

# J.S. BACH

(1685-1750)

*Sonate, a' Violino  
senza Basso accompagnato*

for Guitar

BWV 1001

BWV 1003

BWV 1005

Edited by *Jacopo Gianninoto*

## INTRODUCTION - ENGLISH

This edition for guitar is inspired by the example of the ancient lute masters, who used to transcribe for the lute music written for other instruments. This practice was adopted by the very J. S. Bach, who occasionally transcribed music for different instruments: e.g. the famous Fugue BWV1000 – which is a version for lute of the Fugue contained in the Sonata BWV1001, the version for lute of BWV1006 (i.e. BWV1006a), BWV995 – which was transcribed from BWV1011, originally written for cello, and BWV964 – which is the harpsichord version of the Sonata BWV1003.

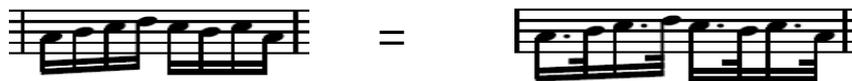
In this edition I maintained the original notation, without additions or modifications. I only added some slurs that become the guitar rendition, and some fingerings, for mainly two reasons. The first is technical: given the fewer strings in the guitar compared to the lute, the former has significantly less polyphonic possibilities, given the different resonance of the strings and the harmonics. The second, and most important, is musical: the enchantment of these violin solos lies in the harmonic perfection that one can perceive beyond its physical presence. The listener's imagination can recreate harmonies that exist on a subliminal level, beyond the realm of sound itself. It has been a particularly enlightening experience for me to perform these works at the lute – an instrument which is rich in strings and therefore harmonics, able to bestow us with many harmonic "surprises" – or the 10-string guitar, also an instrument I often utilize for my renditions.

The only actual change was the first Sonata's tonality, which was transposed in the key of *A minor* in order to facilitate its execution and to exploit the natural resonances the guitar.

When playing these *Sonate*, one has to keep in mind that in the Baroque Era the musical writing was much more malleable than nowadays, for it was considered less a science than merely one of the means to provide a rendition of the music's execution. Such rendition had its inherent limits: the virtuoso was supposed to overcome them, with his mastery of the musical language and his instrument.

Furthermore, it is apparent that a whole series of rules were taken for granted and, although essential for the rendition of the works, were not written and are thus probably lost. From the study of the treaties on Baroque and Renaissance music one can learn a lot about when and how to use grace notes, arpeggios, etc: common concerns of the *virtuosi* of the time. For instance, in Bach's Era the French style of uneven notes was very common, and series of notes of equal duration were performed changing their length throughout.

Example:



The performing style of those times was certainly very much based on *rubato*, with flexible phrasing and tempos, varying from one performer to the next.

### **Why transcribe music originally written for other instruments?**

Having published various books of transcriptions for guitar of music originally conceived for theorbo, lute and baroque guitar, I was often asked this question.

Firstly, during the Renaissance and Baroque Eras transcribing music for different instruments was absolutely common; many works of the lute repertoire are transcriptions of vocal music by Josquin Desprez, Palestrina, and other famous composers of those periods. Given such common practice, this operation is absolutely sound from a historical standpoint.

Secondly, there are numerous examples of how Bach's music can work on many instruments: just think of how Bach's works written for harpsichord or organ can sound "just right" at the piano, which could not be timbrally more further away from such instruments. Bach's music is universal, and not necessarily tied to the instrument it was originally written for. Transcribing Chopin for guitar, or Villa-Lobos for piano, would not make any sense, for these authors are intrinsically tied to their instruments. When "universal music" is concerned, the instrument is simply the means to make sound matter.

### *Technical notes*

#### **Ornaments**

Grace notes were often left to the performer's virtuosity – once again, one has to remember the much more flexible mentality of the Baroque Era. Nowadays, scores are filled with cues on when to slow down, accentuate, breathe, and so forth. These indications can become an obstacle for the interpreter who tries to travel unexplored roads.

However, it is important to note that every trill was started from the upper note and ended on the written note. The trill symbol could indicate a generic ornament, that today we could mark as a mordent. The infallible way to understand how to play grace notes is to follow the music's logic.

It is also useful to consult this table, compiled by Bach himself:



## Polyphony

The original score is for violin, an instrument perfectly mastered by Bach; therefore, the polyphony is rendered in a way that tries to replicate what originally worked for the violin. This writing practice supports the choice to adapt the polyphony to the possibilities of the instrument on which the work is executed, following the logic of counterpoint:

If for instance we find a passage of this type in the violin score:



The result for the guitar transcription will be the following:



Such changes were kept to a minimum, only when they facilitate the score's readability.

It is important to note that, although seldom, some chords – in particular in the Fugues – are difficult and sometimes impossible to execute on the guitar. In this case two solutions are advised: either “break” the chord as it is done on the violin, or transpose and/or omit some notes where the harmonic structure allows it.

## Slurs

Slurs were revisited with both the original phrasing and the guitar’s technical possibilities in mind.

It is important to understand the meaning of slurs, which on one side is musical and pertains to phrasing, and on the other side is technical and instrumental. In ancient music slurs, like grace notes, were mostly left to the performer's virtuosity: they differentiated and personalized different executions. Furthermore, in lute's performing practice slurs were not tied to a repetitive, unimaginative use, but were negotiated by an open logic, pliable into different and new musical ideas. One can realize this by looking at the original slurs that Bach added to the manuscript (mostly kept in this edition). My advice for the performer is to recreate their own slurs while looking for the acoustical and musical solution that best conform to their personal interpretative choices.

## Fingering

Bach's music ought to be played only by somebody who has an excellent technical and theoretical preparation; with this in mind, I limited the fingering to a minimum. I indicated positions in Roman numerals, and specified fingerings for particularly difficult, or "unnatural" passages. Fingering is a very subjective matter, relative to the style and technique of the interpreter – hands are different, both in terms of their size and elasticity. My suggestion is to look for different solutions, and choose the one that best conforms to one’s interpretative intent.

My personal stand is to exploit empty strings, which guarantee a sound that is at the same time clearer and more "Baroque". It is important to personalize one's execution, and not to just repeat someone else's.

### **Changes from the manuscript**

Second Sonata (BWV1003), Fugue, bar 183. In the original, the sixth note is a G. Given the scheme of the previous and following bars, and also based on many editions for violin, I decided to change it to an A.

### **General considerations**

Obviously, guitar and violin are two very different instruments as far as their timbre, but at the same time they are historically close – think about Paganini, who was also an excellent guitarist, and about all the works he wrote for both instruments. As far as these particular works are concerned, we must note that the guitar's execution of the Andante of the Second Sonata (BWV1003) and the Adagio of the Third Sonata (BWV1005) prove to be particularly demanding, in terms of their acoustical rendition more than their technical difficulties – the challenge presented being particularly interesting from an artistic viewpoint. It is important to erase any memory of renditions for violin, and look for a different approach that can work on a guitar. On the other hand, other works are ideal for the timbral and polyphonic means of the guitar, in particular the three wonderful Fugues, that I often perform in concert.

### **Sources**

For this edition I used a microfilm of the autograph manuscript Mus. ms. Bach P 967 of the Staatsbibliothek Preussischer Kulturbesitz in Berlin, which was rediscovered in St. Petersburg in 1814.

Bangkok, March 2006  
*Jacopo Gianninoto*

Translation from Italian to English by *Andrea Bonotto*

## INTRODUZIONE - ITALIANO

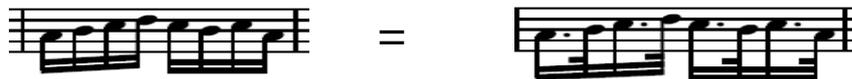
Questa edizione per chitarra nasce dall'esempio dei maestri liutisti del passato che usavano trascrivere musica scritta per altri strumenti ed adattarla al proprio, pratica adottata dallo stesso Bach che a volte usava scrivere gli stessi brani in diverse versioni per vari strumenti. Ad esempio la famosa fuga *BWV1000* che è una versione per liuto della fuga contenuta nella sonata *BWV1001*, la versione per liuto della *BWV1006* (ovvero *BWV1006a*) o anche la *BWV995* che corrisponde alla *BWV1011* per Violoncello, e la *BWV964* che è la versione per clavicembalo della sonata *BWV1003*.

In questa edizione abbiamo mantenuto la notazione originale senza nessuna aggiunta o modifica, limitandoci a realizzare alcune legature che si addicono all'esecuzione chitarristica e la diteggiatura, per due motivi ben precisi: il primo è tecnico dato che la chitarra non ha le stesse possibilità polifoniche del Liuto, visto il minor numero di corde, e c'è una notevole differenza nelle risonanze delle corde e degli armonici; il secondo è più importante motivo, è musicale: la magia di questi "solo" per violino sta nella perfezione armonica che è percepibile pur non essendo presente fisicamente, c'è una sorta di spazio lasciato all'immaginazione dell'ascoltatore che in qualche modo può costruire le armonie che esistono, ma non fisicamente...esistono a livello puro, al di là del suono manifestato. Personalmente abbiamo trovato illuminante l'eseguire i brani al Liuto, strumento così ricco di corde che risuonano e di armonici che è in grado di regalare delle "sorprese" armoniche, così come la chitarra a dieci corde altro strumento di cui facciamo uso per le nostre interpretazioni.

L'unica modifica apportata è la tonalità della prima Sonata, trasportata in La minore per facilitarne l'esecuzione e per sfruttare al meglio le risonanze naturali della chitarra.

Nell'esecuzione di queste Sonate bisogna tenere conto della prassi esecutiva dell'epoca barocca: in quel periodo tutto era molto più flessibile rispetto ai tempi recenti in cui alcuni musicisti, senza sufficiente cultura storica, hanno a volte relegato la musica in qualcosa di statico e morto, quando la natura della musica è il movimento e l'emancipazione dal concetto di tempo, e la scrittura musicale stessa era ancora considerata non una sorta di legge matematica, ma un modo di tradurre in segni il linguaggio musicale, dunque con i suoi limiti; limiti che il virtuoso con la sua padronanza del linguaggio musicale poteva e doveva superare. Oltretutto è da ritenere che ci fossero tutta una serie di regole considerate così ovvie per cui non c'era necessità di scriverle, e che le stesse probabilmente data la loro scontatezza rivestivano un ruolo importante nella prassi esecutiva, ed è altrettanto possibile che molte di queste siano andate perse. Dallo studio dei trattati sulla musica del periodo barocco come di quello rinascimentale si impara molto su come i musicisti del tempo discutevano di come e quando usare arpeggi, abbellimenti, etc. e di come queste cose fossero probabilmente discussione quotidiana tra i virtuosi; ad esempio all'epoca di Bach era molto diffuso lo stile francese delle note ineguali, in particolare nelle suites, in cui passaggi scritti con serie di note dello stesso valore venivano eseguiti alternando valori diversi:

Es.



E comunque in generale lo stile era una sorta di "rubato", con fraseggi e tempi flessibili a seconda delle esigenze interpretative del singolo artista.

### **Perché trascrivere musica originariamente scritta per altri strumenti?**

Avendo già pubblicato numerosi libri di trascrizioni per chitarra di musica originale per Tiorba, Liuto e Chitarra Barocca ci siamo sentiti rivolgere spesso questa domanda. Innanzi tutto nel rinascimento e nel periodo barocco era assolutamente normale trascrivere musica per diversi strumenti, ad esempio molti brani del repertorio liutistico sono trascrizioni

di musica vocale dei vari Josquin Desprez, Palestrina, e di altri grandi compositori dell'epoca, famoso e' in proposito "Il Fronimo" di Vincenzo Galilei (padre dello scienziato Galileo), un trattato sul Liuto in cui viene dato ampio spazio al modo di trascrivere musica vocale ed intavolarla per Liuto, di cui tra l'altro abbiamo curato assieme al Maestro Paolo Muggia un libro dal titolo "La voce dei canti" (Armelin Musica Editore); dunque visto che al tempo era normale trascrivere musica per altri strumenti, dal punto di vista storico la prassi risulta assolutamente corretta.

Ci sono d'altronde numerosi esempi di come la musica di Bach possa funzionare su qualsiasi strumento: basti pensare al pianoforte che e' forse il piu' lontano dal punto di vista timbrico dal clavicembalo, e in qualche modo forse ne e' proprio l'esatto opposto, ma su cui i brani di Bach scritti per clavicembalo, come d'altronde quelli per organo, suonano alla perfezione. D'altra parte la musica di Bach e' universale e non necessariamente legata allo strumento d'origine: non avrebbe senso per esempio trascrivere Chopin per chitarra, o adattare i 12 "Etude" di Villa-Lobos al pianoforte, in quanto musica legata inscindibilmente allo strumento d'origine, ma quando parliamo di musica universale lo strumento e' appunto semplicemente uno *strumento* con cui rendere materia il suono.

### Note tecniche alla trascrizione:

#### Abbellimenti:

Per quanto riguarda gli abbellimenti, al tempo erano parte del virtuosismo dei singoli interpreti, dunque anche qui bisogna capire la mentalita' barocca molto piu' elastica di quella moderna in cui troviamo partiture farcite di indicazioni su quando rallentare, sforzare, respirare, etc, che in qualche modo tolgono la possibilita' all'interprete di creare nuovi percorsi; e' importante comunque tenere presente che il trillo veniva prevalentemente eseguito partendo dalla nota superiore, per terminare sulla nota reale ma che a volte il simbolo poteva anche rappresentare un abbellimento generico, che magari nella teoria moderna potremmo tradurre con un mordente. Il metodo infallibile per capire come eseguire gli abbellimenti e' seguire la logica musicale.

Utile comunque la consultazione di questa spiegazione degli ornamenti scritta dall stesso Bach:



### **Polifonia:**

Per quanto riguarda l'aspetto polifonico, la partitura originale e' scritta per Violino, strumento che Bach concepiva alla perfezione dunque la polifonia e' scritta seguendo la logica di quello che puo' essere effettivamente suonato al Violino. Questo modo di scrivere musica giustifica la scelta di adattare, nei casi piu' evidenti e seguendo la logica del contrappunto, la polifonia alle possibilita' dello strumento su cui si esegue il brano:

se ad esempio nella partitura per Violino troviamo un passaggio di questo tipo:



nella trascrizione per Chitarra il risultato sara' questo:



Ovviamente le modifiche sono state ridotte al minimo e servono anche per dare una maggiore leggibilita' alla partitura.

E' importante notare che, seppur raramente, in alcune parti in particolare nelle Fughe, si troveranno alcuni accordi in cui e' difficile e a volte impossibile suonare tutte le note simultaneamente alla chitarra: la cosa non e' un problema dato che molti non lo sono nemmeno al violino. In questo caso si possono adottare due soluzioni: "spezzare" l'accordo come si usa fare al Violino, o nei casi in cui la struttura armonica lo consenta trasportare od omettere una delle note.

### **Legature:**

Per quanto riguarda le legature abbiamo fatto un lavoro di ricostruzione partendo dalle possibilita' tecniche della chitarra: ovvero da una parte mantenendo le legature di frase dell'originale, e dall'altra creando alcune legature eseguibili alla chitarra.

E' importante capire il significato delle legature che e' musicale e di fraseggio da una parte, e tecnico-strumentale dall'altra. In musica antica le legature come gli abbellimenti erano parte della tecnica e del virtuosismo individuale, e andavano a differenziare e "firmare" le diverse esecuzioni. Inoltre le legature nella prassi esecutiva liutistica non seguivano una logica per cosi dire "quadrata" e ripetitiva ma assolutamente aperta a percorsi musicali ogni volta diversi. E' interessante in proposito vedere le legature che lo stesso Bach scrisse nel manoscritto originale (in gran parte mantenute nella nostra edizione) per rendersene conto. Il suggerimento per l'esecutore in questo caso e' di creare comunque le proprie legature cercando le soluzioni sonore e musicali che meglio si adattano al proprio modo di suonare e alle personali scelte interpretative, lasciando comunque sempre aperti nuovi percorsi che si possono creare, e che rendono ogni esecuzione di un musicista degno di questo nome, diversa dalla precedente in quanto legata a sensazioni o "stati mentali" del momento in perfetta armonia con la razionalita' che deriva dallo studio.

### **Diteggiatura:**

La musica di Bach andrebbe suonata solo con un'ottima preparazione tecnica e teorica alle spalle, dunque la diteggiatura e' ridotta al minimo. Viene indicata la posizione in numeri romani, e la diteggiatura nei passaggi con posizioni non "naturali" o comunque di una certa

difficolta'. Bisogna comunque sempre ricordare che la diteggiatura e' solo il modo di suonare alcuni passaggi che si addice allo stile e alla tecnica di chi cura l'edizione: le persone sono diverse, le mani possono essere piu' o meno grandi, piu' o meno elastiche. Il consiglio che normalmente rivolgiamo ai nostri studenti e' di cercare sempre diverse soluzioni per poi scegliere quella che si addice di piu' alle proprie intenzioni interpretative.

Personalmente preferiamo sfruttare al massimo le corde a vuoto, che garantiscono un suono piu' chiaro e "barocco", ma questo sempre relativamente al nostro modo di suonare, agli strumenti che usiamo, etc. L'importante e' "firmare" le proprie esecuzioni e non limitarsi alla semplice ripetizione delle esecuzioni di altri.

#### **Modifiche rispetto al manoscritto:**

Sonata 2da - Fuga, battuta 183: nel manoscritto originale la sesta nota e' un Sol naturale, seguendo lo schema delle battute precedenti e successive, una certa logica musicale e le molte edizioni per violino, abbiamo trasportato la nota a La.

#### **Generale:**

Ovviamente la chitarra e il violino sono due strumenti molto lontani dal punto di vista timbrico, ma al tempo stesso c'e' una certa vicinanza storica, basti pensare a Paganini che era anche un ottimo chitarrista, e a tutte le opere scritte per i due strumenti che si sposano benissimo. Nel caso di questi lavori bisogna dire che ad esempio l'*Andante* della seconda Sonata (*BWV1003*) e l'*Adagio* della terza Sonata (*BWV1005*) presentano alcune difficolta' nell'esecuzione chitarristica, non tanto sotto l'aspetto tecnico quanto per la resa acustica, ma riteniamo interessante dal punto di vista artistico la ricerca di un'interpretazione alla chitarra. L'importante e' cercare di azzerare la memoria delle esecuzioni al Violino, e partire dalla notazione per trovare un approccio diverso che possa funzionare alla chitarra. Altri brani invece sono perfetti per le possibilita' timbriche e polifoniche della chitarra, a partire dalle 3 meravigliose Fuge che personalmente includiamo spesso nei nostri concerti.

#### **Fonti:**

Per questa edizione ci siamo serviti esclusivamente della riproduzione in fac-simile del manoscritto autografo Mus. ms. Bach P 967 della Staatsbibliothek Preussischer Kulturbesitz di Berlino, riscoperto a San Pietroburgo nel 1814.

Bangkok, Marzo 2006  
*Jacopo Gianninoto*

Sonata 1ma a' violino solo  
J.S. BACH - BWV 1001

edited by  
Jacopo Gianninoto

Adagio

Musical score for Sonata 1ma a' violino solo, J.S. BACH - BWV 1001, Adagio. The score is in G major, 3/4 time, and consists of 15 measures. The notation includes various ornaments (trills) and fingerings (VII, V, II, III, V, VI). Measure numbers 3, 5, 7, 9, 11, 13, and 15 are indicated. The key signature has one sharp (F#) and the time signature is 3/4.



Sonata 1ma a' violino solo  
J.S. BACH - BWV 1001

edited by  
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Fuga  
(allegro)

4

7 VII 2 1 3 1 2 1 4 2 V 2 1 4 3 III 2 1 4 3

9 III 3 4 1 V 4 4 4 4 3 2 3 1

12 V 2 3 4 1 2 3 4 2 1 2 3 4 1 2 3 4

15 4 1 4 3 4 2 1 2 3 4 2 1 2 3 4 1 2 3 4

18 3 3 1 2 1 2 3 4 2 1 2 3 4 2 1 2 3 4

21 V V 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

24

27

30

V IV II X

34

VII II II

38

42

VII V

44

X VII V III

47

49

51

VII IX (XII)

54

Musical staff 54: Treble clef, key signature of one sharp (F#), starting with a treble clef. The staff contains a sequence of eighth and sixteenth notes with various accidentals. A bass line is present below the staff with some notes.

57

Musical staff 57: Treble clef, key signature of one sharp (F#). Includes guitar chord diagrams for V, VII, and X. The staff contains eighth and sixteenth notes with fingerings (1-4) and a bass line with fingerings (1-3).

60

Musical staff 60: Treble clef, key signature of one sharp (F#). Includes guitar chord diagrams for X, VIII, VII, and V. The staff contains eighth and sixteenth notes with fingerings (1-4) and a bass line with fingerings (1-3).

63

Musical staff 63: Treble clef, key signature of one sharp (F#). The staff contains eighth and sixteenth notes with various accidentals and a bass line.

66

Musical staff 66: Treble clef, key signature of one sharp (F#). Includes guitar chord diagram for VII. The staff contains eighth and sixteenth notes with various accidentals and a bass line.

68

Musical staff 68: Treble clef, key signature of one sharp (F#). Includes guitar chord diagrams for VII and V. The staff contains eighth and sixteenth notes with fingerings (1-4) and a bass line with fingerings (1-3).

71

Musical staff 71: Treble clef, key signature of one sharp (F#). Includes guitar chord diagram for VII. The staff contains eighth and sixteenth notes with fingerings (1-4) and a bass line with fingerings (1-3).

74

Musical staff 74: Treble clef, key signature of one sharp (F#). Includes guitar chord diagram for IV. The staff contains eighth and sixteenth notes with fingerings (1-4) and a bass line with fingerings (1-3).

77

Musical staff 77: Treble clef, key signature of one sharp (F#). Includes guitar chord diagrams for V, VII, and V. The staff contains eighth and sixteenth notes with fingerings (1-4) and a bass line with fingerings (1-3).

79

81

83

86

88

90

92

94

V

II

V

VII

II

IV

V

(tr)

V

V

VII

4 2 3 3 4 2 4 2 4 2 4 2

4 1 2 2 3 3 4 1 3 1 3 1 3 1

tr

Detailed description: This page of a musical score for guitar contains measures 79 through 94. The music is written in a single system on a treble clef staff with a key signature of one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and accidentals. Chord diagrams are provided for measures 83, 86, and 92. Measure 83 shows a sequence of chords: II (x02321), V (4321), VII (3441), and II (4441). Measure 86 shows: IV (2332), V (4321), a trill (tr) on the second string, V (4321), and V (4123). Measure 92 features a complex chord diagram: 4 1 2 2 3 3 4 1 3 1 3 1. Fingerings are indicated by numbers 1-4 above notes. A trill (tr) is marked above a note in measure 94. The piece concludes with a double bar line at the end of measure 94.

# Sonata 1ma a' violino solo

## J.S. BACH - BWV 1001

edited by  
Jacopo Gianninoto

### Siciliana

The musical score for the Siciliana movement of the first violin solo sonata by J.S. Bach, BWV 1001, is presented in a single staff with a treble clef and a 12/8 time signature. The piece is in the key of D major (one sharp). The score consists of 19 measures. The first measure begins with a treble clef and a 12/8 time signature. The melody is characterized by a slow, graceful pace with frequent ornaments and slurs. Roman numerals (V, VII, VIII, IX) are placed above the staff to indicate fingerings for specific notes. The score includes various musical notations such as slurs, ornaments, and fingering numbers (1-4). The piece concludes with a final cadence in the 19th measure.

Sonata 1ma a' violino solo  
J.S. BACH - BWV 1001

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*Presto*  
VIII

7 V 4 1 2 3 VII 1 2 3 4 VII

13

19 V VII

25 V

31 VII 2 3 4

37 V 3 2 4

43

49

55 VII XII

Musical staff 55-60: Treble clef, key signature of one sharp (F#). Measure 55 starts with a repeat sign. Chord VII is indicated above measure 57. Chord XII is indicated above measure 59. Fingering numbers 1, 1, 2, 0 are written above the notes in measure 59. Measure 60 has fingering numbers 3, 1, 4 above the notes. Slurs are present under measures 58-60 and 60-61.

61

Musical staff 61-66: Treble clef, key signature of one sharp (F#). Slurs are present under measures 61-62, 63-64, 65-66, and 66-67.

67 V III

Musical staff 67-72: Treble clef, key signature of one sharp (F#). Chord V is indicated above measure 71. Chord III is indicated above measure 72. Slurs are present under measures 67-68, 69-70, 71-72, and 72-73.

73

Musical staff 73-78: Treble clef, key signature of one sharp (F#). Slurs are present under measures 73-74, 75-76, 77-78, 78-79, 79-80, 80-81, 81-82, and 82-83.

79 V

Musical staff 79-84: Treble clef, key signature of one sharp (F#). Chord V is indicated above measure 80. Fingering numbers 2, 3, 2, 1 are written above the notes in measure 80. Slurs are present under measures 79-80, 81-82, 83-84, and 84-85.

85 V VII VII

Musical staff 85-90: Treble clef, key signature of one sharp (F#). Chord V is indicated above measure 85. Chord VII is indicated above measure 87. Chord VII is indicated above measure 89. Fingering numbers 3, 2, 4, 1, 4, 2 are written above the notes in measure 85. Fingering numbers 1, 4 are written above the notes in measure 87. Fingering number 3 is written above the notes in measure 89. Slurs are present under measures 85-86, 87-88, 89-90, and 90-91.

91 V

Musical staff 91-96: Treble clef, key signature of one sharp (F#). Chord V is indicated above measure 93. Fingering numbers 1, 2, 4, 1, 2, 4 are written above the notes in measure 93. Fingering number 4 is written above the notes in measure 94. Fingering numbers 3, 2 are written above the notes in measure 95. Fingering numbers 1, 2, 3, 4 are written above the notes in measure 96. Slurs are present under measures 91-92, 93-94, 95-96, and 96-97.

97

Musical staff 97-102: Treble clef, key signature of one sharp (F#). Slurs are present under measures 97-98, 99-100, 101-102, and 102-103.

103

Musical staff 103-108: Treble clef, key signature of one sharp (F#). Slurs are present under measures 103-104, 105-106, 107-108, and 108-109.

109

115

121

127

133



16

17

18

20

22

*tr*

*tr*

*tr*

V

3

1 2 4 1 3 4

2

*tr*

*Sonata 2da a' violino solo*  
*J.S. BACH - BWV 1003*

edited by  
*Jacopo Gianninoto*

*Fuga*

6

11

16

21

26

31

36

41



91 VIII V

96

101

106 III

111 V

116

121

126 V

131 IV V

136

Musical staff 136-141: Treble clef, key signature of one sharp (F#). Measures 136-141. The melody consists of eighth and sixteenth notes, with some rests. The bass line provides harmonic support with chords and single notes.

141

Musical staff 141-146: Treble clef, key signature of one sharp (F#). Measures 141-146. The melody continues with eighth and sixteenth notes. The bass line features chords and single notes.

146

Musical staff 146-151: Treble clef, key signature of one sharp (F#). Measures 146-151. The melody continues with eighth and sixteenth notes. The bass line features chords and single notes.

151

Musical staff 151-156: Treble clef, key signature of one sharp (F#). Measures 151-156. The melody continues with eighth and sixteenth notes. The bass line features chords and single notes.

156

Musical staff 156-161: Treble clef, key signature of one sharp (F#). Measures 156-161. The melody continues with eighth and sixteenth notes. The bass line features chords and single notes.

161

Musical staff 161-166: Treble clef, key signature of one sharp (F#). Measures 161-166. The melody continues with eighth and sixteenth notes. The bass line features chords and single notes.

166

Musical staff 166-171: Treble clef, key signature of one sharp (F#). Measures 166-171. The melody continues with eighth and sixteenth notes. The bass line features chords and single notes.

171

Musical staff 171-176: Treble clef, key signature of one sharp (F#). Measures 171-176. The melody continues with eighth and sixteenth notes. The bass line features chords and single notes. A Roman numeral 'IV' is placed above the staff at measure 174, and a '4' is written above a note in measure 175.

176

Musical staff 176-181: Treble clef, key signature of one sharp (F#). Measures 176-181. The melody continues with eighth and sixteenth notes. The bass line features chords and single notes.

181

Musical staff 181-185: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and naturals).

186

Musical staff 186-190: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, naturals, and flats).

191

Musical staff 191-195: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, naturals, and flats). A double bar line is present at the end of the staff.

196

Musical staff 196-200: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, naturals, and flats). A double bar line is present at the end of the staff.

201

Musical staff 201-205: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, naturals, and flats). A double bar line is present at the end of the staff.

206

Musical staff 206-210: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, naturals, and flats). A double bar line is present at the end of the staff.

211

Musical staff 211-215: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, naturals, and flats). A double bar line is present at the end of the staff.

216

Musical staff 216-220: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, naturals, and flats). A double bar line is present at the end of the staff.

221

Musical staff 221-225: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, naturals, and flats). A double bar line is present at the end of the staff.

226

Musical staff 226: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

231

Musical staff 231: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

236

Musical staff 236: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

241

Musical staff 241: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

246

Musical staff 246: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

251

Musical staff 251: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

256

Musical staff 256: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

261

Musical staff 261: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

266

Musical staff 266: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including flats and sharps, and a fermata over a note in the final measure.

271

V

276

281

286

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*Andante*

5

9

13

17

20

23

26

V

IV

V

III

*tr*

*tr*

Sonata 2da a' violino solo  
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*Allegro*

3

*f* *p*

5

*f* *p* *f*

8

11

13

15

17

19

II IV V

21

24

VII

*p* *f* *p*

27

*f* *p*

29

*f* *p* *f*

32

34

37

40

V VII

*f* *f*

42

44

Musical staff 44: Treble clef, eighth-note patterns with slurs and ties.

46

Musical staff 46: Treble clef, eighth-note patterns with slurs and ties.

48

Musical staff 48: Treble clef, eighth-note patterns with slurs and ties.

50

VIII

V

Musical staff 50: Treble clef, eighth-note patterns with slurs and ties. Includes fingering numbers (1, 2, 3, 4) and Roman numerals VIII and V.

52

Musical staff 52: Treble clef, eighth-note patterns with slurs and ties.

54

Musical staff 54: Treble clef, eighth-note patterns with slurs and ties.

56

Musical staff 56: Treble clef, eighth-note patterns with slurs and ties.



Sonata 3<sup>za</sup> a' violino solo  
J.S. BACH - BWV 1005

edited by  
Jacopo Gianninoto

Adagio

4

7

10

13

16

19

22

25

V

V

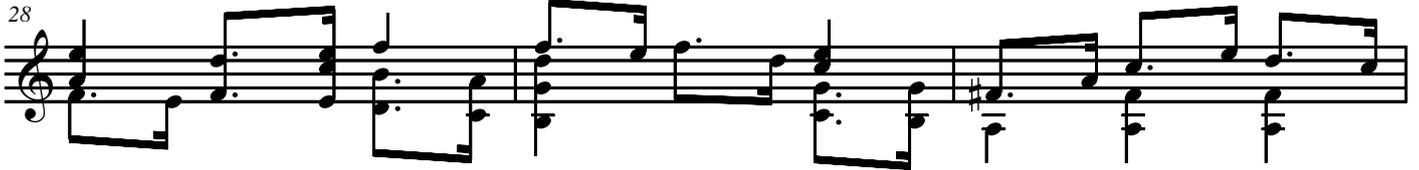
III III VII

2 4 3

3 2 2 2

3

28



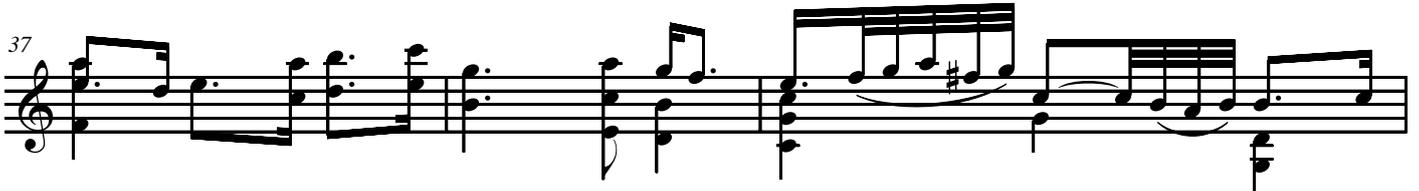
31



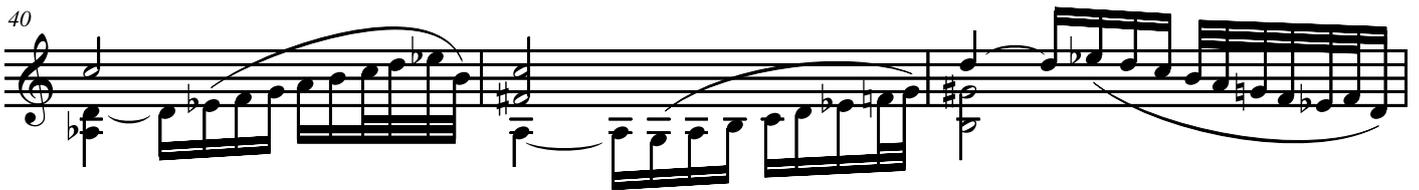
34



37



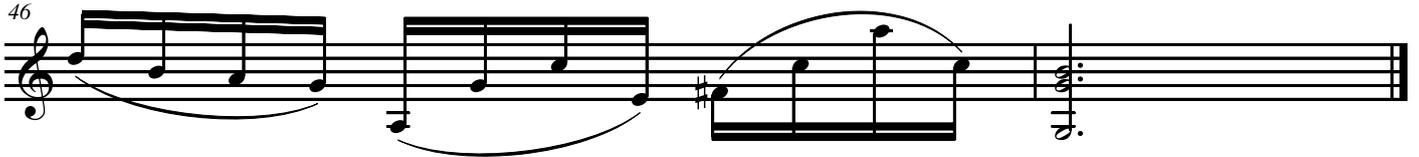
40



43



46



# Sonata 3<sup>za</sup> a' violino solo

## J.S. BACH - BWV 1005

edited by  
Jacopo Gianninoto

### Fuga

6

12 III II III

18 II

24

29

35 I

40

45

50

55

II

60

IV

65

III

70

74

78

82

86

90 V VII VII 38

Musical staff 90-94. Measure 90 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with various chords indicated above: V, VII, VII. Fingering numbers (1-4) are placed above notes. A 3-measure rest is shown at the beginning of measure 90.

95

Musical staff 95-99. Continuation of the melodic line from the previous staff, featuring various chords and fingering.

100 V II V V

Musical staff 100-104. Measure 100 starts with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. Chords V, II, V, and V are indicated above the staff. Fingering numbers are present.

105

Musical staff 105-110. Continuation of the melodic line with various chords and fingering.

111

Musical staff 111-116. Continuation of the melodic line with various chords and fingering.

117

Musical staff 117-121. Continuation of the melodic line with various chords and fingering.

122

Musical staff 122-127. Continuation of the melodic line with various chords and fingering.

128

Musical staff 128-132. Continuation of the melodic line with various chords and fingering.

133

Musical staff 133-137. Continuation of the melodic line with various chords and fingering.

139

145

151

156

VII V II VII

162

tr

168

173

177

VII 4 4

181

186

191

196

201 *al ritratto*

207

213

219

224

229

234

239

244

*tr*

249

VII V VII V

254

V

259

X XII XII X VIII X

263

268

273

278

283

288

294

300

306

312

317

323



Fuga

A handwritten musical score for a fugue, consisting of 12 staves of music. The notation is dense and complex, featuring various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand, typical of 18th or 19th-century manuscripts. The music is organized into systems, with each staff containing a single line of notation. The overall structure suggests a multi-voice fugue with intricate counterpoint.

Vz volh prelo.

# Sonata 3<sup>za</sup> a' violino solo

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*Largo*

4

7

10

12

14

17

19

21

Sonata 3<sup>za</sup> a' violino solo  
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edited by  
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*Allegro assai*

5 V V V V

9

13 V

17

21

24

28

32 II



70

73

77

81

85

III

89

X VIII

92

VII V

95

99