



# Félix Rodríguez

Porto Rico

## Chaconne in D minor (BWV 1004 (from Violin Partita No.2 in D minor)) Bach, Johann Sebastian

### A propos de l'artiste

Born in San Juan, Puerto Rico I studied music and Classical Guitar at the Free School of Music of Puerto Rico and at the New England Conservatory of Music in Boston, USA. My most influential Guitar masters have been Alirio Diaz, Michael Lorimer, Juan Sorroche, Robert Paul Sullivan and Eddy Flores. Also studied in master-classes under Leo Brouwer, Oscar Ghiglia, Jose Tomas, Robert & Catherine Strizich, Alvaro Pierrri and many others. I have been concertizing since 1976 and have won two International First Prize in Guitar competition. Have recorded over a half dozen solo albums and composed some music for radio and film. I also produced a Guitar FM radio show for PBS during 7 years.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_rodriguezfelixguitarrista.htm](https://www.free-scores.com/partitions_gratuites_rodriguezfelixguitarrista.htm)

### A propos de la pièce



**Titre :** Chaconne in D minor  
[BWV 1004 (from Violin Partita No.2 in D minor)]  
**Compositeur :** Bach, Johann Sebastian  
**Arrangeur :** Rodríguez, Félix  
**Droit d'auteur :** Copyright © Félix Rodríguez  
**Editeur :** Rodríguez, Félix  
**Instrumentation :** Guitare seule (notation standard)  
**Style :** Baroque

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# Chaconne

Transcripción, Arreglo y digitación  
para Guitarra por Félix Rodríguez

Johann Sebastian Bach  
(1685 - 1750)

♩ = 60

6ta en Re

5

CV 1/2 CII

10

1/2 CII

14

1/2 CII

18

22

rall. a tpo.

26

29  $\frac{1}{2}$ CI

32 \*  $\frac{1}{2}$ CII

36  $\frac{1}{2}$ CV CV

39

42

45

48  $\frac{1}{2}$ CIII

51  $\frac{1}{2}$ CII  $\frac{1}{2}$ CIII

54 **Con brio**

57  $\frac{1}{2}$ CII

60  $\frac{1}{2}$ CIII

63  $\frac{1}{2}$ CII

66

68

70

72

74 **rall.**

76 **espressivo**

79

82 **animando**

84 **Con brio**

86 **rall.**

88 **Tranquillo**

90 **CV** **CIII**

92 **CIII**

94

96  $\frac{1}{2}$ CIII

98 CVI

100

102  $\frac{1}{2}$ CII

104  $\frac{1}{2}$ CIII  $\frac{1}{2}$ CV

106  $\frac{1}{2}$ CII

108

110

CVIII CVII CX

112

CVIII CVII CX

114

CVII CVI

116

CVI 1/2CI

117

118

119

1/2CII

120

122

124

128

132

138

142

146

149

CV

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII

$\frac{1}{2}$ CII

$\frac{1}{2}$ CI

III II IV II

animando



152

155

158

161

164

167

170

173

176  $\frac{1}{2}$ CII a tempo  $\frac{1}{2}$ CII

180  $\frac{1}{2}$ CII

185  $\frac{1}{2}$ CII

191  $\frac{1}{2}$ CII  $\frac{1}{2}$ CII  $\frac{1}{2}$ CIV

196  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CII  $\frac{1}{2}$ CII

200  $\frac{1}{2}$ CII

202 CV

204  $\frac{1}{2}$ CII

206  $\frac{1}{2}$ CII

208 **Grave**  $\frac{1}{2}$ CIII  $\frac{1}{2}$ CII

212

215 **animando** CV

218 CVI  $\frac{1}{2}$ CIII

221  $\frac{1}{2}$ CIII **sempre anim.**

224 **piú mosso**

226

228 **Largo**  $\frac{1}{2}$ CII

231  $\frac{1}{2}$ CII

**animando** CII 1/2CII 1/2CIII 3 1/2CIII

234

237 1/2CII CII 1/2CII

**rapido** 1/2CIII 3 3 1/2CIII 3 3 1/2CI<sub>3</sub> 3 3

240

242 1/2CIII 3 3 3 CVI 3 3 1/2CI<sub>3</sub> 3 3

244

246 **rit.** **leggiero** *m i m i m i m i m i m i m i m i m i*

248 **Tempo I Lento** **rall.** 1/2CVI 1/2CV

253 **molto rall.** 1/2CVII CV **Fine**

**a tpo.**  
 \* meas. 32

*sul ponti.* *normal* *sul tasto*

$\text{♩} = 56$

\*\* meas. 206

$\frac{1}{2}\text{CII}$

**Lento**  
 \*\*\* meas. 248

**rall.**  
 $\frac{1}{2}\text{III}$   $\frac{1}{2}\text{II}$

**molto rall.**  
 \*\*\*

2 1 2 1 2 1 3 1 2 1 3 1 2 1

leggiero

First line of musical notation for guitar, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. The melody consists of eighth notes with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamics include 'm' (mezzo) and 'i' (acciso). A circled '2' indicates a second ending. The line ends with a fermata and a 7-measure rest.

Second line of musical notation, continuing the melody from the first line. It includes slurs, accents, and fingerings. Dynamics 'm' and 'i' are used. A circled '2' indicates a second ending. The line ends with a fermata and a 7-measure rest.

Third line of musical notation, continuing the melody. It features slurs, accents, and fingerings. Dynamics 'm' and 'i' are used. A circled '2' indicates a second ending. The line ends with a fermata and a 7-measure rest.

Fourth line of musical notation, continuing the melody. It includes slurs, accents, and fingerings. Dynamics 'm' and 'i' are used. A circled '2' indicates a second ending. The line ends with a fermata and a 7-measure rest.

Fifth line of musical notation, continuing the melody. It features slurs, accents, and fingerings. Dynamics 'm' and 'i' are used. A circled '2' and a circled '3' indicate second and third endings. The line ends with a fermata and a 7-measure rest.

Sixth line of musical notation, continuing the melody. It includes slurs, accents, and fingerings. Dynamics 'm' and 'i' are used. A circled '2' and a circled '3' indicate second and third endings. The line ends with a fermata and a 7-measure rest.