

Johann Sebastian Bach

Flute Sonata in E minor

BWV 1034

Edited by Robert Würz

Quellen / Sources:

1. Johann Peter Kellner (1705-1772) - Manuscript, n.d. (ca.1726-1727), Staatsbibliothek zu Berlin
2. Johann Friedrich Hering (1724-1810) - Manuscript, n.d. (ca.1750-1799), Staatsbibliothek zu Berlin
3. Paul Waldersee (1831-1906) – Bach-Gesellschaft Ausgabe Band 43.1 - Leipzig: Breitkopf und Härtel, 1894
4. Hans-Peter Schmitz (1916-1995) – Neue Bach-Ausgabe Serie VI Band 3 – Kassel: Bärenreiter Verlag, 1963

Über diese Ausgabe:

Die eingeklammerten Generalbassziffern und gestrichelten Bindebögen sind den Quellen 3 und 4 entnommen, alles Übrige lässt sich aus den Quellen 1 und 2 ableiten. Im Andante wurden in den Takten 32, 33, 37, 46 und 47 die Bindebögen geringfügig verändert.

About this Edition:

The bracketed basso continuo figures and dotted slurs are taken from sources 3 and 4; everything else is derived from sources 1 and 2. In the Andante, the slurs have been slightly altered in measures 32, 33, 37, 46 and 47.

Berlin, 2022 Robert Würz (wuerzr@web.de)

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Flute & Continuo

Flute Sonata in E minor

BWV 1034

J. S. Bach (1685 - 1750)

edited by Robert Würz 2022

Adagio ma non tanto

[illegible]

17

3 4/2 6 (6) 6 4+ 6 9 (8) 6 6 6 4+ 6 9 8 6 5_b 6 6 5_b

20

Musical score for 'The Rose Tree' (Measures 18-21). The score is in G major (one sharp) and 2/4 time. It features a treble and bass staff. The melody in the treble staff is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4-G4 (beamed eighth notes), E4 (quarter), D4 (half). The bass staff accompaniment is: G3 (quarter), F#3 (quarter), E4 (half), D4 (half), C4 (quarter), B3 (quarter), A3 (half), G3 (half). The piece concludes with a final G4 note in the treble and a G3 note in the bass.

23

7 6 5 # 6 4+ 6 5 7 6 7 6 4 2+ (5) 4 2+ 5 6 5 4

28

4

6 6 6 6 6 6 6 6

6 5 6 6 4 5 6

6

7 (7) (6) 6 6 7 6 6 6 6 6

8

7 6 6 6 6 6 6 (4) (3) 6 6

10

9 4 6 9 4 6 (7) 6 6 7 6 6 6 6

2 5 2 5 (#)

13

6 6 6 4 6 6 4 3 4 2 (4) (3) 6 6 4 #

16

6 4 6 4 7 2 7 2

[illegible]

20

22

6 6 6 (7) 6 6 (7) 6 4 6 5 7 6 4 6 (5) 7

(3) # #

22

4 5 # 3 5 #

(3)

23

6 4 6 5 (7) # 6 4 6 5 (7) # 6 4 6 5 (7) # 6 4 6 5 (7) #

24

(3)

(3)

(5)

(7)

24 (3) 25 (3) 26

6 7 7 6 6 6 6 6 6 6 4 6

27

Musical score for measures 27-29. The key signature has one sharp (F#). Measure 27 features a treble staff with eighth-note runs and a bass staff with quarter notes. Measure 28 includes rests in the treble and sixteenth-note patterns in the bass. Measure 29 contains eighth-note figures in both staves. Fingering numbers are provided below the bass staff.

Fingering numbers for measure 29:

Bass staff: 6, 4, 6, 6, 7, 3

Treble staff: 4

33

3

3

3

7^b 6/4 (3)

(7) (6) 4 5 6

7 6/4 (3)

(7) 4 5 6

35

7 6 4 (3) (7) # (6) (5) 4 (6) 2 6 7 6 6 6 6 6 5 4 6 5 4 3

38

6 6 6 4 # 6 4 6

40

6 4 6 4 (7) # 7 #

42

6 4 6 4 7 # (7) #

44

6 4 6 4 7 # (7) #

46

6 4 6 4 7 (7) 6 7

49

9 6 7 9 6 7 4 2 6 4 (4) (3) 6 (4) (2) 6 (5) 6 4 7 # 6 5 3

[illegible]

55

6 7 6 6 6 7 6

58

6 6 6 6 7 7 7 5

7 7 7 7 7 7 7 7

62

This musical score is for measures 62, 63, and 64 of 'The Swan' from 'The Nutcracker'. It is written for a piano and features a treble and bass staff. The key signature is one sharp (F#). Measure 62 contains a complex piano accompaniment with triplets and sixteenth notes. Measure 63 continues the accompaniment with similar rhythmic patterns. Measure 64 features a melodic line in the treble staff and a more active bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

65

4/3

6 6 6 6 6 6 6 6 6 6

68

6 4 6 5 6 4 5 # 6 5 7^b 6 7 # 6 6 5 #

Andante

6 6 6 (6) 6 6 (6) 6 6 6 6 6 6 6 4 5 3

7 *tr* 6 6 6 6 6 6 6 6 6 6 6 5

12 7 5 5 4 7 5 3 6 6 6 6 6 6 6 5

16 *tr* 6 6 6 6 6 6 6 4 5 3 6 6

21 *tr* *tr* 6 6 6 6 6 6 6 4 2

25 *tr* 5 3 6 7 (7) (4+) (2) 6 5 7 6 6 5 3

29

7 6 \sharp 6 6 5 6 7 4 \sharp 3 6 6 5 6 6 5

33

6 6 5 6 6 5 3 (6) 6 5 \sharp 6 6

37

6 (#) 6 4 5 # 6 6 6 6 (6) (5)

41

6 4 # 6 6 6 6 6 6

46

6 4 6 6 6 6 5 5 4 7 3 6 6 6 6 6

51

6 6 6 6 6 6 6 6 6 6 6 4 5 3

[illegible]

21

6 4 6 (6) 4 6

2 2 5

24

6 6 6 6 6 6

4 5 3 4 6

28

6 6 6 6 6 6

4 5 4 6

31

6 6 6 6 6 6 6 6 6 6

5

34

7 6 6 7 4 6 6 5 3 6 4 2

tr *p* (*pp*)

38

f 7 6 4 6 6 6 6 6 7 5 6

(#) # 4+ 6 6 6 6 6 6 6 6

41

6 6 6 6 6 6

4 5 1. 2.

43

6 # # 6 6 \sharp 6 5 6 #

46

6 6 5 6 6 6 6 5 6 4 6

50

5 3 6 5 3 6 5 3 5 3

54

6 4 5 3 7 2 \sharp

57

5 3 6 4 # 6

60

6 # 6

63

6

66

6 6 5 6 # 6 5

[illegible]

76

4
2

6

6

6

6

[illegible]

82

5

p *(pp)* *f*

6 9 (8)
4 4 (3)

85

85

6h

4+

6

7#

6

(6) 4

(5) #

Über den Herausgeber:

Robert Würz ist Saxophonist, Holzbläser und Komponist. Von 2001 bis 2006 hat er an der Musikhochschule Carl Maria von Weber in Dresden Saxophon studiert und lebt seither als freischaffender Musiker in Berlin. Sein Tätigkeitsbereich umfasst sowohl klassische Musik als auch Jazz. In seinen Kompositionen verbindet er die spontane Ausdruckskraft des Jazz mit dem melodischen Reichtum der Klassik. Während der letzten zwanzig Jahre hat er in Bachs Musik einen engen Weggefährten und eine unerschöpfliche Quelle der Inspiration gefunden.

About The Editor:

Robert Würz is a saxophonist, woodwind player and composer based in Berlin. He studied music at the Carl Maria von Weber Music University in Dresden, graduating in 2006. His field of activity includes both classical music and jazz. In his compositions, he combines the spontaneous expressiveness of jazz with the melodic richness of classical music. For the last twenty years, he has found a close companion in Bach's music and an inexhaustible source of inspiration.