

Johann Wilhelm Furchheim

c. 1635–1682

Suite à 5

Düben collection IMHS 3:12

Arranged for recorders and basso continuo

by

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Score

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Præludium

Johann Wilhelm Furchheim (c. 1635–1682)

Descant

Treble 1

Treble 2
(Tenor 1)

Tenor 2

Bass

Basso continuo

9

De

Tr1

Tr2

Tn

Ba

Bc

Alemande

De

Tr1

Tr2

Tn

Ba

Bc

5

De

Tr1

Tr2

Tn

Ba

Bc

9

This section contains six staves for different instruments. The top three staves (De, Tr1, Tr2) are in treble clef, while the bottom three (Tn, Ba, Bc) are in bass clef. The music consists of eighth and sixteenth note patterns.

De: Treble clef, mostly eighth notes.

Tr1: Treble clef, eighth and sixteenth notes.

Tr2: Treble clef, eighth and sixteenth notes.

Tn: Bass clef, mostly eighth notes.

Ba: Bass clef, mostly eighth notes.

Bc: Bass clef, mostly eighth notes.

13

This section continues with six staves. The instrumentation remains the same: De, Tr1, Tr2, Tn, Ba, and Bc. The music features eighth and sixteenth note patterns, with some measure 13 starting with a rest.

De: Treble clef, eighth and sixteenth notes.

Tr1: Treble clef, eighth and sixteenth notes.

Tr2: Treble clef, eighth and sixteenth notes.

Tn: Bass clef, eighth and sixteenth notes.

Ba: Bass clef, eighth and sixteenth notes.

Bc: Bass clef, mostly eighth notes.

Courant

De

Tr1

Tr2

Tn

Ba

Bc

De

Tr1

Tr2

Tn

Ba

Bc

13

De

Tr1

Tr2

Tn

Ba

Bc

19

De

Tr1

Tr2

Tn

Ba

Bc

Saraband

De

Tr1

Tr2

Tn

Ba

Bc

8

De

Tr1

Tr2

Tn

Ba

Bc

Gigue

De

Tr1

Tr2

Tn

Ba

Bc

This section contains six staves of musical notation for a string quartet. The instruments are labeled on the left: De (Duo), Tr1 (Trombone 1), Tr2 (Trombone 2), Tn (Tuba), Ba (Bassoon), and Bc (Bassoon). The music is in common time (indicated by '3/4'). The notes are primarily eighth and sixteenth notes. Measures 1-10 show a rhythmic pattern where each instrument plays a different note at different times, creating a complex harmonic texture.

11

De

Tr1

Tr2

Tn

Ba

Bc

This section continues the musical score for measures 11 through 18. The instrumentation remains the same: De, Tr1, Tr2, Tn, Ba, and Bc. The music is in common time (3/4). Measures 11-18 feature more sustained notes and some eighth-note patterns, particularly in the brass and woodwind sections. Measure 18 concludes with a final chord.

21

De

Tr1

Tr2

Tn

Ba

Bc

This section contains six staves. Staves 1-4 (De, Tr1, Tr2, Tn) play eighth-note patterns primarily on the first and third beats. Stave 5 (Ba) plays quarter notes on the first beat. Stave 6 (Bc) plays eighth-note chords on the first beat.

30

De

Tr1

Tr2

Tn

Ba

Bc

This section contains six staves. Staves 1-4 (De, Tr1, Tr2, Tn) play eighth-note patterns primarily on the first and third beats. Stave 5 (Ba) plays quarter notes on the first beat. Stave 6 (Bc) plays eighth-note chords on the first beat. Measures 35-38 feature melodic lines with grace notes and slurs.

10

39

De Tr1 Tr2 Tn Ba

Bc

48

De Tr1 Tr2 Tn Ba

Bc

57

This musical score page contains six staves, each representing a different instrument or voice part. The parts are: De (Treble clef), Tr1 (Treble clef), Tr2 (Treble clef), Tn (Treble clef), Ba (Bass clef), and Bc (Bass clef). The score is divided into two sections by a vertical bar line. The first section (measures 57-65) consists of ten measures. In the first measure, De has a dotted half note. Tr1 has a dotted quarter note. Tr2 has a dotted quarter note. Tn has a dotted quarter note. Ba has a dotted quarter note. Bc has a dotted quarter note. In the second measure, De has a eighth note followed by a sixteenth note. Tr1 has a eighth note followed by a sixteenth note. Tr2 has a eighth note followed by a sixteenth note. Tn has a eighth note followed by a sixteenth note. Ba has a eighth note followed by a sixteenth note. Bc has a eighth note followed by a sixteenth note. This pattern repeats for the remaining eight measures of the section.

66

This musical score page contains six staves, each representing a different instrument or voice part. The parts are: De (Treble clef), Tr1 (Treble clef), Tr2 (Treble clef), Tn (Treble clef), Ba (Bass clef), and Bc (Bass clef). The score is divided into two sections by a vertical bar line. The first section (measures 57-65) consists of ten measures. In the first measure, De has a eighth note followed by a sixteenth note. Tr1 has a eighth note followed by a sixteenth note. Tr2 has a eighth note followed by a sixteenth note. Tn has a eighth note followed by a sixteenth note. Ba has a eighth note followed by a sixteenth note. Bc has a eighth note followed by a sixteenth note. This pattern repeats for the remaining eight measures of the section.

This suite is an arrangement for recorders and b.c. of Johan Wilhelm Furchheim's original work in b minor based on Johan Tufvesson's urtext edition (<http://www.lysator.liu.se/~tuben/scores/fsa5312/fsa5312.ps>). It has been transposed a whole tone down to a minor and as the range of recorders is limited compared to that of the string instruments for which the suite was composed quite a few octave changes have been made, especially in the bass recorder part. For the same reason some passages have been moved from one part to another, for example in the gigue.

The harpsichord realization of the originally unfigured basso continuo part has been added by the editors.

Johan Wilhelm Furchheim (c. 1635–1682) lived in Dresden. 1655 he was appointed violinist at the court orchestra and later became organist and master of chapel. He was considered one of the most outstanding composers of violin music of his time. The current suite is part of a manuscript containing 3–7 part sonatas found in the Swedish town Uppsala (Düben collection IMHS 3:12).

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