

Violin-Duo Concerto (1)

first movement, BWV 1043

Johann Sebastian Bach

*arranged by Paul De Bra for
accordion orchestra or quintet
(1, 2, 3, 4, bass)*

The violin duo concerto BWV 1043 has a very nice first and second movement. This arrangement of the first movement can be played by quintet or orchestra. The first and second voice alternate between solo and tutti as it includes the two solo violin parts and the tutti violin parts. The arrangement is rather difficult, even for the bass accordion.

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Violin-Duo Concerto in D Minor

J.S. Bach

BWV 1043 (1)

arr. Paul De Bra

 Vivace (et. leggiero) $\text{♩} = 100$

I

II  (tutti)

III  *mf*

IV  *mf*

Bas *mf*

④

(tutti)

tr

mf

⑦

tr

⑩

⑬

⑮

(19)

(22) (solo)

(25)

(28)

(tutti)

mf

(31)

(34)

(37)

(solo)

p

(40)

(solo)

p

(43)

(solo)

p

46 (tutti) *f*

(tutti) *f*

f

f

f

49 *tr* (solo) *mf*

(solo) *mf*

p

p

p

52 (tutti) *mf*

(tutti) *mf*

mf

mf

mf

(55)

(58)

(solo)

(solo)

p

p

p

(61)

[solo] etc.

[solo] etc.

64

Measures 64-66 of a musical score. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). Measure 64 features a complex texture with rapid sixteenth-note runs in the upper staves and a more rhythmic bass line. Measures 65 and 66 continue this texture, with the upper staves showing melodic development and the lower staves providing harmonic support through chords and rhythmic patterns.

67

Measures 67-69 of a musical score. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). Measure 67 shows a continuation of the melodic lines from the previous measures, with some staves featuring more active sixteenth-note passages. Measures 68 and 69 show a slight change in texture, with some staves having rests, indicating a moment of musical breathing or a change in focus.

70

Measures 70-72 of a musical score. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). Measure 70 begins with a melodic phrase in the upper staves. Measures 71 and 72 show a continuation of this phrase, with some staves having rests, suggesting a moment of musical breathing or a change in focus.

73

76

79

(82)

(85) (tutti) *f*

rit.

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