J. S. Bach

1685-1750

Concerto Brandenburgeois No. 6

Arranged for 5 recorders and basso continuo

by

Annette Mondrup & Christian Mondrup

Score

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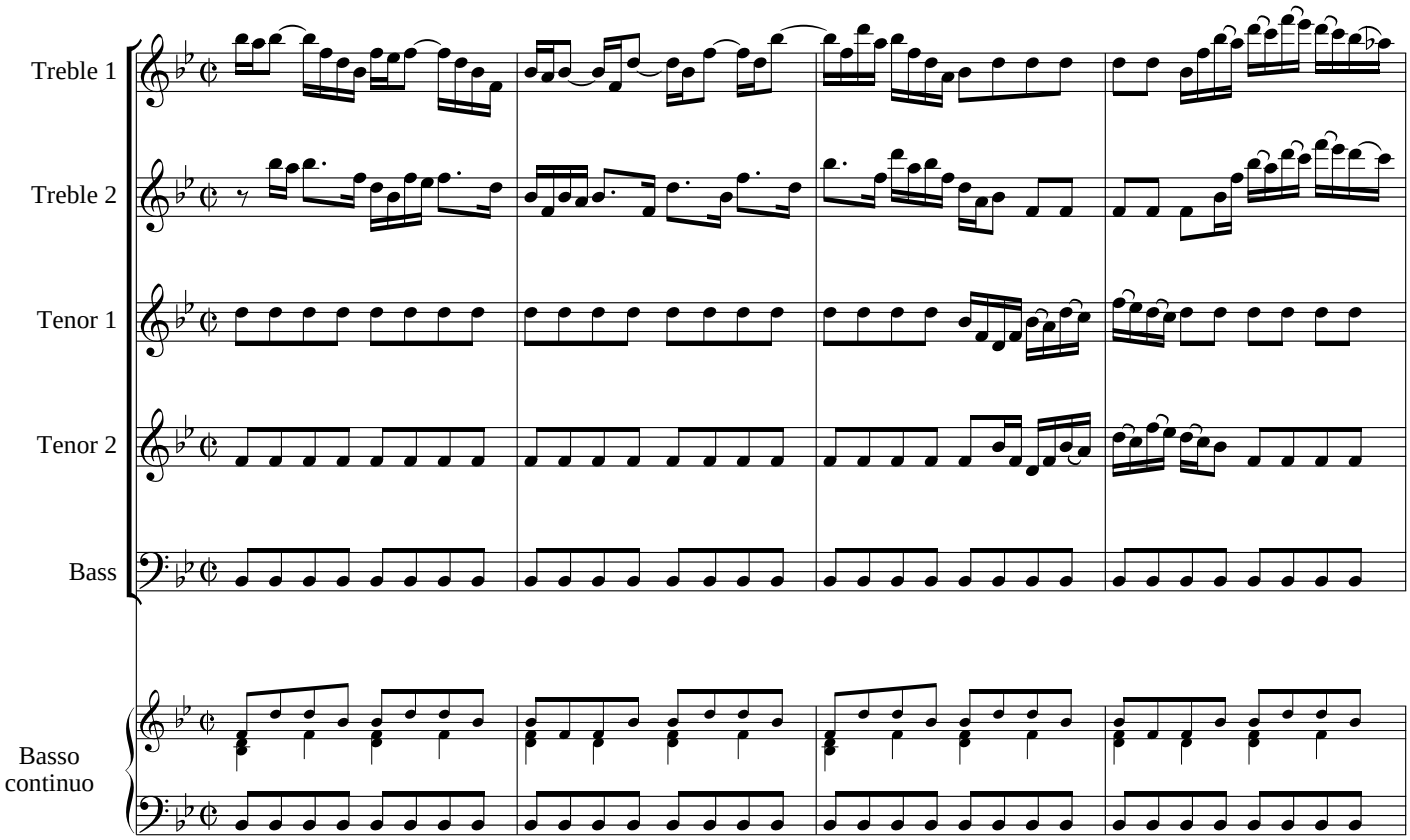
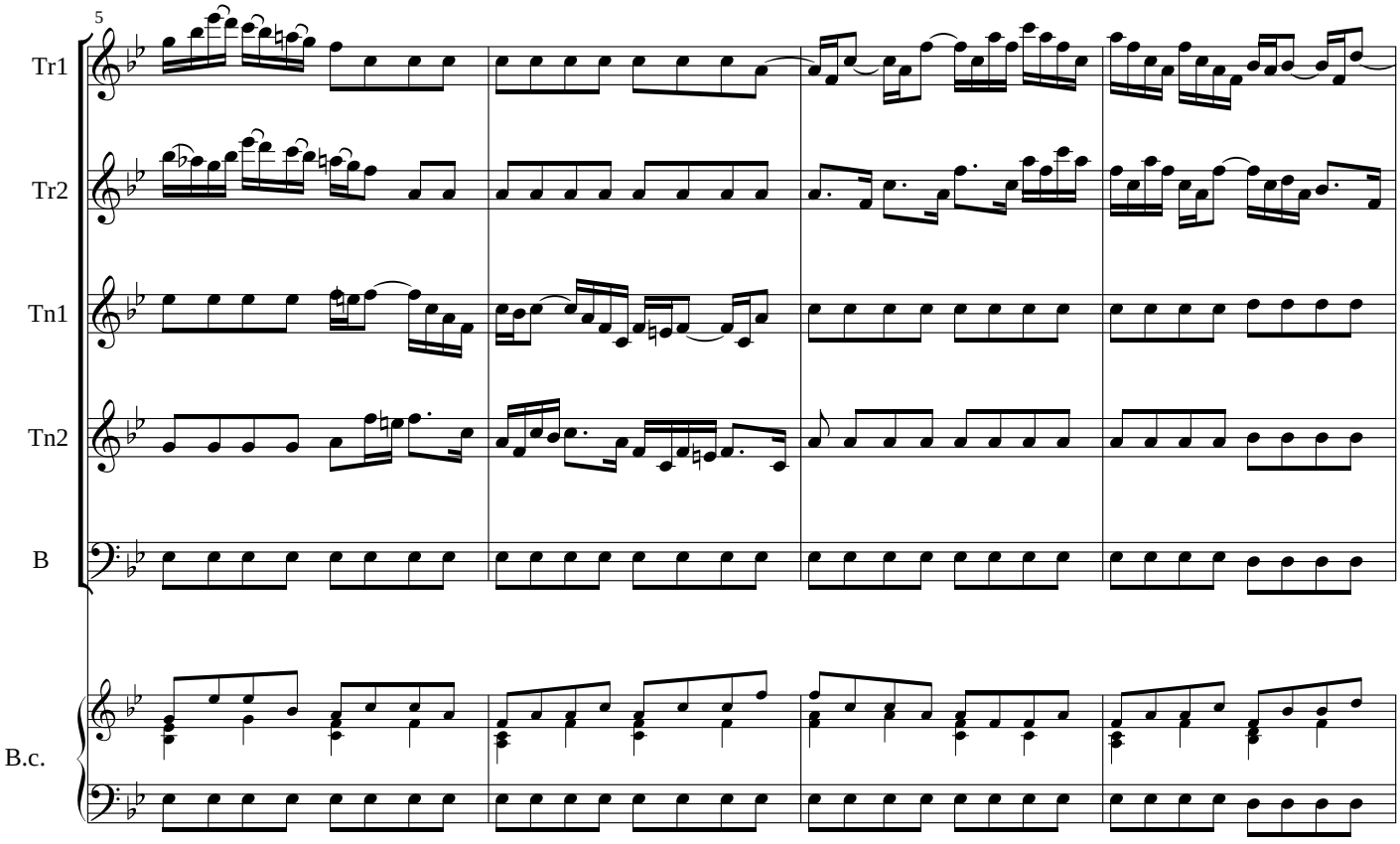
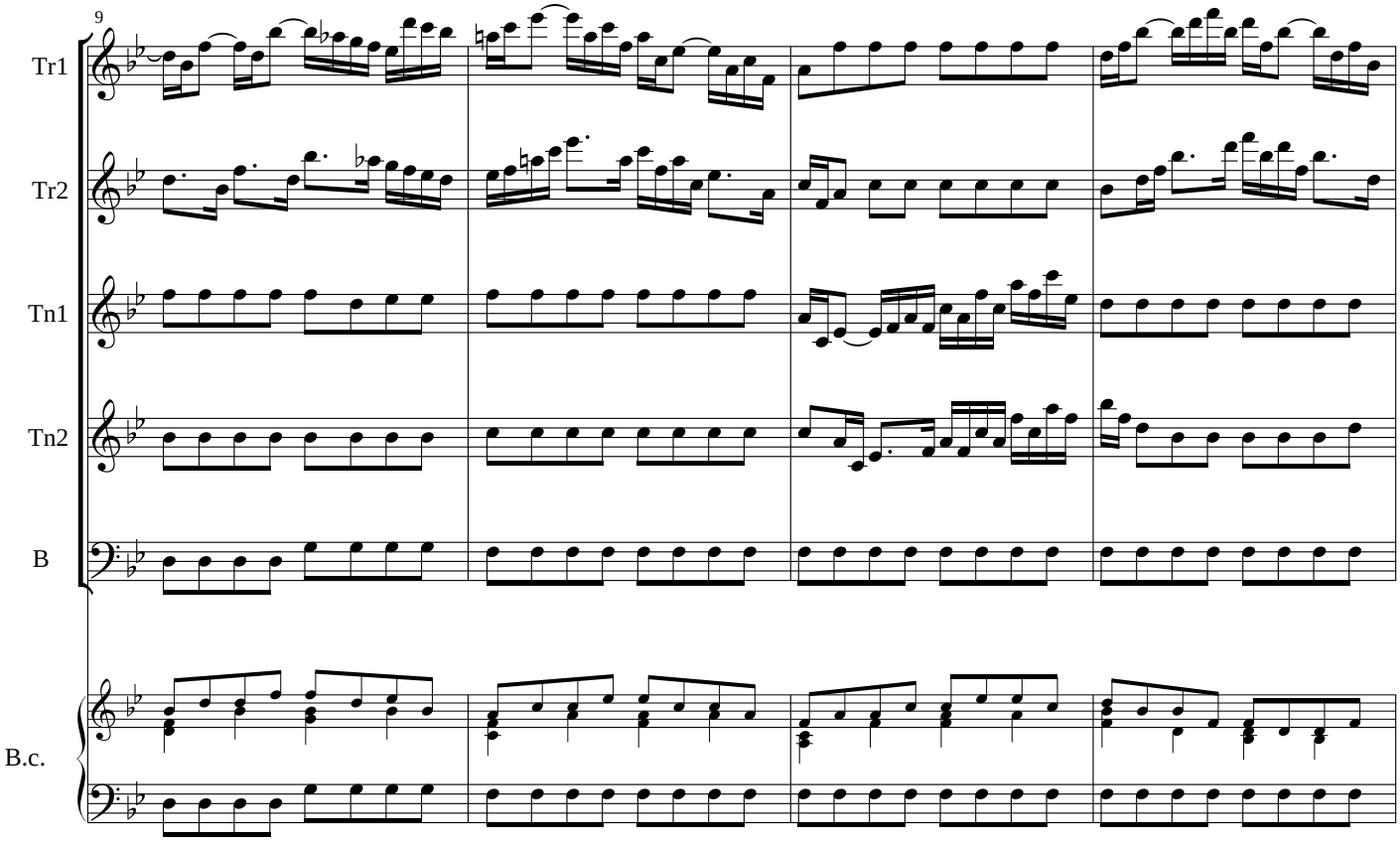
Allegro

J. S. Bach (1685-1750)



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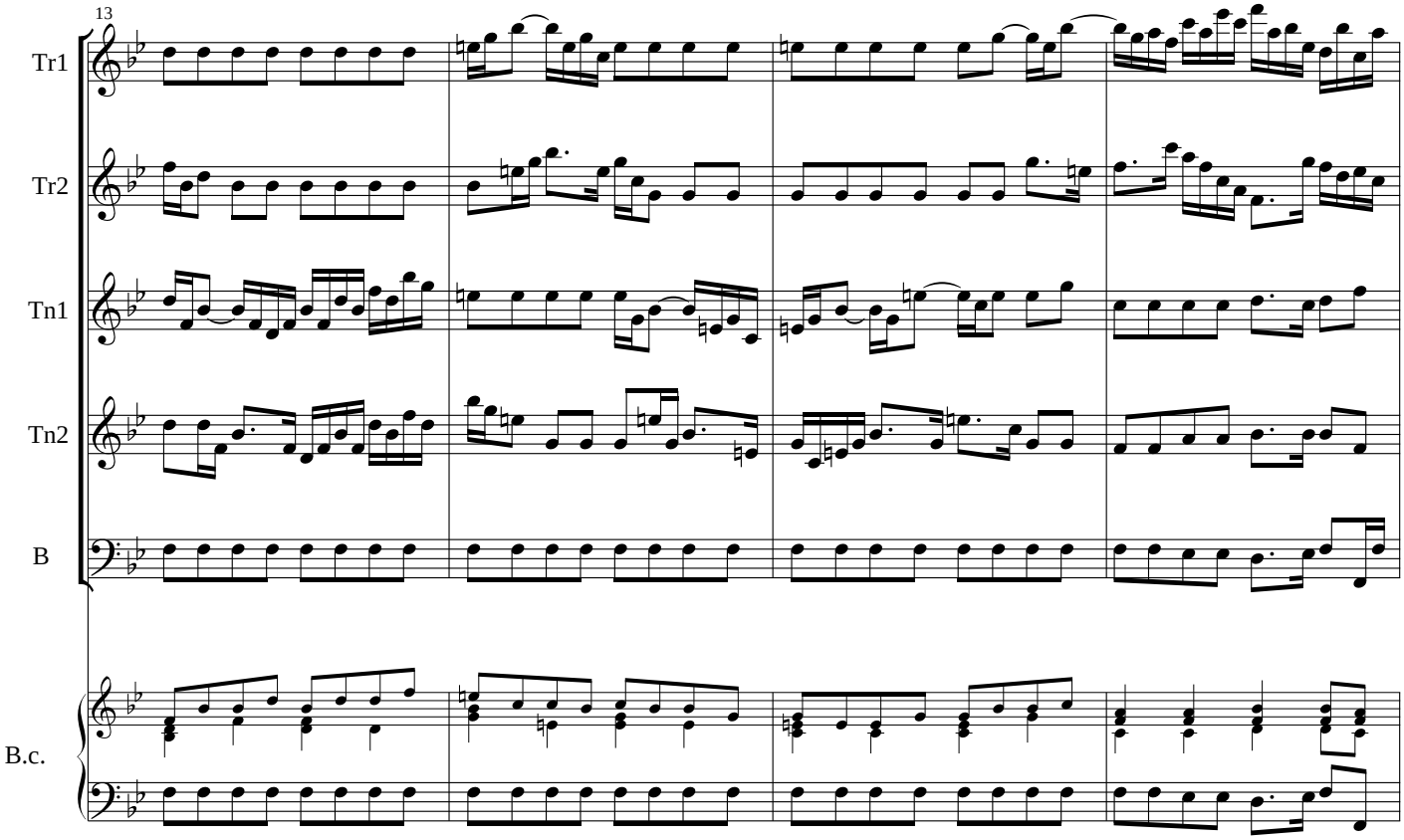
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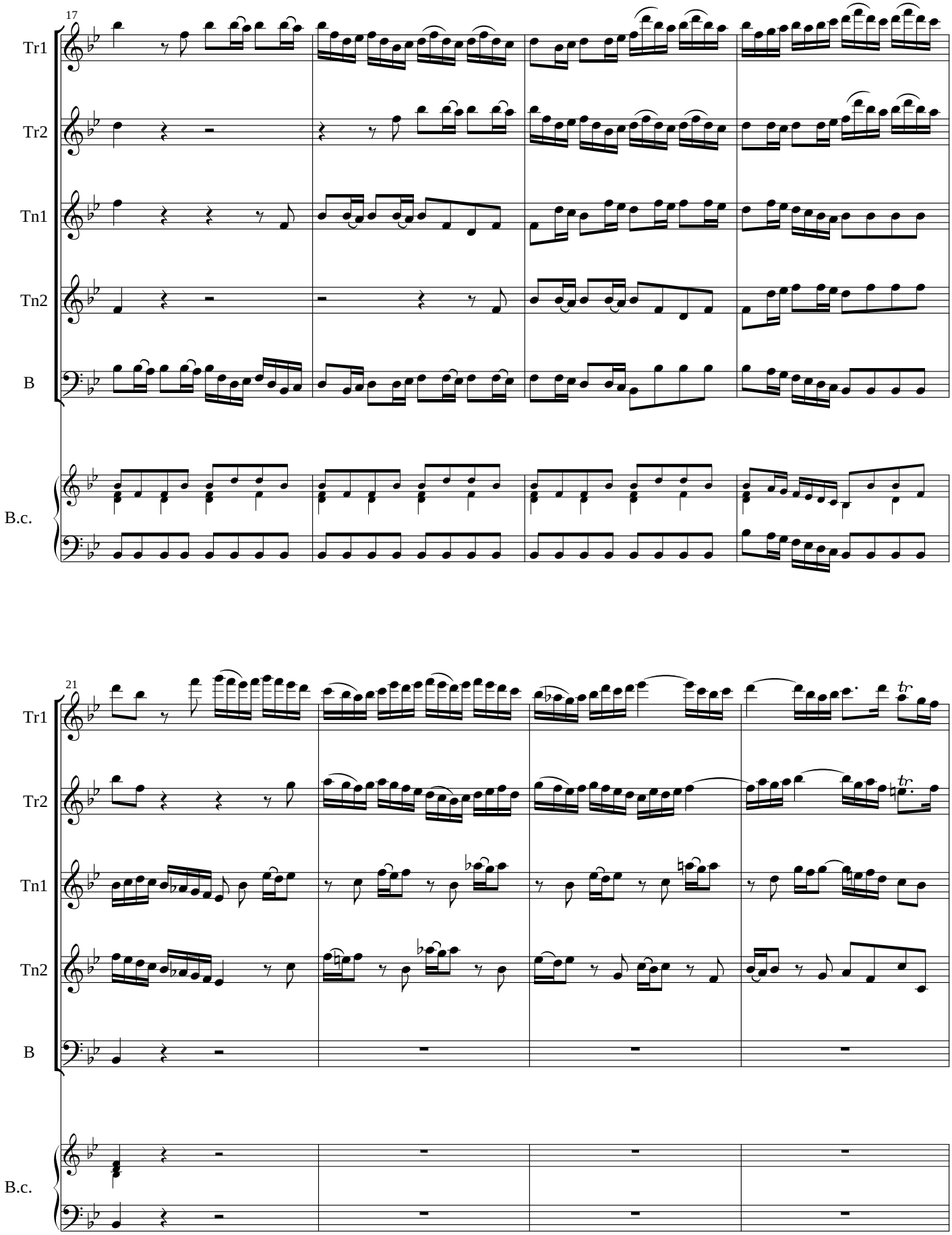
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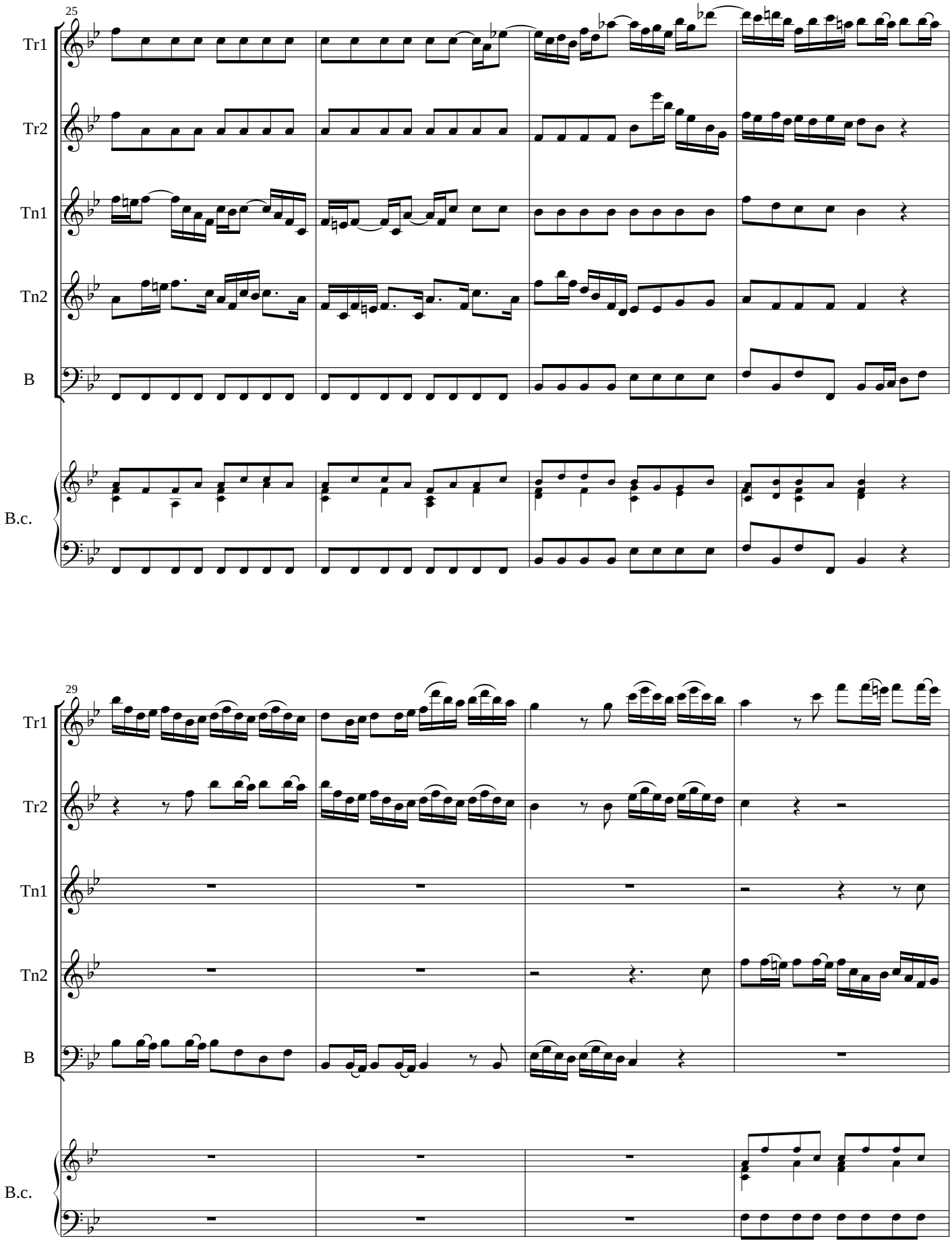
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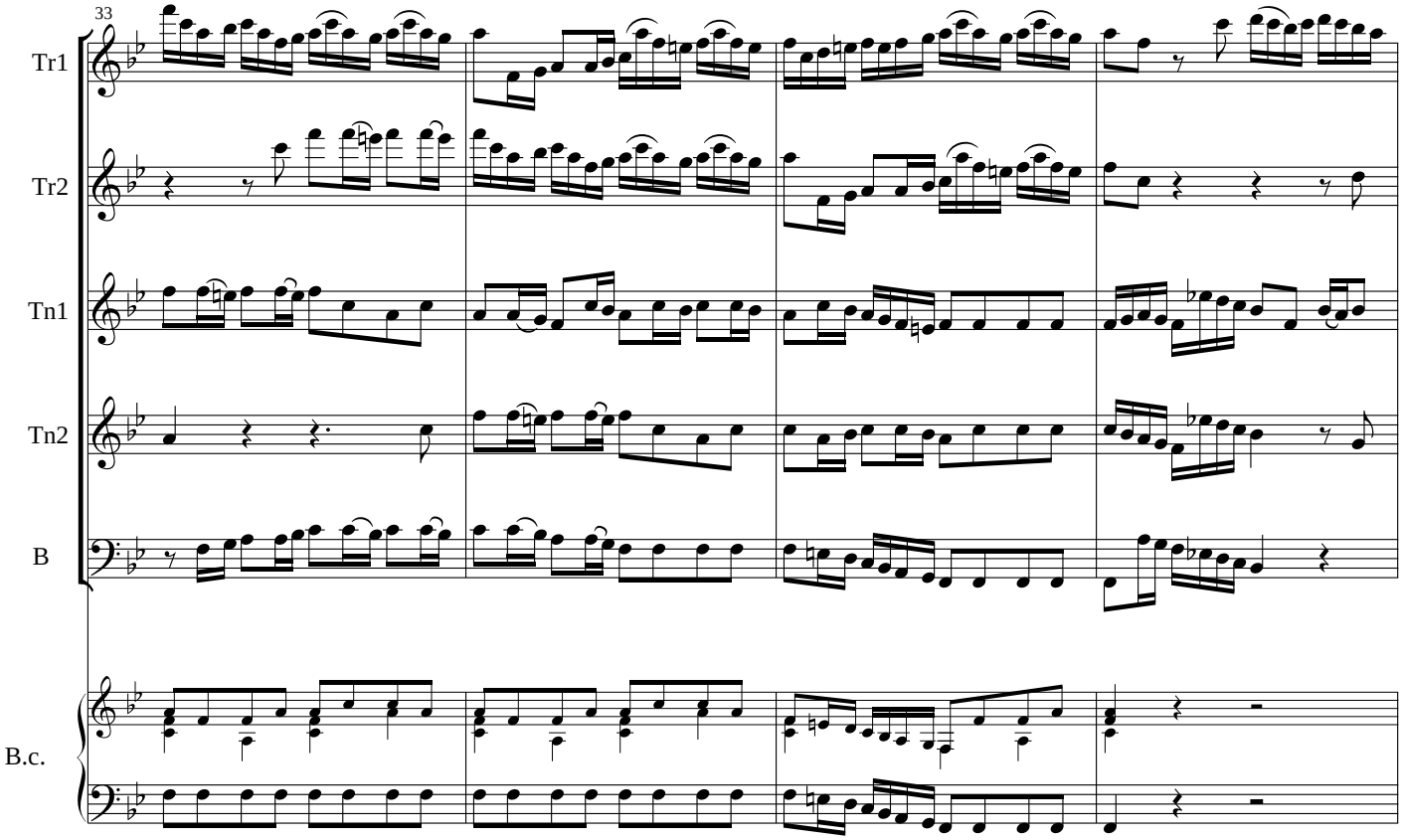
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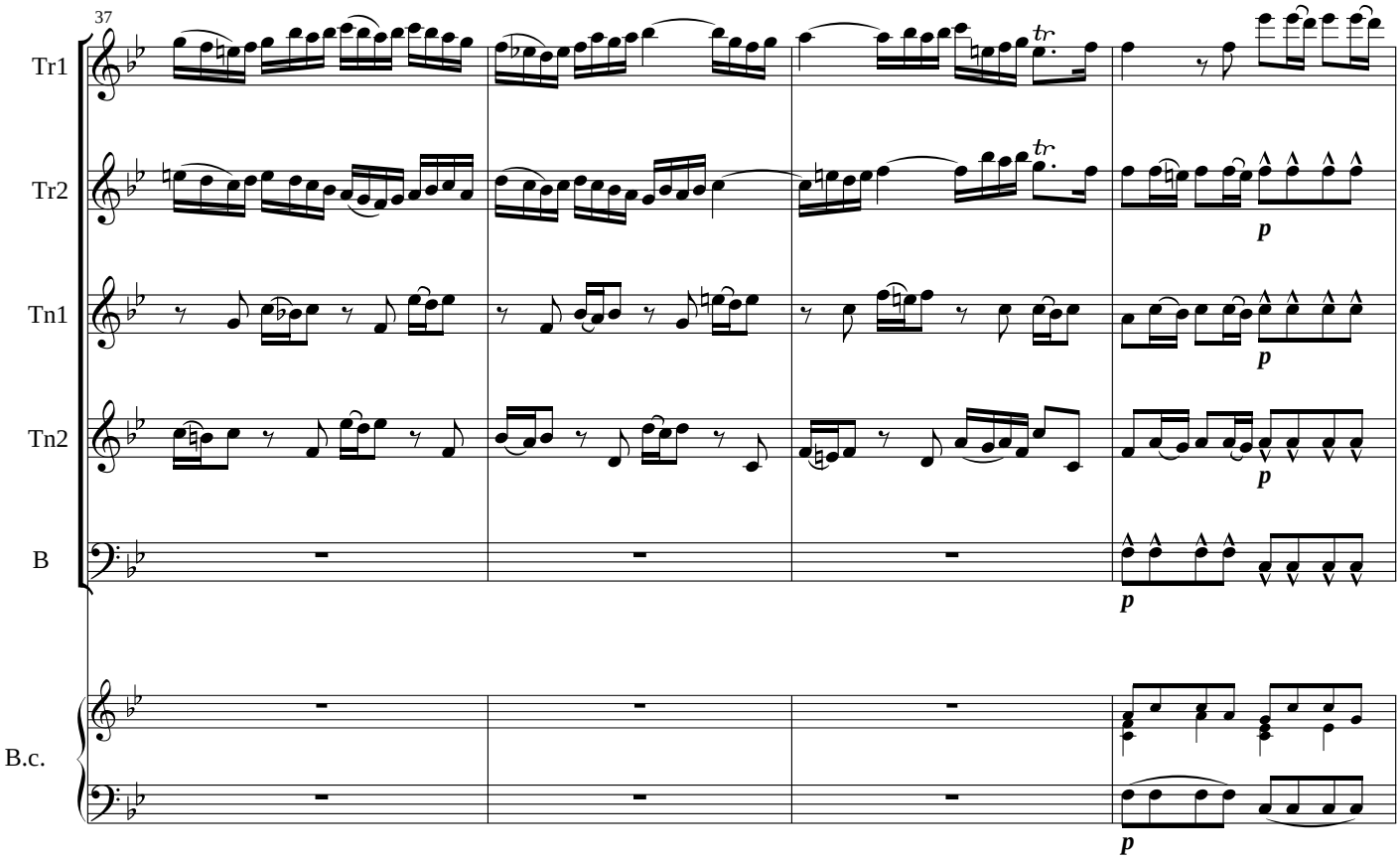
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p
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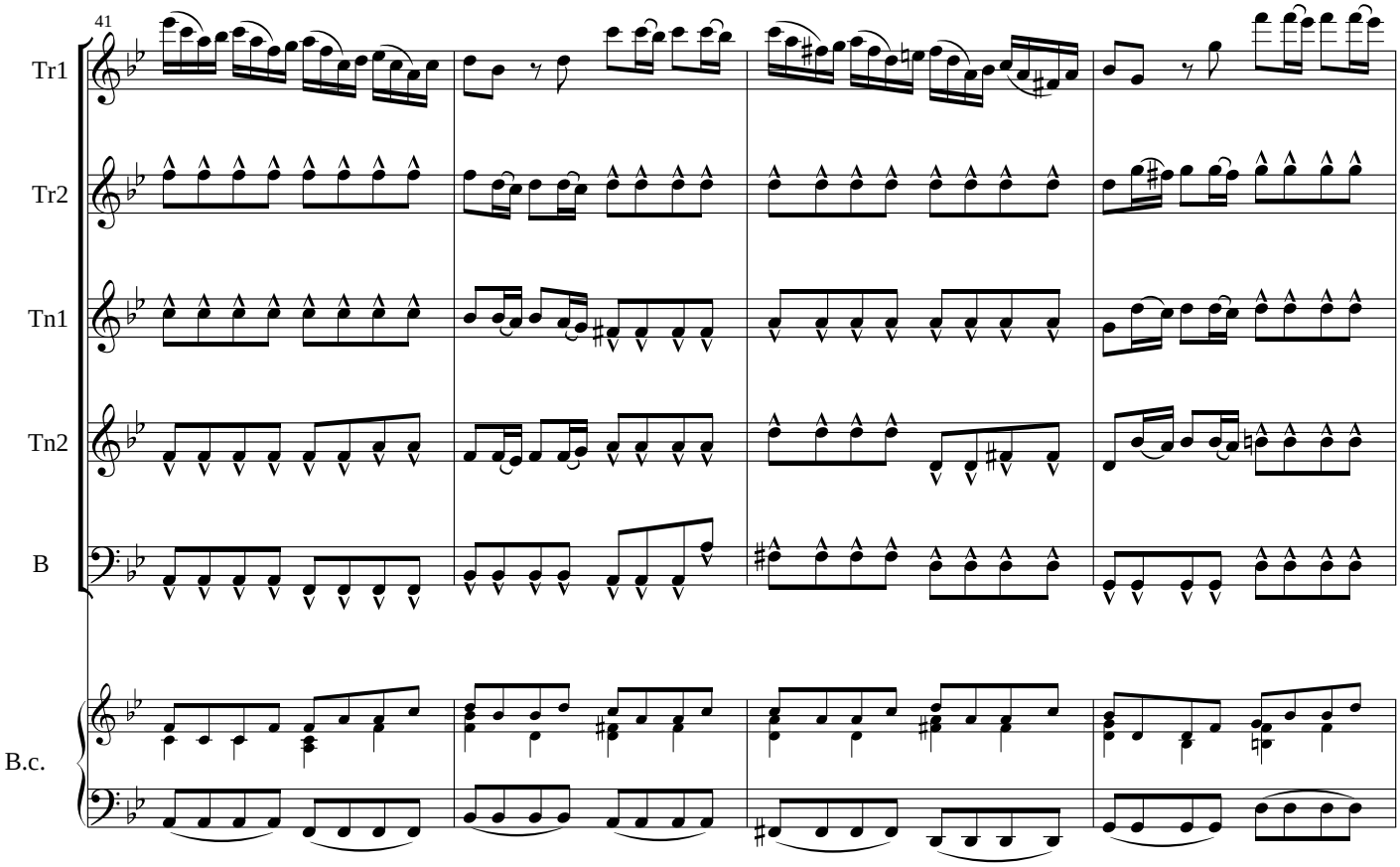
p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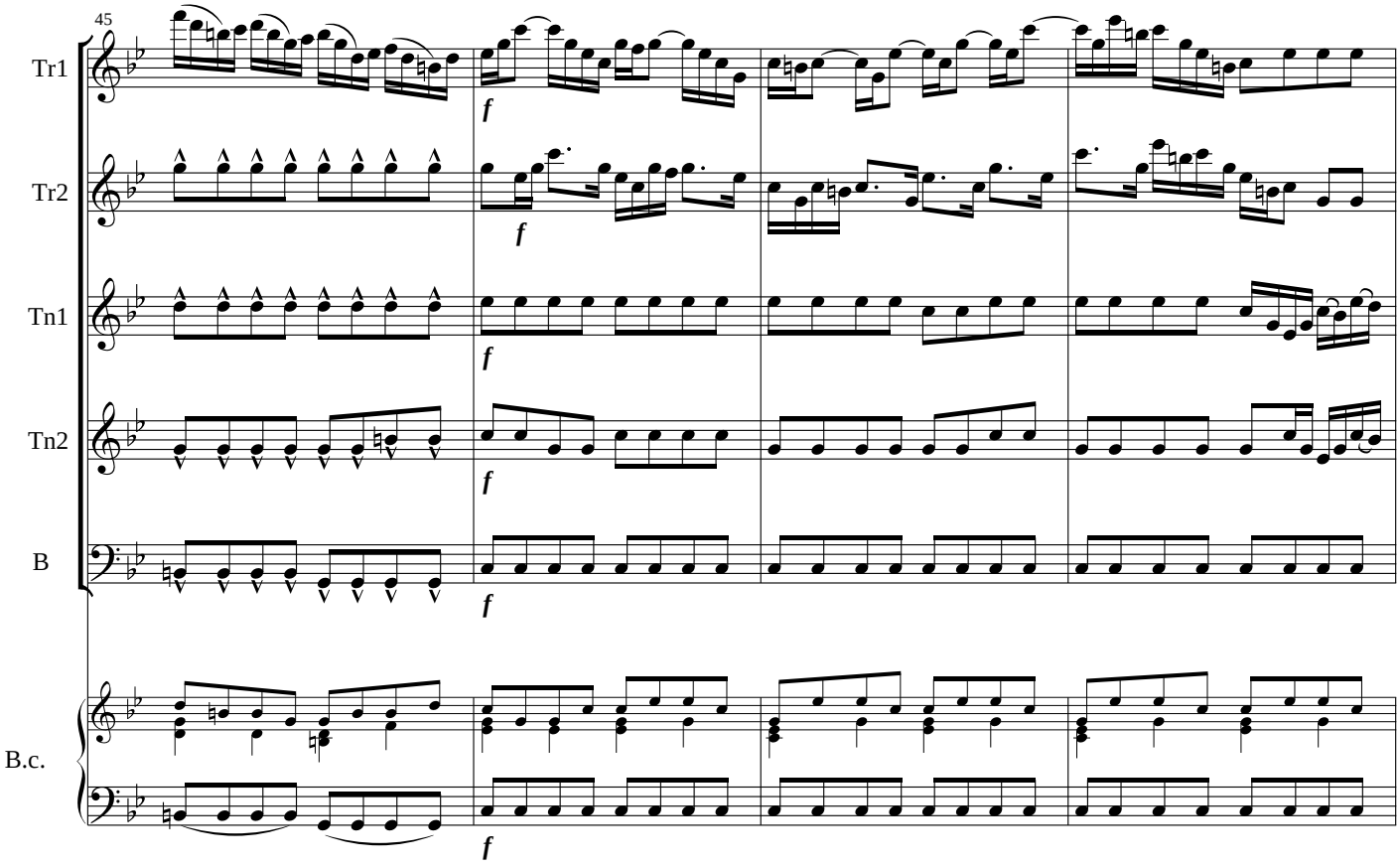
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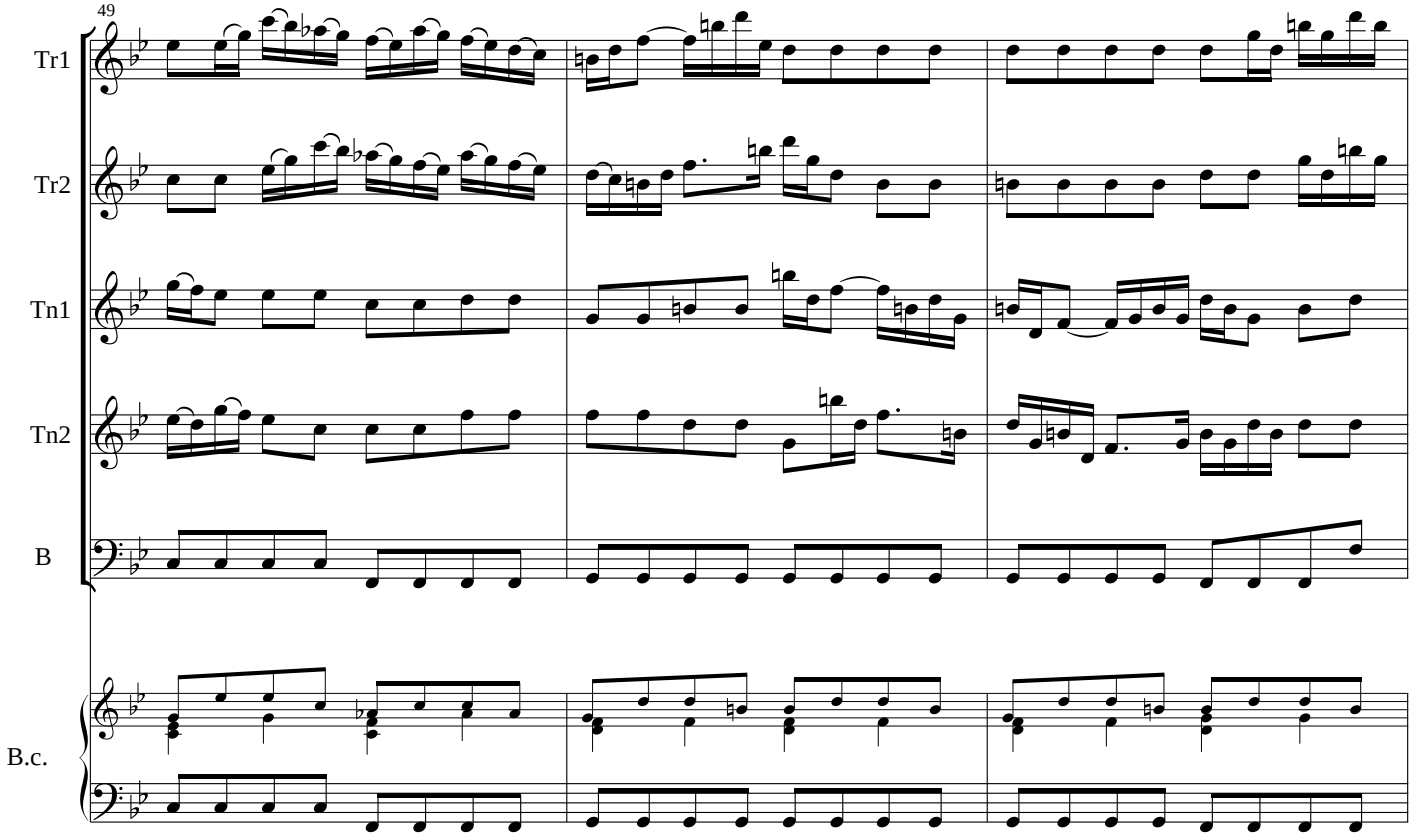
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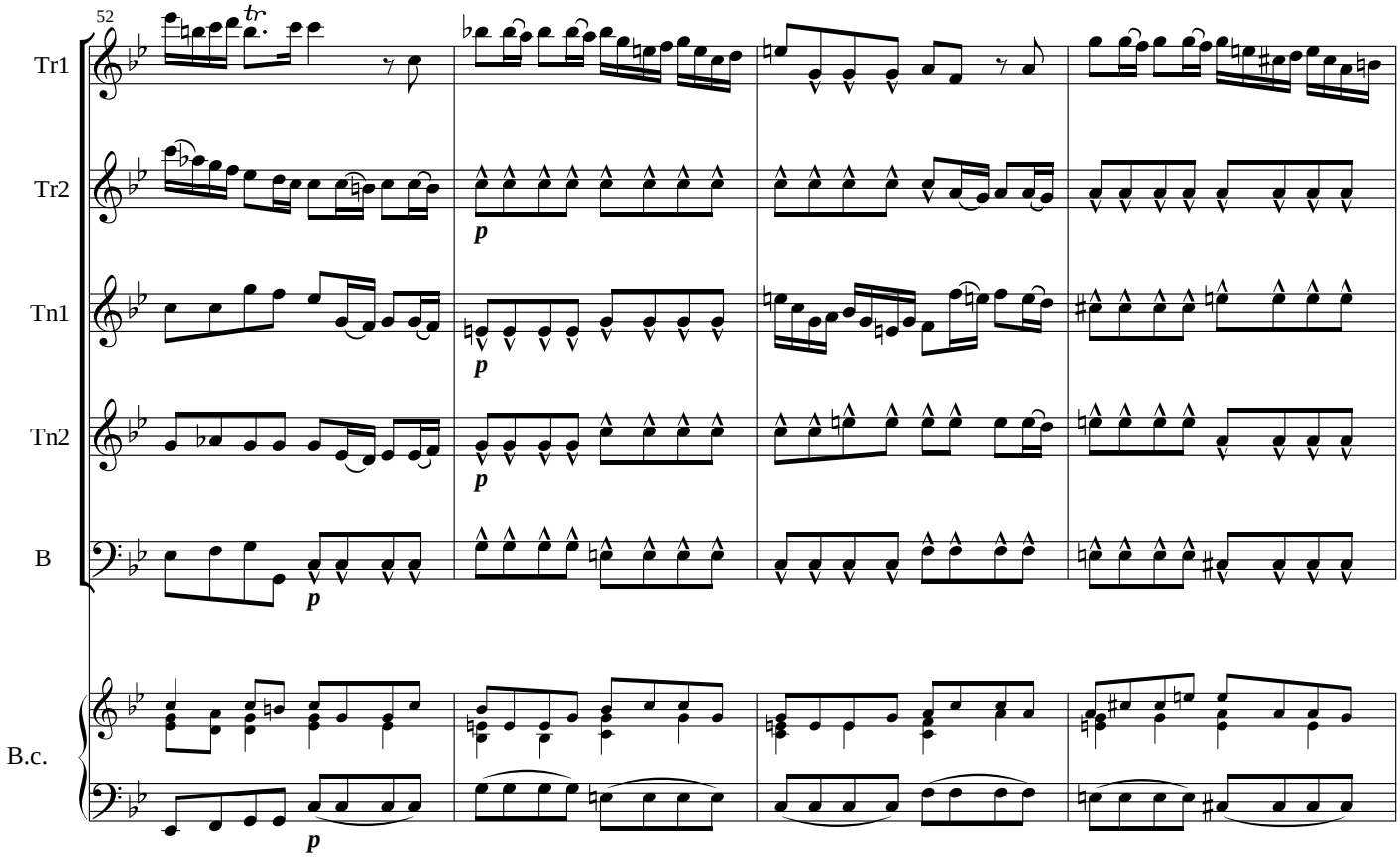
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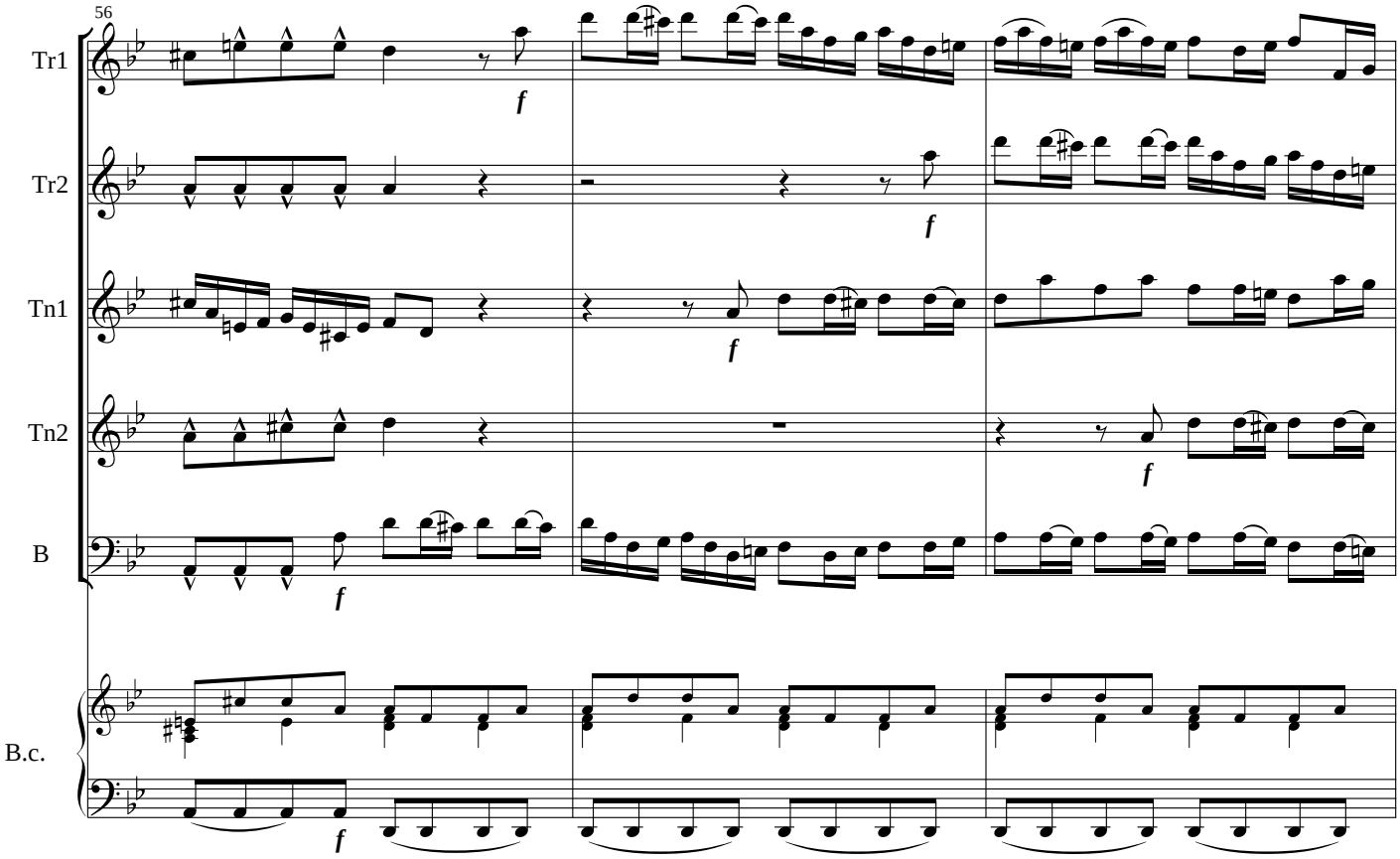
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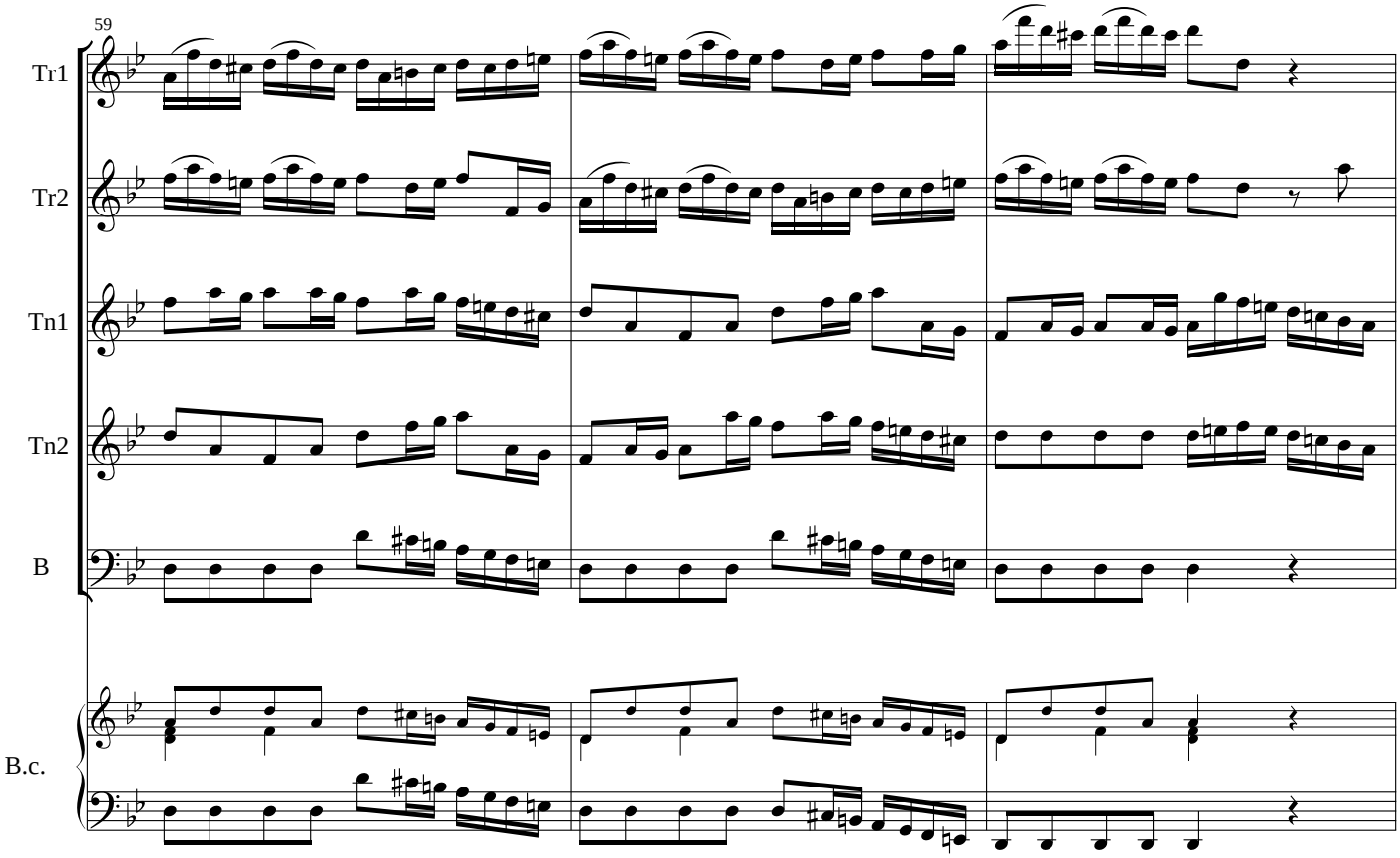
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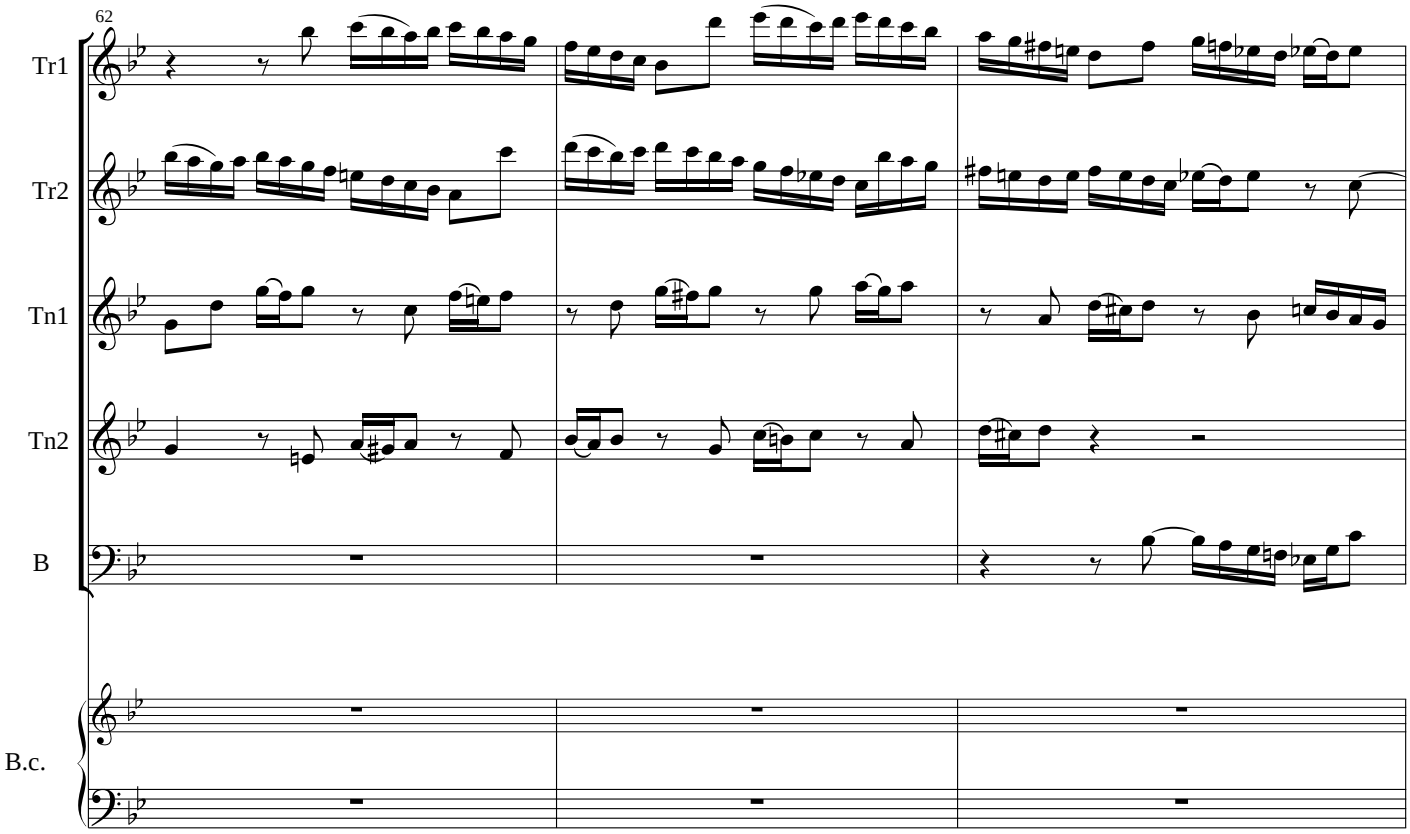
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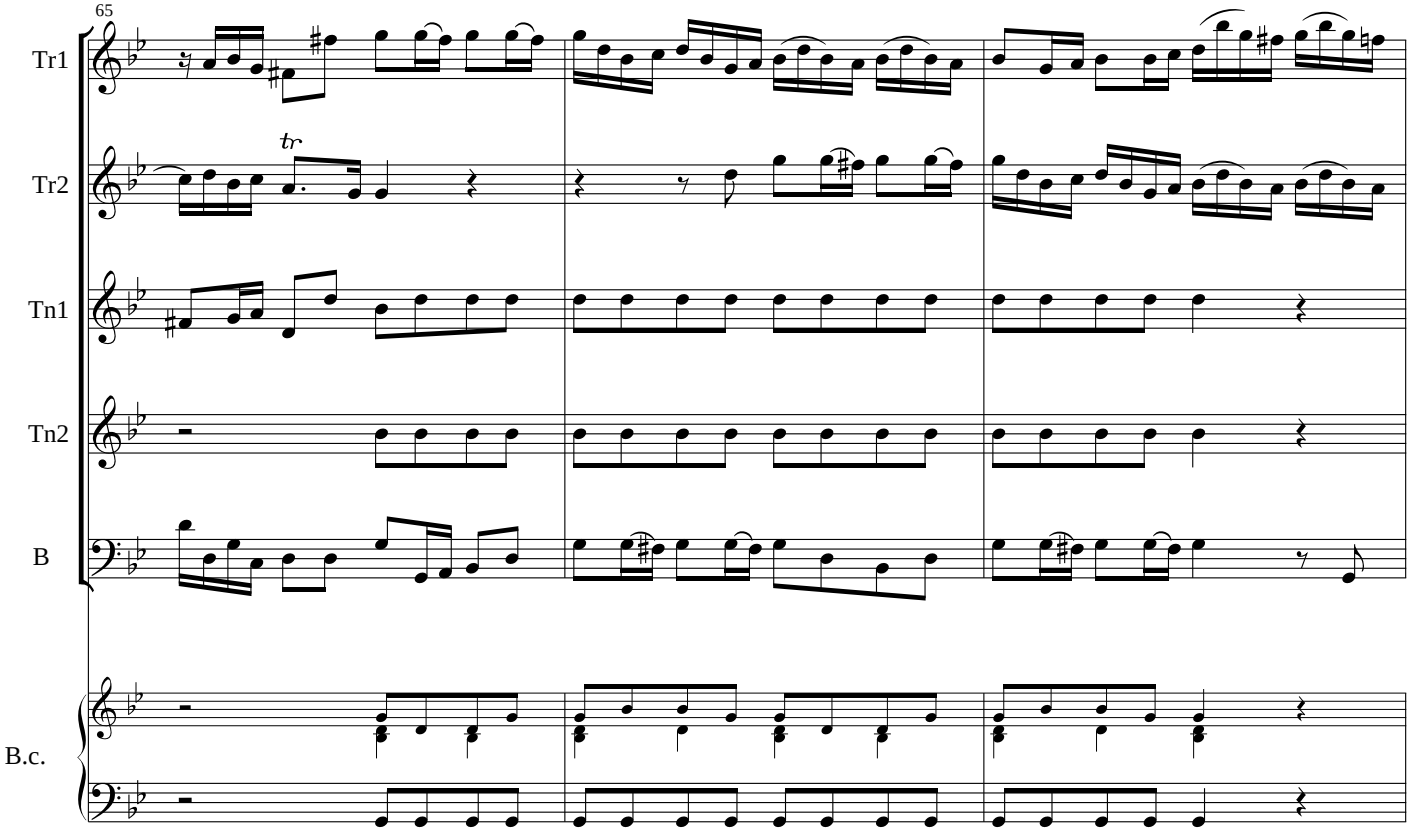
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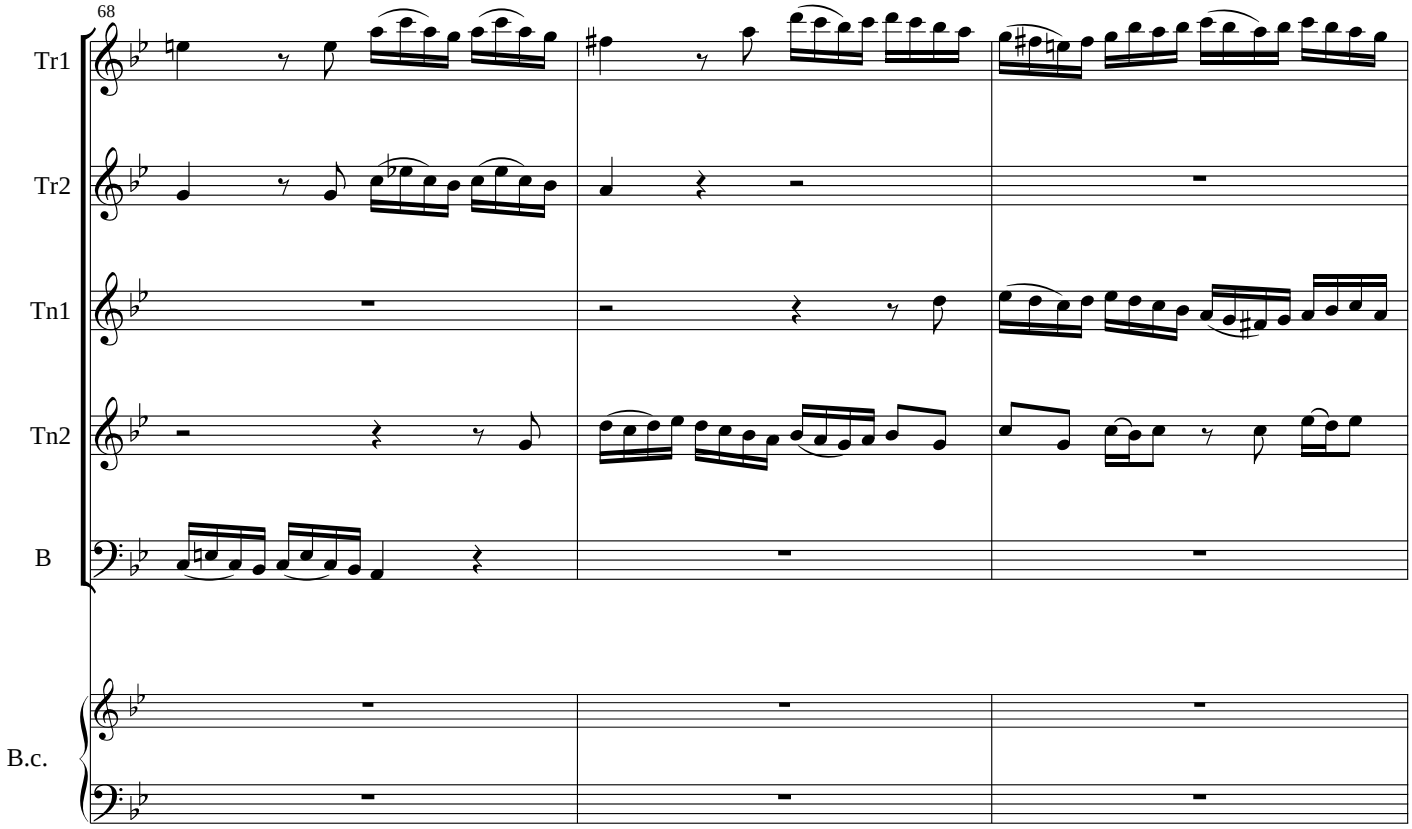
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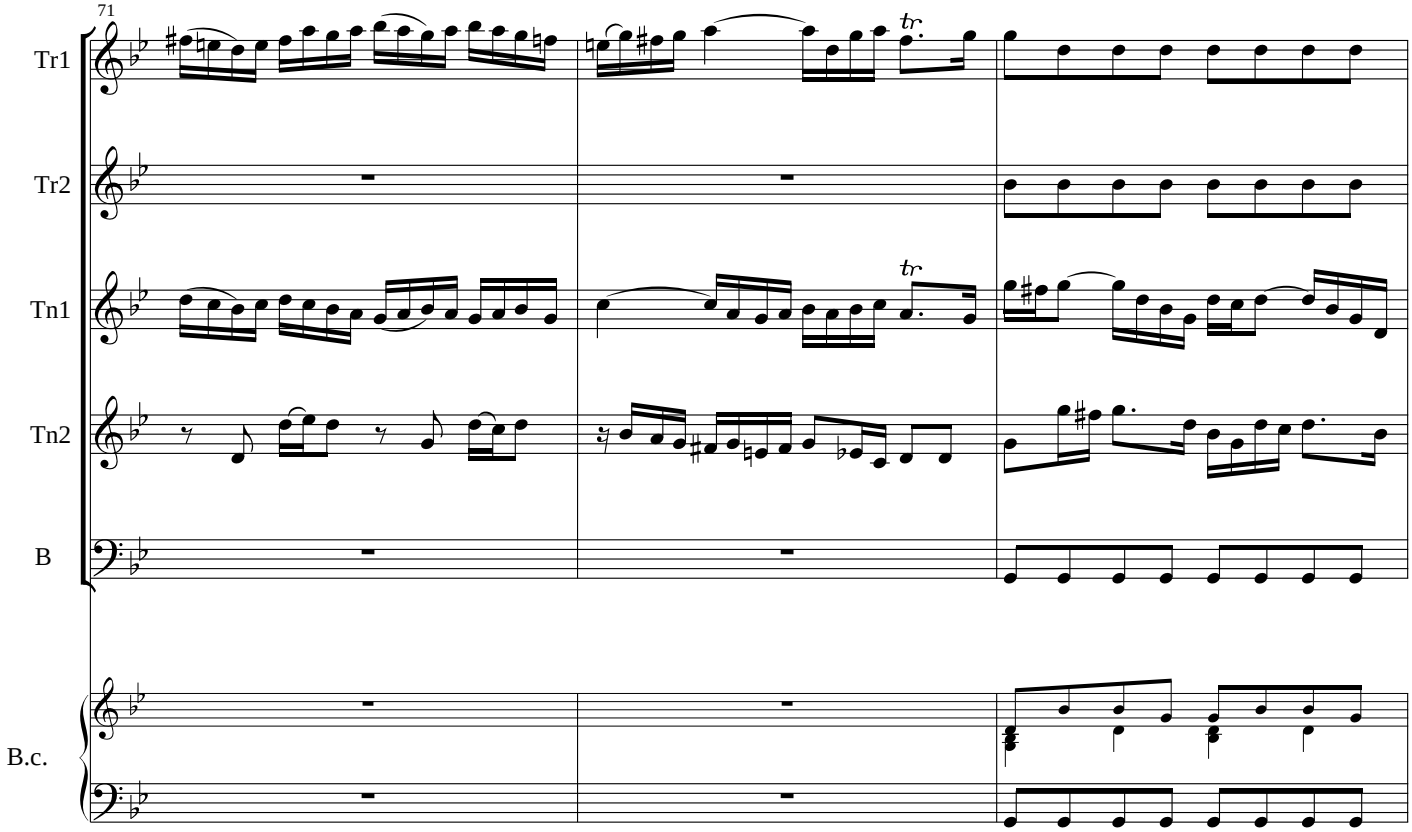
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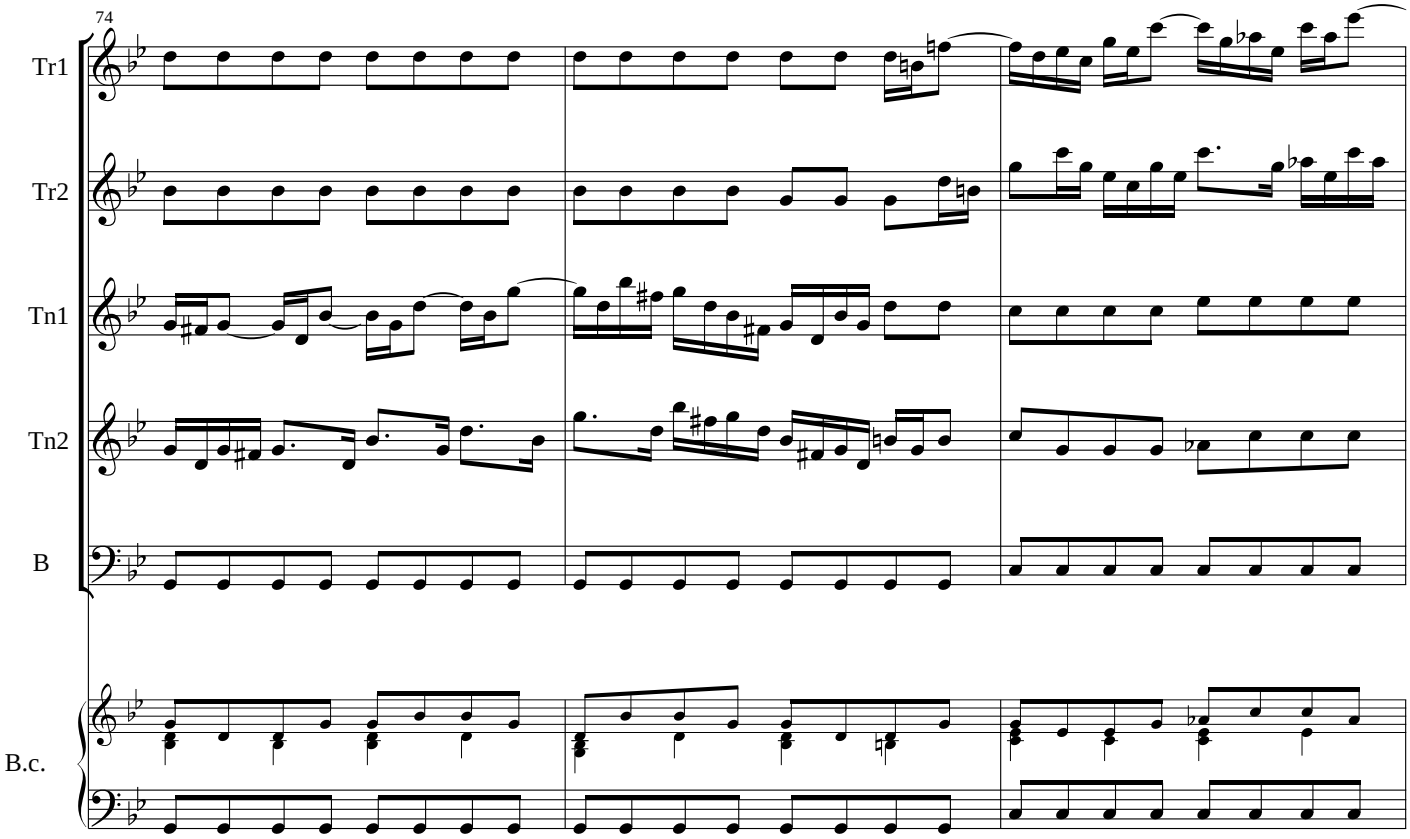
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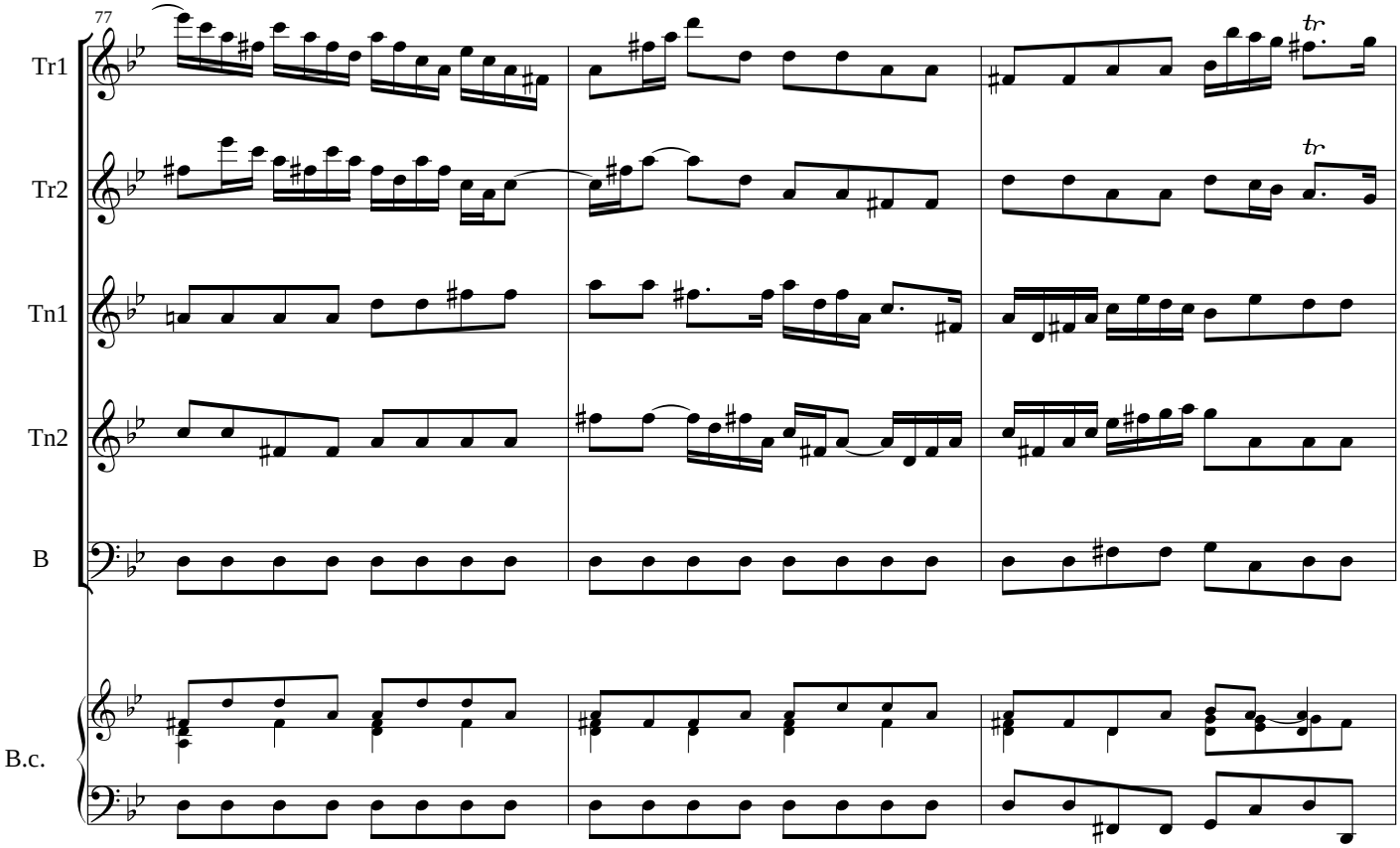
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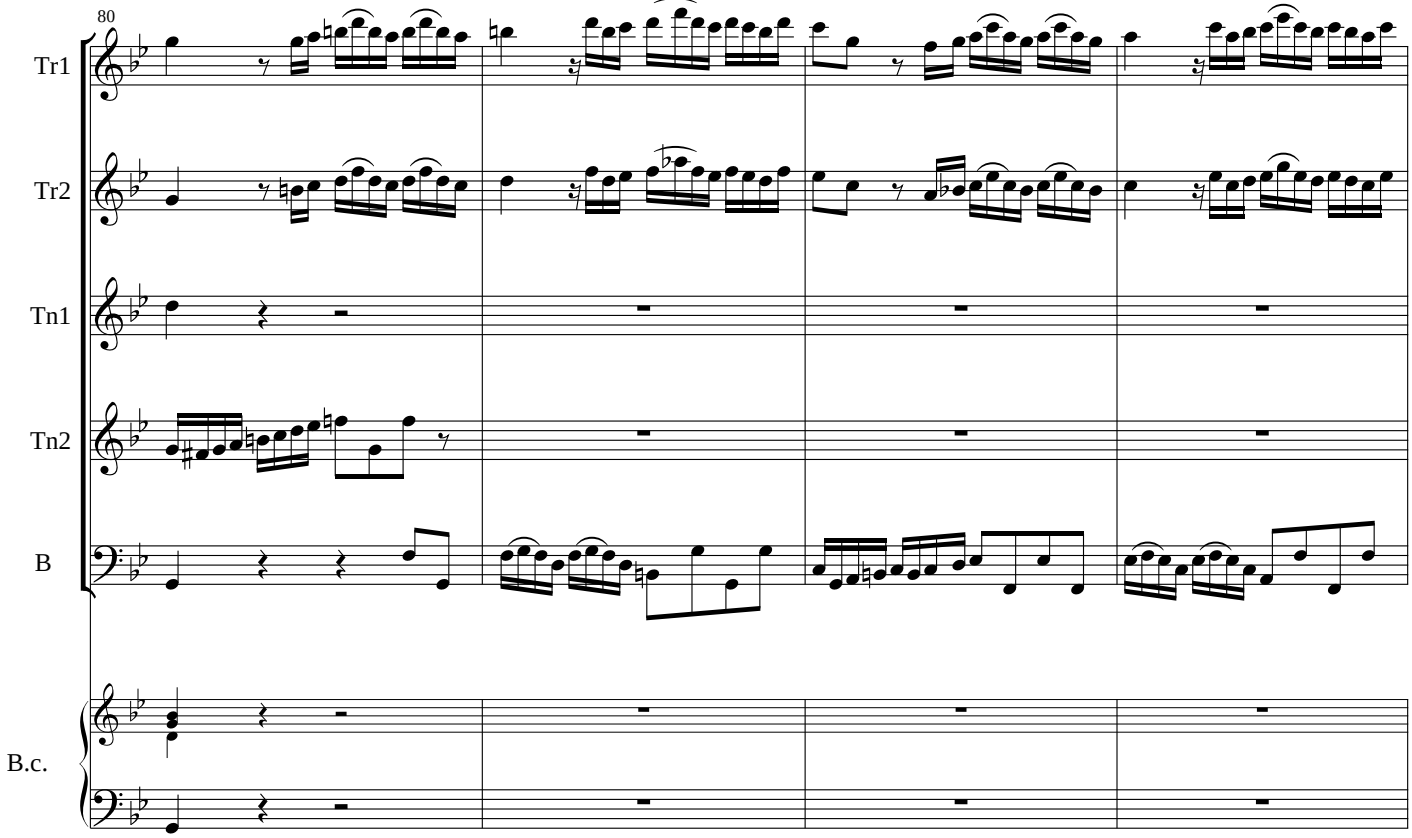
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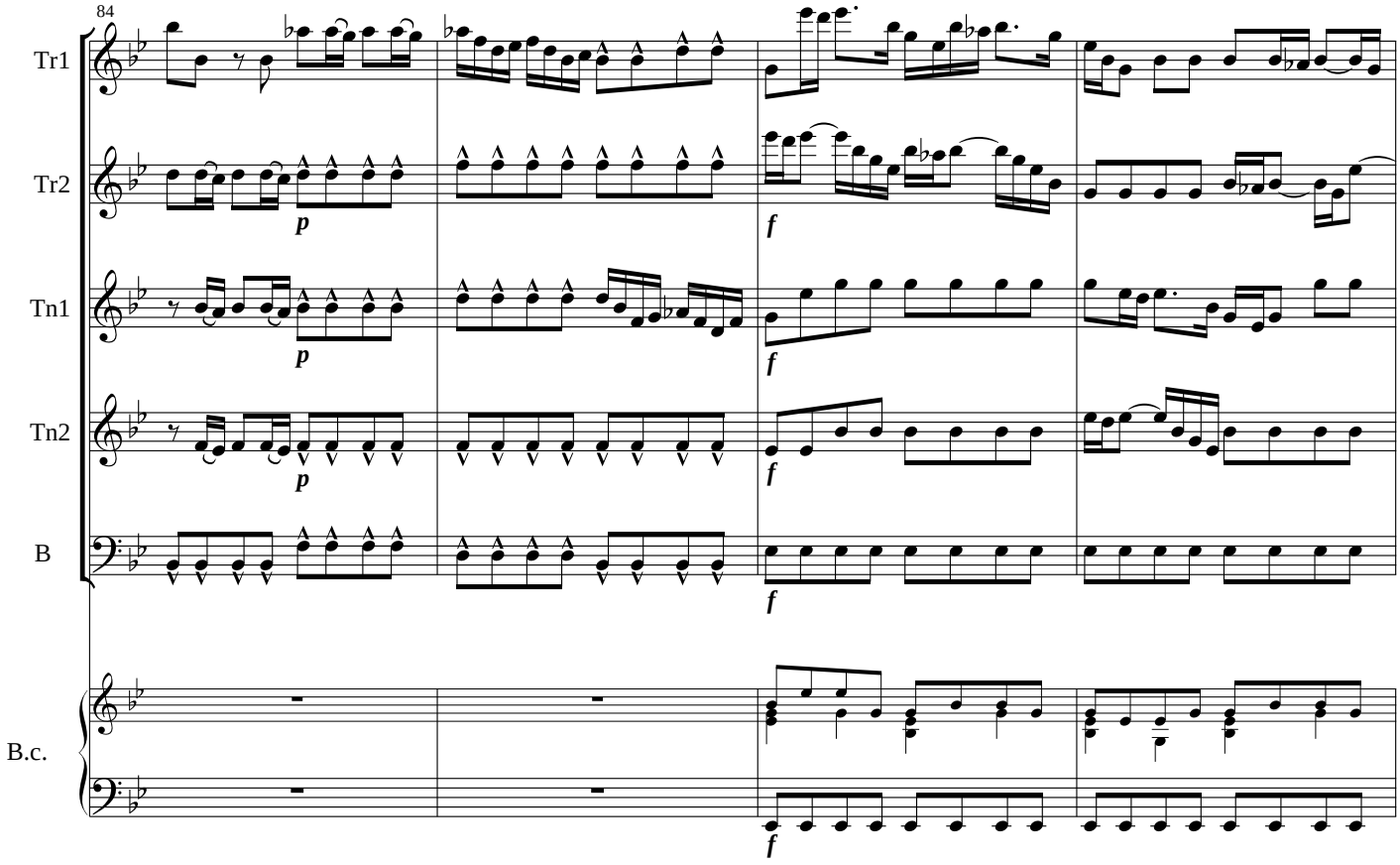
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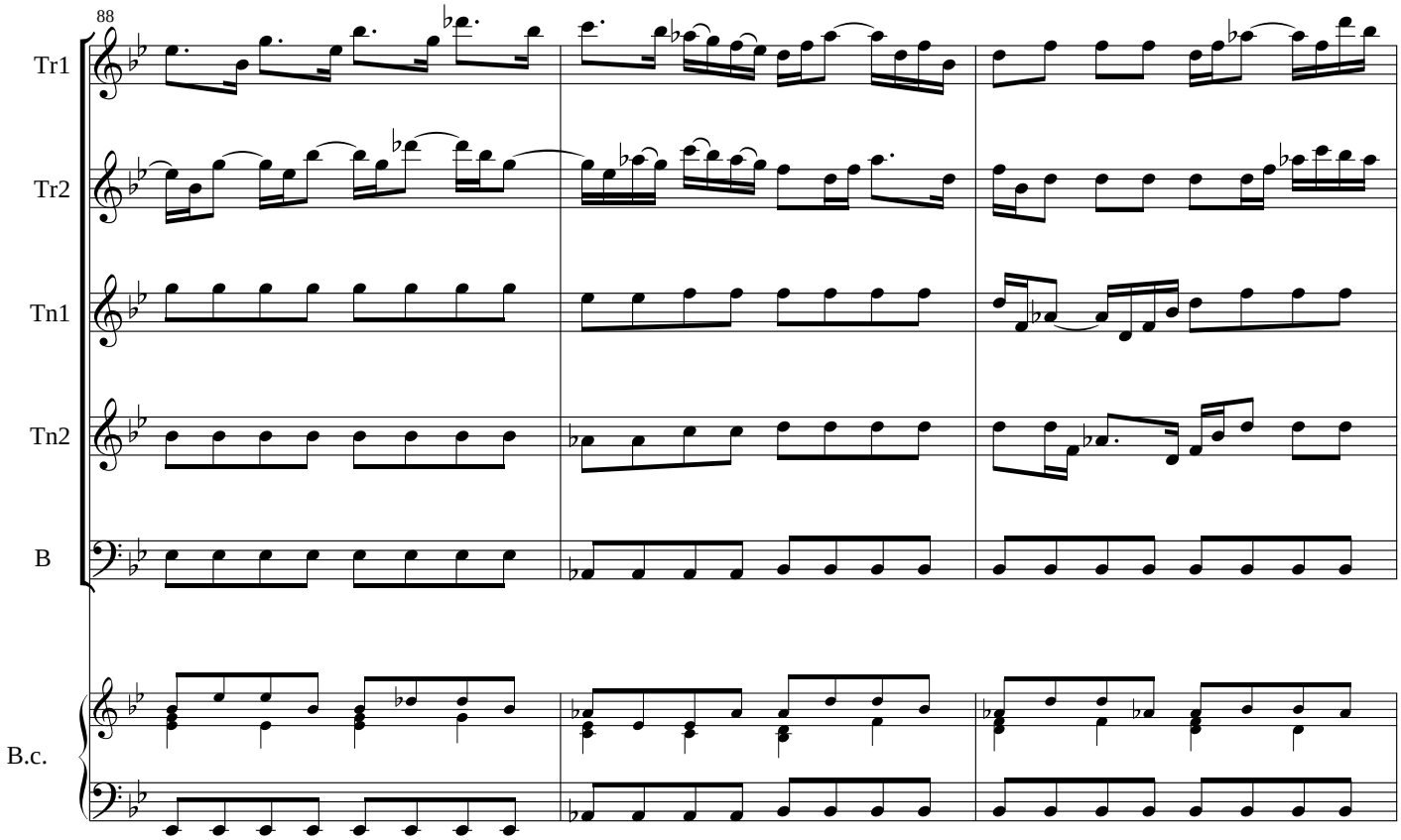
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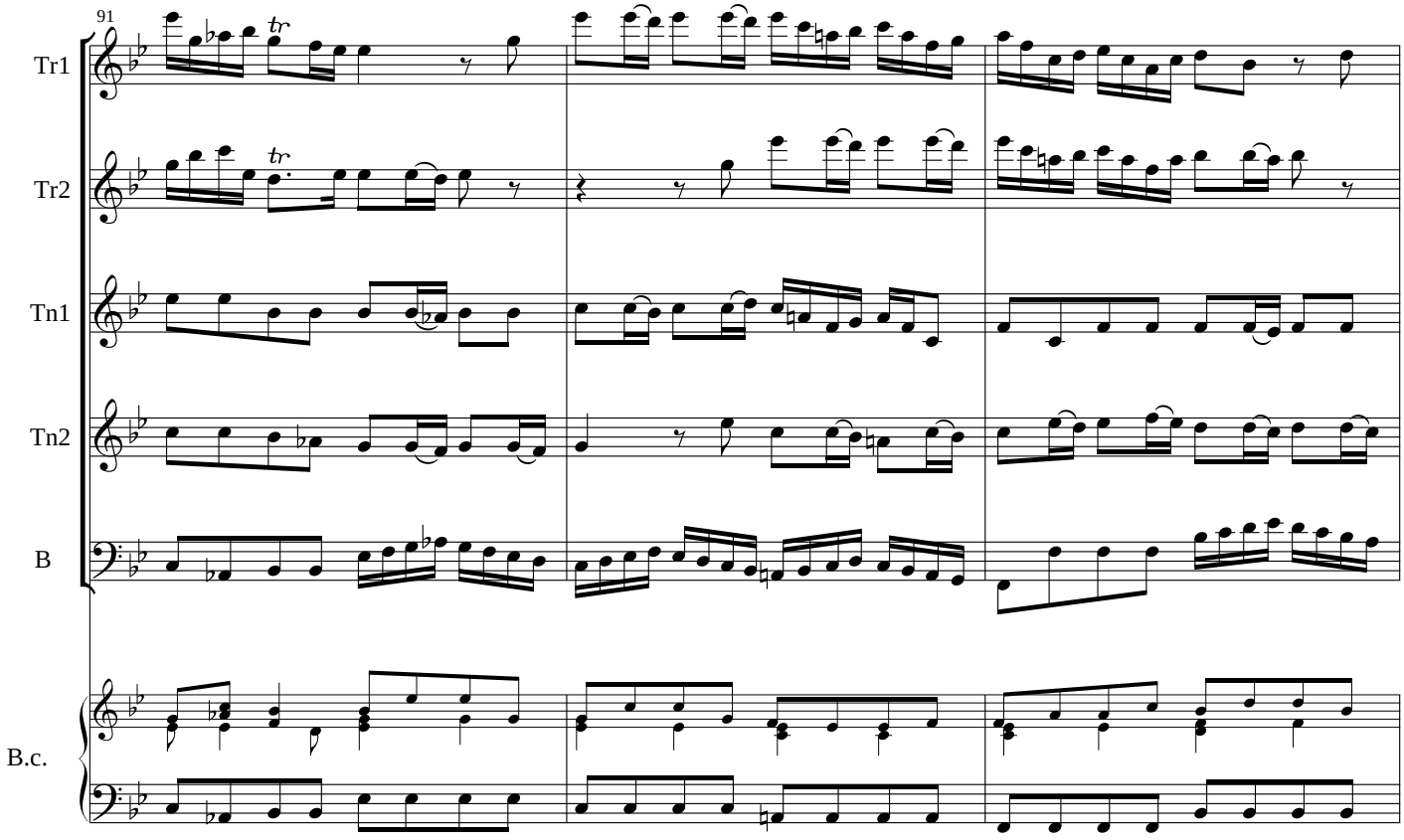
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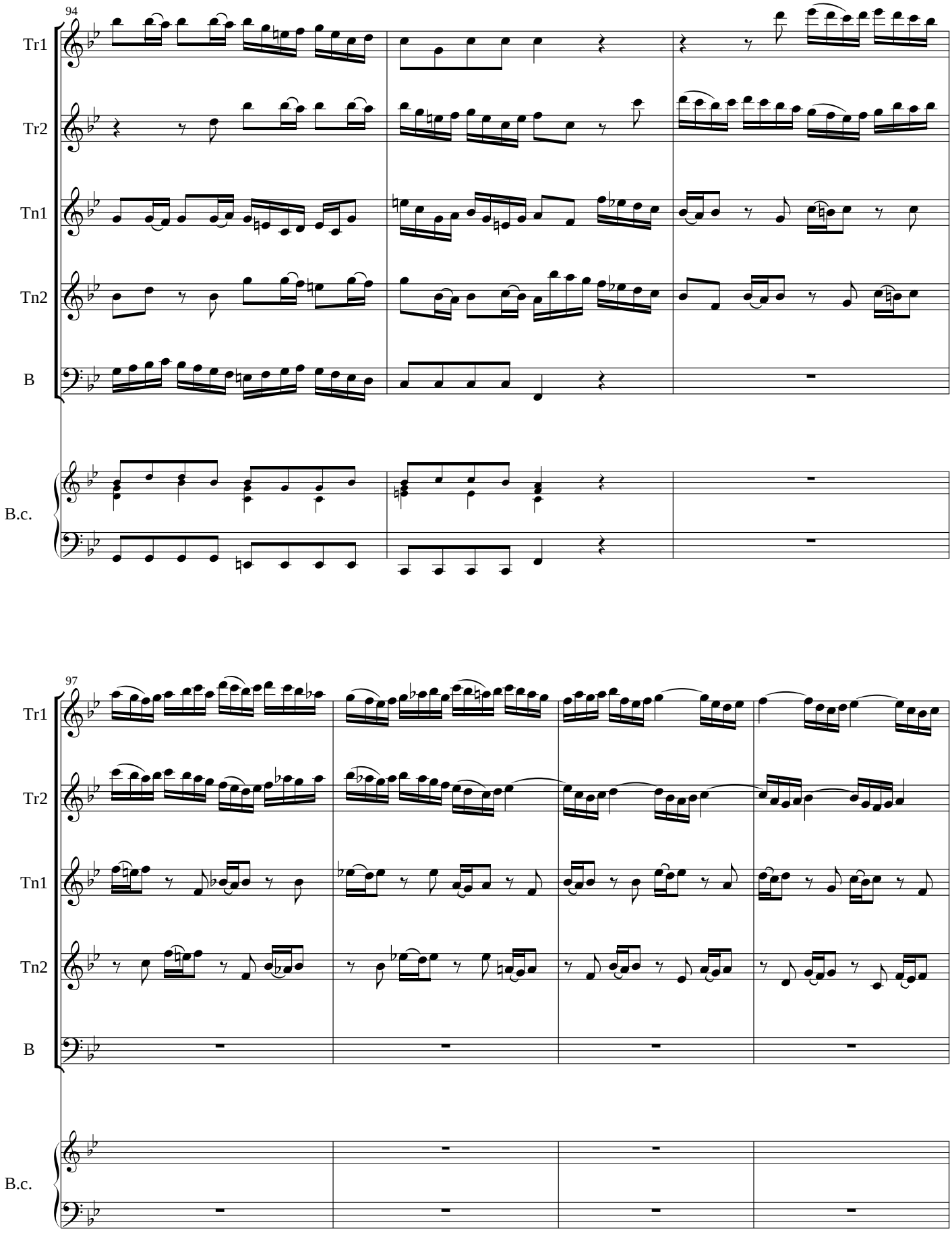
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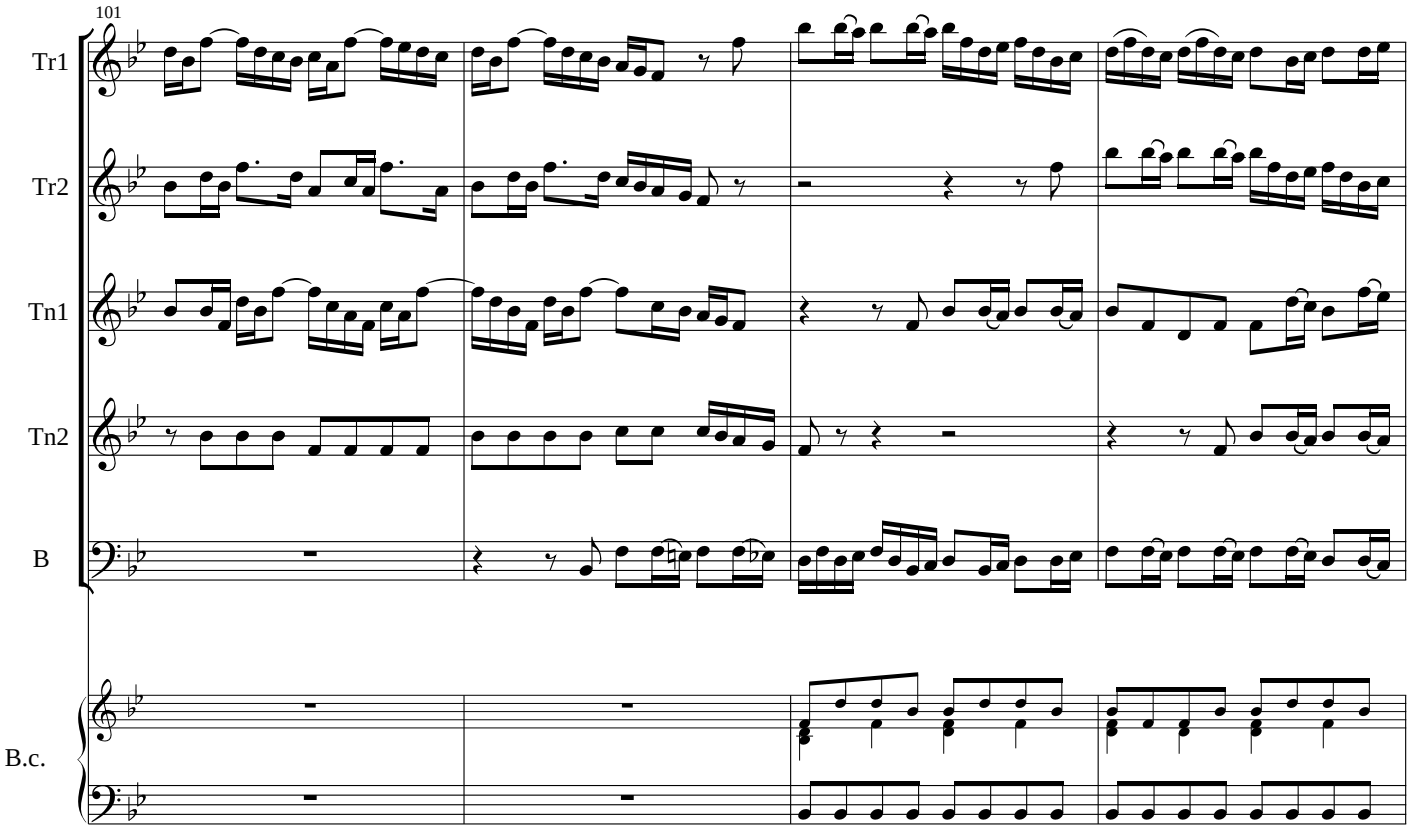
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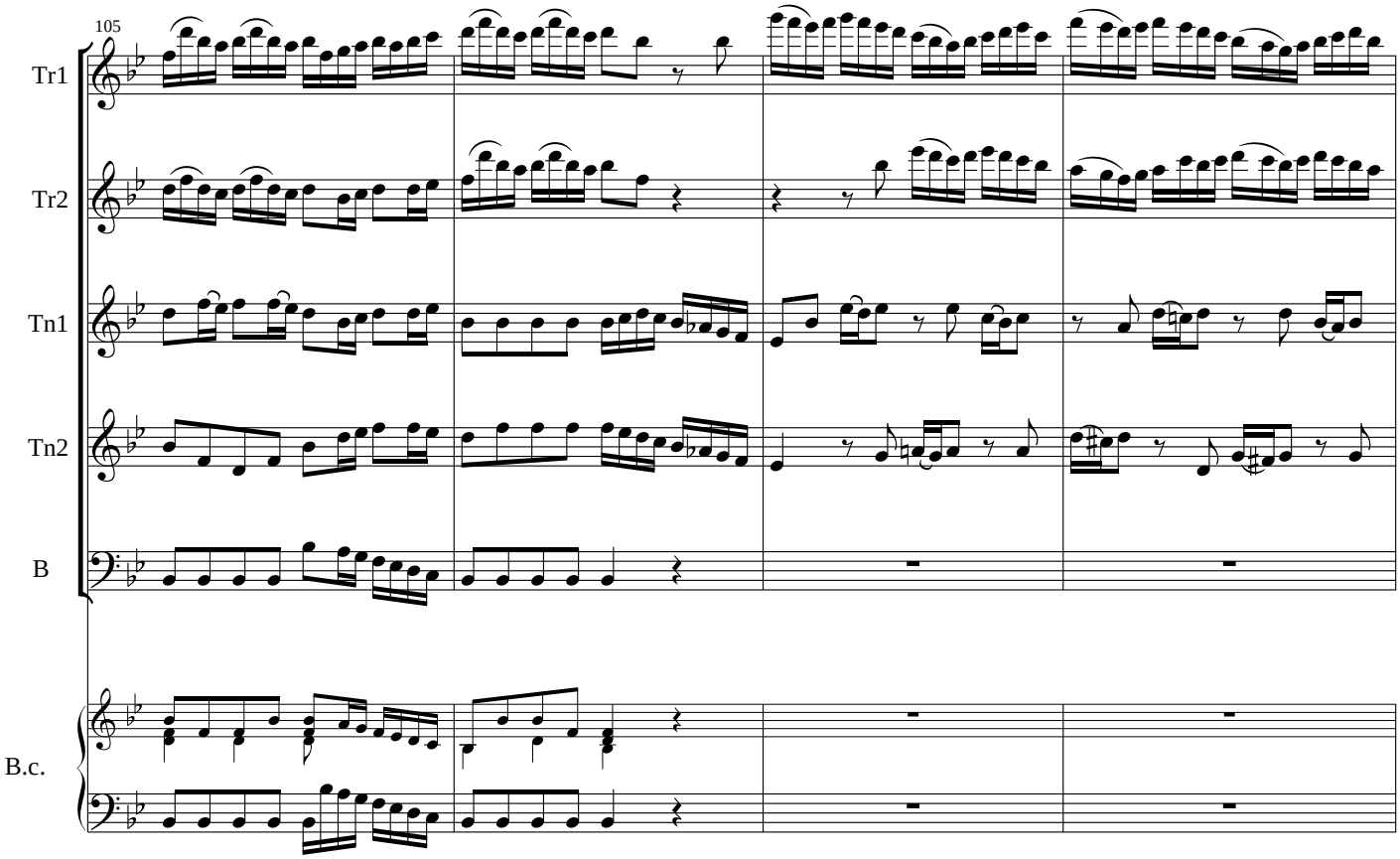
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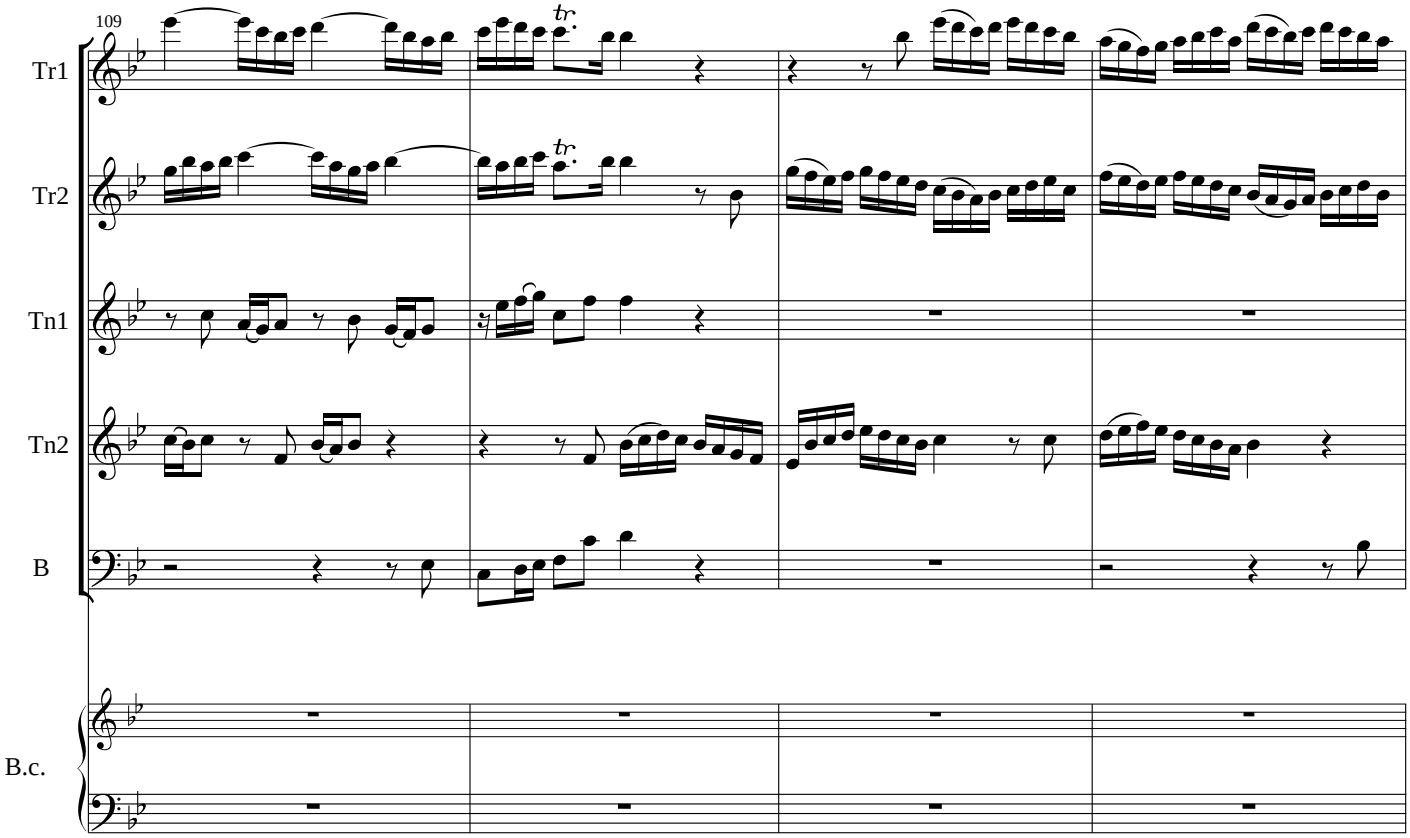
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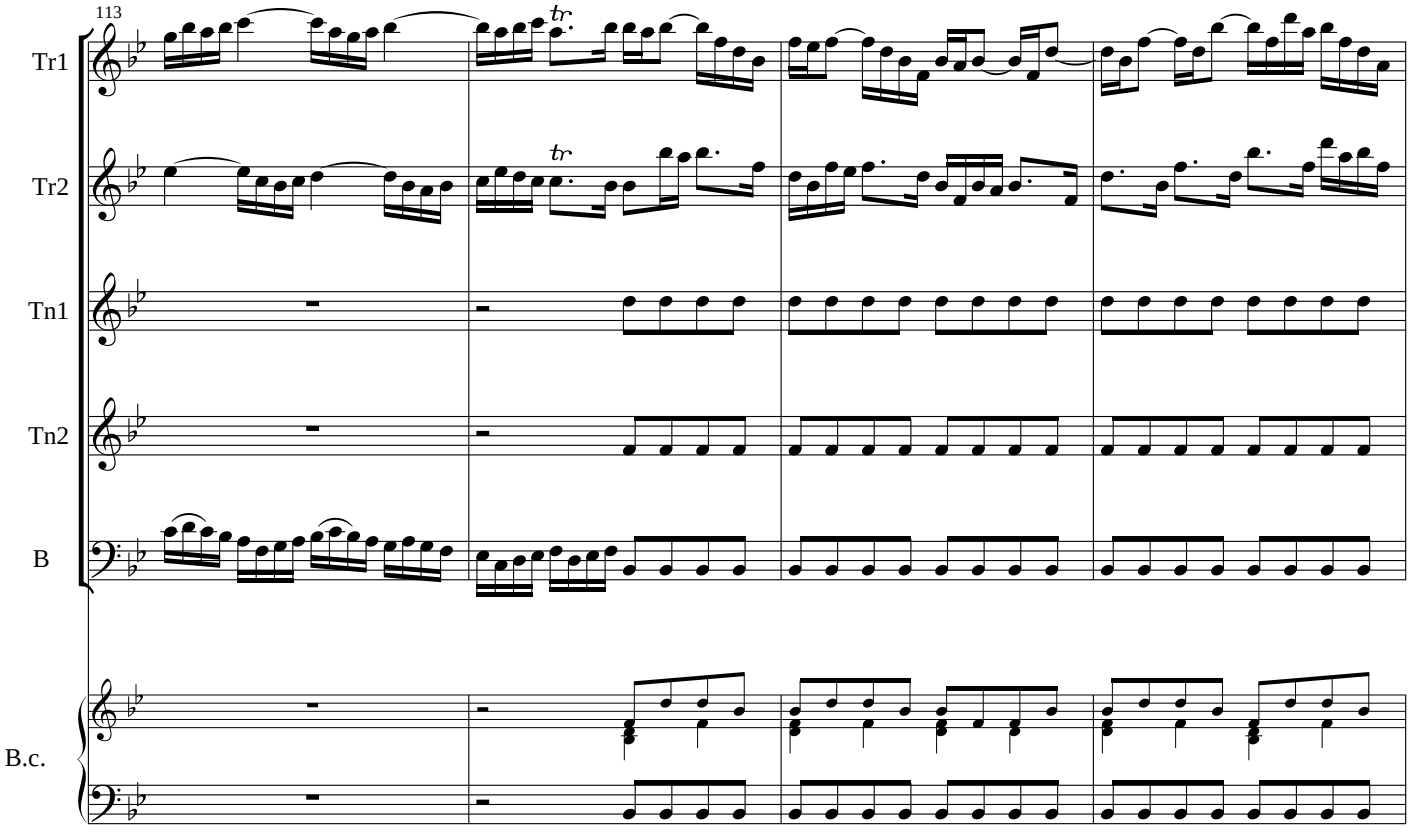
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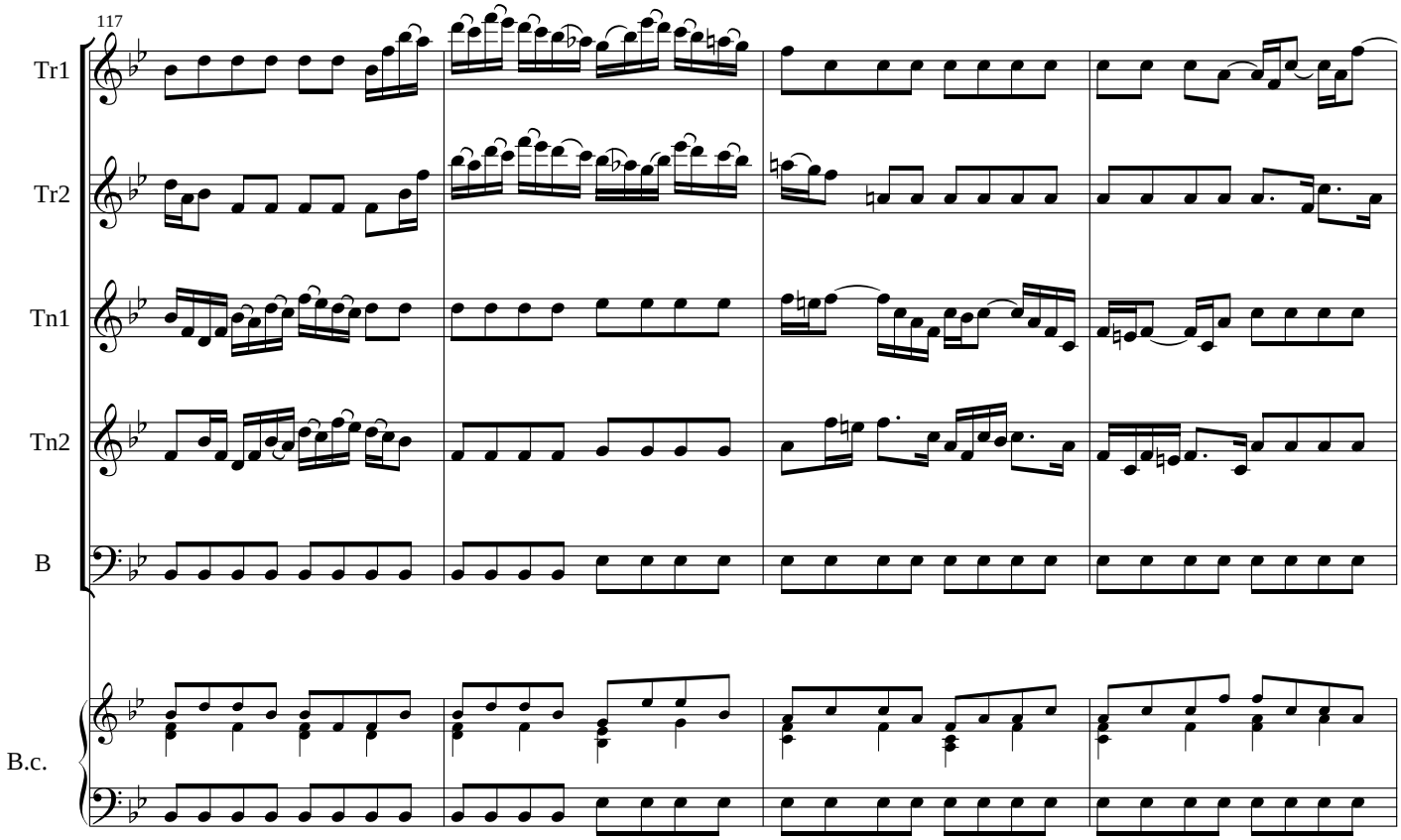
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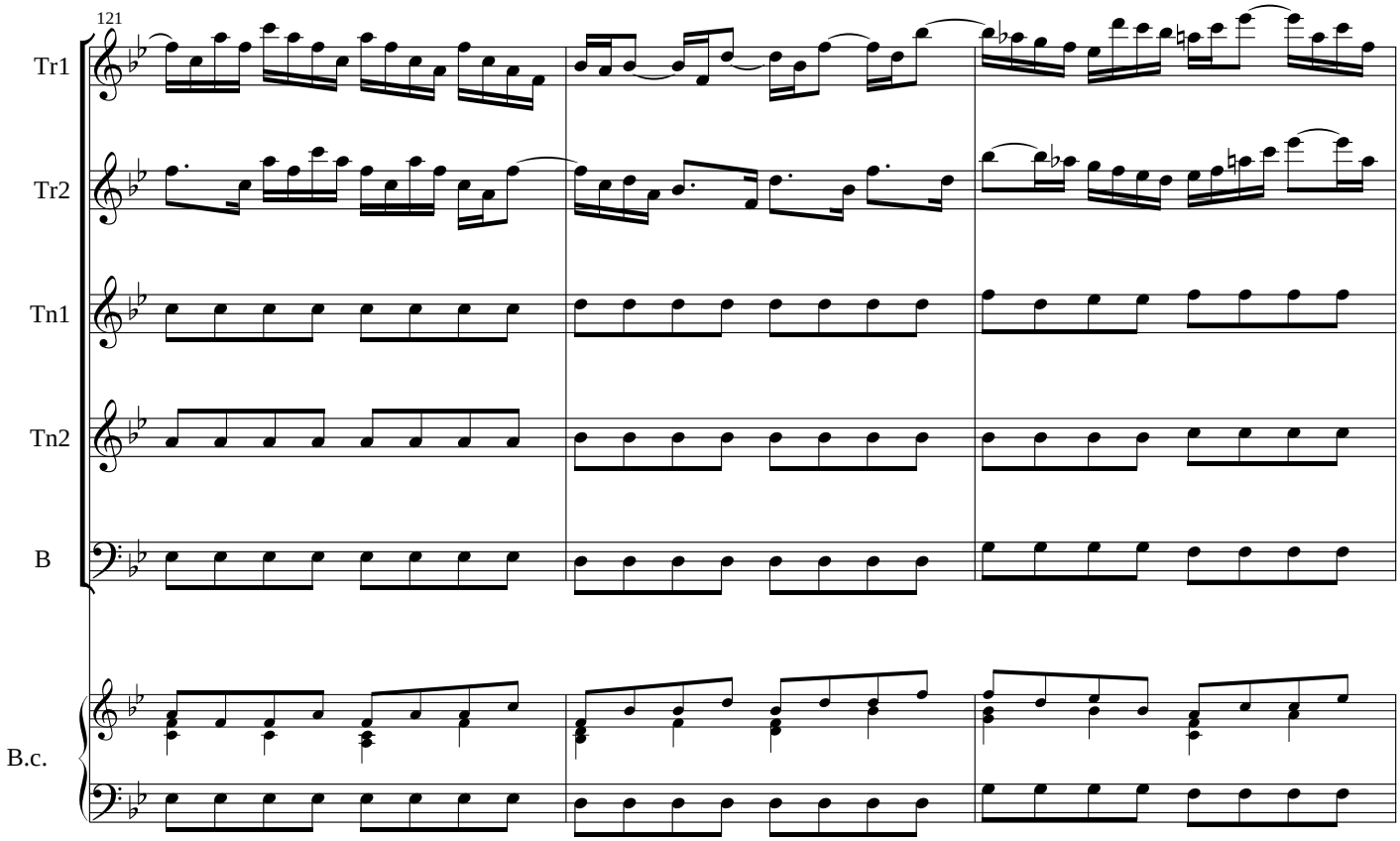
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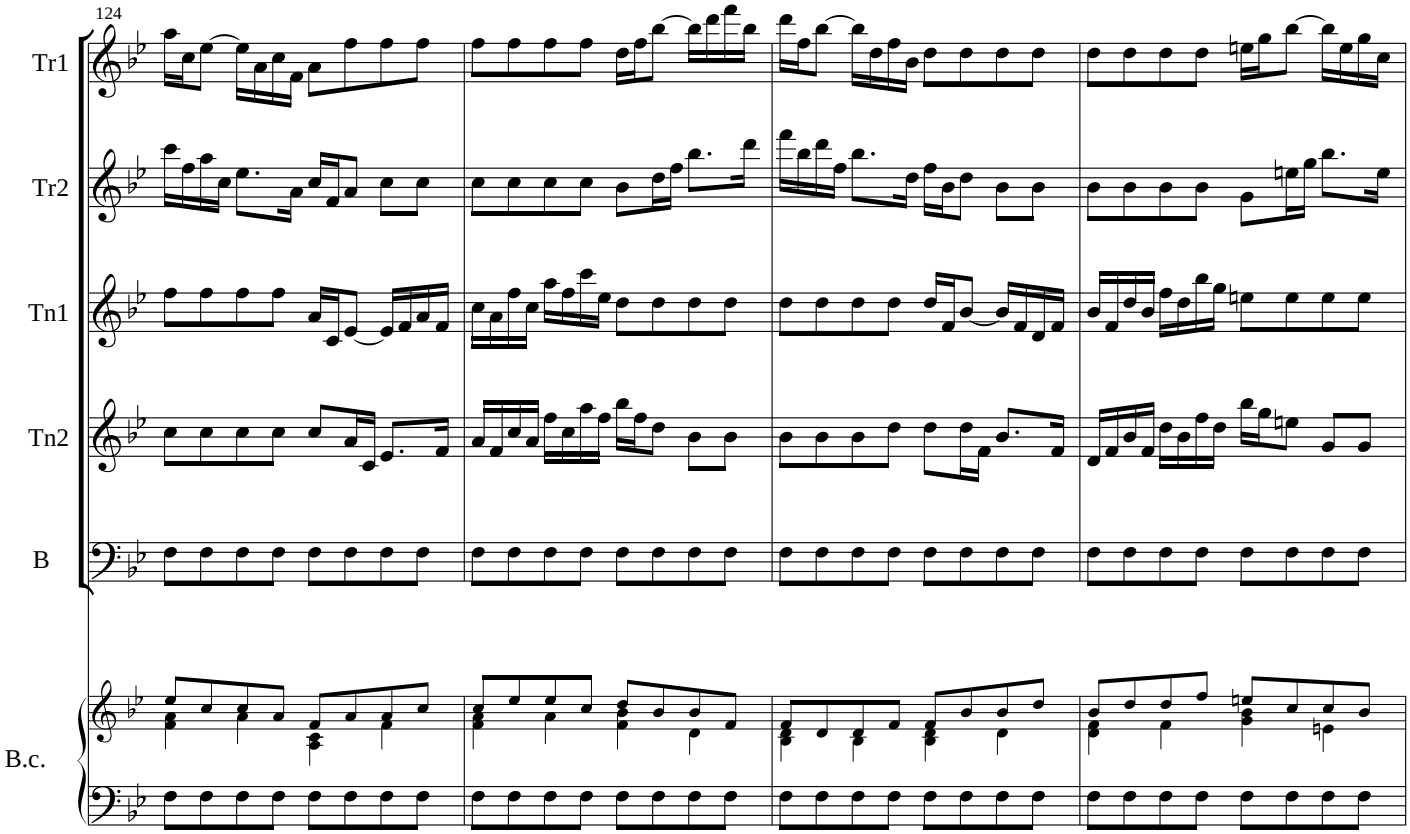
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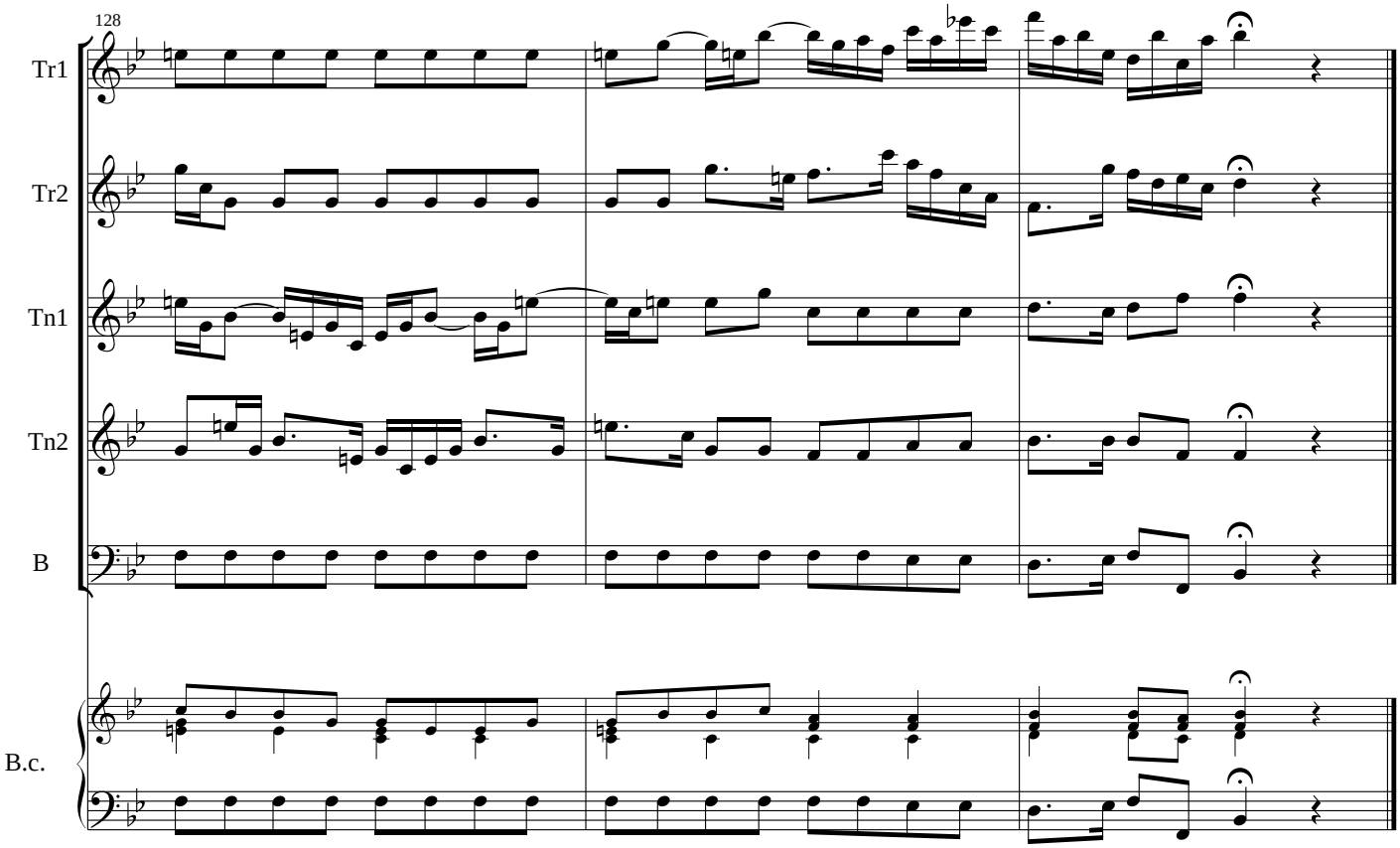
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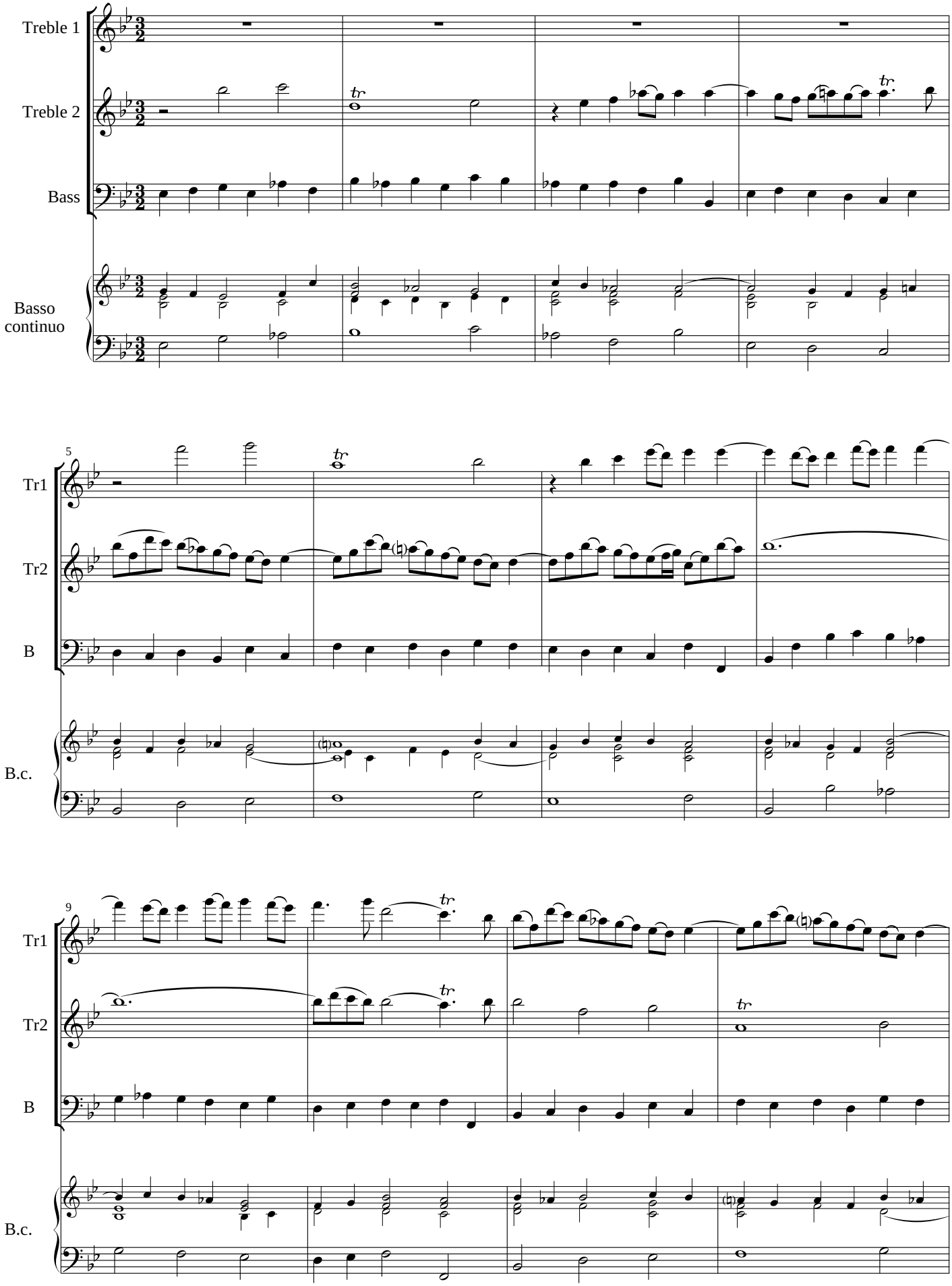
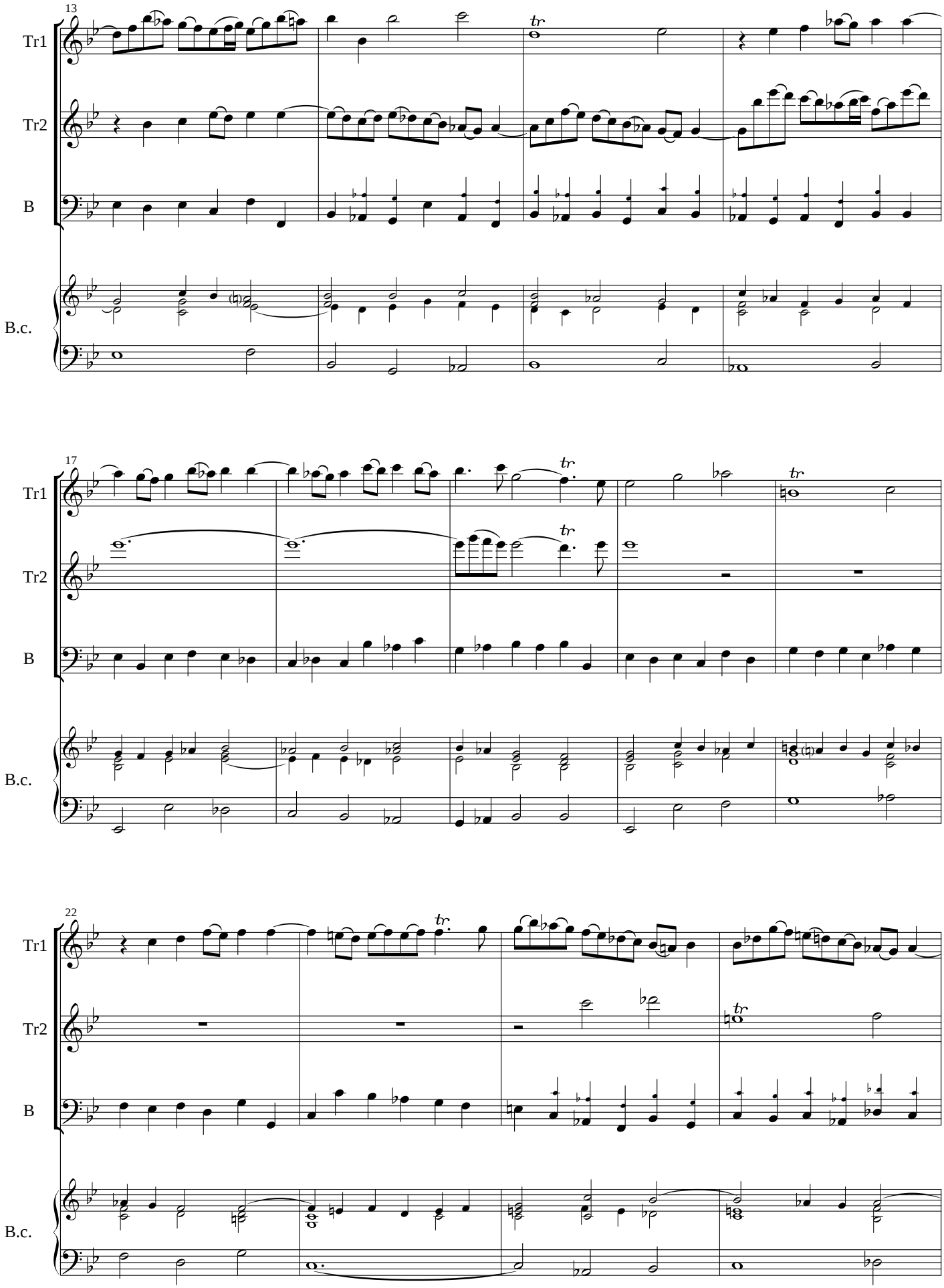
Adagio ma non troppo

J. S. Bach (1685-1750)

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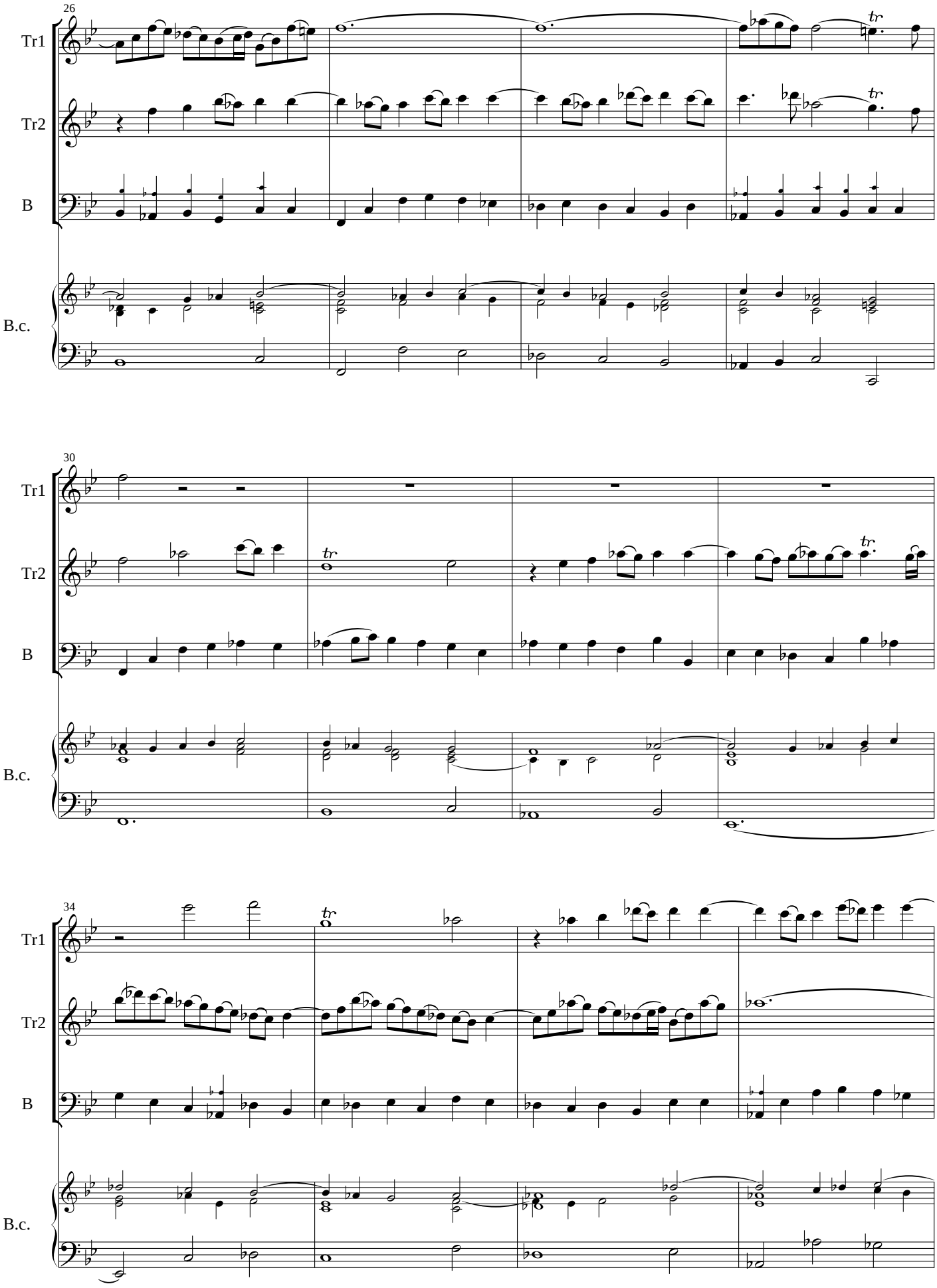
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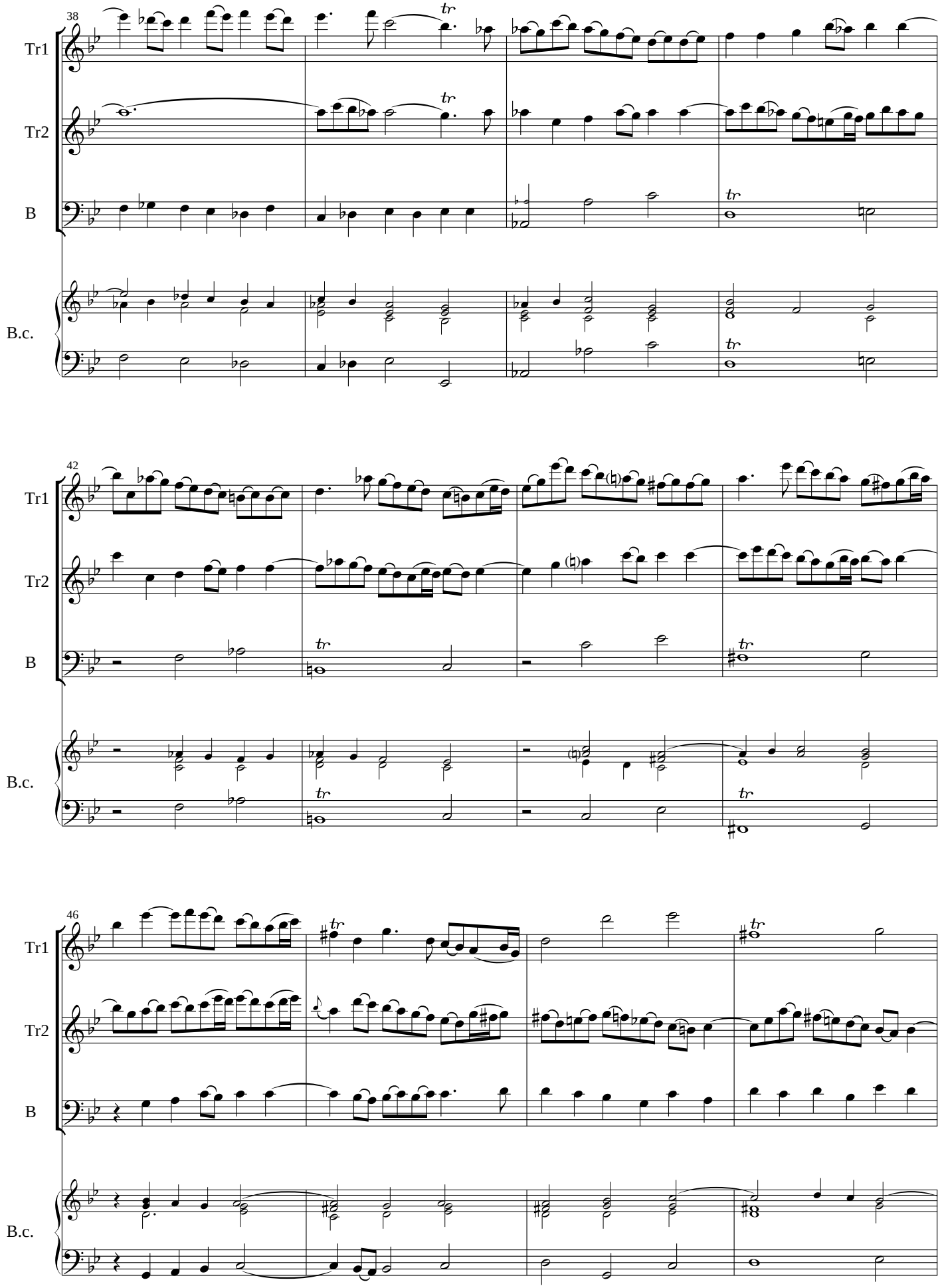
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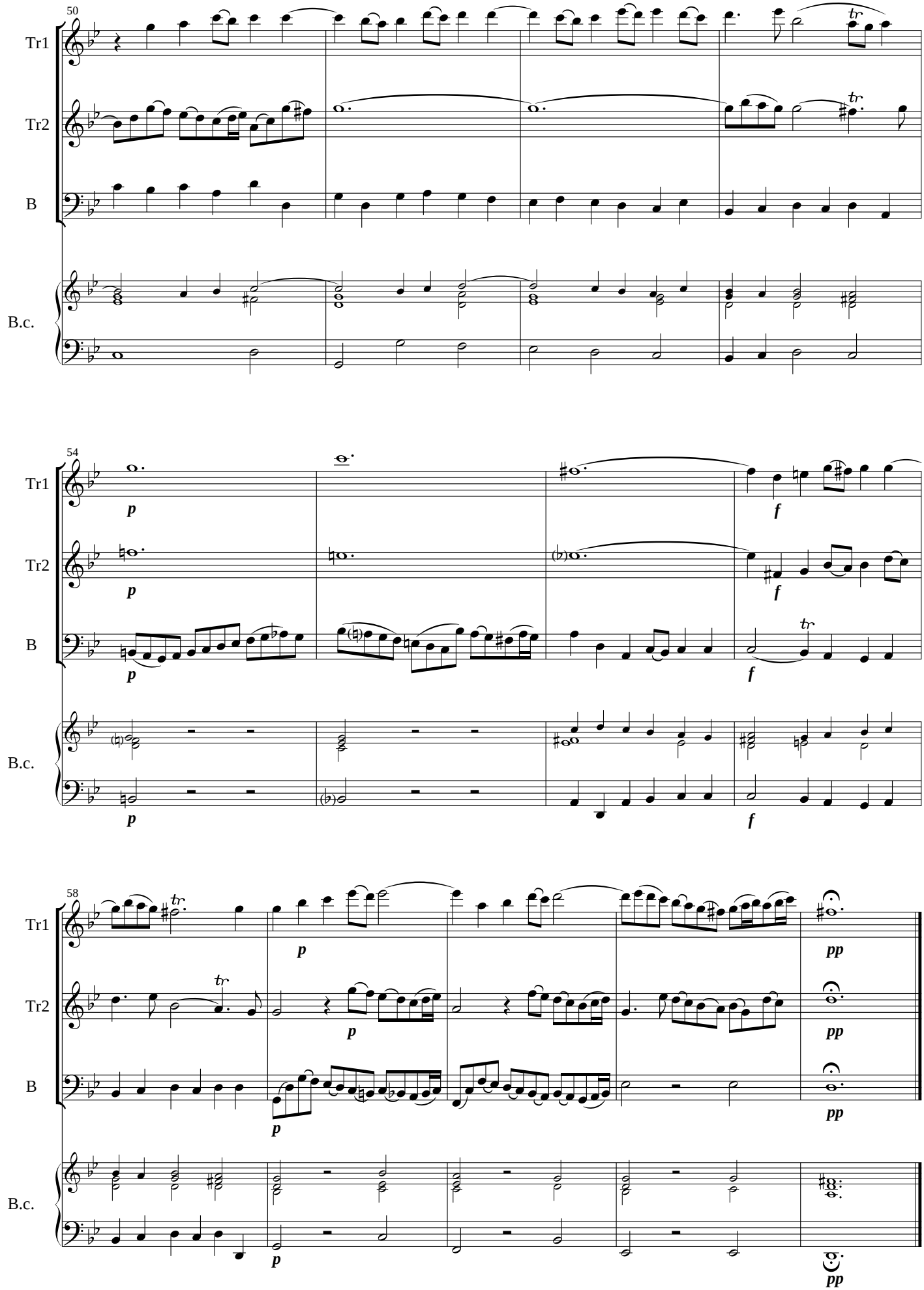
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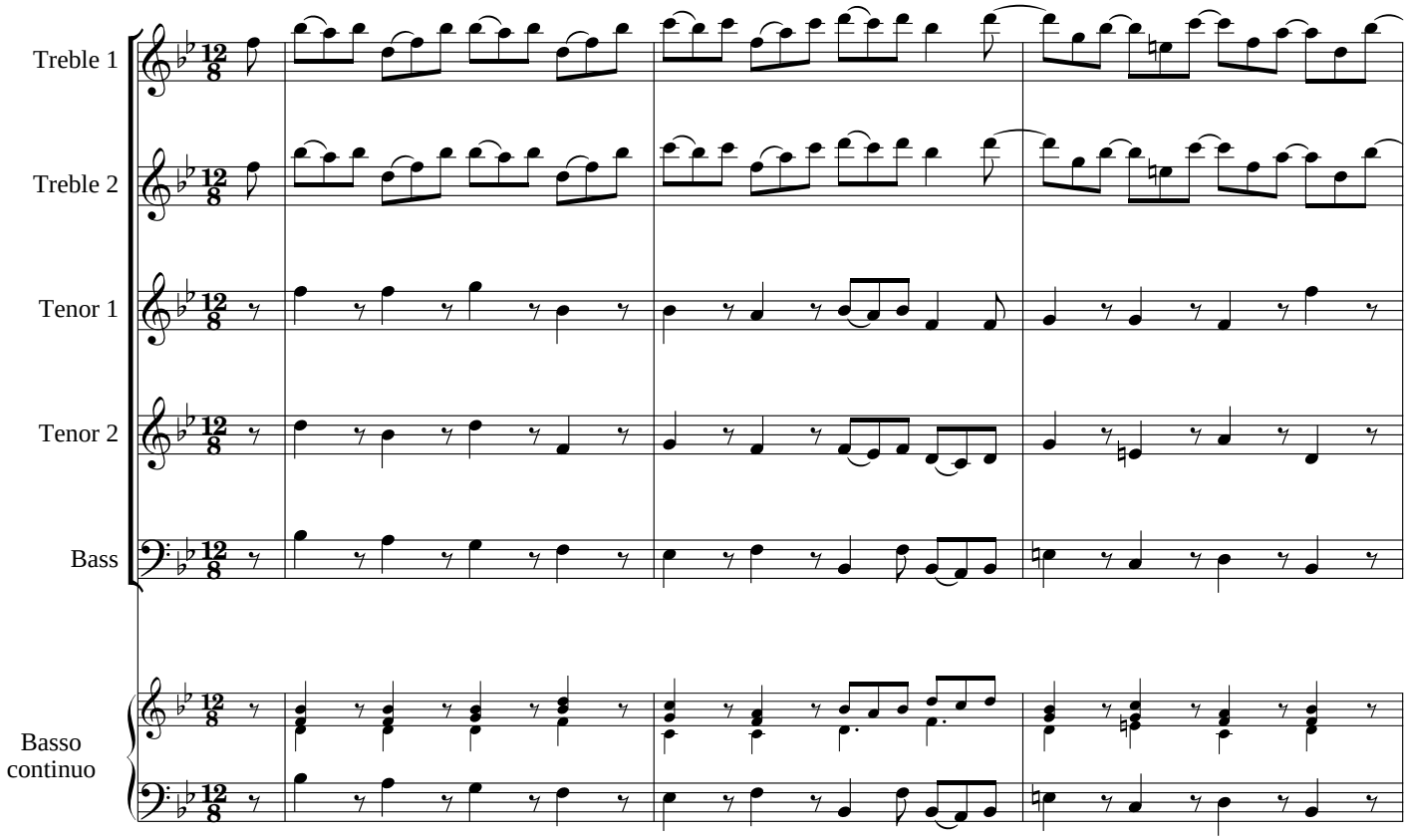
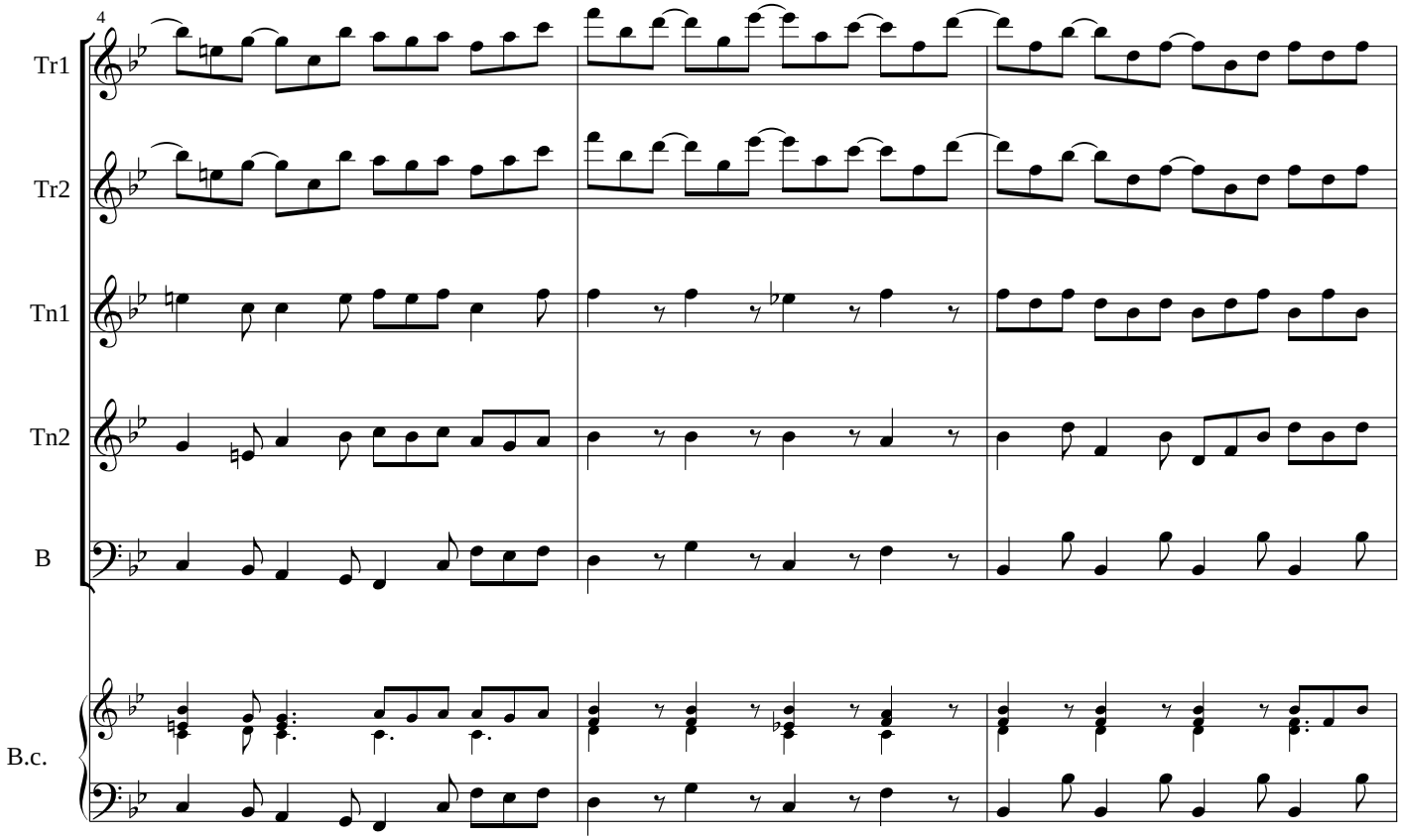
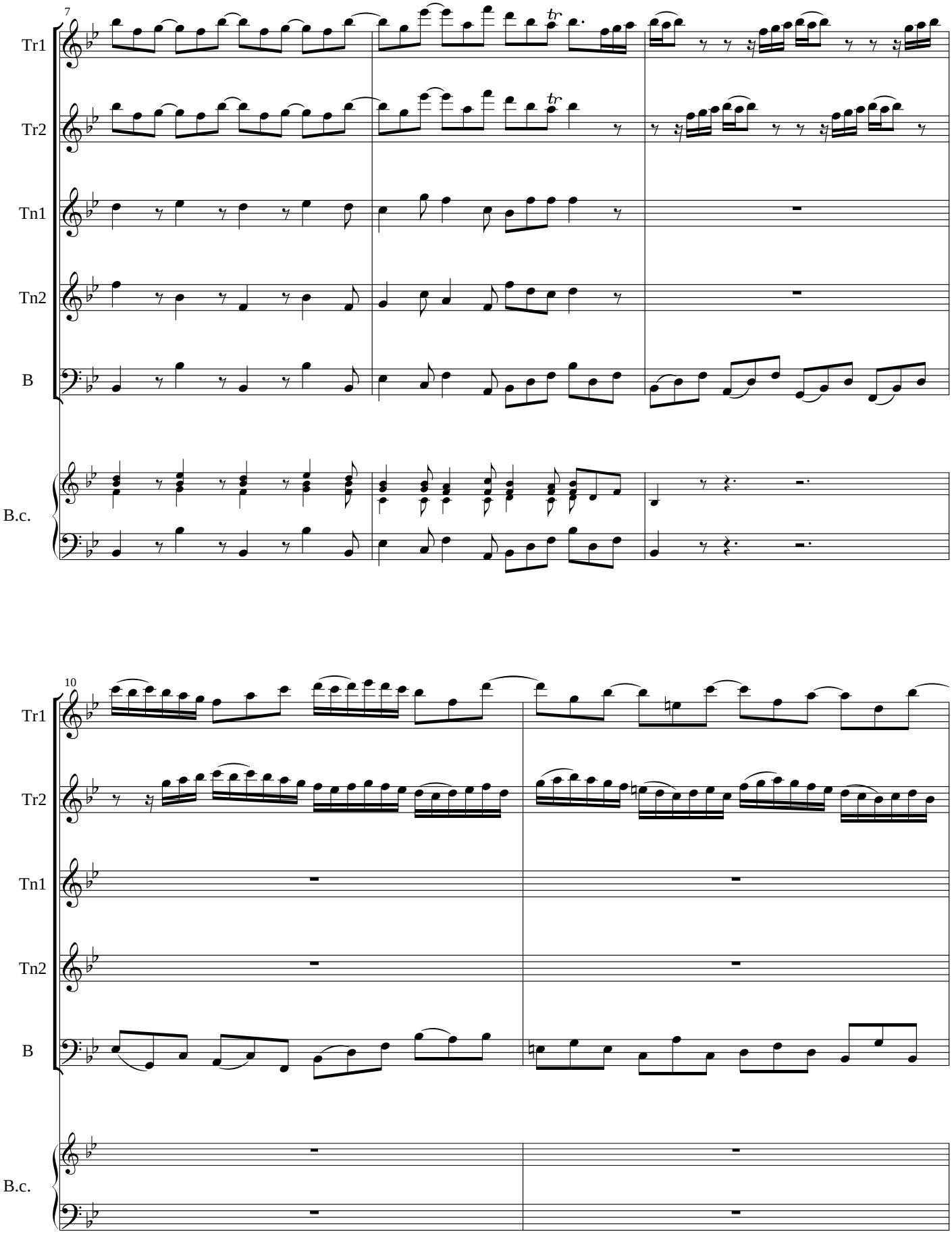
B.c.

Allegro

J. S. Bach (1685-1750)



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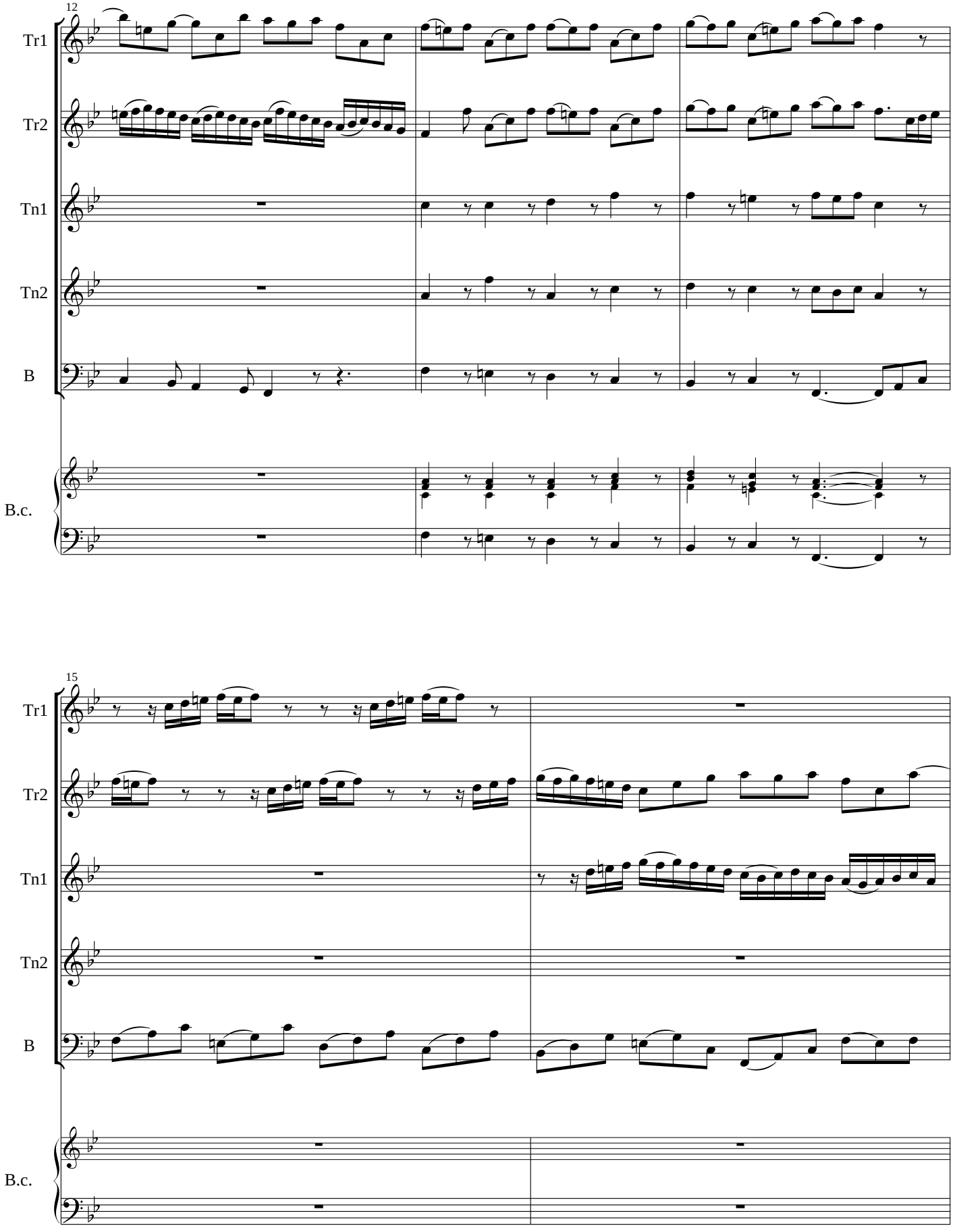
B.c.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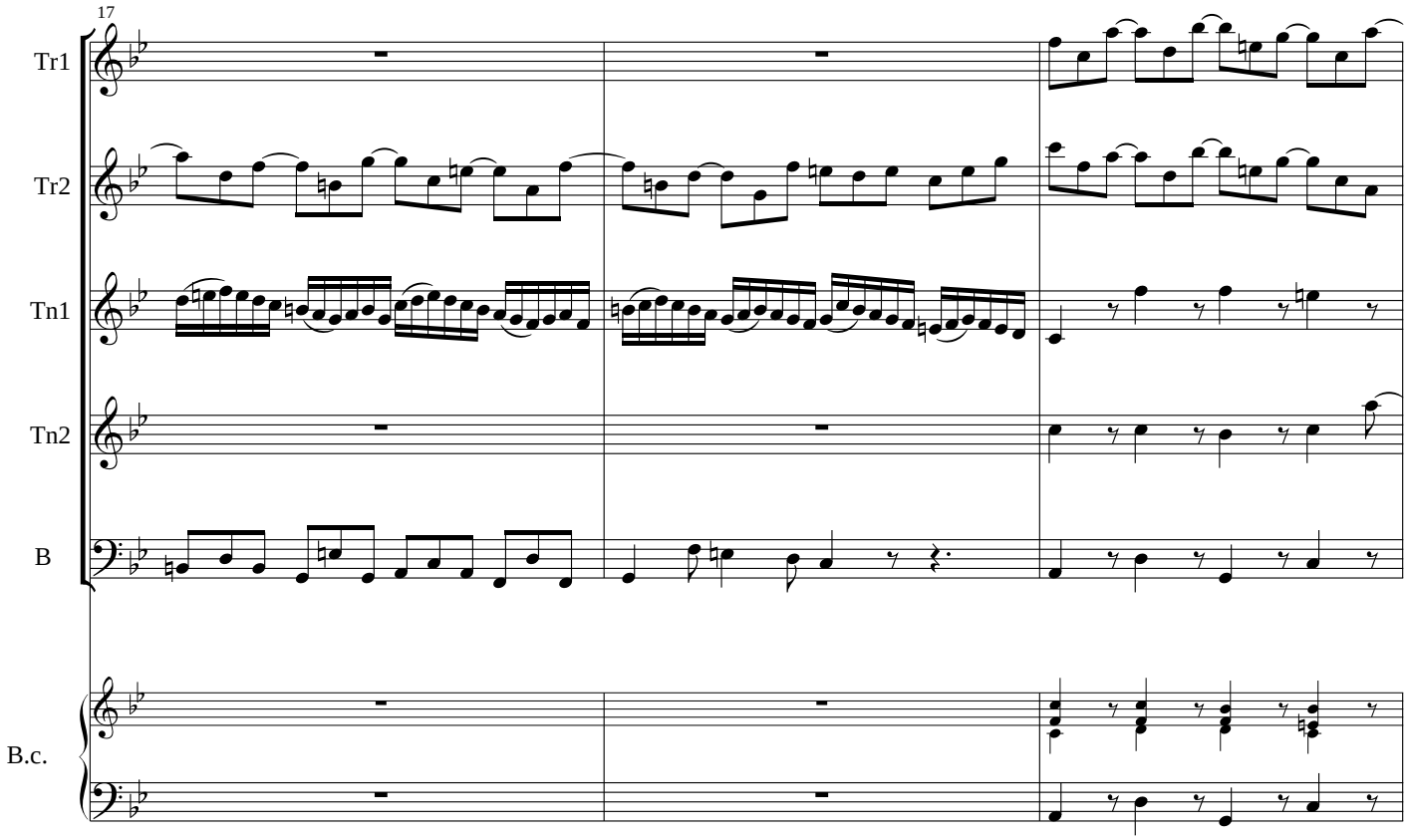
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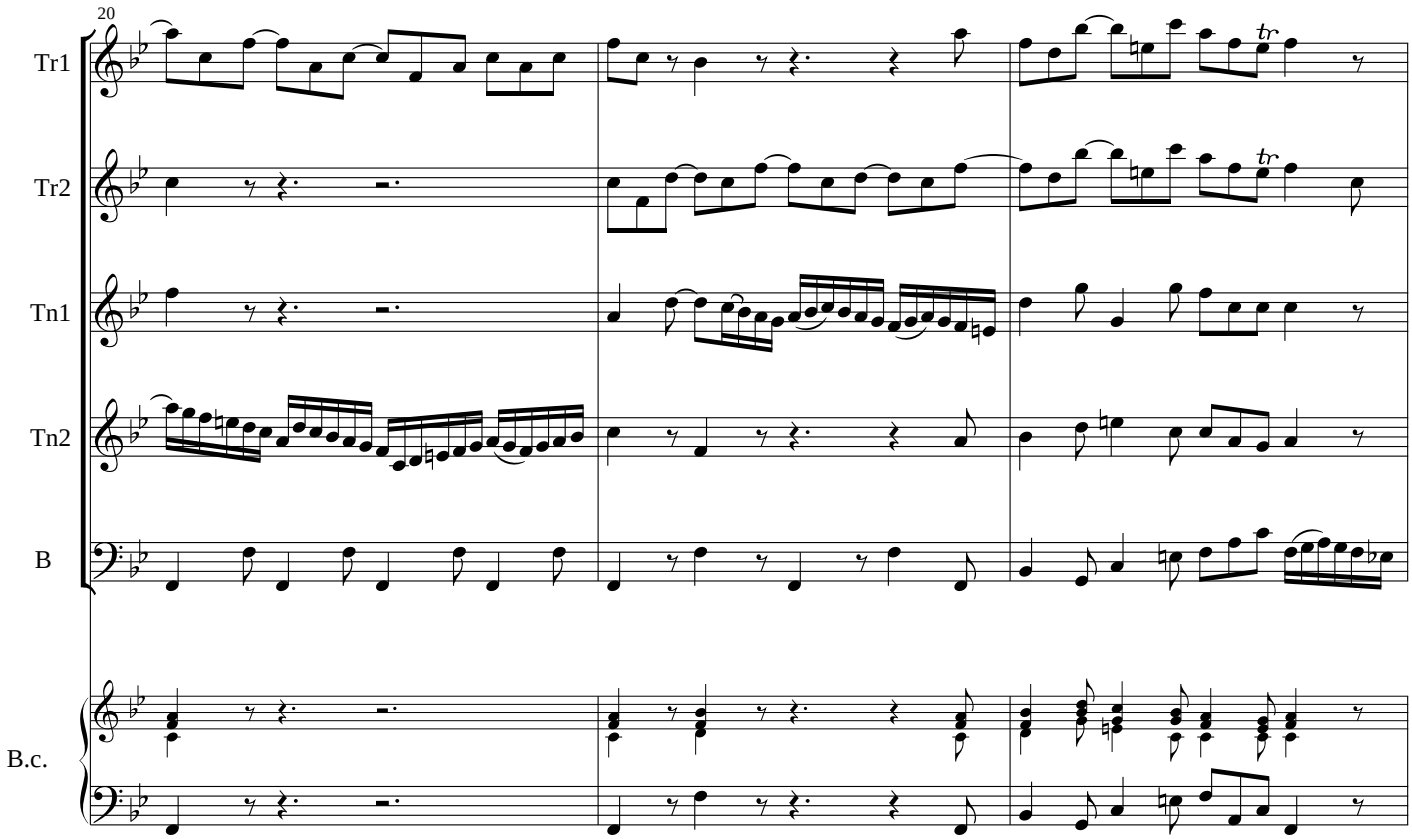
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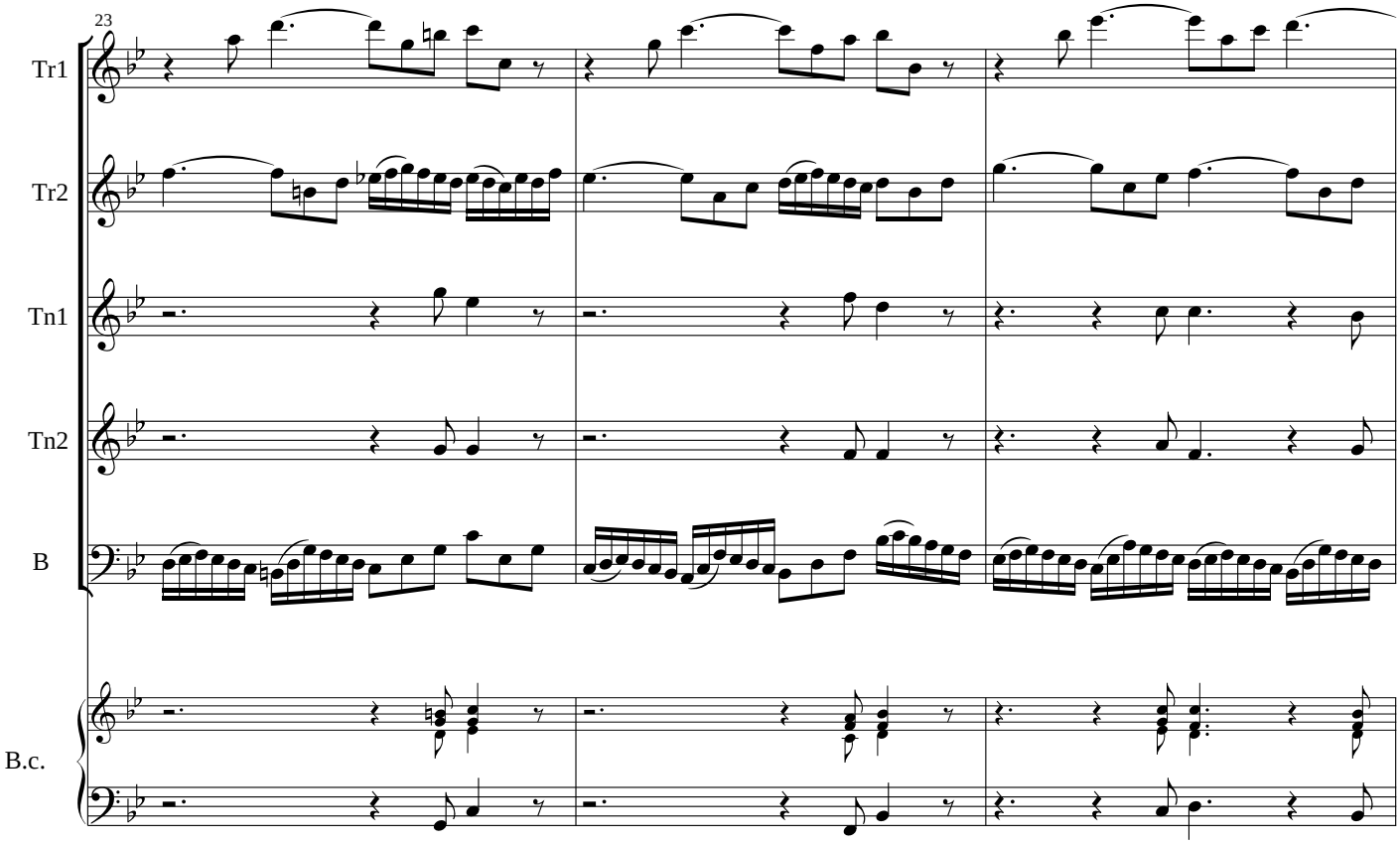
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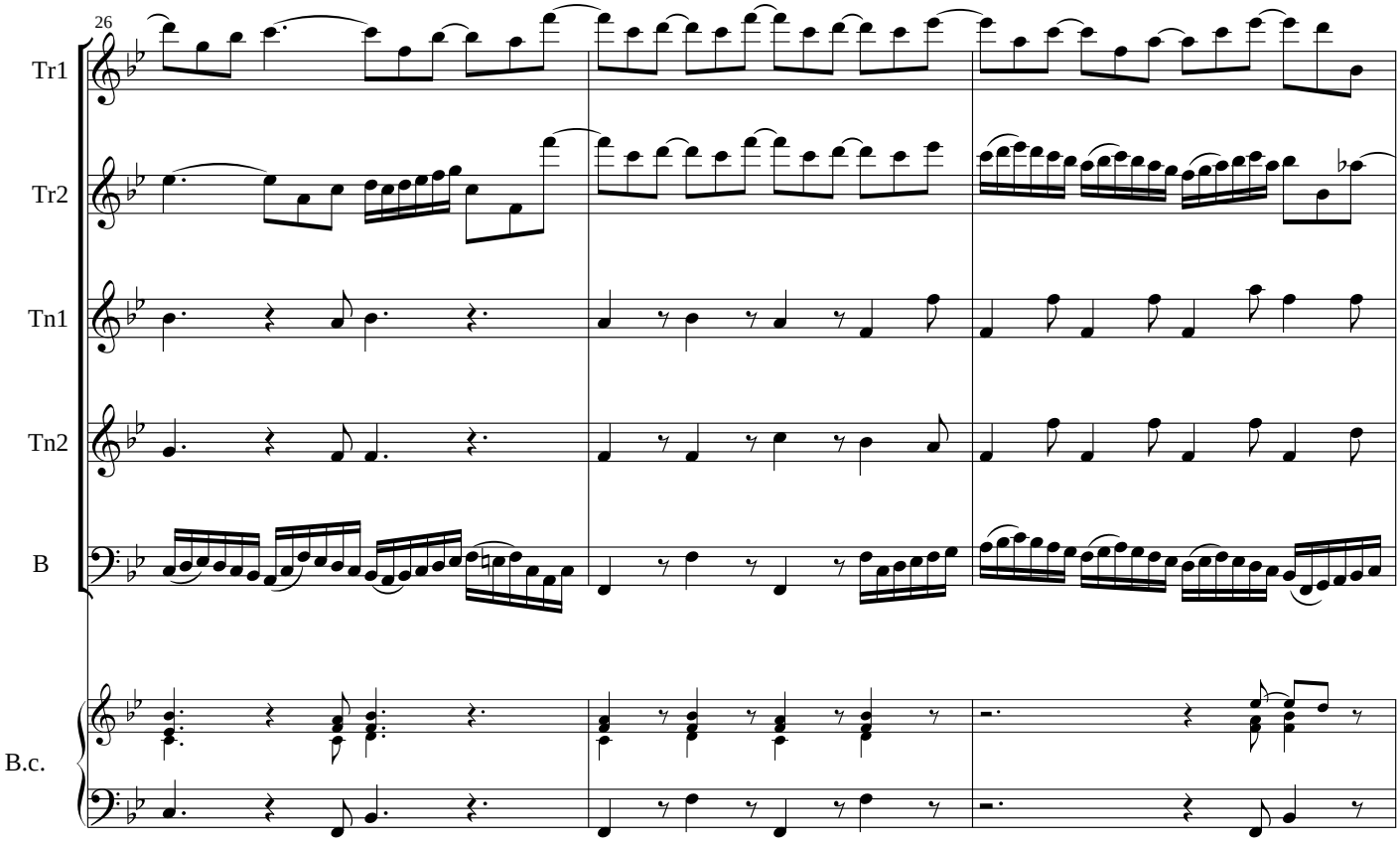
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Tr2
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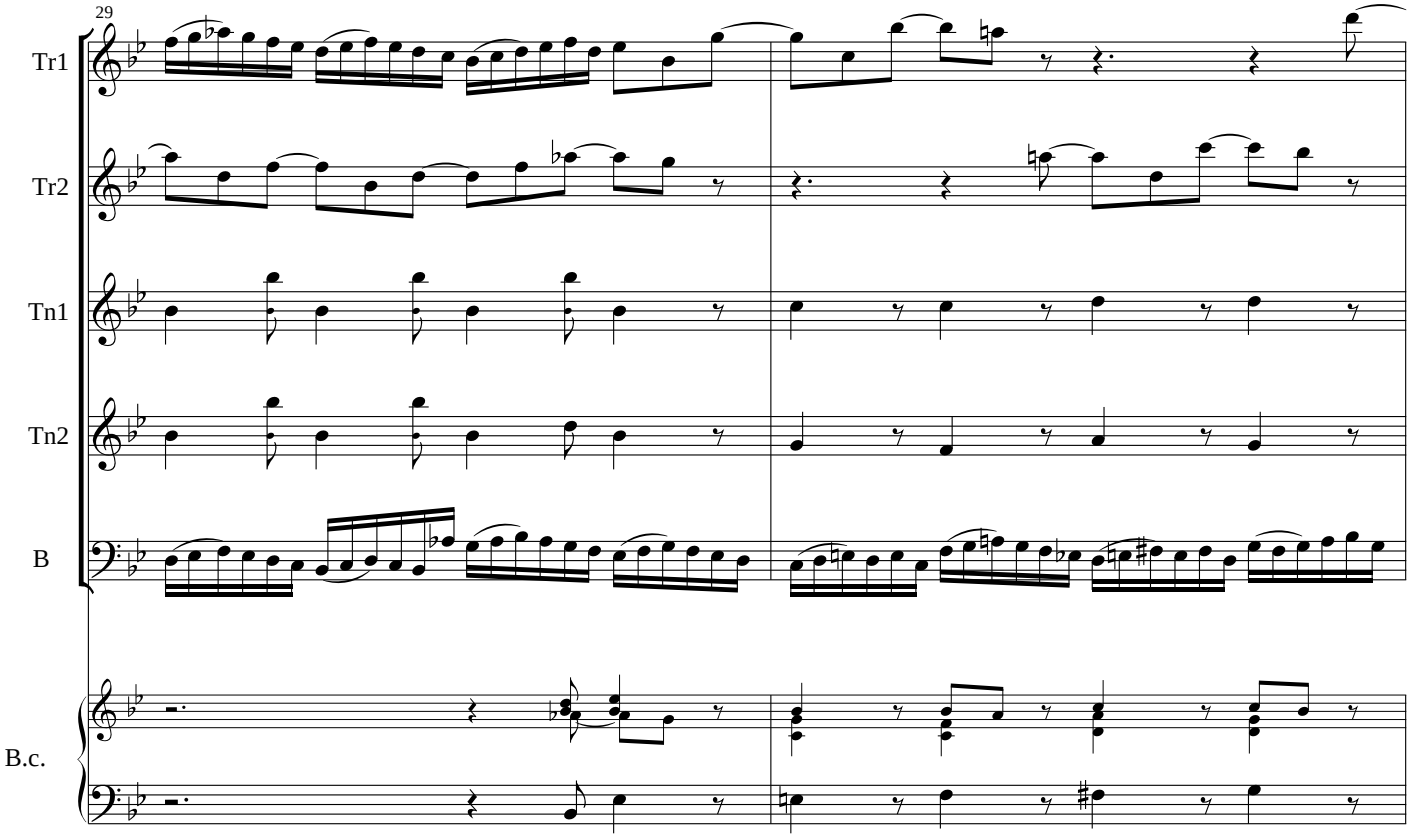
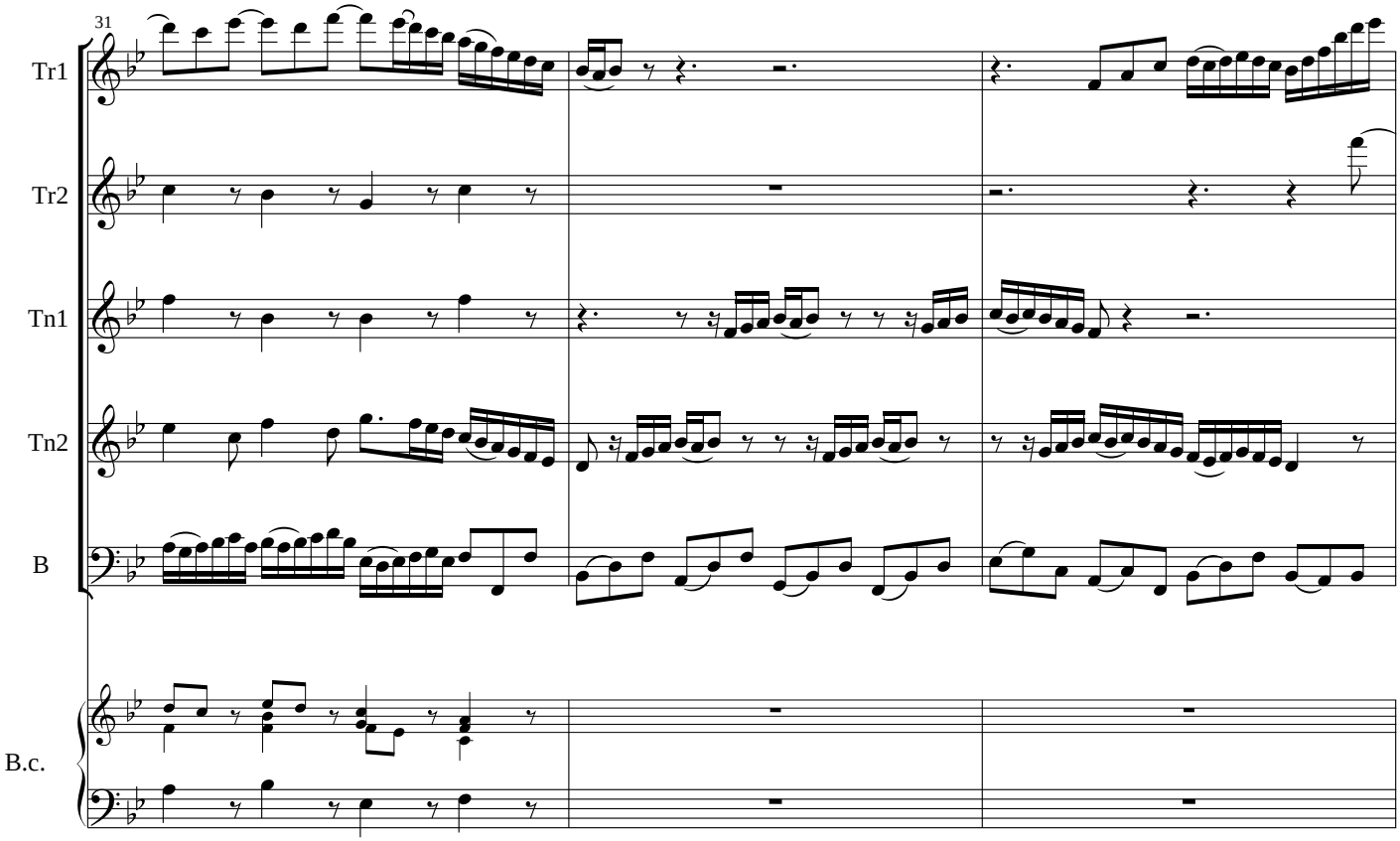
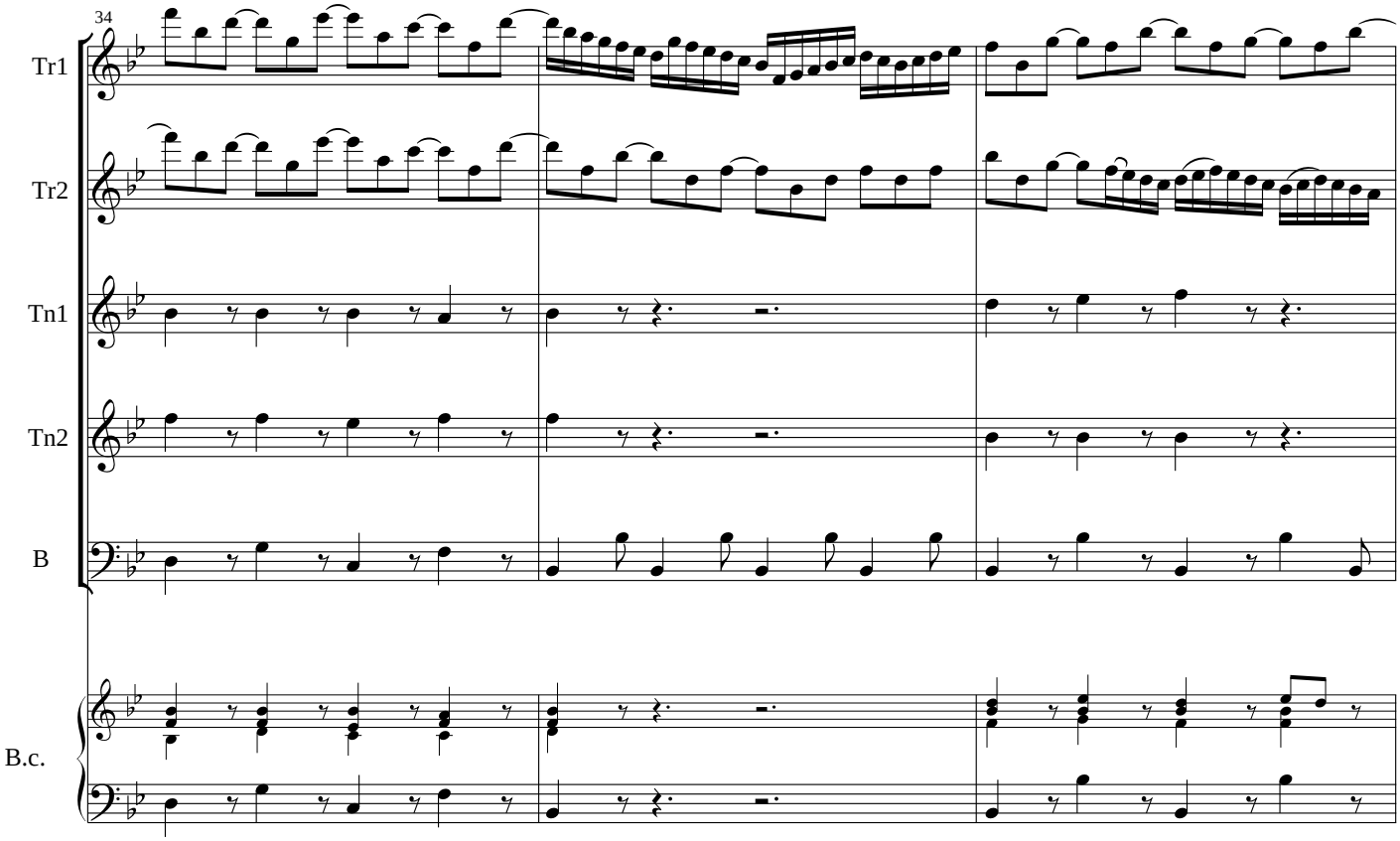
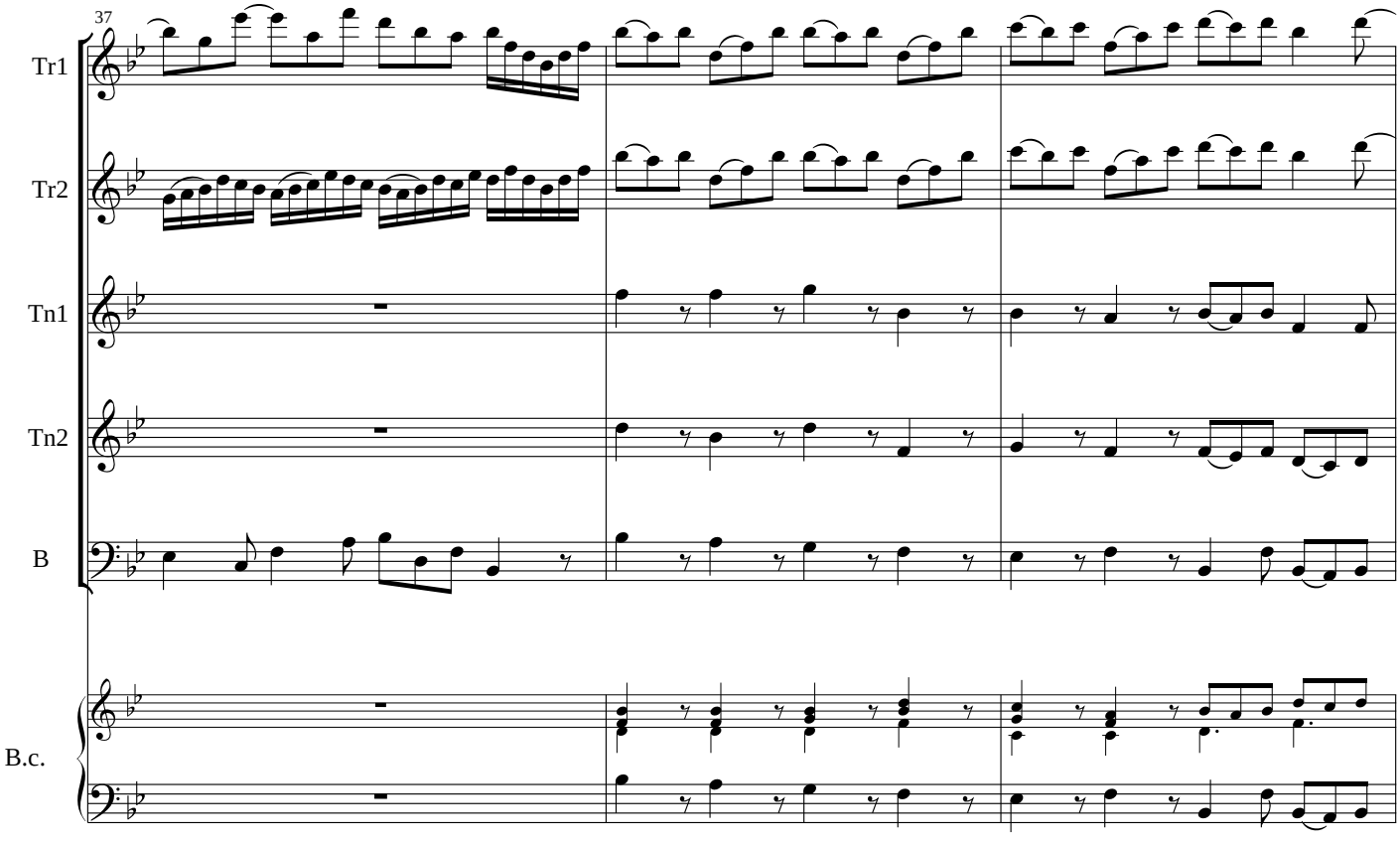
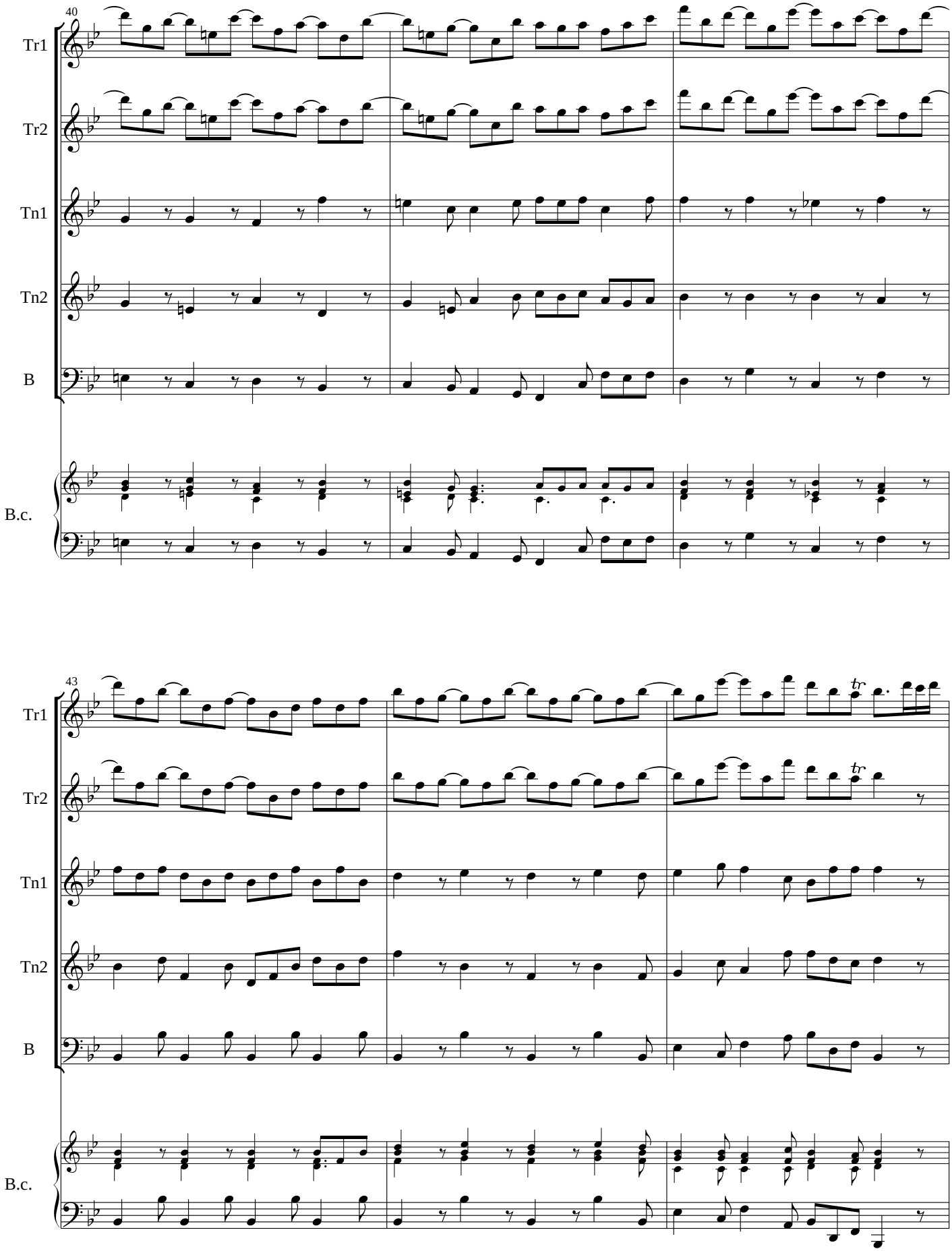
B
B.c.

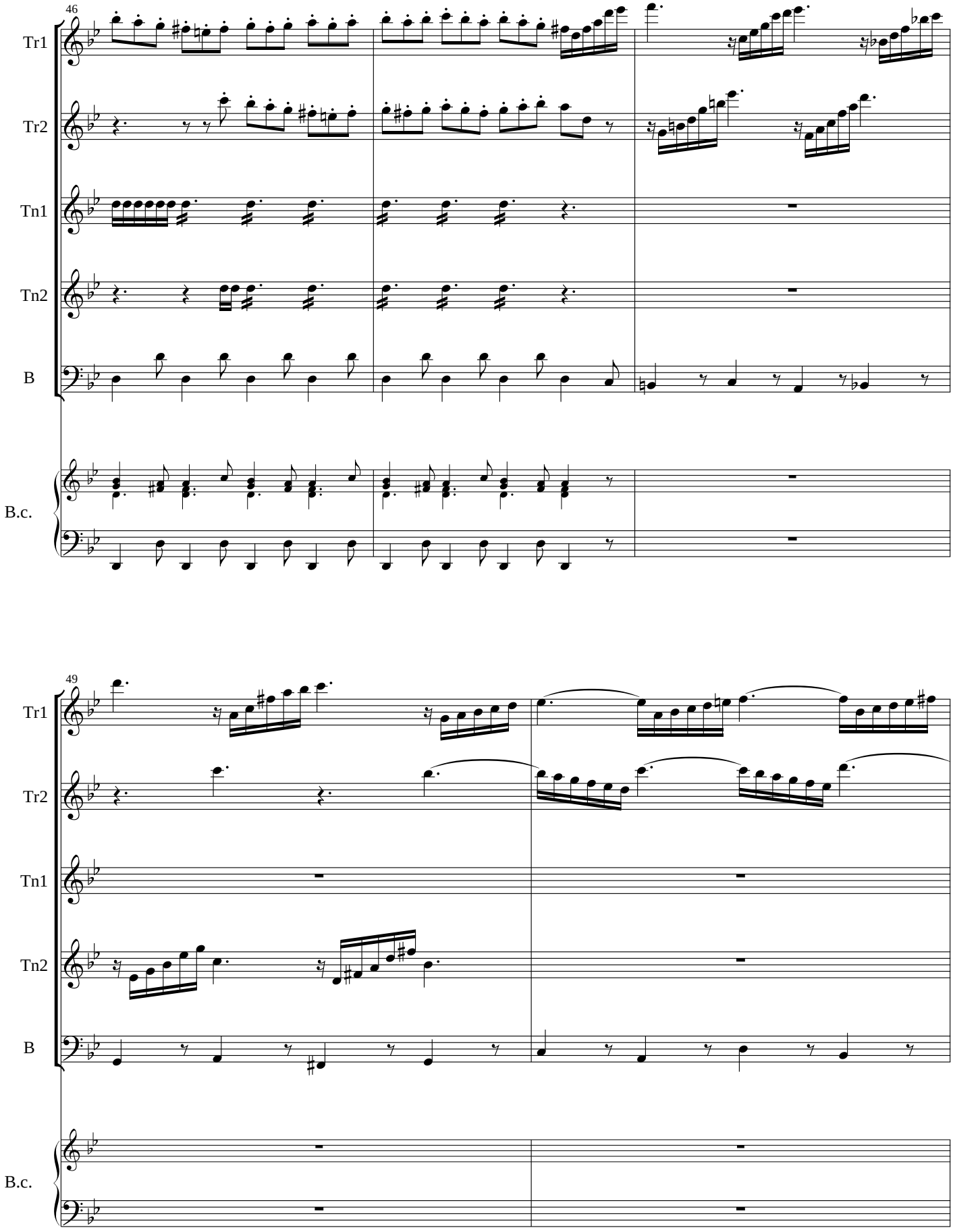

29
Tr1
Tr2
Tn1
Tn2
B
B.c.

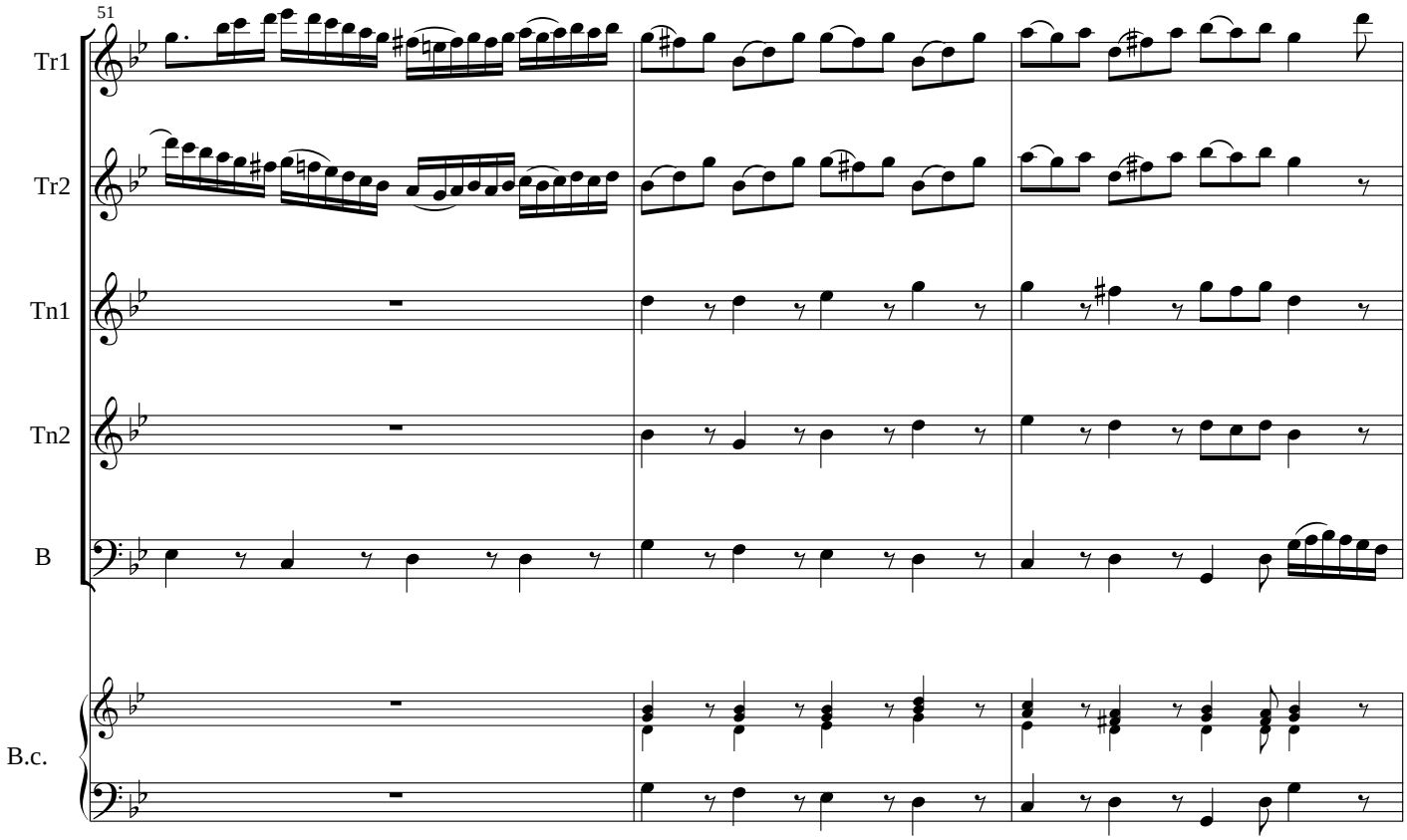

31
Tr1
Tr2
Tn1
Tn2
B
B.c.

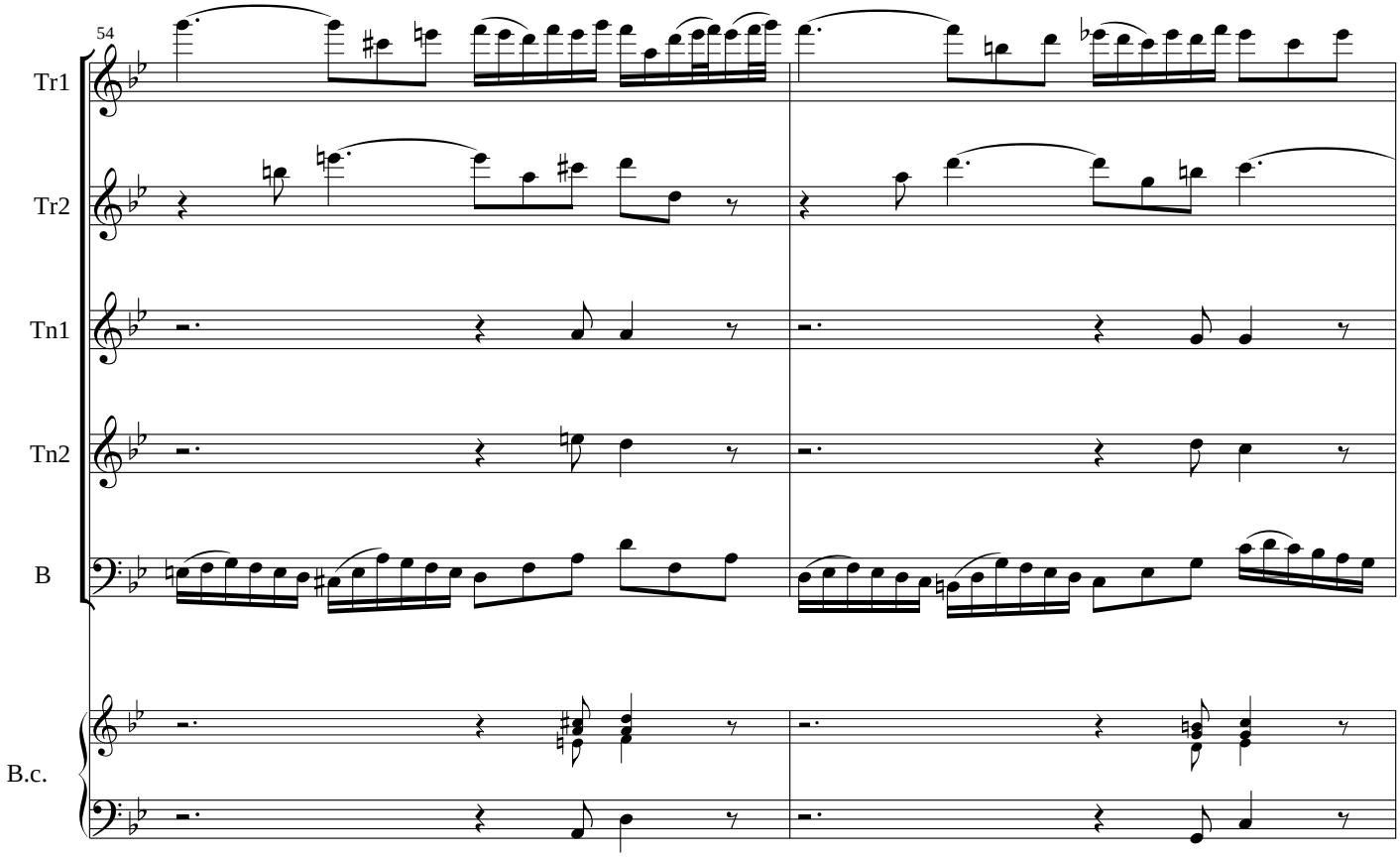

34
Tr1
Tr2
Tn1
Tn2
B
B.c.

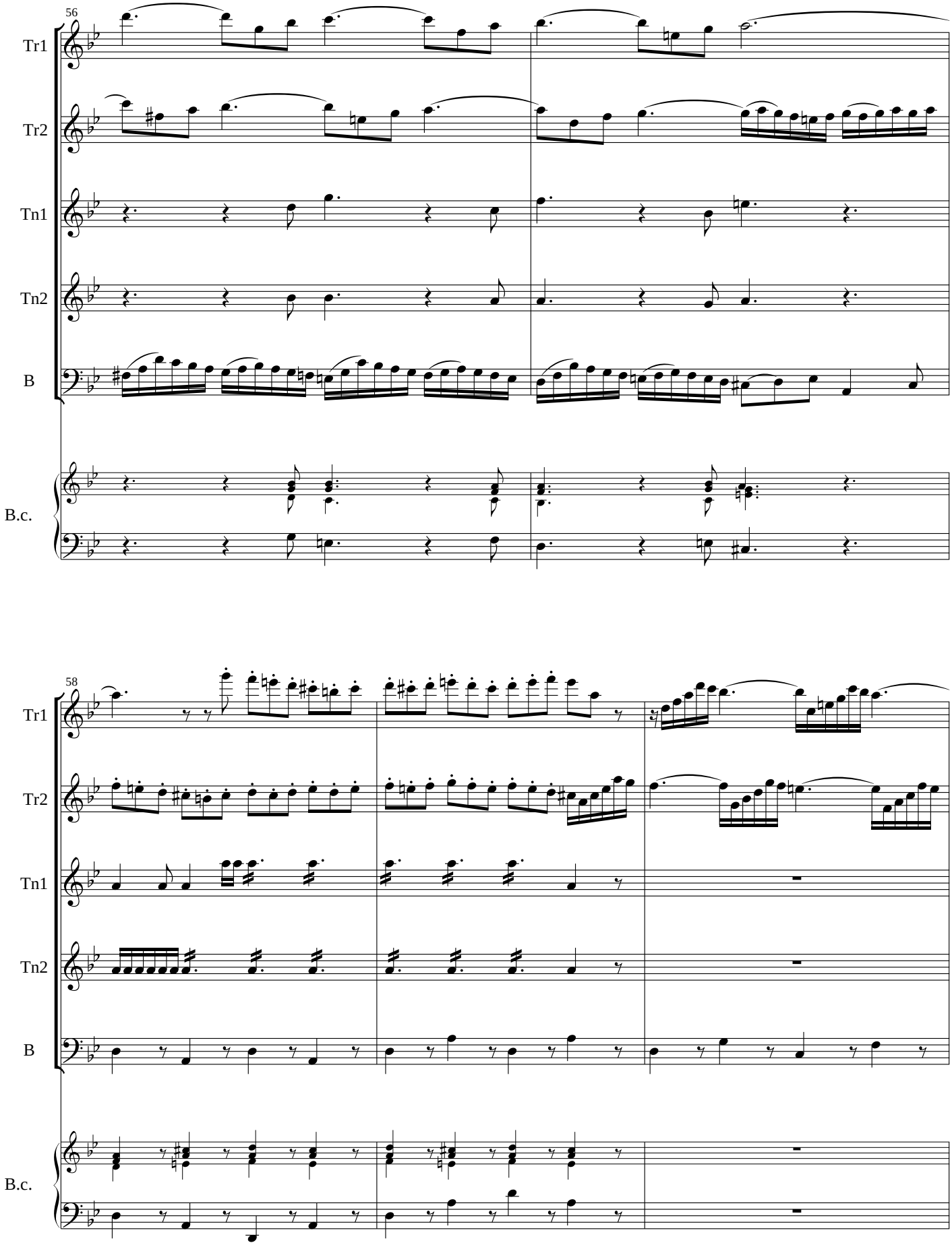

37
Tr1
Tr2
Tn1
Tn2
B
B.c.

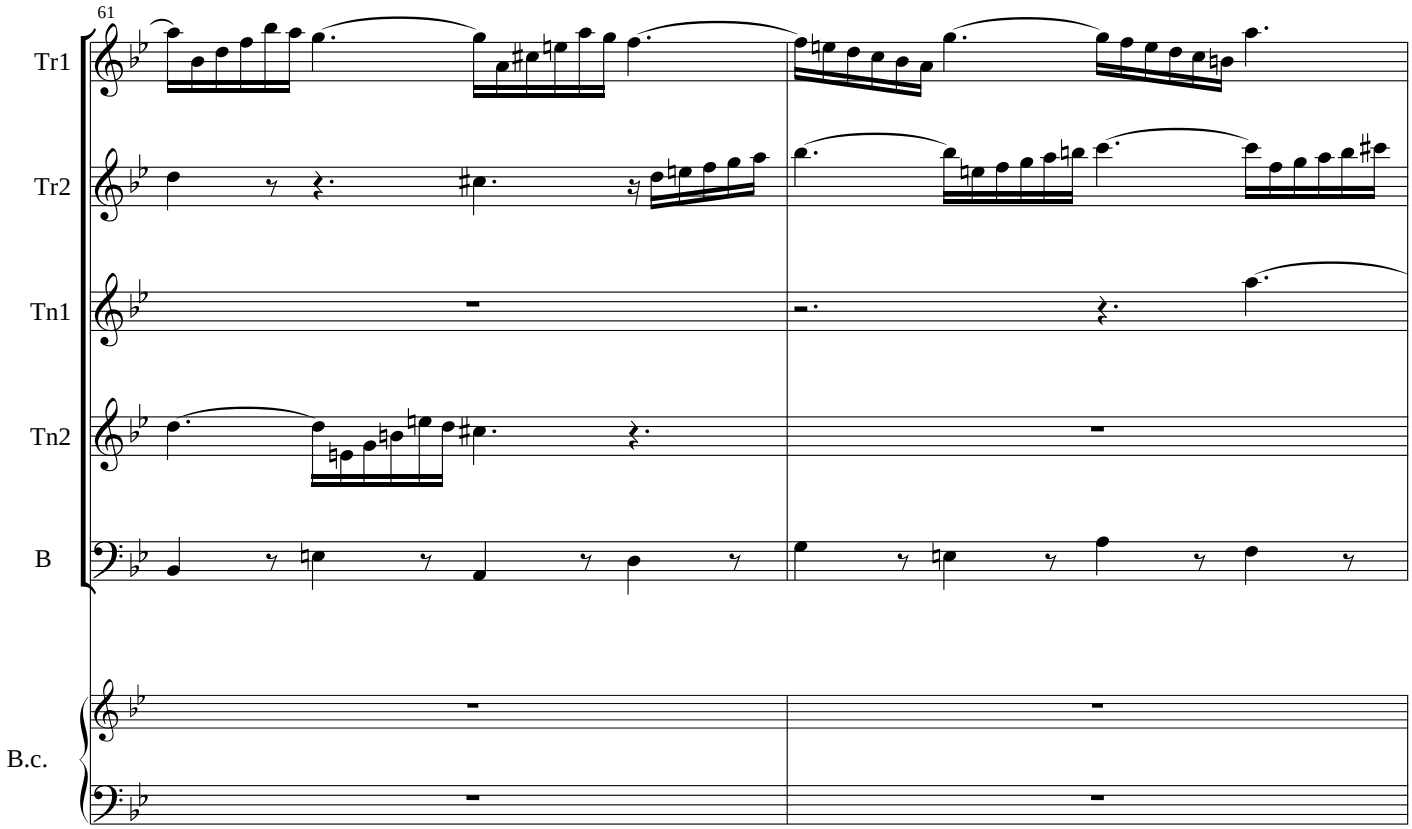

40
Tr1
Tr2
Tn1
Tn2
B
B.c.
43
Tr1
Tr2
Tn1
Tn2
B
B.c.

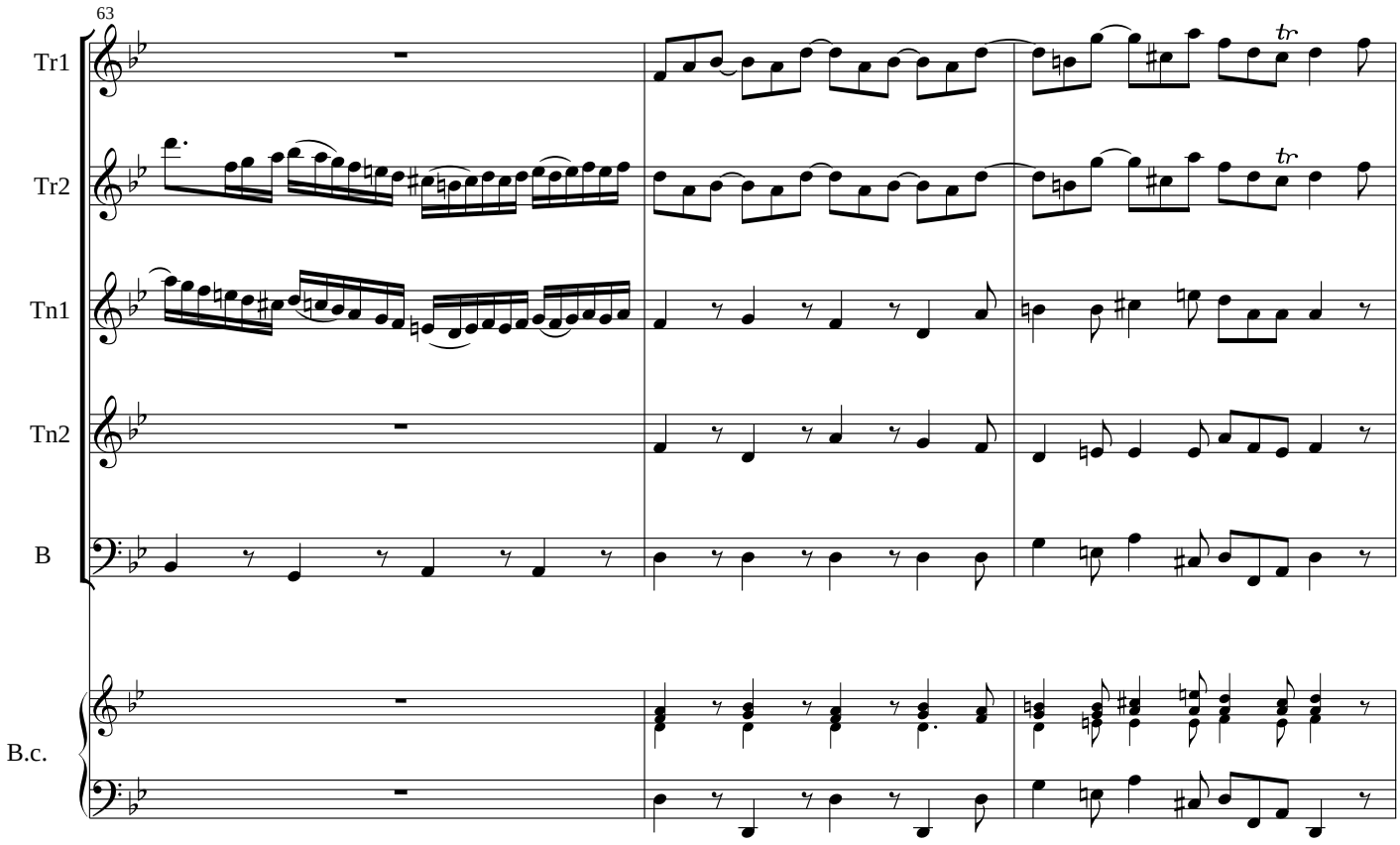

46
Tr1
Tr2
Tn1
Tn2
B
B.c.
49
Tr1
Tr2
Tn1
Tn2
B
B.c.

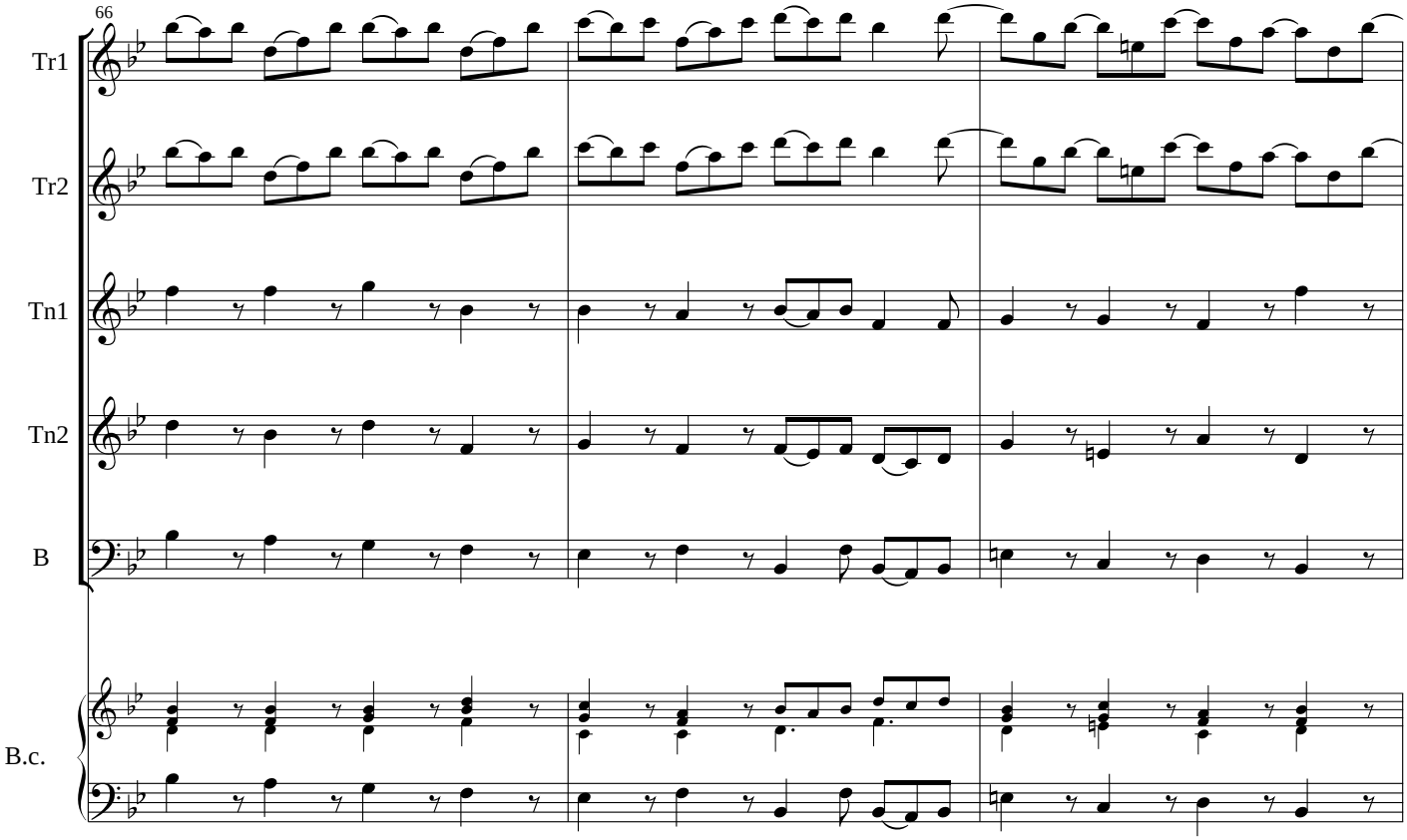

51
Tr1
Tr2
Tn1
Tn2
B
B.c.

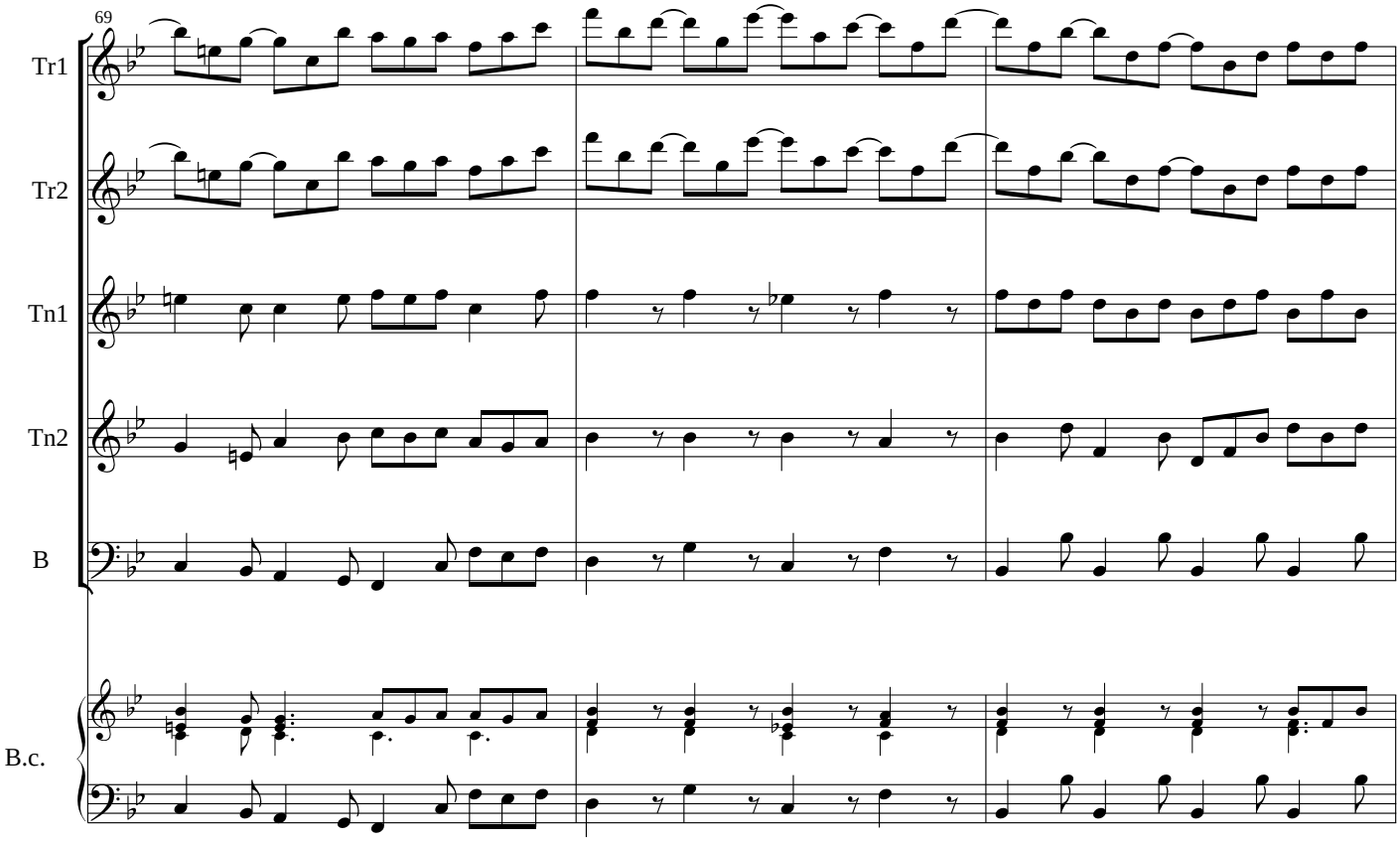

54
Tr1
Tr2
Tn1
Tn2
B
B.c.

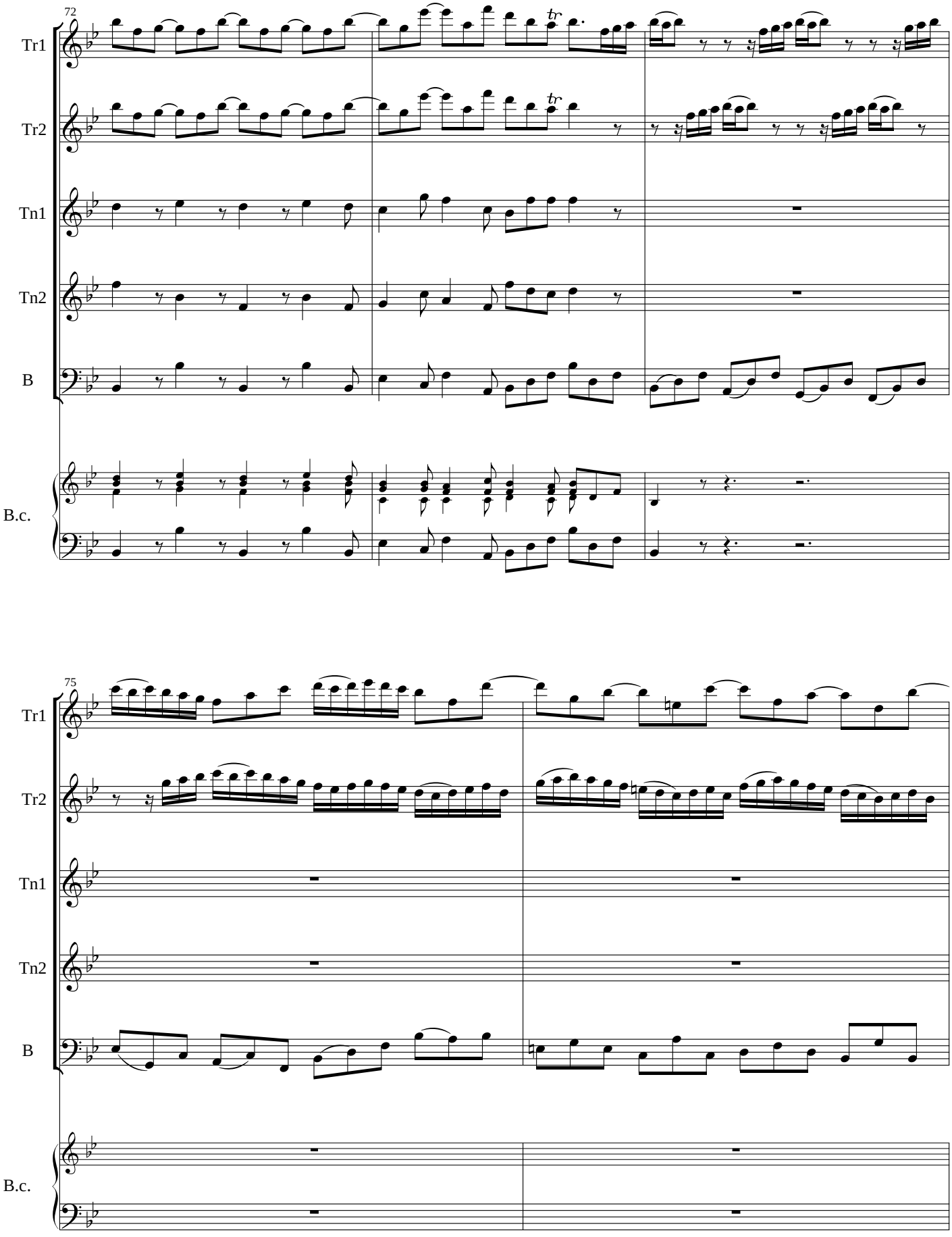

56
Tr1
Tr2
Tn1
Tn2
B
B.c.
58
Tr1
Tr2
Tn1
Tn2
B
B.c.

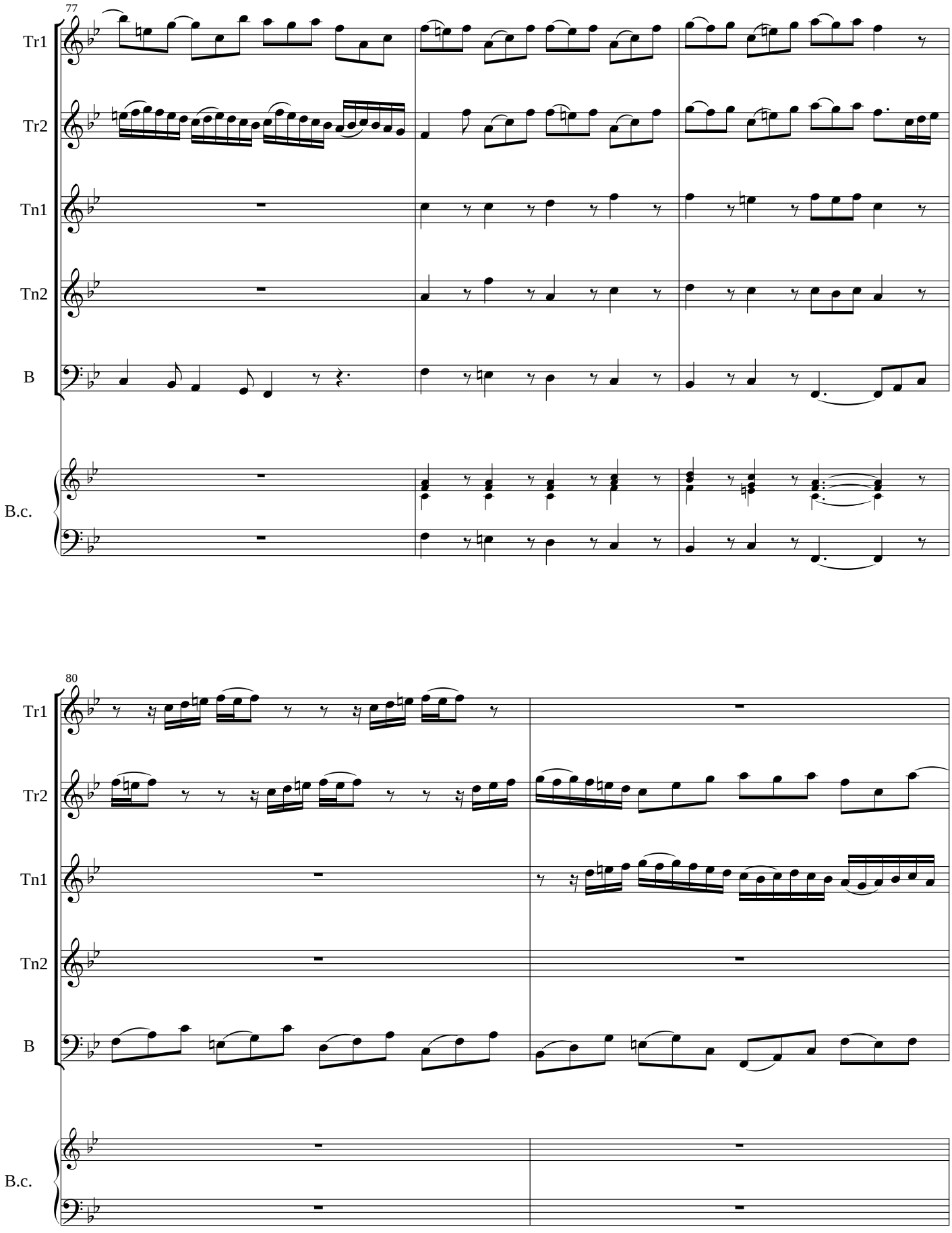

61
Tr1
Tr2
Tn1
Tn2
B
B.c.

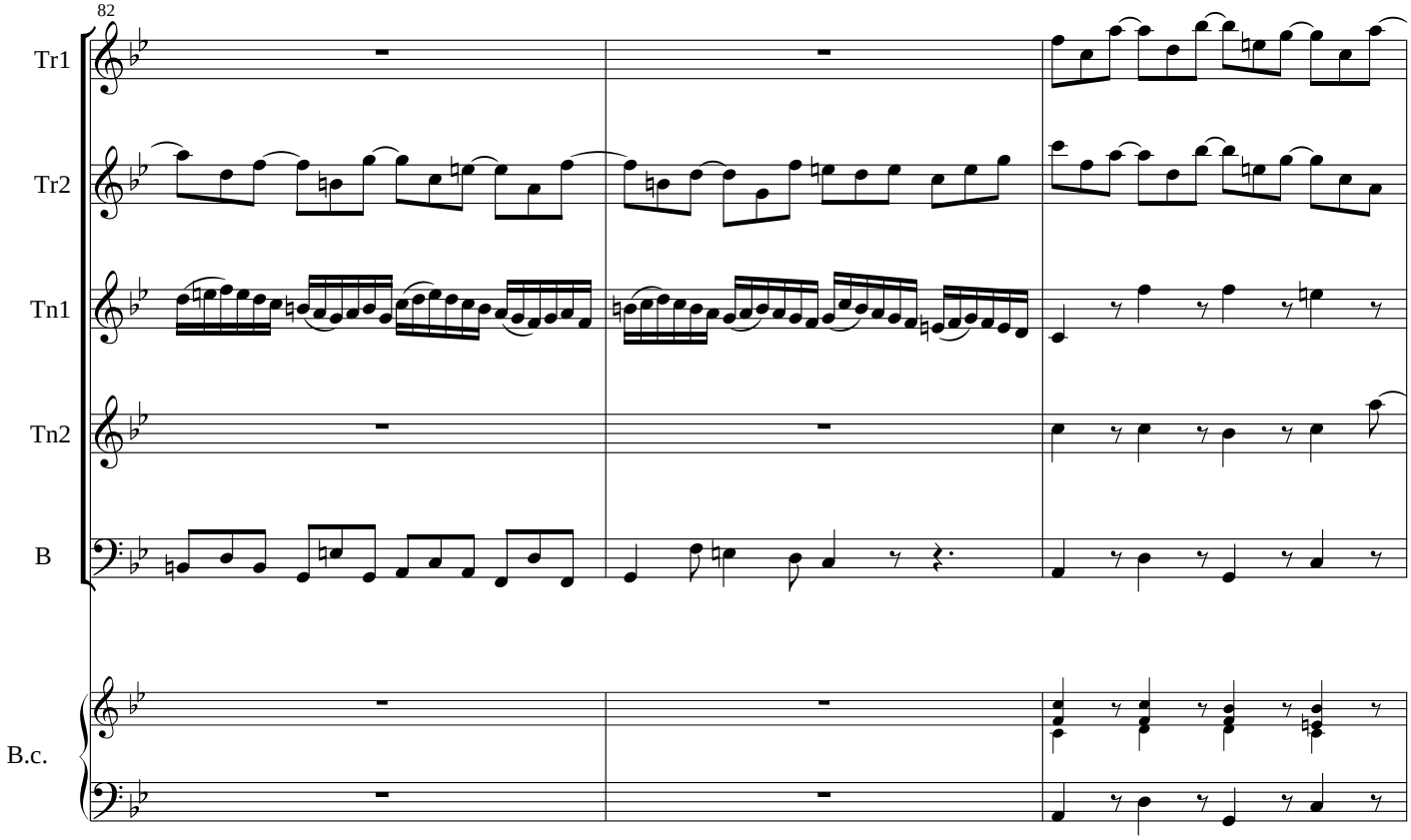

63
Tr1
Tr2
Tn1
Tn2
B
B.c.
tr
tr

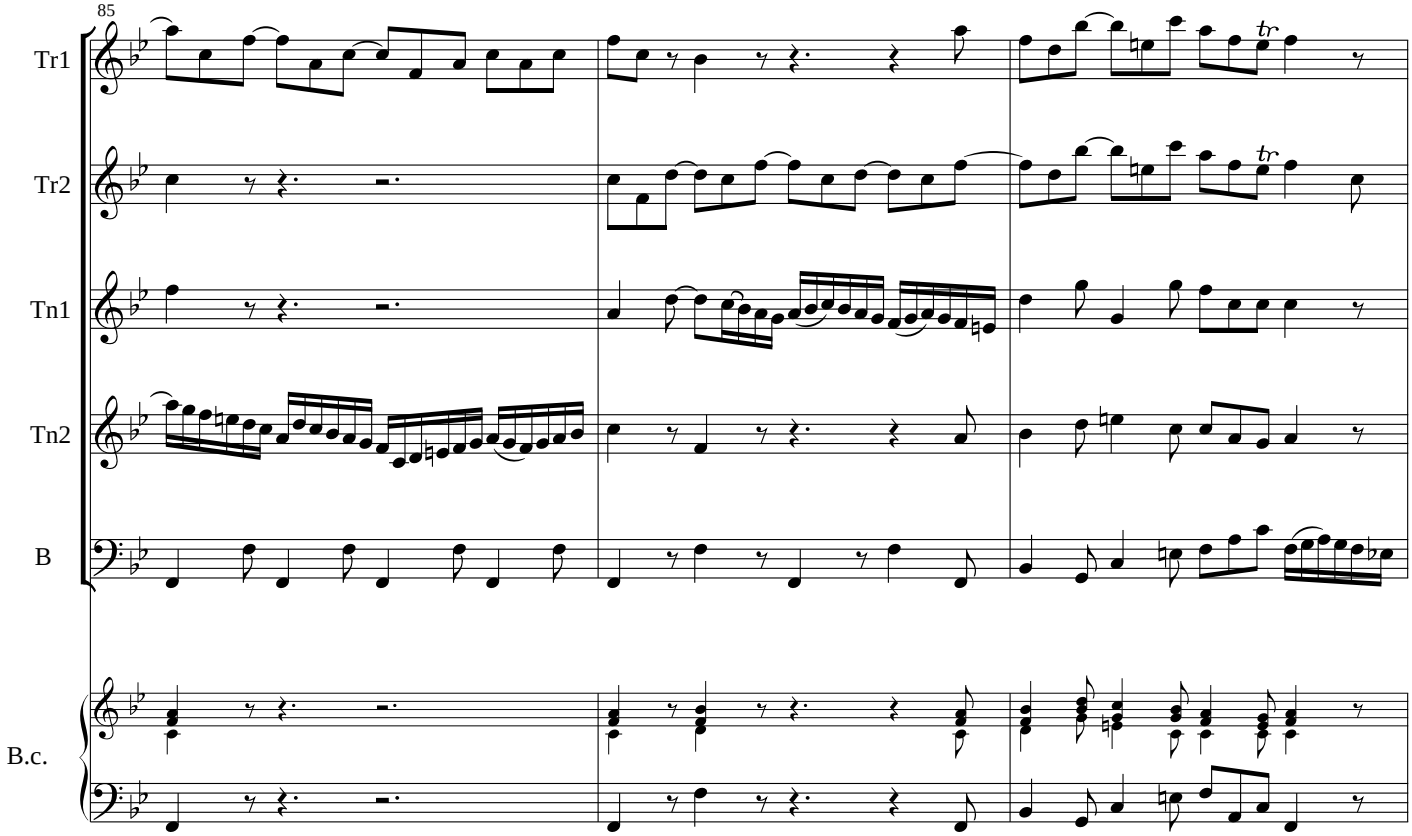

66
Tr1
Tr2
Tn1
Tn2
B
B.c.

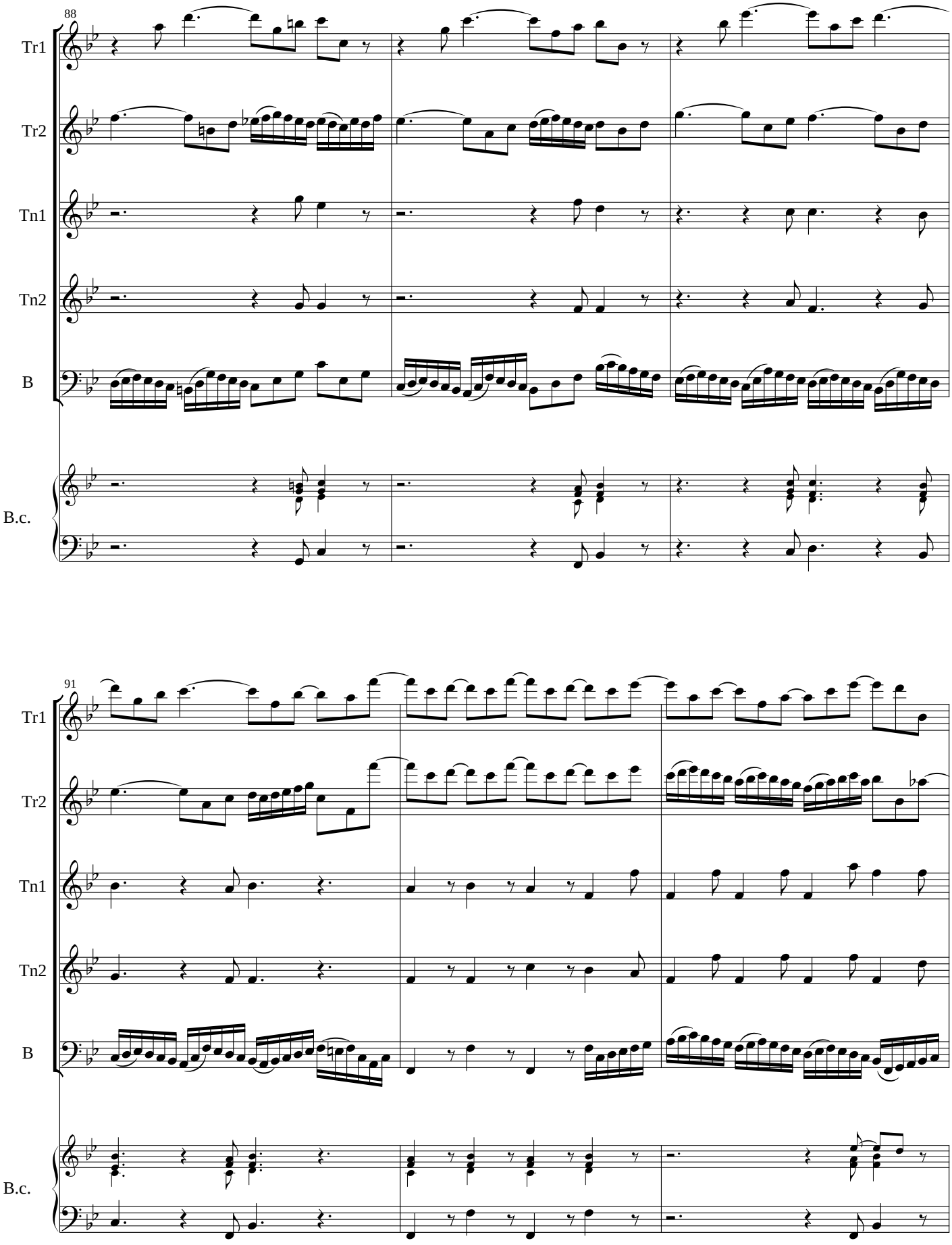

69
Tr1
Tr2
Tn1
Tn2
B
B.c.

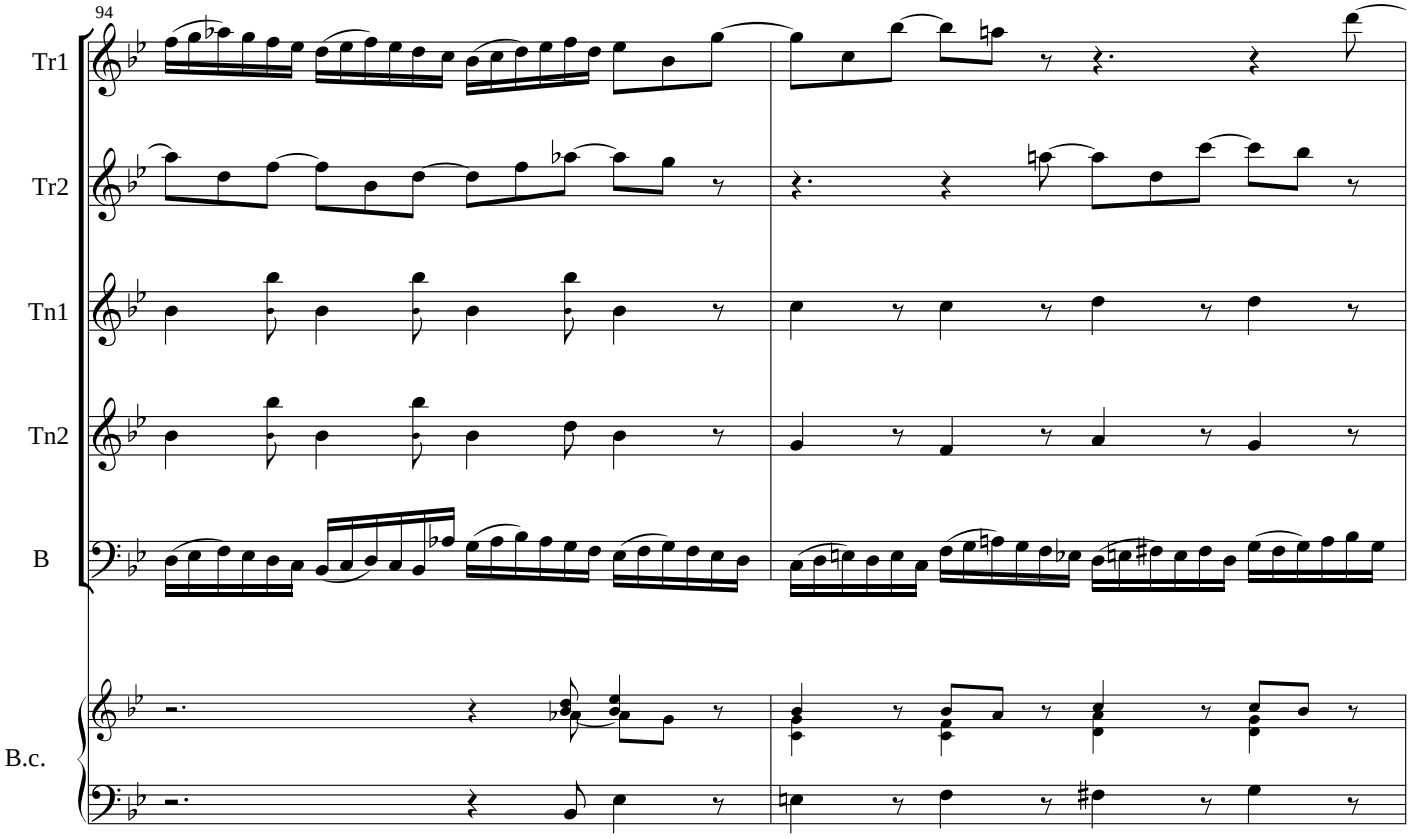

72
Tr1
Tr2
Tn1
Tn2
B
B.c.
75
Tr1
Tr2
Tn1
Tn2
B
B.c.

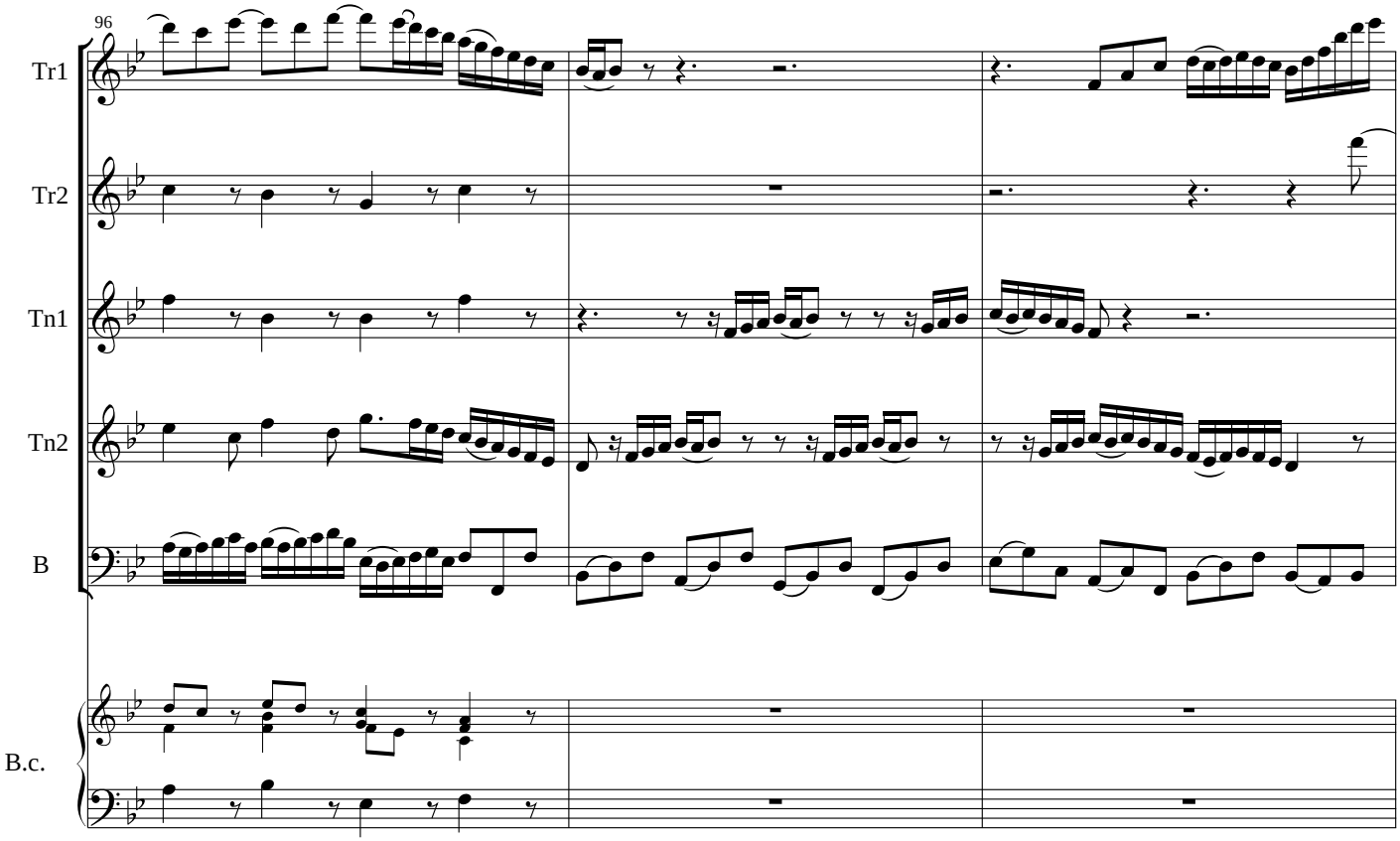

77
Tr1
Tr2
Tn1
Tn2
B
B.c.
80
Tr1
Tr2
Tn1
Tn2
B
B.c.

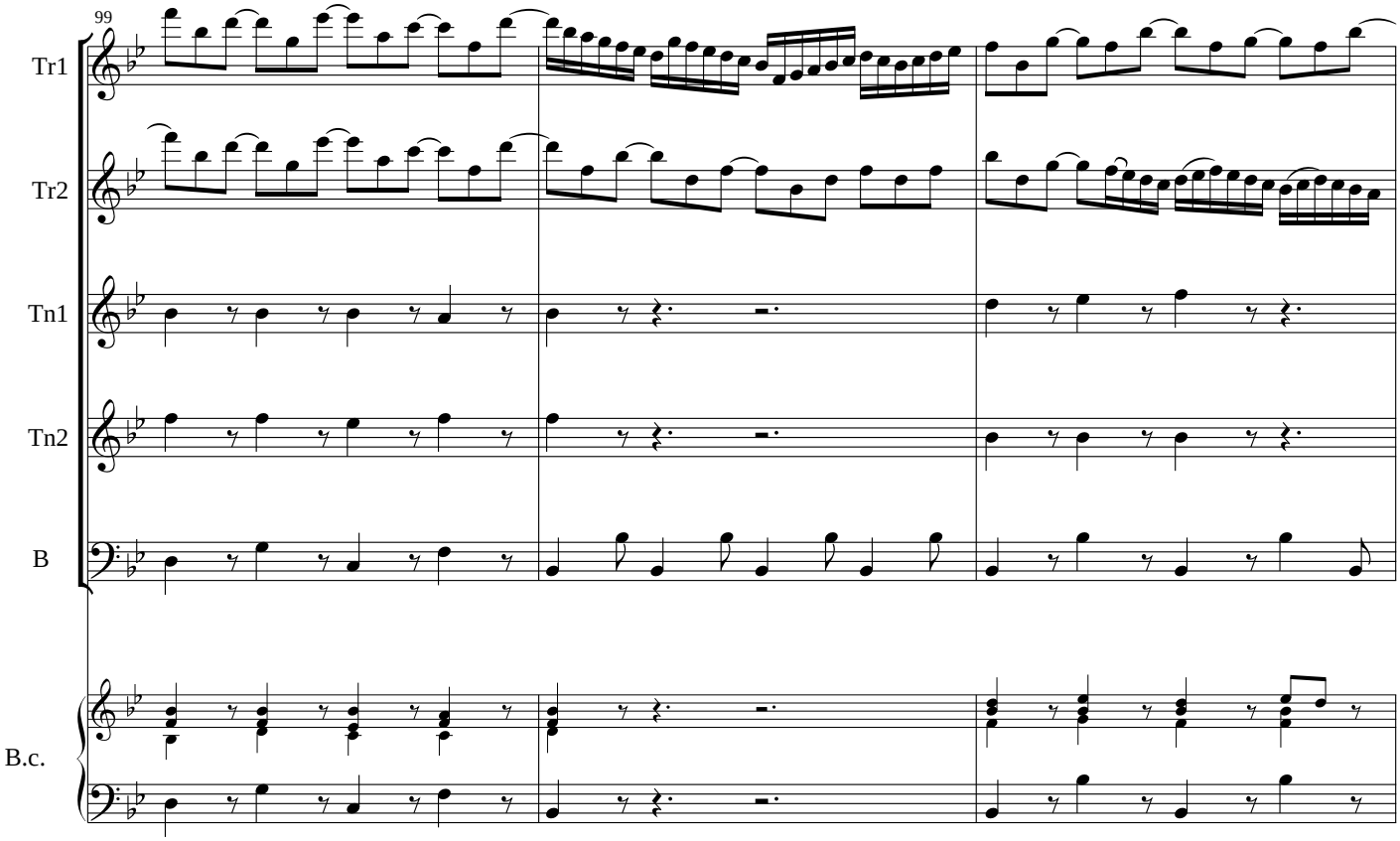

82
Tr1
Tr2
Tn1
Tn2
B
B.c.

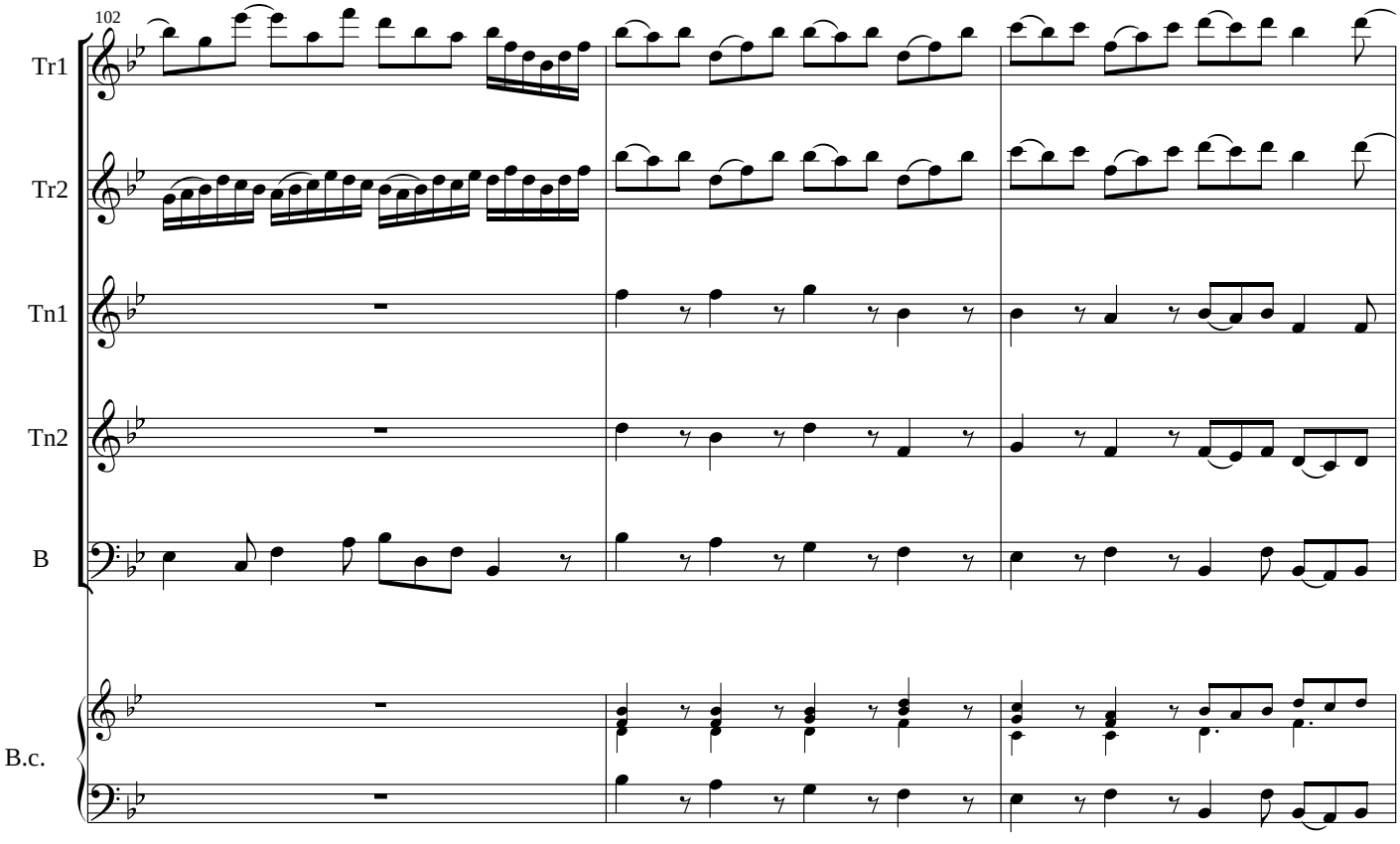

85
Tr1
Tr2
Tn1
Tn2
B
B.c.

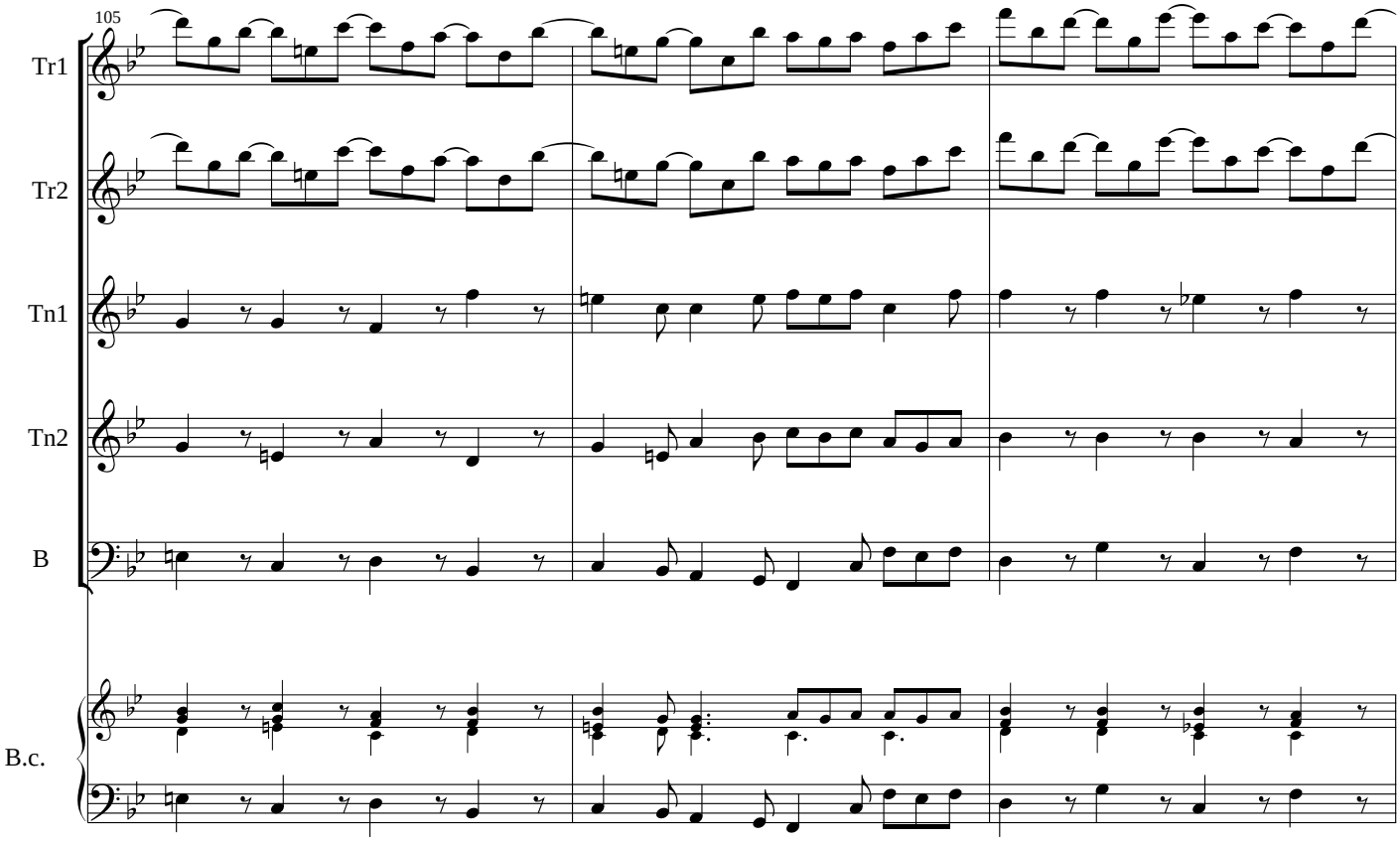

88
Tr1
Tr2
Tn1
Tn2
B
B.c.
91
Tr1
Tr2
Tn1
Tn2
B
B.c.

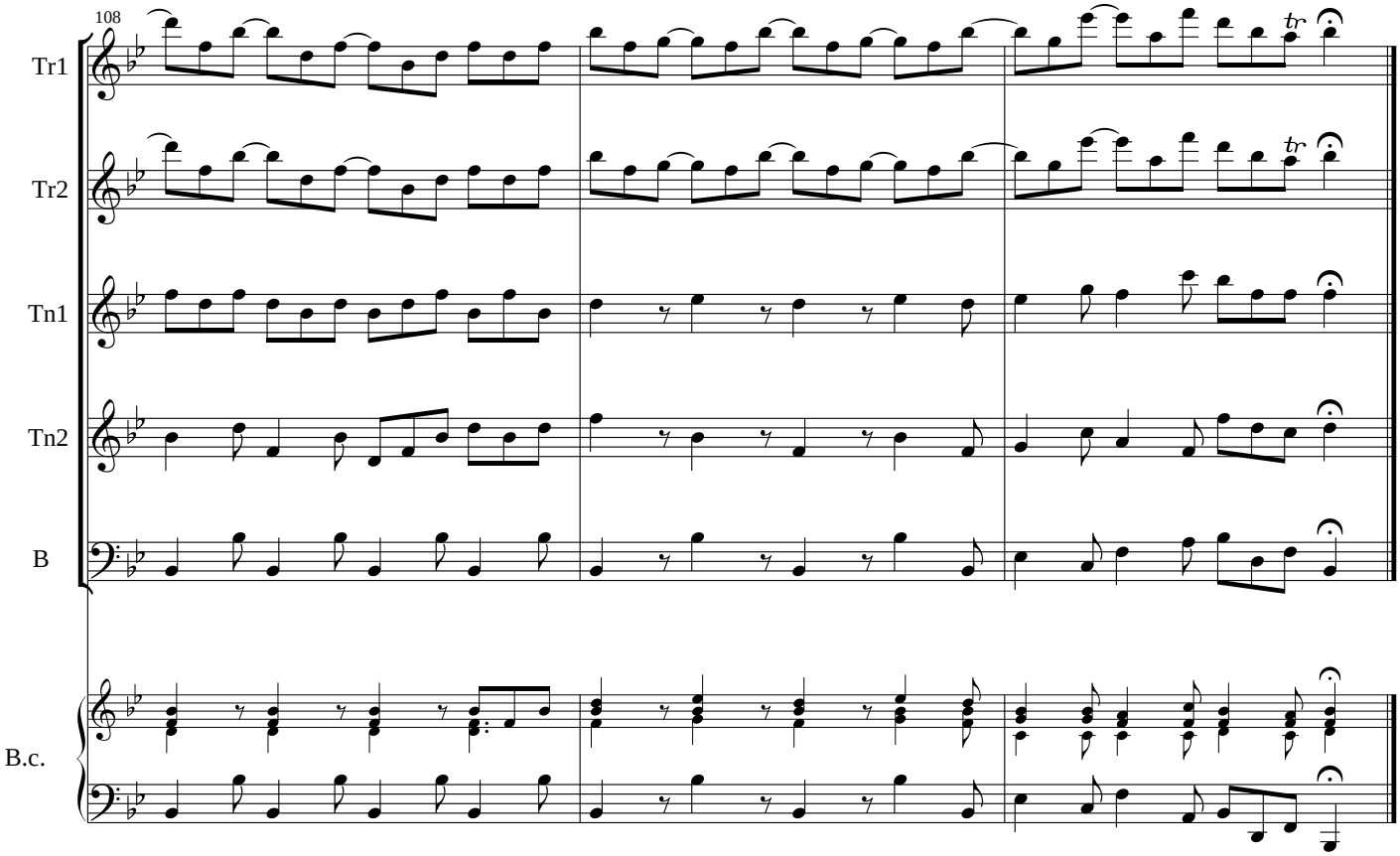

94
Tr1
Tr2
Tn1
Tn2
B
B.c.


96
Tr1
Tr2
Tn1
Tn2
B
B.c.


99
Tr1
Tr2
Tn1
Tn2
B
B.c.


102
Tr1
Tr2
Tn1
Tn2
B
B.c.


105
Tr1
Tr2
Tn1
Tn2
B
B.c.


108
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.

In movement 2 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.

In movement 3 the pseudo pedal point 16th note phrases of the viola parts (bar 16-47 and 58-59) are difficult to play on recorders. The editors have therefore chosen to split the melodic lines and the pedal notes of these phrases such that the treble recorders play the melodic lines as 8th notes while the tenor recorders play the pedal notes as repeated 16th notes. A few places (bar 29 and 94) small size note heads indicate alternate notes for the tenor recorders.

Annette Mondrup, Christian Mondrup.