

BWV 62 / 4, the Continuo part was copied in the **bass** clef in the performance parts for *Violino I & II* (both in the main parts and in the 'doublettes'), *Viola*, *Violone*, *Continuo* and *Organo*; no separate Violoncello part is preserved. If Bach's *Violone* was a 'bass fiddle' tuned *CGda*, the tonic and dominant notes of D major could be played on the open strings of the three instrument types involved, *Violino*, *Viola*, and Bach's (*CGda*?) *Violone*. Date of the *Violone* part: 1732-1735.

The image displays a musical score for the Continuo part of BWV 62/4, BWV 62/4, in bass clef. The score is written in D major (one sharp) and 4/4 time. It consists of nine staves of music, each starting with a measure number in the left margin. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are present: 'piano' at measure 9, 'forte' at measure 21, and 'piano' at measure 25. A 'p' dynamic marking is also visible at measure 13. The score concludes at measure 33.

37

41 *adagio* *forte*

45

49 *piano*

53

57

61 *forte* *piano*

65

69

73 *Da Capo*

The bass clef in the performance parts of *Violino* & *Viola* suggests that violinists and violists could also play a bass bowed instrument (cf. I.F.X. Kür(t)zinger 1763 & 1780, p. 71: *Wer in der Violin wohl bewandert, dem wird auch das Violoncell und die Alto-Viola leicht eingehen.*). The low *D*s in mm 14 & 51 are found only in Bach's score, but in the 3 bass parts ('*Violone*' and '*Continuo*') there is only a *d* (in the transposed organ part a *c*).

Bach revised these 3 parts: in this case he clearly did not want 16' doubling.

Of course the organist could have played the bass part with a 16' register.