

# J.S. Bach

Partitas for Solo Violin  
BWV 1002, 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カ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、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

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# Partia 1ma á Violino Solo senza Basso

Johann Sebastian Bach  
arr. by Timo Korhonen

## Allemanda

The musical score for the Allemanda is presented in six staves. The key signature is G major (one sharp) and the time signature is 3/4. The piece begins with a trill on the first staff, marked with a 'tr' and a circled '2 4 1'. The first staff also includes fingering numbers 1, 2, 3, and 4. The second staff starts with a measure number '3' and contains a triplet of eighth notes. The third staff begins with a measure number '5' and features a trill marked 'tr'. The fourth staff starts with a measure number '7' and includes a trill marked 'tr' and several triplet markings. The fifth staff begins with a measure number '9' and contains markings for C.2, C.6, and C.7. The sixth staff starts with a measure number '11' and includes markings for C.4 and a first ending bracket labeled '1.'. The score concludes with a double bar line.

13 **2.** *tr*

15

17 **C.7** *tr*

19 **21** *tr*

21

23

25 **1.** **2.**

# Double

8 C.7

3

5 C.5

7

9 C.2 C.6 C.7

11

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. Measure 13 starts with a circled '3' above the first note. The staff contains a sequence of eighth and sixteenth notes with various accidentals and slurs.

Musical staff 2: Treble clef, key signature of two sharps, 8/8 time signature. Measure 15 is marked with '15' above the staff. Chords 'C.7' and 'C.4' are indicated above the staff. The staff contains eighth and sixteenth notes with slurs.

Musical staff 3: Treble clef, key signature of two sharps, 8/8 time signature. Measure 17 is marked with '17' above the staff. The staff contains eighth and sixteenth notes with slurs and a '2' below a note in measure 18.

Musical staff 4: Treble clef, key signature of two sharps, 8/8 time signature. Measure 19 is marked with '19' above the staff. The staff contains eighth and sixteenth notes with slurs and a '4' below a note in measure 20.

Musical staff 5: Treble clef, key signature of two sharps, 8/8 time signature. Measure 21 is marked with '21' above the staff. Chord 'C.4' is indicated above the staff. The staff contains eighth and sixteenth notes with slurs and fingerings '3', '2', '1' below notes in measure 22.

Musical staff 6: Treble clef, key signature of two sharps, 8/8 time signature. Measure 23 is marked with '23' above the staff. The staff contains eighth and sixteenth notes with slurs and a double bar line at the end.

## Corrente





Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The staff contains a melodic line with various note values and accidentals. A double bar line with repeat dots is at the beginning. Fingering numbers 1, 3, 4, and 0 are written below the notes.

37

Musical staff 2: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with various note values and accidentals. Fingering numbers 4, 1, and 3 are written below the notes.

41

Musical staff 3: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with various note values and accidentals. Fingering numbers 4, 2, 1, and 3 are written below the notes.

45

Musical staff 4: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with various note values and accidentals. Fingering numbers 1 and 4 are written above the notes.

49

Musical staff 5: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with various note values and accidentals. Fingering numbers 1 and 4 are written below the notes.

53

Musical staff 6: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with various note values and accidentals. Fingering numbers 2, 1, 2, and 0 are written below the notes.

57

Musical staff 7: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with various note values and accidentals. Fingering numbers 4, 1, 1, 3, 4, and 6 are written below the notes.

61

C.6

Musical staff 8: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with various note values and accidentals. Fingering numbers 1, 1, 2, and 0 are written below the notes.



**Double**  
**Presto**



9

12

15

18

C.7

a i m i

21

C.7

24

(i)

p m

27

30

C.1

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The staff contains a melodic line with various fingerings (4, 1, 2, 3, 4) and slurs. A repeat sign is at the beginning.

Musical staff 2: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with fingerings (2, 3, 1) and slurs.

Musical staff 3: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with fingerings (0, 1, 2, 3, 4) and slurs.

Musical staff 4: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with fingerings (2, 1, 2, 1, 2, 1) and slurs.

Musical staff 5: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with fingerings (0, 3, 4, 1, 2, 4) and slurs. A 'C.2' marking is present.

Musical staff 6: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with fingerings (3, 4, 2) and slurs.

Musical staff 7: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with fingerings (2, 4, 3, 0) and slurs.

Musical staff 8: Treble clef, key signature of two sharps, 8/8 time signature. The staff contains a melodic line with slurs.

57 C.5

60

63

66

69

72

75

78 C.7

## Sarabande

C.2

5

1.

2.

C.6

10

15

C.2

19

24

29

## Double

Musical score for "Double" in G major, 8/8 time. The score consists of eight staves of music, each starting with a measure number (5, 10, 14, 18, 22, 27, 31). The key signature has one sharp (F#) and the time signature is 8/8. The music features a double bass line with various techniques indicated by slurs, dashed lines, and circled numbers (1-5).

The score is divided into two systems. The first system contains staves 5 through 27. The second system contains staves 31 through 35. Each system concludes with a first ending (1.) and a second ending (2.).

Key features of the notation include:

- Staff 5: Measures 5-8, starting with a triplet of eighth notes.
- Staff 10: Measures 10-13, featuring a triplet of eighth notes.
- Staff 14: Measures 14-17, featuring a triplet of eighth notes.
- Staff 18: Measures 18-21, featuring a triplet of eighth notes.
- Staff 22: Measures 22-25, featuring a triplet of eighth notes.
- Staff 27: Measures 27-30, featuring a triplet of eighth notes.
- Staff 31: Measures 31-34, featuring a triplet of eighth notes.

## Tempo di Borea

Musical score for "Tempo di Borea" in G major, 3/8 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a melodic line with various ornaments and a bass line with chords. Chord symbols "C.7" and "C.2" are placed above the first and eighth measures, respectively. A trill ornament "tr" is marked above the eighth measure. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and includes a long melodic line with a slur. The sixth staff starts at measure 21. The seventh staff starts at measure 25 and includes a trill ornament "tr". The eighth staff starts at measure 29 and includes a trill ornament "tr" and a final flourish.



33 C.4

37

41

45

49

53

57

61

65 C.7

## Double

Musical score for "Double" in G major, 3/8 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single line with various fretboard techniques indicated by numbers (1, 2, 4, 0, 2, -2, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1) and circled notes. A circled '2' above the staff indicates a second ending. The second staff starts at measure 4 and continues the melodic line. The third staff starts at measure 8. The fourth staff starts at measure 12 and includes a circled '4' above the staff. The fifth staff starts at measure 16 and includes circled numbers '3', '2', and '1' below the staff. The sixth staff starts at measure 20 and is labeled 'C.2' above the staff. The seventh staff starts at measure 25. The eighth staff starts at measure 29 and is labeled 'C.6' above the staff. The score concludes with a double bar line and repeat dots.



# Partia 2da á Violino Solo senza Basso

Johann Sebastian Bach  
arr. by Timo Korhonen

## Allemanda

The musical score for the Allemanda is presented in seven staves. The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a treble clef and a common time signature (C). The notation includes various rhythmic values, slurs, and accents. Fingerings are indicated by numbers 1-4. Some measures contain triplets, marked with a '3' and a circled '3'. A 'C.3' marking appears in the second and sixth staves, likely indicating a specific fingering or articulation. The score concludes with a final measure on the seventh staff, featuring a double bar line and a repeat sign.

15

2 4 2 1 2 1 2 4 2 1 0

3 3

0 0 4 1 1 4

C.3

19

4 2 1 3 1 3 1 3 4 2 1 1 2 4 3

3 3

21

0 1 2 4 3 1 1 3 4 3 4 2 1 4 2 1 2 1 2 4 2 1 1

3 3 3

23

Dashed oval around the final measure.

25

Dashed oval around the final measure.

27

2 3 2 1 4 1 3 2 1 2 4 3 0

C.5 C.2 C.3

29

4 1 2 4 2 3 0 2 3 0 1 2 4 3

C.3

31

4 1 1 2 4 3 0 2 3 0 1 2 4 3

Dashed oval around the final measure.

## Corrente

The image displays a musical score for a piece titled "Corrente". The score is written in a single system with seven staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by a steady eighth-note rhythm. Various performance instructions and fingering are provided throughout the piece:

- Staff 1:** Includes a circled number "3" above the first measure and a circled number "2" above the final measure.
- Staff 2:** Includes a circled number "3" above the first measure.
- Staff 3:** Includes a circled number "3" above the first measure, a circled number "5" below the second measure, and circled numbers "4", "3", and "1" above the final measure.
- Staff 4:** Includes a circled number "2" above the first measure and a circled number "1" above the second measure.
- Staff 5:** Includes a circled number "2" above the first measure, a circled number "2" above the second measure, and circled numbers "4", "1", and "2" above the final measure.
- Staff 6:** Includes circled numbers "3", "2", and "4" above the first measure, circled numbers "2" and "1" above the second measure, circled numbers "4", "2", and "3" above the third measure, and circled numbers "3", "4", "1", and "0" above the fourth measure.
- Staff 7:** Includes a circled number "2" above the first measure.

29

Musical staff 29: Treble clef, 8/8 time signature. Measures 29-32. Includes fingerings (1, 2, 3, 4), a circled 3, and a trill (tr) in measure 32.

33

Musical staff 33: Treble clef, 8/8 time signature. Measures 33-36. Includes fingerings (1, 2, 3, 4) and circled 3s.

37

Musical staff 37: Treble clef, 8/8 time signature. Measures 37-40. Includes fingerings (1, 2, 3, 4) and circled 3s.

41

Musical staff 41: Treble clef, 8/8 time signature. Measures 41-44. Includes fingerings (1, 2, 3, 4), circled 2s, and a trill (tr) in measure 44.

45

Musical staff 45: Treble clef, 8/8 time signature. Measures 45-47. Includes fingerings (1, 2, 3, 4) and circled 3s.

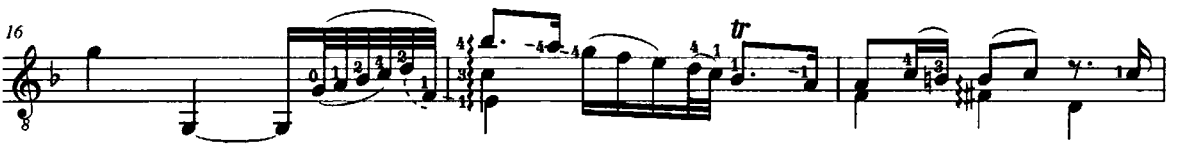
48

Musical staff 48: Treble clef, 8/8 time signature. Measures 48-50. Includes fingerings (1, 2, 3, 4), circled 2s, and circled 3s.

51

Musical staff 51: Treble clef, 8/8 time signature. Measures 51-54. Includes fingerings (1, 2, 3, 4), circled 3s, and a circled C.2.

## Sarabanda







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 C.3

39

## Ciaccona

Musical score for Ciaccona, measures 1-27. The score is written in G major (one sharp) and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is G major (one sharp). The score is divided into systems, with measure numbers 1, 6, 11, 15, 19, 23, and 27 indicated. The first system starts with a circled 6 and an equals sign followed by a D, indicating a fingering for the sixth finger on the D note. The second system starts with a circled 6. The third system starts with an 11. The fourth system starts with a 15. The fifth system starts with a 19. The sixth system starts with a 23 and includes a 'C.1' marking above the staff. The seventh system starts with a 27. The score includes various musical notations such as slurs, ties, and dynamic markings.

30

4

1

5

4

33

37

C.6

2

4

3

2

40

43

46

49

52

C.2

C.3

2

4

3

4

55

59

62

65

67

69

71

73

74

75

76

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

89 *arpeggio simile* C.5 C.3 C.2 C.3

94

100

104 *simile* C.2

106

108 *simile*

115

121



123

Musical notation for measures 123-124. Measure 123 features a melodic line with eighth notes and a bass line with chords and triplets. Measure 124 continues the melodic line with a triplet and a final note.

125

Musical notation for measures 125-126. Measure 125 shows a melodic line with eighth notes and a bass line with chords. Measure 126 continues the melodic line with a triplet and a final note.

130

Musical notation for measures 130-131. Measure 130 features a melodic line with eighth notes and a bass line with chords. Measure 131 continues the melodic line with a triplet and a final note.

136

Musical notation for measures 136-137. Measure 136 shows a melodic line with eighth notes and a bass line with chords. Measure 137 continues the melodic line with a triplet and a final note.

141

Musical notation for measures 141-142. Measure 141 features a melodic line with eighth notes and a bass line with chords. Measure 142 continues the melodic line with a triplet and a final note.

146

Musical notation for measures 146-147. Measure 146 shows a melodic line with eighth notes and a bass line with chords. Measure 147 continues the melodic line with a triplet and a final note.

150

Musical notation for measures 150-151. Measure 150 features a melodic line with eighth notes and a bass line with chords. Measure 151 continues the melodic line with a triplet and a final note.

153

Musical notation for measures 153-154. Measure 153 shows a melodic line with eighth notes and a bass line with chords. Measure 154 continues the melodic line with a triplet and a final note.

156

159

162

165

168

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

216

219

C.2

C.3

222

225

227

229

C.2

232

235

238 C.2

240 C.2

This system contains three measures of music. Measure 238 starts with a treble clef, a key signature of one flat, and a time signature of 3/8. It features a sequence of eighth notes with fingerings 3, 2, 3, 0, 3, 0, 1, 1. Measure 240 has fingerings 2, 2, 2, 2, 0, 0, 4, 3. The system is labeled 'C.2' at both the beginning and end.

241

242

This system contains two measures of music. Measure 241 has a treble clef and 3/8 time, featuring three eighth-note triplets with fingerings 3, 3, 3. Measure 242 continues with eighth notes and fingerings 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. The system is labeled 'C.2' at the end.

243 C.3

244 C.1

This system contains two measures of music. Measure 243 has a treble clef and 3/8 time, with fingerings 8, 0, 4, 3, 2, 1, 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. Measure 244 has fingerings 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. The system is labeled 'C.3' at the beginning and 'C.1' at the end.

245

246

This system contains two measures of music. Measure 245 has a treble clef and 3/8 time, with fingerings 1, 2, 1, 0, 3, 1, 0, 1, 2, 3, 4, 1, 3, 4. Measure 246 has fingerings 4, 1, 0, 4, 1, 4, 2, 1, 0, 2, 1, 3, 4. The system is labeled 'C.1' at the end.

247 C.1

248

This system contains two measures of music. Measure 247 has a treble clef and 3/8 time, with fingerings 1, 1, 4, 1, 0, 1, 2, 1, 0, 1, 2, 0, 1, 2, 3, 4, 1, 0, 1, 4, 1, 0, 2, 1, 0, 2, 1. Measure 248 has fingerings 0, 1, 2, 1, 0, 1, 2, 3, 4, 1, 0, 1, 2, 3, 4, 1, 0, 1, 4, 1, 0, 2, 1, 0, 2, 1. The system is labeled 'C.1' at the beginning.

249

253

This system contains five measures of music. Measure 249 has a treble clef and 3/8 time, with fingerings 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. Measure 253 has fingerings 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. The system is labeled 'C.1' at the end.

254

258

This system contains five measures of music. Measure 254 has a treble clef and 3/8 time, with fingerings 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. Measure 258 has fingerings 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. The system is labeled 'C.1' at the end.

# Partia 3za á Violino Solo senza Basso

Johann Sebastian Bach  
arr. by Timo Korhonen

## Preludio

8

4

8

*p*

7

8

*f*

1

-1

4

0

1

3

4

1

3

-3

10

8

*p*

13

8

*f*

0

2

3

*p*

16

8

*f*

19

8

*f*

-4

-4

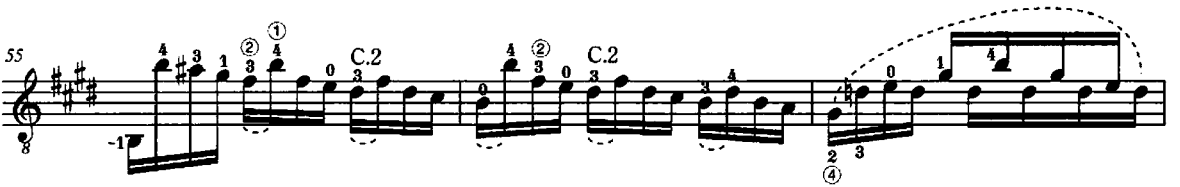
3




46 

49 

52 

55 

58 

61 

64 

67 



70

73

76

C.2

79

(C.2)

82

C.4

85

C.4

88

C.4

91

C.7

94

4 3 C.2 2 1 3 2 1 3 2 1 3 2 1

② ③ ②

97

100

103

106

109

112

115

118 C.2

121

124 C.2

127 C.2

130 C.5

133

136

## Loure

Musical score for "Loure" in G major, 4/4 time. The score consists of eight staves of music, each starting with a measure number (1, 4, 7, 10, 13, 16, 19, 22). The key signature has two sharps (F# and C#). The score includes various guitar techniques and markings:

- Staff 1:** Measure 1 starts with a circled 1 and a circled 3. It features a trill (*tr*) on the first measure and another trill on the second measure.
- Staff 2:** Measure 4 includes chords C.1 and C.2, and a circled 3.
- Staff 3:** Measure 7 includes chords C.6 and C.4, and a circled 1.
- Staff 4:** Measure 10 includes triplets (2, 1, 4) and (3), and a circled 2.
- Staff 5:** Measure 13 includes a trill (*tr*) and chord C.2.
- Staff 6:** Measure 16 includes a trill (*tr*) with a circled 31, and chords C.2 and C.4.
- Staff 7:** Measure 19 includes a circled 2 and chord C.4.
- Staff 8:** Measure 22 includes a circled 6 and a trill (*tr*).

## Gavotte en Rondeau

Musical score for *Gavotte en Rondeau*. The piece is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The score consists of eight staves of music, starting with a trill (tr) and various fingerings and ornaments.

The score includes the following markings and features:

- Staff 1:** Starts with a trill (tr) over a note, followed by a sequence of eighth notes. A fingering '2' is indicated above a note.
- Staff 2:** Continues the melodic line. A double bar line with repeat dots is present. Fingerings '2', '3', '4', and '5' are indicated below notes.
- Staff 3:** Features a sequence of eighth notes with a fingering '4' above a note and '4-4' below a note.
- Staff 4:** Includes a trill (tr) and fingerings '1', '2', '3', '4' above notes.
- Staff 5:** Continues the melodic line with various eighth notes.
- Staff 6:** Includes a 'C.2' marking above a note and fingerings '4-4', '5', and '4' below notes.
- Staff 7:** Includes a 'C.4' marking above a note and fingerings '4-4', '4-4', '4', '5', '3', '2', '4', '2', '2', '2' below notes.
- Staff 8:** Ends with a sequence of eighth notes and a fingering '5' below a note.

35 *tr*

40 *tr*

44

49

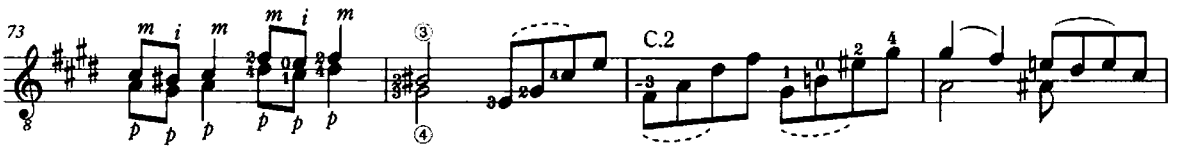
53

57

61

65 *tr*

69 

73 

77 

81 

85 

89 

92 

96 

## Menuet I

3

5

9

14

18

22

26

30

C.4

C.5

C.2

C.1



## Menuet II

Musical score for Menuet II, featuring eight staves of music in G major and 3/4 time. The score includes various musical notations such as treble clef, key signature (one sharp), time signature, and fingerings. Specific annotations include circled numbers (4, 5, 2, 3, 0, 4, 1, 6), "harm.7", and "C.2".

## Bourree

Musical score for Bourree, featuring seven staves of music in G major (one sharp). The piece is in 3/8 time. The score includes various technical markings and dynamics:

- Staff 1:** Measures 1-4. Includes fingering: 0, 2, 1, 0.
- Staff 2:** Measures 5-8. Includes dynamic marking *p*.
- Staff 3:** Measures 9-12. Includes dynamic markings *f* and *p*.
- Staff 4:** Measures 13-16. Includes dynamic marking *f*, fingering: 2, 1, 2, 4, 4, and chord markings C.2.
- Staff 5:** Measures 17-20. Includes fingering: 1, 2, 3, 1, 2, 4, 4, and chord markings C.5.
- Staff 6:** Measures 21-24. Includes dynamic marking *p*, fingering: 1, 3, 0, 1, -1, 3, -3, and chord markings C.5.
- Staff 7:** Measures 25-28. Includes dynamic marking *f*, fingering: 1, 2, 4, 2, 1, 0, 4, and chord markings C.2, C.2, and C.1-C.2.



### Gigue



15

Musical staff 15: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a sequence of eighth notes with a slur over the first four notes. A dashed oval is drawn under the first four notes.

Musical staff 16: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a sequence of eighth notes with a slur over the first four notes. A dashed oval is drawn under the first four notes.

19

Musical staff 19: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a sequence of eighth notes with fingerings 1, 2, 1, 4 above the notes. A slur is over the first four notes, and a dashed oval is under the first four notes. Another slur is over the last four notes, and a dashed oval is under the last four notes.

22

Musical staff 22: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a sequence of eighth notes with fingerings 3, 4, 2, 1, 2, 4, 2 above the notes. Slurs and dashed ovals are present under the first four and last four notes. Labels "C.2" are placed above the first and last groups of notes.

25

Musical staff 25: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a sequence of eighth notes with slurs and dashed ovals under the first four and last four notes. Labels "C.4" and "C.2" are placed above the first and last groups of notes respectively.

28

Musical staff 28: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a sequence of eighth notes with fingerings 2, 1, 2, 4 above the notes. Slurs and dashed ovals are present under the first four and last four notes. A label "C.2" is placed above the first group of notes.

31

Musical staff 31: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The staff contains a sequence of eighth notes with fingerings 0, 1, 4 above the notes. A first ending bracket labeled "1." covers the first two measures, and a second ending bracket labeled "2." covers the last two measures. A double bar line is at the end of the staff.

## 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

EX.1 BWV 1005 *Allegro assai*



EX.4 BWV 1005 *Allegro assai*



EX.5 BWV 1004 *Ciaccona*



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:

*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, *Praeludio*

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*EX.17 BWV 1001 *Fuga-Allegro**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.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,  $\frown$ , 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 giquer, meaning 'to jump'. Mattheson characterises the dance and its various types thus: "the common one (English giges, 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 range 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."

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# J.S. Bach

Partitas for Solo Violin  
BWV 1002, 1004, 1006

**Arranged for guitar  
by  
Timo Korhonen**

— *Dedicated to the memory of the victims of the earthquake in Japan 2011* —

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