



# Farid ZEHAR

France, DAX

## FUGUE BWV 851 ("Clavier bien tempéré") Bach, Johann Sebastian

### A propos de l'artiste

Professeur de Cbasse/Musique de Chambre, et Direction des Orchestres Cordes, au CRD des Landes (40)  
Vous trouverez ici des arrangements de pièces du répertoire ainsi que des oeuvres originales.

N'HESITEZ PAS À ME CONTACTER POUR OBTENIR LES PARTIES SÉPARÉES EN PDF!

Certaines pièces éditées par "Gerard Billaudot", "Profs-Edition" (France), "Lantro Music" (Belgique)

**Qualification :** Diplôme d'Etat Professeur de Contrebasse  
Diplôme d'Etudes Musicales de Chant

**Sociétaire :** SACEM - Code IPI artiste : 360 058

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_tavola-rustica.htm](https://www.free-scores.com/partitions_gratuites_tavola-rustica.htm)

### A propos de la pièce



**Titre :** FUGUE BWV 851  
["Clavier bien tempéré"]  
**Compositeur :** Bach, Johann Sebastian  
**Arrangeur :** ZEHAR, Farid  
**Droit d'auteur :** Copyright @ FARID ZEHAR  
**Editeur :** ZEHAR, Farid  
**Instrumentation :** Basson Trio  
**Style :** Baroque  
**Commentaire :** Pour Cycle II

Farid ZEHAR sur [free-scores.com](https://www.free-scores.com)

### LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

**S'acquitter de cette licence sur :**

<https://www.free-scores.com/licence-partition.php?partition=32738>



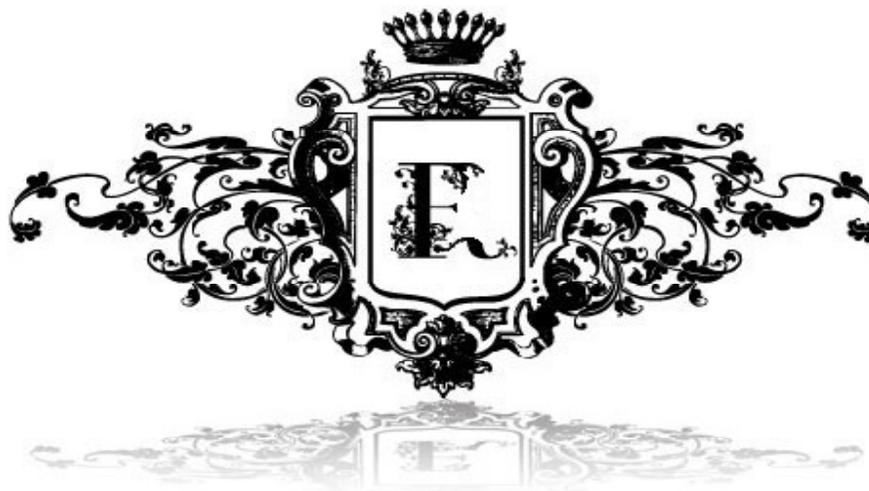
- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquitter de la licence
- contacter l'artiste

# FUGUE BWV 851

(J.S. BACH)

POUR TRIO DE BASSONS

## Farid Zehar



Conducteur

# FUGUE BWV 851

(Clavier bien tempéré)

J.S. BACH  
Farid Zehar

Bassoon 1

Bassoon 2

Bassoon 3

Musical score for three bassoons (Bsn. 1, Bsn. 2, Bsn. 3) in Fugue BWV 851. The score is written in bass clef with a key signature of one flat (B-flat). The first system covers measures 5 through 9, and the second system covers measures 10 through 14. The notation includes various rhythmic patterns, slurs, and trills. Measure numbers 5 and 10 are indicated at the beginning of their respective systems.

**System 1 (Measures 5-9):**

- Bsn. 1:** Starts with a five-measure rest, then plays a melodic line with slurs and trills.
- Bsn. 2:** Plays a rhythmic pattern of eighth notes, followed by a five-measure rest, then continues with a melodic line.
- Bsn. 3:** Starts with a five-measure rest, then plays a rhythmic pattern of eighth notes, followed by a five-measure rest, then continues with a melodic line.

**System 2 (Measures 10-14):**

- Bsn. 1:** Plays a melodic line with slurs and trills.
- Bsn. 2:** Plays a rhythmic pattern of eighth notes, followed by a five-measure rest, then continues with a melodic line.
- Bsn. 3:** Plays a rhythmic pattern of eighth notes, followed by a five-measure rest, then continues with a melodic line.

Musical score for three bassoons (Bsn. 1, Bsn. 2, Bsn. 3) in Fugue BWV 851, measures 15-20. The score is written in bass clef with a key signature of one flat (B-flat). The first system (measures 15-19) features Bsn. 1 with a complex melodic line of eighth notes, Bsn. 2 with a rhythmic accompaniment of eighth notes and rests, and Bsn. 3 with a melodic line of eighth notes. The second system (measures 20-24) continues the patterns, with Bsn. 1 playing a more active role and Bsn. 2 and Bsn. 3 providing harmonic support. Trills (tr) are indicated in measures 19, 20, 23, and 24. A fermata is present over the final note of Bsn. 3 in measure 24.

25

Bsn. 1

Bsn. 2

Bsn. 3

30

Bsn. 1

Bsn. 2

Bsn. 3

This musical score is for three bassoons (Bsn. 1, Bsn. 2, and Bsn. 3) in Fugue BWV 851, covering measures 35 to 40. The music is written in bass clef with a key signature of one flat (B-flat). The score is divided into two systems, each containing three staves. The first system starts at measure 35, and the second system starts at measure 40. The notation includes various rhythmic values, slurs, and trills. The first system shows a complex texture with overlapping lines, while the second system features more prominent trills and sustained notes. The piece concludes with a double bar line at the end of measure 40.