

# SARABANDE

From *Cello Suite No. 6*

Johann Sebastian Bach

Arranged by Jeffrey S. Bishop (ASCAP)

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

This beautiful work, arranged for string orchestra from the original for solo cello, features lush orchestrations that showcase the sensitivity and precision of every member of the ensemble. Extensive use of vibrato, *espressivo* bow styles, and a limited use of shifting makes this arrangement of one of Bach's most evocative pieces a gorgeous centerpiece on your next concert.

## PROGRAM NOTES

"Sarabande" (from *Cello Suite No. 6*) was arranged for string orchestra by Jeffrey S. Bishop as a Christmas present to his fiancé in 2013. This gorgeous work features lush orchestrations and haunting melodies, and was used in the arranger's wedding in the summer of 2014. Several artists have adapted Bach's original over the years, one of the most recent being Sting's "You Only Cross My Mind in Winter" on the 2009 album, *If on a Winter's Night*.

## NOTES TO THE CONDUCTOR

This arrangement seeks to retain the original character of the piece for solo cello while giving the entire orchestra an opportunity to create a satisfying performance. Although not necessary, many passages throughout the violin and viola parts could be played *sul G* to give a richer, darker tone quality with a more muted sound. First violins will need a solid command of third position, and all parts will have ample opportunities to work on bow speed and control. Care should be taken to broaden the tempi as needed to allow the piece to breathe between phrases. Bach's original dance feel should be kept in mind, even though the tempo is quite slow.



**Sarabande**

From Cello Suite No. 6

CONDUCTOR SCORE

Duration - 4:15

Johann Sebastian Bach

Arranged by Jeffrey S. Bishop (ASCAP)

**Espressivo** (♩ = 48)

**Violins**

**Viola**

**Cello**

**String Bass**

1 2 3 4

**Vlms.**

**Vla.**

**Cello**

**Str. Bass**

**poco rall.**

5 6 7 8

9 **A tempo** (♩ = 48)

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

*p*

*mf*

*mp*

*mp*

9 10 11 12

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

*mp*

*mp*

*mf*

*mf*

*poco rall.*

13 14 15 16

17 A tempo (♩ = 48)

Vlns.

First system of musical notation (measures 17-19) for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#). The tempo is A tempo (♩ = 48). The dynamics are *f* *sub.* (fortissimo, *subito*). The notation includes various musical symbols such as notes, rests, and slurs.

Vlns.

Second system of musical notation (measures 20-23) for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#). The tempo is *molto rit.* (molto ritardando). The dynamics are *f* (fortissimo). The notation includes various musical symbols such as notes, rests, and slurs.

Vla.

Cello

Str. Bass

25 **Con poco rubato** (♩ = 42)

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

*ff* *p*

24 25 26

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

27 28 29

**molto rit.**

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*f* *p*

30 31 32

**33 A tempo ( $\text{♩} = 48$ )**

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

33 34 35

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

*ten.*

*mf*

36 37 38

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

1. *molto rit.*

2. *Molto adagio espressivo*

*f* *ff*

39 40 41 42