





Key signatures and tunings of the open strings


Sonata I
in D min.  Normal violin tuning.


Sonata II
in A  Lower strings raised whole step. Creates open 5ths of A major.


Sonata III
in B min.  Tuned in B minor chord. More tension on bottom 3 strings, which are raised a major 3rd. Top string lowered for less tension.


Sonata IV
in D min.  Bottom string up a step; top string down a step. Creates open 5ths of D.

Sonata V
in A  Open strings form A major chord. Top string tuned quite low.

Sonata VI
in C min.  Most dissonant tuning of these sonatas. Creates a new, dark sound for beginning of the "sorrowful mysteries." Bottom strings raised; top strings lowered. All four tuned to notes in C minor scale.

Sonata VII
in F  F major chord. Extreme tension on raised bottom strings. Top string lower (*i. e.* more slack) than in other sonatas.

Sonata VIII
in Bb  Forms Bb chord. Greater tension on bottom string than in any other sonata: raised a 5th, so that violin cannot play below D. Top string lowered.

Sonata X
in G min.  Close to normal violin tuning, as in Sonata I. Only top string is lowered a step to darken the sound and put it within the key of G minor.