BREAKING INTO BACH

for Solo Violoncello

Albums of original Bach-influenced pieces composed by

David Johnstone

Volume II

A personal note from the cellist-composer David Johnstone

*[Traducción al **Español** al final de este volumen]*

First question you are bound to ask: what are these **"Breaking Into Bach"** volumes for cellists about then? In a nutshell – music very similar to Bach composed for young and/or less experienced cellists which sounds good and convincing on the cello but is actually a far bit easier than our maestro Bach himself! However, don't view these pieces and expect to find exact Bach-like copies, or even original *Bach* undiscovered gems! That is not the purpose: the goal here is to create modern day 'Bach ambience' pieces, not academic Baroque period purities. These **18** pieces are conceived for the 'modern' cello. We are looking at NEW pieces featuring *Bachian* influences, in a way that those cellists who are still concentrating on more basic things with their teachers such as getting well into tune those position moves between the first position and fourth position, not yet absolutely fluid in the extensions forwards and backwards, perhaps starting to think of string crossing techniques for the first time, might still fully enjoy studying and indeed performing these pieces.

My involvement as a composer is not as a Baroque purist - for example some of the pieces have rather more defined 'classical' period recapitulations, and many apparently 'binary' movements do not repeat the second part at all. Yet I feel confident in proposing that ALL the *Bachian* structures in the music will be perfectly easy to grasp by the younger cellist, and that in general cellists will find they can get these pieces perfectly 'polished up' thus proceeding far sooner than they might believe to the initial Suites of Bach – but you can maintain these little creations in repertoire as well! …

I have chosen easy tonalities for the pieces, and none will have more than 2 sharps or 2 flats as the main key. However, it should be made clear that all are conceived as individual pieces and not as a set or suite. I am conscious of the tasks given to young players, and I am well aware that playing an entire Suite of Johann Sebastian Bach in public for the first time is a momentous but nerve-racking occasion for most (probably all!) of us, and so with my pieces I feel it better that most players concentrate on perhaps just a couple of specific movements. Of course, for the more ambitious or those more advanced there is no problem at all in grouping several pieces together and playing them as a 'quasi' Suite: perhaps rather impressive would be to try including the original title *"Breaking into Bach" Suite* for Solo Cello, regardless of which movements are finally selected Suite (and not really important if several different keys are used)!

There are two parts, or better said ***volumes***, to this project:

Part I 'Medium to Advanced' treats the type of technical needs approaching that of which cellists will encounter (a year or two later!) in the Suites of Johann Sebastian Bach. The pieces are somewhat more developed, including obvious binary and ternary structures, and a few almost looking forward to development sections in the second half of the work, as Bach himself verged on in his bigger solo works. All four positions – with extensions forwards and backwards – are used, along with the octave harmonic. String crossings are not excessively difficult but are considered to be of interest to the intermediate cellist, and all four strings are covered almost in equal importance.

Part II 'Easy to Medium' generally displays a somewhat simpler technical layout for the young cellist. Indeed some may be classed as preliminary pieces, but many pieces in this volume do show stylistic complexities and the structures have the same solidity as those pieces in Volume I. It should be noted that in this second volume of pieces only first position is used for the left-hand. Also, please note that extensions are not used or used very sparingly in the first half of the volume, but are substantially developed into the writing later whilst still always in the first position. String crossings are somewhat more comfortable for the bowing arm too.

The goal of producing beautiful concert music is of the same importance to the composer in the easiest pieces of the second part to those of most difficulty from the first part. All are highly programmable, these can be played confidently and convincingly in public. Later everyone will feel a little more comfortable about tackling *real* J.S. Bach for the first time, but advanced players, and even professionals, will have extra repertoire to insert alongside the Bach Cello Suites!!

This whole project is **dedicated** to the international Bach-Day movement "**Bach in the Subways**" and with especial gratitude to its founder **Dale Henderson** – indeed we shall be guiding Spanish cellists towards presenting these pieces from 2016 onwards in Pamplona, Spain, in the forthcoming international Bach days. If you have read this far, then you will understand the overriding title – **"Breaking into Bach"** – which is not at all about robbery or computer hacking, it's about another much nicer dictionary definition: *"To enter some established profession or field of activity, or to initiate in something".*

As always, it is a real pleasure to hear of other performances or activity inclusions as they happen, so do please drop a note to **'johnstone-music'**!

Enjoy the music !!

Music Score Preparation and Edition by the Navarre cellist Javier Navascués Allué

Please note that fingerings are given merely as suggestions: players can choose other options at their wish or from the guidance of their teachers. For example, it is not always imperative to remain rooted in first position in Volume II when the cellist can already change position fluently.

NO COPYRIGHT RESTRICTIONS - We are very pleased for you to have a copy of these works. You are free to make any ***additional photocopies****, and to publicly perform or record the pieces.*

FREE PUBLICITY - If you care to inform of any public performance of the original music or arrangements of Johnstone and/or colleagues appearing in the 'johnstone-music' web page, no matter how important or not the event might be, we would be happy to give your event free publicity on the site.

BREAKING INTO BACH

for Solo Violoncello

Volume II

1.. Gavotte in D *(2′ 00″)*

2.. Minuet in G (No. 2) *(3′ 45″)*

3.. Polonaise in C *(2′ 15″)*

4.. Sarabande in D minor *(2′ 30″)*

5.. Largo (Sicilienne) in E minor (with optional 2nd cello) *(3′ 30″)*

6.. Prelude (Fugue) in C *(2′ 00″)*

7.. Allemande in B*b* *(2′ 00″)*

8.. Gigue in C *(2′ 00″)*

9.. Toccata-Fantasia in F *(3′ 30″)*

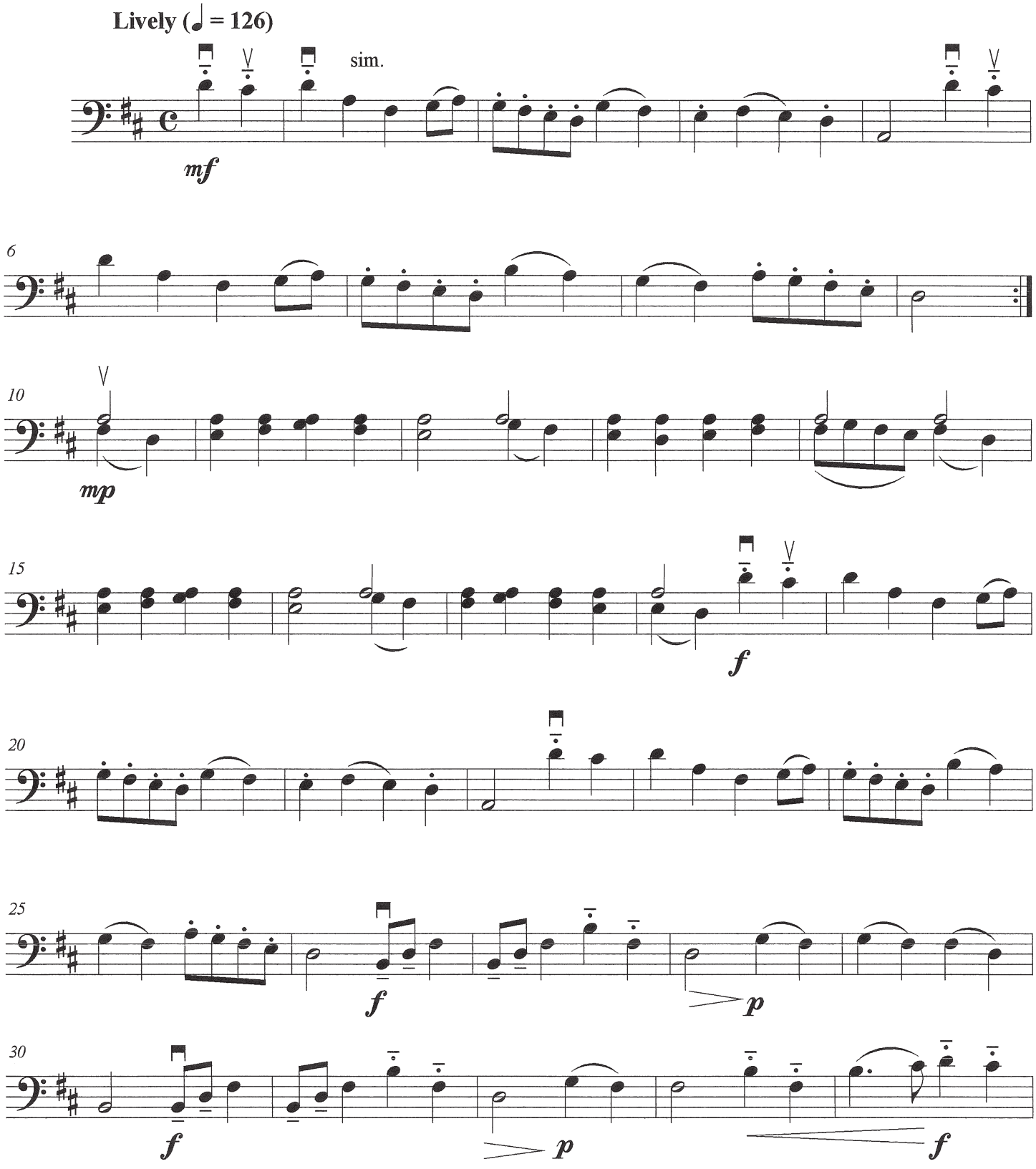
Timings are very approximate, depending on individual interpretations!

Please see a further 9 pieces in Volume I, of slighter more difficult level …

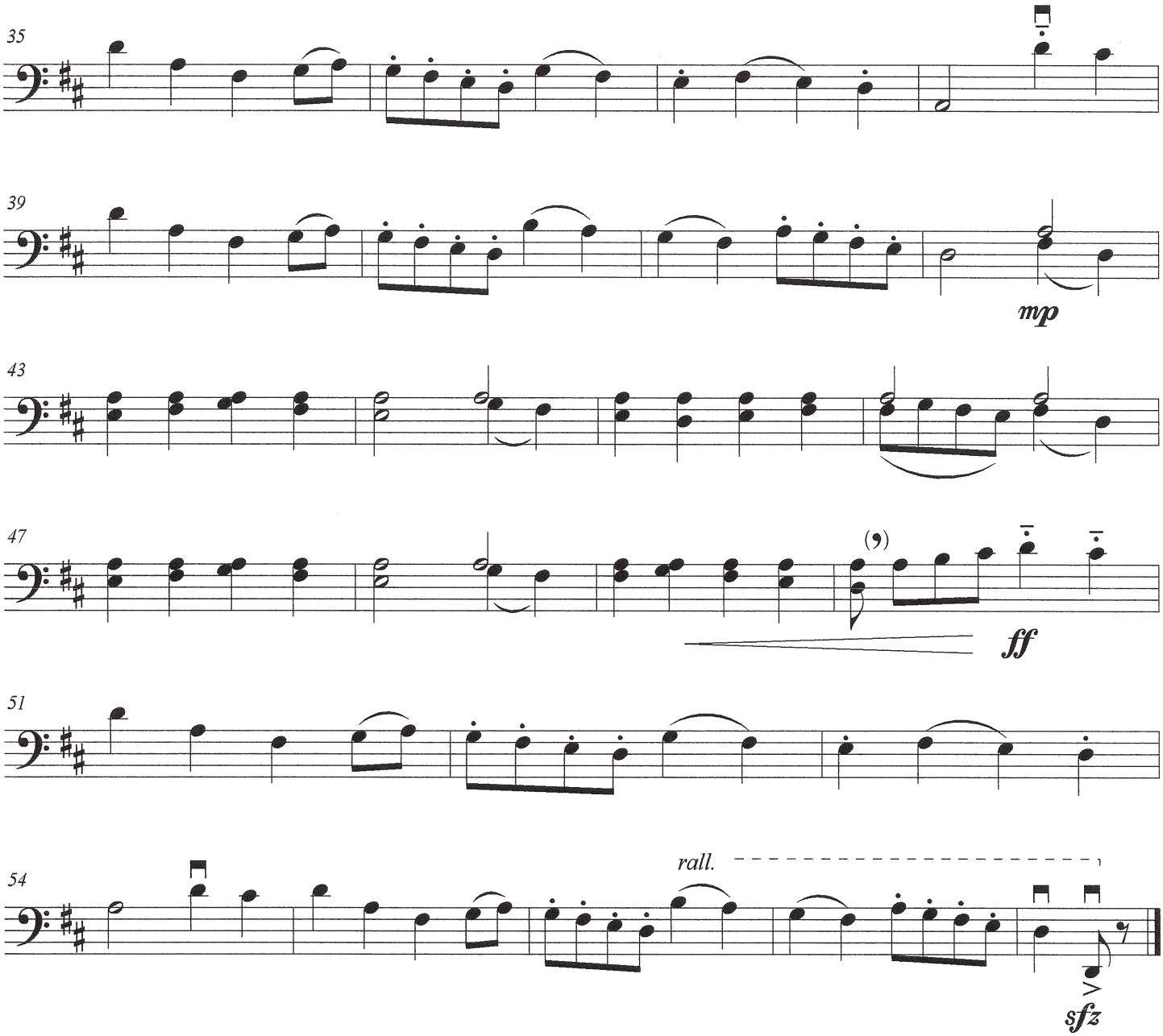
Cello

Gavotte in D

David Johnstone



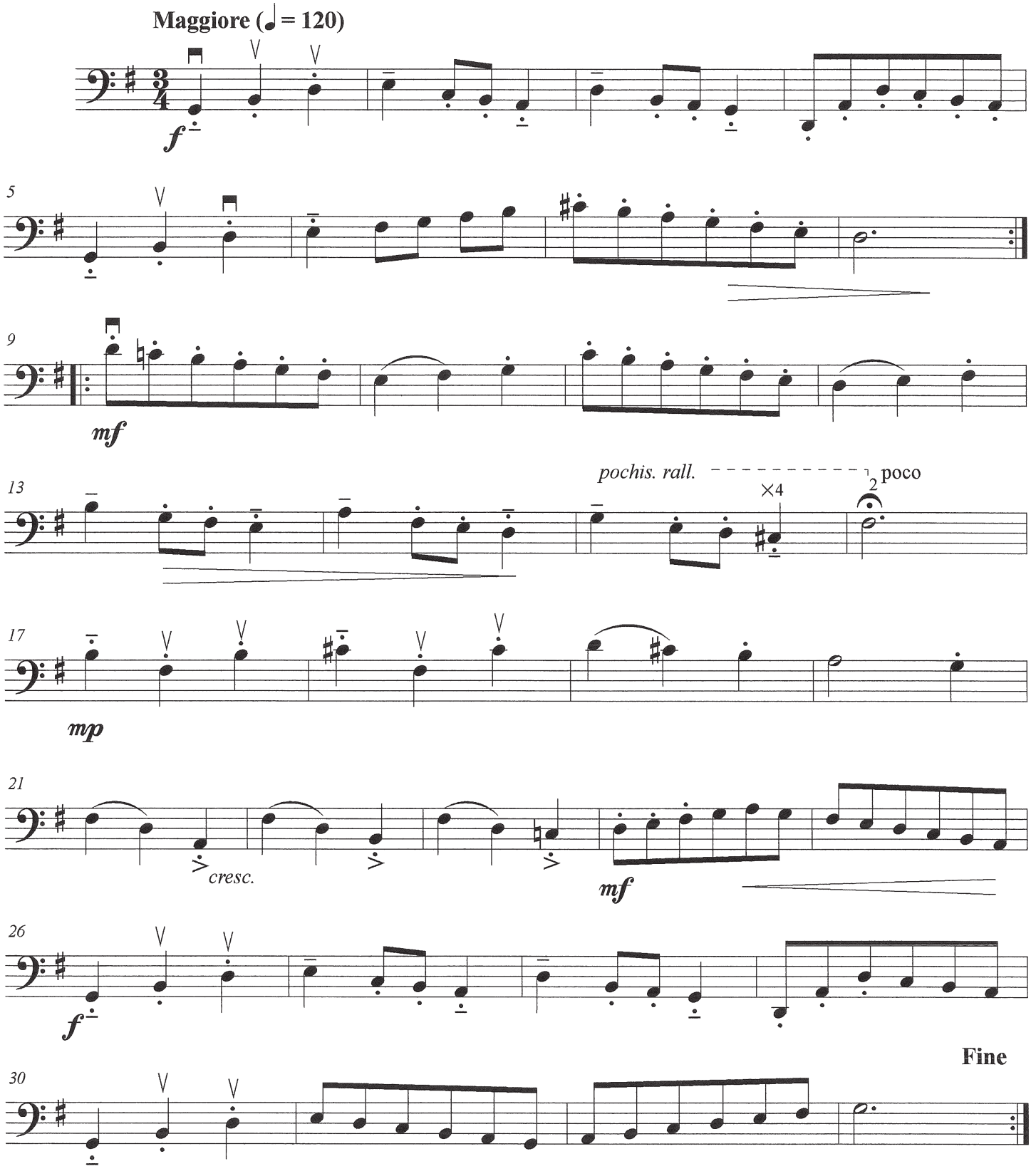
Gavotte in D



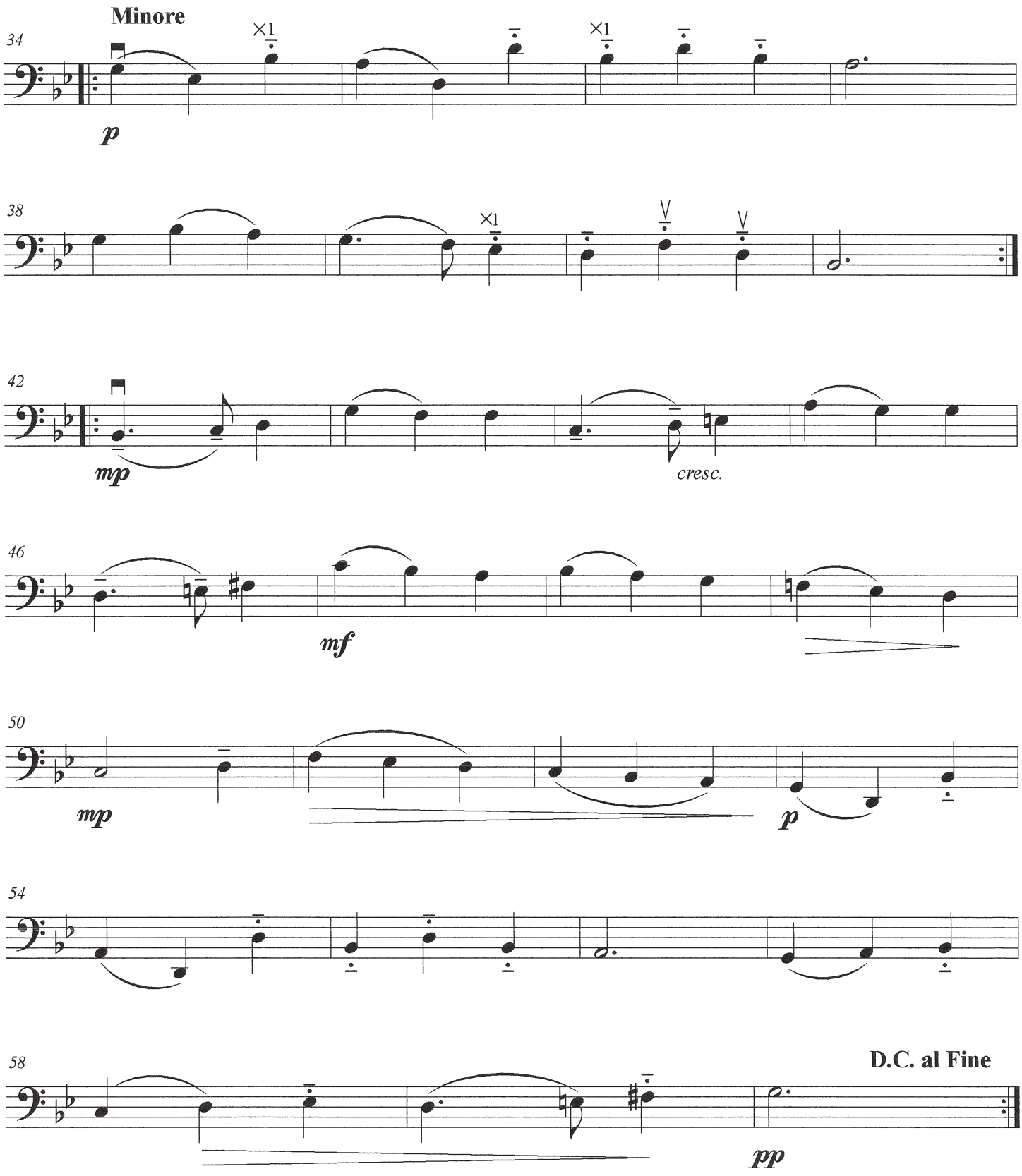
Cello

Minuet in G (N° 2)

David Johnstone



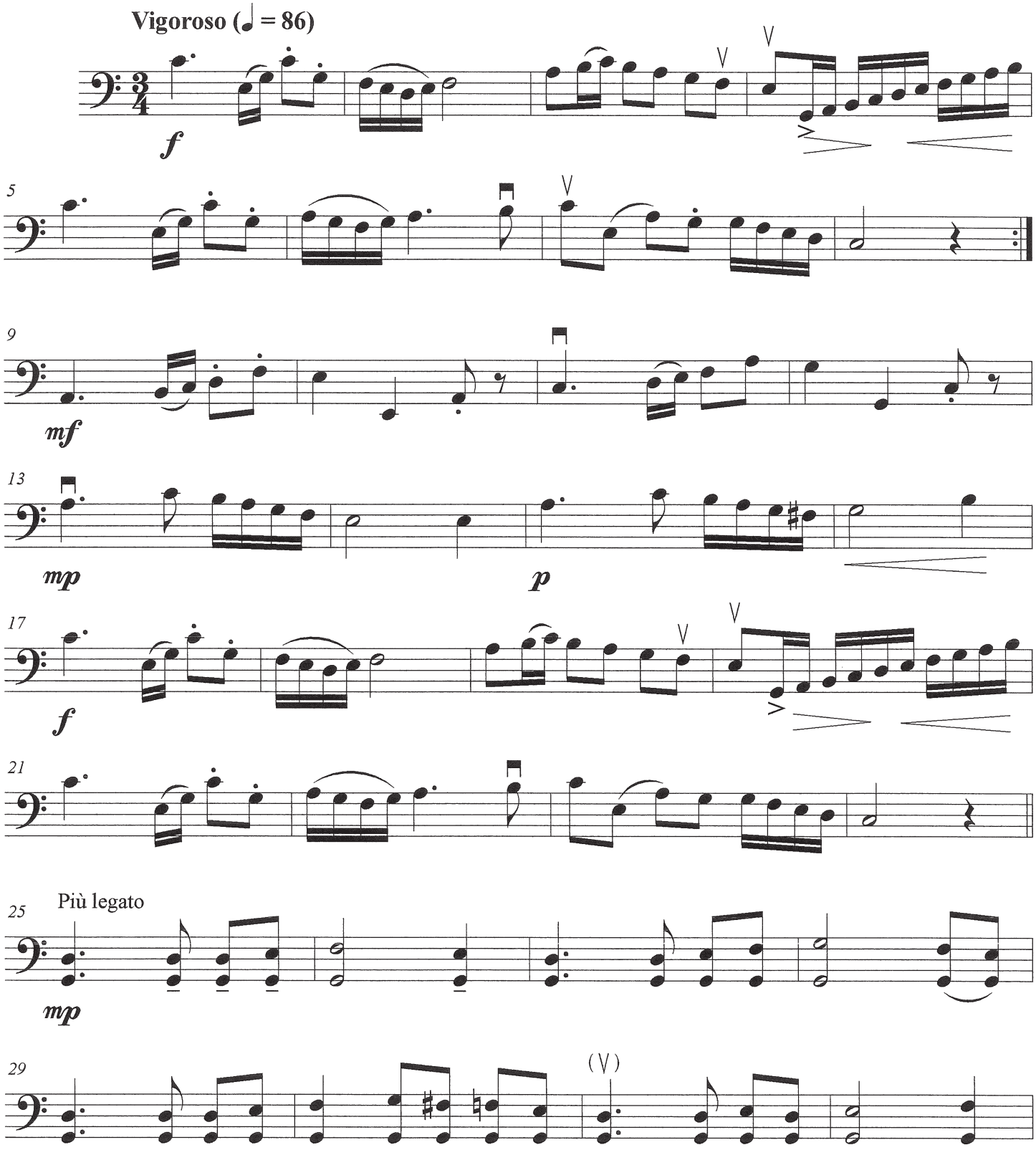
Minuet in(N° 2)



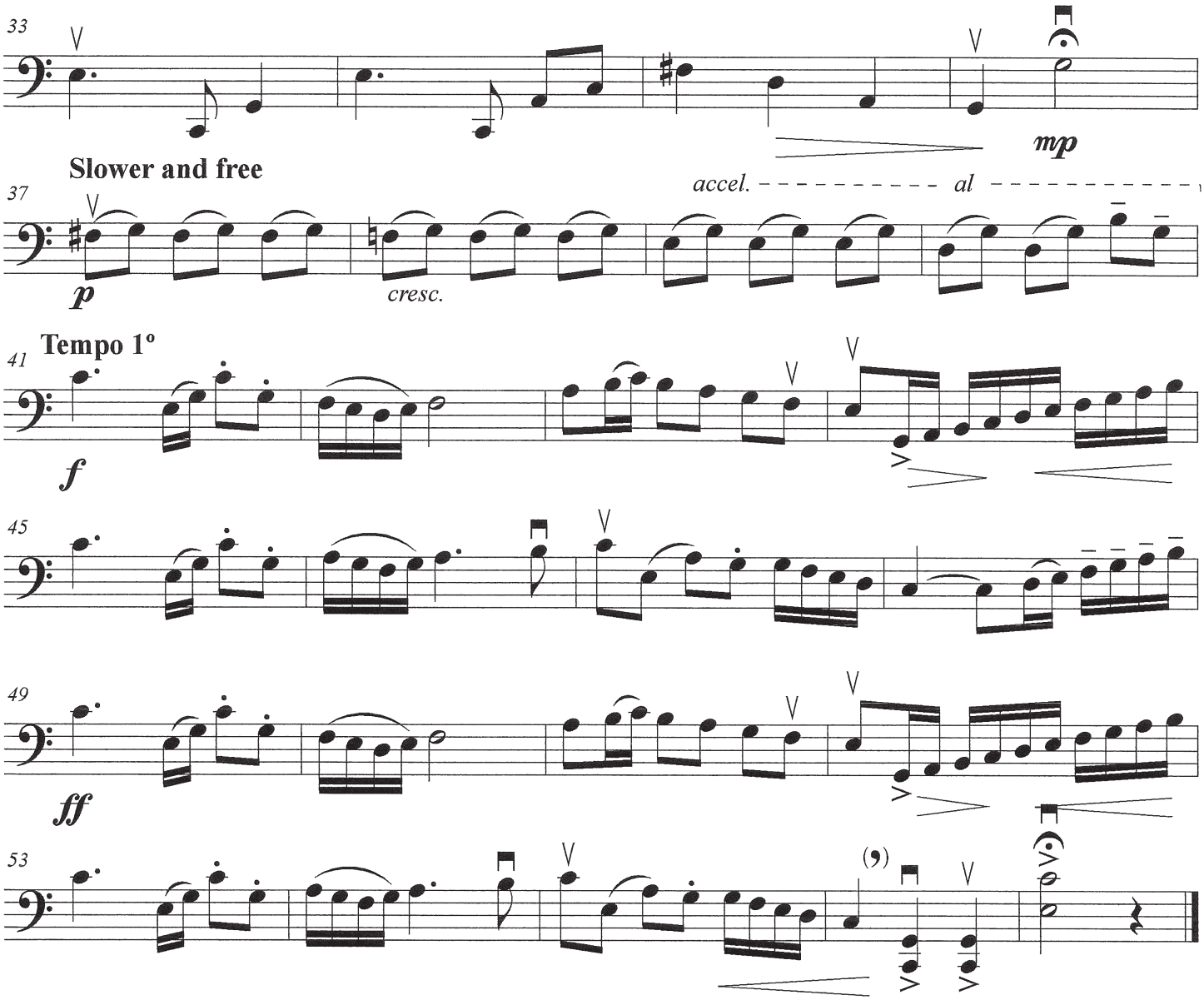
Cello

Polonaise in C

David Johnstone



Polonaise in C

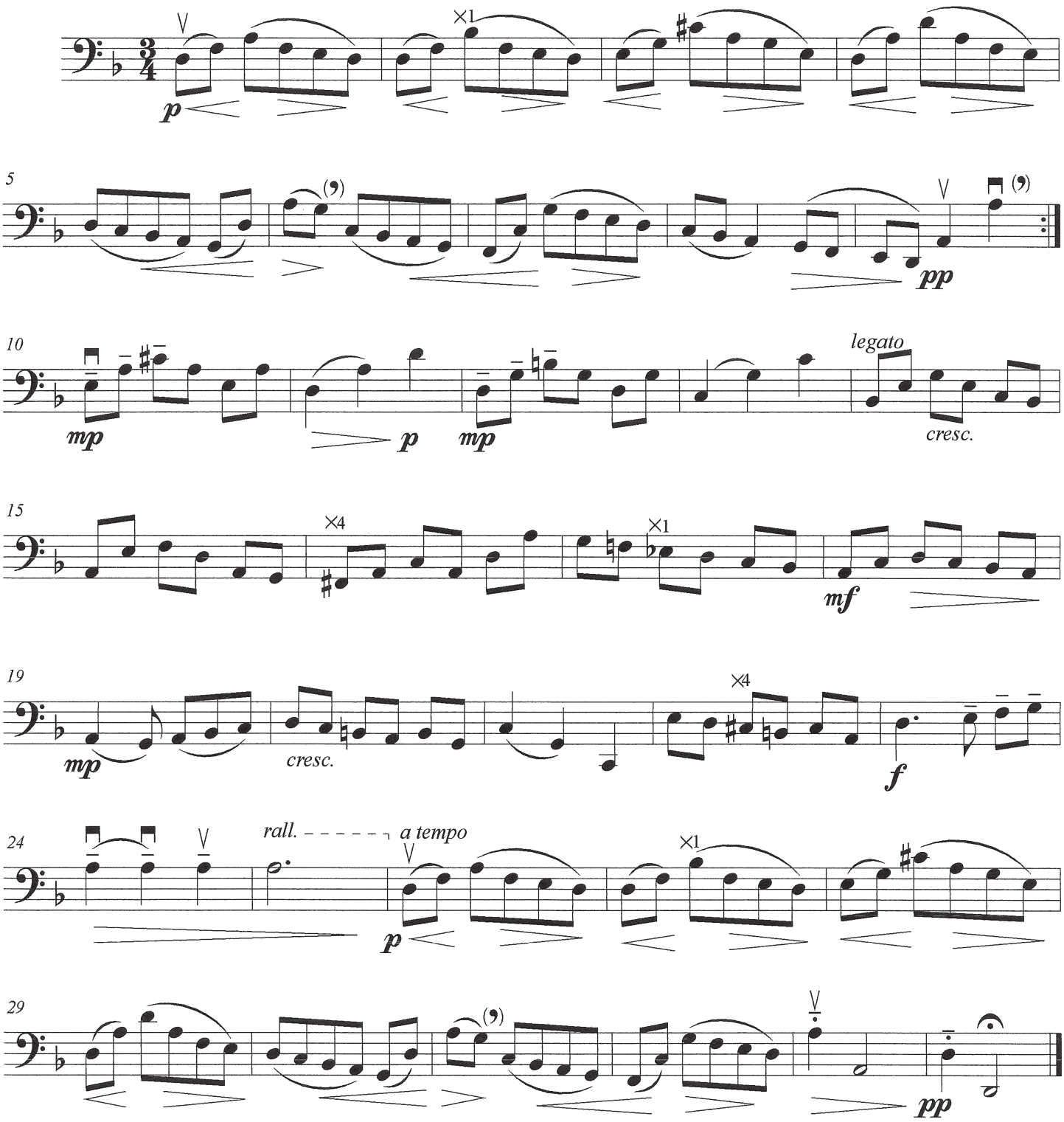


Cello

Sarabande in D Minor

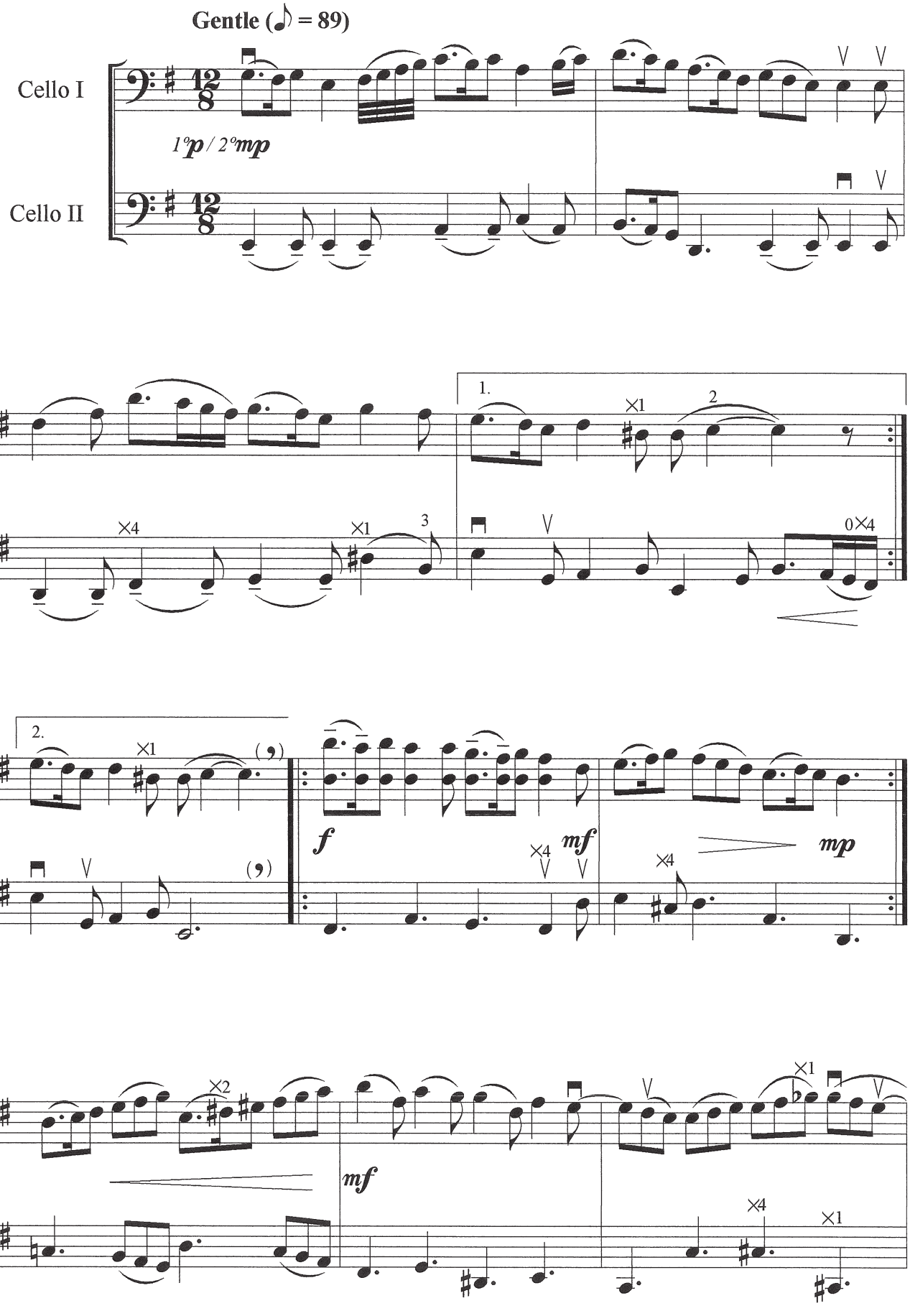
David Johnstone

Somewhat moving,
but extremely calm (♩ = 52)

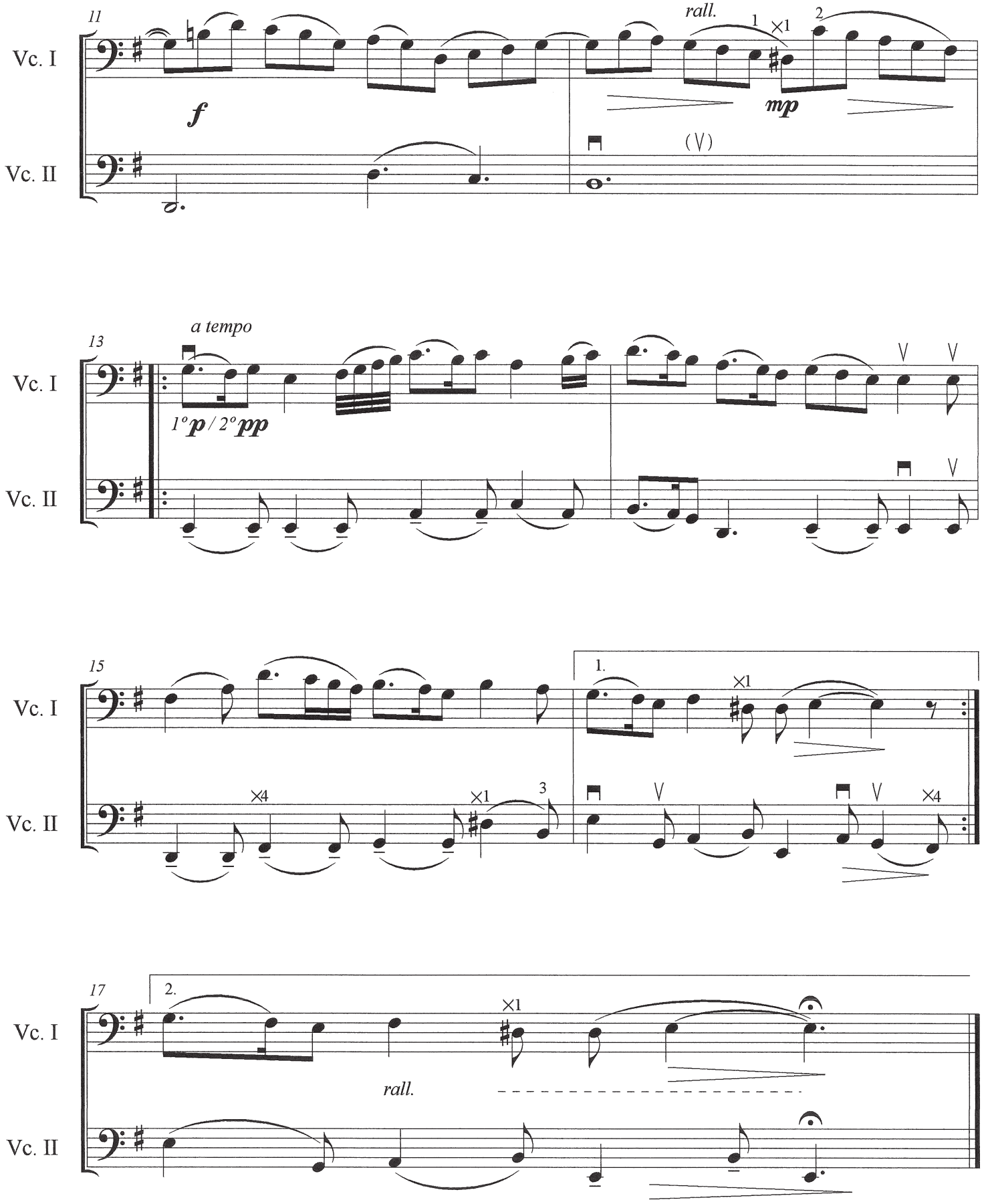


Largo (Sicilienne)

David Johnstone



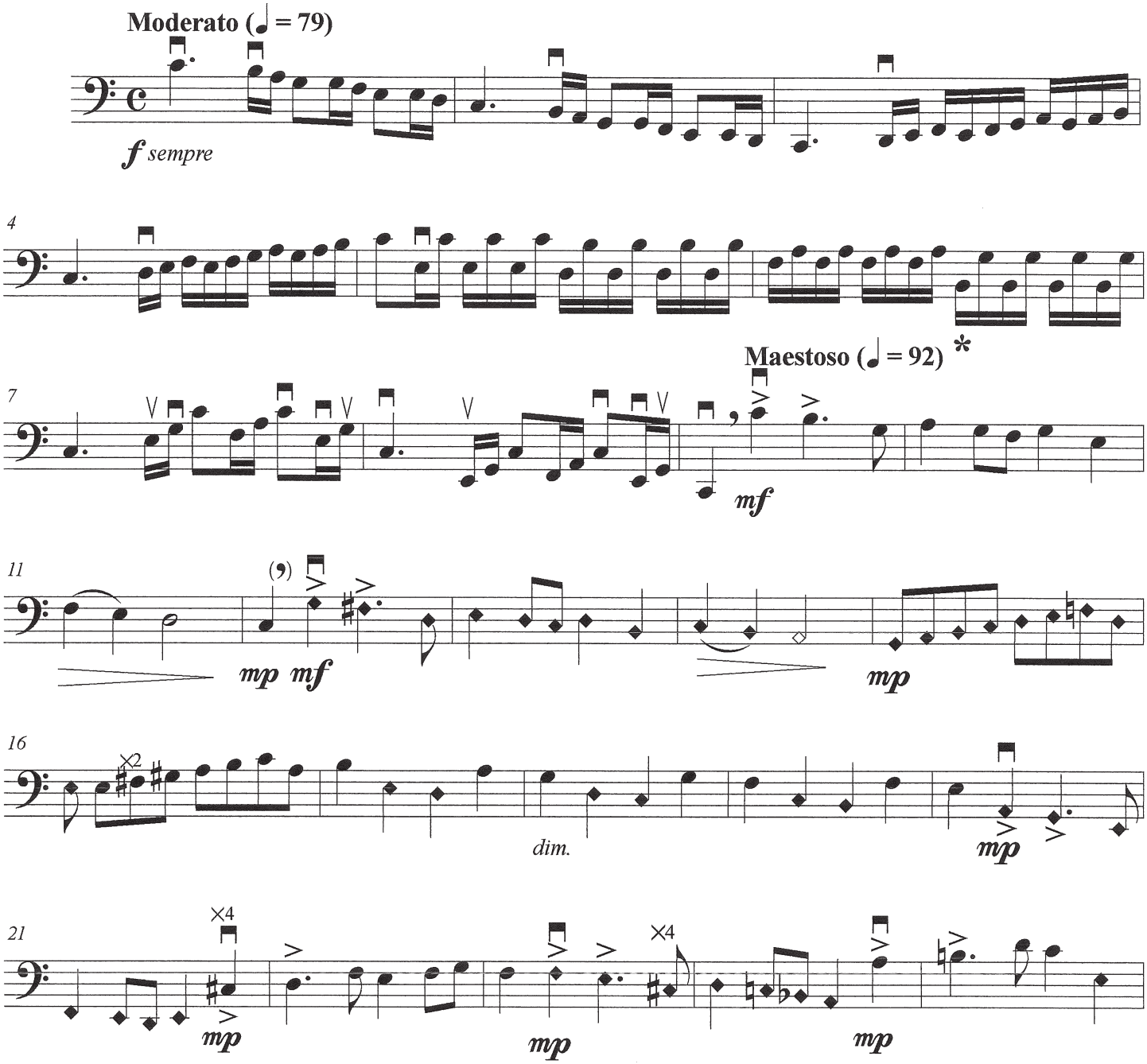
Largo (Sicilienne)



Cello

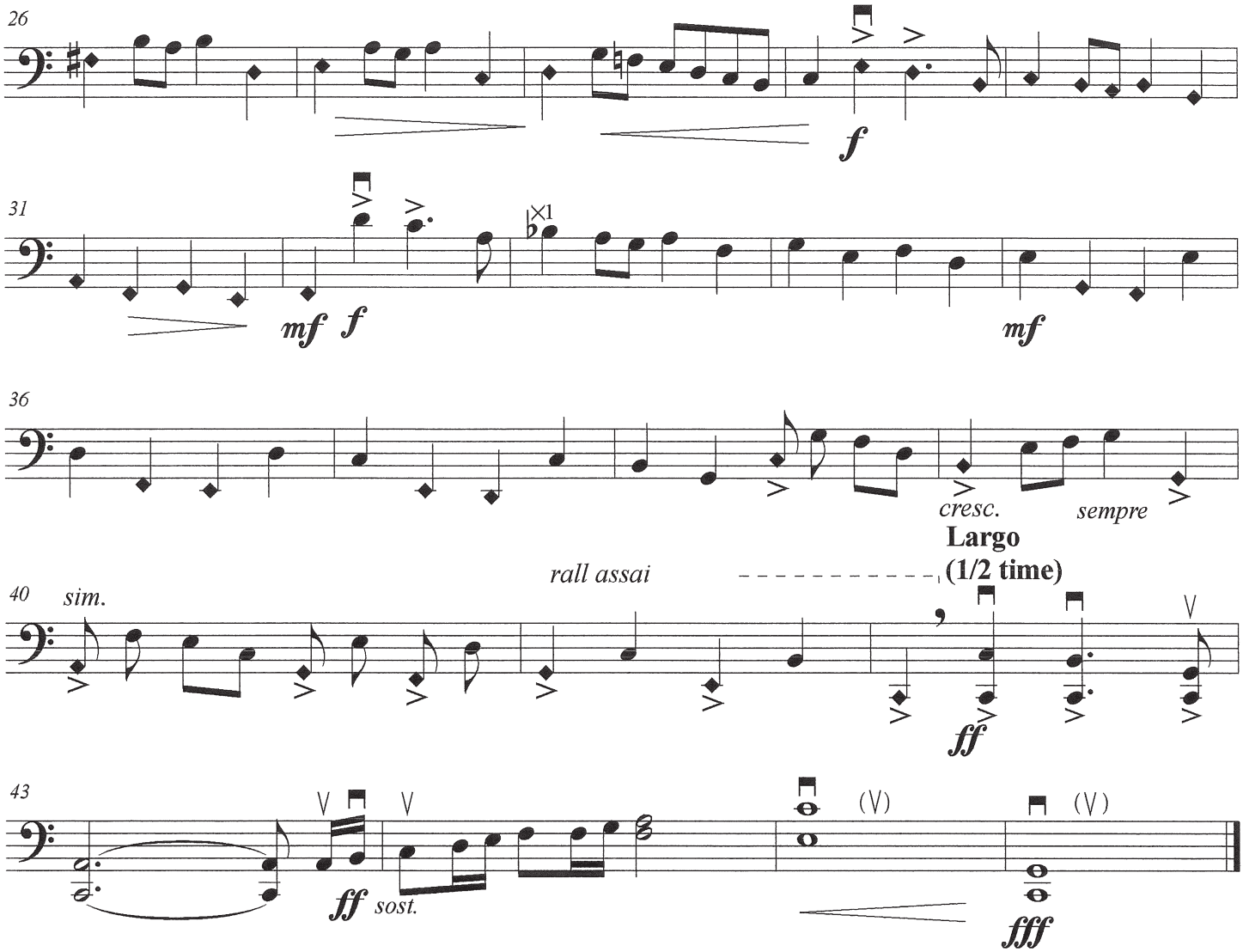
Prelude (Fugue) in C

David Johnstone



* the two voices of the fugue are represented by o and ◇!

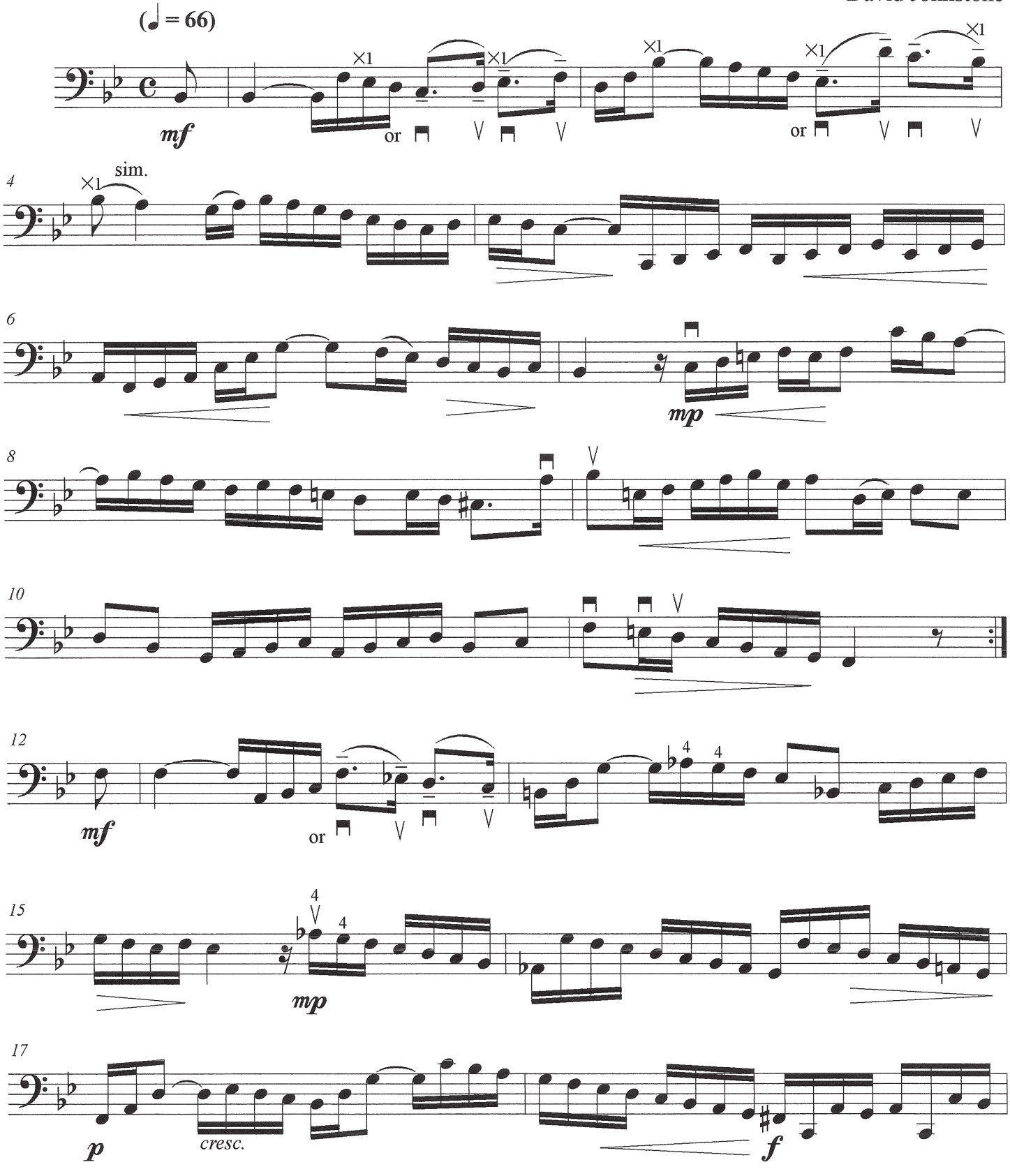
Prelude (Fugue) in C



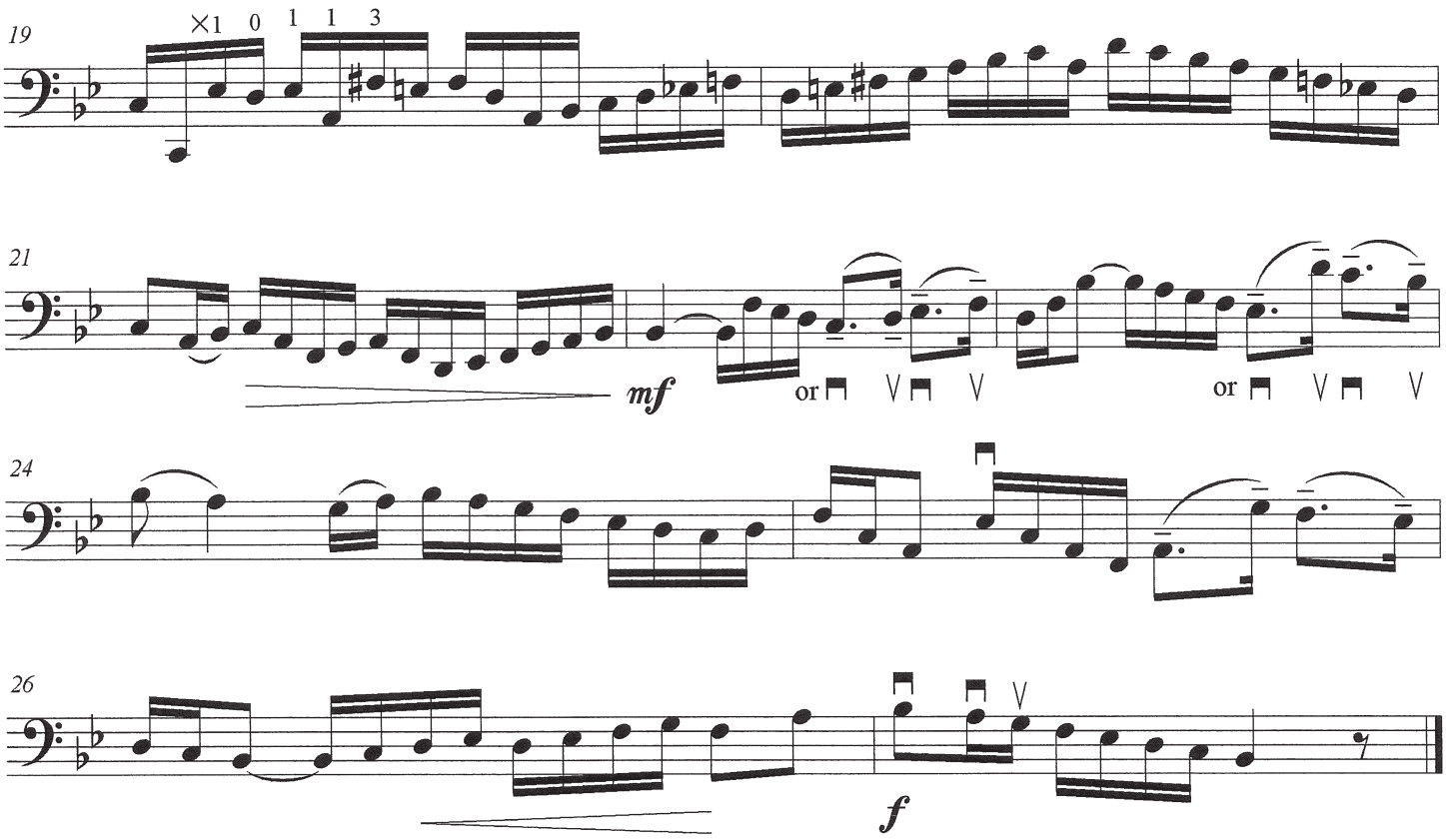
Cello

Allemande in B♭

David Johnstone



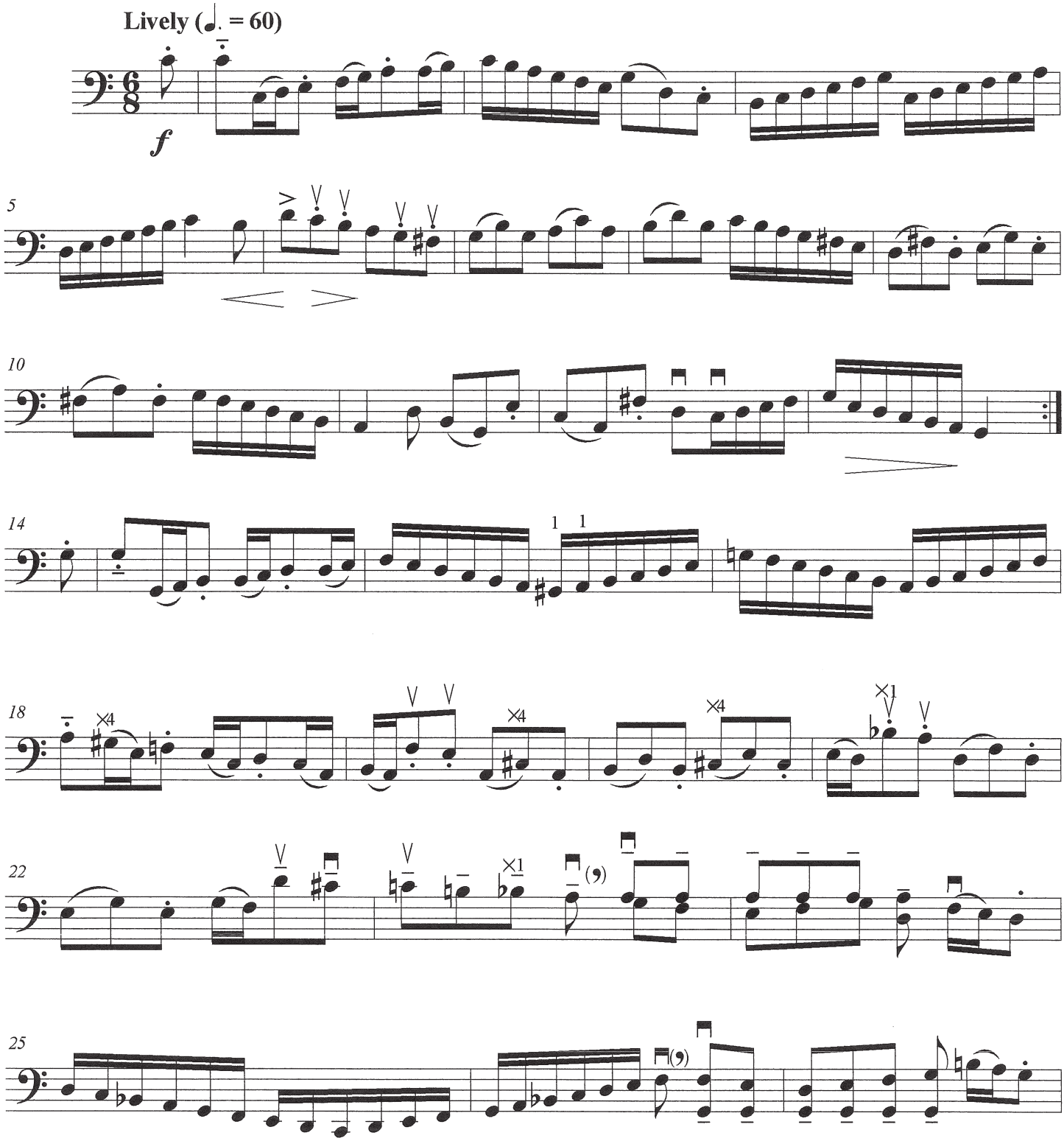
Allemande in B♭



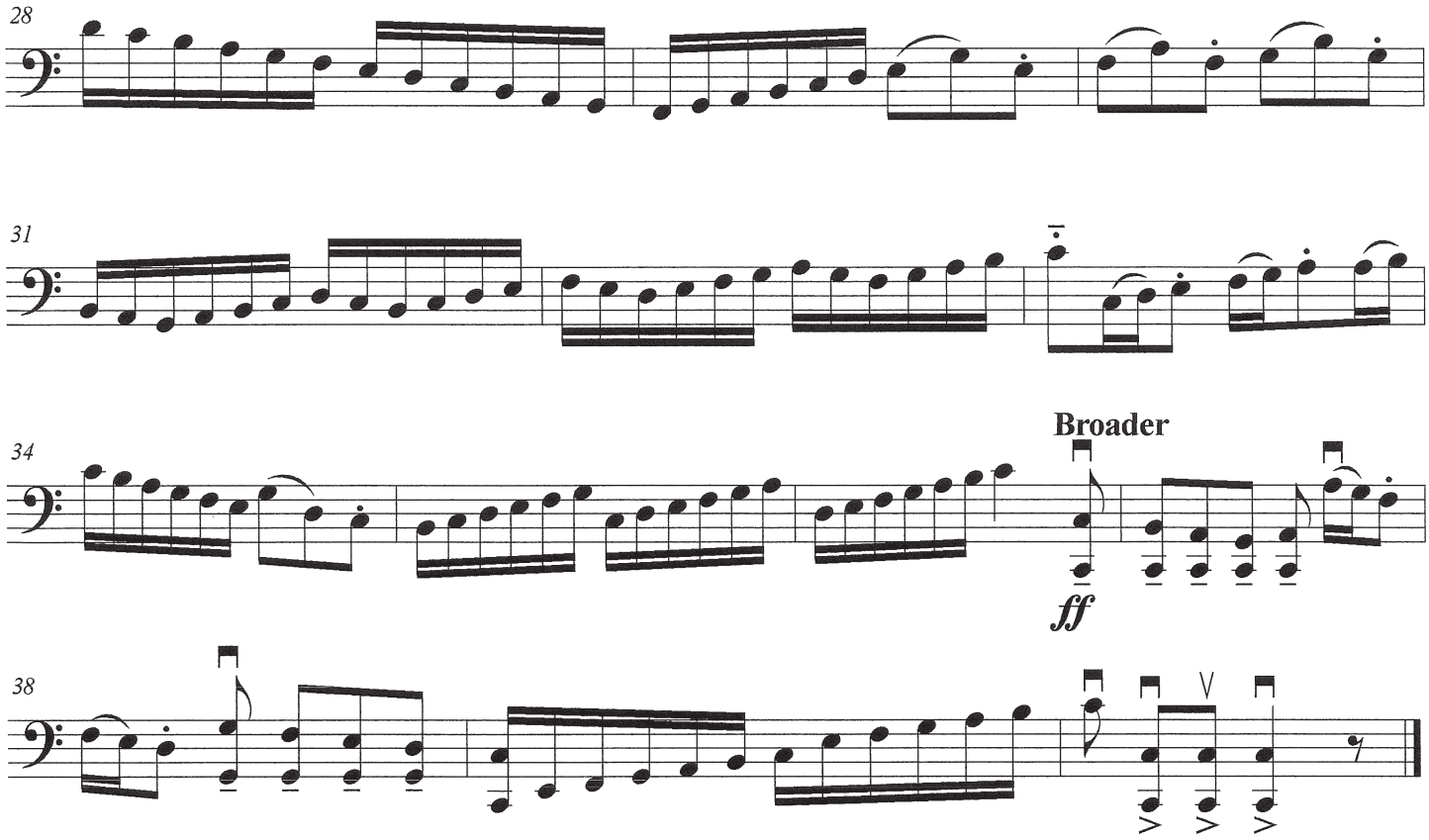
Cello

Gigue in C

David Johnstone



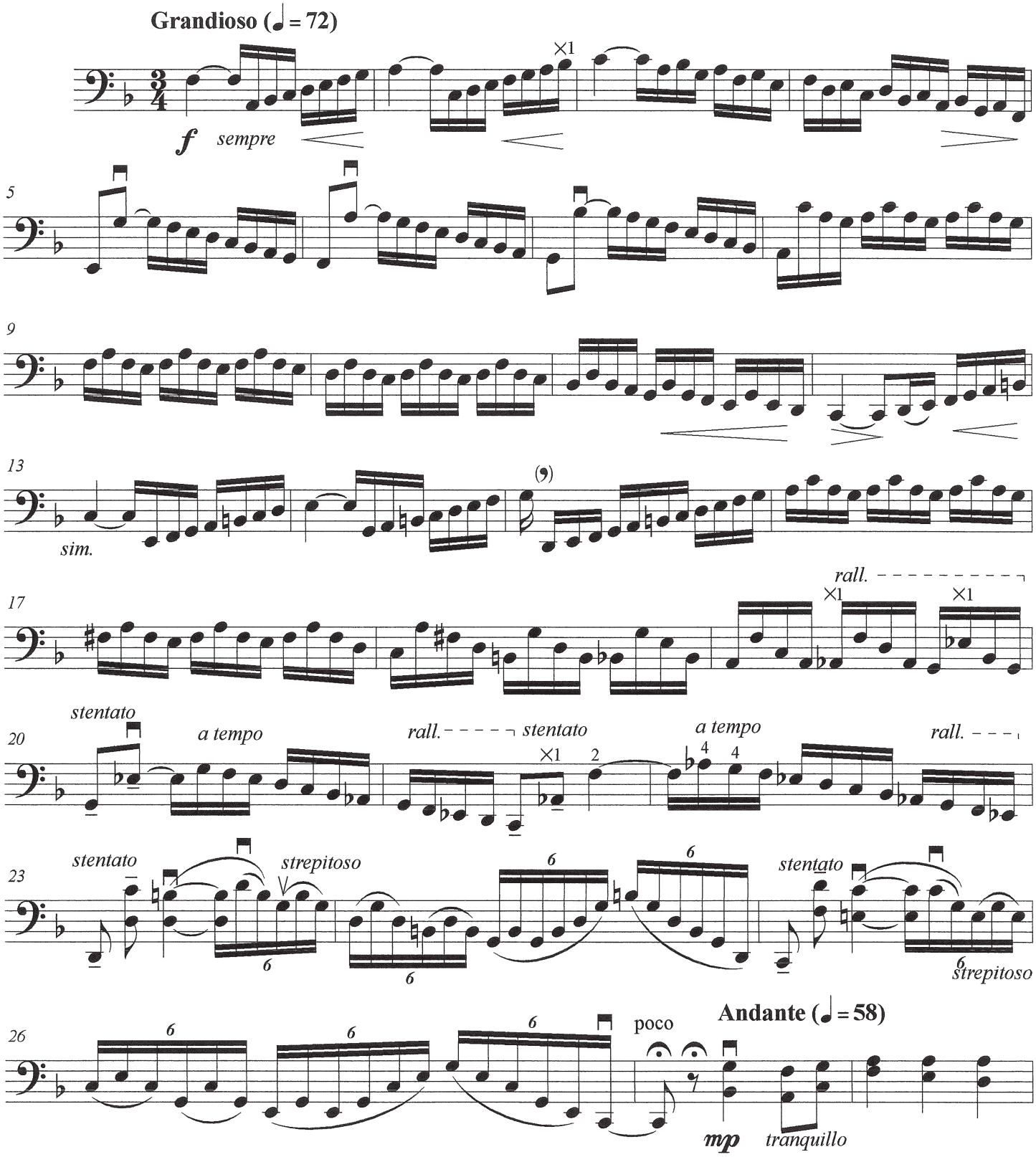
Gigue in C



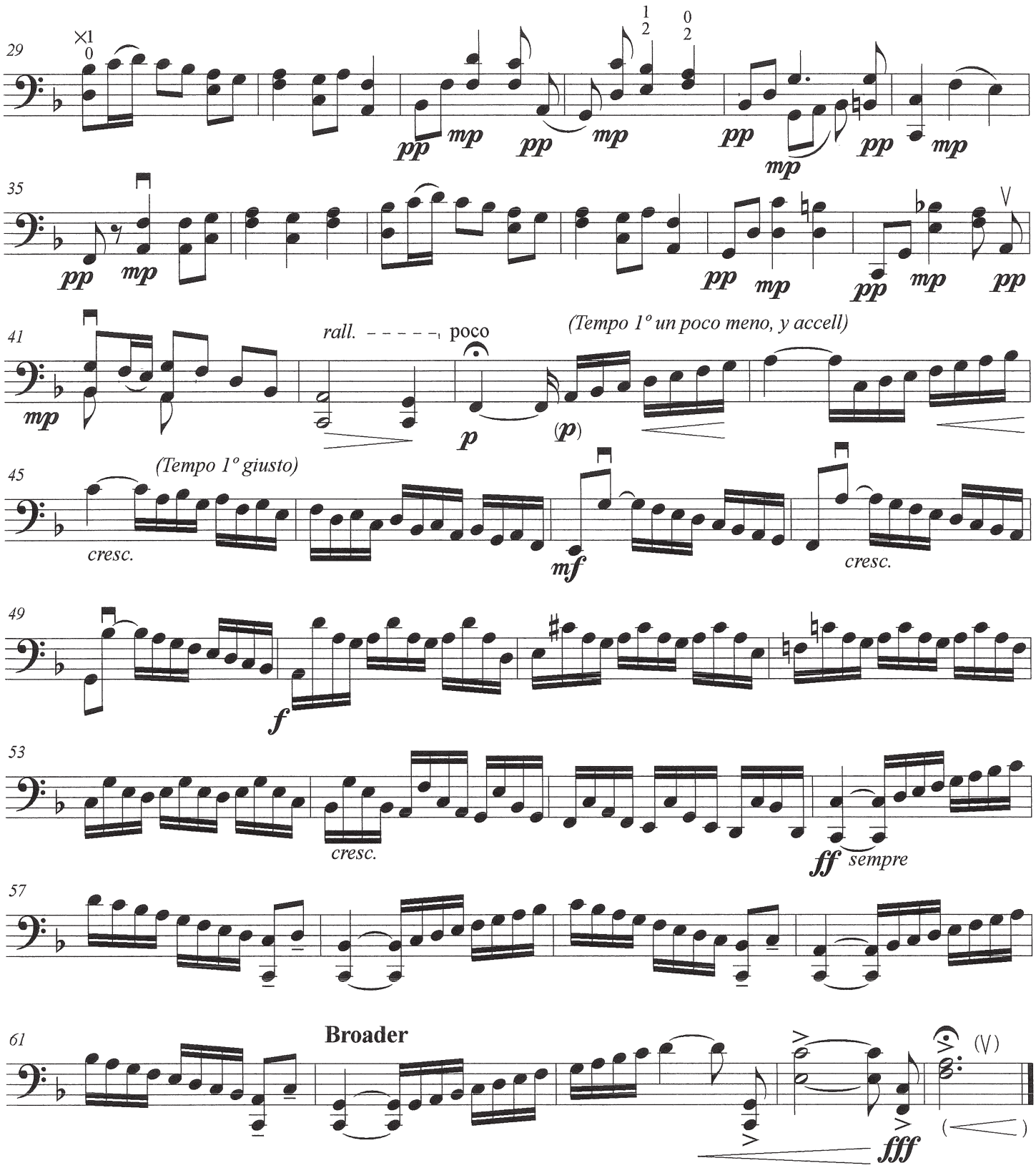
Cello

Toccata - Fantasia in F

David Johnstone



Toccata - Fantasia in F



Una nota personal del violonchelista y compositor David Johnstone

*[Notes in **English** are at the beginning of this volume]*

La primera pregunta que seguramente te vas a hacer: *¿cuáles son estos volúmenes **"Breaking Into Bach"** para violonchelistas?* En pocas palabras: música muy similar a la de Bach compuesta para violonchelistas jóvenes o con menos experiencia, que suena bien y convincente en el cello, pero es un poco más fácil que la de nuestro maestro Bach! Sin embargo, no deberías esperar encontrar en estas piezas copias de Bach, o incluso alguna joya por descubrir original de Bach! Ese no es el objetivo: el objetivo aquí es crear piezas modernas del estilo de Bach. Estas **18** piezas están concebidas para el violonchelo "moderno". Estamos mirando piezas NUEVAS que ofrecen influencias *Bachianas*, de manera que esos violonchelistas que todavía se están concentrando en las cosas más básicas con sus maestros, tales como obtener buena afinación en esas posiciones entre la primera posición y la cuarta posición, tal vez no del todo fluido en las extensiones hacia delante y hacia atrás, o tal vez empezando a pensar en las técnicas de los cambios de cuerdas en el arco, pueden disfrutar plenamente de estudiar y de interpretar de estas piezas.

Mi participación como compositor no es tal como un purista barroco (por ejemplo, algunas de las piezas tienen re-exposiciones "clásicas" más definidas, y muchos movimientos aparentemente 'binarios' no tienen en absoluto la repetición en la segunda parte). Sin embargo, me siento confiado en proponer que todas las estructuras *'bachianas'* de la música serán perfectamente fáciles de entender por el violonchelista más joven y, en general, los violonchelistas encontrarán que pueden conseguir un 'brillo' en estas piezas, y como resultado proceder a las primeras Suites de Bach mucho antes de lo que se podrán creer; pero se puede mantener estas pequeñas creaciones 'en repertorio' ...

He elegido tonalidades fáciles para las piezas, y ninguna va a tener más de 2 sostenidos o 2 bemoles como la tonalidad principal. Sin embargo, debe quedar claro que todas están concebidas como piezas individuales y no como un conjunto o suite. Soy consciente de las tareas encomendadas a los jóvenes, y que interpretar toda una suite de Johann Sebastián Bach en público por primera vez es una ocasión trascendental, pero estresante para la mayoría (probablemente todos!). Así que con mis piezas me siento mejor que la mayoría de los músicos que se concentran en quizás un par de movimientos específicos. Por supuesto, para los más ambiciosos o los más avanzados no hay ningún problema en absoluto en la agrupación de varias piezas y interpretarlas como casi una suite: tal vez bastante impresionante sería tratar incluyendo el título original "*Breaking Into Bach" Suite* para Solo Cello, independientemente de que los movimientos sean finalmente seleccionados Suite (y no es realmente importante si se utiliza varias tonalidades diferentes)!

Hay dos partes, o mejor dicho los **volúmenes**, en este proyecto:

Parte I 'Medio a Avanzado' trata el tipo de necesidades técnicas próximas a las que los cellistas se encontrarán (uno o dos años más tarde!) en las Suites de Johann Sebastián Bach. Las piezas son algo más desarrolladas, incluyendo estructuras binarias y ternarias obvias, y algunas casi mirando a secciones de desarrollos propiamente dichos en la segunda mitad de la obra, como el propio Bach se acercaba en sus trabajos más grandes para un instrumento solista. Las cuatro posiciones - con extensiones hacia delante y hacia atrás - se utilizan junto con el armónico de octava. Los cambios de cuerdas no son excesivamente difíciles, pero son considerados de interés para el violonchelista intermedio y de hecho las cuatro cuerdas están tratadas casi de igual importancia.

Parte II 'Fácil a Medio' generalmente muestra una disposición técnica algo más sencilla para el joven violonchelista. De hecho algunas pueden ser clasificadas como piezas preliminares, pero muchas de las piezas de este volumen muestran complejidades estilísticas, y las estructuras tienen la misma solidez que las piezas en el Volumen I. Cabe señalar que en este segundo volumen de piezas sólo la primera posición se utiliza para la mano izquierda. Además, ten en cuenta que las extensiones no se utilizan, o se utilizan con mucha moderación, en la primera mitad de este volumen, pero se desarrollan sustancialmente en las últimas piezas mientras que estamos siempre en la primera posición. Los cambios de cuerdas son algo más cómodos también para el brazo de arco.

El objetivo de producir música hermosa de concierto es de la misma importancia en las piezas más fáciles en la segunda parte a los más difíciles de la primera parte. Todas son altamente programables, éstas se pueden reproducir con seguridad y de manera convincente en público. Más tarde te sentirás un poco más cómodo para tocar obras de J.S. Bach por primera vez, pero los cellistas avanzados, e incluso profesionales, tendrán un repertorio extra para insertar junto al Bach Cello Suites!!

Todo este proyecto está **dedicado** al movimiento internacional del día de Bach **"Bach In the Subways"** y, sobre todo, con especial gratitud a su fundador **Dale Henderson** - de hecho estaremos guiando violonchelistas españoles hacia la presentación de estas piezas en 2016 y adelante en Pamplona, España, en los próximos días internacionales de Bach. Si has leído hasta aquí, entonces el título primordial - "**Breaking Into Bach**" – refiere en este caso en inglés: *"Para entrar en alguna profesión establecida o campo de actividad, o iniciarse en algo".* Como siempre, es un verdadero placer saber de otras actuaciones o inclusiones de actividad a medida que ocurren, así que por favor, deja una nota a ***'johnstone-music'*** !

Disfruta la música !!

International Bach-day movement

“Bach in the Subways”

founded by Dale Henderson

Please do see other original works for many different instruments and groupings, and also special transcriptions for cellists, and cellists with other instruments on the *johnstone-music* web page

Also both general musical and cello based articles, directories of famous historical cellists, and many other items of interest

DOWNLOADS - Many downloads on ***johnstone-music*** are now available for a *symbolic* payment for those that are interested, to help cover the costs of this web site. Some are presented in musical edition programmes but generally they are in a "clear" hand-written manuscript copy in a PDF file. You are **free** to publicly perform or record the work, but please always making mention the name of the arranger and/or composer.

FREE PUBLICITY - If you care to inform of any public performance of the original music or arrangements of Johnstone or of colleagues included in this web site, no matter how important or not the event might be, we would be happy to give your event free publicity on the ***johnstone-music*** web page. Please try to write, if possible, 2 weeks or more in advance with any information; once past the date it might not be possible to add to the calendar of events.