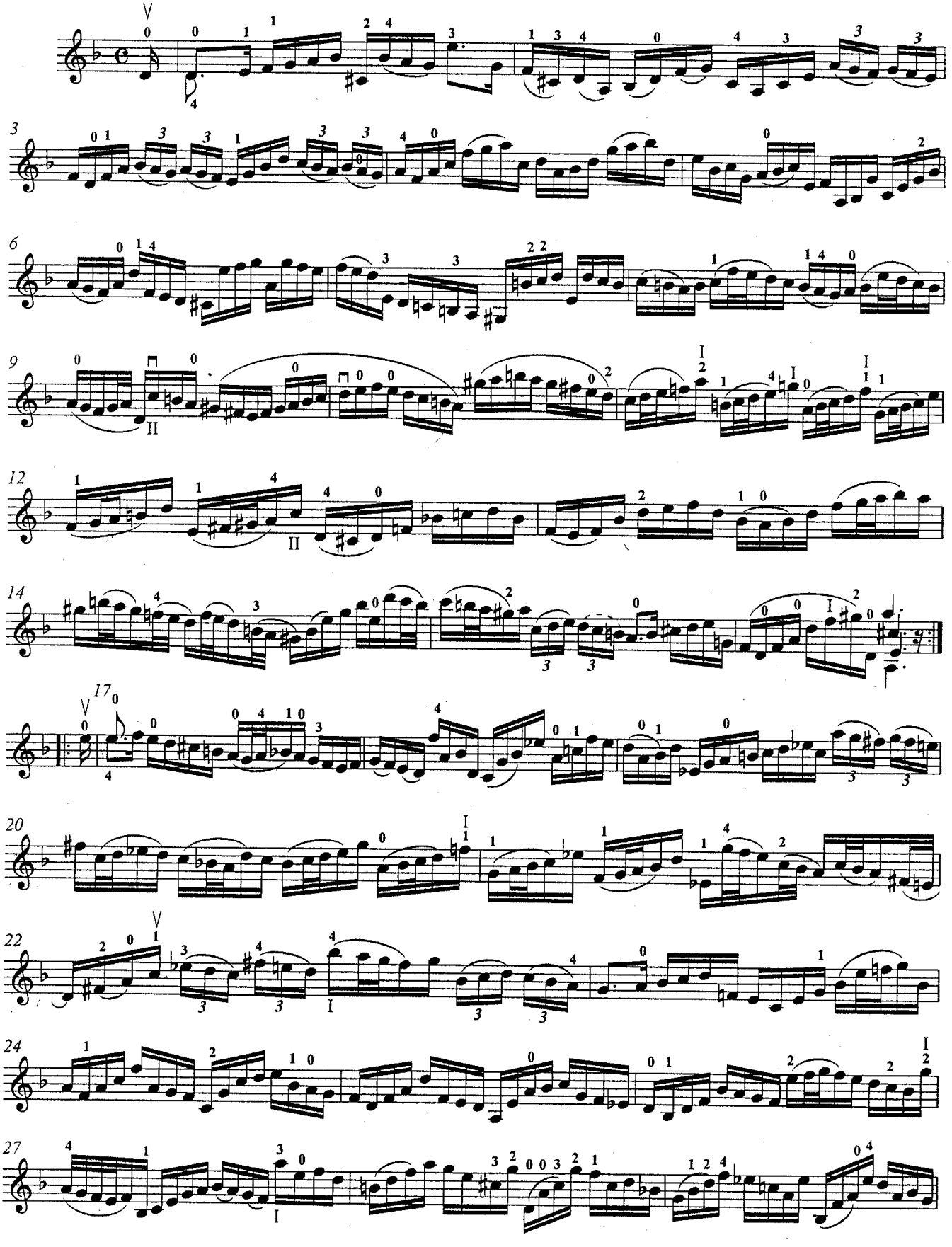
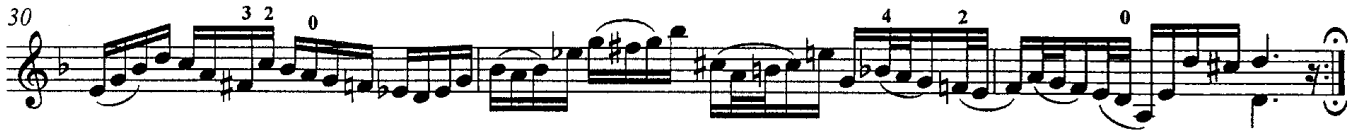
Partita II

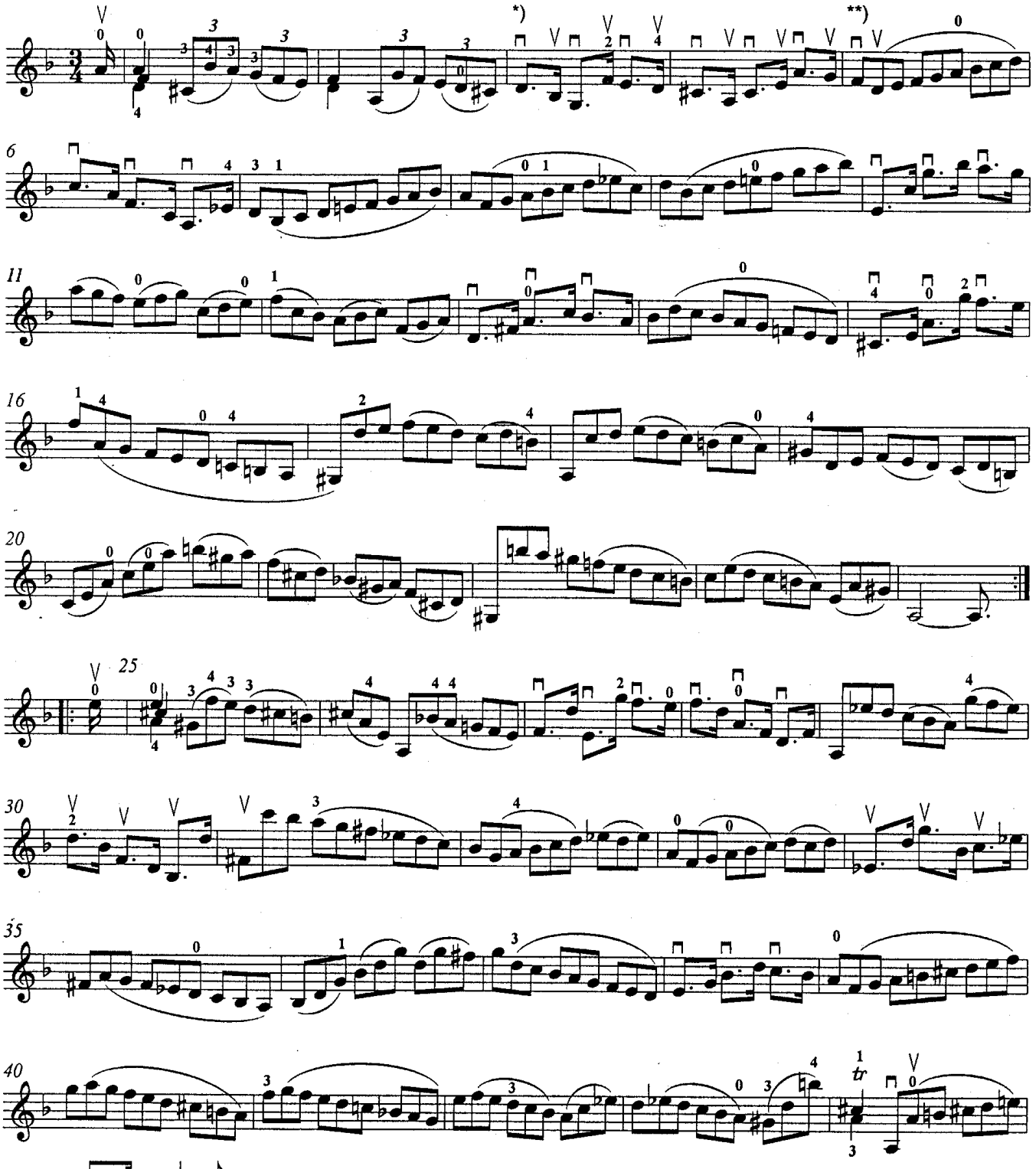
BWV 1004

Allemanda



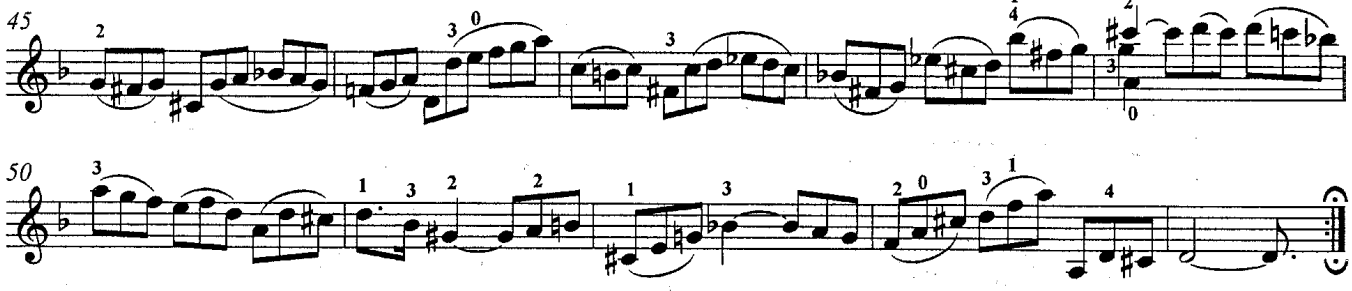


Corrente

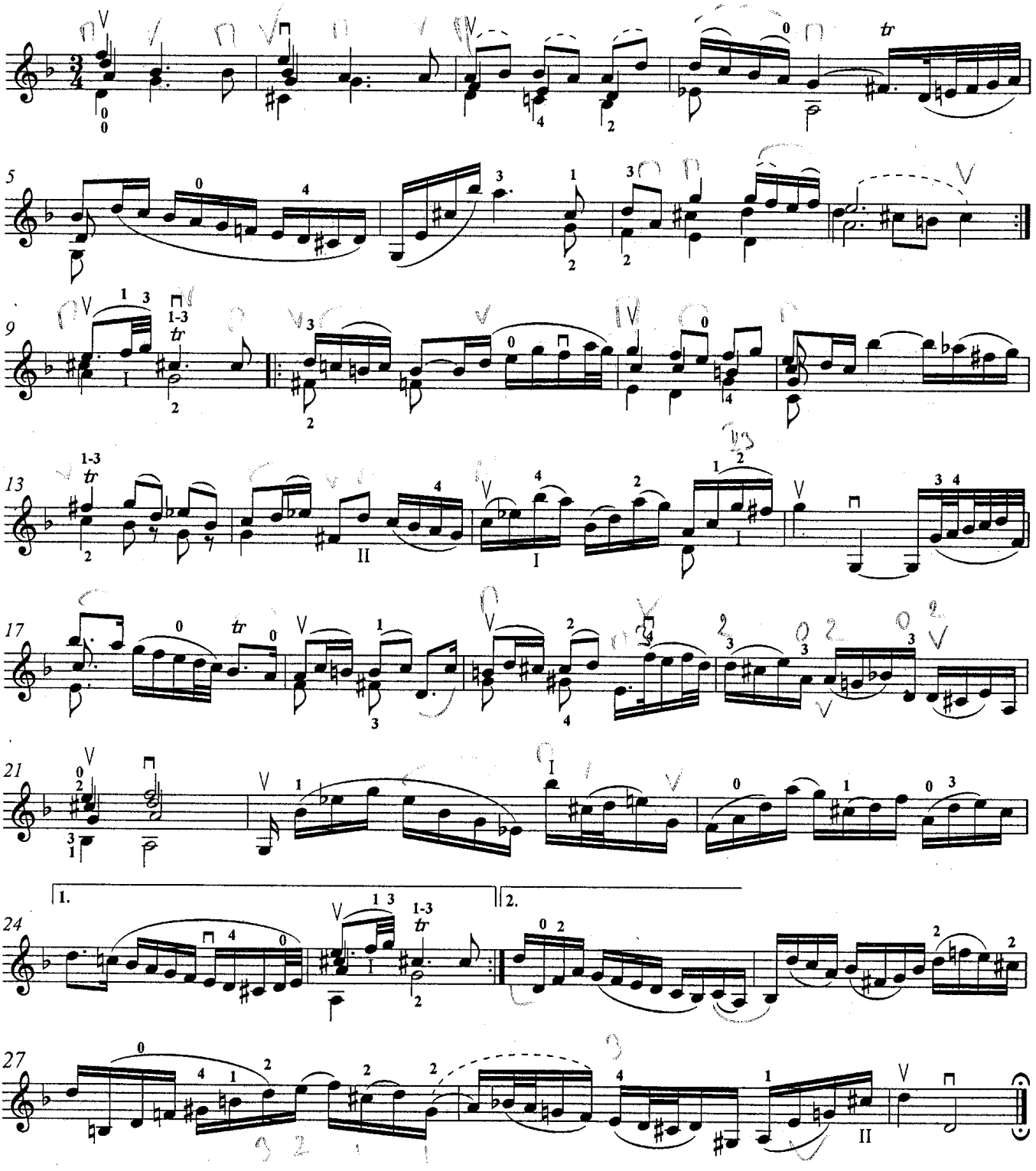


*) =

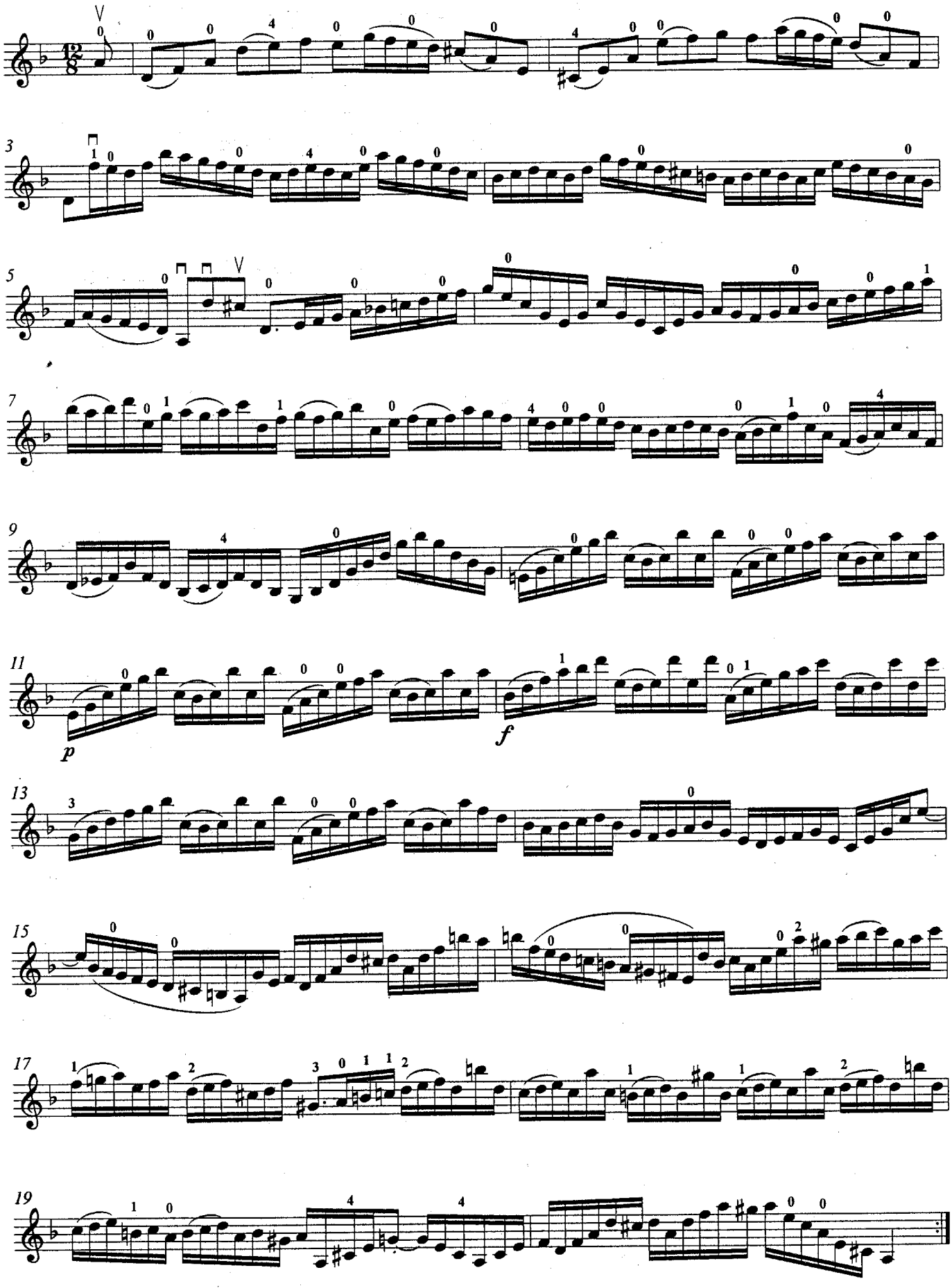
**) Исполнение указанными штрихами предполагает постепенное перемещение смычка от нижней части к верхней и наоборот (такты 30, 34) / The bowing strokes here should be executed by gradually moving from the lower part of the bow to the upper and vice versa (see also measures 30 and 34).

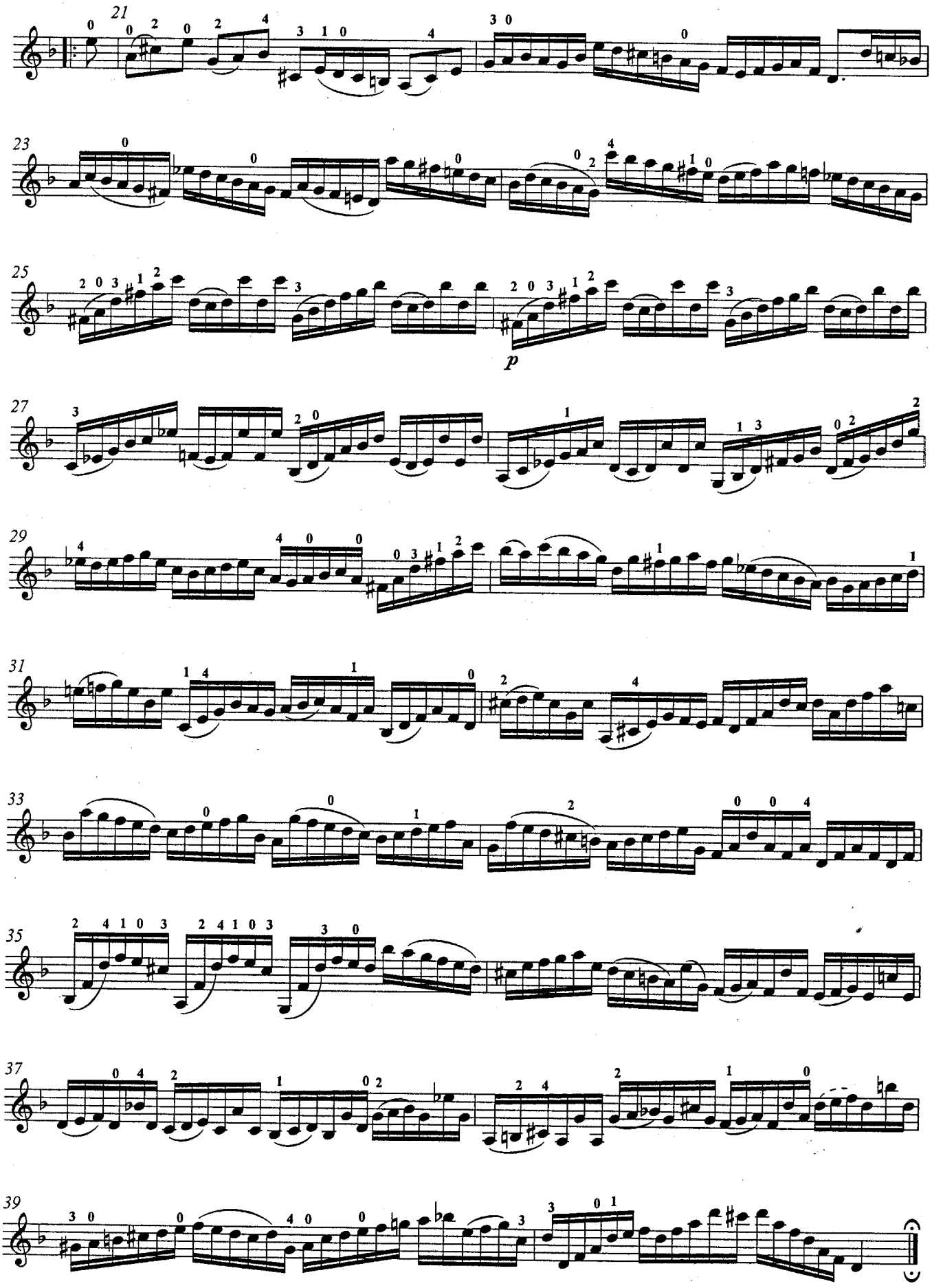


Sarabanda



Giga

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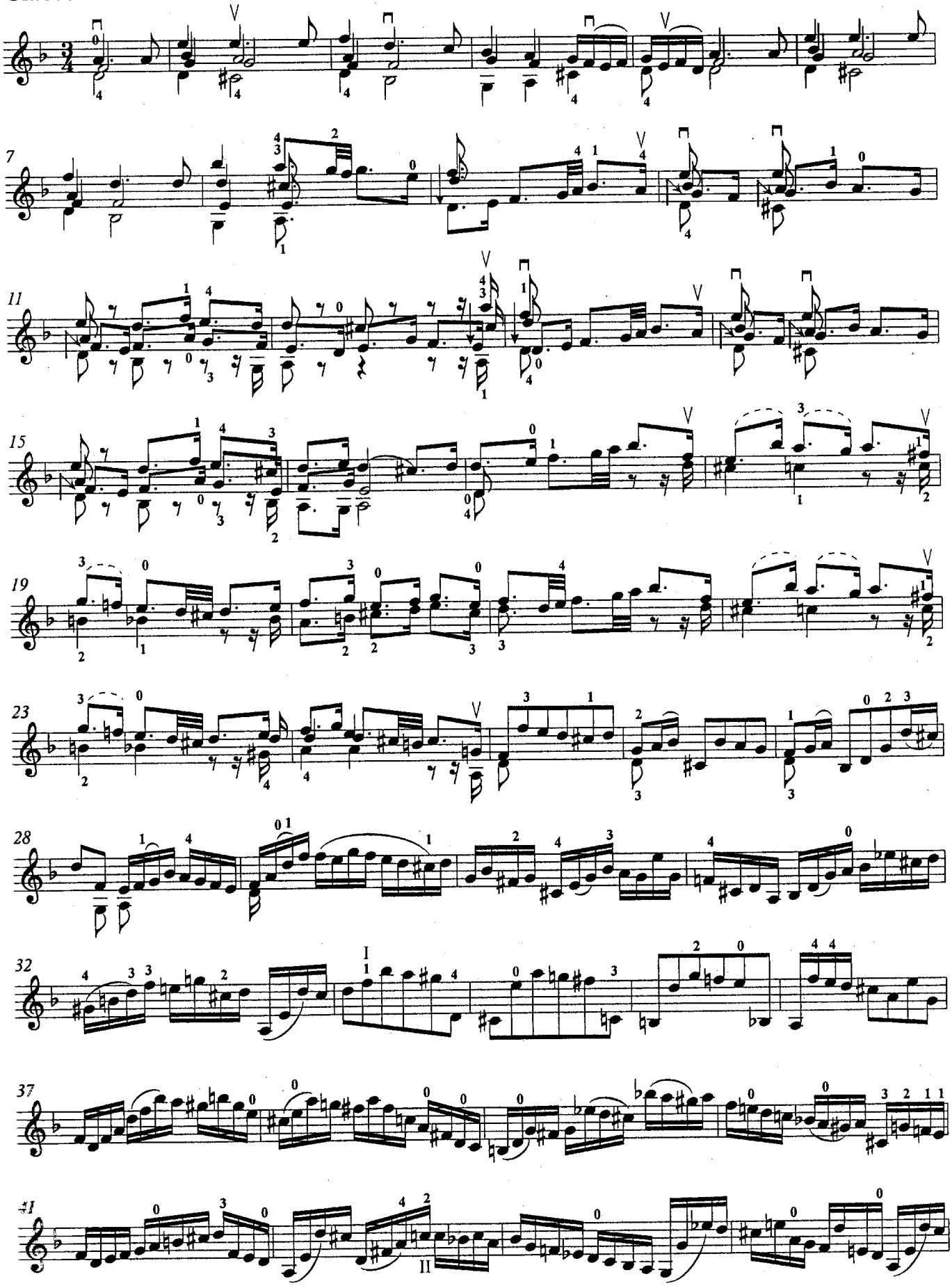
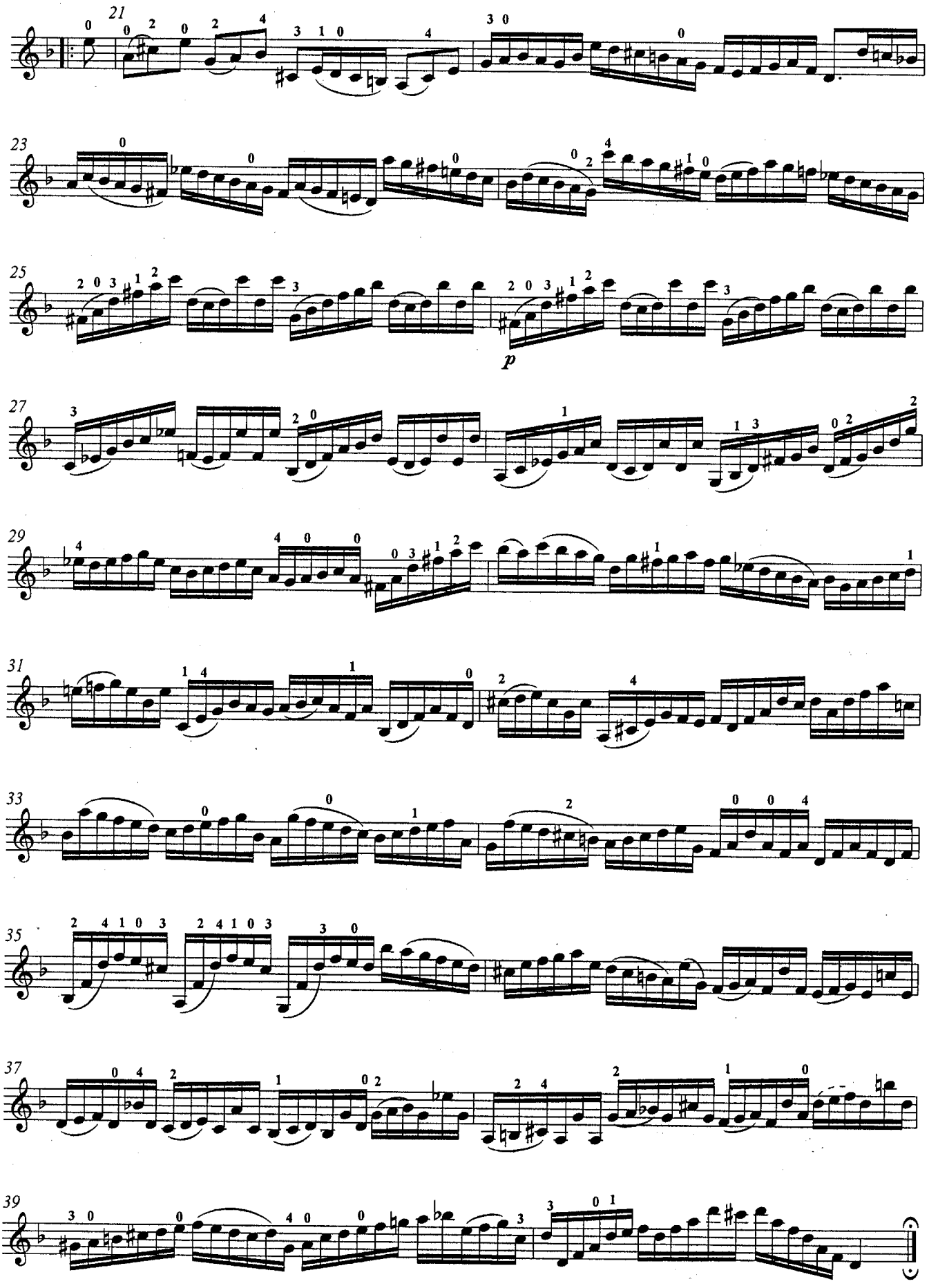
Ciaccona

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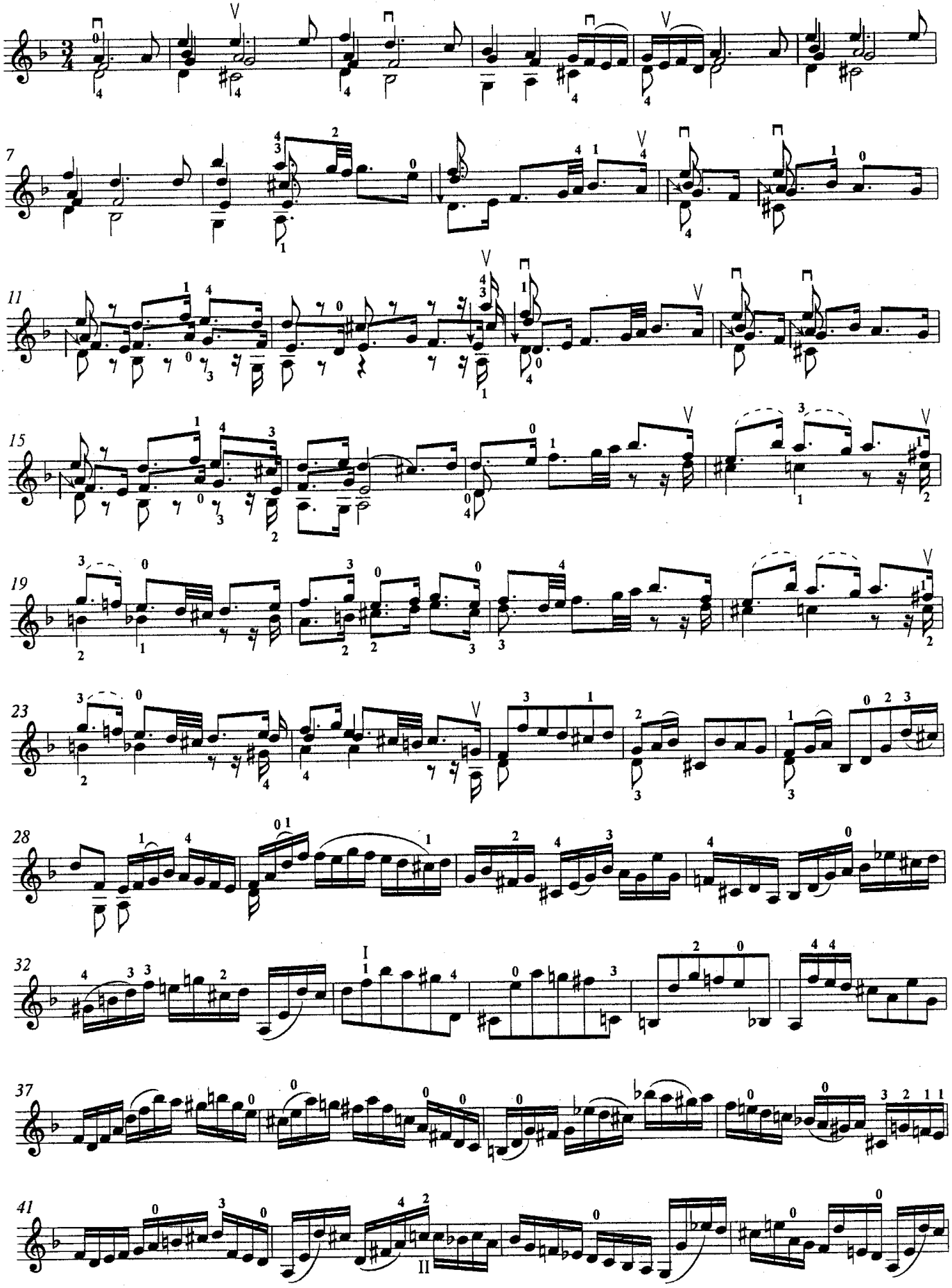
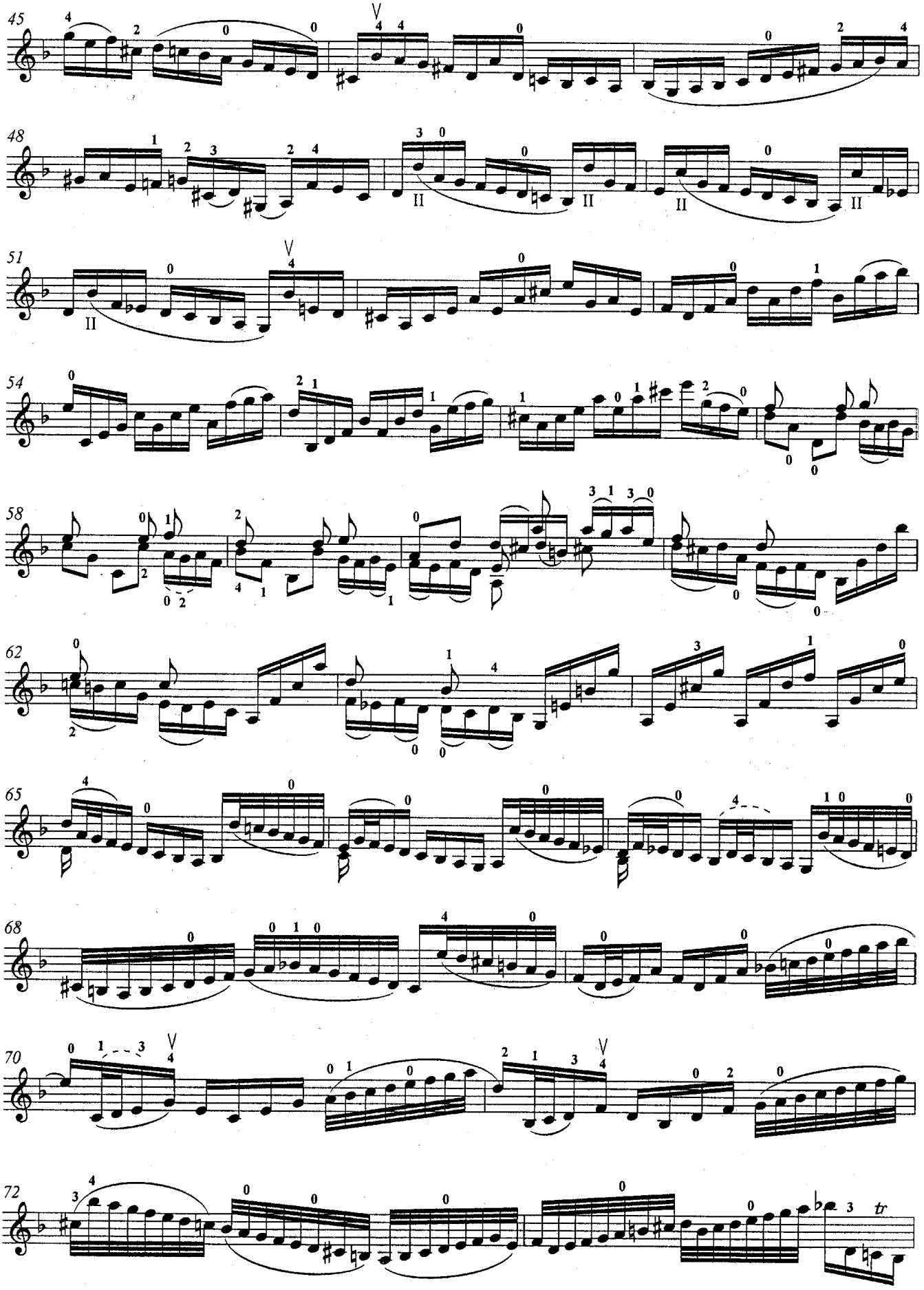
Ciaccona

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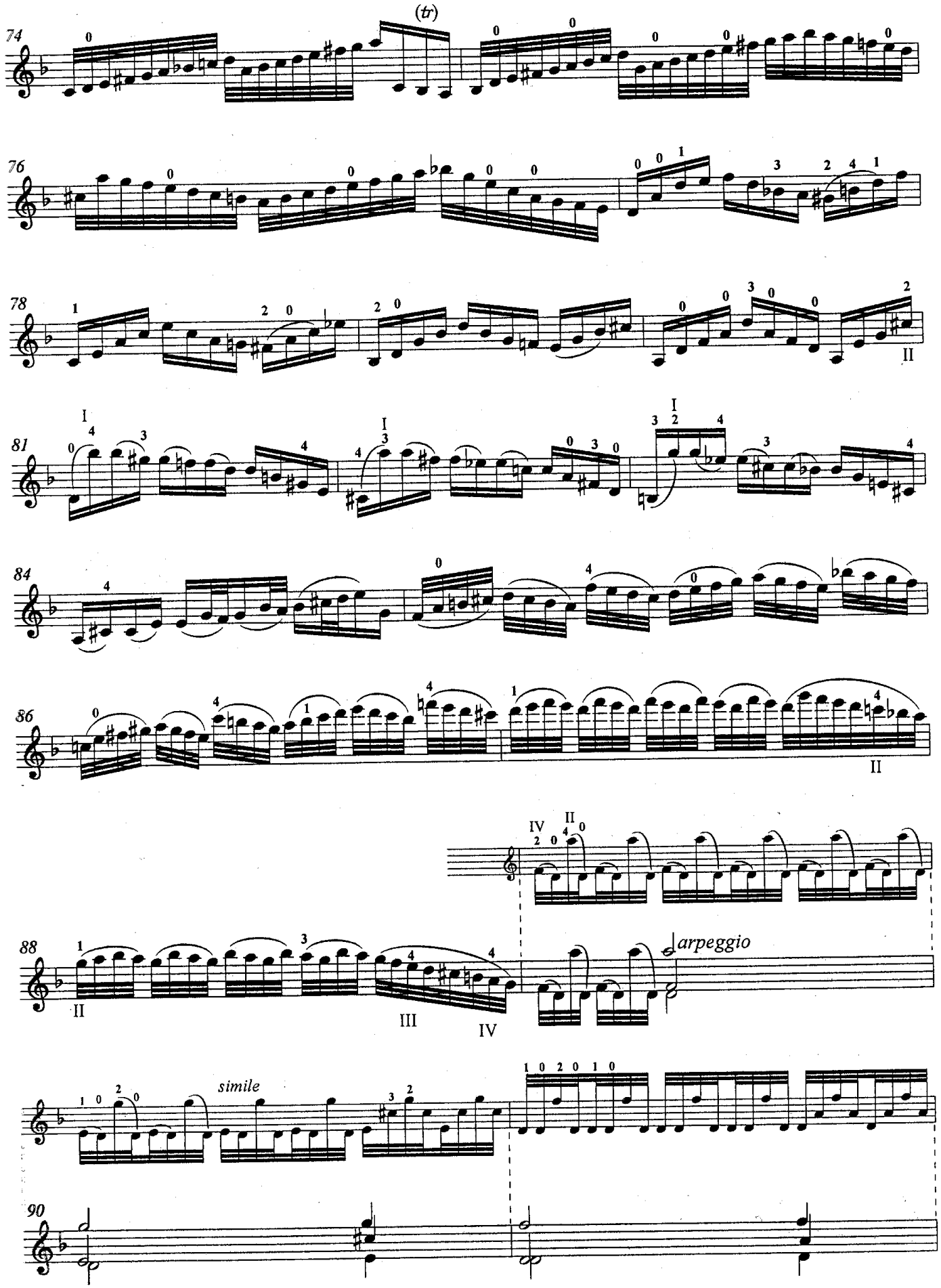
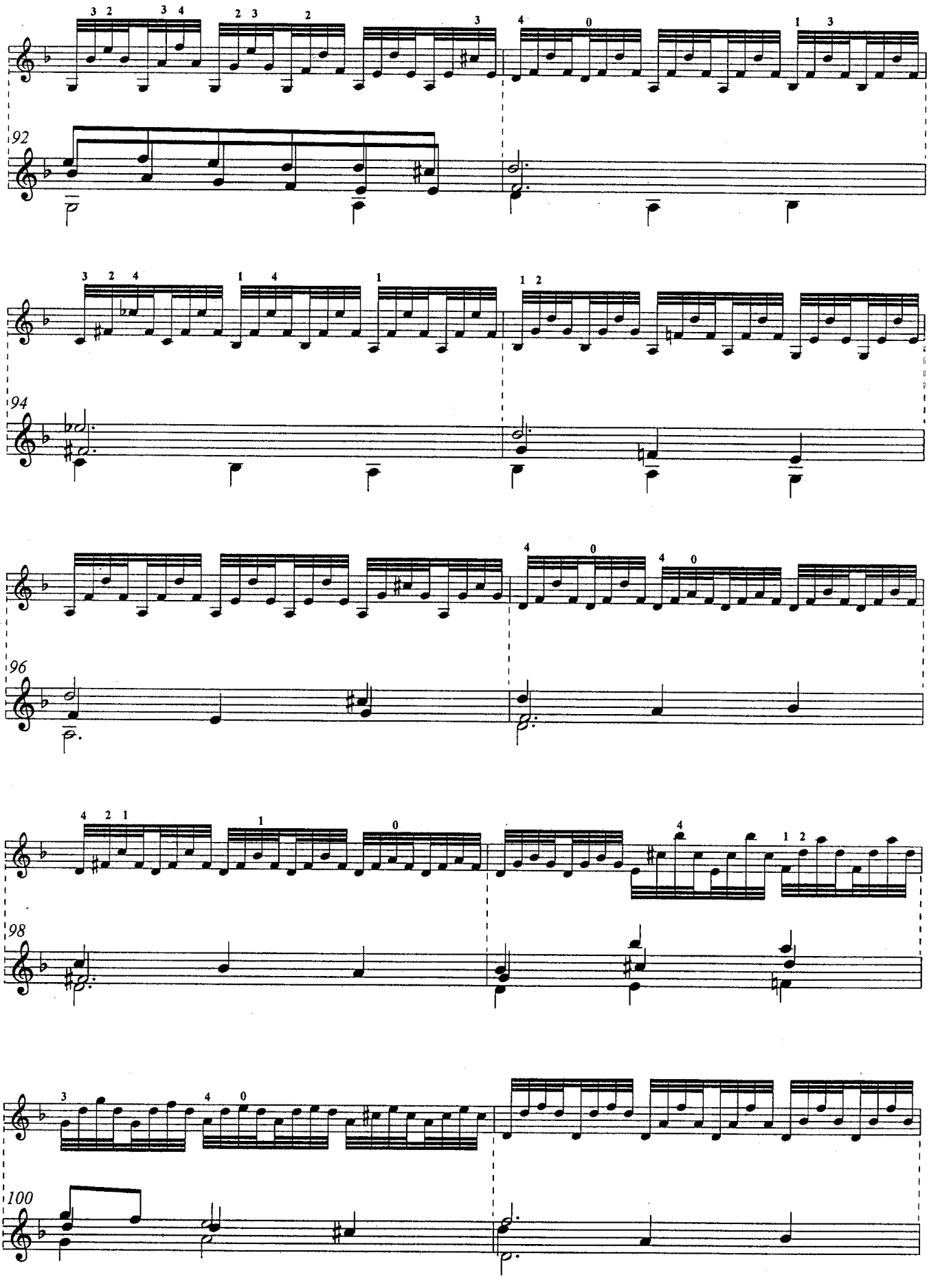

(tr)
arpeggio
simile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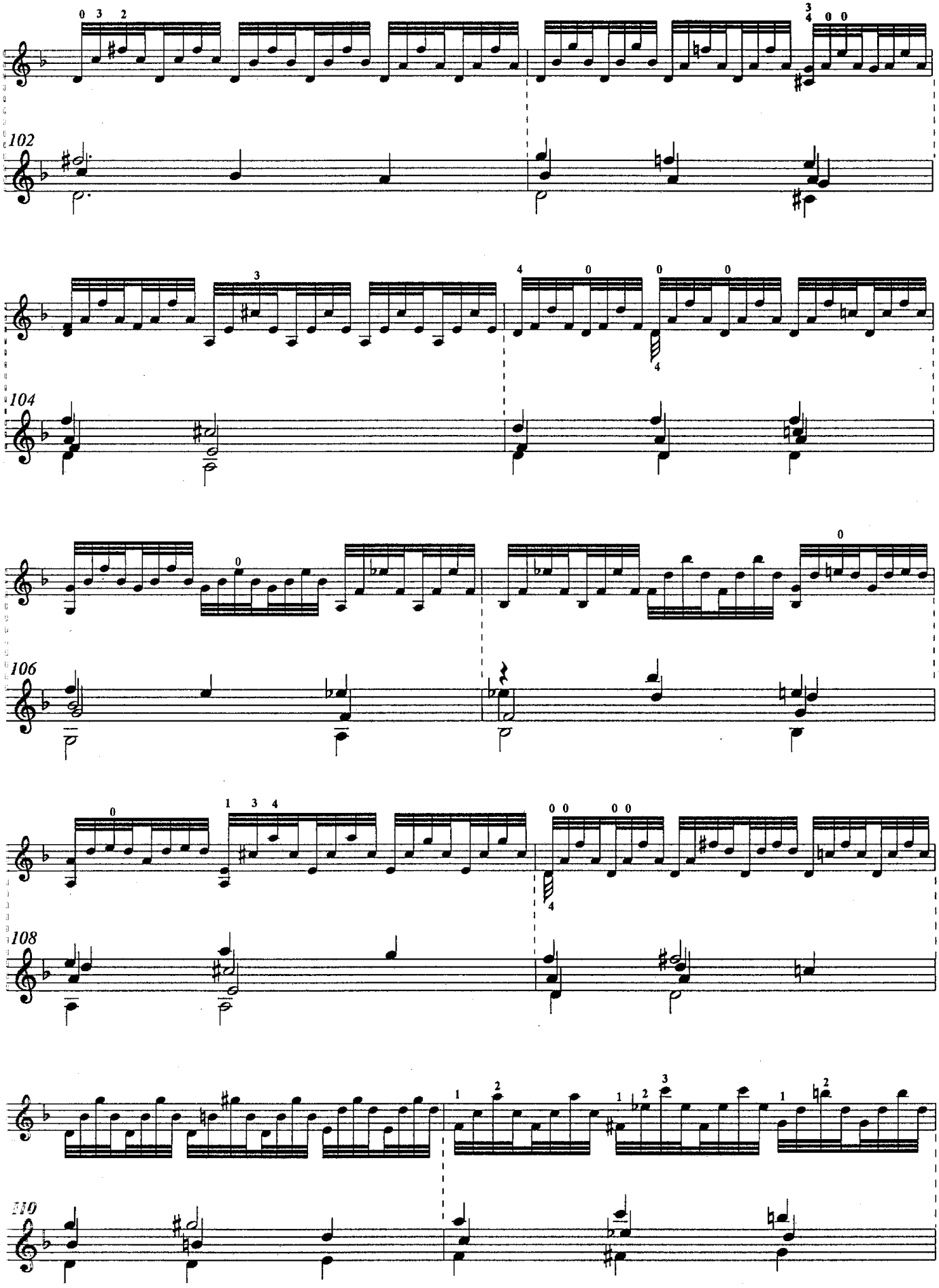
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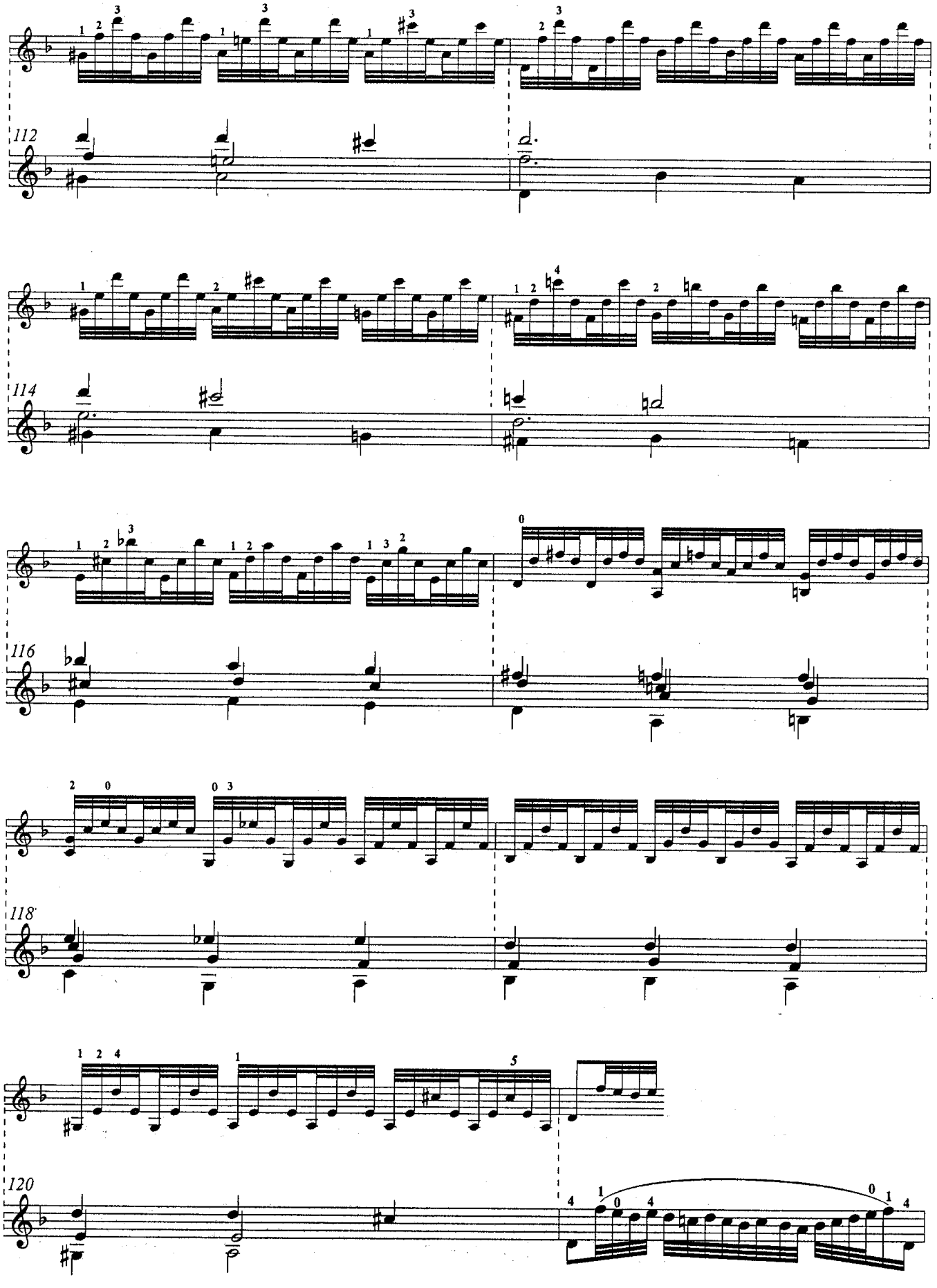
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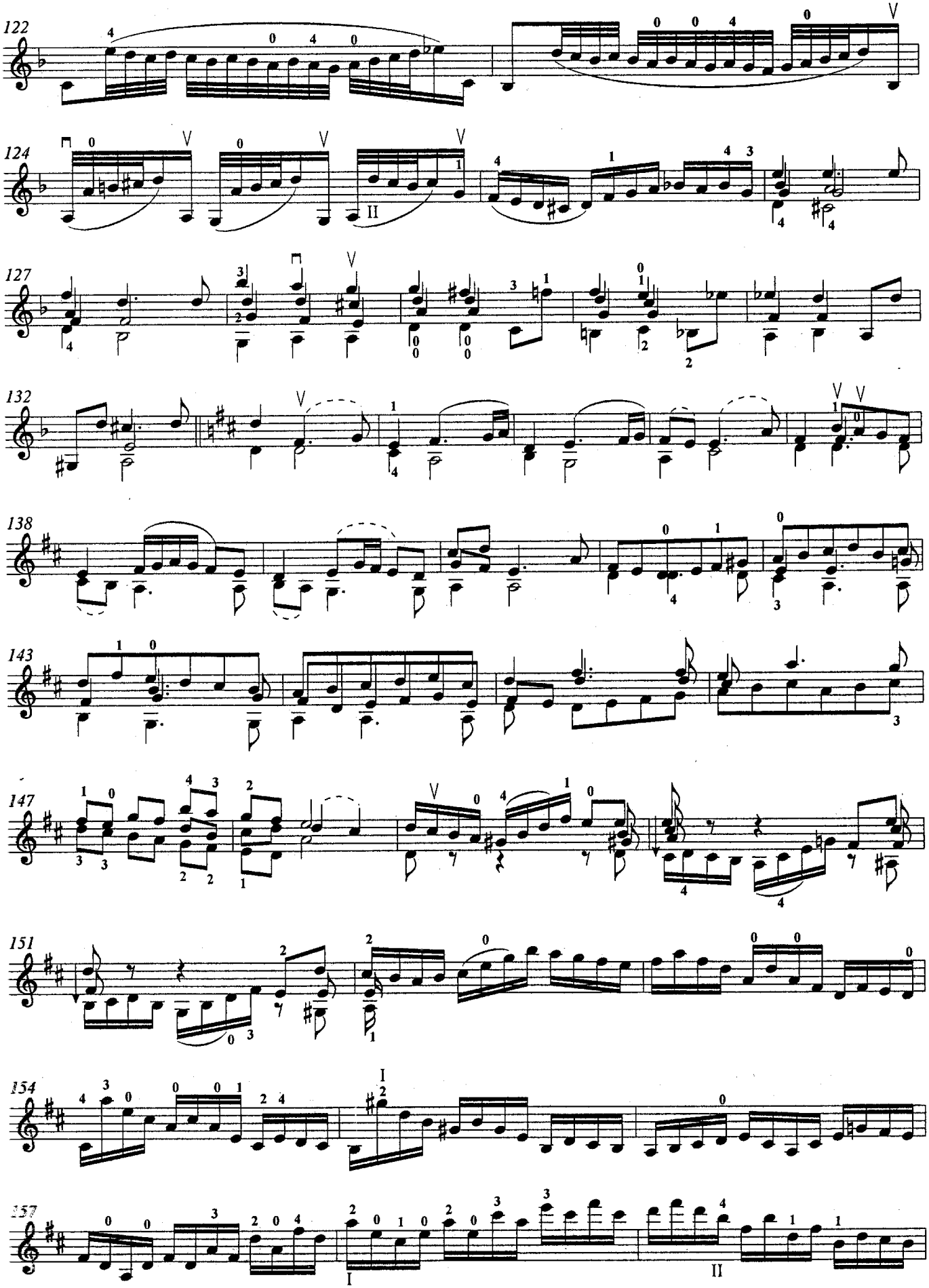
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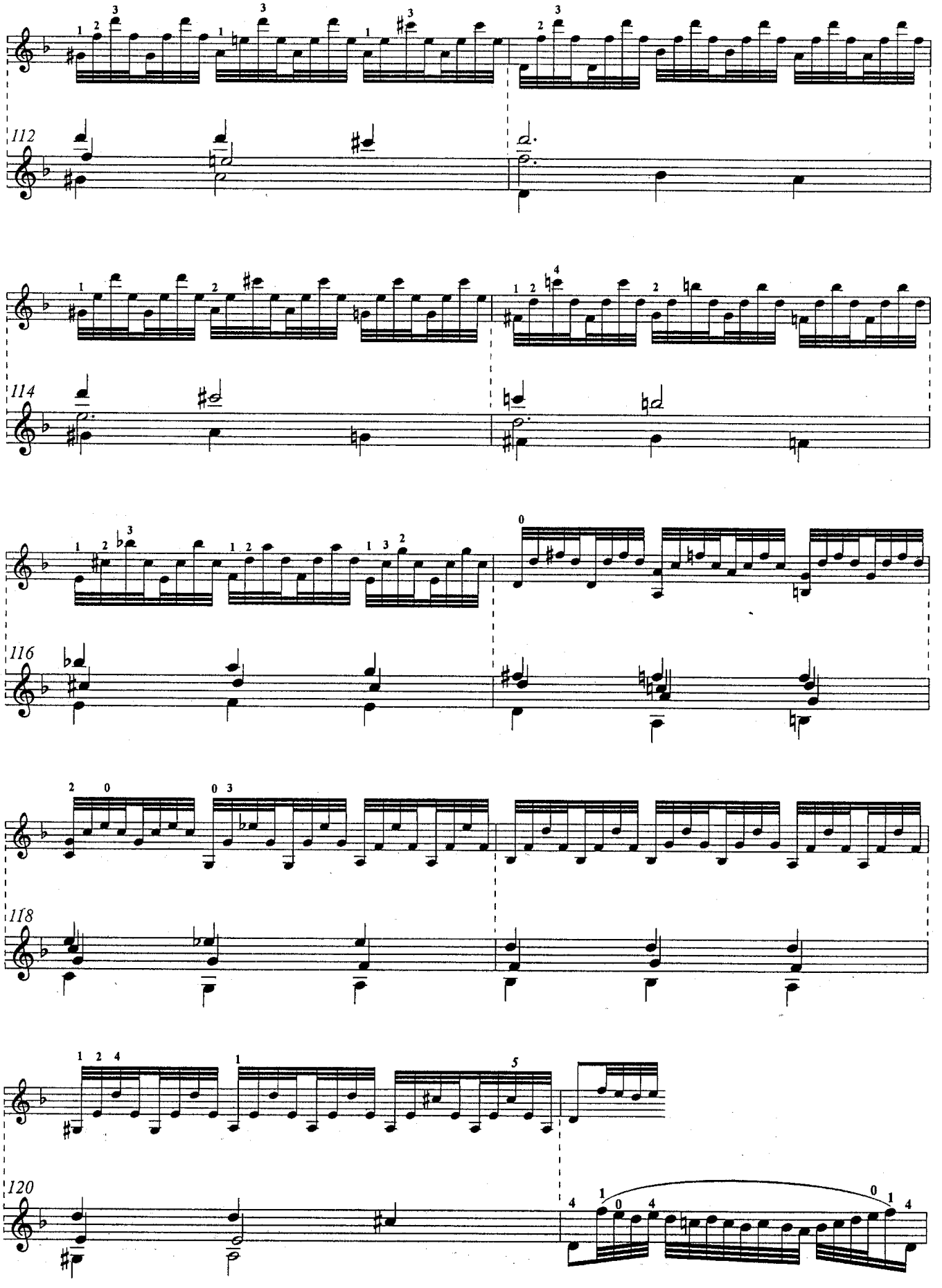
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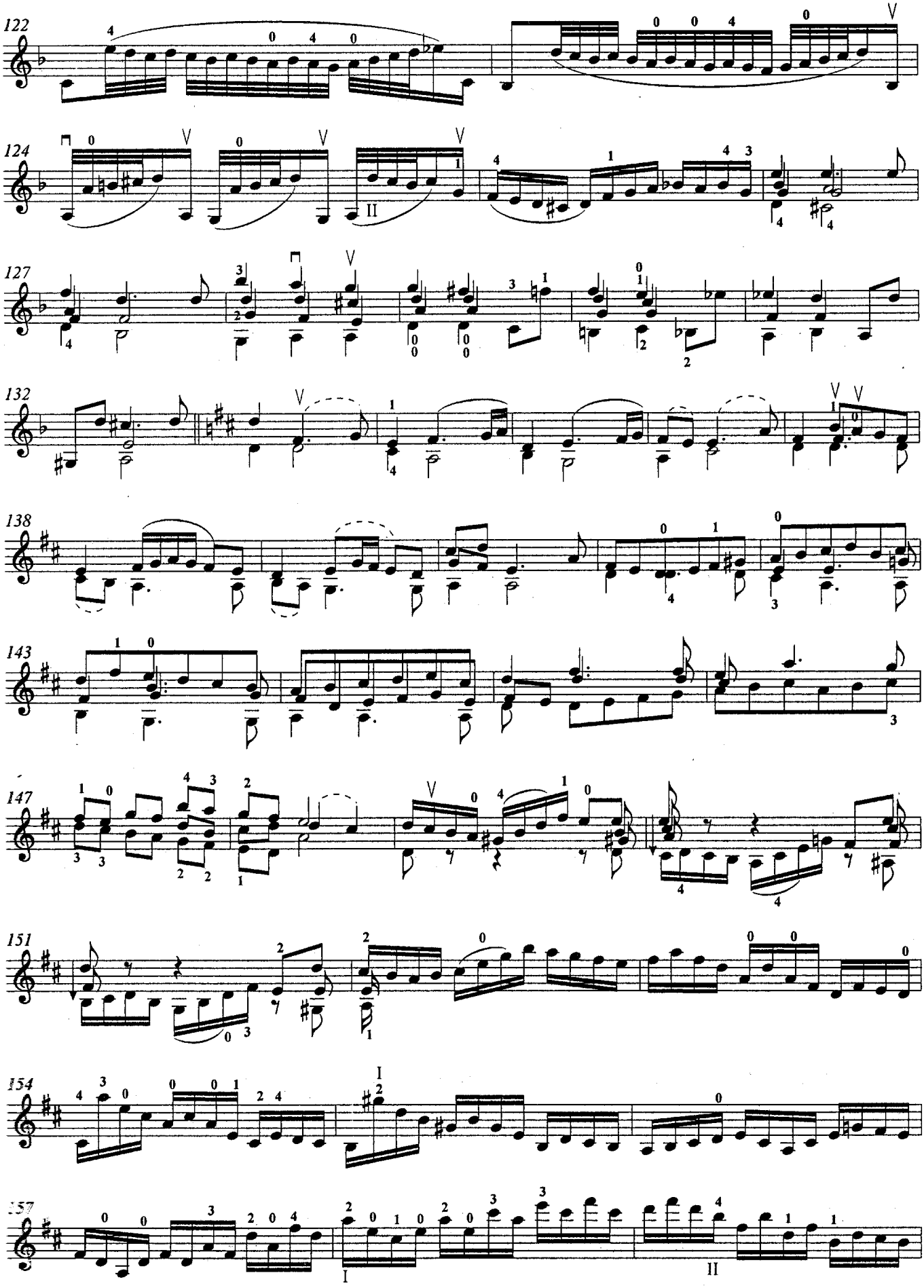
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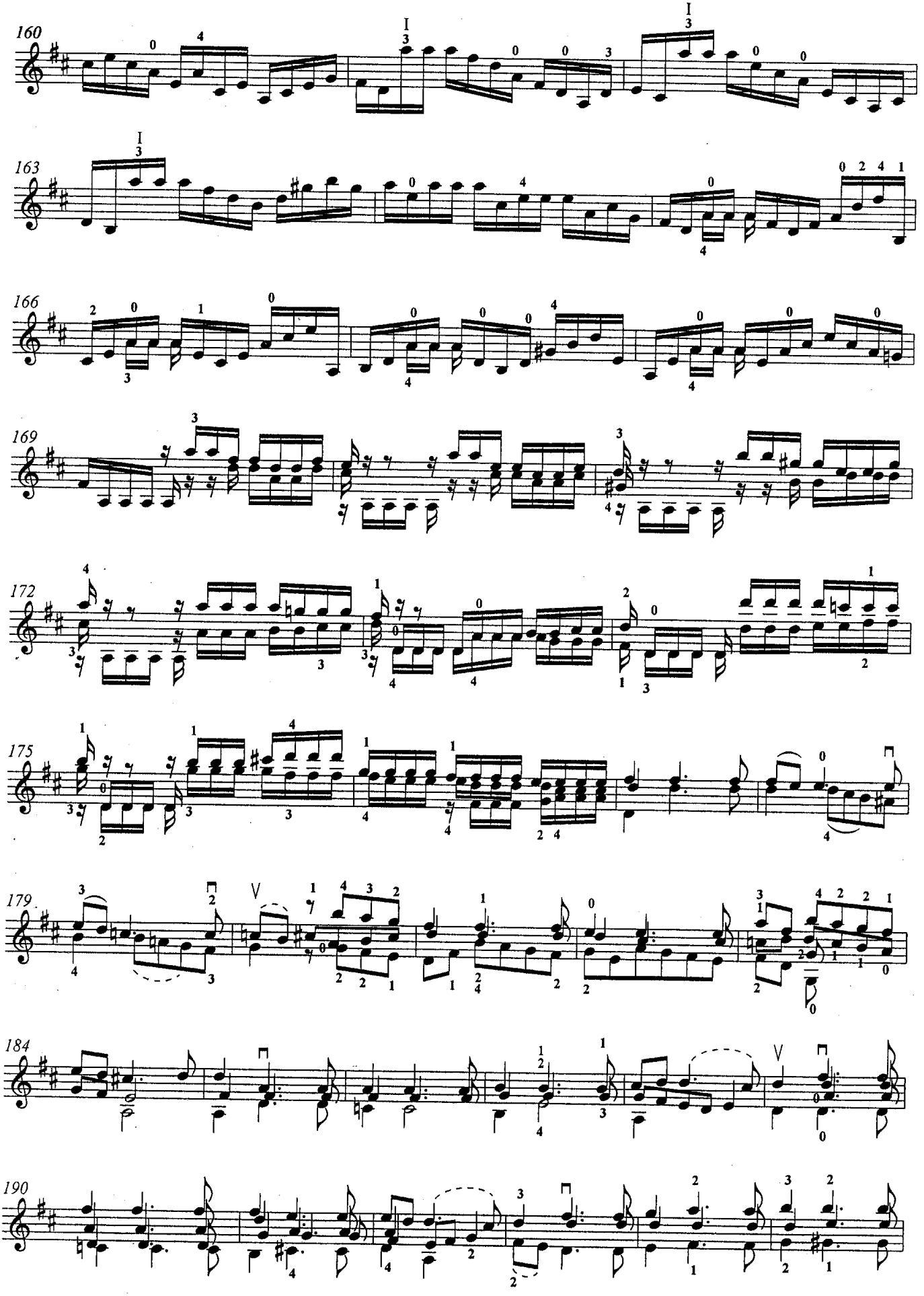
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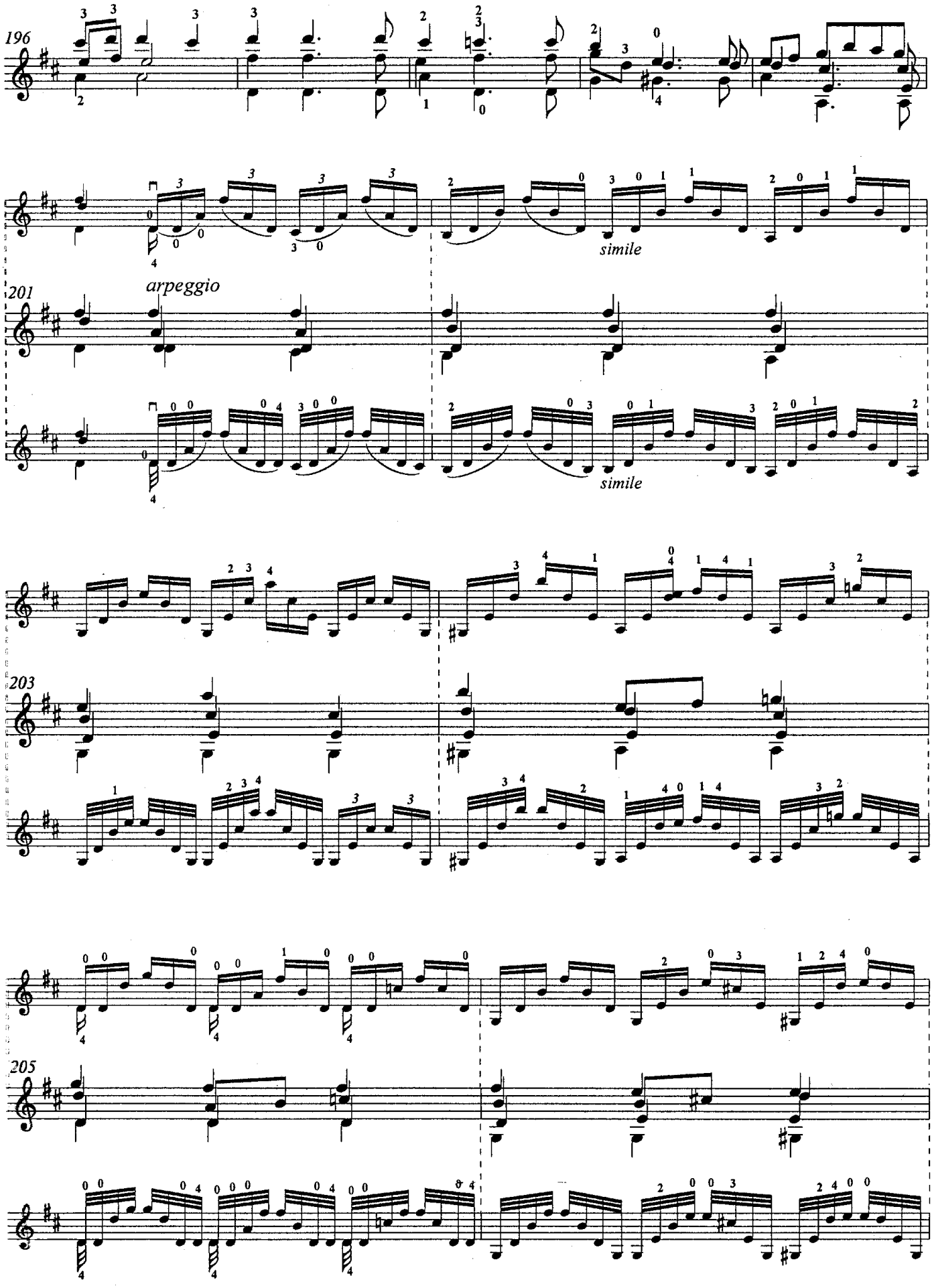
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simile
arpeggio
201
simile
203
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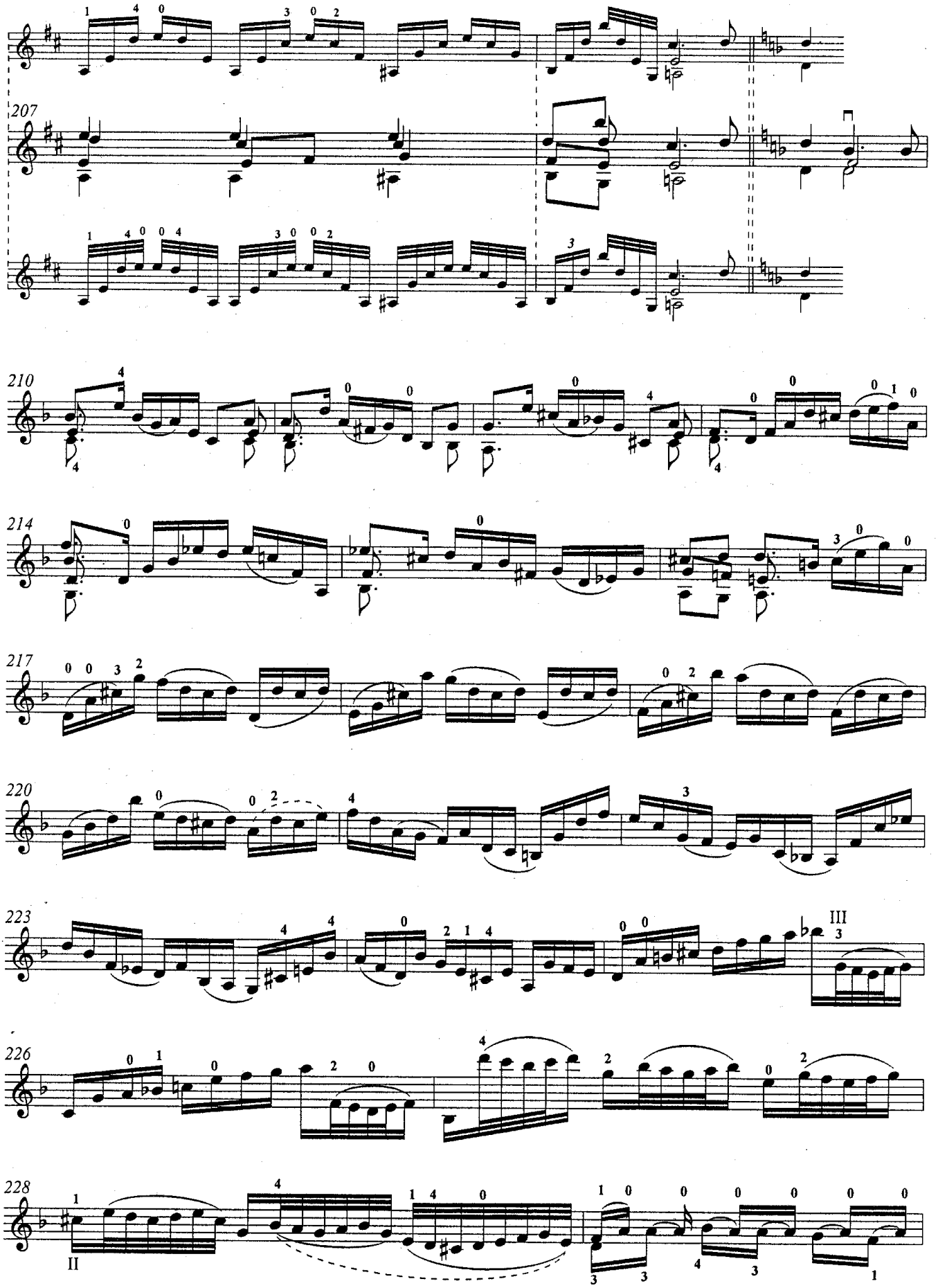
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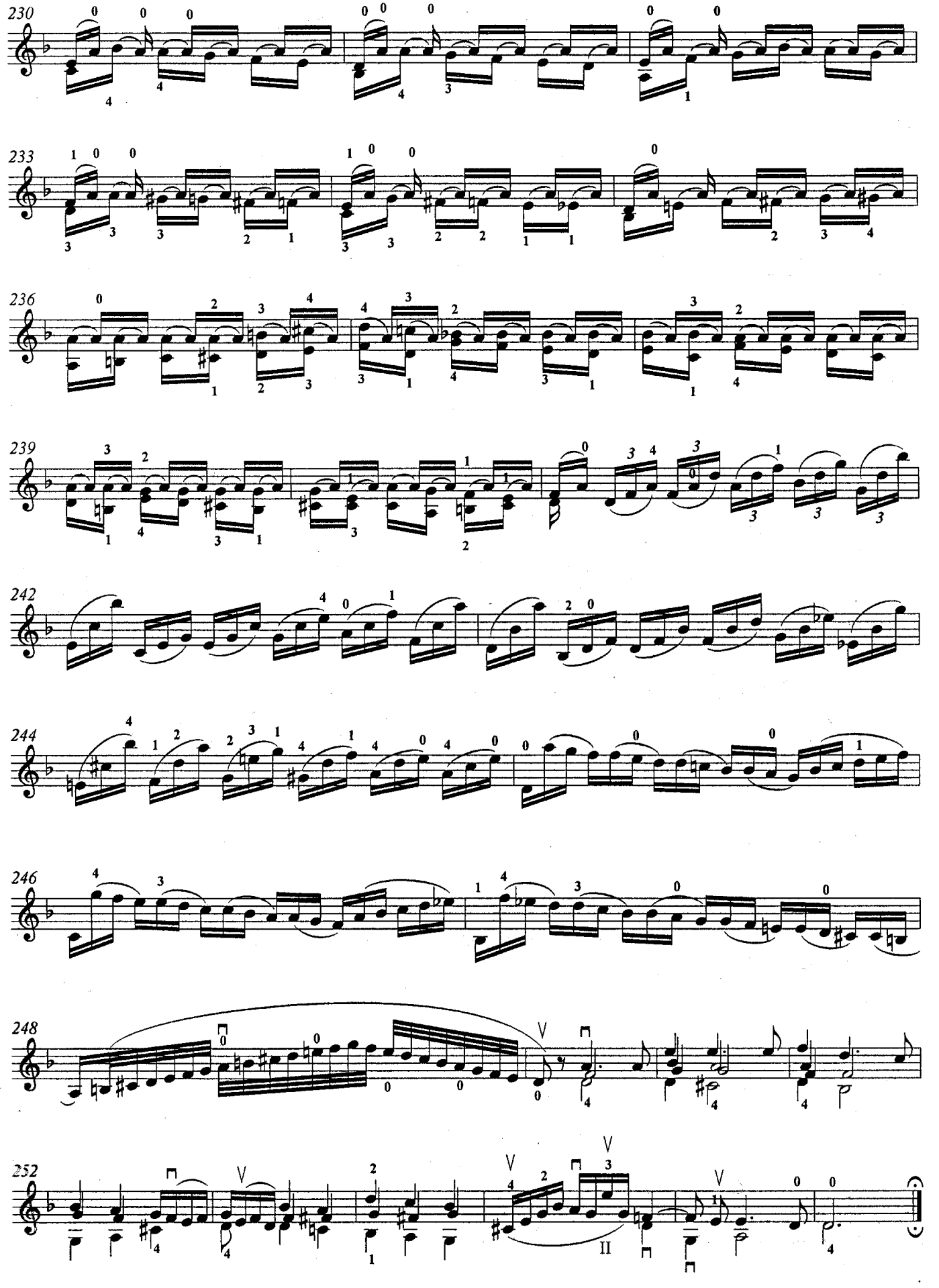
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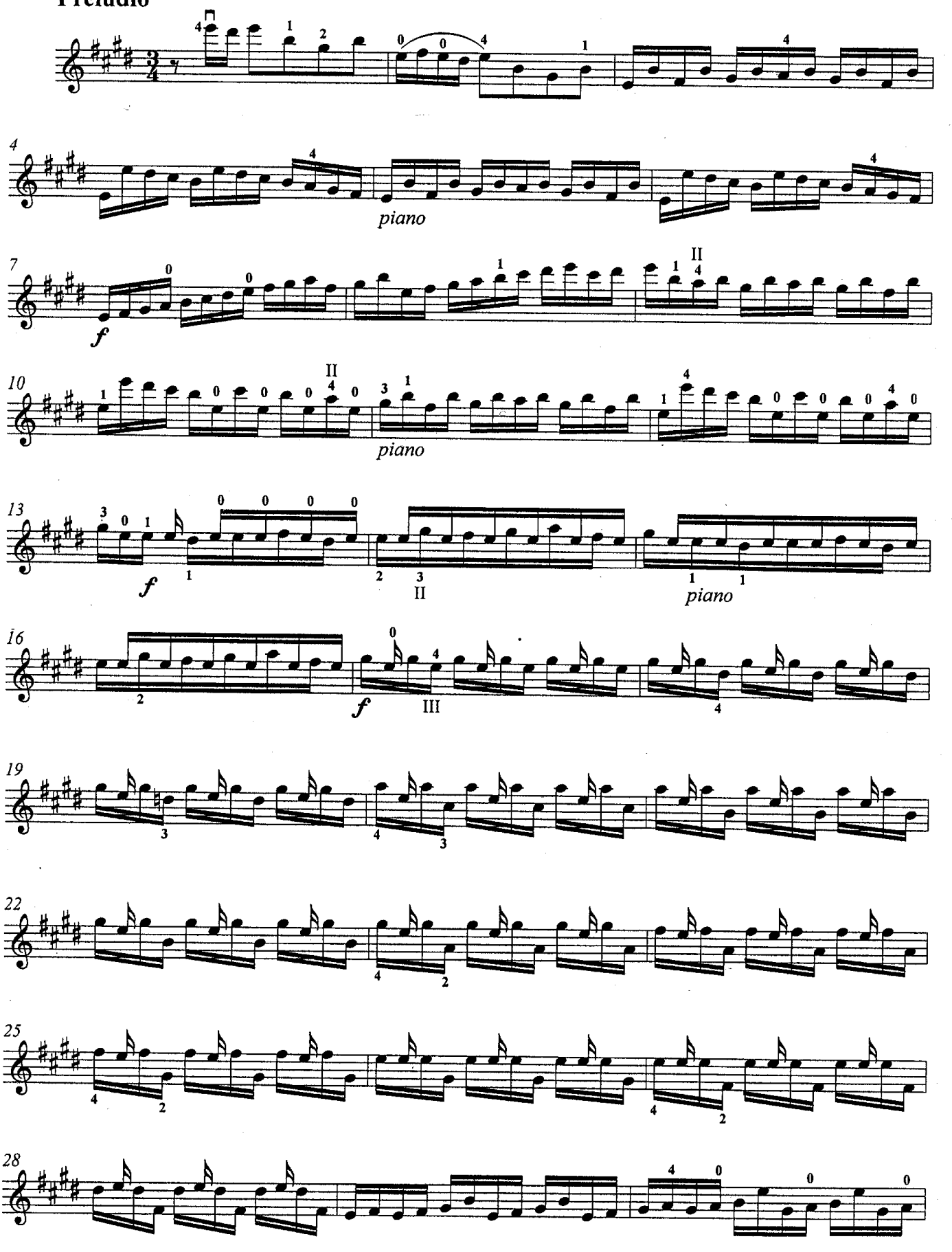
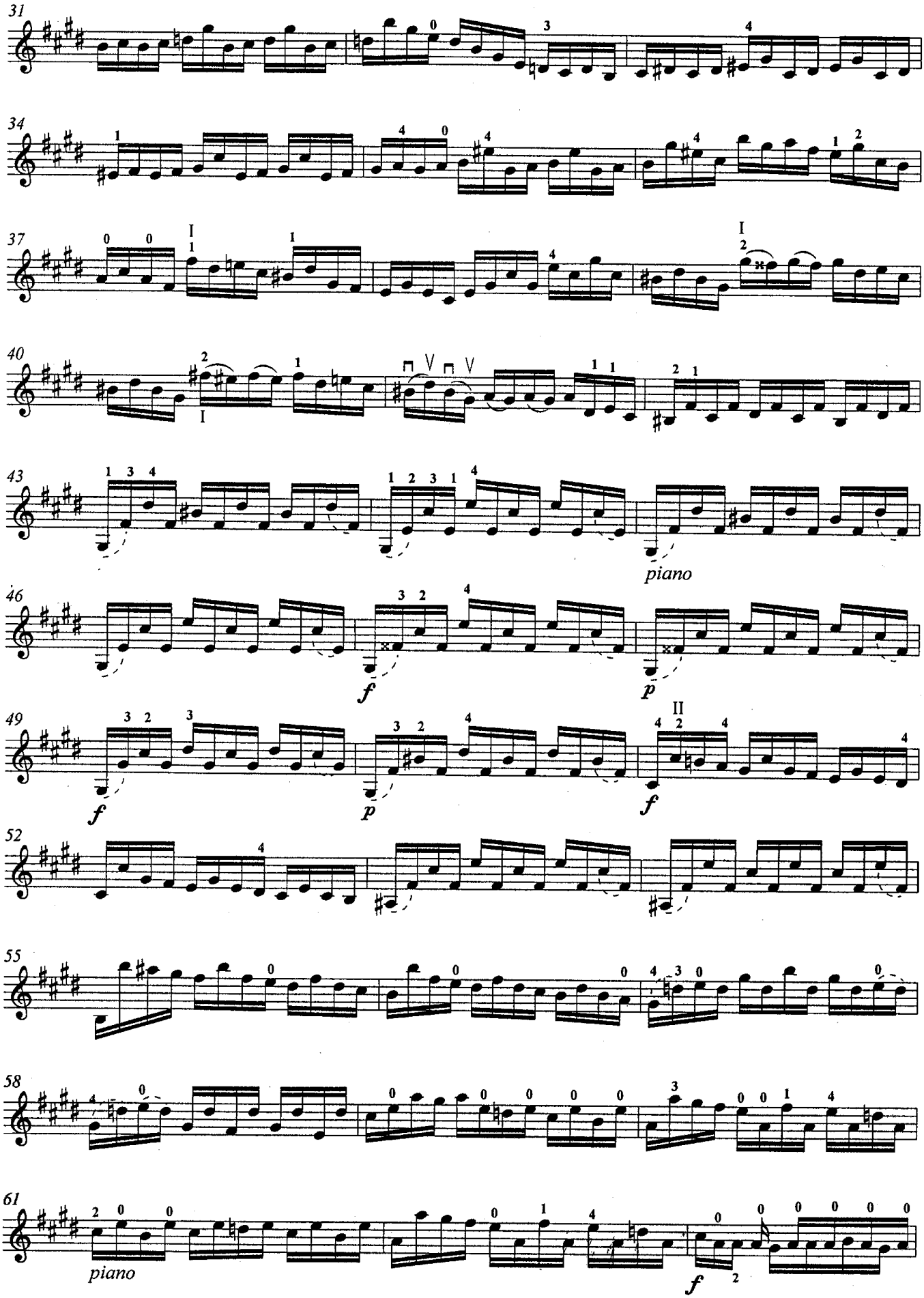
Partita III

BWV 1006

Preludio

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p
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f
p
f
II
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58
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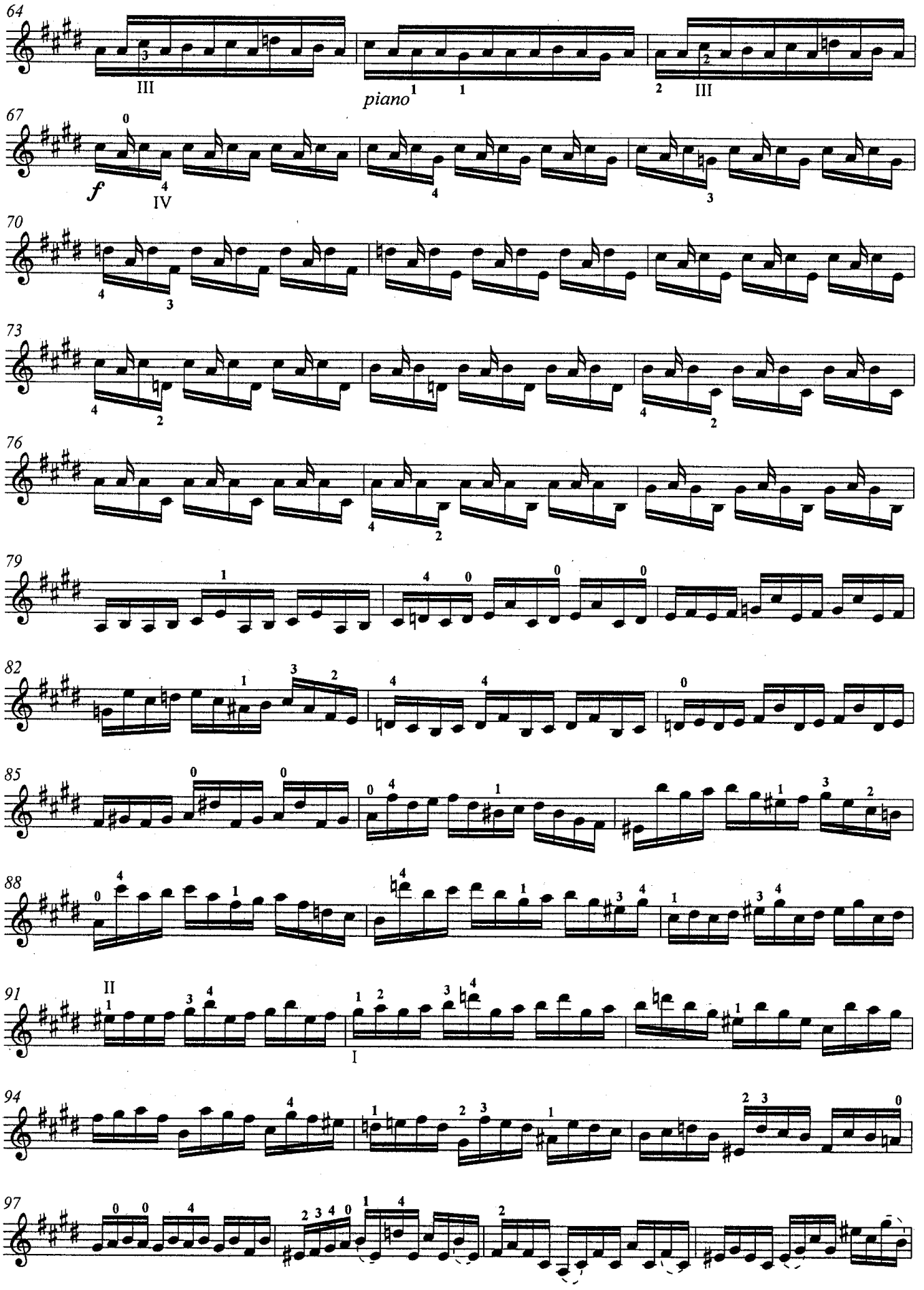
piano
f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III
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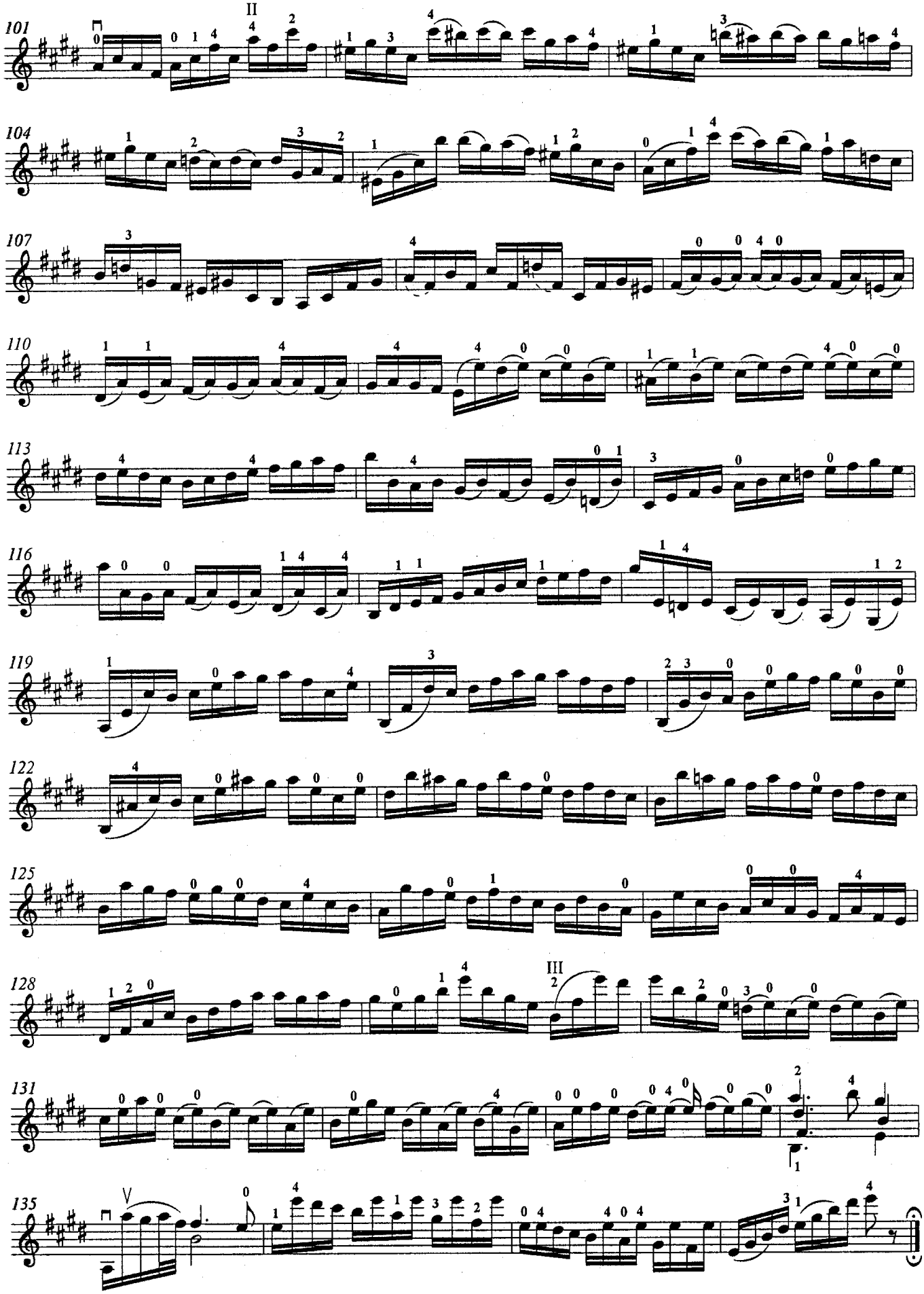
II
I
94
97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II
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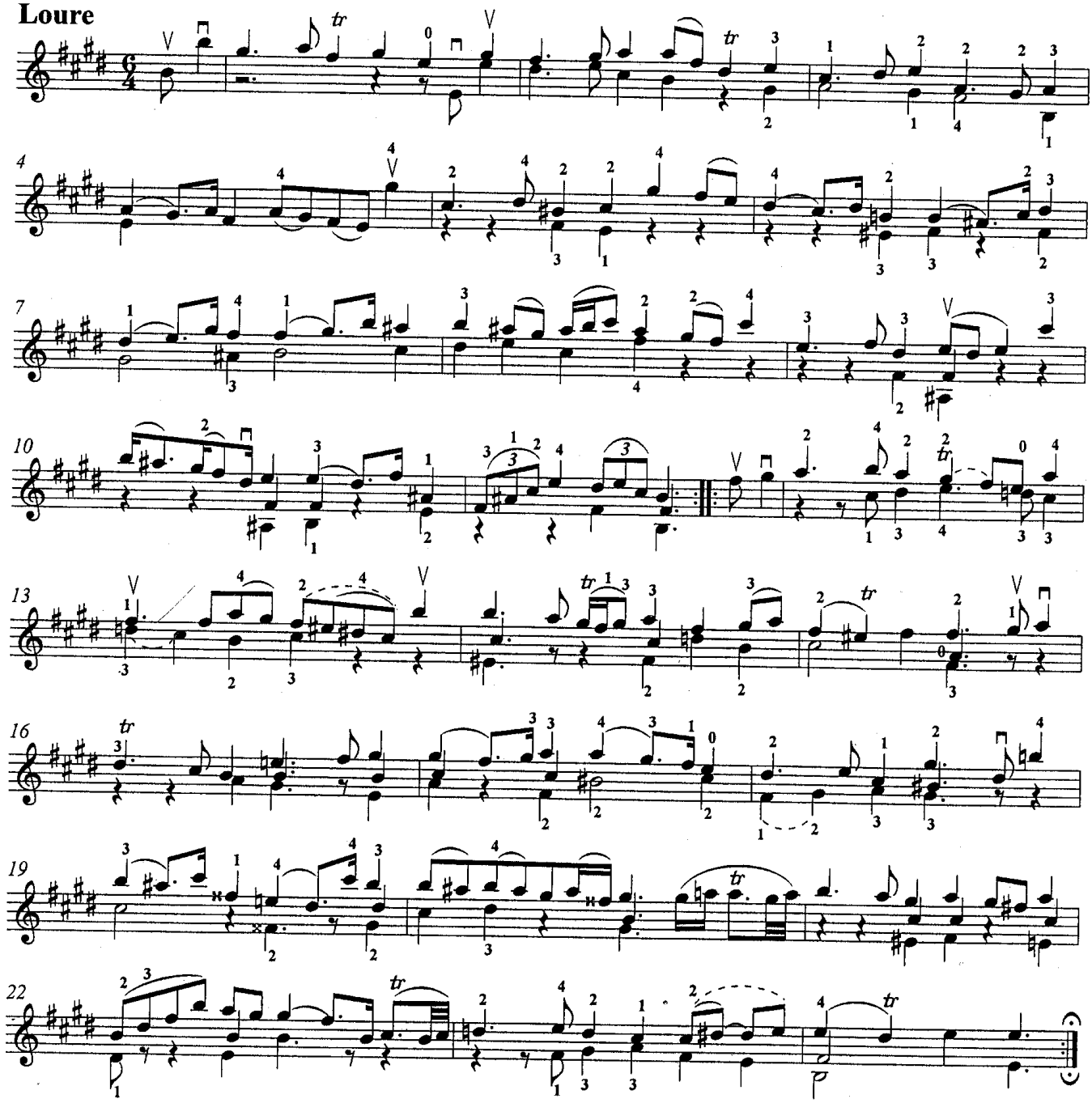
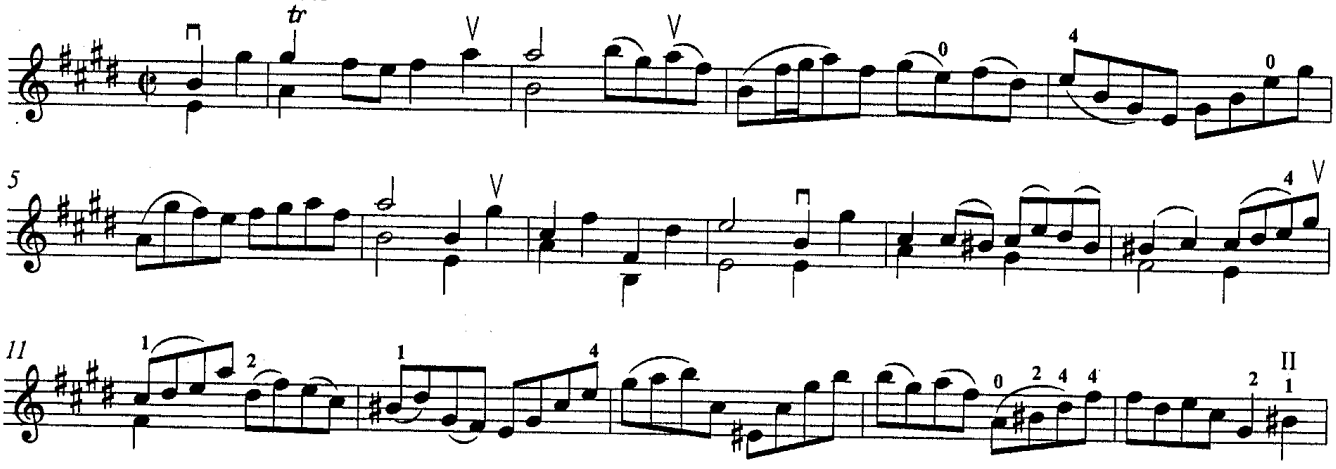
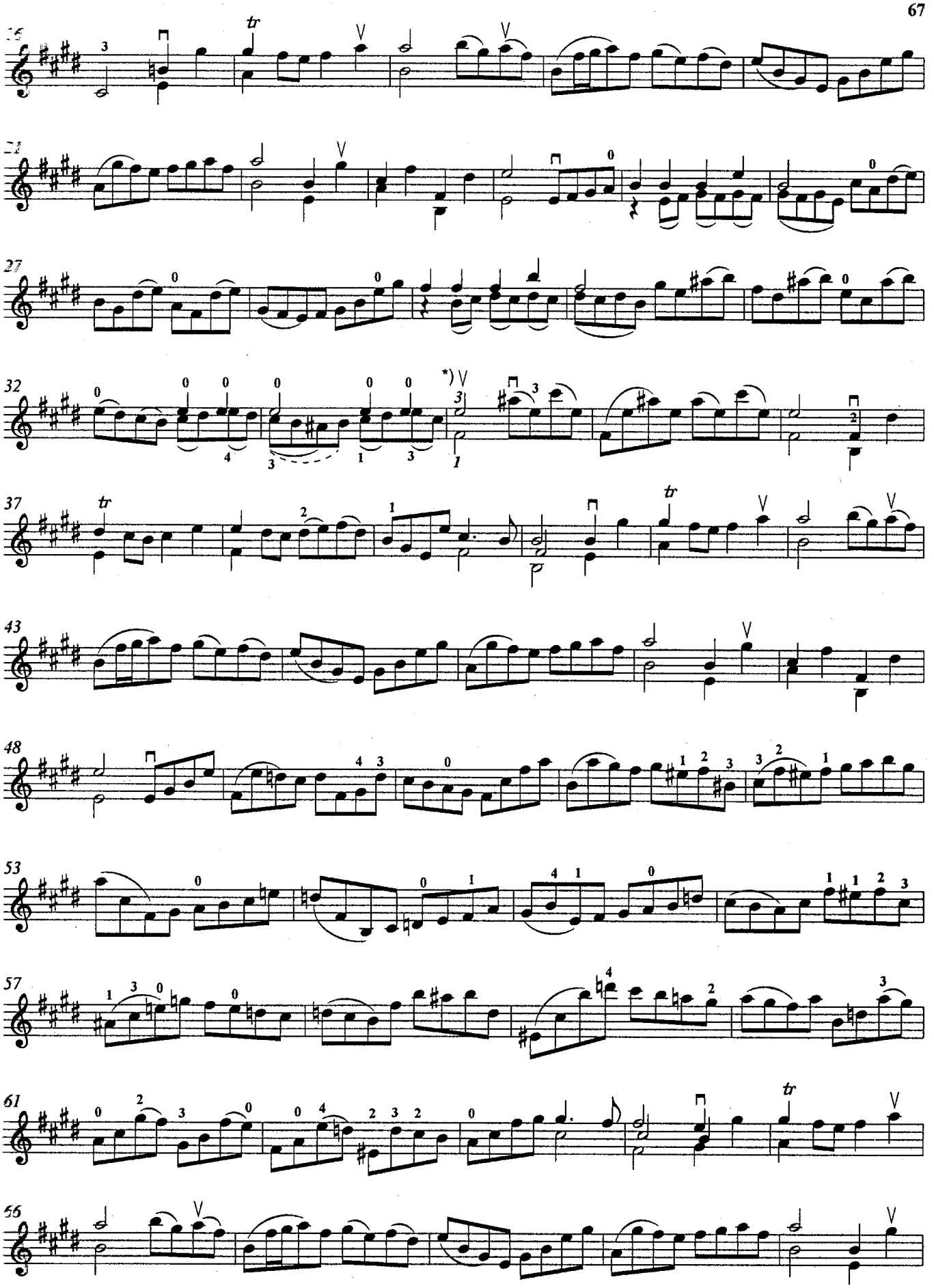
III
131
135
V

Loure

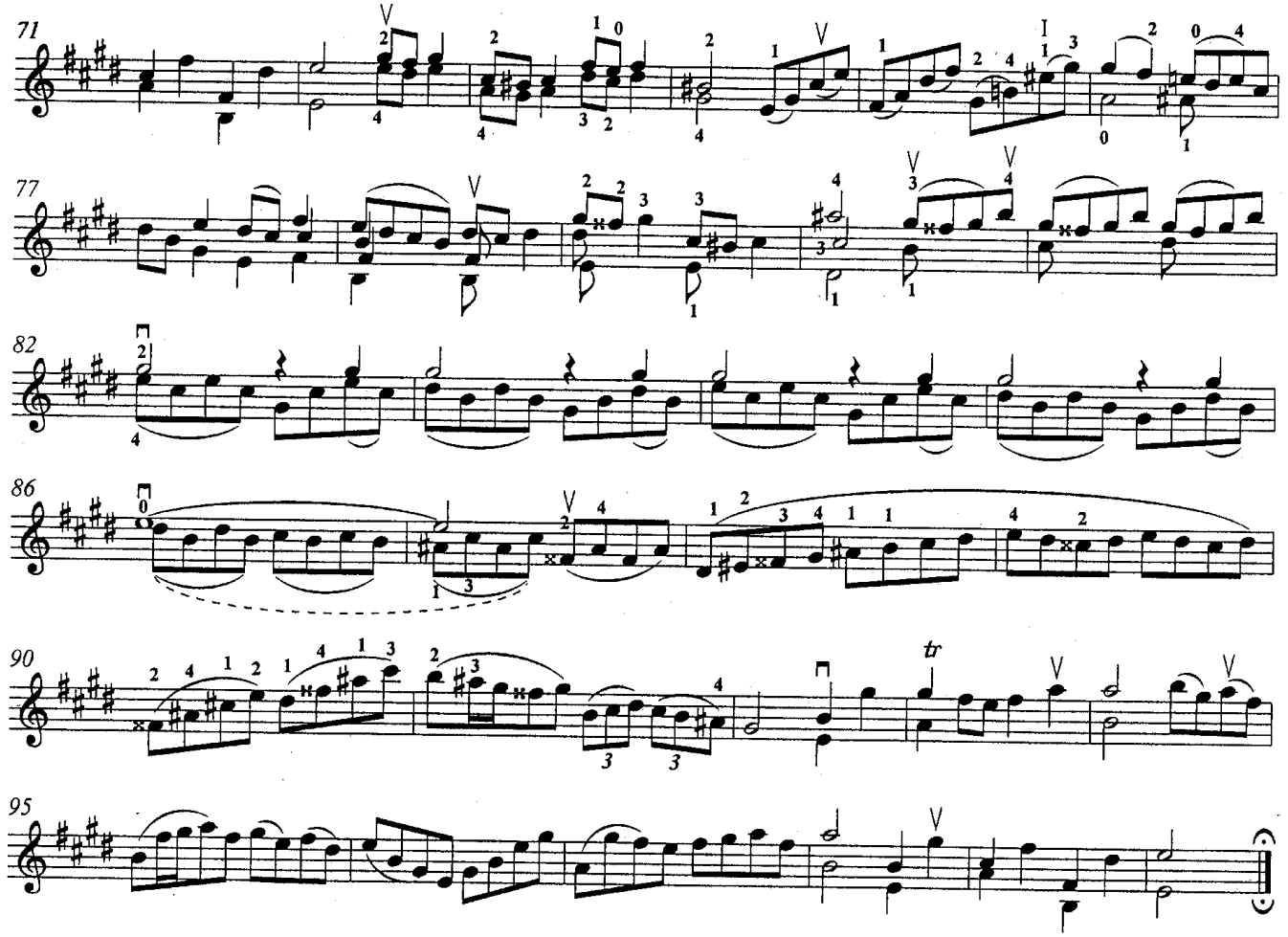


Gavotte en Rondeau

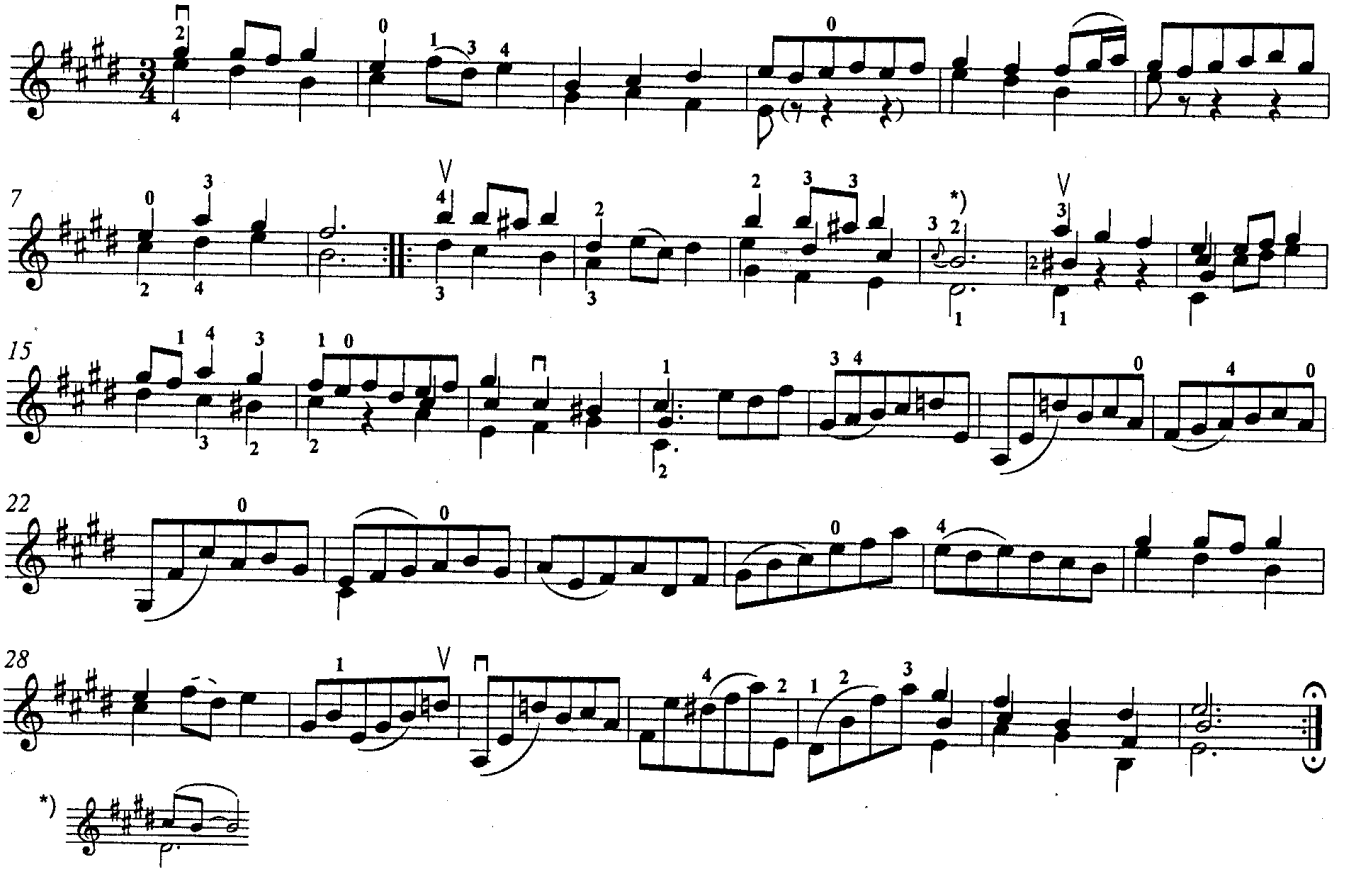




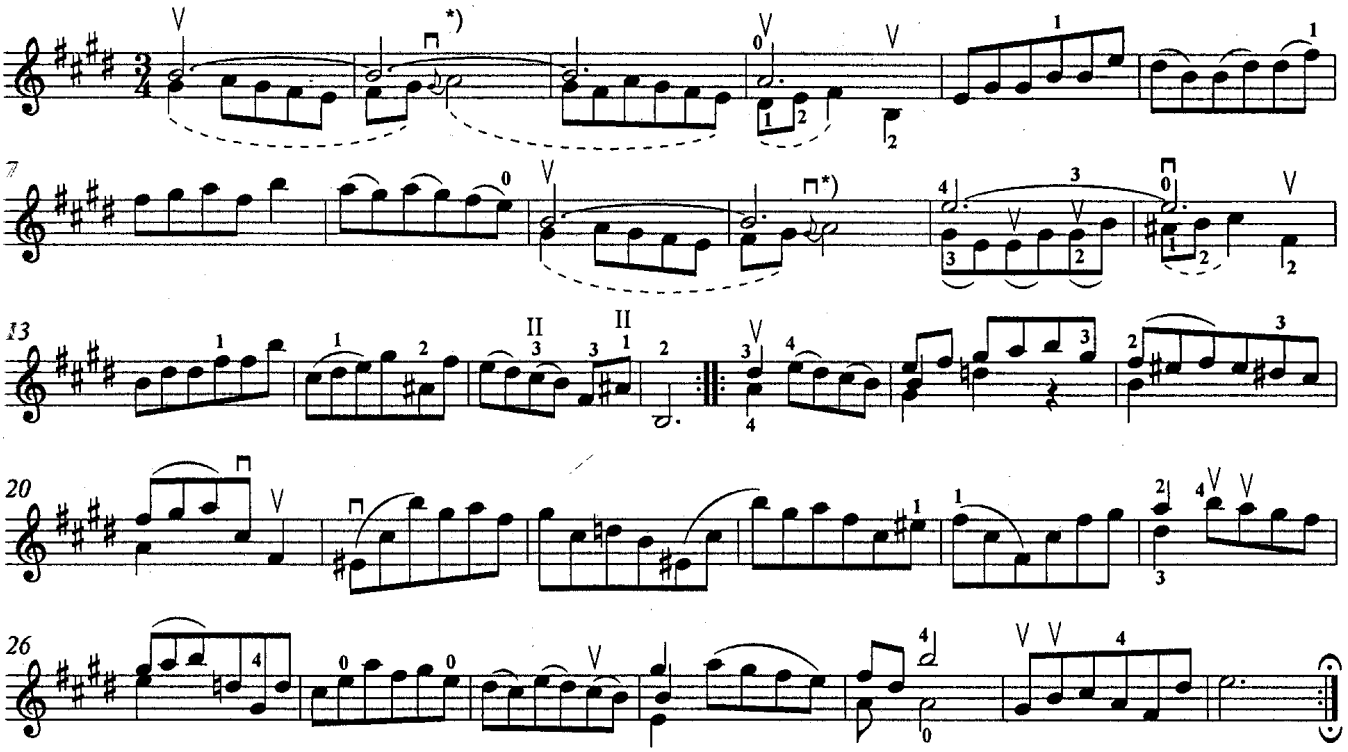
*) Аппликатура Баха. / This fingering belongs to Bach.



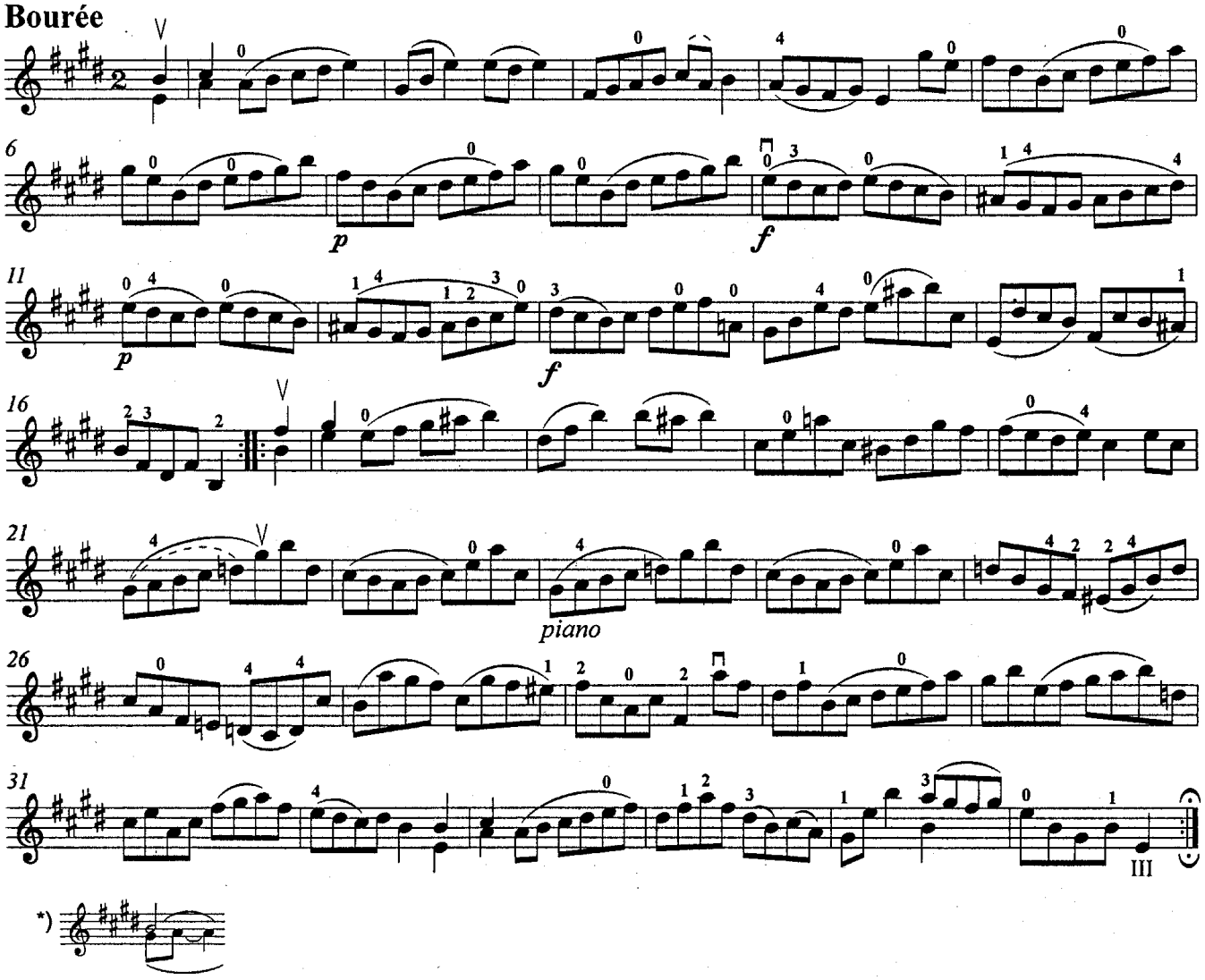
Menuet I



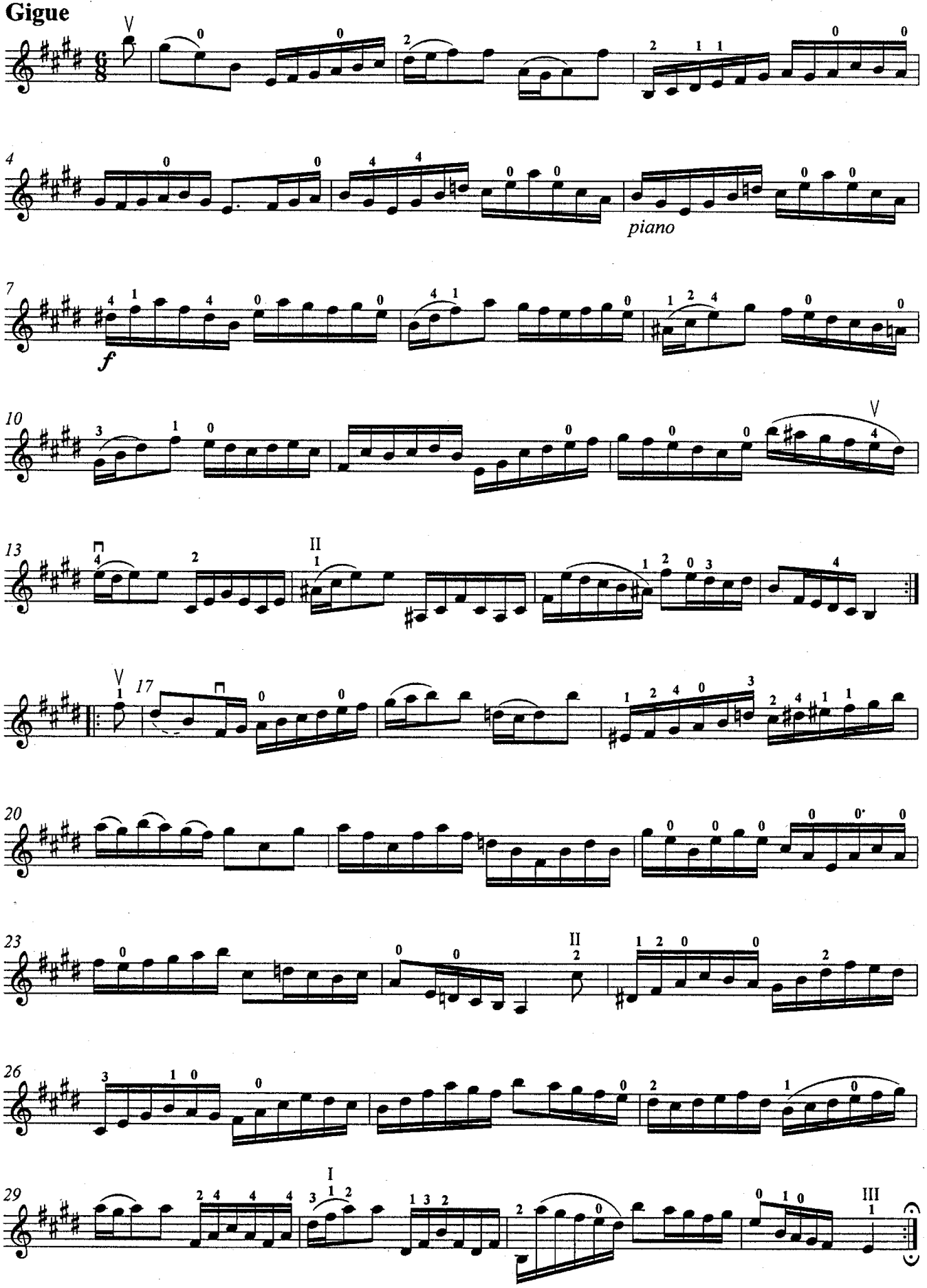
Menuet II



Bourée

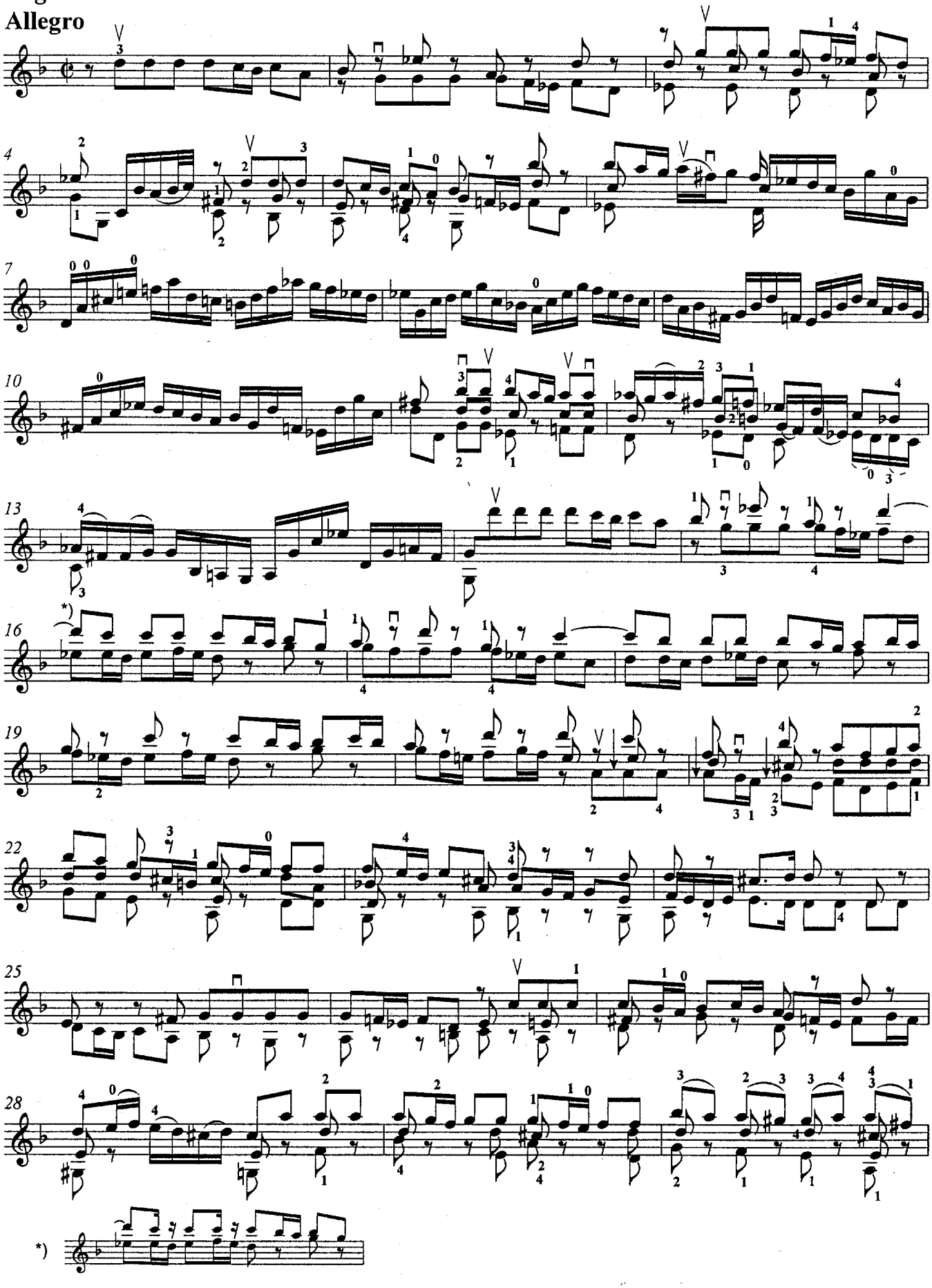


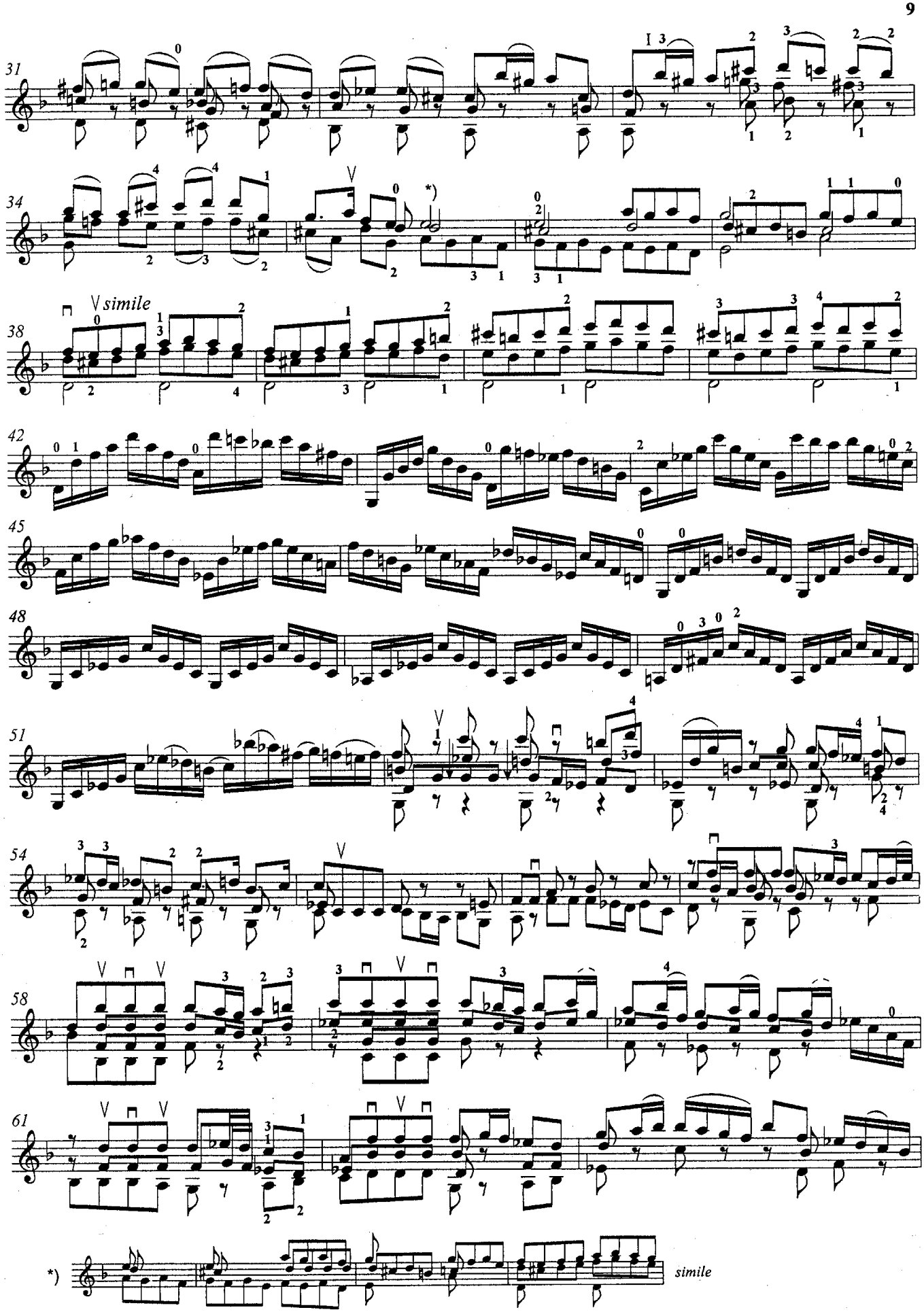
Gigue



Fuga

Allegro

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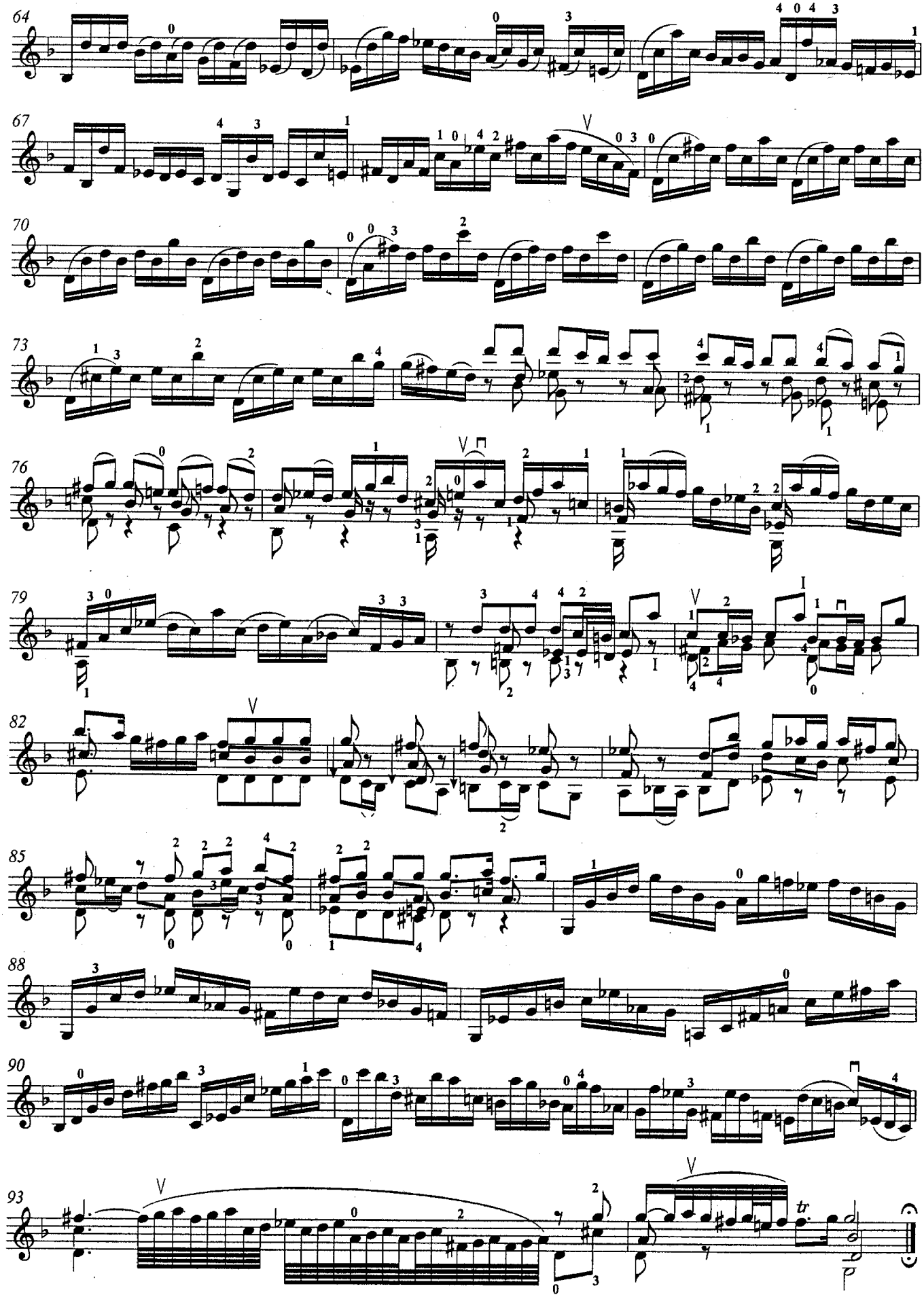
simile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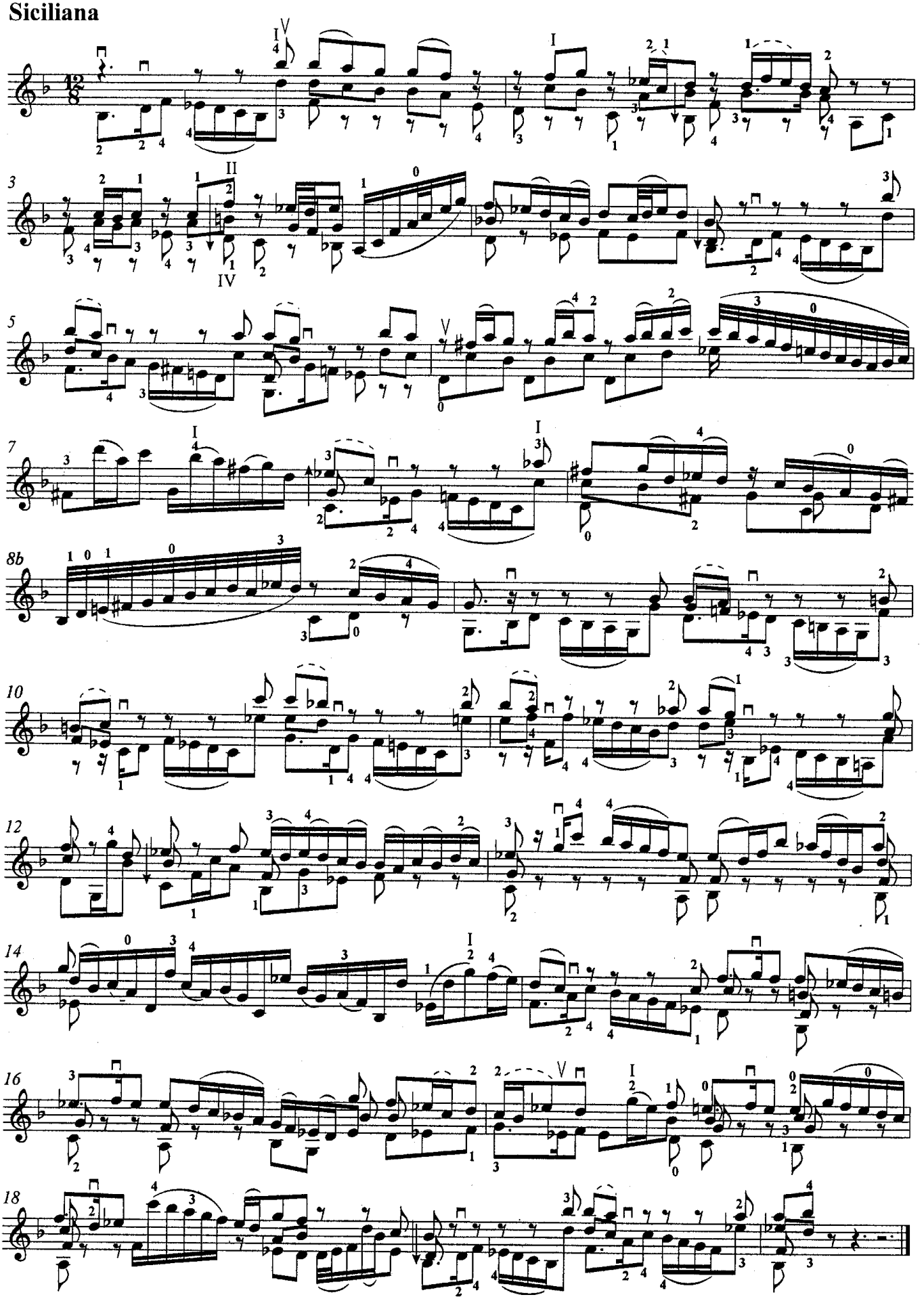
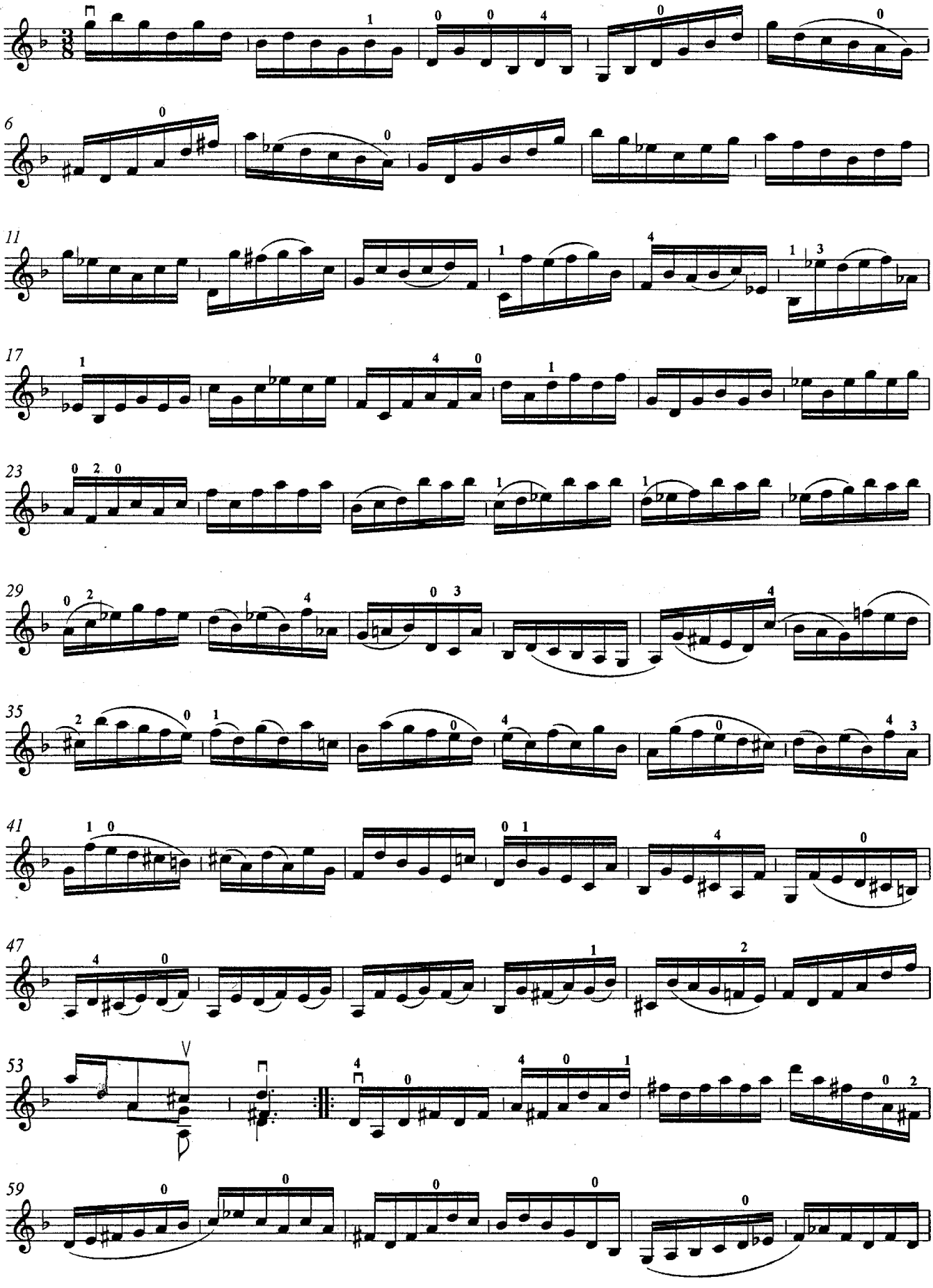
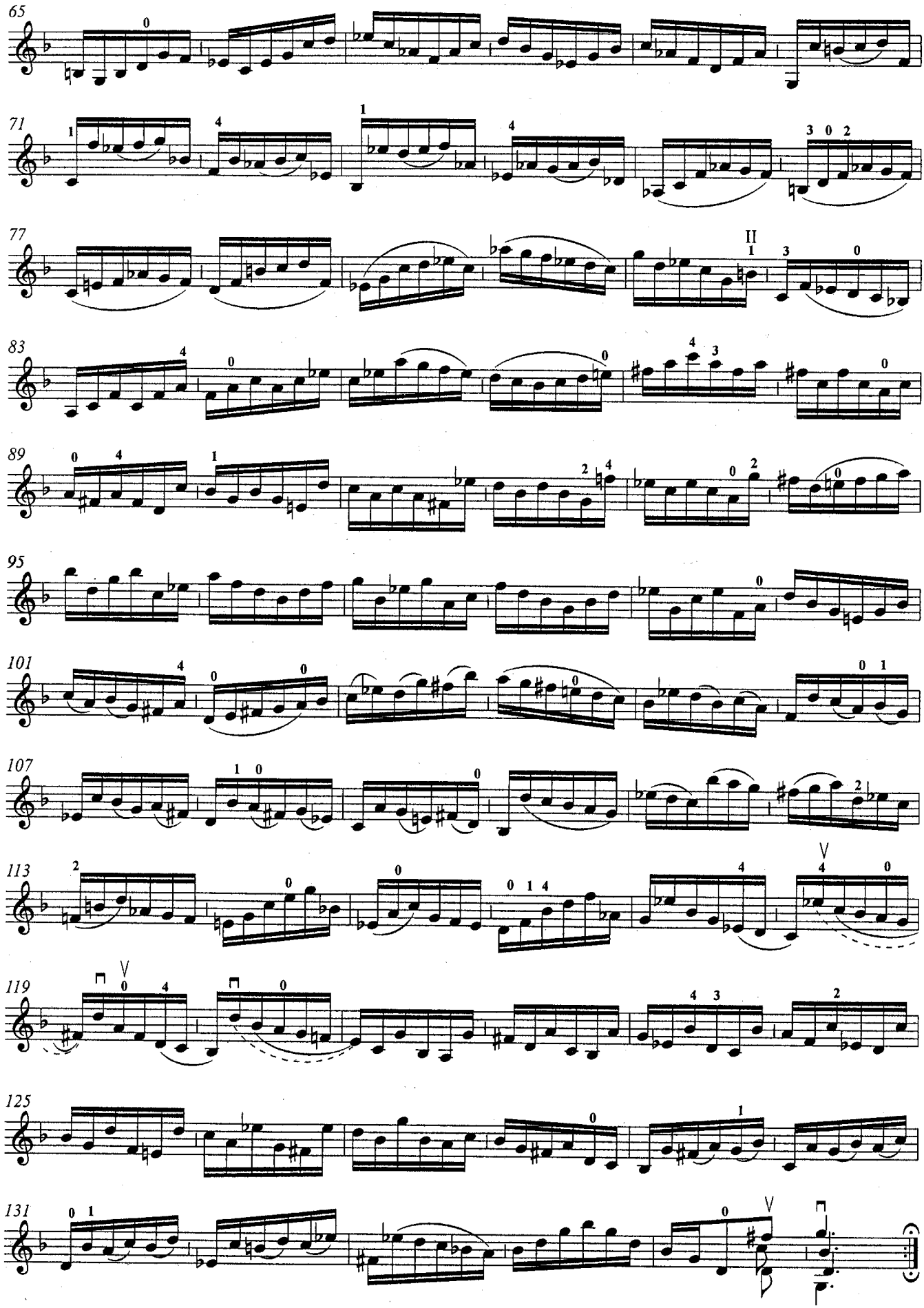
Siciliana



Presto

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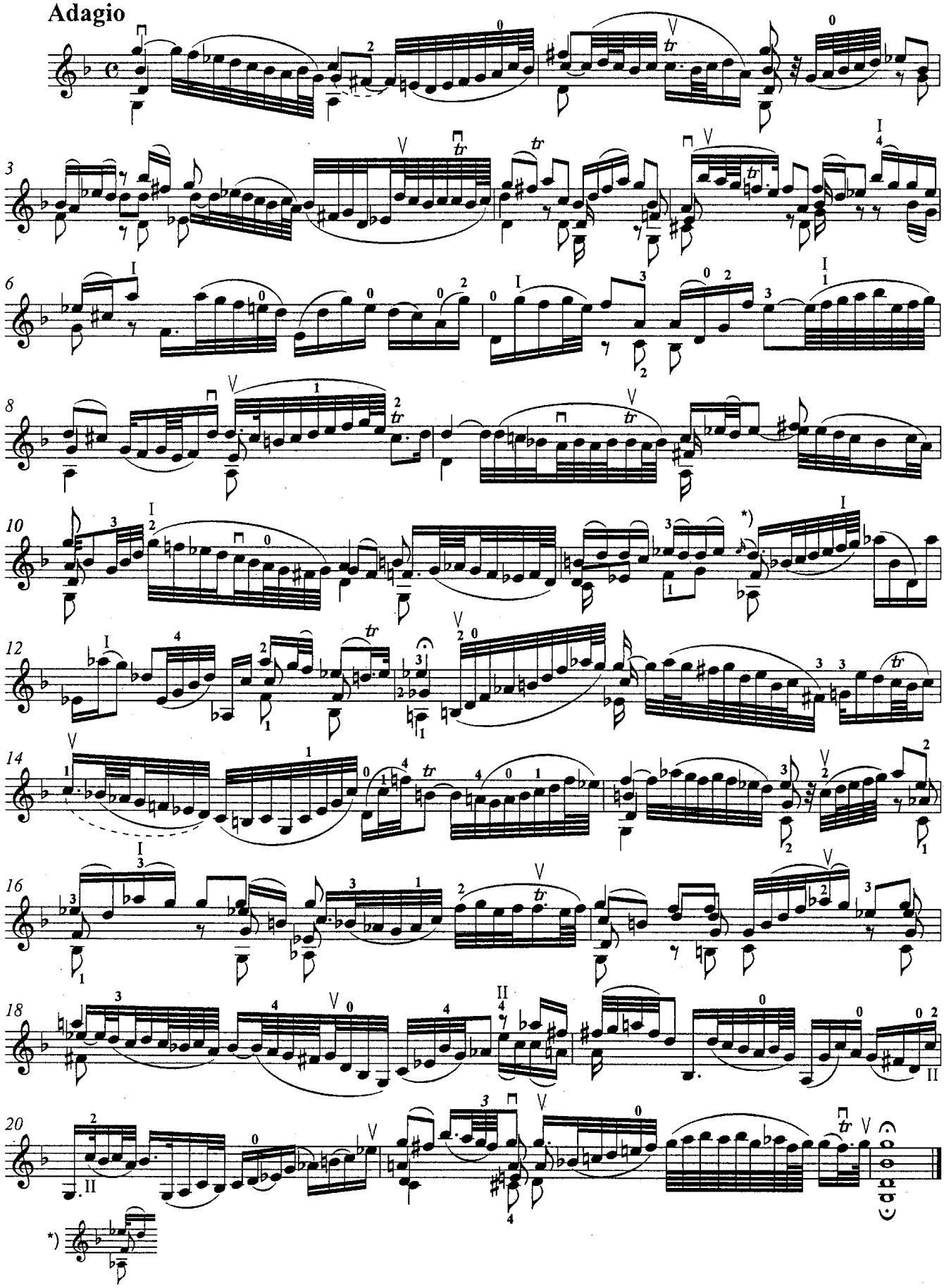
Sonata I

BWV 1001

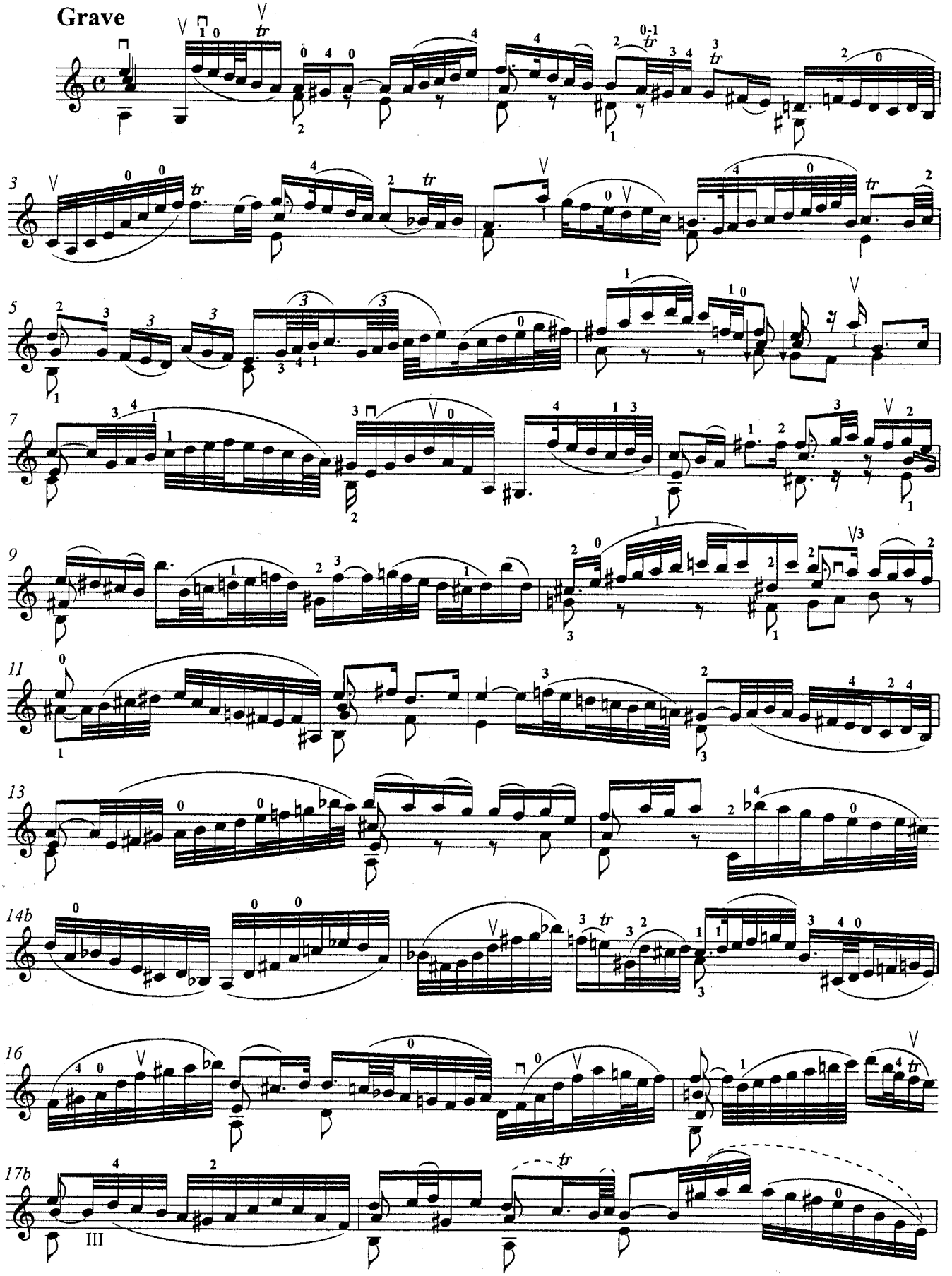
Adagio

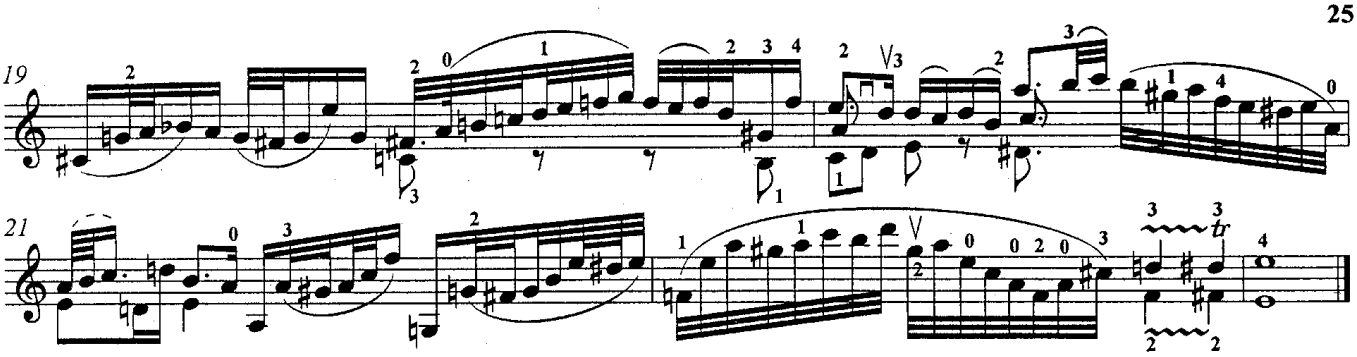


Sonata II

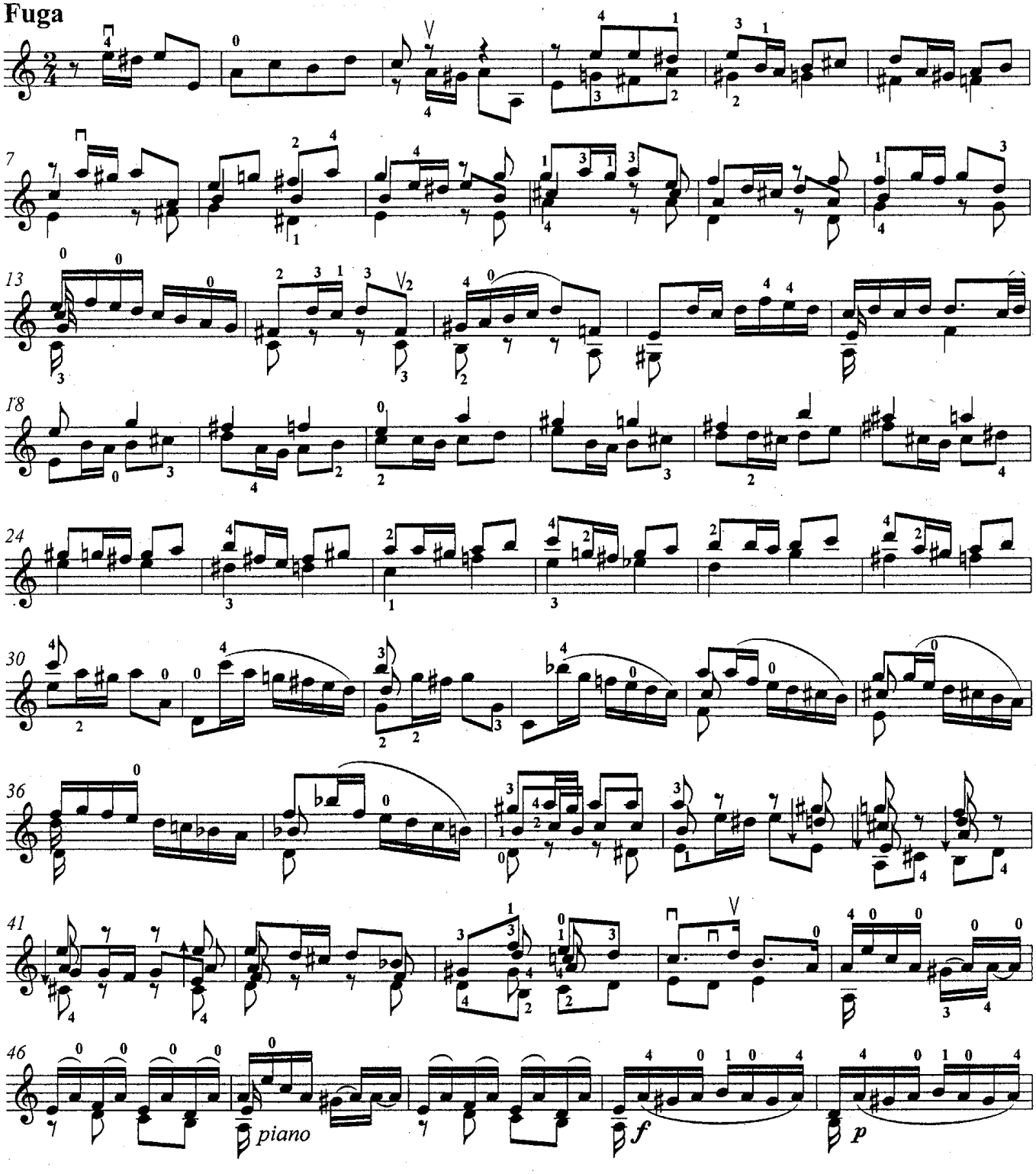
BWV 1003

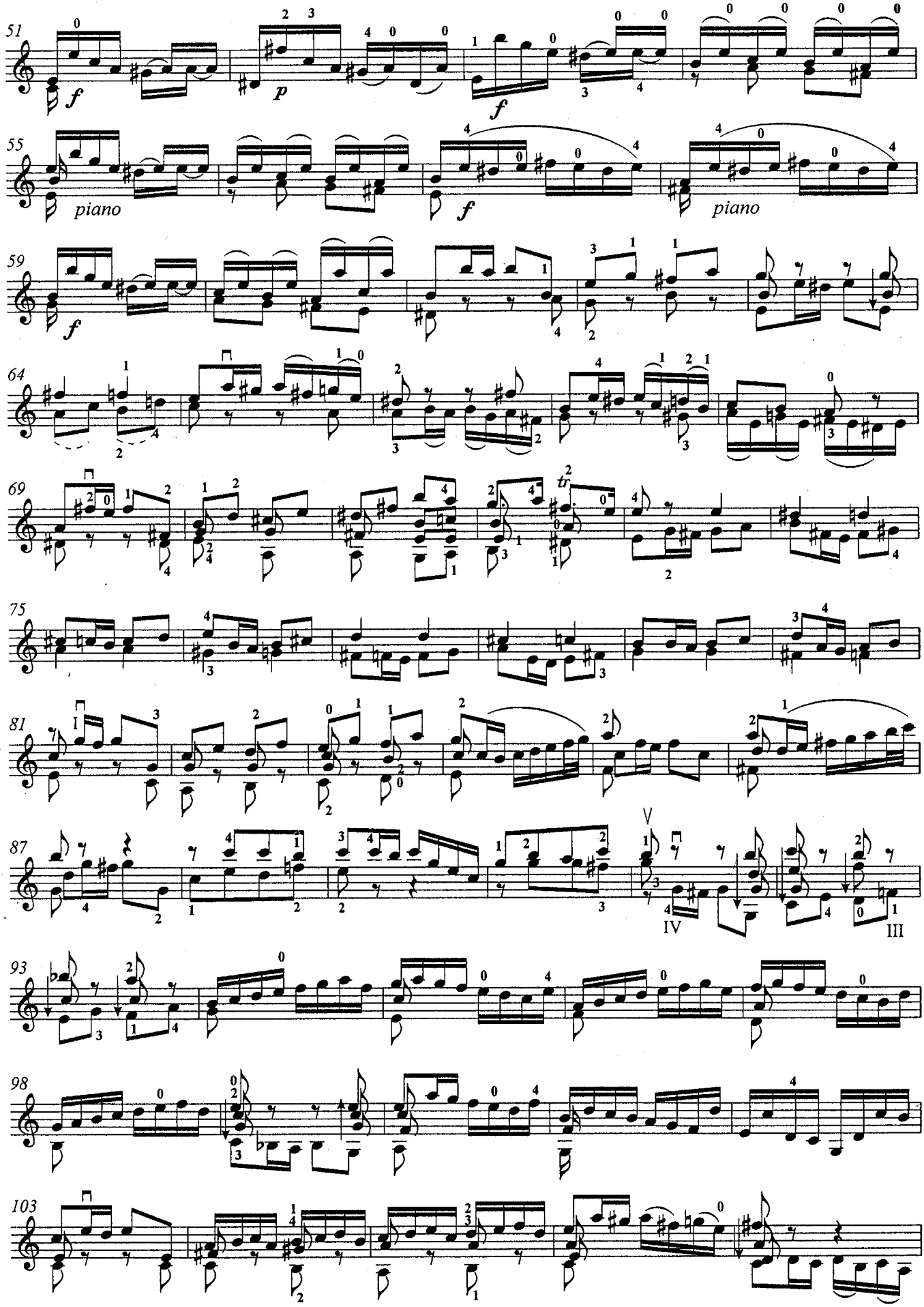
Grave





Fuga

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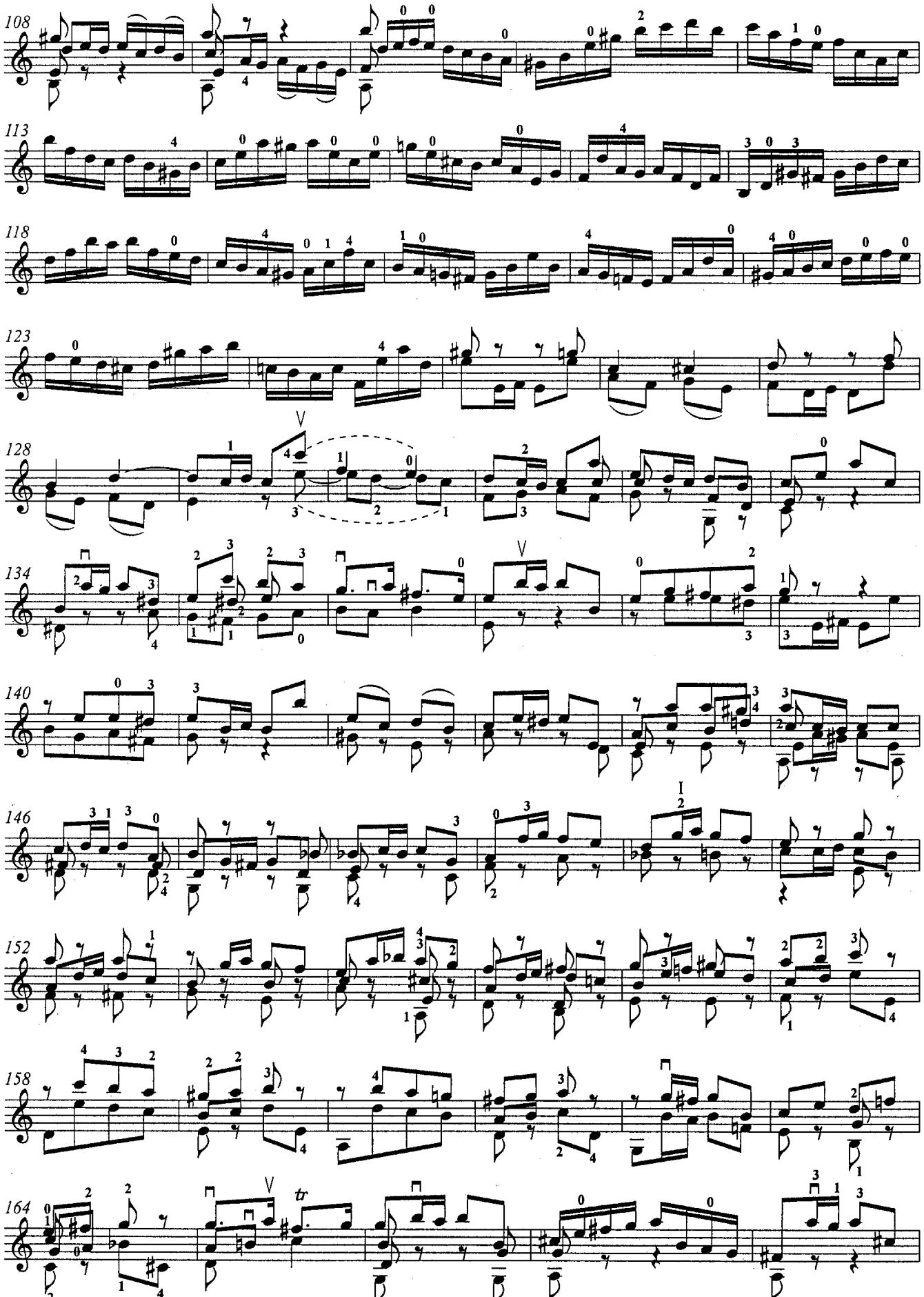
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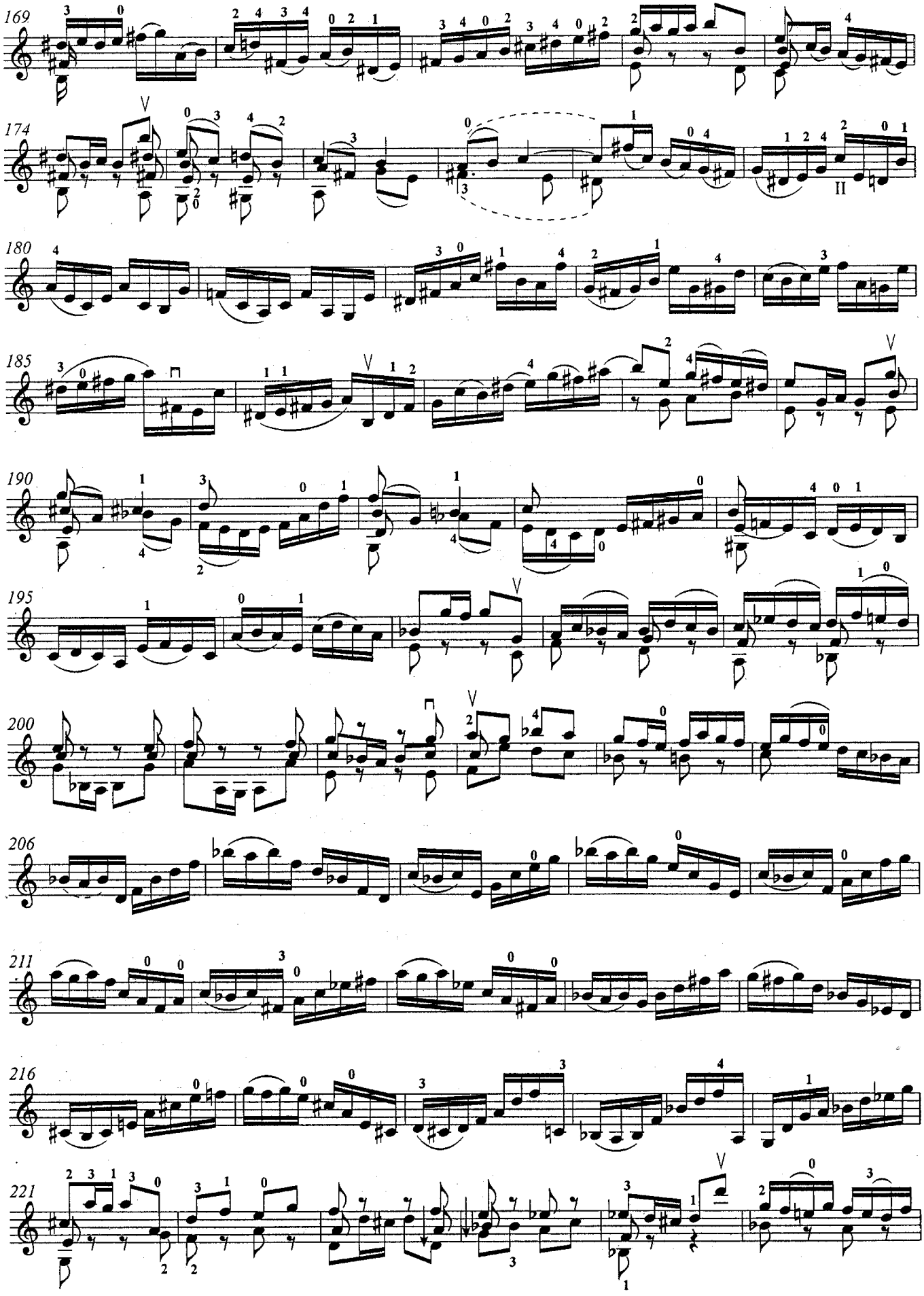
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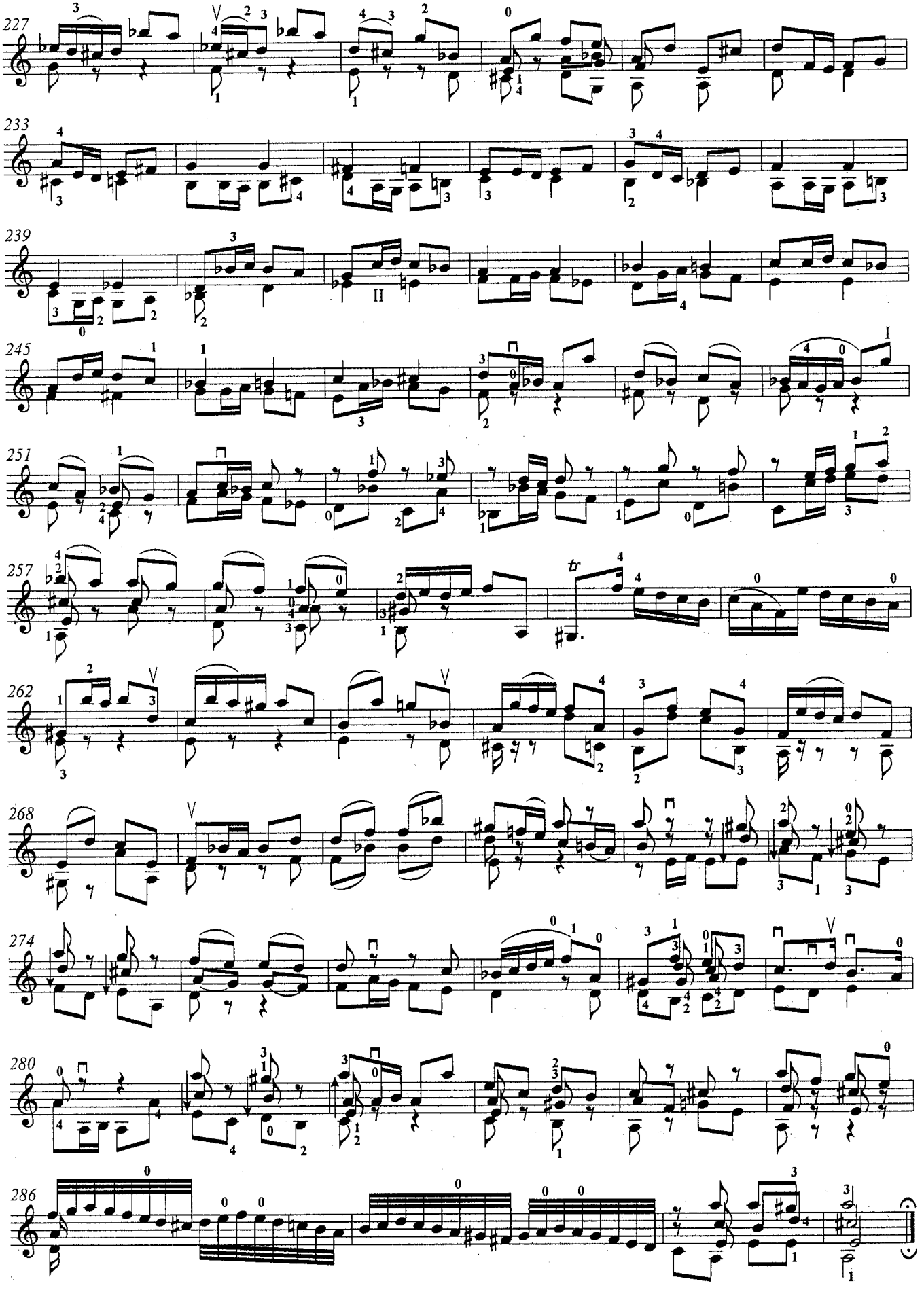
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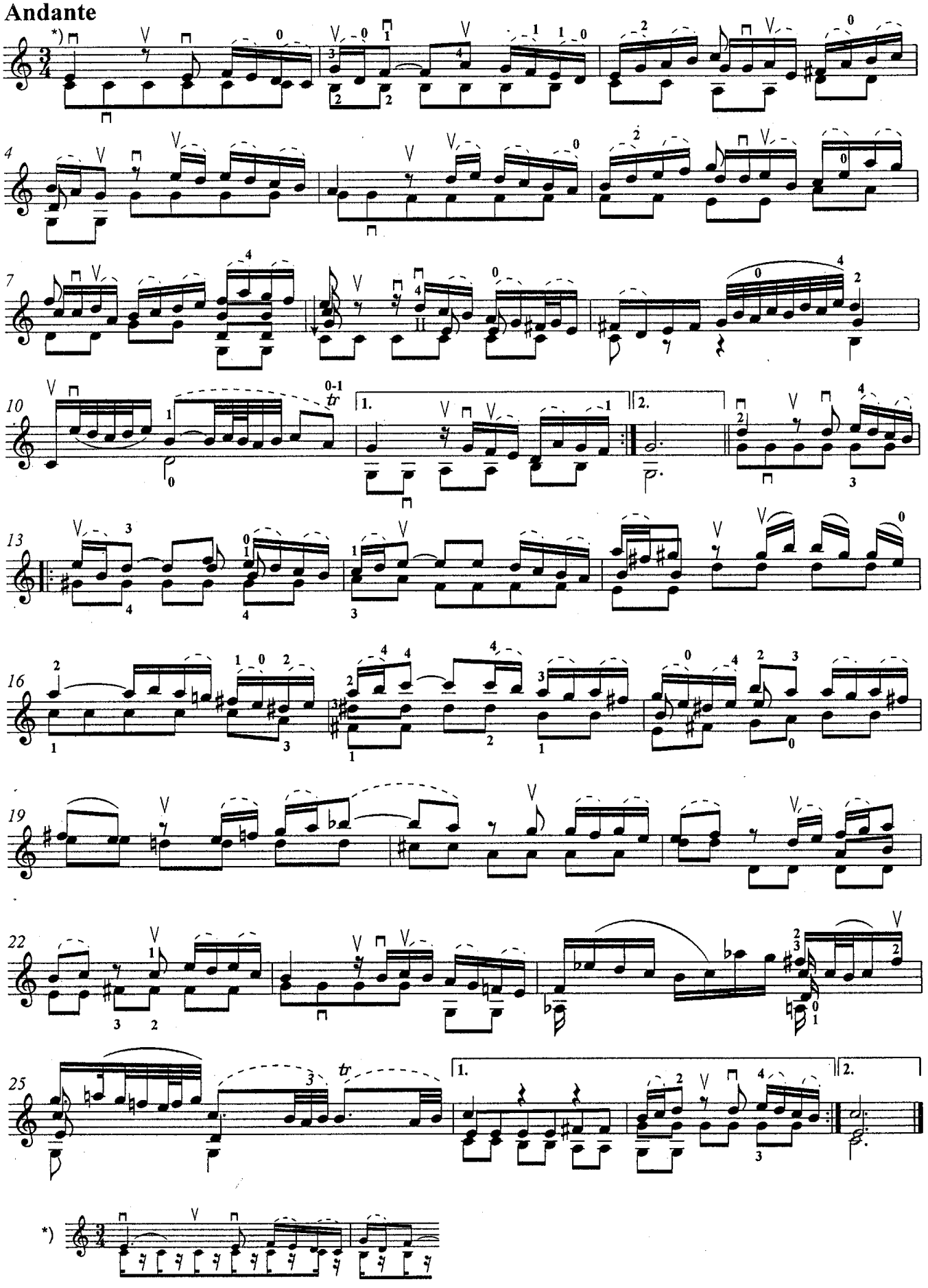
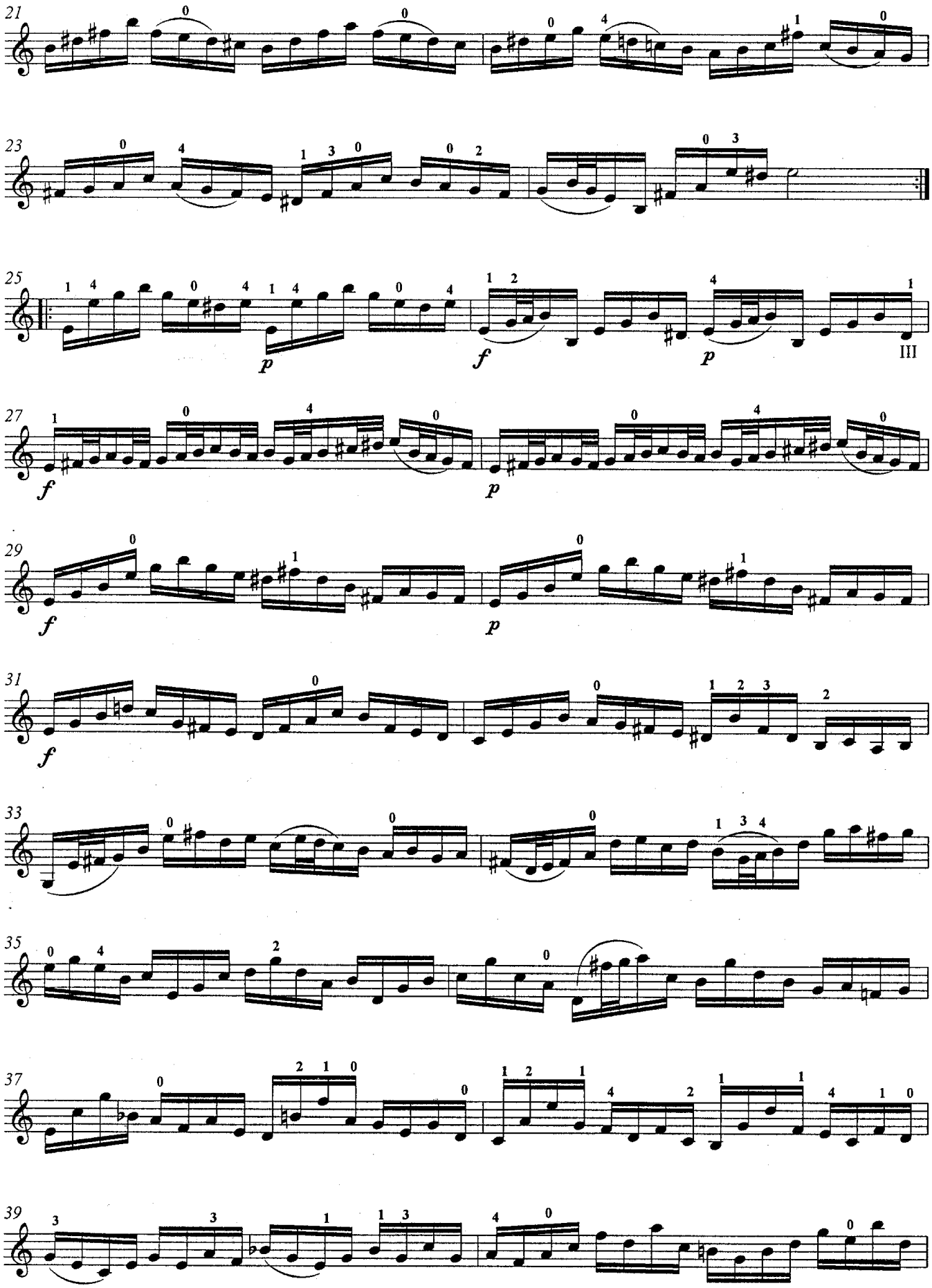
Andante

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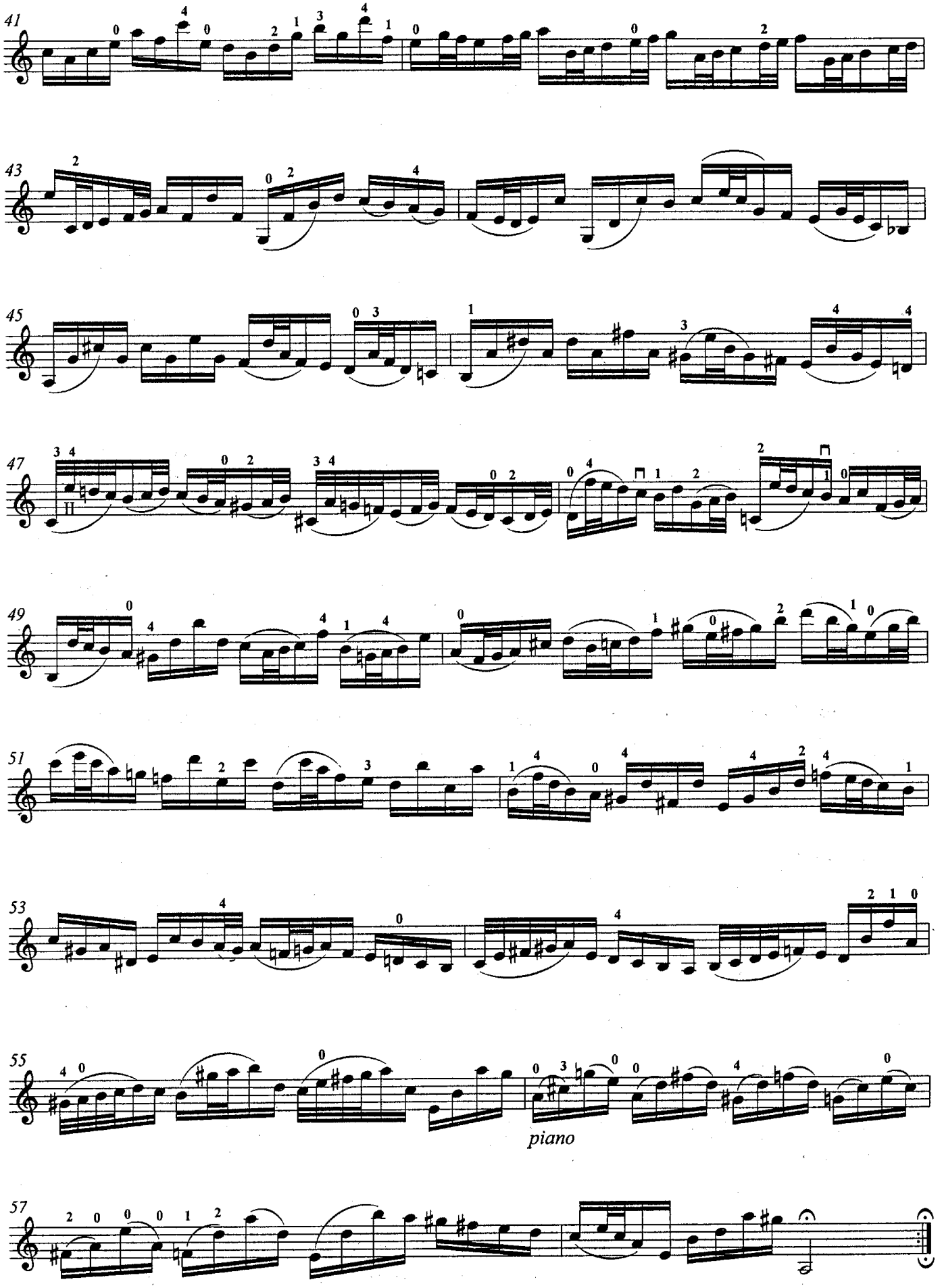
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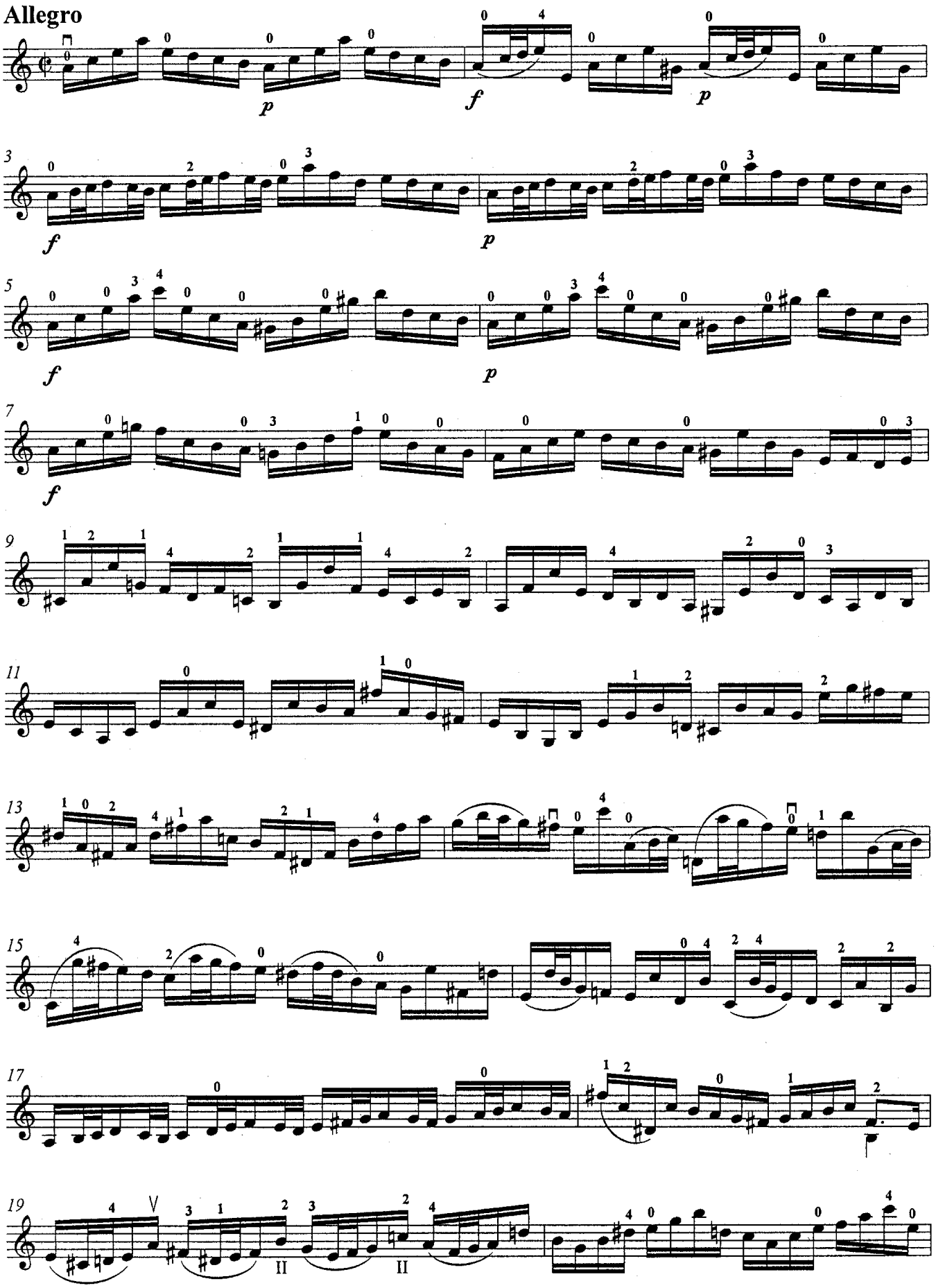
Allegro
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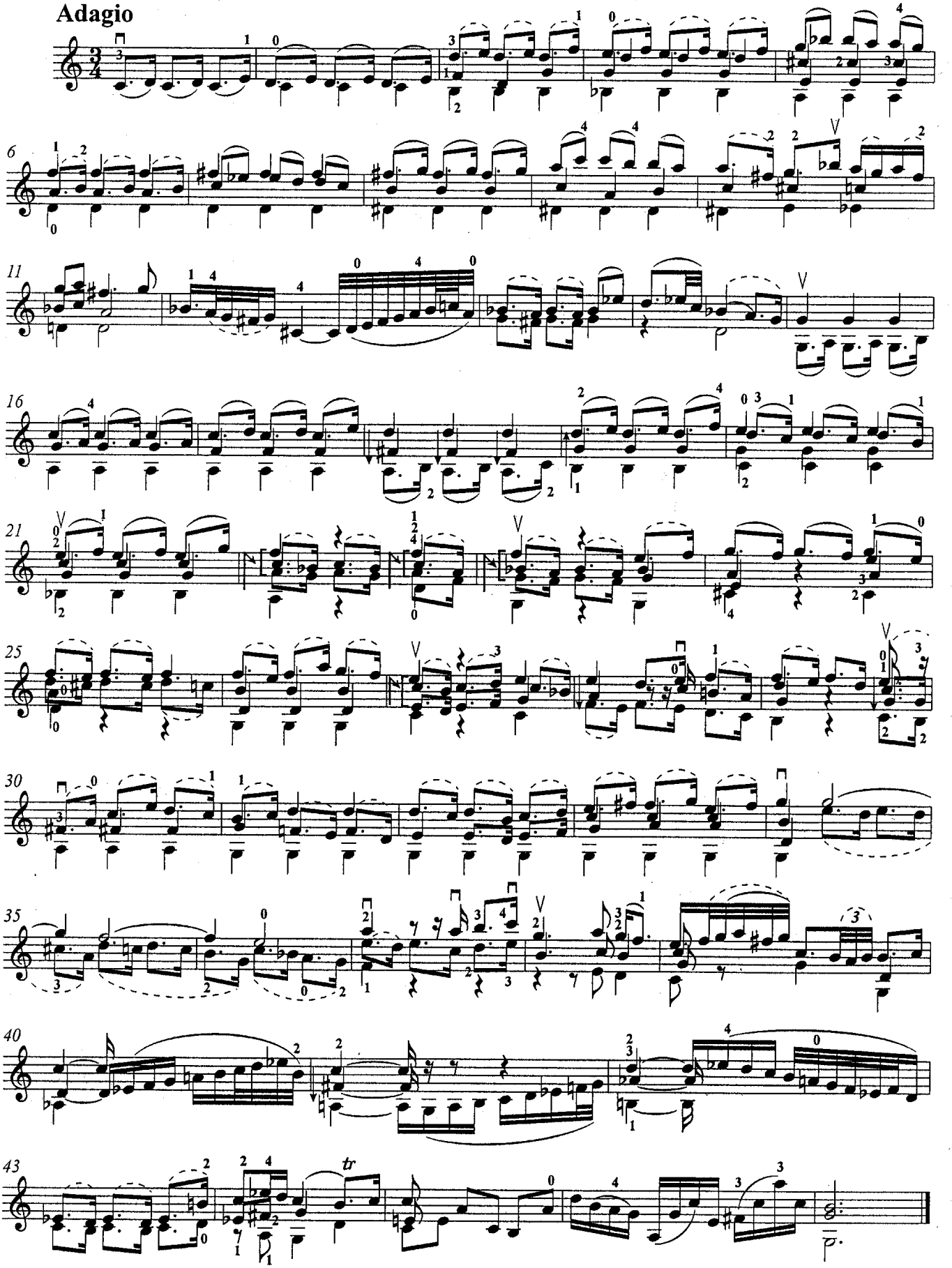
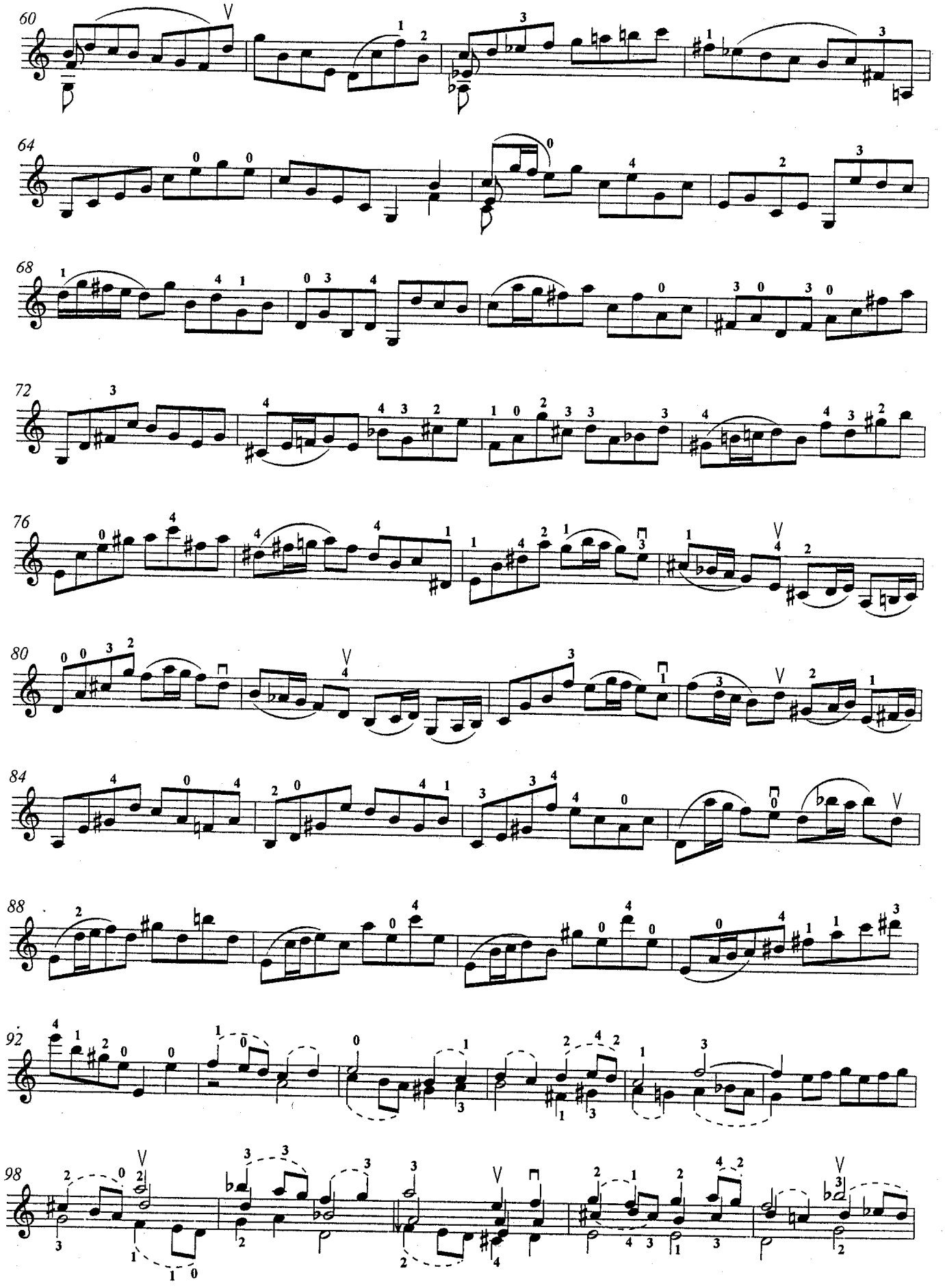
II

Sonata III

BWV 1005

Adagio

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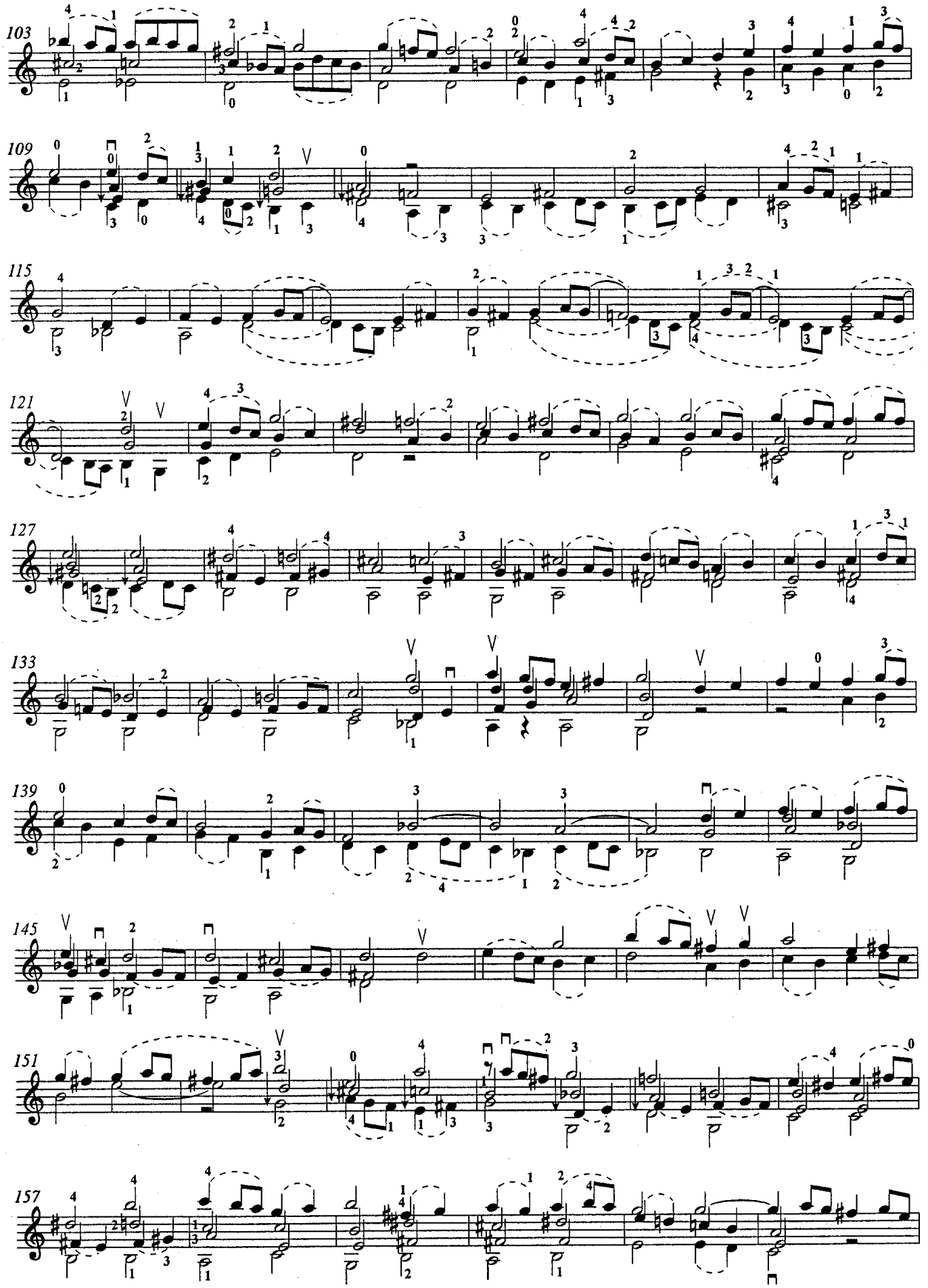
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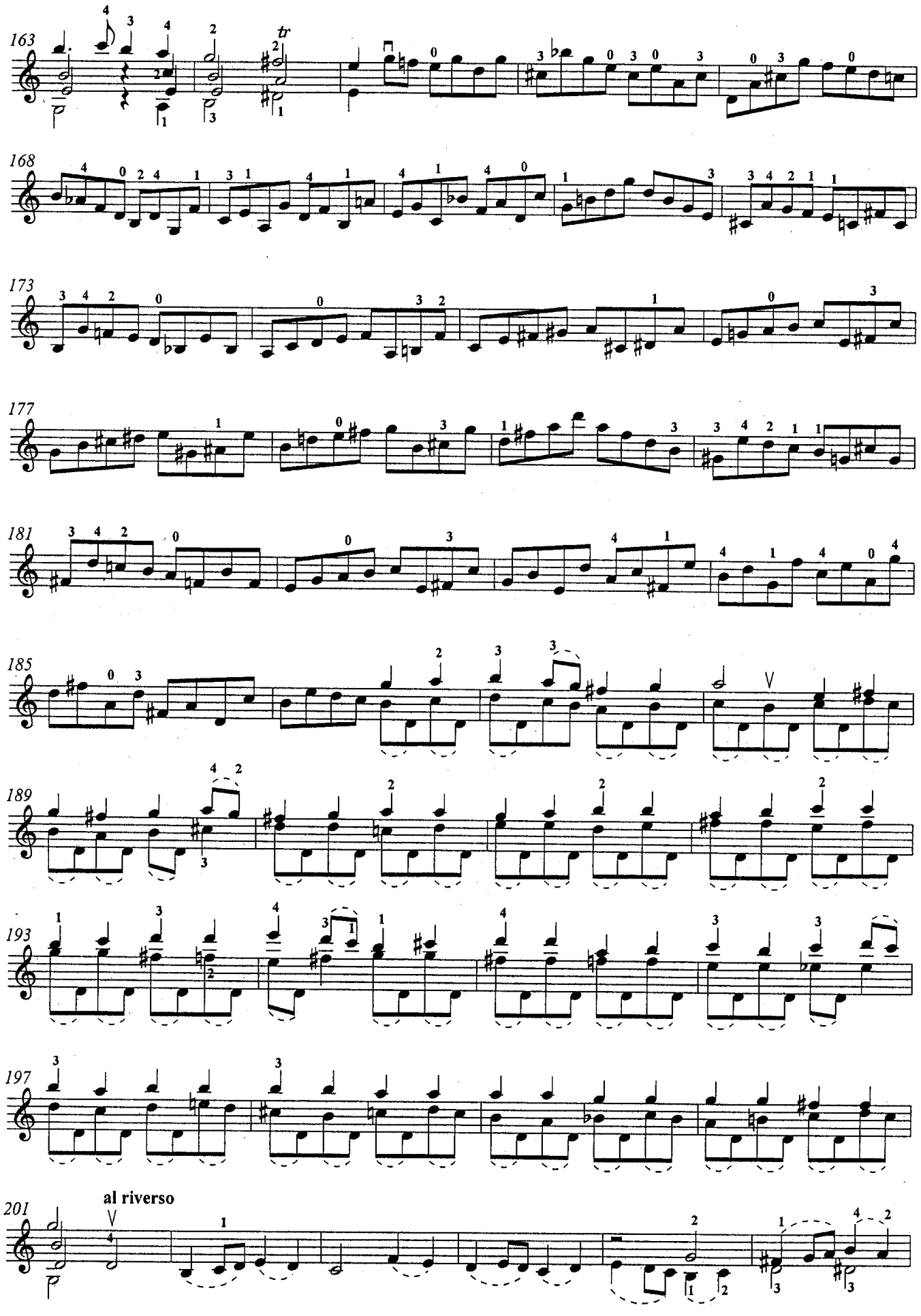
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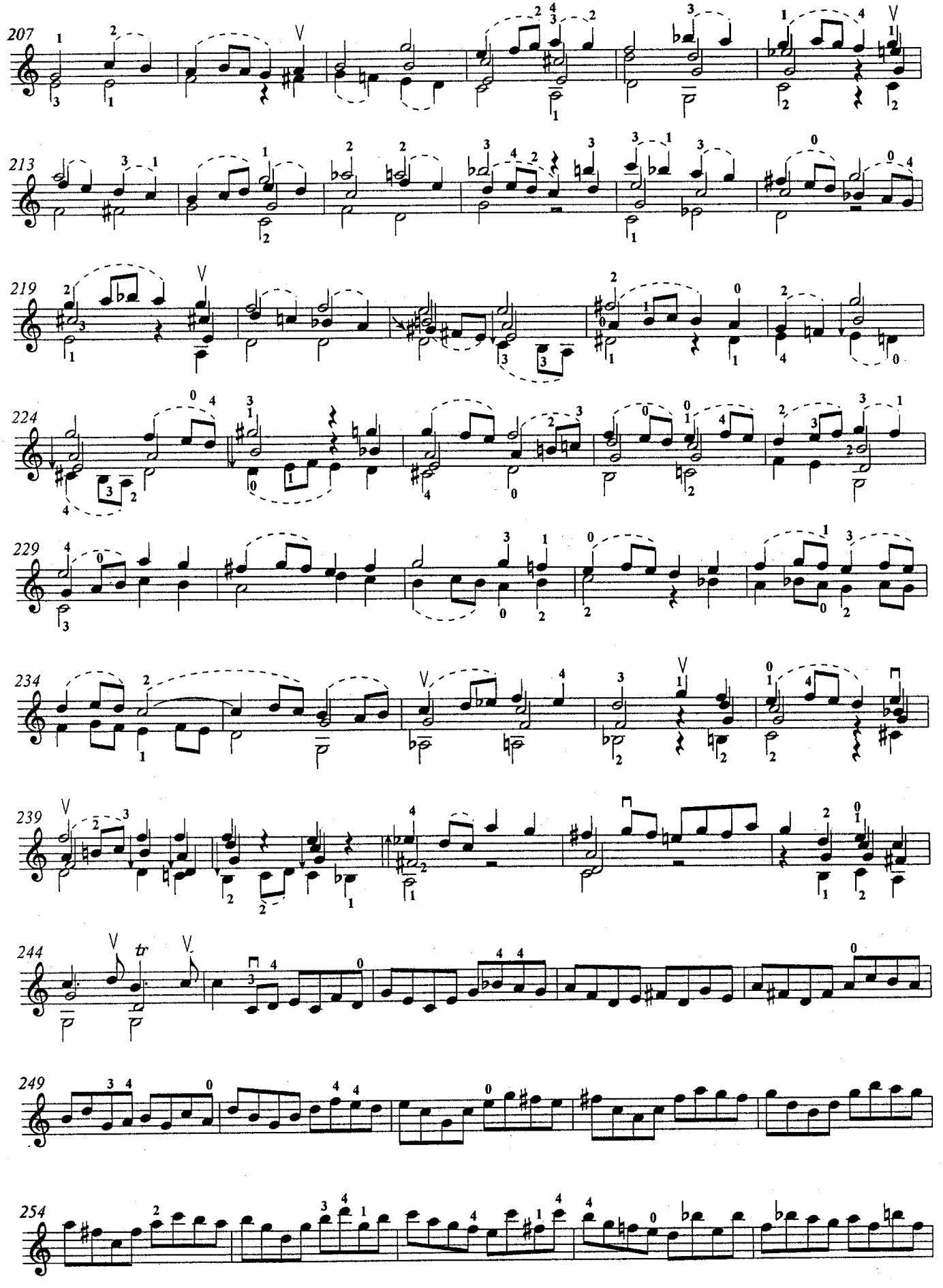
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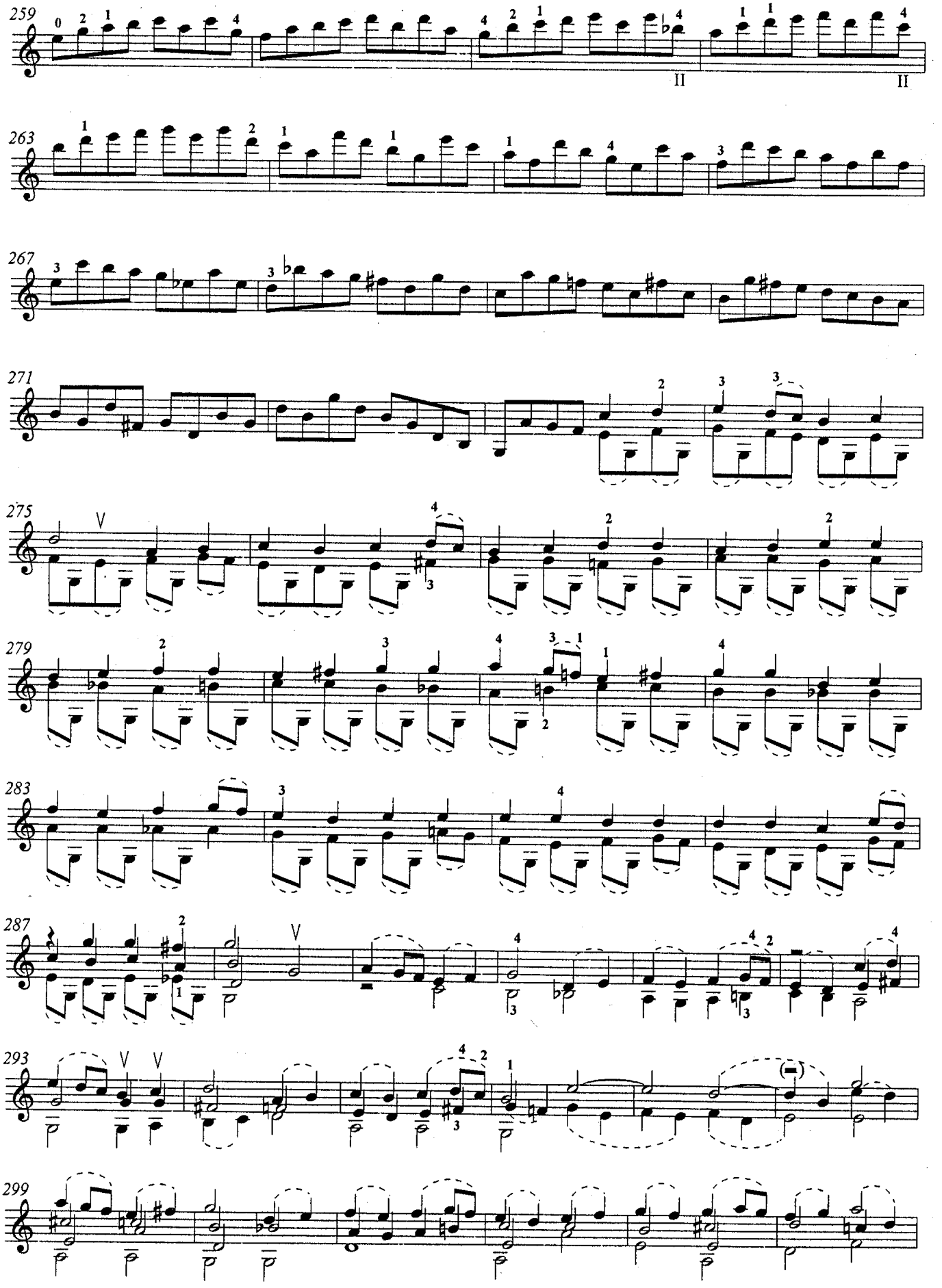
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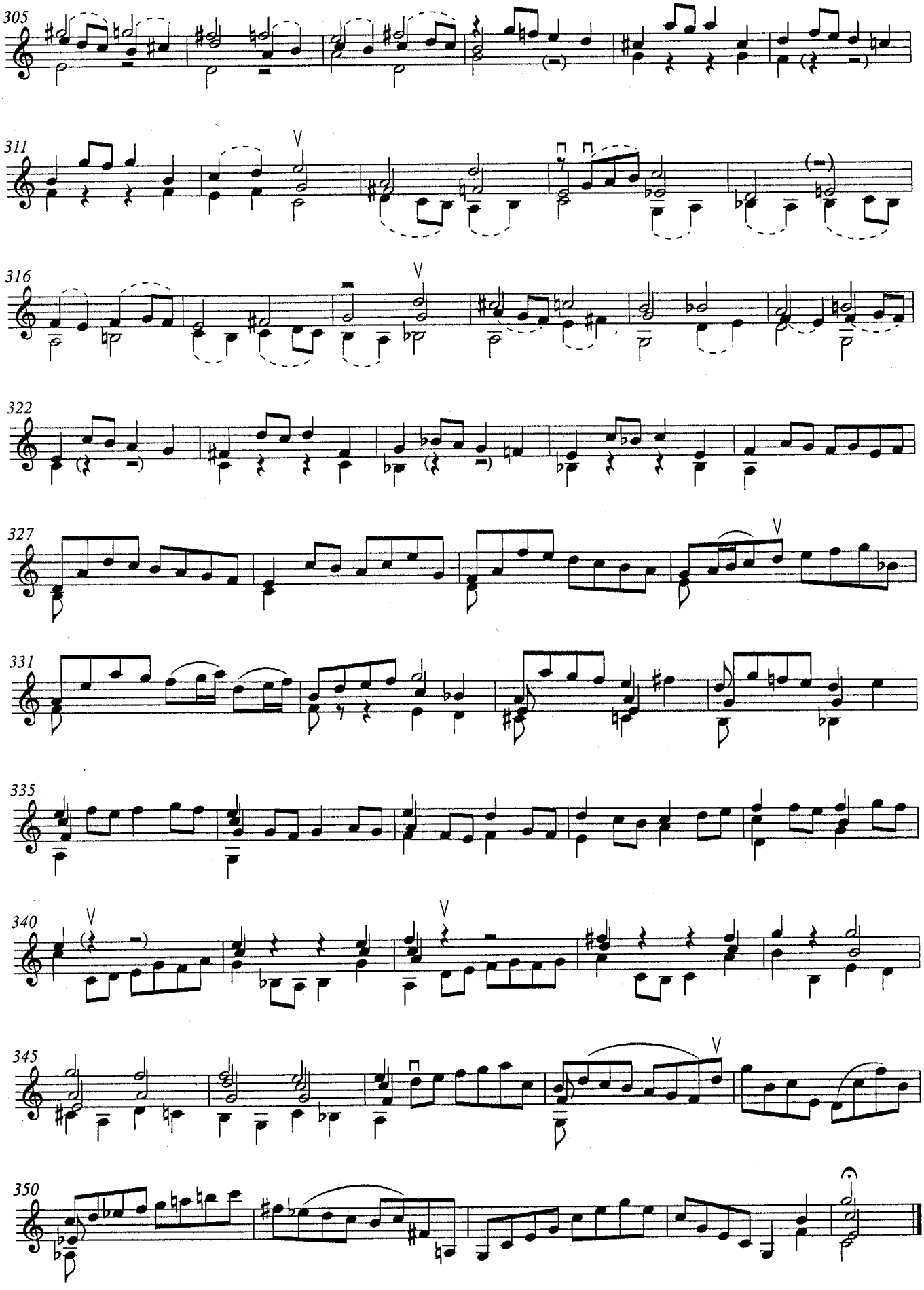
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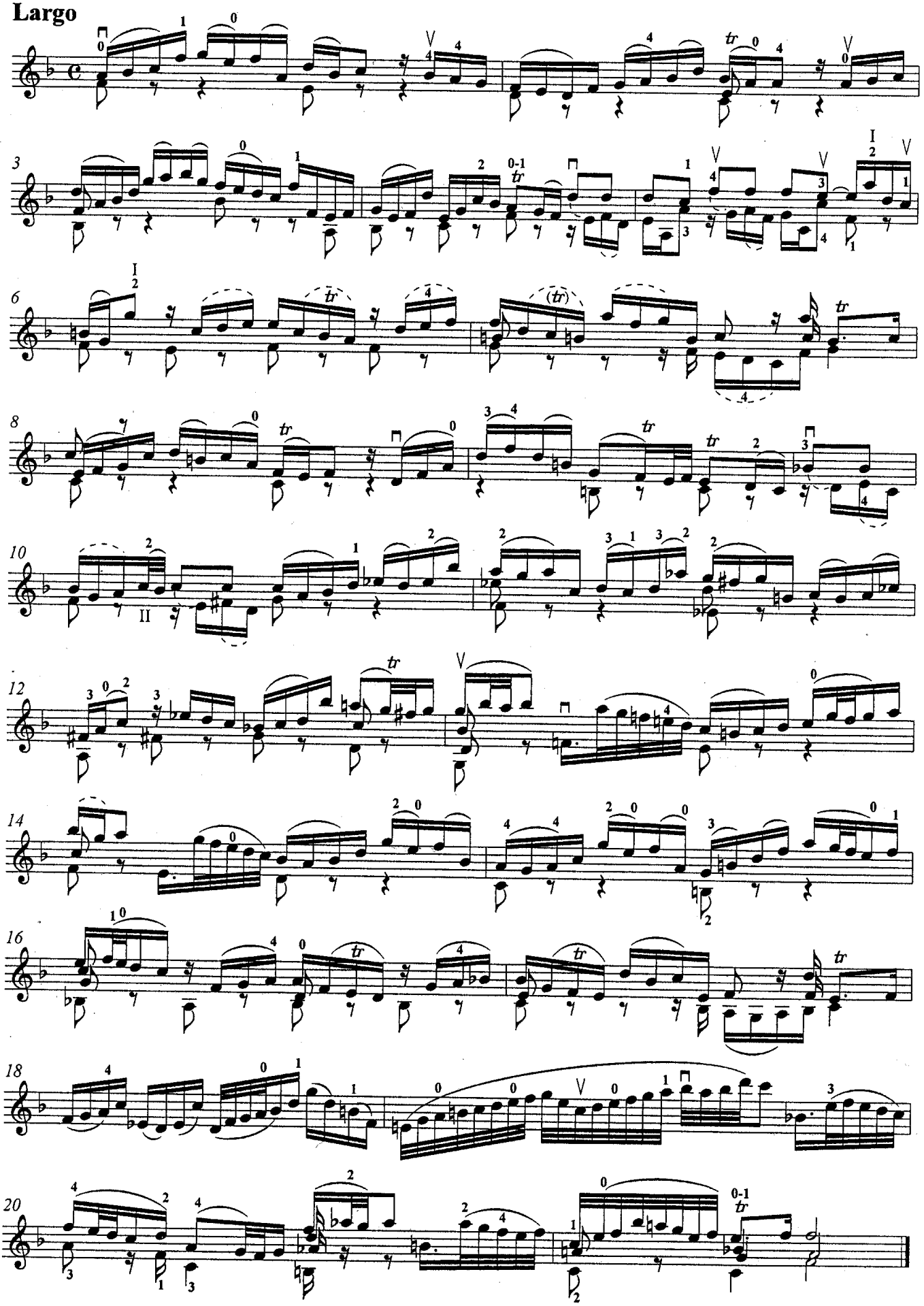
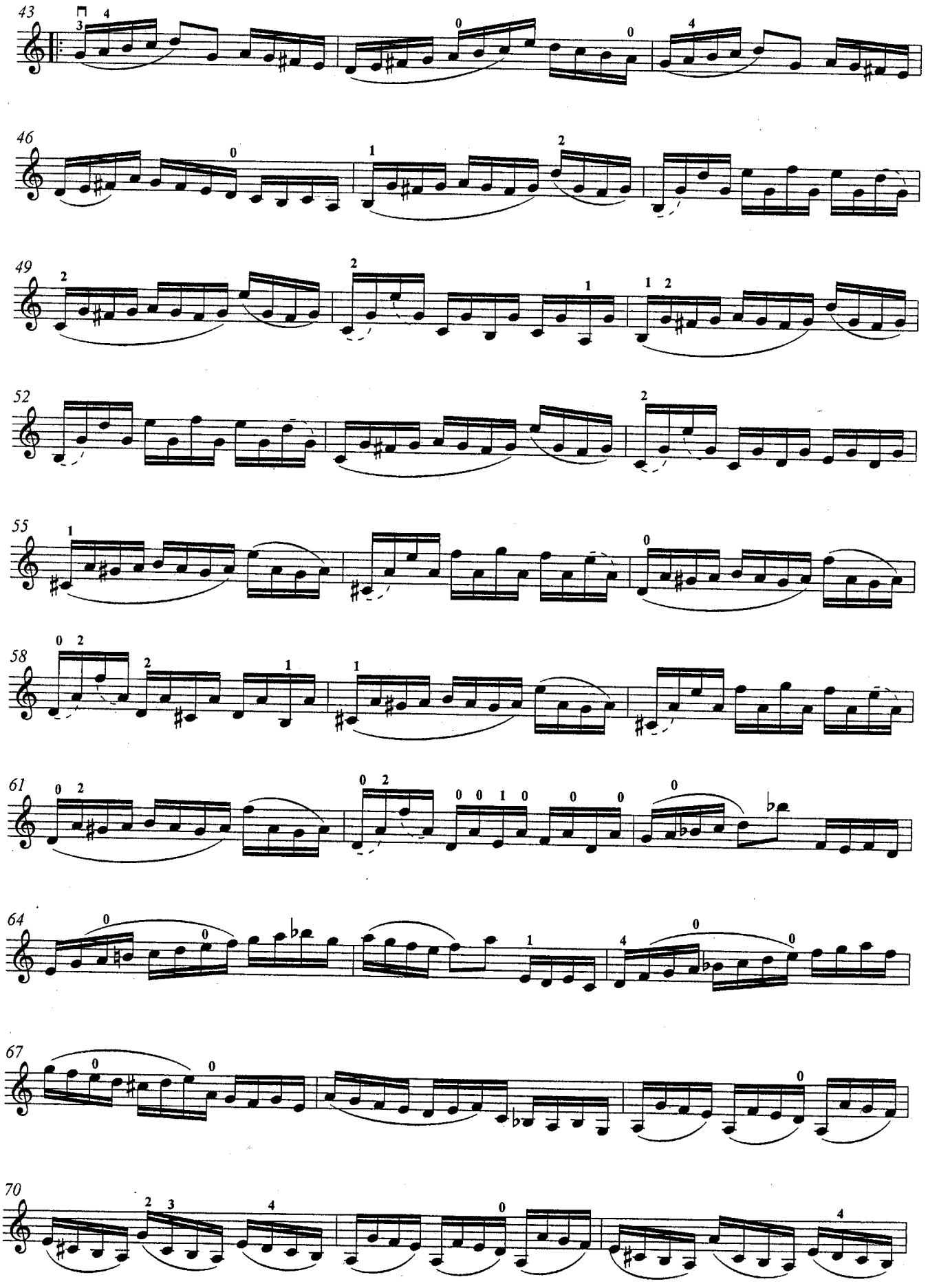
Largo

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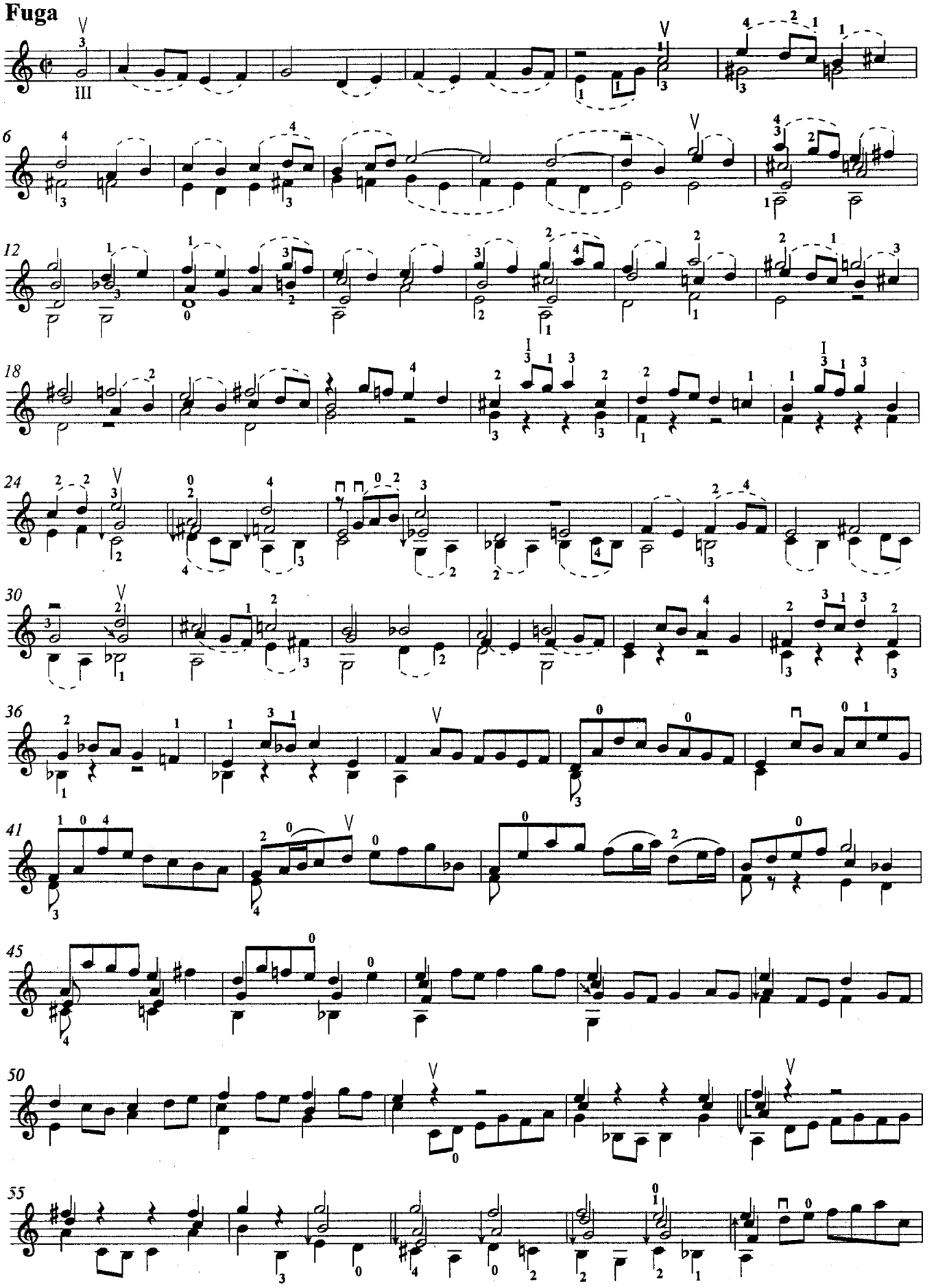
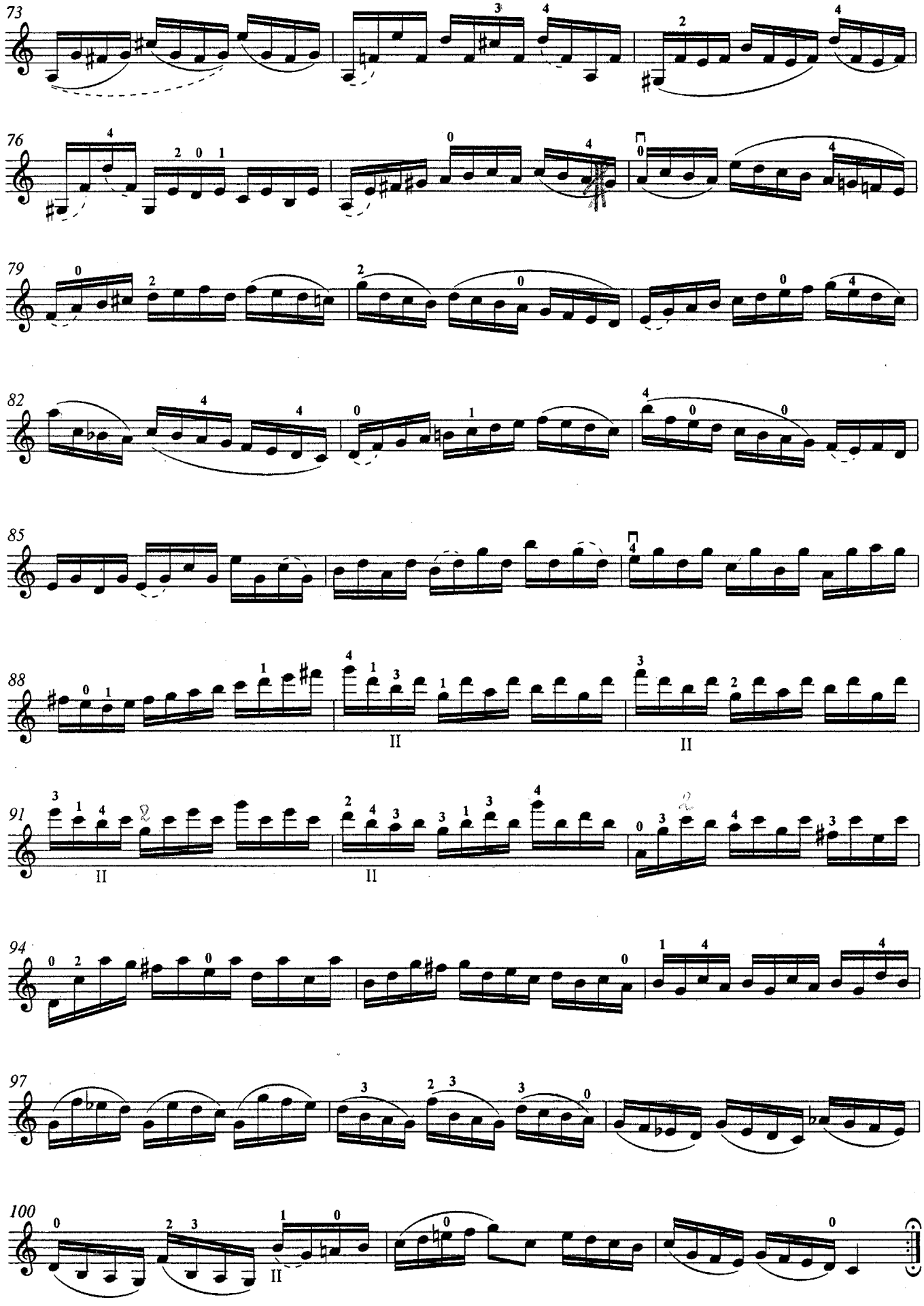
Fuga

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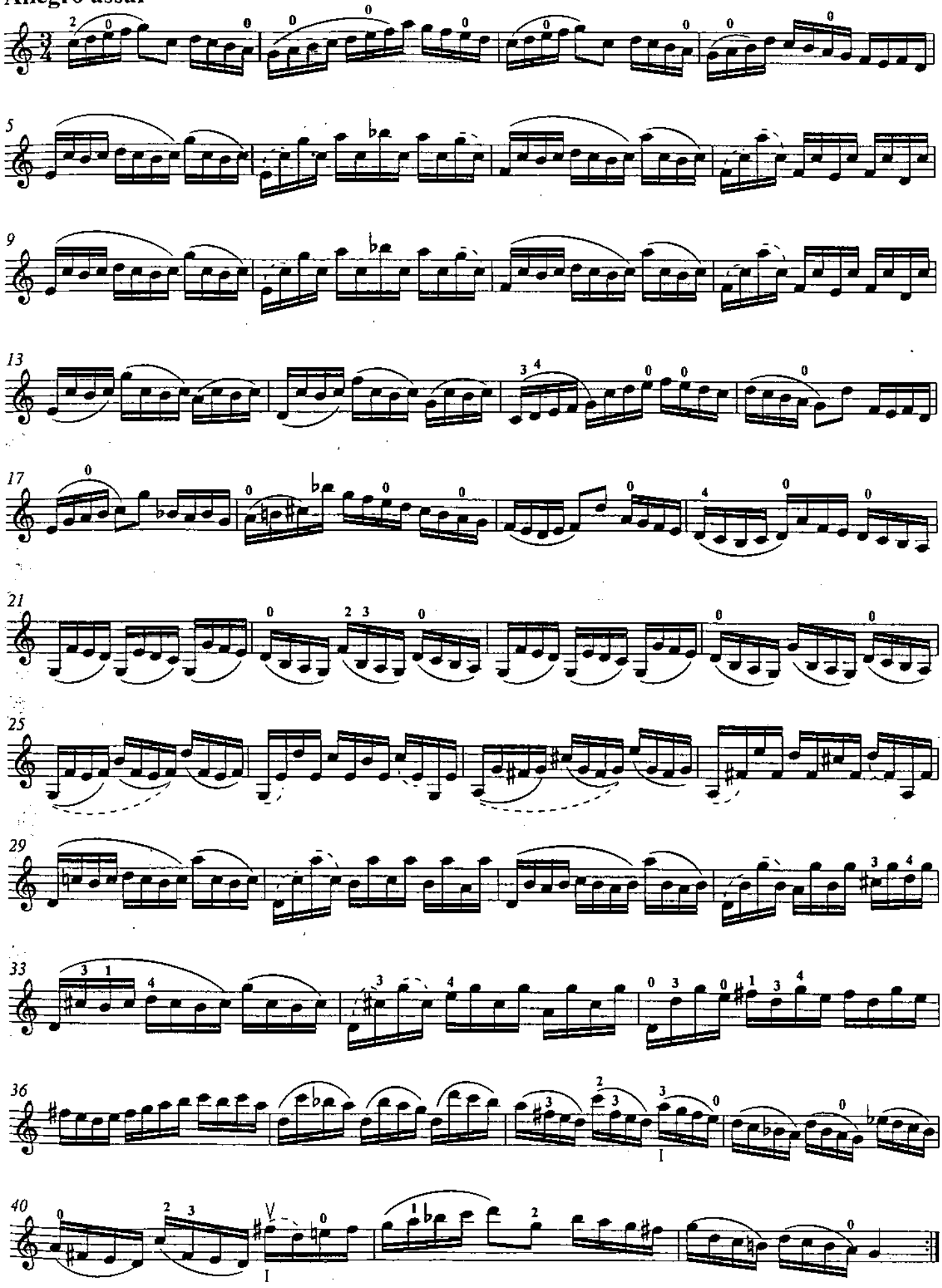
II

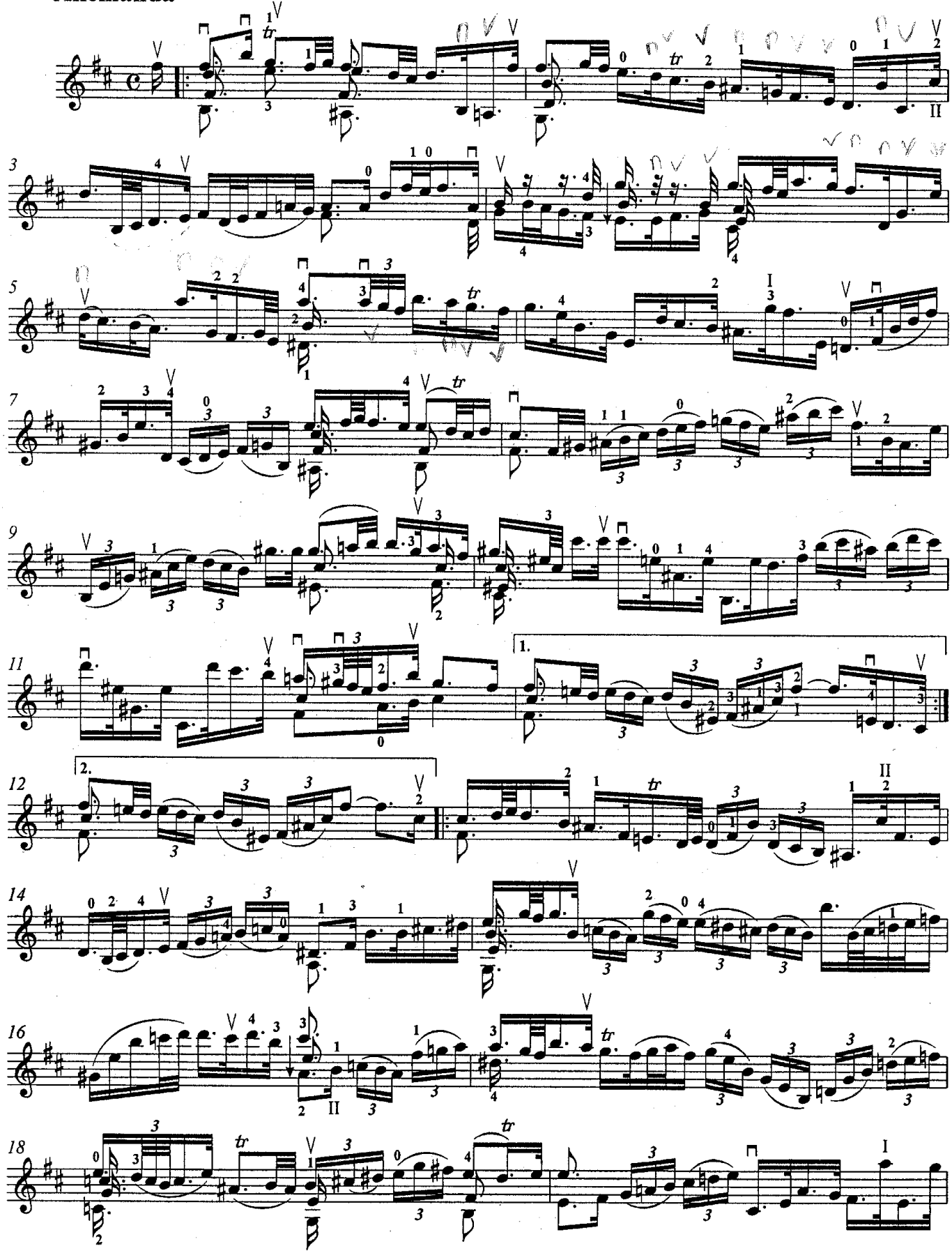
Allegro assai



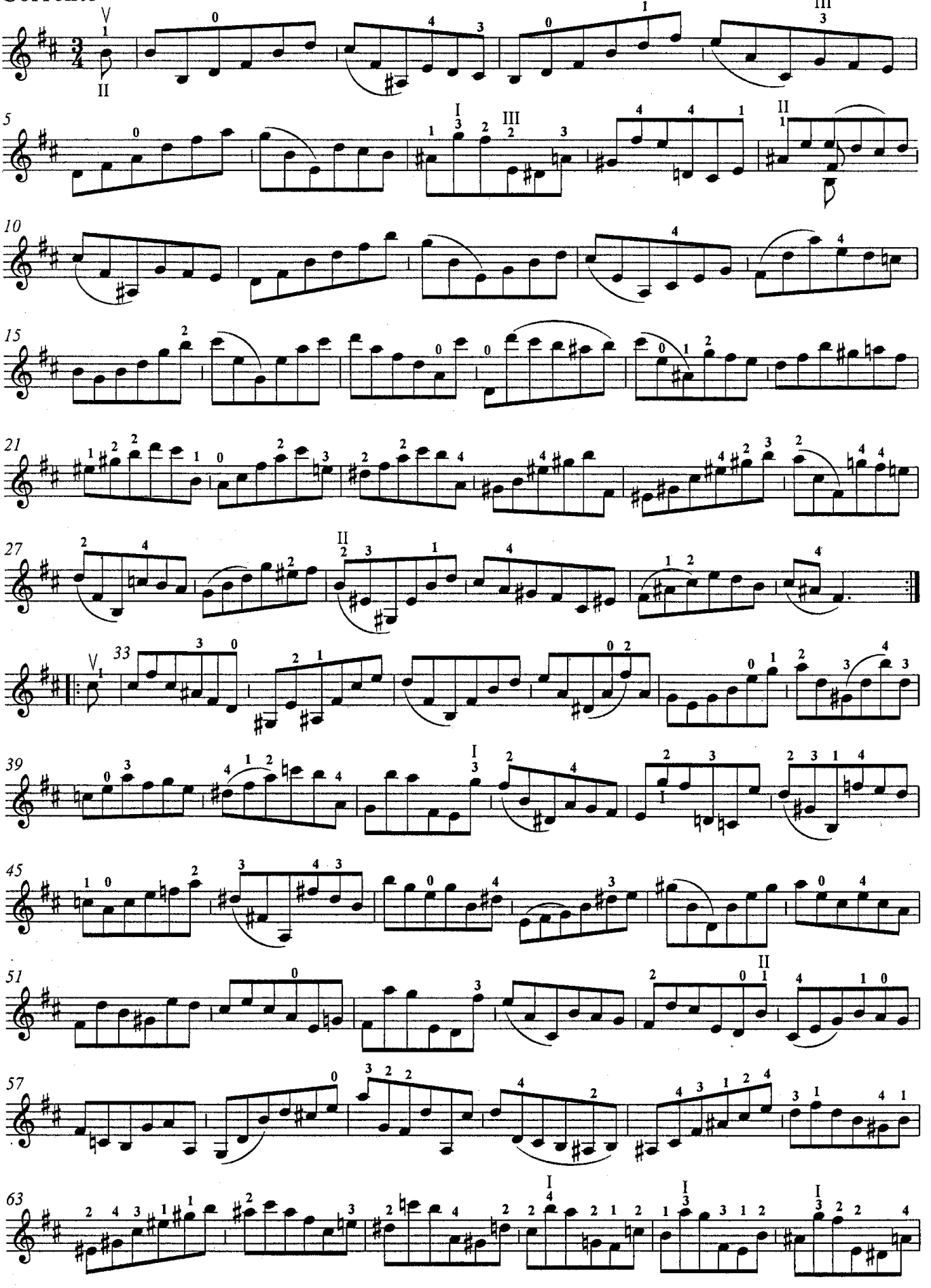
Partita I

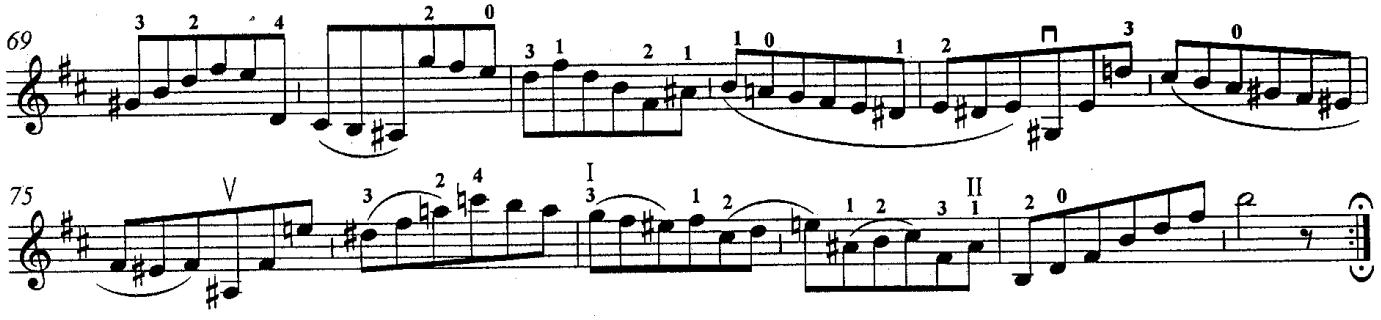
BWV 1002

Allemanda

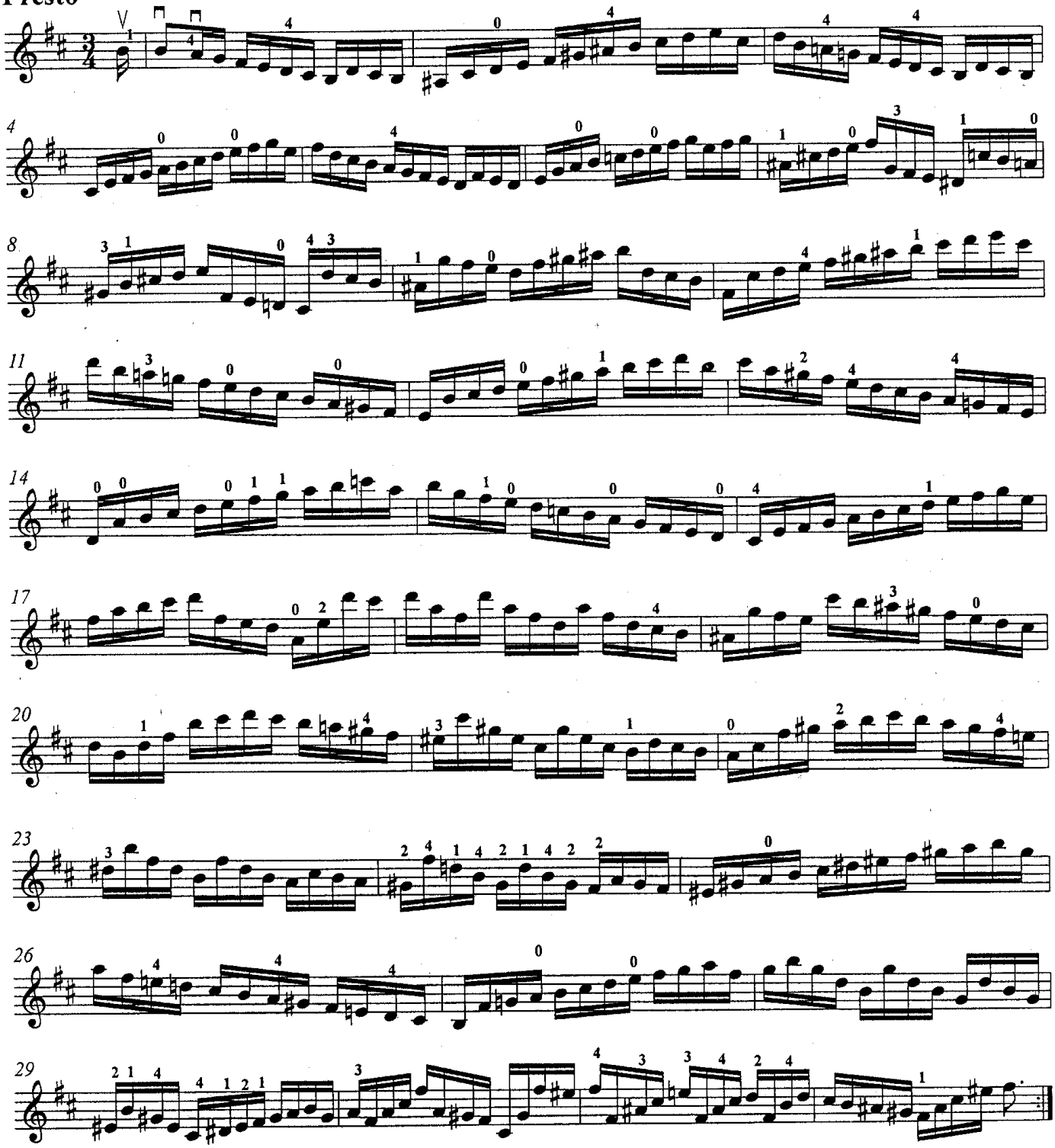


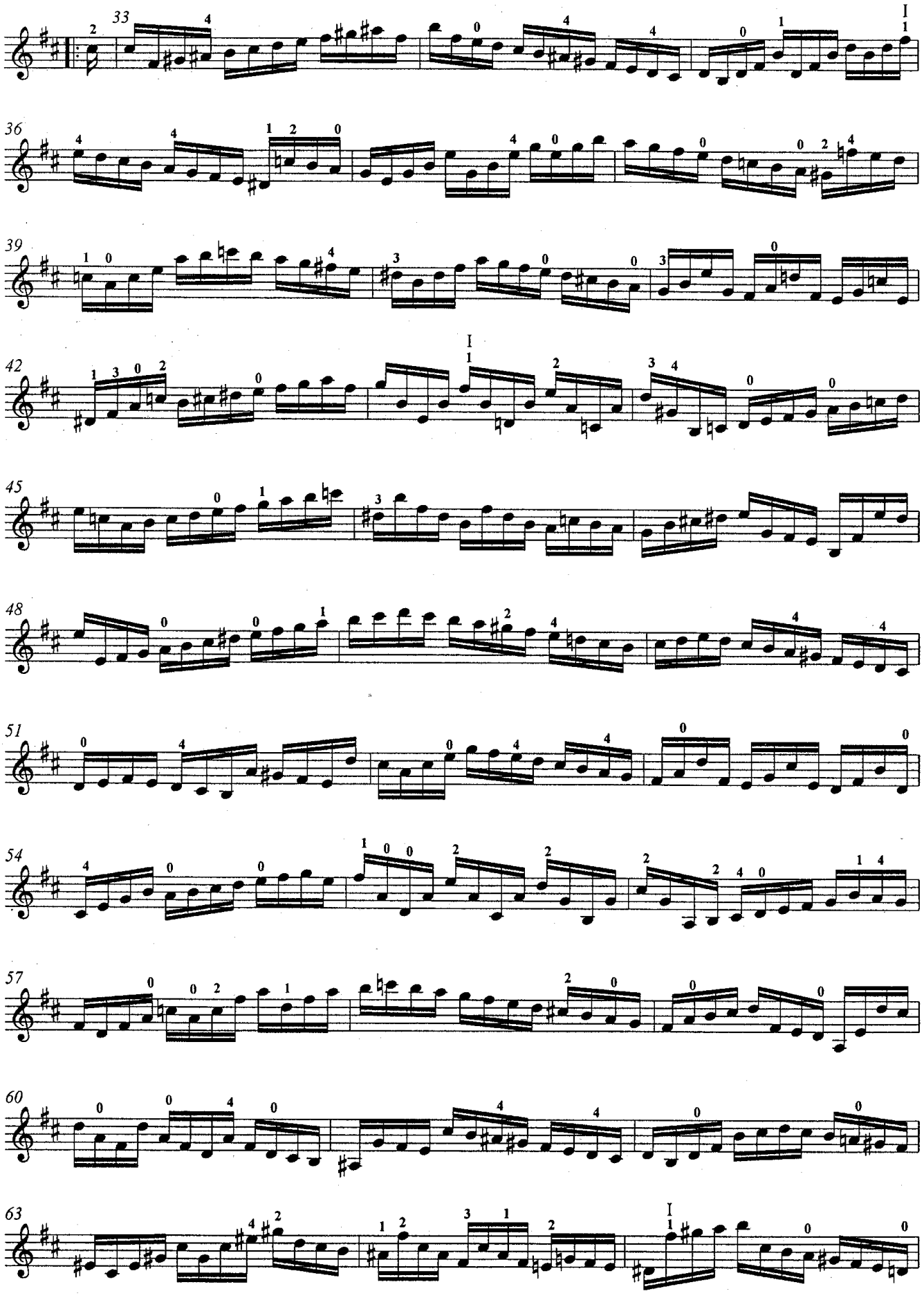
Corrente

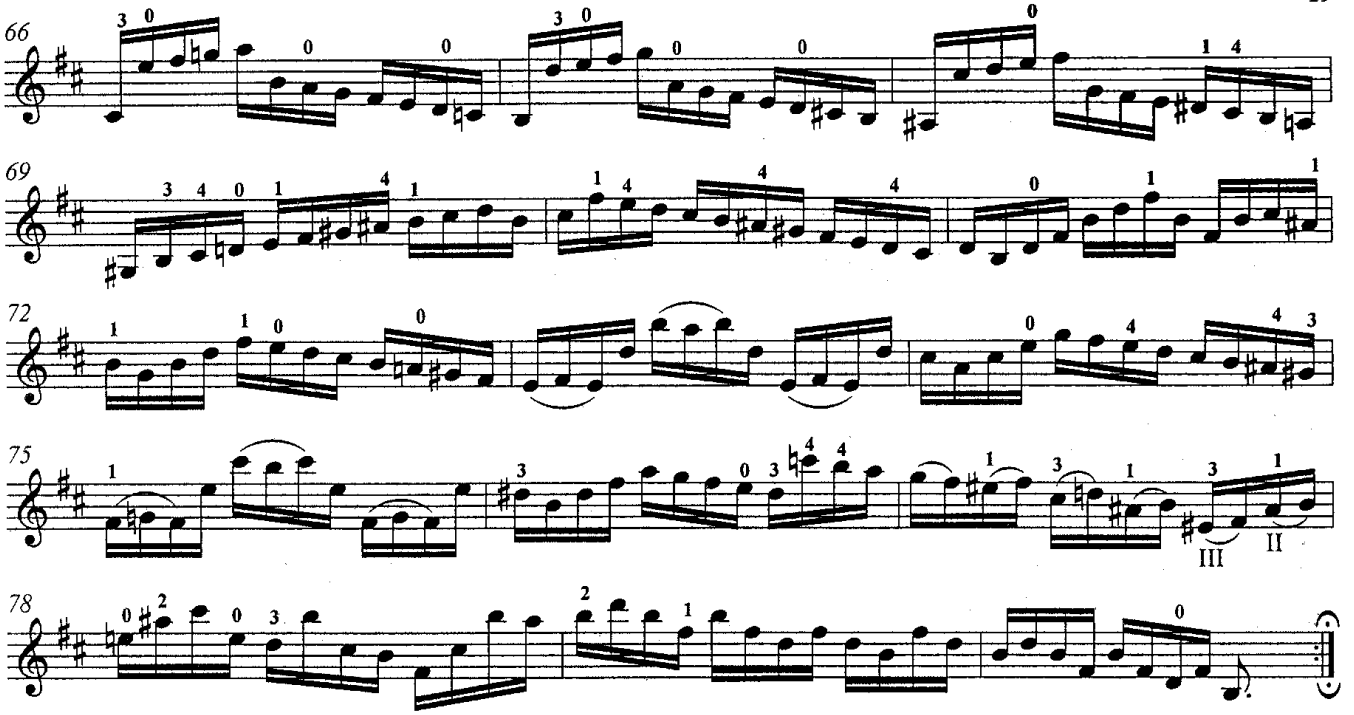




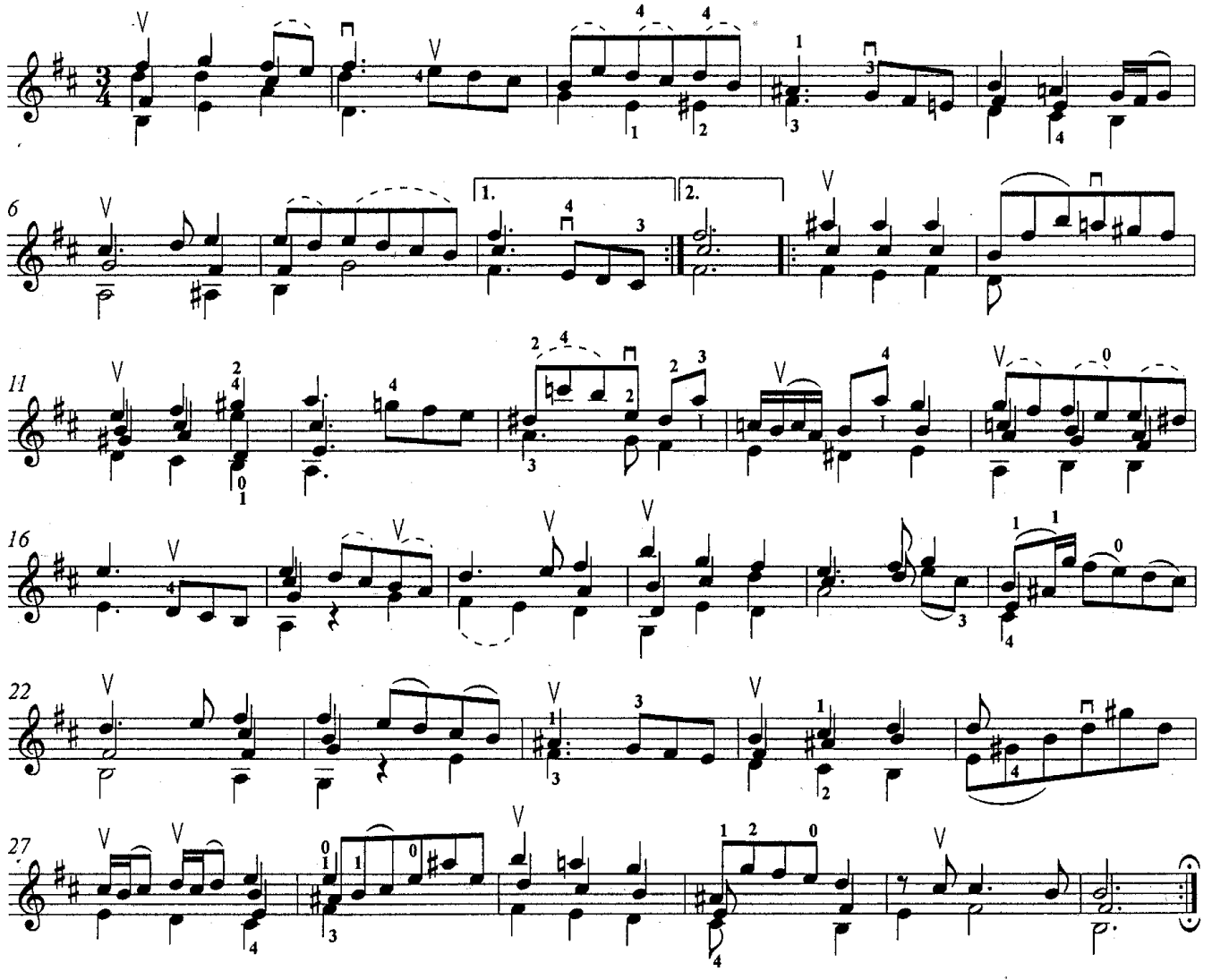
Double
Presto







Sarabande



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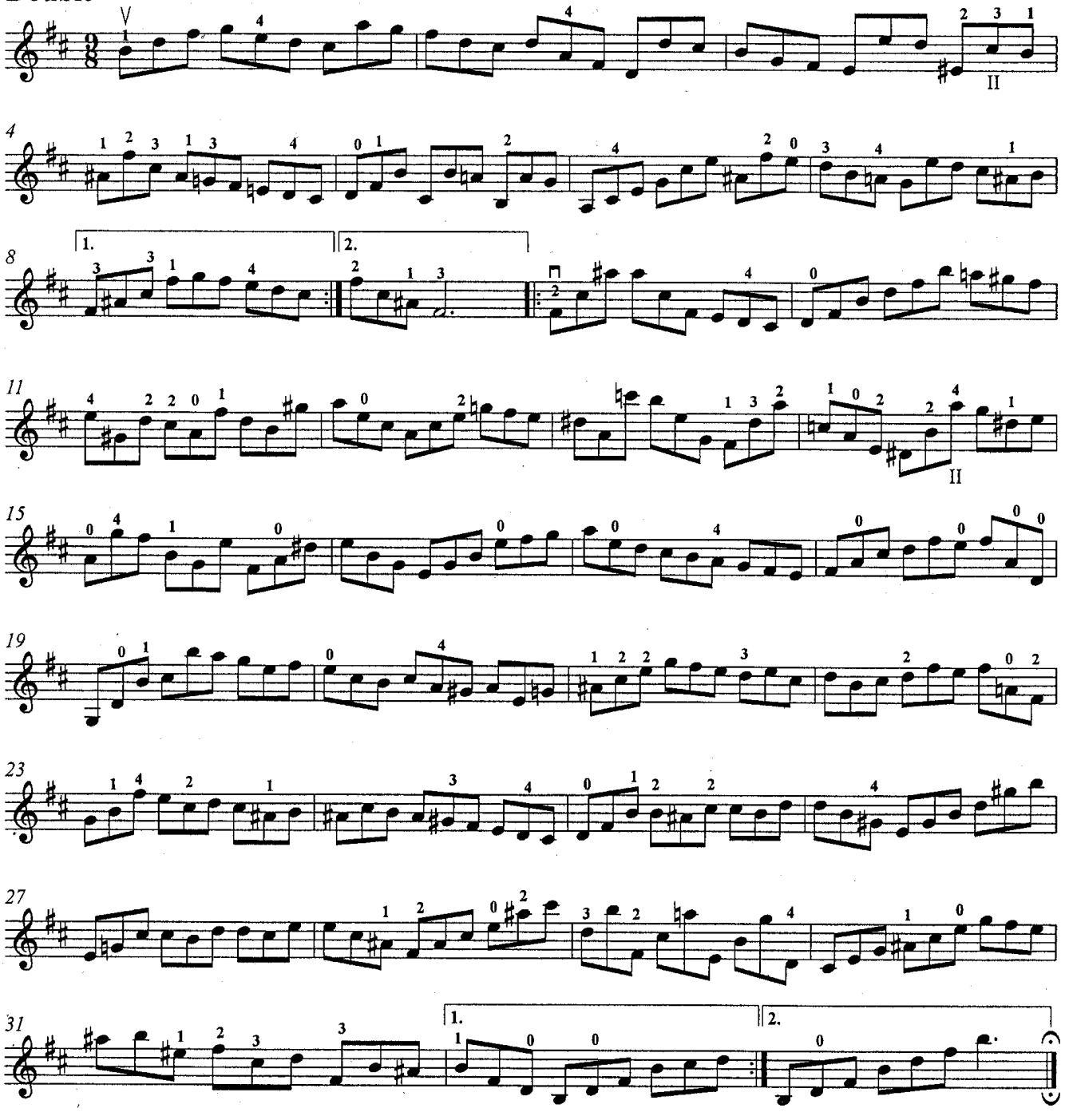
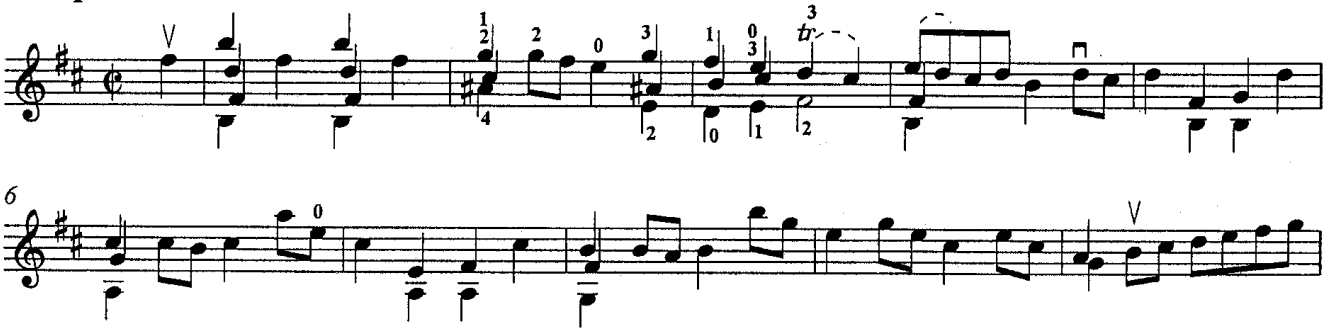
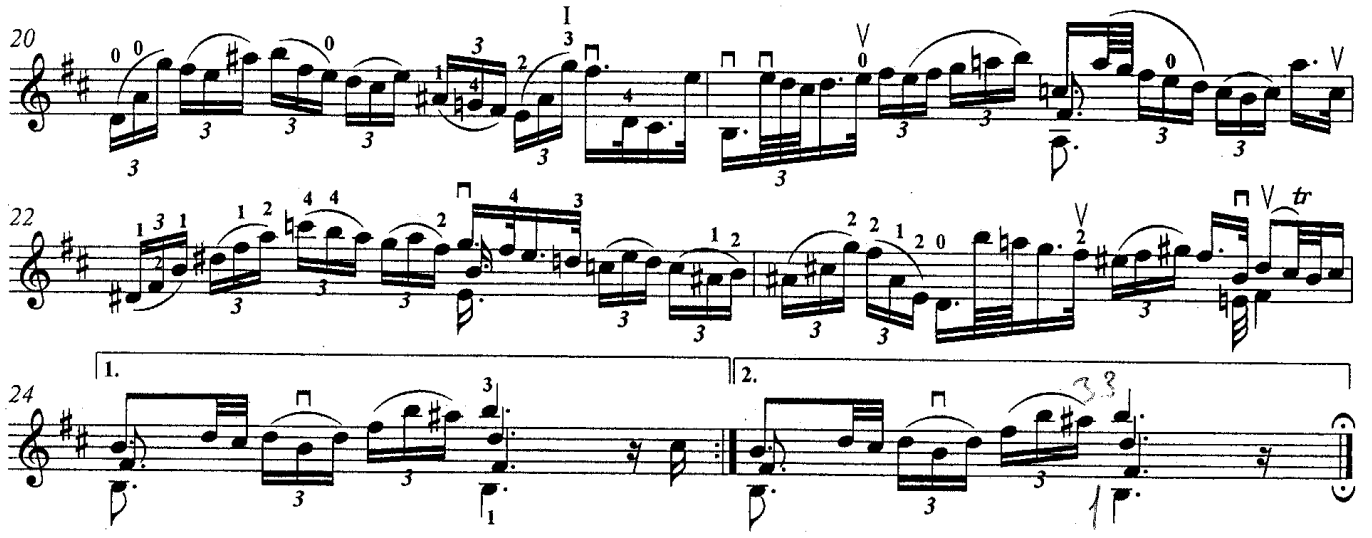


Tempo di Borea





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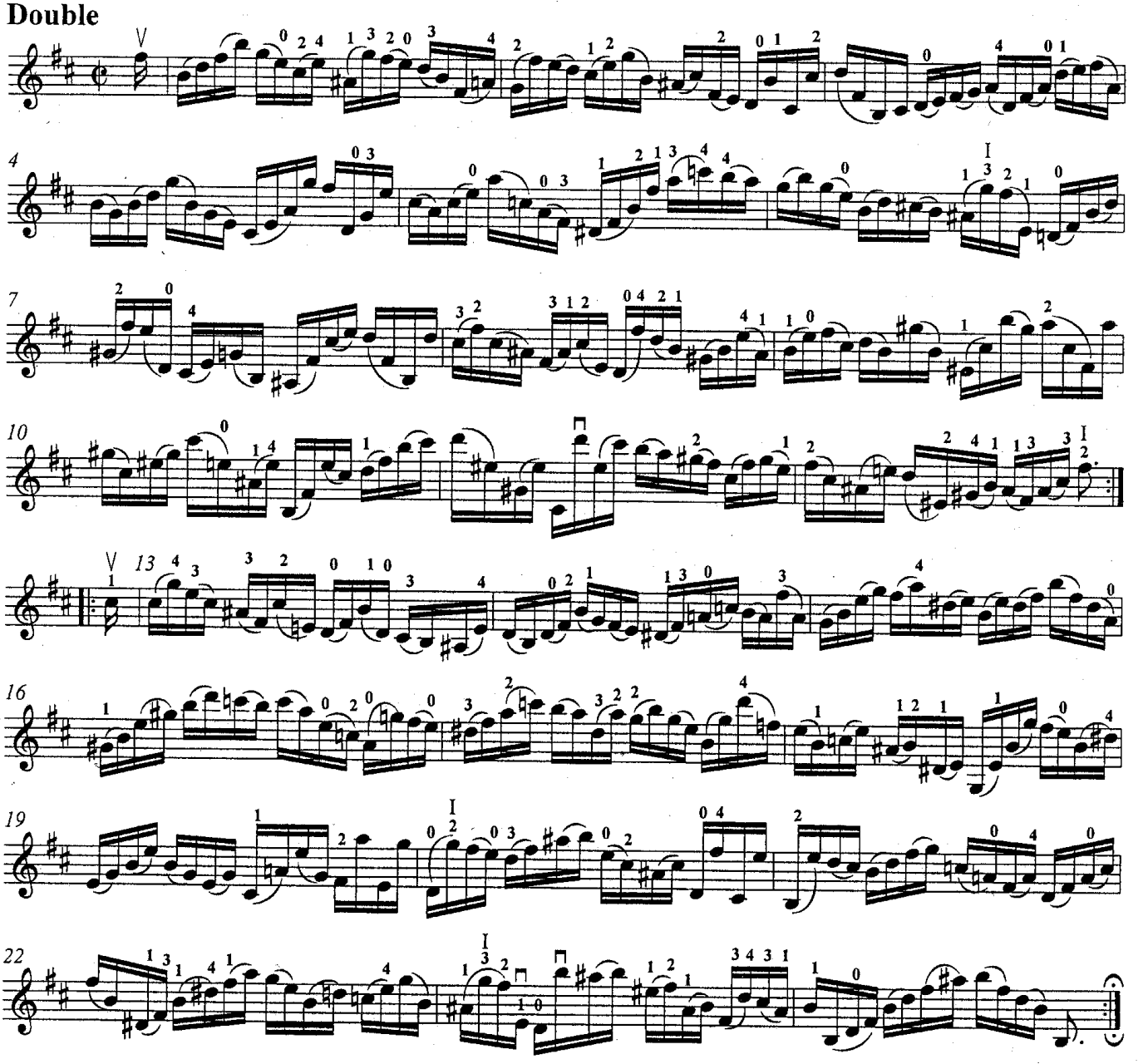

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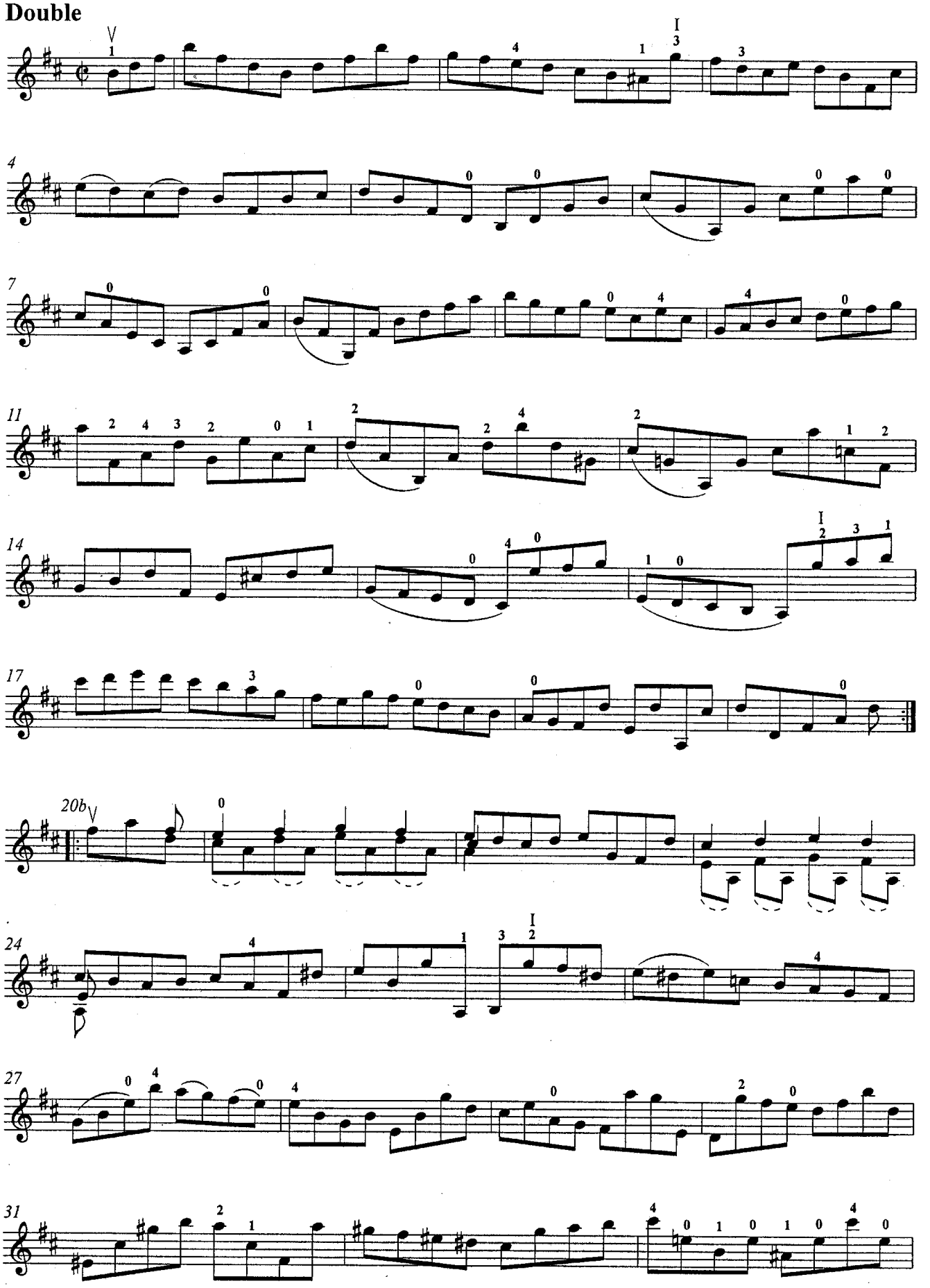

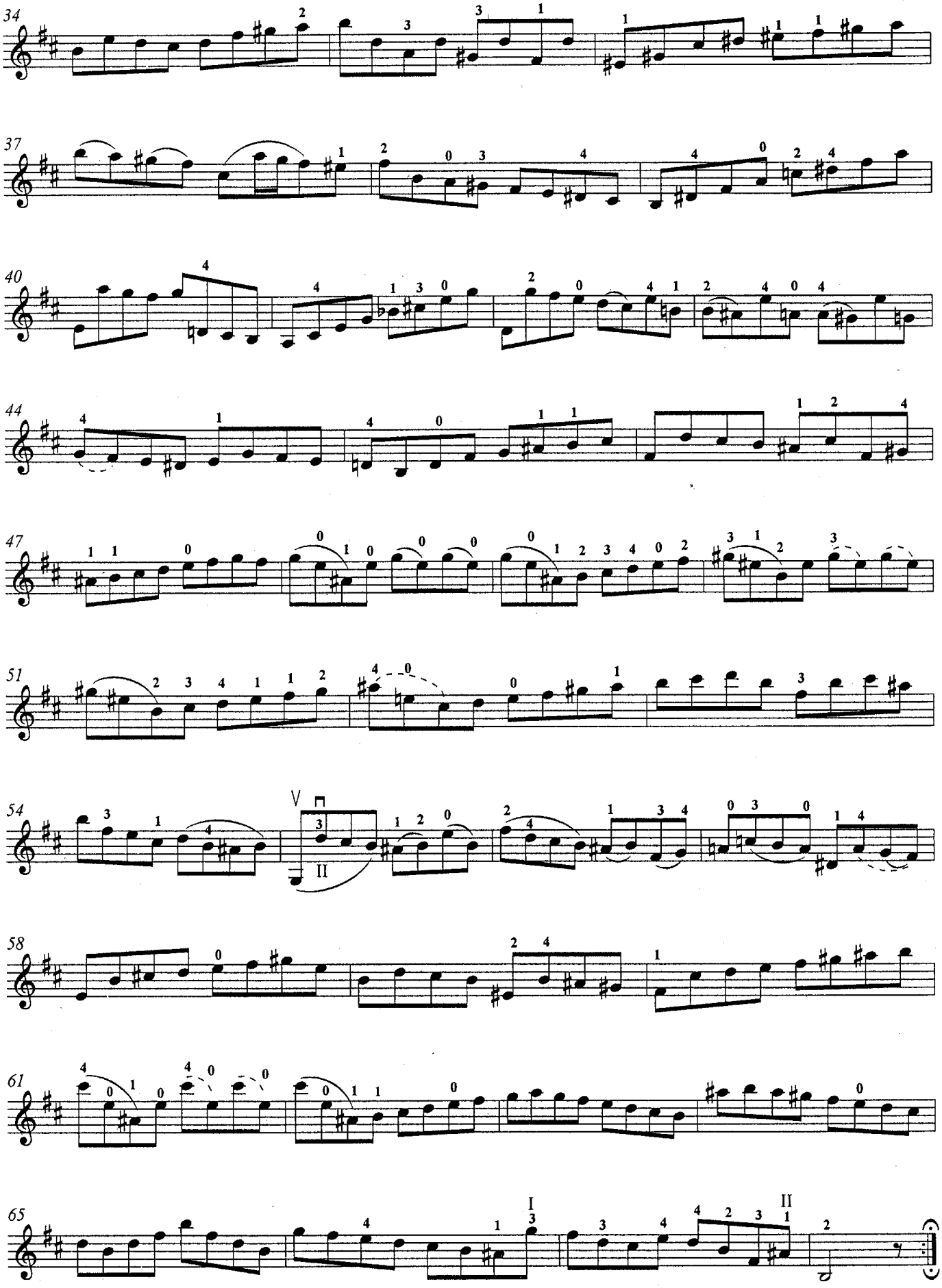
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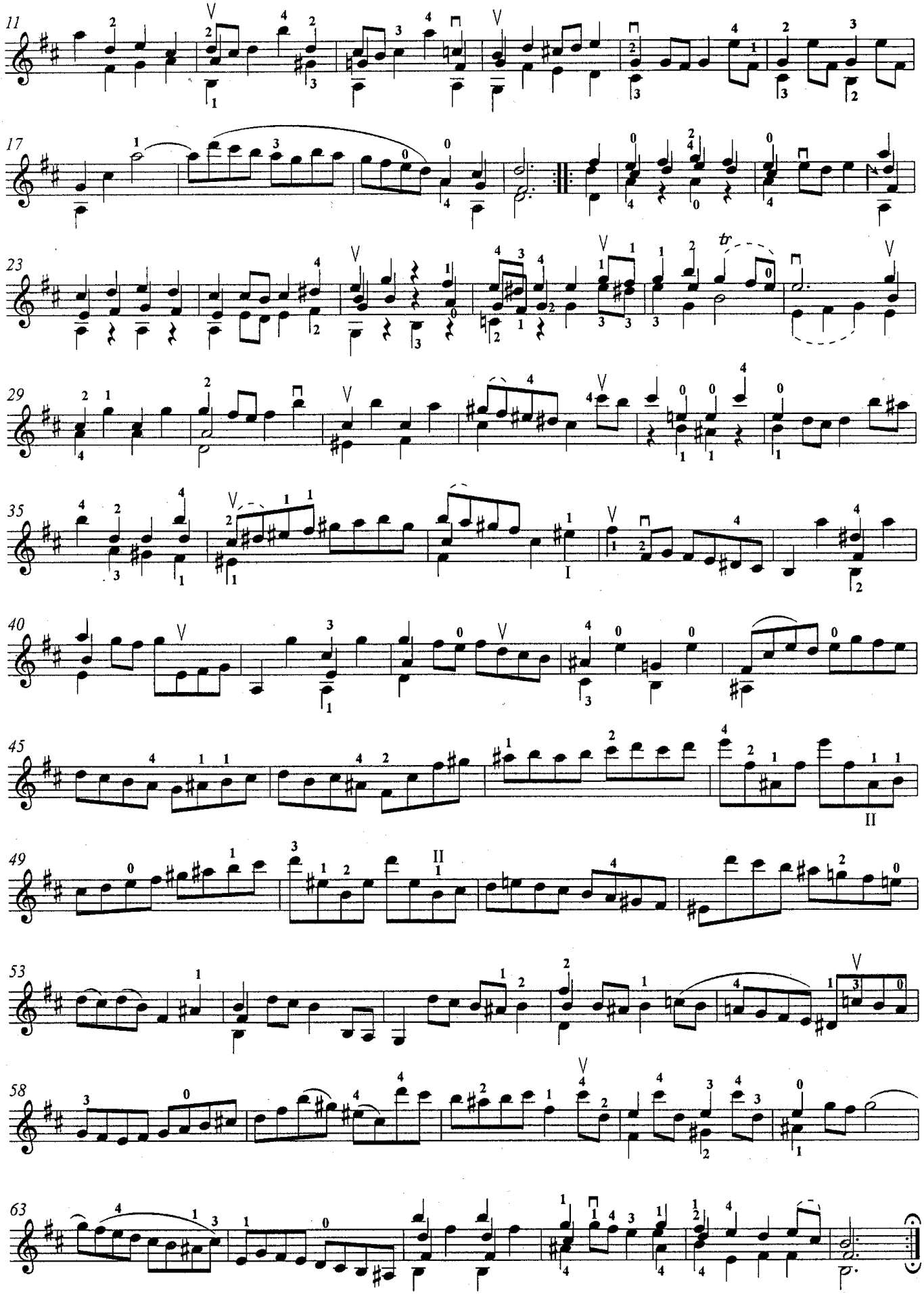
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ИОГАНН СЕБАСТЬЯН БАХ

1685-1750

JOHANN SEBASTIAN BACH

3 СОНАТЫ И 3 ПАРТИТЫ

ДЛЯ СКРИПКИ СОЛО

3 SONATAS AND 3 PARTITAS

FOR VIOLIN SOLO

Редакция
Леонида Булатова и *Анны Булатовой*

Edited by
Leonid Bulatov and *Anna Bulatov*

РОССИЙСКАЯ АКАДЕМИЯ МУЗЫКИ ИМЕНИ ГНЕСИНЫХ
ОБЩЕСТВЕННЫЙ ФОНД «РУССКОЕ ИСПОЛНИТЕЛЬСКОЕ ИСКУССТВО»

RUSSIAN GNESSIN ACADEMY OF MUSIC
"RUSSIAN PERFORMING ARTS" PUBLIC FOUNDATION

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ПРЕДИСЛОВИЕ

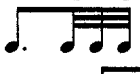
Первая исполнительская редакция Сонат и Партит И. С. Баха для скрипки соло, опубликованных в 1802 году, была осуществлена Ф. Давидом (1843). За ней последовали многочисленные редакции этого уникального цикла. Новые перспективы в решении проблем интерпретации открыла публикация факсимиле подлинной рукописи Сонат и Партит И. С. Баха из архива В. Руста (1950). В России первая редакция Сонат и Партит была осуществлена В. Безекирским (1913), вторая – К. Мострасом (1963).

Главными источниками настоящей редакции явились:

– И. С. Бах. Шесть соло для скрипки без сопровождения. Факсимильное издание подлинной рукописи (Кассель, 1950) [1];

– И.С. Бах. Три Сонаты и Три Партиты для скрипки соло. Редактор Г. Хаусвальд. Новое полное издание сочинений Баха (Neue Bach-Ausgabe. NBA). Серия VI. Том I. BWV 1001-1006 (Лейпциг, 1958) [2] и Критические комментарии Г. Хаусвальда и Р. Гербера к этому изданию [3].

В основе настоящей публикации – текст Сонат и Партит Нового полного собрания сочинений Баха под редакцией Г. Хаусвальда. Кроме устранения замеченных опечаток этого издания внесены также изменения в тех случаях, когда авторская запись допускает различное толкование.

Так, например, оригинальную нотацию автографа  Хаусвальд обозначил как . Это нашло отражение в тексте первых частей

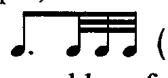
EDITOR'S NOTE

The Sonatas and Partitas for violin solo by J. S. Bach were first published in 1802, and the first performer's edition was published by F. David in 1843, after which followed various other editions of this unique musical cycle. The publication of the original autograph manuscript from the archives of W. Rust in 1950 opened new doors to approaching the interpretation of this work. In Russia the first performer's edition of the Sonatas and Partitas was put out by V. Bezekirsky in 1913, and the second by K. Mostras in 1963.

The main sources used in the making of this edition were:

– the facsimile of the authentic autograph manuscript (Kassel, 1950) [1]; and

– the Günter Hausswald edition of the Three Sonatas and Three Partitas for violin solo: Series 6, Volume 1 BWV 1001-1006 (Leipzig, 1958) [2] of the complete "Neue Bach-Ausgabe", with commentary by G. Hausswald and R. Gerber [3].

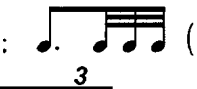
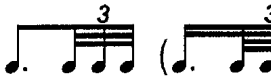
The text of the Hausswald edition has served as the basis for this edition. Besides the elimination of discovered misprints from the Hausswald edition, other changes have been made where the manuscript has allowed various interpretation concerning notation. For example, where in the manuscript the notation  is to be found, Hausswald prefered to give it as . This could be found in the first movements of the 2nd and 3rd Sonatas and the 1st Partita. In this edition preference has been given to

---

[1] Sei Solo. /a/ Violino / senza / Basso /accompagnato. / Libro Primo. /da/ Joh: Seb: Bach. /ao./ 1720. Bärenreiter-Verlag Kassel, 1950.

[2] Johann Sebastian Bach. Neue Ausgabe sämtlicher Werke. Herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen und vom Bach-Archiv Leipzig. Serie VI: Kammermusikwerke. Band I. Werke für Violine. Drei Sonaten und drei Partiten für Violino solo, BWV 1001-1006. Herausgegeben von Günter Hausswald. Bärenreiter-Verlag Kassel und Deutscher Verlag für Musik Leipzig, 1958.

[3] Günter Hausswald und Rudolf Gerber. Kritischer Bericht für "Neue Bach-Ausgabe". Serie VI. Band I. Deutscher Verlag für Musik Leipzig, 1958.

Партиты h-moll, сонат a-moll, и C-dur. В настоящей редакции во всех случаях применен единый вариант прочтения оригинальной нотации:  как  (триольное исполнение тридцатьвторых и шестьдесятчетвертых).

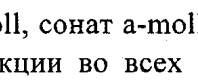
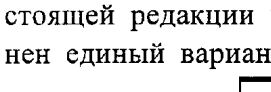
В отдельных случаях скорректированы обозначения лиг, а также знак повторения в Гавоте Третьей партиты.

Кардинальным вопросом исполнительского прочтения Сонат и Партит Баха является расшифровка условной формы авторской записи, принятой в эпоху барокко. В связи с этим текст автографа приобретает значение важнейшего источника, формирующего мышление исполнителя. Выявление смыслового значения каждого голоса, а также определение соотношения различных голосов способствует нахождению адекватных приемов игры. Неполное временно́е озвучивание некоторых обозначенных Бахом длительностей необходимо компенсировать их рельефом. Особого внимания требуют одновременное исполнение трехголосных аккордовых сочетаний, различные варианты «разлома» аккордовых сочетаний при исполнении их от басового или сопранового звука ( ) и более сложные комбинации при возвращении к средним голосам ( ).

Большое значение в авторской трактовке нотного текста приобретают два вида артикуляционной записи – legato и non legato, выявляющие логику музыкального языка.

В настоящем издании лиги приводятся только по автографу, без изменений и дополнений, внесенных Бахом при переложении этих сочинений для других инструментов. Предусматривается исполнение legato и при смене направления движения смычка ( ).

В артикуляции раздельных звуков применяется самый широкий диапазон выразительных свойств штрихов détaché, martelé, staccato, sautillé, spiccato. В связи с много-

the reading of  as  with the thirty-seconds and sixty-fourths being played as triplets.

In certain places slur markings have been corrected as well as has the repeat sign in the Gavotte of the 3rd Partita.

The deciphering of the author's handwritten text, conventional for the baroque era, becomes a question of cardinal importance for the interpreter. The autograph manuscript takes on the highest importance as a source which forms the very thinking of the performer and aids in properly solving various problems of performance such as bringing out the purportant meaning of separate voice-lines as well as determining the interrelations between various voice-lines. Often out of technical necessity it is not possible to hold certain notes for their entire length-value, and so compensation must be made by bringing out their line of relief. Special attention should be played to the execution of three-part chord passages where several ways of "breaking" the chords are possible, including their execution from either the lowest or highest note () as well as more complex combinations which involve returning to the central note ().

Two types of articulation – legato and non legato, play a large role in the author's handwritten version and reveal the logic of the musical text.

All slurs in this edition are taken straight from the autograph manuscript without extra additions or changes, even those which Bach himself made in arrangements for other instruments. The execution of legato is called for when changing bow direction ().

In articulating specific notes, a large number of bowing techniques are used including détaché, martelé, staccato, sautillé and spiccato. Because there exists such a wide range of articulatory and artistic possibilities in

вариантностью артикуляционных художественных характеристик штрихов и индивидуальных подходов к их применению представляются нецелесообразными редакторские рекомендации в виде точек, черточек, клиньев и др.

Заслуживает внимания исполнение пунктирных рисунков. В частности, запись пунктира в Куранте Партиты d-moll правомерно рассматривать как староитальянскую форму и исполнять как .

Трели даны по автографу. При их исполнении необходимо исходить из интонирования основного тона, как определяющего в развитии мелодического рисунка.

Расшифровка arpeggio в Чаконе (такты 89-120 и 201-207) произведена в соответствии с указанным Бахом принципом (89-й такт Чаконы).

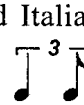
Динамика в редакции указана авторская.

Аппликатура приобретает при редактировании особое значение, так как Бах обозначил ее лишь в единственном случае (34-й такт Гавота, Партита E-dur). При выборе аппликатурных обозначений редакторы стремились выявить стилевые черты музыки эпохи барокко, регистровые характеристики голосов, широко используя полупозицию, вторую позицию, открытые струны, а также создать инструментальное «удобство» с помощью предварительной постановки пальцев одновременно на две струны, длительного задержания их на струнах и др.

Лиги редакторов даны пунктиром, дополнения приводятся в скобках.

Москва, август 2002 ***Л. Булатов***
А. Булатова

bowing, as well as individual approaches to their application, it would be inexpedient to make specific indications concerning bowings in the form of dots, lines, etc.

The execution of dotted figures is also deserving of attention. This is particularly true of the dotted eighth-sixteenth ( ) rhythm from the Courante of the 2nd Partita, which should be rightfully interpreted as being written in the old Italian form, with the proper execution of  .

Trills are printed according to the autograph manuscript. When playing the trills, the main tone serves as the fundamental factor within the development of the melodic line.

The arpeggio section of the Ciaccona (measures 89-120 and 201-207) from the 2nd Partita has been given in notation which corresponds with indications given by Bach concerning the execution of the passage (see measure 89).

All dynamics are the author's.

Fingerings are virtually unmarked throughout the entire work (except for one single instance in measure 34 in the Gavotte of the 3rd Partita). In choosing fingerings for this edition the editors have tried to bring out stylistic attributes specific to the baroque era, paying attention to register qualities of various voices and widely using half position, second position, and open strings as well as creating a level of instrumental convenience with the help of placing the fingers simultaneously on two strings, or holding them down on the fingerboard during a specific passage, etc.

Slurs belonging to the editor are given in dotted lines. All additions are given in parentheses.

Moscow, August 2002 ***L. Bulatov***
A. Bulatov

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Johann Sebastian Bach
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Sonatas and Partitas for violin solo

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