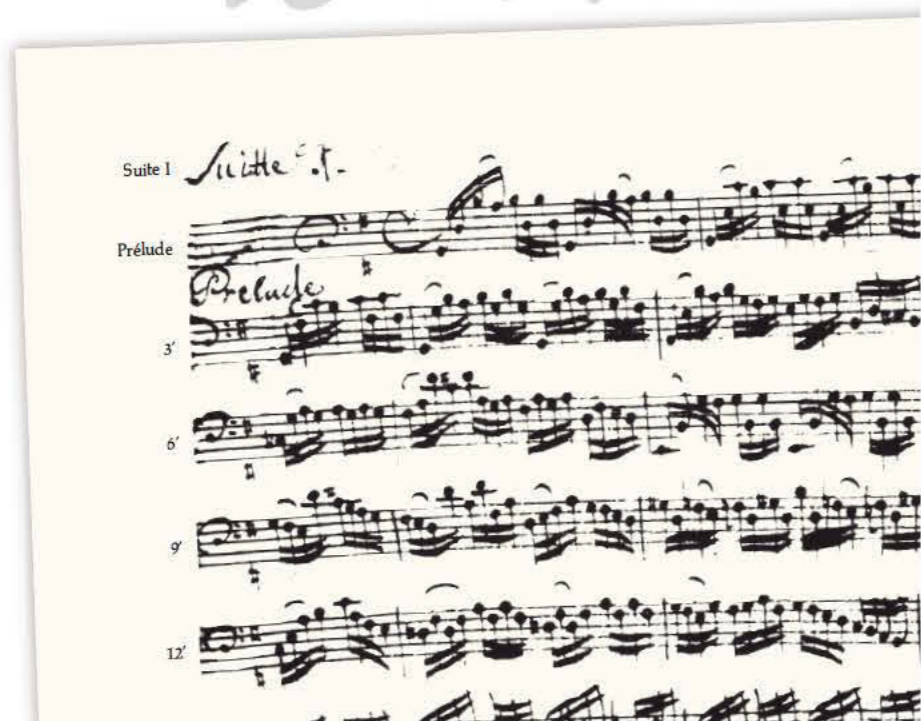


When you think cello,  
you think of  
Bach's immortal  
cello suites.

*Joh. Seb. Bach.*

The suites take center stage in the cello literature. They are timeless and beautiful and accompany cellists from their student years throughout a professional career at the highest level.

Appropriately and not surprisingly there are countless editions of the suites. But the composer's autograph has not come down to us. It is lost. This has always been a major challenge for editors. The four surviving handwritten sources and the original first edition of 1824 differ in many details, the articulation and phrasing being particularly ambiguous.



Bach Suites for Violoncello solo  
in the *New Bach Edition - Revised*

Editor Andrew Talle  
Volume 4 of the *New Bach Edition - Revised*  
(NBAREv) consists of two books (BA 5942-01):

Book 1 includes the musical text in modern engraving,

Book 2 presents facsimiles of the handwritten sources and the original print in synoptic form, including Bach's own lute arrangement of Suite V. This enables users to compare any given passage in all sources at a single glance, making it possible to retrace every editorial decision.

Musical sample from BA 5942-01, Book 2



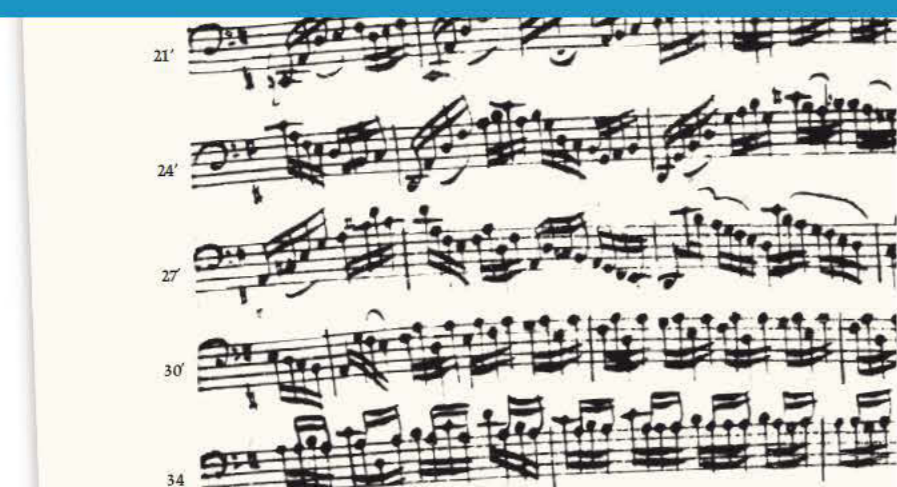
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All you ever  
wanted  
to know  
about  
Bach's  
Cello Suites

## Johann Sebastian Bach

At Bärenreiter, having published the *New Bach Edition* and presently publishing the *New Bach Edition - Revised*, we feel particularly committed to the cello suites. We have approached the editorial problems from several angles and published editions that meet the needs of students and professional performers alike.



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## Johann Sebastian Bach

Six Suites for Violoncello solo  
BWV 1007–1012

 Bärenreiter

Your next performance is worth it.

## Six Suites for Violoncello solo BWV 1007–1012

Editor August Wenzinger  
BA 320

## The standard edition – with performance markings

August Wenzinger's edition of Johann Sebastian Bach's solo suites for violoncello is a success story. It has become *the* recognized edition for cellists worldwide.

### Who was August Wenzinger?

A Swiss cellist, gamba player, teacher and conductor, August Wenzinger (1905–1996) played an important role in ushering in historically informed performances of Baroque works. He established performances on historical instruments and was one of the first teachers at the Schola Cantorum Basiliensis. Under his leadership the Gamba Trio of the Schola Cantorum was created in 1968. He also taught at both Harvard and Brandeis University.

Bärenreiter's "Wenzinger edition" includes Wenzinger's fingerings, dynamics, slurs, and articulation markings. It provides an excellent guide for an informed interpretation of the famous suites and is very well suited for cellists approaching these works for the first time.



BA 320



BA 5216



## Six Suites a Violoncello Solo senza Basso BWV 1007–1012

Editors Bettina Schwemer, Douglas Woodfull-Harris  
BA 5216 Scholarly-critical edition

## A unique edition – all readings at a glance

Slipcase with 7 volumes (musical text in modern engraving, text booklet, 5 facsimiles), 352 pages  
"Best Edition 2000"

This edition gained a lot of international acclaim for its unique editorial approach. It makes all the five sources which have come down to us visible and playable. It consists of three parts:

### Part 1: The Musical Text in Modern Engraving

The basis for this edition is the manuscript copy in the hand of Anna Magdalena Bach (A). All variant readings from the four other sources are clearly laid out for performance. Cellists therefore have the possibility of rendering performances based on just one of the five sources as well as the option of combining the sources (A, B, C, D, E) in a mixed version. The Critical Report is in English.

### Part 2: The Text Booklet

The text booklet provides valuable information on an array of topics such as:

- The textural tradition and editorial value of the five sources
- The violoncello and bow in Bach's day
- What instrument was Suite VI written for?
- Performance practice information based on circa 100 extracts from 18th century treatises and methods

### Part 3: Facsimiles of Five Sources

Each of the five sources is presented separately in a large performance format (23 cm x 30 cm).

A = A. M. Bach, B = J. P. Kellner, C = anonymous,  
D = anonymous, E = Paris 1824?



## Six Suites for Violoncello solo BWV 1007–1012

Urtext / Editor Andrew Talle

BA 5257 Soft-cover performing edition  
BA 5258 Linen-bound performing edition

## NEW Urtext edition with articulation markings

This is the most recent addition to Bärenreiter's collection of cello suite editions. The editor Andrew Talle has fundamentally reassessed the relations between the surviving sources. He has drawn conclusions regarding their evaluation and consequently the genesis of the suites, which presumably took place over a lengthy period of time.

The musical text of the edition is based on these findings. It approaches the composer's original intentions as far as the sources will permit. Articulation markings were judged reliable and integrated in the musical text, if they were found in the majority of the primary sources: "This edition does not present a perfect reconstruction of the lost autograph; no editor could claim to do so. Instead, I have attempted to provide musicians and scholars with a reliable version of the surviving musical text of the six cello suites and to shed light on the options which the Bach sources offer."

- Detailed Introduction with discussions of the relations between the surviving sources, the genesis of the suites, the instrument for which they were conceived, and the interpretative practices in Bach's day
- With the musical text of Volume 4, Book 1, *New Bach Edition - Revised*

Musical sample from BA 5216

Suite V  
BWV 1011

Prélude  
E. Adagio

Discordable accord

A: B, C, D, E: ∞ E: A: B, C, D, E: \*

C, D: B: tr B: \*\*

C, D, E: A: B, C, D, E: \*\*

E: B: \*

"It is a very innovative publication, setting a new standard for performance studies for the next century."  
(Bach Bibliography)

"... a very valuable edition that should be in the library of every thinking cellist."  
(Strings)

"This is to me the perfect solution, in that the editors have given us the four earliest manuscript sources, plus a clean copy in clearly legible notation – and no 'edited' version."  
(Steven Isserlis on facebook)

"Bärenreiter has published a treasure here ..."  
(American String Teacher)

Musical sample from BA 320

Suite V  
BWV 1011  
ingerichtet für Normalstimmung

PRÉLUDE

Musical sample from BA 5257

Suite V  
BWV 1011  
Originalnotierung

1. Prelude

Discordable accord