

J.S. BACH

Suite No. 1 in G Major

For Solo Double Bass

Edited by Francois Rabbath

INTRODUCTION

You will notice that this edition is written so that when played on the double bass, the music sounds in the same octave as the cello. With the evolution of double bass playing it is now possible and time for us to play the more agreeable sounds of the higher tessitura. In this way the listener has no difficulty in perceiving the music since we play in the original pitch with a new sound. Remember, our instrument only goes five tones lower than the cello. Why must we be obliged to live forever in that range when it comes to Bach?

Performance at this higher pitch does require some fingerings and bowings that may at first seem unusual. Their purpose is to give the performer a way to connect the notes and phrases consistent with the music of the composer-organist. Playing in this range of the bass requires other techniques that may be new to you. The strings must be set on the bridge in a curve consistent with that of the fingerboard; not with the middle strings higher, as is the custom. This allows the bassist new possibilities for across-the-string techniques otherwise not practical.

I have left out dynamic and expression markings. This is to encourage the expression of each performer's musical feelings. It is expected that the performer will make individual editing changes.

When I first began to play the Bach suites it was for personal growth as a bassist. After a few years I decided to play selections on my concerts. In reviews from the past several years, critics have accepted the music of Bach as welcome new repertoire for the double bass. This is the edition used on my recording: *Rabbath plays Bach* QCA RED MARK-LIBEN RML 8201. I hope that you find it functional and that it brings you pleasure.

François Rabbath

INTRODUCTION

Vous remarquerez que cette édition est écrite de telle sorte afin qu'une exécution à la contrebasse sonne dans la même tessiture que celle du violoncelle. De par l'évolution de la pratique sur la contrebasse, il est désormais possible pour nous de jouer dans la tessiture du violoncelle, ainsi l'auditeur perçoit chaque note clairement et plus aisément; cela rend l'exécution plus agréable.

Souvenons-nous que notre instrument ne possède que cinq notes plus basses que celles du violoncelle. Ces cinq notes ne doivent pas nous empêcher de jouer dans une tessiture de notre choix.

Le travail des suites de Bach dans ce présent registre nous oblige à utiliser des doigtés et coups d'archet qui paraissent inusités. Le propos, c'est de donner à l'exécutant le moyen de lier les notes et les phrases dans l'esprit de l'orgue qui était l'instrument du compositeur.

Jouer à cette tessiture, vous demande d'acquérir une nouvelle technique. Cela exige au préalable un réglage parfait des cordes, leur hauteur par rapport à la touche doit être assez basse et suivre le contour de celle-ci de façon uniforme.

Je n'ai pas signifié les nuances, cela pour encourager la sensibilité musicale de l'interprète. Vous devez donc aboutir à une interprétation personnelle.

Lorsque j'ai commencé à exécuter les pièces de Bach, c'était dans l'intention de progresser techniquement sur l'instrument. Après quelques années, j'ai décidé d'inclure des extraits de ces pièces dans mes concerts. Les critiques en matière de musique l'ont bien admis, et de surcroît, cela enrichit le répertoire de la contrebasse. «Six suites pour violoncelle de J.S. Bach»

Cette édition est utilisée dans mon enregistrement phonographique consacré à J.S. Bach. *Rabbath plays Bach* QCA RED MARK-LIBEN RML 8201.

J'espère que vous trouverez leur exécution fonctionnelle et que cela vous apportera du plaisir.

François Rabbath



SUITE NO. I

Double Bass

J. S. Bach
Transcribed and Edited
by François Rabbath

Prelude

0 0⁺ 2 1 2⁺ 0 1 3 2 3 1

3 0 2 3 2 3 2 0 0⁺ 2 1 2⁺ 2 1

5 0 1 2 1 0⁺ 2 0⁺ 1 0⁺ 2 0⁺ 1 0⁺ 2 1 2 3 1 0⁺ 1 0⁺ 1 0⁺

7 2 1 3 0 2 3 1 + 1 2 1 + 2 1 + 1 4 3 0 2 4 0 1

9 1 4 1 + 2 1 + 0 2 1 3 0 3 2 1 0 2 1 + 3 0 2 0 3 0 2 1 0 1 2 1 0 2 1 0

11 1 + 2 1 3 2 1 1 2 3 2 1

13 + 1 3 2 2 1 + 2 + 2 + 2 1 + 4 2 4 1

15 1 1 4 0 2 4 2 4 2

17 0 4 2 1 2 4 0 2 3 2 3 2

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

21 2 1 1 2 4 2 1 2 1 1 1 2 1 4 1 4 1 4 0 *a tempo*

23 1 2 + 1 2 2 + 1 2 1 2 3 2 1 2 2 1 2 3 1 2 1 0 0 1 2

25 0 0 2 1 0 4 2 4 1 4 0 1 4 0 1 2 3 2 1 2 + 1

27 1 0 2 1 2 1 + 1 1 + 3 3 0 2 3 1 2 1 2 1 + 2 0 4 1 4 1 4 1

29 0 3 2 1 + 2 1 + 2 2 1 + 2 1 + 2 1 1 + 2 1 + 2 1

31 + + 2 1 2 1 + 1 2 1 2 1 + 1 2 1 2 1 + 1 + 1 2 1 2 1 + 1 + 1 2 1

33 2 1 + 1 2 1 2 1 + + 0 + 1 0 2 0 + 0 1 + 2 0 2 0 1 + 2 + 3 + 1 +

35 2 + 1 + 2 + 3 0 + 1 + 3 0 + 1 + 2 + 3 0 + 2 + 3 0 + 1 1 2 1 + 1 2 1

37 2 1 + 1 2 + 2 + + 1 + + 3 + 3 + 3 + 3 + 3 3 3

39 3 0 1 + 3 0 1 0

41 I II III I II III 3 0 0 0 0

Allemande

This musical score for 'Allemande' is presented in two systems, each with two staves. The notation includes various musical symbols such as notes, rests, and fingerings. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, 18, 21, 24, 27, and 30 clearly marked. The notation includes complex rhythmic patterns and fingerings, such as triplets and sixteenth-note runs. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, 18, 21, 24, 27, and 30 clearly marked. The notation includes complex rhythmic patterns and fingerings, such as triplets and sixteenth-note runs. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, 18, 21, 24, 27, and 30 clearly marked.

Courante

This musical score for 'Courante' is written in G major and 3/4 time. It consists of two systems of staves. The first system includes staves 1 through 15, and the second system includes staves 19 through 39. The notation is primarily for guitar, as indicated by the presence of fret numbers (0-4) and string numbers (I-V). The score is characterized by intricate sixteenth-note patterns, often grouped in pairs or fours, and includes various slurs and accents. Fingerings are meticulously indicated throughout. The piece concludes with a repeat sign and a final cadence on the 39th measure.

Sarabande

Musical score for Sarabande, measures 1-14. The piece is in 3/4 time and D major. The notation includes treble and bass clefs, a repeat sign at the beginning, and various musical notations such as slurs, ties, and ornaments. Fingerings are indicated by numbers 1-3, and string positions by Roman numerals I-III. Measure numbers 1, 5, 8, 11, and 14 are placed at the start of their respective staves.

Menuet I

Musical score for Menuet I, measures 1-20. The piece is in 3/4 time and D major. The notation includes treble and bass clefs, a repeat sign at the beginning, and various musical notations such as slurs, ties, and ornaments. Fingerings are indicated by numbers 1-3, and string positions by Roman numerals I-III. Measure numbers 1, 5, 10, 15, and 20 are placed at the start of their respective staves.

Menuet II

Musical score for Menuet II, measures 25-43. The piece is in G minor (one flat) and 3/4 time. It features a mix of treble and bass clefs. The notation includes various fingerings (1-4), slurs, and articulation marks. Measure numbers 25, 31, 37, and 43 are clearly marked. The piece concludes with a double bar line and the instruction "Menuet I D.C." (Da Capo).

Gigue

Musical score for Gigue, measures 1-31. The piece is in G major (one sharp) and 6/8 time. It is written in a single treble clef. The notation includes various fingerings (1-4), slurs, and articulation marks. Measure numbers 6, 11, 16, 21, 26, and 31 are clearly marked. The piece concludes with a double bar line.