

CONCERTO GROSSO N° 8
(fatto per la notte di Natale [1712]).

Arcangelo Corelli (1653-1713).
Für den prakt. Gebrauch bearb. v. A. Schering.

Vivace (energico). Solo. **Tutti.** **Grave (sostenuto).**

f *ff* *p*

Allegro. Solo. **Tutti.** *p sempre*

pp *mf* *cresc.* *f*

p *cresc.* *f* *sf* *sf*

mf *p* *f*

ff *p* *f*

p *f*

D Adagio. *p* *mf espr.* *p*

E Allegro (non troppo). *pp sempre*

cresc. poco a poco

più cresc.

f *ritard.* *S.* *T.* *Cad. ad lib.* *(f) tranquillamente* *p* *rit.*

[illegible]

PASTORALE
aus der Weihnachtsmusik: Concerto grosso N^o 8.

Arcangelo Corelli.

Für den prakt. Gebrauch bearb. v. A. Schering.

Largo. (*Ruhig bewegt, nicht schleppend.*)

The musical score is written for Violino I Solo in G major, 12/8 time. It consists of 12 staves of music, divided into sections A through I. The tempo is marked **Largo** (*Ruhig bewegt, nicht schleppend.*). The score includes various dynamics, articulations, and performance instructions.

Section A: *pp dolce*, *mf*, *f*, *f*, *p*, *pp*. Includes *Tutti.* and *Soli.* markings.

Section B: *mf*, *f*, *p*, *mf*. Includes *Tutti.* and *Soli.* markings.

Section C: *f*, *mf*, *cresc.*, *f*, *dim.*. Includes *Tutti.* and *Soli.* markings.

Section D: *p*, *mf*, *p*, *espr.*, *f*, *f*. Includes *Adagio.*, *Cad. ad lib.*, and *Tempo I.* markings.

Section E: *p*, *cresc.*, *f*. Includes *Soli.* and *Tutti.* markings.

Section F: *rit.*, *pp dolce*, *f*. Includes *Tempo I.* marking.

Section G: *mf*, *f*, *f*, *mf*. Includes *Tutti.* and *Soli.* markings.

Section H: *f*, *dim.*, *p*, *pp*. Includes *Tutti.* marking.

Section I: *f*, *dim. poco a poco*, *p*, *pp*. Includes *Langsamer werdend.* and *Quasi Adagio.* markings.

Violino II Solo.

Aufführungsrecht
vorbehalten.

CONCERTO GROSSO N° 8

(fatto per la notte di Natale [1712]).

Arcangelo Corelli (1653-1713).
Für den prakt. Gebrauch bearb. v. A. Schering.

Vivace (energico). *^ Tutti.* *f* *ff* *1.* *p* **Grave (sostenuto).**

p sempre *pp*

Allegro. *Solo.* *Tutti.* *S.* *T.* *S.* *T.* *S.* *p*

mf *cresc.* *f*

T. *A* *S.* *T.* *cresc.* *f* *sf* *sf*

B *S.* *T.* *S.* *T.* *S.* *mf* *p* *f*

T. *S.* *T.* *C* *ff* *p* *f*

p *mf* *f*

D Adagio. *S.* *T.* *p* *mf espr.* *p*

E Allegro (non troppo). *pp sempre*

cresc. poco a poco *più cresc.*

f *ritard.* *Cad. ad lib.* *tranquillamente* *p* *rit.*

Violino II Solo.

F Adagio. (Tempo I.)

Solo.
p *mf espr.* *p* *T.*
G
p *dolciss.* *f* *p*
A *Vivace.* *S.* *tr.* *T.* *S.* *tr.* *T.* *S.* *tr.*
p *sf* *sf* *f* *sf* *f* *2. Mal* *f*
T. *S.* *T.* *C* *S.* *T.* *f*
p dolce
Allegro. *S.* *T.* *f*
p *S.* *T.* *mf* *f*
S. *T.* *S.* *T.* *A* *S.* *T.* *S.* *T.* *S.* *T.*
mf *crese.* *ff*
S. *T.* *B* *S.* *T.* *p* *mf*
S. *T.* *S.* *T.* *S.* *T.* *S.* *T.*
p *mf*
C *p* *f* *fp* *p* *f* *fp* *p*
D *f* *f* *f* *mf* *mf*
E *S.* *T.* *p* *crese.* *f* *ff*
p *f* *p* *rit. molto* *12/8*

PASTORALE

aus der Weihnachtsmusik: Concerto grosso N^o 8.

Arcangelo Corelli.

Für den prakt. Gebrauch bearb. v. A. Schering.

Largo. (Ruhig bewegt, nicht schleppend.)

pp dolce *p* *A* *mf* *f* *f* *B* *mf* *f* *p* *C* *pp* *f* *mf* *cresc.* *f* *dim.* *Adagio.* *Cad. ad lib.* *Tempo I.* *f* *Solo.* *Tutti.* *f* *E* *p* *cresc.* *f* *rit.* *F* *Tempo I.* *pp dolce* *G* *mf* *f* *f* *H* *mf* *f* *dim.* *I* *p* *pp* *mf* *f* *Langsamer werdend.* *Quasi Adagio.* *dim. poco a poco* *p* *pp*

Violoncello Solo.

F Adagio. (Tempo I.)

pp *mf espr.* *p*

S. T. S. T. G

p *f* *p*

p *dolciss.*

A Vivace.

p *sf* *sf* *f* *sf* *f* *2. Mal* *f*

T. S. T. S. C

p dolce *f*

Allegro.

p *f*

1

p *mf* *f*

1 T. S. T.

mf *crest.* *ff*

S. T. S. A T. S. T. S. T. S. T.

p *p*

S. T. B

mf *p* *f* *p* *mf*

T. S. T. S. T. S.

p *f* *fp* *p* *f*

T. C

fp *f* *f* *mf*

D 1 T. S.

sf *p* *cresc.* *f* *ff*

T. E S. T.

p *f* *p*

rit. molto

PASTORALE
aus der Weihnachtsmusik: Concerto grosso N^o 8.

Arcangelo Corelli.

Für den prakt. Gebrauch bearb. v. A. Schering.

Largo. (*Ruhig bewegt, nicht schleppend.*)

Sheet music for Violoncello Solo, featuring sections A through I. The music is in 12/8 time and includes various dynamics and articulations.

A *pp dolce* *p* *mf*

B *p* *mf* *f* *p*

C *pp* *f* *mf* *cresc.* *f*

D *Tempo I.* *dim.* *p* *mf* *p* *p* *f* *f*

E *p* *cresc.* *f* *rit.* **F** *Tempo I.* *pp dolce*

G *p* *mf* *f*

H *mf* *f* *dim.*

I *p* *pp* *mf* *f*

Langsamer werdend. *Quasi Adagio.* *dim. poco a poco* *p* *pp*

CONCERTO GROSSO N° 8

(fatto per la notte di Natale [1712]).

Arcangelo Corelli (1653-1713).
Für den prakt. Gebrauch bearb. v. A. Schering.

Vivace (energico). **Grave (sostenuto).**

f *ff* *pp* *p sempre*

Allegro.

mf *cresc.* *f* *f* *mf* *p* *f* *ff* *p* *f*

A **B** **C**

D Adagio.

pp *p*

E Allegro (non troppo).

pp sempre *cresc. poco a poco* *piu cresc.* *f* *ritard.* *Cad.*

Violino I.

F Adagio. (Tempo I.)

pp *p* *p* *dolciss.* *f*

A Vivace.

f *sf* *tr* *2. Mal* *f* *p* *f*

p *f* *cresc.*

ff *p*

mf *f* *p*

p *f* *fp* *p* *f* *fp*

p *f* *f* *mf*

mf *cresc.* *f* *ff*

p *f* *p* *rit. molto*

PASTORALE
aus der Weihnachtsmusik: Concerto grosso N^o 8.

Arcangelo Corelli.

Für den prakt. Gebrauch bearb. v. A. Schering.

Largo. (Ruhig bewegt, nicht schleppend.)

A *pp dolce* *p*

B *mf* *f*

C *f* *mf* *cresc.*

D *f* *dim.* *p* *mf* *p* *p*

E *f* *mf* *f*

F *rit.* *Tempo I.* *p* *f*

G *pp dolce* *f*

H *dim.* *p* *pp*

I *f*

Langsamer werdend. Quasi Adagio.

dim. poco a poco *p* *pp*

CONCERTO GROSSO N° 8

(fatto per la notte di Natale [1712]).

Arcangelo Corelli (1653-1713).
Für den prakt. Gebrauch bearb. v. A. Schering.

Vivace (energico). **Grave (sostenuto).**

f *ff* *p* *p sempre*

Allegro.

pp *mf* *cresc.* *f* *f*

mf *f* *f*

mf *p* *f*

ff *p* *f*

p

D Adagio.

f *pp* *p*

E Allegro (non troppo).

pp sempre

cresc. poco a poco *ritard.* *Cad.*

più cresc. *f*

Violino II.

F Adagio. (Tempo I.)

pp *p* *p^{dolciss.}* *f* *p*

G

A Vivace. **B** **C**

f *sf* *2. Mal* *f* *p* *f*

Allegro.

p *f* *cresc.*

A **B** **C** **D** **E**

ff *mf* *f* *fp* *p* *f* *mf* *cresc.* *f*

rit. molto

ff *p* *f* *p*

12/8

PASTORALE
aus der Weihnachtsmusik: Concerto grosso N^o 8.

Arcangelo Corelli.

Für den prakt. Gebrauch bearb. v. A. Schering.

Largo. (*Ruhig bewegt, nicht schleppend.*)

A *pp dolce* *p* *mf*

B *f* *f* *p* *mf*

C *mf* *cresc.* *f* *dim.* *mf* *p*

D Tempo I. *p* *f* *f* *p* *f*

E *f* *mf* *f* *rit.* **F** Tempo I. *pp dolce*

G *p* *mf* *f*

H *f* *f* *dim.* *p*

I *pp* *mf* *f* *Langsamer werdend.* *dim. poco a poco*

Quasi Adagio. *p* *pp*

CONCERTO GROSSO N° 8

(fatto per la notte di Natale [1712]).

Arcangelo Corelli (1653-1713).

Für den prakt. Gebrauch bearb. v. A. Schering.

*Vivace (energico).**Grave (sostenuto).*

f *ff* *p* *p sempre* *pp* *mf* *cresc.* *f* *f* *mf* *p* *B* *f* *ff* *C* *p* *f* *p* *f* *D Adagio.* *pp* *p* *E Allegro (non troppo).* *pp sempre* *ritard.* *Cad.* *cresc. poco a poco* *più cresc.* *f*

Viola.

F Adagio.

pp *p*

p *dolciss.* *f* *p*

G

A Vivace.

4 *f* *sf* *2. Mal* *f*

B 1 1 1

C *p* *f*

Allegro.

p *f*

1 *p* *f*

cresc. *ff*

A

p *mf* *f*

B 2 1

p *f*

C

fp *p* *f* *fp* *p* *f* *f*

D 1

mf *mf* *cresc.* *f* *ff*

E 1

p *f* *p*

rit. molto

12/8

PASTORALE
aus der Weihnachtsmusik: Concerto grosso N^o 8.

Largo. (*Ruhig bewegt, nicht scheppend.*)

Arcangelo Corelli.
Für den prakt. Gebrauch bearb. v. A. Schering.

The musical score is written for Viola in 12/8 time. It begins with a key signature of one sharp (F#) and a common time signature of 12/8. The tempo is marked 'Largo. (*Ruhig bewegt, nicht scheppend.*)'. The score is divided into sections A through I. Section A starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. Section B starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. Section C starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. Section D starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. Section E starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. Section F starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. Section G starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. Section H starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. Section I starts with a 4-measure rest, followed by a 2-measure rest, then a 4-measure rest, and finally a 2-measure rest. The score includes various dynamics (f, mf, p, pp, cresc., dim., rit.) and tempo markings (Largo, Tempo I., Quasi Adagio). The score is divided into sections A through I.

CONCERTO GROSSO N° 8

(fatto per la notte di Natale [1712]).

Arcangelo Corelli (1653-1713).
Für den prakt. Gebrauch bearb. v. A. Schering.

Vivace (energico).

Grave (sostenuto).

Allegro.

Adagio.

E Allegro (non troppo).

Cad.

f *ff* *p* *p sempre* *pp* *mf* *cresc.* *f* *mf* *p* *f* *ff* *p* *pp* *p* *f* *pp* *p* *f* *pp sempre* *cresc. poco a poco* *più cresc.* *f*

Violoncello.

F Adagio. (Tempo I.)**Allegro.**

PASTORALE
aus der Weihnachtsmusik: Concerto grosso N^o 8.

Arcangelo Corelli.

Für den prakt. Gebrauch bearb. v. A. Schering.

Largo. (*Ruhig bewegt, nicht schleppend.*)

Violoncello. 4 A a 2

Contrabasso. mf

2 a 2 B p a 2 mf f

2 C f mf cresc.

D Tempo I. a 2 f p f

E f mf f

Tempo I. rit. F 5 G mf f

a 2 H f f dim. p

I a 2 pp mf f Langsamer werdend. dim poco a poco

Quasi Adagio. p pp

The musical score is written for Violoncello and Contrabasso. It consists of ten systems of music. The first system is marked 'Largo' and 'Ruhig bewegt, nicht schleppend'. The key signature has one sharp (F#). The time signature is 12/8. The first system is marked 'Violoncello.' and 'Contrabasso.' with a '4' above the staff. The second system is marked 'A a 2' and 'B p a 2'. The third system is marked 'C f mf cresc.'. The fourth system is marked 'D Tempo I. a 2 f p f'. The fifth system is marked 'E f mf f'. The sixth system is marked 'Tempo I. rit. F 5 G mf f'. The seventh system is marked 'H f f dim. p'. The eighth system is marked 'I a 2 pp mf f Langsamer werdend. dim poco a poco'. The ninth system is marked 'Quasi Adagio. p pp'. The tenth system is marked 'pp'.

CONCERTO GROSSO N° 8

(fatto per la notte di Natale [1712]).

Arcangelo Corelli (1653-1713).
Für den prakt. Gebrauch bearb. v. A. Schering.

Vivace (energico).

Grave (sostenuto).

Allegro.

D Adagio.

E Allegro (non troppo).

pizz.

arco ritard.

Cad.

f, *ff*, *p*, *p sempre*, *pp*, *mf*, *cresc.*, *f*, *mf*, *p*, *f*, *ff*, *p*, *f*, *pp*, *cresc. poco a poco*, *più cresc.*, *f*

Contrabasso.

F Adagio.

pp *p*

G *p dolciss.* *f* *p*

A Vivace.

4 *f* *f* *2. Mal* *f* *f* *f*

B 1 1 1

C pizz.

p *f* *p*

arco

Allegro.

1 *f* *p* *f*

cresc. *f* *ff*

A

p *mf* *f*

B 2 1

p *f*

C 1

fp *f* *fp* *f* *f*

D 1

1 *mf* *mf* *cresc.* *f* *ff*

E 1

f *p* *rit. molto*

1

12/8

Violoncello e Contrabasso.

3

Aufführungsrecht
vorbehalten.

PASTORALE aus der Weihnachtsmusik: Concerto grosso N° 8.

Arcangelo Corelli.

Für den prakt. Gebrauch bearb. v. A. Schering.

Largo. (*Ruhig bewegt, nicht schleppend.*)

Violoncello. 4 **A** a 2

Contrabasso. *mf*

B *p* *a 2* *mf* *f*

C *f* *mf* *cresc.*

D *Tempo I.* *a 2* *f* *p* *f* *1*

E *Tempo I.* *f* *mf* *f*

rit. **F** 5 **G** *mf* *f* *2*

H *a 2* *f* *f* *dim.* *p*

I *a 2* *Langsamer werdend.* *pp* *mf* *f* *dim poco a poco*

Quasi Adagio. *p* *pp*

Aufführungsrecht
vorbehalten.

CONCERTO GROSSO N° 8

(fatto per la notte di Natale [1712]).

Arcangelo Corelli
(1653-1713).
Für den prakt. Gebrauch bearb.
v. A. Schering.

Vivace (energico).

Klavier.

Grave (sostenuto).

p sempre

Allegro.

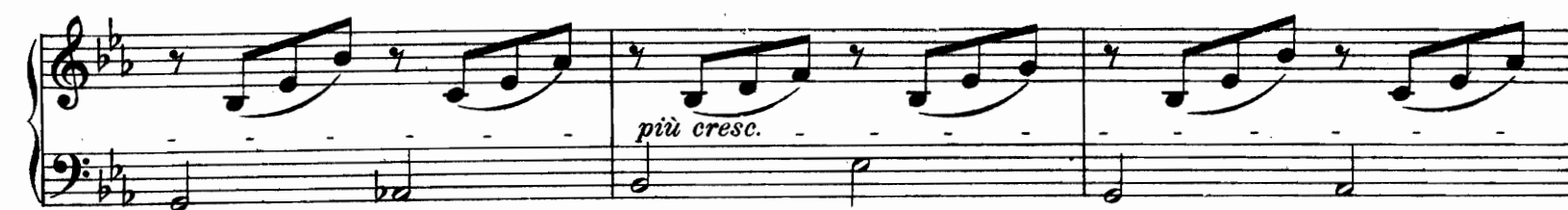
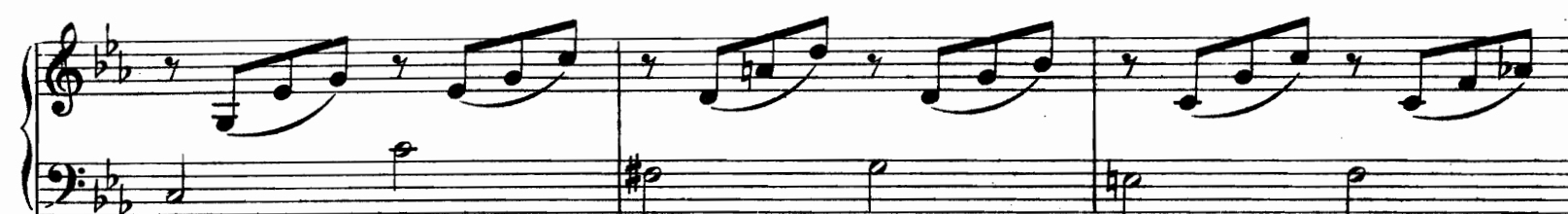
pp *mf* *cresc.*

f *f* *p*

cresc. *mf* *f* *sf*

A





F Adagio. (Tempo I.)

pp *pespr.* p

This system contains the first staff of music for section F. It is in F major, 4/4 time, and marked Adagio. The tempo is indicated as (Tempo I.). The music begins with a piano (pp) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. A crescendo is marked with the word *pespr.* (pizzicato) and ends with a piano (p) dynamic.

p dolce

This system continues the musical score for section F. It features a melodic line in the right hand and a supporting bass line in the left hand. The music is marked with a piano (p) dynamic and a *dolce* (sweet) character.

G

p dolciss. f p

This system contains the second staff of music for section G. It is in F major, 4/4 time. The music begins with a piano (p) dynamic and a *dolciss.* (very sweet) character. It then transitions to a forte (f) dynamic and ends with a piano (p) dynamic.

A Vivace.

p f *p* f 1. 2.

This system contains the third staff of music for section A, marked Vivace. It is in F major, 3/4 time. The music begins with a piano (p) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. It then transitions to a forte (f) dynamic and ends with a piano (p) dynamic. The system includes first and second endings, marked 1. and 2.

p f *p* f C

This system continues the musical score for section A. It features a melodic line in the right hand and a supporting bass line in the left hand. The music is marked with a piano (p) dynamic and a forte (f) dynamic. It ends with a piano (p) dynamic and a section marked C.

p

This system continues the musical score for section A. It features a melodic line in the right hand and a supporting bass line in the left hand. The music is marked with a piano (p) dynamic and ends with a section marked C.

Allegro.



Four systems of musical notation for a piano piece. The first system is marked 'D' and features dynamics *f*, *p*, *f*, *f*. The second system is marked 'E' and features dynamics *f*, *mf*, *p*. The third system features dynamics *cresc.*, *mf*, *cresc.*, *f*, *ff*. The fourth system features dynamics *p*, *f*, *p*, *rit. molto*, and ends with a double bar line and a key signature change to D major.

Aufführungsrecht
vorbehalten.

PASTORALE

aus der Weihnachtsmusik: Concerto grosso N^o 8.

Arcangelo Corelli.
Für den prakt. Gebrauch bearb. v. A. Schering.

Largo. (Ruhig bewegt, nicht schleppend.)

Klavier.

Musical notation for the piano part, marked 'Klavier.' and 'Largo'. It features dynamics *pp* and *p*, and a key signature change to D major.

Musical notation for the piano part, marked 'A'. It features dynamics *mf* and ends with a double bar line and a key signature change to D major.

First system of music, measures 1-4. Treble and bass staves. Dynamics: *f* (measures 1-2), *mf* (measures 3-4).

B

Second system of music, measures 5-8. Treble and bass staves. Dynamics: *p* (measure 5), *mf* (measure 6), *f* (measures 7-8).

Third system of music, measures 9-12. Treble and bass staves. Dynamics: *p* (measure 9), *pp* (measures 10-12). Text: *sehr zart* (under measure 9).

C

Fourth system of music, measures 13-16. Treble and bass staves. Dynamics: *f* (measure 13), *mf* (measure 14), *cresc.* (measure 15), *dim.* (measure 16). Text: *R.H.* (under measure 13).

Fifth system of music, measures 17-20. Treble and bass staves. Dynamics: *p* (measure 17), *mf* (measure 18), *p* (measures 19-20).

D Tempo I.

Sixth system of music, measures 21-24. Treble and bass staves. Dynamics: *f* (measures 21-22), *p* (measure 23), *f* (measure 24).

Seventh system of music, measures 25-28. Treble and bass staves. Dynamics: *f* (measures 25-26), *f* (measures 27-28).

E

p *cresc.* *mf* *f* *rit.*

F Tempo I.

pp *p*

G

mf *f*

H

mf *f*

dim. *p* *pp*

I *langsamer werdend*

mf *f* *dim. poco a poco*

Quasi Adagio.

p *pp*

CONCERTO VIII

Fatto per la notte di natale

Arcangelo Corelli, Op.6 Nr. 8

(1653 — 1713)

Vivace **Grave**
Arcate sostenute e come sta

Violino concertato I
Violino concertato II
Violoncello

Violino di ripieno I
Violino di ripieno II
Viola
Violoncello e Contrabbasso

Cembalo (Orgel)

11

Viol. concert. I
Viol. concert. II
Vc.

11

Viol. I
Viol. II
Viola
Vc. e Cb.

11

Cemb.

Allegro

Violino concertato I

Violino concertato II

Violoncello

Violino di ripieno I

Violino di ripieno II

Viola

Violoncello e Contrabbasso

Cembalo <Orgel>

Figured bass for Violoncello and Cembalo:

Violoncello: 6 5 # 6 5 # 6 3 6 3 6 5 9 6 4 # 7 6 7 #

Cembalo: 6 5 # 6 5 3 # 7 6 7 #

Allegro

Viol. concert. I

Viol. concert. II

Vc.

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

Figured bass for Vc. and Cemb.:

Vc.: 6 5 # 6 3 9 6 9 6 6 5 9 6 7 5 5 6 5 3 6 6 # 9 6 6 5 3

Cemb.: 6 5 # 7 6 5 6 3

Viol. concert.

I

II

Vc.

9 6 4 9 6 4 9 6 4 9 6 7 5 6 5 6 7 6 7 6

Viol.

I

II

Viola

Vc. e Cb.

9 6 4 9 6 4 6 9 6 4 6 9 6 7 5 6 5 6 7 6 7 6

Cemb.

15

Viol. concert.

I

II

Vc.

4 4 9 6 7 6 5

Viol.

I

II

Viola

Vc. e Cb.

6 9 6 7 6 5

Cemb.

22

Viol. concert.

Viol. I

Viol. II

Vc.

Viol.

Vc. e Cb.

Cemb.

36

36

36

6 5 # p 6 4 6 9 6 4 6 9 6 4 6 9 6 7 5 6 5 # f 6 7 5 6 5 #

Adagio

Violino concertato I
Violino concertato II
Violoncello

Violino di ripieno I
Violino di ripieno II
Viola
Violoncello e Contrabbasso

Cembalo (Orgel)

Adagio

Viol. concert. I
Viol. concert. II
Vc.

Viol. I
Viol. II
Viola
Vc. e Cb.

Cemb.

9 Allegro

Viol. concert. I
Viol. concert. II
Vc.
Viol.
Vc. e Cb.
Cemb.

simile

This block contains the first system of the musical score, measures 9 through 12. It is marked 'Allegro'. The instrumentation includes Violin Concerto I and II, Violoncello (Vc.), Viola, Violoncello and Contrabass (Vc. e Cb.), and Cembalo (Cemb.). The key signature is two flats. The Cembalo part has dotted lines under measures 9-10 and 11-12, with the word 'simile' written above measure 12.

13 Allegro

Viol. concert. I
Viol. concert. II
Vc.
Viol.
Vc. e Cb.
Cemb.

This block contains the second system of the musical score, measures 13 through 16. It is marked 'Allegro'. The instrumentation remains the same as the first system. The key signature is two flats. The Cembalo part has a '13' marking above measure 13. The Viola part has a '13' marking above measure 13. The Vc. e Cb. part has a '6' marking below measure 13. The Viol. concert. I part has a '13' marking above measure 13.

17

Viol. concert. I

Viol. concert. II

Vc.

6 64

Viol. I

Viol. II

Viola

Vc. e Cb.

6 64

Cemb.

22 Adagio

Viol. concert. I

Viol. concert. II

Vc.

6 7 6 7 7 4 3 4 9 4

22 Adagio

Viol. I

Viol. II

Viola

Vc. e Cb.

6 7 7 4 3

22 Adagio

Cemb.

25

Viol. concert. I

Viol. concert. II

Vc.

9 6 4 9 6 7 6 5 5 3 4 4 4 9 6 4 4 3

25

Viol. I

Viol. II

Viola

Vc. e Cb.

6 5 5 3 4 4 3 4 3 9 8 4 3 4 3

25

Cemb.

29

Viol. concert. I

Viol. concert. II

Vc.

9 6 7 4 3 6 4 2 7 5 3 8 6 4 5 p 6 7 4 3

29

Viol. I

Viol. II

Viola

Vc. e Cb.

9 8 7 4 3 6 4 2 7 5 3 8 6 4 5 p 6 7 4 3

29

Cemb.

Vivace

Violino concertato I
Violino concertato II
Violoncello

Violino di ripieno I
Violino di ripieno II
Viola
Violoncello e Contrabbasso

Cembalo (Orgel)

6 7 6 #

9

Viol. concert. I
Viol. concert. II
Vc.

9

Viol. I
Viol. II
Viola
Vc. e Cb.

9

Cemb.

6 5# 4 7 5 4 #

19

Viol. concert.

Viol. I

Viol. II

Vc.

6 5 6 9 8 6 5 9 8 7 5 7 4 6

19

Viol. I

Viol. II

Viola

Vc. e Cb.

6 5 6 9 8 6 5 9 8 7 5 7 4 6

19

Cemb.

6 5 6 9 8 6 5 9 8 7 5 7 4 6

Allegro

Violino concertato

Violino I

Violino II

Violoncello

6 5 7 6 6 5 7 6 5

Allegro

Violino di ripieno

Violino I

Violino II

Viola

Violoncello e Contrabasso

6 5 7 6 6 5 7 6 5

Allegro

Cembalo (Orgel)

9

Viol. concert. I

Viol. concert. II

Vc.

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

16

Viol. concert. I

Viol. concert. II

Vc.

Viol. I

Viol. II

Viola

Vc. e Cb.

Cemb.

[illegible]

[illegible]

[illegible]

Pastorale ad libitum

This system contains the musical notation for measures 68 through 72. It includes staves for Violins I and II, Viola, and Cello/Double Bass. The tempo is marked 'Largo' and the key signature is one sharp (F#). The time signature is 4/8. The Violin I part features a melodic line with many slurs and ties. The Violin II part provides harmonic support with a similar melodic contour. The Viola and Cello/Double Bass parts play a steady, rhythmic accompaniment of eighth notes.

73

Viol. concert.

Viol. I

Viol. II

Vc.

6 5 5 4 2 6 4 2 6 4 2 6 4 2 6

73

Viol. I

Viol. II

Viola

Vc. e. Cb.

6 5

73

Cemb.

78

Viol. concert.

Viol. I

Viol. II

Vc.

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

78

Viol. I

Viol. II

Viola

Vc. e. Cb.

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

78

Cemb.

83

Viol. concert. I

Viol. concert. II

Vc.

6 5 9 8 6 5 6 6 6 6 6

83

Viol. I

Viol. II

Viola

Vc. e Cb.

6 5 6 6 6

83

Cemb.

89

Viol. concert. I

Viol. concert. II

Vc.

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

89

Viol. I

Viol. II

Viola

Vc. e Cb.

4 4 3 6 6 4 3

89

Cemb.

94

Viol. concert.

I

II

Vc.

Viol.

Viola

Vc. e Cb.

Cemb.

p *f*

7 5 4 6 7 6 $\frac{4}{2}$ 6

6 6 *p* 6 6 *f* 6 6 $\frac{4}{2}$ 6

99

Viol. concert.

I

II

Vc.

Viol.

Viola

Vc. e Cb.

Cemb.

6 4 3 6 4 5 6 9 8 7 6 4 5

6 4 3 6 4 5 6 9 8 7 6 4 5

6 4 3 6 4 5 6 9 8 7 6 4 5

104

Viol. concert.

I

II

Vc.

5 6 5

104

Viol.

I

II

Viola

Vc. & Cb.

104

Cemb.

109

Viol. concert.

I

II

Vc.

6 5 5 4 2 6 4 2 6 4 2 6 4 2 6 5 4 #

109

Viol.

I

II

Viola

Vc. & Cb.

6 5 6 4 #

109

Cemb.

114

119

119