

# Pieces for Recorder

The following pieces from the former website [www.floetennoten.net](http://www.floetennoten.net) are still available as PDF files and can be ordered as a free bonus (minimum order value for printed sheet music or PDF booklets: € 20.00 per bonus)

## 1. Theobald Boehm

### Etude op. 26 No. 14 for Treble Recorder solo

This is a romantic Caprice with a very lovely sound. Originally it was composed in E flat minor for the newly developed flutes which were equipped with the Boehm key mechanism. It is also the ideal exercise to practise a better dexterity on the recorder.

## 2. Johann Sebastian Bach

### Minuet and Badinerie from BWV 1067 for two Recorders

Bach's greatest hit for flute, the badinerie from orchestral suite no. 2 in B minor BWV 1067 is here arranged in combination with the corresponding minuet for treble recorder and voice-flute or tenor recorder. A part for voice-flute (tenor recorder in D) is added.

## 3. Ludwig van Beethoven

### Allegro in G major WoO 33a for Recorder trio ATB

In Vienna there were many lovers of mechanical clocks in the 18th century. Therefore Haydn, Mozart, Beethoven and other composers wrote pieces of music for these mechanical clocks. Today we know six compositions of Beethoven for this purpose. The most suitable for recorder trio (treble/alto, tenor and bass recorder) is the sparkling Allegro in G major, here in its origin key, its origin pitch and similar to its original timbre.

## 4. Nicolas Chédeville - Antonio Vivaldi

### Sonata Nr. 4 from «Il pastor fido» for Recorder trio ATB

Chédeville made a secret agreement with Jean-Noël Marchand to publish a collection of his own compositions as Antonio Vivaldi's op. 13, entitled *Il pastor fido*. Chédeville supplied the money and received the profits, all of which was attested to in a notarial act by Marchand in 1749. (source: wikipedia) The 4th Sonata in A major from this collection was transposed up a minor third and arranged for recorder trio (treble/alto, tenor and bass recorder).

## 5. Johann Joseph Fux

### Six little Fugues for Recorder trio SAT

These three part fugues are simple examples from the composition teaching book *Gradus ad Parnassum*, which was written in the baroque era. Many old masters like Haydn, Mozart, Beethoven and Schubert learned from this book. The fugues can be played with the descant/soprano- and treble/alto recorder as well as with the tenor recorder; however they sound better played on recorders which sound an octave lower.

## 6. Leopold Mozart

### Entrée and two Minuets for Recorder trio SAT

From Father's little book of music for his children Wolferl and Nannerl are these three pretty pieces for descant/soprano, treble/alto and tenor recorder.

## 7. Adrian Willaert

### Two Ricercari for Recorder trio ATB

In the middle of the 16th century, a series of artful ricercari were created by Adrian Willaert and set standards. Here are two of the most beautiful fantasies from the collection *Fantasie ricercari contrapunti a tre voci* arranged for three recorders (treble/alto, tenor, bass recorder). Note values and keys remain original.

## 8. Antonio Bertali

### Sonata à 5 Flautae for Recorder ensemble (TTBGbKb)

Antonio Bertali, born in 1605 in Verona, was in the 17th Century one of the most important musical personalities at the Viennese Court. The present Sonatella, originally composed for strings and figured bass, exists also in an original version for five recorders with basso continuo by Bertali. The part of the quart-bass recorder exists twice: notated with treble clef and bass clef.

## 9. Edvard Grieg

### Sarabande and Gavotte from *The Holberg Suite in olden style* for Recorder quartet

To the 200th birthday of the baroque poet Ludvig Holberg in 1884, Grieg composed a suite in the *olden style*. Two movements of this suite are arranged for a recorder quartet: treble/alto, two tenor and quart-bass.

## 10. Henry Purcell

### Canon-Chacony *Two in one upon a Ground* for two Treble and Bass recorder

This beautiful chacony for two treble recorders and figured bass is composed by Purcell as a very artful canon. It is from the third act of the opera "the prophetess, or the history of dioclesian". If you take a bass recorder for the "chacony-ground", you get a nice recorder trio. For better use, the bass part is figured with basso continuo instruments. Accord symbols are added.