

3 Duets from J.S. Bach's English Suites Johann Sebastian Bach (1685-1750)

These duets are drawn from the English suites of Johann Sebastian Bach (1685-1750). Bach wrote the English suites (BWV 806-811) after 1715. Some pieces may be transposed; original keys are indicated before each piece. I have included tempi and initial dynamics these are only suggestions.

In order to maintain a "cleaner" appearance, I have included the original ornament symbols, rather than writing out the ornaments. A number of websites include descriptions of Baroque ornaments.

These pieces are *not* intended to function as a single composition, as the original tonal relationships of the suites have been removed. I suggest that they be enjoyed as individual movements.

3 Duets from Bach's English Suites

English Suite I, Bourrée II

Original key: Concert a minor

Johann Sebastian Bach (1685-1750)

arr. Mark Feezell

$\text{♩} = 68$

Violin *mp*

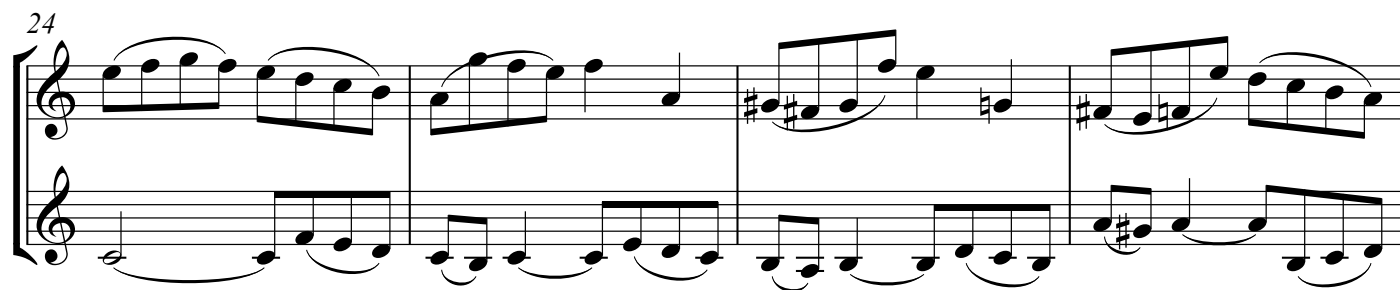
Violin *mp*

4

8

12

16



3 Duets from Bach's English Suites

English Suite II, Gigue
Original key: Concert a minor

Johann Sebastian Bach (1685-1750)
arr. Mark Feezell

$\text{♩} = 110$

Violin *mf*

Violin *mf*

6

12

18

24

30

1. 2.

36

42

47

52

57

62

67

72

To coda

75

1. [1. measure] 2. D. S. al coda (no repeats) Coda

3 Duets from Bach's English Suites

English Suite VI, Gavotte II

Original key: Concert D Major

Johann Sebastian Bach (1685-1750)

arr. Mark Feezell

$\text{♩} = 64$

Violin

f

Violin

f

4

8

1. 2.

(w)

12

16

(w)

20

23

1. 2.

The image displays a musical score for piano, consisting of two systems of staves. The first system, starting at measure 20, features a treble and bass staff with a key signature of two sharps (F# and C#). The melody in the treble staff includes eighth and sixteenth notes, some beamed together, and a trill in measure 22. The bass staff provides a steady accompaniment with eighth notes. The second system, starting at measure 23, continues the melodic and harmonic development. It concludes with a first ending (marked '1.') and a second ending (marked '2.') in measure 24, both leading to a final double bar line. The notation is clear, with appropriate phrasing slurs and articulation marks.