# J.S. BACH

# Violin Sonata No. 3 in C major

## BWV 1005

**Educational Edition**

**With technical indications and comments by Georges Enescu**

**Collected and edited by Serge Blanc**

**More information at www.sergeblanc.com**

# J.S. BACH

## Sonata & Partita
## for Solo Violin

**With technical indications and comments by Georges Enescu, collected and edited by Serge Blanc.**

During the years of instruction he received from Maestro Georges Enescu, Serge Blanc noted and collected technical and interpretive indications for what Enescu called "The Himalayas of violinists": the Sonatas & Partitas for solo violin by Johann Sebastian Bach.

This exceptional document brings together these notes which concern sonority, phrasing, tempo, fingering, and expression. It is the culmination of the life's work of a master considered as one of the greatest interpreters of this work.

After having taught his own students for more than half a century, Serge Blanc wished to pass on to future generations of violinists the valuable guidance of Georges Enescu by collecting and commenting on his notes.

The complete document including Sonatas & Partitas BWV 1001 to BWV 1006, as well as Serge Blanc's recordings with Enescu, are available for free download at www.sergeblanc.com

# Preface

It is common knowledge that the **Sonatas and Partitas for Solo Violin of JS Bach** were the daily bread of George Enescu, as they are for any musician who recognizes their value and necessity to their culture.

He considered these masterpieces as «the Himalayas of violinists» of which he was one of the greatest of the twentieth century!

He studied and taught this music all his life, both as a great performer with his reflection on all the technical problems posed by these particularly difficult works, but especially from the point of view of the brilliant composer that he was, understanding as well what this music expressed from the greatest musician of all time: JS Bach!

It was first and foremost necessary for Georges Enescu to transmit to future generations the wealth of his research, artistic, cultural and technical, that he had carried out and tested through his own magnificent career as a violinist alongside the career which mattered most to him, composer.

Once Georges Enescu returned to France in 1947 and decided to give lessons again, I had the opportunity to take them for five years, after which he offered me the unique opportunity to give a recital of the Sonatas with him at the piano! It was the chance of a lifetime.

During those five years, I had collected an enormous amount of his teachings, especially regarding what he considered the essential of musical culture: JS Bach!

I could not imagine at the time that the treasure he had passed to me, and to all his students (whom he modestly called his «colleagues»!), would serve me all my life as a musician... because it is only through experience that we understand what is contained in these works essential to the culture of any musician who plays a string instrument (violin, viola or cello).

It is no coincidence that all the great artists playing these instruments have spent their lives studying and playing these pieces throughout their careers... indeed reediting them in their own manner. But though Georges Enescu played, taught, and recorded them often... there is unfortunately no edition revealing his precise indications and his abundant comments!

One should be aware of the hardships that faced him at the time; he was over sixty years old and suffered from a serious disease of the spinal column, and he had lost at the same time all his possesions and his beloved homeland: Romania!

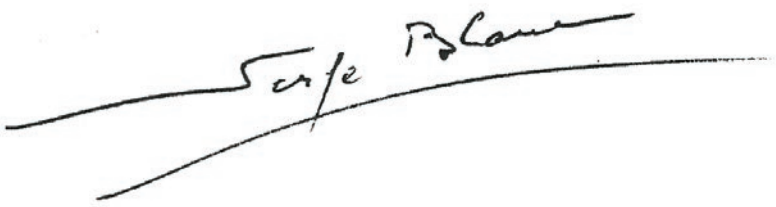
During the 55 years that followed, I continued thinking about the precious fruits of the education that I had received from this great master, learning how to pass on in my turn what I had received, passing on to each of my students the information that he had generously given to me in order to help them understand and interpret these pieces.

Proper tone, phrasing, musicality expressed in an artistic or intimate way, are the results obtained through a strict application of information and commentary gathered by patience and fierce determination!

For example concerning tempi advised by Enescu and shown at the beginning of each piece in this edition, he established these according to the indications given by the hand of JS Bach.

This single indication is essential... but is not in any edition. But when a young student (or teacher!) approaches these works for the first time, they cannot have this knowledge innately... Only later experience will eventually allow them to make their own interpretation and personal changes, having first understood the essential foundation thanks to proven sources.

It is the precious inheritance received by George Enescu that justifies the title **Educational Edition** that I have chosen.



**Serge Blanc**

# Sonata III
## BWV 1005

### ADAGIO
♩ = 40

JS Bach is one who knows the secret of restoring calm after the storm!

This slow Adagio prelude (marked ♩ = 40 but it is a good idea to begin working at ♪ = 80 before really thinking in 3/4) is as cool as can be... Enescu compared the repetitive rhythmic structure to the columns of the Parthenon.

The performer of this difficult prelude (one of many difficult pieces in this collection of technical achievements) of lush chords constantly modulating from key to key, should not let show any effort and let the most tranquil ecstasy prevail.

It is necessary then to be an absolute master of polyphonic technique.

Only extensive work focused on both the greatest accuracy of the often-subtle intervals and the maintaining of an imperturbable tempo, as well as suppleness in the bow changes, can overcome these technical difficulties. But at the moment of performance it is the phrasing that will become the obvious primary concern!

Here again, one must always seek to bring out the melody by favoring bow pressure on the relevant string.

In measure 18 one must invert the chords to bring out the bass.

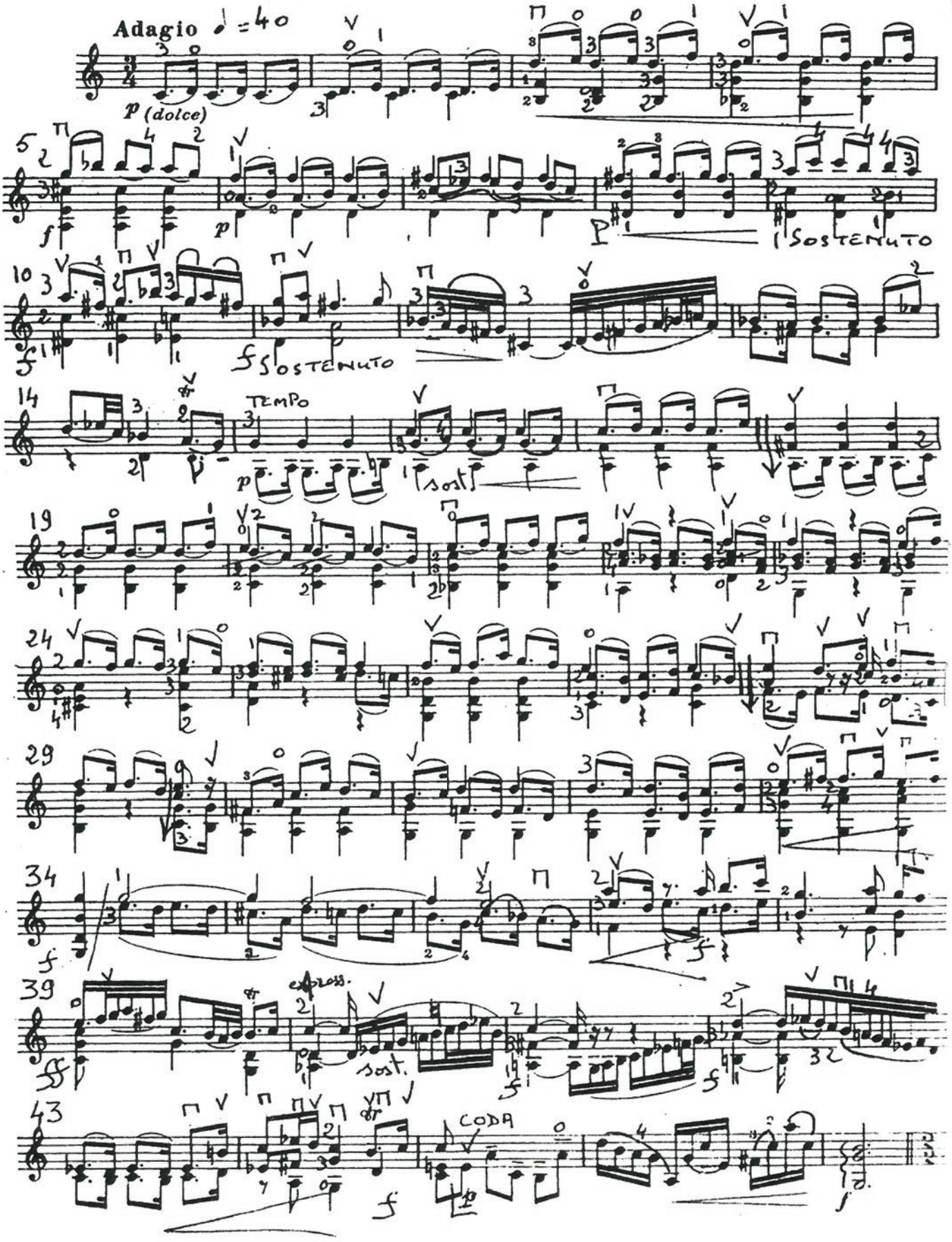
In measures 20 and 22-23 it is the middle voices which must be brought out, as well as in 27, 28, 29, etc.

The few trills must, according to the general tempo, be slow and must not exceed two or three beats.

The last three measures, a CODA, end on a crescendo that showcases the last dominant chord that leads to the great **Fugue** that follows.

# Sonata III

## BWV 1005



# Sonata III
## BWV 1005

### FUGA
♩ = 66

As with the two previous **Fugues**, this one starts with a simple theme of an upbeat and 4 measures in C major that Georges Enescu played « martelé léger » in the middle of the bow, which he termed « détaché d'orgue », and which will be used throughout, more or less ***f*** … or ***p***.

At the upbeat to measure 5 the upper voice enters. They continue together until measure 10 where the soprano and then the bass voice enter. These four voices eventually develop the theme together until measure 20 where we arrive at G major.

Here begins the first episode based on the initial thematic cell, until the return of the theme at measure 24 in the bass, which we will strive to bring out by inverting the chords.

In measure 30 we will emphasize the middle voice until 34 where the motive will develop in a "divertissement" varied in turn in each voice. We must bring out each entrance with a slight emphasis.

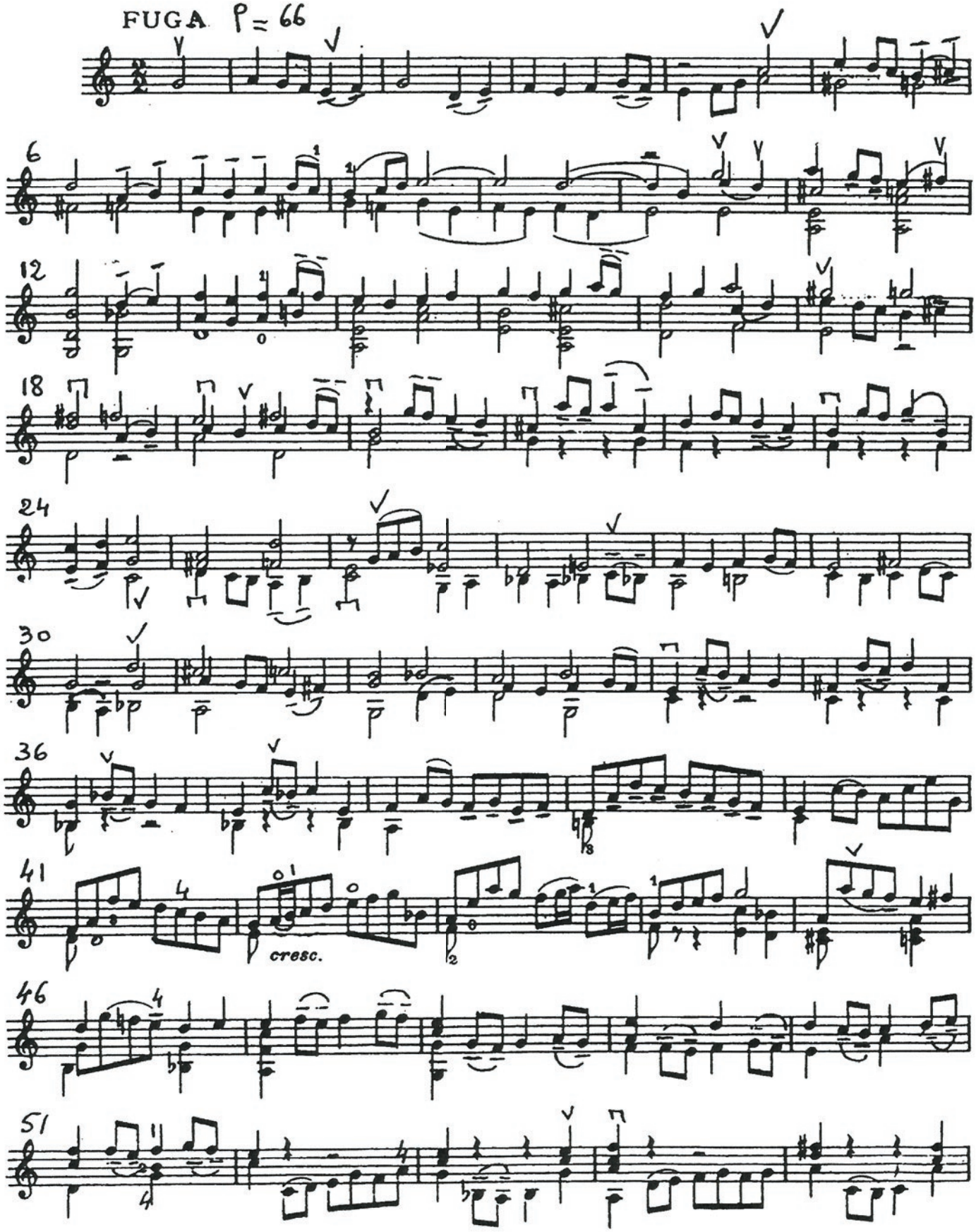
This divertissement will evolve through various repetitive phrases, ascending or descending, until the return of the opening theme in measure 92 where its motives are distributed this time from voice to voice alternately.

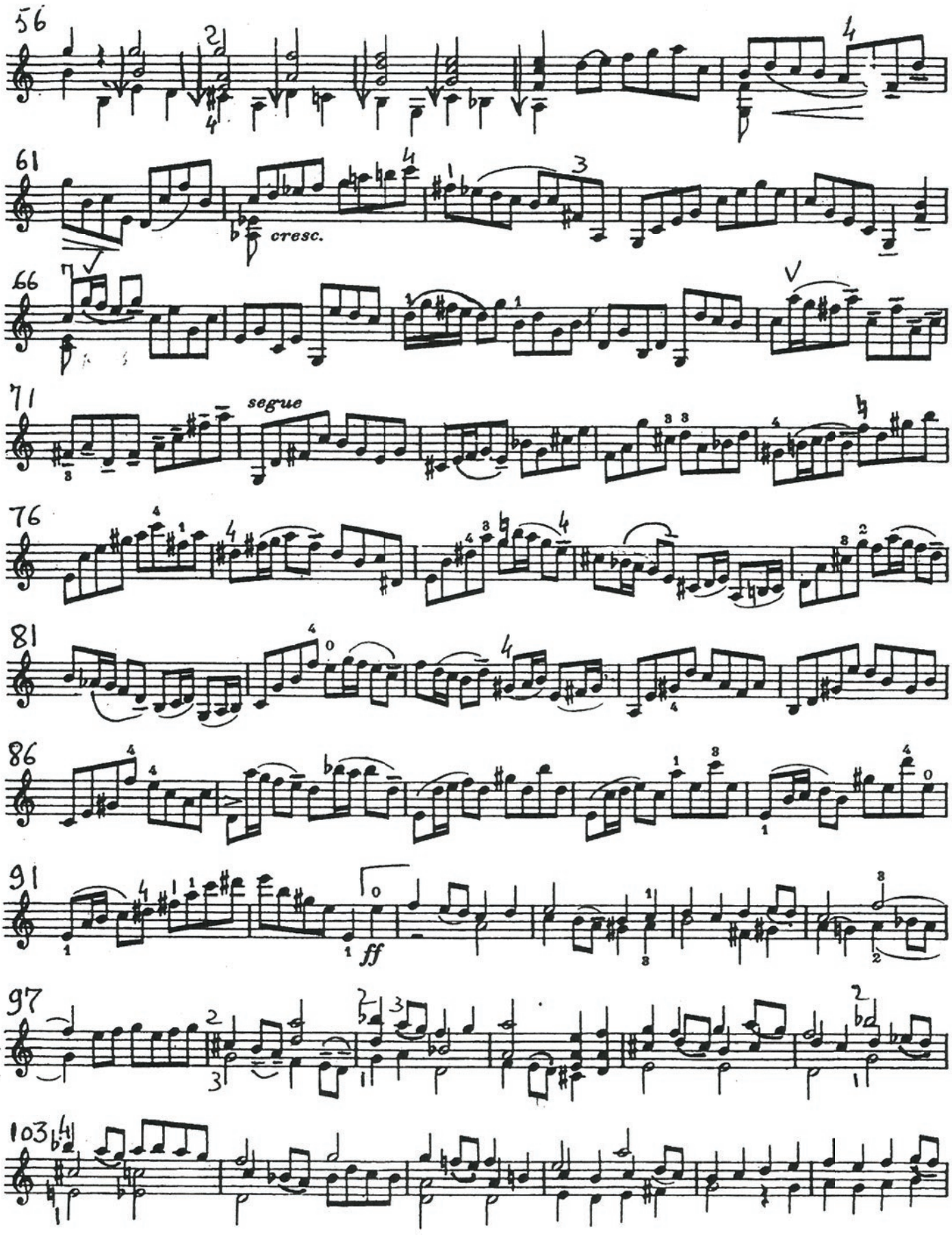
It is up to the performer to bring out these passages by emphasizing the proper voice. This requires great concentration.

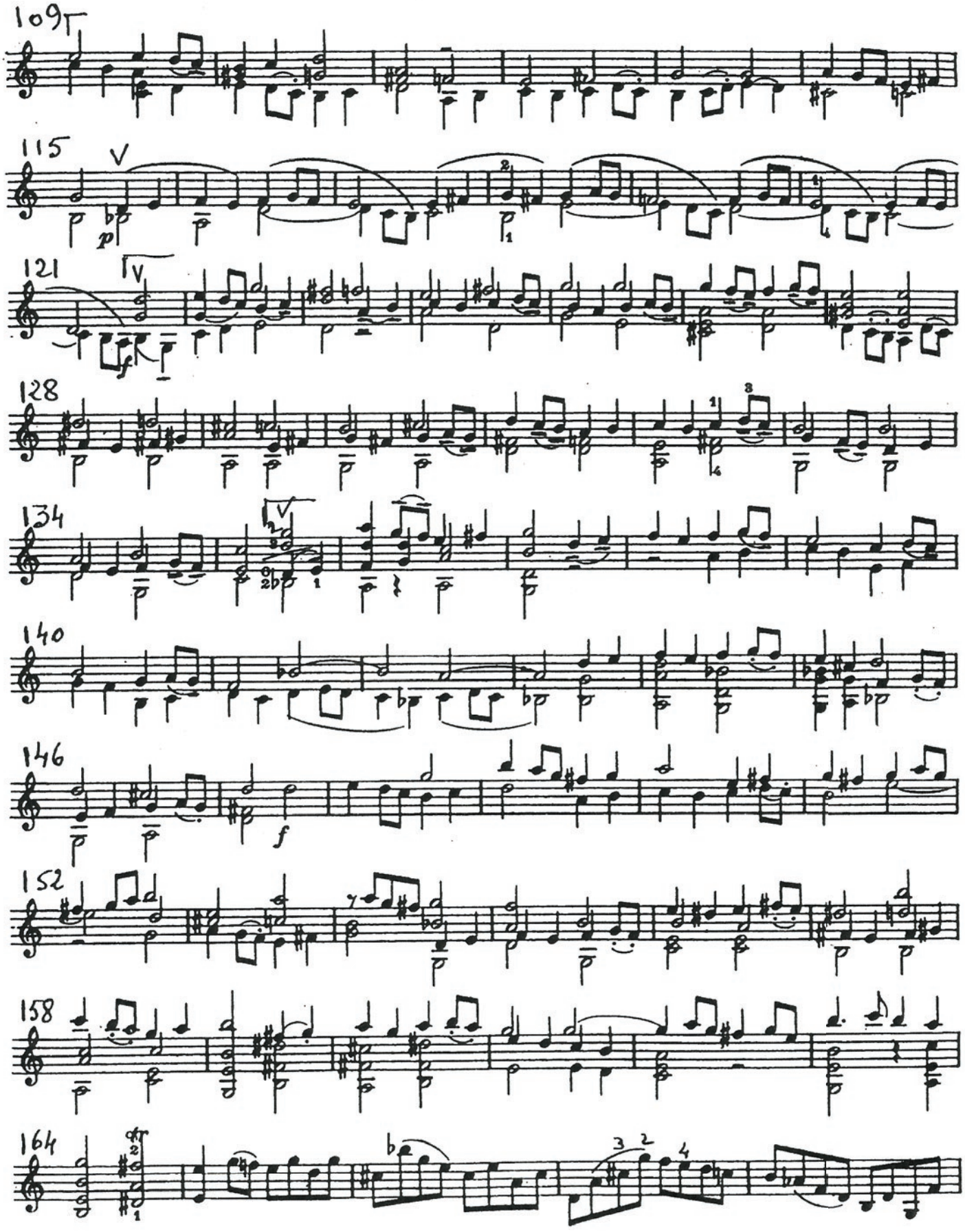
It would be inutile and tedious to follow this measure by measure analysis with a literary description. One who has understood up to here will continue with instrument in hand to the end.

Watch out for the inversion of the theme in measure 201 indicated by the composer himself.

To hold the listener's attention do not hesitate to support the ascending or descending phrases by emphasizing them with dynamics.


FUGA ♩= 66
6
12
18
24
30
36
41
cresc.
46
51


56
61
cresc.
66
71
segue
76
81
86
91
ff
97
103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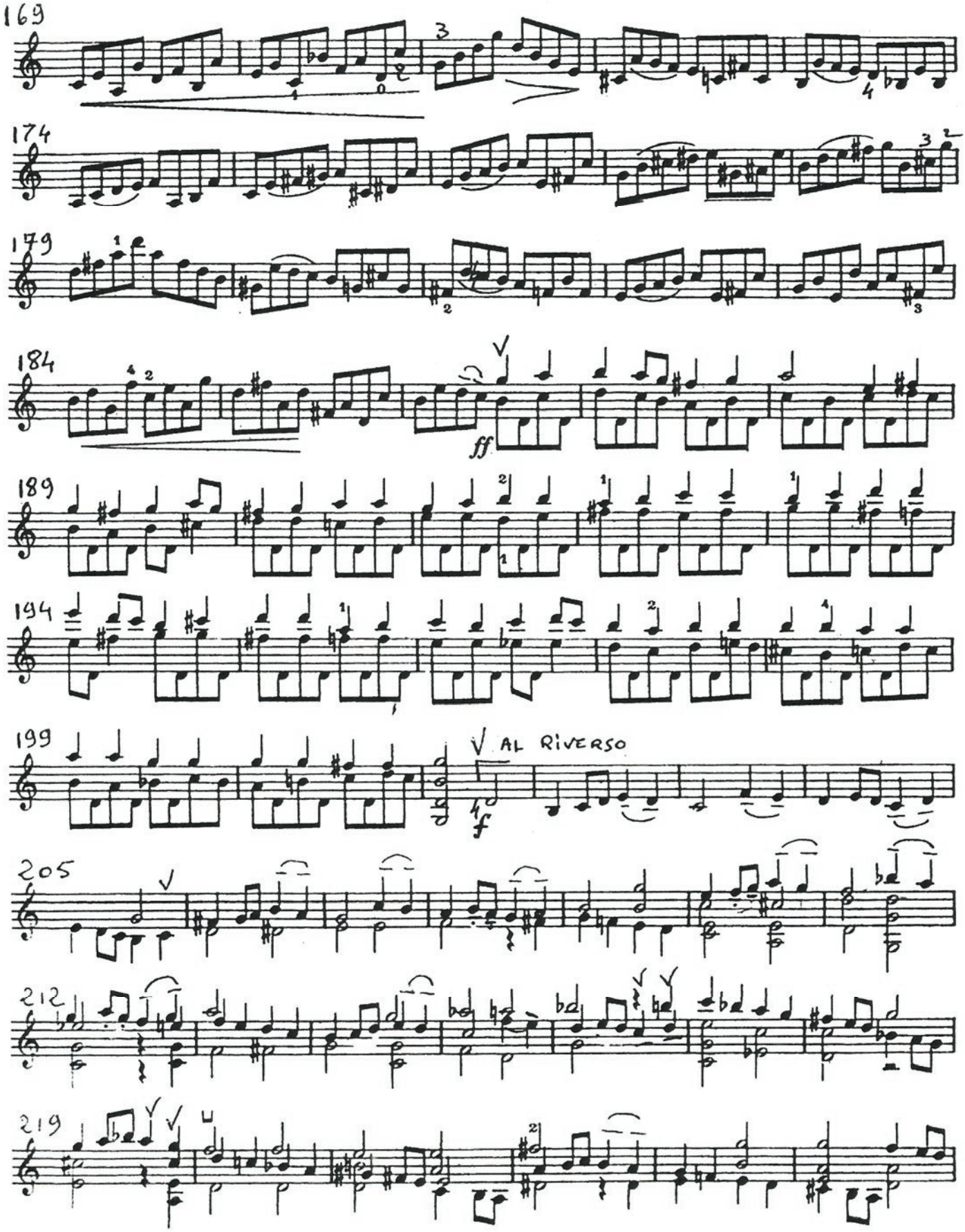
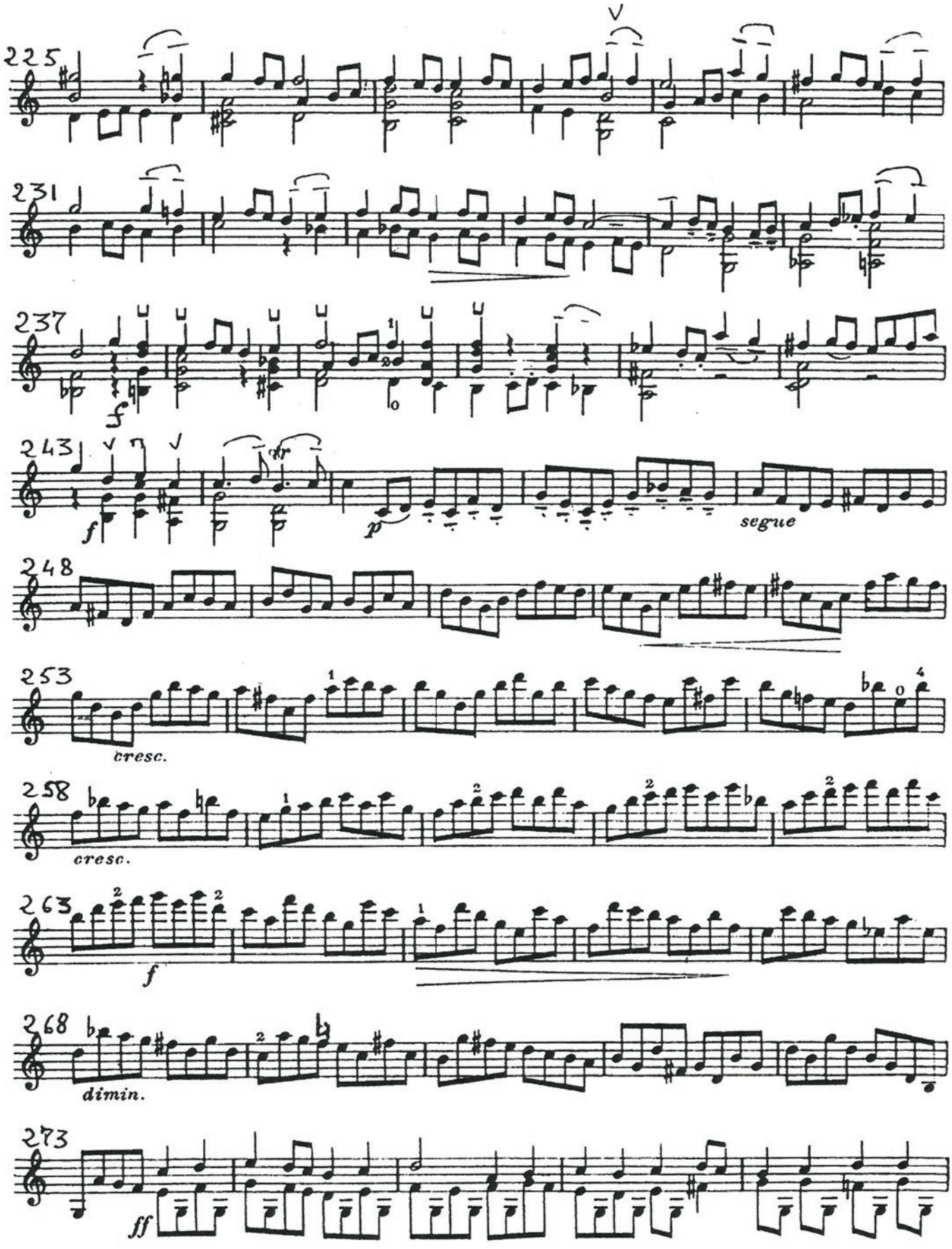
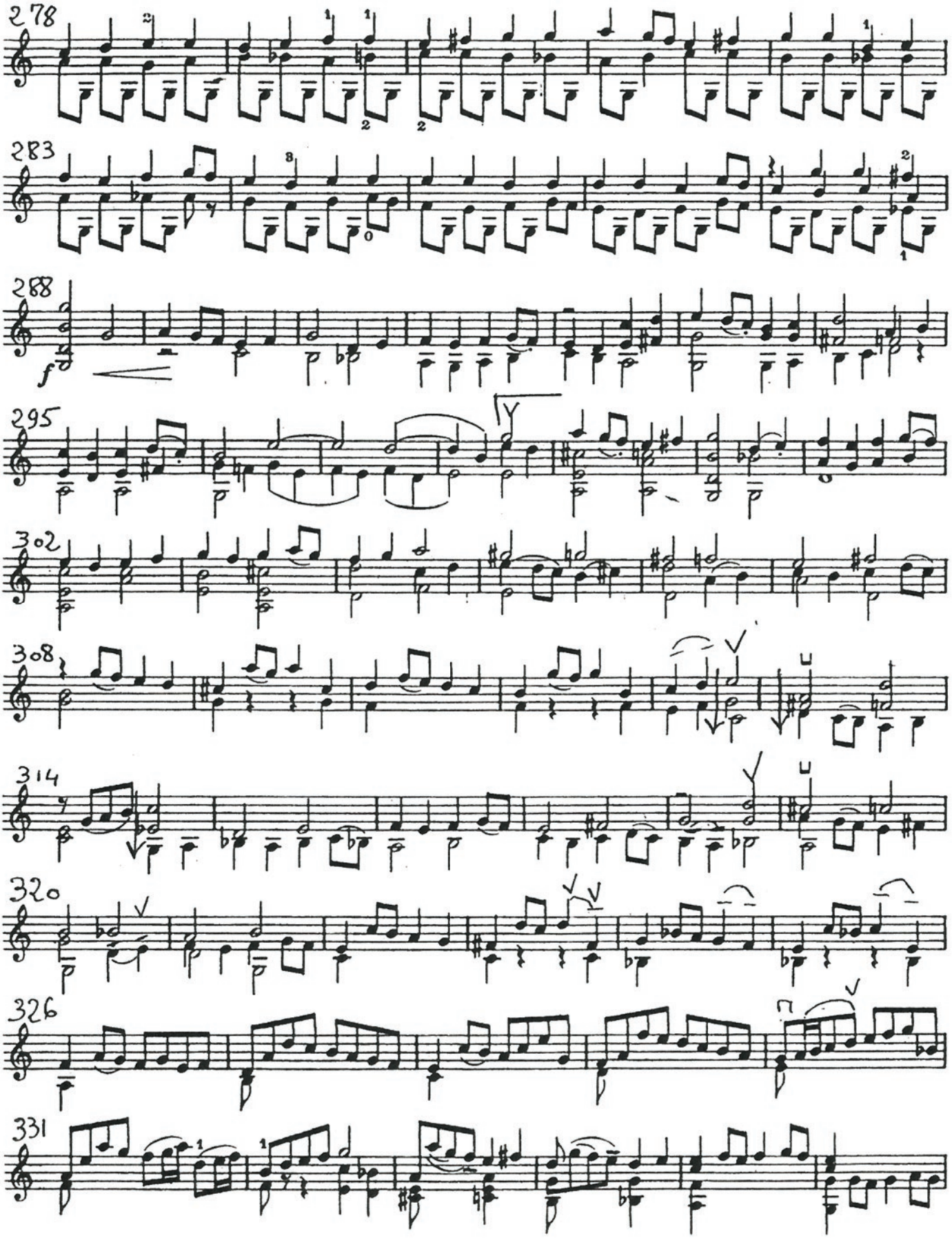
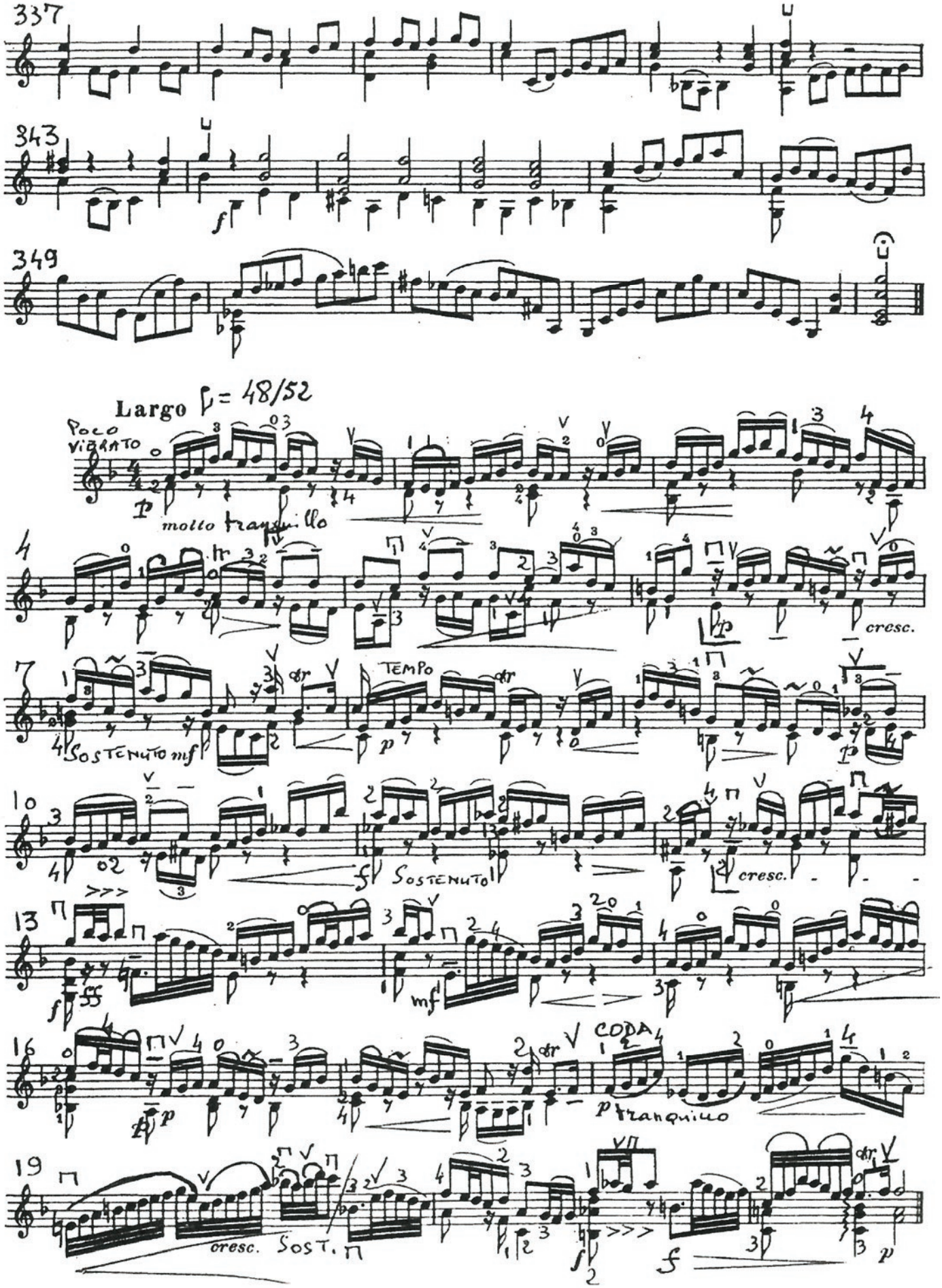
152
158
164


169
174
179
184
ff
189
194
199
AL RIVERSO
f
205
212
219


225
231
237
243
248
253
258
263
268
273
segue
cresc.
cresc.
dimin.


278
283
288
f
295
302
308
314
320
326
331


337
343
349
Largo ♩= 48/52
Poco vibrato
molto tranquillo
cresc.
TEMPO
Sostenuto mf
Sostenuto
cresc.
CODA
p tranquillo
cresc.
Sost.

# Sonata III
## BWV 1005

### LARGO
♪ = 48/52

Once again, JS Bach shows how to restore calm after the storm.

This slow piece is imbued with the greatest serenity and its tempo indication, the slowest in music, will not exceed ♪ = 48/52 metronome.

We must therefore adopt subtle nuances and a barely audible vibrato and, when they occur, very slow trills of just two beats.

Take time to breathe between phrases by observing the signs ⌒ or ⌜‾‾ indicating the beginning or the end of musical phrases.

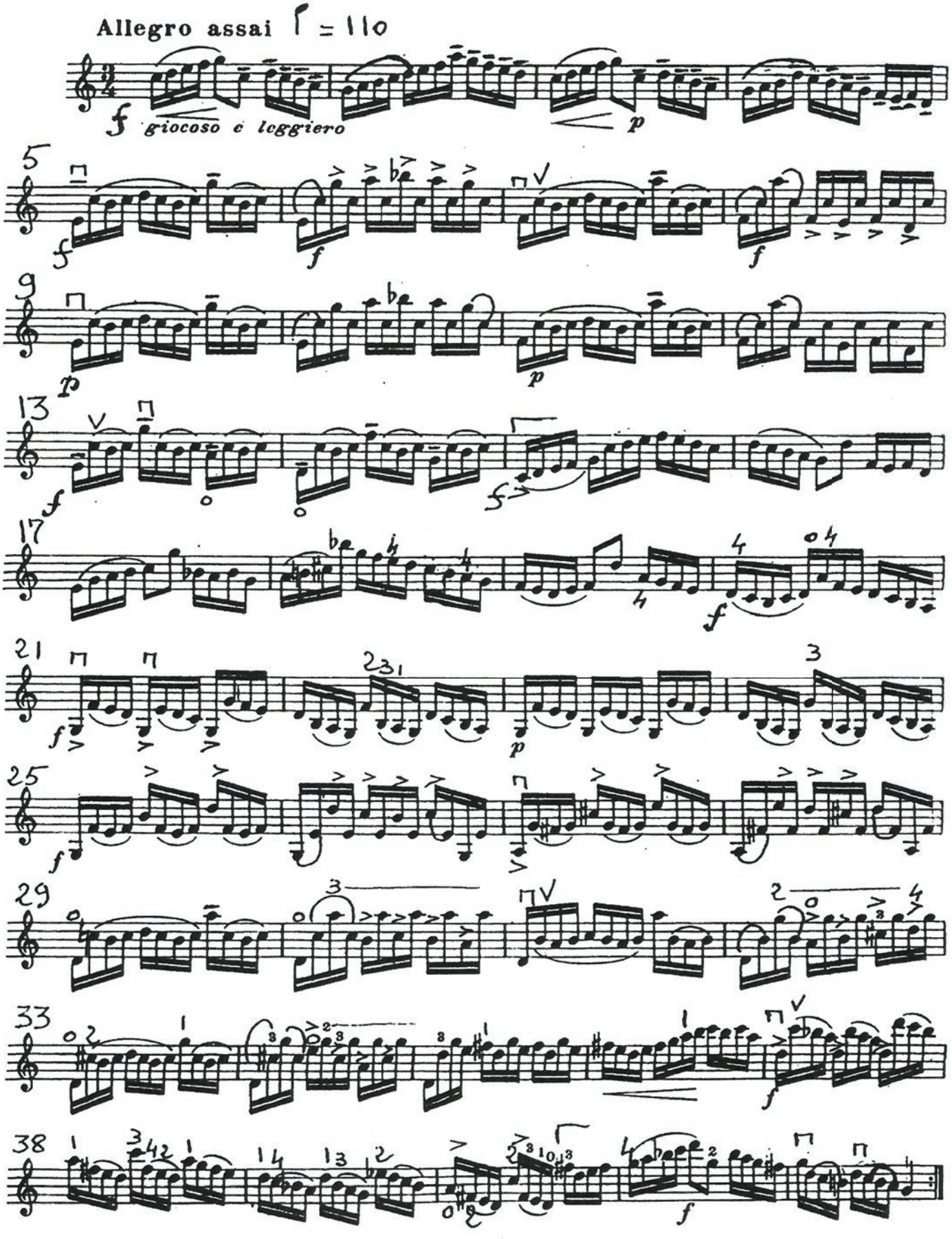
As always, the slow tempo will be respected from the beginning to the end of this sublime meditation.

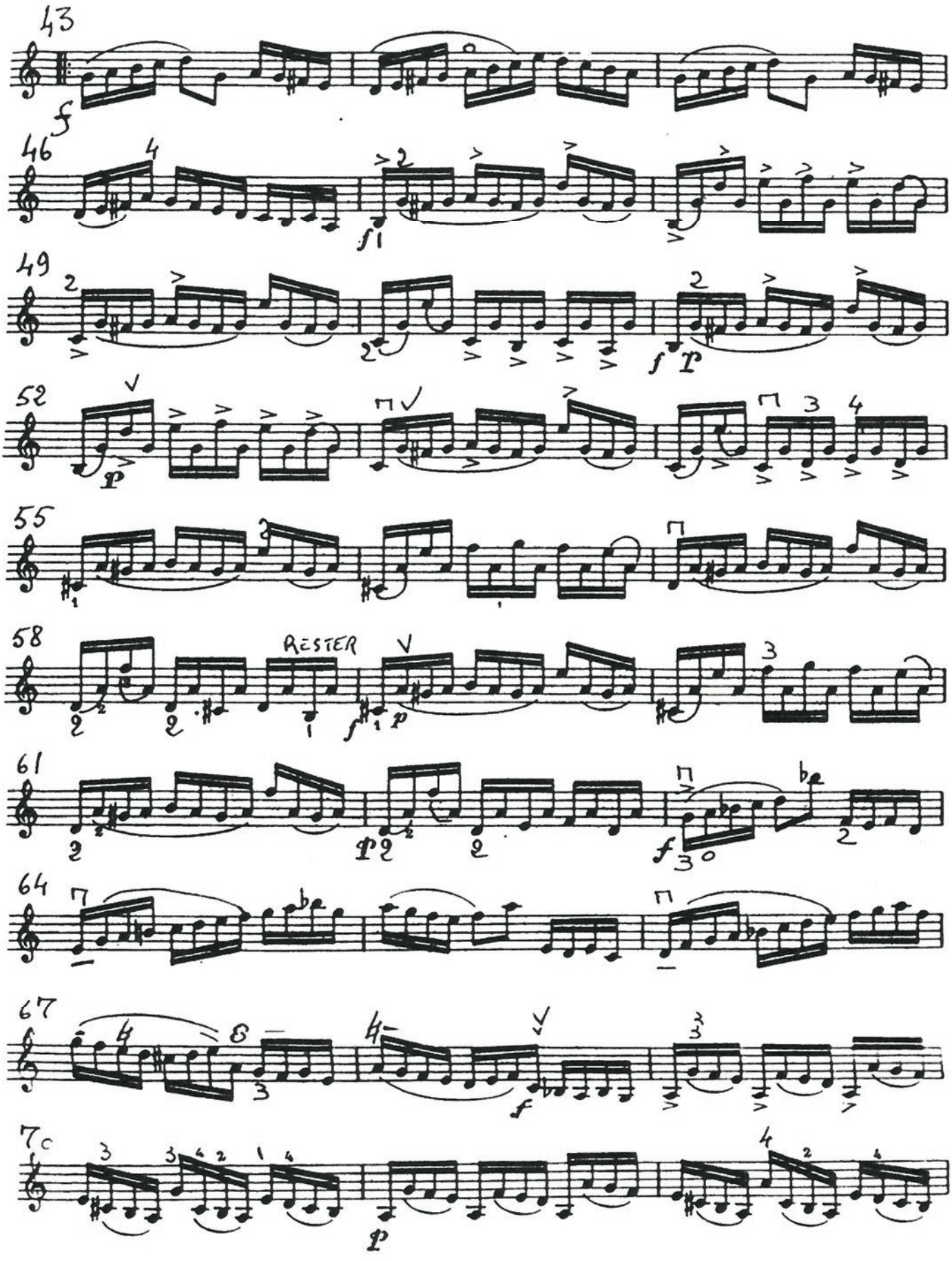
### ALLEGRO ASSAI
♩ = 110

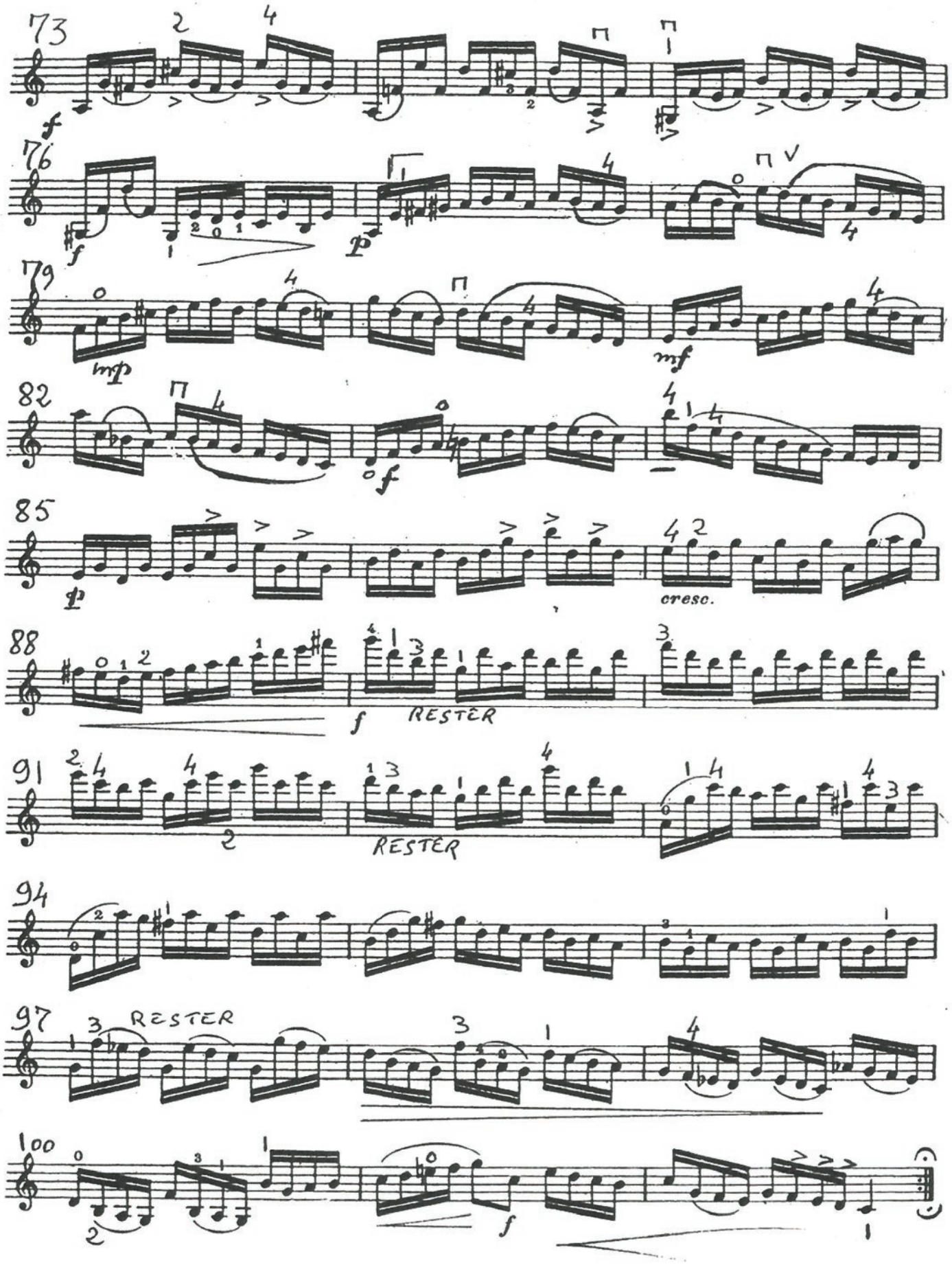
As its title suggests, this is a very happy finale that contrasts with the previous Largo.

The dynamics ***f*** and ***p*** asked for by the composer, as well as the diverse bowing, legato or détaché, attest to the quick and happy character always in the bright tonality of C major.

Keep the bow « à la corde » with a very supple wrist during the bariolages, where one can place accents to bring out the melodic or rhythmic line in this very enthusiastic finale!


Allegro assai ♩ = 110
f giocoso e leggiero
p
5
f
f
f
9
p
p
13
f
f
17
f
21
f
p
25
f
29
33
f
38
f


43
46
49
52
55
58
RESTER
61
64
67
70


73
f
76
f
p
79
mp
mf
82
f
85
p
cresc.
88
f
RESTER
91
RESTER
94
97
RESTER
100
f

# Conclusion in the form of ACKNOWLEDGMENT

I am fully aware of what it means to boldly approach so closely two prestigious personalities like Jean-Sebastian Bach and George Enescu.

The first has been recognized for so long and everywhere as a Demi-God-Creator of music, and the second as the greatest interpreter of the **Sonatas and Partitas for Solo Violin**.

Having had the exceptional good fortune to work with Enesco for 5 years I always knew that he was offering me such a precious message that I immediately wrote down even the smallest detail with care... and I studied this and passed it to my students for 60 years...

I became aware during my participation of the Symposium of Bucharest for the 50th anniversary of his death that I had a duty to future generations of violinists to share Enescu's guidance, which I had jealously preserved for so long.

Having been unable to do this himself due to circumstances, I understood it was imperative to do so in his place before the information was lost forever.

Serge Blanc and Georges Enescu bowing at the end of their concert (Paris, 1952)
(recording available on www.sergeblanc.com)

A Serge Blanc, en souvenir de sa remarquable
exécution de ma Sonate roumaine, bien
amicalement
Georges Enesco
1952

**For more information :**

**www.sergeblanc.com**

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