

J. S. Bach

1685-1750

Concerto Brandenburgeois No. 6

2. movement

Arranged for 3 recorders and basso continuo

by

Annette Mondrup & Christian Mondrup

Score

Adagio ma non troppo

J. S. Bach (1685-1750)

Musical score for measures 1-5. The score is in 3/2 time and B-flat major. Treble 1 is mostly silent. Treble 2 begins with a half note G4, followed by a half note A4, and then a trill on G4. Bass plays a steady eighth-note accompaniment. Basso continuo provides harmonic support with chords and single notes.

Musical score for measures 6-10. Treble 1 has a trill on G4. Treble 2 features a complex sixteenth-note pattern with a trill on G4. Bass continues the eighth-note accompaniment. Basso continuo continues with harmonic accompaniment.

Musical score for measures 11-15. Treble 1 has a trill on G4. Treble 2 has a trill on G4. Bass continues the eighth-note accompaniment. Basso continuo continues with harmonic accompaniment.

16

Tr1

Tr2

B

B.c.

Musical score for measures 16-21. The score is in 3/4 time with a key signature of two flats. Tr1 and Tr2 have melodic lines with trills. B and B.c. provide harmonic support with chords and bass lines.

22

Tr1

Tr2

B

B.c.

Musical score for measures 22-26. Tr1 has a complex melodic line with trills. Tr2 has a more active line. B and B.c. continue the harmonic accompaniment.

27

Tr1

Tr2

B

B.c.

Musical score for measures 27-31. Tr1 has a melodic line with trills. Tr2 has a melodic line with trills. B and B.c. provide harmonic support.

33

Tr1

Tr2

B

B.c.

38

Tr1

Tr2

B

B.c.

43

Tr1

Tr2

B

B.c.

47

Tr1

Tr2

B

B.c.

52

Tr1

Tr2

B

B.c.

p

p

p

57

Tr1

Tr2

B

B.c.

f

f

f

p

p

p

pp

pp

pp

pp

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

The viola parts of the original work have been left unchanged apart from being transposed an octave up to make them playable on treble recorders. Contrarily several phrases of the violoncello part needed octave transpositions in order to adapt to the range of the F-bass recorder. Some of the octave transpositions are typeset with small types as alternatives, primarily in case of phrases containing low A-flats which are not playable on all F-bass recorders.

Annette Mondrup, Christian Mondrup.