

Sei Solo.

à
Violino
senza
Basso
accompagnato.

Libro Primo.

da

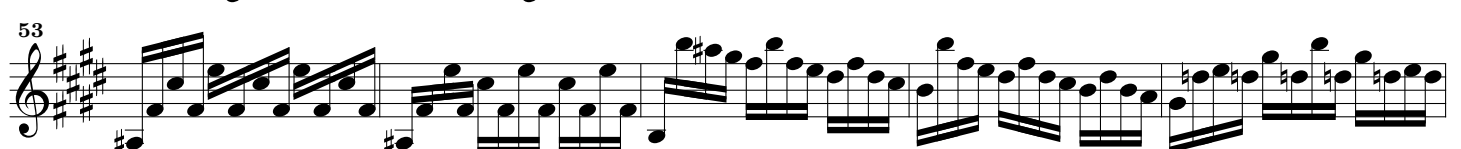
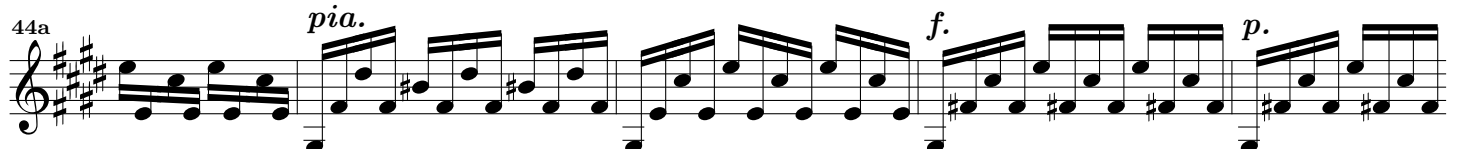
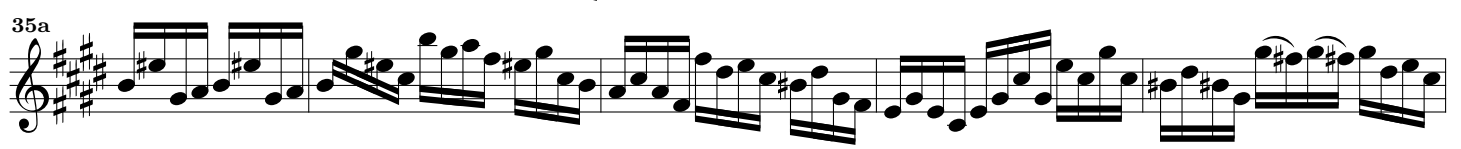
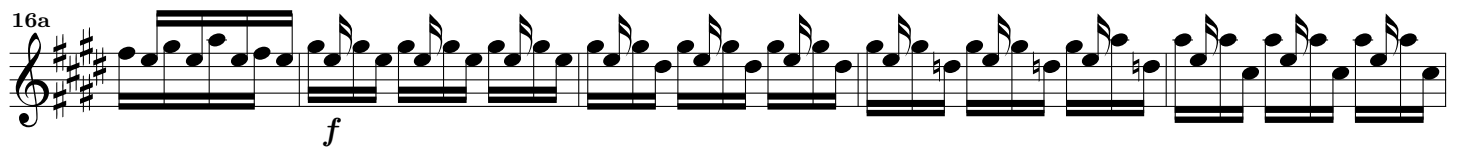
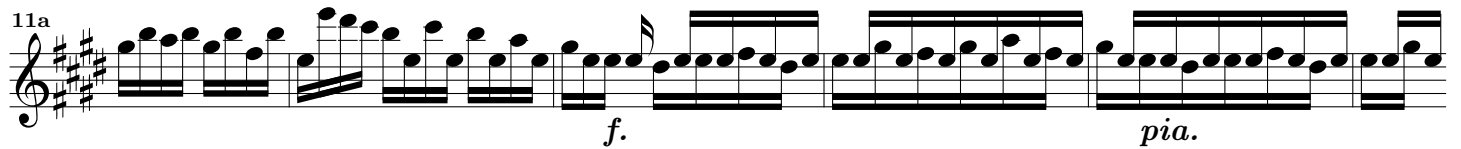
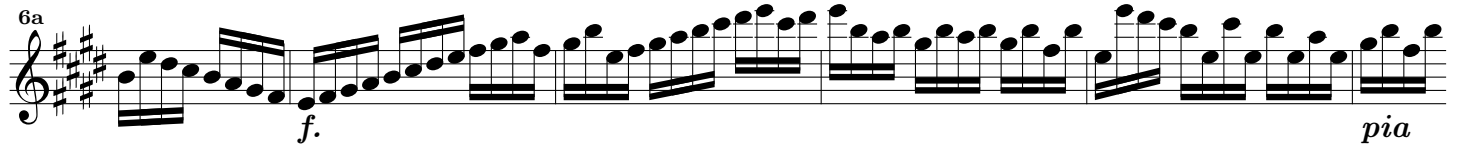
Joh. Seb. Bach.

ao. 1720

Urtext, Violine, Viola — BWV 1006

Werner Icking, Siegburg
Privatbibliothek Nr. 6f

Partia 3^{xa} à Violino Solo senxa Basso di J.S. Bach.



58 *pia*

63 *f* *pia* *f*

68

73

77a

81a

85a

90

94a

98a

103a

107a

V.L. volli presto

112

117

122

127

132

137a

Loure

5a

10

14

18a

22a

Gavotte en Rondeaux

tr

8

15

23

30

36a

44a

51a

57a

64

72

78a

85

tr

9 3

Da Capo

V.S. volli

Menuet 1^{re}

First system (measures 1-9): Treble clef, key of E major (four sharps), 3/4 time. The melody consists of eighth and sixteenth notes, with some rests. Measure 9 ends with a repeat sign and a double bar line.

Second system (measures 10-18): Continuation of the melody. Measure 18 ends with a repeat sign and a double bar line, followed by a fermata.

Third system (measures 19-26): Continuation of the melody. Measure 26 ends with a repeat sign and a double bar line, followed by a fermata.

Fourth system (measure 27): Continuation of the melody, ending with a repeat sign and a double bar line, followed by a fermata.

Menuet 2^{de}

First system (measures 1-9): Treble clef, key of E major (four sharps), 3/4 time. The melody consists of eighth and sixteenth notes, with some rests. Measure 9 ends with a repeat sign and a double bar line.

Second system (measures 10-17): Continuation of the melody. Measure 17 ends with a repeat sign and a double bar line.

Third system (measures 18-25): Continuation of the melody. Measure 25 ends with a repeat sign and a double bar line, followed by a fermata.

Fourth system (measure 26): Continuation of the melody, ending with a repeat sign and a double bar line, followed by a fermata.

Bourée

First system (measures 1-12): Treble clef, key of E major (four sharps), 2/4 time. The melody consists of eighth and sixteenth notes, with some rests. Measure 12 ends with a repeat sign and a double bar line.

Second system (measures 13a-18): Continuation of the melody. Measure 18 ends with a repeat sign and a double bar line.

Third system (measures 19a-25): Continuation of the melody. Measure 25 ends with a repeat sign and a double bar line.

Fourth system (measures 26-32): Continuation of the melody. Measure 32 ends with a repeat sign and a double bar line.

32a

Giga

5a

pia. *f.*

11

15a

20a

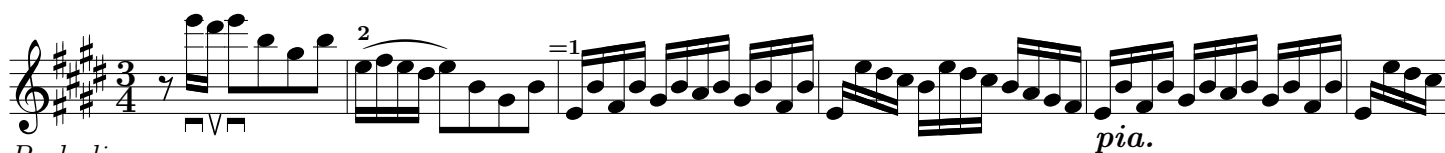
26

31

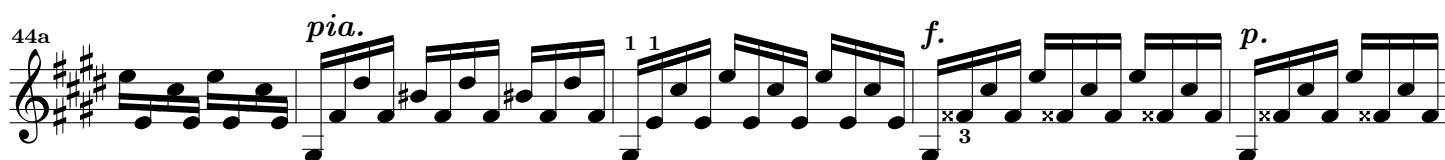
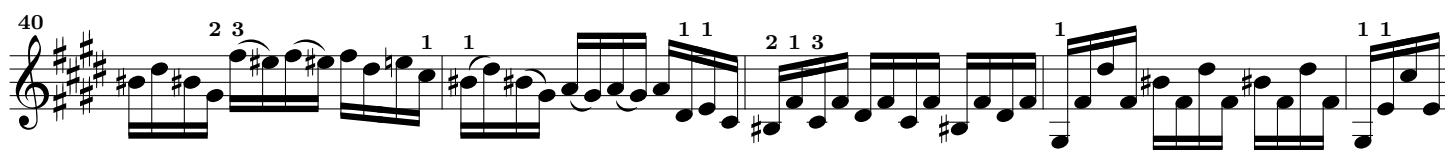
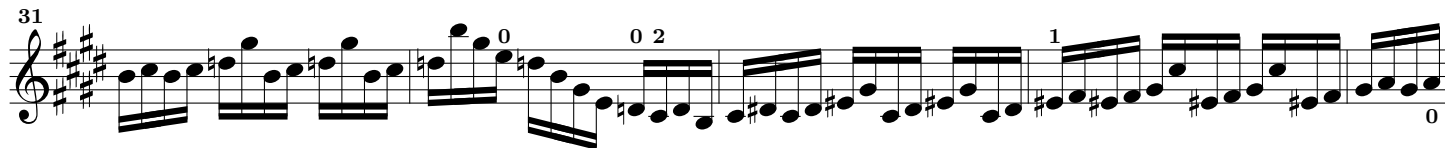
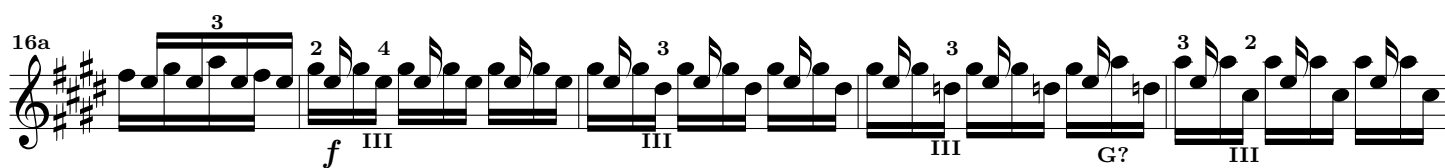
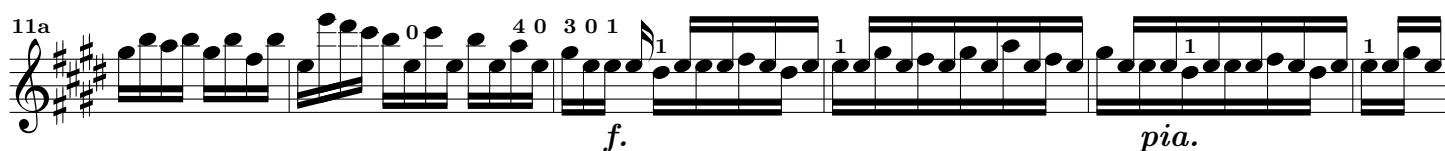
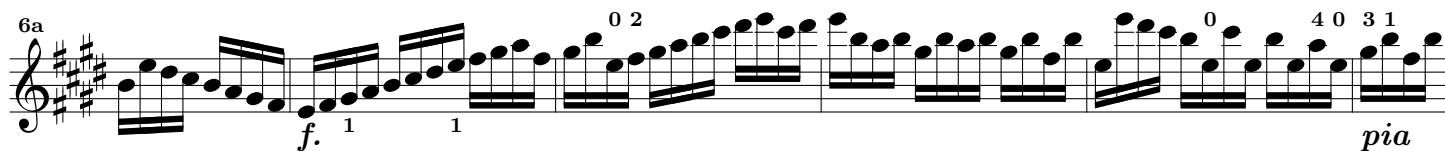
Fine

Partia 3^{xa} à Violino Solo senxa Basso di J.S. Bach.

Violinbezeichnung: Werner Icking



Preludio



58 *pia*

63 *f* *pia* *f*

68

73

77a

81a

85a

90

94a

98a

103a

107a

112

117

122

127

132

137a

Loure

5a

10

14

18a

22a

Gavotte en Rondeaux

The musical score for "Gavotte en Rondeaux" is written in G major (one sharp) and common time. It consists of 12 staves of music, each containing measures numbered from 1 to 94. The notation includes various musical symbols such as trills (tr), slurs, and fingerings (1=, 2, 3, 4). The piece is characterized by its rhythmic complexity and melodic lines. The first staff begins with a trill on the first measure. The second staff features a repeat sign and a trill. The third staff has a trill and a slur. The fourth staff has a trill and a slur. The fifth staff has a trill and a slur. The sixth staff has a trill and a slur. The seventh staff has a trill and a slur. The eighth staff has a trill and a slur. The ninth staff has a trill and a slur. The tenth staff has a trill and a slur. The eleventh staff has a trill and a slur. The twelfth staff has a trill and a slur.

Menuet 1^{re}

Menuet 1^{re} (Measures 1-26). The score is in G major (one sharp) and 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. A repeat sign is present at the end of the first system. A 'V' marking appears above measure 10. A '2/3 = 1' marking is above measure 15. A '3' marking is above measure 20. A '4' marking is above measure 25. A '2' marking is above measure 26.

Menuet 2^{de}

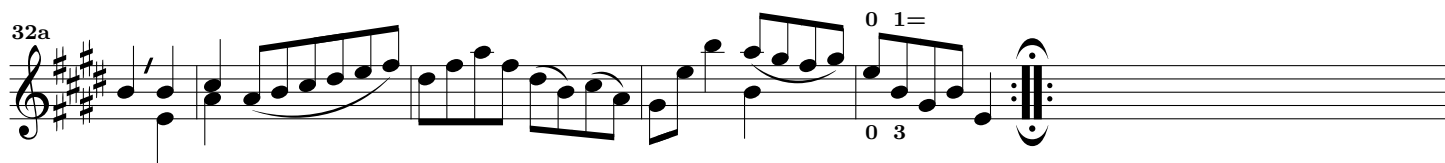
Menuet 2^{de} (Measures 1-26). The score is in G major (one sharp) and 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. A repeat sign is present at the end of the first system. A 'V' marking appears above measure 10. A '2/3 = 1' marking is above measure 15. A '3' marking is above measure 20. A '4' marking is above measure 25. A '2' marking is above measure 26.

[Menuet 1^{re} Da Capo]

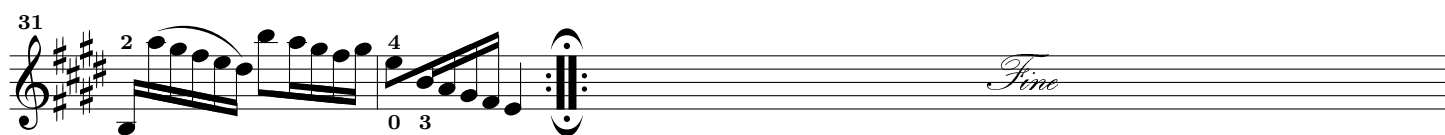
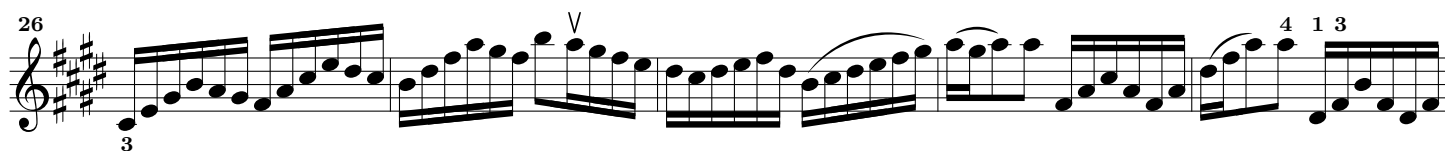
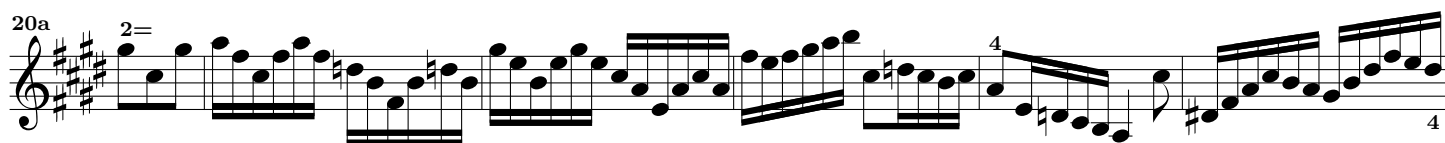
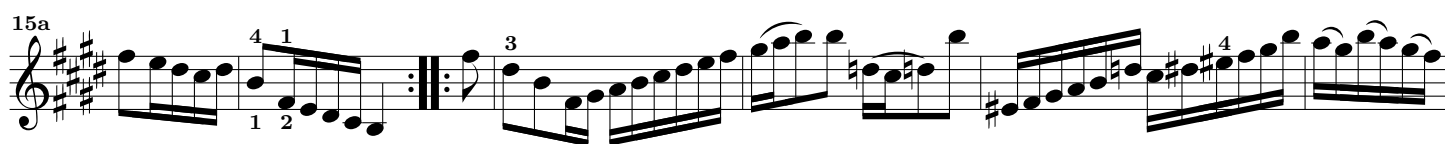
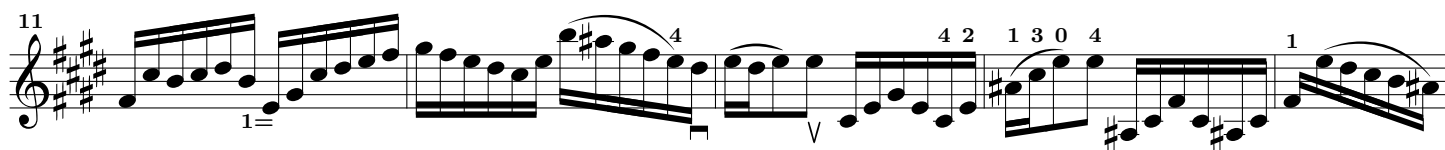
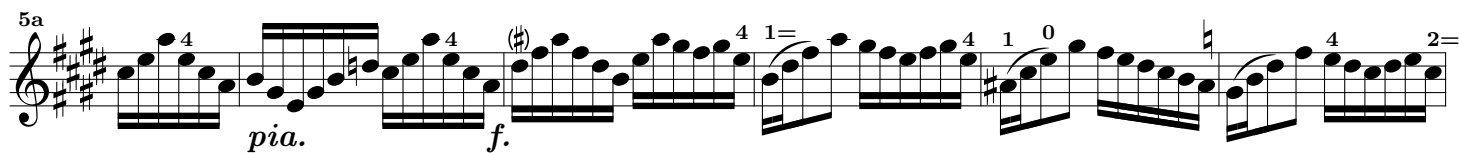
Bourée (Measures 1-26). The score is in G major (one sharp) and 2/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. A repeat sign is present at the end of the first system. A 'V' marking appears above measure 10. A '2/3 = 1' marking is above measure 15. A '3' marking is above measure 20. A '4' marking is above measure 25. A '2' marking is above measure 26.

Bourée

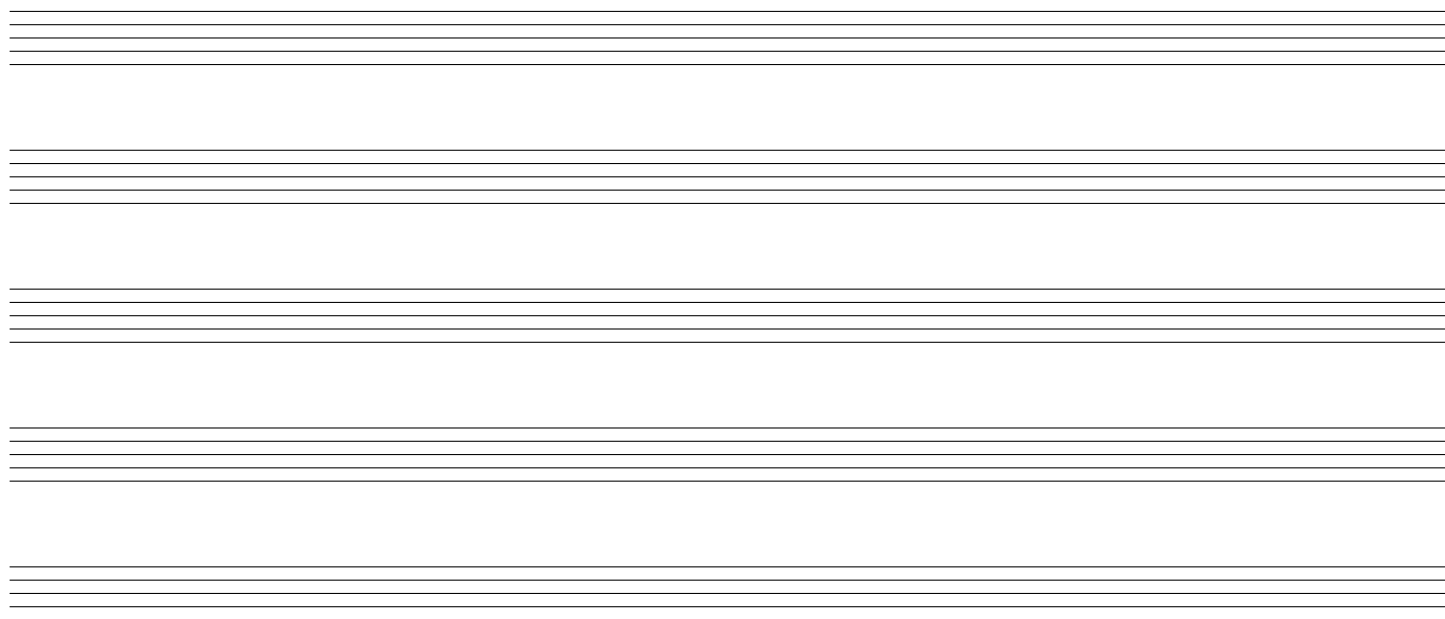
Bourée (Measures 1-26). The score is in G major (one sharp) and 2/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. A repeat sign is present at the end of the first system. A 'V' marking appears above measure 10. A '2/3 = 1' marking is above measure 15. A '3' marking is above measure 20. A '4' marking is above measure 25. A '2' marking is above measure 26.



Giga



Fine



Partia 3^{xa} à Violino Solo senxa Basso di JS Bach.

Transposition und Bezeichnung: Werner Icking

Preludio *pia.*

6a *f.* *pia*

11a *f.* *pia.*

16a *f.* III III III C? III

21 III III III

26 III 0

31 0

35a

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

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

53

58 *pia*

63 *f* *pia* *f*

68

73

77a

81a

85a

90

94a

98a

103a

107a

112

117

122

127

132

137a

Loure

5a

10

14

18a

22a

Gavotte en Rondeaux

8

14

21

28

34

42

49

55

61

68

75

82

88

94

Menuet 1^{re}

Menuet 1^{re} (Measures 1-31). The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features various musical notations including triplets, slurs, and dynamic markings. Measure numbers 10, 19, and 27 are indicated at the start of their respective staves. The piece concludes with a double bar line and repeat dots.

Menuet 2^{de}

Menuet 2^{de} (Measures 1-26). The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It includes musical notations such as slurs, ties, and dynamic markings. Measure numbers 9, 18, and 26 are indicated at the start of their respective staves. The piece ends with a double bar line and repeat dots.

[Menuet 1^{re} Da Capo]

Bourée (Measures 1-6). The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features musical notations including slurs and dynamic markings. The piece concludes with a double bar line and repeat dots.

Bourée

Bourée (Measures 7-26). The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It includes musical notations such as slurs, ties, and dynamic markings. Measure numbers 7, 13a, 19a, and 26 are indicated at the start of their respective staves. The piece ends with a double bar line and repeat dots.

32a

Giga

5a

pia. *f.*

11

15a

20a

26

31

Fine

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 oder anders geschrieben sind, als man es heute schreiben würde. So habe ich zum Beispiel in den Takten 39 und 47 des Preludio im Original die originalen Kreuze gelassen, sie aber in der bezeichneten Version durch die heute üblichen Doppelkreuze ersetzt. 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.

Nicht alle Ergänzungen im bezeichneten Teil sind deutlich als Ergänzungen erkennbar. Im Zweifelsfall ziehe man den nicht-bezeichneten Teil zu Rate, der sich so strikt wie nur eben möglich an Bachs Handschrift hält, selbst wenn mal ein Balken fast durch eine Note gehen sollte. Im bezeichneten Teil sind Bögen oberhalb von Balken fast immer von mir ergänzt.

Bis jetzt ist es mir noch gelungen, Bachs Umbruch zu übernehmen. Zeilenumbrüche innerhalb eines Taktes stören mich im Fall von Solostücken gar nicht und ich finde es reizvoll, daß ich so eine ziemliche Parallele zum Autograph habe. Ich weiß aber nicht, ob ich das bis zum Ende der Ausgabe durchhalten kann.

Ich weiß auch nicht, ob ich diese Ausgabe jemals vollständig abschließen kann; denn nach dem ersten Satz der ersten Sonate vom März 1994, inzwischen vollständig und in einer verbesserten Auflage vorhanden, und der zweiten Sonate aus dem Jahr 1996 gibt es jetzt, Anfang 1997, die dritte Partita, die ich mit PMX erfaßte, was den Satz erheblich erleichterte; dem Autor Don Simons herzlichen Dank.

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

Werner Icking

D-53721 Siegburg, Farnweg 28

* 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.