

# Concerto for Piccolo (or Oboe) and Band

**Johann Sebastian Bach**  
(1685-1750)

**Arranged by William J. Hebert**  
**Edited by Mary Kay Robinson**  
for CONCERT BAND

## Instrumentation

1 Full Score	6 B $\flat$ Clarinet 1	4 B $\flat$ Trumpet 1
1 Solo Piccolo	6 B $\flat$ Clarinet 2	4 B $\flat$ Trumpet 2
1 Solo Oboe	1 B $\flat$ Clarinet 3	4 F Horn
6 Flute	(in lieu of E $\flat$ Alto Clarinet)	3 Trombone 1
2 Oboe	1 E $\flat$ Alto Clarinet	3 Trombone 2
2 Bassoon	2 B $\flat$ Bass Clarinet	4 Tuba
		1 String Bass

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*Dedicated to the Baldwin-Wallace College  
Concert Band, Berea, OH*

## **About the Arranger**

**William Hebert** was the principal piccolo in the Cleveland Orchestra from 1947 to 1988. His first 23 years in Cleveland were under the leadership of the famed music director George Szell. A native of Cambridge, MA, Hebert studied with James Papoutsakis, longtime flautist of the Boston Symphony. After serving in the Army in World War II, he attended the Juilliard School and studied with Arthur Lora. Hebert was also instructor of flute and piccolo at Baldwin Wallace University for 45 years. He also taught at Kent State University and the Blossom Festival School.

## **Program Notes**

William Hebert was a master performer and educator. He knew there was limited repertoire for strong oboe and piccolo players to be soloists, so he arranged this Johann Sebastian Bach concerto to provide that opportunity. Wind instruments will be challenged to replicate the sound of *pizzicato* strings and play with finesse, control, and graceful elegance. Baroque music requires a particular sensitive use of vibrato and ornamentation. The original score was for harpsichord, a very soft, intimate solo instrument, which performers should strive to imitate.

## About the Editor

Internationally acclaimed flutist and winner of numerous competitions, **Mary Kay Robinson** has risen to prominence as a versatile musician, balancing roles as soloist, orchestral and chamber musician, teacher, coach, artistic and executive leadership in the arts. Critics heralded her New York solo debut “...*dazzling virtuosity...a hugely talented and exciting soloist*,” where she performed two concerti on two different instruments on the same program. She has been a featured soloist at Severance Hall with the Cleveland Pops Orchestra, the Southern Tier Symphony (NY), the Akron Symphony, the Cleveland Jazz Orchestra, the New Hampshire Music Festival, and as guest artist, performed, recorded, and toured with the symphony orchestras of Chicago, St. Louis, Pittsburgh, Buffalo, Portland, Vermont, Detroit, Kansas City, Rhode Island, Cleveland, and Boston.

As a chamber musician, Mary Kay has performed with musicians from Lincoln Center, Carnegie Hall, Music from Angel Fire, ChamberFest Cleveland, New Hampshire Music Festival, Grand Teton Festival, Odenwald Festpiele, Cleveland Orchestra, the Amici and Dog Cove Quartets, and was Artist in Residence at Banff Centre for the Arts.

Faculty appointments include the Cleveland Institute of Music, Case Western Reserve University, Ithaca College, and the University of Akron where she teaches Chamber Music and Applied Flute/Piccolo. Her students include many competition winners and highly distinguished performers. She is a frequent clinician and judge for competitions and has several publications to her credit including *B. Rubinstein Flute Sonata* (Southern Music Co.), *JS Bach Concerto for Piccolo and String Orchestra/Wind Ensemble*, arranged by William Hebert, and *Small Ensemble Resource Guide* (being used by Juilliard, Eastman, UT Austin, Dartmouth College, New England Suzuki Institute).

Ms. Robinson founded the Greater Cleveland Flute Society and the prize-winning mixed chamber ensemble *Panorámicos*, whose three CDs have garnered international critical acclaim; “*Top Pick of North America*,” *Editor’s Choice-Gramophone*. Principal Flute of the Cleveland Pops Orchestra, and Piccolo with Grammy Award Winning Cleveland Chamber Symphony, she has commissioned, premiered, and recorded many new works featuring the flute, piccolo, and alto flute in solo and chamber capacities, as well as mixed instrumentation chamber music with voice. She is the former Chair of the National Flute Association’s Piccolo Committee. [www.mkrobinson.org](http://www.mkrobinson.org)

## Ornament Interpretation

Grace notes should receive  $\frac{1}{2}$  the value of the main note. Therefore, a grace note preceding a quarter note should be interpreted as two equal eighth notes.

Trills should start on the upper note (in the key signature) unless the preceding note is the upper tone (i.e., measure 2 where the trill begins on D flat).

Lower mordents begin with the main note, the note below in the key signature, and then the main note again.

Upper mordents are the reverse of the lower mordent, going up from the main note.

Turns decorate the main note by playing the note above, the main note, the note below, and end on the main note.

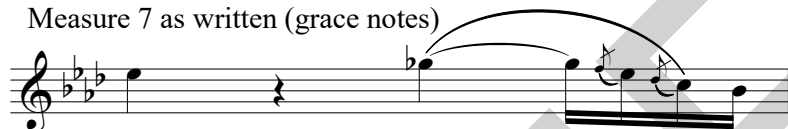
Measure 1 as written (lower mordent and grace note)



Measure 1 as played



Measure 7 as written (grace notes)



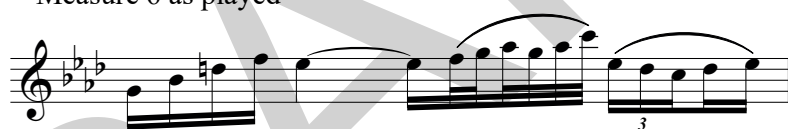
Measure 7 as played



Measure 6 as written (turn)



Measure 6 as played



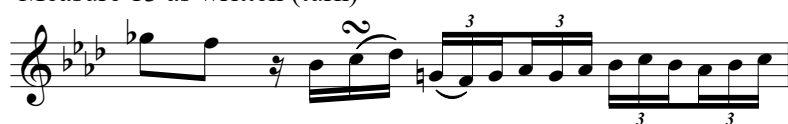
Measure 9 as written (upper mordent and grace notes)



Measure 9 as played



Measure 13 as written (turn)



Measure 13 as played



Dedicated to the Baldwin-Wallace College Concert Band, Berea, OH

# CONCERTO FOR PICCOLO (or OBOE) AND BAND

Johann Sebastian Bach  
arranged by William J. Hebert  
edited by MK Robinson

Largo ♩ = 72

Solo Piccolo (or Oboe)

*mp espress.*

Flute

*mp quasi pizz.* *sim.* *sempre p*

Oboe

Bassoon

*mp quasi pizz.* *sim.* *sempre p*

B<sup>b</sup> Clarinet

1 *mp quasi pizz.* *sim.* *sempre p*  
2 *mp quasi pizz.* *sim.* *sempre p*

E<sup>b</sup> Alto Clarinet\*

*mp quasi pizz.* *sim.* *sempre p*

B<sup>b</sup> Bass Clarinet

*mp quasi pizz.* *sim.* *sempre p*

B<sup>b</sup> Trumpet

1  
2

F Horn

Trombone

1  
2

Tuba

*mp quasi pizz.* *sim.*

String Bass

*pizz.* *mf*

\* A B<sup>b</sup> Clarinet 3 part is provided in lieu of E<sup>b</sup> Alto Clarinet.

4

Solo

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

Alt. Cl.

B. Cl.

4

5

6

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

The musical score for page 6 is arranged in a standard orchestral format. It begins with a 'Solo' part for the Flute (Fl.) in the first measure, marked with a '4'. The rest of the woodwind section, including Oboe (Ob.), Bassoon (Bsn.), B-flat Clarinet (B<sup>b</sup> Cl.) parts 1 and 2, Alto Clarinet (Alt. Cl.), and Bass Clarinet (B. Cl.), has parts starting in measure 4. The brass section, including Trumpets (Tpt.) parts 1 and 2, Horns (Hn.), Trombones (Tbn.) parts 1 and 2, and Tuba (Tba.), has parts starting in measure 5. The Snare Drum (St. B.) part starts in measure 6. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. A large, semi-transparent 'SAMPLE' watermark is oriented diagonally across the center of the page.

Solo

Fl.

Ob.

Bsn.

1  
B $\flat$  Cl.

2

Alt. Cl.

B. Cl.

7 8 9

1  
Tpt.

2

Hn.

1  
Tbn.

2

Tba.

St. B.

Detailed description of the musical score: This page contains measures 7, 8, and 9 of a musical score. The Solo part (top) features a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.) parts 1 and 2, Alto Clarinet (Alt. Cl.), and Bass Clarinet (B. Cl.). The brass section includes Trumpet (Tpt.) parts 1 and 2, Horn (Hn.), Trombone (Tbn.) parts 1 and 2, Trombone (Tba.), and Stripped Bass (St. B.). Measures 7 and 8 show active parts for Solo, Fl., Bsn., B♭ Cl. 1 & 2, Alt. Cl., B. Cl., and St. B. Measure 9 shows active parts for Solo, Fl., Bsn., B♭ Cl. 1 & 2, Alt. Cl., B. Cl., Tba., and St. B. The other instruments (Ob., Tpt., Hn., Tbn.) are marked with a horizontal line, indicating they are silent in these measures. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Musical score for Solo, Fl., Ob., Bsn., B♭ Cl., Alt. Cl., B. Cl., Tpt., Hn., Tbn., Tba., and St. B. The score is divided into two systems. The first system contains measures 10 and 11. The Solo part features a complex melodic line with many sixteenth notes and a trill in measure 11. The Flute part has a simple melodic line. The Bassoon part has a simple melodic line. The Clarinet parts (B♭, Alto, Bass) have simple melodic lines. The Trumpet and Horn parts are silent. The Trombone and Tuba parts have simple melodic lines. The Snare Drum part has a simple melodic line. The second system contains measures 10 and 11. The Solo part is silent. The Flute part is silent. The Bassoon part is silent. The Clarinet parts (B♭, Alto, Bass) are silent. The Trumpet and Horn parts are silent. The Trombone and Tuba parts have simple melodic lines. The Snare Drum part has a simple melodic line. The page number 8 is at the top left. The measure numbers 10 and 11 are in boxes. A large watermark 'SAMPLE' is overlaid on the score.



12

Solo

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

Alt. Cl.

B. Cl.

12

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

13

14

Solo

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

Alt. Cl.

B. Cl.

14 15 16

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

17

Solo

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

Alt. Cl.

B. Cl.

17

18

19

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

20 *rit.* *attacca*

Solo

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

Alt. Cl.

B. Cl.

20

21

1

Tpt.

2

Hn.

*solo*  
*p*

1

Tbn.

2

Tba.

St. B.

*arco*

Presto ♩. = 69 - 72

Solo *f marcato ma leggero*

Fl. *f marcato ma leggero*

Ob. *f marcato ma leggero*

Bsn. *f marcato ma leggero*

B♭ Cl. 1 *f marcato ma leggero* *p*

B♭ Cl. 2 *f marcato ma leggero* *p*

Alt. Cl. *f marcato ma leggero* *p*

B. Cl. *f marcato ma leggero*

Tpt. 1 *f marcato ma leggero*

Tpt. 2 *f marcato ma leggero*

Hn. *f marcato ma leggero* *p*

Tbn. 1 *f marcato ma leggero*

Tbn. 2 *f marcato ma leggero*

Tba. *f marcato ma leggero*  
*arco*

St. B. *f marcato ma leggero*

1 2 3 4 5 6 7 8



17

Solo *f*

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

B<sup>b</sup> Cl. *f*

2 *f*

Alt. Cl. *f*

B. Cl. *f*

17 18 19 20 21 22 23 24

1 *mf*

Tpt. *mf*

2 *mf*

Hn. *f*

1 *mf*

Tbn. *mf*

2 *mf*

Tba. *mf*

St. B. *f*

25

Solo *mf*

Fl.

Ob. *solo mf*

Bsn. *solo mf*

1 *solo mf*

B♭ Cl.

2

Alt. Cl. *solo mf*

B. Cl.

25

26 27 28 29 30 31 32

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B. *pizz. mf*



33 *tr* *fp* *mf*

Solo

Fl.

Ob. *solo* *mf*

Bsn.

1 *tr*

B<sup>b</sup> Cl.

2

Alt. Cl. *mf*

B. Cl.

33 *mf* 34 35 36 37 38 39 40

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

41

Solo

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

Alt. Cl.

B. Cl.

41 42 43 44 45 46 47 48

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

49

Solo *f*

Fl. *f* *p*

Ob. *tutti* *f*

Bsn. *tutti* *f* *p*

1 *tutti* *f* *p*

B<sup>b</sup> Cl. 2 *f* *p*

Alt. Cl. *tutti* *f* *p*

B. Cl. *f*

49

50 51 52 53 54 55 56

1 *mf*

Tpt. 2 *mf*

Hn. *f* *p*

1 *mf*

Tbn. 2 *mf*

Tba. *mf*

St. B. *arco* *f* *p*



65

Solo *f*

Fl. *mf*

Ob. *f*

Bsn. *f*

1 *f*

B<sup>b</sup> Cl. *f*

2 *f*

Alt. Cl. *f*

B. Cl. *f*

*tr*

*p*

*p*

*p*

65

66 67 68 69 70 71 72

1 *mf*

Tpt. *mf*

2 *mf*

Hn. *f*

1 *mf*

Tbn. *mf*

2 *mf*

Tba. *mf*

St. B. *f*

73

Solo

Fl.

Ob.

Bsn.

1

B $\flat$  Cl.

2

Alt. Cl.

B. Cl.

73 74 75 76 77 78 79 80

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

*p*

*p*

*p*

*pizz.*

*p*

*solo*

*p*







97

Solo

Fl.

Ob.

Bsn.

1

B $\flat$  Cl.

2

Alt. Cl.

B. Cl.

97 98 99 100 101 102 103 104

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

The image shows a page of a musical score for measures 97 through 104. The score is arranged in a multi-staff format. The instruments and their parts are: Solo (melodic line), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B $\flat$  Cl.) with two parts (1 and 2), Alto Clarinet (Alt. Cl.), Bass Clarinet (B. Cl.), Trumpet (Tpt.) with two parts (1 and 2), Horn (Hn.), Trombone (Tbn.) with two parts (1 and 2), Tuba (Tba.), and Snare Drum (St. B.). The key signature is three flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be 4/4. Dynamic markings of *p* (piano) and *f* (forte) are used throughout the score. A large, semi-transparent watermark is visible across the center of the page.

105

Solo *mf* *f*

Fl. *f*

Ob. *f*

Bsn. *solo mp f*

1 *solo mp f*

B<sup>b</sup> Cl. 2

Alt. Cl. *f*

B. Cl. *f*

105 106 107 108 109 110 111 112

1 *mf*

Tpt. 2 *mf*

Hn. *f*

1 *mf*

Tbn. 2 *mf*

Tba. *mf*

St. B. *pizz. mp f*

113

Solo *mf*

Fl. *mp leggero*

Ob.

Bsn. *solo mp*

1 *mp*

B<sup>b</sup> Cl.

2

Alt. Cl. *mp*

B. Cl.

113

114

115

116

117

118

119

1

Tpt.

2

Hn. *solo mp*

1

Tbn.

2

Tba.

St. B. *mp*

120

Solo

*fp* *mf*

Fl.

Ob.

Bsn.

1

B $\flat$  Cl.

2

Alt. Cl.

B. Cl.

120 121 122 123 124 125 126 127

1

Tpt.

2

Hn.

*solo* *mp*

1

Tbn.

2

Tba.

St. B.

128

Solo

Fl.

Ob.

Bsn.

1  
B<sup>b</sup> Cl.

2

Alt. Cl.

B. Cl.

128 129 130 131 132 133 134 135

1  
Tpt.

2

Hn.

1  
Tbn.

2

Tba.

St. B.

136

Solo

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Alt. Cl.

B. Cl.

136 *mp* 137 138 139 140 141 142 143

1

Tpt.

2

Hn.

*mp*

1

Tbn.

2

Tba.

St. B.

The musical score is for measures 136 through 143. The Solo part begins with a melodic line in measure 136, featuring a trill (tr) in measure 143. The Bassoon (Bsn.) and Bb Clarinet 1 (B<sup>b</sup> Cl. 1) parts have melodic lines starting in measure 137. The Bb Clarinet 2 (B<sup>b</sup> Cl. 2) and Alto Clarinet (Alt. Cl.) parts also have melodic lines starting in measure 137. The Bass Clarinet (B. Cl.) part has a melodic line starting in measure 136. The Horns (Hn.) part has a melodic line starting in measure 139. The Snare Drum (St. B.) part has a rhythmic pattern starting in measure 136. The other instruments (Flute, Oboe, Trumpets, Trombones, and Tuba) are marked with rests throughout the passage.

144

Solo

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Alt. Cl.

B. Cl.

144 145 146 147 148 149 150 151

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Tba.

St. B.

*f*

*f*

*f*

*mp*

*mp*

*f*

*f*

*mp*

*p*

*mf*

*mf*

*mf*

*arco*

*mf*

152 157

Solo

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Alt. Cl.

B. Cl.

152 153 154 155 156 157 158 159

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Tba.

St. B.

*f*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*









185

Solo

Fl.

Ob.

Bsn.

1

2

B $\flat$  Cl.

Alt. Cl.

B. Cl.

185 186 187 188 189 190 191 192

1

2

Tpt.

Hn.

1

2

Tbn.

Tba.

St. B.



201 *solo* *tutti* *solo* *tutti* *solo*

Solo

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

Alt. Cl.

B. Cl.

201 202 203 204 205 206 207 208

1

Tpt.

2

Hn.

1

Tbn.

2

Tba.

St. B.

*mf* *mf* *p* *mf* *p* *mf* *p* *mf* *mf* *mf* *p* *mf* *mf* *p* *mf*

209

Solo *f* *mp*

Fl. *mf*

Ob. *f*

Bsn. *f*

B<sup>b</sup> Cl. 1 *f* *p*

2 *f* *p*

Alt. Cl. *f* *p*

B. Cl. *f*

209 210 211 212 213 214 215 216

Tpt. 1 *mf*

2 *mf*

Hn. *f* *p*

Tbn. 1 *mf*

2 *mf*

Tba. *mf*

St. B. *f*

217

Solo *f* *rit.*

Fl.

Ob.

Bsn.

1 *f*

B<sup>b</sup> Cl.

2 *f*

Alt. Cl.

B. Cl.

217 218 219 220 221 222 223 224

1 *mf* *f*

Tpt.

2 *mf* *f*

Hn.

1 *f*

Tbn.

2 *f*

Tba.

St. B. *f*