

Johann Sebastian  
Bach  
(1685–1750)

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

**BWV 528**

for organ

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

**Score**

Edited by  
Christian Mondrup

Trio Sonata No. 4  
BWV 528

Johann Sebastian Bach (1685-1750)  
Arr. for recorders by Christian Mondrup

Adagio

This section starts with a treble clef, 4/4 time signature, and a key signature of one sharp. The first two measures show eighth-note patterns. The third measure begins with a bass clef, indicating a change to 3/4 time, and continues with eighth-note patterns. The fourth measure returns to 4/4 time.

Treble Recorder 1

Treble Recorder 2

Violoncello or Bass Recorder

Vivace

This section begins with a treble clef and 4/4 time. Measure 4 shows eighth-note patterns. Measures 5 and 6 transition to 3/4 time, featuring sixteenth-note patterns. Measures 7 and 8 return to 4/4 time.

Tr 1

Tr 2

B

This section follows the same pattern as the previous one, starting with 4/4 time, transitioning to 3/4 time with sixteenth-note patterns, and returning to 4/4 time.

Tr 1

Tr 2

B

This section follows the established pattern of 4/4, 3/4, and 4/4 time signatures, maintaining the eighth-note and sixteenth-note patterns seen in the earlier sections.

Tr 1

Tr 2

B

16

Tr 1

Tr 2

B

20

Tr 1

Tr 2

B

24

Tr 1

Tr 2

B

28

Tr 1

Tr 2

B

32

Tr 1

Tr 2

B

36

Tr 1

Tr 2

B

40

Tr 1

Tr 2

B

44

Tr 1

Tr 2

B

48

Tr 1

Tr 2

B

53

Tr 1

Tr 2

B

57

Tr 1

Tr 2

B

61

Tr 1

Tr 2

B

Andante

Treble Recorder 1

Treble Recorder 2

Violoncello or Bass Recorder

This section shows three staves. The top staff (Treble Recorder 1) has a treble clef and a key signature of one sharp. It consists of six measures of eighth-note patterns. The middle staff (Treble Recorder 2) has a treble clef and a key signature of one sharp, with a single measure consisting of a rest followed by a eighth-note pattern. The bottom staff (Violoncello or Bass Recorder) has a bass clef and a key signature of one sharp, with a single measure consisting of a eighth-note pattern.

3

Tr 1

Tr 2

B

This section shows three staves. The top staff (Tr 1) has a treble clef and a key signature of one sharp, featuring eighth-note patterns with grace notes. The middle staff (Tr 2) has a treble clef and a key signature of one sharp, also featuring eighth-note patterns with grace notes. The bottom staff (B) has a bass clef and a key signature of one sharp, with a single measure consisting of a eighth-note pattern.

6

Tr 1

Tr 2

B

This section shows three staves. The top staff (Tr 1) has a treble clef and a key signature of one sharp, featuring eighth-note patterns with grace notes. The middle staff (Tr 2) has a treble clef and a key signature of one sharp, also featuring eighth-note patterns with grace notes. The bottom staff (B) has a bass clef and a key signature of one sharp, with a single measure consisting of a eighth-note pattern.

8

Tr 1

Tr 2

B

This section shows three staves. The top staff (Tr 1) has a treble clef and a key signature of one sharp, featuring eighth-note patterns with grace notes. The middle staff (Tr 2) has a treble clef and a key signature of one sharp, also featuring eighth-note patterns with grace notes. The bottom staff (B) has a bass clef and a key signature of one sharp, with a single measure consisting of a eighth-note pattern.

11

Tr 1

Tr 2

B

13

Tr 1

Tr 2

B

16

Tr 1

Tr 2

B

18

Tr 1

Tr 2

B

20

Tr 1

Tr 2

B

22

Tr 1

Tr 2

B

24

Tr 1

Tr 2

B

26

Tr 1

Tr 2

B

29

Tr 1

Tr 2

B

31

Tr 1

Tr 2

B

33

Tr 1

Tr 2

B

35

Tr 1

Tr 2

B

37

Tr 1

Tr 2

B

39

Tr 1

Tr 2

B

41

Tr 1

Tr 2

B

43

Tr 1

Tr 2

B

Un poco allegro

Treble Recorder 1

Treble Recorder 2

Violoncello or Bass Recorder

Tr 1

Tr 2

B

Tr 1

Tr 2

B

Tr 1

Tr 2

B

20

Tr 1

Tr 2

B

24

Tr 1

Tr 2

B

29

Tr 1

Tr 2

B

34

Tr 1

Tr 2

B

\*) See Notes.

39

Tr 1

Tr 2

B

44

Tr 1

Tr 2

B

49

Tr 1

Tr 2

B

54

Tr 1

Tr 2

B

59

Tr 1

Tr 2

B

64

Tr 1

Tr 2

B

69

Tr 1

Tr 2

B

74

Tr 1

Tr 2

B

79

Tr 1

Tr 2

B

84

Tr 1

Tr 2

B

88

Tr 1

Tr 2

B

93

Tr 1

Tr 2

B

## Notes

As noted 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 Banner, *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 *inégales*, ie. in uneven note values, measure 15:

The image shows two staves of musical notation. The top staff has six eighth-note triplets grouped by vertical bar lines. The bottom staff has four sixteenth-note duplets grouped by vertical bar lines. Between the two staves is the text "to be performed as:" followed by a second set of staves where the notes are distributed unequally between the two measures to reflect the underlying duplet rhythm.

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

The image shows two staves of musical notation. The top staff has a dotted eighth note followed by a sixteenth note, with a triplet bracket above it. The bottom staff has a sixteenth note followed by a dotted eighth note. Between the two staves is the text "to be performed as:" followed by a second set of staves where the dotted note is replaced by a standard eighth note, and the sixteenth note is placed earlier in the measure.

Measure 25:

The image shows two staves of musical notation. The top staff has a dotted eighth note followed by a sixteenth note, with a triplet bracket above it. The bottom staff has a sixteenth note followed by a dotted eighth note. Between the two staves is the text "to be performed as:" followed by a second set of staves where the dotted note is replaced by a standard eighth note, and the sixteenth note is placed earlier in the measure.

Measure 22:

The image shows two staves of musical notation. The top staff has a dotted eighth note followed by a sixteenth note, with a triplet bracket above it. The bottom staff has a sixteenth note followed by a dotted eighth note. Between the two staves is the text "to be performed as:" followed by a second set of staves where the dotted note is replaced by a standard eighth note, and the sixteenth note is placed earlier in the measure.

<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