

# Cello Suite No1 - Prelude - Bwv 1007a

Johann Sebastian Bach

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8va

1

T  
A  
B

8va

3

T  
A  
B

8va

5

T  
A  
B

6

8va

7

2 0 5 4 5 0 3 0 2 0 3 0 2 2 0 2

8

3 2 3 3 3 2 3 3

2 4 4 4 2 4 4 4

0

2

8va

9

1 2 0 2 1 4 2 3 2 0 5 4 2 0 3

10

2 0 2 5 5 2 0 2 0 2 5 3 2 0 2

2

0

8va

11

4 2 1 4 1 2 4 2 2 2 1 0 1 2 4 2

12

0 0 0 2 3 0 0 2 0 0 0 2 3 0 2 0

2

0





8va

25

26

T  
A  
B

8va

27

28

T  
A  
B

8va

29

30

T  
A  
B

The musical score is for guitar, featuring a melody in the treble clef and a corresponding fretboard diagram below. The key signature is D major (two sharps: F# and C#). The melody consists of eighth-note patterns, with some notes beamed together in groups of four. The fretboard diagram shows fingerings for the top four strings: Treble (T), A, B, and an unlabeled string (likely the 4th string). The diagram is divided into two systems, 31 and 32.

**System 31:**

- Melody:** D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter).
- Fretboard Diagram:**
  - Treble (T):** 3, 2, 0, 2, 0, 0, 0, 2, 0, 3, 0, 0, 0.
  - A:** 2, 2.
  - B:** 2, 0.
  - Unlabeled:** 0.

**System 32:**

- Melody:** E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C#8 (quarter), D8 (quarter), E8 (quarter).
- Fretboard Diagram:**
  - Treble (T):** 2, 0, 0, 3, 0, 0, 2, 0, 0, 3, 0, 0, 0.
  - A:** 2, 2.
  - B:** 0, 0.
  - Unlabeled:** 0.

The image displays a musical score for guitar, consisting of a standard staff and a corresponding guitar tablature. The standard staff is in treble clef with a key signature of one sharp (F#). The music is written in eighth notes, with some measures containing beamed sixteenth notes. The guitar tablature is positioned below the staff, with fret numbers (0-8) indicating finger positions. The score is divided into two systems, with measure numbers 35 and 36 marking the beginning of the second system. A large, semi-transparent watermark reading 'TableEdit Demo Version' is overlaid across the bottom half of the image.

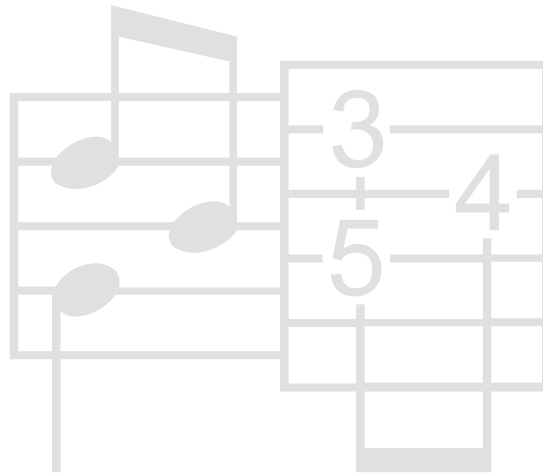


the Prelude from J. S. Bach's First Cello Suite in G Major. This composition, from 1717, has also been popular with classical guitarists. Since Bach himself rearranged the Fifth Cello Suite for Lute, guitarists have considered this license to freely interpret the Bach cello works.

One of the most popular, if not the most popular since the mid-1960's has been John W. Duarte's arrangement in D of the suite, with a dropped D tuning. Segovia's first recording of this prelude was a transcription by Manuel M. Ponce.

When the baroque violoncello was in use, the bow used was convexed, as an archer's bow. This allowed the player to play 2, 3, or 4 notes simultaneously, unlike the modern bow which only allows for a double stop on 2 adjacent strings.

This arrangement differs from Bach's cello version in that bass notes are added and notes are allowed to ring beyond their written duration, where possible.



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