

JOHANN SEBASTIAN BACH, CELLO SUITE N. 1, BWV 1007



Welcome, friends

This adaptation for guitar is based on the teachings of some books from the time when this music was composed

The sole purpose of this preface is to quote a few paragraphs, in order to guide the curious in a more thorough reading of the score

I dedicate this work to the memory of my teacher Maestrísimo Javier Hinojosa

Ricardo Moyano, Istanbul, 2021

About ornaments:

"If the choice of fingers is arbitrary in the playing of the Harpsichord, the choice of the Agrements is not less so. The good taste is the only rule that must be followed."

Saint Lambert, "Les Principes du Clavecin", 1702. (pag.94)

About the rhythmic inequalities:

"However, this inequality of several consecutive eighth notes is not observed in pieces whose measure is in four beats, as for example in Allemandes, because of the slowness of the movement. Then the inequality falls on the sixteenth notes, if there are any.

"When one must unequalize the Eighth notes or the Four notes; it is up to the taste to decide if they should be little or much unequal. There are pieces where it is appropriate to make them very unequal, and others where they want to be less so. Taste judges this as it does movement."

Saint Lambert, *"Les Principes du Clavecin"*, 1702. (pag.61)

"The three tempos marked by a 3 are used for Menuets, Sarabandes, Courantes, Passacailles, Chaconnes and the Folies d'Espagne. It is necessary to play faster the second Eighth note."

"The four beats marked by a 4 are very useful in Church Music, and are very much in use in Italian Music, as in the Allemandes, Adagio, Allegro, Andante, Presto of the Sonatas and Concerto. Eighth notes are played equal, it is necessary to play faster the second Sixteenth note."

"The three four 3/4 is used in the Courantes, it is necessary to play equal the Eighth notes and faster the second Sixteenth note."

Michel Corrette, *"L'École d'Orphé"*, 1738 (Caption IV)

About resonances:

"There are passages which are not chords, but which become so because of the way the notes are arranged, and because of the rule which obliges one to keep some of them until others are touched, as taught in the Chapter on Slurs. On these occasions, the position of the fingers is observed as in the Chords."

Saint Lambert, *"Les Principes du Clavecin"*, 1702. (pag.92)

About tempo:

The metronome marks cited in A. Geoffroy-Dechaume's book are those indicated by L'Affilard (1717), Quantz (1752), Choquel (1762) and Engramelle (1775) and they are the ones I respected in the phonographic record of this work

A highly recommended basic bibliography:

Antoine Geoffroy-Dechaume, *Les "secrets" de la Musique Ancienne, recherches sur l'interprétation*, 1964 (excellent book, ignored by the status quo of academic teaching)

Tomas de Santa Maria, *Arte de Tañer Fantasía*, 1565 (specially chapters 13 & 19)

Johann Joachim Quantz, *Versuch...*, 1752 (the best book on baroque music)

cello suite, bwv 1007

prelude

bach

cIII

1 3 4 1 4 0 4 3

3 2 1 010 1

3 4 1 0 1 0 1 4 010 010 1 0 1 4 1 3 4 1 4 3 0 4 4

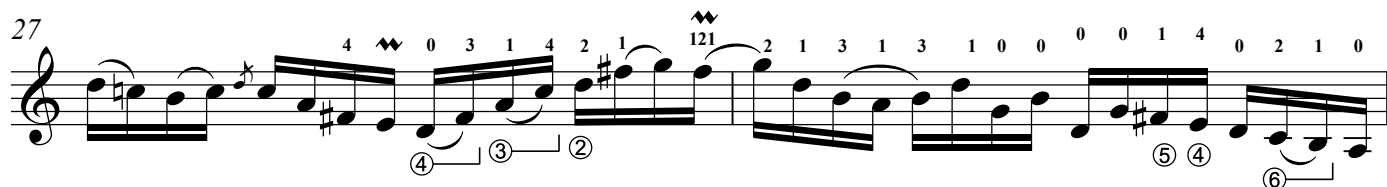
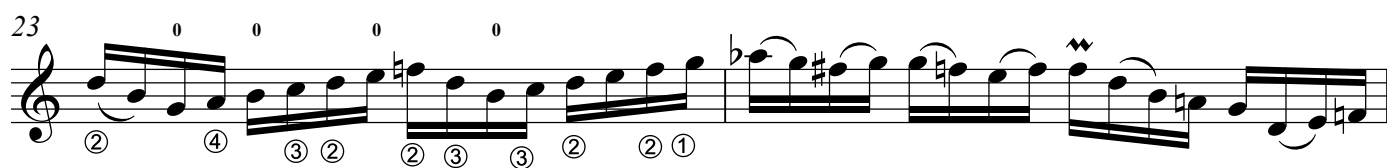
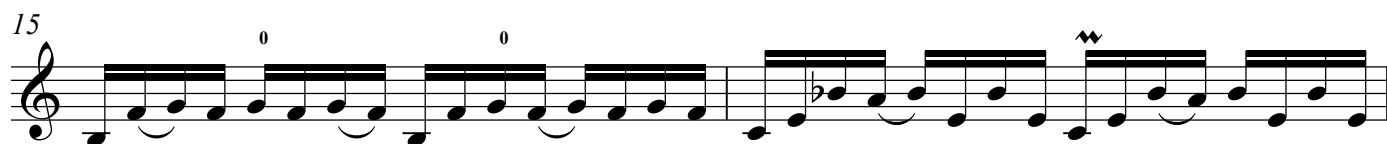
3 2 0 4 0 1 4 1 2 1 4 1 2 0 3 1 3 1 2 4

cIII

4 0 0 4 0 1

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

3 0 0 0 4 2 1 4



31

3 2 0 2 1 3 4 1 3 2 0 04 41 13 0 4 41


p *p* *p* *p* *p* *p* *p* *p*

[illegible][illegible]

37

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

p *p* *p* *p* *p* *p* *p*

39 

41

4 2 0 242

1

4 1 0 1

allemande

(unequalize sixteenth notes)

♩ = 66

4

6

8

10

12

14

16

18

1.

2.

19 1 0 0 3 2 0 1 0 1 4 0 4 1 3 1 3 1 4 1 1

21 3 1 0 2 4 3 2 0 0 2 1 2 1 3 1 2 1 0 1 0 2

23 3 2 1 2 131 3 2

25 1 2 4 1 0 1 1

27 0 4 1 3 4 1 4 3 3 4 1 0 3 0 1 3

29 0

31 0 1 1 2

33 1. 0 2 131 3 2 0 1 3

34 2.

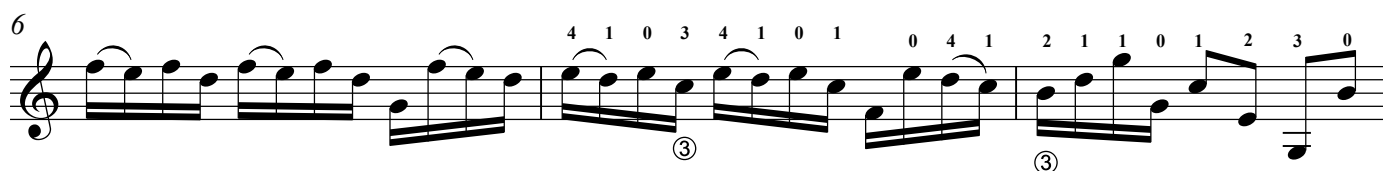
cello suite 1

courante

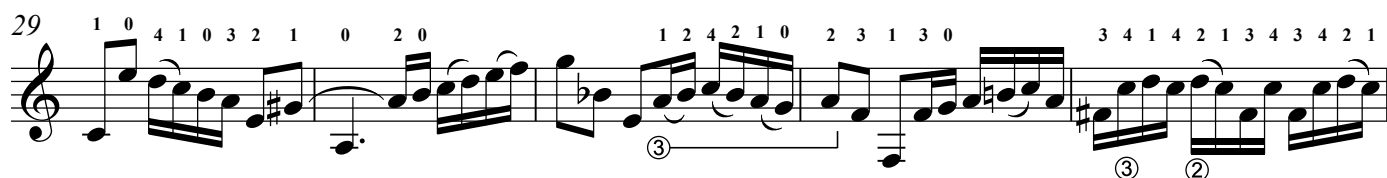
bach

(unequalize sixteenth notes)

♩ = 90



2



sarabande

(unequalize eighth notes)

♩ = 70

The musical score is written in 3/4 time and consists of eight staves of music. The key signature is one flat (B-flat). The tempo is marked as 70 beats per minute (♩ = 70). The score includes various musical notations such as triplets, trills, and fingerings.

Staff 1: Measures 1-2. Measure 1 contains a trill (tr) on the first note. Measure 2 contains a trill (tr) on the first note.

Staff 2: Measures 3-4. Measure 3 contains a triplet of eighth notes. Measure 4 contains a trill (tr) on the first note.

Staff 3: Measures 5-6. Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes.

Staff 4: Measures 7-8. Measure 7 contains a triplet of eighth notes. Measure 8 contains a triplet of eighth notes.

Staff 5: Measures 9-10. Measure 9 contains a trill (tr) on the first note. Measure 10 contains a trill (tr) on the first note.

Staff 6: Measures 11-12. Measure 11 contains a triplet of eighth notes. Measure 12 contains a triplet of eighth notes.

Staff 7: Measures 13-14. Measure 13 contains a triplet of eighth notes. Measure 14 contains a triplet of eighth notes.

Staff 8: Measures 15-16. Measure 15 contains a triplet of eighth notes. Measure 16 contains a triplet of eighth notes.

The score concludes with a double bar line and repeat dots.

menuet I & II

(unequalize eighth notes)

$\text{♩} = 80$

I

5

9

13

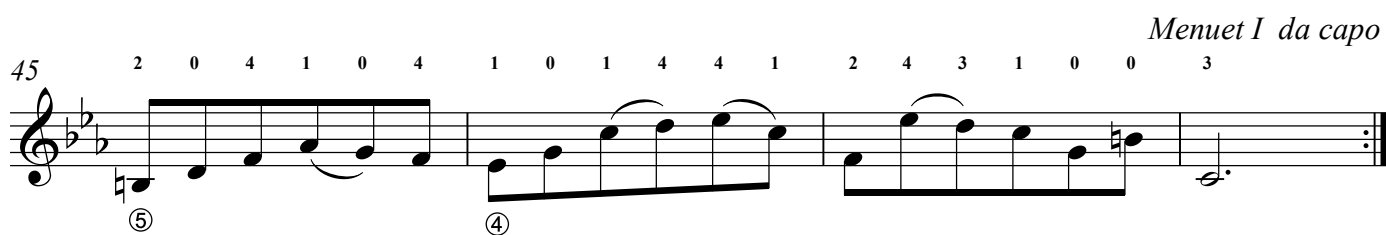
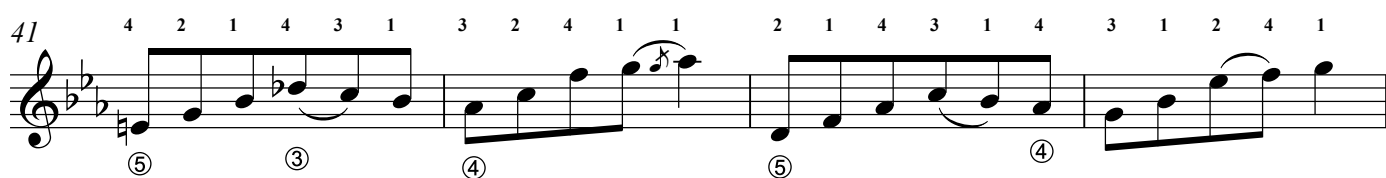
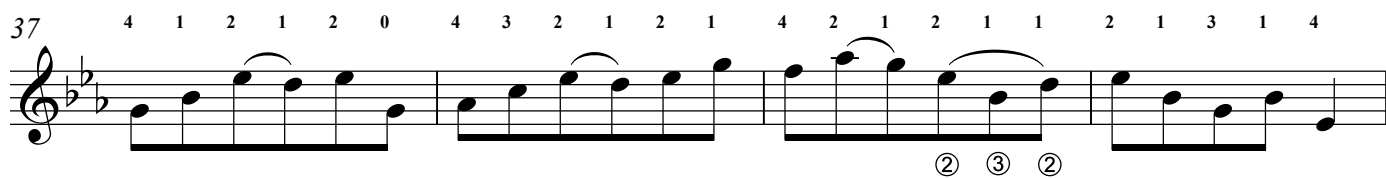
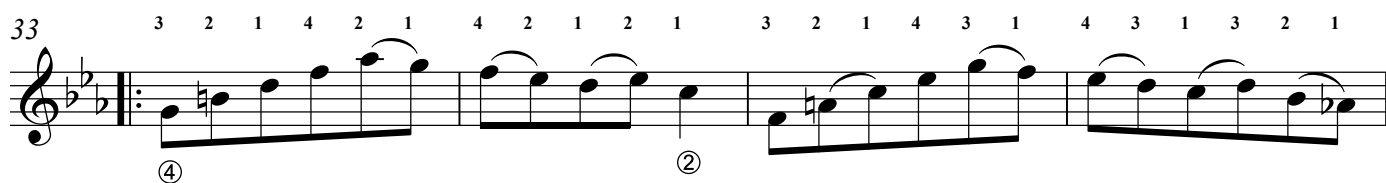
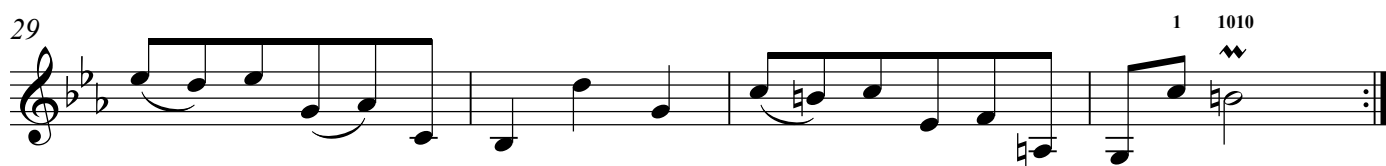
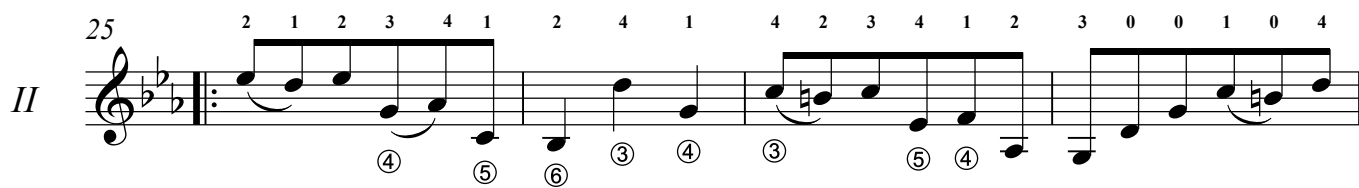
17

21

(fine)

③ ②

Detailed description: This is a musical score for a minuet in 3/4 time. The score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a tempo marking of quarter note = 80. The piece is marked 'I' at the beginning. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. A circled '2' appears below the staff at measure 9, and a circled '3' appears below the staff at measure 21. The piece concludes with a double bar line and a key signature change to two flats (Bb, Eb), marked '(fine)'. The score is divided into measures by vertical bar lines, with measure numbers 5, 9, 13, 17, and 21 clearly marked at the start of their respective lines.



gigue

♩. = 98

