



Erik Imre Nagy

Hongrie, Szeged

minor Concerto - II Part-V.cello-version partitura- A3-.pdf Bach, Johann Christian

A propos de l'artiste

Nagy Imre Erik (1954 -)

Hungary, Szeged(City)

I was born in 1954, on Szeged , Hungary.

I'm musical conductor(theater), composer, arranger since 1979. I was working: Holland, Austria, Germany, Franche, U.S.A, Madeira, Portugal, Italy, Greek.

I playing piano and orgel.

My favourite composers: BACH, MOZART, HAYDN - Liszt, Bartók, Beethoven, Brahms etc? My hobby: oldies Opera reconstruction.

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A propos de la pièce

Titre :	minor Concerto - II Part-V.cello-version partitura- A3-.pdf
Compositeur :	Bach, Johann Christian
Arrangeur :	Erik Imre Nagy
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Instrumentation :	Violoncelle et Orchestre
Style :	Baroque

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J.Chr.BACH-V.cello Concerto - II.tétel-

Arranged: Nagy Imre Erik

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

J.Chr.BACH
(1735 - 1782.)



Musical score for Violoncello-solo, Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 1-6. The Violoncello-solo part begins with *p sostenuto*. Other instruments play in a supporting role with *pp* dynamics.

Musical score for measures 7-14, marked with a repeat sign and 'A'. This section features a trill in the Violoncello-solo part and a *cresc.* (crescendo) marking. Dynamics range from *pp* to *p*.

Musical score for measures 15-18. This section includes dynamic markings such as *cresc.*, *p*, *pp*, and *mp*, along with a triplet in the Violoncello-solo part.

2

23 *poco rit.* **B** Più mosso

poco rit. *pp* *pp* *pp* *pp* *pp*

31

mf *mf* *mf* *mf* *mf* *mf*

36

p *pp* *pp* *pp* *pp* *pp*

41 C

cresc. *mf* *pp subito* *cresc.*

cresc. *mf* *pp subito* *cresc.*

cresc. *mf* *pp subito* *cresc.*

cresc. *mf* *pp subito* *cresc.*

cresc. *mf* *pp subito* *cresc.*

cresc. *mf* *pp subito* *cresc.*

47

f *f* *f* *f* *f* *f*

p *p* *p* *p* *p* *p*

T

53 D

poco rit. *poco rit.* *poco rit.* *poco rit.* *poco rit.* *poco rit.*

pp *pp* *pp* *pp* *pp* *pp*

D

4

56

Musical score for measures 56-59. The score is written for five staves: two bass staves at the bottom, two treble staves in the middle, and one bass staff at the top. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

60

E

Musical score for measures 60-63. The score is written for five staves: two bass staves at the bottom, two treble staves in the middle, and one bass staff at the top. The key signature has two flats. A box containing the letter 'E' is placed above the top staff in the third measure. The music continues with complex rhythmic patterns. The dynamic marking *pp* (pianissimo) is used in the final measure of this system, with lines pointing to various parts of the score.

64

Musical score for measures 64-67. The score is written for five staves: two bass staves at the bottom, two treble staves in the middle, and one bass staff at the top. The key signature has two flats. The music features a prominent tremolo effect in the top staff, indicated by a wavy line above the notes. The overall texture remains dense and rhythmic.

68

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

71

Largo legatissimo

f

f

f

f

f

p

p

p

p

p

74

Largo

sostenuto

sostenuto

sostenuto

sostenuto

sostenuto

f

f

f

f

f

p

p

p

p