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

Arranged for Piano Duet by Eleonor Bindman

J. S. Bach

Orchestral Suite No. 2

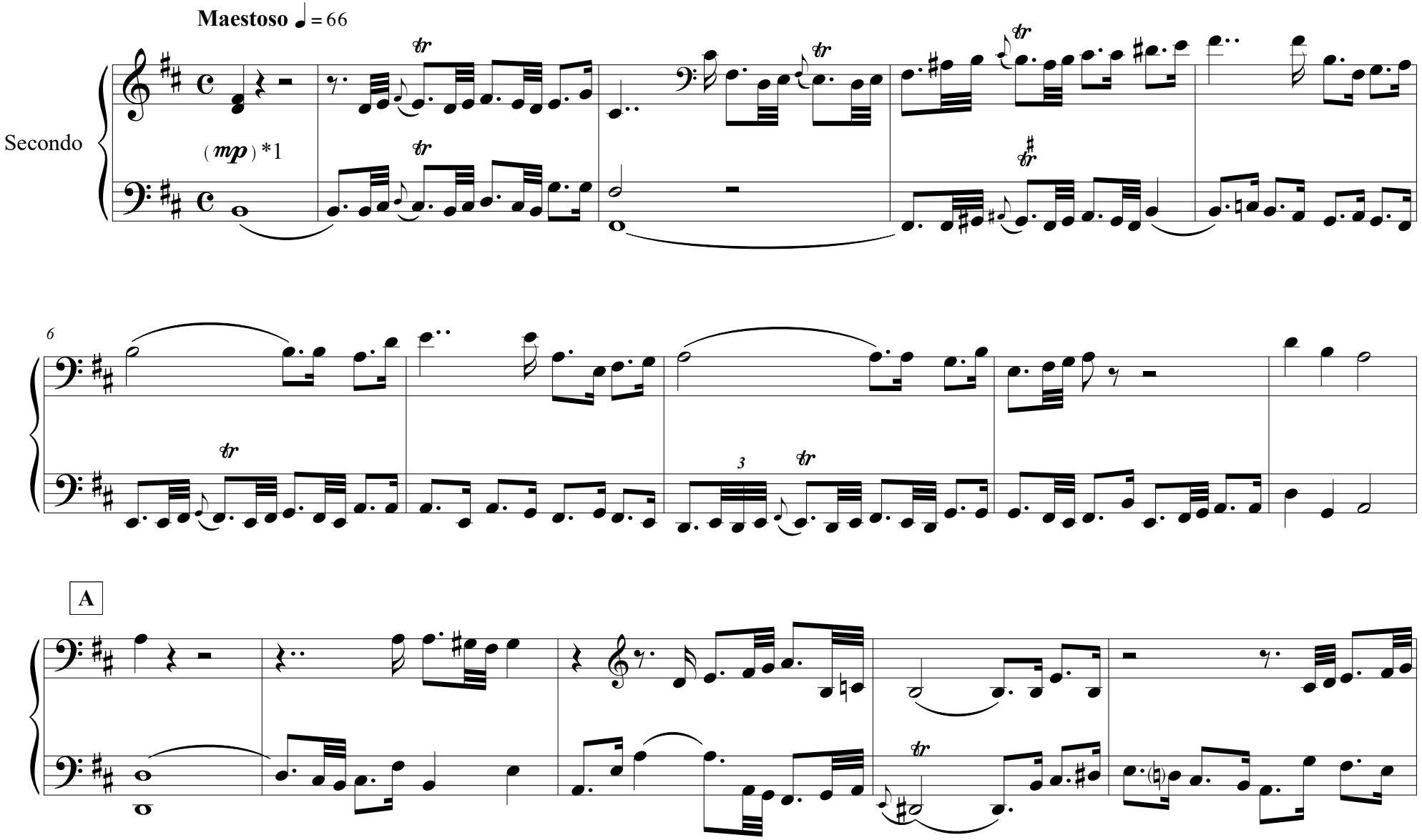
Transcribed for Piano Duet by Eleonor Bindman

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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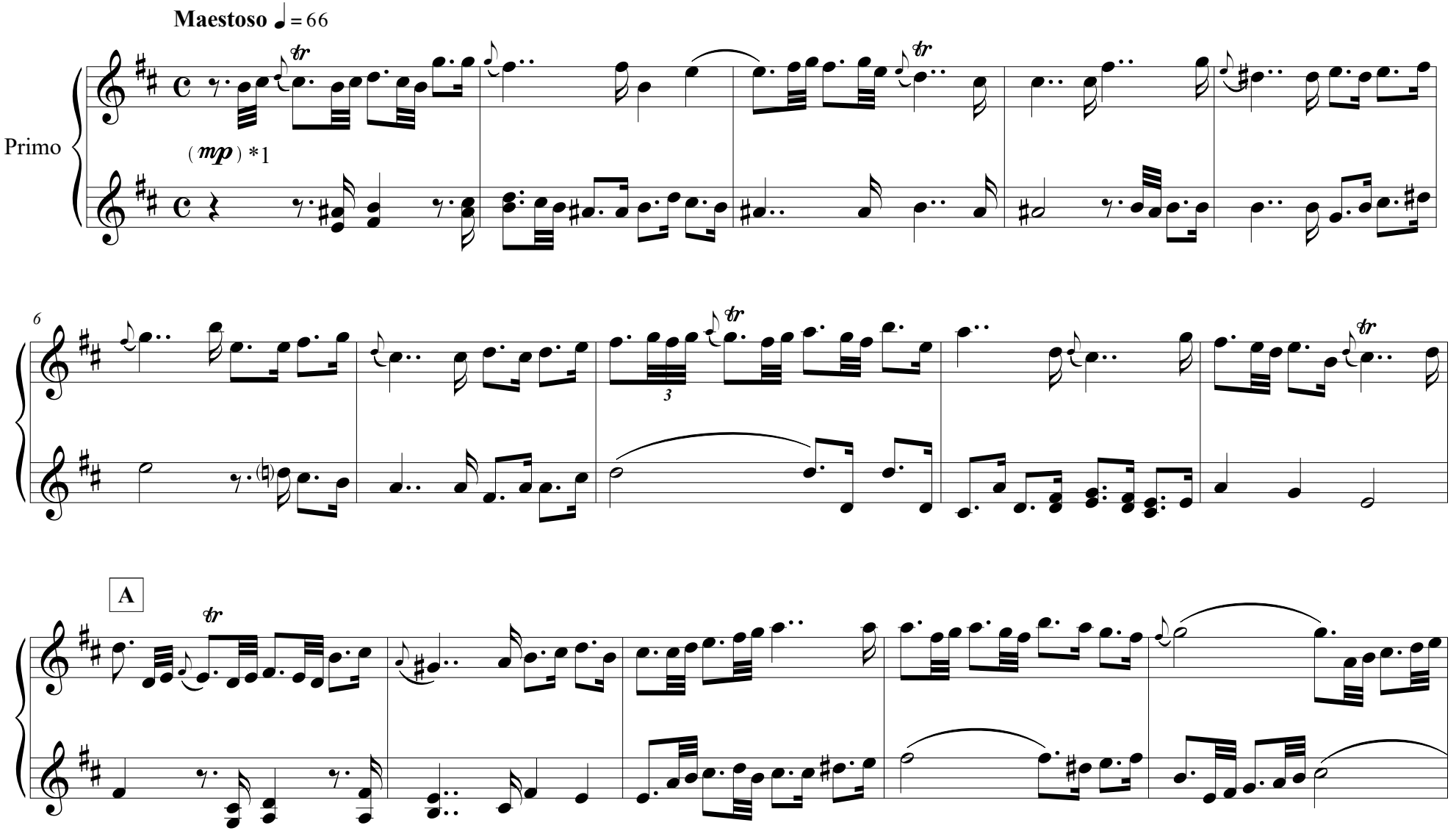
Orchestral Suite No. 2 in B Minor

Overture

J.S. Bach
Arr. E. Bindman



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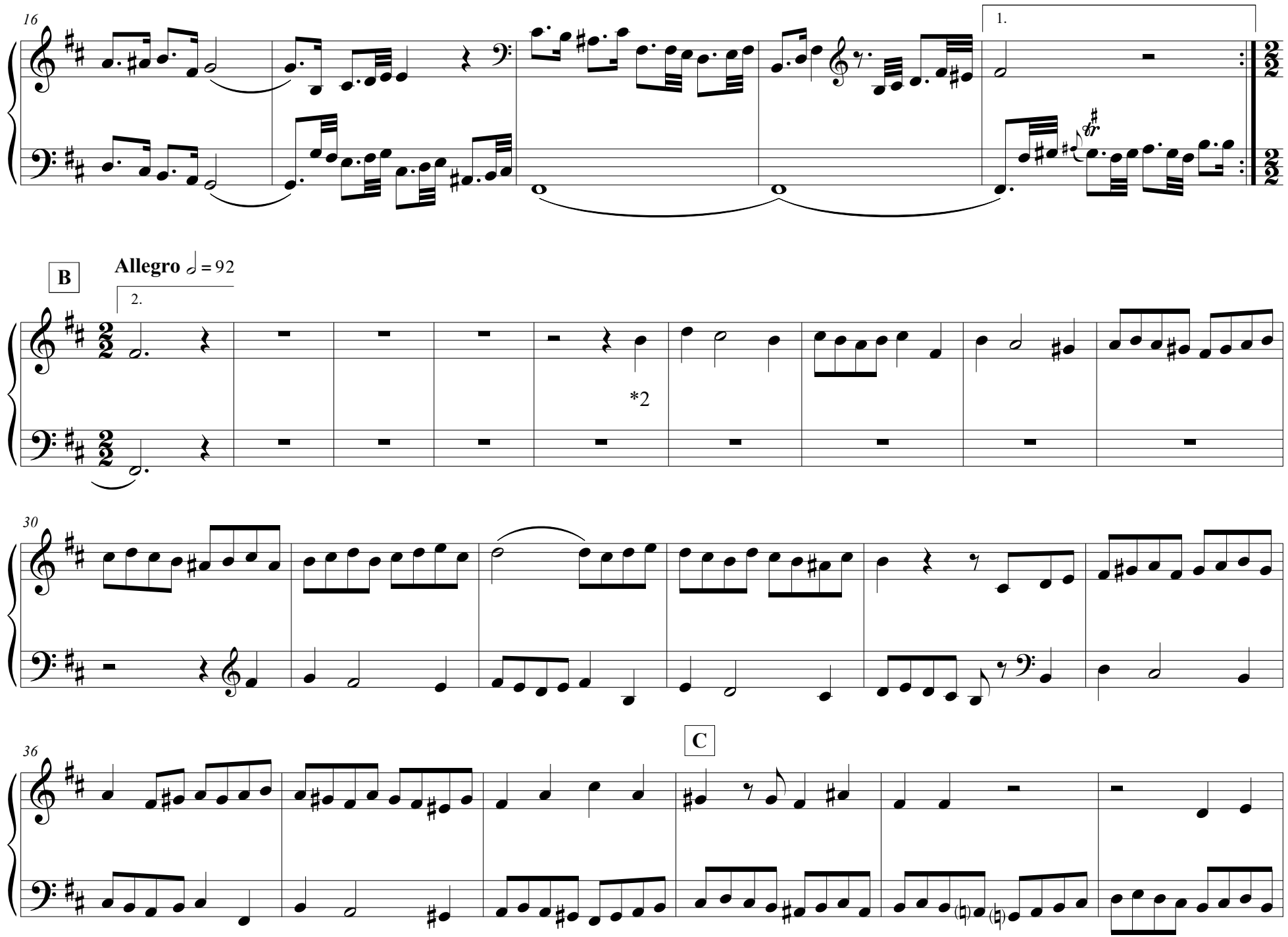
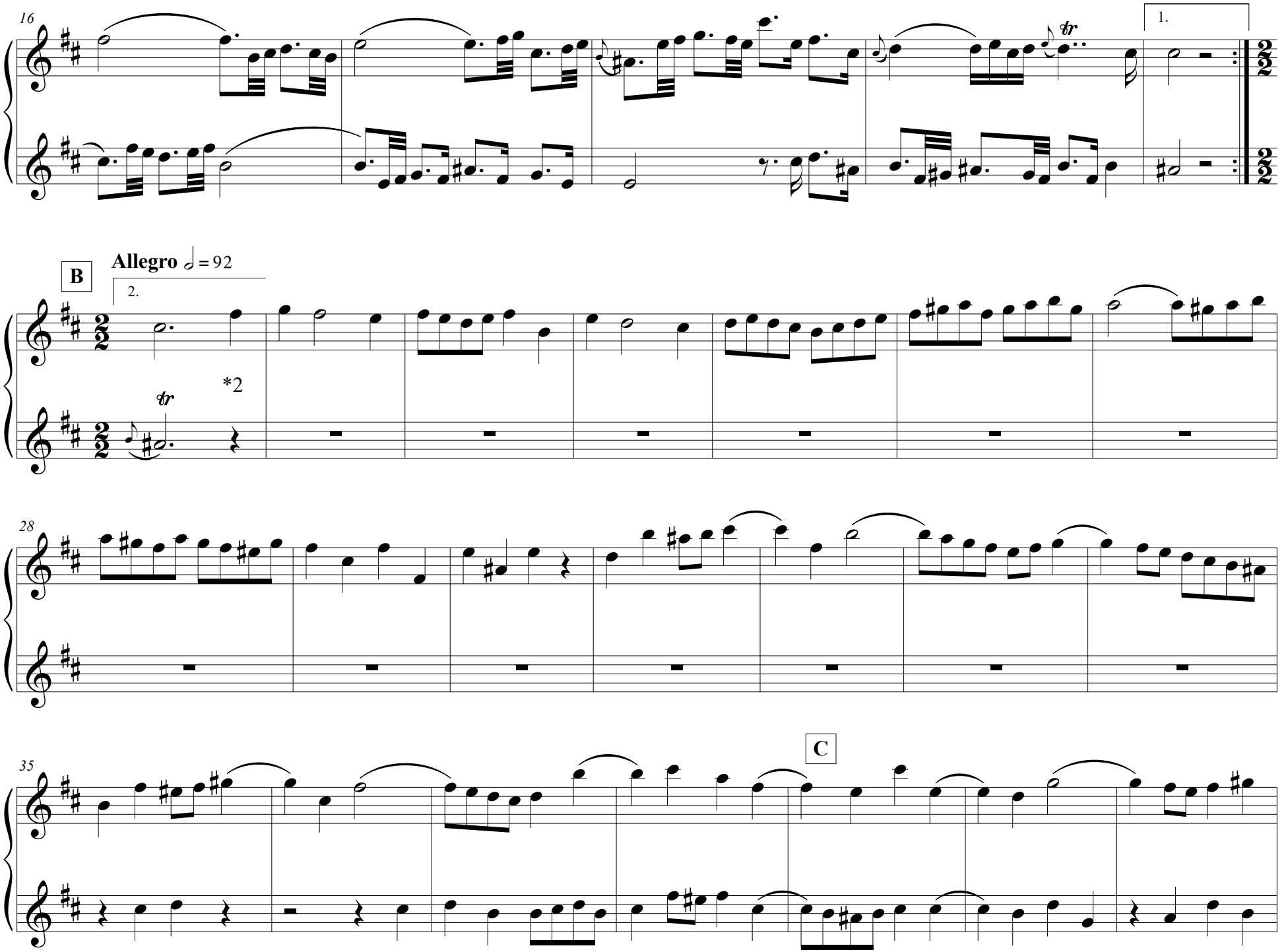
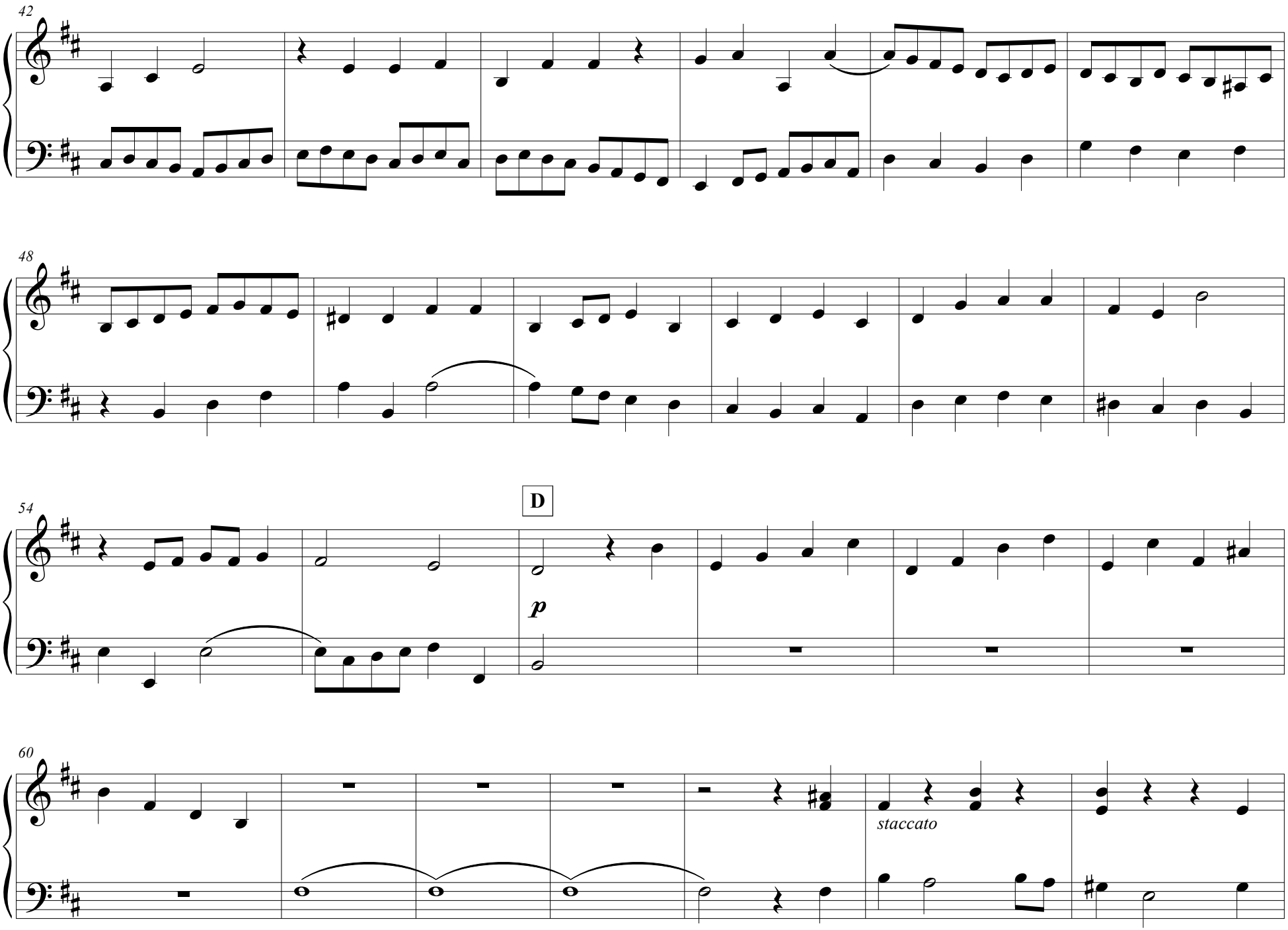
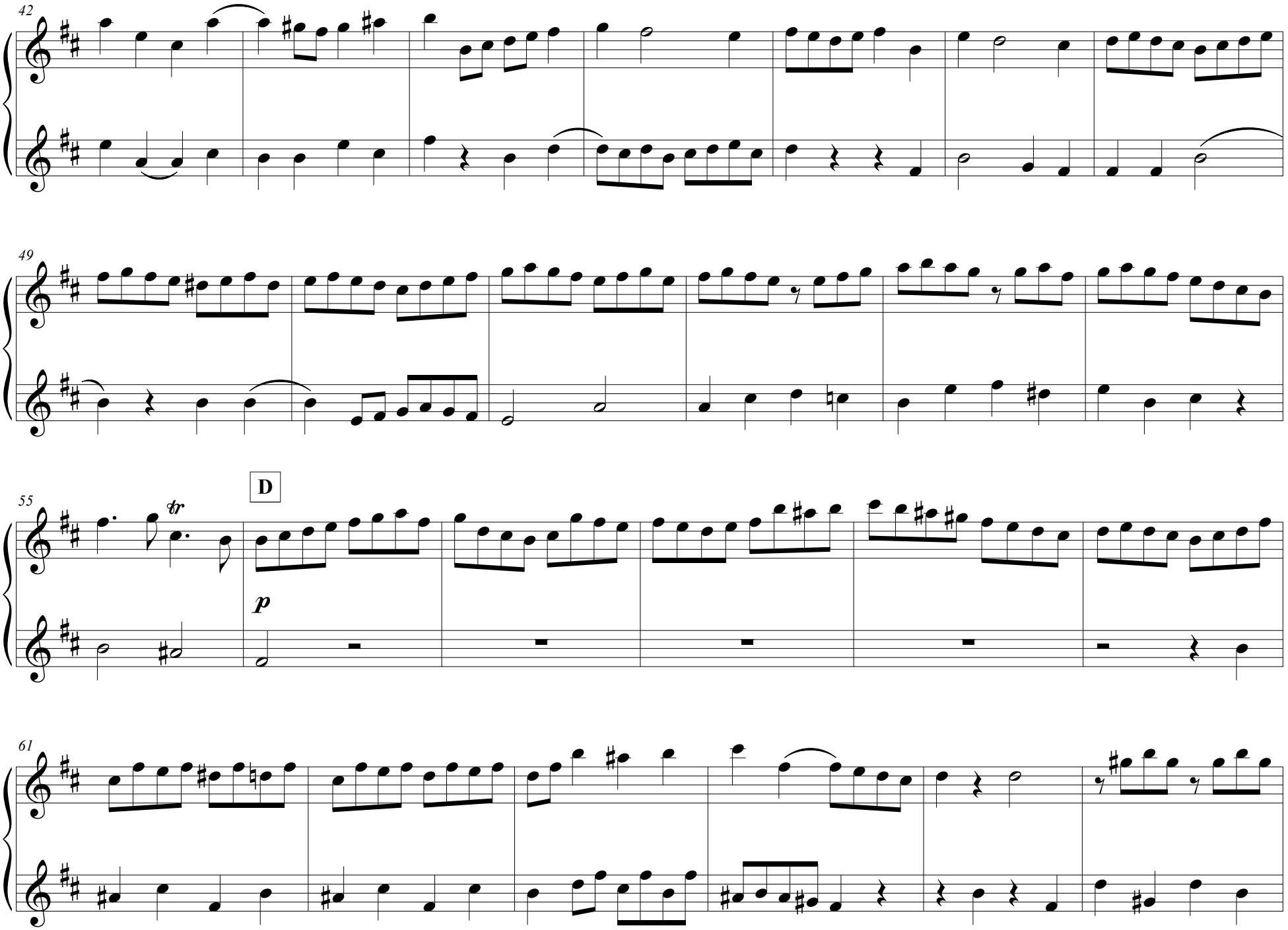
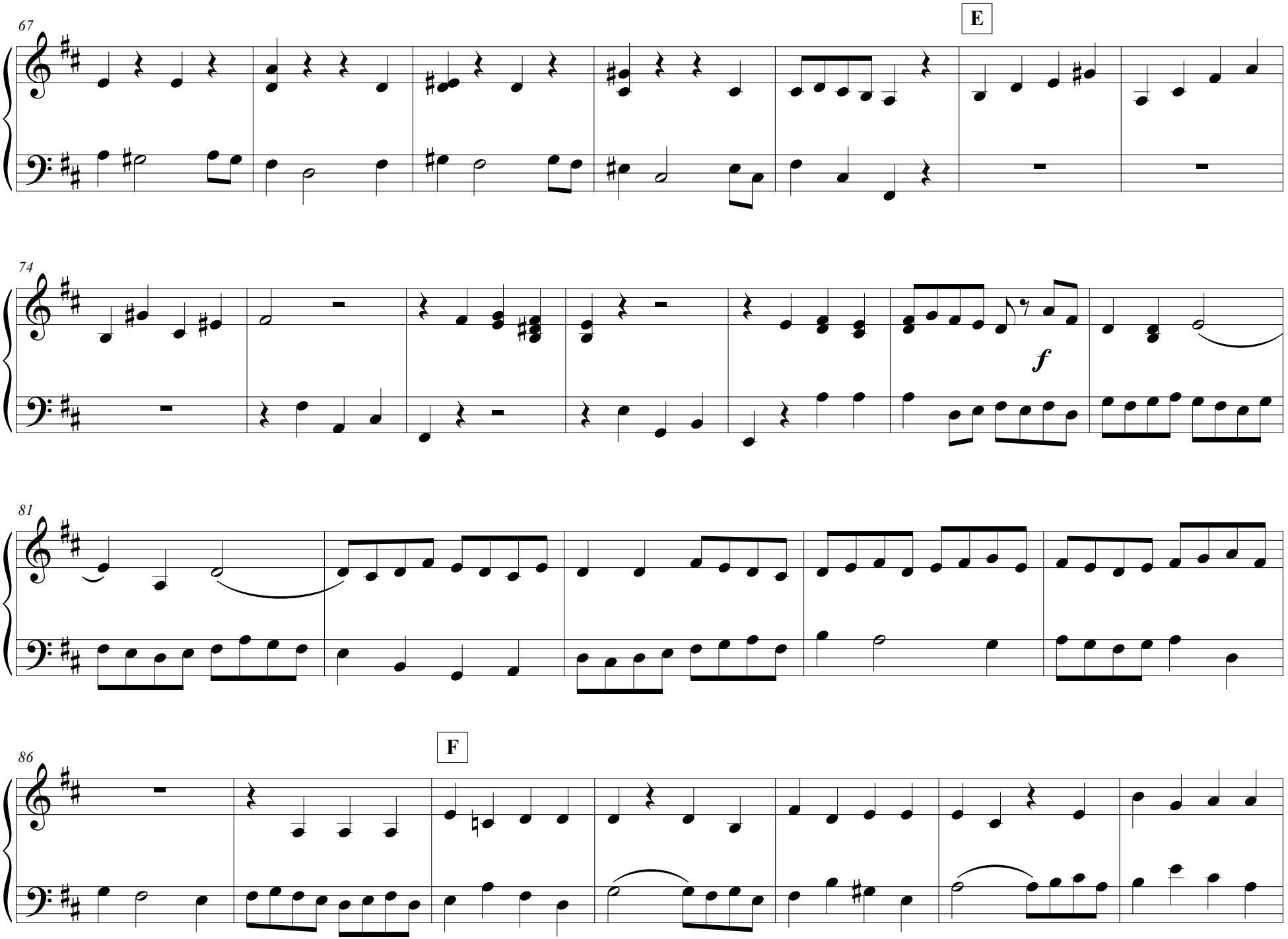
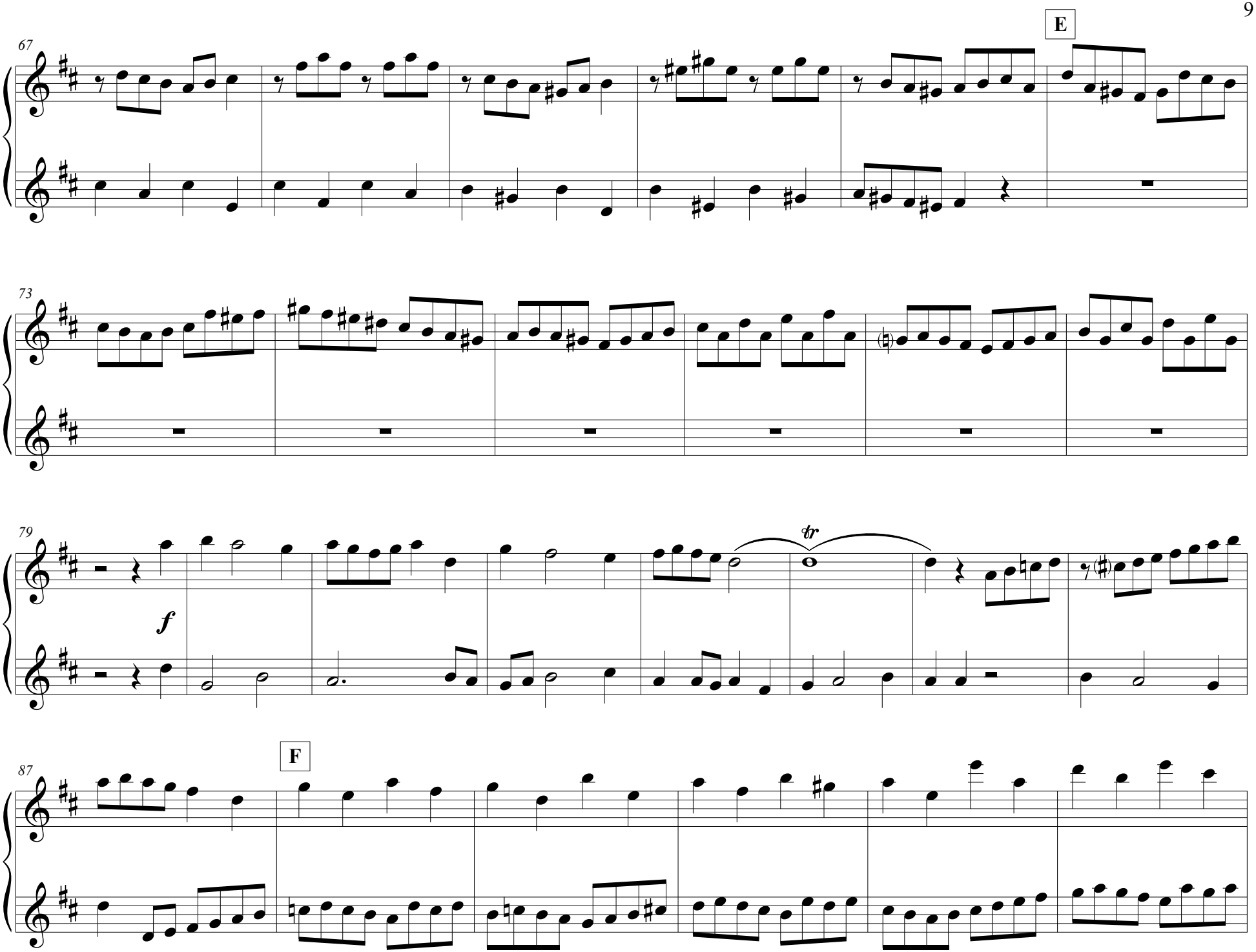

16
1.
B
Allegro ♩ = 92
2.
*2
30
C
36

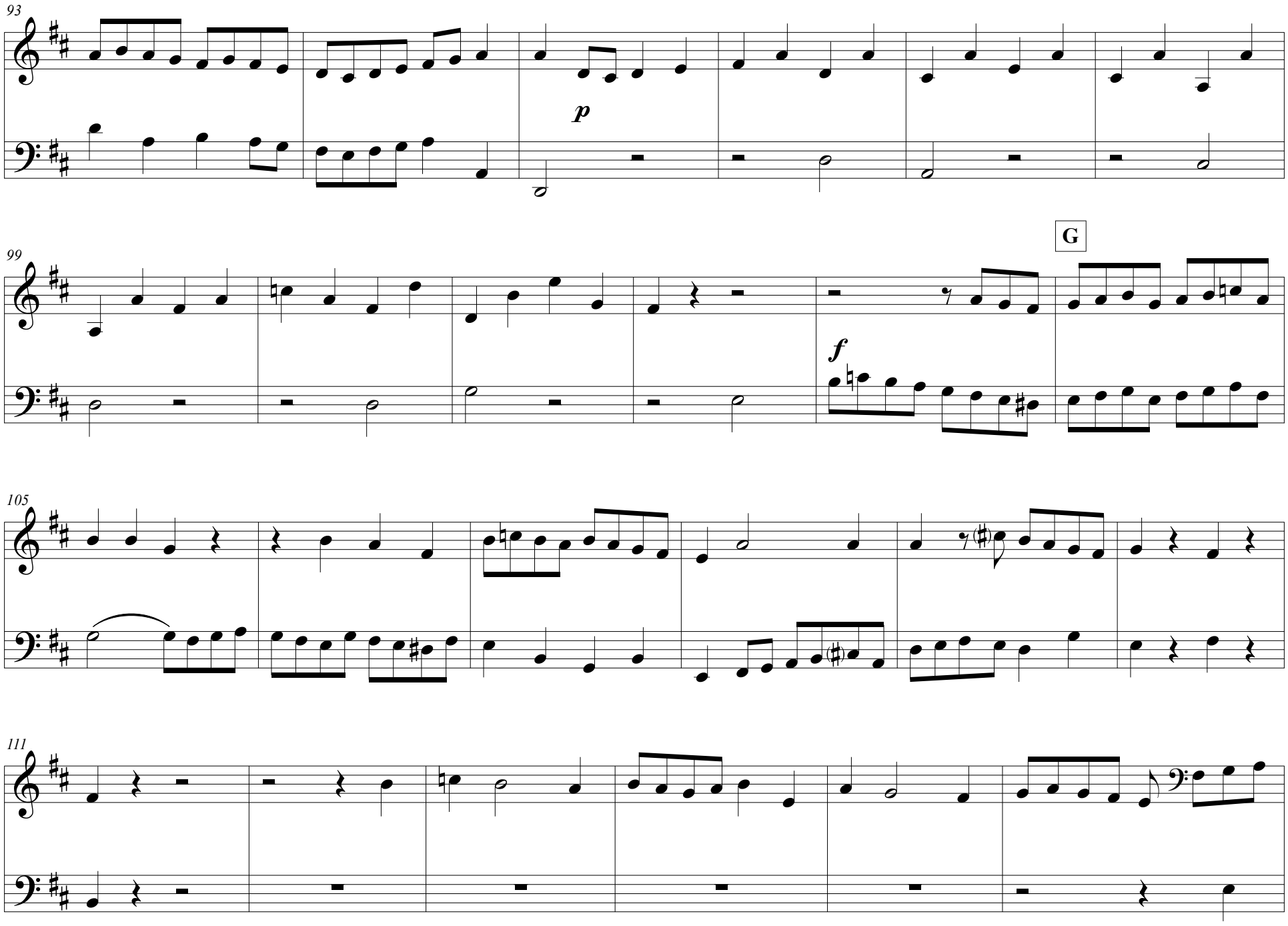

16
1.
B
Allegro ♩ = 92
2.
*2
28
C
35

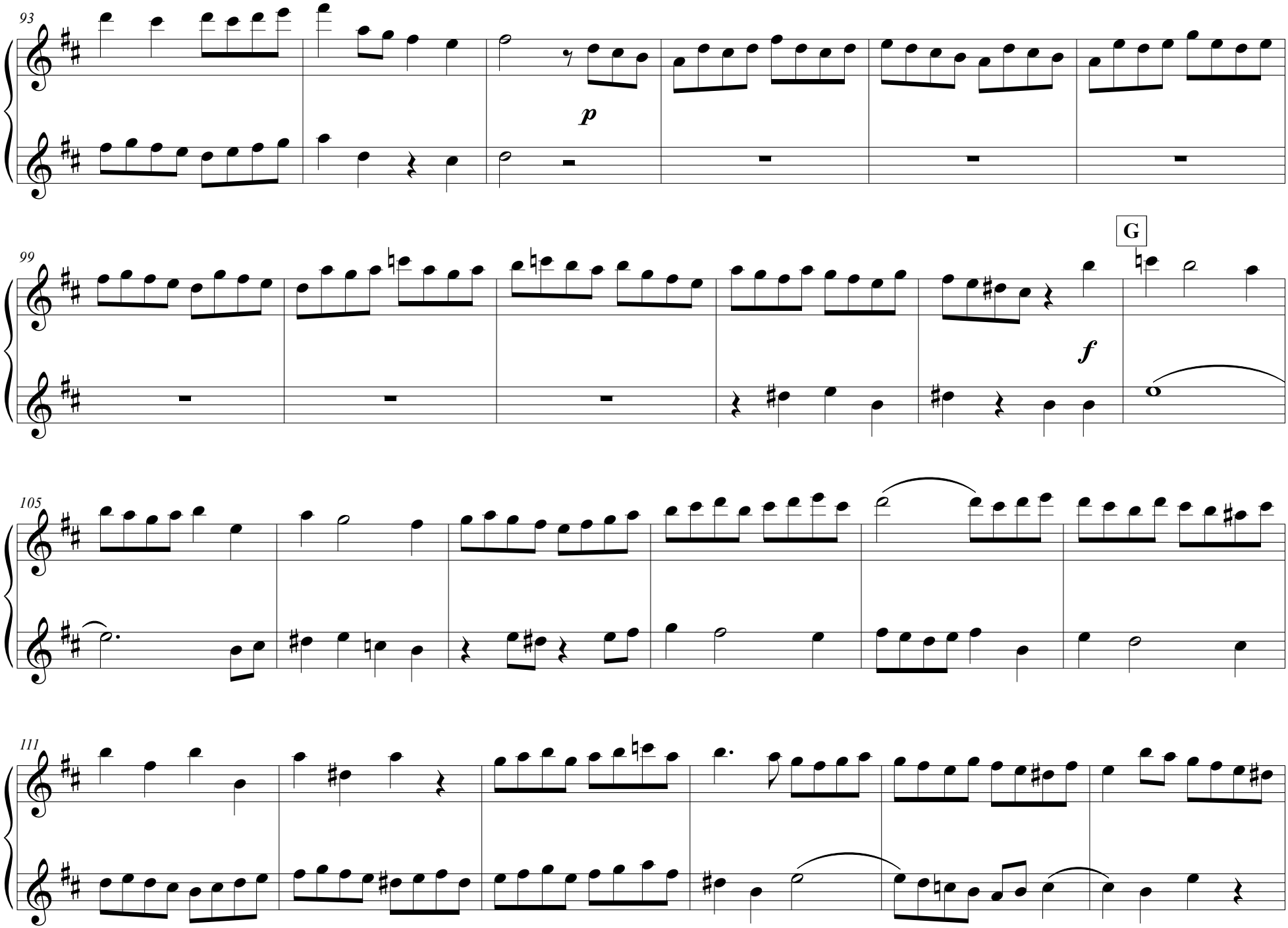

42
48
54
D
p
60
staccato

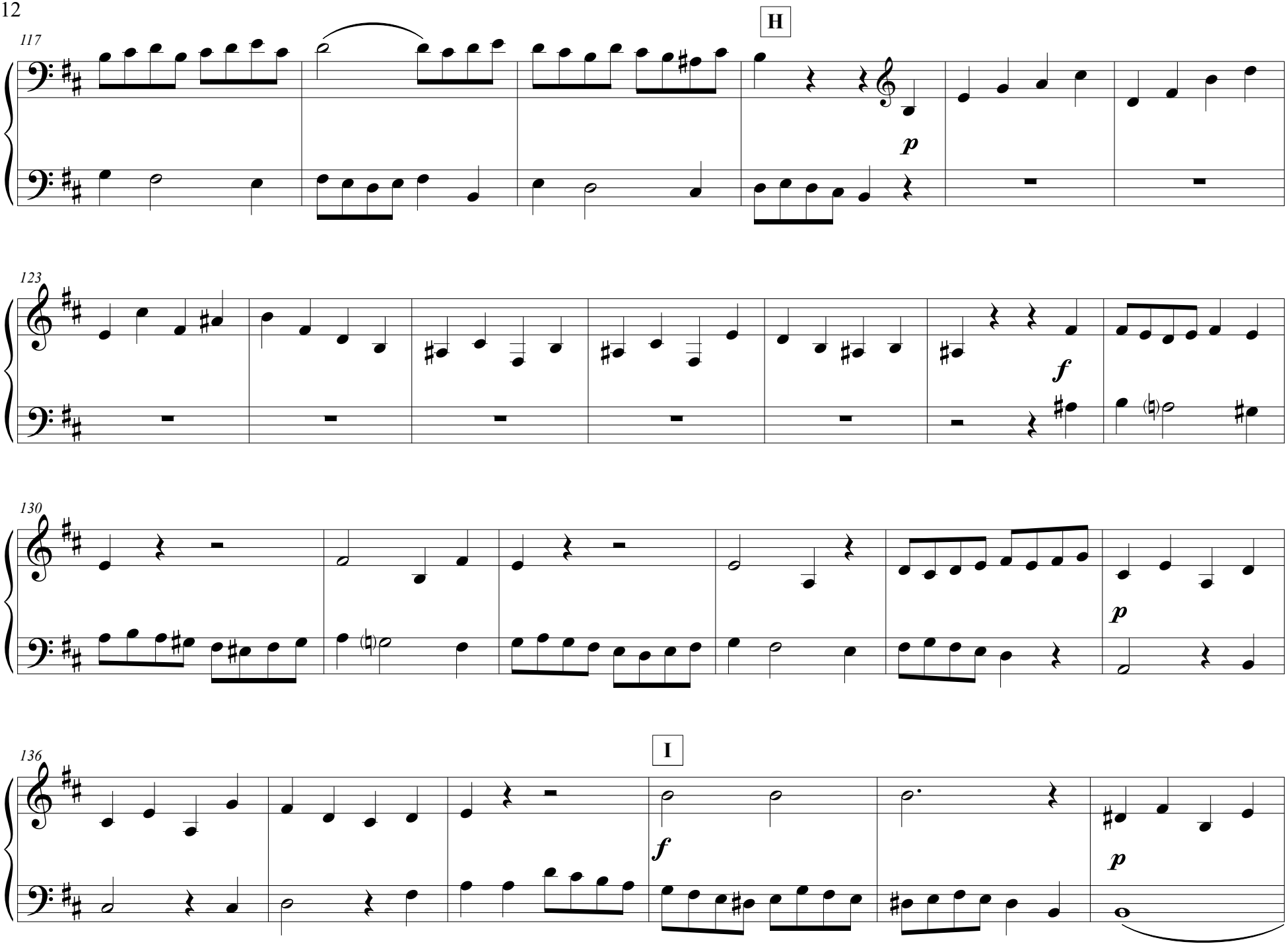

42
49
55
D
tr
p
61

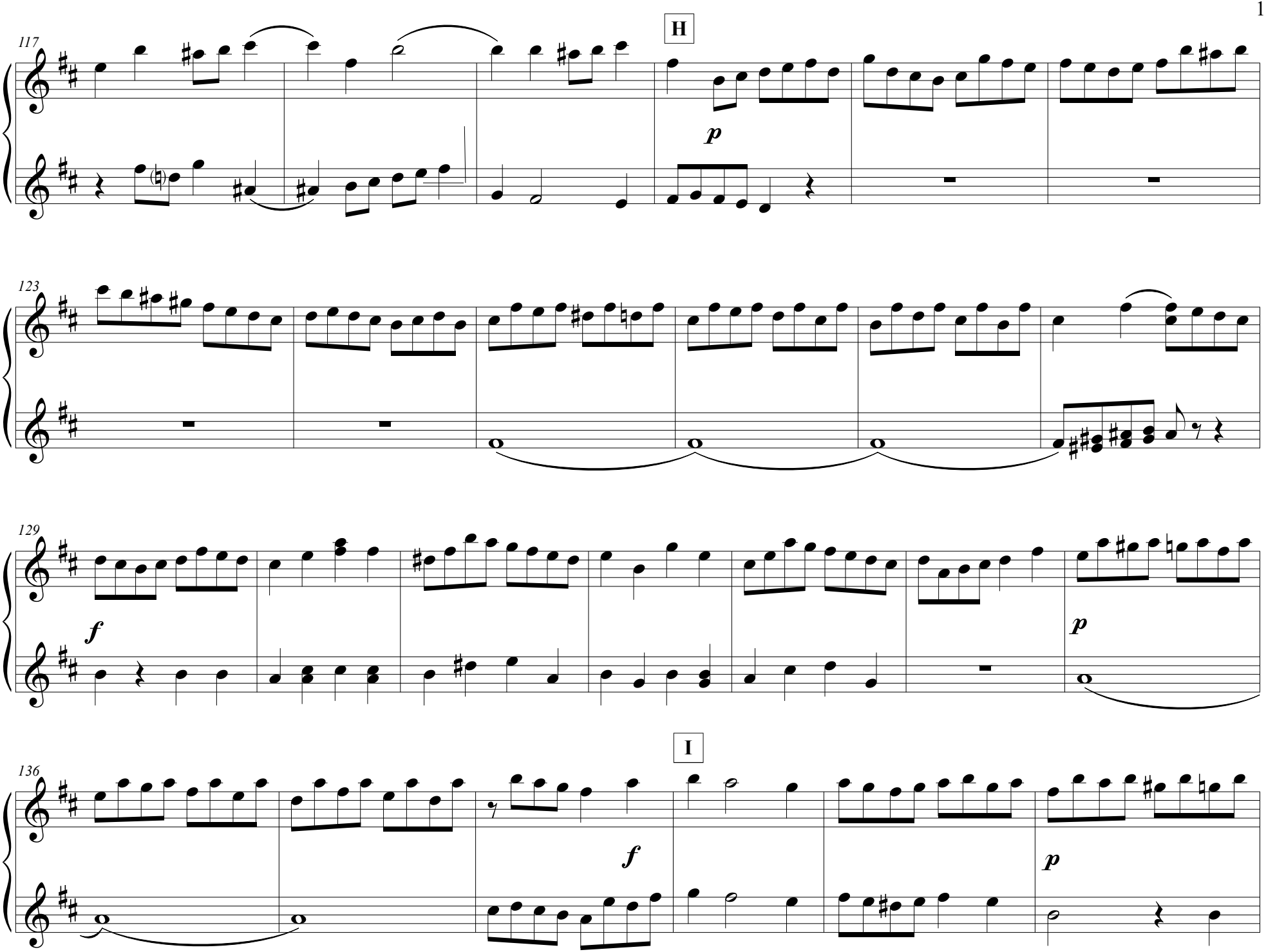

67
E
74
f
81
86
F

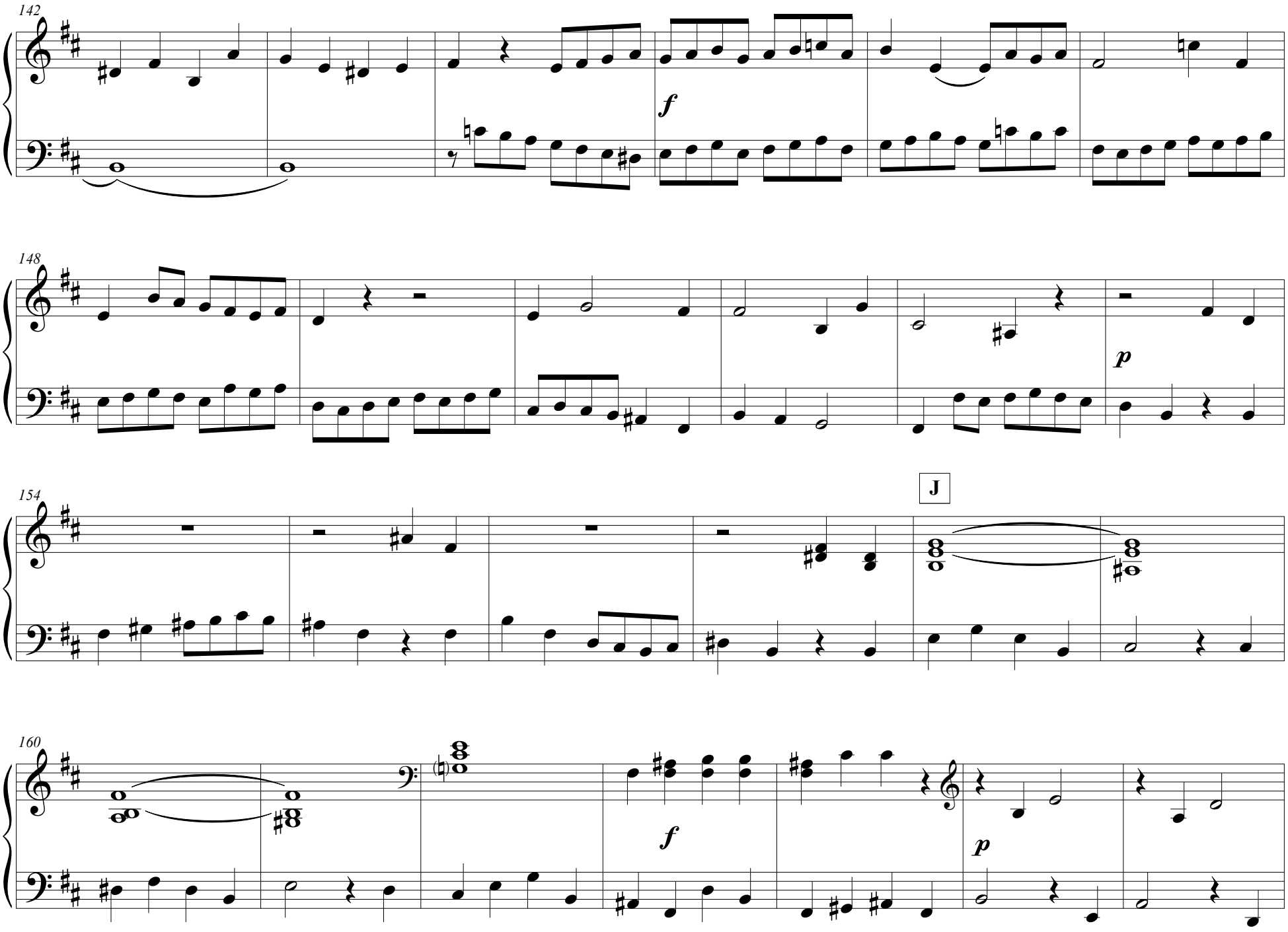

E
67
73
79
f
tr
F
87

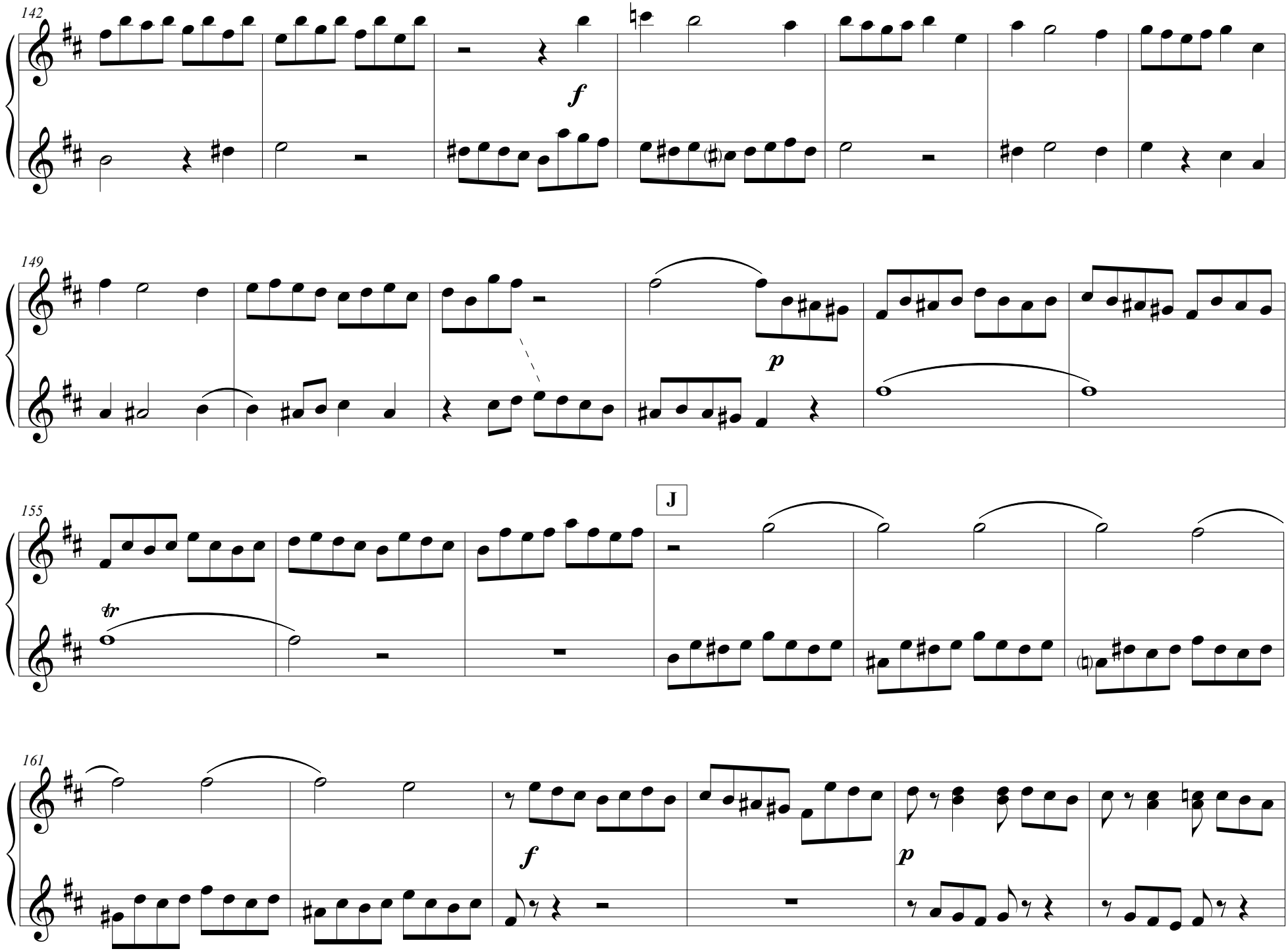

93
p
99
G
f
105
111

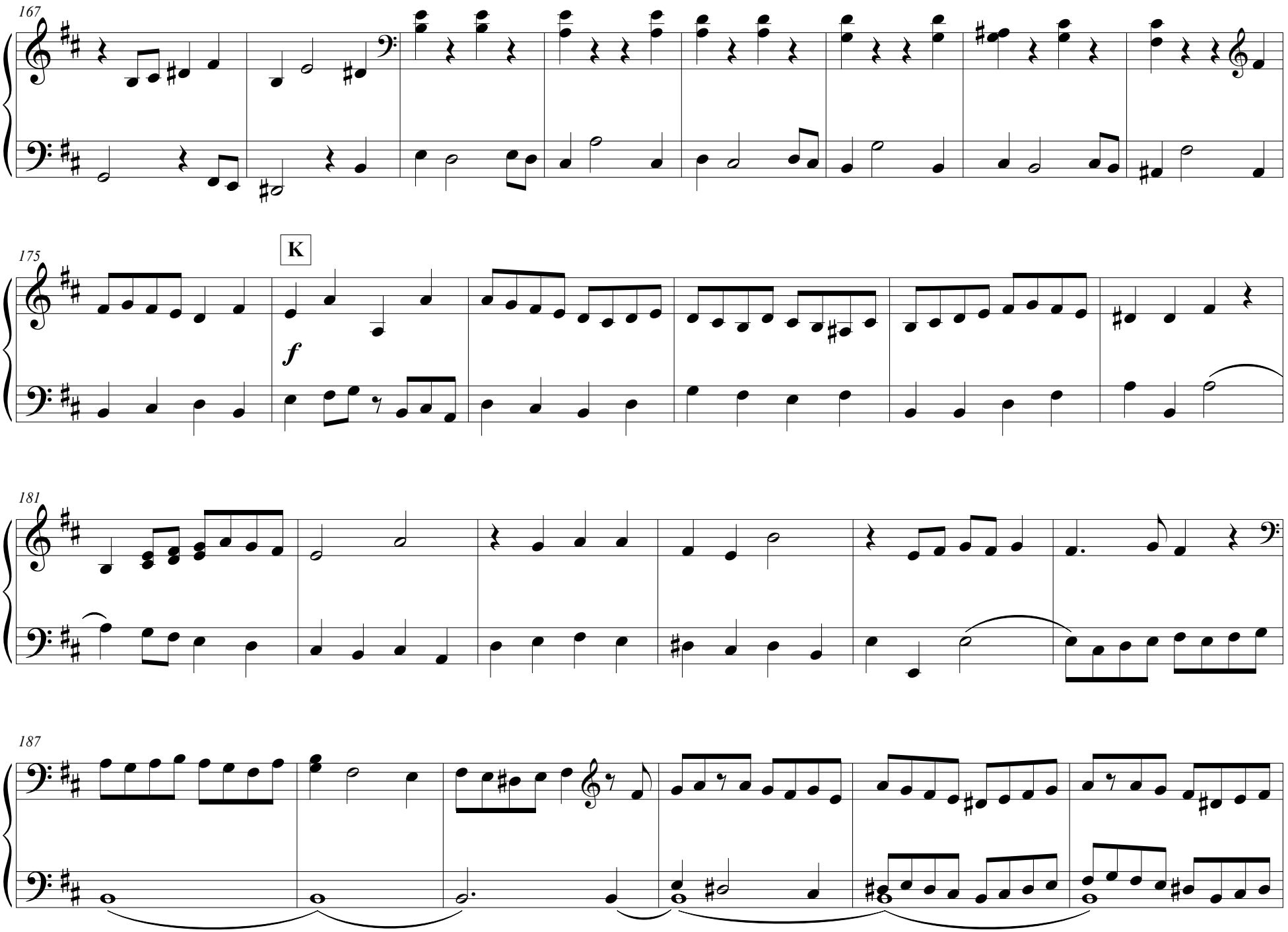

93
p
99
G
f
105
111

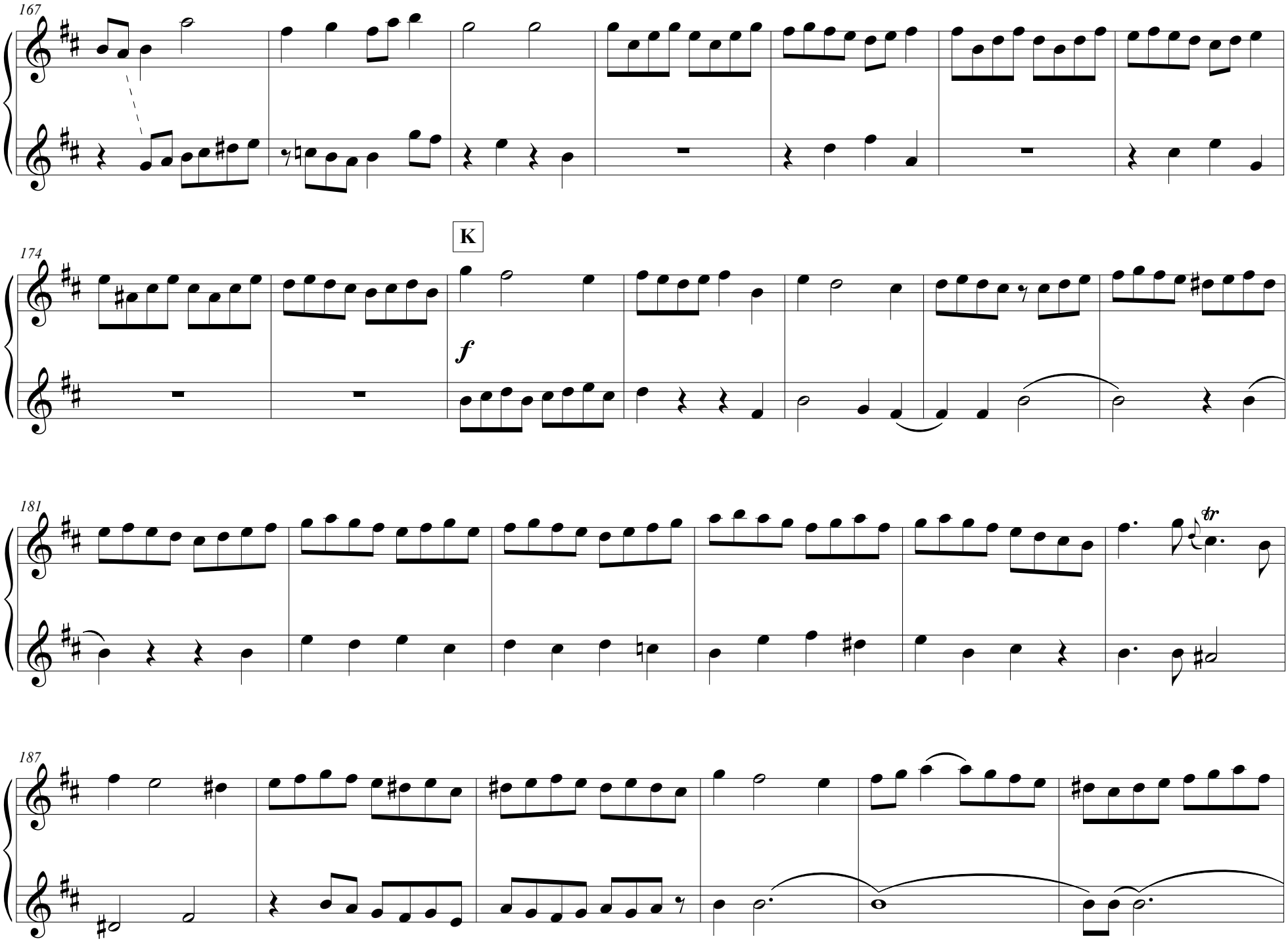

H
117
p
123
f
130
p
I
136
f
p

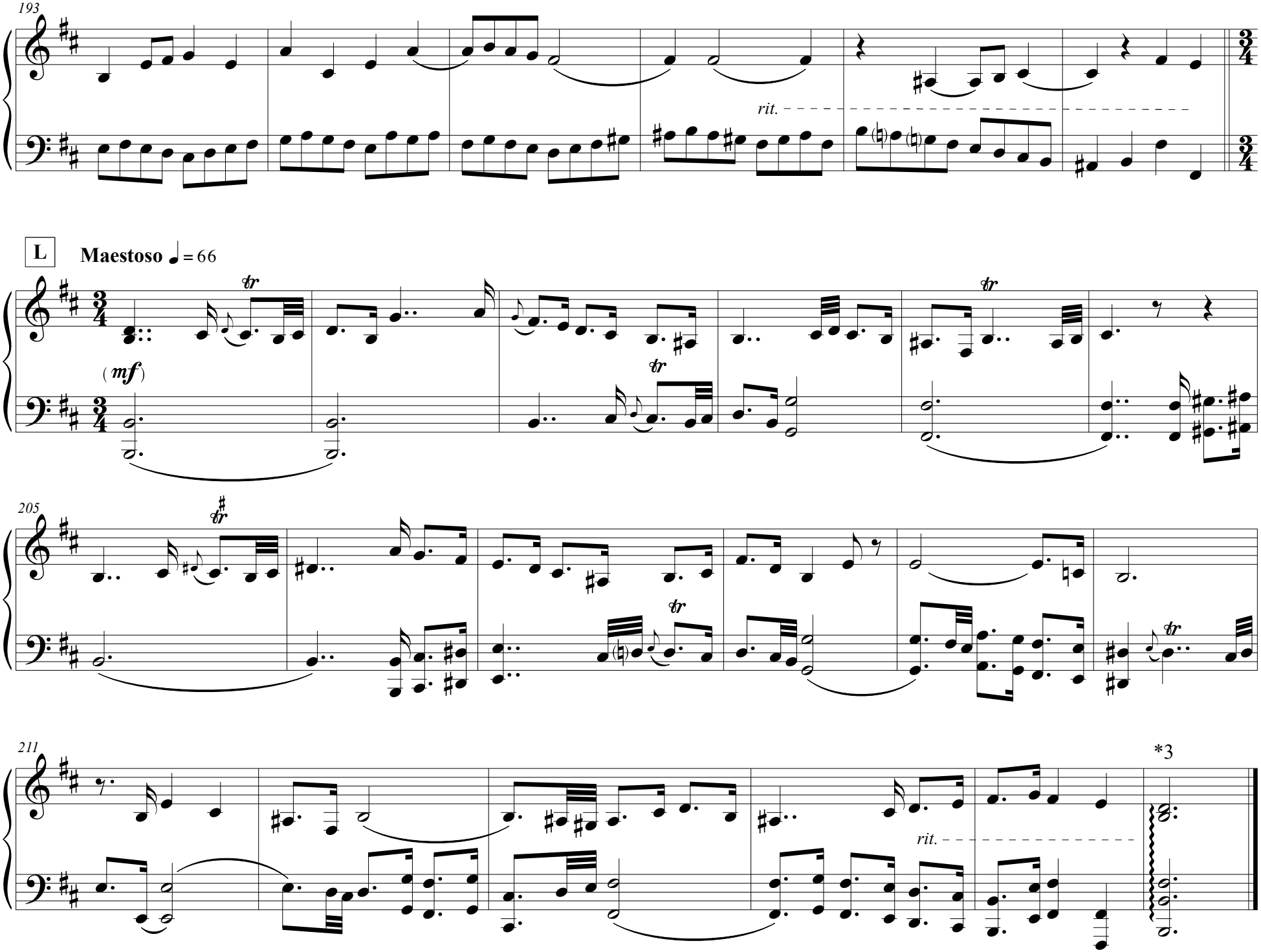

H
117
p
123
129
f
p
I
136
f
p

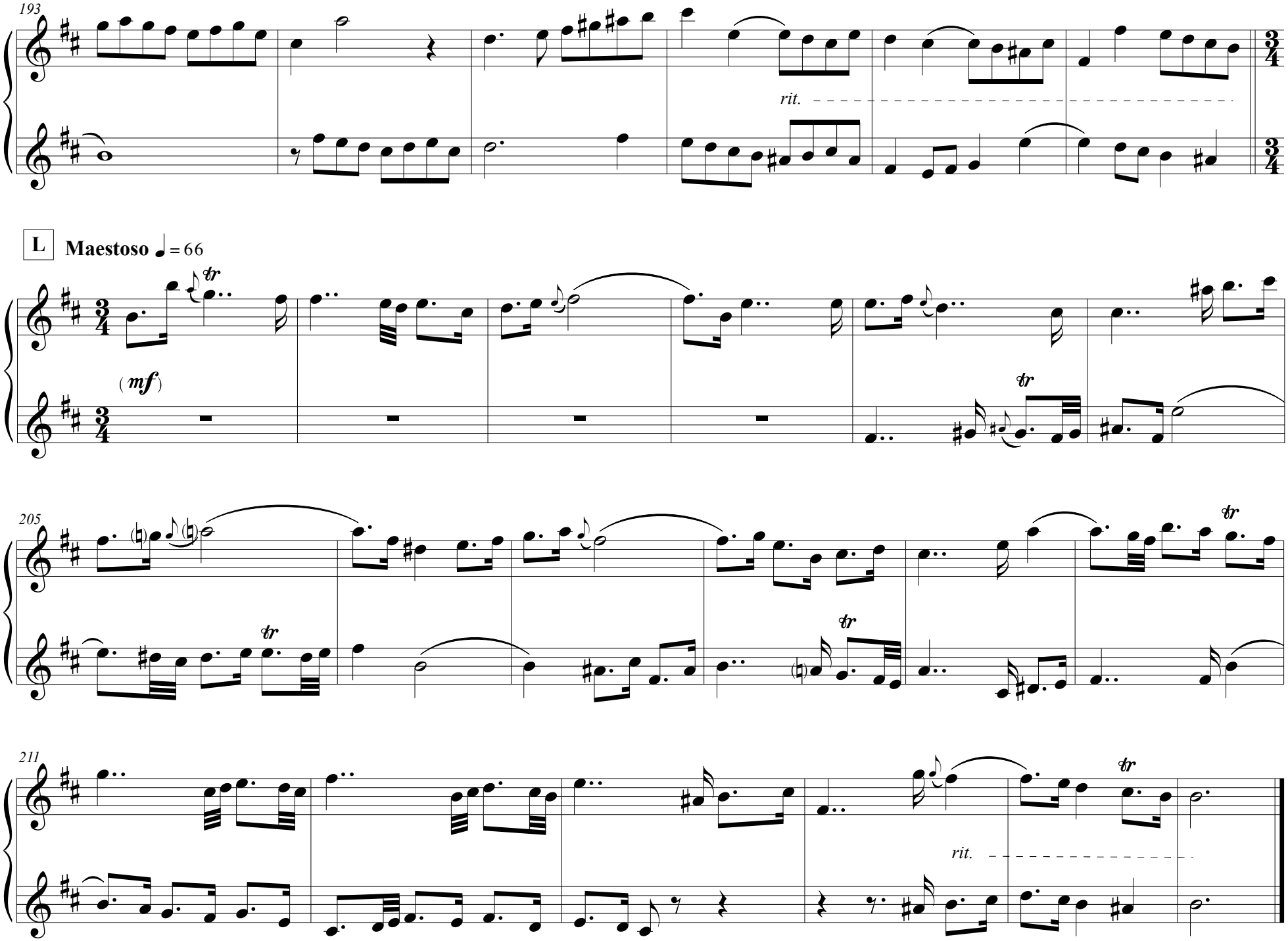

142
f
148
p
154
J
160
f
p


142
f
149
p
155
J
tr
161
f
p

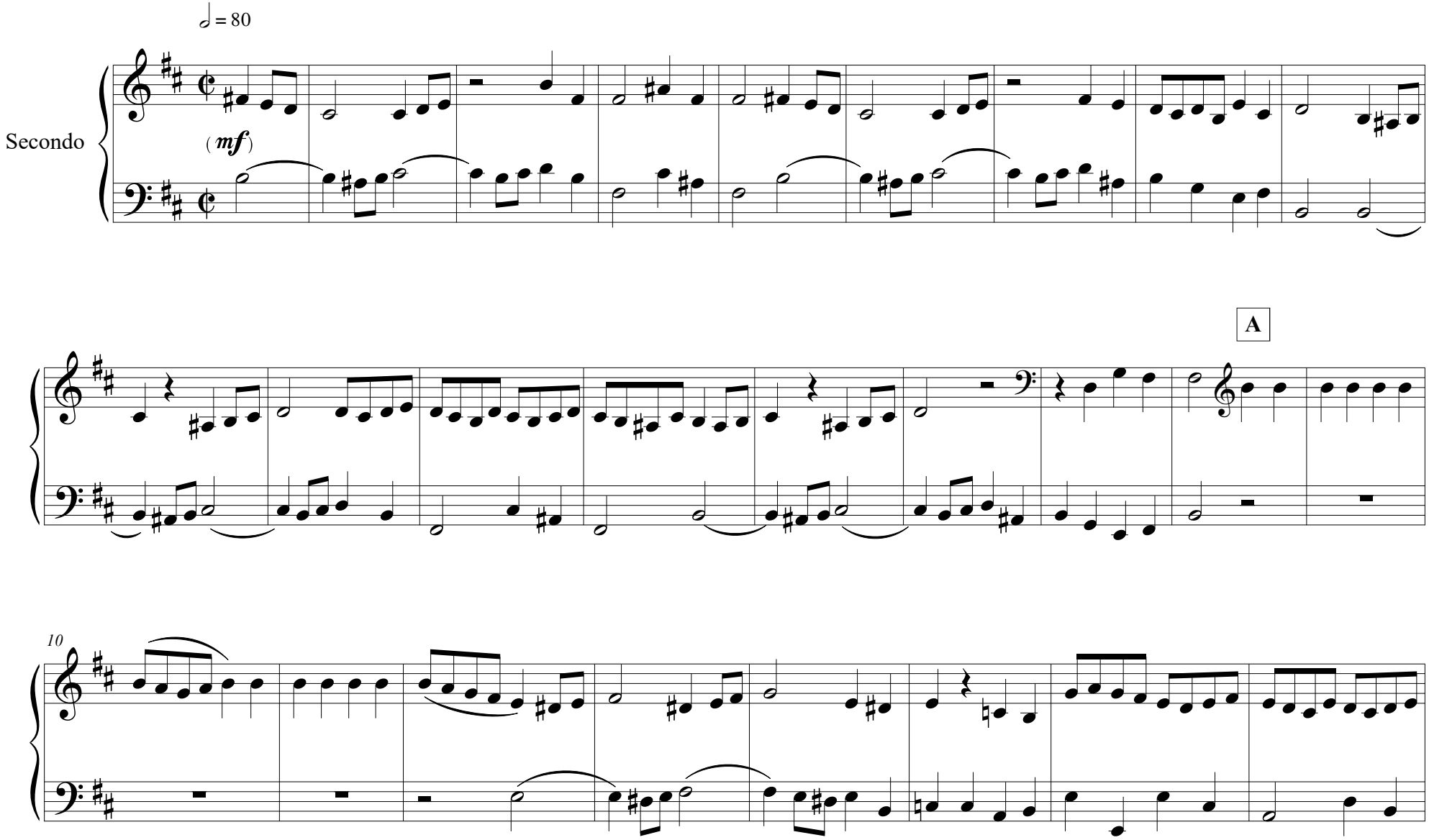

167
175
K
f
181
187


167
K
174
f
181
tr
187


193
rit.
L
Maestoso ♩ = 66
(mf)
205
211
rit.
*3


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

Rondeau



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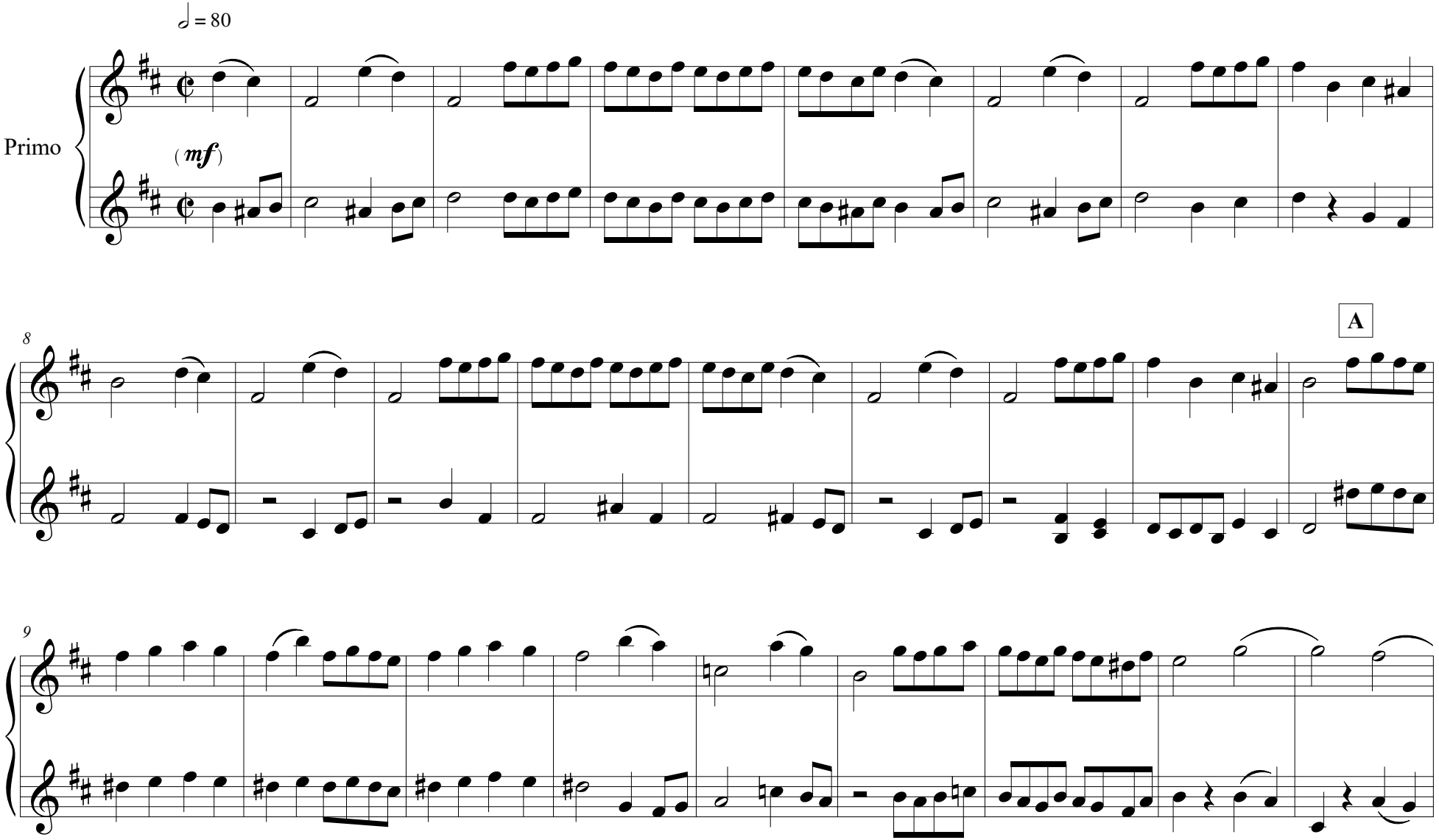
Rondeau



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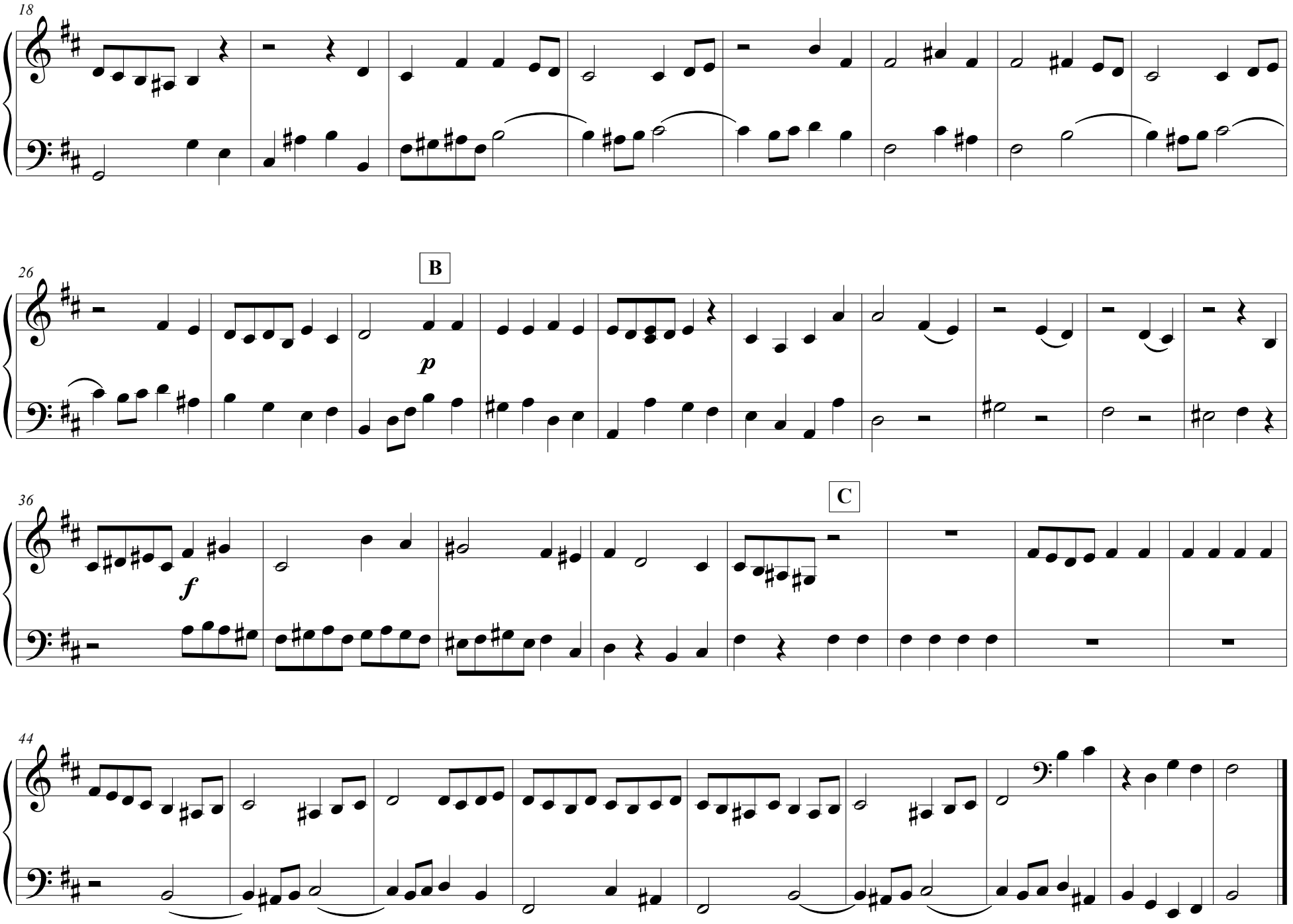
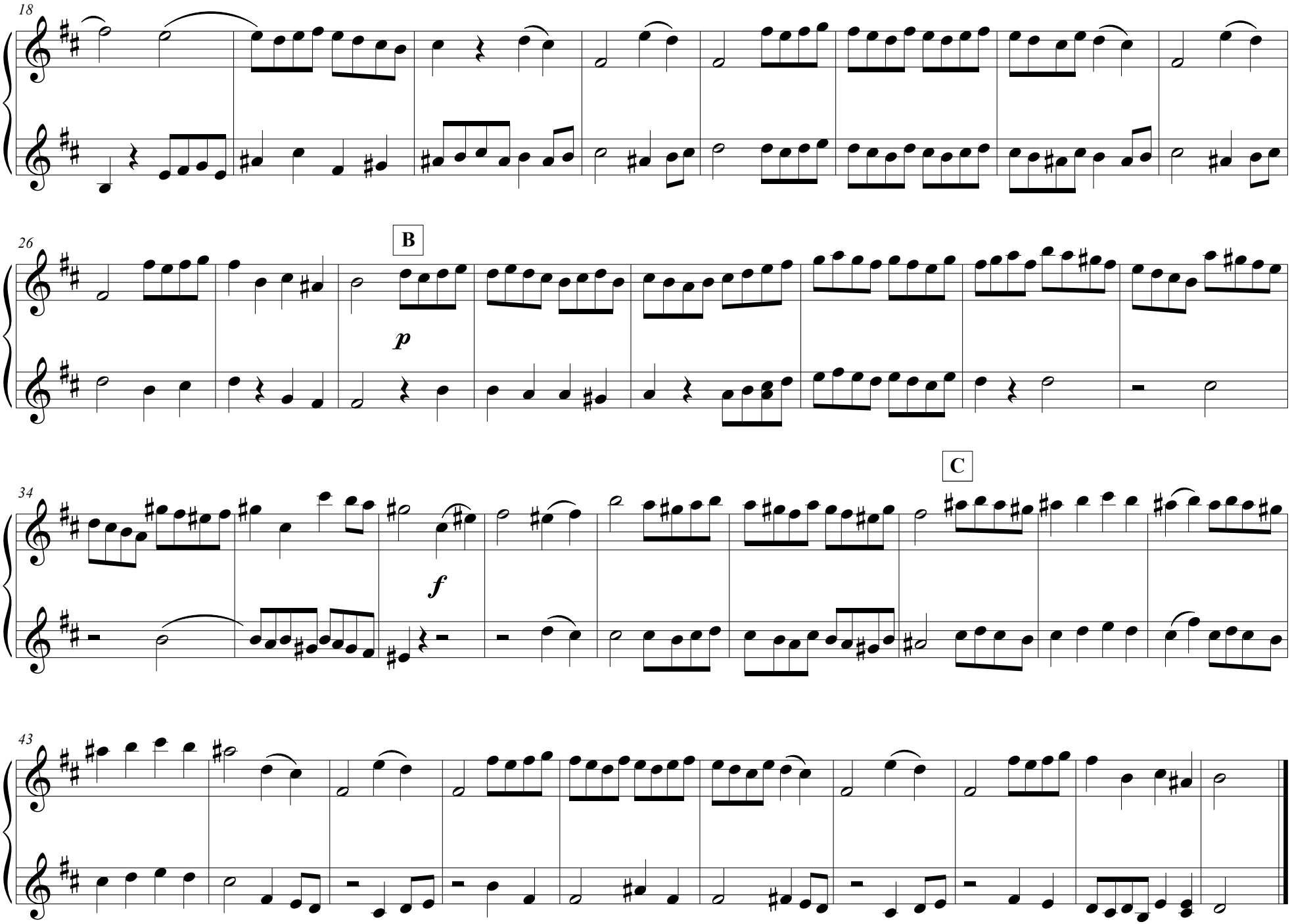
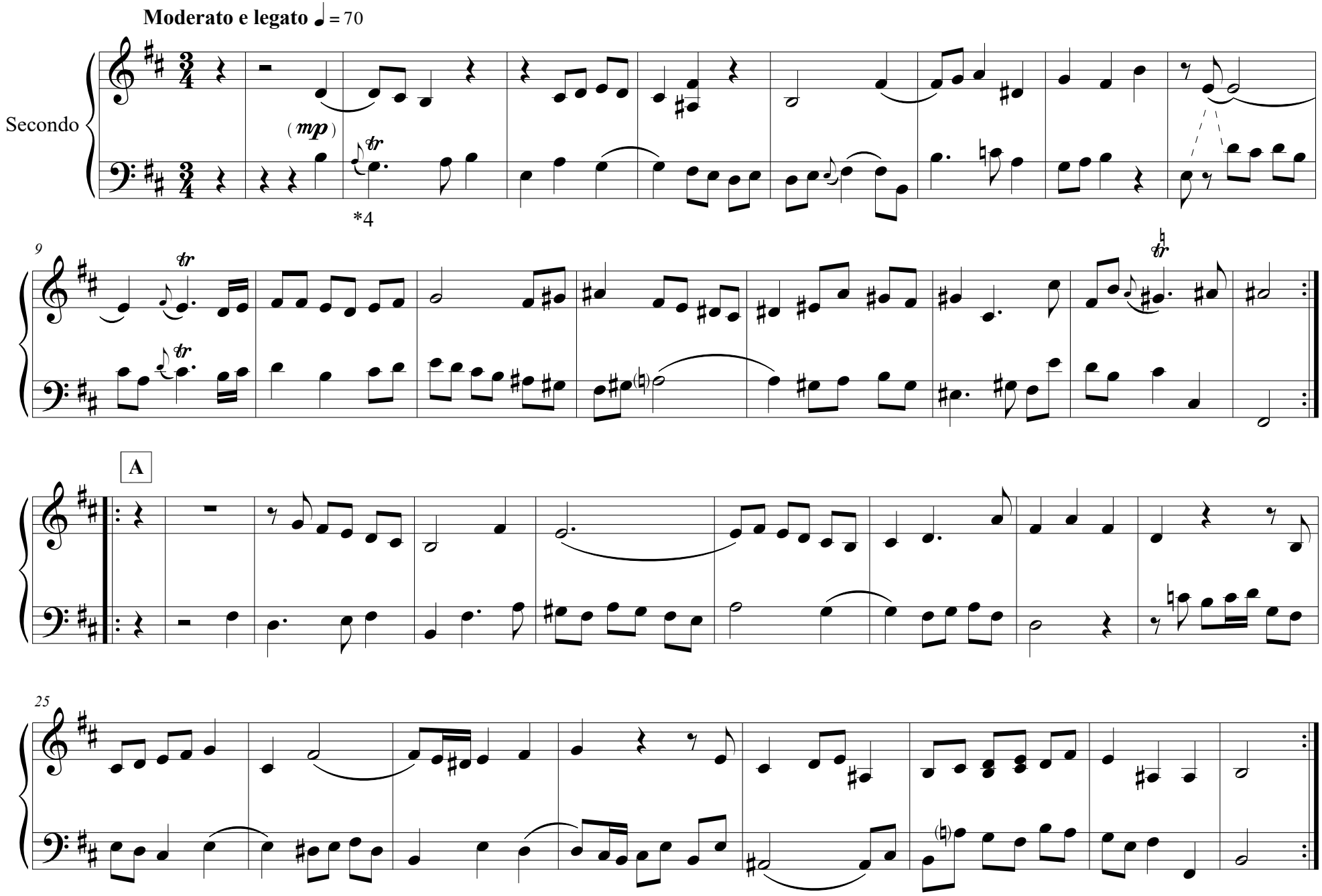

18
26
B
p
36
f
C
44


18
26
B
p
34
f
C
43

Sarabande



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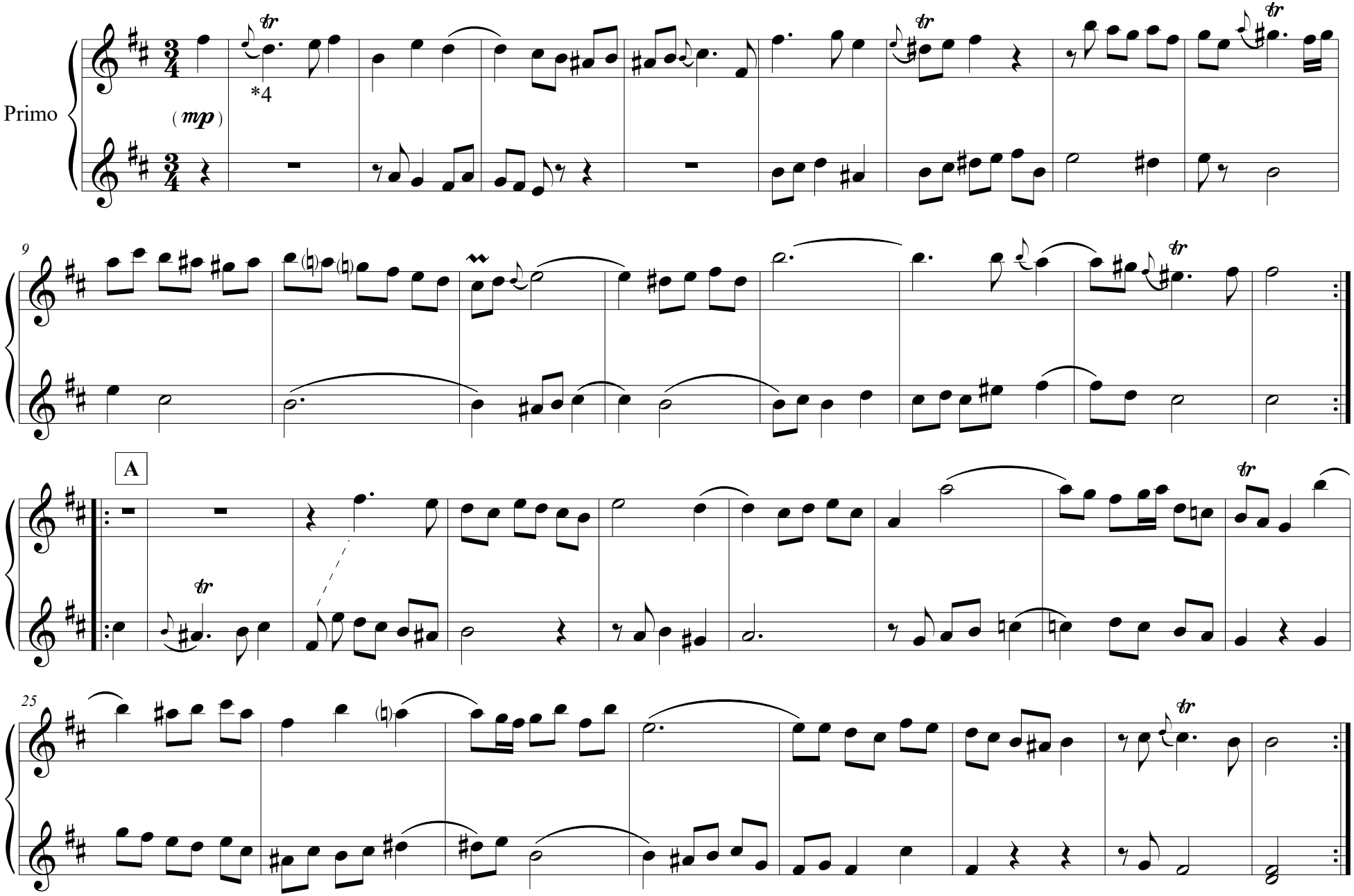
Sarabande

Moderato e legato ♩ = 70

Primo

(*mp*)

*4



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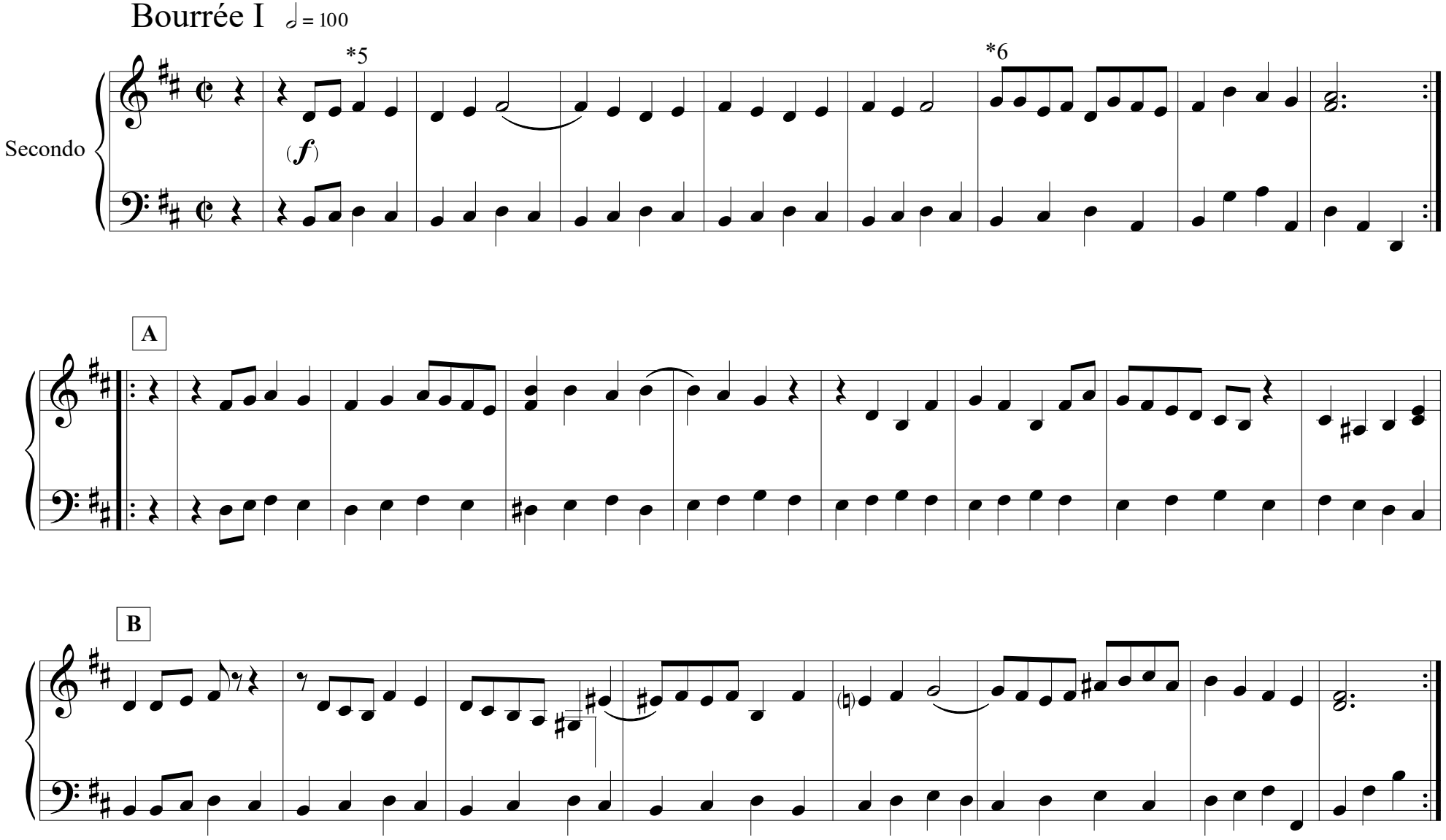
Bourrées

Bourrée I



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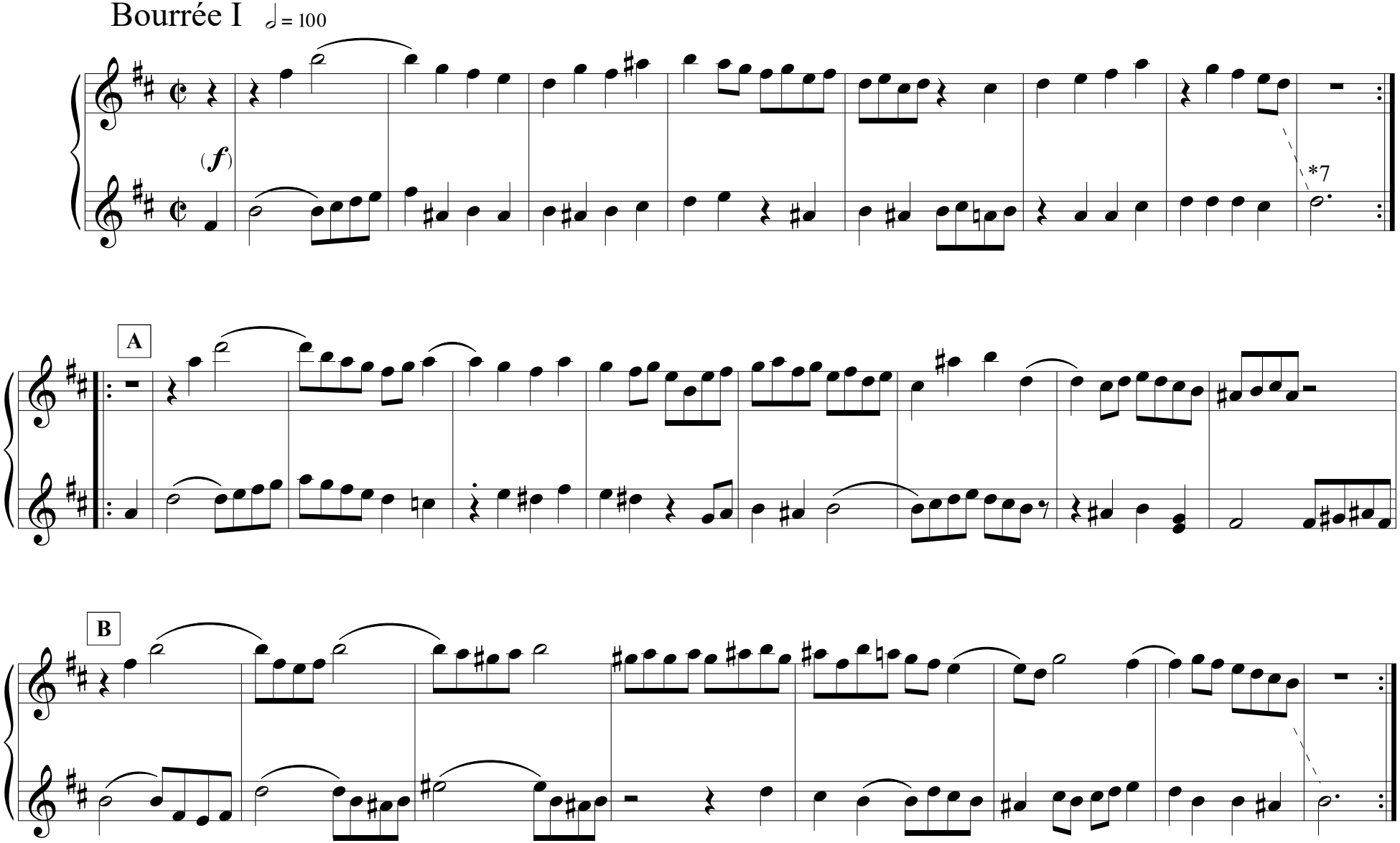
Bourrées

Bourrée I



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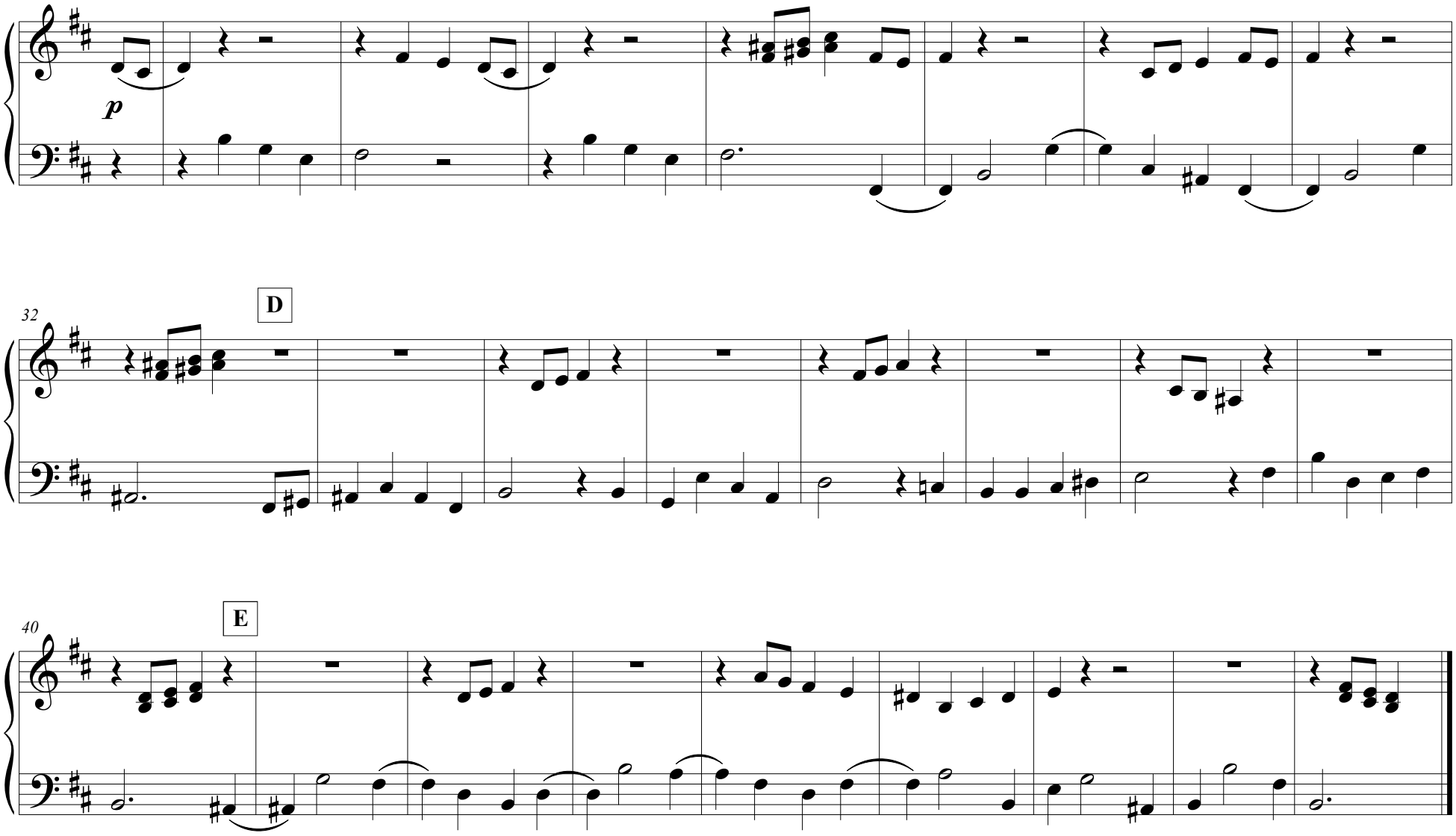
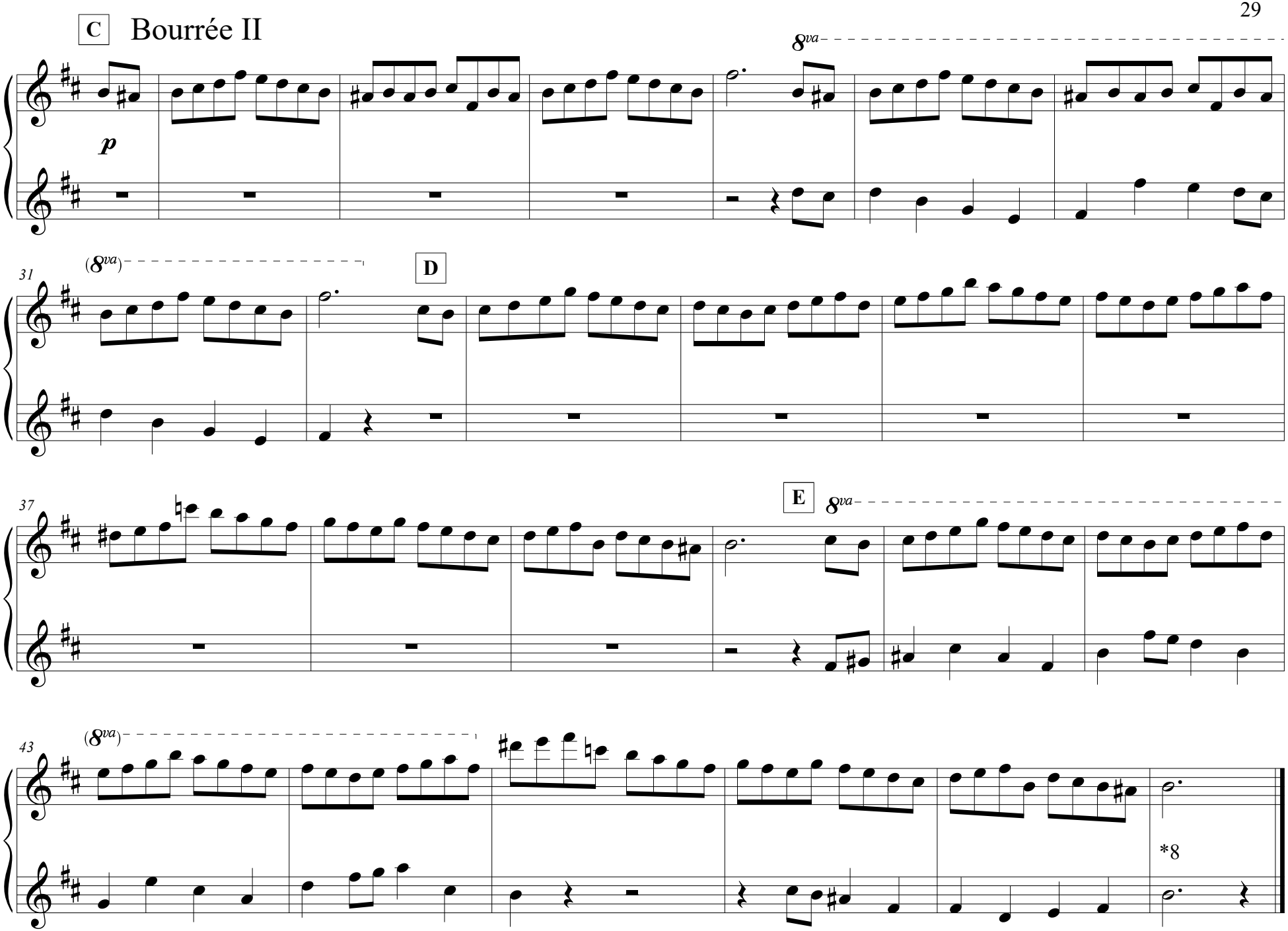
C Bourrée II



Bourrée I da Capo senza repetizione



Bourree I da Capo senza repetizione

Polonaise and Double

Polonaise

Moderato e staccato ♩ = 60

Secondo

(*mf*) *9

1. 2.

A

10

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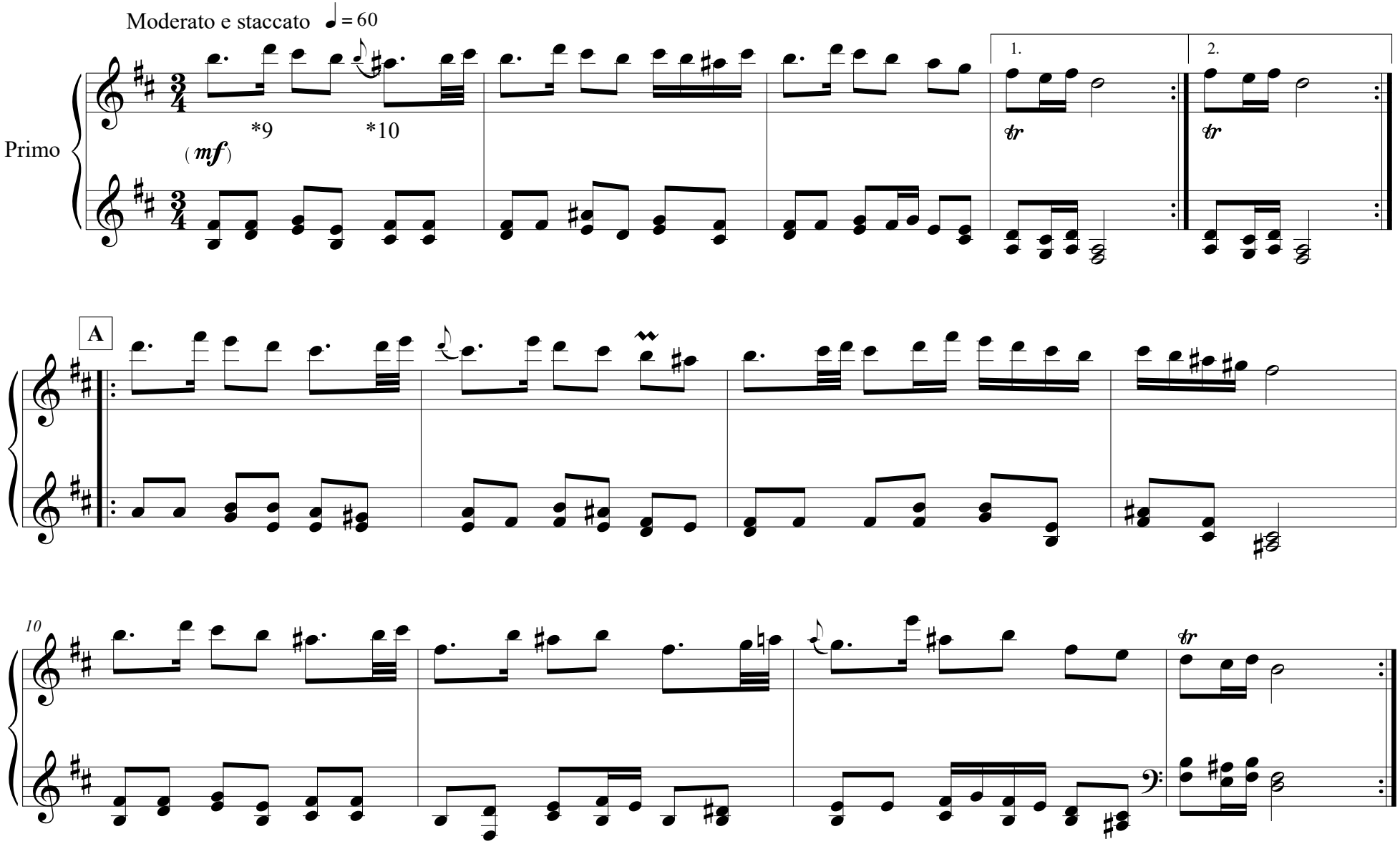
Polonaise and Double

Polonaise



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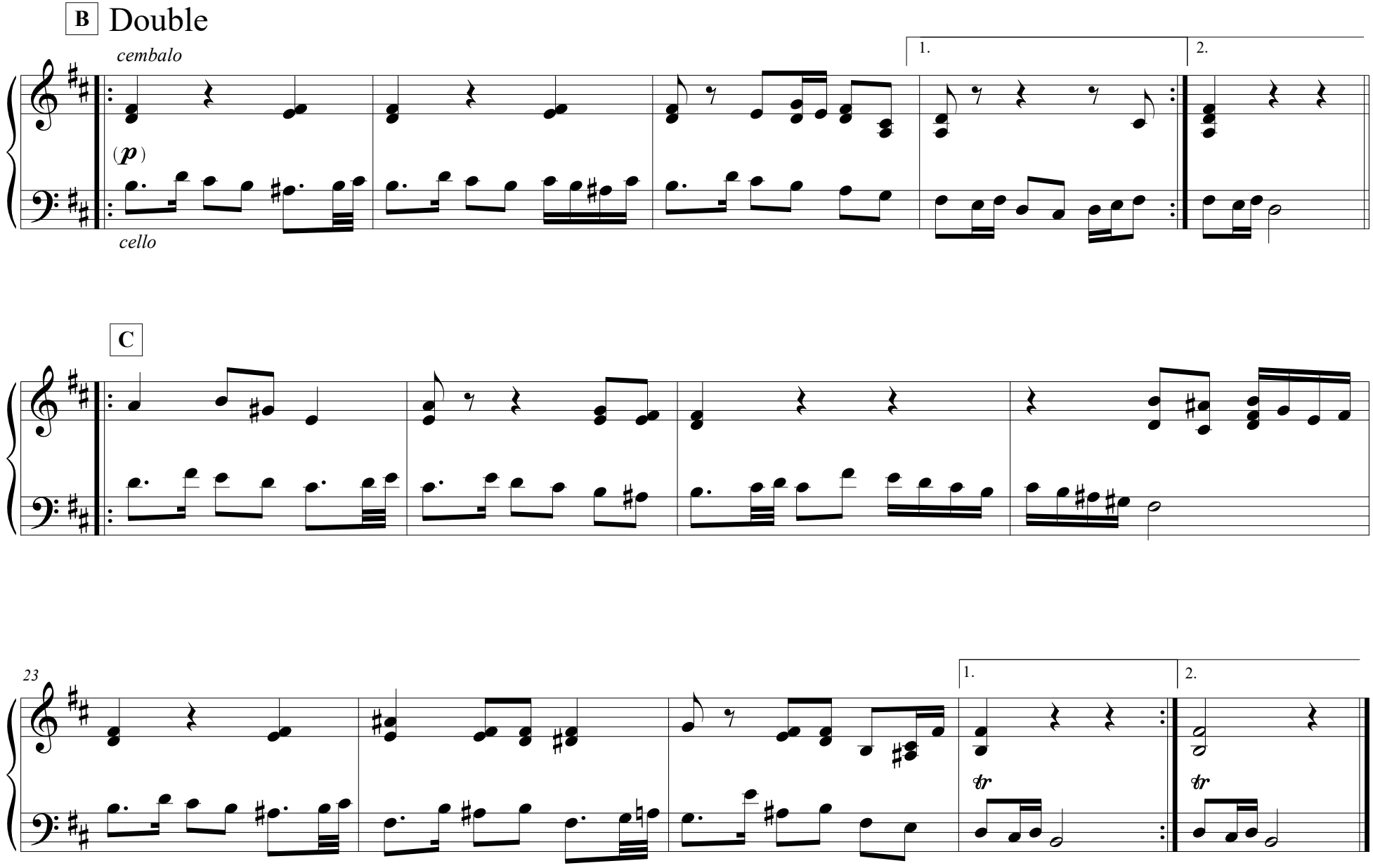
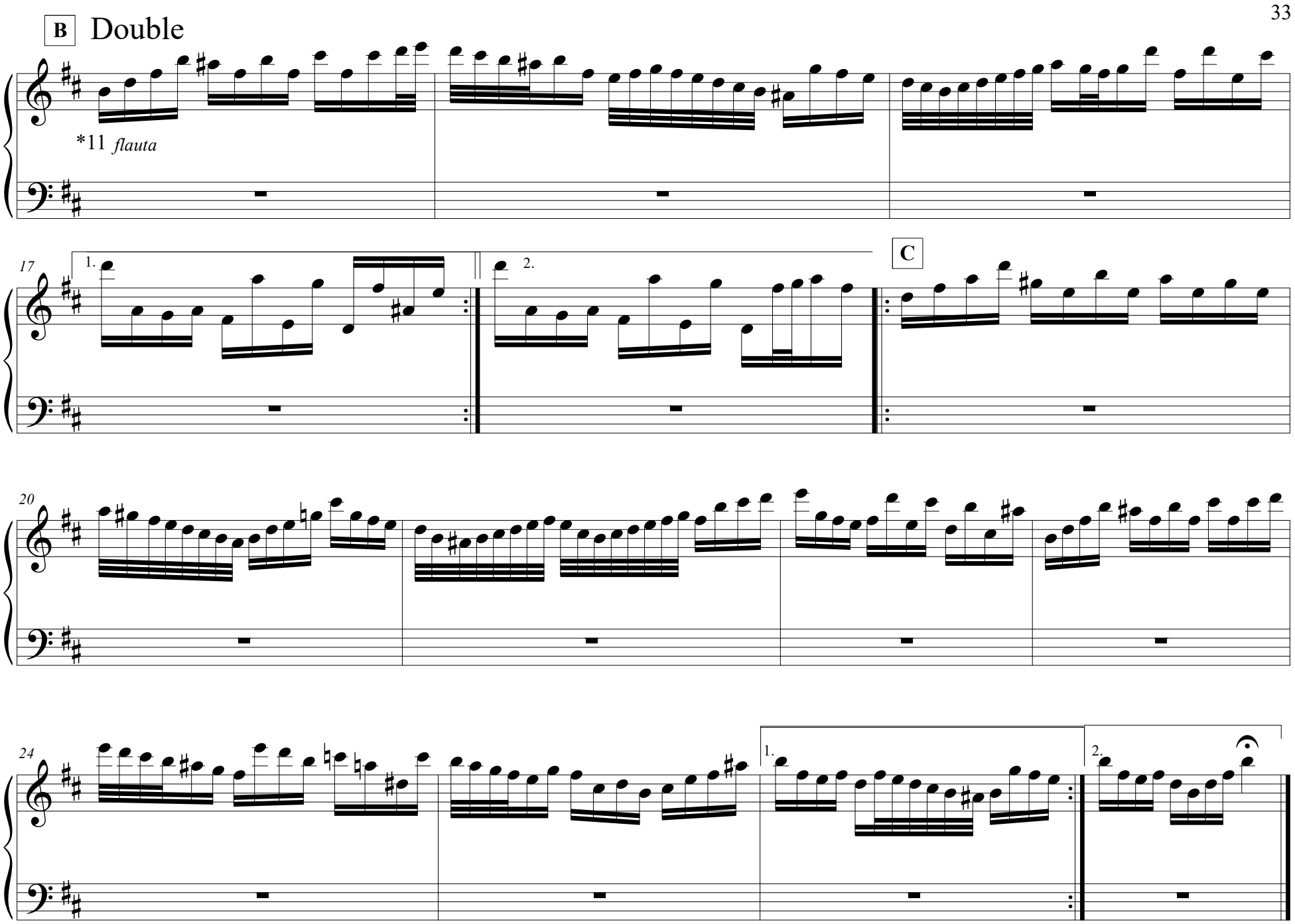
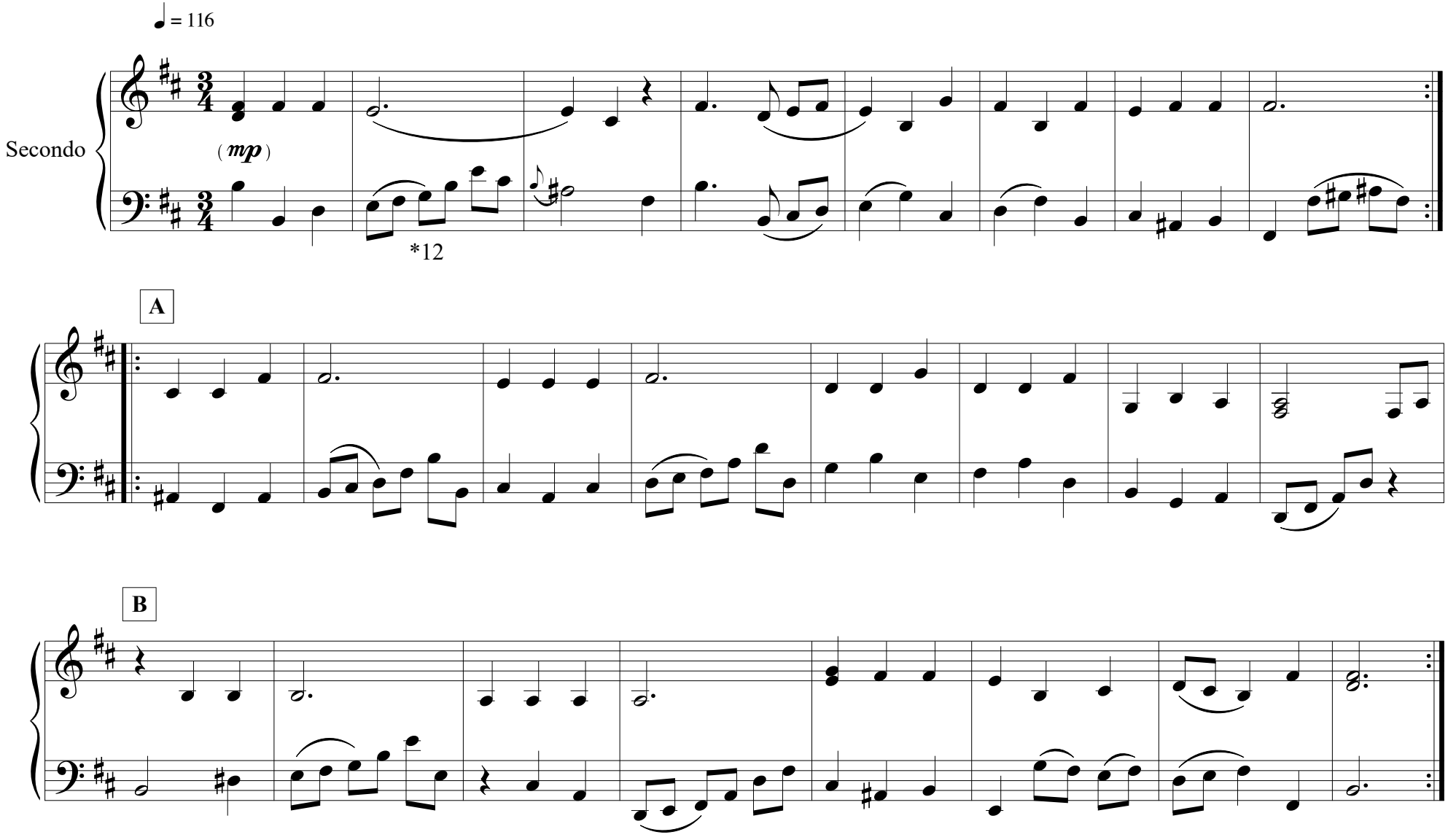

B
Double
cembalo
(p)
cello
1.
2.
C
23
1.
2.
tr
tr


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

Menuet



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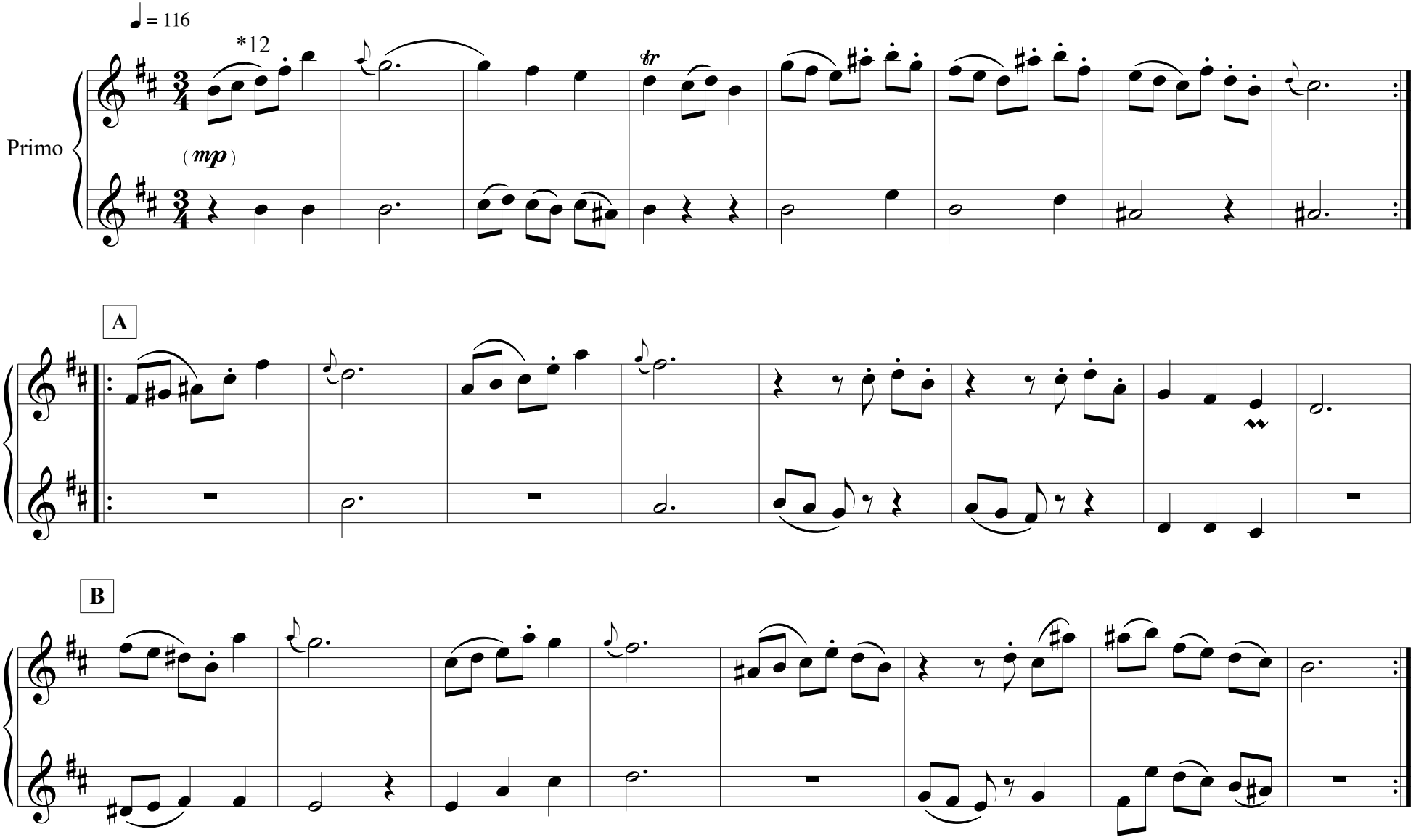
Menuet



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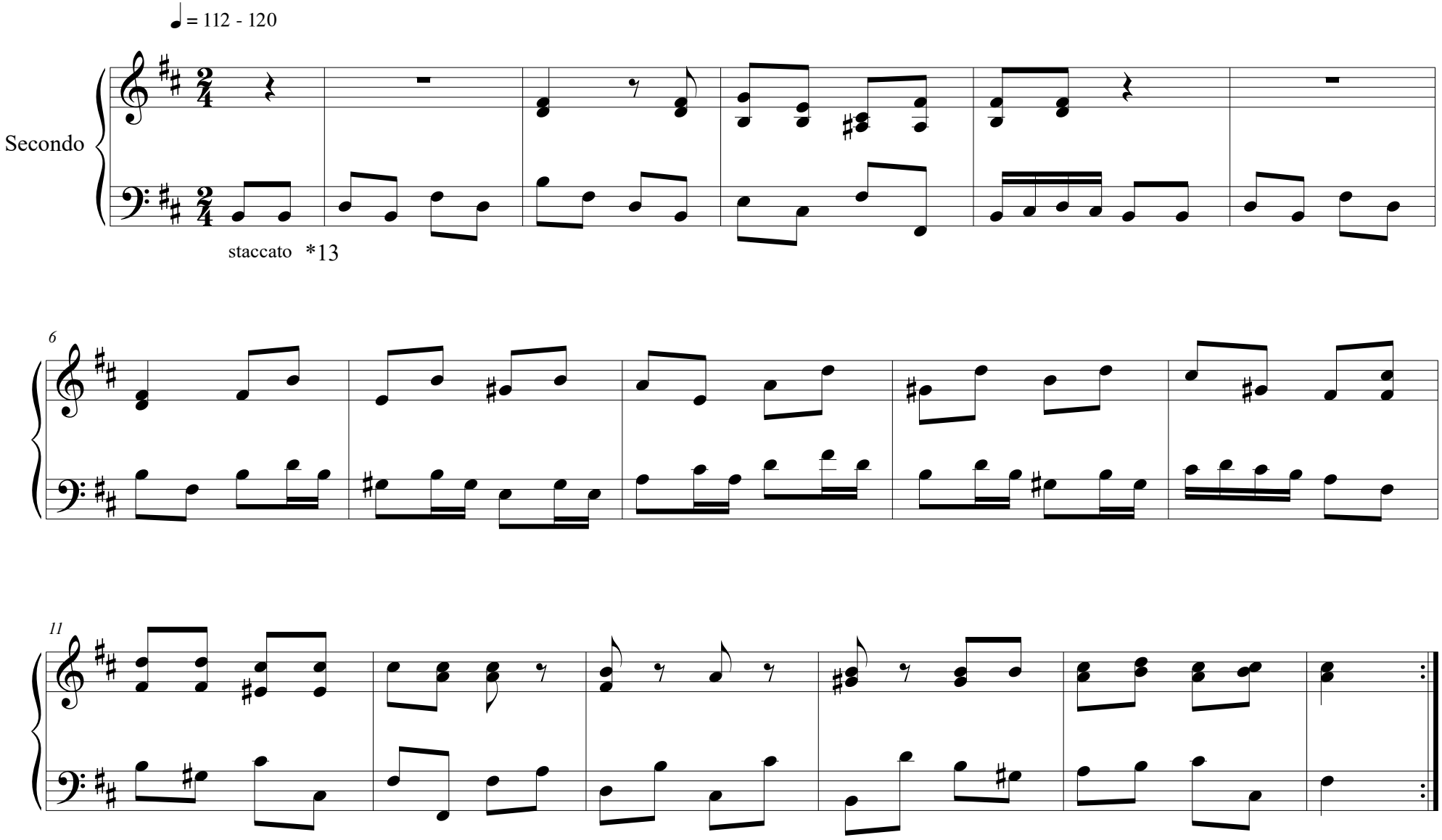
Badinerie



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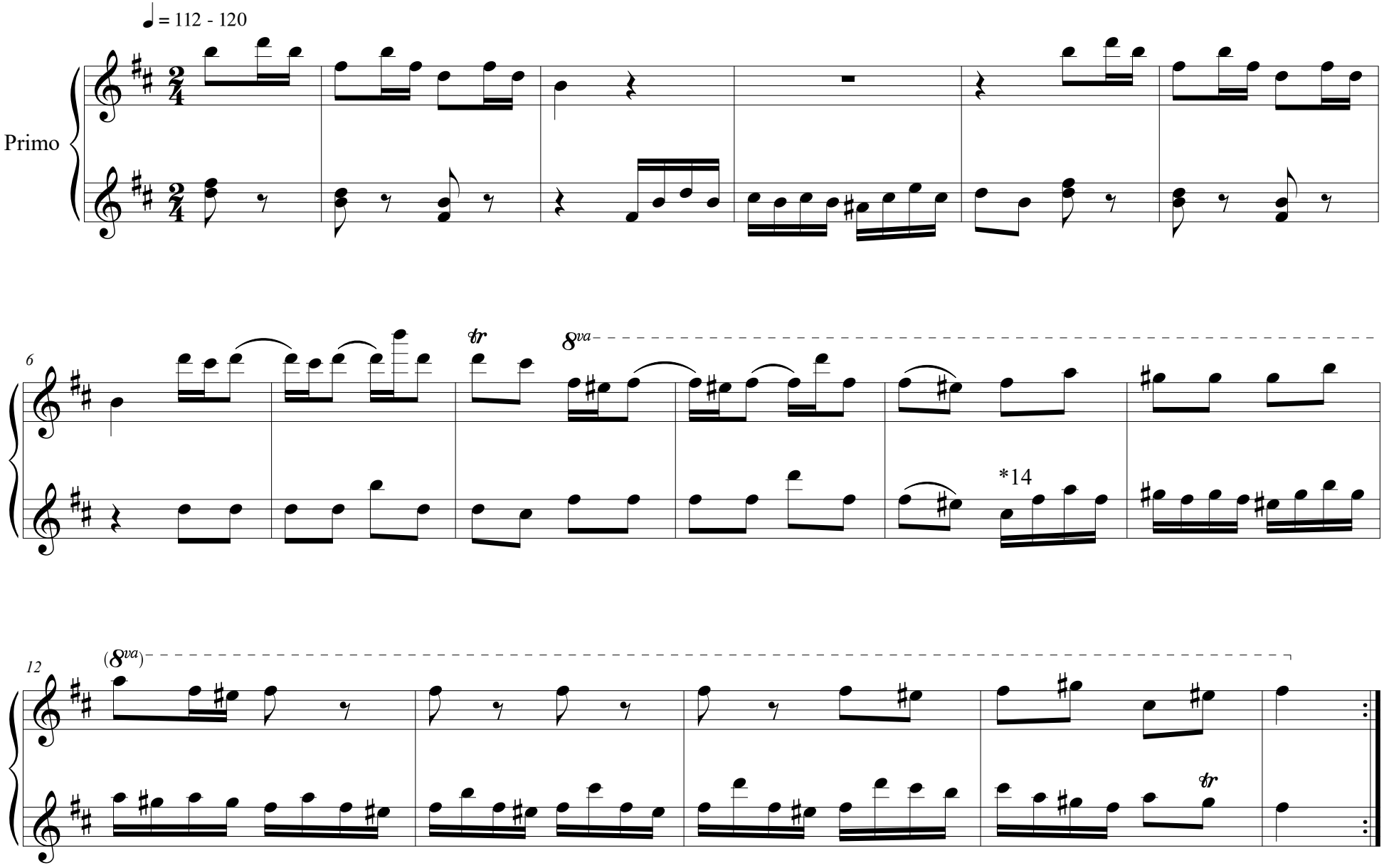
Badinerie



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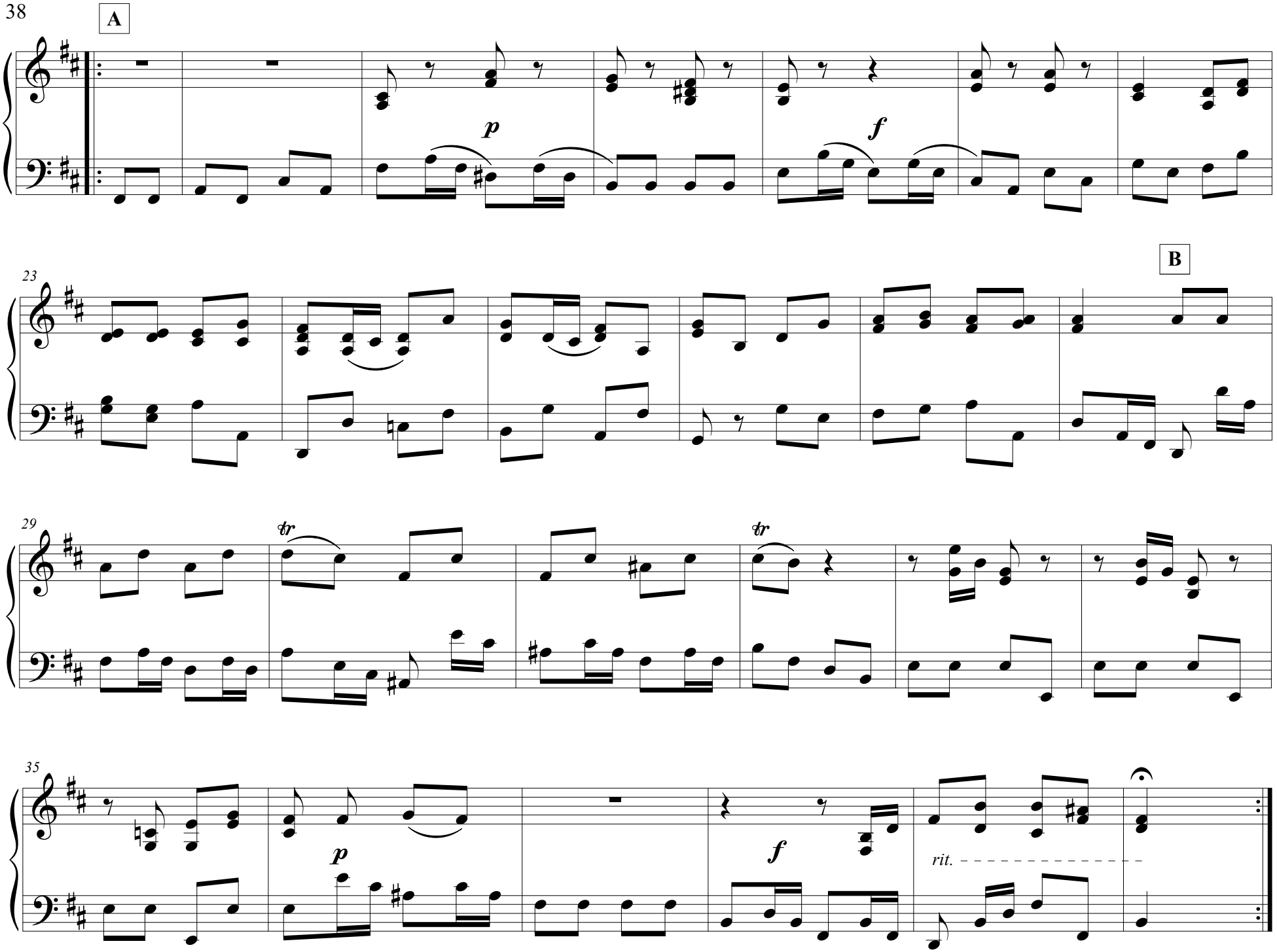
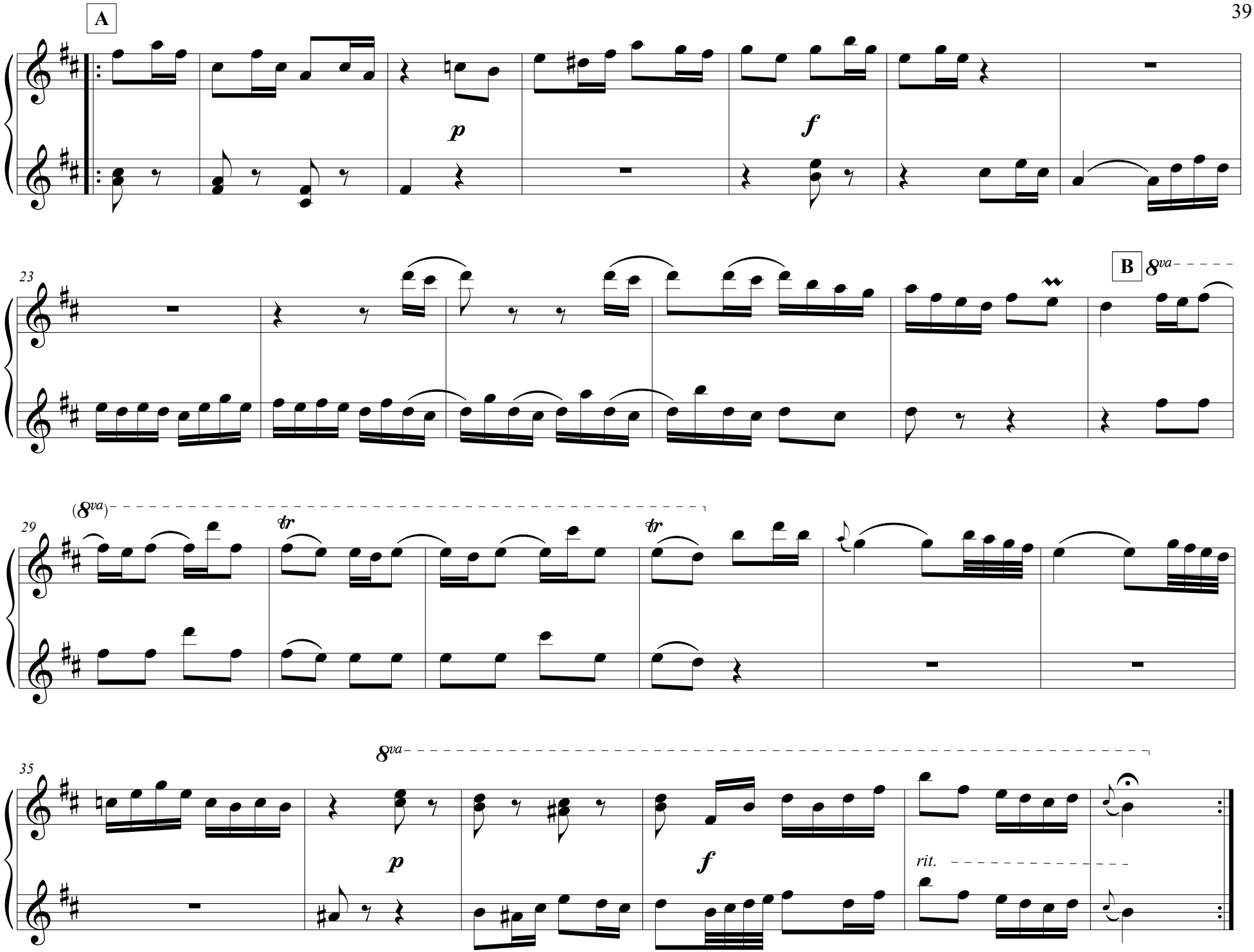

A
p
f
23
B
29
tr
tr
35
p
f
rit.


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.

*2: The subject of this fugue is divided into halves and moves mostly stepwise and downward, implying a relaxed mood. Inspired by one orchestral recording, I chose to connect the 1st and 3rd downbeats with the following half notes, resulting in graceful 2 - note slurs reminiscent of appoggiaturas. I invite you to listen to the piano duet recording and see if you want to do the same.

*3: Breaking this chord downward is a good choice.

*4: I like to play the Sarabande very simply the first time, using all the embellishments only upon repeat.

*5: It's tempting to play these quarter notes staccato but please count carefully or they will rush the tempo (and Primo) too much.

*6: A tricky repeated G here, I would recommend using the 3rd finger for the first one and the 4th for the second.

*7: The dashed line is meant to connect the notes which belong to the same voice. In this case, the last D belongs in both voices but it will sound better and fuller if played with the left hand.

*8: The final B may be played with the RH to emphasize the melody or with the LH to underscore the characteristic upward 4th.

*9: In Bach's time, double dots weren't used. This Polonaise is usually played as if double-dotted.

*10: 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.

*11: 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.

*12: This articulation was indicated in the string parts by Bach.

*13: As in comment 4, the Secondo should take care not to rush these short notes and keep a steady pace.

*14: If this passage isn't comfortable for your LH, try switching hands and playing it 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.

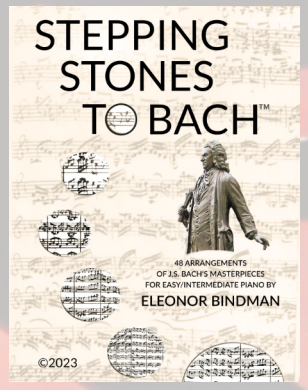
Enjoyment: this is the most important part of it all. Remember to smile!

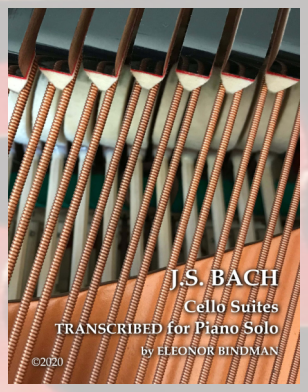
Eleonor Bindman
January 2023

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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