

Violin 1

Concerto in c minor

for

Solo Viola (or Cello) and Orchestra

Johann Christian Bach

1768

Reconstructed and harmonized by Henri Casadesus, 1947
Classical orchestration by Kay Pech, 1999

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Johann Christian Bach (1735-1782)

London, 1768

Reconstructed and harmonized by Henri Casadesus, 1947

Classical orchestration by Kay Pech, 1999

Allegro molto ma maestoso

The musical score is written for Violin 1 in C minor, 2/4 time. It begins with a forte (*f*) dynamic and a *V* marking above the first measure. The first ending (1) starts at measure 11, the second ending (2) at measure 21, the third ending (3) at measure 37, and the fourth ending (4) at measure 43. Dynamics include *f*, *p*, *cresc.*, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

49 *p*

Musical staff 49-54: Treble clef, key signature of two flats. The staff contains a series of eighth notes, starting with a piano (*p*) dynamic. A hairpin crescendo is shown at the end of the staff.

55 *p* *mf*

Musical staff 55-61: Treble clef, key signature of two flats. The staff contains eighth notes with some slurs. Dynamics range from piano (*p*) to mezzo-forte (*mf*). A hairpin crescendo is shown.

62 **5** *f*

Musical staff 62-68: Treble clef, key signature of two flats. The staff contains eighth notes. A box containing the number '5' is placed above the staff. Dynamics range from mezzo-forte (*mf*) to forte (*f*). A hairpin crescendo is shown.

69 **69** *p*

Musical staff 69-73: Treble clef, key signature of two flats. The staff contains sixteenth notes with slurs. A circled number '69' is placed above the staff. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

74 *p*

Musical staff 74-78: Treble clef, key signature of two flats. The staff contains sixteenth notes with slurs. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

79 **6** *mp*

Musical staff 79-84: Treble clef, key signature of two flats. The staff contains eighth notes. A box containing the number '6' is placed above the staff. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

85 *mf*

Musical staff 85-90: Treble clef, key signature of two flats. The staff contains eighth notes. Dynamics range from mezzo-forte (*mf*) to piano (*p*).

91 **7** *p* Poco Allarg. Piu calmato e espre:

Musical staff 91-95: Treble clef, key signature of two flats. The staff contains eighth notes. A box containing the number '7' is placed above the staff. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The tempo marking 'Poco Allarg.' and the instruction 'Piu calmato e espre:' are present.

96

Musical staff 96-101: Treble clef, key signature of two flats. The staff contains half notes with slurs.

102 **8**

Musical staff 102-107: Treble clef, key signature of two flats. The staff contains half notes with slurs. A box containing the number '8' is placed above the staff.

II

Adagio molto espressivo

1 *pp*

8 11 *cresc.*

15

22 12 *a Tempo*
rit. *mf*

28 28 **Piu mosso**
pp

35 *mp* *p*

41 13 *pp*

48 14 *p* *rit.*

55 15 a Tempo *pp*

57

60

62 16 *pp*

65

70 17 **Largo legatissimo** *f* *p*

73

75 18 78 **Largo** *f* *f* *p rit.*

III.

Allegro molto energico

Musical staff 1: Treble clef, 6/8 time signature. Starts with a fermata on a dotted quarter note. Dynamics: *f*, *mf*.

Musical staff 2: Treble clef, 6/8 time signature. Dynamics: *f*, *mf*.

Musical staff 3: Treble clef, 6/8 time signature. Measure 19 boxed. Dynamics: *p*, arco.

Musical staff 4: Treble clef, 6/8 time signature. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*.

Musical staff 5: Treble clef, 6/8 time signature. Measure 20 boxed. A 7-measure rest. Dynamics: *p*.

Musical staff 6: Treble clef, 6/8 time signature. Dynamics: *mf*.

Musical staff 7: Treble clef, 6/8 time signature. Measure 21 boxed. Dynamics: *f*, *mf*, *sfz*.

Musical staff 8: Treble clef, 6/8 time signature. Dynamics: *mp*, *sfz*.

Musical staff 9: Treble clef, 6/8 time signature. Measure 22 boxed. Dynamics: *mp*, pizz., arco.

77

85

23

93

101

arco

24

pizz.

109

117

25

125

133

molto allarg

26

Tempo I

141

149

155

11

Cadenza

156 27 Tempo molto piu vivo

pp *molto rit.*

164 Tempo I (of First Mvt)

f *p*

170

f *p* *molto rit.*

Violin 2

Concerto in c minor

for Solo Viola (or cello) and Orchestra

Johann Christian Bach (1735-1782)

London, 1768

Reconstructed and harmonized by Henri Casadesus, 1947

Classical orchestration by Kay Pech, 1999

Allegro molto ma maestoso

The musical score is written for Violin 2 in C minor, 2/4 time. It begins with a forte (*f*) dynamic and a *V* (vibrato) marking. The first ending (1) spans measures 12-23, featuring a dynamic shift from *f* to *p*. The second ending (2) spans measures 24-30, starting with a *p* dynamic and an accent (>). The third ending (3) spans measures 31-37, ending with a crescendo (*cresc.*). The fourth ending (4) spans measures 45-50, starting with a mezzo-forte (*mf*) dynamic and ending with a *p* dynamic. The piece concludes with a fermata and a final measure marked with a '2'.

58 *mf*

65 **5** **69** *f* *p*

71

76

81 **6** *mp*

88 *mf* **Poco Allarg.**

95 **7** **Piu calmato e espressivo** *p*

102 **8**

109 *Poco rit.* **110** **Tempo I**

Musical staff 109-113. Starts with a treble clef and a key signature of two flats. Measure 109 has a half note G4. Measure 110 starts with a dynamic marking of *f* and contains a series of eighth notes. Measure 113 ends with a fermata over a half note G4.

114

Musical staff 114-119. Continuation of the eighth-note pattern from the previous staff. Measure 119 ends with a fermata over a half note G4.

120 **9**

Musical staff 120-126. Starts with a dynamic marking of *p*. Contains a series of eighth notes. Measure 126 ends with a fermata over a half note G4.

127

Musical staff 127-133. Starts with a dynamic marking of *mf*. Contains a series of eighth notes. Measure 133 ends with a fermata over a half note G4.

134 **136** **10**

Musical staff 134-139. Measure 134 has a dynamic marking of *mf*. Measure 136 has a dynamic marking of *pp*. Measure 139 ends with a fermata over a half note G4.

140 **Poco Allarg.**

Musical staff 140-145. Contains five whole notes: G4, F4, E4, D4, and C4. Measure 145 ends with a fermata over the C4 note.

146 **146** **Tempo I**

Musical staff 146-151. Starts with a dynamic marking of *f*. Contains a series of eighth notes. Measure 151 ends with a fermata over a half note G4.

152

Musical staff 152-157. Continuation of the eighth-note pattern. Measure 157 ends with a fermata over a half note G4.

molto rit.

II

Adagio molto espressivo

1 *pp*

8

11

15

22

12

28 *Piu mosso*

rit. *mf a Tempo* *pp*

29

mp

36

p

43

13

49

14

rit.

The musical score is written on a single staff in treble clef, 2/4 time signature, and B-flat major. It begins with a piano (*pp*) dynamic and a tempo marking of *Adagio molto espressivo*. The piece features a series of eighth-note patterns. Measure 11 is marked with a box containing the number 11. Measure 22 is marked with a box containing 12, and measure 28 is circled and labeled *Piu mosso*. Performance markings include *rit.* (ritardando) before measure 22, *mf a Tempo* (mezzo-forte at tempo) starting at measure 22, and *pp* (pianissimo) at measure 28. A crescendo hairpin is present at the end of the first line. The score continues with measures 29, 36, 43 (marked with a box containing 13), and 49 (marked with a box containing 14), ending with a *rit.* marking.

55 15 a Tempo
pp

62 16
pp

65

67

70 17 **Largo legatissimo**
f *p*

75 18 78 **Largo**
f *p* rit.

Allegro molto energico

Musical staff 1: Treble clef, 6/8 time signature, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up and down. Dynamics are marked *f* and *mf*.

8

Musical staff 2: Continuation of the eighth-note sequence from staff 1. Dynamics are marked *f* and *mf*.

16

19

Musical staff 3: Continuation of the eighth-note sequence. A box containing the number "19" is placed above the staff. The staff includes "pizz." and "arco" markings.

24

Musical staff 4: Continuation of the eighth-note sequence. Dynamics are marked *f*, *p*, *f*, *p*, *f*, and *p*.

32

20

Musical staff 5: Continuation of the eighth-note sequence. A box containing the number "20" is placed above the staff. A fermata is placed over a measure, with a "7" above it. The staff includes a *p* dynamic marking.

45

Musical staff 6: Continuation of the eighth-note sequence. A dynamic marking of *mf* is present.

53

21

Musical staff 7: Continuation of the eighth-note sequence. A box containing the number "21" is placed above the staff. Dynamics are marked *f*, *mf*, and *sfz*.

61

Musical staff 8: Continuation of the eighth-note sequence. Dynamics are marked *mp* and *sfz*.

69

22

Musical staff 9: Continuation of the eighth-note sequence. A box containing the number "22" is placed above the staff. The staff includes "2", "pizz.", and "arco" markings, and a dynamic marking of *p*.

23

arco

24

25

molto allarg. 26 Tempo I

155

11

Cadenza

156 27 Tempo molto piu vivo

Musical staff for measures 156-163. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest in measure 156, followed by a half note G4 in measure 157, and then a series of half notes: F4 (158), E4 (159), D4 (160), C4 (161), B3 (162), and A3 (163). The dynamic marking *pp* is placed below the first note. A hairpin crescendo starts under measure 162 and ends under measure 163. The tempo marking *molto rit.* is at the end of the staff.

164 Tempo I (of First Mvt)

Musical staff for measures 164-169. The staff is in treble clef with a key signature of two flats. It features a rhythmic pattern of eighth notes with accents. The notes are: G4 (164), F4 (165), E4 (166), D4 (167), C4 (168), B3 (169), A3 (170), G3 (171), F3 (172), E3 (173), D3 (174), C3 (175), B2 (176), A2 (177), G2 (178), F2 (179), E2 (180), D2 (181), C2 (182), B1 (183), A1 (184), G1 (185), F1 (186), E1 (187), D1 (188), C1 (189), B0 (190), A0 (191), G0 (192), F0 (193), E0 (194), D0 (195), C0 (196), B-1 (197), A-1 (198), G-1 (199), F-1 (200), E-1 (201), D-1 (202), C-1 (203), B-2 (204), A-2 (205), G-2 (206), F-2 (207), E-2 (208), D-2 (209), C-2 (210), B-3 (211), A-3 (212), G-3 (213), F-3 (214), E-3 (215), D-3 (216), C-3 (217), B-3 (218), A-3 (219), G-3 (220), F-3 (221), E-3 (222), D-3 (223), C-3 (224), B-3 (225), A-3 (226), G-3 (227), F-3 (228), E-3 (229), D-3 (230), C-3 (231), B-3 (232), A-3 (233), G-3 (234), F-3 (235), E-3 (236), D-3 (237), C-3 (238), B-3 (239), A-3 (240), G-3 (241), F-3 (242), E-3 (243), D-3 (244), C-3 (245), B-3 (246), A-3 (247), G-3 (248), F-3 (249), E-3 (250), D-3 (251), C-3 (252), B-3 (253), A-3 (254), G-3 (255), F-3 (256), E-3 (257), D-3 (258), C-3 (259), B-3 (260), A-3 (261), G-3 (262), F-3 (263), E-3 (264), D-3 (265), C-3 (266), B-3 (267), A-3 (268), G-3 (269), F-3 (270), E-3 (271), D-3 (272), C-3 (273), B-3 (274), A-3 (275), G-3 (276), F-3 (277), E-3 (278), D-3 (279), C-3 (280), B-3 (281), A-3 (282), G-3 (283), F-3 (284), E-3 (285), D-3 (286), C-3 (287), B-3 (288), A-3 (289), G-3 (290), F-3 (291), E-3 (292), D-3 (293), C-3 (294), B-3 (295), A-3 (296), G-3 (297), F-3 (298), E-3 (299), D-3 (300), C-3 (301), B-3 (302), A-3 (303), G-3 (304), F-3 (305), E-3 (306), D-3 (307), C-3 (308), B-3 (309), A-3 (310), G-3 (311), F-3 (312), E-3 (313), D-3 (314), C-3 (315), B-3 (316), A-3 (317), G-3 (318), F-3 (319), E-3 (320), D-3 (321), C-3 (322), B-3 (323), A-3 (324), G-3 (325), F-3 (326), E-3 (327), D-3 (328), C-3 (329), B-3 (330), A-3 (331), G-3 (332), F-3 (333), E-3 (334), D-3 (335), C-3 (336), B-3 (337), A-3 (338), G-3 (339), F-3 (340), E-3 (341), D-3 (342), C-3 (343), B-3 (344), A-3 (345), G-3 (346), F-3 (347), E-3 (348), D-3 (349), C-3 (350), B-3 (351), A-3 (352), G-3 (353), F-3 (354), E-3 (355), D-3 (356), C-3 (357), B-3 (358), A-3 (359), G-3 (360), F-3 (361), E-3 (362), D-3 (363), C-3 (364), B-3 (365), A-3 (366), G-3 (367), F-3 (368), E-3 (369), D-3 (370), C-3 (371), B-3 (372), A-3 (373), G-3 (374), F-3 (375), E-3 (376), D-3 (377), C-3 (378), B-3 (379), A-3 (380), G-3 (381), F-3 (382), E-3 (383), D-3 (384), C-3 (385), B-3 (386), A-3 (387), G-3 (388), F-3 (389), E-3 (390), D-3 (391), C-3 (392), B-3 (393), A-3 (394), G-3 (395), F-3 (396), E-3 (397), D-3 (398), C-3 (399), B-3 (400), A-3 (401), G-3 (402), F-3 (403), E-3 (404), D-3 (405), C-3 (406), B-3 (407), A-3 (408), G-3 (409), F-3 (410), E-3 (411), D-3 (412), C-3 (413), B-3 (414), A-3 (415), G-3 (416), F-3 (417), E-3 (418), D-3 (419), C-3 (420), B-3 (421), A-3 (422), G-3 (423), F-3 (424), E-3 (425), D-3 (426), C-3 (427), B-3 (428), A-3 (429), G-3 (430), F-3 (431), E-3 (432), D-3 (433), C-3 (434), B-3 (435), A-3 (436), G-3 (437), F-3 (438), E-3 (439), D-3 (440), C-3 (441), B-3 (442), A-3 (443), G-3 (444), F-3 (445), E-3 (446), D-3 (447), C-3 (448), B-3 (449), A-3 (450), G-3 (451), F-3 (452), E-3 (453), D-3 (454), C-3 (455), B-3 (456), A-3 (457), G-3 (458), F-3 (459), E-3 (460), D-3 (461), C-3 (462), B-3 (463), A-3 (464), G-3 (465), F-3 (466), E-3 (467), D-3 (468), C-3 (469), B-3 (470), A-3 (471), G-3 (472), F-3 (473), E-3 (474), D-3 (475), C-3 (476), B-3 (477), A-3 (478), G-3 (479), F-3 (480), E-3 (481), D-3 (482), C-3 (483), B-3 (484), A-3 (485), G-3 (486), F-3 (487), E-3 (488), D-3 (489), C-3 (490), B-3 (491), A-3 (492), G-3 (493), F-3 (494), E-3 (495), D-3 (496), C-3 (497), B-3 (498), A-3 (499), G-3 (500), F-3 (501), E-3 (502), D-3 (503), C-3 (504), B-3 (505), A-3 (506), G-3 (507), F-3 (508), E-3 (509), D-3 (510), C-3 (511), B-3 (512), A-3 (513), G-3 (514), F-3 (515), E-3 (516), D-3 (517), C-3 (518), B-3 (519), A-3 (520), G-3 (521), F-3 (522), E-3 (523), D-3 (524), C-3 (525), B-3 (526), A-3 (527), G-3 (528), F-3 (529), E-3 (530), D-3 (531), C-3 (532), B-3 (533), A-3 (534), G-3 (535), F-3 (536), E-3 (537), D-3 (538), C-3 (539), B-3 (540), A-3 (541), G-3 (542), F-3 (543), E-3 (544), D-3 (545), C-3 (546), B-3 (547), A-3 (548), G-3 (549), F-3 (550), E-3 (551), D-3 (552), C-3 (553), B-3 (554), A-3 (555), G-3 (556), F-3 (557), E-3 (558), D-3 (559), C-3 (560), B-3 (561), A-3 (562), G-3 (563), F-3 (564), E-3 (565), D-3 (566), C-3 (567), B-3 (568), A-3 (569), G-3 (570), F-3 (571), E-3 (572), D-3 (573), C-3 (574), B-3 (575), A-3 (576), G-3 (577), F-3 (578), E-3 (579), D-3 (580), C-3 (581), B-3 (582), A-3 (583), G-3 (584), F-3 (585), E-3 (586), D-3 (587), C-3 (588), B-3 (589), A-3 (590), G-3 (591), F-3 (592), E-3 (593), D-3 (594), C-3 (595), B-3 (596), A-3 (597), G-3 (598), F-3 (599), E-3 (600), D-3 (601), C-3 (602), B-3 (603), A-3 (604), G-3 (605), F-3 (606), E-3 (607), D-3 (608), C-3 (609), B-3 (610), A-3 (611), G-3 (612), F-3 (613), E-3 (614), D-3 (615), C-3 (616), B-3 (617), A-3 (618), G-3 (619), F-3 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Viola

Concerto in c minor

for

Solo Viola (or Cello) and Orchestra

Johann Christian Bach

1768

Reconstructed and harmonized by Henri Casadesus, 1947
Classical orchestration by Kay Pech, 1999

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Viola

Concerto in c minor

for Solo Viola (or cello) and Orchestra

Johann Christian Bach (1735-1782)

London, 1768

Reconstructed and harmonized by Henri Casadesus, 1947

Classical Orchestration by Kay Pech, 1999

Allegro molto ma maestoso

The musical score is written for Viola in the key of C minor (one flat) and 3/4 time. It begins with a forte (*f*) dynamic and a tempo marking of **Allegro molto ma maestoso**. The score consists of eight staves of music. The first staff starts with a *f* dynamic and a *v* (vibrato) marking. The second staff continues the melody. The third staff has a first ending box labeled '1' and a *mf* dynamic. The fourth staff has a second ending box labeled '2' and a *p* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a third ending box labeled '3' and a *p* dynamic. The seventh staff has a fourth ending box labeled '4' and a *cresc.* marking, followed by a 16-measure rest. The eighth staff has a fifth ending box labeled '5' and a *f* dynamic.

74 6

p *mp*

Detailed description: Musical staff 74-83. Starts with a 4-measure rest. Dynamics: *p* (measures 77-78), *mp* (measures 79-83).

84

mf

Detailed description: Musical staff 84-90. Dynamics: *mf* (measures 84-90).

91 **Poco Allarg.** 7 **Piu calmato e espressivo**

p

Detailed description: Musical staff 91-100. Starts with a 3-measure rest. Dynamics: *p* (measures 91-100). Performance instruction: **Piu calmato e espressivo**.

101 8 *Poco rit.*

Detailed description: Musical staff 101-110. Dynamics: *Poco rit.* (measures 101-110).

110 110 **Tempo I**

f

Detailed description: Musical staff 110-115. Dynamics: *f* (measures 110-115). Performance instruction: **Tempo I**.

116 9

p

Detailed description: Musical staff 116-122. Dynamics: *p* (measures 116-122).

123 136

mf

Detailed description: Musical staff 123-135. Starts with an 8-measure rest. Dynamics: *mf* (measures 123-135).

138 10 **Poco Allarg.**

pp

Detailed description: Musical staff 138-145. Dynamics: *pp* (measures 138-145). Performance instruction: **Poco Allarg.**

146 146 **Tempo I**

f

Detailed description: Musical staff 146-151. Dynamics: *f* (measures 146-151). Performance instruction: **Tempo I**.

152

molto rit.

Detailed description: Musical staff 152-158. Dynamics: *molto rit.* (measures 152-158).

II

Adagio molto espressivo

1 *pp*

7 **11**

13 *cresc.*

19 *rit.* **12** *a Tempo* *mf*

25 **28** *Piu mosso* *pp*

31 *mp*

37 *p*

43 **13** *pp*

Detailed description: This is a musical score for a bassoon part, consisting of eight staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Adagio molto espressivo'. The score includes various dynamics such as *pp* (pianissimo), *cresc.* (crescendo), *rit.* (ritardando), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions like 'a Tempo' and 'Piu mosso'. Measure numbers 1, 7, 11, 13, 19, 25, 28, 31, 37, and 43 are indicated. Some measures are boxed with their numbers (11, 12, 13, 28). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

49 14

p *rit.*

55 15 a Tempo

pp

61 16

pp

67 17 Largo legatissimo

f

74 18 78 Largo

f *p* *rit.*

III.

Allegro molto energico

Musical staff 1: Bass clef, 6/8 time signature, key signature of two flats. The staff contains a sequence of eighth and quarter notes. Dynamics include *f* and *mf*.

Musical staff 2: Continuation of the previous staff, starting at measure 8. Dynamics include *f* and *mf*.

Musical staff 3: Continuation of the previous staff, starting at measure 16. Includes a boxed measure number **19**. Performance markings include *pizz.* and *arco*. Dynamics include *p*.

Musical staff 4: Continuation of the previous staff, starting at measure 24. Dynamics include *f* and *p*.

Musical staff 5: Continuation of the previous staff, starting at measure 32. Includes a boxed measure number **20**. Dynamics include *mp*.

Musical staff 6: Continuation of the previous staff, starting at measure 39. Dynamics include *p*.

Musical staff 7: Continuation of the previous staff, starting at measure 46. Dynamics include *mf*.

Musical staff 8: Continuation of the previous staff, starting at measure 54. Includes a boxed measure number **21**. Dynamics include *f* and *mf*.

61

61 *mp*

69

22

69 *mp* *mf* *p* pizz. arco *p*

77

77

23

85

85 *mf* *mp* pizz.

93

93 *mf*

24

101

101 arco *p* pizz. *p*

109

109

117

117 *p*

125 *cresc. poco a poco* *f*

133 *molto allarg.* **26** *Tempo I* *ff* *mf*

141 *f* *mf*

149 **155** **11** *CADENZA ad lib.*

27 *Tempo molto piu vivo* **2** *pp* *molto rit.*

164 *Tempo I (of First Mvt)* *p* *mf*

170 *p* *molto rit.*

Cello

Concerto in c minor

for Solo Viola (or cello) and Orchestra

Johann Christian Bach (1735-1782)

London, 1768

Reconstructed and harmonized by Henri Casadesus, 1947

Classical Orchestration by Kay Pech, 1999

Allegro molto ma maestoso

6

12 **1**

20 **2**

29 **3**

41 **4**

48

56

63 **5**

f

mf

p

cresc.

mf

f

74



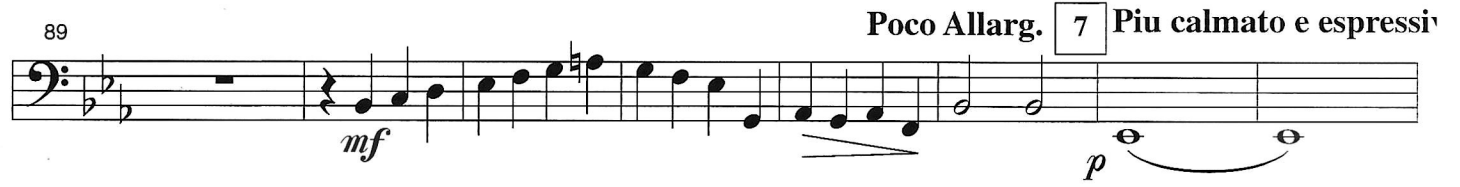
81 6

mp



89 7 Poco Allarg. Piu calmato e espressi

mf *p*



97 8



105 110 Tempo I

Poco rit. *f*

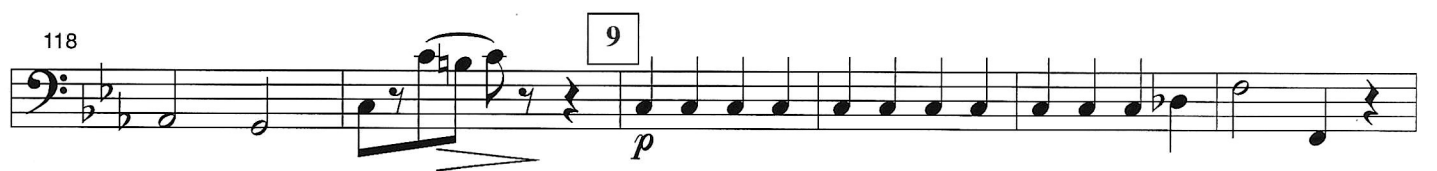


112



118 9

p



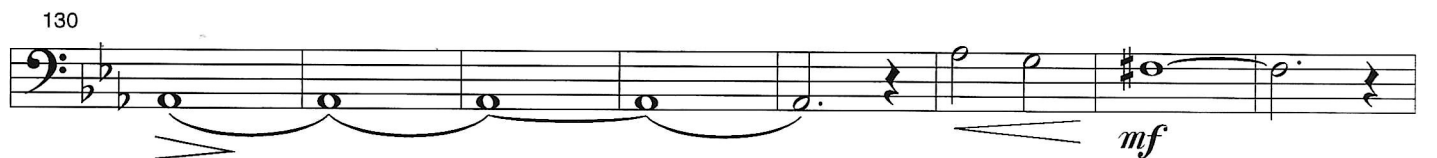
124

mf



130

mf



138 10 Poco Allarg.

pp

Detailed description: This musical staff begins at measure 138. It features a bass clef and a key signature of two flats. The music consists of a series of half notes, some beamed together. A box containing the number '10' is positioned above the first measure. The dynamic marking *pp* is placed below the first measure. The tempo marking *Poco Allarg.* is located at the top right of the staff.

146 146 **Tempo I**

f

Detailed description: This musical staff starts at measure 146. It has a bass clef and a key signature of two flats. The music includes a fermata over a measure, followed by a double bar line with a '2' above it, indicating a second ending. The dynamic marking *f* appears twice. The tempo marking **Tempo I** is placed above the staff.

152

f *molto rit.*

Detailed description: This musical staff begins at measure 152. It features a bass clef and a key signature of two flats. The music is characterized by eighth notes with accents. The dynamic marking *f* is placed below the first measure. The tempo marking *molto rit.* is located at the bottom right of the staff.

II

Adagio molto espressivo

1 *pp*

9 **11**

17 **12** *rit.* *mf* a Tempo

25 **28** *Piu mosso* *pp*

33 *mp* *p*

41 **43** *pp*

49 **14** **15** a Tempo *rit.*

57 **16** *pp*

65 **17** *Largo legatissimo* *f*

73 **18** *Largo* *p* *f* *p* *rit.*

III.

Allegro molto energico

8

16

19

20

20

21

21

21

61 *mp*

69 *mp* **22** *mf* *p* pizz. arco *p*

77

23 85 *mf* *mp* pizz.

93 *mf*

101 arco **24** pizz. *p* *p*

109

25 117 *p*

125 *cresc. poco a poco* *f*

Musical staff starting at measure 125. It features a series of eighth notes with a slur underneath, gradually increasing in volume. The dynamic marking *f* is at the end.

133 *molto allarg.* **26** *Tempo I* *ff* *mf*

Musical staff starting at measure 133. It begins with a fermata, followed by a series of eighth notes with a slur. The dynamic marking *ff* is at the start of the eighth notes, and *mf* is at the end.

141 *f* *mf*

Musical staff starting at measure 141. It continues with eighth notes and a slur, with dynamic markings *f* and *mf*.

149

Musical staff starting at measure 149. It shows eighth notes with a slur, ending with a fermata.

152 **155** **11** *CADENZA ad lib.*

Musical staff starting at measure 152. It includes a fermata, a double bar line, and a circled measure number 155. A thick horizontal line indicates a cadenza of 11 measures. The text *CADENZA ad lib.* is written below.

27 *Tempo molto piu vivo* *pp* *molto rit.*

Musical staff starting at measure 156. It features a series of eighth notes with a slur. The dynamic marking *pp* is at the start, and *molto rit.* is at the end.

Tempo I (of First Mvt) **2** *mp*

Musical staff starting at measure 164. It includes a fermata, a double bar line, and a measure number 2. The dynamic marking *mp* is at the end.

170 **2** *molto rit.*

Musical staff starting at measure 170. It includes a fermata, a double bar line, and a measure number 2. The dynamic marking *molto rit.* is at the end.

Bass

Concerto in c minor

for

Solo Viola (or Cello) and Orchestra

Johann Christian Bach

1768

*Reconstructed and harmonized by Henri Casadesus, 1947
Classical orchestration by Kay Pech, 1999*

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Contrabass

Concerto in c minor

for Solo Viola (or cello) and Orchestra

Johann Christian Bach (1735-1782)

London, 1768

Reconstructed and harmonized by Henri Casadesus, 1947

Orchestrated by Kay Pech, 1997

Allegro molto ma maestoso

117 9 15

135 10

mf *pp*

Poco Allarg. Tempo I

144 6

f

153

molto rit.

II

Adagio molto espressivo

1 *pp*

8 11 *cresc.*

15

22 12 **a Tempo** **Piu mosso** 15

rit. *mf* **Piu mosso**

41 *p*

48 *mf* *f* 21

56 16 22 12

86 23 *mf* 3

94 pizz. *mf*

102 arco 24 pizz. *p* *p*

110

118 25 *p*

126

Musical staff 126-133: Bass clef, B-flat major key signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *cresc. poco a poco* and *f*.

134

26 *molto allarg.* Tempo I

Musical staff 134-143: Bass clef, B-flat major key signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *ff*. Measure 143 contains a whole rest with the number 4 above it.

144

Musical staff 144-149: Bass clef, B-flat major key signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Measure 149 contains a whole rest with the number 2 above it.

150

155

11

Musical staff 150-154: Bass clef, B-flat major key signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 154 contains a whole rest with the number 11 above it. Below the staff is the text *CADENZA ad lib.*

27

Tempo molto piu vivo

156

Musical staff 156-163: Bass clef, B-flat major key signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *pp*. Measure 163 contains a whole rest with the text *molto rit.* below it.

Tempo I (of First Mvt)

164

9

Musical staff 164-172: Bass clef, B-flat major key signature. Measure 172 contains a whole rest with the number 9 above it.

173

Musical staff 173: Bass clef, B-flat major key signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

Oboe 1

Concerto in c minor

for Solo Viola (or cello) and Orchestra

Johann Christian Bach (1735-1782)

London, 1768

Reconstructed and harmonized by Henri Casadesus, 1947

Orchestrated by Kay Pech, 1997

Allegro molto ma maestoso

6 *f*

12 1 12 2 12 3 8

45 4 19

64 5 12

81 6 13 *mp* *f* **Poco Allarg.** 7 **Piu calmato e espressivo** 8 8 6 *Poco rit.*

110 **Tempo I**

115

120 9 16

136 10 8

mf

146 **Tempo I**

f

152

molto rit.

II Tacet

III.

Allegro molto energico

4

9

4 19 9

26

20 19

51

21 16

72

22 14 23

mf

90

13 24 16 25 12

mf

134

molto allarg. 26 Tempo I 18 155 11 27 8

ff

Tempo molto piu vivo

164

Tempo I (of First Mvt)

f p

170

f p

molto rit.

Oboe 2

Concerto in c minor

for Solo Viola (or Cello) and Orchestra

Johann Christian Bach (1735-1782)

London, 1768

Reconstructed and harmonized by Henri Casadesus, 1947

Orchestrated by Kay Pech, 1997

Allegro molto ma maestoso

Oboe 2

II. Tacet

III.

Allegro molto energico

4

9

19

9

26

20

19

51

21

16

72

22

14

23

mf

91

13

24

16

25

12

132

molto allarg.

26

Tempo I

18

mf

ff

155

155

11

27

8

Tempo I (of First Mvt)

CADENZA ad lib.

Tempo molto piu vivo

f

p

167

3

f

p

molto rit.

Horn 1

Concerto in c minor

for Solo Viola (or Cello) and Orchestra

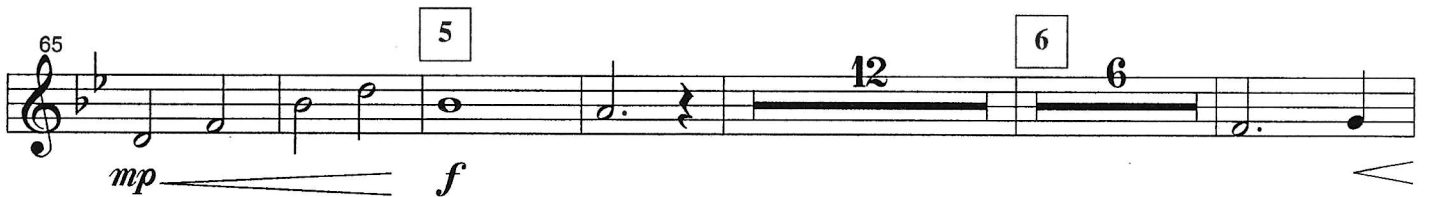
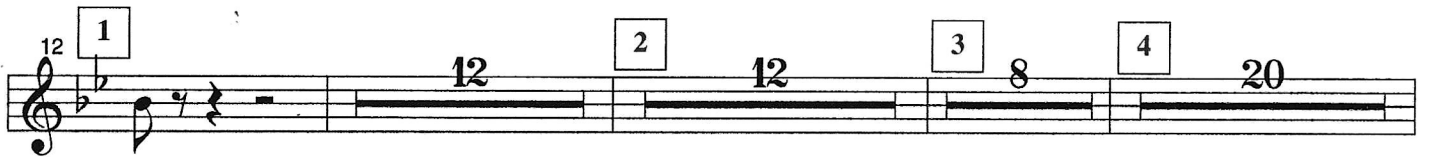
Johann Christian Bach (1735-1782)

London, 1768

Reconstructed and harmonized by Henri Casadesus, 1947

Orchestrated by Kay Pech, 1997

Allegro molto ma maestoso



II. Tacet

III.

Allegro molto energico

4

f

9

4 19 7

f *f*

27

2 20

f *f* *mp*

36

10

51

21 16

f

72 22 14 23

mf

91 13 24 16 25 8

128

mp *cresc. poco a poco* *molto allarg.*

136 26 Tempo I 18 155 11 Tempo molto piu vivo 18 Tempo I (of First Mvt)

ff *CADENZA ad lib.* *molto rit.*

Horn 2

Concerto in c minor

for Solo Viola (or cello) and Orchestra

Johann Christian Bach (1735-1782)

London, 1768

Allegro molto ma maestoso

Reconstructed and harmonized by Henri Casadesus, 1947
Orchestrated by Kay Pech, 1997

Tempo I

II. Tacet

Horn 2

Allegro molto energico

III.

4

9 *f* 4 19 9

26 *f* 20 2 *mp*

37 10

54 21 16 22 14 23 *f* *mf*

89 13 24 16 25 8 *mp* *cresc. poco a poco*

131 *f* *molto allarg.* 26 *Tempo I* 18 155 11 *ff* *CADENZA ad lib.*

156 27 *Tempo molto piu vivo* *Tempo I (of First Mvt)* 8 *p*

169 *mf* *p* *molto rit.*

Score

CHAMBER MUSIC INSTITUTE

10711 Ashworth Circle

Cerritos, CA 90703

J. C. Bach/Casadesus

Concerto in c minor

for viola and small orchestra

reconstituted and harmonized by Henri Casadesus

classical orchestration by Kay Pech

Pech Publications 1999

10711 Ashworth Circle, Cerritos, CA 90703-2600

562•804-2725

Conductor Score

Performance Time - 6:00

Concerto in c minor

for Solo Viola (or cello) and Orchestra

Johann Christian Bach (1735-1782)
London, 1768

*Reconstituted and harmonized
by Henri Casadesus
Classical Orchestration by Kay Pech, 1999*

Allegro molto ma maestoso $\text{♩} = 80$

Solo Viola

Oboe 1

Oboe 2

Horn 1

Horn 2

Violin 1

Violin 2

Viola

Cello

Contrabass

7

Solo Viola

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

14

Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

21

Solo Viola

25

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

mf

p

28

Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

p

4 Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

35

p

Detailed description: This system of musical notation covers measures 35 through 41. The Solo Viola part begins with a circled measure number 45 above the staff. The Vln. 1 and Vln. 2 parts feature piano (*p*) dynamics and accents. The Viola part also has piano (*p*) dynamics and accents. The Vcl. part has a piano (*p*) dynamic. The Solo Viola part has a circled measure number 45 above it.

42 Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

42

cresc.

mf

Detailed description: This system of musical notation covers measures 42 through 48. The Solo Viola part has a circled measure number 42 above the staff. The Vln. 1 and Vln. 2 parts feature crescendo (*cresc.*) and mezzo-forte (*mf*) dynamics. The Viola part has a circled measure number 42 above the staff and a crescendo (*cresc.*) dynamic. The Vcl. part has a crescendo (*cresc.*) dynamic.

49

Solo Viola

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

56

Solo Viola

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

This musical score page features ten staves for various instruments. The Solo Viola part is the most prominent, starting at measure 63 and ending at measure 69. The other instruments (Ob. 1, Ob. 2, Hn. 1, Hn. 2, Vln. 1, Vln. 2, Viola, Vcl., and Cb.) provide accompaniment. The score includes dynamic markings such as *f* (forte) and *p* (piano). The Solo Viola part has a circled measure number 69 at the end. The Viola part also has a circled measure number 63 at the beginning. The Vcl. and Cb. parts have a circled measure number 63 at the beginning. The Vln. 1 and Vln. 2 parts have a circled measure number 63 at the beginning. The Hn. 1 and Hn. 2 parts have a circled measure number 63 at the beginning. The Ob. 1 and Ob. 2 parts have a circled measure number 63 at the beginning.

70

Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

77

81

Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

mp

mp

p

mp

mp

84

Solo Viola

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

f

mf

mf

mf

mf

mf

mf

91

Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

Poco Allarg.

95

Piu calmato e espressivo

p

p

p

p

p

p

98

Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

110

Tempo I

105

Solo Viola

Poco rit.

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

112

Solo Viola

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

119

120

Solo Viola

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

The musical score is written for a full orchestra. The Solo Viola part is the primary focus, starting at measure 119 and continuing through measure 120. The woodwind section (Ob. 1, Ob. 2, Hn. 1, Hn. 2) and string section (Vln. 1, Vln. 2, Viola, Vcl., Cb.) provide accompaniment. The Solo Viola part is marked with a dynamic of *p* (piano). The woodwind parts are mostly rests, with some initial activity in measures 119 and 120. The string parts feature rhythmic patterns and dynamics of *p* and *mf*.

126

Solo Viola

Vln. 1

Vln. 2

Viola

Vcl.

mf

mf

mf

The musical score is for measures 126 through 130. It features five staves: Solo Viola, Vln. 1, Vln. 2, Viola, and Vcl. The Solo Viola part is a solo line with a complex melodic line, featuring many slurs and ties. The Vln. 1 and Vln. 2 parts have a similar melodic line, with some rests. The Viola part has a simple line with many rests. The Vcl. part has a simple line with many rests. The dynamic marking 'mf' is present in the Vln. 1, Vln. 2, and Vcl. parts.

133

Solo Viola

136

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

mf

pp

Detailed description of the musical score: The score is for page 13, measures 133-136. The Solo Viola part begins at measure 133 with a melodic line. At measure 136, a circled number '136' indicates a key change to D major. The woodwinds (Ob. 1, Ob. 2, Hn. 1, Hn. 2) and strings (Vln. 1, Vln. 2, Viola, Vcl., Cb.) enter at measure 136 with sustained notes. Dynamics are marked as *mf* (mezzo-forte) and *pp* (pianissimo) for various instruments. The Solo Viola part continues with a melodic line that ends with a trill-like figure in measure 136.

147

Solo Viola

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

147

f

147

153

Solo Viola

molto rit.

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Viola

153

Vcl.

Cb.

Detailed description of the musical score: This page contains measures 153 through 156 of a symphonic work. The Solo Viola part begins with a melodic line in measure 153, marked 'molto rit.'. The woodwinds (Ob. 1, Ob. 2, Hn. 1, Hn. 2) and strings (Vln. 1, Vln. 2, Viola, Vcl., Cb.) provide harmonic support. The Vcl. part is marked 'f' (forte). The score concludes with a double bar line at the end of measure 156.

Conductor Score

II

Performance Time - 6:30

J. C. Bach/Casadesus

Adagio molto espressivo

Musical score for the first system, measures 1-5. The score includes parts for Solo Viola, Violin 1, Violin 2, Viola, Cello, and Contrabass. The Solo Viola part begins with a first ending bracket over measures 1-5, marked with a first ending '1' and a dynamic of *p*. The other instruments play a rhythmic accompaniment of eighth notes, marked with a dynamic of *pp*. The key signature is two flats and the time signature is 2/4.

Musical score for the second system, measures 6-11. The Solo Viola part has a first ending bracket over measures 6-11, marked with a first ending '11' and a dynamic of *pp*. The other instruments continue with their accompaniment. The Solo Viola part ends with a fermata over the final note of measure 11. The key signature and time signature remain the same.

11

Solo *tr* *cresc.*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Viola 11 *cresc.*

Vcl. *cresc.*

Cb. *cresc.*

17

Solo *p* *pp* *mp*

Vln. 1

Vln. 2

Viola 17

Vcl.

Cb.

23 *rit.* *mf* a Tempo 12 *pp* 28 **Piu mosso**

Solo

Vln. 1 *rit.* *mf* a Tempo 12 *pp*

Vln. 2 *rit.* *mf* a Tempo 12 *pp*

Viola 23 *rit.* *mf* a Tempo 12 *pp*

Vcl. *rit.* *mf* a Tempo 12 *pp*

Cb. *rit.* *mf* a Tempo 12 *pp*

29

Solo

Vln. 1

Vln. 2

Viola 29

Vcl.

Cb.

34

Solo *mf*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Viola 34 *mp* *p*

Vcl. *mp* *p*

Cb.

38

Solo *pp*

Vln. 1

Vln. 2

Viola 38

Vcl.

Cb.

43

Solo *mf* *pp* *cresc.*

Vln. 1 *pp*

Vln. 2

Viola 43 *pp* *pp*

Vcl. *pp*

Cb. *mp*

47

Solo *f* *tr* 51

Vln. 1 *p*

Vln. 2 *p*

Viola 47 *p*

Vcl.

Cb.

55 a Tempo

52

Solo

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

rit.

pp

pp

pp

56

Solo

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

56

60

Solo

63

pp

Vln. 1

Vln. 2

Viola

60

Vcl.

Cb.

pp

64

Solo

tr

Vln. 1

Vln. 2

Viola

64

Vcl.

Cb.

74

Solo

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

f

f

f

f

f

Detailed description: This system of musical notation covers measures 74, 75, and 76. The Solo part (treble clef) begins with a melodic line in measure 74, followed by a sixteenth-note arpeggiated figure in measure 75, and a melodic continuation in measure 76. The Vln. 1 and Vln. 2 parts play a sixteenth-note arpeggiated figure in measure 74, which then transitions to a melodic line in measure 75. The Viola, Vcl., and Cb. parts play a steady melodic line in measure 74, which continues in measure 75. A dynamic marking of *f* (forte) is present in measures 75 and 76 for all parts.

(78)

Largo

77

Solo

Vln. 1

Vln. 2

Viola

Vcl.

Cb.

f

p rit.

f

p rit.

f

p rit.

f

p rit.

f

p rit.

Detailed description: This system of musical notation covers measures 77, 78, 79, and 80. A circled measure number (78) and the tempo marking 'Largo' are centered above the system. The Solo part (treble clef) starts with a melodic line in measure 77, then a rest in measure 78, and continues in measures 79 and 80. Dynamic markings of *f* (forte) and *p rit.* (piano, ritardando) are used. The Vln. 1 and Vln. 2 parts play a melodic line in measure 77, then a rest in measure 78, and continue in measures 79 and 80. The Viola, Vcl., and Cb. parts play a melodic line in measure 77, then a rest in measure 78, and continue in measures 79 and 80. Dynamic markings of *f* and *p rit.* are used throughout.