

# J. Chr. Bach

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Sonata fa maggiore

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Flauto traverso (o flauto dolce) e cembalo  
o flauto, violino e violoncello (viola)

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**Johann Christian Bach**  
(1735-1782)

# Sonate F-Dur

für Querflöte (Alt-Blockflöte) und Cembalo  
oder  
für Flöte, Violine und Violoncello oder Viola

Herausgegeben von  
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Partitur und 4 Stimmen

**Edition Moeck Nr. 1063**

**M O E C K V E R L A G / C E L L E**

# Sonata

Johann Christian Bach (1735-1782)

## Adagio

Flauto  
traverso

Cembalo

The image displays a musical score for a Sonata by Johann Christian Bach, marked Adagio. The score is written for Flute (Flauto traverso) and Cello/Piano (Cembalo). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into four systems, with measure numbers 4, 7, and 10 indicated at the beginning of their respective systems. The Flute part features several trills (tr) and slurs. The Cello/Piano part provides a harmonic accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes clefs, key signatures, time signatures, and various musical symbols such as trills, slurs, and accents.

13

16

19

22

4 Allegretto

Musical score for measures 4-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The melody features eighth-note triplets and trills. The piano accompaniment includes fingerings such as 6/4, 5/3, 6/4, 5/3, 6, 7, 6, 6/5.

Musical score for measures 9-15. The melody continues with triplets and trills. The piano accompaniment features a steady eighth-note pattern with various fingerings.

Musical score for measures 16-24. This section includes dynamic markings *(p)* and *(f)*. The piano accompaniment has a consistent eighth-note accompaniment.

Musical score for measures 25-32. The melody and piano accompaniment continue with eighth-note patterns and triplets.

Musical score for measures 33-40. The piano accompaniment features a dense eighth-note texture.

Musical score for measure 41, showing the final notes of the piece.

49

57

66

73

81

90



Allegro assai

Musical notation for measures 6-8. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 6/8. Measure 6 starts with a whole rest in the treble and a bass line of two eighth notes. Measure 7 continues the bass line. Measure 8 features a melodic phrase in the treble and a bass line of two eighth notes.

Musical notation for measures 9-16. The system includes a treble clef staff and a grand staff. Measures 9-10 show a melodic line in the treble and a bass line of eighth notes. Measures 11-12 continue the melodic line with some rests. Measures 13-14 show a melodic phrase in the treble and a bass line of eighth notes. Measures 15-16 continue the melodic line and bass line.

Musical notation for measures 17-24. The system includes a treble clef staff and a grand staff. Measure 17 starts with a melodic phrase in the treble and a bass line of eighth notes. Measure 18 features a trill (tr) in the treble and a bass line of eighth notes. Measure 19 continues the trill and bass line. Measure 20 shows a melodic phrase in the treble and a bass line of eighth notes. Measure 21 features a melodic phrase in the treble and a bass line of eighth notes. Measure 22 continues the melodic phrase and bass line. Measure 23 shows a melodic phrase in the treble and a bass line of eighth notes. Measure 24 features a melodic phrase in the treble and a bass line of eighth notes. Dynamics include *p* and *f*.

Musical notation for measures 25-32. The system includes a treble clef staff and a grand staff. Measure 25 features a melodic phrase in the treble and a bass line of eighth notes. Measure 26 continues the melodic phrase and bass line. Measure 27 shows a melodic phrase in the treble and a bass line of eighth notes. Measure 28 features a melodic phrase in the treble and a bass line of eighth notes. Measure 29 continues the melodic phrase and bass line. Measure 30 shows a melodic phrase in the treble and a bass line of eighth notes. Measure 31 features a melodic phrase in the treble and a bass line of eighth notes. Measure 32 continues the melodic phrase and bass line. Dynamics include *p* and *f*.

Musical notation for measures 33-40. The system includes a treble clef staff and a grand staff. Measures 33-34 show a melodic phrase in the treble and a bass line of eighth notes. Measures 35-36 continue the melodic phrase and bass line. Measures 37-38 show a melodic phrase in the treble and a bass line of eighth notes. Measures 39-40 continue the melodic phrase and bass line.

Musical notation for measures 41-42. The system includes a treble clef staff and a grand staff. Measure 41 features a melodic phrase in the treble and a bass line of eighth notes. Measure 42 continues the melodic phrase and bass line.

50 7

58

67

76

85

93



In der Westdeutschen Bibliothek in Marburg befindet sich unter den Beständen der ehemaligen Preußischen Staatsbibliothek in Abschrift eine *Sonata a Flauto Traverso e Cembalo Concertato* von Johann Christian Bach, dem jüngsten Sohn Johann Sebastians. Sie ist eine Triosonate, in der wie bei den ersten drei Flötensonaten des Vaters das Cembalo zwei Stimmen übernimmt. Da Johann Christian später nur noch Klaviersonaten mit begleitender Flöte geschrieben hat, liegt die Annahme nahe, daß das Werk aus früherer Zeit, vielleicht sogar aus seiner Berliner Lehrzeit bei Philipp Emanuel, stammt; die Notierung des Cembalos im Sopranschlüssel deutet auch darauf hin.

Natürlich klingt die Sonate am schönsten für Cembalo und Rokoko-Querflöte. Aber die Tonart erlaubt es ebenso, die Blockflöte heranzuziehen, und die beiden anderen Stimmen lassen sich auch auf Geige oder Oboe und Bratsche oder Cello spielen.

Die Ausgabe folgt in allem Wesentlichen streng der Vorlage, natürlich waren bei der Sorgfältigkeit, mit der solche alten Abschriften Bögen und *f-p*-Angaben behandeln, kleine Ergänzungen im Sinne der Konsequenz unvermeidlich. Durch Ausprobieren mit den Instrumenten (Flöte, Geige, Cembalo, Klavier) war der Herausgeber bemüht, überall zur musikalisch sinnvollen Lösung zu gelangen, im Zweifelsfall sind lieber zu wenig Zeichen gesetzt.

Die Bezifferung wurde — in Kleindruck — ausgesetzt, und auf Rat von Dr. W. Kolneder wurden auch sonst Füllnoten vorgeschlagen vor allem dort, wo der Satz bei nur zwei obligaten Stimmen zu dünn ist. Sie sind insbesondere zu spielen, wenn ein zweites Melodieinstrument die Cembalo-Oberstimme übernimmt; soweit bequem greifbar, sollten sie auch benutzt werden, wenn ein Cembalo beide Melodiestimmen wiedergibt. Auf dem Pianoforte würden die tiefen Füllnoten den Satz allerdings ungebührlich verdicken — wie überhaupt diese Ergänzungen als reine Vorschläge angesehen werden wollen, als Anregungen nur, wie man sich dem vermutlichen historischen Klangbild nähert, nach dem man aber nicht (auf Kosten lebendigen Spielens) zu sklavisch aufblicken sollte.

In the stock of the former Preußische Staatsbibliothek contained in the Westdeutsche Bibliothek at Marburg is a copy of a *Sonata a Flauto Traverso e Cembalo Concertato* by Johann Christian Bach, the youngest son of Johann Sebastian. It is a triosonata in which two parts are entrusted to the harpsichord, as in the first three flute sonatas by the composer's father. Since in later years Johann Christian wrote clavier sonatas only with an accompanying flute, it is safe to assume that the work dates from an early period, possibly even from the time when he was a pupil of Philipp Emanuel in Berlin, this is also suggested by the notation of the harpsichord in the soprano clef.

The sonata is naturally most effective when played on the harpsichord and the rococo transverse flute. However, the key in which it is written also permits the flute part to be played by a recorder and the other two parts on the violin or oboe and viola or cello.

In all important respects the edition adheres strictly to the original. In view of the care with which slurs and *f* and *p* indications were treated in such old copies, a few supplements for the sake of consistency were naturally unavoidable. By trying out the sonata with the instruments (flute, violin, harpsichord, piano) the editor has aimed to achieve a musically satisfactory solution wherever alternative possibilities appeared to exist; however, in cases of doubt he has preferred to include too few signs rather than too many.

The figured bass has been realized — in small print — and on the advice of Dr. W. Kolneder filling notes have also been suggested, especially in cases where the setting is too thin with only two obligato parts. These should especially be played when a second melodic instrument takes over the upper harpsichord part. In so far as this is comfortable, they should also be played when both melody parts are performed on the harpsichord. On the piano the low filling notes would make the setting unnecessarily stodgy, and indeed these supplements should be regarded as mere suggestions intended only to help towards what we assume to be a historically correct interpretation, and which should not, at the cost of lively performance, be followed too slavishly.

Dans le fonds provenant de l'ancienne Preussische Staatsbibliothek se trouve à Marburg, à la Westdeutsche Bibliothek, une copie d'une *Sonata a Flauto Traverso e Cembalo Concertato* de Jean-Chrétien Bach, le plus jeune fils de Jean-Sébastien. C'est une sonate en trio dans laquelle deux parties sont confiées au clavecin, comme c'est le cas dans les 3 premières sonates pour flûte du père. Jean-Chrétien n'ayant écrit plus tard que des sonates pour clavecin avec accompagnement de flûte, on est porté à croire que cette œuvre est d'une époque antérieure et date peut-être du temps où Jean-Chrétien travaillait à Berlin sous la direction de Philippe-Emmanuel. La notation du clavecin, en clef de soprano, confirmerait cette hypothèse.

Bien entendu, c'est jouée au clavecin avec une flûte traversière rococo que cette sonate sonne le mieux. La tessiture permet toutefois de la jouer sur la flûte à bec, les 2 autres voix peuvent être rendues par un violon ou hautbois et par l'alto ou le violoncelle.

Pour l'essentiel notre édition suit étroitement le texte original, mais on sait que les anciens n'étaient pas toujours très précis dans la transcription des liaisons et des signes dynamiques. Nos adjonctions n'ont consisté qu'à remettre de l'ordre dans la notation. Nous nous sommes efforcés de retrouver la solution qui donne musicalement la version la plus satisfaisante, elle a été essayée sur divers instruments, (flûte, violon, clavecin, piano...) mais dans les cas douteux nous avons préféré pêcher par défaut plutôt que par excès et nous avons renoncé à imposer notre solution.

Le chiffrage a été réalisé et gravé en petites notes. Sur le conseil du Dr. W. Kolneder nous avons ajouté des notes supplémentaires de remplissage là où l'écriture paraissait trop ténue, comme dans les passages où les 2 voix obligées jouent seules. On exécutera ces notes ajoutées en particulier dans le cas où la partie supérieure de clavecin sera confiée à un second instrument mélodique. On les jouera également lorsque le clavecin jouera deux parties mélodiques. Au piano les notes basses de remplissage alourdiraient inutilement la composition.

Ces adjonctions sont d'ailleurs de simples suggestions, indiquant dans quelle voie on doit rechercher la sonorité originale, on fera bien de ne pas s'y attacher servilement pour ne pas courir le risque de compromettre la vivacité de l'exécution.

Karl Marguerre