

Bach's Sonatas

Seven Sonatas for Piano

Transcribed
by
Johann Sebastian Bach
and
Santino Cara

Sonata No.1 in D minor BWV 964

Sonata No.2 in A minor BWV 965 after Reincken

Sonata No.3 in C major BWV 966 after Reincken

Sonata No.4 in A minor BWV 967

Sonata No.5 (Partita) in B minor BWV 1002

Sonata No.6 (Partita) in E major BWV 1006

Sonata No.7 in C major BWV 1033

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Sonata No.1 in D minor

BWV 964

Transcribed in 1720 by Johann Sebastian Bach
from "Violin Sonata No.2 in A minor BWV 1003"

Adagio molto ♩ = 30

I.

First movement, Adagio molto, BWV 964, I. The notation is in D minor, common time (C). It features a piano (mp) dynamic. The right hand has a melodic line with trills and grace notes, while the left hand provides a steady bass line with some chromatic movement.

II.

FUGUE

Allegro ♩ = 86

Second movement, Allegro, BWV 964, II. FUGUE. The notation is in D minor, 2/4 time. It features a piano (mp) dynamic. The right hand has a melodic line with trills and grace notes, while the left hand provides a steady bass line with some chromatic movement.

III.

Andante (Adagio) ♩ = 35

Third movement, Andante (Adagio), BWV 964, III. The notation is in D minor, 3/4 time. It features a piano (mp) dynamic. The right hand has a melodic line with trills and grace notes, while the left hand provides a steady bass line with some chromatic movement.

IV.

Allegro ♩ = 90

Fourth movement, Allegro, BWV 964, IV. The notation is in D minor, common time (C). It features a piano (p) dynamic. The right hand has a melodic line with trills and grace notes, while the left hand provides a steady bass line with some chromatic movement.

Sonata No.2 in A minor

BWV 965

Transcribed in 1705? by Johann Sebastian Bach from the
"Sonata No.1 for Strings and Continuo from Johann Adam Reincken's Hortus Musicus".

Adagio ♩ = 82

I.

p e dolcissimo *allargando.....poco.....* *a tempo*

FUGA

II.

Poco allegro ♩ = 92

mp *dim.*

III.

pp *rall.....* *a tempo* *rall.....*

IV.

Presto ma non molto ♩ = 116

mf

ALLEMANDE

V.

Moderato ♩ = 65

pp *p* *dim.*

COURANTE

Poco allegro ♩ = 130

VI.

16

mp

SARABANDE

Andantino ♩ = 116

VII.

21

mp

GIGUE

Allegretto ♩ = 100

VIII.

26

mp

Sonata No.3 in C major

BWV 966

Transcribed in 1705? by Johann Sebastian Bach from the
"Sonata No.3 for Strings and Continuo from Johann Adam Reincken's Hortus Musicus".

PRAELUDIUM

I.

Adagio ♩ = 78

First movement of the Sonata No. 3 in C major, BWV 966. The Praeludium is in C major, 3/4 time, and consists of 78 measures. It begins with a forte (f) dynamic in the right hand, which then transitions to piano (p) in the left hand. The piece features a series of eighth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked Adagio.

FUGA

II.

Poco allegro ♩ = 94

Second movement of the Sonata No. 3 in C major, BWV 966. The Fuga is in C major, 3/4 time, and consists of 94 measures. It begins with a mezzo-forte (mf) dynamic in the right hand, which then transitions to piano (p) in the left hand. The piece features a series of eighth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked Poco allegro.

Adagio molto ♩ = 65

III.

Third movement of the Sonata No. 3 in C major, BWV 966. The Adagio molto is in C major, 3/4 time, and consists of 65 measures. It begins with a piano (p) dynamic in the right hand, which then transitions to mezzo-forte (mf) in the left hand. The piece features a series of eighth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked Adagio molto.

ALLEMANDE

IV.

Moderato ♩ = 100

Fourth movement of the Sonata No. 3 in C major, BWV 966. The Allemande is in C major, 3/4 time, and consists of 100 measures. It begins with a mezzo-forte (mf) dynamic in the right hand, which then transitions to piano (p) in the left hand. The piece features a series of eighth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked Moderato.

Sonata No.4 in A minor

BWV 967

Bach's adaptation of the 1705?
on an unidentified chamber sonata by an unknown composer.

Allegro ♩ = 92

A single movement

The musical score is presented in five systems, each with a grand staff (treble and bass clef). The key signature is A minor (no sharps or flats). The time signature is 3/4. The tempo is marked 'Allegro' with a metronome marking of ♩ = 92. The piece is identified as 'A single movement'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *cresc.* (crescendo). The notation includes a variety of note values, rests, and articulation marks. The piece begins with a strong *f* dynamic in the right hand, while the left hand provides a steady accompaniment. The score shows a progression of musical ideas, including a section marked *cresc.* starting at measure 13, and a section with a *f* dynamic in the left hand starting at measure 16. The piece concludes with a *mf* dynamic in the right hand.

Sonata (*Partita*) No.5 in B minor

BWV 1002

Elaboration of the "*Violin Partita No.1*" Composed in 1720 by Johann Sebastian Bach

I. Allemande ♩ = 66

First movement: Allemande. The score is in B minor (two sharps) and common time (C). It begins with a forte (f) dynamic. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, including trills. The left hand provides a steady accompaniment with eighth and sixteenth notes. The movement concludes with a piano (p) dynamic.

II. Double ♩ = 64

Second movement: Double. The score is in B minor and common time. It starts with a mezzo-forte (mf) dynamic. The right hand plays a series of rapid, slurred sixteenth-note patterns. The left hand has a more rhythmic accompaniment with eighth notes and rests. The movement ends with a final chord.

III. Courante ♩ = 132

Third movement: Courante. The score is in B minor and 3/4 time. It begins with a mezzo-forte (mf) dynamic. The right hand has a melodic line with many eighth and sixteenth notes. The left hand features a strong, rhythmic accompaniment with eighth notes and rests. The movement concludes with a final chord.

IV. Double (Presto) ♩ = 132

Fourth movement: Double (Presto). The score is in B minor and 3/4 time. It starts with a forte (f) dynamic. The right hand plays a very fast, slurred sixteenth-note pattern. The left hand has a rhythmic accompaniment with eighth notes and rests. The movement ends with a final chord.

V. Sarabande ♩ = 58

Fifth movement: Sarabande. The score is in B minor and 3/4 time. It begins with a forte (f) dynamic. The right hand has a melodic line with many eighth and sixteenth notes. The left hand features a strong, rhythmic accompaniment with eighth notes and rests. The movement concludes with a final chord.

VI. Double $\text{♩} = 70$

19

p

mf

p

VII. Tempo di Bourrée $\text{♩} = 72$

23

f

p

VIII. Double $\text{♩} = 72$

29

p

Sonata (*Partita*) No.6 in E major

BWV 1006

Elaboration of the "*Violin Partita No.3*" Composed in 1736 by Johann Sebastian Bach

Allegro moderato ♩ = 80

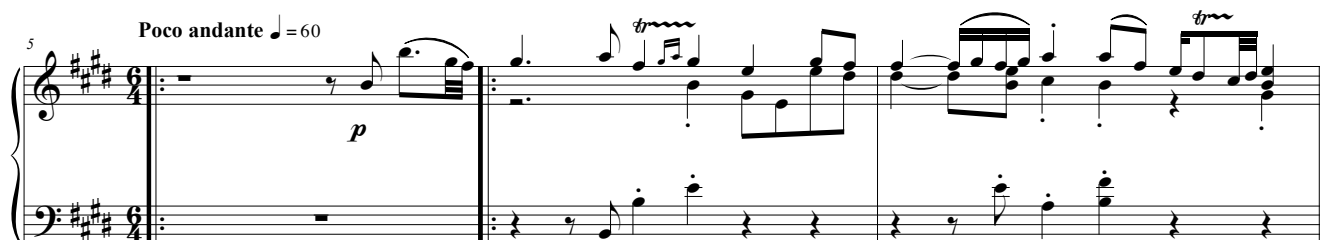
I. PRELUDE



Musical score for the first movement, I. PRELUDE. It is in E major (three sharps) and 3/4 time. The tempo is Allegro moderato with a metronome marking of ♩ = 80. The score begins with a forte (f) dynamic. The right hand features a series of eighth-note chords and sixteenth-note runs, while the left hand provides a simple harmonic accompaniment with eighth notes.

II. LOURE

Poco andante ♩ = 60



Musical score for the second movement, II. LOURE. It is in E major (three sharps) and 6/8 time. The tempo is Poco andante with a metronome marking of ♩ = 60. The score begins with a piano (p) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment of eighth notes.

III. GAVOTTE and RONDEAU

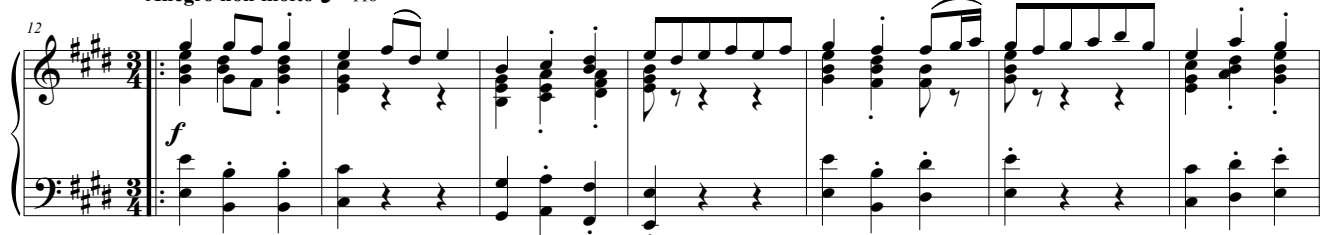
Allegretto ♩ = 96



Musical score for the third movement, III. GAVOTTE and RONDEAU. It is in E major (three sharps) and common time (C). The tempo is Allegretto with a metronome marking of ♩ = 96. The score begins with a piano (p) dynamic. The right hand has a melodic line with grace notes, and the left hand has a simple accompaniment of eighth notes. The movement ends with a forte (sf) dynamic.

IV. MENUET I.

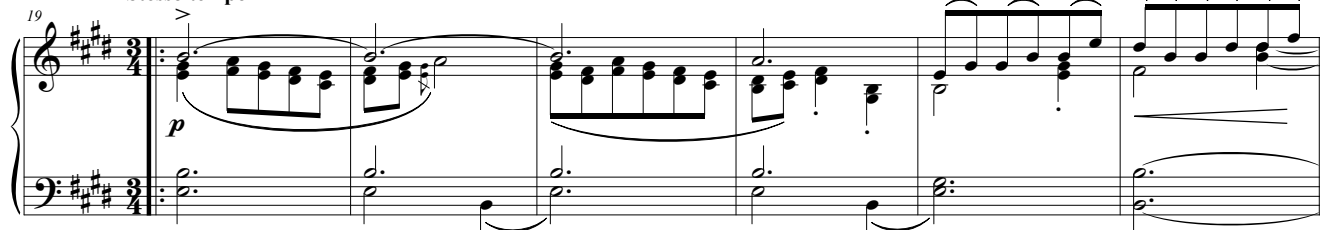
Allegro non molto ♩ = 118



Musical score for the fourth movement, IV. MENUET I. It is in E major (three sharps) and 3/4 time. The tempo is Allegro non molto with a metronome marking of ♩ = 118. The score begins with a forte (f) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment of eighth notes.

V. MENUET II.

Stesso tempo



Musical score for the fifth movement, V. MENUET II. It is in E major (three sharps) and 3/4 time. The tempo is Stesso tempo. The score begins with a piano (p) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment of eighth notes. The movement ends with a forte (sf) dynamic.

VI. BOURRÉE

25 **Allegro** ♩ = 72

f

This musical score for VI. BOURRÉE, measures 25-30, is in E major (three sharps) and 3/4 time. It begins with a forte (*f*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady bass line of quarter notes. The piece concludes with a repeat sign at the end of measure 30.

VII. GIGUE

30 **Allegro** ♩ = 68

f *p* *f* *p*

This musical score for VII. GIGUE, measures 30-35, is in E major (three sharps) and 6/8 time. It starts with a forte (*f*) dynamic. The right hand plays a lively melody of eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. The dynamics alternate between forte (*f*) and piano (*p*) throughout the measures. The piece ends with a repeat sign at the end of measure 35.

Sonata No.7 in C major

BWV 1033

Composed in 1731 for Flute and Continuo by Johann Sebastian Bach

I.
Andante moderato ♩ = 48
mp
rall...
mp a tempo

II.
Allegro ♩ = 132
mf

III.
Adagio ♩ = 72
mp
rall...
a tempo

IV.
Menuetto I. ♩ = 114
mf

V.
Menuetto II. Più mosso
mf

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