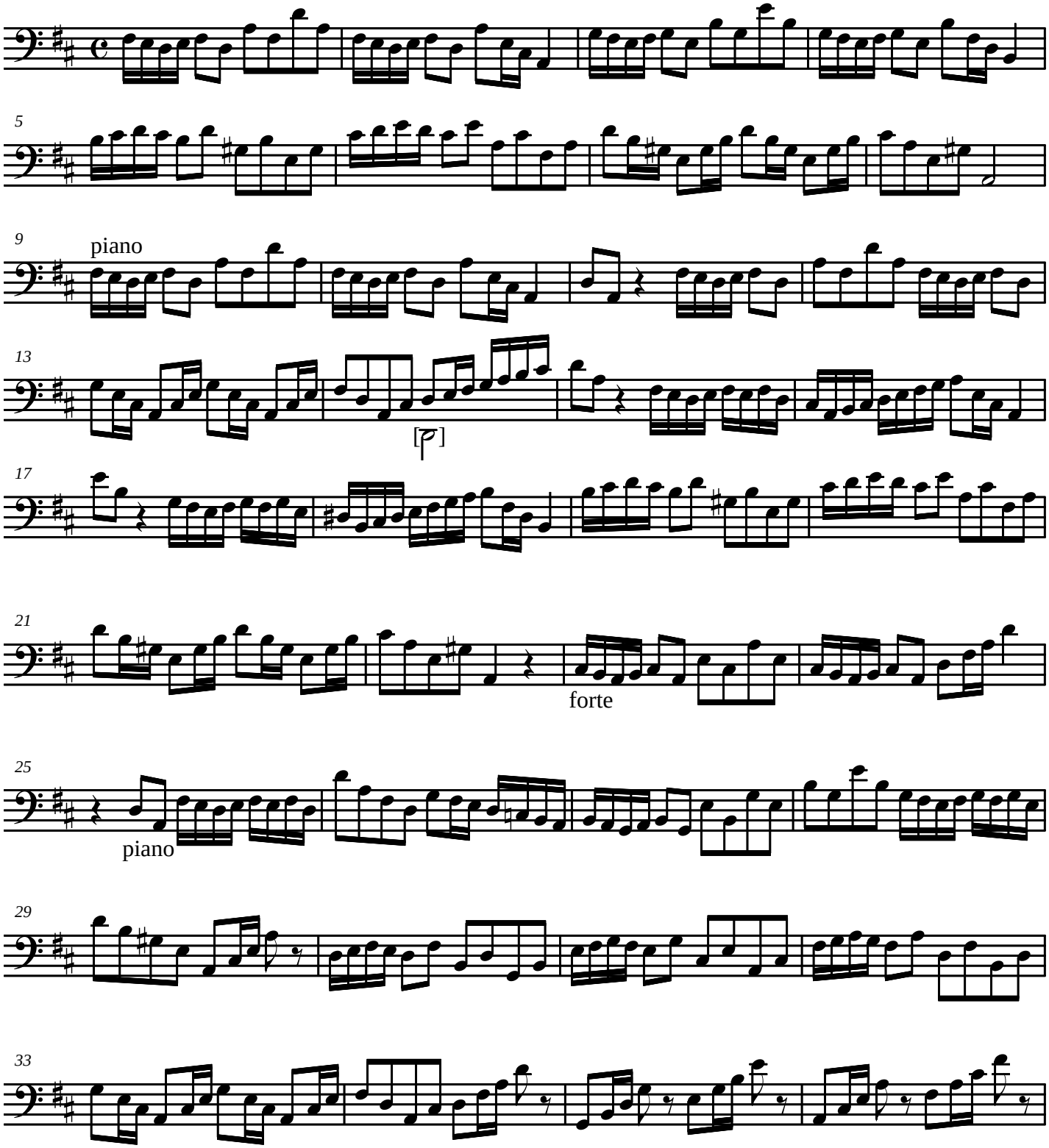
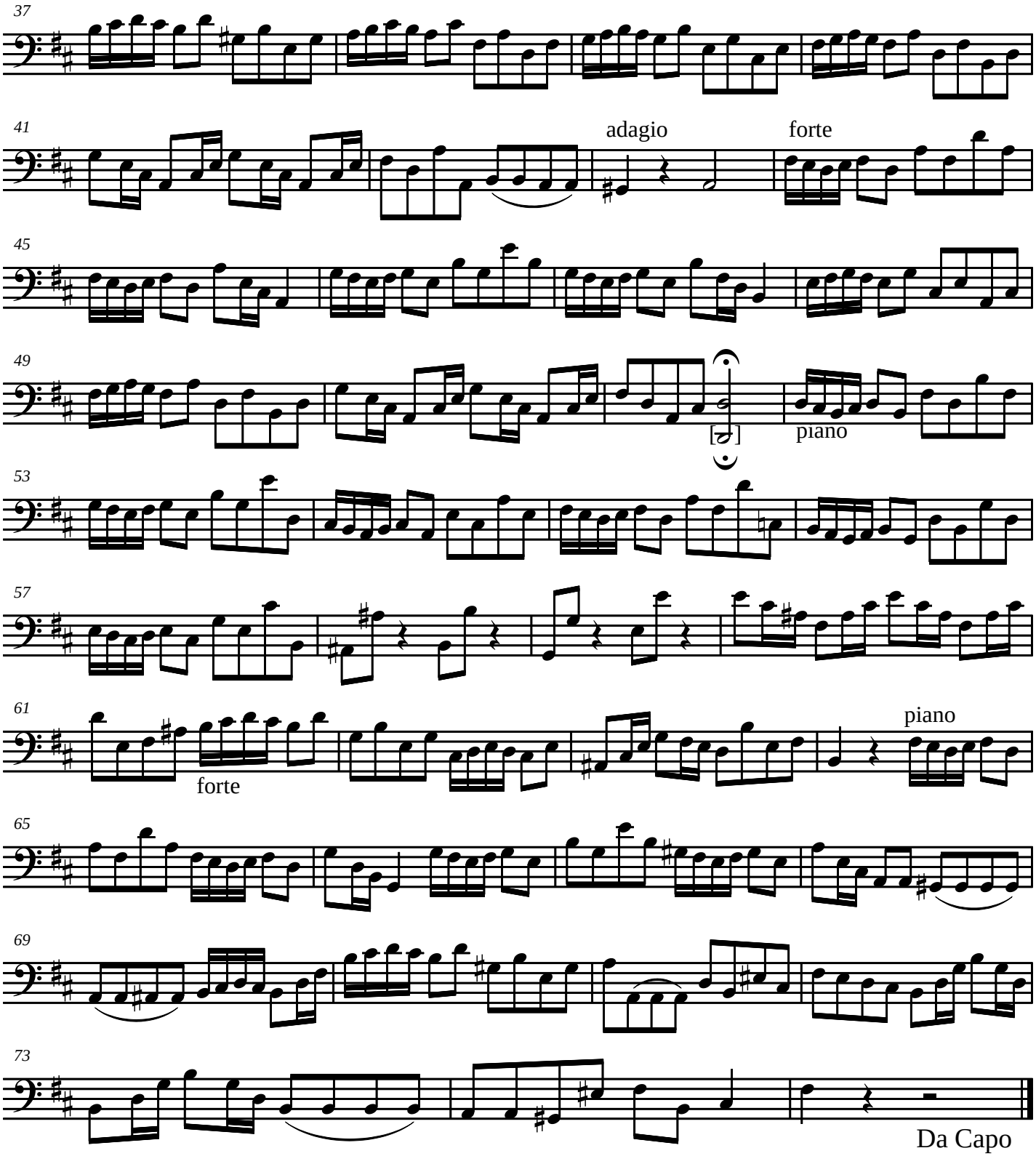
BWV 62 / 4, the Continuo part was copied in the **bass** clef in the performance parts for *Violino* I & II (both in the main parts and in the 'doublettes'), *Viola, Violone, Continuo* and Organo; no separate Violoncello part is preserved. If Bach's *Violone* was a 'bass fiddle' tuned *CGda*, the tonic 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 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 *Ds* 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.