

6 CONCERTOS
after Corelli Opera 1 & 3
(1735)

H. 126-131

CONCERTO I

Grave

H. 126

Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

Fingerings: 6 6, 6 6 5, 9 8 6 7 5, 6 5 4 3

5 [Soli]

[Tutti]

[Soli]

[Tutti]

Soli

Tutti

Fingerings: 6 5 6, 9 6 9 8 6, 6 5 4 3 5, 6 5 4 3 5, 6 5 4 3 6, 6 5 3 9 6, 5 3 9 6

CONCERTO II

H. 127

Grave

[Soli]

Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

Fingerings for Violoncello and Basso Continuo:

6	5	b4	6	b5	5	4	6	7	7	7	b5	5	3
b4	3	2				2					b4		

[Tutti]

Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

Fingerings for Violoncello and Basso Continuo:

5	5	9	6	5	3	6	b	7	6	4	6	7	7	b	b5	9	8
4	3			4		5		b		2							

CONCERTO IV

H. 129

Grave

Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

[Soli]

[Tutti]

Soli

Tutti

[Soli]

[Tutti]

b 6 7 6 b6 5 9 8 5

b 8 5

6

b 6 7 6 5 5 4 b3 6 b4 b3 6

b 6 7 6 5 5 4 b3 6 b4 b3 6

CONCERTO V

Vivace

H. 130

Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

5

Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

CONCERTO VI

H. 131

Allegro

Musical score for Concerto VI, measures 1-4. The score is for a string ensemble consisting of Violino I Concertino, Violino I Ripieno, Violino II Concertino, Violino II Ripieno, Viola, Violoncello, and Basso Continuo. The tempo is marked Allegro. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The Violino II Concertino part features a [Soli] section with triplets in measures 2 and 4. The Violoncello part has a long melodic line with a dashed line indicating a continuation or breath mark.

Musical score for Concerto VI, measures 5-8. This section continues the string ensemble from the previous page. The Violino II Concertino part continues with triplets in measures 5 and 7. The Violoncello part continues with its melodic line, ending with a fermata in measure 8. The other instruments (Violino I, Viola, and Basso Continuo) provide harmonic support with rhythmic patterns.

3 CONCERTOS
from *Select Harmony*
(1736)

H. 121-123

CONCERTO I

Largo

H. 121

Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

6 6 6 7 6

6 5 6 6 7 6

5

9 8 6 7 6 7 7 6 9 6

CONCERTO II

H. 122

Adagio e staccato

Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

6 6 7 6

Detailed description: This system contains the first four measures of the piece. The Violino I parts (Concertino and Ripieno) play a melodic line with eighth-note patterns and trills. The Violino II parts (Concertino and Ripieno) play a simple harmonic accompaniment. The Viola, Violoncello, and Basso Continuo provide a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C). Measure numbers 6, 6, 7, and 6 are indicated below the staves.

5

[p] [f] [tr] [f]

[p] [f]

[p]

[p]

p *f*

p *f*

6 # 6 #

Detailed description: This system contains measures 5 through 8. The Violino I parts continue their melodic line, with dynamic markings of piano ([p]) and forte ([f]), and a trill ([tr]) in measure 8. The Violino II parts also have dynamic markings of piano ([p]) and forte ([f]). The Viola, Violoncello, and Basso Continuo parts show a dynamic shift from piano (p) to forte (f) between measures 6 and 7. Measure numbers 6, #, 6, and # are indicated below the staves.

CONCERTO III

Allegro

H. 123

Traversa e Violino I Concertino

Violino I Ripieno

Violino II Concertino

Violino II Ripieno

Viola

Violoncello

Basso Continuo

Soli

Tutti

9

2 UNISON CONCERTOS
(1761)

H. 124-125

CONCERTO I

H. 124

Andante

Violino I-II
Viola *
Bassi

5

Presto

6

* See Introduction, pp. XVIII-XIX for the derivation of the viola part.

17

tr *p* *f* *tr* *tr*

f *p* *f* *f*

6 4 5 3 6 5 6 6 7 7 6 4

22

f *f*

6 7 #6 5 5 4 #3 6 #4 6

26

f *tr*

Soli

6 5 #3 #3 7 #3 #6 5 7 #3 #6 5 #3

29

tr *Tutti* *tr*

Soli *Tutti* *f* *f*

5 4 3 6 6 6 6 5 6 4 5 3