

# LARGO

From *Concerto for Viola*, Mvt. 1

Georg Philipp Telemann

Arranged by Robert Sieving (ASCAP)

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello I	3
Cello II	3
String Bass	5
Harpsichord	1

Of Telemann's surviving concertos, his *Viola Concerto* is among his most famous, and still regularly performed today. It is the first known concerto for viola and was probably written between 1716 and 1721. In this arrangement, the original 3/2 meter has been rewritten in 3/4, and transposed from G to D Major. Care has been taken to ensure the primary thematic material appears in all four voices.



# Largo

From Concerto for Viola, Mvt. 1

CONDUCTOR SCORE

Duration - 4:30

Georg Philipp Telemann

Arranged by Robert Sieving (ASCAP)

Andantino (♩ = 66)

Violins

Viola

Cello

String Bass

Harpichord

Musical score for measures 1-4. Includes staves for Violins I & II, Viola, Cello I & II, String Bass, and Harpsichord. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Andantino (♩ = 66). The dynamic marking is *mf*. A large red watermark "Original Purchase" is overlaid diagonally across the page.

Vlms.

Vla.

Cello

Str. Bass

Harp.

Musical score for measures 5-8. Includes staves for Violins I & II, Viola, Cello I & II, String Bass, and Harp. The score continues in 3/4 time with a key signature of two sharps. The dynamic marking is *mp3*. A large red watermark "Original Purchase" is overlaid diagonally across the page.

9

Vlns. I *mf*

Vlns. II *mf*

Vla. *mp*

Cello I *mp*

Cello II *mp*

Str. Bass *mp*

Harp. *mp*

9 10 11 12 13

Vlns. I

Vlns. II

Vla.

Cello I

Cello II

Str. Bass

Harp.

14 15 16 17

19

Vlns. I

Vlns. II

Vla.

Cello I

Cello II

Str. Bass

Harp.

18 19 20 21

Vlns. I

Vlns. II

Vla.

Cello I

Cello II

Str. Bass

Harp.

22 23 24 25 26

Vlns. I II

Vla.

Cello I II

Str. Bass

Harp.

27 28 29 30

*f* *mf* *mf* *mp*

*tr.* *mf* *mp*

30

Vlns. I II

Vla.

Cello I II

Str. Bass

Harp.

31 32 33 34 35

*mp* *p* *mp* *p*

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

**Vla.**  
*p*

**Cello**  
I *p*  
II *p*

**Str. Bass**  
*p*

**Harp.**

36 37 38 39 40

**Vlns.**  
I *p* *mf*  
II *f*

**Vla.**  
*mf*

**Cello**  
I *mf*  
II *mf*

**Str. Bass**  
*mf*

**Harp.**  
*mf*

41 rit. *To Coda*  $\Theta$   
41 rit. *To Coda*  $\Theta$

41 42 43 44 45

**Più lento** 48 **Tempo I**

Vlns. I *mp* *p*

Vlns. II *mp*

Vla. *mp* *mf* *p*

Cello I *mp* *mf*

Cello II *mp* *p*

Str. Bass *mp* *p*

Harp. **Più lento** 48 **Tempo I** *mp* *p*

46 47 48 49

Vlns. I *p*

Vlns. II *p*

Vla. *p*

Cello I *p*

Cello II *p*

Str. Bass *p*

Harp. *p*

50 51 52 53

*rit.* *D.S. % al Coda*

Vlns. I *mf*

Vlns. II *mf*

Vla. *mp*

Cello I *mp*

Cello II *mp*

Str. Bass *mp*

Harp. *mp*

54 55 56 57

*⊕ Coda* *Più lento* *rall.*

Vlns. I *mp cresc.* *f*

Vlns. II *mp cresc.* *f*

Vla. *mp cresc.* *f*

Cello I *mp cresc.* *f*

Cello II *mp cresc.* *f*

Str. Bass *mp cresc.* *f*

Harp. *mp cresc.* *f*

*⊕ Coda* *Più lento* *rall.*

58 59 60 61