

J. S. Bach

Urtext

**Sonaten Nr. 4 – 6 für Violine
und Klavier (Cembalo)**

BWV 1017 – 1019

**Sonatas for Violin and Piano (Harpsichord)
nos. 4 – 6 · BWV 1017 – 1019**

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Sonatas for Violin and Piano (Harpsichord)
nos. 4–6 : BWV 1017–1019

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Mit zusätzlicher bezeichneter Violinstimme von /
With supplementary violin part marked by
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G. Henle Verlag

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3

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Vorwort

Johann Sebastian Bach hat die sechs Violinsonaten vermutlich gegen Ende seiner Köthener Hofkapellmeisterzeit geschrieben. Indem er hier – und in den Flöten- und Gambensonaten – die bis dahin übliche reine Begleitfunktion des Klaviers in der Ensemblesmusik zugunsten einer selbstständigen Klavierstimme aufgab, legte er den Grund zur Duosonate im modernen Sinne. Die Violinsonaten, die erst kurz nach 1800 erstmalig gedruckt wurden, sind in mehreren Abschriften erhalten, wovon eine drei Sätze in Bachs eigener Handschrift enthält. Die späteste noch aus Bachs Umkreis stammende ist die von seinem Schwiegersohn Altnickol.

Im eigentlichen Notentext stimmen die Handschriften für die vier ersten Sonaten größtenteils überein. Bei der fünften Sonate wird der Klavierpart des dritten Satzes in der Fassung der Niederschrift Altnickols wiedergegeben. Da die ältere Fassung wie ein etwas dürrtiger Entwurf wirkt, wurde hier auf ihren Abdruck verzichtet. In der sechsten Sonate hat Bach zweimal einzelne Sätze ausgetauscht. Die entsprechenden Sätze der beiden früheren Fassungen veröffentlichen wir im Anhang. In der wahrscheinlich ältesten Fassung sind zwei Sätze enthalten, die sich mit kleineren Abweichungen auch in Bachs Cembalopartita in e-moll finden. Der erste ist eine Courante für Klavier allein, der zweite eine Gavotte, deren verloren gegangene Violinstimme hier durch die Oberstimme der Partitenfassung mit einer durch Klammern gekennzeichneten Änderung ersetzt wurde. Dieser Satz, von Bach als „Violino solo e Basso l'accompagnato“ bezeichnet, lässt sich auch als Duo für zwei Streichinstrumente ohne Generalbass auffassen.

Die vorliegende Ausgabe gründet sich im Wesentlichen auf die Abschrift Altnickols. Nur ausnahmsweise wurden dynamische, Tempo-, Artikulations- und Verzierungsbezeichnungen sowie Generalbassziffern – worin sich die einzelnen Handschriften stark unterscheiden – aus

anderen Quellen übernommen; sie sind ebenso wie gelegentliche Analogieergänzungen jeweils in Klammern gesetzt. An Stellen, wo die Klavieroberstimme aussetzt, finden sich in einigen Quellen Generalbassziffern; die entsprechenden (und wenige weitere) akkordischen Ausfüllungen wurden in kleinen Noten beigefügt. In den Quellen ist das für diese Sonaten vorgesehene Klavierinstrument stets als Cembalo bezeichnet.

Für eine eingehendere Beschäftigung mit der Problematik dieser Sonaten sei auf die *Studien über J. S. Bachs Sonaten für ein Melodieinstrument und obligates Cembalo* (Uppsala 1966) des Herausgebers hingewiesen. Im Besonderen mit der sechsten Sonate und ihren verschiedenen Fassungen beschäftigt sich ein Aufsatz im *Archiv für Musikforschung*, Heft 3/4, 1964, S. 217 ff.

Für freundliche Auskünfte über das Original von Altnickols Niederschrift bin ich Herrn Dr. Rudolf Elvers an der Staatsbibliothek Berlin zu Dank verpflichtet.

Textkritische Bemerkungen befinden sich am Ende dieser Ausgabe.

Stocksund, Sommer 1973
Hans Eppstein

Preface

Johann Sebastian Bach presumably wrote the six violin sonatas towards the end of his Cöthen period as court music director. In abandoning here, and in the flute and viola da gamba sonatas, the hitherto customary pure accompanying role of the keyboard instrument in ensemble music, in favour of an independent piano part, he established the basis of the duo-sonata, or sonata for two instruments, in the modern sense. The violin sonatas, which were first published shortly after 1800, survive in several

copies, one of which contains three movements in Bach's own handwriting. The latest, stemming still from Bach's circle, is that of his son-in-law Altnickol.

In the notation proper, the manuscripts of the first four sonatas are identical for the most part. In the fifth sonata, the keyboard part of the third movement is reproduced in the version of Altnickol's copy. Since the older version gives the impression of a somewhat inadequate sketch, it has not been included in the present edition. In the sixth sonata Bach twice changed individual movements. The corresponding movements of the two earlier versions are published in the appendix. The probably oldest version contains two movements, which with some slight divergencies, are also found in Bach's harpsichord Partita in e minor. The first is a Courante for clavier alone, the second a Gavotte. The violin part of the latter has been lost and is now replaced by the upper voice of the Partita version, with an emendation printed here in brackets. This movement, designated by Bach as "Violino solo e Basso l'accompagnato", can also be performed as a duet for two string instruments without figured bass.

The present edition is based for the most part on Altnickol's copy. The dynamic, tempo, and articulation markings, and the embellishment signs as well as the figured bass – in which the individual manuscripts differ greatly – are only rarely derived from secondary sources. Like occasional emendations based on analogous passages, they are printed in brackets. In places where the treble of the piano part is missing, a figured bass is to be found in several sources; realizations of the figured bass in these and a few other places are printed in small type. In the sources the keyboard instrument assigned for these sonatas is always characterized as Cembalo (harpsichord).

For a more detailed treatment of the problems of these sonatas, see the editor's *Studien über J. S. Bachs Sonaten für ein Melodieinstrument und obligates Cembalo* (Uppsala, 1966). An article in the *Archiv für Musikforschung* (No. 3/4,

1964, p. 217 ff.) deals especially with the sixth sonata and its different versions.

I am particularly indebted to Dr. Rudolf Elvers of the Staatsbibliothek Berlin, for kindly providing essential information regarding the original Altnickol manuscript.

Critical commentaries can be found at the end of this edition.

Stocksund, summer 1973

Hans Eppstein

Préface

Jean Sébastien Bach a composé les six sonates pour violon probablement vers la fin de l'époque où il était maître de chapelle à la cour de Cöthen. Tandis qu'ici – et dans les sonates pour flûte et gambe – il remplace le rôle de pur accompagnement que jouait le piano jusqu'alors par celui d'un instrument indépendant, il crée ainsi la base de la sonate à 2 instruments dans le sens moderne. Les sonates pour violon qui ne furent imprimées pour la première fois que peu

après 1800, sont conservées en plusieurs copies dont l'une contient 3 mouvements écrits de la main de Bach. La plus récente provenant encore du cercle de Bach, est celle de son gendre Altnickol.

Dans le texte musical proprement dit, les manuscrits des 4 premières sonates s'accordent généralement entr'eux. Dans la 5^e sonate, le troisième mouvement de la partie de piano paraît sous la forme de la copie d'Altnickol. Comme la version la plus ancienne paraît être une ébauche plutôt insuffisante, on a renoncé à la reproduire ici. Dans la 6^e sonate, Bach a échangé deux fois quelques mouvements entr'eux. Les mouvements correspondants aux deux versions antérieures sont publiés dans l'annexe. La version supposée la plus ancienne contient deux mouvements qui, avec quelques petites dissemblances, se trouvent également dans la Partita pour cembalo en mi mineur. Le premier mouvement est une courante pour piano solo, le deuxième une gavotte dont la partie de violon égarée a été remplacée ici par le soprano de la version de la partita avec un changement indiqué entre parenthèses. Ce mouvement intitulé par Bach: «Violino solo e Basso l'accompagnato» peut être compris aussi comme duo pour deux instruments à cordes sans basse chiffrée.

La présente édition repose en grande partie sur la copie de Altnickol; les autres manuscrits montrant une sensible dis-

semblance entr'eux, c'est seulement par exception, que l'on a pris de ces sources les désignations de nuances, de mouvement, d'articulation, d'appoggiature et de basse chiffrée. Ces indications sont mises entre parenthèses comme les compléments analogiques occasionnels. Aux endroits où le soprano du piano est interrompu, on trouve, dans différentes sources, la basse chiffrée; la réalisation des accords s'y rapportant (ainsi que quelques autres) est ajoutée en petites notes. Dans les sources l'instrument à clavier prévu pour ces sonates est toujours désigné Cembalo (clavecin).

Si l'on veut étudier plus à fond les problèmes concernant ces sonates, on se rapportera à l'ouvrage de l'éditeur intitulé: *Studien über J. S. Bachs Sonaten für ein Melodieinstrument und obligates Cembalo* (Uppsala, 1966). Un article paru dans *Archiv für Musikforschung*, cahier 3/4, 1964, p. 217 ss., s'occupe particulièrement de la 6^e sonate et de ses différentes versions.

Je remercie Monsieur le Dr. Rudolf Elvers de la Staatsbibliothek Berlin d'avoir eu l'amabilité de me donner des renseignements sur le manuscrit original d'Altnickol.

Commentaires critiques se trouvent à la fin du volume.

Stocksund, été 1973

Hans Eppstein

Sonate

c-moll

BWV 1017

Largo

Violine

4.

Klavier (Cembalo)

Measures 1-3. Violin part features trills (tr) and slurs. Piano part has a rhythmic accompaniment of eighth notes in both hands. The key signature is C minor and the time signature is 6/8.

4

Measures 4-7. Piano part continues with a complex rhythmic pattern. Fingerings 1, 2, 3, and 4 are indicated. The violin part continues with slurs and trills.

8

Measures 8-10. Piano part continues with a complex rhythmic pattern. Fingerings 1, 2, 3, and 4 are indicated. The violin part continues with slurs and trills.

11

Measures 11-13. Piano part continues with a complex rhythmic pattern. Fingerings 1, 2, 3, 4, and 5 are indicated. The violin part continues with slurs and trills.

14

Measures 14-15. First and second endings are shown. Fingerings 1, 2, 3, 4, and 5 are indicated. The violin part continues with slurs and trills.

17

Musical score for measures 17-20. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes and includes fingerings 1, 2, 3, 4, and 2.

21

Musical score for measures 21-24. It features a vocal line and a piano accompaniment. The piano part includes fingerings 1, 3, 4, 4, 4, 2, 2, and 3.

25

Musical score for measures 25-28. It features a vocal line and a piano accompaniment. The piano part includes fingerings 1, 1, 1, 5, and 3.

29

Musical score for measures 29-32. It features a vocal line and a piano accompaniment. The piano part includes fingerings 1, 2, 1, 2, 4, 4, 4, 3, 4, 1, 4, 2, 1, and 3.

33

Musical score for measures 33-36. It features a vocal line and a piano accompaniment. The piano part includes fingerings 4, 1, 3, 3, 2, 2, 4, and a trill (*tr*).

Allegro

Musical score for piano, measures 1-12, in B-flat major, 2/4 time, Allegro. The score is written for piano and includes fingerings, trills, and slurs.

Measures 1-2: The right hand plays a sequence of eighth notes (F4, G4, A4, Bb4, C5, Bb4, A4, G4) with fingerings 2, 5, 3. The left hand plays a sequence of eighth notes (F3, G3, A3, Bb3, C4, Bb3, A3, G3) with fingerings 1, 3, 3, 2.

Measures 3-4: The right hand plays a sequence of eighth notes (F4, G4, A4, Bb4, C5, Bb4, A4, G4) with fingerings 2, 4, 2, 4, 3, 2, 2, 3, 3, 4. The left hand plays a sequence of eighth notes (F3, G3, A3, Bb3, C4, Bb3, A3, G3) with fingerings 1, 2, 1, 1, 1, 3, 4.

Measures 5-6: The right hand plays a sequence of eighth notes (F4, G4, A4, Bb4, C5, Bb4, A4, G4) with fingerings 2, 4, *tr*, 1, 1, 3, 3. The left hand plays a sequence of eighth notes (F3, G3, A3, Bb3, C4, Bb3, A3, G3) with fingerings 1, 3, 3, 1, 3.

Measures 7-8: The right hand plays a sequence of eighth notes (F4, G4, A4, Bb4, C5, Bb4, A4, G4) with fingerings *tr*, 3, 4, 1, 4, 1, 2. The left hand plays a sequence of eighth notes (F3, G3, A3, Bb3, C4, Bb3, A3, G3) with fingerings 2, 1, 1, 1, 3, 3, 2, 1.

Measures 9-10: The right hand plays a sequence of eighth notes (F4, G4, A4, Bb4, C5, Bb4, A4, G4) with fingerings *tr*, 3, 4, 1, 4, 1, 2. The left hand plays a sequence of eighth notes (F3, G3, A3, Bb3, C4, Bb3, A3, G3) with fingerings 2, 1, 1, 1, 3, 3, 2, 1.

Measures 11-12: The right hand plays a sequence of eighth notes (F4, G4, A4, Bb4, C5, Bb4, A4, G4) with fingerings *tr*, 3, *tr*, 2, *tr*, (*tr*), 2, 1, 2. The left hand plays a sequence of eighth notes (F3, G3, A3, Bb3, C4, Bb3, A3, G3) with fingerings 2, 1, 2, 3, 2, 2.

15

Musical score for measures 15-17. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes complex fingerings such as triplets and slurs.

18

Musical score for measures 18-20. The score continues with the vocal line and piano accompaniment. The piano part features more intricate fingerings and slurs.

21

Musical score for measures 21-22. The score continues with the vocal line and piano accompaniment. The piano part includes various fingerings and slurs.

23

Musical score for measures 23-25. The score continues with the vocal line and piano accompaniment. The piano part features complex fingerings and slurs, including a trill in the vocal line.

26

Musical score for measures 26-28. The score continues with the vocal line and piano accompaniment. The piano part includes various fingerings and slurs, with trills in both the vocal and piano parts.

29

Musical score for measures 29-30. The system includes a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns with fingerings 1, 2, 3, 4, and 5. A trill (tr) is marked above the vocal line in measure 30.

31

Musical score for measures 31-32. The piano accompaniment continues with intricate fingerings (1-5) and articulation marks.

33

Musical score for measures 33-35. The piano part shows dense sixteenth-note passages with fingerings 1, 2, 3, 4, and 5.

36

Musical score for measures 36-38. A trill (tr) is marked above the vocal line in measure 36. The piano accompaniment features complex rhythmic patterns with fingerings 1, 2, 3, 4, and 5.

39

Musical score for measures 39-40. The piano accompaniment continues with complex rhythmic patterns and fingerings (1-5). A trill (tr) is marked above the vocal line in measure 39.

42

Musical score for measures 42-43. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure 42 features a vocal line with a trill (tr) and a piano accompaniment with a triplet of eighth notes (3) and a slur. Measure 43 continues the piano accompaniment with a slur and a triplet of eighth notes (3). Fingerings 5, 4, and 3 are indicated in the bass staff.

44

Musical score for measures 44-46. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure 44 features a vocal line with a trill (tr) and a piano accompaniment with a triplet of eighth notes (3) and a slur. Measure 45 features a vocal line with a trill (tr) and a piano accompaniment with a slur and a triplet of eighth notes (3). Measure 46 features a vocal line with a slur and a piano accompaniment with a slur and a triplet of eighth notes (3). Fingerings 2, 1, 2, 3, 5, 4, 1, and 3 are indicated.

47

Musical score for measures 47-48. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure 47 features a vocal line with a trill (tr) and a piano accompaniment with a slur and a triplet of eighth notes (3). Measure 48 features a vocal line with a slur and a piano accompaniment with a slur and a triplet of eighth notes (3). Fingerings 2, 1, 2, 3, 1, 3, and 2 are indicated.

49

Musical score for measures 49-51. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure 49 features a vocal line with a slur and a piano accompaniment with a slur and a triplet of eighth notes (3). Measure 50 features a vocal line with a slur and a piano accompaniment with a slur and a triplet of eighth notes (3). Measure 51 features a vocal line with a slur and a piano accompaniment with a slur and a triplet of eighth notes (3). Fingerings 1, 2, 1, 1, 3, 2, 3, 2, 1, and 1 are indicated.

52

Musical score for measures 52-54. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure 52 features a vocal line with a slur and a piano accompaniment with a slur and a triplet of eighth notes (3). Measure 53 features a vocal line with a slur and a piano accompaniment with a slur and a triplet of eighth notes (3). Measure 54 features a vocal line with a slur and a piano accompaniment with a slur and a triplet of eighth notes (3). Fingerings 1, 1, 3, 4, 5, and 3 are indicated.

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56

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58

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59

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61

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62

63

64

64

65

66

67

67

68

69

70

tr (tr)

3 2 1 4 2 4 4 1 2

2 1 3 3 3 1

73

2 3 2 3 2 2

1 3 2 3 2 2

76

1 1 3 1 2 tr

4 2 1 2 3 4 2 1 3

4 2 1 2 3 4 2 1 3

79

tr tr (tr) tr

tr tr tr

3 1 3 3 3 1 3

3 4 2 1 3 3 1 3

82

(tr) 5 1 4 4 3 2 tr 3

3 4 4 4 1 2

85

Musical score for measures 85-87. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and trills.

88

Musical score for measures 88-90. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and trills.

91

Musical score for measures 91-93. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and trills.

94

Musical score for measures 94-96. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and trills.

97

Musical score for measures 97-99. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and trills.

100

Musical score for measures 100-102. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 100 features a melodic line in the upper treble and a bass line with a half note and a quarter note. Measure 101 has a complex piano accompaniment with triplets and sixteenth notes in both hands, and a melodic line in the upper treble. Measure 102 continues the piano accompaniment and melodic line. Fingerings are indicated with numbers 1-5.

103

Musical score for measures 103-105. The system consists of three staves. Measure 103 has a melodic line in the upper treble and a piano accompaniment with triplets in the bass. Measure 104 features a trill (tr) in the upper treble and a piano accompaniment with sixteenth notes. Measure 105 continues the melodic line and piano accompaniment. Fingerings and trills are indicated.

106

Musical score for measures 106-108. The system consists of three staves. Measure 106 has a melodic line in the upper treble and a piano accompaniment with eighth notes. Measure 107 features a melodic line with a trill (tr) in the upper treble and a piano accompaniment with eighth notes. Measure 108 concludes the system with a melodic line and piano accompaniment. Fingerings are indicated.

Adagio

Musical score for measures 109-111. The system consists of three staves. The key signature is three flats and the time signature is 3/4. Measure 109 has a melodic line in the upper treble and a piano accompaniment with eighth notes. Measure 110 features a melodic line with a trill (tr) in the upper treble and a piano accompaniment with eighth notes. Measure 111 concludes the system with a melodic line and piano accompaniment. Fingerings and trills are indicated.

5

Musical score for measures 112-114. The system consists of three staves. Measure 112 has a melodic line in the upper treble with a piano (p) dynamic marking and a piano accompaniment with eighth notes. Measure 113 features a melodic line with a trill (tr) in the upper treble and a piano accompaniment with eighth notes. Measure 114 concludes the system with a melodic line and piano accompaniment. Fingerings and dynamics are indicated.

10

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30