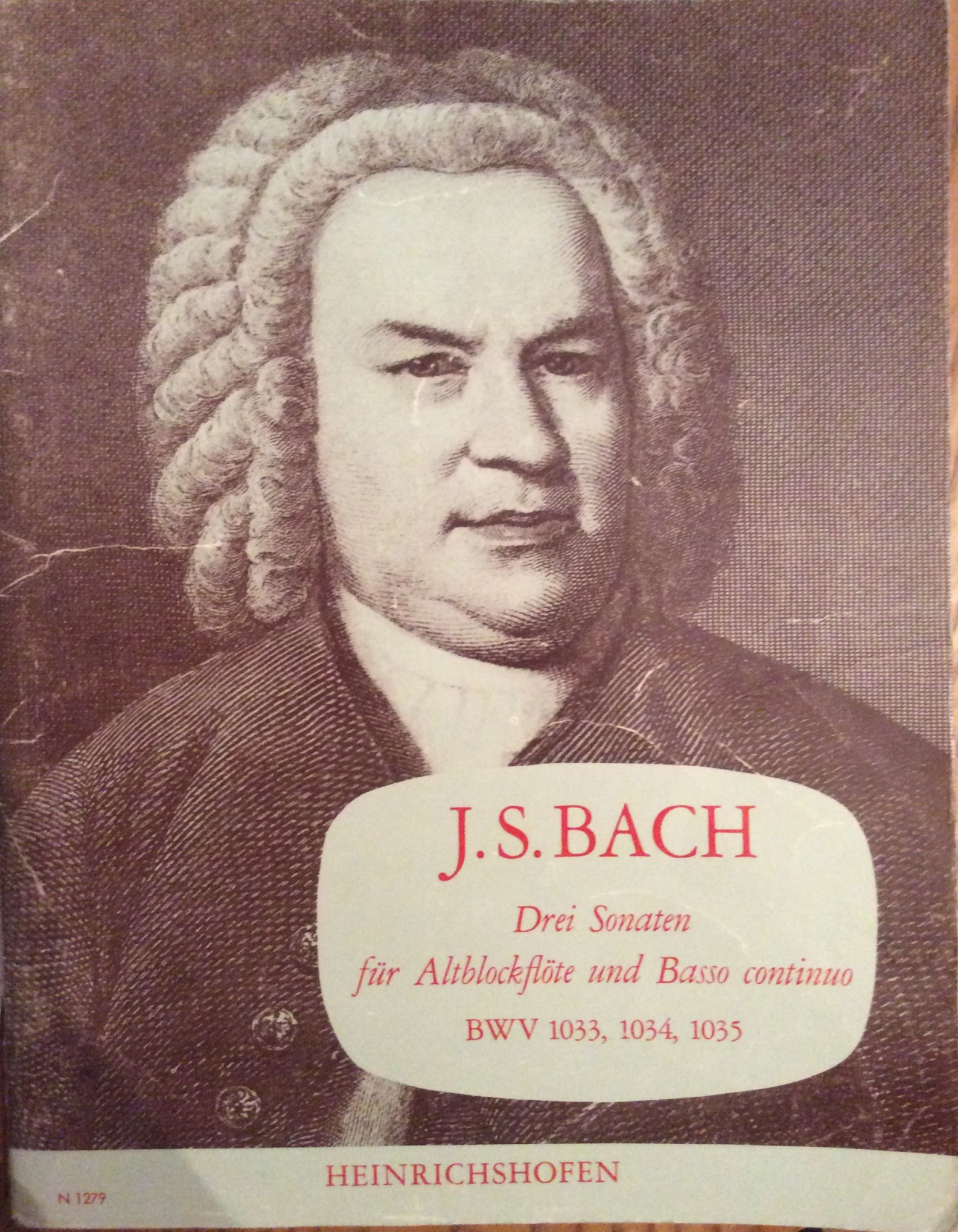




J.S. BACH

*Drei Sonaten
für Altblockflöte und Basso continuo*

BWV 1033, 1034, 1035

HEINRICHSHOFEN

PREFACE

Following publication in 1960 of these three sonatas — originally intended for flauto traverso — in a version for alto (treble) recorder ¹⁾, some brief justification needs to be given for the appearance of this new edition.

Here, the sonatas will be found transposed as follows:

BWV 103 (orig. C Major) transposed to
E-flat Major

This key facilitates a precise rendering of
the original.

BWV 1034 (orig. E Minor) transposed to
G Minor

This largely dispenses with octave trans-
positions; for exceptions refer to notes.

BWV 1035 (orig. E Major) transposed to
F Major

As in the case of BWV 1033, this key —
even if unusual for the period — facili-
tates a precise rendering of the original.

The object of this edition — as indeed the previous editions ²⁾ too — is to make Bach's significant compositions for flute accessible to the advanced recorder player.

In addition, they present the performer with a well-grounded musicological text. BWV 1034 and 1035 are based on the "New Bach Edition" (Bärenreiter) which evaluates and gives due consideration to all available sources, with use made of Alfred Dörr's edition (same publishers) for BWV 1033. Where justified, deviations have been made from these editions; refer to relevant notes.

The realization of the figured bass is mainly being intended for harpsichord. Other additions will be found identified as such.

¹⁾ Published by Fr. Hofmeister. Edited by Greta Richter

²⁾ BWV 1035 has likewise been published for alto (treble) recorder in the Noetzel Edition, Wilhelmshaven (Edition No. 3037) and by Schott, London.

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Drei Sonaten

Sonata Es-Dur

Johann Sebastian Bach
(1685-1750)
BWV 1033

Andante

Altblockflöte

Basso continuo

4 3 6 8 7 8 7

4

4 4 8 7 7 7b 6 5 4 3

7

8 7 8 7 4 3 4 3 8 7 6 5 6 5

Presto

10

1)

4 3

13

Measures 13-15. The right hand features a rapid sixteenth-note melody. The left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

16

Measures 16-19. The right hand continues with a sixteenth-note pattern. The left hand features a more active accompaniment with frequent chord changes and moving lines in both staves.

20

Measures 20-22. The right hand has a sixteenth-note melody. The left hand accompaniment is characterized by long, sustained chords in the right hand and moving bass lines.

23

Measures 23-26. The right hand features a sixteenth-note melody. The left hand accompaniment includes sustained chords and moving bass lines. The piece concludes with a final chord in measure 26.

6 4. 2 6 7 5 8 4 3

Allegro

5

9

13

6

6 5 6 6 5 9 6 4 6 4 2 6 4

6 6 9 6 6 6 5 7 5 6 5 9 6 6 4 2

6 5 7 6 5 9 6 6 6 5 7 5 5 4 5 4 b b

7 5 6 7 8 6 8 7 7 6 7 7 6 5 7

17

7
4
3

6

6
5

6
4

6

6
4

6
5

7
b

4

6
4

21

6

6
5

6
4
3

6
5

9

6

4

6
4
2

6

25

6

6
5

6
4
3

6
5

9

6

4

6
4

6
4
2

29

6

6
4
2

6
5

7
b

6
5

9

6

6
5

7

6
5

33

9 6 6 4 2 6 6 4 6 5 6 4 6 5 8 7 5 4 9 6 4

37

6 5 7 6 5 9 8 6 7 6 6 5 6b 6b 5b

41

9 8 7 5 9 7 8 6 7 5 9 7 8 6 7 5 9 4 8

45

6 6 4 6 5 6 4 6 6 4 6 5 7 3 7 5 4 8 6

Adagio

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

4 6 4 3 0 6 4 2 6 5 8 7 4 6 4 2 5 3 5 6 6

8 5 4 4 6 5 4 3 6 5 6 5 9 6 5 4 3 4

11 6 6 4 2 7 5 7 5 7 5 7 5 6 4 5 4

Menuet I

Measures 1-4 of the Minuet I. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of a single staff with a treble clef and a key signature of two flats. The second system consists of a grand staff (treble and bass clefs) with a key signature of two flats. A second ending bracket labeled '2)' spans measures 3 and 4 in the treble staff.

Measures 5-8 of the Minuet I. The music continues in the same 3/4 time and key signature. The first system consists of a single staff with a treble clef and a key signature of two flats. The second system consists of a grand staff (treble and bass clefs) with a key signature of two flats. The piece concludes with a double bar line and repeat dots at the end of measure 8.

Measures 9-12 of the Minuet I. The music continues in the same 3/4 time and key signature. The first system consists of a single staff with a treble clef and a key signature of two flats. The second system consists of a grand staff (treble and bass clefs) with a key signature of two flats. The piece concludes with a double bar line and repeat dots at the end of measure 12.

Measures 13-16 of the Minuet I. The music continues in the same 3/4 time and key signature. The first system consists of a single staff with a treble clef and a key signature of two flats. The second system consists of a grand staff (treble and bass clefs) with a key signature of two flats. The piece concludes with a double bar line and repeat dots at the end of measure 16.

Menuet I *

5

9

13

1. 2. 3) 3)

* siehe Anmerkung 2)

Menuet II

6 4 2 6 5 4

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

8 1. 2. 6 7 7

11 7 7 6 6 6 6 4 6 5 6 4 2 6 5

15

6 5 # 6 5 4 2 6

19

6 5 6 4 2 6 5 6 5 6 5

23

6 6 5 4 6 (b) 6 5 7

26

6 5 4 7 6 7 5 4 7

1. 2.

Menuet I ab initio

Sonata g-moll

BWV 1034

Adagio ma non tanto

The musical score is written for piano and violin. It is in G minor (three flats) and 3/4 time. The tempo is marked "Adagio ma non tanto". The score is divided into four systems, each with a measure number (4, 7, 10) at the beginning of the first staff.

System 1 (Measures 1-3): The piano part features a descending eighth-note scale in the right hand and a similar pattern in the left hand. The violin part has a melodic line with slurs and ties. Fingering: 7 6 # 7 6 (piano); 6 7 6 5 # 6 4 5 (violin).

System 2 (Measures 4-6): The piano part continues with a descending scale. The violin part has a melodic line with a trill in measure 5. Fingering: 6 6 5 6 # (6) 4 6 # 4 6 4 4 2 6 4 3 6 7 # 4 (piano); 6 6 5 6 # 4 6 4 4 2 6 4 3 6 7 # 4 (violin).

System 3 (Measures 7-9): The piano part features a descending scale. The violin part has a melodic line with a trill in measure 8. Fingering: 6 4 3 7 5 6 6 4 3 # 6 4 4 6 6 6 7 # 6 6 6 5 7 # (6) 6 5 4 5 (piano); 6 4 3 7 5 6 6 4 3 # 6 4 4 6 6 6 7 # 6 6 6 5 7 # (6) 6 5 4 5 (violin).

System 4 (Measures 10-12): The piano part features a descending scale. The violin part has a melodic line with a trill in measure 11. Fingering: 6 7 5 6 5 7 # 6 5 6 4 3 7 6 5 6 4 3 5 4 6 5 6 4 (piano); 6 7 5 6 5 7 # 6 5 6 4 3 7 6 5 6 4 3 5 4 6 5 6 4 (violin).

13

(p) (f)

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

16

(p)

6 6 5 4 # 3 4 6 6 4 6 9 8 6 6 6 4 6 9 8 6b 5b 6 5

20

(mf) (f) (p)

6 7 6 5 # 6 6 6 6 6 6 6 7 6 5 # 6 6 4

24

(f)

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

27

(f)

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

Allegro

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of a single system with a melody in the right hand and accompaniment in the left hand. The melody is composed of eighth and sixteenth notes, while the accompaniment uses chords and single notes. The piece concludes with a final cadence.

5

6 7 7 [6] 6 (6 6) 6 7 6 6 6 6 (b)

8

7 5 6 6 6 6 6 9 4 6 (6)

3 4 3 2 5

[illegible]

14

4 2 3 4 3 # 6 6 4 # 6 4 6 4 2 2

18

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

21

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

25

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

28

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

31

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

34

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

37

6 6 6 4 3 6 4 3 6 6 6 4 6 6 4 6 6 4 6 4

41

7 7 6 6 7 (7) 6 6

45

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

49

9 6 7 9 6 7 4 6 6 6 6 6 7 6 6 6 6

53

6 4 6 6 6 6 6 6 7 6

67

67

68

69

70

Andante

6)

6 6 6 6 6 6

6

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

11

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

16

7)

6 6 6 6 6 4 5 3

20

Measures 20-23 of a musical score. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure numbers 20, 21, 22, and 23 are indicated at the beginning of each measure. Fingerings are indicated by numbers 6, 7, and 8. A sharp sign (#) is present in measure 22.

24

Measures 24-27 of a musical score. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure numbers 24, 25, 26, and 27 are indicated at the beginning of each measure. Fingerings are indicated by numbers 6, 5, 7, 4, 2, and 5. A sharp sign (#) is present in measure 25.

28

Measures 28-31 of a musical score. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure numbers 28, 29, 30, and 31 are indicated at the beginning of each measure. Fingerings are indicated by numbers 7, 6, 4, 6, 5, 7, 6b, 6, 6, 5, 6, 4, and 5. A sharp sign (#) is present in measure 28.

32

Measures 32-35 of a musical score. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure numbers 32, 33, 34, and 35 are indicated at the beginning of each measure. Fingerings are indicated by numbers 6, 6, 6, 6, 6, 6, 5, 6, 5, and 5. A sharp sign (#) is present in measure 35.

36

Measures 36-40 of a musical score. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The piano part features a steady eighth-note bass line with chords. Fingering numbers (6, 4, 5, 6, 6, 6, 6, 6, 5) are written below the bass staff.

41

Measures 41-45 of a musical score. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part continues with eighth-note patterns. Fingering numbers (6, 4, 5, 6, 6, 6, 6, 6) are written below the bass staff.

46

Measures 46-50 of a musical score. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part continues with eighth-note patterns. Fingering numbers (6, 4, 6, 6, 6, 6, 5, 4, 3, 6, 6, 6, 6, 6) are written below the bass staff.

51

Measures 51-55 of a musical score. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part continues with eighth-note patterns. Fingering numbers (6, 6, 6, 6, 6, 6, 6, 4, 5) are written below the bass staff.

Allegro

Measures 1-3 of the musical score. The piece is in 3/4 time, key of B-flat major. The first system shows the right hand with a melody starting on a half rest, followed by eighth and sixteenth notes. Dynamics *p* and *f* are indicated. The piano accompaniment in the left hand consists of chords and single notes. Dynamics *(f)* and *(p)* are marked for the piano part.

Measures 4-6 of the musical score. The right hand continues the melodic line with slurs. The piano accompaniment features more complex rhythmic patterns. Fingering numbers are provided for the left hand: 5/4, #, (5/4/2), (4 3), 6, 6, 6, 6.

Measures 7-9 of the musical score. The right hand has a continuous eighth-note melody. The piano accompaniment provides a steady harmonic support. Fingering numbers for the left hand are: (6), 7, 6/4, 6, 6.

Measures 10-12 of the musical score. Measure 10 includes a trill (tr.) in the right hand. The piano accompaniment has a more active role with sixteenth-note runs. Fingering numbers for the left hand are: #, 6, 6, 5, 6, 6/4, (5), #.

14

3 4 6 4 6

18

(6) 4b 5b 6 4 6 5

21

6 4 6 5 (6) 4 5

24

6 6 4 6 6 8) 6 6 4 6

28

6 4 6 5 6 4 6 6 6 6 6 6 6 6

32

6 6 6 6 (6) 6 6 6/5 7 6 6/5 7 4 6 6/4 5/3

36

6 4 2 7 (b) 6b 4 6 6 6 6 6

40

7 5 6 # 6 (6/4) 5b/#

57

Musical score for measures 57-60. The system consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). Measure 57 starts with a forte dynamic marking *(f)*. The piano part features a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand. Fingering numbers 5, 6, and 6 are indicated below the piano staff.

61

Musical score for measures 61-64. The system consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats. The piano part continues with eighth-note accompaniment. Fingering numbers 6 and 6 are indicated below the piano staff.

65

Musical score for measures 65-68. The system consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats. The piano part features a steady eighth-note accompaniment. Fingering numbers 6, 5, 6, 6, #, and 5 are indicated below the piano staff.

69

Musical score for measures 69-72. The system consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats. The piano part features a steady eighth-note accompaniment. Fingering numbers 6, 6, 6, 4, 6, 9), (6/5), 7, and 6/4 are indicated below the piano staff.

73

10)

6 6 5_b 6 6 5 4⁺ 6 5 4 4 6 6

77

5 (5[#]) 6 # 6 4 6 5 # 6 5 7 # 6 5 4⁺

81

11) *p* *pp* (*f*

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

85

12)

5_b 4⁺ 5 7 # 5 6 4 #

1. 2.

Sonata F-Dur

BWV 1035

Adagio ma non tanto

6 6 5 6 5^b

3 6 6 6/4 5/3 6 7 5/4 3 6 4 ^b 6 [4]

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

7 7/5 8 6 9 8 7/5 6/5 6 4 7/5 5/4 ^b 6 4/2-6/5 7 4 3 4/2

10

6 6 5 4 $\flat$ 3 5 2 6 5 $\flat$ 4 4 2

12

6 5 7 $\flat$ 6 7 6 5 6 $\flat$ 7 $\flat$ 6 7 6 5 6 7 6 5

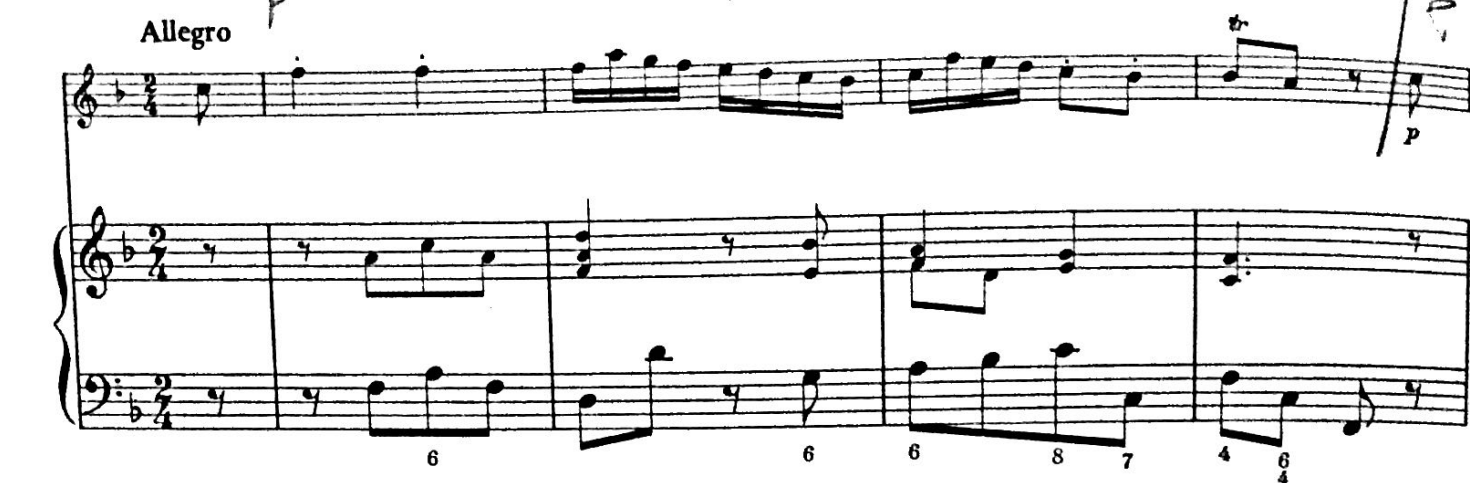
15

6 7 6 6 9 8 6 4 6 7 6 5 6 $\flat$ 4

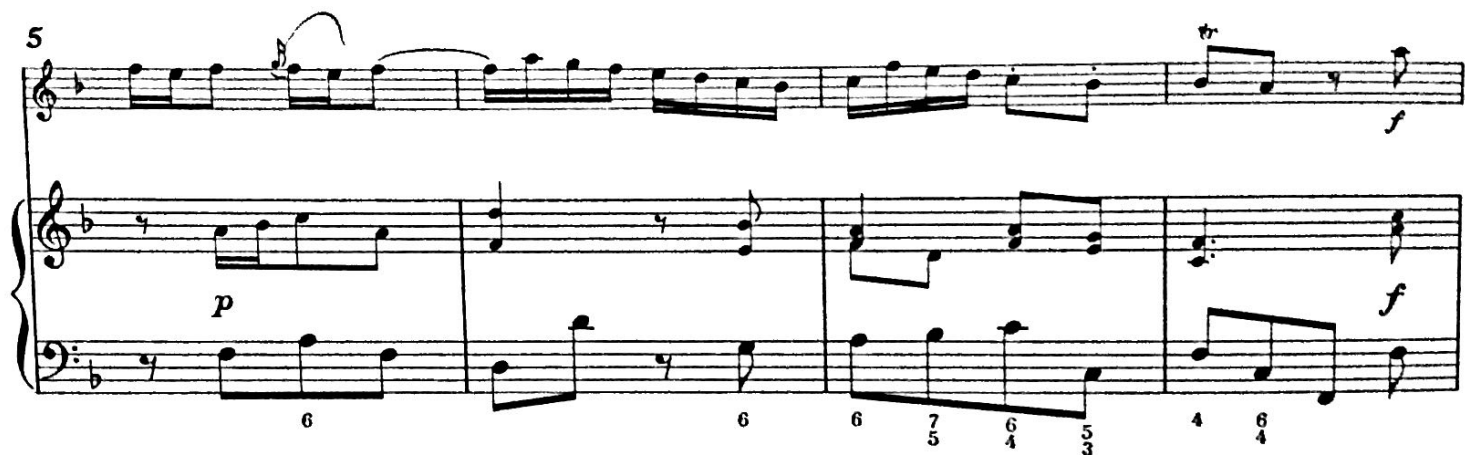
18

7 $\flat$ 6 6 6 7 6 6 7 6 6 6 5 6 4 3 6 4 5 3

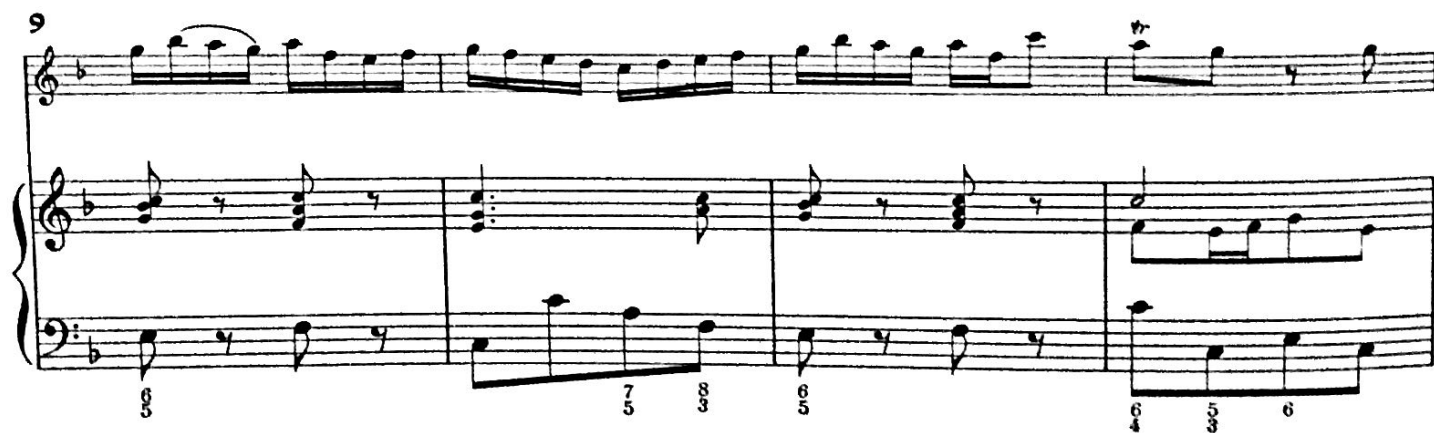
Allegro

*F**p*

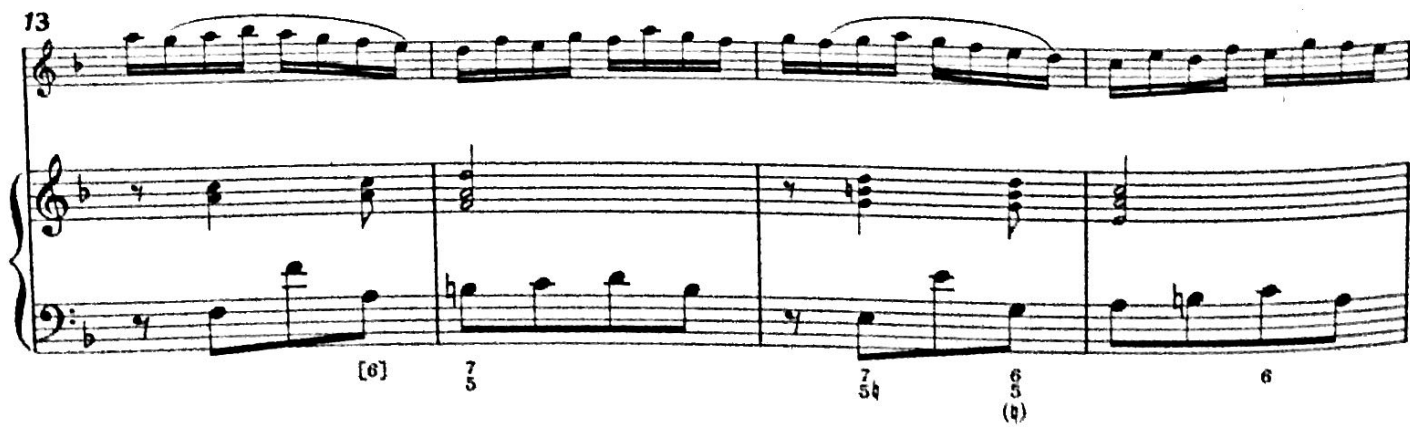
First system of music (measures 1-4). The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (6, 6, 6, 8, 7, 4, 6, 4) are indicated below the left hand. A dynamic marking *p* is present at the end of the system.



Second system of music (measures 5-8). The right hand continues the melodic development. The left hand accompaniment includes chords and moving lines. Fingering numbers (6, 6, 6, 7, 5, 6, 4, 5, 3, 4, 6, 4) are shown. Dynamic markings *p* and *f* are used.



Third system of music (measures 9-12). The right hand has a more active melodic line. The left hand accompaniment consists of chords and eighth notes. Fingering numbers (5, 5, 7, 5, 6, 5, 6, 4, 5, 6) are indicated.



Fourth system of music (measures 13-16). The right hand features a continuous melodic line. The left hand accompaniment includes chords and eighth notes. Fingering numbers ([6], 7, 5, 7, 5, 6, 5, 6) are shown. A dynamic marking *f* is present at the end of the system.

17

6 5 7 6 7 7 5 6 7

21

6 5 4 2 5 6 4 2

25

7 5 4 2 6 6 7 5 6 4 3 [3b]

29

4 4 7 6 6 7 5 4

33

6 (4) 2 6 5 6

37

7 # 6 4 3 6 5 4 2 6 6 5 # 6 7 b

42

1)

7 b 6 5 b 7 5 7 6 b 5 7 6 5 7 6 5

47

6 7 5 # 6 7 b b 6 5 b 6 5 b

52

(b)

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

57

62

67

72

76

N 1279

This musical score is for a piano piece, measures 57 through 76. It is written in a key with one flat (B-flat) and 4/4 time. The score consists of five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 below notes. Dynamics include piano (p) and forte (f). Measure 57 starts with a piano dynamic. Measure 62 has a forte dynamic. Measure 67 has a piano dynamic. Measure 72 has a piano dynamic. Measure 76 has a piano dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Siciliano

2)

4

7

3)

10

2)

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

4 2 7 7 6 5 7 $\sharp$ $\sharp$ 7 5(4) 7
 $\sharp$

7 6 5 7 — 6 7 5 5 4 2 6 6 7 5
 4 2

7 $\flat$ 5 9 $\flat$ 4 2 6 6 6 4 5 3
 4 2

13

7 6 5 6 6 6 # 6 4 6

4 3 b 4 2 5

17

5 6b 6 8 4 2 7b 7 6 6 6 6 6 5 7 6

[3b] 5b 5 2 5 4 3b 5 [b] 4 5 #

21

6 4 6 5 7 6 6 4 [6] 7 6

2)

25

6 7 5 6 7 6 7 7 6 5

6 5b (#) 5 # 5 4 5

Allegro assai

4

6 6 6 6 5 5 6

6 6 6 5 6 5 6

8

[6 6] 6 6 4 5 5 6

12

6 7 7 7 7 7 7

16

6 6 7 6 5 7

19

23

28

32

36

N 1279

40

6 7 # 6 7 7 6 4 6 5_b

44

6 4 6 6 5 9 7 8 6 6 5 6 4 6 5 9 7 8 6 6 6 4 2 6 5 5 7 6 5

48

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

51

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

NOTES

Unfortunately, these three sonatas have been preserved only in the form of copies which can, more or less, be regarded as reliable. The slurring is frequently sketchy and inaccurate, and — owing to its originally being intended for flauto traverso — cannot always be rendered without some loss of tonal effect. For that reason, the instrumental part of this edition has been left unslurred, thus enabling each performer to enter his or her own phrasing marks adapted to characteristics peculiar to the recorder.

The score reproduces the version of the editions cited in the Preface (referred to below as NBE — New Bach Edition).

SONATA IN E-FLAT MAJOR — BWV 1033

J. S. Bach's authorship of this sonata is open to question. It has not been admitted to the NBE.

In the preface to his edition, Alfred Dürr conjectures "as a provisional working hypothesis that ... BWV 1033 might have been one of C. P. E. Bach's works composed while receiving tuition from and with the guiding hand of his father ..."

- 1) At this point no figuring is given in the Mss. (up to measure 25) although none of the Mss contains the customary "tasto solo" indication. This explains the realization of the thorough-bass, distinguished by the use of square brackets.
- 2) This version of the piano part appears in all Mss. Owing to its (almost) entire inclusion of the flute part, it cannot be regarded as being a continuo realization, but rather as being a possible version for harpsichord. For that reason an alternative version is provided by the editor retaining the given bass.
- 3) This suspension is encountered in Mus. Ms. Bach P 620 preserved at the Staatsbibliothek Preussischer Kulturbesitz, Music Department, Berlin.

SONATA IN G MINOR — BWV 1034

- 1) Two Mss. give the following figuring: $\frac{6}{5}$ NBE: $\frac{6}{5(b)}$
- 2) NBE: Slur appears above first four notes. Adapted here to Mus. Ms. Bach P 233 (Deutsche Staatsbibliothek, Berlin).
- 3) Executed thus: $\emptyset$ In the event of this note failing to speak, it should be played an octave lower, along with g^{'''} in M. 21 and e-flat^{'''} in M. 22 so that the sequences remain identical.
1
2
4
5
8 (— cover foothole)
- 4) Figuring omitted in accordance with P 233 (cf. M 34 and 35)
- 5) Executed thus: $\emptyset$
2
3
5 alternative: transpose an octave in
6 2nd half of measure
8

- 6) First six measures absent in Mus. Ms. Bach P 804 (Deutsche Staatsbibliothek, Berlin) — the editor considers this to be an interesting alternative!
- 7) NBE: B-flat (transposed). Error? Cf. M 6, 12, 41, 48, 54
- 8) P 233: Third quarter note, figuring: 3 (unfortunately absent at the analogous point in M 72)
- 9) Figuring on 1st eighth note added in accordance with M 26.

Realization of 3rd quarter note analogous with M 26.

Regardless of the (incomplete) figuring, measures 26 and 72 can be realized as follows on account of the "pedal point" in the flute part:



- 10) Executed thus: $\emptyset$ 4 5 (This note will only speak when tied to the previous one)
- 11) Executed thus: $\emptyset$ 1 3 4 6 $\emptyset$ 1 3 4 5 6 7 (The second note will only speak when tied to the first. In relationship to g" both notes sound somewhat too high; however this appears to the editor to be a better solution than resorting to octave transposition.)
- 12) Simplified execution: Octave higher up to measure 86 incl. c".
In this case the keyboard instrument should provide full harmonization.

SONATA IN F MAJOR BWV 1035

- 1) NBE:  cf. M 44
- 2) NBE: Appoggiatura 
- 3) NBE: Staccato dots on notes 4 — 6
- 4) NBE: Appoggiatura 