

Wilhelm Friedemann
BACH

Trio in D
BR-WFB: B 14 (Fk 48)

herausgegeben von / edited by
Peter Wollny

In Verbindung mit dem Forschungsprojekt Bach-Repertorium
an der Sächsischen Akademie der Wissenschaften zu Leipzig

Einzelausgabe aus Band 3 der Gesamtausgabe

Stuttgarter Bach-Ausgaben · Urtext

Partitur / Full score



Carus 32.214

Trio D-Dur

BR-WFB: B 14 (Fk 48)

Wilhelm Friedemann Bach

1710–1784

Andante

Flauto I

Flauto II

Continuo



4



6



8



10



13

15

18

21

23

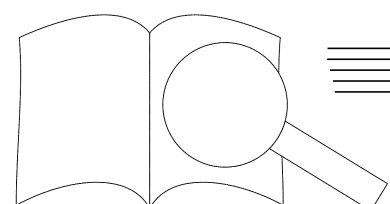
25

28

30

Allegro

36



15

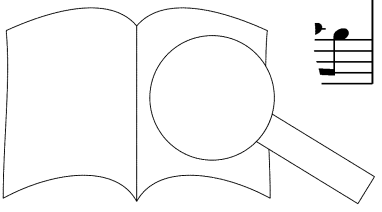
21

27

33

39

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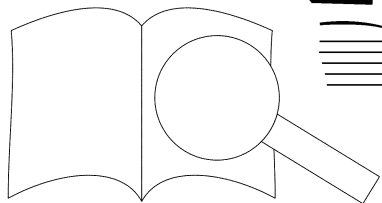
51

56

62

68

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73

78

84

90

95

100

105

111

117

123

Vivace

Musical notation for measures 1-7. The score is in 3/8 time with a key signature of one sharp (F#). The upper staves (treble and alto clefs) feature a melodic line with eighth-note patterns and trills. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 8-14. The melodic line continues with eighth-note patterns and trills. The bass line remains consistent with eighth-note accompaniment.

Musical notation for measures 15-20. The melodic line shows some chromatic movement and trills. The bass line continues with eighth-note accompaniment.

Musical notation for measures 21-26. The melodic line features eighth-note patterns and trills. The bass line continues with eighth-note accompaniment.

Musical notation for measures 27-32. The melodic line includes a first and second ending. The bass line continues with eighth-note accompaniment. A large watermark 'PROBEPART' is overlaid on the page.

33

Musical score system 1, measures 33-39. Treble and bass staves with various notes, rests, and triplets.

40

Musical score system 2, measures 40-46. Treble and bass staves with triplets and trills.

47

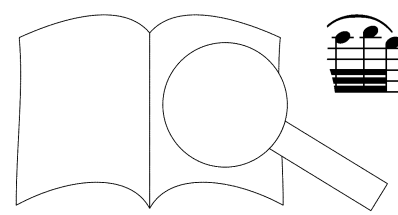
Musical score system 3, measures 47-52. Treble and bass staves with trills and eighth notes.

53

Musical score system 4, measures 53-58. Treble and bass staves with trills and eighth notes.

59

Musical score system 5, measures 59-64. Treble and bass staves with eighth notes and trills.



64

Musical score for measures 64-68. The system consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measures 64-68 feature a complex melodic line in the upper treble staff with many beamed notes and slurs. The lower treble staff has a similar but less dense line. The bass staff provides a simple harmonic accompaniment with some rests.

69

Musical score for measures 69-73. The system consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measures 69-73 continue the melodic development from the previous system, with the upper treble staff showing more intricate rhythmic patterns.

74

Musical score for measures 74-78. The system consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measures 74-78 show a continuation of the melodic and harmonic themes, with some trills and slurs in the upper treble staff.

81

Musical score for measures 81-87. The system consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measures 81-87 feature a more active bass line and complex melodic lines in both treble staves.

88

Musical score for measures 88-92. The system consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measures 88-92 conclude the piece with a final melodic flourish in the upper treble staff and a simple bass line. A large watermark 'PROBEPARTITUR' is overlaid on the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Nachwort

Das erhaltene Kammermusikwerk Wilhelm Friedemann Bachs umfasst zum einen Duette für zwei gleiche Instrumente (sechs Flöten-, drei Bratschenduette), zum anderen sieben Sonaten für Soloinstrument(e) und Basso continuo, davon zwei Flöten- sowie fünf Triosonaten. Möglicherweise bilden die greifbaren Kompositionen nur einen kleinen Teil des ehemals Vorhandenen. Auf größere Verluste deuten etwa die in Katalogen des Leipziger Musikalienhändlers Johann Gottlob Immanuel Breitkopf (1761, 1763) zu findenden Incipits von drei verschollenen Flötensonaten.

Den Triosonaten ist als abstraktes, der jeweiligen Besetzung übergeordnetes Prinzip der Triosatz gemein, der in der ersten Hälfte des 18. Jahrhunderts in der Theorie wie auch in der Praxis der instrumentalen Kammermusik zum Ideal der Kompositionslehre erhoben wurde, da hier linearer Kontrapunkt, vollklingende Harmonie und kantabile Melodie eine vollkommene Synthese eingehen konnten. Musiktheoretiker wie Johann Mattheson, Johann Joachim Quantz und Johann Adolph Scheibe erklärten den Triosatz schlichtweg zum Prüfstein für jeden Komponisten von Rang.

Für W. F. Bachs frühe Trios scheinen zwei Vorbilder maßgeblich gewesen zu sein: die von ihm selbst um 1733 abgeschriebenen und vermutlich viel gespielten sechs Orgeltriosonaten seines Vaters und die drei Triosonaten aus der Tafelmusik Georg Philipp Telemanns. Die beiden Trios in D-Dur und das unvollendete Trio in a-Moll dürften um 1735 vermutlich als Teil einer nicht vollständig realisierten Werkserie entstanden sein. Während das Trio BR-WFB B 13 (Fk 47) noch dem Satzmodell der Orgeltriosonaten J. S. Bachs folgt, favorisiert das Trio BR-WFB B 14 (Fk 48) bereits die moderne Satzfolge mit einem empfindsamen langsamen Satz zu Beginn, an den sich zwei schnelle Sätze anschließen. Unter der galanten Oberfläche verbergen sich wie zufällig eingefügte, mit spielerischer Leichtigkeit hingeworfene polyphone Kunststücke, wie man sie eigentlich nur in einer strengen Fuge erwarten würde – doppelter Kontrapunkt, Stimmtausch, Kanons und Engführungen. Der aufmerksame Hörer wird zudem bemerken, dass das Thema des tänzerischen Schlusssatzes in dessen zweitem Teil Note für Note umgekehrt wird. Das der älteren dreisätzigen Sonatenform (schnell – langsam – schnell) folgende Schwesterwerk in derselben Tonart (B 13) wählt für sein klagendes Larghetto denselben Kunstgriff. Der Schlusssatz dieses Trios ist eine direkte Reverenz an das – ebenfalls in D-Dur stehende und mit zwei Flöten besetzte – Trio aus dem dritten Teil der Tafelmusik Georg Philipp Telemanns.

Peter Wollny

Postscript

The surviving chamber music works by Wilhelm Friedemann Bach contain, on the one hand, duets for two instruments of the same kind without basso continuo (six flute duets, three duets for violas), and on the other hand seven sonatas solo instrument(s) and basso continuo (two flute sonatas and five trio sonatas). It is possible that the available compositions constitute only a small portion of the composer's output that was formerly accessible. Incipits found in the catalogs of the Leipzig publisher and music dealer Johann Gottlob Immanuel Breitkopf (1761, 1763) indicate that large losses had occurred, including three missing flute sonatas.

The trio sonatas, irrespective of their instrumental makeup, all share the "Triosatz" (composition for trio) as their abstract, guiding principle. This had, in the first half of the 18th century, been elevated – with respect to both the theory and performance of instrumental chamber music – to the compositional ideal that linear counterpoint, sonorous harmonies and cantabile melodies could combine to form a perfect synthesis. Music theoreticians such as Johann Mattheson, Johann Joachim Quantz and Johann Adolph Scheibe declared the "Triosatz" simply to be the touchstone for every composer of note.

Two models seem to have been decisive for W. F. Bach's early trios – his father's six trio sonatas for organ that he himself copied in about 1733 and probably often performed, and the three trio sonatas from Georg Philipp Telemann's "Tafelmusik." The two trios in D major and the unfinished trio in A minor were probably composed about 1735 as part of a not completely realized series of works. Whereas the trio BR-WFB B 13 (Fk 47) follows the movement scheme of J. S. Bach's organ trio sonatas, the trio BR-WFB B 14 (Fk 48) favors the modern order of movements, beginning with a sensitive slow movement followed by two fast movements. Hidden beneath the gallant surface, seemingly by accident and with playful lightness, are polyphonic feats that one normally only expects to find in strict fugues – double counterpoint, the exchange of parts between voices, canons and strettos. The attentive listener will also notice that the theme of the dancelike final movement is, in the second part, a note for note inversion, and that the following companion work in the same key (B 13), using the older three movement sonata form (fast – slow – fast), employs the same technique for its plaintive larghetto. The final movement of this trio is a direct homage to the trio (also in D major and for two flutes) from the third part of Georg Philipp Telemann's "Tafelmusik."

Peter Wollny

Translation: David Kosviner