

*Faber Guitar Series Edited by Julian Bream*

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**J.S. Bach**  
*Two Cello Preludes*

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FABER MUSIC LTD 38 Russell Square London WC1

J.S. Bach

*Two Cello Preludes*

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*Arranged for solo guitar by  
Julian Bream*

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Much of Bach's music for unaccompanied cello is well suited to the guitar, not least because of the similarity in the range of the two instruments. Guitarists also have a useful model for transcription in Bach's own lute version of the third unaccompanied cello suite. The two preludes I have transcribed—from the first and fourth suites—are both characterized by freely moving arpeggio figures, and I have purposely left the interpretation of phrasing and articulation to the player's own intuition.

Ein grosser Teil von Bachs Musik für Cello Solo eignet sich vorzüglich für Gitarre, nicht zum wenigsten wegen der Ähnlichkeit der beiden Instrumente im Tonumfang. Bachs eigene Fassung der dritten Cello Solo Suite für Laute kann ausserdem Gitarrespielern als brauchbares Beispiel einer Transkription dienen. Die zwei Präludien aus der ersten und vierten Suite, die ich übertragen habe, sind durch frei laufende, arpeggierende Figuren gekennzeichnet. Phrasierung und Artikulation habe ich absichtlich dem Gefühl des Spielers überlassen.

Une grande partie de la musique de Bach pour violoncelle sans accompagnement s'adapte bien à la guitare, surtout à cause de la similitude d'étendue des deux instruments. Pour les transcriptions les guitaristes ont aussi un modèle utile dans la version pour luth de la troisième suite pour violoncelle-solo, écrite par Bach lui-même. Les deux préludes que j'ai transcrits—ceux de la première et de la quatrième suite—sont tous les deux caractérisés par des traits très librement arpégés, et c'est exprès que j'ai laissé l'interprétation du phrasé et de l'articulation à l'intuition de l'exécutant.

*JULIAN BREAM*

Explanation of the following signs may be useful:  
 Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:  
 L'explication des signes suivants pourra être utile:

	<p>LH legato or slur.        M.G. legato ou liaison.</p>	<p>Linke Hand: legato oder Bindebogen.</p>
	<p>LH finger indicated should remain on the string. Pressure should be released for a shift to another fret.        M.G. le doigt indiqué doit rester sur la corde. La pression doit cesser au changement de case.</p>	<p>Die angedeuteten linken Finger sollen auf der Saite bleiben. Bei Bundwechsel soll der Druck aufhören.</p>
	<p>LH fingers must be positioned before the ensuing phrase is played.        Les doigts de la M.G. doivent être en position avant de jouer la phrase suivante.</p>	<p>Bevor die nächste Phrase gespielt wird, muss die Fingerstellung der linken Hand eingenommen werden.</p>
<p>CIII</p>	<p>Grand <i>barré</i>.        Grand <i>barré</i>.</p>	<p>Grosser Quergriff (<i>barré</i>).</p>
<p>III</p>	<p><i>Barré</i> stopping 3 strings or less.  <i>Barré étouffant</i> 3 cordes au moins.</p>	<p>Quergriff über 3 oder weniger Saiten.</p>
	<p>Momentary <i>barré</i>, stopping the strings indicated by the bracket.  <i>Barré momentané, étouffant</i> les cordes indiquées entre parenthèses.</p>	<p>Kurzer Quergriff über die durch die Klammer bezeichneten Saiten.</p>
	<p>Natural harmonics are shown by a diamond note-head at their true pitch, with fret and string numbers indicated. For artificial harmonics, the diamond note-head shows the note to be stopped, while the forefinger of the RH touches the string above the fret indicated.        Les harmoniques naturelles sont indiquées dans leur hauteur exacte par une tête de note carrée. Pour les harmoniques artificielles, la tête de note carrée indique la note à arrêter, tandis que l'index droit se pose sur la corde au-dessus de la case indiquée.</p>	<p>Natürliche Flageolettöne werden mit viereckigen Notenköpfen in der richtigen Tonhöhe angezeigt, mit vorgeschriebenem Bund und Saitennummern. Für künstliche Flageolettöne zeigt der viereckige Notenkopf den zu stoppenden Ton, während der rechte Vorderfinger die Saite über dem bezeichneten Bund berührt.</p>
	<p>Notes indicated by the bracket to be plucked simultaneously by the RH thumb.        Les notes pourvues de parenthèses sont à pincer simultanément avec le pouce droit.</p>	<p>Noten, die mit Klammern versehen sind, sollen gleichzeitig mit dem rechten Daumen gespielt werden.</p>

# PRELUDE

(from the 1st Cello Suite)

Transcribed by Julian Bream

J. S. BACH  
(1685-1750)

⑥ to D

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

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

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

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

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

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

CII

CIII

CIV

⑧

CII

CIV

II...

CII

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* and *m*. A circled number 2 is placed below the staff.

Musical staff 2: Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes. Fingerings and dynamic markings (*i*, *m*, *a*) are present. A circled number 1 is at the beginning.

Musical staff 3: Treble clef, key signature of two sharps. The melody features eighth and sixteenth notes with slurs. Fingerings and dynamic markings (*a*, *m*, *p*) are present. A circled number 8 is at the beginning. A dotted line indicates a section ending with *harm.* and circled numbers 12 and 6.

Musical staff 4: Treble clef, key signature of two sharps. The melody consists of eighth and sixteenth notes with slurs. A dotted line is shown below the staff.

Musical staff 5: Treble clef, key signature of two sharps. The melody includes eighth and sixteenth notes. Fingerings and dynamic markings (*m*, *a*, *p*) are present. A circled number 4 is below the staff. Below the staff, there are rhythmic notations: *i p i i p i*.

Musical staff 6: Treble clef, key signature of two sharps. The melody consists of eighth and sixteenth notes. A circled number 1 is below the staff. The section is labeled "CVII" above the staff.

Musical staff 7: Treble clef, key signature of two sharps. The melody includes eighth and sixteenth notes with slurs. Fingerings and dynamic markings (*a*, *i*, *p*) are present. A circled number 4 is at the beginning.

Musical staff 8: Treble clef, key signature of two sharps. The melody consists of eighth and sixteenth notes. A circled number 4 is at the beginning. The section ends with a double bar line and is labeled "VII" above the staff.



# PRELUDE

(from the 4th Cello Suite)

Transcribed by Julian Bream

J. S. BACH  
(1685-1750)

© to E

The musical score is presented on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It consists of seven lines of music. The first line features two measures of 'CIII' fingering with 'p' dynamics and 'a m i' accents, followed by a measure of 'CI' fingering. The second line continues with 'CI' fingering. The third line includes a 'Sim.' (Sostenuto) marking. The fourth line features 'II' fingering. The fifth line features 'CI' fingering. The sixth line features 'CI' fingering. The seventh line features 'CI' fingering and includes 'p' dynamics and 'a m i' accents. The score includes various fingering numbers (1-4), slurs, and dynamic markings.

CII

CVII

IV

CIV

CIII

V

CIII

The musical score consists of seven staves of music in G major. Each staff contains a sequence of notes with specific fingerings indicated by circled numbers (1-4). Some notes are also circled. Labels CII, CVII, IV, CIV, CIII, and V are placed above the staves, indicating specific chord voicings or sections. The notation includes eighth and sixteenth notes, often beamed together in groups. Some notes are circled, and there are some dotted lines and ellipses indicating continuation or specific phrasing. The overall style is that of a technical exercise or a piece of music for guitar.

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a complex melodic line with many sixteenth and thirty-second notes. There are circled numbers 2 and 3 below the staff, and a circled number 1 below the first few notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with circled numbers 1 and 2 below. The lyrics "i a m... i a m... i a m..." are written above the notes. A circled number 2 is below the final notes. A piano dynamic marking "p" is at the end.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with circled numbers 3, 2, 3, 4, 5, 6 below. The lyrics "i a m... i a m... i a m... i a m..." are written above the notes. A circled number 4 is below the final notes.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with circled numbers 2, 3, 4, 5 below. The letters "CII" are written above the staff. A circled number 2 is below the final notes.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with circled numbers 3, 4, 5, 6 below. The lyrics "p m a i a" are written above the notes. A circled number 2 is below the final notes.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with circled numbers 2, 3, 4, 5, 6 below.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with circled numbers 2, 3, 4, 5, 6 below.

CIII

i a m... i a m... i a m... i a m... CIII

CI CIII

CIII CI CI

II CIII

J. S. Bach  
*Suite in E minor*

Luigi Boccherini  
*Introduction and Fandango*

Benjamin Britten  
*Nocturnal Op. 70*

Dietrich Buxtehude  
*Suite in E minor*

Domenico Cimarosa  
*Three Sonatas*

Claude Debussy  
*Two Preludes*

Anton Diabelli  
*Sonata in A major*

Tom Eastwood  
*Ballade-Phantasy*

Johann Froberger  
*Suite in A minor*

Edvard Grieg  
*Three Lyric Pieces, Op. 12*

William Lawes  
*Suite for Two Guitars*

W. A. Mozart  
*Larghetto and Allegro*

Henry Purcell  
*Four Pieces*

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