

*Sei Solo.*

*à*

*Violino*

*senza*

*Basso*

*accompagnato.*

*Libro Primo.*

*da*

*Joh. Seb. Bach.*

*ca. 1720*

Ausgabe für Viola — BWV 1001–1006

Werner Icking, Siegburg

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Die vorliegende Ausgabe entsteht auf Basis eines Faksimile\* des Bachschen Autographen von 1720. Sie versucht, möglichst viele Einzelheiten des Manuskriptes in den modernen Notensatz zu übernehmen wie z.B. die Wiederholung derselben Vorzeichen mehrfach in einem Takt. Das heißt aber auch, daß an manchen Stellen Vorzeichen fehlen, die man heute schreiben würde, die zu Bachs Zeiten eventuell selbstverständlich waren. Ein klares Beispiel dafür ist wohl Takt 19 im ersten Satz der ersten Sonate, in dem das erste F wohl Fis gespielt werden muß, obwohl es in diesem Takt nicht erhöht wurde; das zweite F hat aber ein Vorzeichen # ... der Spieler könnte es ja vergessen haben. Moderne Ausgaben erhöhen hier das erste F, lassen das auch für das zweite gelten und bringen beim folgenden A auch noch ein Auflösungszeichen an. Ich ignoriere auch heute gültige Regeln zum Anbringen der Notenhäse, um das Notenbild zu treffen, das Bach selbst gewählt hat.

Bindebögen und Dynamikbezeichnungen übernehme ich so, wie sie in der Handschrift stehen, wobei allerdings Anfang und Ende von Bögen nicht immer eindeutig feststellbar sind. Dennoch wird dies so manche positive Überraschung hervorrufen; denn vieles ist einfacher spielbar, als es die Ergänzungen mancher Herausgeber oder Bearbeiter vermuten lassen.

Als ich im März 1994 den ersten Satz der Sonate fertig gestellt hatte, wußte ich noch nicht, ob ich diese Ausgabe jemals vollständig abschließen könnte. Die erste Sonate wurde dann bald ganz fertig und erschien im März 1996 in einer verbesserten Auflage zusammen mit der zweiten Sonate. Im Januar 1997 folgte die dritte Partita und schon im September 1997 die dritte Sonate und eine Entwurfsfassung der zweiten Partita. Im November 1997 folgte die Entwurfsfassung der ersten Partita. Diese wurde Anfang 1998 fertiggestellt, so daß jetzt — nach fast drei Jahren, in der 6. Auflage — die erste vollständige Fassung vorliegt.

Diese Ausgabe gibt es in vier Varianten. Die erste Variante gibt den Urtext wieder, so wie Bach ihn geschrieben hat, soweit sich das mit modernem gedruckten Notensatz verträgt. Seiten- und Zeilenumbruch sind wie in Bachs Handschrift. Die zweite und dritte Variante sind bezeichnete Ausgaben für Violine oder Viola; die vierte Variante eine noch unbezeichnete Ausgabe für Violoncello. Diese drei Varianten sind teilweise an heutige Schreibweisen angepaßt, so daß ein Spieler auf jeden Fall auch die Urtext-Variante zu Rate ziehen sollte. Bei diesen Varianten wurde an einigen Stellen auch der Seiten- oder Zeilenumbruch zugunsten der Spielbarkeit geändert. Dennoch wurde Bachs kompakte Schreibweise beibehalten, was nicht zuletzt auch den Vorteil hat, daß die Ausgaben fast ohne Wendestellen auskommen.

Die Bezeichnung ist für fortgeschrittene Spieler gedacht, die zum Beispiel meine Violin- oder Viola-Ausgabe von Bachs Cello-Suiten schon gut beherrschen. Fingersätze sind nur für schwierige Akkorde gegeben und beschränken sich ansonsten meist auf Lagewechsel und Quintgriffe, damit diese Stellen rechtzeitig erkannt werden.

Die Ausgabe wird mit MusiX<sub>TEX</sub> gesetzt und zeigt so die Leistungsfähigkeit von MusiX<sub>TEX</sub>, auch mit komplexen Notationen fertig zu werden. Daher will ich die Gelegenheit nicht versäumen, deren Autoren und insbesondere Daniel Taupin herzlichst für MusiX<sub>TEX</sub> zu danken.

Teile der dritten Partita, danach die dritte Sonate, die zweite und erste Partita wurden mit PMX erfaßt. Von den ersten beiden Partitas gab es auch ansehnliche Vorauskgaben auf der Basis von PMX. Auch hier gilt mein Dank dem Autor, Don Simons.

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\* Es ist Thema des hübschen Taschenbuchs Insel Bücherei Nr. 655: Johann Sebastian Bach, Sonaten und Partiten für Violine allein, Wiedergabe der Handschrift, Insel Verlag, Frankfurt am Main 1962.

Ich konnte aber auch auf eine etwas größere Ausgabe, erschienen im Bärenreiterverlag, zurückgreifen, die ich in der Bonner Musikbücherei im Schumannhaus entleihen konnte. Dieser wertvollen Einrichtung und insbesondere ihrem freundlichen Personal möchte ich an dieser Stelle einmal ausdrücklich danken.

# Sonata 1<sup>ma</sup> à Violino Solo senza Basso di J.S. Bach.

Transposition und Bezeichnung: Werner Icking

Musical staff 1, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The staff contains a complex melodic line with various ornaments, including trills (tr) and grace notes. Fingerings are indicated by numbers 1-4 above the notes.

Adagio

Musical staff 3a, continuing the melodic line with trills and grace notes. A 'V' (Vibrato) marking is present above the staff.

Musical staff 5a, featuring a series of triplets (3-3) and a 'V' marking.

Musical staff 8a, containing trills and grace notes. A 'V' marking is present.

Musical staff 10a, featuring a series of triplets (3) and a 'V' marking.

Musical staff 12a, containing trills and grace notes. A 'V' marking is present.

Musical staff 14a, featuring a series of triplets (3) and a 'V' marking.

Musical staff 16, containing trills and grace notes. A 'V' marking is present.

Musical staff 18, featuring a series of triplets (3) and a 'V' marking.

Musical staff 20, containing trills and grace notes. A 'V' marking is present.

Musical staff 21a, featuring a series of triplets (3) and a 'V' marking. The staff ends with a double bar line and a fermata.

*V. Icking*

*Fuga*

*Allegro*

5

8a

11a

14a

18a

22a

26

29a

33a

38

42a

45a

This musical score is for guitar, written in a single system with 14 staves. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include accents (V) and breath marks (b). Trills are marked with 'tr.'. The score is divided into measures 49, 52, 55a, 59a, 63a, 67, 70a, 74a, 78, 81a, 85a, 89, and 92a. Measure 92a features a long, sweeping melodic line with a trill at the end.

*Siciliana*

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

V V

V (3-3)

2 4 2 4 3 2 4 3

V V

2 1 4 1 2 3 4 3 2 2 0

V V

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

V V

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

V V

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

V V

4 1 4 0 2 3 1 3-3

V

2 4 2 4 1

V V

1

*Presto* (> > >)

5

>

3 3 2 3 0 1

>

0 2 1 0 2 4 0 3

>

32 4 4 4 4 3

41 2-2

49 2 4-2 1 2-2 1 3

58 0 2

66 1 3 4 1 2

74 4 1 3

82 3 4 3 4 4

91 4 0 2 4

101 V

110 2= 0 1 2-2 4

119 4 2

128 1 0 1 Fine

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature. The notation includes various rhythmic values, slurs, and fingerings. Measure numbers are indicated at the beginning of each staff. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes. A double bar line with repeat dots is present in measure 50. A 'V' symbol is placed above the staff in measure 101. The piece concludes with a 'Fine' marking at the end of the final measure.

# Partia 1<sup>ma</sup> à Violino Solo senza Basso.

## Allemanda

## Double



11a

14a

17a

20a

23a

1 restez

*Corrente*

8

17

25a

*V. L. volli*

32a

41a

50

58a

66

73a

*Double presto*

5

9a

14a

19

23a

28 *4 restez*

32 1=

36 3 0 3 2 3

40a 1= 1= 4= 4 3= 3

44a 1 0 2

48a 2 2

52a 4= 3=

57 1 2 (#)

61a 1 *restez* 2 3 (#)

66 (1) (h) (4) 1

70a 2 3 0 2

75 3 *restez* 0 2 0 3 2 1

80

*V. S. volli*

Sarabande

Musical score for Sarabande, measures 1-29. The score is written in G major and 3/4 time. It features a bass line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. A trill is marked with a 'V' above the notes. Measure numbers 8, 15, 22, and 29 are placed at the beginning of their respective staves.

Musical score for Sarabande, measures 30-39. The score continues with a bass line. A trill is marked with a 'V' above the notes. Measure numbers 9 and 8 are placed at the beginning of the staff. The word "restez" is written above the staff in measure 35.

Double

Musical score for Double, measures 40-39a. The score is written in G major and 3/4 time. It features a bass line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. A trill is marked with a 'V' above the notes. Measure numbers 5a, 10, 15a, 20a, 25a, and 30a are placed at the beginning of their respective staves. The word "restez" is written above the staff in measure 20a.

Tempo di Borea

1  
6  
13  
20  
26a  
33a  
40  
46a  
52  
58  
64

*tr*  
*V*  
*V*  
*V*  
*V*  
*tr*  
*V*  
*V*  
*tr*  
*V*

1 2 4  
3 1 2  
3 0 2 3  
2 1 3  
1 3 1 1  
4 0 1 3  
2 3 1 2 4 3 2  
1 3 2 4 3 2  
1 1 1 1  
4 2 3 4 3 2  
1 1 1 1 1  
4 2 3 4 3 2 1  
1 2 4 4 1  
1 2 4 4 1  
1 2 4 4 1  
1 2 4 4 1  
1 2 4 4 1  
1 2 4 4 1  
1 2 4 4 1

*restez*  
*restez*  
*restez*

V. J. valli

Double

6a

12a

18a

23a

29

35

40

45a

51

57

63

*Fine*

*onata 2<sup>da</sup> à violino solo senza arco di*

Grave

Staff 1: Musical notation in bass clef, 2/4 time signature. Features a variety of note values, rests, and trills. Fingerings are indicated by numbers 0, 1, 2, 3, 4. Dynamic markings include *V* (Vibrato) and *tr* (trill).

Staff 3a: Musical notation in bass clef, 2/4 time signature. Continues the piece with complex rhythmic patterns and trills. Includes fingerings and dynamic markings.

Staff 6a: Musical notation in bass clef, 2/4 time signature. Features a sequence of notes with various fingerings and trills.

Staff 9a: Musical notation in bass clef, 2/4 time signature. Includes a trill and various rhythmic figures.

Staff 11a: Musical notation in bass clef, 2/4 time signature. Continues the melodic and rhythmic development.

Staff 14a: Musical notation in bass clef, 2/4 time signature. Features a trill and complex rhythmic patterns.

Staff 16a: Musical notation in bass clef, 2/4 time signature. Includes a trill and various rhythmic figures.

Staff 18a: Musical notation in bass clef, 2/4 time signature. Features a trill and complex rhythmic patterns.

Staff 21a: Musical notation in bass clef, 2/4 time signature. Includes a trill and various rhythmic figures.

T.P. volli

Staff T.P. volli: Musical notation in bass clef, 2/4 time signature. A short, concluding musical phrase.

Five empty musical staves at the bottom of the page, intended for practice or additional notation.

*Fuga*

Musical score for a fugue in bass clef, 2/4 time. The score consists of 11 staves of music, with measure numbers 9, 16a, 24, 32, 39, 46, 52, 58, 65, 72, and 79a. The key signature has one sharp (F#). The score includes various dynamics such as *pia.*, *f.*, and *p.*, and includes numerous fingering numbers (1-4) and accents. There are also some performance markings like *tr* (trill) and *V* (accents).



87

95a

102a

109

116

123

131

139

147

155

163a

170a

178 Musical notation for measure 178, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a 'V' marking above the first measure, a 'C?' marking below the last measure, and various fingering numbers (2, 4, 2, 3, 1=, 4, 0, 4, 3) above the notes.

184a Musical notation for measure 184a, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a '0' marking above the first measure and various fingering numbers (1, 2, 3, 3, 2, 1, 4, 1, 0, 1, 4) above the notes.

191 Musical notation for measure 191, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a '3' marking above the first measure and various fingering numbers (2, 1, 4, 1, 4, 2=, 1, 4, 0, 1, 2, 7, 7) above the notes.

198 Musical notation for measure 198, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a 'C?' marking below the first measure and various fingering numbers (2, 1, 2, 2, 7, 7) above the notes.

204a Musical notation for measure 204a, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various fingering numbers (7, 7, 7, 7, 7, 7, 7, 7) above the notes.

211 Musical notation for measure 211, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a '3' marking above the first measure and various fingering numbers (7, 7, 7, 7, 7, 7, 7, 7) above the notes.

217a Musical notation for measure 217a, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various fingering numbers (7, 7, 7, 7, 7, 7, 7, 7) above the notes.

224 Musical notation for measure 224, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various fingering numbers (3, 1, 3, 1, 4, 3, 4, 1, 7, 7, 7, 7) above the notes.

231a Musical notation for measure 231a, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a 'V' marking above the first measure and various fingering numbers (4, 4, 3, 1, 3, 3, 1, 3) above the notes.

239a Musical notation for measure 239a, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various fingering numbers (2, 0, 2, 0, 2, 4, 2, 2, 7, 7, 7, 7) above the notes.

247 Musical notation for measure 247, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various fingering numbers (7, 7, 7, 7, 7, 7, 7, 7) above the notes.

254a Musical notation for measure 254a, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various fingering numbers (1, 7, 7, 7, 7, 7, 7, 7) above the notes.

262a

270a

278

286

*Andante*

4

7

10

13

16

19

22

25

Allegro

4 *p.* *f.* *p.* *f.*

7a *p.* *f.* *p.* *f.*

10a

14 *VV* *VV*

16a

19a

22a *p.*

25a *f.* *p.* *f.* *p.*

28a *f.* *p.*

31 *f.*

34

37

40a

43a

46a

48a

51

54

56a

*pia.*

*Fine*

artia 2<sup>da</sup> à violino solo senza asso di

2 2 4 3 3 1

3a 1 4 0 2 1

7 2 1 0 1

10 1 4 2 0 (b)

13 2 1 3 4 3 3 1

15a 2 3 3 3

19 0 1 3 3 (b) 4 2 0

21a (b) 1 3 4 1 3

24a 0 2 1 2 3 4 2 0 1

28 3 3 3 (b)

31a (b) 1 2

segue la Corrente

Corrente

Musical notation system 1, measures 1-5. Includes fingering numbers 1, 2, 3 and the instruction "oder" with a 7-measure rest.

Musical notation system 2, measures 6-10. Includes fingering numbers 3, 3, 3, 3, 3, 3 and the instruction "V V".

Musical notation system 3, measures 11a-15. Includes fingering numbers 3, 3, 3, 3.

Musical notation system 4, measures 16a-20. Includes fingering numbers 3, 3, 3, 3, 3, 3.

Musical notation system 5, measures 21a-25. Includes fingering numbers 2, 3, 3, 3 and the instruction "V V".

Musical notation system 6, measures 26a-31. Includes fingering numbers 4, 0, 2, 3, 3, 3, 3, 1.

Musical notation system 7, measures 32-36. Includes fingering numbers 3, 3, 3, 3.

Musical notation system 8, measures 37-41. Includes fingering numbers 3, 3, 3, 3 and the instruction "V V".

Musical notation system 9, measures 42-46. Includes fingering numbers 3, 2, 3, 1, 4 and the instruction "tr".

Musical notation system 10, measures 47-50. Includes fingering numbers 3, 2, 1, 3, 3, 3.

Musical notation system 11, measures 51a-54. Includes fingering number 3.

*V.L. rollé*

Sarabanda

Measures 1-5 of the Sarabanda. The music features a melodic line with trills (tr) and vibrato (V) markings. The key signature has one flat and the time signature is 3/4.

Measures 6-11 of the Sarabanda. Includes fingering (1, 2, 3) and trill (tr) markings. A repeat sign is present at the end of the staff.

Measures 12-16 of the Sarabanda. Includes trill (tr) and vibrato (V) markings.

Measures 17-21 of the Sarabanda. Includes trill (tr) and vibrato (V) markings.

Measures 22-23 of the Sarabanda. Includes first and second endings (1. and 2.).

Measures 24a-28 of the Sarabanda. Includes fingering (4, 2, 0, 2, 4, 2, 1) and vibrato (V) markings.

Measures 29-32 of the Sarabanda. Includes vibrato (V) marking.

Giga

Measures 3a-5 of the Giga. Includes vibrato (V) and trill (tr) markings.

Measures 6-7 of the Giga. Includes fingering (2, 0, 1, 1) markings.

Measures 8a-10 of the Giga. Includes fingering (1, 0, 2, 1, 3) markings.

Measures 11-12 of the Giga. Includes dynamic markings *p.* and *f.*

Measures 13a-16 of the Giga. Includes fingering (1, 2, 1, 3) markings.



15a

18

20a

23

25a

27a

29a

31a

33a

35a

38

40

*V.L. volli*

Ciaccona

The image displays a musical score for a piece titled "Ciaccona". The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of 12 staves of music, each beginning with a measure number on the left. The notation includes various rhythmic values, accidentals, and articulation marks. Several measures contain specific annotations: "V" (likely indicating a vibrato or breath mark), "2=1" and "3=1" (possibly indicating fingerings or specific rhythmic patterns), and circled numbers like (4), (1), and (h). Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some measures also feature slurs and ties. The piece concludes with a final measure marked with a circled "h".

63a

67

70

72a *tr*

75a

80

84

86a *arpeggio* \*

91

100

109

118

122a

\* am Ende der Partita / at the end of the Partita

127

134

141

147a

152

156a

161a

166

170

173a

179

186

193a

201

208

213a

218a

223

227

231

235a

239a

242a

245a

249

*arp.\**

\* am Ende der Partita / at the end of the Partita

*Ciaccona - Arpeggi 88ff*

87 <sup>2II</sup> 2 0 3 0 2 0 3 2 4 3

90 2 0 3 2 2 3 0 3 2 2 3 1 2 2 3 1 1 3 2

*simile*

92 4 2 3 1 2 2 3 2 4 1 1

94 2 3 3 1 2 0 1 1 2 1 1 1 3 2

96 4 2 3 0 1 4 2 1 1 0

98 4 3 1 1 2 4 2 3 3 3 3 2 1 4 3 0 2

100 0 3 1 0 1 1 3 2 1 2 0

102 1 2 4 3 0 0 4 2 0 1 1 1 2

*simile* *simile*

104 4 2 3 4 0 0 1 4 2 1 1 0 3 1 1 0 1 2 4

*simile*

106

*simile*

108

*simile*

110

112

114

116

*simile*

118

*Ciaconna - Arpeggi 200ff*

200

204

245a

249

*ornata 3<sup>ra</sup> à violino do senza arco.*

*Adagio*

7

13

19

24a

29a

35

40a

46



*Fuga*

8a

16a

24

31a

39

45

51a

58a

64a

71

76a

81a

87

93

100a

107

114

121

128

135

143

151

158

165a

172

178

184

190

196a

203

211

219

225a

232a

239a

*al ripverso*

*tr*

246

252a

259

265a

272

277a

282a

287a

294

301

308

315

ab hier wie Takt 34-65

322

329

335

341a

348a

*Largo*

4

7a

10a

13

16

18a

21

V.S. volli

*Allegro assai*

6

11

16

21

25a

29a

34

38a

43

47a

52

56a

Musical notation for measure 56a, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs and fingerings 1 and 2.

61

Musical notation for measure 61, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs and fingerings 0 and b.

65a

Musical notation for measure 65a, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs.

70

Musical notation for measure 70, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs and fingerings 4 and (b).

74a

Musical notation for measure 74a, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs and fingerings 3, 3, 2, 0, 1.

78a

Musical notation for measure 78a, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs.

83

Musical notation for measure 83, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs.

88

Musical notation for measure 88, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs and fingerings 0, 1, 1, 4, 1, 4, 1.

92a

Musical notation for measure 92a, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs and fingerings 0, 2, 4, 1, 4, 0, 2, 3.

97a

Musical notation for measure 97a, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs and fingerings 2, 1, 3, 3, V.

102

Musical notation for measure 102, featuring a bass clef, a key signature of one flat, and a complex rhythmic pattern with slurs, ending with a double bar line and the word *Fine*.

artia 3<sup>ra</sup> à violino olo senza asso.

Preludio

*pia.*



58 *pia*

63 *f* *pia* *f*

68

73

77a

81a

85a

90

94a

98a

103a

107a

112

117

122

127

132

137a

*Loure*

5a

10

14

18a

22a

Gavotte en Rondeaux

The image displays a musical score for a piece titled "Gavotte en Rondeaux". The score is written in a single system with 12 staves, each containing a line of music. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by intricate melodic lines with frequent slurs, trills (marked "tr"), and various fingerings (e.g., "1=", "2 4 1", "3 3", "4"). The score includes measure numbers 8, 14, 21, 28, 34, 42, 49, 55, 61, 68, 75, 82, 88, and 94. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a final cadence on the 12th staff.

Menuet 1<sup>re</sup>

10

19

27

Menuet 2<sup>de</sup>

9

18

26

[Menuet 1<sup>re</sup> Da Capo]

Bourée

7

13a

19a

26

32a

*Giga*

5a

*pia.* *f.*

11

15a

20a

26

31

*Fine*

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