The background of the cover features a close-up of a violin's body on the left, showing the wood grain and the f-hole. The right side of the cover has a textured, parchment-like background with faint, handwritten musical notation in brown ink.

J.S. Bach **6 Sonatas & Partitas for Violin Solo**

EDUCATIONAL EDITION

With technical indications
and comments by
GEORGES ENESCU

Collected and edited by
SERGE BLANC



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J.S. BACH

6 Sonatas & Partitas 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. This document, as well as Serge Blanc's recordings with Enescu are available free on www.sergeblanc.com

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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 dark ink, reading "Serge Blanc". The signature is written in a cursive, flowing style. The first name "Serge" is written in a larger, more prominent script, and "Blanc" is written in a smaller, more compact script to its right. The signature is positioned above a horizontal line that spans the width of the text area.

Serge Blanc

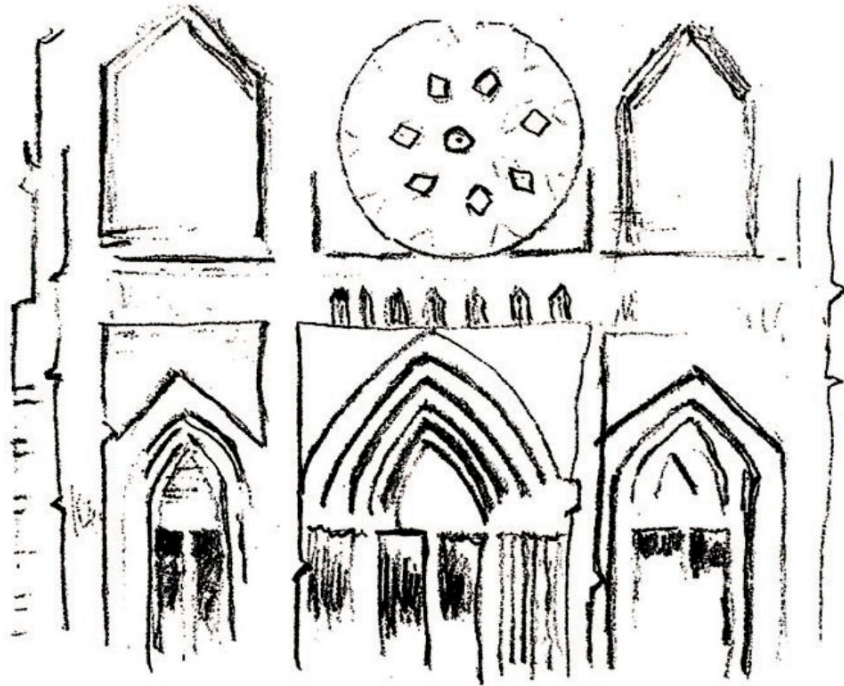
Sonata I

BWV 1001

Sonata I

BWV 1001

ADAGIO (Prelude)



Imagine the gate of a cathedral

Clearly the mind and soul of George Enescu were stimulated by poetic imagery which inspired his musical genius... See in particular his **Childhood Reminiscences** written in full maturity.

His constant revisiting of the **Sonatas and Partitas by JS Bach** throughout his life as a musician-composer-performer-teacher thus underwent the lasting effect of this imagery, and every valuable piece of this monument to the human spirit evoked for him a precise poetic vision that deeply marked his personal interpretation and therefore his teaching. I cannot forget the particular effect that marked his face and his musical demonstration at the piano when he wanted to communicate a particular interpretation.

That of the first opening **Adagio**, such a majestic Cathedral gate, this fabulous treasure of the human mind that are these **Sonatas and Partitas** that follow, was particularly striking.

Every time I happen to pass by the majestic door of Notre-Dame de Paris, the same emotion seizes me by the throat as when I interpret this sacred work... or teach it!

Technically speaking, this means the search for a wide and beautiful sound, made possible by the use of great bow length and the observation of Enescu's indications in this direction.

I honestly think that this evocative power left a particular mark above all on the personality of George Enescu and that his students loved to submerge themselves in it.

They felt that their artistic life would be influenced and enriched in a profound way. We only had to let ourselves be carried along by the unforgettable memory, and then carry out the years of work that we would have to fulfill in order to approach as close as possible that level.

Regarding this first work, one must above all follow with great precision the rhythmic contours so clearly expressed by the hand of this demigod who was its author.

It is commonly known as a written improvisation... and it is. But that of JS Bach and not just any performer who dares to take it up.

If we carefully observe the details of its rhythms, precise to the hundred twenty-eighth note, we must recognize that we have no more right to change a note value than to change a detail of a much admired Rembrandt or a Michelangelo.

But a musical work must also undergo the special handling of each performer as it cannot stay in manuscript form... This is where the personality, more or less cultivated and respectfully intelligent of each artist who dares to approach, intervenes.

We must therefore start by trying to understand every detail conveyed by the author and not spare any time or trouble in finding the exact phrase.

This requires a lifetime, but what enrichment for the one who glimpses the infinite beauty.

Sonata I

BWV 1001

J. S. BACH

Adagio $\text{♩} = 40$



Sonata I

BWV 1001

FUGA

♩ = 76

Georges Enescu considered this **Fugue** as a model of its kind and JS Bach himself later transcribed it for organ.

Enescu's interpretation is clear from the notational point of view, but technically it is very difficult for the instrument.

The initial theme with its 4 repeated notes is easy to spot, but the chords that often state the theme require considerable attention to be played correctly.

The «architectural» construction of each exposition begins, almost always, by single notes that become two and then three notes. These then become 4 note chords thus creating a natural crescendo that grows until its cadence which is followed by a *divertimento* that is itself interrupted by the return of the theme.

In measures 83/84, the theme appears in the bass of 4 note chords, and it is musically necessary to attack these chords from the top notes to bring out the bass. These chords must be played fortissimo.

But this work is so well constructed that each rise of the theme is accompanied by a natural crescendo, even if it is not in the manuscript.

Enescu made one follow the natural evolution of the phrases with dynamics that emerged logically. Therefore they are included in this Educational Edition.

Enescu indicates these dynamics as precisely as fingerings and bowings.

The tempo ♩ = 76 remains **unchanged** apart from a subtle relaxing at the end of phrases and the immediate resumption at the recapitulation.

FUGA $\text{♩} = 76$

Allegro

(*p*) *sp.* (*mf*) (*f*)

leggiere p

cresc. *f*

p (sp)

pp

mf *sf*

mf *f*

(*express. f*)

Musical score for piano, featuring ten staves of music. The notation includes various dynamics, articulations, and performance instructions.

Staff 1: Measures 11-18. Dynamics: *ss*, *expressif*, *SOSTENUTO*.

Staff 2: Measures 19-26. Dynamics: *pp*, *p*. Instructions: *simile*.

Staff 3: Measures 27-34. Dynamics: *f*.

Staff 4: Measures 35-42. Dynamics: *p*.

Staff 5: Measures 43-50. Dynamics: *p*. Instruction: *calme*.

Staff 6: Measures 51-58. Dynamics: *f*, *SOSTENUTO*.

Staff 7: Measures 59-66. Dynamics: *mf*, *f*, *ff*.

Staff 8: Measures 67-74. Dynamics: *ff*.

Staff 9: Measures 75-82. Dynamics: *P*, *SOSTENUTO*.

66

69

72

75

78

81

84

87

90

93

p

SOSTENUTO

TEMPO 10

Sost. ad lib.

LARGE

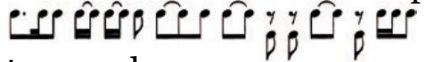
LONG

Sonata I

BWV 1001

SICILIANA

♩ = 80/86

Of a dancing character in moderate tempo, this piece must keep its loosely swinging rhythm  in a “danceable” tempo, that is to say not to slow down too much.

The tempo here suggested by Enescu is ♩ = 80/86, with, as always, the relaxations at end of a phrase, but an immediate resumption of tempo with the following phrase.

Another important feature of this work is the three part contrapuntal writing: 1 bass and 2 sopranos



which implies the **choice** of sonorities appropriate to the imagined instruments playing together: 1 bassoon + 2 oboe **or** 2 flutes.


Here Enescu knew how to explain how to play the bass by searching for the sound of the bassoon (lighter bow near to the fingerboard) and that of the 2 oboe or flute (closer to the bridge) indicating also fingering which favored this contrast, hence some of them were made somewhat more difficult but effective..... by the choice of string.

The concentration of mind and will to do so ultimately make this effect possible and very musical.

Good luck, for this **Sicilian** is one of the most difficult pieces... thus often required in competitions. But its beauty makes the work easier!

SICILIAN $\psi = 80-86$

(poco espressivo)

(dolce) .
4^e Corde

4ª Corde

SICILIANA $\text{♩} = 80 - 86$
(poco espressivo)

(dolce)
4^o Corde

3
5
7
9
11
13
15
17
19

calando
p dolce ma sostenuto

Sonata I

BWV 1001


PRESTO

♩ = 208

This last movement, which concludes the **First Sonata**, is played very fast as indicated by its title, but above all **not** as a « Perpetuo mobile » in the pursuit of a world speed record!

First, we must «understand» the rhythm indicated in **measures of 3/8**, which is its basic structure.

Second, we must highlight the sequence of phrases indicated here by these beginning

and end hooks  **which in no way implies any interruptions or tempo changes.**

This is more precisely a **punctuation** which translates into **pulses of slight bow** pressure where indicated. Overall this creates a musical structure that rightly avoids the banality of notes too rapid and devoid of artistic sense.

Likewise the dynamics indicated follow the **ascending** or **descending** melodic curves of this strongly conclusive work.

Presto $\text{♩} = 208$

f e deciso

7

dimin. *mf*

13

19

cresc.

25

f

31

37

43

dimin.

49

cresc.

55

61

67 *mf* 2 1 3 4

73 *dim.* *p* 4 3 2

79

85 *p* 0 3 4

91 *f* 2 0 2

97 *mf*

103 4

109 4

115 1 0 4

122 *p* 4

129 *cresc.* *f* *f* 0 1

Partita I

BWV 1002

Partita I

BWV 1002

This **first Partita**, called the **Suite in B minor**, consists of 5 ancient dances each of which is repeated through a variation of equal proportion in phrasing and tempo.

This is important to take into account when performing the work. That is to say, the “Doubles” are actually a direct variation of each Dance and could be performed as a single piece. They should therefore be conceived and played in the same spirit.

ALLEMANDE

The first Dance is an **Allemande** - of German origin as the name suggests. It is in moderate tempo or even a little slower and its 32nd notes are lightly accented relative to the dotted 16th note.

To establish its rhythm, very accurately notated by JS Bach, it is helpful to begin working at ♩ = 63 which will obviously be «forgotten» during the final interpretation.

Full and sustained tone, calm and steady vibrato on **every** note.

The few trills should be slow and stop at the tip of the bow.

DOUBLE

The **Double** should be played at the same tempo (♩ = 63) calmly using the middle of the bow.

Keep the same tempo until the end despite the flexibility of the phrasing.

Partita I

BWV 1002

ALLEMANDA $\text{♩} = 63$

SOSTENUTO

3

5

7

9

11

13

15

17

19

espresso.

4^{ta} Corde

espresso

Sost.

Sost.

DOUBLE 1 = 63

The image displays a musical score for a piece titled "DOUBLE" in D major, consisting of 24 measures. The notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The piece is characterized by its extreme technical demands, featuring rapid sixteenth-note runs, triplets, and complex fingering patterns. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with a section marked *espressivo* starting at measure 16. The score includes various performance instructions such as "V" (crescendo) and "f" (forte). The piece concludes with a double bar line and repeat dots at the end of measure 24.

Partita I

BWV 1002

COURANTE (Corrente)

A fast Italian or French Dance ♩ = 132, of a bright character, articulated here using martelé bowing, short and strong in the middle of the bow.

Slight vibrato on every note.

Again, ascending and descending motion is accompanied by slight changes of dynamic in the same direction.

DOUBLE (Presto)

♩ = 132

As before, this **Double** is in the same tempo as the dance (♩ = 132) and is played with a quick and short bow using the middle and especially with an extremely flexible wrist.

Follow the markings 「——」 and ——」 which indicate the interpretation of certain inner phrases that often correspond to repetitive phrases.

Avoid awkward accelerations that are inappropriate to Bach's style.

COURANTE 1 = 132

£

DOUBLE
Presto $\frac{7}{4} = 132$

33

mf

37

41

45

49

53

57

61

65

69

73

77

p (sp.)

cresc.

p (sp.)

cresc.

ff

Partita I

BWV 1002

SARABANDE


♩ = 58

DOUBLE

♩. = 70

A slow and serious dance showing a solemn side of JS Bach: ♩ = 58

This piece should be played using the entire bow with a full sound and slow vibrato on each note.

One should emphasize the phrasing indicated by the signs , just as the inflections of any spoken language.

Just as the **Sarabande** is full and solemn in pace, its **Double** must remain simple and be played entirely détaché using the **middle** of the bow, with only the few nuances indicated, within a rather moderate dynamic: ♩. = 70

SARABANDE $i = 58$

SARABANDE

1. 2.

3. 4.

5. 6.

7. 8.

9. 10.

11. 12.

13. 14.

15. 16.

17. 18.

19. 20.

21. 22.

23. 24.

25. 26.

27. 28.

29. 30.

31. 32.

DOUBLE $\rho = 70$

DOUBLE 10

p

mf

p

cresc.

dimin.

Partita I

BWV 1002

BOURRÉE

$\text{♩} = 72$

This is a very rustic dance of great energy.

Its large opening 4 note chords must be resolved using a wide vibrato on the upper notes.

The response is made with a soft dynamic from the upbeat to the fifth measure, and develops through a crescendo to forté following the rise of the phrase, briefly interrupted by a brief piano nuance, before concluding forté.

The second part, from the double bar, vigorously resumes the development of the previous conclusion and the large chords require a large sound until the upbeat of measure 29, which alternates question/response *mf/f/p* until measure 38 which returns to *f*.

Again a few exchanges piano/forte, and a *fortissimo* conclusion!

This very difficult work requires careful work on the accuracy and sound quality of its chords, which despite their four simultaneous sounds should not appear aggressive or crushed.

Only an attack well controlled by the ear, followed by high bow speed can ensure a proper execution.

The rather lively tempo of this peasant dance in 2/2 (72 to the half note) must be maintained to the end, whatever the difficulties.

It is often required in auditions for major orchestras to test the ear of candidates as well as their steadiness of tempo when performing.

DOUBLE

$\text{♩} = 72$

Its **Double** is a variation whose energy, which should recall that of the Bourrée, will be expressed through a **strong détaché martelé in the middle of the bow**.

The dynamics indicated should recall those of the **Bourrée**.

BOURRÉE $\text{P} = 72$

f con risoluzione

13

19

Tempo

25

32

38

44

50

56 *ad press.*

62

f cresc.

SOSTENUTO

Sonata II

BWV 1003

Sonata II

BWV 1003

GRAVE ♩ = 44

It is no coincidence that Bach chose the indication **GRAVE** for this **introduction** to the **2nd Sonata**. This term refers to the slow tempo and particularly meditative character that is so far from that of the almost romantic improvisation at the **Adagio** of the **1st Sonata**.

Here we enter directly into the deeply religious and believing heart of this sublime author JS Bach. This page of music may be both the most contemplative and celebrant a human being had ever conceived up to that time.

Only Beethoven was able to find such peaks in certain slow and meditative passages of his string quartets.

This very slow work requires perfect control in the location, pressure, and placement of the bow on the string to find the sounds that music alone is able to use to translate the innermost feelings of the human soul pondering his tragic fate. Believer or not, we can not be insensitive to this melodic line interspersed with dramatic chords and mystical impulses towards a yearning for salvation, but which ends suspended on the Dominant... which leads to the following **Fugue!**... whose opening theme contrasts with its simplicity the metaphysical message that has just been made.

FUGA ♩ = 77

As with all **Fugues**, it begins with the successive entrance of each voice of which we must slightly accent first thrust. The theme cell consists of an anacrusis of two sixteenth notes followed by seven eighth notes. The development continues in various ways until the first **episode** that arrives in measure 45 and will itself develop until measure 61 where the theme returns in the soprano voice.

Meanwhile it is important to point out that on the last note of measure 39, when the theme enters in the bass the chords must be attacked from the top (which is unusual and thus quite difficult at first) in order to bring out the bass.

The same process recurs in measures 91 and 99 and then 272 and 281. As always we will avoid monotony by bringing out the indicated nuances, which follow the upward or downward changes of phrasing.

We must pay special attention to maintaining the original tempo ♩ = 77, which should be strictly resumed after the end of each phrase, and of which we can sometimes - but not always - expands the ending when it occurs after a long development.

Good luck!

BWV 1003

$$L = 44$$

Grayo

[illegible]

21

COPIA

FUGA $\text{♩} = 77$

allargando

2P

8

15

22

29

36

43

49

55

61

68

75

82

89

96

102

108

114

120

126

133

Tempo

140

147

154

161

168

174

181

187

193

199

205

Sost.

f



285 *SOSTENUTO* V U V U 32

Andante $\text{♩} = 63$

p molto legato ed espressivo simili

sostenuto

TEMPO

Sonata II

BWV 1003

ANDANTE

♩ = 63

As always JS Bach knows how to alternate moments of tension, like those of this **Fugue** rich in development and ending with a dazzling cadence on a brief but triumphant coda, with the calm provided by the **Andante**.

Enesco compared the accompaniment to « footprints in the snow ».

The particular difficulty of this piece is to bring out the upper melodic line, emphasizing it a bit more than the accompaniment, but discreetly. Be sure to sustain the melody without interrupting it with over accented bowing, and giving enough breathe to the sonority by lengthening the bow much more towards the fingerboard.

The left hand should be expressive, with a restrained vibrato on every note.

ALLEGRO

♩ = 40 (**BACH** $\frac{2}{3}$)
(♩ = 80/84)

This last movement in turn brings a final contrast to the quiet prayer that has just taken place.

This is a brilliant **Allegro** - about ♩ = 80/84 - whose dynamics, alternating ***f*** and ***p***, are the author's own and must both be very clear.

As usual in these movements, rapid and with bariolage on all the strings, one uses little bow length with an ultra flexible right wrist and an almost immobile forearm.

Naturally the tempo must remain constant and without inappropriate accelerandi.

$\text{♩} = 80 \text{ (} \text{♩} = 40 \text{)}$

Allegro

f *p* *leggiero* *f* *p*

3 1 2 3 1 0 2 0 1

6 0 1 0 2 0 4 2 0 1 2

9 3 2 4 1 0 3 4 1 3

12 1 2 0 4 1 1 4 0 1

15 V V V 1 2 1 2 *p*

18 1 2 1 1 V V 1 1 V 4 0 2 4 0

21 1 4 0 4 3 4 4 0 4 2 4 1

24 V V 0 2 *f* *p* *f* 2 1 *p* 1

27 *f* *p* V

29 *f* *p* *f* 3

32

35

38

41

43

46

48

50

52

54

56

p

ff *TEMPO*

SOSTENUTO

Partita II

BWV 1004

Partita II

BWV 1004

ALLEMANDE

♩ = 66

Unlike the **Allemande** of the first **Partita** in B minor, this one is more melodic than polyphonic.

We must therefore follow the upward or downward gestures with levels of dynamic and phrasing that match.

We must also take into account its inner divisions to reveal the phrasing.

Being the opening of such an important Suite as it contains the **Chaconne**, considered the « Everest » of violinists, it must be given the appropriate scope by adopting from the start a large sonority in terms of volume and phrasing, that is to say, a present but discreet vibrato on every note and long bow strokes “à la corde”.

Follow the dynamics indicated by Enescu.

Keep to his tempo evenly : ♩ = 66

Partita II

BWV 1004


ALLEMANDE $\text{♩} = 66$

The musical score for the Allemande from Partita II, BWV 1004, is presented in a single system of ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is indicated as $\text{♩} = 66$. The score begins with a forte (*f*) dynamic. The first staff contains measures 1 through 4, featuring a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a slur. The second staff contains measures 5 through 8, continuing the melodic line with slurs and ties. The third staff contains measures 9 through 12, with a mezzo-forte (*mf*) dynamic marking. The fourth staff contains measures 13 through 16, with a forte (*f*) dynamic marking. The fifth staff contains measures 17 through 20, with a mezzo-forte (*mf*) dynamic marking. The sixth staff contains measures 21 through 24, with a forte (*f*) dynamic marking. The seventh staff contains measures 25 through 28, with a mezzo-forte (*mf*) dynamic marking. The eighth staff contains measures 29 through 32, with a forte (*f*) dynamic marking. The score concludes with a final cadence in measure 32.

Partita II

BWV 1004

COURANTE

 = 112

This brisk Italian dance should be played at $\text{♩} = 112$, with a lively bow since we alternate between passages of legato eighth note triplets and dotted eights – sixteenth notes separated by a slight pause of the bow.

Be precise with the sixteenth note anacrusis of each section, playing it short but with great energy.

Maintain the tempo from start to finish.

COURANTE ♩ : 112

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is written on ten staves, with measures numbered 1 through 50. It includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings like "f" (forte) and "p" (piano). The notation includes eighth and sixteenth notes, rests, and slurs, with some measures containing fingerings or articulation marks like "V" and "p".

Partita II

BWV 1004

SARABANDE

♩ = 44

This **Sarabande** is one of Bach's most compulsory pieces for all competitions due to the technical and musical difficulties that must be solved.

First its tempo – rather slow – requires a compromise that does not make us forget that this is, as its title suggests, a **dance** in which one must feel the rhythm and not an **Adagio** or even a **Largo** as we hear too often.

Thus ♩ = 44 is what Enesco advises to keep steadily throughout, and precisely resume after the end of each phrase.

The melodic line, which stays on top throughout, should appear seamless, especially after the chords (for example at the beginning between the first and second beats), but also during the changes of bow direction that must be inaudible so as not to interrupt the melody.

Finally, perfect intonation is paramount.

SARABANDA

$\text{♩} = 44$

f poco maestoso

Musical score for Sarabanda, measures 1-40. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *f poco maestoso*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 1-4: *f poco maestoso*. Measures 5-8: *f*. Measures 9-12: *f*. Measures 13-16: *f*. Measures 17-20: *f*. Measures 21-24: *f*. Measures 25-28: *f*. Measures 29-32: *f*. Measures 33-36: *f*. Measures 37-40: *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo is marked *f poco maestoso*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Partita II

BWV 1004

GIGA

♩. = 72

The character of this dance is simple and rustic and one can image peasants tapping their feet rapidly on the upbeat and first beat, which can be conveyed with a quick and vigorous bow (♩. = 72) using the middle of the bow « à la corde » and a supple wrist for quickness.

It is composed of a series of ascending or descending sequences of repetitive motives that can be highlighted by dynamics that follow their shape.

Constant tempo, especially in the many stepwise passages where one tends to accelerate.

GIGA 72 = 1'

This image shows a page of musical notation for a piano piece. The notation is written on ten staves, each beginning with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17, 19). The music is in 2/4 time, as indicated by the time signature at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The piece ends with a double bar line and repeat dots. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and accidentals.

This page of musical notation contains ten staves of music, numbered 21 through 39. The notation is written in a single system with a treble clef and a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages and complex fingerings. Dynamics include *f* (forte), *p* (piano), and *dim.* (diminuendo). Articulations such as accents and slurs are used throughout. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line and repeat dots at the end of the final staff.

21 *f* *p*

23

25 *f* *p*

27 *f*

29 *f*

31 *p*

33 *f* *dim.*

35 *f*

37

39

Partita II

BWV 1004

CHACONNE

♩ = 60

Finally we arrive at the « Everest of violinists »!

A musical monument second to none that develops a 4 bar theme over a long series of varied structures, building an original musical saga in a tryptique: first part, D minor; second part D major; third part, D minor.

An Ancient dance of Spanish origin and moderate pace, the tempo advised by Enescu remains stable (♩ = 60) from beginning to end, regardless of the major technical differences between the many variations, which are linked together without respite.

In the exposition of the theme Enescu did not repeat the chord on the eighth note anacrusis, so as to differentiate the choreographic weight of the first and second beats, just as it appears in the manuscript of Bach himself.

This first exposition must be expressed with a good amount of bow and very « à la corde », giving a sense of the magnitude of what is to follow.

But the first variation that begins at measure 9 is played at a more moderate *mf*, allowing for the possibility of the long crescendo to come.

Similarly, we will find the marking *p* at measure 17 for a similar gesture.

This method of beginning each variation *p* allows us to follow the upward curve of the musical phrasing that usually ends forte. This avoids a colorless monotony and holds the attention and emotion of the listener.

Just as changes in volume depend on the phrasing, the vibrato, which must always animate the left hand, intensifies or subsides according to the temperament that characterizes each performer. It is in this that interpretations differ.

The variation that begins at measure 25 is a more intense expression that animates its melody: lengthen the bow and vibrate on every note. The following, measure 33, begins with a division between the soprano and bass voices, which we can define through different sonorities.

It then develops melodically through various keys, and we will bring out the accidentals, sharps or flats, by slight inflections up to its conclusion in measure 48.

Here again each artist expresses himself according to his temperament. From measure 49-57, the author, by sequences of repetitive phrases whose successive designs we will bring out through the bowing indicated by Enescu, leads us to the ornate and very rhythmic inversion of the theme.

Measure 57 begins a particularly energetic variation with a very masculine rhythm, exchanges between the bass and soprano and very dynamic arpeggios at the end.

At measure 65 the variations begin accelerating, and the alternation between legato and martelé must not alter the regularity of the tempo in the least.

Be especially careful not to speed up on the finely balanced thirty-second notes. Working progressively with the metronome is very useful! The intonation will benefit along with the clarity of the long stepwise phrases.

Measure 77 returns to a temporarily calmer section where we can, within a ***p dolce***, be more expressive, especially between 81 and 85 with their diminished and augmented intervals so dear to JS Bach (and we must respect Enescu's fingering). 85 is the beginning of a very long sequence of rapid notes of many various shapes. First are four legato almost all stepwise notes (watch out for intonation!), and from 89 bariolage in various formulas (carefully observe their bowings!).

As usual we will try to remain ***p*** as long as possible... (apart from a slight crescendo from 101 to 105 where we return to ***p***).

The true crescendo only begins at 114 and ends at 121 on dazzling (but controlled) cadenza that leads to the grandiose restatement of the theme in its original tempo!

After this exalting tempest in D minor conveyed through all kinds of arpeggiated bariolages, adorned with intervals both dramatic or calming and leading to the dazzling appearance of the opening theme, comes the second part of the D major triptych (133), reflecting the author's brilliant expertise of contrast.

Enescu visualized this episode as a ray of sunlight passing through a window, landing on the tranquil hands of an organist playing... a sweet counterpoint whose D major tonality provides a beneficent calming for both interpreter and listener!

While keeping the same tempo with a dynamic ***subito p*** the motion of the left hand suddenly stops and it is relaxed and barely undulating, providing a rest necessary...

but short-lived, because from measure 141 rhythmic activity begins; a passage of ascending eighth notes still rather calm, played « ***louré dolce*** »...

At measure 149 sixteenth notes reanimate the atmosphere through various ascending and descending repetitive phrases that grow increasingly agitated and from measure 161 will bring out in an obsessive manner the note A, repeating it three times at first **p**.

After a long crescendo that ends at 169 this A is relentlessly repeated not three but four times, and contradicted by a response in double stops, which eventually gives this variation a Mephistophelian character that we can achieve with more and more energetic accents.

This new and changing ascent leads to a very expressive episode (at 177) to be played sustained and very « à la corde », reaching out over 3 and 4 note chords with a vibrato more and more present.

Measure 201 the apotheosis of this second part of the triptych bursts with arpeggiated chords in D major! Use the entire bow, **fff**.

After a breath, the length of which will be an agonizing suspension between the first and second beat of measure 209, we literally plunge into the D minor chord that opens the dramatic third part of this work, to which a compelling interpretation must give a Shakespearean dimension...

This D minor chord must be played **fp** and highly contrasted both in volume and expression which moves suddenly from the greatest exaltation, **ff**, to the most profound despair as dark as deepest night, **pp**.

All the chords in this variation should be attacked in a supple manner and practically arpeggiated, with more vibrato and very soft.

Measure 217 is the quiet beginning of a long, slow ascent through varied and increasingly expressive phrases. At measure 227 we arrive at a kind of cadential break, almost AD LIBITUM, and we find ourselves at measure 229 at the beginning of a section described by Georges Enescu as like the famous fresco by Michelangelo named «Mater Dolorosa». We will play here with similar bowing on each note of the melodic line, thinking about the especially painful aspect of this masterpiece.

And we finally arrive at the last variation of arpeggios, a progression of increasingly thick harmony leading to the final CODA in measure 248 which itself leads to a final glorious restatement of the theme... for which we would be happy to be able to grasp another three violins and five bows to have enough force to express what we feel at such a moment !!!

$\text{♩} = 60$

CHACONNE

The musical score for "CHACONNE" consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. The score is marked with a tempo of $\text{♩} = 60$. The key signature is one sharp (F#). The score includes several dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *espressivo*. There are also performance instructions such as *espressivo* and *tempo*. The score is divided into measures, with measure numbers 7, 13, 18, 23, 28, 32, 37, 41, and 45 indicated. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system, with the key signature of one sharp (F#) and a tempo of $\text{♩} = 60$. The score includes several dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *espressivo*. There are also performance instructions such as *espressivo* and *tempo*. The score is divided into measures, with measure numbers 7, 13, 18, 23, 28, 32, 37, 41, and 45 indicated.



81 2^e Corde

85

87 3^e Corde

89 rester

91 rester 2

93 oresc.

95

97 v

99

101 oresc.

103

105 2 3 1 0 2 1 2 3 4 5 6 7 8 9 10 11 12

107 1 2 3 4 5 6 7 8 9 10 11 12

109 1 2 3 4 5 6 7 8 9 10 11 12

111 1 2 3 4 5 6 7 8 9 10 11 12

113 1 2 3 4 5 6 7 8 9 10 11 12

114 (B) 1 2 3 4 5 6 7 8 9 10 11 12

116 1 2 3 4 5 6 7 8 9 10 11 12

117 (B) 1 2 3 4 5 6 7 8 9 10 11 12

119 1 2 3 4 5 6 7 8 9 10 11 12

120 1 2 3 4 5 6 7 8 9 10 11 12

123 1 2 3 4 5 6 7 8 9 10 11 12

126 1 2 3 4 5 6 7 8 9 10 11 12

TEMPO 1°

133 *u* *√* (tranquillo ma intempo)

139 *n* *√* TEMPO LOUË DOLCE

144

149 *Tempo* *4/4*

153 *p* *√* *4/4*

157

161 *p* *√* *cresc.*

165

169

173 *Sost.*

177 *TEMPO*
f *SOSTENUTO*

183 *f* *SS* *SOST.*

189 *SS* *SOSTENUTO*

195 *SS* *SOSTENUTO*

201 *SS* *SOST.* *2 SEQUE*

205 *4* *orec.* *SEQUE* *ff* *SOST.*

209 *MINOR V* *molto* *5p*

213 *p*

217 *tranquillo*

221 *1. V* *3* *4* *V* *4* *V* *4* *4* *4* *4* *3*

225

Handwritten musical score for a single melodic line, measures 228-252. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The measures are numbered 228, 230, 233, 236, 239, 242, 244, 246, 248, and 252. The score concludes with a double bar line and a repeat sign.

Measures and markings:

- 228: *pp*, *cresc.*, *f*, *pp*
- 230: *f*, *pp*
- 233: *f*, *pp*
- 236: *f*, *pp*
- 239: *f*, *pp*
- 242: *f*, *pp*
- 244: *f*, *sostenuto*
- 246: *f*, *sostenuto*
- 248: *ff*, *Sostenuto*
- 252: *f*, *pp*

Sonata III

BWV 1005

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.

⑦

Handwritten musical score for a piano piece, featuring ten staves of music. The score includes tempo markings such as "Adagio", "SOSTENUTO", and "CODA", along with dynamic markings like "p" (piano) and "f" (forte). The notation includes various musical symbols, including notes, rests, and fingerings.

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 $P = 66$

6

12

18

24

30

36

41

46

51

cresc.

56

61

66

71

76

81

86

91

97

103

cresc.

segue

ff

109



Handwritten musical notation on a single staff, measures 109 to 114. The key signature has one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *p* and *f*.

115



Handwritten musical notation on a single staff, measures 115 to 120. Measure 115 is marked with a 'V' and a *p* dynamic. Measure 119 has a '3' above a triplet. Measure 120 has a '1' above a note.

121



Handwritten musical notation on a single staff, measures 121 to 127. Measure 121 is marked with a 'V' and a *f* dynamic. The notation includes various note values and rests.

128



Handwritten musical notation on a single staff, measures 128 to 133. Measure 132 has a '3' above a triplet. Measure 133 has a '1' above a note.

134



Handwritten musical notation on a single staff, measures 134 to 139. Measure 134 is marked with a 'V' and a *f* dynamic. Measure 135 has a '3' above a triplet. Measure 136 has a '1' above a note.

140



Handwritten musical notation on a single staff, measures 140 to 145. The notation includes various note values and rests.

146



Handwritten musical notation on a single staff, measures 146 to 151. Measure 148 has a *f* dynamic marking.

152



Handwritten musical notation on a single staff, measures 152 to 157. Measure 152 has a '7' above a note. Measure 153 has a '3' above a triplet. Measure 154 has a '1' above a note.

158

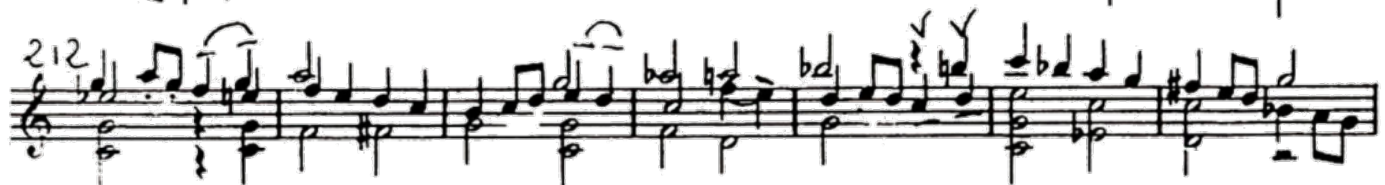
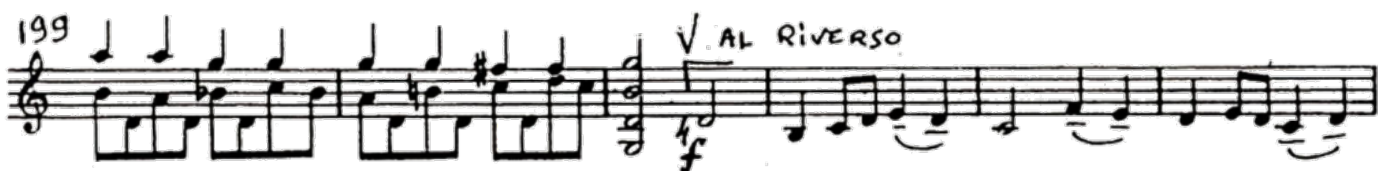


Handwritten musical notation on a single staff, measures 158 to 163. The notation includes various note values and rests.

164



Handwritten musical notation on a single staff, measures 164 to 169. Measure 164 has a '3' above a triplet. Measure 165 has a '2' above a note. Measure 166 has a '4' above a note.







337

343

349

Largo $\text{♩} = 48/52$

Poco vivante

molto tranquillo

SOSTENUTO mf

TEMPO

SOSTENUTO

mf

CODA

p tranquillo

cresc.

cresc. SOST. p

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 $\text{♩} = 110$

f *giocosamente e leggiero* *p*

5 *f* *p*

9 *p*

13 *f*

17 *f*

21 *f* *p*

25 *f*

29 *p*

33 *f*

38 *f*

Handwritten musical score, measures 43 to 70. The score is written on ten staves, each beginning with a measure number. The key signature is one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings.

Measures 43-45: Measure 43 starts with a handwritten *f*. Measures 44 and 45 contain slurs and eighth notes.

Measures 46-48: Measure 46 has a handwritten *f*. Measures 47 and 48 include slurs and eighth notes.

Measures 49-51: Measure 49 has a handwritten *f*. Measures 50 and 51 include slurs and eighth notes.

Measures 52-54: Measure 52 has a handwritten *p*. Measures 53 and 54 include slurs and eighth notes.

Measures 55-57: Measure 55 has a handwritten *f*. Measures 56 and 57 include slurs and eighth notes.

Measures 58-60: Measure 58 has a handwritten *p*. Measures 59 and 60 include slurs and eighth notes.

Measures 61-63: Measure 61 has a handwritten *f*. Measures 62 and 63 include slurs and eighth notes.

Measures 64-66: Measure 64 has a handwritten *f*. Measures 65 and 66 include slurs and eighth notes.

Measures 67-69: Measure 67 has a handwritten *f*. Measures 68 and 69 include slurs and eighth notes.

Measure 70: Measure 70 has a handwritten *p*. It includes slurs and eighth notes.

Additional markings include "RESTER" above measure 58, and various slurs and eighth notes throughout the score.

73 2 4

76 *f* *p* 4

79 *mp* *mf* 4

82 *f* 4

85 *p* *cresc.* 4 2

88 *f* RÊSTER 4 1 3 1 3 3

91 2 4 4 1 3 1 4 1 4 1 4 3

94 RÊSTER 3 1 4

97 3 RÊSTER 3 1 4

100 2 *f* 1

Partita III

BWV 1006

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

25

29 *pp* *cresc.* *f*

33 *pp* *f*

37 *ff* *ff*

41 *f*

45

49

53

57

61

65

69

73

77

81

85

89

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *pp* *cresc.* *f* *pp* *cresc.* *f*

3° Corde

cresc.



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

$\text{♩} = 69$

♩ dolce

Measures 1-22 of the LOURE piece. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked $\text{♩} = 69$. The first measure is marked *♩ dolce*. The piece features various musical notations including slurs, ties, and dynamic markings such as *f*, *p*, and *mf*. Measure numbers 1, 4, 8, 11, 15, 19, and 22 are indicated at the start of their respective lines.

GAVOTTE EN RONDEAU

$\text{♩} = 74$

mf grazioso

Measures 1-10 of the GAVOTTE EN RONDEAU piece. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked $\text{♩} = 74$. The first measure is marked *mf grazioso*. The piece features various musical notations including slurs, ties, and dynamic markings such as *p* and *mf*. Measure numbers 5 and 10 are indicated at the start of their respective lines.

Handwritten musical score in treble clef, key of D major (two sharps), and 4/4 time. The score consists of ten staves, numbered 16 through 70. The notation includes various musical symbols such as notes, rests, beams, slurs, 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.
- Andoso.* (Andoso) at the beginning of the fourth staff.
- f* (forte) at the beginning of the fifth staff.
- mf au milieu* (mezzo-forte in the middle) at the beginning of the sixth staff.
- à la corde mais LÉGG* (à la corde mais LÉGG) 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.

75 *f* *p* *f* *p*

80 *f* *p*

85 *p* *f* *p* *f* *p*

90 *SOSTENUTO* *f* *TEMPO*

95 *MARTELÉ* *SOSTENUTO*

MENUET I $\text{♩} = 108/112$

poco f *ma* *gracioso*

6 *f* (2^{da} volta) *f*

12 *p* *f*

18 *mf* *crescendo*

24 *f*

29 *p* *f* *FINE* *ATTACA*

MENUET II (LI STESSO TEMPO)

Dolce
p

6

11

17

22

27

mf

p

CO3M
p TEMPO

DA CAPO
MENUET
AL FINE

BOURÉE P=84

f risoluto

5

10

15

20

piano

forte

f

piano

25 *forte* *p*

31 *f* *cresc.*

GIGUE $\text{♩} = 59$

f *risoluto*

segue *p* *f*

8

12 *p* *f* *p* *f*

16 *f*

20 *f* *p* *f* *p*

24 *p*

28 *p* *f* *p* *f* *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 Blum, en souvenir de sa remarquable
exécution de ma Sonate pour piano, très
amicalement —

Georges Enesco
1952



For more information :
www.sergeblanc.com



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