

JOH. SEB. BACH

TRIO A FLAUTO TRAVERSO,
VIOLINO E CEMBALO [BWV 1079/8]

Trio.

Largo.

Flauto traverso.

Violino.

Continuo.

6
6
5
6
6
6

[1.] Largo

Flauto traverso

Violino

Cembalo

5

9

13

Musical score for J.S. Bach's *Trio BWV 1079 n.8*. The score consists of four staves:

- Treble Staff:** Features melodic lines with various note heads and rests. Measure 17 includes grace notes and trills. Measures 21 and 25 show eighth-note patterns.
- Alto Staff:** Primarily harmonic, showing chords and sustained notes. Measure 21 includes a bass line with a bass clef.
- Bass Staff:** Harmonic, showing chords and sustained notes. Measure 21 includes a bass line with a bass clef.
- Cello/Bassoon Staff:** Harmonic, showing chords and sustained notes. Measure 21 includes a bass line with a bass clef.

Measure numbers 17, 21, 25, and 29 are visible at the beginning of each system. Measure 29 concludes the page.

4

33

37

41

45

[2.] Allegro

24

30

36

42

Musical score for J.S. Bach's *Trio BWV 1079 n.8*. The score consists of four staves (Violin, Viola, Cello/Bassoon, and Bassoon) across four systems (measures 48-53, 54-59, 60-65, and 66).

Measure 48: Violin: F#-G-A-G-F#-E-D-C-B-A-G. Viola: G-F-E-D-C-B-A-G-F-E-D. Cello/Bassoon: D-C-B-A-G-F-E-D-C-B-A-G. Bassoon: D-C-B-A-G-F-E-D-C-B-A-G.

Measure 54: Violin: E-D-C-B-A-G-F-E-D-C-B-A-G. Viola: G-F-E-D-C-B-A-G-F-E-D. Cello/Bassoon: D-C-B-A-G-F-E-D-C-B-A-G. Bassoon: D-C-B-A-G-F-E-D-C-B-A-G.

Measure 60: Violin: G-F-E-D-C-B-A-G-F-E-D-C-B-A-G. Viola: D-C-B-A-G-F-E-D-C-B-A-G. Cello/Bassoon: G-F-E-D-C-B-A-G-F-E-D-C-B-A-G. Bassoon: D-C-B-A-G-F-E-D-C-B-A-G.

Measure 66: Violin: G-F-E-D-C-B-A-G-F-E-D-C-B-A-G. Viola: D-C-B-A-G-F-E-D-C-B-A-G. Cello/Bassoon: G-F-E-D-C-B-A-G-F-E-D-C-B-A-G. Bassoon: D-C-B-A-G-F-E-D-C-B-A-G.

72

7 6 6 2 5 6 4 5 6 7 7 7 6 9 5

78

9 3 9 6 9 3 6 6 6 7 5 6 7

84

5 4 3 5 9 6 9 5 9 5 6 5 7 5 6 5 5 6 7 7

Fine.

91

5 2 6 3 6 6 5 6 7 7 6 5 4 2 6 5

Musical score for J.S. Bach's *Trio BWV 1079 n.8*. The score consists of four staves (two treble, one bass, and one continuo) and includes measure numbers 98, 105, 111, and 117.

Measure 98: The score features six measures of music. The bass and continuo provide harmonic support with sustained notes and chords. The upper voices (two treble staves) play rapid sixteenth-note patterns. Measure 98 concludes with a fermata over the bass line.

Measure 105: The score begins with a bassoon solo. Measures 105-107 show the bassoon playing eighth-note patterns against a harmonic background. Measures 108-110 show the bassoon continuing its eighth-note patterns.

Measure 111: The bassoon continues its eighth-note patterns. Measures 111-113 show the bassoon continuing its eighth-note patterns. Measures 114-116 show the bassoon continuing its eighth-note patterns.

Measure 117: The bassoon continues its eighth-note patterns. Measures 117-119 show the bassoon continuing its eighth-note patterns. Measures 120-122 show the bassoon continuing its eighth-note patterns.

10

123

129

135

141

J. S. Bach - Trio BWV 1079 n.8 - Rev: 1.5

147

153 Adagio Allegro

160

167 *Dal segno*

[3.] Andante

Musical score for J.S. Bach's Trio BWV 1079 n.8, Andante section, featuring three staves (Violin, Viola, Cello/Bass) in common time, 3 flats key signature, and dynamic markings like *p*, *f*, *ff*.

The score consists of eight staves of music, divided into four systems of two staves each. The top staff is Violin, the middle staff is Viola, and the bottom staff is Cello/Bass. The music begins with a dynamic of *p*. The first system ends with a dynamic of *f*. The second system begins with a dynamic of *p*. The third system begins with a dynamic of *p*. The fourth system begins with a dynamic of *f*. The fifth system begins with a dynamic of *p*. The sixth system begins with a dynamic of *p*. The seventh system begins with a dynamic of *f*. The eighth system begins with a dynamic of *p*.

11

14

16

19

22

3 4 6 5 7 5 6 5

6 7 4 6 6 6 5

24

6 6 6 6 6 6 6

6 6 6 6 6 6 5

26

6 7 4 6 6 5

6 7 4 6 6 5

28

3 4 5 7 4 9 8 7 8

3 4 5 7 4 9 8 7 8

[4.] Allegro

The image shows a page of sheet music for piano, consisting of six staves. The top staff uses a treble clef and a key signature of two flats. The second staff uses a bass clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one flat. The fourth staff uses a bass clef and a key signature of one flat. The fifth staff uses a treble clef and a key signature of one flat. The sixth staff uses a bass clef and a key signature of one flat. The music includes various dynamic markings such as 'tr' (trill), '[b]' (flat), and '[h]' (sharp). The page number '13' is located at the bottom left of the first staff.

25

$\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{3}{2}$ $\frac{5}{4}$ $\frac{4}{2}$

30

6 5 $\frac{4}{2} \frac{6}{5}$ $\frac{4}{2} \frac{6}{5}$ $\frac{4}{2} \frac{6}{5}$ $\frac{4}{2} \frac{6}{5}$ $\frac{9}{4} \frac{3}{2}$ $6 \quad 6$

35

$\frac{6}{5} \quad \frac{6}{6} \quad \frac{6}{5} \quad \frac{6}{6} \quad \frac{6}{5} \quad \frac{7}{5} \quad 6 \quad 5 \quad \frac{7}{5} \quad 5 \quad 7$

40

4 5 7 4 $\frac{7}{5}$ 4 $\frac{7}{5}$ 4 $\frac{7}{5}$ 8 7 4 3

45

50

55

60

65

70

75

80

84

6 5 6 6 5 6 6 5 6

88

7 7 5 6 4 4 7

92

5 4 6 7 6 7 4 6 6 5 4 5 6 5 6 5 4 2

96

5 3 6 4 6 4 6 5 7 4 2 7 5 4 6 7 5 4 6 6

100

tr

$\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 4 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

$\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 2 \end{matrix}$ $\begin{matrix} 14 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

104

$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

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$\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

109

$\begin{matrix} 9 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$

$\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$

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NOTE EDITORIALI

La fonte di riferimento è l'edizione della *Musikalisch Opfer* del 1885 curata dalla Bach-Gesellschaft zu Leipzig (Band 31, curatore Alfred Dörfel).

La realizzazione del basso continuo è attribuita a J. Ph. Kirnberger (v. Band 31 - Anhang). Qualche rara semplificazione nella mano destra del cembalo si è resa necessaria per difetti nella versione di LilyPond (2.10.33) riguardanti il trattamento della quarta voce sulla mano destra. L'attuale revisione non rimedia a questa limitazione.

Per le legature l'editore ha consultato anche la versione urtext pubblicata da G. Henle Verlag, 1976, che peraltro semplifica in maniera molto più invasiva il basso realizzato da Kirnberger.

Se non altrimenti indicato, i rari interventi dell'editore sono sempre tra parentesi [] o ().

In copertina si trova copia dell'incipit dell'edizione del 1885.

La versione 1.5 con un nuovo formato editoriale e la revisione generale delle legature e del basso numerato è stata pubblicata il 17 maggio 2013. la versione 1.0 è stata pubblicata il 6 marzo 2008.

EDITORIAL NOTES

Reference source is the 1885 edition of *Musikalisch Opfer*, Bach-Gesellschaft zu Leipzig (Band 31, editor Alfred Dörfel).

The figured bass is based on the realization attributed to J. Ph. Kirnberger (Band 31 - Anhang). In some rare cases the upper voice of continuo has been made simpler for limitations in LilyPond version (2.10.33), used for publishing version 1.0. These simplifications will be removed in future releases of the Trio.

The editor consulted the urtext edition published by G. Henle Verlag, 1976 regarding ties and slurs. This urtext edition simplifies even more the Kirnberger realization of continuo.

All editor additions are marked in brackets or with dashed lines.

Cover includes a copy of the incipit from the 1885 edition.

Version 1.5 with a new editorial format and a general revision of slurs, ties and bass figures has been published on May 17, 2013. Version 1.0 has been published on March 6, 2008.