

Revised and fingered by
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PRELUDE

from suite no. 1 for cello
for solo guitar

Johann Sebastian Bach
(1685-1750)

6ª em Ré

1 3 5 7 9 11

p *i m* *a i a i* *i m* *a i*

i m *a i* *i m* *a i* *i m* *a i*

i m *a i m* *i m* *i m* *i m* *i m*

i m *a i* *i m* *i m* *i m* *i m*

m i m a *m i* *a i m a* *m i* *m i m i* *m i m i* *i m a*

PRELUDE - Suite n° 1

Musical score for guitar, measures 13-25. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is in 8/8 time. The notation includes various fingerings (i, m, a, m, i, m, p), dynamics (p, m), and articulation (accents, slurs). Measure numbers 13, 15, 17, 19, 21, 23, and 25 are indicated at the start of their respective lines. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are also some rests and fermatas. The bass line is indicated by a '3' below the staff, suggesting a specific fingering or position.

PRELUDE - Suite n° 1

27 *a m i m* *i p* *p i m i* *m i m* *a m i m* *i a p m* **C 6** *i m i m* *i m i m*

29 **C 2** *i m* *i m* *i m* **C 2**

31 *i m i m* *i a i a* *i a i* *i p* *i p* *i p* *i p*

33 *i p* *p p* *p p* *p p* *p p* *p p* *p p* *p p* *p p* *p p*

36 *p* *p m* *i* *i* *3 4* *3 4* *0 1* *1 3*

38 **7** *a m p m* *a m*

40 *a i p i* *a i* *a m p* *a a* *i m i m* **7**

Detailed description: This is a guitar score for the first prelude of a suite. It consists of seven staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single melodic line. Measure 27 starts with a treble clef and a key signature of two sharps. The first staff contains measures 27-28, with fingerings and accents like 'a m i m', 'i p', 'p i m i', 'm i m', 'a m i m', 'i a p m', and 'i m i m'. A barre is indicated above measure 28. The second staff contains measures 29-30, with fingerings and accents like 'i m', 'i m', and 'i m'. A barre is indicated above measure 30. The third staff contains measures 31-32, with fingerings and accents like 'i m i m', 'i a i a', 'i a i', 'i p', 'i p', 'i p', and 'i p'. The fourth staff contains measures 33-35, with fingerings and accents like 'i p', 'p p', 'p p', 'p p', 'p p', 'p p', 'p p', and 'p p'. The fifth staff contains measures 36-37, with fingerings and accents like 'p', 'p m', 'i', 'i', '3 4', '3 4', '0 1', and '1 3'. The sixth staff contains measures 38-39, with fingerings and accents like 'a m p m', 'a m', and a barre above measure 39. The seventh staff contains measures 40-44, with fingerings and accents like 'a i p i', 'a i', 'a m p', 'a a', 'i m i m', and a barre above measure 44. The piece ends with a double bar line and a final chord.