



No. 4309d

BACH

PARTITA

No. 2 d moll - D minor - ré mineur

Violine solo



(Flesch)

BACH SONATEN UND PARTITEN

(Edition Peters Nr. 4308 und 4309 a f)

Für die vorliegende Neuausgabe der Sonaten und Partiten für Violine allein von J. S. Bach wurde als Unterlage die Ruste-Priegerische Handschrift benutzt, die auch der Joachim-Moserschen Ausgabe zugrunde liegt. Diese Originalfassung wurde der vorliegenden Neuversion unverändert beigegeben, so daß der Spieler die Möglichkeit hat, Original und Revision in jedem Takte vergleichend zu überschauen. Die Grundsätze, von denen sich der Herausgeber bei seiner Arbeit leiten ließ, seien nachfolgend in Kürze aufgeführt.

I. Die gewählten Phrasierungszeichen entspringen in erster Linie dem Bedürfnis der Emanzipation vom Zwang des Taktstrichs. „Mehr als bei irgendeinem anderen Künstler ist bei Bach die Takteinteilung nur eine äußere Verpackung von Themen, deren Metrik überhaupt nicht mehr in einfachen Taktrhythmen darzustellen ist“ (Alb. Schweitzer, „J. S. Bach“ S. 348). Das äußere Kennzeichen dieser Unabhängigkeit von der üblichen Takteinteilung bildet die als Abgrenzungsmittel einzelner Phrasen oder Figuren gedachte Cäsar (!):

Partita II. Allemande.



Die Cäsar braucht jedoch nicht immer die Gestalt einer zeitlich meßbaren Unterbrechung anzunehmen — zuweilen genügt der bloße Gedanke an sie, um in unmeßbarer Weise zwei Gebilde voneinander getrennt auszuführen:

Partita II. Allemande.



In gewissen Fällen wird die Cäsar durch eine schärfere dynamische Abstufung ersetzt:

Partita II. Courante.



Auch der Saitenwechsel kann unter Umständen als Trennungsmittel dienen.

Partita II. Allemande.



Wenngleich die Cäsar insbesondere in der Ausführung homogoner Sätze ein unerlässliches Mittel zum tieferen Verständnis der Linienführung sowie der harmonischen Entwicklung darstellt, so kann hingegen ihre übermäßige Anwendung eine Zersplitterung mit sich bringen, die die einheitliche, die große Linie in der Wiedergabe nicht zur Entfaltung kommen läßt. Die Cäsar stellt demnach ein Hilfsmittel für die Ausführung dar, das nur dort anzuwenden ist, wo es zum Verständnis der Struktur des darzustellenden Werkes unbedingt notwendig erscheint.

Der im Legato oder im Detaché zuweilen angebrachte horizontale Strich (←) bedeutet die Verbreiterung einzelner als Höhepunkte oder als Pfeiler der musikalischen Entwicklung gedachten Noten.

Partita III. Gavotte.



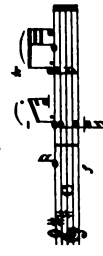
Preludio.



II. Der Herausgeber war bemüht, das äußerliche Notenbild nach Möglichkeit zu vereinfachen. Daher unterblieb die Notierung des am zweckmäßigsten zu gebrauchenden Bogenziehs (Fr. M. Sp.). Desgleichen wurde in den meisten Fällen davon abgesehen, die bei mehrstimmigen Sätzen im Original ausgedruckten Pausen schweigender Stimmen, deren Anblick eine unnötige optische Belastung bedeutet, zu notieren.

III. In der vorliegenden Ausgabe wurde zum erstenmal der Versuch gemacht, die einzelnen Notenwerte der tatsächlichen Ausführung in der Praxis anzupassen. Diese Änderung der originalen Notenwerte wird bedingt, entweder durch zwangsläufige geigenrechtliche Ursachen, wie in:

Partita I. Allemande.



oder im Interesse einer klaren und korrekten Stimmführung hauptsächlich in fugierten Sätzen:

Sonata I. Fuga.

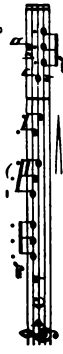


Sonata II. Fuga.



IV. In dynamischer Hinsicht hat sich der Herausgeber auf diejenigen Zeichen beschränkt, die ihm für das Verständnis des Werkes und die Klarheit der Wiedergabe als unbedingt notwendig erschienen. „Stärkegrade und Differenzierungen ergeben sich aus den in der Linienbildung selbst liegenden Steigerungen . . . Jede Steigerung zu Höhepunkten bedeutet auch für die Wiedergabe ein Anschwellen, jede Entspannung ein allmähliches Abnehmen, jeder scharf herausstretende Linienbogen eine gewisse Heraushebung für sich.“ (Ernst Kurth, „Grundlagen des linearen Kontrapunkts“ S. 254). Als Beispiel diene die Einführung eines, das jeweilige Fugenthema abschließenden *dim.* mit darauffolgender Wiederherstellung der ursprünglichen Tonstärke, wodurch die Plastik des polyphonen Gewebes gewährleistet wird:

Sonata I. Fuga.



Sonata II. Fuga.



V. Die von Bach selbst berührenden Binder- oder Phrasierungsbögen wurden schon deshalb nach Möglichkeit beibehalten, weil sie wertvolle Hinweise auf die interpretativen Absichten des Autors darstellen, wie z. B.:

Originalbögen.



Bearbeitungen.



Man erkennt *umso* eher, daß die Bachsche Artikulation dem Sinn der Variation angemessen ist, während die veränderten Binderbögen eine Verfälschung desselben bedeuten.

VI. Bezüglich des Fingersatzes wurde versucht, in Übereinstimmung mit der neuzeitlichen Entwicklung der Geigentechnik, neue Wege zu beschreiten. Dies gilt vor allem für den ersten und dritten Lage der halben, zweiten und vierten mit der ersten und dritten Lage. Wenn man darauf verzichtet, sich des sogenannten Bach-Bogens (eine nach oben gerundete Stange mit Regulierung der Haarspannung durch den Daumen, wodurch sich die Haare der Sietragung anpassen und das gleichzeitige Erklängen von 3 oder 4 Saiten ermöglichen) zu bedienen, so muß man sich mit dem Kompromiß der Brechung von Akkorden abfinden (s. Carl Flesch, „Die Kunst des Violinspiels“ Band I, S. 61 f.; C. F. Peters und Rietz & Erler). Die dem durchdringenden Akkord am nächsten stehenden Brechungen sind:



Verwickelter wird dieses Problem, wenn in Akkordfolgen eine der unteren Stimmen hervorgehoben werden soll:

Sonata III. Fuga.

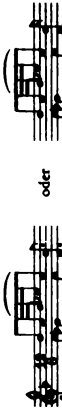


In dreistimmigen Akkorden ist das Zurückstellen des Bogens leicht durchführbar, während man bei 4 Stimmen vor der Alternative steht, entweder gar nicht zu brechen und damit durch das Hervorheben der Nebenstimme im Diskant den thematischen Fluß zu zerstören, oder die musikalische Korrektheit durch eine gewisse ungeeignete Vergezwaltung der Klangbildung zu erkauften.

Die Entscheidung in diesem Dilemma richtet sich nach dem persönlichen Geschmack sowie nach dem Grade der Bogenrichtigkeit des Einzelnen.

Bei Akkorden, in denen das Ende einer Phrase mit dem Beginn der nächstfolgenden zusammenfällt, steht man vor der Frage, ob der Abschluß oder der Anfang wichtiger erscheint, also:

Sonata I. Scilliano.



oder

Andreas Moser („Zu Joh. Seb. Bachs Sonaten und Partiten für Viol. allein“, Bach-Jahrbuch 1920) empfiehlt das umgekehrte

Arpeggieren und stützt sich hierbei auf die Originalausgabe der Sonate „Le tombeau“ von J. M. Leclair, worin dieses „Zurückschlagen“ des Bogens ausdrücklich notiert wird:

Leclair, Le Tombeau.



Die Notierung



wird stets folgendermaßen ausgeführt:



Man scheue nicht davor zurück 4-stimmige Akkorde auf 3 Saiten zu arpeggieren, wenn die regelrechte Ausführung nur mit schweren klanglichen Opfern erhauf werden kann.

Sonata III. Largo.



Bezüglich der Wiedergabe Bachscher Sätze im allgemeinen sei auf die vom Herausgeber herrührende Analyse der Chaconne (Carl Flesch, „Die Kunst des Violinspiels“ Band II, C. F. Peters und Rietz & Erler) hingewiesen.

CARL FLESCH

PARTITA II

ALLEMANDE

Musical score for Partita II, Allemande, measures 1-14. The score is written in G major, 3/4 time, and consists of two staves. The piece begins with a forte (*f*) dynamic and a first fingering (IV) indicated above the first measure. The score includes various dynamics such as *p*, *f*, *mp*, *mf*, and *cresc.*, along with articulation marks like accents and slurs. Measure numbers 1, 4, 7, 10, 12, and 14 are indicated at the start of their respective systems. The piece concludes with a final cadence in measure 14.

16 *f* *p* IV

19 *f*

21 *mf* *f*

23 *p* *mf* *p* *mf* *p*

26 *mf* *p* (cal.) *mf*

28 *p* *mf* *p*

(30) *cresc. poco a poco* *allarg.*

COURANTE

(IV)

(6) *cresc.*

(11) *f* *mf*

(16) *p*

(20) *cresc.* *f* (IV)

6
24

f *p*

30

p

35

cresc. *p*

40

cresc. *p* *tr*

45

molto cresc.

50

allargando

SARABANDE

f *p* *tr*

*) **)

6 *mp*

10 *(dolce)*

14 *cresc.* *f* *p*

18 *cresc.* *f* *p* *(dolce)*

23 *mp* *p*

25 *molto cresc. ed allarg.* *ff*

GIGUE

The first system of the musical score for 'Gigue' consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The first measure contains a quarter note G4 with a dynamic marking of *mf*. The rest of the system is filled with sixteenth-note patterns, many of which are beamed in groups of four. Fingering numbers 0, 4, 2, and 0 are placed above specific notes. A repeat sign is located at the end of the system.

The second system of the musical score continues the piece. It consists of two staves with similar sixteenth-note patterns and fingering numbers (0) placed above notes. A repeat sign is located at the end of the system.

The third system of the musical score continues the piece. It consists of two staves with similar sixteenth-note patterns and fingering numbers (p) placed below notes. A repeat sign is located at the end of the system.

The fourth system of the musical score continues the piece. It consists of two staves with similar sixteenth-note patterns and fingering numbers (2, 4, 4, 0, 4) placed above notes. A repeat sign is located at the end of the system.

The fifth system of the musical score continues the piece. It consists of two staves with similar sixteenth-note patterns and fingering numbers (4, 4, 0) placed above notes. A repeat sign is located at the end of the system.

11

Two staves of music. The top staff begins with a treble clef and a key signature of one flat. It contains a series of eighth-note chords with a melodic line. The bottom staff contains a bass line with eighth-note chords. Dynamics are marked *p* (piano) at the start and *f* (forte) in the middle. A measure rest is indicated by a '0' above the staff.

13

Two staves of music. The top staff features a melodic line with eighth-note chords. The bottom staff has a bass line with eighth-note chords. A *dim.* (diminuendo) marking is present. Fingerings '2' and '4' are shown above notes. A measure rest is indicated by a '2' above the staff.

15

Two staves of music. The top staff has a melodic line with eighth-note chords and slurs. The bottom staff has a bass line with eighth-note chords. Fingerings '0', '4', '1', and '3' are shown above notes. A measure rest is indicated by a '0' above the staff.

17

Two staves of music. The top staff has a melodic line with eighth-note chords and slurs. The bottom staff has a bass line with eighth-note chords. Dynamics are marked *dim.* and *p*. Fingerings '1', '2', '1', '1', and '2' are shown above notes.

19

Two staves of music. The top staff has a melodic line with eighth-note chords and slurs. The bottom staff has a bass line with eighth-note chords. Dynamics are marked *mf* and *f*. A measure rest is indicated by a '4' above the staff.

20

Musical notation for measures 20-21. Measure 20 starts with a *mf* dynamic and a *V* (Vibrato) marking. It features a melodic line with a triplet of eighth notes and a bass line with a similar triplet. Measure 21 continues with a *p* dynamic and includes a four-note chord marked with a '4' and a '0'.

23

Musical notation for measures 23-24. Measure 23 begins with an accent (>) and a *cresc.* (crescendo) marking. It contains a melodic line with a triplet of eighth notes and a bass line with a similar triplet. Measure 24 continues with the *cresc.* marking and includes a triplet of eighth notes with fingerings '0 1'.

25

Musical notation for measures 25-26. Measure 25 starts with a *f* dynamic and features a melodic line with a triplet of eighth notes and a bass line with a similar triplet. Measure 26 continues with a *p* dynamic and includes a triplet of eighth notes with fingerings '0 2 2 3'.

27

Musical notation for measures 27-28. Measure 27 begins with a *f* dynamic and features a melodic line with a triplet of eighth notes and a bass line with a similar triplet. Measure 28 continues with a *dim.* (diminuendo) marking and includes a triplet of eighth notes with fingerings '1 1 0 2'.

29

Musical notation for measures 29-30. Measure 29 starts with a *mf* dynamic and features a melodic line with a triplet of eighth notes and a bass line with a similar triplet. Measure 30 continues with a *p* dynamic and includes a triplet of eighth notes with fingerings '1 2 3'.

31

Musical notation for measures 31-32. The system consists of two staves. The upper staff features a melodic line with slurs and accents, including a trill marked with a '4'. The lower staff provides a harmonic accompaniment with similar rhythmic patterns.

33

Musical notation for measures 33-34. The system consists of two staves. The upper staff begins with a forte (*f*) dynamic marking and contains slurs and accents. The lower staff continues the accompaniment.

35

Musical notation for measures 35-36. The system consists of two staves. The upper staff includes fingering numbers (1, 0, 3) and dynamic markings such as *p* and *p*. The lower staff continues the accompaniment.

37

Musical notation for measures 37-38. The system consists of two staves. The upper staff includes fingering numbers (1, 1, 1, 0, 2) and a *cresc. poco a poco* instruction. The lower staff continues the accompaniment.

39

Musical notation for measures 39-40. The system consists of two staves. The upper staff includes fingering numbers (3, 0, 1, 4, 0, 3, 1) and dynamic markings (*f*, *poco allargando*). The lower staff continues the accompaniment.

CHACONNE

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one flat. It begins with a forte (*f*) dynamic. The melody is characterized by dotted rhythms and slurs. The bass line provides a steady accompaniment with chords and moving lines.

Musical notation for measures 6-10. Measure 6 is marked with a circled '6'. This section features more complex rhythmic patterns, including triplets and sixteenth notes. Fingerings (1, 2, 3) and slurs are clearly indicated. The dynamics remain consistent.

Musical notation for measures 11-15. Measure 11 is marked with a circled '11'. This system continues the melodic and harmonic development, with various articulations and slurs. The bass line remains active with rhythmic accompaniment.

Musical notation for measures 16-20. Measure 16 is marked with a circled '16'. This section introduces a mezzo-forte (*mf*) dynamic. The melody becomes more intricate with frequent slurs and ties. The bass line continues with a consistent rhythmic pattern.

Musical notation for measures 21-25. Measure 21 is marked with a circled '21'. This section features a piano (*p*) dynamic. It includes a triplet of eighth notes and a section marked 'espress.' (espressivo). The bass line has some rests, allowing the melody to be more prominent.

Musical notation for measures 26-30. Measure 26 is marked with a circled '26'. This section is highly technical, featuring many slurs, ties, and specific fingerings (0, 1, 3, 4, 1, 2, 3, 4, 1, 1, 2). The dynamics are not explicitly marked in this system.

30

Musical score for measures 30-33. The system consists of two staves. Measure 30 features a treble clef with a key signature of one flat and a 4/4 time signature. It contains a triplet of eighth notes, a group of four eighth notes, and a sixteenth-note triplet. Measure 31 has a sixteenth-note triplet and a group of four eighth notes. Measure 32 includes a sixteenth-note triplet, a group of four eighth notes, and a dynamic marking of *p*. Measure 33 features a group of four eighth notes, a dynamic marking of *f*, and a final dynamic marking of *p*. Fingerings are indicated with numbers 1-4. Roman numerals III and II are placed above the notes in measures 32 and 33 respectively.

34

Musical score for measures 34-37. The system consists of two staves. Measure 34 has a dynamic marking of *p* and a first fingering. Measure 35 has a dynamic marking of *f* and a second fingering. Measure 36 includes a dynamic marking of *f* and a zero fingering. Measure 37 features a dynamic marking of *p* and a first fingering. Fingerings are indicated with numbers 1-4. Roman numerals III and II are placed above the notes in measures 36 and 37 respectively.

38

Musical score for measures 38-41. The system consists of two staves. Measure 38 has a dynamic marking of *f* and a first fingering. Measure 39 has a dynamic marking of *f* and a second fingering. Measure 40 includes a dynamic marking of *f* and a first fingering. Measure 41 features a dynamic marking of *p* and a first fingering. Fingerings are indicated with numbers 1-4. Roman numerals IV and III are placed above the notes in measures 40 and 41 respectively.

42

Musical score for measures 42-45. The system consists of two staves. Measure 42 has a dynamic marking of *f* and a first fingering. Measure 43 has a dynamic marking of *f* and a zero fingering. Measure 44 includes a dynamic marking of *p* and a first fingering. Measure 45 features a dynamic marking of *p* and a first fingering. Fingerings are indicated with numbers 1-4.

46

Musical score for measures 46-49. The system consists of two staves. Measure 46 has a dynamic marking of *f* and a first fingering. Measure 47 has a dynamic marking of *p* and a first fingering. Measure 48 includes a dynamic marking of *f* and a first fingering. Measure 49 features a dynamic marking of *mp* and a first fingering. Fingerings are indicated with numbers 1-4. Roman numerals III and IV are placed above the notes in measures 46 and 48 respectively.

50

Musical score for measures 50-53. The system consists of two staves. Measure 50 has a dynamic marking of *p* and a first fingering. Measure 51 has a dynamic marking of *p* and a first fingering. Measure 52 includes a dynamic marking of *p* and a first fingering. Measure 53 features a dynamic marking of *p* and a first fingering. Fingerings are indicated with numbers 1-4.

50

Musical notation for measures 50-52. The system consists of two staves. Measure 50 features a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a triplet of eighth notes (3, 2, 0) and a four-fingered chord (4, 1). Measure 51 has a dynamic marking of *p*. Measure 52 continues the melodic line with a dynamic marking of *p*.

53

Musical notation for measures 53-57. The system consists of two staves. Measure 53 has a dynamic marking of *p*. Measure 54 has a dynamic marking of *p*. Measure 55 has a dynamic marking of *p*. Measure 56 has a dynamic marking of *p*. Measure 57 has a dynamic marking of *cresc.*

58

deciso

Musical notation for measures 58-60. The system consists of two staves. Measure 58 has a dynamic marking of *f* and a Roman numeral IV. Measure 59 has a dynamic marking of *f*. Measure 60 has a dynamic marking of *f*.

60

Musical notation for measures 61-62. The system consists of two staves. Measure 61 has a dynamic marking of *f*. Measure 62 has a dynamic marking of *f*.

63

Musical notation for measures 63-65. The system consists of two staves. Measure 63 has a dynamic marking of *cresc.* and a Roman numeral IV. Measure 64 has a dynamic marking of *f*. Measure 65 has a dynamic marking of *f*.

66

Musical notation for measures 66-68. The system consists of two staves. Measure 66 has a dynamic marking of *p*. Measure 67 has a dynamic marking of *p*. Measure 68 has a dynamic marking of *p* and a Roman numeral II.

68

Musical score for measures 68-69. The top staff features a melodic line with a forte (*f*) dynamic and includes fingering numbers 1, 4, and a second finger position (II). The bottom staff provides a supporting bass line.

70

Musical score for measures 70-71. The top staff continues the melodic line with various fingering numbers (1, 4, 3, 4, 1, 2, 1) and includes a first finger position (I). The bottom staff continues the bass line.

72 (non spiccato)

Musical score for measures 72-73. The top staff includes the instruction *(non spiccato)* and *cresc.* followed by *f* and *p cresc.* dynamics. It features a triplet of eighth notes and trills (*tr*). The bottom staff continues the bass line.

74

Musical score for measures 74-75. The top staff includes the instruction *(calando)* and *p cresc.* dynamics. It features a first finger position (I) and a first finger position (I). The bottom staff continues the bass line.

76

Musical score for measures 76-77. The top staff includes the instruction *p* and a third finger position (III). It features a first finger position (I) and a first finger position (I). The bottom staff continues the bass line.

79

Musical score for measures 79-80. The top staff includes a second finger position (II) and various fingering numbers (1, 4, 3, 1, 3, 4, 3, 1, 3). The bottom staff continues the bass line.

82

calando

84

cresc. poco a poco

86

88

ff
arpeggio

90

92

94

dim.

96

dim. *p*

98

p

100

segue

102

dim.

104

mf

*) Im Interesse der Sauberkeit ist hier:

*) On peut jouer ici pour favoriser la netteté:

*) For the sake of a clean execution the following is permissible:

gestattet.

105

Musical notation for measures 105-106. The system consists of a treble clef staff and a bass clef staff. Measure 105 features a treble staff with sixteenth-note runs and a bass staff with a single note. Measure 106 continues the treble staff pattern with a '0' fingering above the final measure.

106

Musical notation for measures 107-108. Measure 107 has a treble staff with sixteenth-note runs and a bass staff with a single note. Measure 108 continues the treble staff pattern with a '0' fingering above the final measure.

107

Musical notation for measures 109-110. Measure 109 has a treble staff with sixteenth-note runs and a bass staff with a single note. Measure 110 continues the treble staff pattern with a '3 2' fingering above the final measure.

108

Musical notation for measures 111-112. Measure 111 has a treble staff with sixteenth-note runs and a bass staff with a single note. Measure 112 continues the treble staff pattern with a '4 0' fingering above the final measure.

109

Musical notation for measures 113-114. Measure 113 has a treble staff with sixteenth-note runs and a bass staff with a single note. Measure 114 continues the treble staff pattern with a 'cresc.' marking below the bass staff.

110

Musical notation for measures 115-116. Measure 115 has a treble staff with sixteenth-note runs and a bass staff with a single note. Measure 116 continues the treble staff pattern with a '1 2 8' fingering above the final measure and a 'molto cresc.' marking below the bass staff.

111

112

113

114

115

116

117

Musical notation for measures 117-118. Treble clef, key signature of one flat. Measures 117-118 feature a rhythmic pattern of eighth notes with accents. Bass clef accompaniment consists of quarter notes.

118

Musical notation for measures 118-119. Treble clef, key signature of one flat. Measures 118-119 feature a rhythmic pattern of eighth notes with accents. Bass clef accompaniment consists of quarter notes.

119

allarg.

Musical notation for measures 119-120. Treble clef, key signature of one flat. Measure 119 is marked "allarg." and features a rhythmic pattern of eighth notes with accents. Measure 120 begins with a new pattern. Bass clef accompaniment consists of quarter notes.

120

Musical notation for measures 120-121. Treble clef, key signature of one flat. Measures 120-121 feature a melodic line with slurs and dynamic markings *p* and *mf*. Bass clef accompaniment consists of eighth notes.

122

Musical notation for measures 122-124. Treble clef, key signature of one flat. Measures 122-124 feature a melodic line with slurs and dynamic markings *p* and *mf*. Bass clef accompaniment consists of eighth notes.

125

ff

molto allarg.
(tr V n)

Musical notation for measures 125-126. Treble clef, key signature of one flat. Measures 125-126 feature a melodic line with slurs, accents, and dynamic markings *ff* and *molto allarg.* Bass clef accompaniment consists of quarter notes.

(132) *(sulla tastiera)*

pp

(138)

mf p mf p mf p mf

(143)

p mf p mf p f p f f p f p cresc.

(148)

p mf p mf p mf p

(152) *tranquillo*

pp e legg.

segue

(155)

p mf

segue

158 *p* *segue*

162 *mf* *poco* *a*

165 *poco* *crescendo*

168 *f*

171 *ff*

174 *allargando* *mf*

178 *mf* *p mf* *pmf p mf* *f*

184 *mf* *f*

190 *mf* *cresc.*

196 *ff* *segue*

201

204 *allarg.* *(tr)*

208

mp (mp)

V 4 V 1

Detailed description: This system contains measures 208 to 212. The music is in a 4/4 time signature with a key signature of one flat. It features a melody in the upper voice and a bass line in the lower voice. Measure 208 starts with a mezzo-piano (*mp*) dynamic. Measure 210 includes a *mp* dynamic marking. Fingerings are indicated with numbers 1-4. The system concludes with a *V* (ritardando) marking.

213

calando p

V III

Detailed description: This system contains measures 213 to 216. The tempo is marked *calando* (rushing). The dynamic is *p* (piano). Measure 213 has a *V* marking. Measure 216 has an *III* marking. The music includes complex rhythmic patterns with slurs and fingerings.

217

III III III III

Detailed description: This system contains measures 217 to 220. It features a continuous melodic line with slurs and fingerings. The system is marked with *III* at the beginning of each measure.

221

(sempre p) IV

Detailed description: This system contains measures 221 to 224. The dynamic is *(sempre p)* (always piano). Measure 224 has an *IV* marking. The music consists of a steady melodic flow with slurs and fingerings.

225

IV

Detailed description: This system contains measures 225 to 227. Measure 227 has an *IV* marking. The music features a complex melodic line with many slurs and fingerings.

228

mp mp mp

Detailed description: This system contains measures 228 to 231. The dynamic is *mp* (mezzo-piano) throughout. The music features a complex melodic line with many slurs and fingerings.

232 *calando* *cresc.*

236 *poco a poco* *ff*

240

243

246 *allarg.* *rit.* *in tempo* *ff*

250 *molto allargando* *tr* *ff*

BACH SONATAS AND PARTITAS

(Peters Edition No. 4308 and 4309 a/f.)

The present new edition of the Sonatas and Partitas of J. S. Bach for Solo Violin is founded on the Rust-Trieger edition, the version by Joachim and Moser is also based on the latter. This revised edition has been supplemented by the original version,—the player is thus afforded the opportunity of comparing both publications bar by bar.

The principles on which the editor has based his work may briefly be summarized as follows:—

I. The selected phrasing signs are intended to eliminate the presence of the obligatory bar-line as far as is possible, we quote Albert Schweitzer, "J. S. Bach", page 348,—"the metric design of Bach's thematic material cannot be represented adequately by ordinary barring, he, more than any other composer, manages to assemble within the bar an entirely superficial conglomeration of themes".

The Caesura (|) is here employed in order to take leave of the common bar-line, it has been also used to confine single phrases or groupings within their proper limits.



Partita II. Allemande.



This does not, however, suggest that the Caesura should necessarily imply a measurable lapse of time, mere attention to it should enable one to separate any two phrases or mouldings from each other.



Partita II. Allemande.

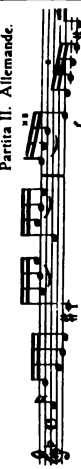


In certain cases a more sharply defined dynamic gradation will be found to take the place of the Caesura:—



Partita II. Courante.

and in order to separate phrases it may sometimes be found expedient to change the string:—



Partita II. Allemande.

It is for the execution of homophonic phrasing that the Caesura serves as such an indispensable aid for a thorough intelligent grasp of the moulding of phrases, as well as a guide to their harmonic development, its abuse, however, can only lead to a disjointed result and this, again, will effectively hinder that continuity of line so essential for the development of a broad interpretation.

The Caesura, for this reason, should be used solely as an expedient and, moreover, where a clear structural lay-out is of importance.

A horizontal dash (—) denoting legato or detached bowing, is used to convey a broader treatment of the note in question and especially where this happens to signify any climax or arch of the musical development.

Partita III. Gavotte.



Prelude.

II. The editor has endeavoured to simplify the notation and its spacing as far as possible and has not, for this reason, specified any particularly suitable part of the bow (Fr. = nut, M. = centre, Sp. = point).

At the same time any superfluous visual strain has been avoided by excluding rests relating to silent parts (voices), (these were written out in full in the original version).

III. For the first time an attempt has been made to impart to the printed note-values their practical executive countervalues.

This modification of original values has been resorted to on account of:—

1) unavoidable technical obstacles peculiar to the violin, such as:

Partita I. Allemande.



2) in the interests of a clear and correct exposition of the moving parts in fugal passages such as:

Sonata I. Fuga.



Sonata II. Fuga.



IV. Marks of expression have only been added where the editor deemed them to be absolutely essential for a clear exposition and grasp of the work in question. Nuances of tone-quality and shading should pursue the natural flow of phrases.

"From an interpretative point of view every phrase leading to a climax deserves a crescendo, every descending phrase a gradual diminuendo, at the same time every definite outline of tone should receive appropriate and individual treatment" (E. Kurth, "Foundations of Linear Counterpoint", page 254). As an example we give the entry of the recurring fugue-subject:

Sonata I. Fuga.



Sonata II. Fuga.



This consistently droops to a diminuendo, and its re-entry, if taken up with renewed emphasis, will ensure no loss of shape or polyphonic texture.

V. Bach's own legato- and phrasing slurs have, as far as is feasible, been retained. They are valuable in that they reflect his own intentions with regard to interpretation, for instance:

Original bowing.



Partita II. Chaconne.

Elaboration.



It is easily recognised how Bach's articulation adapts itself to the nature of the variation and also how the modified phrasing slurs represent a counterfeited of the original.

VI. In keeping with modern Violin practise the editor has not attempted to revise the fingering. This applies especially to the equal status of the half, second and fourth and the first and third positions.

The player, however, who does not wish to employ the so-called Bach-bowing (upward curvature of the bow and regulation of its tension by thumb-pressure, the bow thus adapting itself to the curve of the bridge and allowing three or four strings to vibrate at once), should effect a compromise and break the chords. (See Carl Flesch, "The Art of Violin Playing", Volume I, C. F. Peters and Ries (E. Erler). The nearest compromise to the completely broken chord is:



The whole problem, however, becomes more complicated if in series of chords one of the lower parts requires more prominent handling:

Sonata III. Fuga.

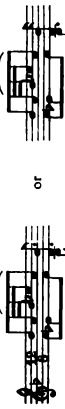


The "springing back" of the bow is easily accomplished when tackling three-part chords, with four-part chords one is, however, faced with two alternatives:— 1) The chords may remain unbroken, (this will emphasise a secondary part at the expense of the musical line) 2) a correct rendering may only be accomplished at the expense of a somewhat forced tone-production alien to the instrument.

The player's personal taste and the standard of his bowing-technique should be guiding factors in such a difficulty.

In places where chords happen to dovetail the beginning and end of two phrases, the question arises whether the commencement or termination of the phrase happens to be the more important, for instance:

Sonata I. Siciliano.



or

Andreas Moser ("Regarding J. S. Bach's Sonatas and Partitas for Solo Violin", Bach Annual 1920) recommends the inversion of

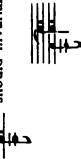
the arpeggi and bases his opinion on the

original edition of the Sonata "Le Tombeau" by J. M. Leclair, a direct note is here made of the "springing-back" of the bow:

Leclair. Le Tombeau.



The notation should invariably be executed as follows:



Should the conventional method of execution tend to sacrifice tone-quality, the player need have no compunction in breaking four-part chords across three strings.

Sonata III. Largo.



With regard to the general interpretation of Bach's compositions, we would refer the reader to the editor's analysis of the Chaconne. (Carl Flesch, "The Art of Violin Playing", Volume II, C. F. Peters and Ries (E. Erler).

CARL FLESCH

40 MINUTEN

Eine Zusammenstellung der
wichtigsten technischen
Übungen

A short summary of the most
important principles of
Violin Technique

von / by

MAXIM JACOBSEN

The professional violinist, whether a member or leader of an orchestra, a soloist or teacher, is desirous of maintaining his technique. But as a busy musician he may find it difficult to apply himself to assiduous practising. This short *summary* of the most important movements of violin technique, which will enable him to maintain his standard and will eventually improve his technique, should meet his requirements. While it is possible to perform these studies in forty minutes, it will be appreciated that serious and intelligent study should precede the attainment.

The concentrated simultaneous exercise of several principles requires strict control. It is therefore advisable, after having overcome the first obstacles, to learn each example by heart, and carefully observe the exact execution of every movement in a mirror. The speed can then be gradually increased. At the first sign of fatigue the hand and arm must be loosened by shaking. The text and tables must be closely observed in order to learn the correct application and so reap the benefit from these daily studies.

Jeder Berufsgeiger, sei er Solist, Kammermusikspieler, Orchestermusiker oder Lehrer, muss bestrebt sein, sich auf der Höhe seiner erworbenen Technik zu halten. Bei dem grossen Anspruch, den der moderne Musikbetrieb an den Geiger stellt, fehlt es ihm jedoch oft an Frische und Zeit, sich stundenlangen technischen Studien hinzugeben. Diese Tatsache hat mich auf den Gedanken gebracht, eine Folge der wichtigsten technischen Übungen zusammenzustellen, deren Ausführung nach völliger Beherrschung der Aufgabe nur vierzig Minuten erfordert. Diese Übungen behandeln verschiedene technische Probleme gleichzeitig und ermöglichen es dadurch dem Geiger, bei verhältnismässig geringem täglichen Zeitaufwand sich sein Können zu bewahren und zu steigern. Allerdings bedarf dieses Studium einer scharfen Selbstkontrolle. Der Geiger wird gut daran tun, nach Überwindung der ersten Hemmungen, die Übungen auswendig zu lernen, um alle körperlichen Funktionen im Spiegel genau beobachten und ihre Richtigkeit überprüfen zu können. Bei der leisesten Ermüdung ist die linke Hand durch Schüttelbewegungen zu entspannen. Das Tempo ist nur allmählich zu beschleunigen. Der Erfolg der Übungen setzt die strenge Befolgung der gegebenen Vorschriften als unerlässlich voraus.

MAXIM JACOBSEN

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