

J.S. BACH

**Violin Partita No. 3
in E major**

BWV 1006

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 possessions and his beloved homeland: Romania!

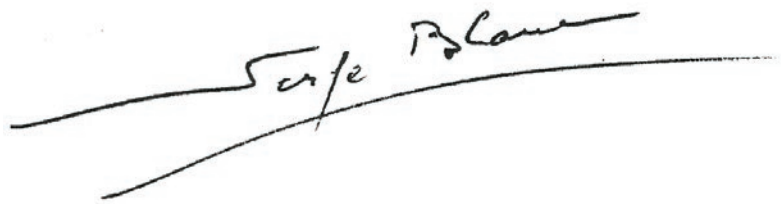
During the 55 years that followed, I continued thinking about the precious fruits of the education that I had received from this great master, learning how to pass on in my turn what I had received, passing on to each of my students the information that he had generously given to me in order to help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

A handwritten signature in black ink, reading "Serge Blanc". The signature is written in a cursive style with a long horizontal stroke extending to the right.

Serge Blanc

Partita III

BWV 1006

PRELUDE

♩ = 103/110

This beautiful and very famous **Prelude** is the first movement of this third and final **Partita for solo violin**.

This etude is so motivating that even the laziest student becomes a hard worker. JS Bach himself thought enough of it to later transcribe it for organ, on which it is also often played.

All the great violinists are proud to play it alone or with the superb suite of six French Dances that follow.

Enescu played it ♩ = 103/110 and above all not in “perpetual motion” with a succession of shapeless notes at an insane speed... which we hear so often.

Instead the rhythmic structures and the contrasting nuances indicated by the composer himself are there to force the performer into the greatest discipline concerning tempo (which should never vary) and phrasing (which emerges so clearly in the writing).

We should not be afraid to follow the upward or downward phrases with dynamics that underline them. Even if they are not indicated, the writing itself heavily implies it.

One must study very carefully - and at a slow tempo - the bowing of the bariolage, rather difficult to apply with the arms and above all the wrist, which must remain as free as possible, even if it paralyzes you well before the end of the work!

One must have the greatest clarity of bow over the strings, giving it little length in the middle, a precise point of contact on the string (judging the most favorable place by ear) and ensuring its parallelism with the bridge.

An excellent performance will depend on these precise techniques!

Above all, it is not a sprint... contemptible! We are in Bach's domain.

Partita III

BWV 1006

PRÉLUDE $\text{♩} = 103$

f con allegrezza

5 *p* *f*

9 *p*

13 *f* *p*

17 *p*

21 *p*

25 *p*

29 *pp* *cresc.* *f*

33 *pp* *f*

37 *ff* *ff*

41 *f*

Handwritten musical score for a single melodic line, likely for a violin or flute, in G major (one sharp). The score consists of ten staves, each beginning with a measure number. The notation includes various rhythmic values, accidentals, and dynamic markings.

Staff 1 (Measures 45-48): Starts with measure 45. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 2 (Measures 49-52): Starts with measure 49. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 3 (Measures 53-56): Starts with measure 53. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 4 (Measures 57-60): Starts with measure 57. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 5 (Measures 61-64): Starts with measure 61. Dynamics include *p* and *f*. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 6 (Measures 65-68): Starts with measure 65. Dynamics include *p* and *f*. Fingerings are indicated by numbers 1, 2, 3, 4. The text "3^e Corde" is written below the staff.

Staff 7 (Measures 69-72): Starts with measure 69. Dynamics include *f*. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 8 (Measures 73-76): Starts with measure 73. Dynamics include *f*. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 9 (Measures 77-80): Starts with measure 77. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 10 (Measures 81-84): Starts with measure 81. Dynamics include *f* and *pp*. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 11 (Measures 85-88): Starts with measure 85. Dynamics include *cresc.* and *f*. Fingerings are indicated by numbers 1, 2, 3, 4.

Staff 12 (Measures 89-92): Starts with measure 89. Dynamics include *f*. Fingerings are indicated by numbers 1, 2, 3, 4.

Handwritten musical score for guitar, measures 93 to 134. The score is written on ten staves, each beginning with a measure number. The key signature is three sharps (F#, C#, G#). The notation includes various guitar-specific symbols such as natural harmonics (0), fret numbers, and articulation marks like accents (>) and breath marks (^). Dynamic markings include *ff* (fortissimo) and *cresc.* (crescendo). A section starting at measure 130 is marked "CODA". The piece concludes with a *Tempo* marking and a final measure marked with a checkmark (✓).

Partita III

BWV 1006

LOURÉ

♩ = 69

As with all great artists, what prevails here is the obvious contrast in tempo and atmosphere. This slow dance of French origin is expressed with a gentle melody and must be played with a calm vibrato, present on every note.

The characteristic of this dance is to give a slight inflection on every eighth pickup and even on sixteenths in measures 6 and 7, 17, 19 and 22. Although these dances were not written to be choreographed we must not overlook the style that the author chose and keep a danceable tempo and rhythm.

Again, the nuances shown by Enescu are desirable for the colors they bring to the interpretation.

Trills are slow and should not exceed two or three beats.

GAVOTTE EN RONDEAU

♩ = 74

An elegant court dance, it is very popular with musicians and often required in competitions for its test of musicality and style.

The alternation of the theme « refrain » and the couplets indicates the chosen title. We must respect the first repeat before the first couplet that begins **mf**, but the development will be **p** with short and elegant bow strokes near the tip (hence its characterization by Enesco as a “dance of polished shoes”).

The refrain is played léger martelé **mf** towards the tip of the bow (especially not spiccato) and always ends **p**, except the last time where on top of the crescendo we can add a little rallentando.

The couplets are each in a different key and begin **f** in contrast to the **p** end of the refrain.

Take time to breathe, but always return to the same tempo and maintain an elegant dance like agility.

MENUETS

♩ = 108/112

Like the **Gavotte** the **Minuet** is a French-born court dance that needs gentleness and elegance in its interpretation.

So we will use the top of the bow with a light and elegant martelé at a dynamic moderate, but still contrasting according to the phrasing.

At measure 18 we will take advantage of the legato phrases to add a little more expression without the left hand by extending the bow further.

At measures 19 and 21 we will slightly accent the sixth eighth-note and emphasize the development of phrase with a crescendo; 29 will be **p** before ending **f**.

Respecting the repeats we will connect the **second Minuet** in the same tempo.

It will make its difference through a gentler pace, more cantabile than rhythmic.

Again we must observe both repeats before returning to **Minuet I** playing it fully but this time without a repeat.

BOURRÉE

♩ = 84

A highly rhythmic popular French dance of rustic character, very musically successful in the Suites.

Strongly mark the pickup and following downbeat.

Give full value to the quarter notes that follow the legato eighths and follow the contrast in dynamics indicated by the composer.

Play both repeats.

GIGUE

♩. = 59

A rather fast and energetic folk dance where one strikes one's heels, which requires a lot of clarity in its interpretation, particularly on the anacrusis.

Here again we will respect the contrasting dynamics and play both repeats.

This short and brilliant piece is both the conclusion of the **3rd Partita** in E major and of this awesome musical monument, the **6 Sonatas and Partitas for Solo Violin** by JS Bach.

LOURE

$\text{♩} = 69$

p dolce

Musical score for LOURE, measures 1-22. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked $\text{♩} = 69$. The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and fingerings. Measure numbers 1, 4, 8, 11, 15, 19, and 22 are indicated at the start of their respective staves.

GAVOTTE EN RONDEAU

$\text{♩} = 74$

mf grazioso

Musical score for GAVOTTE EN RONDEAU, measures 1-10. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked $\text{♩} = 74$. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and fingerings. Measure numbers 5 and 10 are indicated at the start of their respective staves.

Handwritten musical score in treble clef, key of D major (two sharps), and 4/4 time. The score consists of ten staves, numbered 16, 22, 28, 33, 38, 44, 50, 55, 60, 65, and 70. The music features various musical notations including notes, rests, accidentals, and dynamic markings.

Key markings and annotations include:

- mf* (mezzo-forte) at the beginning of the first staff.
- p* (piano) at the beginning of the second staff.
- molto* (molto) at the beginning of the third staff.
- f* (forte) at the beginning of the fourth staff.
- f* (forte) at the beginning of the fifth staff.
- mf* (mezzo-forte) at the beginning of the sixth staff.
- mf* (mezzo-forte) at the beginning of the seventh staff.
- mf* (mezzo-forte) at the beginning of the eighth staff.
- mf* (mezzo-forte) at the beginning of the ninth staff.
- mf* (mezzo-forte) at the beginning of the tenth staff.
- mf* (mezzo-forte) at the beginning of the eleventh staff.
- mf* (mezzo-forte) at the beginning of the twelfth staff.
- mf* (mezzo-forte) at the beginning of the thirteenth staff.
- mf* (mezzo-forte) at the beginning of the fourteenth staff.
- mf* (mezzo-forte) at the beginning of the fifteenth staff.
- mf* (mezzo-forte) at the beginning of the sixteenth staff.
- mf* (mezzo-forte) at the beginning of the seventeenth staff.
- mf* (mezzo-forte) at the beginning of the eighteenth staff.
- mf* (mezzo-forte) at the beginning of the nineteenth staff.
- mf* (mezzo-forte) at the beginning of the twentieth staff.
- mf* (mezzo-forte) at the beginning of the twenty-first staff.
- mf* (mezzo-forte) at the beginning of the twenty-second staff.
- mf* (mezzo-forte) at the beginning of the twenty-third staff.
- mf* (mezzo-forte) at the beginning of the twenty-fourth staff.
- mf* (mezzo-forte) at the beginning of the twenty-fifth staff.
- mf* (mezzo-forte) at the beginning of the twenty-sixth staff.
- mf* (mezzo-forte) at the beginning of the twenty-seventh staff.
- mf* (mezzo-forte) at the beginning of the twenty-eighth staff.
- mf* (mezzo-forte) at the beginning of the twenty-ninth staff.
- mf* (mezzo-forte) at the beginning of the thirtieth staff.
- mf* (mezzo-forte) at the beginning of the thirty-first staff.
- mf* (mezzo-forte) at the beginning of the thirty-second staff.
- mf* (mezzo-forte) at the beginning of the thirty-third staff.
- mf* (mezzo-forte) at the beginning of the thirty-fourth staff.
- mf* (mezzo-forte) at the beginning of the thirty-fifth staff.
- mf* (mezzo-forte) at the beginning of the thirty-sixth staff.
- mf* (mezzo-forte) at the beginning of the thirty-seventh staff.
- mf* (mezzo-forte) at the beginning of the thirty-eighth staff.
- mf* (mezzo-forte) at the beginning of the thirty-ninth staff.
- mf* (mezzo-forte) at the beginning of the fortieth staff.
- mf* (mezzo-forte) at the beginning of the forty-first staff.
- mf* (mezzo-forte) at the beginning of the forty-second staff.
- mf* (mezzo-forte) at the beginning of the forty-third staff.
- mf* (mezzo-forte) at the beginning of the forty-fourth staff.
- mf* (mezzo-forte) at the beginning of the forty-fifth staff.
- mf* (mezzo-forte) at the beginning of the forty-sixth staff.
- mf* (mezzo-forte) at the beginning of the forty-seventh staff.
- mf* (mezzo-forte) at the beginning of the forty-eighth staff.
- mf* (mezzo-forte) at the beginning of the forty-ninth staff.
- mf* (mezzo-forte) at the beginning of the fiftieth staff.
- mf* (mezzo-forte) at the beginning of the fifty-first staff.
- mf* (mezzo-forte) at the beginning of the fifty-second staff.
- mf* (mezzo-forte) at the beginning of the fifty-third staff.
- mf* (mezzo-forte) at the beginning of the fifty-fourth staff.
- mf* (mezzo-forte) at the beginning of the fifty-fifth staff.
- mf* (mezzo-forte) at the beginning of the fifty-sixth staff.
- mf* (mezzo-forte) at the beginning of the fifty-seventh staff.
- mf* (mezzo-forte) at the beginning of the fifty-eighth staff.
- mf* (mezzo-forte) at the beginning of the fifty-ninth staff.
- mf* (mezzo-forte) at the beginning of the sixtieth staff.
- mf* (mezzo-forte) at the beginning of the sixty-first staff.
- mf* (mezzo-forte) at the beginning of the sixty-second staff.
- mf* (mezzo-forte) at the beginning of the sixty-third staff.
- mf* (mezzo-forte) at the beginning of the sixty-fourth staff.
- mf* (mezzo-forte) at the beginning of the sixty-fifth staff.
- mf* (mezzo-forte) at the beginning of the sixty-sixth staff.
- mf* (mezzo-forte) at the beginning of the sixty-seventh staff.
- mf* (mezzo-forte) at the beginning of the sixty-eighth staff.
- mf* (mezzo-forte) at the beginning of the sixty-ninth staff.
- mf* (mezzo-forte) at the beginning of the seventieth staff.
- mf* (mezzo-forte) at the beginning of the seventy-first staff.
- mf* (mezzo-forte) at the beginning of the seventy-second staff.
- mf* (mezzo-forte) at the beginning of the seventy-third staff.
- mf* (mezzo-forte) at the beginning of the seventy-fourth staff.
- mf* (mezzo-forte) at the beginning of the seventy-fifth staff.
- mf* (mezzo-forte) at the beginning of the seventy-sixth staff.
- mf* (mezzo-forte) at the beginning of the seventy-seventh staff.
- mf* (mezzo-forte) at the beginning of the seventy-eighth staff.
- mf* (mezzo-forte) at the beginning of the seventy-ninth staff.
- mf* (mezzo-forte) at the beginning of the eightieth staff.
- mf* (mezzo-forte) at the beginning of the eighty-first staff.
- mf* (mezzo-forte) at the beginning of the eighty-second staff.
- mf* (mezzo-forte) at the beginning of the eighty-third staff.
- mf* (mezzo-forte) at the beginning of the eighty-fourth staff.
- mf* (mezzo-forte) at the beginning of the eighty-fifth staff.
- mf* (mezzo-forte) at the beginning of the eighty-sixth staff.
- mf* (mezzo-forte) at the beginning of the eighty-seventh staff.
- mf* (mezzo-forte) at the beginning of the eighty-eighth staff.
- mf* (mezzo-forte) at the beginning of the eighty-ninth staff.
- mf* (mezzo-forte) at the beginning of the ninetieth staff.
- mf* (mezzo-forte) at the beginning of the ninety-first staff.
- mf* (mezzo-forte) at the beginning of the ninety-second staff.
- mf* (mezzo-forte) at the beginning of the ninety-third staff.
- mf* (mezzo-forte) at the beginning of the ninety-fourth staff.
- mf* (mezzo-forte) at the beginning of the ninety-fifth staff.
- mf* (mezzo-forte) at the beginning of the ninety-sixth staff.
- mf* (mezzo-forte) at the beginning of the ninety-seventh staff.
- mf* (mezzo-forte) at the beginning of the ninety-eighth staff.
- mf* (mezzo-forte) at the beginning of the ninety-ninth staff.
- mf* (mezzo-forte) at the beginning of the hundredth staff.

Handwritten musical score, measures 75 to 95. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic values, slurs, and dynamic markings.

Measures 75-80: *f* (forte), *p* (piano), *f* (forte), *p* (piano).

Measure 85: *f* (forte).

Measures 90-95: *SOSTENUTO* (sustained), *f* (forte), *TEMPO* (tempo), *MARTELÉ* (martelé), *SOSTENUTO* (sustained).

MENUET I $\text{♩} = 108/112$

Handwritten musical score for Minuet I, measures 1 to 29. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic values, slurs, and dynamic markings.

Measure 1: *poco f ma gracioso* (poco forte ma gracioso).

Measure 6: *f* (forte), *(2^a volta)* (second time).

Measure 12: *p* (piano), *f* (forte).

Measure 18: *mf* (mezzo-forte), *con staccato* (with staccato).

Measure 24: *f* (forte).

Measure 29: *p* (piano), *f* (forte), *FINE* (end), *ATTACA* (attack).

MENUET II (LI STESSO TEMPO)

Dolce
p

6

11

17

22

27

mf

p

COB

p

DA CAPO
MENUET
AL FINE

BOURÉE P=84

f risoluto

5

10

15

20

piano

forte

f

p

piano

25
forte
 31
f *cresc.*

GIGUE $\text{♩} = 59$

f *risoluto*
segue
 8
 12
p *f* *p* *f*
 16
 20
f *p* *f* *p*
 24
 28
p *f* *p* *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)



For more information :

www.sergeblanc.com



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