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Prelude
BWV1006a in E Major

Johann Sebastian Bach
(1685-1750)

The image shows two staves of musical notation for a six-string guitar. The top staff uses standard musical notation with note heads and stems, while the bottom staff provides a tablature transcription. The tablature uses vertical lines for strings and horizontal dashes for frets, with '0' indicating open strings. Fingerings are indicated above the notes in both staves, and dynamic markings like 'p' (piano) are present. Measure numbers 7, 12-11-12, 5-7, 12-11-12, 0, 1, 0, 0, 0, 1, 2, 0, 1, 0, 0 are marked above the top staff.

Prélude
from Suite No.1 for Unaccompanied Cello BWV 1007 J.S. Bach

♩ = 72

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Gigue

from Cello Suite No. 2 in D minor

Johann Sebastian Bach (1685-1750)
BWV 1008

A = 60

Suite - BWV 996

BOURREE

♩ = 140

ARRANGED FOR HARPSICHORD

J. S. BACH

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Menu 1. Prelude 2. Almande 3. Courante 4. Sarabande 5. Minuet I & II 6. Gigue There are still many recordings to be made before the whole of Bach's *Ciacco* is online. And we can't complete the task without the financial support of our patrons. Please help us to complete the musical heritage of Bach, by supporting us with a donation! 11 May 2020, 16:58 | Updated: 11 May 2020, 17:16 A great cellist, Bach's beautiful prelude and an allegory to give us all hope. It's a difficult time. Countless people around the world are being impacted by uncertainty, disruption and loss caused by coronavirus. It's also been a time where people have been turning to music to find comfort, togetherness and hope. And there's a message of hope in music from cellist Yo-Yo Ma, that's worth sharing and remembering at this time. In November the American virtuoso played in Christchurch New Zealand, as part of an informal riverside concert to give comfort to a city that was devastated by an earthquake in 2011. Before he played the 'Prelude' to Bach's Cello Suite No. 1, he told the audience of the inner narrative he hears in this famous piece of music. "That piece, in some strange coded way that culture does, represents in many ways the water that is flowing right in front of us... It also represents when something very violent and tragic interpreted the flow... Then this piece also includes the rebuilding and the re-imagining of the better version of the very first." You can hear this in Bach's music: the flowing opening (1), a pause and the sudden change in the flow (2), the steady build-up as the prelude reaches its climax (3), and then the ending - the triumphant return of the first theme, but now in radiantly spread chords at the top of the baroque cello's register (4). Four moments in 'Prelude' to Bach's Cello Suite No. 1. Picture: Full score: Imslp On that occasion, Ma was talking of rebuilding a city after the destruction of a natural disaster like an earthquake. However, the message could also be applied to the world and coronavirus. There is tragedy, but together we can rebuild. And things will be different, but there is hope for better days ahead. A message of inspiration and hope. Listen to the cellist in his own words and performance... Cellist Yo-Yo Ma plays Bach on the banks of the Avon River in ChristchurchCellist Yo-Yo Ma played the first piece of music he learned as a 4-year-old (it's not Twinkle Twinkle Little Star) on the banks of the Avon River in Christchurch and it was magical...wait for the birds! This event was part of Yo-Yo Ma's 'Bach Project' in Christchurch. Read all about it here: by RNZ Concert on Monday, 18 November 2019 Music and art may hold different stories, associations or images for different people. You may hear the message Yo-Yo Ma interprets, or you may hear it differently. But may music forever give us all feelings of comfort and hope. Have a read of what two cellists and two violists think about 'that famous cello song' Pablo Ferrández: 'There are infinite possibilities for playing this prelude; bowings, articulations, shapes, tempo. The harmony should always be your map to navigate and shape the phrase' Alisa Weilerstein: 'For me, one of the most profound things about this piece is the pedal point. This means that the bass note remains constant, even though the harmony is changing.' 'We cellists always feel sort of unworthy of it. The music is so pure, so sublime, so emotional, so intellectual. It must be played and yet we feel like we can't really ever do it justice' Antoine Tamestit: 'For me, the important thing about the Cello Suites is their tonality. I think Bach wanted to inhabit different sound worlds and chose his keys accordingly. The tonality of the G major First Suite feels to me like the colour blue: it suggests contentedness and feels settled and at peace, as well as fluid and light. It's not too deep but it's natural. You can feel this tone even during the dancing Courante and pesante Gigue. At the top of my score of the First Cello Suite, I've written 'calm, fluid, hope' to remind me of this' Read: Masterclass: Bach's Cello Suite no.1 in G major arranged for viola Simon Rowland-Jones: 'As a teacher, I have learnt that the Bach Cello Suites lend themselves, perhaps even more than other music, to an infinite variety of interpretations. Intervention by a teacher in this crucial process often leads to a stifling of creativity. These works, by their very nature, encourage creativity in abundance, and I have done everything I can to keep out of the way of individual creative paths, providing an edition, which though full of information, is only a starting point' Read: From the archive: Interpreting Bach Sorry! Something went wrong Is your network connection unstable or browser outdated? Web Themes & Templates Code Video Graphics Photos 3D Files Unlimited Downloads All Items Music Music Kits Logos & Idents Sound Effects Video Maker The Cello Suite BWV 1007 is a suite for unaccompanied cello by Johann Sebastian Bach. Original performance by Federico Motta. Price is in US dollars and excludes tax From Wikimedia Commons, the free media repository Jump to navigation File history File usage on Commons File usage on other wikis Metadata EnglishAdd a one-line explanation of what this file represents Public domainPublic domainfalsefalse This sound recording is not available under a Creative Commons license. It is available under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported license. Click here to view the license. Click here to view the file.

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