J.S. Bach: Orchestral Suite No. 2, BWV 1067

Arranged for Piano Duet by Eleonor Bindman

J. S. Bach

Orchestral Suite No. 2

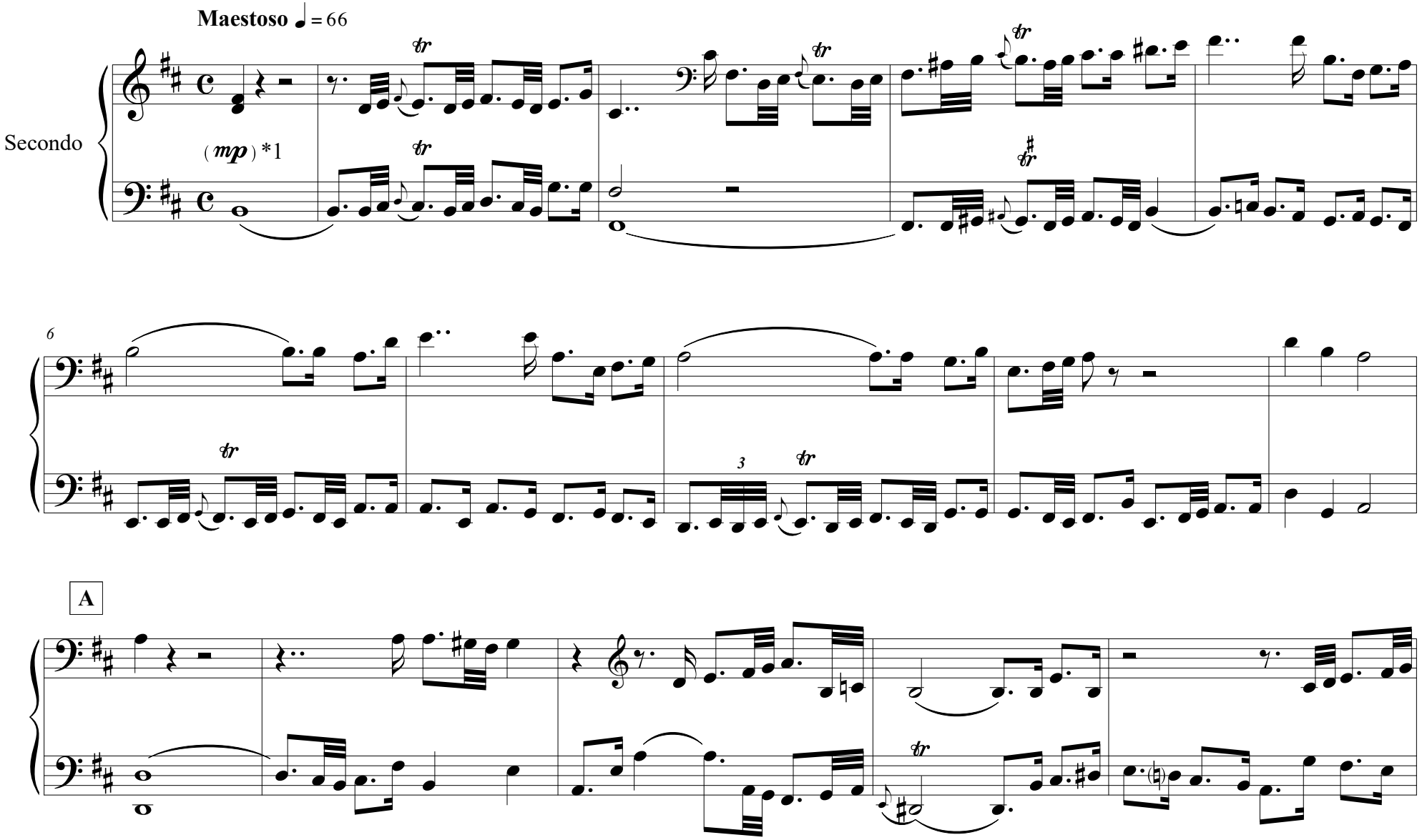
Transcribed for Piano Duet by Eleonor Bindman

Cover Illustration: “All The Flowers Are For Me”
by Anila Quayyum Agha (detail photo)

Orchestral Suite No. 2 in B Minor

Overture

J.S. Bach
Arr. E. Bindman



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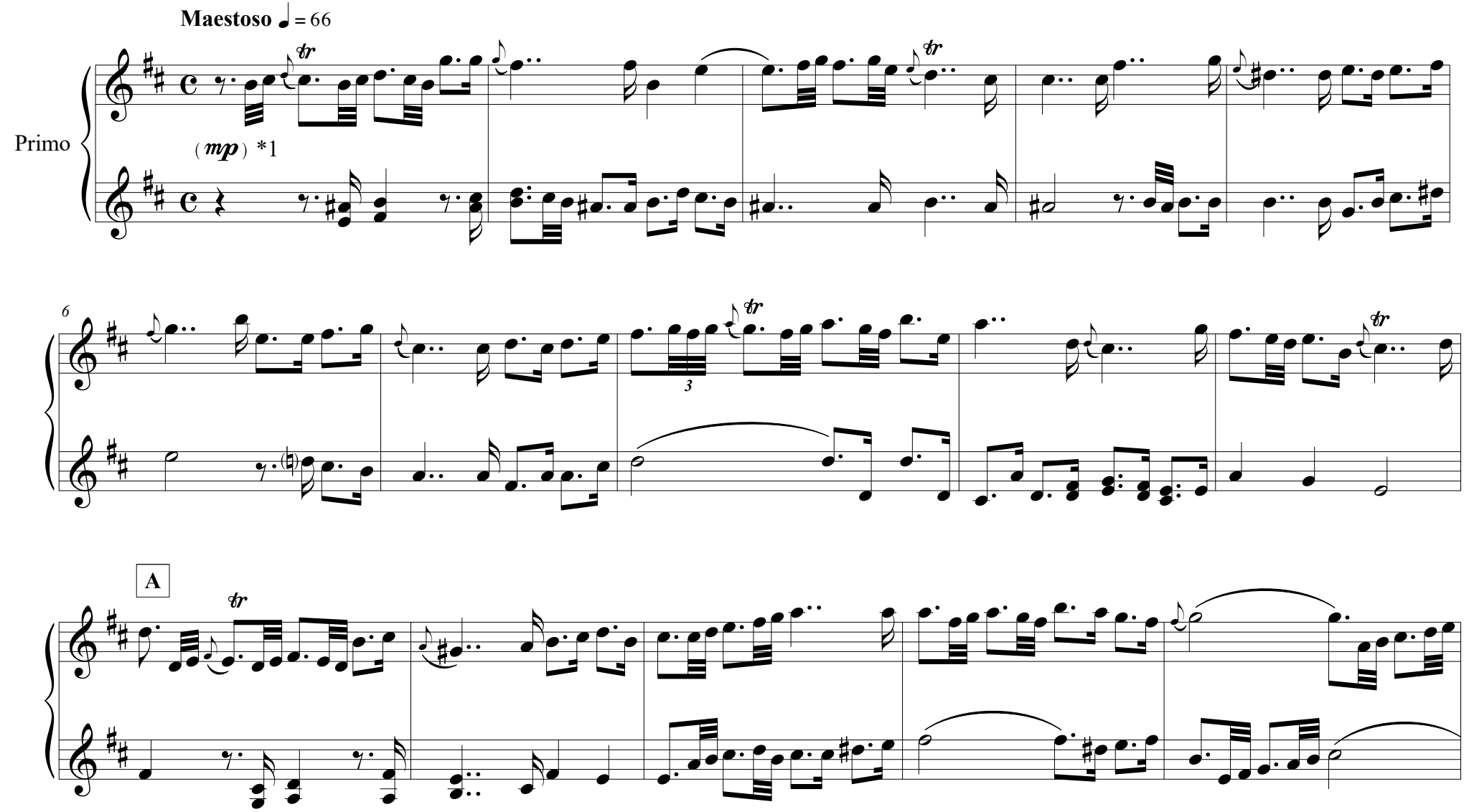
Orchestral Suite No. 2 in B Minor

Overture

J.S. Bach
Arr. E. Bindman



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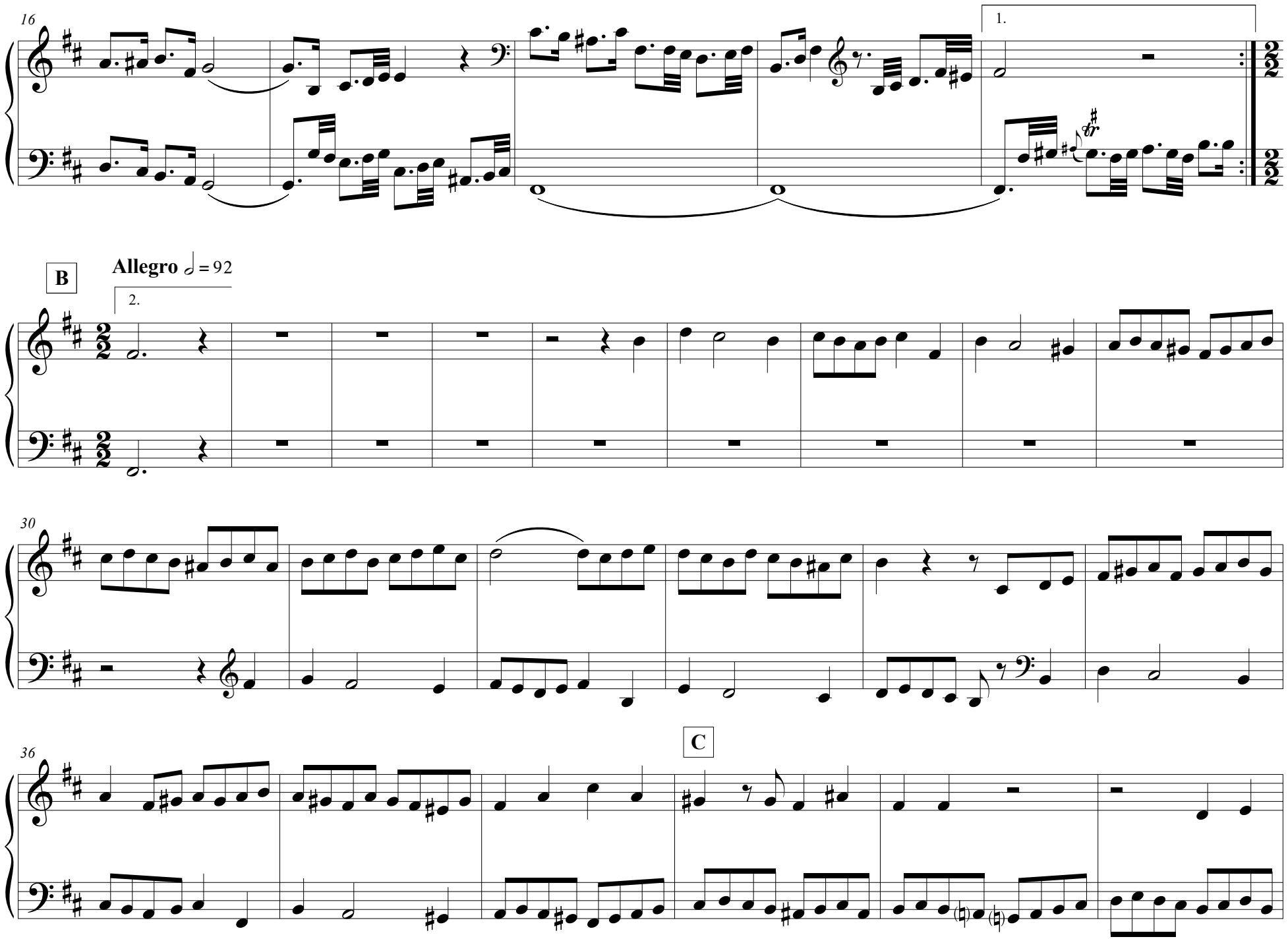
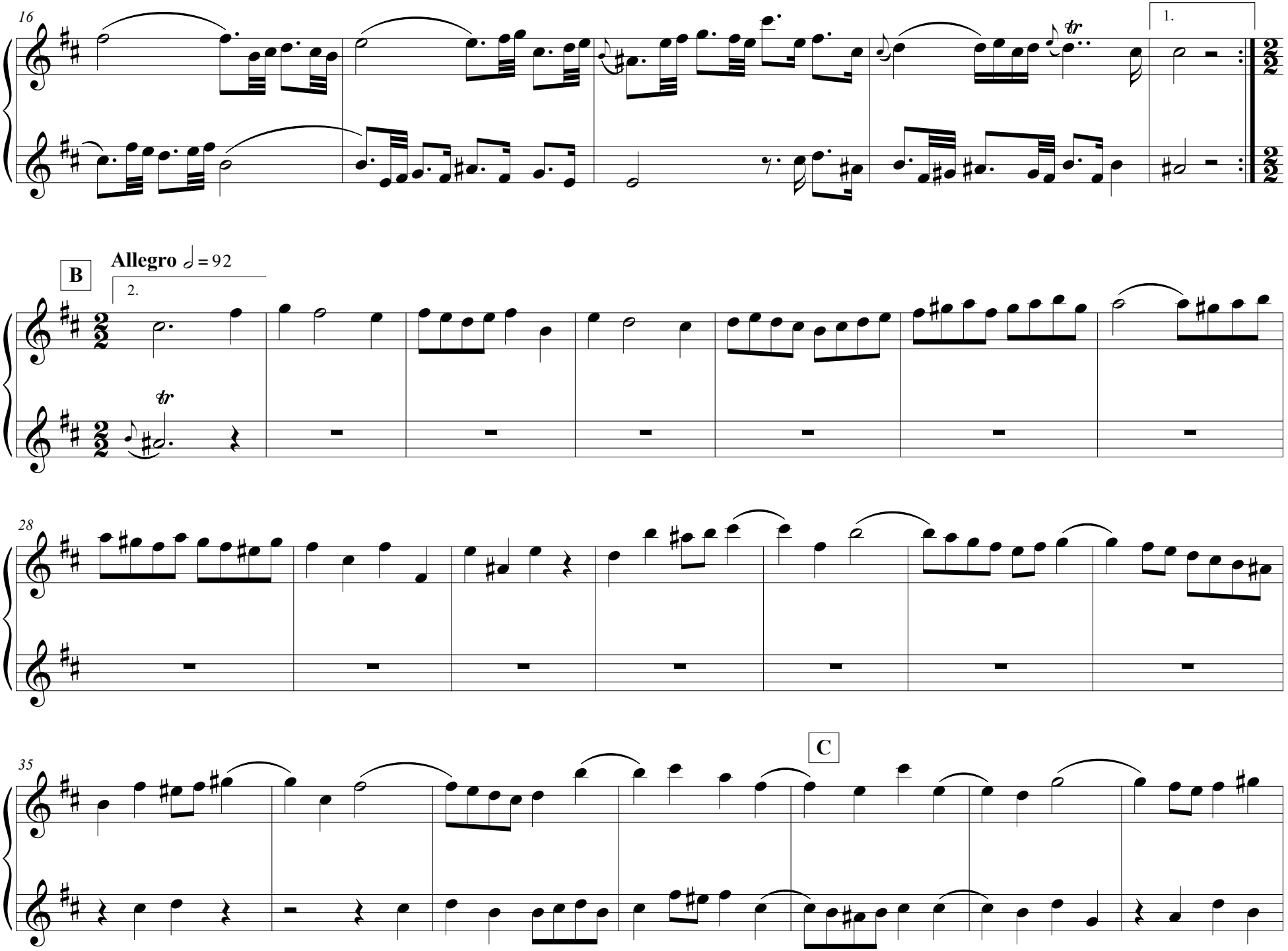
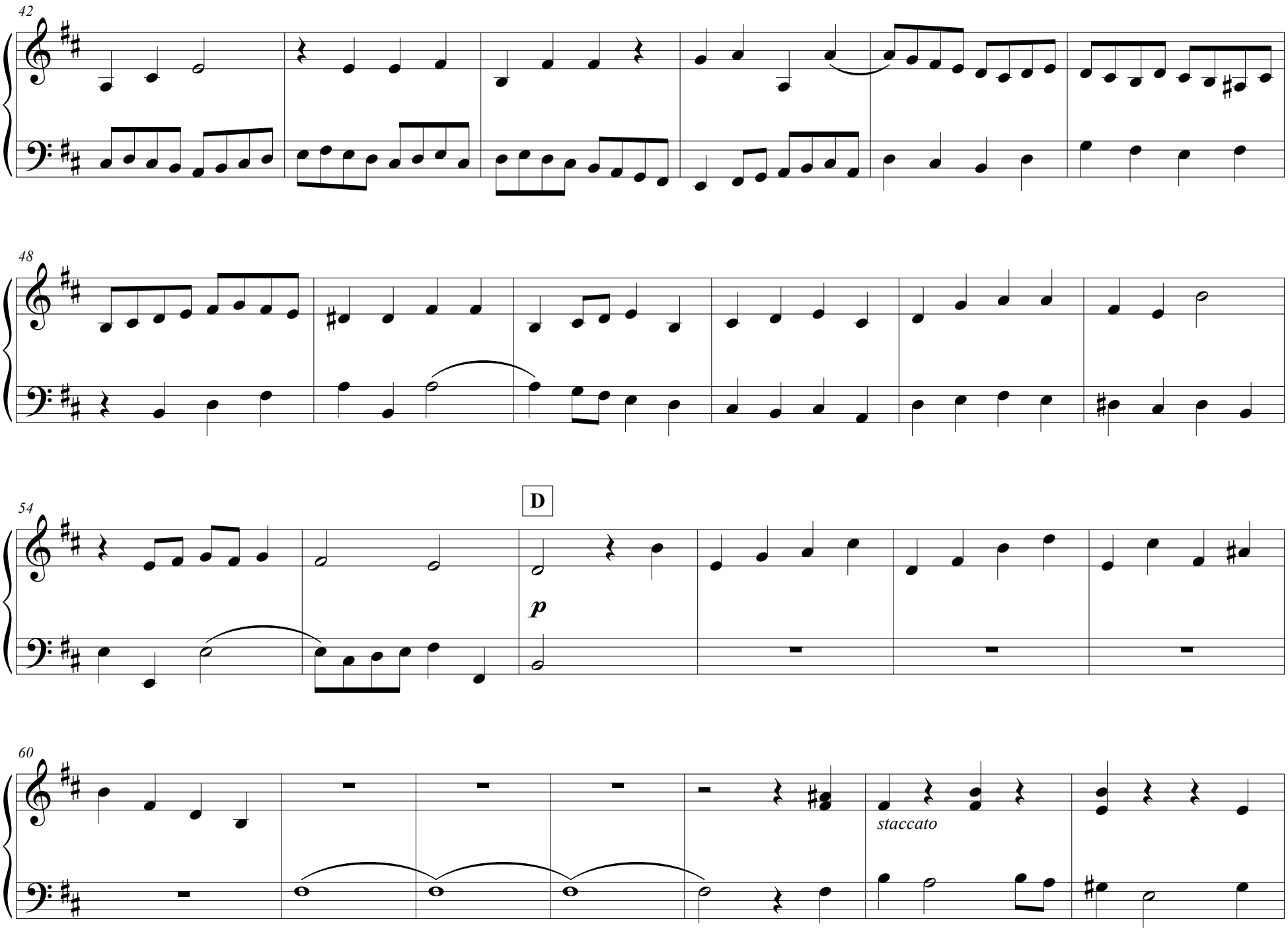
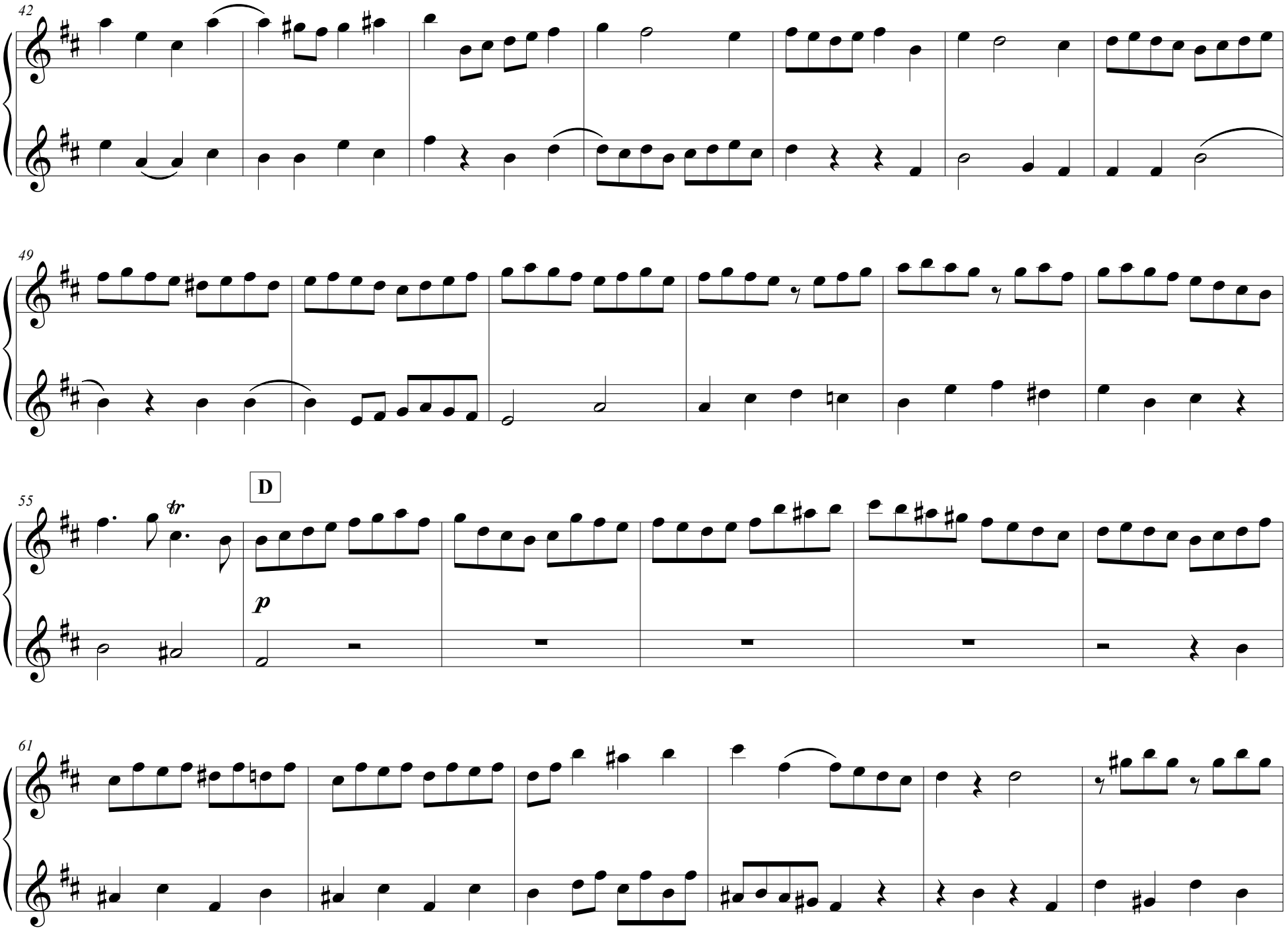
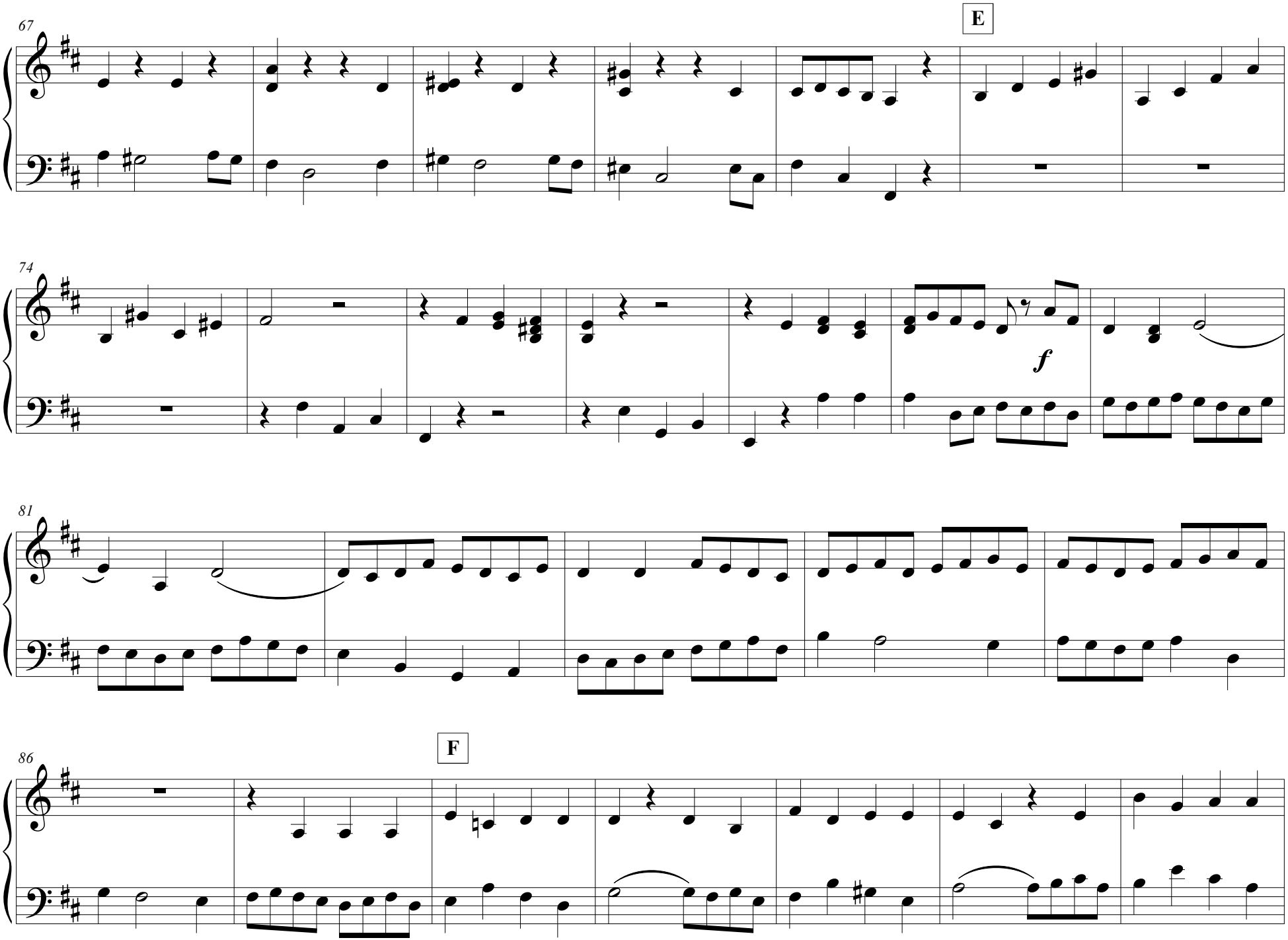
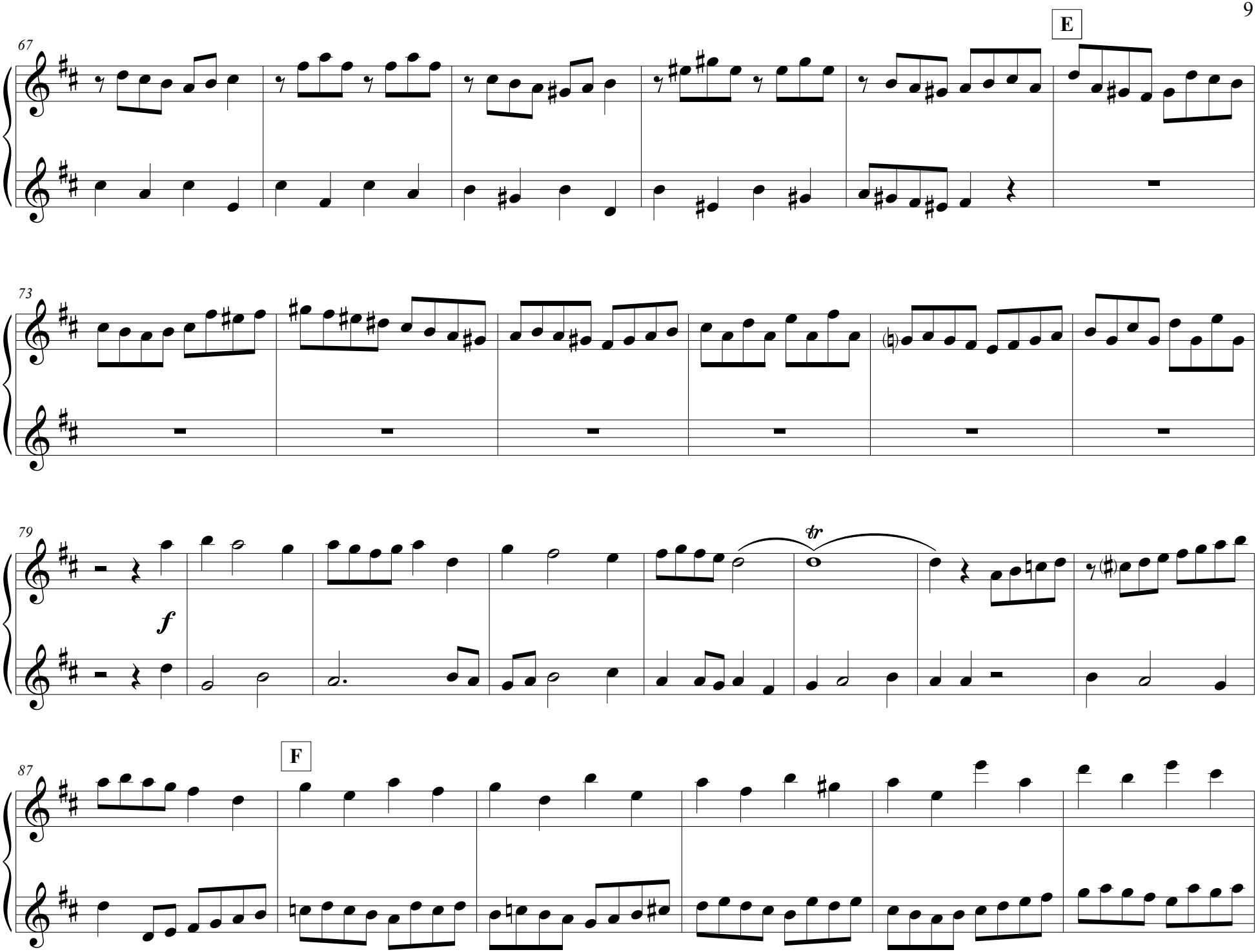

16
1.
B
Allegro ♩ = 92
2.
30
C
36

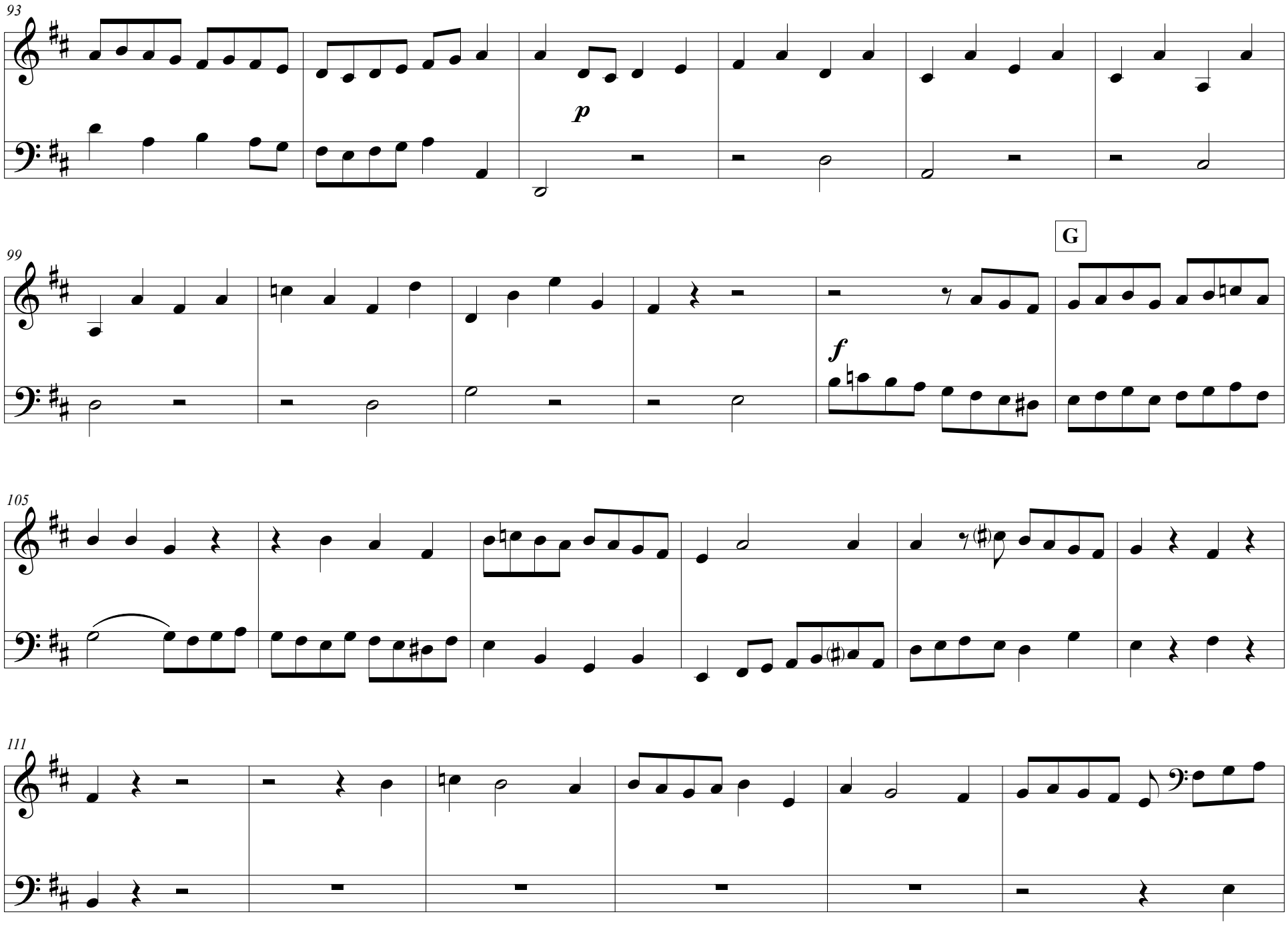

16
1.
B
Allegro ♩ = 92
2.
28
C
35

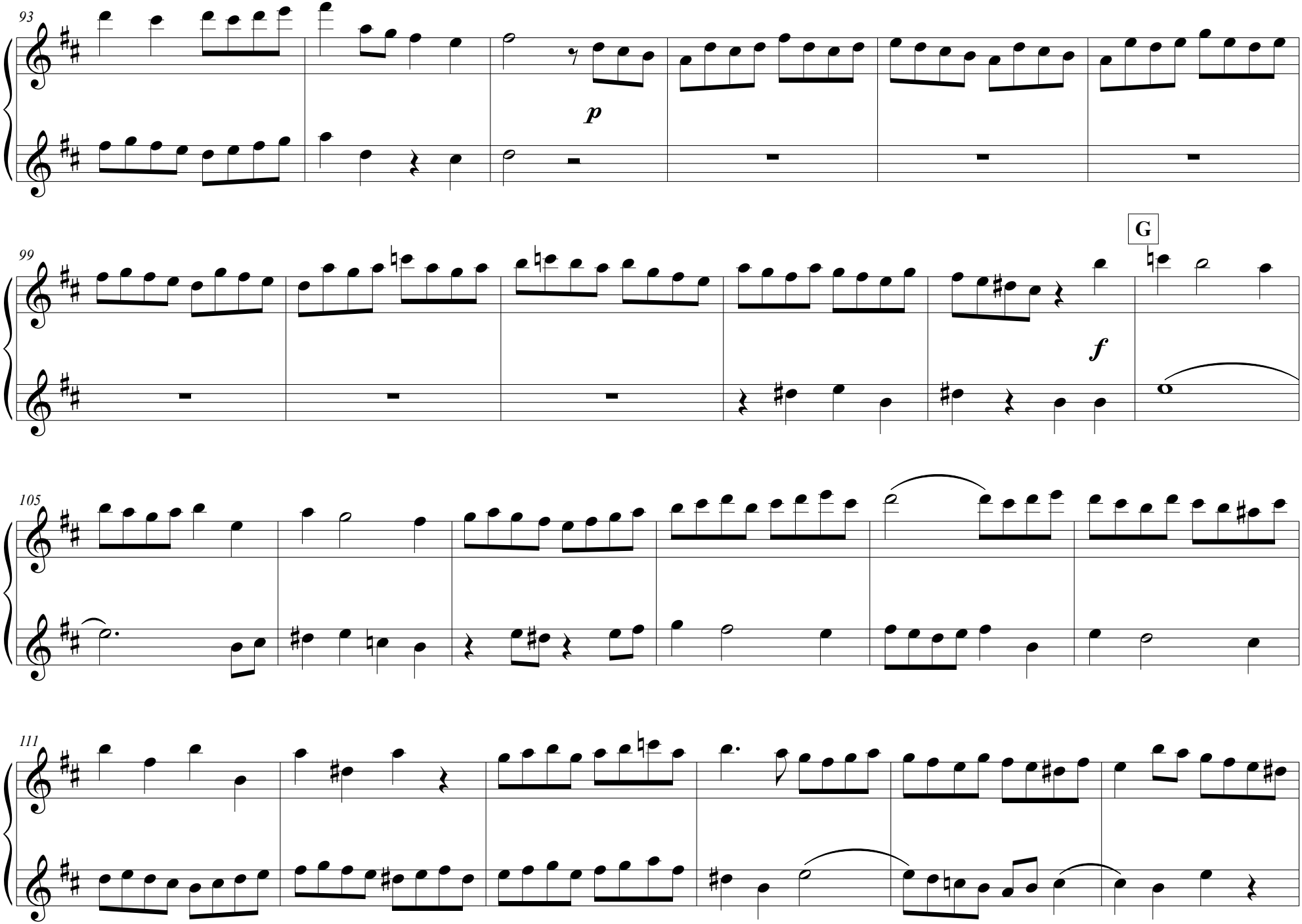

42
48
54
D
p
60
staccato

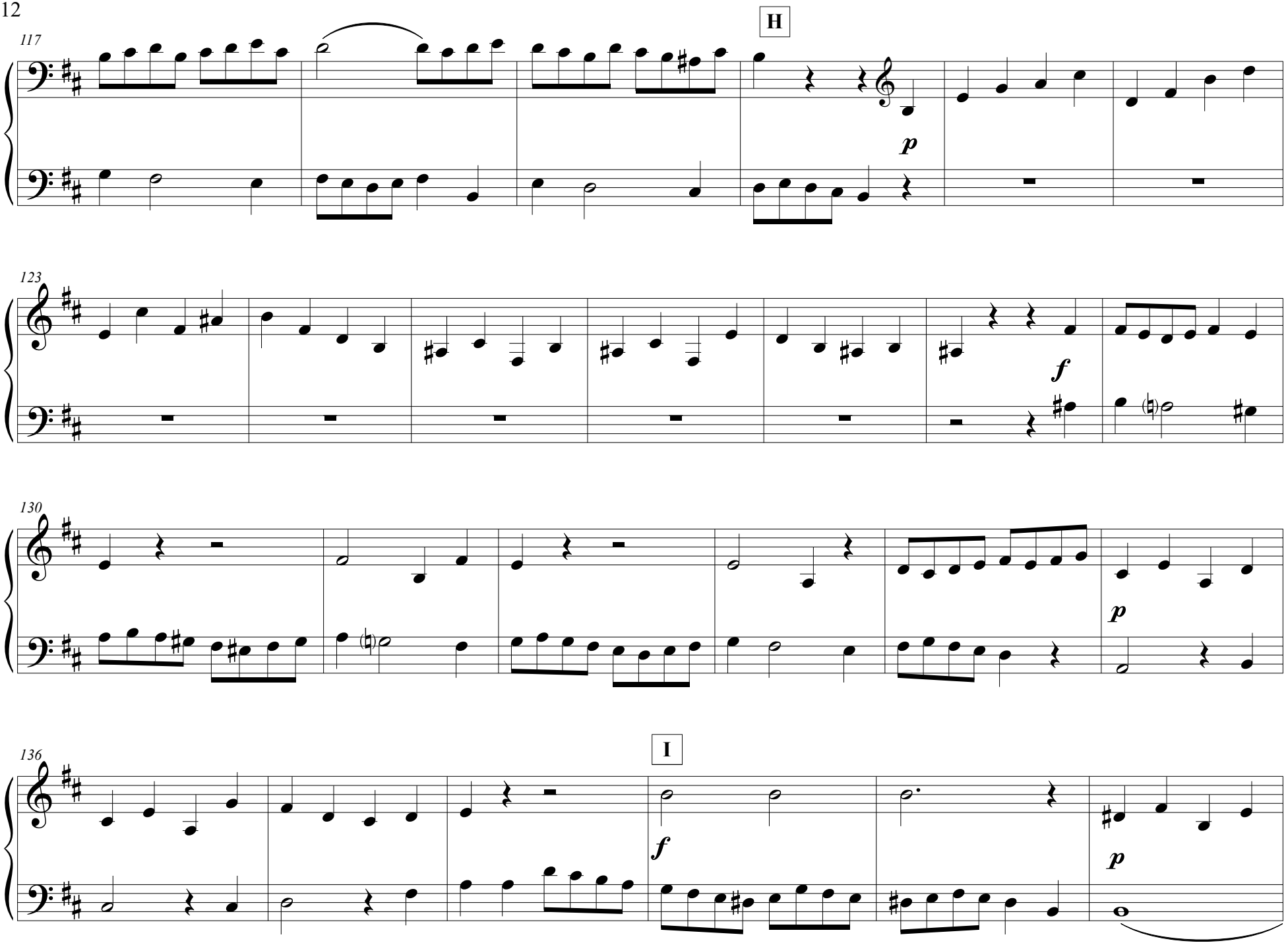

42
49
55
D
tr
p
61

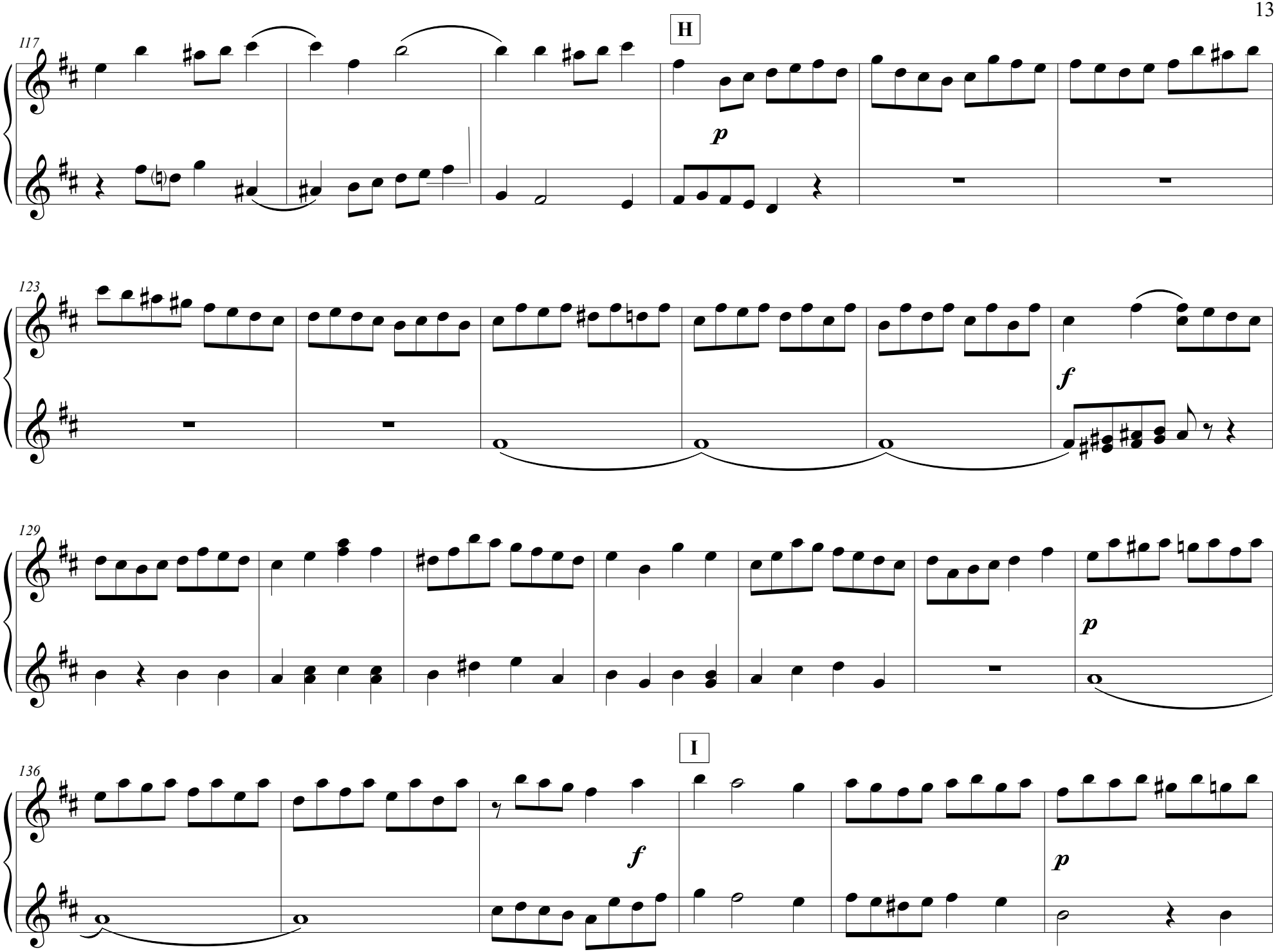

67
E
74
f
81
86
F

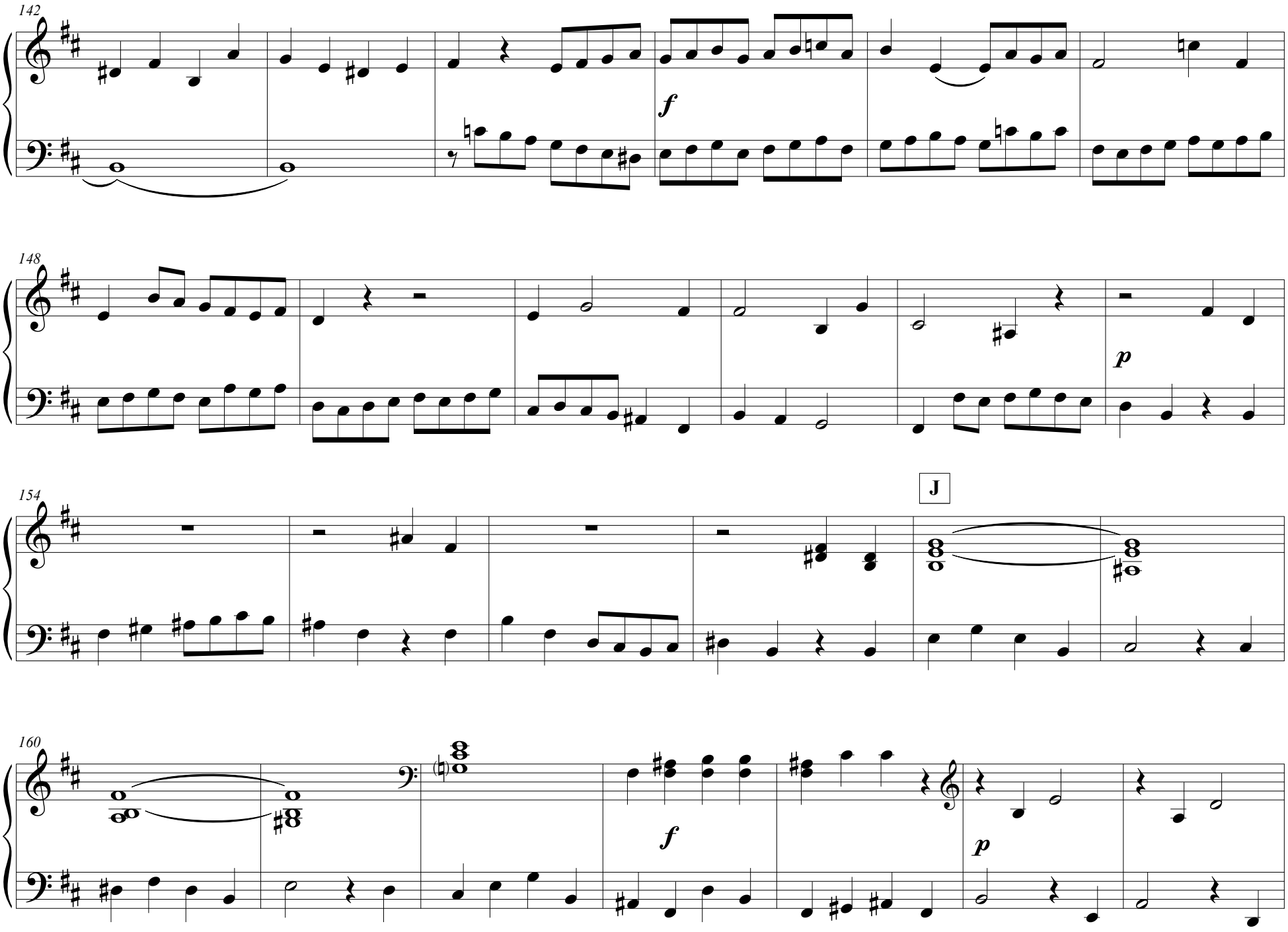

E
67
73
79
f
tr
F
87

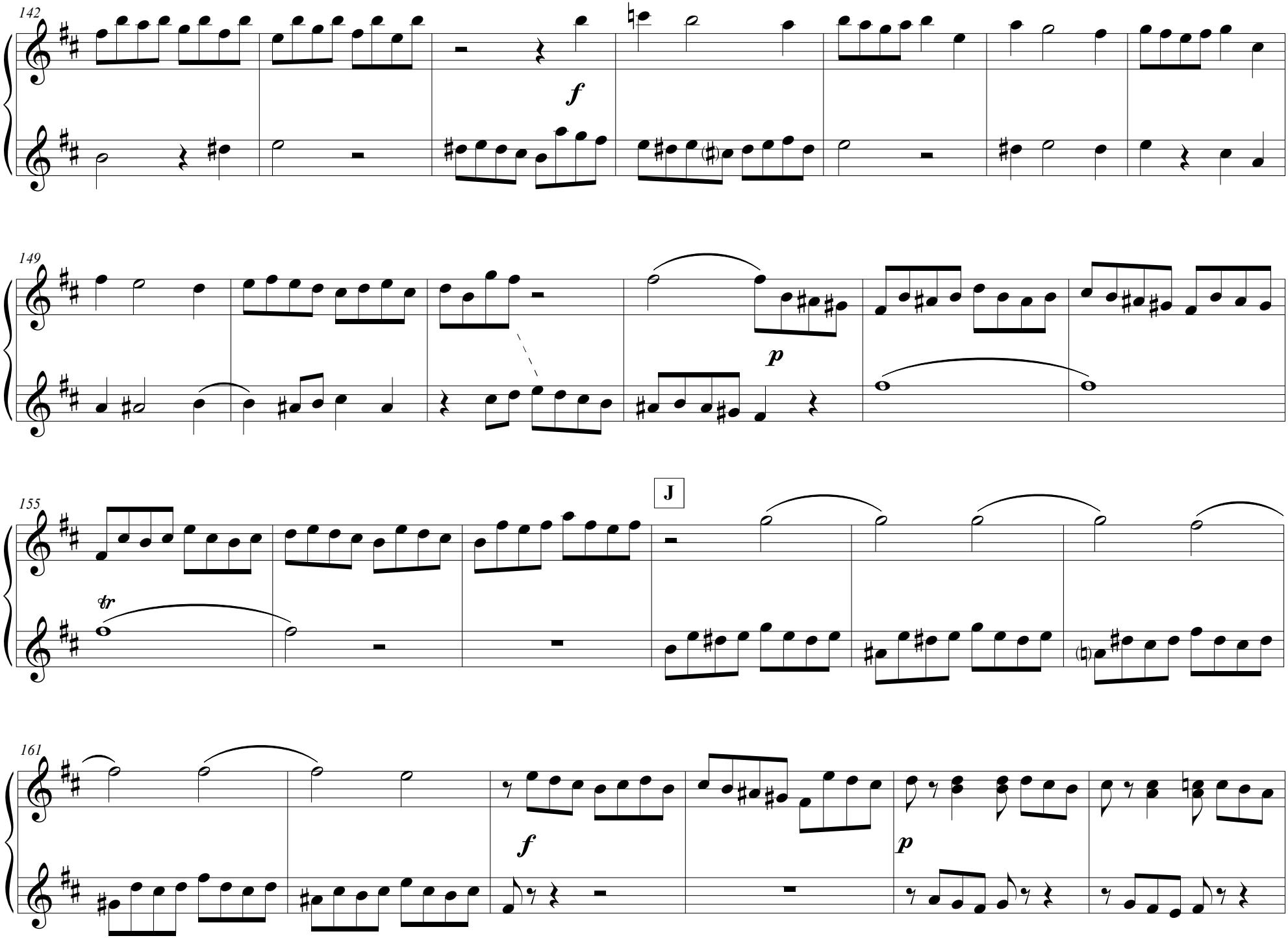

93
p
99
G
f
105
111

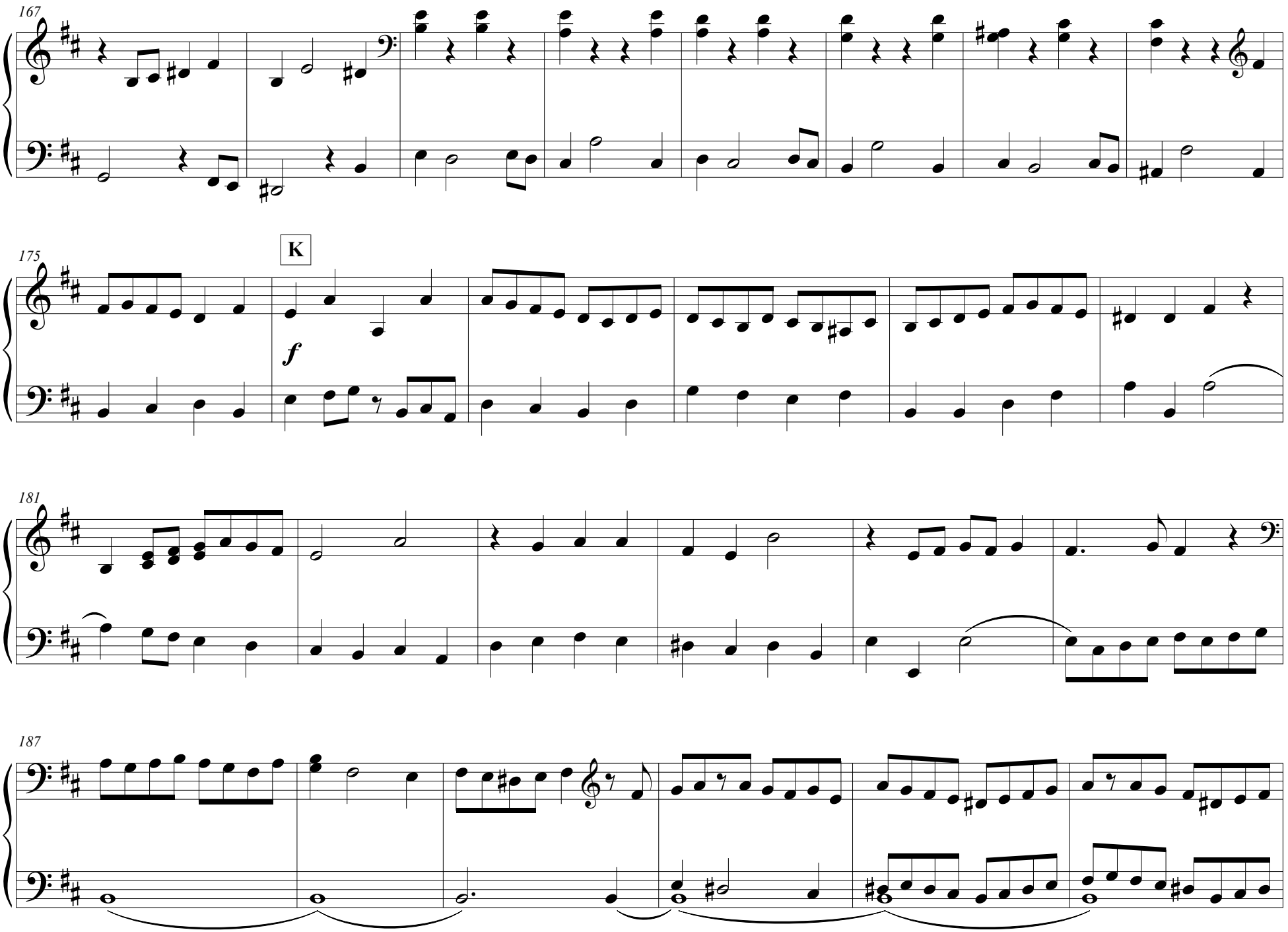

93
p
99
G
f
105
111

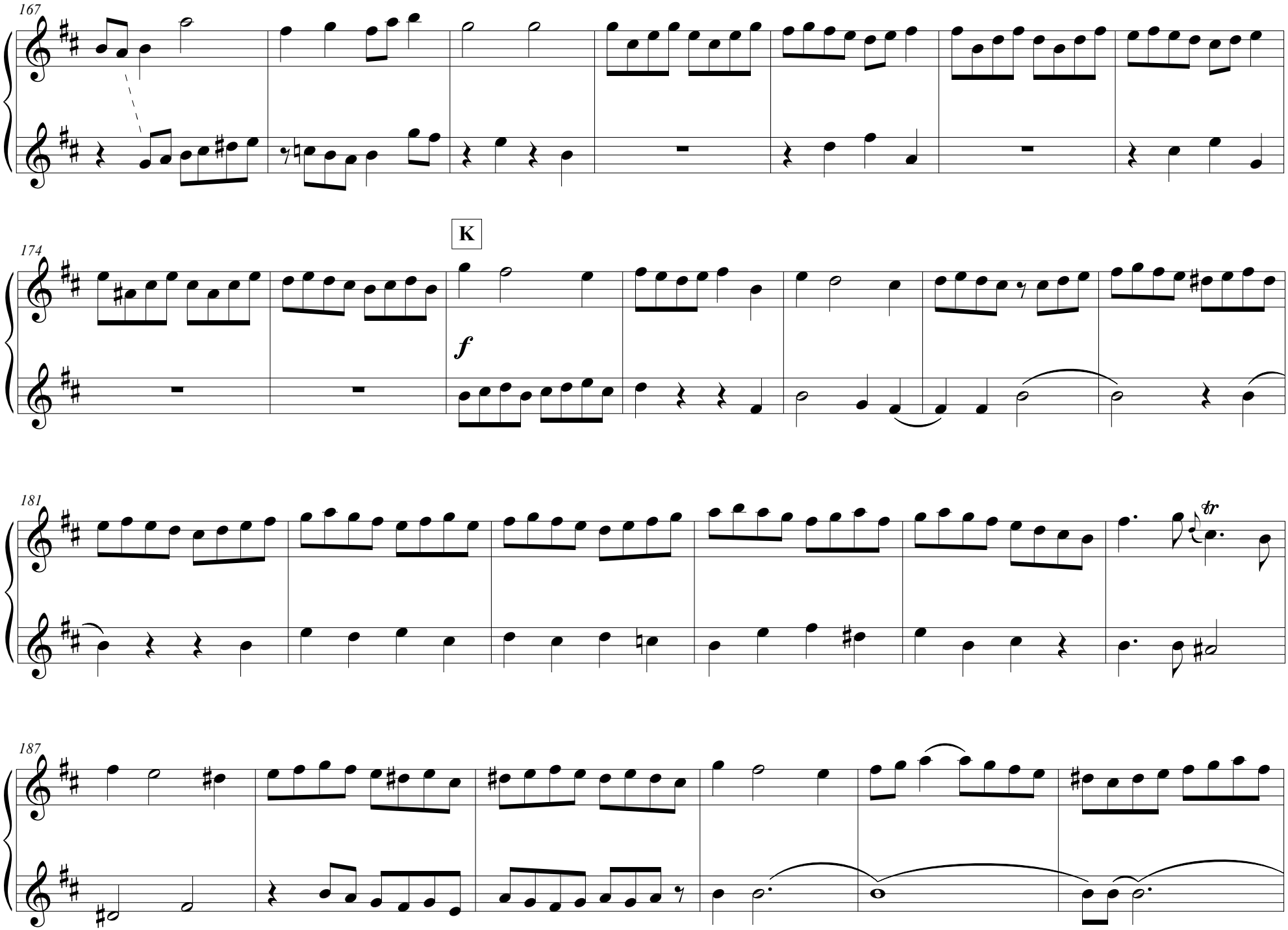

H
117
p
123
f
130
p
I
136
f
p


117
H
p
123
f
129
p
136
I
f
p


142
f
148
p
154
J
160
f
p


142
f
149
p
155
J
tr
161
f
p


167
175
K
f
181
187


167
174
K
f
181
tr
187

193

rit.

L **Maestoso** ♩ = 66

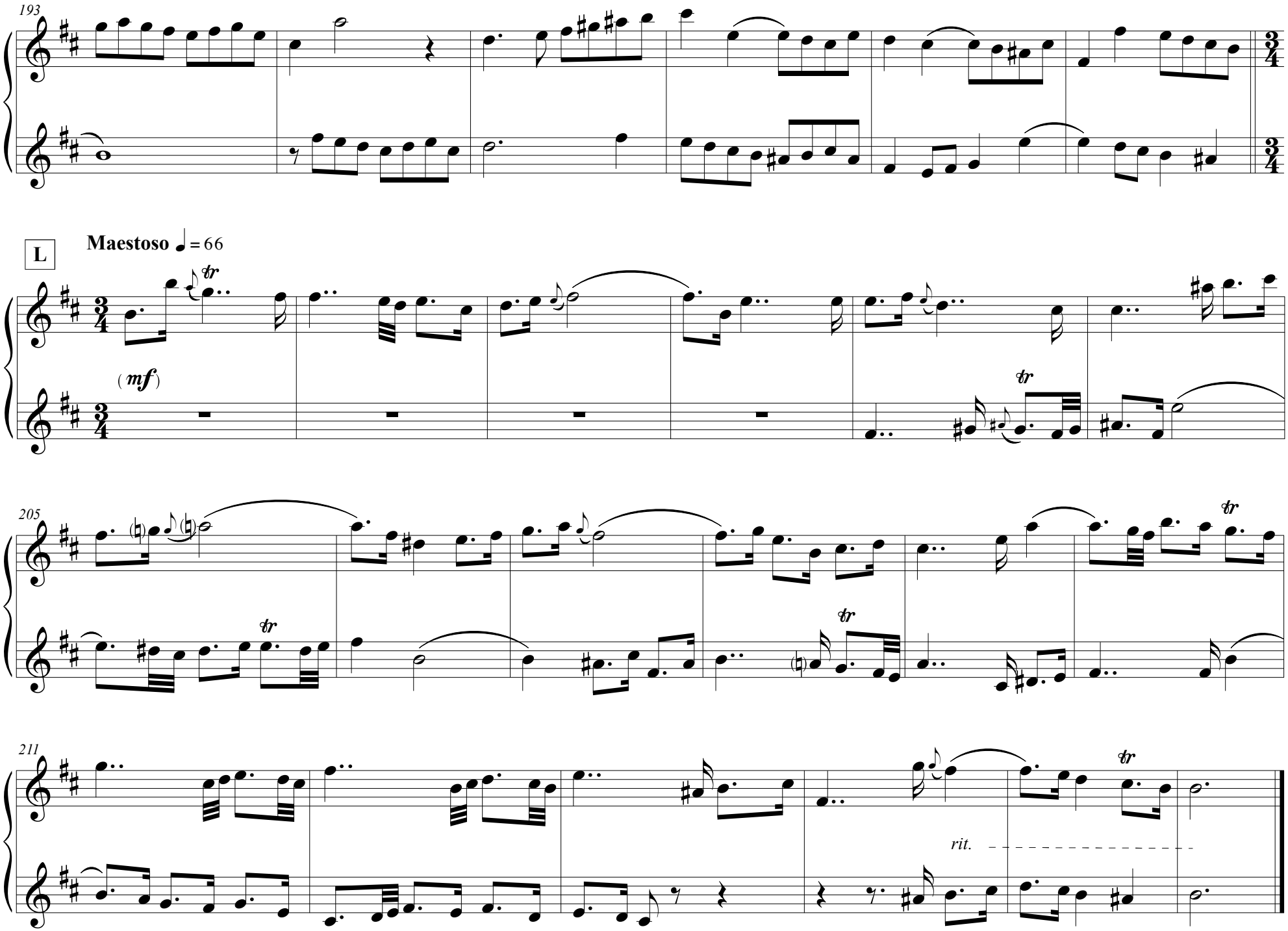
(*mf*)

205

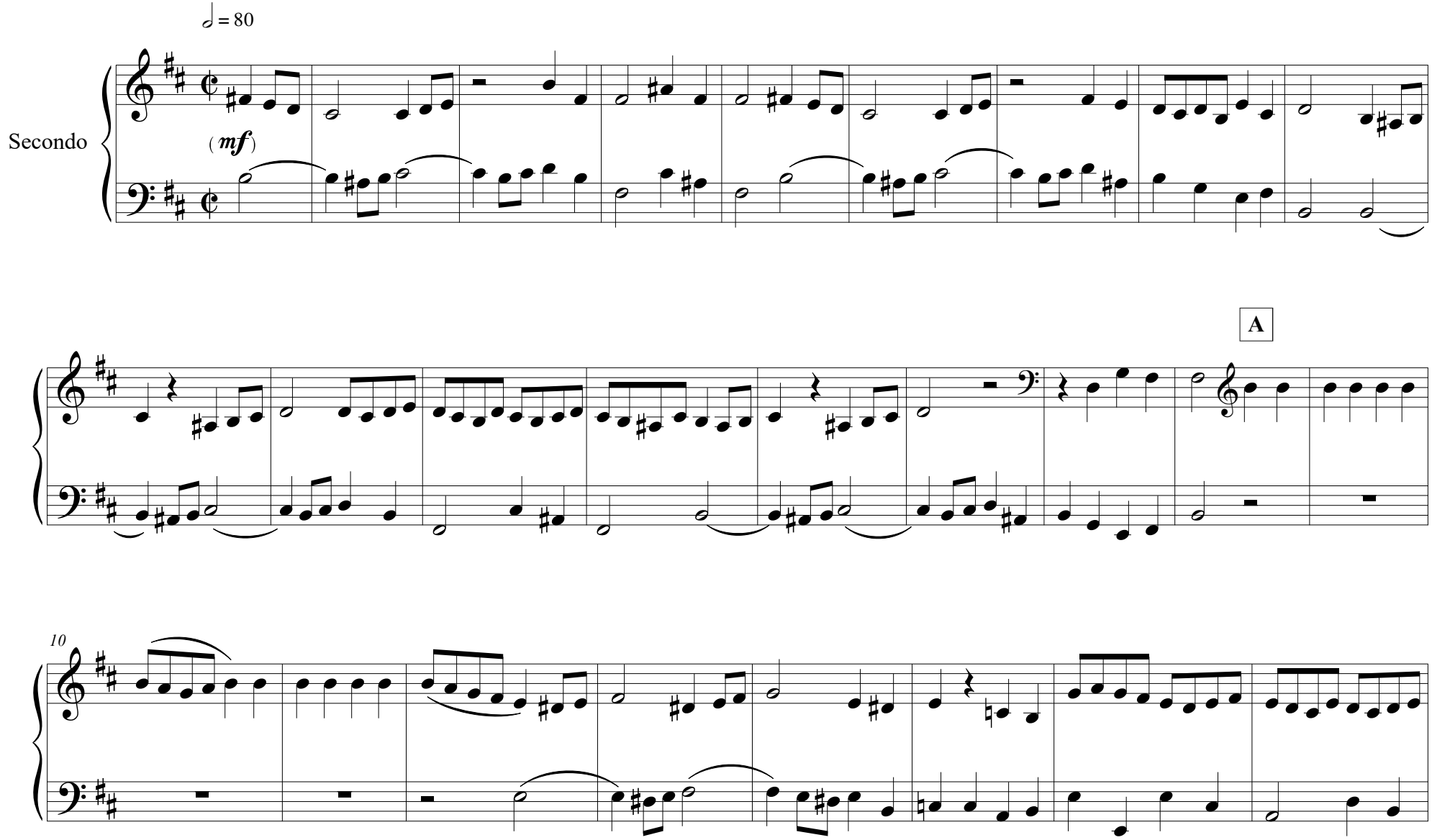
211

rit.

*2


193
L
Maestoso ♩ = 66
(mf)
205
211
rit.

Rondeau



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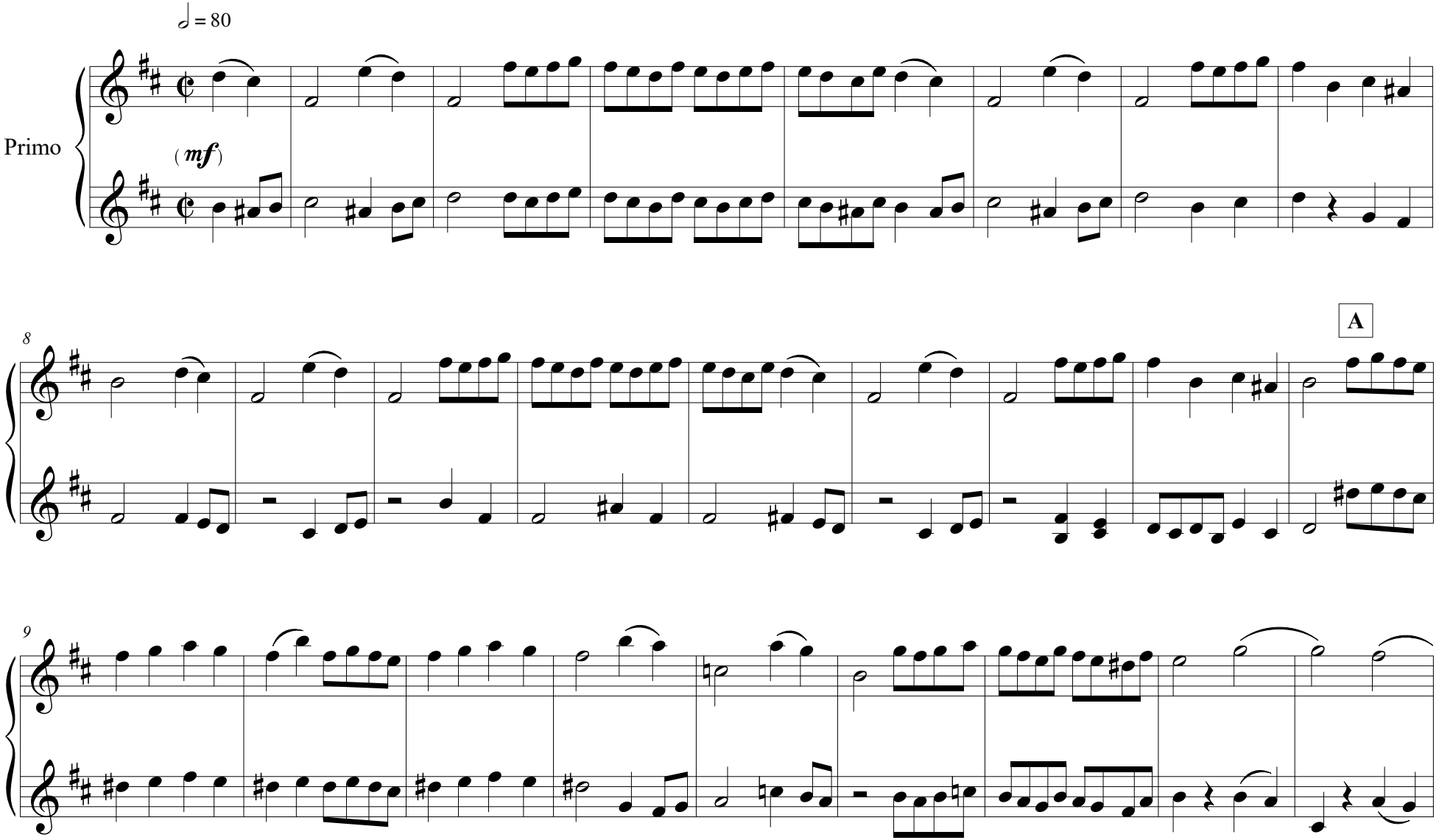
Rondeau



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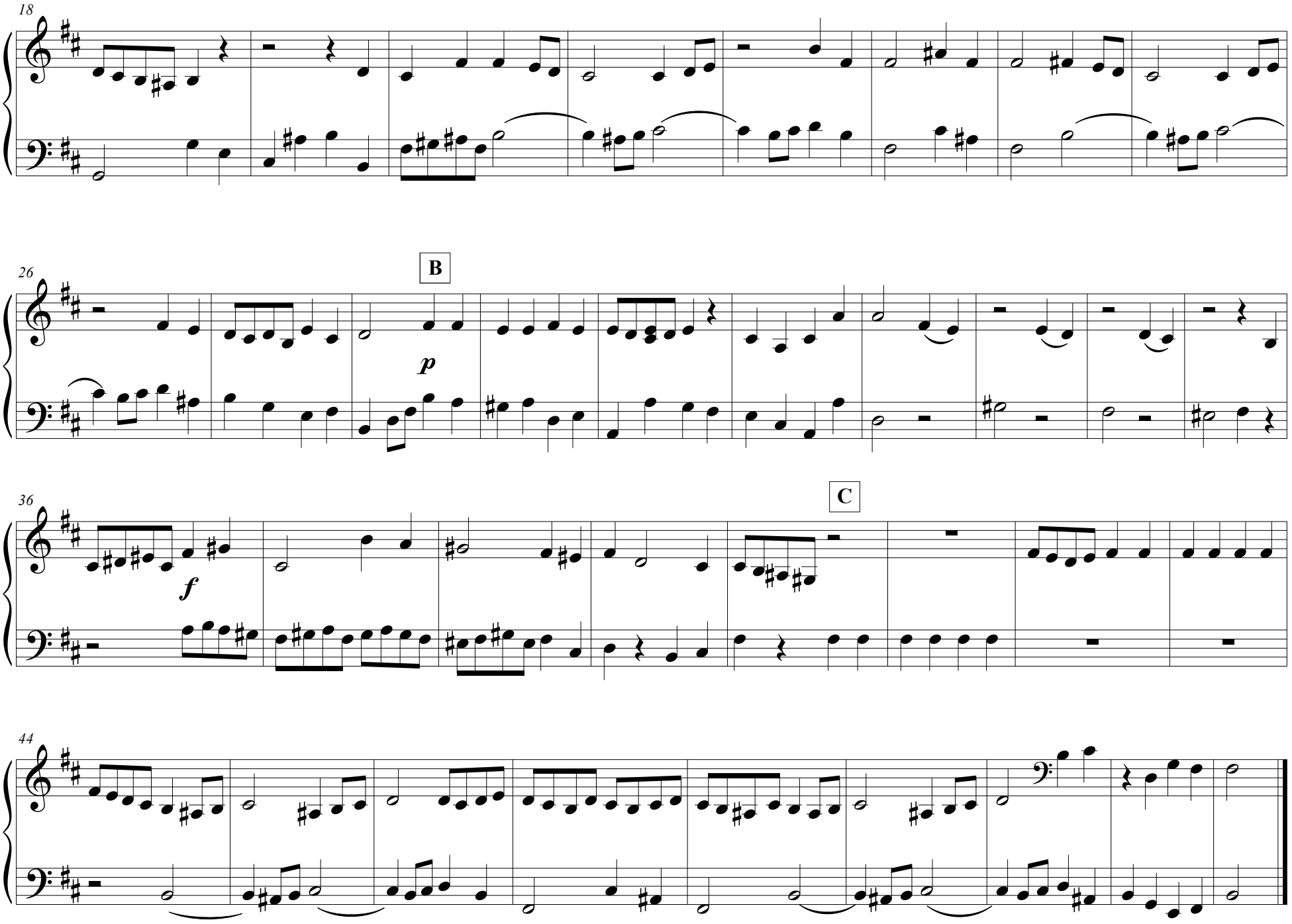
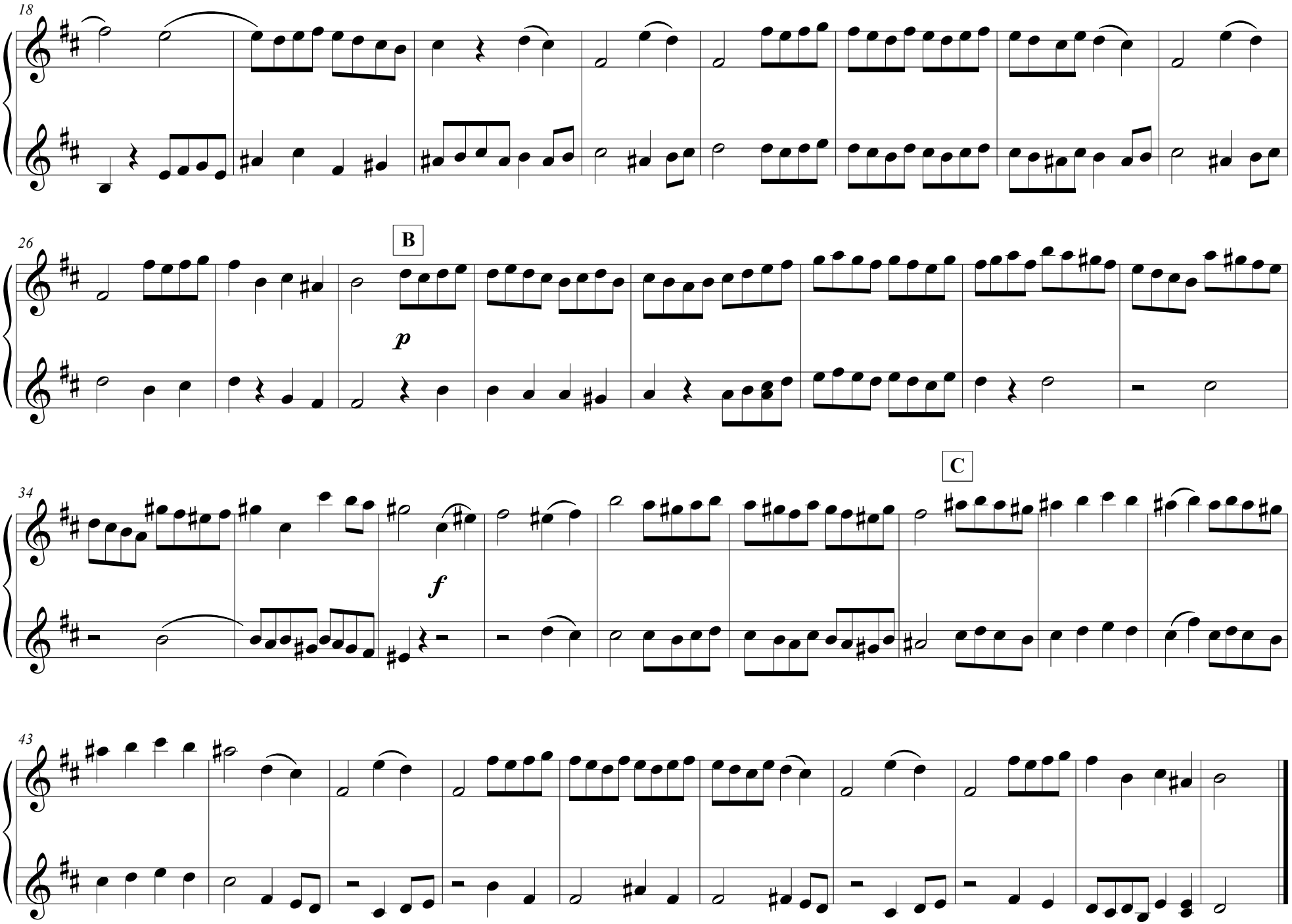
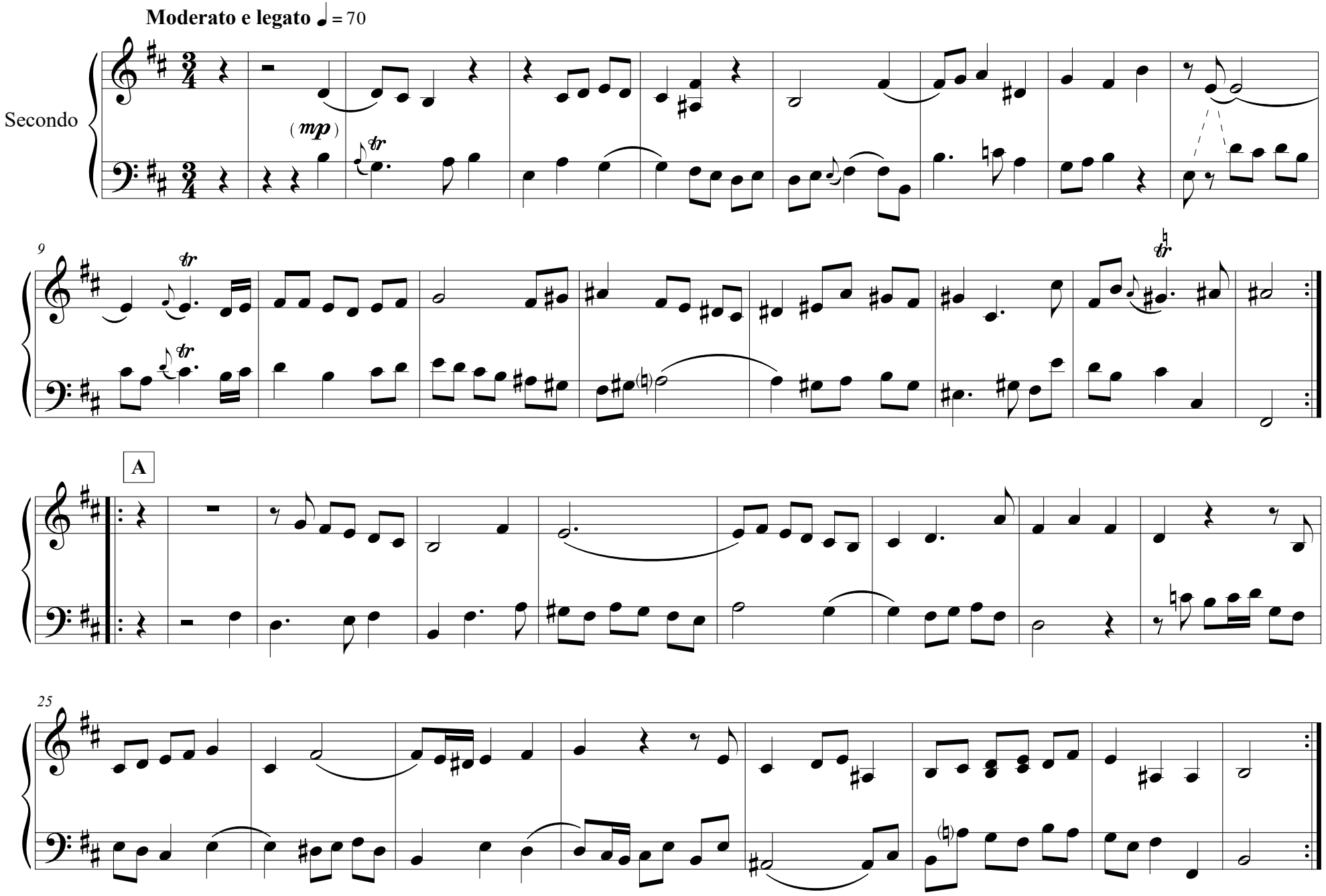

18
26
B
p
36
f
C
44


18
26
B
p
34
f
C
43

Sarabande



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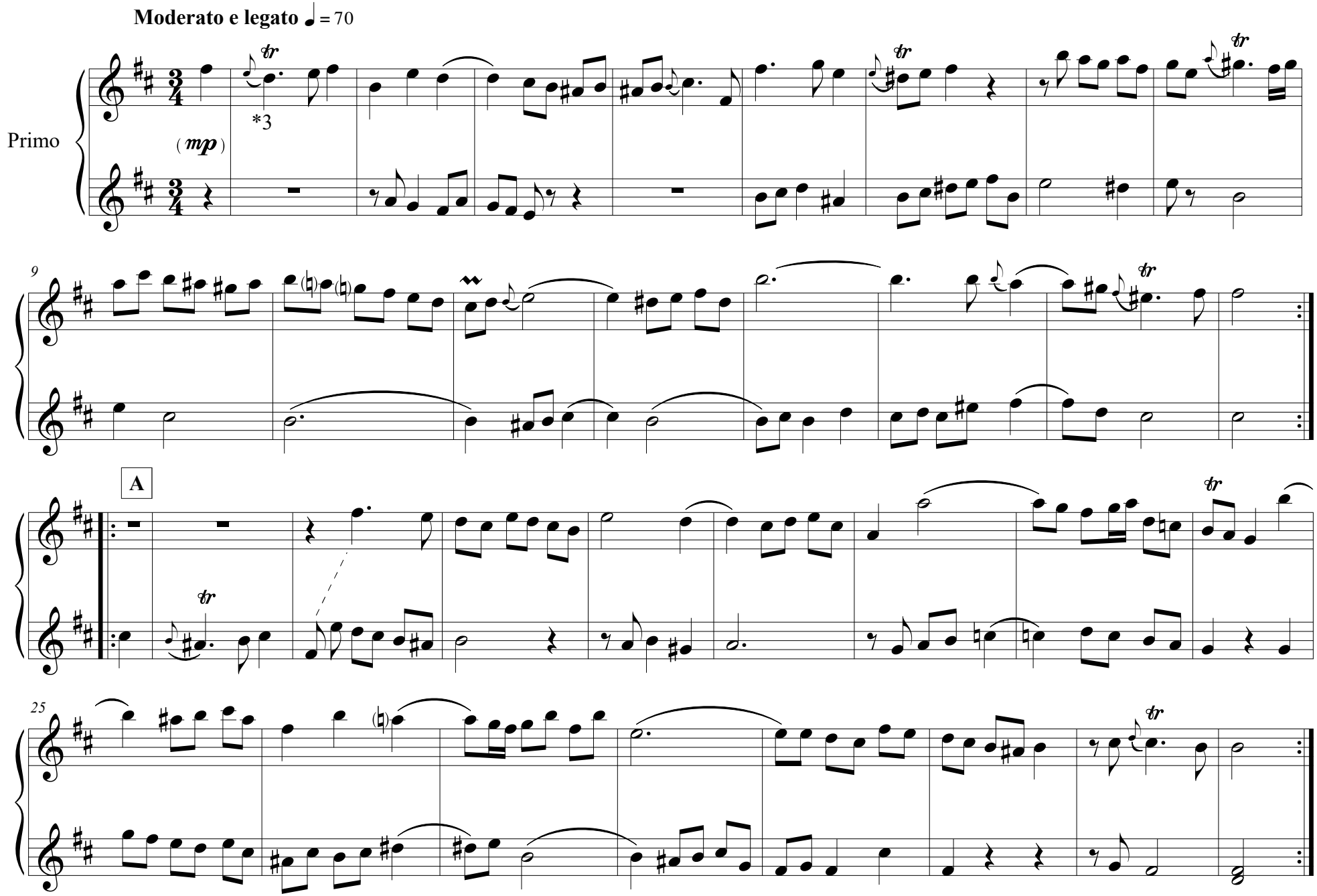
Sarabande



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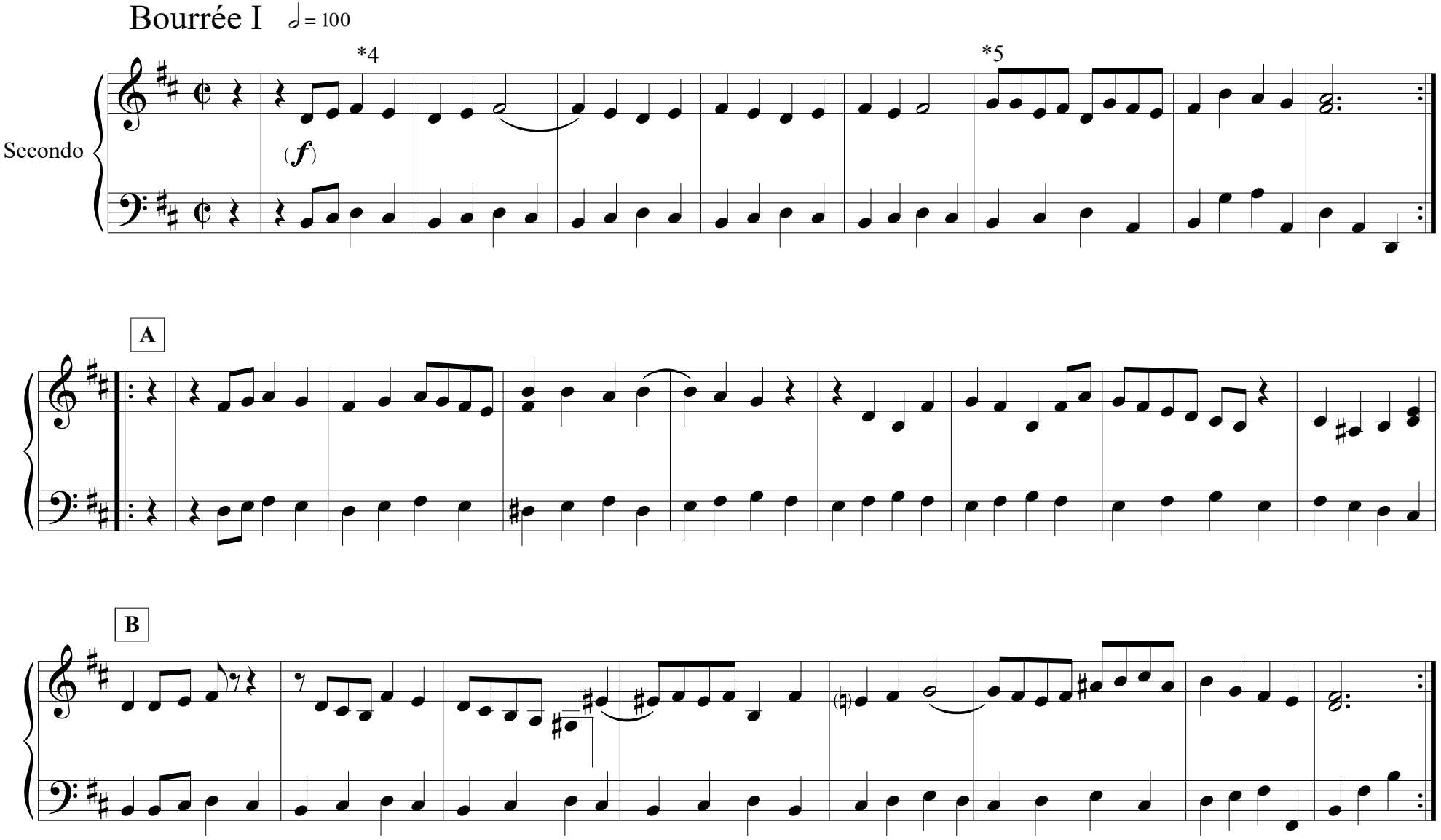
Bourrées

Bourrée I



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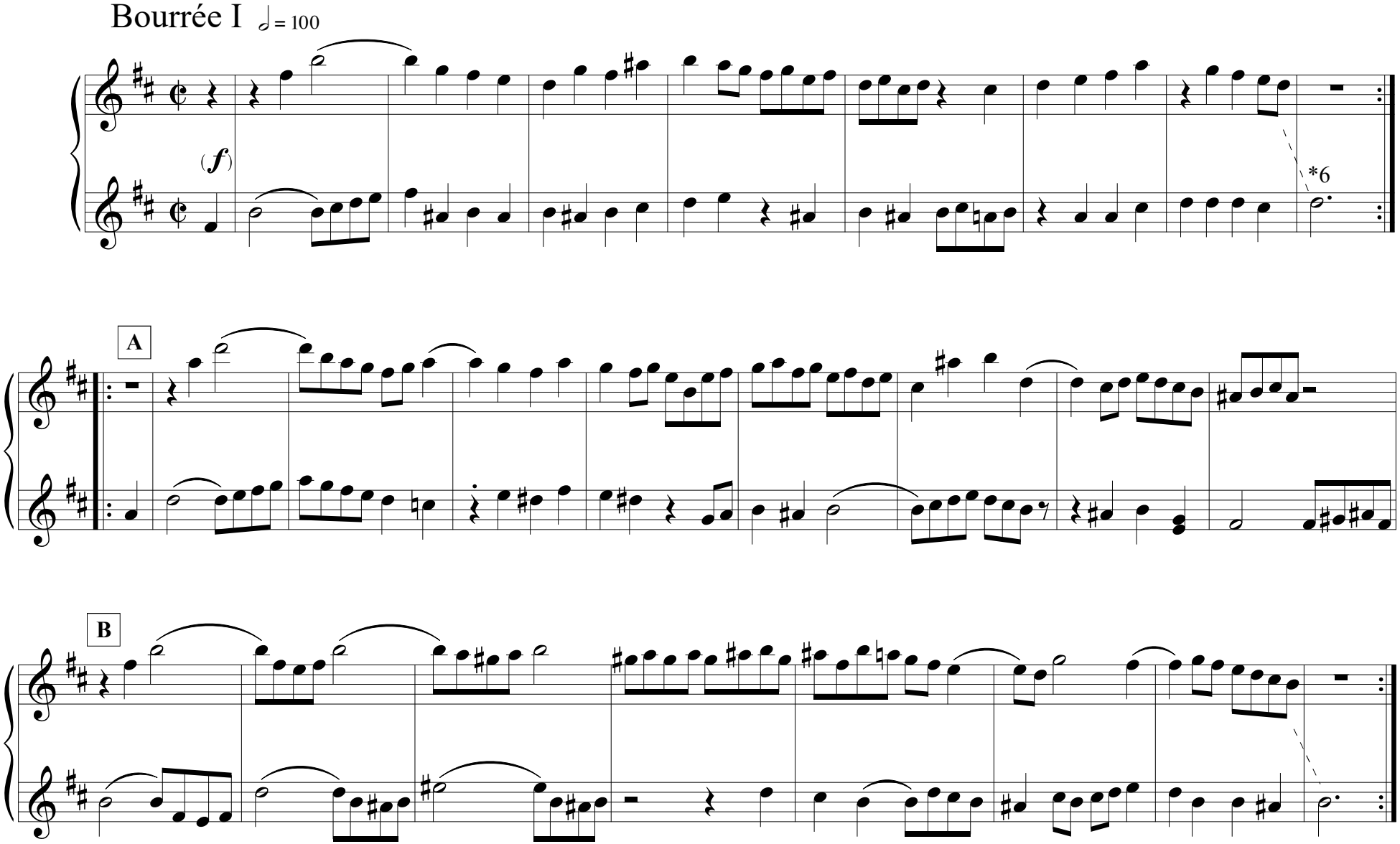
Bourrées

Bourrée I



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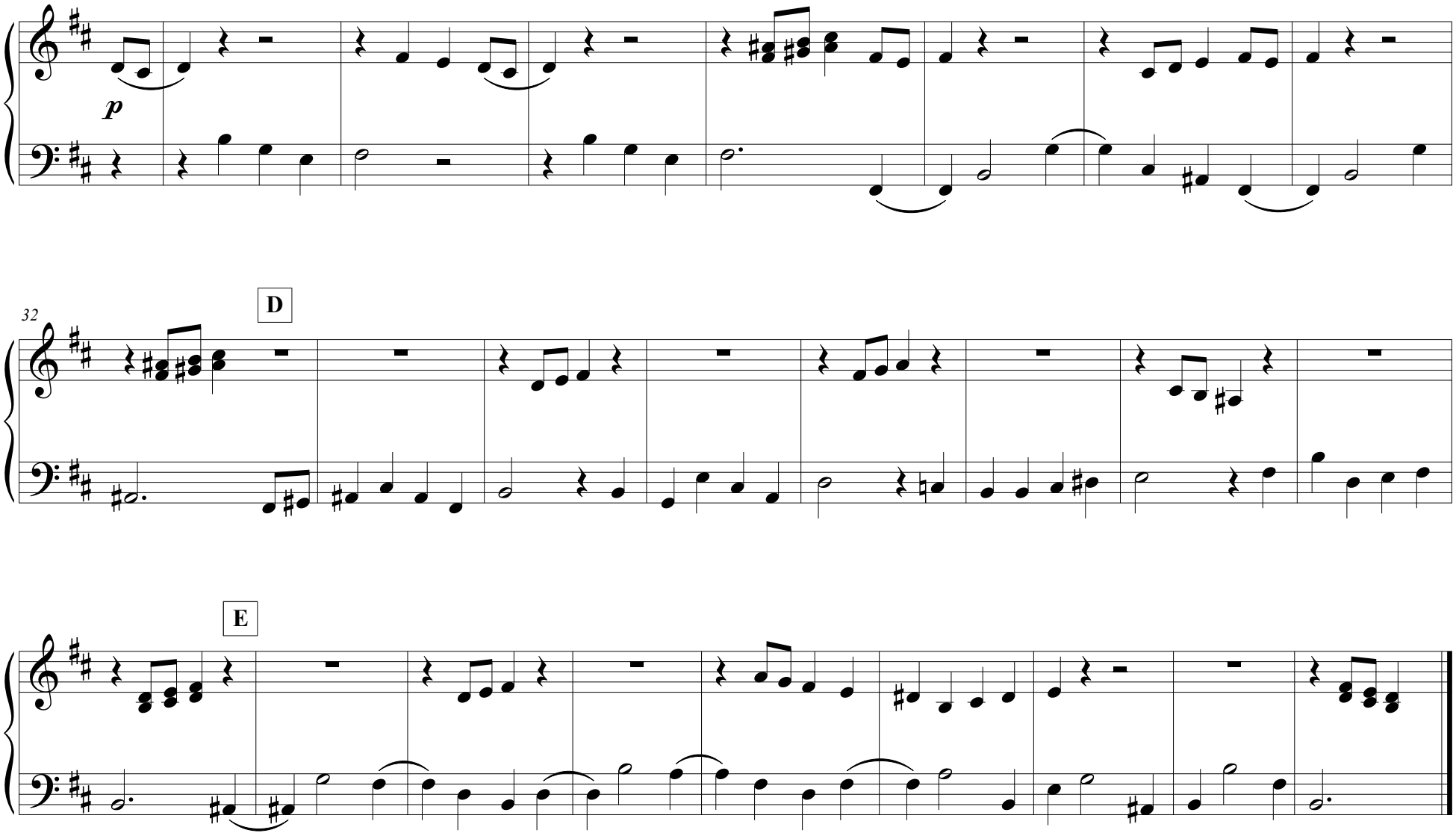
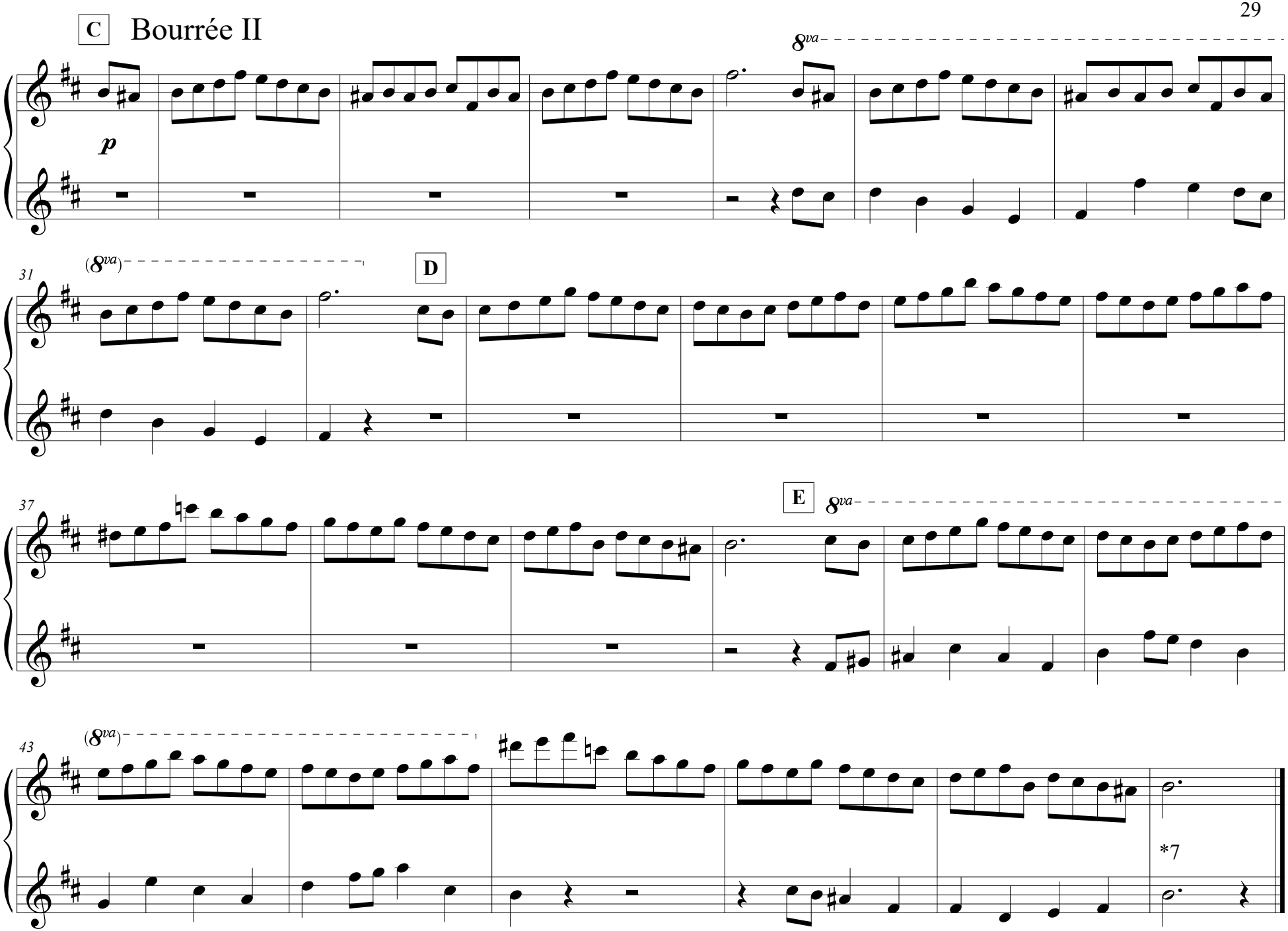
C Bourrée II



Bourrée I da Capo senza repetizione



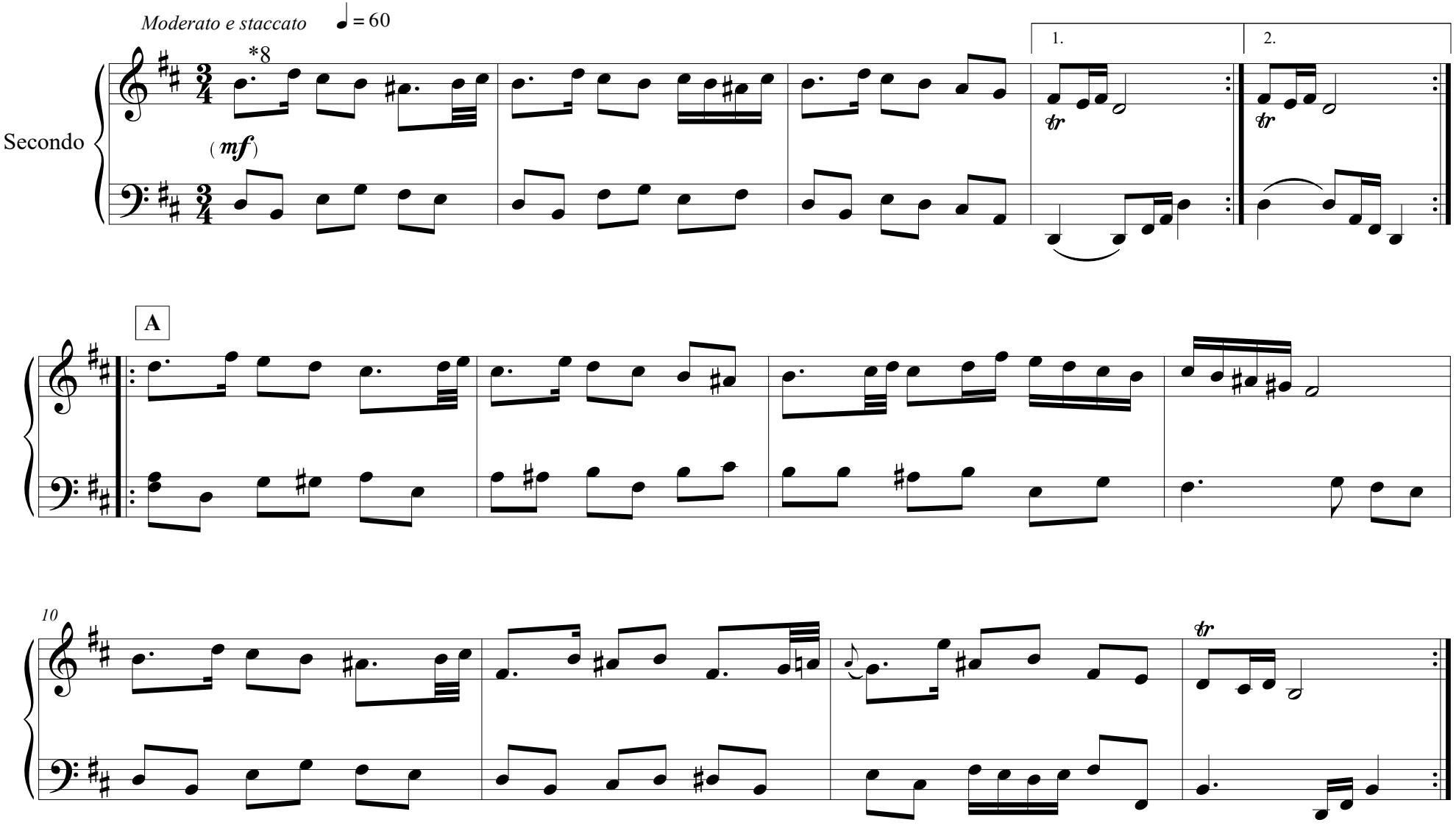
Bourree I da Capo senza repetizione

Polonaise and Double

Polonaise

Moderato e staccato ♩ = 60

Secondo



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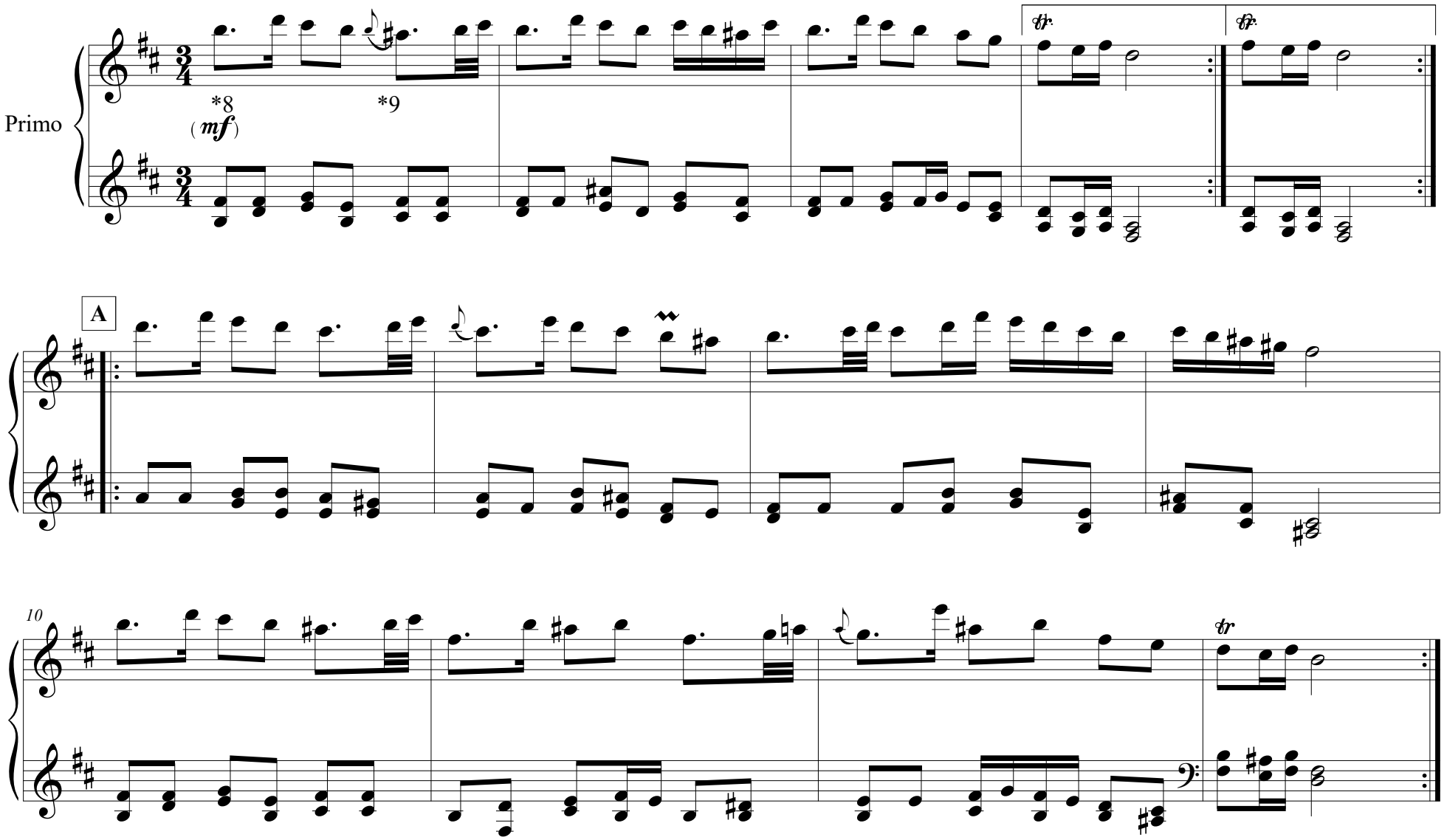
Polonaise and Double

Polonaise

Moderato e staccato ♩ = 60



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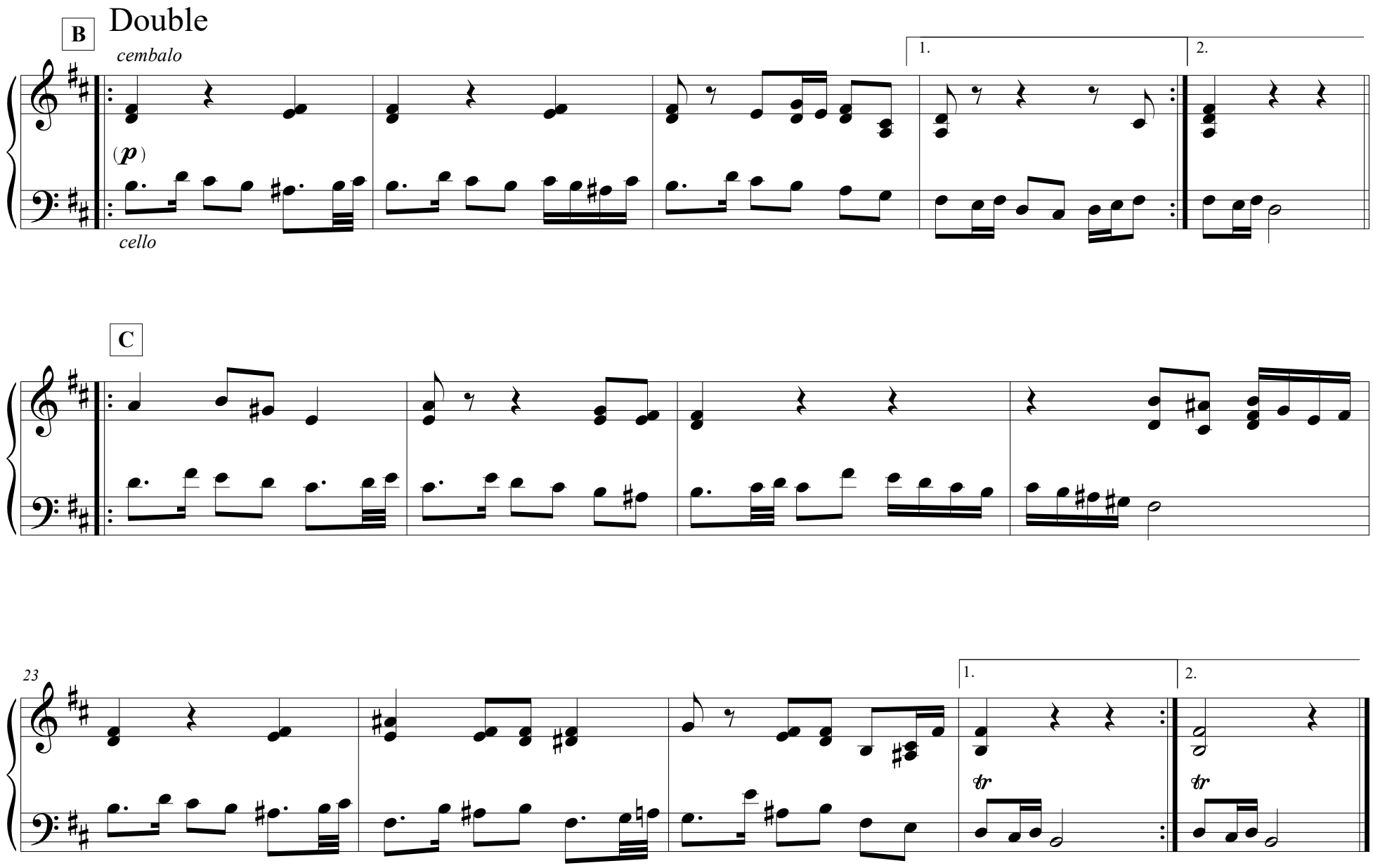
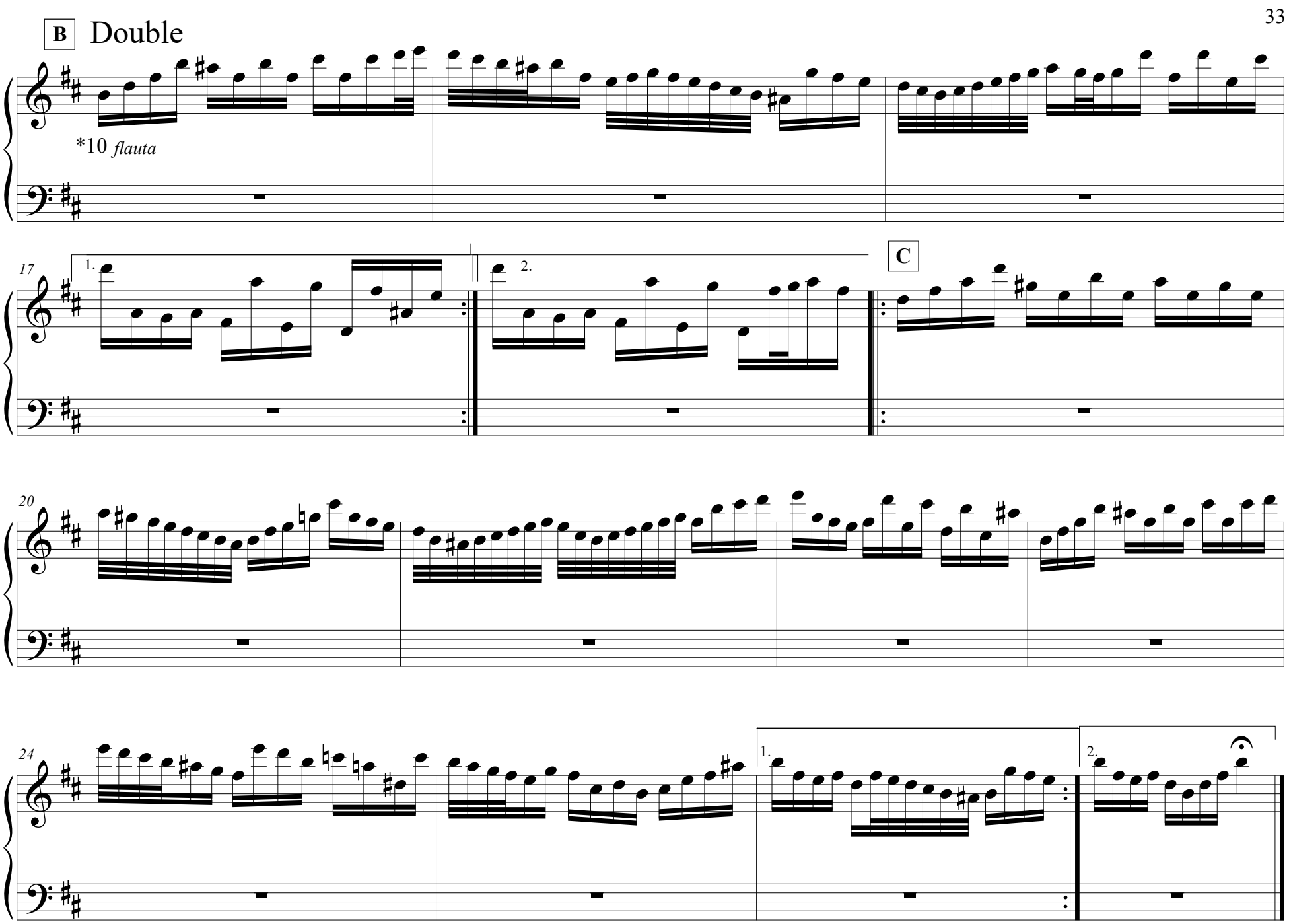
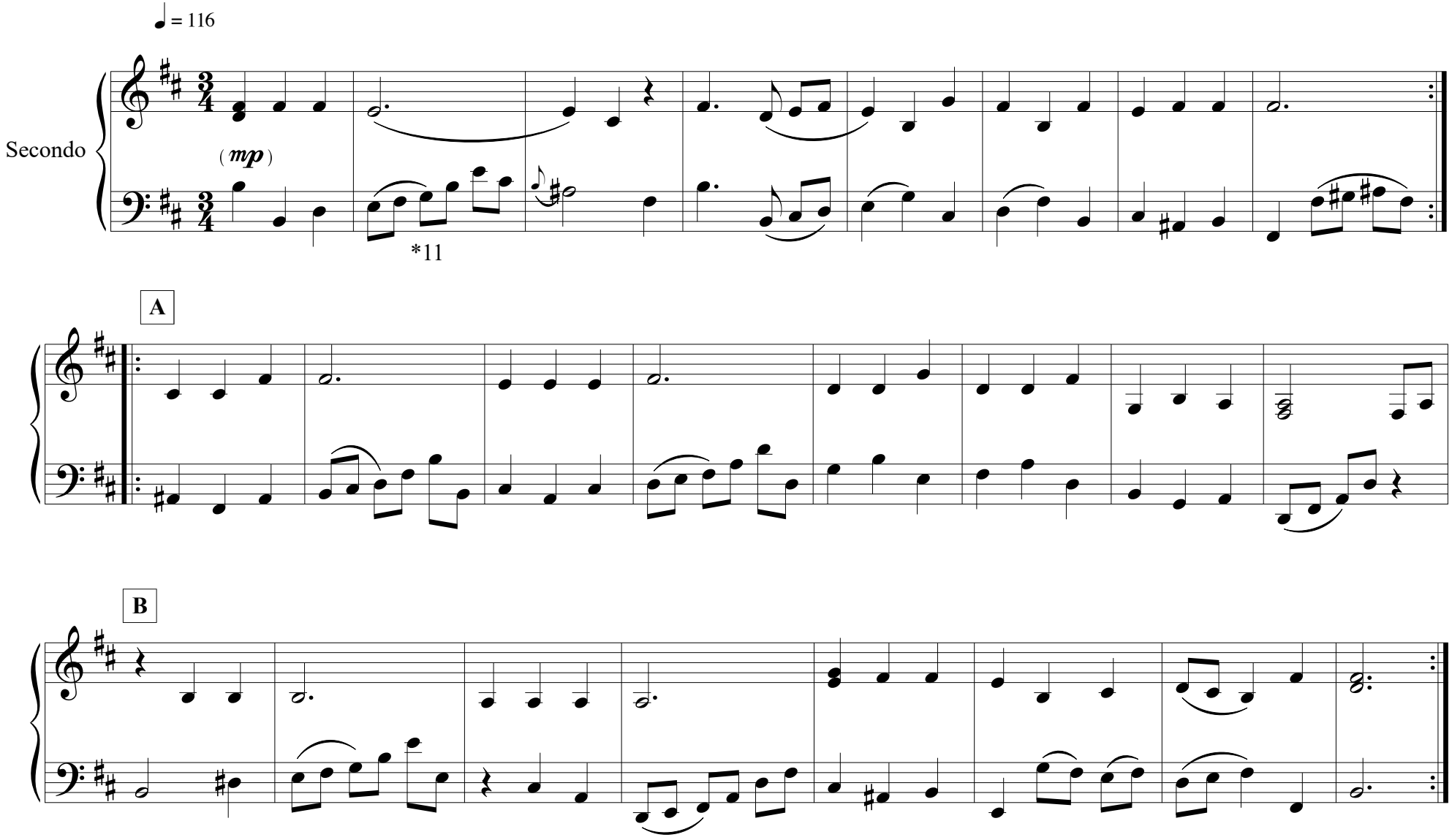

B
Double
cembalo
(p)
cello
1.
2.
C
23
1.
2.
tr
tr


B Double
*10 flauta
17
1.
2.
C
20
24
1.
2.

Menuet



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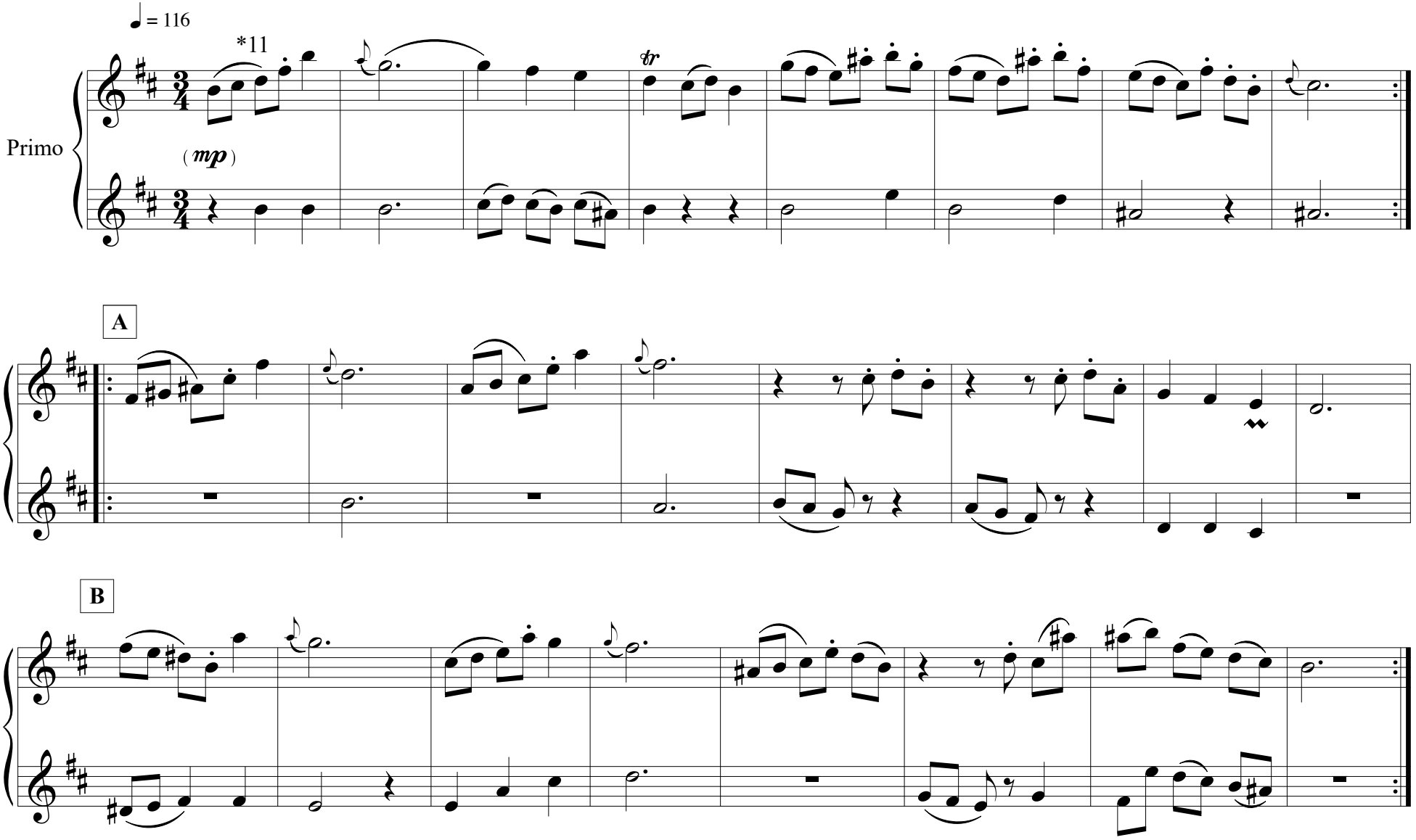
Menuet



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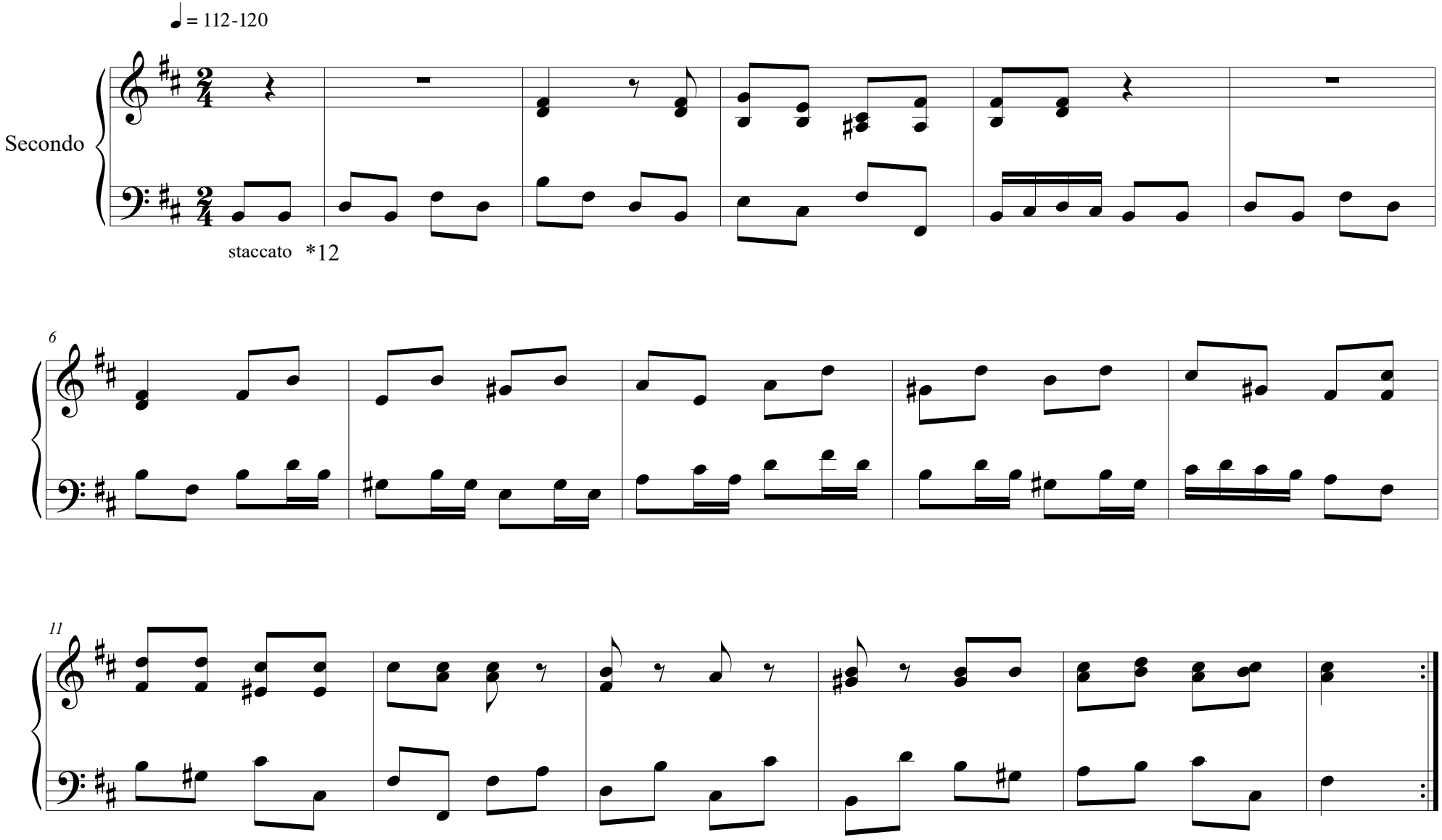
Badinerie



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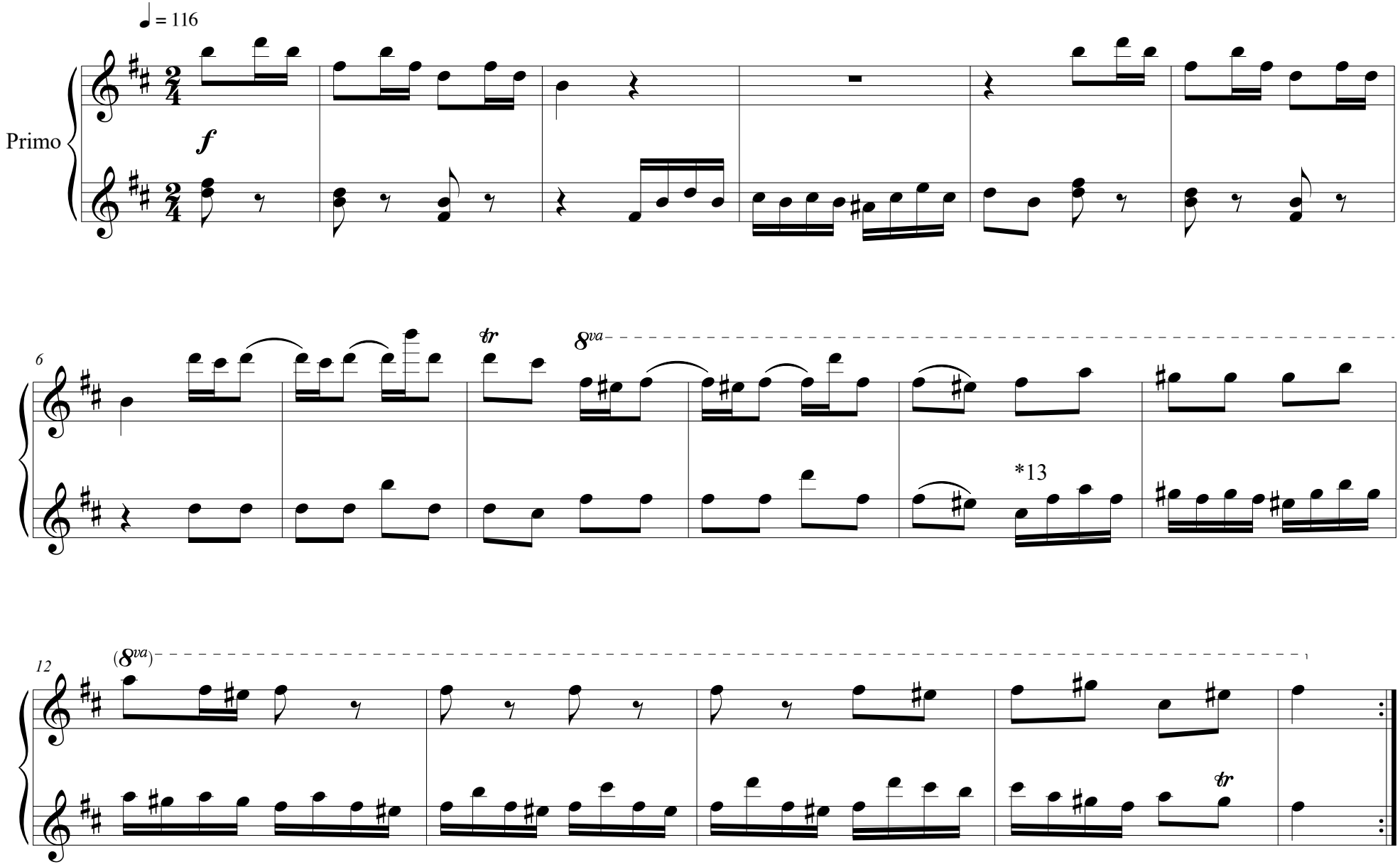

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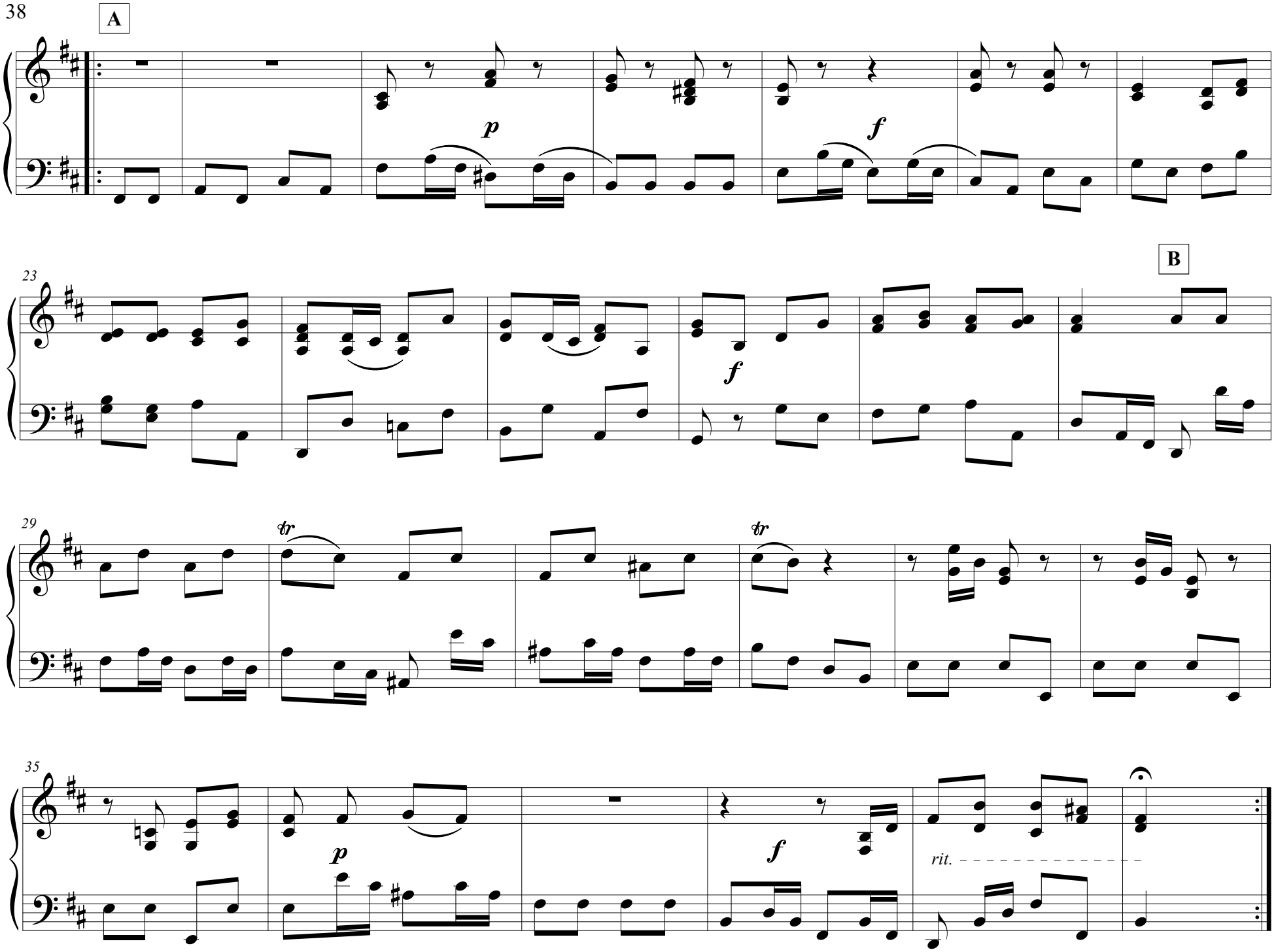
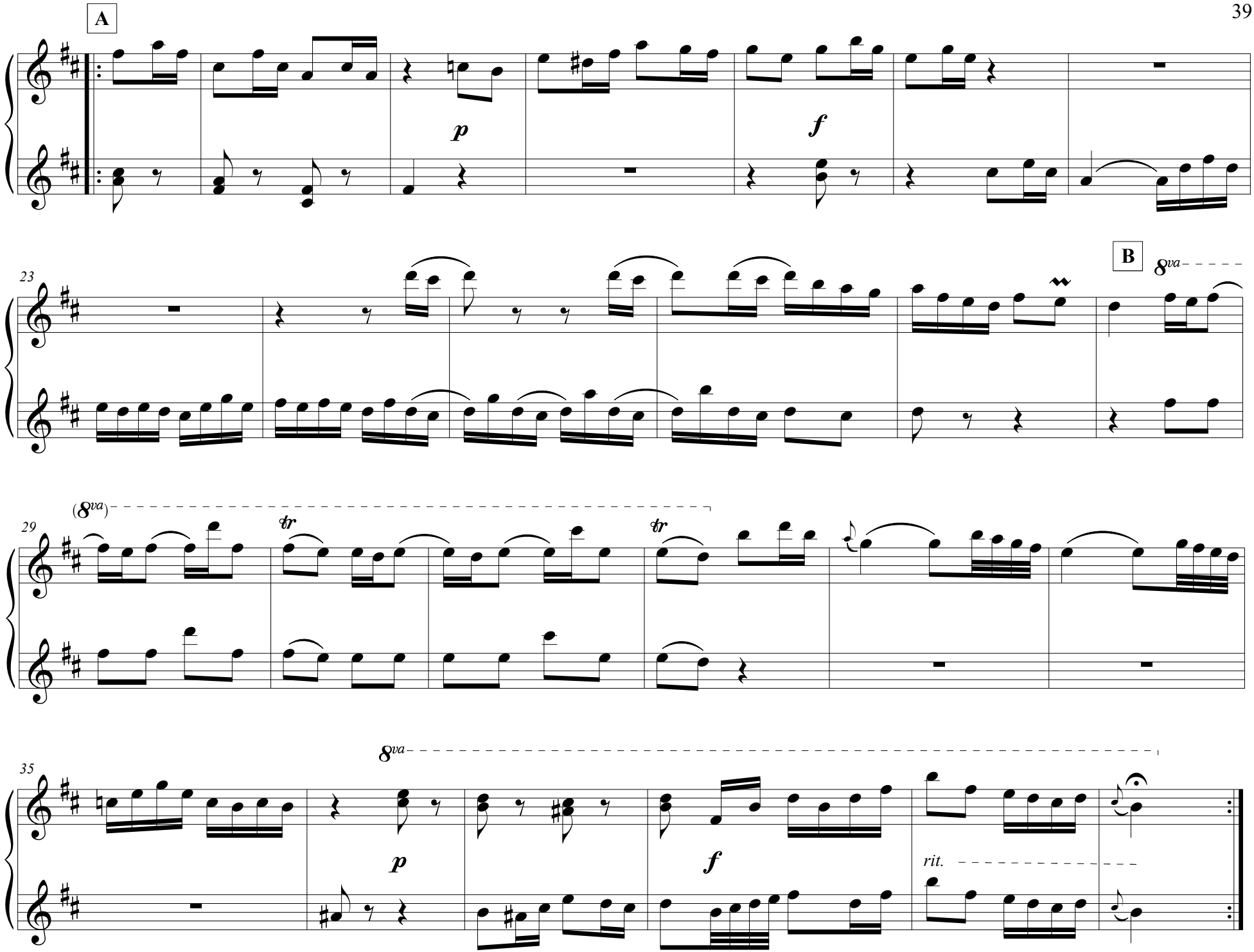

A
p
f
23
B
f
29
tr
tr
35
p
f
rit.


A
p
f
23
B
8va
(8va)
29
tr
tr
8va
35
p
f
rit.

Notes to Orchestral Suite No. 2

*1: Bach indicated some dynamic markings in his orchestral scores. Original dynamics are reproduced in this transcription whereas suggested dynamics appear in parentheses. Feel free to decide how loud or soft you want to play any of this.
*2: Breaking this chord downward is a good choice.
*3: I like to play the Sarabande very simply the first time, using all the embellishments only upon repeat.
*4: It's tempting to play these quarter notes staccato but please count carefully or they will rush the tempo (and Primo) too much.
*5: A tricky repeated G here, I would recommend using the 3rd finger for the first one and the 4th for the second.
*6: The dashed line is meant to connect the notes which belong to the same voice. In this case, the last D belongs to both parts but will sound better and fuller if played with the left hand.
*7: The final B may be played with the RH to emphasize the melody or with the LH to underscore the characteristic upward 4th.
*8: In Bach's time, double dots weren't used. This Polonaise is usually played as if double-dotted.
*9: The flute melody (Primo) has the "appoggiatura" grace notes in the orchestral score but the otherwise identical violin part (Secondo) does not. You may skip the grace notes altogether, play them in both parts or just in the Primo. Since this section has to be played 3 different times, the choices are yours. You can listen to the piano duet recording to hear all three variants.
*10: Lucky Primo gets an amazing opportunity to imitate a flute in this movement. Please make the most of it and listen to several orchestral recordings to learn how to have fun with "improvised" embellishments.
*11: This articulation was indicated in the string parts by Bach.
*12: As in comment 4, the Secondo should take care not to rush these short notes and keep a steady pace.
*13: If this passage isn't comfortable for your LH, try switching hands and playing with the RH while crossing the LH over to the high notes.

As with any arrangement, it's important to get to know the original source. Please listen to orchestral recordings of the Suites for overall sound, timbres, tempi and character. Then listen to the recording of this transcription (Grand Piano label, 2022) for repeat strategies like embellishments, register changes and contrasting dynamics.

When the partners' hands have to cross or get "too close for comfort," the primo LH usually assumes a higher-wrist position, into the black keys while the Secondo RH goes toward the lower edge of the white keys. Or Secondo can go higher and Primo lower if that seems better: whoever plays more black keys will be more comfortable in a high position. Decide on high/low hand positions and mark them in your scores.

Page turns: Primo is closer to the page on the right and usually turns the page but it may be more convenient for Secondo to turn if the lower part is less busy. It helps to mark the lower right corner of each page in the score, to avoid confusion.

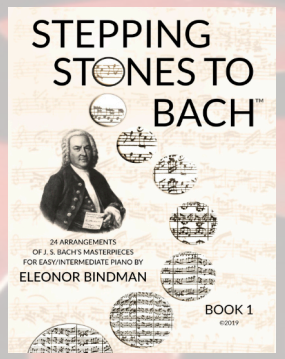
Enjoyment: this is the most important part of it all. Remember to smile!

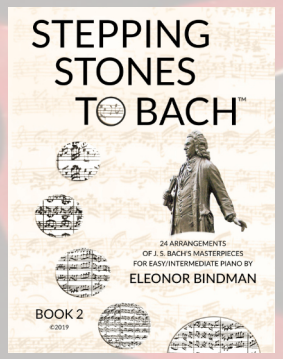
Eleonor Bindman
January 2023

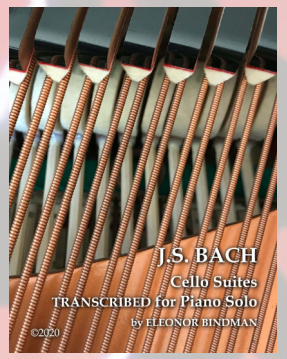
Illustration: details of “All The Flowers Are For Me” by Anila Quayyum Agha

“Bindman draws upon the suite’s dance movements…and succeeds in conveying the music’s vitality and beauty in a new medium.”

Also Available at EleonorBindman.com







J.S. Bach: Orchestral Suites, BWV 1066-69
Arranged for Piano Duet
by Eleonor Bindman
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