

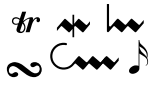


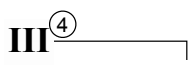
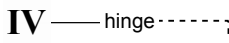
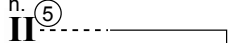
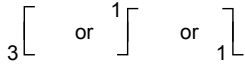
# BWV 1004 - v. Chaconne (Ciaccona)

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

J. S. Bach (1685-1750)

Arranged for Guitar by ALAN MELVIN

## Symbols Used:

	<p><b>Ornamentation</b> appropriate to Bach has been added for guitar. The basic shapes can be inferred from left hand fingering, but they should begin <u>on</u> 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.</p>
<p style="text-align: center;">*</p>	<p><b>Asterisk</b> means an alternative realization is provided at the end of the piece.</p>
<p style="text-align: center;">[ ]</p>	<p><b>Brackets</b> enclose notes or signs that are added for guitar or editorial purposes, such as to flesh out the implied multi-voice texture on guitar.</p>
<p style="text-align: center;">( )</p>	<p><b>Parentheses</b> enclose elements to be omitted from guitar performance.</p>
<p style="text-align: center;">{8} or {-8}</p>	<p>Notes that were <b>originally an octave lower or higher</b> are marked like so.</p>
<p style="text-align: center;">n/a</p>	<p>Restemings for guitar are not labeled; see the <b>Comparison Score</b>.</p>
	<p>In this edition, a <b>slur on the beam or stems</b> 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.)</p>
	<p><b>Arpeggio on a chord</b> signs have been added at the arranger's suggestion; they are not specified in the surviving sources.</p>
<p style="text-align: center;">⑤</p>	<p><b>String indicators</b> (circled numerals) specify the string on which to play a note.</p>
	<p>A <b>barre indicator</b> 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.</p>
	<p>A <b>"hinge" barre</b> includes a dashed line. The base or tip of the finger is lifted off the strings, starting at the word "hinge" or letter "h."</p>
	<p>If the dashed line later becomes solid, then a <b>hinge barre becomes a normal barre</b> at that time.</p>
<p style="text-align: center;">0 1 2 3 4</p>	<p><b>Left-hand fingerings</b> indicate open string, index, middle, ring, and little finger.</p>
<p style="text-align: center;">-2 or 2-</p>	<p>A <b>guide finger</b> 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.</p>
	<p><b>Fingering brackets</b>, 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>
<p style="text-align: center;"><i>p i m a</i></p>	<p><b>Right-hand fingerings</b> are given as needed. The letters stand for the Spanish names for thumb, index, middle, and ring finger respectively.</p>

# BWV 1004 - v. Chaconne (Ciaccona)

(in d minor)

Arranged for Guitar by  
ALAN MELVIN

J. S. Bach  
(1685-1750)

6 = D

Variation 1

8va

8va

8va

8va

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1 4 0 0 -1 -1 0 1  
-2 0 3 -3 -3 -3 -3 0

4<sup>1</sup>4 [4<sup>1</sup>4]

20

1. 3 0 1 3 0 1. 3 5 6 3 5 6 6 5 6 5 3 5 3 5 2 3. 0 3 2 3 0 3  
2. 0 2 3 5 2 3. 3 5 6 6 5 6 5 3 5 3 5 2 3. 6 0 3 2 3 0 3

3

24

1. 3 0 2 0 2 0 6 5 3 2 3 0 2 3 3 2 0 0 2 2 0 0 3 2  
2. 2 2 2 0 2 0 3 0 6 5 3 2 3 0 2 3 3 2 0 3 0 2 2 0 0 3 2

28

3 3 0 3 2 0 3 2 3 2 3 0 3 1 1 0 3 1 0 3 2 3 0 3 4 5 5 2 0 3 2 5 0  
3 5 0 3 2 3 0 3 2 3 2 3 0 3 4 5 5 2 0 3 2 5 4

4 III<sup>4</sup> II<sup>4</sup>

31

6 3 4 2 3 0 3 1 0 3 2 3 3 3 2 3 1 6 5 4 5 5 3 2  
3 0 2 3 2 1 0 3 2 3 3 3 2 3 0 3 3 2 2 2 2 4  
5 4 5 0 1 0 2 1 3 3 2 0 0 3 6 5 4 2 4 3

35

8va

II<sup>④</sup> VII V<sup>③</sup>

39

8va

5

42

8va

II<sup>④</sup>

45

8va

48

1<sup>^</sup>2<sup>^</sup>1 [tr] 6

8va

51

II<sup>④</sup> V

8va

54

III<sup>③</sup> IX<sup>③</sup> 7

8va

58

II<sup>④</sup> VI<sup>③</sup>

8va

62

III ④

Pivot with 2nd finger

8va

8

65

8va

67

8va

69

8va

71

8va

III ③

③

73

8va

9

4

tr

75

8va

4

2

3

2

V

2

77

8va

6

V

80 10

8va

7

{-8}

83

8va

3-3 4-4 2-2 3-3 5-2 4 0-4-4 2-2-5-3 0-3-2-3 2-3 5 0 2 0 2-3-2-0 2 3-2-3 5 6 3-5 3 0-6 5 6 8 6

86 2

8va

0 7-9-10-9-7-0 13-12-10 13 10-12-13 12-10-13-12-10 14 10-12-13 12-10-13-12-10-13-12-10 15 13-12-10 13-11-10

1

2

88 11 *i a i* *p i m i*

8va

8 10 11 10 8 11 10 8 11 10 8 11 10 8 11 10 8 11 10 8 6 9-7-6 0 7 10 10 10 10 10 10 7-7-7-7 8 8 8 8 8 8 8 8

5

8

B

p

*[Original notation here is plain chords, marked "Arpeggio."]*



90

8va

*p i a i*

This system contains measures 90 and 91. The treble clef staff shows a melodic line with a slur over measures 90-91. Measure 90 has notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 91 has notes G5, A5, B5, C6, D6, E6, F6, G6. The bass clef staff shows a bass line with octaves. Measure 90 has notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 91 has notes G1, F1, E1, D1, C1, B0, A0, G0. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present above measure 91. The word *p i a i* is written above the treble staff in measure 91.

92

8va

This system contains measures 92 and 93. The treble clef staff shows a melodic line with a slur over measures 92-93. Measure 92 has notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 93 has notes G5, A5, B5, C6, D6, E6, F6, G6. The bass clef staff shows a bass line with octaves. Measure 92 has notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 93 has notes G1, F1, E1, D1, C1, B0, A0, G0. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present above measure 93. A slur is present over measure 93. The word *p i a i* is written above the treble staff in measure 93.

94

8va

*p i m i* *p i a i*

This system contains measures 94 and 95. The treble clef staff shows a melodic line with a slur over measures 94-95. Measure 94 has notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 95 has notes G5, A5, B5, C6, D6, E6, F6, G6. The bass clef staff shows a bass line with octaves. Measure 94 has notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 95 has notes G1, F1, E1, D1, C1, B0, A0, G0. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present above measure 95. The words *p i m i* and *p i a i* are written above the treble staff in measure 95.

96

8va

12

*p i m i*

This system contains measures 96 and 97. The treble clef staff shows a melodic line with a slur over measures 96-97. Measure 96 has notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 97 has notes G5, A5, B5, C6, D6, E6, F6, G6. The bass clef staff shows a bass line with octaves. Measure 96 has notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 97 has notes G1, F1, E1, D1, C1, B0, A0, G0. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present above measure 97. A box containing the number 12 is placed above measure 97. A slur is present over measure 97. The word *p i m i* is written above the treble staff in measure 97.

98

8va

*p i a i* V<sup>4</sup>

3 4 5 6 7 8

100

8va

*p i m i* *p i a i*

5 6 7 8 0 1 2 3

102

8va

*\* p m a i*

0 2 3 4 5

104

8va

I<sup>2</sup>

0 1 2 3 4

106

8va

*p i a i*

*p i m a*

108

8va

*p m i a*

110

8va

*p i a i*

112

8va

*p i a i*

114

*p i m i* *p i a i*

8va

V<sub>4</sub> ④ ⑤

116

*p i m i* *p m a i*

8va

{-8}

118

*p i m i* *p i a i*

8va

120

15

8va

{-8}

R

122

8va

124

8va

128

8va

Pivot with 3rd finger

tr

16

134

8va

140

II<sup>(4)</sup>

2 3 2 3 3 2 3 2 0 2 3 4 2 3 2 0 3 2 0

0 4 4 2-4-2-4-2 4 2 0 2 4 0 2 4 0 2 4 0 3 2 0 3 2 0

0 0 0 0 0 5 R 5 4 0 4 0 2 5 5

144

hinge -- II<sup>(6)</sup> hinge --

2 0 2 3 5 2 3 2 2 0 5 3 2 5 3 2 7 5

4 0 2 4 0 2 4 2 0 2 4 0 2 5 3 2 7 0

0 0 0 0 5 0 0 0 0 2 4 0 2 4 5 4 2 0 5 4

148

II<sup>(3)</sup>

3 2 0 3 2 0 2 1 4 3 2 0 0 2 3 4 1 4 3

2 3 3 2-3-2-2 3 2 0 2 1 4 3 0 2 3 4 0 1 4 3

2 0 0 0 4 2 1 4 3 0 2 0 4 4 4 0 0 4 7 7

152

II<sup>(4)</sup>

2 4 2 4 2 8 10 8 7 0 2 5 2 3 3 2 5 0 2 2 2 4 3 0 0 1 1 2 0 4 2

2 4 2 4 0 0 0 0 0 0 4 4 2 0 4 5 0 2 2 2 2 2 0 4 2 2 0 4 2

0 0 0 0 0 0 0 0 0 0 4 5 4 2 0 4 4 2 4 2 4 2 0 4 2 2 0 4 2

156

8va

hinge IX

159

8va

hinge

19

II<sup>3</sup>

162

8va

II<sup>4</sup>

VII<sup>4</sup>

II<sup>3</sup>

II<sup>4</sup>

165

8va

II<sup>3</sup>

II<sup>4</sup>

168

8va

20

II<sup>④</sup>

II<sup>③</sup>

171

8va

II<sup>③</sup>

174

8va

II<sup>③</sup>

21

178

8va

II<sup>④</sup>



183

V <sup>②</sup> <sup>②</sup> 22

3<sup>^</sup>2<sup>^</sup>0<sup>^</sup>2 2 4<sup>^</sup>1<sup>^</sup>0<sup>^</sup>1 6

188

II <sup>⑤</sup> hinge----- 23

194

VII <sup>④</sup> VII <sup>③</sup> VII <sup>④</sup> Pivot with 2nd finger

200

24 II <sup>③</sup> 4<sup>^</sup>1<sup>^</sup>4

... [Original notation here is plain chords, marked "Arpeggio."]

204

Musical score for measures 204-206. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various ornaments and fingerings. The bottom staff is in bass clef and contains a complex sequence of fingerings for the left hand. Measure 204 includes a circled '4' above the staff. Measure 205 includes a circled '3' above the staff. Measure 206 includes a circled '3' above the staff.

207

Musical score for measures 207-210. The top staff continues the melodic line with a circled '2' above measure 207. Measure 208 includes a circled '2' above the staff. Measure 209 includes a circled '3' above the staff. Measure 210 includes a circled '2' above the staff. A box labeled '25' is placed above measure 210. A note in measure 210 has a wavy line above it with the text 'Pivot with 2nd finger' and a dashed line indicating a slur. The bottom staff shows fingerings and includes a circled '3' above measure 209. A circled '2' is above measure 210. A circled '5' is below measure 210. The letter 'R' is placed below measures 209 and 210.

211

Musical score for measures 211-214. The top staff features a melodic line with a circled '2' above measure 211. Measure 212 includes a circled '4' above the staff with the word 'hinge' and a dashed line. Measure 213 includes a circled '2' above the staff. Measure 214 includes a circled '2' above the staff. The bottom staff shows fingerings and includes a circled '3' above measure 211. A circled '2' is above measure 212. A circled '5' is below measure 214. The letter 'R' is placed below measures 211, 212, and 214.

215

Musical score for measures 215-218. The top staff features a melodic line with a circled '4' above measure 215. Measure 216 includes a circled '2' above the staff. Measure 217 includes a circled '2' above the staff. Measure 218 includes a circled '2' above the staff. A box labeled '26' is placed above measure 216. The bottom staff shows fingerings and includes a circled '4' above measure 215. A circled '2' is above measure 216. A circled '5' is below measure 218. The letter 'R' is placed below measures 215, 216, and 218.

219

8va

III

hinge

2<sup>4</sup>2

4r

222

8va

hinge

5

5

225

8va

27

3

hinge

III

5

5

hinge

VIII

1

228

8va

II

4

28

II

4

hinge

231 **II** <sup>④</sup>

234 *hinge*; *m i m i* Pivot with 2nd finger

237 **II** <sup>⑤</sup> *m i m i* *m i m i* *i m i m*

[Original continues the previous rhythm, until m241.]

240 **II** <sup>④</sup> **29**



\*Endnotes:

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

m73. Alternative realization:

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

hinge-----V

Pivot with 4th finger