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

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Trio Sonata No. 4

BWV 528

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

Adagio

Treble Recorder 1

Treble Recorder 2

Violoncello or Bass Recorder

4

Vivace

Tr 1

Tr 2

B

8

Tr 1

Tr 2

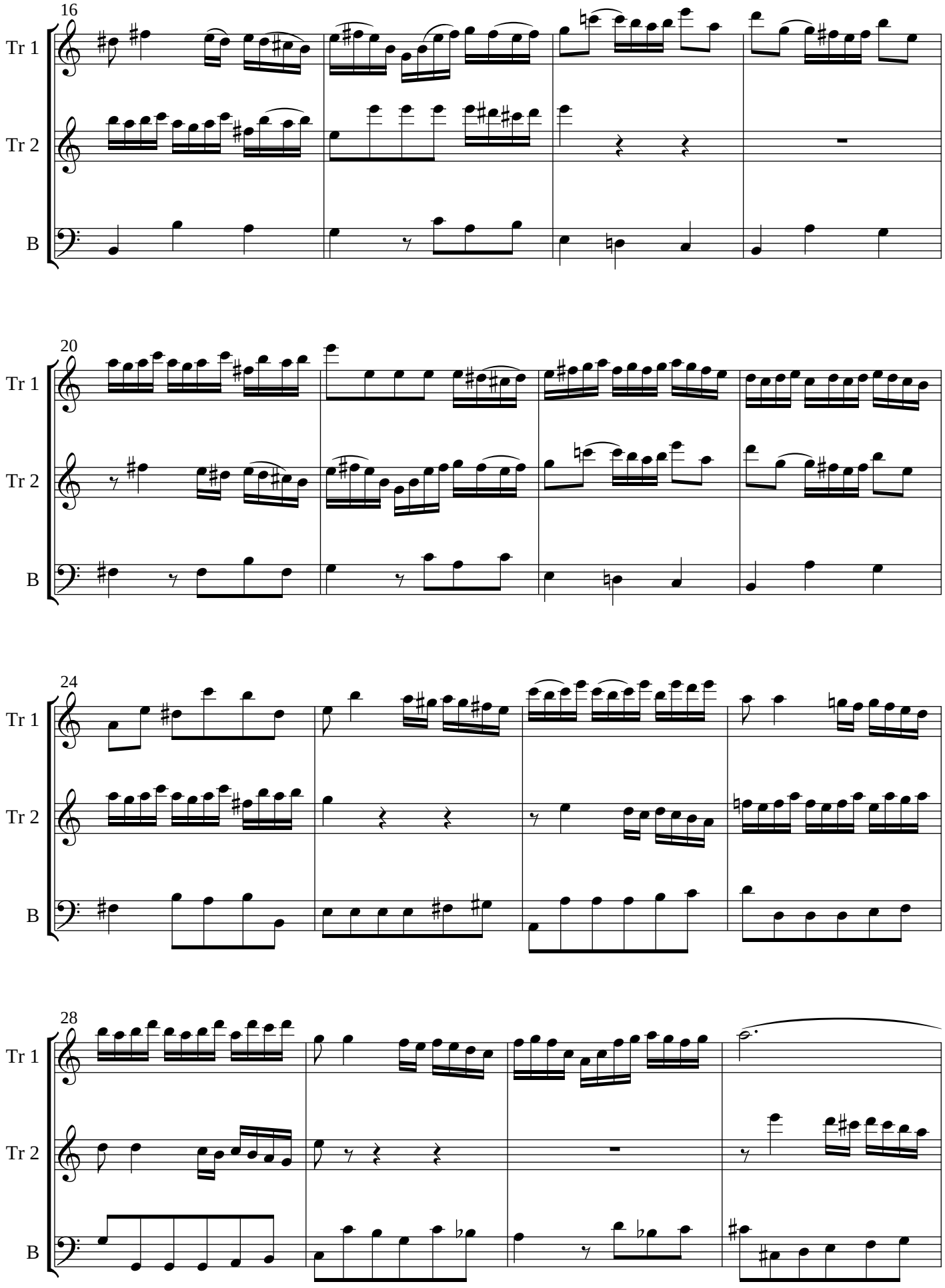
B

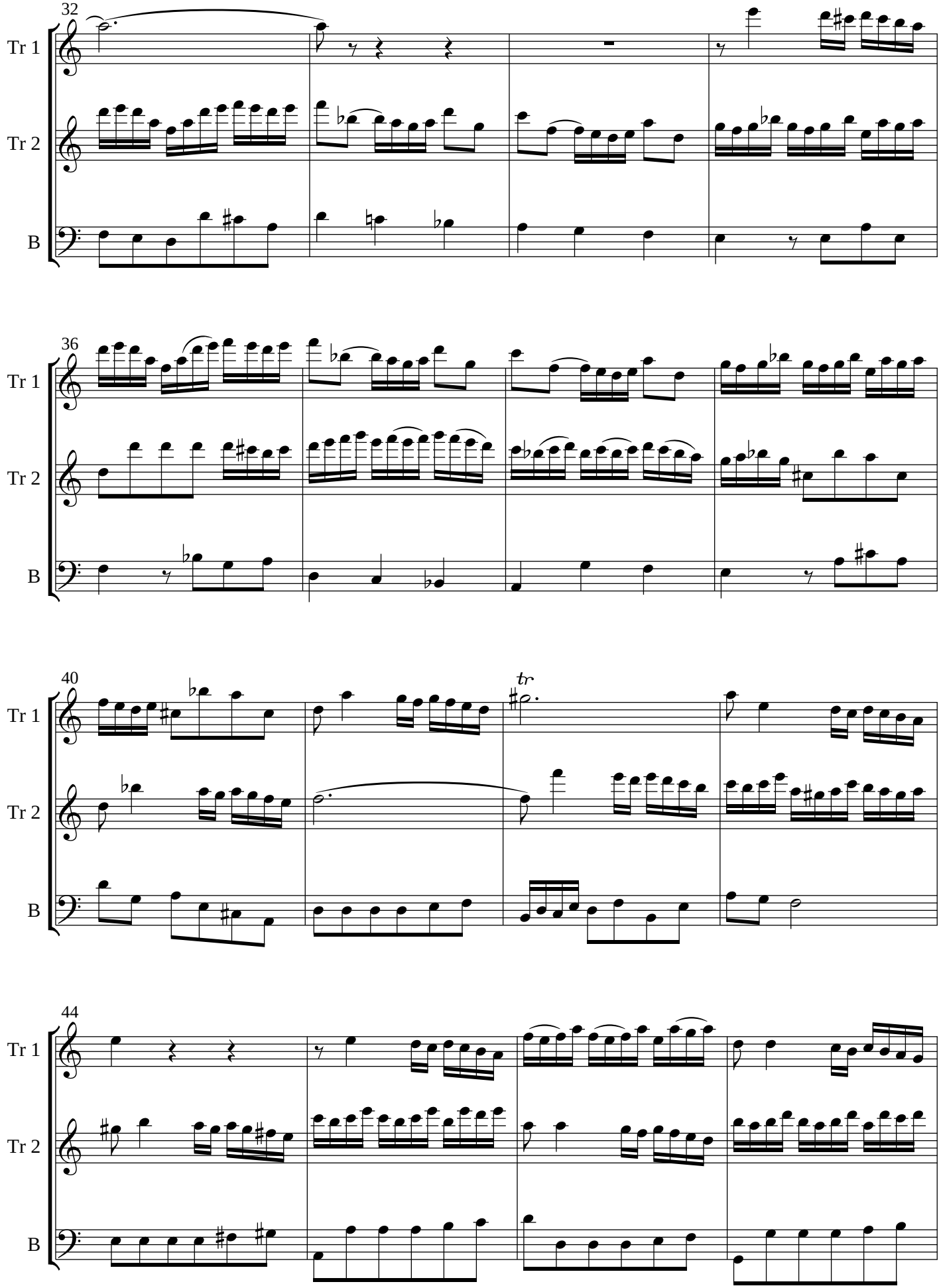
12

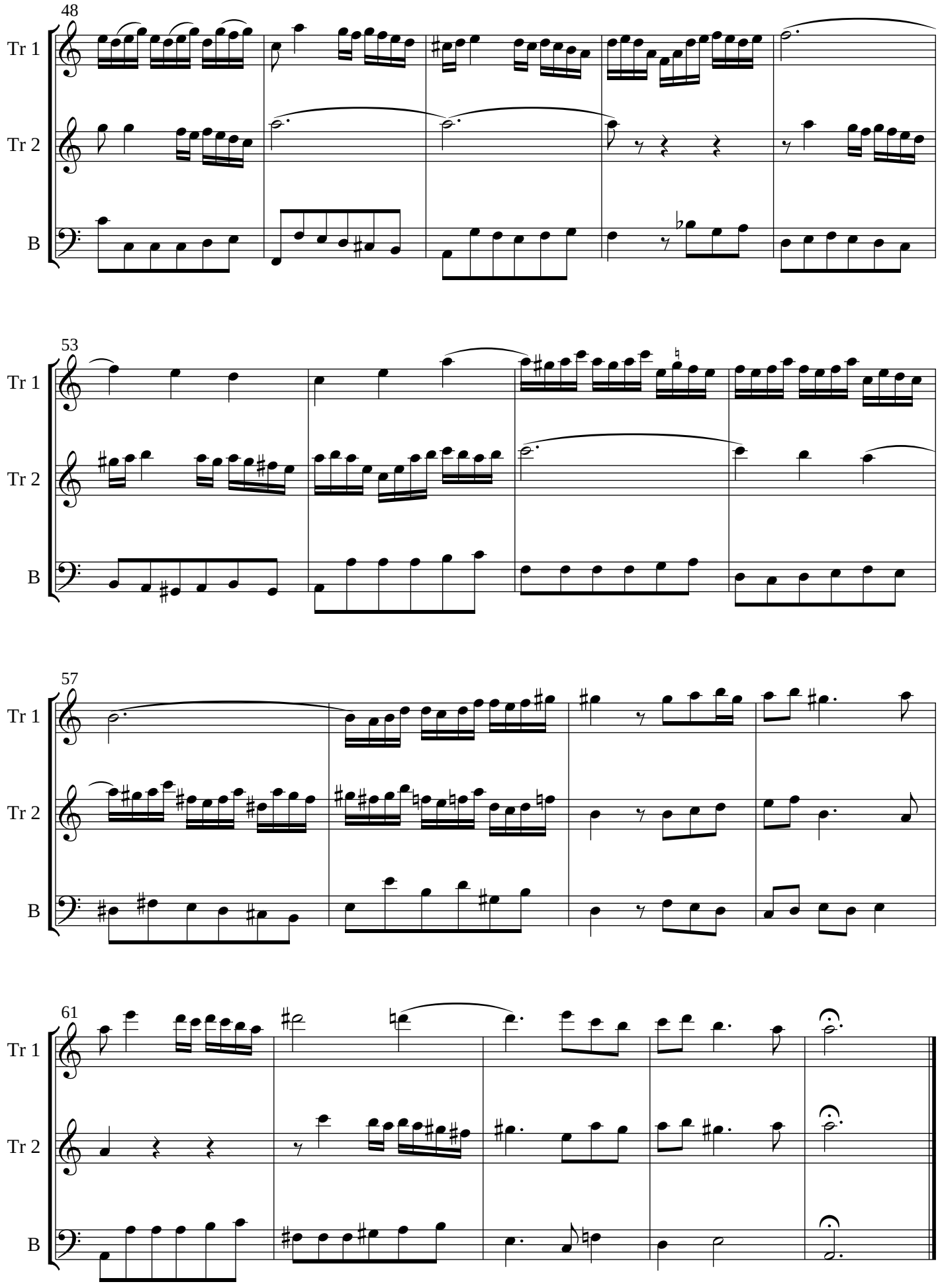
Tr 1

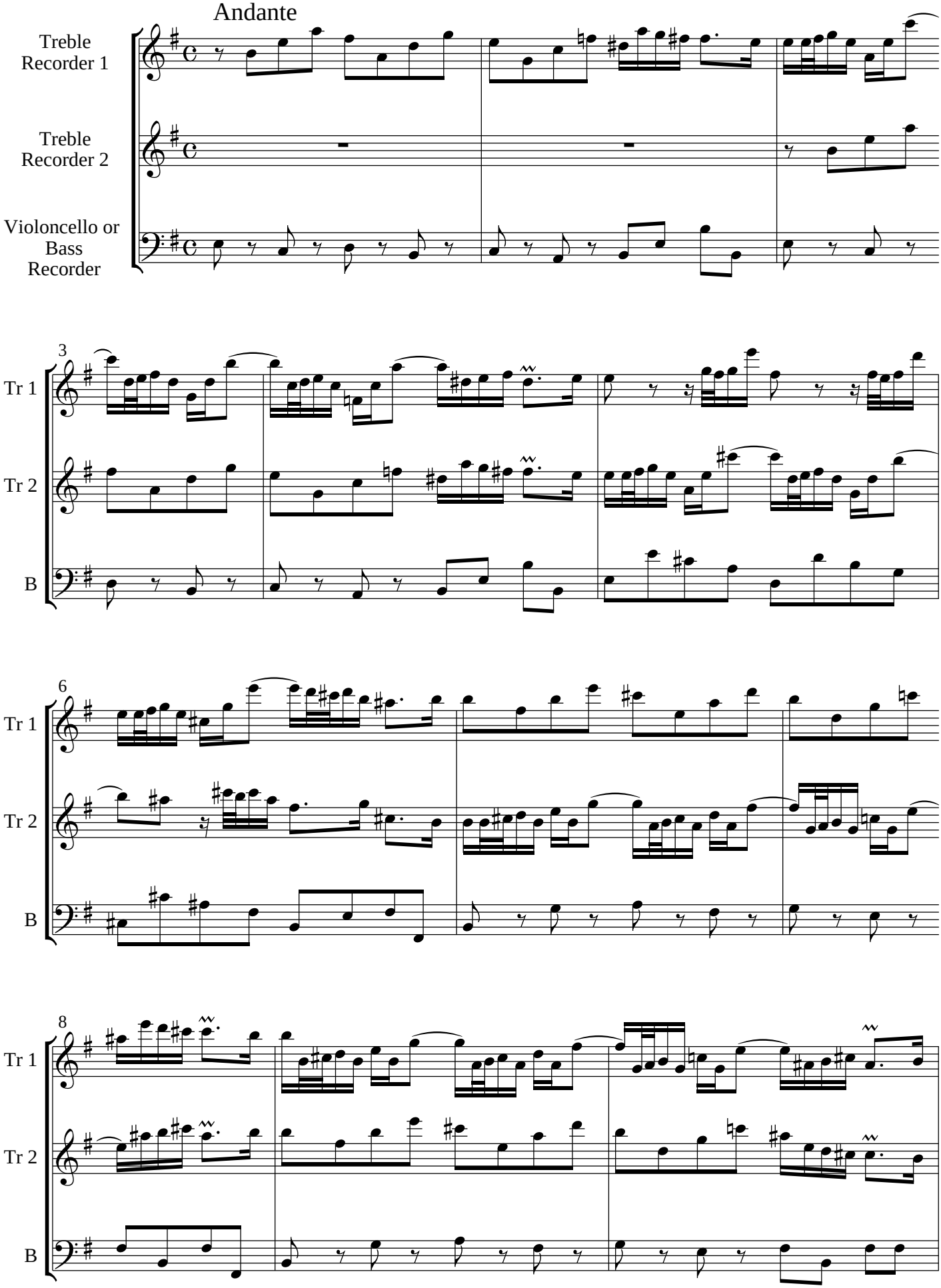
Tr 2

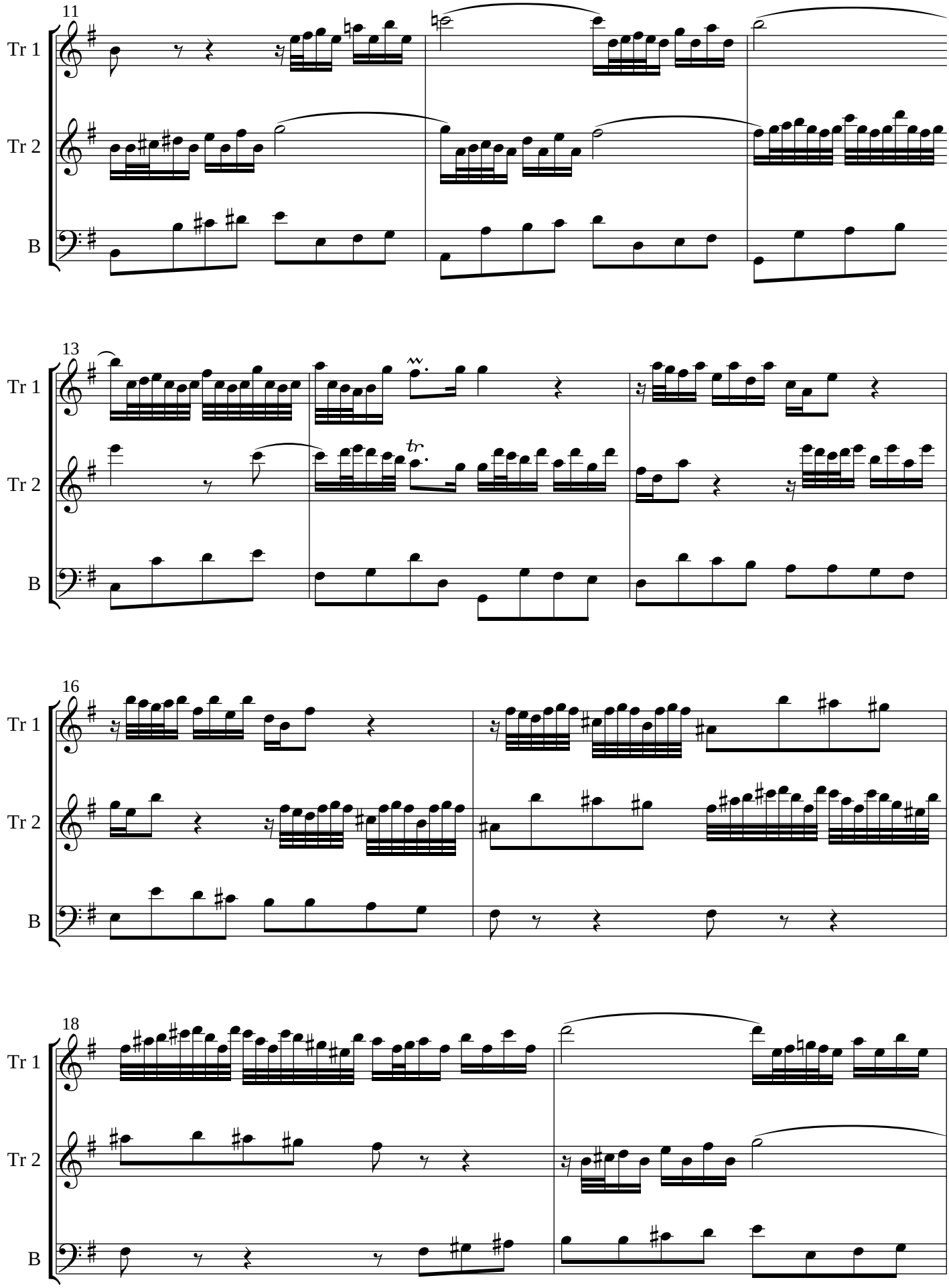
B

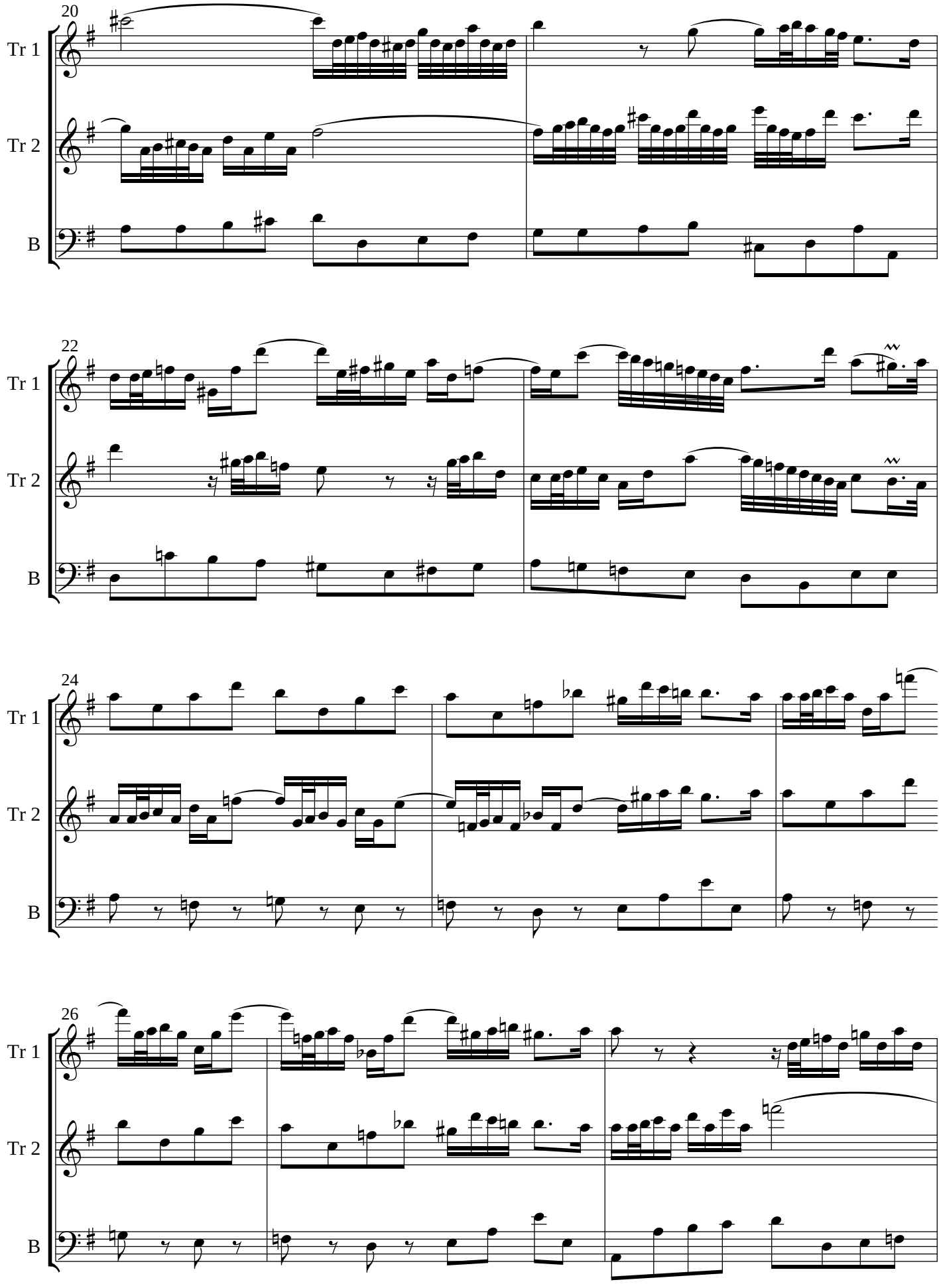

16
Tr 1
Tr 2
B
20
Tr 1
Tr 2
B
24
Tr 1
Tr 2
B
28
Tr 1
Tr 2
B

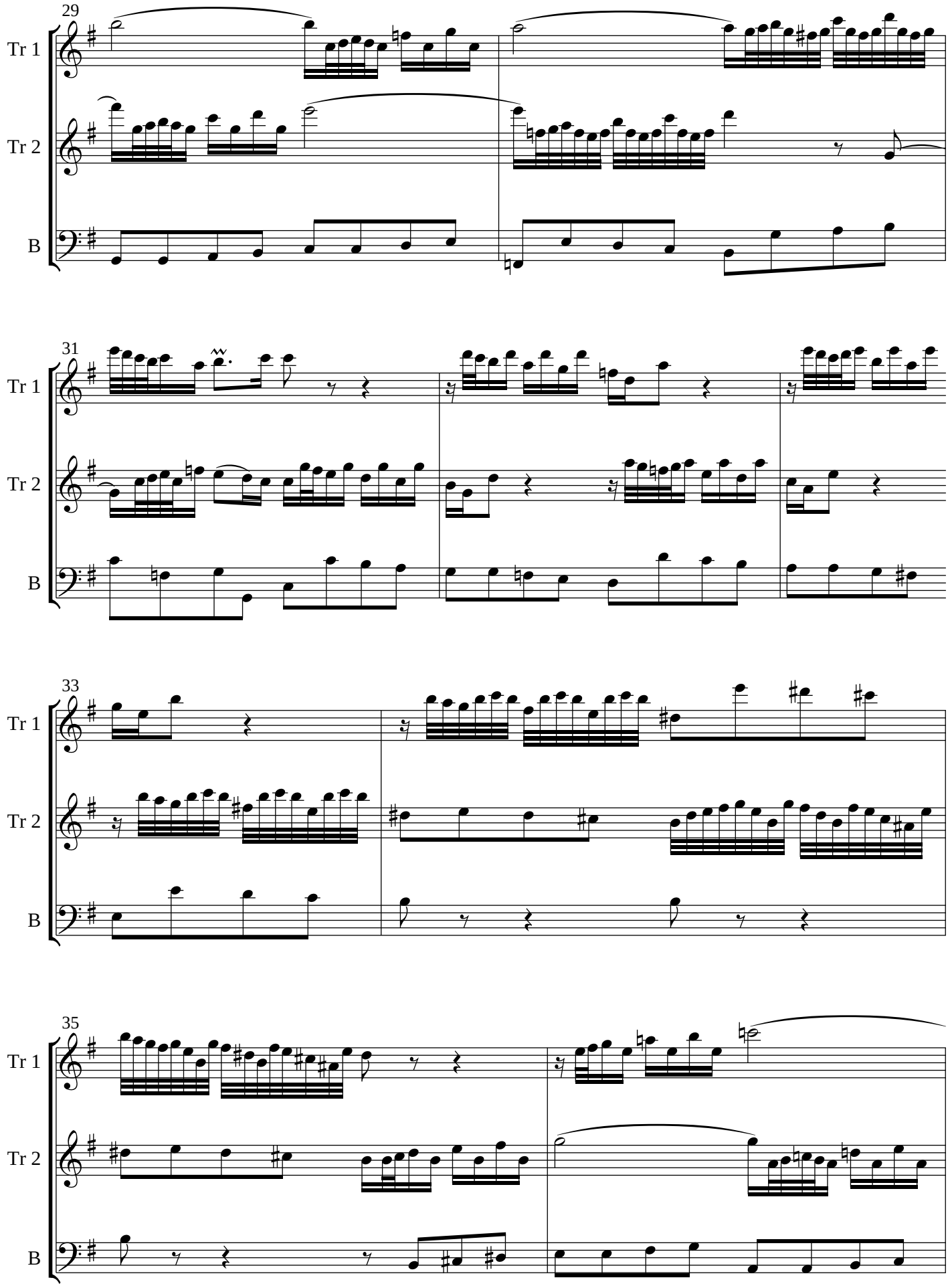

32
Tr 1
Tr 2
B
36
Tr 1
Tr 2
B
40
tr
Tr 1
Tr 2
B
44
Tr 1
Tr 2
B

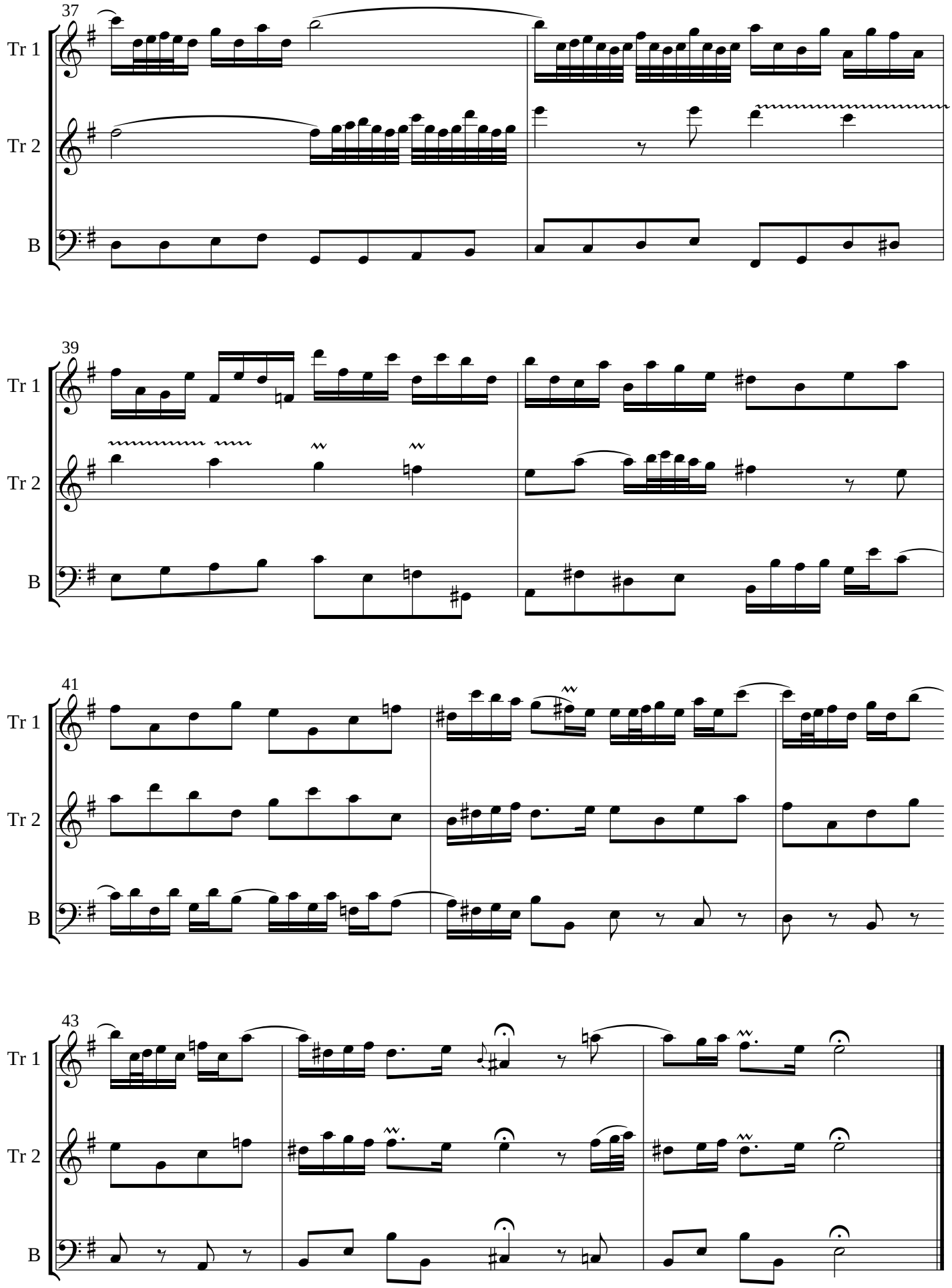

48
Tr 1
Tr 2
B
53
Tr 1
Tr 2
B
57
Tr 1
Tr 2
B
61
Tr 1
Tr 2
B

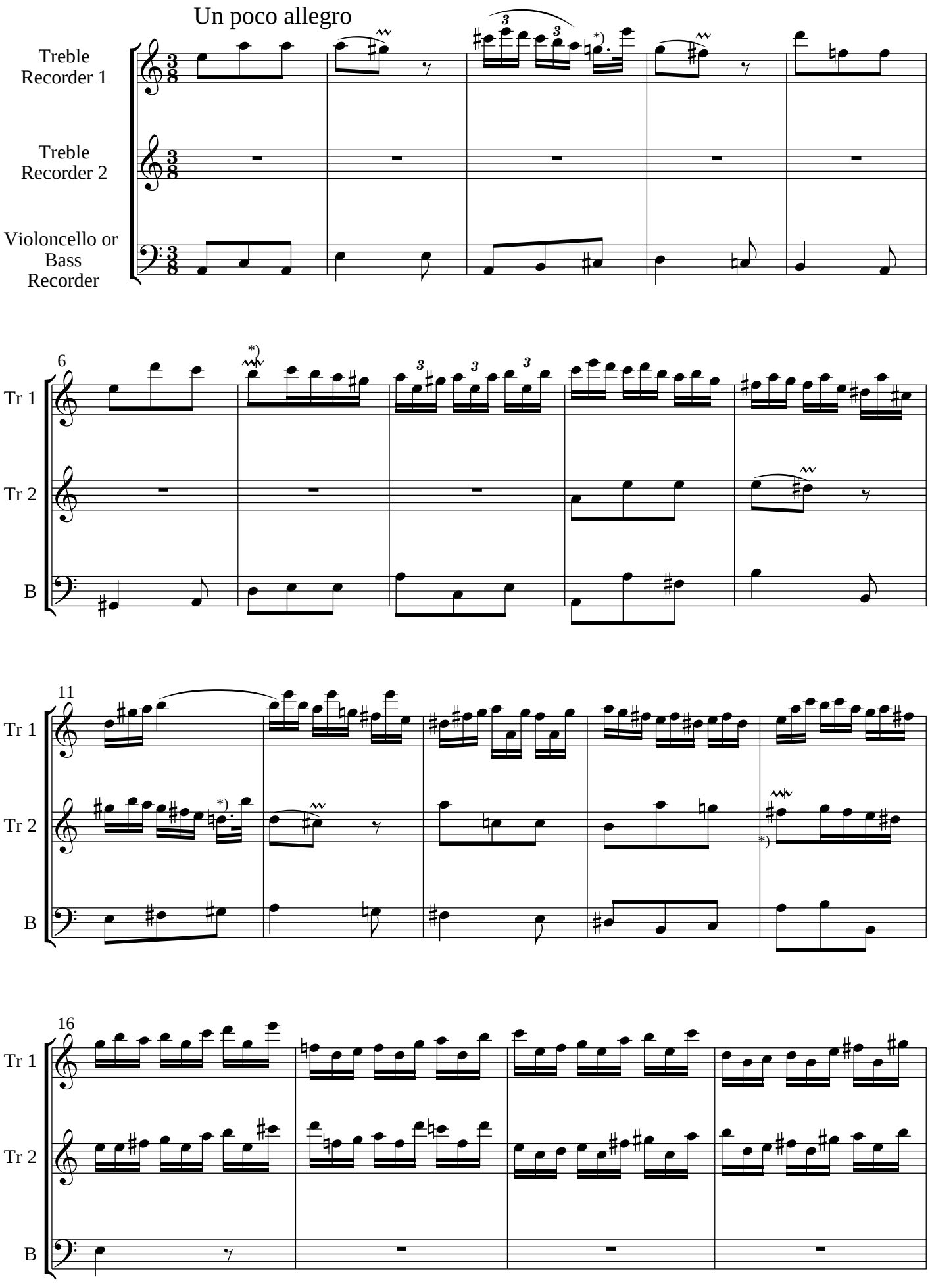

Andante
Treble Recorder 1
Treble Recorder 2
Violoncello or Bass Recorder
3
Tr 1
Tr 2
B
6
Tr 1
Tr 2
B
8
Tr 1
Tr 2
B


11
Tr 1
Tr 2
B
13
Tr 1
Tr 2
B
16
Tr 1
Tr 2
B
18
Tr 1
Tr 2
B

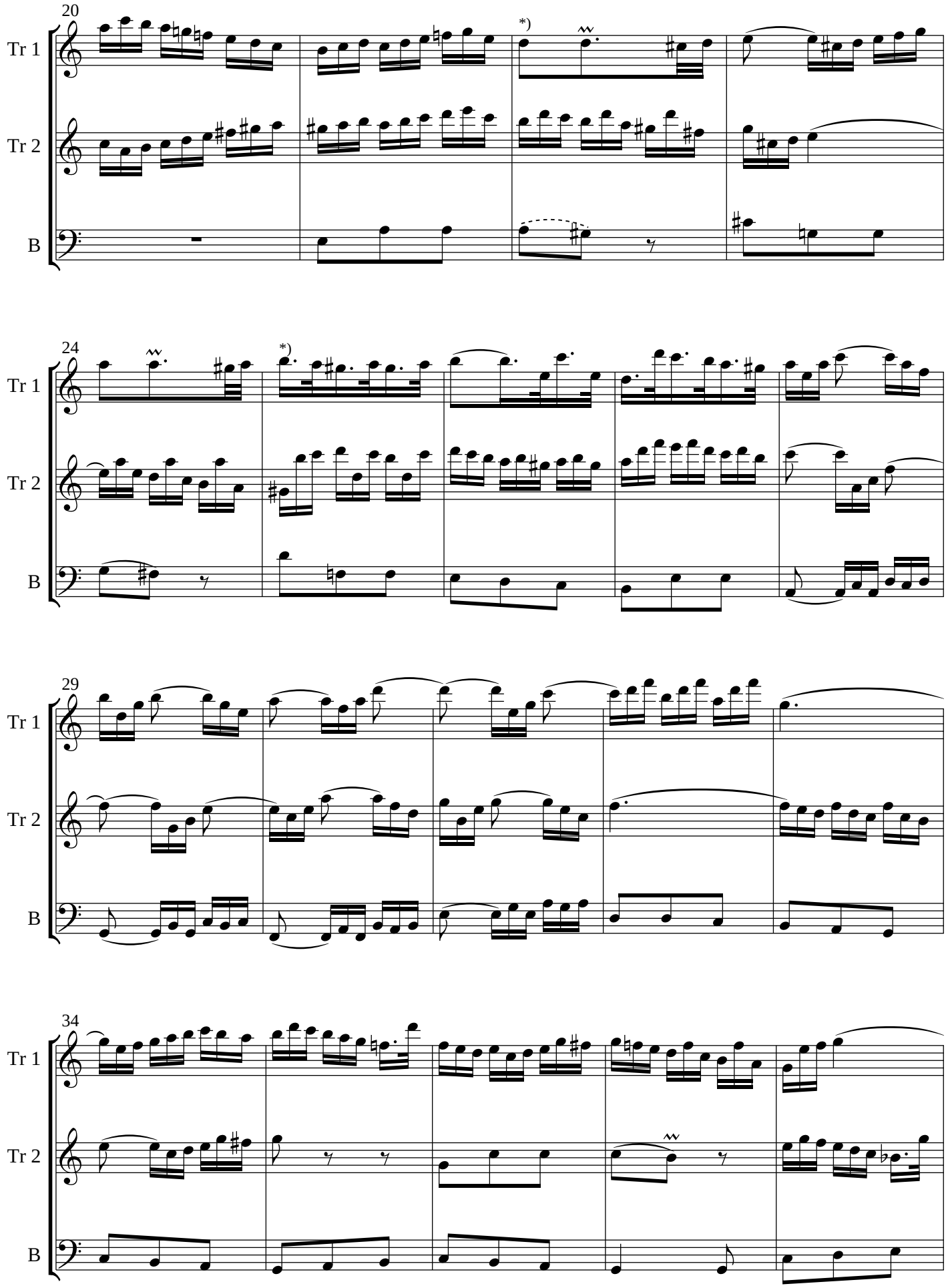

20
Tr 1
Tr 2
B
22
Tr 1
Tr 2
B
24
Tr 1
Tr 2
B
26
Tr 1
Tr 2
B


29
Tr 1
Tr 2
B
31
Tr 1
Tr 2
B
33
Tr 1
Tr 2
B
35
Tr 1
Tr 2
B

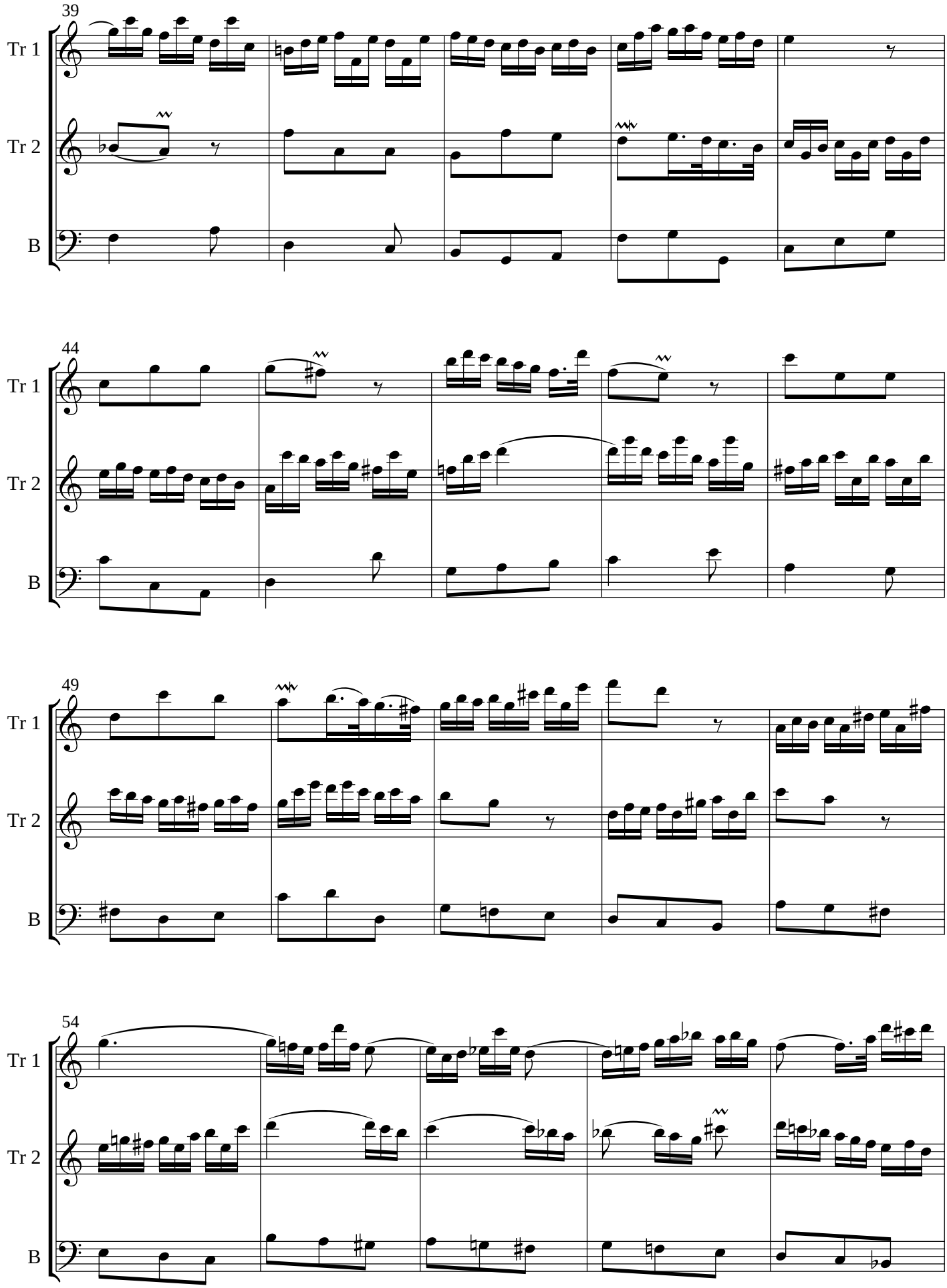

37
Tr 1
Tr 2
B
39
Tr 1
Tr 2
B
41
Tr 1
Tr 2
B
43
Tr 1
Tr 2
B

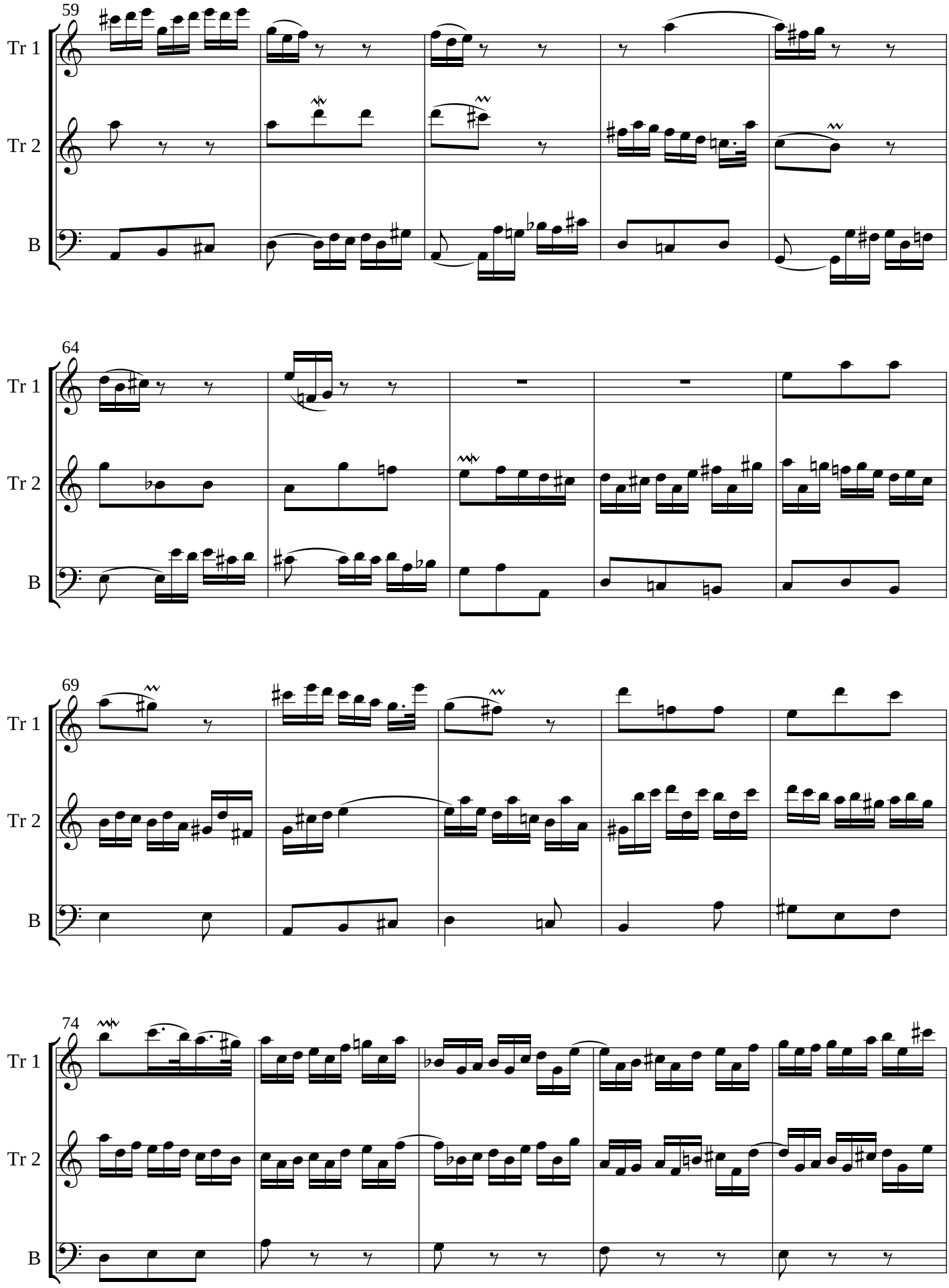

Un poco allegro
Treble Recorder 1
Treble Recorder 2
Violoncello or Bass Recorder
6
Tr 1
Tr 2
B
11
Tr 1
Tr 2
B
16
Tr 1
Tr 2
B

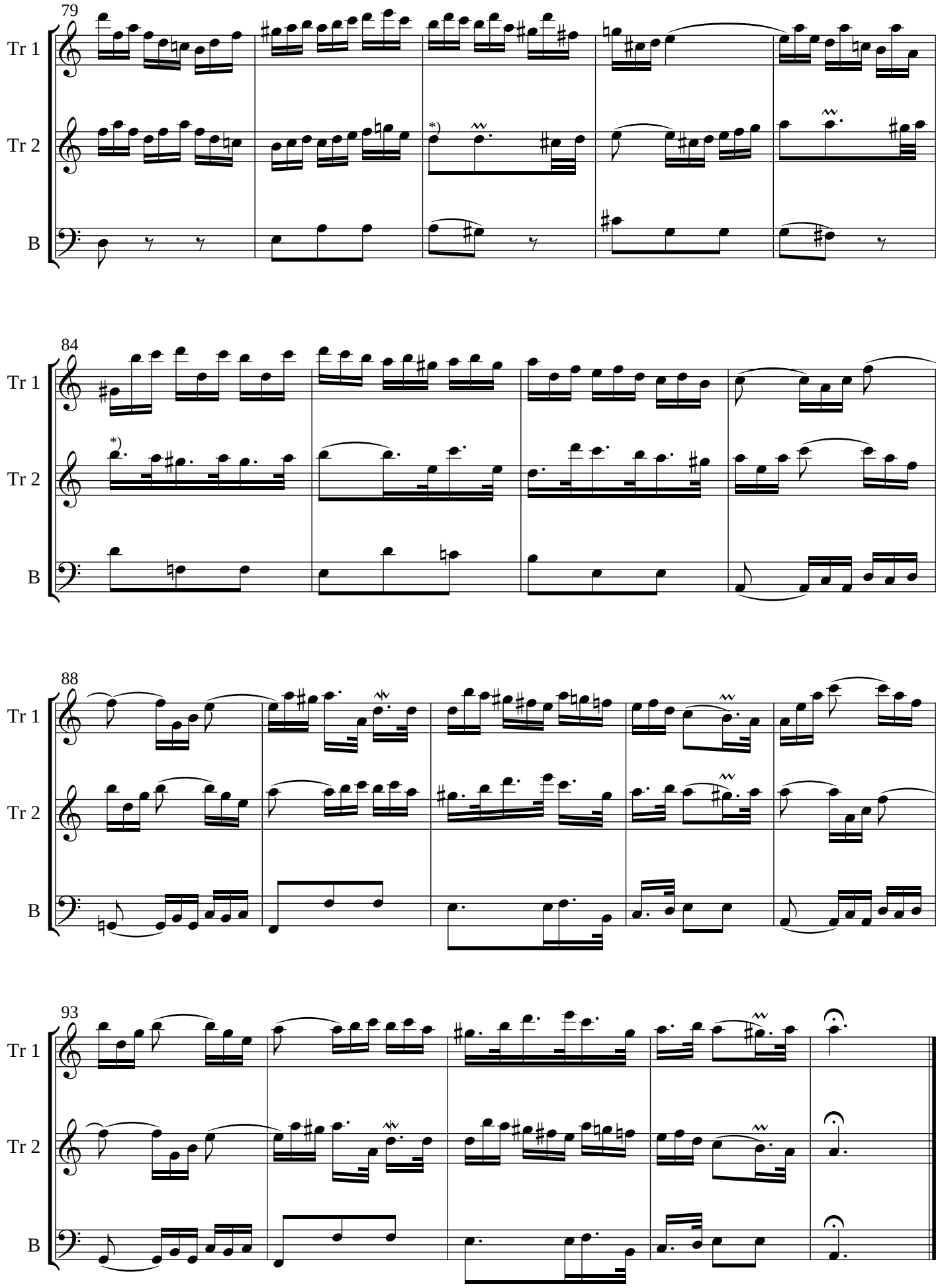
*) See Notes.



*) 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

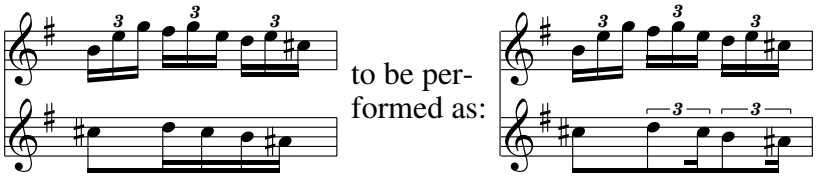


*) See Notes.

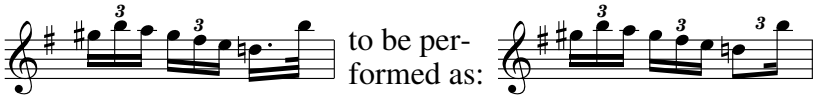
Notes

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 Banner, *Compendio Musico*, 1745)[1] 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.[2]

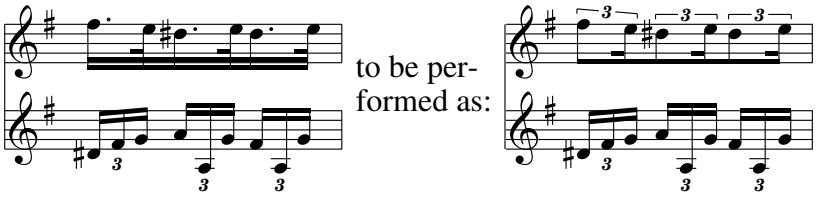
In triple context, like in this movement, duplets should be performed *inégales*, ie. in uneven note values, measure 15:



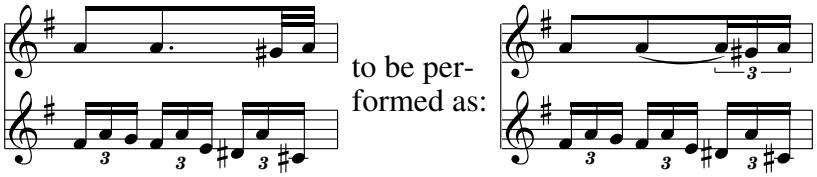
Many 18th century treatises emphasize that dotted notes in triplet context should be read as a shortcut triplet notation,[3] measure 3:



Measure 25:



Measure 22:



[1] 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`).

[2] Collins, *op.cit.* p. 326

[3] *ibid.* p. 319ff