

J. S. Bach

CONCERTO  
for Viola & Orchestra  
from the Keyboard Concerto  
BWV1055

Solo Viola Part

Transcribed into G major  
& Edited by Alan Bonds

## Preface

It is by now well accepted that many of Bach's harpsichord concerti had their genesis in concerti for the violin and the oboe, and in this case, possibly the oboe d'amore. Bärenreiter-Verlag has even published a reconstruction for this instrument which supports the idea that it was indeed originally written for the oboe d'amore (bearing in mind the range and the key).

Regardless of the veracity of hypothesis, and in the absence of any surviving manuscript, the Concerto BWV1055 in A major also lends itself admirably to the range and expressive abilities of the viola (and, as a matter of fact, the violin). Indeed, unlike the oboe d'amore model, it is capable of playing the most florid material (eg. the arpeggiated material in the ritornelli of the first movement) specifically accorded to the harpsichord. This possibility is further enhanced when the work is transposed into G major. This editor has no qualms about transposing the key, seeing as Bach did likewise for almost every one of his harpsichord concerti (not to mention dozens of other instances in his instrumental output). The key of G major suits the material admirably on the viola, and there are only two notes (in the slow movement) which drop out of range for the second violins.

Preparing a keyboard accompaniment from an orchestral score by Bach is notoriously fraught with problems, especially when the accompanying textures are so idiomatically conceived for strings. However the task is much easier when the viola takes the upper line in the ritornelli (just as the solo violin should in the violin concerti). Because of the range, this is possible without having to transpose to a lower octave.

When performing with string orchestra, I strongly recommend to perform the tutti with full strings and the solo passages with solo string quartet. The lower register of the viola is easily masked. For this reason I have included a Violoncello Concertato part which was originally the left hand of the harpsichord part.

Alan Bonds  
Perth, Western Australia  
August 2009

## CONCERTO FOR VIOLA &amp; STRING ORCHESTRA

from the Keyboard Concerto in A major BWV1055

Transcribed & edited  
by Alan Bonds

J. S. Bach

*spiccato*

4

7

10

13

Solo

Fine

16

19

22

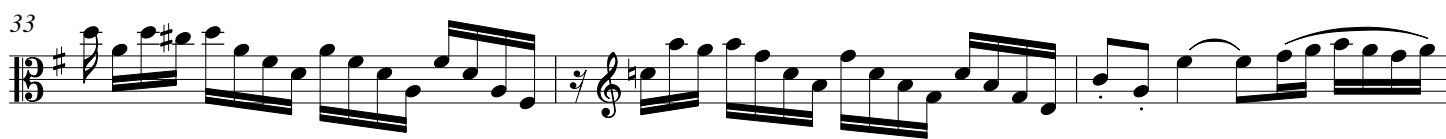
25

28

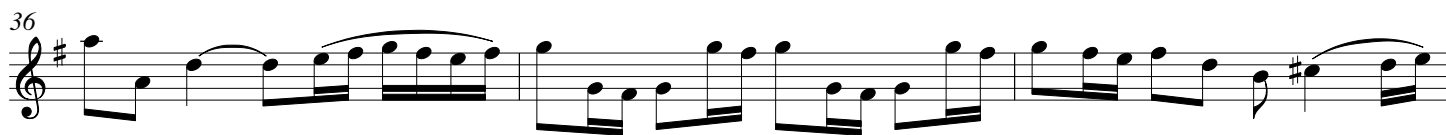
30



33



36



39



42



45



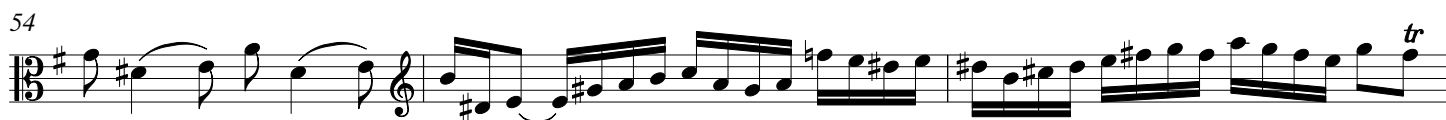
48



Solo



54



57





## Larghetto

Solo

5

7

10

12

14

16

18

20

22

Solo

tr

tr

2

5

7

10

12

14

16

18

20

22

The musical score is written for a Viola Solo in the key of D major (one sharp) and 12/8 time. The tempo is marked 'Larghetto'. The score consists of 22 measures. Measures 5-6 and 22 contain a '2' above the staff, indicating a second ending. Measures 10-11 and 22 contain a 'tr' above the staff, indicating a trill. The score is divided into systems of four measures each, with measure numbers 5, 7, 10, 12, 14, 16, 18, 20, and 22 marking the beginning of each system. The notation includes various musical symbols such as treble clef, key signature, time signature, notes, rests, slurs, and trills.



## Allegro ma non tanto

**Tutti**

9

16

23 **Solo**  
**Fine**

31

38 **Tutti**

46 **Solo**

54 *tr* *tr*  $\sqrt[3]{}$

62

68

75 **Tutti**

82



91

100

105

110

116

123

131

137

144

152

158

164

171

Tutti

Solo

Dal segno al Fine

## Dal segno al Fine