

J. S. BACH

Drei Sonaten und drei Partiten

für Violine solo
eingerichtet für Viola solo

Three Sonatas and Three Partitas

for Violin solo
arranged for Viola solo

BWV 1001–1006

Herausgegeben von / Edited by
Chung Park



Bärenreiter Kassel · Basel · London · New York · Praha
BA05276

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Die vorliegende Ausgabe stellt eine Transkription für Viola solo von Bachs Originalfassung für Violine solo dar.
Für eine detaillierte Einleitung und den Kritischen Bericht sowie einen Urtext der Originalfassung siehe
Johann Sebastian Bach. Neue Ausgabe sämtlicher Werke, revidierte Edition (NBAREV) Band 3, herausgegeben von Peter Wollny
(Kassel, Bärenreiter, 2014; BA05937-01; praktische Ausgabe BA05256).

The present edition contains a viola transcription of Bach's original version for violin solo.
For a detailed introduction and the Critical Report, as well as an Urtext score of the original version see
Johann Sebastian Bach. Neue Ausgabe sämtlicher Werke, revised Edition (NBAREV) volume 3, edited by Peter Wollny
(Kassel, Bärenreiter, 2014; BA05937-01; practical edition BA05256).

PREFACE

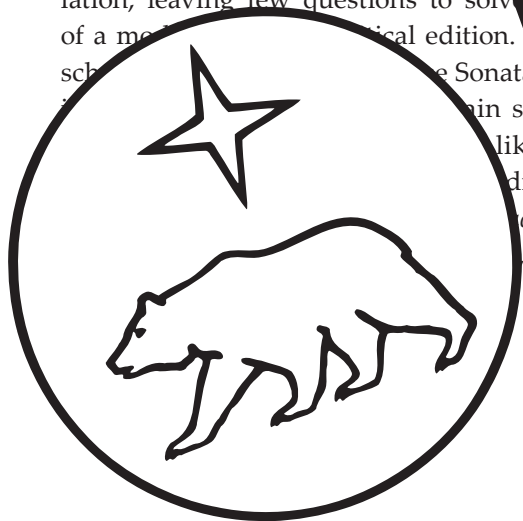
The Sonatas and Partitas BWV 1001–1006 represent a pinnacle in the violin literature. These pieces are a cornerstone of the violinist's repertoire, representing the highest standards of string and compositional technique, and have occupied a central role in the studies of serious violinists for generations. As the state of viola playing becomes increasingly advanced, a scholarly edition will prove helpful to violists studying and performing these works on their instrument.

The main source for this edition is Bach's autograph manuscript with the title "Sei Solo. à Violino senza Basso accompagnato. Libro Primo. da Joh: Seb: Bach. a[nn]o. 1720", kept in the Staatsbibliothek zu Berlin, Stiftung Preußischer Kulturbesitz (shelfmark *Ms. ms. Bach P 967*). A fair copy with only few errors and corrections, it is remarkable for its beauty and the accuracy of its musical text, especially in regard to articulation, leaving few questions to solve for the editor of a modern critical edition. For a complete scholarly edition of the Sonatas and Partitas, see the *Bach Ausgabe* (vol. 2014; BA0556,

The present transcription for Viola solo is based upon Wollny's edition for Violin solo. To render the Sonatas and Partitas playable on the Viola, the musical text was transposed a perfect fifth down, notated with an alto clef, and the key signature changed to that one perfect fifth lower (e.g. Sonata I: G with the key signature of one flat → C with the key signature of two flats). Otherwise, in order to preserve the visual quality of register and line, deviations from the violin edition were kept to a minimum in some passages, where it is more practical a treble clef is used in lieu of the alto clef.

Apart from the transposition and choice of clefs necessary for this transcription, all editorial additions are indicated by broken lines (slurs) or square brackets (dynamics, trills and editorially added accidentals that are in no way implied by the notation). Further accidental changes are necessary according to modern notational conventions and implied in the source text are added with brackets.

Chang Park
Northfield, Minnesota U.S.A.
Summer 2025



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Sample page

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Sonata I

BWV 1001

1. Adagio

3

6

8

10

14

16

18

20

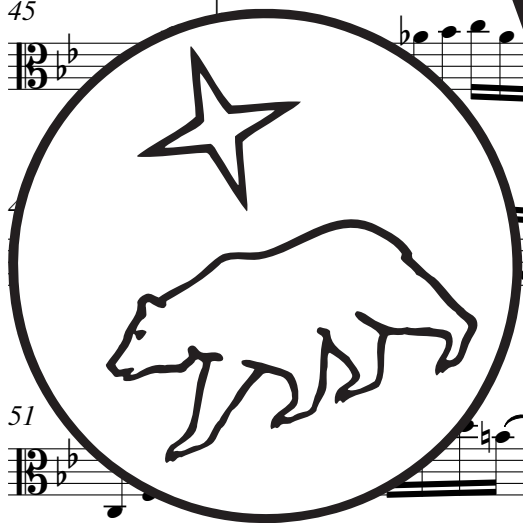


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2. Fuga

Allegro





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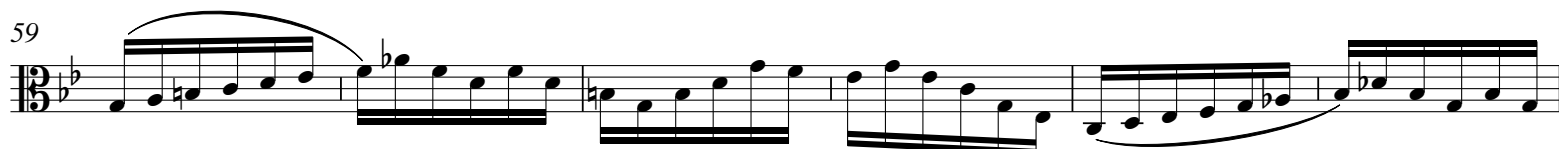
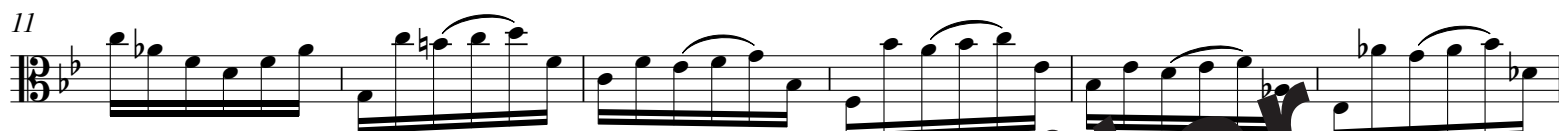
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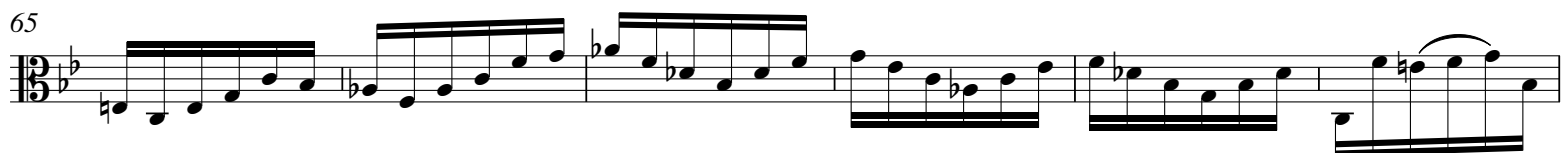
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3. Siciliana

The image displays a musical score for a piece titled "3. Siciliana". The score is written in 12/8 time and features a large, diagonal watermark that reads "Bärenreiter Leseprobe Sample page". A circular logo, containing a stylized bear and a star, is positioned on the left side of the page. The score consists of several staves of music, with measures numbered 3, 5, 7, 8b, 12, 14, 16, and 18. The notation includes various musical symbols such as notes, rests, and accidentals, all set against a background of a musical staff.

4. Presto





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20

The second system of the musical score, starting at measure 20. It continues with a bass clef and a key signature of one sharp (F#). The melody is primarily in the right hand, featuring eighth and sixteenth notes, often beamed together in groups of three. There are several triplets marked with a '3' and a slur. The left hand provides a steady accompaniment with eighth notes. The system concludes with a final measure containing a half note and a quarter note.

22 

24

1.

2.

1b. Double

16. Double

4

A decorative graphic at the bottom of the page featuring a large, stylized letter 'P' in a dark grey color. The 'P' is partially obscured by a musical staff with various notes and a treble clef. The background is white, and the overall design is clean and modern.

Les Ample pages



13

16

Measure 16 continues the melodic line with a series of eighth and sixteenth notes, including several accidentals (sharps, flats, and naturals).

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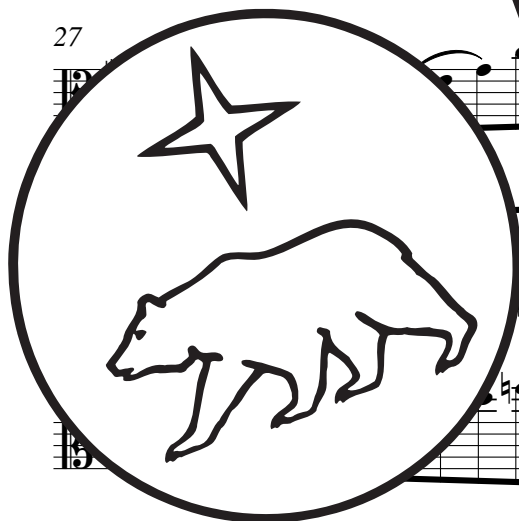
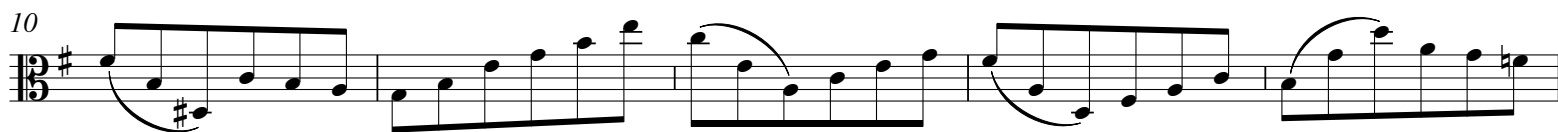
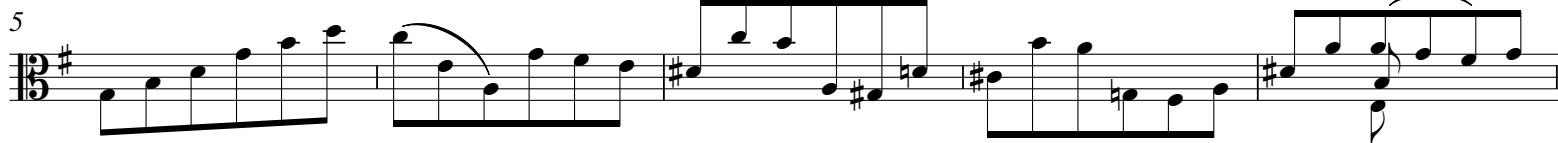
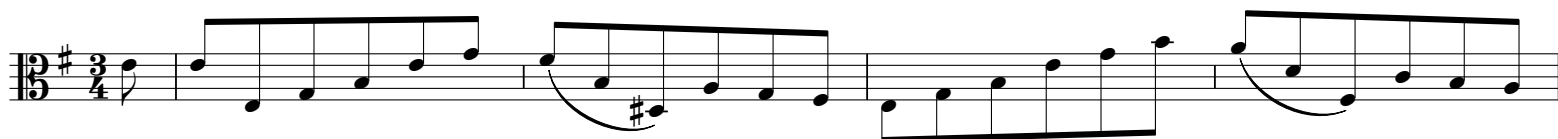
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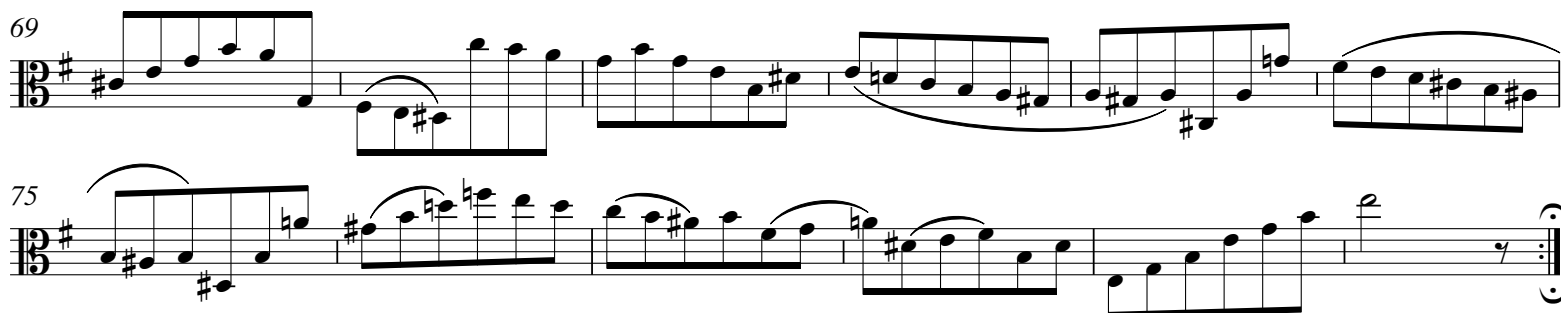
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10

2a. Corrente



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2b. Double

Presto

4

8

11

17

20

23

26

29

Musical notation for measures 1-29 of the section '2b. Double Presto'. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and a double bar line at the end of measure 29.

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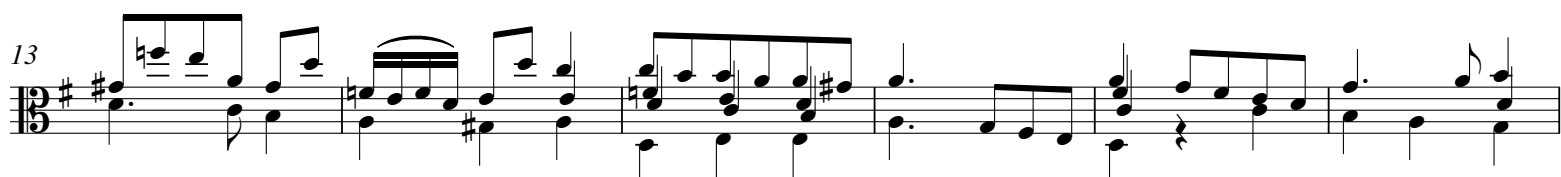
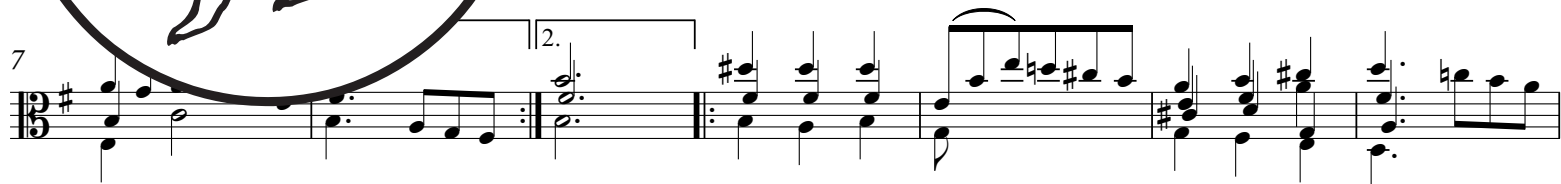
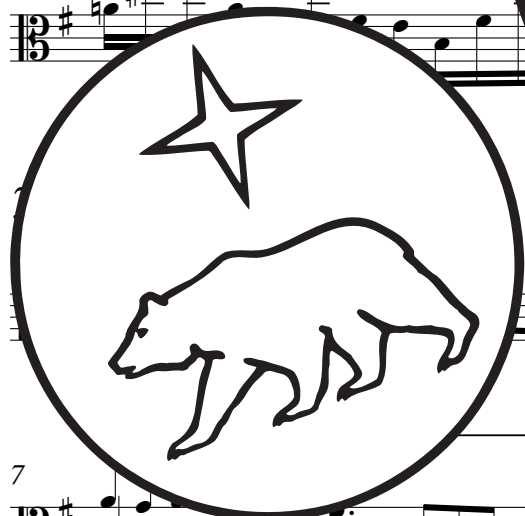
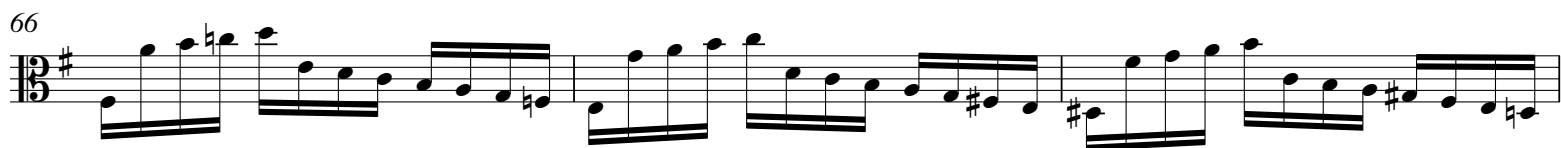
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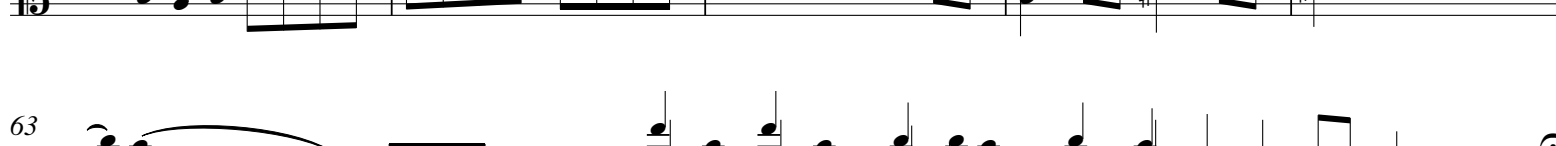
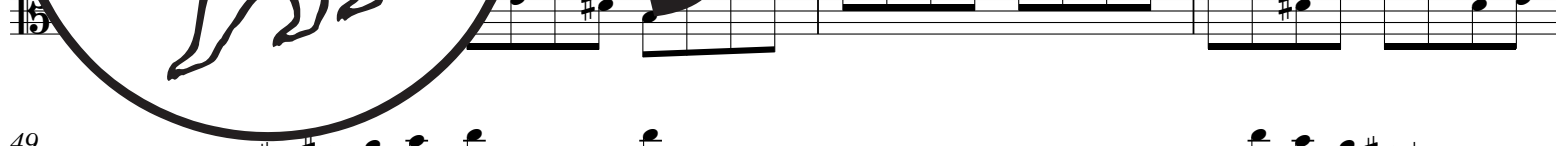
3b. Double



4a. Tempo di Borea



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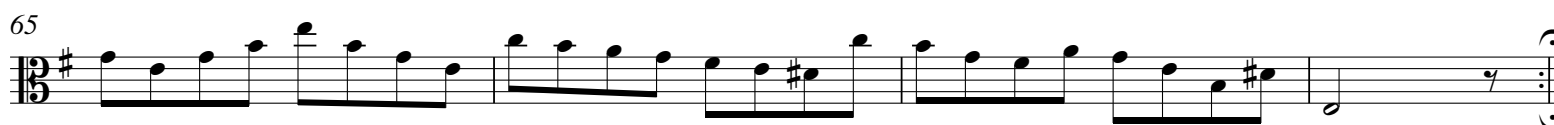
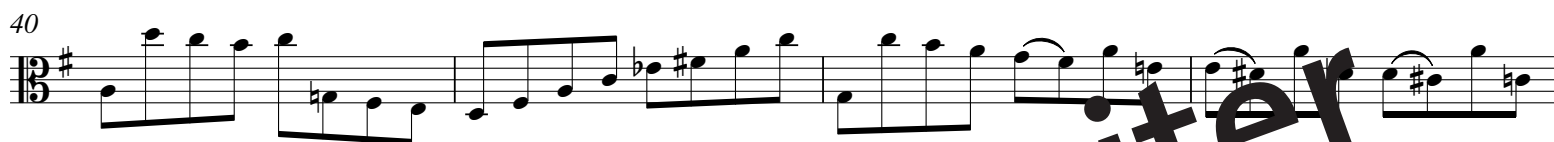
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Sonata II

BWV 1003

1. Grave



3

5

7

9

13

14b

16

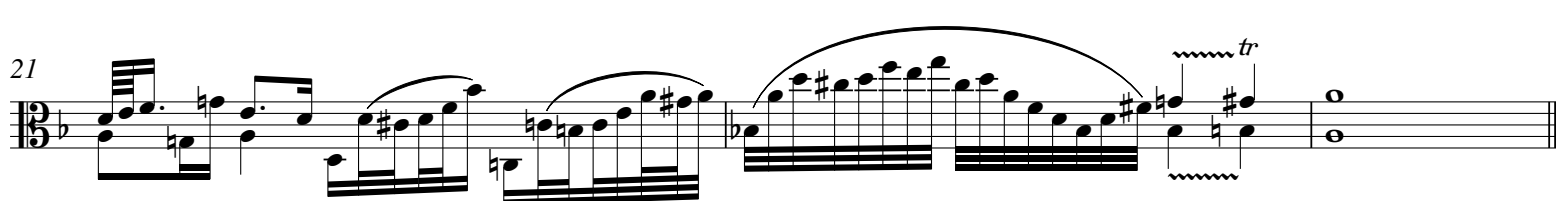
17b

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19



21

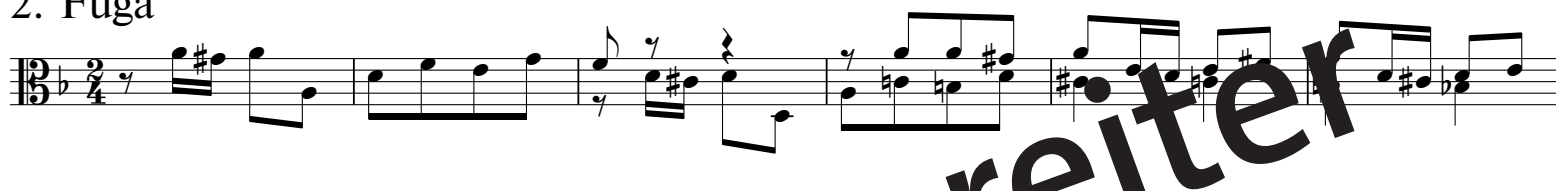


Musical notation for measures 19-22. Measure 19 starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is in the right hand, and the bass line is in the left hand. Measure 21 features a trill (tr) on the final note.

2. Fuga



7



13



24



30



35



40



46



Musical notation for measures 7-47 of the piece "2. Fuga". The notation includes various musical symbols such as notes, rests, and dynamic markings (*p* for piano, *f* for forte). A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page.

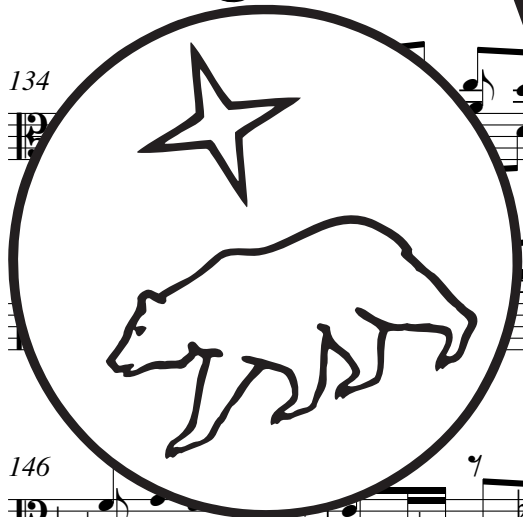
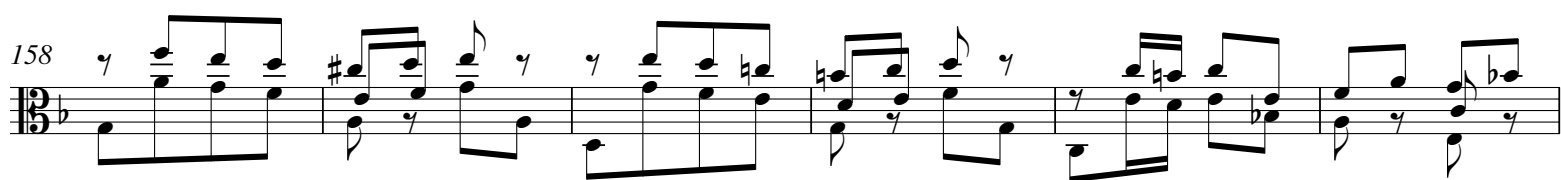
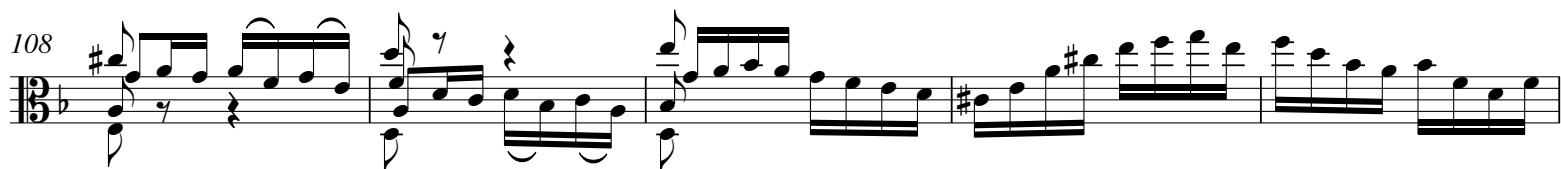
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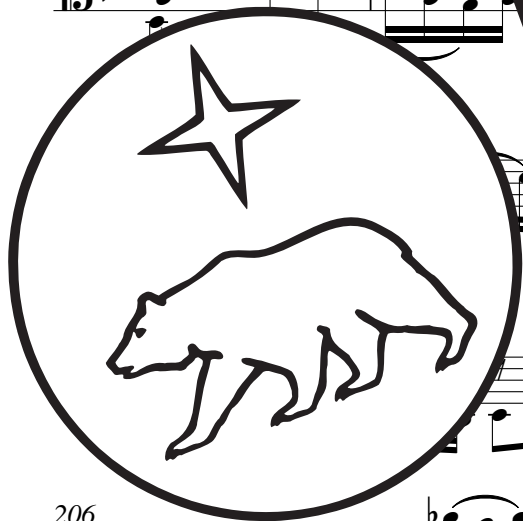


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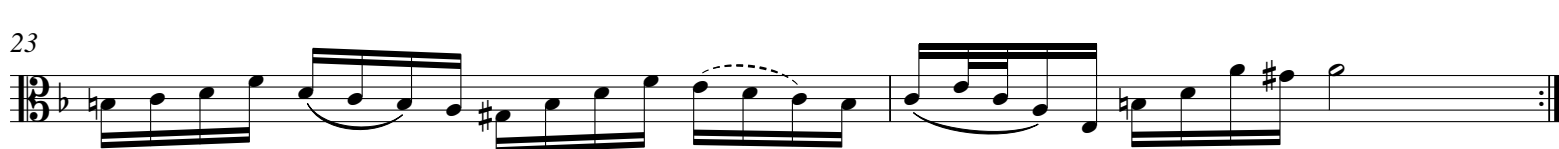
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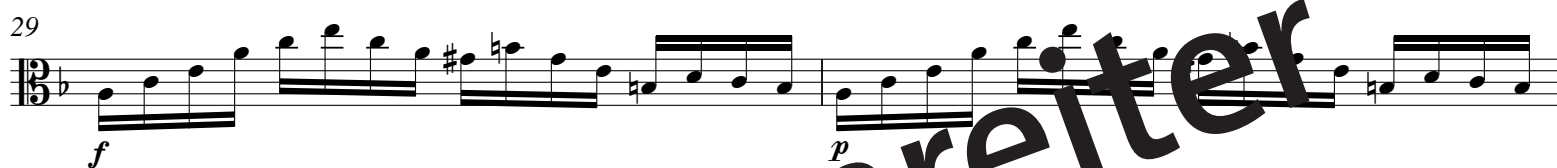


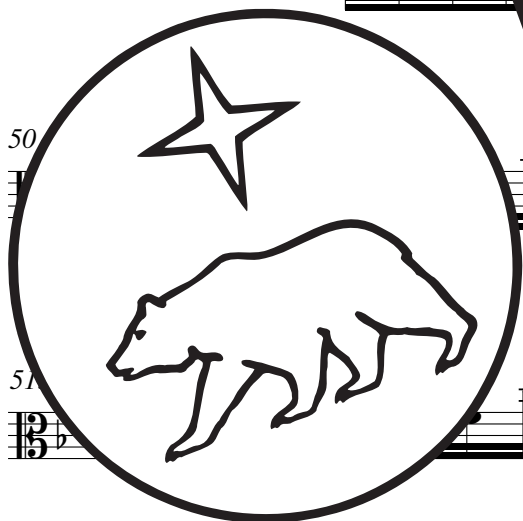
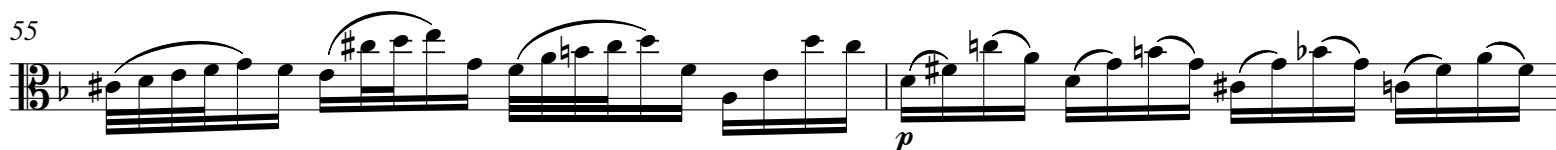
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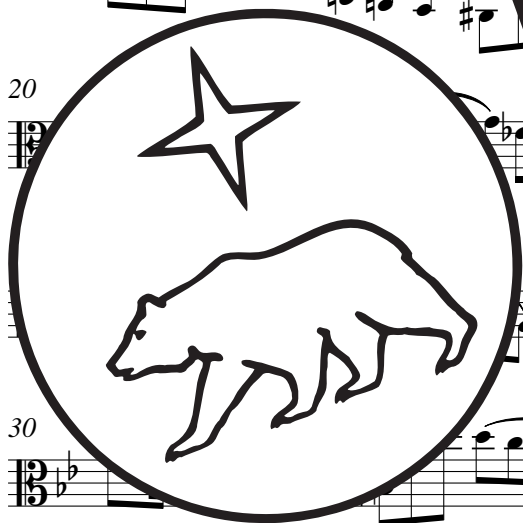


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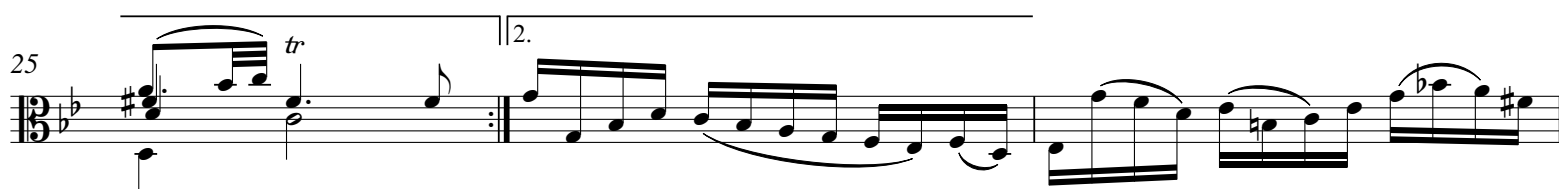
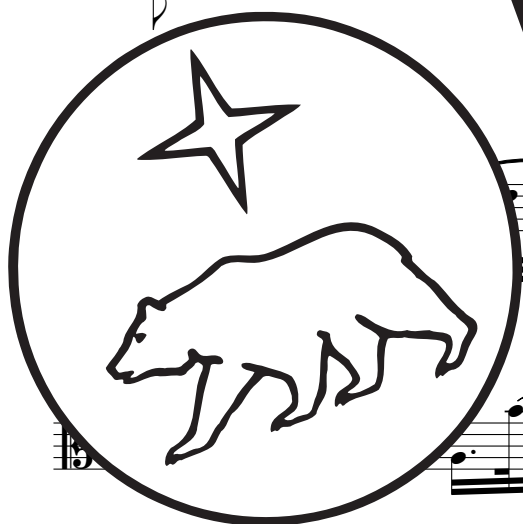


2. Corrente

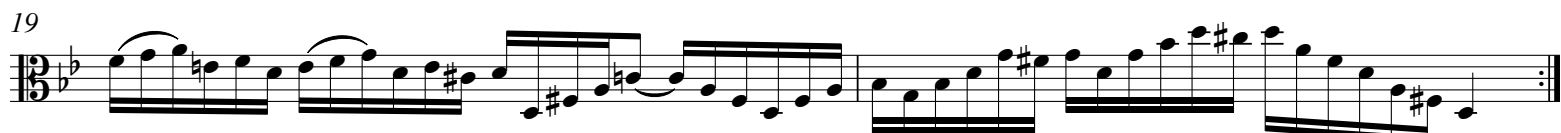


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3. Sarabanda



4. Giga



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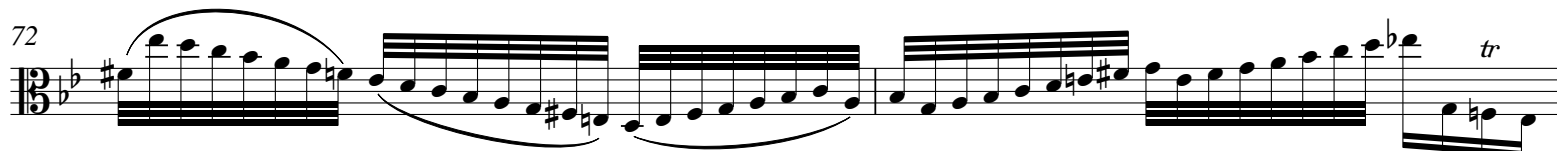
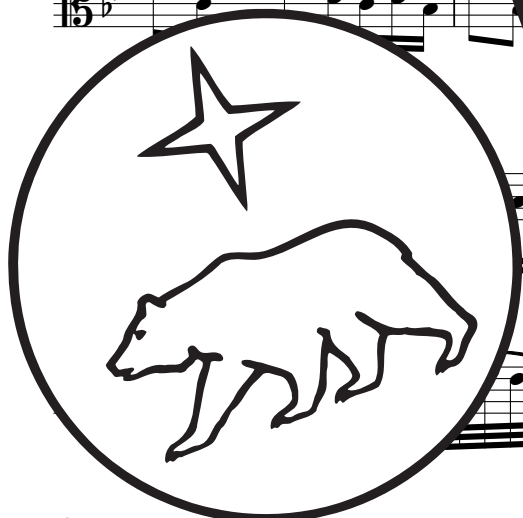
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5. Ciaccona



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allegro

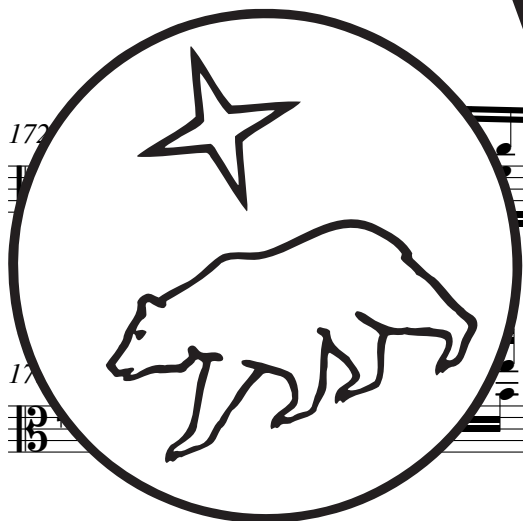
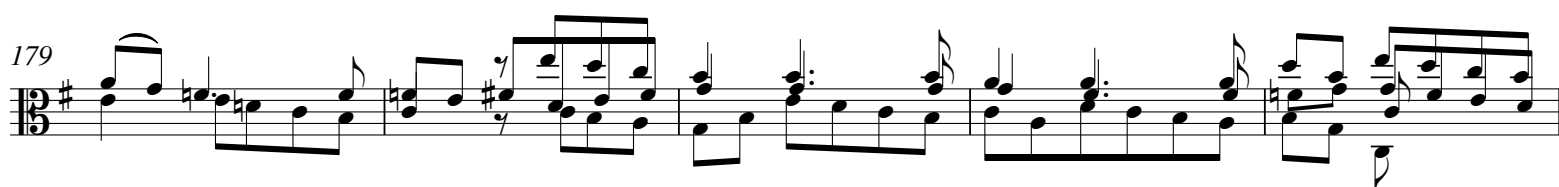
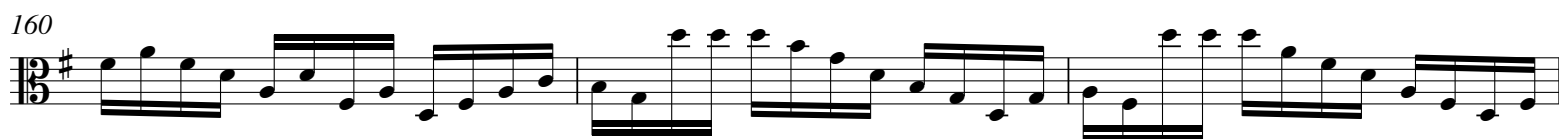
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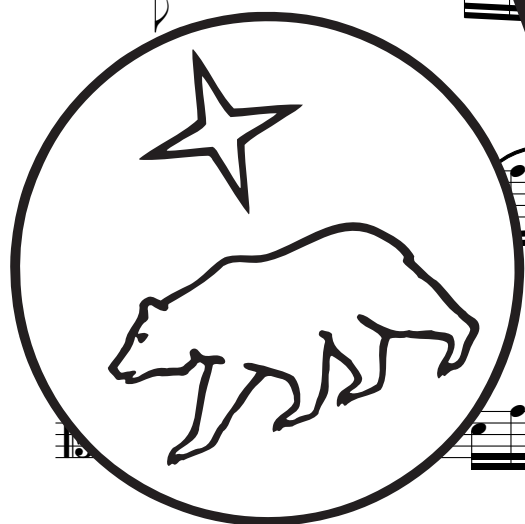
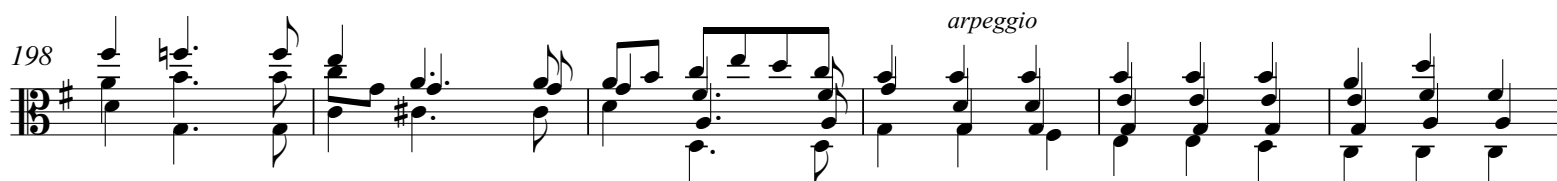


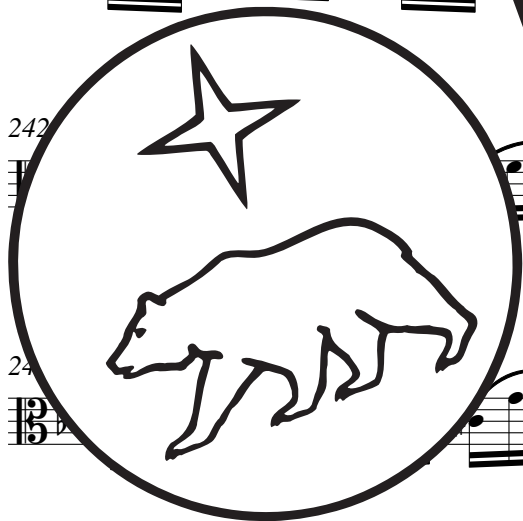
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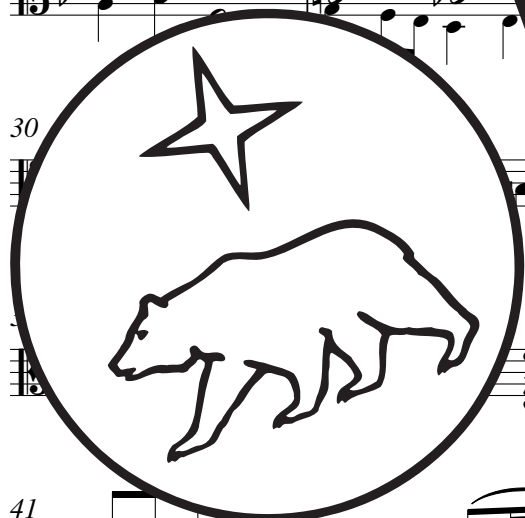
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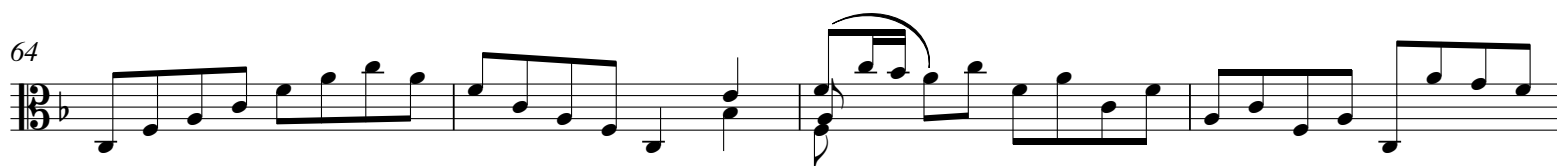
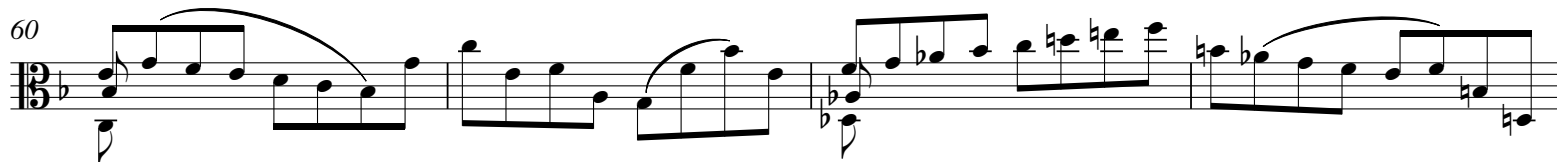
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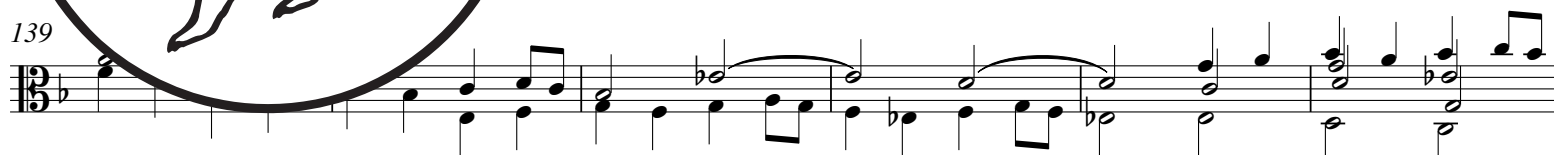
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2. Fuga



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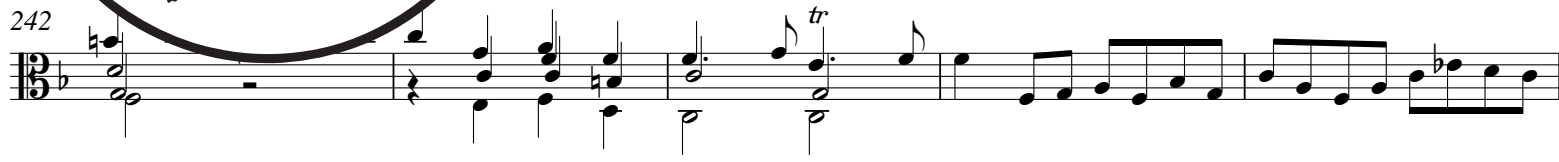
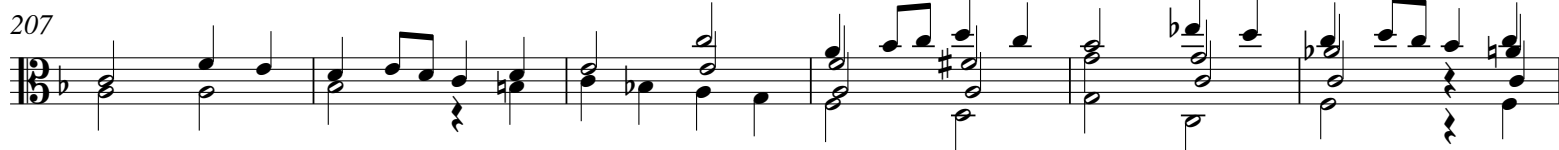
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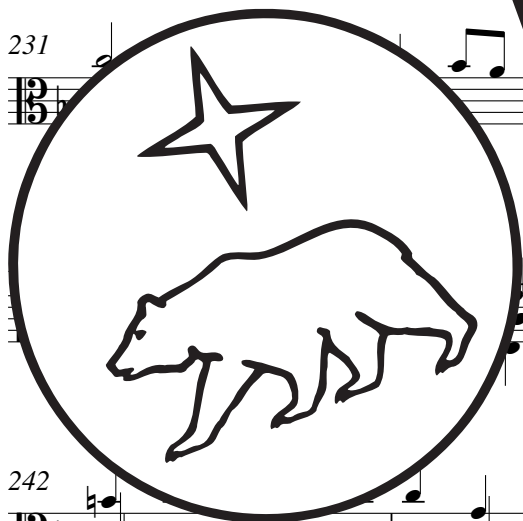


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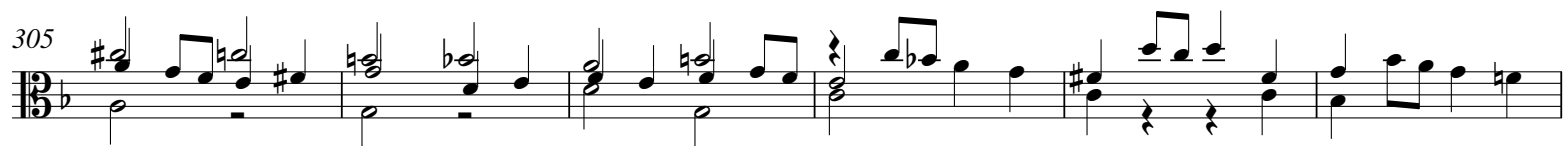
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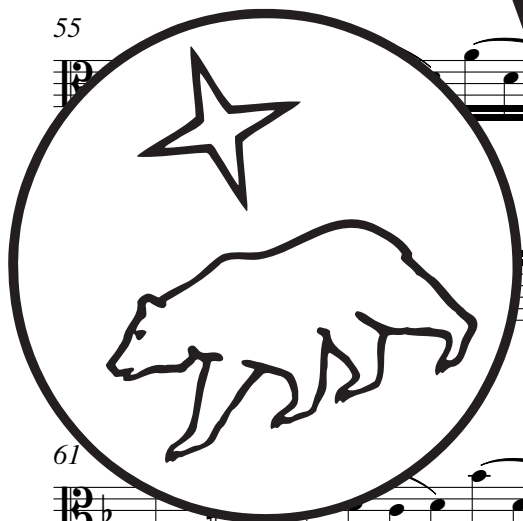
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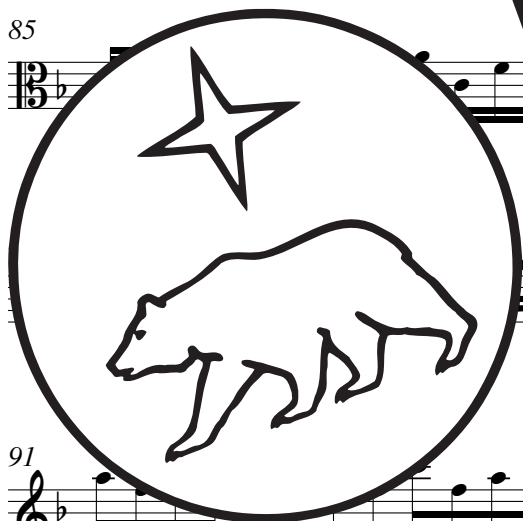
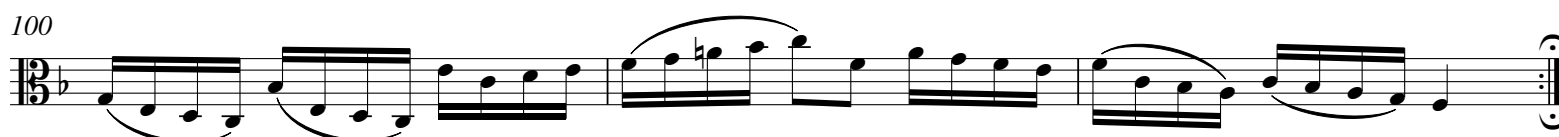
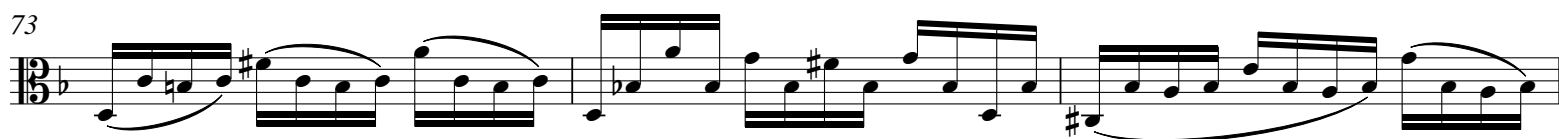
4. Allegro assai



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Leseprobe
Sample page







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Leseprobe
Sample page

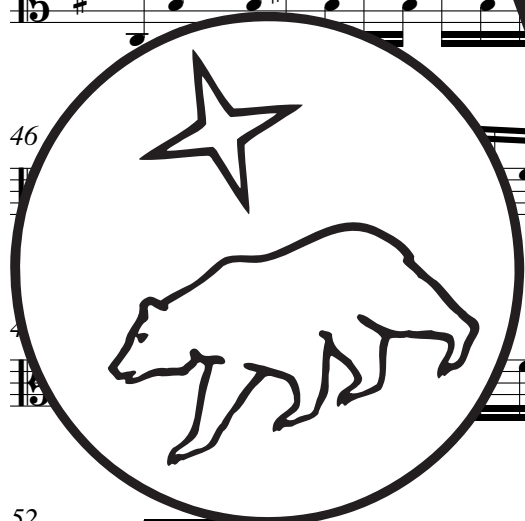
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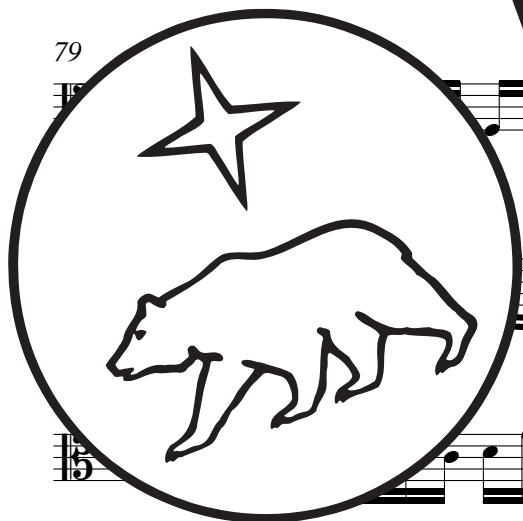
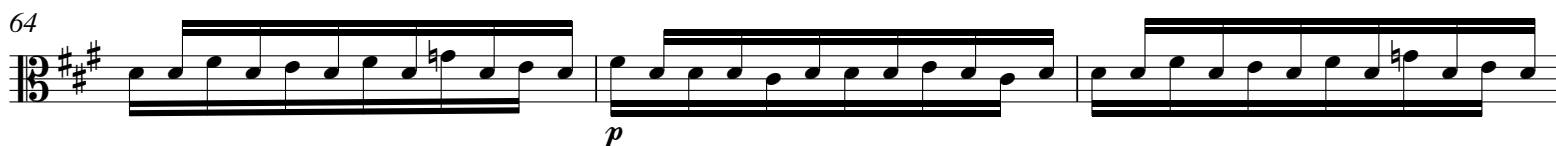


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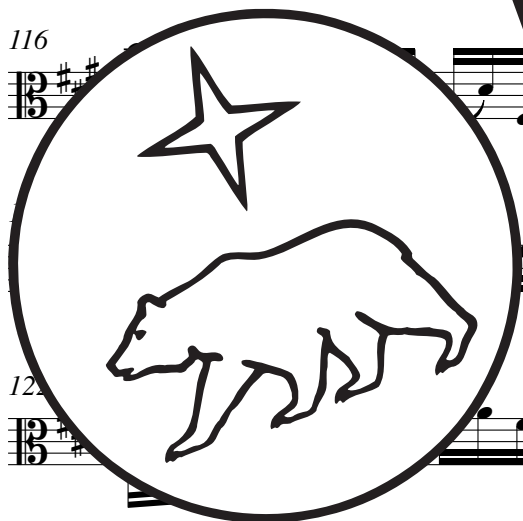
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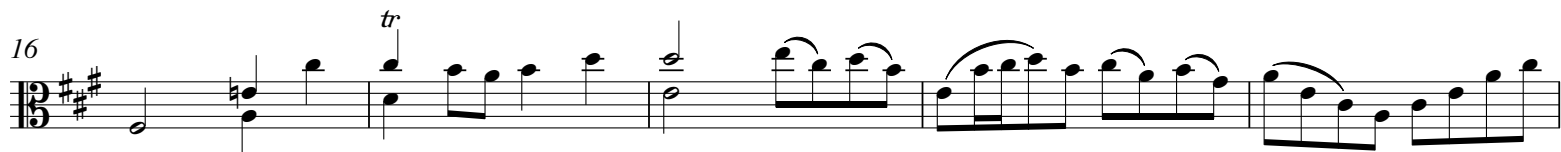
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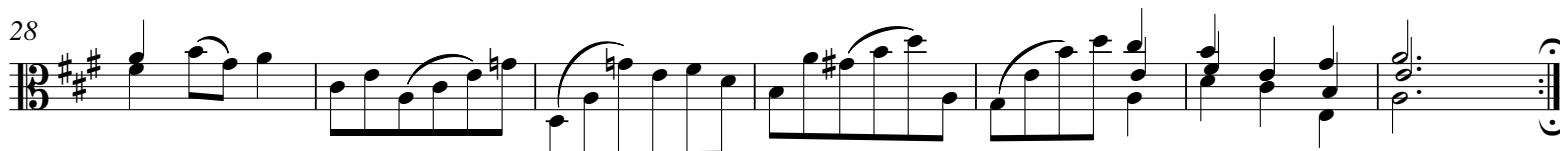
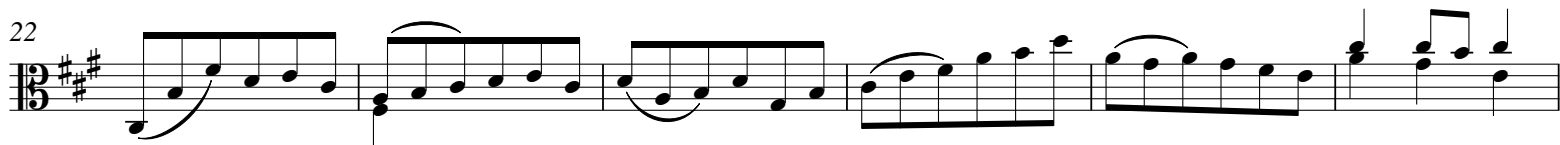
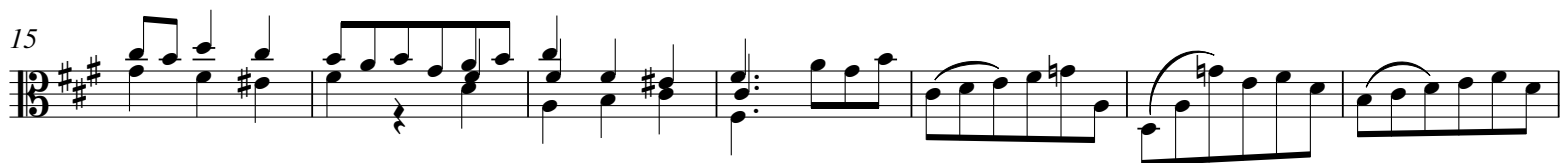
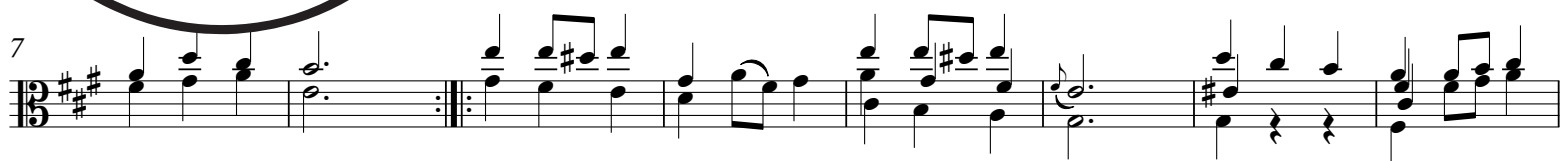
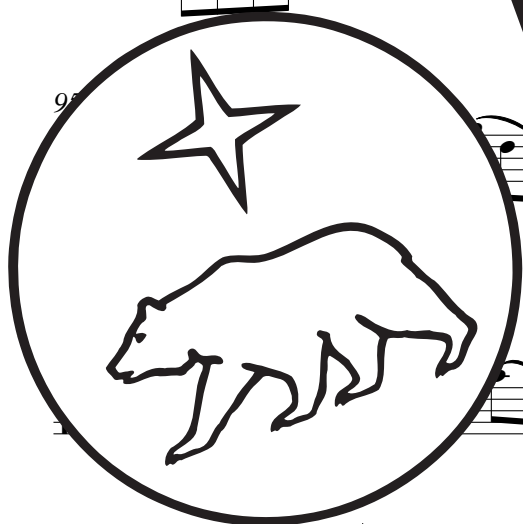
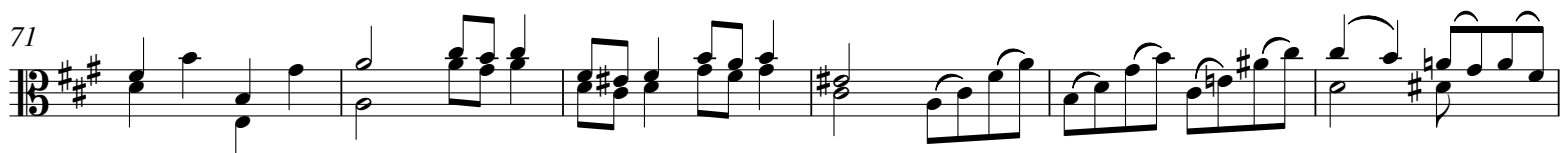
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5. Menuet II

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6. Boun

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