

Up And Down

Bass

Martin Pfeifer

A ♩ = 100

F **Dm⁷** **Gm⁷** **B^b/C** **C⁷** **F**

mf

6 **Dm⁷** **Gm⁷** **B^b/C** **C** **B** **B^b**

10 **F/A** **Gm⁷** **F** **Gm^{7/4}** **F/A** **B^b**

14 **F/A** **Gm⁷** **B^b/C** **Cadd⁹** **A** **F**

18 **Dm⁷** **Gm⁷** **B^b/C** **C⁷** **F/A** **C/E**

22 **Dm⁷** **B^b** **B^o** **B^b/C** **F**

rit.

Sad

Bass

Martin Pfeifer

Intro ♩ = 95

Am⁷ Gmaj⁷ **A** Am⁷ Gmaj⁷

7 Am⁷ Gmaj⁷ Am⁷ Gmaj⁷ Fmaj⁷

12 F⁷ **B** Em Em⁷/D[#] G/D C[#]m⁷/b⁵

17 Cmaj⁷ B⁷ Em⁷ E⁷ **A** Am⁷

22 Gmaj⁷ Am⁷ Gmaj⁷ Am⁷ Gmaj⁷

Outro

27 Fmaj⁷ Am⁷ Gmaj⁷ Am⁷ Gmaj⁷ Fmaj⁷

rit.

Leon's Waltz

Bass

Martin Pfeifer

A ♩ = 145 (♩ = 170)

C Fadd⁹ C Fadd⁹

mf

9 Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ C/E F

B

16 G⁷sus4 G⁷ C G/B Am⁷ E/G# F

22 C/E Dm⁷ G Am⁷ G/B C G/B Am⁷

28 E/G# F C/E Dm⁷ G⁷sus4 G⁷ ⌫

C Bb F/A Gm⁷ F Eb Bb/D

Coda

41 Cm⁷ Fadd⁹ G⁷ D.S. al ⌫ - ⌫

⌫ C F C/E Dm⁷ C

rit.

Always Changing

Bass

Martin Pfeifer

A $\text{♩} = 60$

B^b F/A Fm/A^b E^b/G $G^b\circ 7$

p *mf*

6 Gm $Cmadd^9$ $Fsus4$ F **B** B^b F/A

11 Fm/A^b E^b/G $G^b\circ 7$ B^b/F E^bmaj^7

16 $Fsus4$ F **C** B^b F/A Fm/A^b

20 E^b/G $G^b\circ 7$ Gm Cm^7 B^b/F F

25 **D** B^b F/A Fm/A^b E^b/G

mf

29 $G^b\circ 7$ B^b/F E^bmaj^7 F^7sus4 B^b

rit.

The bass line is written on a single staff in bass clef with a key signature of two flats (Bb and Eb). It consists of several measures, each with a chord symbol above it. The notation includes various note values (half notes, quarter notes, eighth notes, and sixteenth notes), rests, and dynamic markings. Section markers A, B, C, and D are enclosed in boxes. The piece concludes with a 'rit.' (ritardando) marking.

Try It Together

Bass

Martin Pfeifer

Intro $\text{♩} = 85$

f Intro/Outro für 5-Saiter 1 Oktave tiefer möglich

5

9 **A** F A^b6 E^b B^b $C^7_{\text{sus}4}$

mf

13 F A^b6 E^b B^b $C^7_{\text{sus}4}$

17 **B** A^m7 D^m7

21 A^m7 D^m7

25 C/E F B^bmaj7 $C^7_{\text{sus}4}$

p

29 **Outro** B^b7

f

33 F

The image displays a bass line for the song 'Try It Together' by Martin Pfeifer. It is written in bass clef with a key signature of one flat (B-flat). The tempo is marked as 85 beats per minute. The piece begins with an 'Intro' section, followed by a main section with measures 5 through 33. Chord symbols are placed above the staff to indicate the harmonic structure. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano) are indicated. The piece concludes with an 'Outro' section. A note at the bottom suggests an alternative for 5-string basses: 'Intro/Outro für 5-Saiter 1 Oktave tiefer möglich'.

Falling Leaves

Bass


Martin Pfeifer

Intro ♩ = 88

Dm Dm^{b6} **A** Dm Dm^{b6}

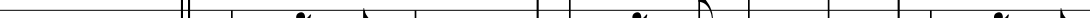
The musical notation is written on a single staff in bass clef, 4/4 time, with a key signature of one flat (B-flat). The tempo is marked as ♩ = 88. The piece begins with a box labeled 'Intro'. The first measure contains a half note D2 (one ledger line below) with a mezzo-forte (mf) dynamic. The second measure contains a quarter rest followed by a quarter note D2. The third measure contains a half note B1 (two ledger lines below). The fourth measure contains a half note G1 (three ledger lines below). A double bar line separates the Intro from the A section. The A section begins with a half note D2, followed by a quarter rest and a quarter note D2 in the fifth measure. The sixth measure contains a half note B1, and the seventh measure contains a half note G1. Above the staff, the chords Dm, Dm^{b6}, **A** Dm, and Dm^{b6} are indicated for the measures. The name 'Martin Preller' is written in the top right corner.

5 Dm Dm^{b6} Dm⁶ Dm^{b6} D^{b6}



Bass line for the fifth measure of the exercise. It contains five measures of music. The first measure has a half note D2 and a quarter rest. The second measure has a half note D2 and a quarter note E2. The third measure has a half note D2 and a quarter rest. The fourth measure has a half note D2 and a quarter note E2. The fifth measure has a half note D2 and a quarter rest. The key signature has one flat (Bb).

10 C⁷sus4 C⁷ **B** Fmaj^{7/9} B^bmaj^{7/9} Fmaj^{7/9}



14 $B^b \text{maj}^{7/9}$ $A m^7$ D^7 $G m^7$ $C^7 \text{sus}4$ C^7

rit.

Outro

18 Dm Dm^{b6} Dm⁶ Dm^{b6} D^{b6} Fmaj⁷

cresc. accelerando f rit. p

Major Or Minor?

Bass

Martin Pfeifer

Intro ♩ = 130

C F/C C C D^{7/9}

6 Dm⁷ C F/A G/B **A** C

10 F/C Dm⁷ F/G G^{7/9} Am⁷

14 D^{7/9} F/G C C/G G^{b7/9} **B** Fm⁷ B^b/F

18 Fm⁷ B^b/F B^b/D E^b E^{o7} Fm⁷ B^b/F

22 A^b C^{7/b13} B^b/D C/E **A** F

26 B^b/F Gm⁷ B^b/C C^{7/9} Dm⁷

30 G^{7/9} B^b/C F B^b/D C/E F B^b/C F

The image shows a bass line for the song 'Major Or Minor?' by Martin Pfeifer. It is written in 4/4 time with a tempo of 130 beats per minute. The key signature changes from C major to B-flat major (two flats) at measure 14. The bass line consists of eighth and quarter notes, often beamed together in groups of four. Chord symbols are placed above the staff, and some measures are marked with box letters A and B. The piece ends with a double bar line at measure 34.

Hopeful

Bass

Martin Pfeifer

A $\text{♩} = 65$
Gm^{7/9}

B B^badd⁹

4

mp

8

A^bmaj⁷

12

G^bmaj⁷

16

A Gm^{7/9}

20

C B^b

mf

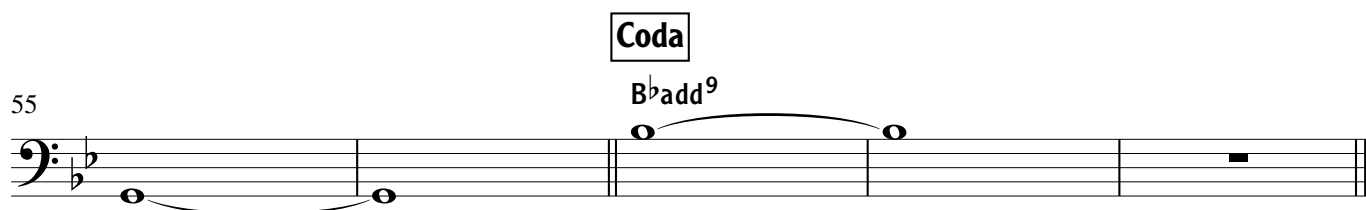
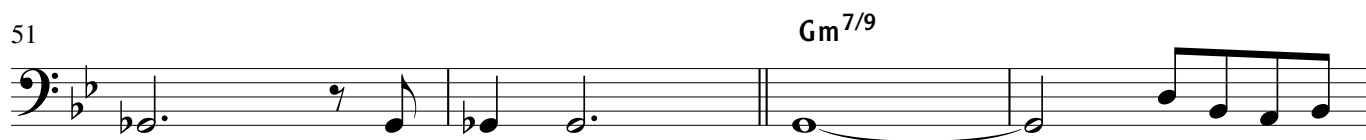
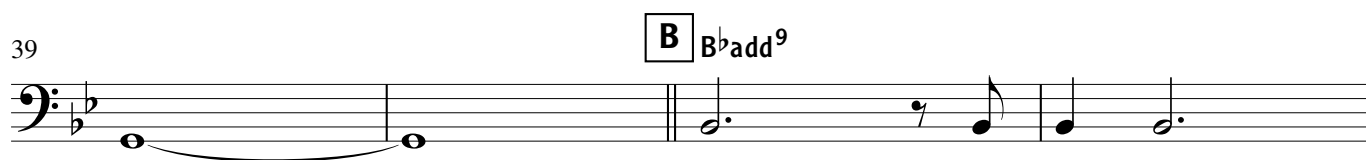
23

E^bm/B^b

E^bm⁵/B^b

26

E^bm/B^b



Sunrise

Bass

Martin Pfeifer

A ♩ = 88

mf

Gadd⁹ Bm⁷ C Gadd⁹ Em⁷ Em/D C#m^{7/b5} C/D D⁷

5 Gadd⁹ Bm⁷ C Gadd⁹ Am⁷ D⁷

8 G B7/b13 **B** Em⁷ Bm⁷

Slap
f

11 Cmaj⁷ Em⁷ C/D Em⁷

Finger *Slap*

14 Bm⁷ Cmaj⁷ Em⁷ C/D

Finger

17 **A** Gadd⁹ Bm⁷ C Gadd⁹ Em⁷ Em/D C#m^{7/b5} C/D D⁷

mf

Coda

21 Gadd⁹ Bm⁷ Cadd⁹ E7/b13 Am⁷ C/D G

Open Your Mind

Bass

Martin Pfeifer

A $\text{♩} = 70$

Cm B \flat /D E \flat B \flat F/A Gm Cm

mf

7 F **B** Cm B \flat /D E \flat

12 B \flat F/A Gm Cm D 7 sus4 D 7

17 **C** E \flat maj 7 Em $^{7/\flat 5}$ F F $\sharp^{\circ 7}$ E \flat maj 7 F

p

23 B \flat D 7 E \flat maj 7 Em $^{7/\flat 5}$ F

8^{vb} optional für 5-Saiter:-----

f

28 F $\sharp^{\circ 7}$ E \flat maj 7 Fadd 9 B \flat B $^{\circ 7}$

(8^{vb})-----

Coda

33 Cm B \flat /D E \flat F sus 4 F B \flat

mp *rit.*

... And Close Your Eyes

Bass

Martin Pfeifer

A ♩ = 68

$E^b\text{maj}^7$ $D^b\text{maj}^7$ $E^b\text{maj}^7$ $D^b\text{maj}^7$

mf

5 **B** Cm^7 $F^{7/b13}$ $A^bm^{7/9}$ $D^b7/13$ $Gm^{7/11}$ $C^{7/b13}$ $B^b7_{\text{sus}4}$ $D^b7/9$

9 **A** $E^b\text{maj}^7$ $D^b\text{maj}^7$ $E^b\text{maj}^7$ $D^b\text{maj}^7$

13 **B** Cm^7 $F^{7/b13}$ $A^bm^{7/9}$ $D^b7/13$ $Gm^{7/9}$ $C^{7/b13}$ $B^b7_{\text{sus}4}$ $D^b7/9$

17 **A** $E^b\text{maj}^7$ $D^b\text{maj}^7$ G^bmaj^7 $B^{7/9}$ $B^b\text{maj}^7$

Downstairs

Bass

Martin Pfeifer

A ♩ = 150

8

B C

mf

11 Dm C/E F

15 Cadd⁹ **C** B^b maj⁷ F/A

20 Fm/A^b G⁷ sus⁴ D^b maj⁷

25 **A** Cadd⁹ G/B

29 B^b maj⁷ E^b maj⁷ Cadd⁹ C maj⁷

The bass line for 'Downstairs' is written in 4/4 time with a tempo of 150 bpm. It consists of six staves of music. The first staff starts with a box labeled 'A' and a tempo marking '♩ = 150'. It features a whole rest for 8 measures, followed by a double bar line and a box labeled 'B' with a 'C' chord symbol. The music begins with a half note C (middle C) marked 'mf', followed by eighth notes D, E, F, G, A, B, C, and D. The second staff starts at measure 11 with a 'Dm' chord, followed by eighth notes E, F, G, A, B, C, and D. The third staff starts at measure 15 with a 'Cadd⁹' chord, followed by a double bar line and a box labeled 'C' with a 'B^b maj⁷' chord symbol. The music continues with half notes B^b, C, D, and E. The fourth staff starts at measure 20 with an 'Fm/A^b' chord, followed by half notes G, A, B, and C. The fifth staff starts at measure 25 with a box labeled 'A' and a 'Cadd⁹' chord, followed by half notes D, E, and F. The sixth staff starts at measure 29 with a 'B^b maj⁷' chord, followed by half notes C, D, E, and F. The piece ends with a double bar line.

All At Once

Bass

Martin Pfeifer

Intro ♩ = 80

A

B

Solo A

Coda

Coda

mf

p

The bass line is written in 4/4 time with a tempo of 80 beats per minute. It consists of 24 measures. The key signature has one flat (Bb). The notation includes various chords and melodic lines. The first section (measures 1-10) is marked 'mf' and the second section (measures 11-24) is marked 'p'. The first section is divided into two parts by a double bar line at measure 5. The second section is divided into two parts by a double bar line at measure 17. The first part of the second section is marked 'Solo A' and the second part is marked 'Coda'.

Measures 1-10: Dm⁷, F/G, C, C, E⁷, Am, Am⁷/G, F, C/E, D⁷, Dm⁷, G⁷, C, E⁷.

Measures 11-24: Am, Am⁷/G, F, Dm⁷, G⁷, C, G/B, Am⁷, Dm⁷, F/G, Am⁷, Dm⁷, F/G, G/B, E⁷/b¹³, Am⁷, D⁷, C, E⁷, Am, Am/G, F, C/E, D⁷, G⁷, C, E⁷, F, F[#]o⁷, C/G, C, C⁶/9.

In Motion

Bass

Martin Pfeifer

A ♩ = 90

3 C Dm⁷ C/E Fm

mf

6 A^b6 B^bm Csus4 C Dm⁷ C/E

9 **B** D^b G^b/B^b C F/A B^bm E^b/G

12 E^bm⁷ A^b B^bm⁷ A^b/C D^b F⁷ B^bm E^b7 A^b D^b

16 Csus4 C Dm⁷ C/E **C** Fm A^b/E^b E^b

20 C/E C Dm^{7/4} C/E Fm A^b6/E^b

optional 8^{vb}

23 D^bmaj⁷ Csus4 C Dm⁷ C/E Fm

(8^{vb})

Feel The Rhythm

Bass

Martin Pfeifer

Intro ♩ = 150 **A** Dm

mf

5 C/D

9 Dm B^b maj⁷

13 Dm/A Gm⁷

17 A⁷ sus4 A **B** Dm^{7/11}

21 E^b maj⁷ B^b maj⁷

