

# J.S. BACH

## Suite n° 2

BWV 1008

*arr. Andrew Zohn*

---

**Gravure / Engraving:** Sylvain Lemay

© Copyright 2004, tous droits réservés  
LES PRODUCTIONS D'OZ 2000 inc.

1367, rue du Cran, Saint-Romuald (Québec) Canada G6W 5M7  
tél. 1 418 834-8384 / fax. 1 418 834-3522

Dépôt légal, 2<sup>e</sup> trimestre 2004  
Bibliothèque nationale du Québec, Bibliothèque nationale du Canada

**ISBN: 2-89500-636-9**

**Imprimé au Québec / Printed in Quebec**

**Andrew Zohn**, guitariste, compositeur et arrangeur, est « l'un des meilleurs guitaristes de sa génération », selon Anthony Morris, animateur de l'émission *Guitar Alive* de la radio nationale. Lauréat de cinq concours nationaux et internationaux, notamment les *Stotsenberg International et Guitar Foundation of America*, il est fréquemment invité comme soliste ou comme chambriste, ce qui l'a amené à jouer partout en Amérique du Nord et en Europe. Zohn est également très prisé comme conférencier et comme clinicien, dans les universités et les festivals de guitare de l'Amérique du Nord.

Il habite présentement en Georgie et enseigne à la Columbus State University ainsi qu'au Seminari di Primavera Corso Internazionale, à Imperia, en Italie. Il est le fondateur et le directeur du CSU Guitar Symposium and Competition.

Andrew Zohn a commencé à composer des pièces pour guitare en 1998 et s'est vu accordé, déjà, des commandes de la société La Flame Records, du Canada, ainsi que de la Campbell University Foundation for the Arts. Le *Classical Guitar Magazine* souligne que ses compositions méritent d'être entendues et a qualifié ses arrangements de « charmants et tout à fait convaincants. On en voudrait encore ! »

Guitarist, composer/arranger **Andrew Zohn** has been hailed as “one of the finest guitarists of his generation” by Anthony Morris, host of the nationally syndicated radio program *Guitar Alive*. He has won prizes in five national and international competitions including the Guitar Foundation of America and the Stotsenberg International. On demand as a soloist and chamber musician, Zohn has performed extensively throughout North America and in Europe. He is also widely sought after as a lecturer and clinician at Universities and guitar festivals in North America.

Currently, he resides in Georgia, and serves on the faculty of Columbus State University, the *Guitar on the Mediterranean Festival* in Cerro, Italy, and the Guitare Lachine Festival in Canada. He is also the founder and director of the annual CSU Guitar Symposium and Competition.

Andrew Zohn began composing for the guitar in 1998, and has already received commissions for new works from La Flame Records, Canada, and the Campbell University Foundation for the Arts. *Classical Guitar Magazine* has commented that his compositions “deserve to be heard,” and has characterized his arrangements as “charming and entirely convincing. More of the same please!”

# Suite no 2

BWV 1008

orig. en ré mineur pour violoncelle

arr. Andrew Zohn

J.S. Bach

1685-1750

Prélude ♩ = ca 72

4

7

10

13

16

IV

19 Musical staff 19, measures 19-21. Treble clef, 4/4 time. Measure 19: quarter notes G4, A4, B4, C5. Measure 20: quarter notes D5, E5, F5, G5. Measure 21: quarter notes A5, B5, C6, D6. Fingering: 0, 0, 1, 4, 0, 1, 3, 4, 2, 1, 0, 2, 0, 4. Chord V is indicated above measure 21.

22 Musical staff 22, measures 22-24. Treble clef, 4/4 time. Measure 22: quarter notes E5, F5, G5, A5. Measure 23: quarter notes B5, C6, D6, E6. Measure 24: quarter notes F6, G6, A6, B6. Fingering: 4, 2, 2, 4, 2, 0, 3, 2, 1, 4, 2, 1, 2, 1, 0, 2, 0, 4.

25 Musical staff 25, measures 25-27. Treble clef, 4/4 time. Measure 25: quarter notes C6, D6, E6, F6. Measure 26: quarter notes G6, A6, B6, C7. Measure 27: quarter notes D7, E7, F7, G7. Fingering: 3, 2, 1, 0, 3, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0.

28 Musical staff 28, measures 28-30. Treble clef, 4/4 time. Measure 28: quarter notes A6, B6, C7, D7. Measure 29: quarter notes E7, F7, G7, A7. Measure 30: quarter notes B7, C8, D8, E8. Fingering: 1, 4, 4, 1, 4, 4, 0, 4, 3, 4, 3, 1, 1, 4, 2, 1, 1, 2, 1, 4. Chord V is indicated above measure 30.

31 Musical staff 31, measures 31-33. Treble clef, 4/4 time. Measure 31: quarter notes F7, G7, A7, B7. Measure 32: quarter notes C8, D8, E8, F8. Measure 33: quarter notes G8, A8, B8, C9. Fingering: 2, 4, 2, 1, 2, 1, 4, 2, 0, 1, 4, 2, 0, 1, 4, 2, 0, 1, 4, 2, 0.

34 Musical staff 34, measures 34-36. Treble clef, 4/4 time. Measure 34: quarter notes D8, E8, F8, G8. Measure 35: quarter notes A8, B8, C9, D9. Measure 36: quarter notes E9, F9, G9, A9. Fingering: 4, 4, 3, 0, 4, 3, 4, 4, 0, 4, 4, 0, 4, 4, 0, 4, 4, 0, 4, 4, 0. Chords V, VII, and V are indicated above measures 34, 35, and 36 respectively.

37 Musical staff 37, measures 37-39. Treble clef, 4/4 time. Measure 37: quarter notes B8, C9, D9, E9. Measure 38: quarter notes F9, G9, A9, B9. Measure 39: quarter notes C10, D10, E10, F10. Fingering: 4, 0, 2, 1, 4, 1, 2, 4, 0, 1, 2, 0, 1, 2, 0, 1, 2, 0, 1, 2, 0. Chord VI is indicated above measure 37.

40 Musical staff 40, measures 40-42. Treble clef, 4/4 time. Measure 40: quarter notes G9, A9, B9, C10. Measure 41: quarter notes D10, E10, F10, G10. Measure 42: quarter notes A10, B10, C11, D11. Fingering: 3, 2, 1, 0, 3, 2, 1, 0, 4, 4, 1. Chord V is indicated above measure 40.







Courante ♩ = 102

The musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 102. The score is divided into six systems, each starting with a measure number (1, 3, 6, 9, 12, 15). The music is characterized by a driving, rhythmic pattern of sixteenth and thirty-second notes. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are circled, and there are various markings such as slurs and accents. The piece concludes with a repeat sign and a fermata.

17

V

19

III

22

*m i p i*

*m i p i*

25

V VII

28

V

31

V

Sarabande ♩ = 45-55

Musical score for Sarabande, measures 1-25. The score is written in treble clef with a 3/4 time signature. It includes various musical notations such as notes, rests, and ornaments. Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective lines. Fingerings (1-4) and breath marks (tr) are present throughout the piece. The key signature has one sharp (F#).

Cette page a été laissée vide intentionnellement  
*This page has been left blank intentionally*



Menuet II ♩ = 140

II  
21

Musical notation for measures 1-4 of Menuet II. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a treble clef, a key signature signature, and a 3/4 time signature. The melody consists of eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment. Fingering numbers (1-4) are indicated above the notes. A double bar line with repeat dots is at the end of measure 4.

Musical notation for measures 5-8 of Menuet II. The notation continues with eighth and sixteenth notes. Measure 8 features a dynamic marking of *m* (mezzo) and a repeat sign. Fingering numbers are present throughout.

Musical notation for measures 9-12 of Menuet II. The notation continues with eighth and sixteenth notes. Measure 12 ends with a repeat sign. Fingering numbers are present throughout.

Musical notation for measures 13-16 of Menuet II. The notation continues with eighth and sixteenth notes. Measure 16 ends with a repeat sign. Fingering numbers are present throughout.

Musical notation for measures 17-20 of Menuet II. The notation continues with eighth and sixteenth notes. Measure 20 ends with a repeat sign. Fingering numbers are present throughout.

Musical notation for measures 21-24 of Menuet I da Capo. The notation continues with eighth and sixteenth notes. Measure 24 ends with a repeat sign. A dynamic marking of *sf* (sforzando) is present at the beginning of measure 21. The text "Menuet I da Capo" is written above the staff.

Gigue  $\text{♩} = 69$

The musical score for "Gigue" is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked as  $\text{♩} = 69$ . The score is divided into six systems, each containing a single staff of music. The first system (measures 1-6) includes fingerings 1, 2, 3, 4, 1, 2, 3, 4 and slurs. The second system (measures 7-12) begins with a dynamic marking of *a imp* and includes a fingering of 24. The third system (measures 13-18) features first and second endings, labeled I and II. The fourth system (measures 19-23) contains complex fingering patterns such as 2, 4, 4, 3 and 1, 2, 4, 0. The fifth system (measures 24-27) includes first, second, and third endings, labeled IV, V, and X. The sixth system (measures 28-32) concludes the piece with a repeat sign. The score is characterized by intricate fingering and rhythmic patterns.

33

39

44

50

56

61

66

71