

The image displays the first five measures of the third movement of J.S. Bach's Sonata No. 3 in E major, BWV 1005. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in E major, 3/4 time. Measures 1-2 are marked with a '1' and measure 3 with a '3'. Measures 5-6 are marked with a '5'. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), a common time signature (C), and a variety of note values including eighth, sixteenth, and thirty-second notes. Trills are indicated by 'tr' above specific notes in measures 1, 2, 3, 4, 5, and 6. The music is characterized by its intricate, flowing lines and harmonic richness.

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9

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14

Detailed description: This image shows a musical score for three systems of four staves each. The first system (measures 12-13) begins with a treble clef and a key signature of one flat. It features complex polyphonic textures with many beamed sixteenth and thirty-second notes, and frequent chromaticism. The second system (measures 13-14) continues this texture, with some staves showing more sustained notes. The third system (measures 14-15) shows a continuation of the polyphonic writing, with some staves having longer note values. The notation is dense and intricate, typical of a highly technical musical composition.

15

17

19

The image displays a musical score for measures 20 and 21, consisting of four staves. The notation is in treble clef with a key signature of one flat (B-flat). Measure 20 features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. Measure 21 continues this pattern, incorporating trills (marked 'tr') and a final cadence with a double bar line. The score is written in a standard musical notation style with various accidentals and articulation marks.

THE HIDDEN CANON STRUCTURE of the Sonatas and Partita "a violino solo" of J.S.BACH BWV1001-1006

After having unveiled the hidden 3 voice canon structure of the Cello Suites of J.S. BACH BWV1007-1012, that you can find on IMSLP with all the corresponding explanations at the links reported below, a brief check on a couple of violin pieces composed in the same years (probably previously than the clean and order full Cello Suites) gave the same result. Bach was using a hidden structure of double canon in these solo violin pieces, to improve the sound rendering when playing in resonant rooms and creating an accompagnement by the echos. Please have a look on the BWV1001 to BWV1006 arrangements on IMSLP. Enjoy playing it.

LA STRUCTURE en BOUBLE CANON CACHEE dans les Sonata et Partita de J.S.Bach BWV1001-1006

Après le dévoilement des canons à trois voix cachés dans les Suites de Bach pour violoncelle BWV1007-1012, que vous pouvez trouver avec des explications aux links ci-dessous, une petite incursion dans les pièces pour violon seul que J.S.Bach a composées dans les memes années (probablement juste avant les pièces ordonnées et structurées clairement pour violoncelle) a donné des résultats très semblables. Bach utilise une structure en double canon dans ces pièces pour violon seul pour obtenir des effets étonnants d'autoaccompagnement quand on les joue dans des endroits riches d'echos. Svp regardez sur IMSLP les arrangements des pièces BWV1001-1006. Amusez-vous bien en les jouant: c'est canon!

LA STRUTTURA NASCOSTA in DOPPIO CANONE nelle Sonate e Partite di J.S. Bach BWV1001-1006

Dopo lo svelamento della struttura di canone a tre voci (e anche a sette) delle Suites per violoncello BWV1007-1012, che troverete su IMSLP negli arrangiamenti, ho fatto una breve escursione nei pezzi per violino solo della stessa epoca, che le hanno precedute, rinvenendo le stesse caratteristiche. Bach usa questa struttura immanente a doppio canone per creare un effetto di autoaccompagnamento quando si suonano questi pezzi per violino solo in camere ricche di echo. Per favore guardate su IMSLP gli arrangiamenti per 3 violini delle BWV1001-1006. Divertitevi a suonarle, da soli e in tre.

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