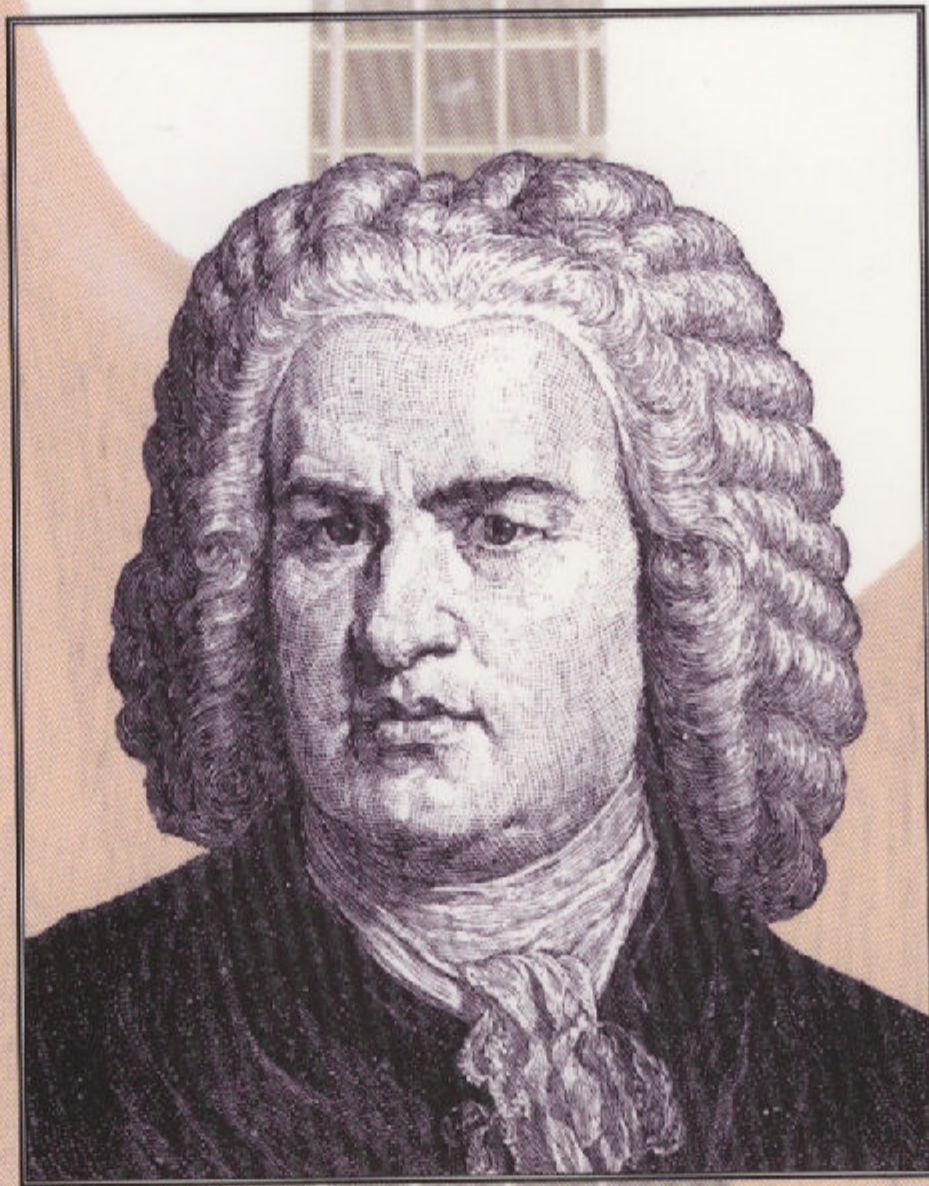


J.S. Bach for Electric Bass

THREE DUETS AND FIVE SOLO PIECES ARRANGED FOR BASS GUITAR

Music • Instruction • Historical Analysis

BY BOB GALLWAY, PH.D.



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This book is lovingly dedicated
to Karen, my wife; Harry, my dear son;
John Davidson, an advisor, friend, and teacher;
and to J.S.B. for his greatness and inspiration.

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INTRODUCTION

Johann Sebastian Bach is one of the greatest musicians of all time. He was born in Germany in 1685, died in 1750, and is classified by historians as a composer of the Baroque period. Musicians from Ludwig van Beethoven to Keith Jarrett have studied Bach, and his works have provided pleasure and inspiration for over two hundred years.

Since their creation, Bach's compositions have been realized on nearly every musical instrument imaginable. Any electric bassist, whether focused on jazz, funk, rock, fusion, etc., is bound to improve technique, as well as musical understanding and appreciation, through mastery of these pieces.

Bach's phenomenal depth of expression and profound sensitivity live in this music. Learn the pieces in this book, and you will be amazed at what a moving experience it is to play them; a shadow of Bach's genius will briefly come alive within you. And hopefully, some of it will linger!

HISTORY

Most of Bach's life was focused on music for the church. However, from 1717 until 1723 he was employed in Cöthen by Prince Leopold as Kappelmeister (church choral conductor) and director of chamber music for the royal court. Prince Leopold loved music and kept a seventeen-piece orchestra at Bach's disposal. During his six years in rural Cöthen, Bach composed an astonishing series of instrumental masterpieces including the Two- and Three-Part Inventions, the six Suites for Solo Cello, Book One of The Well-Tempered Clavier, the French and English Suites for Solo Harpsichord, the six Sonatas for Solo Violin, and the six Brandenburg Concertos. Since Bach was accomplished on various keyboards, violin, and probably cello, it is no surprise that these instrumental compositions tend to feature the instruments he knew best.

THE MUSIC

Except for the Sinfonia from Partita 2, which was written in 1727—and is one of Bach's few compositions published during his lifetime—all the pieces in this book were composed while Bach conducted in Cöthen. The first two duets—Two-Part Inventions 4 and 1—were written in 1723 as studies for performers and composers. The Two-Part Inventions exemplify independent two-part writing, freely using the techniques of fugue and canon without strictly adhering to either. It was Bach's intention to familiarize beginning students of the keyboard with counterpoint as well as right- and left-hand independence. In the Two-Part Inventions, a brief theme is stated and then developed with an awesome array of compositional techniques.

Aside from the Two-Part Inventions, all the pieces in this book are drawn from a popular Baroque musical form called the *suite*, also known as the *sonata* or *partite*. The form originated hundreds of years before the Baroque era, most likely when lutenists arranged popular dances of the day into medleys of tunes in the same or related keys. Because of the varied meter, mood, tempo, and rhythm of each of the dances comprising a suite, Baroque composers found that this form offered great possibility for musical expression, while maintaining the basic formal structure and rhythm of each dance form. For example, the Allemande on page 33 in this book is typical of all such dances, in that it is a slow dance in 4/4 meter with a strikingly ornamental line.

HOW TO USE THIS BOOK

There are many possible approaches to learning the music in this book. If you are an experienced music reader, you probably have a method that works for you. If you are new to this sort of thing, or if your progress seems slow, you may want to try the following suggestions:

1. Figure out a single measure or short phrase and try to play it along with a metronome. Keep slowing down the tempo until you can play the phrase smoothly in time. At this point, don't worry about the proper tempo of the piece; just learn the phrase well enough to play it perfectly with the metronome. Creating a loop out of the phrase often helps, and by playing it repeatedly without a pause between the beginning and the ending, you will learn it quickly. Sometimes a whole phrase or measure is too much to tackle at once. In that case, just try two or three notes or chords until you've mastered them.

2. When you are ready to move on, do the same thing with the next measure or phrase. When you've learned it, try the two sections together. Once you can get through an entire piece, gradually speed up the metronome. If your playing becomes sloppy, you have sped it up too soon. When the entire piece is smooth and up to tempo, the metronome is no longer necessary, and it's time to play it the way you feel it!

Although I have occasionally referred to "proper tempo," Bach never recommended specific metronome settings. By listening to any of the numerous recordings of these compositions on keyboard, violin, or cello, you can find ample suggested tempos (see the discography below).

For each of the duets in this book, music for the second part (accompaniment) is included immediately after the first.

DISCOGRAPHY

The Two-Part Inventions:

1. Gould (piano), Columbia 3S-754.
2. Kirkpatrick (clavichord), Archive 73174 (198 674).
3. Malcolm (harpsichord), Nonesuch 71144.

Partita Number 2 in C Minor for Solo Harpsichord:

1. Fuller (harpsichord), Nonesuch 71176.
2. Gould (piano), Columbia M2S-693.
3. Kipnis (harpsichord), Angel S-36097.

Suites for Solo Cello:

1. Fournier (cello), Archive 198186/8.
2. Starker (cello), Mercury 77002.

Sonatas and Partitas for Solo Violin:

1. Menuhin (violin), Angel S-3817.
2. Milstein (violin), Deutsche Grammophon 2709047.

Two-Part Invention 4

1

5 7 8 5 7 8 4 8 7 5 8 7 8 7 7

6

7 5 6 5 7 8 5 7 8 8 5 7

10

8 5 7 8 5 7 8 5 7 7 7 5 8 7 5 7 8 5

14

0 5 8 7 5 8 7 8 5 7 8 5 0 5 8 7 5 8 5 6 8 8

18

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

22

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

26

3 0 | 2 4 0 | 0 4 0 2 3 0 | 2

31

(2) | | | 9 7 | 10 9 7

36

7 9 10 | 7 9 | 7 0 1 3 0 1 | 2 1 0 3 1 0

40

3 3 0 1 | 3 3 3 | 8 5 7 4 6 7 | 7 7 6 4 7 5

44

8 7 7 | 7 5 6 | 5 7 8 5 7 8 | 4 8 7 5 8 7

48

8 5 7 0 | 1 3 1 0 | 3 3 2 0 3 2 | 3 0 2 0 5

Two-Part Invention 4: Accompaniment

1

6

11

16

23

28

33

38

43

48

Two - Part Invention 1

1

T
B

3 0 2 3 0 2 3 | 0 3 10 7 9 10 7 9 10

3

10 9 10 7 9 10 7 9 | 10 7 9 10 7 9 10

5

(10) 10 7 9 10 7 9 10 10 7 8 10 | 7 9 10 7 7 8 10 10

7

3 0 2 3 0 2 3 0 0 4 0 | 2 0 2 4 0 2 4 0 7 7 5 7

9

Sva

0 12 15 14 12 15 14 12 15 14 15 12 | 14 14 12 15 14 12 15 14 12 15 12 14

11 *Sva* *loco*

15 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 11 14 12 15

13 *w*

14 7 9 10 9 7 10 9 7 6 9 7 10 9 7 10 9 7 9 7

15

7 0 14 12 15 14 12 11 14 12 12 12 14 15 12 14 15 12

17

14 12 10 9 12 10 9 12 10 10 7 8 10 7 8 10 7 8 7 10 8 7 10 8

20

7 10 9 7 9 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 3 3

Two-Part Invention 1: Accompaniment

1

3

5

7

10

12

14

16

18

20

rit.

The image shows a single-staff musical score for the accompaniment of J.S. Bach's Two-Part Invention No. 1. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 20 measures. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several slurs and accents (marked with a 'w' symbol) throughout the piece. The final measure (measure 20) ends with a double bar line and a common time signature (C) below it. The page number '9' is located in the bottom right corner.

Sinfonia

Grave

Sva

1

T 8 8 7 8 10 10 10 12 13 13 13 12 12 12 13 13 13
A 10 10 9 10 12 12 12 13 15 15 15 15 15 12 13 13 13
B 10 10 8 15 15

3

15 15 12 13 12 12 13
17 15 13 13 15 16 16 14 15 15 15 15 15 15 15 15 15
15 15 15 16 18 18 18 15 13 15 15 16

5

10 10 13 11 10 11 10 9 10 9 10 12 10 13 11 10 10 12 7 8 9 10 12
10 10 10 12 10 12 14 10 13 11 10 13 11 10 11 10 11 13

Andante

Sva

7

13 13 16 17 17 17
15 15 15 17 17 17
15 17 15 17 19 10 10 12 13 12 10 13 12 10 9 10 10 11 10 10 13

9

10 12 13 12 10 12 10 13 10 9 10 12 9 10
11

10 *8va*

12 10 13 12 10 13 11 10 13 12 10 9 10 12 13 12 10 13 12 13

11 *8va*

10 13 12 10 13 11 10 13 12 10 13 12 13 10 12 10 13 12 10 9

12 *8va*

10 13 11 10 13 12 10 13 12 10 9 10 12 13 10 12 10 9 10 12 10 9 10

13 *8va*

13 12 10 9 10 11 10 11 13 11 10 11 12 10 13 12 13 10 9 10 12 10 9 10

14 *8va*

10 10 9 12 9 12 10 8 11 10 11 10 10 11 10 8 10 10 12 13 12 10

15 *8va*

12 9 10 8 6 5 8 6 5 6 5 8 6 8 6 5 6 5 8

8va

16

10 11 10 13 10 11 11 12 13 10 13 10 12 13

8va

17

11 10 10 10 10 12 13 10 13 10 12 10 12 13 15 13 12 13

8va

18

15 13 12 15 14 12 15 12 13 15 13 12 15 13 16 15 13 15 12 13

8va

19

12 15 14 15 15 15 14 15 13 15 14 15 12 15 14 15 15 13 12 13 10 12 13 10

8va

20

13 12 10 12 13 12 10 13 12 10 13 12 13 13 10 12 10 12 10 13 12 10

8va

21

15 14 17 16 18 17 17 19 20 16 17 16 17 19 15 18 17 15 16 17 14 16 17 14 15 17

22 *8va*

15 14 17 16 17 7 8 9 10 13 11 10 11 10

23 *8va*

8 12 10 15 14 12 11 (12) 12 12 10 12 13 12 10 13 12

24 *8va*

10 13 12 10 12 13 10 12 10 13 12 10 12 10 13 12 12 12 13 10 13 12 10 13

25 *8va*

12 10 13 12 12 10 12 13 12 10 13 12 10 13 12 10 12 13 10 12 10 13 12 10

26 *8va*

11 11 10 11 13 11 10 11 13 15 14 15 12 15 14 15 11 13 12 12 10 14 10 13 12 10 12 13 13 12 10

28 *8va*

15 14 12 11 12 15 14 12 11 14 12 15 13 12 15 13 12 12 11 14 12 15 13 12 13 12 13 15

46 *8va*

Fretboard diagram for measure 46:
 4 7 5 7 4 5 7 8 | 5 8 7 8 5 7 8 7 | 10 9 7 0 12 10 13 12

49 *8va*

Fretboard diagram for measure 49:
 13 12 15 12 13 15 12 13 | 15 13 12 10 10 10 13 11 13 11 | 10 13 11 13 10 12 9 10

52 *8va*

Fretboard diagram for measure 52:
 7 10 9 7 7 7 7 10 10 8 10 8 | 6 5 5 8 6 8 5 6 5 5 5 8 | 6 5 5 8 6 8 5 6 5 5 5 8

55 *8va*

Fretboard diagram for measure 55:
 7 8 5 8 7 8 5 6 5 8 5 8 | 7 8 5 8 7 5 8 6 5 8 6 5 | 11 10 13 11 13 10 11 10 10 13

58 *8va*

Fretboard diagram for measure 58:
 10 10 13 11 13 10 11 10 10 10 13 | 12 13 10 13 12 13 10 11 10 13 10 13 | 12 13 10 10 13 11 10 13 11 10

61 *Sva*

11 13 10 11 13 11 | 10 11 13 10 11 10 | 13 11 13 10 11 13

64 *loco*

7 5 8 5 7 8 | 5 6 8 6 5 6 8 | 5 6 5 8 7 5 | 8 6 5 8 7 8 | 8 7 5 8 6 5 | 8

67

6 5 8 6 5 8 6 5 8 6 | 5 8 6 5 8 6 5 8 7 8 | 8 6 5 8 6 5 8 7 0 3

70 *Sva*

1 3 5 3 6 0 12 14 15 | 12 15 14 15 12 15 13 12 15 14 12 | 15 12 14 15 12 13 15 12

73 *Sva*

13 14 12 13 15 13 12 15 14 | 10 12 11 10 13 13 11 | 10 11 13 10 11 13

76 *8va* *trm*

(12) 10 13 11 10 13 11 10 11 10 13 12 13 15 11 13 15 9 (10) 9 10 13 10 11 13 10 12

79 *8va*

13 12 10 12 13 10 12 13 12 14 12 15 14 15 12 13 12 12 15 12 14 12 15 14 15 12 13 12 12 15

82 *8va*

14 15 12 15 14 15 12 13 12 15 12 15 14 15 12 15 14 12 15 13 12 15 13 12 13 15 12 13 12 15 13 12 15 13 11

85 *8va* *loco* *8va*

10 11 13 10 13 11 0 8 7 0 5 8 8 6 8 5 7 8 7 5 8 6 5 8 7 8 8 8 0 6 8 5 7

88 *8va* *trm*

8 7 5 7 8 10 12 13 12 15 14 12 15 13 12 13 10 0 5 12 15 14 (15) 15 6 5 6

Sinfonia: Accompaniment

Grave Adagio

1

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and some eighth notes.

4

Musical notation for measures 4-5. The right hand continues the melodic line with a slight upward inflection, and the left hand maintains the accompaniment with some chordal textures.

6

Musical notation for measures 6-7. Measure 7 includes a trill (tr) in the right hand. The left hand continues with a steady accompaniment.

8

Andante

Musical notation for measures 8-10. The tempo changes to Andante. The right hand has a more active melodic line, and the left hand features a prominent eighth-note accompaniment.

11

Musical notation for measures 11-13. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

15

Musical notation for measures 15-17. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand has whole rests. The left hand plays a descending eighth-note line: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0.

18

Musical notation for measures 18-20. The right hand has whole rests. The left hand continues the descending eighth-note line from measure 17, ending on G0.

21

Musical notation for measures 21-24. The right hand has whole rests. The left hand continues the descending eighth-note line, with a sharp sign above the G2 note in measure 21, and ends on F0.

25

Musical notation for measures 25-26. The right hand has whole rests. The left hand continues the descending eighth-note line, ending on E0.

27

rit.

Musical notation for measures 27-29. The right hand has whole rests. The left hand continues the descending eighth-note line, ending on D0. A *rit.* marking is present above the first measure.

30

Musical notation for measure 30. The right hand has a whole rest. The left hand has a whole rest followed by a treble clef and a descending eighth-note line: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0.

35

Musical staff 35: Treble clef, key signature of two flats, starting with a sharp sign on the second line. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

39

Musical staff 39: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

42

Musical staff 42: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

44

Musical staff 44: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

46

Musical staff 46: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

49

Musical staff 49: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

52

Musical staff 52: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

55

Musical staff 55: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

58

Musical staff 58: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

61

Musical staff 61: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

63



66



69



72



75



78



81



84



87



89

rit.



Bouree 1 & 2

1.

First system of musical notation for Bouree 1, measures 1-4. The top staff is a bass clef with a treble clef sign above it. The bottom staff is a guitar fretboard with strings 1-6. Measure 1 starts with a first finger (1) on the first string. The notation includes slurs and ties.

Second system of musical notation for Bouree 1, measures 5-8. The top staff continues the melody with slurs and ties. The bottom staff shows fretting patterns including a double bar line in measure 7.

Third system of musical notation for Bouree 1, measures 9-12. The top staff continues the melody. The bottom staff shows fretting patterns including a double bar line in measure 10.

Fourth system of musical notation for Bouree 1, measures 13-14. The top staff continues the melody. The bottom staff shows fretting patterns including a double bar line in measure 14.

Fifth system of musical notation for Bouree 1, measures 15-17. The top staff continues the melody. The bottom staff shows fretting patterns including a double bar line in measure 17.

Sixth system of musical notation for Bouree 1, measures 18-20. The top staff continues the melody. The bottom staff shows fretting patterns including a double bar line in measure 20.

21

12 9 9 10 12 9 0 2 | 3 0 2 3 0 2 3 3 | 2 3 3 0 2 3 3 5

24

0 2 3 0 2 3 2 | 0 2 3 3 2 2 3 0 | 2 3 3 1 0 3 2 5 | 5 2 3 3 2 3 5

2.

29

p

T
B

5 7 8 7 5 4 5 | 7 5 4 7 5 8 6 5

31

6 5 8 6 5 8 6 5 | 8 7 8 5 6 8 5 7 | 8 6 5 8 6

34

5 6 8 5 6 8 5 7 | 8 7 5 8 6 5 8 | 6

37

40

43

46

D.C. al Bouree 1

49

Sarabande

1

0 2 2 (3) 0 2 | 3 7 5 8 | 5 3 2 3 5 7 8

4

4 (5) 2 5 3 | 0 2 2 (3) 0 2 | 5 7 8

7

5 8 7 5 8 7 5 7 8 | 2 (3) 5 3 1 | 3 0 2 2 0 3

10

0 2 3 3 5 7 | 2 3 3 3 2 3 | 1 1

13

2 1 2 (3) 3 | 0 3 2 4 (5) 6 5 8 | 6 5 5 11 8 7

16 *trm*

2
0
5
3

(5) 7 5 8 | 7 6 5 8 5 7 | 5 4 3 6 3 5

19

4 3 2 5 3 2 3 5 | 4 2 2 5 3 2 | 0 2 3 3 2 0

1 3

22 *trm*

2 3 5 5 2 3 | 2 6 7 0 2 3 5 3 (5) 2 0

3 4 6 0 1 3

24

5 5 0 2 4 0 2 3 0 | 2 4 5 4 5 4 2

3 4

26

4 6 7 6 7 9 10 | 12 11 12 8 0 7 7 6 | 7 0

0 6 3

Presto

1 *Sva*----- *loco*

12 15 12 12 12 13 12 13 10 8 10 5 5 5 6 5 6 3 6 5 5 8 7

Tablature for measures 1-4. The first staff shows a melodic line starting on the 12th fret, moving up to the 15th, then down to the 12th, and continuing with various frets. The second staff shows the corresponding fret numbers for the guitar.

5 *Sva*-----

12 7 10 8 7 10 9 10 9 12 12 11 14 13 12 10 13 12 10 10 13 12 12

Tablature for measures 5-8. The melodic line continues with a sharp sign on the 11th fret in measure 6. The fret numbers in the second staff are: 12, 7, 10, 8, 7, 10, 9, 10, 9, 12, 12, 11, 14, 13, 12, 10, 13, 12, 10, 10, 13, 12, 12.

9 *Sva*-----

15 12 13 15 13 12 14 15 12 13 12 15 12 13 15 12 15 13 0 12 11 12 14 10

Tablature for measures 9-12. The fret numbers in the second staff are: 15, 12, 13, 15, 13, 12, 14, 15, 12, 13, 12, 15, 12, 13, 15, 12, 15, 13, 0, 12, 11, 12, 14, 10.

13 *Sva*-----

10 10 13 10 12 8 10 9 10 12 8 8 8 7 8 10 6 8 7 8 10 6 6

Tablature for measures 13-16. The fret numbers in the second staff are: 10, 10, 13, 10, 12, 8, 10, 9, 10, 12, 8, 8, 8, 7, 8, 10, 6, 8, 7, 8, 10, 6, 6.

17 *Sva*-----

6 6 6 5 6 5 5 5 5 8 5 8 8 8 8 7 8 7 7 7 7 10 7 10

Tablature for measures 17-20. The fret numbers in the second staff are: 6, 6, 6, 5, 6, 5, 5, 5, 5, 8, 5, 8, 8, 8, 8, 7, 8, 7, 7, 7, 7, 10, 7, 10.

21 *8va*

10 10 8 8 | 13 13 13 12 13 12 | 12 12 10 12 10 | 10 10 14 10 14 | 13 15 12 15 14 15

26 *8va*

15 12 13 15 14 15 | 12 13 15 15 14 15 | 13 15 12 15 14 15 | 12 15 13 12 15 13 | 12 13 13 15 11

31 *loco* *8va*

0 2 3 0 3 2 | 1 0 3 1 0 3 | 0 5 4 2 0 5 | 8 7 5 10 9 7 | 6 15 14 12 15 14

36 *8va*

15 12 12 12 14 15 | 14 12 15 14 12 13 | 14 15 15 15 13 12 | 12 15 14 12 11 12 | 12 13 14 13 15 12

41 *8va* *loco*

10 9 7 11 9 | 11 12 12 12 14 15 | 7 8 8 10 7 10 | 0 3 0 2 2 3 | 0 2 4 0 3

46

3 2 0 4 2 | 5 5 4 7 5 3 | 0 7 10 8 7 10 | 0 8 7 10 8 7

50

8va

loco

5 4 7 5 8 | 4 3 2 0 8 7 | 8 10 8 12 12 15 | 14 12 12 6 7 | 0 9

55

8va

5 5 5 4 5 4 | 12 14 12 12 12 | 16 17 16 19 16 19 | 19 19 16 17 12 9

59

8va

loco

10 12 9 10 12 13 | 10 13 10 12 10 12 | 9 10 9 12 12 10 | 13 12 13 10 0 1

63

3 0 1 3 0 1 | 3 1 3 0 3 0 | 2 3 2 0 0 3 | 1 3 1 0 5 7

67 *8va* *loco*

8 5 6 8 6 5 | 7 8 5 6 5 8 | 5 6 8 5 8 6 | 5 4 5 7 8

71 *8va* *loco*

8 10 8 10 12 8 | 8 8 11 8 10 6 | 8 7 8 10 6 | 6 6 5 6 8 4

75

4 3 3 6 5 3 | 2 0 3 6 5 3 | 3 2 3 6 5 3 | 0 8 9 10 7 8

79 *8va* *loco*

6 5 5 7 8 5 | 13 12 10 13 12 10 | 12 12 13 10 10 9 | 8 8 6 5 8 6

83 *8va*

5 8 8 8 8 7 | 8 7 10 7 10 8 | 10 8 14 12 15 13 | 12 15 13 15 12 14

87 *Sva*

16 14 17 14 16 14 | 11 10 11 10 12 10 | 12 9 12 9 0 10 | 13 10 13 10 12

91 *Sva*

15 12 15 12 14 | 13 12 12 13 15 | 13 15 13 15 12 | 11 12 14 11 12 14

95 *Sva*

15 12 12 15 15 13 | 14 15 12 13 12 15 | 12 13 13 12 15 | 15 12 13 15 13 12

99 *Sva*

13 15 15 13 12 | 12 13 15 12 15 13 | 15 12 13 15 14 12 | 10 11 9 10 12 13

103 *Sva*

15 13 12 12 11 15 | 14 12 11 14 12 15 | 13 13 12 13 15 12 | 12 15 12 13 10 13

107 *loco*

6 5 8 5 7 4 | 5 8 7 9 10 11 | 8 7 10 7 9 5 | 6 12 15 13 12 15

111 *8va*

13 12 15 | 15 14 12 | 11 12 14 | 12 13 15 | 13 14 12 | 16 15 13 | 12 15 15 | 14 13

115 *8va*

11 12 10 | 10 13 12 | 10 13 13 | 12 10 11 | 10 13 13 | 12 10 11 | 10 13 13 | 10 11 10 | 8 10 8 | 7 10 8 | 7 10

119 *loco*

9 7 7 | 9 10 8 | 6 7 8 | 7 5 8 | 7 8 1 | 0 0 | 4 0 2 | 3 1 2 | 4 0 2 | 3 1 2 | 3 1 2 | 2

123 *8va*

0 2 3 | 0 3 | 2 3 5 | 1 0 10 | 1 0 10 | 8 10 7 | 7 10 7 | 8 10 9 | 10 7 8 | 10 9 8 | 10 9 8 | 10 9 8

127 *8va* *loco* *8va*

7 8 12 | 13 12 15 | 13 15 14 | 12 0 3 | 1 4 2 | 0 3 | 2 0 3 | 2 5 | 0 8 | 7 10 8 | 7 | 2 0 3 | 2 5 | 0 8 | 7 10 8 | 7

132 *8va*

6 10 9 | 7 10 8 | 8 8 7 | 10 8 7 | 13 12 12 | 19 12 12 | 13 0 11 | 10 12 12 | 13 0 11 | 10 12 12 | 13 0 11 | 10 12 12

Allemande

8va-----

1

trm trm

T 11 11 16 14 12 11 14 12 14 11 12 12 11 (12) 12 14 12 16 14 12 14 14 11 11(12) 11

A 0 12

B 12

8va-----

2

3

12 14 12 11 14 12 11 12 14 11 14 12 11 12 11 11 12 11 12 16 12 11 12

14 14 14 12

8va-----

3

11 14 11 12 19 19 16 19 18 16 15 16 19 18 18 16 19 13 14

0 12 16 16

8va-----

4

14 14 12 11 14 12 14 11 12 14 11 12 14 11 14 13 11 12 11 12 14 11 12 13 14 16 14 13 14

14 10 13

8va-----

5

trm trm

14 13 11 14 14 14 14 11 13 14 13 14 11 12 (14) 11 14 12 11 14

14 16 16 16 14

6 *8va*

13 14 16 14 13 11 11 *tr* 11 12 11 (12) 14 12 11 12 11 10 14 12 11 12 11 16 13 14 11 14 11 12 14

7 *8va*

12 14 11 14 14 10 9 14 12 11 14 12 0 11 14 12 11 11 12 12 14 12 12

8 *8va*

12 14 11 12 14 12 11 14 12 11 12 14 13 14 14 11 14 12 0

9 *8va*

9 9 11 14 12 11 14 12 11 14 11 12 11 14 11 12 11 14 12 11 14 12 10 9 10 10

10 *8va*

9 12 14 11 12 14 10 9 12 12 12 14 11 12 14 11 12 11 11 12 11 5 7 4 5 7 4

16 *8va* *loco*

12 7 4 5 7 4 5 6 4 7 4 6 7 4 6 7 4 6 7 14 10 12 10 9 10

17 *8va*

9 14 12 11 14 12 15 14 15 15 14 15 12 11 14 14 13 11 14 12 11 12 12 14 15 12 14 12

18 *8va*

11 14 12 11 14 12 11 14 11 10 12 9 10 12 8 3 16 16 14 12 11 14 11 12 14 12 14 15 12

19 *loco*

10 7 9 7 12 11 14 13 14 2 5 4 2 5 3 4 2 5 4 4 5 5 2 0 0

20 *tr*

5 7 4 5 7 5 4 7 5 4 5 7 7 6 7 7 4 (5) 7 5 5

Tempo di Bouree

8va -----

1

tr

T B

16 12 16 12 16 12 11 12 11 14 12 11 14 12(14) 11 9 7 11 7 9 7 6

5

loco

7 4 5 7 6 6 4 6 14 14 11 2 4 6 4 4 16 12 14 12 14

8va -----

9

8va -----

14 12 14 11 14 11 0 11 12 14 11 12 14 7 9 9 11 12 7 6 7 16 12 11 7

13

loco

6 4 6 14 5 4 4 7 6 7 9 9 9 9 9 10 10 9 10 9 10 9 10 9 10 7 9

17

8va -----

5 16 14 19 19 16 19 17 16 19 17 16 19 17 17 6 7 0 9

8va-----
 21 *loco*

11 9 11 12 11 9 12 11 12 14 12 14 12 11 12 14 12

12 11 12 14 12 11 12 14 12 11 12 14 12 11 12 14 12

10 12 12 14 14 12 10 14 7 10 9 10 10 14 13 14 14 15 14

8va-----
 24 *trm*

11 11 9 11 13 9 12 11 9 8 9 9 12 11 12 16 12(14) 16 14

0 12 12 10 12 14 9 10 14 7 10 9 10 10 14 13 14 14 15 14

12 12 10 12 14 10 14 7 10 9 10 10 14 13 14 14 15 14

8va-----
 28

14 12 12 12 12 12 11 14 11 16 11 16 11 14

12 14 15 12 12 12 12 12 14 11 16 11 16 11 14

12 14 15 12 12 12 12 12 14 11 16 11 16 11 14

8va-----
 32

13 11 10 13 11 18 16 18 14 14 18 14 12 11 12 16 15 16 12 12 16

11 13 11 18 16 18 14 14 18 14 12 11 12 16 15 16 12 12 16

11 13 11 18 16 18 14 14 18 14 12 11 12 16 15 16 12 12 16

8va-----
 36

16 13 15 16 13 14 16 13 16 14 13 16 11 10 11 9 10 9 12 11 9

16 13 15 16 13 14 16 13 16 14 13 16 11 10 11 9 10 9 12 11 9

16 13 15 16 13 14 16 13 16 14 13 16 11 10 11 9 10 9 12 11 9

39 *8va*

7 14 8 14 14 12 11 12 12 14 15 0 12 11 0 12

42 *8va*

12 0 12 11 14 11 12 11 14 8 9 9 6 9 7 9 12 11 9

45 *8va*

12 11 9 12 10 8 9 11 12 9 11 8 9 11 11 13 15 16 15 16 18 19 18 19

48 *8va*

21 16 16 21 16 16 18 19 16 17 19 16 18 15 16 18 19 15 14 15 19 15 14 16

51 *8va*

17 14 17 16 19 17 16 14 13 19 18 16 15 17 16 14 12 11 12 14 9 8

54 *loco* 8va

9 7 6 9 2 0 3 7 6 9 8 9 11 0 14 14 13 14 15 14

57 8va

12 15 14 12 13 15 14 12 15 14 12 14 15 17 14 16 17 16 16 18 15 16 19 18

60 8va

16 15 16 18 16 18 14 18 12 14 18 12 14 12 11 12

63 8va *loco* 8va

(12) 11 14 12 11 14 13 11 7 10 9 7 10 9 7 6 4 0 2 2 4 0 2 2 4

66 8va

12 12 11 14 12 11 9 7 9 11 9 11

J.S. Bach for Electric Bass

Two-Part Invention #4 in D Minor

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