



# Félix Rodríguez

Arranger, Composer, Interpreter, Teacher

Porto Rico

## About the artist

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.

**Qualification:** Master of Music

**Artist page :** [www.free-scores.com/Download-PDF-Sheet-Music-rodriquezfelixguitarrista.htm](http://www.free-scores.com/Download-PDF-Sheet-Music-rodriquezfelixguitarrista.htm)

## About the piece



**Title:** Chaconne in D minor [BWV 1004 (from Violin Partita No.2 in D minor)]  
**Composer:** Bach, Johann Sebastian  
**Arranger:** Rodríguez, Félix  
**Copyright:** Copyright © Félix Rodríguez  
**Publisher:** Rodríguez, Félix  
**Instrumentation:** Guitar solo (standard notation)  
**Style:** Baroque  
**Comment:** This is my own transcription of Bach's masterpiece and not a copy of any other arrangement (with all due respect for Segovia's great arrangement). Fingerings are well thought out and clearly stated. There are also two pages of alternatives for certain sections and alternate fingerings. A lot of work went into this edition and I hope you'll will appreciate and enjoy.

## Félix Rodríguez on [free-scores.com](http://free-scores.com)



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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.**

**espressivo**

76  $\frac{1}{2}$ CI  $\frac{1}{2}$ CII

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



120

122

124

128

132

138

142

146

149

8

8

8

8

8

8

8

8

8

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



**a tpo.**

⊛ **meas. 32**

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

**♩ = 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. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The music consists of a series of eighth notes with a slight upward slant. Fingerings are indicated by numbers 1-4. Dynamics include *m* (mezzo) and *i* (pizzicato). The line ends with a fermata and a final note.

Second line of musical notation, continuing the piece. It follows the same notation style as the first line, with treble clef, one flat key signature, and common time. Fingerings and dynamics are consistent with the previous line.

Third line of musical notation. This line includes a circled number 2 above the staff, indicating a second ending or a specific fingering technique. The notation continues with eighth notes, slurs, and dynamic markings.

Fourth line of musical notation. Similar to the previous lines, it features eighth notes with slurs and dynamic markings. A circled number 2 is present above the staff.

Fifth line of musical notation. This line includes a circled number 2 and a circled number 3 above the staff, indicating specific fingering or ending points. The notation continues with eighth notes and slurs.

Sixth line of musical notation. This line includes a circled number 2 and a circled number 3 below the staff, indicating specific fingering or ending points. The notation concludes with eighth notes, slurs, and dynamic markings.