

*Sei Solo.*

*à*

*Violino*

*senza*

*Basso*

*accompagnato.*

*Libro Primo.*

*da*

*Joh. Seb. Bach.*

*ca. 1720*

Urtextausgabe — BWV 1001–1006

Werner Icking, Siegburg

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Die vorliegende Ausgabe entsteht auf Basis eines Faksimile\* des Bachschen Autographen von 1720. Sie versucht, möglichst viele Einzelheiten des Manuskriptes in den modernen Notensatz zu übernehmen wie z.B. die Wiederholung derselben Vorzeichen mehrfach in einem Takt. Das heißt aber auch, daß an manchen Stellen Vorzeichen fehlen, die man heute schreiben würde, die zu Bachs Zeiten eventuell selbstverständlich waren. Ein klares Beispiel dafür ist wohl Takt 19 im ersten Satz der ersten Sonate, in dem das erste F wohl Fis gespielt werden muß, obwohl es in diesem Takt nicht erhöht wurde; das zweite F hat aber ein Vorzeichen # ... der Spieler könnte es ja vergessen haben. Moderne Ausgaben erhöhen hier das erste F, lassen das auch für das zweite gelten und bringen beim folgenden A auch noch ein Auflösungszeichen an. Ich ignoriere auch heute gültige Regeln zum Anbringen der Notenhäse, um das Notenbild zu treffen, das Bach selbst gewählt hat.

Bindebögen und Dynamikbezeichnungen übernehme ich so, wie sie in der Handschrift stehen, wobei allerdings Anfang und Ende von Bögen nicht immer eindeutig feststellbar sind. Dennoch wird dies so manche positive Überraschung hervorrufen; denn vieles ist einfacher spielbar, als es die Ergänzungen mancher Herausgeber oder Bearbeiter vermuten lassen.

Als ich im März 1994 den ersten Satz der Sonate fertig gestellt hatte, wußte ich noch nicht, ob ich diese Ausgabe jemals vollständig abschließen könnte. Die erste Sonate wurde dann bald ganz fertig und erschien im März 1996 in einer verbesserten Auflage zusammen mit der zweiten Sonate. Im Januar 1997 folgte die dritte Partita und schon im September 1997 die dritte Sonate und eine Entwurfsfassung der zweiten Partita. Im November 1997 folgte die Entwurfsfassung der ersten Partita. Diese wurde Anfang 1998 fertiggestellt, so daß jetzt — nach fast drei Jahren, in der 6. Auflage — die erste vollständige Fassung vorliegt.

Diese Ausgabe gibt es in vier Varianten. Die erste Variante gibt den Urtext wieder, so wie Bach ihn geschrieben hat, soweit sich das mit modernem gedruckten Notensatz verträgt. Seiten- und Zeilenumbruch sind wie in Bachs Handschrift. Die zweite und dritte Variante sind bezeichnete Ausgaben für Violine oder Viola; die vierte Variante eine noch unbezeichnete Ausgabe für Violoncello. Diese drei Varianten sind teilweise an heutige Schreibweisen angepaßt, so daß ein Spieler auf jeden Fall auch die Urtext-Variante zu Rate ziehen sollte. Bei diesen Varianten wurde an einigen Stellen auch der Seiten- oder Zeilenumbruch zugunsten der Spielbarkeit geändert. Dennoch wurde Bachs kompakte Schreibweise beibehalten, was nicht zuletzt auch den Vorteil hat, daß die Ausgaben fast ohne Wendestellen auskommen.

Die Bezeichnung ist für fortgeschrittene Spieler gedacht, die zum Beispiel meine Violin- oder Violaausgabe von Bachs Cello-Suiten schon gut beherrschen. Fingersätze sind nur für schwierige Akkorde gegeben und beschränken sich ansonsten meist auf Lagewechsel und Quintgriffe, damit diese Stellen rechtzeitig erkannt werden.

Die Ausgabe wird mit MusiX<sub>TEX</sub> gesetzt und zeigt so die Leistungsfähigkeit von MusiX<sub>TEX</sub>, auch mit komplexen Notationen fertig zu werden. Daher will ich die Gelegenheit nicht versäumen, deren Autoren und insbesondere Daniel Taupin herzlichst für MusiX<sub>TEX</sub> zu danken.

Teile der dritten Partita, danach die dritte Sonate, die zweite und erste Partita wurden mit PMX erfaßt. Von den ersten beiden Partitas gab es auch ansehnliche Vorausgaben auf der Basis von PMX. Auch hier gilt mein Dank dem Autor, Don Simons.

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\* Es ist Thema des hübschen Taschenbuchs Insel Bücherei Nr. 655: Johann Sebastian Bach, Sonaten und Partiten für Violine allein, Wiedergabe der Handschrift, Insel Verlag, Frankfurt am Main 1962.

Ich konnte aber auch auf eine etwas größere Ausgabe, erschienen im Bärenreiterverlag, zurückgreifen, die ich in der Bonner Musikbücherei im Schumannhaus entleihen konnte. Dieser wertvollen Einrichtung und insbesondere ihrem freundlichen Personal möchte ich an dieser Stelle einmal ausdrücklich danken.

# Sonata 1<sup>ma</sup> à Violino Solo senza Basso di

J.S. Bach.

Adagio

3a

5a

8a

10a

12a

14a

16

18

20

21a

V.L. volti

Fuga

Allegro

Musical staff 1: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the first line of music, starting with a treble clef and a 7/8 time signature. The tempo is marked 'Allegro'.

Musical staff 2: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the second line of music, starting with a measure rest of 5 measures.

Musical staff 3: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the third line of music, starting with a measure rest of 8 measures.

Musical staff 4: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the fourth line of music, starting with a measure rest of 11 measures.

Musical staff 5: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the fifth line of music, starting with a measure rest of 14 measures.

Musical staff 6: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the sixth line of music, starting with a measure rest of 18 measures.

Musical staff 7: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the seventh line of music, starting with a measure rest of 22 measures.

Musical staff 8: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the eighth line of music, starting with a measure rest of 26 measures.

Musical staff 9: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the ninth line of music, starting with a measure rest of 29 measures.

Musical staff 10: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the tenth line of music, starting with a measure rest of 33 measures.

Musical staff 11: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the eleventh line of music, starting with a measure rest of 38 measures.

Musical staff 12: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the twelfth line of music, starting with a measure rest of 42 measures.

Musical staff 13: Treble clef, 7/8 time signature, key signature of one flat. The staff contains the thirteenth line of music, starting with a measure rest of 89 measures.

45a

49

52

55a

59a

63a

67

70a

74a

78

81a

85a

The image displays a musical score for guitar, consisting of ten staves of music. Each staff is labeled with a measure number: 45a, 49, 52, 55a, 59a, 63a, 67, 70a, 74a, 78, 81a, and 85a. The music is written in a single system on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) indicated in the final measure (85a). The notation includes slurs, ties, and dynamic markings such as accents and hairpins.

*Siciliana*

Musical staff 1, starting with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. Fingering numbers (1-4) are indicated below the notes.

Musical staff 3a, continuing the piece with similar melodic and harmonic patterns.

Musical staff 6a, featuring more complex rhythmic patterns and some chromaticism.

Musical staff 8a, showing a continuation of the melodic theme.

Musical staff 11a, with a similar melodic structure.

Musical staff 14, continuing the melodic and harmonic development.

Musical staff 16a, featuring a melodic line with some chromatic movement.

Musical staff 19, ending with a double bar line and a repeat sign. The tempo marking *Presto* is written below the staff.

Musical staff 5, starting with a treble clef, a key signature of one flat, and a 12/8 time signature. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. Fingering numbers (1-4) are indicated below the notes.

Musical staff 14, continuing the piece with similar melodic and harmonic patterns.

Musical staff 23, featuring more complex rhythmic patterns and some chromaticism.

32

41

49

58

66

74

82

91

101

110

119

128

*Fine*

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The music is written in G major (one sharp) and 4/4 time. It consists of ten staves of music, each starting with a measure number. The notation includes eighth and sixteenth notes, often beamed together, with various slurs and phrasing marks. A repeat sign with first and second endings is present at measure 49. The piece concludes at measure 128 with a double bar line and the word 'Fine'.

Partia 1<sup>ma</sup> à Violino Solo senza Basso.

tr

tr

Allemanda

3a

tr

6a

tr

9a

tr

12

1. 2. *f* tr

14a

tr

17

tr

19a

tr

22

tr

Double

4a

tr

7a



11a

14a

17a

20a

23a

*Corrente*

8

17

25a

*V. S. volta*

32a

41a

50

58a

66

73a

3/4

*Double presto*

5

9a

14a

19

23a

28

32

36

40a

44a

48a

52a

57

61a

66

70a

75

80

*V.S. volli*

Sarabande

Musical score for Sarabande, measures 1-29. The piece is in G major (one sharp) and 3/4 time. It features a steady bass line with chords and a melodic line with eighth and sixteenth notes. Measure 8 includes a first ending bracket. Measure 29 ends with a double bar line and repeat dots.

Musical score for Double, measures 1-9. The piece is in G major (one sharp) and 3/8 time. It consists of a single melodic line with eighth and sixteenth notes.

Double

Musical score for Double, measures 5a-30a. The piece is in G major (one sharp) and 3/8 time. It features a single melodic line with eighth and sixteenth notes. Measures 5a, 15a, and 25a are marked with 'a'. Measures 10, 20a, and 30a include first and second ending brackets. Measure 30a ends with a double bar line and repeat dots.

Tempo di Borea

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values, accidentals, and performance markings such as *tr* (trills) and *tr* (trills) above notes. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

*V. G. vltti*

Double

The musical score is written in G major (one sharp) and 2/4 time. It consists of 11 staves of music, each starting with a measure number. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. A repeat sign is present at the beginning of the 18a staff. The piece concludes with a double bar line, a fermata, and the word 'Fine'.

6a

12a

18a

23a

29

35

40

45a

51

57

63

*Fine*

# Sonata 2<sup>da</sup> à Violino Solo senza Basso.

Grave

3a

6a

9a

11a

14a

16a

18a

21a

V.S. volti

*Fuga*

9

16a

24

32

39

46

52

58

65

72

79a

*pia.* *f.* *p.* *f.*

*p.* *f.* *pia.* *f.*

*pia.* *f.*

*tr*

Detailed description: This is a musical score for a fugue in 2/4 time. The score is written on a single staff and consists of 12 lines of music. The key signature has one sharp (F#). The piece begins with a treble clef and a 2/4 time signature. The first line starts with a 7-measure rest, followed by a series of eighth and sixteenth notes. The second line continues with similar rhythmic patterns, including some triplet markings. The third line is marked '16a' and features a more complex rhythmic structure with many sixteenth notes. The fourth line is marked '24' and continues the intricate rhythmic patterns. The fifth line is marked '32' and includes some slurs. The sixth line is marked '39' and features more triplet markings. The seventh line is marked '46' and includes dynamic markings: *pia.*, *f.*, *p.*, and *f.*. The eighth line is marked '52' and includes dynamic markings: *p.*, *f.*, *pia.*, and *f.*. The ninth line is marked '58' and includes dynamic markings: *pia.* and *f.*. The tenth line is marked '65' and continues the rhythmic patterns. The eleventh line is marked '72' and includes a trill marking (*tr*). The twelfth line is marked '79a' and concludes the piece with a final flourish.



87

95a

102a

109

116

123

131

139

147

155

163a

170a

*V.L. molto presto*

178  Musical notation for measure 178, featuring a treble clef, a key signature of one sharp (F#), and a complex rhythmic pattern with eighth and sixteenth notes. An 'A?' annotation is present above the final notes.

184a  Musical notation for measure 184a, continuing the rhythmic complexity with various note values and rests.

191  Musical notation for measure 191, showing a continuation of the melodic and rhythmic themes.

198  Musical notation for measure 198, featuring a key signature change to one flat (F) and a 'F?' annotation below the staff.

204a  Musical notation for measure 204a, with a key signature of two flats (Bb, Eb) and a '7' annotation below the staff.

211  Musical notation for measure 211, continuing the intricate rhythmic patterns.

217a  Musical notation for measure 217a, featuring a key signature of one sharp (F#) and a '7' annotation below the staff.

224  Musical notation for measure 224, with a key signature of two flats (Bb, Eb) and a '7' annotation below the staff.

231a  Musical notation for measure 231a, showing a key signature of one sharp (F#) and a '7' annotation below the staff.

239a  Musical notation for measure 239a, with a key signature of two flats (Bb, Eb) and a '7' annotation below the staff.

247  Musical notation for measure 247, featuring a key signature of two flats (Bb, Eb) and a '7' annotation below the staff.

254a  Musical notation for measure 254a, with a key signature of one sharp (F#) and a 'tr' annotation above the final notes.

262a

270a

278

286

*Andante*

6

10

14

19

24

*V.L. colli*

*Allegro*

Musical staff 1, measures 1-4. Dynamics: *p.*, *f.*, *p.*, *f.*

Musical staff 2, measures 5-8. Dynamics: *p.*, *f.*, *p.*, *f.*

Musical staff 3, measures 9-12.

Musical staff 4, measures 13-16.

Musical staff 5, measures 17-20.

Musical staff 6, measures 21-24.

Musical staff 7, measures 25-28.

Musical staff 8, measures 29-32. Dynamics: *p.*

Musical staff 9, measures 33-36. Dynamics: *f.*, *p.*, *f.*, *p.*

Musical staff 10, measures 37-40. Dynamics: *f.*, *p.*

Musical staff 11, measures 41-44. Dynamics: *f.*

Musical staff 12, measures 45-48.

37

40a

43a

46a

48a

51

54

56a

*Partia 2<sup>da</sup> à Violino Solo senza Basso.*

Allemanda

3a

7

10

13

15a

19

21a

24a

28

31a

*Segue la Corrente*

Corrente

V. S. volti

Sarabanda

Musical staff 1, measures 1-5. Key signature: one flat (B-flat). Time signature: 3/4. Includes a trill (tr) in measure 5.

Musical staff 2, measures 6-11. Includes a trill (tr) in measure 10.

Musical staff 3, measures 12-16. Includes a trill (tr) in measure 12 and a dynamic marking *a g* in measure 15.

Musical staff 4, measures 17-21. Includes a trill (tr) in measure 17.

Musical staff 5, measures 22-23. First ending (1.) and second ending (2.) are shown.

Musical staff 6, measures 24-28. Ends with a double bar line and repeat sign.

Musical staff 7, measures 29-32. Time signature changes to 12/8.

Giga

Musical staff 8, measures 33-37. Key signature: one flat (B-flat). Time signature: 12/8.

Musical staff 9, measures 38-42. Key signature: one flat (B-flat). Time signature: 12/8.

Musical staff 10, measures 43-47. Key signature: one flat (B-flat). Time signature: 12/8.

Musical staff 11, measures 48-52. Key signature: one flat (B-flat). Time signature: 12/8. Includes dynamic markings *p.* and *f.*

Musical staff 12, measures 53-57. Key signature: one flat (B-flat). Time signature: 12/8.



15a

18

20a

23

25a

27a

29a

31a

33a

35a

38

40

*V.L. volli*

Ciaccona

7

12a

17a

22a

28

32

37a

41a

46

50

54a

The image displays a musical score for a piece titled "Ciaccona". It consists of ten staves of music, each beginning with a measure number. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures are marked with a '7' above them, possibly indicating a specific rhythmic value or a measure rest. The score is presented in a clean, black-and-white format, typical of a printed musical manuscript.

59

63a

67

70

72a

*tr*

75a

80

84

86a

*arpeggio*

91

100

109

*V.L. volli presto*

118

122a

127

134

141

147a

152

156a

161a

166

170

173a

179

186

193a

*arp.*

201

208

213a

218a

223

227

231

235a

239a

*V.L. molto presto*

242a

245a

249

*Sonata 3<sup>ra</sup> à Violino Solo senza Basso.*

Adagio

7

13

19

24a

29a

35

40a

46



81a

87

93

100a

107

114

121

128

135

143

151

158

tr



165a

172

178

184

190

196a

203

211

219

225a

232a

239a

*al ritratto*

*tr*

*V.L. volli presto*

246

252a

259

265a

272

277a

282a

287a

294

301

308

315

322

329

335

341a

348a

*Largo*

4

7a

10a

13

16

18a

21

*V.L. velli*

*Allegro assai*

6

11

16

21

25a

29a

34

38a

43

47a

52

56a

61

65a

70

74a

78a

83

88

92a

97a

102

*Fine*

Partia 3<sup>ra</sup> à Violino Solo senza Basso.

Preludio *pia.*

6a *f.* *pia*

11a *f.* *pia.*

16a *f.*

21

26

31

35a

40

44a *pia.* *f.* *p.*

48a *f.* *p.* *f.*

53

58 *pia*

63 *f* *pia* *f*

68

73

77a

81a

85a

90

94a

98a

103a

107a

*V.L. molto presto*

112

117

122

127

132

137a

*Loure*

5a

10

14

18a

22a



Gavotte en Rondeaux

The musical score consists of 12 staves of music, each starting with a measure number. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various rhythmic values, slurs, and trills (tr). The staves are labeled as follows: 8, 15, 23, 30, 36a, 44a, 51a, 57a, 64, 72, 78a, and 85. The final staff (85) concludes with a double bar line, the text "Da Capo", and the signature "V.S. rolli".

Menuet 1<sup>re</sup>

Measures 1-9 of the first minuet. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes with some rests.

Measures 10-18 of the first minuet. Measure 10 is marked with a '10' above the staff. The music continues with similar rhythmic patterns.

Measures 19-26 of the first minuet. Measure 19 is marked with a '19' above the staff. The music features a series of eighth notes.

Measures 27-35 of the first minuet. Measure 27 is marked with a '27' above the staff. The piece concludes with a double bar line and repeat dots.

Measures 1-8 of the second minuet. The key signature is three sharps and the time signature is 3/4. The music consists of eighth notes.

Menuet 2<sup>de</sup>

Measures 9-17 of the second minuet. Measure 9 is marked with a '9' above the staff. The music continues with eighth notes.

Measures 18-25 of the second minuet. Measure 18 is marked with a '18' above the staff. The music features a series of eighth notes.

Measures 26-35 of the second minuet. Measure 26 is marked with a '26' above the staff. The piece concludes with a double bar line and repeat dots.

Measures 1-6 of the Bourée. The key signature is three sharps and the time signature is 2/4. The music features a mix of eighth and sixteenth notes.

Bourée

Measures 7-12 of the Bourée. Measure 7 is marked with a '7' above the staff. Dynamics markings 'p.' and 'f.' are present below the staff.

Measures 13a-18 of the Bourée. Measure 13a is marked with a '13a' above the staff. The music continues with eighth notes.

Measures 19a-25 of the Bourée. Measure 19a is marked with a '19a' above the staff. The music continues with eighth notes.

Measures 26-35 of the Bourée. Measure 26 is marked with a '26' above the staff. The piece concludes with a double bar line and repeat dots.

32a

*Giga*

5a

*pia.* *f.*

11

15a

20a

26

31

*Fine*

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