

**Johann Sebastian
Bach**
(1685–1750)

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

BWV 528

for organ

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

Bass Recorder or Violoncello

Edited by
Christian Mondrup

Bass Recorder or Violoncello

Trio Sonata No. 4 BWV 528

Johann Sebastian Bach (1685-1750)
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Adagio



Vivace



Bass Recorder or Violoncello

Andante

This musical score is written for Bass Recorder or Violoncello in the key of D major (one sharp) and common time (C). The tempo is marked 'Andante'. The piece consists of 48 measures, organized into ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The subsequent staves are numbered 4, 8, 12, 16, 20, 23, 27, 31, 35, 38, and 42, indicating the starting measure for each line. The music features a mix of melodic lines and rhythmic patterns, including some triplet-like figures and sustained notes. The final measure of the piece is a whole note chord consisting of D, F#, and A.

Bass Recorder or Violoncello

Un poco allegro

9

21

29

37

46

54

61

67

75

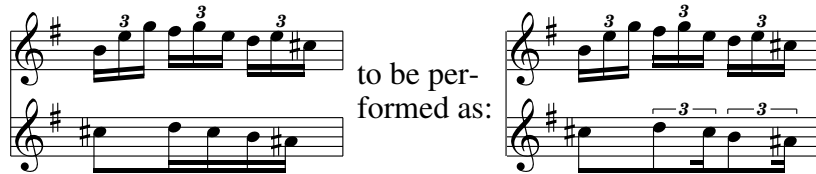
83

91

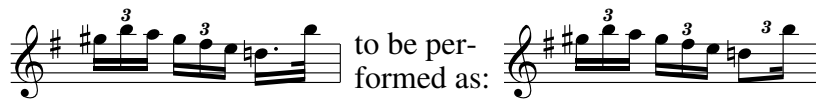
Notes

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)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

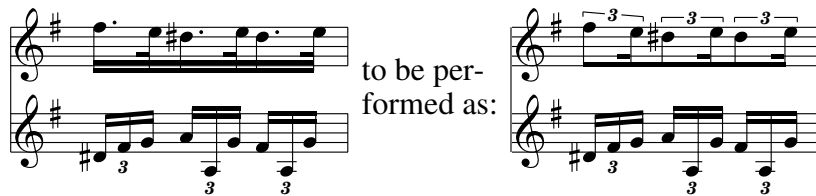
In triple context, like in this movement, duplets should be performed *inégaes*, ie. in uneven note values, measure 15:



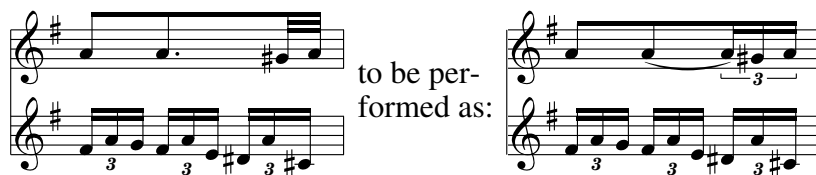
Many 18th century treatises emphasize that dotted notes in triplet context should be read as a shortcut triplet notation,³ measure 3:



Measure 25:



Measure 22:



¹Michael 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>).

²Collins, *op.cit.* p. 326

³*ibid.* p. 319ff