

# J. S. BACH

*SIX SONATAS FOR UNACCOMPANIED VIOLIN*

*SIX SUITES FOR UNACCOMPANIED 'CELLO*

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SIX SONATAS FOR UNACCOMPANIED VIOLIN

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### NOTES

Bach's six solo sonatas for the violin are as uncommonly difficult to play as their mastery is rewarding. Their polyphonic style would seem almost contradictory to the nature of the instrument for which they are written. As *C. H. H. Parry* remarks in his excellent biography of Bach, "The extraordinary difficulties which his solo music presents impelled violinists ultimately to develop a special phase of technique to conquer them, because the music is in itself so supremely great and noble that highminded performers could not rest satisfied till they found the way to master it. And hence it has come about ultimately that these solo works are regarded as among the most convincing proofs of the powers of interpretation of the foremost violinists of later times."

The *Partitas* are sequences of dance forms; the *Sonatas*, sequences of "abstract" forms.—The famous *Chacónne* is the last movement of Partita No. II.

The six *Suites for Violoncello*, in form akin to the Violin Partitas and fully as remarkable as to musical content and demands on technical skill, have in recent times enjoyed increasing popularity due in no small measure to their superb performances and recordings by Pablo Casals.

The present edition is a photographic reduction, from Vol. 27 of the famous "*Bach-Gesellschaft*" edition of Bach's complete works.

**Erichs Sonaten**

für

**Violine.**



# SONATA I.

Adagio.



Fuga.

Allegro.







Siciliano.



Presto.





# PARTITA I.

*Allemande.*

The musical score consists of twelve staves of handwritten musical notation. The notation is in common time, with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The notes are represented by short horizontal strokes, with stems extending either up or down. Articulation marks, such as dots and dashes, are placed above and below the stems to indicate dynamic and rhythmic details. The first staff begins with a forte dynamic (indicated by a large 'f'). The second staff starts with a piano dynamic (indicated by a small 'p'). The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff starts with a piano dynamic. The seventh staff begins with a forte dynamic. The eighth staff starts with a piano dynamic. The ninth staff begins with a forte dynamic. The tenth staff starts with a piano dynamic. The eleventh staff begins with a forte dynamic. The twelfth staff ends with a forte dynamic.



**Double.**

## Courante.





**Double.**

**Presto.**



