

ISB Presentation Examples

"Bachrilege: Pizzicato Articulation from Bach to Bebop"

Suite 1 Allemande, mm. 1-4 (Hammer on technique, random, featuring weak-strong accents)

Musical notation for Suite 1 Allemande, mm. 1-4 (Hammer on technique, random, featuring weak-strong accents). The notation is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two staves of music. The first staff shows measures 1-4 with various hammer-on (H) markings above and below notes. The second staff shows measures 5-8 with similar hammer-on markings.

Suite 1 Allemande, mm. 1-4 (Hammer on technique featuring strong-weak accents)

Musical notation for Suite 1 Allemande, mm. 1-4 (Hammer on technique featuring strong-weak accents). The notation is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two staves of music. The first staff shows measures 1-4 with hammer-on (H) markings above and below notes. The second staff shows measures 5-8 with similar hammer-on markings.

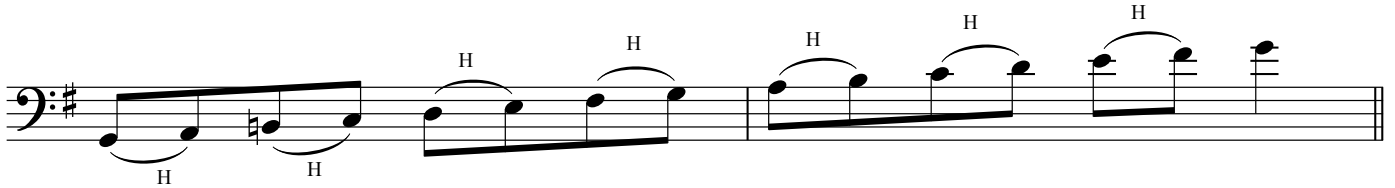
Ornithology, mm. 1-4 (Hammer on technique featuring strong-weak accents)

Musical notation for Ornithology, mm. 1-4 (Hammer on technique featuring strong-weak accents). The notation is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of one staff of music. The first staff shows measures 1-4 with hammer-on (H) markings above and below notes, including some rests and slurs.

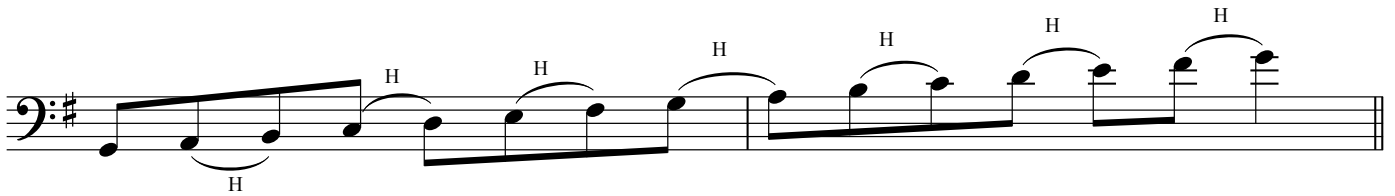
Ornithology, mm. 1-4 (Hammer on technique featuring weak-strong accents)



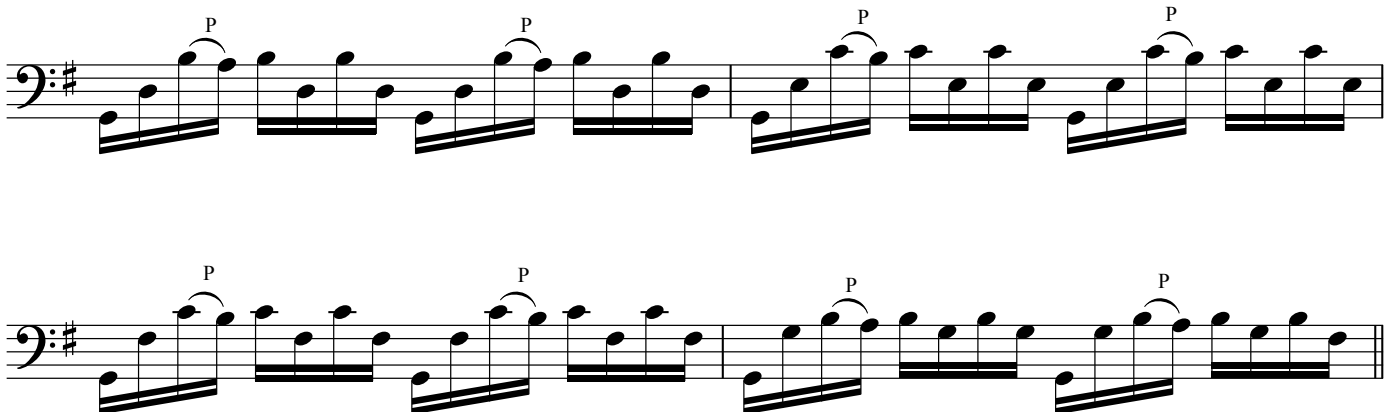
Strong-Weak Hammer Exercise



Weak-Strong Hammer Exercise



Suite 1 Prelude, mm. 1-4 (Pull off technique featuring strong-weak accents)



Donna Lee, mm. 1-4 (Pull off technique, strong-weak pattern)

Donna Lee, mm. 1-4 (Pull off technique, weak-strong pattern)

Strong-Weak Pull Off Exercise

Weak-Strong Pull Off Exercise

Suite 1 Prelude, mm. 1-4 (Rake technique)

Ornithology, mm. 7-11 (Rake technique)

Three staves of musical notation in bass clef, key signature of one sharp (F#), and 4/4 time signature. The notation features a series of eighth and quarter notes with slurs and accents. The first staff contains two measures with 'R' markings above the notes. The second staff contains two measures with an 'R' marking above the notes. The third staff contains two measures with 'R' markings above the notes. The piece concludes with a double bar line.

Menuet 2, mm. 1-8 (Combination of micro-legato techniques)

Four staves of musical notation in bass clef, key signature of one flat (Bb), and 3/4 time signature. The notation features a series of eighth and quarter notes with slurs and accents. The first staff contains two measures with 'P' and 'R' markings above the notes. The second staff contains two measures with 'P', 'H', and 'R' markings above the notes. The third staff contains two measures with 'P' and 'R' markings above the notes. The fourth staff contains two measures with 'P', 'H', and 'R' markings above the notes. The piece concludes with a double bar line.

Confirmation, Bridge (Combination of techniques featuring slide technique)

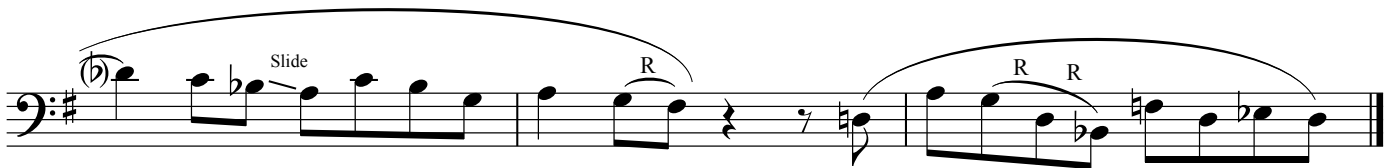
Two staves of bass clef musical notation. The first staff contains notes with slurs and fingerings labeled P, H, P, and R. The second staff contains notes with slurs and fingerings labeled Slide, Slide, and R, including a triplet of three notes.

Ornithology, mm. 1-11, naked score

Three staves of bass clef musical notation showing a sequence of notes and rests.

Ornithology, mm. 1-11, with quasi phrase legato

Three staves of bass clef musical notation with long slurs connecting notes across staves, indicating a quasi phrase legato.

Ornithology, mm. 1-11, with phrase markings over micro articulations

Bachrilege

Suite 1 Prelude Edition

Notes and Symbol key

Score Copies:

This edition contains three copies of the same arrangement of the score:

- a “naked” score that contains notes and rhythms only
- an articulated score that shows slurs and legato articulation
- a fingered score that show how every note is fingered in the left hand as per the performance at the beginning of the corresponding video.

Naturally, the intent of the series is to encourage all double bass players to explore the music of Bach as both a source of technical etudes and also for purely musical reasons. This arrangement represents my personal take on one way to approach this movement for double bassists who wish to play this music with the fingers of the right hand instead of/in addition to with the bow. The articulations and fingerings are suggestions only, and all players are encouraged to find their own way through this and any music, as always.

Articulation Key:

This arrangement of the piece focuses on legato articulation. Where there is no articulation marked, assume “articulated legato” (see video for further details).

Short slurs represent one of the three legato phrasings below:

- **H:** indicates a hammer on left hand articulation from a lower note to a higher note on the same string
- **P:** indicates a pull off left hand articulation from a higher note to a lower note on the same string
- **R:** equals a rake articulation where the right hand plays one note on a higher string followed immediately by a note on the next lower adjacent string

Fingering Key:

The traditional left hand fingering numbers are used throughout.

- **1:** Index
- **2:** Middle
- **3:** Ring
- **4:** Pinky or “little finger”
- **+**: Thumb

Shifts:

Shifts within a left hand position designating something other than the usual 1-2-4 whole step span of the hand are shown on the score using a hyphen (-). Shifts from one position to another along the G string are usually assumed rather than notated.

String Numbers:

Numbers designating the string a note is to be played on are notated as Arabic numbers in a circle and placed immediately on top of the fingering for that note.

Prelude

(from Cello Suite 1, BWV 1007)

J. S. Bach

arr. Chris Fitzgerald



15



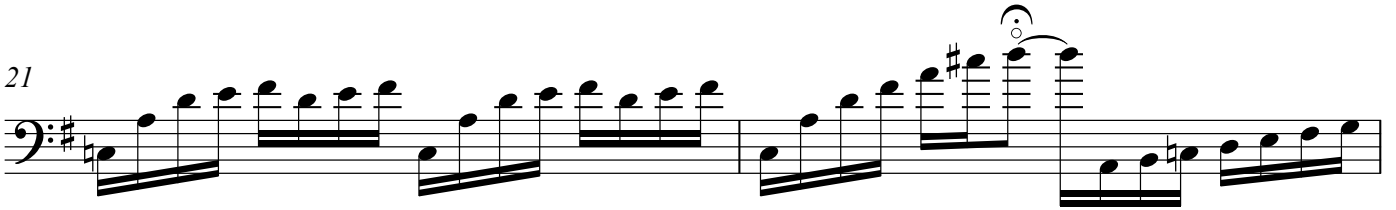
17



19



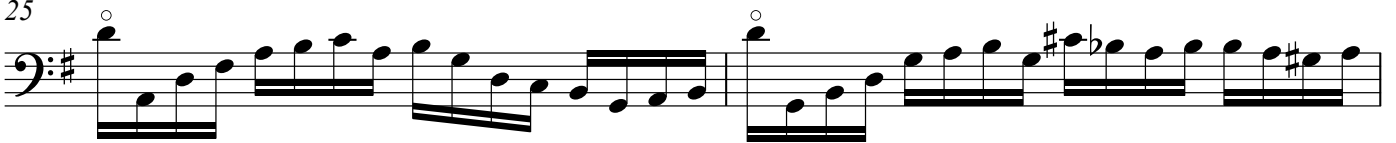
21



23



25



27



29

Musical staff 29: Bass clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note G2, followed by eighth notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A fermata is placed over the first note G2.

31

Musical staff 31: Bass clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

33

Musical staff 33: Bass clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

35

Musical staff 35: Bass clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

37

Musical staff 37: Bass clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

39

Musical staff 39: Bass clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

41

Musical staff 41: Bass clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The staff ends with a fermata over the final note C5.

Prelude

(from Cello Suite 1, BWV 1007)

J. S. Bach
arr. Chris Fitzgerald

First staff of music, measures 1-4. Bass clef, 4/4 time signature, key signature of one sharp (F#). Fingerings: P, R, R, (P), (R), (R), P, R, R, (sim.).

Second staff of music, measures 5-8. Bass clef, 4/4 time signature, key signature of one sharp (F#). Fingerings: P, R, R, P, R, R, P, R, R.

Third staff of music, measures 9-12. Bass clef, 4/4 time signature, key signature of one sharp (F#). Fingerings: P, R, R, R.

Fourth staff of music, measures 13-16. Bass clef, 4/4 time signature, key signature of one sharp (F#). Fingerings: P, H, R, R.

Fifth staff of music, measures 17-20. Bass clef, 4/4 time signature, key signature of one sharp (F#). Fingerings: H, P.

Sixth staff of music, measures 21-24. Bass clef, 4/4 time signature, key signature of one sharp (F#). Fingerings: R, P, R, R, P, R.

Seventh staff of music, measures 25-28. Bass clef, 4/4 time signature, key signature of one sharp (F#). Fingerings: H, R, R.

15



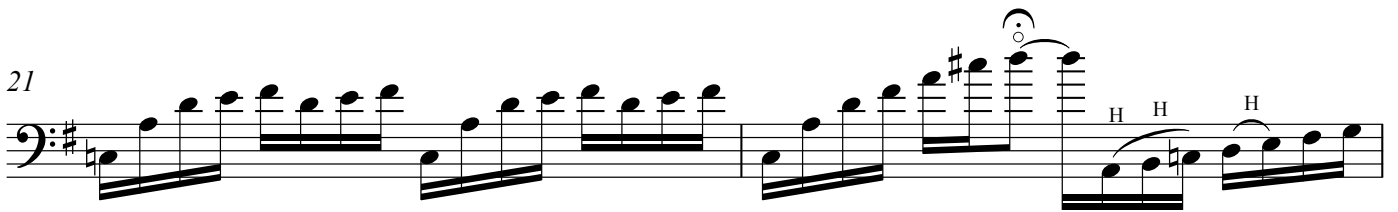
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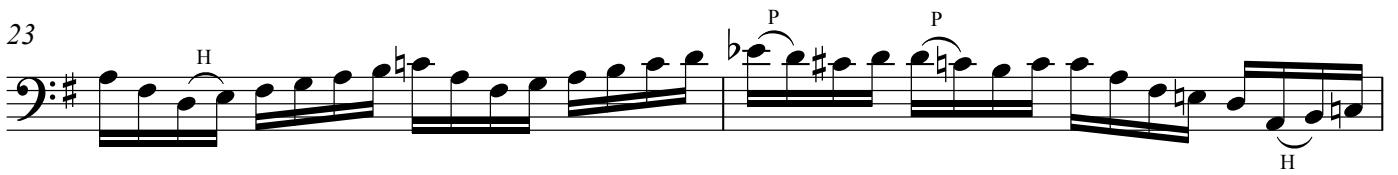
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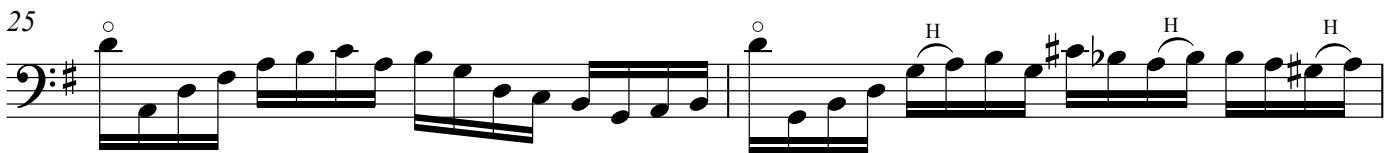
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23



25



27



Prelude

(from Cello Suite 1, BWV 1007)

J. S. Bach

arr. Chris Fitzgerald

2 o 4 1 4 o 4 o (sim.) 2 1 4 2 4 1 4 1 (sim.)

(4-4) 2 - 2 4 2 4 2 1 2 4 2 4 2 1 o 4 1 - 2 4 2 4 (sim.) 2 - 1 -

5 2 1 4 2 4 o 4 1 o 4 o 1 o 4 1 4 o 2 o 2 o 2 o 1 (sim.)

7 1 - 4 4 2 4 - 2 - 1 4 - 1 - 4 1 4 o 4 1 o o 1 4 2 o 1 o 1 (sim.)

9 o 4 o 1 o 4 1 o o 4 1 4 2 - 4 1 o 4 1 o ① ② ① ② 4 - 2 - 4 - 1 - 4 o 1 4 1 o 4 1 o

11 1 o 2 1 2 o 1 o 4 (sim.) 2 1 1 4 4 1 1 o (sim.) 4 1

13 1 - 4 - 1 - 4 1 4 1 4 (sim.) o 4 1 o 4 o 1 4 o 4 1 o 2 1 o 2

15 1 2 o 2 o 2 o 2 (sim.) 4 - 2 1 2 1 2 1 2 1 (sim.)

17 2 2 1 o 1 2 1 4 - 2 (sim.) 2 - 1 2 4 2 4 2 4 2 (sim.)

19 1 o 4 1 4 o 4 1 o 2 1 o 2 1 o o ④ ② ① 4 1 4 2 3 - 1 - 2 3 (sim.)

21 ④ ② ① 2 1 1 4 - 4 1 4 - 4 (sim.) ④ ② ① 2 1 1 - 4 + 2 3 o 1 2 o 1 4 o

23 1 4 o 1 4 o 1 4 - 4 - 1 4 o 1 4 1 4 - 4 2 1 4 4 1 1 4 4 - 1 4 1 o o 1 2

25 ② 3 o o 4 1 4 - 4 - 1 4 o o 2 1 2 o 1 ② 3 1 2 o o 1 4 o 4 - 2 1 2 2 1 - 1 2

27 2 o 4 o o 1 4 1 o 4 1 o 1 - 2 4 2 4 - 2 - 4 1 4 1 o 4 o o 4 1 o 2 1 o

29 ^②
³ 4 2 -1 o 4 1 o 4 2 -1 o 4 1 o 2 4 1 o 4 1 o 2 1 2 o 4 1 o 2 1

31

33 ^② ----- ^① ^② -----

4 1 o 2 1 2 -4 1 o 1 4 1 o 1 4 1 -1 4 o 1 4 1 -4 -1 1 1 4 1 -

35 ----- ^①

4 -1 4 1 -4 -1 4 1 4 1 o 1 o 1 4 1 o 1 4 1 o 2 1 2 -

37

4 1 o 1 2 o 2 o o o 1 o 2 2 2 2 2 2 2 2 2 2 R

(hold fingered notes - let entire figure ring as a chord)

39

① ③ ② ③ + 2 o 2 (sim.) ① ③ ② ③ + 1 o 1 (sim.)

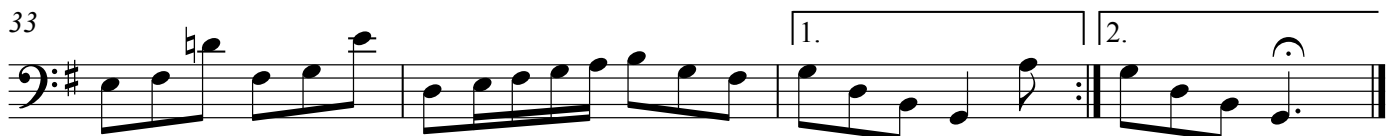
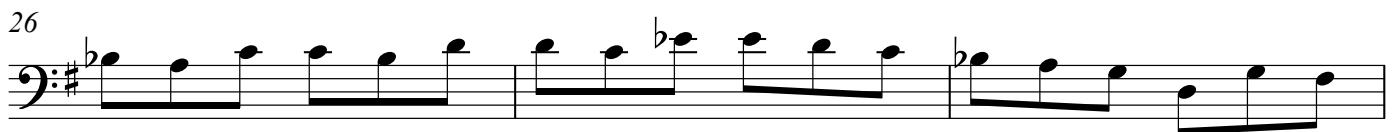
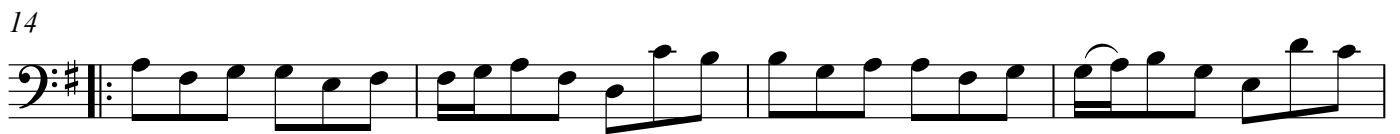
41

① ③ ② ③ + 3 o 3 (sim.) 1 3 3

Gigue

(from Cello Suite 1, BWV 1007)

J.S. Bach
arr. Chris Fitzgerald



Gigue

(from Cello Suite 1, BWV 1007)

J.S. Bach
arr. Chris Fitzgerald

5

9

14

18

22

26

29

33

tr

R

H

P

1.

2.

Gigue

(from Cello Suite 1, BWV 1007)

J.S. Bach
arr. Chris Fitzgerald

o o 1 2 o o o 1 2 o 1 4 1 4 2 1 (1-2) tr -1

5 4 2 o 1 2 1 4 o o 4 2 1 o 4 1 1 o 1

9 2 1 o 4 1 2 P 2 1 o o 4 1. o o 1 2. 1 1

14 1 4 o 1 4 2 4 1 4 o 4 p 2 o 1 4 o 1 4 1 4 p 1

18 4 4 p 1 o 4 p 2 o 4 p 2 1 4 1 o 4 1 1 2 1 2 1 2 o o

22 1 4 o 1 H 2 -4 1 o 1 2 1 H 2 -4 1 2 o 1 1 4 -4 1 2 4 1 4 o

26 2 1 4 1 4 p 1 4 p 2 1 2 1 o o 4

29 o 1 2 o 2 1 o 1 2 1 2 1 1 -2 4 -1 2 4 2 4 o 1 4 1 2 -4

33 1 4 -4 1 2 -4 o 1 4 1 4 o 4 (o) o 1 2 1 1. 2.