J.S. Bach: Orchestral Suite No. 1, BWV 1066

Arranged for Piano Duet by Eleonor Bindman

J. S. Bach

Orchestral Suite No. 1

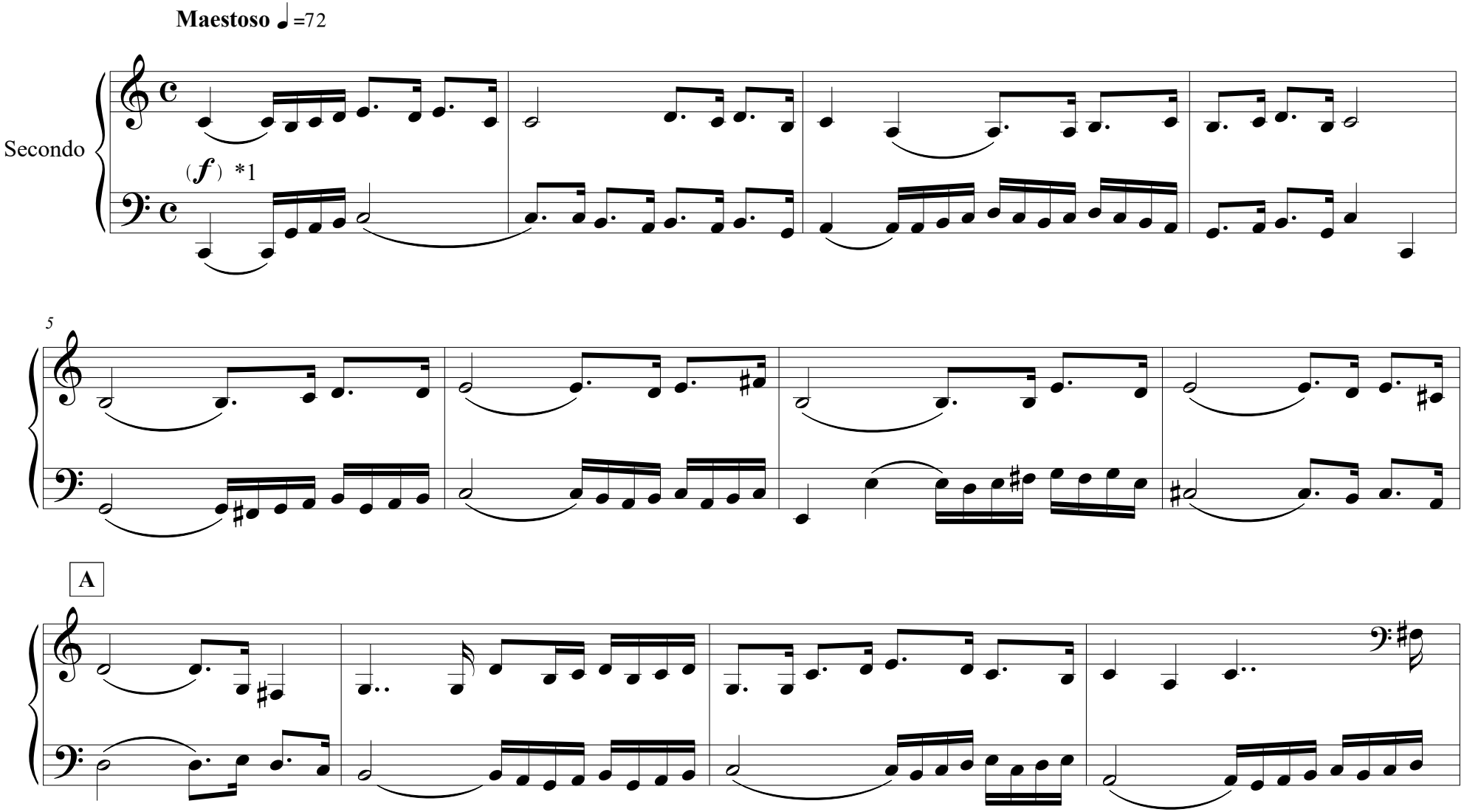
Transcribed for Piano Duet by Eleonor Bindman

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

Orchestral Suite No. 1 in C Major

Overture

J.S. Bach
Arr. E. Bindman



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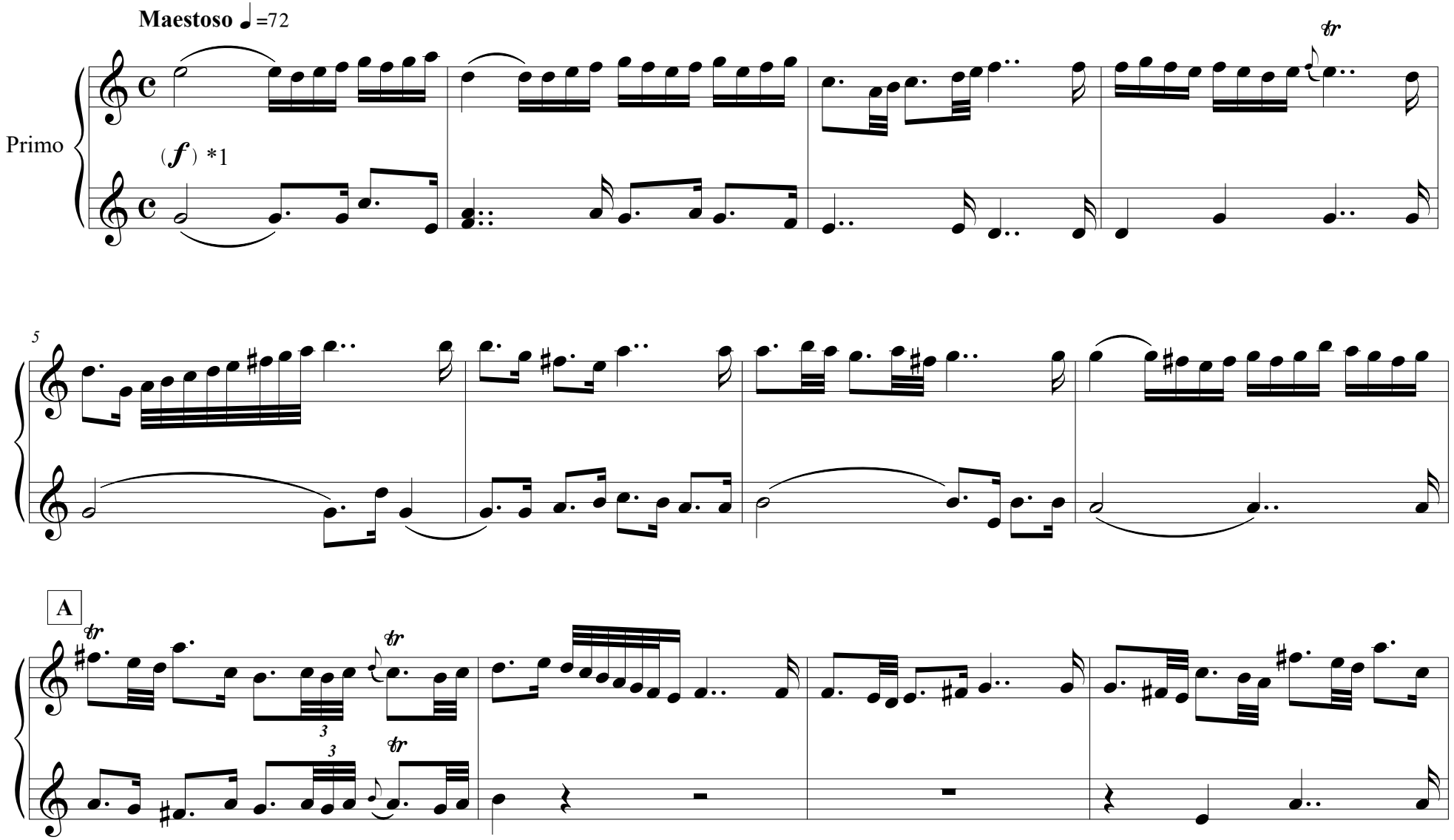
Orchestral Suite No. 1 in C Major

Overture

J.S. Bach
Arr. E. Bindman



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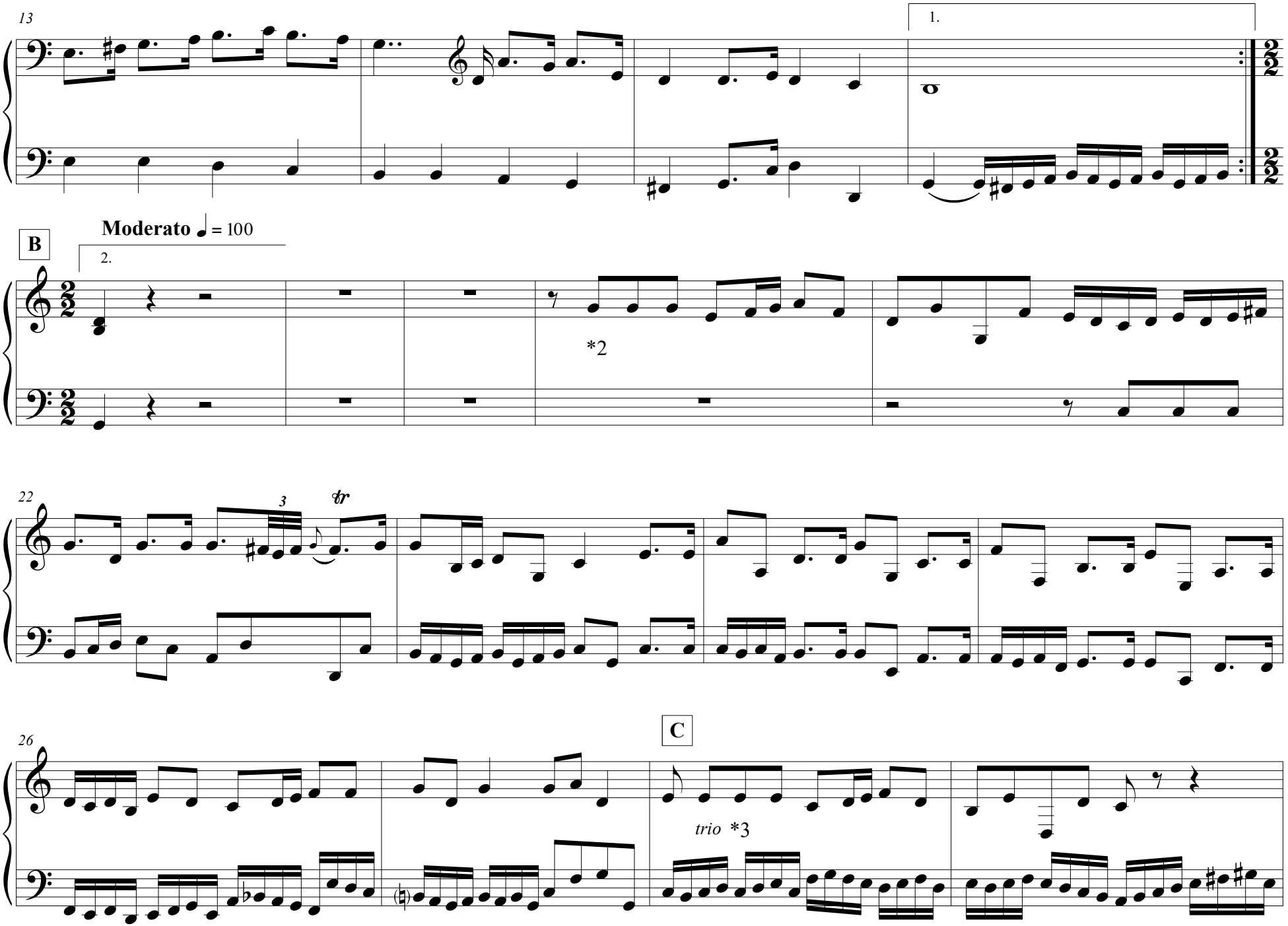
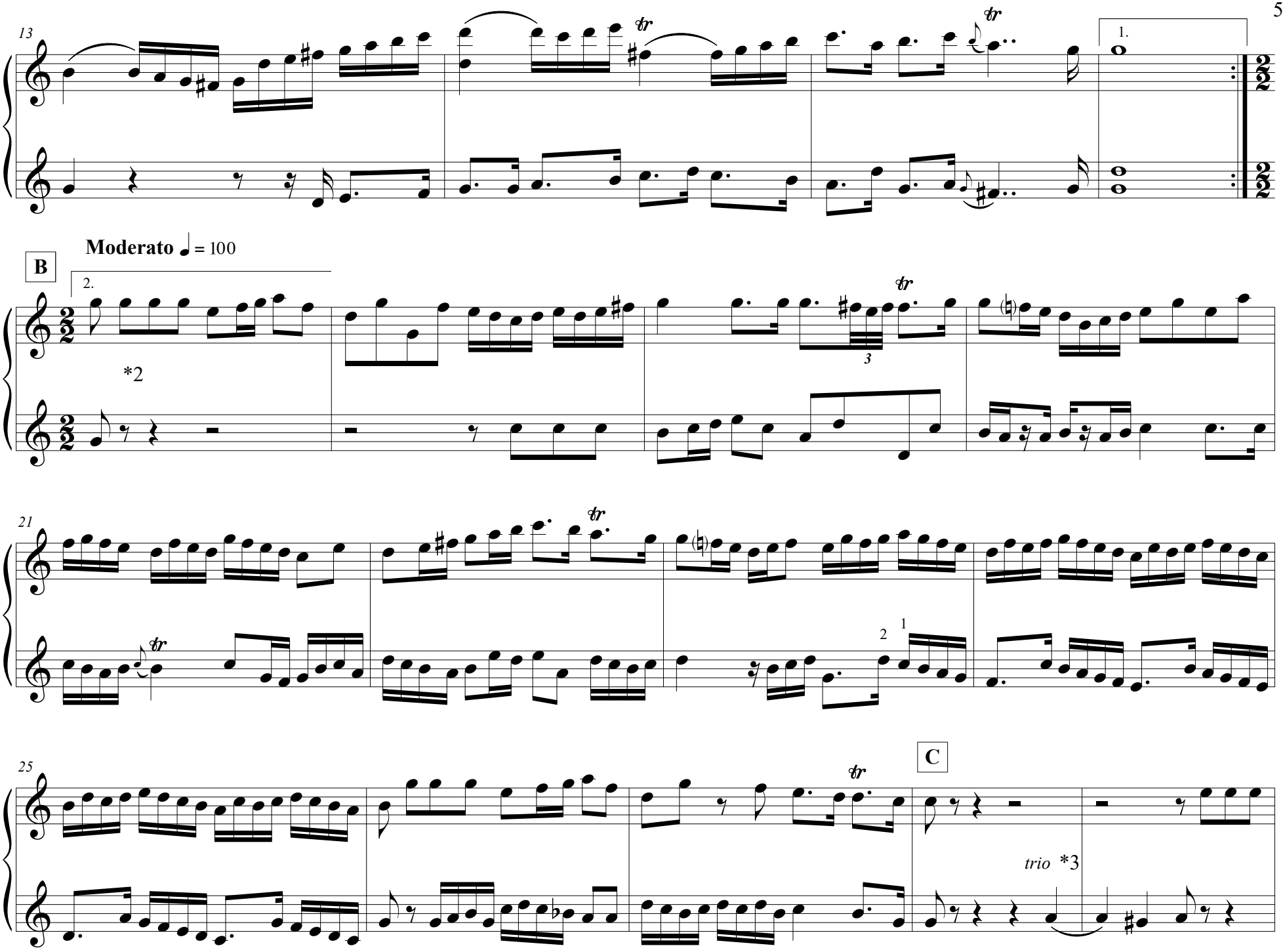
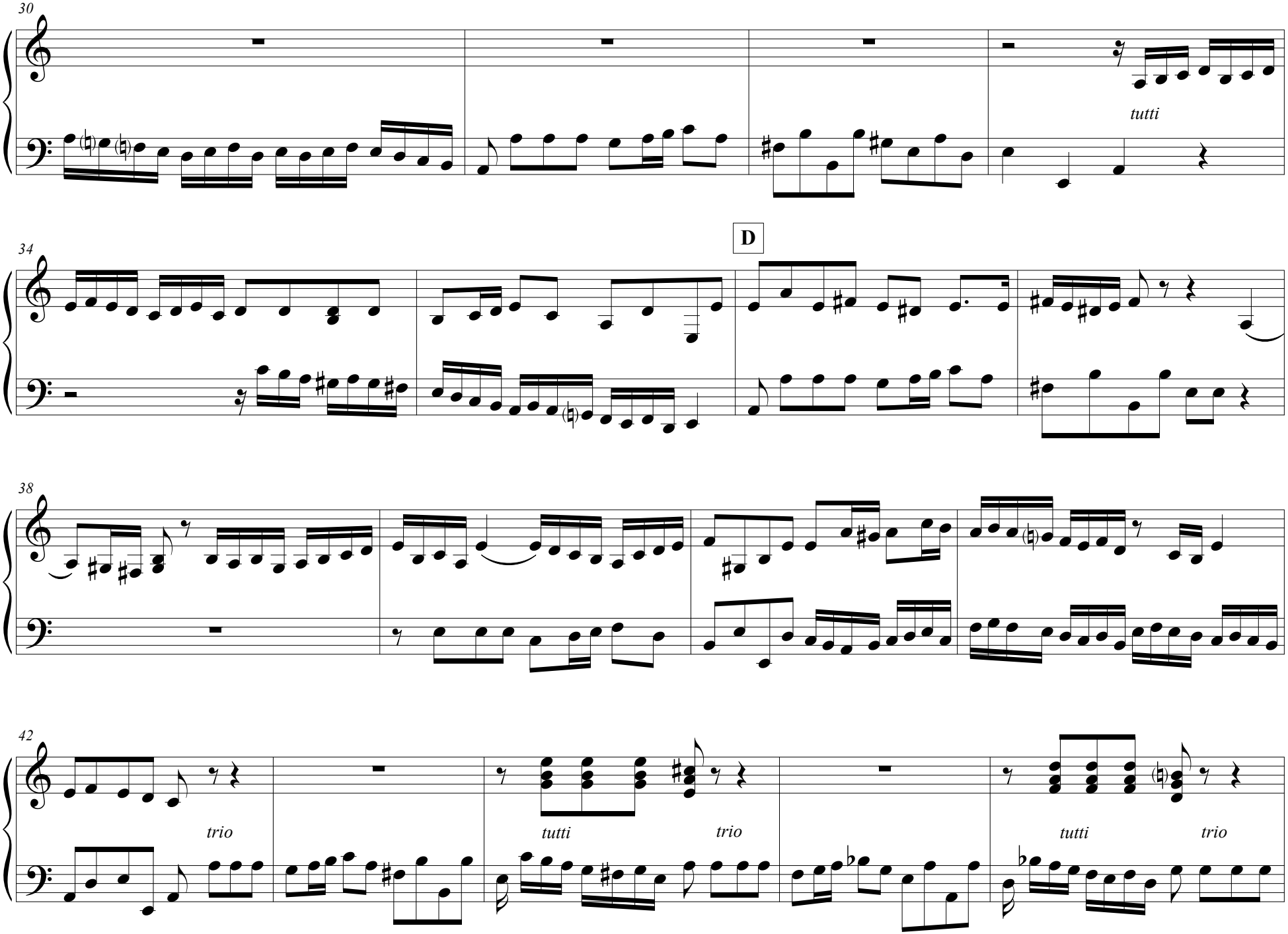
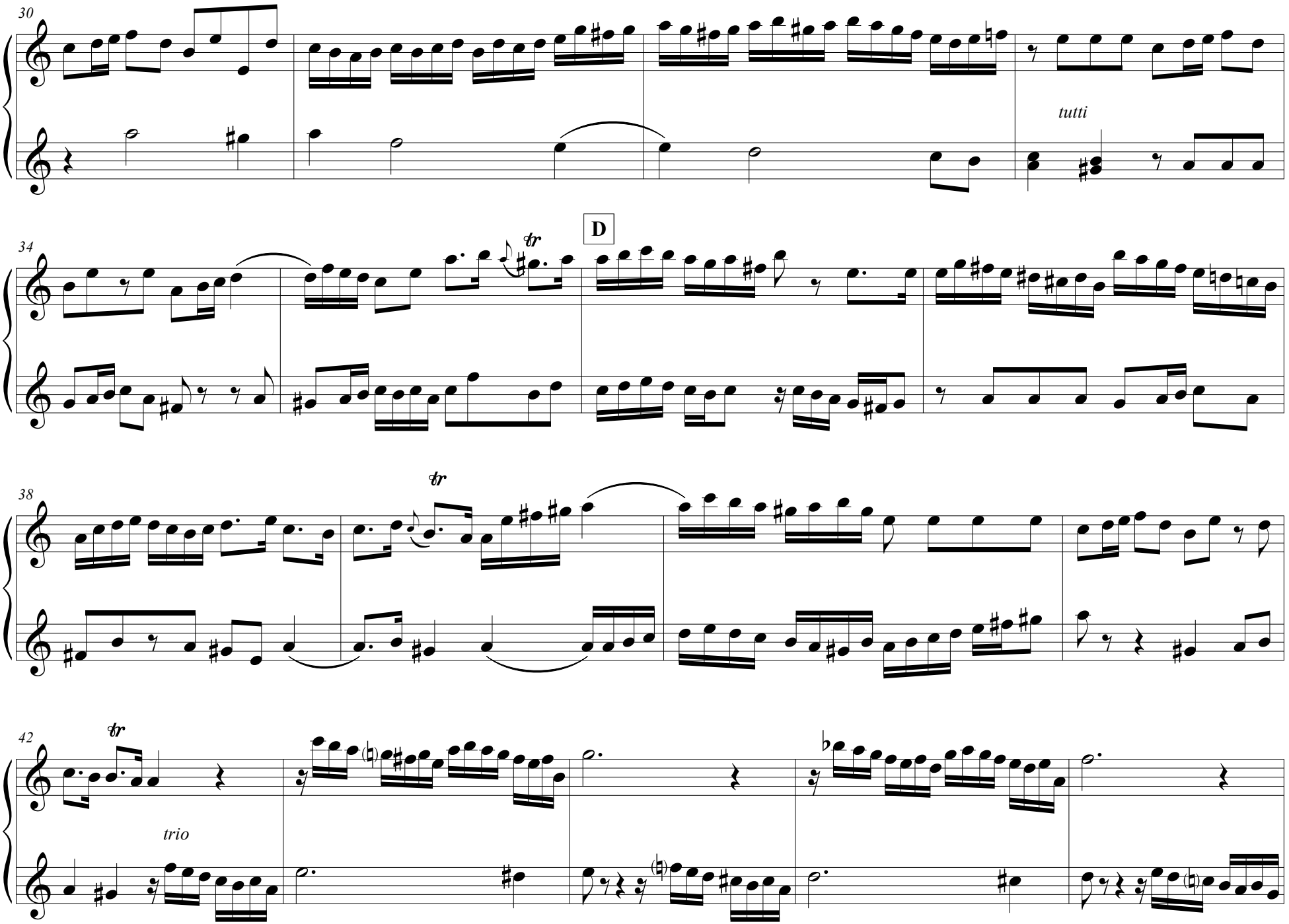
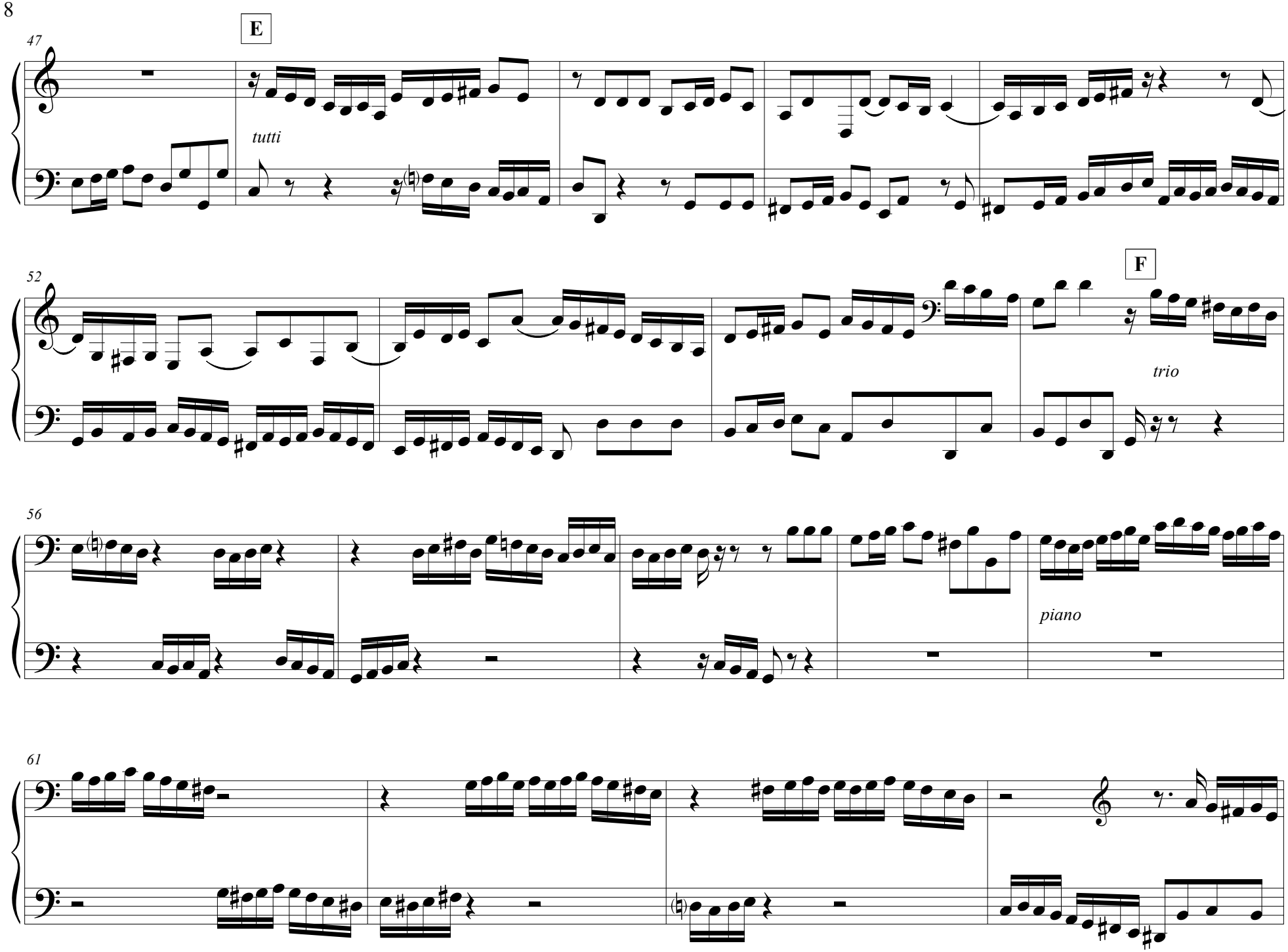
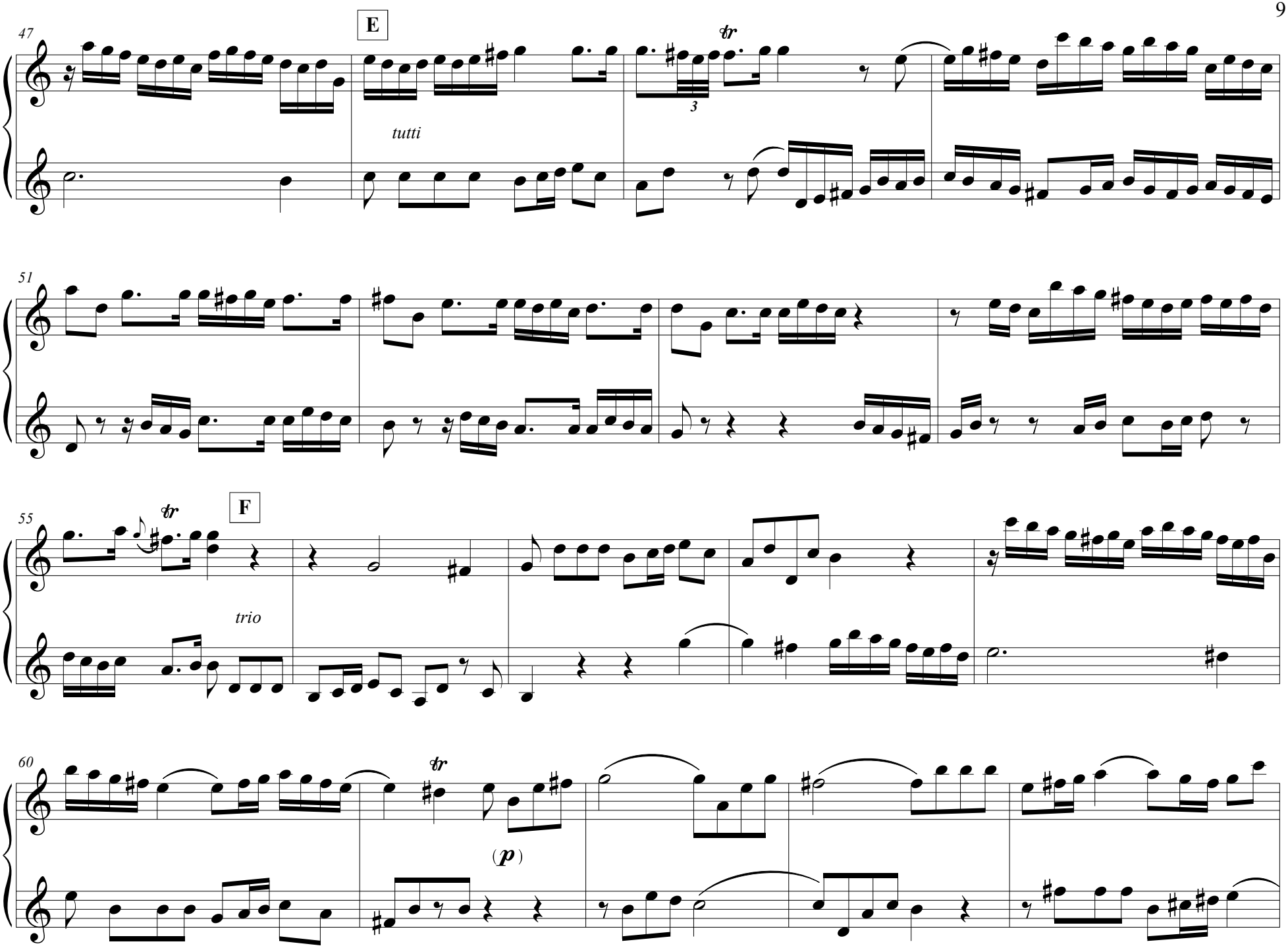

13
1.
B
Moderato ♩ = 100
2.
*2
22
3
tr
26
C
trio *3


13
1.
B
Moderato ♩ = 100
2.
*2
3
21
2
1
25
C
trio
*3


30
tutti
34
D
38
42
trio
tutti
trio
tutti
trio


30
tutti
34
D
38
42
trio


47
E
tutti
52
F
trio
56
piano
61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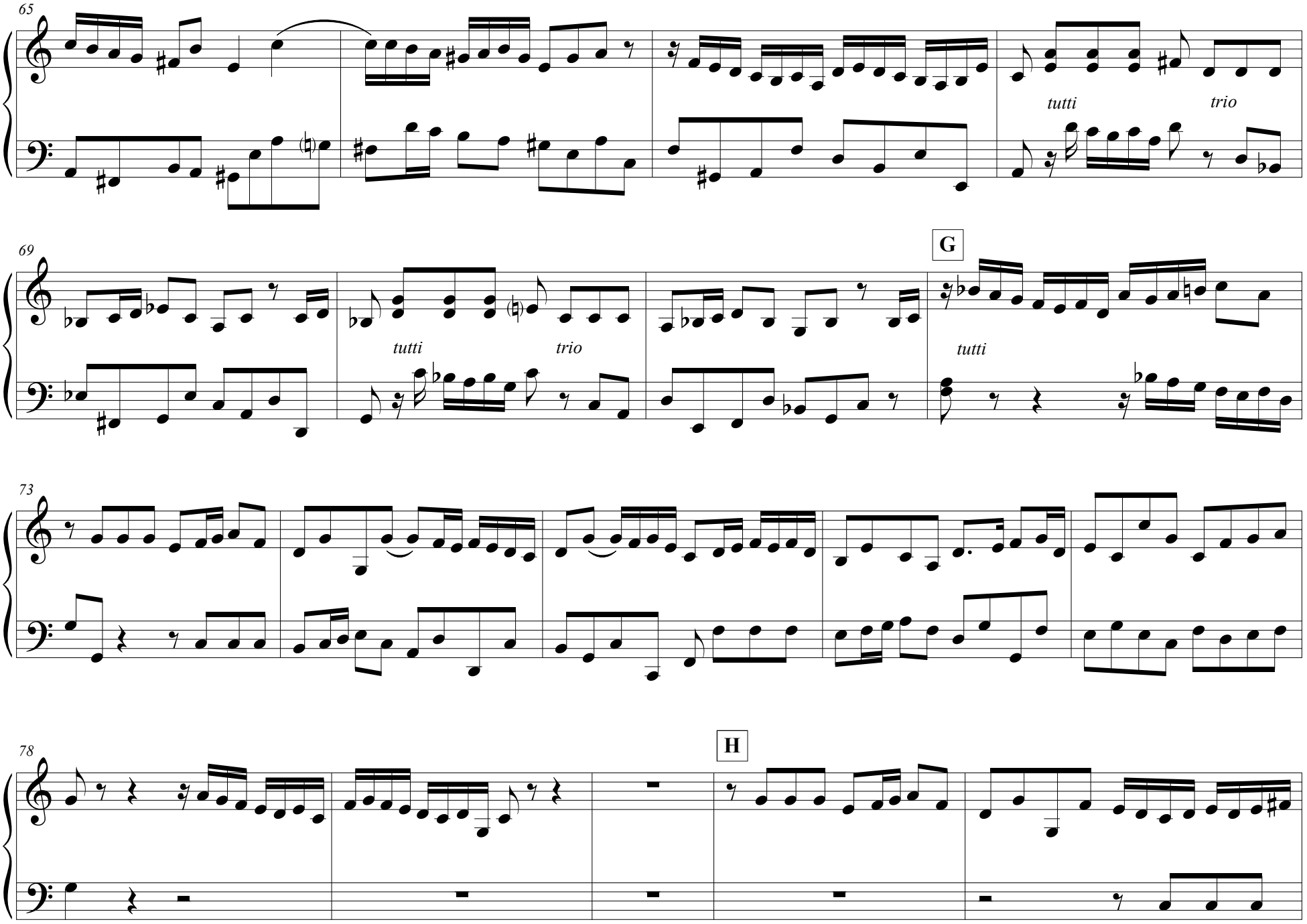
tr
3
tutti
51
55
tr
F
trio
60
tr
(p)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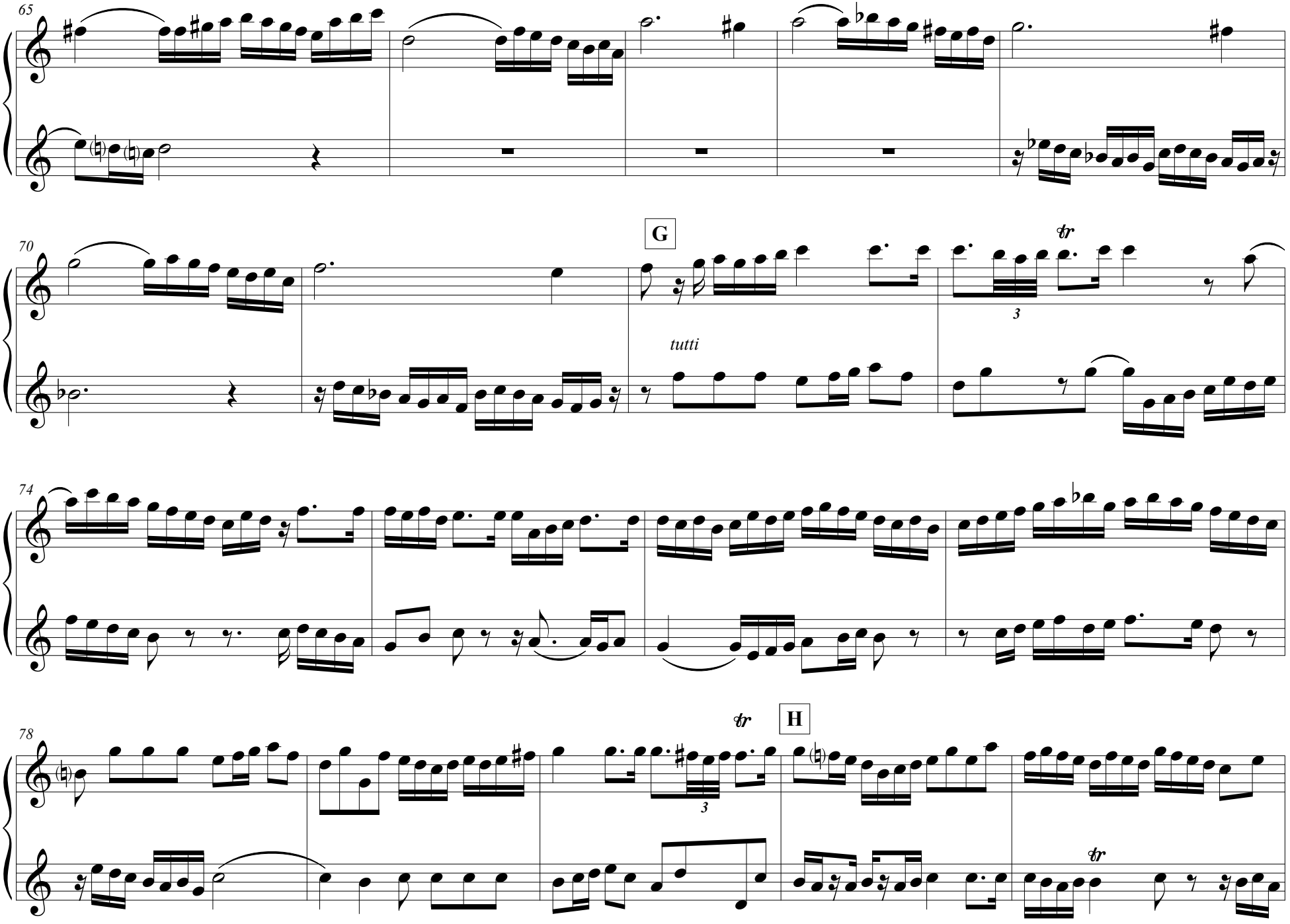
tutti
trio
69
tutti
trio
G
tutti
73
78
H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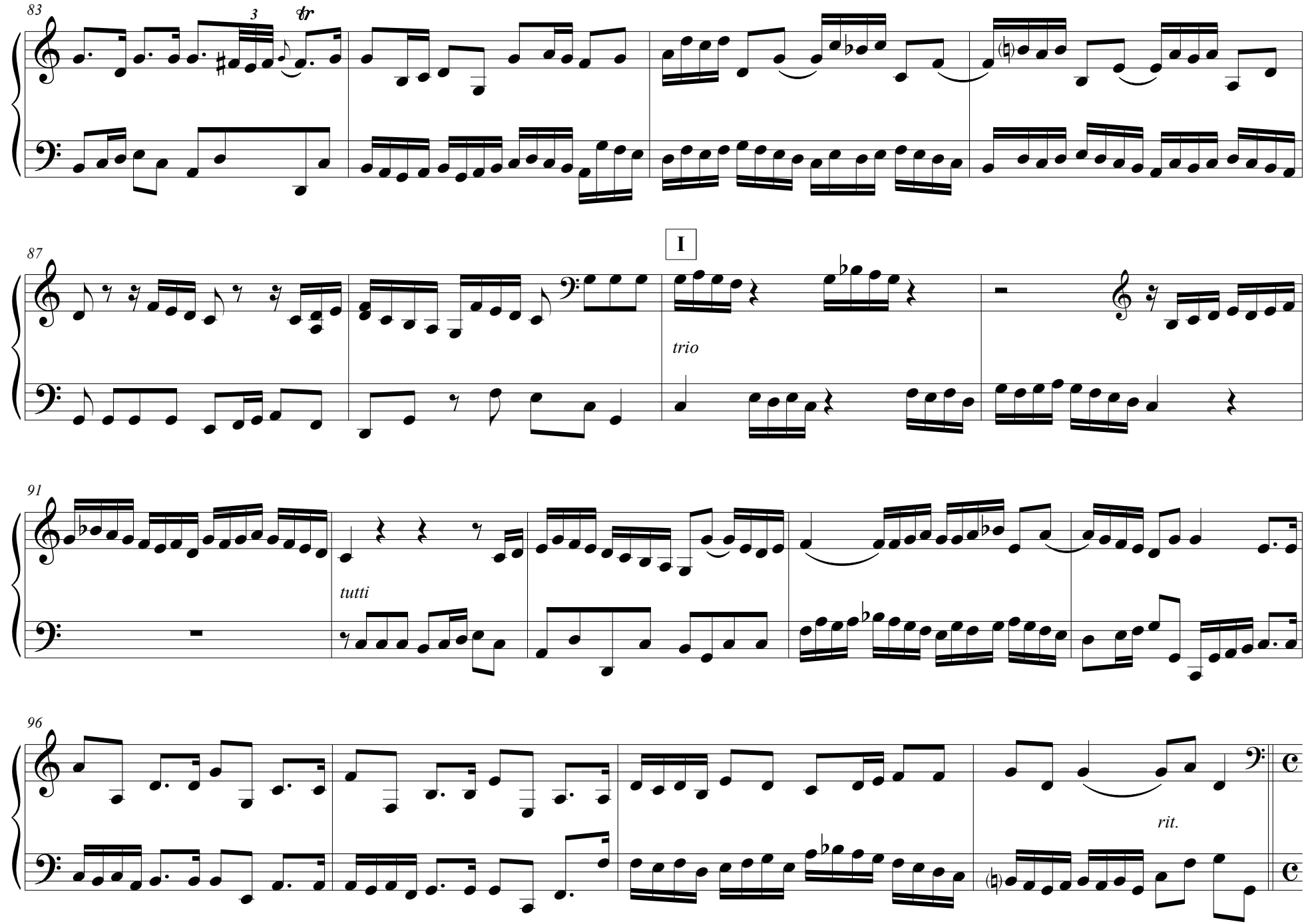
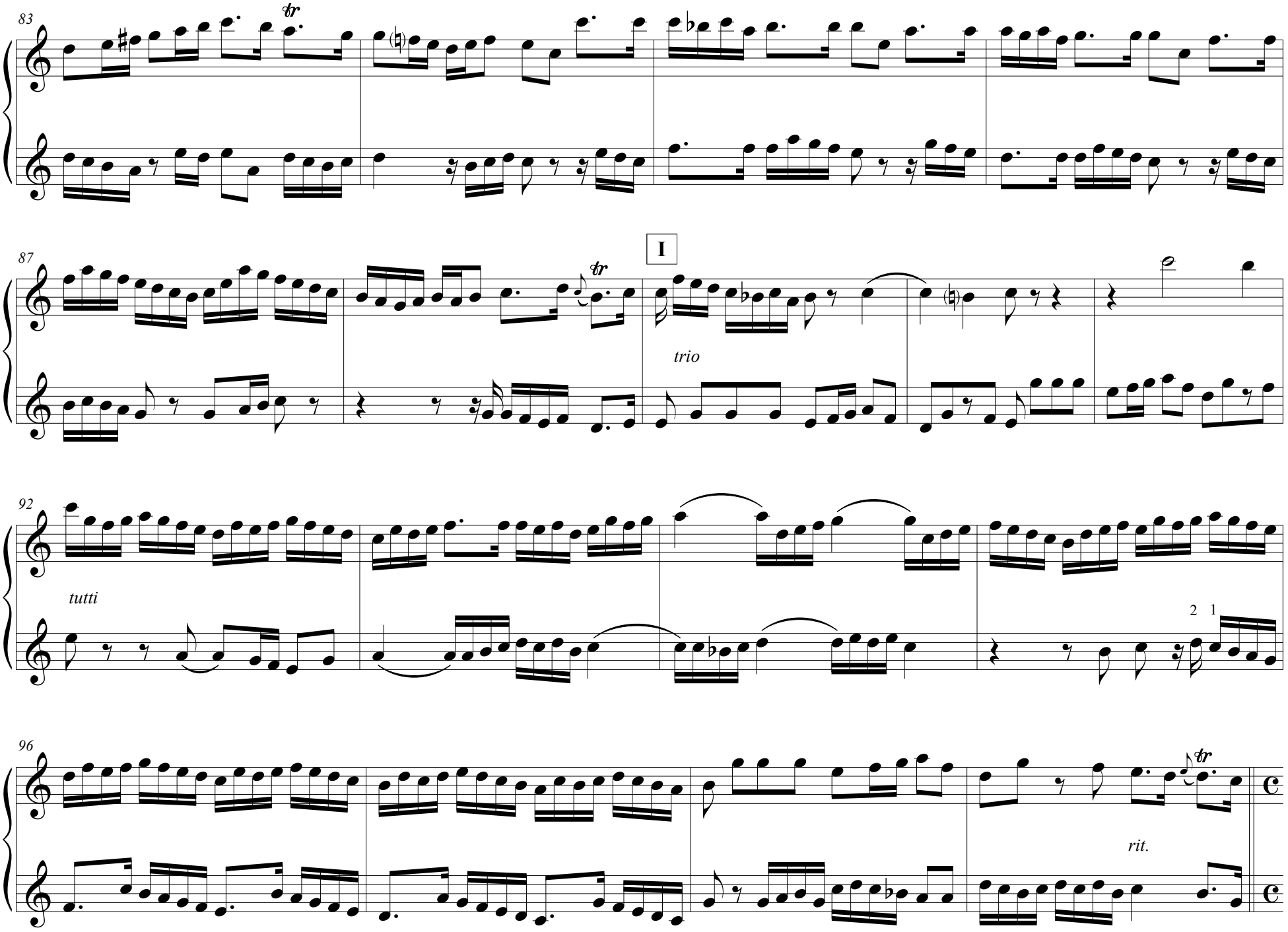
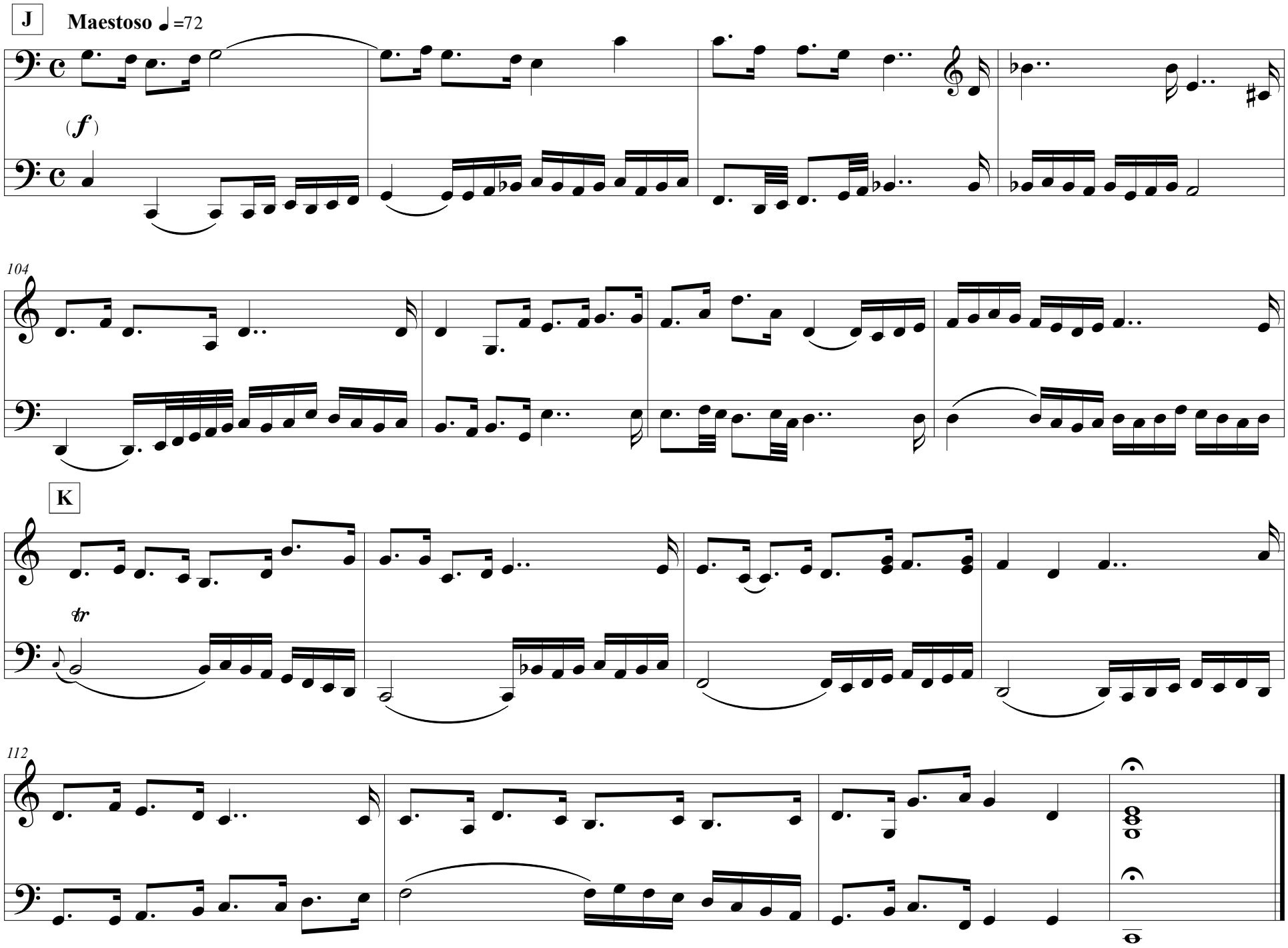
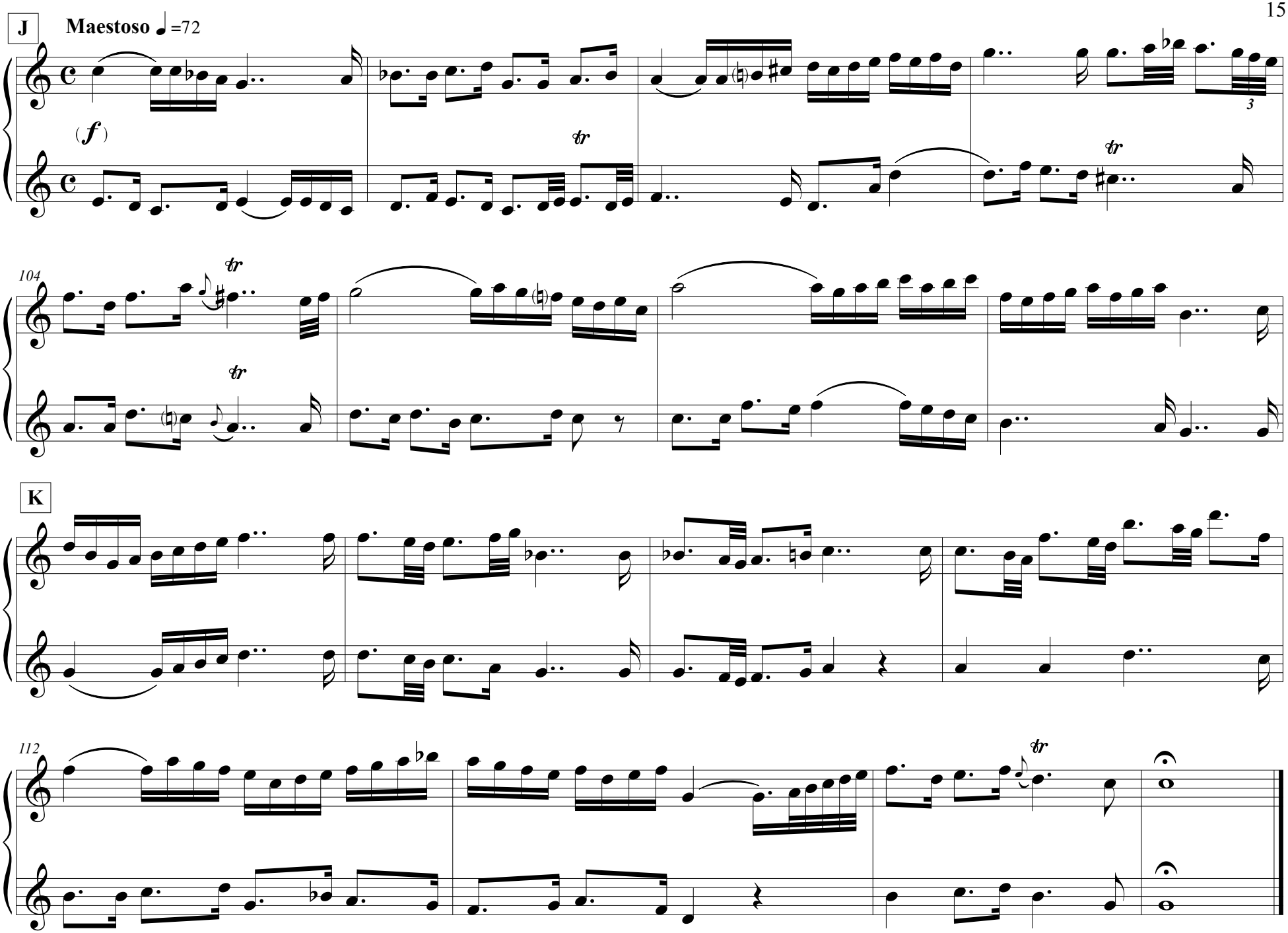
70
G
tr
3
tutti
74
78
tr
H
3
tr

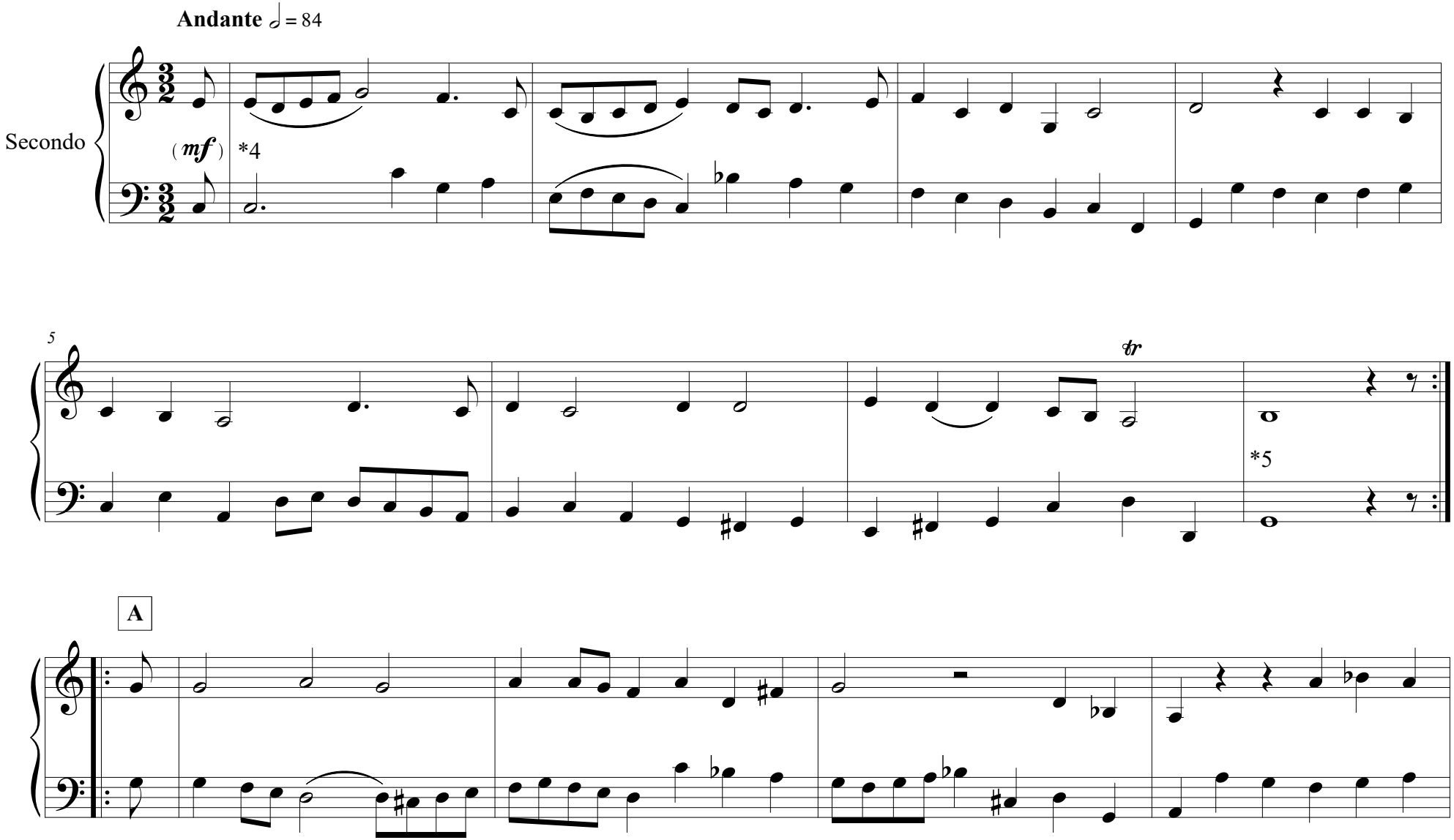

83
3
tr
87
I
trio
91
tutti
96
rit.


83
87
I
trio
92
tutti
2 1
96
rit.


J
Maestoso ♩=72
(f)
104
K
tr
112


J
Maestoso ♩=72
(f)
tr
104
K
112

Courante



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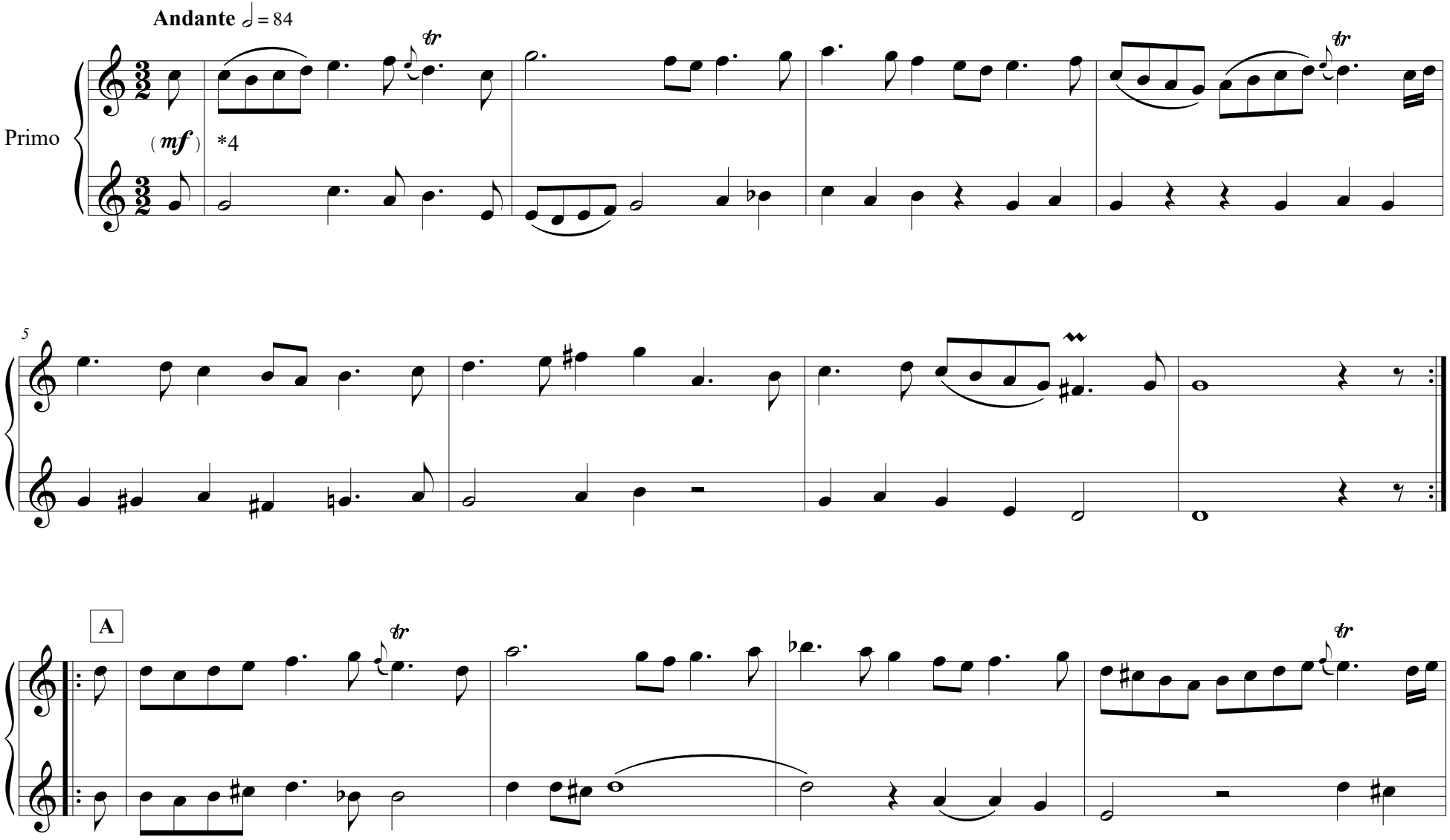
Courante



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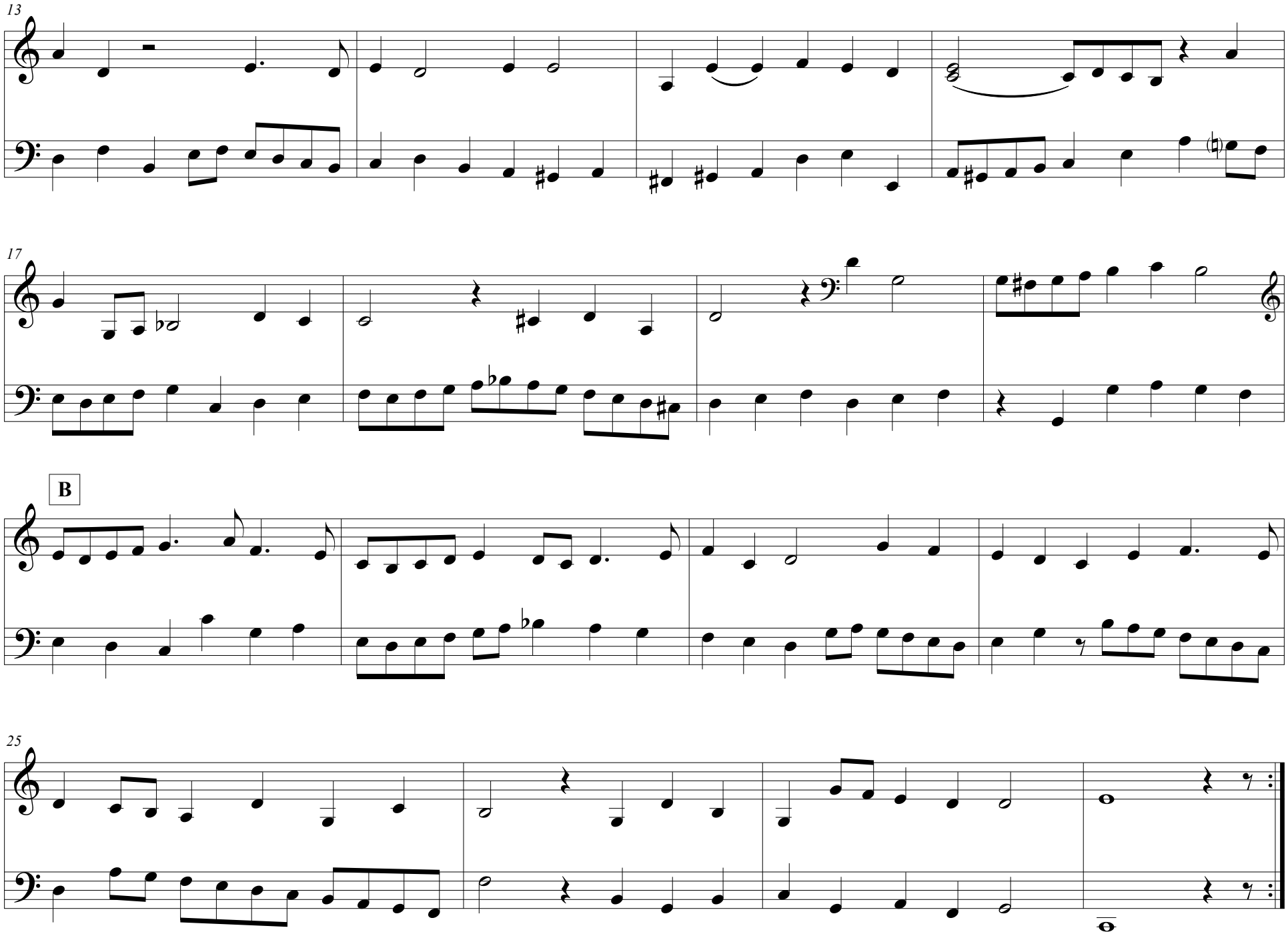
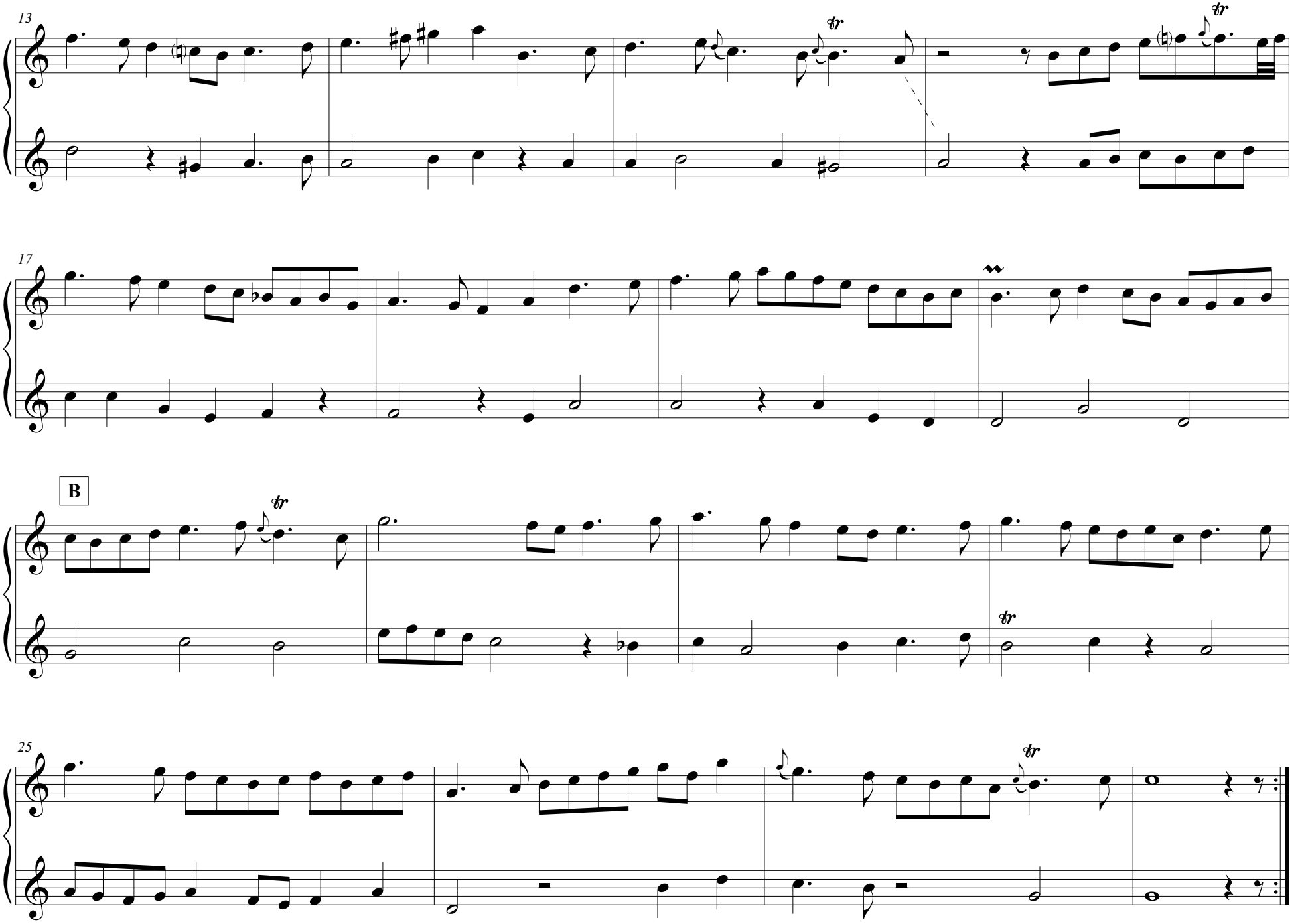
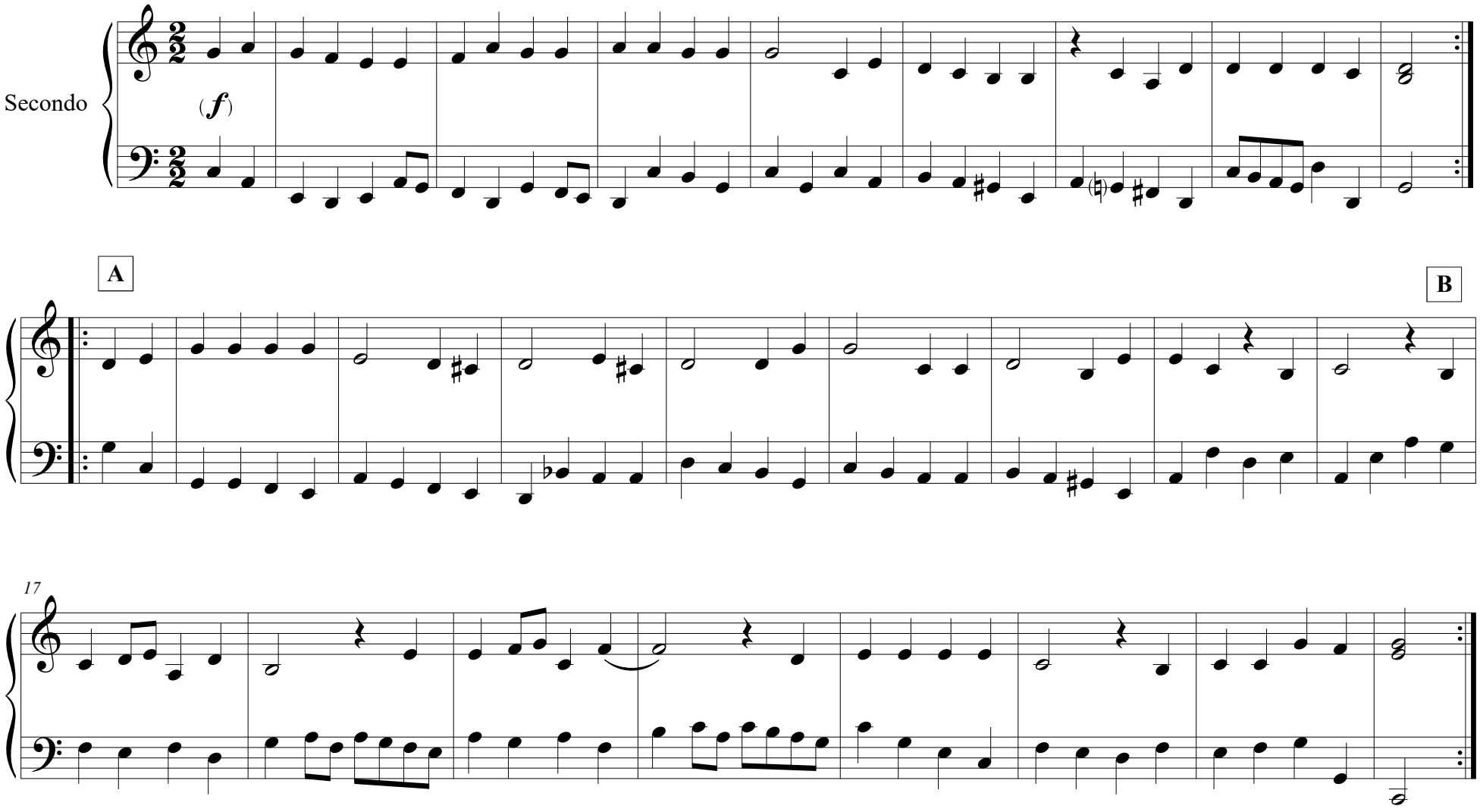

13
17
B
25


13
tr
tr
17
B
tr
tr
25
tr

Gavottes

Gavotte I

Moderato ♩ = 92



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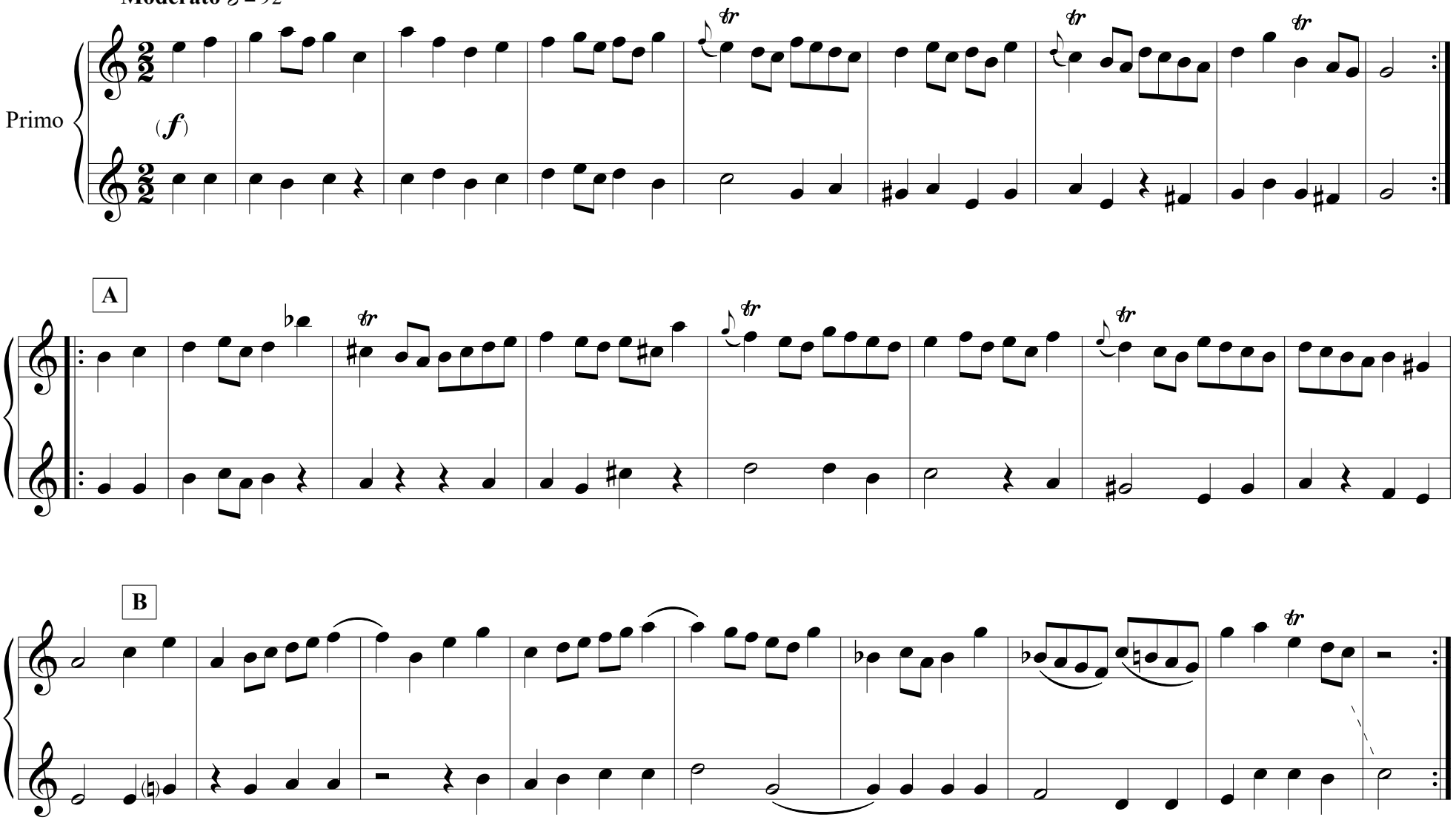
Gavottes

Gavotte I

Moderato ♩ = 92



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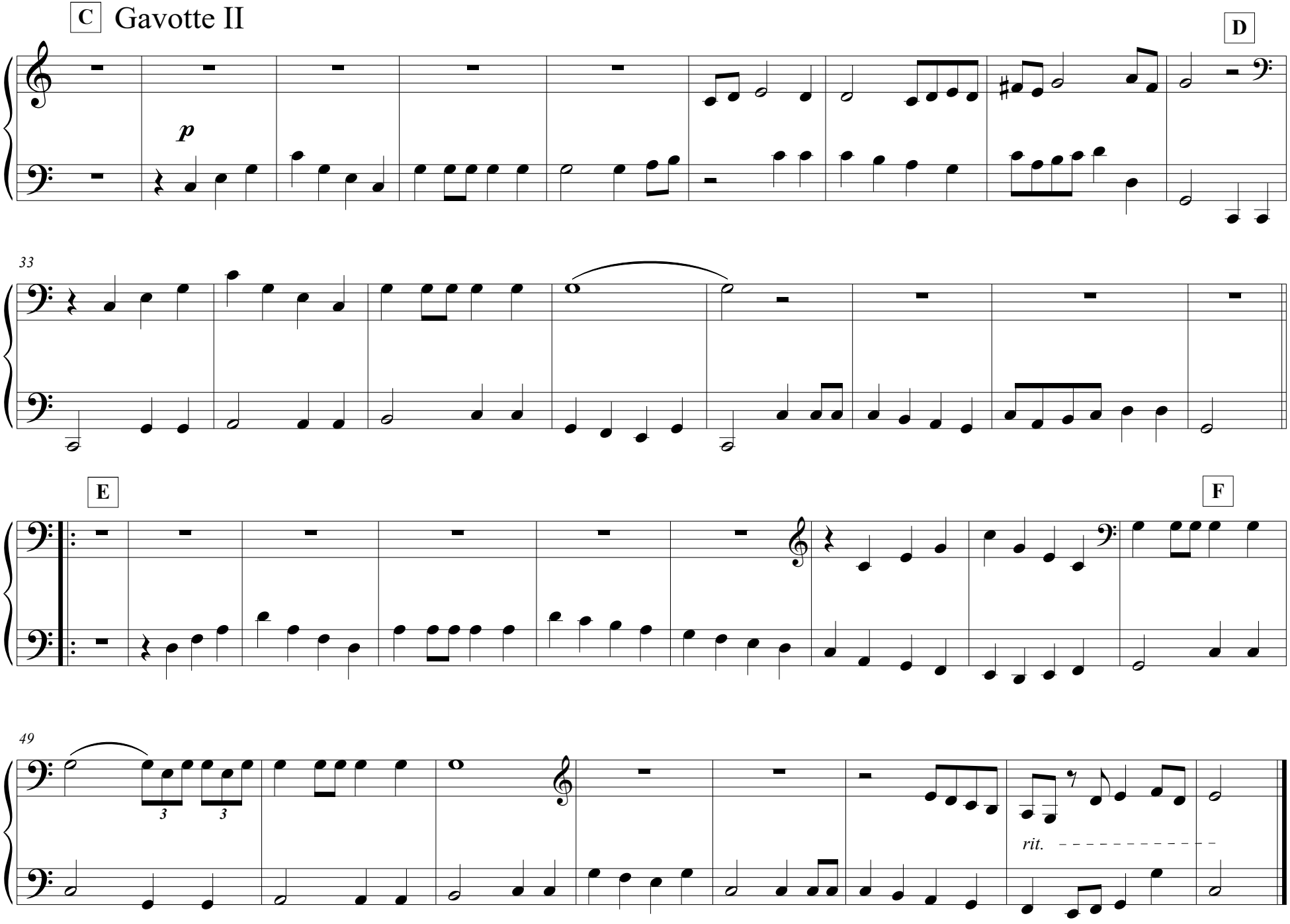
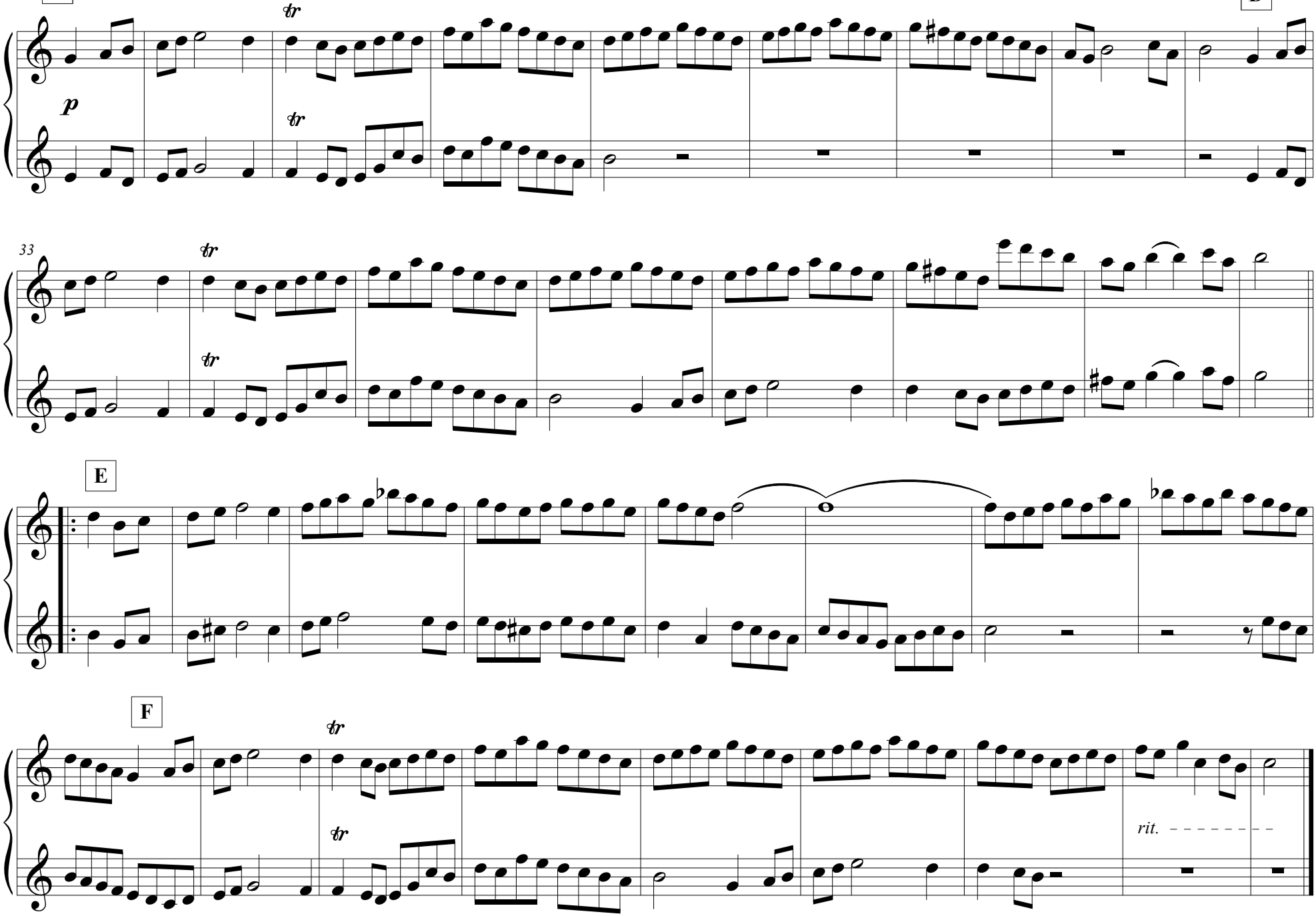
C Gavotte II



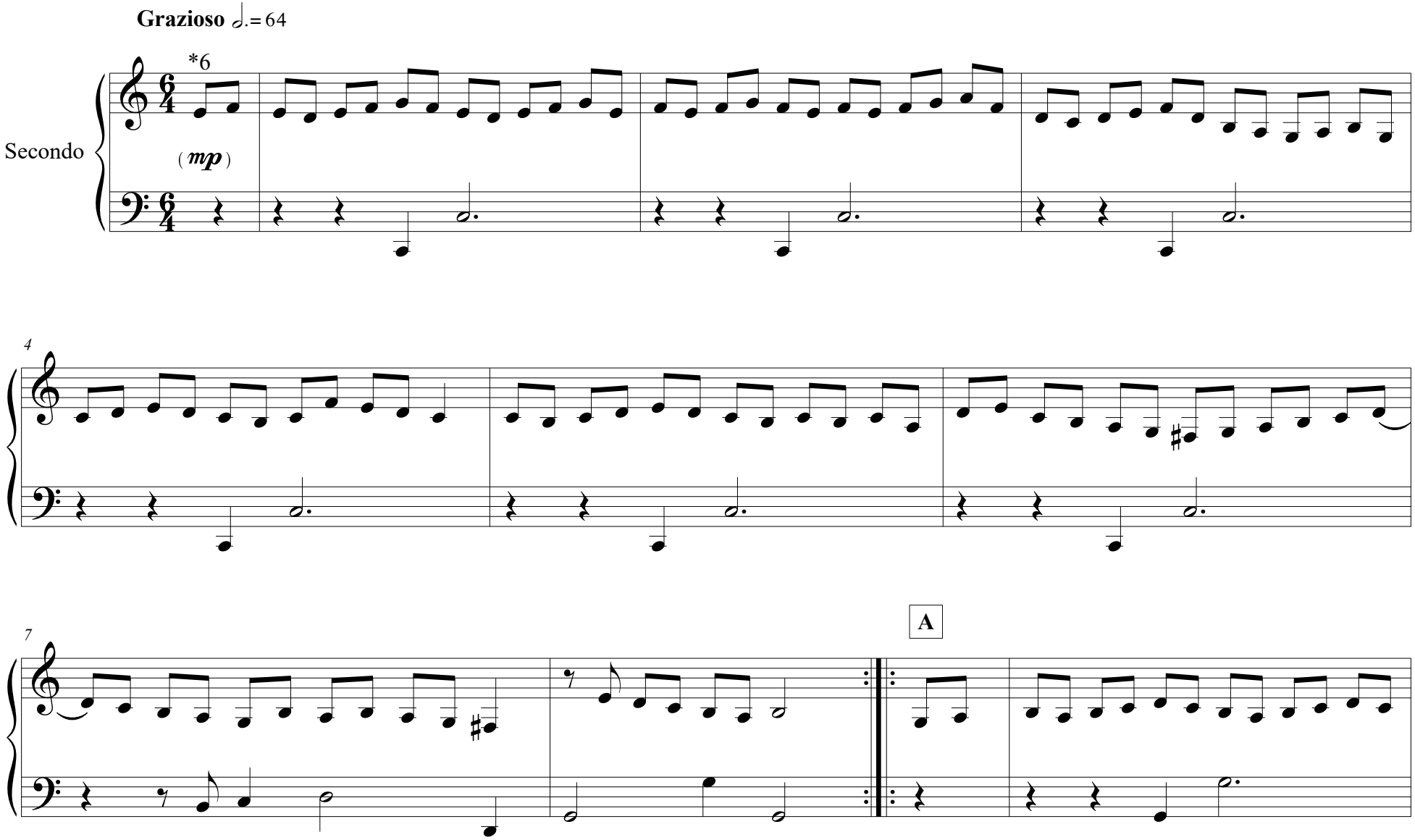
Gavotte I da Capo, senza repetizione

C Gavotte II



Gavotte I da Capo, senza repetizione

Forlane



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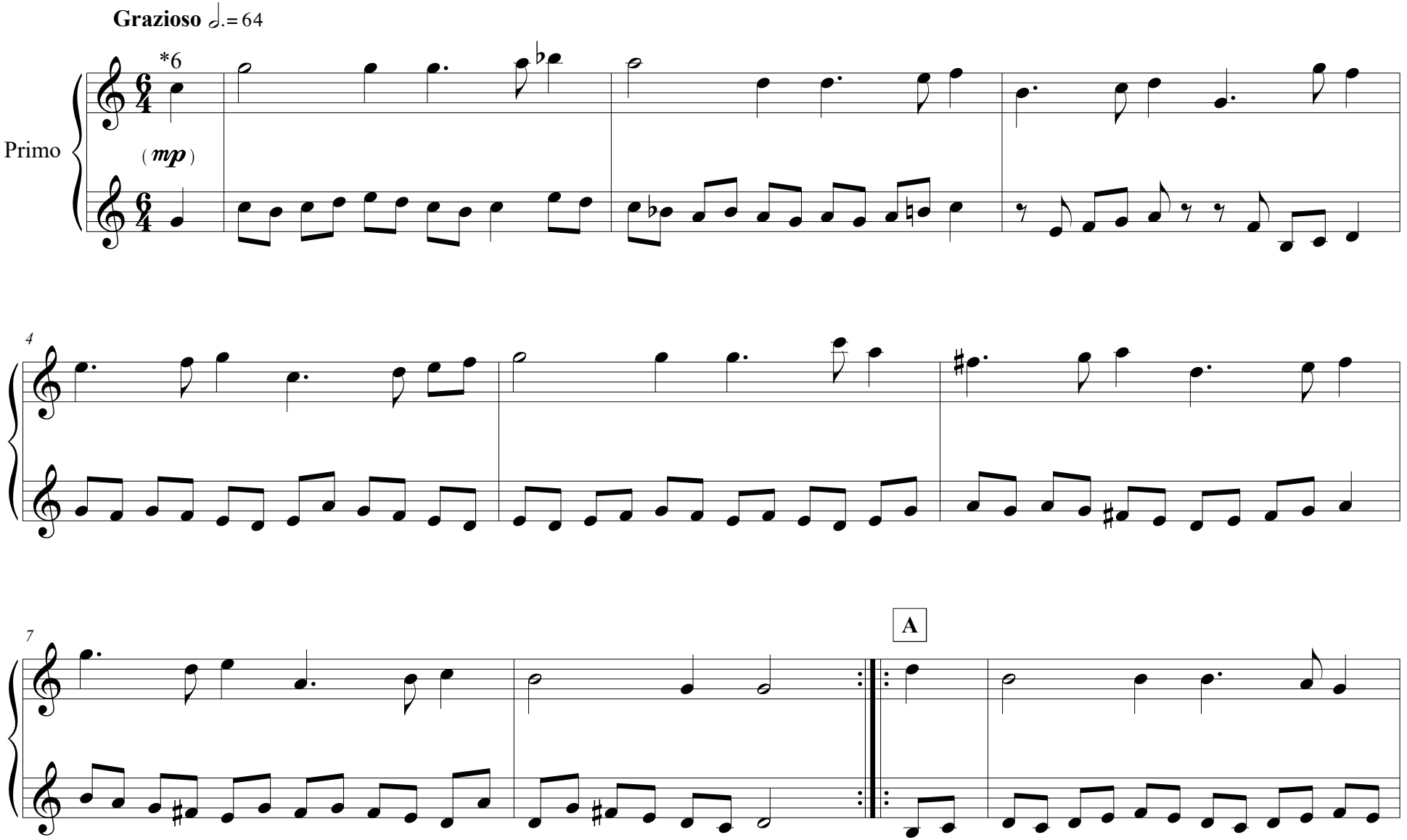
Forlane



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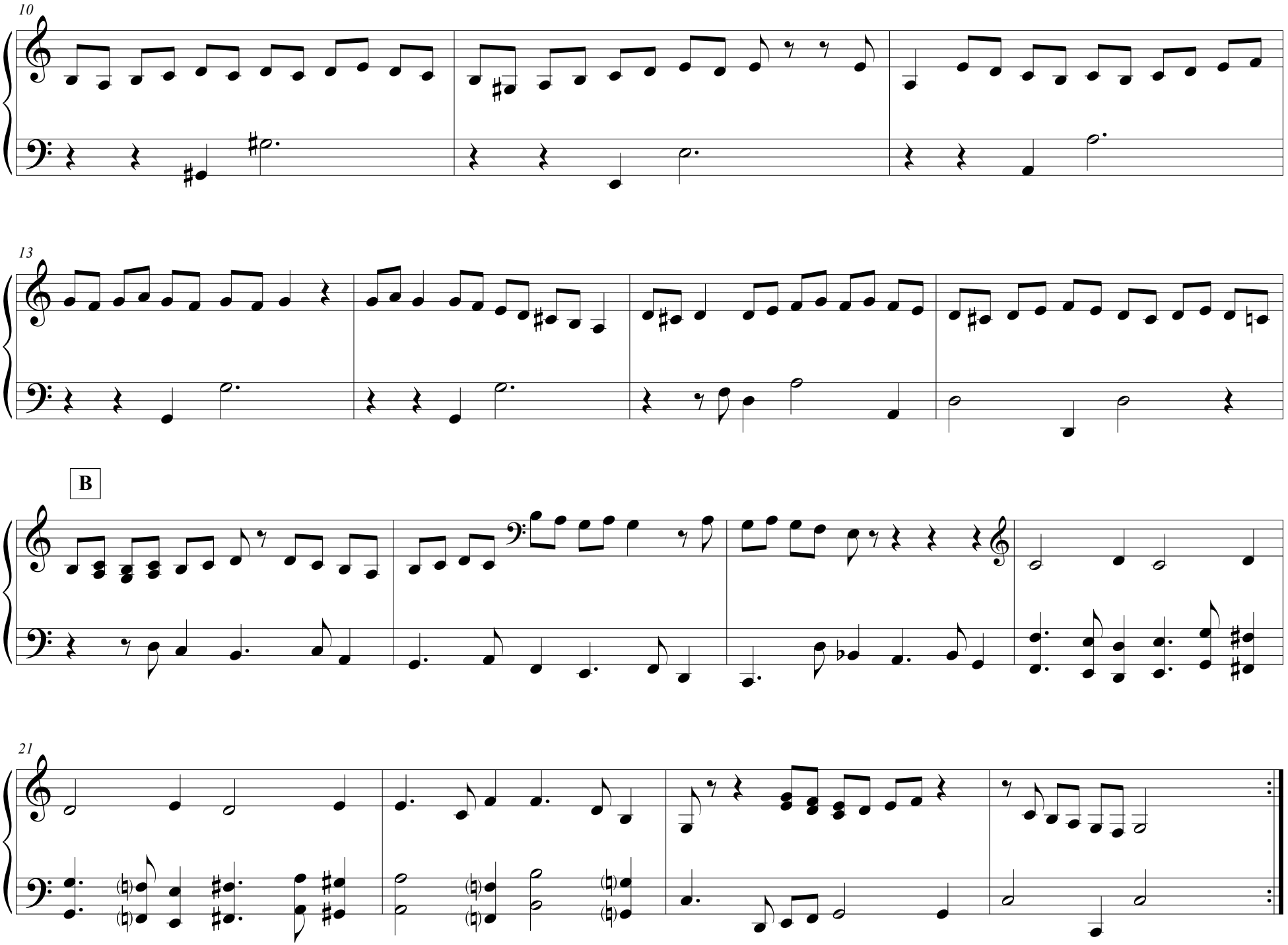
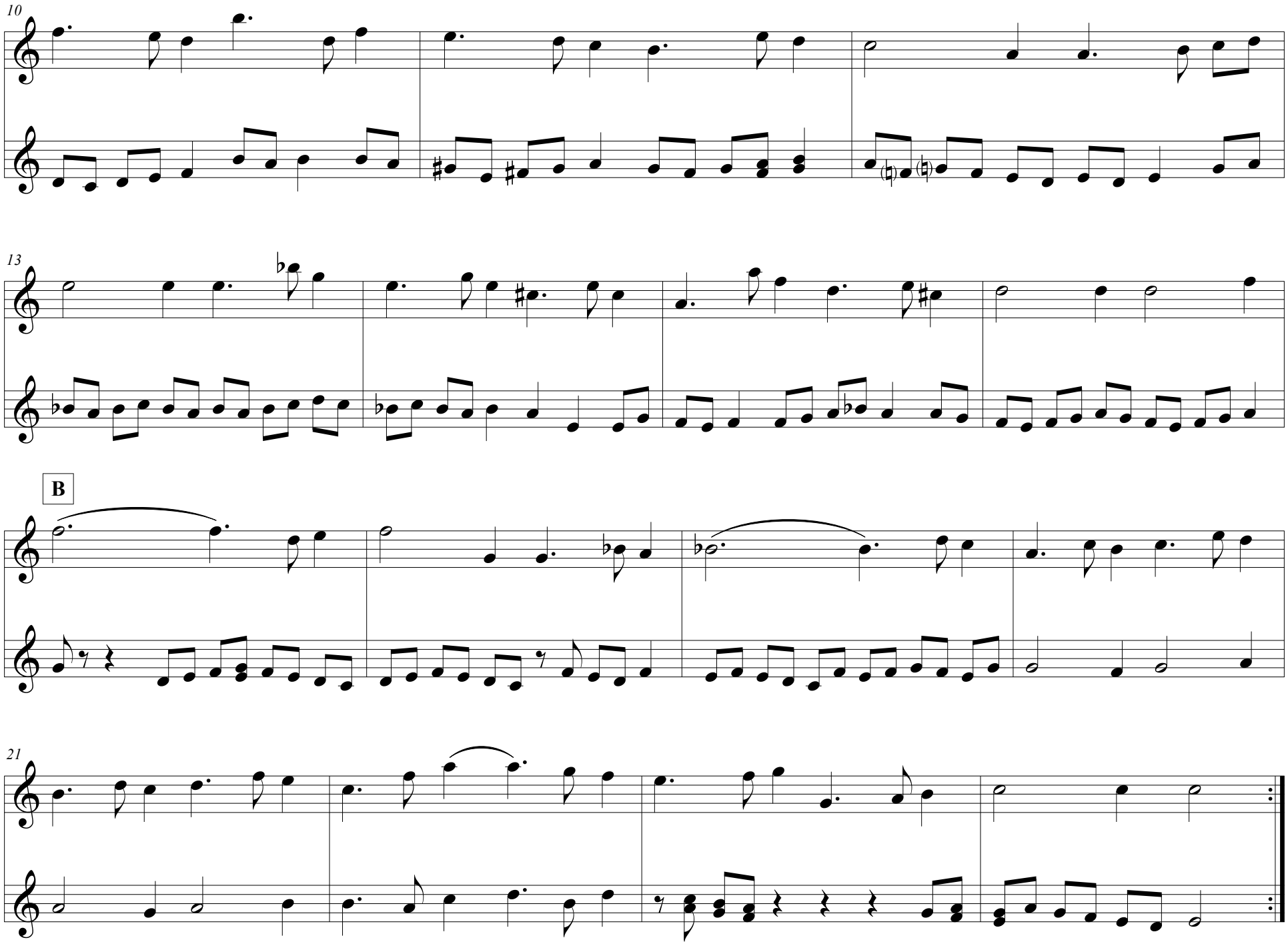
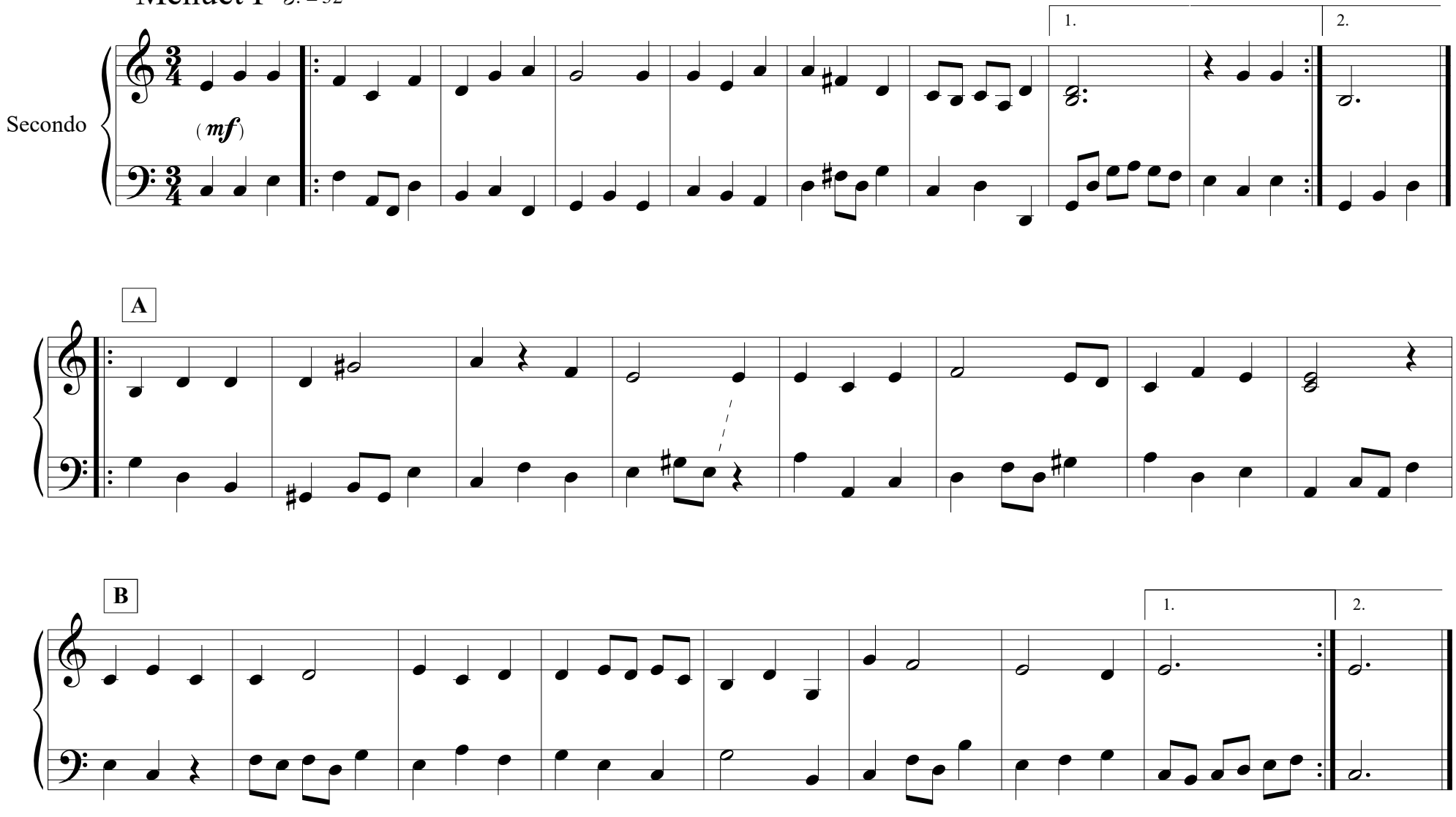

10
13
B
21


10
13
B
21

Menuets

Menuet I



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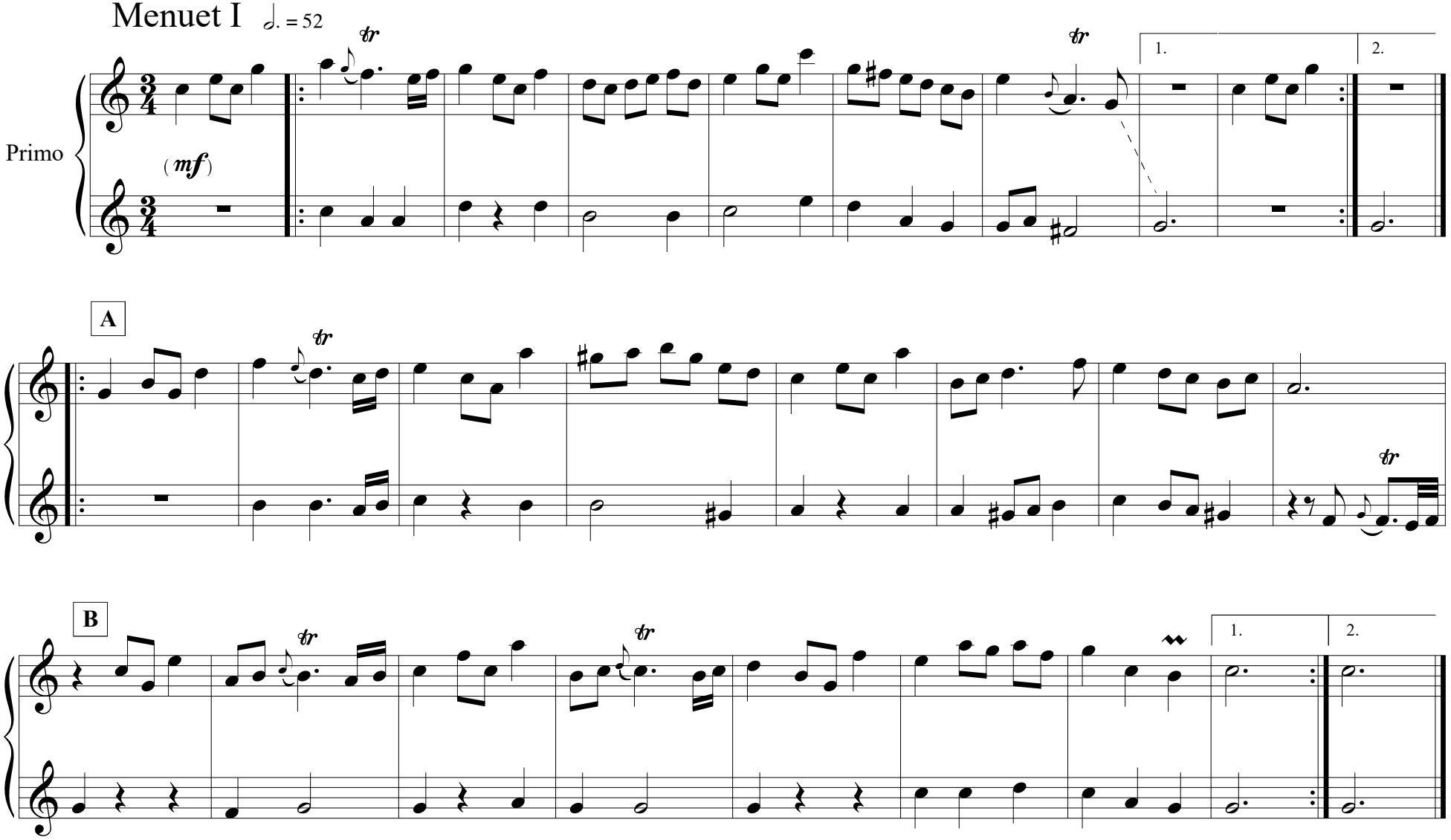
Menuets



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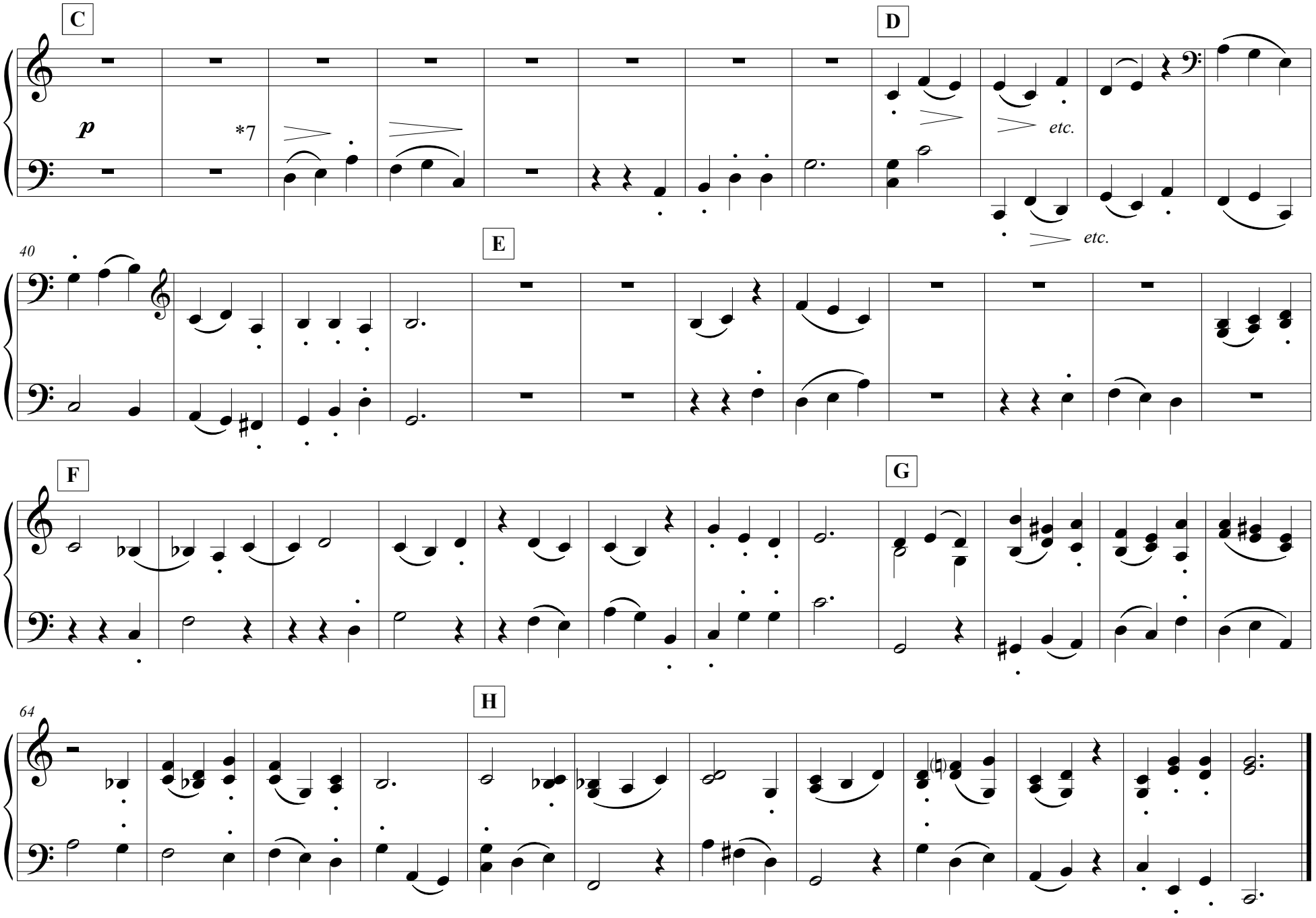
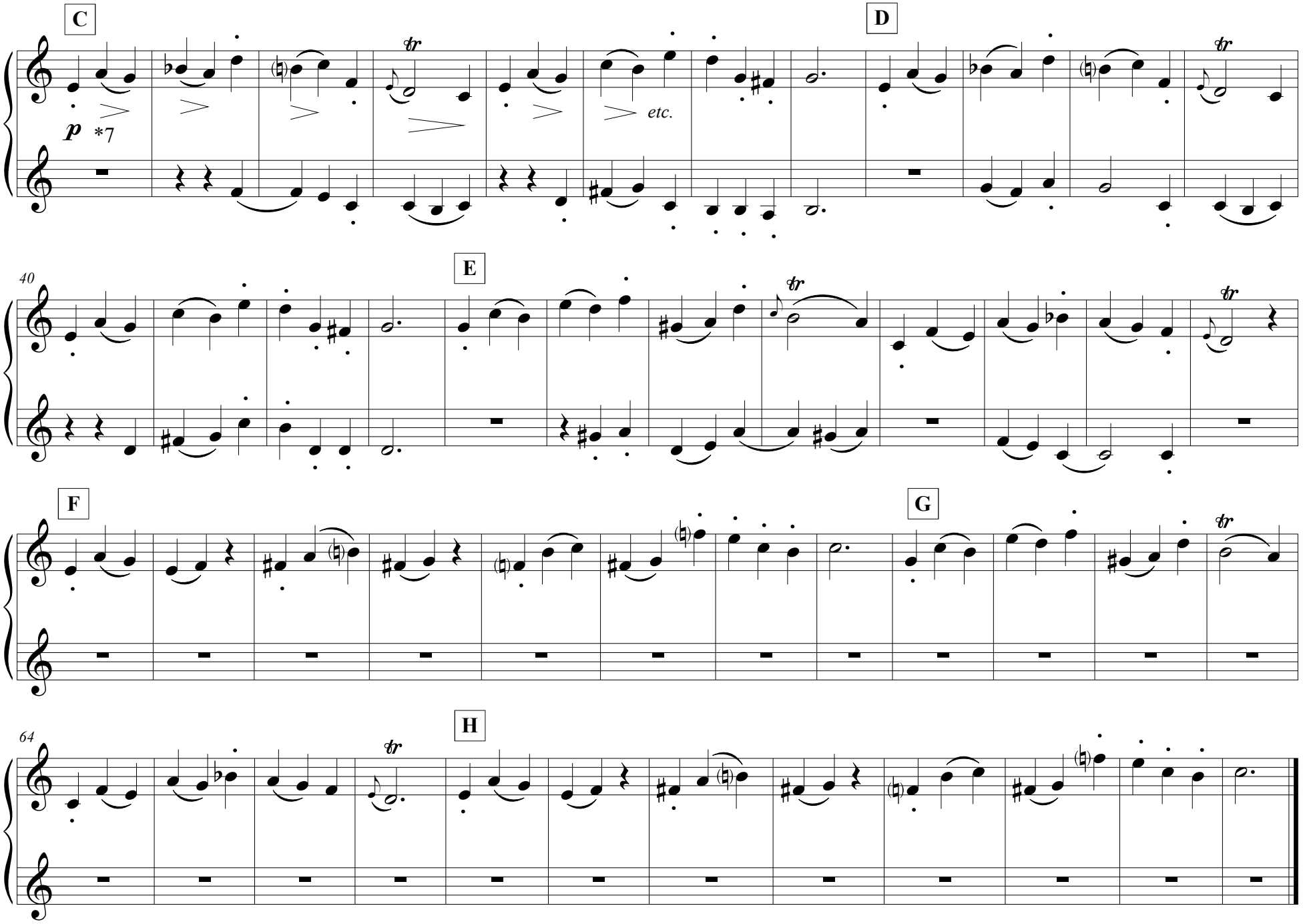
Menuet II



Menuet I da Capo senza repetizione

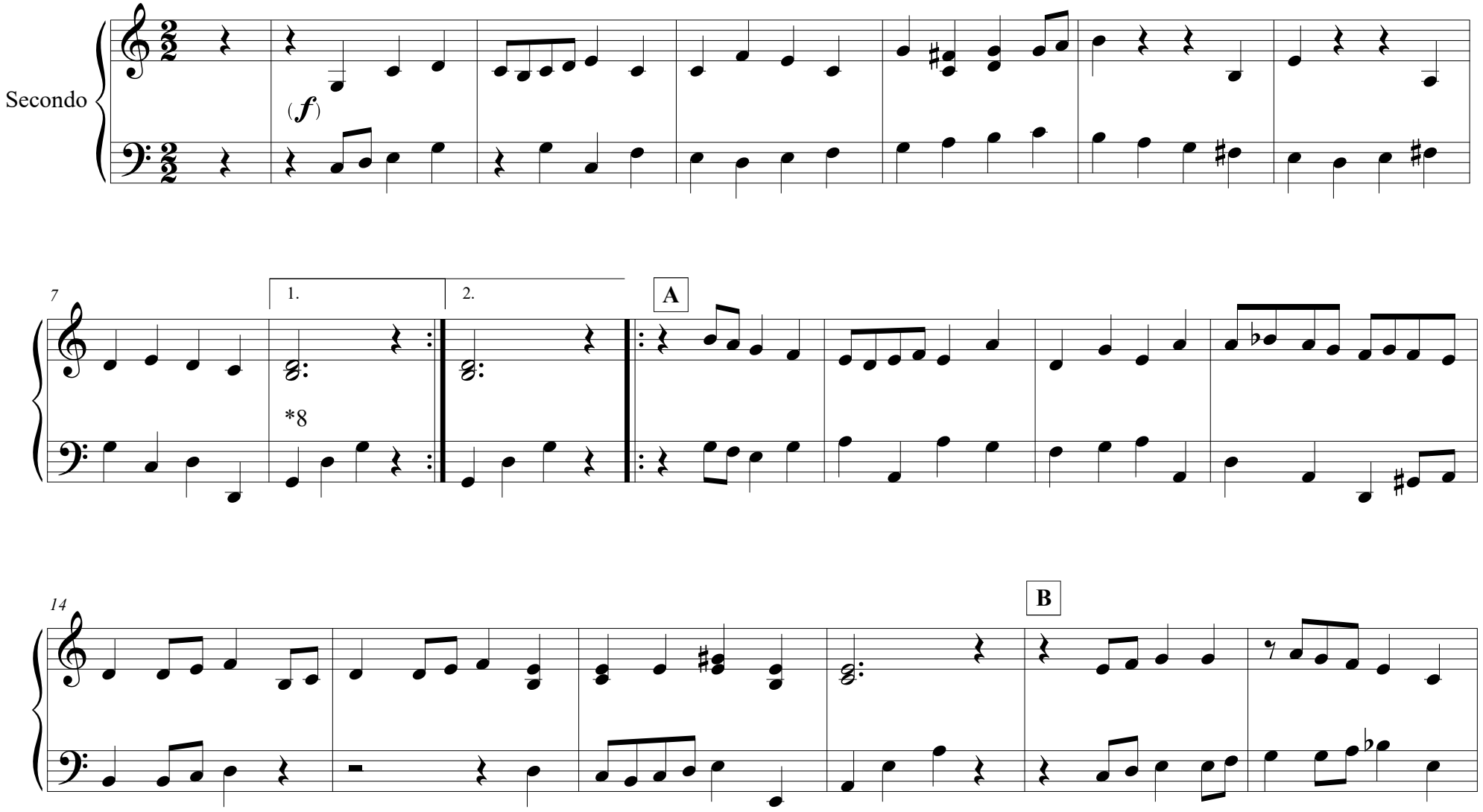
Menuet II



Menuet I da Capo senza repetizione

Bourrées

Bourrée I ♩= 96



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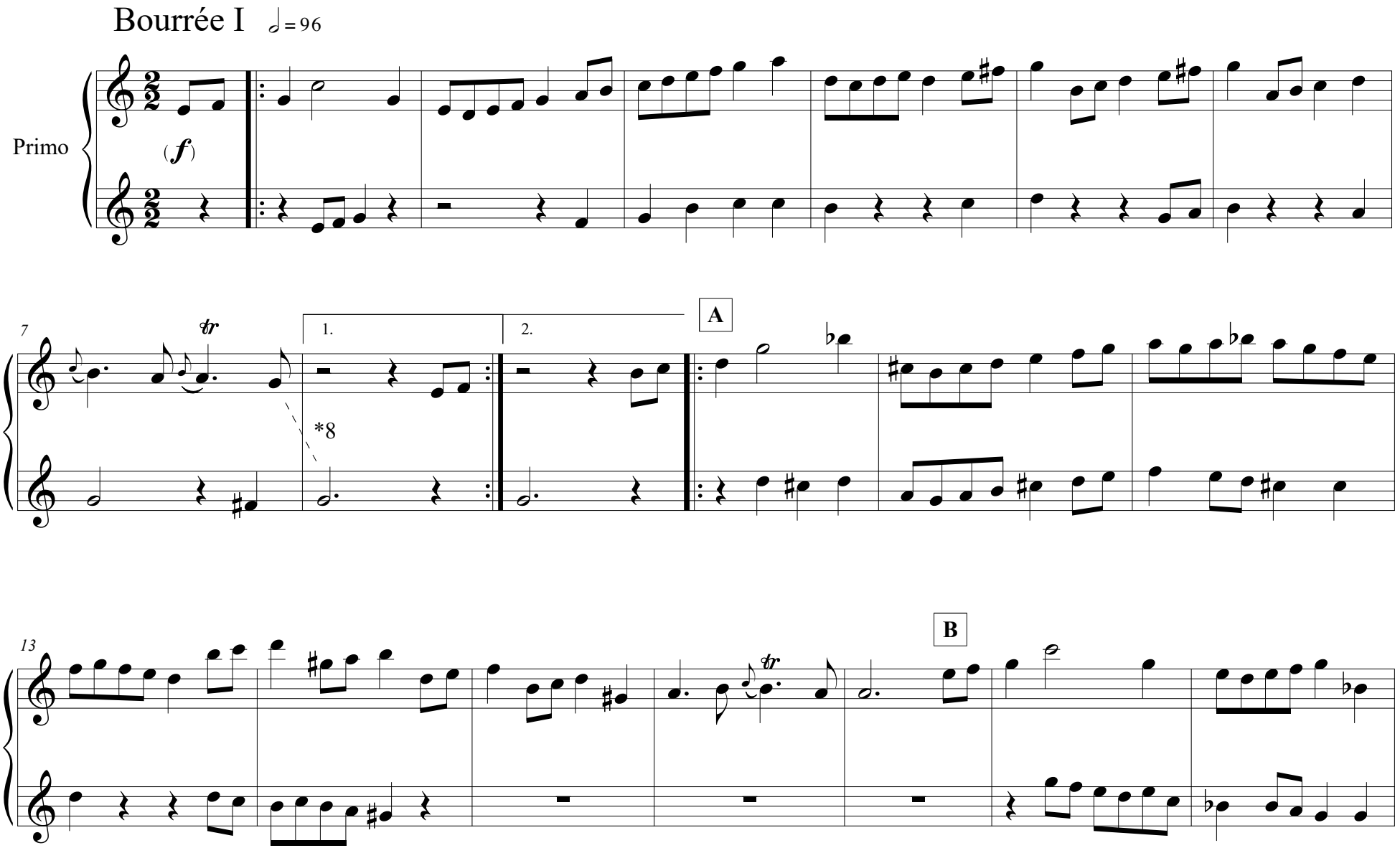
Bourrées

Bourrée I



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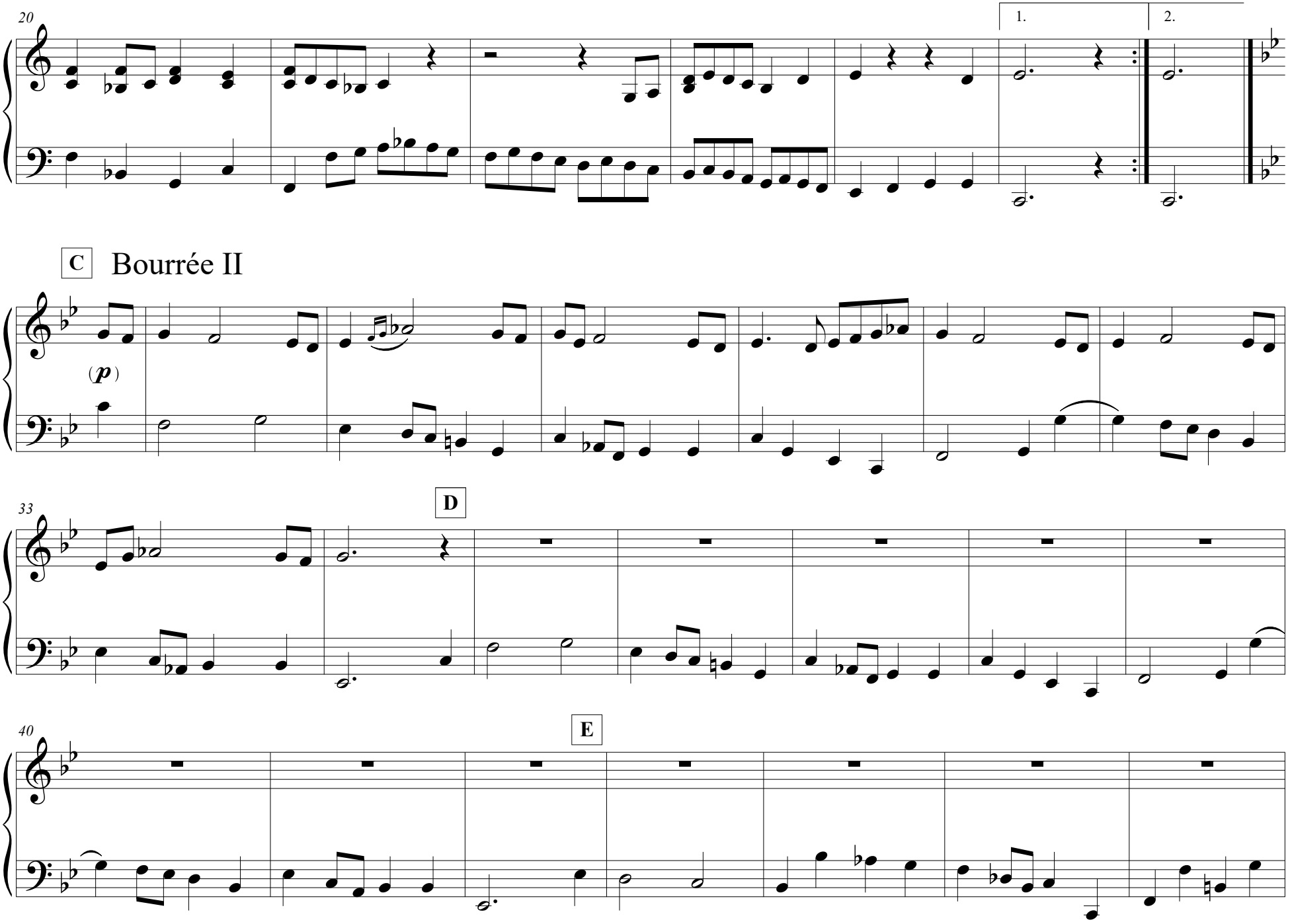
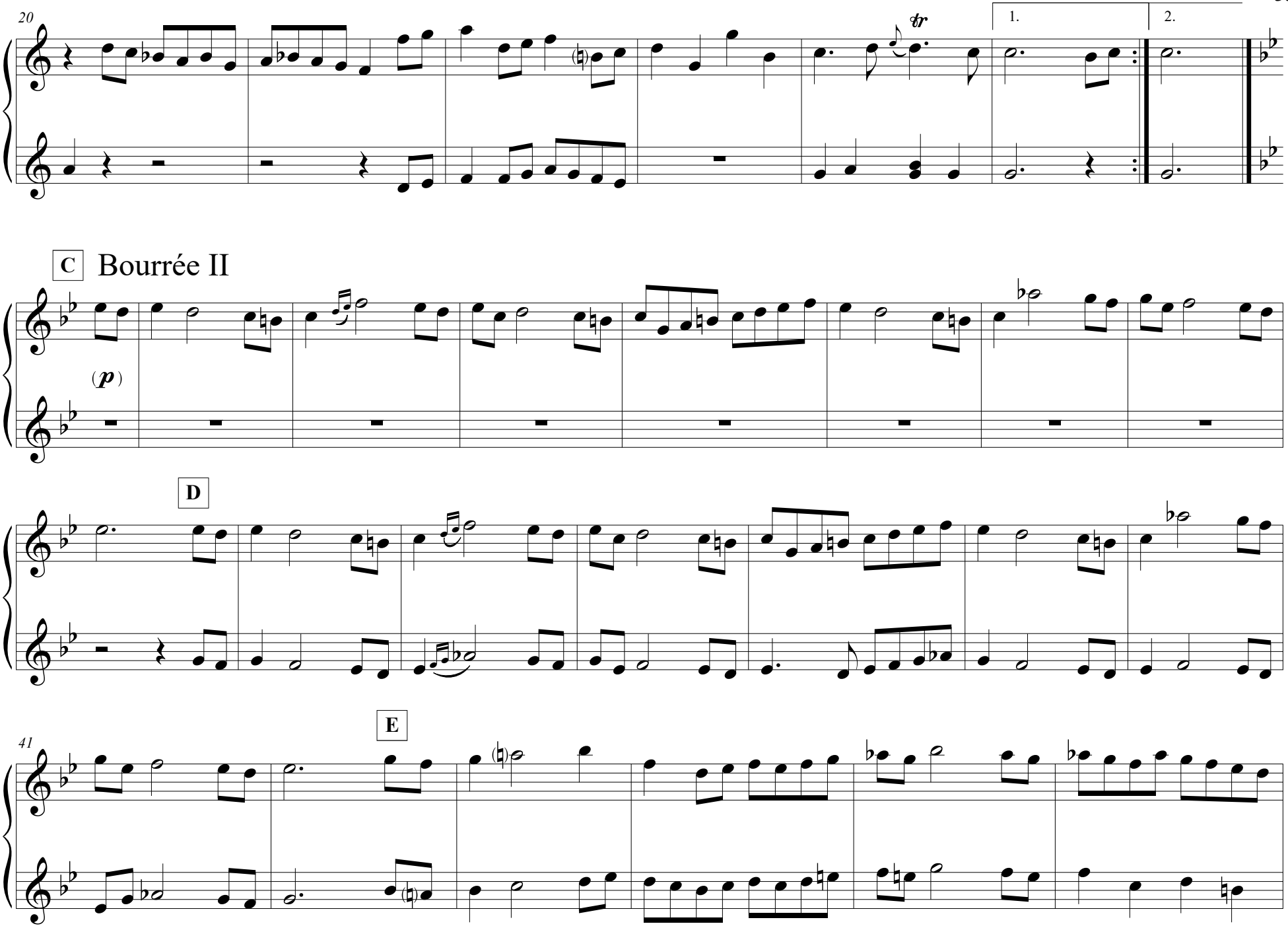
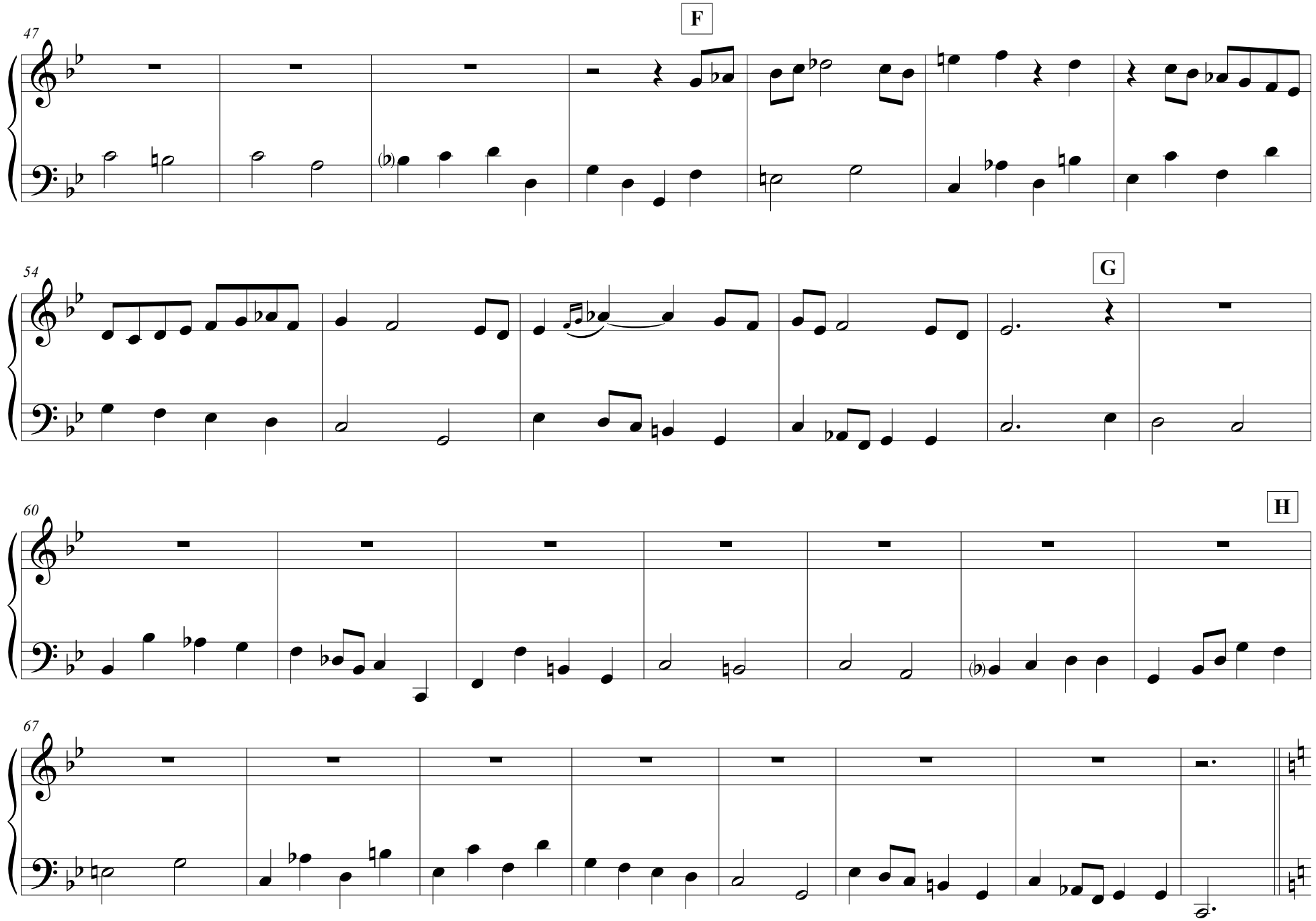
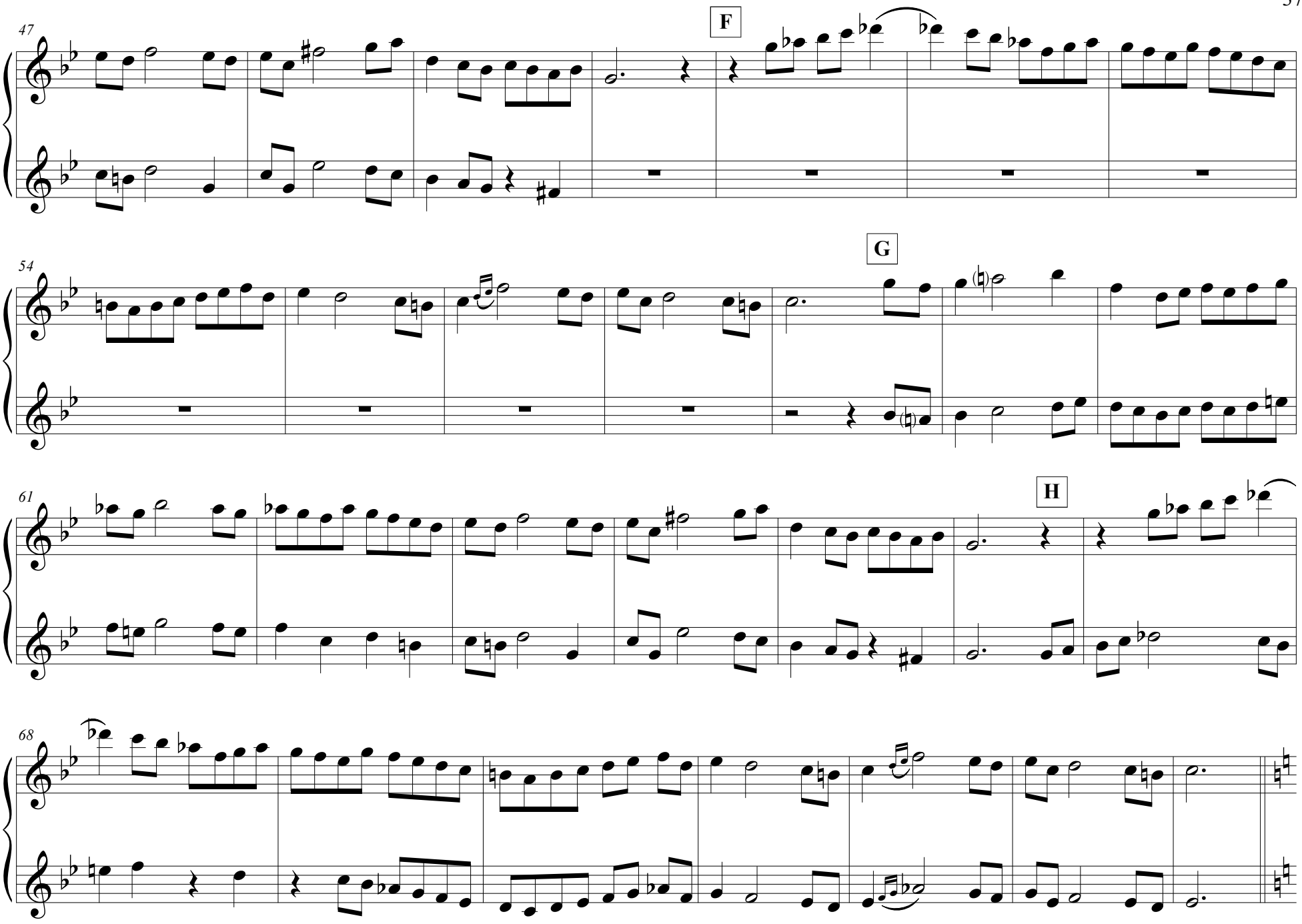
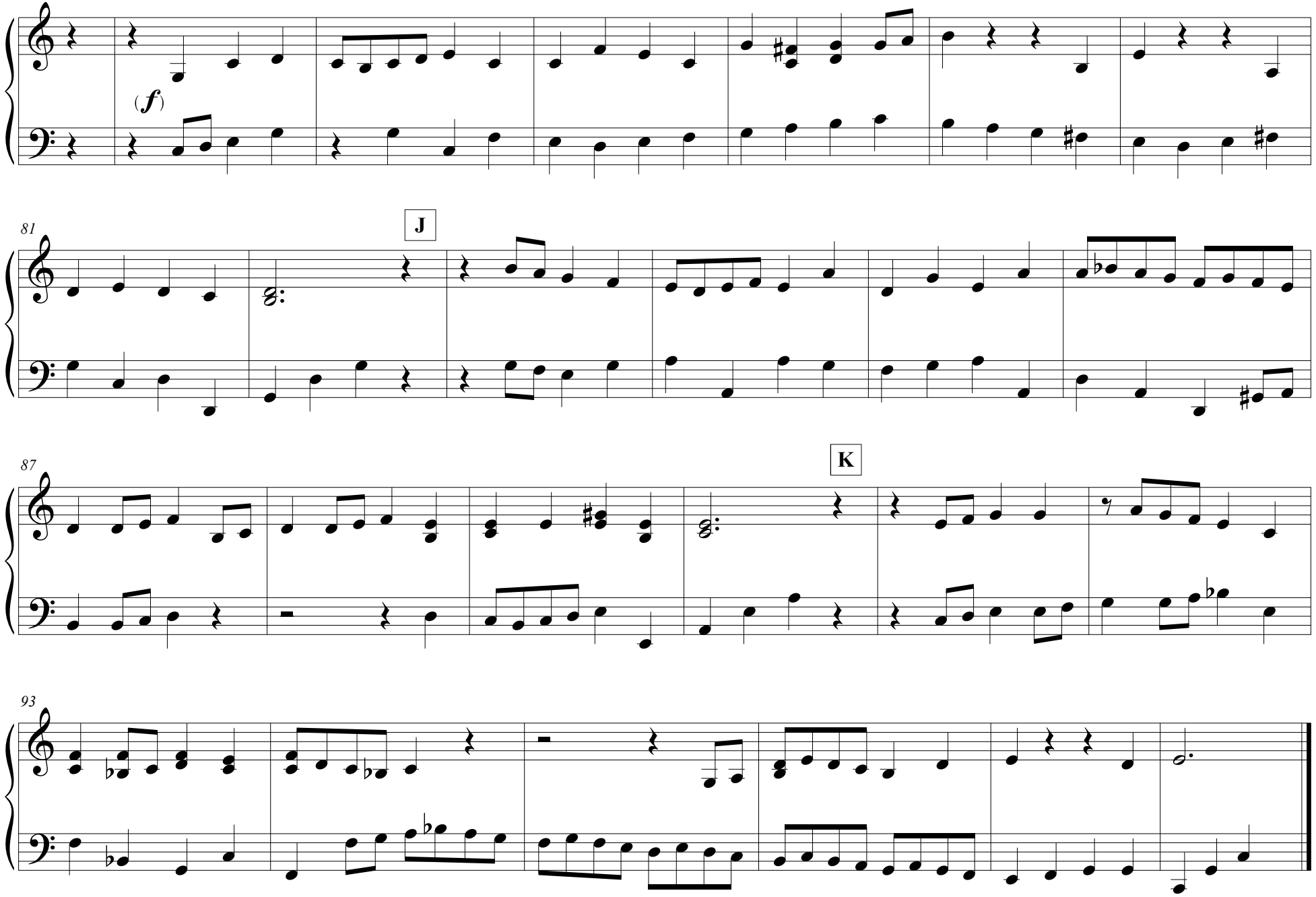

20
1.
2.
C
Bourrée II
(p)
33
D
40
E

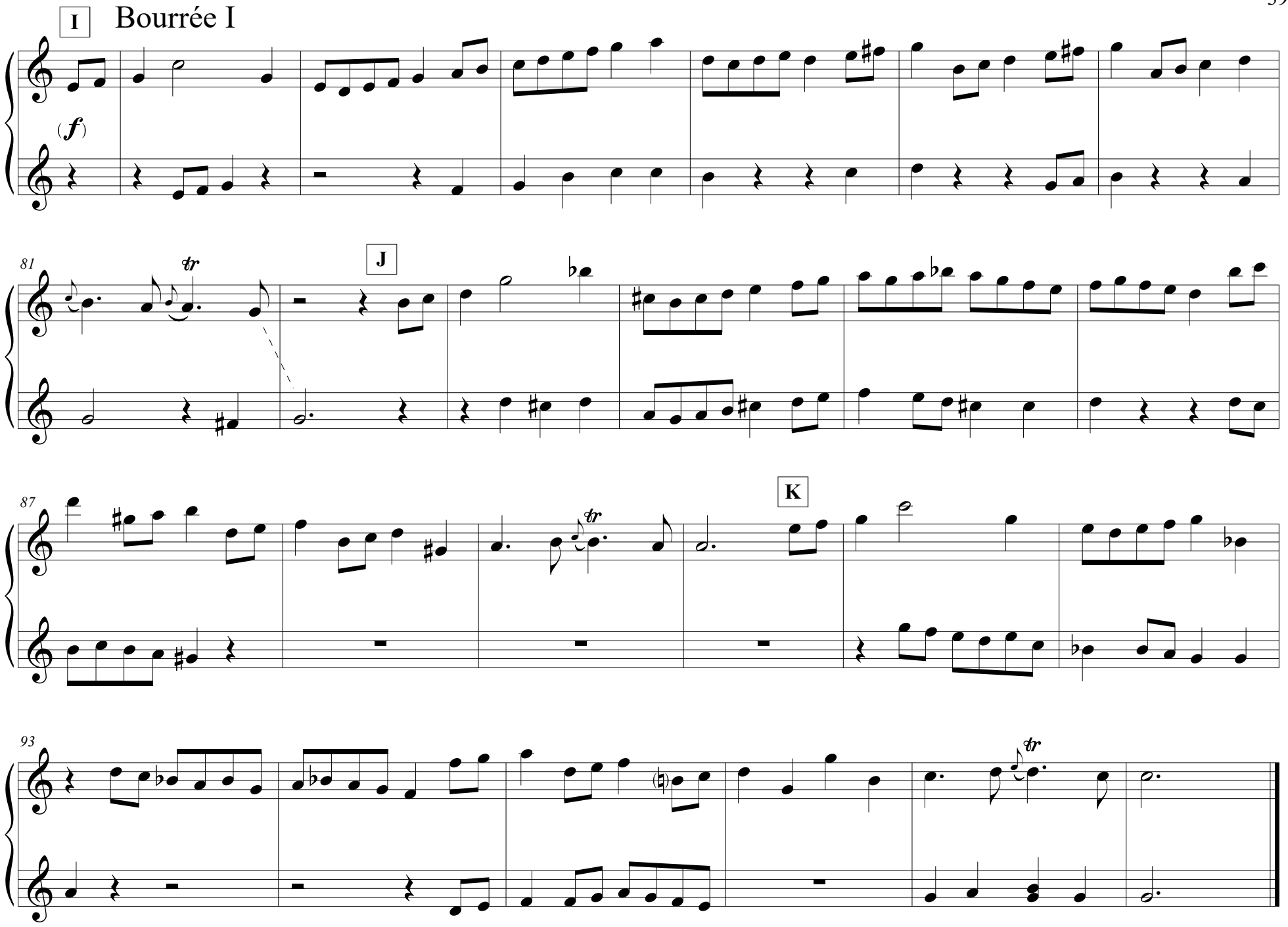

20
1.
2.
C Bourrée II
(p)
D
E
41


F
47
G
54
H
60
67


47
F
54
G
61
H
68

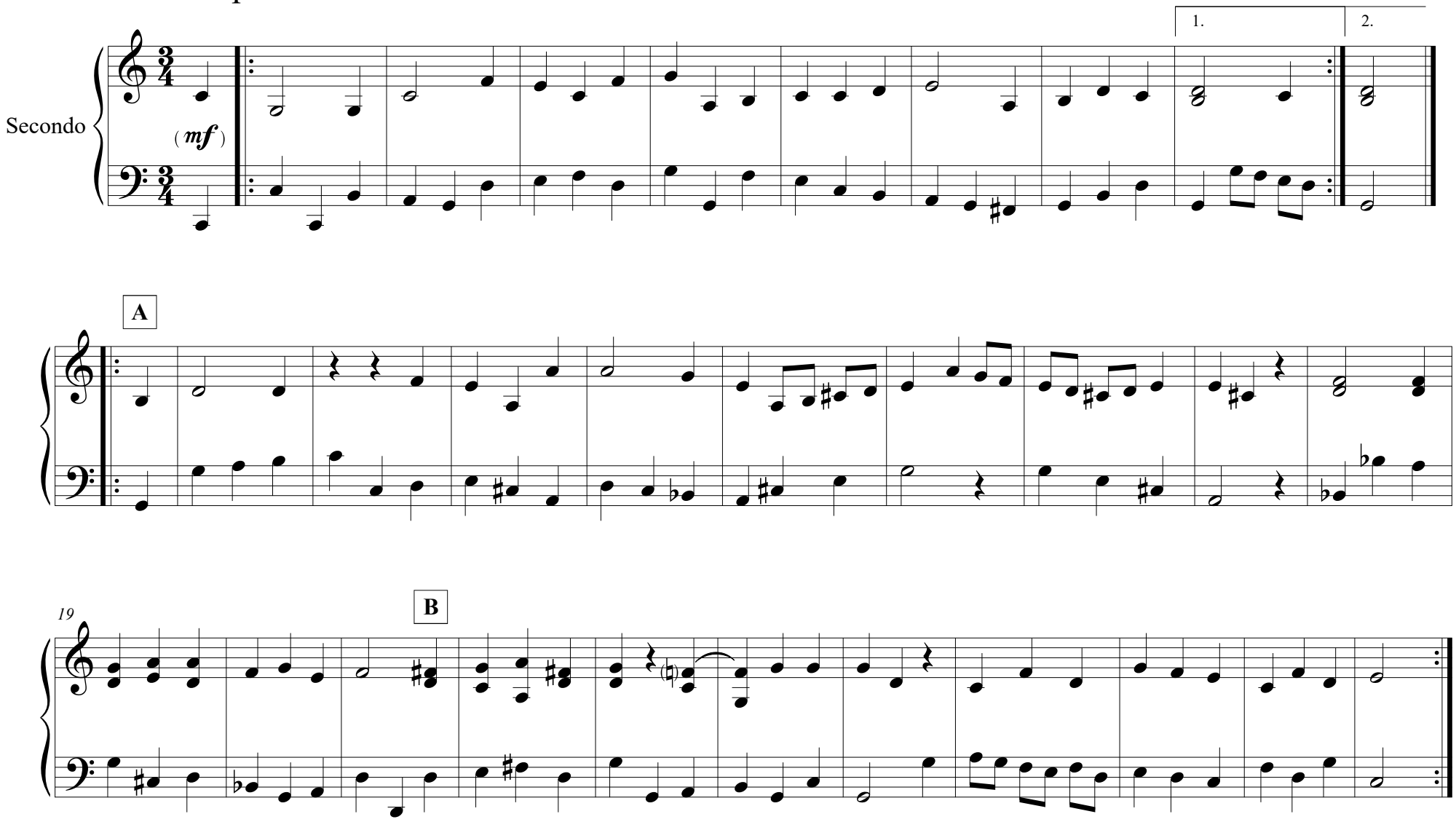
I Bourrée I




I
Bourrée I
(f)
81
J
87
K
93

Passepieds

Passepied I ♩ = 152



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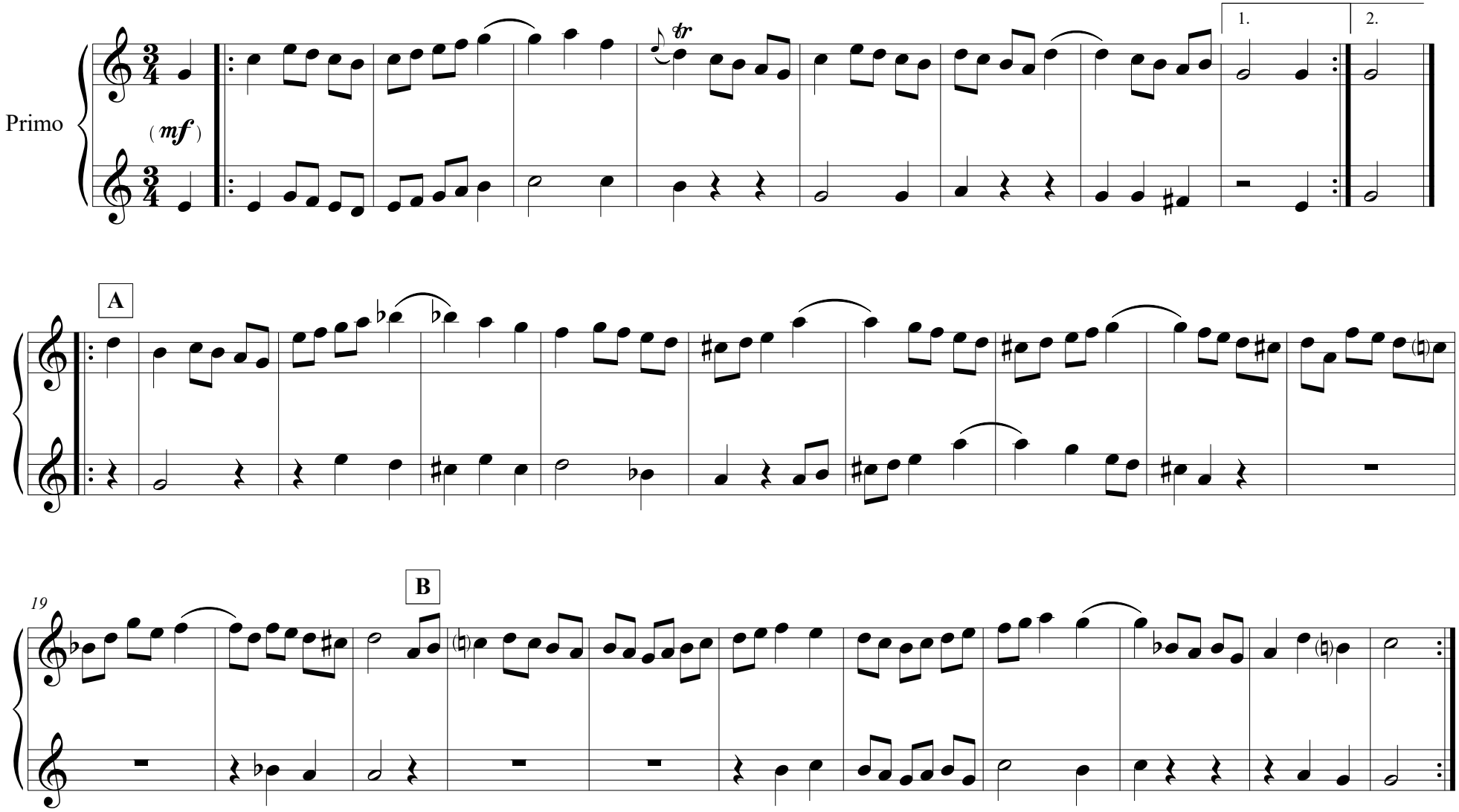
Passepieds

Passepied I ♩ = 152



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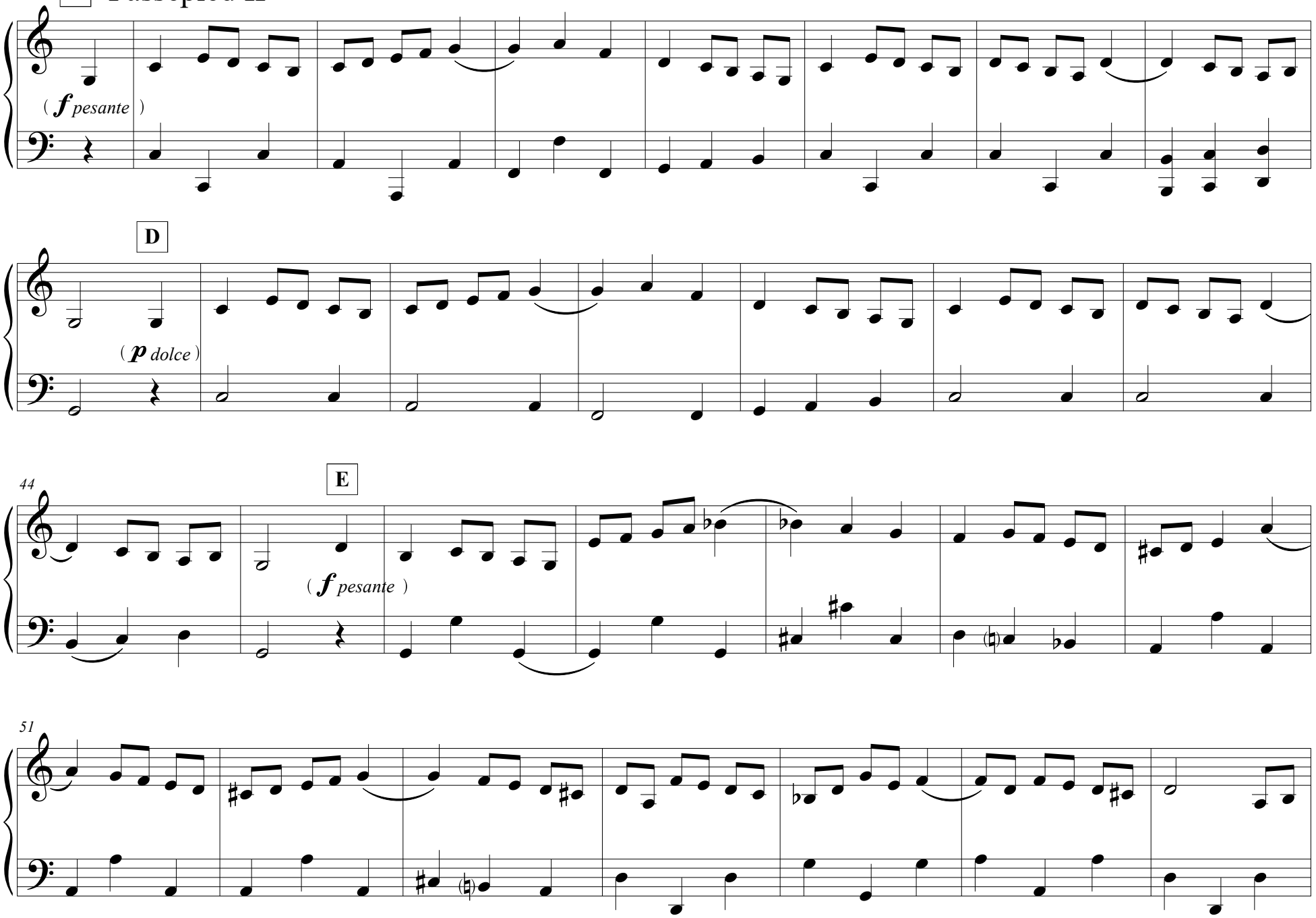
C Passepied II



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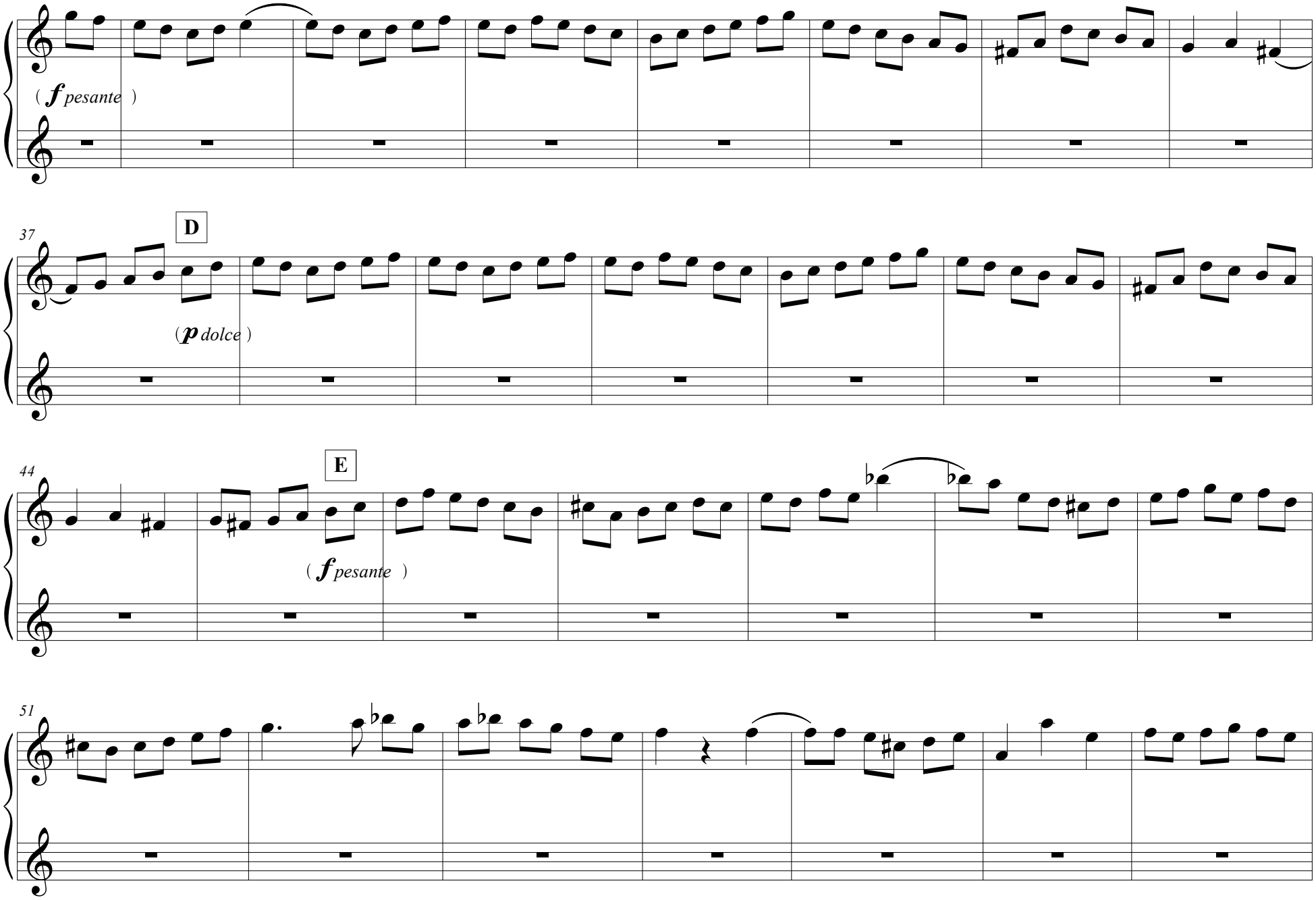
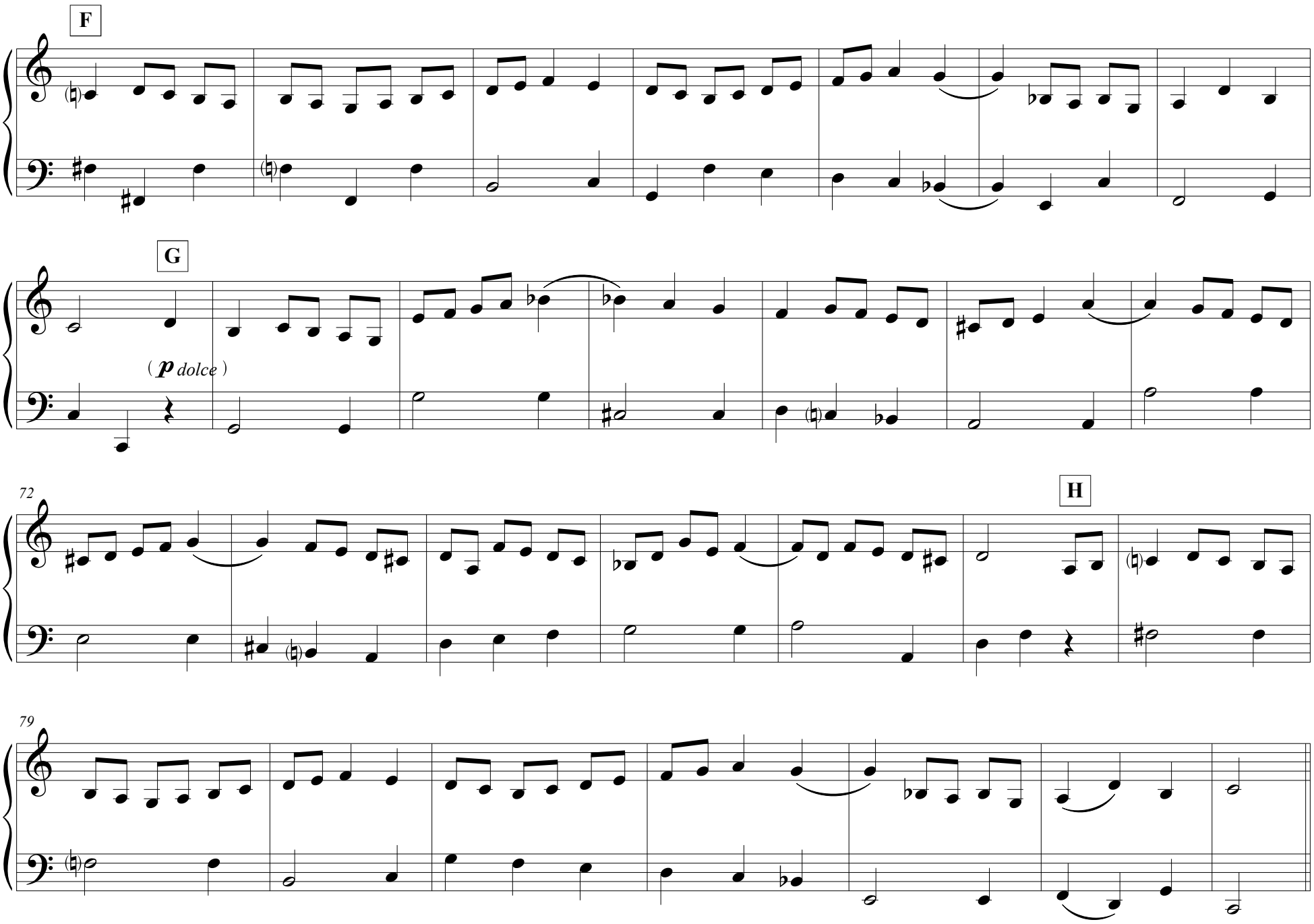
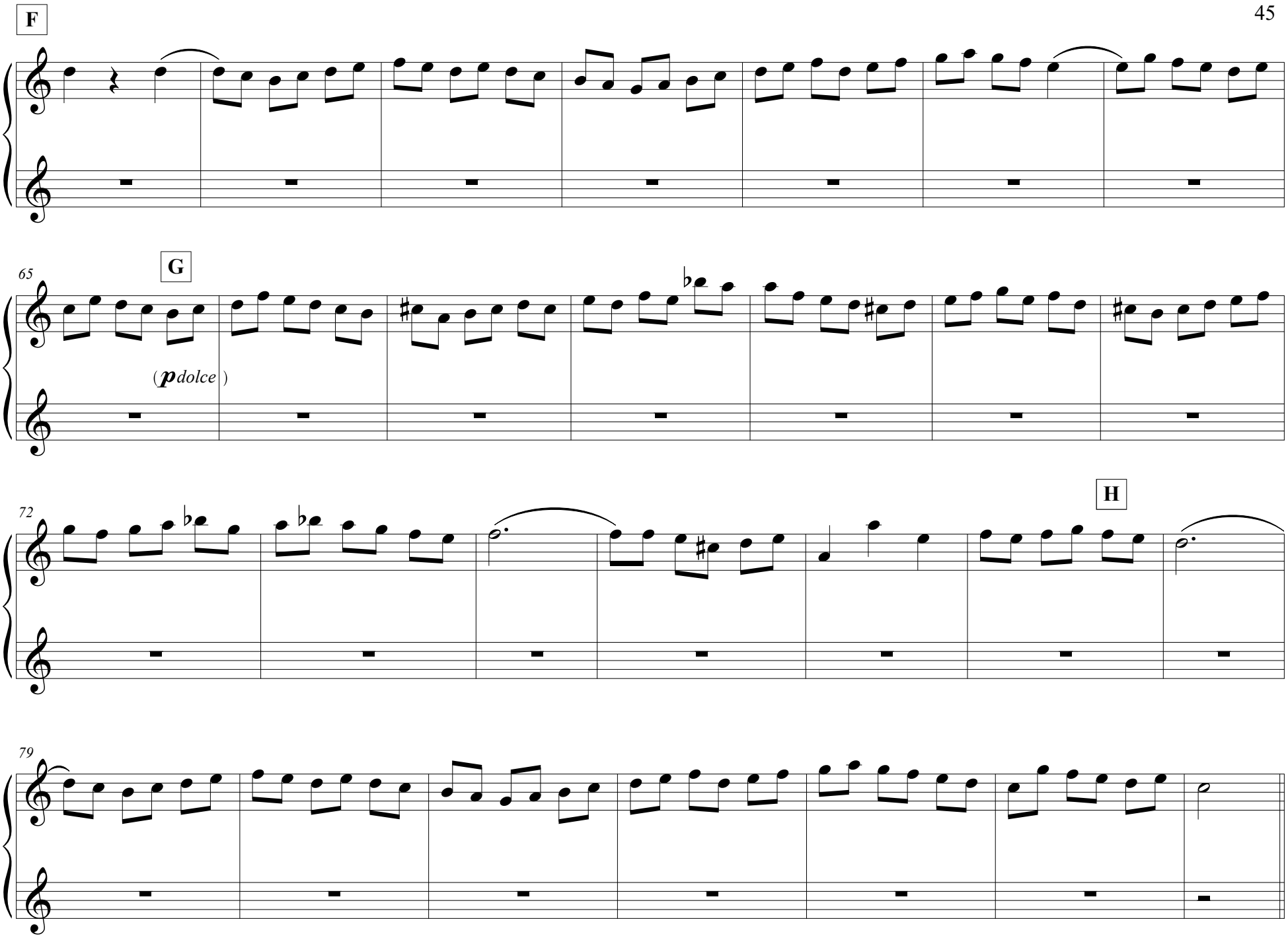
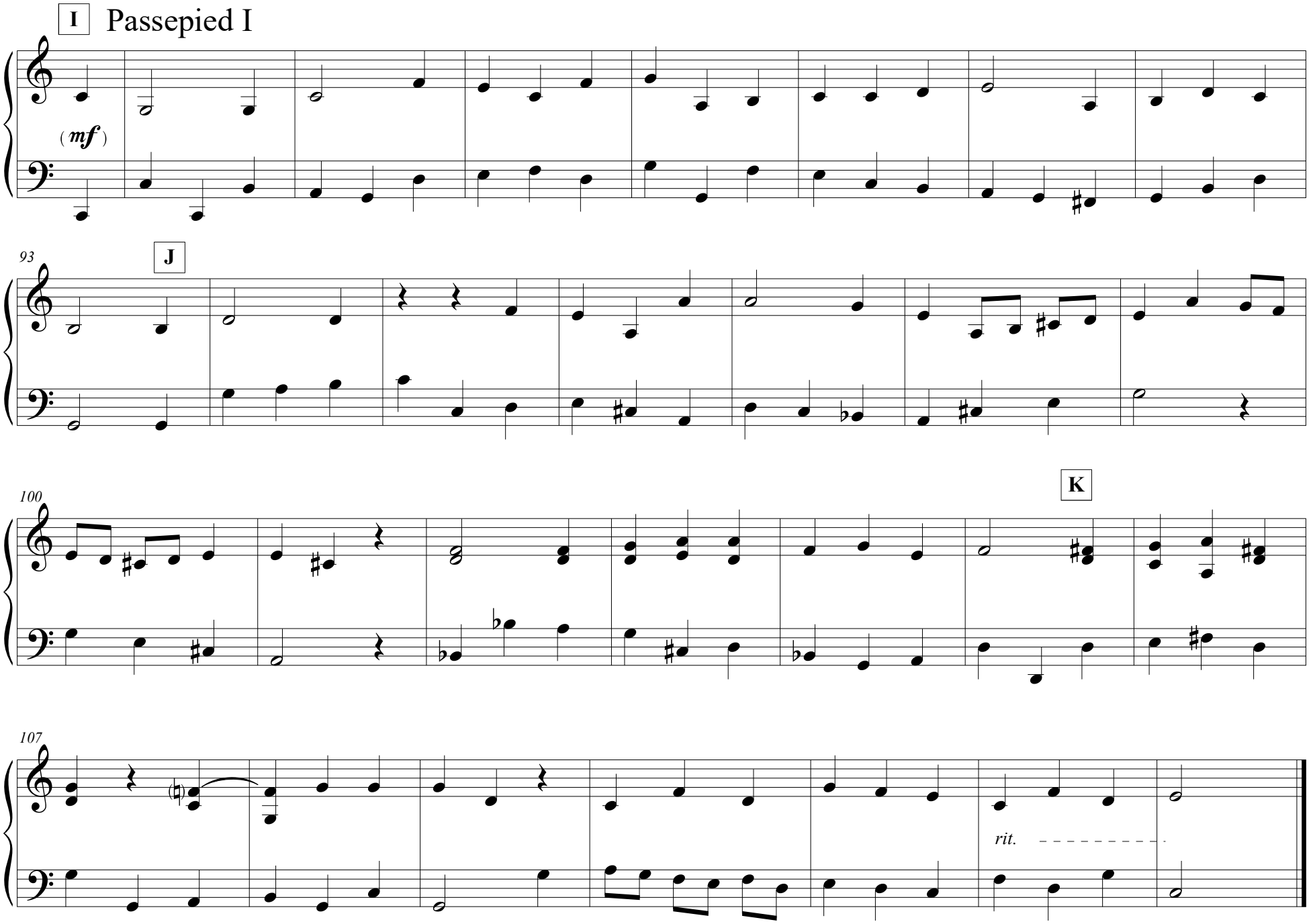
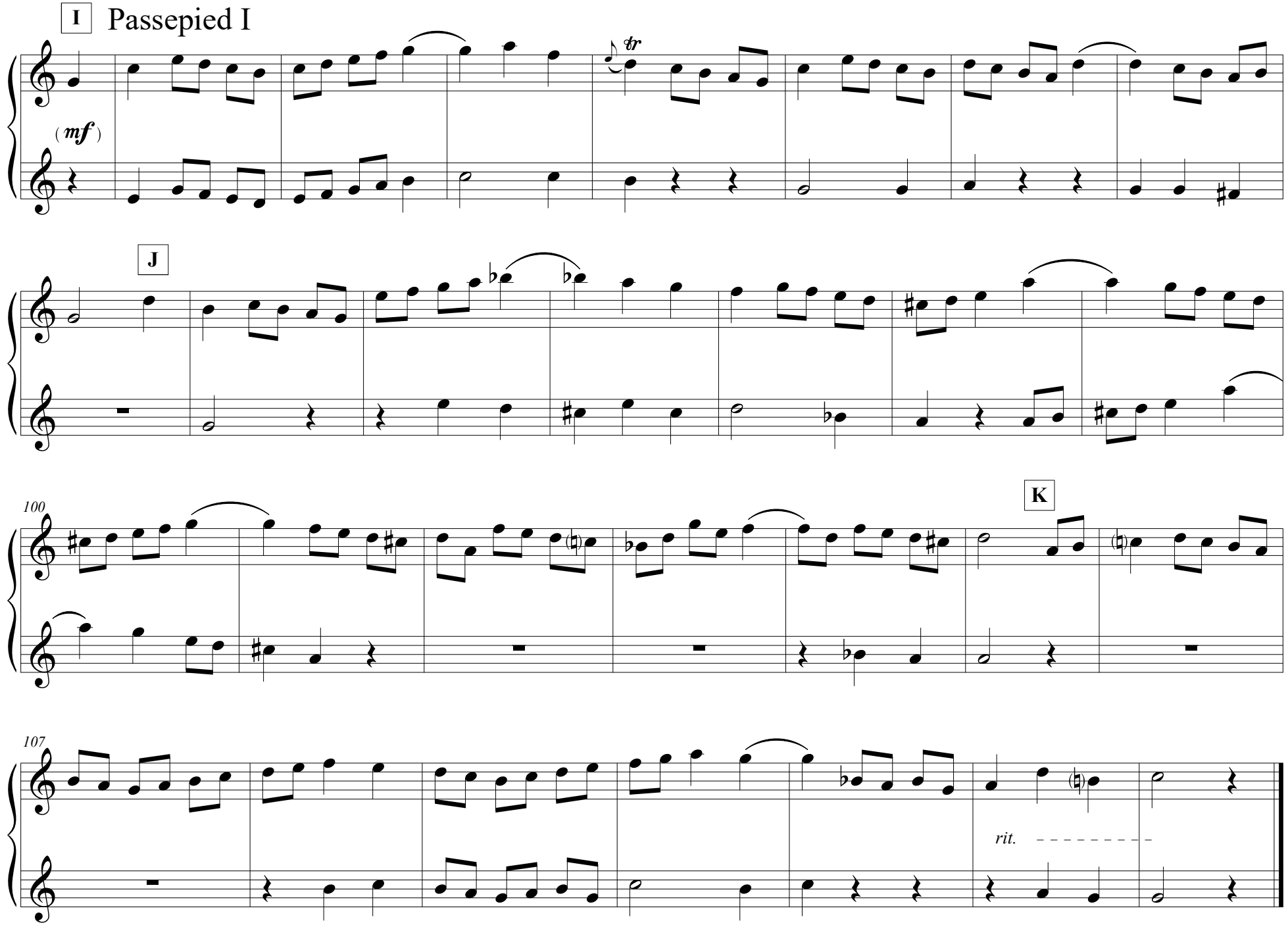



F
G
(p dolce)
72
H
79


F
65
G
(pdolce)
72
H
79


I
Passepied I
(mf)
93
J
100
K
107
rit.


I
Passepied I
(mf)
tr
J
100
K
107
rit.

Notes to Orchestral Suite No. 1

*1: Bach's rare original dynamics are reproduced in this transcription whereas suggested dynamics appear in parentheses.

*2: This fugue's subject starts with 4 compelling 8th notes followed by 2 upward 16ths and a series of intervals. Many pianists can lose focus once the 16ths appear and reduce this theme to the initial 4-note "announcement." To avoid this pitfall, I suggest vocalizing it. Notice the ascent to A beyond the beginning Gs, the descending triad AFD followed by an upward 4th, a downward octave and an upward 7th: a strong juxtaposition of directions and intervals. Keep up the energy level through all those "turns" and it will carry the entire fugue.

*3: The score contains *tutti* and *trio* markings which imply corresponding dynamic levels.

*4: In this Courante it's important to play the eighth notes lightly with a smooth legato.

*5: Here and in the last measure, Secondo can "improvise" an embellishment before the repeat, as in the piano duet recording.

*6: Despite Bach's time signature, this Forlane's pulse is really 2 dotted half notes per measure.

*7: These articulation marks are present Bach's score. Without careful emphasis and phrasing this movement will lose its character.

*8: As in *4, embellishments can be used effectively here. Listen to the recording for possible examples.

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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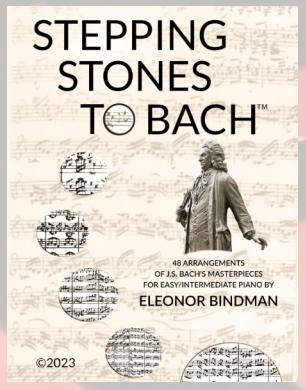

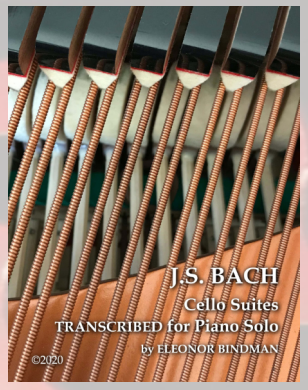

J.S. Bach: Orchestral Suites, BWV 1066-69
Arranged for Piano Duet
by Eleonor Bindman
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