

Johann Sebastian Bach  
1685-1750



Partita for Solo Flute  
arranged for Guitar by  
Timo Korhonen

TK EDITION 008

Arranging music written for one instrument to be performed on another is very much like translating from one language to another. A translator must have complete command of the target language, and an arranger must likewise be thoroughly familiar with the target instrument. He must know the language of the music he is arranging, recognise the symbols used by the composer and understand what those symbols meant at the time of writing. The arranger must then interpret the manuscript within the parameters of his chosen instrument, as determined by the content and style of the music he is arranging.

My aim in creating an edition for guitar of Bach's Partita for solo flute was to arrange this work as idiomatically as possible and to use modern notation easily legible for guitarists, without going into excessive detail. The key issue was to resolve the balance between the sustained melody of the flute and the sonorous harmonies obtainable on the guitar while respecting the integrity of the music. I also interpreted the text by writing pseudo polyphonic textures open and adding some bass notes according to my musical taste.


This edition is based on the manuscript copy available at Bach-Digital: [https://www.bach-digital.de/receive/BachDigitalSource\\_source\\_00001957](https://www.bach-digital.de/receive/BachDigitalSource_source_00001957).

As *inventio* (The technique of invention. Bach sought inspiration for his works from a variety of sources, ranging from events in the liturgical year to coffee) of the Partita Bach seem to have the Biblical events of Easter in mind. To discover this I recognized one of the Bach's one of the most used chorale hidden in the musical text, the Easter Chorale "O Haupt voll Blut und Wunden".

The Partita contain one rare movement, the Bourrée Anglaise. What makes this Bourrée English is probably the characteristic *Anapaest* rhythm: usual Bourrée start with upbeat of two short notes and continues with a long note. In this Partita Bach writes long upbeat and short notes after.

122 **Nº 63.** CHORAL. CORO I.II. Soprano con Fl. ed Ob.

SOPRANO.  
ALTO.  
TENORE.  
BASSO.



1. O Haupt voll Blut und Wunden, voll Schmerz und voller Hohn! O Haupt, zu Spottge-  
2. Du edles Angesichte, vor dem sonst schrickt und scheut das große Weltge-  
bunden mit einer Dornenkron! O Haupt, sonst schön gezieret mit  
reiche, wie bist du so bespeit! Wie bist du so erbleichet, wer  
höchster Ehr' und Zier, jetzt aber hochschimpfret: ge-grüßet seist du mir!  
hat dein Augensicht, dem sonst kein Licht nicht gleichet, so schändlich zu-gerichtet?

In German Baroque music, one can find relations between the tempos in different movements. This phenomenon is based on the ideas of the Lutheran Music Theology, the explanations of the symbolic meaning of intervals and mathematical proportions. In Partita A minor it is possible to identify a basic tempo to which the tempos of their individual movements relate. This is not to say that there cannot be agogical freedom within the tempos; the mathematical proportions simply govern the overall relationship between tempos. The basic tempo in the Partita in my mind is ♩ = 60-63.

*Allemande* ♩ = ♩ *Courante*  
*Courante* ♩ = ♩ *Sarabande*  
*Sarabande* ♩. = ♩ *Bourrée Anglaise*

Timo Korhonen, (b. November 6, 1964 in Rautalampi, Finland) is one of the most versatile proponents on his instrument in the world.

He has performed in more than 30 countries, at venues in Berlin, London, Vienna, Paris, Tokyo, Chicago, Toronto, St. Petersburg, Madrid, Buenos Aires, Havana, Los Angeles, Hong Kong and at the Schleswig-Holstein Music Festival among others.

Timo Korhonen made his début at the age of 14 and began his international career at the age of 17 when he became the youngest ever winner of the guitar category in the ARD competition in Munich. He has premiered more than 70 new works, and composers such as Magnus Lindberg, Leo Brouwer, Toshio Hosokawa and Kimmo Hakola have dedicated works for him.

Since 1995 Korhonen has been holding chair of classical guitar and pedagogy at Turku University of Applied Sciences Arts Academy. As instructor and lecturer he has visited in several universities and festivals around the world.

He is an eLearning Evangelist and works currently for DigiArts Project in Finland as well for an international New Time Music 2.0 Consortium as one of its founders.

Korhonen recorded regularly for the Ondine label. His recordings have been acclaimed by critics and have received several awards. For example, the disk containing Concerto of Helsinki, written for Timo Korhonen by Leo Brouwer, with the Tampere Philharmonic conducted by Tuomas Ollila (Hannikainen), won the Cannes Classical Award 2003 (ODE 979-2), Gramophone Recommends 2007, Disk of the Year (The Finnish Broadcasting Corporation) etc. Korhonen has published the guitar edition of the complete Sonatas and Partitas for Violin by J.S.Bach in cooperation with Japanese Gendai Guitar Inc. In 2019 Korhonen publishes new recordings of Ponce, Torrobas for Spotify.

Timo Korhonen plays guitars built by "Weissgerber" (Richard Jakob) in 1925, 1928 and 1930 and by Brian Cohen in 1996.

**[www.timokorhonen.com](http://www.timokorhonen.com)**  
**Twitter: @korhonentimo**  
**<https://www.facebook.com/timokorhonencompetition/>**

**About special symbols in the edition:**

A dashed line: ----- means campanella like sonority = let ring together. When not marked like this = play separately.

Portrait of young Bach by **Johann Ernst Rentsch the Elder**, probably the Weimar period. Public Domain.

# Partita for Solo Flute BWV 1013

arranged for Solo Guitar

Johann Sebastian Bach

1685-1750

Allemande

arr. Timo Korhonen

Guitar

3

6

9

12

15

17

19

22

BV

BII

tr

24

Musical notation for measures 24-25. Measure 24 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 0) and slurs. Measure 25 continues the melodic line with similar rhythmic patterns and fingerings.

26

Musical notation for measures 26-27. Measure 26 features a treble clef, one sharp key signature, and common time. It includes a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 0). Measure 27 continues with similar rhythmic patterns and fingerings.

29

Musical notation for measures 29-31. Measure 29 starts with a treble clef, one sharp key signature, and common time. It features a series of eighth notes with slurs and fingerings (3, 0, 4, 3, 0, 4, 3, 0). Measure 30 continues with similar rhythmic patterns and fingerings. Measure 31 concludes the section with a final note and a double bar line.

32

Musical notation for measures 32-34. Measure 32 starts with a treble clef, one sharp key signature, and common time. It includes a series of eighth notes with slurs and fingerings (7, 2, 1, 2, 0, 3, 1, 2, 4, 0). Measure 33 continues with similar rhythmic patterns and fingerings. Measure 34 concludes the section with a final note and a double bar line.

35

Musical notation for measures 35-36. Measure 35 starts with a treble clef, one sharp key signature, and common time. It features a series of eighth notes with slurs and fingerings (3, 4). Measure 36 continues with similar rhythmic patterns and fingerings.

37

Musical notation for measures 37-39. Measure 37 starts with a treble clef, one sharp key signature, and common time. It includes a series of eighth notes with slurs and fingerings. Measure 38 continues with similar rhythmic patterns and fingerings. Measure 39 concludes the section with a final note and a double bar line.

40

Musical notation for measures 40-42. Measure 40 starts with a treble clef, one sharp key signature, and common time. It features a series of eighth notes with slurs and fingerings (4, 3, 1). Measure 41 continues with similar rhythmic patterns and fingerings. Measure 42 concludes the section with a final note and a double bar line.

43

Musical notation for measures 43-44. Measure 43 starts with a treble clef, one sharp key signature, and common time. It includes a series of eighth notes with slurs and fingerings (4, 1, 2, 3, 0, 4, 2, 1). Measure 44 continues with similar rhythmic patterns and fingerings.

45

Musical notation for measures 45-46. Measure 45 starts with a treble clef, one sharp key signature, and common time. It features a series of eighth notes with slurs and fingerings (0, 4, 2, 3, 2). Measure 46 concludes the section with a final note and a double bar line.

# Courante

Guitar

1. *a* *m* *m i*

6. *a m i m i m* *a p a m i m i m i* *a m i m p a m i a m i m* *i m p i m i a m i m*

10. *m i p a m i p a m i a*

14. *m i p a m i p a m i a m*

18. *i* *p*

22. 1. 2. *a*

26. *a m i*

30 *a m i m i m a*  
*m p m*

34

38

42 *m a i m i m a m*  
*m i a m i*

46 *i*  
*4 3 4 1*  
*3 2 1 4*

50

54 *m a m i p m p m*  
*p i m i m i m i m*  
*0 4 1 3 4 4*

58 *a m i a m p m*  
*i m a m p m*  
*4 1 0 2 2 1 0*

61 *a i p m p i a m i m i p*  
*a m i a i a*  
*4 2 1 4 1 2 4 0 2 4 0 3 3 4*

# Sarabande

Guitar

②

7

Gtr.

12

Gtr.

*a*

③

17

Gtr.

23

Gtr.

*1/2BII*

28

Gtr.

②

③

34

Gtr.

①

40

Gtr.

*CVII*

*i m i m*

*1/2CVII*

43

Gtr.

*CVII*

*CVII*



# Bourrée Anglaise

Guitar

7

Gtr.

13

Gtr.

20

Gtr.

28

Gtr.

34

Gtr.

41

Gtr.

47

Gtr.

53

Gtr.

59

Gtr.

65

Gtr.

*a m i a m i*

*p*

*F*

*P*

1. 2.

*a m i*

*F*

*P*

*m i*

*F*

3 1 3 4 2 4

*p i a m i p i m i p m i p m i*

*p*

*1 2*