

# J.S. Bach

Selected transcriptions  
for tenor viola da gamba  
(includes bass and treble versions)

Dick Yates



This collection features pieces selected from Bach's solo cello and violin compositions. While the transcriptions were made specifically for tenor viol, versions for both treble and bass viols are also included. These versions are the same as the tenor scores with changes only to the clef and key. Fingering has not been adjusted to account for the different sizes of those viols. In many instances the fingerings will work satisfactorily, but in others the player will undoubtedly have to make adjustments.

Transcription of solo music from violin and cello to viola da gamba entails unique and interesting challenges. Because they are all bowed string instruments, a superficial view might be that most music can be thus transferred with only a few adjustments, but the reality is quite different. The simple difference of the relative tuning of the strings has widespread repercussions on what is possible.

Violins and cellos are tuned with the strings at an interval of a perfect fifth; gambas' strings are a perfect fourth apart (and with a major third in the middle). This affects all scale patterns and chord fingerings. And when the composer has a comprehensive practical knowledge of the instrument and how it is played, as is certainly the case with Bach, the music often ingeniously exploits its capabilities in ways that do not translate to another tuning.

The simplest example of this is Bach's use of *bariolage* in which there is a quick alternation of an open string against an adjacent string that carries its own melody. The availability of that open string is what makes the technique possible, but in transcription to a viola da gamba that open string is not always available. There can sometimes be clever accommodations to this difficulty, and I highly recommend Jacqui Robertson-Wade's transcription of the first Cello Suite, BWV 1007 (Rondo Publishing, 2013) as an example.

Chord formations are also all altered. Consider a simple octave on the violin with an open string against its higher neighbor. The higher string is stopped at the fifth "fret" while the hand easily remains in its first position. On a gamba, that higher string is stopped at the seventh fret with all the attendant adjustments to hand position and preceding and subsequent notes. A frequent accommodation is to revoice a chord by adding notes to fill in on strings that must be included in order to play the full range of the chord. This can add richness but also often difficulty.

A word about fingering: All gambists owe great gratitude to the modern string players who sparked the resurrection of the viola da gamba. A very common progression has been from modern cello, to increased specialization via the Baroque cello, and then further exploration with the viola da gamba. One result of this is that

there is a residual, albeit understandable, conception of the viola da gamba in terms of the modern strings. But a viola da gamba is not a cello with a couple extra strings. It is more accurately conceived of as a “bowed lute” and the left-hand’s chores are far closer to the lutenist’s than to the cellist’s. The difference shows up incongruously even in notation. How do the symbols and nomenclature “down bow” and “up bow” make any sense on a viola da gamba where the bow is horizontal, and especially when the underhand bow hold reverses the effect of these motions? The tutors that we have from the heyday of the viola da gamba do not use this terminology, instead referring sensibly to “forward” and “backward” or to “push” and “pull.” And consider the oddity of describing fingering two adjacent strings on the same fret as “lute fingering.” Of course, only those coming from modern strings would see this as a specialized technique requiring a distinguishing term. Lute players just call it “fingering.”

Bowing directions and slurs come from several considerations. Always coming first were Bach’s manuscript scores, or those of his family when those are the primary sources available to us. Modern editions and even videos provided useful insights. But transcriptions are not a blind copying of music from one instrument to another. The goal is not to play the music as closely as possible to how it would have been played on a cello or violin, but, rather, to play the music as if had been written for the viola da gamba. Slurs in particular present many puzzles. While they often can be entirely in the service of shaping, phrasing and articulating the music, they also inevitably must adjust to practical realities of fingers, strings and frets. How this accommodation is made on one instrument by the composer is not always the best accommodation on the destination instrument of a transcription. This brief introduction cannot begin to explore all those factors, but the score here is the result of careful consideration. If some decisions seem puzzling, please look a little further into the matter. If you ultimately disagree with them please let me know. I may be persuaded!

As someone with a background in music for plucked strings – guitar, lute, vihuela – and who has never even held a violin or cello, I have made transcriptions that inevitably rely on that experience and may surprise or puzzle at times. If they also betray a blindness to practical realities of viola da gamba technique, I would love to hear from you about that, but be assured that all the pieces in this edition have been developed, practiced, played and enjoyed on the tenor viola da gamba.

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Tenor viola da gamba

# Sarabande

Cello Sonata #5, BWV 1011

J.S. Bach  
(1685-1750)

The musical score is written for Tenor viola da gamba in bass clef, 3/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a measure marked with a 'V' and a '4' above it. The second staff starts at measure 4 and includes a measure with a 'V' and a '3' above it, followed by a measure with a '4' and a '1' above it, and another with a '4' and a '2' above it. The third staff starts at measure 9 and includes a measure with a 'V' and a '2' above it, followed by a measure with a 'V' and a '2' above it, and another with a 'V' and a '4' above it. The fourth staff starts at measure 14 and includes a measure with a '4' and a '4' above it, followed by a measure with a '1' and a '3' above it, and another with a '2' and a '4' above it. The fifth staff starts at measure 18 and includes a measure with a '3' and a '4' above it, followed by a measure with a '2' above it. The score concludes with a double bar line and repeat dots.

Tenor viola da gamba

# Gigue

Cello Suite #5, BWV 1011

J.S. Bach  
(1685-1750)

1 4 4

8 4 -4 2 x1 1 4 2 3 4 4 1

16 4 2 x1 3 4 0 2

24 4

32 4 0 2 4 V 4 3 4 1

40 tr 1 4 tr

47 tr 2 3 4 tr 3

54 3 tr tr 4 4 tr

61 4 4 3 1 -1

67

Tenor viola da gamba

# Gigue

Violin Partita #3, BWV 1006

J.S. Bach  
(1685-1750)

1 *f*

4

7 *f*

10

13 *p* *f* *p* *f*

17 *f*

21

24

27

30 *p* *f* *p* *f*

Tenor viola da gamba

# Bourrée I and II

Cello Suite #4, BWV 1010

J.S. Bach  
(1685-1750)

1 0

3 1 3

5 4 3

0 2 0

9 4 1

1 2 0

12 2 4 2

1 0 3 1

17 3 1 4 2

3 4

4 2 1 0

2 3 0 2

1

20 2 4 1 2 4

3

2

4

1

23 1 4 3

2

27 2 4

30 3 4 1 3 4

3 4

-4

*p*

*f*

*p*

*f*



## Bourrée

33 2 V 4 3 1 3 2

36 V 4 4 3 1 3 -3 1 0 2 V 4 3 1 4

39 4 3 1 3 2 3 1 4 2 1 4 3 2 4 2 3

42 p f V 4 3 4 3 1

45 p V

48 f 1 - 2 4

51

56 3 1 1 4 -1 4 2 3 1 4 2

61 Bourrée I da capo

Tenor viola da gamba

# Gigue

Cello Suite #4, BWV 1010

J.S. Bach  
(1685-1750)

The image displays a musical score for the Tenor viola da gamba part of the Gigue from Cello Suite #4, BWV 1010 by J.S. Bach. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 12/8. It consists of ten staves of music, each beginning with a measure number (3, 5, 7, 9, 11, 14, 16, 18, 20). The notation includes various rhythmic values, slurs, and fingerings. Specific performance instructions include 'V' (Vibrato) and 'V' (Vivace) markings. The score concludes with a double bar line and repeat dots at the end of the 20th measure.

Gigue

2  
22

24

26

28

30

32

34

36

38

40

42

Tenor viola da gamba

# Gavotte I and II

Cello Sonata #5, BWV 1011

J.S. Bach  
(1685-1750)

2 4 · · · 3 2

5 4 1 0

8 1 4 V 0 2 -2

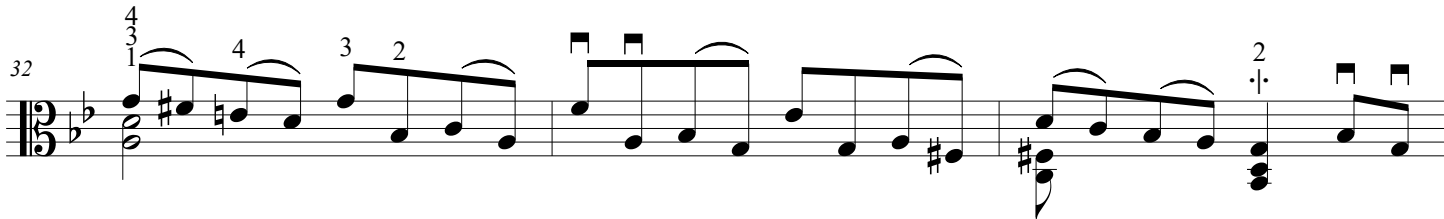
12 4 2 3 *tr* 1 4 · 4


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

21 V · V 4 3 3 4 2

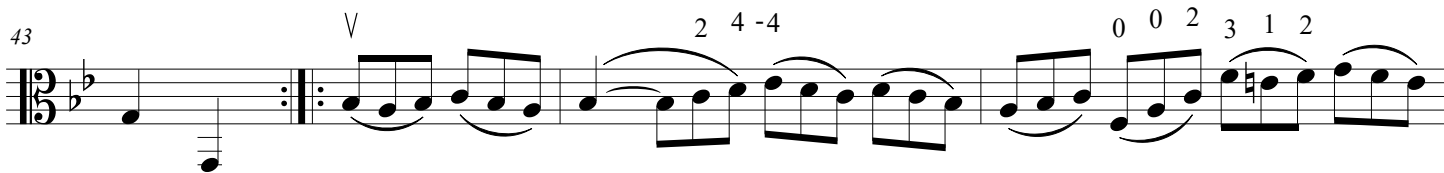
25 4 3 1 V -2 3 1 0 3 1

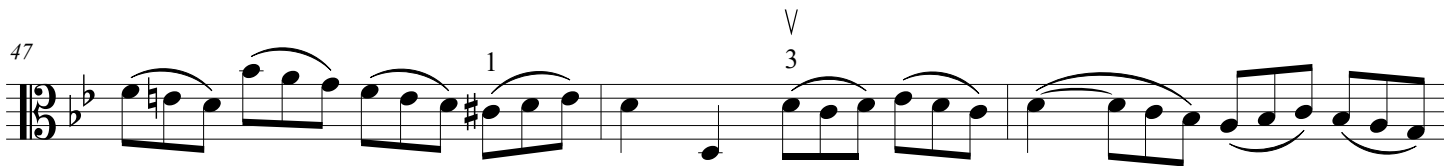
29 4 3 1 4 1 4 2 V 1 0 4 3

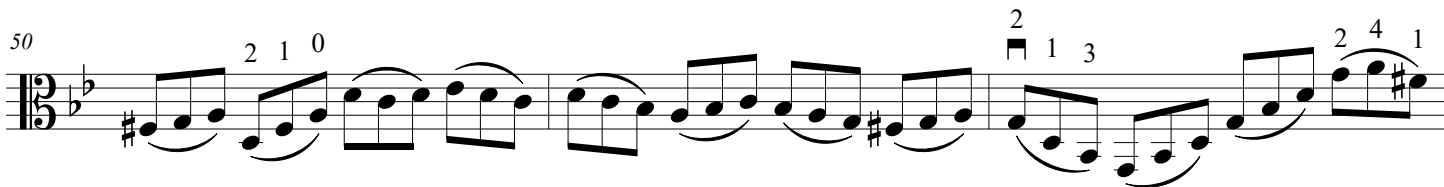
32 

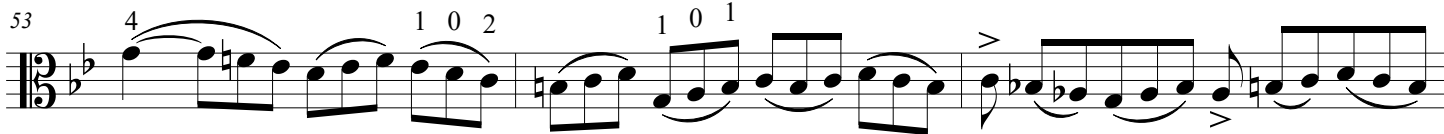
35  Fine

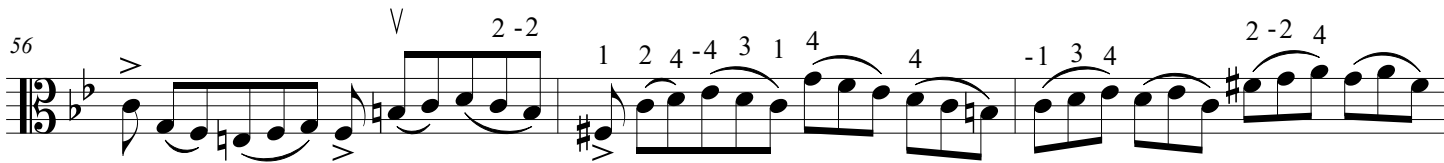
39 

43 

47 

50 

53 

56 

59  Gavotte I

Tenor viola da gamba

# Allemande

Violin Partita #2, BWV 1005

J.S. Bach  
(1685-1750)

1 3 2 3 4 3 1 2 4 3 0 4 -3 1 6

4

6

8

10

12

14

16

18

21

23

25

27

29

31

33

Tenor viola da gamba

# Loure

Violin Partita #1, BWV 1006

J.S. Bach  
(1685-1750)

4

7

10

13

16

19

22

24



Bass viola da gamba

# Sarabande

Cello Sonata #5, BWV 1011

J.S. Bach  
(1685-1750)

The musical score is written in bass clef, 3/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a measure marked with a 'V' and a '4', indicating a bowing or fingering instruction. The second staff starts at measure 4 and includes a measure with a 'V' and a '3', and another with a '4'. The third staff starts at measure 9 and includes a measure with a 'V' and a '4'. The fourth staff starts at measure 14 and includes a measure with a '4' and another with a '2'. The fifth staff starts at measure 18 and includes a measure with a '3' and another with a '4'. The score concludes with a double bar line and repeat dots.

Bass viola da gamba

# Gigue

Cello Suite #5, BWV 1011

J.S. Bach  
(1685-1750)

1 4

8 4 -4 2 x1 1 4 2 3 4 4 1

16 4 2 x1 3 4 0 2 4 4 3 4 1

24 4

32 4 0 2 4 V 4 3 4 1

40 tr 1 4 4 tr

47 3 tr 2 4 3

54 3 tr tr 4 4 tr

61 4 4 3 1 -1

67

Bass viola da gamba

# Gigue

Violin Partita #3, BWV 1006

J.S. Bach  
(1685-1750)

This musical score is for the Bass Viola da Gamba part of the Gigue from Violin Partita #3, BWV 1006 by J.S. Bach. The piece is in 6/8 time and consists of 35 measures. The notation is written on a single bass staff with a 6/8 time signature. The score begins with a forte (*f*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The piece includes several dynamic markings: *f* (forte) at the beginning, *p* (piano) at measures 13 and 31, and *f* (forte) at measures 17 and 28. The score concludes with a repeat sign at the end of the final measure.

Bass viola da gamba

# Bourrée I and II

Cello Suite #4, BWV 1010

J.S. Bach  
(1685-1750)

0 1 2 3 1 3

5 4 3 0 2 0

9 4 1 2 0

12 2 4 2 1 0 3 1

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

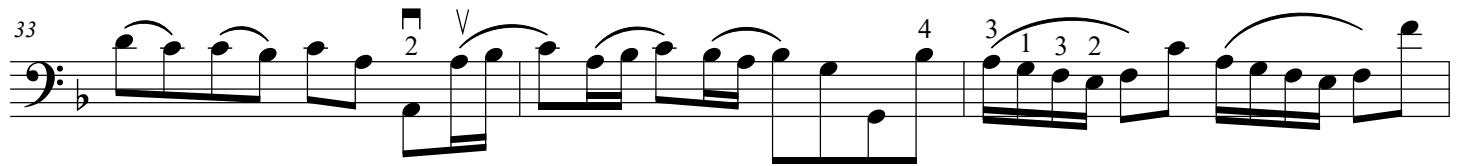
20 4 2 4 3 2 4 1

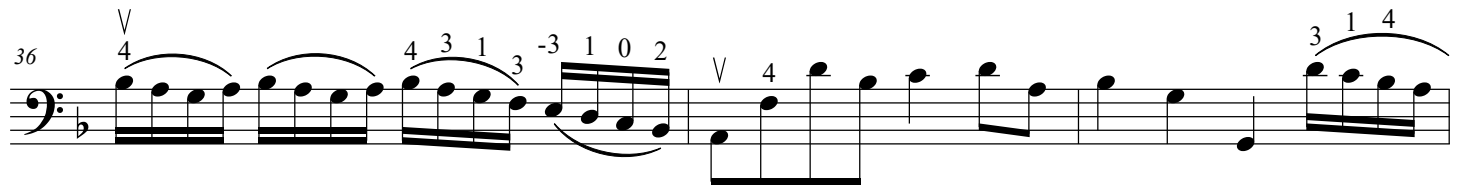
23 1 4 3 2

27 2 4

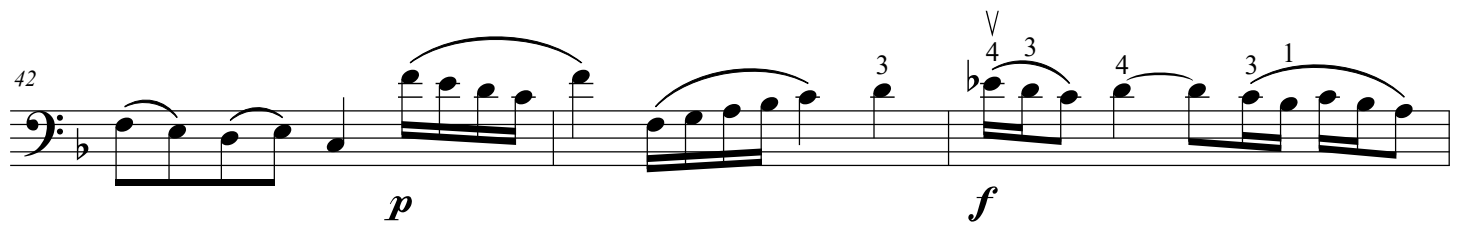
30 3 4 1 3 4 4 1 3 4

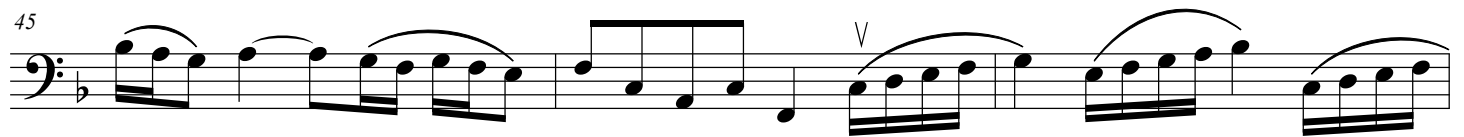
*p* *f* *p* *f*

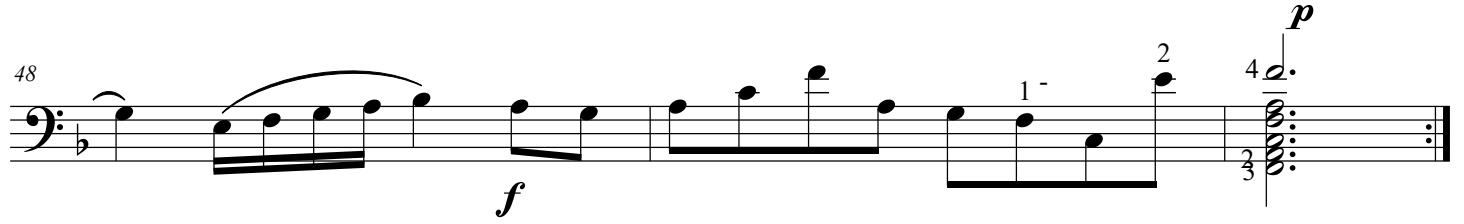
33 

36 

39 


42 

45 

48 

51 

56 

61 

*Bourrée I da capo*

Bass viola da gamba

# Gigue

Cello Suite #4, BWV 1010

J.S. Bach  
(1685-1750)

This musical score is for the Bass Viola da Gamba of the Gigue from the Cello Suite #4, BWV 1010 by J.S. Bach. The piece is in G major and 12/8 time. The score consists of ten staves of music, each beginning with a measure number (1, 3, 5, 7, 9, 11, 14, 16, 18, 20). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (1-4). Bar lines are present throughout, and a repeat sign is located at the end of the piece on the 11th staff. The key signature has one sharp (F#) and the time signature is 12/8.

Gigue

2  
22

24

26

28

30

32

34

36

38

40

42

Detailed description: This is a musical score for a piece titled "Gigue". The score is written in bass clef with a key signature of one flat (B-flat). It consists of 42 measures, organized into ten systems of four measures each. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes across measures. The piece concludes with a double bar line and repeat dots at the end of the 42nd measure.

Bass viola da gamba

# Gavotte I and II

Cello Sonata #5, BWV 1011

J.S. Bach  
(1685-1750)

The image displays a musical score for the Bass viola da gamba, specifically for the Gavotte I and II from the Cello Sonata #5, BWV 1011 by J.S. Bach. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece is divided into two sections, Gavotte I and Gavotte II, each consisting of eight measures. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The first section, Gavotte I, begins with a double bar line and a repeat sign. The second section, Gavotte II, also begins with a double bar line and a repeat sign. The score is annotated with measure numbers (5, 8, 12, 17, 21, 25, 29) and includes various performance instructions such as 'V' (Vibrato) and 'tr' (trill). Fingerings are indicated by numbers 1-4 above or below notes. The score is presented on a single page with a white background and black ink.



32

4 3 1 4 3 2

Musical staff 32-34 in bass clef, key of B-flat major. It features a sequence of eighth and sixteenth notes with various fingerings (4, 3, 1, 4, 3, 2) and a repeat sign at the end.

35

2 3 2

Fine

Musical staff 35-38 in bass clef, key of B-flat major. It continues the melodic line with fingerings 2, 3, and 2, ending with a repeat sign and the word "Fine".

39

3 4 2 1 4

Musical staff 39-42 in bass clef, key of B-flat major. It features a series of eighth notes with fingerings 3, 4, 2, 1, and 4.

43

V 2 4 -4 0 0 2 3 1 2

Musical staff 43-46 in bass clef, key of B-flat major. It includes a repeat sign, a breath mark (V), and fingerings 2, 4, -4, 0, 0, 2, 3, 1, 2.

47

1 3

Musical staff 47-50 in bass clef, key of B-flat major. It continues the melodic line with fingerings 1 and 3.

50

2 1 0 2 1 3 2 4 1

Musical staff 50-53 in bass clef, key of B-flat major. It features a sequence of eighth notes with fingerings 2, 1, 0, 2, 1, 3, 2, 4, 1.

53

4 1 0 2 1 0 1

Musical staff 53-56 in bass clef, key of B-flat major. It continues the melodic line with fingerings 4, 1, 0, 2, 1, 0, 1.

56

> V 2-2 1 2 4 -4 3 1 4 4 -1 3 4 2 -2 4

Musical staff 56-59 in bass clef, key of B-flat major. It includes a breath mark (>), a breath mark (V), and fingerings 2-2, 1, 2, 4, -4, 3, 1, 4, 4, -1, 3, 4, 2, -2, 4.

59

4 2x1 4 2x1 1 -1

Gavotte I

Musical staff 59-62 in bass clef, key of B-flat major. It features a sequence of eighth notes with fingerings 4, 2x1, 4, 2x1, 1, -1, and ends with a repeat sign and the title "Gavotte I".

Bass viola da gamba

# Allemande

Violin Partita #2, BWV 1005

J.S. Bach  
(1685-1750)

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

4

6

8

10

12

14

16

6

V

V

x1

18

3 4 -4 1 3 2 3

21

-2 1 4 2 3 1 4

23

4 3 4 3 4 4 2x1 4 3 1 -1 x1 2 4-4

25

3 2 2 2

27

4 1 2 1 4 3 1 4 4 1 2 4 4

29

2 4 1 4 2 1 3

31

2 4 1 2 4 4 3

33

2 3 2 1 1

Bass viola da gamba

# Loure

Violin Partita #1, BWV 1006

J.S. Bach  
(1685-1750)

The musical score is written for Bass viola da gamba in 3/4 time. It consists of 24 measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, and 24 indicated at the start of their respective lines. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Ornaments (trills) are marked with 'tr' and 'V' above the notes. Fingerings are indicated by numbers 1-4 below the notes. The key signature is one sharp (F#), and the time signature is 3/4. The score concludes with a double bar line and repeat dots.

Treble viola da gamba

# Sarabande

Cello Sonata #5, BWV 1011

J.S. Bach  
(1685-1750)

The image shows a musical score for a treble viola da gamba. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single line. The score includes various musical notations such as slurs, ties, and fingerings. The first staff has a measure with a 'V' above a '4' and a dotted quarter note. The second staff starts at measure 4 and includes fingerings like '3 1', '4', '2 3 4', and '0'. The third staff starts at measure 9 and includes fingerings like '2 1', '2 3', '4 1 2', and '4'. The fourth staff starts at measure 14 and includes fingerings like '4 4', '1 3', '2 4 3 4', and '3 2'. The fifth staff starts at measure 18 and includes fingerings like '3', '4', and '2'. The score ends with a double bar line and repeat dots.

Treble viola da gamba

# Gigue

Cello Suite #5, BWV 1011

J.S. Bach  
(1685-1750)

1 4 4

8 4 -4 2 x1 1 4 2 3 4 4 1

16 4 2 x1 3 4 0 2 4 4 3 4 1

24 4

32 4 0 2 4 V 4 3 4 1

40 tr 1 4 tr

47 3 tr 2 4 tr 3

54 3 tr tr 4 4 tr

61 4 4 3 1 -1

67

Treble viola da gamba

# Gigue

Violin Partita #3, BWV 1006

J.S. Bach  
(1685-1750)

This musical score is for the Gigue from the Violin Partita No. 3, BWV 1006, by J.S. Bach, arranged for Treble viola da gamba. The piece is in 3/4 time and consists of 35 measures. The notation is written on a single treble clef staff. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. The piece begins with a forte (*f*) dynamic and concludes with a repeat sign. The dynamics fluctuate throughout, including piano (*p*) and forte (*f*) markings.

Treble viola da gamba

# Bourrée I and II

Cello Suite #4, BWV 1010

J.S. Bach  
(1685-1750)

0

1

2

3

1

3

5

4

3

0

2

0

*p*

9

4

1

2

0

*f*

*p*

*f*

12

2

4

2

1

0

3

1

17

3

1

4

2

3

4

2

4

2

1

0

2

3

0

2

1

20

2

4

1

2

4

3

2

4

1

23

1

4

3

2

27

2

4

*p*

30

3

4

1

3

4

*f*

*p*

*f*

-4



33 Musical staff 33: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 2, V, 4, 3, 1, 3, 2. Includes a trill on G4.

36 Musical staff 36: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: V, 4, 4, 3, 1, 3, -3, 1, 0, 2, V, 4, 3, 1, 4. Includes a trill on G4.

39 Musical staff 39: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 4, 3, 1, 3, 2, 3, 1, 4, 2, 1, 4, 3, 2, 4, 2, 3. Includes a trill on G4.

42 Musical staff 42: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 3, V, 4, 3, 4, 3, 1. Dynamics: *p*, *f*. Includes a trill on G4.

45 Musical staff 45: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: V. Dynamics: *p*. Includes a trill on G4.

48 Musical staff 48: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 1, 2. Dynamics: *f*. Includes a trill on G4.

51 Musical staff 51: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Includes a trill on G4.

56 Musical staff 56: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 3, 1, 4, -1, 4, 2, 3, 1, 4, 2. Includes a trill on G4.

61 Musical staff 61: Treble clef, key signature of one flat. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Includes a trill on G4.

*Bourrée I da capo*

Treble viola da gamba

# Gigue

Cello Suite #4, BWV 1010

J.S. Bach  
(1685-1750)

12/8

1 2 4 4 4 4 4 4 4 4 4 4

3

5 4 4 4 4 4 4 4 4 4 4 4 1 0 2

7  $\vee$  4 2 3 1 2 4 3 2 2

9  $\vee$  4 3 2 4 0

11 3 1 0 3 2

14

16  $\vee$  3 2 4 4 4 3 4

18 2 1 2 1 4 1 -1 0 1 4 2 3 4

20 1 4 3 4

Gigue

2  
22  
24  
26  
28  
30  
32  
34  
36  
38  
40  
42

This musical score for 'Gigue' consists of ten staves of music, numbered 2 through 42. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes across measures. The piece concludes with a double bar line and repeat dots at the end of the final measure.

Treble viola da gamba

# Gavotte I and II

Cello Sonata #5, BWV 1011

J.S. Bach  
(1685-1750)

The image displays a musical score for the Treble viola da gamba part of Gavotte I and II from the Cello Sonata #5, BWV 1011 by J.S. Bach. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The piece consists of 32 measures, with measure numbers 5, 8, 12, 17, 21, 25, and 29 indicated at the beginning of their respective lines. The notation includes various rhythmic values, accidentals, and fingerings. Fingerings are indicated by numbers 1-4 above or below notes. Trills are marked with 'tr'. Vibrato is indicated by a 'V' above notes. The score concludes with a double bar line and repeat dots at the end of the final measure.

32 Musical staff 32: Treble clef, key signature of one flat, 4/4 time. Measures 32-34. Fingerings: 4, 3, 2. Includes a repeat sign at the end of measure 34.

35 Musical staff 35: Treble clef, key signature of one flat, 4/4 time. Measures 35-38. Fingerings: 2, 3. Includes a repeat sign at the end of measure 38 and the word "Fine".

39 Musical staff 39: Treble clef, key signature of one flat, 4/4 time. Measures 39-42. Fingerings: 4, 2, 1, 4.

43 Musical staff 43: Treble clef, key signature of one flat, 4/4 time. Measures 43-46. Includes a repeat sign at the start of measure 43, a "V" marking, and fingerings: 2, 4, 4, 0, 0, 2, 3, 1, 2.

47 Musical staff 47: Treble clef, key signature of one flat, 4/4 time. Measures 47-50. Includes a "V" marking and fingerings: 1, 3.

50 Musical staff 50: Treble clef, key signature of one flat, 4/4 time. Measures 50-53. Fingerings: 2, 1, 0, 2, 1, 3, 2, 4, 1.

53 Musical staff 53: Treble clef, key signature of one flat, 4/4 time. Measures 53-56. Fingerings: 4, 1, 0, 2, 1, 0, 1. Includes accent marks (>) over measures 55 and 56.

56 Musical staff 56: Treble clef, key signature of one flat, 4/4 time. Measures 56-59. Includes a "V" marking, accent marks (>), and fingerings: 2-2, 1, 2, 4-4, 3, 1, 4, 4, -1, 3, 4, 2-2, 4.

59 Musical staff 59: Treble clef, key signature of one flat, 4/4 time. Measures 59-62. Includes fingerings: 4, 2x1, 4, 2x1, 1, -1. Ends with a repeat sign.

Gavotte I

Treble viola da gamba

# Allemande

Violin Partita #2, BWV 1005

J.S. Bach  
(1685-1750)

1 3 2 3 4 3 1 2 4 3 0 4 -3 1 6

4 4 4 2 3 4 2 V 1 0

8 4 4 2 1 4 2 1 -4

10 1 3 4 1 V -1 1 -1 1 2 -2 4 x1

12 V 4 3 2 2 4 2 1 2 4 3

14 -1 2 1 4 3 4 2 3 1 1 2 1

16 4 3 1 -1

18

3 4 -4 1 3 2 3

21

-2 1 4 2 3 1 4

23

4 3 4 4 2x1 4 3 1-1 2 4-4

25

3 2 2 2

27

2 1 4 4 1 3 1 4 4 4 1 2 4 4

29

4 2 1 3 2 4 1

31

2 4 1 2 4 4 3

33

2 3 2 1 -1

Treble viola da gamba

# Loure

Violin Partita #1, BWV 1006

J.S. Bach  
(1685-1750)

4

7

10

13

16

19

22

24