

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

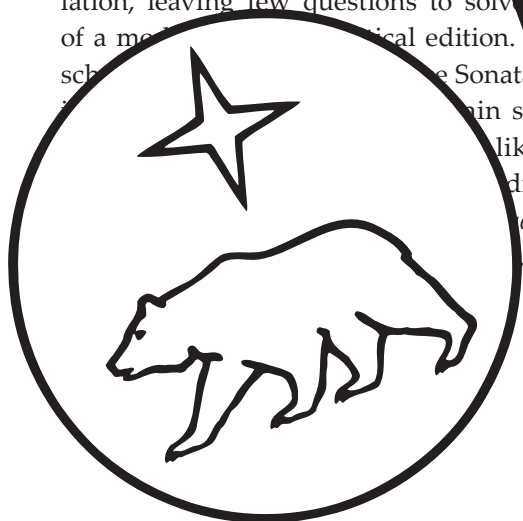
The Sonatas and Partitas BWV 1001–1006 represent a pinnacle in the violin literature. These pieces are a cornerstone of the violinist's repertoire, representing the highest standards of string and compositional technique, and have occupied a central role in the studies of serious violinists for generations. 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 Edition* (vol. 1, 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.

Apv. In the transcription 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 are added with brackets.

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



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Sonata I

BWV 1001

1. Adagio

3

6

8

10

14

16

18

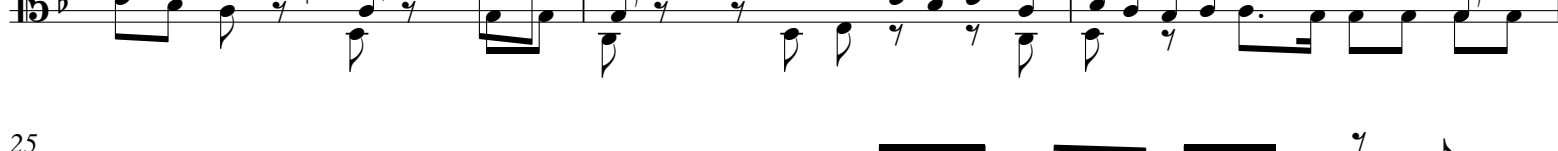
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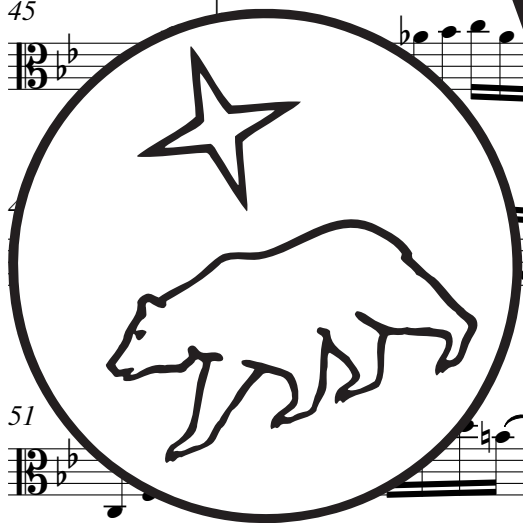


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2. Fuga

Allegro





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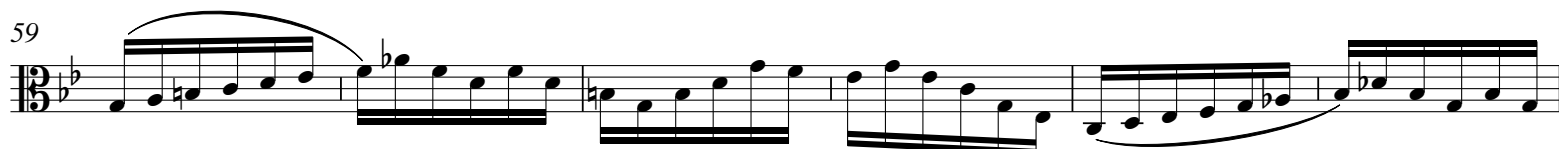
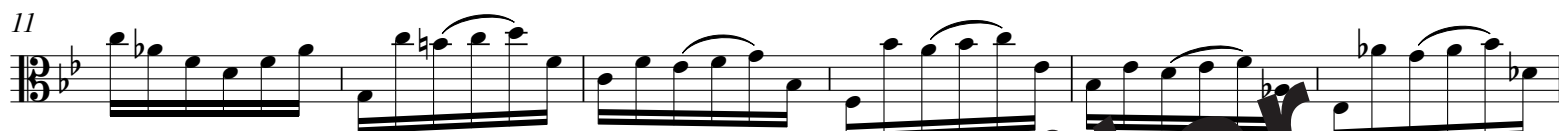
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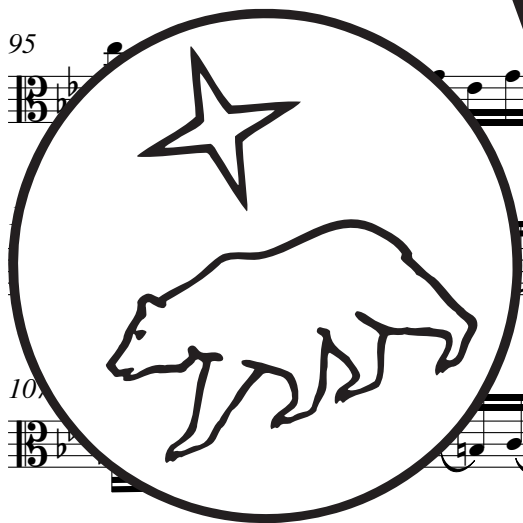
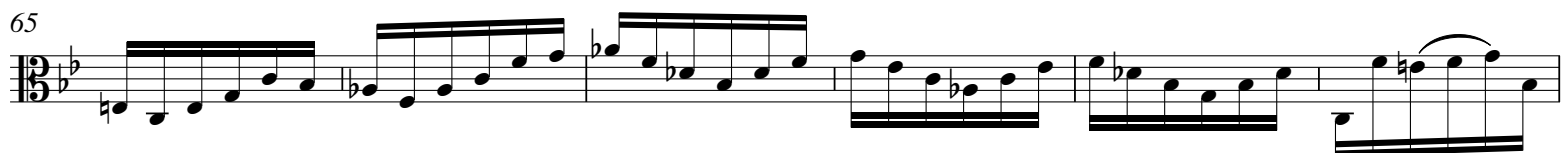
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3. Siciliana

The image displays a musical score for a piece titled "3. Siciliana". The score is written in 12/8 time and is in the key of B-flat major (two flats). The notation is arranged in a single system with multiple staves. The score begins with a treble clef and a key signature of two flats. The first staff contains the initial measures, followed by a second staff starting at measure 3, a third staff at measure 5, a fourth staff at measure 7, a fifth staff at measure 8b, a sixth staff at measure 12, a seventh staff at measure 14, an eighth staff at measure 16, and a final staff at measure 18. The score concludes with a double bar line. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo featuring a stylized bear walking to the left, with a five-pointed star above it.

4. Presto





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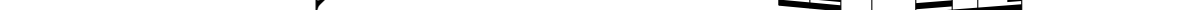


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20

The second system of the musical score, starting at measure 20. It continues with a treble clef and a key signature of one sharp (F#). The melody features a series of eighth-note triplets and sixteenth-note patterns, often beamed together. The bass line consists of a steady eighth-note accompaniment. 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



10

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some triplets. The piece ends with a double bar line and repeat dots.

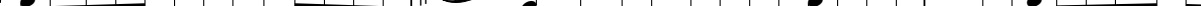
16



Measure 16 continues the melodic development. It begins with a treble clef and a key signature of one sharp (F#). The melody is highly active, featuring many beamed eighth and sixteenth notes. The measure concludes with a half note G4.

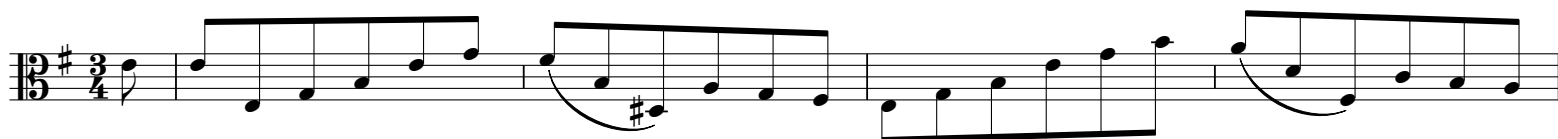
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22

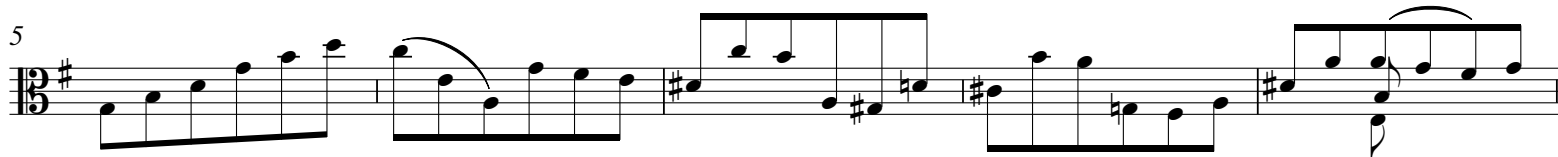


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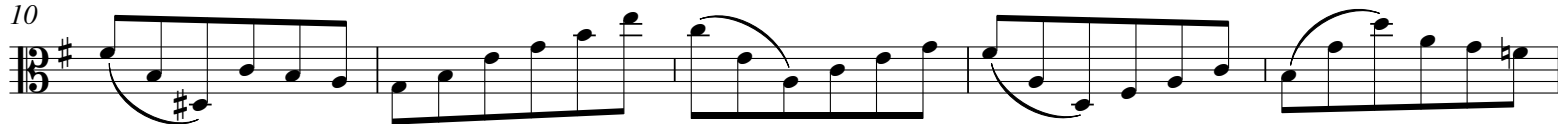
2a. Corrente



5



10



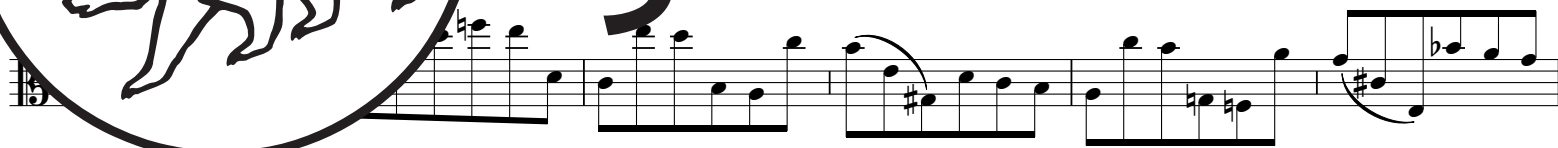
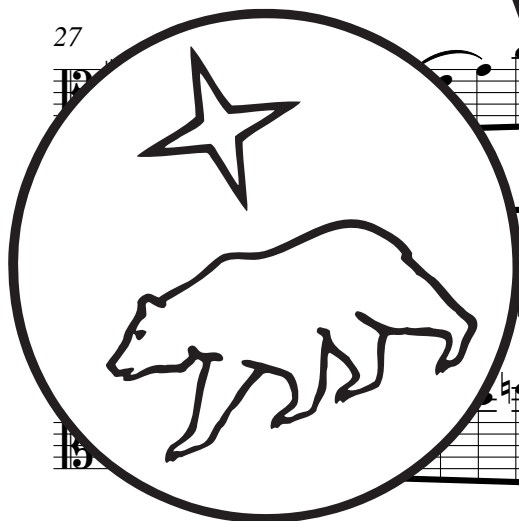
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21



27



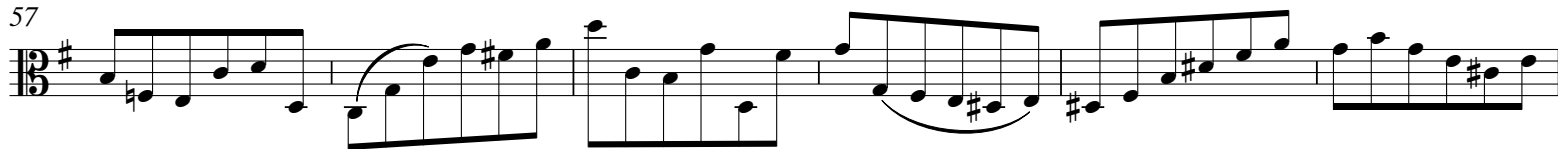
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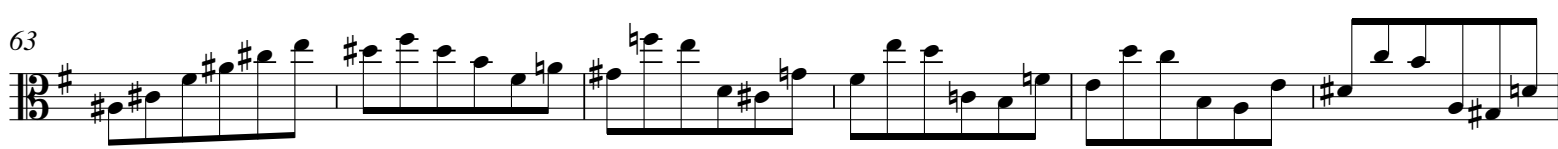
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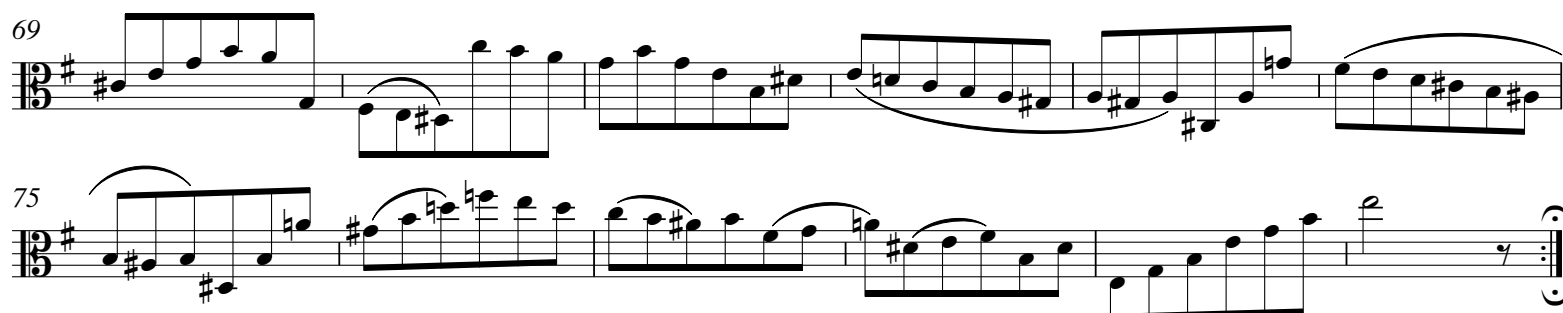


57



63





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#). The notation includes various note values, rests, and a double bar line at the end of measure 29.

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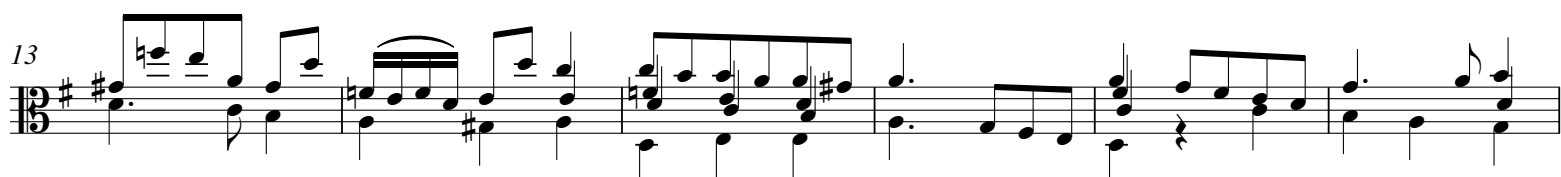
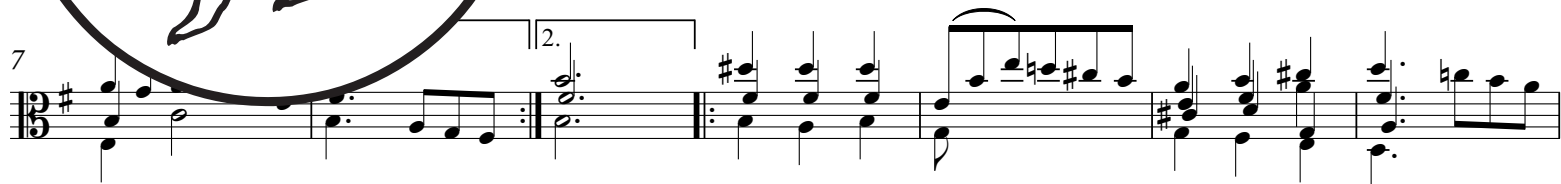
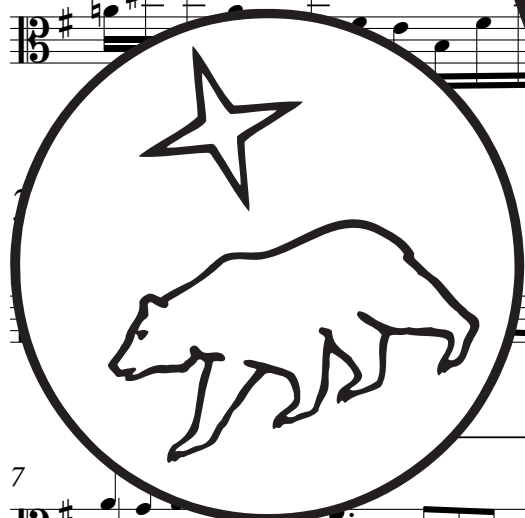
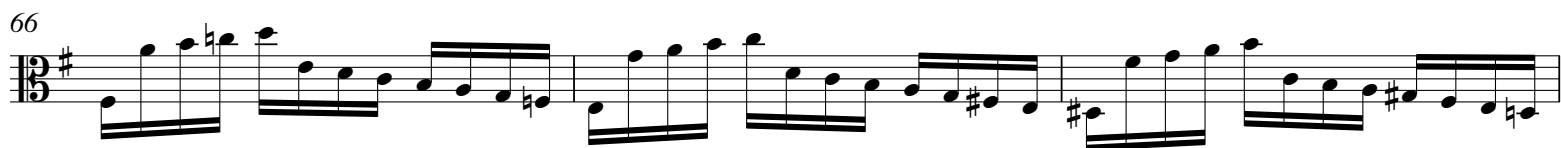
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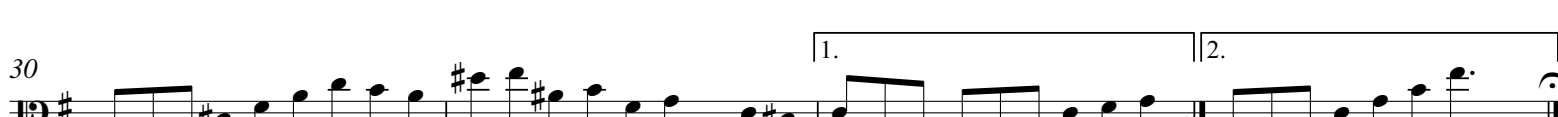


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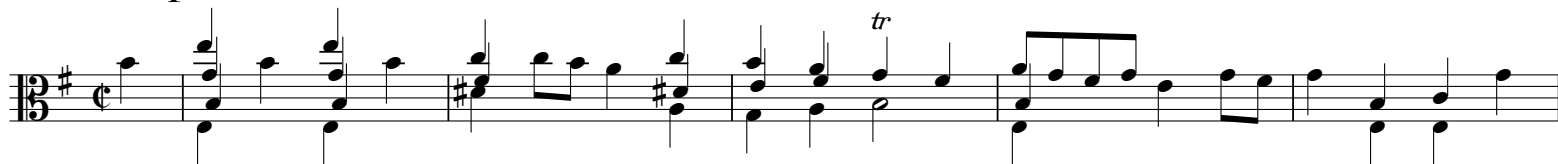
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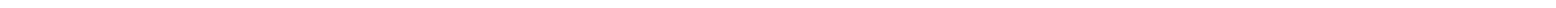
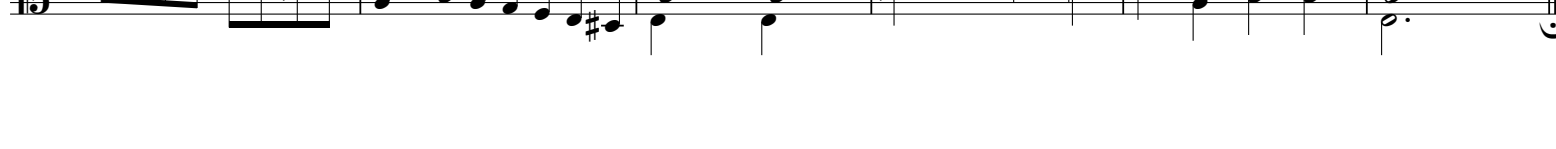
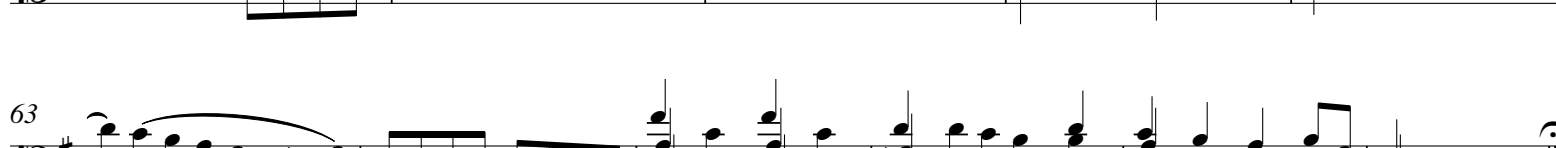


3b. Double



4a. Tempo di Borea





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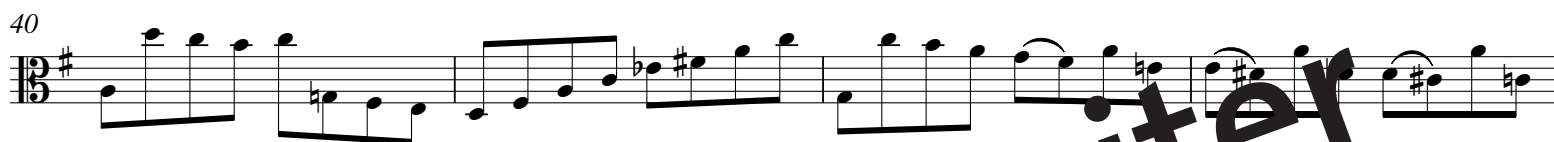
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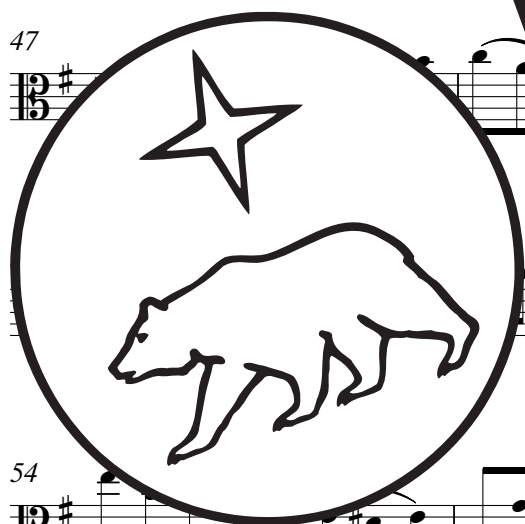
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44



47



54



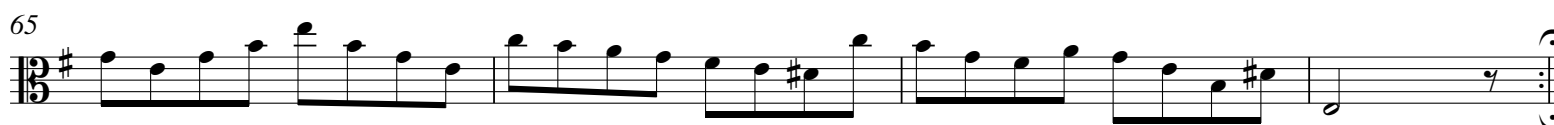
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61



65



Sonata II

BWV 1003

1. Grave



3

5

7

9

13

14b

16

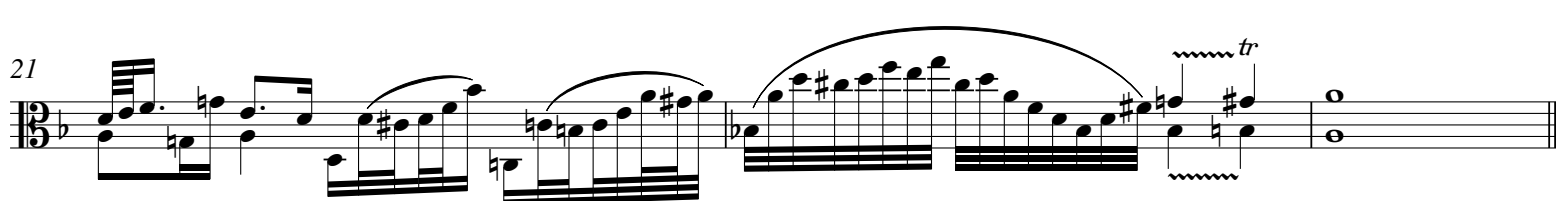
17b

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19



21

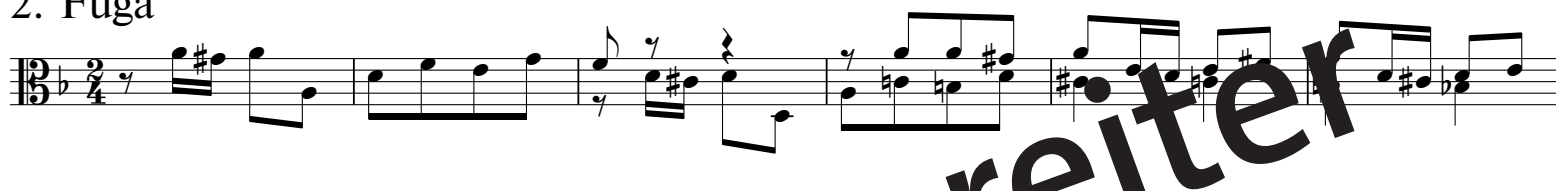


Musical notation for measures 19-22. Measure 19 starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is in the right hand, and the bass line is in the left hand. Measure 21 features a trill (tr) on the final note.

2. Fuga



7



13



24



30



35



40



46



Musical notation for measures 7-47 of the second fugue. 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.

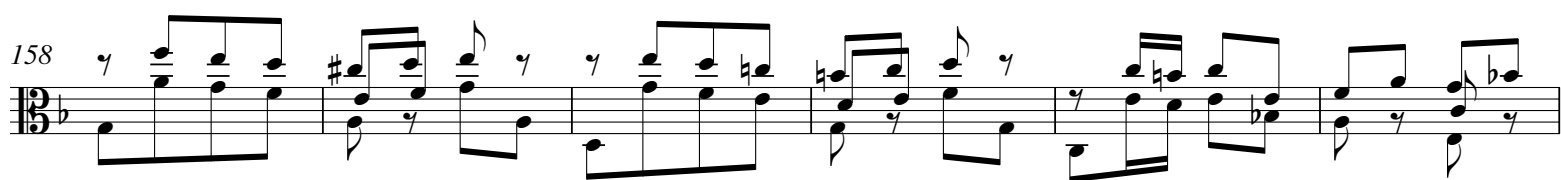
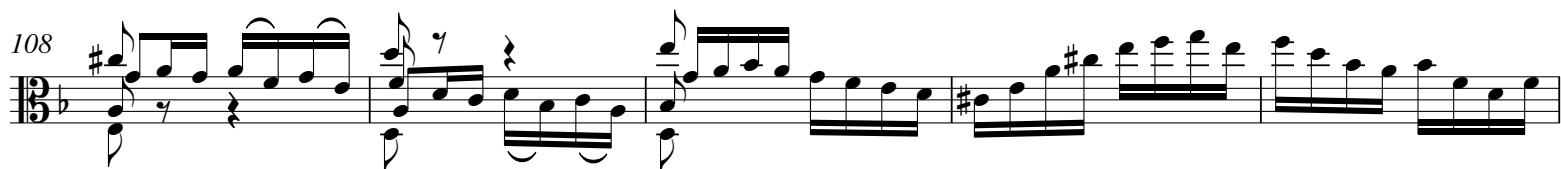
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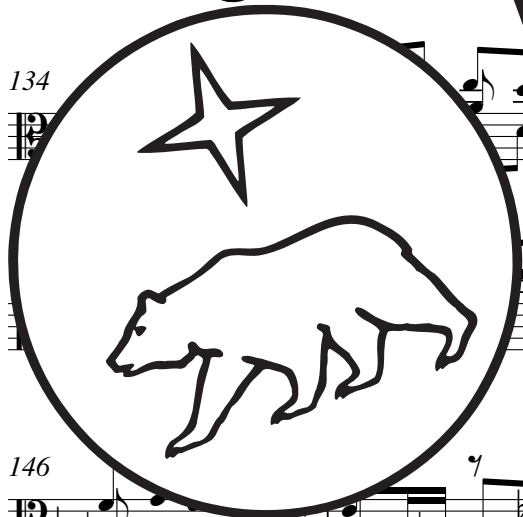


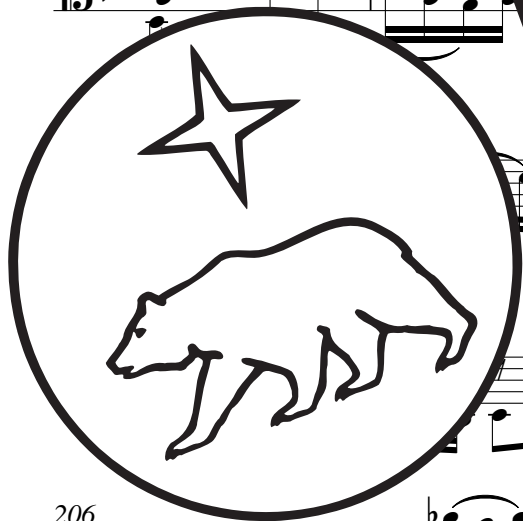
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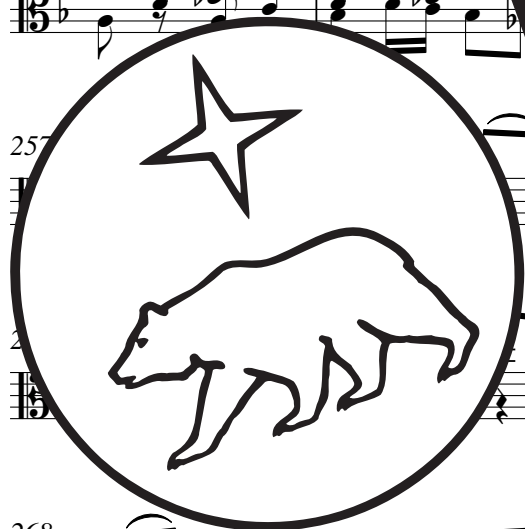
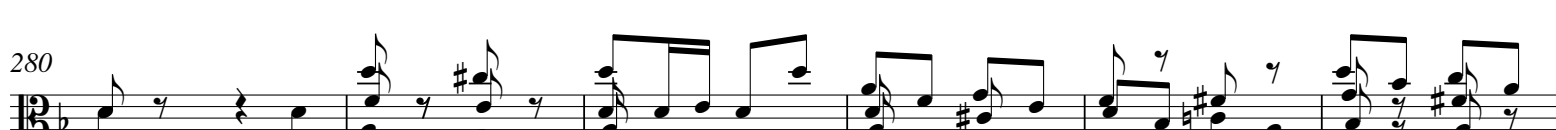
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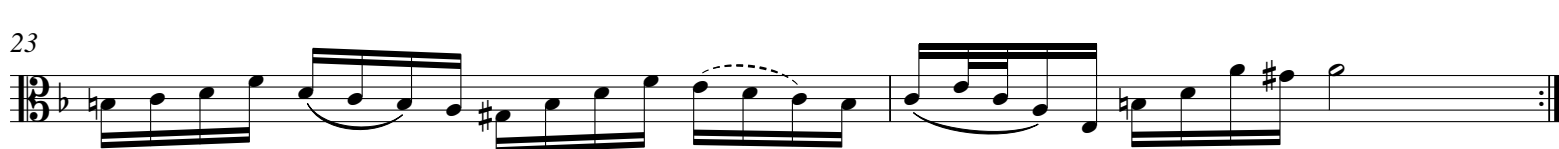
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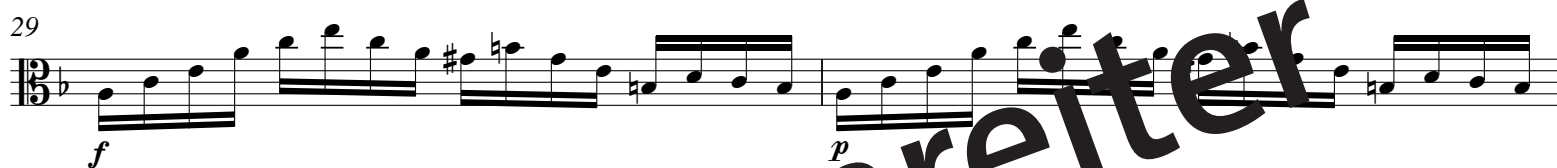


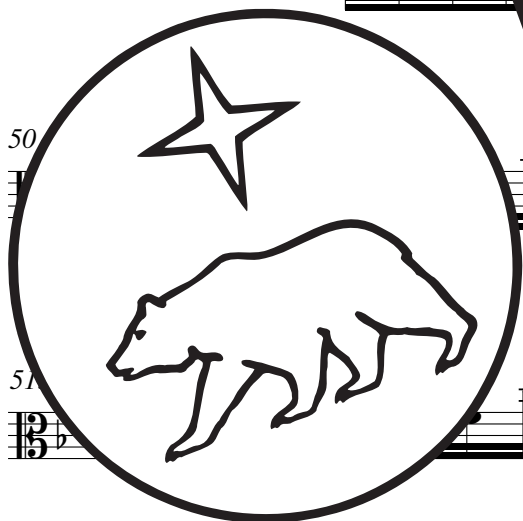
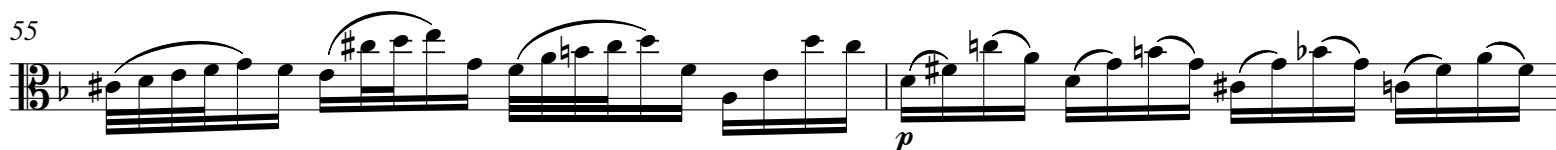
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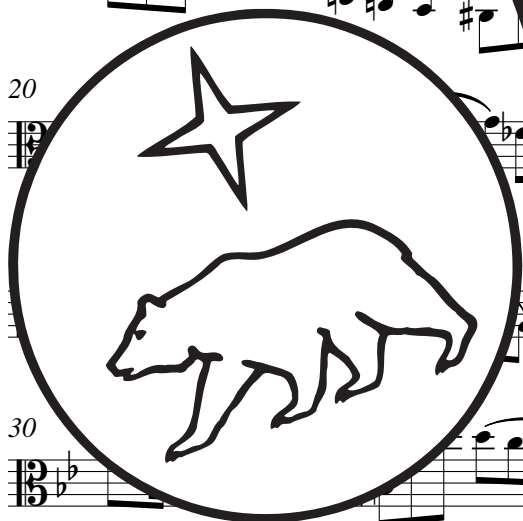


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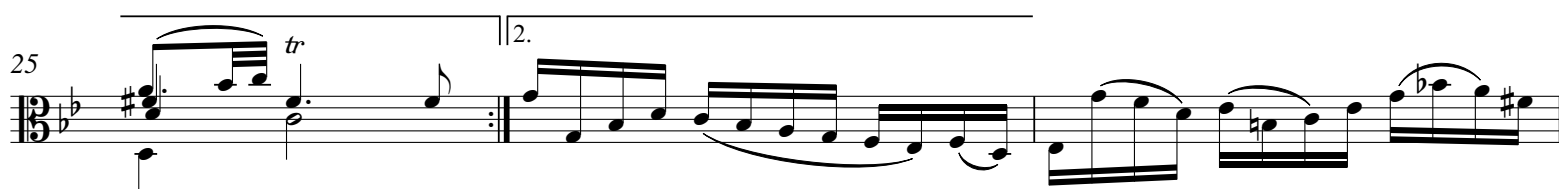
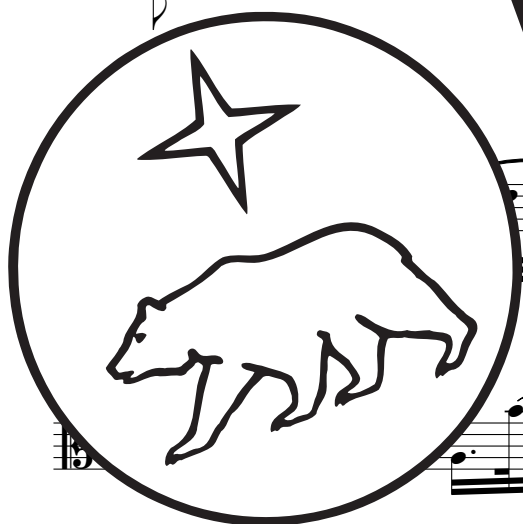


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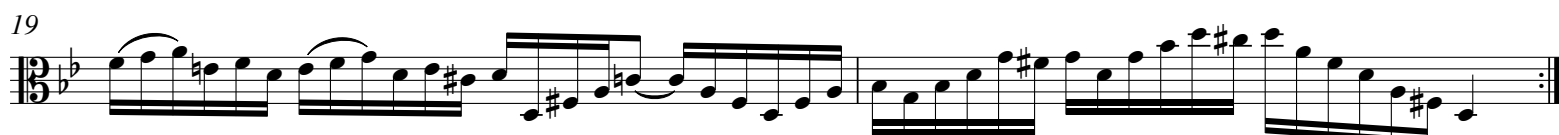
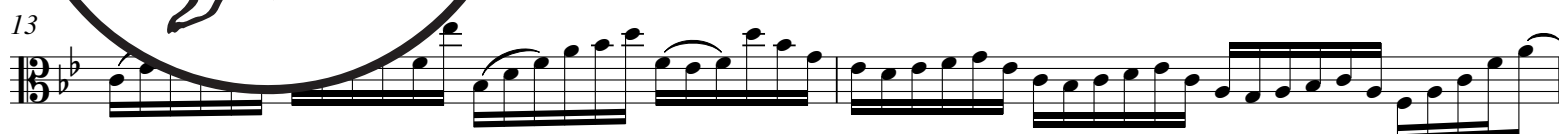
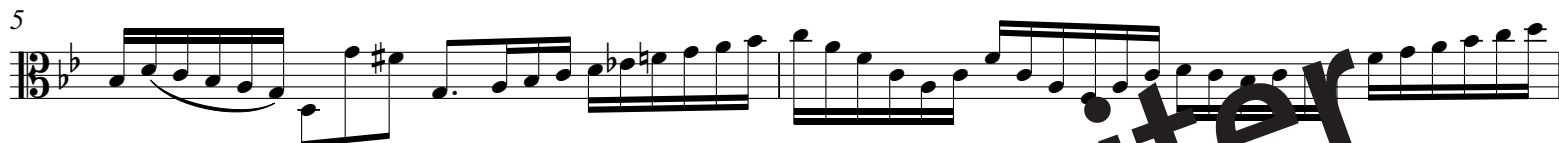


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3. Sarabanda



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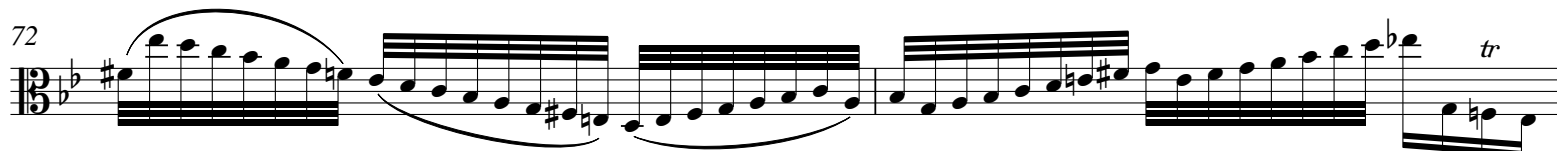
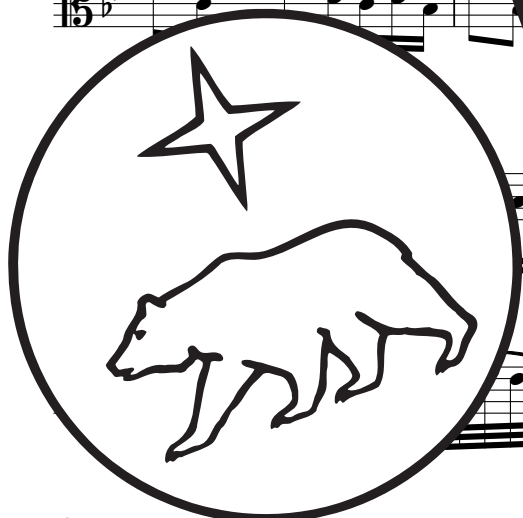
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5. Ciaccona



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allegro

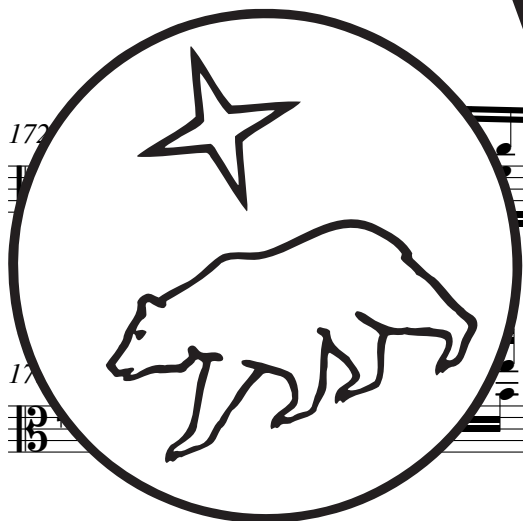
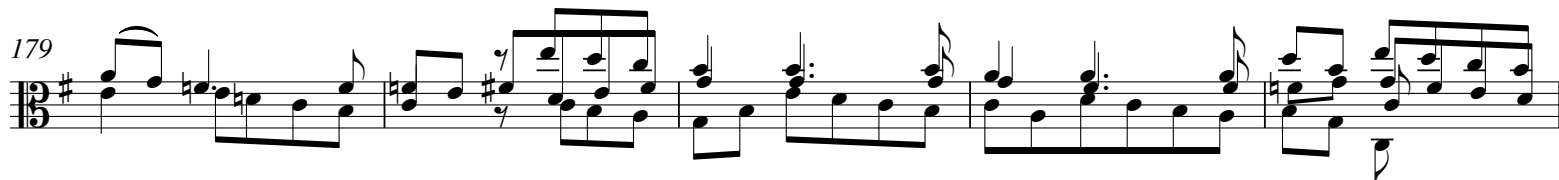
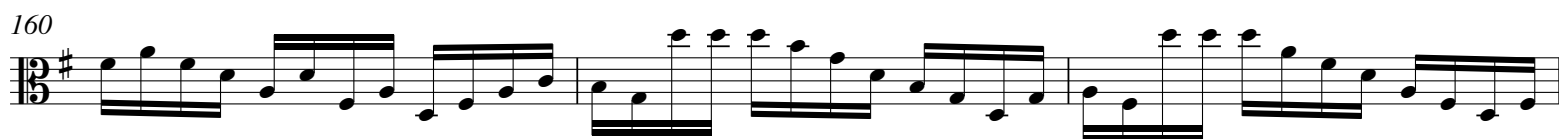
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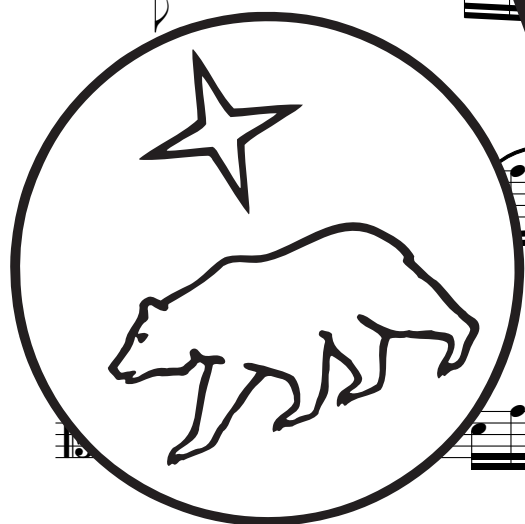
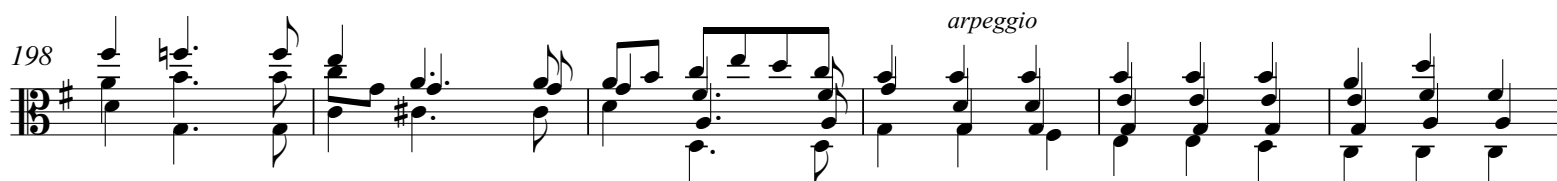


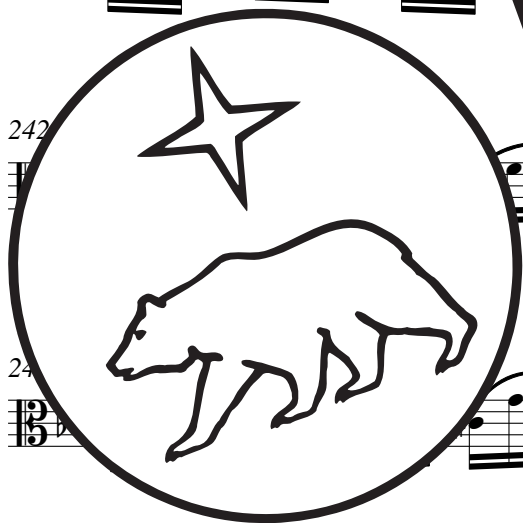
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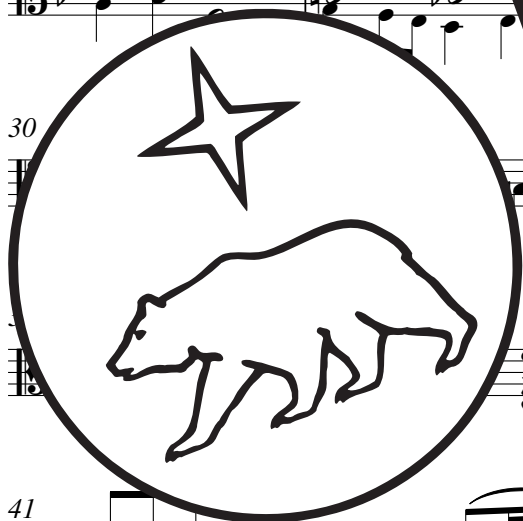
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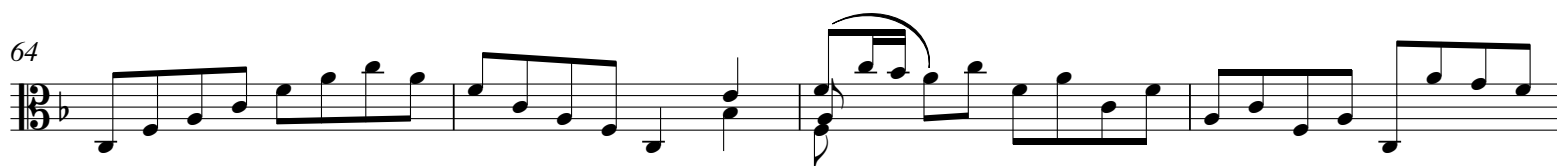
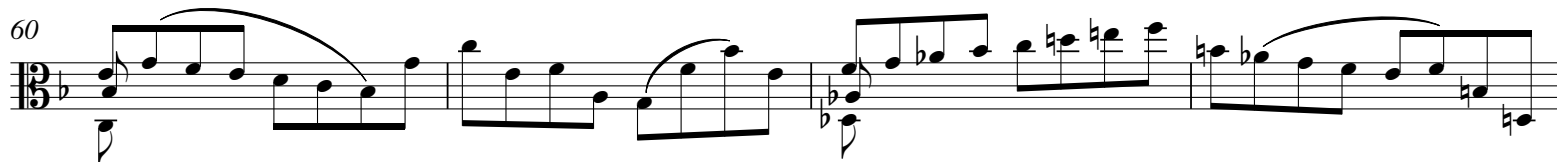
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2. Fuga



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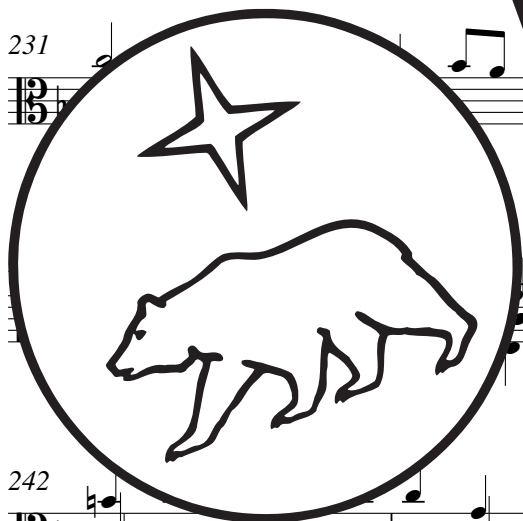
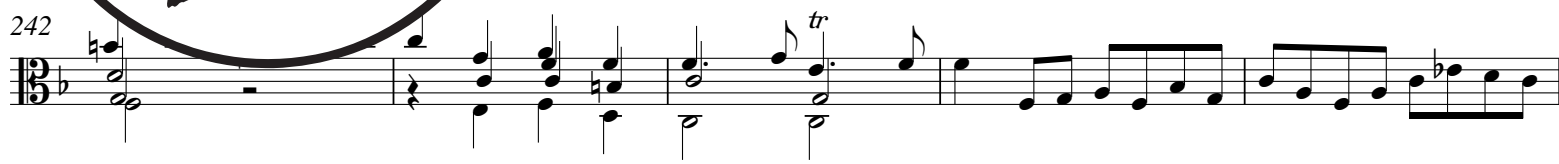
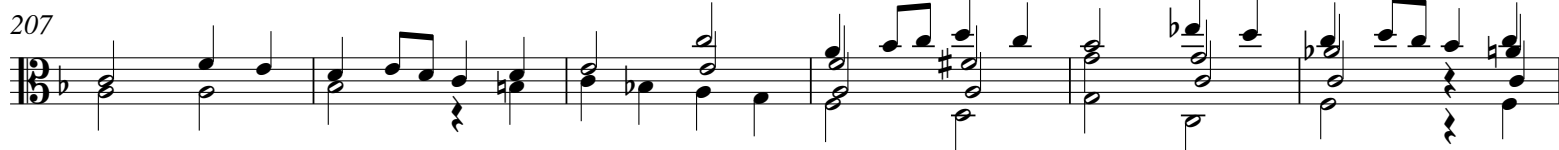
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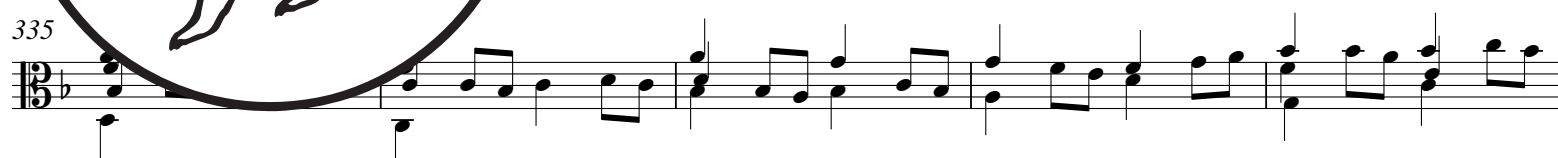
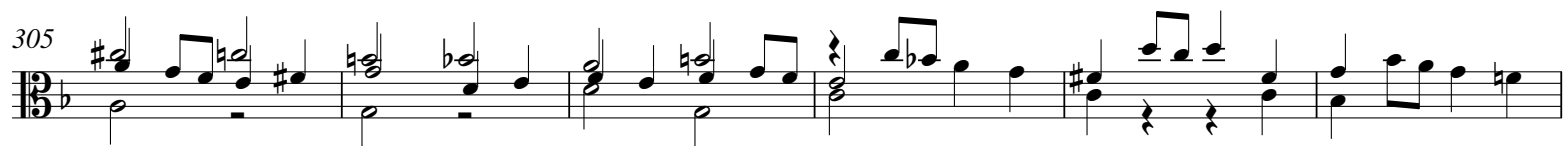
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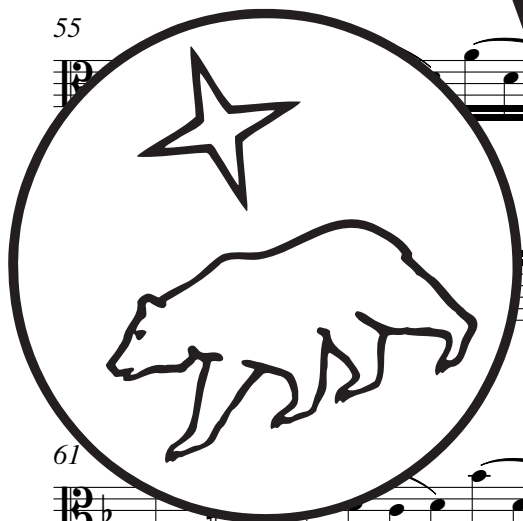
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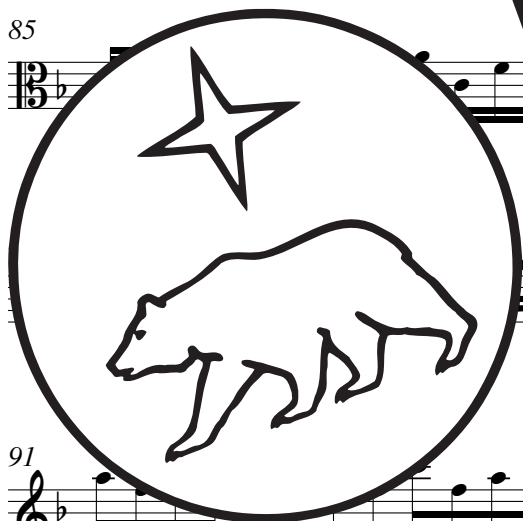
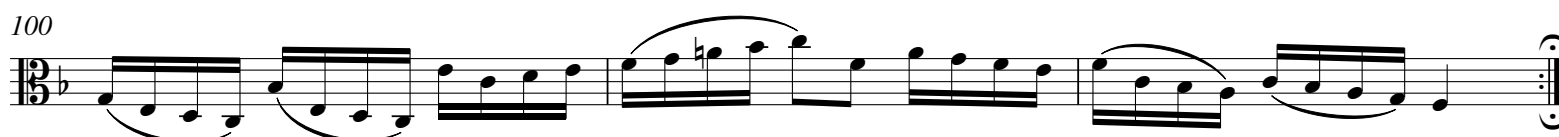
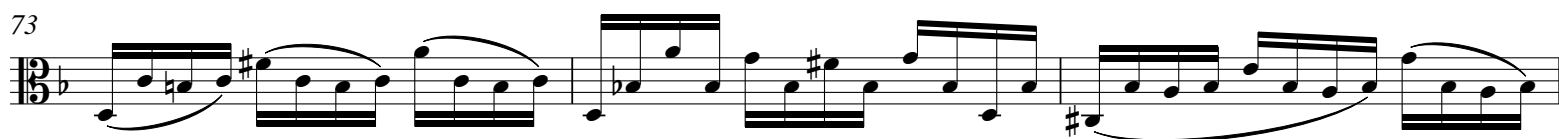
4. Allegro assai



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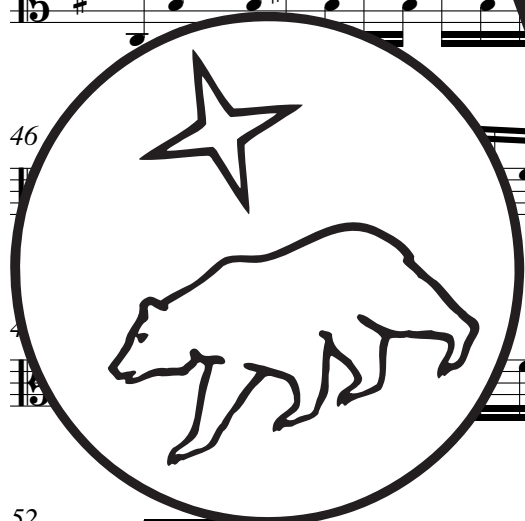
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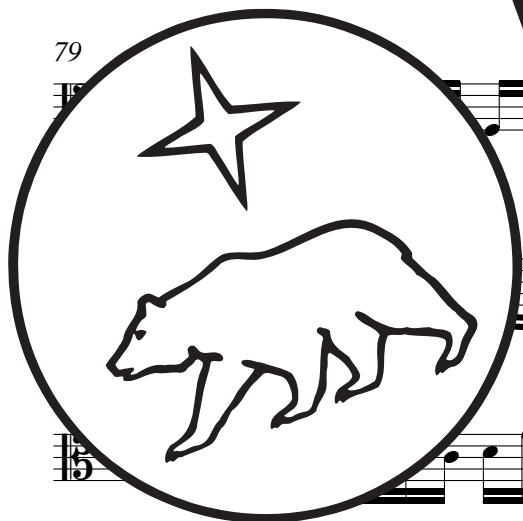
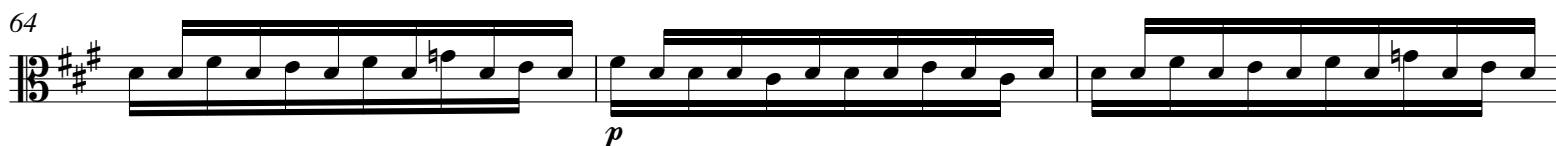


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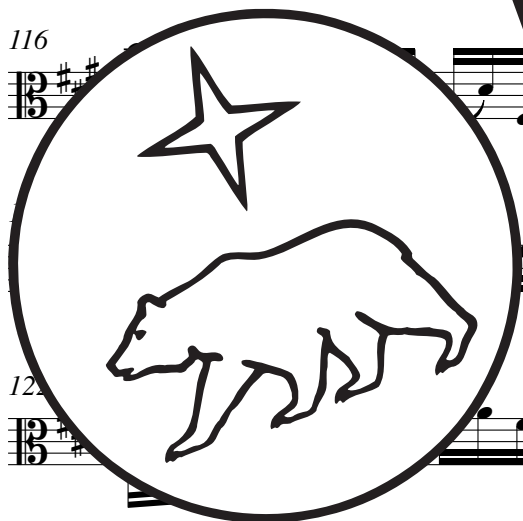
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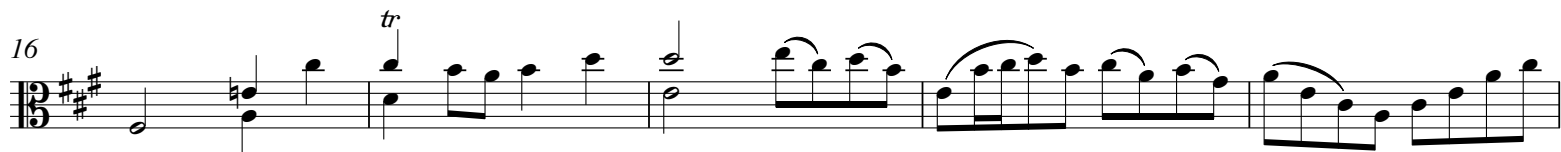
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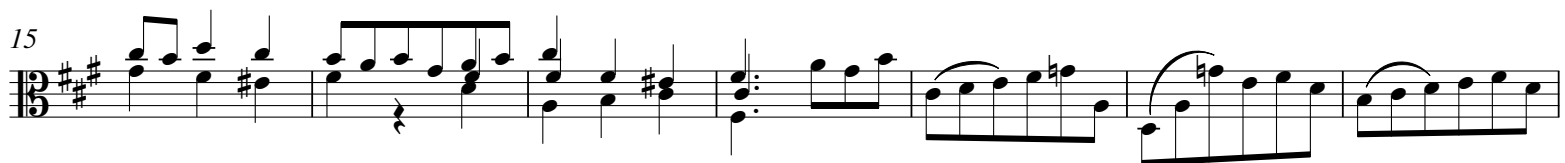
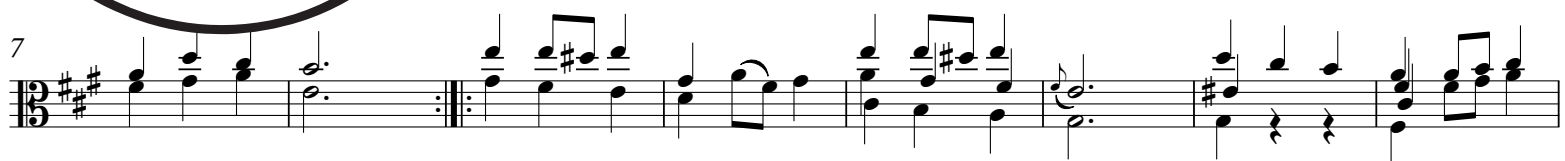
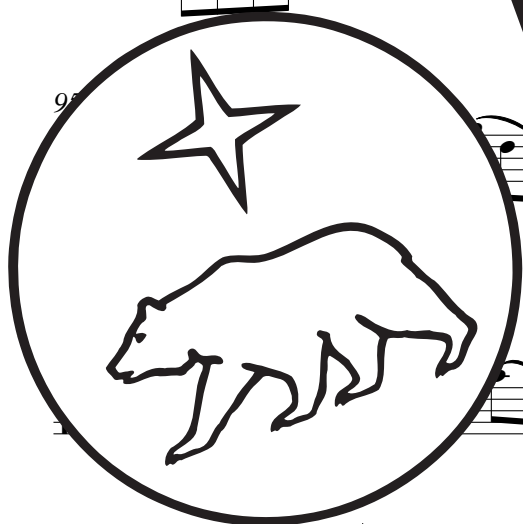
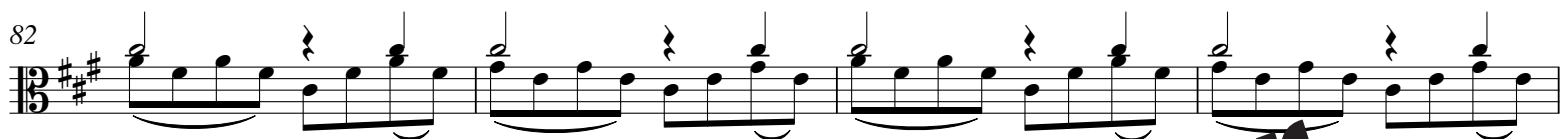
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5. Menuet II

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6. Bour

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