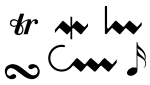
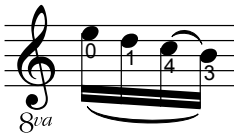
BWV 1004 - v. Chaconne (Ciaccona)

(from Partita No.2 for Solo Violin in dm)

J. S. Bach (1685-1750)

Arranged for Guitar by ALAN MELVIN

Symbols Used:

	**Ornamention** appropriate to Bach has been added for guitar. The basic shapes can be inferred from left hand fingering, but they should begin on the beat (or after, in the case of m184). Suggested executions are also provided, either in the tablature, or-- in the without-tablature edition-- on the back page.
*	**Asterisk** means an alternative realization is provided at the end of the piece.
[ ]	**Brackets** enclose notes or signs that are added for guitar or editorial purposes, such as to flesh out the implied multi-voice texture on guitar.
( )	**Parentheses** enclose elements to be omitted from guitar performance.
{8} or {-8}	Notes that were **originally an octave lower or higher** are marked like so.
n/a	Restemmings for guitar are not labeled; see the **Comparison Score**.
	In this edition, a **slur on the beam or stems** will include notes on different strings. These should be played with cross-string legato, allowing an overlap between those notes. Whereas all slurs for the left hand (hammer-ons and pull-offs) are on the noteheads. (This distinction does not apply to the violin's slurs, on the Comparison Score: their location does not specify which type they are.)
	Arpeggio on a chord signs have been added at the arranger's suggestion; they are not specified in the surviving sources.
⑤	**String indicators** (circled numerals) specify the string on which to play a note.
III④	A **barre indicator** uses a Roman numeral to specify the fret for a first-finger barre. A string indicator (if present) indicates the furthest string to be reached by the barre. A solid line shows the duration.
IV —— hinge - - - - - - ;	A **"hinge" barre** includes a dashed line. The base or tip of the finger is lifted off the strings, starting at the word "hinge" or letter "h."
h. II⑤ - - - - - -	If the dashed line later becomes solid, then **a hinge barre becomes a normal barre** at that time.
0 1 2 3 4	**Left-hand fingerings** indicate open string, index, middle, ring, and little finger.
–2 or 2–	A **guide finger** is indicated by an en dash just before or after the fingering. By gliding quietly along the string (while lifted off the fretboard), this finger guides the hand through a change of position or shape.
3 or 1 or 1	**Fingering brackets**, a compact way to indicate partial barres, may specify any finger. Most are C-shaped. The S- or Z-shaped versions allow for hinging from one string to another.
p i m a	**Right-hand fingerings** are given as needed. The letters stand for the Spanish names for thumb, index, middle, and ring finger respectively.

BWV 1004 - v. Chaconne (Ciaccona)

(in d minor)

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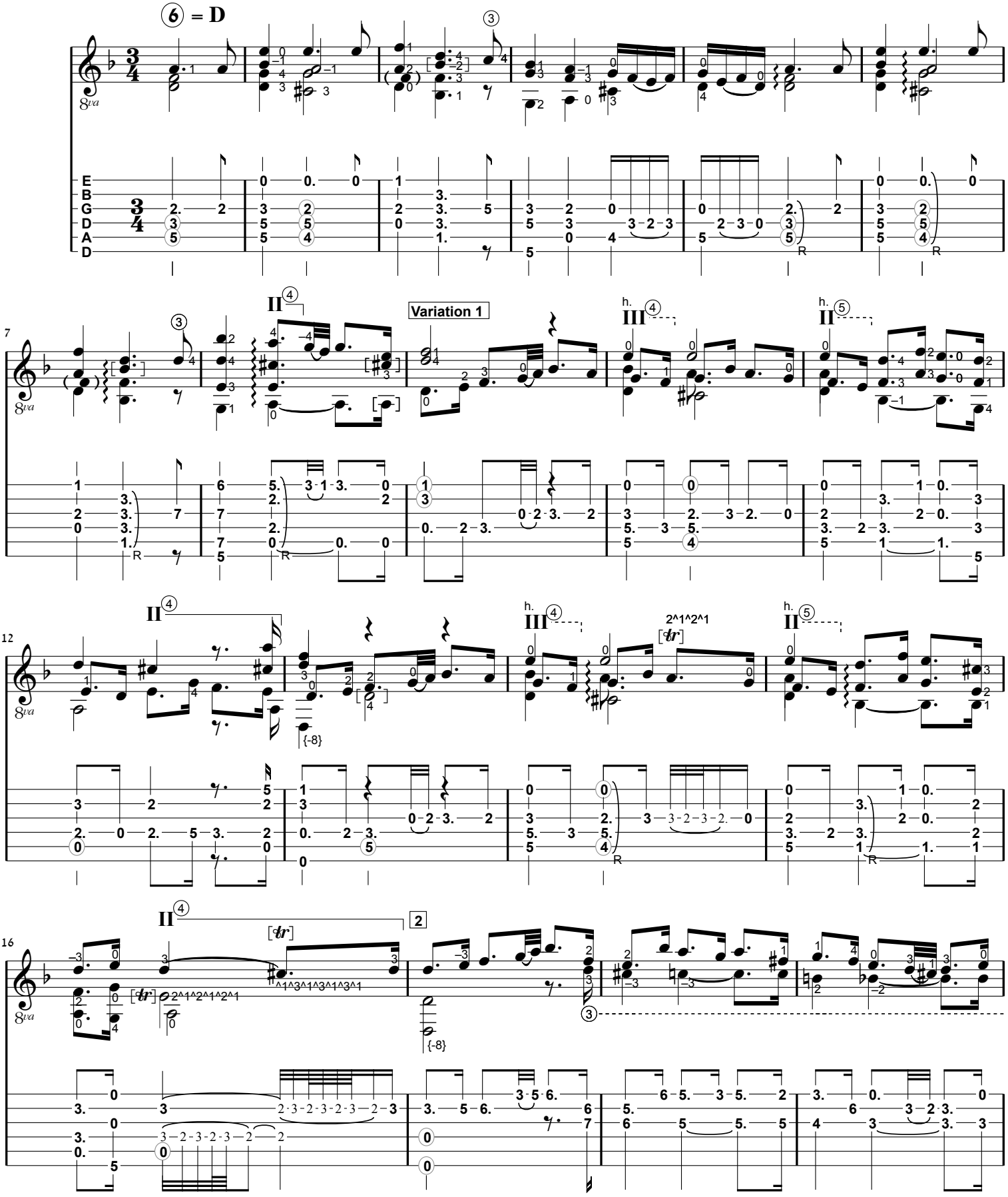
(1685-1750)



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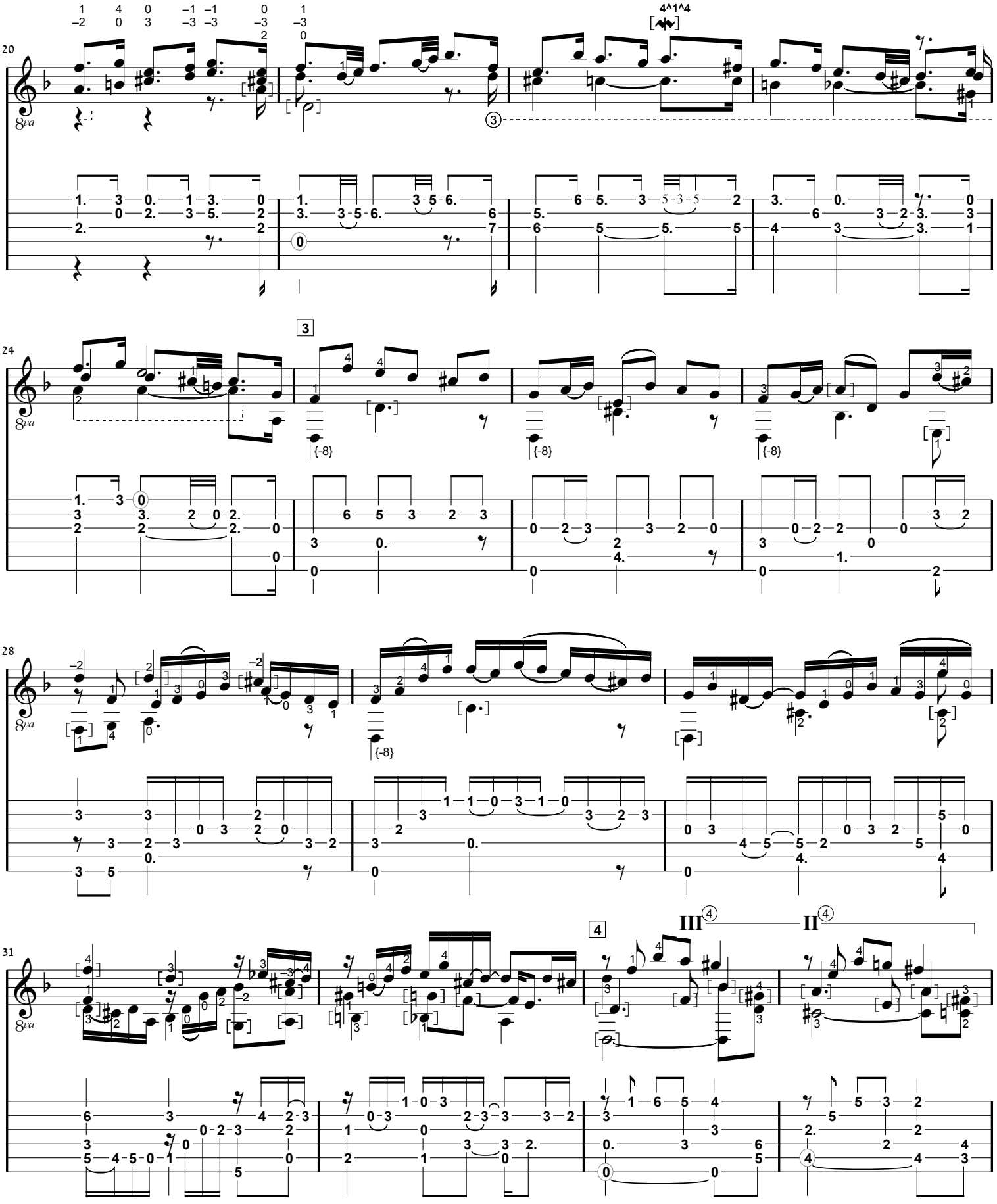
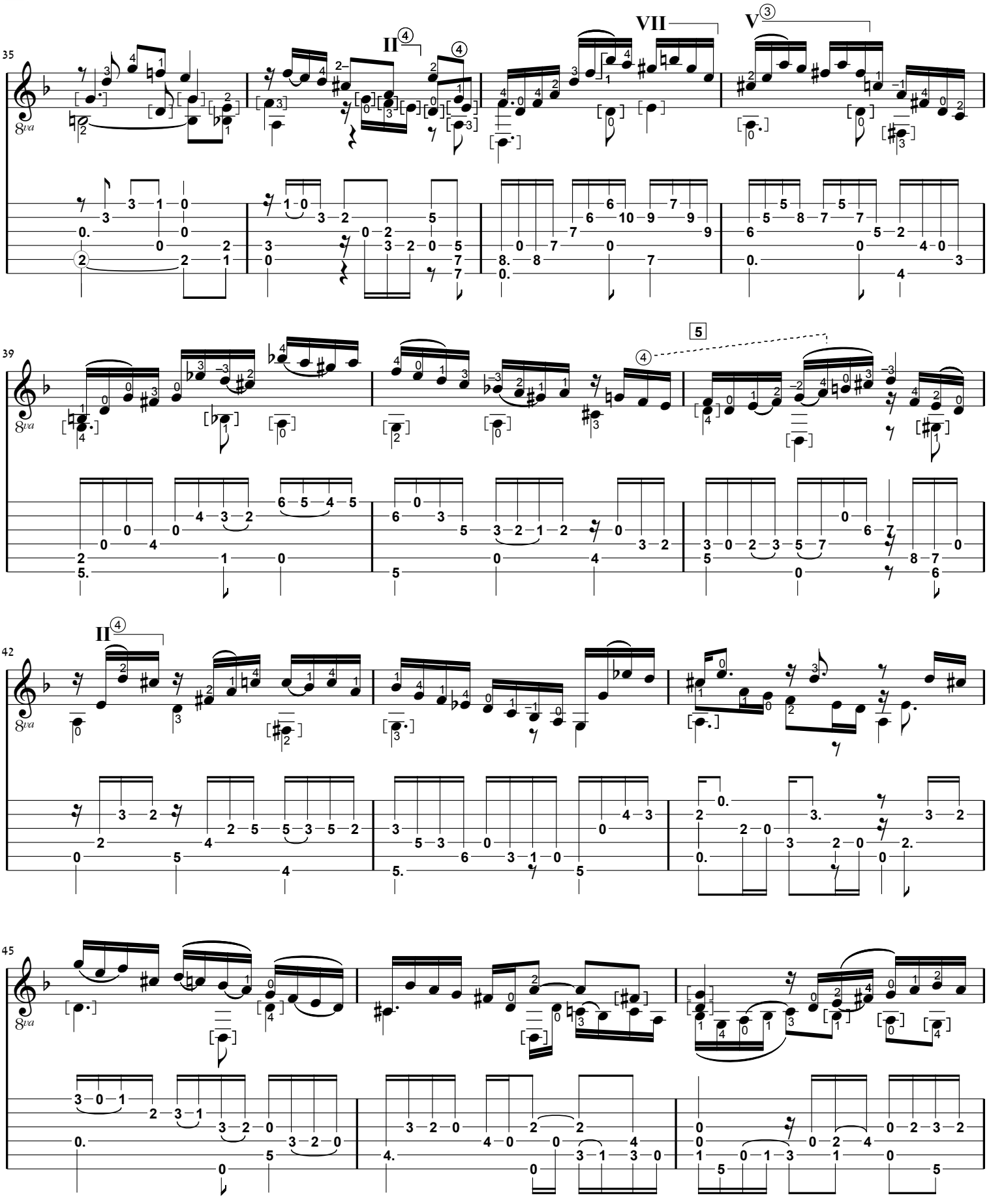
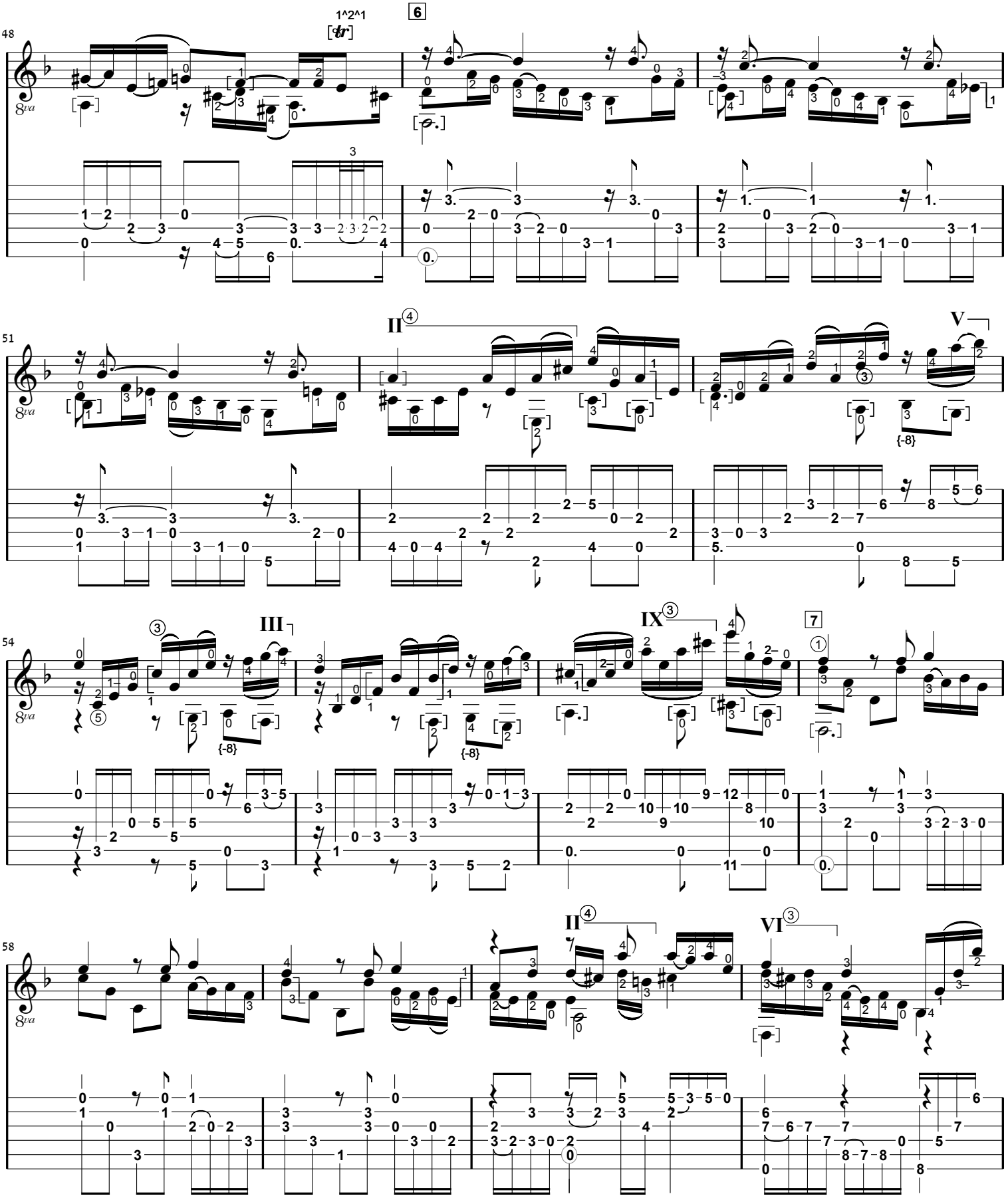
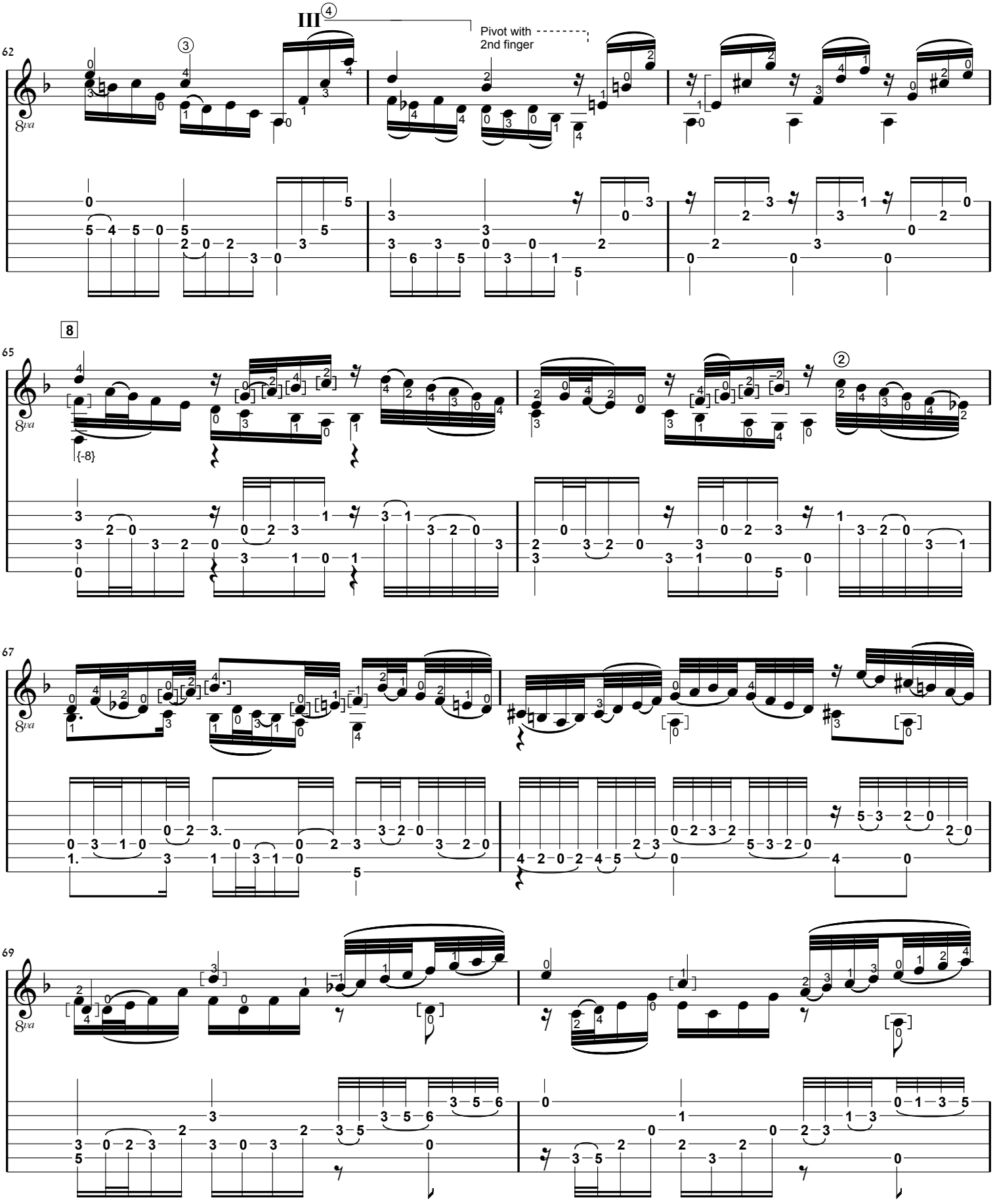
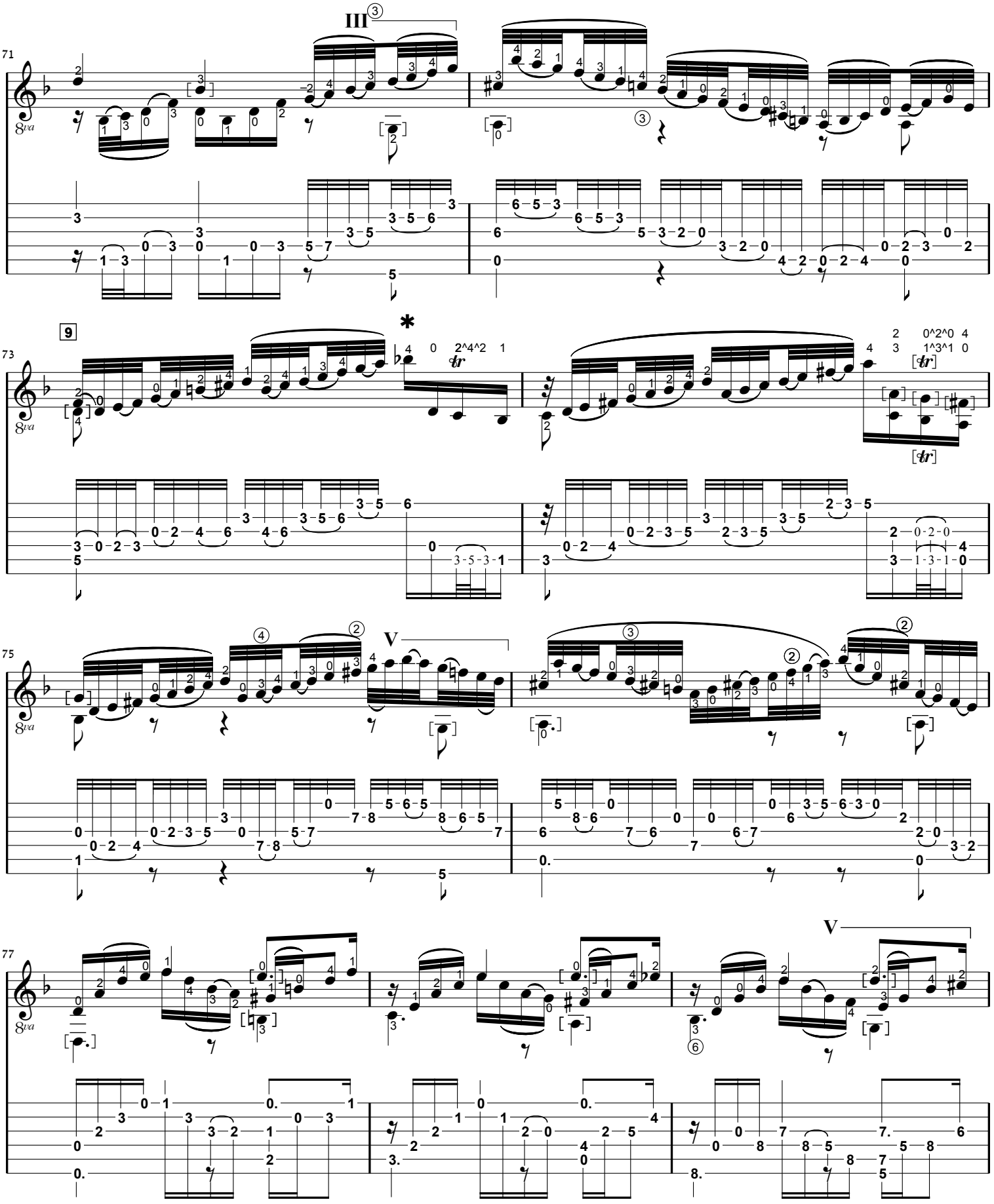
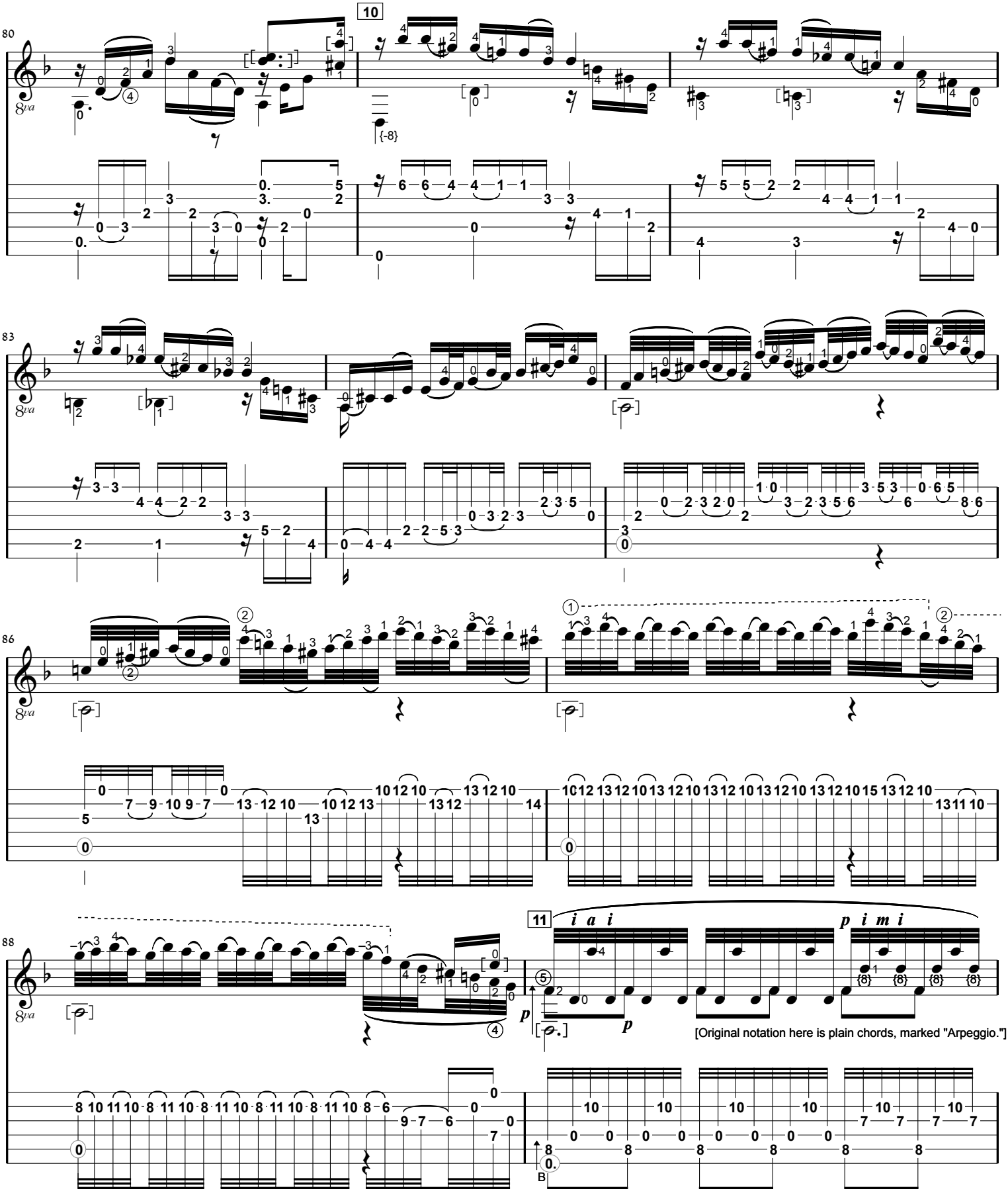

20
24
28
31
8va
III
II

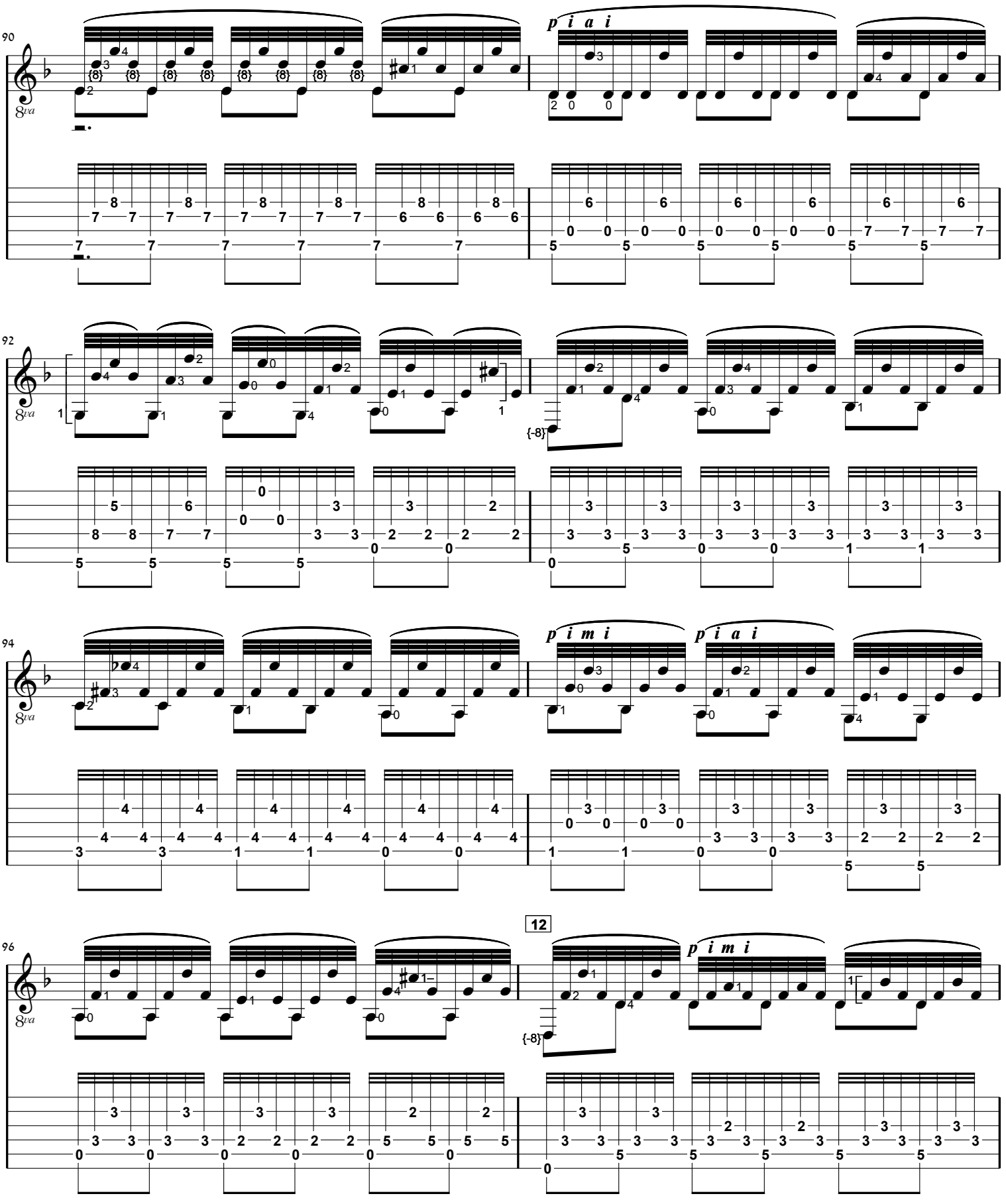

35
II
VII
V
39
5
42
II
45

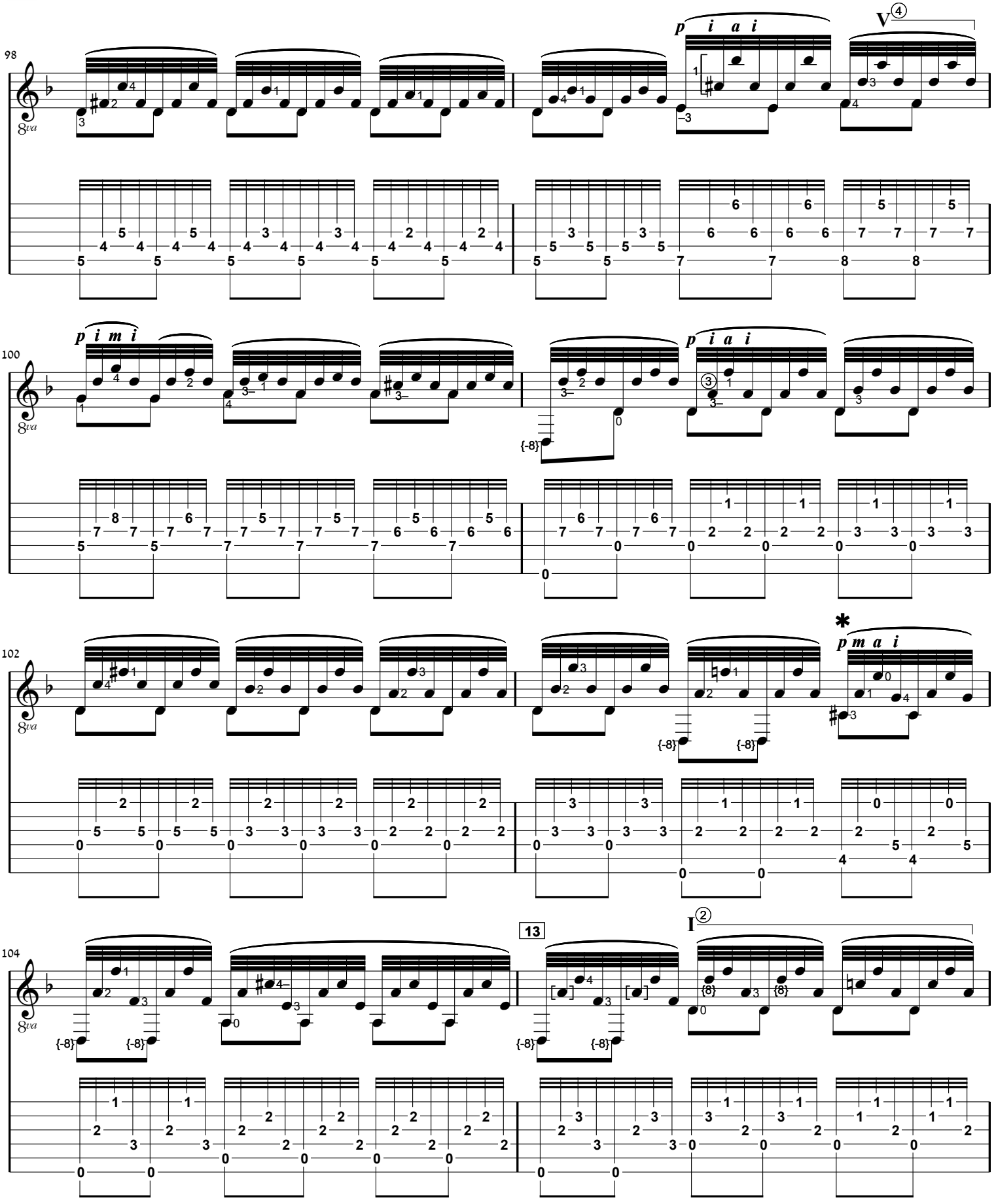

48
51
54
58
8va
1^2^1
tr
6
II
V
III
IX
7
II
VI
{-8}

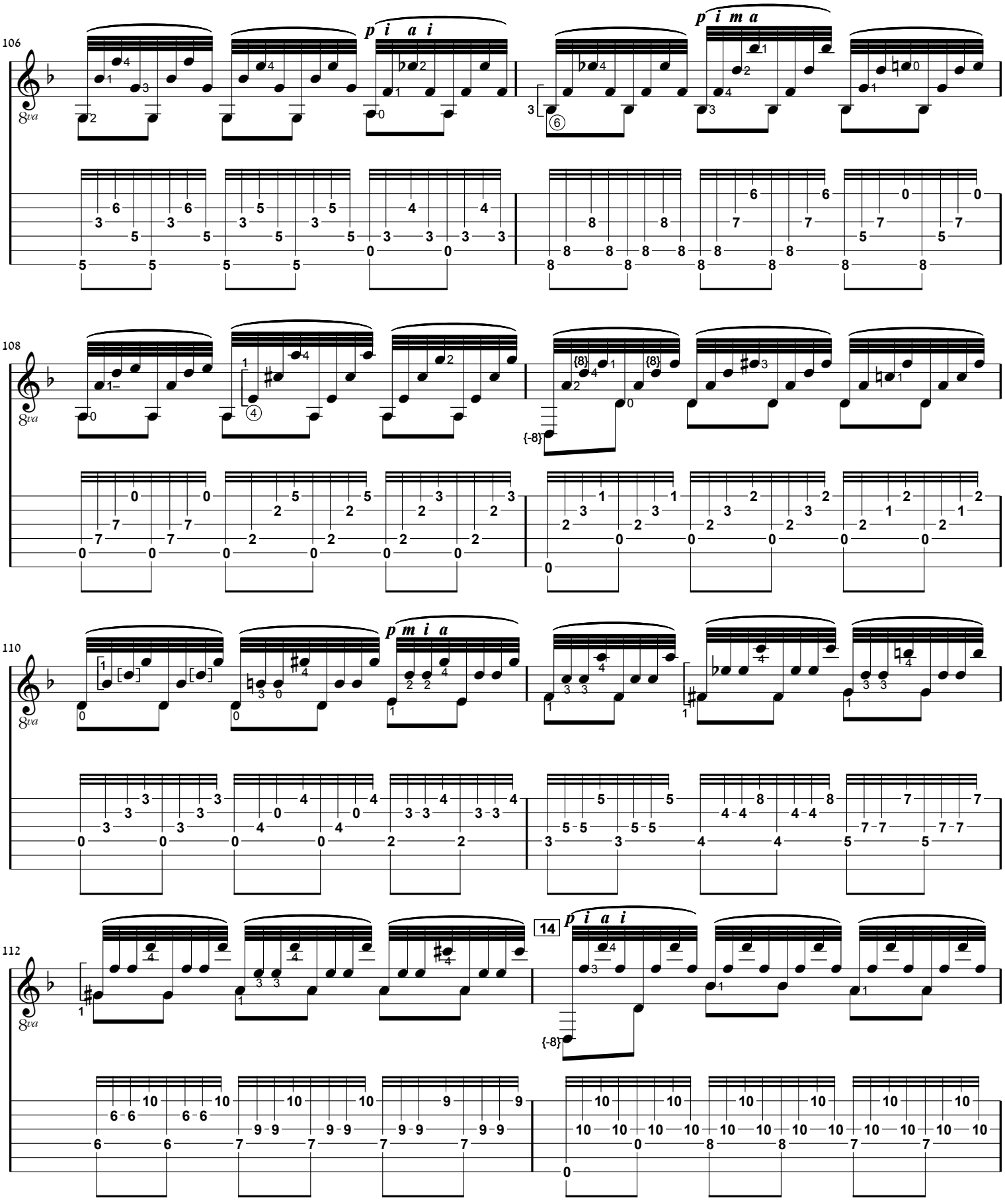

III
Pivot with
2nd finger
8va
{-8}

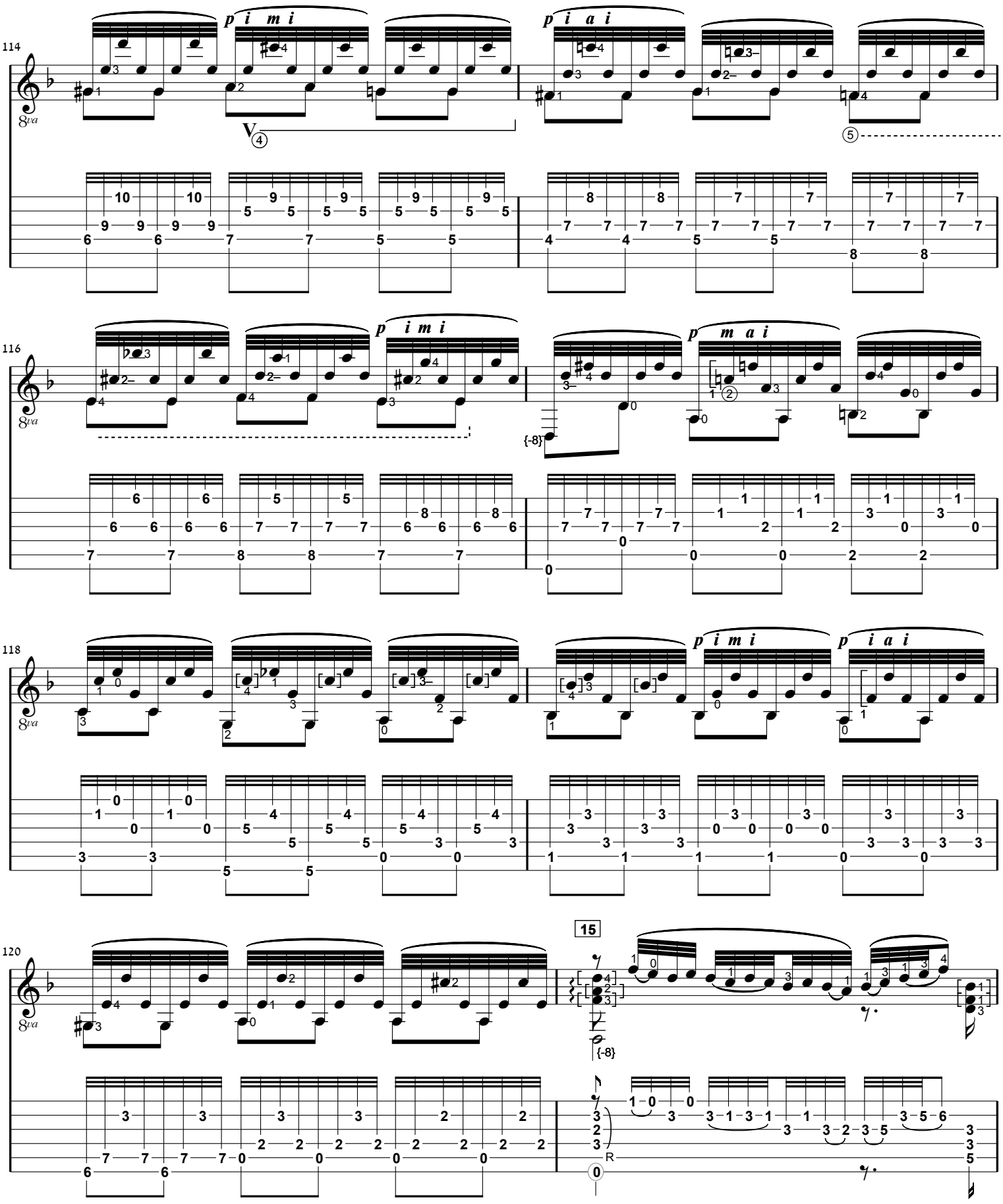

71
III
73
9
75
V
77
V

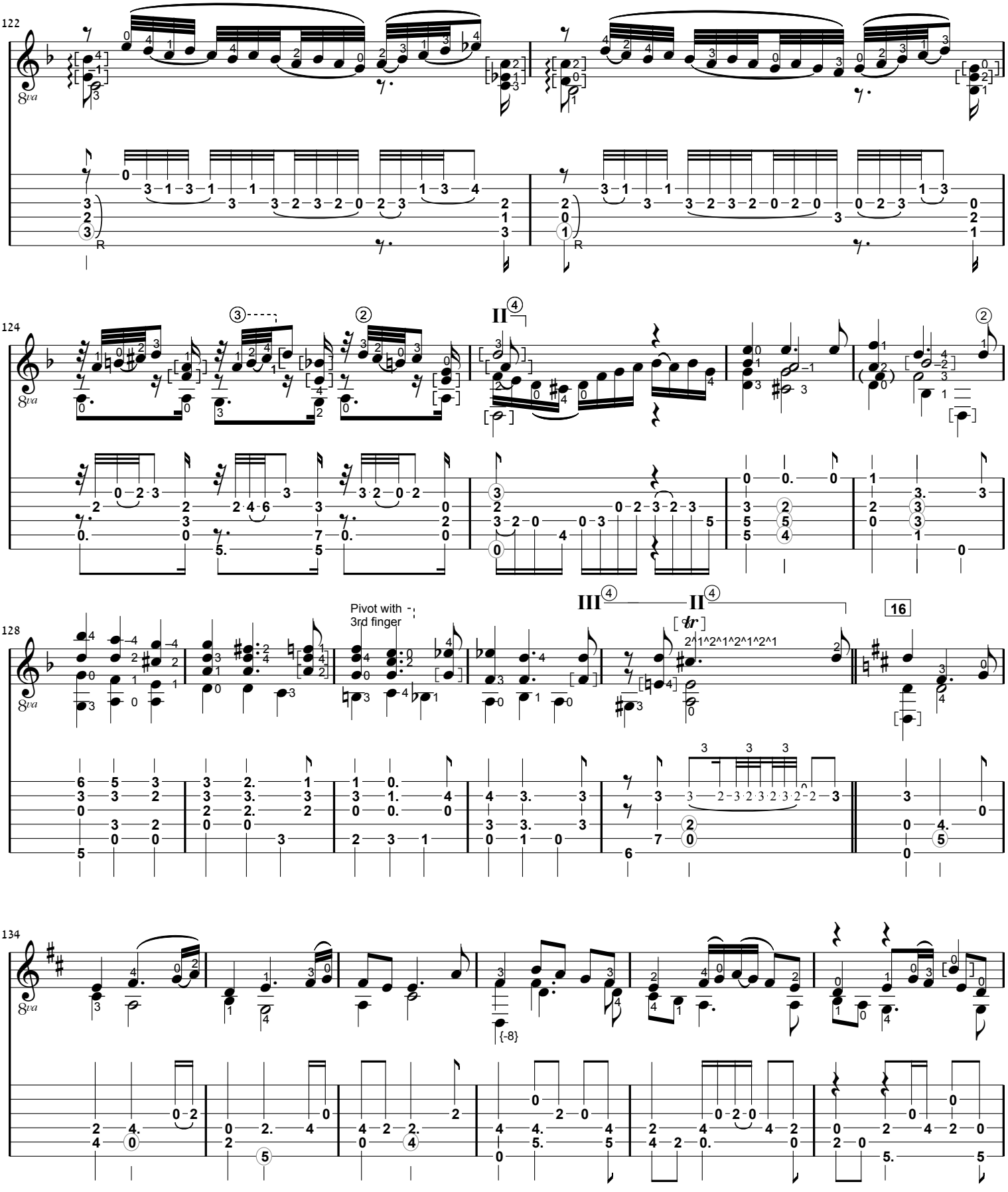

10
11
i a i
p i m i
[Original notation here is plain chords, marked "Arpeggio."]

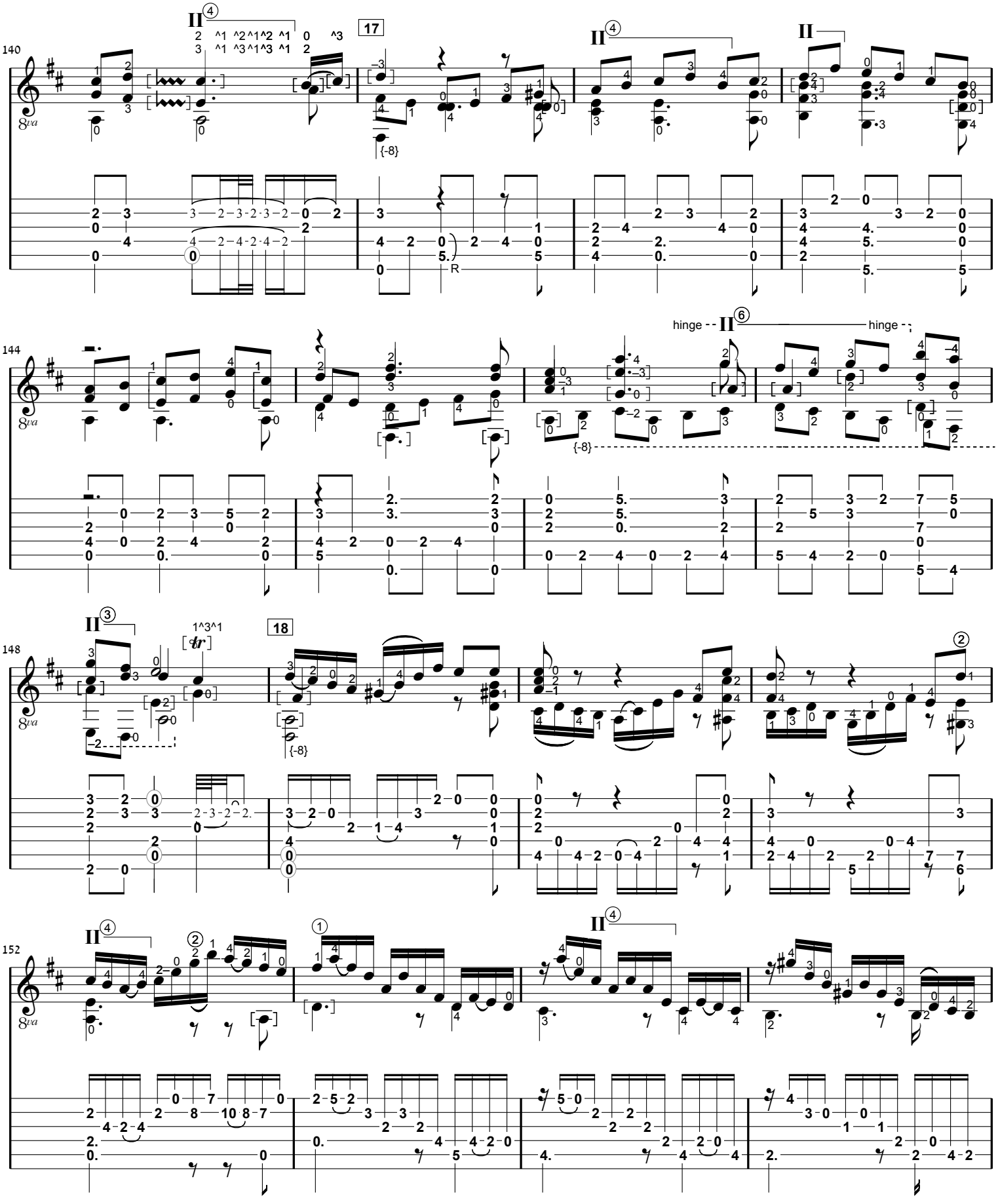

90
8va
p i a i
92
8va
94
8va
p i m i
p i a i
96
8va
12
p i m i

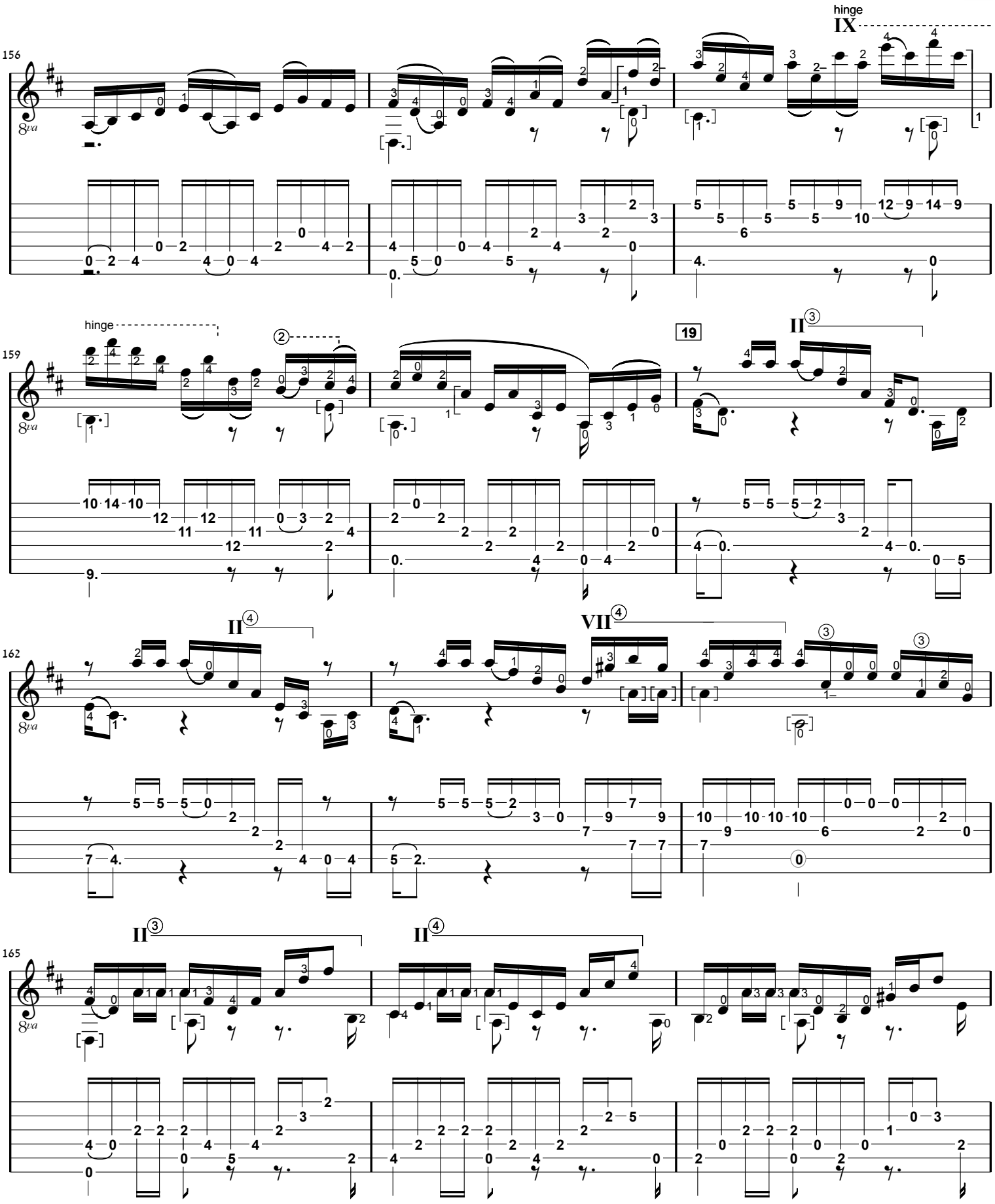

98
100
102
104
8va
p i a i
V
p i m i
p i a i
p m a i
13
I

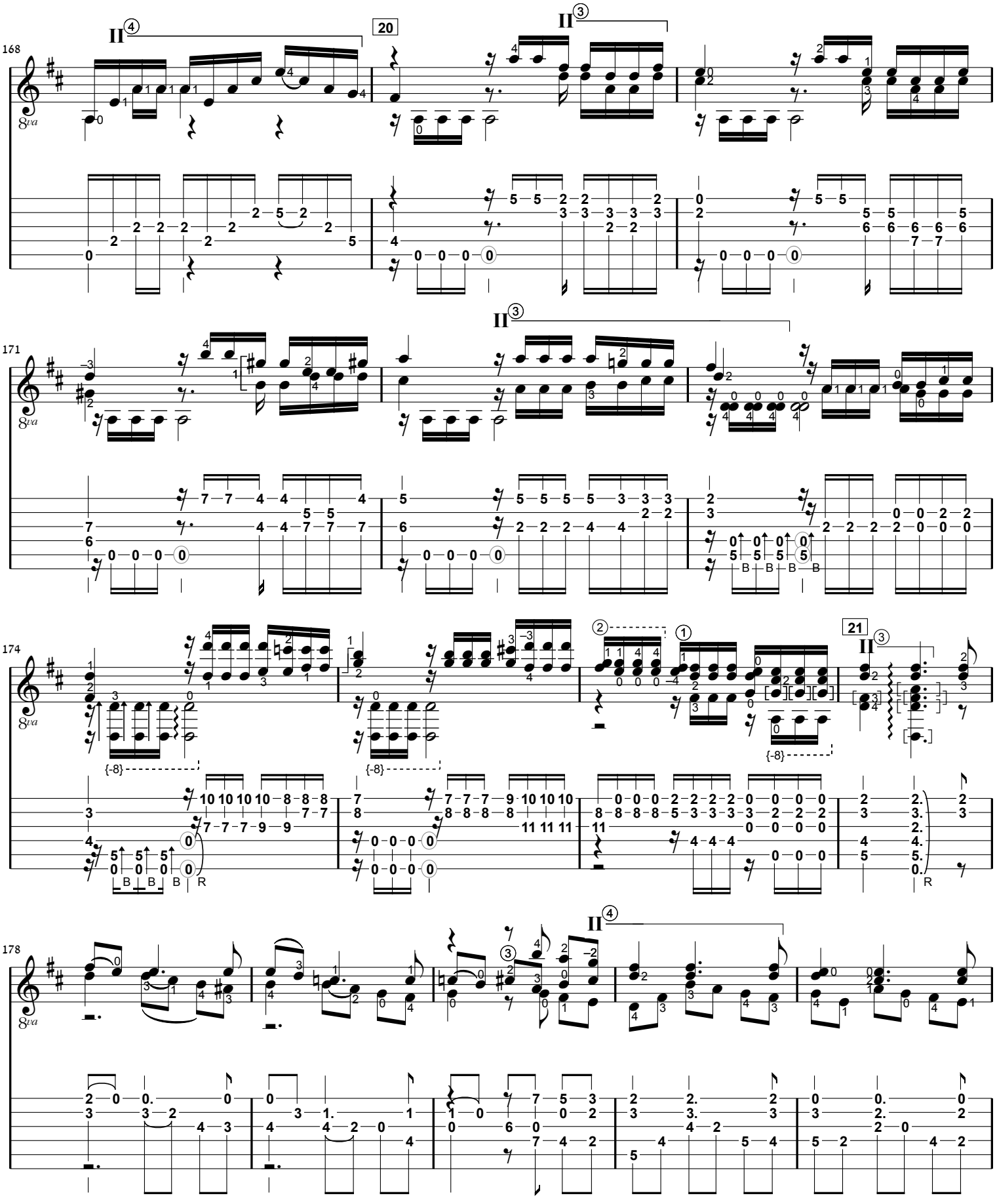

106
p i a i
p i m a
108
110
p m i a
112
14
p i a i

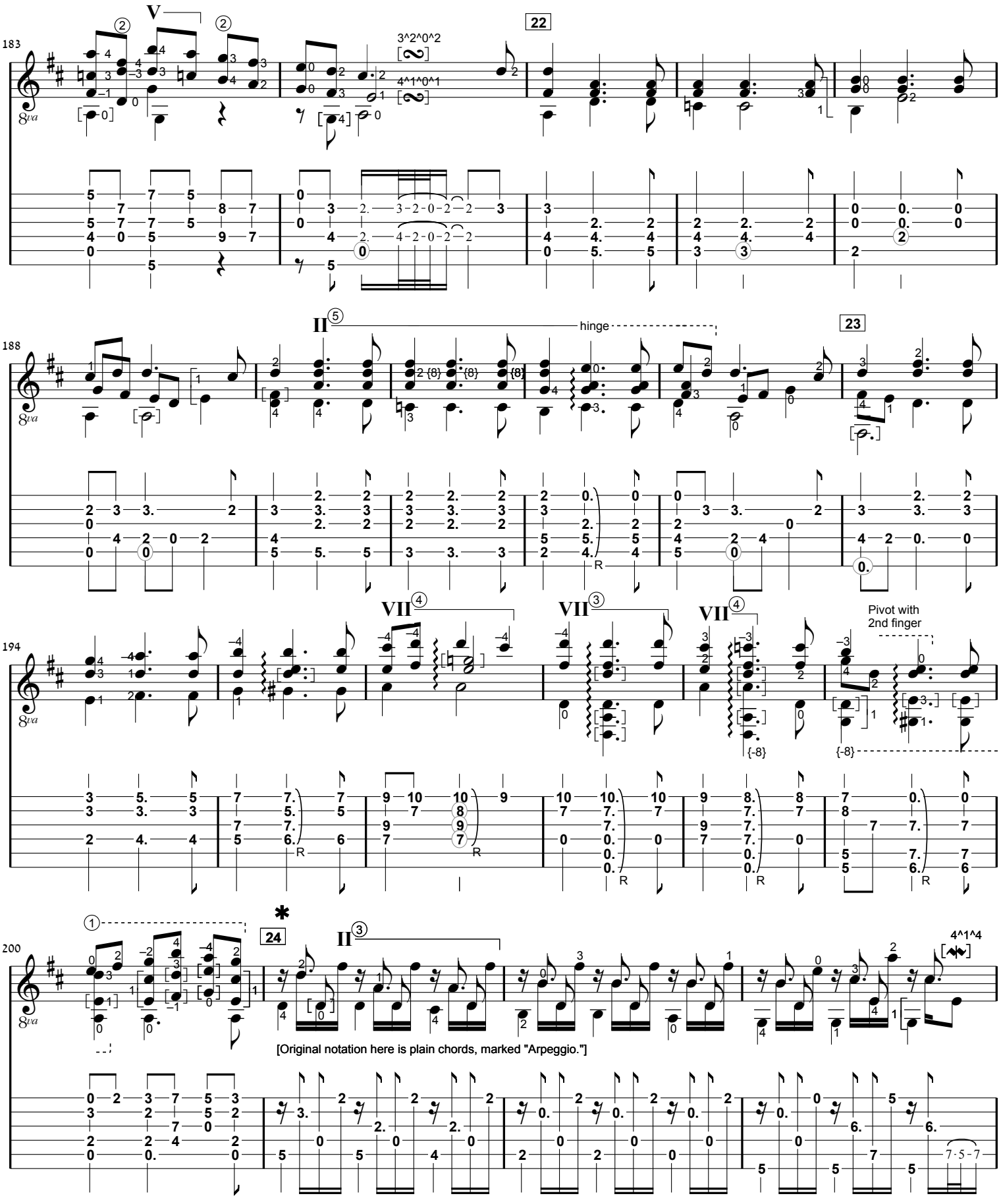

114
116
118
120
8va
p i m i
p i a i
p m a i
15

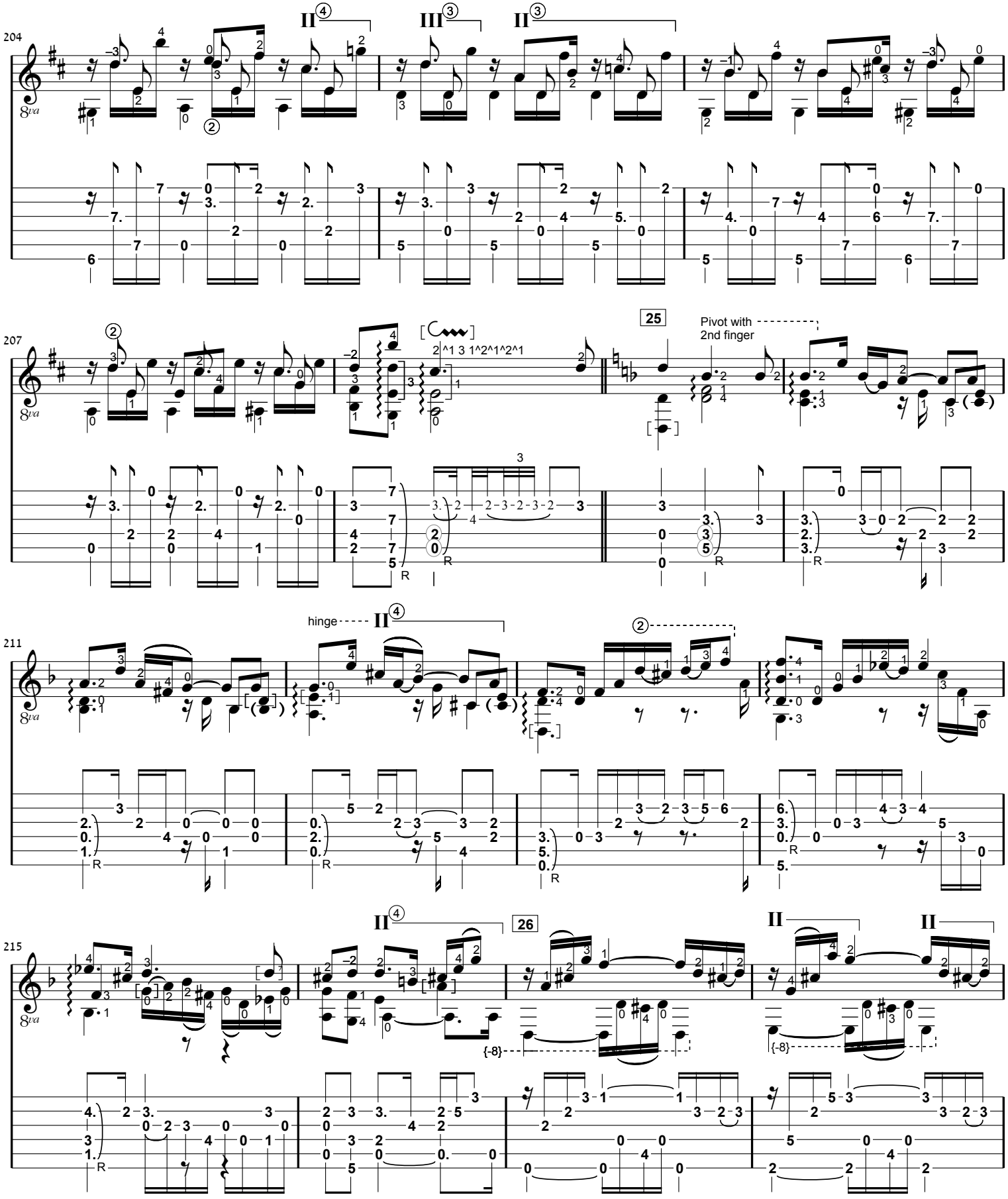

122
124
128
134
Pivot with
3rd finger
16
{-8}

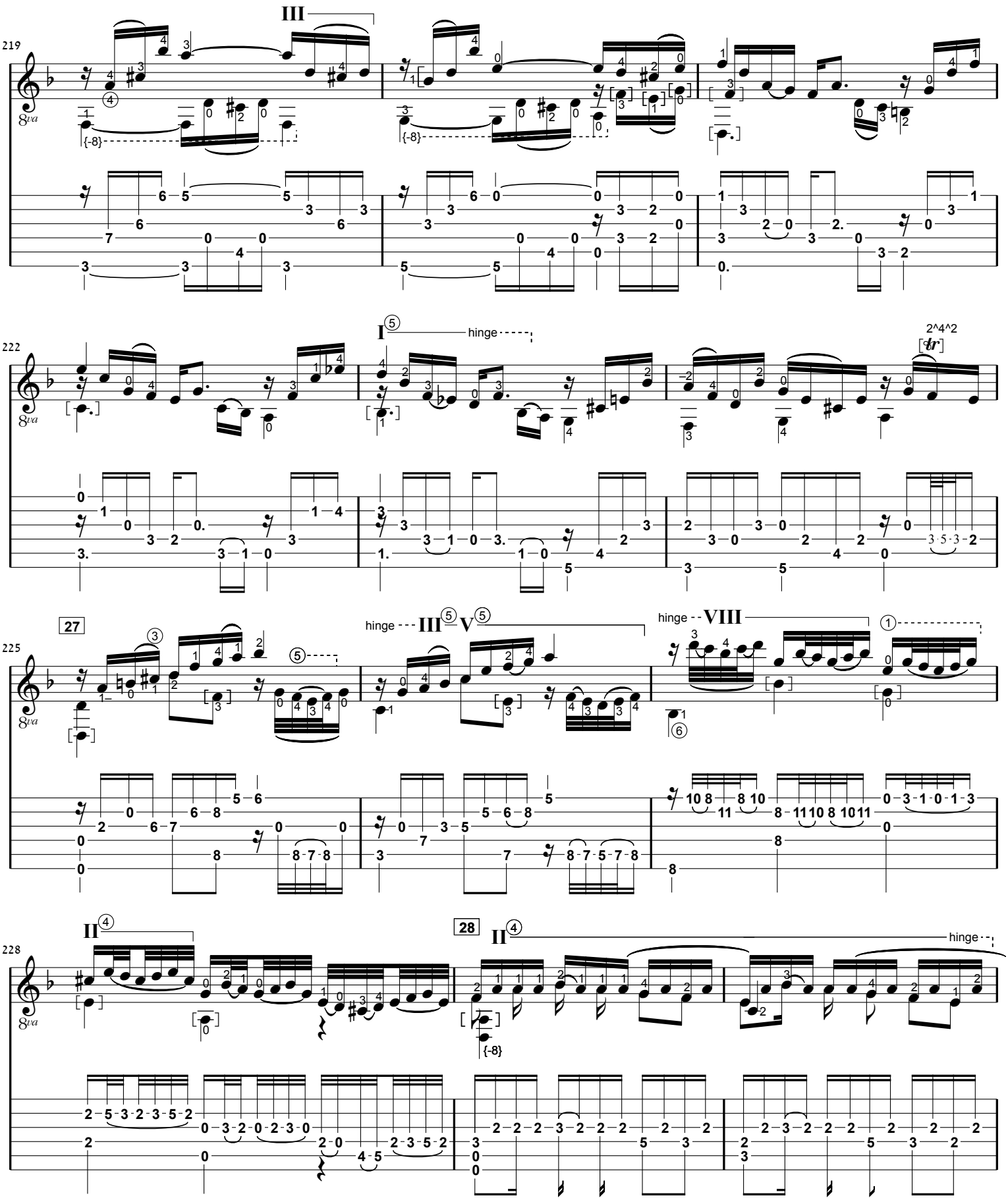

140
144
148
152
17
18
hinge
hinge
8va

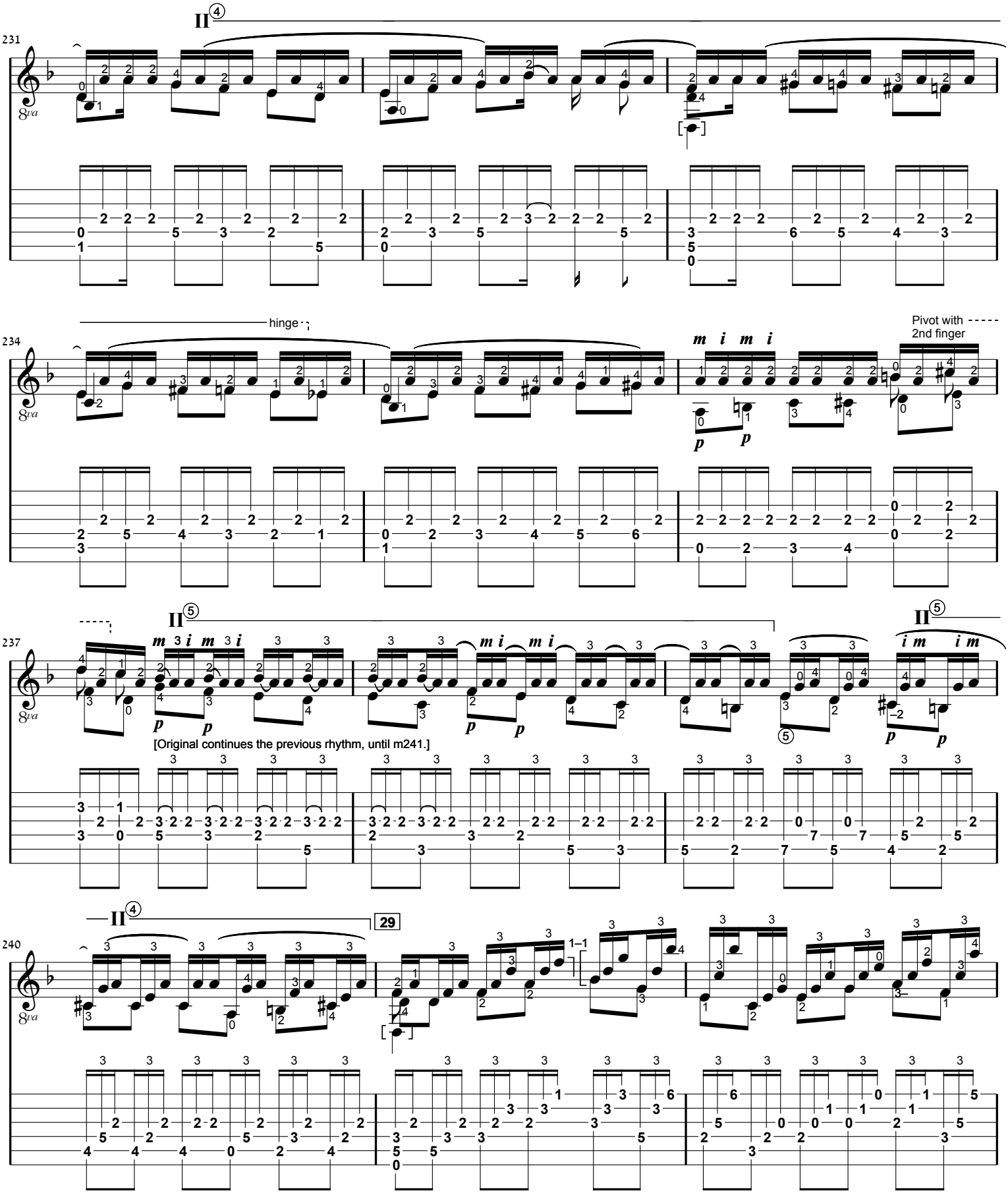

156
hinge
IX
159
hinge
19
II
162
II
VII
165
II
II

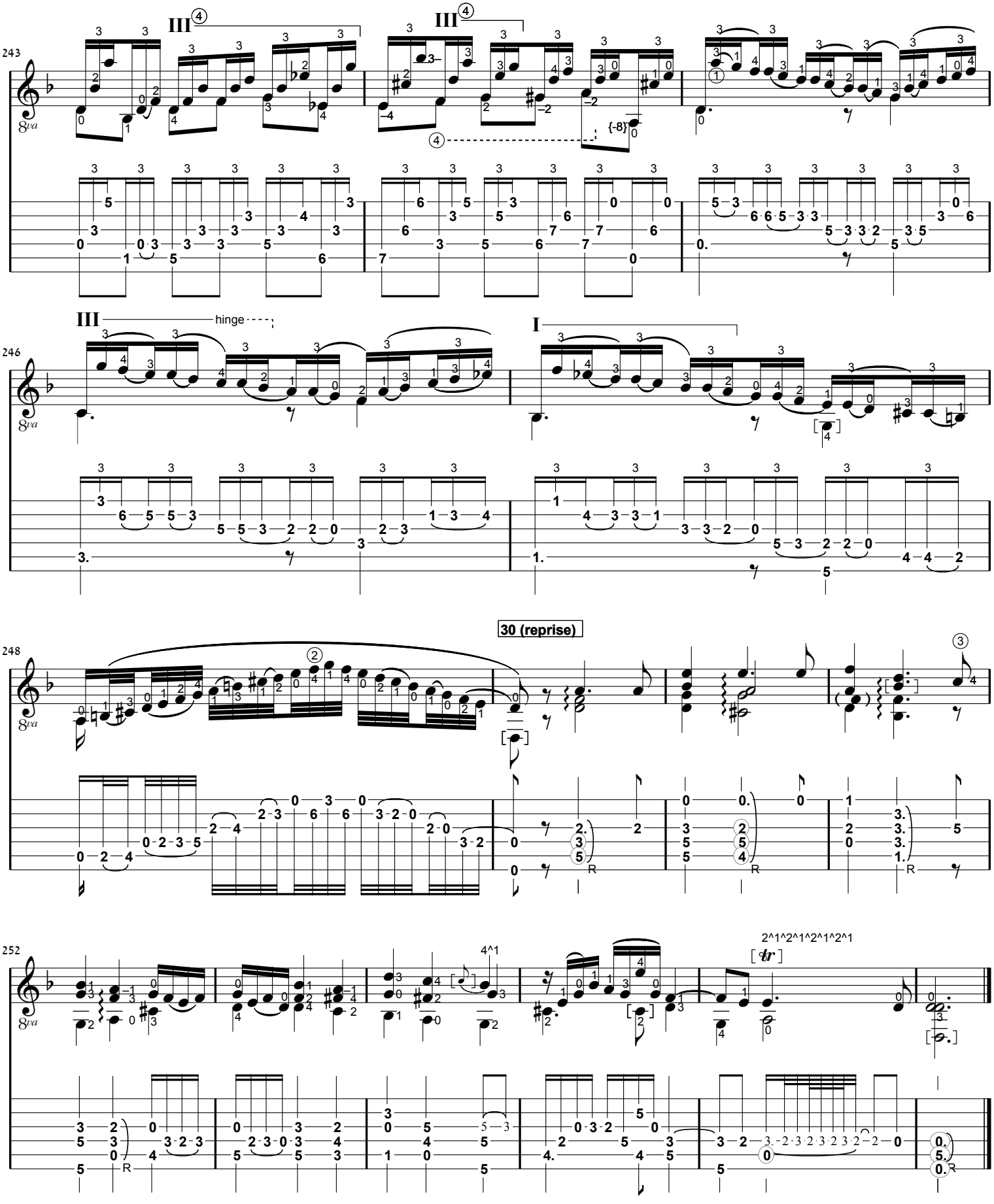

168
20
171
174
21
178
8va


183
V
22
3^2^0^2
4^1^0^1
188
II
hinge
23
194
VII
VII
VII
Pivot with
2nd finger
{-8}
200
24
II
4^1^4
[Original notation here is plain chords, marked "Arpeggio."]


204
207
25
Pivot with
2nd finger
211
hinge
215
26
{-8}
{-8}


III
219
8va
{-8}
I
hinge
222
2^4^2
tr
27
225
III
V
hinge
VIII
II
228
28
hinge

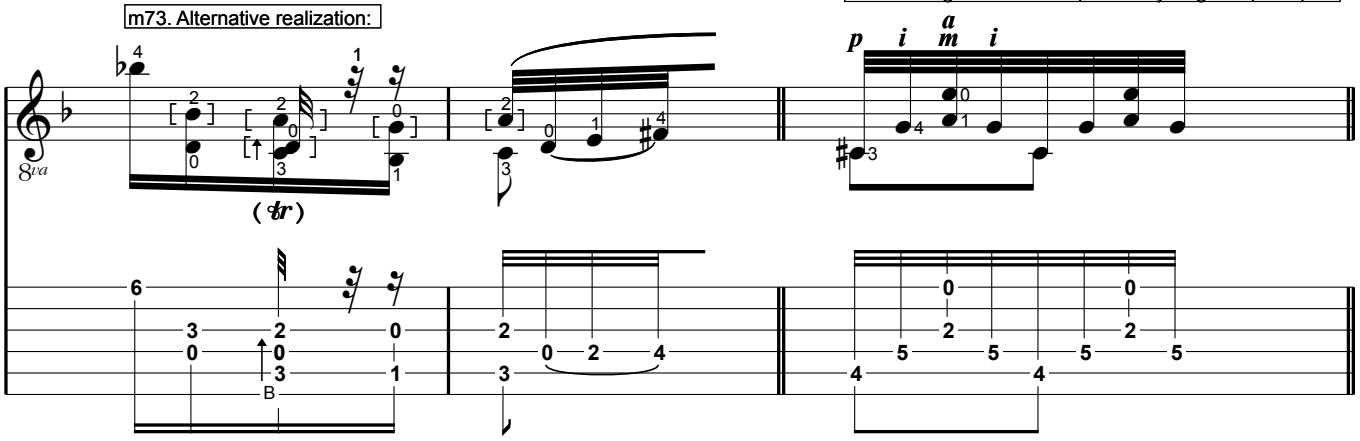
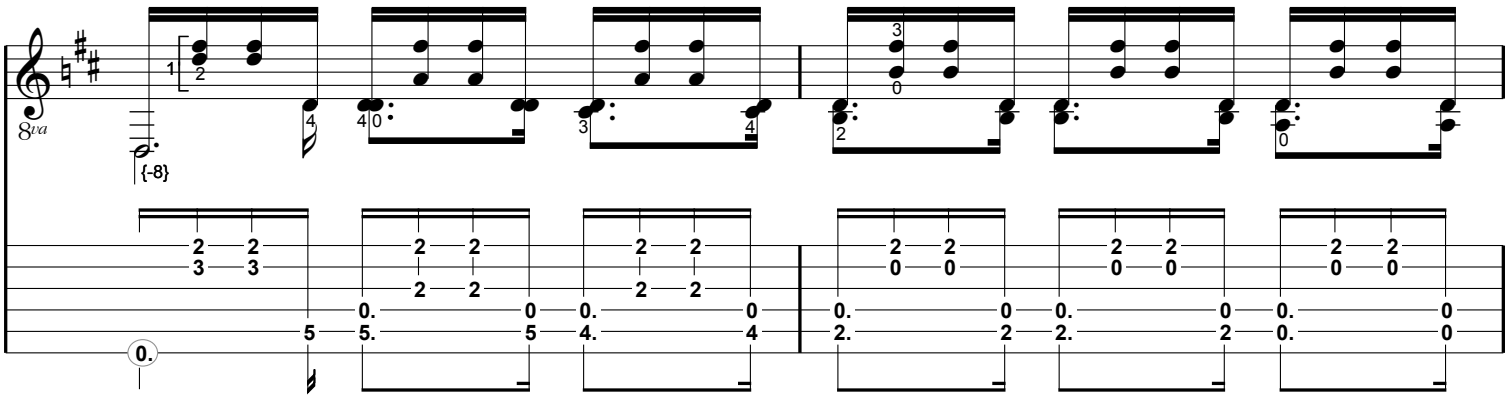
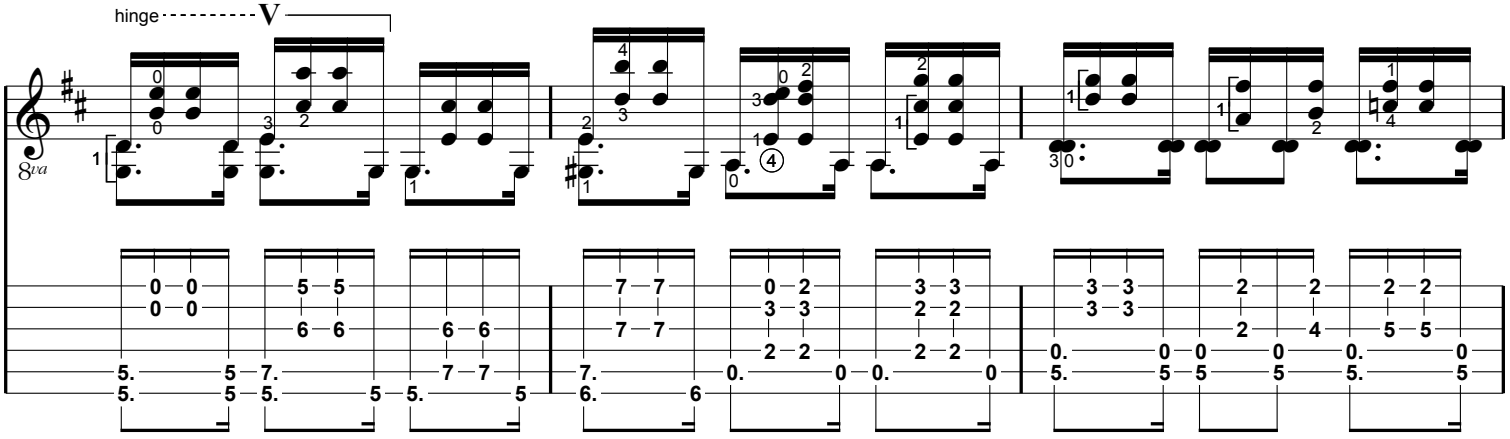
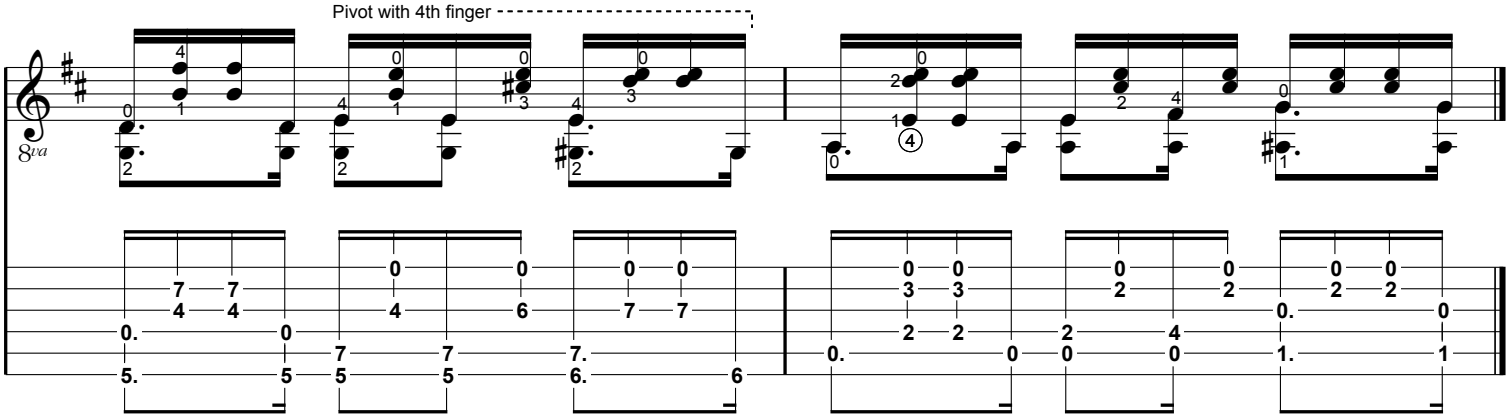

231
234
hinge
Pivot with 2nd finger
237
[Original continues the previous rhythm, until m241.]
240
29


243
III
III
{-8}
246
III
hinge
I
248
30 (reprise)
252
4^1
2^1^2^1^2^1^2^1
tr

***Endnotes:**

m73. Alternative realization:

mm103-119. For any four-voice chords in this passage, most arrangements use a pattern by Segovia (1934):



mm201-207. Alternative solution (in the style of 19th-century violin editions):