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Johann Sebastian Bach

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Carl Philipp Emanuel Bach

Preface

Bach for Recorder?

These arrangements present the recorder player with studies of the highest quality which at the same time make considerable musical and technical demands. In making these arrangements I have adhered as closely as possible to the original musical transpositions were, however, unavoidable. These may easily be corrected in accordance with the available Urtext editions. Perhaps this will reveal other possibilities in the arrangements and more besides ...

In looking for suitable phrasings I have tried to leave room for different personal solutions. For this reason I have avoided adding any fingering or bowing.

The first three pieces are arrangements from Johann Sebastian Bach's Violin Partitas II and III. The fourth piece is an arrangement of the first movement of the second Partita. Bach used the same piece of music in both movements. "Wir danken dir, Gott, wir danken dir" for the right hand of course. The arrangement follows this version to a great extent as it appeared more suitable for the recorder than the violin. The fifth piece is an arrangement for Violoncello solo. The following two pieces are arrangements for Violoncello solo.

Please accept my apologies for the indulgence of including the 'Solfeggiotto' by C. P. E. Bach (as a reminder of my piano lessons). Apart from a few bars, the original is a monophonically free composition. For this reason I took the liberty of a transcription for the (monophonic) recorder.

Vorwort

Bach für Blockflöte?

Mit den vorliegenden Einrichtungen steht dem Blockflötisten ein Werk von hoher Qualität zur Verfügung, das gleichzeitig musikalisch und technisch eine hohe Anforderung stellt. Bei der Bearbeitung habe ich mich sehr auf die Orgelbearbeitungen beziehen müssen, um die technischen Voraussetzungen zu erfüllen, wobei jedoch gelegentliche Übereinstimmungen bestehen. Die Blockflöte kann ferner noch beim Vergleich mit den erhaltenen Urtext-Ausgaben von Wert sein. Eine weitere Vorteile ergibt sich dabei sogar noch bessere Möglichkeiten der Interpretation des Werks.

Bei der Suche nach einer sinngemäßen Lösung für die verschiedenen Stimmen habe ich immer individuell verschiedene Lösungen gehen lassen. In einigen Fällen habe ich die Verwendung von Atemzeichen verzichtet.

Die ersten drei Stücke sind aus den Orgelwerken des Sohnes C. Ph. E. Bachs Violinpartiten II und III. Das Vierte Stück ist eine Bearbeitung des zweiten Violoncello-Konzertes. Bach hat jedoch das gleiche Stück in seiner Orgelbearbeitung "Komm, wie danken dir" für die rechte Hand eines Orgelsolos vorgesehen. Ich habe daher die Bearbeitung weitgehend dieser Version, weil sie mir in einigen Stellen vorteilhafter erschien. Dennoch würde die Violinfassung ebenfalls zu Rate gezogen. Die fünf weiteren Stücke entstammen den Suiten für Violoncello solo.

Die Zitate aus dem "Violoncello" von C. Ph. E. Bach mag man dem Arrangeur freundlich nachsehen. Dies ist ein sehr ruhige Klavierstück. „Bis auf wenige Takte handelt es sich beim Original um ein sehr langsam verlaufendes Klavierstück. Deshalb habe ich mir eine Übertragung auf die Blockflöte erlaubt.“

Hans-Martin Linde

Allemande

from / aus: Partita II, BWV 1004

for Violin / für Violine

Original key: D minor
Originaltonart: d-Moll

Johann Sebastian Bach
1685-1750

The sheet music consists of ten staves of musical notation for violin. The music is in common time (indicated by 'C') and uses a treble clef. The key signature is one flat, indicating D minor. The notation includes various note values such as eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. The music is divided into sections by Roman numerals at the beginning of each staff: I, II, III, IV, V, VI, VII, VIII, IX, and X. A large, diagonal watermark reading "PREVIEW" in bold, sans-serif letters is overlaid across the staves, with "Low Resolution" written below it in a smaller font.

The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in common time and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The key signature changes from one staff to the next, indicating different sections or keys. A large, semi-transparent watermark is overlaid across the music. The word "PREVIEW" is written in a large, bold, sans-serif font, oriented diagonally from the bottom-left towards the top-right. Below it, the words "Low Resolution" are written in a smaller, regular font, also oriented diagonally. The background of the image is white, and the overall appearance is that of a digital document or a scanned page.

Bourrée

from / aus: Partita III, BWV 1006

Original key: E major
Originaltonart: E-Dur

Johann Sebastian Bach

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is one sharp (E major). The time signature varies between common time and 6/8. The music includes dynamic markings like *p* (piano) and *f* (forte), and performance instructions like *legg.* (leggiero). The music is divided into measures by vertical bar lines. Measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, and 29-32 are shown. Measure 17 has a double bar line with two endings: the first ending leads to measure 18, and the second ending leads to measure 21. Measure 29 has a double bar line with two endings: the first ending leads to measure 30, and the second ending leads to measure 29. The music concludes with a final measure ending on a dominant seventh chord. A large, diagonal watermark reading "PREVIEW" and "Low Resolution" is overlaid across the page.

Original key: E major
Originaltonart: E-Dur

Gigue

from / aus: Partita III, BWV 1006

Johann Sebastian Bach

The sheet music displays ten staves of musical notation for a single instrument, likely a harpsichord or organ. The music is in E major, indicated by the treble clef and one sharp sign. The time signature is 6/8. The piece begins with a dynamic of *f*. The notation consists primarily of sixteenth-note patterns, with various slurs, grace notes, and dynamic markings like *f*, *p*, and *b*. The music is divided into measures by vertical bar lines. A large, semi-transparent watermark runs diagonally across the page, reading "PREVIEW" in large letters and "Low Resolution" in smaller letters below it.

Preludio

from / aus: Cantata No. 29

We thank Thee, Lord

Wir danken dir, Gott, wir danken dir

Johann Sebastian Bach

Original key: D major
Originaltonart: D-Dur

Presto

