

{TRANSCRIPTIONS, JOHANN SEBASTIAN BACH}

The art of transcription was largely practised during the so-called baroque period, and Johann Sebastian Bach himself didn't hesitate to arrange his own works as well as those of other composers according to his needs and desires.

Among Bach's compositions for viola de gamba (three Sonatas with obligato harpsichord and the melodies from Passions and Cantatas), it is interesting to note that apart from the piece *Komm, süßes Kreuz* from the Saint Matthew Passion, the viola da gamba is played in a purely melodic way, not using the harmonic capacities so typical of the instrument. One could indeed have expected this kind of composition from the Cantor of Leipzig, but he reserved it for instruments which at that time had a poorer repertory, such as the violin, the flute or the cello, all of which were usually accompanied by a basso continuo.



Whether he lacked the opportunity or wanted to do justice to these other instruments and compose something new, it remains that the combination of both melody and harmony, idiomatic of the viola da gamba repertoire, clearly served as a model for the composition of the Partitas for violin and the Suites for cello. This programme consists of two Partitas, one for the flute and the other for violin, transcribed for viola da gamba, which offer an insight into what probably inspired these compositions.



Johann Sebastian Bach (1685-1750)

Partita BWV 1013 pour flûte

Allemande

Courante

Sarabande

Bourrée Anglaise

Partita BWV 1004 pour violon

Allemanda

Corrente

Sarabanda

Giga

Tempo di Ciaccona

François Joubert-Caillet, viola de gamba