



Nr. 8878

# J. CHR. BACH

## KONZERT

c-Moll / C minor

Viola und Orchester / Viola and Orchestra

Ausgabe für Viola (Violine oder Violoncello) und Klavier

Edition for Viola (Violin or Violoncello) and Piano

JOHANN CHRISTIAN BACH  
(HENRI CASADESUS)

# KONZERT

C-MOLL  
FÜR VIOLA UND ORCHESTER

AUSGABE FÜR VIOLA (VIOLINE ODER VIOLONCELLO)  
UND KLAVIER

Mit freundlicher Genehmigung von Editions Salabert · Paris

Notenausgabe zur CD-Einspielung MusicPartner MP 8878

C. F. PETERS · FRANKFURT/M.

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## Vorwort

Als 'Instrument der Mittelstimmen' geriet die Viola seit Beginn des 18. Jahrhunderts immer mehr in den Schatten der sehr viel populäreren Violine, eine Tatsache, die sich auch in der geringen Zahl der überlieferten Solokonzerte widerspiegelt. Der Mangel an konzertanter Literatur für die Bratsche (aber auch andere Instrumente) mag die Brüder Henri (1879-1947) und Marius Casadesus (1892-1981), Angehörige einer bekannten französischen Musikerfamilie, dazu bewogen haben, vergessene Werke älterer Meister aufzuspüren und für die Praxis neu zu erschließen.

1916 legte Henri Casadesus, selbst ein hervorragender Bratschist und Viola d'amore-Virtuose, ein Konzert für Viola und Orchester in c-Moll vor, das er als Neuentdeckung eines 1768 in London komponierten Werkes von Johann Christian Bach (1735-1782) deklarierte. Ohne nähere Belege anzuführen gab Casadesus vor, das von Bach ansatzweise mit Klavierbegleitung aufgezeichnete Konzert rekonstruiert und harmonisiert zu haben. Während er das Konzert auch für die Alternativbesetzung mit Solovioline oder Solovioloncello einrichtete, übernahm ein weiterer Bruder, Francis (1870-1954), die Orchestrierung.

Erst 1947 lag das Werk in einer Ausgabe des Pariser Verlages Salabert gedruckt vor. Auch hierin fehlt jegliche Angabe zur benutzten Quelle. Der Erstdruck hat nicht zuletzt aus diesem Grund den Verdacht weiter erhärtet, daß Casadesus die Violaliteratur mit einem von ihm selbst stammenden Falsifikat bereichert hatte. 1963 wurde die Richtigkeit dieser Vermutung von der Witwe Casadesus' bestätigt. Als Ergebnis stilistischer Vergleiche konstatierte Walter Lebermann 1967, das Violakonzert weise „nicht die geringste Beziehung zum 'galanten' Instrumentalstil<sup>1</sup> Johann Christian Bachs auf." In der Tat sprechen einige harmonische Wendungen, vor allem aber die auffallend konzentrierte und homogene Art der motivischen Behandlung aller drei Sätze eindeutig gegen dessen Autorschaft. Die thematische Zyklusbildung zwischen erstem und letztem Satz ist eine Idee, die sicher nicht aus der Zeit des 'Londoner' Bach stammt.

In der 48bändigen Ausgabe *The Collected Works of Johann Christian Bach*<sup>2</sup> ist das Violakonzert folgerichtig nicht enthalten. Im Vorwort zu Band 36, das Auskunft über die von Bach komponierten solistischen Werke für Streichinstrumente und Orchester erteilt, werden lediglich zwei Violinkonzerte und ein Cellokonzert erwähnt.

Die mystifizierte Herkunft des Werkes hat der Popularität der Musik selbst in keiner Weise geschadet. Mit seiner Kantabilität und seinem mitreißenden Schwung zählt das von Casadesus 'rekonstruierte', unter dem Namen Johann Christian Bachs bekannt gewordene c-Moll-Konzert für Viola und Orchester heute zu Recht zu den beliebtesten Werken dieses Genres.

C. F. Peters

<sup>1</sup> Vgl. Walter Lebermann, *Apokryph, Plagiat, Korruptel oder Falsifikat*, in: *Die Musikforschung* 20 (1967), S. 413-425, hier: S. 421.

<sup>2</sup> Ediert von Ernest Warburton, New York 1985ff.

## Preface

Since the beginning of the eighteenth century the viola has been increasingly overshadowed by the far more popular violin, becoming known as the 'instrument for the middle parts'. This fact is also reflected in the small number of surviving solo concertos. It was probably this shortage of concert literature for viola – and for other instruments as well – that motivated the Casadesus brothers Henri (1879-1947) and Marius (1892-1981), members of the well-known French family of musicians, to unearth forgotten works by earlier masters and to restore them to the concert hall.

In 1916 Henri Casadesus, himself an outstanding violist and a virtuoso of the viola d'amore, presented a concerto in C minor for viola and orchestra which he claimed to be a rediscovery of a work composed in London in 1768 by Johann Christian Bach (1735-1782). Without offering further documentation, he maintained that he had reconstructed and harmonized the concerto, which Bach had left behind in fragmentary form with the beginnings of a keyboard accompaniment. Henry arranged the piece for alternative scorings with solo violin and solo violoncello while another brother, Francis (1870-1954), undertook the orchestration.

The work did not appear in print until 1947, when it was issued by the Parisian firm of Salabert. This edition, too, lacked any information of the work's sources. Not least of all for this reason, the first edition strengthened suspicions that Casadesus had enriched the viola literature with a forgery of his own doing. In 1963 this suspicion was confirmed by Casadesus' widow. A stylistic study conducted by Walter Lebermann in 1967 revealed that the viola concerto bore "not the slightest relation to the 'galante' instrumental style" of Johann Christian Bach.<sup>1</sup> Indeed, a number of harmonic turns of phrase, and above all the strikingly concentrated and homogeneous treatment of motifs in all three movements, clearly speak against Bach's authorship. The cyclic recurrence of themes in the outside movements is an idea that certainly did not originate in the days of the 'London' Bach.

Consequently, the concerto does not appear in the 48-volume edition of *The Collected Works of Johann Christian Bach*.<sup>2</sup> The preface to volume 36, which provides information on Bach's works written for solo string instruments and orchestra, mentions nothing beyond two violin concertos and another for cello.

The mysterious origins of the piece have in no way damaged the popularity of the music itself. Today, with its cantabile melodies and infectious buoyancy, Casadesus' "reconstructed" Concerto in C minor for Viola and Orchestra, familiar under the name of Johann Christian Bach, is rightly one of the most admired works in its genre.

C. F. Peters

<sup>1</sup> See Walter Lebermann, *Apokryph, Plagiat, Korruptel oder Fälschikat?*, in *Die Musikforschung* 20 (1967), pp. 413-25; translated from p. 421.

<sup>2</sup> Edited by Ernest Warburton, New York, 1985ff.



# KONZERT C-MOLL

für Viola und Orchester

Johann Christian Bach (1735-1782)

Henri Casadesus (1879-1947)

## I

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

Viola

Allegro molto ma maestoso

Klavier

Musical score for Viola and Piano (Klavier) of the first movement of the C minor Concerto by Johann Christian Bach, arranged by Henri Casadesus. The score is in C minor, 2/2 time, and consists of four systems of music. The Viola part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The tempo is 'Allegro molto ma maestoso' with a metronome marking of quarter note = 80. The score includes dynamic markings such as 'TUTTI', 'f' (forte), and 'p' (piano). A first ending bracket is present in the third system. The piece concludes with a 'Tutti' marking in the final system.

First system of the musical score. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase marked with a *p* dynamic. The piano accompaniment features chords and moving lines in both hands, with a *mf* dynamic marking in the right hand.

Second system of the musical score, starting with a measure rest marked with a circled '2'. The vocal line continues with a melodic line. The piano accompaniment consists of chords and moving lines, with a *p* dynamic marking in the right hand.

Third system of the musical score. The vocal line features a melodic phrase with a *p* dynamic marking. The piano accompaniment continues with chords and moving lines, with a *p* dynamic marking in the right hand.

Fourth system of the musical score, starting with a measure rest marked with a circled '3'. The vocal line continues with a melodic line. The piano accompaniment consists of chords and moving lines, with a *p* dynamic marking in the right hand.

Fifth system of the musical score, starting with a measure rest marked with a circled '4'. The vocal line continues with a melodic line. The piano accompaniment consists of chords and moving lines, with *mf* dynamic markings in both hands. The system concludes with the instruction *cresc.* (crescendo).

First system of a musical score. The top staff is a single melodic line with a *cresc.* marking. The bottom two staves are a piano accompaniment, with the left hand playing a steady eighth-note bass line and the right hand playing chords. A *p* marking is present in the piano part.

Second system of the musical score. The top staff begins with a *V* (ritardando) marking and a *p* dynamic. The piano accompaniment is marked *p legato*. The right hand of the piano part features a melodic line with a *cresc.* marking.

Third system of the musical score. The top staff has a *cresc.* marking. The piano accompaniment is marked *mf*. The right hand of the piano part has a *cresc.* marking. A circled number 5 is written above the final measure of the system.

Fourth system of the musical score. The top staff has a *p* marking. The piano accompaniment is marked *p*. The right hand of the piano part has a *cresc.* marking.

Fifth system of the musical score. This system continues the melodic and harmonic development of the piece, with various dynamics and articulations.

First system of the musical score, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support. A dynamic marking of *mf* is present.

Second system of the musical score, starting with a measure number 63 in a square box. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mf* is present.

Third system of the musical score, continuing the piano accompaniment. A dynamic marking of *f* is present.

Fourth system of the musical score, featuring a vocal line. A dynamic marking of *dim.* is present. The system includes the instruction **Poco allarg.** and a measure number 7 in a square box, followed by the instruction **Più calmato e espressivo**.

Fifth system of the musical score, featuring piano accompaniment. A dynamic marking of *dim.* is present. The system includes the instruction **Poco allarg.** and the instruction **Più calmato e espressivo**. A piano marking of *p* is also present.

Sixth system of the musical score, featuring a vocal line. A measure number 8 in a square box is present. The system includes a dynamic marking of *mf* and a piano marking of *p*.

Poco rit. 1<sup>o</sup> T<sup>o</sup>

Poco rit. 1<sup>o</sup> T<sup>o</sup>

**D**

*mf* *p*

10

*cresc.*

*f*

*pp*

*cresc.*

*f*

*pp*

This system contains the first two staves of music. The top staff features a melodic line with a *cresc.* marking and a dynamic of *f*. A circled number '10' is placed above the staff. The bottom staff provides harmonic support with a *cresc.* marking and a dynamic of *f*. The system concludes with a *pp* dynamic marking.

*cresc.*

*Poco allarg.*

*cresc.*

*Poco allarg.*

This system contains the next two staves. The top staff continues the melodic line with a *cresc.* marking and a *Poco allarg.* tempo change. The bottom staff continues the harmonic support with a *cresc.* marking and a *Poco allarg.* tempo change.

*T<sup>o</sup>*

*f*

*T<sup>o</sup> f*

This system contains the third and fourth staves. The top staff begins with a *T<sup>o</sup>* marking and a dynamic of *f*. The bottom staff begins with a *T<sup>o</sup> f* marking. The music continues with various rhythmic patterns and dynamics.

*molto rit.*

*molto rit.*

This system contains the fifth and sixth staves. Both staves feature a *molto rit.* tempo marking. The music concludes with a final cadence.

## II

Adagio molto espressivo  $\text{♩} = 48 \text{ à } 50$

*p sostenuto*

Adagio molto espressivo

*pp*

11

*pp*

*tr*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*pp*

*pp*

*mp*





First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The music features a complex, rhythmic pattern in the piano part. Dynamics include *cresc.* and *f*.

Second system of the musical score, starting with measure 14. The vocal line continues with a treble clef. The piano accompaniment features a steady eighth-note accompaniment. Dynamics include *p* and *ppro rit.*.

Third system of the musical score, starting with measure 15. The vocal line is marked *a T<sup>o</sup>*. The piano accompaniment features a complex, rhythmic pattern. Dynamics include *pp* and *pp*.

Fourth system of the musical score. The vocal line continues with a treble clef. The piano accompaniment features a complex, rhythmic pattern. Dynamics include *pp*.

Fifth system of the musical score, starting with measure 16. The vocal line continues with a treble clef. The piano accompaniment features a complex, rhythmic pattern. Dynamics include *pp* and *pp*.

Musical score for piano and violin, measures 14-19. The score is in 3/4 time with a key signature of two flats. It features a complex piano accompaniment with sixteenth-note patterns and a melodic violin line. Performance markings include *cresc.*, *Largo legatissimo*, *colla parte*, *p*, *sost.*, *Largo*, and *molto rit.*

Measure 17: *Largo legatissimo*  
 Measure 18: *colla parte*  
 Measure 19: *sost.*  
 Measure 20: *Largo*  
 Measure 21: *molto rit.*  
 Measure 22: *Largo*  
 Measure 23: *p molto rit.*  
 Measure 24: *p*

## III

Allegro molto energico ♩ = 126

Allegro molto energico

19

20

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

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

senza Tempo

*mf legato*

*p* *cresc.*

*mf* *soff.*

*mf* *f*

21

*mf* *sf*

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key with a 3/4 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic support with chords and bass lines. A dynamic marking of *sfz* (sforzando) is present in the right hand of the grand staff.

Second system of the musical score, starting with a measure number of 22 in a box. The notation continues with the same three-staff structure. The first staff has a melodic line with some rests. The grand staff continues with harmonic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Third system of the musical score. The first staff features a more active melodic line with slurs. The grand staff continues with harmonic accompaniment. Dynamic markings include *crsc.* (crescendo) and *poco a* (poco a poco).

Fourth system of the musical score, starting with a measure number of 23 in a box. The first staff has a melodic line with a *poco* marking. The grand staff continues with harmonic accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Fifth system of the musical score. The first staff has a melodic line with a *p* marking. The grand staff continues with harmonic accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

First system of the musical score, featuring a treble clef with a melodic line and a grand staff (piano and bass clefs) with a harmonic accompaniment. The key signature has two flats and the time signature is 3/4.

Second system of the musical score, starting with a rehearsal mark **24**. It includes dynamic markings *pp* and *p*. The piano part features a steady eighth-note accompaniment.

Third system of the musical score, including a dynamic marking *cresc.* (crescendo). The piano part continues with its accompaniment.

Fourth system of the musical score, starting with a rehearsal mark **25**. It includes dynamic markings *mf* and *p*. The piano part features a steady eighth-note accompaniment.

Fifth system of the musical score, featuring detailed dynamic markings: *cresc.*, *poco a poco*, *sempre cresc.*, and *poco a poco cresc.*. The piano part includes the instruction *cresc poco a poco sempre cresc. poco a poco*.

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

*ff* *Trio* *mf*

*ff* *Trio* *mf*

*poco allarg.*

*poco allarg.* *f*

CADENZA *ad lib.* *p* *mf* *rit.* *molto rit.*

*p* *mf più mosso* *rit.*

27 T<sup>o</sup> molto più vivo

*p*  
T<sup>o</sup> molto più vivo

*pp*

*pp*

*cruc.* *molto rit.* T<sup>o</sup> 19 (movimento della 19

*f* TUTTI T<sup>o</sup> 19

*molto rit.*

parte)

*allarg.* *molto rit.*

*allarg.* *molto rit.*



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C-MOLL  
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AUSGABE FÜR VIOLA (VIOLINE ODER VIOLONCELLO)  
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Violoncello

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## KONZERT C-MOLL

für Viola und Orchester

## I

Johann Christian Bach (1735-1782)

Henri Casadesus (1879-1947)

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



## Violoncello

9

*p*

*mf*

*p* *cresc.*

10

*f* *P* || ..... 1

*Poco allarg.*

*cres - cen - do*

*a T<sup>o</sup>*

*Molto rit.*

## II

Adagio molto espressivo  $\text{♩} = 48 \text{ à } 50$ 

*p sostenuto*

11

*p* *cresc.* *cresc.*

*Poco rit.*

12

*a T<sup>o</sup>*

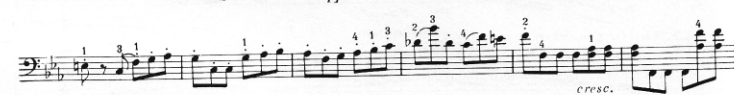
*pp* *pp* *pp*

III .....  
*mf* *p*  
*pp* *cresc.*  
 13 *mf* *pp subito* *cresc.*  
*f* *tr.* 14  
*P* *Poco rit.* 15 *a T<sup>o</sup>* *pp*  
 16 *pp* *tr.*  
 17 *Largo legatissimo* *f* *p*  
 18 *Largo* *Molto rit.* *f*

## III

Allegro molto energico  $\text{♩} = 126$ 

Musical score for Violoncello, III, Allegro molto energico. The score consists of 11 systems of music, each with a bass clef staff and a treble clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The music features various dynamics including fortissimo (*f*), mezzo-forte (*mf*), piano (*p*), and sforzando (*sf*). It includes numerous fingering numbers (1-4) and articulation marks such as accents (>), slurs, and breath marks (V). Measure numbers 19, 20, and 21 are indicated in boxes. The score concludes with a double bar line and the instruction "II.....".



**Molto allarg.** 26 a T<sup>o</sup>

*f* *mf* *f*

**Poco allargando**

*f*

**CADENZA ad lib.**

*p* *mf*

**V** **Rit.** *ff*

**V** **Rit.** *p* *mf*

**T<sup>o</sup> Molto più vivo** 27 **Più mosso**

*p*

**Molto rit.**

*cresc.*

**T<sup>o</sup> I<sup>o</sup> (movimento della 1<sup>a</sup> parte)**

**TUTTI** *f*

**Allargando** **Molto rit.**





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