

A Kalmus Classic Edition

Johann Sebastian

BACH

SIX SONATAS AND PARTITAS

Edited by

JOACHIM and MOSER

FOR VIOLIN

K 03024



PREFACE

The present edition of J. S. Bach's Sonatas and Partitas is the last editorial work undertaken by J. Joachim and the last work in which I collaborated with him. He was urged for many years by his pupils and colleagues to prepare an edition of Bach's works for Violin Solo which would be founded on the authentic text and should at the same time reflect, as far as notes and words permit, the rendition given of "this wonderful music by its best interpreter". Want of time for such a lengthy work and the hesitation, most natural in the case of such an artist as Joachim, to enter into philological research, caused him to postpone from year to year the fulfillment of the long cherished project.

By a happy chance Joachim came across the autograph of Bach's Sonatas and Partitas which was in possession of a private collector and remained until then practically unknown. The owner made a photographic reproduction of it and placed it at our disposal. Thus we were in a position to produce an entirely independent work which is not based on any previous edition.

The first printing of the present work occurred a few years after Joachim's death. Its delayed publication was due to the long negotiations with the owner of the autograph purporting to include the photographic reproduction in its entirety in this edition. We were finally obliged to limit ourselves to including in facsimile only the Adagio of the First Sonata.

Although we have conscientiously followed the admirably clearly written autograph with respect to the notes, signs of transposition, and time-divisions, we could not possibly allow those signs which are obvious mistakes in orthography or calculation to remain on the large stave. On the other hand we have thought it our duty to retain on the large stave, in the sense in which Bach used it, the sign of transposition which stands at the beginning of each line of the First Sonata, as we should in any case naturally have done on the small stave in the First Partita (B minor) and the Third Suite (E major). It can do no harm that the performer should be made conscious of Bach's singular place in musical history, and that he should know that the Adagio, the Fugue, and the Presto of the First Sonata are written in the Dorian, the Siciliana on the other hand in the Lydian mode.

The solution of the problem of the augmented second has been a source of great perplexity to us. Except where this interval appears strictly as part of the chord of the diminished seventh, or sharply characterising a minor key, Bach almost invariably tries to avoid it; indeed he has even a strong preference for raising the sixth and seventh degree of the melodic minor scale (the original Aeolian mode), even in descending. Although we are almost always in accord on the interpretation of these points with A. Doerffel, the editor of these compositions for the Bach-



Joachim's disciples will be surprised at first at the notation of the theme of the Chaconne, but will, I feel sure, finally agree with our reading. The Chaconne is a dance, in which, in spite of the natural accent on the first crotchet, the weight of the main accent falls on the dotted crotchet on the second beat of each bar, and this further necessitates that the last quaver should be the lightest possible up-beat. The dance-rhythm, with its "fatalistic energy" can only be brought out clearly when the last quaver is not burdened by a heavy double-stop. Wherever during the course of the piece Bach has expressly written double-stopping on the up-beat, it must of course be played as he has indicated.

I conclude with a few hints with regard to Tempo. The Bach Adagios, the Grave of the Second and the Largo of the Third Sonata are to be treated as true slow movements; the Fugues of the First and Second Sonatas may be marked *allegro*, that in C major on the other hand *C moderato assai*. The Allemande of the B minor Partita is to be played at least twice as slow as that of the D minor Suite; the two Sarabands are in the time of a solemn minuet; the quavers of the Siciliana and the crotchets of the Loure may be equal in tempo, about *andante con moto*. The B minor Courante may be taken *allegro assai*, but that in D minor only *allegro moderato*. The two Gigue in D minor

Society, Joachim was of the opinion that the demi-semi-quaver run in the Siciliana must sound as following:



that is F Eb, and not F#Eb or F#E.

Below is given a list of the most important divergences of our version from the Bach autograph, as regards notes and time-divisions. Some doubtful signs of transposition have nevertheless been indicated in brackets on the large stave.

Page 9, 2nd large stave, 2nd bar, 6th quaver: C not D in the upper part.

Page 9, 4th large stave, 2nd bar, 8th quaver: F# not F.

Page 20, 4th large stave, 3rd bar, last quaver: F# not B.

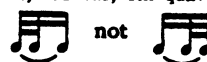
Page 21, 8th large stave, 3rd bar, 4th quaver: G# not G.

Page 22, 3rd large stave, 1st bar, last crotchet: correction of time-division.

Page 27, 4th large stave, last bar, 5th semi-quaver: F not G.

Page 35, 4th large stave, 4th bar, 3rd quaver: B in the upper part, not Bb.

Page 54, 3rd large stave, 3rd bar, 4th quaver:



Page 61, 5th large stave, 5th bar, 8th semi-quaver: G# not A.

Page 62, 2nd large stave, 2nd bar, 5th Crotchet, Joachim played on melodic grounds.



that is B not C#

Page 65, 1st large stave, 1st bar, last quaver: E not F#.

Our own version and the technical execution of it we have endeavored to present in the simplest possible form. Wherever Bach has appended to chords of three or four notes the word *Arpeggio*, these are written out in the simplest possible form, as for instance in the Chaconne. The performer is at liberty to substitute others if those which are given should not seem to him sufficiently effective. At the same time we cannot warn him too urgently against the use of over-elaborate arpeggios as being absolutely contrary to the essential spirit of Bach's music.

A good method of arriving at an intelligent interpretation of those slow movements in which running passages are supported by chords of three or four notes is to practise these passages singly and without double-stopping, until the melody is so impressed upon the player that it is no longer disturbed in its flow by the chords when they are introduced. Thus for instance in the Adagio of the First Sonata:

and E major are to be played about *moderato*, the Bourree of the E major Suite *C allegro energico ma con brio*. To race through the Prelude of the E major Suite as a *moto perpetuo*, after the manner of some virtuosi, shows a lack of taste of which a true artist should never be guilty, above all in interpreting a composition of Bach's, *Allegro con brio* or *vivace* should be the utmost limit of speed for the rendering of this inspired and brilliant concert piece.

As regards the modification of the tempo in the course of a piece, I insert at the special wish of Joachim the words with which Spohr prefaced his Ninth Concerto. They apply with still greater conviction to the rendition of the classical works in whatever form they may be written.

"In musical works it is but seldom that any acceleration or diminution of speed is necessary for the enhancement of expression. The modification of tempo can be justified in execution if compositions which were not cast in the same mould or conceived in the same movement. The student should therefore seldom make use of this means of expression, and when prompted by his feeling to do so, should observe moderation in order that the whole symmetry of the piece may not be lost by the introduction of a strange tempo."

(from the preface by Andreas Moser)

Sonata G^{ma} a Violino Solo senza Basso di J. S. Bach

Adagio

J. S. Bach

SONATA No. 1

Adagio.

JOHANN SEBASTIAN BACH
(1685-1750)

The first system of the musical score consists of two staves. The upper staff features a melodic line with various ornaments, including mordents and grace notes, and dynamic markings of *f* and *mf*. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the musical piece. It includes trills (*tr*) and dynamic markings such as *mp*. The notation shows intricate fingerings and articulation marks throughout both staves.

The third system features a section marked *dimin.* (diminuendo) and *p* (piano). It includes dynamic markings of *mf* and *2*. The upper staff has a more active melodic line with various ornaments and fingerings.

The fourth system contains trills (*tr*) and dynamic markings of *f*. The notation is dense with sixteenth-note passages and various ornaments in both staves.

The fifth system includes dynamic markings of *p*, *mf*, *espr.* (espressivo), and *mp*. It features a variety of articulation marks and fingerings, particularly in the upper staff.