

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.

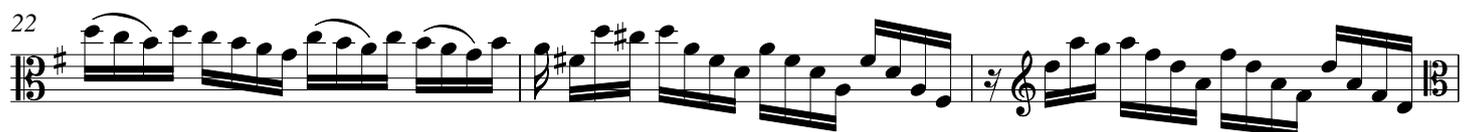
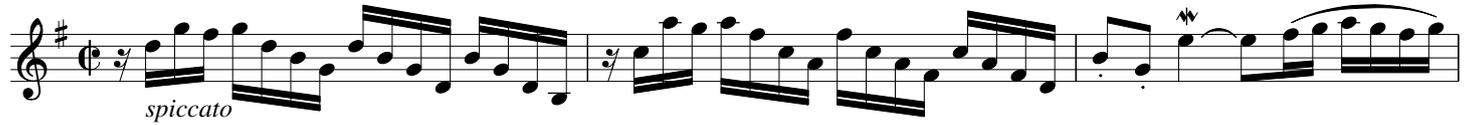
Alan Bonds  
Perth, Western Australia  
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## CONCERTO FOR VIOLA &amp; STRING ORCHESTRA

from the Keyboard Concerto in A major BWV1055

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30

33

36

39

42

45

48

51

54

57

59 Solo

62

65 Tutti Solo

68

71

74

77 Tutti

80 Solo

83

86

Da capo al fine

Larghetto Solo

Musical notation for measures 1-4. Measure 1 has a '2' above it. Measure 4 has a '2' above it. The key signature is one sharp (F#) and the time signature is 12/8.

Musical notation for measures 5-6.

Musical notation for measures 7-9. Measure 7 has a 'Solo' marking above it.

Musical notation for measures 10-11. Measure 11 has a 'tr' marking above it.

Musical notation for measures 12-13.

Musical notation for measures 14-15.

Musical notation for measures 16-17.

Musical notation for measures 18-19.

Musical notation for measures 20-21.

Musical notation for measures 22-23. Measure 23 has a 'tr' marking above it.

24

26

28

30

32

34

36

Allegro ma non tanto

7 *Tutti*

9

16

23 *Solo*

31

38 *Tutti*

46 *Solo*

54

62

68

75 *Tutti*

82

91

100

105

110 *Tutti*

116 *tr*

123 *tr*

131

137 *tr* *Tutti*

144 *Solo*

152

158

164

171 *tr*

Dal segno al Fine