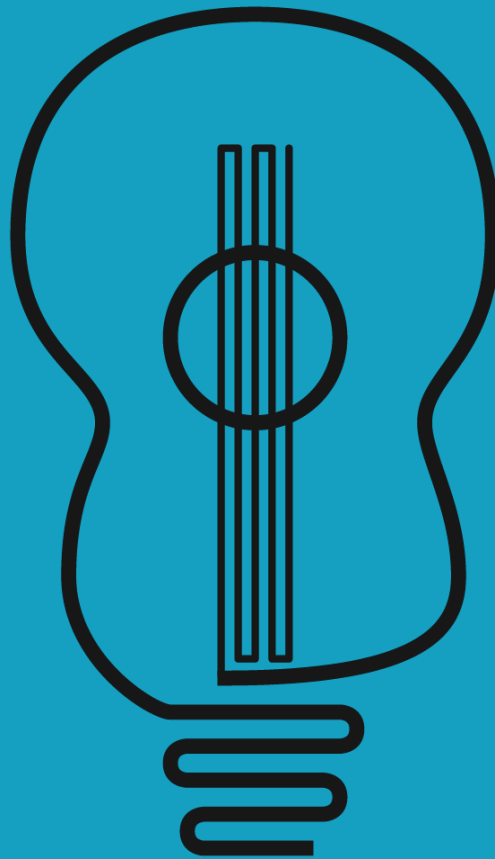


Johann Sebastian Bach

# ***ANDANTE BWV 1003***

From Violin Sonata No.2

Edited by Momčilo (Moma) Aleksandrić



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## CONCEPTUAL FOUNDATION

While preparing and performing the entire *Violin Sonata No. 2, BWV 1003* by Johann Sebastian Bach, I engaged with Søren Kierkegaard's *Fear and Trembling*, one of the most profound nineteenth-century explorations of faith and the philosophy of religion. Kierkegaard's writing, centered on the paradoxes of belief and the inward experience of faith, offered a conceptual framework through which I began to reflect on Bach's sonata.

At the same time, I searched for possible conceptual parallels within the structure of the sonata itself, which follows the *sonata da chiesa* (church sonata) model. Although any direct historical connection would be speculative, I found it artistically meaningful to loosely associate certain movements with Kierkegaard's existential ideas. In this context, the third movement (*Andante*) resonated with his notion of **infinite resignation**.

For Kierkegaard, infinite resignation represents a state in which the individual consciously relinquishes what is most deeply desired, achieving a form of inward peace through acceptance. In relation to Bach's *Andante*, this idea can be understood as a sonic condition of surrender: a quiet, contemplative space in which tension is not resolved through action, but rather dissolved through acceptance. The music unfolds as if it has already relinquished its claim to dramatic assertion, allowing instead for a sustained, introspective equilibrium.

## MUSICAL INTERPRETATION

In translating this conceptual association into performance, I sought to embody the idea of infinite resignation through the instrument itself. I chose to subordinate the entire movement to a **campanella** (bell-like) technique, in which successive notes resonate across different strings, allowing for sustained overlapping sonorities.

This approach transforms the harmonic perception of the piece. Rather than presenting harmony and voice-leading in a clearly articulated, linear manner, the texture becomes more fluid, diffuse, and resonant. The result contrasts strongly with the structural clarity and rhetorical intensity of the preceding *Fuga* and the subsequent *Allegro*.

From a conceptual standpoint, this interpretative decision implies a certain "giving up" on strict structural clarity in favor of resonance and sonority. The performer relinquishes full control over the precise projection of harmonic progression and melodic hierarchy, allowing the natural acoustical properties of the classical guitar to shape the musical outcome. In this sense, the interpretation follows the logic of the instrument rather than strictly adhering to the idiomatic expectations of the violin.

Through this process, the *Andante* becomes not only a transcription, but a reimagined sonic space—one in which musical material is gently transformed through resignation, resulting in a texture that is both more open and more inwardly focused.

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J.S.Bach (1685-1750)

Musical notation for measures 1-3. The piece is in 3/4 time. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melody with a fermata over the first measure. The second staff contains a bass line. Fingering numbers (1-5) are indicated below the notes. A second finger (II) is indicated above the final measure of the first staff. A circled 3 (③) is placed above the final note of the first staff.

Allow notes to ring freely, maintaining a campanella (bell-like) effect whenever possible.

Musical notation for measures 4-6. Measure 4 begins with a circled 4 (④) above the first note. Measures 5 and 6 contain complex rhythmic patterns with multiple circled numbers (③, ④, ⑤) indicating fingerings. A seventh finger (VII) is indicated above the final measure of the first staff, and a fifth finger (V) is indicated above the final measure of the second staff.

Musical notation for measures 7-9. Measure 7 starts with a circled 2 (②) above the first note. Measures 8 and 9 contain complex rhythmic patterns with multiple circled numbers (③, ④, ⑤, ⑥) indicating fingerings. A fifth finger (V) is indicated above the first measure of the first staff, and a second finger (II) is indicated above the final measure of the first staff.

Ornament repeated material, favoring execution across two strings to preserve resonance.

Musical notation for measures 10-12. Measure 10 begins with a circled 6 (⑥) below the first note. Measures 11 and 12 contain complex rhythmic patterns with multiple circled numbers (③, ④) indicating fingerings. A first ending bracket (1.) spans measures 11 and 12, and a second ending bracket (2.) spans measures 11 and 12. A circled 3 (③) is placed above the final note of the first staff.

