

**Johann Sebastian  
Bach**  
(1685–1750)

**Trio Sonata No. 4  
in E Minor**

**BWV 528**

for organ

**Arranged for 3 Recorders  
(2 Trebles, Bass)**

**Treble Recorder 1**

Edited by  
Christian Mondrup

# Treble Recorder 1

## Trio Sonata No. 4

BWV 528

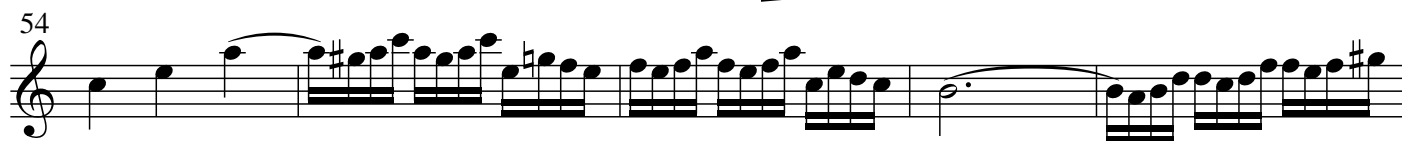
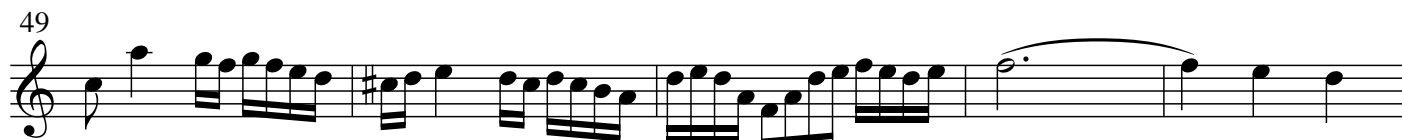
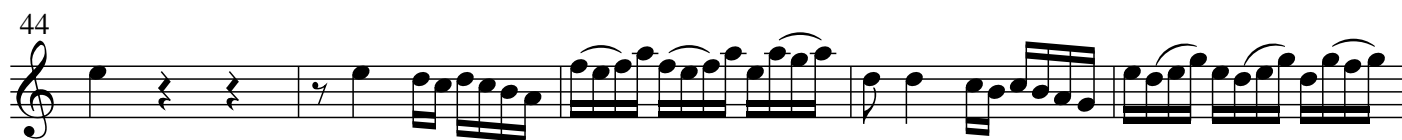
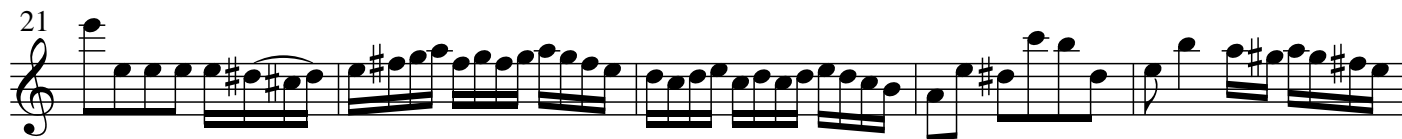
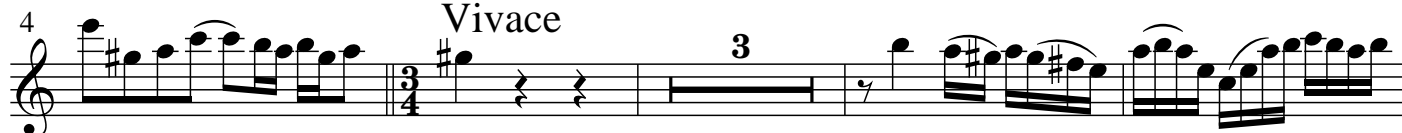
Johann Sebastian Bach (1685-1750)

Arr. for recorders by Christian Mondrup

Adagio



Vivace



# Treble Recorder 1

Andante

This musical score is for a Treble Recorder, marked 'Andante'. It consists of ten staves of music, each beginning with a measure number (3, 6, 8, 11, 13, 16, 18, 20, 22, 25). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, slurs, and ornaments. The piece features a mix of melodic lines and more complex, rhythmic passages.

## Treble Recorder 1

Musical score for Treble Recorder 1, measures 27-43. The score is written in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 27-30 show a sequence of eighth notes and a half note. Measures 31-33 feature a series of eighth notes and a half note. Measures 34-36 show a sequence of eighth notes and a half note. Measures 37-39 feature a series of eighth notes and a half note. Measures 40-42 show a sequence of eighth notes and a half note. Measure 43 ends with a double bar line.

27

30

33

35

37

40

43

# Treble Recorder 1

Un poco allegro

7

12

17

22

27

33

39

45

51

56

\*) See Notes.

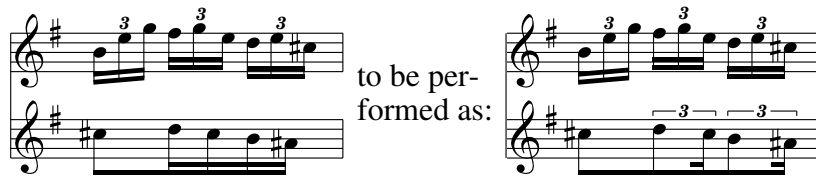
## Treble Recorder 1



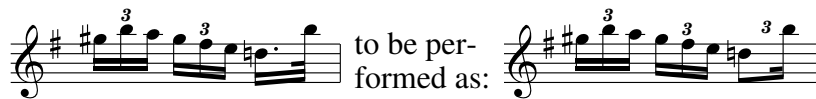
## Notes

As notated in the score many phrases in movement no. 3 (*Un poco allegro*) of Triosonata no. 4 may seem 'polyrhythms' (triplets over duplets or quadruplets over triplets) to the eyes of a contemporary musician. However, even if mid 18th century music treatises are not unanimous they tend to advise against polyrhythm like putting 'two notes against three' (Giannantonio Bannier, *Compendio Musico*, 1745)<sup>1</sup> Polyrhythm was indeed part of the musical expression in the music of the 'classic' era (Haydn, Mozart, Beethoven), but most likely not in baroque music as composed by J.S.Bach.<sup>2</sup>

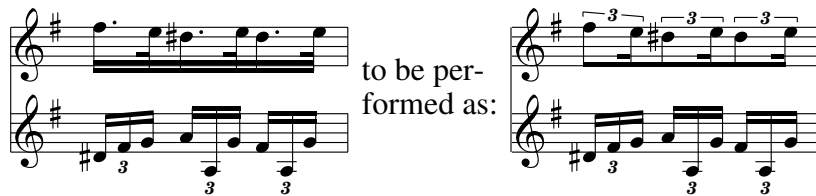
In triple context, like in this movement, duplets should be performed *inégaes*, ie. in uneven note values, measure 15:



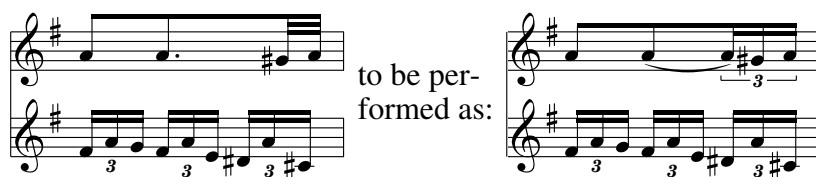
Many 18th century treatises emphasize that dotted notes in triplet context should be read as a shortcut triplet notation,<sup>3</sup> measure 3:



Measure 25:



Measure 22:



<sup>1</sup>Michael Collins, The Performance of Triplets in the 17th and 18th Centuries, Journal of the American Musicological Society, Vol. 19, No. 3 (Autumn, 1966), p. 314 (<https://www.jstor.org/stable/830422>).

<sup>2</sup>Collins, *op.cit.* p. 326

<sup>3</sup>*ibid.* p. 319ff