

Johann Sebastian Bach
(1685 – 1750)

Badinerie

bearbeitet für
drei Blockflöten von
Martin Nitz

arranged for
three recorders

MOECK

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Vorwort

Dieses Arrangement fußt auf dem letzten Satz der Suite in h-Moll für Traversflöte und Orchester (BWV 1067) von J. S. Bach. Der solistische Anteil der Traversflöte, die der Blockflöte verwandt ist, inspirierte die vorliegende Bearbeitung.

J. S. Bachs Suite in h-Moll ist eine von geistreicher Behandlung der Materie und augenzwinkerndem Humor erfüllte Komposition, die den *Kirchenmusiker* Bach hier von einer ganz anderen Seite zeigt. Nicht zuletzt die *Badinerie* macht dieses deutlich: Ihre Überschrift – übersetzt: Spaß, Scherz – führt sie insofern zu Recht, als der ganze Satz aus fünf kurzen Motiven besteht, die puzzelartig miteinander kombiniert werden und so ständig für Überraschungen sorgen:

Der 2. Teil wiederholt, wie damals üblich, das Anfangsmotiv (= I) auf der Moll-Dominante, aber anstelle der darauf folgenden 16tel des 1. Teils (= II) steht hier eine abrupte harmonische Rückung (= V).

Ab T. 38/62 erklingt die Motiv-Kombination II + IV (wie im 1. Teil ab T. 10), hier jedoch gefolgt von Motiv III, das im 1. Teil eben jener Kombination vorausgeht!

Ein aus Motiv I abgeleiteter Gedanke (ab T. 48/72) mündet in einen *Neapolitanischen Sextakkord* (der für die Zeitgenossen Bachs als Ausdruck für Trauer galt). Er zitiert blitzschnell Motiv II; Motiv V schließt sich unvermutet an, und mit einer ebenso simplen wie genialen Umkehrung von Motiv I endet das Feuerwerk – allerdings nicht ohne einen „schmachtenden“ (und in diesem spritzigen Satz völlig überraschenden) Vorhalt im letzten Takt.

Preface

This arrangement is based on the last movement of the Suite in B minor for transverse flute and orchestra (BWV 1067) by J. S. Bach. The solo part for transverse flute, which is related to the recorder, inspired the present arrangement.

J. S. Bach's B-minor suite is an inspired composition, combining a brilliant treatment of the subject matter with a humorous twinkling of the eye. It shows quite another side of the *church musician* Bach – particularly in the *Badinerie*. The title of this movement – translated: fun, joke – is justified in so far as the whole movement consists of five short motifs which are combined with each other as in a jigsaw puzzle and thus continually cause surprises:

As was customary at the time, the 2nd part repeats the motif from the beginning (= I) in the minor dominant key, but instead of the following semiquavers of the 1st part (= II) there is an abrupt harmonic shift at this point (= V).

From bar 38/62 on, motifs II + IV are combined (as in part 1 from bar 10 on), but now followed by motif III, which in the first part preceded that combination!

An idea derived from motif I (as from bar 48/72) leads into a *Neapolitan sixth* (which was regarded by Bach's contemporaries as an expression for sorrow) It quotes just for a second motif II; motif V follows unexpectedly, and with a simple but brilliant inversion of motif I the fireworks are brought to an end – not without a “languishing” suspension in the last bar (totally surprising in this sparkling movement).

Translation: R. Grocock

Préface

Cet arrangement se base sur le dernier mouvement de la suite en si mineur pour flûte traversière et orchestre (BWV 1067) de J. S. Bach. C'est la partie soliste de flûte traversière, qui est de la même famille que le flûte à bec, qui a servie d'inspiration au présent arrangement.

La suite en si mineur de J. S. Bach est une composition riche et subtile, révélant une pointe d'humour, et qui met à découvert une facette complètement différente du compositeur de *musique d'église* qu'était Bach. Et cette facette est d'ailleurs bien dévoilée dans la *Badinerie*. Elle porte d'ailleurs bien son titre qui, traduit, signifie: amusement, plaisanterie, puisque l'ensemble du mouvement est composé de cinq thèmes courts qui, assemblés les uns aux autres comme un puzzle, ne cessent de réserver des surprises.

Comme c'était l'habitude à l'époque, la deuxième partie reprend le thème du début (= I) sur l'accord mineur de dominante, mais au lieu de la double croche suivante de la première (= II), on a ici une transition harmonique abrupte (= V).

A partir de la mesure 38/62, la combinaison des thèmes II + IV se fait entendre (comme dans la première partie à partir de la mesure 10). Cependant, dans le cas présent, elle est suivie du thème III qui précède justement, dans la première partie, cette combinaison! Une idée découlant du thème I (à partir de la mesure 48/72) débouche sur un accord de *sixte napolitaine* (qui, pour les contemporains de Bach, était l'expression du deuil). Cet accord reprend très rapidement le thème II; suit de façon inattendue le thème V et c'est sur une inversion tout aussi simple que géniale du thème I que se termine ce feu d'artifice – non sans un retard langoureux (et très surprenant dans ce mouvement plutôt pétillant) dans la dernière mesure.

Traduction: A. Rabin-Weller

Martin Nitz

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To avoid having to turn the page, please take out carefully the whole sheet.
Veuillez détacher ce feuillet pour éviter de devoir tourner la page.**

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bearbeitet für 3 Blockflöten von
Martin Nitz

J. S. Bach (1685-1750)

S
A
T

8

staccato

5

10

15

20

Musical score for measures 20-24. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including a trill (tr) in the bass staff at measure 24.

25

Musical score for measures 25-29. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats. The music continues with complex rhythmic patterns, including a trill (tr) in the bass staff at measure 28.

30

Musical score for measures 30-34. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats. The music continues with complex rhythmic patterns, including a trill (tr) in the bass staff at measure 34.

35

Musical score for measures 35-39. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats. The music continues with complex rhythmic patterns.

40

Musical notation for measures 40-44. The system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 40 starts with a forte dynamic (f) and a fermata over the first note. The music features eighth and sixteenth notes with various articulations. A trill (tr) is marked in measure 44.

45

Musical notation for measures 45-49. The system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats. Measure 45 starts with a forte dynamic (f) and a fermata. The music continues with eighth and sixteenth notes. Trills (tr) are marked in measures 47 and 49.

50

Musical notation for measures 50-54. The system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats. Measure 50 starts with a forte dynamic (f) and a fermata. The music features eighth and sixteenth notes with various articulations.

55

Musical notation for measures 55-59. The system consists of two staves, both in treble clef. The key signature has two flats. Measure 55 starts with a forte dynamic (f) and a fermata. The music features eighth and sixteenth notes.

60

8

f

This system contains measures 60 through 64. It features three staves. The top staff has a treble clef and a key signature of two flats. It begins with an eighth rest followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The middle staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes. A dynamic marking of *f* is placed below the first measure. The bottom staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes.

65

8

tr

This system contains measures 65 through 69. It features three staves. The top staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes, including a triplet of eighth notes. A trill marking (*tr*) is placed above the eighth measure. The middle staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes. The bottom staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes.

70

8

tr

tr

This system contains measures 70 through 74. It features three staves. The top staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes, including a triplet of eighth notes. Trill markings (*tr*) are placed above the first and fourth measures. The middle staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes. The bottom staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes.

75

8

This system contains measures 75 through 79. It features three staves. The top staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes, including a triplet of eighth notes. The middle staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes. The bottom staff has a treble clef and a key signature of two flats, starting with an eighth rest and a series of eighth notes.