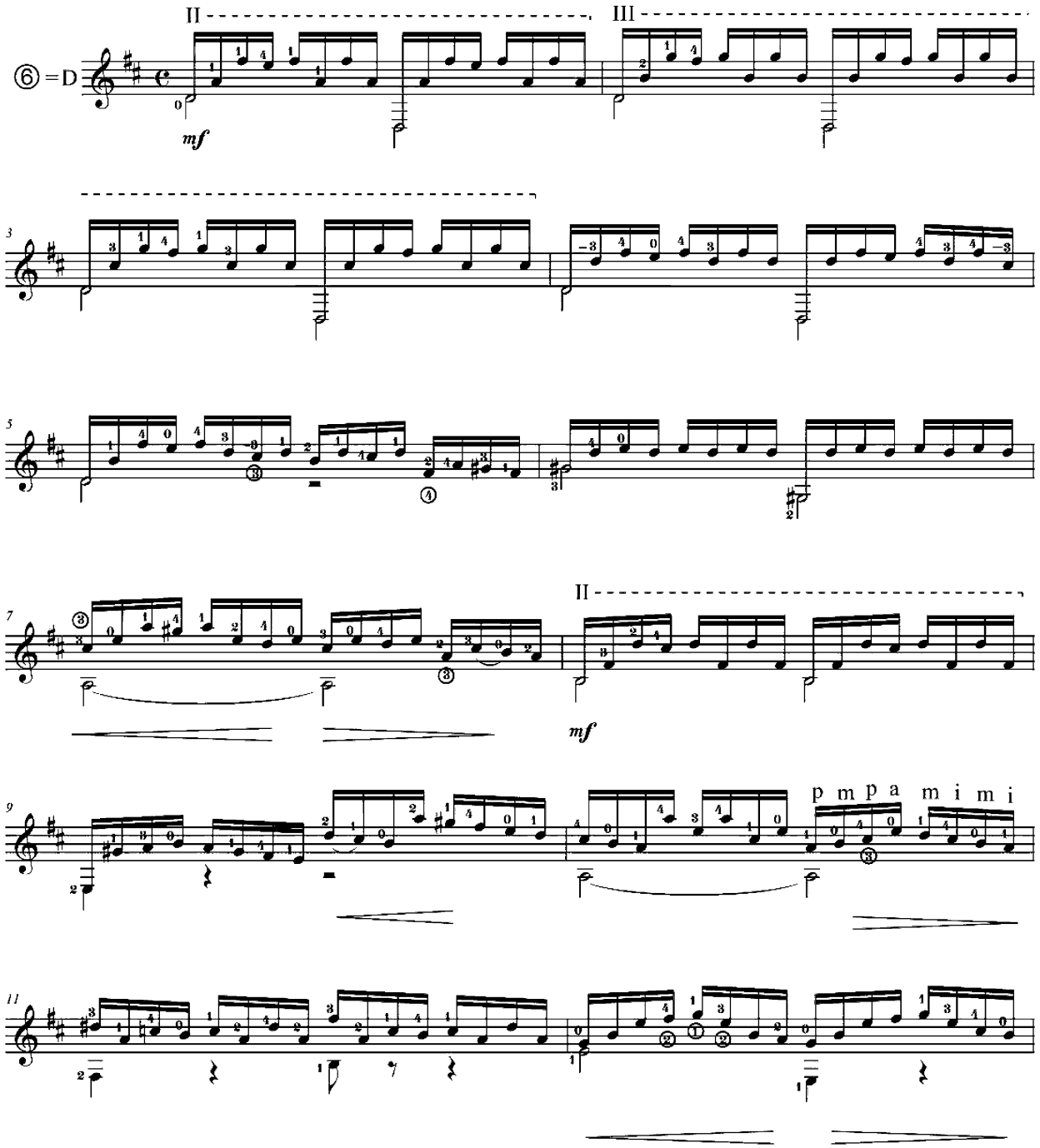
Cello Suite No. 1

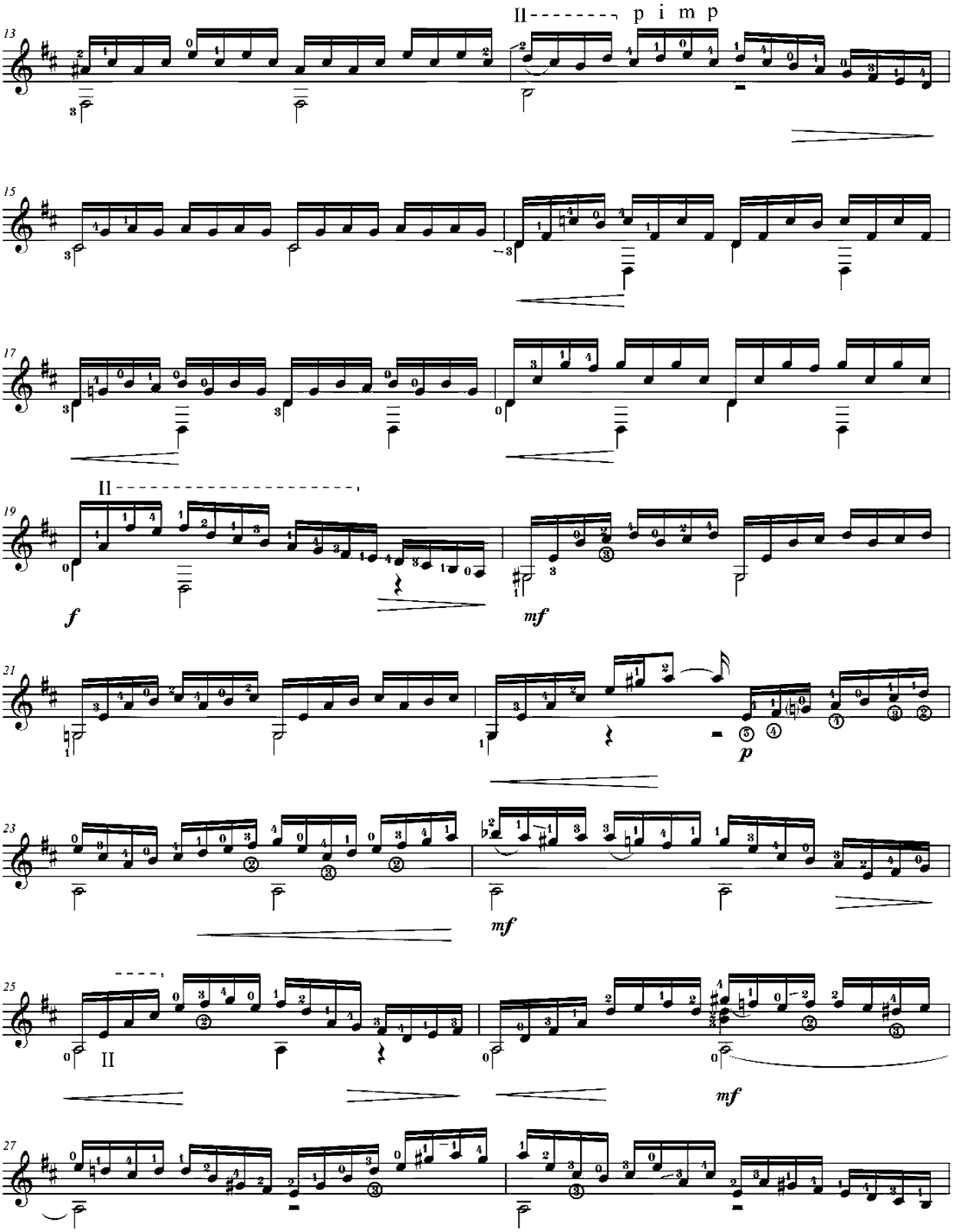
BWV 1007

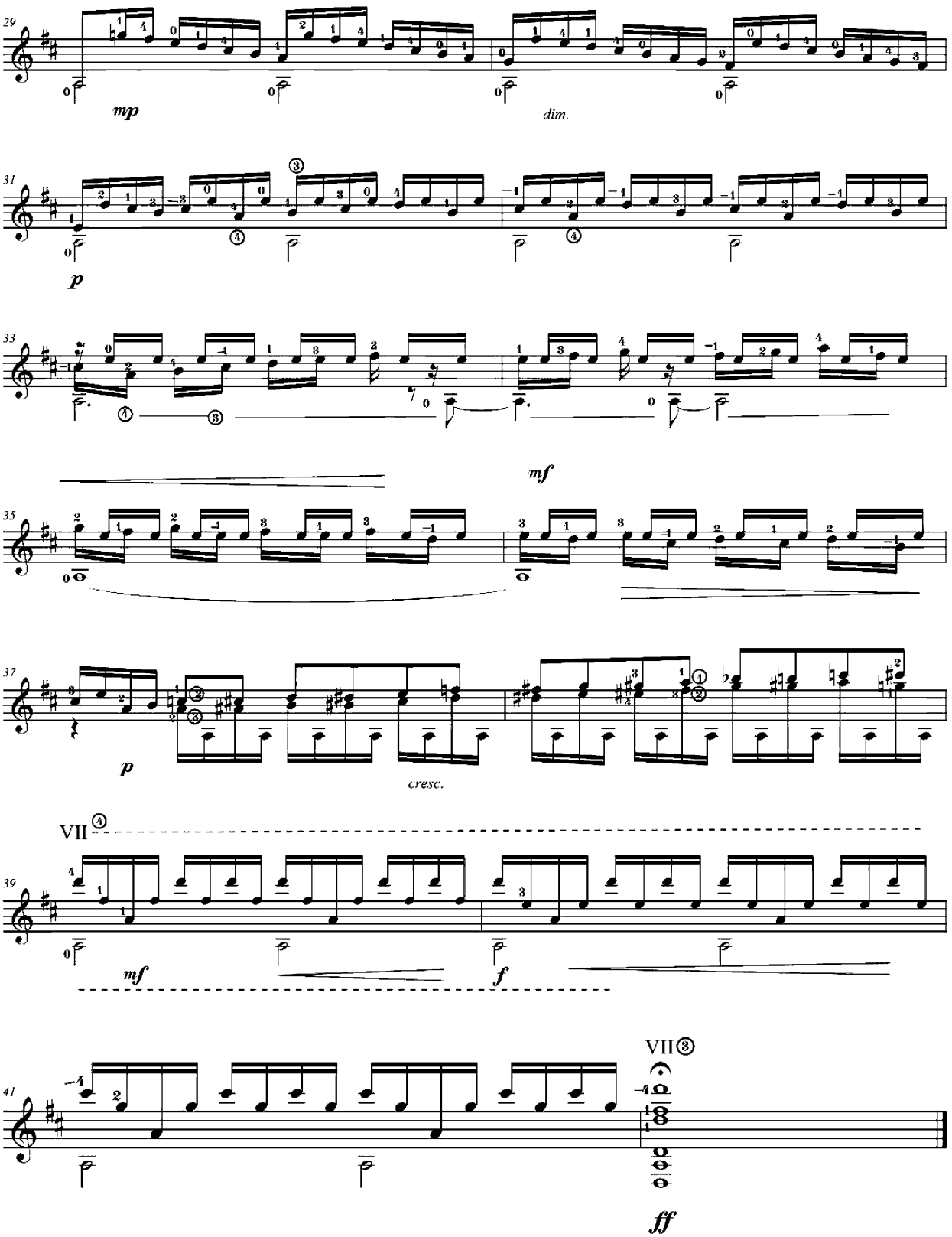
I. Prelude

Arranged for Guitar by
LILY AFSHAR

J. S. Bach
(1685–1750)




II p i m p
II
f
mf
p
mf
II
mf

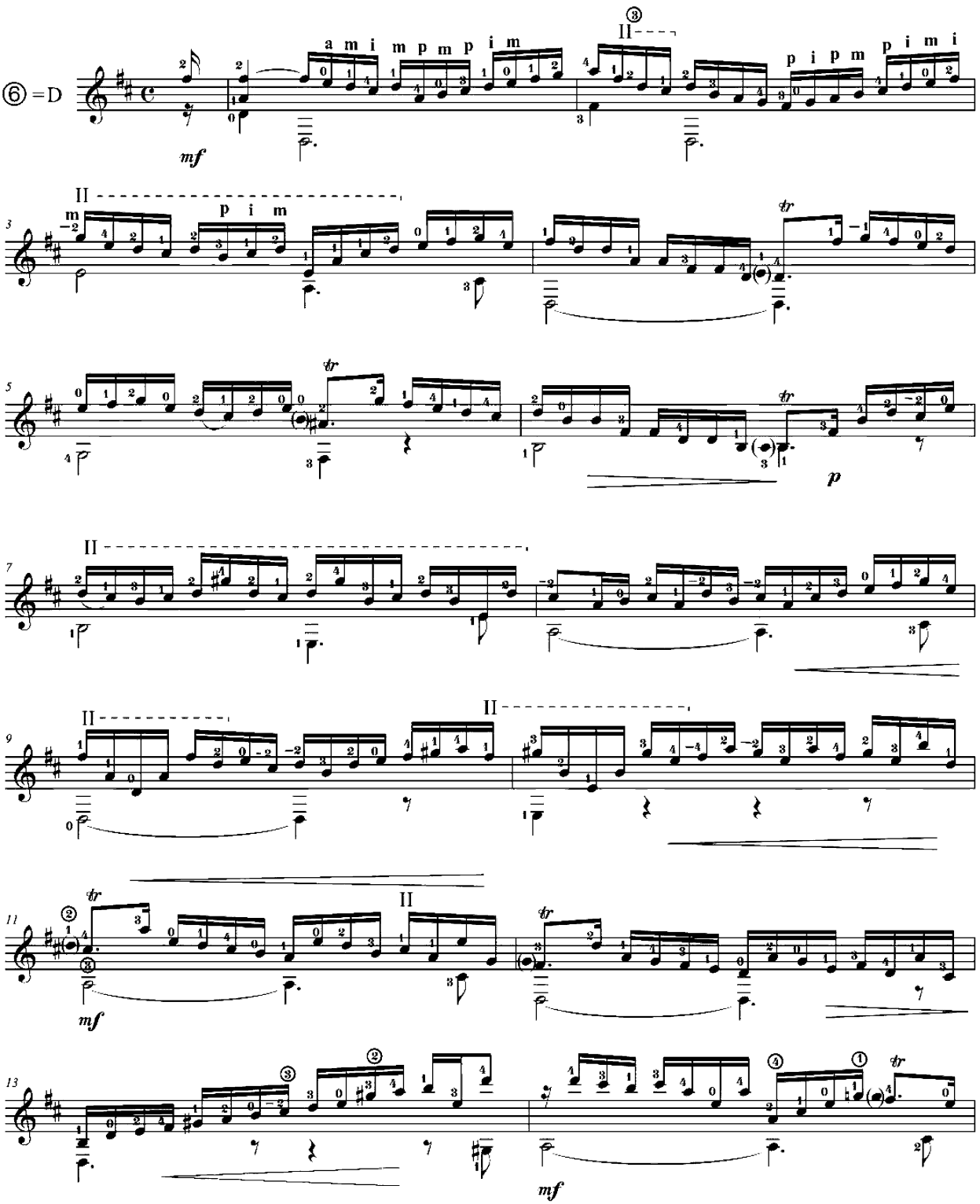

29
mp
dim.
31
p
33
mf
35
37
p
cresc.
VII
39
mf
f
41
VII
ff

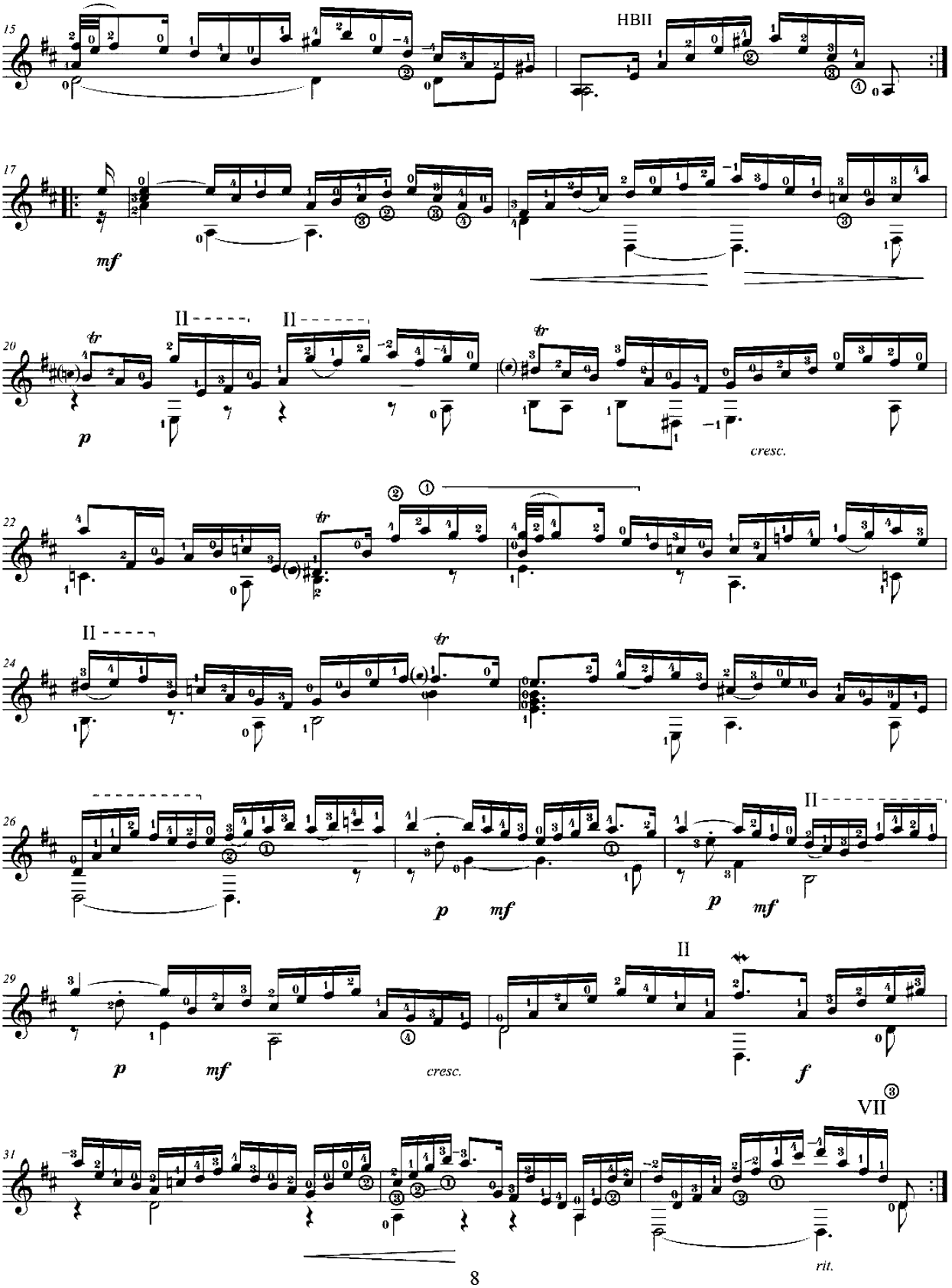
II. Allemande

BWV 1007

Arranged for Guitar by
LILY AFSHAR

J. S. Bach



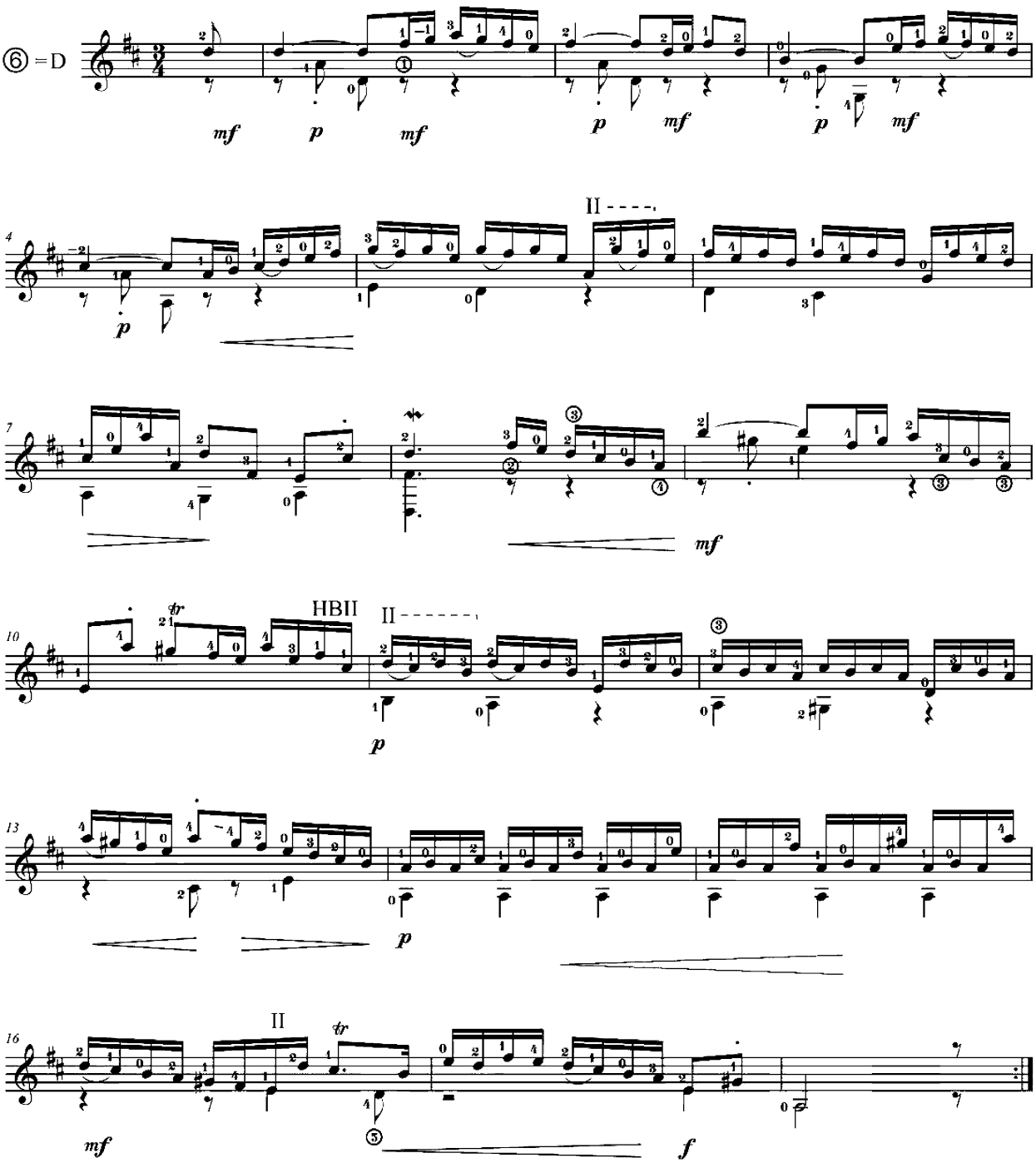

15
HBII
17
mf
20
p
cresc.
22
24
26
p
mf
p
mf
29
p
mf
cresc.
II
f
31
VII
rit.

III. Courante

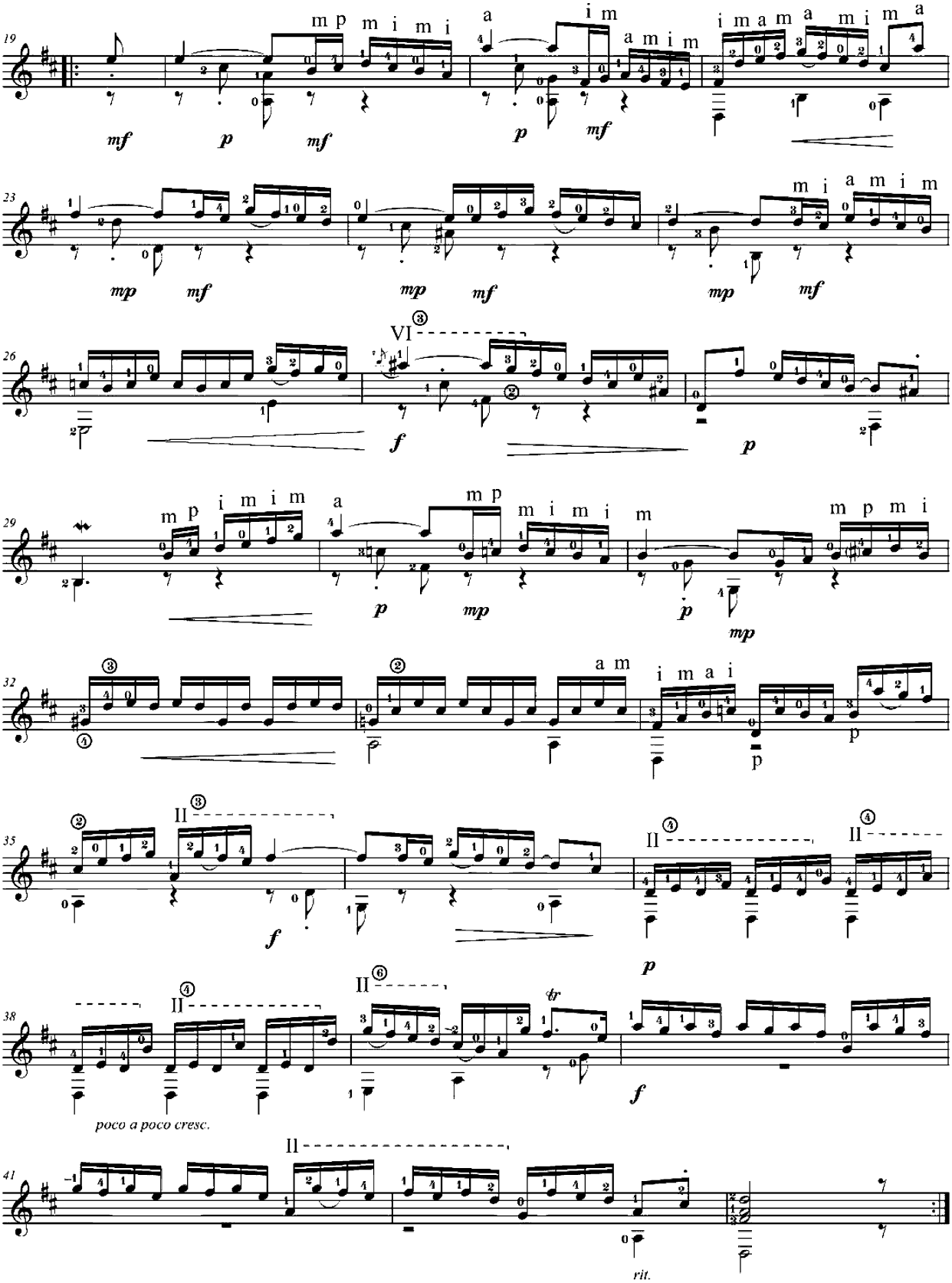
BWV 1007

Arranged for Guitar by
LILY AFSHAR

J. S. Bach



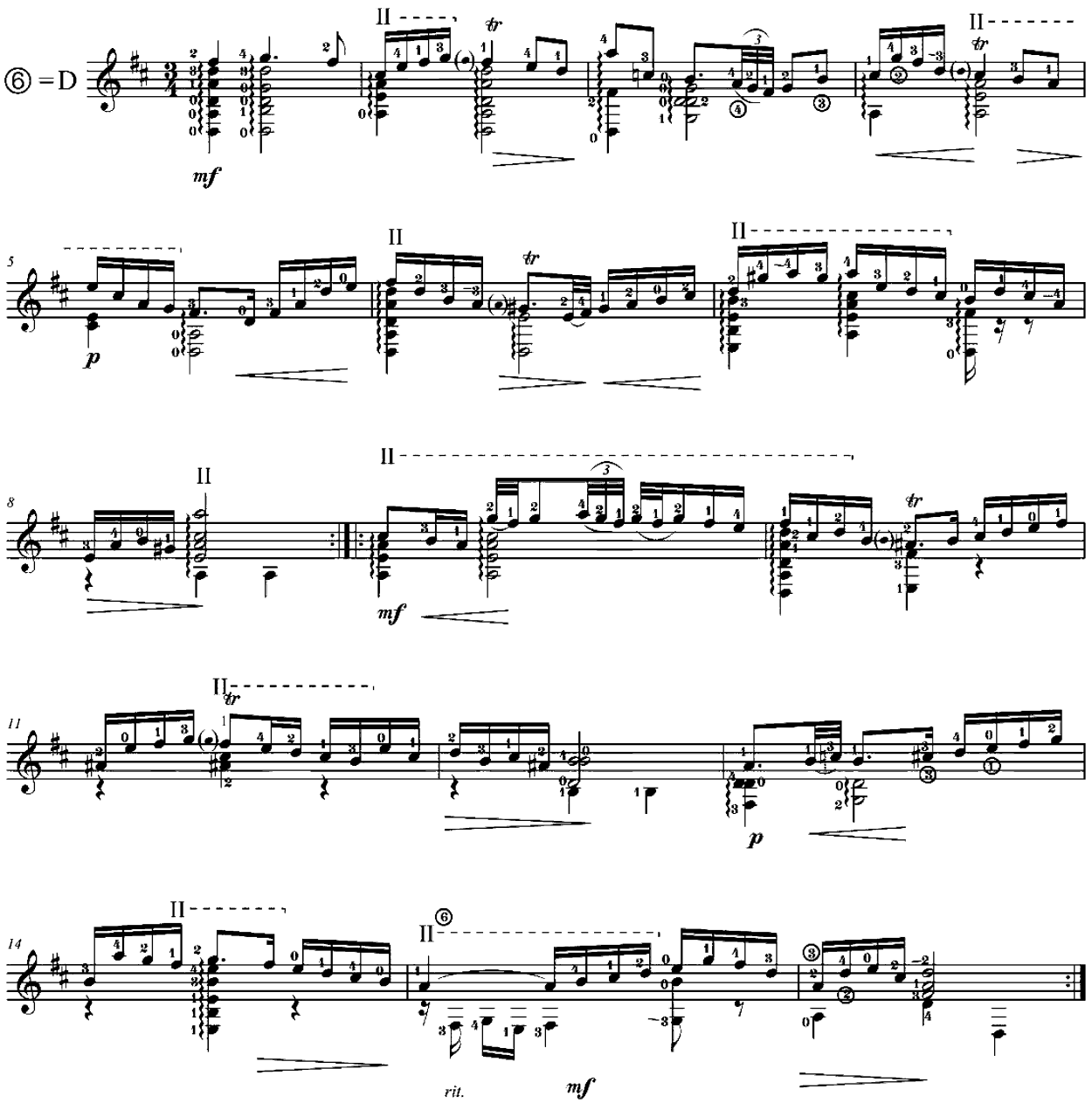
Courante
BWV 1009



IV. Sarabande

BWV 1007

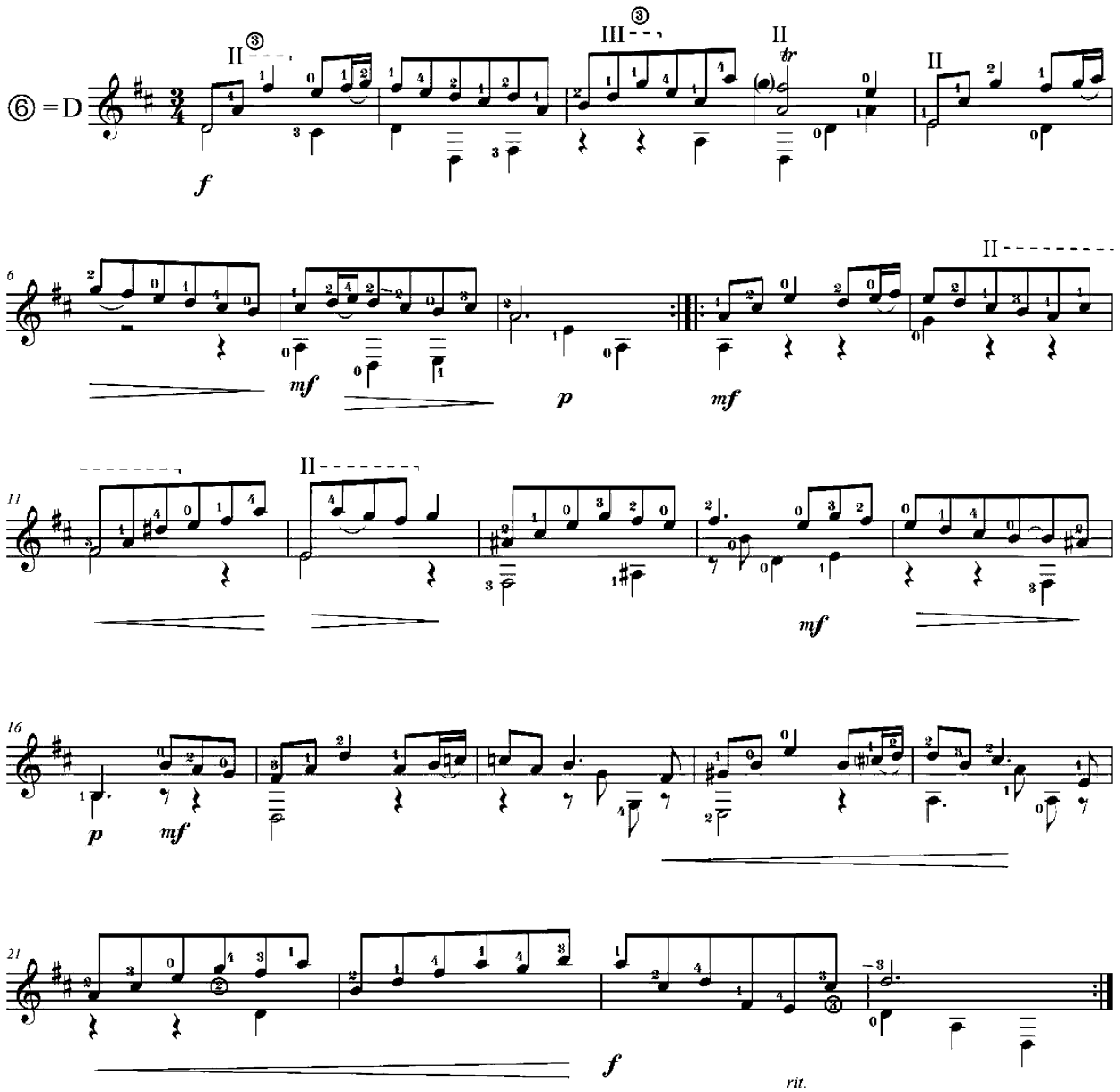
Arranged for Guitar by
LILY AFSHAR



V. Minuet I

BWV 1007

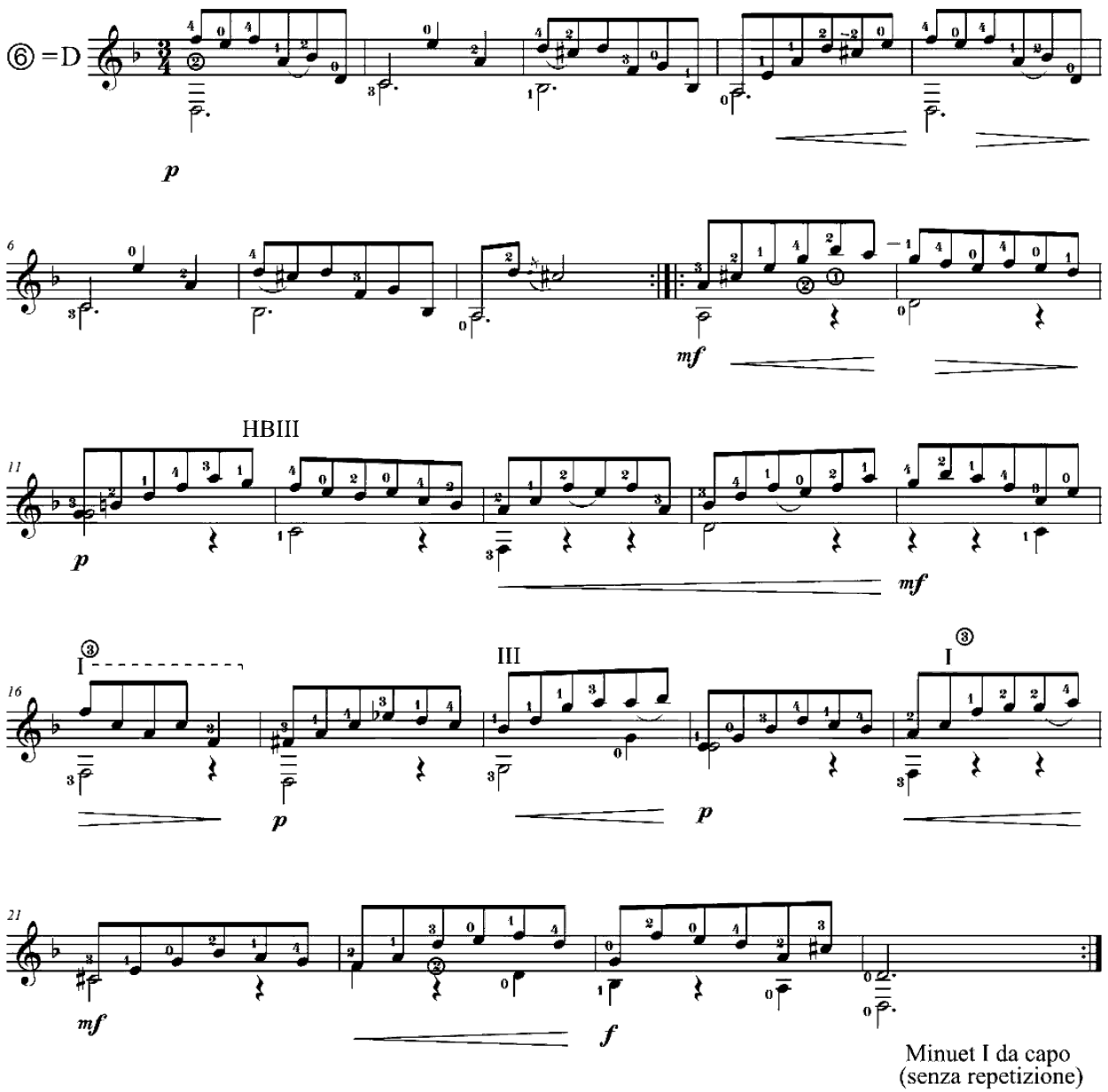
Arranged for Guitar by
LILY AFSHAR



VI. Minuet II

BWV 1007

Arranged for Guitar by
LILY AFSHAR

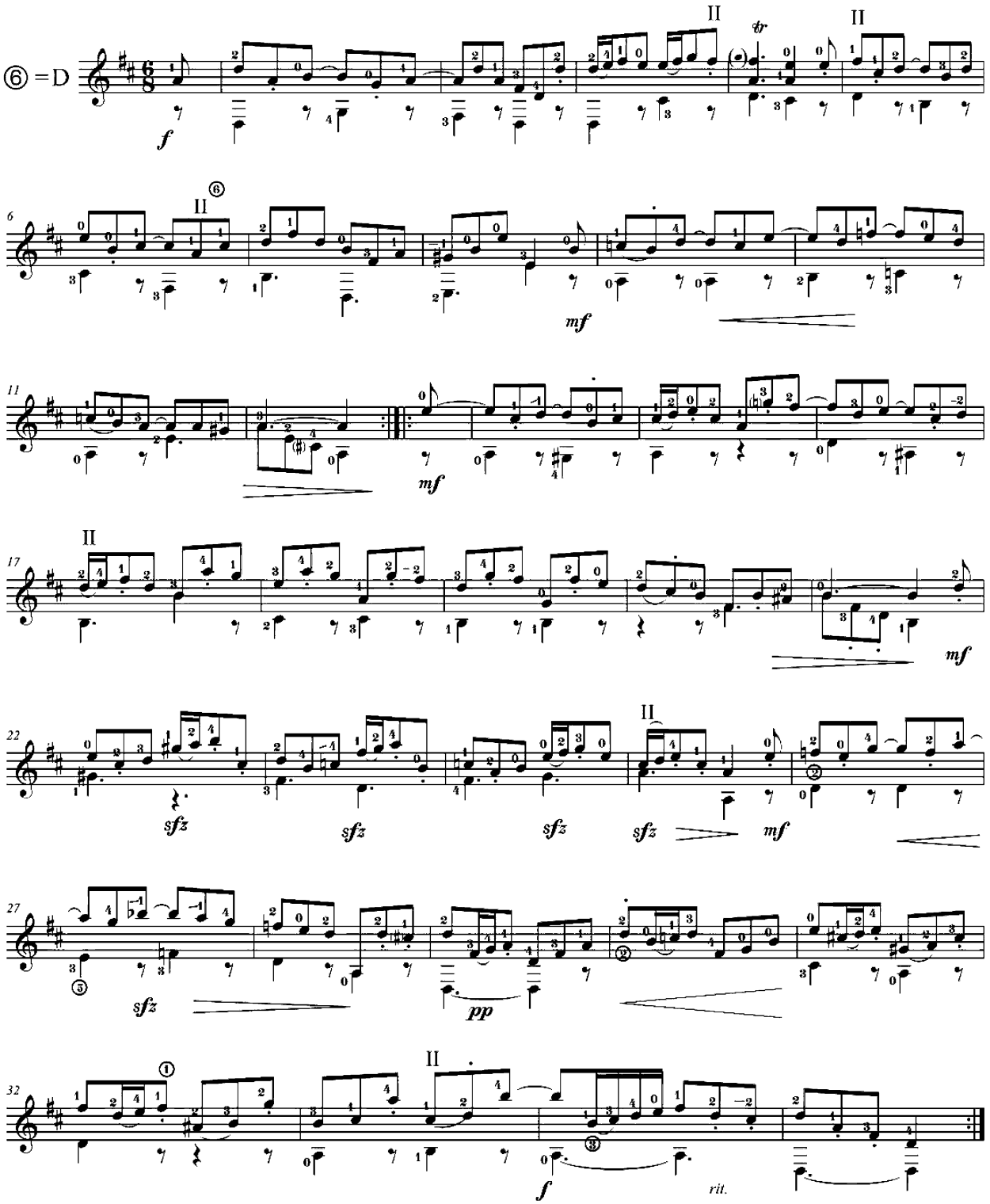


Minuet I da capo
(senza repetizione)

VII. Gigue

BWV 1007

Arranged for Guitar by
LILY AFSHAR



Foreword

Essential Bach: Arranged for the Guitar, by Lily Afshar

This edition is a product of many years of study and public performance of these pieces before audiences and students around the world.

In my edition there are less bass notes and slurs than you will see in many other editions. Instead, more attention is given to the musical line by using cross-string fingerings throughout. This makes playing Bach less rigid and more like it was written for the instrument. The guitar sounds fuller and the harmonies richer and more evident in different voices. Lines are smoother, more fluid, and easier to shape. To do cross-string fingerings consistently throughout the pieces, there are frequent left hand stretches as well as use of open strings.

Dynamics and articulations are my suggestions; they are there as a guide for guitarists to think about shaping the line. Much of the music is fingered down the neck as opposed to up the neck to get a clearer sound.

The fingerings and slurs are notated close to the notes to achieve easier reading and memorization.

Performance Tips

Right hand fingerings are indicated in several passages to help out with execution.

A dash behind a finger (-2) means that the second finger was used before on the same string and will be used again, so there is no need to lift it. The dash does not mean glissando, it only serves as a guide finger.

Trills are mostly done on two strings with the following fingering pattern: (aimp)
After the execution of the trill, always place the (a) finger on the higher string to dampen the dissonant voice.

II③ – hold bar on the second fret covering only four strings.

- - - - - - - - - – dotted line shows how long to hold a bar.