J. S. Bach

1685-1750

Concerto Brandenburgeois No. 6

1. movement

Arranged for 5 recorders and basso continuo

by

Annette Mondrup & Christian Mondrup

Score

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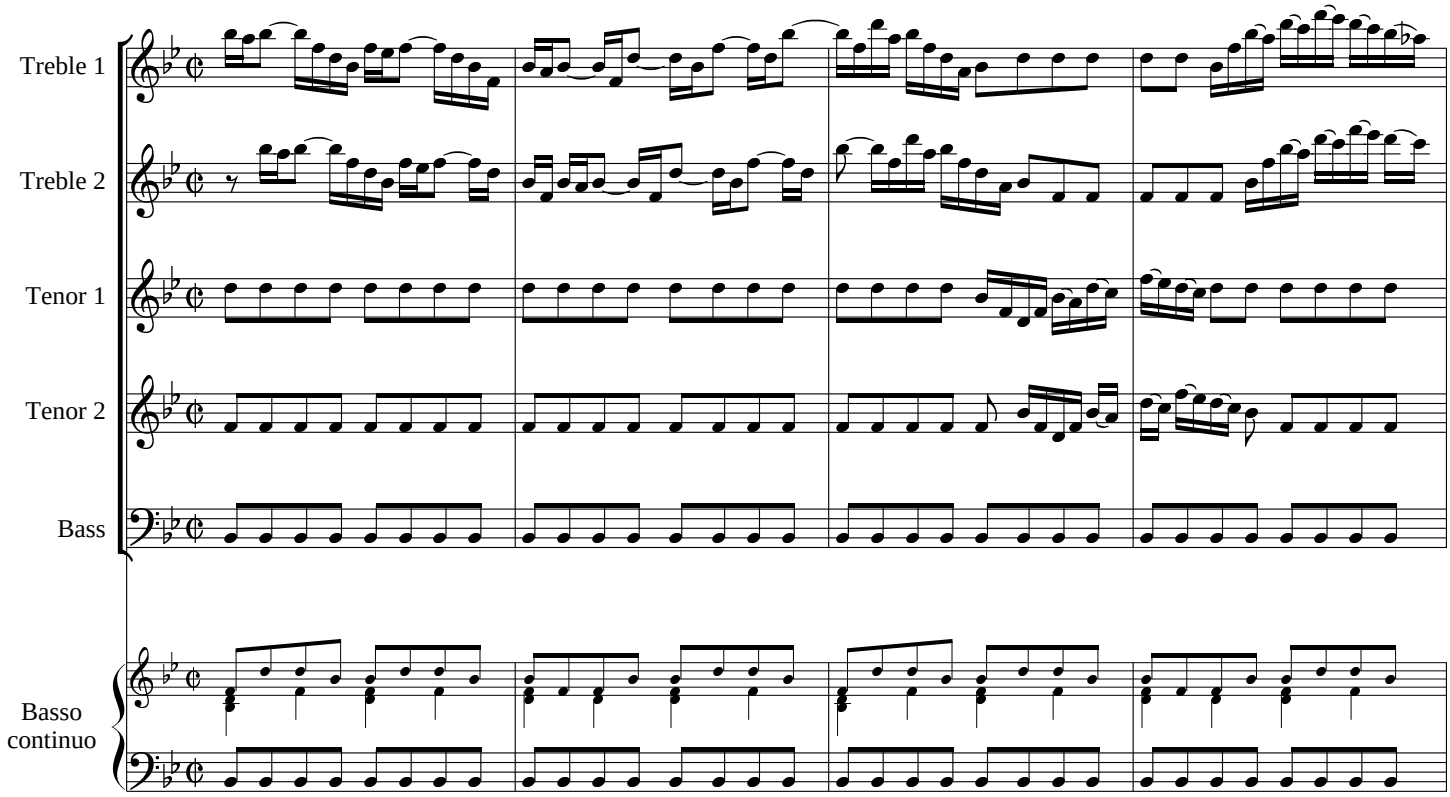
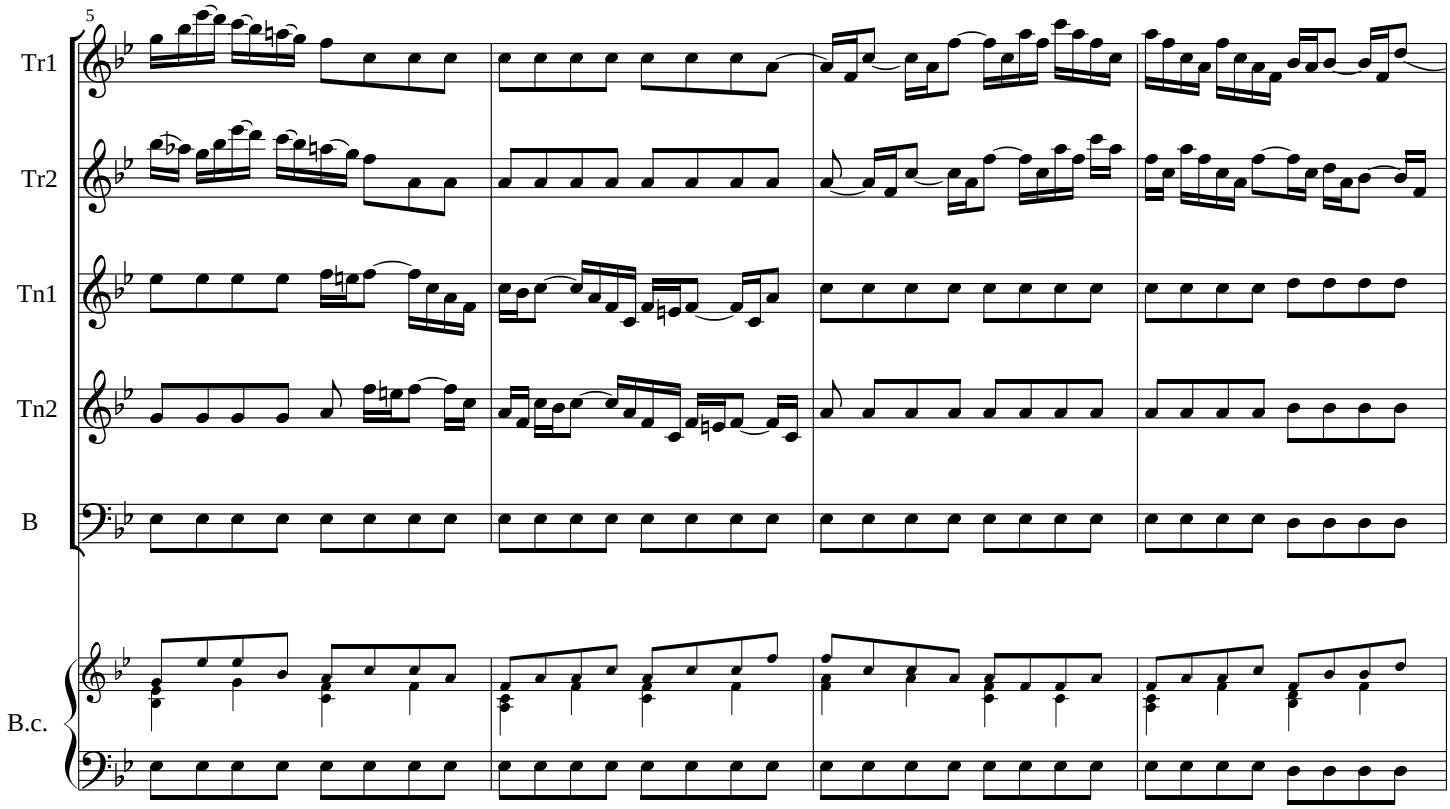
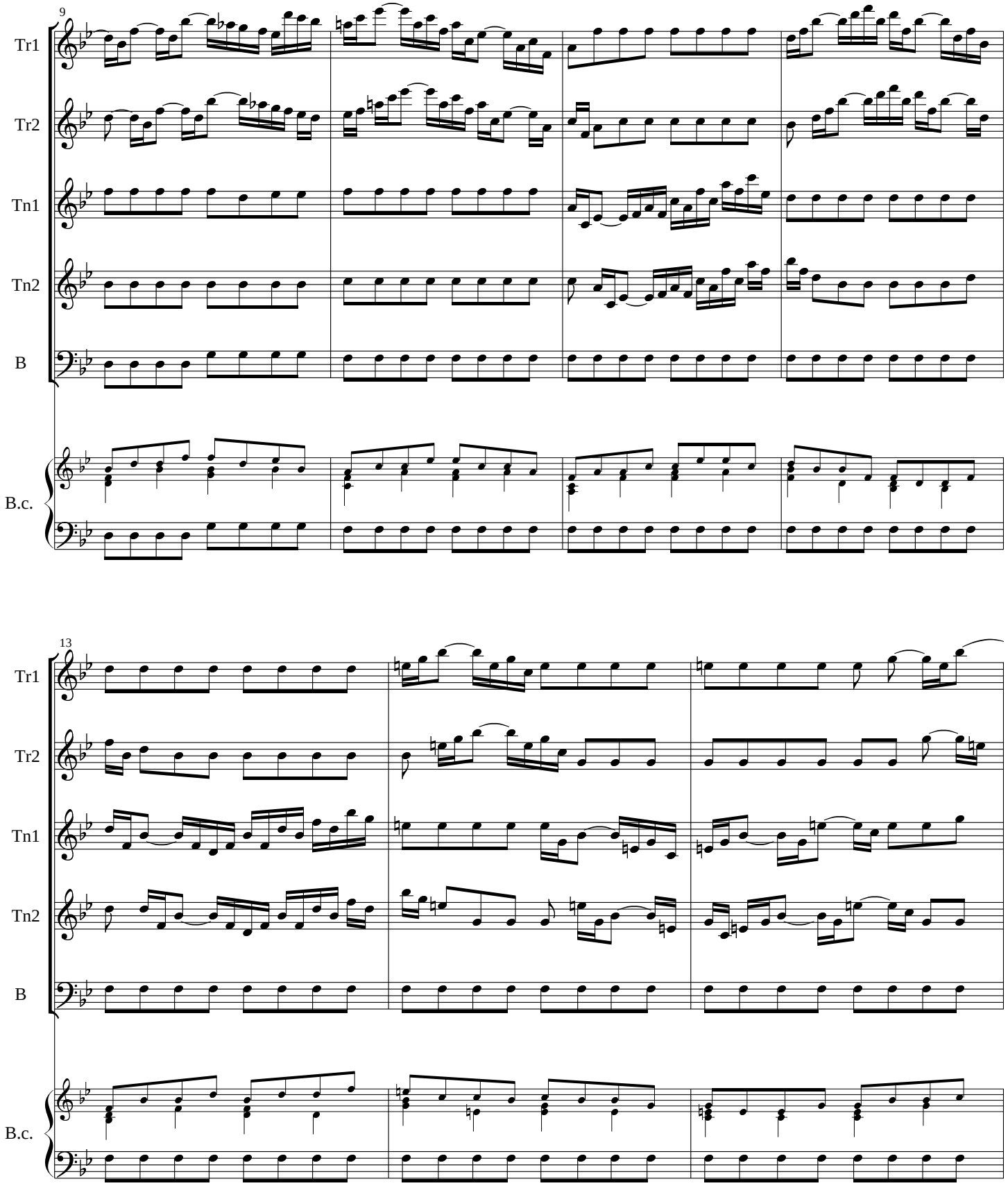
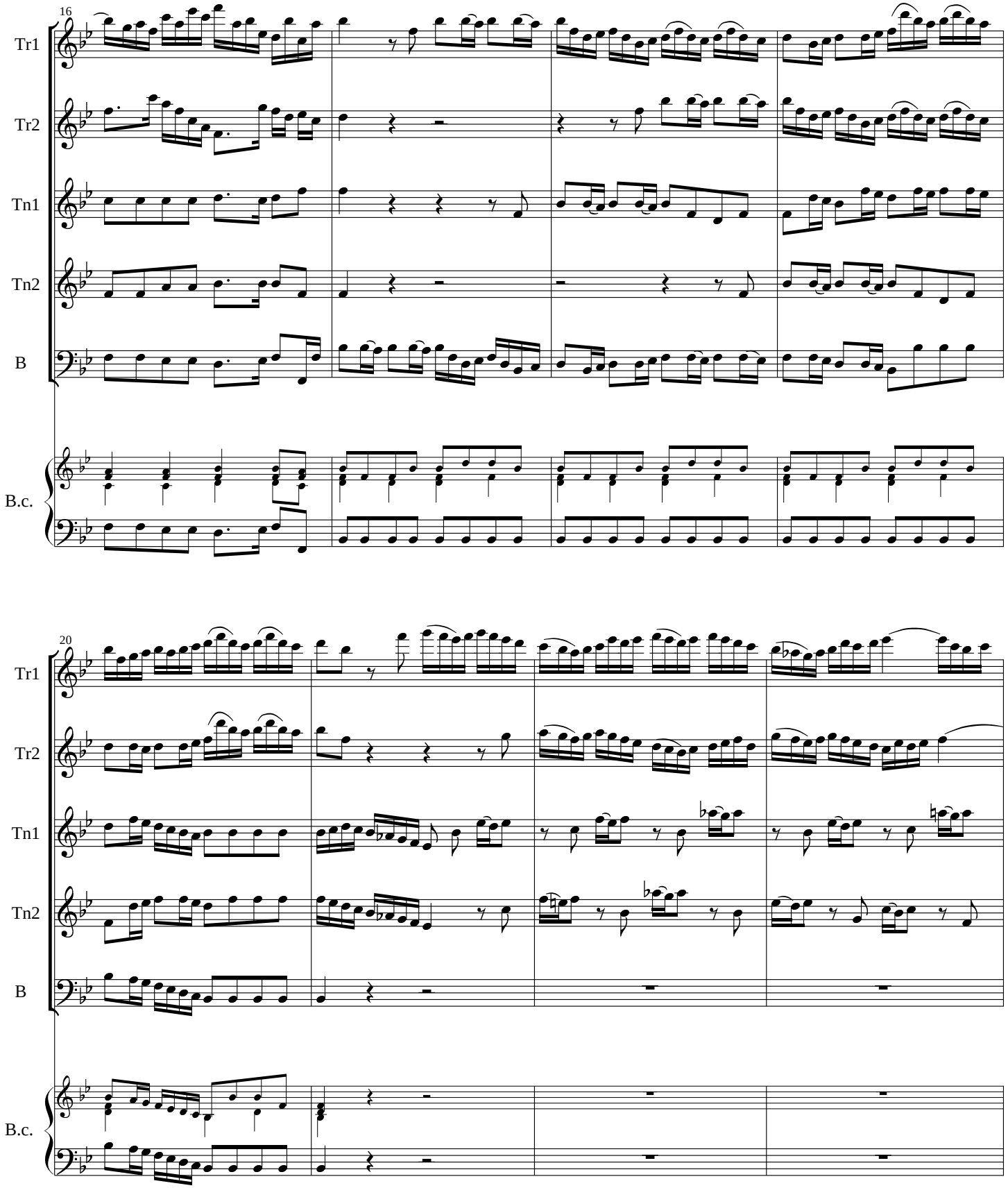
Allegro

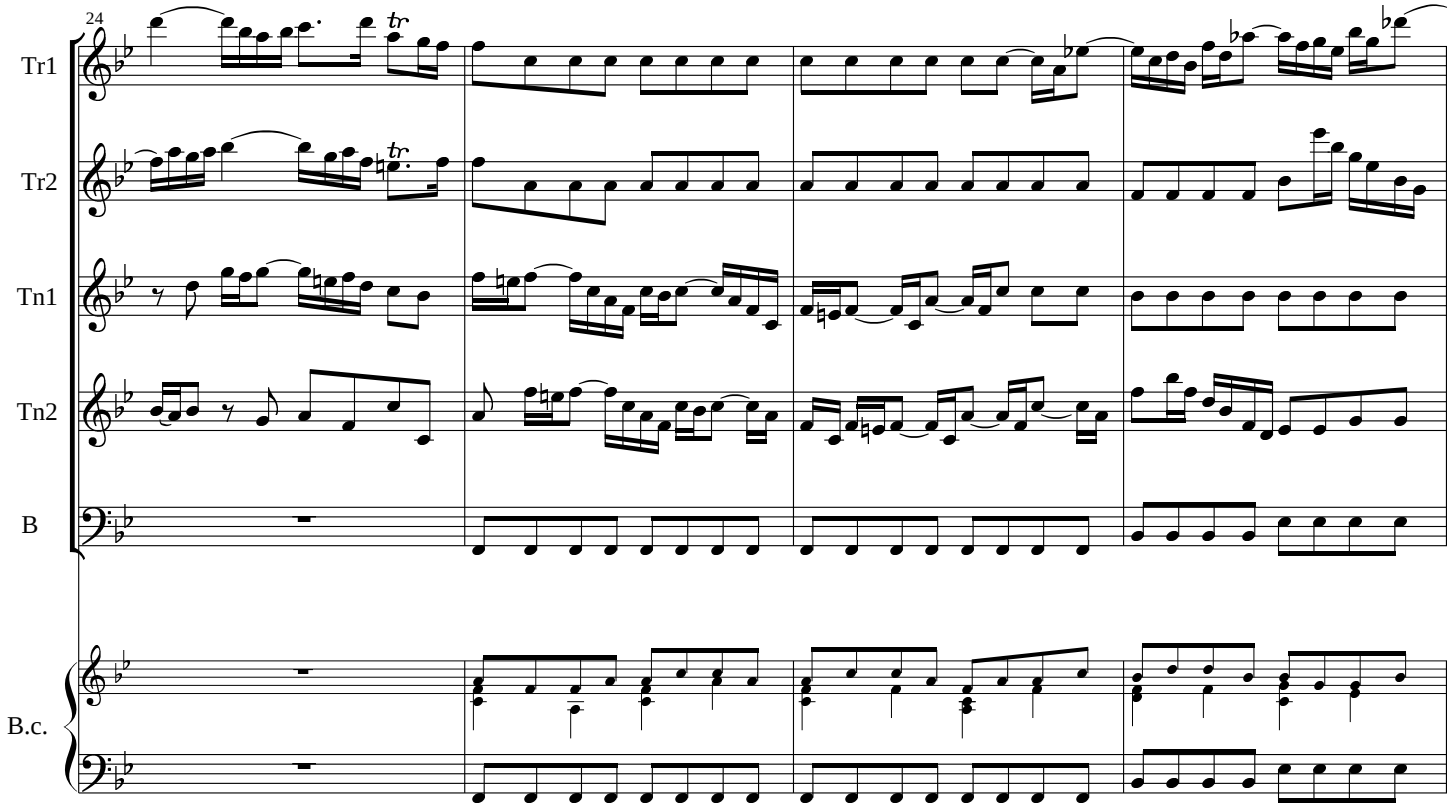
J. S. Bach (1685-1750)






9
Tr1
Tr2
Tn1
Tn2
B
B.c.
13
Tr1
Tr2
Tn1
Tn2
B
B.c.


16
Tr1
Tr2
Tn1
Tn2
B
B.c.
20
Tr1
Tr2
Tn1
Tn2
B
B.c.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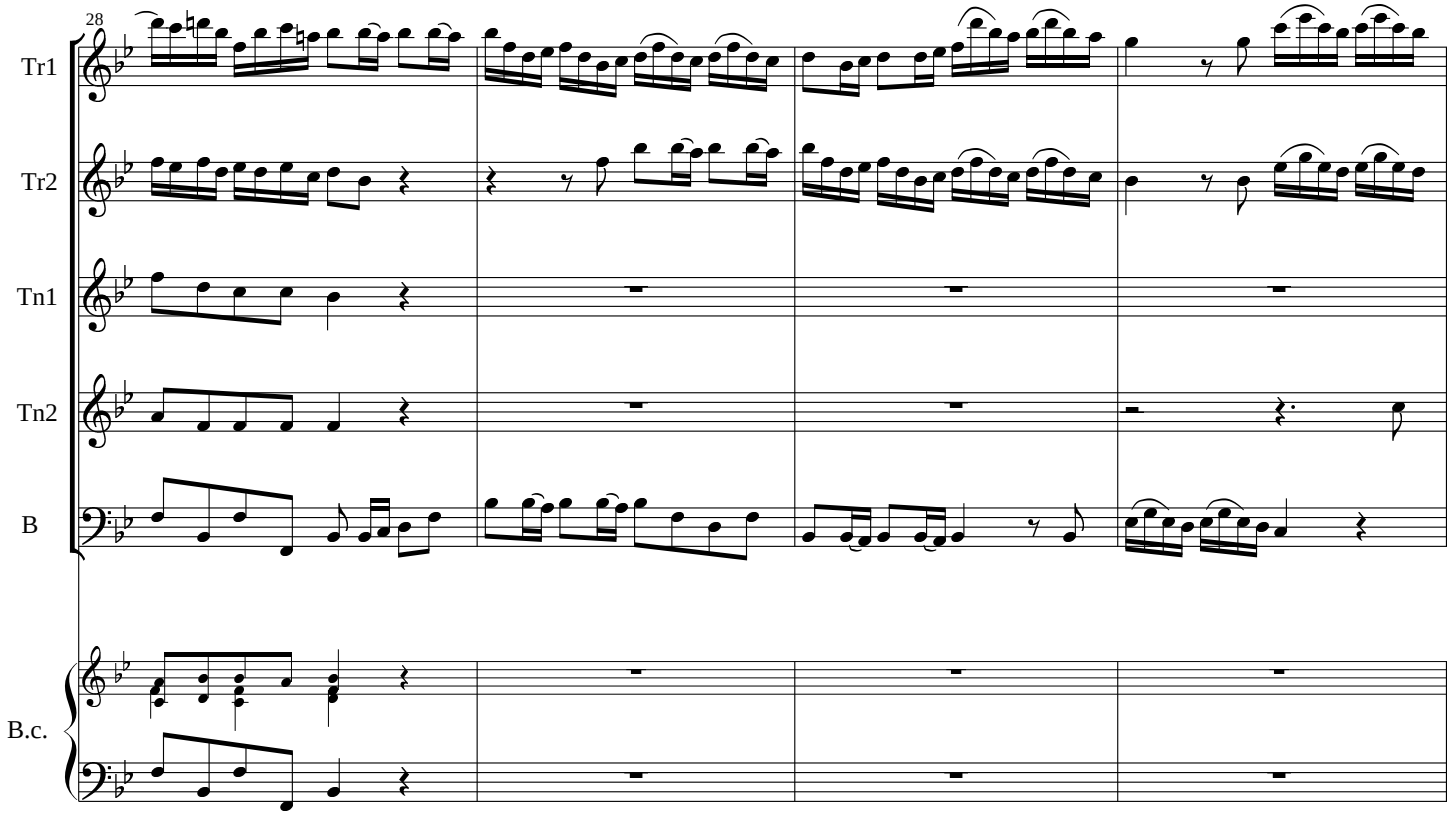
Tr1
Tr2
Tn1
Tn2
B
B.c.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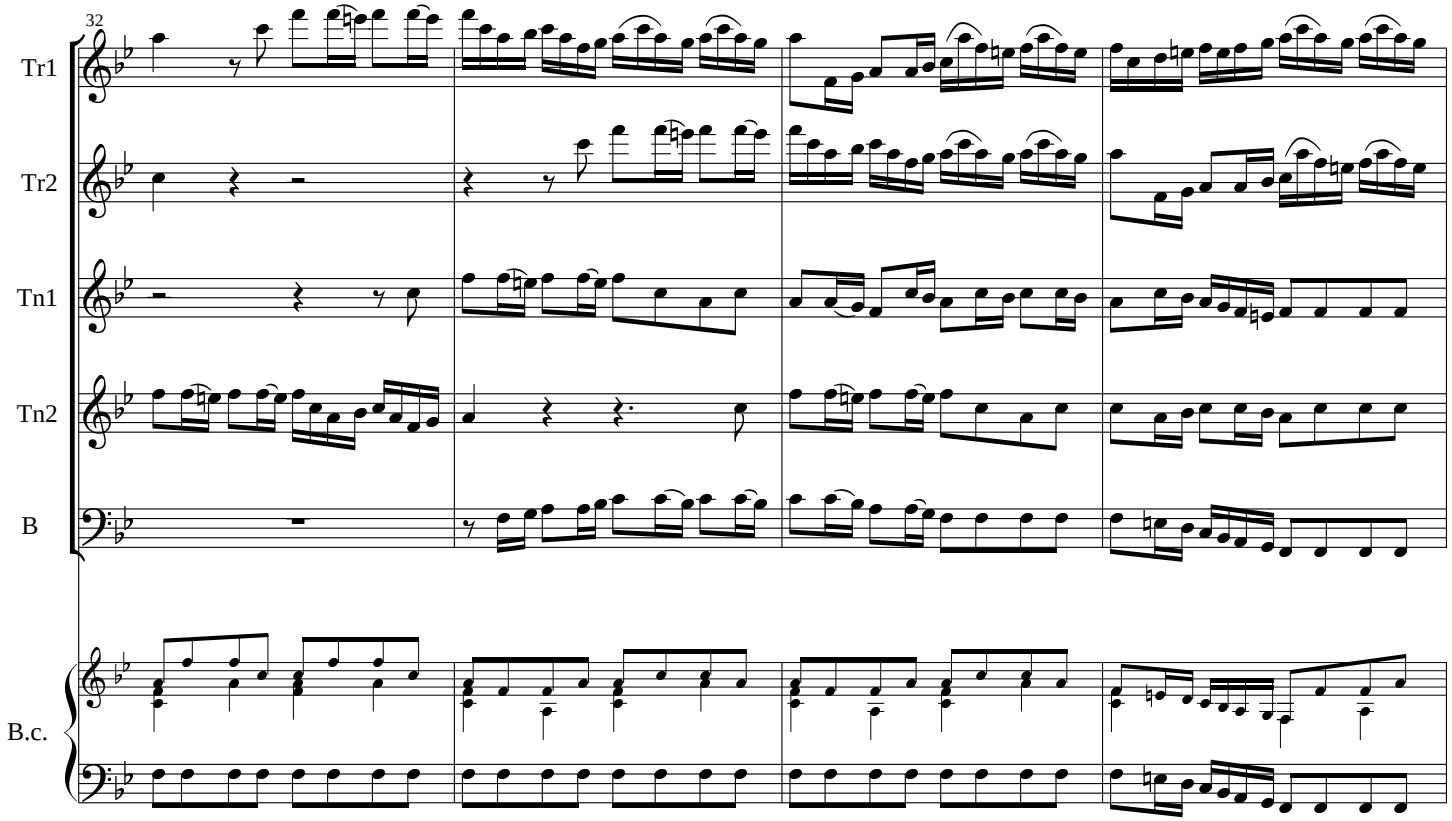
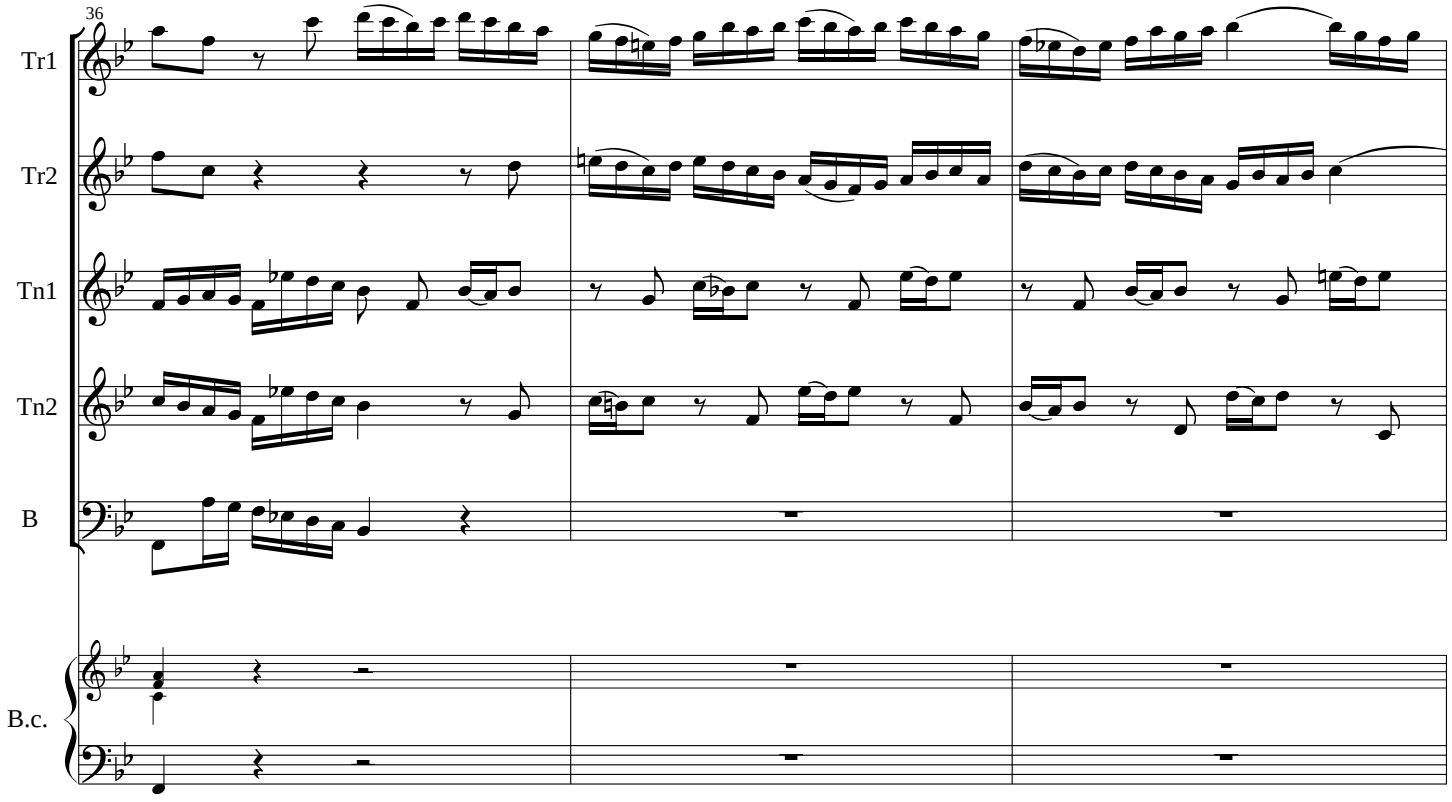
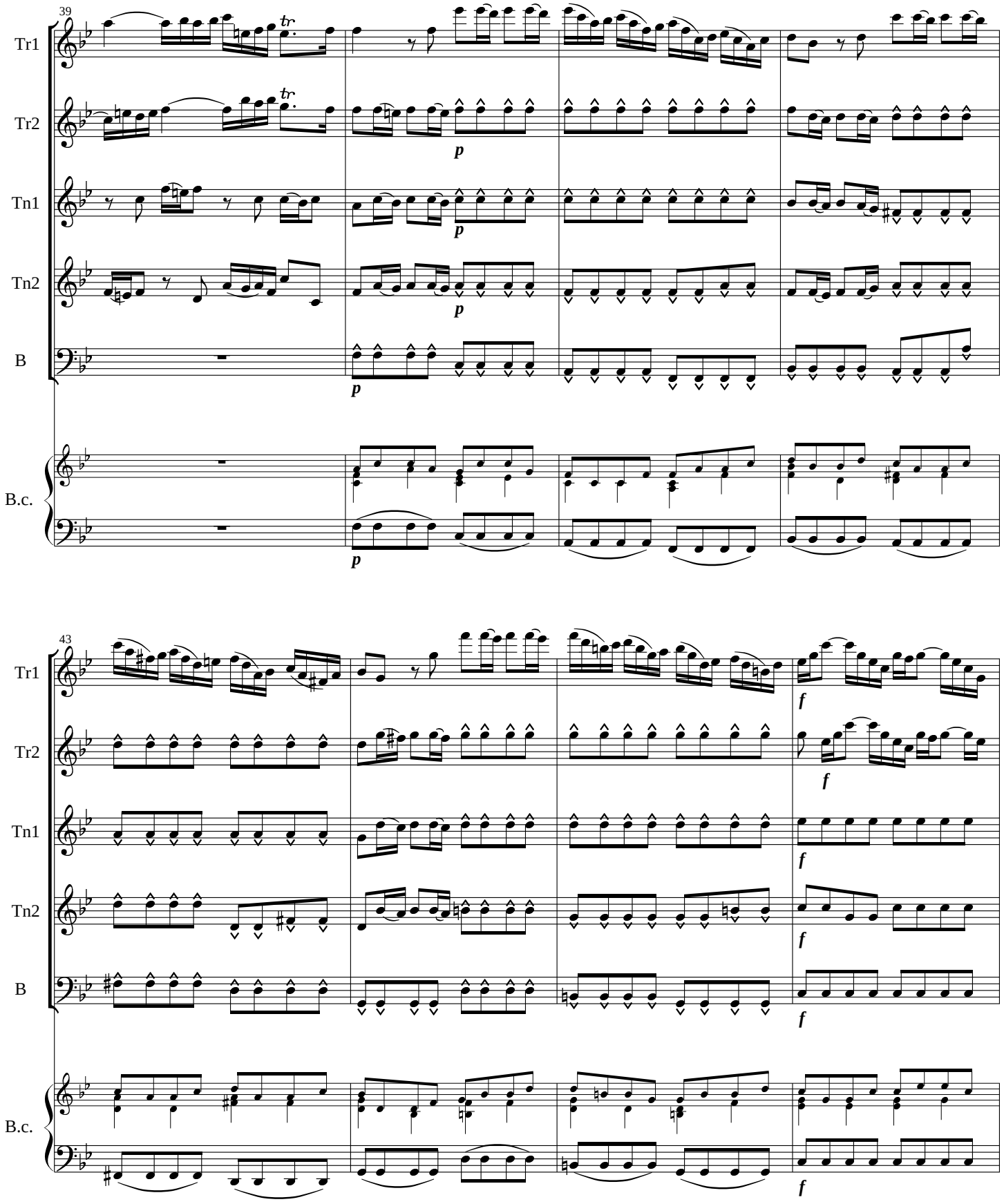
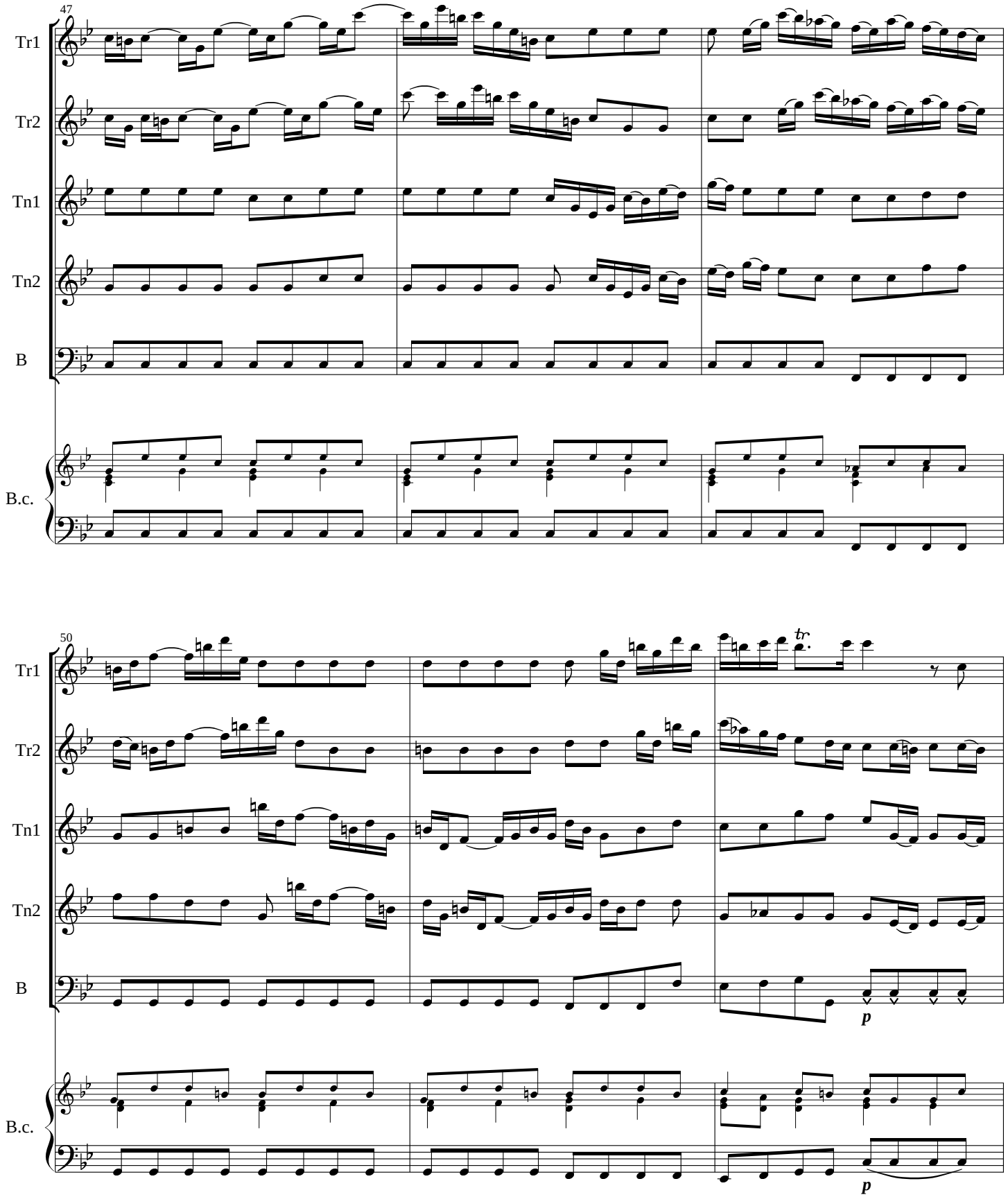
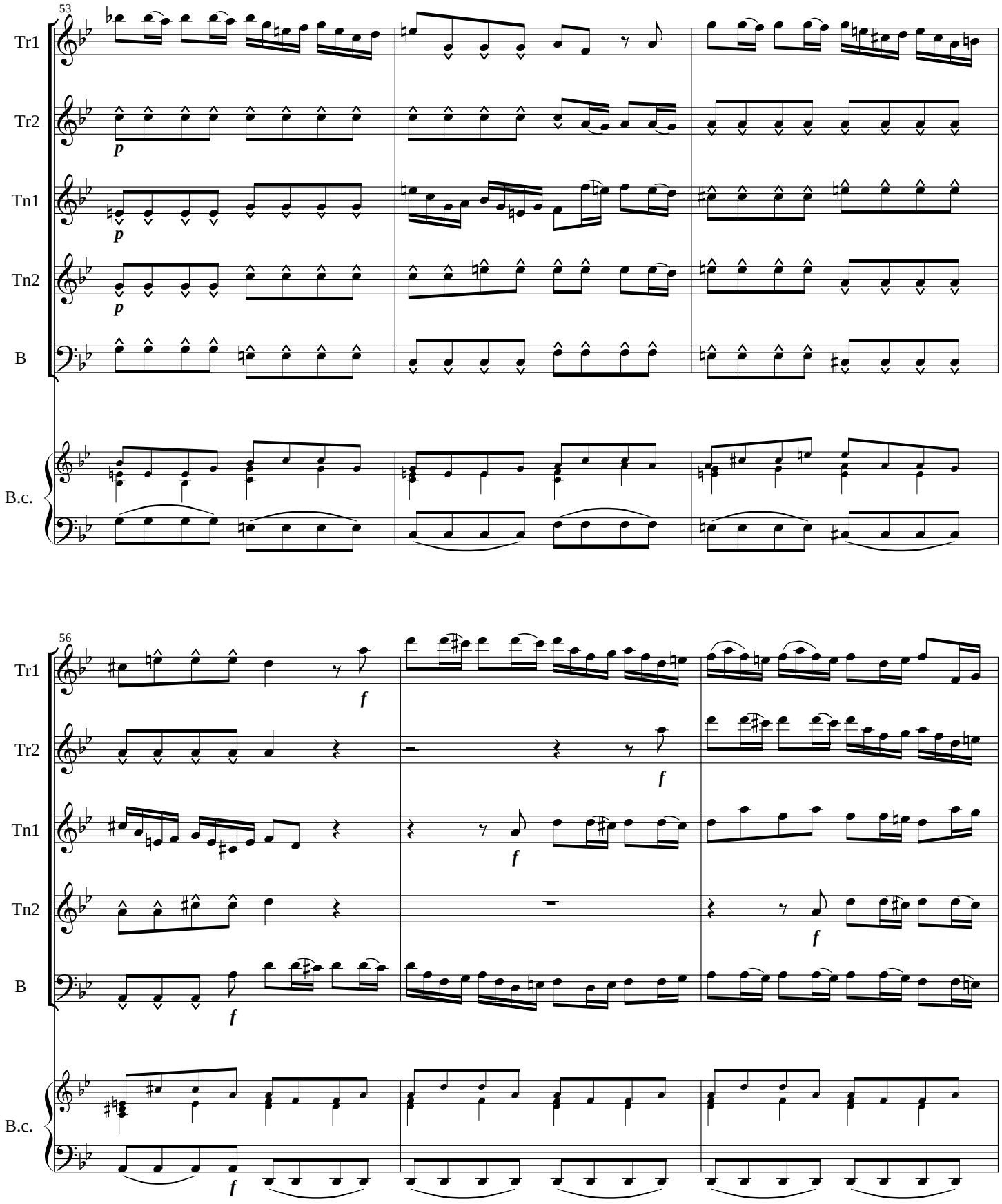
Tr1
Tr2
Tn1
Tn2
B
B.c.

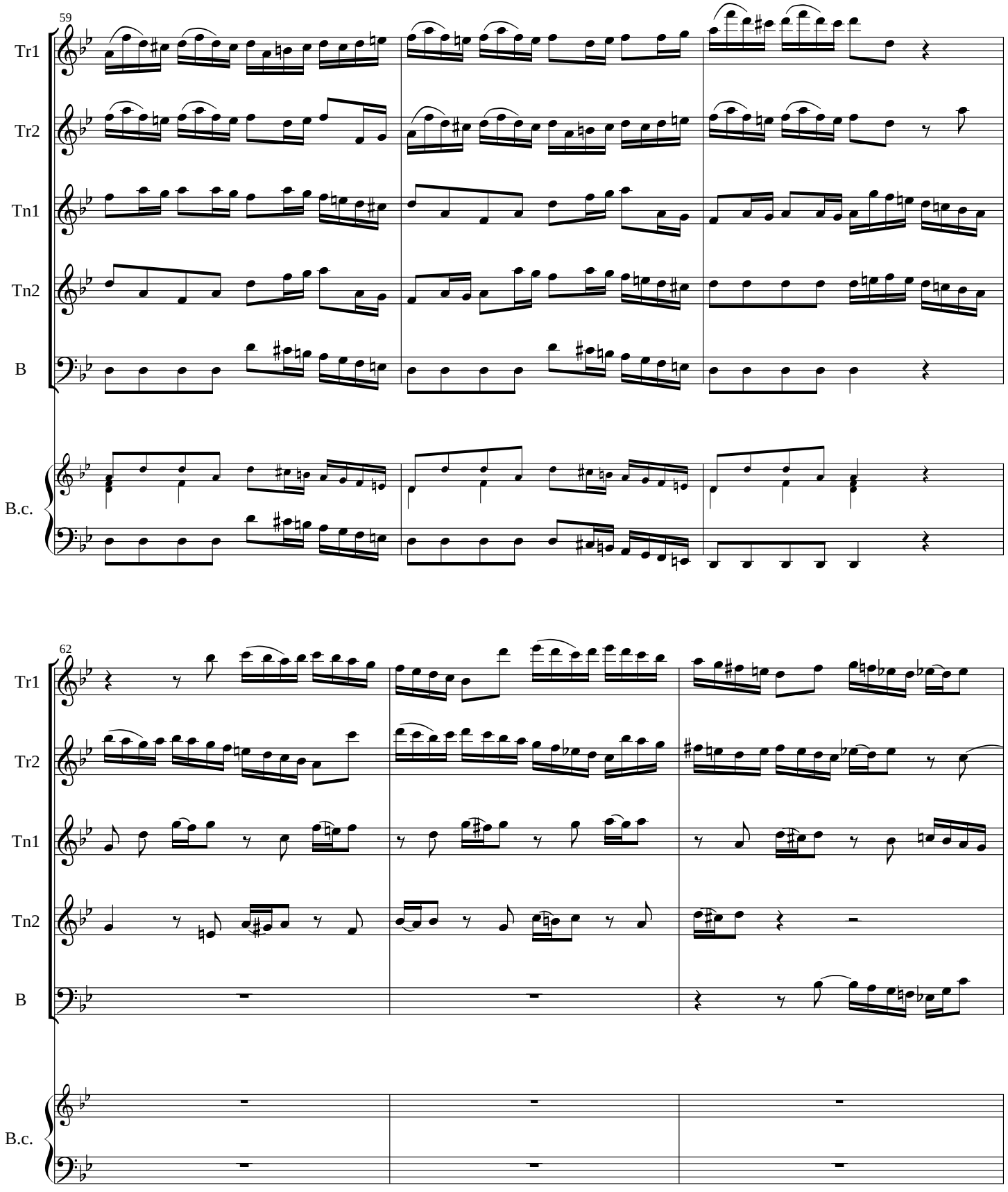

32
Tr1
Tr2
Tn1
Tn2
B
B.c.

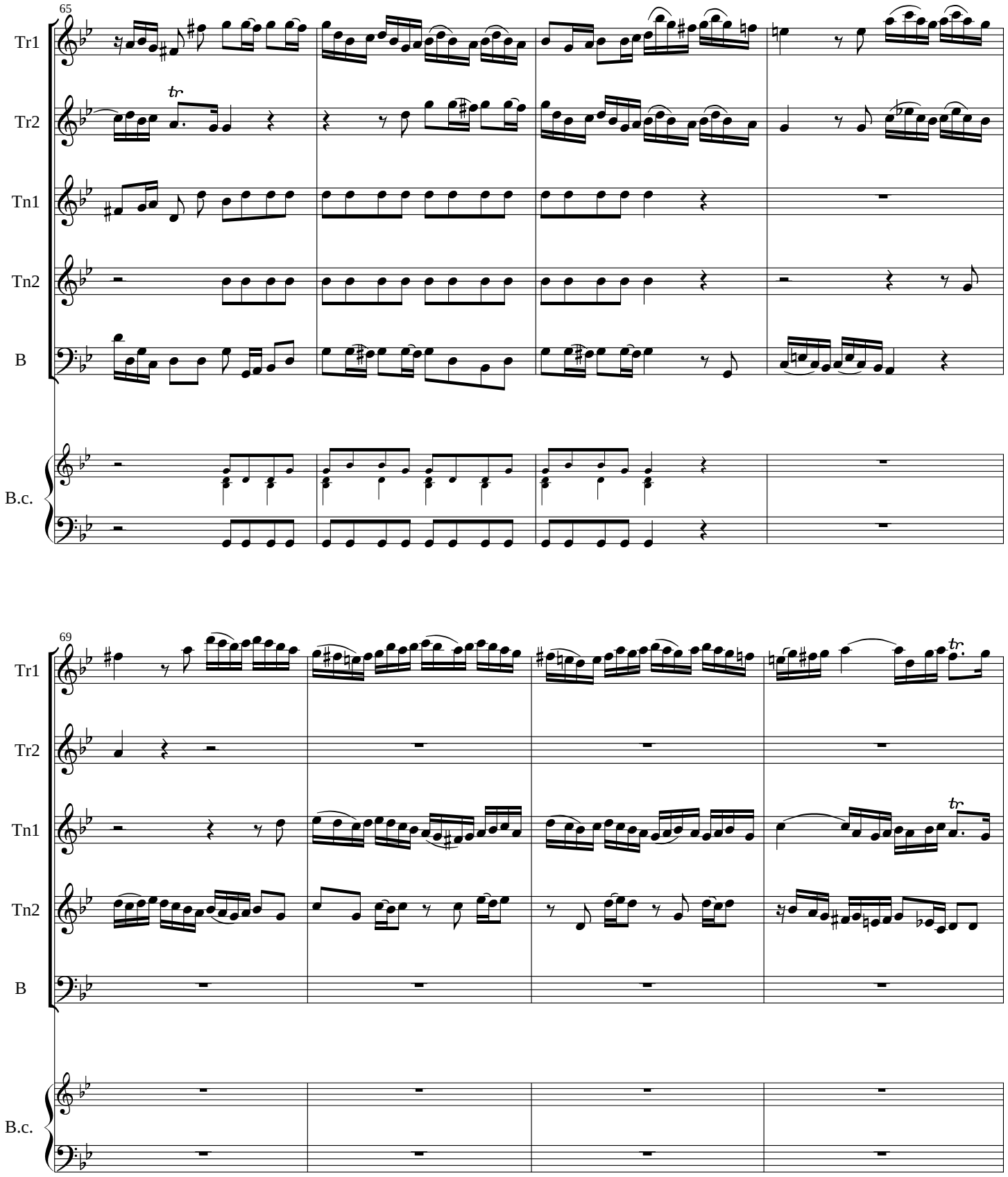

36
Tr1
Tr2
Tn1
Tn2
B
B.c.

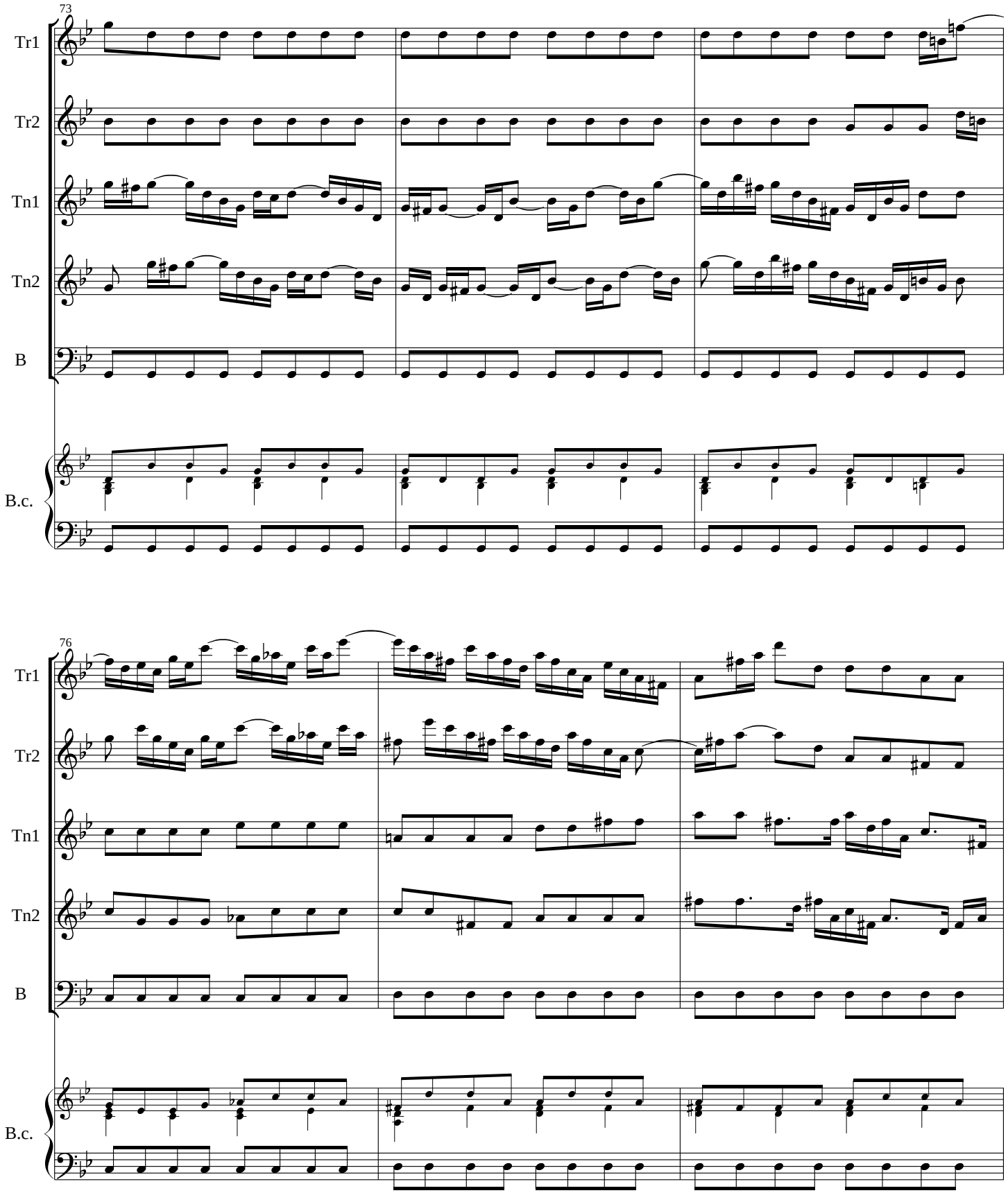

39
Tr1
Tr2
Tn1
Tn2
B
B.c.
tr
tr
p
p
p
p
p
43
Tr1
Tr2
Tn1
Tn2
B
B.c.
f
f
f
f
f
f

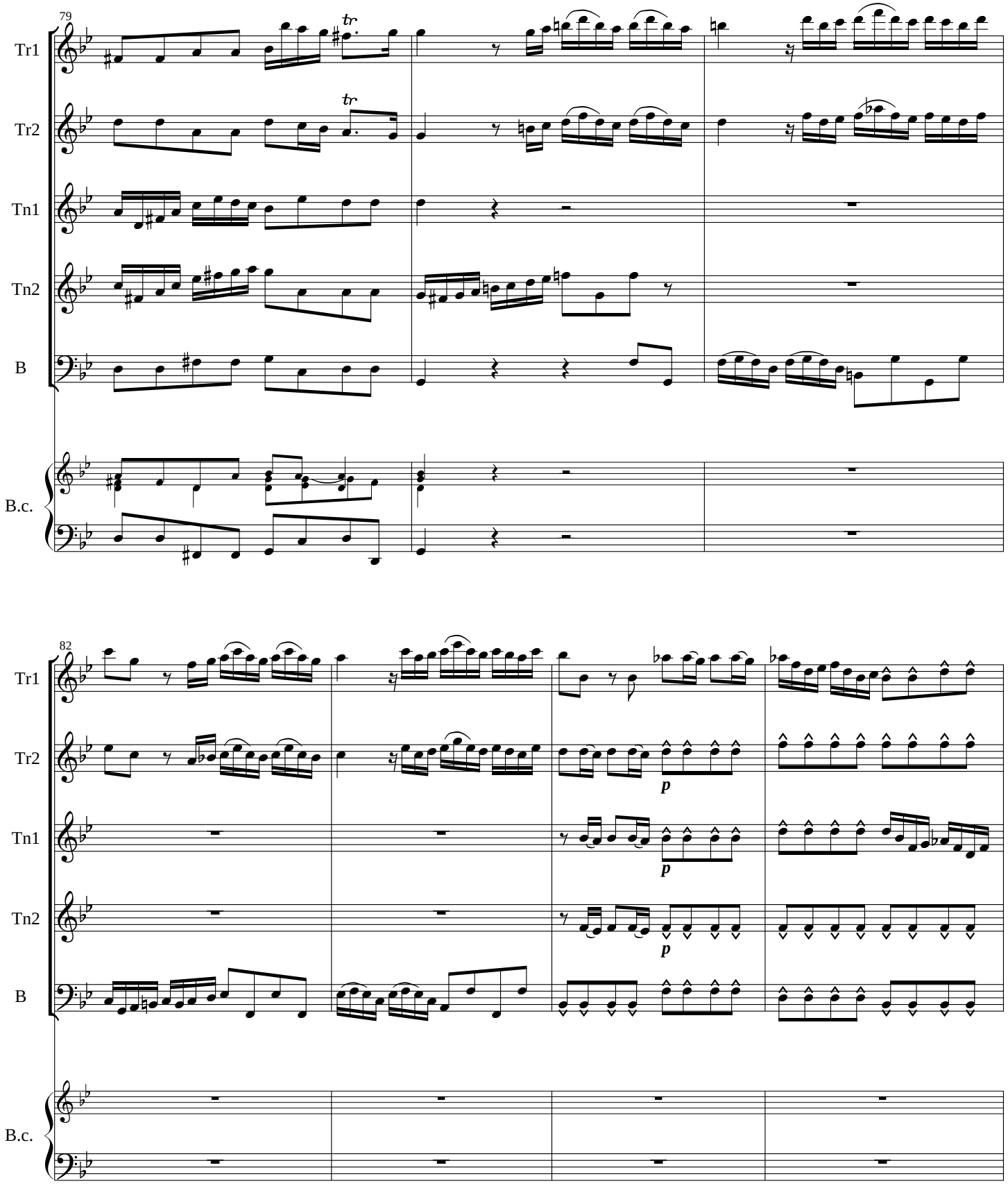

47
Tr1
Tr2
Tn1
Tn2
B
B.c.
50
tr
p
p

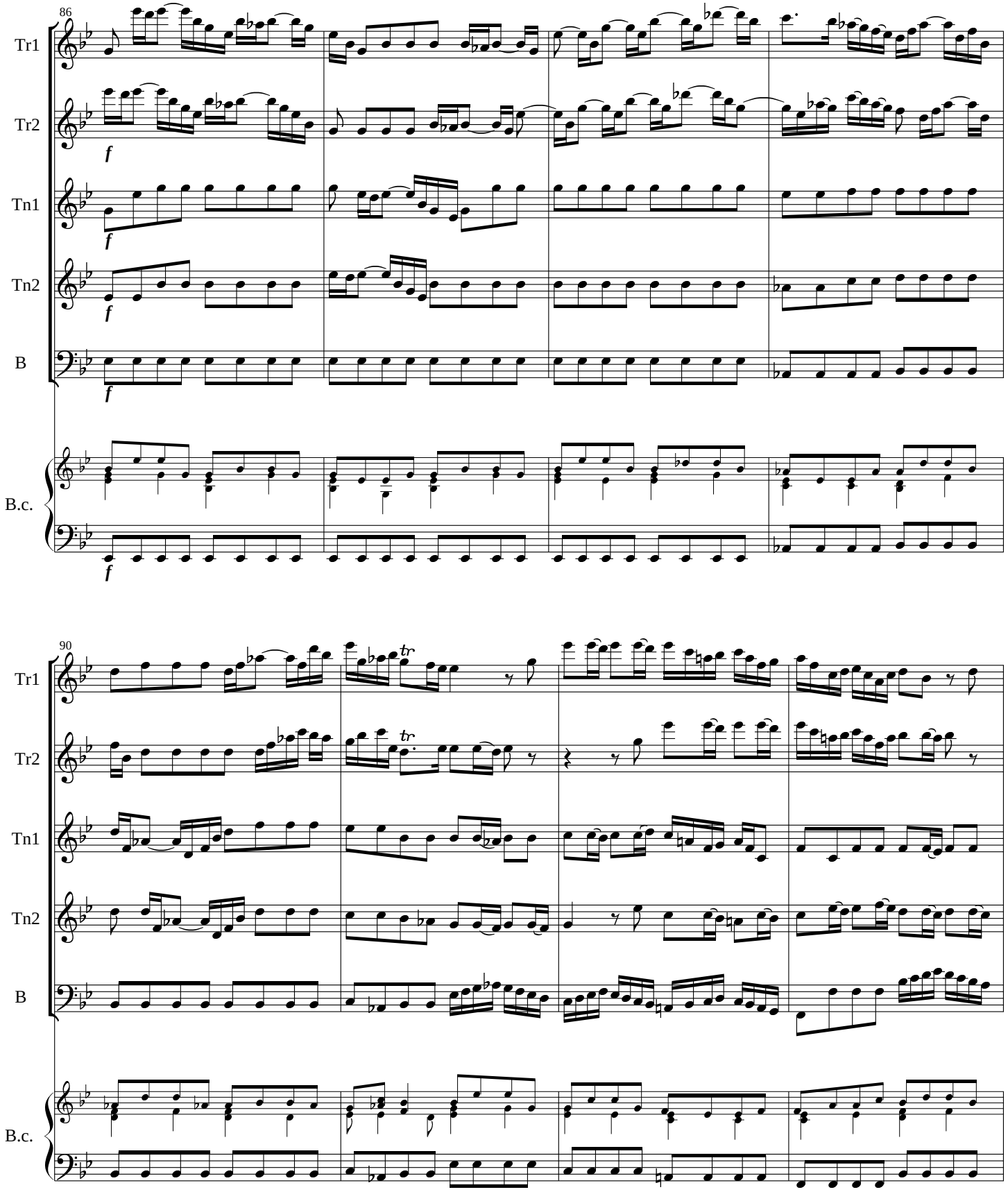

53
Tr1
Tr2
Tn1
Tn2
B
B.c.
p
56
f

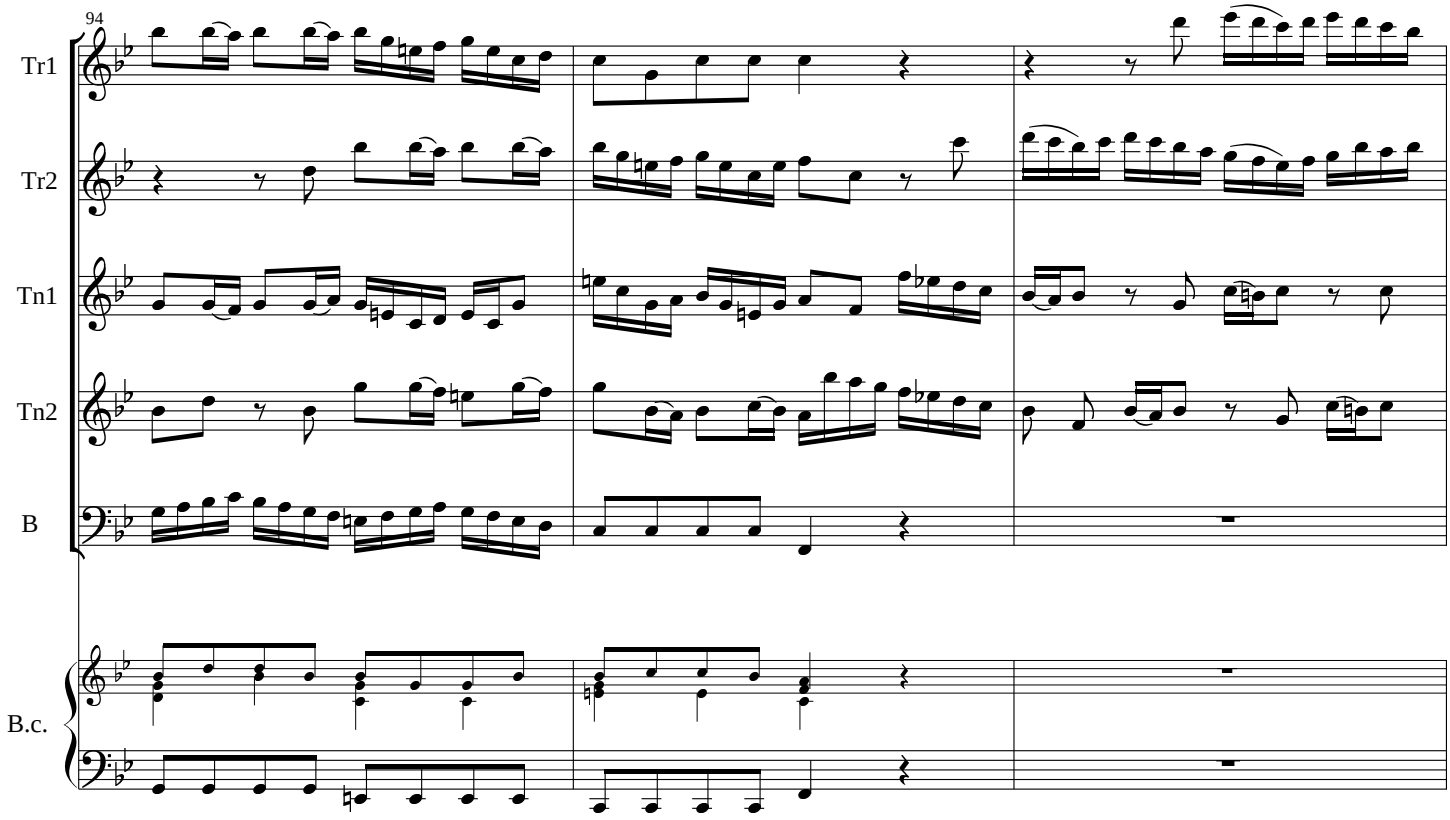

59
Tr1
Tr2
Tn1
Tn2
B
B.c.
62
Tr1
Tr2
Tn1
Tn2
B
B.c.

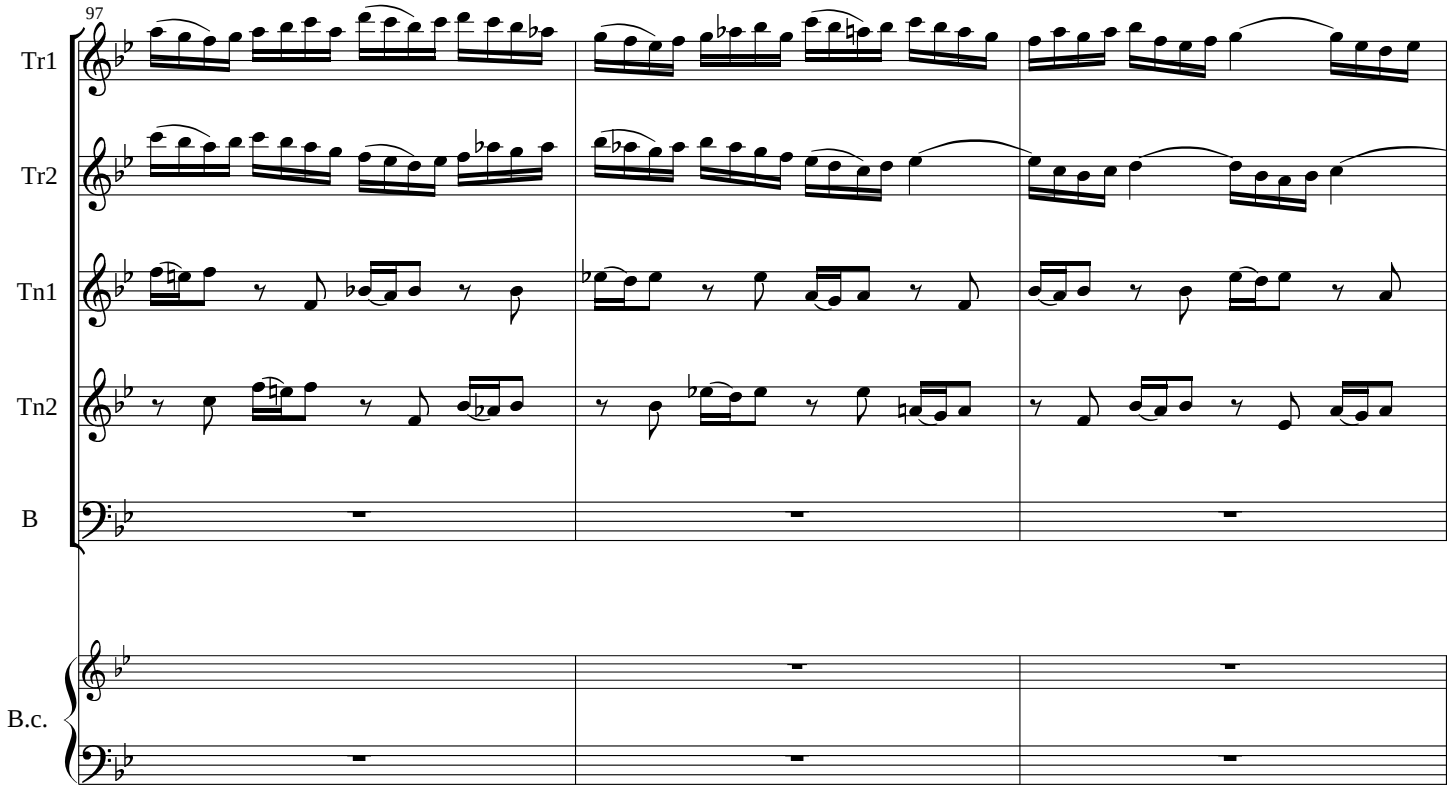

65
Tr1
Tr2
Tn1
Tn2
B
B.c.
69
Tr1
Tr2
Tn1
Tn2
B
B.c.

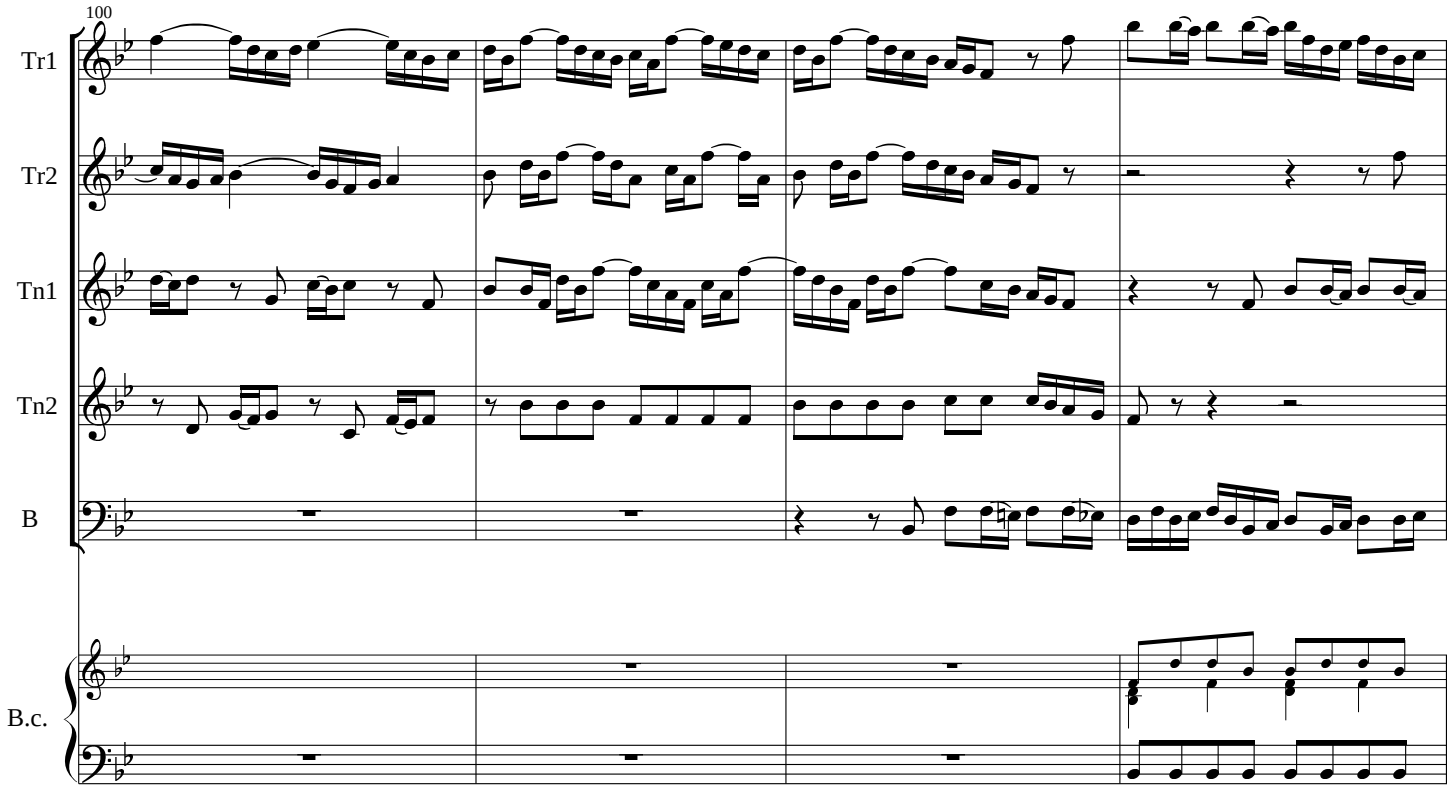

73
Tr1
Tr2
Tn1
Tn2
B
B.c.
76
Tr1
Tr2
Tn1
Tn2
B
B.c.

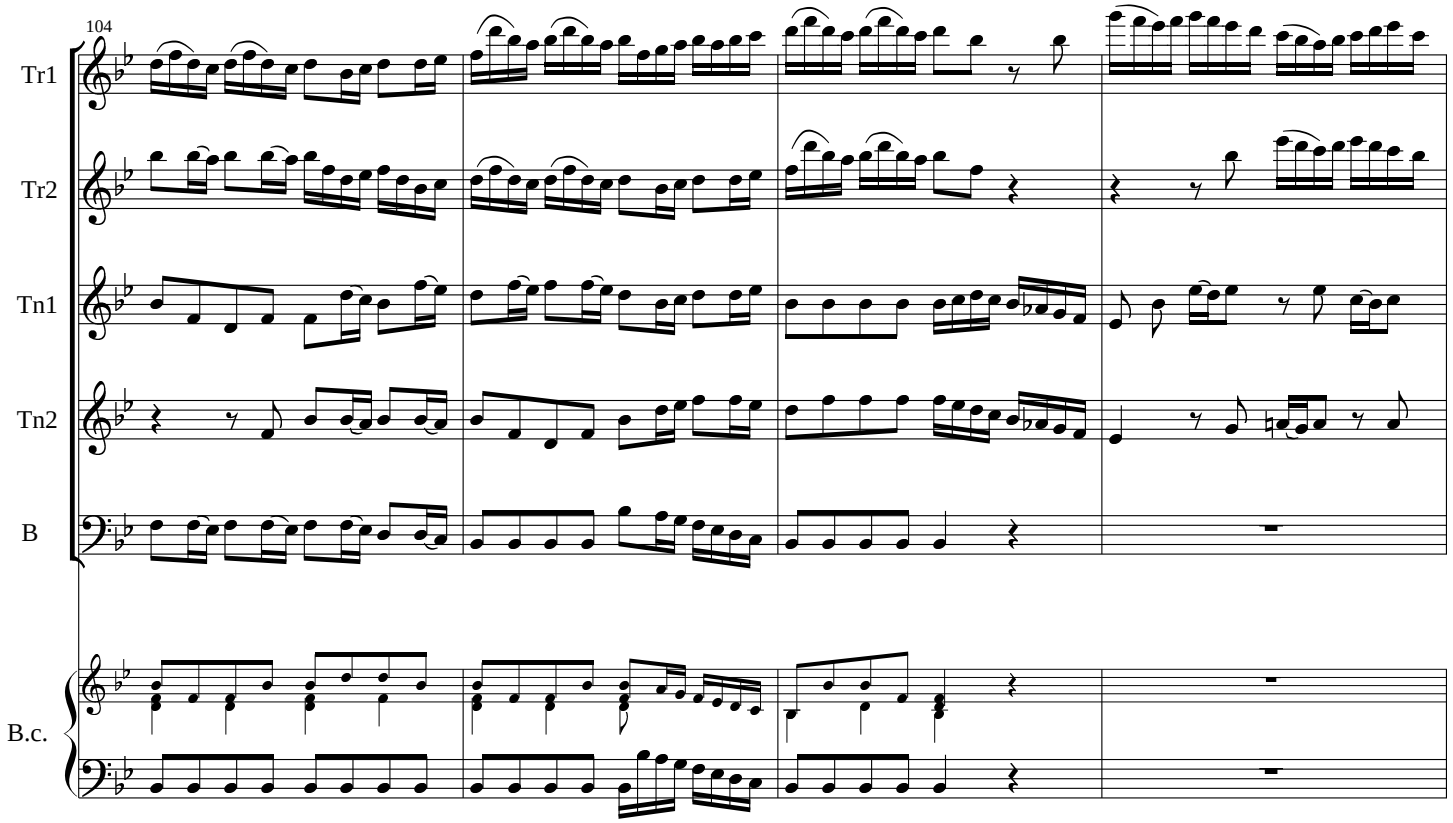

79
Tr1
Tr2
Tn1
Tn2
B
B.c.
82
Tr1
Tr2
Tn1
Tn2
B
B.c.
p
p
p

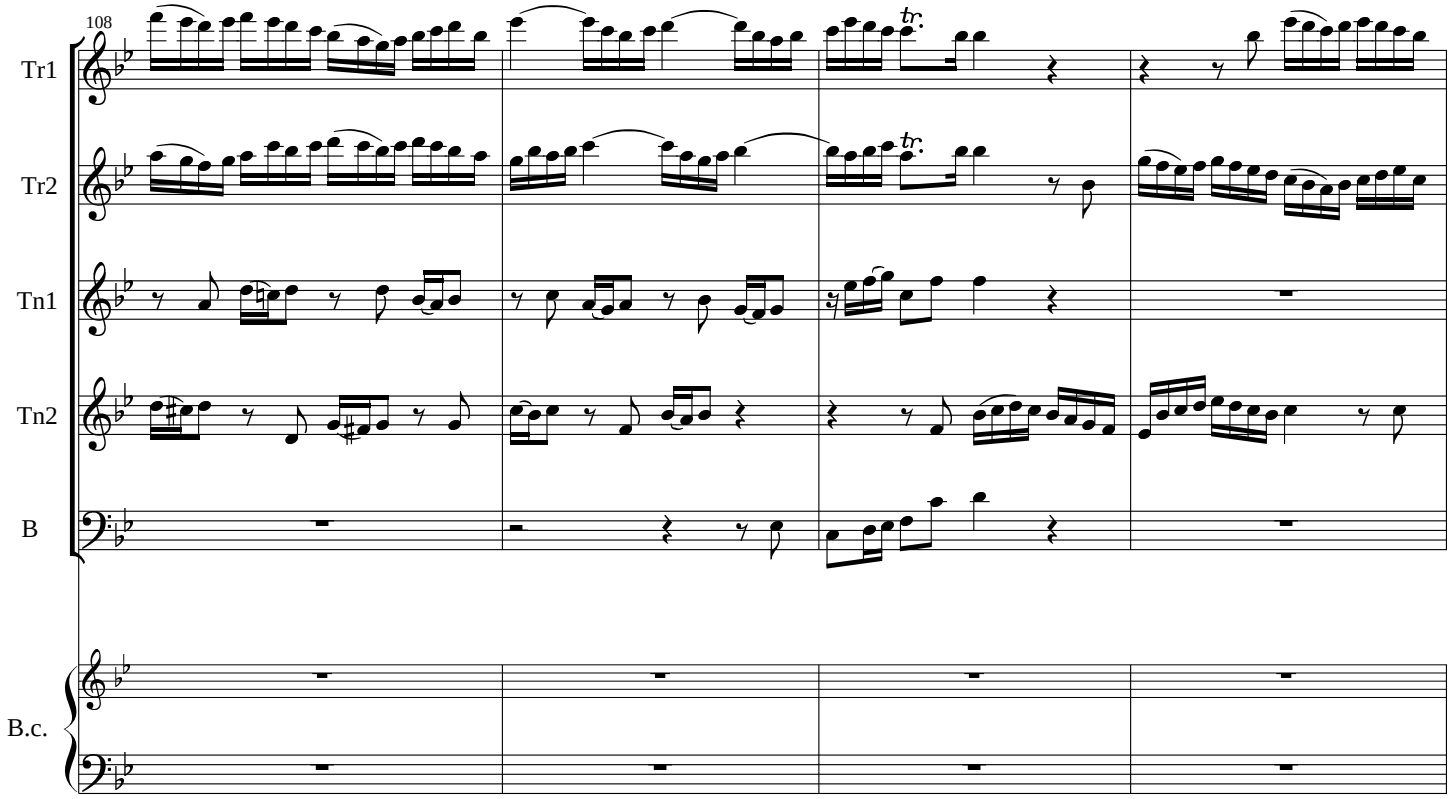

86
Tr1
Tr2
Tn1
Tn2
B
B.c.
f
90
tr

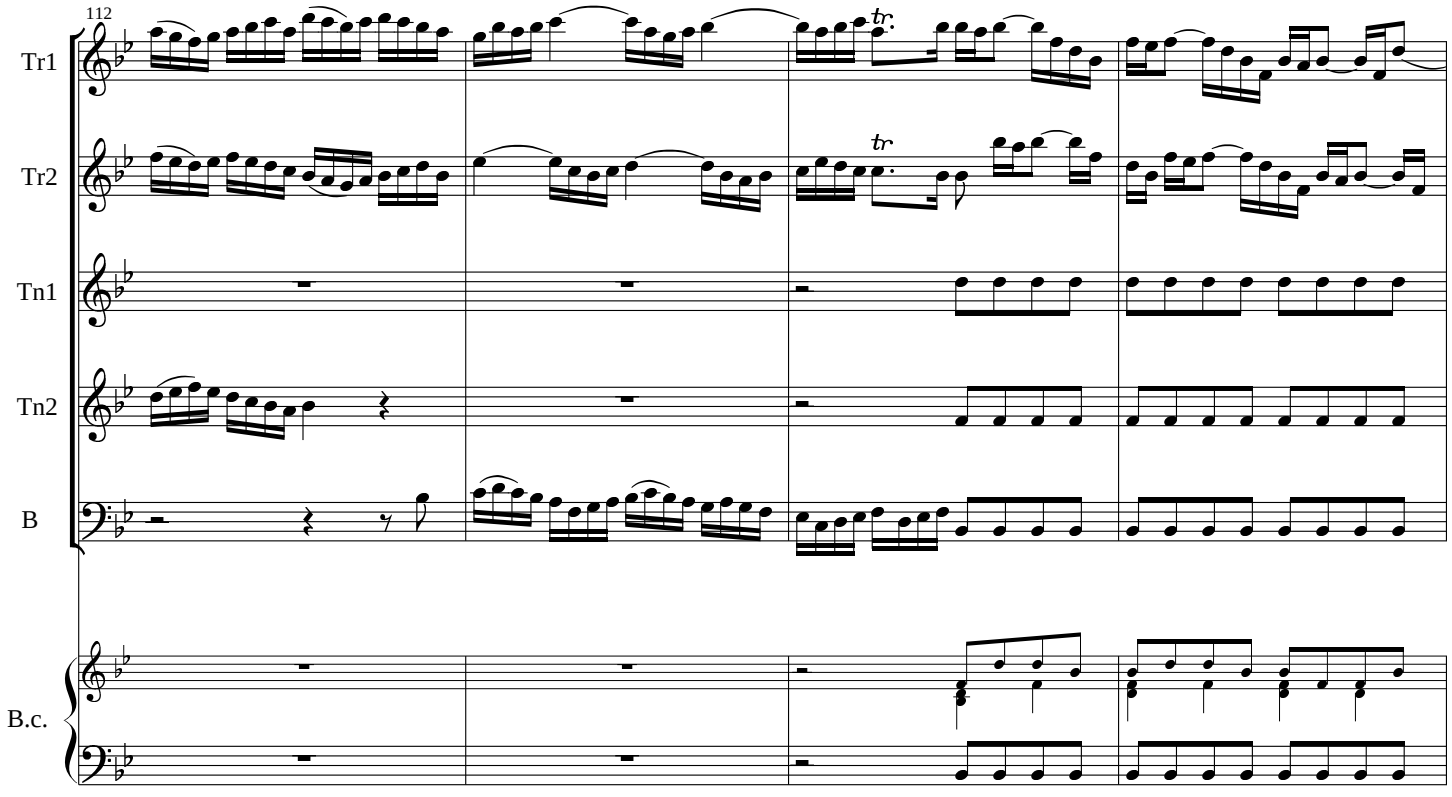

94
Tr1
Tr2
Tn1
Tn2
B
B.c.

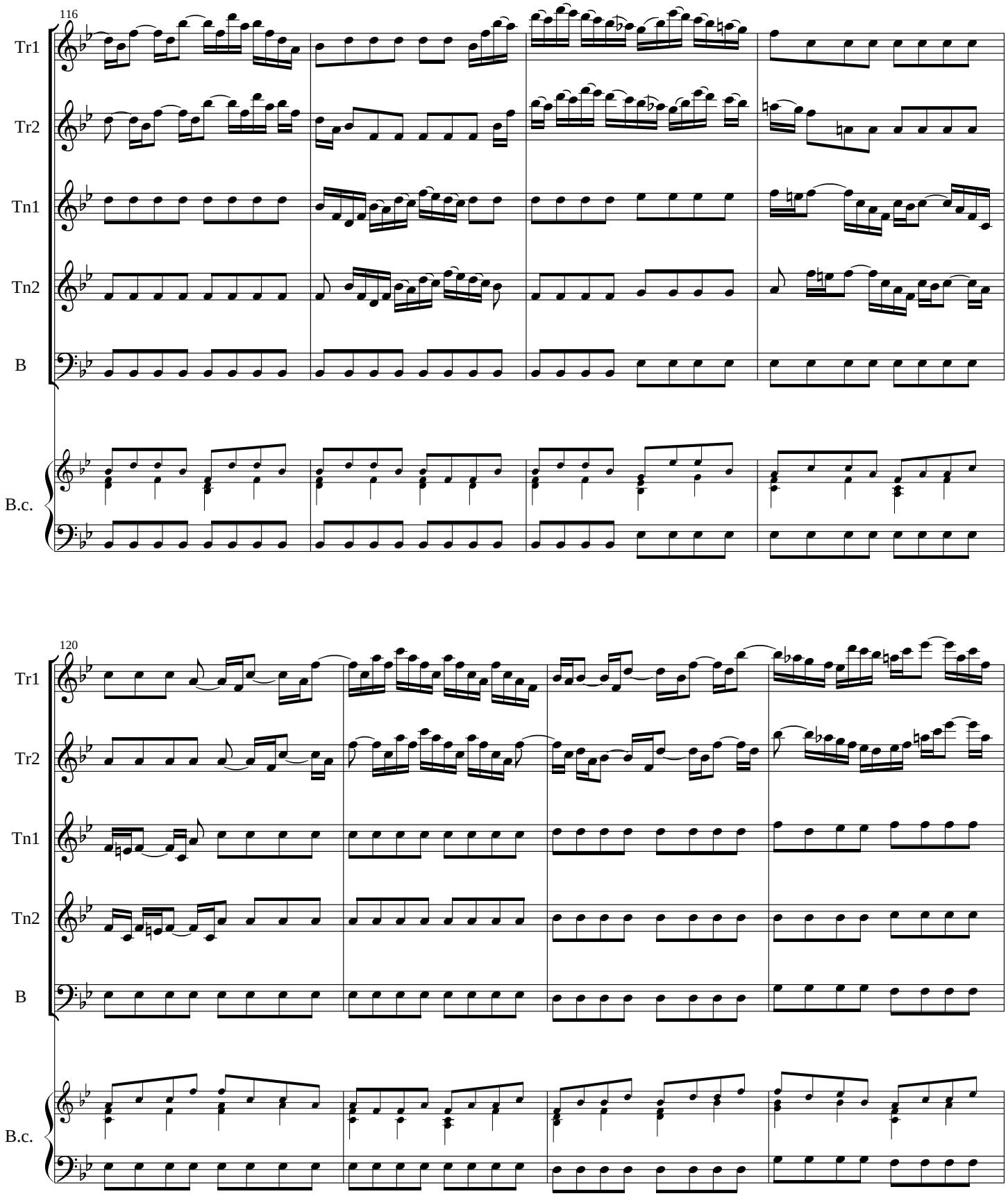

97
Tr1
Tr2
Tn1
Tn2
B
B.c.

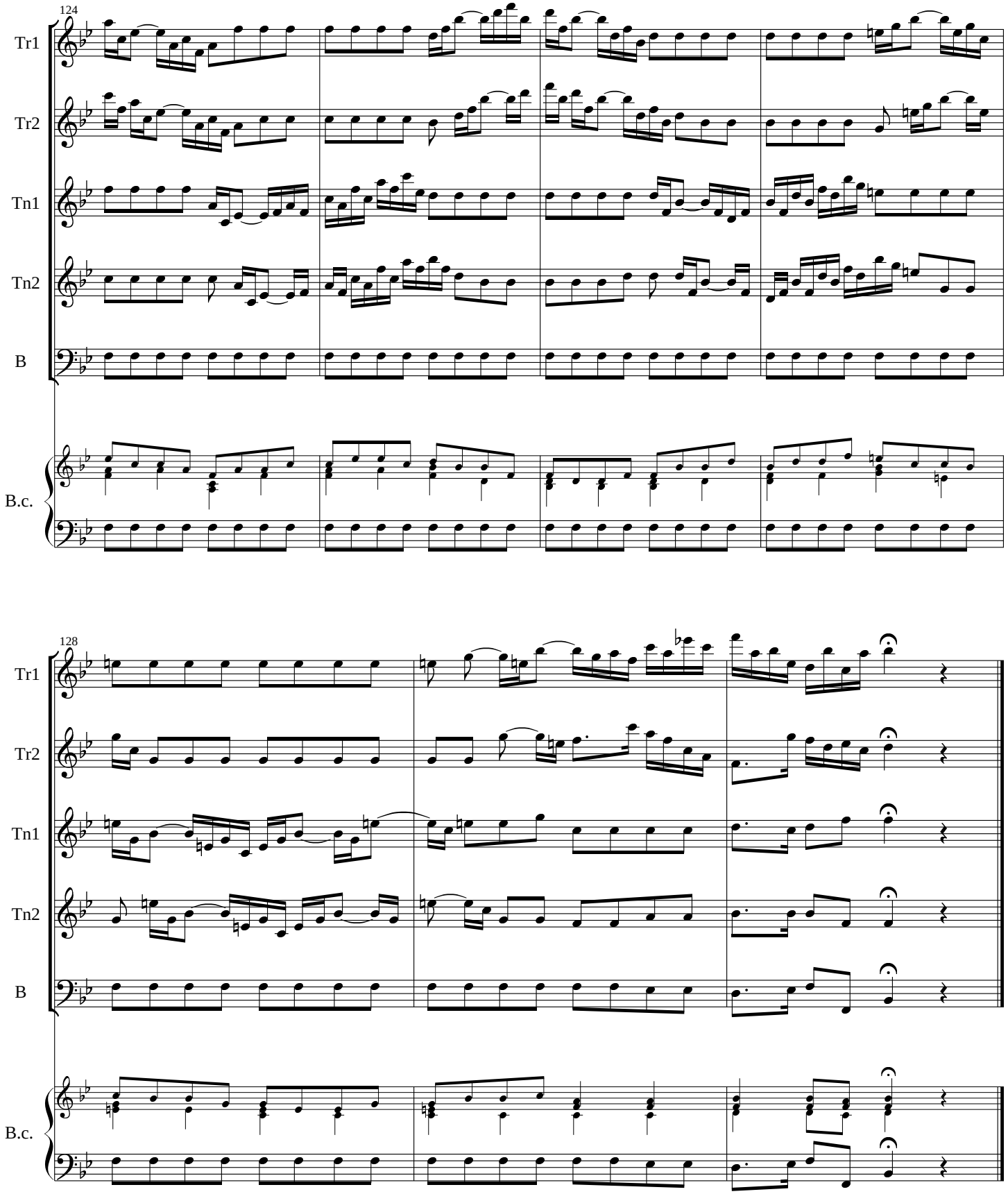

100
Tr1
Tr2
Tn1
Tn2
B
B.c.


104
Tr1
Tr2
Tn1
Tn2
B
B.c.


108
Tr1
Tr2
Tn1
Tn2
B
B.c.


112
Tr1
Tr2
Tn1
Tn2
B
B.c.


116
Tr1
Tr2
Tn1
Tn2
B
B.c.
120
Tr1
Tr2
Tn1
Tn2
B
B.c.


124
Tr1
Tr2
Tn1
Tn2
B
B.c.
128
Tr1
Tr2
Tn1
Tn2
B
B.c.

J. S. Bach’s original work is written solely for low strings (2 viola da braccio, 2 viola da gambe, violoncello and violone). We’ve attempted to reflect that by transcribing for »low« recorders, i.e. 2 trebles, 2 tenors and bass plus a basso continuo instrument (e.g. violoncello, bassoon or C-bass recorder).

Stringed instruments have considerably greater range than recorders. Therefore we didn’t just copy the original string parts to the recorders but in stead made use of either transposing to another octave or splitting a musical phrase between several recorders depending on what seemed most musically reasonable to do. For example in case of a phrase starting at a high pitch and then later moving much lower we would chose to start a phrase (or a pair of phrases) in the higher instruments (trebles) and let the lower instruments (most often tenors) take over. By doing so we - as a secondary effect - have achieved a spreading of the »interesting« musical stuff more evenly between the instruments than in the original work having the main emphasis on the upper (viola da braccio) parts. The only unchanged part in our arrangement is the basso continuo part.

Generally we have transfered the slurs unchanged from the original score except for the cases of slurs spanning repeated 8th notes. These slurs are probably meant as bowing indications and hence don’t make sense for recorders. In the recorder parts we have converted these slurs to accents but kept them unchanged in the basso continuo part as it probably will most often by played by a cello or viola da gamba.

Annette Mondrup, Christian Mondrup.