



Musette from Concerto Grosso No. 6

Opus 6, No. 6

GEORGE FRIDERIC HANDEL
Edited by MICHAEL HOPKINS

INSTRUMENTATION

- 1 Conductor
 - 1 Violin I Concertino
 - 1 Violin II Concertino
 - 1 Cello Concertino
 - 8 Violin I Ripieno
 - 8 Violin II Ripieno
 - 5 Viola Ripieno
 - 5 Cello Ripieno
 - 5 String Bass Ripieno
 - 1 Keyboard
-

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

The Handel op. 6 concerti are absolute gems of the Baroque string orchestra literature. While the parts to these concerti are widely available from a number of sources, the parts contain no bowing, fingering, articulation, or phrasing indications. Many orchestra directors do not have the time to prepare the parts that are available for purchase or download with these markings, yet without thorough editing it is extremely difficult to achieve a musically unified high-quality performance of these pieces. It is my hope that this edition will serve the needs of the string education community who are interested in performing these works.

The bowings are designed to keep players from drifting up to and remaining in the upper half of the bow. The bowings also aid in the execution of style and phrasing. It is well known that Handel and other Baroque composers provided minimal information in their scores regarding dynamics and phrasing, and yet we know from the writings of the time and from the research of scholars like Donnington, Hogwood, and others that the performance of Baroque music was filled with expression. Listening to the recordings of the great Baroque performance ensembles like the Academy of Ancient Music, the English Concert, Handel and Haydn Society, and others reveals a beauty and subtlety of phrasing and articulation.

Included in this edition are hairpins to indicate shaping and phrasing, and additional dynamic markings to aid in maintaining the overarching line and direction in the music. These markings are not intended to reinterpret Handel, modernize Handel, romanticize Handel, etc., etc. Rather, the intent is to communicate the musical ideas that are already present in the score in a more explicit manner than was common in the 18th century, by using our modern musical symbols for dynamic contrast, phrasing, and shaping.

Another addition is a separate double bass part that does not go below E₁, since most school basses lack extensions or a 5th string. Dynamic indications have been included in the keyboard part since most school groups will perform this on an electronic instrument capable of dynamic contrast.

Throughout the piece, the dot is used to indicate the note should be played 1/2 of its length, the dash to indicate full value, and the dash-dot to indicate 3/4 value—more length than space, but with some separation. In the opening section (mm. 1–80), the *continuo* line in the cello and bass should be played with some separation between notes, yet not overly staccato. This is indicated with the dash-dot articulation. The figure that first occurs in the violins in mm. 3–4 and repeats throughout the movement should be played so the half note in m. 3 carries into the downbeat of the 4th bar. Some orchestras like to put a slight separation between mm. 3 and 4; others prefer to connect the two measures. In mm. 49–50, the violin eighth notes should be tapered to the second note in each group with a little separation between groups, as indicated by the dot on the second note in each group. In m. 126, play beat 1 with a full quarter and allow a large breath between beats 1 and 2 to return to the character of the beginning.

I know that some of my colleagues will have different interpretive ideas than those presented in this edition, and I encourage them and their students to build from it—edit, change, delete, etc.—and become engaged in their own artistic interpretation of these great works of music. I hope you enjoy performing this great piece of Baroque literature.

Sincerely,

Michael Hopkins

Musette from *Concerto Grosso No. 6*

Opus 6, No. 6

CONDUCTOR SCORE

Duration - 6:00

George Frideric Handel

Edited by Michael Hopkins

Larghetto (♩ = 80-84)

Violins
concertino

Cello
concertino

Violins
ripieno

Viola
ripieno

Cello
ripieno

String Bass
ripieno

Keyboard

Vlns. con. I

Vlns. con. II

Cello con.

Vlns. rip. I

Vlns. rip. II

Vla. rip.

Cello rip.

Str. Bass rip.

Keyboard

Vlns.
con.

First system of musical notation for Violins (I and II) and Cello. Includes dynamic markings like *con.* and *tr*.

Cello
con.

Vlns.
rip.

Second system of musical notation for Violins (I and II) and Viola. Includes dynamic markings like *rip.* and *tr*.

Vla.
rip.

Cello
rip.

Third system of musical notation for Cello and Double Bass. Includes dynamic markings like *rip.* and *sim.*

Str. Bass
rip.

Keyboard

Fourth system of musical notation for Keyboard. Includes a *Solo* marking.

10 11 12 13 14

This musical score page contains seven staves of music for measures 20 through 23. The instruments and their parts are as follows:

- Vlns. con. (Violins Concerto):** Two staves (I and II). Measure 20 starts with a dynamic of *mp* and a *Solo* marking. Measure 21 continues the *Solo* section. Measure 22 transitions to *Tutti*. Measure 23 continues the *Tutti* section.
- Cello con. (Cello Concerto):** One staff. Measure 20 starts with a dynamic of *mp* and a *Solo* marking. Measure 21 continues the *Solo* section. Measure 22 transitions to *Tutti*. Measure 23 continues the *Tutti* section.
- Vlns. rip. (Violins Ripieno):** Two staves (I and II). Measure 20 starts with a dynamic of *mp*. Measure 21 continues. Measure 22 transitions to *Tutti*. Measure 23 continues the *Tutti* section.
- Vla. rip. (Viola Ripieno):** One staff. Measure 20 starts with a dynamic of *mp*. Measure 21 continues. Measure 22 transitions to *Tutti*. Measure 23 continues the *Tutti* section.
- Cello rip. (Cello Ripieno):** One staff. Measure 20 starts with a dynamic of *mp*. Measure 21 continues. Measure 22 transitions to *Tutti*. Measure 23 continues the *Tutti* section.
- Str. Bass rip. (String Bass Ripieno):** One staff. Measure 20 starts with a dynamic of *mp*. Measure 21 continues. Measure 22 transitions to *Tutti*. Measure 23 continues the *Tutti* section.
- Keyboard:** One staff. Measure 20 starts with a dynamic of *mp* and a *Solo* marking. Measure 21 continues the *Solo* section. Measure 22 transitions to *Tutti*. Measure 23 continues the *Tutti* section.

Measure numbers 20, 21, 22, and 23 are indicated at the bottom of the page.

Vlns. con.
I
II

Cello con.

Vlns. rip.
I
II

Vla. rip.

Cello rip.

Str. Bass rip.

Keyboard

25 Solo

mp *mf*

mp *mf*

mp *mf*

25 Solo

mp *mf*

24 25 26 27 28

Vlns. con.
 I *Tutti* *f* *mp* *Solo*
 II *Tutti* *f* *mp* *Solo*

Cello con.
f *mp*

Vlns. rip.
 I *mf* *f*
 II *mf* *f*

Vla. rip.
f

Cello rip.
mf *f*

Str. Bass rip.
mf *f*

Keyboard
f

29 30 31 32 33 34

This musical score page contains seven staves of music for measures 35 through 39. The instruments are: Violins (concerto), Cello (concerto), Violins (ritornello), Viola (ritornello), Cello (ritornello), String Bass (ritornello), and Keyboard. The key signature is one flat (B-flat major/D minor). The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *Tutti*. There are also performance instructions like *V* (breath mark) and *(V)* (breath mark in parentheses). A box containing the number 37 is placed above the first staff at the beginning of measure 37. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the entire page.

Vlns.
con.

Musical score for Violins I and II and Cello/Double Bass. The Violins I and II parts are in treble clef, and the Cello/Double Bass part is in bass clef. The key signature has two flats (B-flat and E-flat). The score spans measures 40 to 44. Dynamics include *mf* and *mp f*. There are accents (*v*) and a trill (*tr*) in the Violins I part.

Vlns.
rip.

Musical score for Violins I and II. The Violins I and II parts are in treble clef. The key signature has two flats (B-flat and E-flat). The score spans measures 40 to 44. Dynamics include *mf* and *mp f*. There are accents (*v*) and a trill (*tr*) in the Violins I part.

Vla.
rip.

Musical score for Viola. The part is in alto clef. The key signature has two flats (B-flat and E-flat). The score spans measures 40 to 44. Dynamics include *mf* and *mp f*. There are accents (*v*) in the part.

Cello
rip.

Musical score for Cello. The part is in bass clef. The key signature has two flats (B-flat and E-flat). The score spans measures 40 to 44. Dynamics include *mf* and *mp f*. There are accents (*v*) in the part.

Str. Bass
rip.

Musical score for Double Bass. The part is in bass clef. The key signature has two flats (B-flat and E-flat). The score spans measures 40 to 44. Dynamics include *mf* and *mp f*. There are accents (*v*) in the part.

Keyboard

Musical score for Keyboard. The score is in treble and bass clefs. The key signature has two flats (B-flat and E-flat). The score spans measures 40 to 44. Dynamics include *mf* and *mp f*. There are accents (*v*) in the bass line.

40

41

42

43

44

Vlns. con.
I
II

Cello con.

Vlns. rip.
I
II

Vla. rip.

Cello rip.

Str. Bass rip.

Keyboard

45 46 47 48

This musical score page contains staves for Violins (concerto and ripieno), Cello (concerto and ripieno), Viola (ripieno), and Str. Bass (ripieno). The score is for measures 45 through 48. The Violin parts feature melodic lines with dynamic markings like *con.* and *rip.*, and articulation marks such as accents and breath marks. The Cello and Str. Bass parts provide a harmonic foundation with sustained notes and some melodic movement. The Viola part is mostly sustained. The Keyboard part provides accompaniment with chords and moving lines. A large red watermark 'Preview Only' is overlaid on the score.

49

Solo

Vlns. con. I

Vlns. con. II

Cello con.

Vlns. rip. I

Vlns. rip. II

Vla. rip.

Cello rip.

Str. Bass rip.

Keyboard

49

Solo

49 50 51 52 53

Detailed description: This page of a musical score covers measures 49 to 53. It features a full string section and a keyboard. The Violin I and II parts (Vlns. con.) and Cello/Double Bass parts (Cello con.) are marked with a 'Solo' instruction in measure 49. Dynamics for these parts range from piano (p) to mezzo-forte (mf). The Violin Ripieno (Vlns. rip.) and Viola Ripieno (Vla. rip.) parts start at p and move to mp. The Cello Ripieno (Cello rip.) and Double Bass Ripieno (Str. Bass rip.) parts also start at p and move to mp. The Keyboard part consists of chords and single notes, with dynamics p, mp, and mf. A large red watermark 'Preview Only - Purchase Required' is overlaid diagonally across the score.

This musical score page contains five systems of staves for various instruments. The first system includes Violins (I and II), Cello, and Keyboard. The second system includes Violins (I and II), Viola, Cello, and String Bass. The third system is the Keyboard part. The score is in a key with one flat (B-flat) and a 4/4 time signature. It features dynamic markings such as *mf*, *mp*, and *p*, and includes performance instructions like *Tutti*. Measure numbers 54, 55, 56, 57, and 58 are indicated at the bottom of the page. A large red watermark is overlaid diagonally across the score.

Vlns. con.
I *mp* *p* *Tutti*
II *mp* *p* *Tutti*

Cello con.
mp *p* *Tutti*

Vlns. rip.
I *mf* *mp* *p*
II *mf* *mp* *p*

Vla. rip.
mf *mp* *p*

Cello rip.
mf *mp* *p*

Str. Bass rip.
mf *mp* *p*

Keyboard
mp *p*

54 55 56 57 58

Vlns.
con.

Musical score for Violins I and II and Cello I. The Violin I part (I) features a melodic line with slurs and accents, marked *pp* in the third measure. The Violin II part (II) has a similar melodic line, marked *mp* in the third measure. The Cello I part (con.) provides a harmonic accompaniment, marked *sim.* in the second measure. A large red watermark 'Preview Only' is overlaid on the score.

Vlns.
rip.

Musical score for Violins I and II, Viola, Cello, and Str. Bass. The Violin I part (I) has a melodic line, marked *pp* in the third measure. The Violin II part (II) has a similar melodic line, marked *mp* in the third measure. The Viola part (rip.) has a harmonic accompaniment, marked *sim.* in the second measure. The Cello part (rip.) has a harmonic accompaniment, marked *sim.* in the second measure. The Str. Bass part (rip.) has a harmonic accompaniment, marked *sim.* in the second measure. A large red watermark 'Preview Only' is overlaid on the score.

Keyboard

Musical score for Keyboard. The score consists of two staves, treble and bass clef, showing a harmonic accompaniment. A large red watermark 'Preview Only' is overlaid on the score.

59

60

61

62

65

Vlns.
con.

Musical score for Violins I and II and Cello. Violin I and II parts are in treble clef with a key signature of one flat. Cello is in bass clef. The score shows measures 63, 64, 65, and 66. Performance markings include accents, a 'smooth' slur over measures 65-66, and a dynamic marking of *p*. A large red watermark 'Preview Only' is overlaid on the score.

Cello
con.

Vlns.
rip.

Musical score for Violins I and II. Violin I and II parts are in treble clef with a key signature of one flat. The score shows measures 63, 64, 65, and 66. Performance markings include accents, a 'smooth' slur over measures 65-66, and a dynamic marking of *p*. A large red watermark 'Preview Only' is overlaid on the score.

Vla.
rip.

Musical score for Viola. The part is in bass clef with a key signature of one flat. The score shows measures 63, 64, 65, and 66. Performance markings include a 'broader, but with separation' instruction and a dynamic marking of *p*. A large red watermark 'Preview Only' is overlaid on the score.

Cello
rip.

Musical score for Cello. The part is in bass clef with a key signature of one flat. The score shows measures 63, 64, 65, and 66. Performance markings include a 'broader, but with separation' instruction and a dynamic marking of *p*. A large red watermark 'Preview Only' is overlaid on the score.

Str. Bass
rip.

Musical score for String Bass. The part is in bass clef with a key signature of one flat. The score shows measures 63, 64, 65, and 66. Performance markings include a 'broader, but with separation' instruction and a dynamic marking of *p*. A large red watermark 'Preview Only' is overlaid on the score.

65

Keyboard

Musical score for Keyboard. The score shows measures 63, 64, 65, and 66. The part consists of chords and single notes in both hands. A large red watermark 'Preview Only' is overlaid on the score.

63

64

65

66

Vlns. con.

First system of musical notation for Violins (I and II) and Cello. It includes dynamic markings such as *pp*, *p*, and *pp*, and performance instructions like *sim.* and *mp*. The notation shows melodic lines for the violins and a more rhythmic line for the cello.

Vlns. rip.

Second system of musical notation for Violins (I and II) and Viola. It includes dynamic markings such as *p*, *pp*, and *pp*, and performance instructions like *sim.* and *mp*. The notation shows melodic lines for the violins and a more rhythmic line for the viola.

Vla. rip.

Cello rip.

Third system of musical notation for Cello and Str. Bass. It includes dynamic markings such as *mp* and performance instructions like *sim.*. The notation shows rhythmic lines for both instruments.

Str. Bass rip.

Keyboard

Fourth system of musical notation for Keyboard. It includes dynamic markings such as *mp*. The notation shows a harmonic accompaniment with chords and moving lines.

67

68

69

70

81 Tempo I (♩ = 80-84)

Vlns. con.

Violin I and II parts, Cello con. part. Includes dynamics *f* and *f detached*, and performance markings like *V* and *-2*.

Vlns. rip.

Violin I and II parts, Viola rip. part. Includes dynamics *f* and *f detached*, and performance markings like *V*.

Vla. rip.

Viola rip. part. Includes dynamics *f* and *f detached*, and performance markings like *V*.

Cello rip.

Cello rip. part. Includes dynamics *f* and *f detached*, and performance markings like *V* and *-2*.

Str. Bass rip.

String Bass rip. part. Includes dynamics *f* and *f detached*, and performance markings like *-4*, *2*, *1*, *2*, *2*, *-2*, and *4*.

81 Tempo I (♩ = 80-84)

Keyboard

Keyboard part. Includes dynamics *f*.

80

81

82

83

Vlns.
con.

Musical score for Violins I and II and Cello in concertato (con.) style. The Violin I part features a continuous sixteenth-note pattern. The Violin II part has a melodic line with accents and dynamic markings. The Cello part provides a harmonic foundation with sustained notes and fingerings (2, 4, -1, 2, 4, -3, 4).

Vlns.
rip.

Musical score for Violins I and II in ripieno (rip.) style. The Violin I part has a sixteenth-note pattern. The Violin II part has a melodic line with accents and dynamic markings.

Vla.
rip.

Musical score for Viola in ripieno (rip.) style. The part features a melodic line with accents and dynamic markings.

Cello
rip.

Musical score for Cello in ripieno (rip.) style. The part features a melodic line with accents and dynamic markings.

Str. Bass
rip.

Musical score for String Bass in ripieno (rip.) style. The part features a melodic line with accents and dynamic markings.

Keyboard

Musical score for Keyboard. The part features a melodic line with accents and dynamic markings.

84

85

86

Vlns.
con.

Violin I part: Treble clef, continuous sixteenth-note runs. Violin II part: Treble clef, dotted quarter notes with accents. Cello part: Bass clef, quarter notes with accents and fingerings (4, -1, V).

Vlns.
rip.

Violin I part: Treble clef, continuous sixteenth-note runs. Violin II part: Treble clef, dotted quarter notes with accents.

Vla.
rip.

Viola part: Bass clef, quarter notes with accents and fingerings (4, -1, V).

Cello
rip.

Cello part: Bass clef, quarter notes with accents and fingerings (4, -1, V).

Str. Bass
rip.

String Bass part: Bass clef, quarter notes with accents and fingerings (1, -1, 4, -4, 1, -2).

Keyboard

Keyboard part: Treble and bass clefs, chords and single notes.

87

88

89

Vlns. con.

I

II

Musical score for Violins I and II, and Cello con. Violin I has a melodic line with a trill (tr) and a fermata at measure 93. Violin II and Cello con. provide harmonic support. Dynamics include *mp* and *f*. Fingerings are indicated with numbers 1-4.

Vlns. rip.

I

II

Musical score for Violins I and II, and Viola rip. Violin I has a melodic line with a trill (tr) and a fermata at measure 93. Viola rip. provides harmonic support. Dynamics include *mp* and *f*. Fingerings are indicated with numbers 1-4.

Vla. rip.

Cello rip.

Musical score for Cello rip. Provides harmonic support. Dynamics include *mp*. Fingerings are indicated with numbers 1-4.

Str. Bass rip.

Musical score for String Bass rip. Provides harmonic support. Dynamics include *mp*. Fingerings are indicated with numbers 1-4.

Keyboard

Musical score for Keyboard. Provides harmonic support. Dynamics include *mp*. Measure 93 is boxed.

90

91

92

93

The image displays a musical score for a string ensemble and keyboard. The score is organized into two systems. The first system includes parts for Violins (concerto), Cello (concerto), Violins (ritardando), Viola (ritardando), Cello (ritardando), and String Bass (ritardando). The second system includes the Keyboard part. The score spans measures 94, 95, and 96. The key signature is one flat (B-flat), and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *con.* (concerto) and *rip.* (ritardando) are present. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

Vlns.
con.

Violin I and II parts for the Concerto section. The Violin I part features a melodic line with accents and slurs. The Violin II part plays a rhythmic accompaniment of eighth notes. The key signature is one flat (B-flat).

Cello
con.

Cello part for the Concerto section, featuring a melodic line with accents and slurs. The key signature is one flat (B-flat).

Vlns.
rip.

Violin I and II parts for the Ripieno section. The Violin I part features a melodic line with accents and slurs. The Violin II part plays a rhythmic accompaniment of eighth notes. The key signature is one flat (B-flat).

Vla.
rip.

Viola part for the Ripieno section, featuring a melodic line with accents and slurs. The key signature is one flat (B-flat).

Cello
rip.

Cello part for the Ripieno section, featuring a melodic line with accents and slurs. The key signature is one flat (B-flat).

Str. Bass
rip.

String Bass part for the Ripieno section, featuring a melodic line with accents and slurs. The key signature is one flat (B-flat).

Keyboard

Keyboard part for the Ripieno section, featuring a melodic line with accents and slurs. The key signature is one flat (B-flat).

97

98

99

100

Vlns. con. I *p*

Vlns. con. II *p* *cresc. poco a poco*

Cello con. *p* *cresc. poco a poco*

Vlns. rip. I *p*

Vlns. rip. II *p* *cresc. poco a poco*

Vla. rip. *p* *cresc. poco a poco*

Cello rip. *p* *cresc. poco a poco*

Str. Bass rip. *p* *cresc. poco a poco*

Keyboard *p* *cresc. poco a poco*

100 101 102

Vlns.
con.

I *cresc. poco a poco*

II

Cello con.

Vlns.
rip.

I *cresc. poco a poco*

II

Vla. rip.

Cello rip.

Str. Bass rip.

Keyboard

103

104

105

Vlns.
con.

Violin I and Cello concertos. The Violin I part features a continuous sixteenth-note pattern. The Cello part provides a harmonic accompaniment with fingerings: 4, 3, -2, 1, 2, -1, 2, 4, 1.

Vlns.
rip.

Violin II, Viola, Cello, and String Bass rips. The Violin II part has fingerings: 4, 3, -2, 1, 2, -1, 2, 4, 1. The Viola part has fingerings: 4, 3, -2, 1, 2, -1, 2, 4, 1. The Cello part has fingerings: 4, 3, -2, 1, 2, -1, 2, 4, 1. The String Bass part has fingerings: -4, 2, -4, 1, 4, -2, 4, -1.

Str. Bass
rip.

Keyboard

Keyboard accompaniment consisting of chords and single notes in both hands.

106

107

108

Vlns.
con.

Violin I and II parts for concertos. Measure 109 features a sixteenth-note pattern. Measure 110 has a forte (*f*) dynamic and includes a trill (*tr*) and a breath mark (*V*). Measure 111 is marked with a box containing the number 111.

Cello
con.

Cello part for concertos. Measure 109 includes fingering numbers 2, 4, and 2. Measure 110 has a forte (*f*) dynamic and includes fingering numbers 4 and -2. Measure 111 is marked with a box containing the number 111.

Vlns.
rip.

Violin I and II parts for ripieno. Measure 109 features a sixteenth-note pattern. Measure 110 has a forte (*f*) dynamic and includes a breath mark (*V*) and a trill (*tr*). Measure 111 is marked with a box containing the number 111.

Vla.
rip.

Viola part for ripieno. Measure 109 includes a breath mark (*V*). Measure 110 has a forte (*f*) dynamic and includes a breath mark (*V*). Measure 111 includes a breath mark (*V*).

Cello
rip.

Cello part for ripieno. Measure 109 includes fingering numbers 2, 4, and 2. Measure 110 has a forte (*f*) dynamic and includes fingering numbers 4 and -2. Measure 111 includes a breath mark (*V*).

Str. Bass
rip.

String Bass part for ripieno. Measure 109 includes a breath mark (*V*). Measure 110 has a forte (*f*) dynamic. Measure 111 includes a breath mark (*V*).

Keyboard

Keyboard part. Measure 109 includes a box containing the number 111. Measure 110 has a forte (*f*) dynamic. Measure 111 includes a box containing the number 111.

109

110

111

The musical score is arranged in a system with the following parts from top to bottom: Vlns. con. (Violins concertino), Cello con. (Cello concertino), Vlns. rip. (Violins ripieno), Vla. rip. (Viola ripieno), Cello rip. (Cello ripieno), Str. Bass rip. (String Bass ripieno), and Keyboard. The score spans measures 112, 113, and 114. The key signature is B-flat major (two flats). Measure 112 starts with a *mf* dynamic. Measure 113 features a dynamic shift to *f* and includes a triplet of eighth notes. Measure 114 returns to a *mf* dynamic. The Violin I parts (I and II) have a *mf* dynamic in measure 112 and *f* in measure 113. The Violin II parts (I and II) have a *mf* dynamic in measure 113. The Viola ripieno part has a *mf* dynamic in measure 113. The Cello and String Bass ripieno parts have a *mf* dynamic in measure 113. The Keyboard part has a *mf* dynamic in measure 113. A large red watermark 'Preview Only' is overlaid diagonally across the score.

112

113

114

Vlns.
con.

Musical score for Violins I and II, Cello, and Keyboard. Measures 115-117. Includes dynamics like *mf* and *f*. Fingerings and breath marks are present.

Vlns.
rip.

Musical score for Violins I and II, Ripieno. Measures 115-117. Includes dynamics like *mf* and *f*.

Vla.
rip.

Musical score for Viola Ripieno. Measures 115-117.

Cello
rip.

Musical score for Cello Ripieno. Measures 115-117.

Str. Bass
rip.

Musical score for String Bass Ripieno. Measures 115-117.

Keyboard

Musical score for Keyboard. Measures 115-117.

115

116

117

Vlns.
con.

Musical score for Violins I and II and Cello. Violin I part features a sixteenth-note tremolo in the first measure, followed by a half note with a fermata and a triplet of eighth notes. Violin II part has a half note with a fermata, followed by a sixteenth-note tremolo and a half note with a fermata. Cello part has a half note with a fermata, followed by a half note with a fermata and a half note with a fermata. Dynamics include *mf* and *f*. Performance markings include *legato* and accents.

Cello
con.

Vlns.
rip.

Musical score for Violins I and II, Viola, Cello, and Str. Bass. Violin I part features a sixteenth-note tremolo in the first measure, followed by a half note with a fermata and a triplet of eighth notes. Violin II part has a half note with a fermata, followed by a sixteenth-note tremolo and a half note with a fermata. Viola part has a half note with a fermata, followed by a half note with a fermata and a half note with a fermata. Cello part has a half note with a fermata, followed by a half note with a fermata and a half note with a fermata. Str. Bass part has a half note with a fermata, followed by a half note with a fermata and a half note with a fermata. Dynamics include *mf* and *f*. Performance markings include *legato* and accents.

Vla.
rip.

Cello
rip.

Str. Bass
rip.

Keyboard

Musical score for Keyboard. The score consists of two staves, treble and bass clef. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. Dynamics include *mf* and *f*. Performance markings include accents.

118

119

120

Vlns.
con.

I

II

Cello
con.

Vlns.
rip.

I

II

Vla.
rip.

Cello
rip.

Str. Bass
rip.

Keyboard

121

122

123

124 *poco rit.* *tr* **Tempo I** (♩ = 80-84)

Vlns. con. I *ff* *f*

Vlns. con. II *ff* *f*

Cello con. *ff* *f*

Vlns. rip. I *ff* *f*

Vlns. rip. II *ff* *f*

Vla. rip. *ff* *f*

Cello rip. *ff* *f*

Str. Bass rip. *ff* *f*

124 *poco rit.* **Tempo I** (♩ = 80-84)

Keyboard *ff* *f*

124 125 126 127 128

Vlns.
con.

I

II

(V)

Solo

p

Vlns.
rip.

I

II

(V)

p

Vla.
rip.

(V)

p

Cello
rip.

(V)

p

Str. Bass
rip.

(V)

p

Keyboard

Solo

p

129

130

131

132

133

Vlns. con.
I *mp* *mf* *mp*
II *mp* *mf* *mp*

Cello con.
mp *mf* *mp*

Vlns. rip.
I *mp* *mf*
II *mp* *mf*

Vla. rip.
mp *mf*

Cello rip.
mp *mf*

Str. Bass rip.
mp *mf*

Keyboard
mp *mf* *mp*

134

135

136

137

138

Vlns. con.

I

II

p Tutti

p Tutti

p Tutti

sim.

Vlns. rip.

I

II

mp

p

mp

p

Vla. rip.

mp

p

sim.

Cello rip.

mp

p

sim.

Str. Bass rip.

mp

p

sim.

Keyboard

Tutti

141

p

139

140

141

142

143

Vlns. con.
I *pp*
II *mp*

Cello con.

Vlns. rip.
I *pp*
II *mp*

Vla. rip.

Cello rip.

Str. Bass rip.

Keyboard

144 145 146 147

The musical score consists of six systems of staves. The first system includes Violins (I and II), Cello, and Keyboard. The second system includes Violins (I and II), Viola, Cello, and Str. Bass. The third system is the Keyboard part. The score is in 4/4 time with a key signature of two flats. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). There are accents and hairpins in the violin parts. A large red watermark 'Preview Only' is overlaid on the score.

152

Vlns. con.

musical notation for Violins I and II and Cello I

smooth *p* *pp*

sim. *mp*

broader, but with separation

Vlns. rip.

musical notation for Violins I and II

smooth *p* *pp*

sim. *mp*

broader, but with separation

Vla. rip.

musical notation for Viola

broader, but with separation

Cello rip.

musical notation for Cello II

broader, but with separation *sim.* *mp*

Str. Bass rip.

musical notation for String Bass

broader, but with separation *sim.* *mp*

Keyboard

musical notation for Keyboard

mp

152

148

149

150

151

152

Vlns. con.
I
II

Cello con.

Vlns. rip.
I
II

Vla. rip.

Cello rip.

Str. Bass rip.

Keyboard

p *pp* *sim.* *f*

153 154 155 156 157

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