

# J.S. Bach

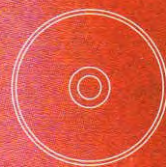
Sonatas for Solo Violin  
BWV1001, 1003, 1005

**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奏

**CD付**

within CD  
played by Timo Korhonen

# J.S. Bach

Sonatas for Solo Violin  
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

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## 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＝ベッカ・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＝ベッカ・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・リントウ、ヨン・ストウ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、ベッカ・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・リンダベルイ、レオ・ブローウエル、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・キャリアナリー・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・ブローウエルによってティモ・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年カヌー・クラシカル・アワードを受賞している。使用楽器は1925、1928、1932年製のリチャルト・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 debut 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

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# Sonata 1ma á Violino solo senza basso

Johann Sebastian Bach  
arr. by Timo Korhonen

Adagio

⑥ = G

2

3

5

7

9

10

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

C.3

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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11



13



14



15



17



19



21



# Fuga Allegro

③  
⑥ = G

4  
C.6

10  
C.3

13  
⑤  
③

19  
③  
②

22  
⑤

25

Musical staff 25: Treble clef, 8/8 time signature. Measures 25-27. Melody starts with a quarter rest, followed by eighth notes. Bass line consists of quarter notes and rests.

28

Musical staff 28: Treble clef, 8/8 time signature. Measures 28-30. Melody continues with eighth notes. Bass line has quarter notes and rests.

31

Musical staff 31: Treble clef, 8/8 time signature. Measures 31-33. Melody continues with eighth notes. Bass line has quarter notes and rests.

34

Musical staff 34: Treble clef, 8/8 time signature. Measures 34-36. Melody continues with eighth notes. Bass line has quarter notes and rests.

37

Musical staff 37: Treble clef, 8/8 time signature. Measures 37-39. Melody continues with eighth notes. Bass line has quarter notes and rests.

40

Musical staff 40: Treble clef, 8/8 time signature. Measures 40-42. Melody continues with eighth notes. Bass line has quarter notes and rests.

43

Musical staff 43: Treble clef, 8/8 time signature. Measures 43-45. Includes fingering numbers 1, 2, 3, 4 and chord markings C.3 4-4 b and C.1 4-4. A circled 3 is at the end.

46

Musical staff 46: Treble clef, 8/8 time signature. Measures 46-48. Includes circled numbers 1, 2, 4 and a circled 4. Bass line has quarter notes and rests.



49

8

52

8

55

8

58

8

61

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64

8

67

8

70

8

73

76

79

82

85

88

91

93

# Siciliana

The musical score for "Siciliana" is written in 12/8 time and features a melodic line with various ornaments and fret numbers. The score is divided into five systems, each starting with a measure number (1, 3, 5, 7, 8) and a treble clef. The key signature has one flat (B-flat). The notation includes guitar-specific markings such as "C.3", "C.1", and "C.3" above the staff, and fret numbers (6, 5, 4, 3, 2, 1, 0, 1, 2, 3, 4, 5, 6) below the staff. The music consists of a single melodic line with a steady eighth-note accompaniment. The first system starts with a measure number 1 and a treble clef. The second system starts with a measure number 3. The third system starts with a measure number 5. The fourth system starts with a measure number 7. The fifth system starts with a measure number 8. The score ends with a double bar line and a final chord marked with a 6.

10

C.5

6

12

3

4

14

4

5

4

1

4

3

17

C.3

3

4

4

1

C.1

19

C.3

4

1

C.3

2

1

0

1

# Presto

⑥ = G

C.6 C.3

④ ③ ②

3 1 4 3 0

7

13 C.3 C.1

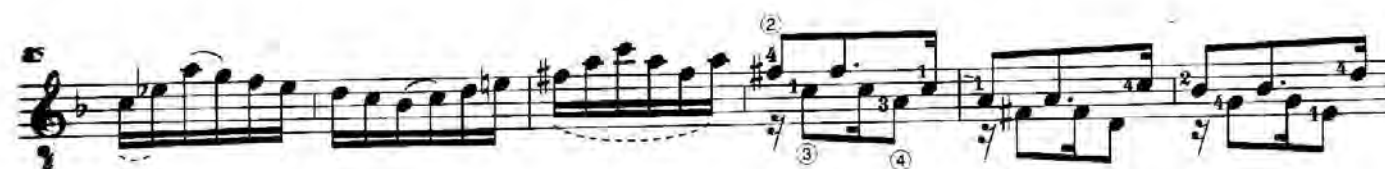
19 C.3 C.5

25 ③ ③ ② C.1

31

37

Detailed description: This is a guitar score for a piece titled "Presto". The music is written in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The score consists of seven lines of music, each containing measures 1 through 40. Measure numbers are placed at the beginning of each line: 1, 7, 13, 19, 25, 31, and 37. The piece features various guitar techniques, including chords (labeled C.6, C.3, C.1, C.5), triplets (circled with a 3), and fingerings (numbers 1-4). Some notes are marked with an 'x' for natural harmonics. The tempo is indicated as "Presto".



91

Musical staff 91: Treble clef, 8/8 time signature. Measures 91-96. Includes fingerings (1-4) and slurs.

97

Musical staff 97: Treble clef, 8/8 time signature. Measures 97-102. Includes fingerings (2-4) and slurs. Markings C.3 and C.3 are present.

103

Musical staff 103: Treble clef, 8/8 time signature. Measures 103-108. Includes fingerings (1-4) and slurs.

109

Musical staff 109: Treble clef, 8/8 time signature. Measures 109-114. Includes fingerings (2-4) and slurs. Marking C.3 is present.

115

Musical staff 115: Treble clef, 8/8 time signature. Measures 115-120. Includes fingerings (4-5) and slurs. Markings C.1 and C.3 are present.

121

Musical staff 121: Treble clef, 8/8 time signature. Measures 121-126. Includes fingerings (1-4) and slurs.

127

Musical staff 127: Treble clef, 8/8 time signature. Measures 127-131. Includes slurs.

132

Musical staff 132: Treble clef, 8/8 time signature. Measures 132-136. Includes slurs and a double bar line.

# Sonata 2da á Violino solo senza basso

Johann Sebastian Bach  
arr. by Timo Korhonen

Grave

The musical score is written for a single violin and is in G major, 3/4 time. It consists of six staves of music, with measures numbered 1 through 11. The tempo is marked "Grave".

Key features of the score include:

- Measures 1-2:** The first staff begins with a trill (tr) over a half note G4, followed by a half note A4. The second measure contains a half note B4 with a trill (tr) and a half note C5.
- Measures 3-4:** The third staff starts with a triplet of eighth notes (G4, A4, B4) followed by a half note C5. The fourth measure contains a half note D5 with a trill (tr) and a half note E5.
- Measures 5-6:** The fifth staff begins with a triplet of eighth notes (F5, G5, A5) followed by a half note B5. The sixth measure contains a half note C6 with a trill (tr) and a half note B5.
- Measures 7-8:** The seventh staff starts with a half note A5 with a trill (tr) and a half note G5. The eighth measure contains a half note F5 with a trill (tr) and a half note E5.
- Measures 9-10:** The ninth staff begins with a half note D5 with a trill (tr) and a half note C5. The tenth measure contains a half note B4 with a trill (tr) and a half note A4.
- Measures 11:** The eleventh staff starts with a half note G4 with a trill (tr) and a half note F4.

Fingering and performance markings include:

- Fingering numbers (1-4) for various notes.
- Trill markings (tr) above notes.
- Triplet markings (3) above groups of notes.
- Crescendo markings (C.4, C.5) above notes.
- Accents (b) above notes.
- Slurs and phrasing slurs.
- Ornaments (tr) above notes.



13

C.2

*tr*

*tr*

(b)

16

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

19

(2)

(b)

(b)

C.5

C.5

*tr*

(b)

22

C.3

C.4

*tr*

*tr*

## Fuga

The musical score for "Fuga" is written in G major (one sharp) and 2/4 time. It consists of a single melodic line with various ornaments and techniques. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, and 43 indicated. The key signature is G major (one sharp). The time signature is 2/4. The score includes various ornaments such as mordents, grace notes, and slurs. The piece concludes with a fermata over the final notes, marked with a *p* (piano) dynamic.

Measure numbers: 7, 13, 19, 25, 31, 37, 43.

Key signature: G major (one sharp).

Time signature: 2/4.

Dynamic: *p* (piano).

48

8

53

8

58

8

63

8

69

8

75

8

81

8

86

8

92

8

97

102

107

112

117

122

127

133

139

145

Musical notation for measures 145-150. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes. Fingering numbers (1-4) are indicated above several notes. A trill (tr) is marked above a note in measure 149.

151

Musical notation for measures 151-156. The staff continues with the same key signature and time signature. It includes various rhythmic figures and fingering instructions. A trill (tr) is marked above a note in measure 155.

157

Musical notation for measures 157-162. The staff continues with the same key signature and time signature. It includes various rhythmic figures and fingering instructions.

163

Musical notation for measures 163-168. The staff continues with the same key signature and time signature. It includes various rhythmic figures and fingering instructions. A trill (tr) is marked above a note in measure 167.

169

Musical notation for measures 169-174. The staff continues with the same key signature and time signature. It includes various rhythmic figures and fingering instructions. A dashed line above a group of notes in measure 173 indicates a slur or phrasing.

174

Musical notation for measures 174-179. The staff continues with the same key signature and time signature. It includes various rhythmic figures and fingering instructions. A dashed line above a group of notes in measure 174 indicates a slur or phrasing.

179

Musical notation for measures 179-184. The staff continues with the same key signature and time signature. It includes various rhythmic figures and fingering instructions. A dashed line above a group of notes in measure 180 indicates a slur or phrasing.

184

Musical notation for measures 184-189. The staff continues with the same key signature and time signature. It includes various rhythmic figures and fingering instructions. A dashed line above a group of notes in measure 185 indicates a slur or phrasing.

189

Musical notation for measures 189-194. The staff continues with the same key signature and time signature. It includes various rhythmic figures and fingering instructions. A dashed line above a group of notes in measure 190 indicates a slur or phrasing.

194

199

C.1

205

210

215

220

C.2

C.3

226

232

238

244

250

256

262

268

274

280

286

## Andante





16

Musical notation for measures 16-18. Measure 16 starts with a treble clef and a 4/8 time signature. It contains a sequence of eighth notes with various accidentals (sharps and naturals) and fingerings (1, 2, 4). Measure 17 continues with similar eighth notes and includes a circled '3' below the staff. Measure 18 features a 'C.4' marking above the staff and includes a triplet of eighth notes.

19

Musical notation for measures 19-21. Measure 19 begins with a treble clef and a 4/8 time signature, showing eighth notes with fingerings (1, 2, 4) and a circled '3'. Measure 20 continues with eighth notes and includes a circled '3'. Measure 21 features a triplet of eighth notes and a circled '3' below the staff.

22

Musical notation for measures 22-24. Measure 22 starts with a treble clef and a 4/8 time signature, containing eighth notes with fingerings (1, 2, 4) and a circled '3'. Measure 23 continues with eighth notes and includes a circled '3'. Measure 24 features eighth notes with fingerings (1, 2, 4) and a circled '3' below the staff.

25

Musical notation for measures 25-26. Measure 25 begins with a treble clef and a 4/8 time signature, showing eighth notes with fingerings (1, 2, 4) and a circled '3'. Measure 26 continues with eighth notes and includes a circled '3' below the staff.

27

Musical notation for measures 27-28. Measure 27 starts with a treble clef and a 4/8 time signature, containing eighth notes with fingerings (1, 2, 4) and a circled '3'. Measure 28 continues with eighth notes and includes a circled '3' below the staff.

# Allegro

This musical score is for guitar, written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Allegro'. The score consists of eight staves of music, numbered 1 through 18. The first staff begins with a 'C.5' marking and includes dynamic markings of *f* and *p*. The second staff includes a 'mi p' marking and a triplet of eighth notes. The third staff continues with *f* and *p* dynamics. The fourth staff features a 7/8 time signature. The fifth staff includes a 'C.2' marking. The sixth staff has a 4/8 time signature. The seventh staff includes a 'mi p' marking. The eighth staff includes a trill ('tr') and a 4/8 time signature. Fingerings are indicated by numbers 1-4, and breath marks are shown as slanted lines. The score is a continuous melodic line with various rhythmic patterns and dynamics.

20



23



25



27



29



32



35



38



41 C.5 C.7 *ami* *ami*

43 *mi p*

45

47

49

*ami*

54 C.2

56 C.7 C.3 *p*

# Sonata 3za á Violino solo senza basso

Johann Sebastian Bach  
arr. by Timo Korhonen

## Adagio

The image displays a musical score for the third sonata for solo violin by Johann Sebastian Bach, arranged by Timo Korhonen. The piece is in G major and 3/4 time, marked Adagio. The score is presented in six systems, each consisting of a treble clef staff with a single melodic line and a bass staff with a simplified harmonic accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A circled '6' with an equals sign and 'G' is placed below the first measure. The second system starts at measure 5 and includes a 'C.5' marking above the staff. The third system starts at measure 9 and also includes a 'C.5' marking. The fourth system starts at measure 13. The fifth system starts at measure 17. The sixth system starts at measure 21. The score concludes with a double bar line and a final cadence in the sixth measure of the last system.

24

27

37

35

39

41

44

## Fuga

Musical notation for measures 1-5. The key signature has one sharp (F#) and the time signature is 3/8. Measure 1 starts with a treble clef and a common time signature 'C' with a '3' below it. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Measure 5 ends with a key signature change to two sharps (F# and C#) and a common time signature 'C' with a '3' below it.

⑥ = G

Musical notation for measures 6-11. The key signature has two sharps (F# and C#) and the time signature is 3/8. Measure 6 starts with a treble clef and a common time signature 'C' with a '3' below it. The melody continues with eighth notes G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9. Measure 11 ends with a key signature change to one sharp (F#) and a common time signature 'C' with a '3' below it.

Musical notation for measures 12-17. The key signature has one sharp (F#) and the time signature is 3/8. Measure 12 starts with a treble clef and a common time signature 'C' with a '3' below it. The melody continues with eighth notes G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10. Measure 17 ends with a key signature change to two sharps (F# and C#) and a common time signature 'C' with a '3' below it.

Musical notation for measures 18-23. The key signature has two sharps (F# and C#) and the time signature is 3/8. Measure 18 starts with a treble clef and a common time signature 'C' with a '3' below it. The melody continues with eighth notes G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12. Measure 23 ends with a key signature change to one sharp (F#) and a common time signature 'C' with a '3' below it.

Musical notation for measures 24-29. The key signature has one sharp (F#) and the time signature is 3/8. Measure 24 starts with a treble clef and a common time signature 'C' with a '3' below it. The melody continues with eighth notes G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14. Measure 29 ends with a key signature change to two sharps (F# and C#) and a common time signature 'C' with a '3' below it.

Musical notation for measures 30-35. The key signature has two sharps (F# and C#) and the time signature is 3/8. Measure 30 starts with a treble clef and a common time signature 'C' with a '3' below it. The melody continues with eighth notes G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16. Measure 35 ends with a key signature change to one sharp (F#) and a common time signature 'C' with a '3' below it.

Musical notation for measures 36-40. The key signature has one sharp (F#) and the time signature is 3/8. Measure 36 starts with a treble clef and a common time signature 'C' with a '3' below it. The melody continues with eighth notes G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18. Measure 40 ends with a key signature change to two sharps (F# and C#) and a common time signature 'C' with a '3' below it.

Musical notation for measures 41-46. The key signature has two sharps (F# and C#) and the time signature is 3/8. Measure 41 starts with a treble clef and a common time signature 'C' with a '3' below it. The melody continues with eighth notes G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20. Measure 46 ends with a key signature change to one sharp (F#) and a common time signature 'C' with a '3' below it.

45

Musical staff 45: Treble clef, 7/8 time signature. Measures 45-48. Includes a 7-measure rest and a circled 'h'.

50

Musical staff 50: Treble clef, 8/8 time signature. Measures 50-53.

55

Musical staff 55: Treble clef, 8/8 time signature. Measures 55-58.

60

Musical staff 60: Treble clef, 8/8 time signature. Measures 60-63. Includes circled 'h' and 'C.1'.

64

Musical staff 64: Treble clef, 8/8 time signature. Measures 64-67. Includes circled '2'.

68

Musical staff 68: Treble clef, 8/8 time signature. Measures 68-71. Includes circled '3', 'C.3', 'C.5', and '5'.

72

Musical staff 72: Treble clef, 8/8 time signature. Measures 72-75. Includes circled '2'.

78

Musical staff 78: Treble clef, 8/8 time signature. Measures 78-81. Includes circled 'h'.

85

Musical staff 85: Treble clef, 8/8 time signature. Measures 85-88. Includes circled 'h'.



84

8

88

8

92

8

97

8

102

C.6 C.5

8

107

8

113

8

119

8

125

C.2

8

131

136

141

146

151

156

161

166

171

175

179

183

188

192

196

200 *al rverso*

206

212 C.5

218 Musical staff 218: Treble clef, 8/8 time signature. Measures 218-222. Includes fingerings (2, -2, -2), a 'C.2' marking, and various accidentals.

223 Musical staff 223: Treble clef, 8/8 time signature. Measures 223-227. Includes fingerings (1, -1, 2, 1, 3, 2) and various accidentals.

228 Musical staff 228: Treble clef, 8/8 time signature. Measures 228-232. Includes various accidentals.

233 Musical staff 233: Treble clef, 8/8 time signature. Measures 233-237. Includes various accidentals.

238 Musical staff 238: Treble clef, 8/8 time signature. Measures 238-242. Includes various accidentals.

243 Musical staff 243: Treble clef, 8/8 time signature. Measures 243-247. Includes a trill (tr) marking and various accidentals.

248 Musical staff 248: Treble clef, 8/8 time signature. Measures 248-252. Includes various accidentals and slurs.

253 Musical staff 253: Treble clef, 8/8 time signature. Measures 253-257. Includes various accidentals and slurs.

258 Musical staff 258: Treble clef, 8/8 time signature. Measures 258-262. Includes fingerings (2, 4, 2, 3, 1, 2, 1, 2) and various accidentals.

263

Musical notation for measures 263-267. The staff shows a melodic line with various fingerings and slurs. Fingerings include -2, 3, 4, 1, 3, 2, 2, 3, 4, 1, 1. Slurs are present over groups of notes.

268

Musical notation for measures 268-272. The staff shows a melodic line with slurs and a dashed line above the notes.

273

Musical notation for measures 273-276. The staff shows a melodic line with a 'y' marking and a bass line with eighth notes.

277

Musical notation for measures 277-280. The staff shows a melodic line and a bass line with eighth notes.

281

Musical notation for measures 281-284. The staff shows a melodic line and a bass line with eighth notes.

285

Musical notation for measures 285-288. The staff shows a melodic line and a bass line with eighth notes.

289

Musical notation for measures 289-294. The staff shows a melodic line and a bass line with eighth notes.

295

Musical notation for measures 295-300. The staff shows a melodic line and a bass line with eighth notes.

301

Musical notation for measures 301-306. The staff shows a melodic line and a bass line with eighth notes.



## Largo

Musical notation for measures 1-2. The piece is in 3/8 time with a key signature of one flat (B-flat). The melody consists of eighth notes, some beamed in pairs. The bass line features a steady eighth-note accompaniment. A trill (tr) is indicated above the final note of measure 2.

⑥ = G

Musical notation for measures 3-4. The melody continues with eighth notes and a trill (tr) in measure 4. The bass line maintains the eighth-note accompaniment.

Musical notation for measures 5-6. The melody features a trill (tr) in measure 6. The bass line continues with eighth notes.

Musical notation for measures 7-8. The melody includes trills (tr) in measures 7 and 8. The bass line continues with eighth notes.

Musical notation for measures 9-10. The melody features trills (tr) in measures 9 and 10. The bass line continues with eighth notes.

11

Musical notation for measure 11, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes with various articulations, including slurs and a trill (tr) at the end. The bass line provides harmonic support with chords and single notes.

13

Musical notation for measure 13, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The melody is highly rhythmic, with many sixteenth and thirty-second notes. There are slurs and a trill (tr) at the end. The bass line includes a '4' marking and a '-4' marking.

15

Musical notation for measure 15, featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and a trill (tr). The bass line has '7' markings under some notes.

17

Musical notation for measure 17, featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and trills (tr). The bass line has '7' markings and a guitar-style fingering diagram:  $1 \quad 0 \quad 0 \quad 0$ .

19

Musical notation for measure 19, featuring a treble clef, a key signature of one flat, and a common time signature. The melody is a long, continuous line of eighth notes with a slur over the entire phrase. The bass line has rests.

20

Musical notation for measure 20, featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and a trill (tr) marked 'C.3'. The bass line has '7' markings.



## Allegro assai

⑥ = G

C.3

4

8

12

16

C.6

20

24

28

Detailed description of the musical score: The score is written on a single treble clef staff in 3/4 time. It begins with a treble clef and a common time signature. The first measure is marked with a circled '6' and an equals sign followed by 'G'. The tempo is 'Allegro assai'. The score consists of eight lines of music. The first line starts with a circled 'C.3' above the staff. The second line has a circled '4' above the staff. The third line has a circled '8' above the staff. The fourth line has a circled '12' above the staff. The fifth line has a circled '16' above the staff. The sixth line has a circled 'C.6' above the staff. The seventh line has a circled '20' above the staff. The eighth line has a circled '24' above the staff. The eighth line also has a circled '28' above the staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1-4. Dynamic markings include 'p' (piano) and 'b' (basso). The score is presented in a clean, black-and-white format.

32

Musical staff 32: Treble clef, 8/8 time signature. The staff contains a sequence of eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8).

36

Musical staff 36: Treble clef, 8/8 time signature. The staff contains eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8). Fingerings: C.5, C.3, 8, 4, 2, 2, 4, 0.

40

Musical staff 40: Treble clef, 8/8 time signature. The staff contains eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8). Fingerings: 2, 4, 1, 2, 4.

43

Musical staff 43: Treble clef, 8/8 time signature. The staff contains eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8). Fingerings: 3, 2, 4, 4, 8, 1.

47

Musical staff 47: Treble clef, 8/8 time signature. The staff contains eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8). Dynamics: p.

51

Musical staff 51: Treble clef, 8/8 time signature. The staff contains eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8). Dynamics: p.

55

Musical staff 55: Treble clef, 8/8 time signature. The staff contains eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8). Dynamics: p.

59

Musical staff 59: Treble clef, 8/8 time signature. The staff contains eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8). Dynamics: p.

63

Musical staff 63: Treble clef, 8/8 time signature. The staff contains eighth-note chords. The first four measures are grouped by a dashed line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (measures 1-2); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 3-4); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 5-6); G4, A4, B4, C5, D5, E5, F#5, G5 (measures 7-8). Fingerings: 2, 0, 4, 1, 3, 4, 4, 4. Dynamics: p.



Sei Solo.

Violino  
senza  
Basso  
accompagnato.

Libro Primo.

Da

Joh. Seb. Bach.  
1720.



Sonata *G* *mo* a Violino Solo senza Basso di J. S. Bach

*Adagio.*

The image shows a page of handwritten musical notation for a violin solo. It consists of ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The word "Adagio." is written at the beginning of the first staff. The score is written in a cursive, handwritten style. The music appears to be a single melodic line for the violin.

Handwritten markings or scribbles at the bottom left of the page.

*Si volti*

Fuga.

*Allegro*

This image shows a page of handwritten musical notation for a fugue. The score is written on 12 staves, with the first two staves likely representing the vocal or instrumental parts. The notation is dense and complex, featuring a variety of note values, rests, and accidentals. The tempo is marked as *Allegro*. The piece is in a key with one sharp (F#) and a common time signature (C). The handwriting is in black ink on aged paper, and the overall appearance is that of a working draft or a composer's manuscript. The notation includes many sixteenth and thirty-second notes, as well as complex rhythmic patterns and dynamic markings.

A page of handwritten musical notation consisting of 15 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The handwriting is in black ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation, with many slurs and ties. The notation is somewhat cluttered, with many notes and accidentals overlapping. The page number '48' is printed in the top left corner.

*Cecilia.*

This page contains a handwritten musical score for a piece titled "Cecilia." The score is written on ten staves. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and beams. There are several dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the piece. The handwriting is fluid and characteristic of an early manuscript. The music appears to be in a single system, with the staves connected by a brace on the left side. The overall style is that of a personal or working manuscript rather than a formal printed score.



A page of handwritten musical notation consisting of 12 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The music is written in a style characteristic of 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one flat. The notation includes many slurs, ties, and ornaments, suggesting a highly expressive and technically demanding piece. The handwriting is fluid and somewhat cursive, typical of a composer's working draft. The page is numbered '50' in the top left corner and '7' in the top right corner.

Sonata 2<sup>a</sup> da Violino Solo senza Basso

Grave

V. T. Volpi

*Suzanna*

A handwritten musical score for the piece "Suzanna". The score is written on 14 staves, each beginning with a treble clef. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The handwriting is in black ink on aged paper. The piece appears to be a vocal or instrumental setting, given the title and the melodic nature of the notation.

A page of handwritten musical notation consisting of 11 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The handwriting is in black ink on aged paper. The music appears to be a single melodic line, possibly for a violin or flute, given the range and articulation. The staves are numbered 1 through 11 from top to bottom. The notation includes many sixteenth and thirty-second notes, as well as some triplet markings. The overall style is that of a working draft or a composer's sketch.

*V. Smith*

This image shows a page of handwritten musical notation, numbered 54 in the top left corner. The page contains 12 staves of music, arranged in a single column. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The handwriting is in black ink on aged, slightly yellowed paper. The music appears to be a single melodic line, possibly for a violin or flute, given the range and articulation. The staves are connected by a vertical line on the left side. The overall appearance is that of a working draft or a composer's sketch.

Handwritten musical notation on four staves. The notation is dense and complex, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The staves are connected by a brace on the left side. The handwriting is fluid and characteristic of a composer's sketch.

*Andante*

Handwritten musical notation on seven staves, beginning with the tempo marking *Andante*. The notation continues with complex rhythmic patterns, including many beamed notes and rests. The staves are connected by a brace on the left. The handwriting remains consistent with the previous section.

*V. coli.*

Two empty musical staves at the bottom of the page, consisting of five-line systems without any notation.

*Alleno*

A handwritten musical score for piano, consisting of 12 staves. The music is written in a single system, with each staff containing a different voice part. The notation is dense and includes various rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano) and *f* (forte) are scattered throughout the score. The word *Alleno* is written at the top left of the first staff. The overall style is that of a personal manuscript or a composer's draft.

A page of handwritten musical notation consisting of eight staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first seven staves contain musical notation, while the eighth staff is mostly blank with some faint markings. The handwriting is fluid and characteristic of a composer's sketch. The notation includes many beamed notes, slurs, and dynamic markings such as 'p' and 'f'. The overall appearance is that of a working draft or a composer's sketch.

Four empty musical staves, consisting of five lines each, arranged vertically. These staves are completely blank, with no musical notation or markings.





Fuga.

A handwritten musical score for a fugue, consisting of 12 staves of music. The notation is dense and complex, featuring various rhythmic values, accidentals, and phrasing marks. The music is written in a single system across the page. The notation includes treble clefs, a key signature of one flat (B-flat), and a time signature of 3/4. The piece is characterized by intricate counterpoint and rapid passages. The handwriting is fluid and expressive, typical of a composer's working draft.

*V. valli prof.*

This page contains ten staves of handwritten musical notation. The notation is dense and includes various rhythmic values, rests, and clefs. The first staff begins with a treble clef, while the subsequent staves use a variety of clefs, including alto and bass clefs. The music is written in a fluid, cursive style characteristic of handwritten manuscripts. The notes are clearly defined, and the overall layout is organized into a single column of ten staves.

12

A page of handwritten musical notation consisting of ten staves. The notation includes various note values, rests, and clefs. The score is written in black ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and covers most of the page, with some ink bleed-through visible from the reverse side.

*V. v. v. p. p.*

This image shows a page of handwritten musical notation, page 62. The page contains 12 staves of music, arranged vertically. The notation is dense and complex, featuring a variety of note values, rests, and articulation marks. The first few staves show a melodic line with many sixteenth and thirty-second notes. The lower staves appear to be accompaniment, with more rhythmic patterns and some chordal structures. The handwriting is clear but shows signs of being a working draft, with some ink bleed-through and slight irregularities in the lines. The page is numbered '62' in the top left corner.

A handwritten musical score consisting of 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The word "Largo" is written on the sixth staff. At the bottom of the page, there is a separate staff with the handwritten instruction "V. volti". The paper shows signs of age and wear, with some ink bleed-through and smudges.

V. volti

*Allegro assai.*

The image displays a page of handwritten musical notation, identified by the page number '64' in the top left corner. The tempo is marked as 'Allegro assai.' in a cursive hand at the top left. The score is written on 12 staves, each beginning with a treble clef. The music is characterized by a high density of notes, including many sixteenth and thirty-second notes, often grouped in beams. There are frequent slurs and ties throughout the piece, indicating a fast and intricate melodic and rhythmic texture. The notation is dense and fills most of the page, with some ink bleed-through visible from the reverse side.

A page of handwritten musical notation on ten staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first nine staves contain continuous musical lines with frequent slurs and ties. The tenth staff is partially filled with notation and includes a large, stylized signature or flourish that spans across the staff. The paper shows signs of age and wear, with some darkening and smudging, particularly along the right edge.



**Music commentary**

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**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 Ciacona*



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 Ciacona*

#### *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 Ciacona*



*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, *Allegro*



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 1003*



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 grandly 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  
 Wachtet 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, Wachtet 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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