J.S.Bach

Partitas for Solo Violin
BWV1002,1004,1006

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・パルティータ集
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

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
Partitas for Solo Violin
BWV1002, 1004, 1006

ヨハン・セバスティアン・バッハ
無伴奏ヴァイオリン・パルティータ集

パルティータ第1番ロ短調
Partita No.1 in B minor BWV1002

アレマンダ(アルマンド) ～ ドゥーブル — 4
Allemanda — Double
コレンテ(クーラント) ～ ドゥーブル — 8
Corrente — Double
サラバンド ～ ドゥーブル — 14
Sarabande — Double
テンポ・ディ・ボレア ～ ドゥーブル — 16
Tempo di Borea — Double

パルティータ第2番ニ短調
Partita No.2 in D minor BWV1004

アレマンダ(アルマンド) — 20
Allemanda
コレンテ(クーラント) — 22
Corrente
サラバンダ(サラバンド) — 24
Sarabanda
ジーガ(ジーグ) — 25
Giga
チャッコーナ(シャコンヌ) — 28
Ciaccona

パルティータ第3番ホ長調
Partita No.3 in E major BWV1006

プレルーディオ(プレリュード) — 38
Preludio
ルール — 44
Loure
ガヴォット・アン・ロンドー — 45
Gavotte en Rondeau
メヌエットⅠ&Ⅱ — 48
Menuet I & II
ブーレ — 50
Bourrée
ジーグ — 51
Gigue

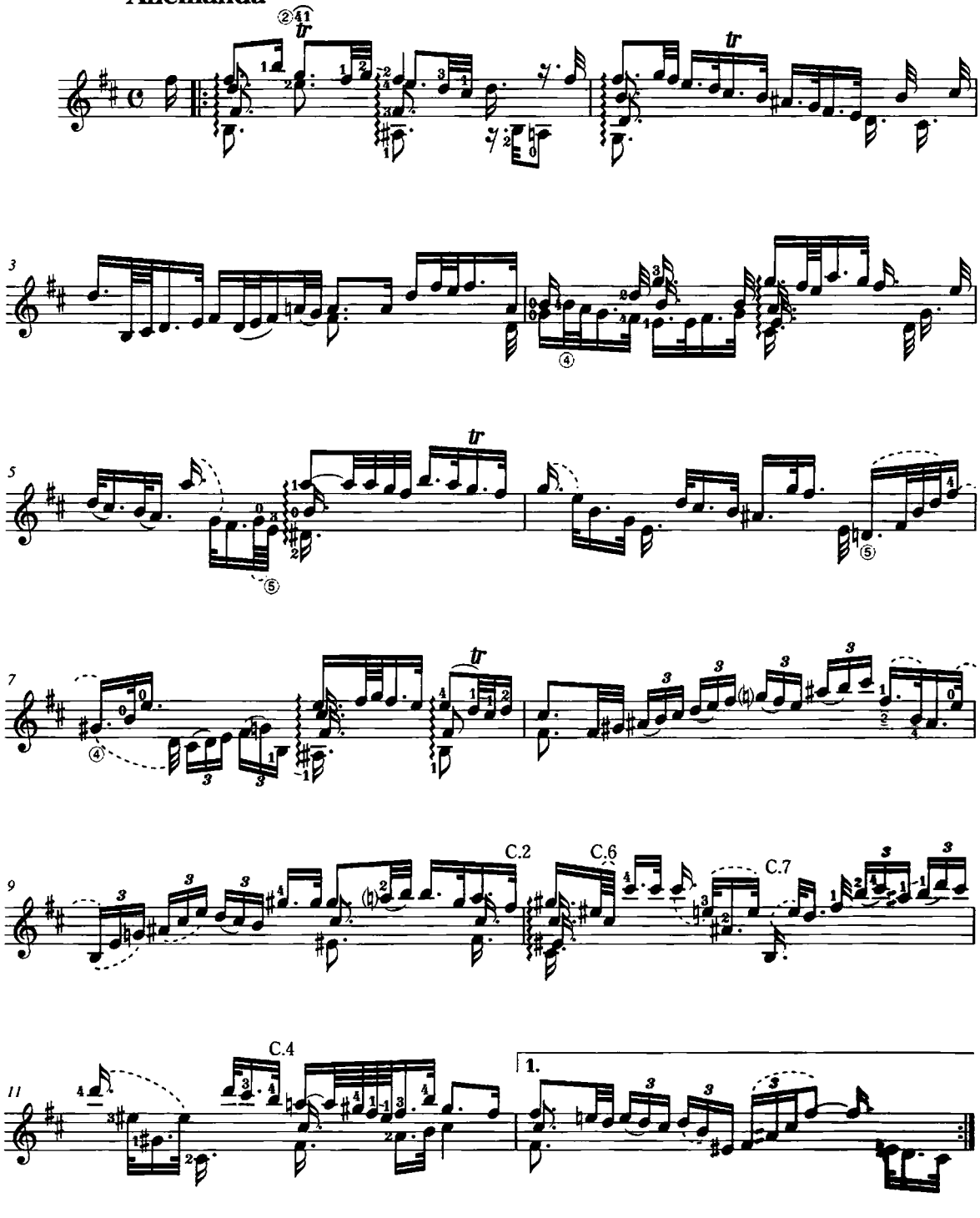
ファクシミリ — 54
Facsimile

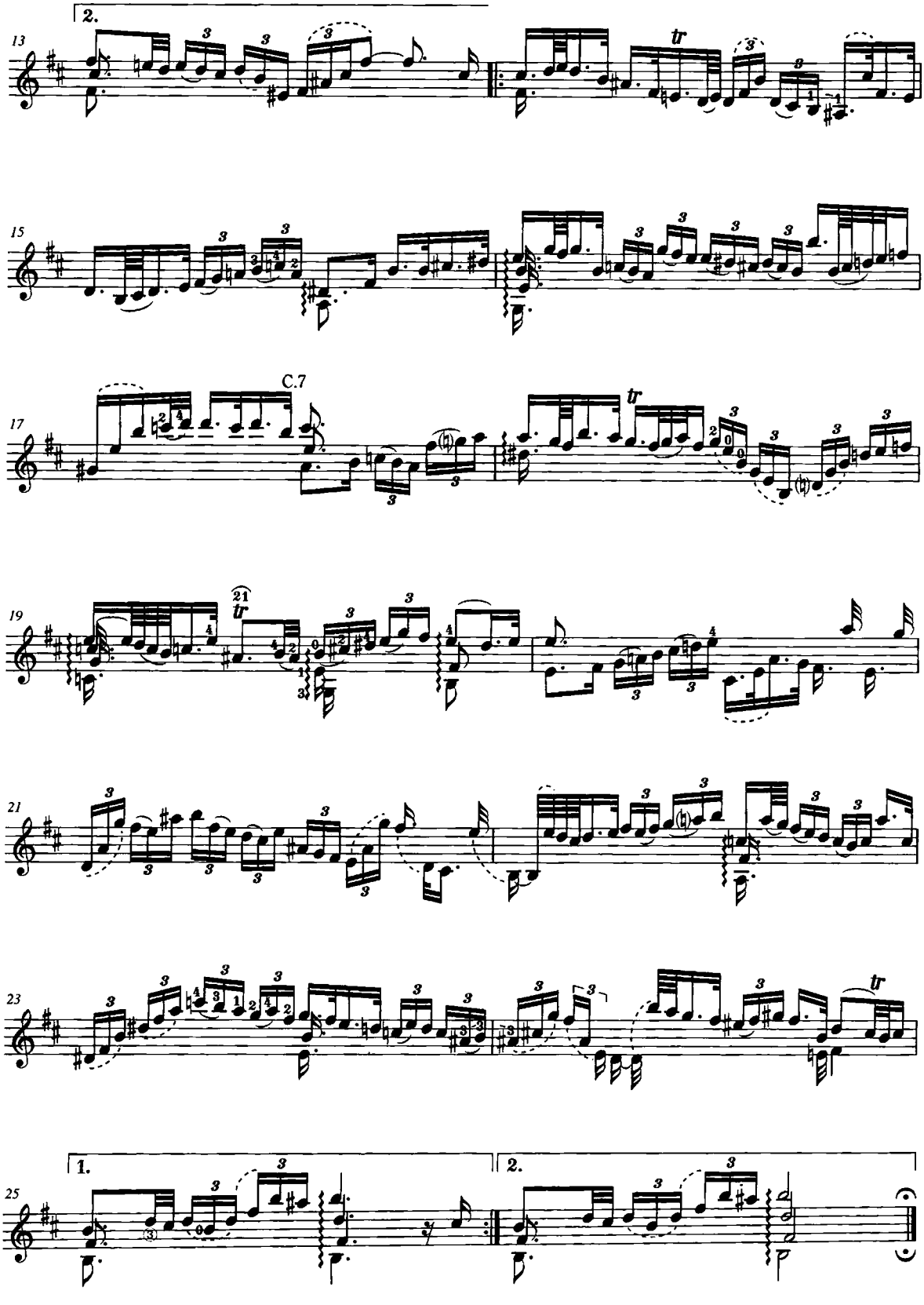
楽譜解説 — 76
Music commentary

Partia 1ma á Violino Solo senza Basso

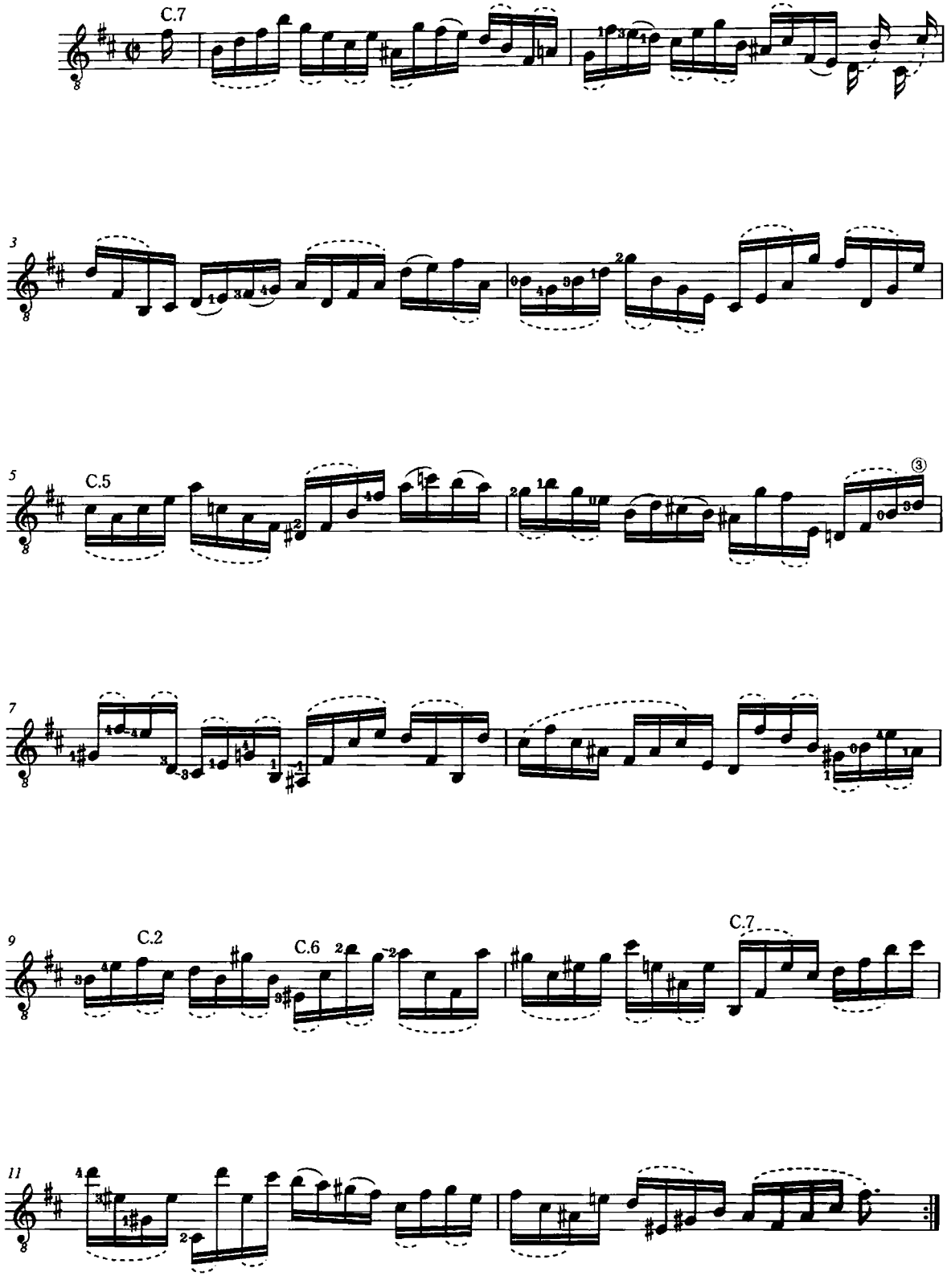
Johann Sebastian Bach
arr. by Timo Korhonen

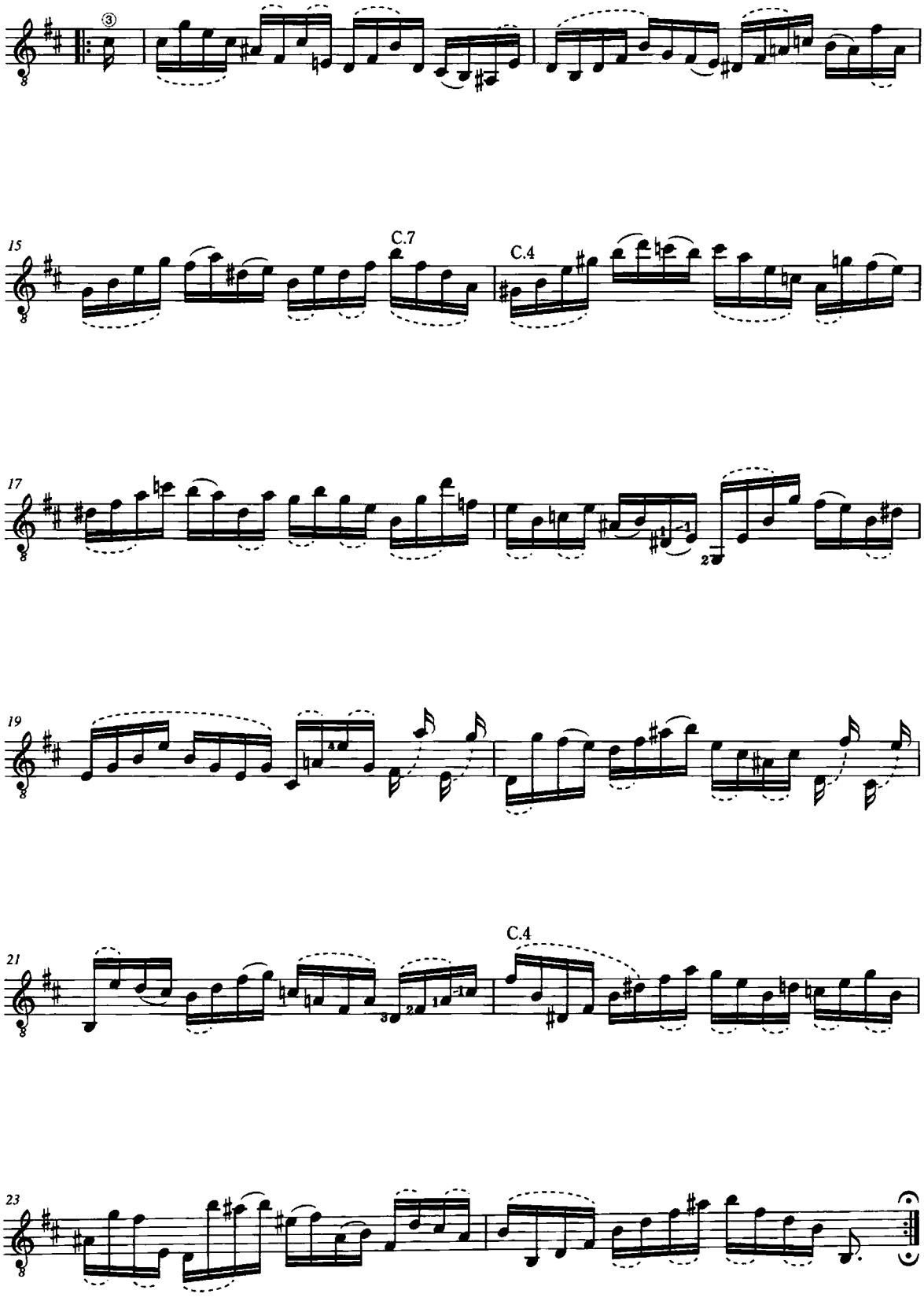
Allemanda



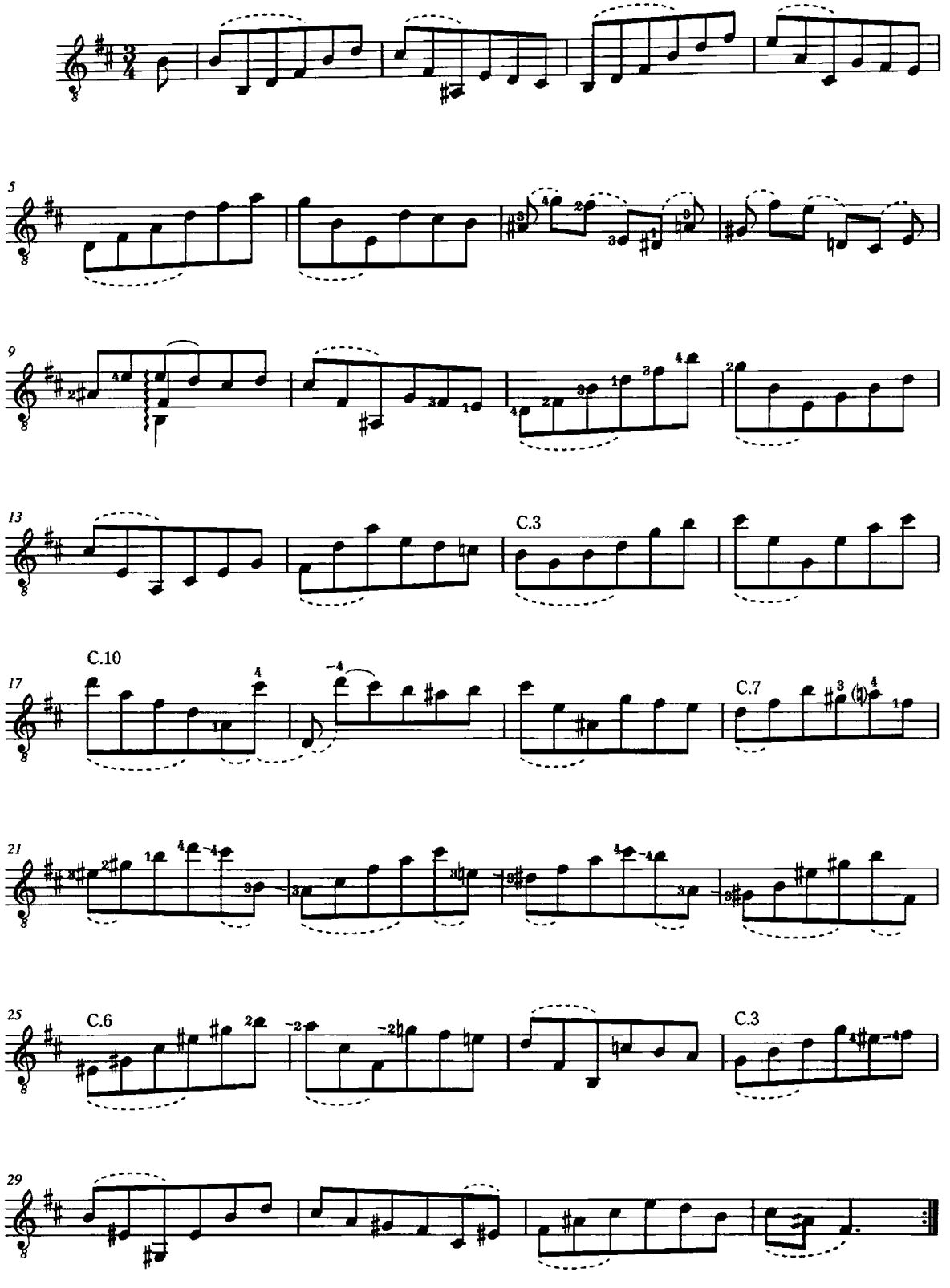

2.
13
15
C.7
17
19
21
23
1.
2.
25

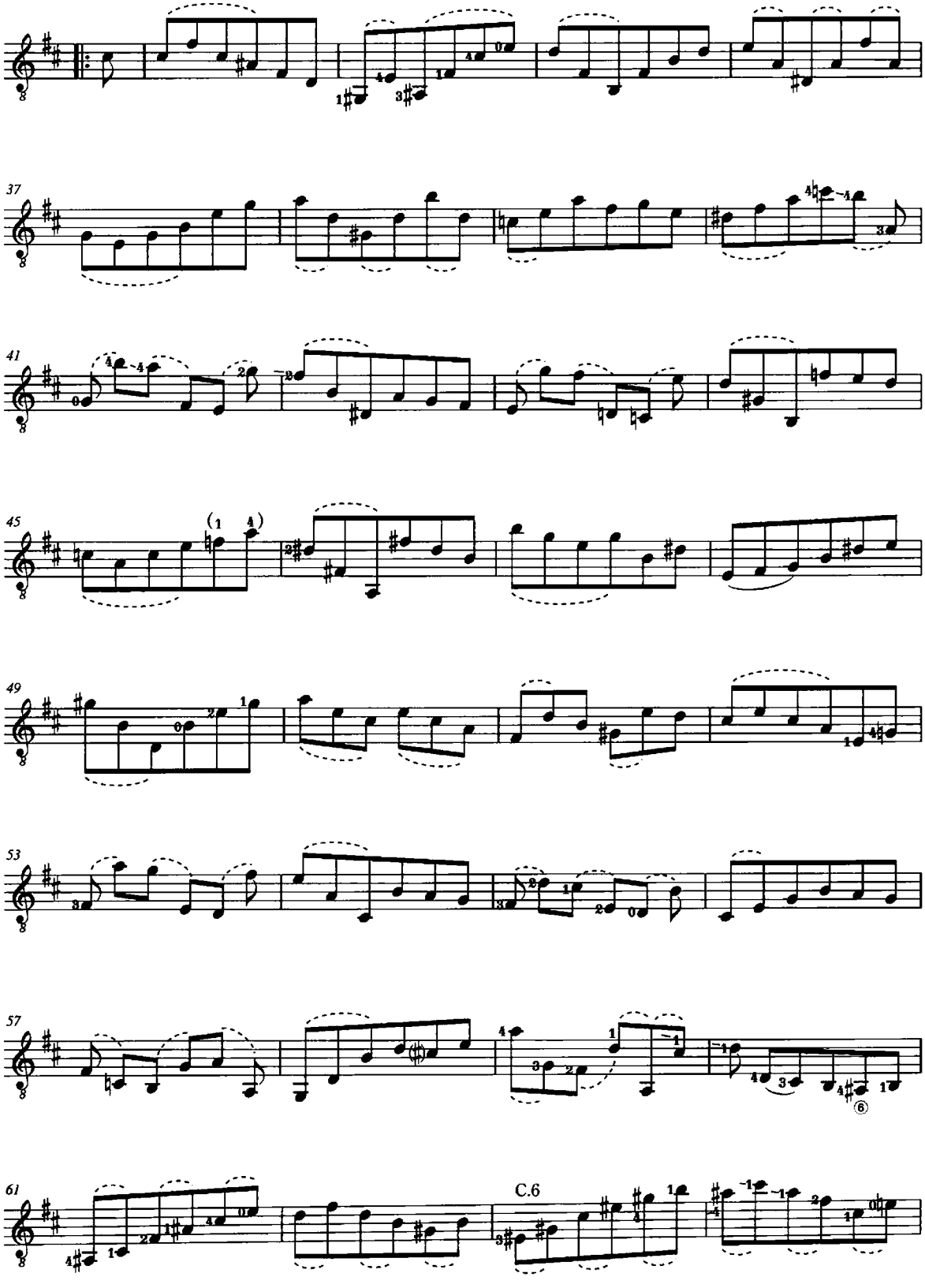
Double

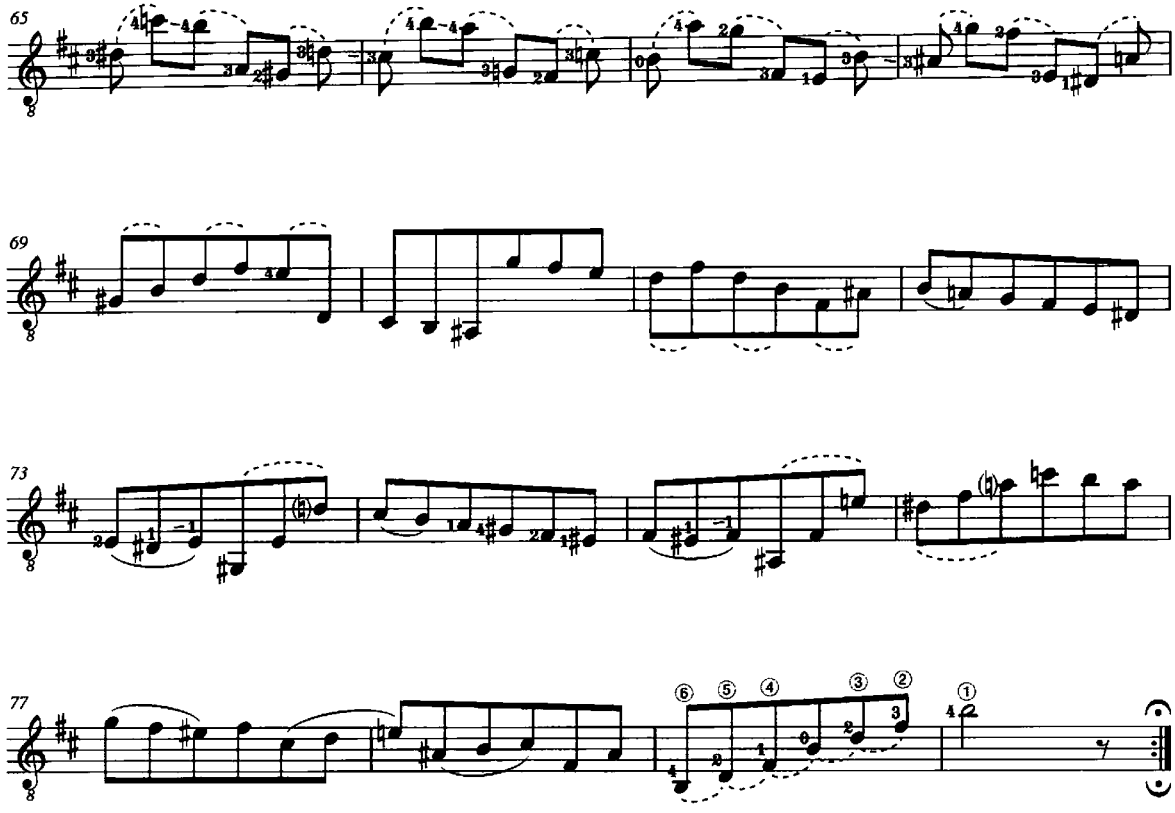



15
C.7
C.4
17
19
21
C.4
23

Corrente

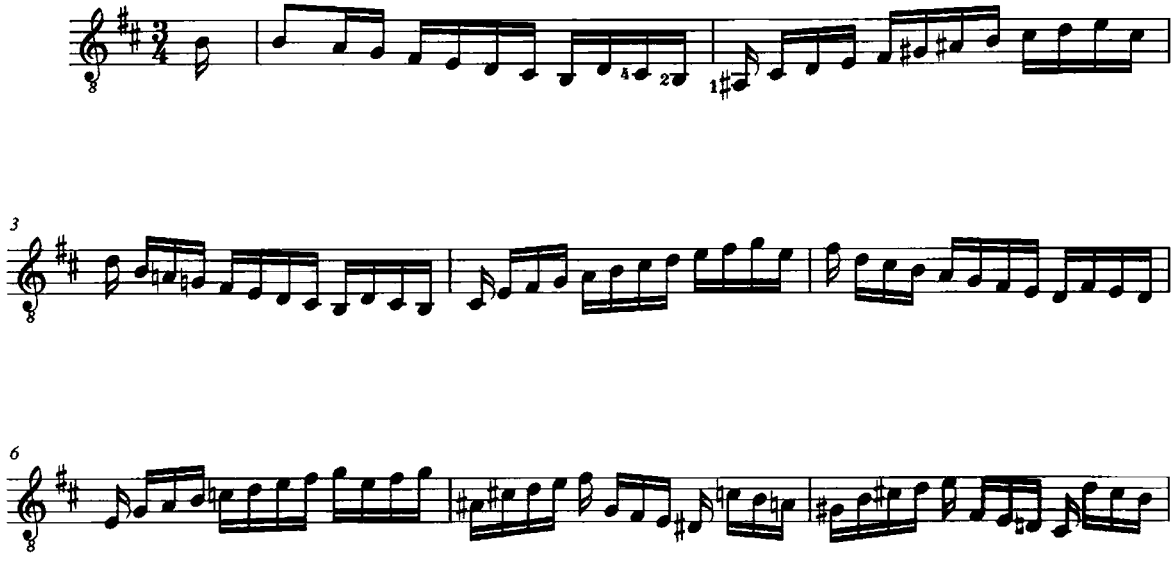


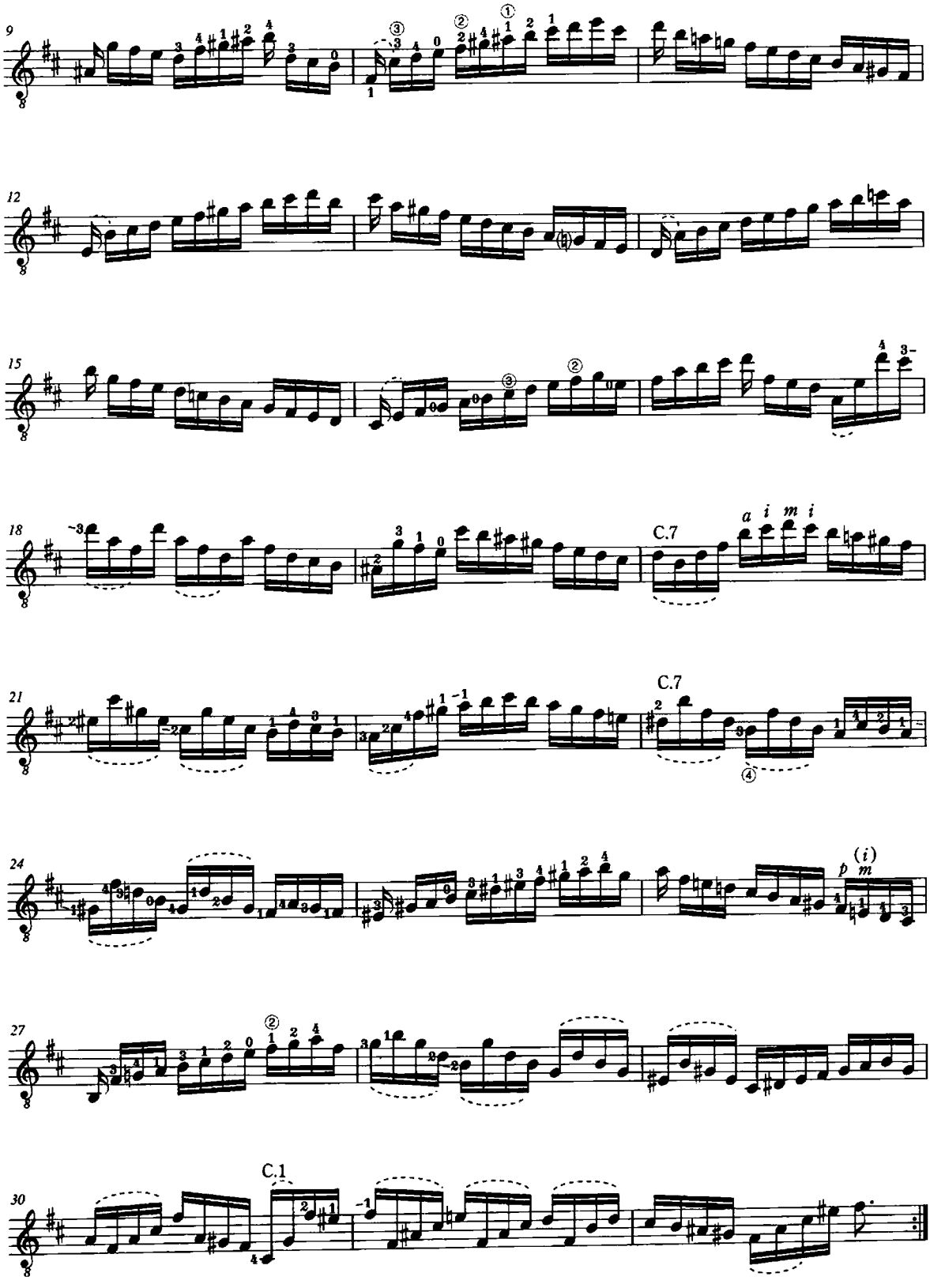

37
41
45
49
53
57
61
C.6

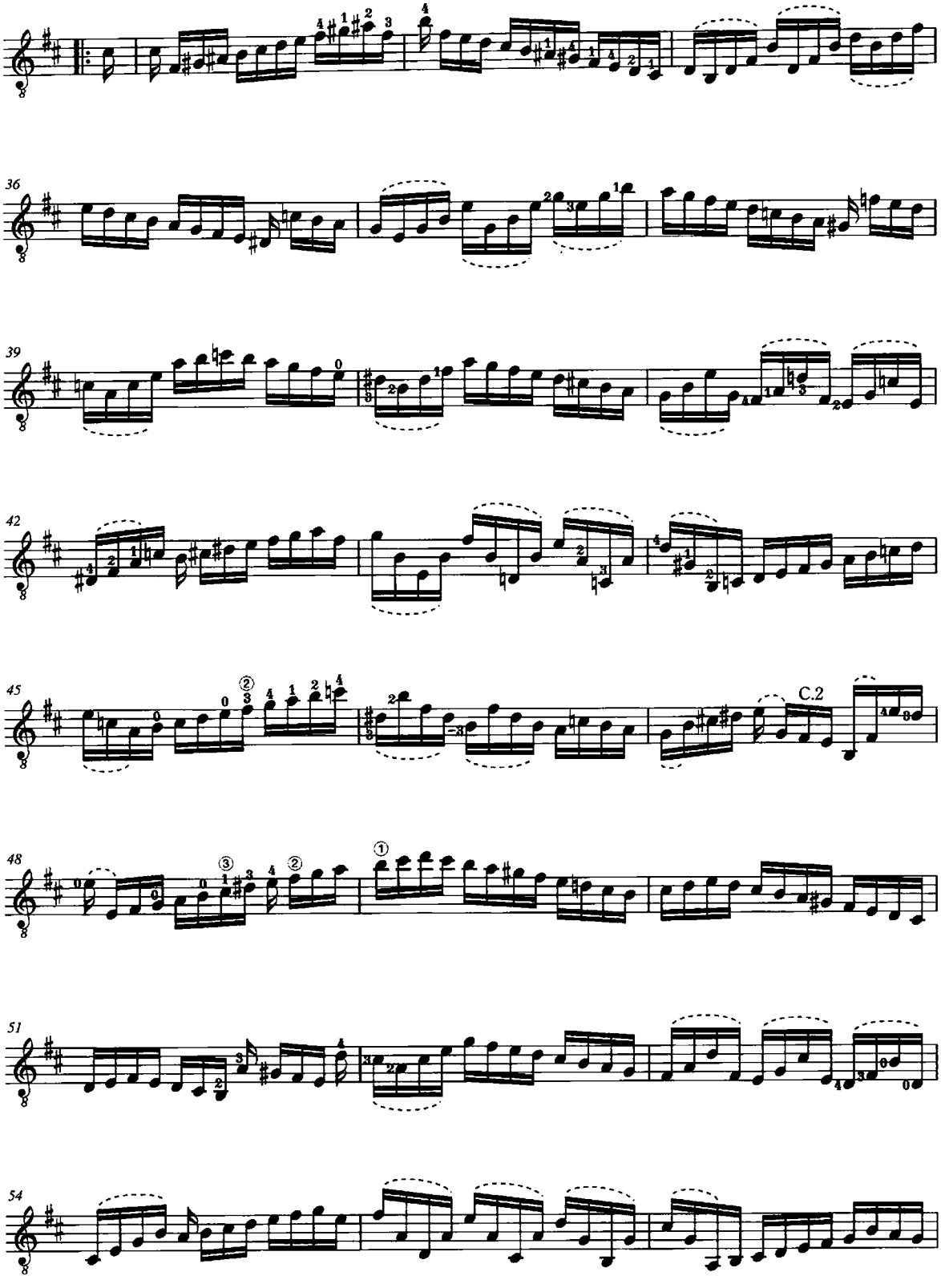


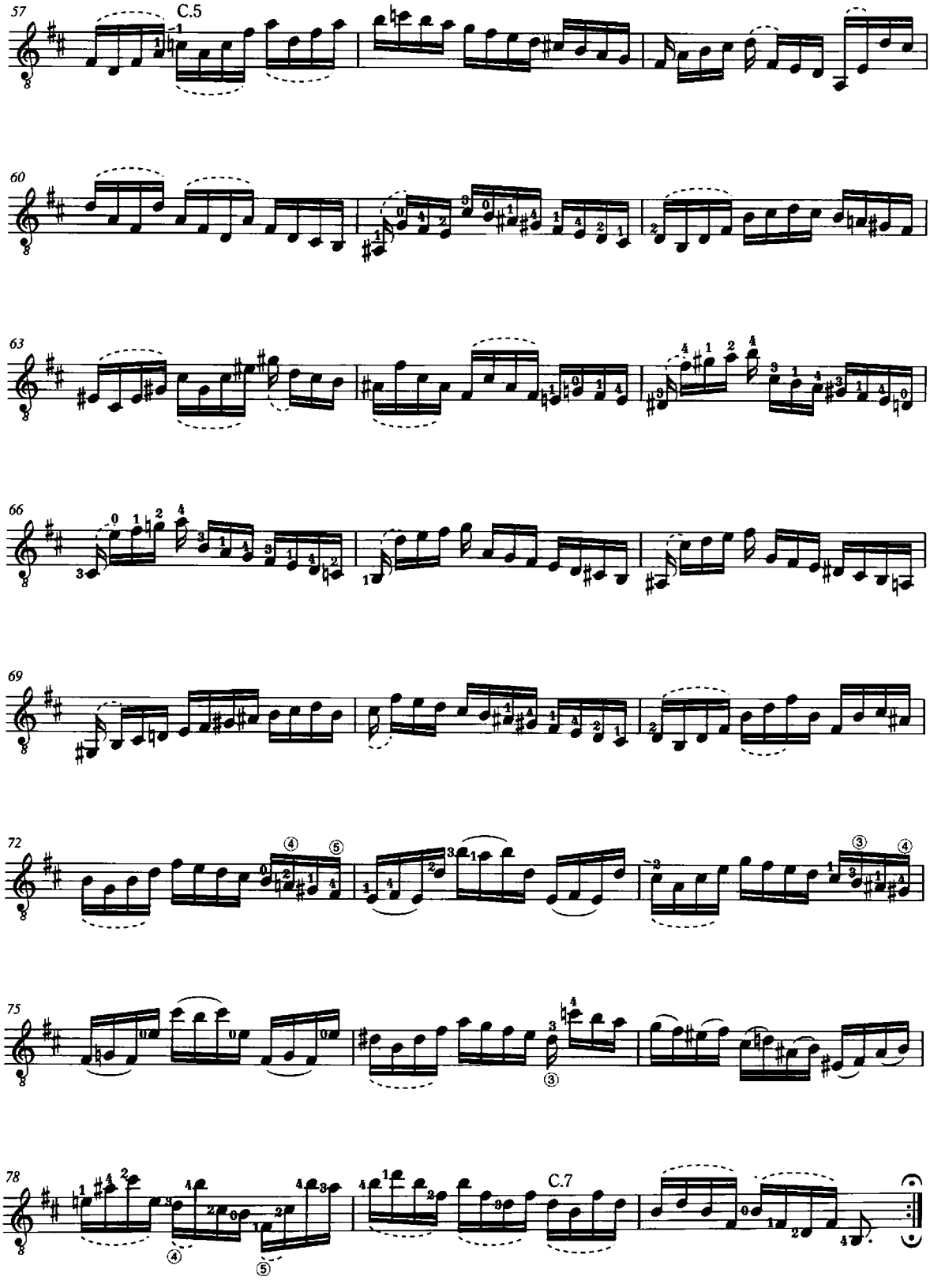
Double

Presto

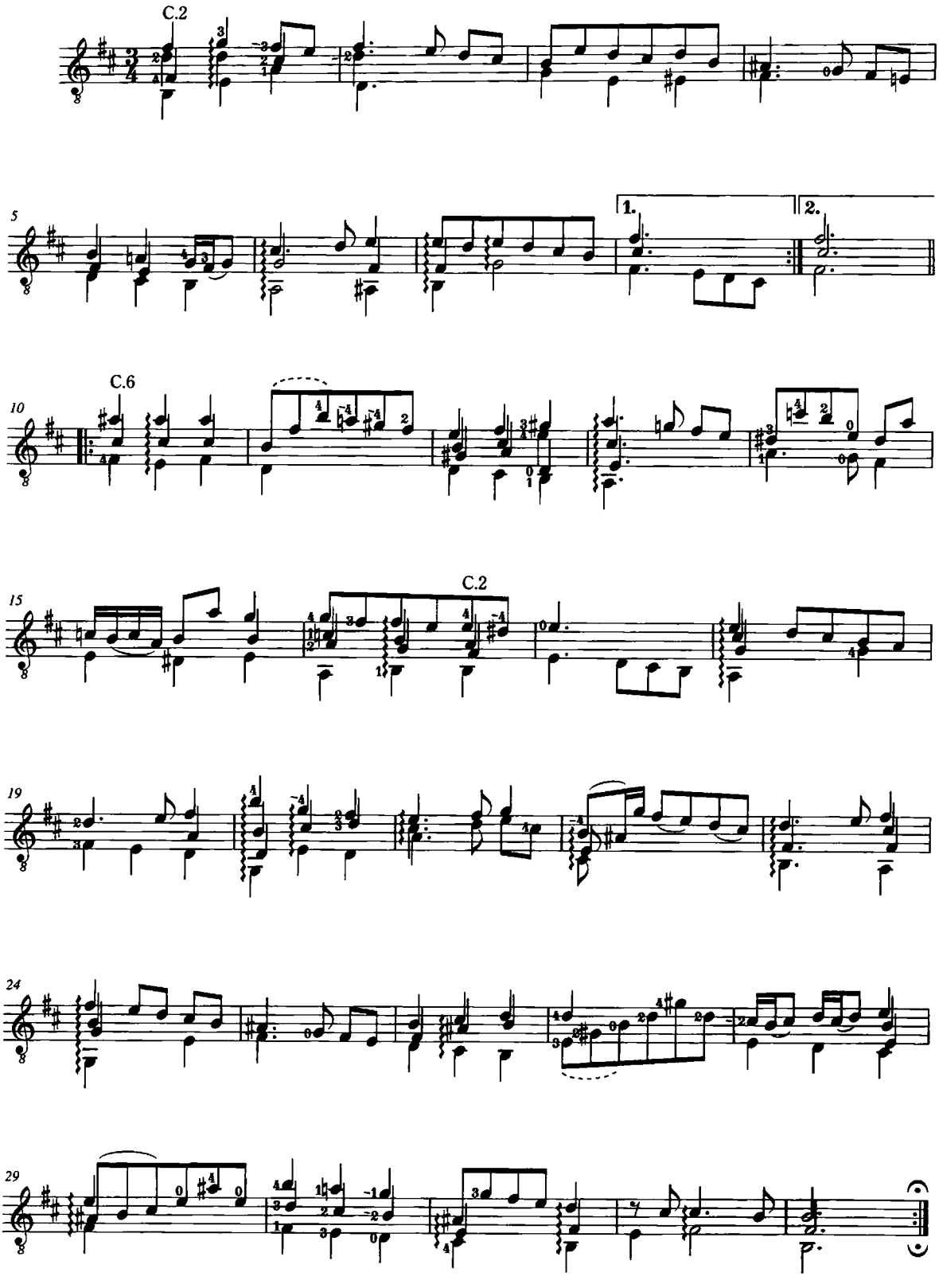



9
12
15
18
C.7
a i m i
21
C.7
24
p (i) m
27
30
C.1


36
39
42
45
C.2
48
51
54


57
C.5
60
63
66
69
72
75
78
C.7

Sarabande



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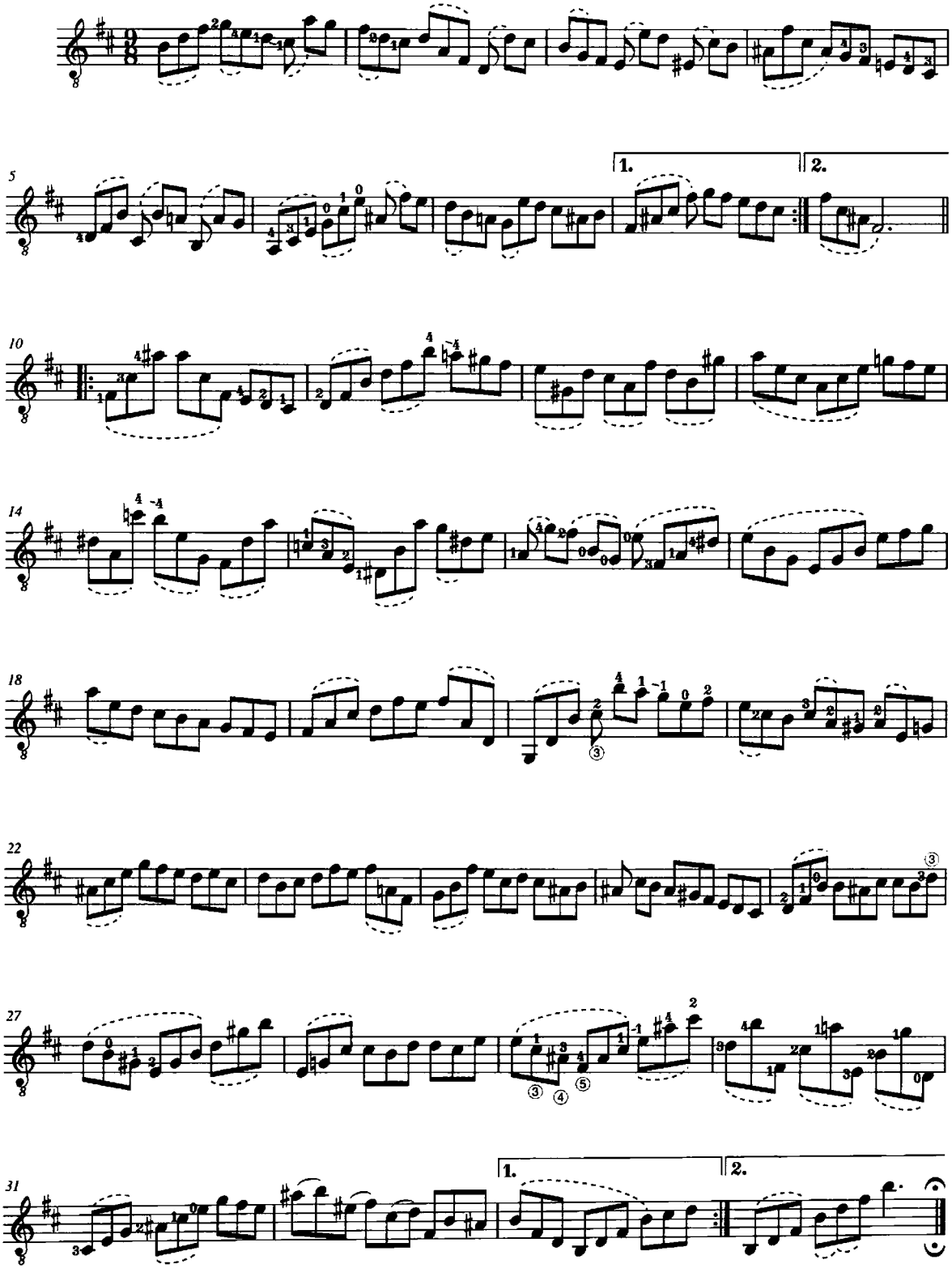
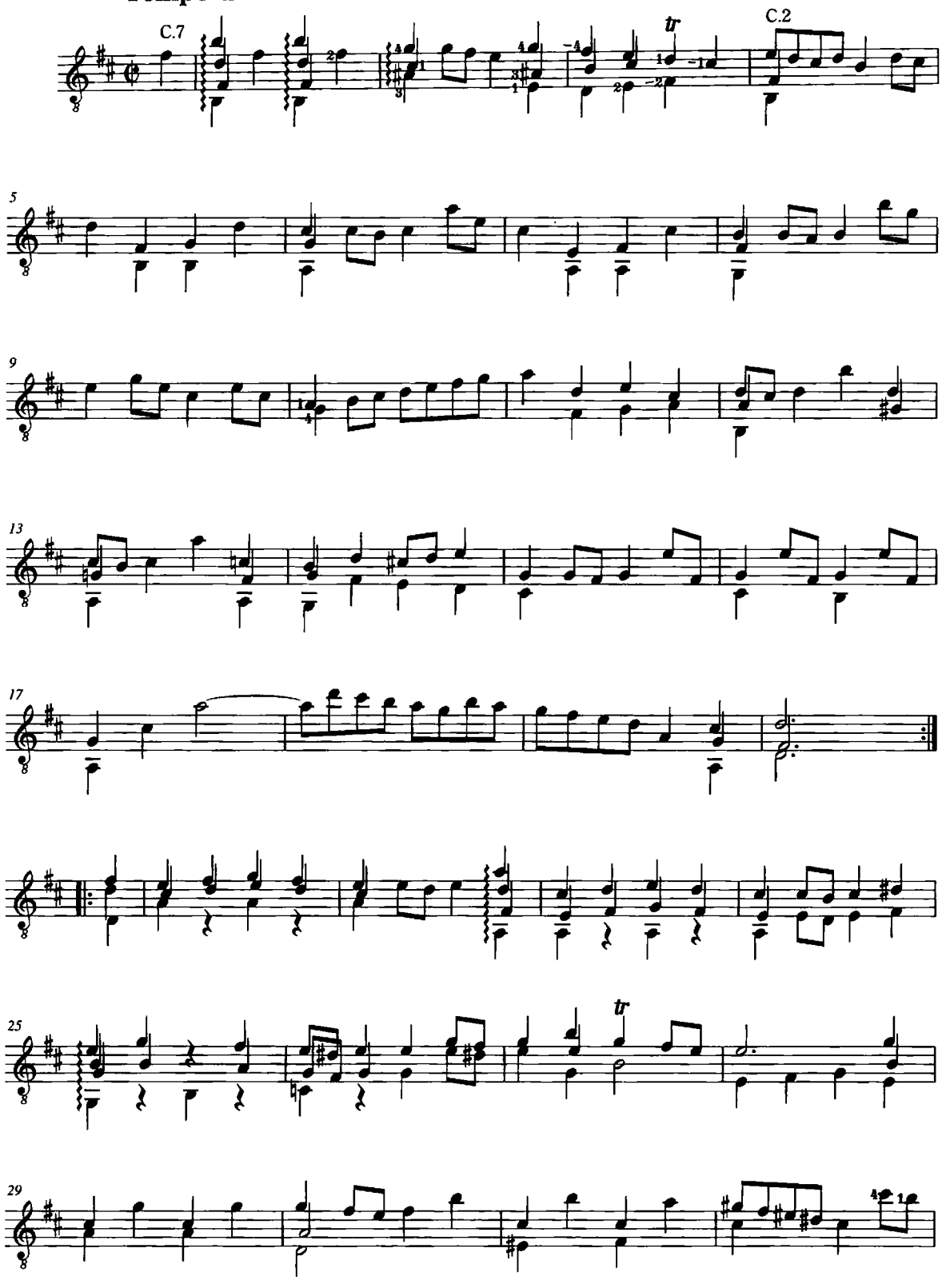
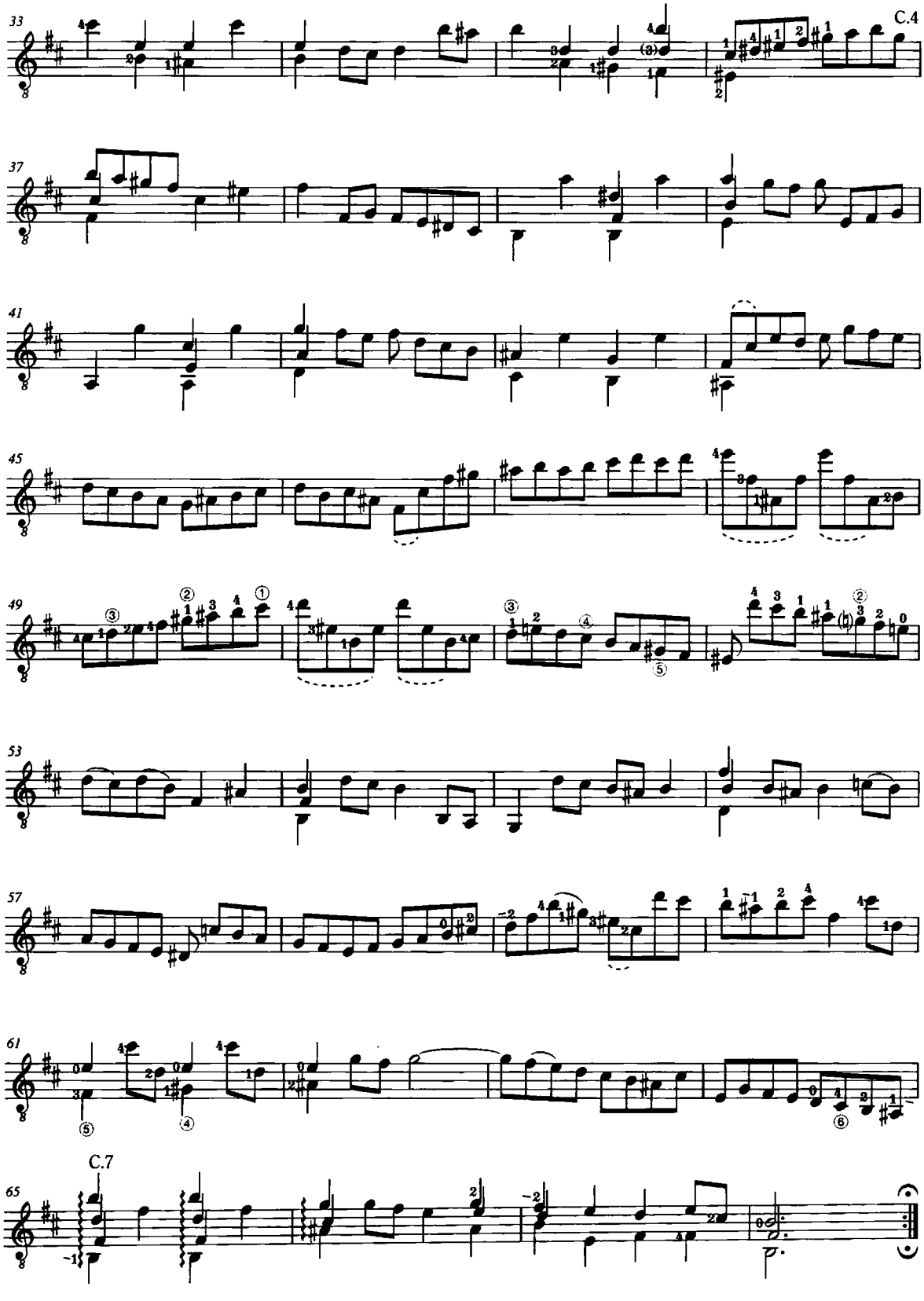
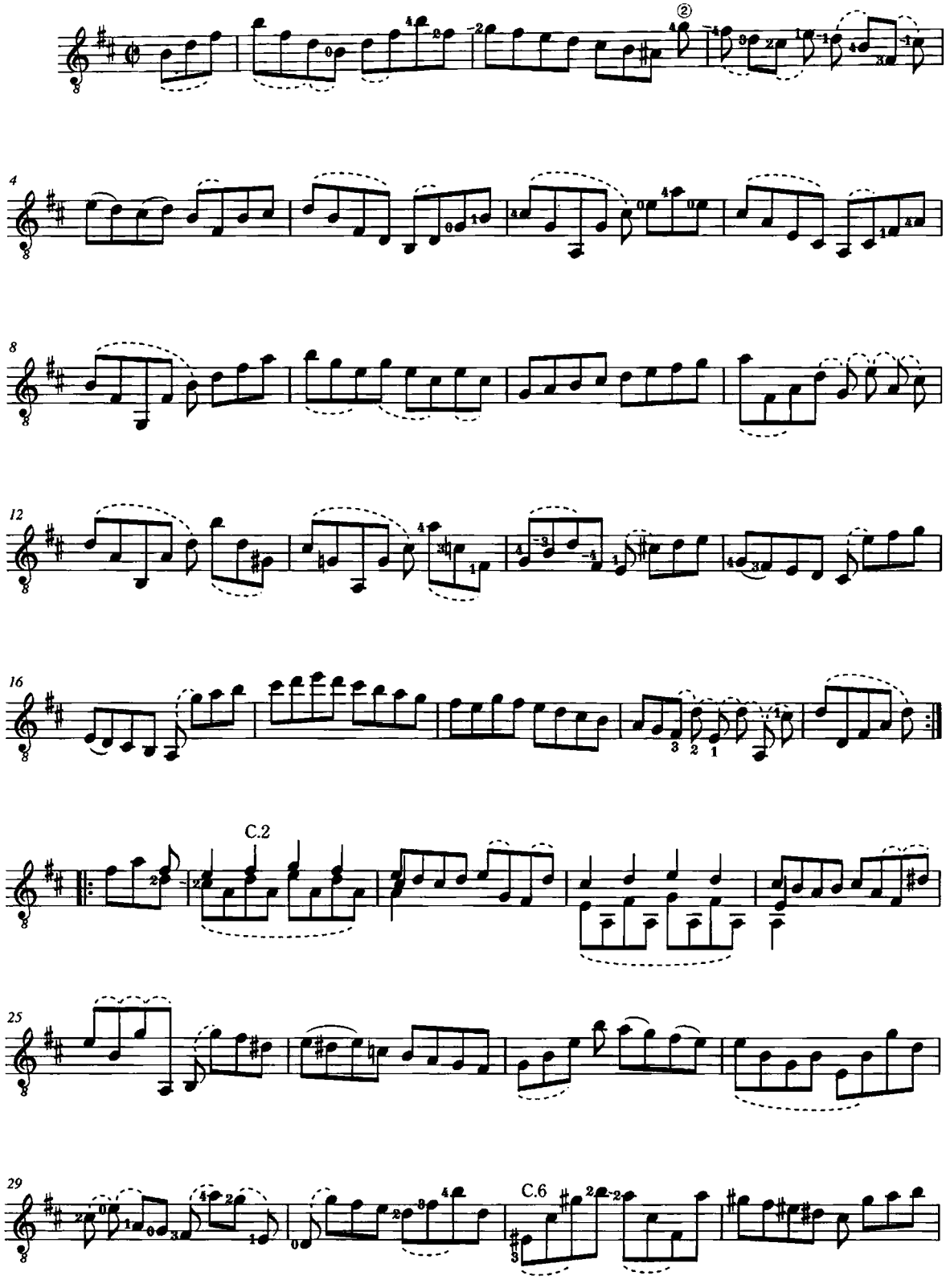


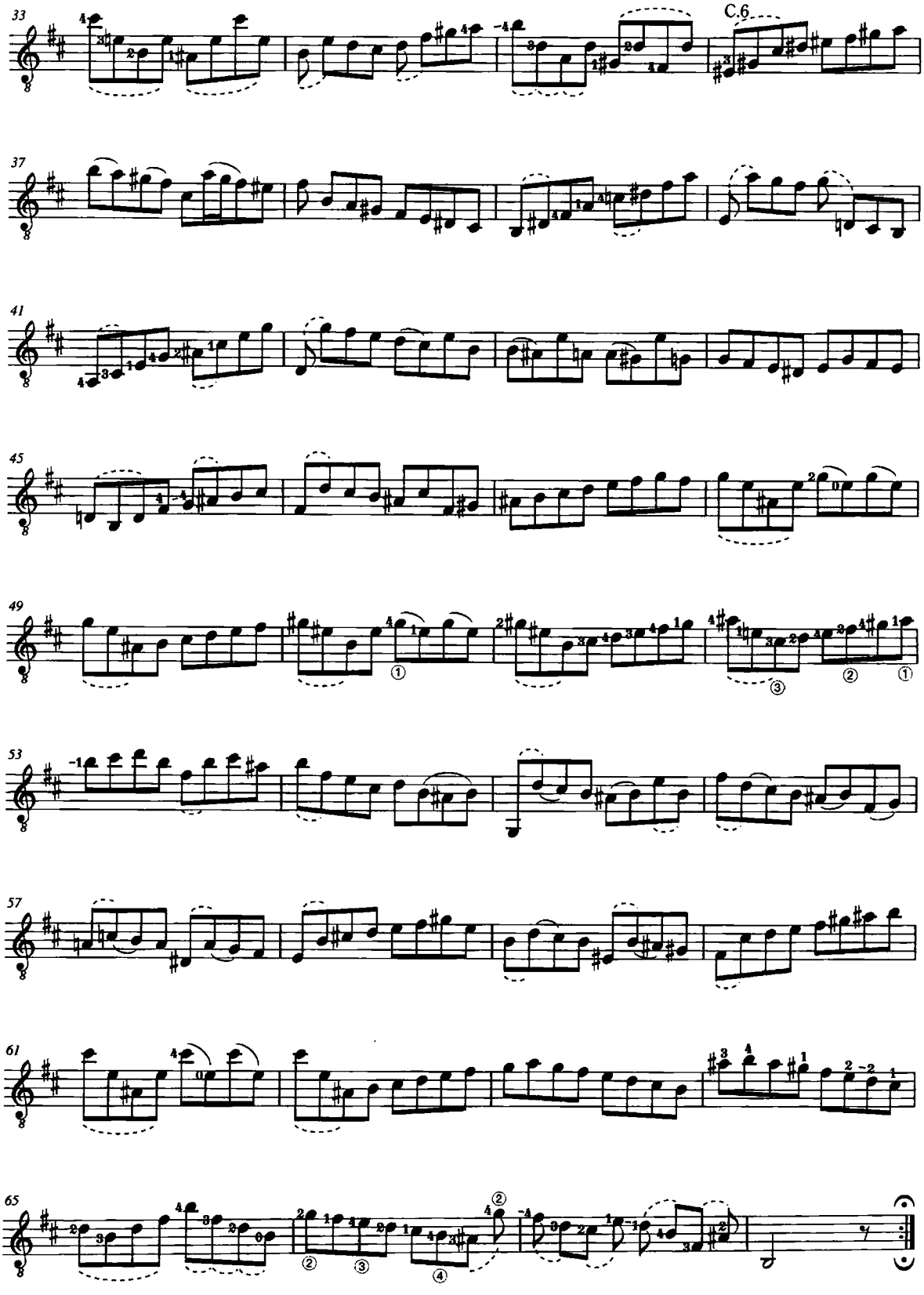
Tempo di Borea




33
C.4
37
41
45
49
53
57
61
C.7
65

Double




33
C.6
37
41
45
49
53
57
61
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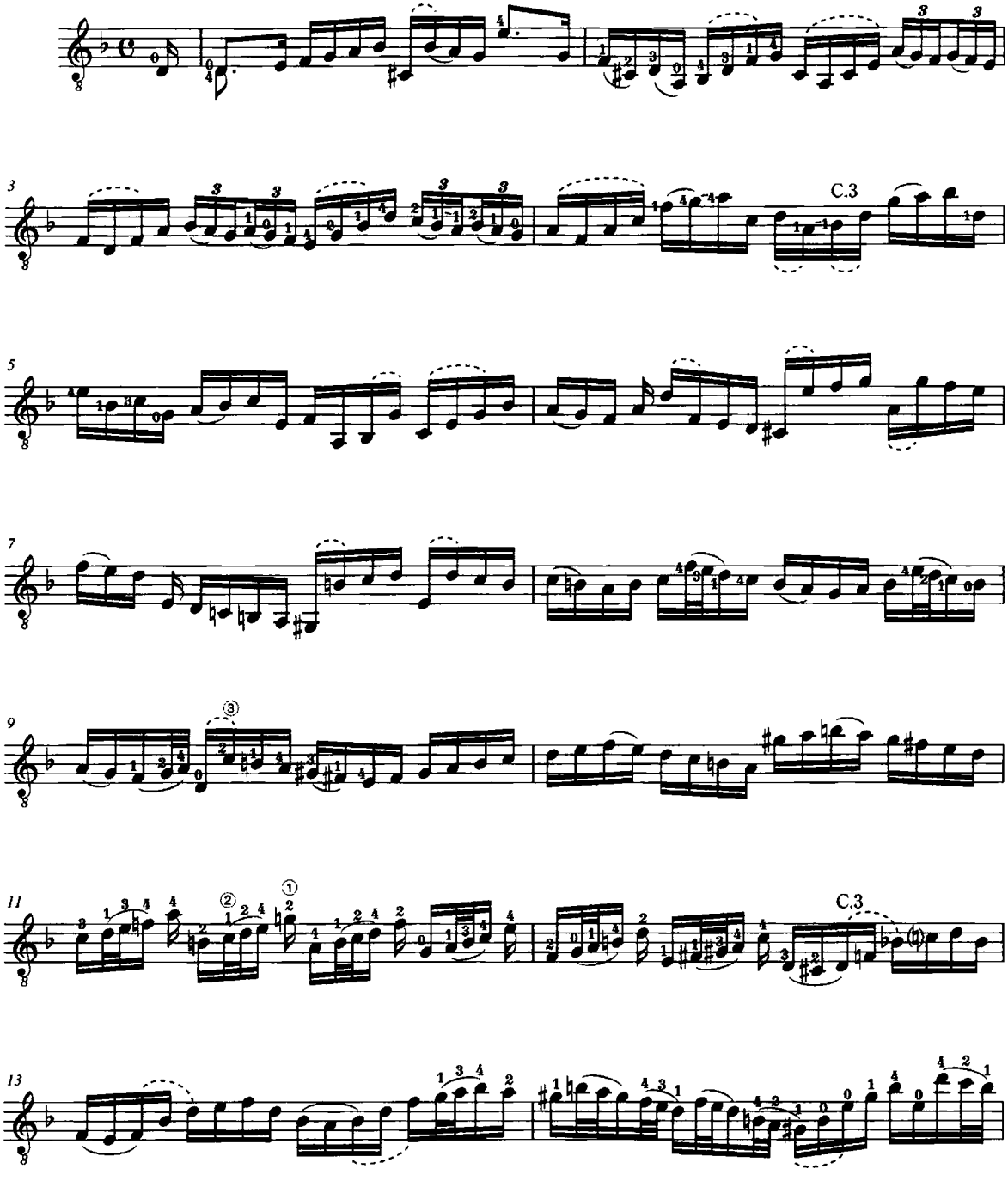
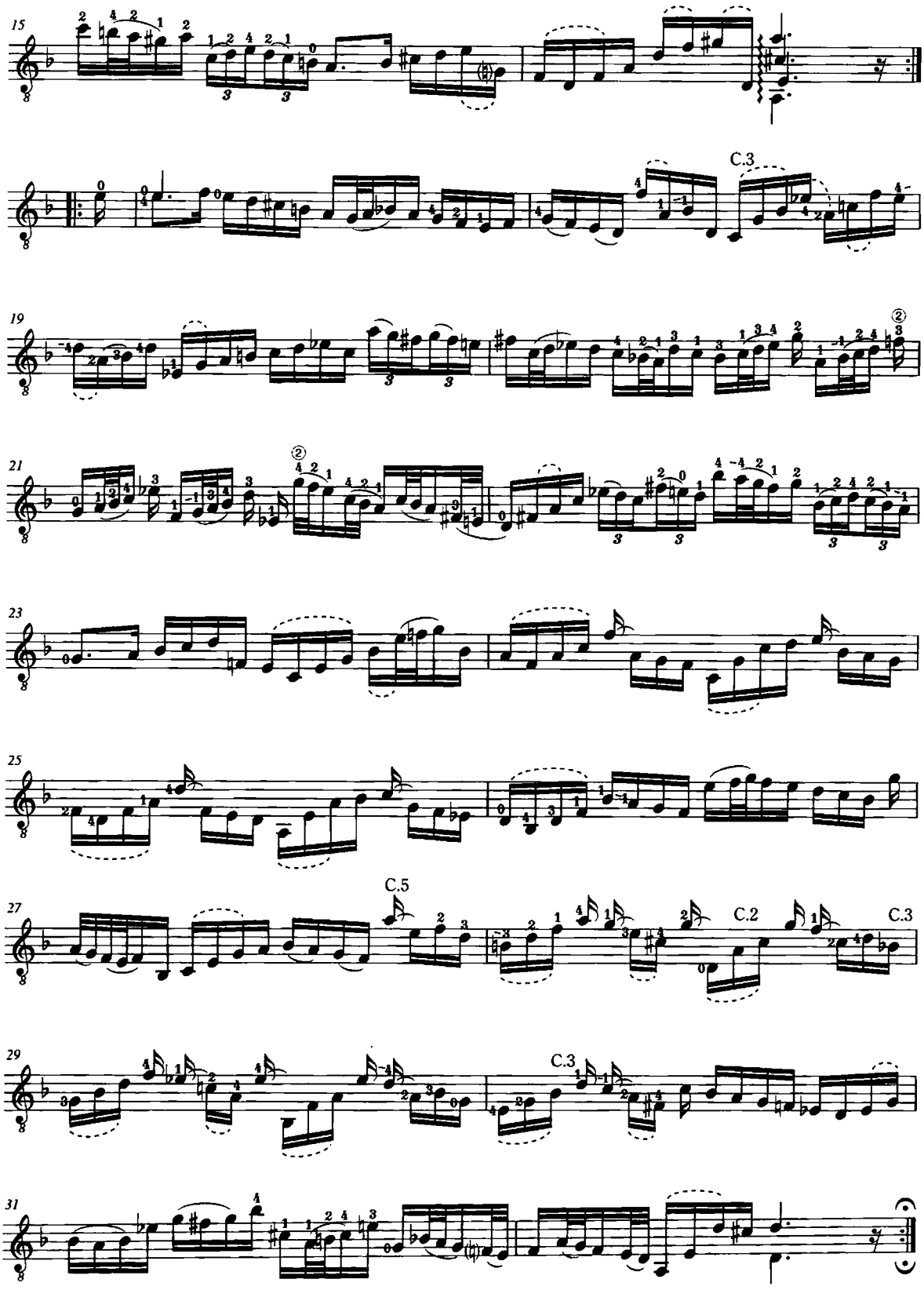
Partia 2da á Violino Solo senza Basso

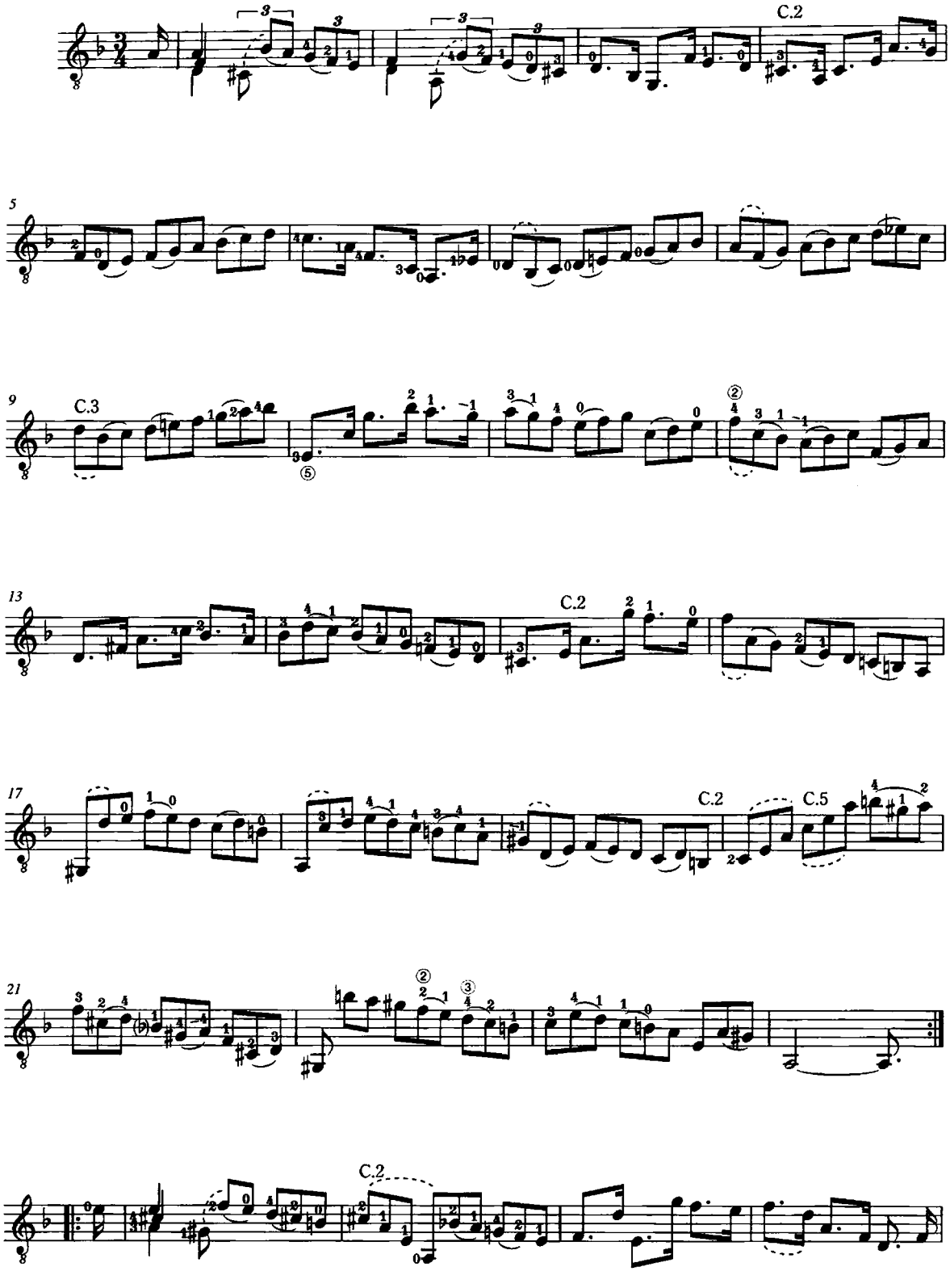
Johann Sebastian Bach
arr. by Timo Korhonen

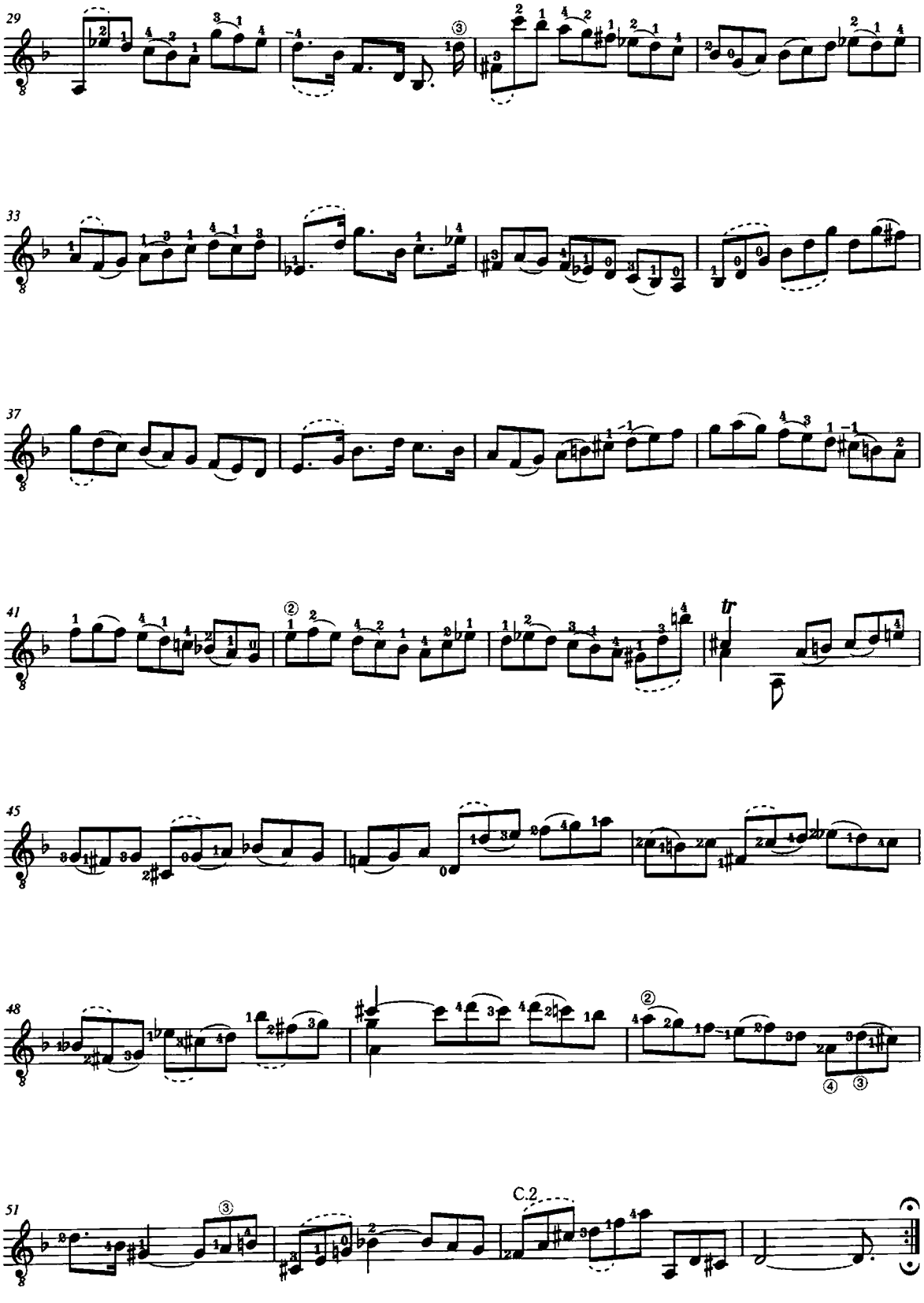
Allemanda



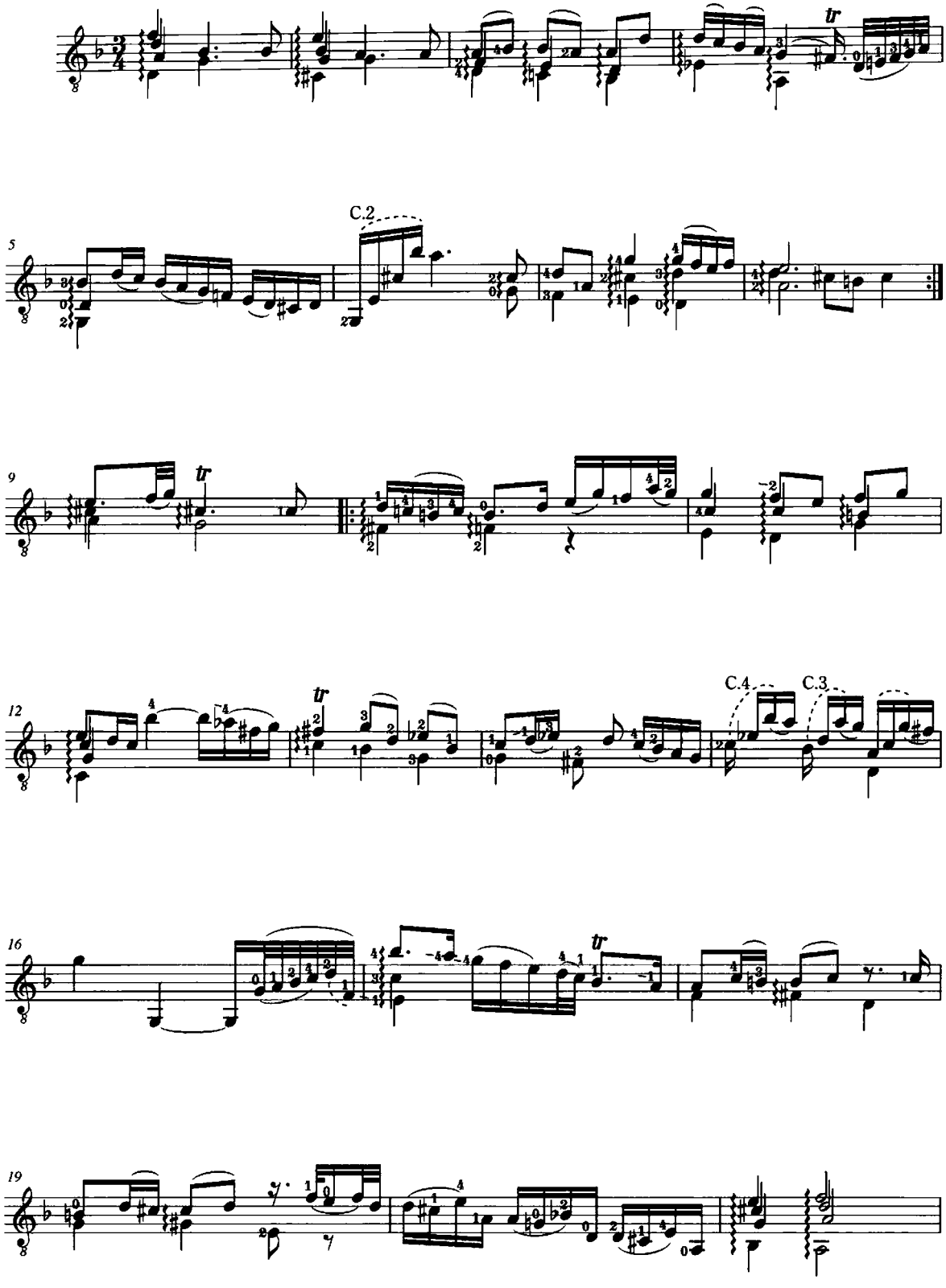

15
C.3
19
21
23
25
C.5
27
C.2
C.3
29
C.3
31

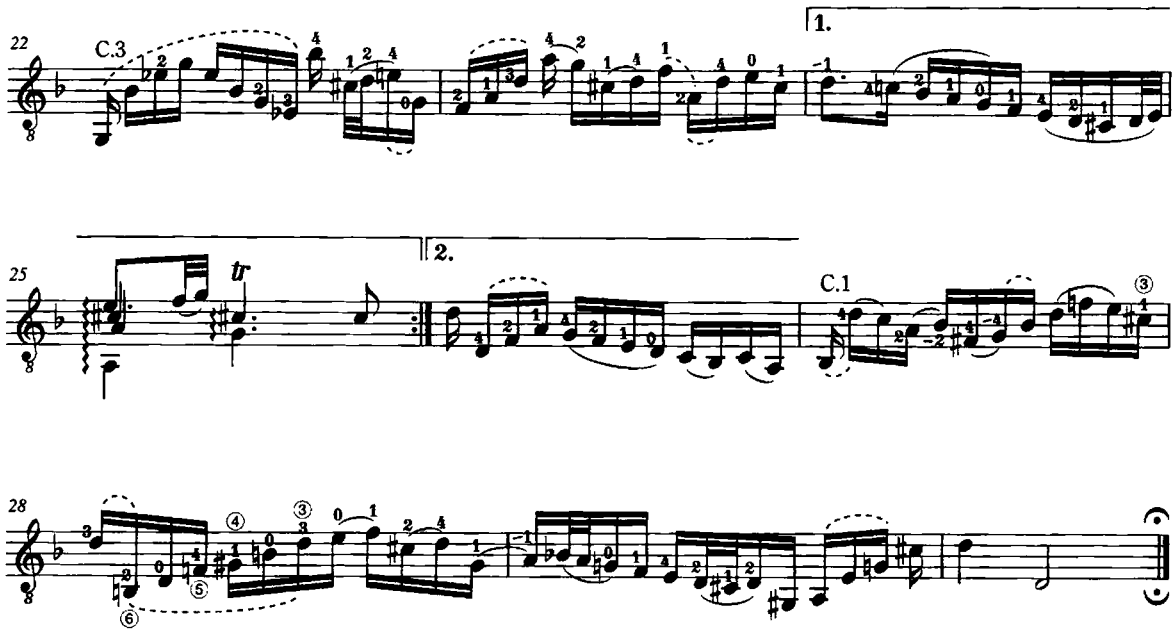
Corrente



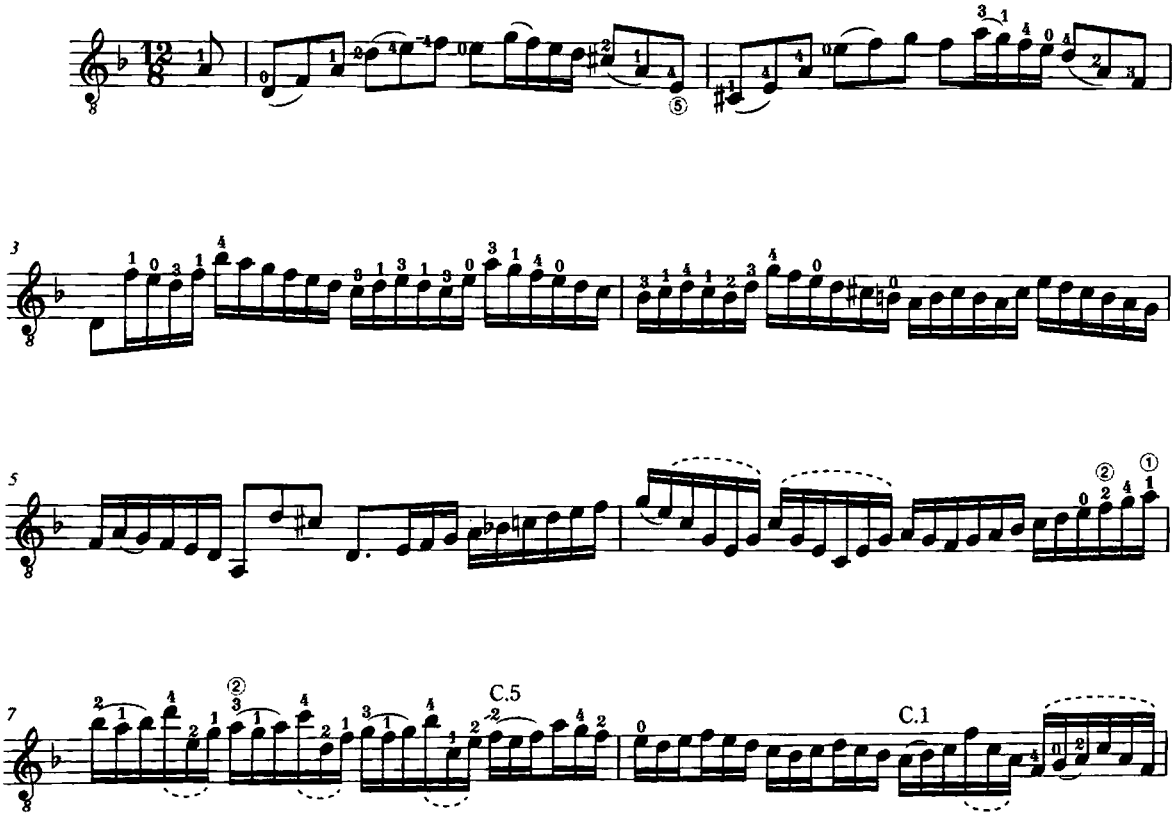

29
33
37
41
45
48
51
tr
C.2

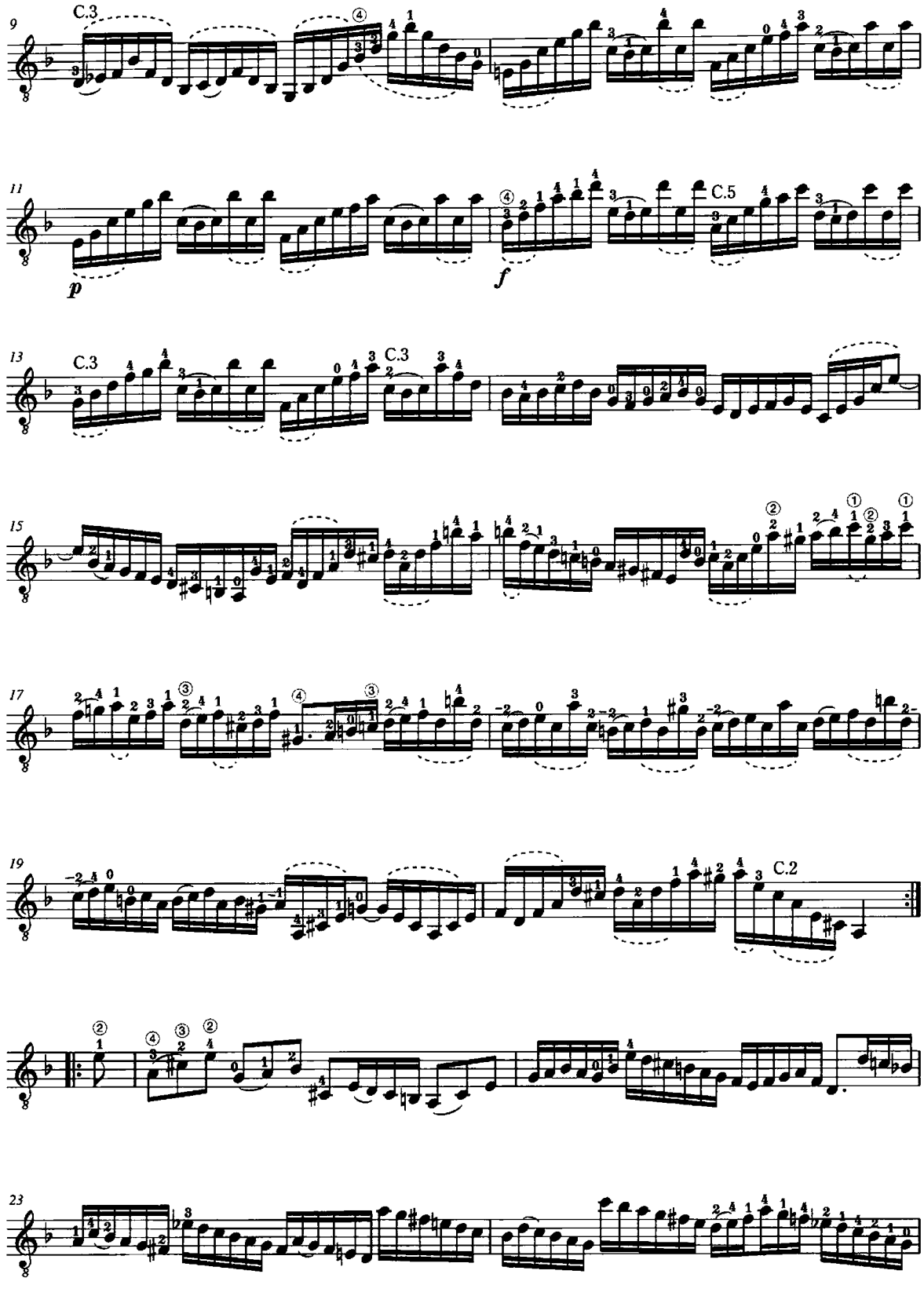
Sarabanda

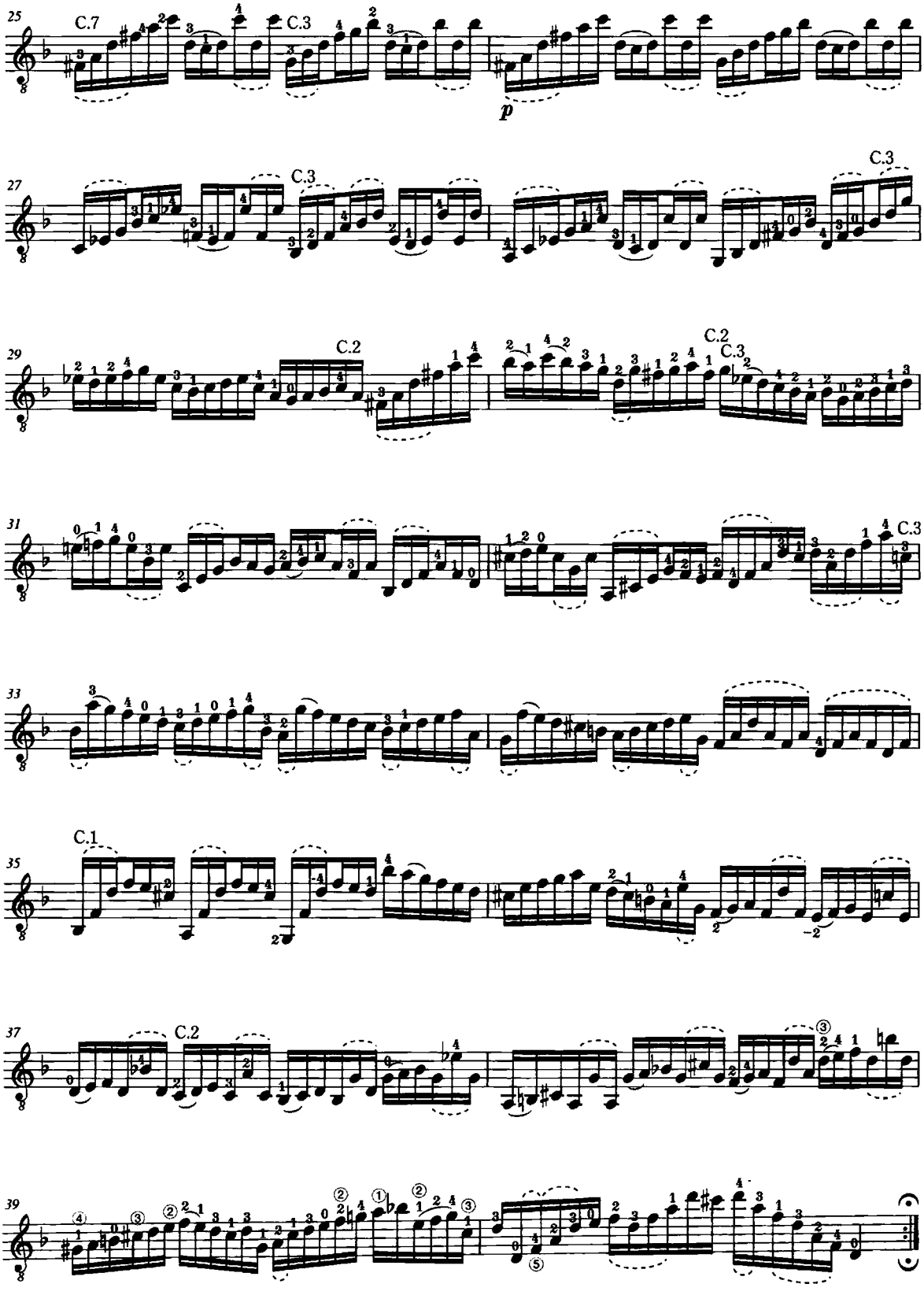




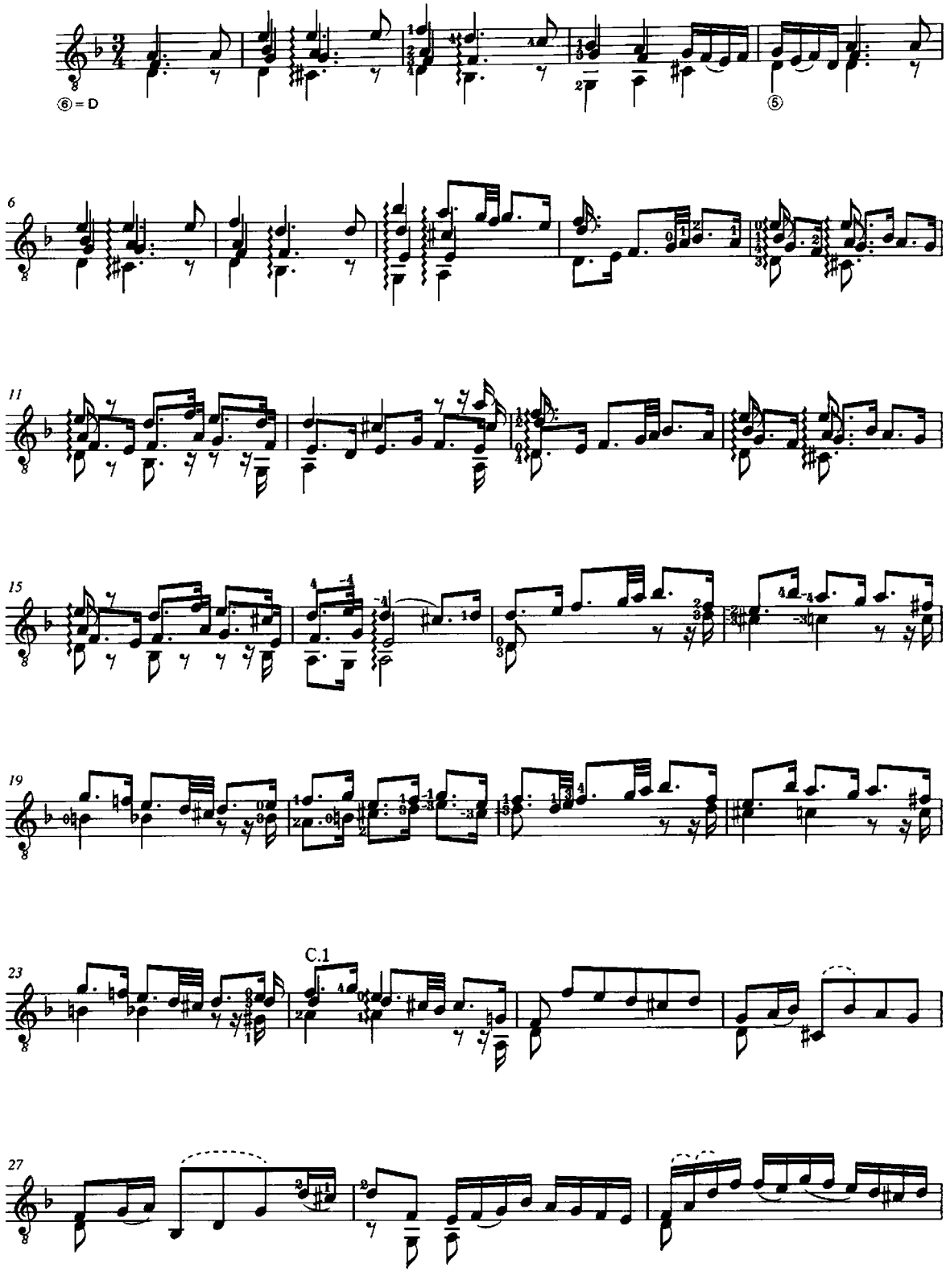
Giga

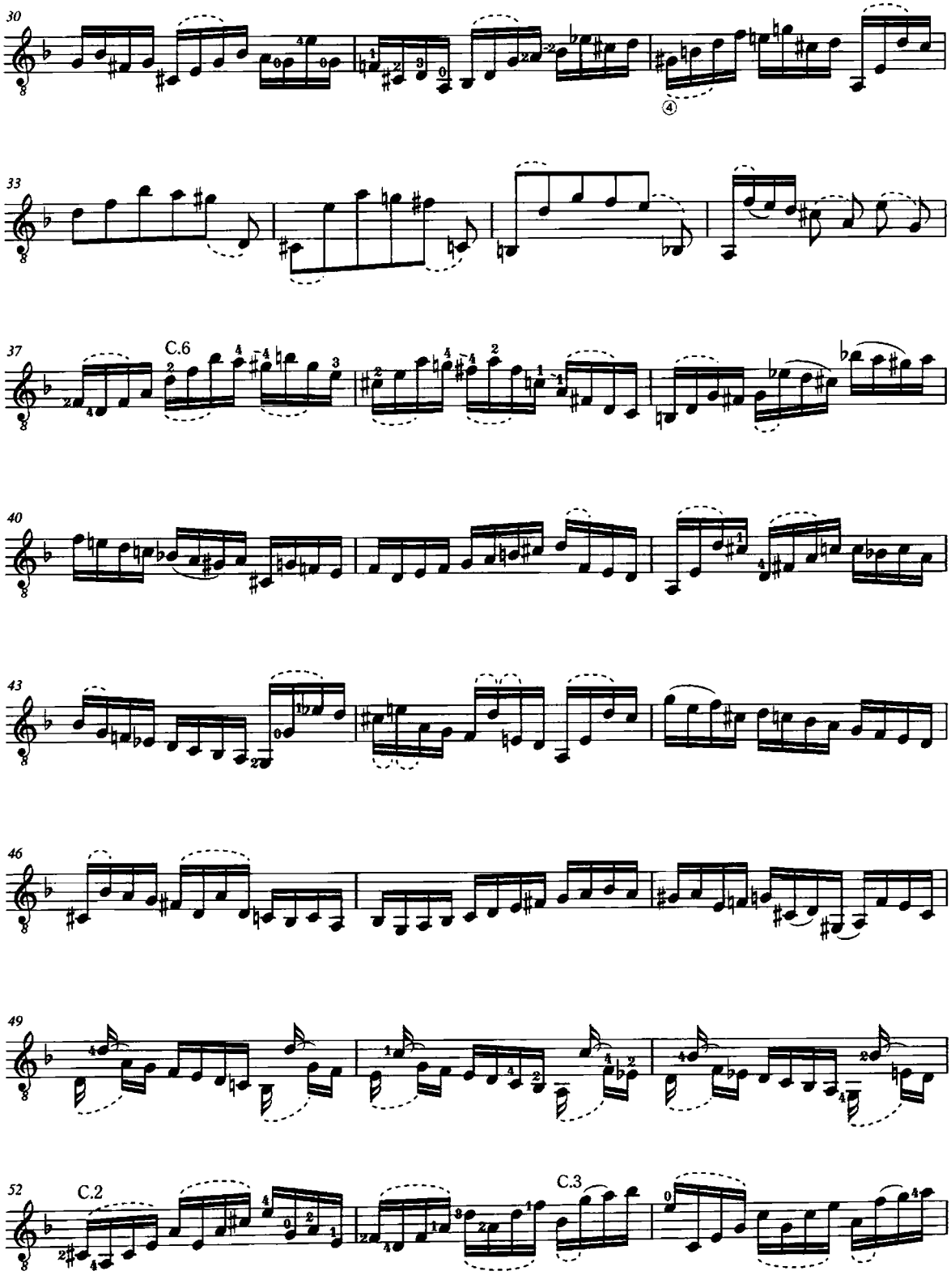


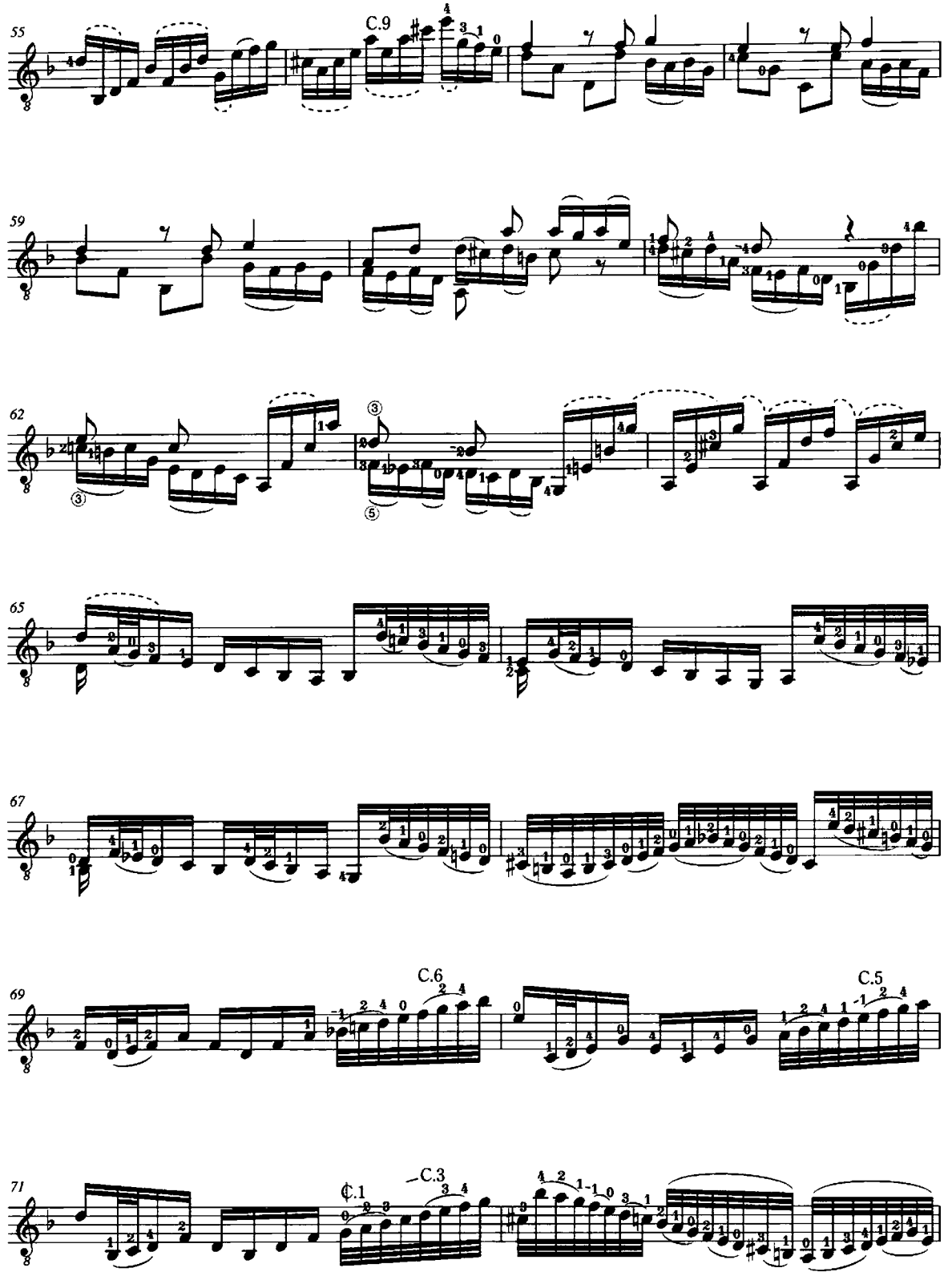

9
C.3
11
p
f
C.5
13
C.3
C.3
15
17
19
C.2
23


25
C.7
C.3
p
27
C.3
C.3
29
C.2
C.2
C.3
31
C.3
33
35
C.1
37
C.2
39

Ciaccona




30
33
37
C.6
40
43
46
49
52
C.2
C.3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C.9
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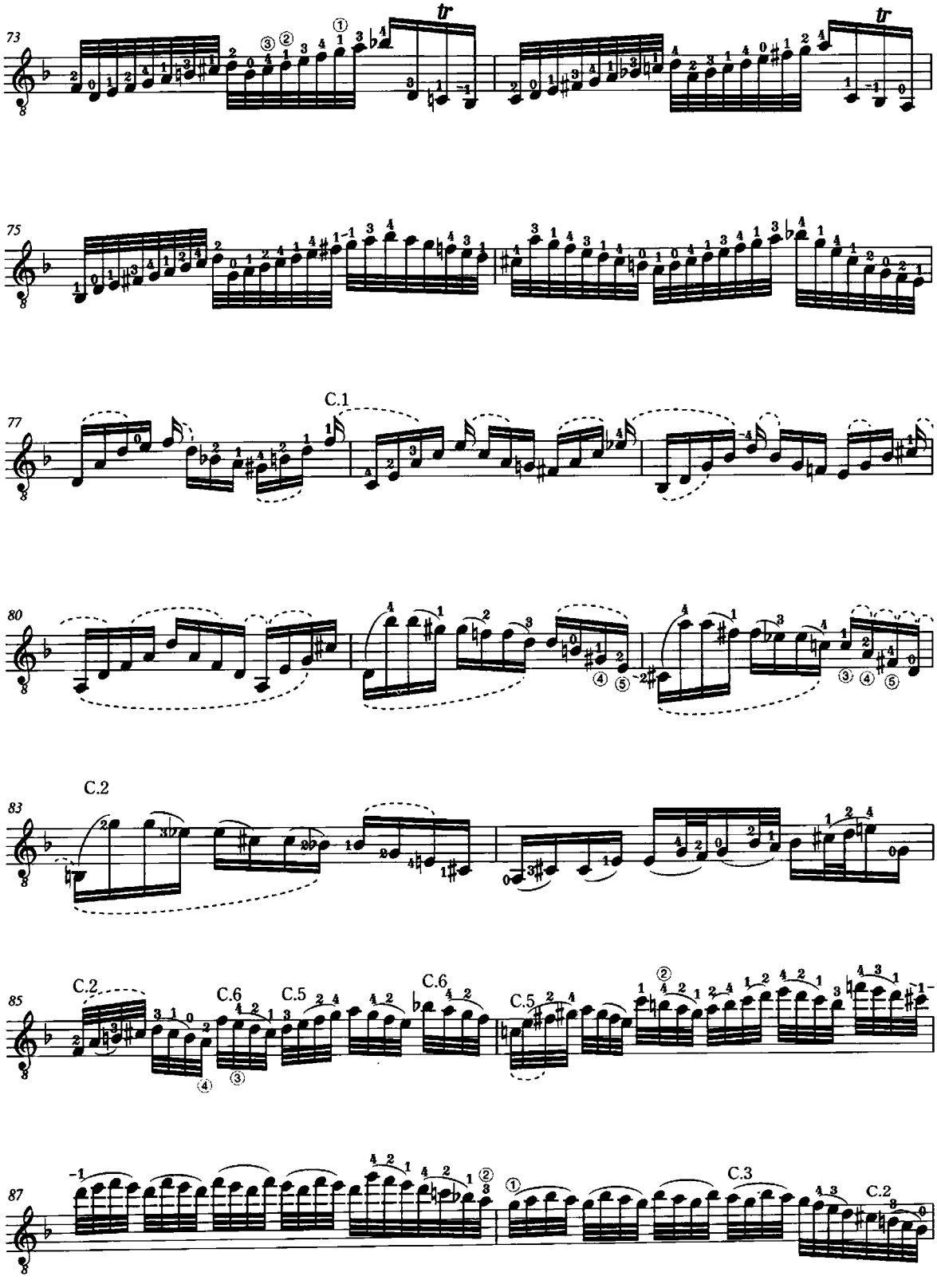
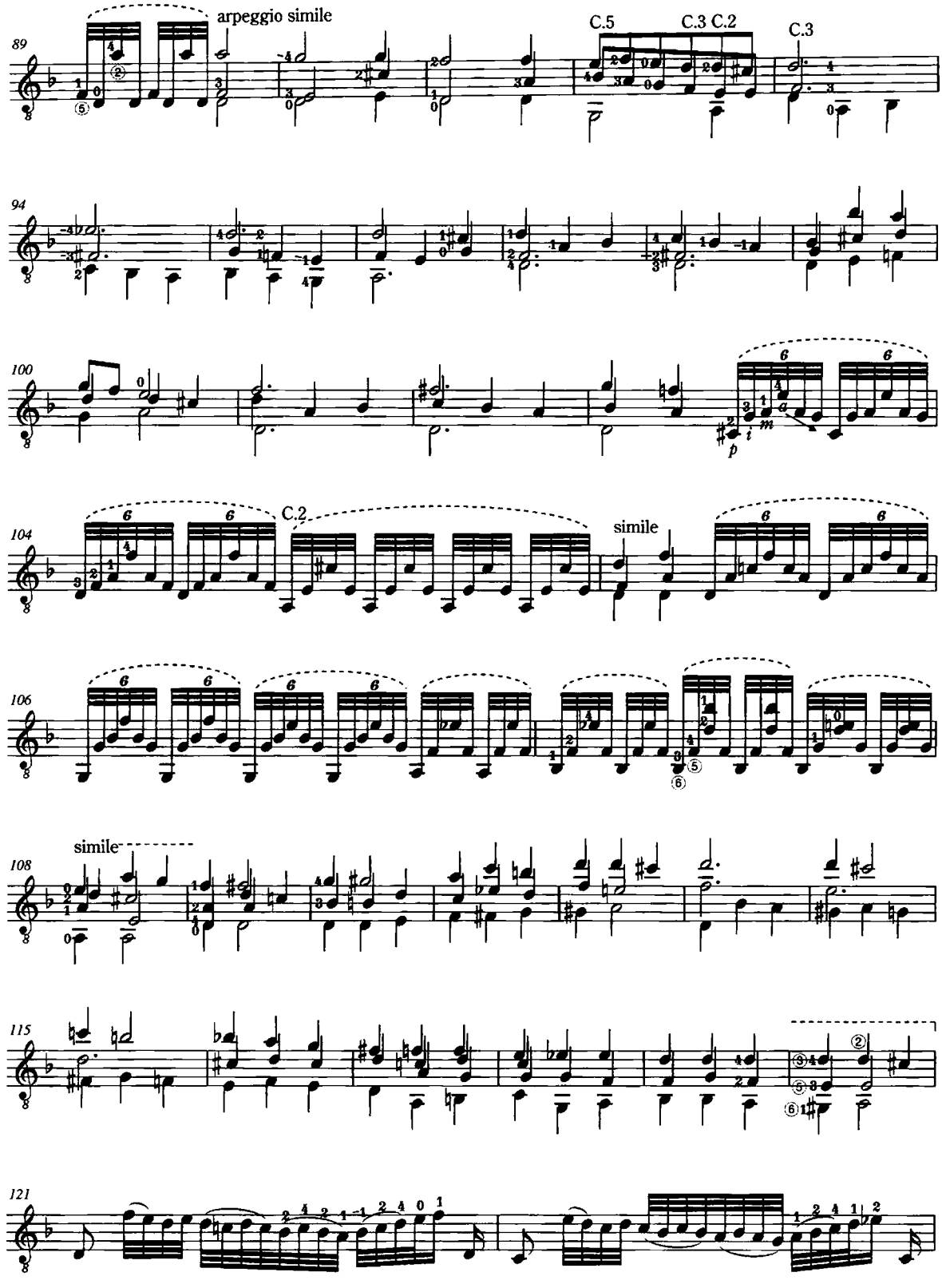
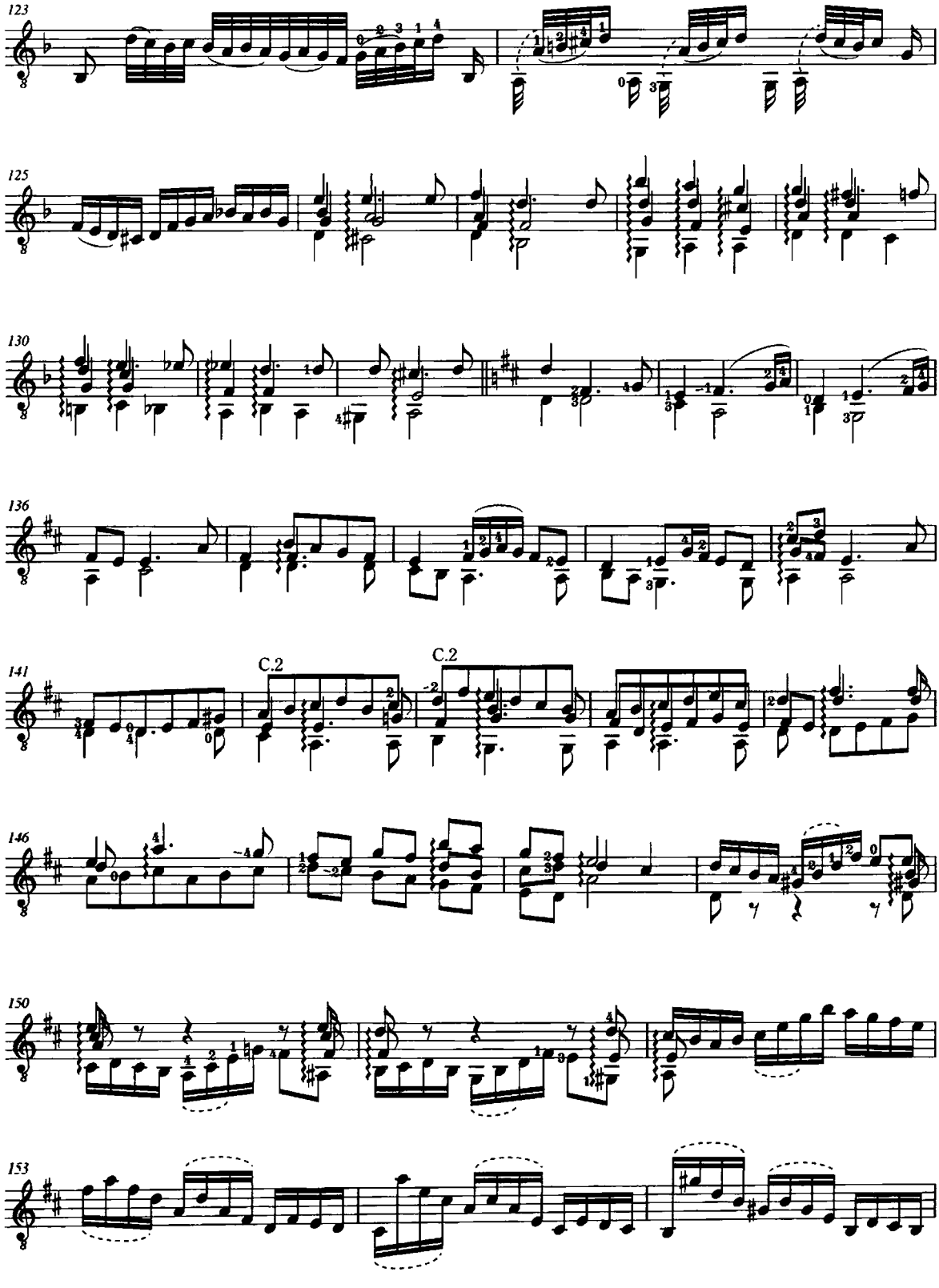
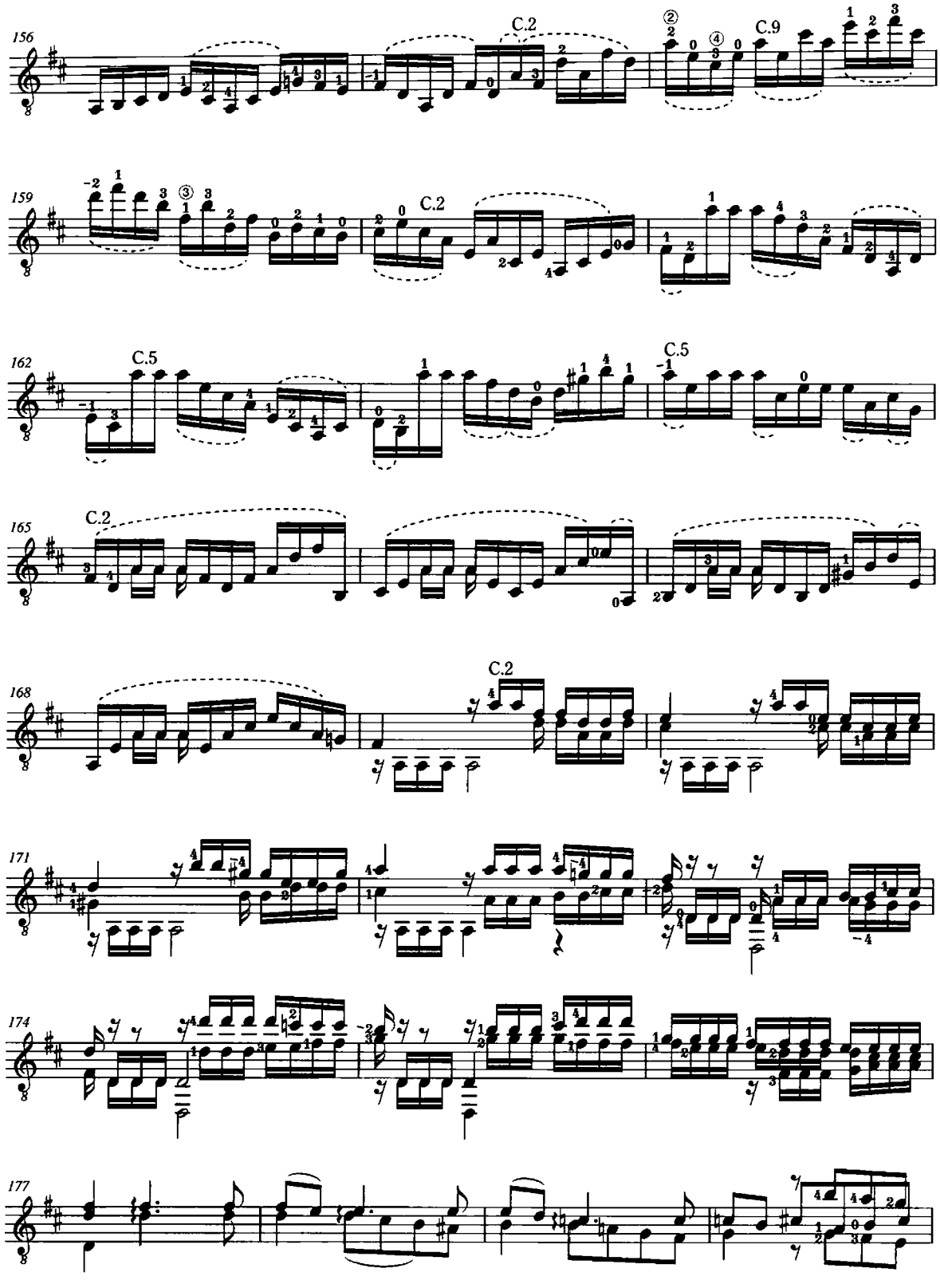
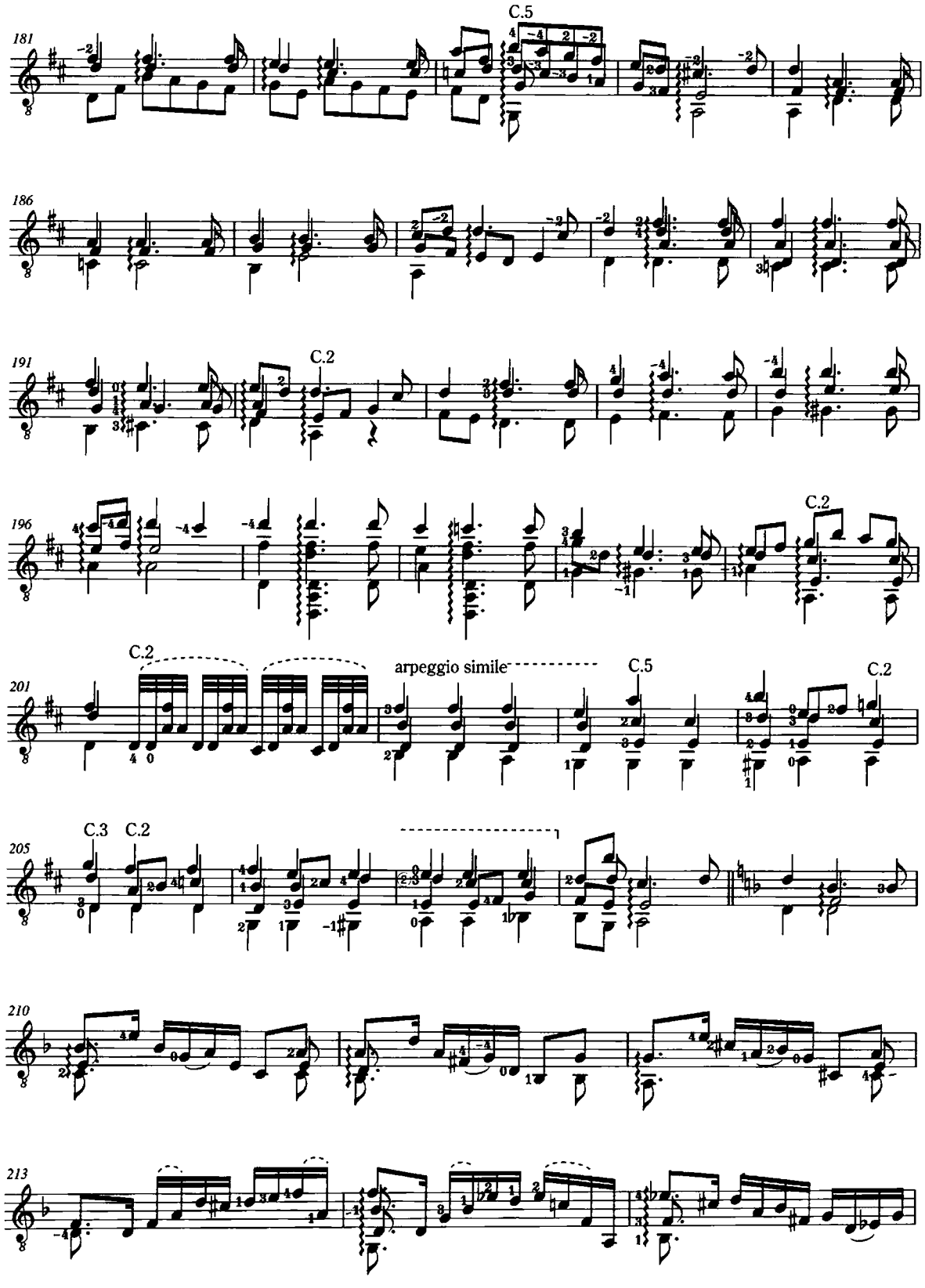
62
65
67
69
C.6
C.5
71
C.1
C.3

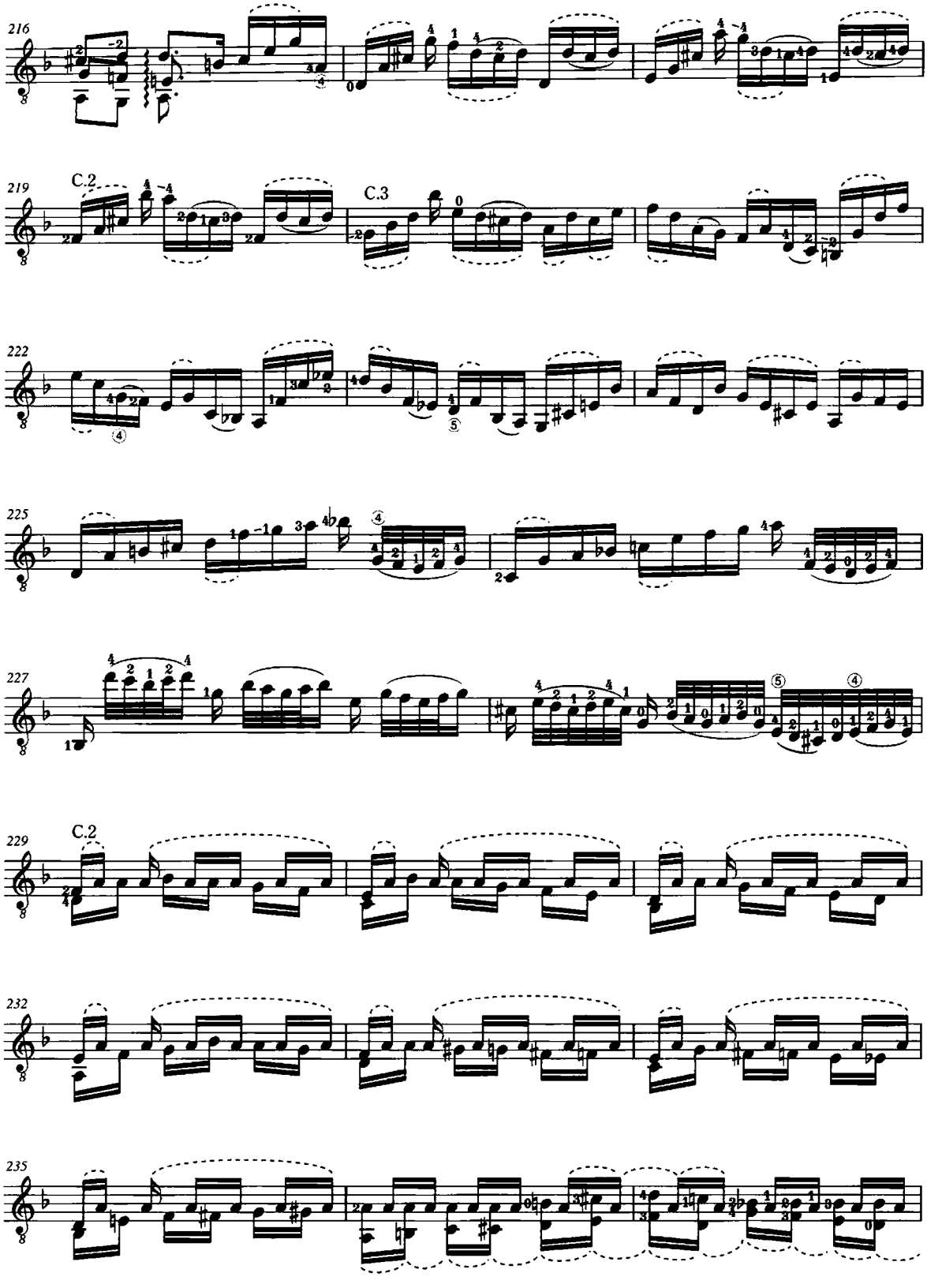

73
tr
tr
75
77
C.1
80
83
C.2
85
C.2
C.6
C.5
C.6
C.5
87
C.3
C.2


89
arpeggio simile
C.5
C.3 C.2
C.3
94
100
104
C.2
simile
106
108
simile
115
121


123
125
130
136
141
C.2
C.2
146
150
153


156
C.2
C.9
159
C.2
162
C.5
C.5
165
C.2
168
C.2
171
174
177


181
C.5
186
191
C.2
196
C.2
201
C.2
arpeggio simile
C.5
C.2
205
C.3
C.2
210
213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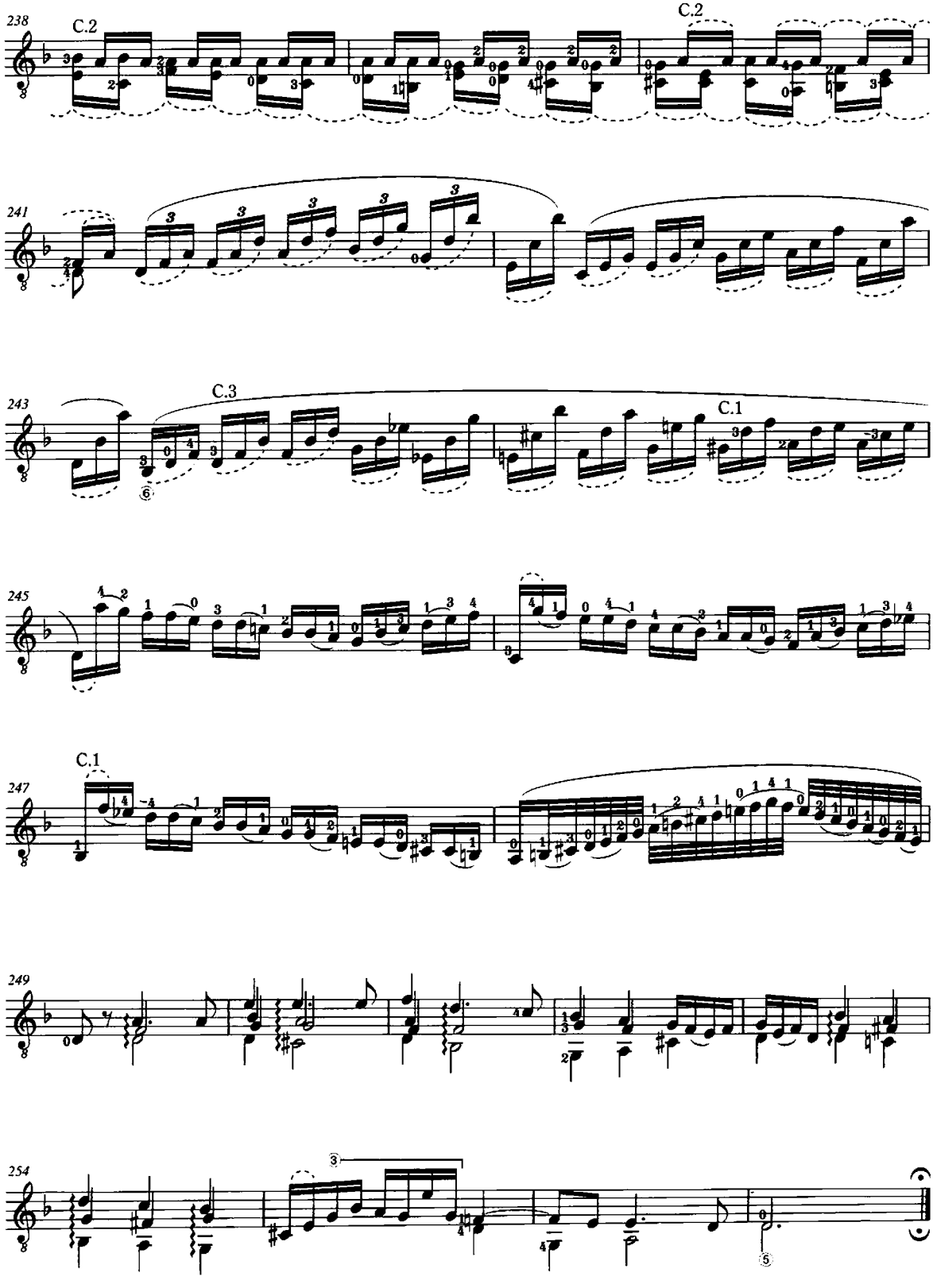
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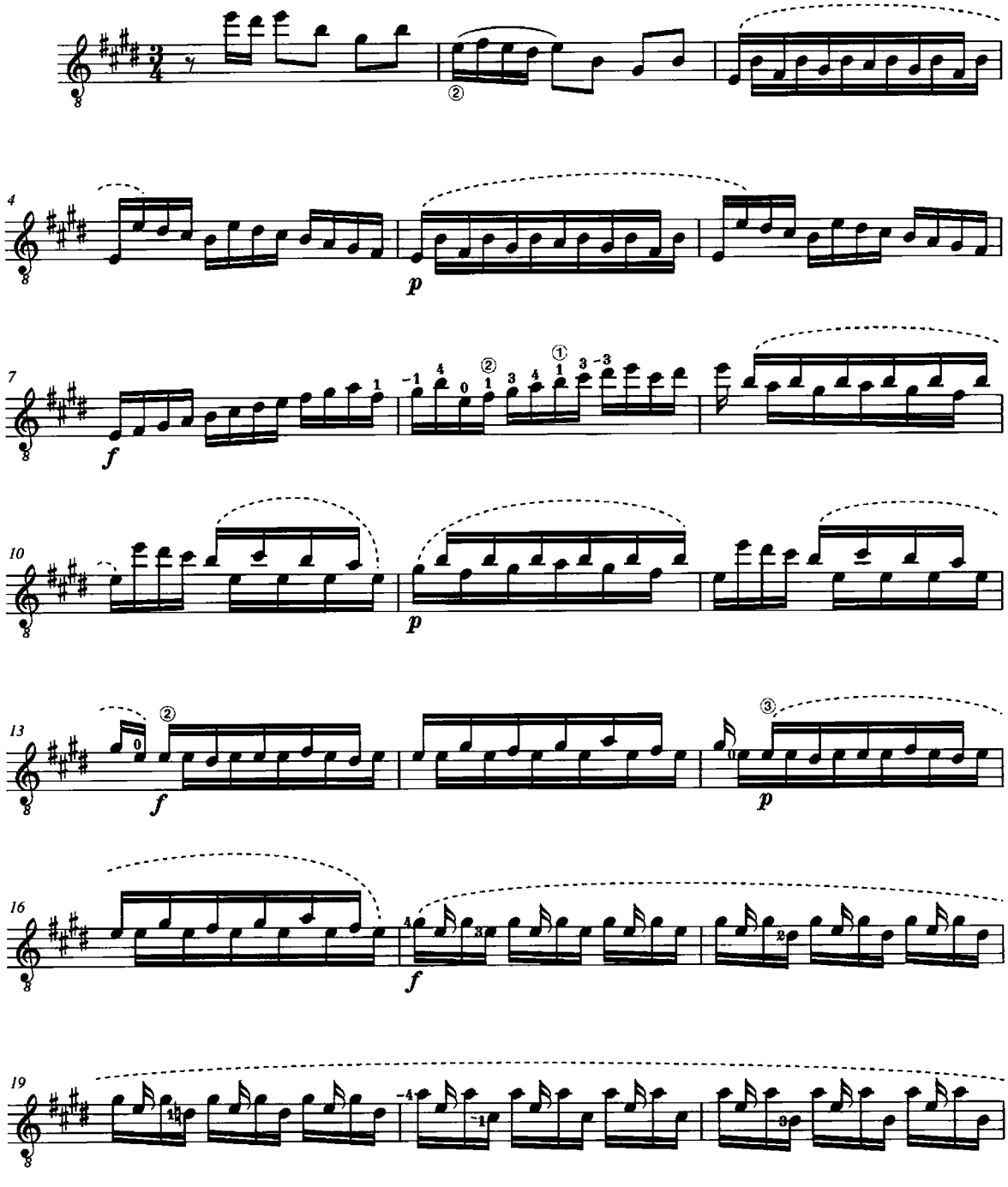
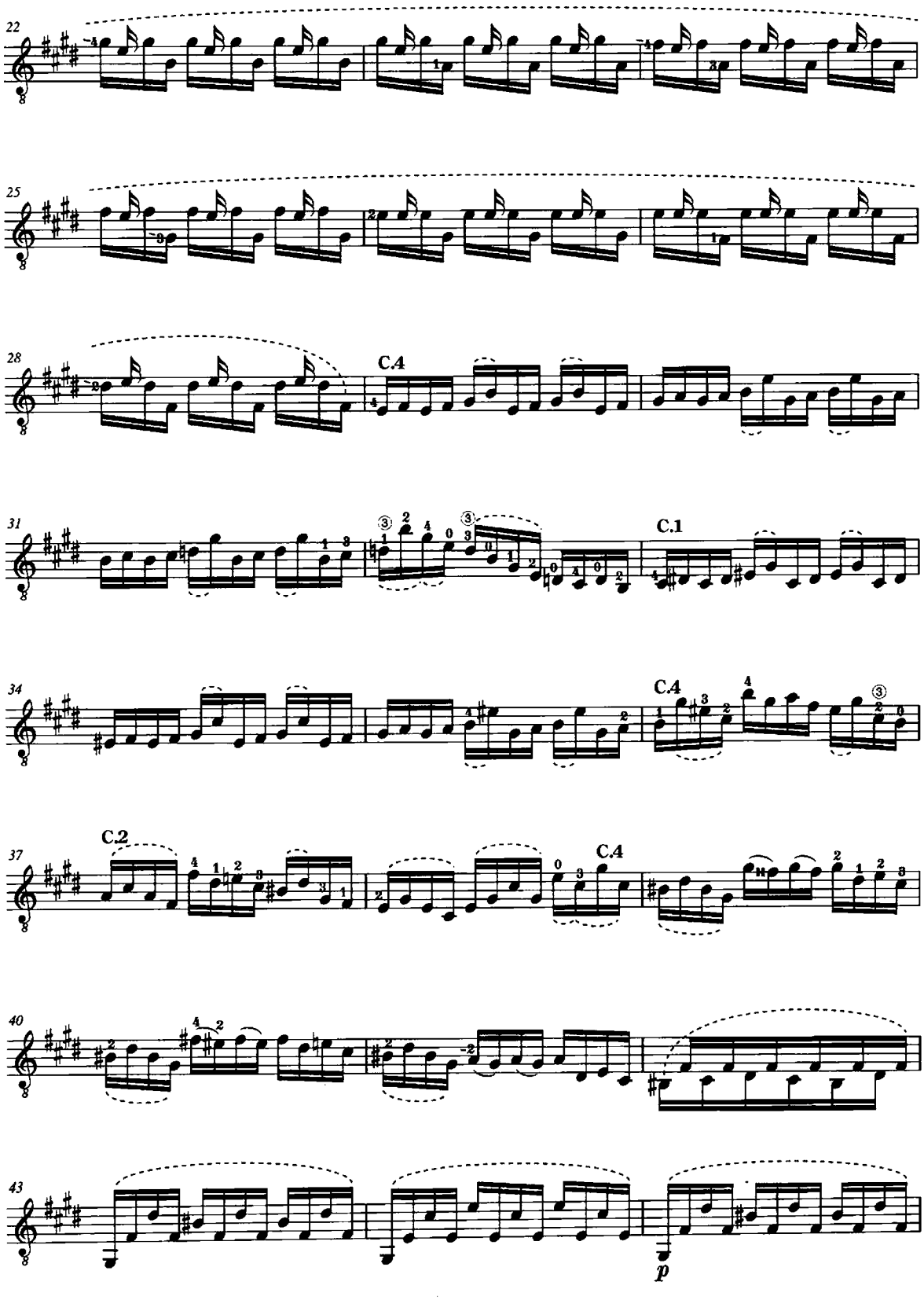
Partia 3za á Violino Solo senza Basso

Johann Sebastian Bach
arr. by Timo Korhonen

Preludio

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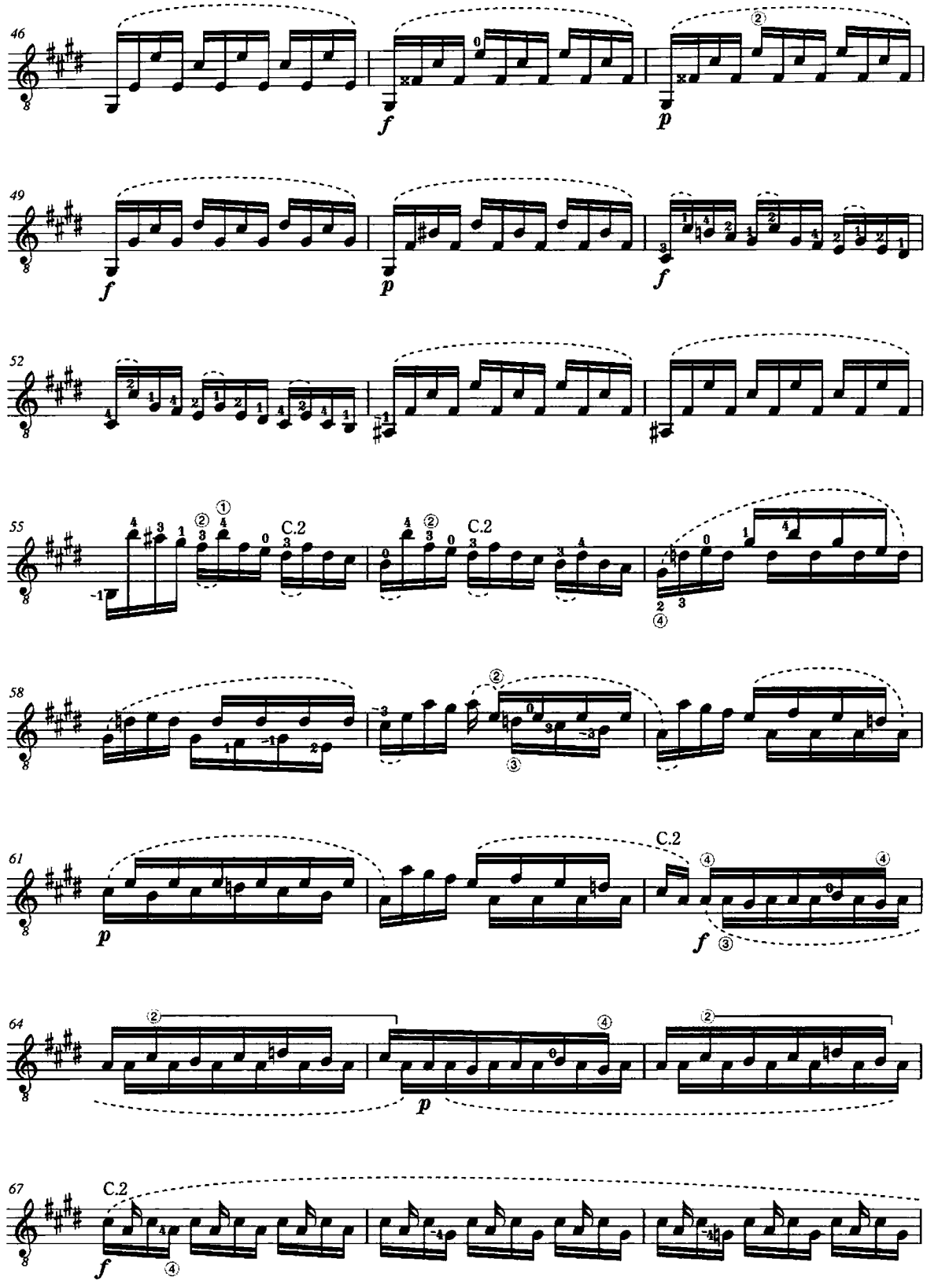
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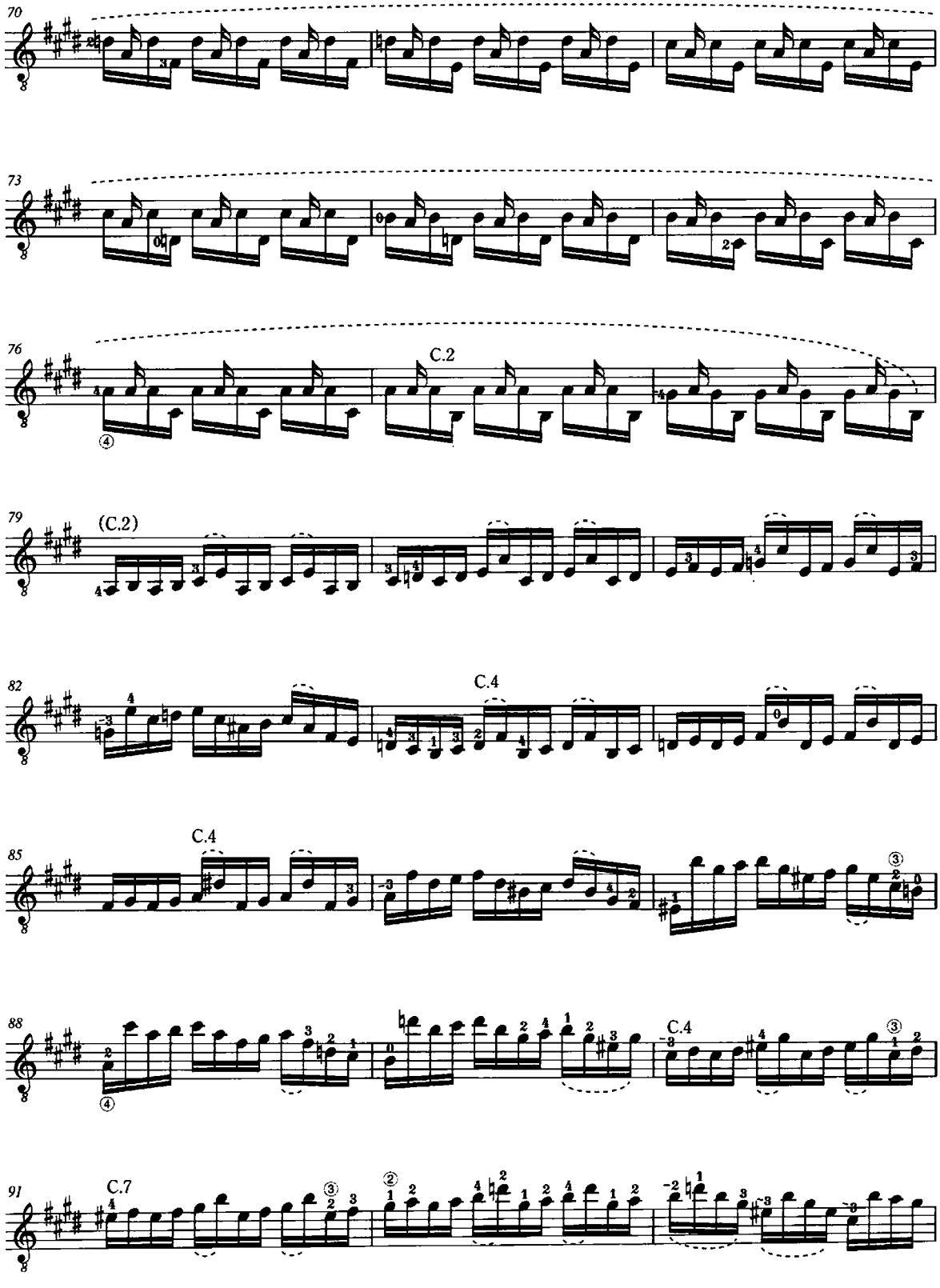
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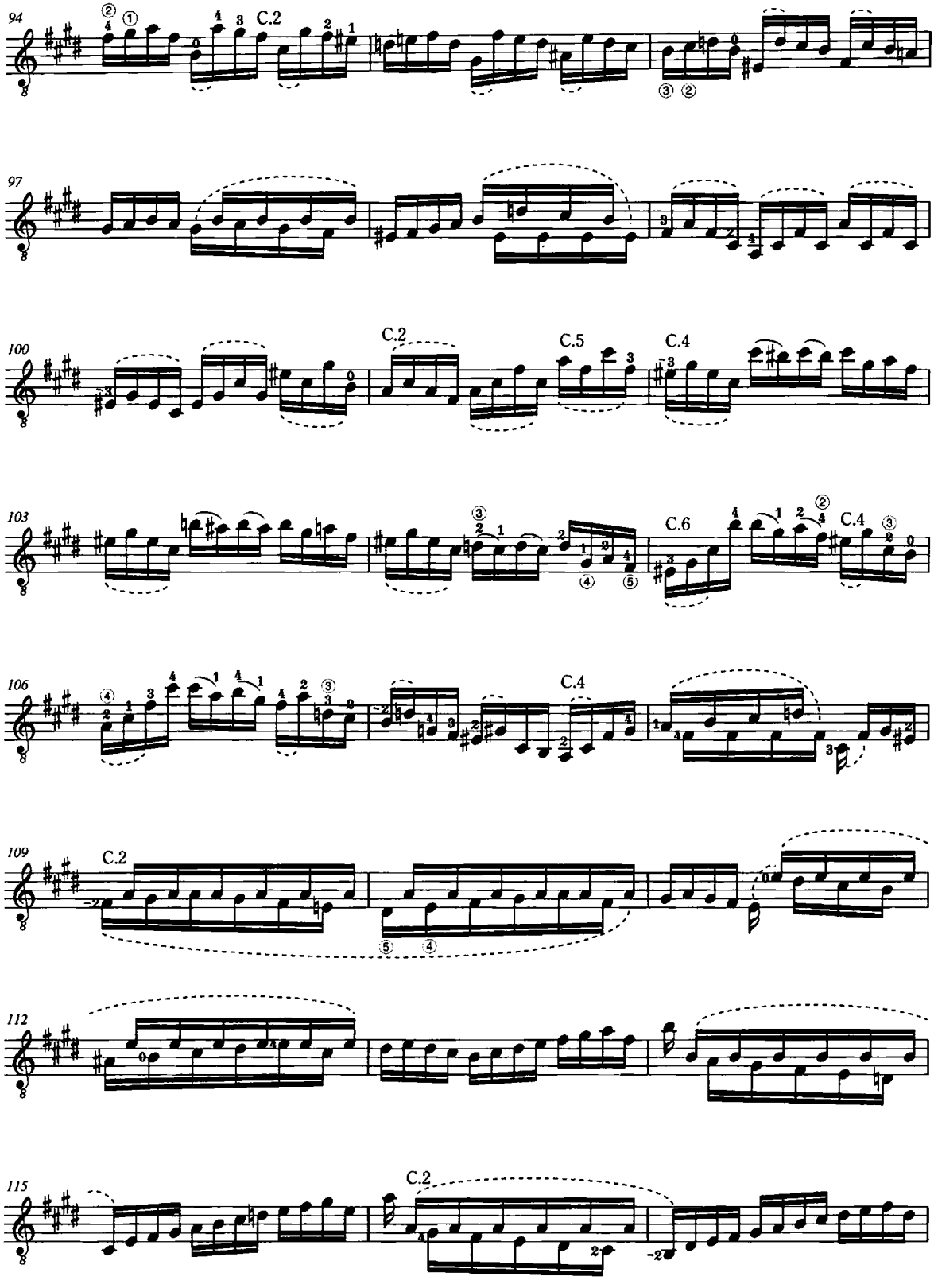
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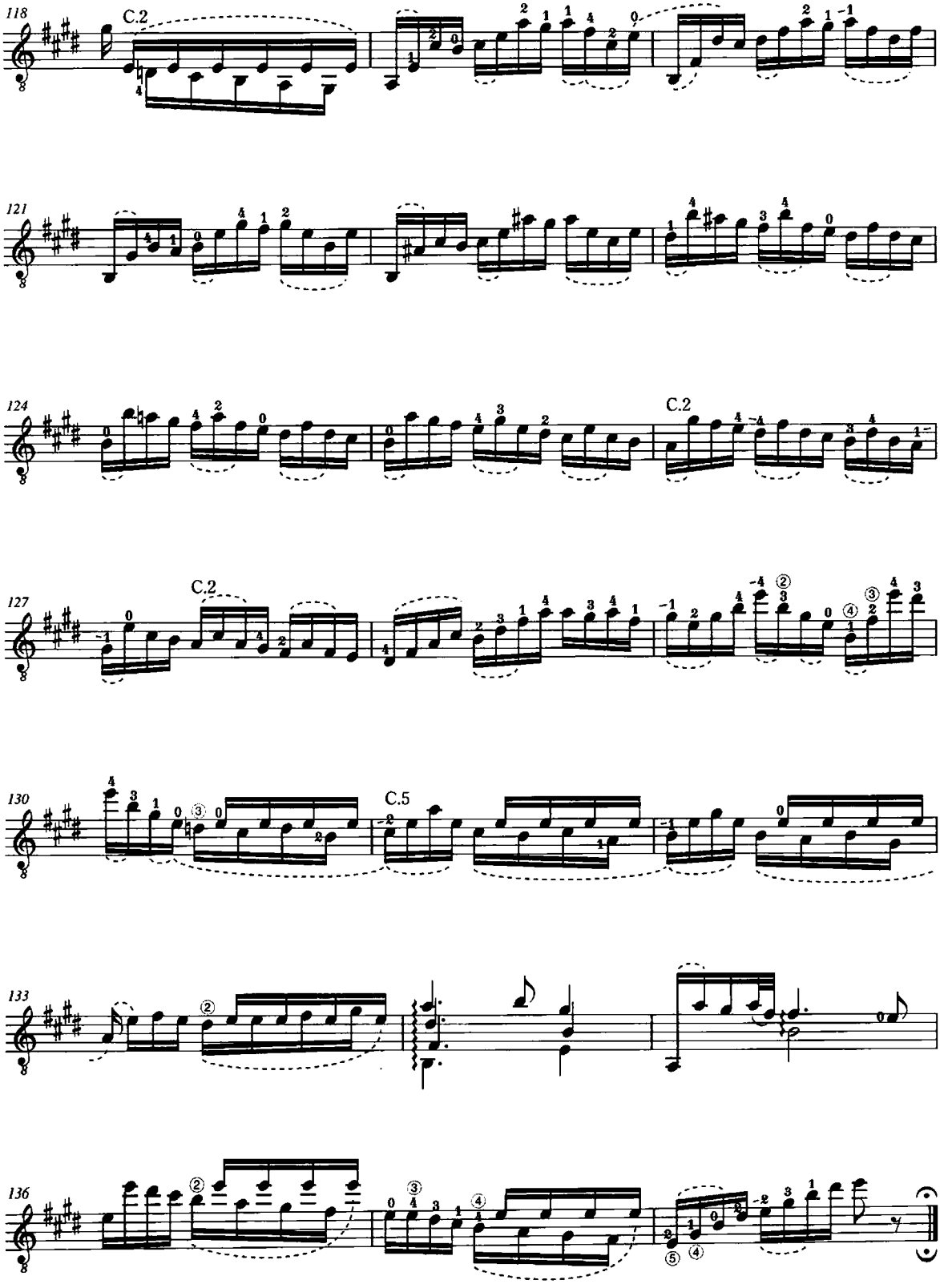
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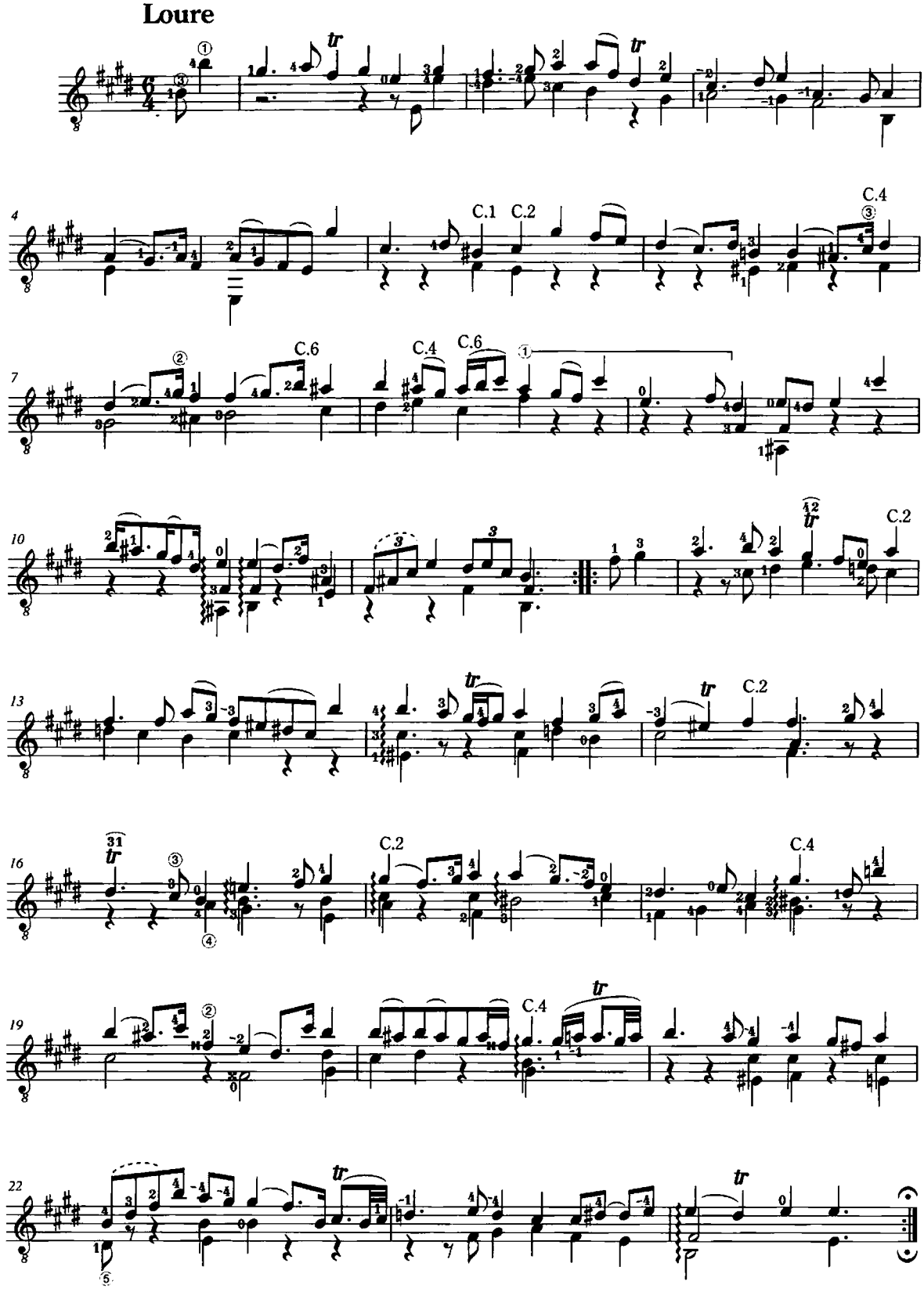
Loure
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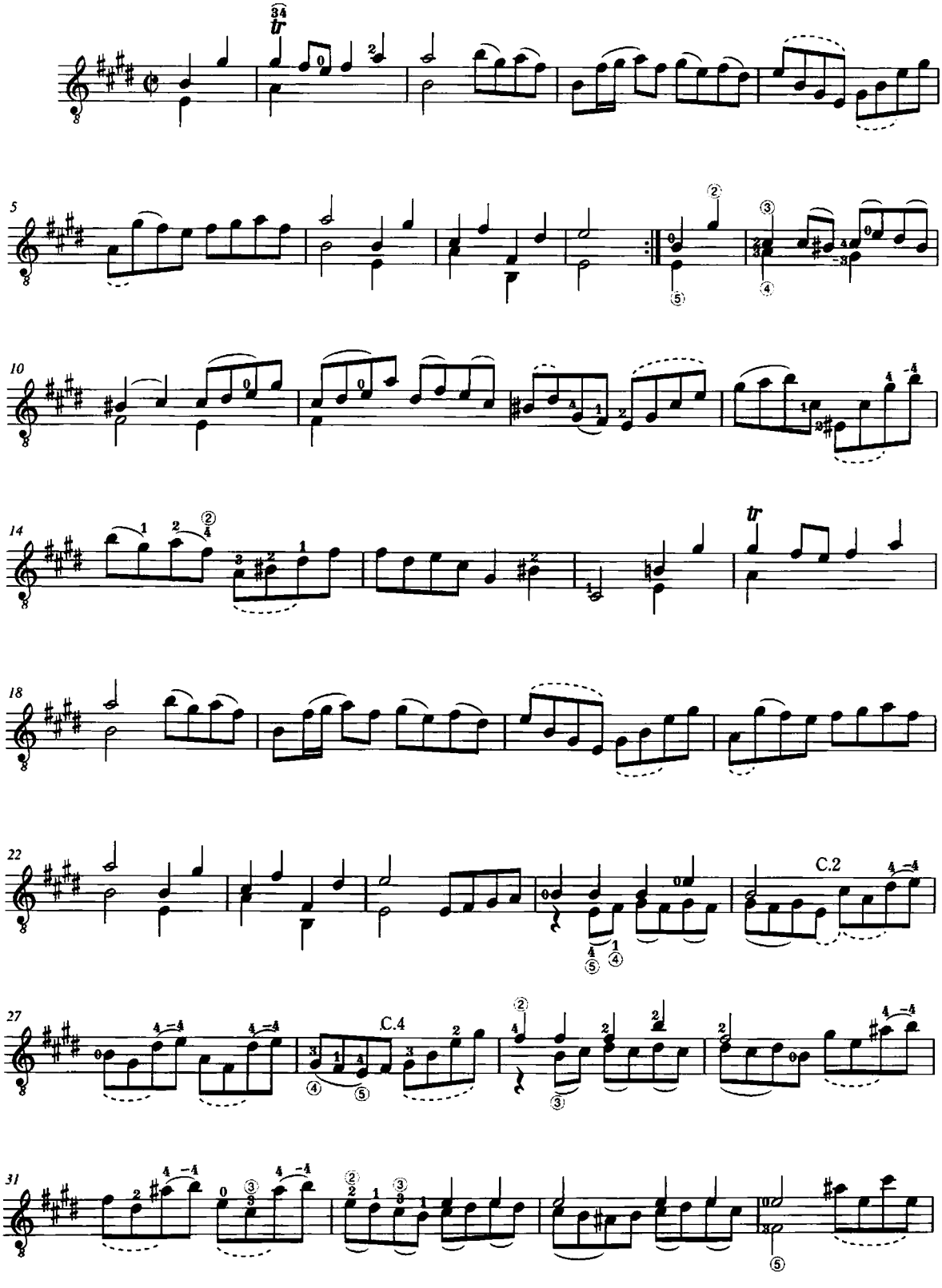
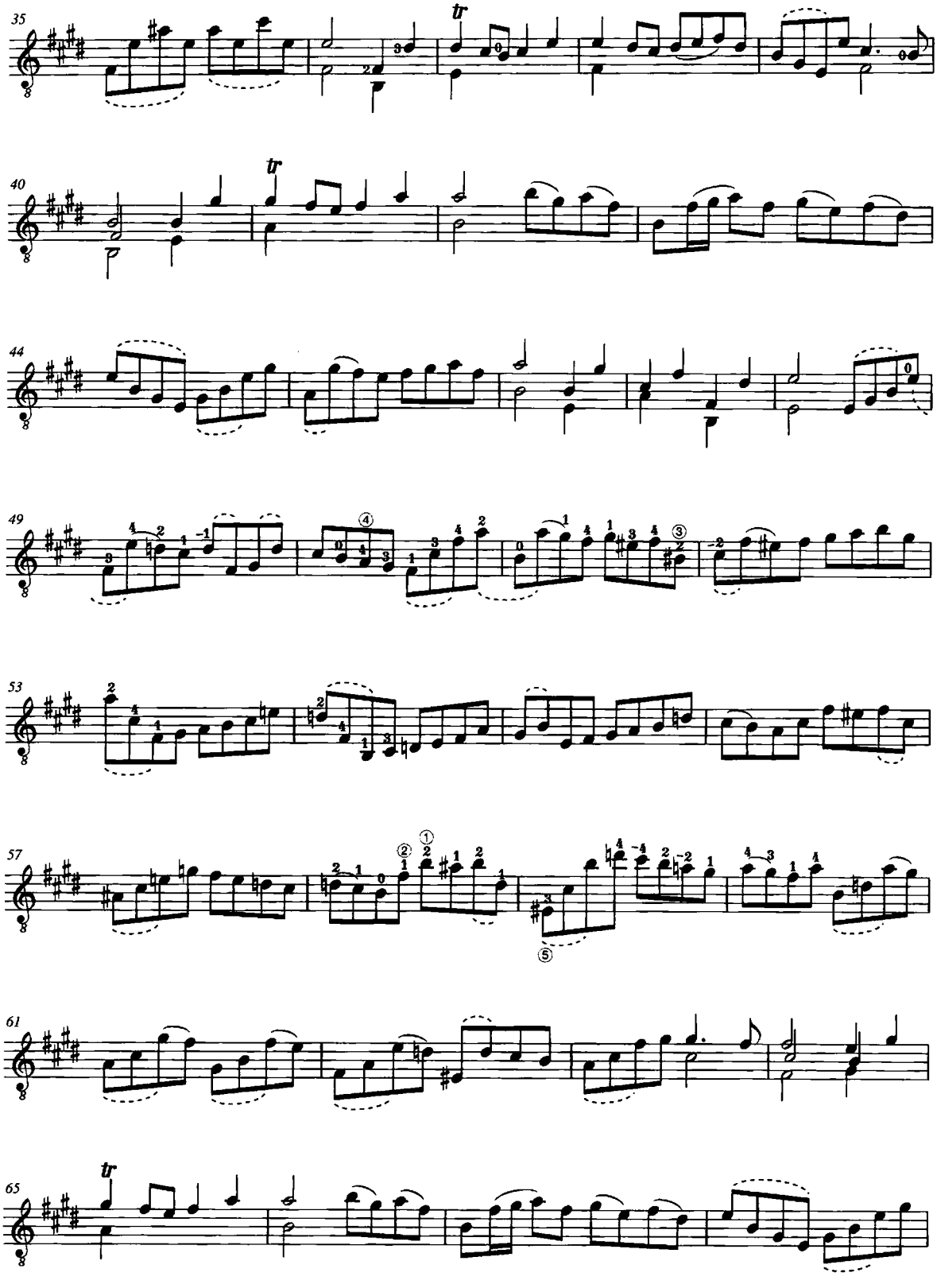
Gavotte en Rondeau

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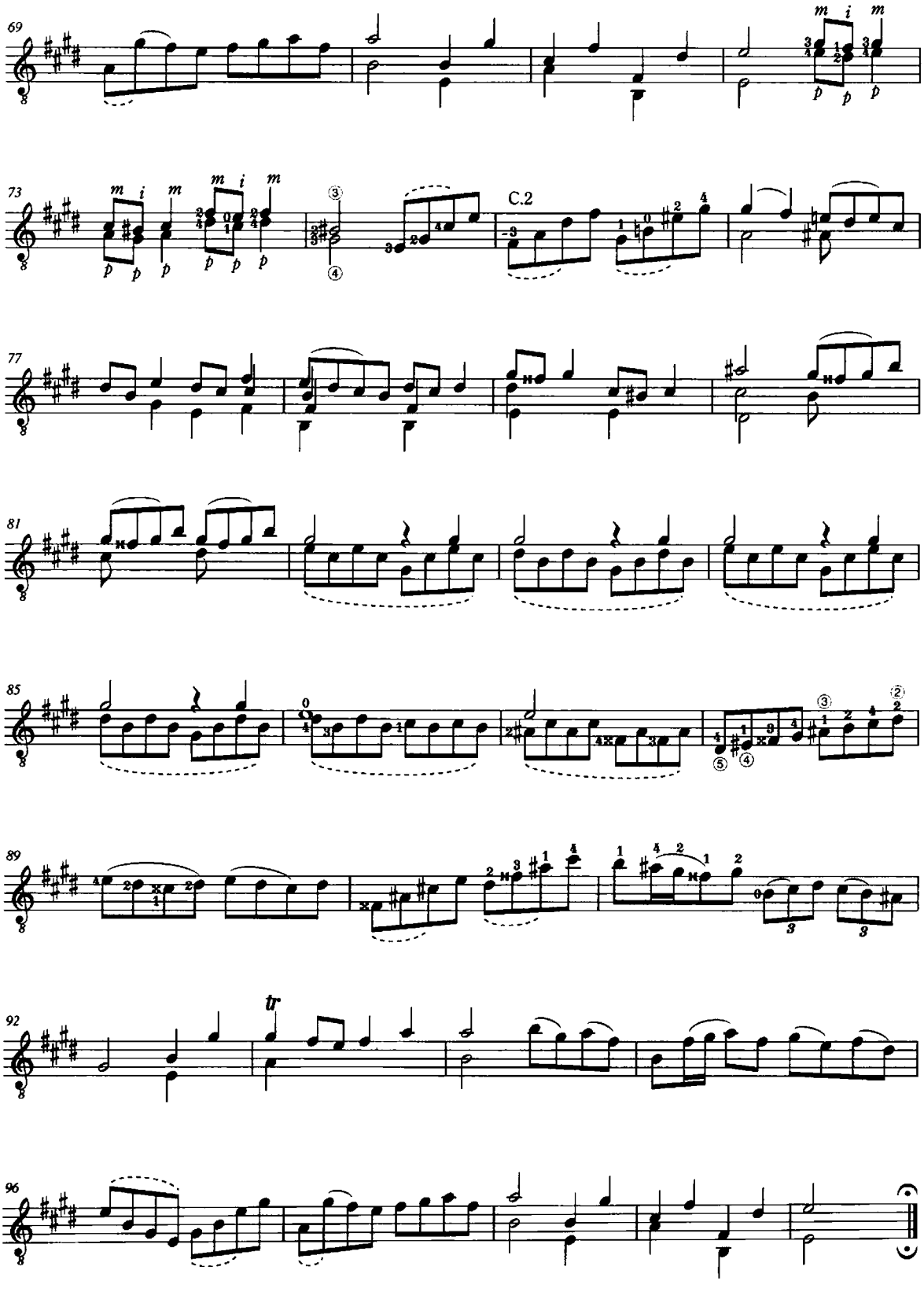
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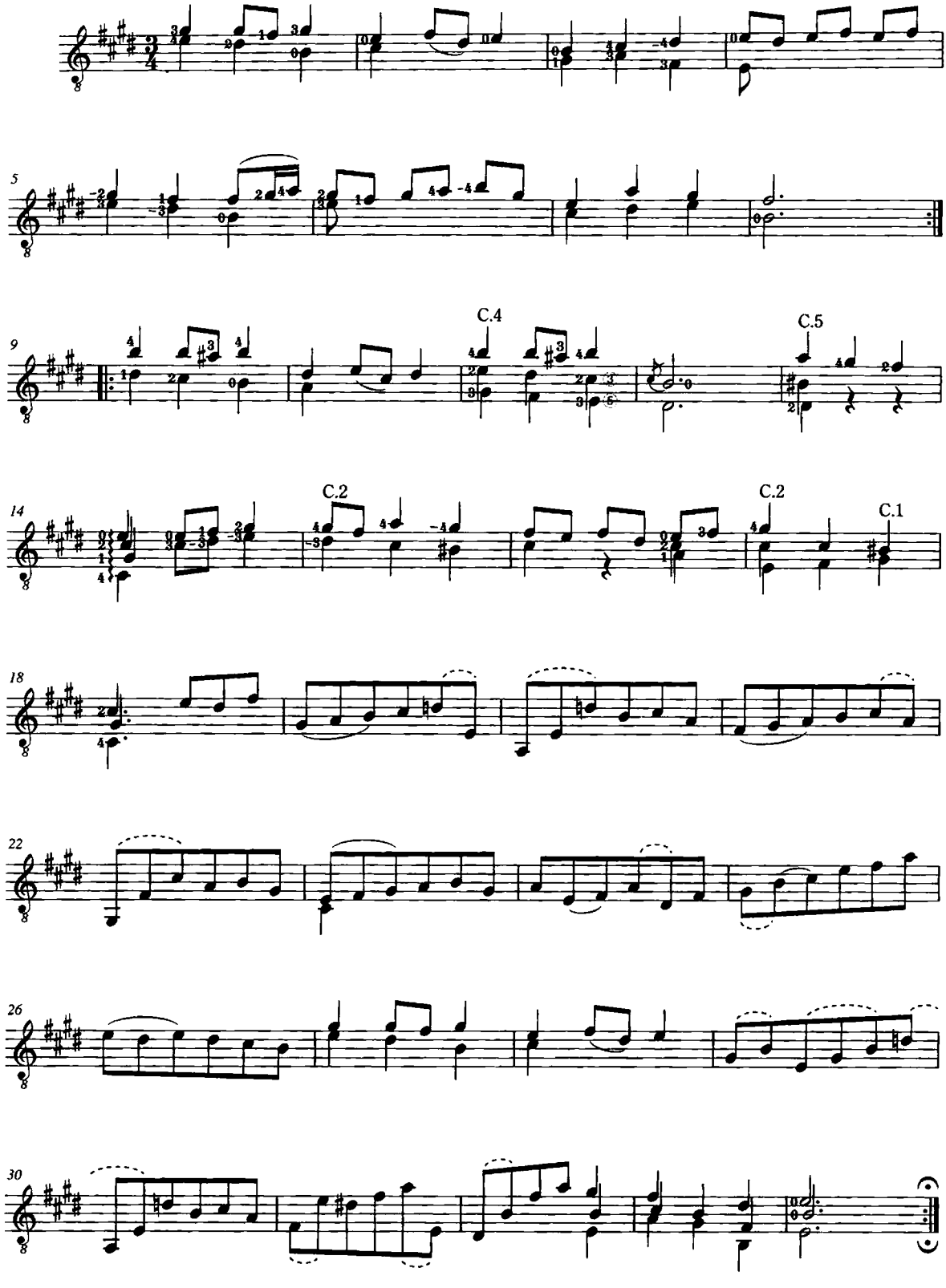
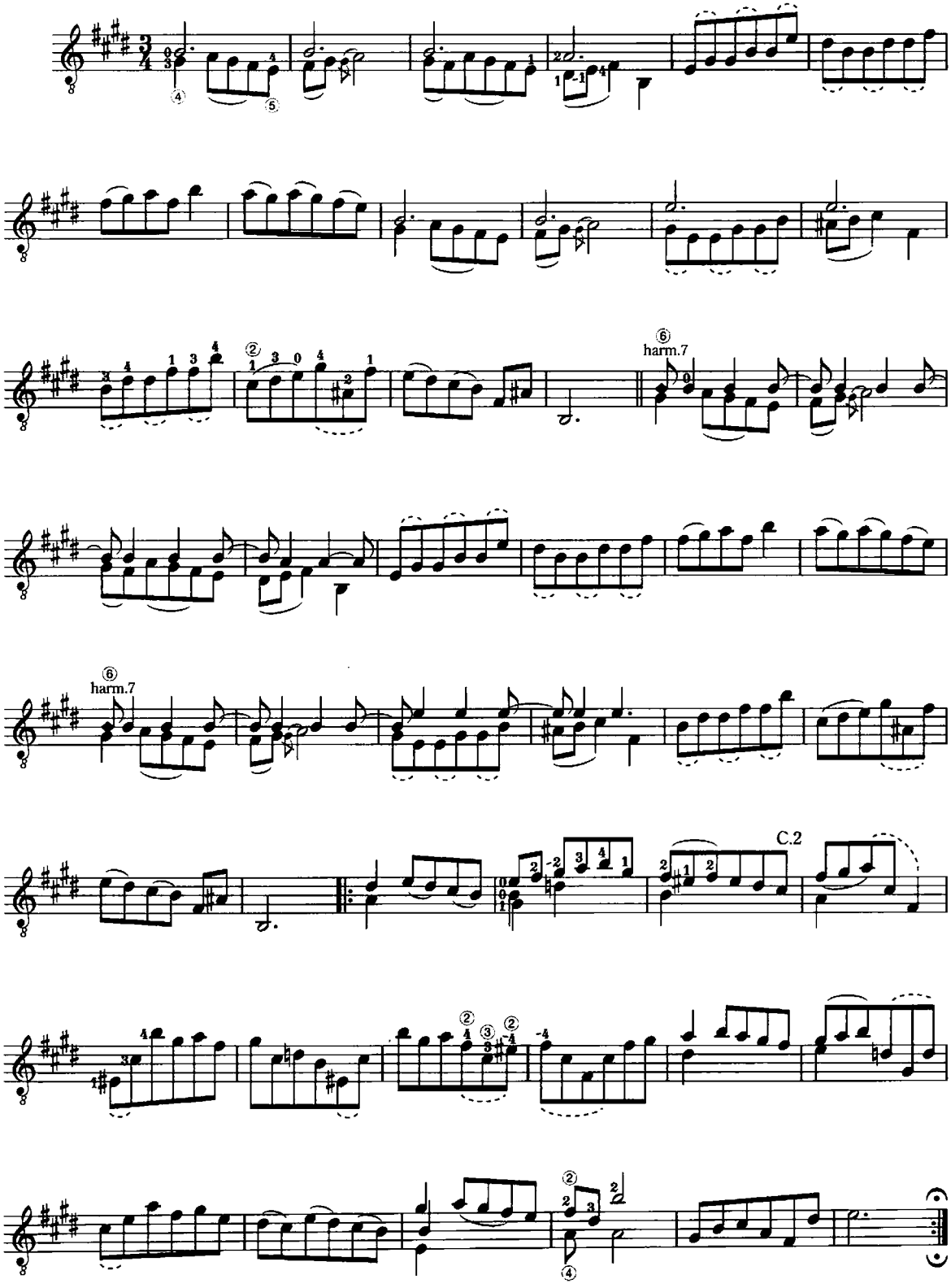
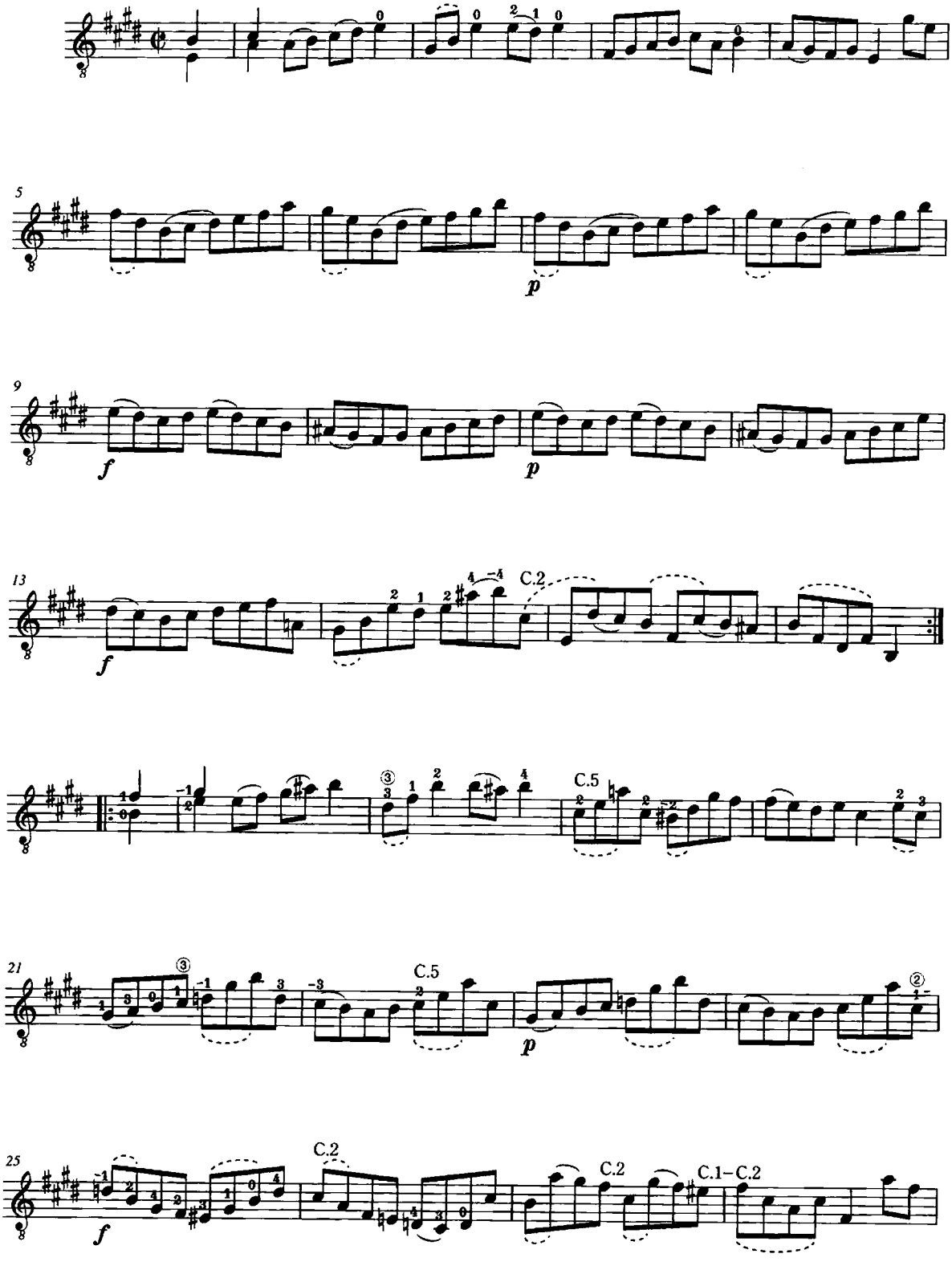
Menuet I

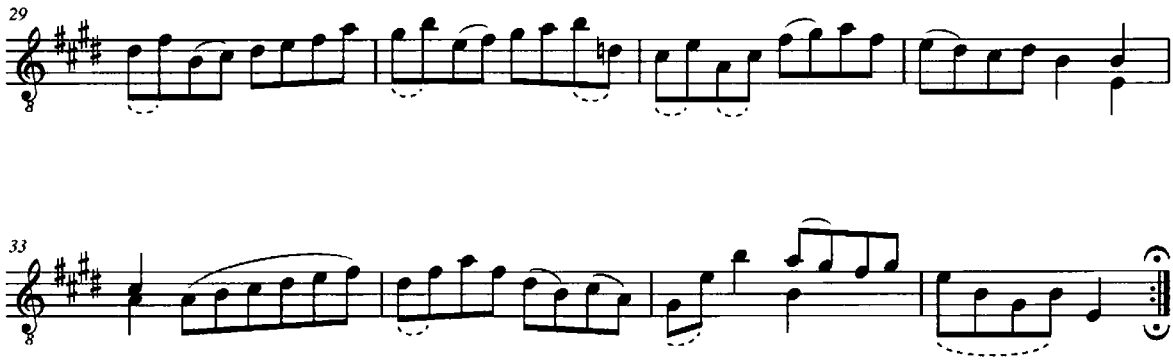


Menuet II

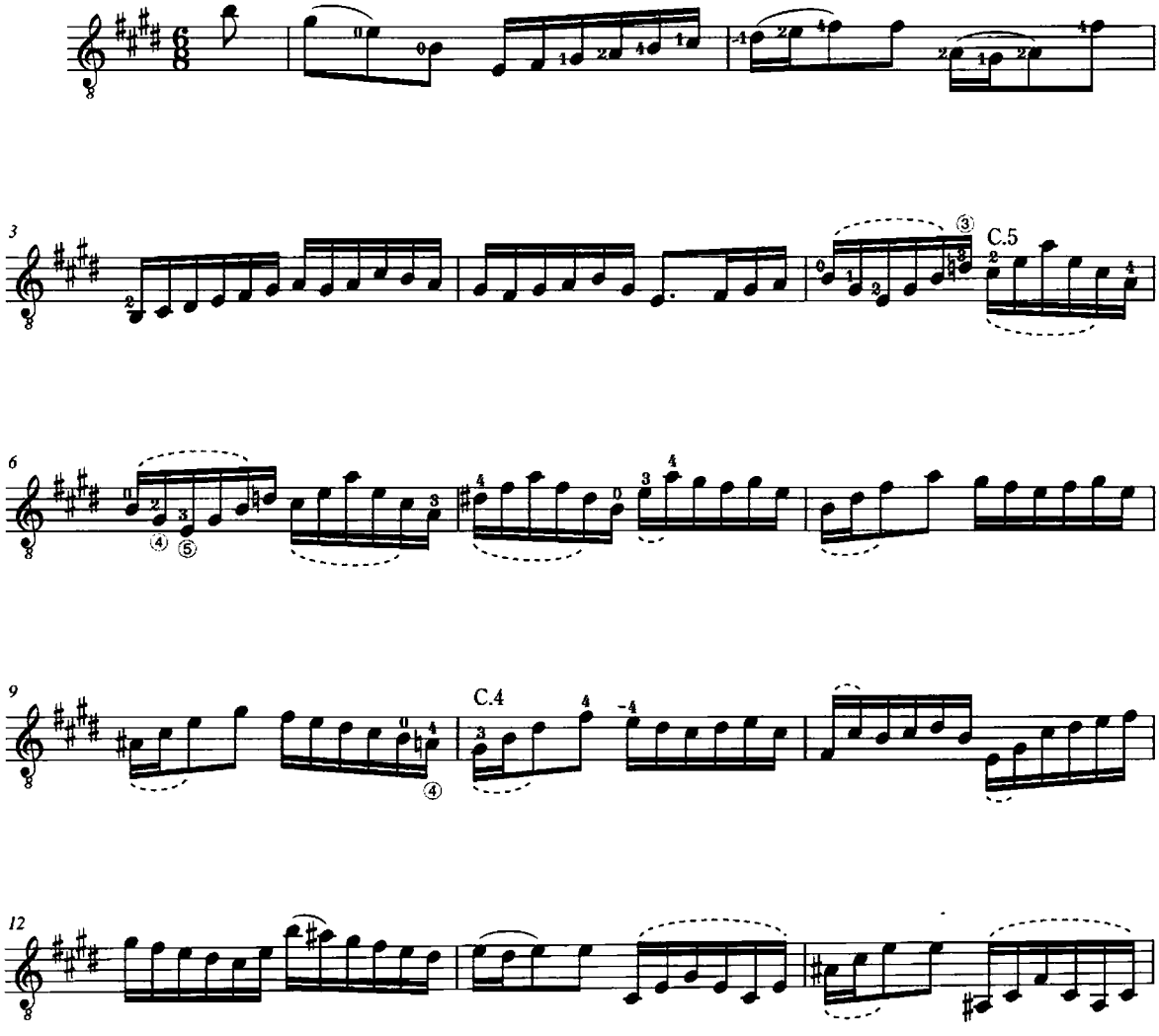


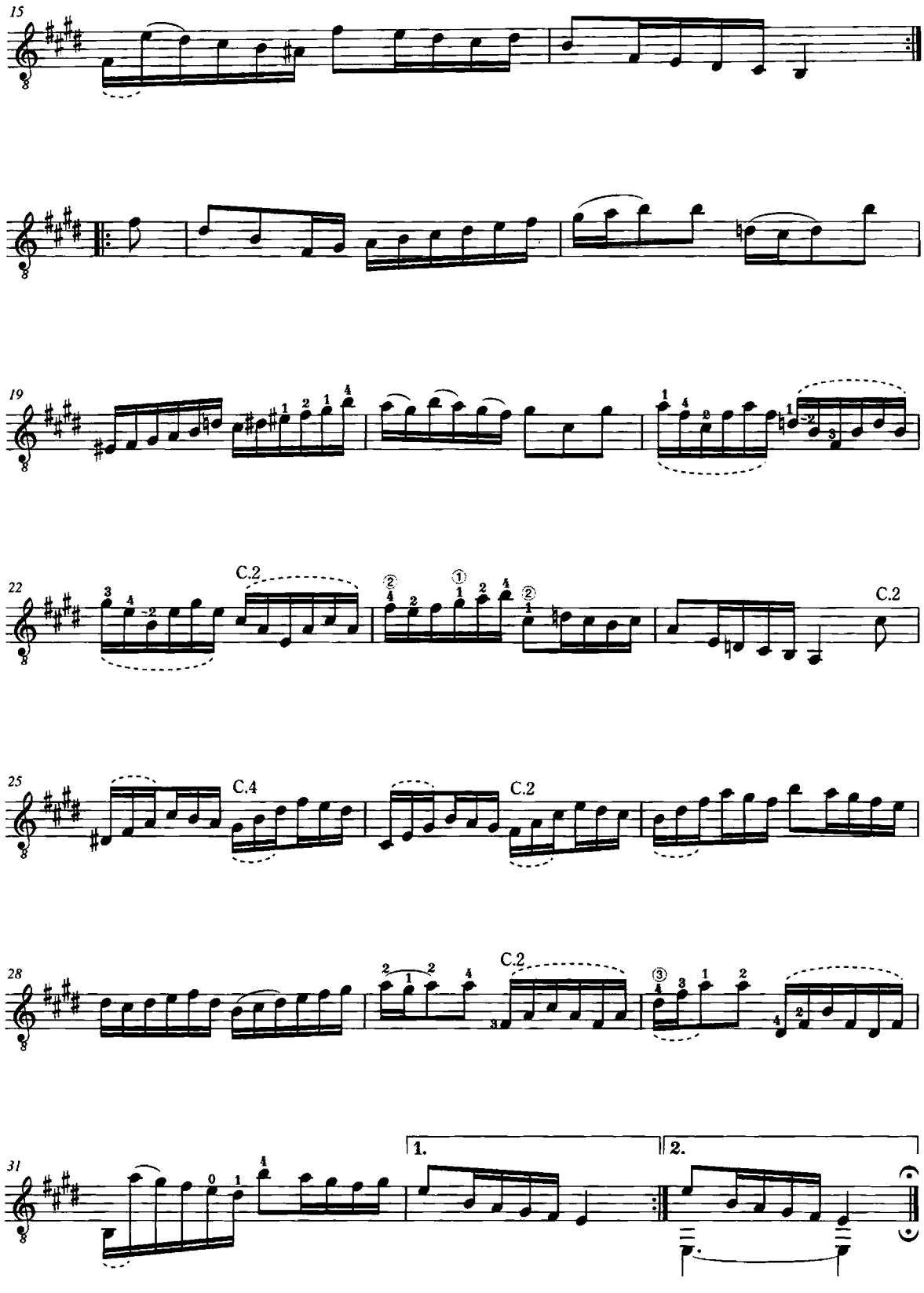
Bourree





Gigue

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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

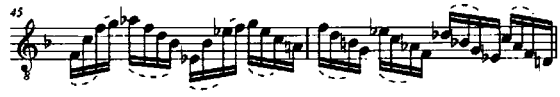
Increasing tension or energy. This may illustrate a specific event in text, e.g. "Ascended to the heavens", but more generally a feeling of grandeur, brilliance, joy, etc.

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.

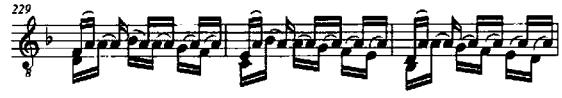
EX.2 BWV 1001 Fuga



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.

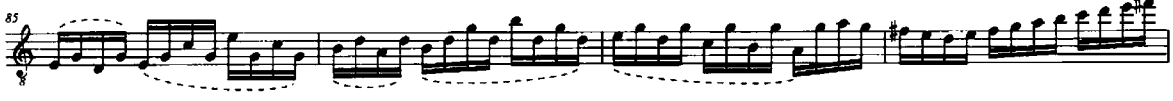
A light, dance-like progression. ***EX.4 BWV 1005 Allegro assai***

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

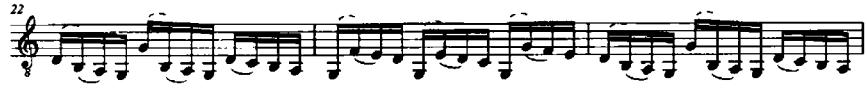
Diminutions

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

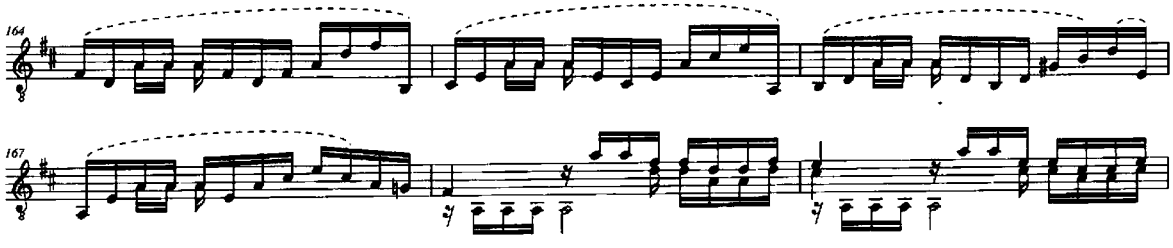
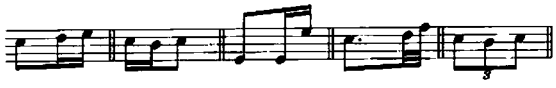


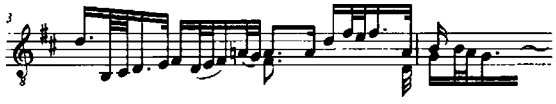
Figura corta – 'short diminution'

EX.6



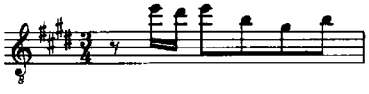
A three-note figure that may consist of small or large intervals. Its rhythm and character vary, depending on the affect, from tragic and dramatic,

EX.7 BWV 1002, Allemanda



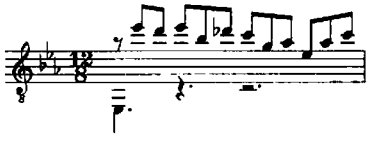
to brilliantly and buoyantly festive

EX.8 BWV 1006, Preludio



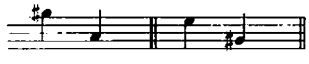
or gentle pastoral triplets.

EX.9 BWV 998, Praeludium



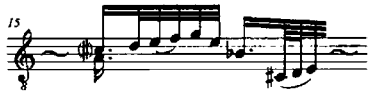
Saltus duriusculus – literally a 'rather hard leap'

EX.10

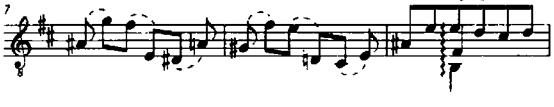


A leap of a sixth or seventh, up or down. Appears in depictions of sin and penance, or generally strong emotion.

EX.11 BWV 1003 Grave

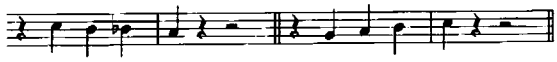


EX.12 BWV 1002 Corrente



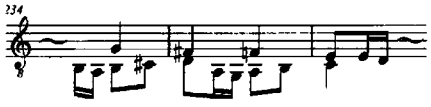
Passus duriusculus – literally a 'rather hard passage'

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 1003



but also in depictions of optimism and resurrection.

EX.15 Fuga BWV 1005

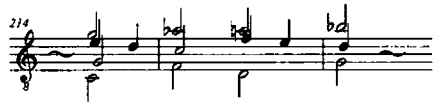
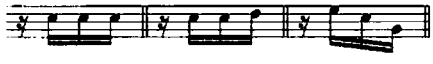


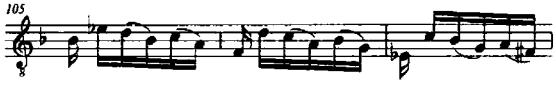
Figura suspirans – 'sighing figure'

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*

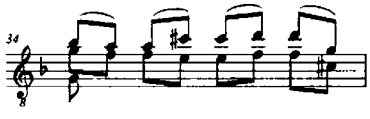
EX.18 BWV 1001 Presto



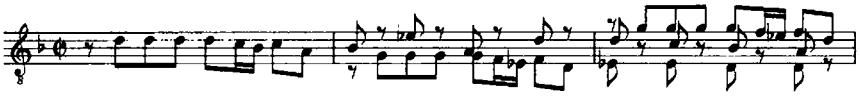
Suspiratio – 'sigh'

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.

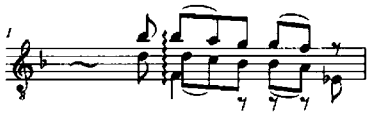
EX.19 BWV 1001 Fuga



EX.17 BWV 1001 Fuga-Allegro



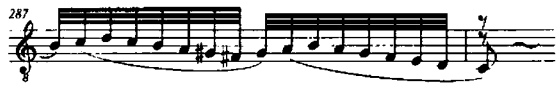
EX.20 BWV 1001 Siciliana



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.

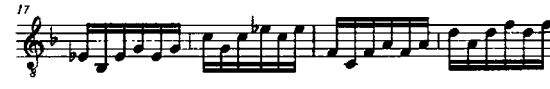
Reading the music with all of the above in mind, it is astonishing to find how incredibly vibrant and varied this music is in dynamics and rhythm.

About the symbols used in this edition

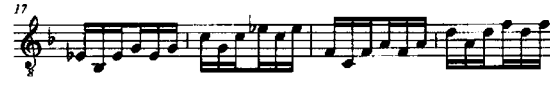
All of the dynamic markings in this edition are from Bach's manuscript.

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

EX.23 BWV 1001 Presto, original

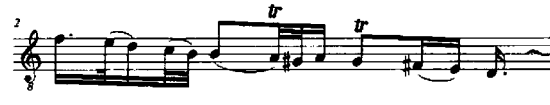


EX.24 BWV 1001 Presto

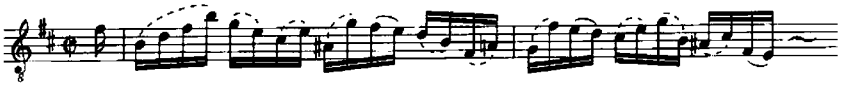


Bach used the ornament symbols given in a table published by d'Anglebert, and these may be explored as the performer desires. The following are a few examples of how these ornament symbols may be interpreted:

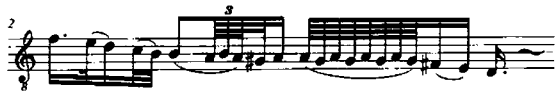
EX.25 BWV 1003 Grave, original (soprano voice, measure 2)



EX.21 BWV 1002 Double

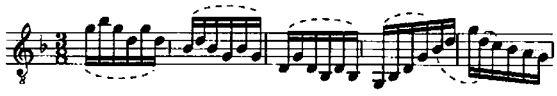


EX.26 BWV 1003 Grave (soprano voice, measure 2)



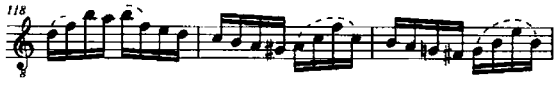
I have used the modern arpeggio symbol for broken chords, as usual. For a campanella style execution of a chord written as consecutive notes, I have used a dashed slur:

EX.27 BWV 1001 Presto



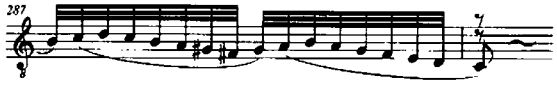
Note lengths are approximate and left to the performer's discretion. Where no dashed slur is given, notes should sound separately, as figures.

EX.28 BWV 1003 Fuga



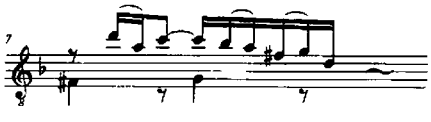
For some tirata chains, I have added a phrasing slur above the staff:

EX.29 BWV 1003 Fuga



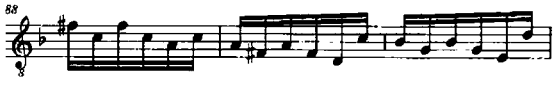
A slur, ⁀ , between two notes is an articulation whose execution is left to the performer's discretion, either a left-hand legato or a right-hand articulation.

EX.30 BWV 1001 Siciliana

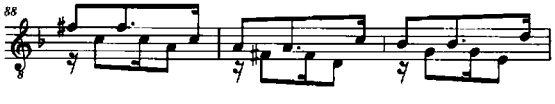


I have transcribed polyphonic textures as necessary, leaving the ultimate decision regarding note durations to the performer's discretion.

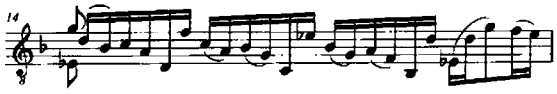
EX.31 BWV 1001 Presto,original



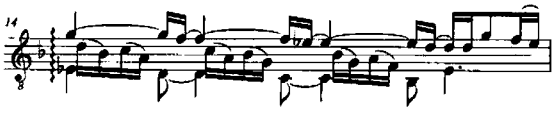
EX.32 BWV 1001 Presto



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.

Scordatura

The Partitas are written for the standard tuning except for the Ciaccona, where the 6th string is tuned down to D.

Partitas

The Partitas follow the sonata da camera tradition, which comprises a suite of dances usually preceded by a prelude. The word 'partita' comes from an old Italian noun, partia, which can mean a variation or a match or round (e.g. partita di calcio = football game).

About the dances

With Bach, whether a dance is titled in Italian or French usually refers to the style in which it is written.

Allemanda (It); Allemande (Fr)
A dance in duple or quadruple metre. Its name is a French word meaning 'German'. This dance may vary widely in tempo and character, but in these Partitas it is rather serious. Johann Gottfried Walther wrote in his Musikalisches Lexicon (1732) that an allemande "must be composed and likewise danced in a grave and ceremonious manner".

Corrente (It); Courante (Fr)
A dance in triple time. Its name means 'flowing' or 'running'. The French courante was commonly regarded as serious, solemn and noble. Johann Mattheson wrote in Der vollkommene Capellmeister (1739): "The motion of a courante is chiefly characterized by the passion or mood of sweet expectation. For there is something heartfelt, something longing and also gratifying, in this melody: clearly music on which hopes are built." Usually, the French courante is in 3/2 and the Italian corrente in 3/4.

Sarabanda (It); Sarabande (Fr)
Originating in Spain, the triple-time sarabande is characterised by a stressed second beat in the bar generally tied to the third beat, creating the illusion of duple time with a long and heavy second beat. According to Walther, its name may hark back to a dance from Moorish Spain named saraó, which in turn derives from the Spanish word for Arabs, saracen. Another possibility is that the name derives from the French soirée. The dance was originally fast and erotically tinted, and in Spain it was actually banned in the 1580s because of its obscenity. Later, it slowed down and became solemn and ceremonial. Usually, the French sarabande is in 3/2 and the Italian sarabanda is in 3/4.

Gavotte
The name of this French dance in duple time comes from the Gavot people of the Pays de Gap region of Dauphiné, where the dance originated. A gavotte typically has a half-measure upbeat. Walther said that a gavotte is usually brisk, though sometimes slow. Mattheson describes it as rejoicing and glad in character.

Tempo di Borea (It); Bourrée (Fr)
This French dance in duple time was probably named after the name of the North Wind in Greek mythology, Borea. On the other hand it is said Bourrée is related to harvesting time of wine yards, pressing the grapes – and also being drunk. It typically has a short upbeat. Bourrée dancers are reported to have worn wooden shoes to accentuate the downbeats. Mattheson wrote of the bourrée: "Its essential characteristic is contentment, pleasantness, unconcern, relaxed, easy going, comfortable, and yet pleasing."

Giga (It); Gigue (Fr); Jig (En)
A rapid triple-time dance from the British Isles whose name apparently goes back to the Old French giguer, meaning 'to jump'. Mattheson characterises the dance and its various types thus: "the common one (English gigues, characterized by an ardent and fleeting zeal, a passion which soon subsides); the Loure (slow, proud and arrogant); the Canarie ('must have great eagerness and swiftness' and also 'little simplicity'); and the Giga: Finally the Italian Gige, which are not used for dancing, but for fiddling (from which its name may also derive), force themselves to extreme speed or volatility; though frequently in a flowing and uninterrupted manner: perhaps like the smooth arrow-swift flow of a stream."

Loure
A French dance in triple time named after a type of bagpipe used in Normandy in the 17th century. A loure is like a slow French gigue. Walther wrote that the loure "is slow and ceremonious; the first note of each half-measure is dotted which should be well observed".

Ciaccona (It); Chaconne (Fr) / Passacaglia (It); Passacalle (Esp)
Mattheson wrote that the ciaccona is the 'greatest of dances'. The triple-time ciaccona and passacalle both come from Spain and probably stemmed from the same tradition. Passacalle literally means 'to walk down the street', and it describes a practice documented in Spain in the late 16th century where guitar players improvised interludes between verses of a song while walking amidst the audience. The variation form that this practice probably gave rise to is known under different names in different places. The first mention of a ciaccona is found in Italy in the early 17th century. Its name is derived from an old Italian verb, ciaccare, meaning 'to smash' – in fact the term acciaccatura has the same origin. The French version of the name, on the other hand, goes back to the Moorish history of Spain, as does the sarabande, šāh being the Persian word for 'king' and also the origin of the name for the game of chess. The chaconne and passacaglia both typically have a repeated bass line of four or eight bars over which variations are played. A heavy second beat as in the sarabande is also common. The form of both music and dance usually consists of a gradual, persistent increase in complexity, finally coming to a high point and then diminishing to a quiet ending.

Preludio (It); Prélude (Fr)
A prelude is not a dance, but since the third Partita opens with a Prelude, a brief explanation is in order. A prelude

is an introduction or overture. The term goes back to the Roman circus, where the ludus – a term whose meanings include 'game' – referred to gladiator combat and the prelude was a performance before this main event. In the Baroque era, a prelude might be a simple Italian piece, a solemn French overture (slow – fast fugato – slow), or a partly improvised prélude non mesuré written without barlines.

Interpretation of the Partitas

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.

Partita in B minor BWV 1002

The work seems to reflect the feelings prompted by a sudden, unexpected loss – from shock through rage to a yearning for love and consolation. The choice of key is interesting in mathematical terms. By all accounts, B minor should be an unusable key; but I see this as expressing the darkest hour before sunrise. Variation is a central technique in this work: each dance is followed by a repeat with variations, a 'double'. The music revolves around feelings of loss and desolation as the composer varies the material almost endlessly. The affects rage from the tragic drama of the Allemanda to the rage in the Corrente Double, followed by nostalgia for love in the Sarabande and concluding with a plea for consolation in the Tempo di Borea.

Both the Allemanda and the Corrente incorporate the chorale Christ lag in Todesbanden, whose second stanza ("Den Tod niemand zwingen kunnt" = No one can overpower death) seems to dictate the emotional content of the entire work. Aus tiefer Not schrei ich zu Dir makes a cameo appearance in the Tempo di Borea.

The Allemanda is characterised by tragic figura corta and poignant saltus duriusculus motifs. Its Double is restless and concerned (suspirans) and inconsolable (saltus duriusculus).

The Corrente also features saltus duriusculus figures depicting profound grief, markedly similar to those in bars 32–35 of the Ciaccona or in the 'Den Tod' motif from the second stanza of the chorale in Cantata BWV 4. The Double is built up of furious tirata, figura corta and saltus duriusculus figures.

The loving Sarabande echoes an aching longing in its saltus duriusculus and suspiratio figures, and its gentle Double is a pastoral tapestry of figura corta, tirata and saltus duriusculus figures, very different from the preceding movement.

The Tempo di Borea features emerging hope in its figura corta and pleading saltus duriusculus figures, while its Double contains poignant tirata, suspiratio and saltus duriusculus figures.

Tempo relationships:
Allemanda ♪ = ♩ Double
Double ♪ = ♩ Corrente
Corrente ♩ = ♩ Double
Double ♩ = ♩ Sarabande
Sarabande ♩ = ♩ Double
Double ♩ = 𝅗𝅥 Tempo di Borea
Tempo di Borea ♩ = ♩ Double

Partita in D minor BWV 1004

This work is in my mind a homage and an epitaph by Johann Sebastian to Maria Barbara, but also a turning point in his grieving, a dissociation from the agony of loss. The music proceeds meditatively, like a funeral procession.

It is important to play the unison D1 opening the Allemanda on two strings, likewise all similar unisons elsewhere in the work. This is a symbol of resurrection and life everlasting: 4 (D, the fourth letter of the alphabet) x 2 (played on two strings) = 8, a reference to infinity (∞). The numerical values of the notes in the first bar of the Allemanda add up to 81, as do the letters in 'Maria Barbara'. The notes in the second bar add up to 158, as do the letters in 'Johann Sebastian Bach'. Moreover, according to Helga Thoene the names of the children of Maria Barbara and Johann Sebastian who were still alive in 1720 are hidden in the Ciaccona. Indeed, there is an amazing richness of symbolism and allusions in the Partita, and the research done by Ms Thoene is recommended reading for anyone interested.

The chorale Christ lag in Todesbanden is quoted in all movements of the Partita, and the Ciaccona further contains quotes from these chorales:
Dein Will' gescheh'

Wo soll ich fliehen hin
Jesu meine Freude
Befiehl du deine Wege
Auf meinen lieben Gott
Vom Himmel hoch
Wie soll ich dich empfangen
Jesu, deine Passion
In meines Herzens Grunde
Sei Lob und Ehr dem höchsten Gut
Nun lob, mein' Seel', den Herren

The prelude-like Allemanda is built up of tirata, figura corta and saltus duriusculus figures.

The agitated Corrente contains tirata and saltus duriusculus figures.

The meditative Sarabanda is characterised by saltus duriusculus and suspiratio figures.

The Giga, speeding towards a resolution, is a flurry of tirata and figura corta figures.

The Ciaccona employs a number of styles and, in addition to the rhetorical figures mentioned above, the passus duriusculus figure.

Tempo relationships:
Allemanda ♪ = ♩ Corrente
Corrente ♩. = ♩ Sarabanda
Sarabanda ♩ = ♩. Giga
Giga ♩. = ♩ Ciaccona

Partita in E major BWV 1006
This work marks the joyful and optimistic conclusion of the cycle. It is enchanting in its broad rustic flavour and playfulness. Whereas in the concluding Sonata the soul seems to take flight, the concluding Partita is like the portrait of a person who has rediscovered the happiness of being alive, celebrating and rejoicing in earthly love.

The Preludio is a cascade of playful figura corta and tirata figures.

The Loure is a melodic pastoral replete with the gratitude of a person in love.

The brisk Gavotte en Rondeau features good-humoured figura corta figures.

The Minuets are dances for a couple in love, with soft, caressing figurings (figura corta and suspiratio).

The Bouree is bursting with positive energy and seems fit for a large crowd to dance, bubbling with earthy figura corta figures.

The concluding Gigue is quite literally a jumping dance, characterised by tirata and figura corta figures.

According to Helga Thoene, Bach does not quote from any chorales in this Partita, and I myself have also not discovered any quotes either. We should note, however, that Bach recycled the Preludio from this Partita into the Sinfonia (overture) of his Cantata BWV 29, the topic of which is gratitude (Wir danken dir, Gott, wir danken dir).

Tempo relationships:
Preludio ♩. = 𝅗𝅥. Loure
Loure ♩ = ♩ Gavotte en Rondeau
Gavotte en Rondeau ♩ = ♩ Menuet 1
Menuet 1 ♩ = ♩ Menuet 2 ♩ = ♩ Menuet 1
Menuet 1 𝅗𝅥. = 𝅗𝅥 Bourrée
Bourrée 𝅗𝅥 = ♩. Giguev

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 10 March 2011

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J.S.Bach

Partitas for Solo Violin
BWV1002,1004,1006

Arranged for guitar
by
Timo Korhonen

— 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～

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