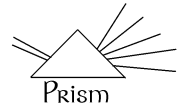


SECOND VIOLIN PARTITA



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

by J. S. Bach



arranged for
guitar
by
Jeffrey
Hamilton
Steele

PrismMusic
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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, 3/4 time. It consists of 16 measures. The notation includes a treble staff and a bass staff. The piece begins with a treble clef and a key signature of one flat (Bb). The first measure starts with a bass clef and a key signature of one flat. The score includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4). The piece ends with a repeat sign and a final chord.

18

20

22

24

27

29

31

II. Courante

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

⑥-D

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

5 2 0 2 2 4 2 III 3 4 0 4 8 4 3 1 4 1 0 1 4

9 I 4 0 4 1 1 2 V 4 1 0 1 4 3 3

13 4 1 4 2 III 4 0 5 4 2 0 1 4 1 2 1 1 2 4

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

21 2 1 3 3 1 2 2 4 2 1 4 0 4 1 0 3 3 4 2 2 0 3

24 1 3 4 3 0 4 3 0 III II I 4 2 2 0 3 2 4 2 1 3

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

1.2

2.

⑥

J. S. BACH IV. Gigue arrangement for guitar by
JEFFRY HAMILTON STEELE

III V

13

15

17

19

23

25

II V III V II³ 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

29 1 0 2 4 4 4 2 II③ 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

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

39 ④ 0 3 0 0 2 4 3 1 2 4 3 4 0

V. Chaconne

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

⑥-D

sim.

V

II④

tr

I

V③

39

42

45

48

51

54

58

62

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

67 $\frac{3}{1}$ $\frac{4}{2} \frac{1}{4}$ $\frac{2}{3}$ $\frac{4}{1}$

69 $\frac{2}{4} \frac{1}{4}$ $\frac{2}{4} \frac{1}{4}$ $\frac{1}{2} \frac{4}{1} \frac{3}{4} \frac{1}{3}$

71 $\frac{2}{1} \frac{4}{2} \frac{1}{0} \frac{3}{1}$ $\frac{0}{1} \frac{3}{4} \frac{1}{2} \frac{4}{1}$

73 $\frac{2}{0}$ $\frac{1}{1} \frac{3}{4} \frac{1}{3}$ $\frac{4}{3}$ $\frac{1}{3}$ $\frac{2}{4} \frac{2}{0} \frac{1}{4}$ $\frac{1}{2} \frac{4}{2} \frac{4}{1} \frac{2}{1}$

75 $\frac{1}{0} \frac{2}{4} \frac{0}{1} \frac{2}{4}$ $\frac{1}{4} \frac{3}{1}$ $\frac{4}{3} \frac{1}{2}$

76 $\frac{4}{3} \frac{1}{4} \frac{3}{1} \frac{4}{0}$ $\frac{1}{3} \frac{1}{1}$ $\frac{4}{1} \frac{0}{2} \frac{1}{0} \frac{3}{1}$ $\frac{2}{0}$

78 $\frac{1}{4}$ $\frac{0}{3}$ $\frac{1}{4} \frac{3}{3}$ $\frac{1}{4}$ $\frac{3}{3}$

81

84

86

87

88

89

91

93

27

22

23

24

V

III

0 4 3 4 1 2 2

95

1 4

1 2 25 2 1 1 2 4 1 1

97

4 3

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

99

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

101

2 1 26 4 1 2 1 2 3

103

2 3 2 1 1 0 3 4

105

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

4 1 1 2 3

107

I(5) III(5) 4 0 1

109

28 3 # 2 1 3 4 3 # 4 2

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

123

125

130

137

142

148

152

155

32

33

34

35

36

37

38

39

tr

V

VII(4)

*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 2 1 2

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

217 V

220 III③

223

226

228

230 VII

233

236 V⑤

54

55

56

57

58

59

239 0 4 VII

241 60 III³ V³

243 III⁵ VI⁵ III² I³

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

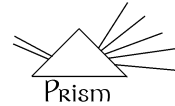
from the Second Violin Sonata

J. S. BACH

arranged for guitar by
JEFFRY HAMILTON STEELE

The musical score is presented in five systems, each on a single staff with a treble clef and a 3/4 time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are several instances of slurs and accents. A trill is marked with 'tr' and the fingering '0101'. The piece ends with a first ending (marked '1.') and a second ending (marked '2.').

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