

Wilhelm Friedemann
BACH

Duette für zwei Flöten

Heft 1: Duette I–III

BR-WFB: B 1–3 (Fk 54, 55, 59)

herausgegeben von / edited by
Peter Wollny

In Verbindung mit dem Forschungsprojekt Bach-Repertorium
an der Sächsischen Akademie der Wissenschaften zu Leipzig

Einzelausgabe aus Band 3 der Gesamtausgabe

Stuttgarter Bach-Ausgaben · Urtext

Spielpartitur / Performance score



Carus 32.201

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Die vorliegende Ausgabe besteht aus zwei Exemplaren der
Spielpartitur.

Vorwort

Das erhaltene Kammermusikwerk Wilhelm Friedemann Bachs umfasst zum einen Duette für zwei gleiche Instrumente (sechs Flöten-, drei Bratschenduette), zum anderen sieben Sonaten für Soloinstrument(e) und Basso continuo, davon zwei Flöten- sowie fünf Triosonaten. Möglicherweise bilden die greifbaren Kompositionen nur einen kleinen Teil des ehemals Vorhandenen. Auf größere Verluste deuten etwa die in Katalogen des Leipziger Musikalienhändlers Johann Gottlob Immanuel Breitkopf (1761, 1763) zu findenden Incipits von drei verschollenen Flötensonaten.

Die sechs Flötenduette sind offenbar als eine geschlossene Werkserie konzipiert. Gleichwohl zeigen die Quellen, dass die ersten vier Duette bereits um 1740–1745 in Dresden entstanden sind, während die beiden anderen (BR-WFB: B 5 und 6) offenbar erst in der Berliner Zeit um 1775 nachkomponiert wurden – vielleicht in der (dann aber nicht realisierten) Absicht, eine Serie von sechs gleichartigen Werken zu veröffentlichen. Der Bach-Schüler Johann Philipp Kirnberger rühmte die Flötenduette W. F. Bachs in seiner Abhandlung *Die Kunst des reinen Satzes in der Musik* (1771) als Muster des zweistimmigen Satzes:

Dieser zweistimmige Satz auf zwey Flöten, oder andern gleichtönenden Instrumenten, oder Stimmen, ist wegen der Schwürigkeit, daß eine dritte Stimme nicht dabey vermißt werde, so schwer, daß ich von dieser Art nur des Herrn W. Friedemann Bachs, ältesten Sohns des J. S. Bachs, Flötenduette kenne, die als vollkommene Muster zur Richtschnur dieses Satzes dienen können. Viele Duetten sind der Gefahr unterworfen, daß mehr als eine Stimme dazu könne gesetzt werden.

Die sechs Werke offenbaren W. F. Bachs souveräne Beherrschung der kontrapunktischen Satztechnik. Der kompromisslos professionelle Anspruch dokumentiert sich in den polyphonen und harmonischen Kühnheiten der Stücke ebenso wie in den technischen Schwierigkeiten, die Bach den Ausführenden abverlangt. Im zweistimmigen Satz hat wohl kaum ein Komponist seit J. S. Bach ein so hohes Maß an harmonischer Wendigkeit, melodischer Geschmeidigkeit und formaler Eleganz entwickelt wie Wilhelm Friedemann in diesen sechs Kompositionen, die in gewissem Sinne eine Bilanz seines Lebenswerks darstellen. In verschiedenen Sätzen finden sich Anspielungen an früher Geschaffenes, verborgene Zitate, vorbeihuschende Reminiscenzen: Der Schlusssatz des Duets G-Dur (B 2) etwa ist die Bearbeitung einer in den 1730er Jahren entstandenen Gigue für Cembalo, die Friedemanns Stiefmutter Anna Magdalena Bach sich um 1739 kopiert hatte und der daher vielleicht eine besondere biographische Bedeutung zukommt. Das Finale des Duets f-Moll (B 6) zitiert das Thema einer dreistimmigen Klavierfuge, die Wilhelm Friedemann 1778 Prinzessin Anna Amalia gewidmet hatte. Der klagen- de Ton mancher langsamen Sätze im 3/4-Takt schließlich erinnert an die Mittelsätze der Cembalo-Konzerte und -Sonaten der Dresdner Zeit.

Peter Wollny

Foreword

The surviving chamber music works by Wilhelm Friedemann Bach contains, on the one hand, duets for two instruments of the same kind without basso continuo (six flute duets, three duets for violas), on the other hand seven sonatas for one or two solo instruments and basso continuo (five trio sonatas and two flute sonatas). It is possible that the available compositions constitute only a small portion of the composer's output that was formerly accessible. Incipits found in the catalogs of the Leipzig sheet music seller Johann Gottlob Immanuel Breitkopf (1761, 1763) indicate that large losses had occurred, including three missing flute sonatas.

The six flute duets were obviously conceived as a self-contained set of works. However, the sources indicate that the first four duets were already composed in Dresden between 1740 and 1745, while the other two (BR-WFB: B 5 and 6) were obviously composed during the Berlin period, circa 1775 – perhaps with the intention (that was then not realized) of publishing a series of six kindred works. Johann Philipp Kirnberger, a student of Bach's, praised W. F. Bach's flute duets in his treatise *Die Kunst des reinen Satzes in der Musik* (1771) as perfect examples of two-part writing:

This two-voice setting for two flutes or two other instruments or voices sounding the same, in which because of its difficulty a third voice is not missed at all, is so difficult that of this type I know only the flute duets of Herr W. Friedemann Bach, the eldest son of J. S. Bach, which can be regarded as perfect models and exemplary of this type of setting. Many duets suffer from the weakness that more than one part could be added.

The six works reveal W. F. Bach's supreme mastery of contrapuntal writing. The uncompromising professional standards are documented in the harmonic and polyphonic audacity of the pieces, just as they are in the technical difficulties that Bach demands of performers. Almost no other composer since J. S. Bach has developed the art of two-part writing, with such a high degree of harmonic agility, melodic flow and formal elegance, to the level that Wilhelm Friedemann Bach achieved in these six compositions which, in a certain sense, represent a summation of his life's work. References to earlier works, hidden quotations and fleeting reminiscences are to be found in various movements. The final movement of the Duet B 2 is an arrangement of a gigue for harpsichord, composed in the 1730s, which Friedemann's step-mother Anna Magdalena had copied in 1739 and which may therefore have special biographical significance. The finale of the Duet B 6 quotes the theme of a three voice piano fugue that Wilhelm Friedemann dedicated to Princess Anna Amalia in 1778. The plaintive tone of some of the slow movements in 3/4 meter is reminiscent of the middle movements of the harpsichord concertos and sonatas of the Dresden period.

Peter Wollny

Translation: Elizabeth Robinson

Sonata I e-Moll

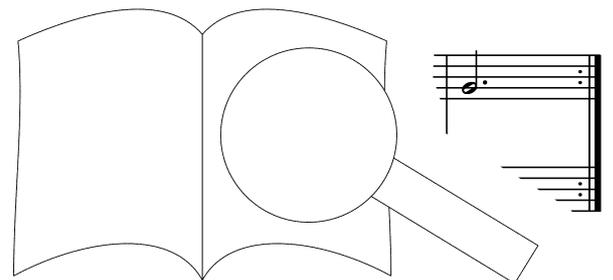
RB-WFB: B 1 (Fk 54)

Wilhelm Friedemann Bach

1710–1784

Flauto I

Flauto II



25

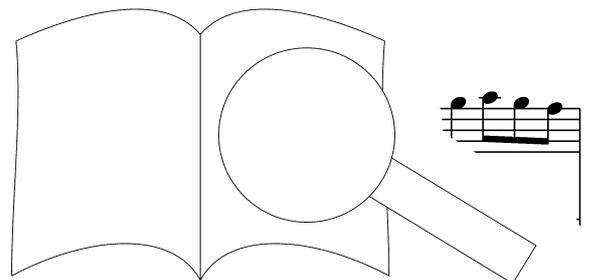
30

35

39

42

45



54

Musical notation for measures 54-57. Treble and bass staves with notes and rests.

58

Musical notation for measures 58-62. Treble and bass staves with notes and rests.

63

Musical notation for measures 63-65. Treble and bass staves with notes and rests.

66

Musical notation for measures 66-70. Treble and bass staves with notes and rests.

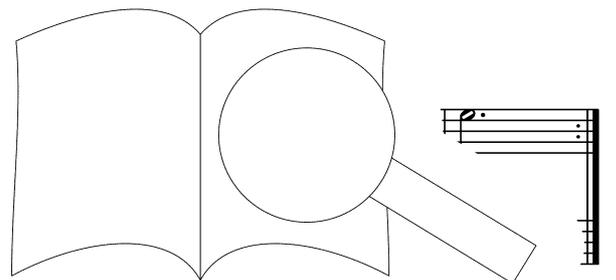
71

Musical notation for measures 71-73. Treble and bass staves with notes and rests.

74

Musical notation for measures 74-76. Treble and bass staves with notes and rests.

Musical notation for measures 77-79. Treble and bass staves with notes and rests.



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Larghetto

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 1 starts with a treble clef and a whole note F#. Measure 2 has a repeat sign. Measures 3-6 contain various rhythmic patterns, including eighth and sixteenth notes, and a trill (tr) in measure 5. A triplet of eighth notes is marked with a '3' in measure 6.

Musical notation for measures 7-11. Measure 7 begins with a treble clef and a whole note F#. Measures 8-11 feature a series of eighth notes in the treble clef and a trill (tr) in measure 11.

Musical notation for measures 12-19. Measure 12 starts with a treble clef and a whole note F#. Measures 13-19 contain eighth and sixteenth notes, with trills (tr) in measures 12 and 18.

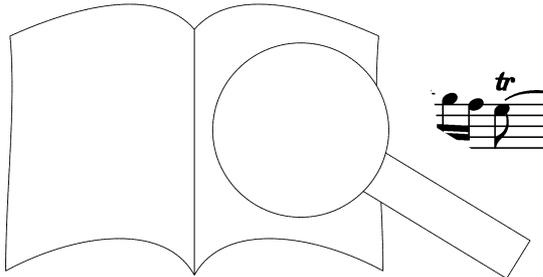
Musical notation for measures 20-26. Measure 20 begins with a treble clef and a whole note F#. Measures 21-26 feature eighth and sixteenth notes with various articulations.

Musical notation for measures 27-33. Measure 27 starts with a treble clef and a whole note F#. Measures 28-33 contain eighth and sixteenth notes, with first and second endings marked '1.' and '2.' in measure 28.

Vivace

Musical notation for measures 34-40. Measure 34 begins with a treble clef and a whole note F#. Measures 35-40 feature eighth and sixteenth notes with various articulations.

Musical notation for measures 41-47. Measure 41 starts with a treble clef and a whole note F#. Measures 42-47 contain eighth and sixteenth notes, with a trill (tr) in measure 47.



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14

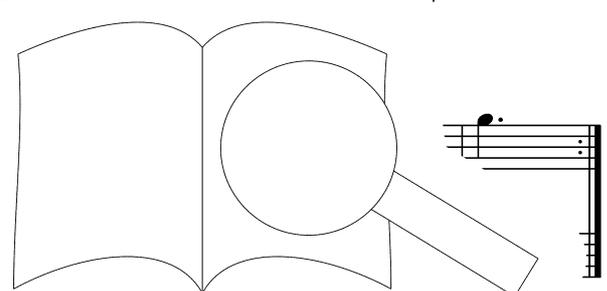
19

23

27

31

36



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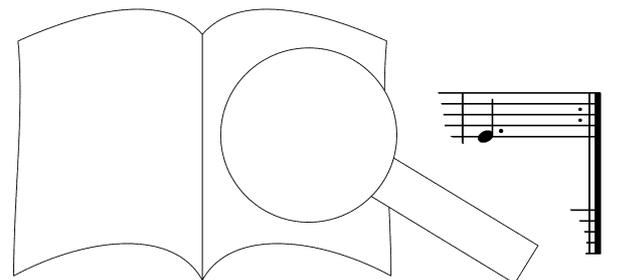
79

86

92

99

102



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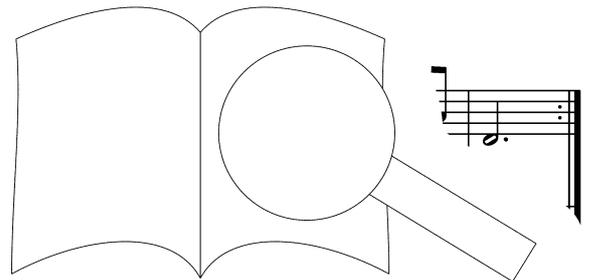
Sonata II G-Dur

RB-WFB: B 2 (Fk 59)

Allegro ma non troppo

Flauto I

Flauto II



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21

Musical notation for measures 21-22, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes.

23

Musical notation for measures 23-24, continuing the melody from the previous system.

26

Musical notation for measures 26-27, including trills (tr) in measures 26 and 27.

29

Musical notation for measures 29-30, featuring a trill (tr) in measure 29.

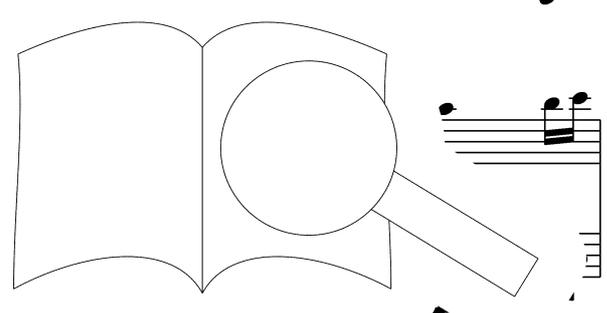
32

Musical notation for measures 32-33, including a trill (tr) in measure 32.

35

Musical notation for measures 35-36, including a trill (tr) in measure 35.

Musical notation for measures 37-38, including a trill (tr) in measure 37.



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41

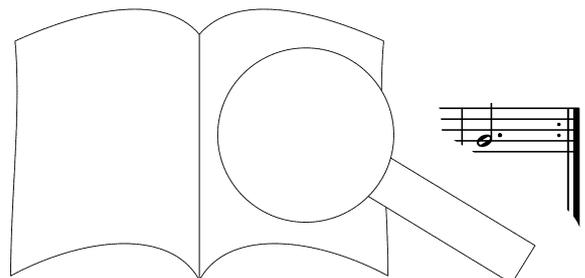
44

49

52

55

59



Cantabile

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The melody features a trill (tr) in measure 2 and another in measure 5. The bass line provides a steady accompaniment.

Musical notation for measures 7-12. The melody continues with a trill (tr) in measure 11. The bass line features a trill (tr) in measure 8.

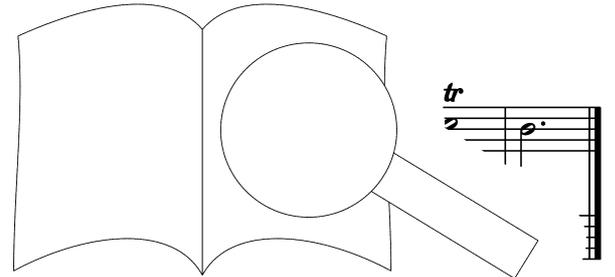
Musical notation for measures 13-19. The melody includes a trill (tr) in measure 15. The bass line has a trill (tr) in measure 17.

Musical notation for measures 20-25. The melody features a trill (tr) in measure 22. The bass line has a trill (tr) in measure 24.

Musical notation for measures 26-31. The melody includes a trill (tr) in measure 28. The bass line has a trill (tr) in measure 30.

Musical notation for measures 32-37. The melody features a trill (tr) in measure 33. The bass line has a trill (tr) in measure 35.

Musical notation for measures 38-43. The melody includes a trill (tr) in measure 40. The bass line has a trill (tr) in measure 42.



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Allabreve

Musical notation for measures 1-7. The piece is in G major (one sharp) and 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of quarter and eighth notes with some rests.

Musical notation for measures 8-15. The melody continues with eighth-note patterns and rests. The bass line provides a steady accompaniment.

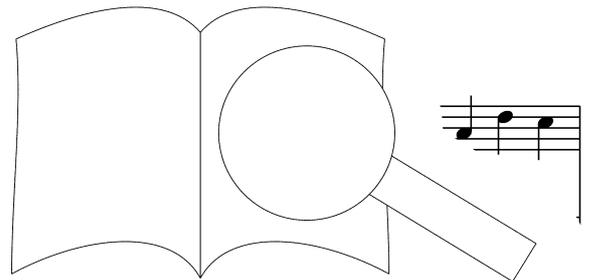
Musical notation for measures 16-21. The melody becomes more active with sixteenth-note runs. The bass line continues with quarter notes.

Musical notation for measures 22-27. The melody features a series of eighth notes. The bass line has some rests and quarter notes.

Musical notation for measures 28-33. The melody has a more melodic feel with some longer notes. The bass line continues with quarter notes.

Musical notation for measures 34-39. The melody continues with eighth-note patterns. The bass line has some rests and quarter notes.

Musical notation for measures 40-45. The melody features a series of eighth notes. The bass line continues with quarter notes.



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47

Musical notation for measures 47-53, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

54

Musical notation for measures 54-59, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

60

Musical notation for measures 60-64, showing a continuation of the musical theme with some melodic variation.

65

Musical notation for measures 65-70, featuring a more active melodic line in the treble staff.

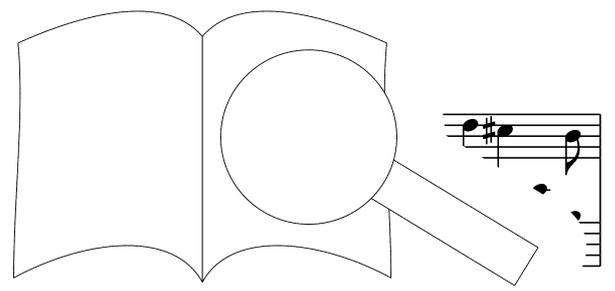
71

Musical notation for measures 71-76, concluding the section with a final cadence in both staves.

Gigue Allegro

Musical notation for the beginning of the Gigue, marked 'Allegro'. It features a treble and bass staff with a key signature of one sharp (F#) and a 3/8 time signature. The melody is characterized by eighth and sixteenth notes.

Musical notation for the end of the Gigue, showing the final few measures of the piece.



13

Musical notation for measures 13-18, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with rests.

19

Musical notation for measures 19-25, continuing the piece with similar rhythmic patterns and note values.

26

Musical notation for measures 26-32, including a repeat sign at the beginning of the system.

33

Musical notation for measures 33-39, showing a continuation of the melodic and harmonic material.

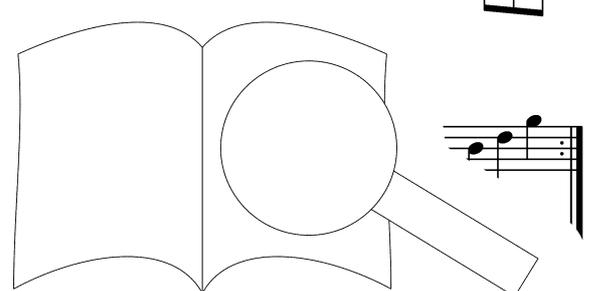
40

Musical notation for measures 40-46, featuring a variety of note values and rests.

47

Musical notation for measures 47-53, with a first ending bracket at the end of the system.

Musical notation for measures 54-60, concluding the piece with a final cadence.



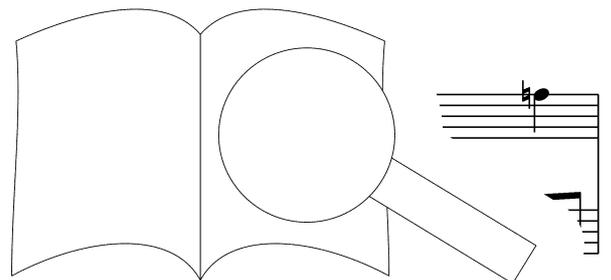
Sonata III (Duetto) Es-D

RB-WFB: B 3 (Fk 55)

Allegro

Flauto I

Flauto II



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30

Musical notation for measures 30-34. Treble and bass staves with notes and rests.

35

Musical notation for measures 35-39. Treble and bass staves with notes and rests.

40

Musical notation for measures 40-44. Treble and bass staves with notes and rests.

45

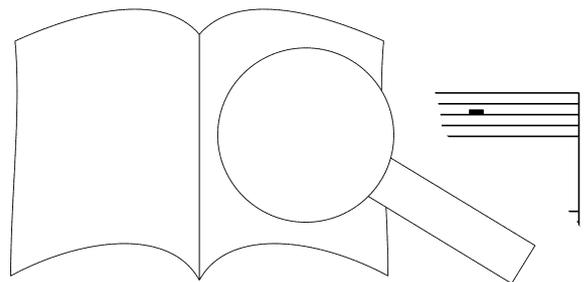
Musical notation for measures 45-49. Treble and bass staves with notes and rests.

50

Musical notation for measures 50-54. Treble and bass staves with notes and rests.

55

Musical notation for measures 55-59. Treble and bass staves with notes and rests.



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60

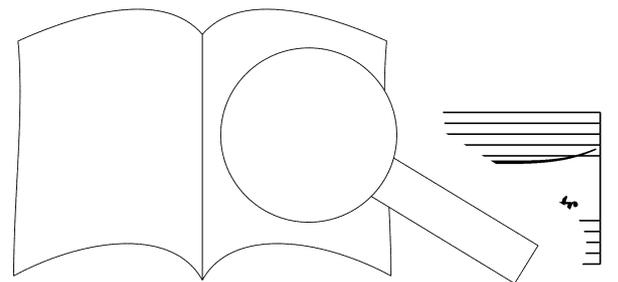
65

70

76

81

86



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98 *tr*

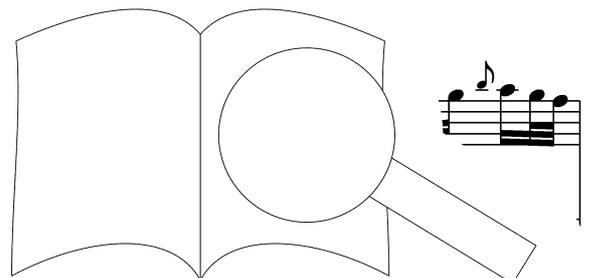
103

Adagio ma non molto

7

13

19



31

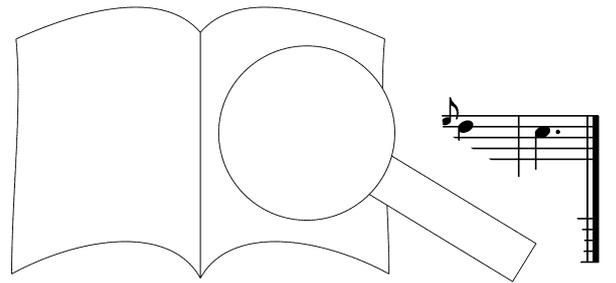
37

42

48

54

61



Presto

Musical notation for measures 1-7. The piece is in 2/4 time with a key signature of two flats. Measure 1 features a trill (tr) on the first staff. The notation includes various rhythmic patterns and articulation marks.

Musical notation for measures 8-12. Measure 8 is marked with an '8' above the staff. A trill (tr) is present in measure 10. The notation continues with complex rhythmic figures.

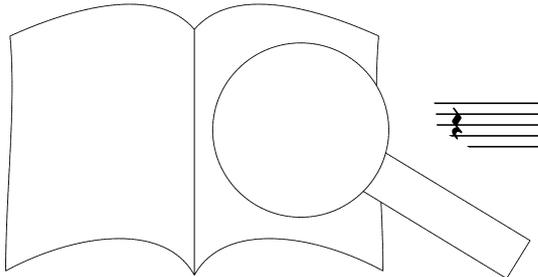
Musical notation for measures 13-18. Measure 13 is marked with a '13' above the staff. The notation shows a continuation of the intricate rhythmic patterns.

Musical notation for measures 19-24. Measure 19 is marked with a '19' above the staff. The notation includes various rhythmic patterns and articulation marks.

Musical notation for measures 25-30. Measure 25 is marked with a '25' above the staff. A trill (tr) is present in measure 25. The notation continues with complex rhythmic figures.

Musical notation for measures 31-36. Measure 31 is marked with a '31' above the staff. The notation shows a continuation of the intricate rhythmic patterns.

Musical notation for measures 37-42. The notation continues with complex rhythmic figures and articulation marks.



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42

Musical notation for measures 42-47, featuring a treble and bass staff with various notes, rests, and trills (tr).

48

Musical notation for measures 48-52, featuring a treble and bass staff with various notes, rests, and trills (tr).

53

Musical notation for measures 53-57, featuring a treble and bass staff with various notes, rests, and trills (tr).

58

Musical notation for measures 58-63, featuring a treble and bass staff with various notes, rests, and trills (tr).

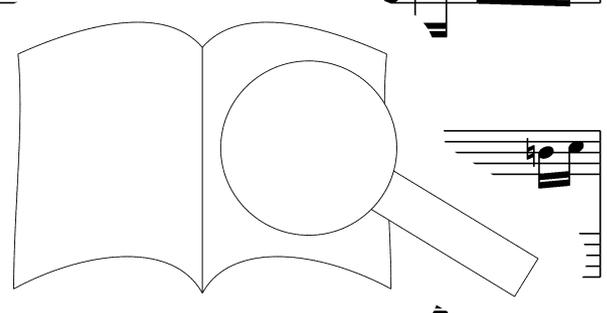
64

Musical notation for measures 64-69, featuring a treble and bass staff with various notes, rests, and trills (tr).

70

Musical notation for measures 70-75, featuring a treble and bass staff with various notes, rests, and trills (tr).

Musical notation for measures 76-81, featuring a treble and bass staff with various notes, rests, and trills (tr).



80

Musical notation for measures 80-84, featuring a treble and bass staff with various rhythmic patterns and accidentals.

85

Musical notation for measures 85-90, continuing the piece with complex rhythmic structures.

91

Musical notation for measures 91-96, including a trill (tr.) in measure 91.

97

Musical notation for measures 97-101, showing a continuation of the melodic and harmonic themes.

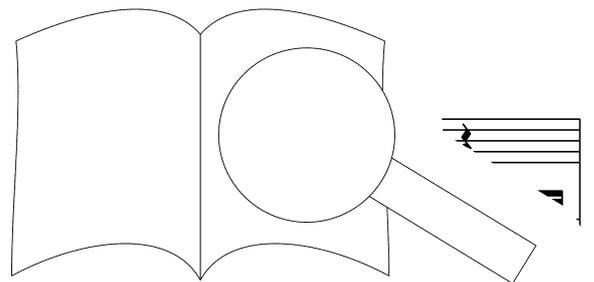
102

Musical notation for measures 102-106, featuring a variety of note values and rests.

107

Musical notation for measures 107-111, including a trill (tr.) in measure 111.

Musical notation for measures 112-116, concluding the page with a trill (tr.) in measure 116.

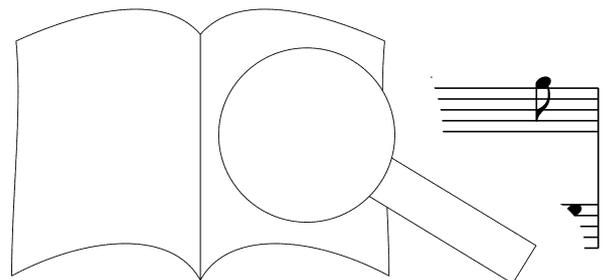


117

122

127

136



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146

Musical notation for measures 146-150. Treble and bass staves with notes and rests.

151

Musical notation for measures 151-155. Treble and bass staves with notes and rests. Trills are marked with 'tr'.

156

Musical notation for measures 156-160. Treble and bass staves with notes and rests. Trills are marked with 'tr'.

161

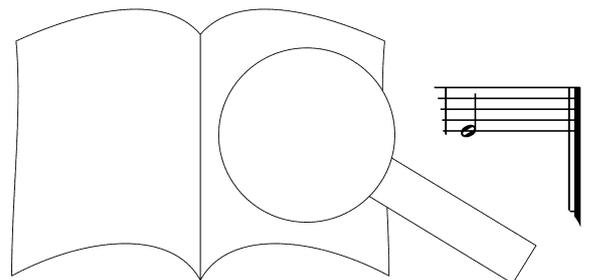
Musical notation for measures 161-164. Treble and bass staves with notes and rests.

165

Musical notation for measures 165-169. Treble and bass staves with notes and rests.

170

Musical notation for measures 170-174. Treble and bass staves with notes and rests.



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 - Fünf Suiten / Bfl f¹ (Fl) 29.133
 - Melodram 29.141
 Dohn: Acht Momente für Flöte solo 17.083
 - Fantasie Caprice Vivaldi / Fl (Picc), Pfte 17.086
 - Kaktus für Flöte solo 17.084
 - Skizze für Flöte solo 17.085
 Eben: Komposition für Querflöte solo (2000) 17.092
 Feldmann: sexe-tuor (1995/2000)
 Picc, Zuspil-CD 16.318/20
 - «tellement froid que» (géorgiques I) / Bfl, Elektronik 16.310
 Neue Choralmusik für Querflöte solo 13.069
 Rentzsch: Zwei Stücke für Querflöte (1979/80) 17.093

Querflöte und Tasteninstrument

Bach, J. S.: 8 Choralvorspiele (arr. Bornefeld) 29.188
 - Orchestersuite Nr. 2 in h (arr. Petrenz) / Fl, Cemb 17.007
 - Sonate in c aus: „Musikalisches Opfer“ BWV 1079 16.038
 Bach, W. F.: 2 Sonaten in e und f / Fl, Bc 32.217
 Bornefeld: Choralsonate „Auf meinen lieben Gott“ 29.072
 Braun: Kommet, ihr Hirten. Weihnachtslieder 17.102/10
 Brehme: Sonata piccola in E op. 40 / Fl, Pfte 16.002
 Van Buren: Und alle Zeit ward Gegenwart / Fl, Org 17.082
 Ehardt: Choralvorspiel „Dir, dir Jehova“ / Ob (Fl), Org 13.032
 Feldmann: «Interaktionen» / Fl, Pfte 16.331
 Gümbel: Drei Chansons / Fl, Cemb 16.010
 Hook: Six Sonatas for flute with piano 17.099
 Krebs: Fantasie in D / Fl, Org in 13.056
 Kretzschmar: Concerto (1984) / Fl, Org 16.034
 Kuhlau: Variationen über ein schottisches Lied op. 104 16.027
 Locatelli: Drei Sonaten op. 2 / Fl, Bc 17.098
 Marks: Partita „In dir ist Freude“ / Fl (Bfl f¹), Org 13.050
 - Partita „Nun singet und seid froh“ / Bfl f¹ (Fl), Org 13.053
 Quantz: Sonate in D QV 1:44 / Fl, Bc \diamond 17.004
 - Sonate in G QV 1:110 / Fl, Bc \diamond 17.005
 - Sonate in a QV 1:147 / Fl, Bc 17.006
 Rheinberger: Rhapsodie in h WoO 27 / Fl (VI), Pfte 40.595
 Rössler: Capriccio / Bfl c² (Ob, Fl), Pfte, [Vc (Fg)] 11.130
 Silcher: Zwei Divertissements (... aus: Freischütz) \diamond 80.122
 - Variationen über „Nel cor più non mi sento“ 80.123
 Tag: Drei Choralbearbeitungen
 Ob (Tr, Cor, Fl), Org 13.022
 Telemann: Vier neue Sonaten / Fl, Bc 39.802 + 39.803
 Weber: Romanza siciliana, op. posth. / Fl, Pfte 16.015
 Weiß: Zwei Sonaten / Fl, Bc 16.032
 Wurz: Querflötenschule. Spielbuch 2 / Fl, Pfte 17.000/40

Konzerte für Querflöte

Bach, J. Chr.: Flötenkonzert in D Warb C 79 38.404
 Bach, W. F.: Concerto in D BR C15 / Fl, 2 VI, Va, Bc \diamond 32.315
 Quantz: Concerto in e QV 5:116 / Fl, 2 VI, Va, Bc \diamond 17.000
 - Concerto in Es QV 5:89 / Fl, 2 VI, Va, Bc Δ \diamond 17.012

- Concerto in F QV 5:162 / Fl, 2 VI, Va, Bc \diamond 17.003
 - Concerto in F QV 5:149 / Fl, 2 VI, Va, Bc \diamond 17.011
 - Concerto in G QV 5:178 / Fl, 2 VI, Va, Bc \diamond 17.009
 - Concerto in a QV 5:236 / Fl, 2 VI, Va, Bc \diamond 17.010
 Rentzsch: Flötenkonzert (1982)
 Fl, 2 VI, 2 Va, 2 Vc, Cb 17.095
 Richter: Concerto in G \diamond 17.022
 Telemann: Konzert in G (Grillen-Symphonie) / Fl (Picc)
 Ob, Chalumeau (Cl), 1–2 VI, Va, Vc, 2 Cb, Bc 39.801

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Erbach, Graf zu: 3 Divertissements / 2 Bfl¹ (Fl), Org \diamond 11.206
 Van Buren: Seven Excursions for two flutes / 2 Fl 17.081
 Feldmann: «fort et longtemps» für 8 Flötenspieler 16.313
 Hoffmeister: Terzetto / 3 Fl 16.006
 Mozart: Divertimenti per tre flauti in D KV Anh. 229 17.096
 Rentzsch: Komposition für 2 Querflöten (1985) 17.094
 v. Weber: 7 Stücke aus dem Freischütz / 2 Fl (arr.) \diamond 17.097
 Wurz: Querflötenschule. Spielbuch 1 / 3 Fl 17.100/30

Kammermusik mit Querflöte

Bach, C. P. E.: Triosonate in D Wq 151 / Fl, VI, Bc 16.003
 Bach J. C.: Trio in C / 2 Fl, Vc 38.403
 Bach, J. C. F.: Triosonate in e / Fl, Va, Bc 34.301
 Bach, J. S.: Konzert in d (BWV 1060)
 Fl (VI), Ob, Tast. (arr. Bornefeld) 29.182
 Bach/Bornefeld: Das musikalische Opfer / Fl, VI, Org 29.185
 Berlioz: Trio in D aus „L'Enfance du Christ“ / 2 Fl, Arpa 16.046
 Bornefeld: Ros und Lilie morgentaulich / Bfl, Fl, Org 29.130
 Bornefeld: Tibulidium / Bfl u. Fl 29.165
 Buchenberg: Dances and movements / Fl, Clt, Vc, 2 Arpa 16.051
 - Zwiefacher / Fl, Clt, Vc, 2 Arpa 16.052
 Corrette: Noël Allemand (1750)/Fl, 1–2 VI, Bc 13.014
 Feldmann: «courbes»–séquences (1992)/Fl, Va, Arpa 16.301
 - «how many parts of it – the one»
 Va, Fl (Afl, Picc), Elektronik 16.324
 - «une géométrie». Synchronstudie Nr. 2
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 Hasse: Sechs Triosonaten / 2 Fl (VI), Vc, Cemb 40.582
 Janitsch: Quadro in F / Bfl f¹ (Fl), Ob, VI, Bc 40.504
 Karel: Nonett / Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb 40.536
 Karkoschka: Bläsergedichte (1987)
 Fl, Ob, Clt, Cor, Fg 16.040
 - Musik für 6 Bläser (1954)
 2 Fl (Fl+Picc), Ob, Clt, Cor, Fg 16.062
 - „... nach Paul Celan“ / Spr, Fl, Clt, Mar, Va, Vc, Git 7.309
 Komma: Estampie / Fl, Va, Cemb 16.011
 Kraus: Duo für Fl u. Va VB 158 in 50.601, 50.661
 - Flötenquintett VB 188 in 50.601, 50.662
 Marks: Mein schönste Zier / Bfl (Fl), Cor (Clt, Va), Org 13.054
 Marx: Trio op. 61 / Fl, Vc, Pfte 16.014
 Metzler: Es ist ein Ros entsprungen
 2 Fl, 2 VI, Va, Vc, Kb, Org 13.001
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 3 Fl (2 Fl, Afl), Perc 17.091
 Oley: Gott des Himmels
 2 Fl, 2 Ob, 2 Fg, 2 Cor, Org 13.025
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 - Triosonate in e QV 2:20 / Fl, VI, Bc 17.002
 Rentzsch: Komposition für Fl, Va, Vc (1986) 16.417
 - Komposition für Fl, Vc, Perc (1983) 16.405
 - Komposition für Fl, VI, Vc 16.416
 - Quartett für Fl, Ob, Va u. Vc (1985) 16.407
 Rheinberger: Sextett / Fl, Ob, Clt, Fg, Cor, Pfte 50.191/60
 - Nonett op. 139 / VI, Va, Vc, Cb, Fl, Ob, Clt, Fg, Cor 50.139
 Schorr: Diabelli-Trio op. 33 / Fl, Va, Git 16.044
 Schultze (1. Hälfte 18. Jh): 3 Sätze / Bfl f¹, Fl, Bc 16.016
 Spitta: Konzert in e op. 104/ Fl, Ob, Org, Str 18.801
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 - Suite in h / Fl, VI (Ob), Vga (Vc), Bc 39.794

() = Alternativbesetzung / \diamond = Erstaussgabe / [] = ad libitum

Δ = in Vorbereitung

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