J.S.Bach

Sonatas for Solo Violin
BWV1001, 1003, 1005

Arranged for guitar
by
Timo Korhonen

J.S.バッハ ギターのための無伴奏ヴァイオリン・ソナタ集
編曲:ティモ・コルホーネン
現代ギター社 / EDITION GENDAI GUITAR

ティモ・コルホーネン模範演
CD付
within CD
played by Timo Korhonen

J.S.Bach

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BWV1001,1003,1005

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— Dedicated to the memory of the victims of the earthquake in Japan 2011 —
～東日本大震災被災者に捧ぐ～

J.S.バッハ
ギターのための無伴奏ヴァイオリン・ソナタ集
編曲:ティモ・コルホーネン

GG495
(株) 現代ギター社

GENDAI GUITAR CO.,LTD.

1-16-14 Chihaya, Toshima-ku, Tokyo, Japan

ティモ・コルホーネン

ティモ・コルホーネン（1964年11月6日、フィンランド・ラウタランピ生まれ）は、ベルリン、ロンドン、ウィーン、パリ、東京、シカゴ、サンクトペテルブルグ、マドリッド、ブエノスアイレス、ハバナ、ロサンゼルス、香港、トロントなど30ヵ国以上で演奏しており、シュレスウィグ＝ホルスタイン音楽祭などに招待されている。また、エサ＝ペッカ・サロネン、サカリ・オラモ、オスモ・ヴァンスカ、レイフ・セーゲルスタム、ユッカ＝ペッカ・サラステ、スザンナ・マルッキ、トゥオマス・ハンニカイネン、ハンヌ・リントゥ、ヨン・ストゥールゴールズなどの指揮者と共演している。

ティモ・コルホーネンは14歳でデビューし、17歳のときミュンヘン国際音楽コンクールのギター部門で最年少で最高位を受賞して以来、国際的に活動している。オスカー・ギリア、セッポ・シーララ、ペッカ・ヴェサネンに師事。ギターのために新たに書かれた作品も彼の重要なレパートリーとなっている。マグヌス・リンドベルイ、レオ・ブローウェル、細川俊夫などが彼のための作品を書いており、40以上の新作を初演している。彼が創設したGUITARISTIVAL国際コンクール&フェスティバルでは1998年から2008年まで、ヘルシンキのスオメンリンナ・キャリナリー・コンサートでは1998年から2000年まで芸術監督を務めた。トゥルク音楽院で教鞭を執っており、2005年1月から2007年6月まではフィレンツェ州立音楽学校・ルイジ・ケルビーニで客員教授を務めた。また、1989年から1999年までシベリウス・アカデミーでも教鞭を執っており、その教え子が国際コンクールで賞を取っている。

オンディーヌ・レーベルからは定期的にCDをリリースしており、評論家からの評価も高い。いくつか賞も受賞しており、レオ・ブローウェルによってティモ・コルホーネンのために書かれた《ヘルシンキ協奏曲》（共演：トゥオマス・オッリラ指揮・タンペレフィルハーモニー管弦楽団）を含んだCDは2003年カンヌ・クラシカル・アワードを受賞している。使用楽器は1925、1928、1932年製のリヒャルト・ヤコブ・ワイスガーバー、1996年製のブライアン・コーエン。

オンディーヌ・レーベルから『J.S.バッハ：無伴奏ヴァイオリン・ソナタ集』（ODE 1128-2）、『J.S.バッハ：無伴奏ヴァイオリン・パルティータ集』（ODE 1164-2）をリリースしている。

ホームページ　http://www.timokorhonen.eu

The picture is taken by Saara Vuorjoki.

Timo Korhonen

Timo Korhonen, (b. November 6, 1964 in Rautalampi, Finland) has performed in more than 30 countries, at venues in Berlin, London, Vienna, Paris, Tokyo, Chicago, St. Petersburg, Madrid, Buenos Aires, Havana, Los Angeles, Hong Kong, Toronto and at the Schleswig-Holstein Music Festival among others. He has appeared with orchestras under Esa-Pekka Salonen, Sakari Oramo, Osmo Vänskä, Leif Segerstam, Jukka-Pekka Saraste, Susanna Mälkki, Tuomas Hannikainen, Hannu Lintu and John Storgårds.

Timo Korhonen made his début at the age of 14 and began his international career at the age of 17 when he became the youngest ever winner of the guitar category in the ARD competition in Munich. He has studied with Oscar Ghiglia, Seppo Siirala and Pekka Vesanen. Korhonen's repertoire includes the entire core repertoire written for his instrument. He has premiered more than 40 new works, and composers such as Magnus Lindberg, Leo Brouwer and Toshio Hosokawa have written works for him. Timo Korhonen is the founder and was the artistic director of the international GUITARISTIVAL competition and festival from 1998 to 2008, and from 1998 to 2000 he was the artistic director of the Suomenlinna Culinary Concerts in Helsinki. He is a Docent at the Turku Music Academy. From January 2005 to the end of June 2007 he was a visiting professor at the national Luigi Cherubini Conservatory in Florence. He was teacher at the Sibelius Academy in 1989-1999. His several students have won prizes in international competitions.

Korhonen records regularly for the Ondine label. His recordings have been acclaimed by critics and have received several awards. For example, the disk containing Concerto of Helsinki, written for Timo Korhonen by Leo Brouwer, with the Tampere Philharmonic conducted by Tuomas Ollila (Hannikainen), won the Cannes Classical Award 2003 (ODE 979-2). Korhonen plays guitars built by Richard Jacob (Weissgerber) from 1925, 1928 and 1932 and Brian Cohen from 1996.

Timo Korhonen has recorded the Sonatas and Partitas for Solo Violin by Johann Sebastian Bach for Ondine label; The Sonatas: Ondine ODE 1128-2 and the Partitas: Ondine ODE 1164-2

http://www.timokorhonen.eu

Johann Sebastian Bach
Sonatas for Solo Violin
BWV1001, 1003, 1005

ヨハン・セバスティアン・バッハ
無伴奏ヴァイオリン・ソナタ集

ソナタ第1番ト短調
Sonata No.1 in G minor BWV1001

アダージョ 4
Adagio
フーガ 6
Fuga
シシリアーナ 10
Siciliano
プレスト 12
Presto

ソナタ第2番イ短調
Sonata No.2 in A minor BWV1003

グラーヴェ 16
Grave
フーガ 18
Fuga
アンダンテ 24
Andante
アレグロ 26
Allegro

ソナタ第3番ハ長調
Sonata No.3 in C major BWV1005

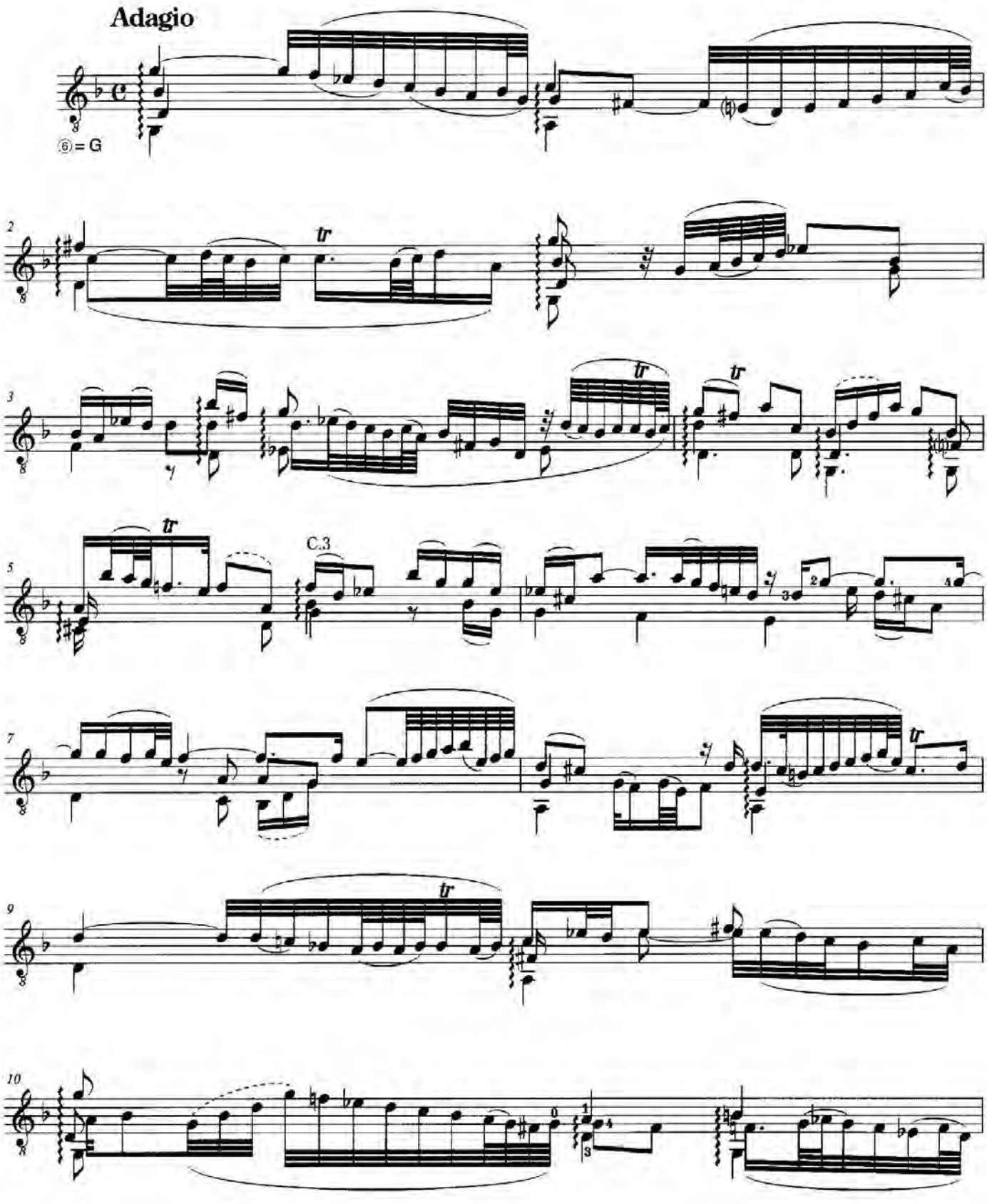
アダージョ 30
Adagio
フーガ 32
Fuga
ラルゴ 40
Largo
アレグロ・アッサイ 42
Allegro assai

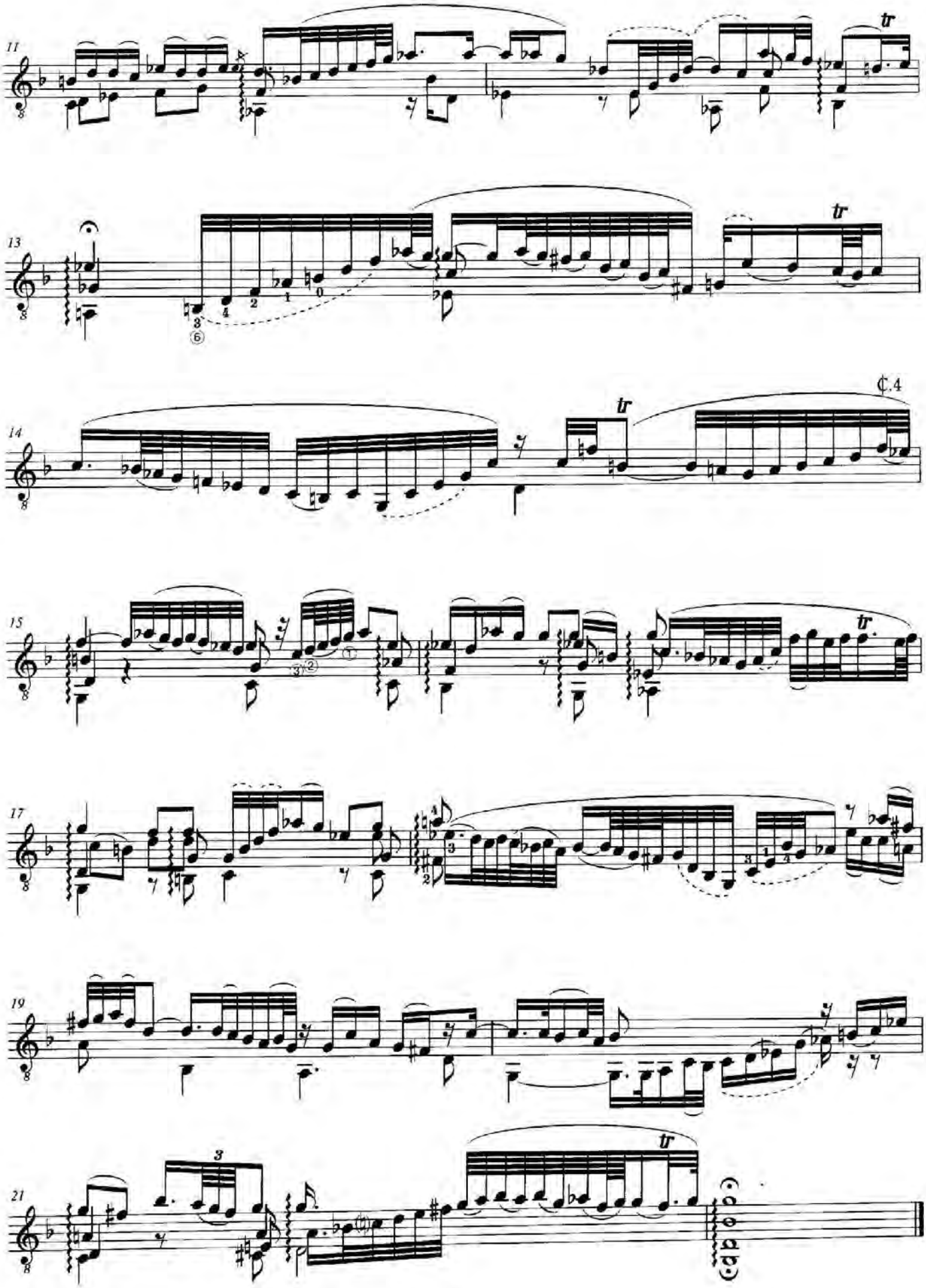
ファクシミリ 45
Facsimile

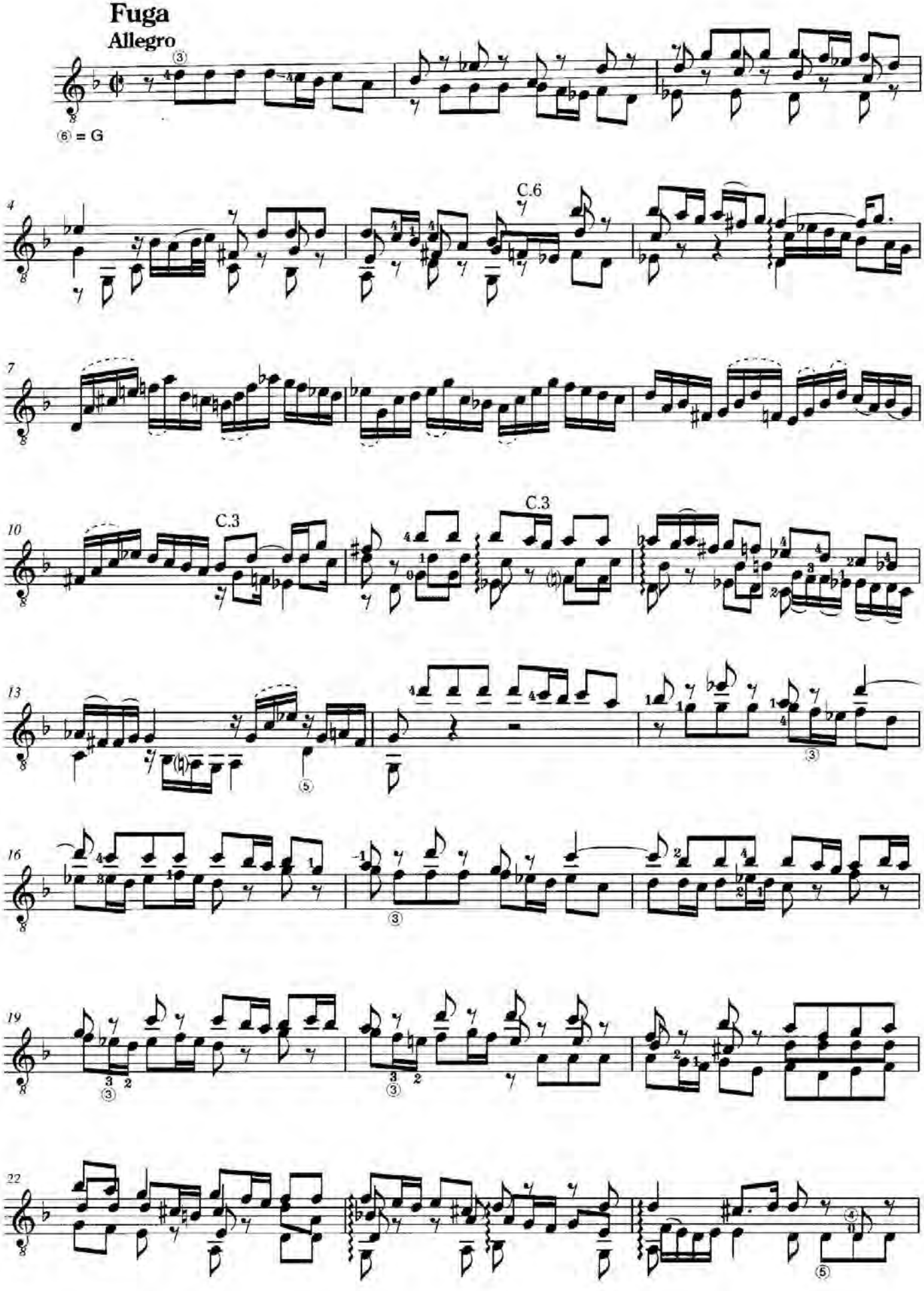
楽譜解説 66
Music commentary

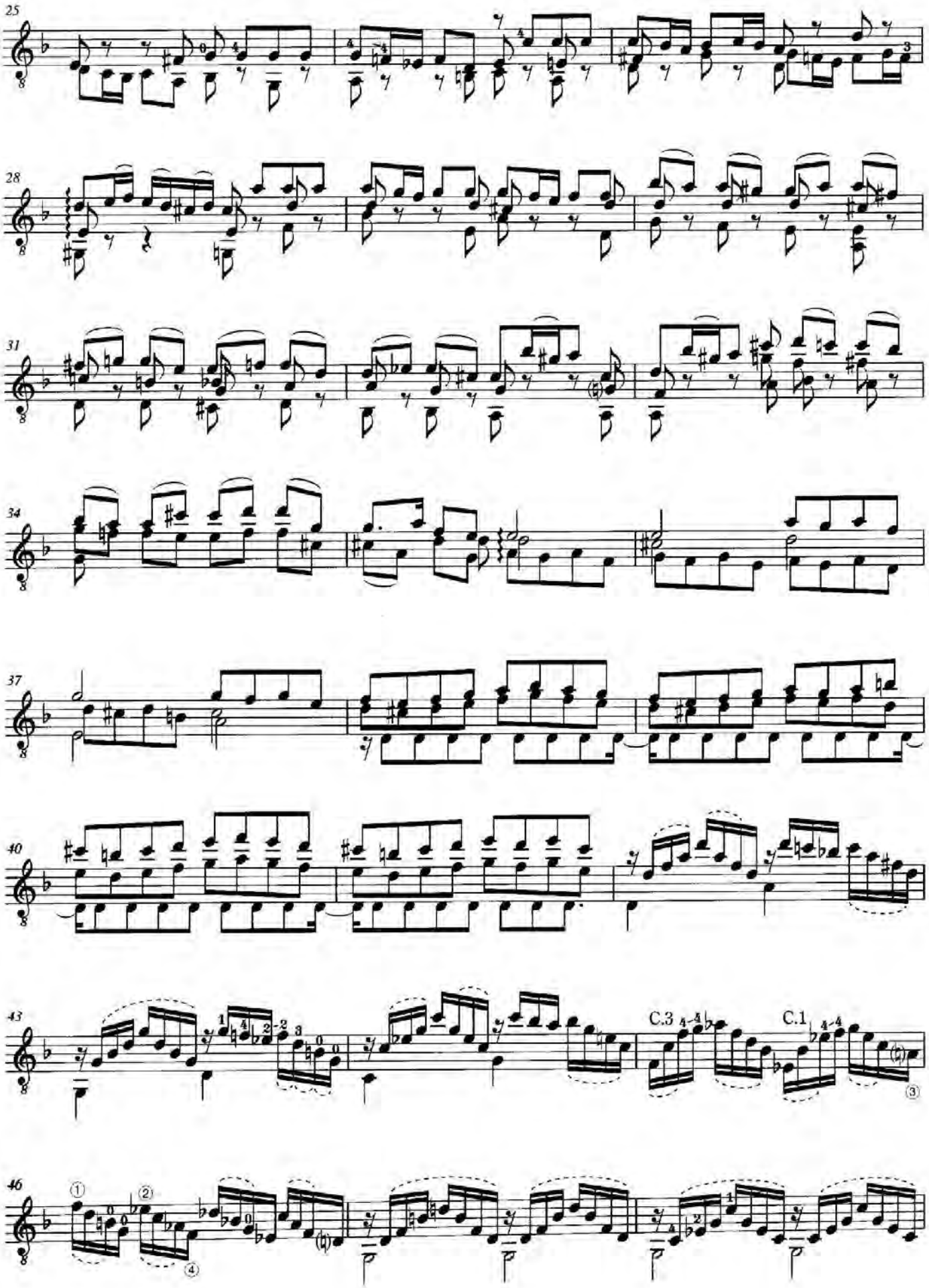
Sonata 1ma á Violino solo senza basso

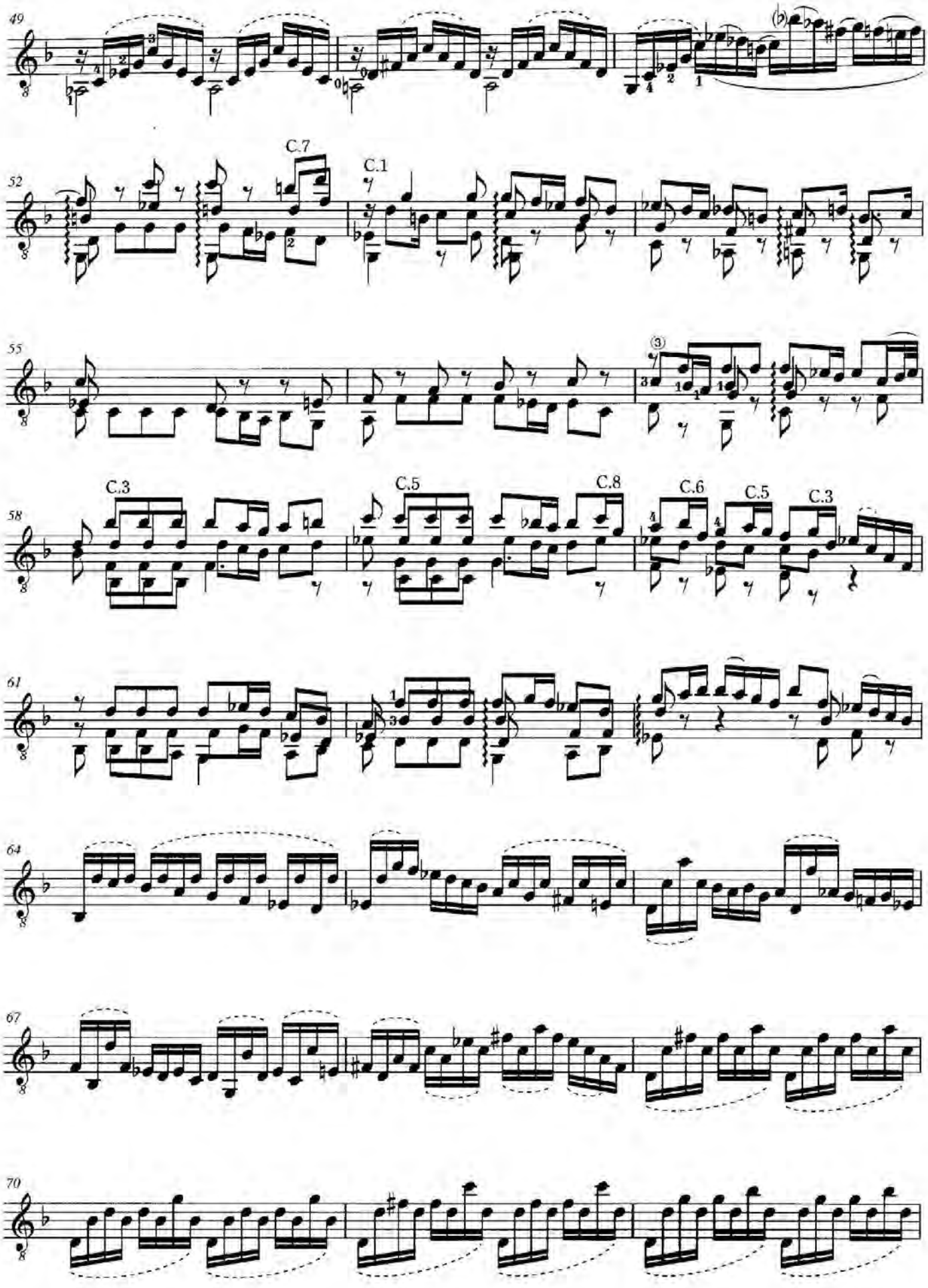
Johann Sebastian Bach
arr. by Timo Korhonen

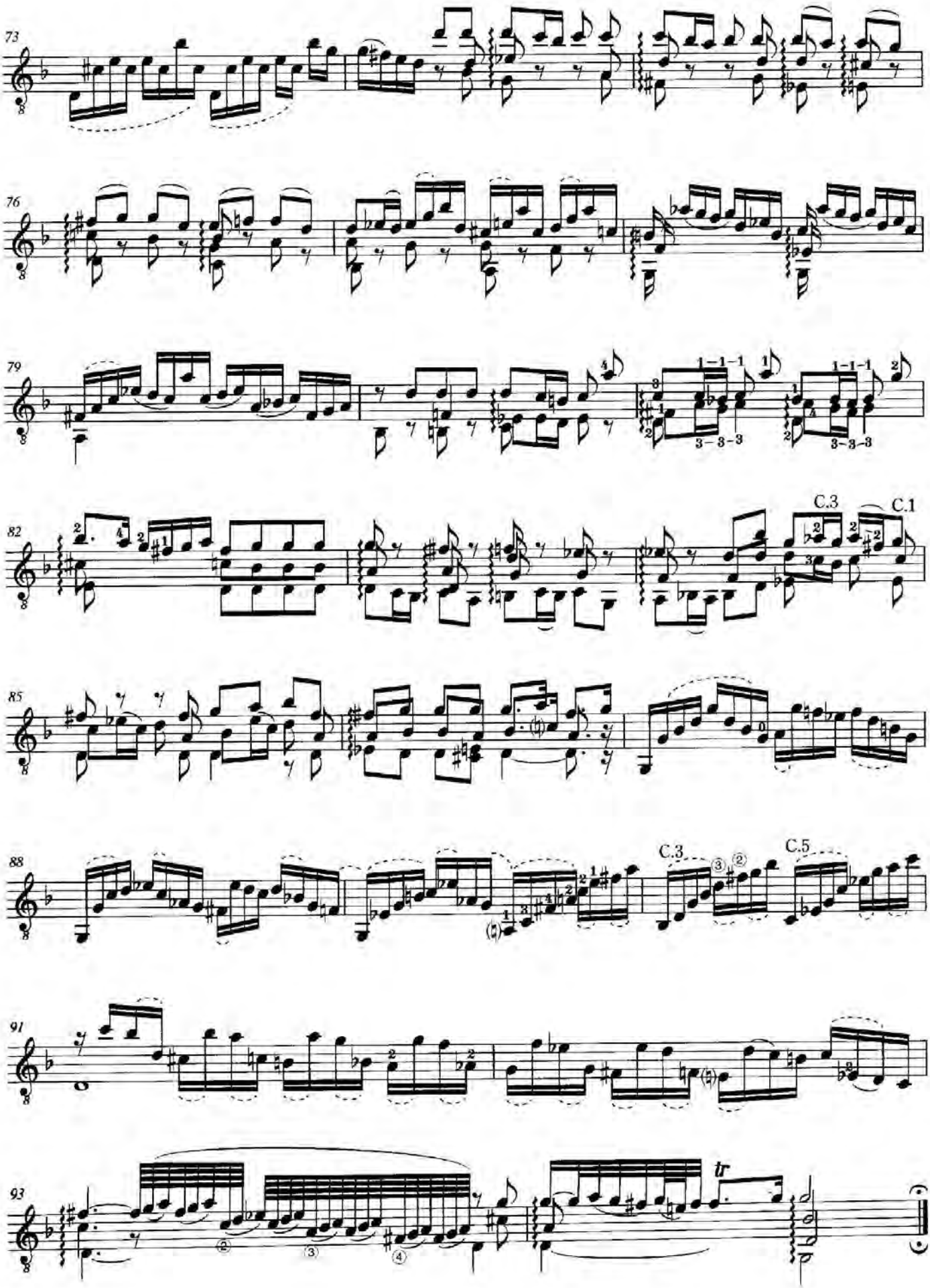



11
tr
13
tr
14
¢.4
tr
15
tr
17
19
21
3
tr

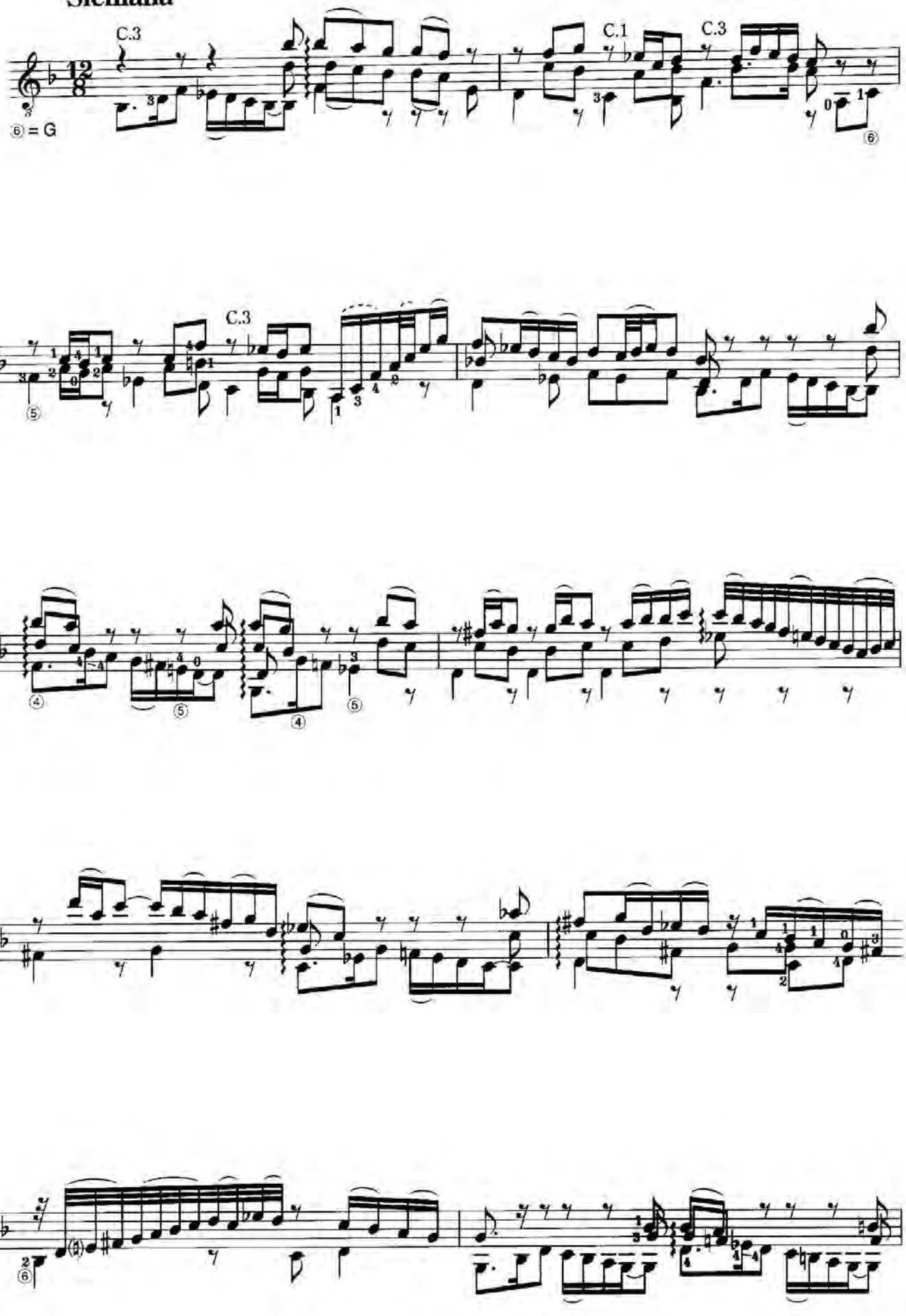

Fuga
Allegro
⑥ = G
C.6
C.3
C.3

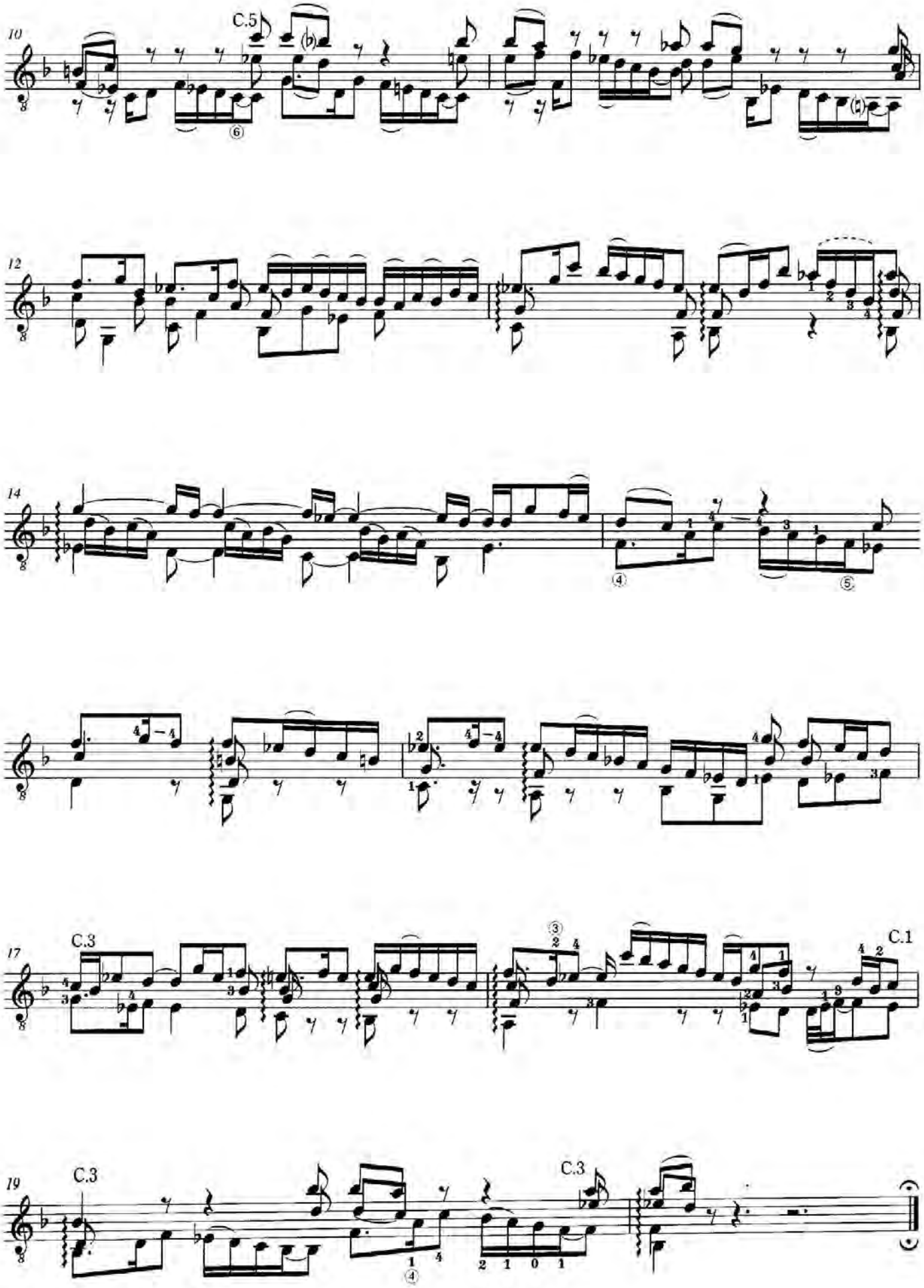

25
28
31
34
37
40
43
C.3
C.1
46

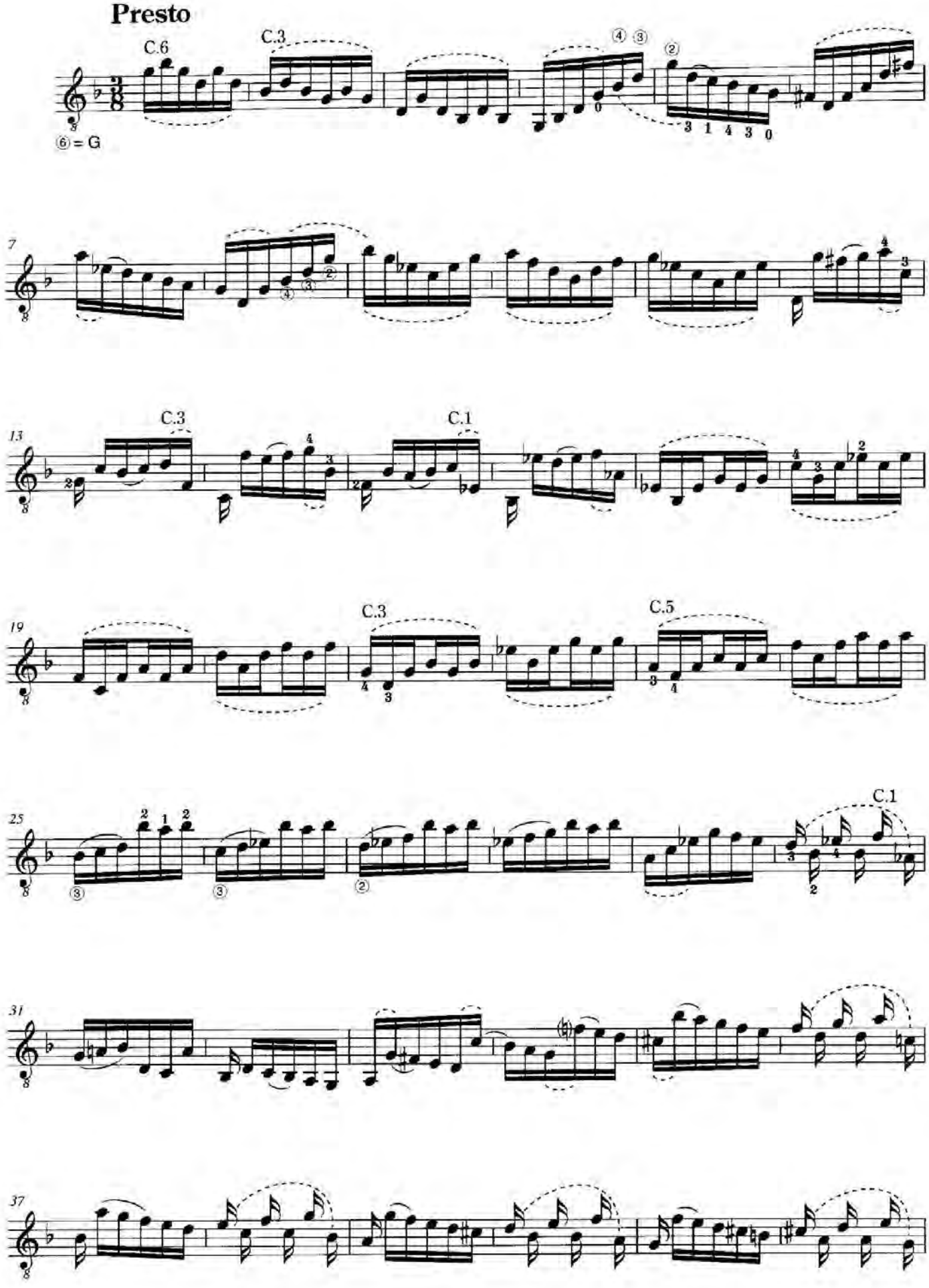

49
52
C.7
C.1
55
58
C.3
C.5
C.8
C.6
C.5
C.3
61
64
67
70

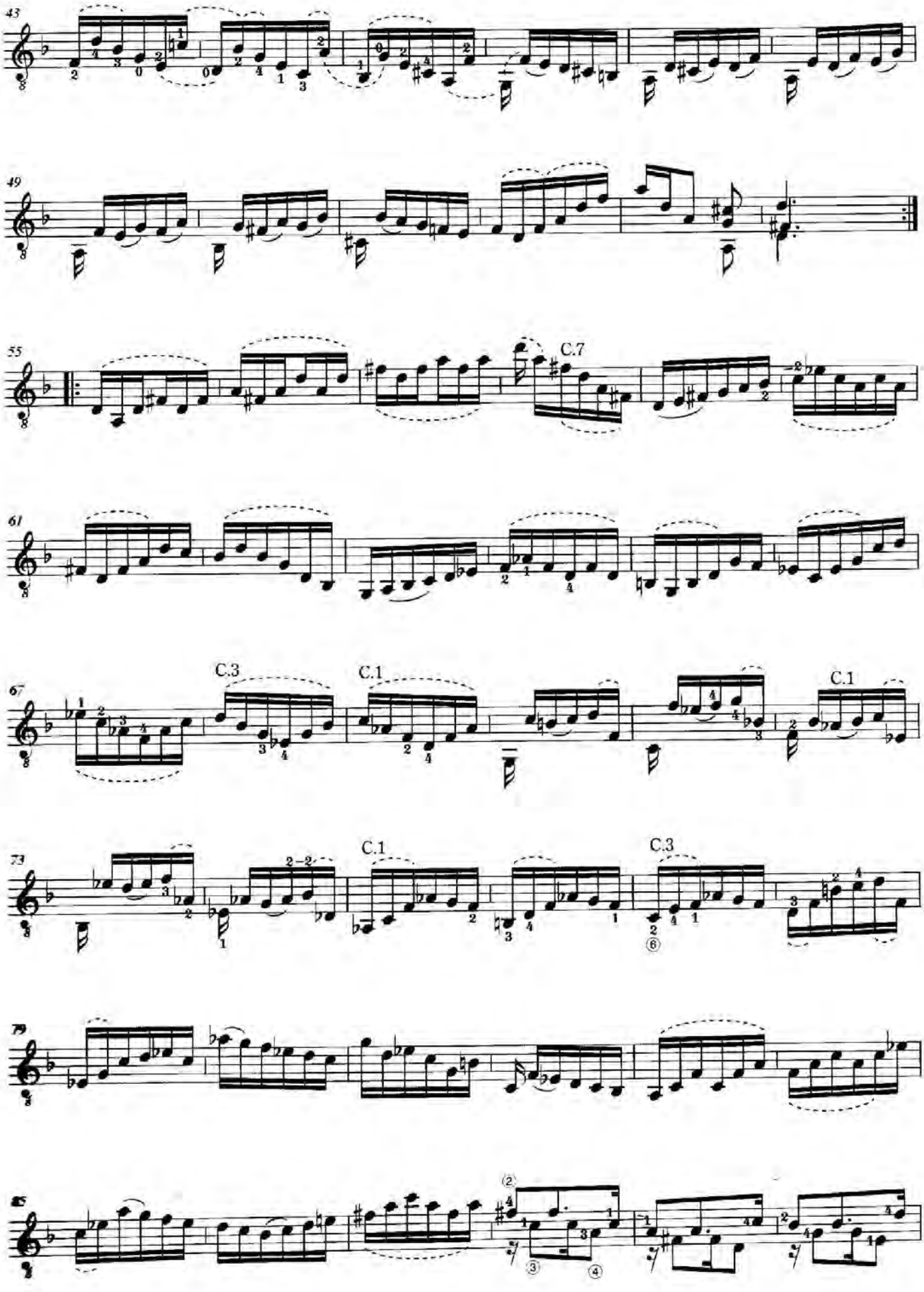

73
76
79
1-1-1
3-3-3
1-1-1
3-3-3
82
C.3
C.1
85
88
C.3
C.5
91
93
tr

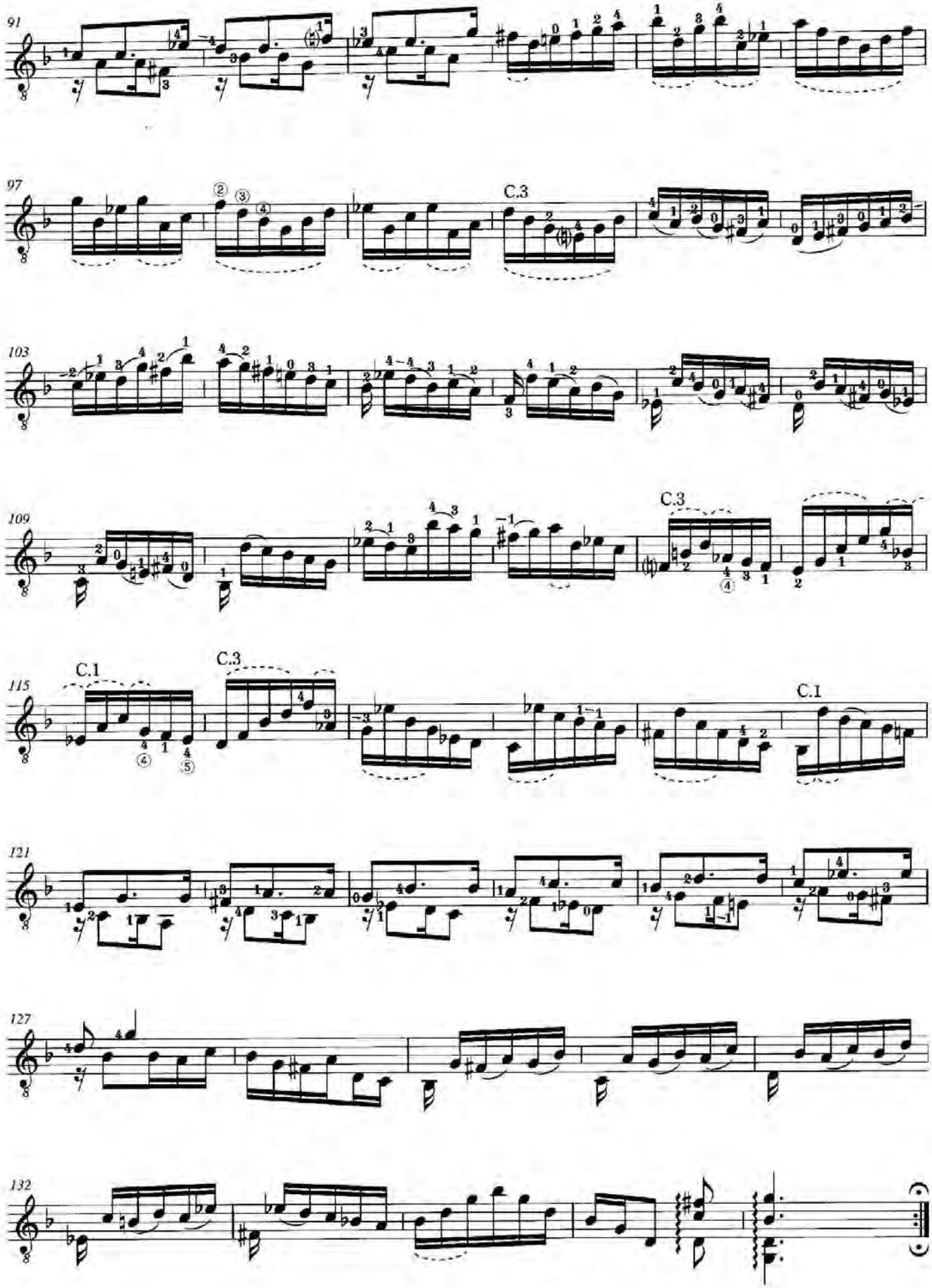
Siciliana




10
C.5
12
14
17
C.3
C.1
19
C.3
C.3


Presto
C.6
C.3
⑥ = G
7
13
C.3
C.1
19
C.3
C.5
25
C.1
31
37

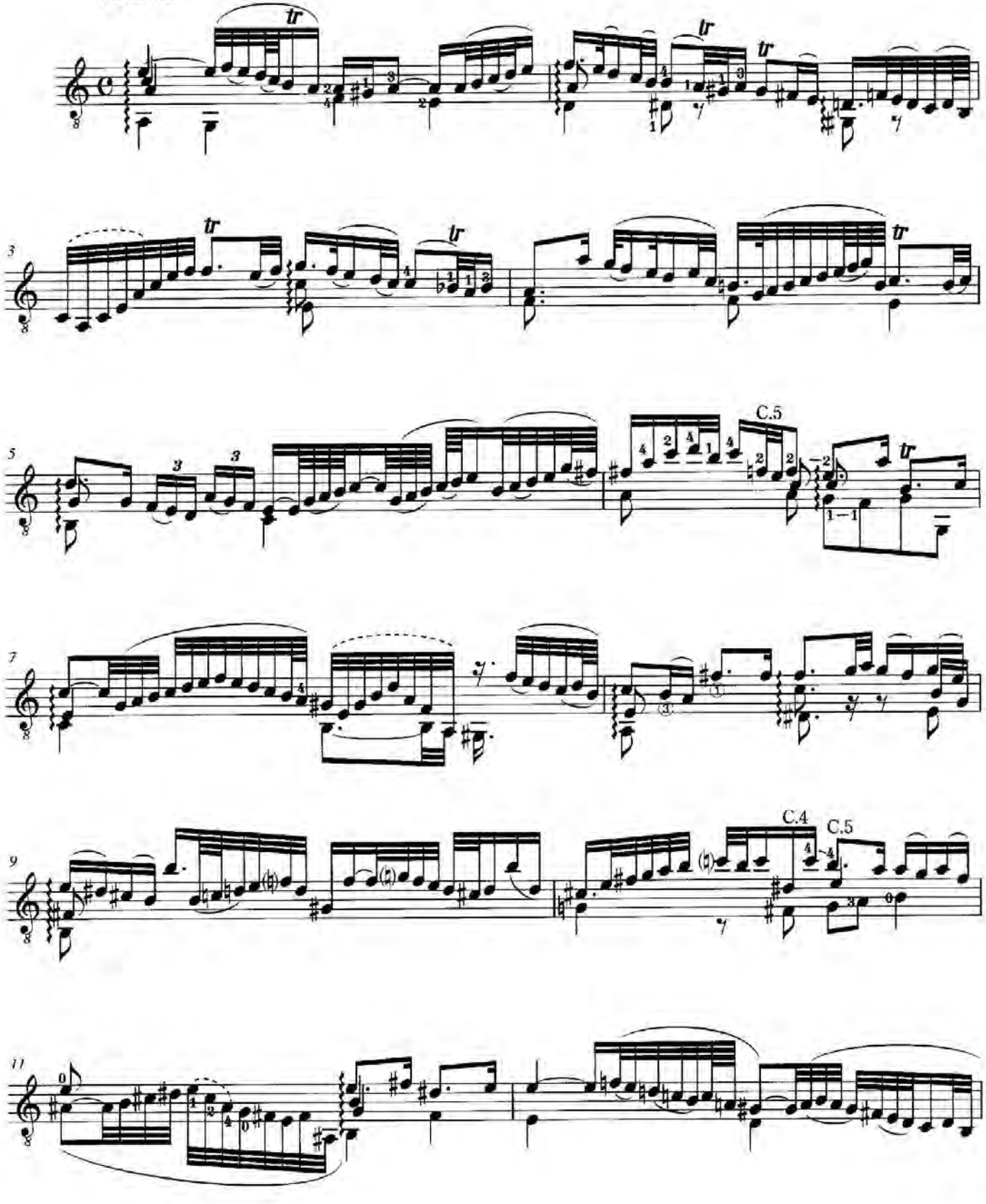

43
49
55
C.7
61
67
C.3
C.1
C.1
73
C.1
C.3
79
85

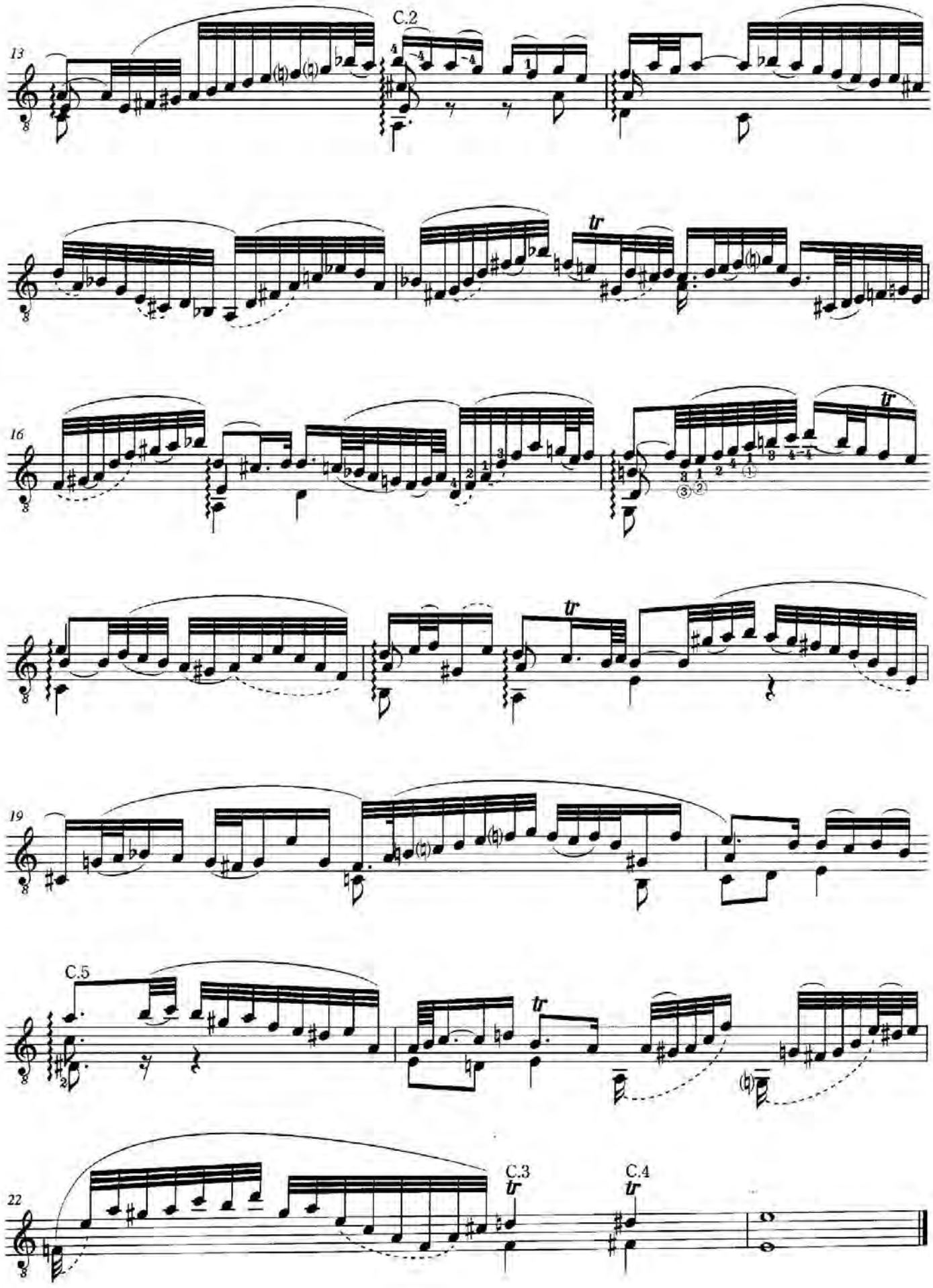

91
97
C.3
103
109
C.3
115
C.1
C.3
C.1
121
127
132

Sonata 2da á Violino solo senza basso

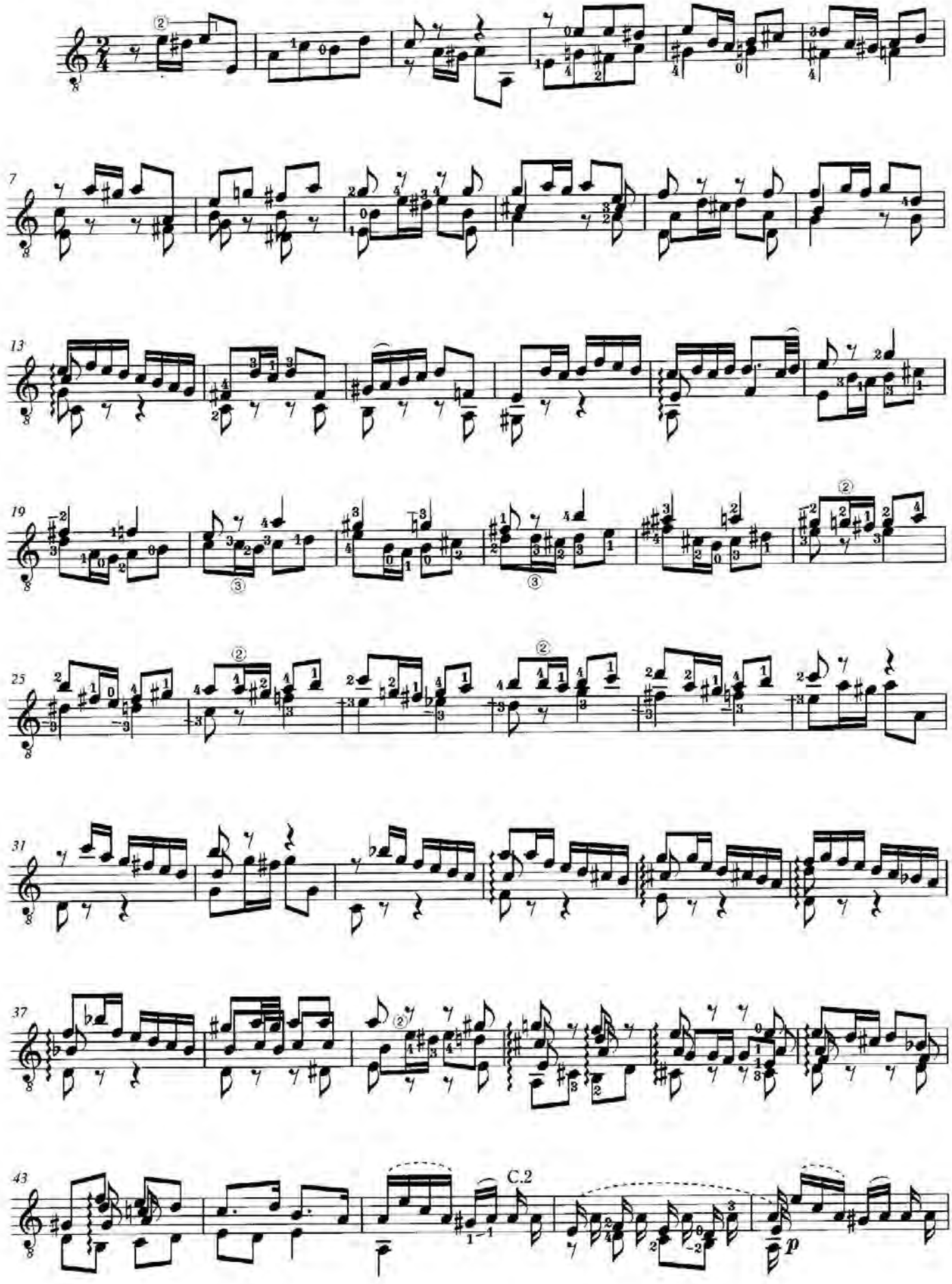
Johann Sebastian Bach
arr. by Timo Korhonen

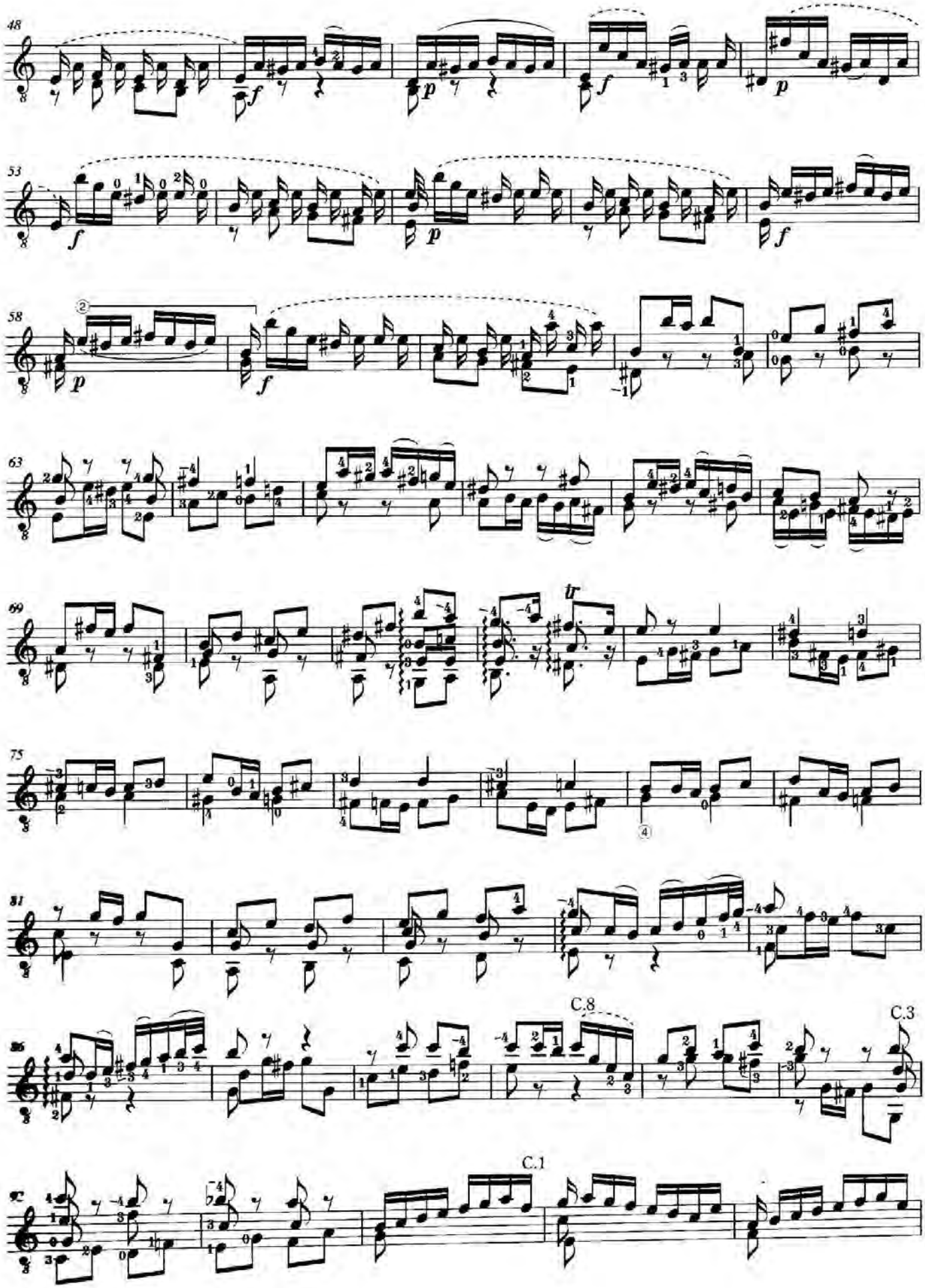
Grave

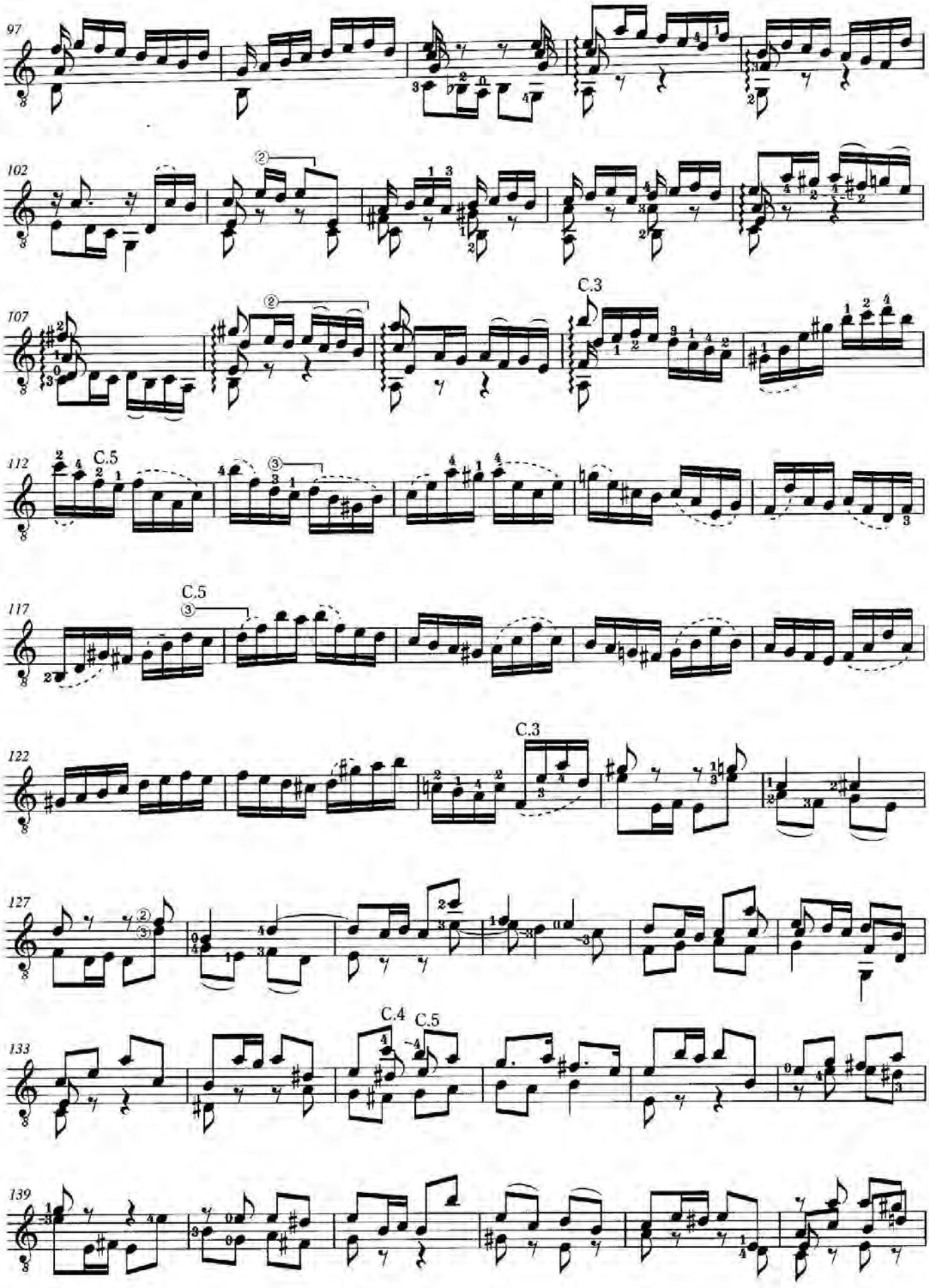


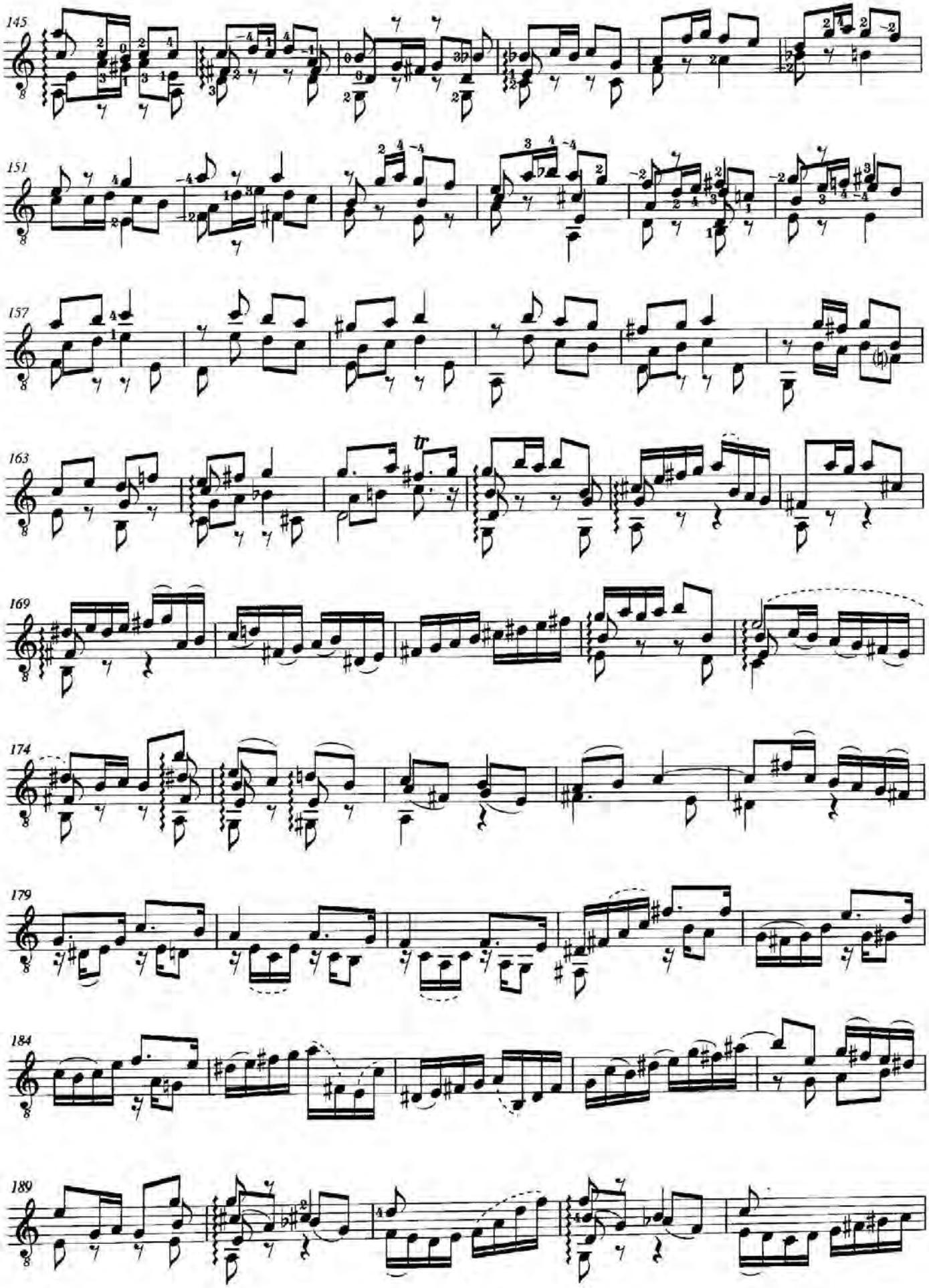

13
C.2
16
19
C.5
22
C.3
C.4

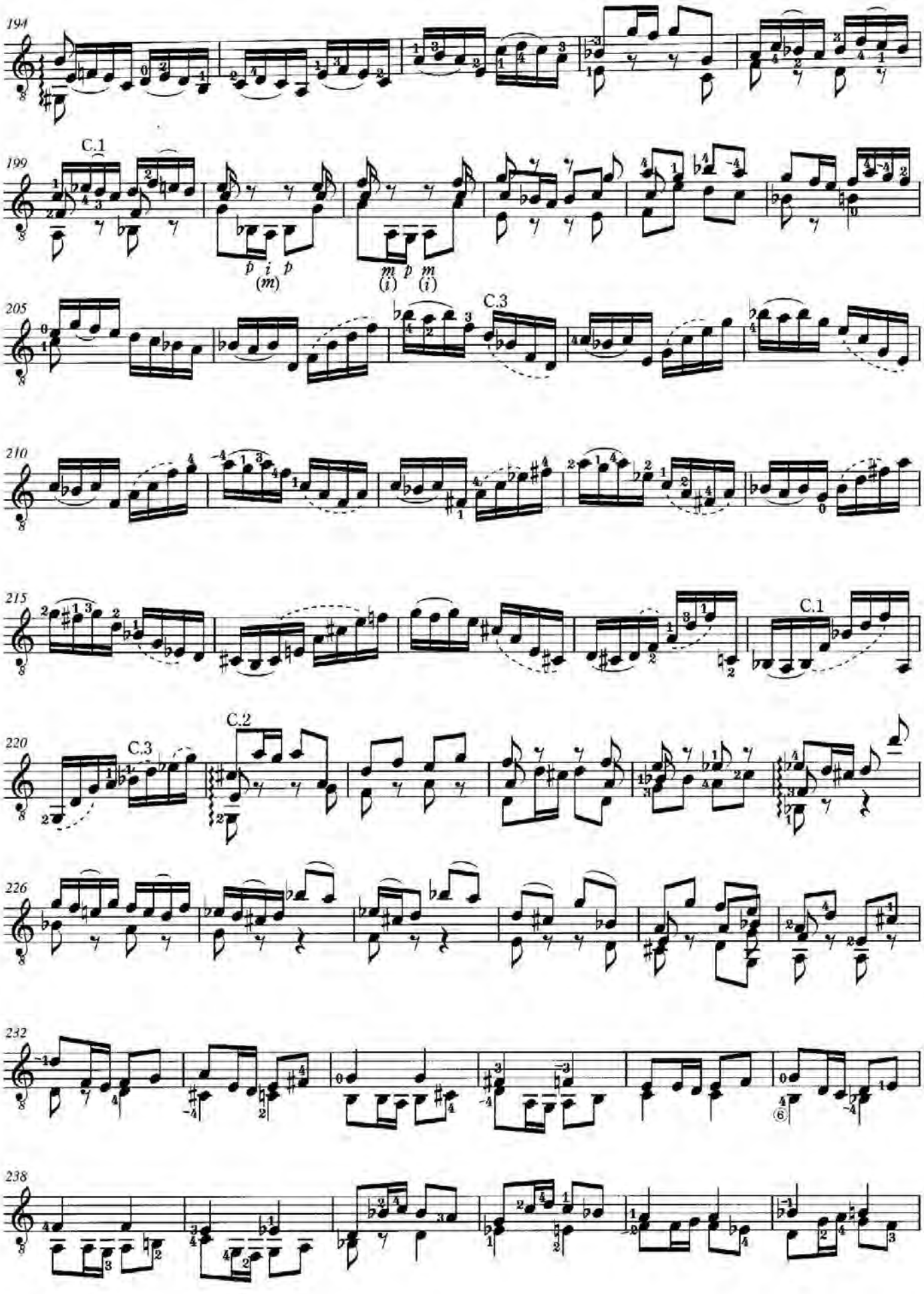
Fuga

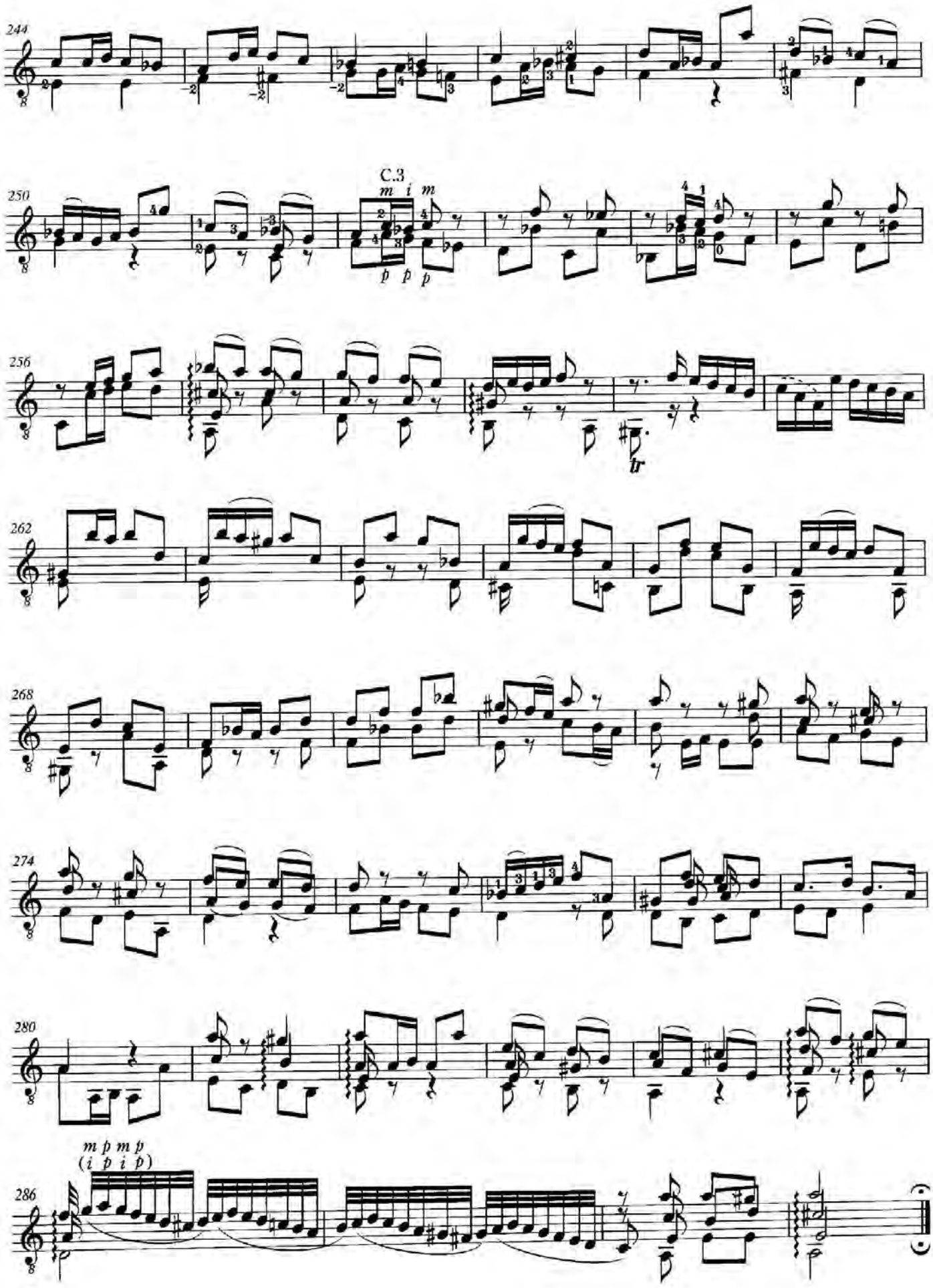



48
53
58
63
69
75
81
86
C.8
C.3
C.1

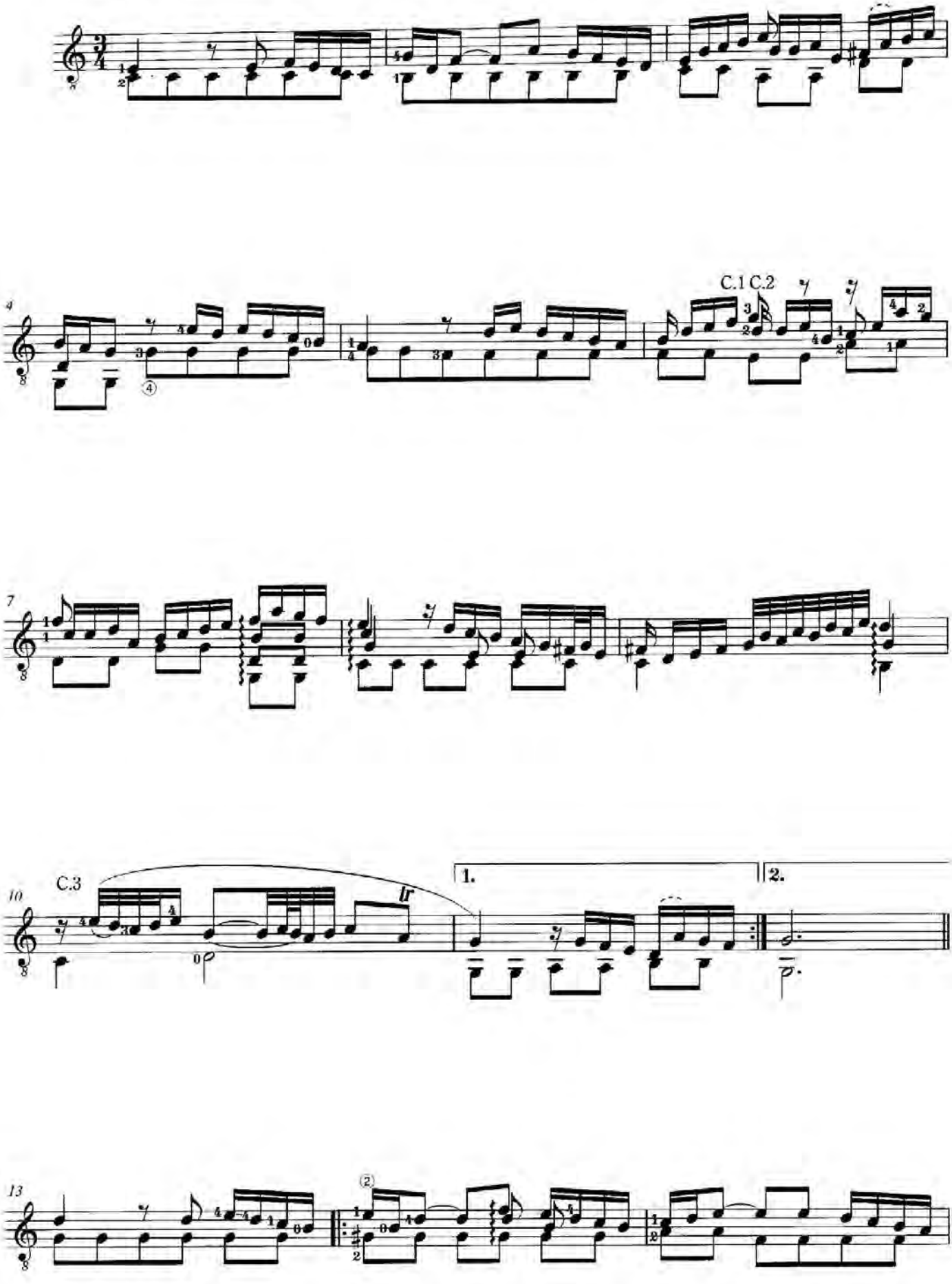

97
102
107
C.3
112
C.5
117
C.5
122
C.3
127
133
C.4
C.5
139

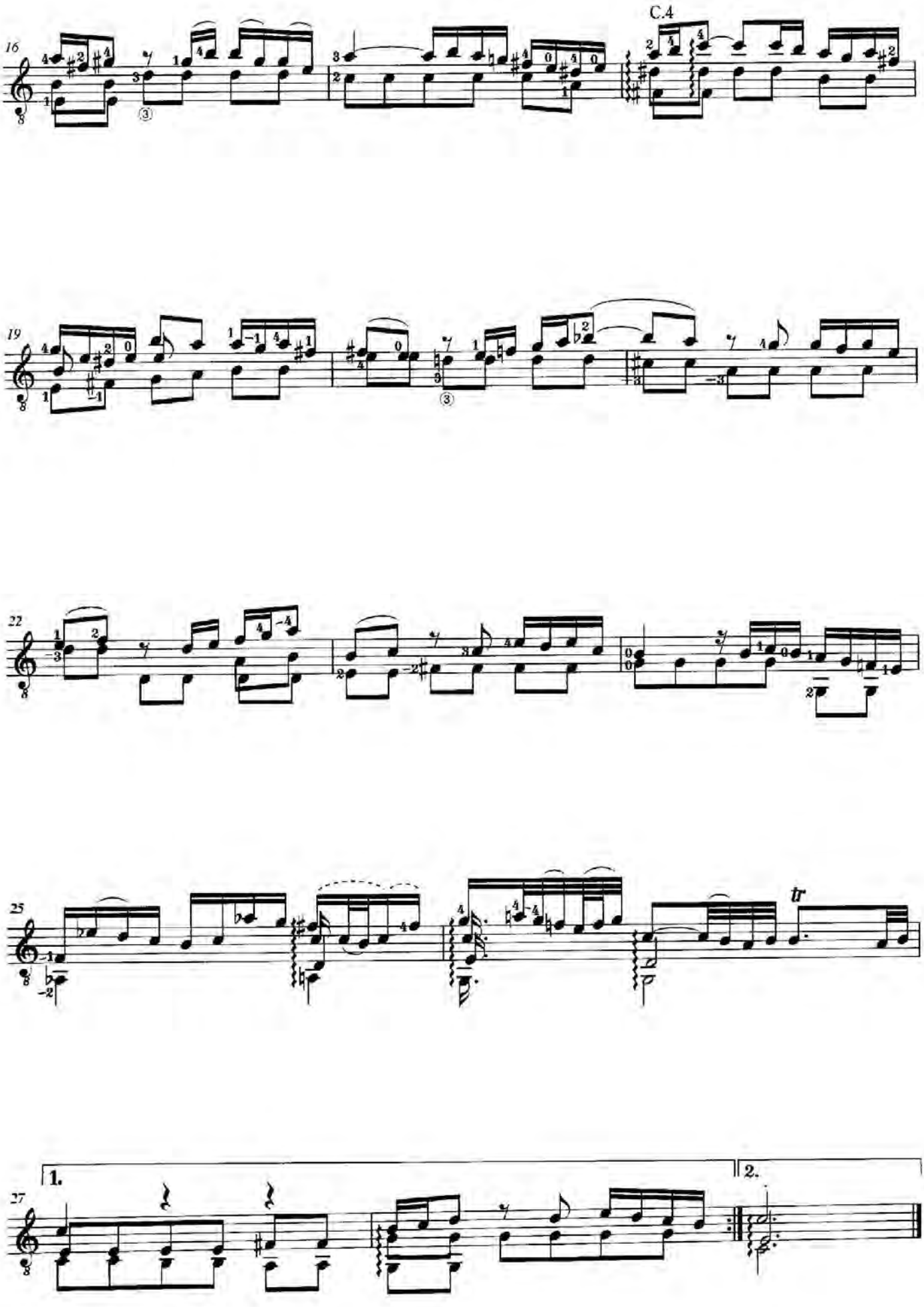

145
151
157
163
tr
169
174
179
184
189

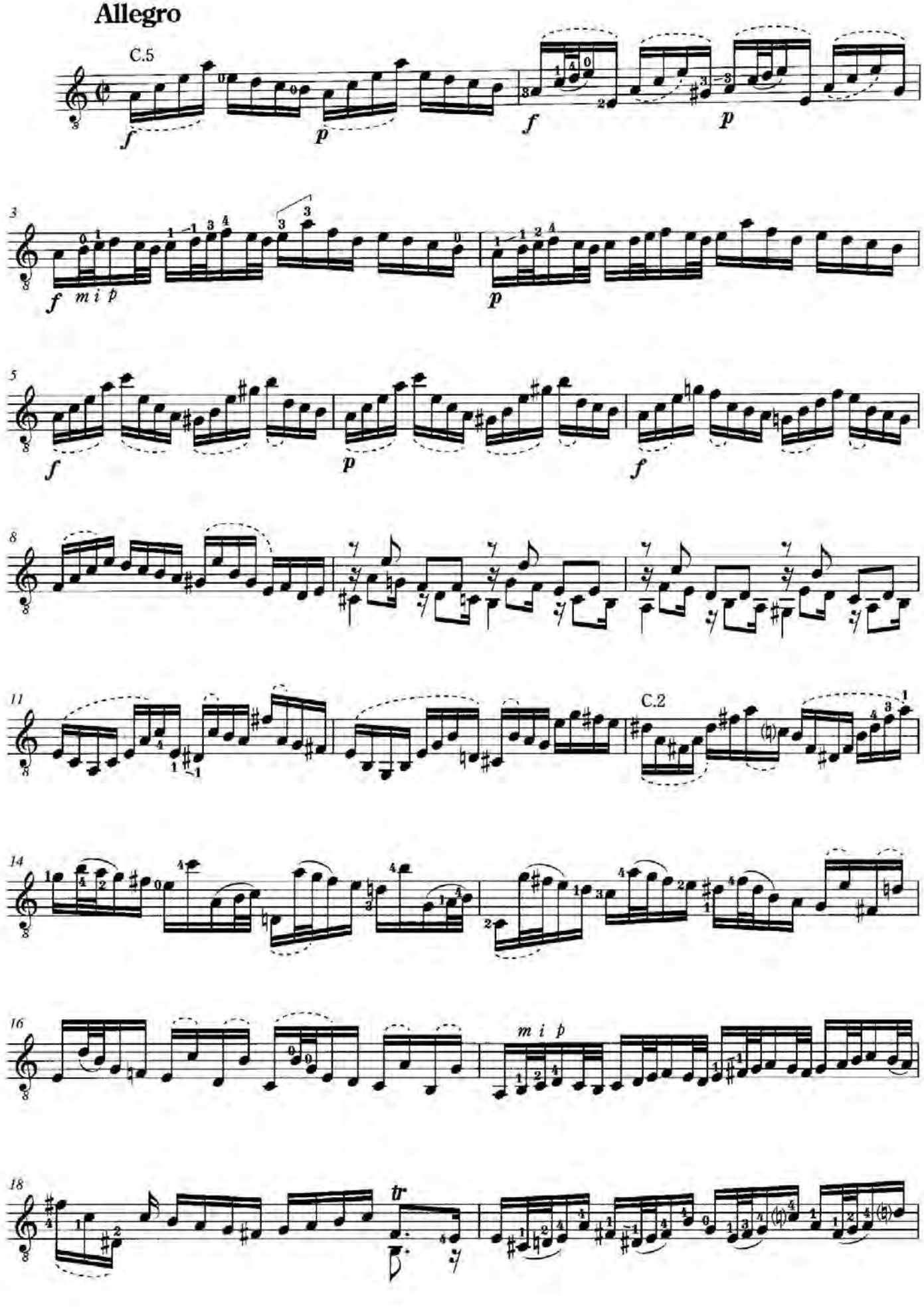

194
199
C.1
205
C.3
210
215
C.1
220
C.3
C.2
226
232
238

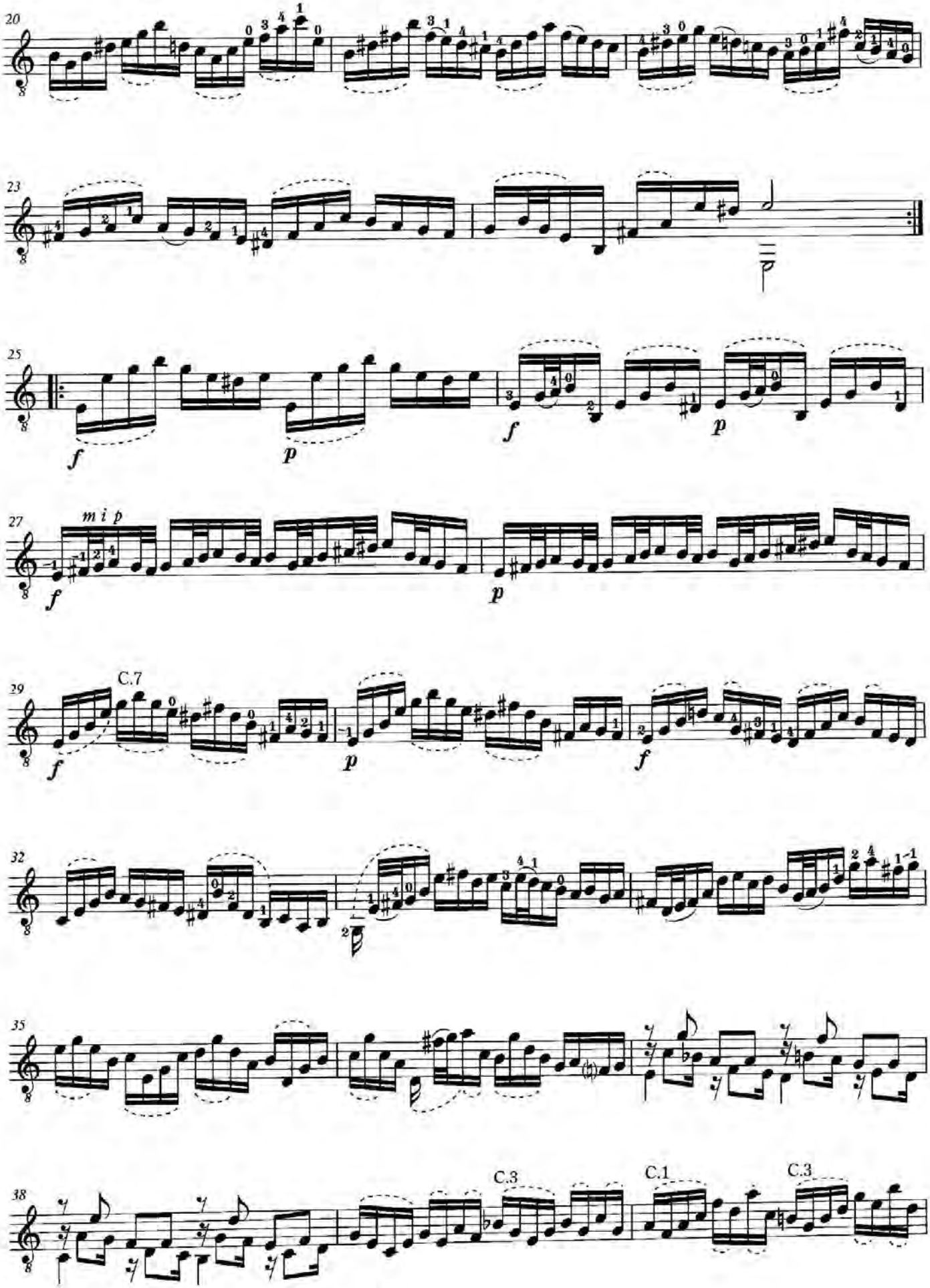

244
250
C.3
m i m
p p p
256
tr
262
268
274
280
m p m p
(i p i p)
286

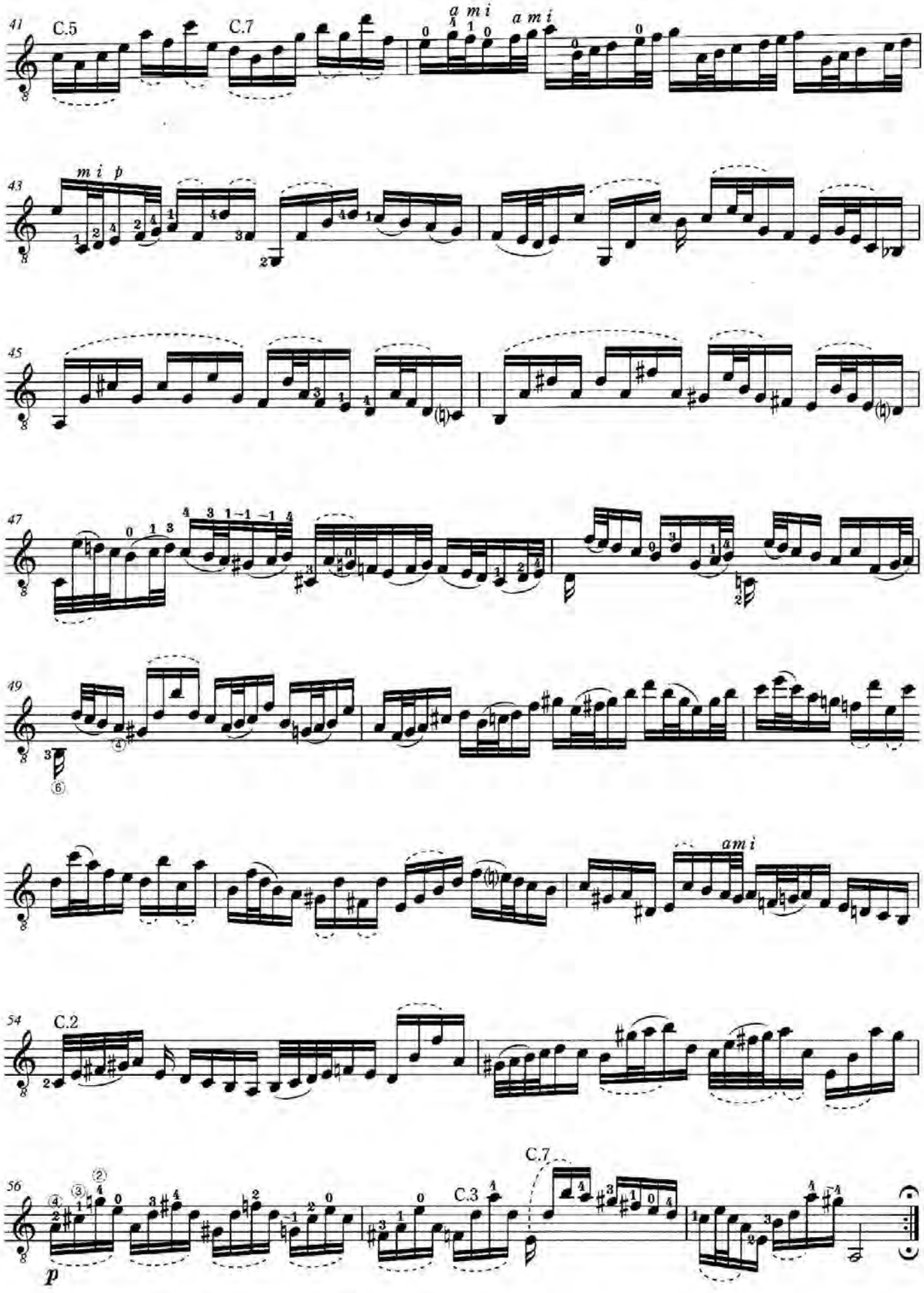
Andante




C.4
16
19
22
25
tr
27
1.
2.


Allegro
C.5
f
p
f
p
3
f m i p
p
5
f
p
f
8
11
C.2
14
16
m i p
18
tr

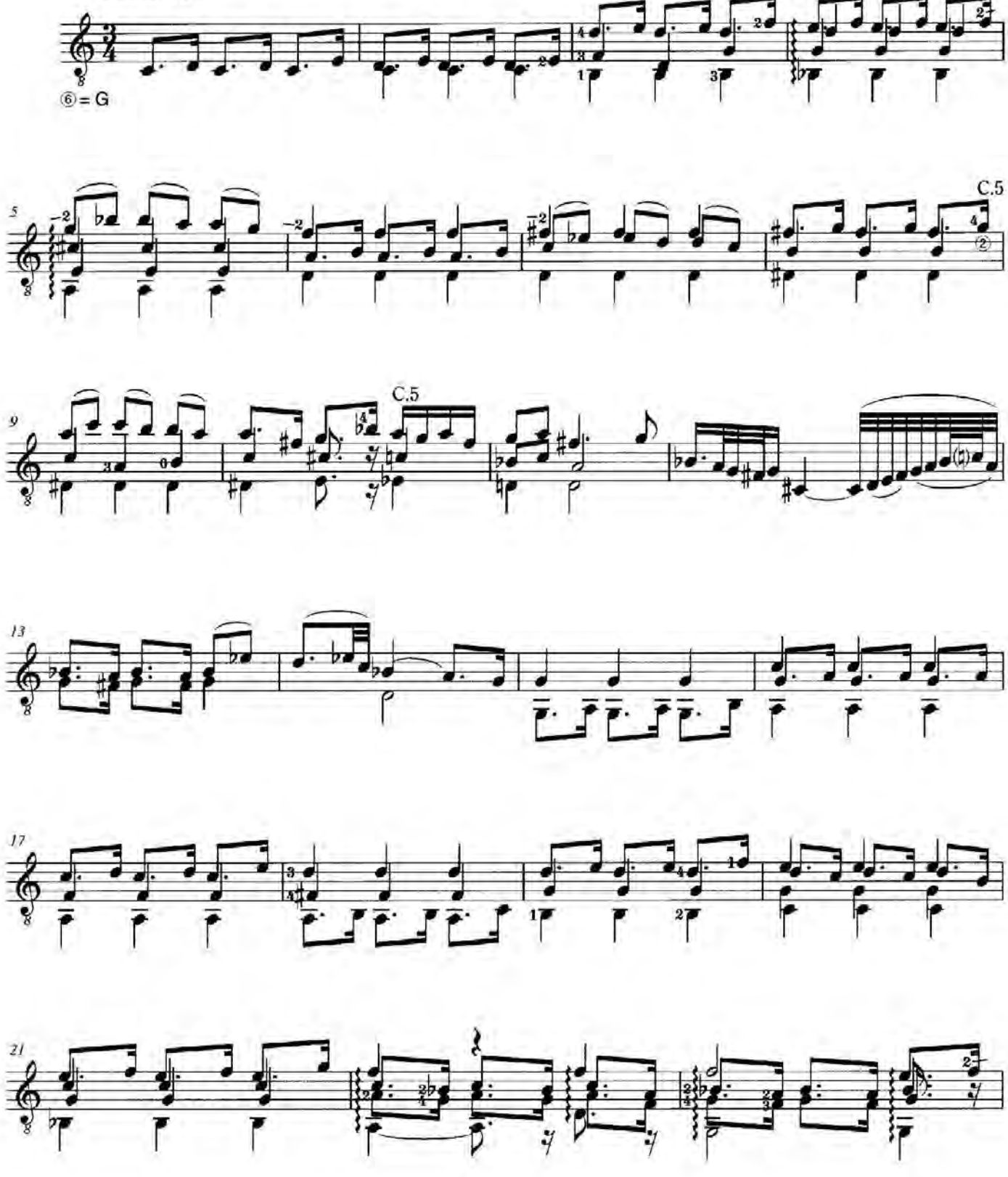

20
23
25
f
p
f
p
27
m i p
f
p
29
C.7
f
p
f
32
35
38
C.3
C.1
C.3

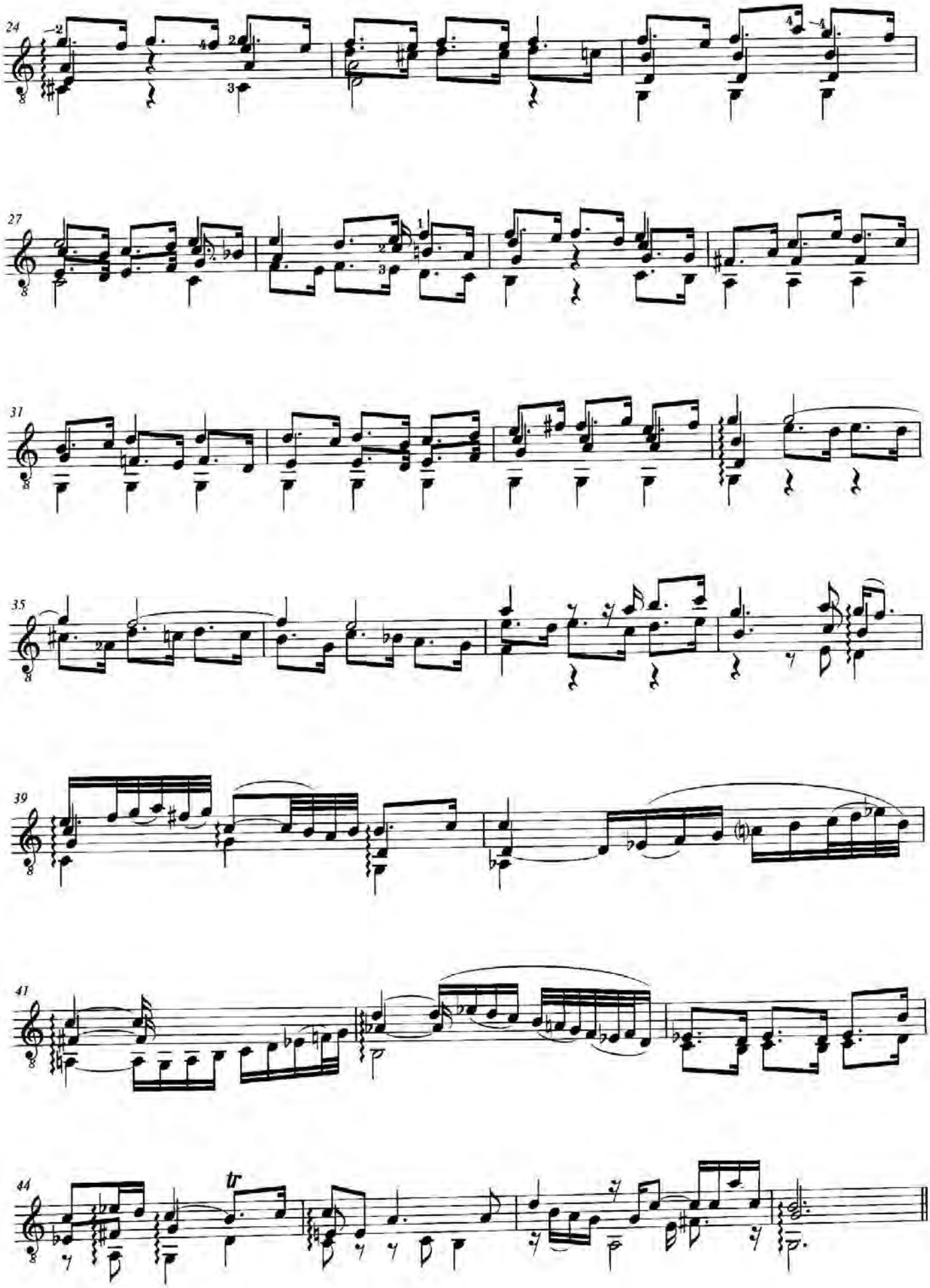

41
C.5
C.7
a m i
a m i
43
m i p
45
47
49
a m i
54
C.2
56
C.7
C.3
p

Sonata 3za á Violino solo senza basso

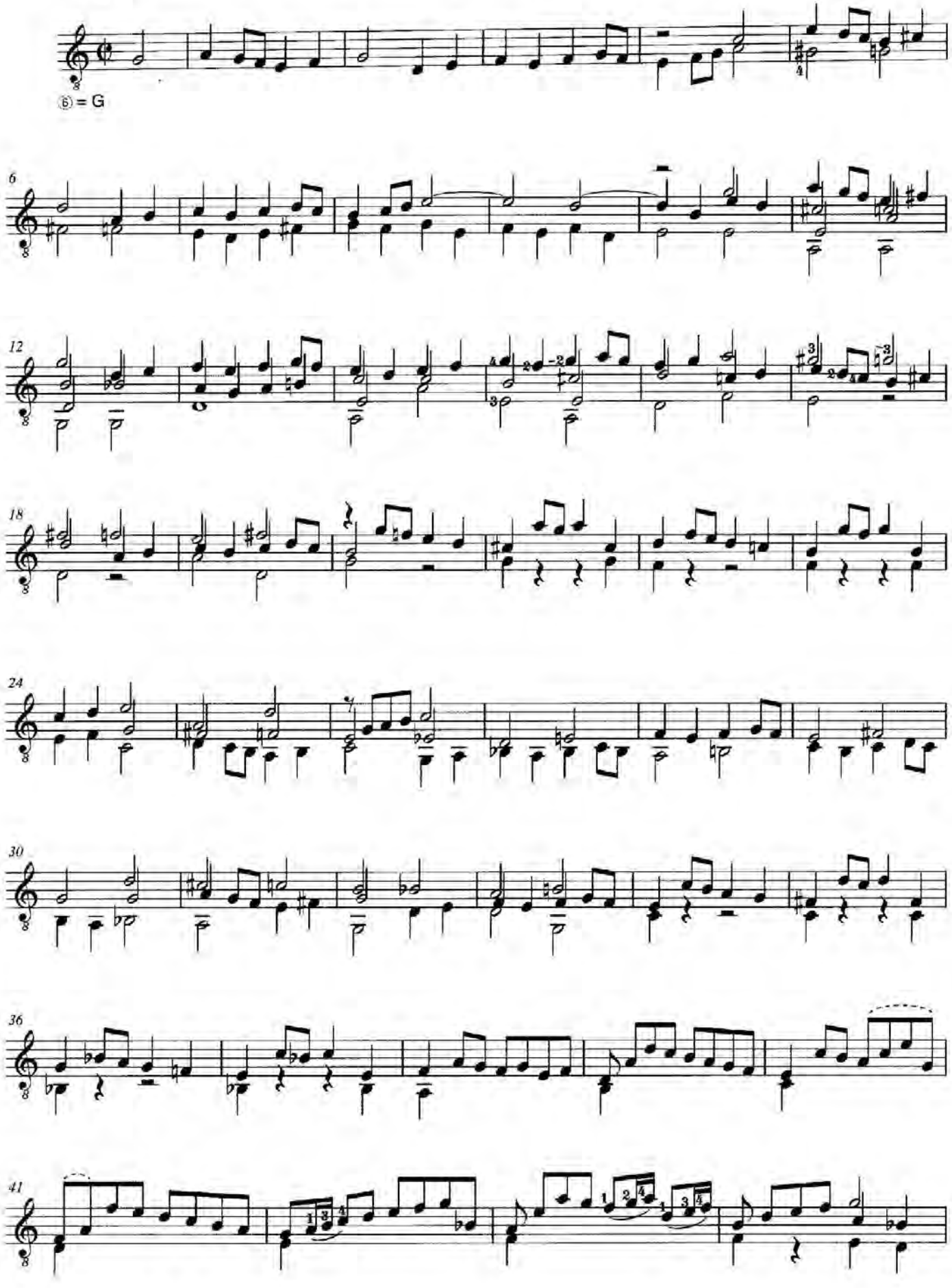
Johann Sebastian Bach
arr. by Timo Korhonen

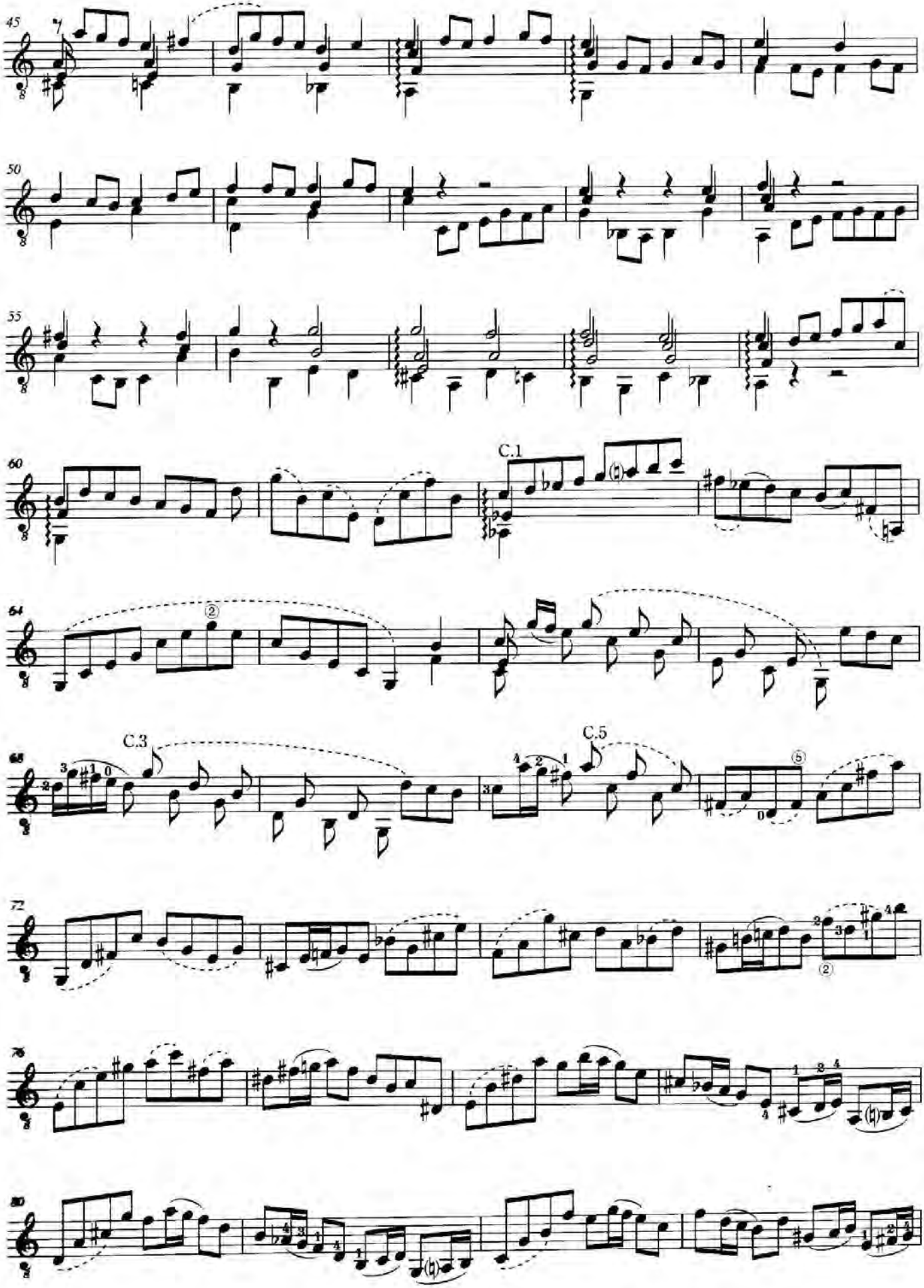
Adagio

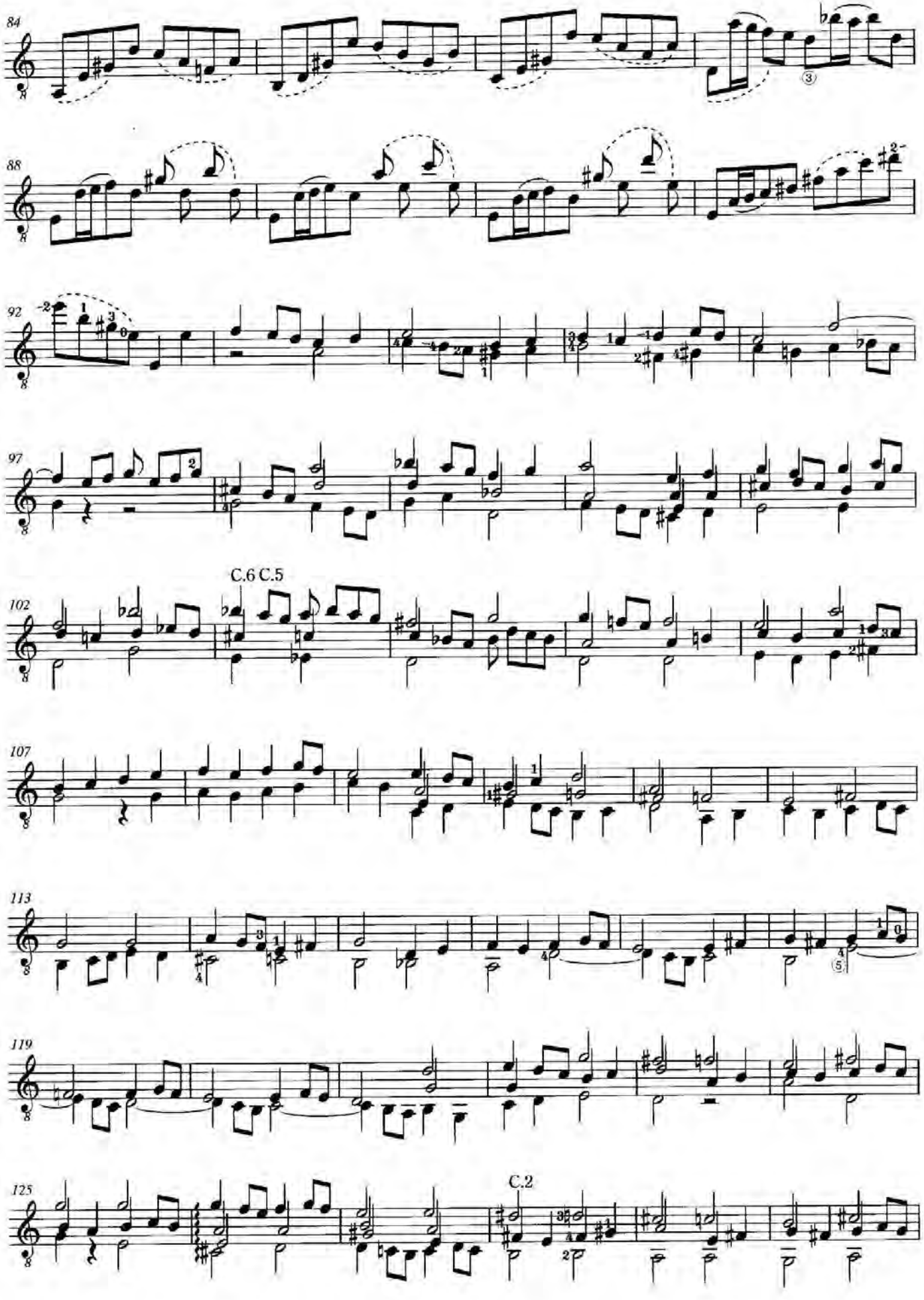


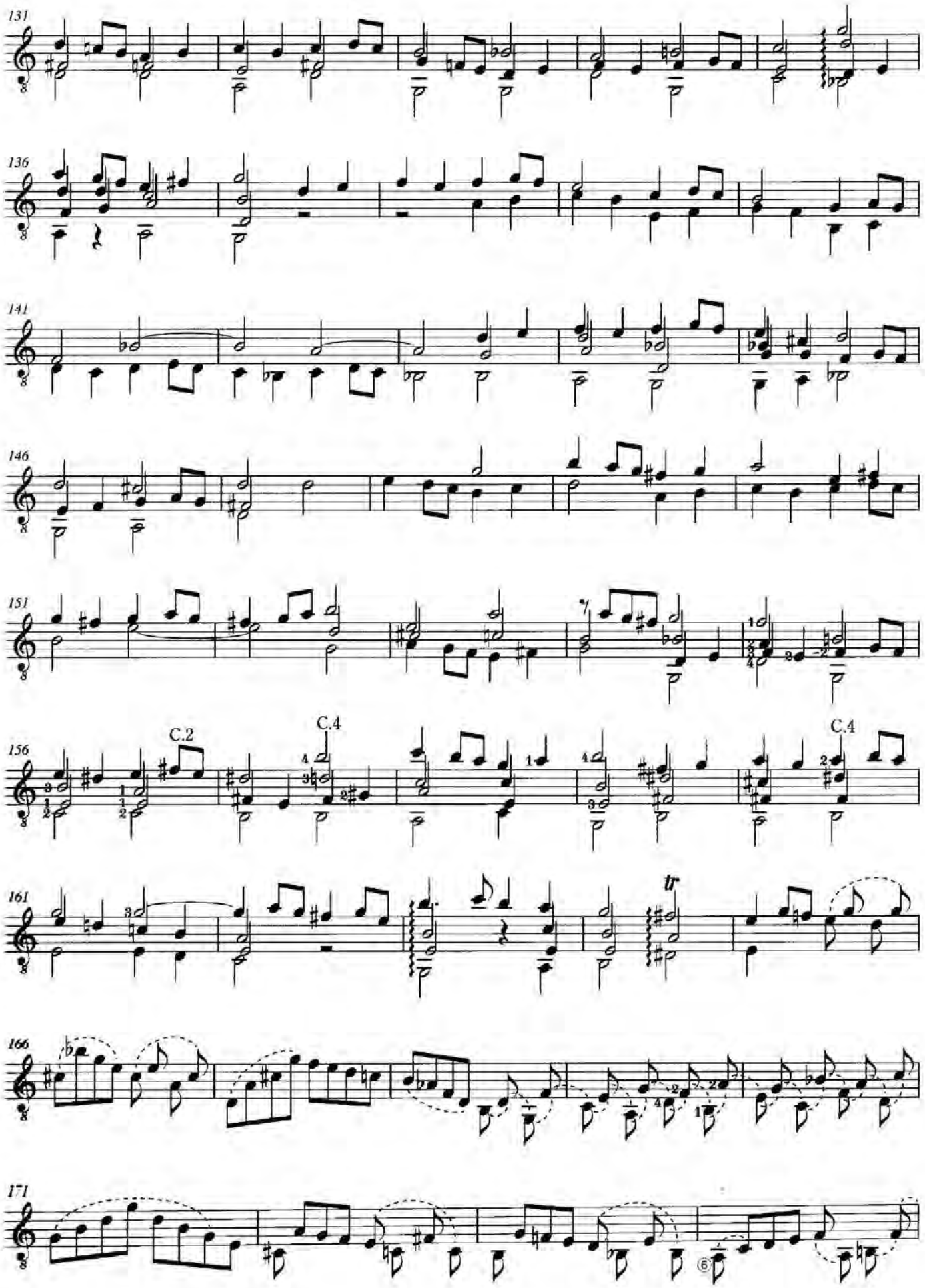

24
27
31
35
39
41
44
tr

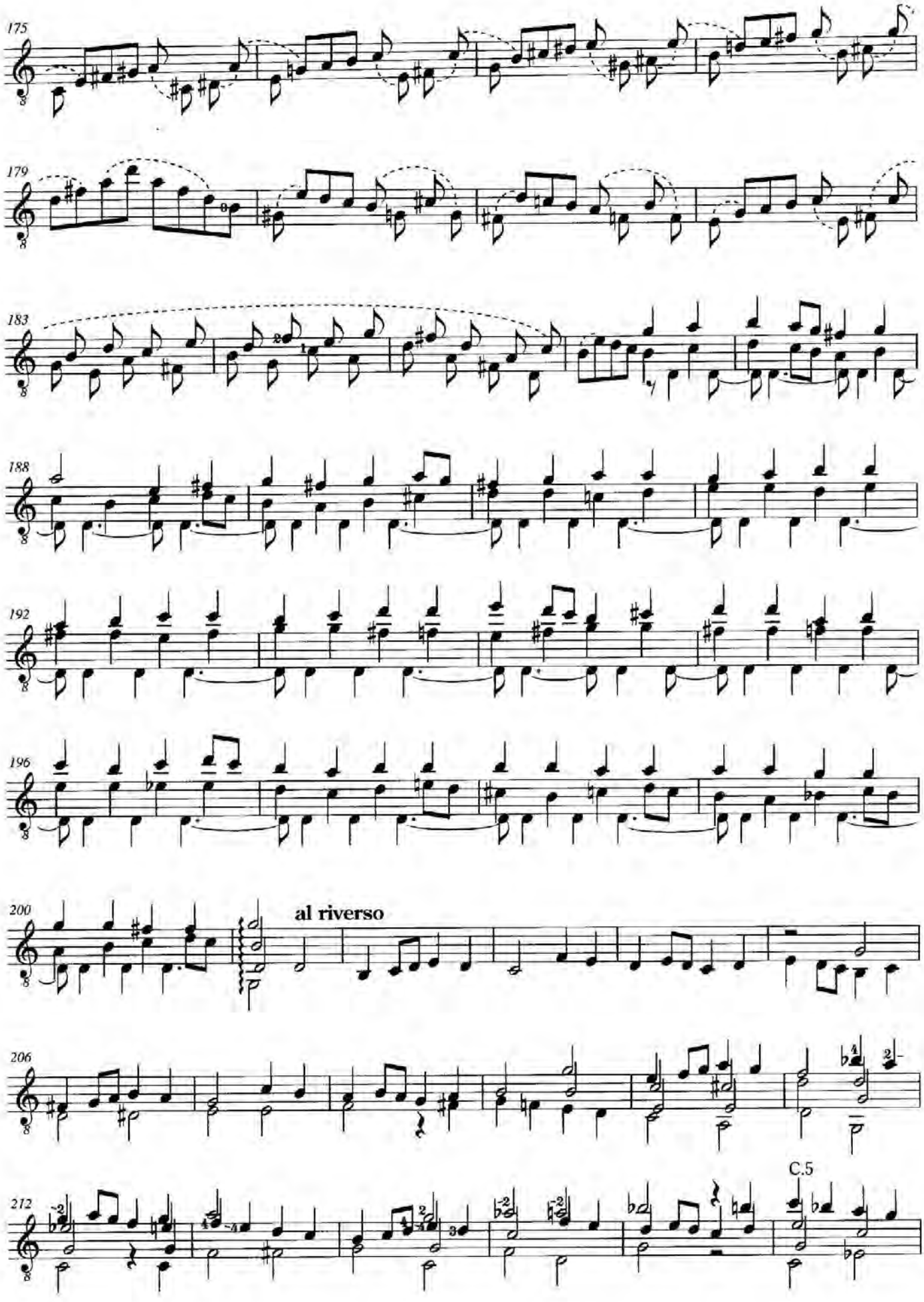
Fuga

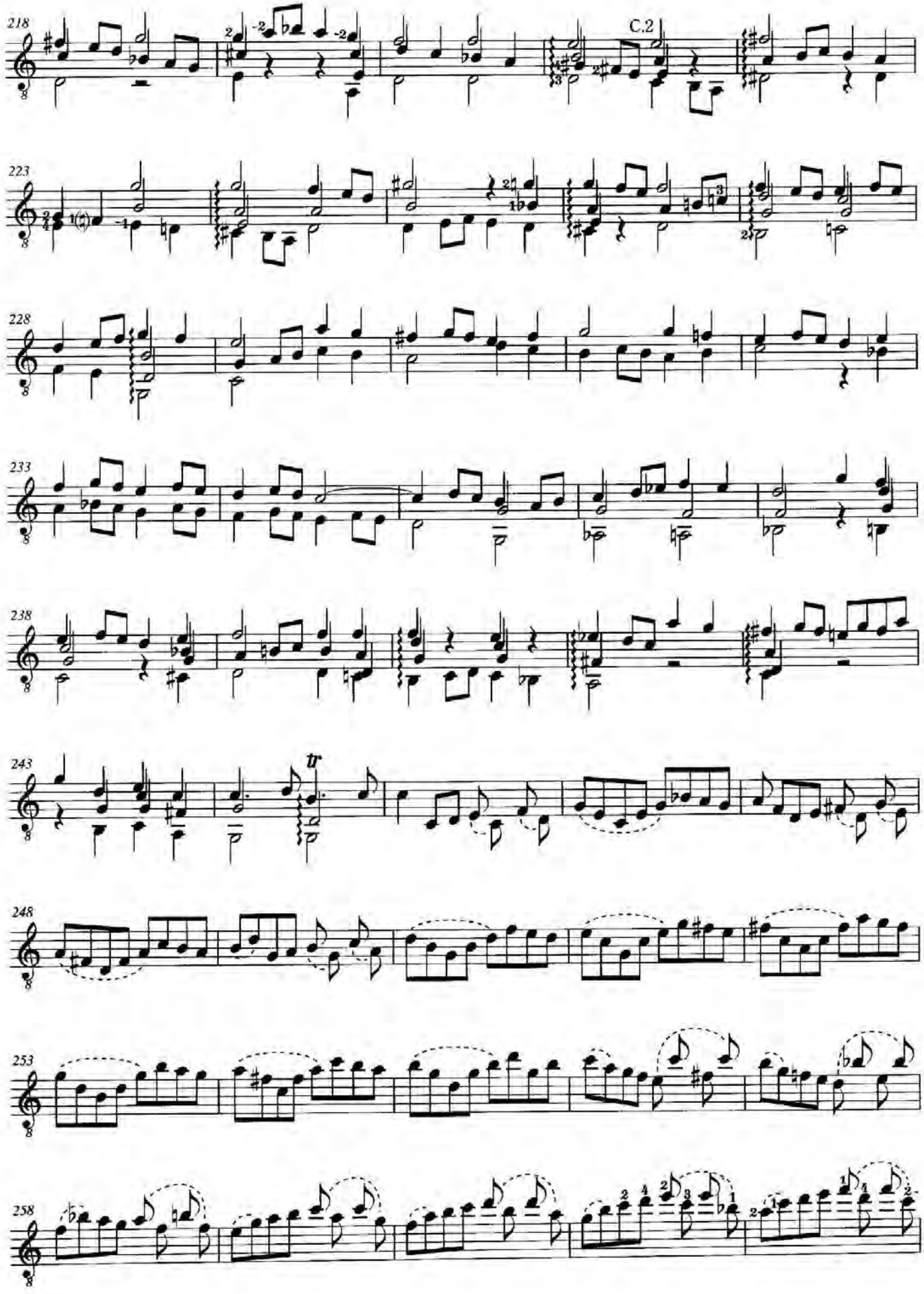


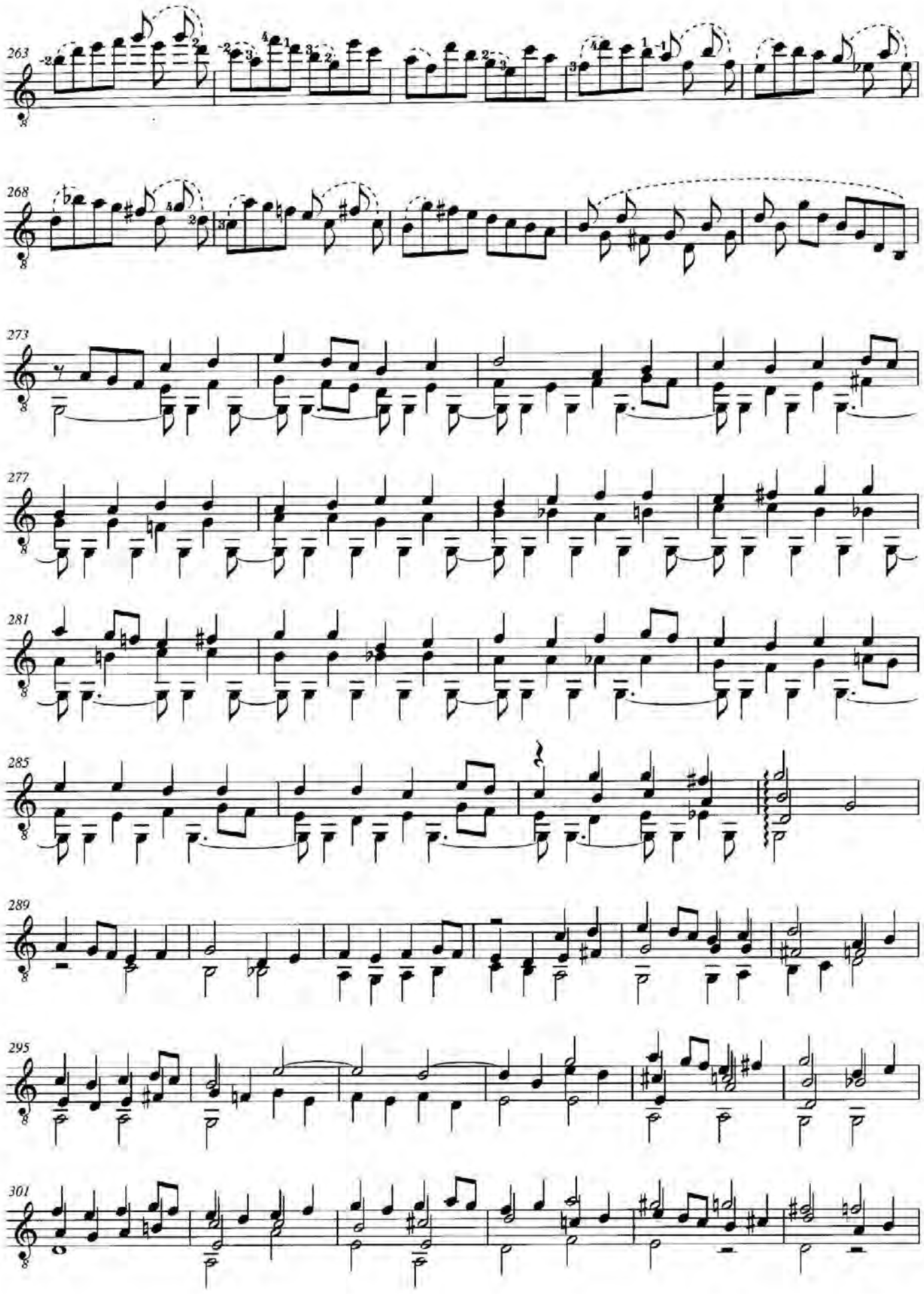

45
50
55
60
C.1
64
65
C.3
C.5
72
76
80


84
88
92
97
C.6 C.5
102
107
113
119
125
C.2


131
136
141
146
151
156
C.2
C.4
C.4
161
tr
166
171


175
179
183
188
192
196
200
al riverso
206
212
C.5


218
C.2
223
228
233
238
243
tr
248
253
258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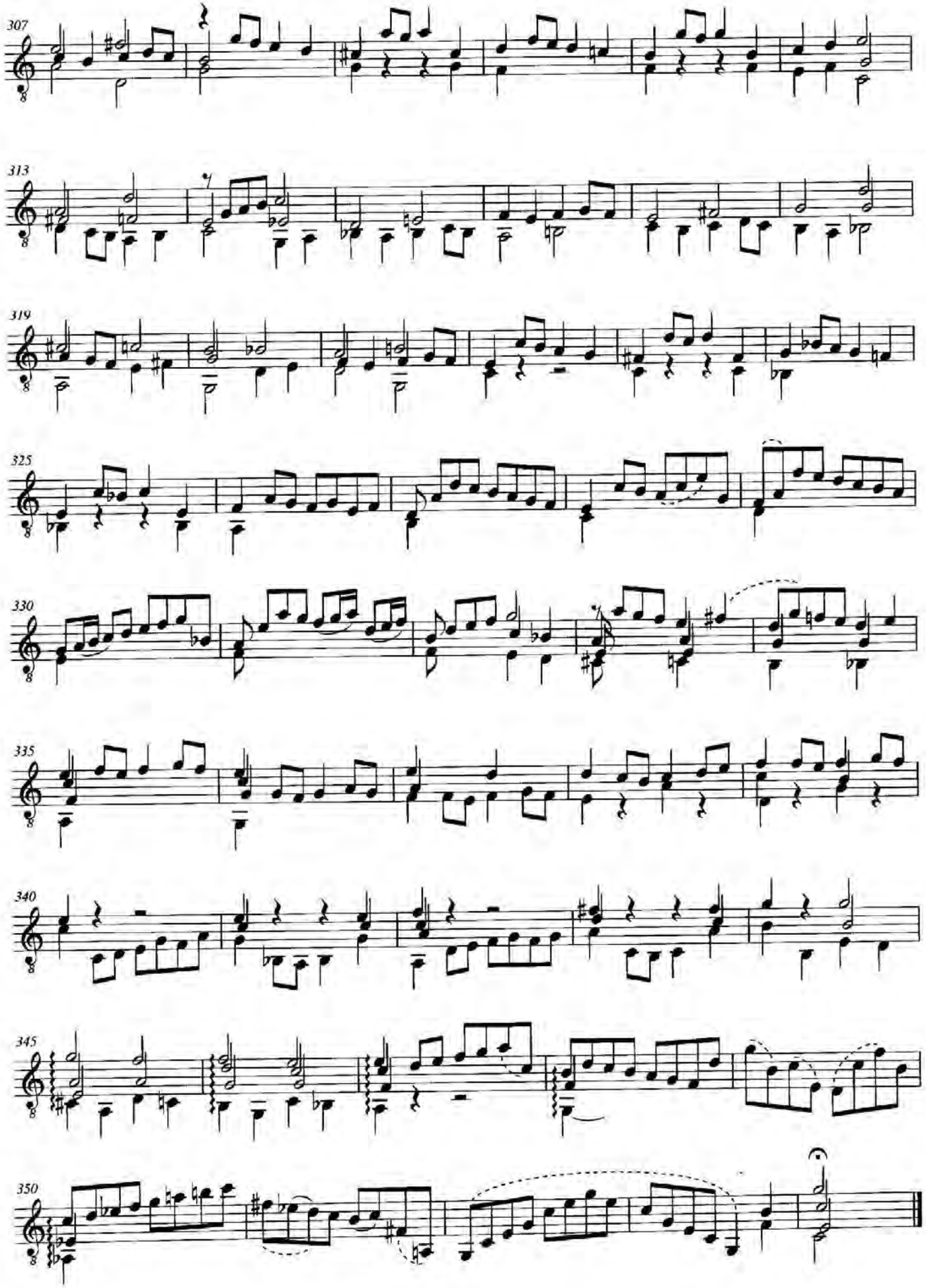
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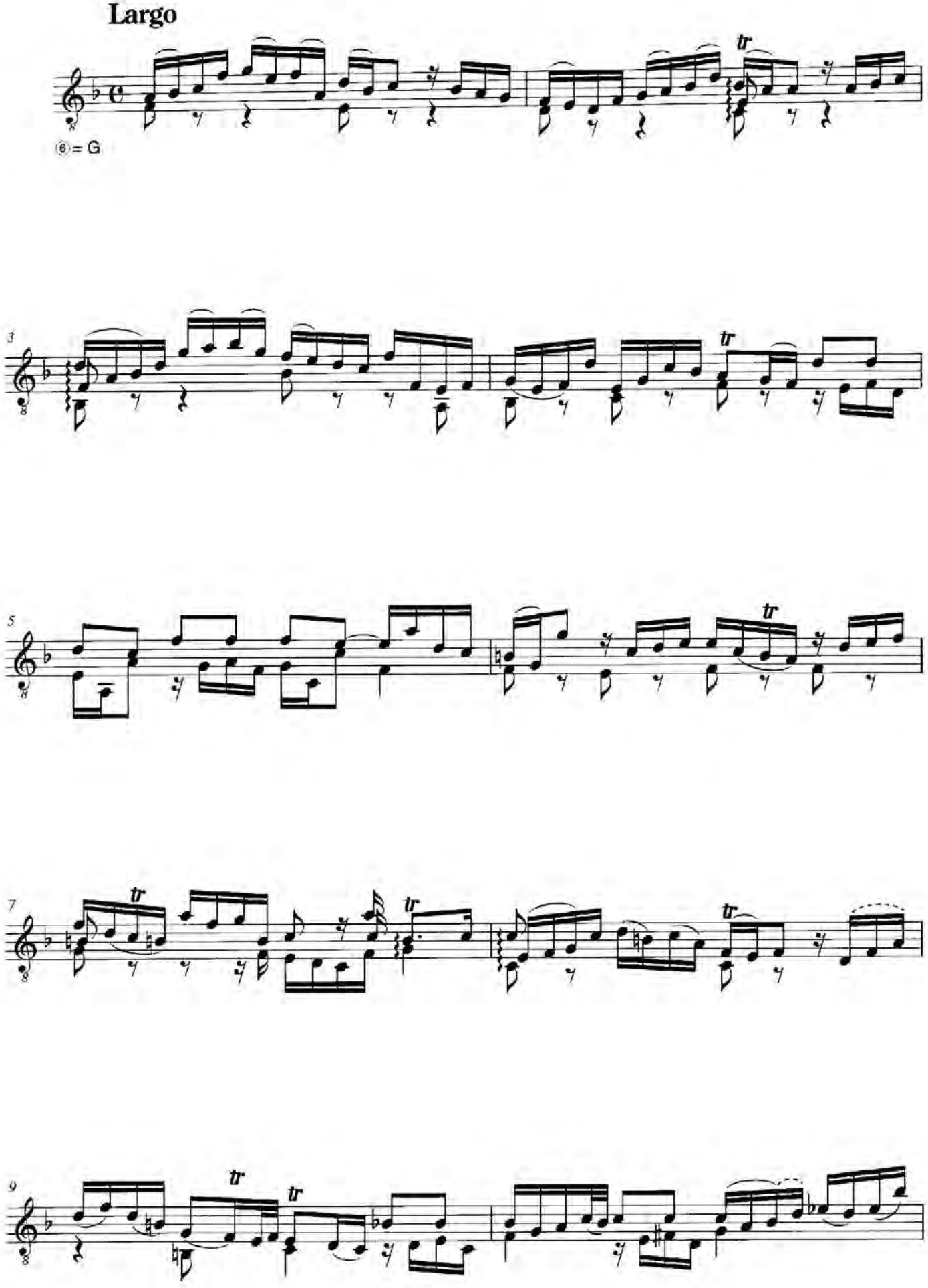
Largo
⑥ = G
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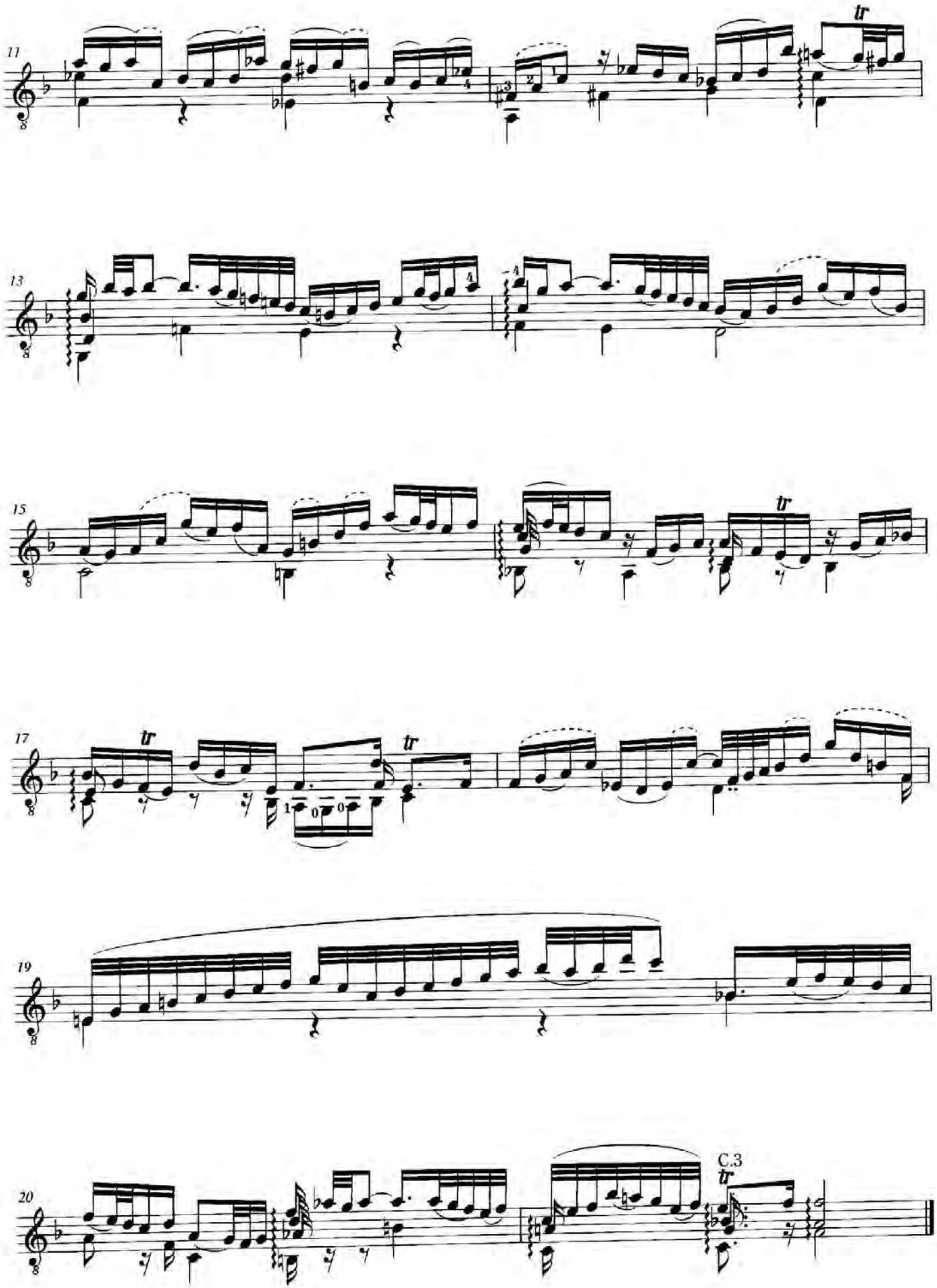
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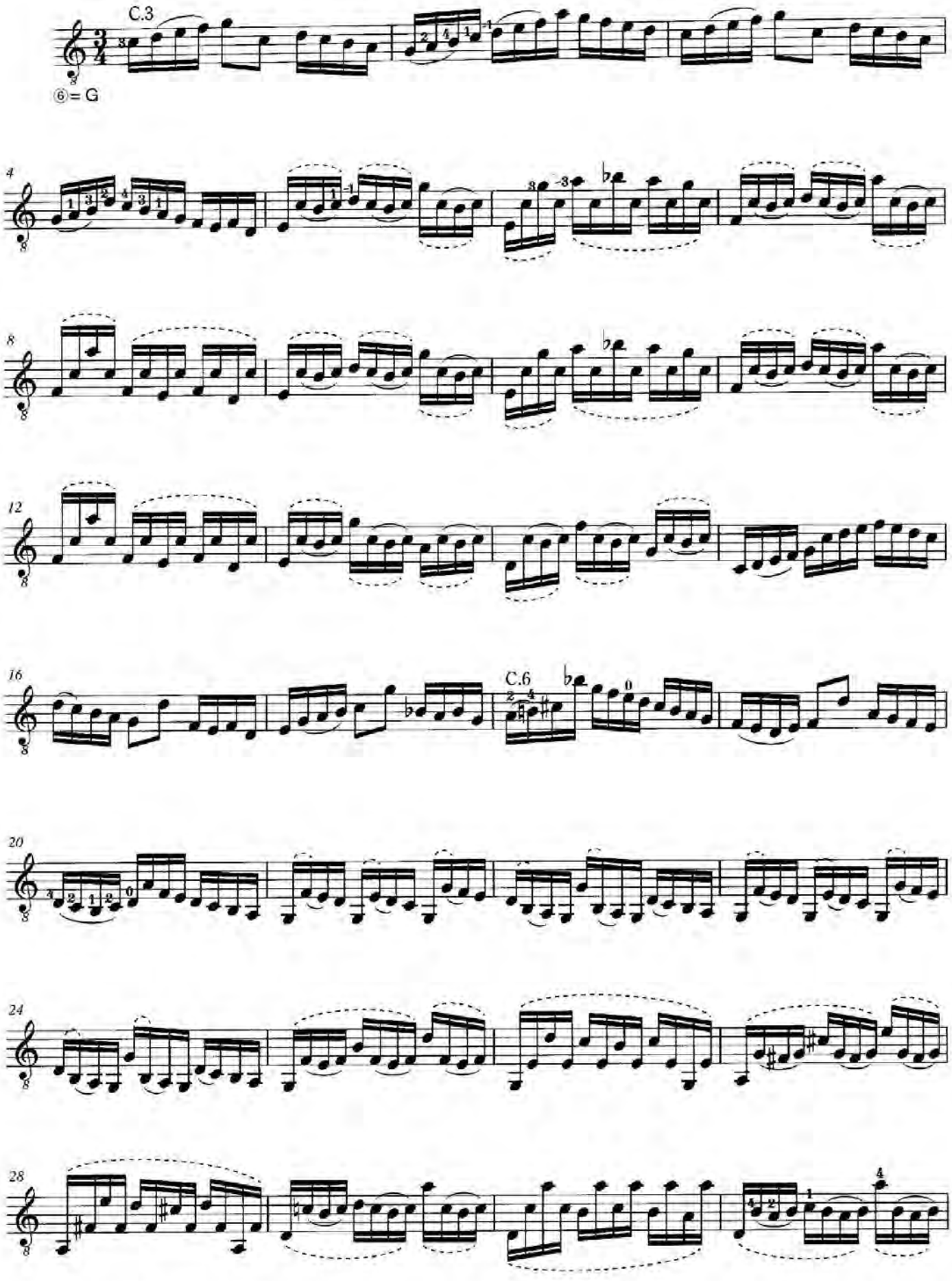
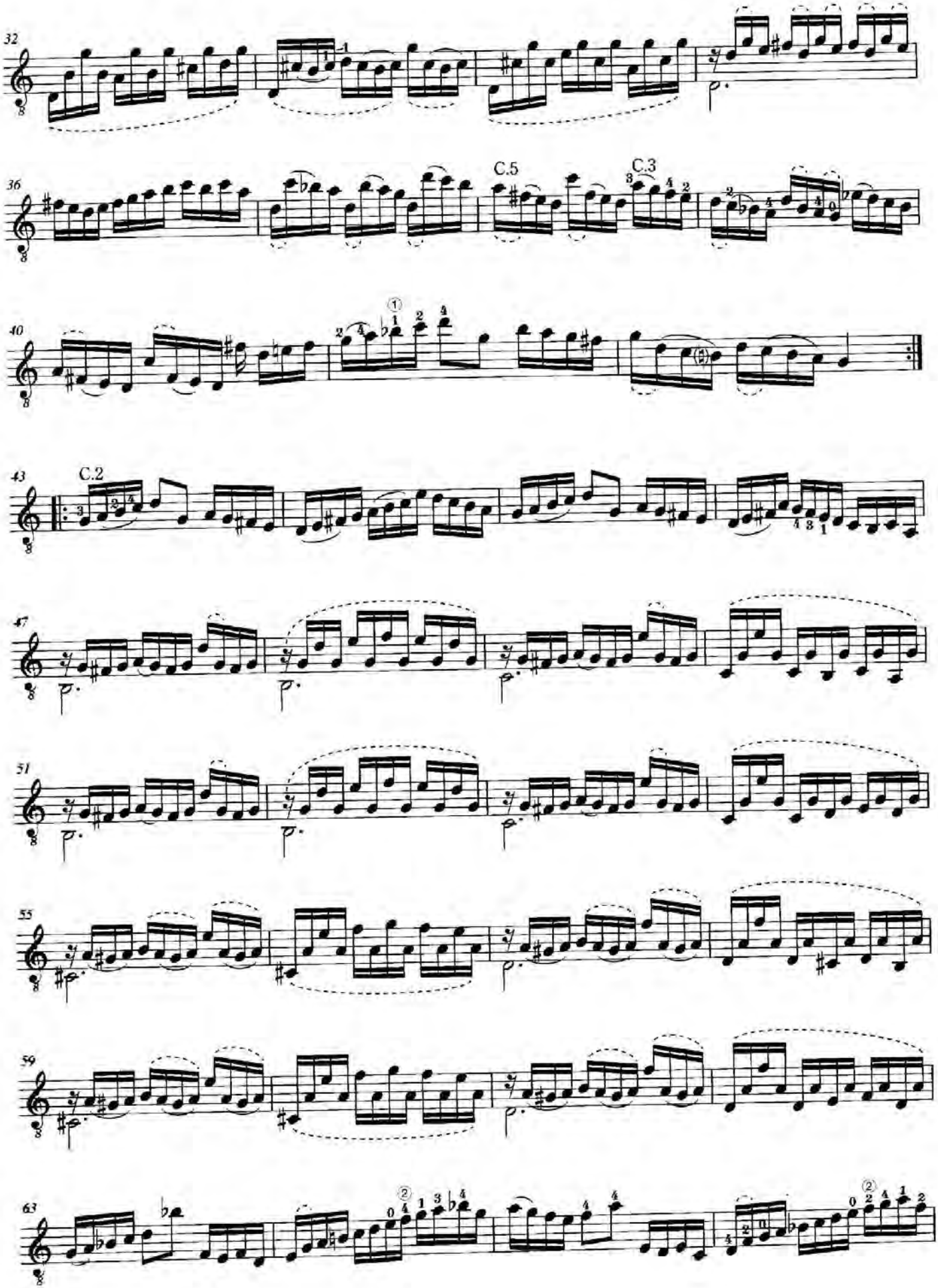
Allegro assai

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C.5
C.3
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C.2
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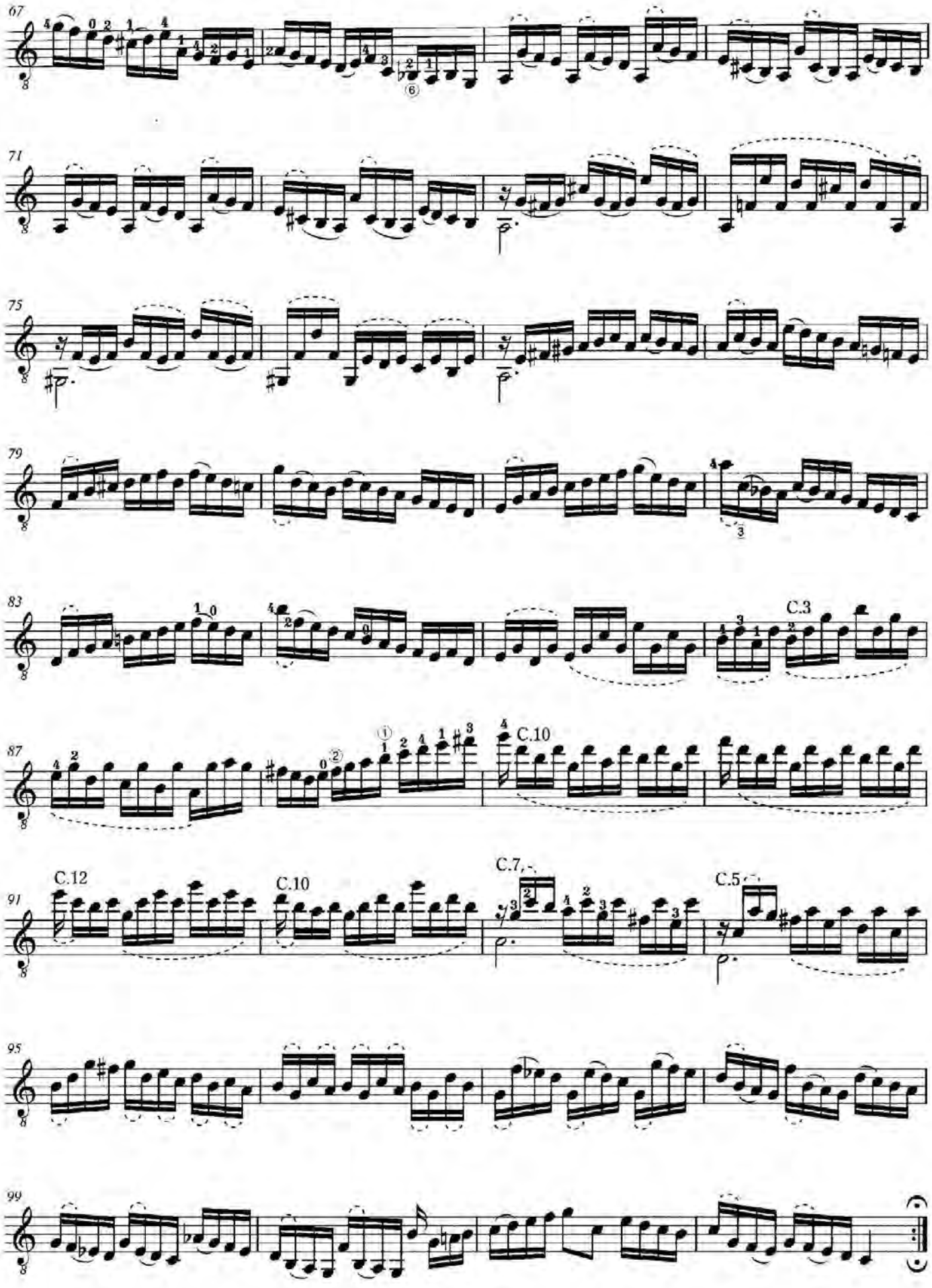
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83
C.3
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C.10
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C.12
C.10
C.7
C.5
95
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Sei Solo.

à

Violino

senza

Basso

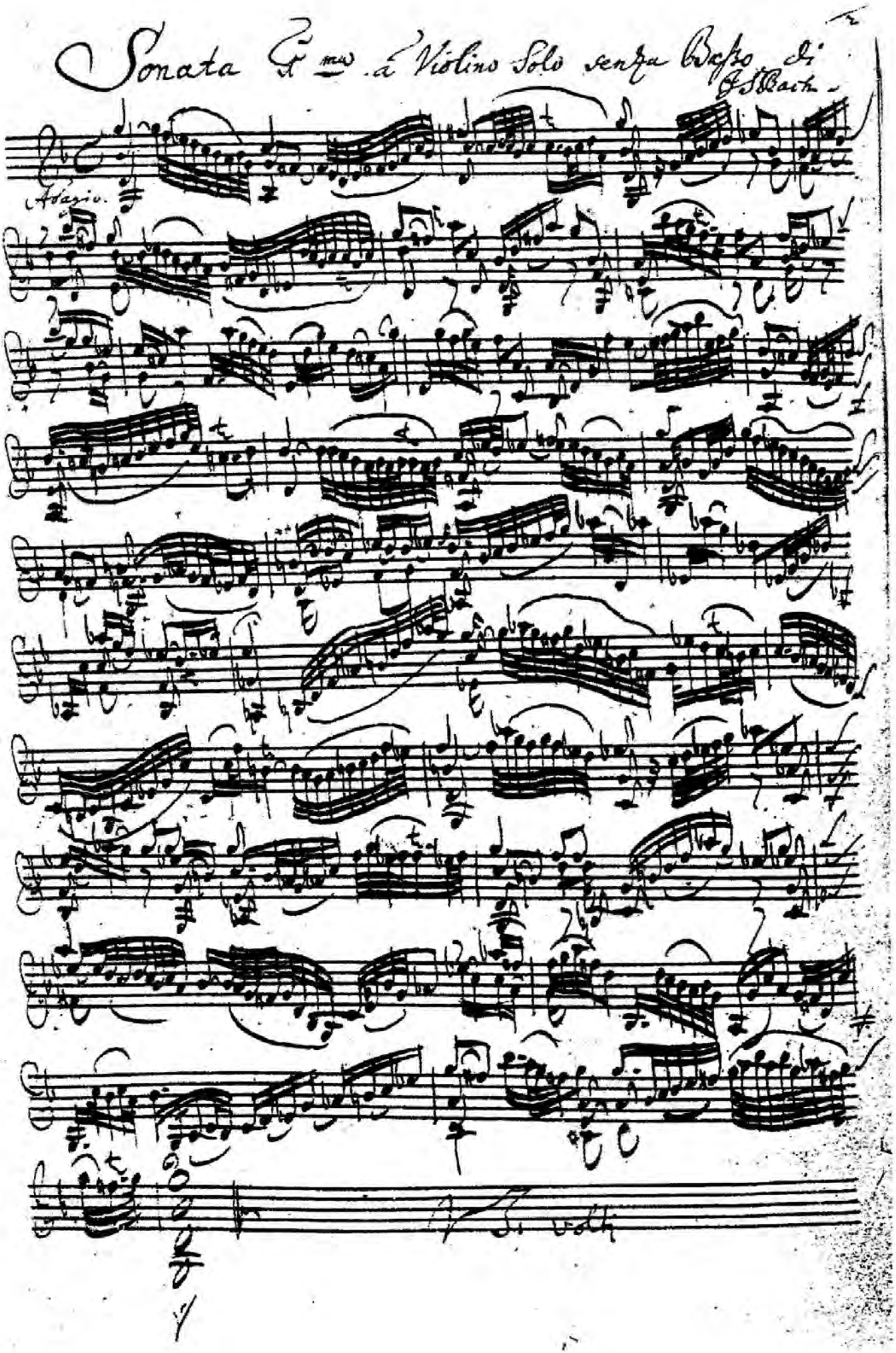
accompagnato.

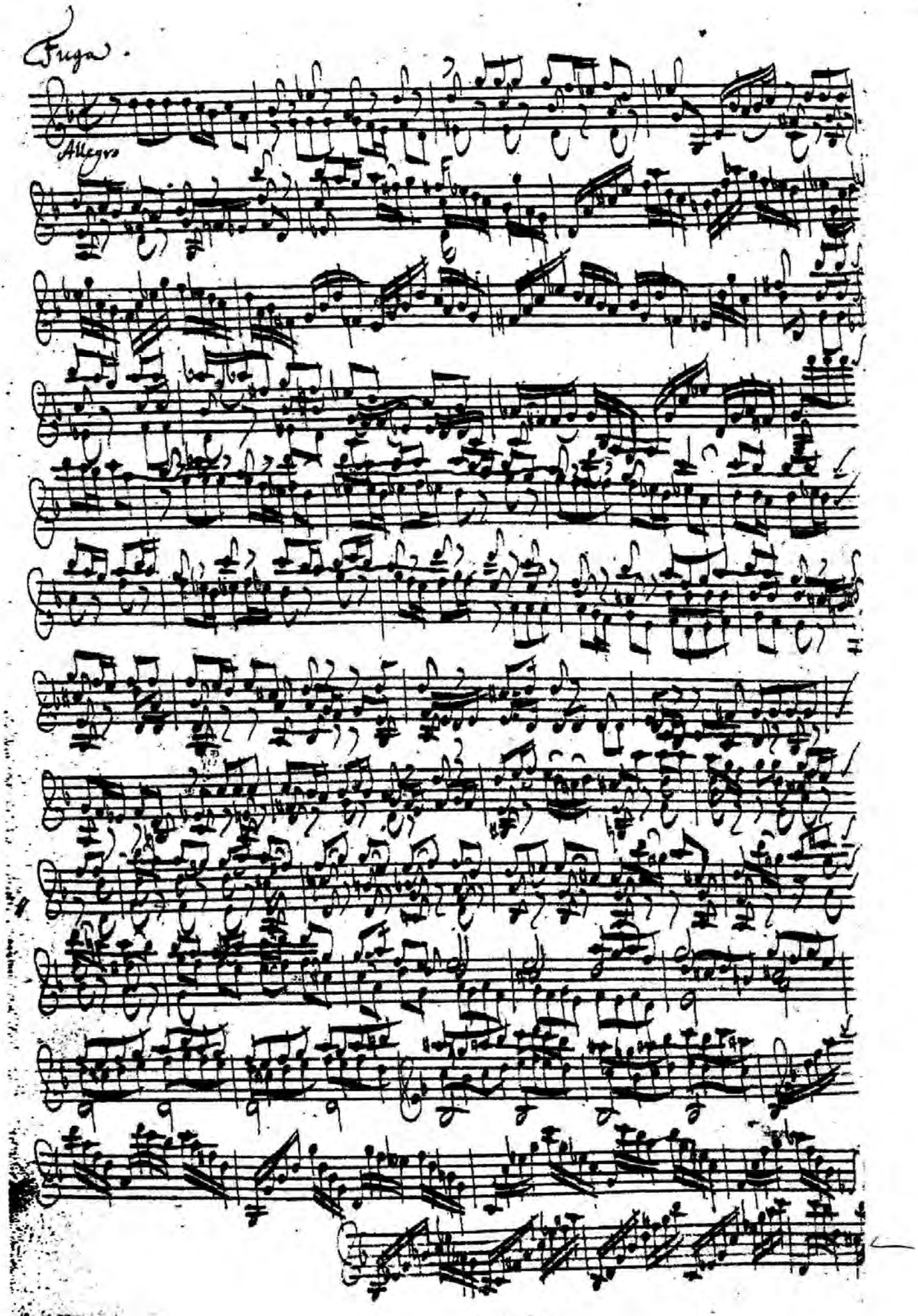
Libro Primo.

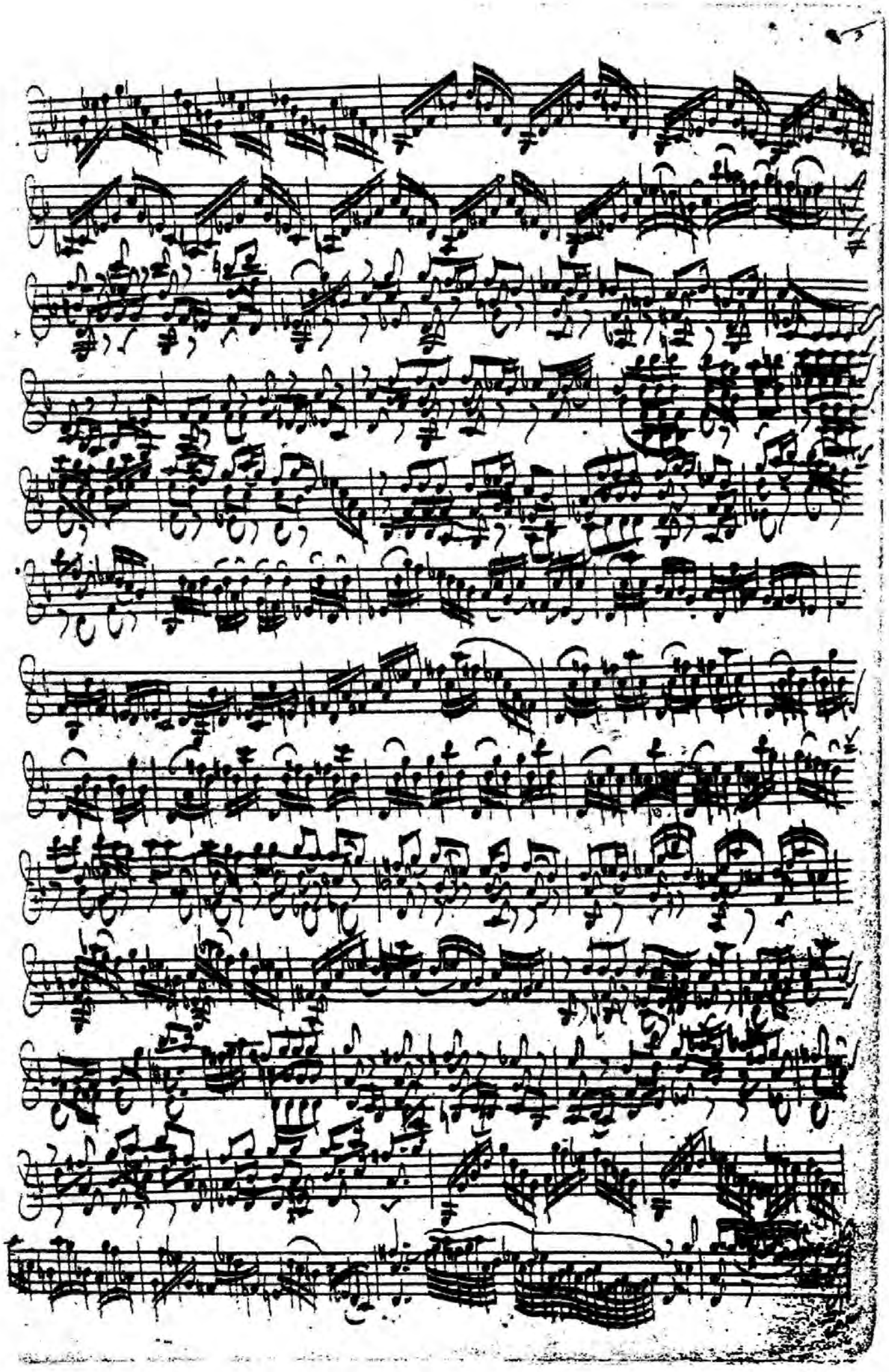
da

Joh. Seb. Bach.

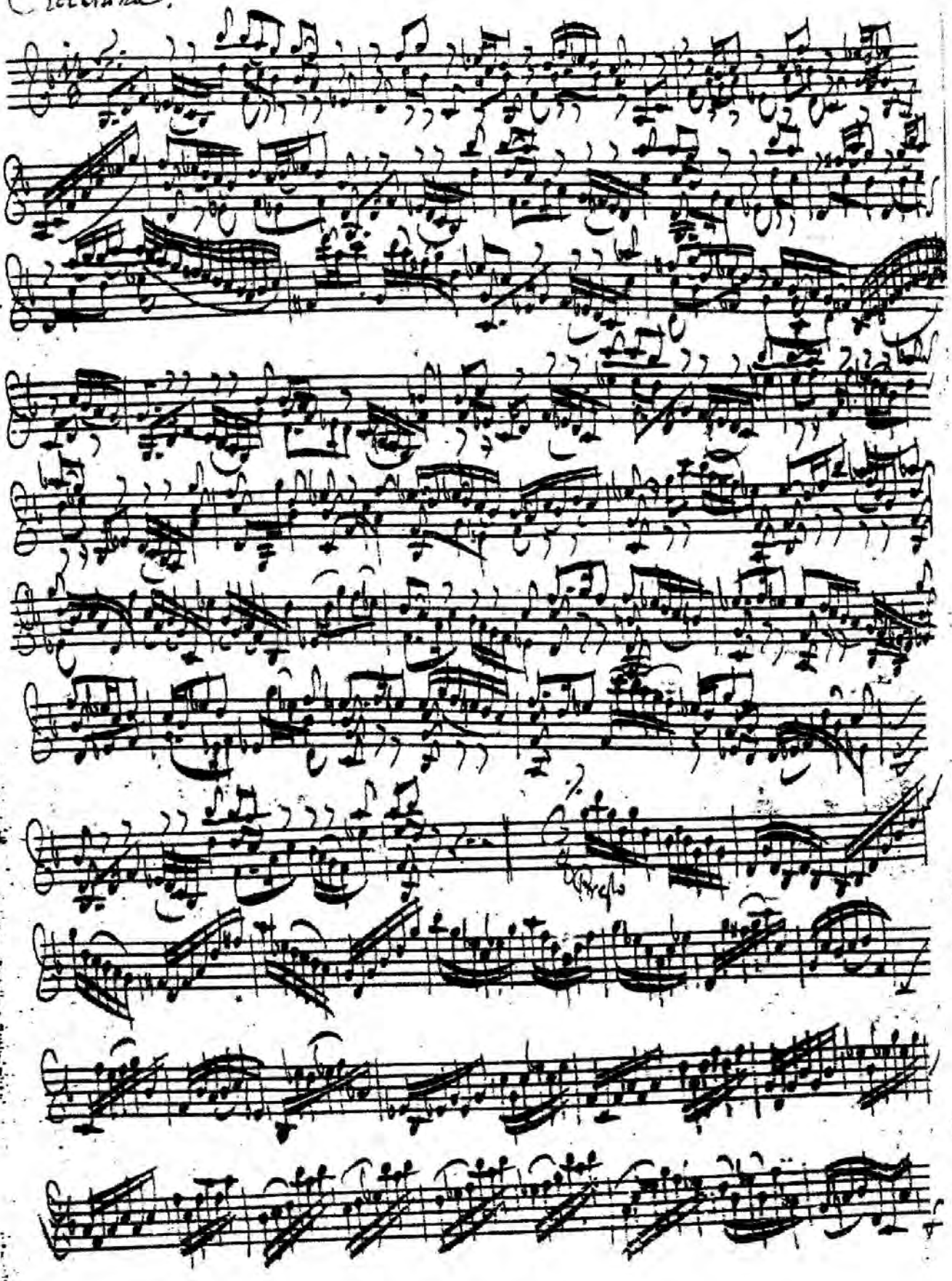
Anno 1720.

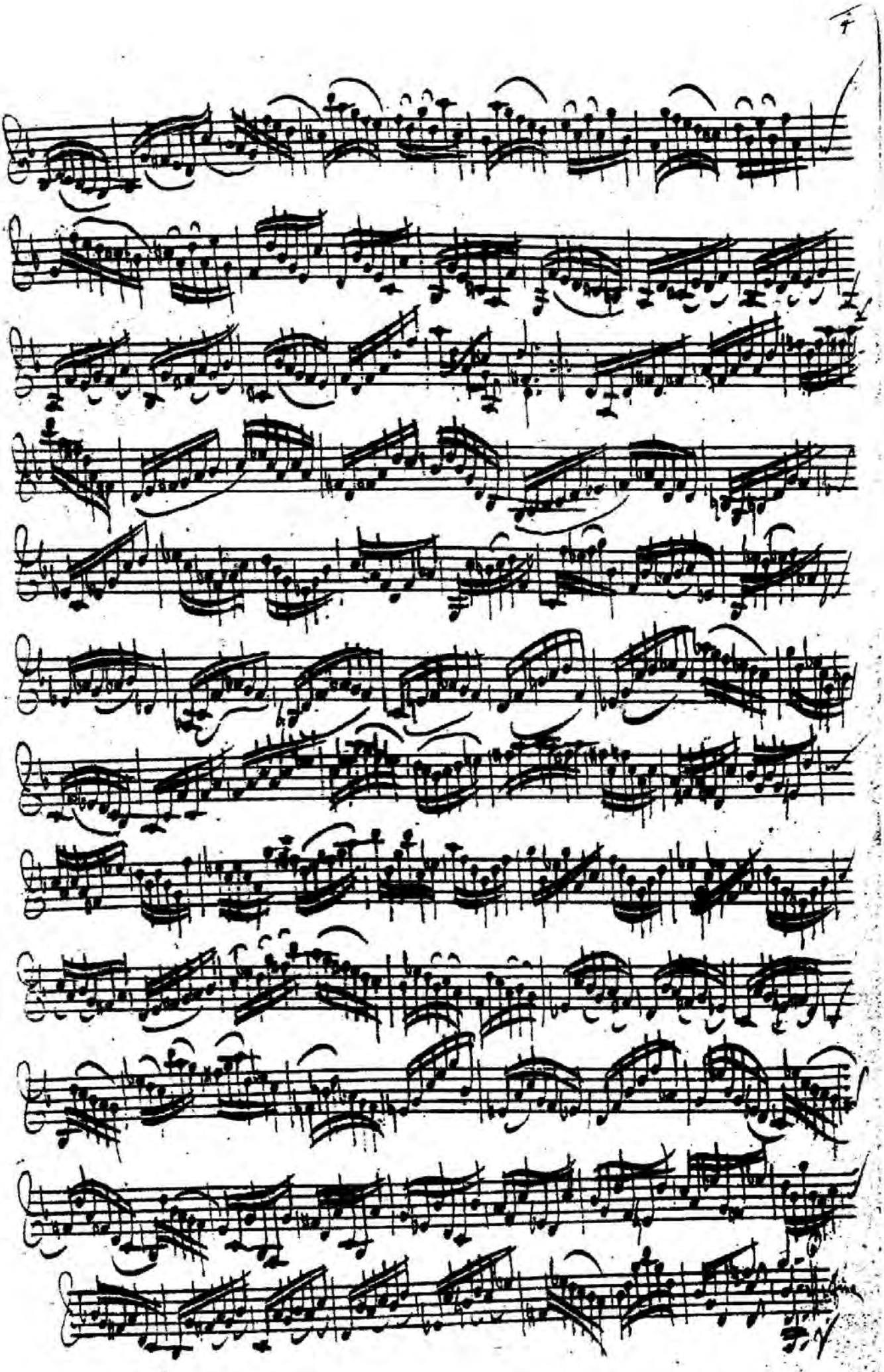

Sonata 2da a Violino Solo senza Basso di
J. S. Bach.
Adagio.

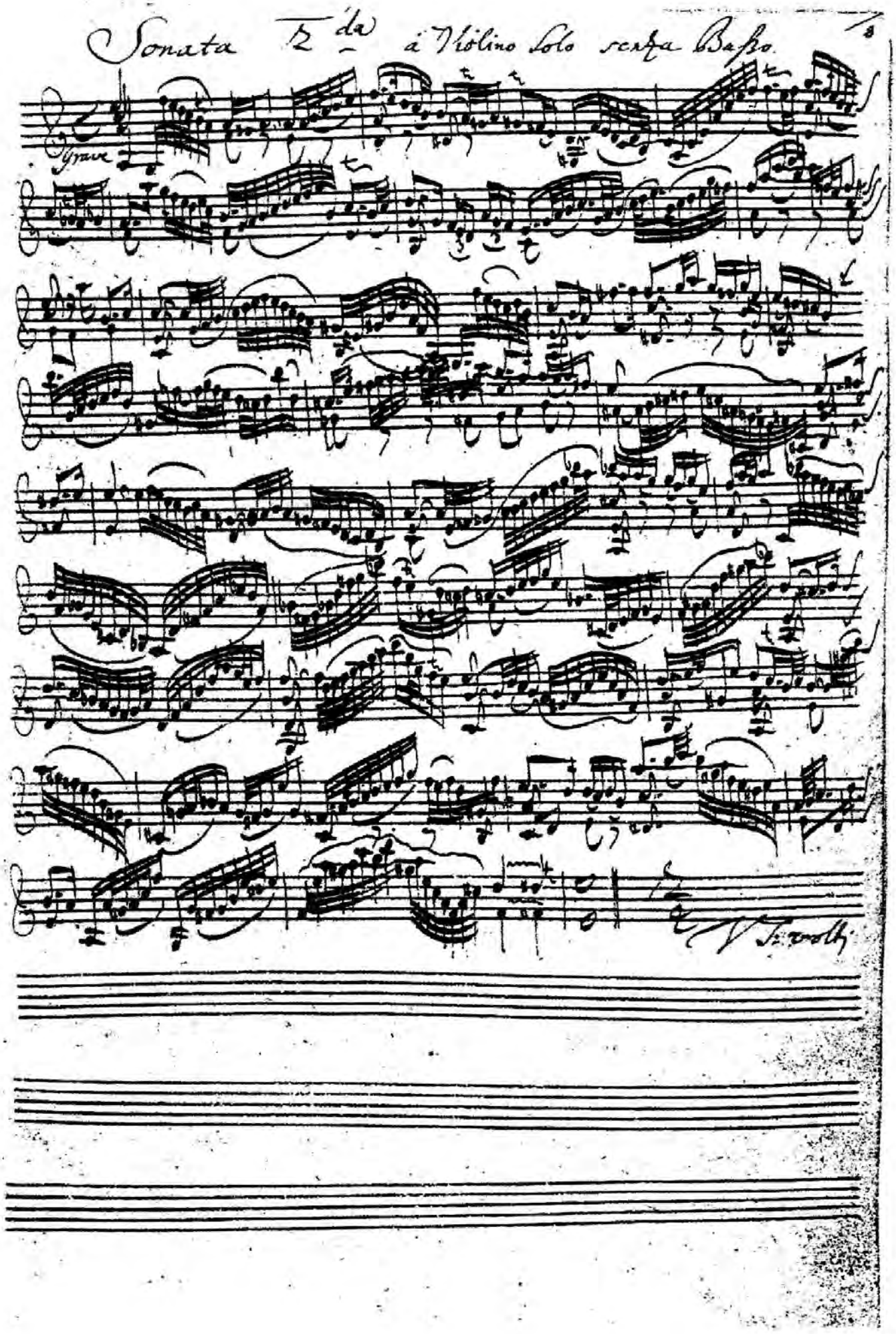

Fuga.
Allegro

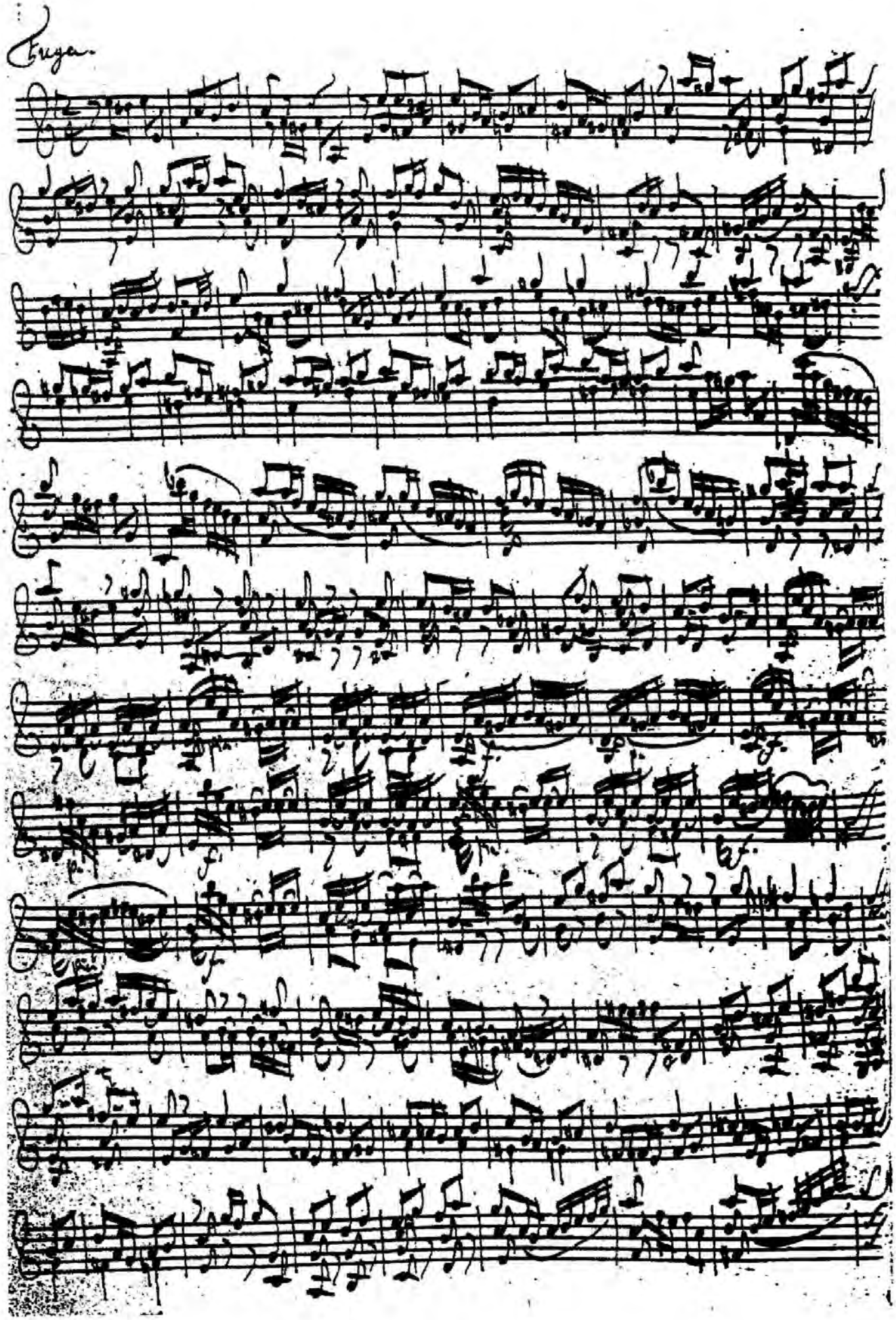


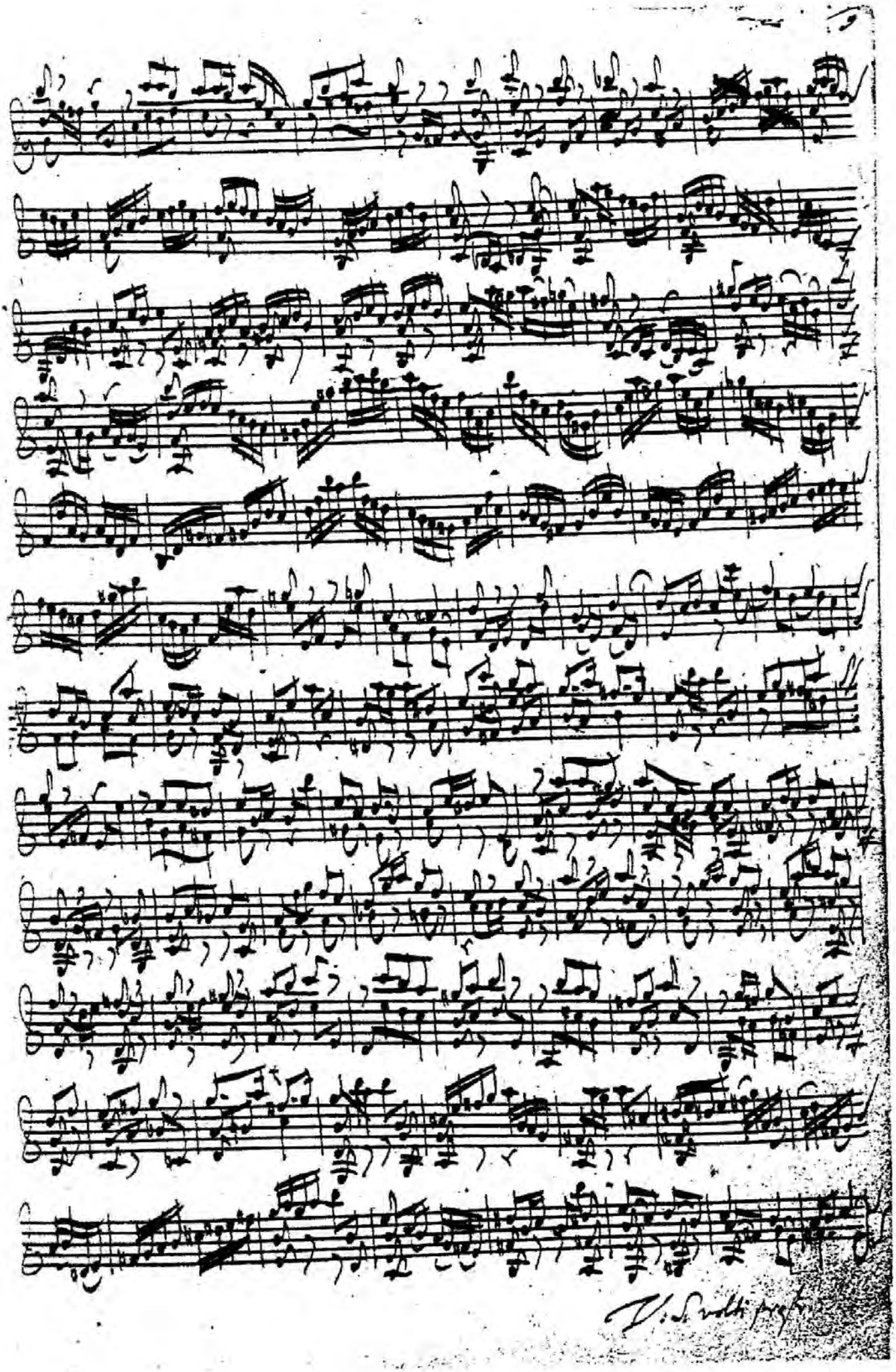
Siciliana.

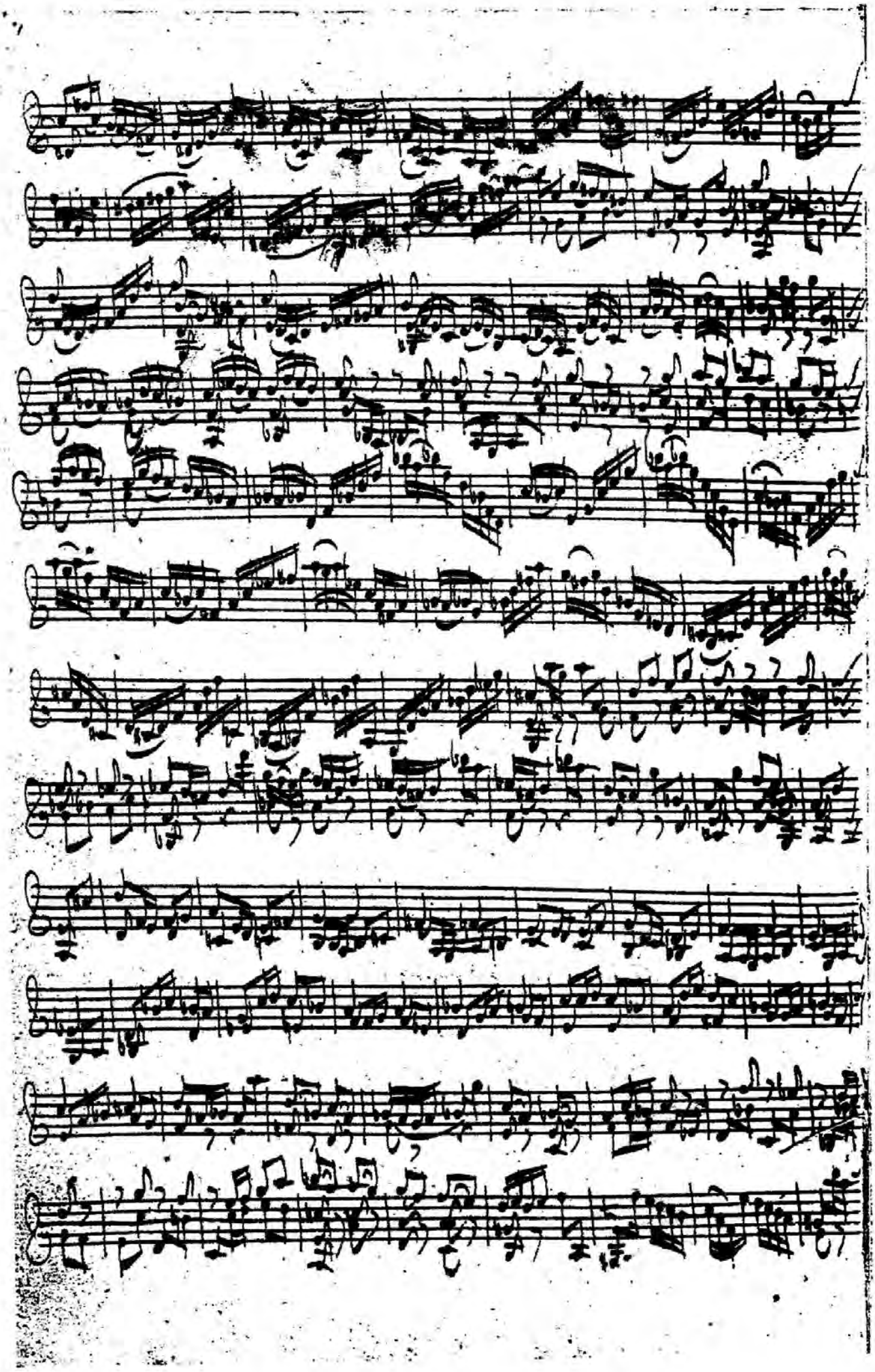


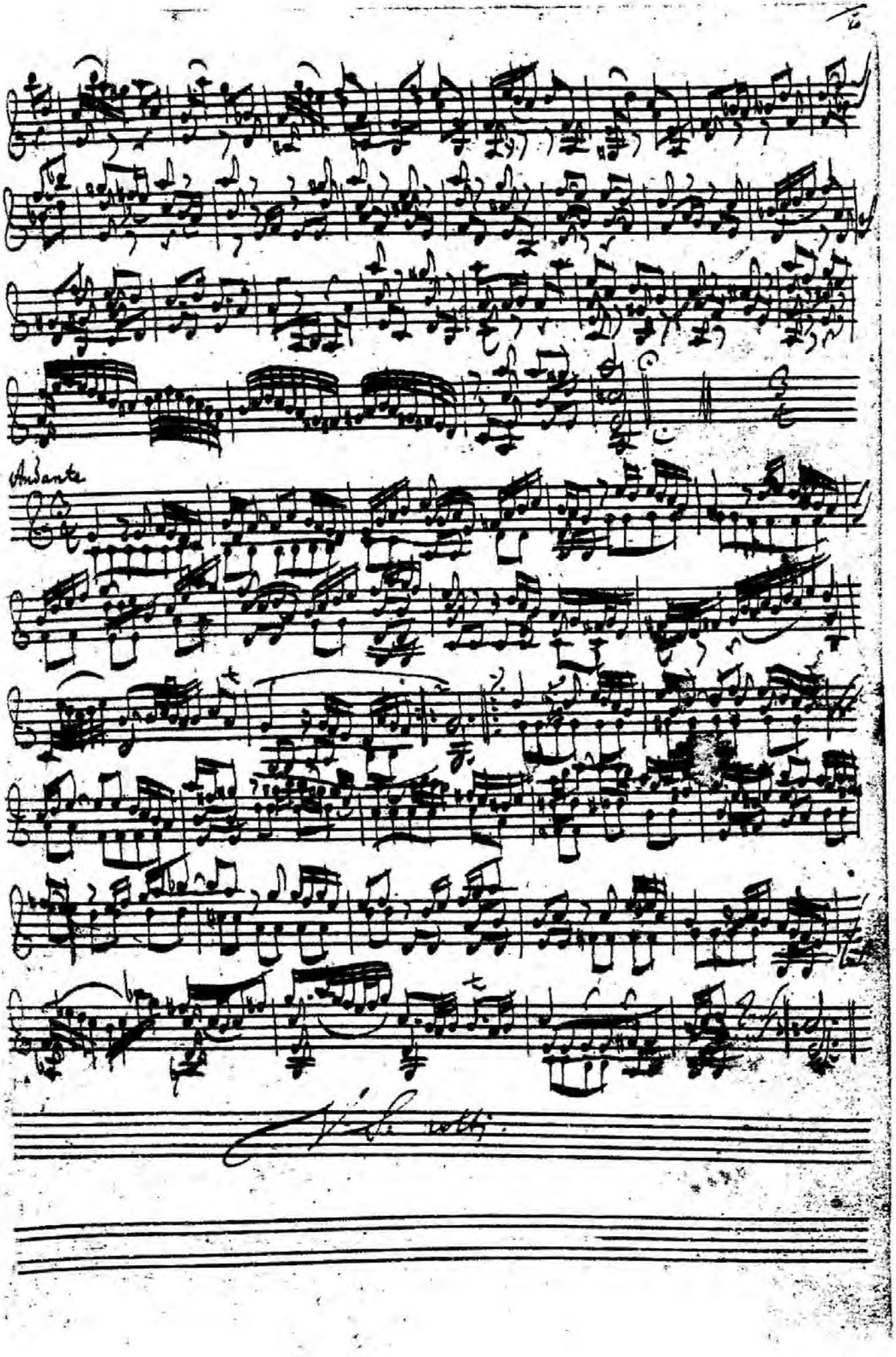


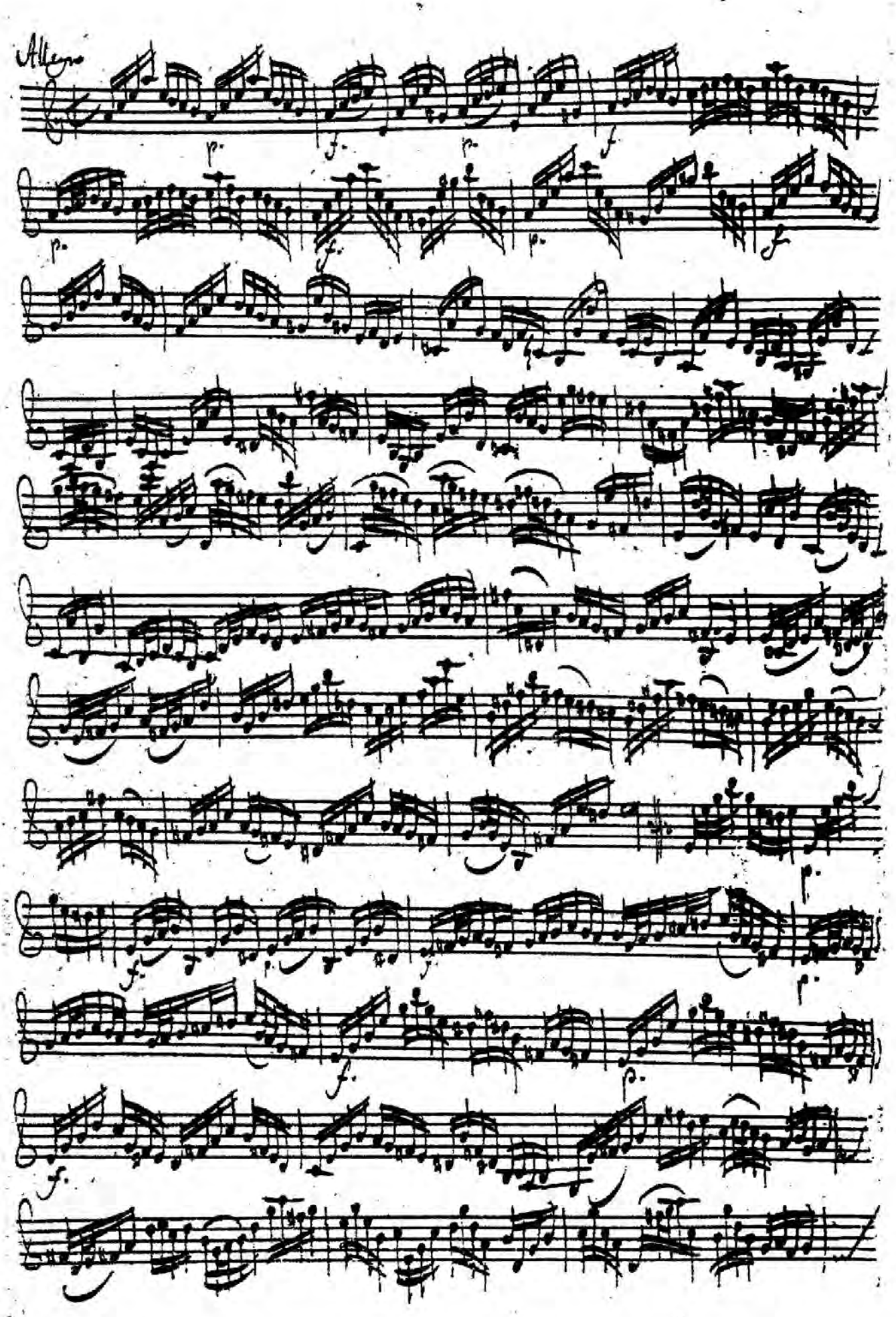

Sonata 2da à Violino Solo senza Basso.
Grave

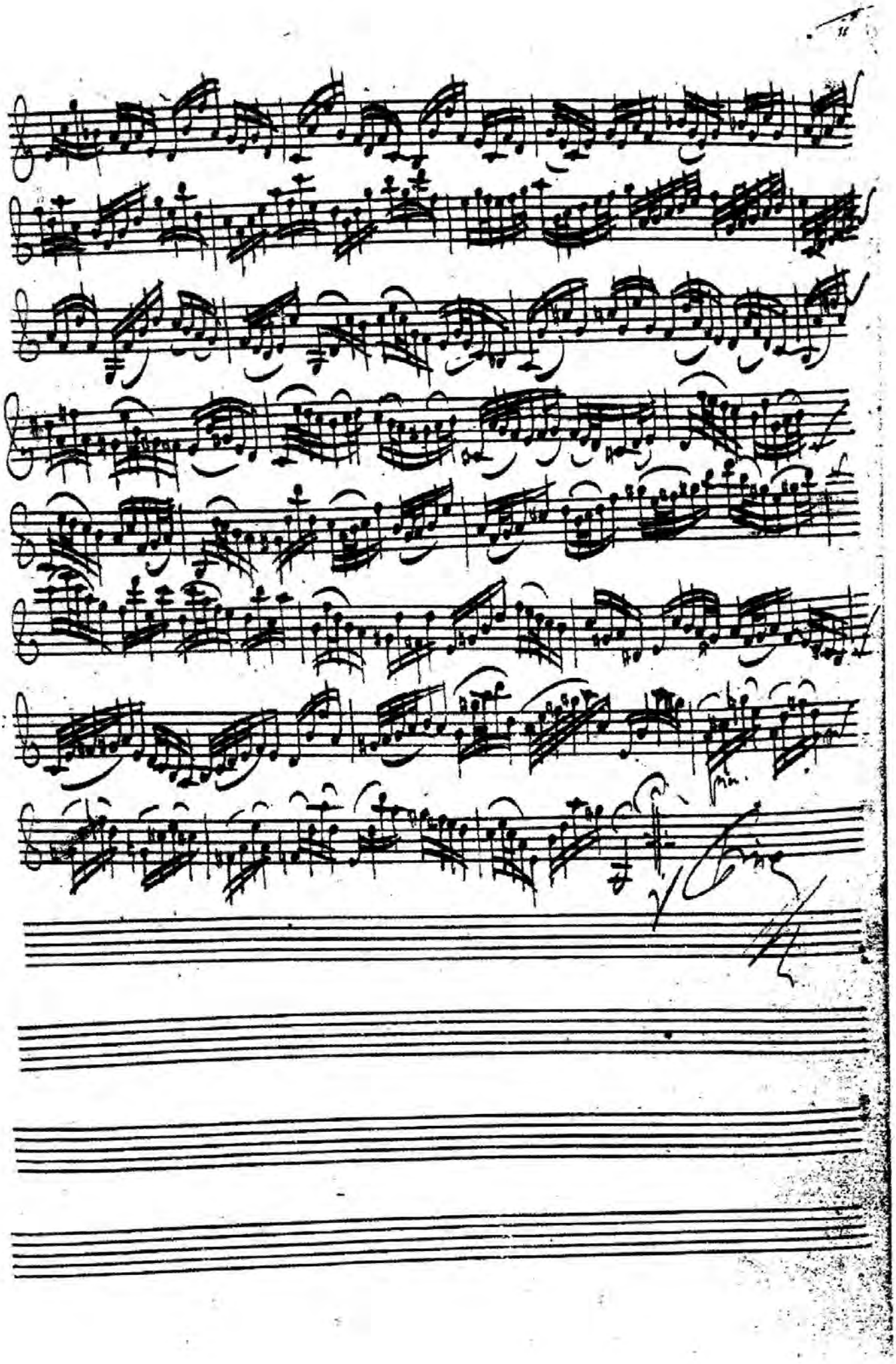

Fuga.

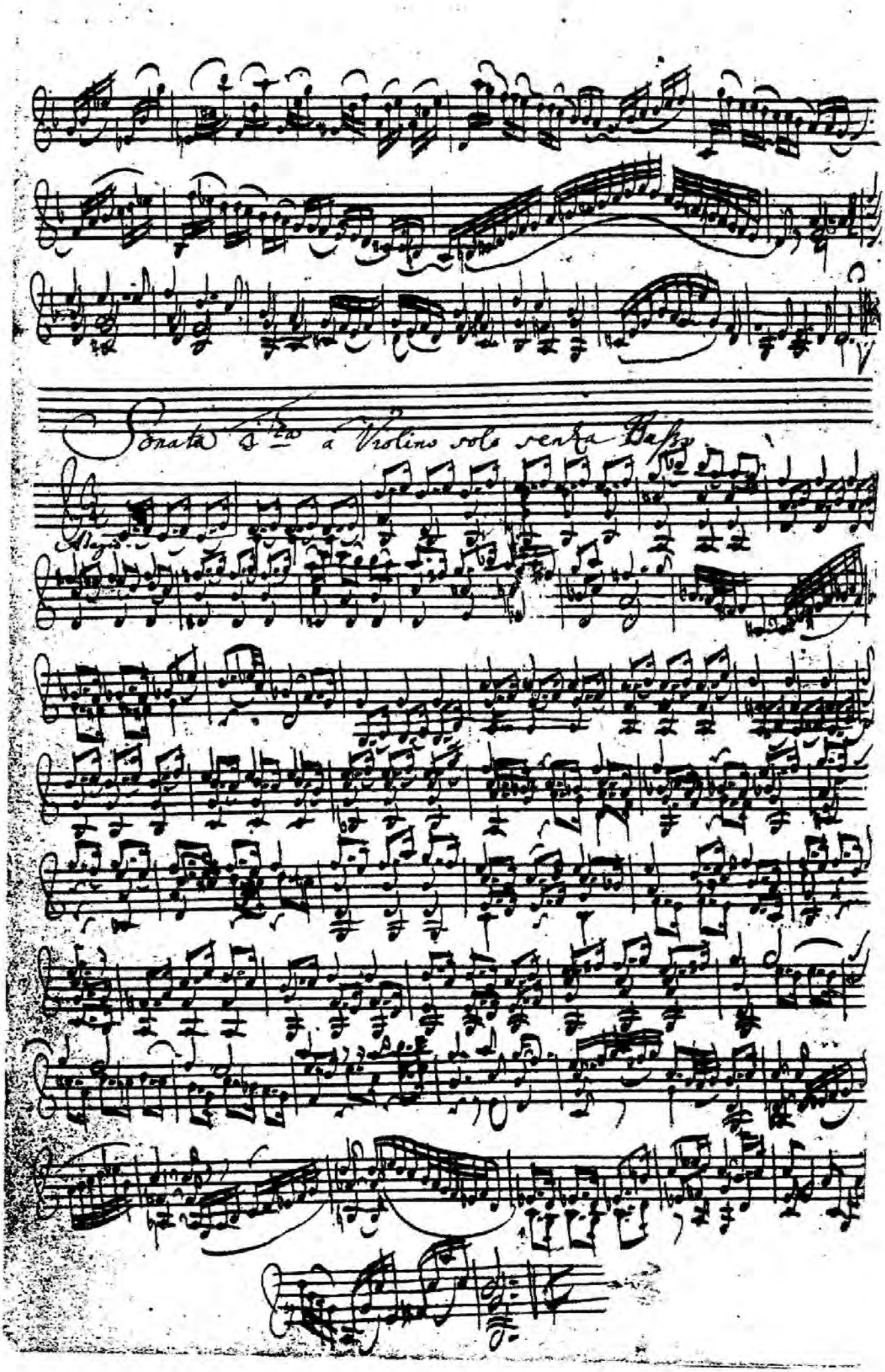


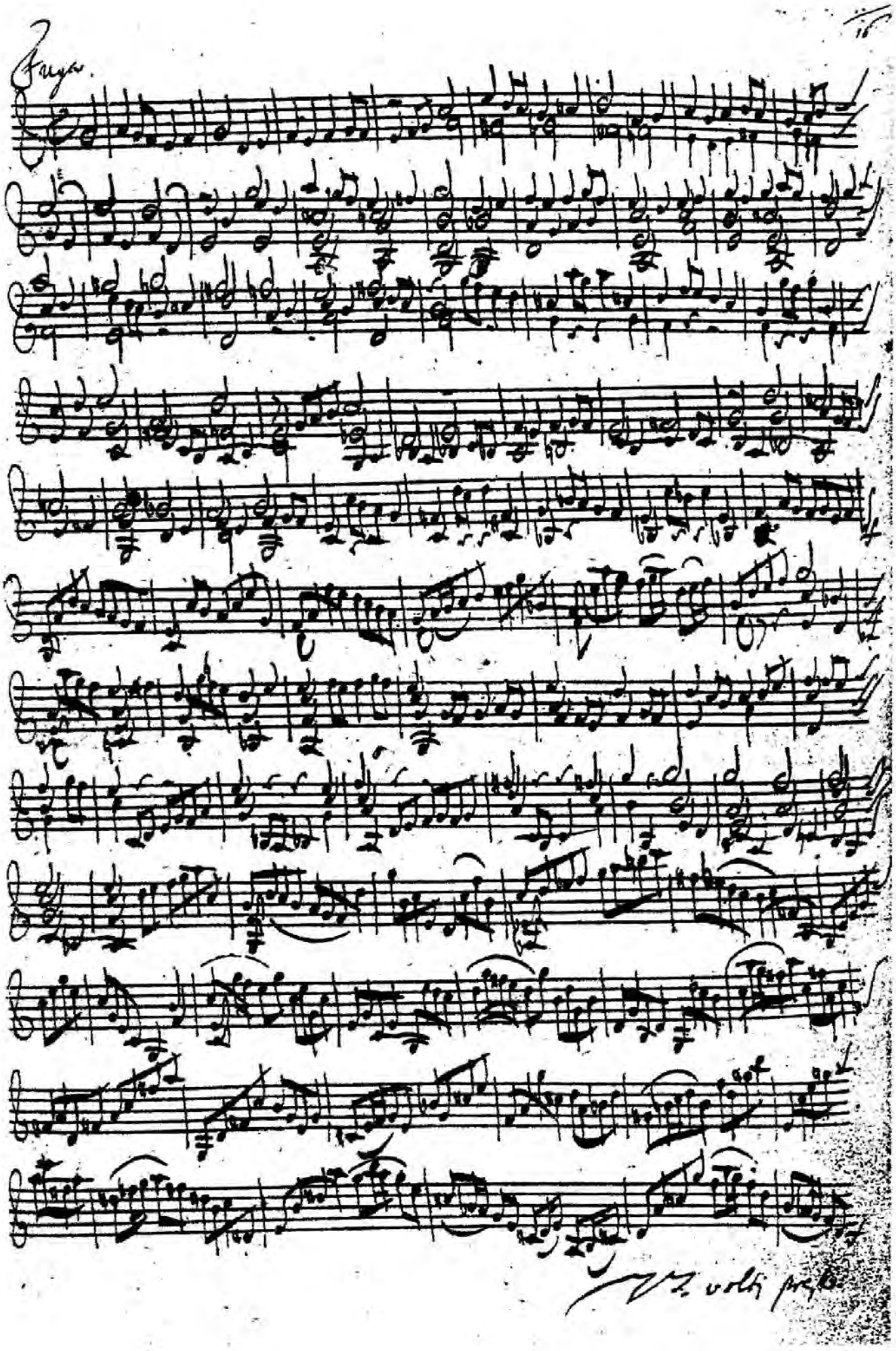


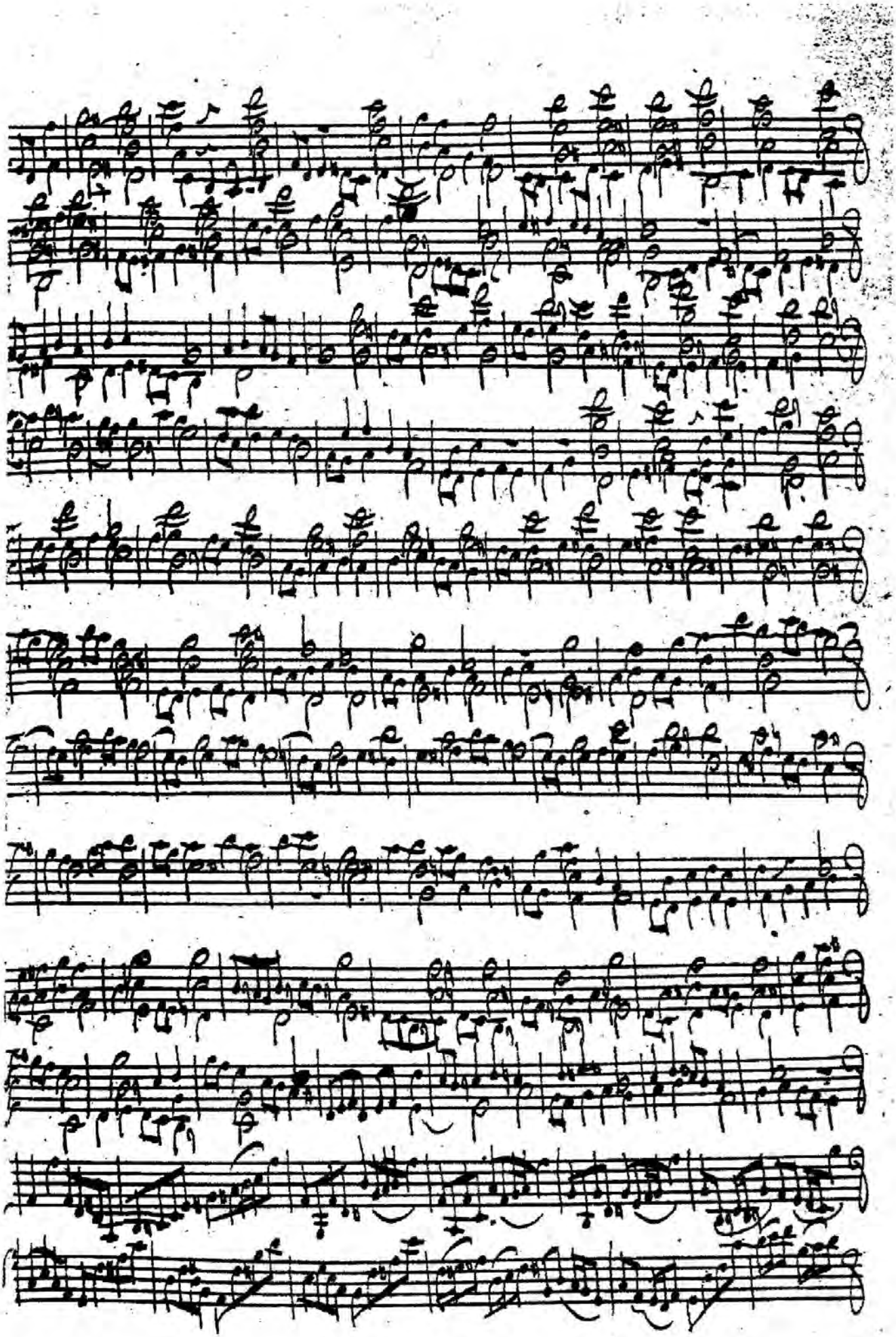

Andante

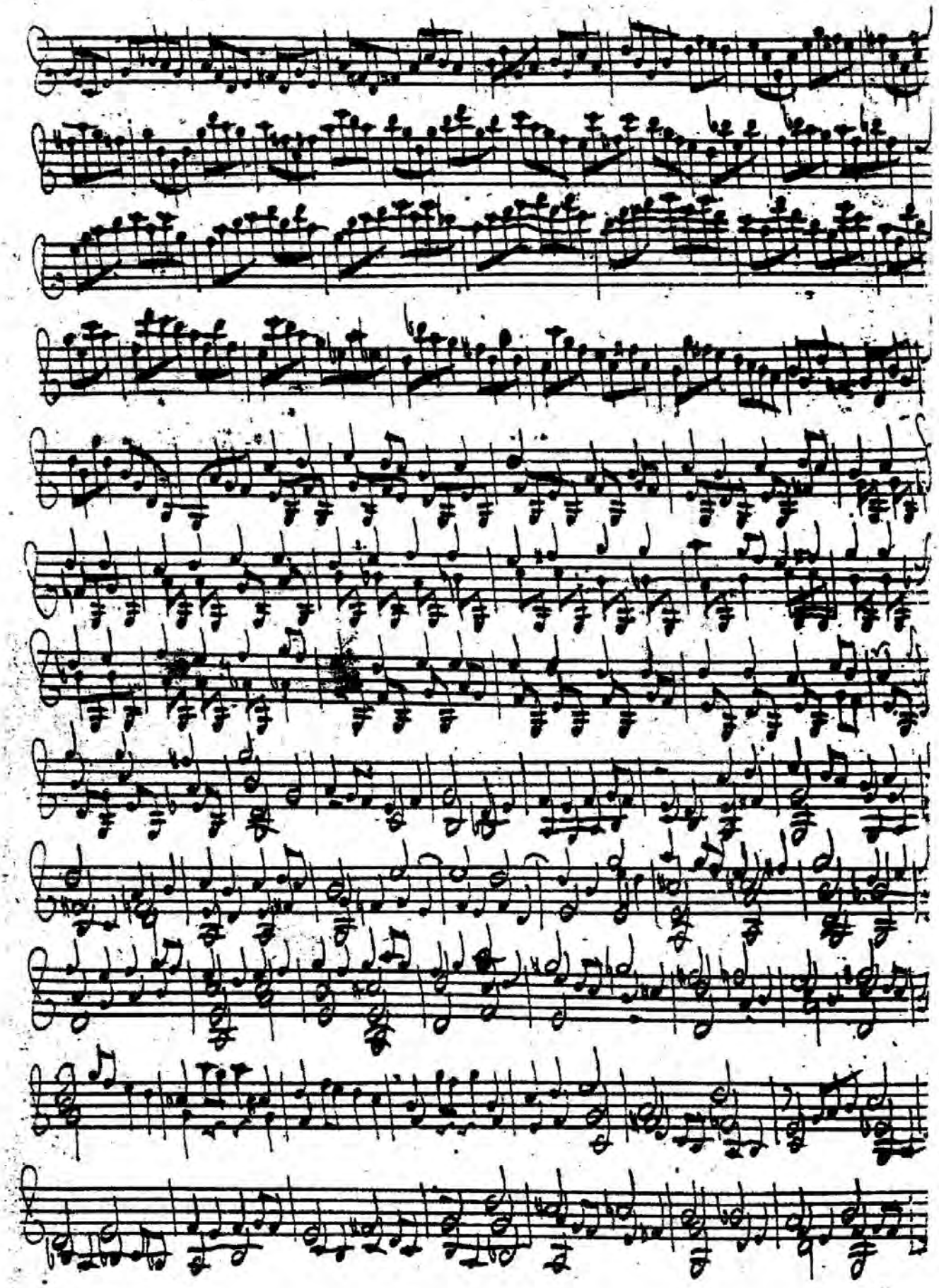

Allegro

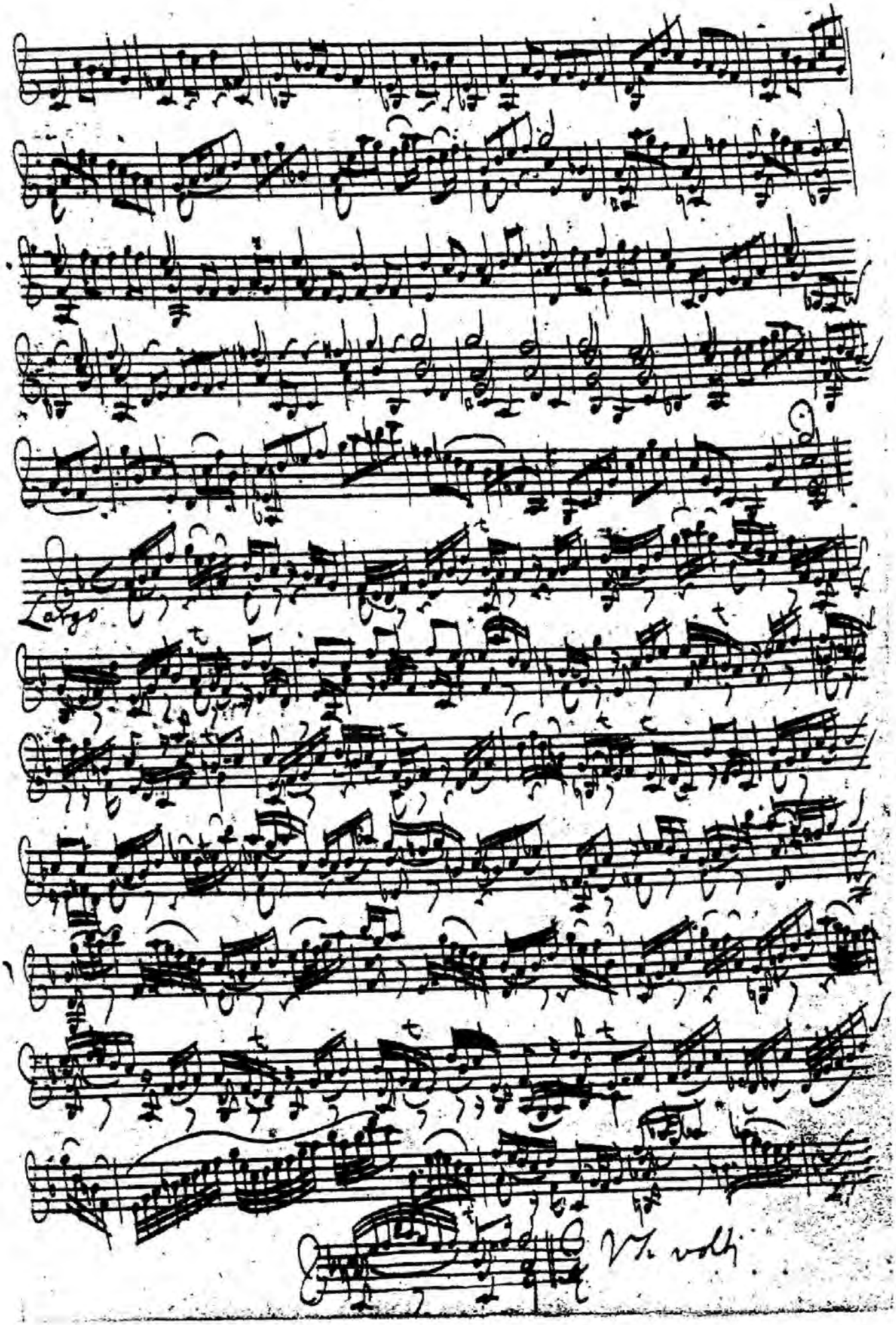


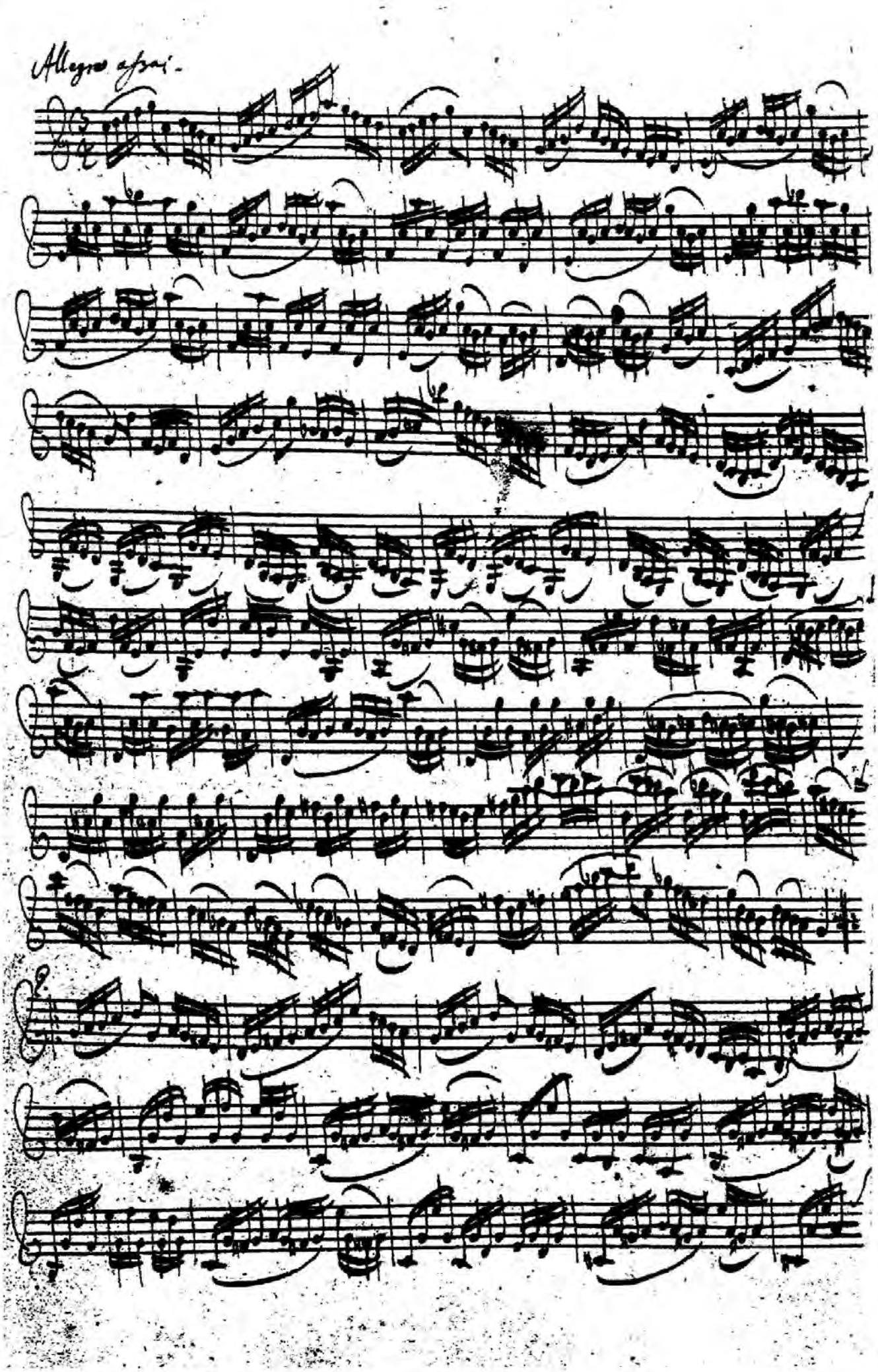

Sonata 8va a Violino solo senza Basso
Allegro

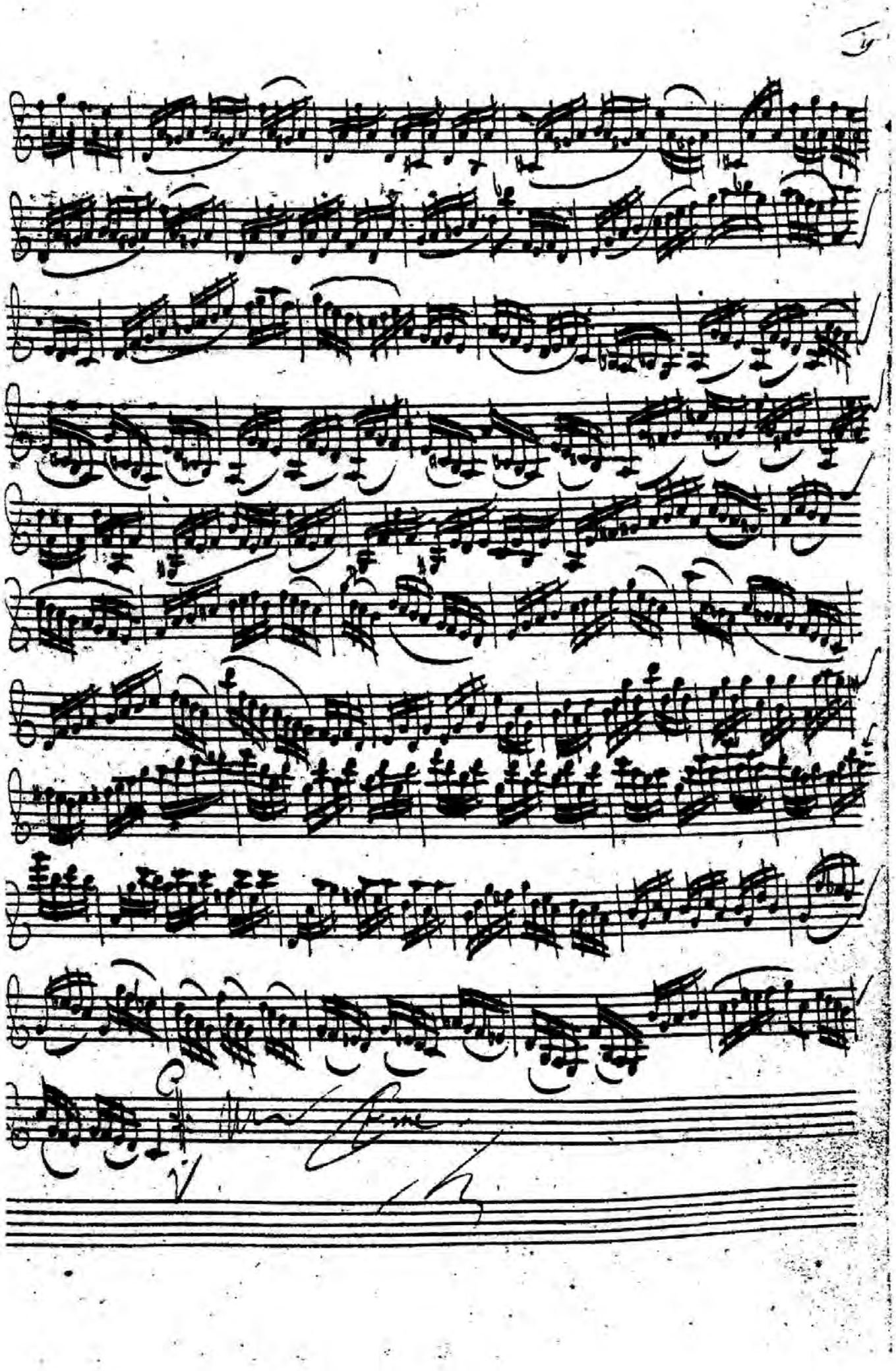

Fuga.






Largo
Vivaldi


Allegro assai.



Music commentary

Author : Timo Korhonen
English translation : Jaakko Mäntyjärvi

Foreword

I would like to extend my warmest thanks to the Wihuri Foundation for their generous support to this project. Special thanks are due to Masaki Sakurai, the owner of Gendai Guitar, and its editor-in-chief Seiichi Nakazato for deciding to go ahead with the publication. I have had many discussions with my colleagues, some of them quite intense, that have clarified my goals and reinforced my conviction that a guitar edition of Bach's solo violin works with a deeper understanding of his musical style was necessary. I would like to thank my colleagues Uli Kontu-Korhonen, Lauri Suurpää, Helga Thoene, Eduardo Fernández, Paolo Paolini and Oscar Ghiglia, and also my students, who have enabled me to try out my arrangements beyond my own artistic sphere.

About rearranging music for another instrument

Arranging music written for one instrument to be performed on another is very much like translating from one language to another. A translator must have complete command of the target language, and an arranger must likewise be thoroughly familiar with the target instrument. He must know the language of the music he is arranging, recognise the symbols used by the composer and understand what those symbols meant at the time of writing. The arranger must then interpret the manuscript within the parameters of his chosen instrument, as determined by the content and style of the music he is arranging.

My aim in creating an edition for guitar of Bach's works for solo violin was to arrange these works as idiomatically as possible and to use modern notation easily legible for guitarists, without going into excessive detail. The key issue was to resolve the balance between the sustained melody of the violin and the sonorous harmonies of the guitar while respecting the integrity of the music. This edition is based on the manuscript copy Sei Solo. á Violino senza Basso accompagnato.

About Bach's musical world view

Bach lived in Germany in an era whose world view could be described as theocentric. Music was an art practiced "to honour God and to refresh the soul", in that order. Interval symbolism, numerology, chorale tunes hidden in musical textures and musical references to Bible verses were essential components of the toolkit of a German musician at the time. This trend began in the 16th century and found its culmination in the music of J.S. Bach.

Martin Luther (1483–1546) was an Augustinian monk who launched the Reformation and the resulting split between the Catholic and Protestant Churches. He also founded the German school system, the Lateinschule, and the Lutheran Church. He developed a theology of music that was based on a Christian reinterpretation of the ethos teachings of Greek philosophers, emphasising the power of music to engender emotion and to ennoble the human character. This thought construct was built on conceptions of music in Antiquity and the Middle Ages, on the humanist thinking of the Renaissance and on the then newly rediscovered rhetorical principles of Antiquity.

In assigning music a central role as a theological tool and a vehicle for human betterment, Luther gave music didactic meaning. His school curriculum included the Medieval trivium and quadrivium subjects, the main ones being 'music and other mathematics', linguistics and rhetoric. We should note that Bach was educated at the Lateinschule in Lüneburg.

Mathematics: celestial proportions in intervals and tempos

Musicology, the discipline of studying the mathematical proportions of intervals, dated from Antiquity and the Middle Ages and now became a tool for understanding the hidden power of music. Music was thought to be organised wholly by mathematical principles. This 'order of creation' was argued in many Lutheran studies of music from the 16th well into the 18th century, the fundamental quote coming from the Wisdom of Solomon (11:20) in the Apocrypha: "...thou hast ordered all things in measure and number and weight." Bach's cousin and friend Johann Gottfried Walter stressed the mathematical basis of music in his Praecepta der musicalischen Composition (1708), describing its ennobling and emotional nature. This was the predominant thinking in Germany throughout the Baroque era. Listening to music was likened to resonating with the moment of the world's creation. Andreas Werckmeister explained the celestial origin of numbers, musical notes (the overtone series) and interval proportions thus (1707):

1. God the Father, unison (C1) 1:1.

The unison is the origin of all music, like the point in

geometry. The moment of creation was a small step in unison for God. For music, the mirror of the cosmos, the unison is the perfect point of origin, like the universe itself, beyond consonance and dissonance.

2. The Son, octave (C1-C2) 1:2.
The Son is the same as the Father yet distinct, an octave away.

3. The Holy Spirit, fifth (C2-G2) 2:3.
The Holy Spirit makes up the Trinity.

4. The cosmic figure, fourth (G2-C3) 3:4.
The four seasons, the four temperaments, the celestial angels; the angels fulfil the will of God. Also, the fourth unites the Trinity (1:2:3) with the triad (4:5:6).

5. Man, major third (C3-E3) 4:5.
The major third represents Man: the five senses, the five extremities (head, arms and legs). Humanity only finds fulfilment when placed in the divine context, with the fifth (4:5:6, 4:6 = 2:3).

6. Minor third (E3-G3) 5:6.
Remains forlorn on its own without the Divine reference point. 4.

7. Does not appear in the musical proportions, because it is a mystical and holy number. It rests, because God rested on the seventh day after creating the world.

The minor third might be considered to represent the human individual. This is an excellent way of looking at major-minor tonality, which became dominant in this era and which cannot exist without the reference point of the fifth.

These mathematical proportions also apply to the relationship between tempos in different movements. For each of Bach's Sonatas and Partitas, it is possible to identify a basic tempo to which the tempos of their individual movements relate. This is not to say that there cannot be agogical freedom within the tempos; the mathematical proportions simply govern the overall relationship between tempos.

About music and rhetoric
Rhetoric is the art of public speaking. It emerged in Greece in the 5th century BC, was developed by Aristotle and the sophists, and finally became established as a complex formulaic system in Rome in the time of Cicero and Quintilian. Rhetoric was one of the pillars of Western civilisation up to the Romantic era.

Aristotle divided rhetoric into three genres:
judicial
deliberative
epideictive
the latter meaning 'pointing', referring to a ceremonial speech or a speech of thanks or admonishment (or, in the case of a tombeau, a funeral eulogy)

Aristotle also defined three rhetorical styles:
plain style, with no ornamentation
middle style, with moderate use of rhetorical figures
grand style, with liberal use of rhetorical figures

The system of devising rhetoric derived from Antiquity and known in Bach's day was divided into five canons:
1. *Inventio* – the technique of invention. Bach sought inspiration for his works from a variety of sources, ranging from events in the liturgical year to coffee.
2. *Dispositio* – the system for organising the structure of the speech. Johann Mattheson applied the Ciceronian parts of an argument to music (1739), although he did specify that not all works of music need to contain all of these elements:
   1. "The *Exordium* is the introduction and beginning of a melody, wherein the goal and the entire purpose must be revealed, so that the listeners are prepared and stimulated to attentiveness..."
   2. "The *Narratio* is so to speak a report, a narration, through which the meaning and character of the herein-contained discourse is pointed out."
   3. "The *Propositio* or the actual discourse contains briefly the content or goal of the musical oration..." (In legal discourse, this could refer to the framing of a charge.)
   4. "The *Confirmatio* is an artistic corroboration of the discourse..." This is the principal point of the argument, appealing to reason (logos).
   5. "The *Confutatio* is a dissolution of the exceptions" or counter-arguments, presented to be refuted for strengthening the argument.
   6. "The *Peroratio* finally is the end or conclusion of our musical oration, which must produce an especially emphatic impression, more so than all other parts."
3. *Elocutio* – the application of style and the augmentation of a work with rhetorical figures.
4. Memoria – committing the planned work to memory.
5. *Actio* (and *pronuntiatio*) – the art of presentation.

During the Baroque era, these features of rhetoric found expression in music irrespective of the composer's style and native land. Rhetorical figures were applied to music in a variety of ways, and gradually there also emerged a wide

range of purely musical devices with emphatic functions similar to those of rhetorical figures in speech. Lutheran musicians employed these musical rhetorical tools for exegetic purposes, to expound and explain scripture.

Rhetorical figures in music

Rhetorical figures in music come in many shapes and sizes. A rhetorical figure may be as simple as an individual interval, a dissonance, a group of notes or a rest. The art of figuration (Figurenlehre) was not a closed system: the interpretation of rhetorical figures is always dependent on the knowledge and intuition of the interpreter. Indeed, performers should be well enough informed about figuration and about the style of any given composer so that they can identify and interpret rhetorical figures for what they are.

Tendency

A tendency here refers to the direction of musical movement. The term goes back to the Ancient Greek concept of tonos, meaning a tightening or tension. There are three tendencies:

Anabasis – rising

Increasing tension or energy. This may illustrate a specific event in text, e.g. "Ascended to the heavens", but more generally a feeling of grandeur, brilliance, joy, etc.

EX.1 BWV 1005 Allegro assai

Catabasis – falling

Decreasing tension or energy. Again, this may illustrate a specific event or feeling in text, e.g. "I am humiliated", but more generally sorrow, lament, humility, submission, etc.

EX.2 BWV 1001 Fuga

Circulatio – circulation

Orbiting a central tone in small intervals or, in the case of a polyphonic texture, the parts circling a central point.

EX.3 BWV 1004 Ciaccona

Circulation could here be interpreted to express pressure, a feeling of hopelessness and pain, as it is combined with chromatic passus duriusculus figures, of which more below.

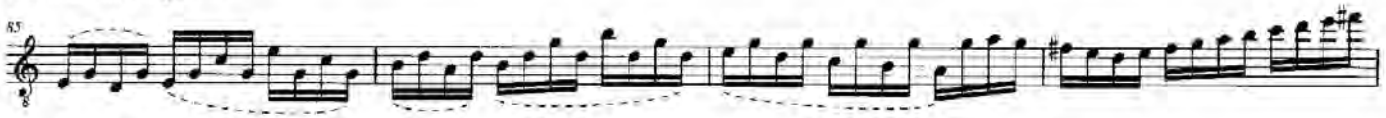
A light, dance-like progression. ***EX.4 BWV 1005 Allegro assai***

The circulation around A simultaneously delays and prepares for the forthcoming climax. ***EX.5 BWV 1004 Ciaccona***

Diminutions

A diminution is a group of notes resulting from dividing a long note into notes of shorter duration. Diminutions were originally improvised ornaments. Bach, however, wrote his diminutions out in the score while using symbols for ornamentation. Diminutions are building blocks whose meaning can only be divined in their context. The following is a brief overview of the most commonly occurring diminutions in the Sonatas and Partitas:

EX.1 BWV 1005 Allegro assai



EX.4 BWV 1005 Allegro assai

EX.5 BWV 1004 Ciaccona

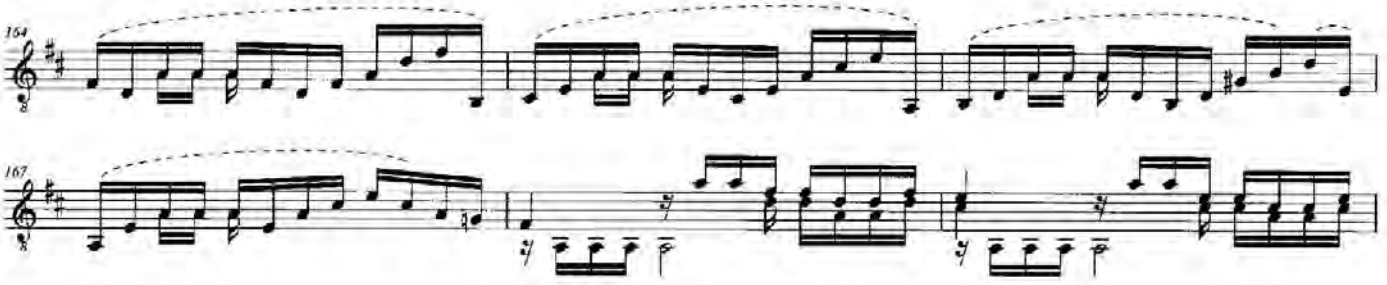


Figura corta – 'short diminution'

EX.6

A three-note figure that may consist of small or large intervals. Its rhythm and character vary, depending on the affect, from tragic and dramatic,

EX.7 BWV 1002, Allemanda

to brilliantly and buoyantly festive

EX.8 BWV 1006, Preludio

or gentle pastoral triplets.

EX.9 BWV 998, Praeludium

Saltus duriusculus – literally a 'rather hard leap'

EX.10

A leap of a sixth or seventh, up or down. Appears in depictions of sin and penance, or generally strong emotion.

EX.11 BWV 1003 Grave

EX.12 BWV 1002 Corrente

Passus duriusculus – literally a 'rather hard passage'

EX.13

A four-note figure, ascending or descending, covering a range of no more than a fourth. Appears in depictions of pain,

EX.14 Fuga BWV 1005

but also in depictions of optimism and resurrection.

EX.15 Fuga BWV 1005

Figura suspirans – 'sighing figure'

EX.16

This figure consists of a rest (whether written out or not!) and three or more notes in one or more clusters. Its character extends from solemn and soft to rhythmic sharpness or brilliance. *EX.17 BWV 1001 Fuga-Allegro*

EX.18 BWV 1001 Presto

Suspiratio – 'sigh'

A slurred pair of notes, or in a polyphonic texture of thirds or sixths. The latter note or chord of the figure must be articulated as short to highlight the figure. Appears in depictions of sorrow, love or restlessness.

EX.19 BWV 1001 Fuga

EX.17 BWV 1001 Fuga-Allegro

EX.20 BWV 1001 Siciliana

EX.21 BWV 1002 Double

Tirata – 'pull' or 'drag'
A sequence of ascending or descending notes, usually in rapid note values. Note the limits of the tirata figures in the example. What the figure expresses depends on its direction and the affect context in which it appears.

EX.22 Fuga BWV 1003

It is important to distinguish between decorative and structural figuration. Decorative figures, as in the Prelude to Partita no. 3, are freer and lighter than for instance those in the fugue theme in BWV 1003, which is built up of diminutions. In both of these examples, the figura corta plays an important role.

Dynamics and stress

Musicians used to the details of modern notation may be confused by the fact that Bach's music, like Baroque music in general, tends to lack performance instructions and dynamics. Bach occasionally writes out echo effects using forte and piano, but generally he specifies no dynamics. This is not to say that there should be no dynamic variation: in this music, dynamics too are subject to mathematical proportions combined with the principles of rhetoric.

Tendencies are important for the determination of dynamics: to simplify, anabasis indicates crescendo and catabasis indicates diminuendo.

Grammatical and rhetorical stress
These concepts have to do with rhythm and dynamics.

Grammatical stress goes back to the notion of good and bad syllables:
nobiles are good syllables or strong stresses; the sign for this evolved into the modern symbol for down bow, ⊓
viles are bad syllables or weak stresses; the sign for this evolved into the modern symbol for up bow, ∨

duple time: 1234
triple time: 123

Rhetorical stress supersedes grammatical stress. Rhetorical stresses include dissonances, highest notes, lowest notes and long notes.

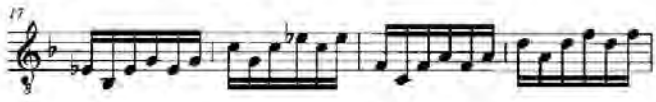
Reading the music with all of the above in mind, it is astonishing to find how incredibly vibrant and varied this music is in dynamics and rhythm.

About the symbols used in this edition

All of the dynamic markings in this edition are from Bach's manuscript.

In some places I have re-beamed the music to make stresses easier to recognise:

EX.23 BWV 1001 Presto,original



EX.24 BWV 1001 Presto

Bach used the ornament symbols given in a table published by d'Anglebert, and these may be explored as the performer desires. The following are a few examples of how these ornament symbols may be interpreted:

EX.25 BWV 1003 Grave,original (soprano voice, measure 2)

EX.21 BWV 1002 Double

EX.26 BWV 1003 Grave (soprano voice, measure 2)

I have used the modern arpeggio symbol for broken chords, as usual. For a campanella style execution of a chord written as consecutive notes, I have used a dashed slur:

EX.27 BWV 1001 Presto

Note lengths are approximate and left to the performer's discretion. Where no dashed slur is given, notes should sound separately, as figures.

EX.28 BWV 1003 Fuga

For some tirata chains, I have added a phrasing slur above the staff:

EX.29 BWV 1003 Fuga

A slur, ⁀, between two notes is an articulation whose execution is left to the performer's discretion, either a left-hand legato or a right-hand articulation.

EX.30 BWV 1001 Siciliana

I have transcribed polyphonic textures as necessary, leaving the ultimate decision regarding note durations to the performer's discretion.

EX.31 BWV 1001 Presto,original

EX.32 BWV 1001 Presto

EX.33 BWV 1001 Siciliana,original

EX.34 BWV 1001 Siciliana

About the fingerings

I have aimed to provide fingering directly in the score in the manner of Villa-Lobos or Brouwer, the duration of the notes, length of the sound and the use of dotted lines in campanella-style textures determining the possible fingerings. Fingerings are given in the score to help execute musical ideas, but these are just suggestions. I myself change my fingerings as my interpretations evolve, as you may note by comparing the score with the performances on the disc accompanying it. It is a work in progress; I even change fingerings between repeats in concert. I have entered right-hand fingerings only sparingly, because there are so many possibilities. Regarding right-hand fingerings I would encourage you to take into account the principles of rhetorical and grammatical stress: using p-i or p-m fingering typical for lute players might be both natural and idiomatic for scale passages.

Keys

I did not wish to transpose the works, because these six works constitute a whole and their original keys are in mathematical relationships to one another. The tuning, however, is at the discretion of the performer; it is even possible to tune a guitar to Baroque pitch, A1 = 415 Hz.

The key signature of the first Sonata is strange to modern eyes: the work is in G minor, but there is only one flat. This is not an encoded message; it is simply the case that in 1720 key signatures had not yet become standardised. I retained this key signature for reasons of tradition. However, it was interesting to discover that in the manuscript, Bach actually wrote two flats at the beginning of the sixth system of the Adagio!

Scordatura

In the Sonatas BWV 1001 and 1005, the sixth string must be tuned up by a minor third, to G. A looser string than normal may be used if necessary. The motivation for this is that it becomes easier to produce the idiomatic sound required for these works: in G minor and C major, the open sixth string provides resonance on the tonic and the

dominant, respectively. It also makes left-hand fingering easier. Although tonal colour is not as much of an issue in Baroque music as it became, say, in the Romantic era, the idiomatic tone created by the use of open strings is in some ways a musician's best friend.

Sonatas

Bach's solo Sonatas are based on the Italian sonata da chiesa ('church sonata') format, a four-movement structure whose movements are slow-fast-slow-fast. Despite the description, works in this format are not necessarily sacred music. The word sonata is derived from the Latin verb sonare, to sound or to play (music), as opposed to cantata, a sung piece of music.

Helga Thoene posits that Bach was planning to write pieces of music – possibly the solo Sonatas – based on the three principal events of the liturgical year as early as in 1718, on the following plan:
Christmas – reincarnation
Easter – death and resurrection
Pentecost – descent of the Holy Spirit

Bach came to write these works after a tragic event in his private life. His first wife Maria Barbara Bach (1684–1720) died unexpectedly at the turn of June and July in 1720. Bach was employed as conductor of the orchestra of Prince Leopold at the court of Köthen at the time; he was on tour with the orchestra from May to July 1720 and did not learn of his wife's death and burial until he returned home.

Interpretation of the Sonatas

These are my personal interpretations of the music in these works and should be taken as such. The ideas I present here are one way of explaining and understanding the 'content' of the music. The purpose of describing the topic or affect of a piece of music is to stimulate the imagination of performers studying these works and thus to help them to perform them with accuracy and feeling. The music itself needs no word or explanations, as it has a sense and a logic of its own.

My conception is that the Sonatas and Partitas form an epitaph to Maria Barbara and a vehicle for the composer to process his grief. There are endless symbolic references and emotional figures feeding into a structure that is at once universal and deeply personal.

Sonata in G minor BWV 1001

The work seems to reflect the shock, longing and unrest caused by the unexpected death. Bach quotes the chorale Herr Jesu Christ, du höchstes Gut, which was commonly sung at funerals.

The Adagio, a grandly ornamented and improvisation-like introduction to the Fugue, is to my mind a death notice.

The Fugue is distressing. Written in 2/2 metre, it bears the unusual tempo indication allegro, specifying a brisk pace in keeping with its feverish character. The rest in the figura suspirans used in the theme must be articulated clearly, and the figure must lead forward to the next bar. The final bar of the fugue contains Bach's musical signature: the numerical values of the note names add up to 158, as do those of the letters in the name Johann Sebastian Bach.

The Siciliana (note the feminine form!) is in B flat major, a minor third away from the main key. I read this as the symbolic interval indicating the status of mankind between God (tonic) and the Holy Spirit (fifth). The pastoral 12/8 metre, rhythmic structure and heavy use of suspiratio evoke affects of longing and love. The figure that opens the movement recalls the spoken rhythm of the name Maria Barbara.

In the Presto, Bach continues to highlight unrest and longing through the use of figura suspirans. The use of an unusual short barline is an interesting feature in the manuscript, referring perhaps to the tempo required for the movement: this must be fast enough but not too fast. After all, a presto in 3/8 metre is slower than a presto in 6/8 metre.

Tempo relationships:
Adagio ♩ = 𝅗𝅥 Fuga, presto
Fuga 𝅗𝅥 = 𝅗𝅥. Siciliana
Siciliana 𝅗𝅥. = ♩. Presto

Sonata in A minor BWV 1003

My conception is that this Sonata is about the themes of Easter, death and resurrection. It also shifts the viewpoint from the individual to the general. Helga Thoene describes this Sonata as a 'passion without words'.

The Grave is, like the Adagio in the first Sonata, a grand ornamented recitative-like introduction to the Fugue. Here, Bach quotes from the Easter chorale O Haupt voll Blut und Wunden.

The Fugue contains saltus duriusculus and passus duriusculus figures, reflecting the conflict between hope and despair. Bach quotes from no fewer than five chorales

in this movement:
Christe, du Lamm Gottes
O Haupt voll Blut und Wunden
Was mein Gott will, das g'scheh allzeit
O hilf Christe, Gottes Sohn, Durch dein bittres Leiden
Ach Herr, vergiss all unser Schuld

The aria-like Andante is in C major ('the key of God'), a minor third removed from the main key of the work like the Siciliana in the first Sonata. This movement contains quotes from three chorales:
Was mein Gott will, das g'scheh allzeit
Er hilft aus Not, der fromme Gott
Christe, du Lamm Gottes

The Allegro features broken chords that I would perform in campanella fashion, and energetic figura corta reflecting impatient expectation. This movement contains quotes from two chorales:
Herr Jesu Christ, höchstes Gut
Christe, du Lamm Gottes

Tempo relationships:
Adagio ♩ = 𝅗𝅥 Fuga
Fuga 𝅗𝅥 = ♩ Andante
Andante ♩ = 𝅗𝅥 Allegro

Sonata in C major BWV 1005
My conception is that this Sonata is about the descent of the Holy Spirit. The music rejoices in the certain knowledge of resurrection; all pain and suffering are gone. Helga Thoene describes this work as the 'Pentecost Sonata'.

The opening Adagio in middle style smiles with an inner nobility in 3/4 metre, referring to the Holy Trinity. The Pentecost chorale Komm, Heiliger Geist, Herr Gott makes an appearance in the Adagio and the Fugue.

The Fugue is mainly made up of energetic and playful figura corta passages and passus duriusculus figures, the latter here signifying hope rather than despair. In bar 201, Bach inverts the previously descending theme and passus duriusculus figures, perhaps in a reflection of the opening of graves.

The broad Largo is in F major, a fourth removed from the main key. The suspiratio figures refer to the affects of gratitude and love. To my mind, this is a reflection of the announcement of the four archangels, the angels fulfilling the will of God. Indeed, the movement contains quotes from four chorales:
Von Himmel hoch da komm ich her
Lob, Ehr' sei Gott im höchsten Thron
Jesu, meine Freude
Wachet auf, ruft uns die Stimme (Alleluja, macht euch bereit)

The Allegro assai illustrates the joys of heaven in its uplifting energy. The music makes reference to a resurrection-themed chorale, Wachet auf, ruft uns die Stimme (Alleluja, macht euch bereit).

Tempo relationships:
Adagio ♩ = 𝅗𝅥 Fuga
Fuga 𝅗𝅥 = ♩ Largo
Largo ♪ = ♩ Allegro assai

Purpose of the edition
My wish is to help guitar players to discover a natural and practical way of understanding and performing Bach's music on the guitar, accurately and freely. As an aid to this, I have provided a brief summary of the principles of Bach's musical thinking, based on available sources, and I have also outlined the main points of musical execution of these works.

My aim is not to provide a correct or definitive edition or interpretation of these musical works. It is more a question of providing musicians studying and performing these works with information not readily available in traditional musicological analyses or in instructions focusing on ornaments or other details. Performers using this edition are invited, even challenged, to find their own interpretations.

My point is that an understanding of the symbolic and rhetorical functions in Bach's music is vital. There is no such thing as an authentic interpretation or performance practice. What we can do, however, is to seek to identify with the style and find a deep understanding of the music so that we can create emotionally compelling performances of it. Deep knowledge makes you free and opens your hearth. As J.S. Bach's son C.Ph.E. Bach wrote: "One must play music from the soul, not like a trained bird."

Timo Korhonen, Espoo 12 January 2011

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