

Johann Sebastian
Bach

Partita no. 2
for violin solo, BWV 1004

arranged for guitar by
Pepe Romero

Guscany Publications

Partita No. 2

BWV 1004

Edited and arranged
for guitar by
Pepe Romero

Johann Sebastian Bach

Allemanda

⑥ = D

p *m* *i* *m* *i* *m*

a *p* *i* *m* *a*

p *i* *m*

IV

ØII

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16b *p i m a p i m i*
 CIII (h) CI
 Fingerings: ②, 3 1 4, 0 2 1, 4, 1 2 3 0

19 *m i p i*
 Fingerings: 3 4 1 0 2 0, 3 3, 2 4 2 1, 0, 2 4, 3 4, 3 4 3, 1 2 4 2 1

21 *p i m*
 Fingerings: 3 3 4, 1 3 1, 0 4 2 1, 3 3, 2 1 4 3 1 4, 1 2 4 4

23 *a p i m*
 (h)
 Fingerings: 2 2, ④ ③, 0 4 3, -4 2 1 0

25 *p i m p i m*
 (h)
 Fingerings: 0 3, 2 3 4 1

27 *p i m a*
 CIII
 Fingerings: 1 3 2 0 2 -2 1 4 2, 4 0 1, 1 4 2 2 4, 1 2

29 *p i m i p i m*
 (h) CI
 Fingerings: -4 1 2, 1 3 4 1, 0

31 *p i m a*
 Fingerings: 2 1 3, 2 1 -1 4, 2 1 4 0, 1 3 2

Corrente

4

7

10

13

16

19

22

24b

1 2 3 2 1 2 4 3 1 4

a m i

28

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

⑤ ⑥ ④--

32

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

I

36

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

(b)

40

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

(b) ④

44

1 2 4 1 2 4 1

♭II ♭IV ♭IV

(b)

48

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

VI I

p i m

51

3 1 0 2 1 4 0 2 1 2

♭II ♭III

p i m i



Johann Sebastian Bach (1685-1750) as portrayed in a 19th century print, perhaps based on an earlier painting.

Sarabanda

0 1 4 3 2 tr 0 1 3 4 1

5 1 1 4 2 1 4 2 1 4 3 4 3 0 3

9 1 4 0 4 C III C I (h) 4 1 -1 3 4 2 1 2

13 tr C III 1 3 4 2 4 2 1 0 C IV 4 3 C III 2 1 4 3

16 0 1 2 4 C III 2 1 tr 1 4 3 4 0

19 (h) 0 3 4 2 C III C VI p i m a 1 2 4 0

23 1. 3 2 0 3 2 0 4 1 tr 2. 3 0 2 1 0 2 1 3 1 (h)

25b 1 3 1 2 3 4 2 -1 2 4 4 3 0 4

Giga

0 3 2 1 1 4 2 3

4 0 1 4

p i m -1 4 3 4 0

3

② (h) ③ 0

4 3 1 4 3 1

p i m i p m

③ III 0 II 4 2 3 4

p m i p i m i m i m i p m i p m i m

5

2 3 0 (b) ③

2 3 1 4 0 1

4 m i p i a m i

p

0 1 3 1

7

X ①

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

p a m i p i a m i

9

4 3 2 4 1

④

p i m a p i m a m i p i

Cv (h)

3 4 2 4 4 3 2

11

④ V

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

13

③ III I III 0

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

15

VII (h) ②

1 4 2 1

p

1 4 4 3 1 4 3 0 2 1

17

③ (h)(h) ③ VI 1 3 0 1 ④ V ④ IV V

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

p i m i m p

19

0

p

p

p

a m i p p

20b

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

(b)

4 2 1 0 1 0

23

2 1 3 0 3 4 2 0 2 0 (h) V I ②

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

25

♩ VII

3 4 2 4 2 2 4 3

p

27

3 1 0 3 (h) 1 0 3 2 3 4 1 2

p i m i i *p* i m p i *p* i m a

♩ III

29

(h) 1 0 1 2 4 ♩ VII V

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

31

p *p* i p *p* *p*

♩ III

33

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

p i m

35

♩ III

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

37

(b) 2 4 1 1 (h) 2 4 1 3 1 ♩ III

p i p m p i m i m i 1 3 4 4

39

I m 0 ♩ X

1 2 3 4 0 1 2 4 4 0 1 4 2 *p* i m a 3 4 0

4 3 1

Ciaccona

1

6

11

15

19

23

27

30

p i m

33 *(b)*
1 4 3 2 0 4 2 1 3 4 1 0
3 3 2 1

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

40
3 4 0 3 2 3 2 3 2 1 0 1 3 2 0 3 1 4 *(b)*
1 0 4 3 1 3

43
2 0 3 1 3 1 4 0 3 2 2 3 1 0 2 4 0 1 2
1 4 1 0 3 1 3

46
4 3 2 4 0 3 1 4 0 1 3 1 2 1 2 4 3 0 4 0

49 *(h)*
4 2 *(h)* 1 0 3 2 1 0 3 1 0 4 3 4 2 1

52 *♩*II----- *♩*III
3 0 2 0 0 2 1 3 0 3 2 0
4 1 -1 2 1 2 4

55 *♩*IX I
4 1 0 2 3 2 1 0 1 4 2 4 3 1 0

58 *♩*II *(b)*
3 1 2 1
4 3 1 7 4 7

62 Musical notation for measure 62, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a circled '3' below the staff, a circled 'III' above the staff, and various fingering numbers (0, 1, 2, 3, 4) above and below the notes.

65 Musical notation for measure 65, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a circled 'h' above the staff and various fingering numbers (0, 1, 2, 3, 4) above and below the notes.

67 Musical notation for measure 67, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various fingering numbers (0, 1, 2, 3, 4) above and below the notes.

69 Musical notation for measure 69, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a circled 'h' below the staff, a circled 'p.' below the staff, and various fingering numbers (0, 1, 2, 3, 4) above and below the notes.

72 Musical notation for measure 72, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various fingering numbers (0, 1, 2, 3, 4) above and below the notes, and a circled '5' below the staff.

74 Musical notation for measure 74, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a circled 'tr' above the staff and various fingering numbers (0, 1, 2, 3, 4) above and below the notes.

76 Musical notation for measure 76, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various fingering numbers (0, 1, 2, 3, 4) above and below the notes.

78 Musical notation for measure 78, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a circled 'II' above the staff, a circled 'h' above the staff, and dynamic markings 'p', 'i', 'm', and 'a' below the staff.

81 Musical notation for measure 81, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various fingering numbers (0, 1, 2, 3, 4) above and below the notes.

84

86

88

90

92

94

96

98

100

102 Musical notation for measure 102, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. Fingerings are indicated as 4 1, 3 4, 3 4, (h), and 4 3 1 0. A dynamic marking of *p* is present at the end.

104 Musical notation for measure 104, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. A dynamic marking of *p* is present below the staff.

106 Musical notation for measure 106, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. Fingerings are indicated as 2 3 4, 3 4, 1, C VI 3 2, 1 0 4. A circled number 5 is located below the staff.

108 Musical notation for measure 108, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. A dynamic marking of *p* is present below the staff.

110 Musical notation for measure 110, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. Fingerings are indicated as 1 4 and 1 3 4. A dynamic marking of *p* is present below the staff.

112 Musical notation for measure 112, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. Fingerings are indicated as 4, 3 4, 3 4, 4 6, 3, 1. A dynamic marking of *p* is present below the staff.

114 Musical notation for measure 114, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. Fingerings are indicated as 1 3 4 and 2. A dynamic marking of *p* is present below the staff.

115 Musical notation for measure 115, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. Fingerings are indicated as 1 3 4 and 2. A circled number 4 is located below the staff.

116 Musical notation for measure 116, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a complex rhythmic pattern with sixteenth notes and eighth notes. Fingerings are indicated as 4, 4, 3.

117 C_I 2 0 4 1

118 (b) 3 4 1 2 0 1 4 2

119

120 C_{II} 1 3 2 4

121 1 0 3 3 2 0 0 3 1 4 3

123 1 0 1 2 4 2 1 0 1 2 4

125 (b) C_V 2 1 0 3 0 1 2

130 2 4 1 3 3 2

135 C_{II} 2 4 3 0 3 4 1 1 1 4 2

140 CII

145 CII

150 CII

153 CII

p *a m i* *p* *a m i* *p*

156 CII CIX

p *i m* *p*

159 X II

a m i p i p i *a m i m i m*

162

i *a m i i*

165 CII

m

168 CII

m

171

174

177

181

185

191

196

201

204

207

211

214

217

220

223

226

229

233

235 CII

237 CII

239

241 CIII CV

243 CVI CVII CIII CI

245 CIII

247 CI *p im*

249

253 CIII $[\text{tr}]$

MUSIC FOR SOLO GUITAR

- OSCAR AHNFELT Blott en Dag (Day by Day) (Eriksson)
 ISAAC ALBÉNIZ Mallorca: Barcarola, Op. 202 (Switzer/Romero)
 Favorite Pieces (Cádiz, Córdoba, Asturias, Rumbos de la Caleta, Sevilla) (P. Romero)
- M. ÁLVAREZ & S. MERLIN Tantanakuy: Suite argentina in cinco movimientos
 JOH. SEBASTIAN BACH Partita No. 2, BWV 1004 (P. Romero)
 Suite No. 3, BWV 1009 (P. Romero)
- WILLIAM BEAUVAIS Five Lyric Pieces
 GEORGES BIZET Fantaisie ... thème de *Carmen* (Goldort) (in prep.)
 HAROLD BLANCHARD Innocent Meandering (Robinson)
 MATTEO CARCASSI Adieu à la Suisse: Tyrolienne... Variée, Op. 56 (Long)
 FERDINANDO CARULLI La Girafe à Paris: Divert. Africo-français, Op. 306 (Long)
 Introduction et thème varié [on a Theme from Mozart's *The Magic Flute*], Op. 276, No. 30 (Danner)
 Variations sur l'air "Ah! vous dirai-je, Maman" ["Twinkle, Twinkle, Little Star"], Op. 60, No. 3 (Danner)
- FRANTZ CASSÉUS Works for Guitar, Vol. 1: Guitar Solos (Ribot)
 LUIGI CASTELLACCI Var. on a Theme of Paisiello: "Nel cor più non mi sento" varié, Op. 35 (Long)
 Fantaisie sur une thème viennois, Op. 65 (Long)
 Fantaisie ... "Non più mesta" de Rossini, Op. 99 (Long)
 Grand Fantaisie ... de *Moïse* ... de Rossini, Op. 100 (Long)
 Two Preludes (Holzman)
- HUGH CHANDLER Three Sonatas (Nos. 15, 46, and 53) (Zohn)
 DOMENICO CIMAROSA Allegro, from Violin Sonata Op. 5, No. 3 (Long)
 ARCANGELO CORELLI Birds, Op. 66 (Goni)
 JOHN W. DUARTE Three Dances (Goldort, Lafasciano, Starobin)
 Twelve Studies, Op. 140 (De Innocentis)
 Variations on a Italian Folk Song, Op. 139 (Marchione)
 Pequeña suite venezolana, Op. 141
- BERN. GIANONCELLI Tastegiata & Bergamesca (Klickstein)
 MAURO GIULIANI Six Variations ... "I bin a kohlbauern Bub," Op. 49 (Long)
 Var. "Del Calma oh ciel" di Rossini, Op. 101 (Long)
 Intro. e var. sopra ... "Nume perdonami, se in tale istante" nei *Baccanali di Roma* del ... Generali, Op. 102 (Long)
 Tre Tarantelle e Balletti nazionali napoletani (King)
- CHARLES GOUNOD Faust Waltzes (M. Y. Ferrer/King)
 ENRIQUE GRANADOS La Maja de Goya: Tonadilla (P. Romero)
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 F. J. HAYDN Sonata in G, Hob. XVI:8 (Zohn)
 FELIX HORETZKY Grandes variations, Op. 16 (Long)
 JAY KAUFFMAN Juicy Fruit Shuffle
 Spooky Blues
 Threnody: Lament
 Variations on a Mongolian Folk Song
- STEPHEN KENYON Maumbury Rings & Dancing Ledge: Two Pieces
 Scottish Suite
- JOHN KING Chico: Cancion andaluza
 El Fandango rosado
 Soledad
 Suite for Guitar (after Salvador Dalí)
- EDUARDO MARTÍN Introducción y danza
 Dos piezas: Air de paz & Son del barrio
- PIETRO PAULO MELHI Capriccio detto "il Gran monarca" (Long)
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 Suite del recuerdo
 Sueño con caballos
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 ALONSO DE MUDARRA Fantasía X (P. Romero) (in prep.)
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 Sonata in D, R. 84 (Long) (2 guitars)
 Sonata in D, M. 34, R. 92/4 (Long) (2 guitars)
 Sonata in a, R. 118 (Long) (2 guitars)
- REX WILLIS The Floating Ancillary Ants (3 guitars or guitar orch.)

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