

# Suite No. 2 in d minor, BWV 1008

for solo violoncello, edit. double bass

## J. S. Bach (1685 – 1750)

edit. Tracy Rowell

**Prelude**

The musical score for the Prelude of 'The Little Boat' is written in bass clef, 3/4 time. It features a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, and 3, with some notes marked with a circled 1. Breath marks (circles with a dot) are placed above several notes. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines, with some measures containing multiple notes.

[illegible][illegible]

13

17

Example 17 is a bass line in B-flat major. The notation includes various rhythmic values, accidentals, and fingerings. Above the staff, there are brackets grouping measures 1-2, 3-4, 5-6, 7-8, and 9-10. Below the staff, there are numerous fingerings (numbers 1-3, plus signs, and circled numbers) and some circled notes. The piece ends with a double bar line.

21

3 3 1 + 3 1 + 3 + 3 2 1 + 3 1 + 1 3 1 + 3 1 + 3 2 # 2 + 1 2 3 2 1 + 1 + 2 1 + 1 2 1 + 1 2 + 1 2 + 2

[illegible]

29

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

2

33

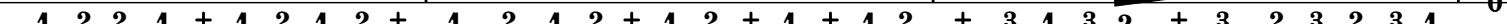
The second system of the musical score, starting at measure 33. It continues with a bass clef and a key signature of one flat. The melody is written on a single staff. The accompaniment is indicated by numbers and symbols below the staff: 'II' and 'I' for chords, and various numbers (1, 2, 3, 4) and symbols (+, o) for fingerings and ornaments. The system ends with a repeat sign.

37

Musical score for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The score includes fingerings (1, 2, 3), breath marks (dashed lines), and articulation marks (accents, slurs). Fingering numbers are placed above the notes. Breath marks are indicated by dashed lines below the staff. Articulation marks include slurs and accents. The score is divided into measures by vertical bar lines.

41

2 1 + 1 2 + 1 2 3 3 2 + # 1 3 + 2 1 + 1 + 2 + 1 2 2 3 + 1 + 2 + 3 2 + 2 1 ⊕ 1 2 3 2 3 1

45 

49

2 + 3 +  
(p) I II I  
1 + + + 1 + 3 +  
+ 3 1 2 3 1 + 1 3  
I II I  
+ 3 2 + 1 2 1 +  
2 + + 3  
1 2 1 + # 1 + 2 1 4 2 1

53

2 0  $\sharp$  4 0 1 0 0 0 1 0 0  $\sharp$  4

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

57

Bass line musical score for 'The Girl on the Train'. The score is written on a single staff with a bass clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together. There are several slurs and ties. The notation includes various symbols: a '1' with a plus sign, a '2', a '3' with a plus sign, a '0' with a plus sign, and a '1' with a plus sign. There are also some symbols that look like '3' with a plus sign and a '1' with a plus sign. The score ends with a double bar line.

## 3

Allemande

4

7

10

16

19

22

## Courante

4

8

11

14

21

25

29

0

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The notation is as follows:

+ 1 2 3 2 1 (+) (3) 1 3 2 3 | 2 1 2 3 2 1 + 3 + 3 2 3 | # 2 1 2 3 2 1 (+) 3 2 3 3 1 | 3 2 + 3 + 2 + + 0

## Sarabande

The image displays a musical score for a piece in 3/4 time, featuring a bass line with various musical notations including triplets, trills, and slurs. The score is divided into five systems, each with a key signature change indicated by a sharp sign on the F line. The notation includes fingerings, breath marks, and dynamic markings.

**System 1:** The first system begins with a key signature change to one sharp (F#). It contains a triplet of eighth notes, a trill marked 'tr', and a slur over a group of notes. Fingerings are indicated by numbers 1, 2, 3, and 4. A breath mark is present above a note.

**System 2:** The second system continues the melody with a key signature change to two sharps (F# and C#). It features a triplet of eighth notes, a trill marked 'tr', and a slur over a group of notes. Fingerings are indicated by numbers 1, 2, 3, and 4. A breath mark is present above a note.

**System 3:** The third system continues the melody with a key signature change to three sharps (F#, C#, and G#). It features a triplet of eighth notes, a trill marked 'tr', and a slur over a group of notes. Fingerings are indicated by numbers 1, 2, 3, and 4. A breath mark is present above a note.

**System 4:** The fourth system continues the melody with a key signature change to four sharps (F#, C#, G#, and D#). It features a triplet of eighth notes, a trill marked 'tr', and a slur over a group of notes. Fingerings are indicated by numbers 1, 2, 3, and 4. A breath mark is present above a note.

**System 5:** The fifth system concludes the piece with a key signature change to five sharps (F#, C#, G#, D#, and A#). It features a triplet of eighth notes, a trill marked 'tr', and a slur over a group of notes. Fingerings are indicated by numbers 1, 2, 3, and 4. A breath mark is present above a note.

## Minuet 1

Minuet 1

Bass Clef, 3/4 time signature. The score shows a sequence of notes and rests on a single staff, ending with a double bar line and repeat dots.

## Minuet 2

Minuet 2

*tr*

Bass clef, 3/4 time, key of D major. The notation shows a sequence of eighth and sixteenth notes with various articulations like trills and slurs.

8

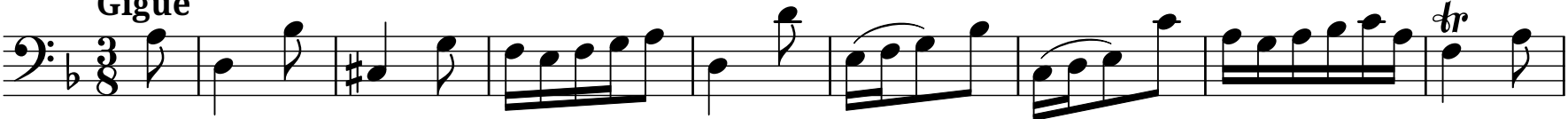
16

*Minuet 1 da capo*

*Minuet 1 da capo*

Gigue

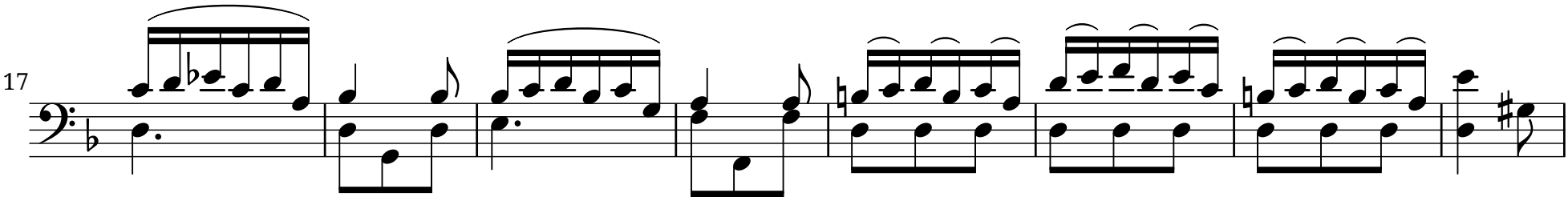
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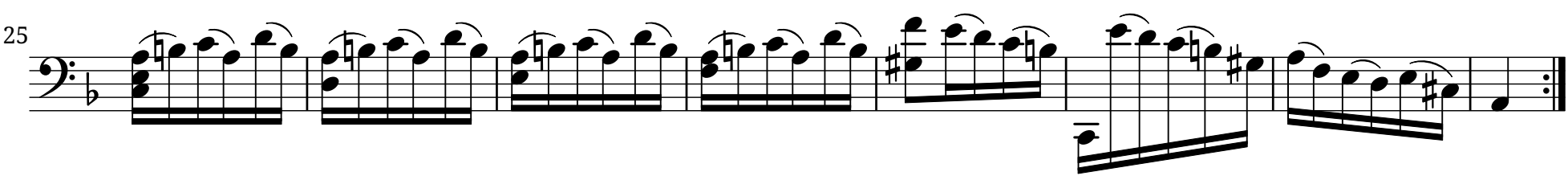
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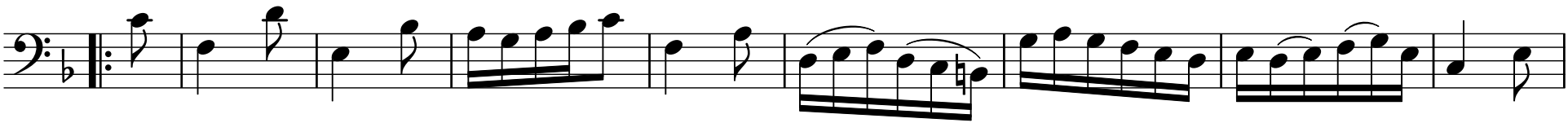
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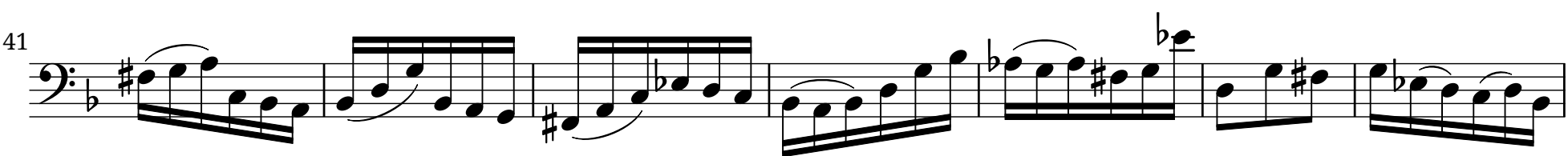
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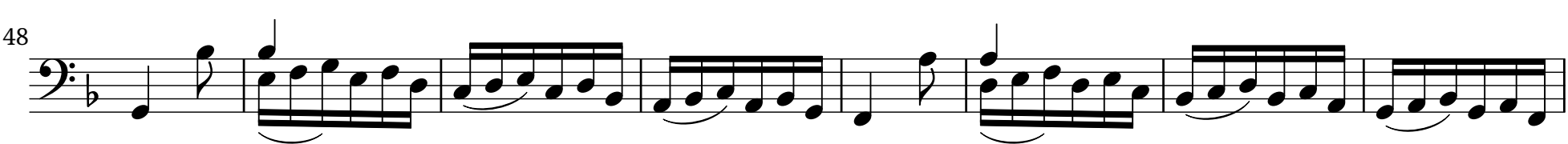
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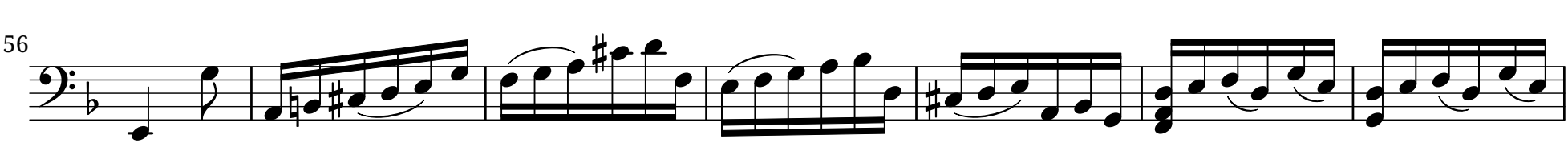
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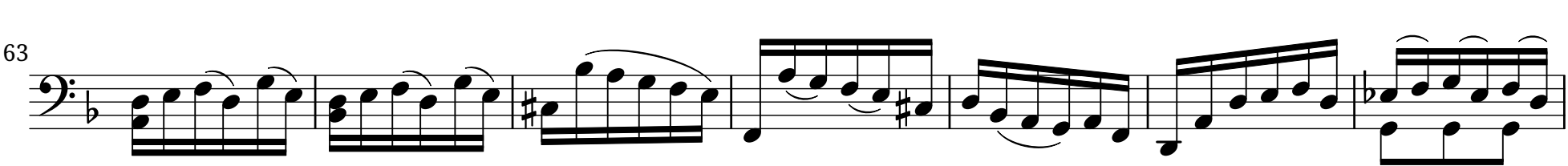
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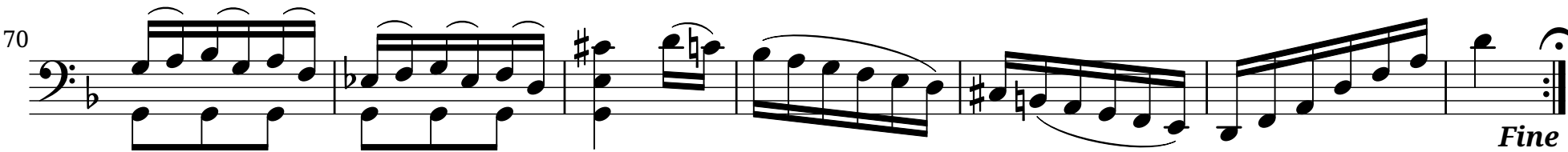
56



63



70



Fine