J.S. Bach: Orchestral Suite No. 3, BWV 1068

Arranged for Piano Duet by Eleonor Bindman

J. S. Bach

Orchestral Suite No. 3

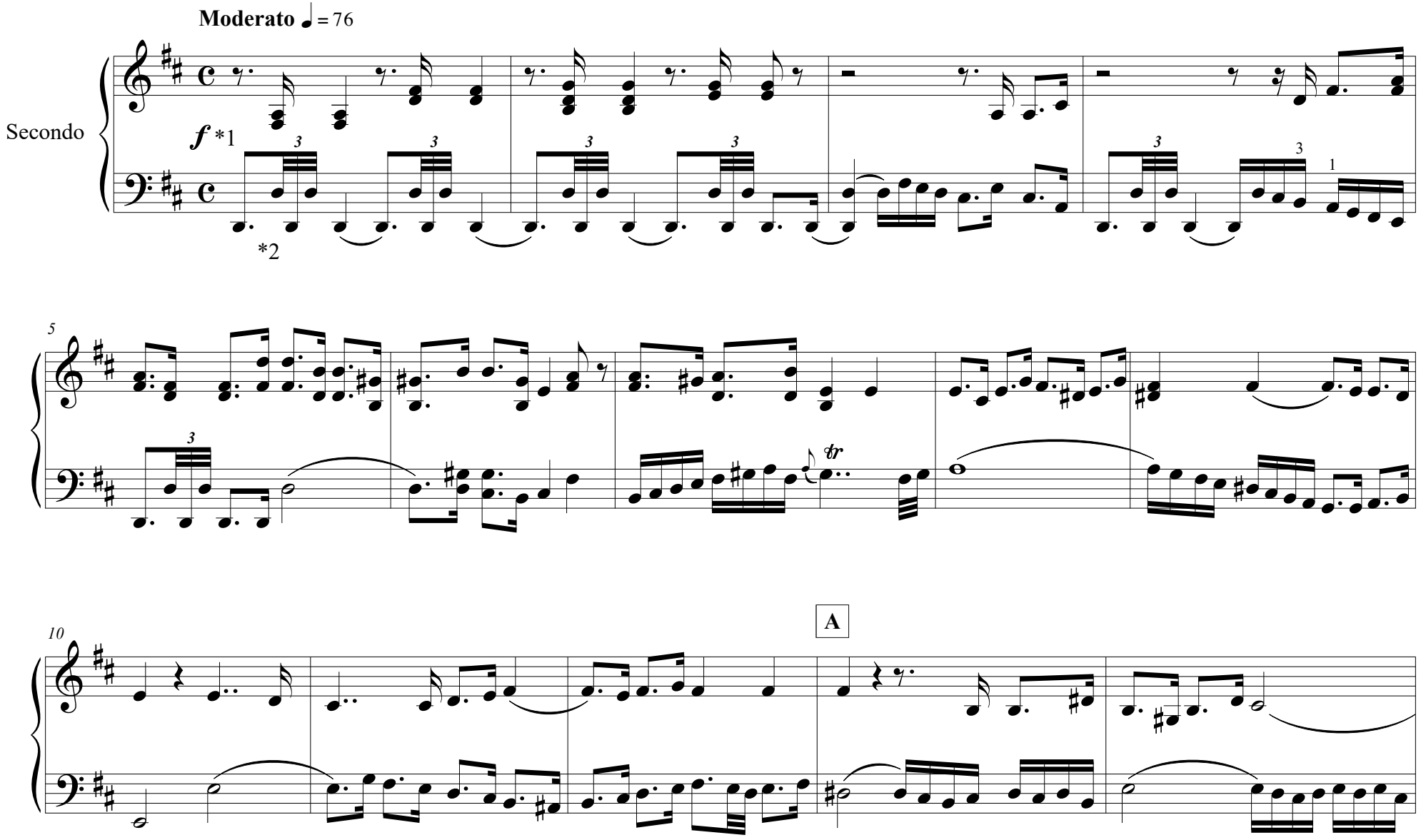
Transcribed for Piano Duet by Eleonor Bindman

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

Orchestral Suite No. 3 in D Major

Overture

J.S. Bach
Arr. by E. Bindman



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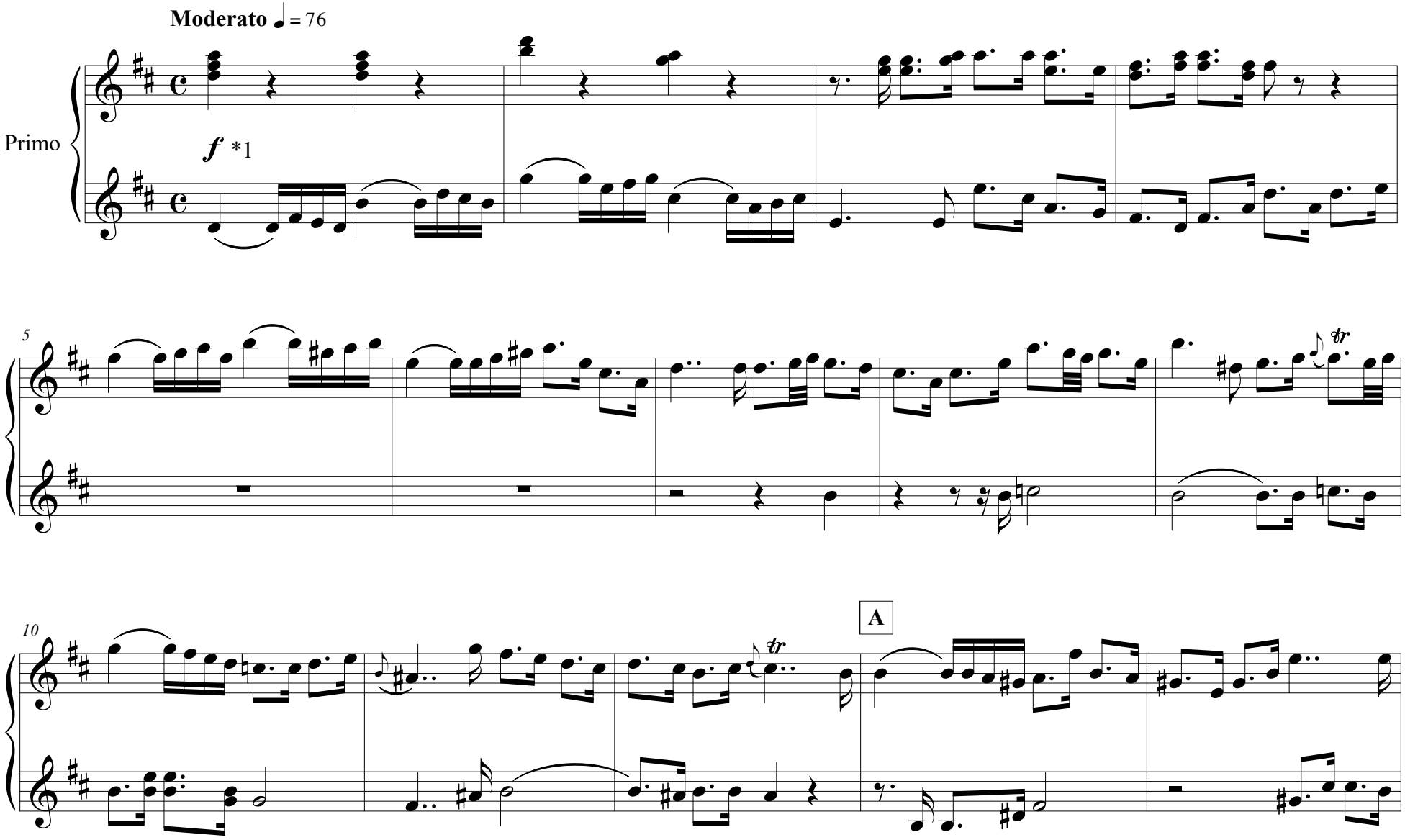
Orchestral Suite No. 3 in D Major

Overture

J.S. Bach
Arr. by E. Bindman



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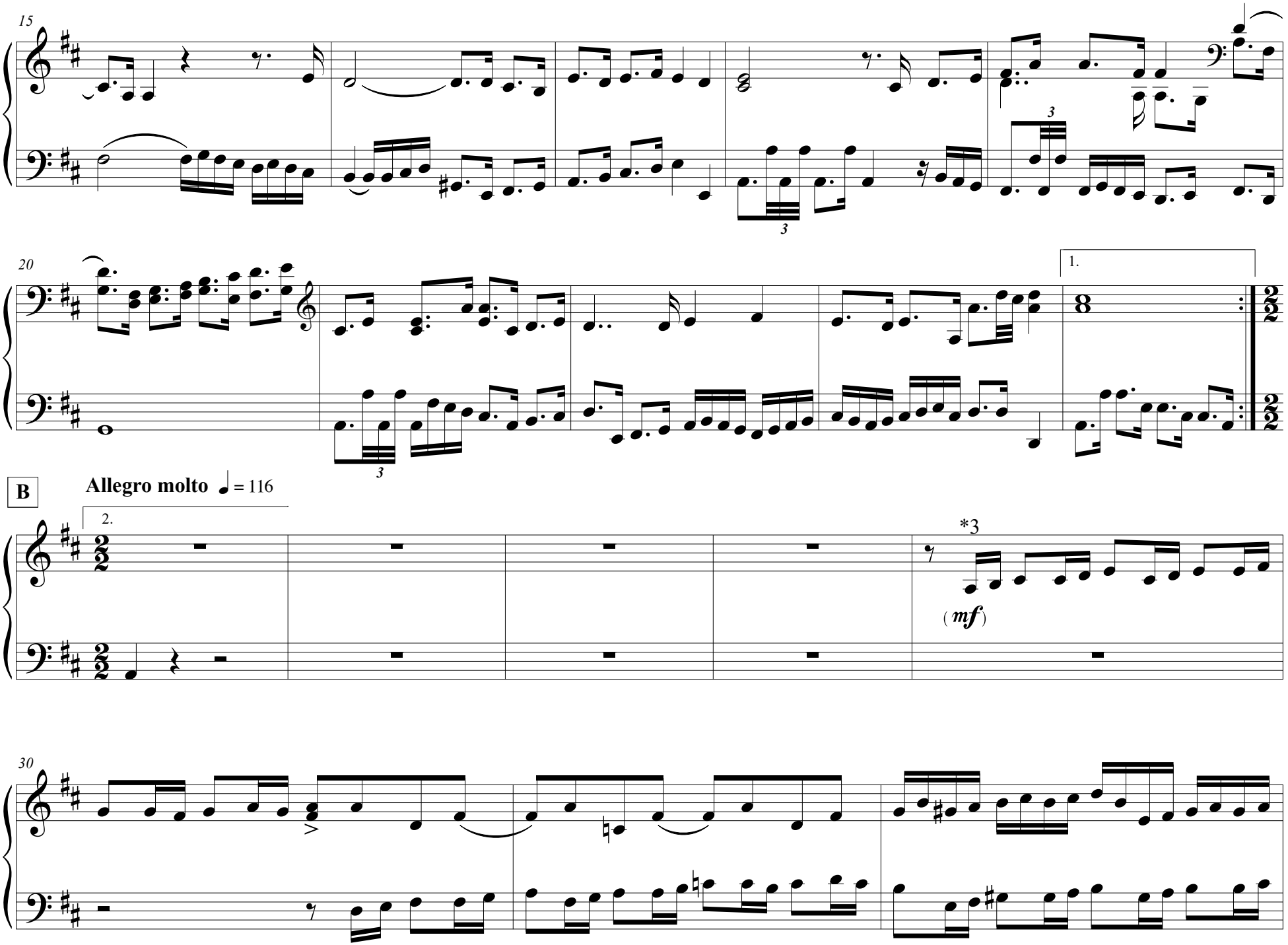
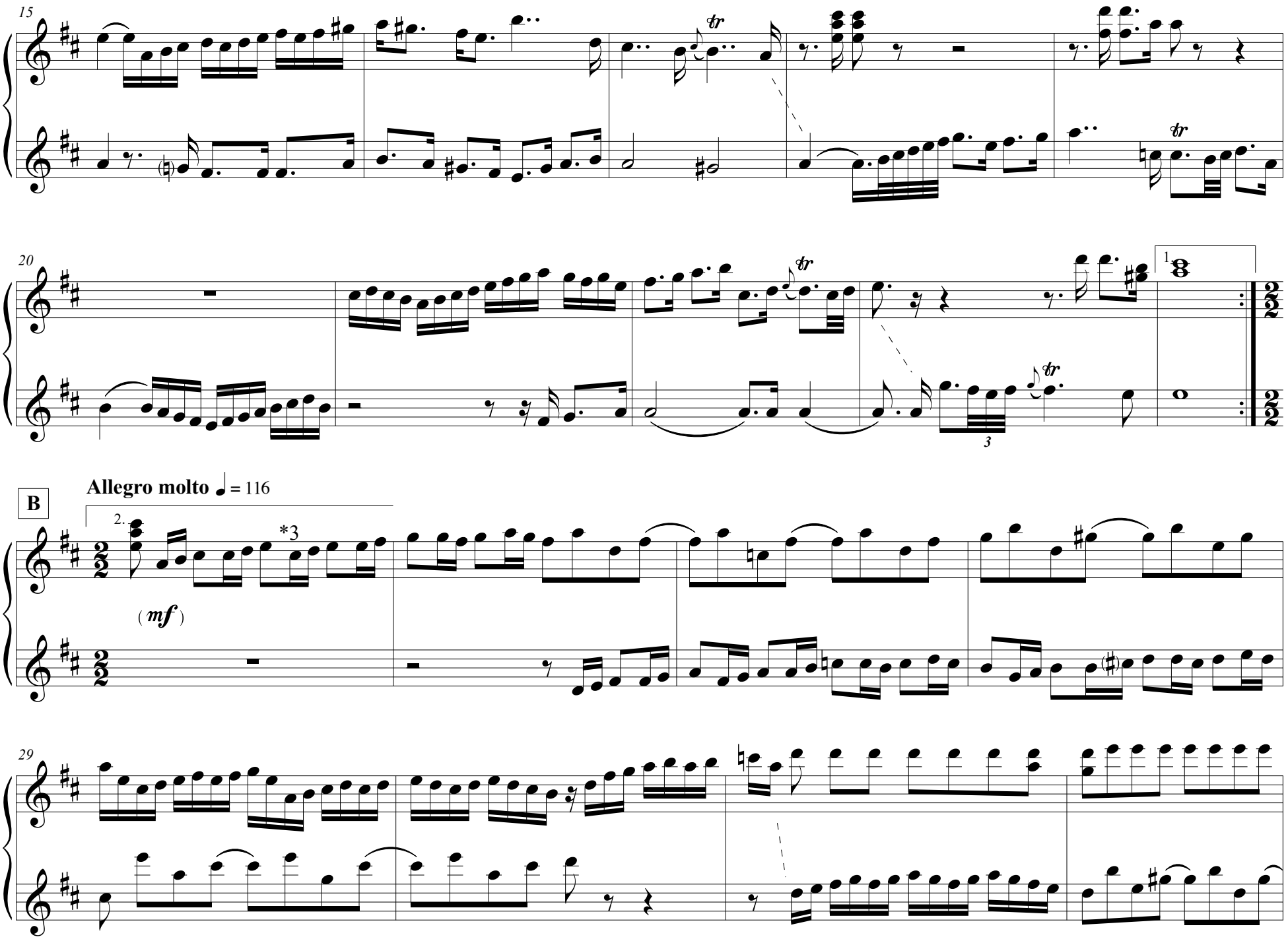
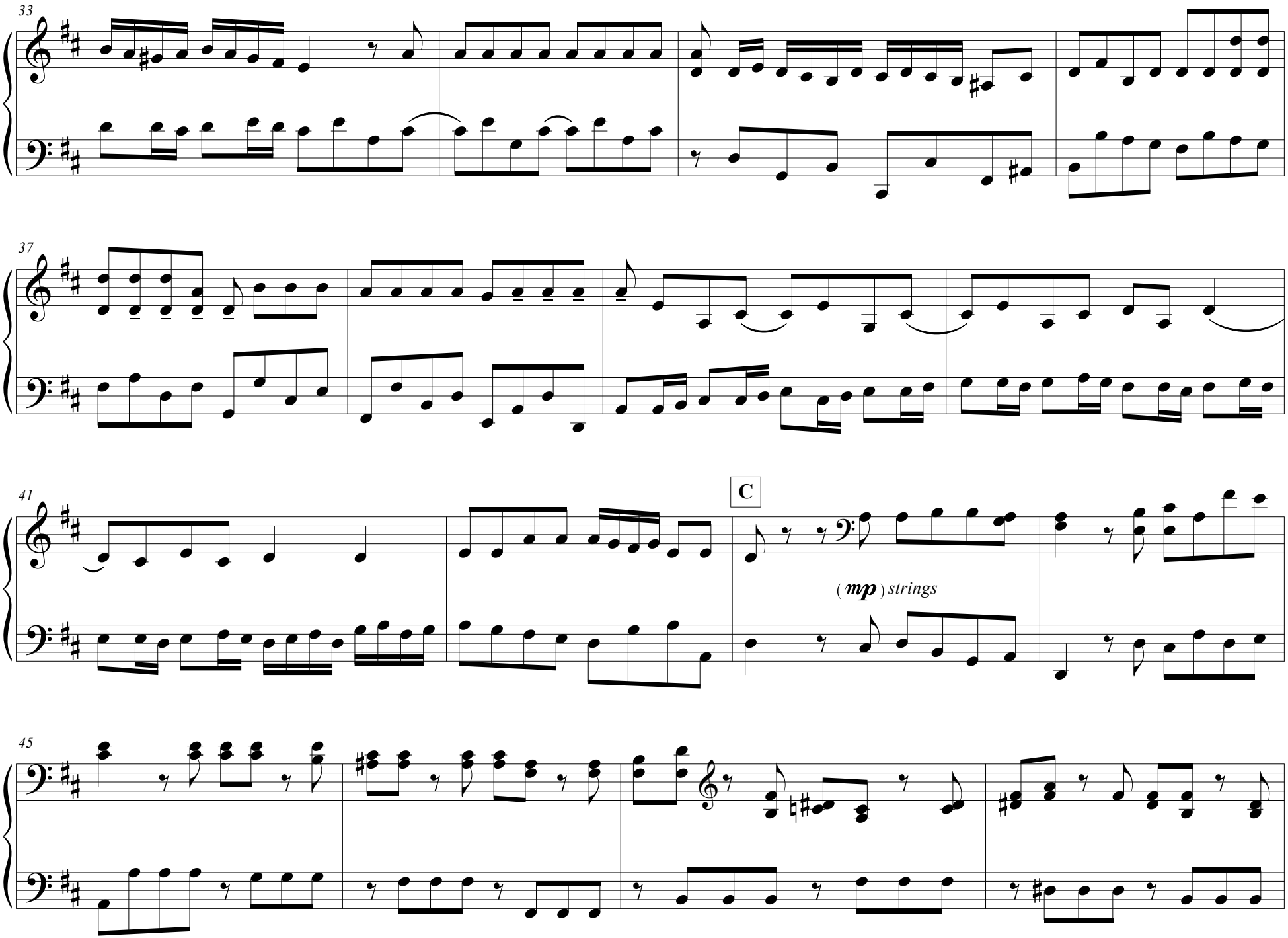
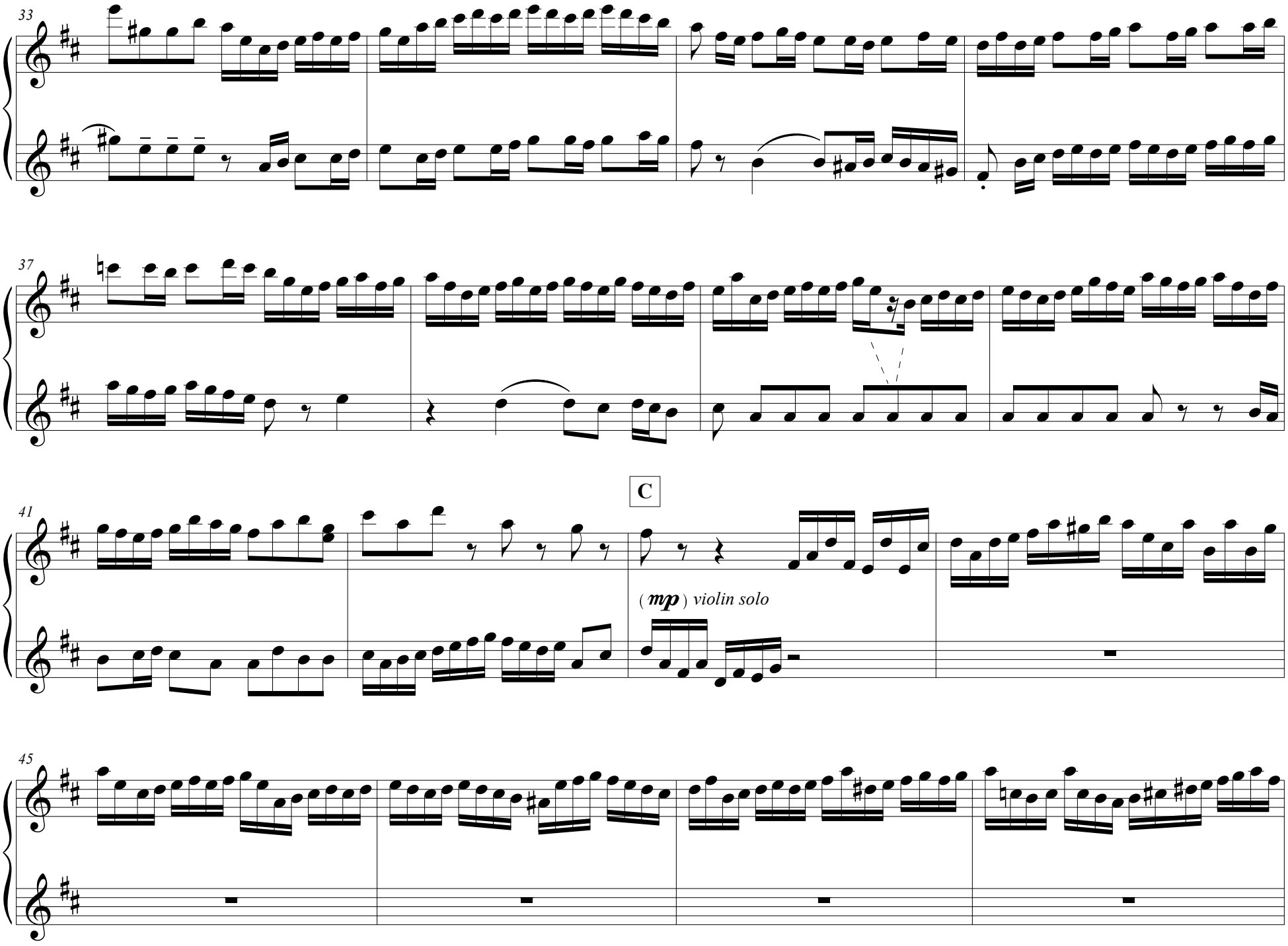
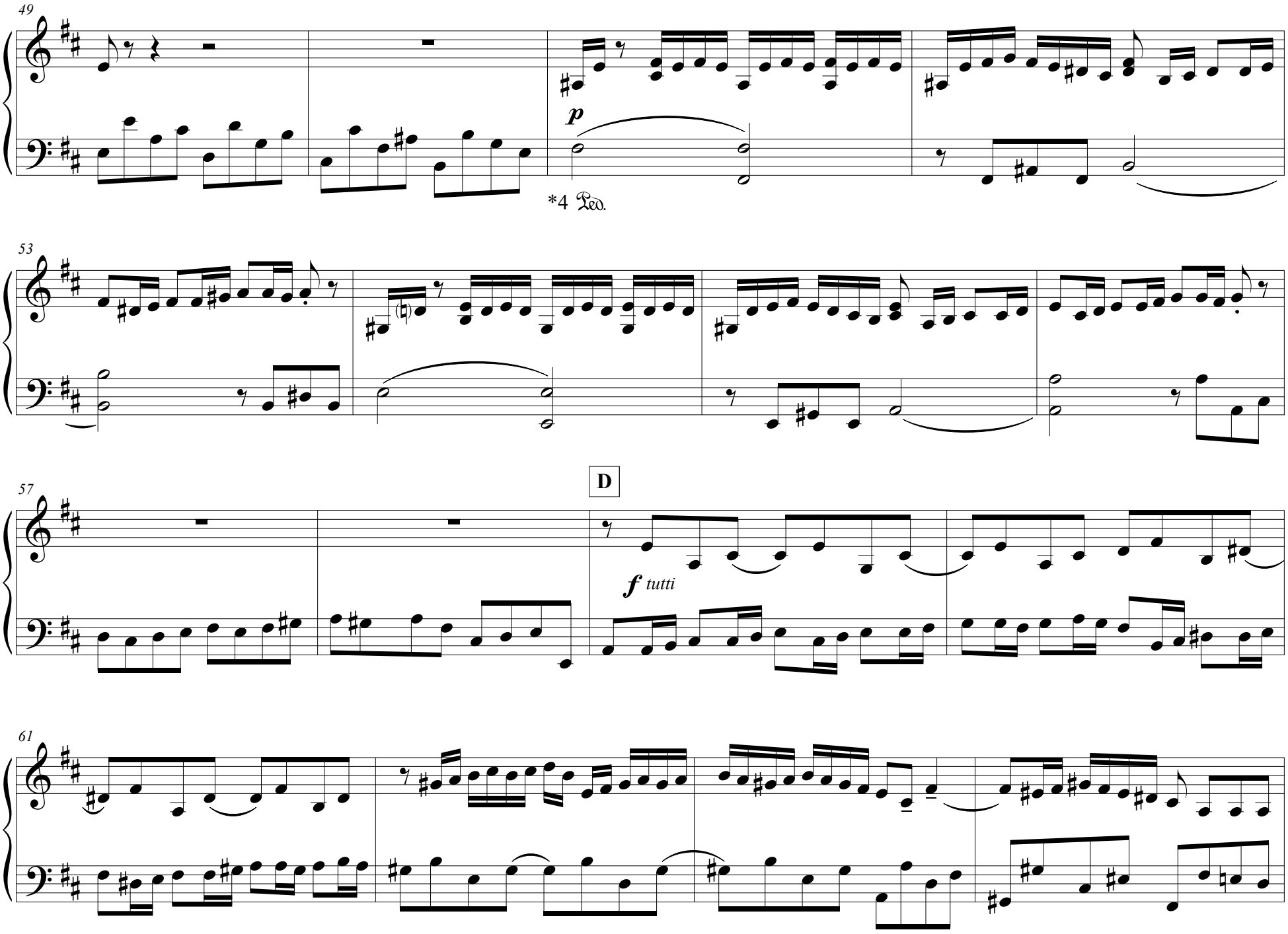
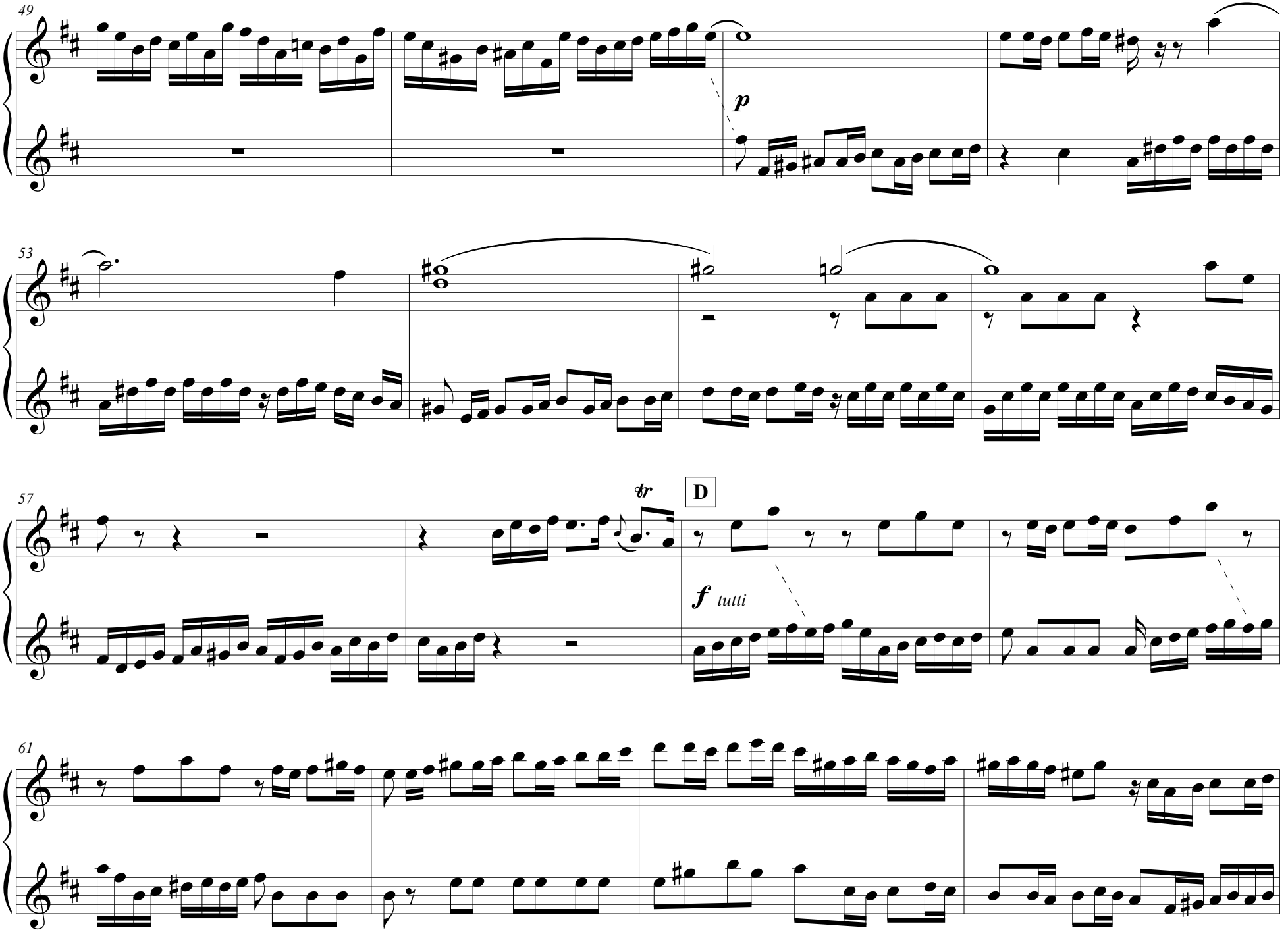

15
20
1.
B
Allegro molto ♩ = 116
2.
*3
(mf)
30

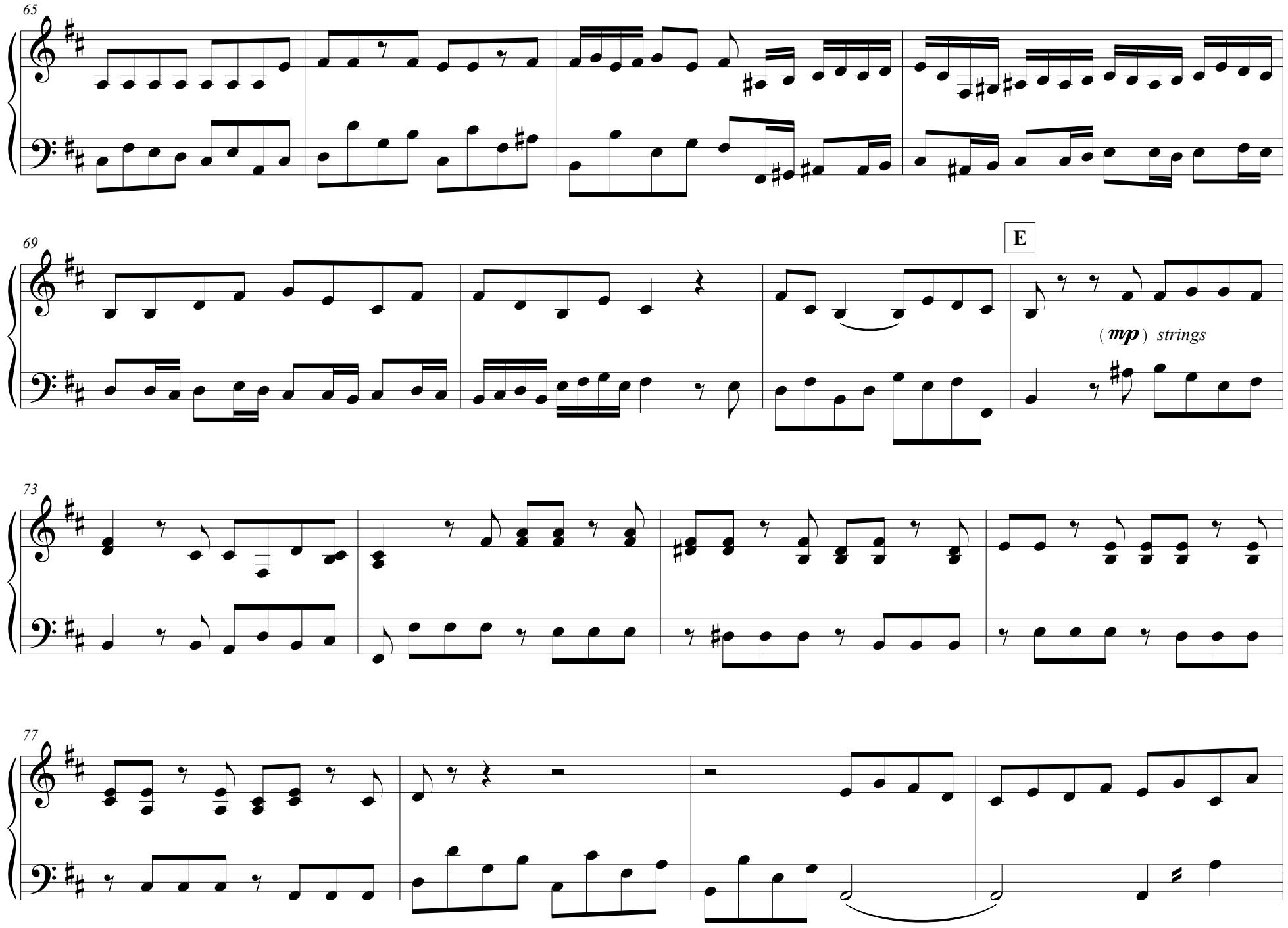

15
20
1
B
Allegro molto ♩ = 116
2.
*3
(mf)
29

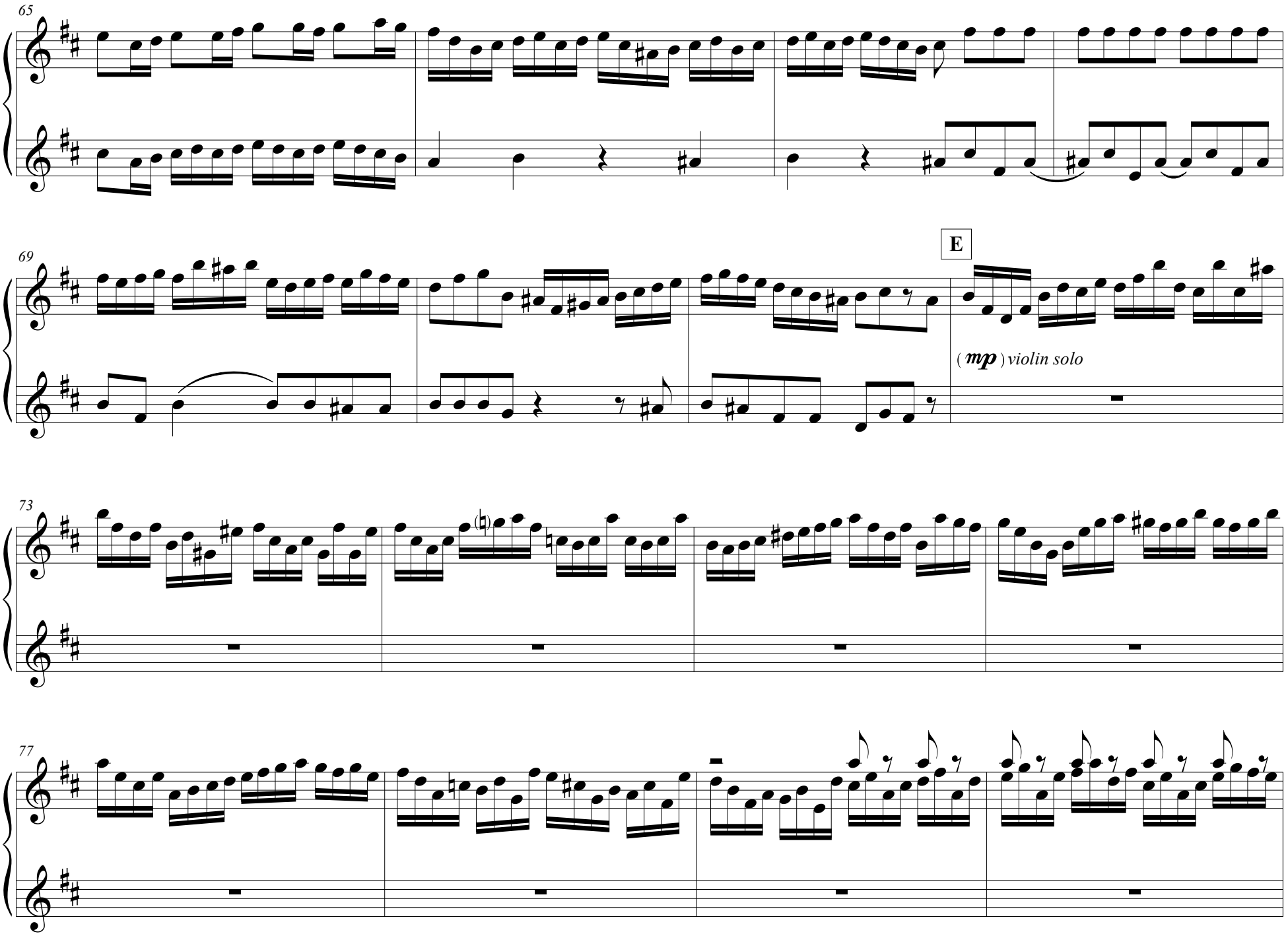

33
37
41
C
(mp) strings
45

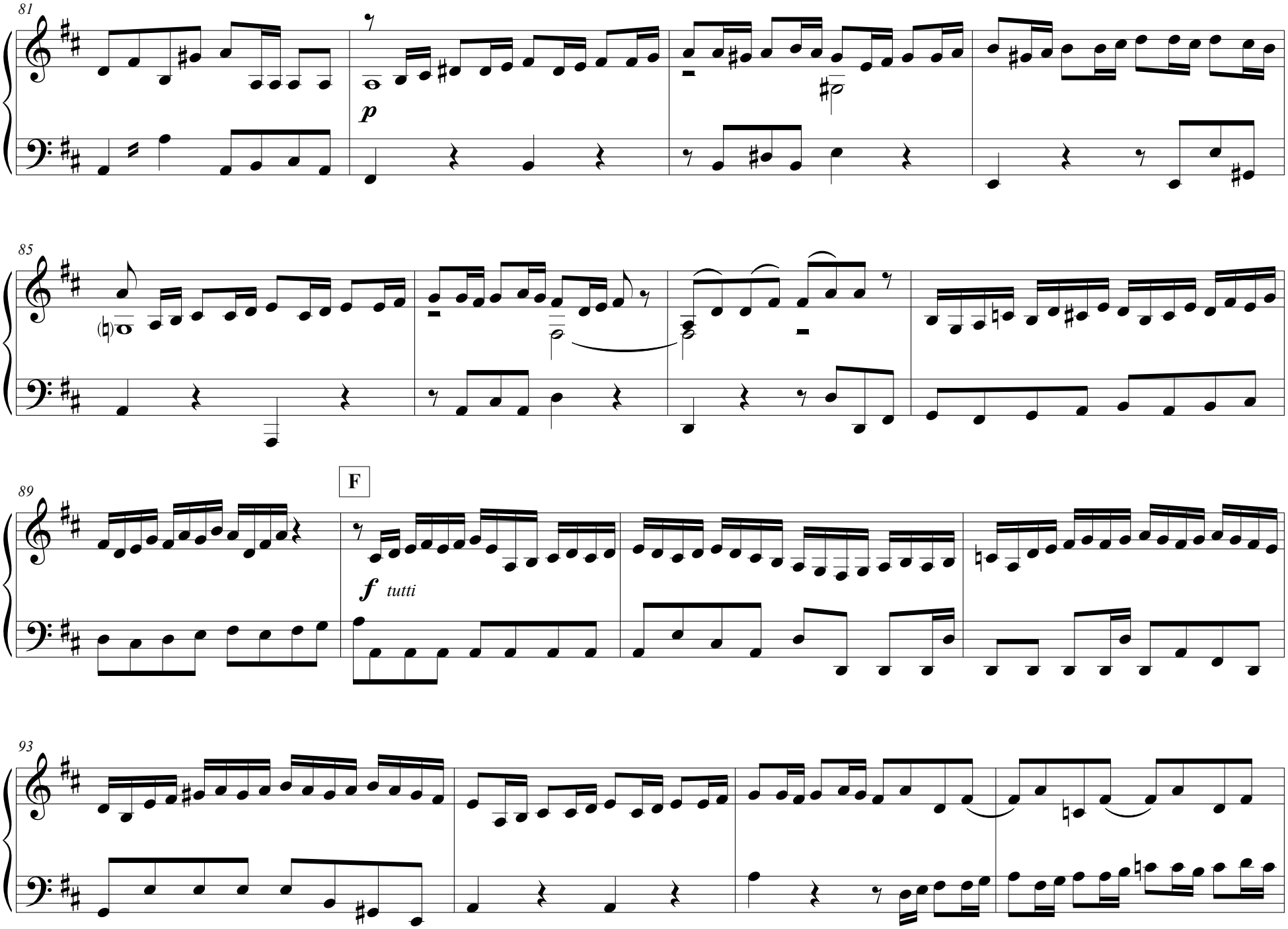

33
37
C
41
(mp) violin solo
45

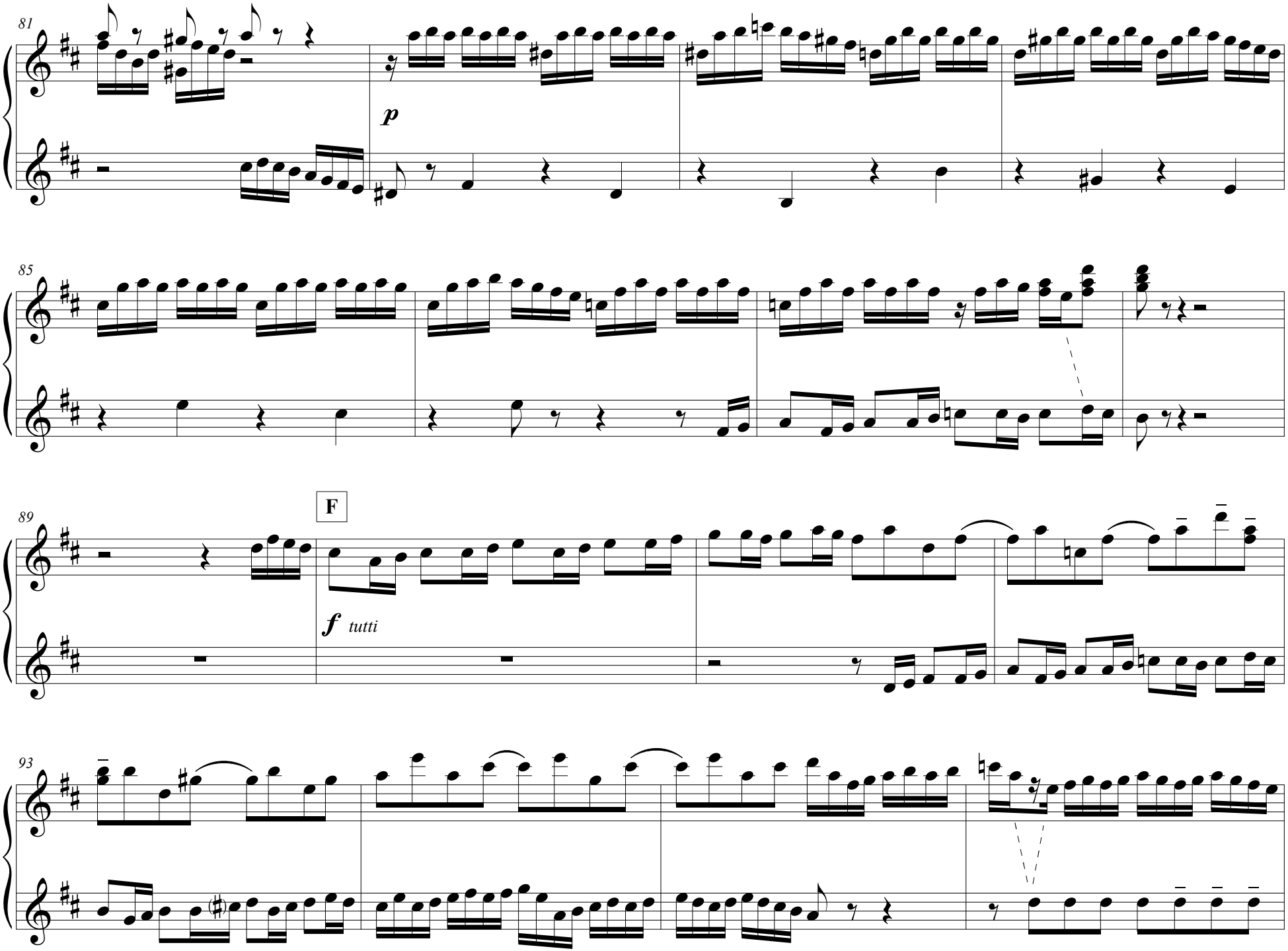

49
p
*4 Ped.
53
57
D
f tutti
61

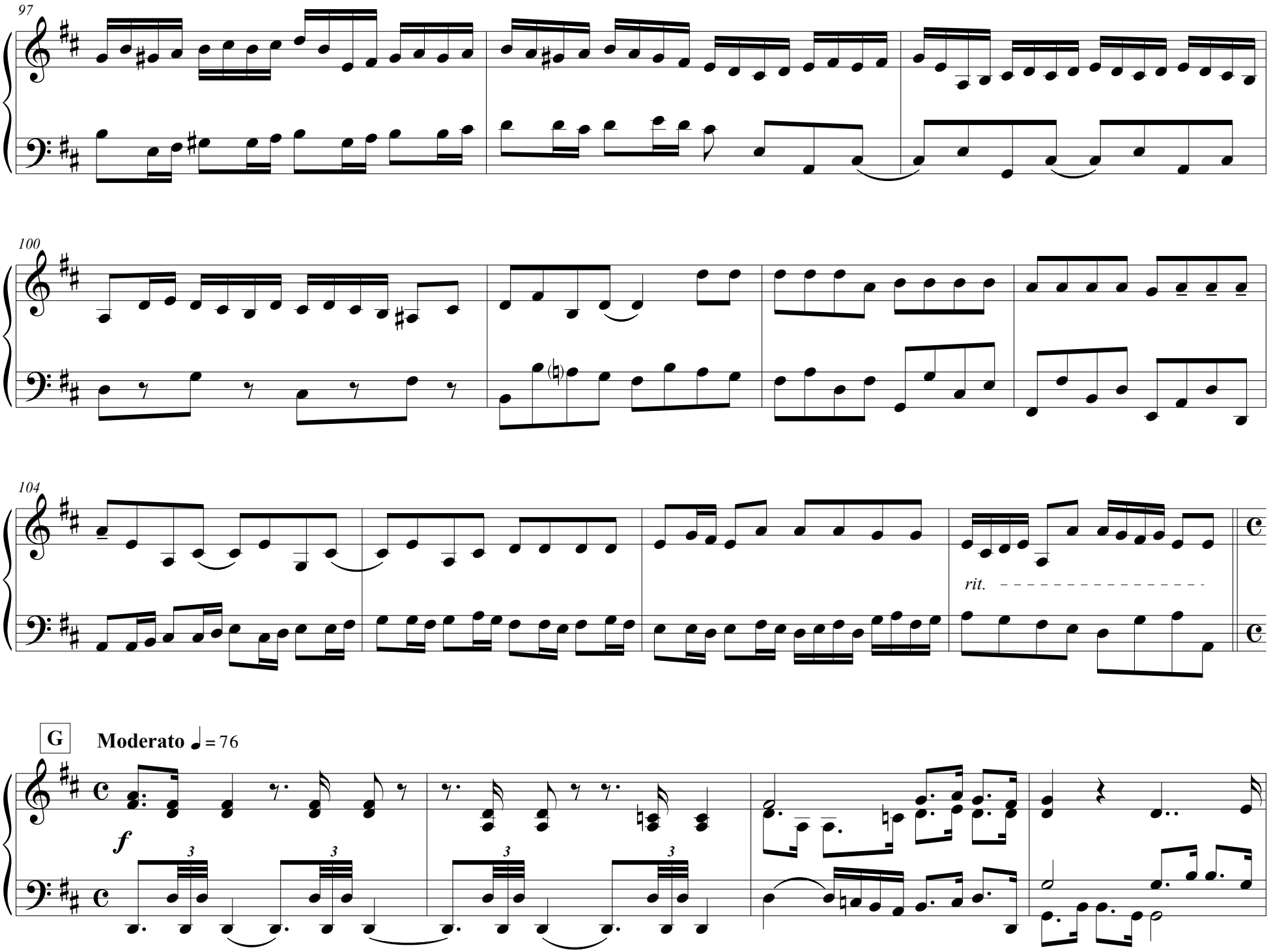

49
p
53
57
tr
D
f tutti
61

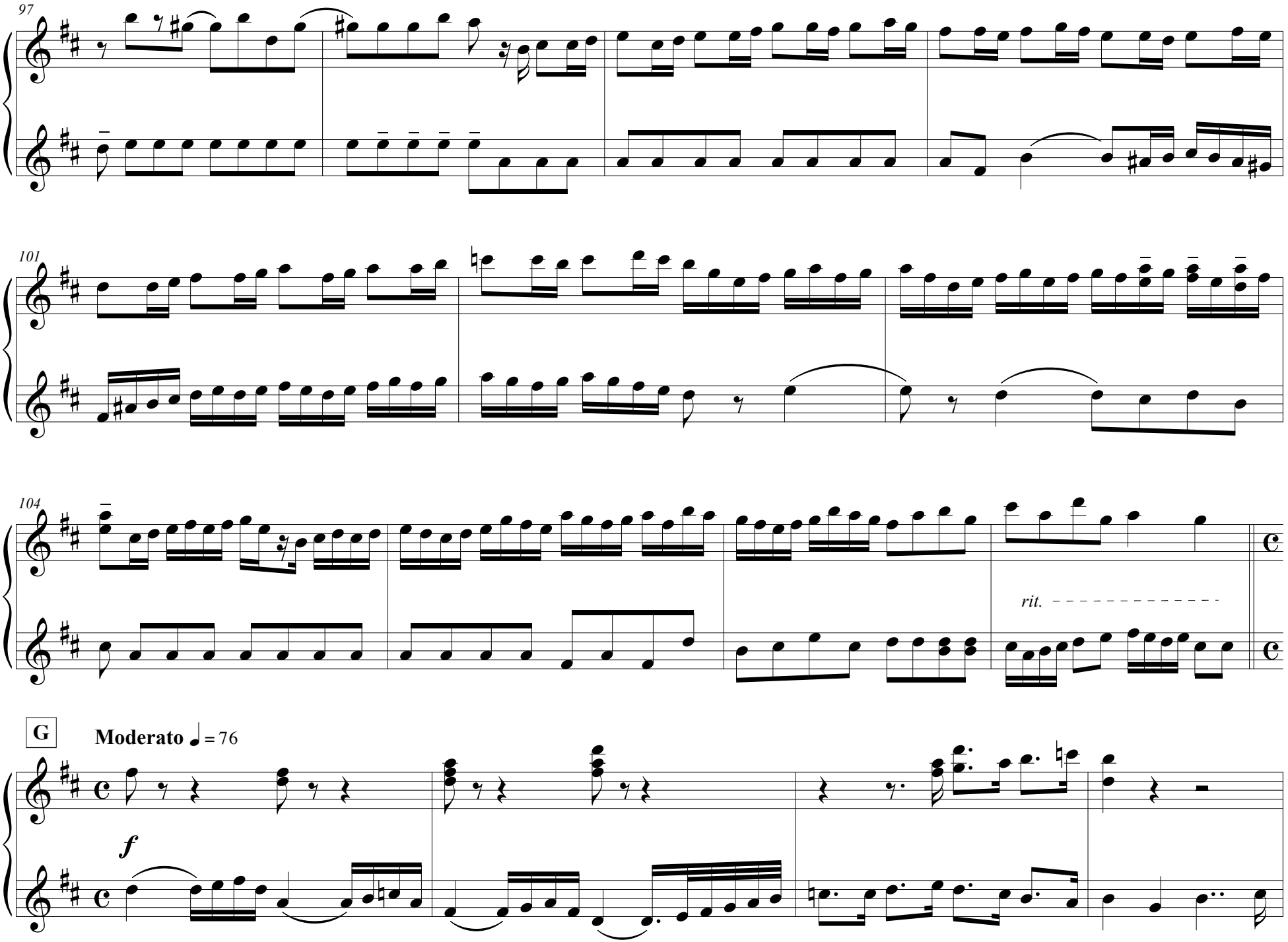

65
69
E
(mp) strings
73
77

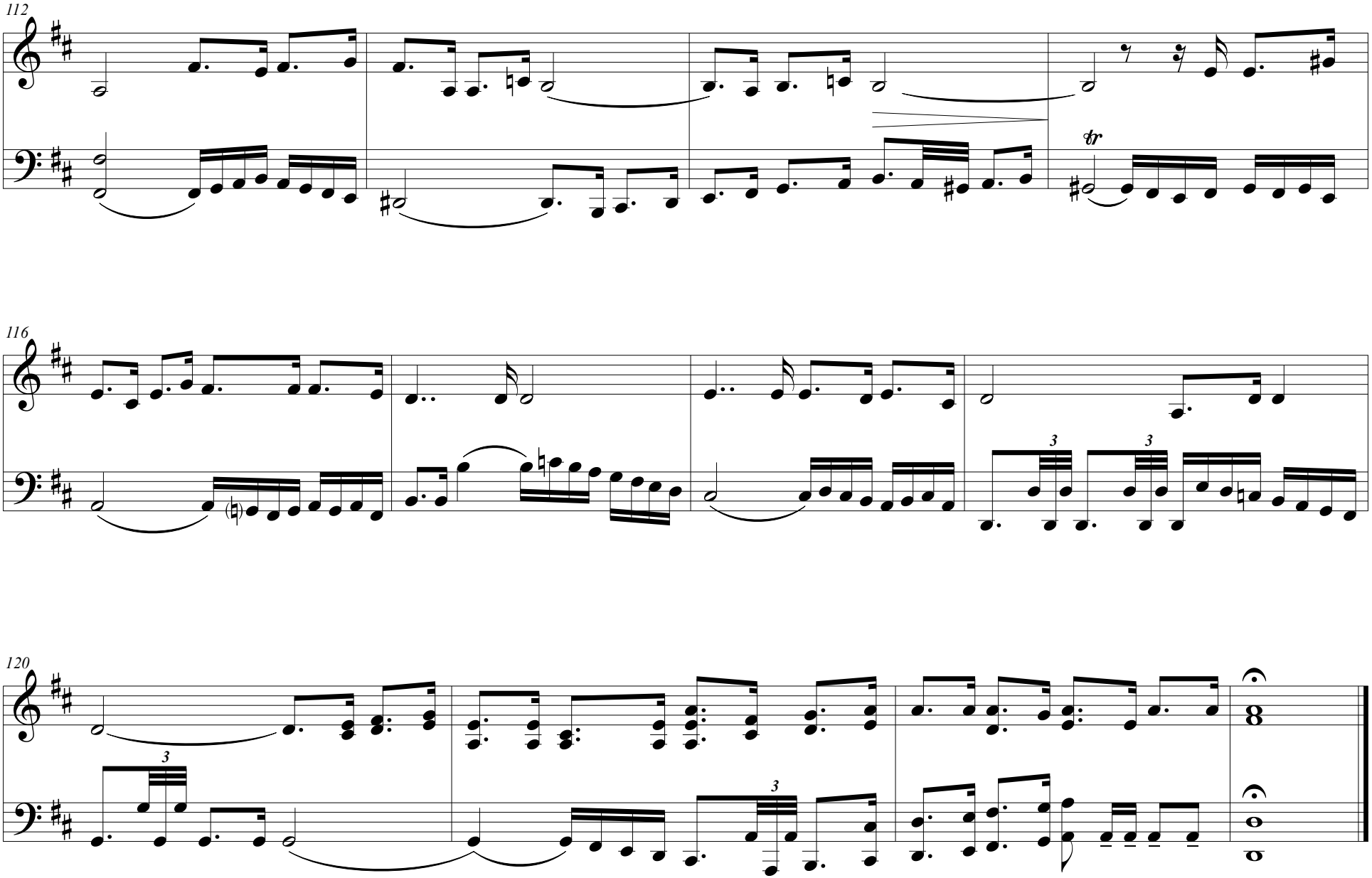

65
69
E
(mp) violin solo
73
77

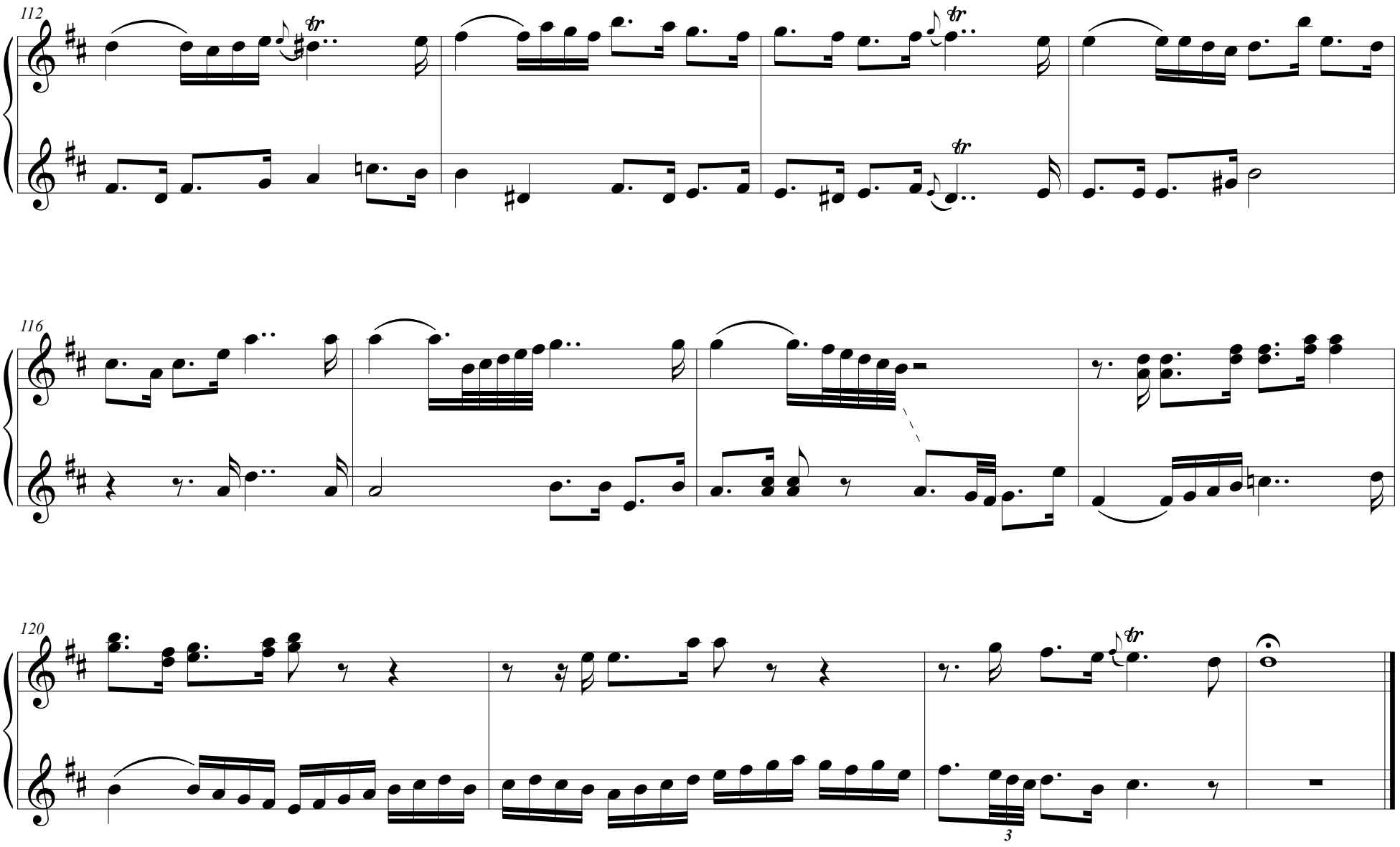

81
p
85
89
F
f tutti
93


81
p
85
89
F
f tutti
93

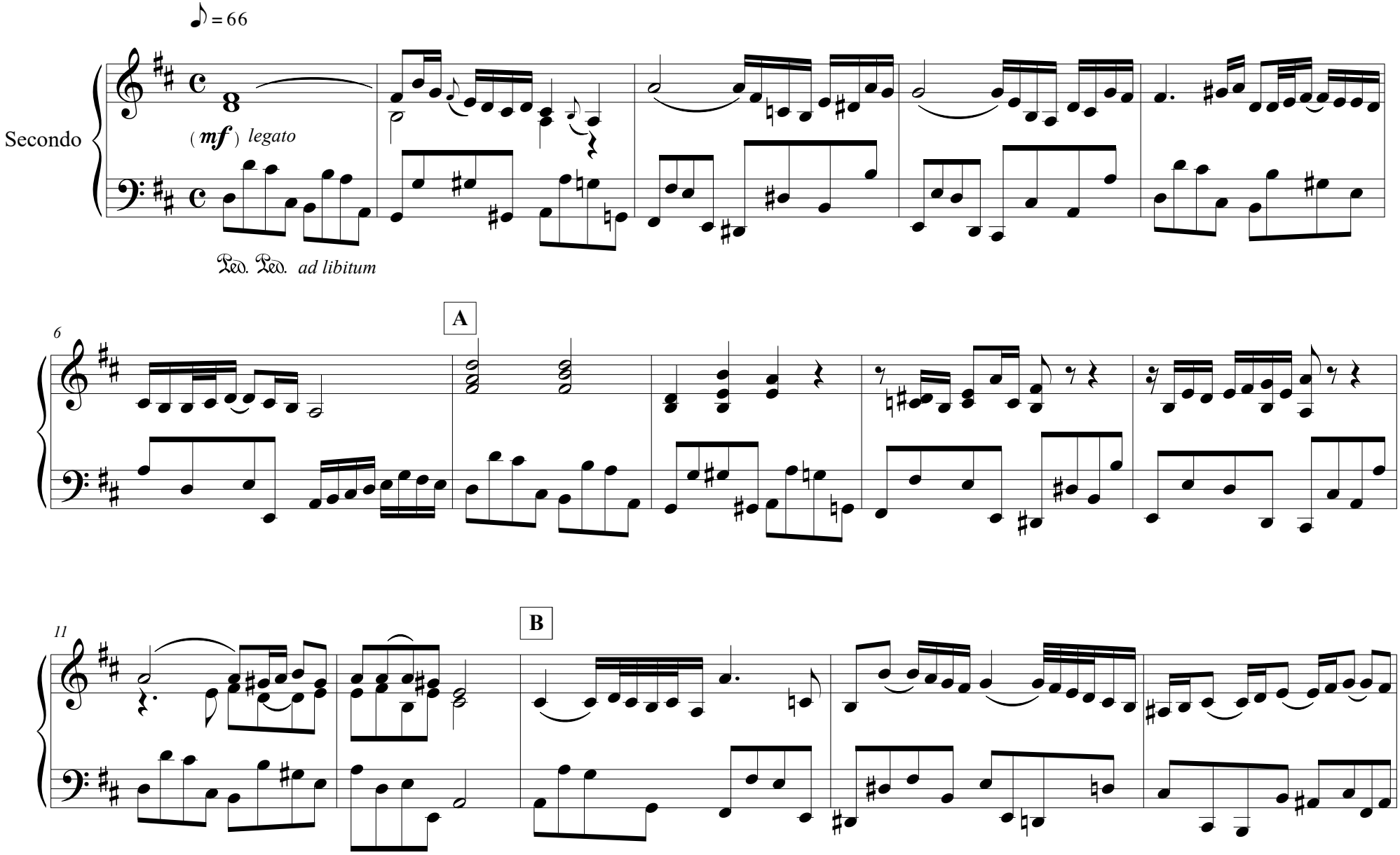

97
100
104
rit.
G
Moderato ♩= 76
f
3
3
3
3


97
101
104
rit.
G
Moderato ♩ = 76
f


112
tr
116
3
3
120
3
3


112
116
120
3

Air



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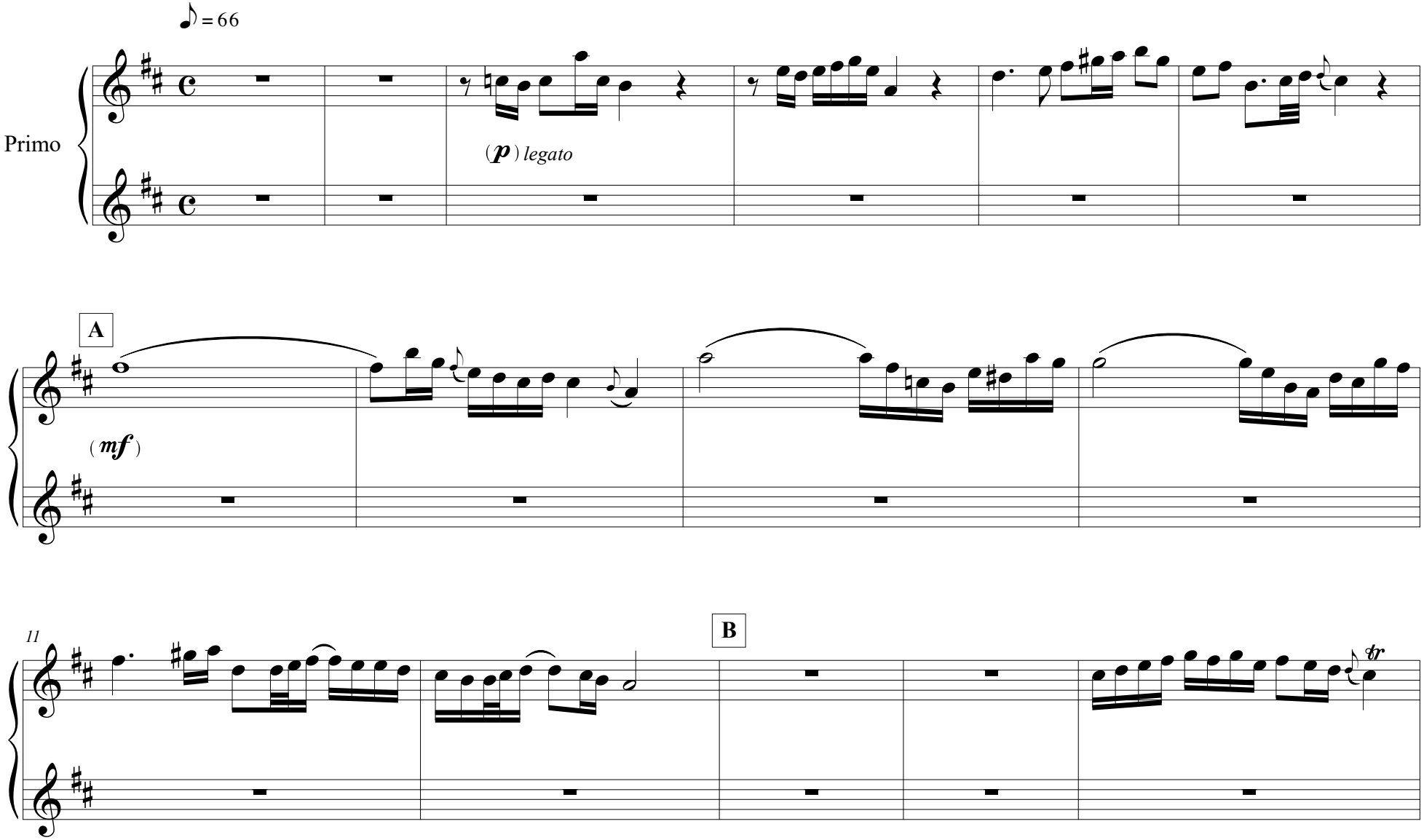
Air



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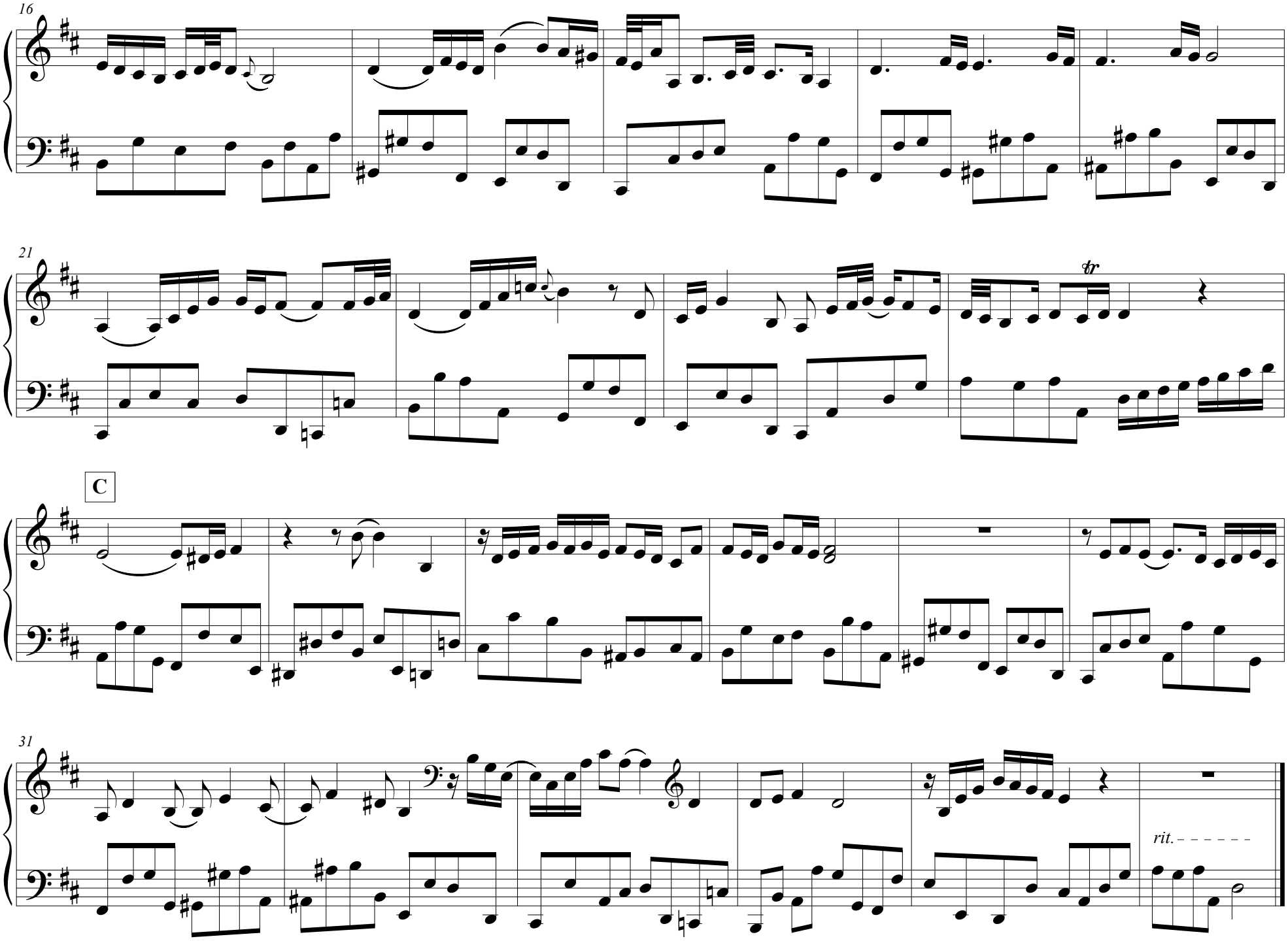
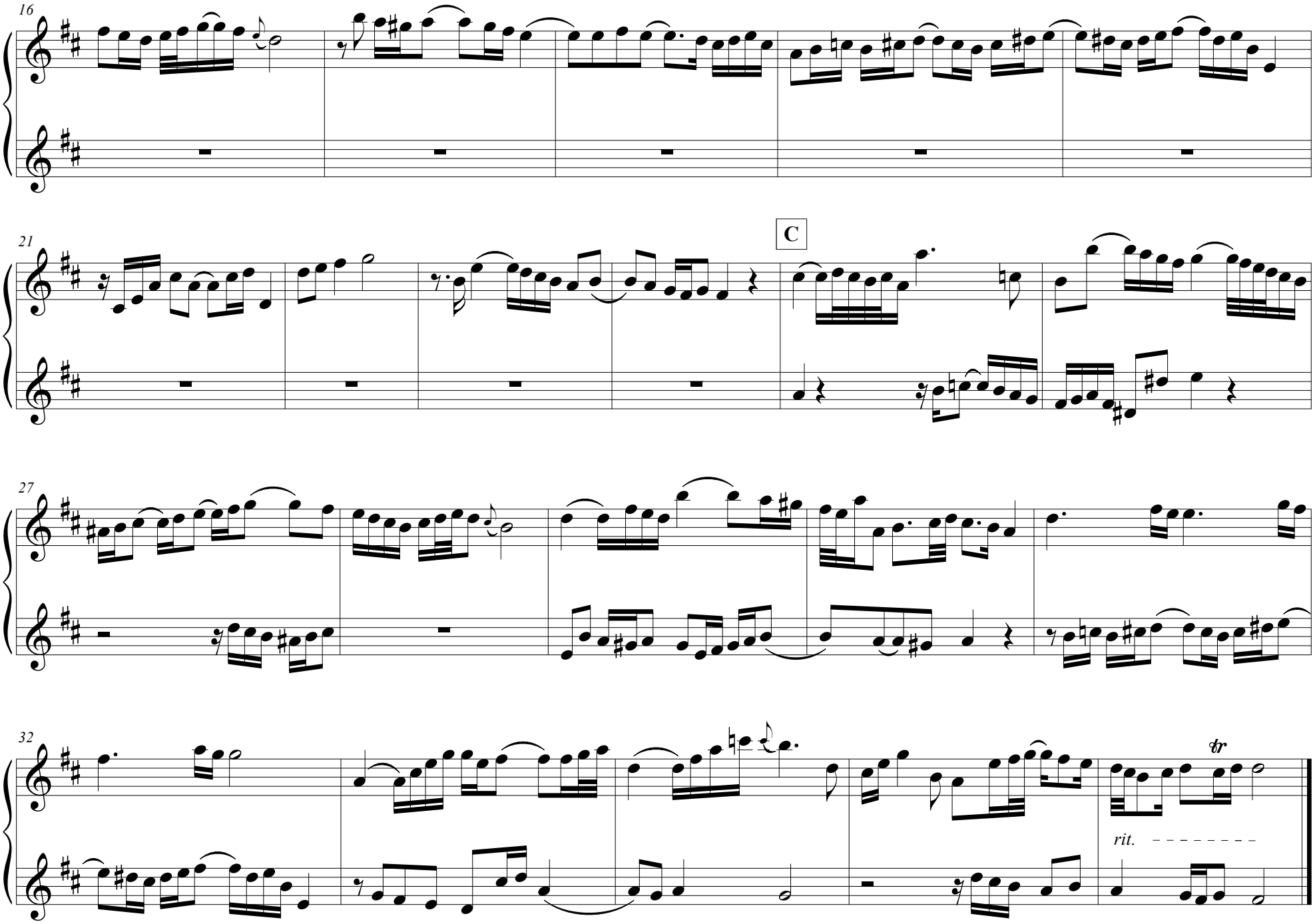

16
21
tr
C
31
rit.


16
21
C
27
32
tr
rit.

Gavottes

Gavotte I ♩= 80

Secondo

(*f*)

7

A *5

(*f*) (*mp*)

14

(*f*) (*mp*)

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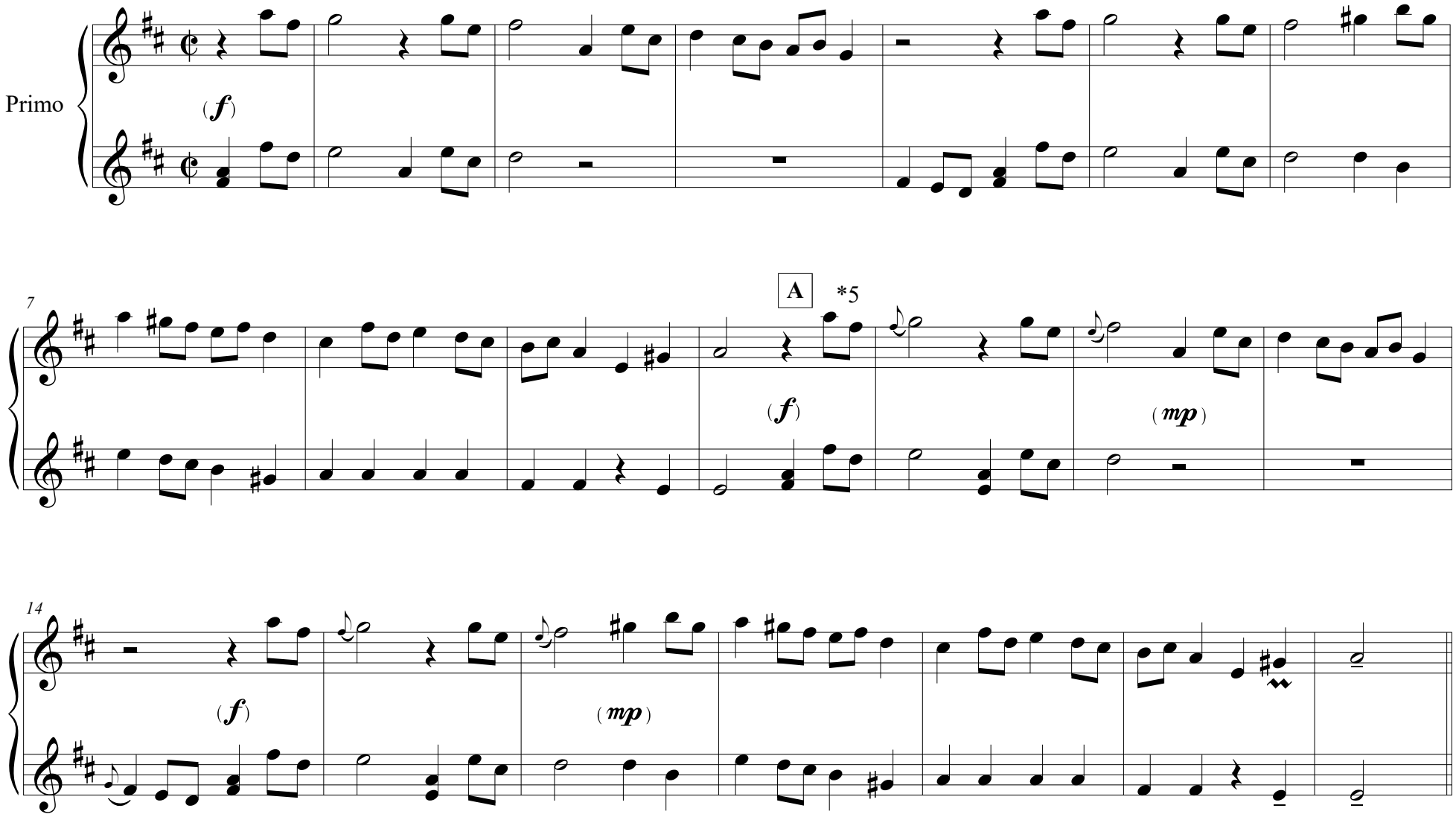
Gavottes

Gavotte I ♩= 80



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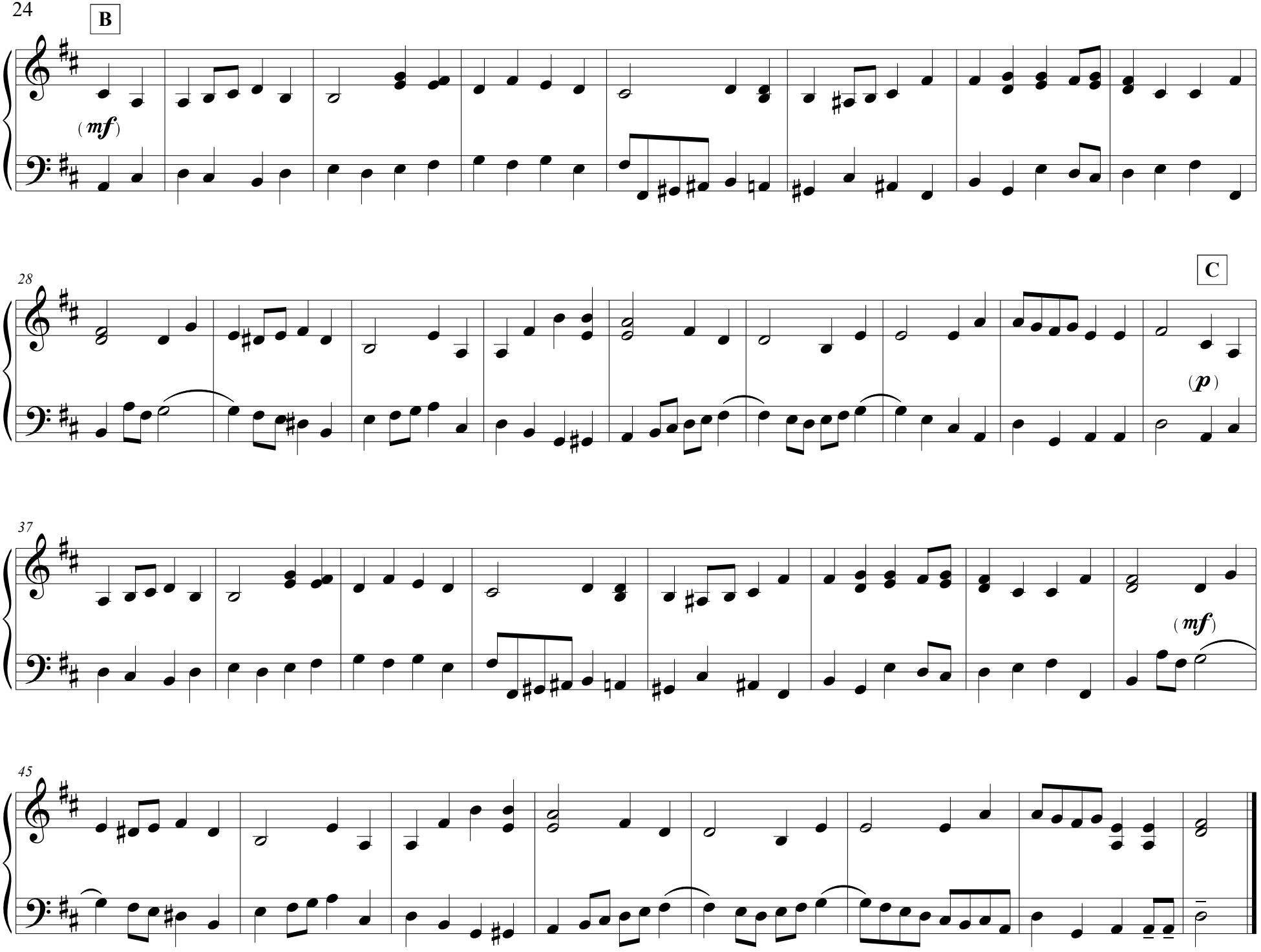
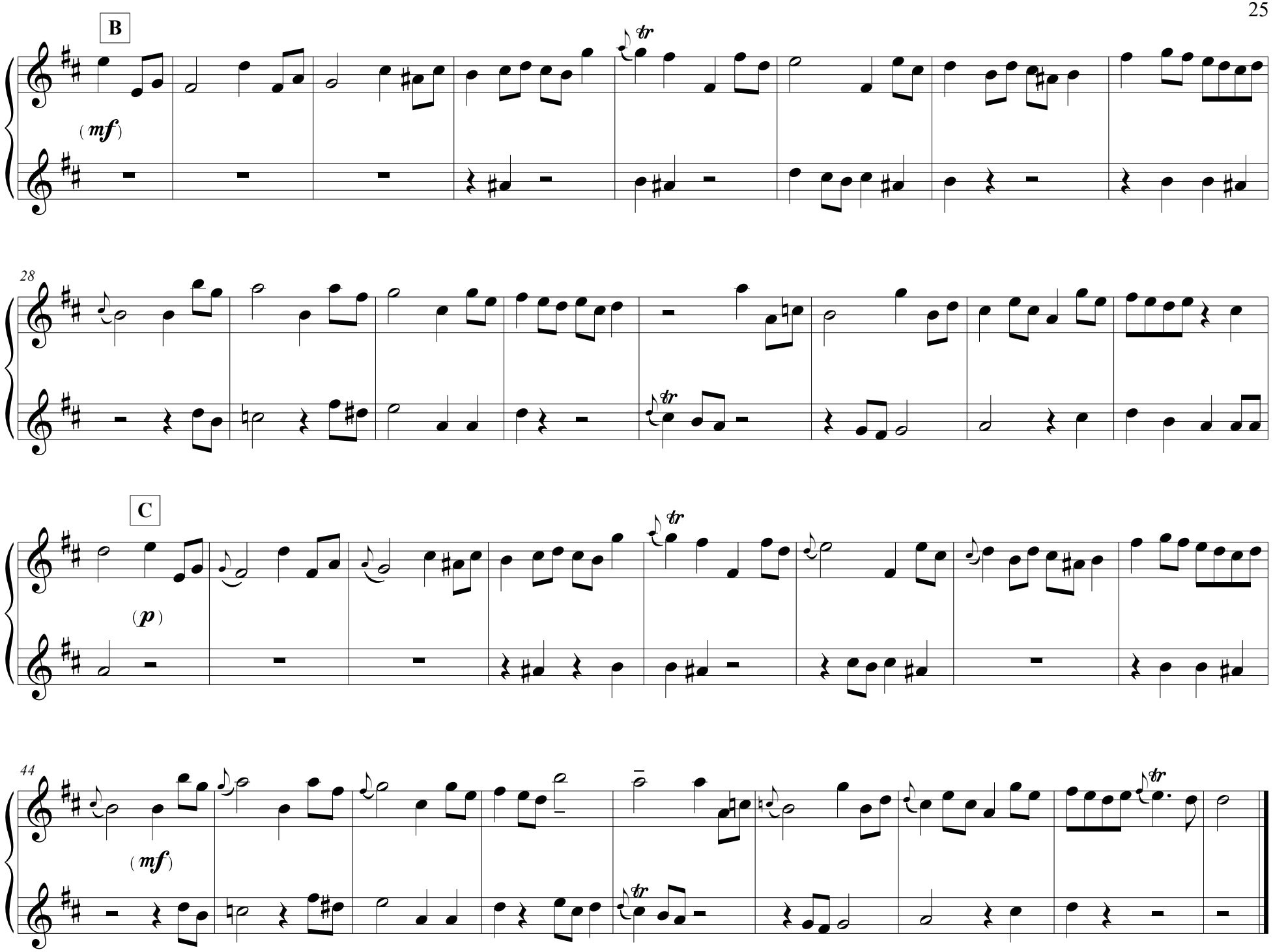
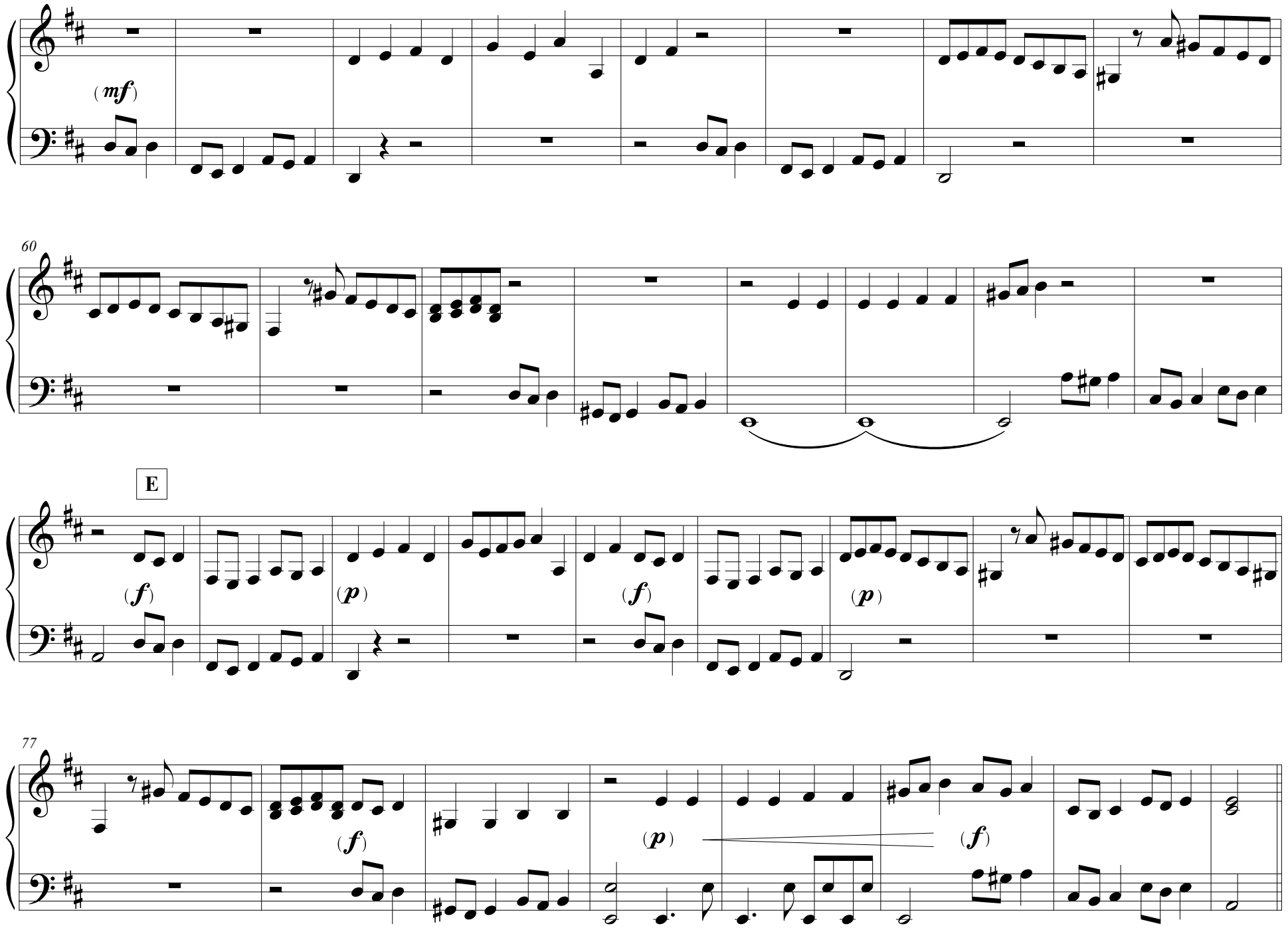
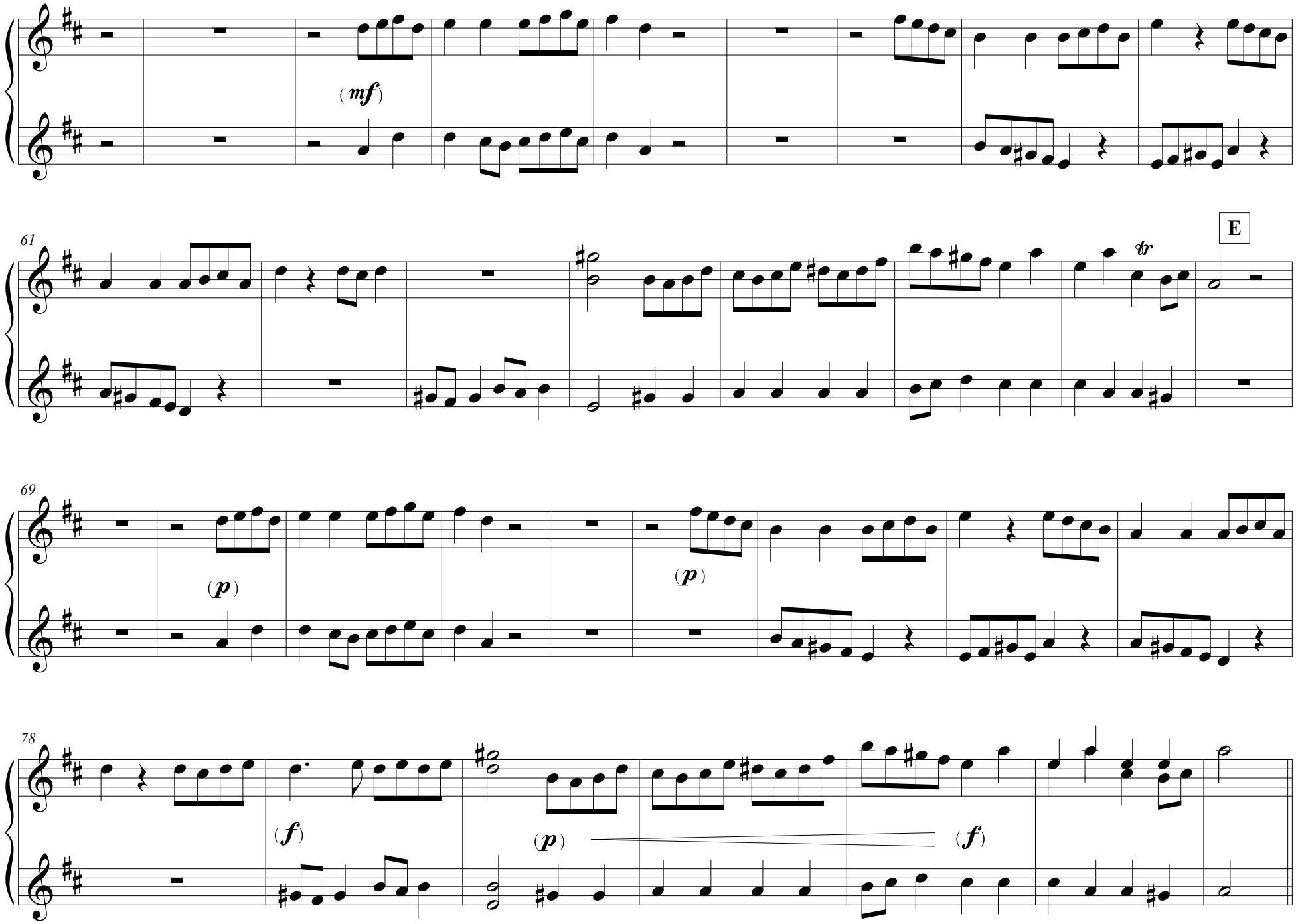

B
(mf)
28
C
(p)
37
(mf)
45

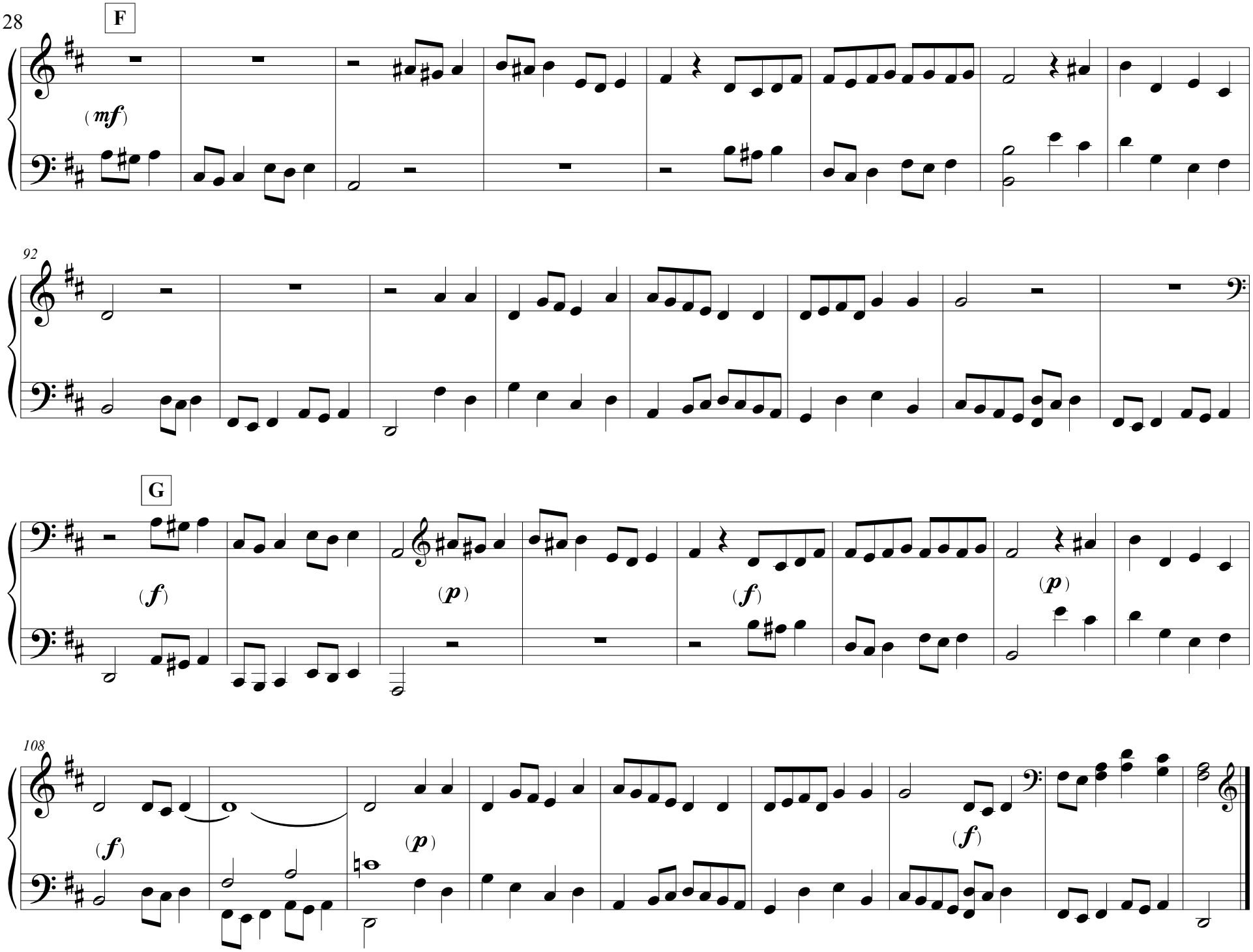

B
(mf)
28
C
(p)
44
(mf)

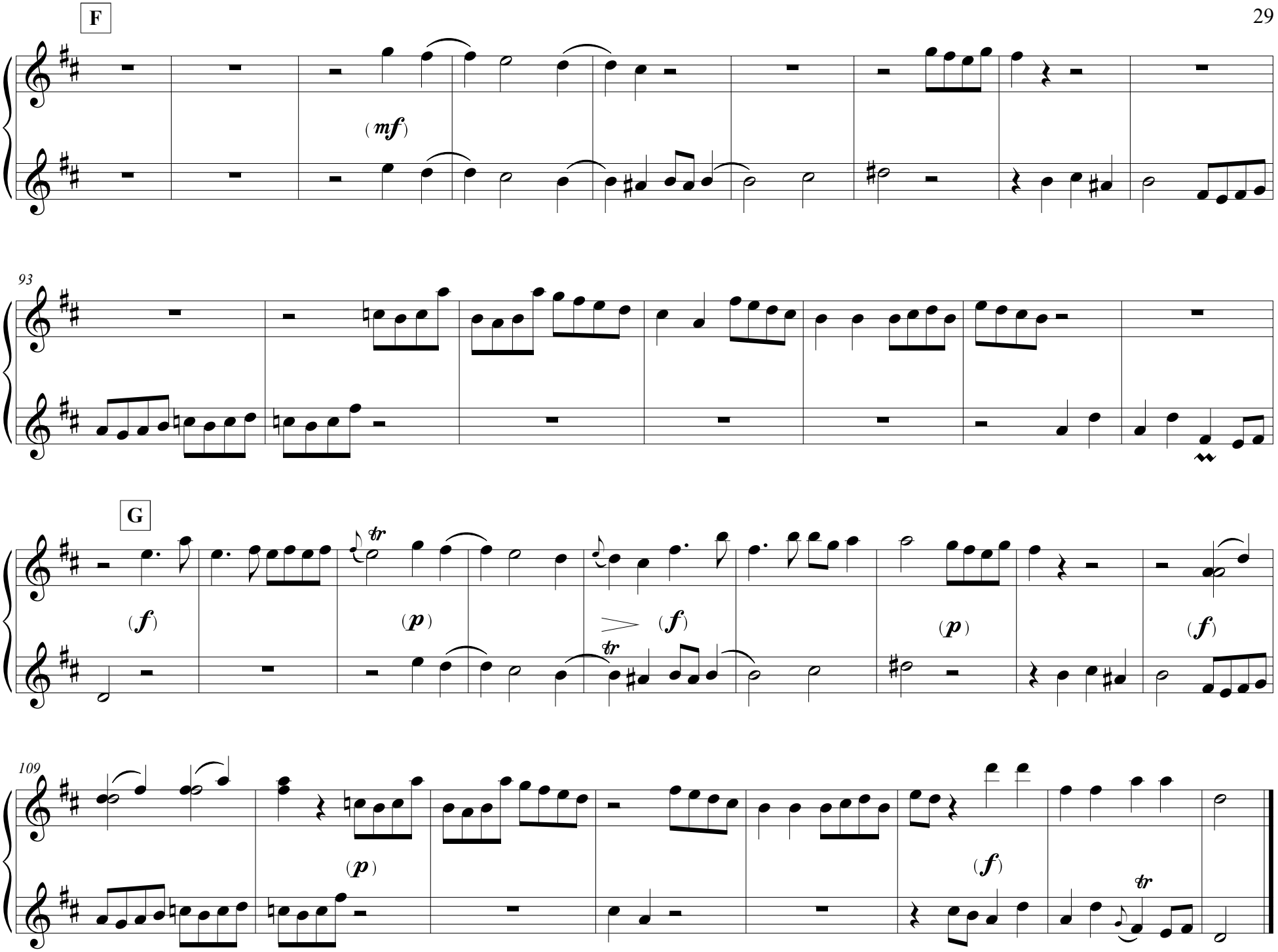
D Gavotte II



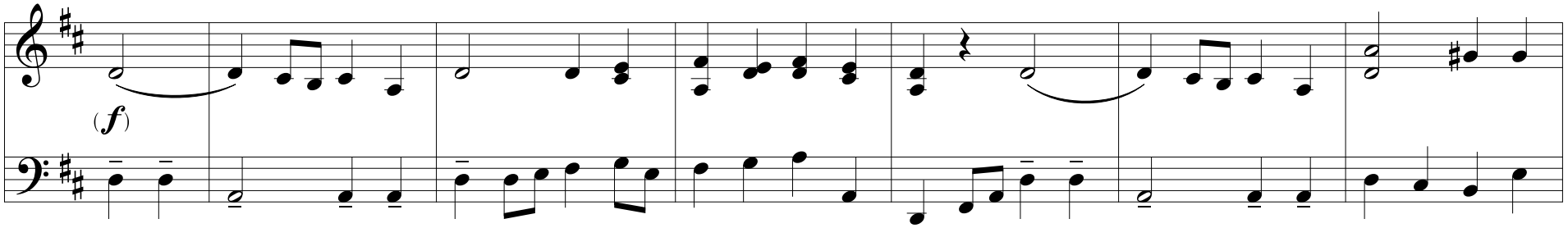
D Gavotte II




F
(mf)
92
G
(f)
(p)
(f)
(p)
108
(f)
(p)
(f)

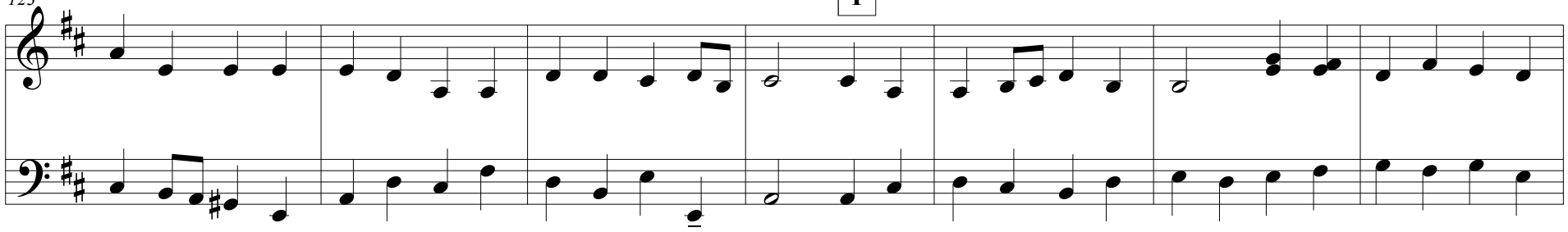

F
(mf)
93
G
(f)
(p)
(f)
(p)
(f)
109
(p)
(f)

H Gavotte I



123

I



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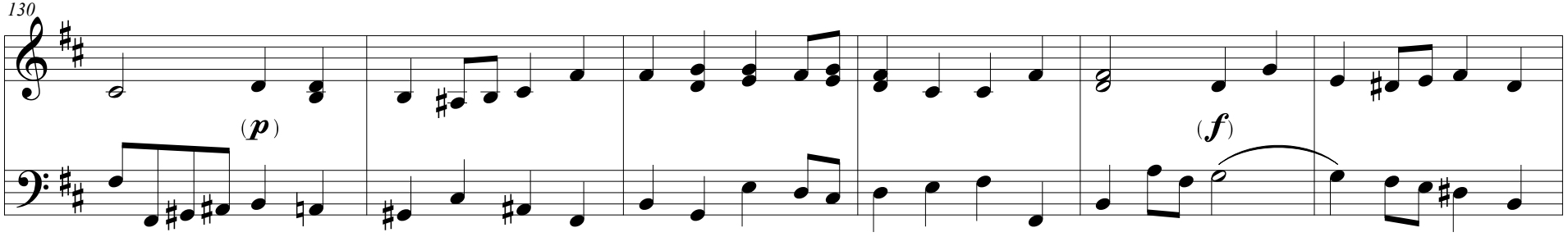

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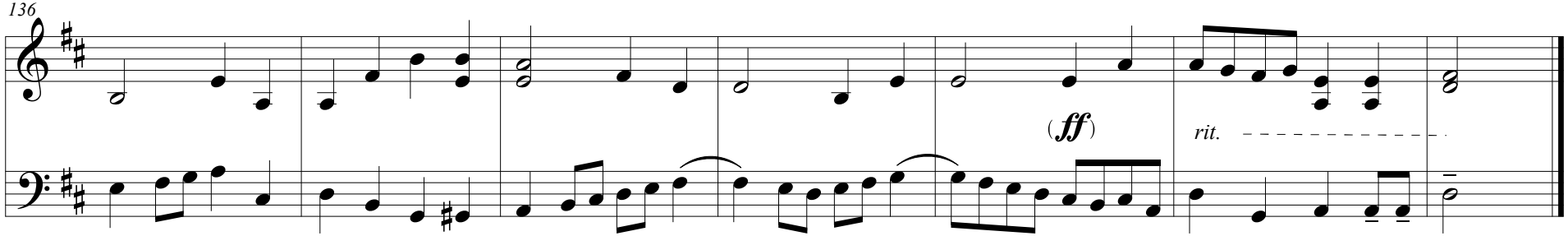
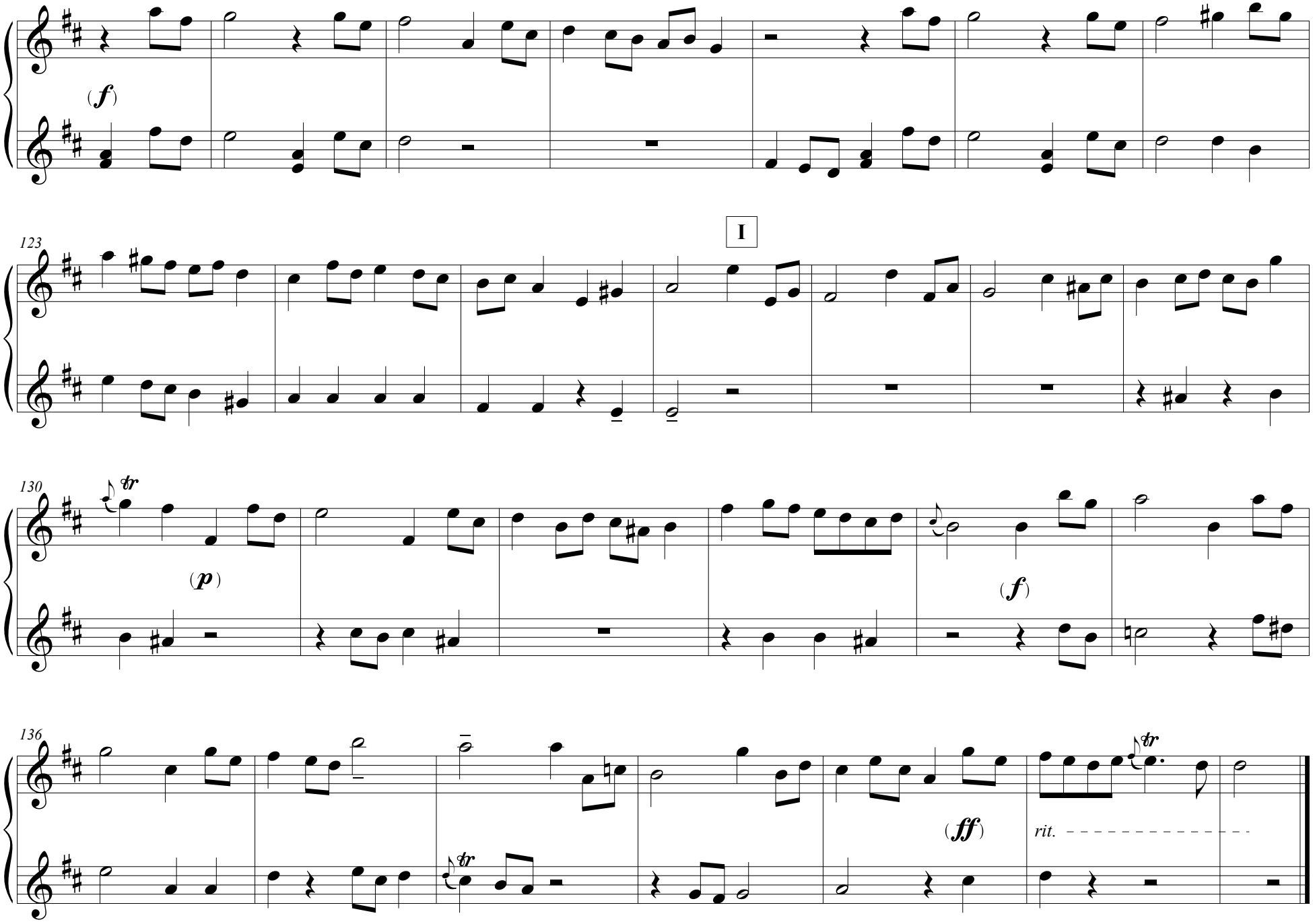
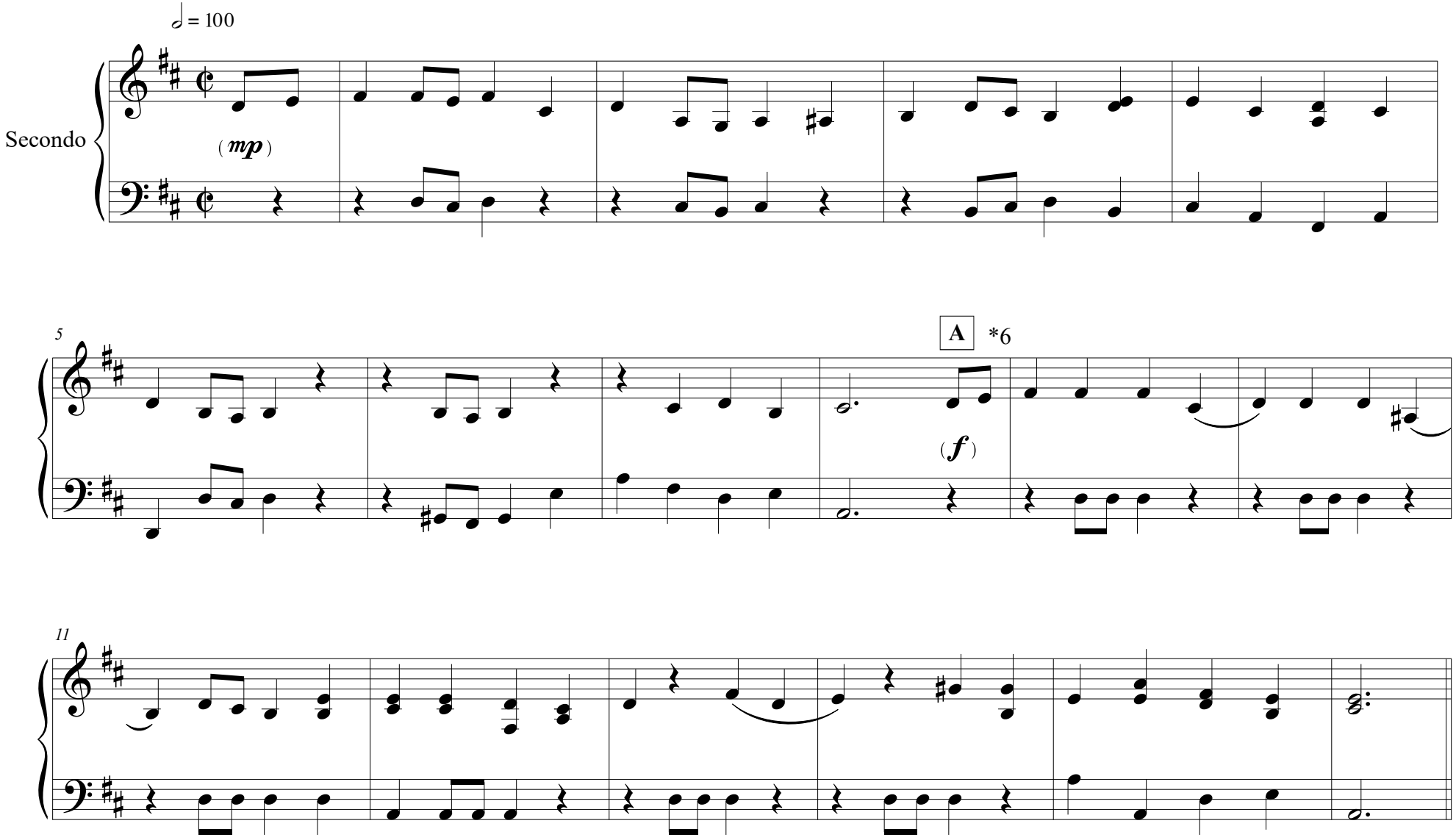


H Gavotte I



Bourrée



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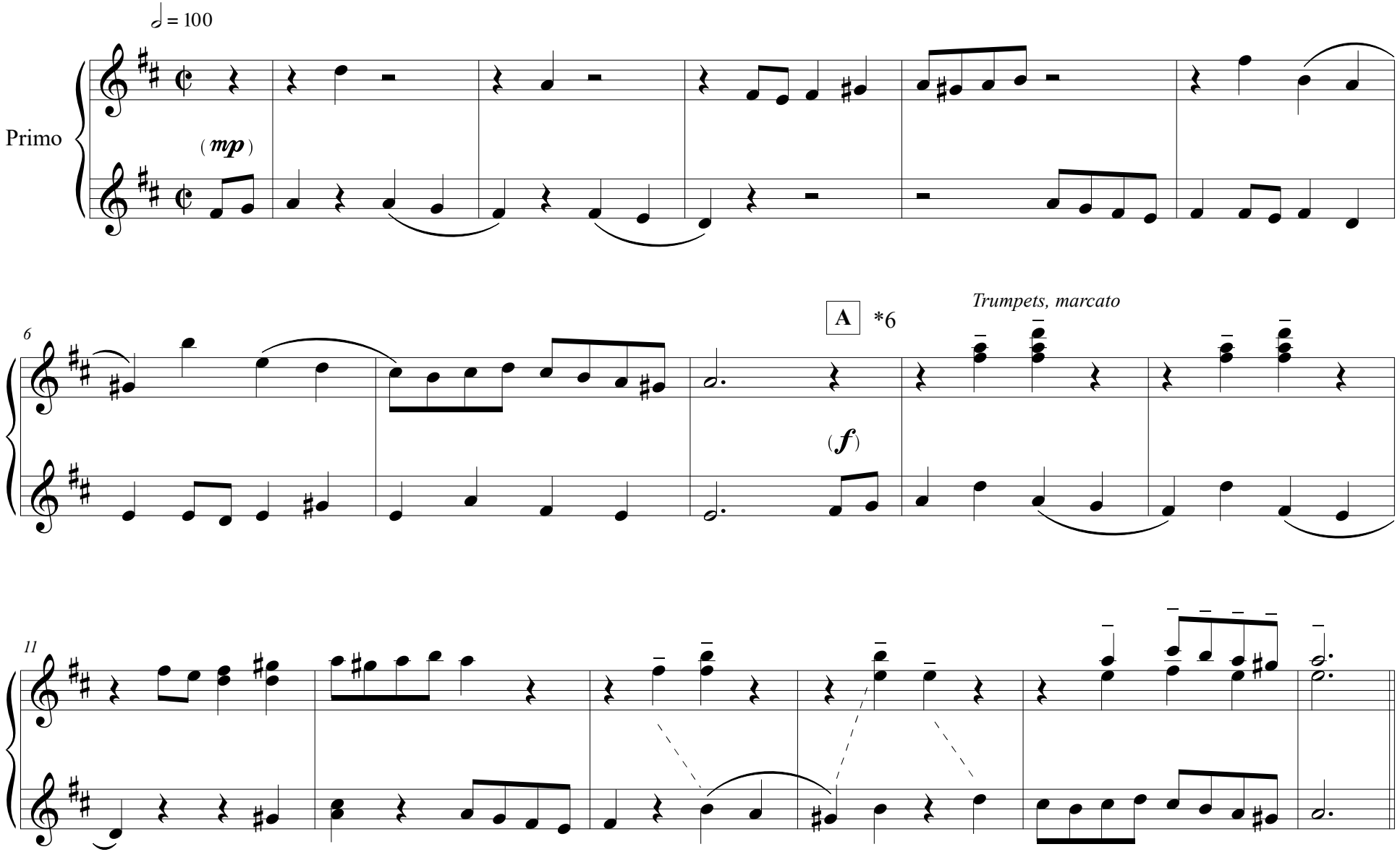
Bourrée



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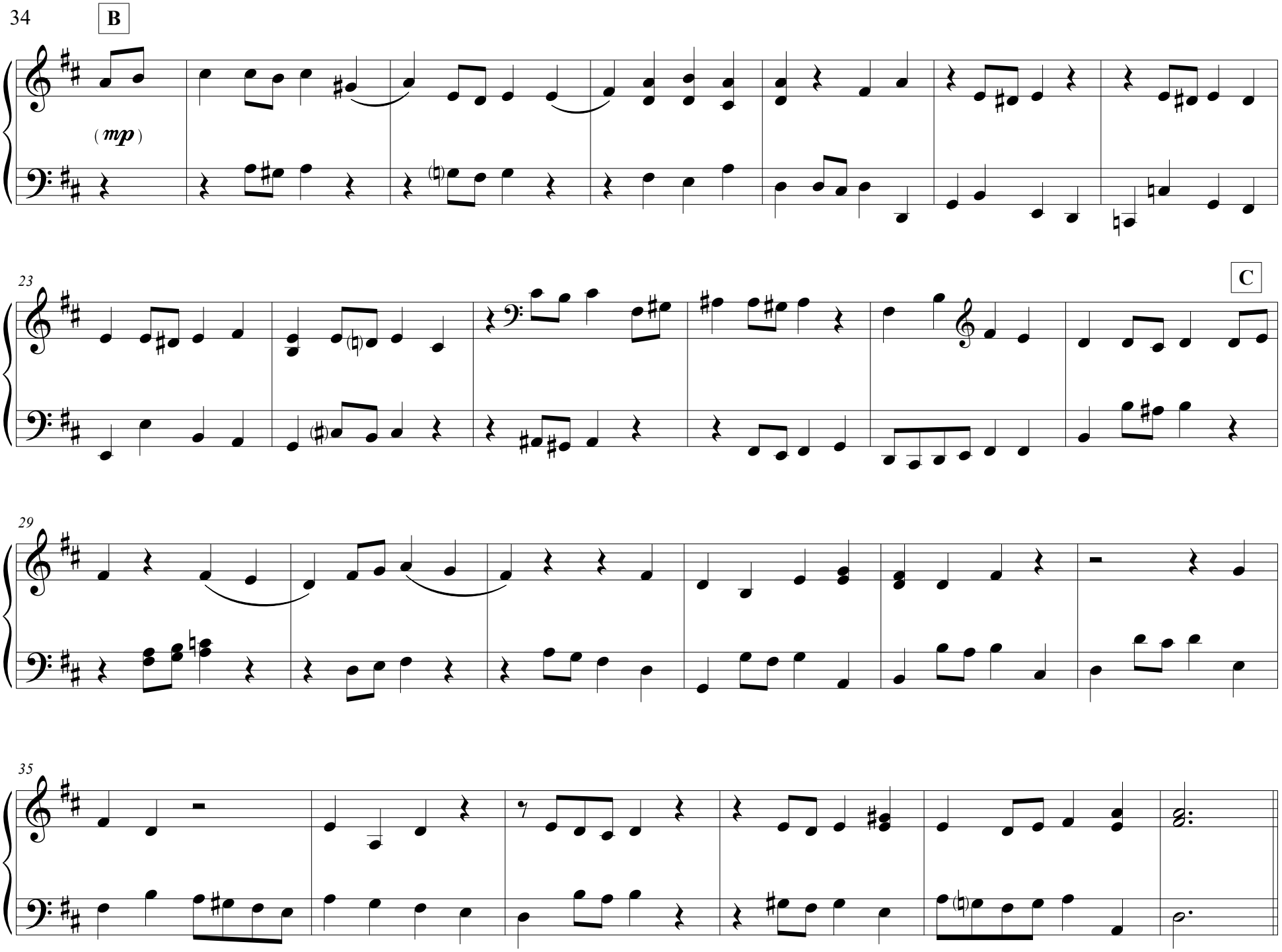
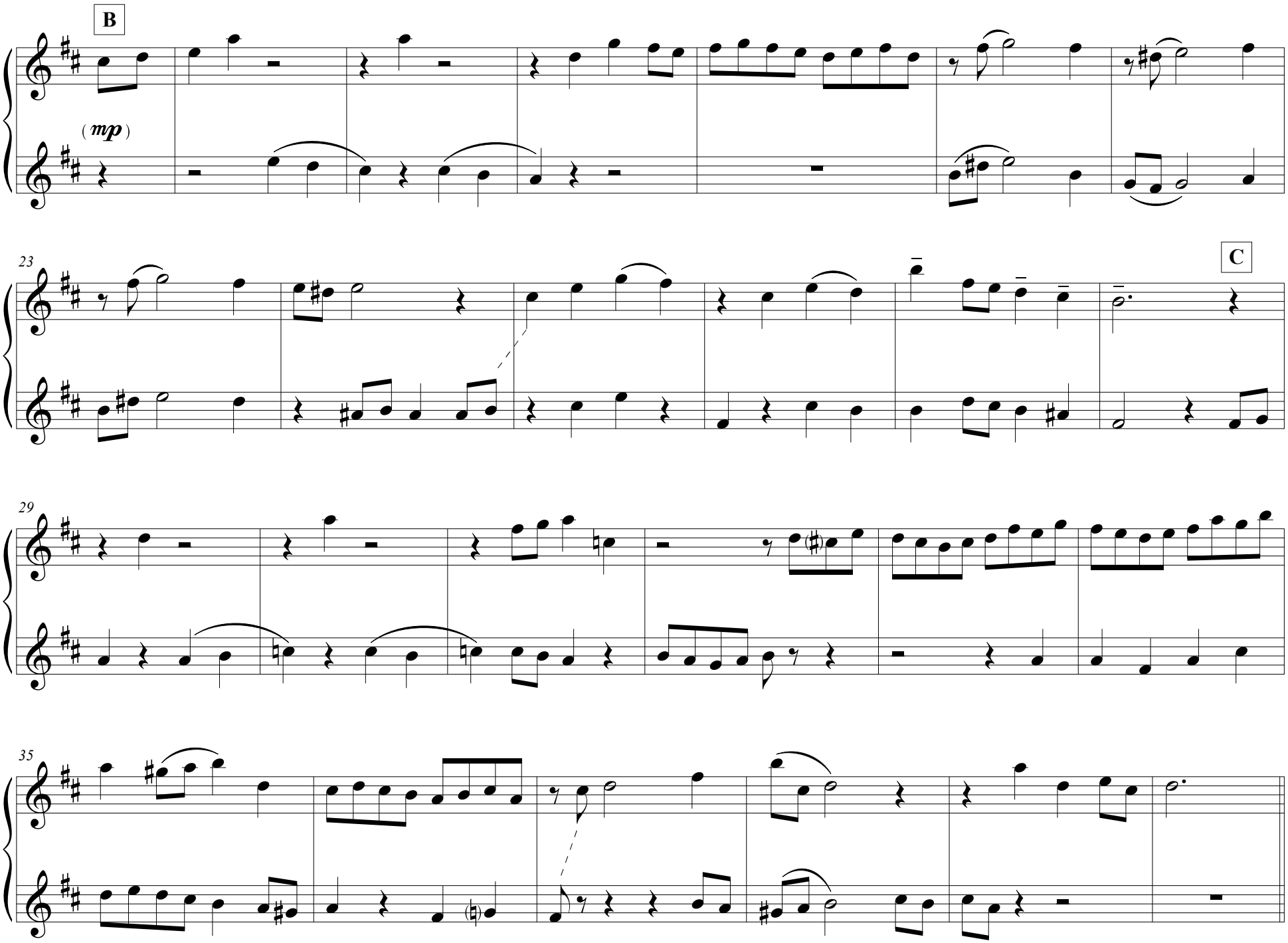
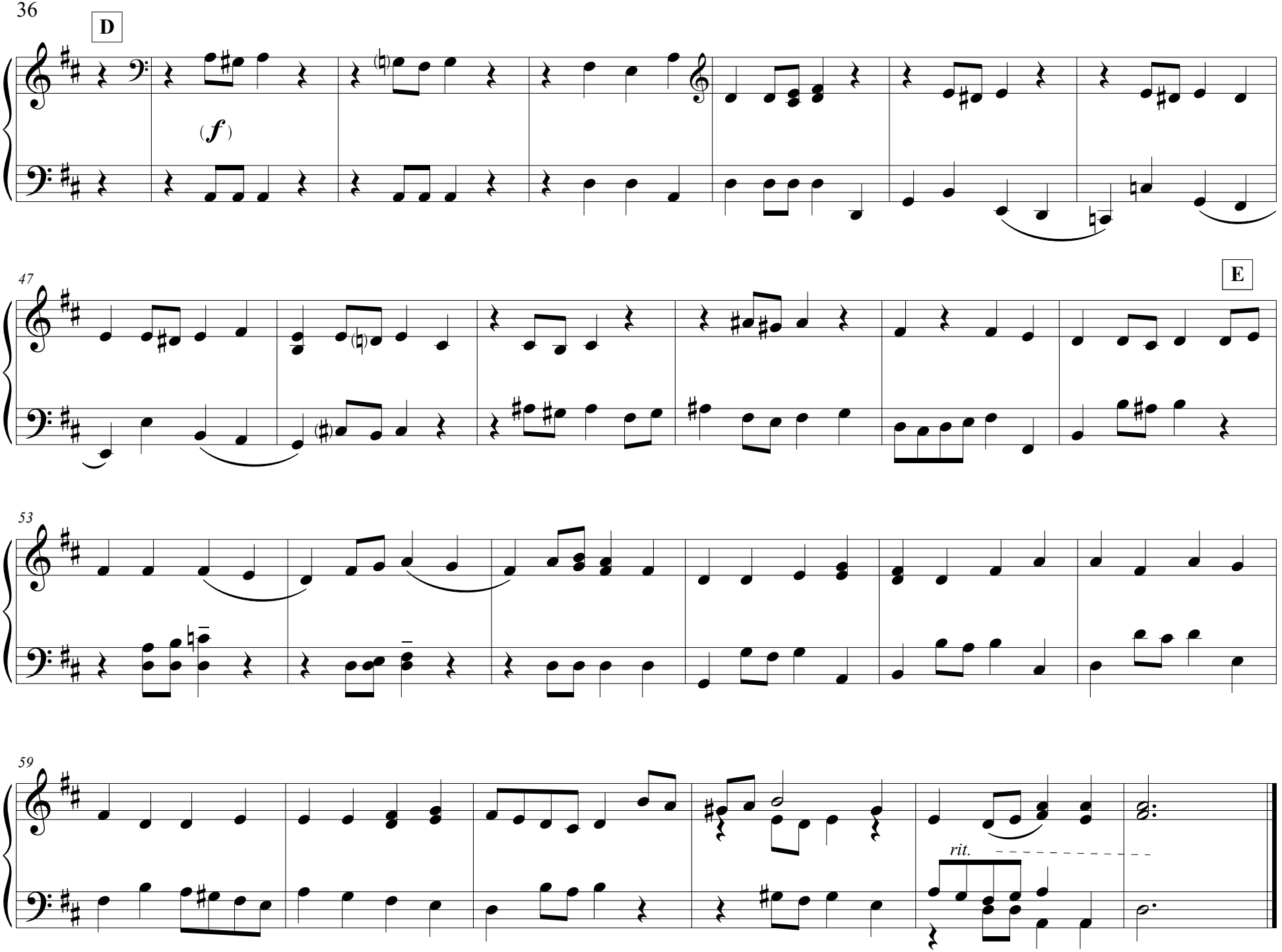
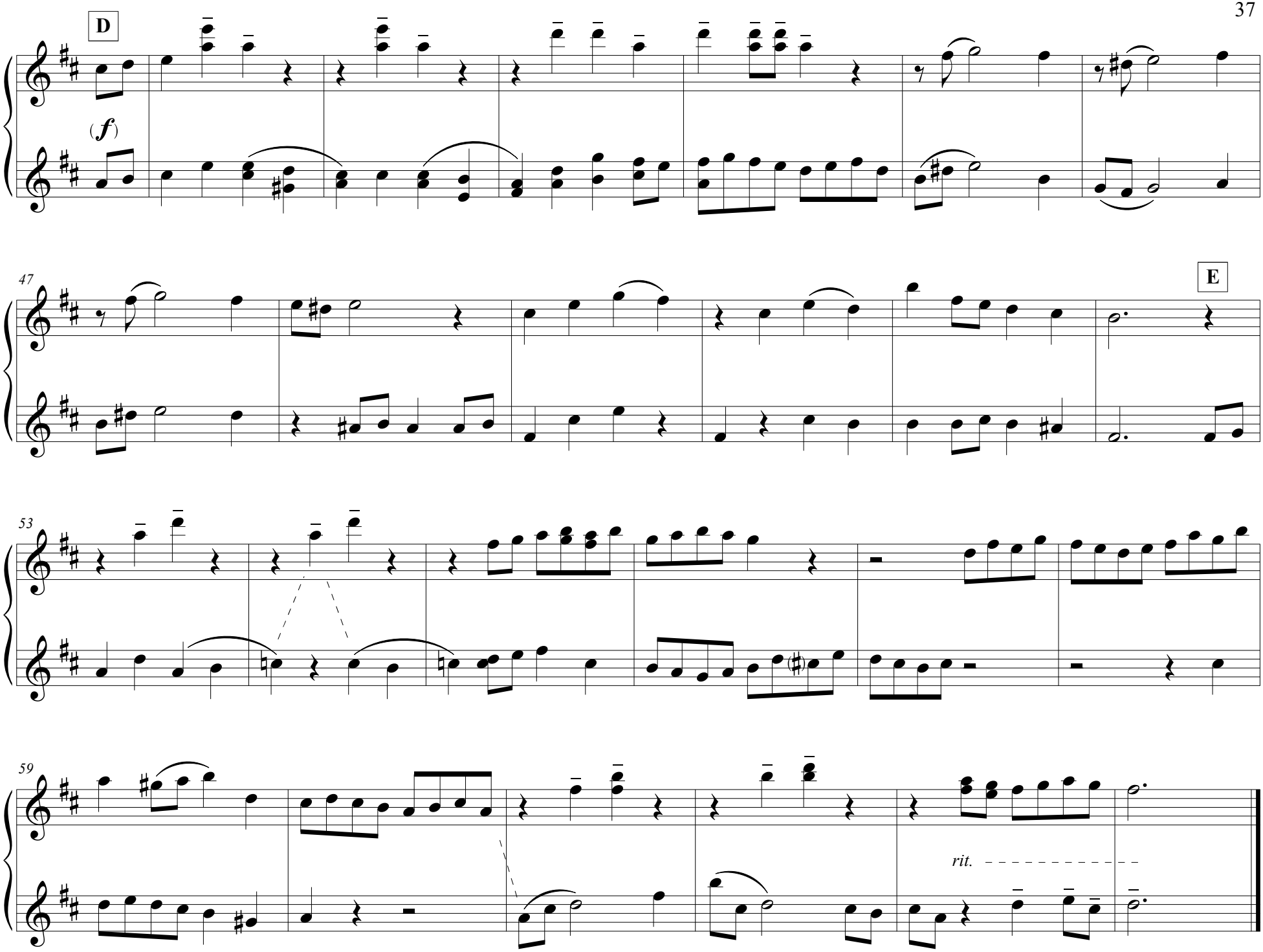

B
(mp)
23
C
29
35


B
(mp)
23
C
29
35


D
(f)
47
E
53
59
rit.


D
(f)
47
E
53
59
rit.

Gigue

♩. = 100

Secondo

(*mf*) *7

7

14

legato simile

21

A

(*f*)

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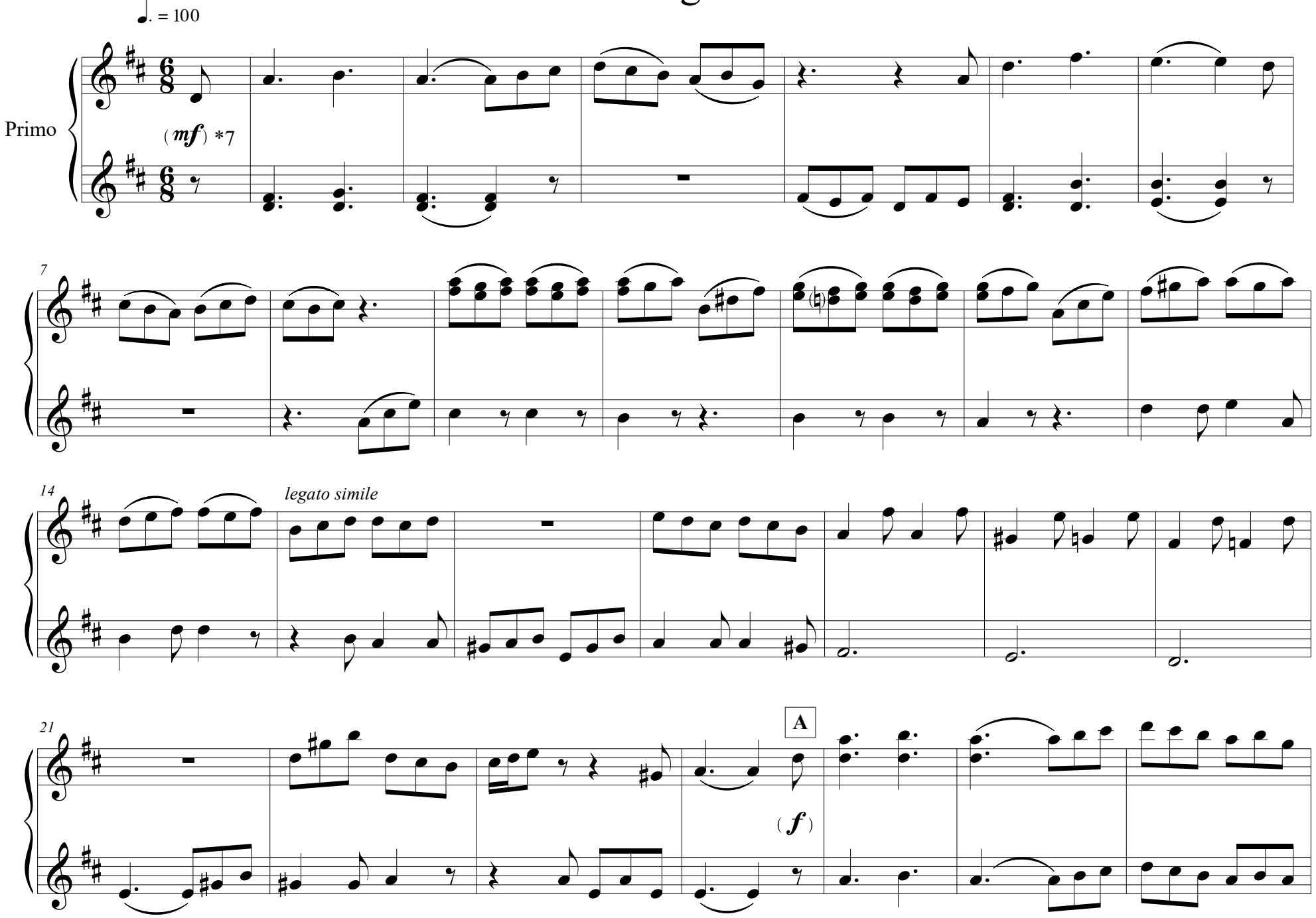
Gigue



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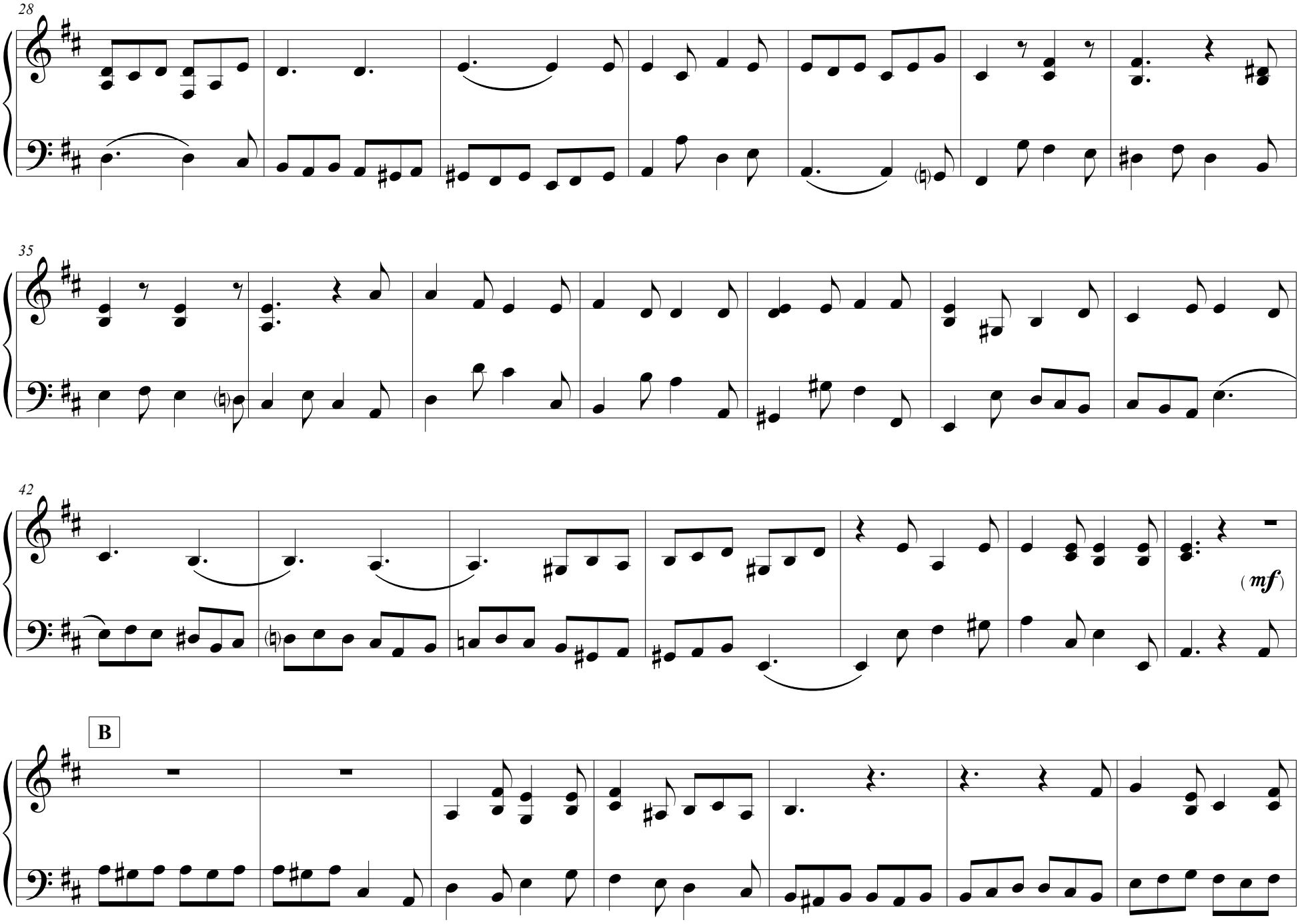
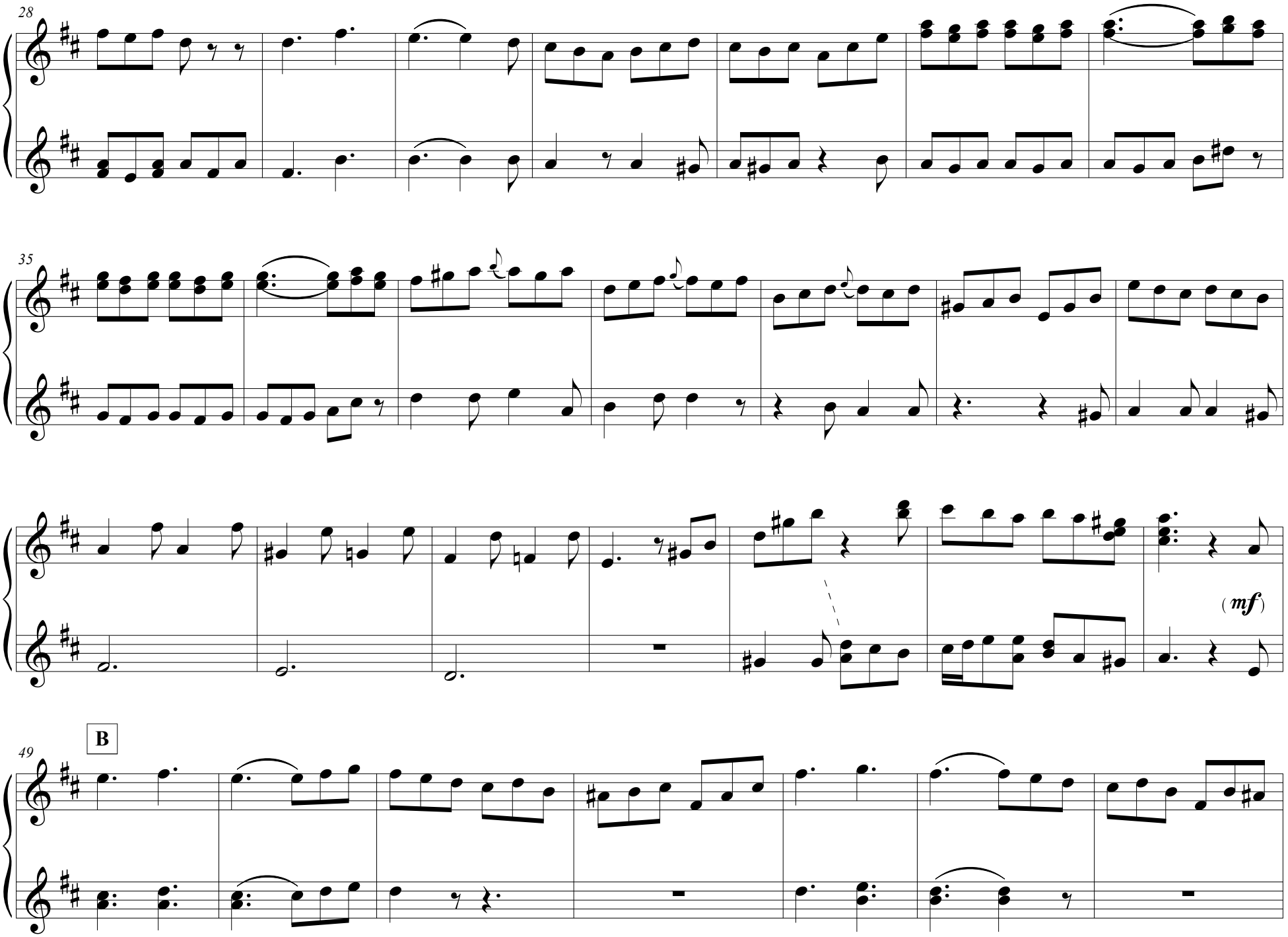
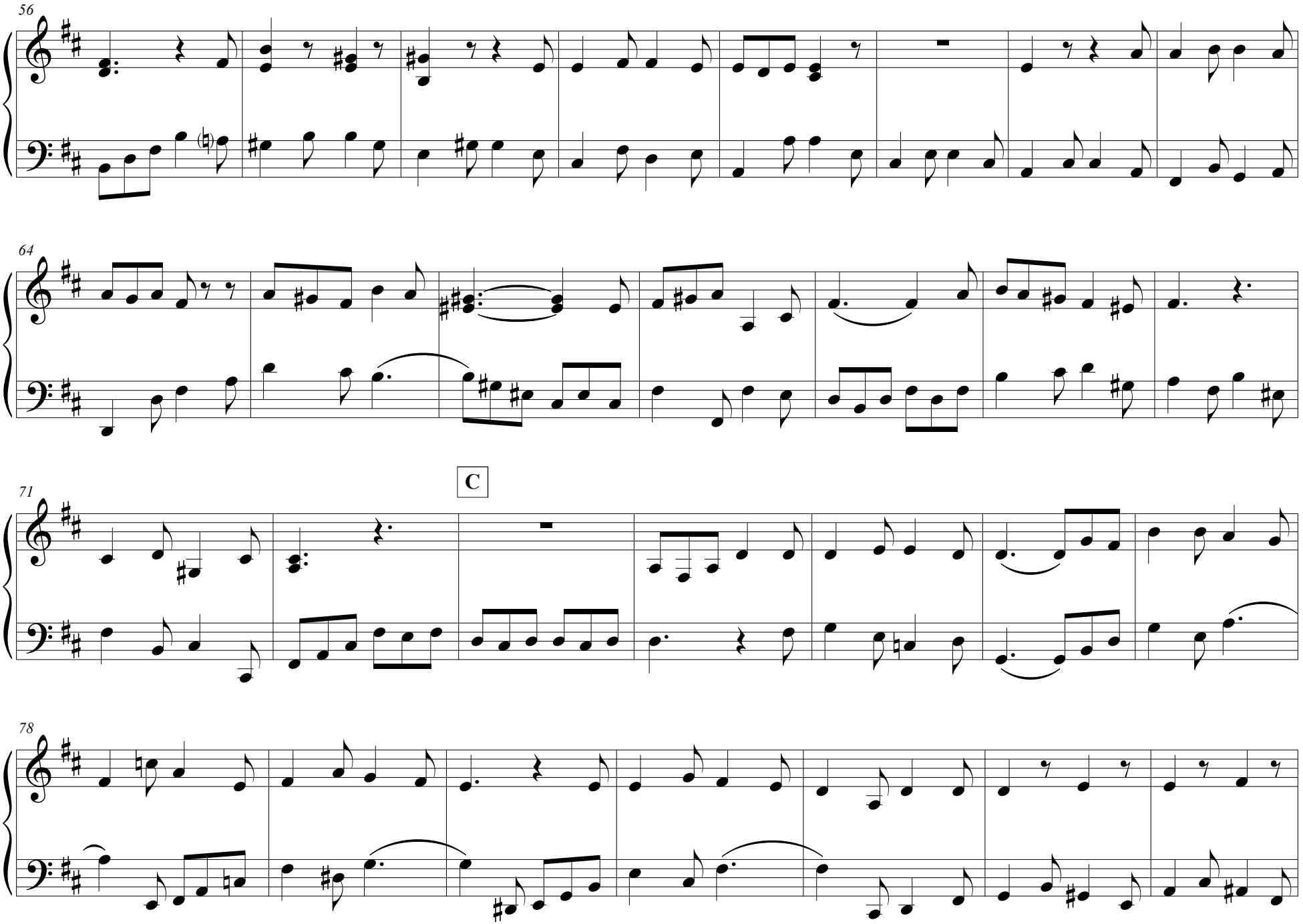
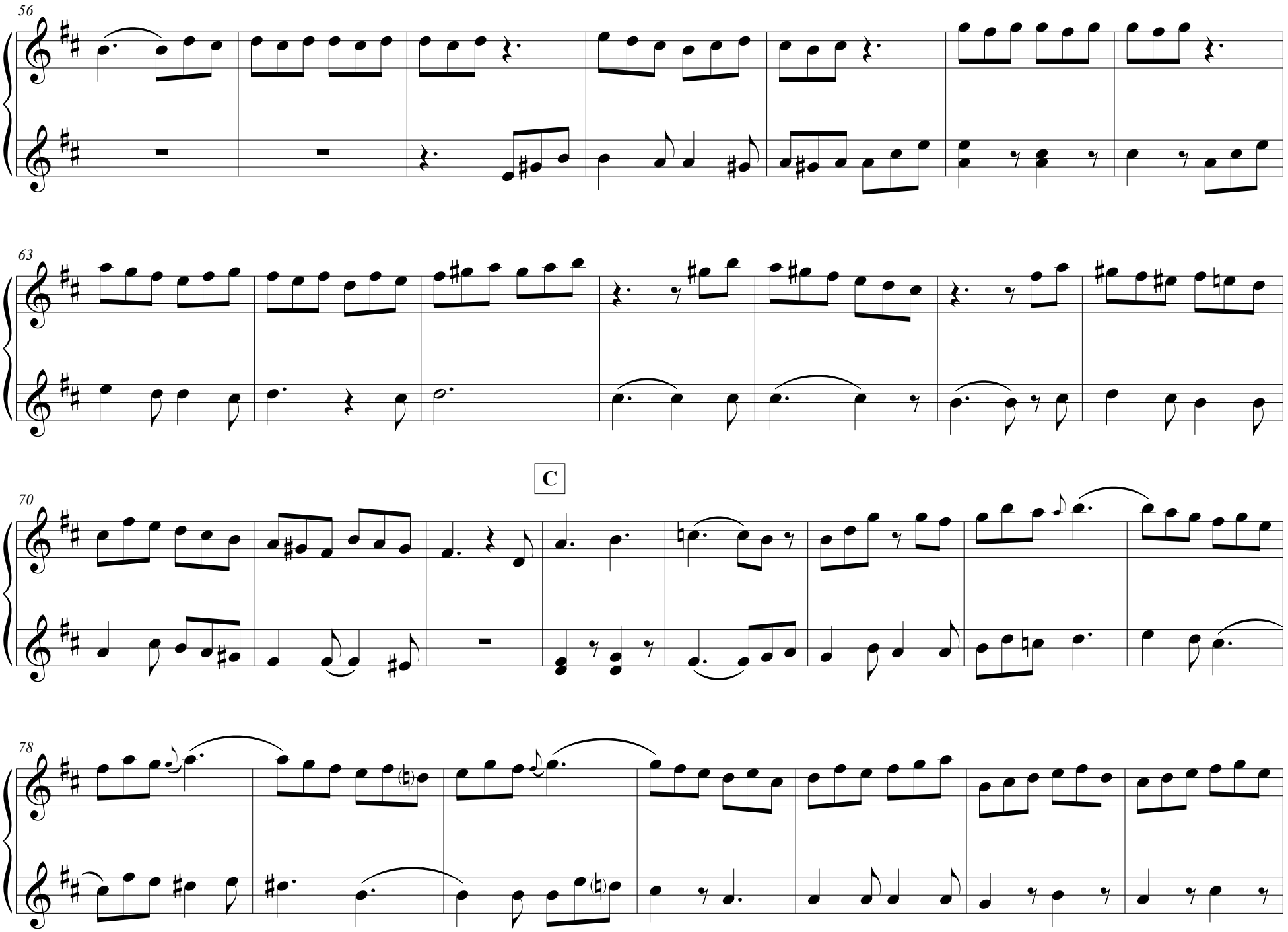
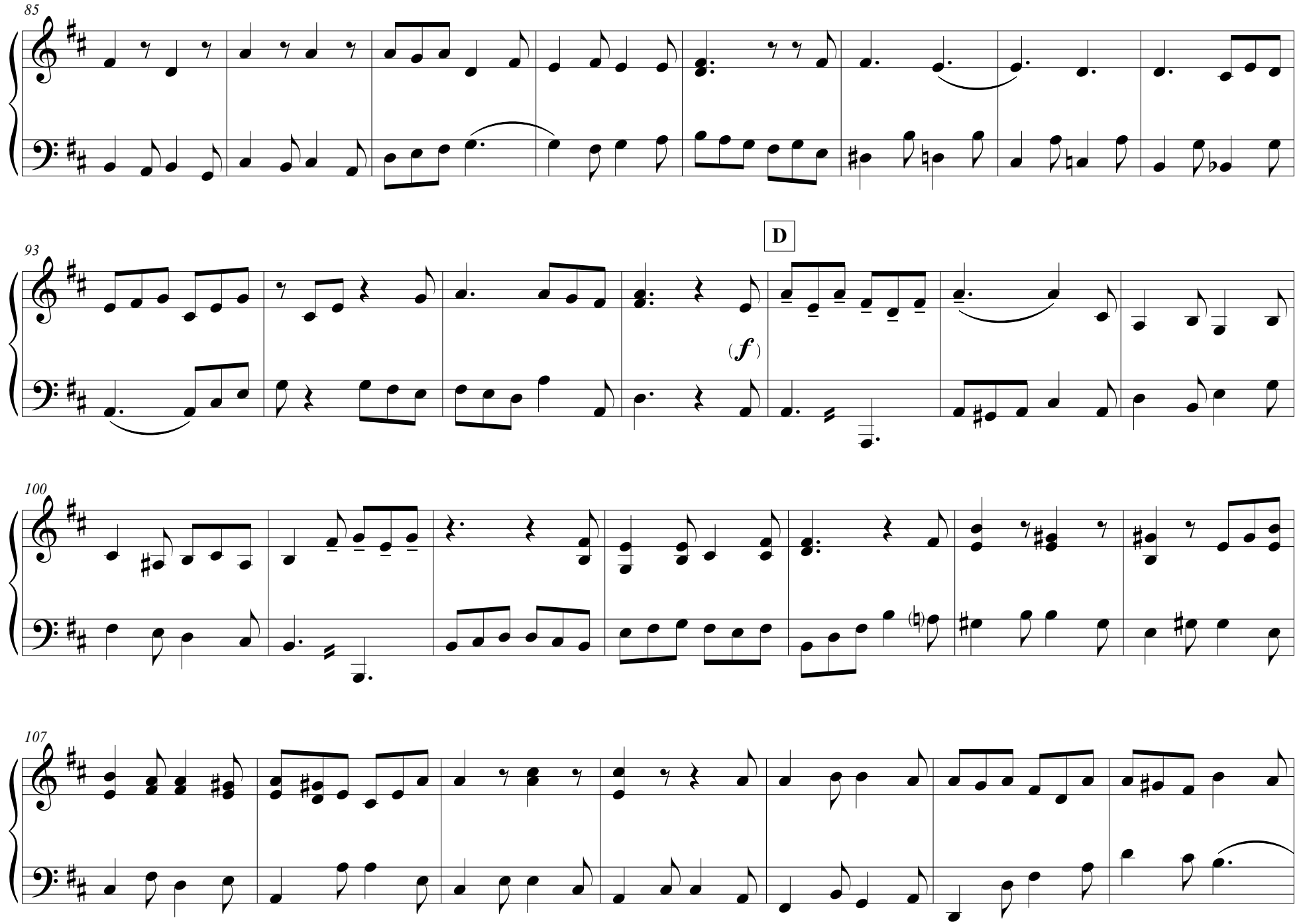
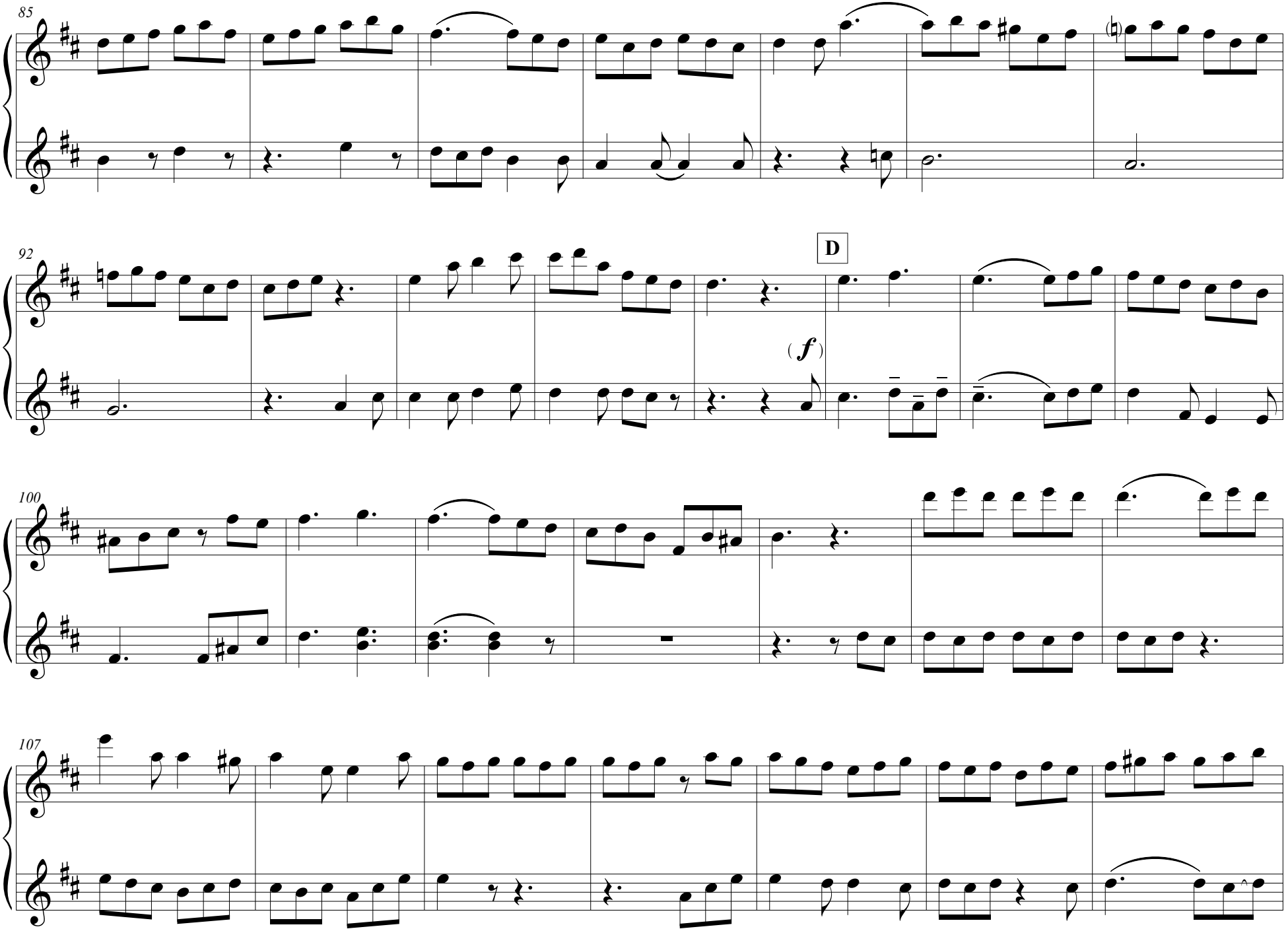

28
35
42
(mf)
B

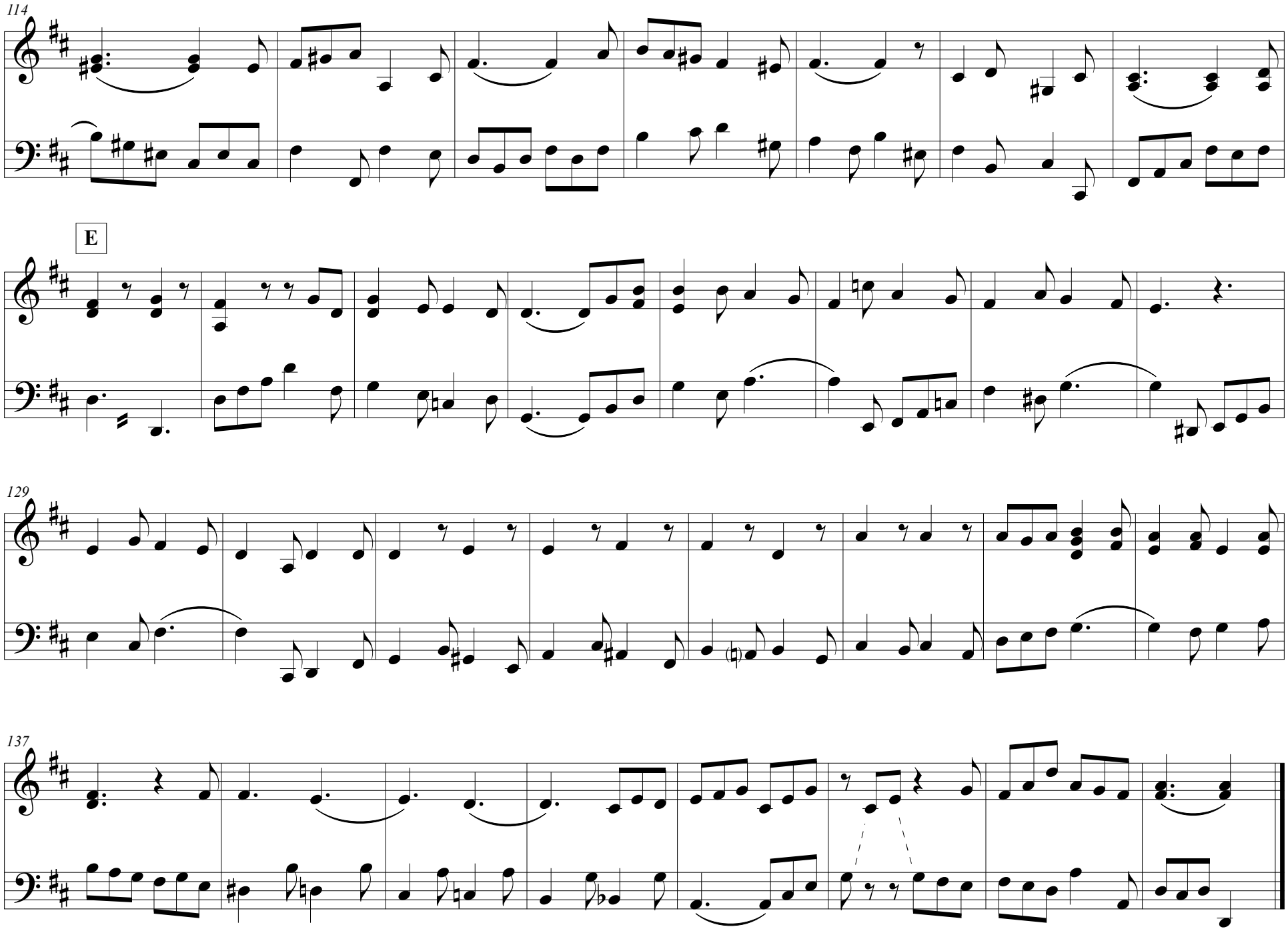

28
35
(mf)
B
49

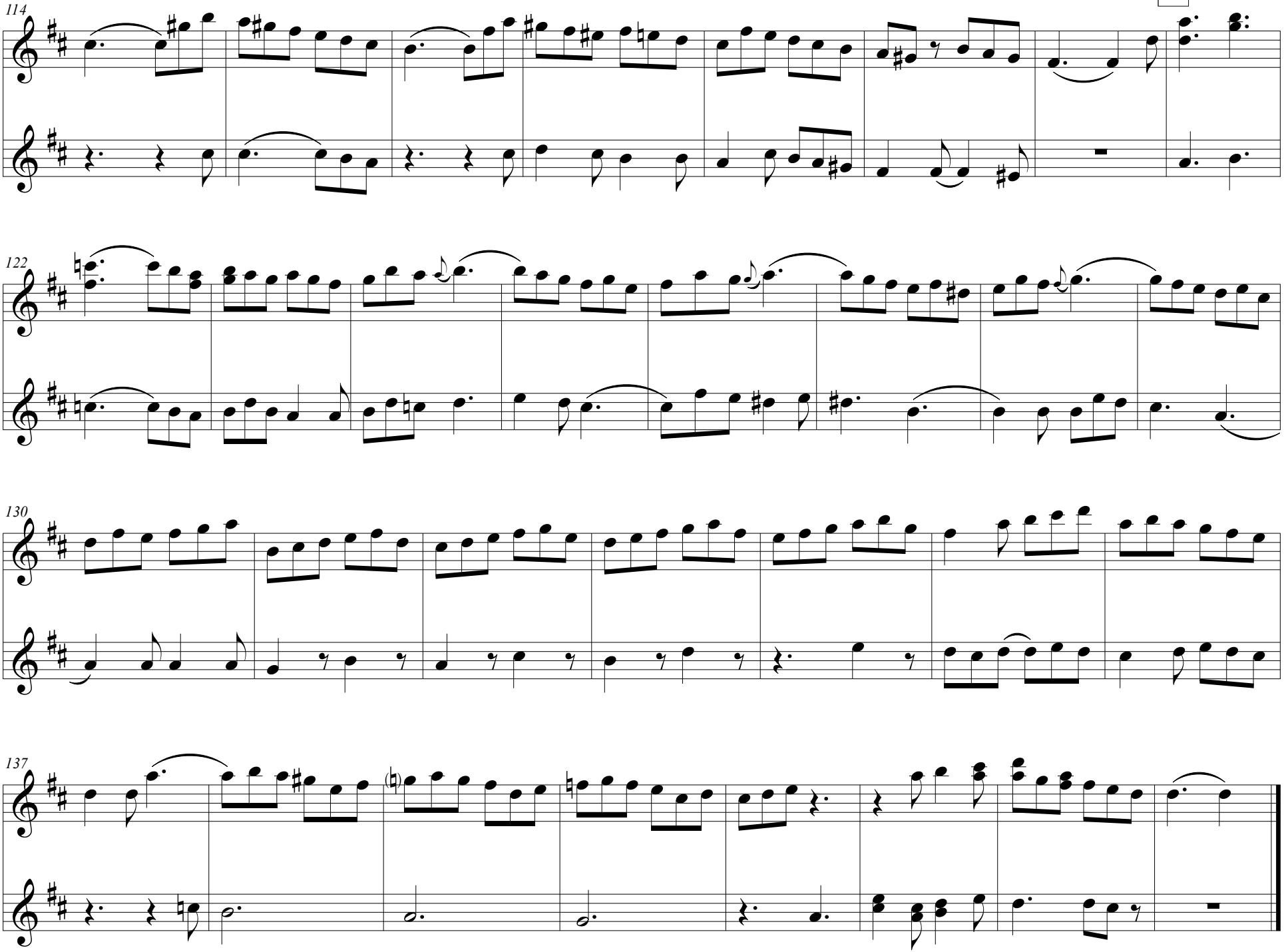

56
64
C
71
78


56
63
C
70
78


85
93
D
(f)
100
107


85
92
D
(f)
100
107


114
E
129
137


114
122
130
137

Notes to Orchestral Suite No. 3

*1: Bach left very few dynamic markings for Suite 3. They are indicated here and some additional suggested dynamics are in parentheses. Feel free to experiment and decide how loud or soft you want any of this to be.

*2: Since Suites 3 and 4 are scored with trumpets and timpani, it makes sense to use those parts for variety in repeats. This recurring dotted triplet rhythm in the LH of Secondo is meant to convey a timpani roll. If you repeat the beginning of the Overture, you can hold a D octave the first time around and play the "rolls" the second time.

*3: Make sure to convey the energetic upward motion of the subject every time it occurs.

*4: Measures 51-56 benefit from some pedal to create a more atmospheric sound for each chord area: F#7, B7, E7 and A7. The same goes for the corresponding part in mm. 82-87.

*5: The repeats in these Gavottes are written out. In Gavotte I, section A has new voicings for Secondo while sections A and C have appoggiaturas (played on the strong beat) for Primo. In Gavotte II, Secondo doubles the opening statements in sections E and G and Primo adds the trumpet parts in mm. 79-80, 100-101, 104-105, 108-109 and at the end.

*6: The repeats of the Bourrée are also written out and voiced differently. Due to added trumpet and timpani parts, the repeats will be louder.

*7: This lively Gigue is very satisfying to play on the piano. Do listen to a recording to get the feel for it and choose a manageable tempo.

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.”

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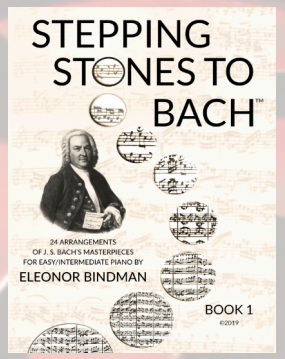

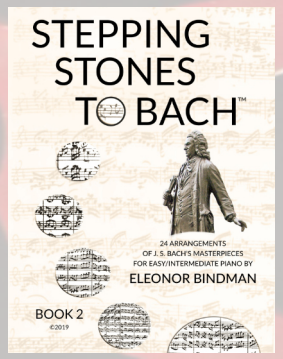

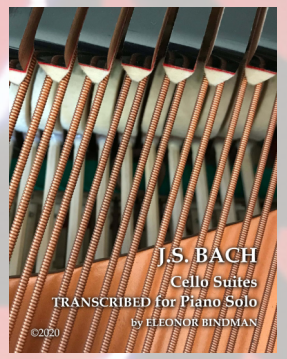

J.S. Bach: Orchestral Suites, BWV 1066-69
Arranged for Piano Duet
by Eleonor Bindman
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