

**Johann Christian BACH**

# **CONCERTO**

Op.1 no.4

PARTITURA



**Clavier solo**

**Violino I**

**Violino II**

**Violoncello e Contrabasso**

**Edited by Gyula Pfeiffer**

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# CONCERTO

Op.1 no.4

Johann Christian BACH

Allegro assai

This musical score is for the first system of a concerto, measures 1 through 12. It is written for a full orchestra and includes the following parts:

- Violino I**: Violin I part, starting with a forte (*f*) dynamic and alternating with piano (*p*) dynamics.
- Violino II**: Violin II part, mirroring the dynamics of the first violin.
- Clavier**: Keyboard part, including both right and left hands, with a *Tutti* marking and dynamic markings of *f* and *p*.
- Bassi**: Bass part, featuring a rhythmic pattern of eighth notes with dynamic markings of *f* and *p*.
- VI. I**: First Violin part, starting at measure 7 with a melodic line.
- VI. II**: Second Violin part, playing a rhythmic accompaniment of eighth notes.
- Cl.**: Clarinet part, with both treble and bass staves, mirroring the violin parts.
- Bassi**: Bass part, continuing the rhythmic accompaniment.

The score includes various dynamic markings (*f*, *p*) and articulation marks such as accents and slurs. The key signature is one sharp (F#) and the time signature is 3/4.

18

VI. I

VI. II

Cl.

Bassi

*f*

*f*

*f*

*f*

24

VI. I

VI. II

Cl.

Bassi

Solo

30

VI. I

VI. II

Cl.

Bassi

*p*

*p*

*f*

*f*

*p*

*f*

36

VI. I

VI. II

Cl.

Bassi

VI. I and VI. II play eighth-note patterns. Cl. has a complex rhythmic accompaniment. Bassi play a steady eighth-note line. Dynamics include *f*.

40

VI. I

VI. II

Cl.

Bassi

VI. I and VI. II play eighth-note patterns. Cl. has a complex rhythmic accompaniment. Bassi play a steady eighth-note line. Dynamics include *p*.

45

VI. I

VI. II

Cl.

Bassi

VI. I and VI. II play half-note patterns. Cl. has a complex rhythmic accompaniment. Bassi play a steady eighth-note line. Dynamics include *f*.

50

VI. I

VI. II

Cl.

Bassi

55

VI. I

VI. II

Cl.

Bassi

60

VI. I

VI. II

Cl.

Bassi



80

VI. I

*p*

VI. II

*p*

Cl.

Bassi

*p*

85

VI. I

VI. II

*f*

Cl.

*f*

Bassi

*f*

90

VI. I

*f*

VI. II

*f*

Cl.

*f*

Bassi

*f*

94

VI. I

VI. II

Cl.

Bassi

*f*

*f*

*f*

99

VI. I

VI. II

Cl.

Bassi

*p*

*p*

*p*

103

VI. I

VI. II

Cl.

Bassi

*f*

*f*

*f*

*f*

108

VI. I

VI. II

Cl.

Bassi

*f* *p* *f* *p* *f*

*Tutti*

114

VI. I

VI. II

Cl.

Bassi

119

VI. I

VI. II

Cl.

Bassi

*Solo*

125

VI. I

VI. II

Cl.

Bassi

*p*

*p*

*p*

131

VI. I

VI. II

Cl.

Bassi

*f*

*f*

*f*

137

VI. I

VI. II

Cl.

Bassi

*p*

*p*

*tr*

*p*



Andante

VI. I

VI. II

Cl.

Bassi

*p*

*p*

*Tutti*

*p*

This musical system covers measures 1 through 4. The VI. I part begins in measure 3 with a piano (*p*) dynamic, playing a melodic line with slurs. The VI. II part plays a rhythmic accompaniment of eighth notes with slurs. The Clarinet (Cl.) part is marked *Tutti* and *p*, playing a melodic line with slurs. The Basses (Bassi) part plays a simple bass line with slurs, also marked *p*.

VI. I

VI. II

Cl.

Bassi

*Solo*

*tr*

*tr*

This musical system covers measures 5 through 8. The VI. I part has a melodic line with slurs. The VI. II part continues with a rhythmic accompaniment. The Clarinet (Cl.) part is marked *Solo* and features trills (*tr*) in measures 5 and 7. The Basses (Bassi) part continues with a bass line and slurs.

9

VI. I

VI. II

Cl.

Bassi

Musical score for measures 9-12. VI. I and VI. II play eighth-note patterns. Cl. has a melodic line with trills. Bassi has a simple bass line.

13

VI. I

VI. II

Cl.

Bassi

Musical score for measures 13-15. VI. I and VI. II play eighth-note patterns. Cl. has a melodic line with trills. Bassi has a simple bass line.

16

VI. I

VI. II

Cl.

Bassi

Musical score for measures 16-18. VI. I and VI. II play eighth-note patterns. Cl. has a melodic line with trills. Bassi has a simple bass line.



29

VI. I

VI. II

Cl.

Bassi

*p*

33

VI. I

VI. II

Cl.

Bassi

*p*

*p*

36

VI. I

VI. II

Cl.

Bassi

*tr*

*tr*

*tr*

39

VI. I

VI. II

Cl.

Bassi

VI. I: Treble clef, eighth-note patterns with slurs. VI. II: Treble clef, eighth-note patterns with slurs. Cl.: Treble and Bass clefs, complex melodic line with trills (tr) and slurs. Bassi: Bass clef, eighth-note accompaniment.

42

VI. I

VI. II

Cl.

Bassi

VI. I: Treble clef, eighth-note patterns with slurs. VI. II: Treble clef, eighth-note patterns with slurs. Cl.: Treble and Bass clefs, complex melodic line with trills (tr) and slurs. Bassi: Bass clef, eighth-note accompaniment.

45

VI. I

VI. II

Cl.

Bassi

VI. I: Treble clef, eighth-note patterns with slurs. VI. II: Treble clef, eighth-note patterns with slurs. Cl.: Treble and Bass clefs, complex melodic line with trills (tr) and slurs. Bassi: Bass clef, eighth-note accompaniment.

**Presto**

VI. I  
*f*

VI. II  
*f*

Cl.  
**Tutti**

Bassi  
*f*

Detailed description: This system contains measures 1 through 8 of the score. It features four staves: Violin I (VI. I), Violin II (VI. II), Clarinet (Cl.), and Basses (Bassi). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Presto'. Dynamics include 'f' (forte) for the strings and 'Tutti' for the woodwinds. The woodwinds play a melodic line with triplets and slurs. The strings provide a rhythmic accompaniment with eighth notes and some triplets.

VI. I

VI. II

Cl.  
**Solo**

Bassi

Detailed description: This system contains measures 9 through 17. The Violin I and II parts continue with their melodic and rhythmic patterns. The Clarinet part begins a 'Solo' section, playing a more complex melodic line with slurs and accents. The Basses continue with their rhythmic accompaniment. The overall texture is dense and rhythmic.

18

VI. I

VI. II

Cl.

Bassi

Detailed description: This system contains measures 18 through 25. The Violin I and II parts are mostly silent, indicated by a large 'x' on their staves. The Clarinet part continues with its solo, featuring a series of sixteenth-note runs and slurs. The Basses continue with their rhythmic accompaniment. The key signature and time signature remain the same.

26

VI. I

VI. II

Cl.

Bassi

*f*

*f*

*f*

*f*

Tutti

*f*

34

VI. I

VI. II

Cl.

Bassi

*p*

*p*

Solo

*p*

*f*

43

VI. I

VI. II

Cl.

Bassi

*f*

*f*

Tutti *f*

*f*

51

VI. I

VI. II

Cl.

Bassi

Solo

60

VI. I

VI. II

Cl.

Bassi

*f*

Tutti

*f*

*f*

Solo

69

VI. I

VI. II

Cl.

Bassi

*p*

*p*

*p*

80

VI. I

VI. II

Cl.

Bassi

90

VI. I

VI. II

Cl.

Bassi

*p*

*f*

*f*

Tutti

101

VI. I

VI. II

Cl.

Bassi

*f*

Solo

112

VI. I

VI. II

Cl.

Bassi

*p*

122

VI. I

VI. II

Cl.

Bassi

*f*

131

VI. I

VI. II

Cl.

Bassi

*ff*

*ff* Tutti

