

**Johann Christian BACH**

# **CONCERTO**

Op.7 no.6

PARTITURA

**Clavier solo**

**Violino I**

**Violino II**

**Violoncello e Contrabasso**

**Edited by Gyula Pfeiffer**

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# CONCERTO

Op.7 no.6

Johann Christian BACH

Allegro

Violino I

Violino II

Clavier

Bassi

*f*

*f*

*f*

*f*

Tutti

7

VI. I

VI. II

Clav.

Bassi

*p*

*f*

*p*

*f*

*p*

*f*

VI. I

VI. II

Clav.

Bassi

Measures 13-17. VI. I and VI. II play sixteenth-note triplets. Clav. and Bassi play a steady eighth-note accompaniment.

VI. I

VI. II

Clav.

Bassi

Measures 18-21. VI. I and VI. II play sixteenth-note triplets. Clav. and Bassi play a steady eighth-note accompaniment. Dynamics *p* and *f* are indicated.

VI. I

VI. II

Clav.

Bassi

Measures 22-25. VI. I and VI. II play sixteenth-note triplets. Clav. and Bassi play a steady eighth-note accompaniment. Dynamics *p* and *f* are indicated.

26

VI. I

VI. II

Clav.

Bassi

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*f*

31

VI. I

VI. II

Clav.

Bassi

*f* *p*

*f* *p*

*f*

Solo

*f*

37

VI. I

VI. II

Clav.

Bassi

*p*

*p*

*p* Tutti

*p*

43

VI. I

VI. II

Clav.

Bassi

Solo

47

VI. I

VI. II

Clav.

Bassi

*f*

*f*

*f*

51

VI. I

VI. II

Clav.

Bassi

*tr*

55

VI. I

VI. II

Clav.

Bassi

*p*

*p*

*p*

This system contains measures 55 through 58. The first two staves are for Violin I and Violin II, both in treble clef with a key signature of one sharp (F#). The piano part is in grand staff (treble and bass clefs). The bass line is in bass clef. The music features a dynamic marking of *p* (piano) starting in measure 55. The violin parts play a melodic line with slurs and accents. The piano part has a complex texture with many triplets in both hands. The bass line provides a simple harmonic accompaniment.

59

VI. I

VI. II

Clav.

Bassi

This system contains measures 59 through 62. The violin parts continue their melodic lines. The piano part features a prominent triplet pattern in the right hand, which becomes more intricate in measure 62. The bass line continues with a steady accompaniment.

63

VI. I

VI. II

Clav.

Bassi

This system contains measures 63 through 66. The violin parts play a more active melodic line. The piano part continues with its complex triplet-based texture. The bass line remains simple and supportive.

67

VI. I

VI. II

Clav.

Bassi

Musical score for measures 67-70. VI. I and VI. II have melodic lines with rests. Clav. has a complex accompaniment with triplets. Bassi has a simple bass line with rests.

71

VI. I

VI. II

Clav.

Bassi

Musical score for measures 71-74. VI. I and VI. II have melodic lines with rests. Clav. has a complex accompaniment with triplets. Bassi has a simple bass line with rests.

75

VI. I

VI. II

Clav.

Bassi

Musical score for measures 75-78. VI. I and VI. II have rests. Clav. has a complex accompaniment with triplets and a trill. Bassi has rests.



80

VI. I

VI. II

Clav.

Bassi

*p*

84

VI. I

VI. II

Clav.

Bassi

*f*

*f*

*Tutti*

*f*

89

VI. I

VI. II

Clav.

Bassi

95

VI. I

VI. II

Clav.

Bassi

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

*tr*

3 3 3 3

100

VI. I

VI. II

Clav.

Bassi

*p* *p*

3 3 3 3

104

VI. I

VI. II

Clav.

Bassi

*f* *f* *f*

3 3 3 3

108

VI. I

VI. II

Clav.

Bassi

3 3 3 tr

3 3 3 tr

3 tr

Solo

tr

114

VI. I

VI. II

Clav.

Bassi

tr

tr

tr

tr

tr

tr

tr

tr

119

VI. I

VI. II

Clav.

Bassi

pp

pp

tr

tr

pp

3 3 3 3

124

VI. I

VI. II

Clav.

Bassi

128

VI. I

VI. II

Clav.

Bassi

132

VI. I

VI. II

Clav.

Bassi

*fp*

*fp*

*tr*

*fp*

136

VI. I

VI. II

Clav.

Bassi

*fp*

*fp*

*fp*

140

VI. I

VI. II

Clav.

Bassi

*p*

*mf*

*p*

*mf*

144

VI. I

VI. II

Clav.

Bassi

*p*

*f*

*p*

*f*

*f*

*f*

*p*

*f*

Tutti

150

VI. I

VI. II

Clav.

Bassi

Solo

tr tr

156

VI. I

VI. II

Clav.

Bassi

*p*

*p* Tutti

Solo

tr

3 3 3 3 3 3 3 3

162

VI. I

VI. II

Clav.

Bassi

3 3 3 3 3 3 3 3

166

VI. I

VI. II

Clav.

Bassi

Detailed description: This system covers measures 166 to 169. The Violin I (VI. I) and Violin II (VI. II) parts consist of sustained notes, with VI. I playing a melodic line and VI. II providing harmonic support. The Clavichord (Clav.) part is highly active, featuring numerous triplet patterns in both the right and left hands, along with sixteenth-note runs. The Basses (Bassi) part is simpler, with a few notes and sustained chords.

170

VI. I

VI. II

Clav.

Bassi

Detailed description: This system covers measures 170 to 173. The Violin I (VI. I) and Violin II (VI. II) parts continue with sustained notes. The Clavichord (Clav.) part maintains its complex texture with dense triplet patterns and sixteenth-note passages. The Basses (Bassi) part remains simple with sustained notes.

174

VI. I

VI. II

Clav.

Bassi

Detailed description: This system covers measures 174 to 177. The Violin I (VI. I) and Violin II (VI. II) parts play sustained notes. The Clavichord (Clav.) part features a mix of triplet patterns and sixteenth-note runs, ending with a trill (tr) in the right hand. The Basses (Bassi) part is simple with sustained notes.





Andante

VI. I *p*

VI. II *p staccato*

Clav. *p Tutti*

Bassi *p*

5

VI. I

VI. II

Clav.

Bassi

9 *pp*

VI. I

VI. II *pp*

Clav. *Solo*

Bassi *pp*

13

VI. I

VI. II

Clav.

Bassi

VI. I and VI. II play a melody consisting of quarter notes and half notes, with slurs over the first two measures. Clav. features trills (tr) and sixteenth-note patterns in both hands. Bassi has a simple bass line with quarter notes and rests.

17

VI. I

VI. II

Clav.

Bassi

*f p*

*f*

*f p*

VI. I and VI. II play a melody with slurs and accents. Clav. features trills (tr) and sixteenth-note patterns. Bassi has a simple bass line. Dynamics include *f* and *f p*.

21

VI. I

VI. II

Clav.

Bassi

*f p*

*f p*

VI. I and VI. II play a melody with slurs and accents. Clav. features trills (tr) and sixteenth-note patterns. Bassi has a simple bass line. Dynamics include *f* and *f p*.

26

VI. I

VI. II

Clav.

Bassi

31

VI. I

VI. II

Clav.

Bassi

*p*

*p staccato*

*Tutti*

*p*

*p*

35

VI. I

VI. II

Clav.

Bassi

*f*

*p*

*f*

*Tutti*

*p*

*Solo*

*f*

*p*

*Solo*

40

VI. I

VI. II

Clav.

Bassi

*p*

*p*

*p*

44

VI. I

VI. II

Clav.

Bassi

*p*

*p staccato*

*tr*

**Tutti**

*p*

48

VI. I

VI. II

Clav.

Bassi

52

VI. I

VI. II

Clav.

Bassi

*pp*

*pp*

Solo

*pp*

Detailed description: This system covers measures 52 to 55. VI. I (Violin I) plays a melodic line with a long note in measure 54. VI. II (Violin II) plays a rhythmic accompaniment of eighth notes. The Clav. (Piano) part has a treble and bass staff; the bass staff has a steady eighth-note accompaniment, and the treble staff has chords and melodic fragments. Bassi (Cello/Double Bass) play a similar eighth-note accompaniment. Dynamics include *pp* (pianissimo) and a 'Solo' section starting in measure 54.

56

VI. I

VI. II

Clav.

Bassi

*tr*

Detailed description: This system covers measures 56 to 59. VI. I and VI. II play melodic lines with some rests. The Clav. part features a complex texture with trills (tr) in the treble staff and a rhythmic accompaniment in the bass staff. Bassi play a simple accompaniment of quarter notes.

60

VI. I

VI. II

Clav.

Bassi

*tr*

Detailed description: This system covers measures 60 to 63. VI. I and VI. II play melodic lines. The Clav. part continues with a complex texture, including trills (tr) and a rhythmic accompaniment. Bassi play a simple accompaniment of quarter notes.

64

VI. I

VI. II

Clav.

Bassi

68

VI. I

VI. II

Clav.

Bassi

*p*

*p staccato*

*tr*

*f*

*f*

*p*

*f*

72

VI. I

VI. II

Clav.

Bassi

*f*

*p*

*f*

*p*

*f Tutti*

*p*

*f*

*p*

Allegretto

VI. I  
*mf*

VI. II  
*mf*

Clav.  
*mf* **Tutti**

Bassi  
*mf*

7

VI. I

VI. II

Clav.  
**Solo**

Bassi

13

VI. I  
*p*

VI. II

Clav.  
*p*

Bassi  
*p*

19

VI. I

VI. II

Clav.

Bassi

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

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

*f* *f*

25

VI. I

VI. II

Clav.

Bassi

*p* *p*

*p*

*p*

30

VI. I

VI. II

Clav.

Bassi

*p*



34

VI. I

VI. II

Clav.

Bassi

*f*

*f*

*f*

*f*

*f*

*Tutti*

*f*

39

VI. I

VI. II

Clav.

Bassi

*tr*

*tr*

*Solo*

45

VI. I

VI. II

Clav.

Bassi

*tr*

*tr*

51

VI. I

VI. II

Clav.

Bassi

*f* *p*

*f* *p*

*f* *p*

56

VI. I

VI. II

Clav.

Bassi

*f* *p*

*f* *p*

*f* *p*

61

VI. I

VI. II

Clav.

Bassi

*pp*

*pp*

*pp*

67

VI. I

VI. II

Clav.

Bassi



*p*

*p*

*p*

73

VI. I

VI. II

Clav.

Bassi



79

VI. I

VI. II

Clav.

Bassi



84

VI. I

VI. II

Clav.

Bassi

Musical score for measures 84-88. VI. I and VI. II play a melodic line with slurs. Clav. has a complex texture with triplets and sixteenth notes. Bassi provides a steady bass line.

89

VI. I

VI. II

Clav.

Bassi

Musical score for measures 89-93. VI. I and VI. II play a simple melodic line. Clav. continues with triplets and sixteenth notes. Bassi has a simple bass line.

94

VI. I

VI. II

Clav.

Bassi

*f*

*f*

*f*

*f*

Tutti

Musical score for measures 94-98. VI. I and VI. II play a melodic line with slurs. Clav. has a complex texture with triplets and sixteenth notes. Bassi provides a steady bass line. Dynamics include forte (*f*) and Tutti.