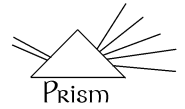


SECOND VIOLIN PARTITA



(plus the *Andante* from the Second Violin Sonata)

by J. S. Bach



arranged for
guitar
by
Jeffrey
Hamilton
Steele

PrismMusic
1111R Washington St.
Gloucester MA 01930
978-282-3106
www.jeffrysteele.com

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According to the [Harvard Dictionary of Music](#), Bach did not entitle this piece *Partita* but rather *Partia* — the original *partita* form being a set of variations. Though it concludes with one of the greatest sets of variations [though more properly termed “divisions”] ever composed — the *Chaconne* — the *Partia* otherwise consists of the dance movements common to the *Suite*. Though most of Bach’s Suites are introduced with a *Prelude*, this “Suite” — along with its 17th century predecessors as well as his own First Violin Partita — begins with the *Allemande*.

Like most players, I was drawn to this work by the mighty *Chaconne*. Though I arranged the *Sarabande* and *Gigue* many years ago, the *Allemande* and *Courante* did not make known their guitaristic potential until recently. The latter movement in particular called out for more than the simple bass line we guitarists usually add to Bach’s solo violin and cello works — resulting in something more akin to the lower part of a two-part invention. I also switched the meter from 3/4 to 9/8, as I doubt the alternating dotted and triplet eighth rhythms of the original were interpreted literally. I have numbered the “divisions” of the *Chaconne*, inserting a dotted barline where I sense the transition [not always a clear choice] from one to the next. There are numerous foreshadowings of the *Chaconne* in the earlier movements, the most notable being in the first measure of the *Allemande* — anticipating the closing bars of the *Chaconne* like bookends to a life.

I suggest avoiding the use of a guitar with deep timbre — seeking instead a dry, bright instrument reminiscent of early plucked instruments.

Jeffry Hamilton Steele

I. Allemande

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from the Second Violin Partita in Dm

J. S. Bach
arranged for guitar by
JEFFRY HAMILTON STEELE

©-D

The score is written for guitar in D minor (one flat) and 3/4 time. It consists of 16 measures. The notation includes a treble clef and a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 above or below notes. Bar lines are used to divide the measures. Some measures contain guitar-specific notations such as 'III' or 'II' indicating fingerings or positions. The score ends with a double bar line and repeat dots.

18

20

22

24

27

29

31

II. Courante

J. S. Bach
arranged for guitar by
JEFFRY HAMILTON STEELE

⑥-D

The musical score is written for guitar in D major and 3/4 time. It consists of eight staves of music. The notation includes a single melodic line with a bass line. Fingerings are indicated by numbers 1-4 above or below notes. Triplets are marked with a circled '3'. Dynamic markings include accents and slurs. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, and 25 indicated. The piece concludes with a double bar line and repeat dots. The arrangement includes various fingerings and techniques such as triplets and slurs.

29

33

37

41

45

49

52

III. Sarabande

J. S. Bach
arranged for guitar by
JEFFRY HAMILTON STEELE

⑥-D
V

optional 1st ending:

optional on repeat:

V

III

VI

J. S. BACH

IV. Gigue

arrangement for guitar by
JEFFRY HAMILTON STEELE

III V

13

15

17

VI^③

19

23

V

25

II V III V III V

27 3 1 0 4 1 4 3 1 0 3 2 1 4 3 0 3 1 4 3 1 2 0 3 III

29 1 0 2 4 4 4 2 II(3) III 4 4 2 4 0 2 3 1 3

31 3 2 3 1 3 2 1 4 0 3 2 0 1 4 2 1 2 0

33 4 1 2 2 2 2 4 4

35 2 1 0 2 4 2 1 0 2 4 3 2 0 3 2 0 1 4 0 2 0 1 2 1 V

37 1 0 1 2 1 2 2 4 3 0 2 3 3 3 0 2 3

39 0 3 0 0 2 4 3 1 2 4 3 4 V

V. Chaconne

J. S. Bach
arranged for guitar by
JEFFRY HAMILTON STEELE

⑥-D

sim.

V

II④

tr

V③

65 $\frac{4}{8}$ 17 4 1 3 2 0 3 2 4 2 1 4 2 1 0 4 2

67 3 1 4 2 1 2 4 3 1 4 2 1 3 4 1 3

69 18 0 4 2 4 1 4 1 2 4 1 3 4 1 3

71 1 1 3 0 1 2 4 1 3 4 4 2 3 1 4 2 1 3 1 2 1 4 2 1 0 3 1 0 1 3 4 1 2 4 1

73 19 2 0 1 1 3 4 1 3 3 1 3 0 2 4 0 1 1 2 4 2 4 1 2 1 4 2 4 1 2 1

75 1 0 2 4 0 1 2 4 1 1 4 3 1 4 3 1 4 0 1 3 1 1 4 1 0 2 1 0 3 1

76 20 4 3 1 4 3 1 4 0 1 3 1 1 4 1 0 2 1 0 3 1

78 1 4 0 1 4 3 2 4 3 1 4 3 1 4 0 1 3 1 1 4 1 0 2 1 0 3 1

81

84

86

87

88

89

91

93

27

22

23

24

V

III

2

0 4 3 4 1 2 2

95

1 2 25 2 1 1 2 4 1 1

97

VI(4) VII(4) V(4) 2 0

99

4 1 2 1 4 4 1 2 1 2 3

101

2 3 2 1 1 0 3 4

103

1 2 27 V(5) 3 2 1 4 4

105

I(5) III(5) 4 0

107

28 3 # 2 1 3 4 3 # 4 2

109

111 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 113 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 115 $\frac{3}{4}$ $\frac{4}{4}$ VII^④ VI^④ VII^④ 1 4
 117 $\frac{3}{4}$ $\frac{4}{4}$ I^② 3 3 3 3 3 3 3 3
 118 3 3 3 3 3 3 3 3 3 2 3 3 3
 119 3 3 3 3 3 3 3 3 3 3 3 3
 120 3 4 3 3 3 3 II^⑤ 3 3 3 3 3 3 3 3
 121 4 3 1 3 1 1 1 2 4 1 3 4 3 1 3 ③ 1 2 1 0 1 2 1 3 4 ⑥

*changed from "A" in the original

IX④

V

II④

II③

VII③

158

161

164

167

170

173

176

179

40

41

42

43

44

45

184 II⁴ *sim.* 46 > 47 III³

190 48 4 1 3

196 VII⁴ VII³ VII⁴ 49 3 1

201 50 1 0 V

204 II³ 57 3 4 2 1 0 0 0 4

207 52 3 0

211 II⁴ 53 3 1 1 3 4 1

214 4 3 1 2 4 2 2 1 2 3 4 0 1 4 2 0 2 2 0 1 1 4 3

239 0 4 VII

241 60 III^③ V^③

243 III^⑤ VI^⑤ III^② I^③

245 67 ② ③

247 ③ 1 2 4 0 1 4 1 0 1 4 1 3 1 2

249 62 63

254 1 4 0 ④ 4 0 ⑤ 4 ⑤ ④

Andante

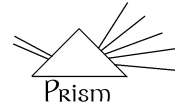
from the Second Violin Sonata

J. S. BACH

arranged for guitar by
JEFFRY HAMILTON STEELE

The musical score is presented in five systems, each on a single staff. The first system begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some slurs and accents. The second system continues the melodic line with similar rhythmic patterns. The third system features more complex rhythmic figures, including sixteenth-note runs. The fourth system includes a trill marked 'tr' and a fingering sequence '0101'. It concludes with a first ending (marked '1.') and a second ending (marked '2.'). The fifth system provides the final chords of the piece.

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