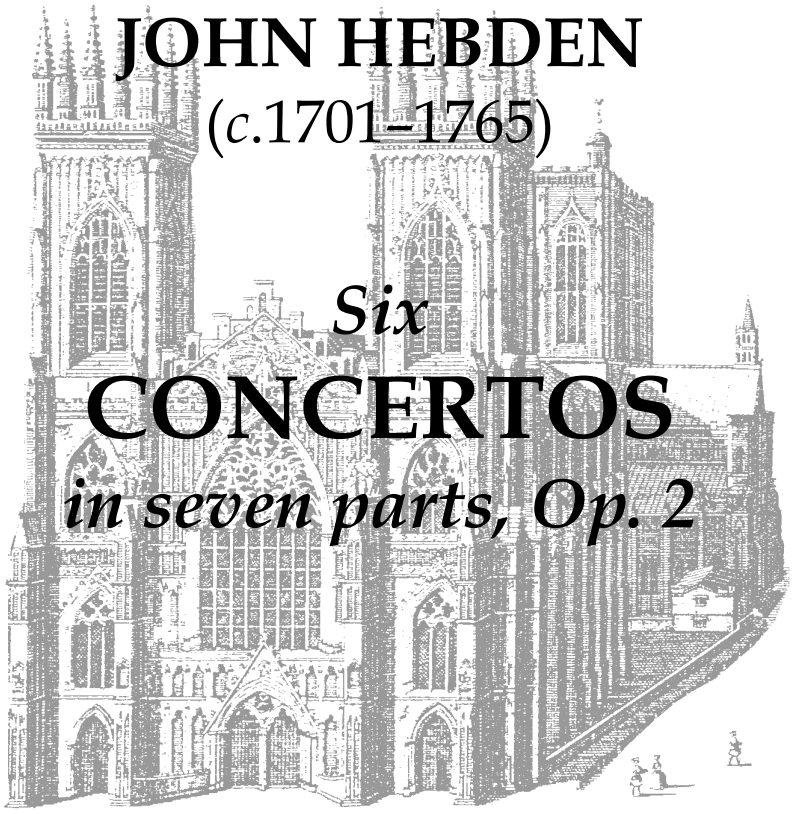
YORK EARLY MUSIC PRESS

JOHN HEBDEN

(*c.*1701–1765)



Six
CONCERTOS
in seven parts, Op. 2

Edited by David Griffiths

In association

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington foundation

JOHN HEBDEN

(*c*.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2

Edited by David Griffiths

York Early Music Press
2007

York Early Music Press
In association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation
at
Department of Music
University of York
York
YO10 5DD
United Kingdom

Email: info@YorkEarlyMusicPress.com
Phone: 01144 1904 434962
Web: www.YorkEarlyMusicPress.com

CONTENTS

Introduction	*Page* v
Biography	v
Source	vii
Editorial commentary	viii
Concerto I in A major	1
Concerto II in C major	12
Concerto III in E major	18
Concerto IV in E flat major	31
Concerto V in C minor	42
Concerto VI in D minor	54
Textual notes	65

INTRODUCTION

Biography

Neither John Hebden's place nor date of birth are known, though it is reasonably certain that he was born in Yorkshire, probably in the first decade or so of the eighteenth century, in one of three places: Denton (near Ilkley) in 1701; Spofforth (near Harrogate) in 1712; or, less likely, Leeds in 1688.[1] Nothing is known of his musical activities prior to the first surviving record of his performing career, when in 1731 he played at his own benefit concert in the Assembly Room in Wakefield where, given his later fame on the instrument, he would have played the solo part in the 'Concerto for the Bassoon' and the 'Solo for the Bassoon'.[2] On 17 June 1732 he married Mary Presland at the church of Holy Trinity, Goodramgate, York. His wife had been christened on 1 May 1698, at St Mary the Virgin, Aldermanbury, London, where a year to the day after their marriage a son, Presland Hebden, was baptised. He had but a very short life and was buried at St John, Ousebridge, York in 1734. Another son, John, was baptised at St Andrew, Holborn, on 3 May 1736. Mary Hebden died a year later and was buried at St John, Ousebridge, York.[3]

Archival and printed evidence suggests that John Hebden was one of the leading performers in the October-to-March concert seasons at York as follows: 1732–3, 1735–6, 1739–40, 1740–1, and 1741–2, with the likelihood that he took part in all of them during the decade from 1732 to 1742.[4] After this latter date Hebden is no longer heard of at York, and it would seem that he settled permanently in London in the early 1740s. In 1739 he had joined other musical performers in contributing to a 'Fund, for the support of decay'd Musicians, or their families', the forerunner of the Royal Society of Musicians, on which occasion he was described as 'of York'.[5] His co-performers in the concerts at York, as indicated in the archival and printed evidence noted above, included Mr (George?) Angel, Sr (Alessandro?) Bitti, Sr (Joseph-Marie-Clément?) Dall'Abaco, Sr (Joseph?) Cattani, Mr James Nares, Sr (Giovanni?) Piantanida, the Signoras Posterla (one of whom was probably Constanza, the wife of Giovanni Piantanida), and

---

[1] International Genealogical Index (IGI) index, <http://www.familysearch.org/Eng/default.asp> 23 November 2003. Births of other John Hebdens between the years 1688 and 1712 in Yorkshire are listed in the IGI index, but the three noted above are those favoured by Mr John Hebden, a family historian and descendant of the eighteenth-century composer, with whom I have been in correspondence.

[2] 'Extracts from the *Leeds Mercury*, 1729–1737', in *Publications of the Thoresby Society,* 24 (Leeds, 1919), p. 93.

[3] Robert Beilby Cook, ed., *The parish registers of Holy Trinity Church, Goodramgate, York, 1573-1812*. Publications of the Yorkshire Parish Register Society, 41 ([Leeds?]: Yorkshire Parish Register Society, 1911), p. 198; IGI index; Borthwick Institute of Historical Research, York: St John, Ousebridge, York, Burial register.

[4] York City Archives. York Assembly Rooms, Directors' Minute Book, 1730–1758, p. 144: 4 December 1736; *York Courant* 27 February 1733, 15 January 1740, 18 March 1740, 19 August 1740, 27 January 1741, 3 February 1741, 17 February 1741, 24 February 1741, 8 December 1741, 5 January 1742, 2 February 1742, 9 February 1742, 2 March 1742.

[5] Betty Matthews, compiler, *The Royal Society of Musicians of Great Britain: list of members, 1738–1984* (London: Royal Society of Musicians, 1985), p. 70.

Mr (John Frederick?) Zuckert. There is a portrait of John Hebden, the original of which is lost, that remains in mezzotint; this latter was advertised thus in a York newspaper:

> Just published, sold by John Hildyard bookseller in Stonegate, York, the several fine metzotinto prints under mentioned. 1. Of Mr John Hebden, a celebrated Musician of Yorkshire playing upon his Double Bass [in fact, a violoncello]. Done from an Original of Mr Mercier's, now in the Possession [of] his Grace the Duke of Leeds [i.e., Thomas Osborne, Duke of Leeds (1713-1789)].[6]

Philip Mercier had moved from London to York in 1739 where he stayed until 1747, painting portraits for members of the Yorkshire gentry; the engraver was John Faber, the Younger.

Hebden played bassoon at a benefit concert at the Haymarket Theatre, London, on 10 March 1743; and on the same instrument under Richard Collet in 1745 at Vauxhall Gardens, where he was sometimes the principal violoncello too. On 14 March of this latter year he played a bassoon concerto at the Devil Tavern, London; and in the mid 1740s he was 'first Bassoon & second Violoncello' at Drury Lane, where he was reported still to be a member of the band at the time of his death.[7] Pohl reports that at one of Hebden's concerts in 1749 a piece for five violoncellos by 'Sign. dall' Abaco' was played, probably Joseph-Marie-Clément Dall'Abaco who Hebden had known from his York days.[8] In three benefit concerts in 1750 Hebden played the bassoon in concertos at the Castle Tavern, Paternoster Row, and at Hickford's Rooms, Brewer Street (11 January and 19 February respectively), and the violoncello in a concerto at the Devil Tavern (29 March); and on 13 May 1751 he played the violoncello in a benefit concert at the King's Arms Tavern, Cornhill.[9] Hebden played the violoncello in performances of *Messiah* at the Foundling Hospital in 1754 and 1758, and in the next year he became one of the King's musicians.[10]

Hebden died at London, probably on 20 February 1765, at which time he was living in Craven Buildings in the parish of St Clement Danes.[11] He made bequests of £100 to Mary Dring; five guineas to Robert Dyneley, a lawyer of Grays Inn; a guinea to Thomas Ellis; a gold coin

---

[6] *York Courant*, 7 July 1741. Reproductions of this mezzotint appear in Walpole Society, vol. 46 (1978), plate 13d, with accompanying commentary on pp. 24–25; and in Richard Leppert, *Music and image: domesticity, ideology and socio-cultural formation in eighteenth-century England* (Cambridge: Cambridge U. P., 1988), p. 136.

[7] *Biographical dictionary of actors, actresses, musicians ... in London, 1660-1800*, s.v. Hebden, John, which entry alludes to a reference in Frederick Latreille, British Library MS Additional 32252; *The London stage, 1660-1800*. Pt. 3: 1729-1747; ed. by Arthur E. Scouten (Carbondale, Illinois: Southern Illinois U. P., 1961), p. 1159; Slava Klima, and others, eds., *Memoirs of Dr. Charles Burney, 1726–1769* (Lincoln: U. of Nebraska P., 1988), p. 47; *London chronicle, or Universal evening post*, vol. 17, no. 1279 (Thursday 28 February–Saturday 2 March 1765); Charles Burney, *A general history of music from the earliest ages to the present period* (London: Foulis, 1935), ii: 1011.

[8] C. F. Pohl, *Mozart und Haydn in London. Erste Abtheilung: Mozart in London* (Vienna: Carl Gerold's Sohn, 1867), I: 55, n. 1.

[9] Information kindly received from Simon McVeigh, Calendar of London Concerts 1750–1800, Goldsmiths College, University of London.

[10] Otto Erich Deutsch, *Handel: a documentary biography* (London: Black, 1955), pp. 751 and 800; *Biographical dictionary of actors*, s.v. Hebden, John.

[11] The information in this paragraph comes from Hebden's will. Public Record Office, Prerogative Court of Canterbury. Prob 11/906.

worth five guineas and a sum of £10 to his executor, Benjamin Sharpe, a banker; and to Richard Tireman, a glover in York, one guinea.[12] To John Asbridge of Drury Lane playhouse he bequeathed his old bassoon; his new bassoon to John Owen of the same place; and a bass violin and case to the organist John Worgan. The residue of Hebden's estate was put into trust for his son, John Hebden. It remains to quote Burney's brief article on Hebden which, although written before the former's death in 1814, was not published until 1819:

> Hebden ... a native of Yorkshire, [was] well known in London, in the middle of the last century [i.e., the 1700s], as a performer on the bassoon and violoncello of the second class. He was more a useful than an ornamental player on both these instruments. At Vauxhall he was second on the bassoon, where Miller was the first; and at Drury Lane, where Cervetto was first violoncello, Hebden was second; yet he often played concertos on the bassoon at benefit concerts with considerable applause. He was totally ignorant of composition; and, getting young and obscure students in counterpoint, to string together a cento of musical phrases, from different authors, in the same key and measure for each movement, no individual had a right to claim the whole piece in its totality.[13]

The reason for Burney's harsh opinion of Hebden as a composer is not known and, should it be based on Hebden's surviving compositions, would seem completely unjustified.

Source

Hebden's compositions comprise, in score, *Six solos for a German flute with a thorough bass for the harpsicord* (London: John Johnson, [*c*.1745]), which, in the absence of any other surviving works are assumed to be his Op. 1; and in parts, designated on their title-pages 'opera II[a]', *Six concertos in seven parts for four violins, a tenor violin, a violoncello with a thorough bass for the harpsicord* (London / Printed for the author in Lancaster Court Chairing Cross, [*c*.1747]). There are surviving copies of the *Six concertos* in the Conservatoire Royal de Musique, Brussels; in the British Library, and the Royal Academy of Music, both in London; in the Library of Congress, Music Division, Washington; the Sibley Music Library, Eastman School of Music, University of Rochester; and Yale University, Music Library. The Staatsbibliothek, Berlin, Musikabteilung, holds what is probably a reissue of this work, with the imprint 'London / Printed for John Johnson, opposite Bow Church Cheapside'.[14]

The copy of the *Six concertos* in the British Library has a list of subscribers, from which, with the addition of three names in manuscript, it can be determined that there were subscriptions for 162 copies. Many of the subscribers fall into readily identifiable groups: clergymen; members of the gentry and nobility; musical societies; musicians in London; and musicians in York. The musical societies can be further grouped into one in East Anglia: Dedham (Essex), Ipswich, and

---

[12] Richard Tireman was the son of William Tireman, senior, city wait at York, and the brother of William Tireman, junior, organist of Trinity College, Cambridge, 1741–1777. Both Richard's father and brother were subscribers to Hebden's *Six concertos in seven parts*.

[13] Abraham Rees, *Cyclopaedia, or Universal dictionary of arts, sciences and literature* (London, 1819), xvii, s.v., Hebden, John.

[14] I am very grateful to Mr. Roland Schmidt-Hensel of the Staatsbibliothek, Berlin, for this information.

Swaffham (Norfolk); one in eastern and north-eastern England, running north to south as follows: Newcastle upon Tyne, Durham, York, Lincoln, and Newark; and one in London: the Castle Society in Pater-Noster-Row, the Devil Tavern, and the Globe, Fleet Street. Hebden performed in York and London, as outlined above, and the East Anglian connection may indicate that he had played there too. The musicians at London include Arne, Boyce, the young Burney, Festing, Geminiani, Sammartini, Stanley, and Worgan; and those at York: Mr Coyle and Mr Zuckert, two performers in the York concerts; James Nares, the York Minster organist; Charles Pick, junior, the organist of St Michael-le-Belfrey, York (and later of Carlisle Cathedral); and the York Waits, who appear thus in the list: 'Messrs Tireman, Pick [senior] and Co. at York'.

Editorial commentary

This transcription has been made from the set of parts in the British Library (shelfmark h.14), mainly from the very slightly enlarged facsimile reprint published by Jacks, Pipes, and Hammers (Alston, 2001). The seven parts are designated as follows: Violino primo concertino, Violino secondo concertino, Violoncello, Violino primo ripieno, Violino 2do ripieno, Alto viola, and Organo. As Prelleur notes, '*Organo*, signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies the Thorough Bass'.[15] The Violoncello and Organo parts are both figured, suggesting two keyboard continuo instruments, one for the concertino and the other for the ripieno.

Accidentals have been treated in what John Caldwell has called the 'Bach' method:

> [This] simply translates Baroque notation into the modern equivalent. Redundant accidentals are omitted, and any necessary cancellations within the bar, though they may not be marked as such in the original, are printed in full size. Any remaining purely editorial accidentals are dealt with ... above ... the staff ... All carry their modern force.[16]

Editorial alterations to notes in pitch and duration have been indicated in the score by small type, which has been used also to indicate ornamentation that has been suggested editorially. This latter occurs when, for instance, a concertino instrument has an ornament but the ripieno, playing exactly the same notes, does not. (No attempt has been made to suggest other ornamentation which Baroque performance practice would require.) Slurs not present in the respective parts are indicated editorially by a vertical stroke through the middle. Expansions of the text added to the score, for instance that of 'for' to 'for*te*' and 'pia' to 'pia*no*', have been indicated by the use of *italic*. The individual movements of the concertos, numbered in the Textual Notes below for convenience, are unnumbered in the original parts.

The following words are used by Hebden to specify the tempos in his concertos: Adagio, Allegro, Grave, Largo. (Vivace is an editorial suggestion as noted on p. 67.) As these tempo

---

[15] Peter Prelleur, *The modern musick-master, or The universal musician* (London, 1731), Dictionary, p. 3.

[16] John Caldwell, *Editing early music* (Oxford: Clarendon P., 1985), p. 74.

words have changed their meanings somewhat since the mid-eighteenth century the following definitions from Grassineau may be helpful.[17]

Adagio The *Adagio* expresses a slow time, slowest of any except grave.

Grave A very *grave* and slow motion, somewhat faster than *adagio*, and slower than *largo*.

Largo A slow movement, *i.e.* one degree quicker than grave, and two than adagio.

Vivace Vivace, *vivacement* or *vivamente*, - with *life and spirit*; that is a degree of movement between largo and allegro, but nearer allegro than largo.

Allegro Allegro, is used to signify that the music ought to be performed in a brisk, lively, gay and pleasant manner, yet without hurry and precipitation, and quicker than any except Presto ... It is to be observed, the movements of the same name as Adagio, or Allegro, are swifter in triple than in common time.

These words should, in any case, be considered together with the respective time signature and nature of the movements concerned.

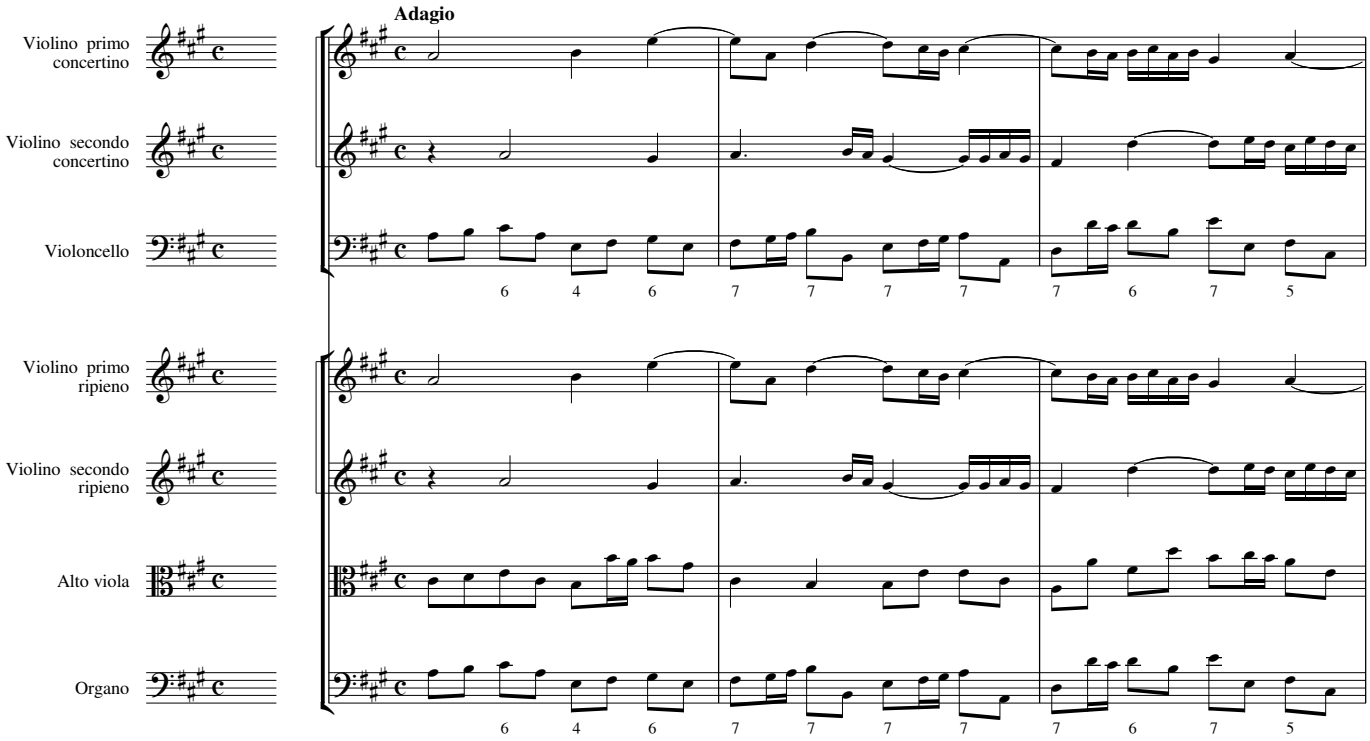
I wish to thank my colleagues at the York Early Music Press, Drs Paul Gameson, Peter Seymour, and Jonathan P. Wainwright for looking over the letterpress and score and making several helpful suggestions for their improvement. I would also like to thank Mr Andrew Jones of Music Imaging Ltd for repeated help with the figured bass fount which has been used. Needless to say, none of them is responsible for any faults of commission or omission which remain.

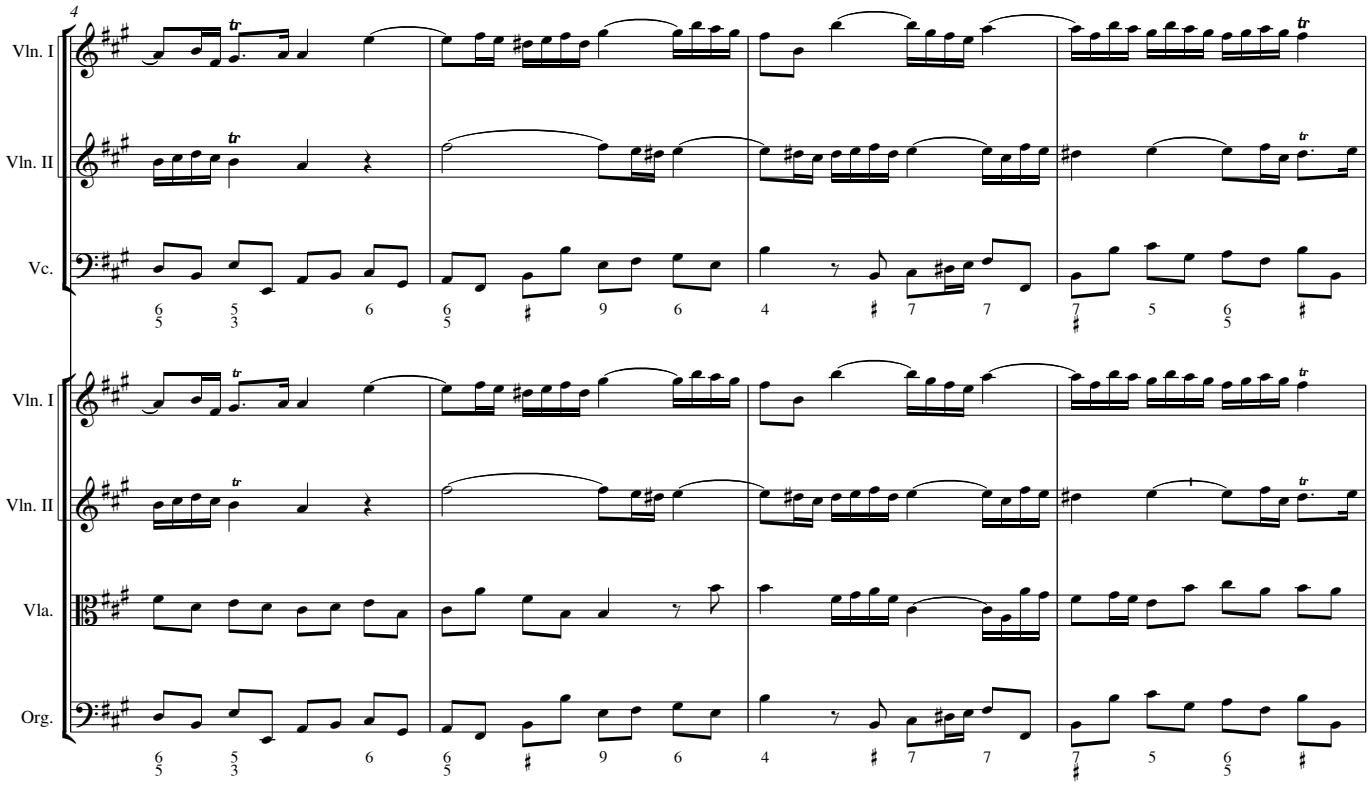
[17] James Grassineau, *A musical dictionary, being a collection of terms and characters* (London: Wilcox, 1740), pp. 3, 88, 119, and 330.

6 CONCERTOS Op. 2

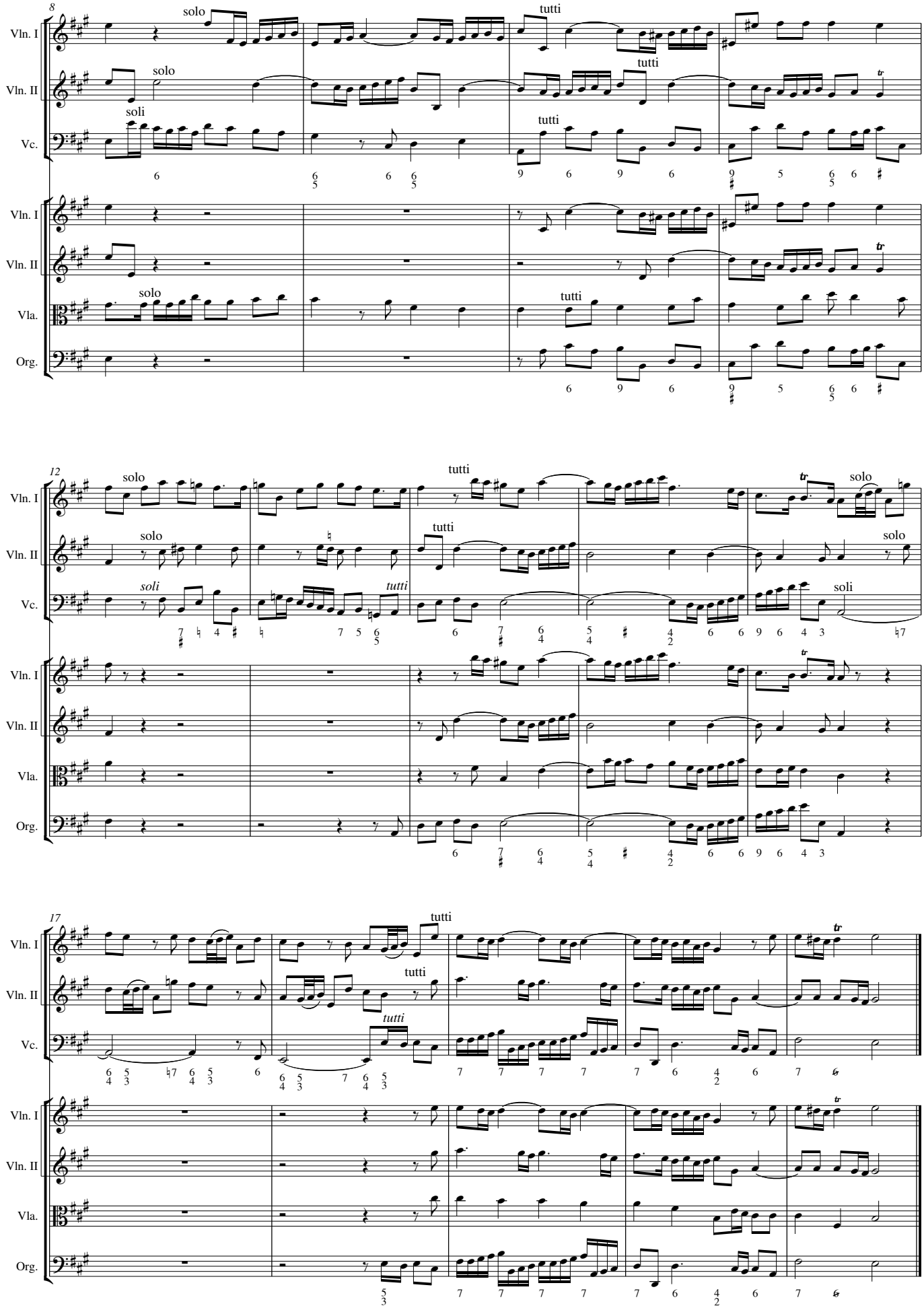
JOHN HEBDEN
(*c*.1701–1765)

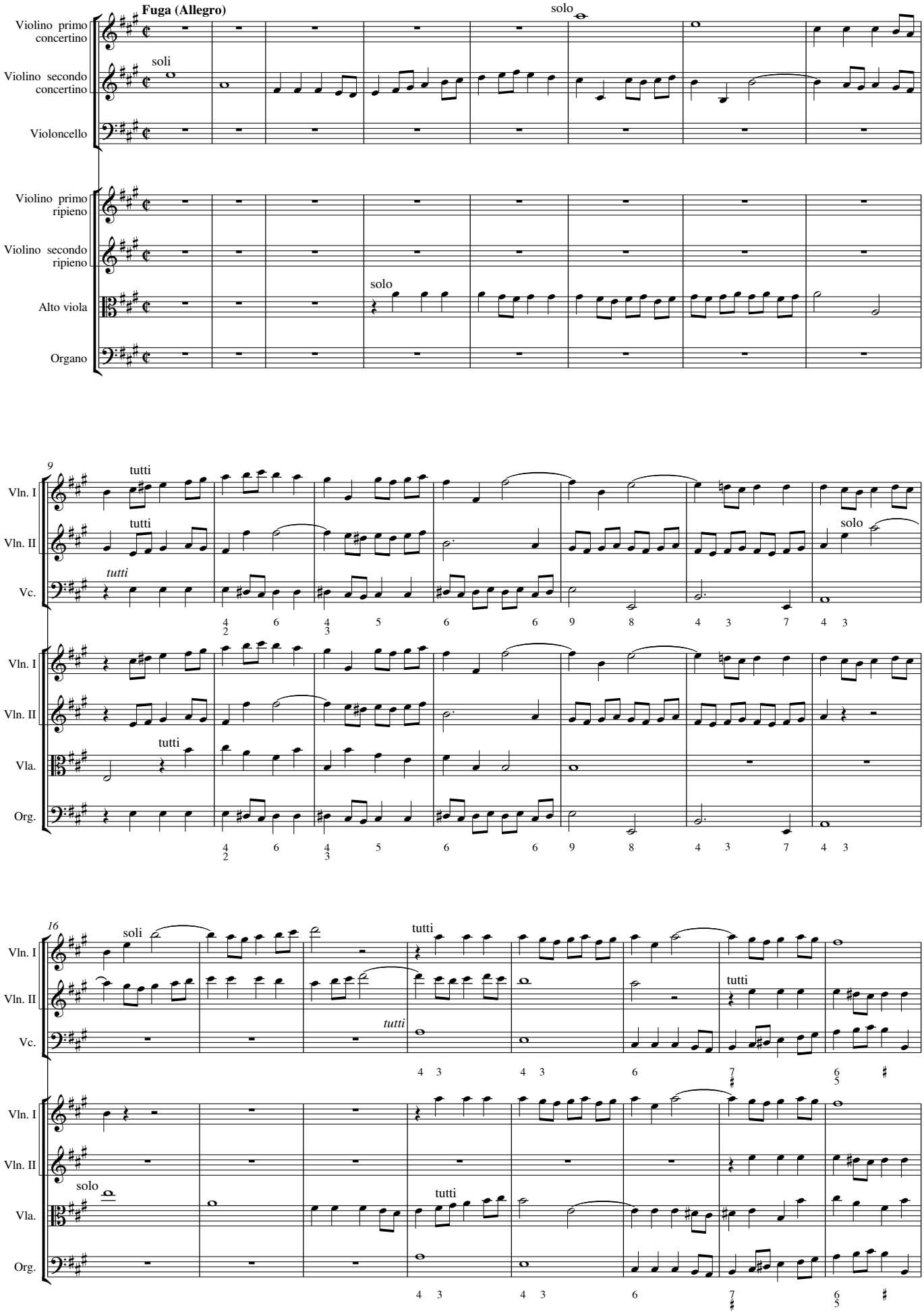
Concerto I

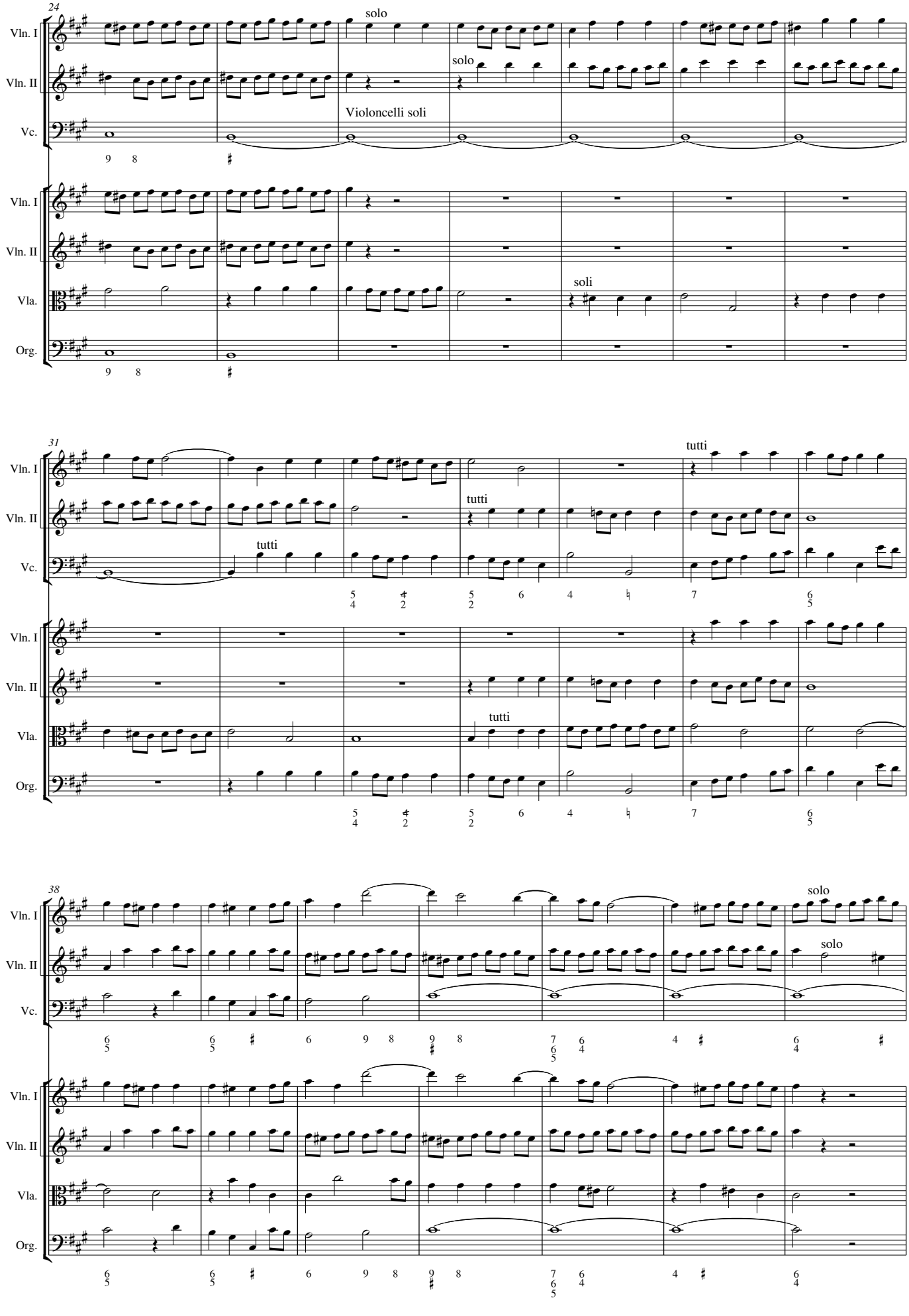


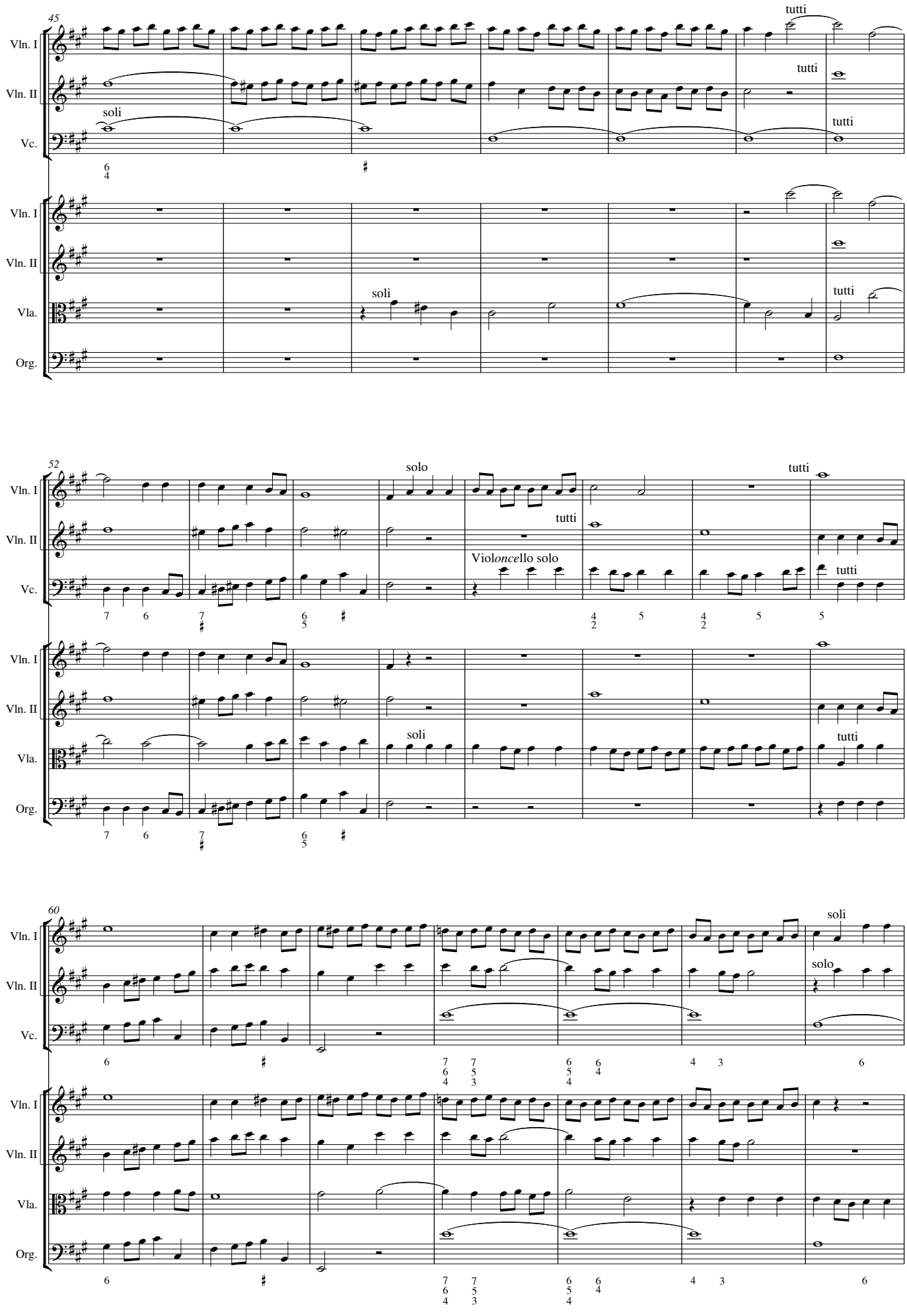


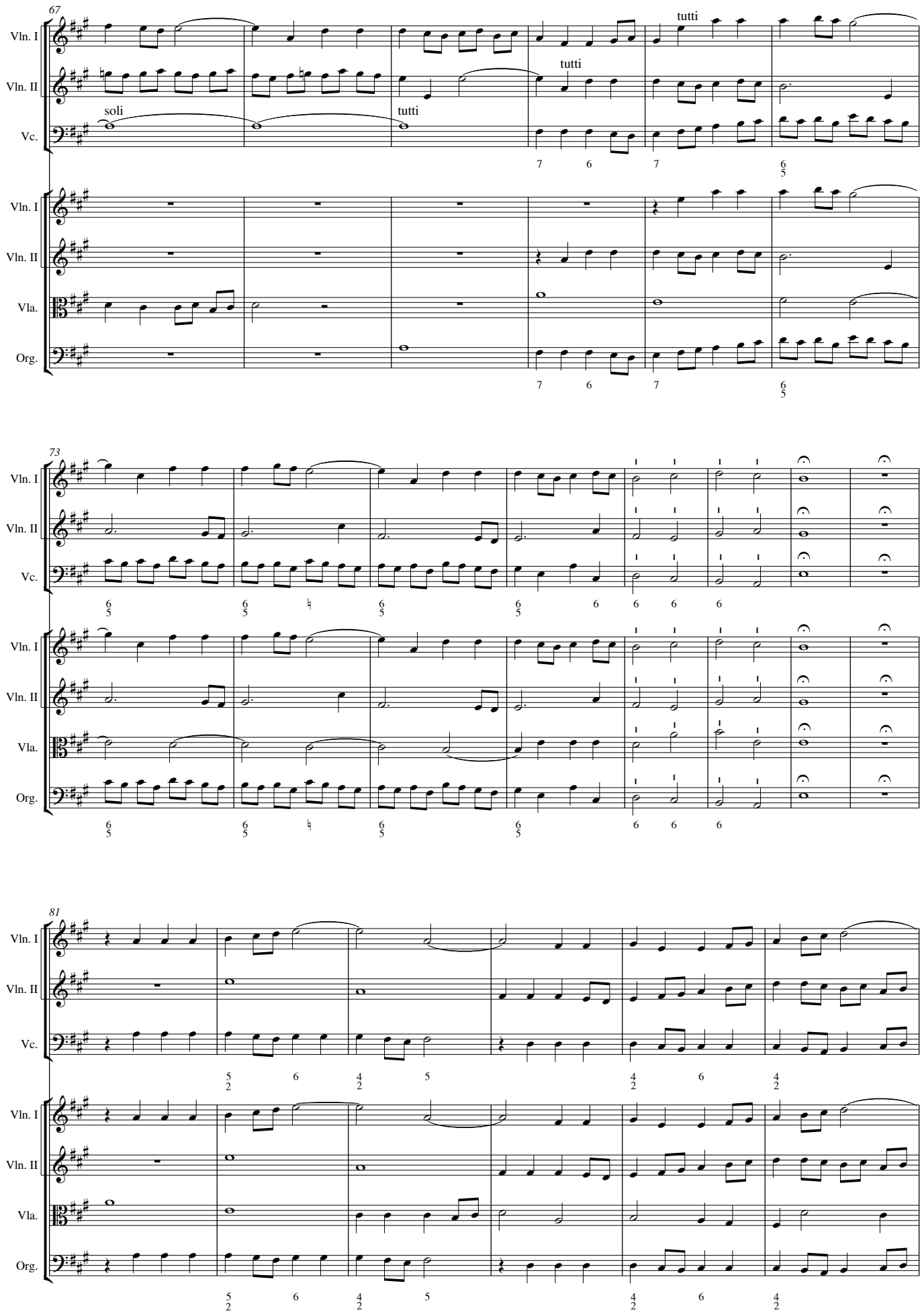
© Copyright 2007 York Early Music Press

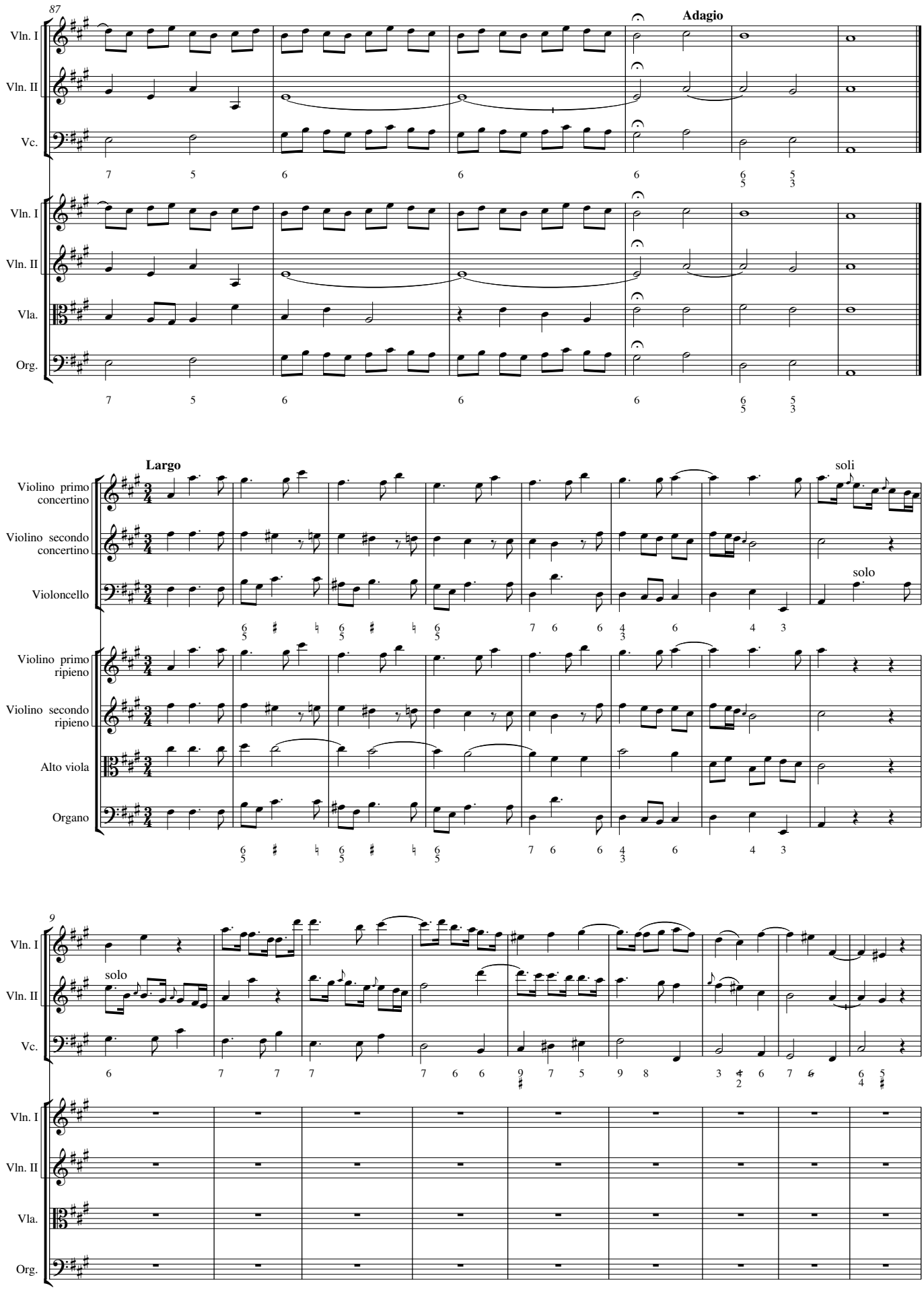

8
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.
solo
tutti
soli
12
17

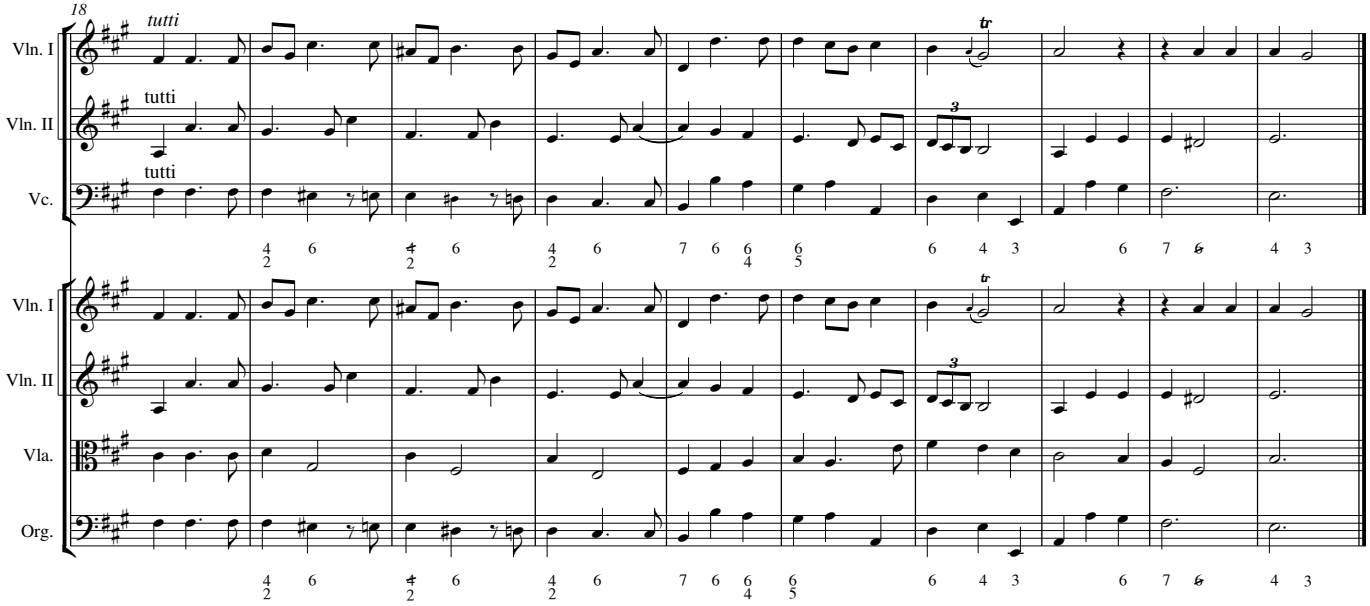

Fuga (Allegro)
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
soli
solo
tutti
Vln. I
Vln. II
Vc.
Vla.
Org.

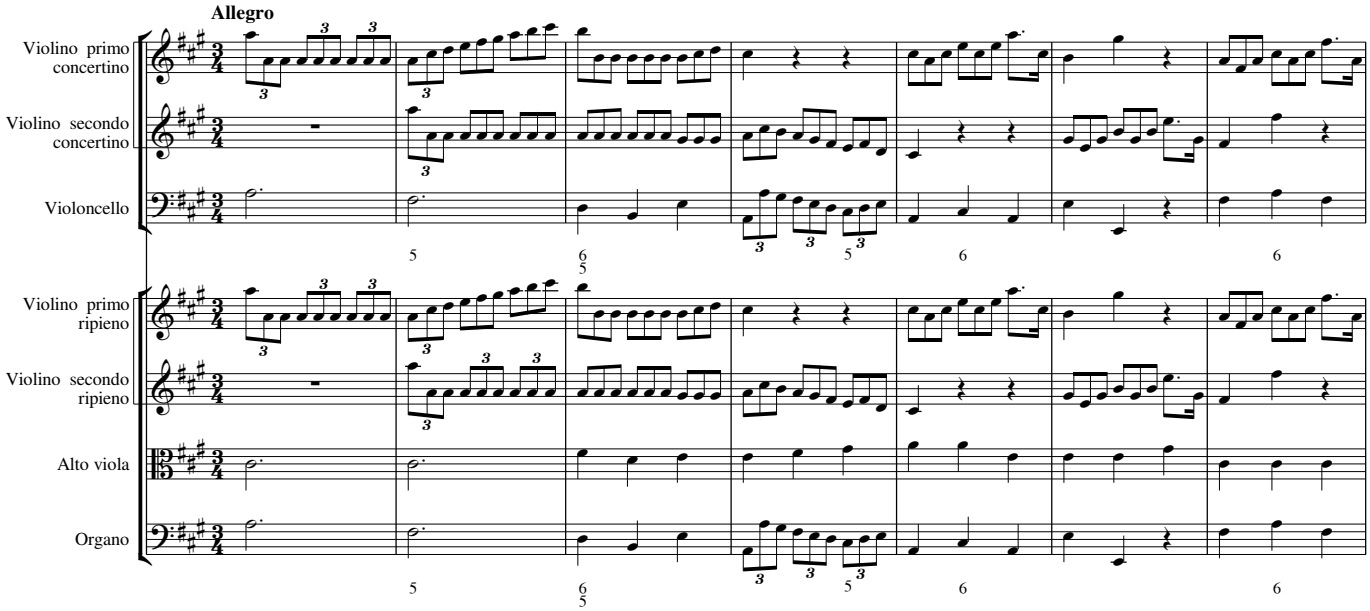

24
Vln. I
Vln. II
Vc.
Vla.
Org.
solo
Violoncelli soli
soli
31
tutti
38

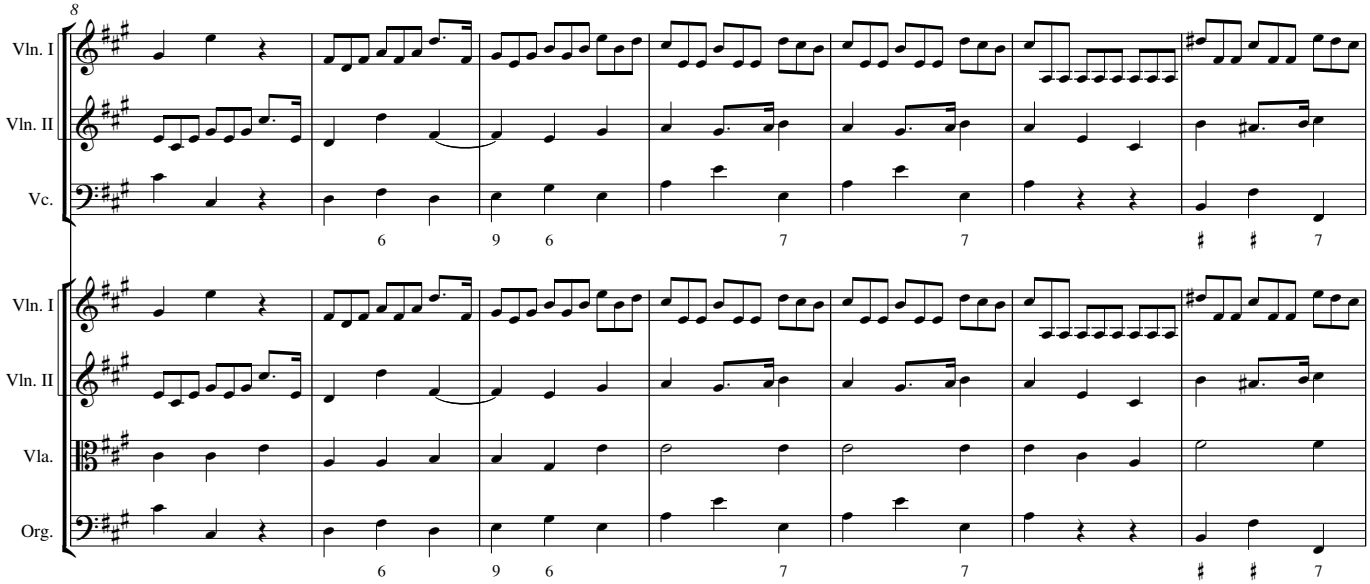

45
Vln. I
Vln. II
Vc.
Vla.
Org.
soli
tutti
52
solo
Violoncello solo
60

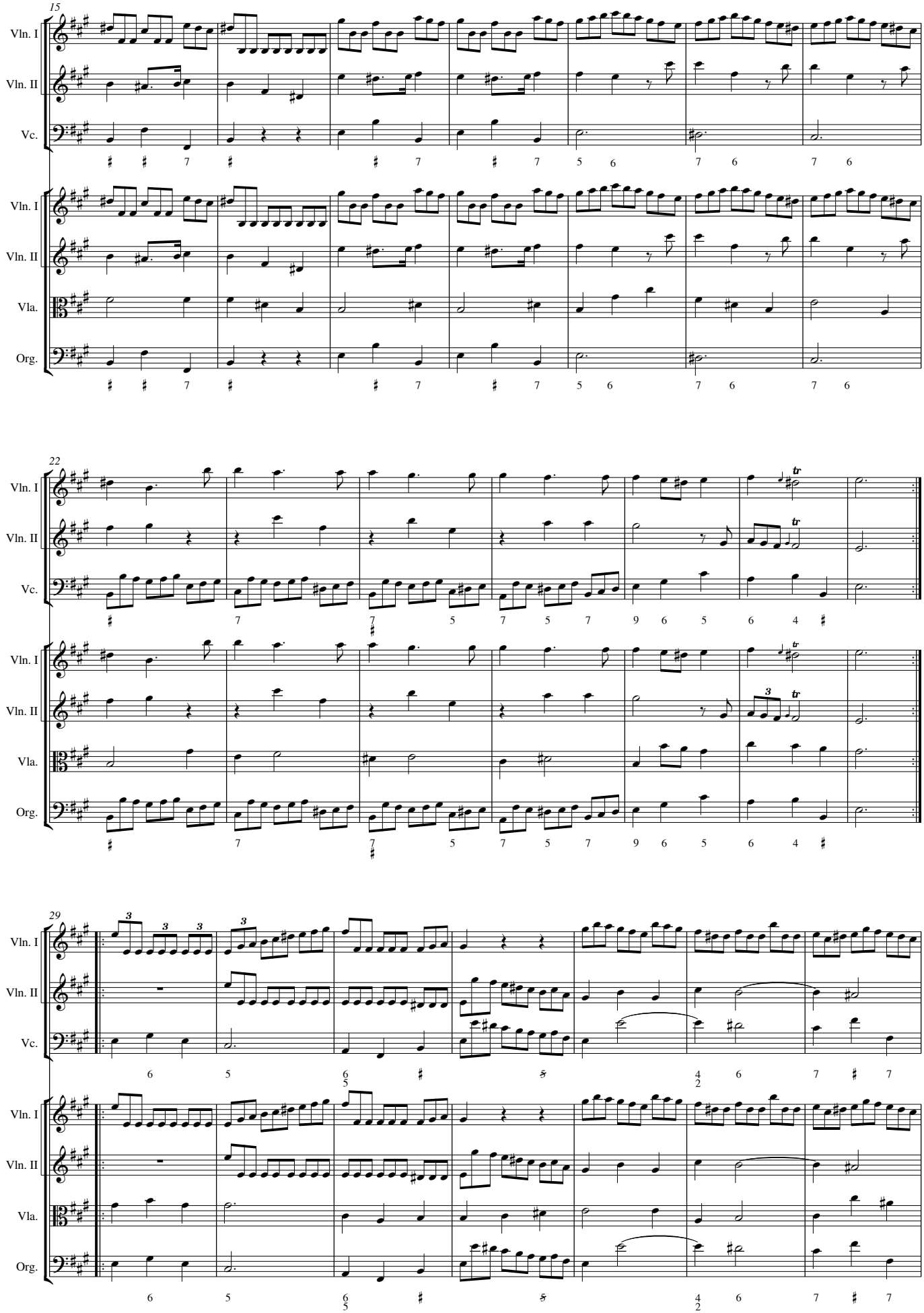

67
Vln. I
Vln. II
Vc.
Vla.
Org.
soli
tutti
tutti
tutti
73
81

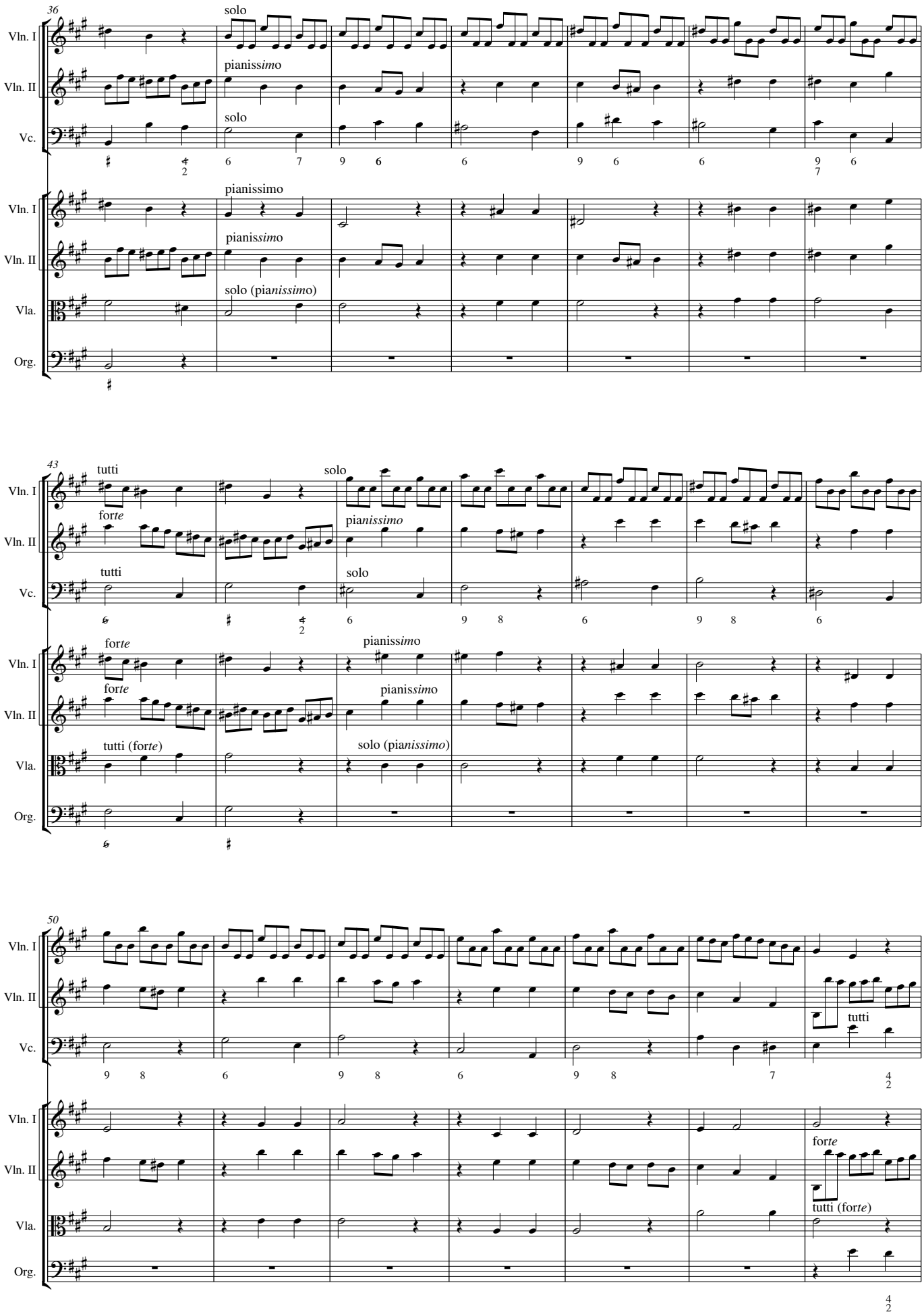

87
Adagio
Vln. I
Vln. II
Vc.
Vla.
Org.
Largo
soli
solo
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
9

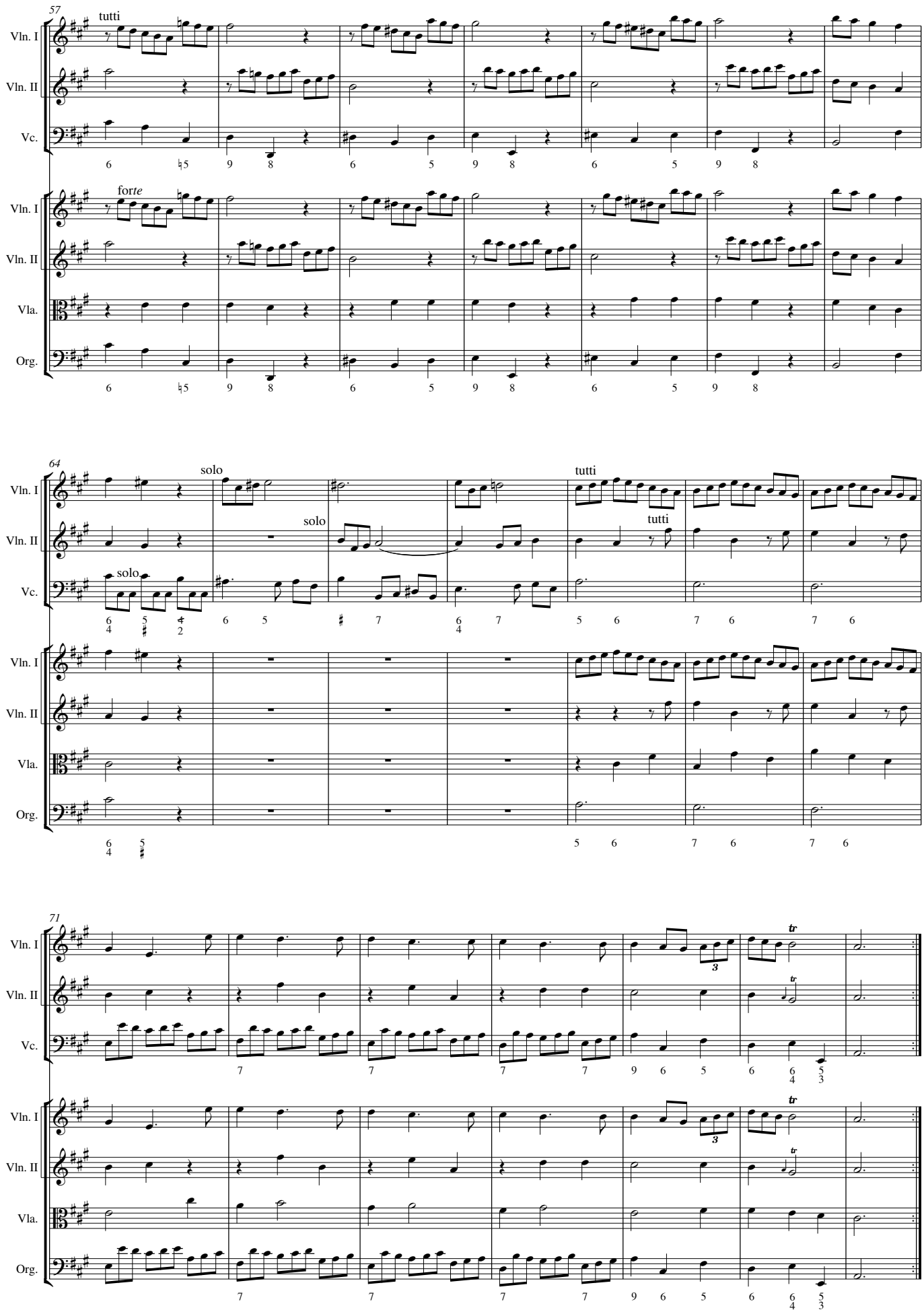

18
tutti
Vln. I
tutti
Vln. II
tutti
Vc.
Vln. I
Vln. II
Vla.
Org.


Allegro
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo

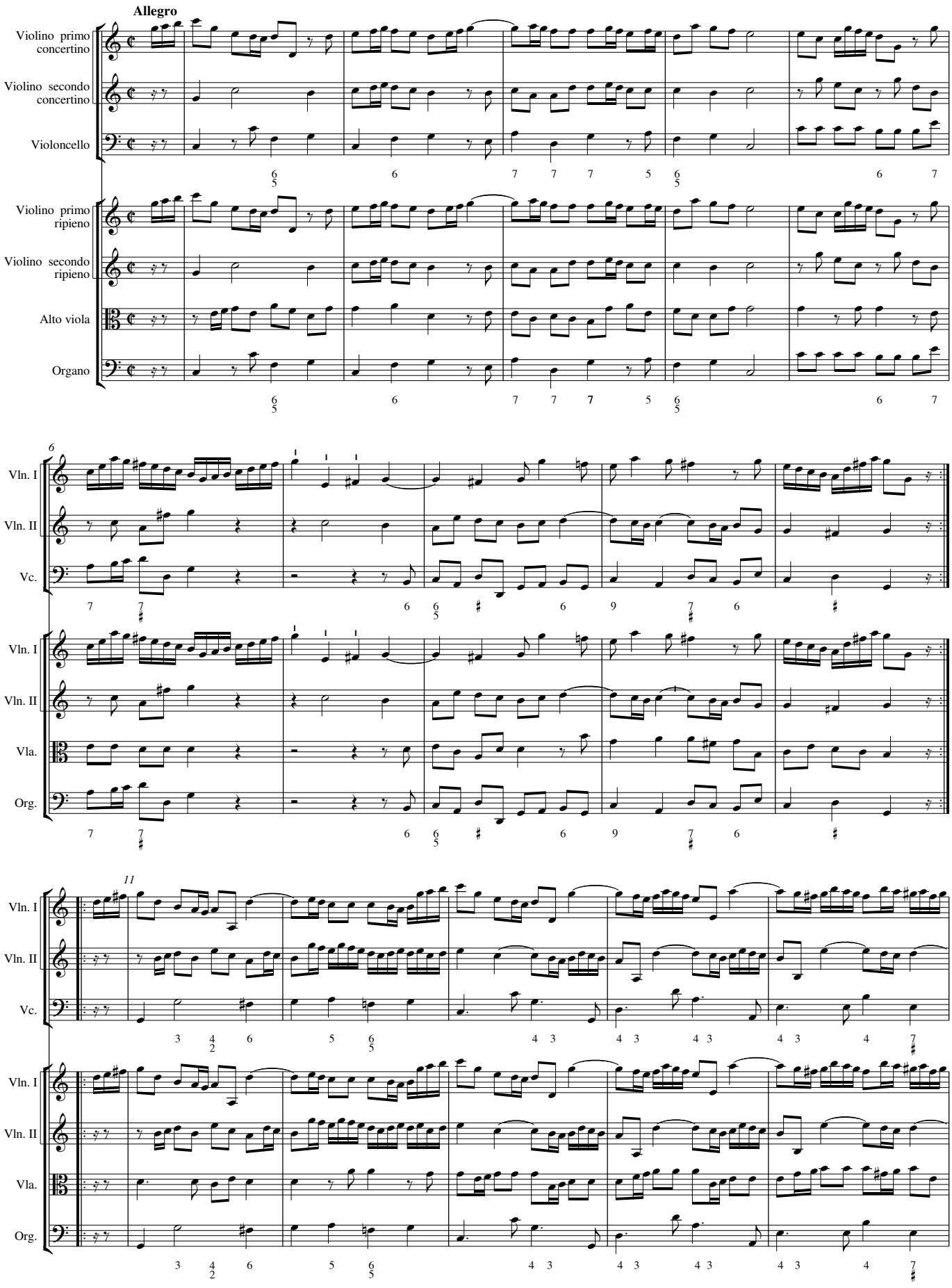

8
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

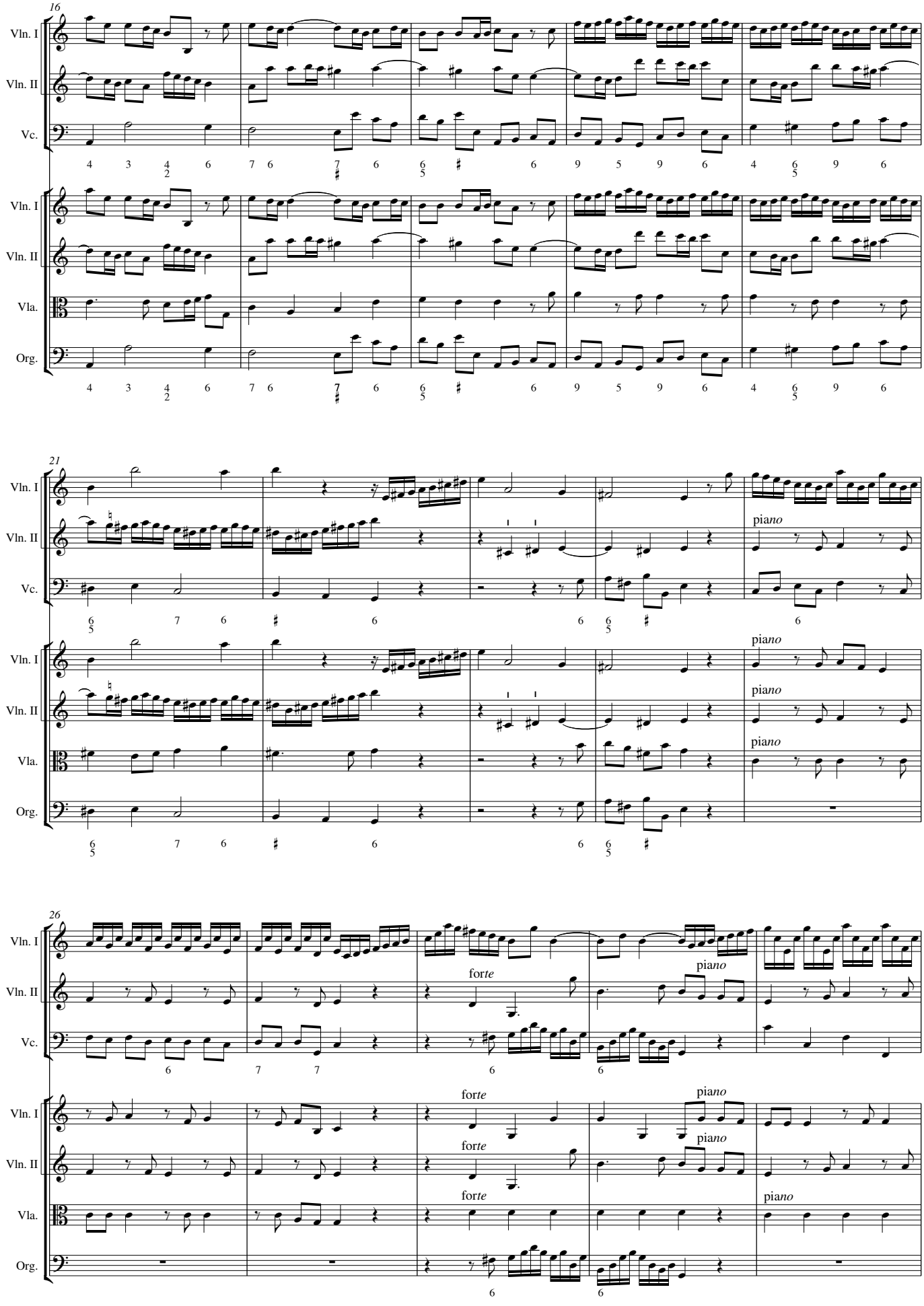

15
Vln. I
Vln. II
Vc.
Vla.
Org.
22
29

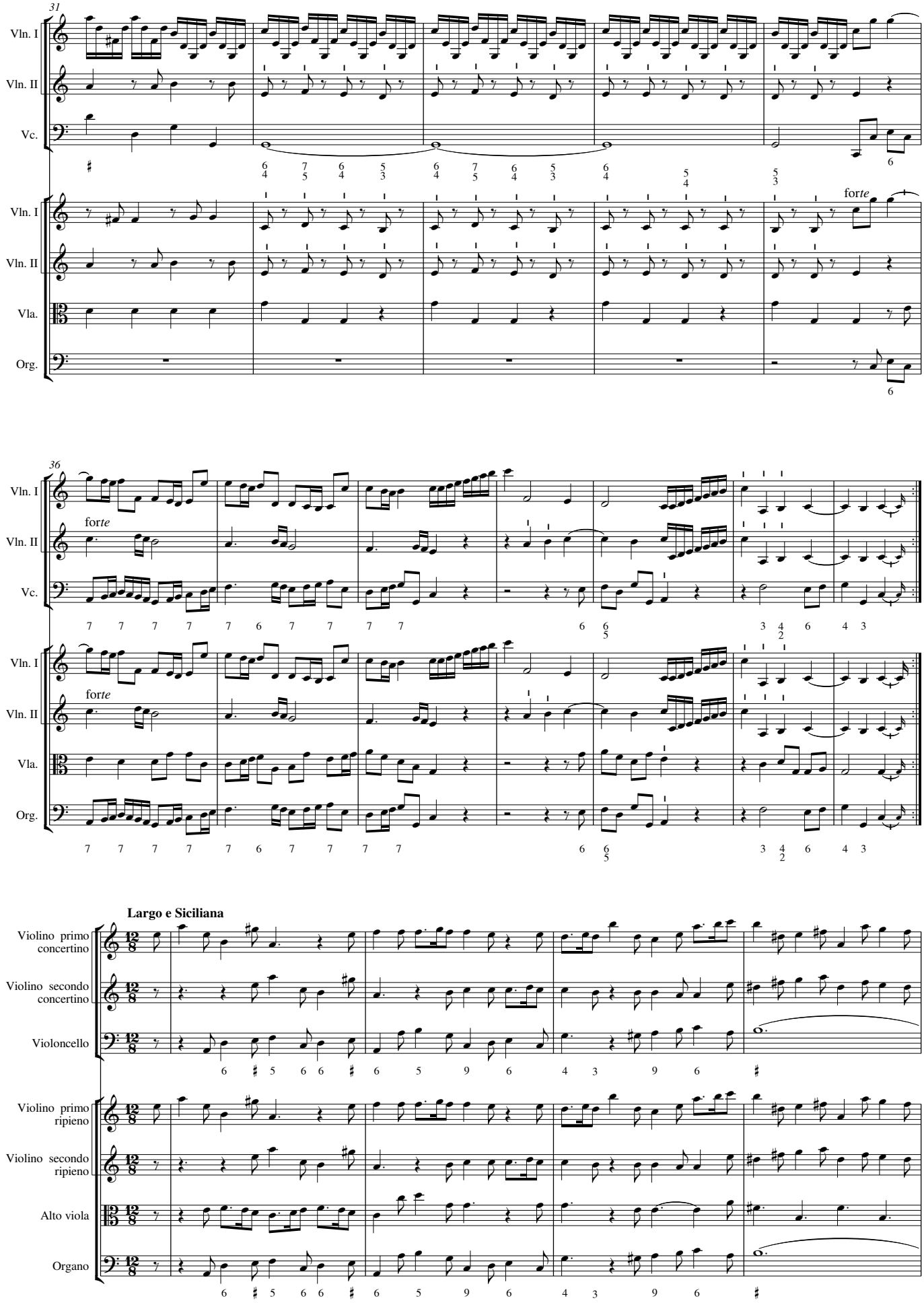

36
Vln. I
Vln. II
Vc.
Vla.
Org.
solo
pianissimo
solo
pianissimo
pianissimo
solo (pianissimo)
43
tutti
solo
forte
pianissimo
tutti
solo
forte
pianissimo
forte
pianissimo
tutti (forte)
solo (pianissimo)
50
tutti
forte
tutti (forte)

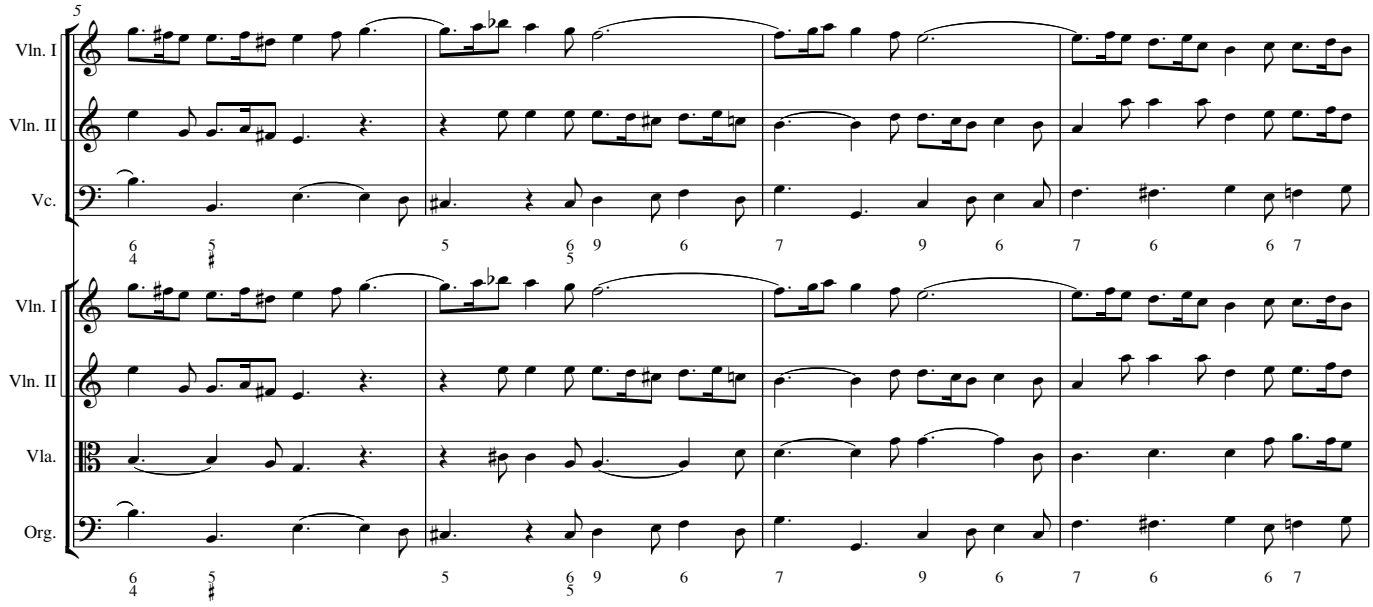

57
tutti
Vln. I
Vln. II
Vc.
forte
Vla.
Org.
64
solo
tutti
71
tr

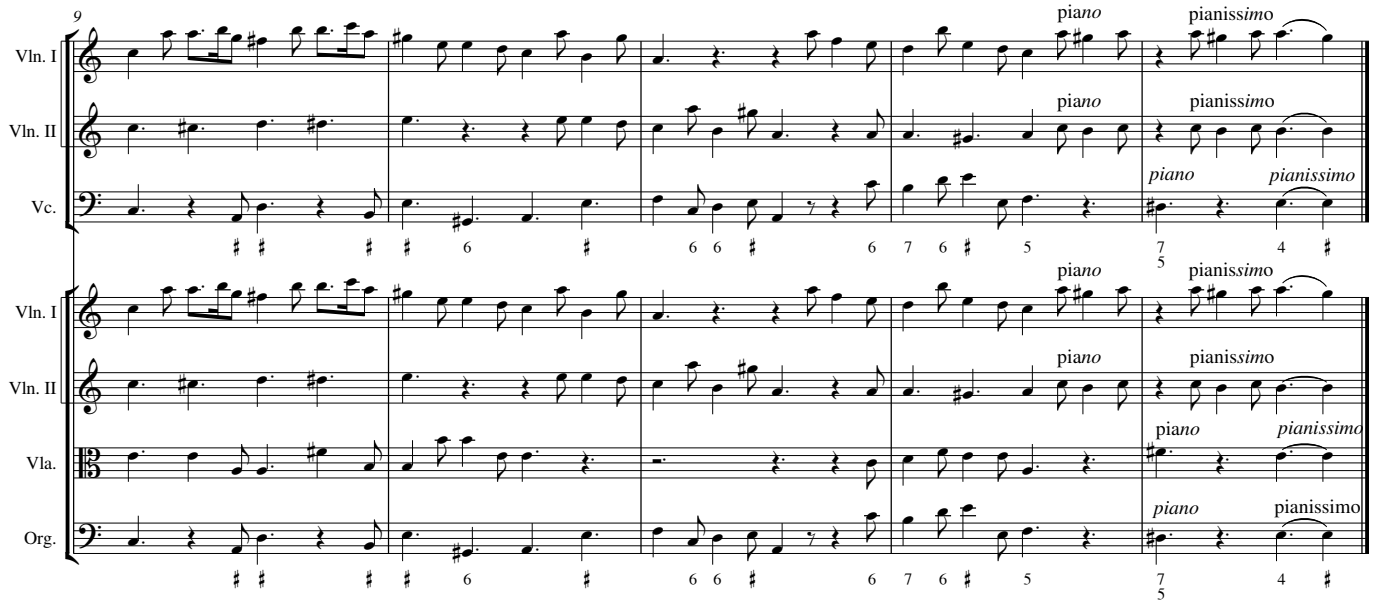
CONCERTO II

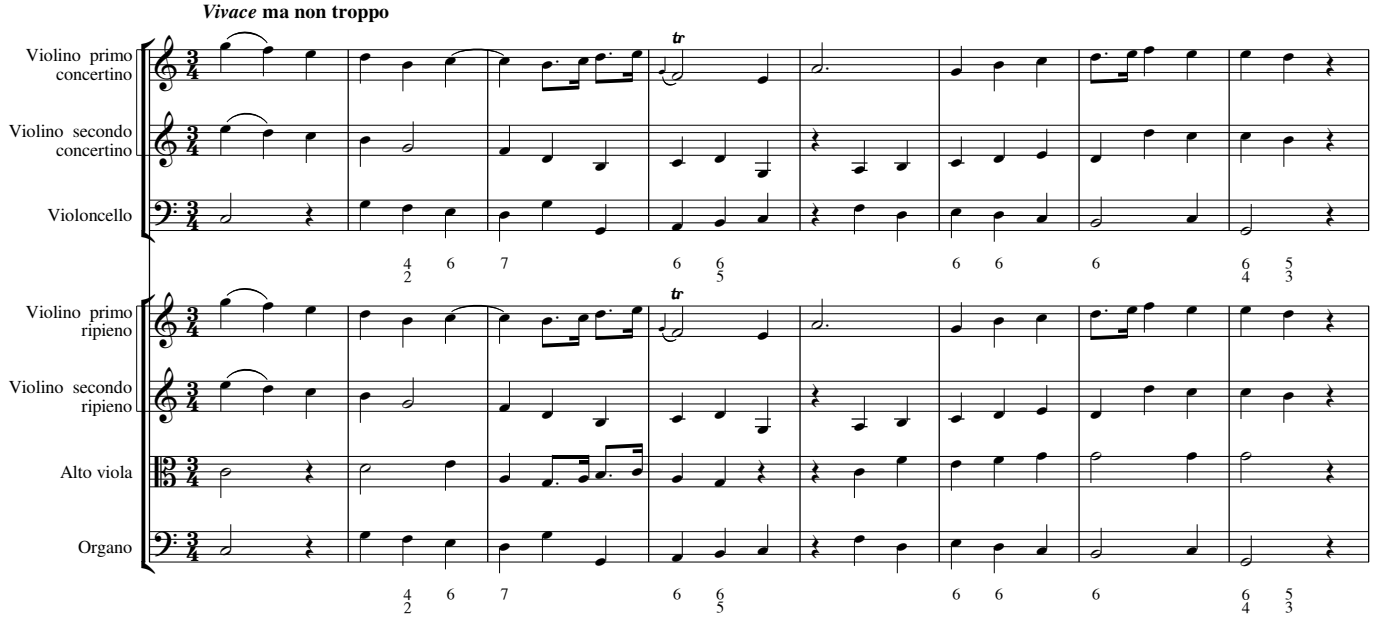

Allegro
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
Vln. I
Vln. II
Vc.
Vla.
Org.

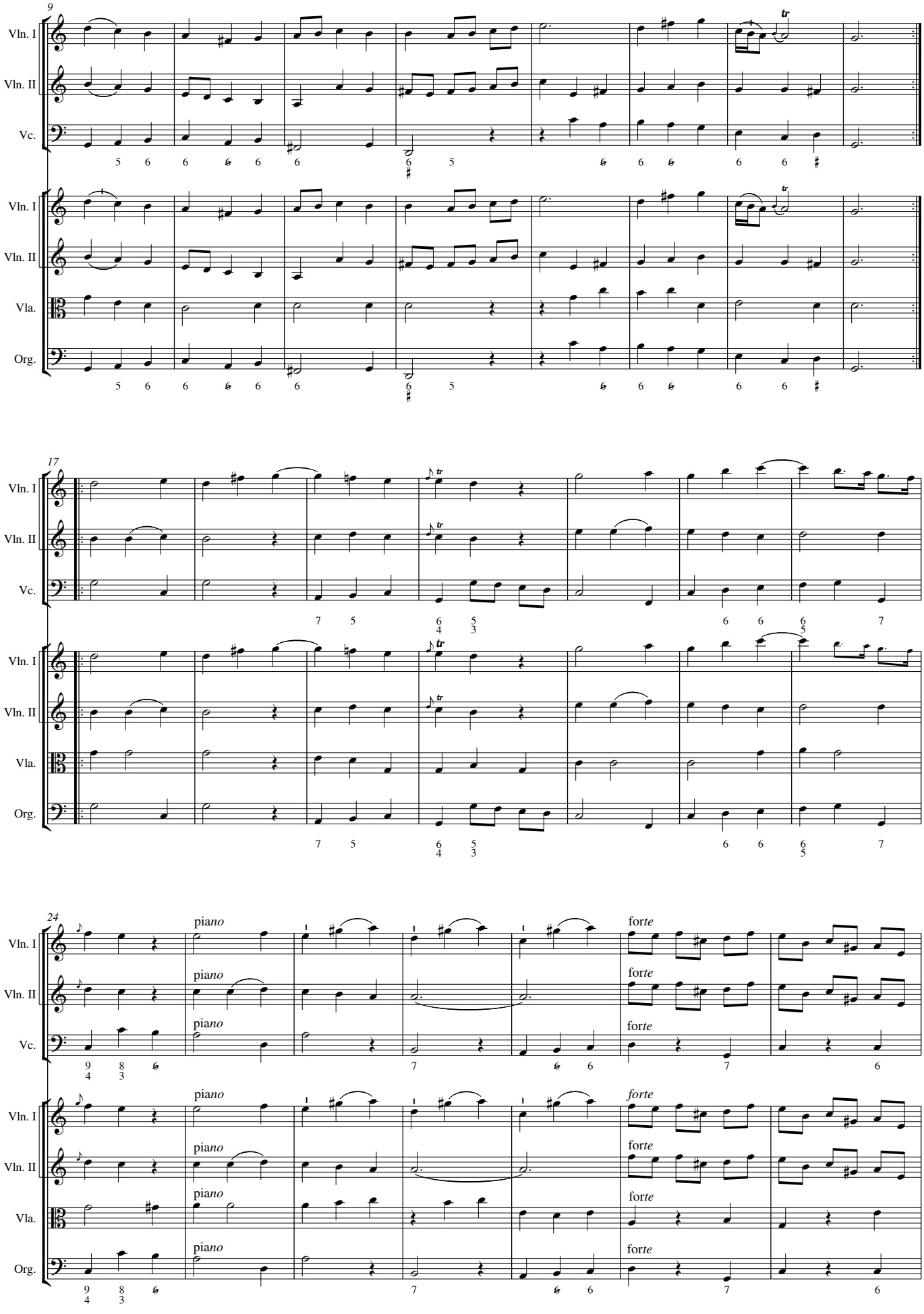

16
Vln. I
Vln. II
Vc.
Vla.
Org.
21
26
forte
piano

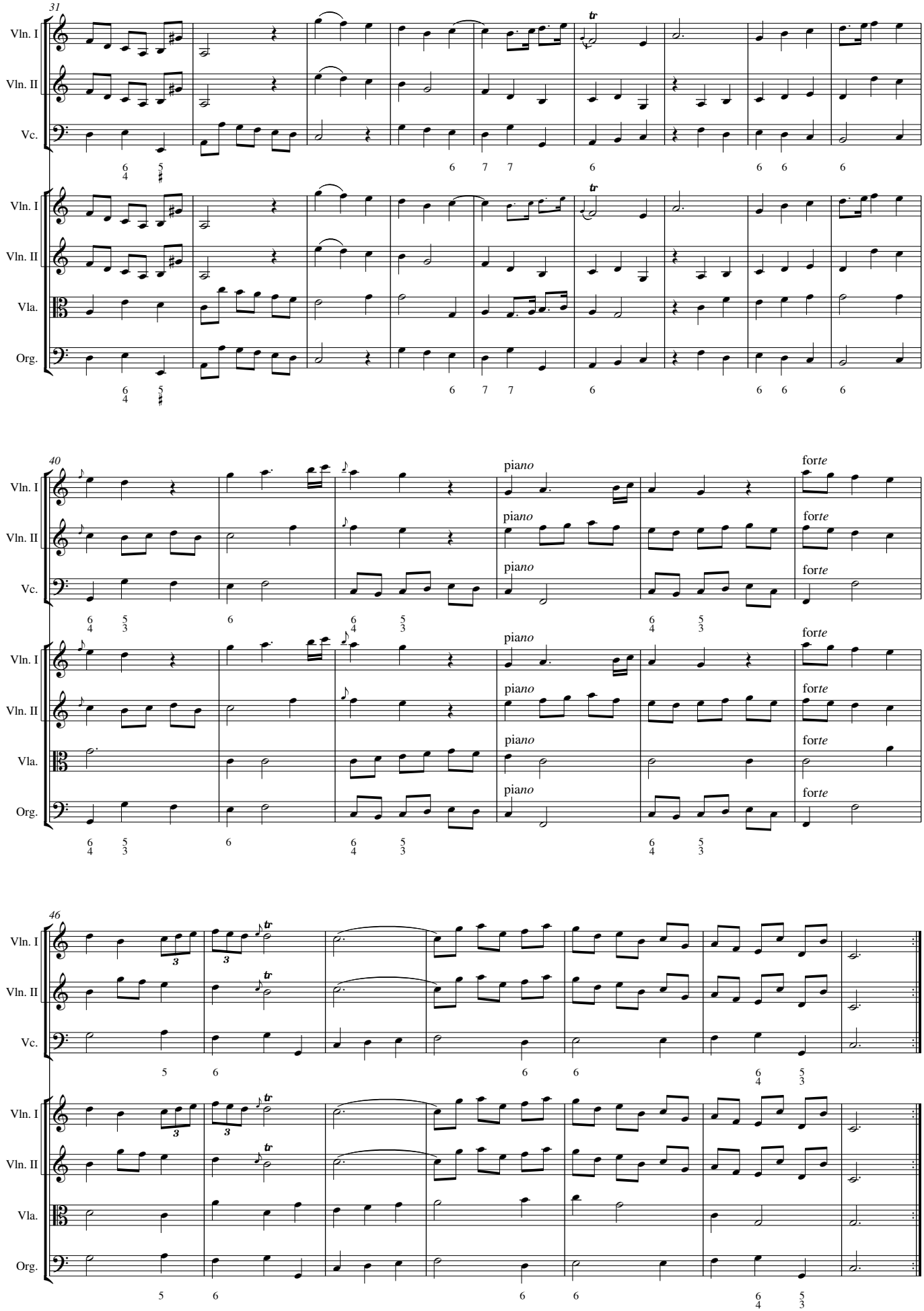

31
Vln. I
Vln. II
Vc.
Vla.
Org.
forte
36
Largo e Siciliana
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo


5
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

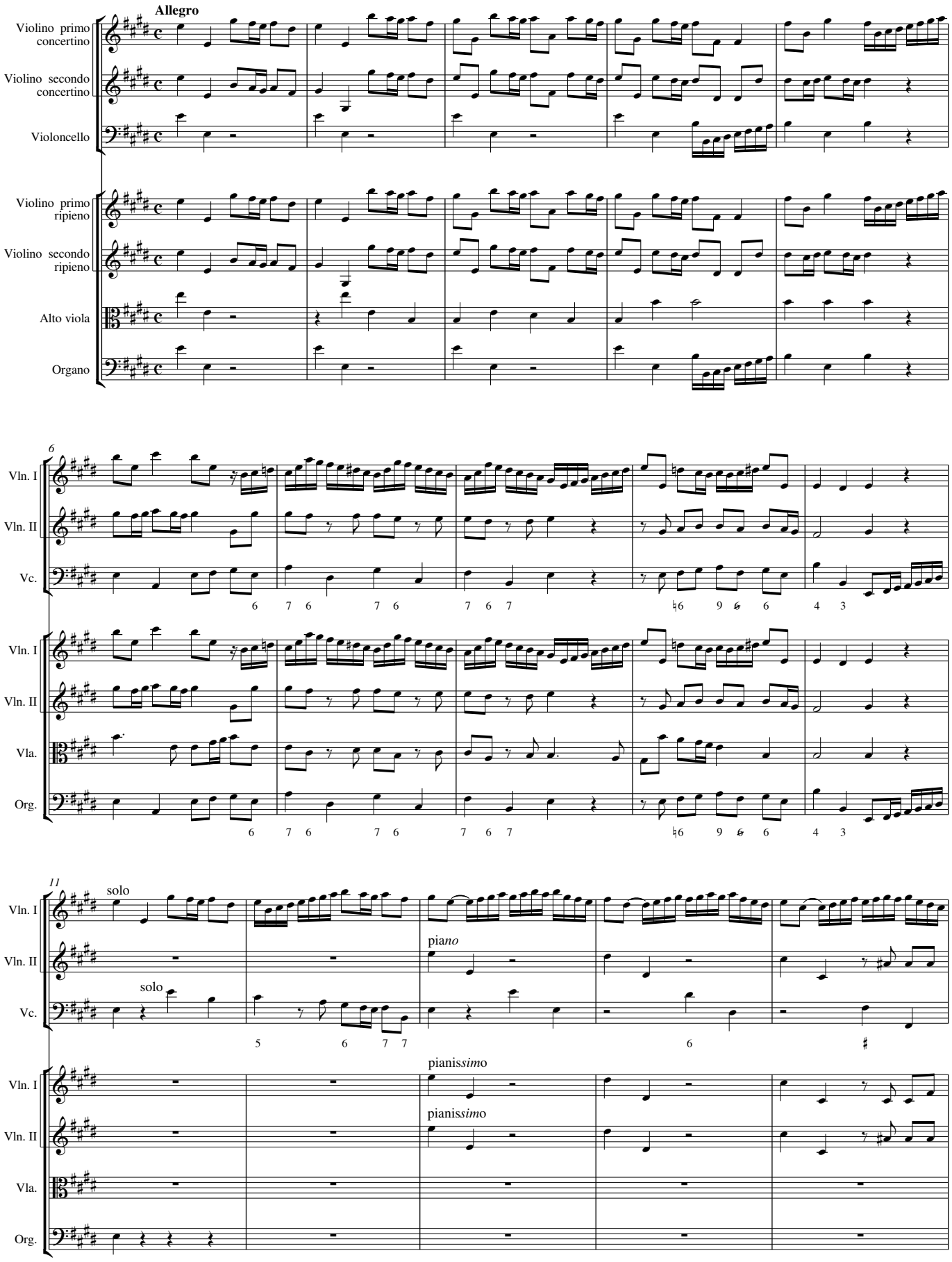

9
Vln. I
Vln. II
Vc.
piano
pianissimo
Vln. I
Vln. II
Vla.
Org.

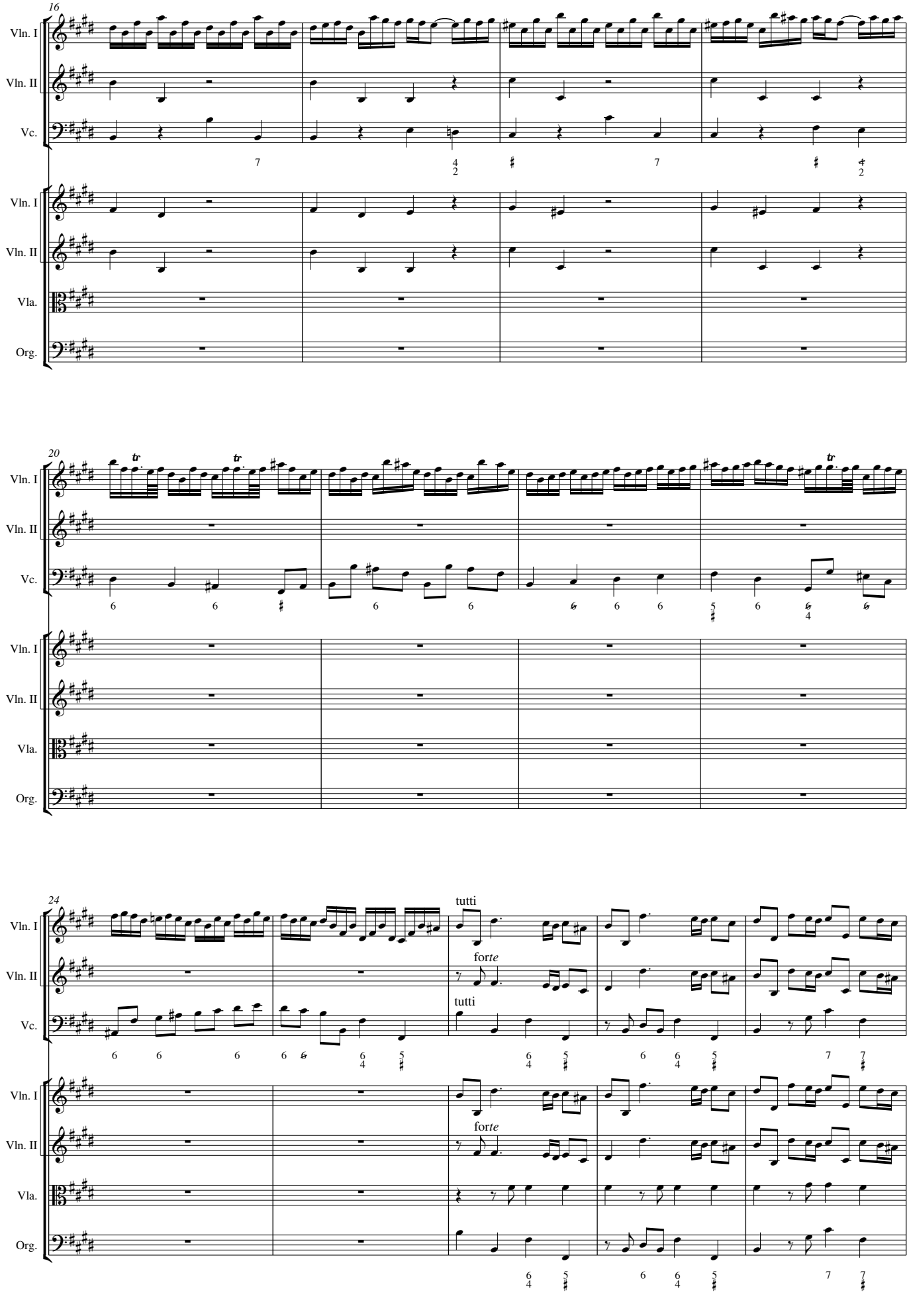

Vivace ma non troppo
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo

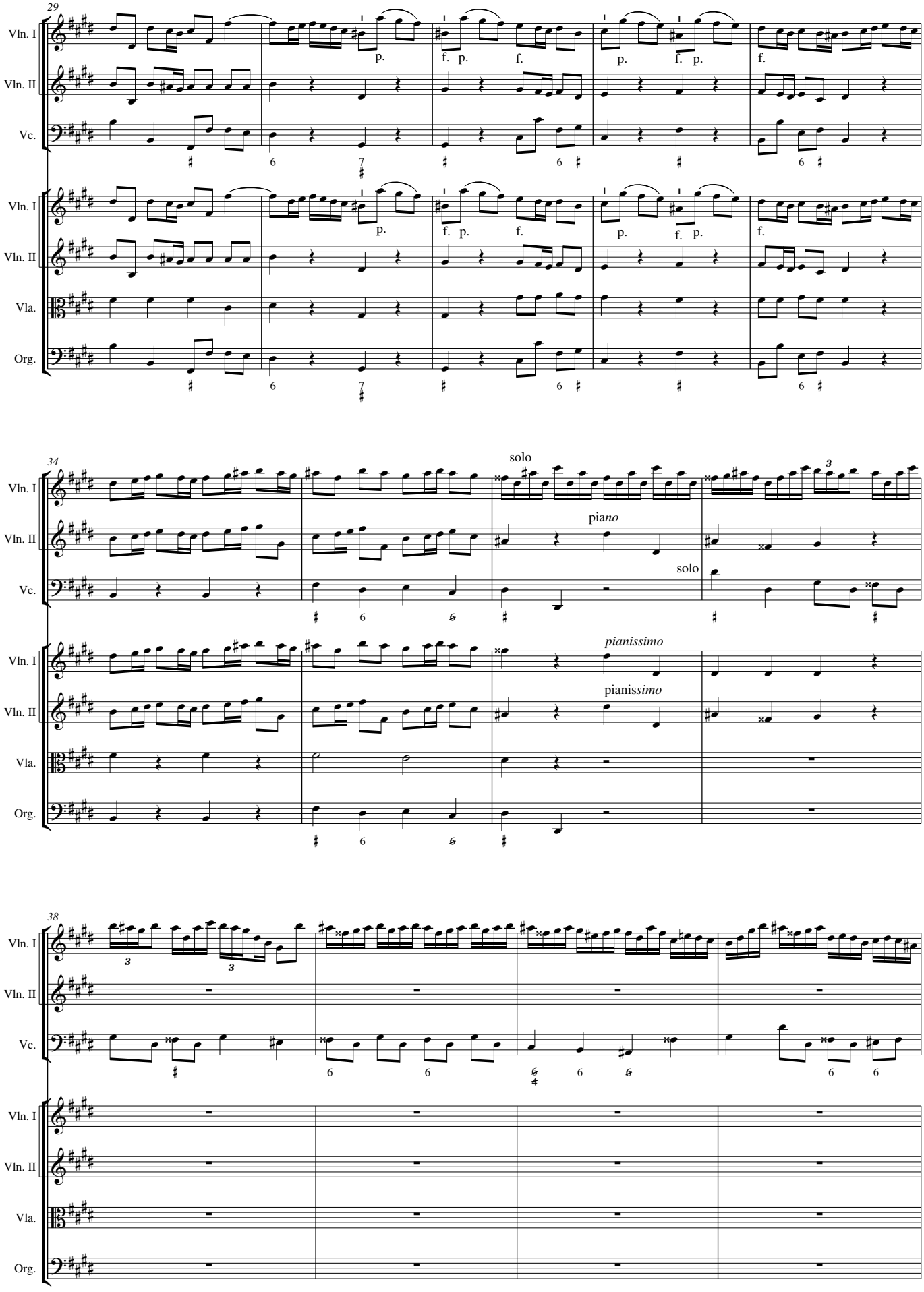

9
Vln. I
Vln. II
Vc.
Vla.
Org.
17
24
piano
forte

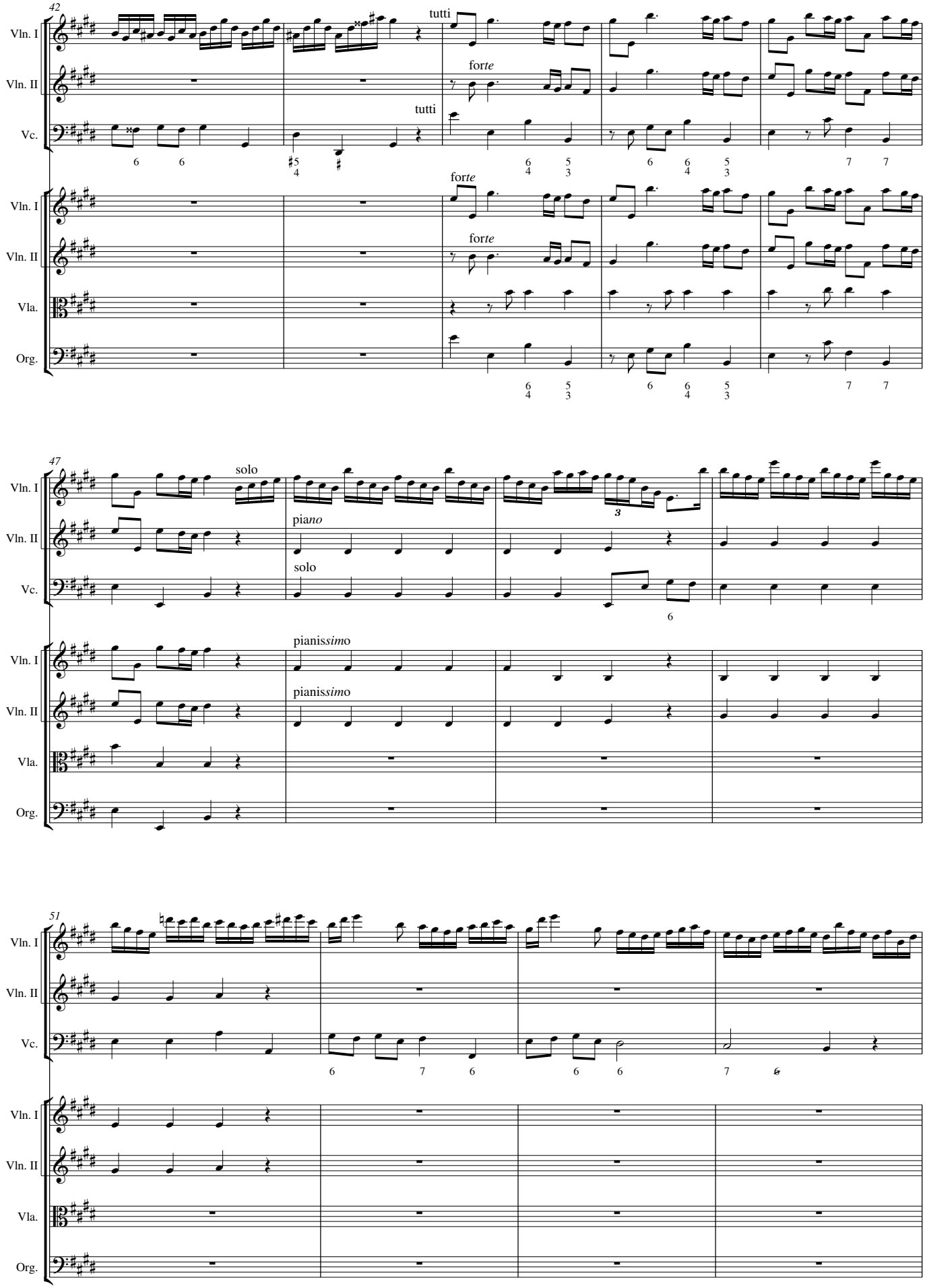

31
Vln. I
Vln. II
Vc.
Vla.
Org.
40
piano
forte
46

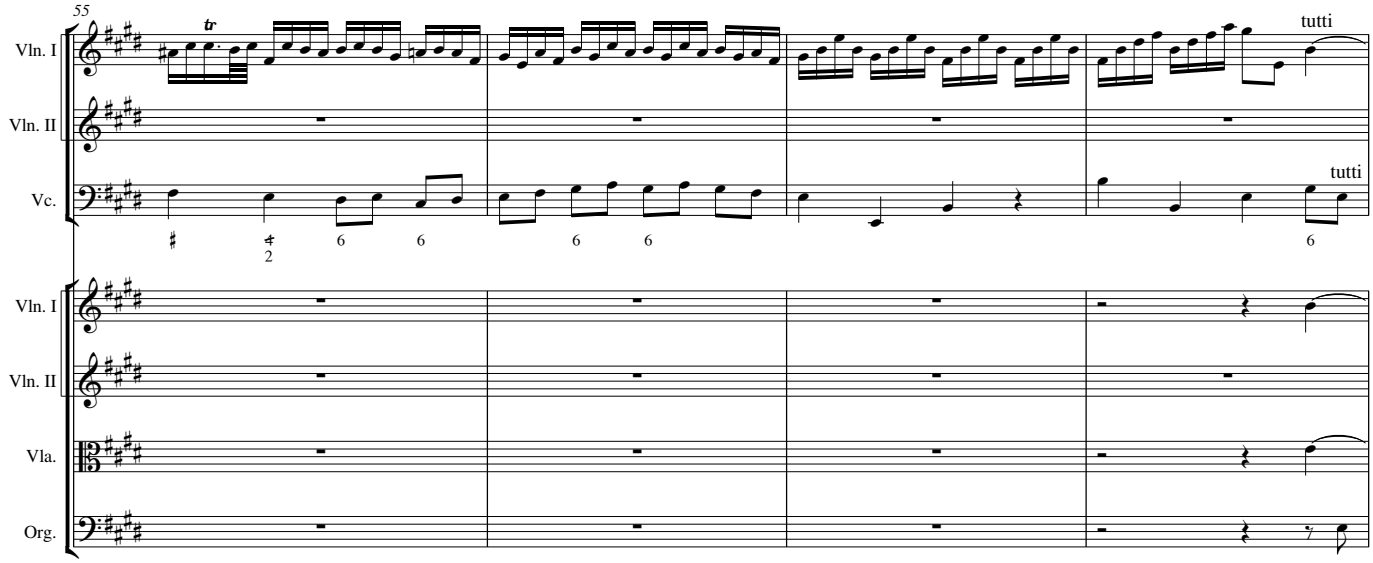
CONCERTO III

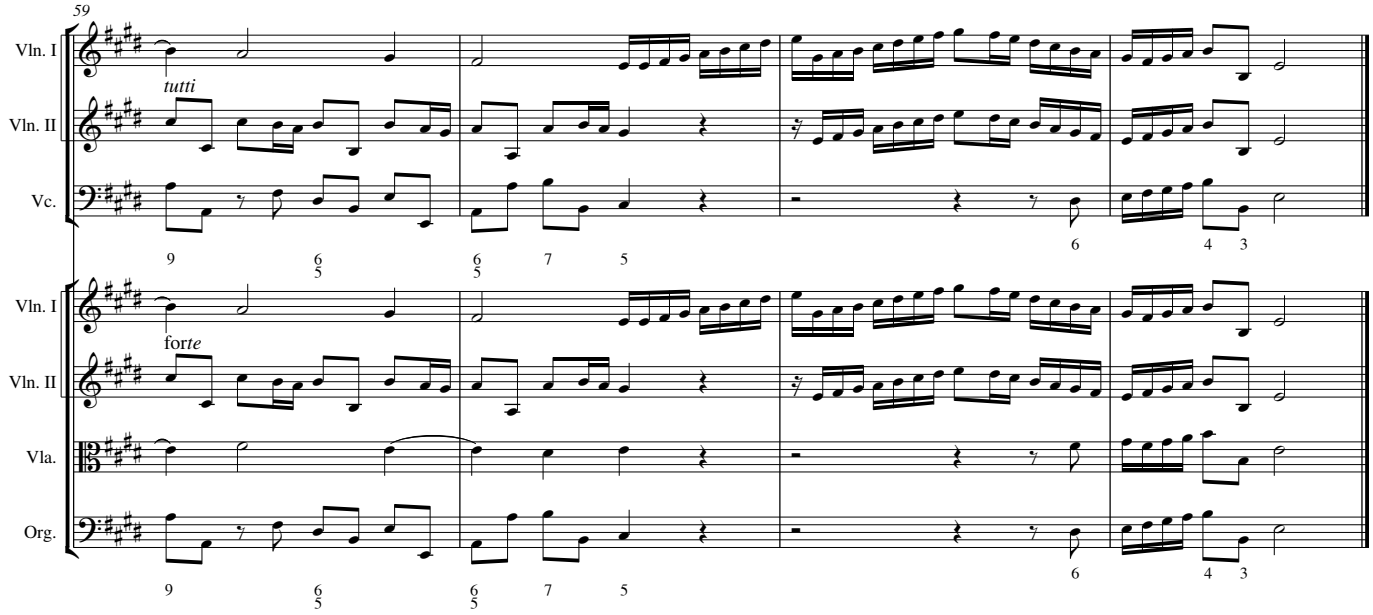


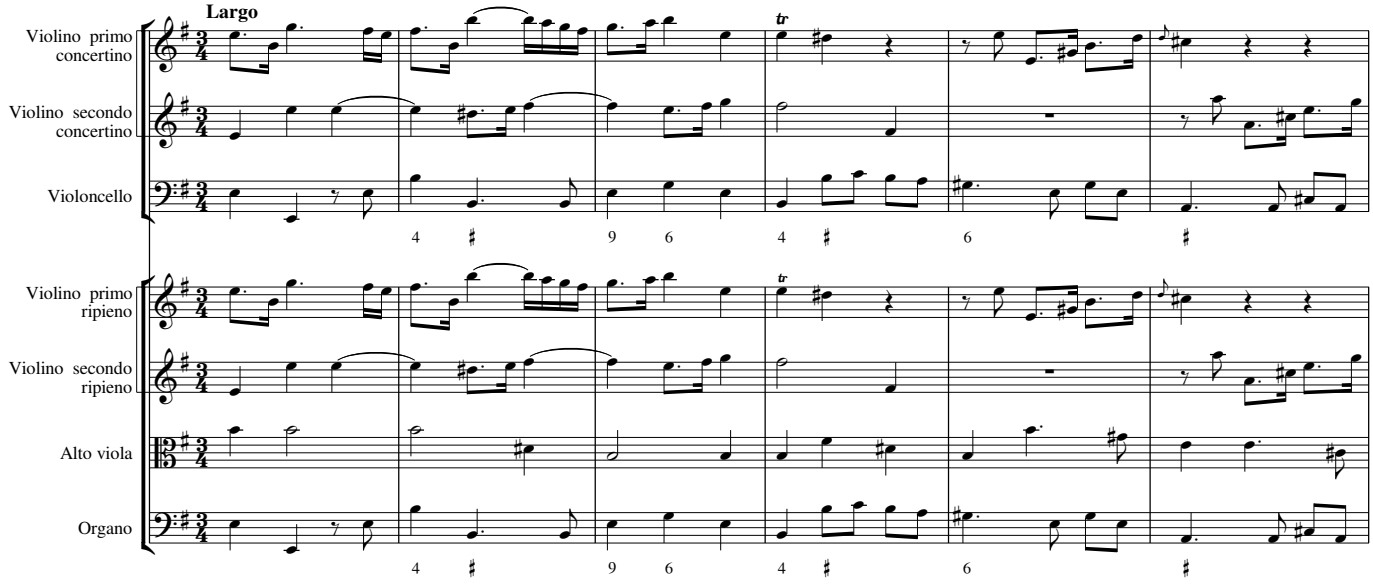

16
Vln. I
Vln. II
Vc.
Vla.
Org.
20
24
tutti
forte

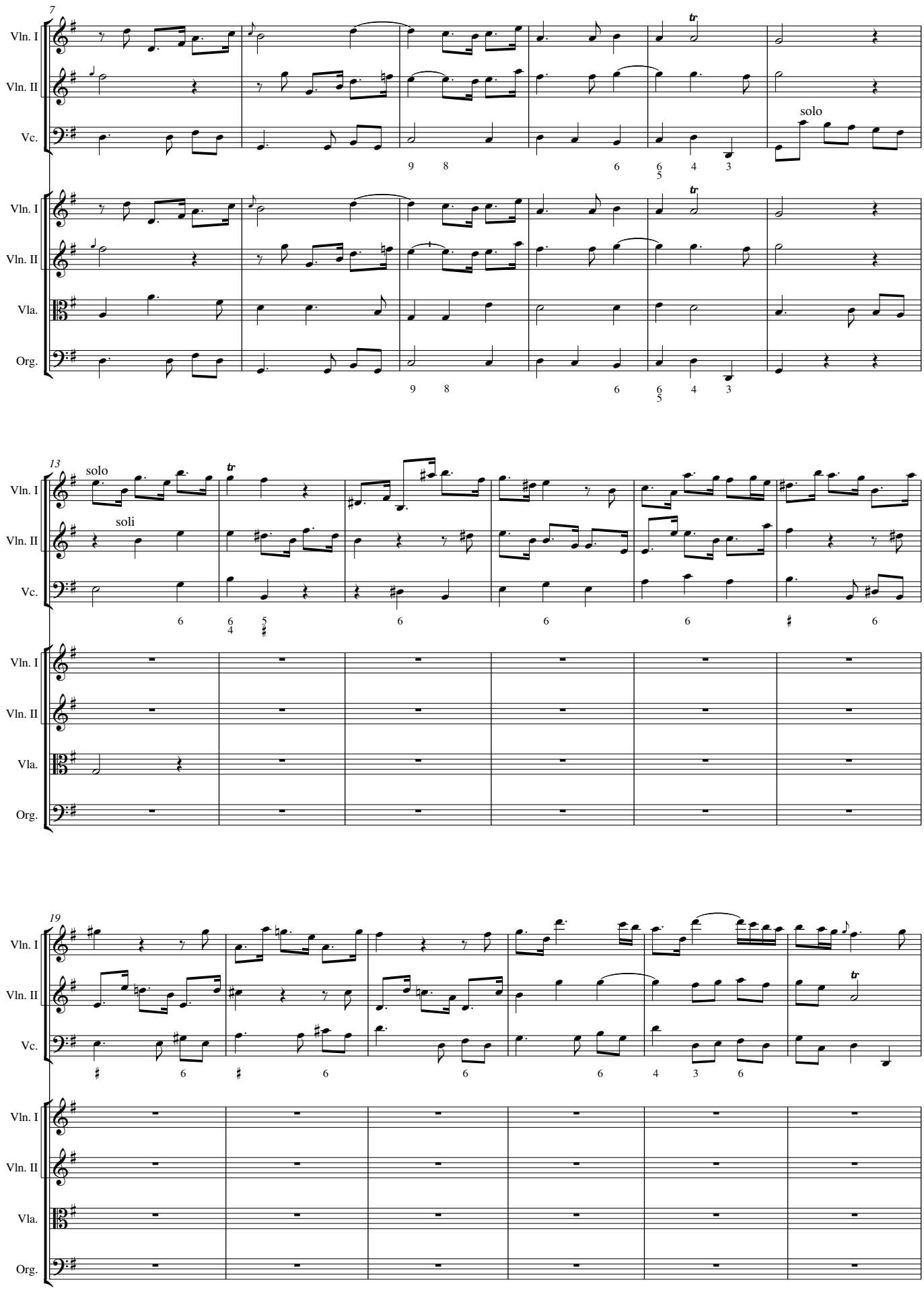

29
Vln. I
Vln. II
Vc.
Vla.
Org.
p.
f.
34
solo
pia*no*
pianissimo
38

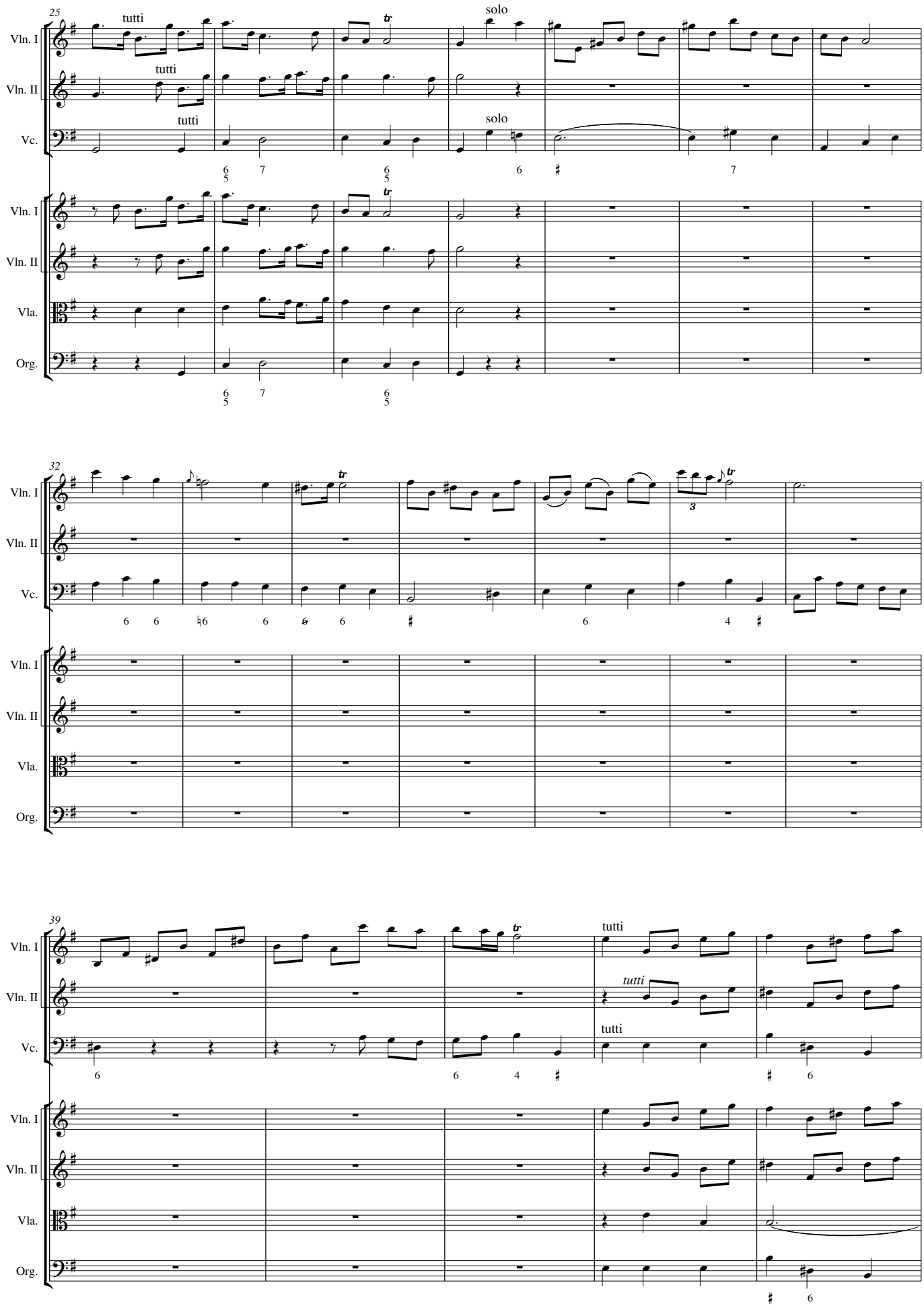

42
Vln. I
Vln. II
Vc.
Vla.
Org.
tutti
forte
47
solo
piano
pianissimo
51

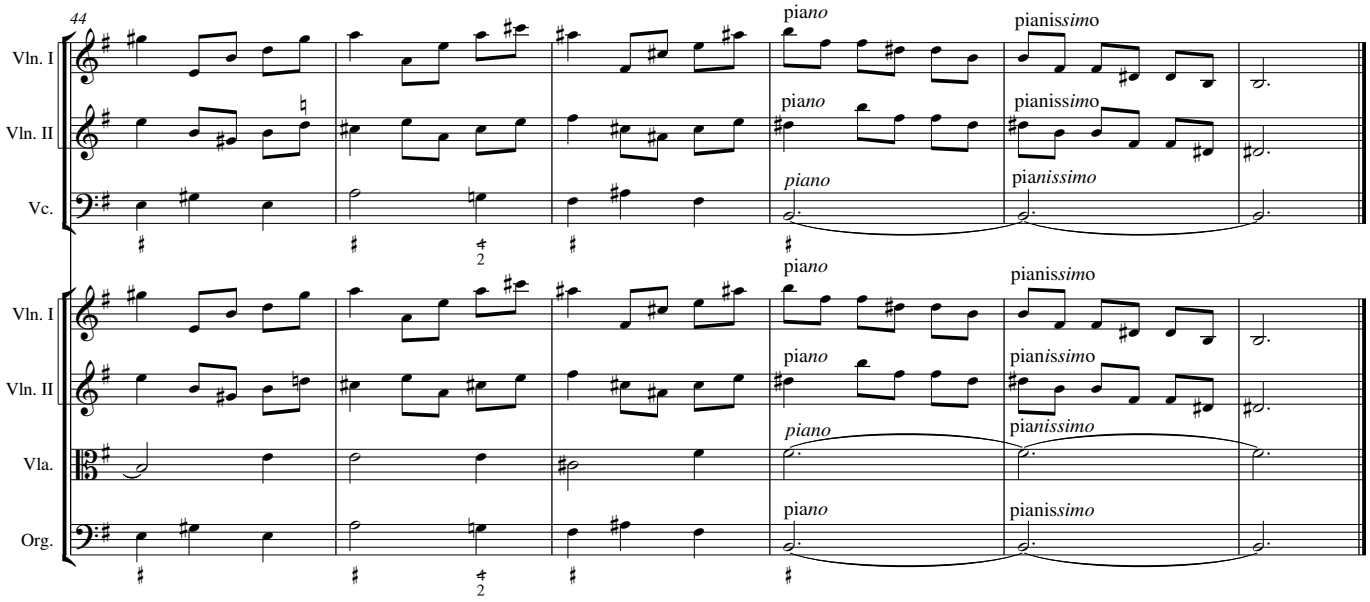

55
Vln. I
Vln. II
Vc.
Vla.
Org.
tutti
tutti

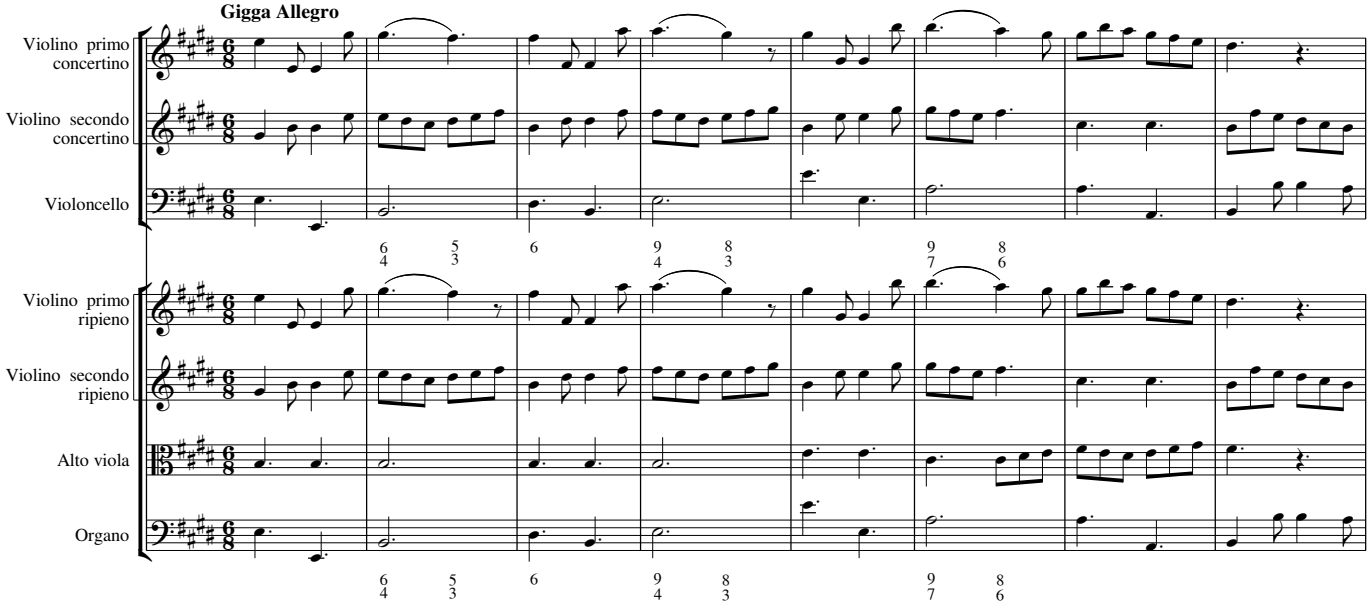

59
Vln. I
Vln. II
Vc.
Vla.
Org.
tutti
forte

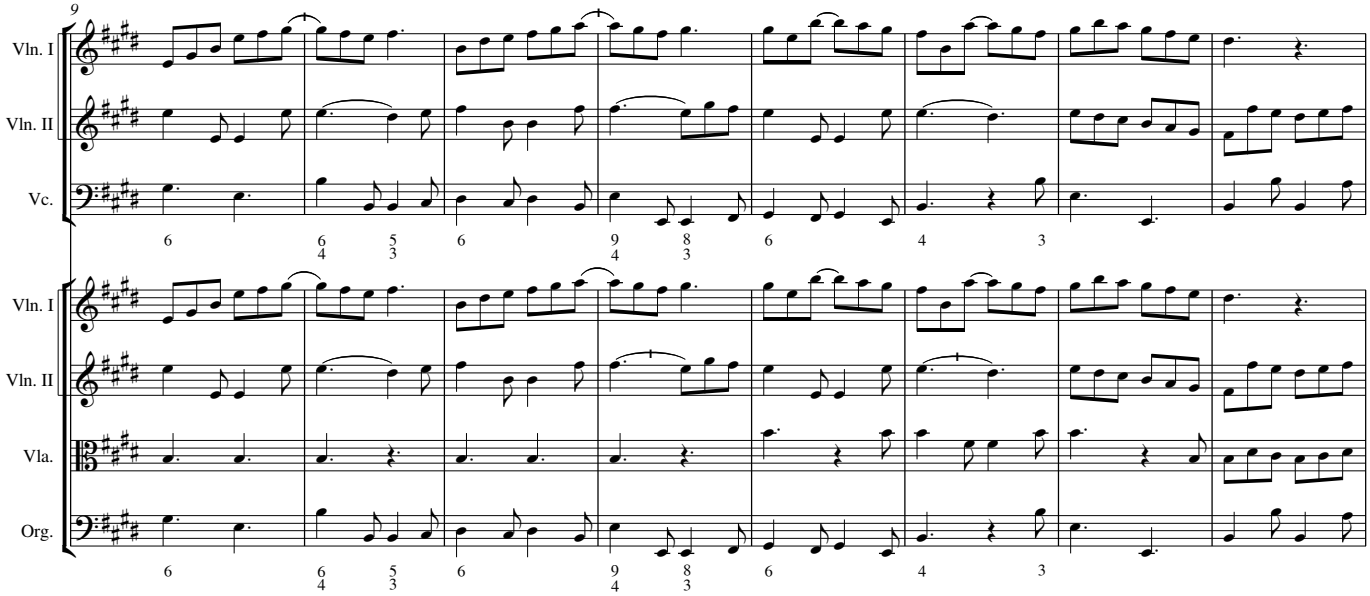

Largo
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo

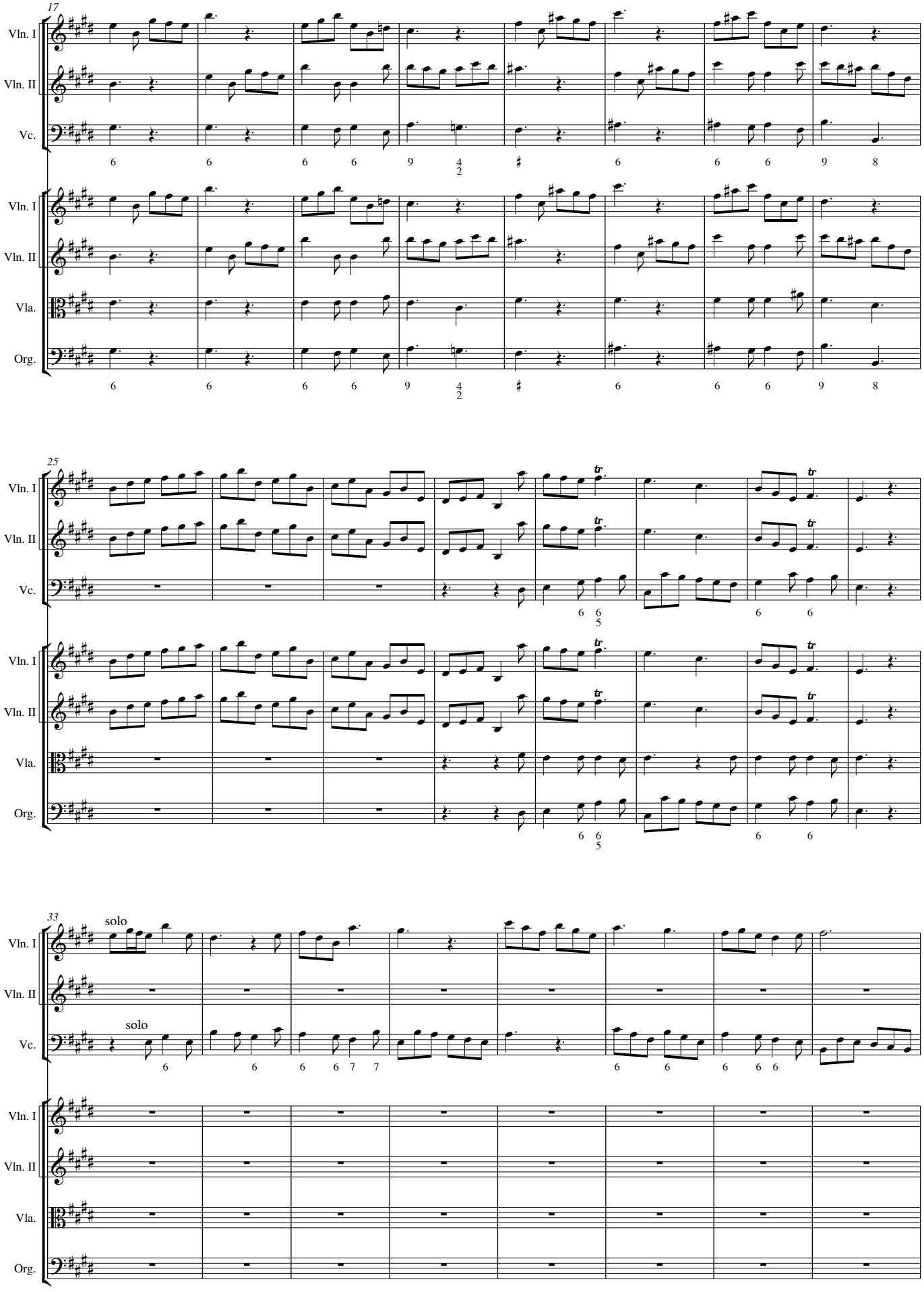

7
Vln. I
Vln. II
Vc.
solo
Vln. I
Vln. II
Vla.
Org.
13
solo
soli
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.
19
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

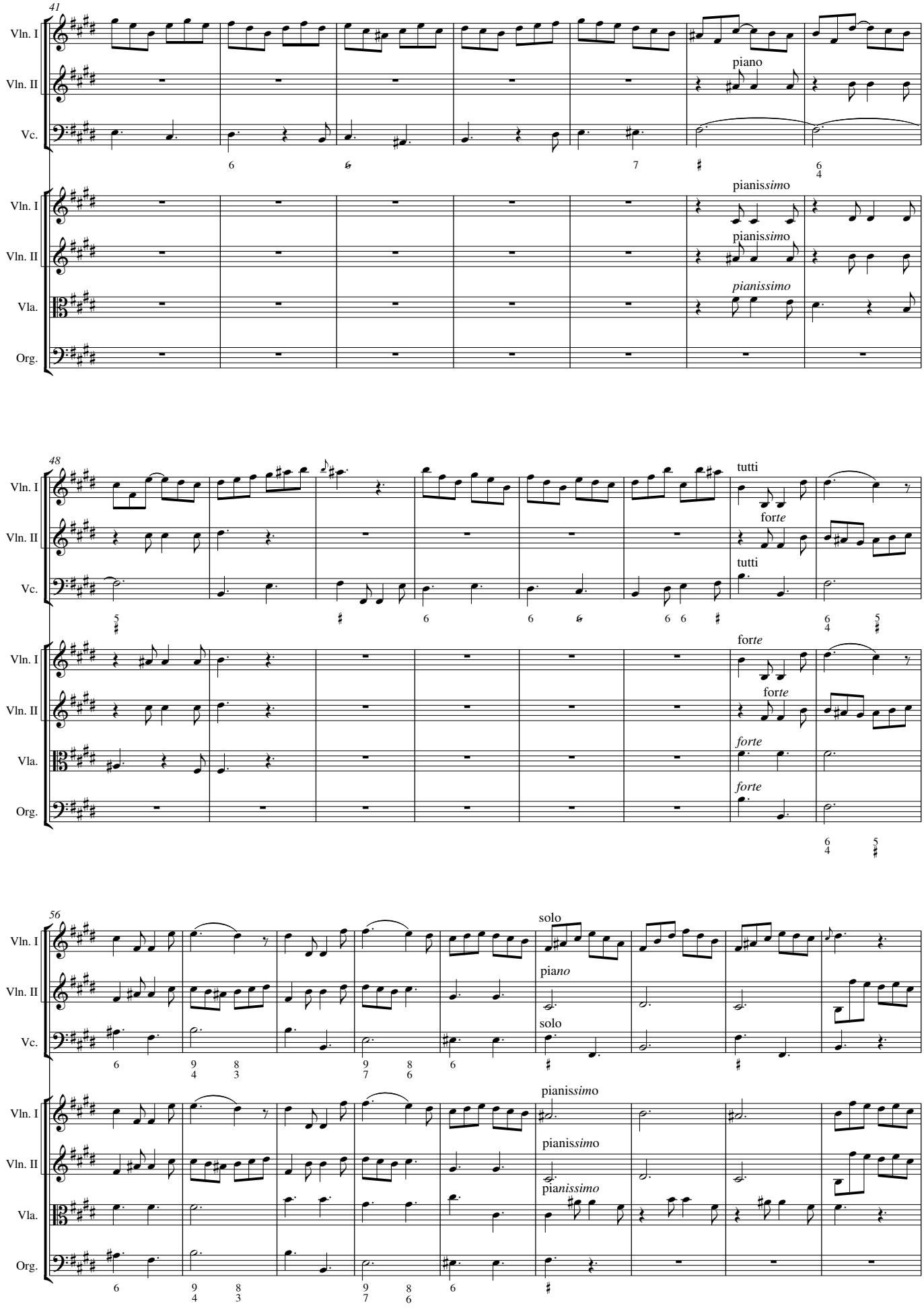

25
tutti
solo
Vln. I
Vln. II
Vc.
Vla.
Org.
32
39
tutti

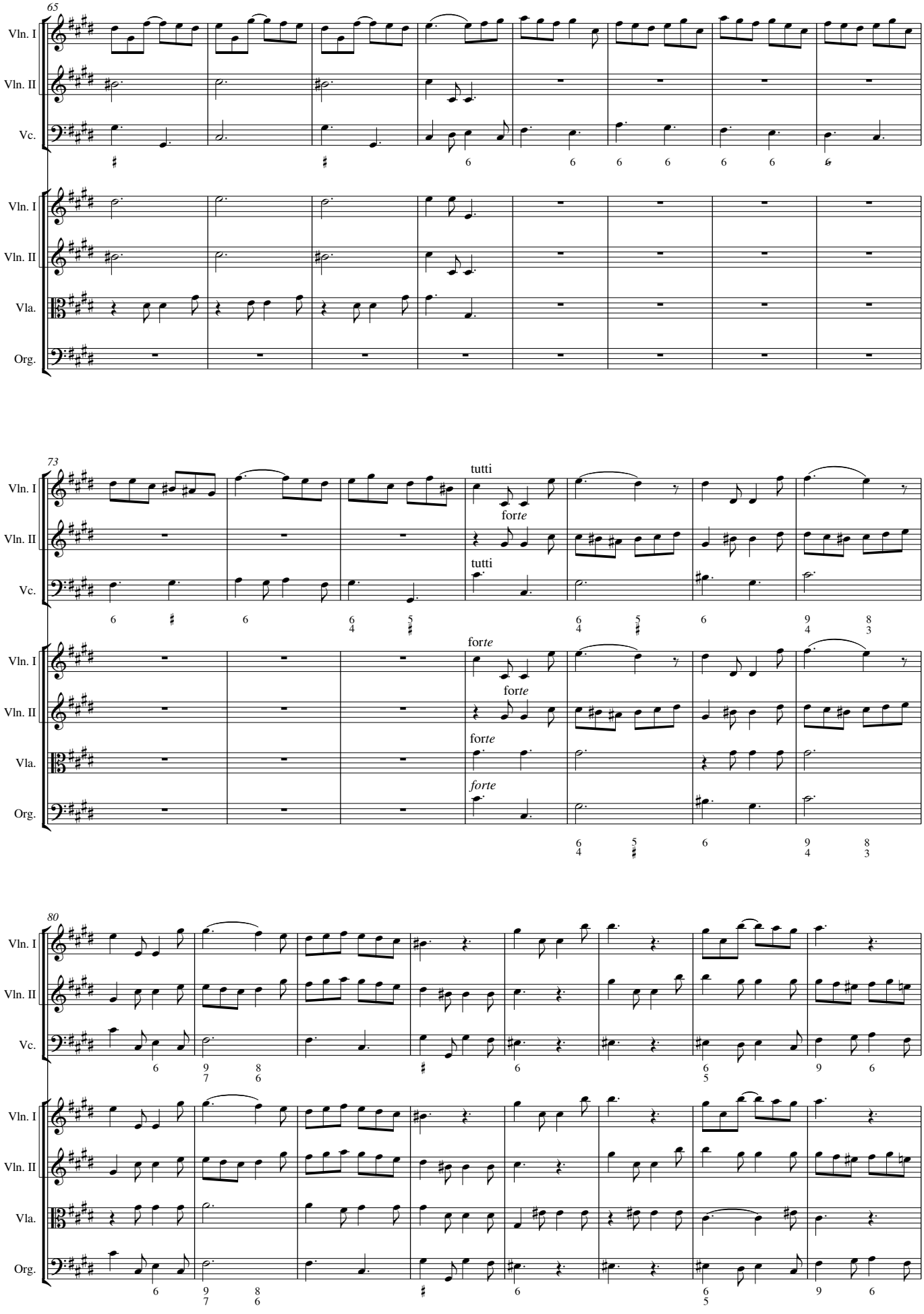

44
Vln. I
Vln. II
Vc.
Vla.
Org.
piano
pianissimo

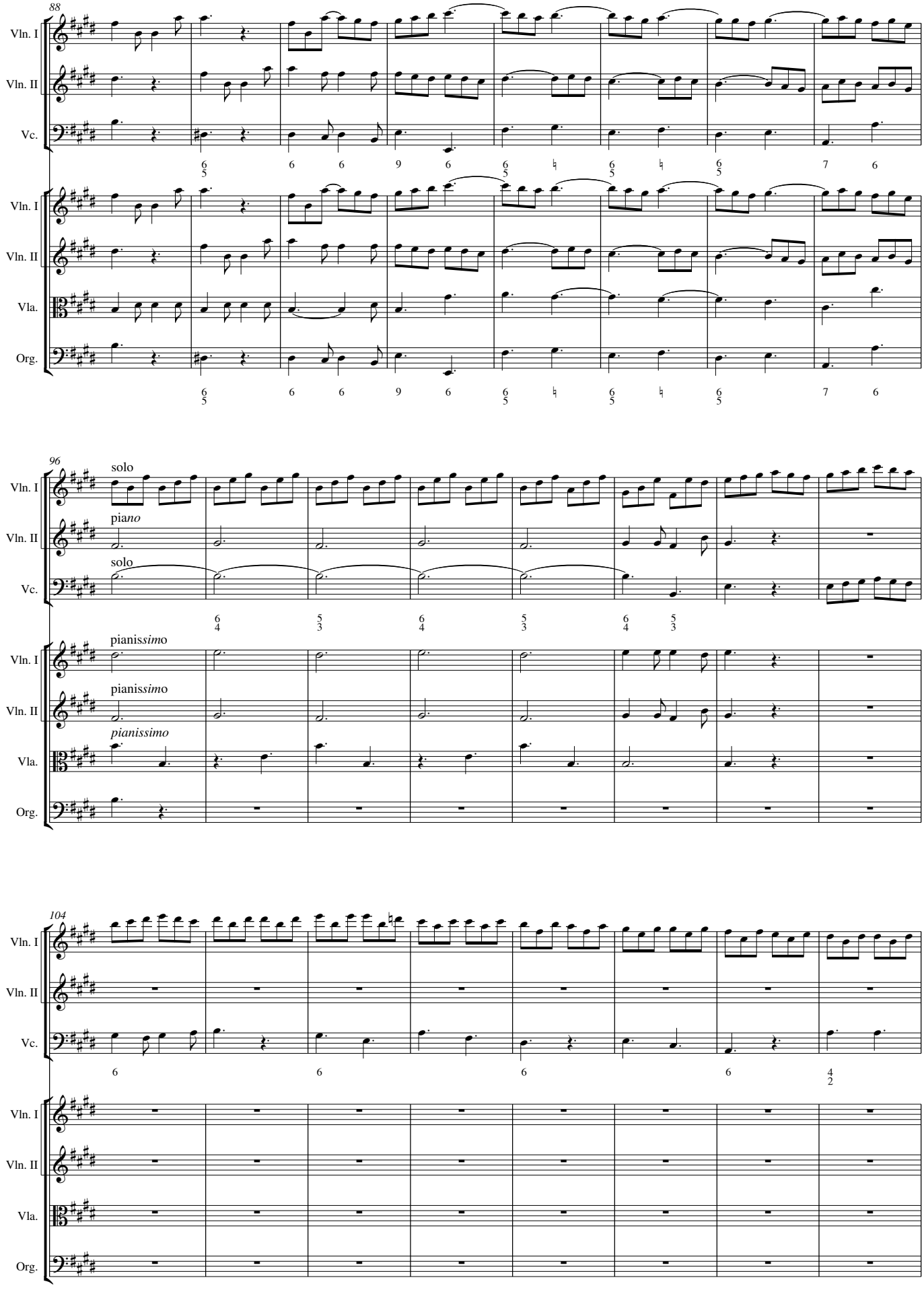

Gigga Allegro
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo

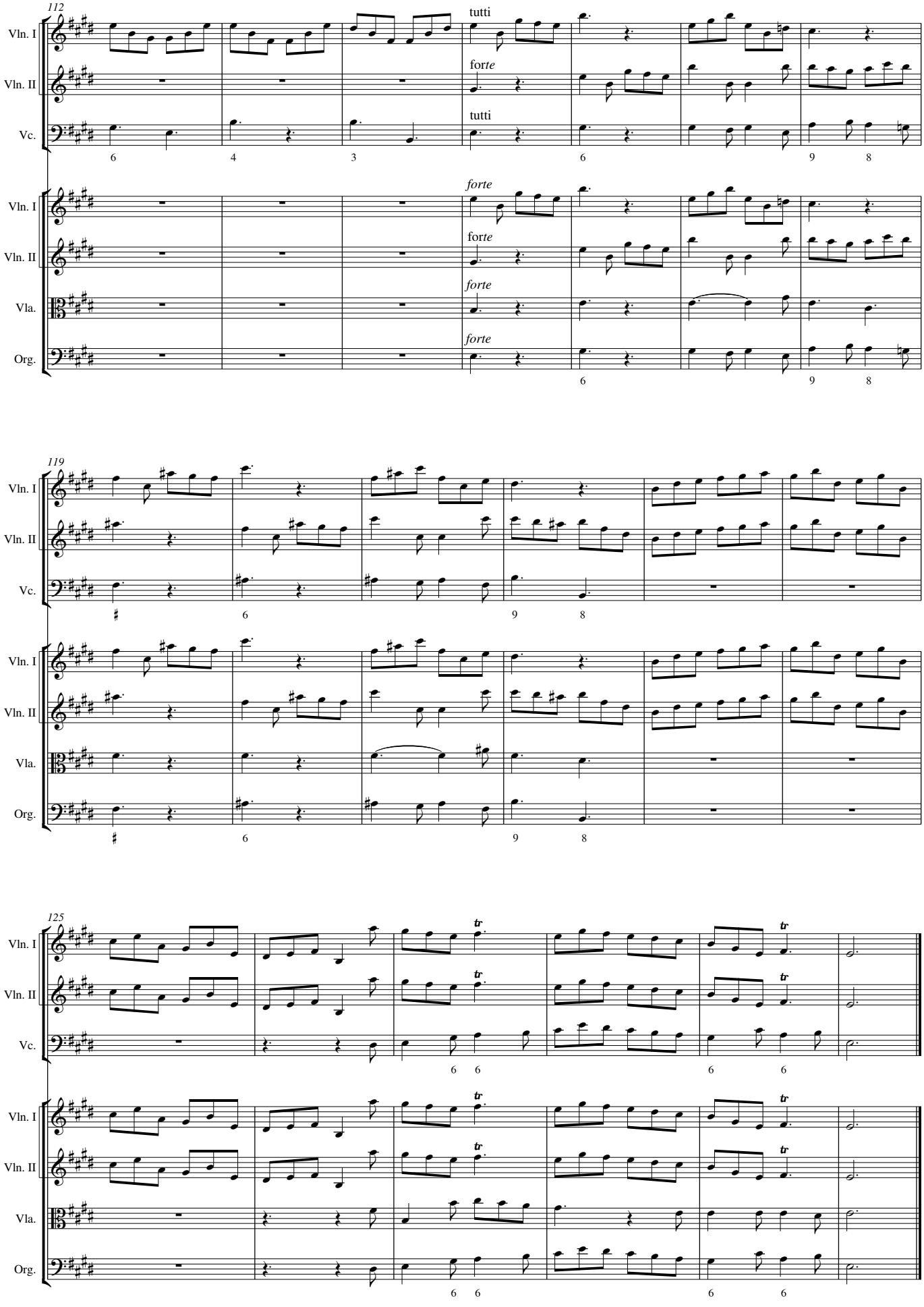

9
Vln. I
Vln. II
Vc.
Vla.
Org.


17
Vln. I
Vln. II
Vc.
Vla.
Org.
solo
solo

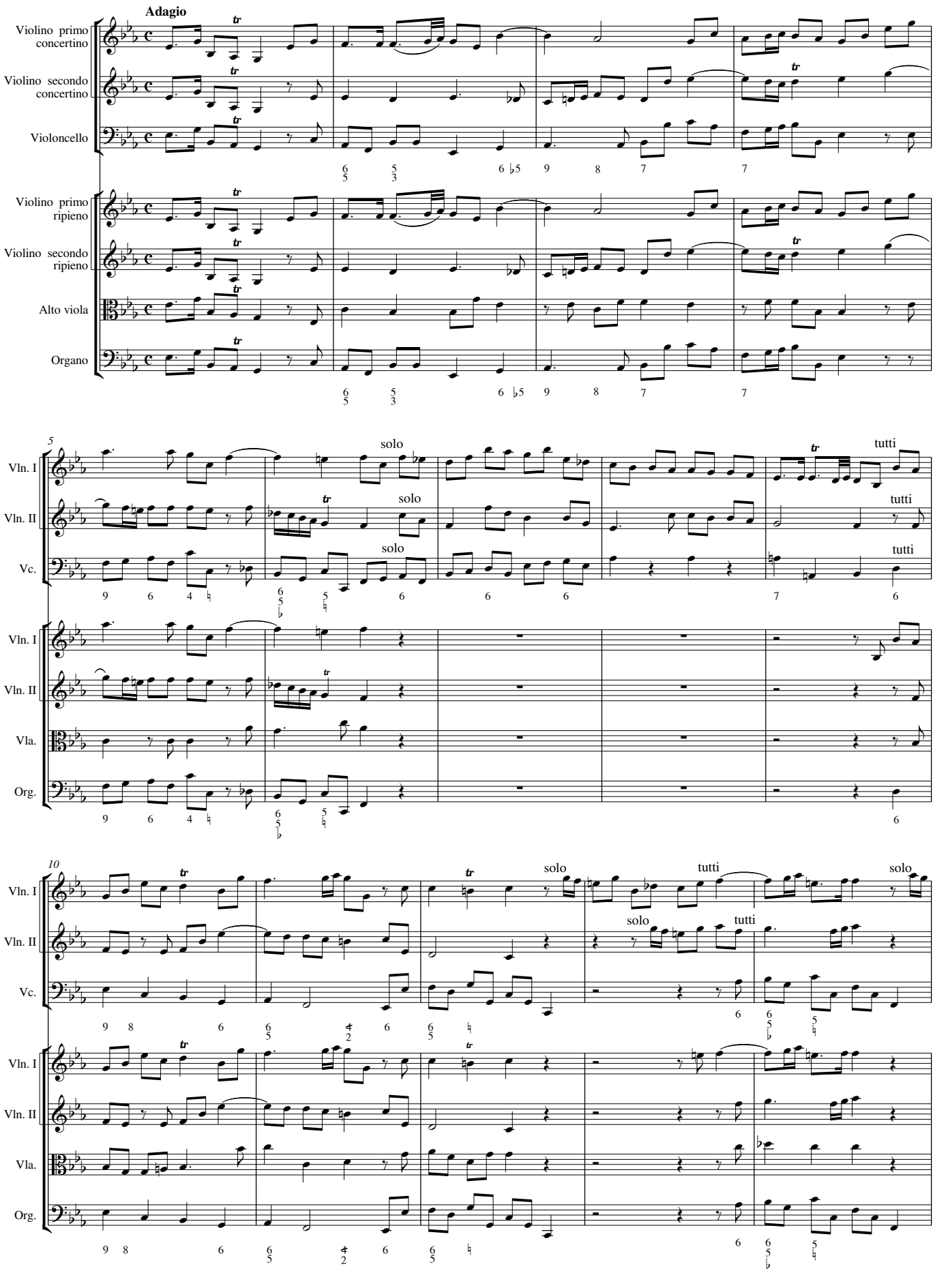

41
Vln. I
Vln. II
Vc.
piano
Vln. I
Vln. II
Vla.
Org.
pianissimo
pianissimo
pianissimo
48
Vln. I
Vln. II
Vc.
tutti
forte
tutti
Vln. I
Vln. II
Vla.
Org.
forte
forte
forte
forte
56
Vln. I
Vln. II
Vc.
solo
piano
solo
Vln. I
Vln. II
Vla.
Org.
pianissimo
pianissimo
pianissimo

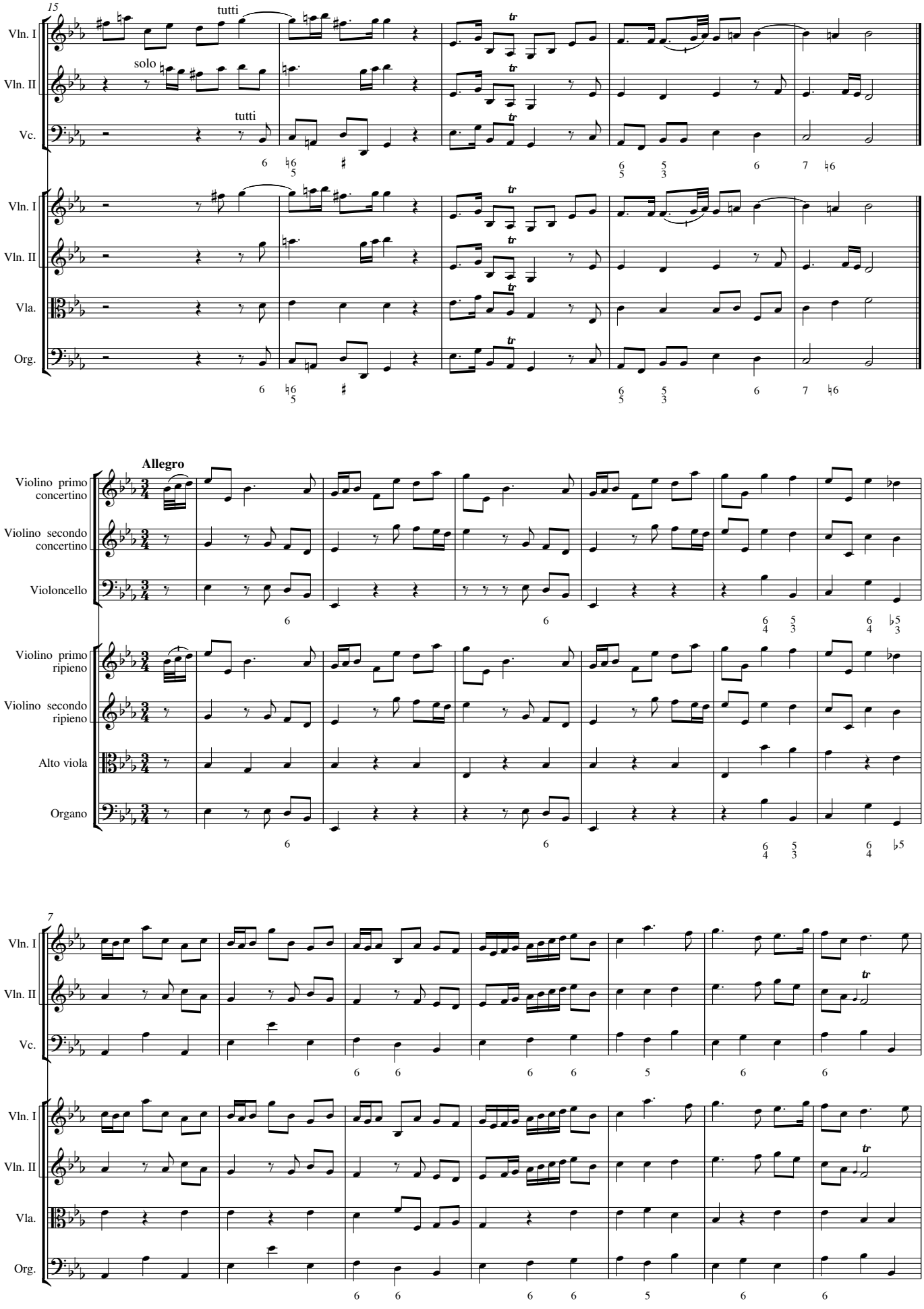

65
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.
73
tutti
forte
tutti
Vln. I
Vln. II
Vc.
forte
forte
forte
forte
Vln. I
Vln. II
Vla.
forte
Org.
80
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

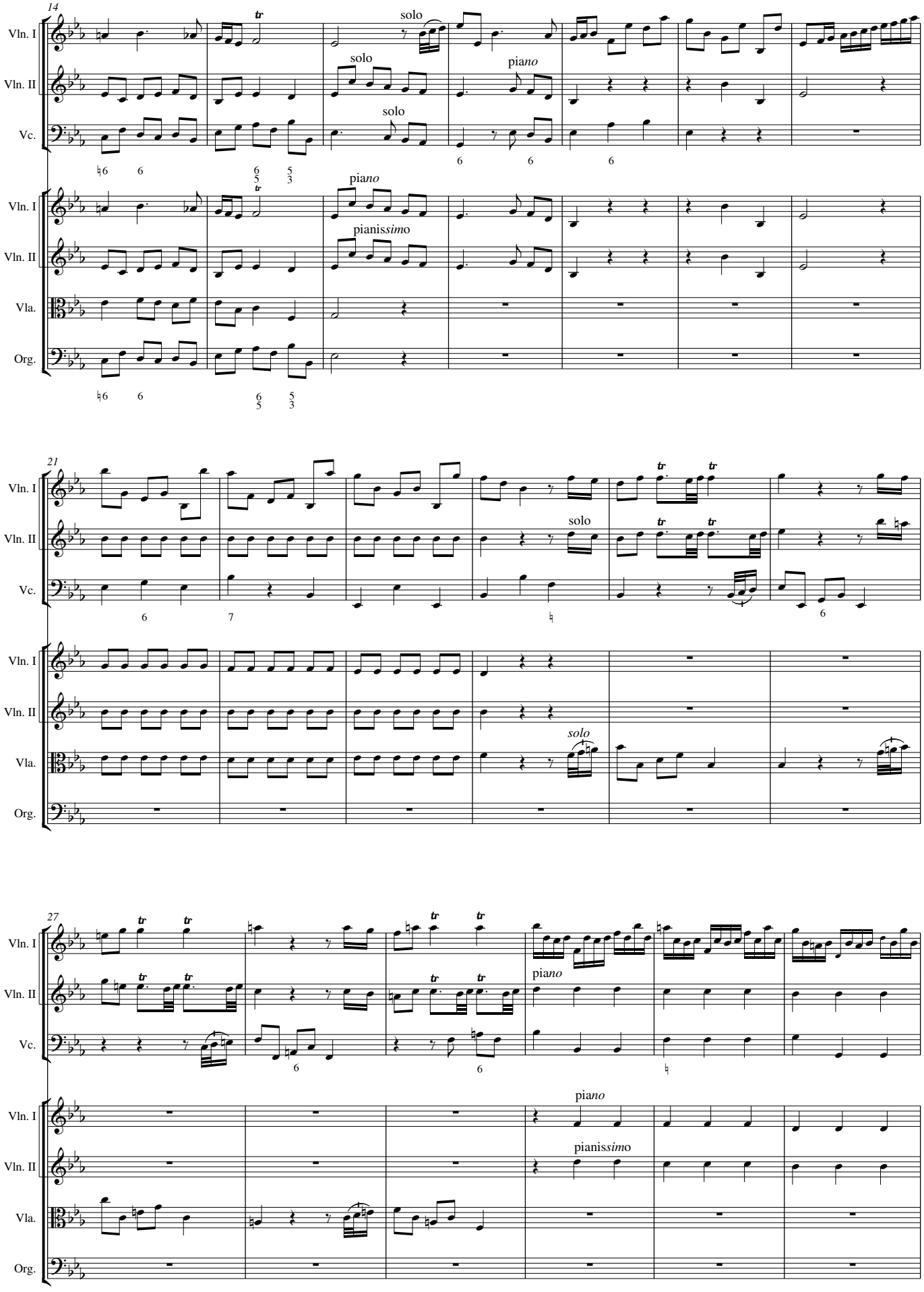

88
Vln. I
Vln. II
Vc.
Vla.
Org.
96
solo
piano
pianissimo
104

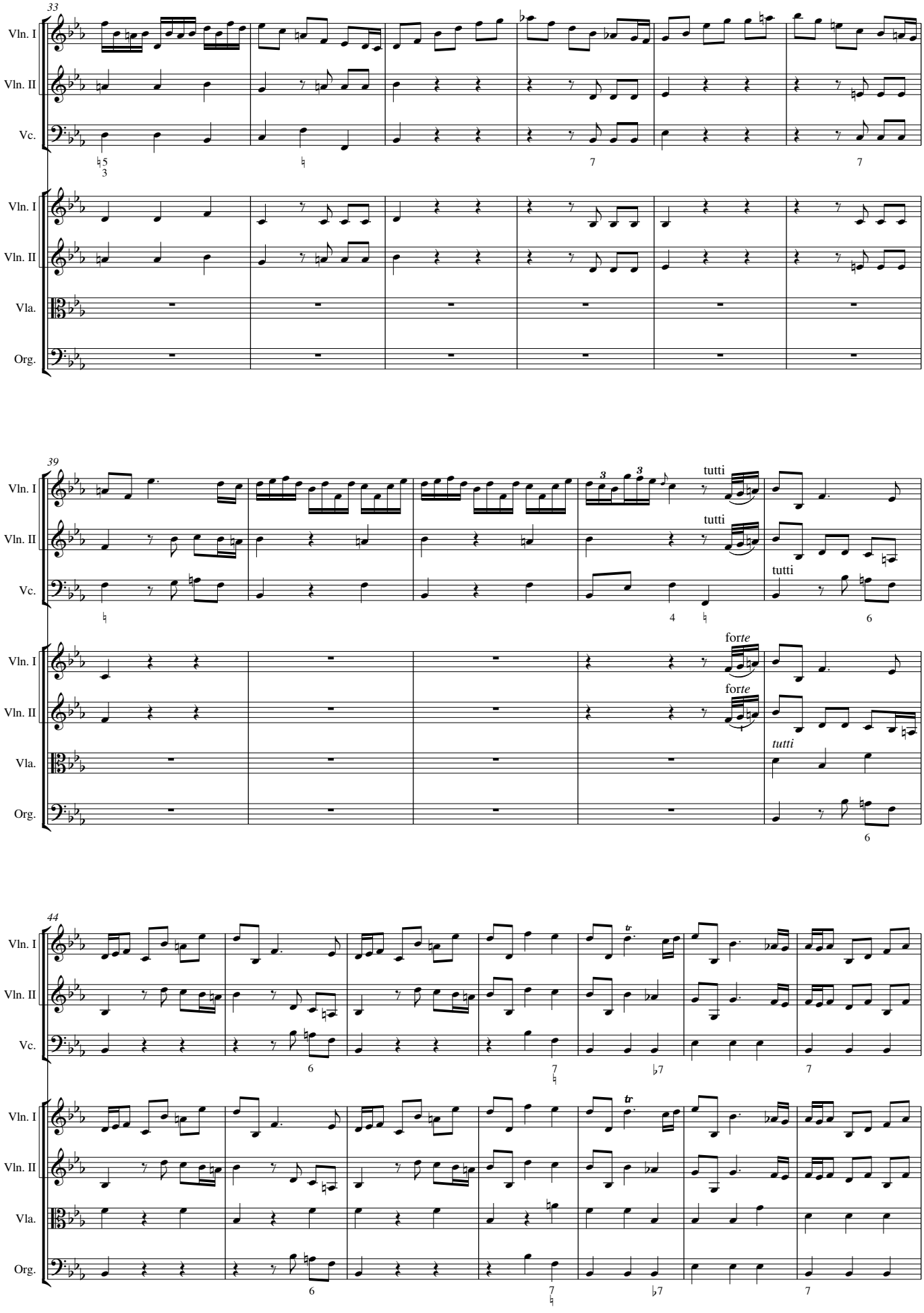

112
Vln. I
Vln. II
Vc.
tutti
forte
tutti
Vln. I
Vln. II
Vla.
Org.
forte
forte
forte
forte
119
125
tr

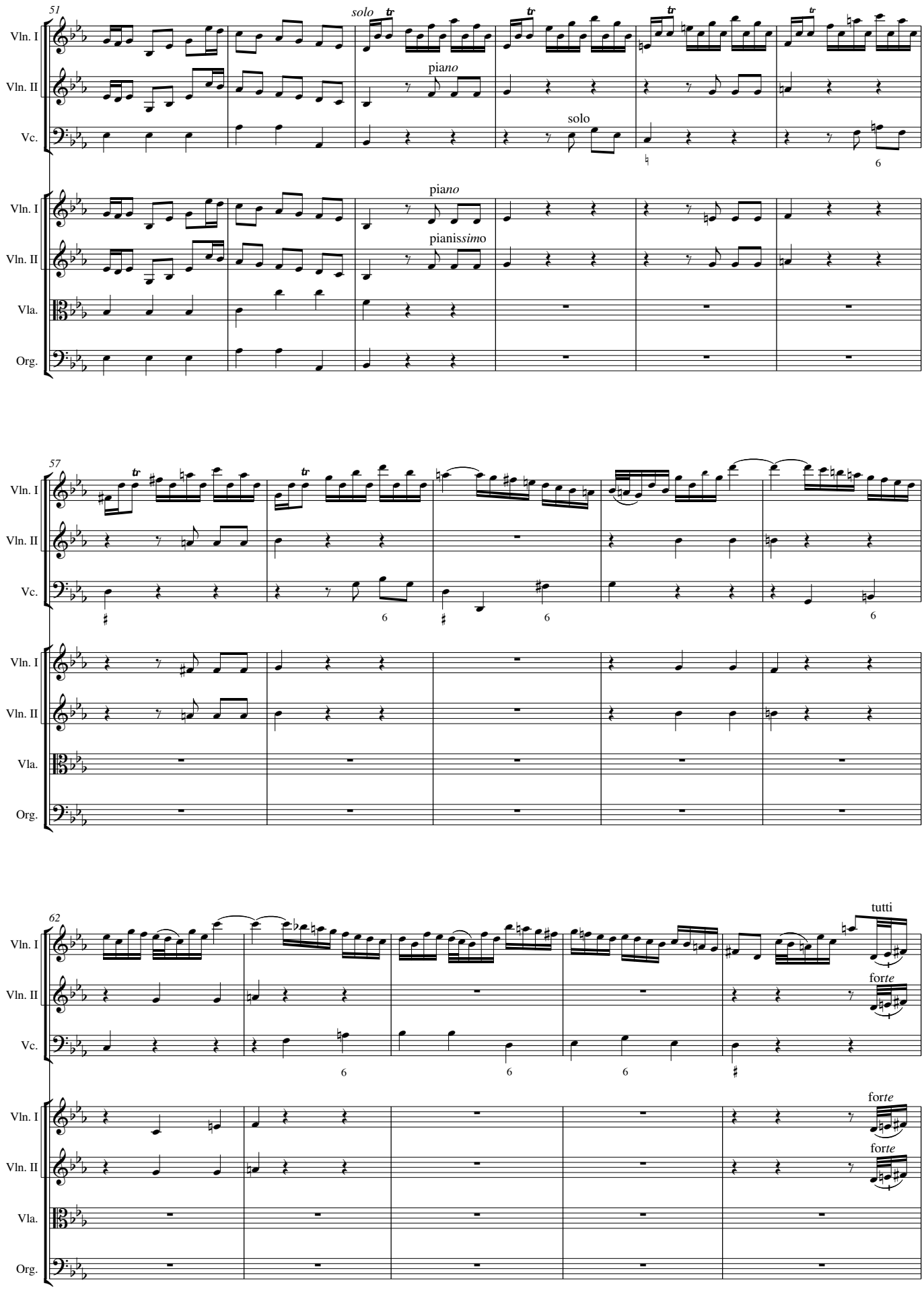
CONCERTO IV

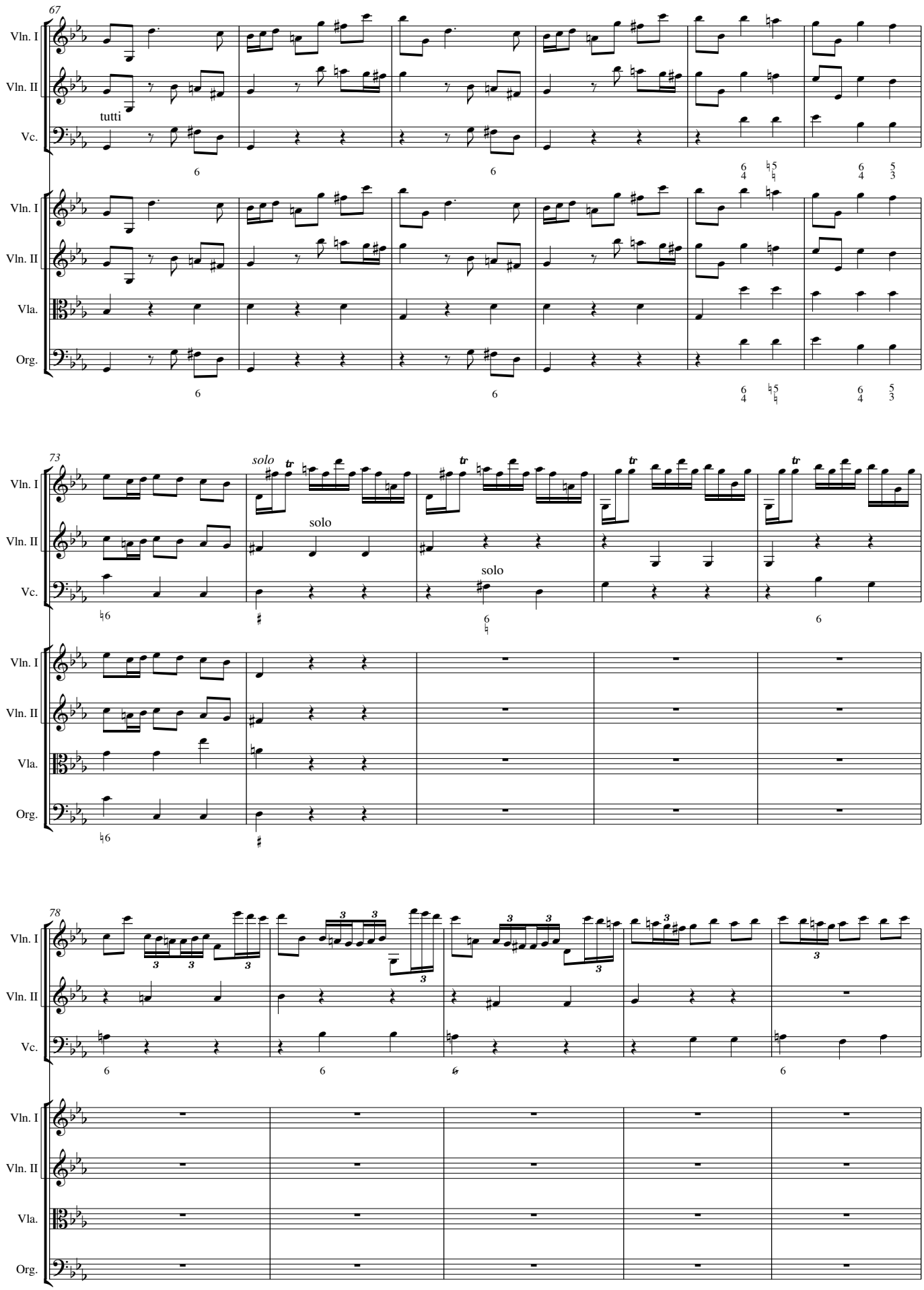

Adagio
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
5
solo
tutti
Vln. I
Vln. II
Vc.
Vla.
Org.
10

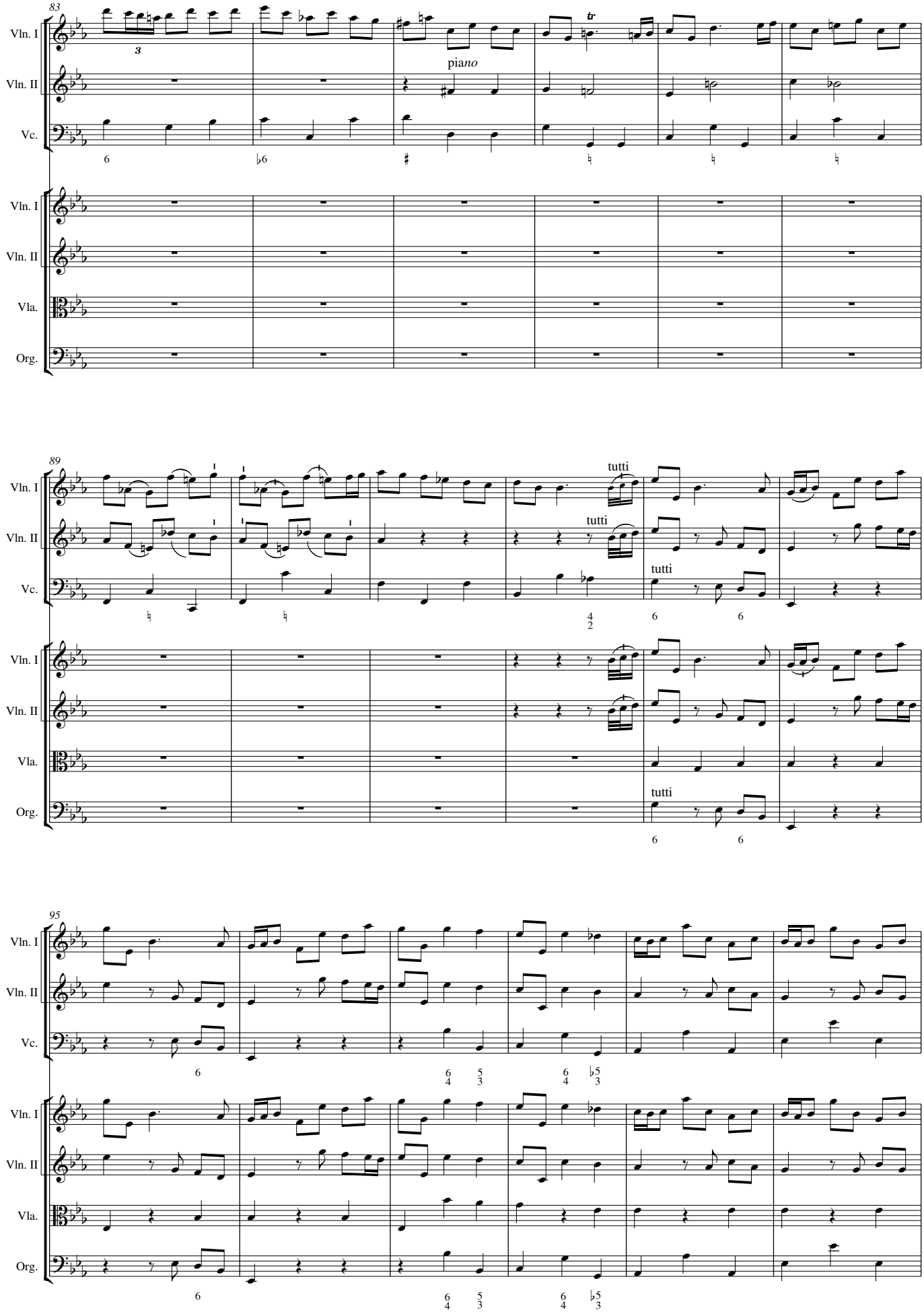

15
tutti
solo
tutti
Vln. I
Vln. II
Vc.
Vla.
Org.
Allegro
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
7

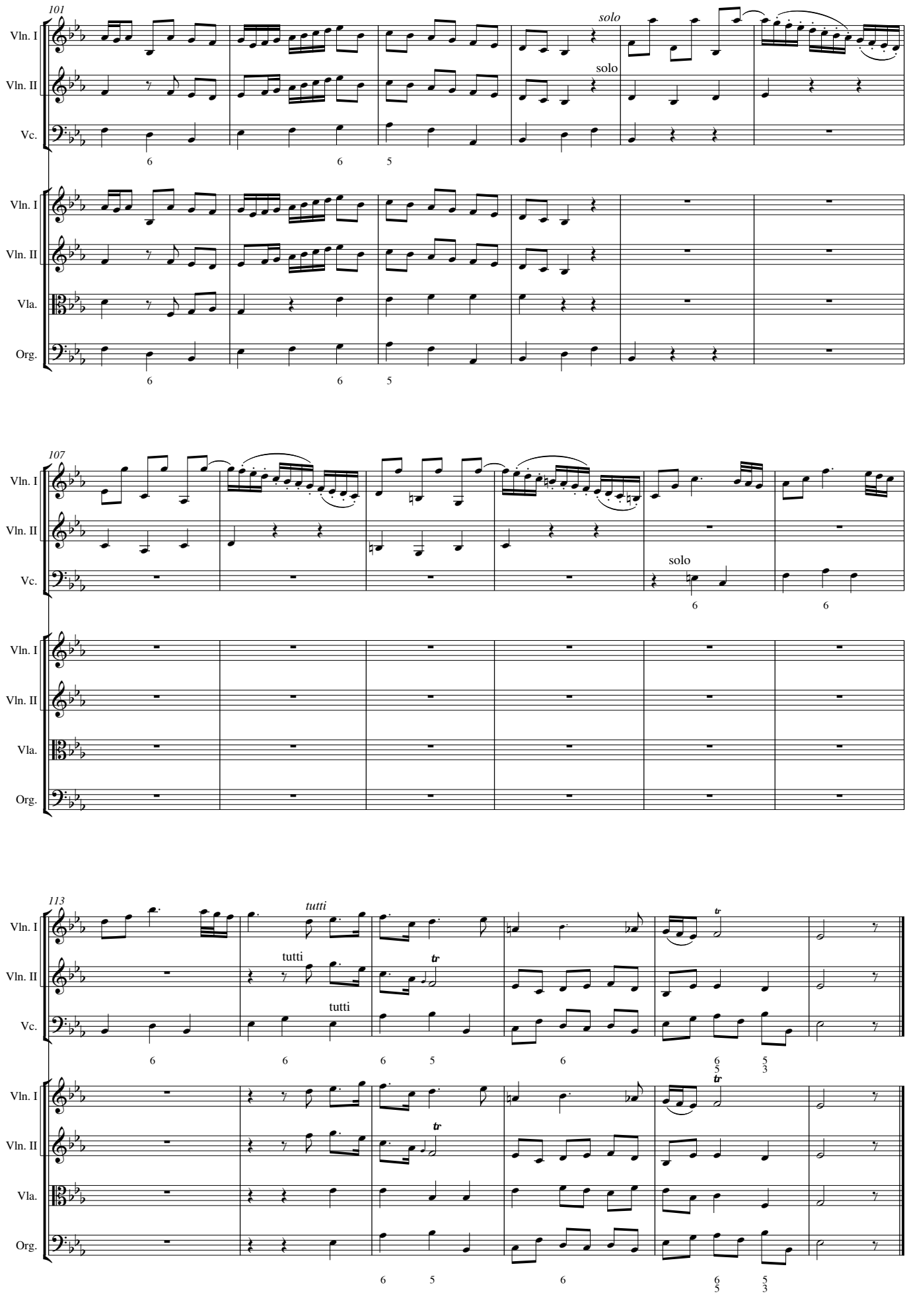

14
Vln. I
Vln. II
Vc.
Vla.
Org.
solo
piano
pianissimo
21
27


33
Vln. I
Vln. II
Vc.
Vla.
Org.
39
tutti
forte
tutti
44

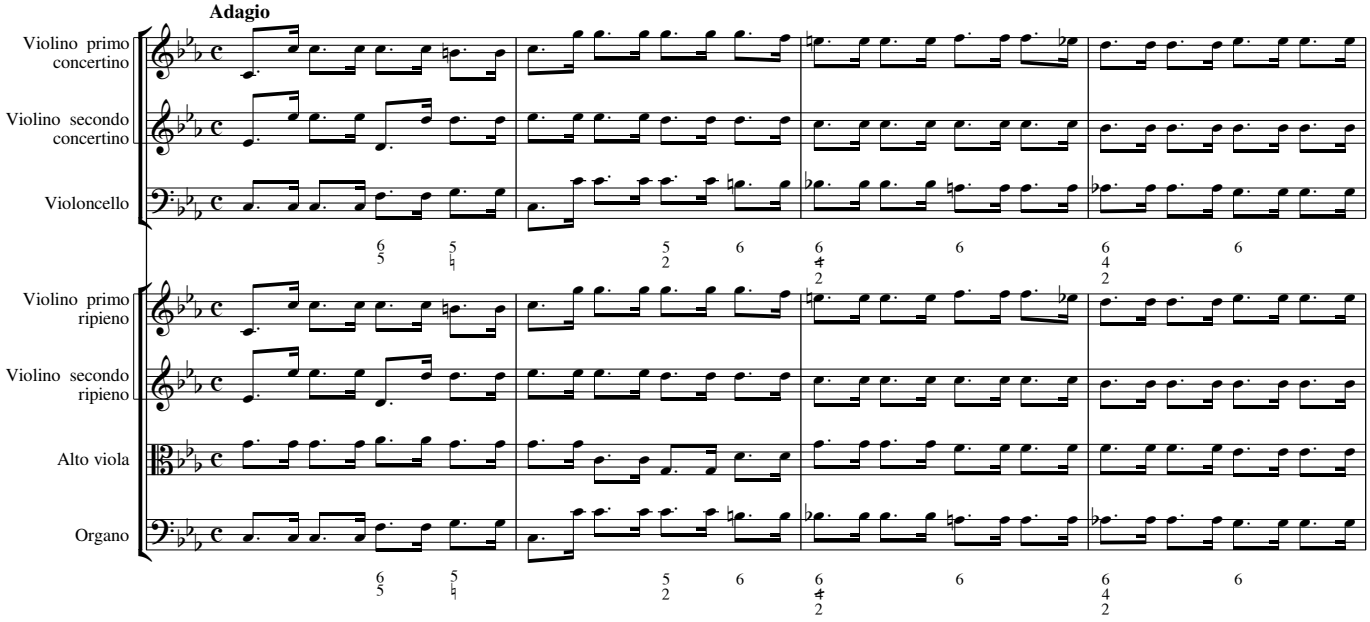

51
solo
piano
solo
piano
pianissimo
Vln. I
Vln. II
Vc.
Vla.
Org.
57
62
tutti
forte

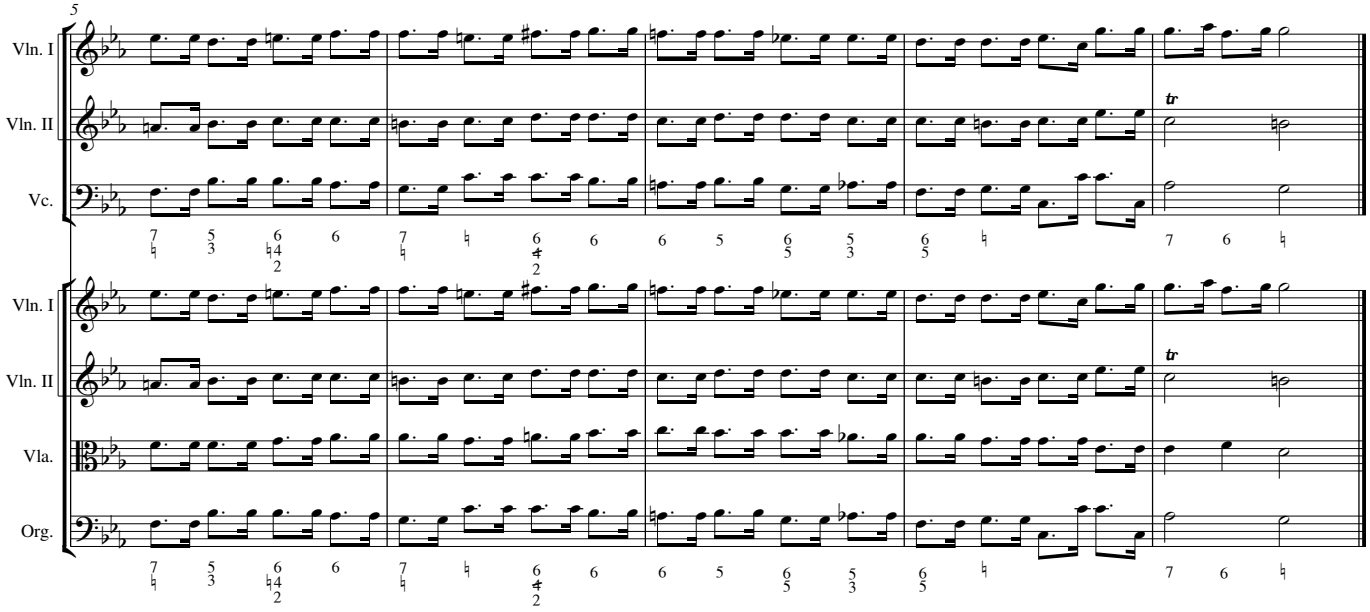

67
Vln. I
Vln. II
Vc.
Vla.
Org.
tutti
solo
solo
solo
73
78


83
Vln. I
Vln. II
Vc.
Vla.
Org.
piano
tr
89
tutti
95

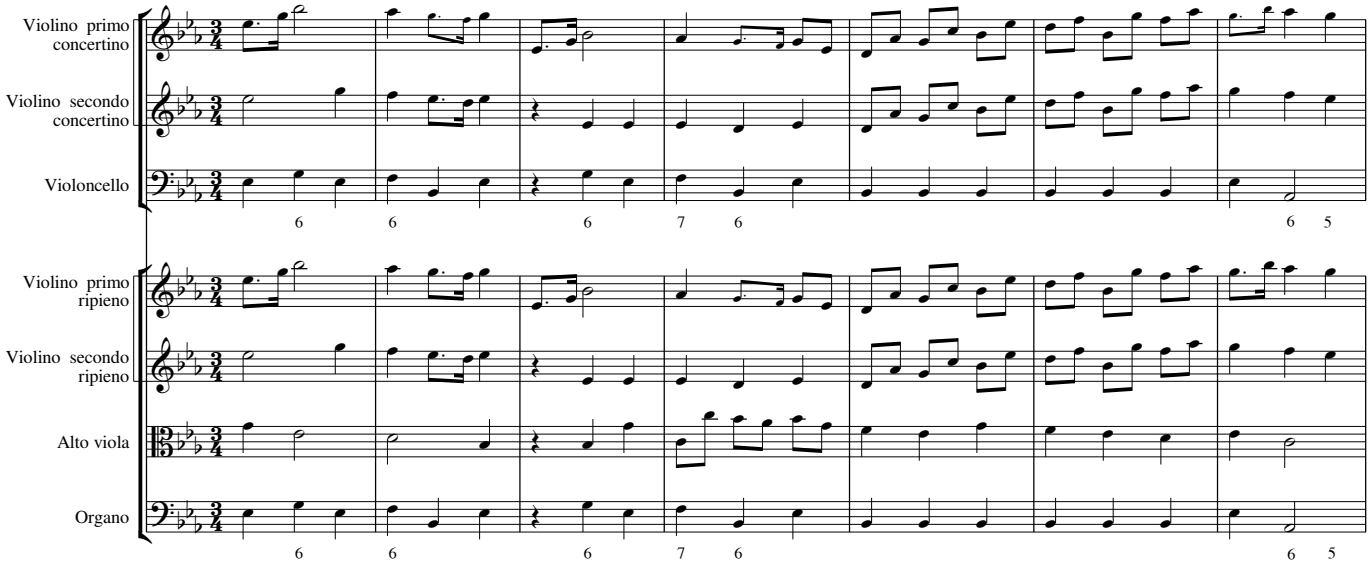

101
Vln. I
Vln. II
Vc.
Vla.
Org.
solo
solo
107
solo
113
tutti
tutti
tutti
tr

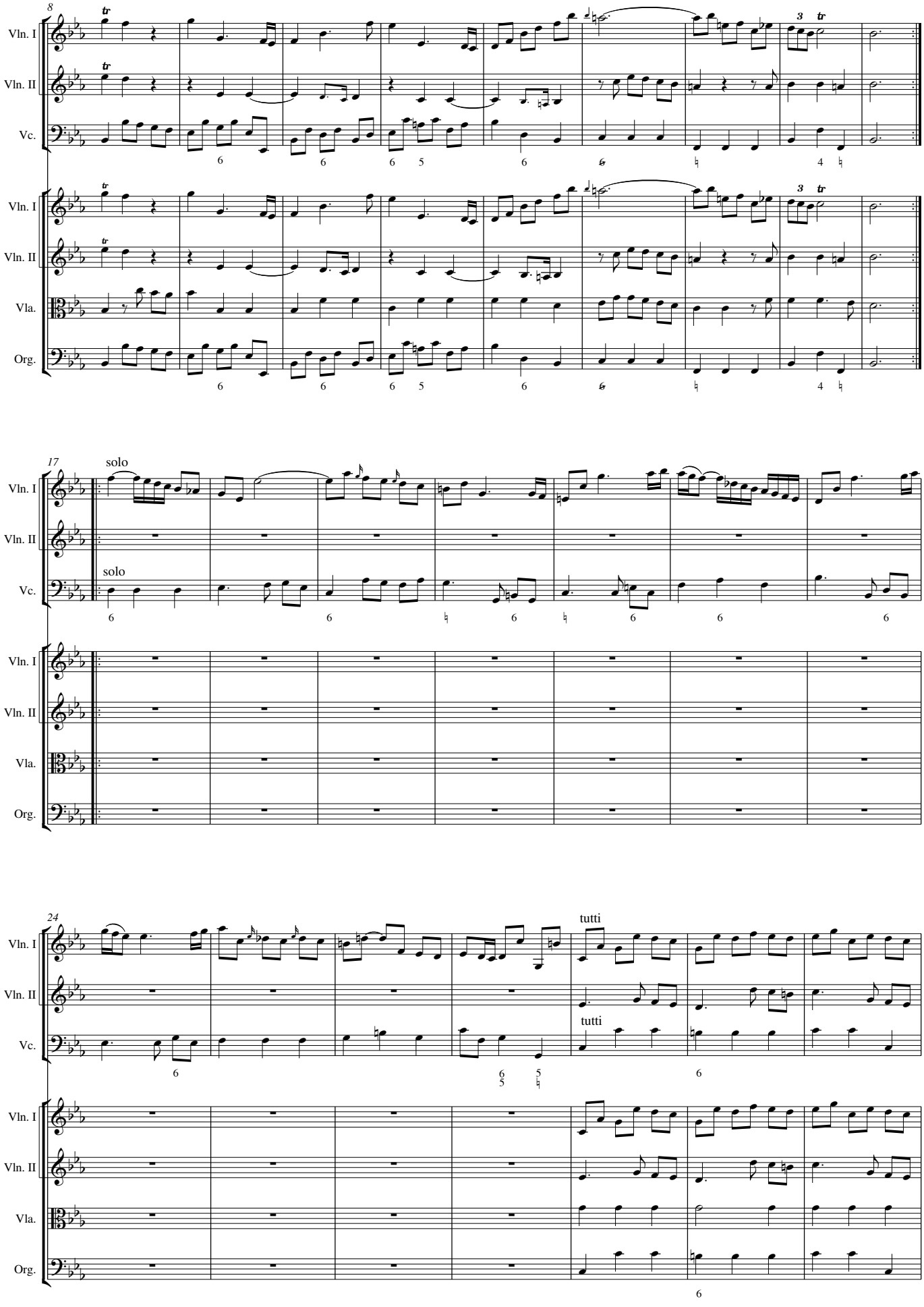
Adagio

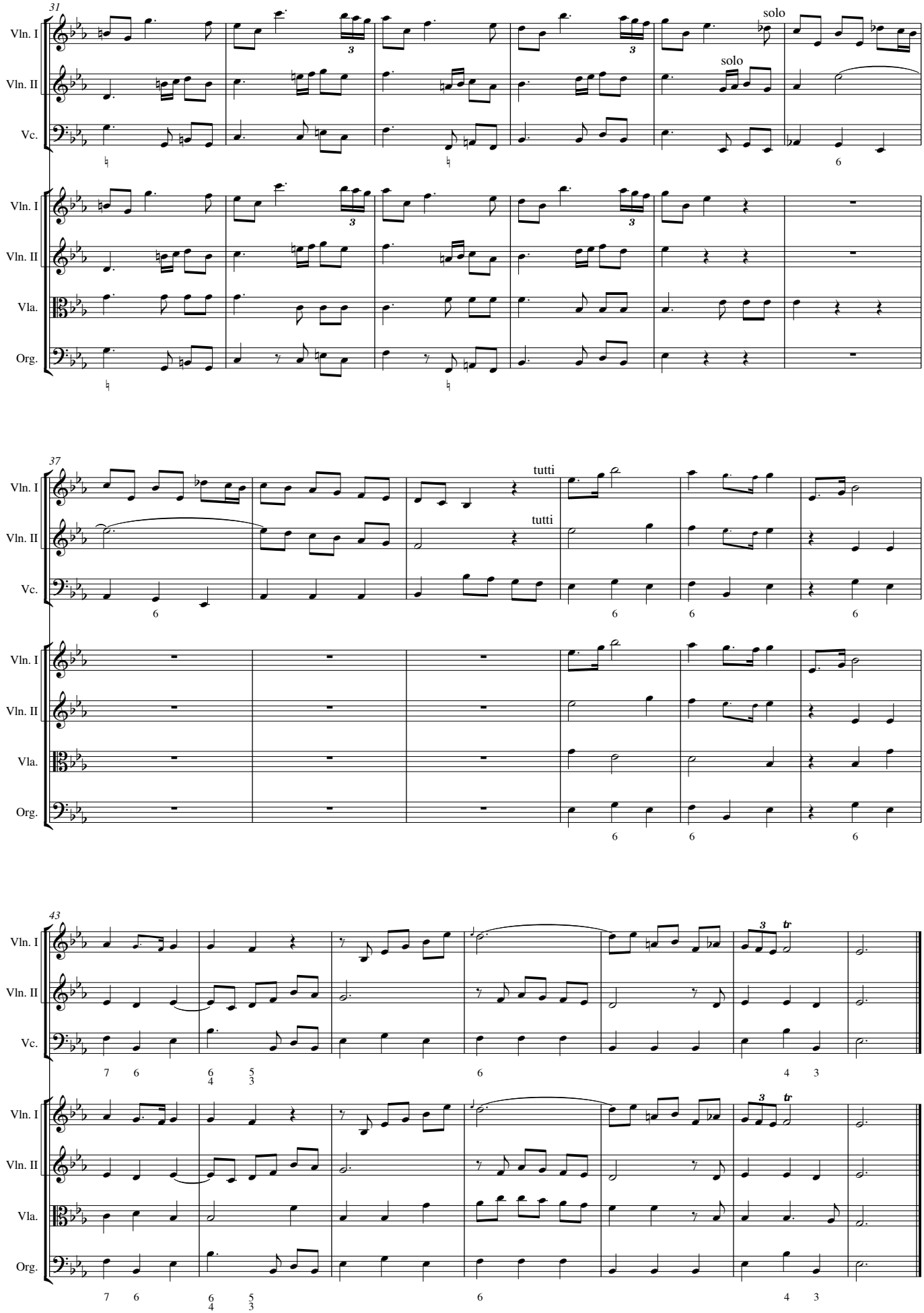




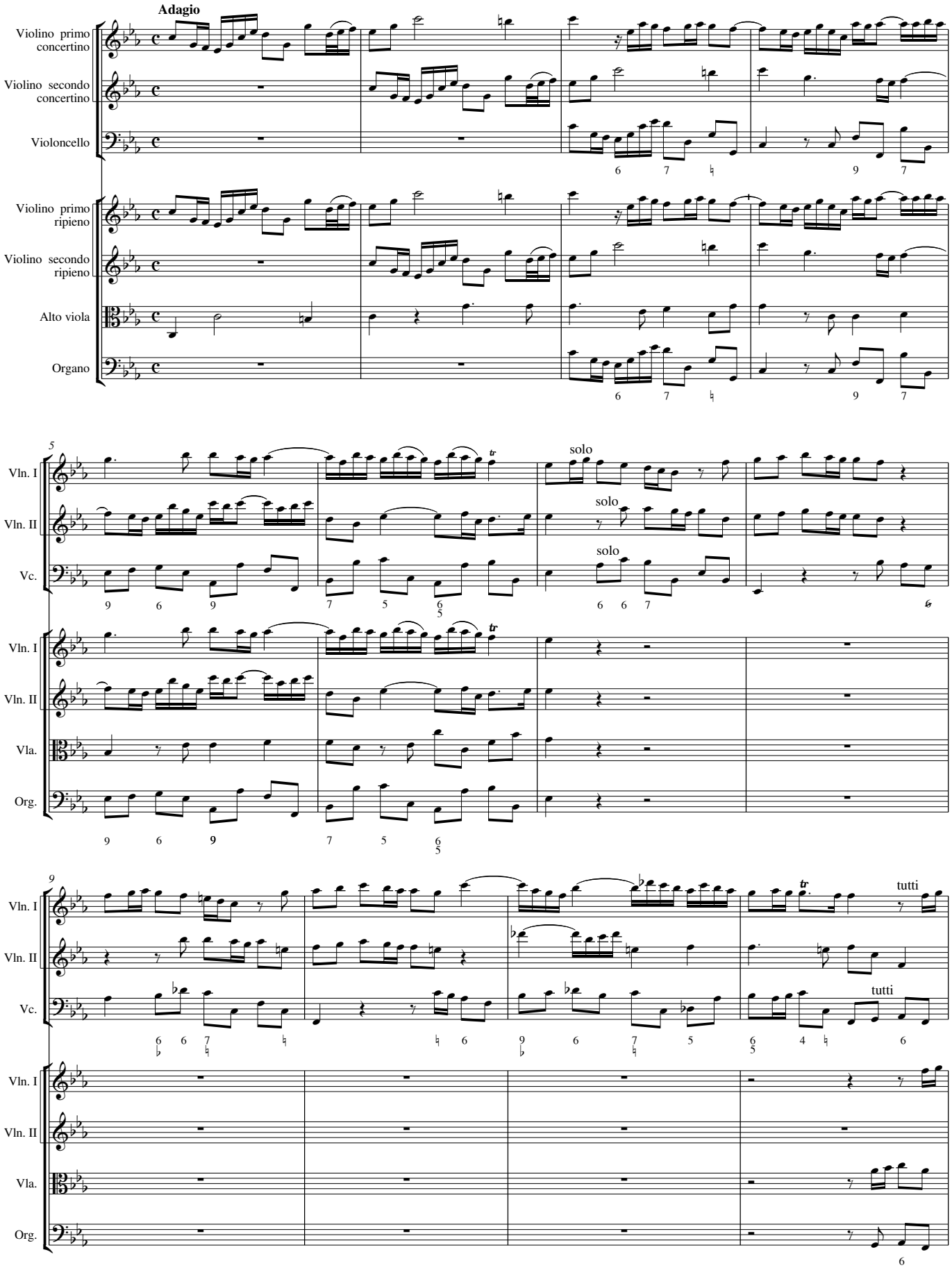
Minuet amoroso

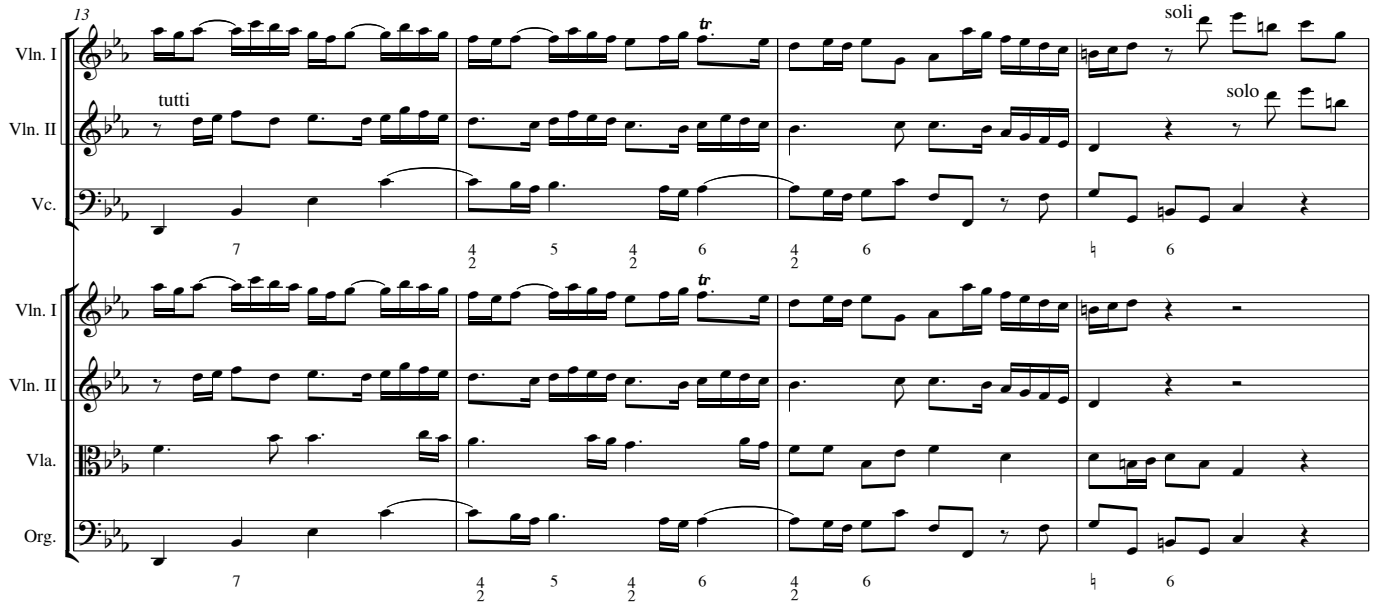


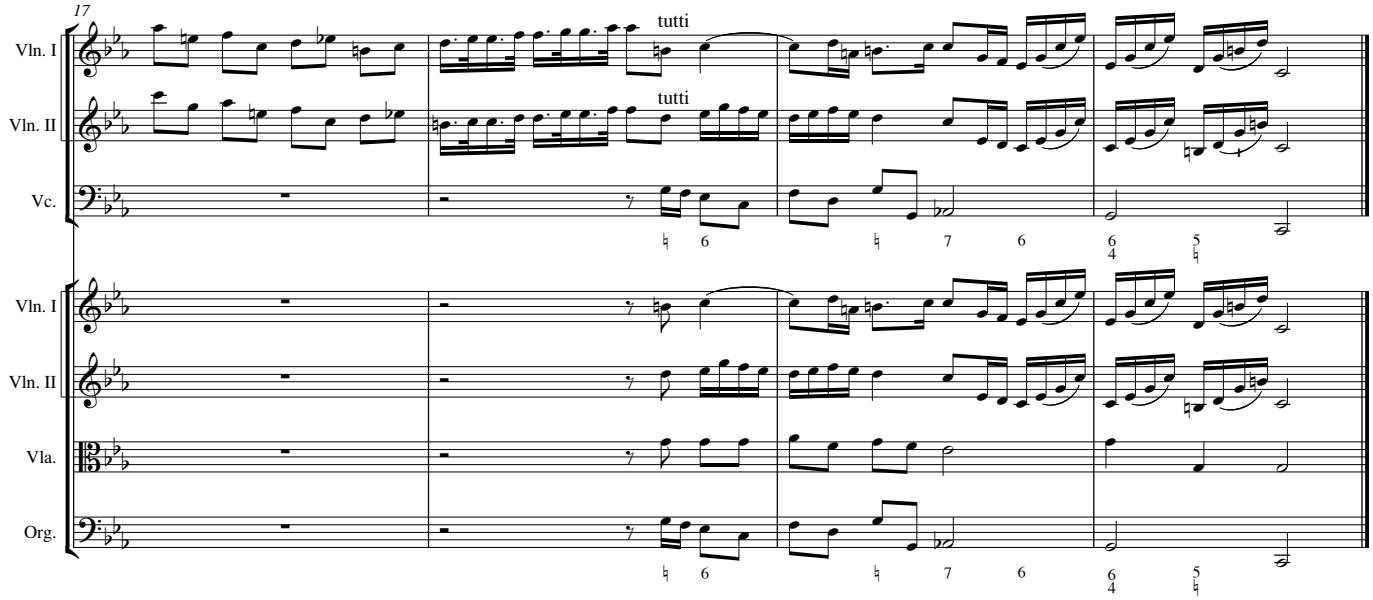

8
Vln. I
Vln. II
Vc.
Vla.
Org.
17
solo
solo
24
tutti
tutti

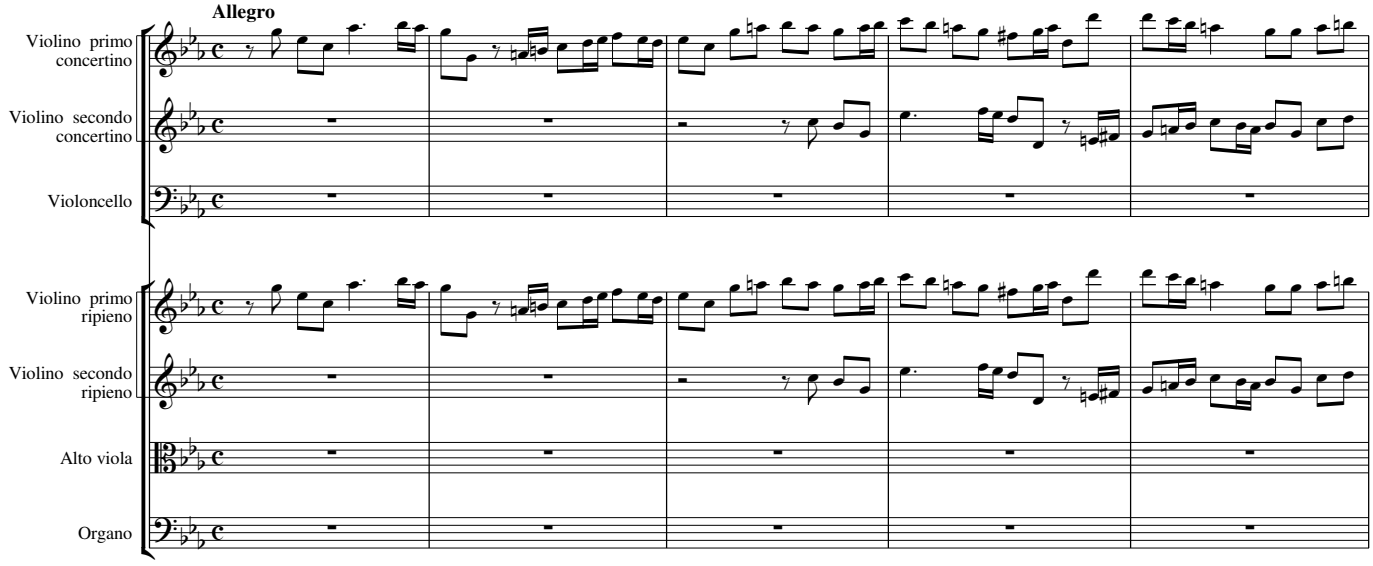

31
Vln. I
Vln. II
Vc.
solo
solo
Vln. I
Vln. II
Vla.
Org.
37
Vln. I
Vln. II
Vc.
tutti
tutti
Vln. I
Vln. II
Vla.
Org.
43
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

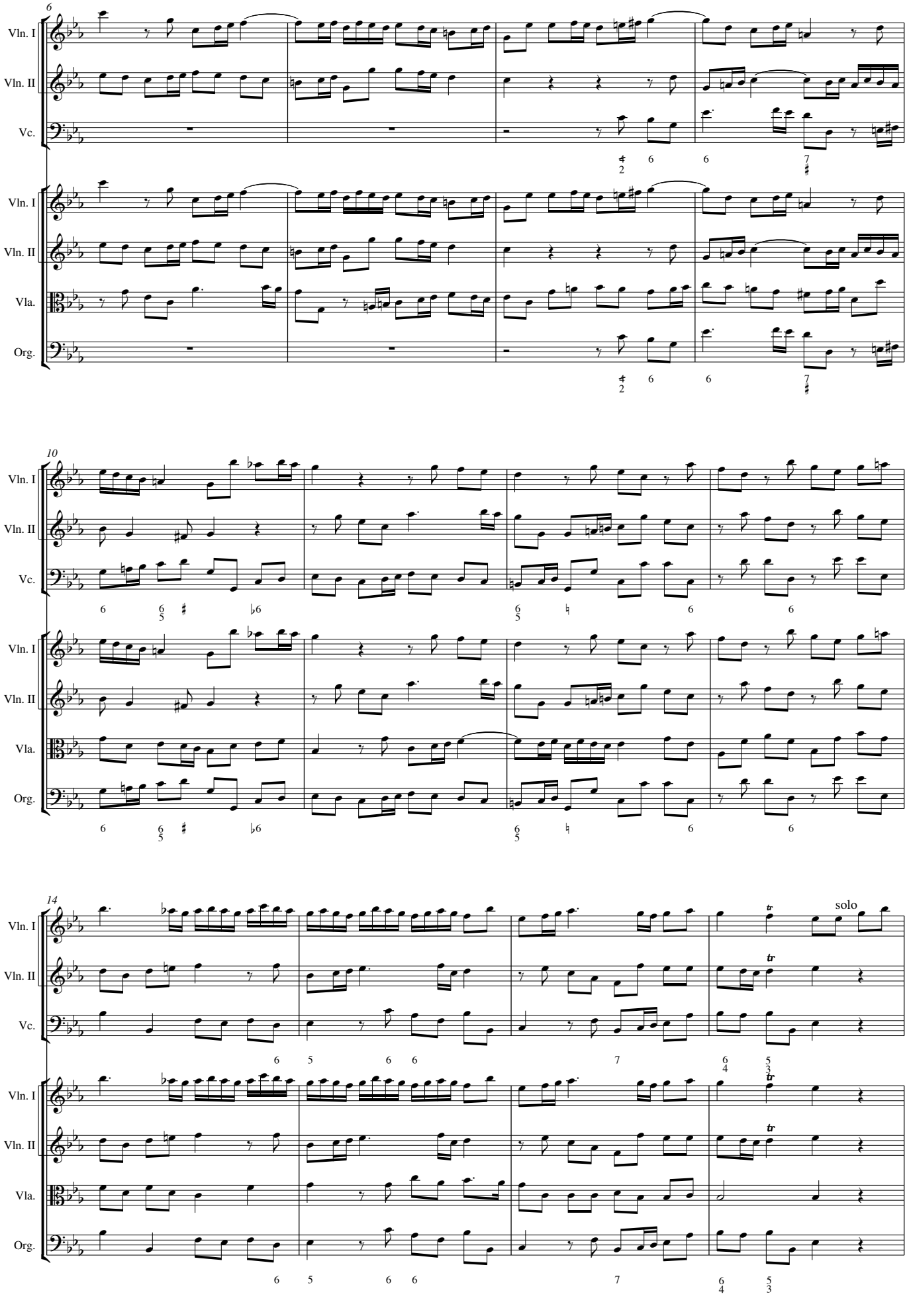
CONCERTO V

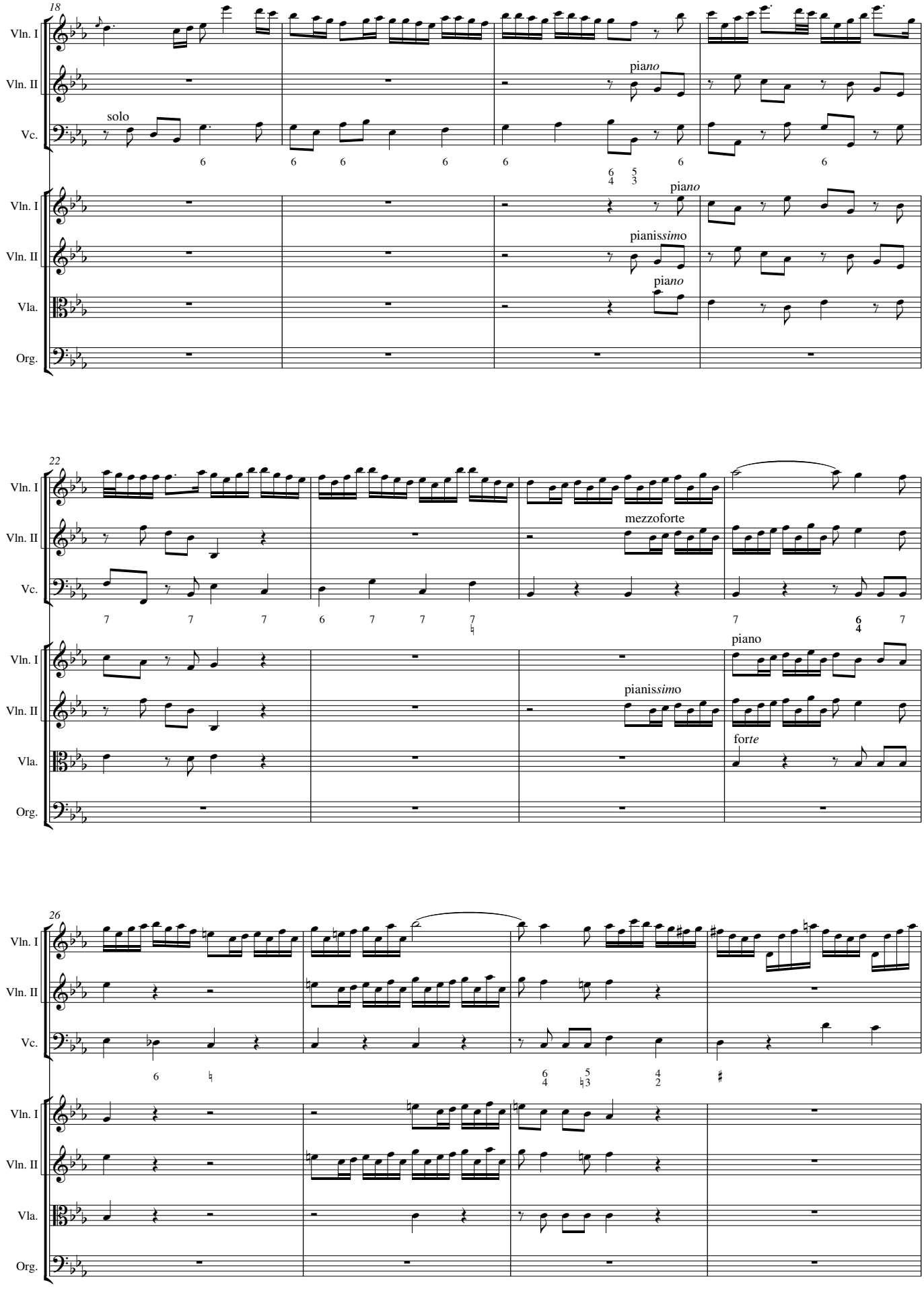

Adagio
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
5
Vln. I
Vln. II
Vc.
solo
solo
solo
Vla.
Org.
9
tutti
tutti

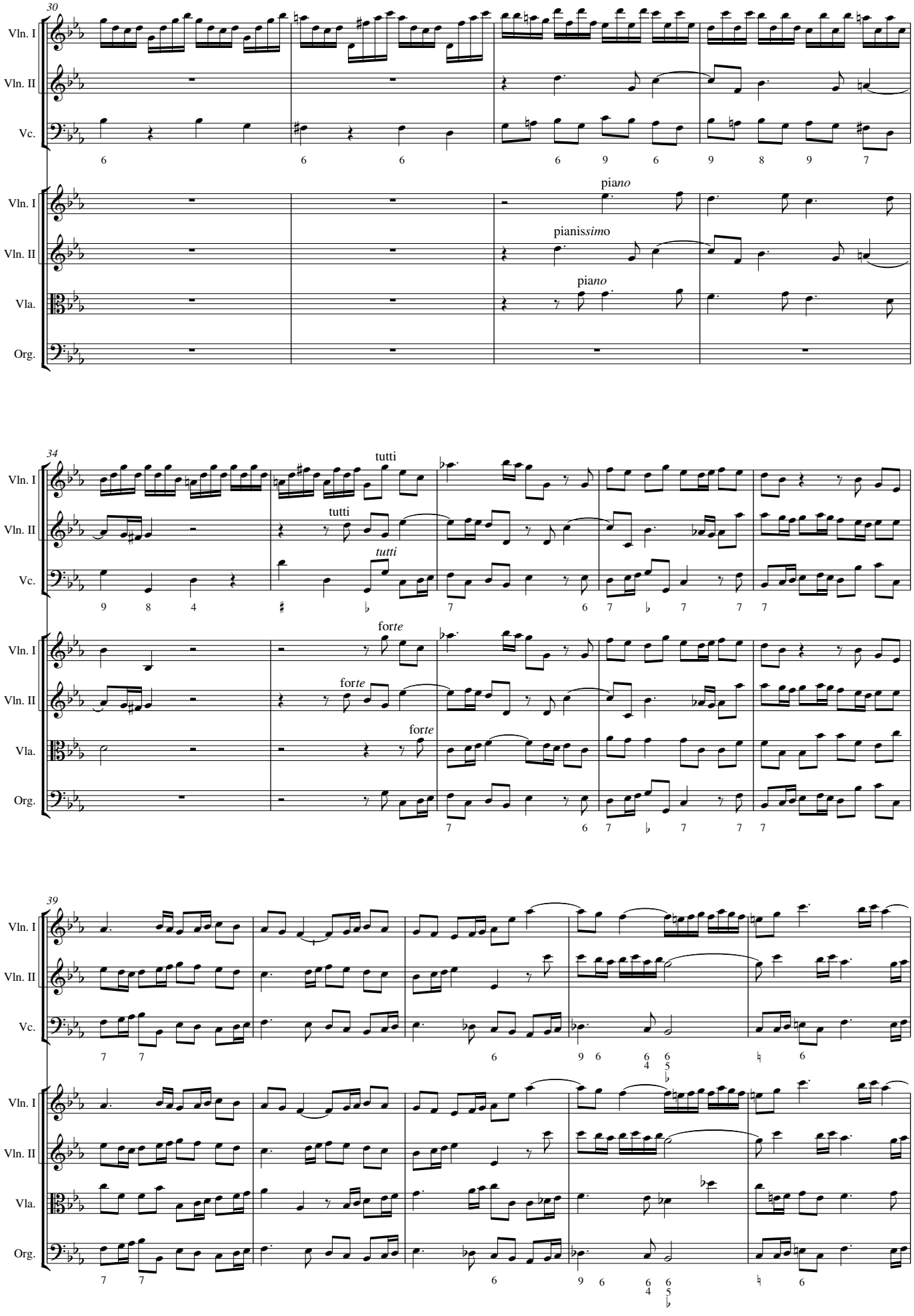

13
Vln. I
Vln. II
Vc.
Vla.
Org.
tutti
soli
solo
tr

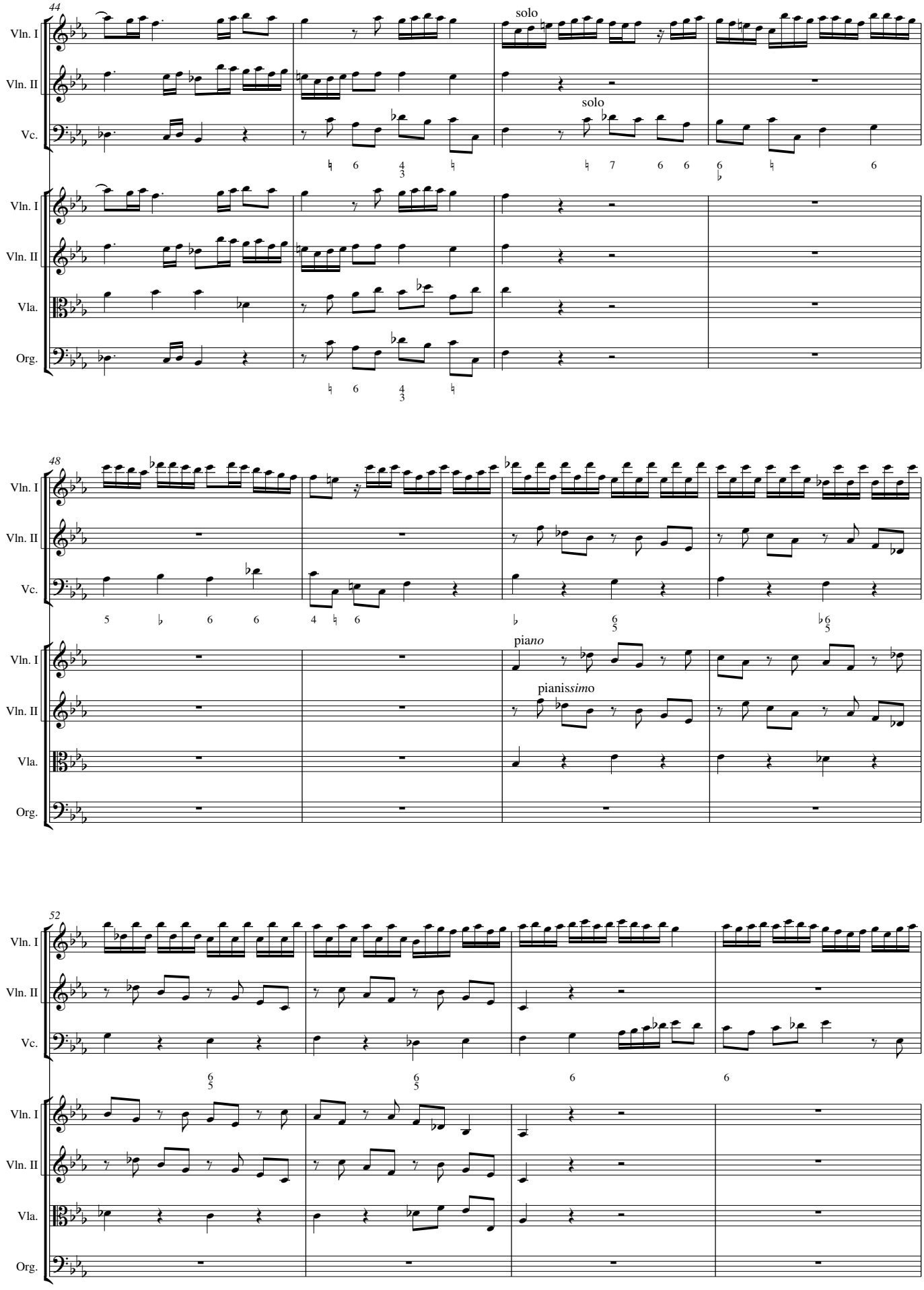

17
Vln. I
Vln. II
Vc.
Vla.
Org.
tutti

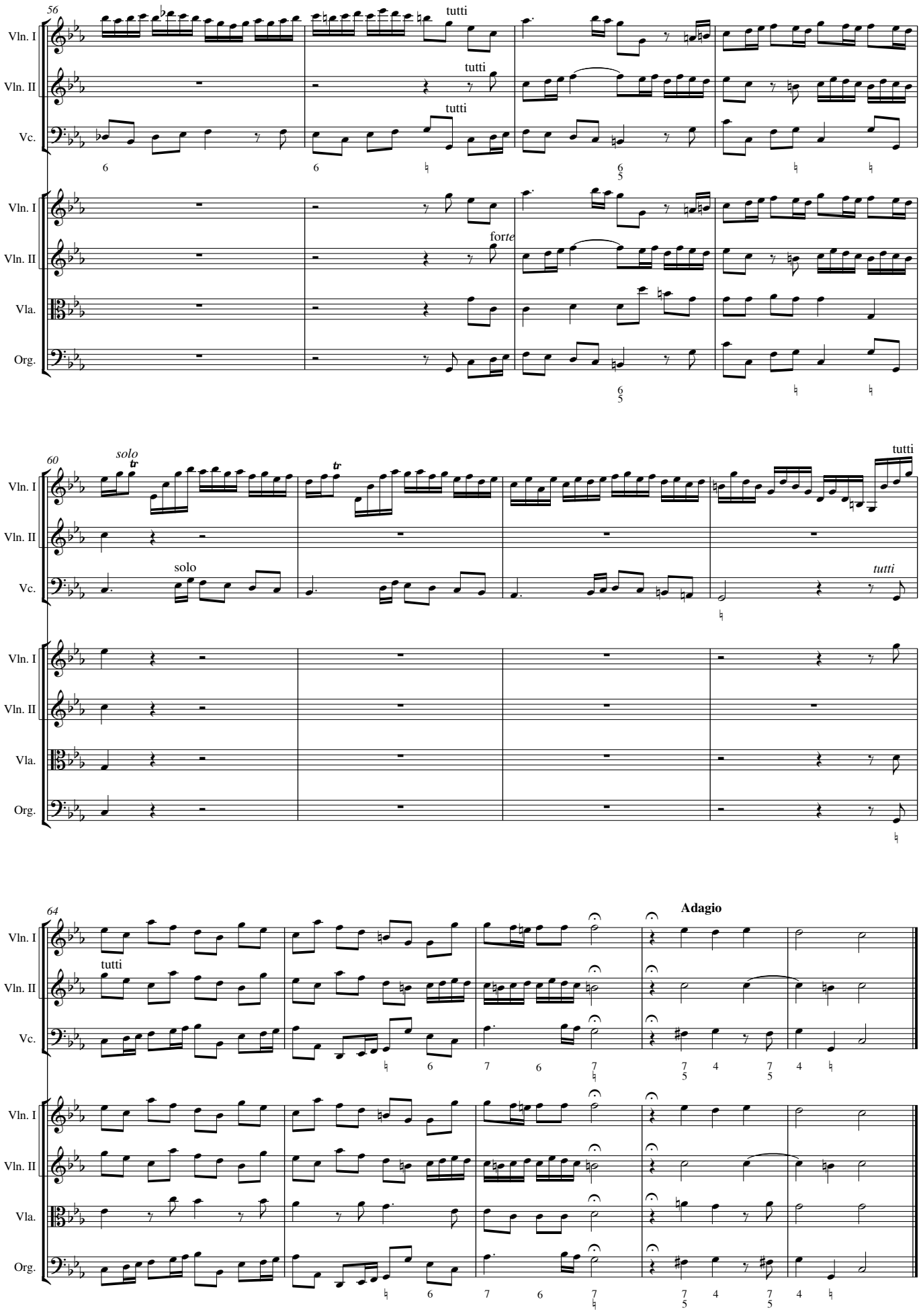

Allegro
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo

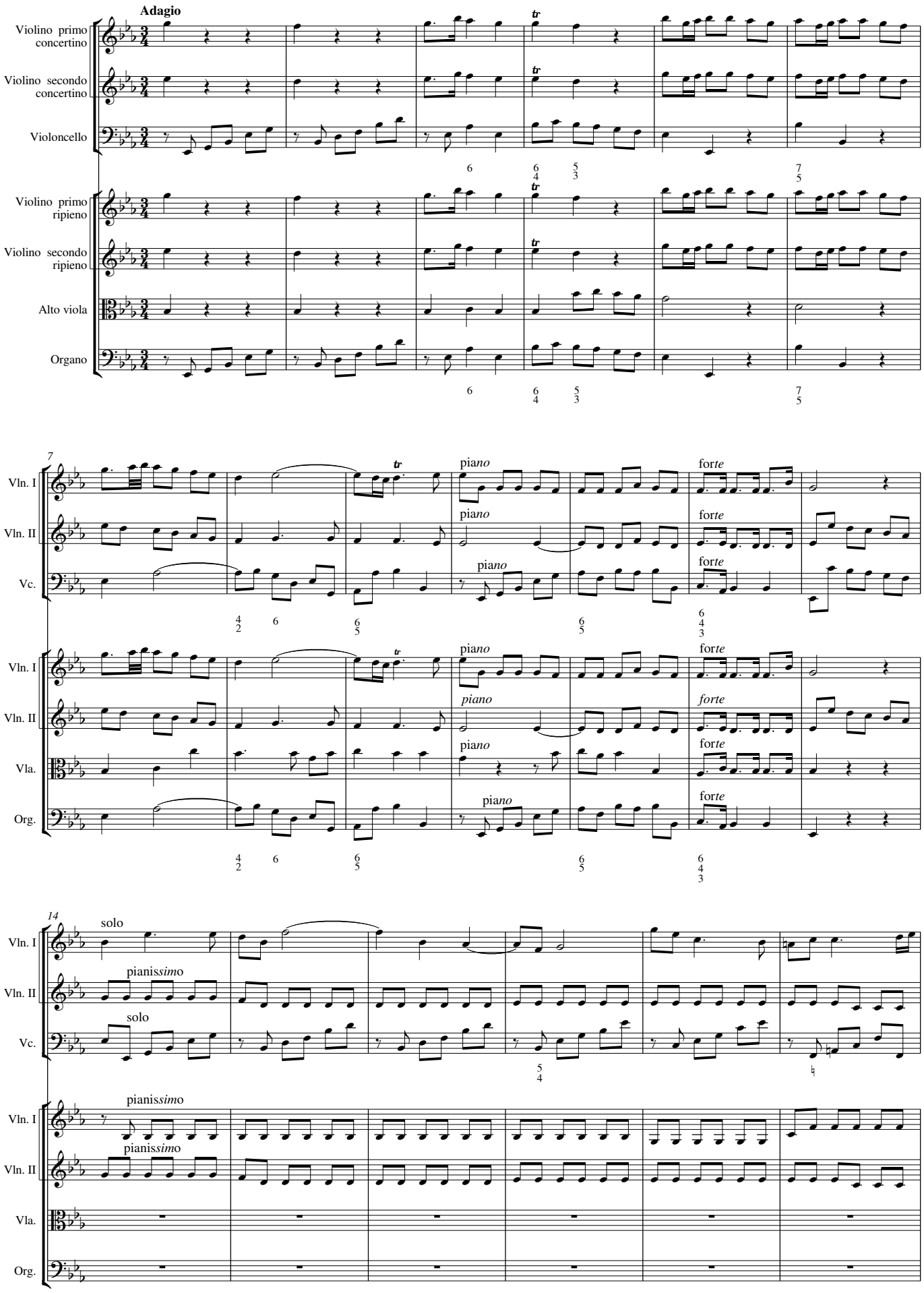

6
Vln. I
Vln. II
Vc.
Vla.
Org.
10
14
solo

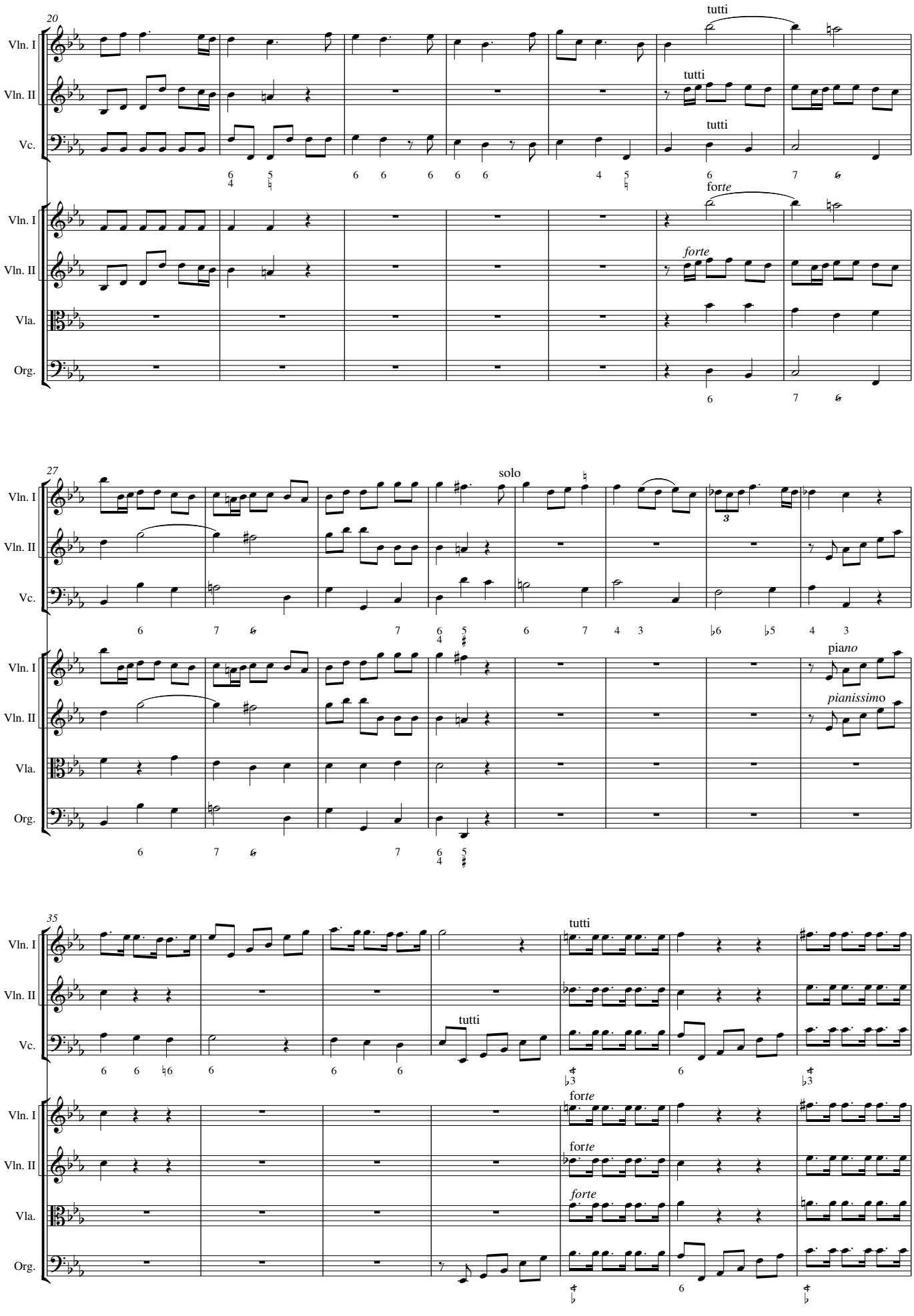

18
Vln. I
Vln. II
Vc.
Vla.
Org.
solo
piano
pianissimo
piano
22
mezzoforte
piano
pianissimo
forte
26

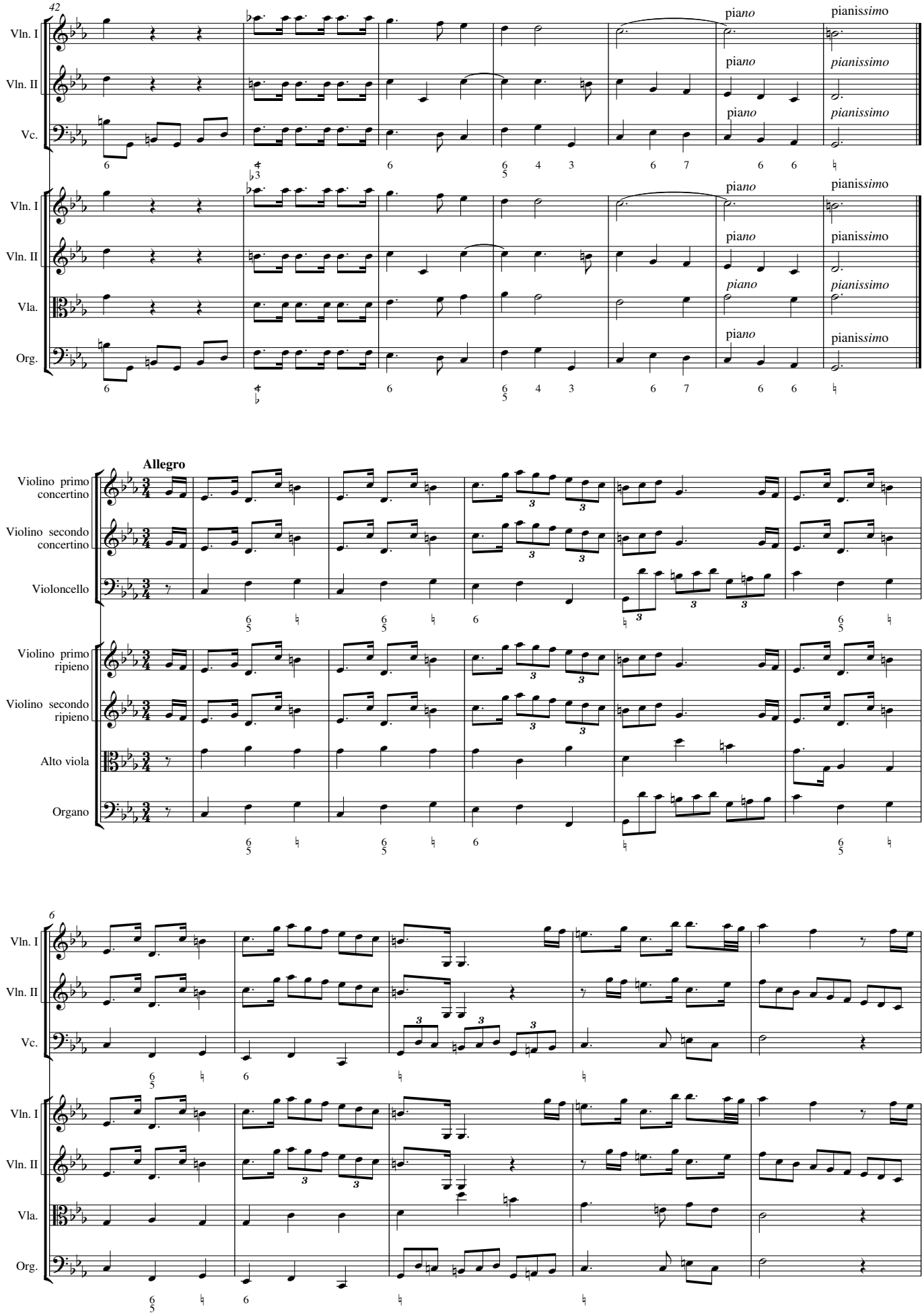

30
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.
piano
pianissimo
piano
34
tutti
tutti
tutti
forte
forte
forte
39

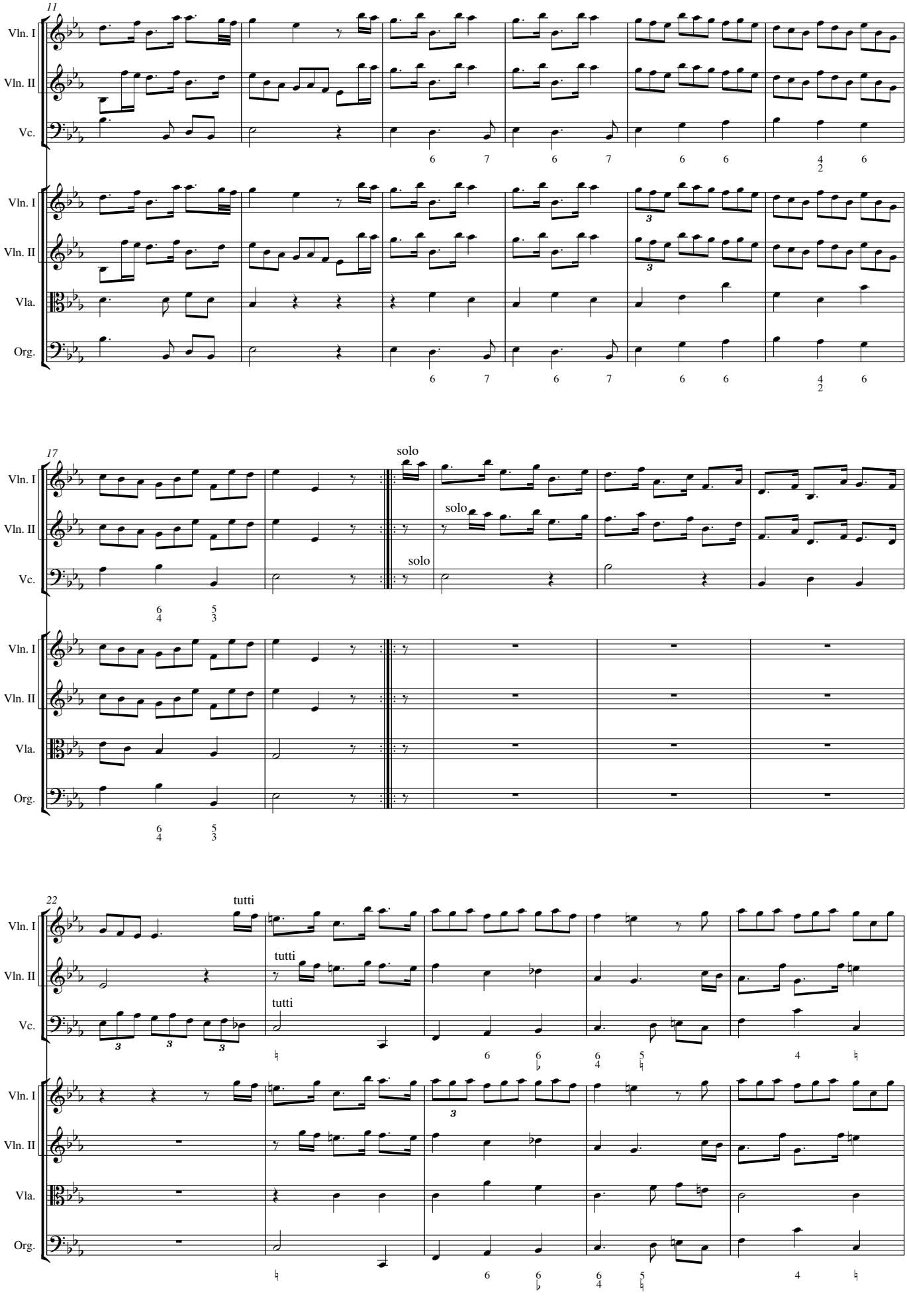

44
Vln. I
Vln. II
Vc.
Vla.
Org.
solo
solo
48
pia*no*
pianiss*imo*

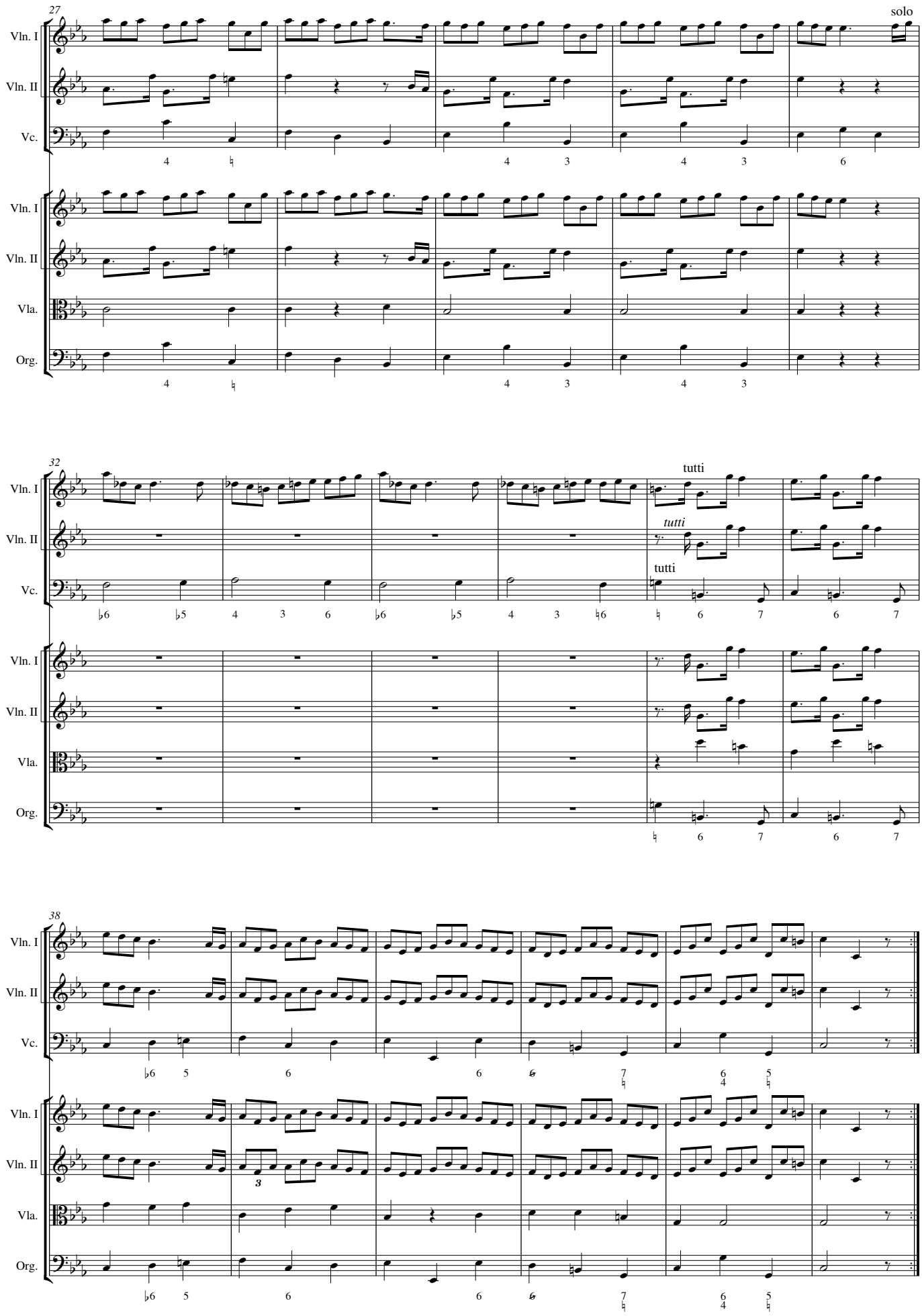

56
Vln. I
Vln. II
Vc.
tutti
tutti
tutti
Vln. I
Vln. II
Vla.
Org.
forte
60
solo
tr
tr
tutti
Vln. I
Vln. II
Vc.
solo
tutti
Vln. I
Vln. II
Vla.
Org.
64
Adagio
Vln. I
Vln. II
Vc.
tutti
Vln. I
Vln. II
Vla.
Org.


Adagio
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
7
Vln. I
Vln. II
Vc.
Vla.
Org.
piano
forte
14
solo
pianissimo

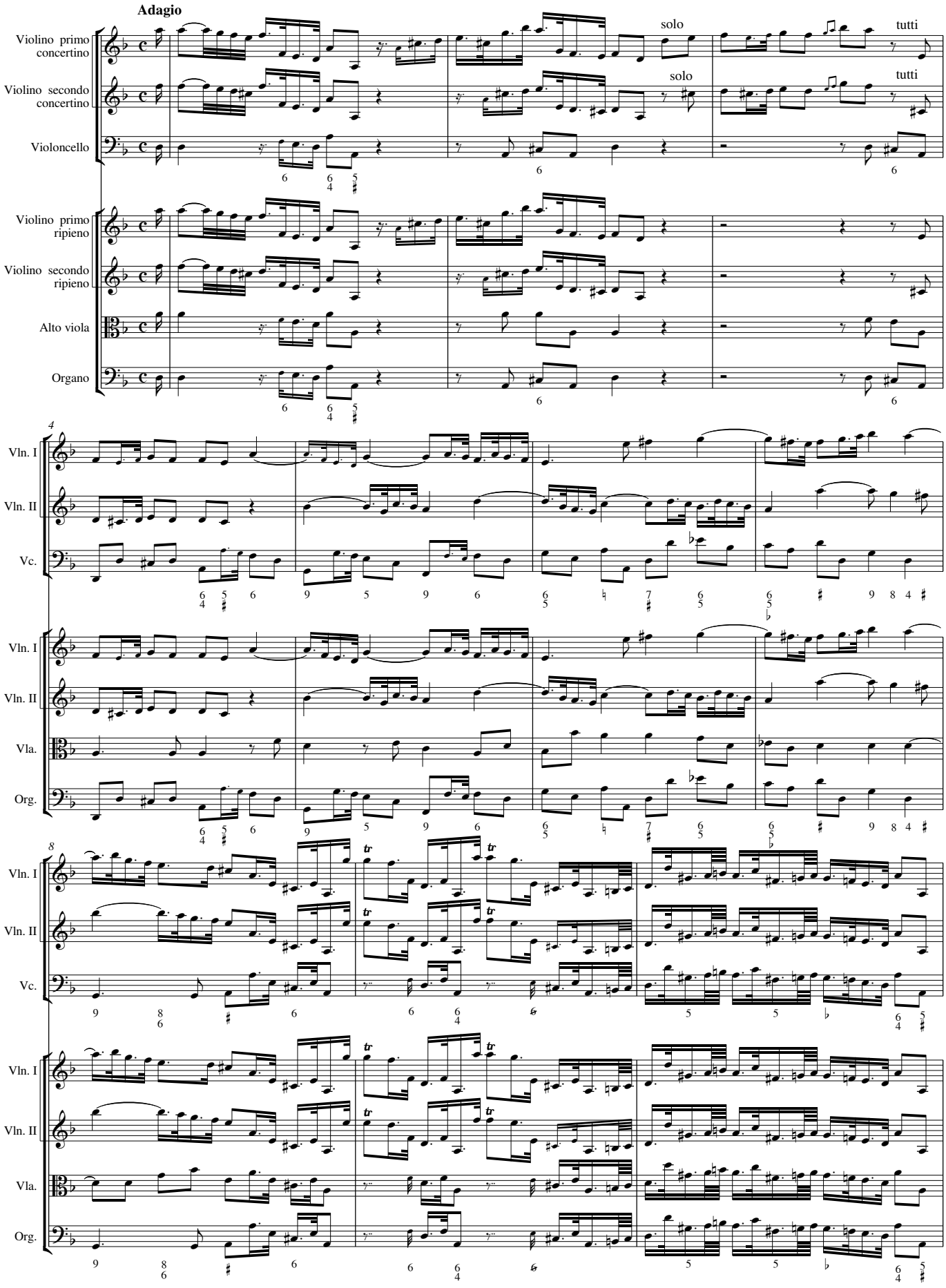

20
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.
tutti
tutti
tutti
forte
forte
27
solo
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.
piano
pianissimo
35
tutti
tutti
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.
forte
forte
forte

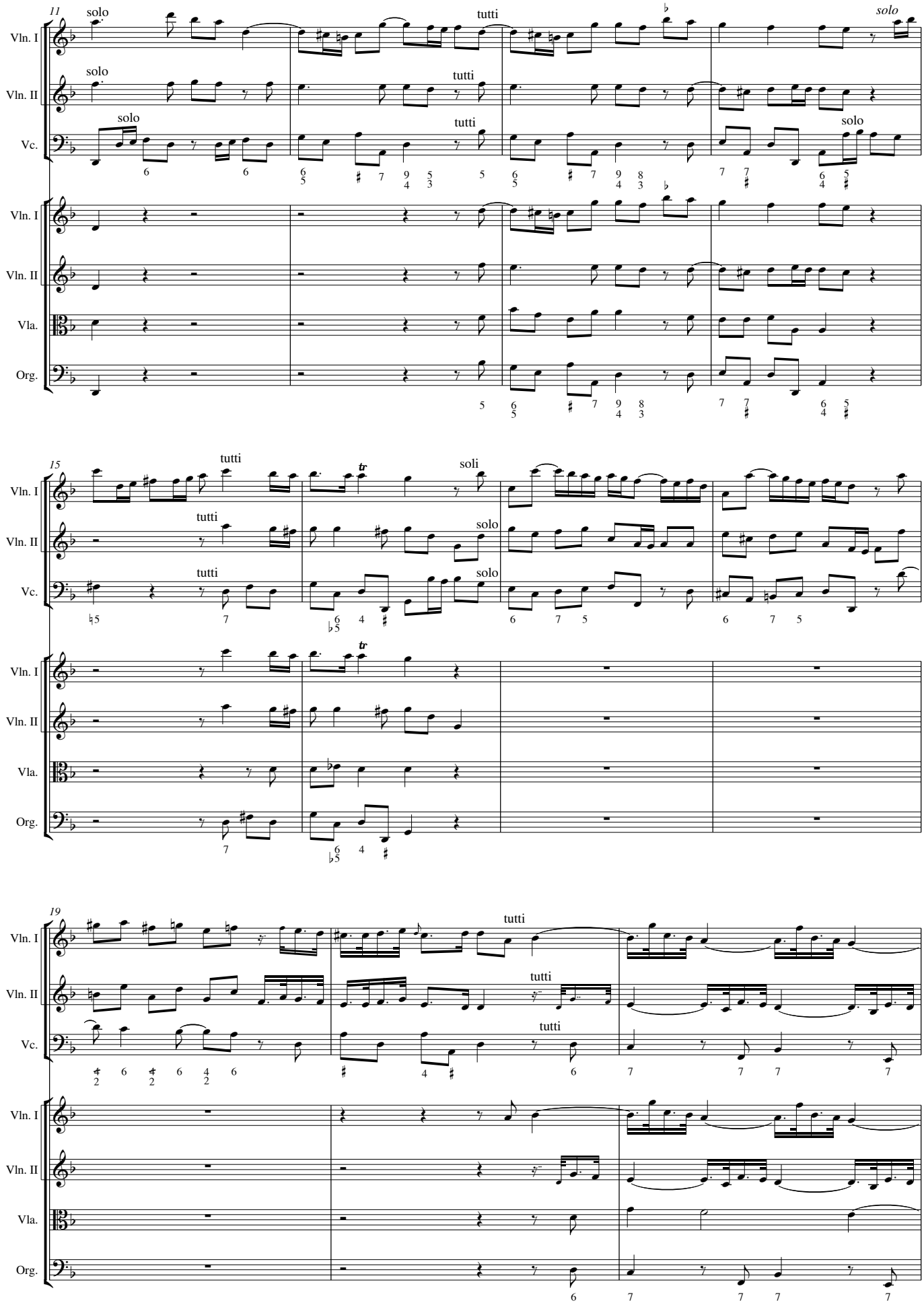

42
Vln. I
Vln. II
Vc.
Vla.
Org.
piano
pianissimo
Allegro
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
6

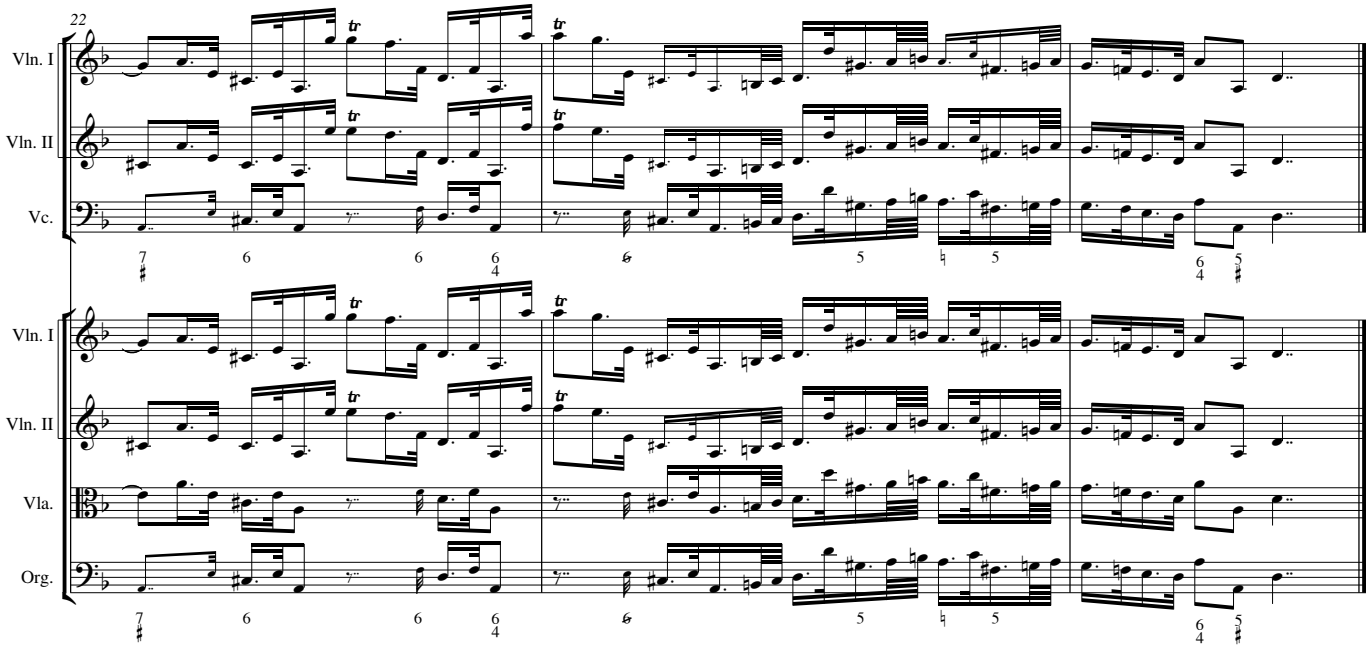

11
Vln. I
Vln. II
Vc.
Vla.
Org.
17
solo
22
tutti

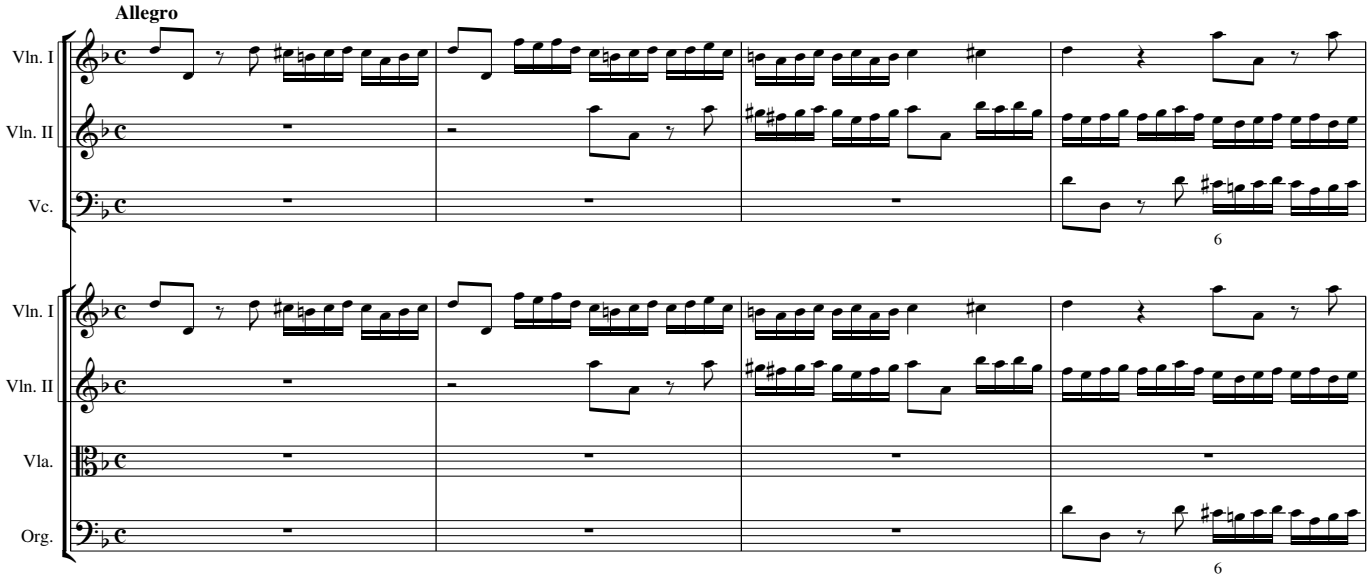

27
solo
Vln. I
Vln. II
Vc.
Vla.
Org.
32
tutti
tutti
tutti
38

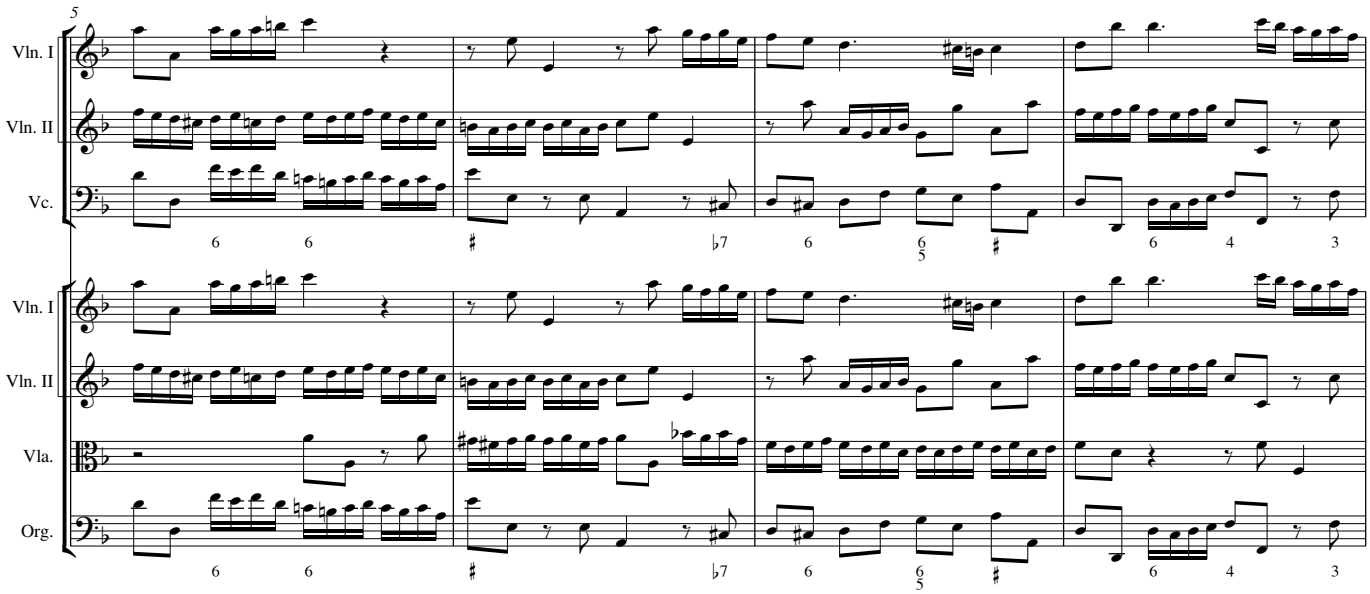
CONCERTO VI

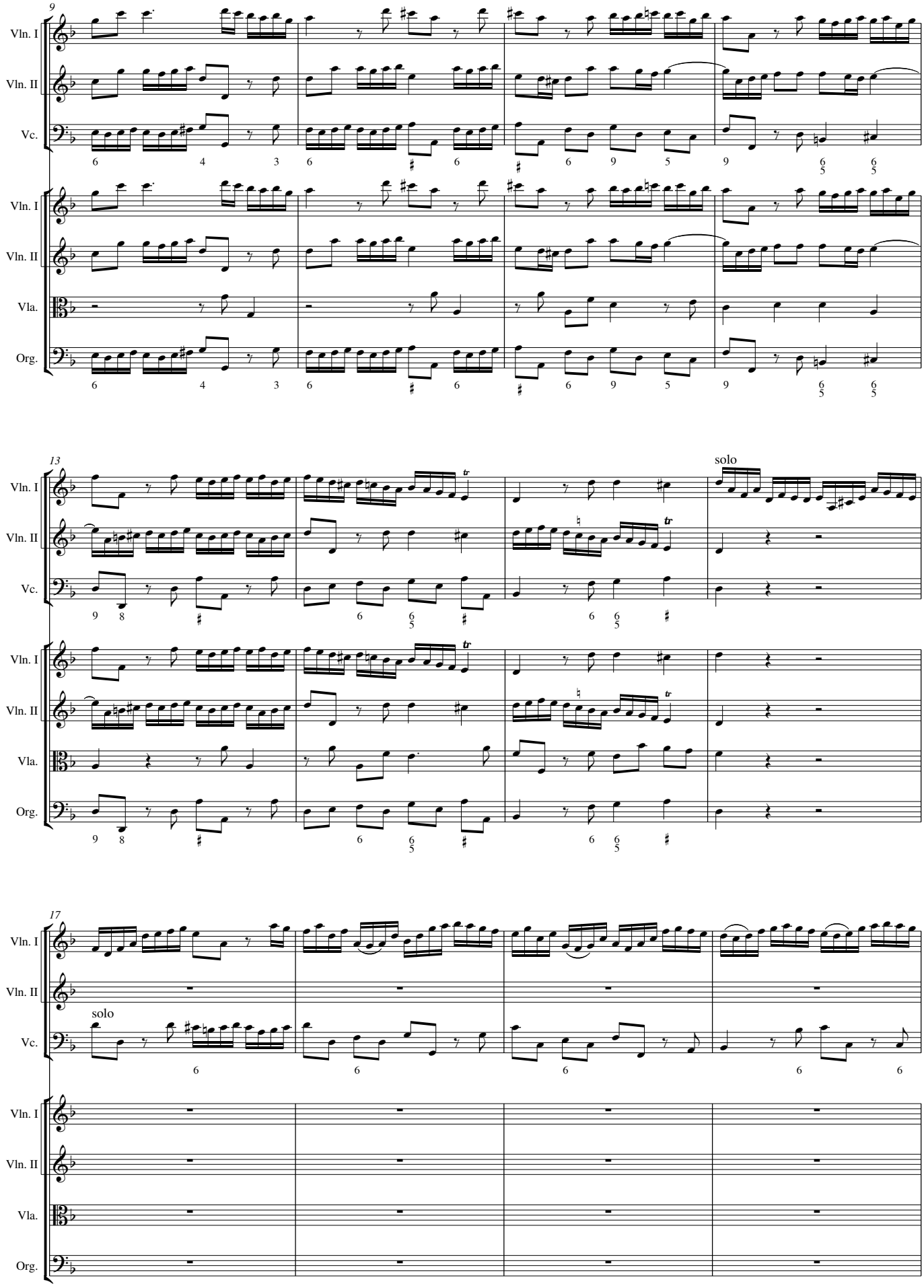

Adagio
Violino primo concertino
Violino secondo concertino
Violoncello
solo
tutti
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo
Vln. I
Vln. II
Vc.
Vla.
Org.

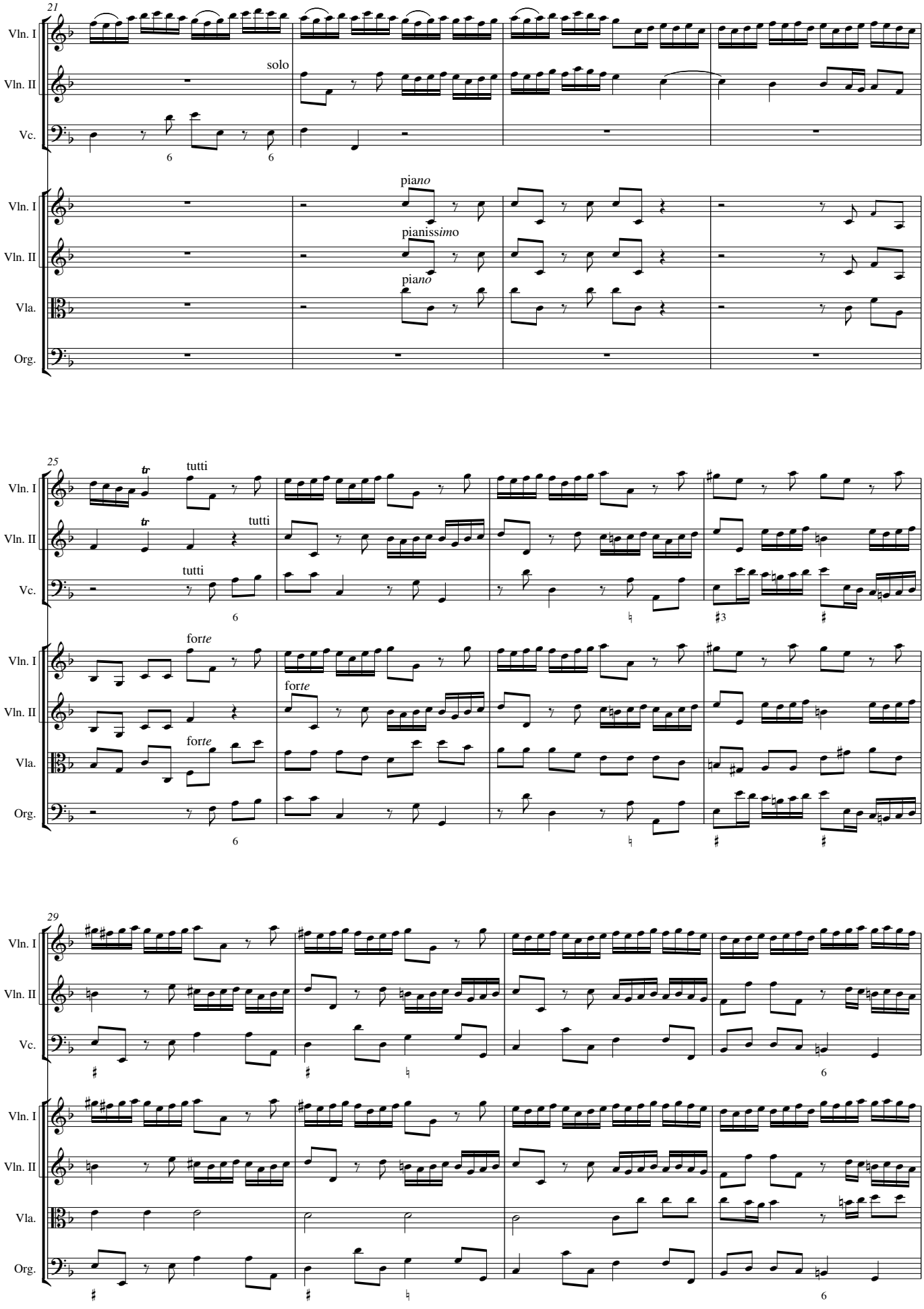

11
solo
tutti
solo
Vln. I
Vln. II
Vc.
Vla.
Org.
15
tutti
soli
19

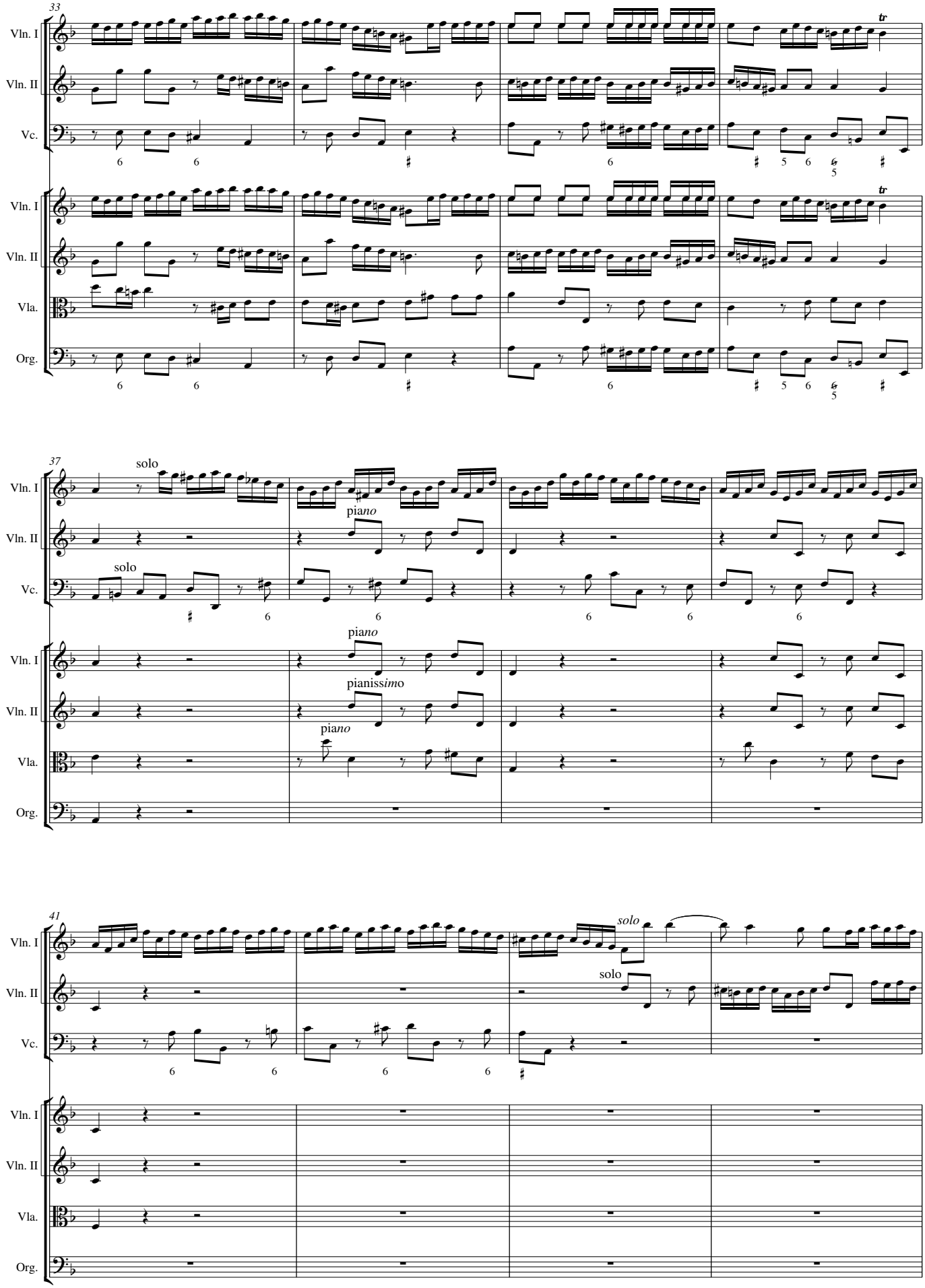

22
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

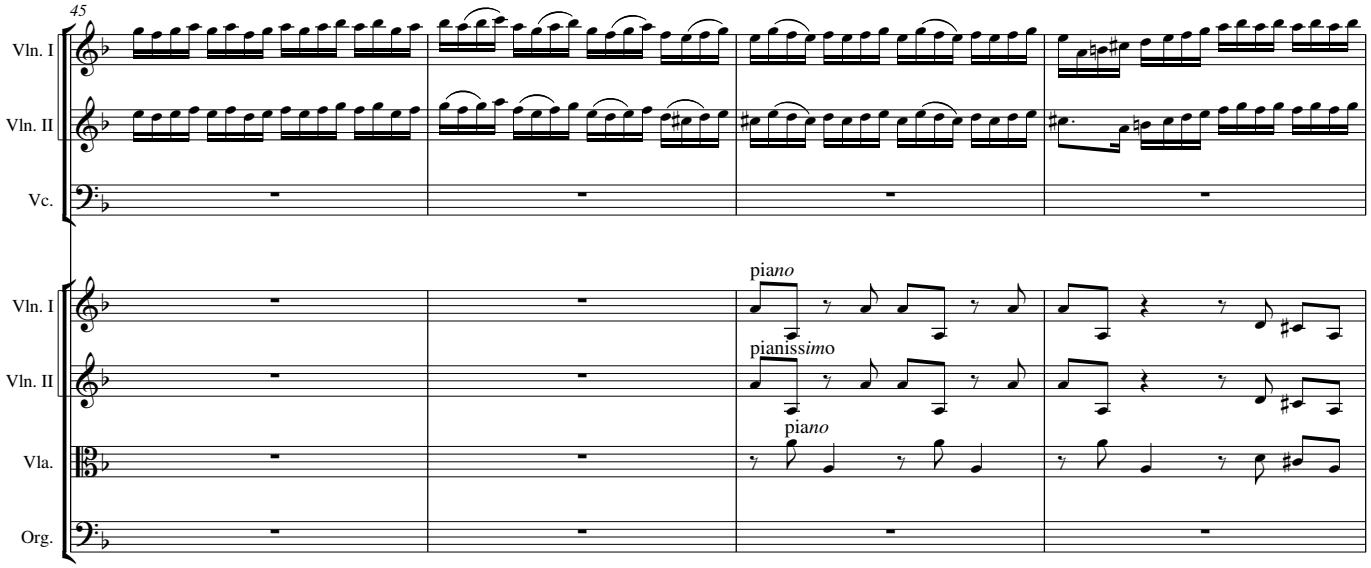

Allegro
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

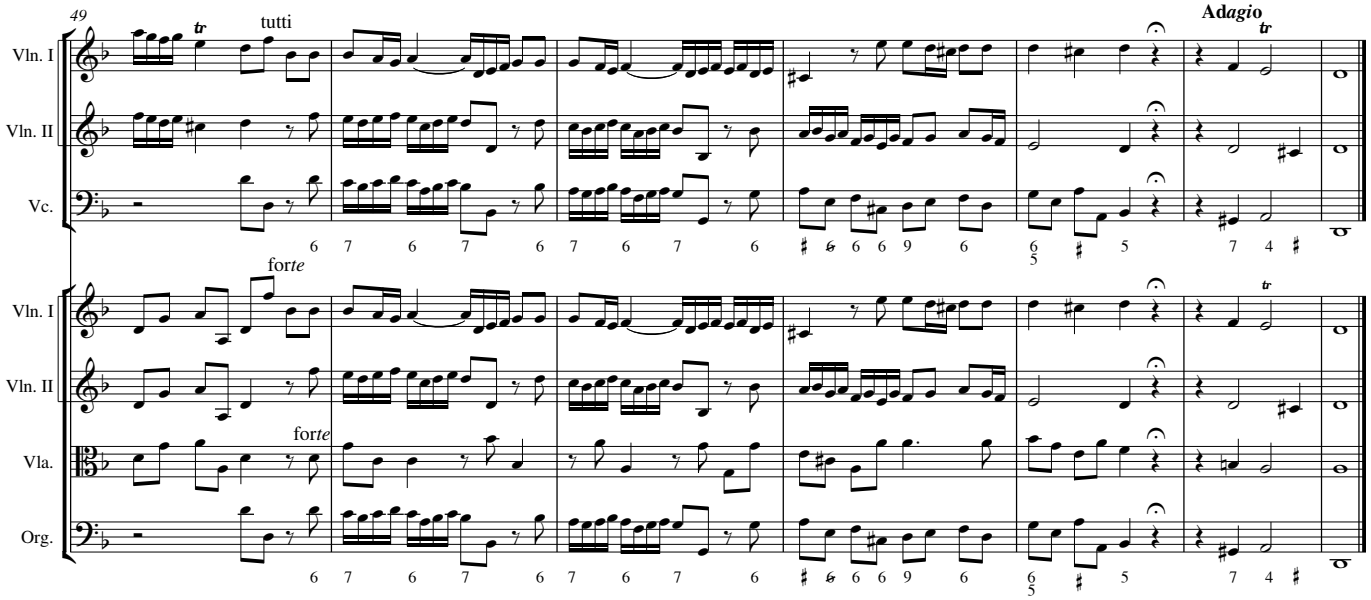

5
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

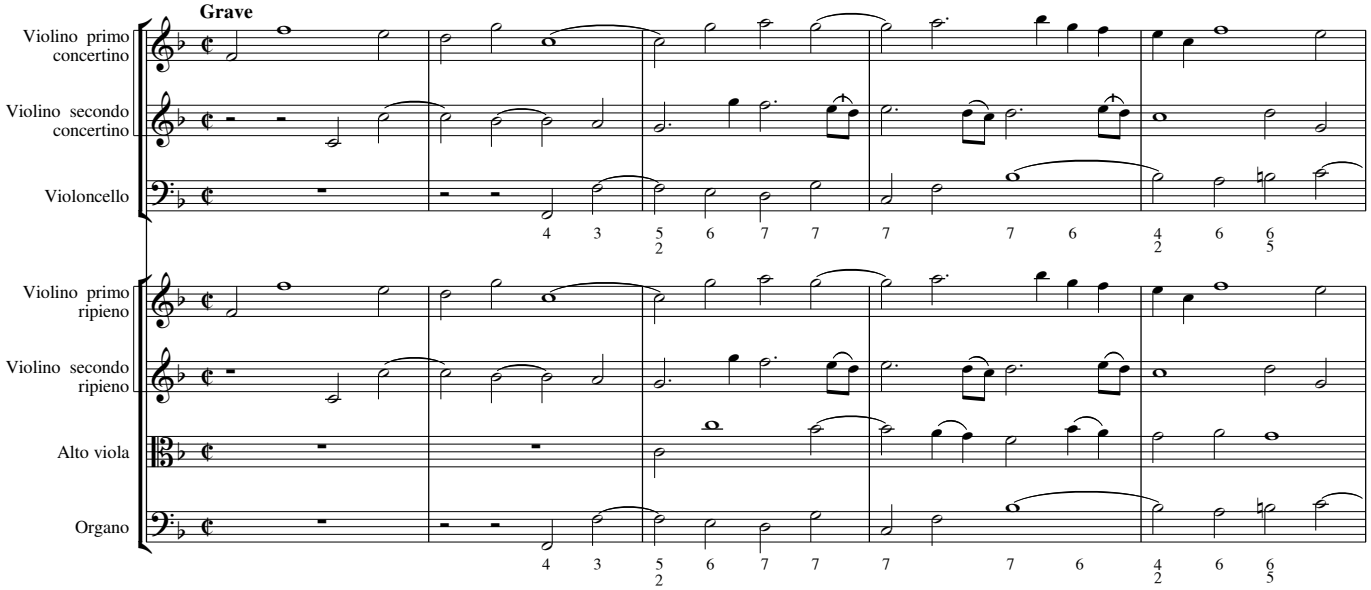

9
Vln. I
Vln. II
Vc.
Vla.
Org.
13
solo
17
solo

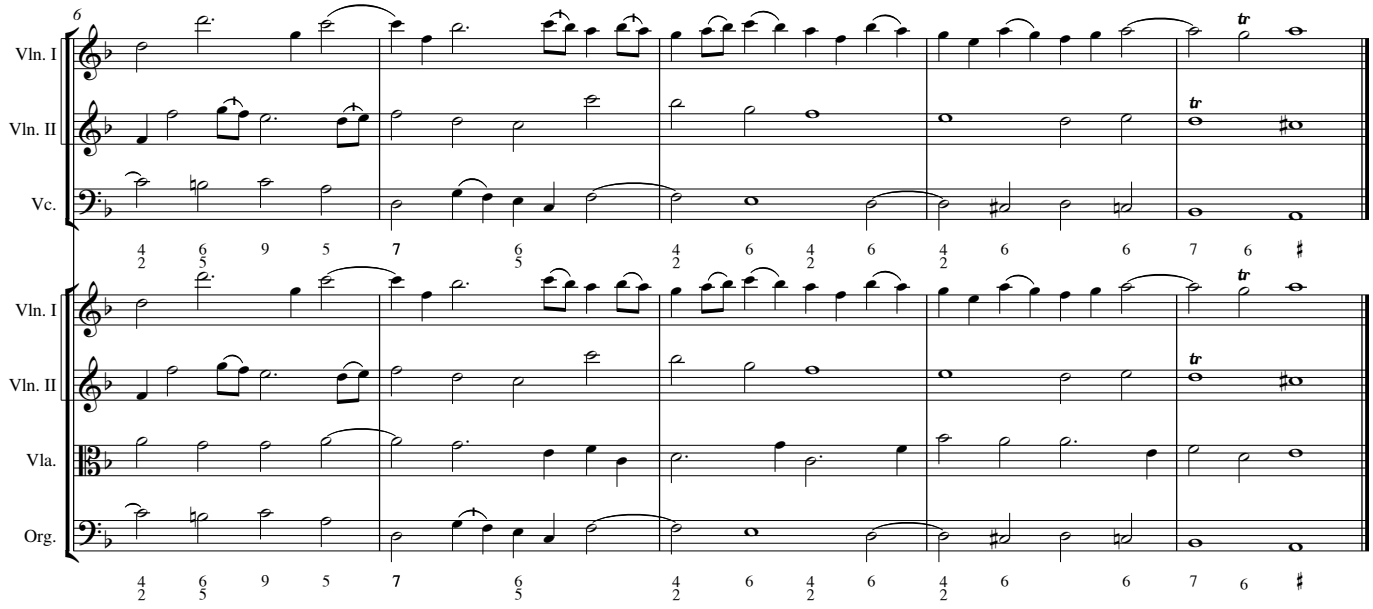

21
Vln. I
Vln. II
Vc.
Vla.
Org.
solo
piano
pianissimo
piano
25
tutti
forte
29

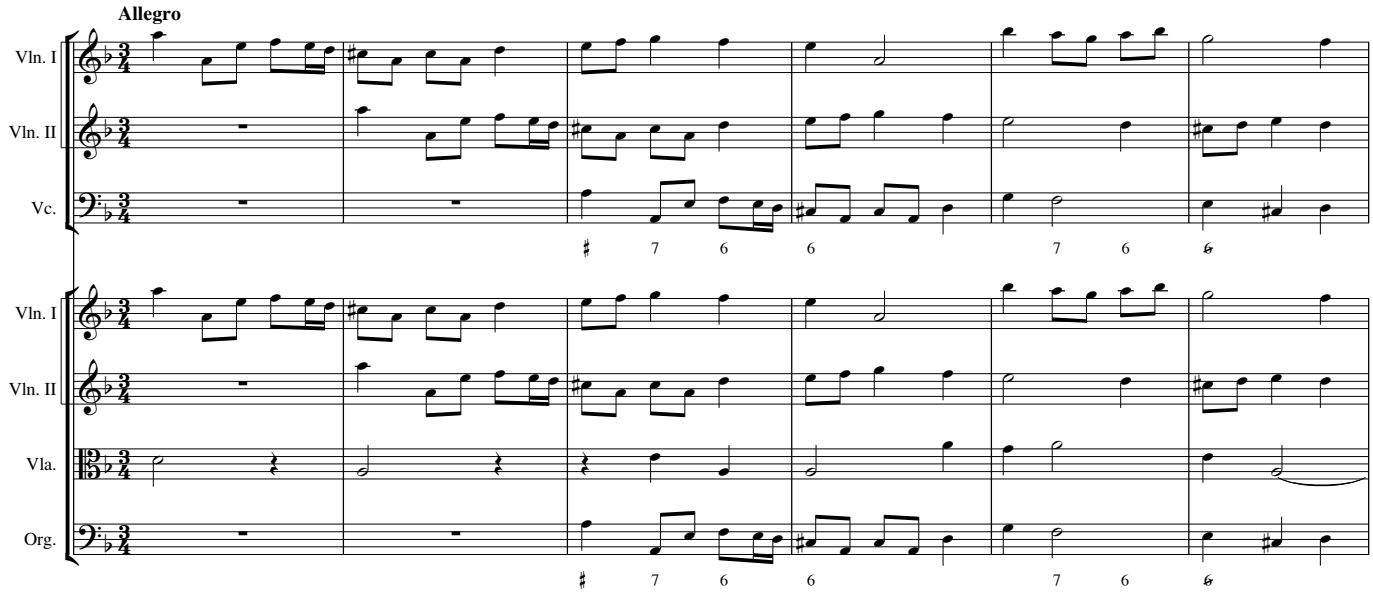

33
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.
37
solo
piano
solo
Vln. I
Vln. II
Vla.
Org.
pianissimo
41
solo
solo
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

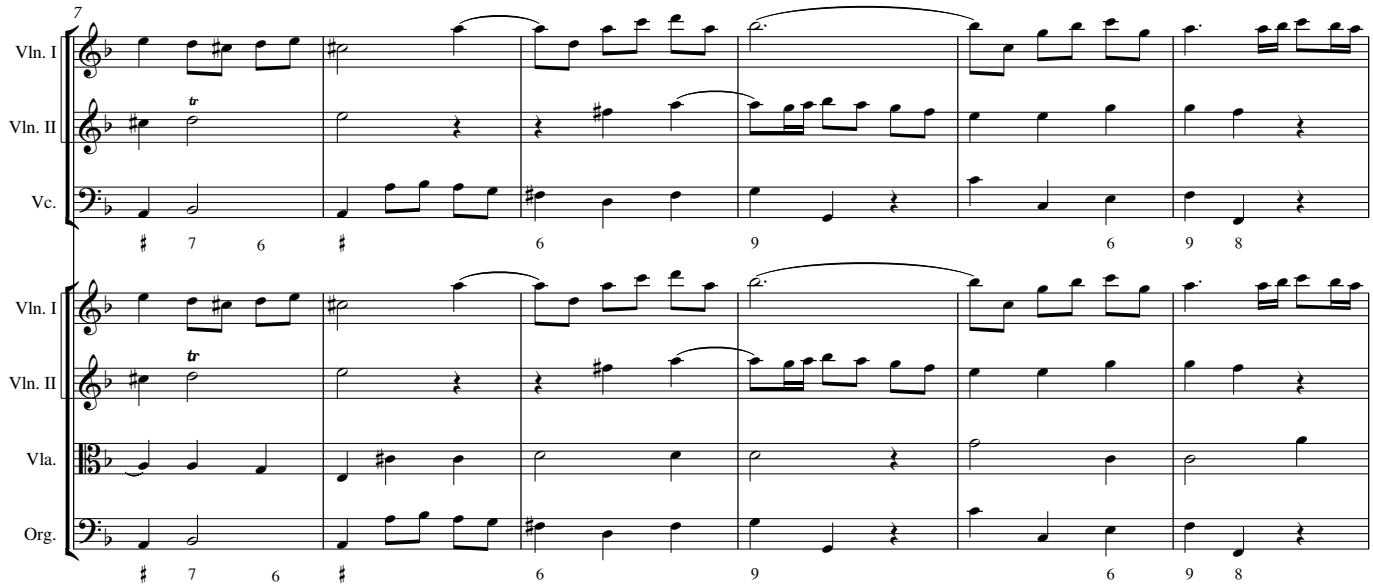

45
Vln. I
Vln. II
Vc.
Vln. I
piano
Vln. II
pianissimo
Vla.
piano
Org.

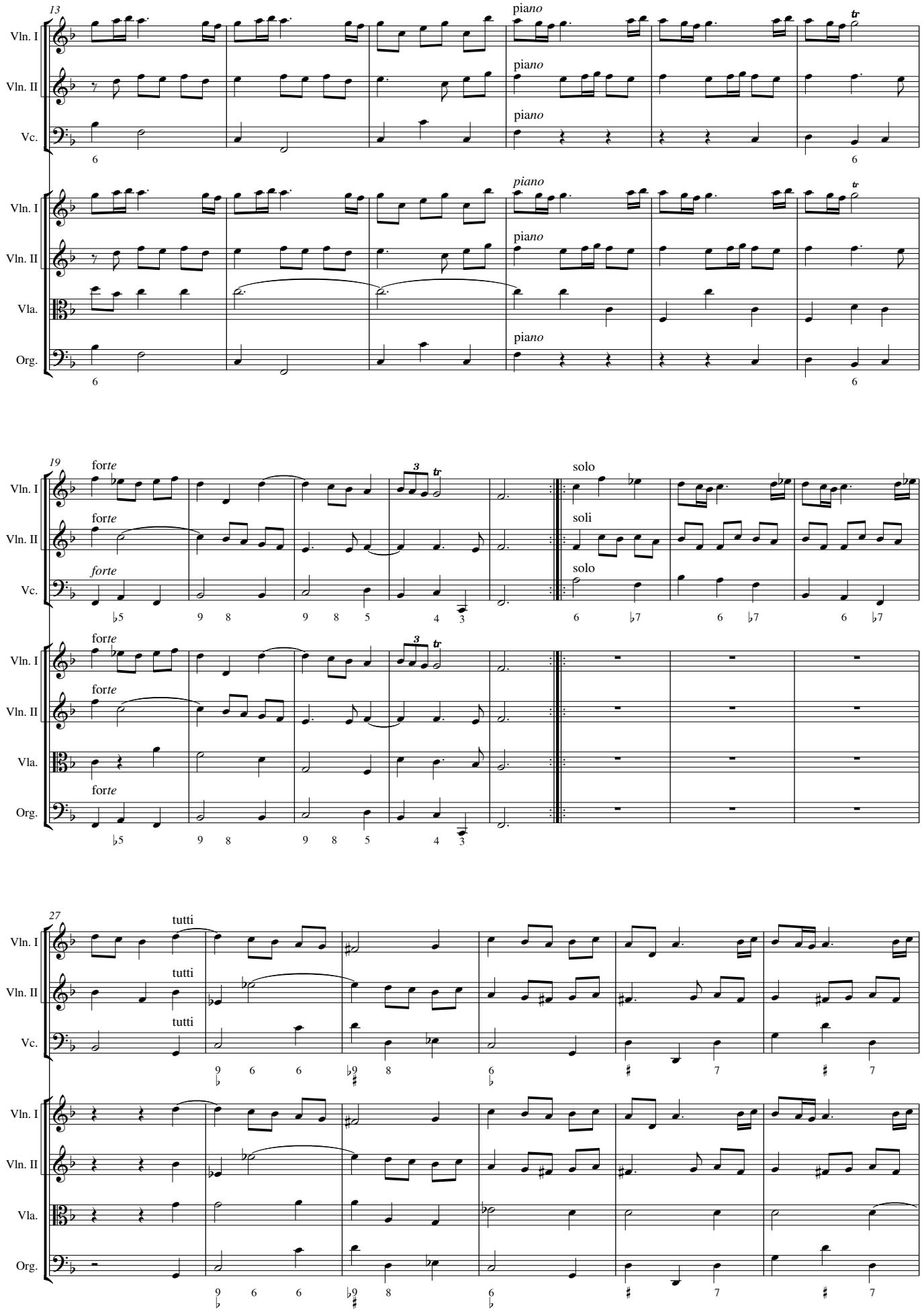

49
tutti
Adagio
Vln. I
Vln. II
Vc.
forte
Vln. I
Vln. II
forte
Vla.
Org.

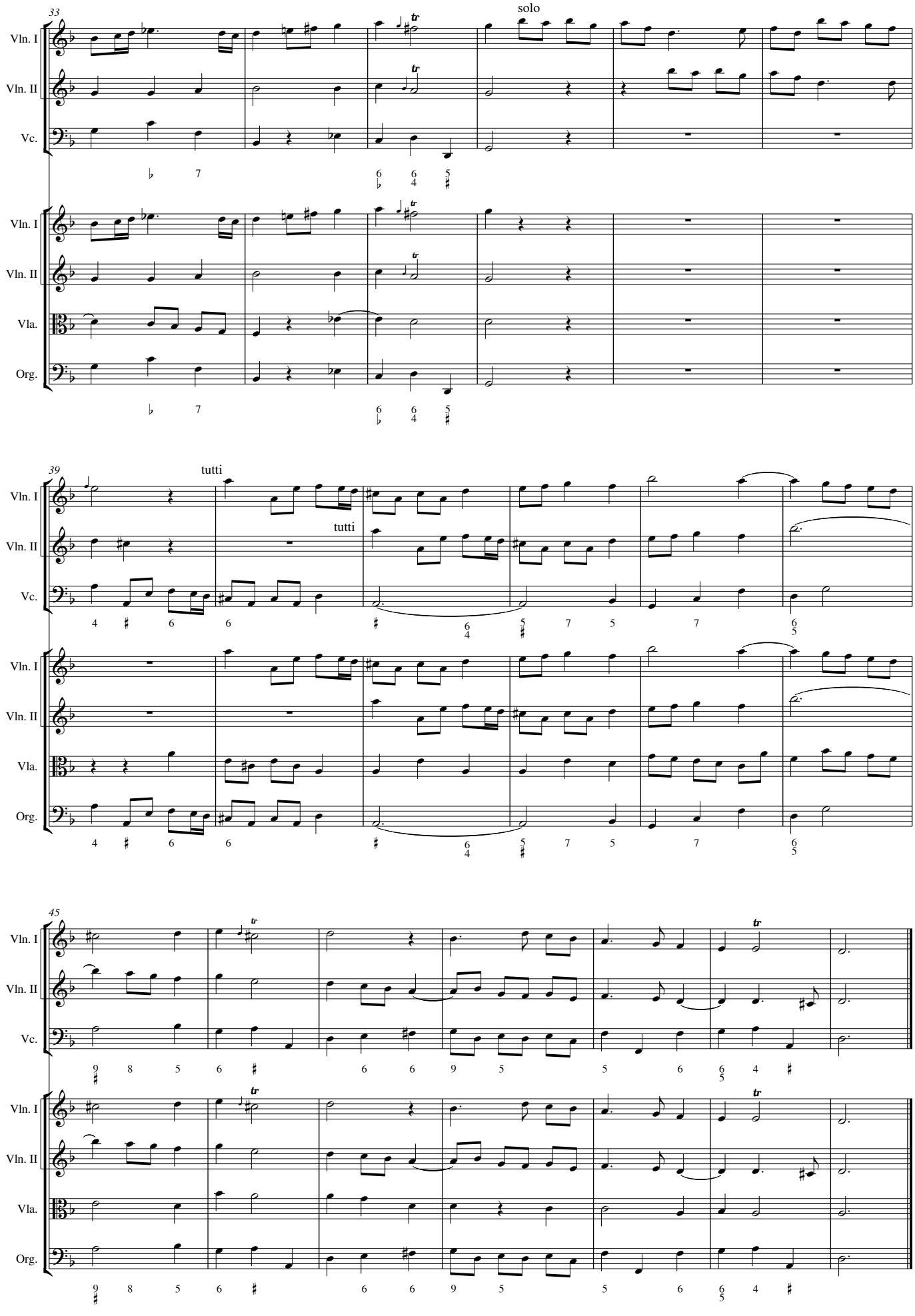

Grave
Violino primo concertino
Violino secondo concertino
Violoncello
Violino primo ripieno
Violino secondo ripieno
Alto viola
Organo


6
Vln. I
Vln. II
Vc.
Vla.
Org.


Allegro
Vln. I
Vln. II
Vc.
Vla.
Org.


7
Vln. I
Vln. II
Vc.
Vla.
Org.


13
Vln. I
Vln. II
Vc.
Vla.
Org.
piano
tr
19
forte
solo
soli
3
27
tutti


33
solo
Vln. I
Vln. II
Vc.
Vla.
Org.
39
tutti
tutti
45

TEXTUAL NOTES

Editorial suggestions and additions are notated in small type in the score. They are all, however, recorded in the commentary below. The names of notes are given in Helmholtz's notation, i.e., the pitch Middle C is represented by *c′* and the two octaves either side are indicated as follows: *C-B*, *c-b*, *c′-b′* and *c″-b″*. Tied notes are counted only if they are the first note in the bar, with a tie from the previous bar.

Movement	Bar	Part	Comment
Concerto I			
1 (p. 1)	4	Vn 1 Rip	4th note no trill
	4	Vn 2 Rip	5th note no trill
	7	Vn 2 Con	5th note no trill
	7	Vn 1 Rip	13th note no trill
	7	Vn 2 Rip	2nd and 3rd notes no tie; 5th note no trill
	11	Vn 2 Con	10th note no trill
	12	Vc	*soli* added in ink
	13	Vc	11th note no *tutti*
	21	Vn 1 Rip	4th note no trill
2 (p. 3)	The tempo designations (or movement descriptors) are as follows. Vn 1 Con: Allegro; Vn 2 Con: Fugga; Vc: Fugga; Vn 2 Rip: Fuga; Va: Fuga; Vn 1 Rip and Org respectively blank.		
		Vn 2 Con	time signature: C
		Vn 2 Rip	time signature: C
	9	Vc	1st note no *tutti*
	19	Vc	1st note no *tutti*
	26	Vn 2 Con	1st note a minim
	44	Vc	4th crotchet beat no figured bass #
	45	Vc	no figured bass 64
	47	Vc	no figured bass #
	63	Vc	the '4' of the 764 figuring added in ink
	66	Vc	no figured bass 6
	89–90	Vn 2 Con	no tie
3 (p. 7)	11	Vn 2 Con	5th note no appoggiatura
	16–17	Vn 2 Con	no tie across the bar line
	18	Vn 1 Con	*tutti* added in ink
	20	Vc	rhythm of crotchet/dotted crotchet/quaver has been changed to correspond with that which appears in Org (and also in bar 3, Vn 2 Con and Vn 2 Rip)
	24	Vn 1 Rip	2nd note no slur with the appoggiatura and no *tr*

4 (p. 8) This movement has a mixture of binary and ternary rhythms which should, in accordance with Baroque performance practice, be performed in that of the latter.

3	Vn 1 Rip	8th–9th notes added in ink
7	Vc	figured bass 6 wanting
9	Vc	figured bass 6 wanting
24	Org	1st note no # in the figuring
27	Vn 2 Con	4th note quaver appoggiatura
27	Vn 1 Rip	2nd note no trill
35	Vc	3rd note no figured bass 7
63	Vn 2 Rip	1st–2nd notes rhythm dotted quaver–semiquaver
75	Vn 1 Con	2nd–3rd notes rhythm dotted quaver–semiquaver; no tuplet marking under the 5th note
76	Vn 2 Con	2nd note no trill
76	Vn 2 Rip	2nd note no trill

Concerto II

1 (p. 12) Upbeat quaver rest only in all parts except the Vn 1 Con and Vn 1 Rip

7	Vn 1 Rip	1st note no staccato sign
9	Vn 2 Rip	4th and 5th notes no tie
10		3rd note dotted crotchet followed by a quaver rest: Vn 2 Con, Vc, Vn 2 Rip, Org
10	Vn 1 Con	10th note dotted quaver
10	Vn 1 Rip	10th note dotted quaver
10	Vn 2 Rip	2nd note no #
10	Va	5th note dotted crotchet followed by a quaver rest
14	Vc	3rd note crotchet followed by a quaver rest
14	Vn 1 Rip	9th note is *d´*
29	Vn 2 Con	the ‘pia*no*’ direction is misplaced in b. 30
35	Vn 1 Rip	5th note no tie
37	Vn 2 Con	2nd and 3rd notes mistakenly notated as quavers
41	Vn 1 Con	1st–3rd notes staccato signs added in ink
41	Vn 2 Con	1st–3rd notes staccato signs added in ink
41	Vn 2 Rip	1st–3rd notes no staccato signs
42	all	3rd note is a dotted crotchet in all parts except Vc, which has a minim
42	Vn 1 Rip	2nd–3rd notes have staccato signs

2 (p. 14)

7	Vn 1 Con	rhythm of the second beat in the bar: dotted quaver, semiquaver, quaver, with notes: *g´´ a´´ f´´*
7	Vn 1 Rip	4th note added in ink, probably replacing an erased crotchet *a´´*
8	Vc	2nd–4th notes rhythm crotchet, quaver, dotted crotchet
8	Org	2nd–4th notes rhythm crotchet, quaver, dotted crotchet
13	Vn 1 Con	5th note a dotted crotchet
13	Vn 2 Con	4th note a dotted minim

	13	Vc	1st note the *piano* added in ink; 2nd note is a minim, with no *pianissimo* marking
	13	Vn 1 Rip	5th note a dotted crotchet
	13	Vn 2 Rip	4th note a dotted minim
	13	Va	2nd note a dotted minim, with no *pianissimo* marking
	13	Org	the *pianissimo* marking is placed under the first note in the bar; there is no *piano* marking. 2nd note a dotted minim
3 (p. 15)		all	the tempo marking in all parts is simply 'Ma non troppo'; the editorial suggestion of *Vivace* is adopted from the minuet in the fourth of Hebden's *Six solos for a German flute*, which is marked *Vivace ma non troppo*
	4	Vn 1 Rip	1st note no slur from the appoggiatura
	9	Vn 1 Rip	1st and 2nd notes no slur
	15	Vn 1 Con	1st–3rd notes no slur; 4th note no appoggiatura and slur
	15	Vn 1 Rip	4th note no trill
	20		1st note no trill in Vn 1–2 Con and Vn 2 Rip; this is present in Vn 1 Rip only
	23	Vn 1 Rip	2nd–5th notes paired quavers
	24		1st note no appoggiatura in Vn 1–2 Con and Vn 2 Rip; this is present in Vn 1 Rip only
	29	Vn 1 Rip	1st note the '*forte*' added in ink
	35	Vn 1 Rip	2nd–5th notes paired quavers
	36	Vn 1 Con	1st note no slur from the appoggiatura
	40		1st note no appoggiatura in Vn 1–2 Con and Vn 2 Rip; this is present in Vn 1 Rip only
	42		1st note no appoggiatura in Vn 1–2 Con and Vn 2 Rip; this is present in Vn 1 Rip only
	47	Vn 1 Con	no tuplet marking under the 2nd note; 4th note crotchet appoggiatura
	47	Vn 1 Rip	4th note no appoggiatura

Concerto III

1 (p. 18)	23	Vc	3rd note figuring, the '# 6' of the 64 has been crossed in ink
	36	Vn 1 Rip	no direction *pianissimo*
	40	Vc	3rd note figuring, the '6' has been crossed in ink
	41	Vn 1 Con	13th note C natural
	59	Vn 2 Con	no direction *tutti*
2 (p. 22)	Certain of the rhythms in this movement should be performed in accordance with the conventions of 'notes inégales'.		
	4	Vn 1 Rip	1st note no trill
	8	Vn 1 Rip	1st note crotchet appoggiatura
	9	Vn 2 Rip	1st and 2nd notes no tie
	12	Vn 1 Rip	note duration of a dotted minim

42	Vn 2 Con	no direction *tutti*
47	Va	no direction *piano*
47	Vc	no direction *piano*
47	Org	the direction '*piano*' appears in bar 48
48	Org	the direction '*pianissimo*' appears in bar 49

3 (p. 25) The movement descriptors (and tempo designations) for all parts are 'Gigga / Allegro', with the exception of Vn 1 Rip which has 'Allegro' and Vn 2 Rip which has 'Gigga' only.

9–10	Vn 1 Con	no tie across the bar line
11–12	Vn 1 Con	no tie across the bar line
12	Vn 2 Rip	first and 2nd notes no slur
14	Vn 2 Rip	no slur
46	Va	no '*pianissimo*'
54	Va	no '*forte*'
54	Org	no '*forte*'
76	Org	no '*forte*'
95	Vc	2nd note, no figured bass '6'
96	Vn 2 Rip	the instruction 'solo' in addition to 'pianis*simo*'
96	Va	no '*pianissimo*'
115	Vn 1 Rip	no '*forte*'
115	Va	no '*forte*'
115	Org	no 'forte'
116	Vn 1 Rip	1st note crotchet
118	Vn 1 Rip	1st note crotchet
129	Vn 1 Rip	4th note no dot

Concerto IV

1 (p. 31)	1	Vn 1 Rip	1st and 2nd notes, rhythm of two quavers altered in ink to dotted quaver and semiquaver
	12	Vn 1 Rip	2nd note no tr
	13	Org	1st note wanting the '6' figuring
	14	Org	3rd note no '5' in the figuring
	18	Vn 1 Con	3rd–5th notes no slur (added on analogy with b. 2)
	18	Vn 1 Rip	3rd–5th notes no slur (added on analogy with b. 2)
2 (p. 32)	0	Vn 1 Rip	no slur
	15	Vn 1 Rip	4th note no *tr*
	23	Vn 1 Con	5th quaver *e´* flat; there is also a crotchet *g*
	24	Vn 2 Con	has, in addition to the indication 'solo', the word '*forte*'
	24	Va	2nd–4th notes no slur; no direction *solo*
	25	Vc	2nd–4th notes no slur
	26	Va	2nd–4th notes no slur

	27	Vc	2nd–4th notes no slur
	28	Va	2nd–4th notes no slur
	32	Vn 1 Con	5th note *e´* flat; 9th note *e´´* flat
	33	Vn 1 Con	2nd–4th and 6th–8th notes should perhaps be *a′ g′ a′* matching the pattern of the previous three bars
	42	Vn 2 Con	has, in addition to the indication 'tutti', the word 'for*te*'
	42	Vn 2 Rip	1st–3rd notes no slur
	43	Va	no direction *tutti*
	42	Vc	4th note figuring, the flat has been changed in ink to a natural
	48	Vn 1 Con	3rd note no trill
	53	Vn 1 Con	2nd note *solo* added in ink
	56	Vn 1 Con	3rd note no trill
	60	Vn 1 Con	8th note *a´´*
	66	Vn 1 Con	9th–11th notes no slur
	66	Vn 2 Con	1st–3rd notes no slur
	66	Vn 1 Rip	1st–3rd notes no slur
	66	Vn 2 Rip	1st–3rd notes no slur
	74	Vn 1 Con	*solo* added in ink
	74	Vn 2 Con	has, in addition to the indication 'solo', 'pia*no*'
	78	Vn 1 Con	no tuplet marking against the 7th note
	88	Vn 2 Con	2nd note has 'for*te*' in ink
	90	Vn 1 Con	1st note no staccato mark; 2nd–3rd and 4th–5th notes no slurs
	92	Vn 1 Con	rhythm: quaver, quaver, dotted crotchet, semiquaver, semiquaver; 4th–6th notes no slur
	92	Vn 2 Con	has, in addition to the indication 'tutti', 'for*te*'
	92	Vn 1 Rip	1st–3rd notes no slur
	92	Vn 2 Rip	1st–3rd notes no slur
	94	Vn 1 Rip	1st–3rd notes no slur
	105	Vn 1 Con	*solo* added in ink
	114	Vn 1 Con	*tutti* added in ink
	115	Vn 2 Con	quaver appoggiatura
	116	Vn 1 Con	2nd note crotchet followed by a quaver rest
	117	Vn 1 Con	4th note no trill
	118		all parts, with the exception of Vn 1 Con, have a dotted minim
3 (p. 39)	3	Vc	1st note figuring, a cross to the '4' added in ink
4 (p. 39)		Vn 1 Con	no tempo or movement descriptor; *Amoroso* has been added in ink
	2	Vn 1 Con	2nd and 3rd notes quavers
	4	Vn 1 Con	2nd and 3rd notes quavers
	4	Vn 1 Rip	2nd and 3rd notes quavers
	7	Vn 1 Con	1st and 2nd notes quavers
	8	Vn 1 Rip	1st note no trill
	8	Vn 2 Rip	1st note no trill
	10	Vn 2 Con	2nd and 3rd notes quavers

	12	Vn 2 Con	2nd and 3rd notes quavers
	13	Vn 1 Con	quaver appoggiatura
	41	Vn 1 Con	2nd and 3rd notes quavers
	41	Vn 2 Con	2nd and 3rd notes quavers
	41	Vn 2 Rip	2nd and 3rd notes quavers
	43	Vn 1 Con	2nd and 3rd notes quavers
	46	Vn 1 Con	no appoggiatura; added on analogy with bar 13
	46	Vn 1 Rip	no appoggiatura; added on analogy with bar 13

Concerto V

1 (p. 42)	3	Vn 1 Rip	9th note no tie
	6	Vn 1 Con	13th note no trill
	20	Vn 2 Con	6th–8th notes no slur
2 (p. 43)	12	Org	4th note no natural in the figuring
	17	Vn 1 Con	2nd note no trill
	35	Vc	4th note no *tutti*
	40	Vn 1 Con	3rd and 4th notes no tie
	43	Vn 1 Con	3rd note notated as a crotchet and quaver, without tie
	60	Vn 1 Con	2nd note no *solo*
	63	Vc	2nd note no *tutti*
	67	Vc	the 'Ad*agi*o' is placed over the third note of the bar
	67	Org	the '*Adagio*' added in ink
3 (p. 49)	9	Vn 1 Rip	4th note no trill
	10	Vn 2 Rip	no *piano*
	12	Vn 2 Rip	'*forte*' added in ink
	17	Vc	1st note figured bass: 6/4
	25	Vn 2 Con	in addition to tutti, '*forte*' has been added in ink
	34	Vn 2 Rip	'*pianissimo*' added in ink
	39	Va	no *forte*
	47	Va	no *piano*
	48	Vn 2 Con	no *pianissimo*
	48	Vc	no *pianissimo*
	48	Va	no *pianissimo*
4 (p. 51)	This movement has a mixture of binary and ternary rhythms which should, in accordance with Baroque performance practice, be performed in that of the latter.		
	8	Vn 2 Rip	1st two notes quavers
	36	Vn 2 Con	no *tutti*

Concerto VI

1 (p. 54) Certain of the rhythms in bars 1–10 and 19–24 should be performed in accordance with the conventions of 'notes inégales'. Some of them have been vertically synchronised editorially, the notes in question appearing in the score in small type, with an appropriate comment noted below.

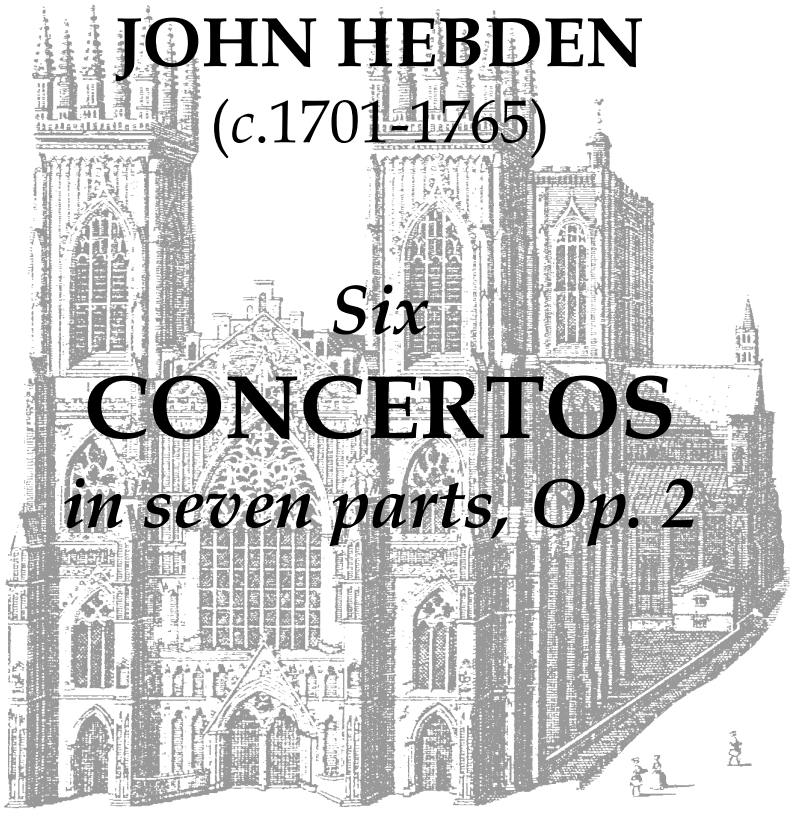
1	Vn 1 Con	11th note semiquaver, with preceding semiquaver rest
1	Vn 1 Rip	11th note semiquaver, with preceding semiquaver rest
1	Vc	2nd note semiquaver, with preceding semiquaver rest
1	Va	2nd note semiquaver, with preceding semiquaver rest
1	Org	2nd note semiquaver, with preceding semiquaver rest
2	Vn 2 Con	1st note semiquaver, with preceding semiquaver rest; 6th note no dot
2	Vn 1 Rip	1st note no dot
2	Vn 2 Rip	1st note semiquaver, with preceding semiquaver rest
3	Vn 1 Con	2nd and 3rd notes semiquavers
4	Vn 1 Con	2nd and 3rd notes semiquavers
4	Vn 2 Con	2nd note no dot
4	Vc	6th and 7th notes semiquavers
4	Vn 1 Rip	2nd and 3rd notes semiquavers
4	Org	6th and 7th notes semiquavers
5	Vn 1 Con	1st–4th notes semiquavers
5	Vc	7th–8th notes semiquavers
7	Vn 2 Con	5th note no #
7	Vc	6th note has figures: 4 3
7	Org	6th note has figures: 4 3
8	Vn 2 Con	2nd and 4th notes no dots
9	Vn 2 Con	11th–12th notes semiquavers
9	Vc	1st note semiquaver, with preceding semiquaver rest; 5th note semiquaver, with preceding semiquaver rest
9	Vn 2 Rip	11th–12th notes semiquavers
9	Va	1st note semiquaver, with preceding semiquaver rest; 5th note semiquaver, with preceding semiquaver rest
9	Org	1st note semiquaver, with preceding semiquaver rest; 5th note semiquaver, with preceding semiquaver rest
14	Vn 1 Con	*solo* added in ink
16	Vc	2nd note, the 6-5-flat figuring added in ink
19	Vn 1 Con	7th note is a quaver, with preceding semiquaver rest
20	Vn 2 Con	1st note no dot; 8th to 10th notes semiquavers, with preceding semiquaver rest
20	Vn 2 Rip	1st note semiquaver, with preceding semiquaver rest
22	Vc	1st and 2nd notes dotted quaver and semiquaver; 6th note semiquaver preceded by semiquaver rest
22	Va	7th note semiquaver, with preceding semiquaver rest
22	Org	1st and 2nd notes dotted quaver and semiquaver; 6th note semiquaver preceded by semiquaver rest
23	Vn 1 Con	4th and 5th notes semiquavers; 6th note lacking the dot; 14–15th notes semiquavers

	23	Vn 2 Con	4th and 5th notes semiquavers; 15th note lacking the tail
	23	Vc	1st note quaver, with preceding quaver and semiquaver rests [sic]
	23	Vn 1 Rip	6th note no dot
	23	Vn 2 Rip	4th and 5th notes semiquavers
	23	Va	1st note semiquaver, with preceding semiquaver rest
	23	Org	1st note semiquaver, with preceding semiquaver rest
	24	All parts	last note dotted crotchet
	24	Org	3rd note no dot
2 (p. 56)	14	Vn 1 Con	13th note no trill
	15	Vn 2 Rip	13th note no trill
	24	Vn 1 Rip	2nd note *d´*
	26	Vn 2 Rip	in addition to the instruction '*for*te' there is that of 'tutti'
	36	Vc	6th note no natural
	36	Org	6th note no natural
	43	Vn 1 Con	9th note *solo* added in ink
	53	Vn 2 Con	fermata over 2nd note
	53	Vn 2 Rip	fermata over 2nd note
	54	Vn 1 Rip	2nd note no trill
3 (p. 60)		Vn 1 Con, Vc, and Vn 1 Rip have a time signature C	
	3	Vn 2 Con	4th–5th notes slur added in ink
	4	Vn 2 Con	5th–6th notes slur added in ink
	6	Vn 2 Con	3rd–4th notes and 6th–7th notes slurs added in ink
	7	Vn 1 Con	notes 4–5 and 7–8 no slurs
	7	Org	notes 2–3 no slur
4 (p. 61)	7	Vn 2 Con	2nd note no trill
	16	Vn 2 Con	5th–6th notes inaccurately notated as crotchets
	16	Vn 1 Rip	the instruction 'pia*no*' is placed in bar 17
	16	Vc	the instruction 'pia*no*' is placed in bar 17
	18	Vn 1 Rip	4th note no trill
	19	Vc	1st note *for* added in ink
	28	Org	2nd note no figure '6'
	29	Vc	figured bass no flat before the number 9
	29	Org	figured bass no flat before the number 9
	35	Vn 1 Rip	2nd note quaver appoggiatura and no trill
	35	Vn 2 Rip	2nd note no trill
	46	Vn 1 Con	2nd note no trill

YORK EARLY MUSIC PRESS

JOHN HEBDEN

(*c*.1701-1765)



Six

CONCERTOS

in seven parts, Op. 2

VIOLINO PRIMO CONCERTINO

In association

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington foundation

JOHN HEBDEN

(*c*.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2

VIOLINO PRIMO CONCERTINO

York Early Music Press
2007

York Early Music Press
In association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation
at
Department of Music
University of York
York
YO10 5DD
United Kingdom

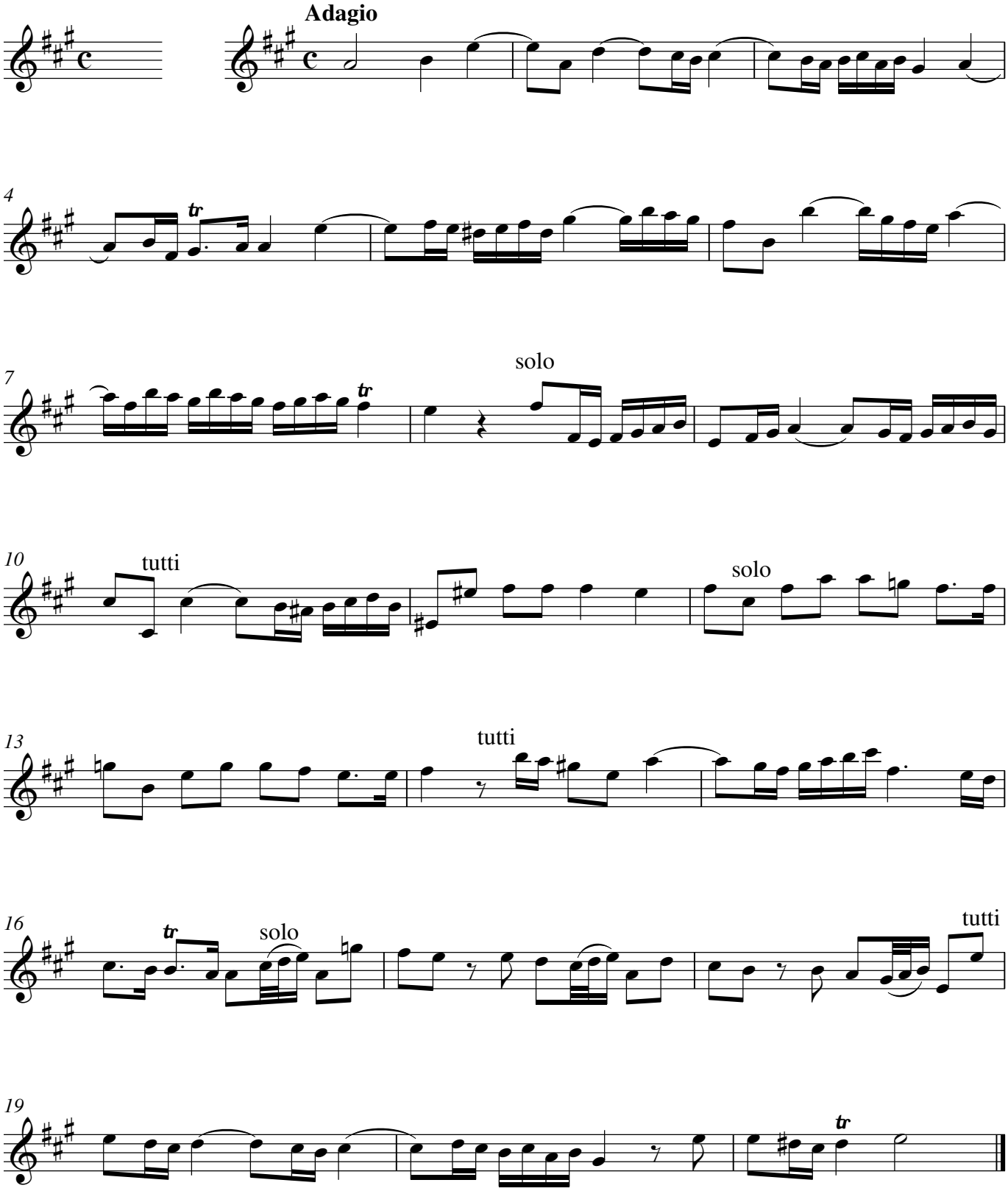
Email: info@YorkEarlyMusicPress.com
Phone: 01144 1904 434962
Web: www.YorkEarlyMusicPress.com

6 CONCERTOS Op. 2

Violino primo concertino

JOHN HEBDEN
(*c*.1701–1765)

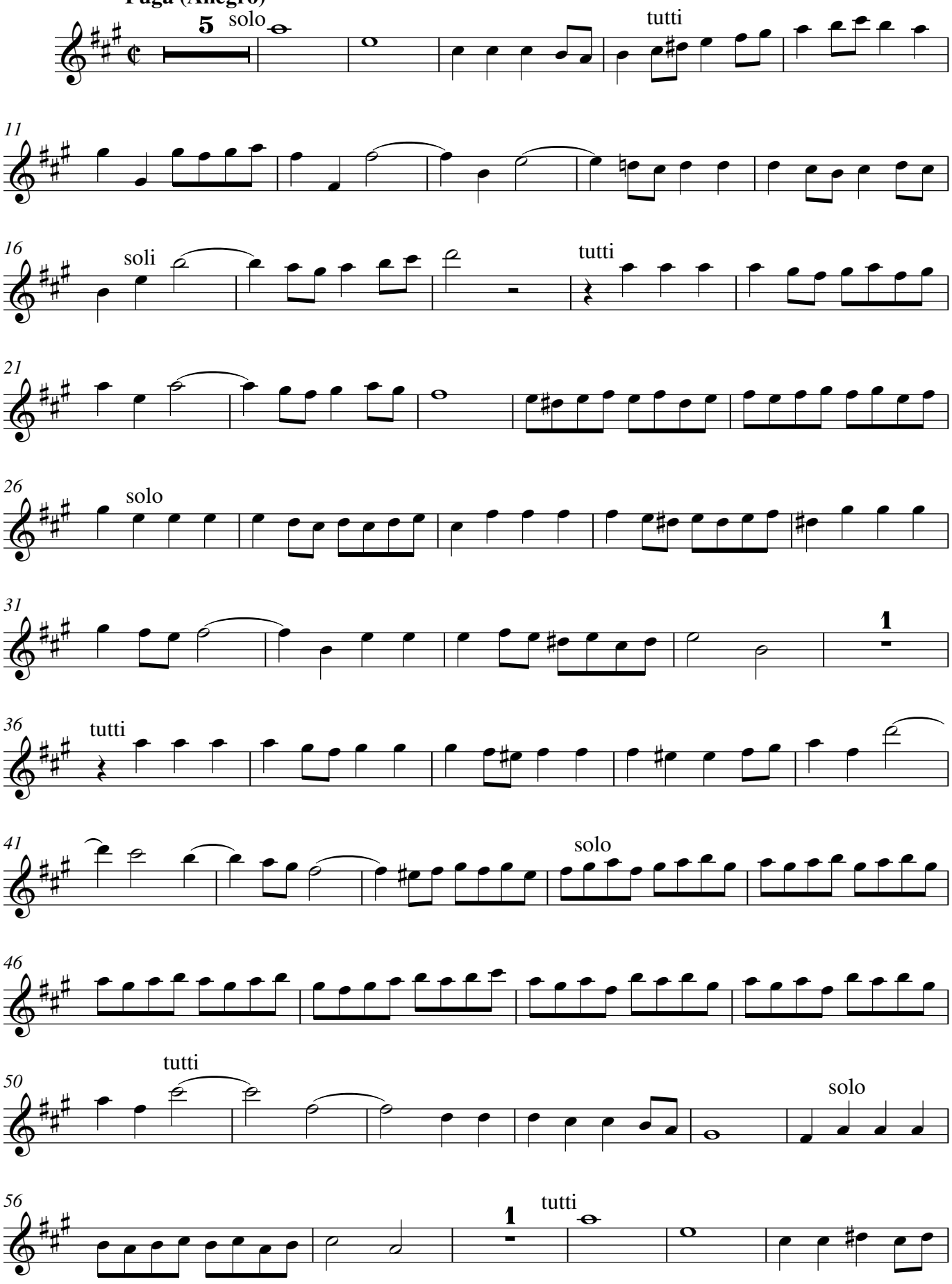
Concerto I

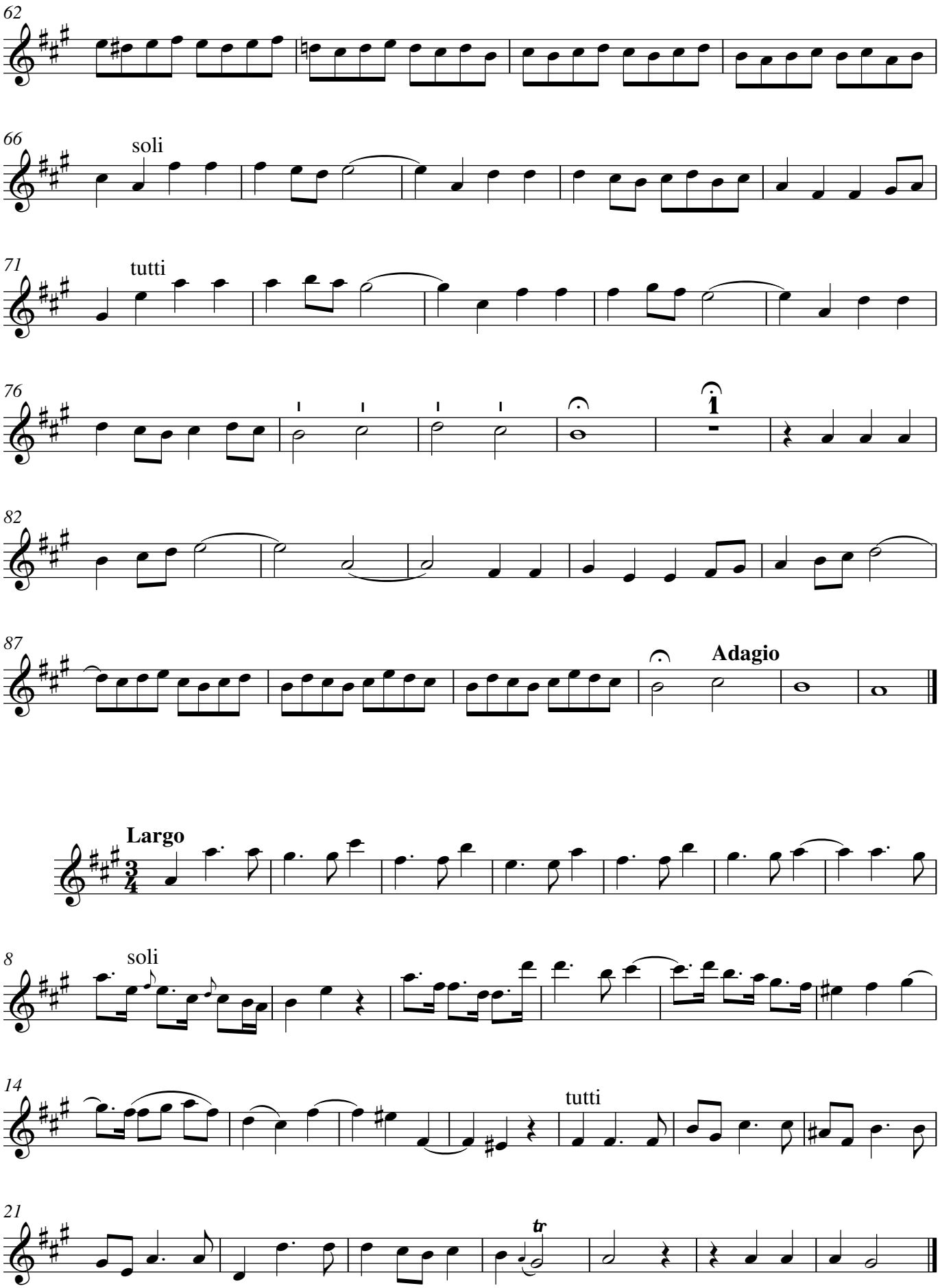


© Copyright 2007 York Early Music Press

Violino primo
concertino

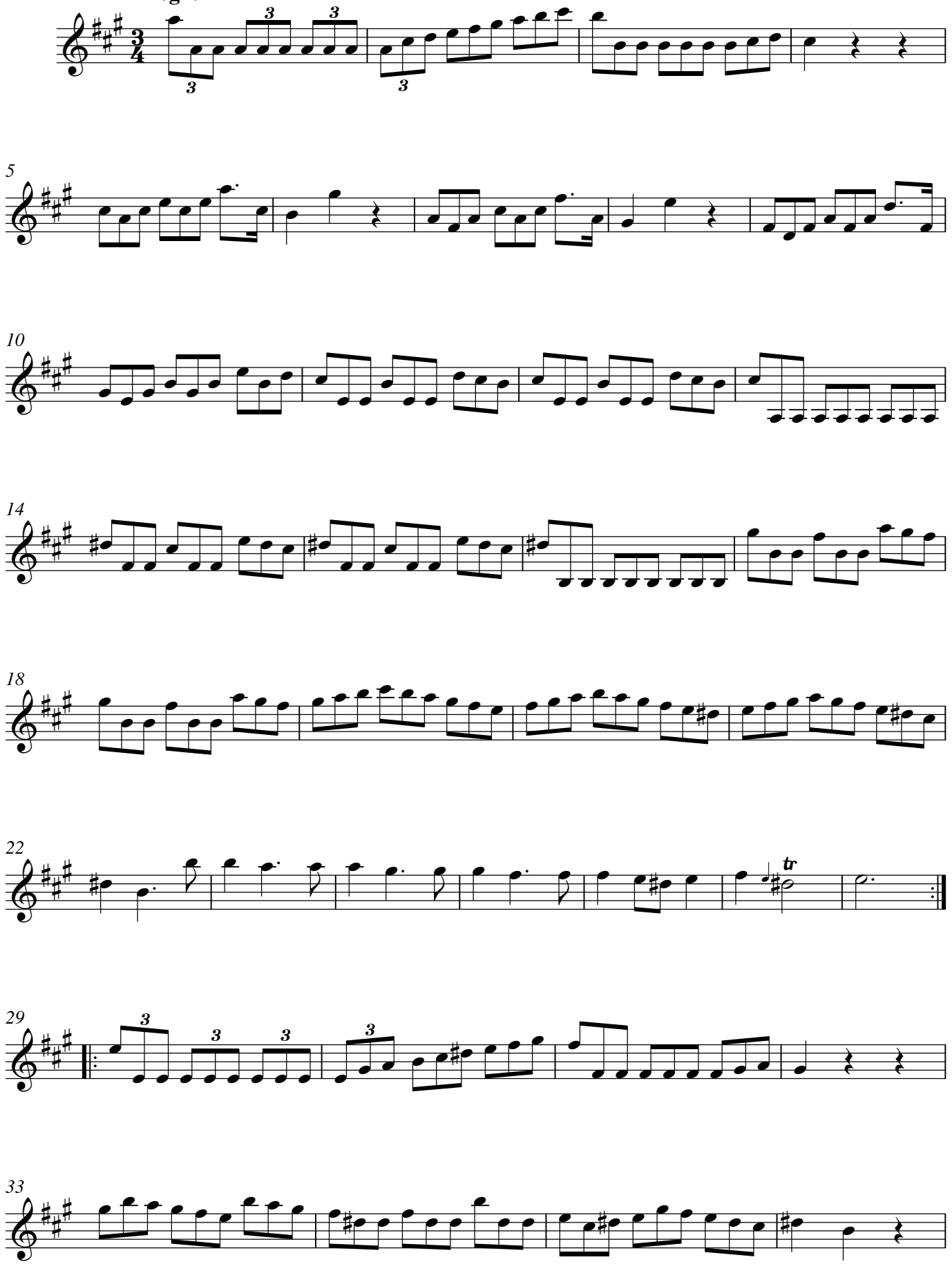
Fuga (Allegro)

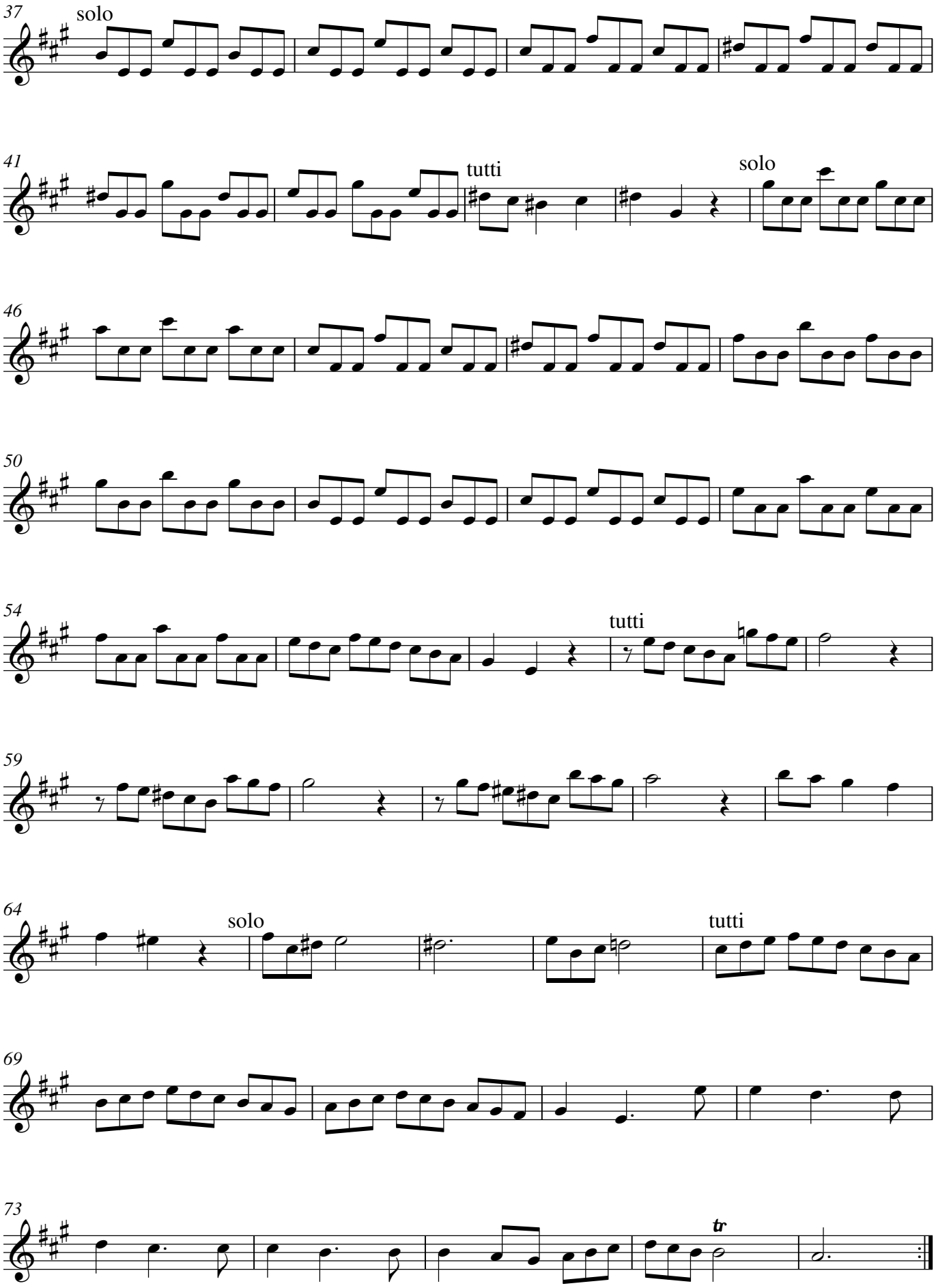



62
66
soli
71
tutti
76
1
82
87
Adagio
Largo
8
soli
14
tutti
21
tr

Violino primo
concertino

Allegro

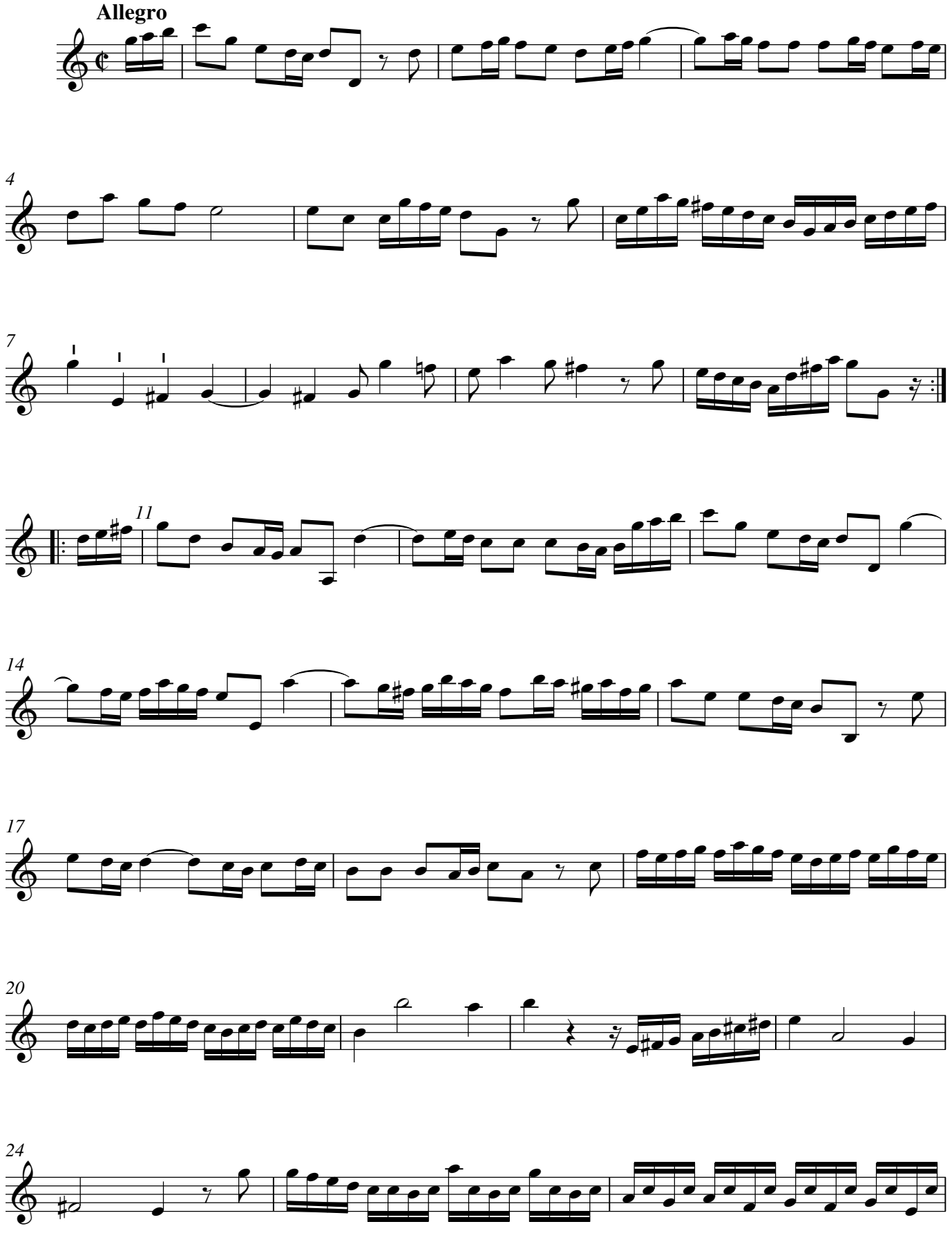



37
solo
41
tutti
solo
46
50
54
tutti
59
64
solo
tutti
69
73
tr

Violino primo
concertino

CONCERTO II

Allegro



27

30

33

36

39

Largo e Siciliana

4

7

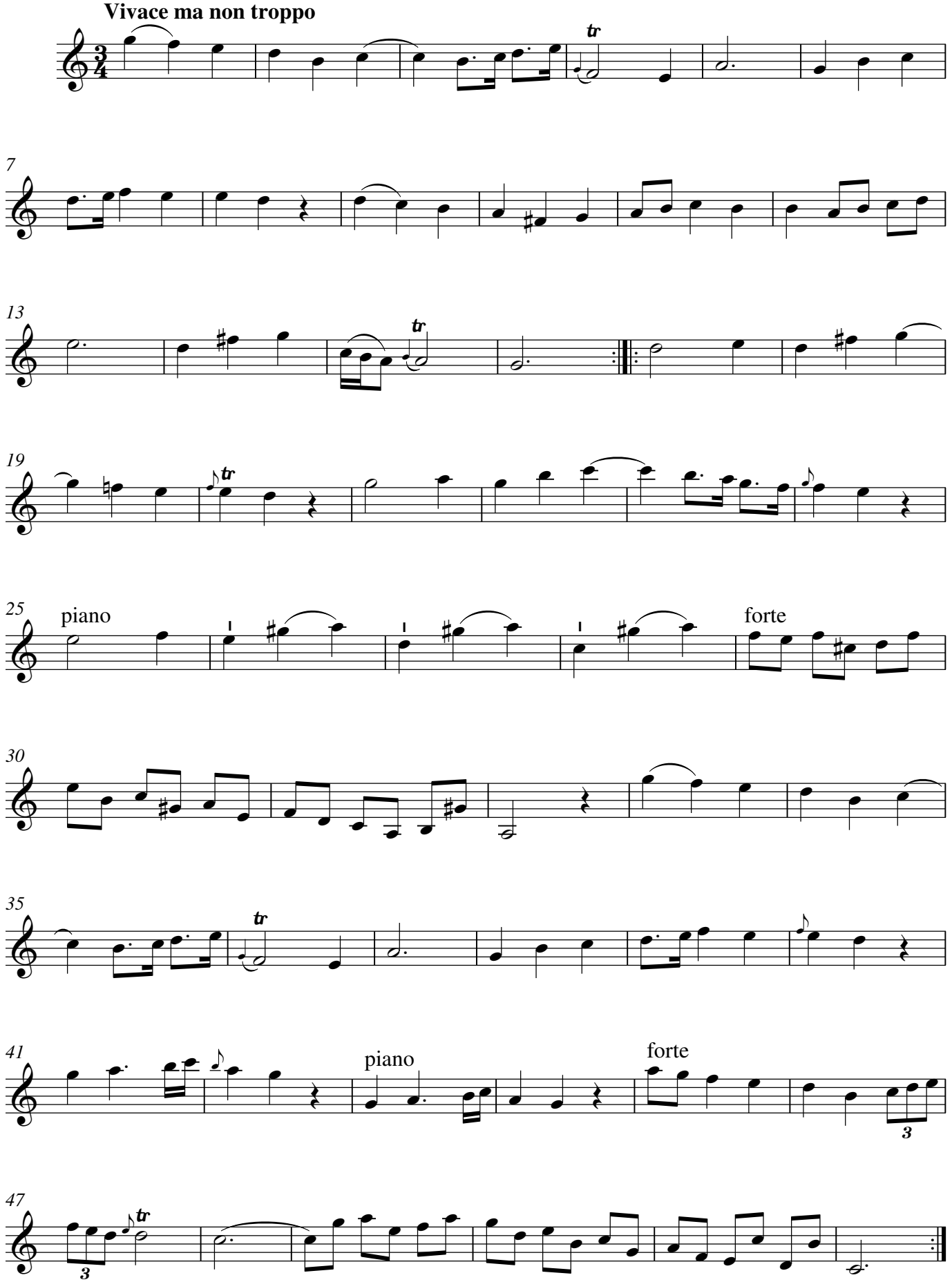
10

piano

pianissimo

Violino primo
concertino

Vivace ma non troppo



CONCERTO III

Allegro

5

8

11

solo

14

17

20

23

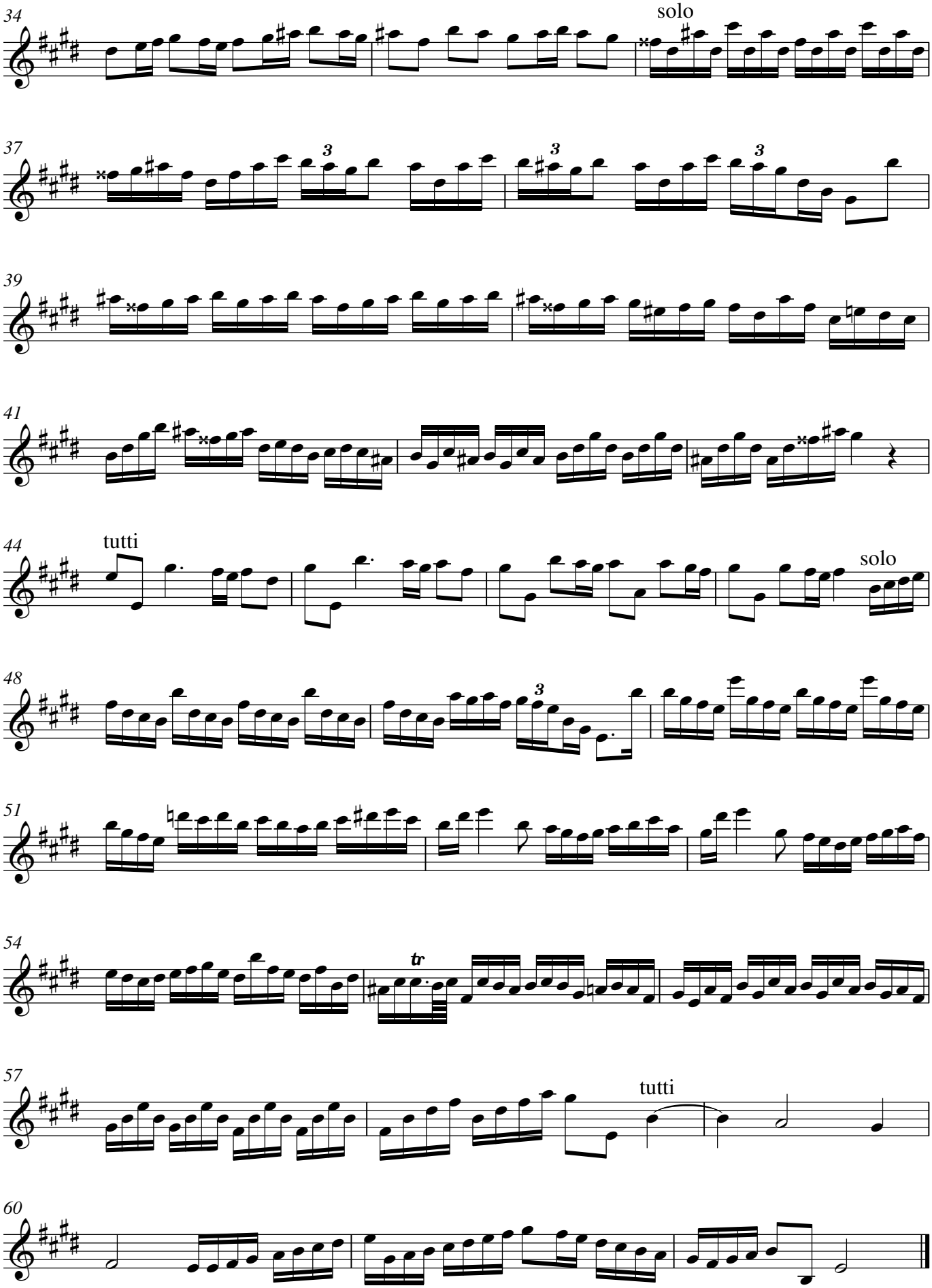
26

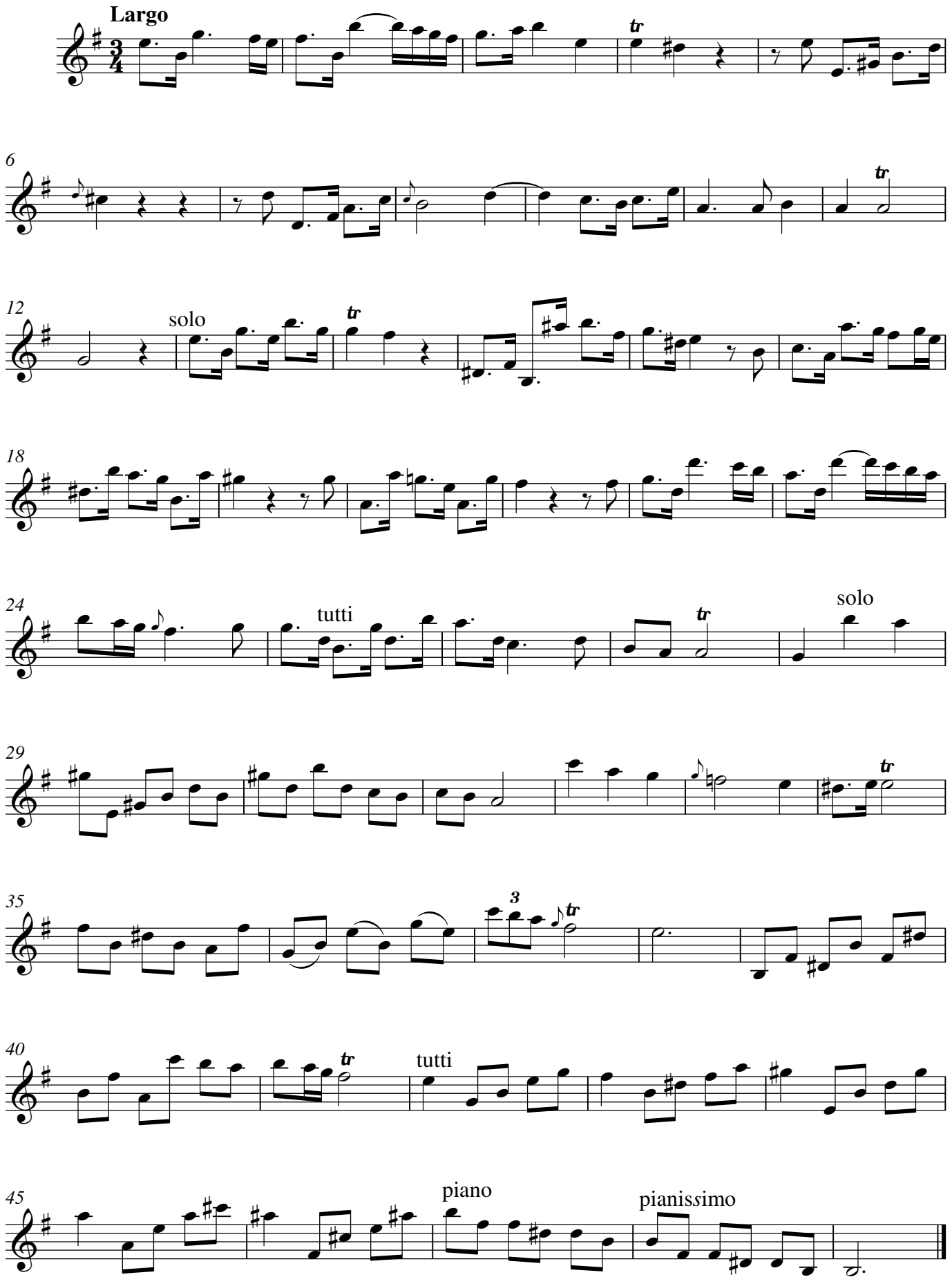
tutti

30

p. f. p. f. p. f. p. f.

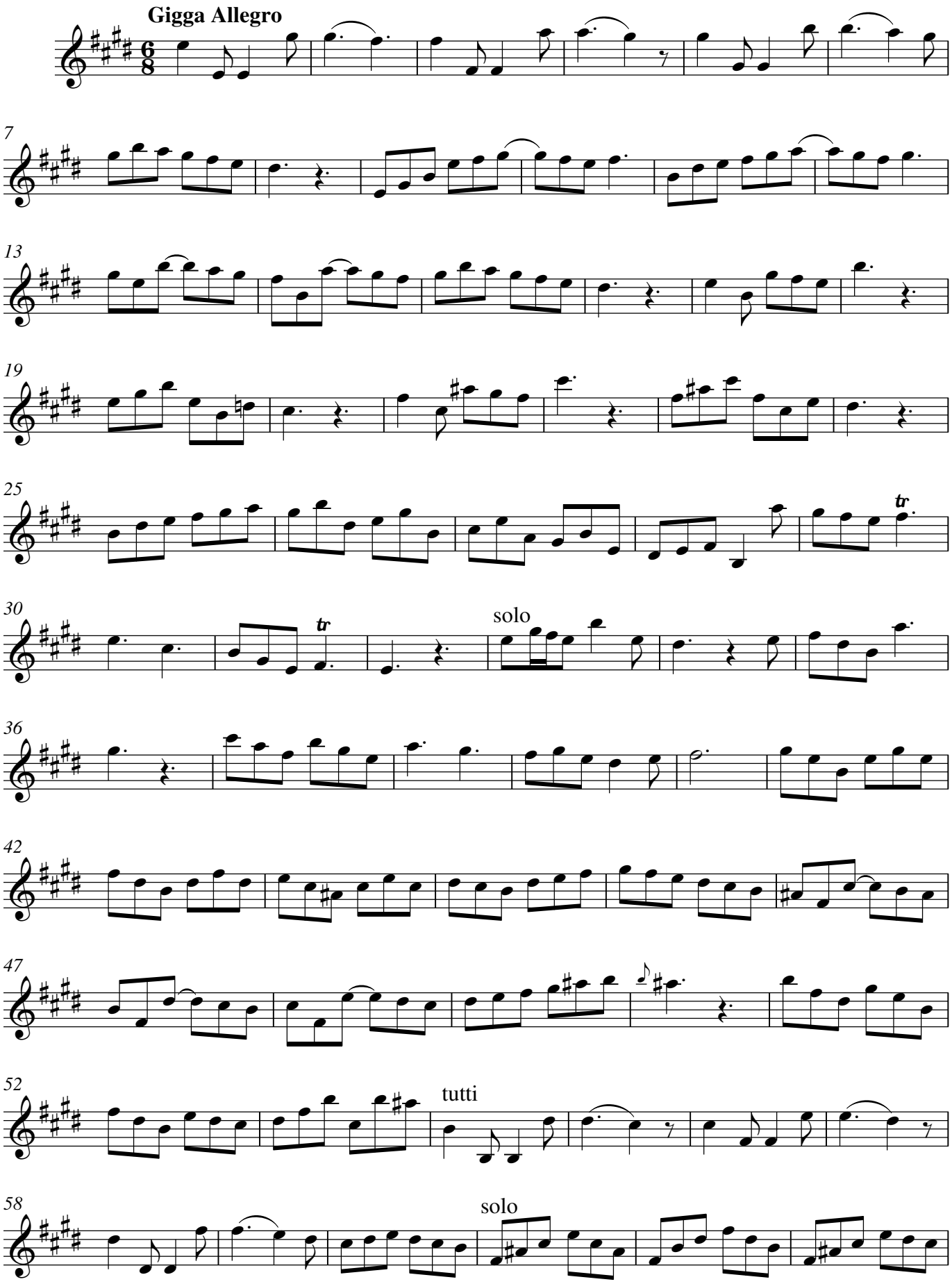
Violino primo
concertino

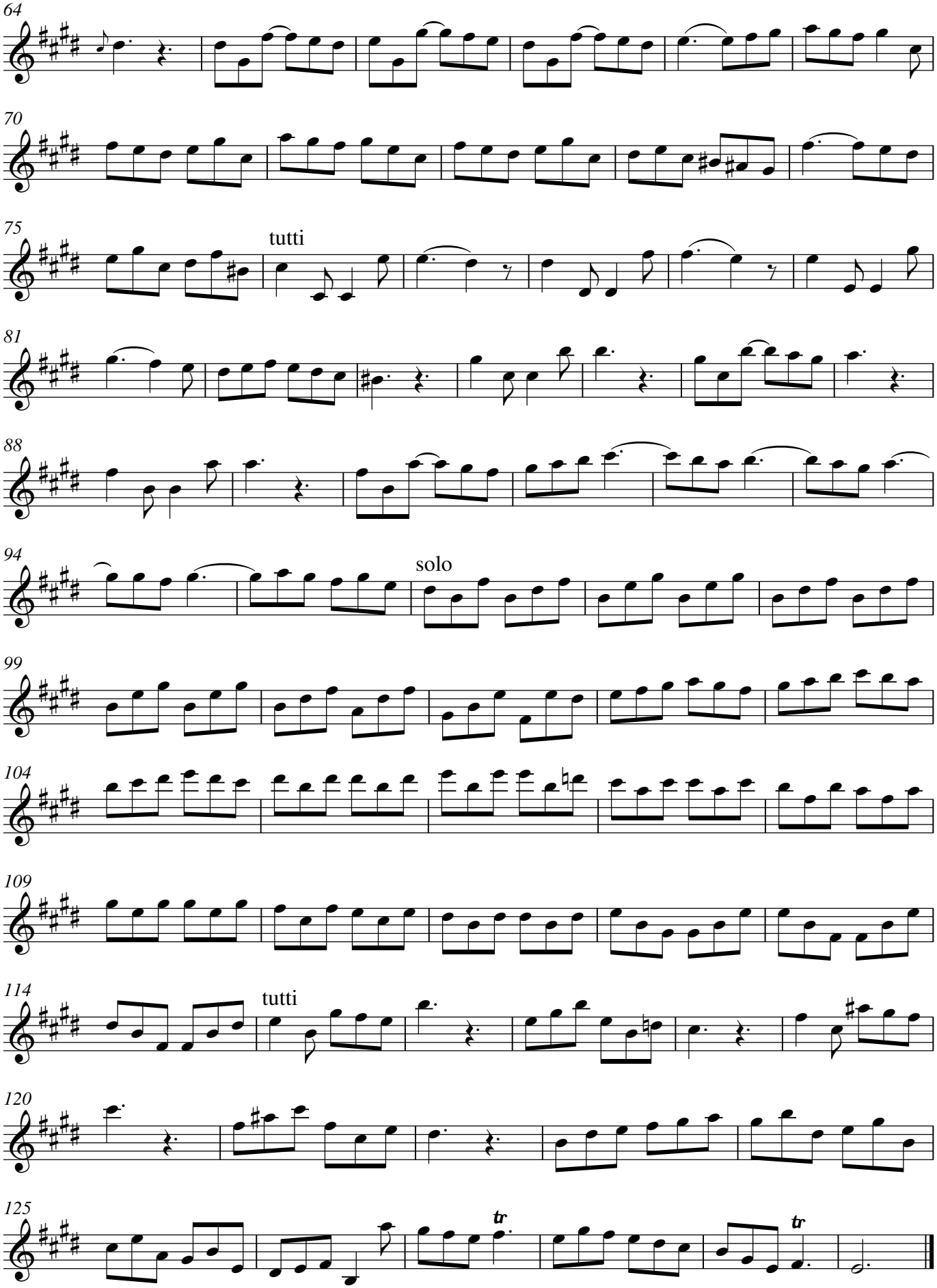



Largo
6
12
solo
18
24
tutti
solo
29
35
3
40
tutti
45
piano
pianissimo

Violino primo
concertino

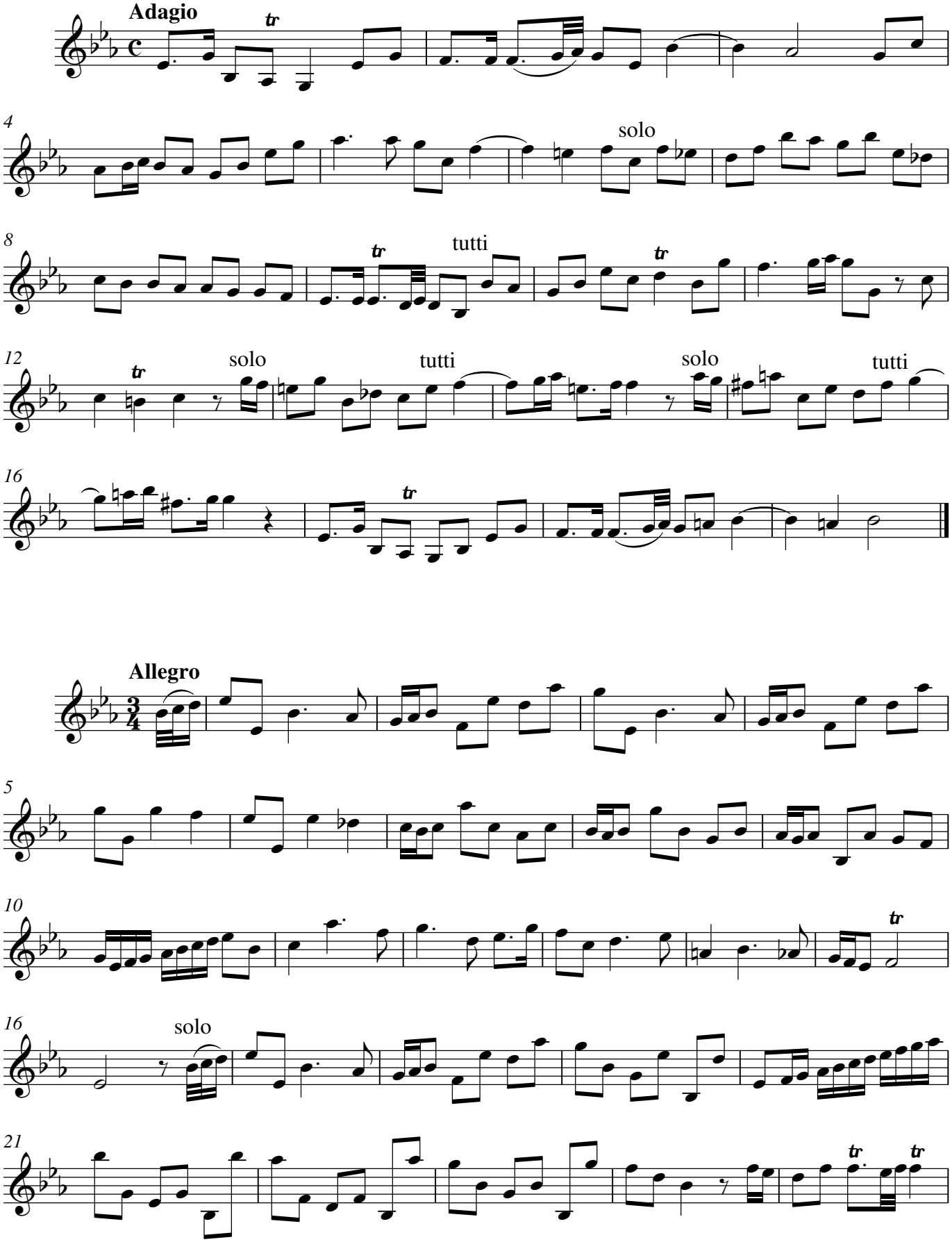
Gigga Allegro

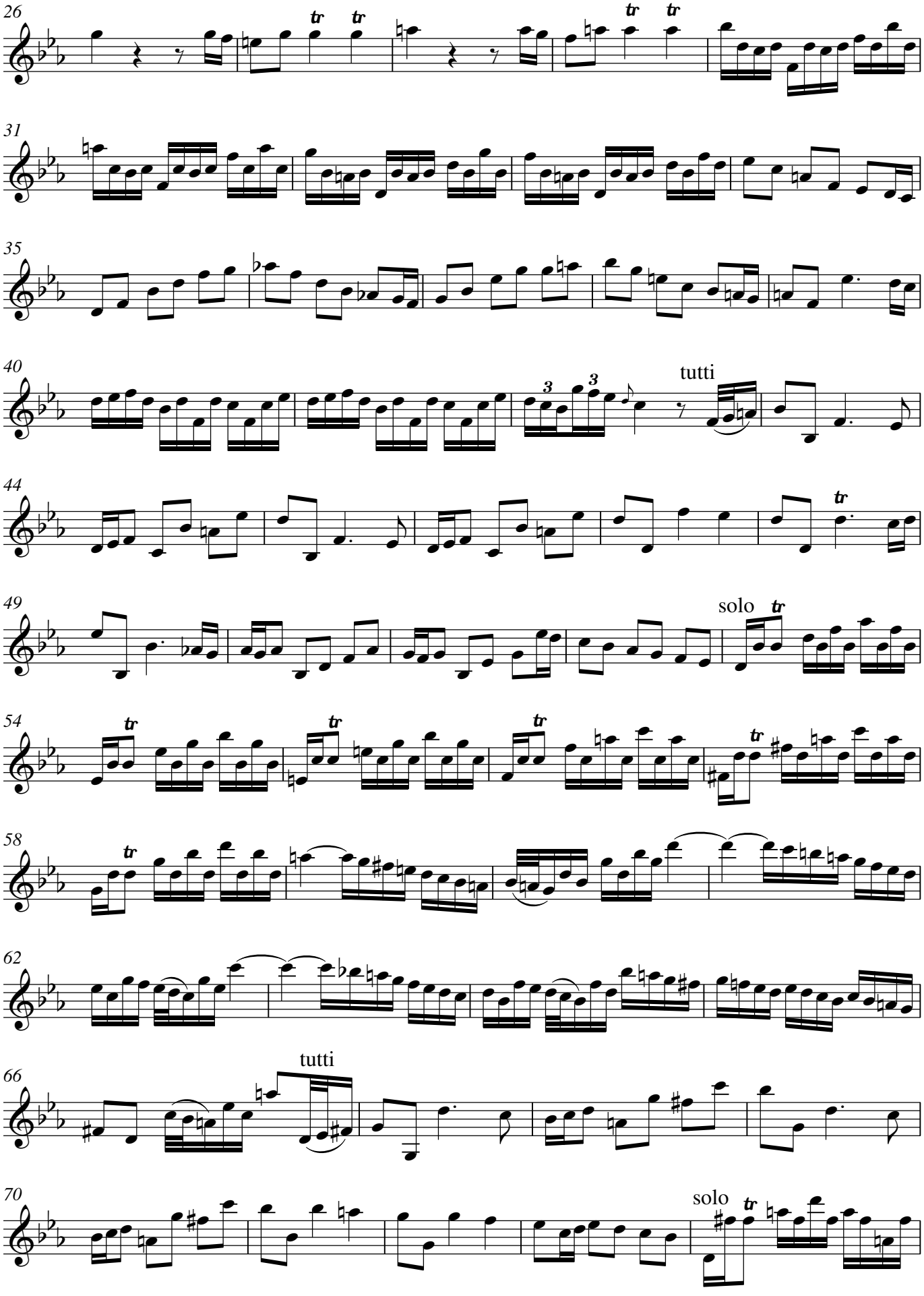



64
70
75
tutti
81
88
94
solo
99
104
109
114
tutti
120
125
tr
tr

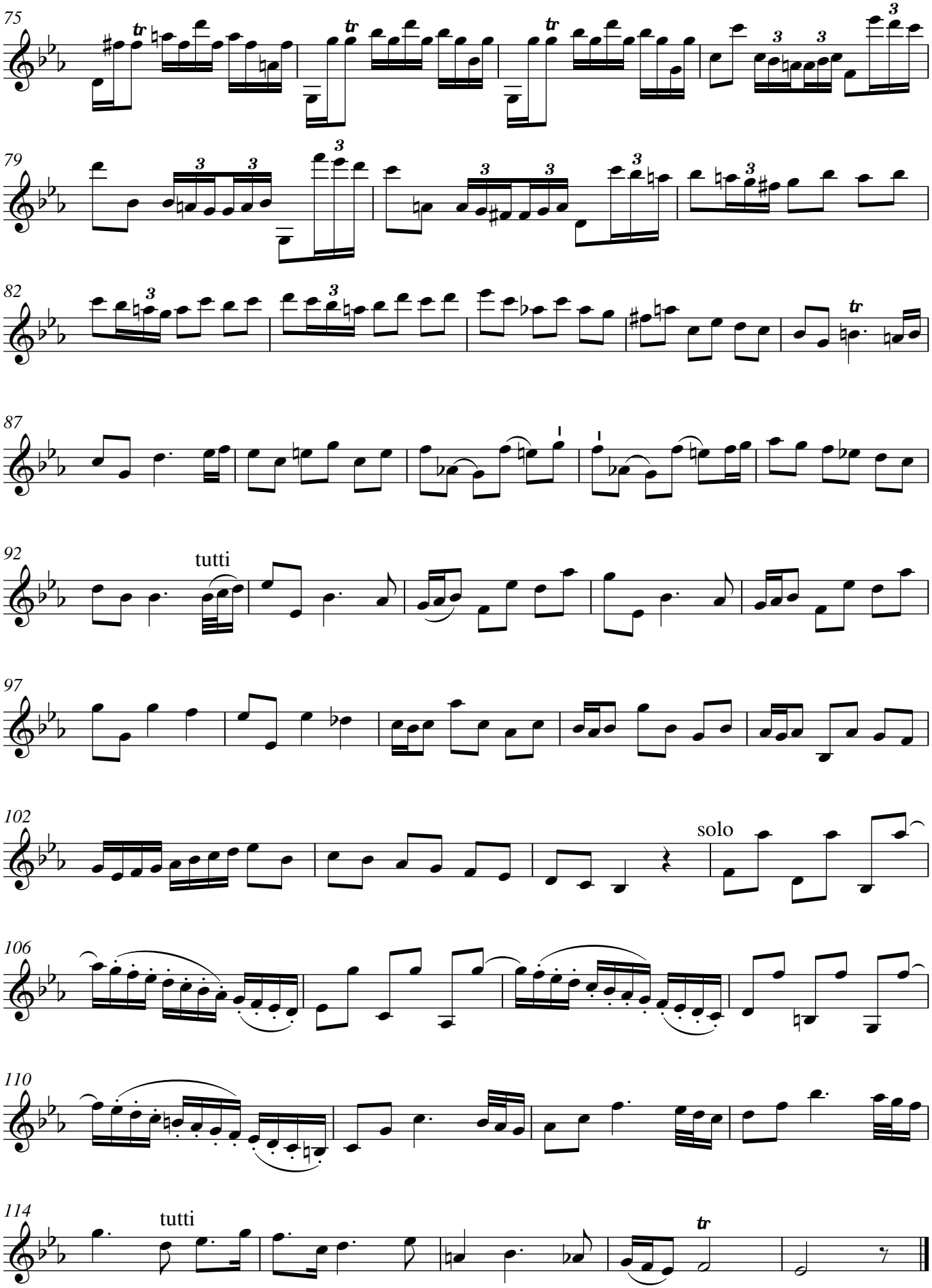
Violino primo
concertino

CONCERTO IV

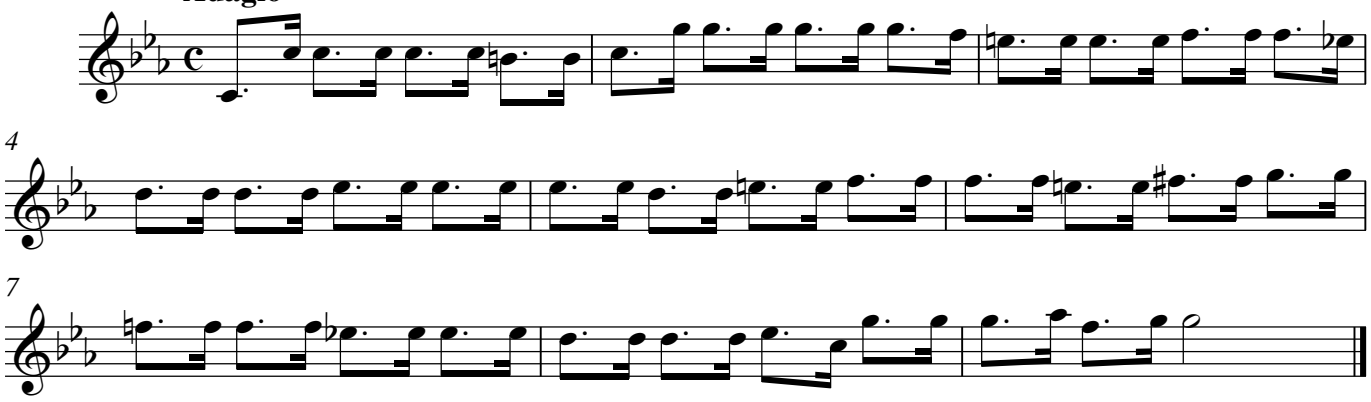



26
31
35
40
tutti
44
49
solo
54
58
62
66
tutti
70
solo

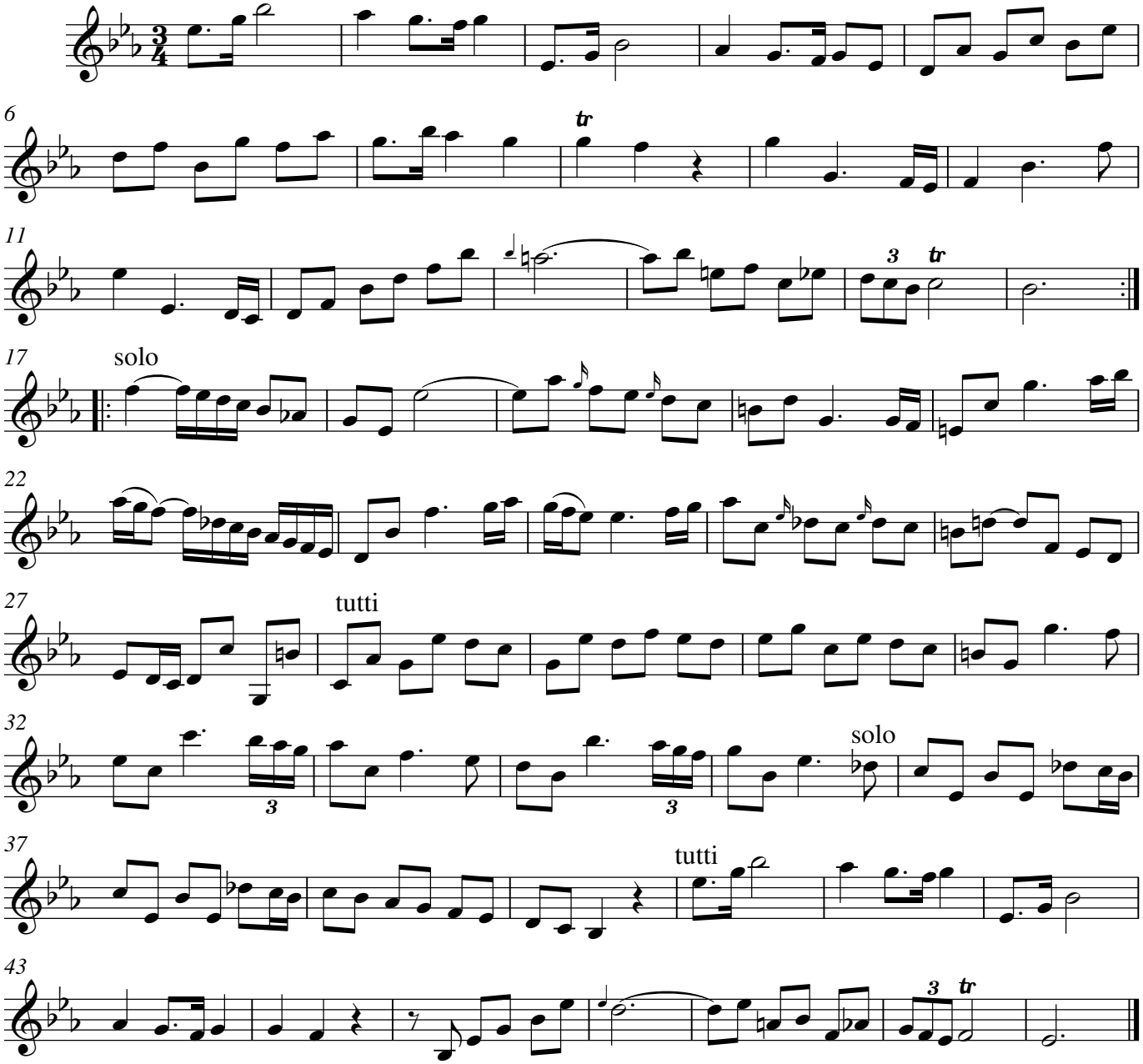
Violino primo
concertino



Adagio



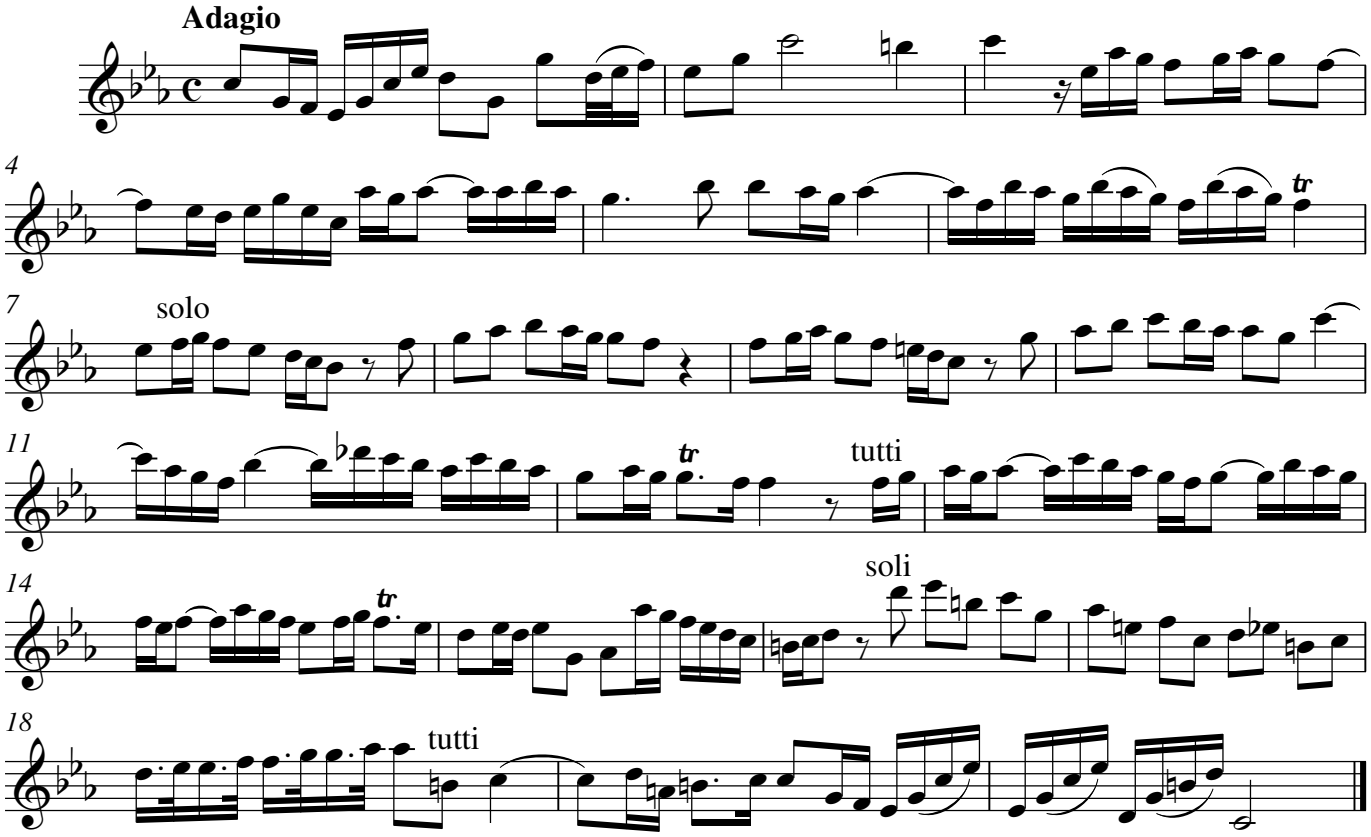
Minuet amoroso



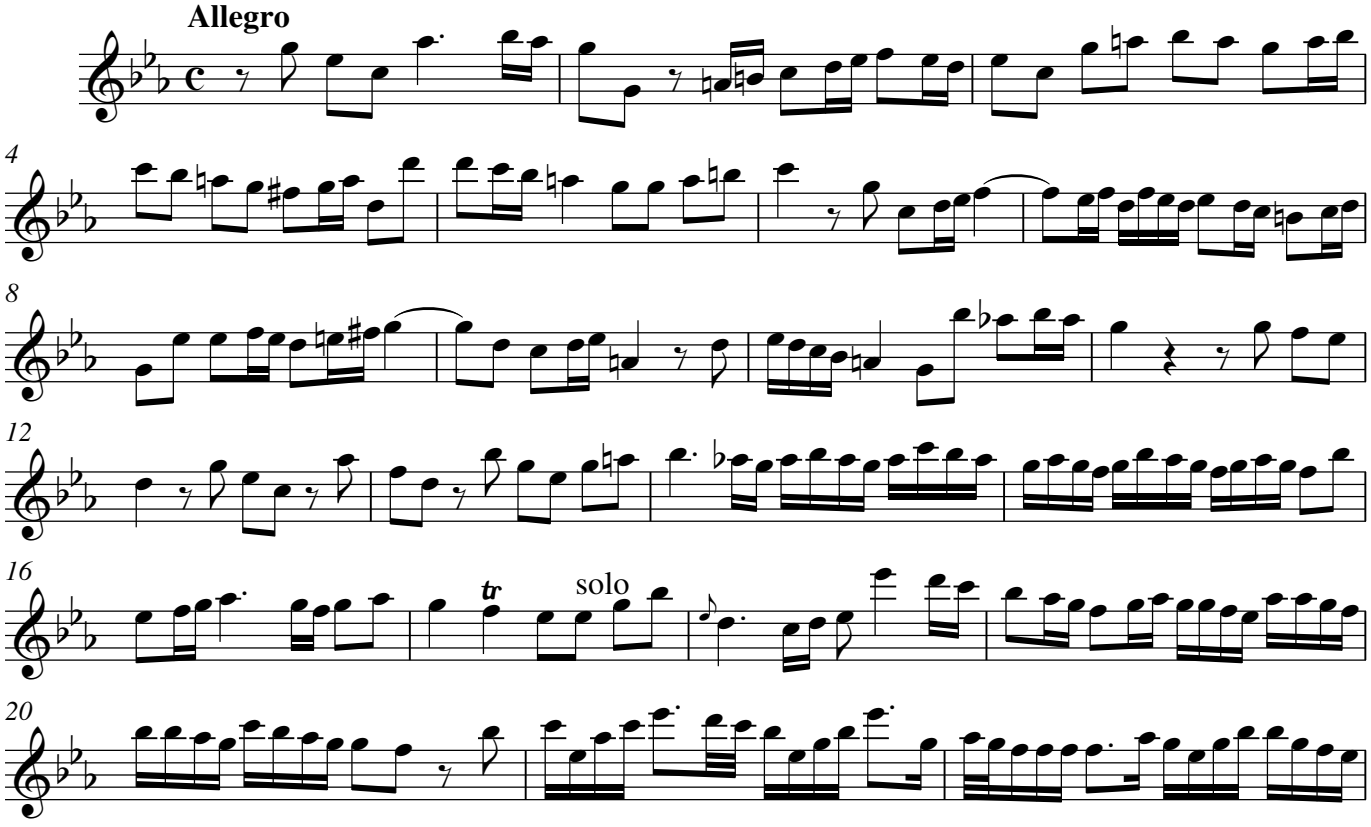
Violino primo
concertino

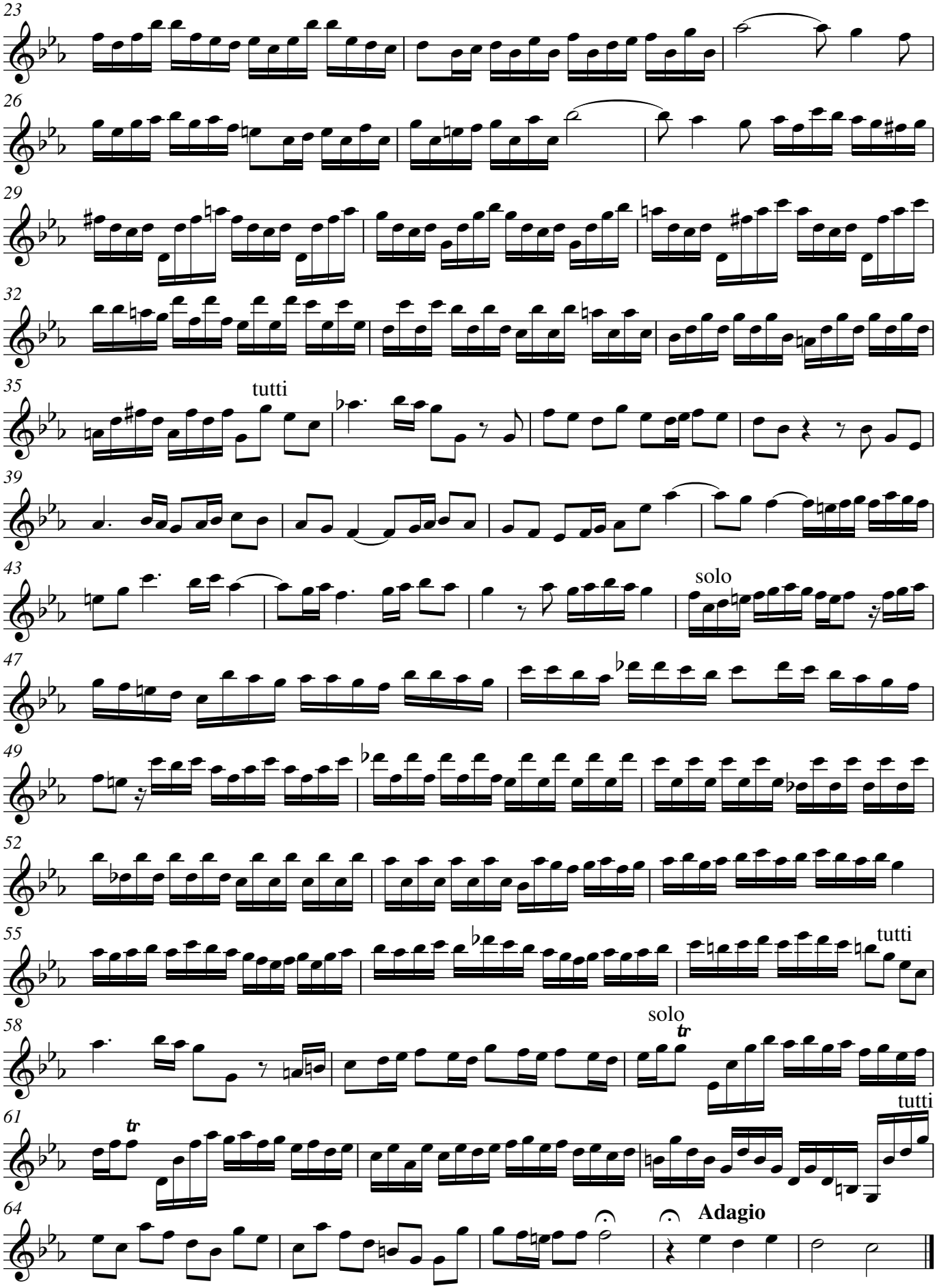
CONCERTO V

Adagio

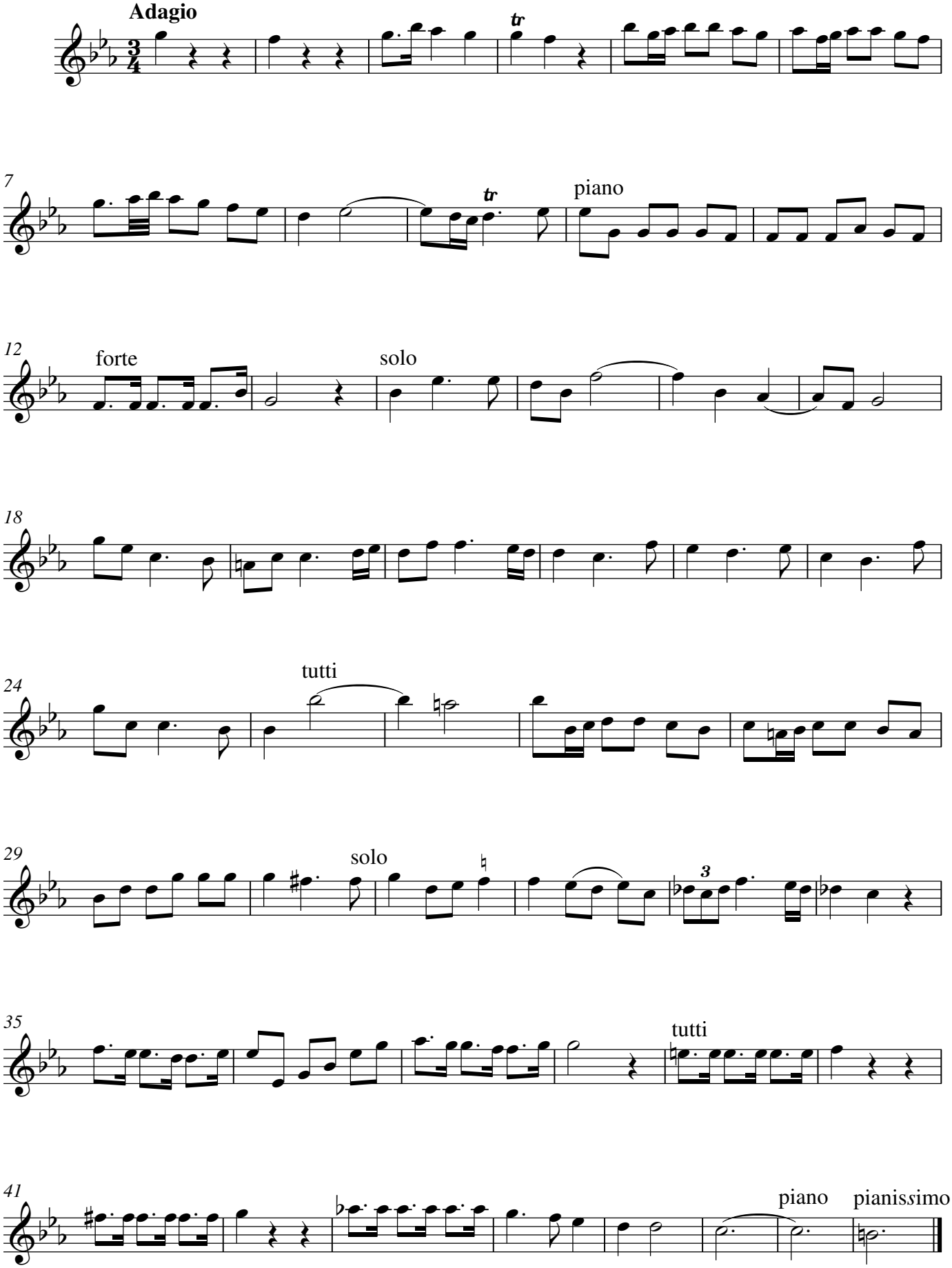


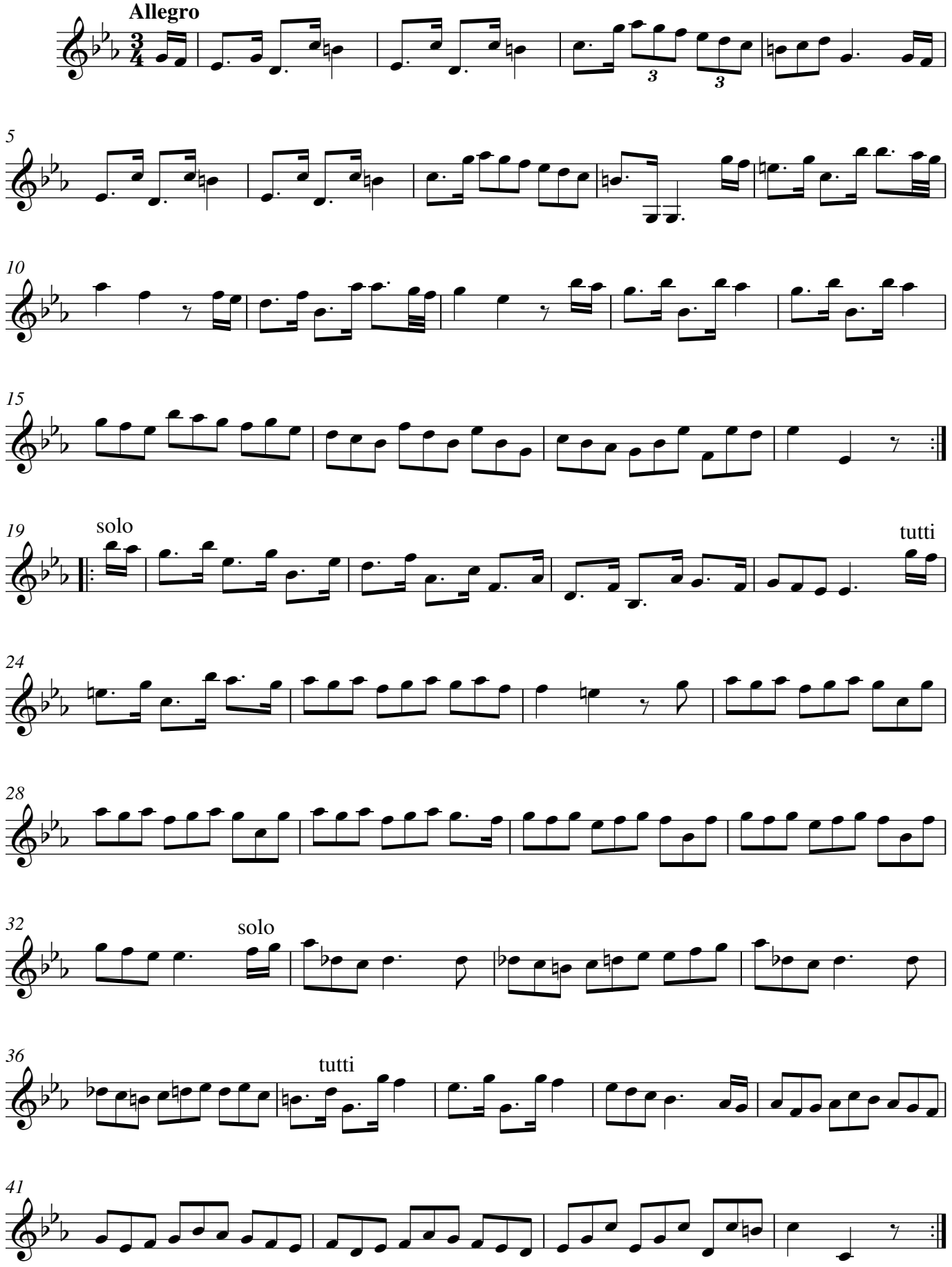
Allegro




23
26
29
32
35
tutti
39
43
solo
47
49
52
55
tutti
58
solo
tr
61
tutti
tr
64
Adagio

Violino primo
concertino

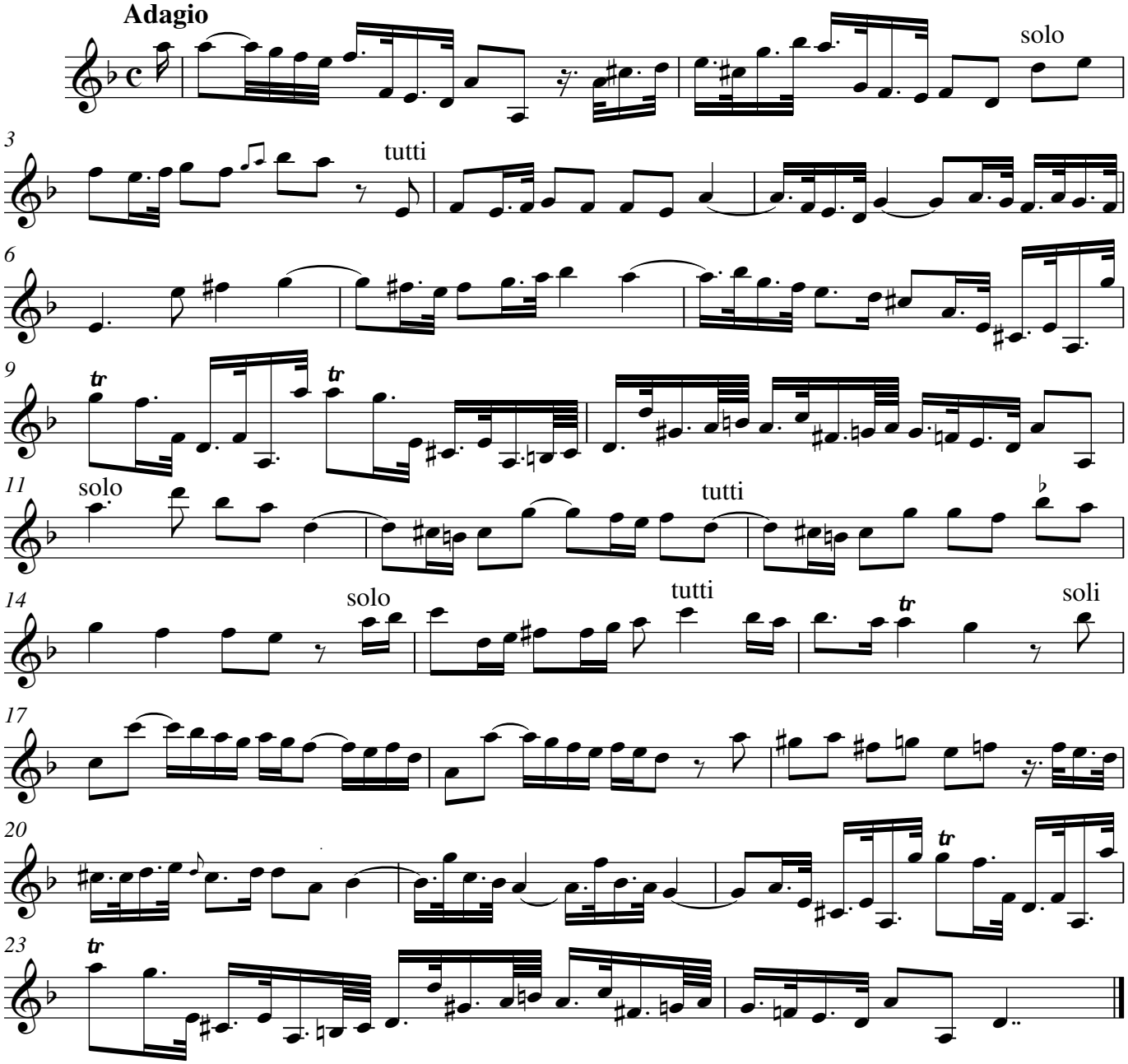



Allegro
5
10
15
19
solo
tutti
24
28
32
solo
36
tutti
41

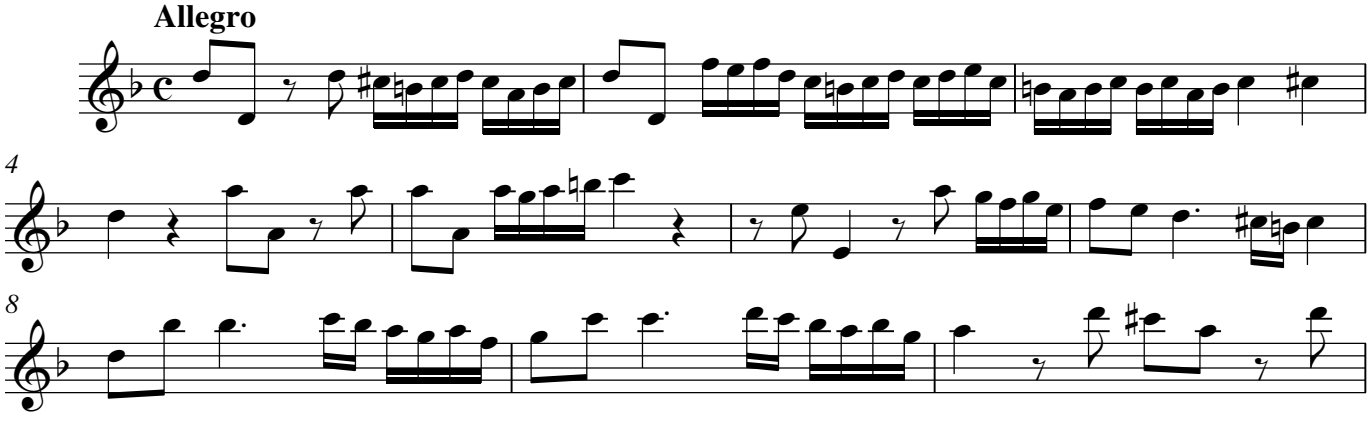
Violino primo
concertino

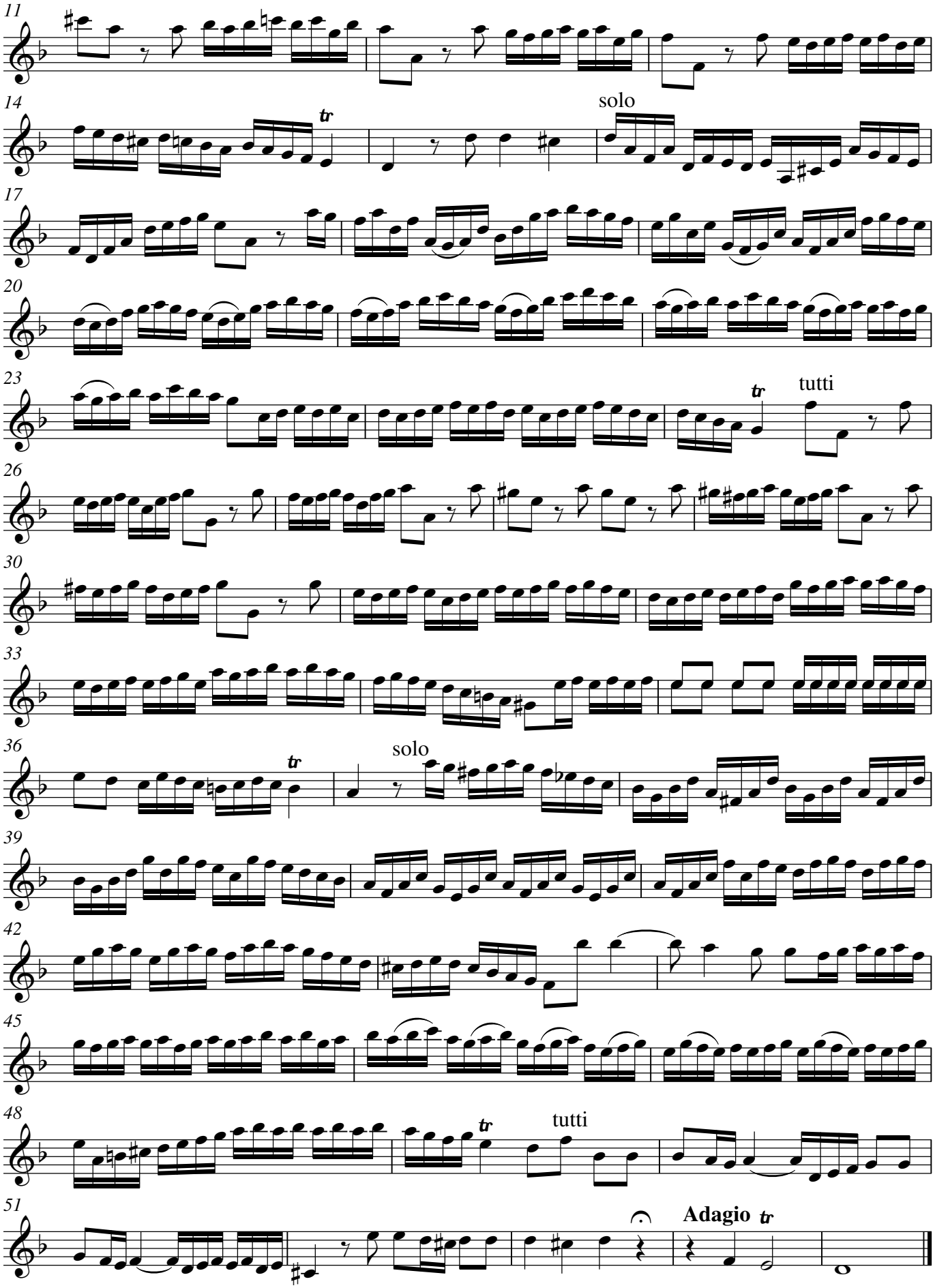
CONCERTO VI

Adagio

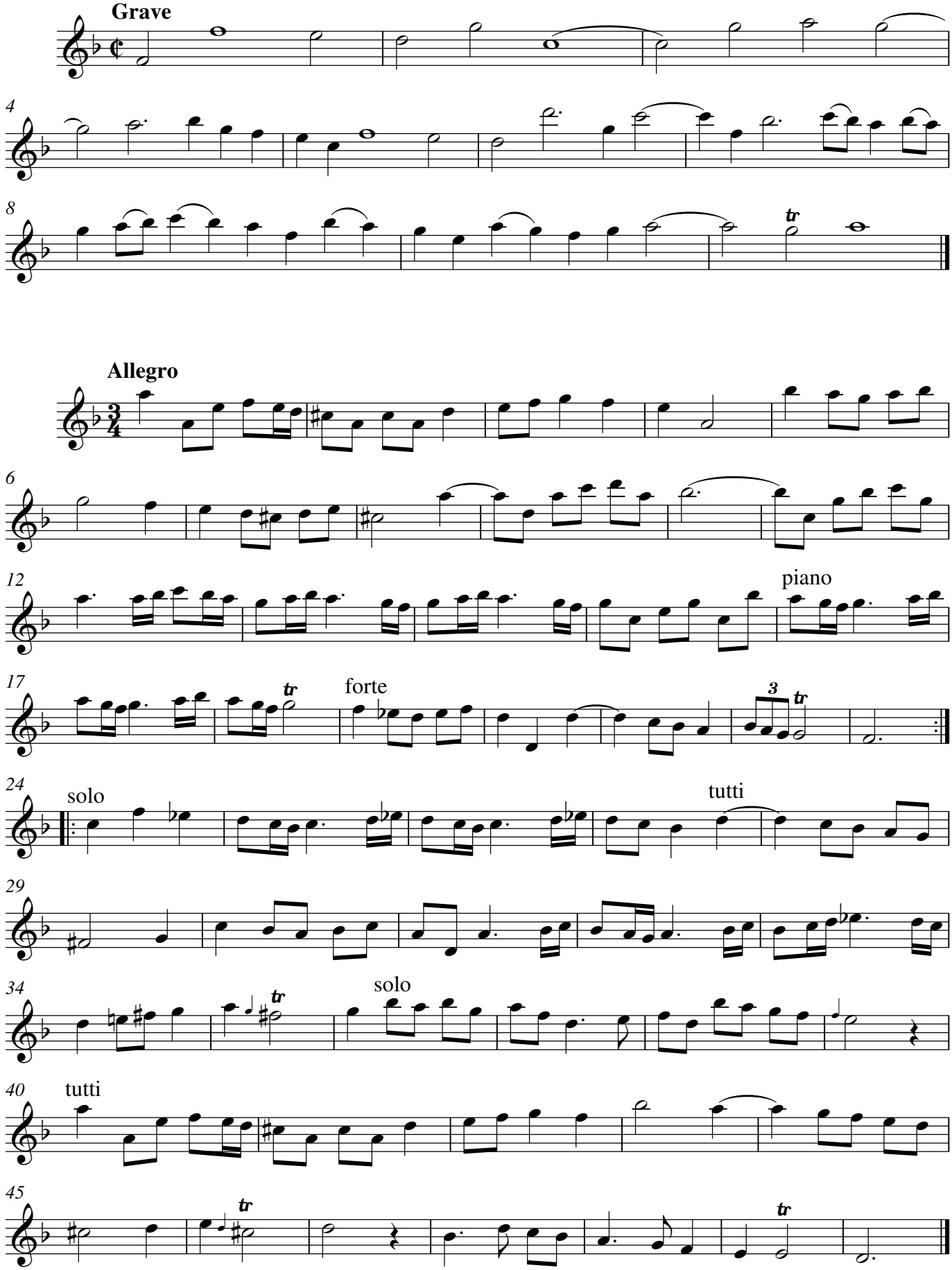


Allegro




11
14
solo
17
20
23
tutti
26
30
33
36
solo
39
42
45
48
tutti
51
Adagio

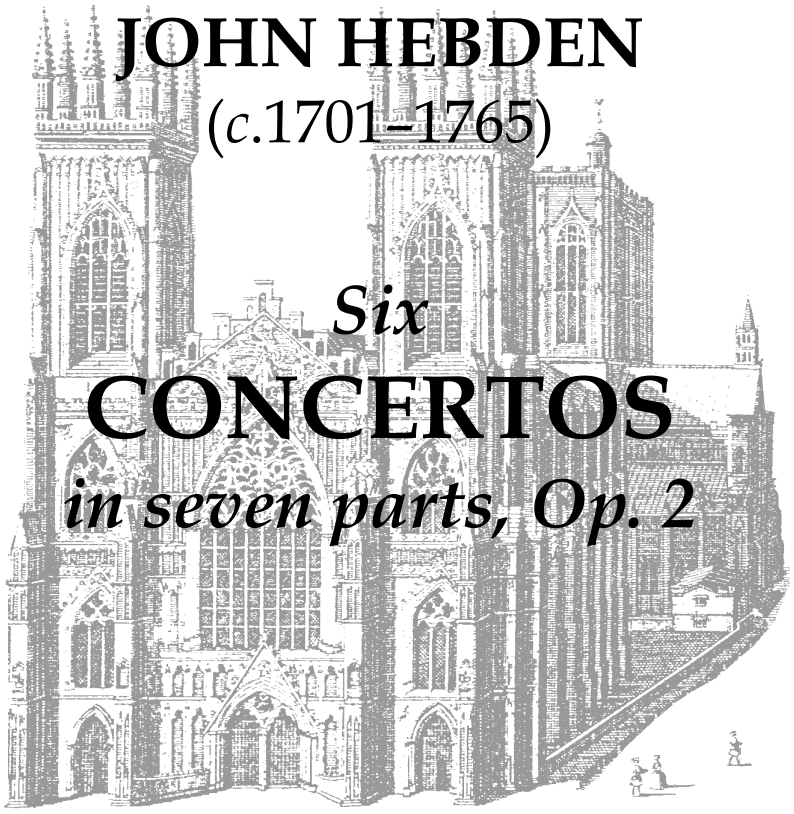
Violino primo
concertino



YORK EARLY MUSIC PRESS

JOHN HEBDEN

(*c.*1701–1765)



Six
CONCERTOS
in seven parts, Op. 2

VIOLINO SECONDO CONCERTINO

In association

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington foundation

JOHN HEBDEN

(*c*.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2

VIOLINO SECONDO CONCERTINO

York Early Music Press
2007

York Early Music Press
In association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation
at
Department of Music
University of York
York
YO10 5DD
United Kingdom

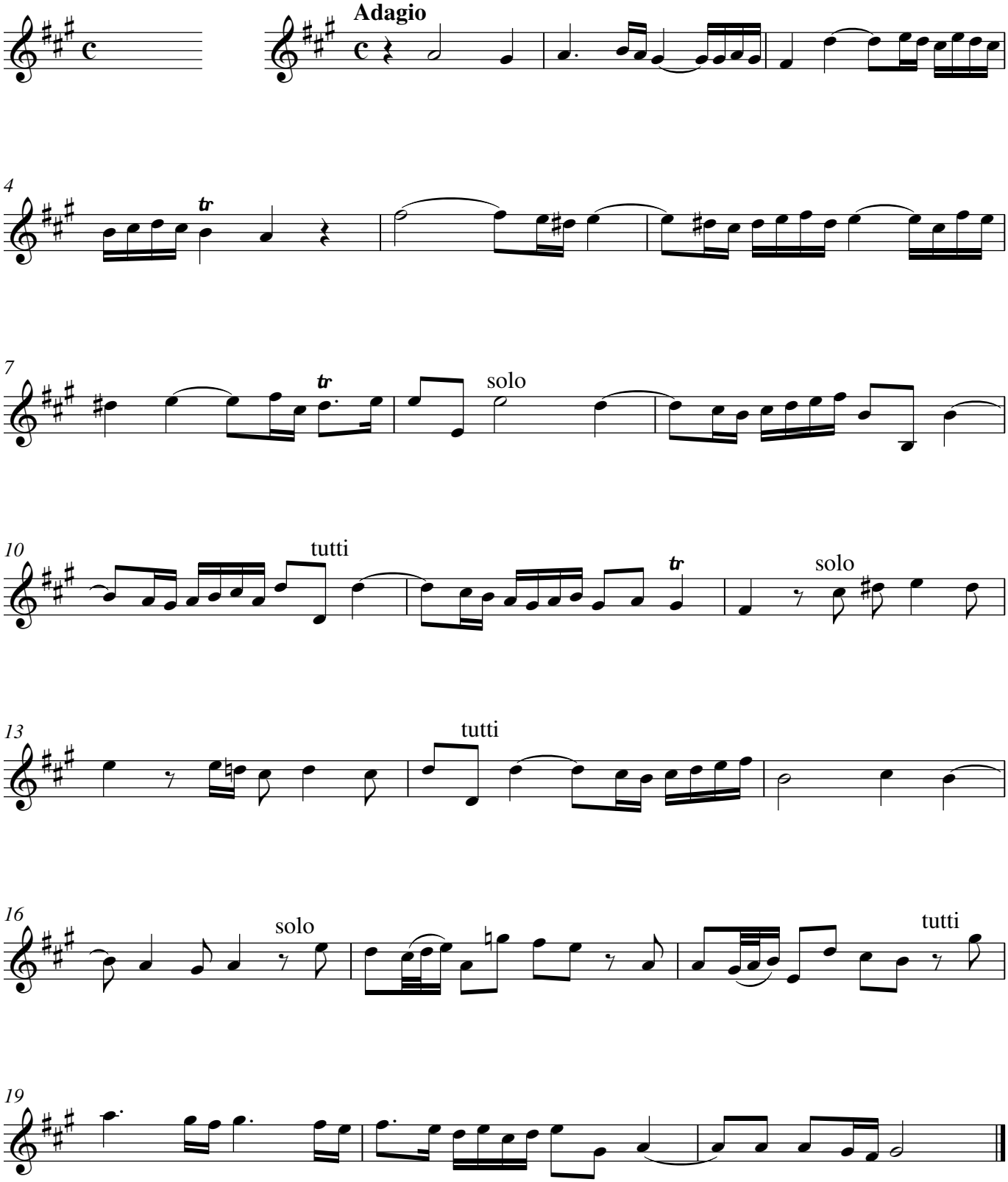
Email: info@YorkEarlyMusicPress.com
Phone: 01144 1904 434962
Web: www.YorkEarlyMusicPress.com

6 CONCERTOS Op. 2

Violino secondo
concertino

JOHN HEBDEN
(*c*.1701–1765)

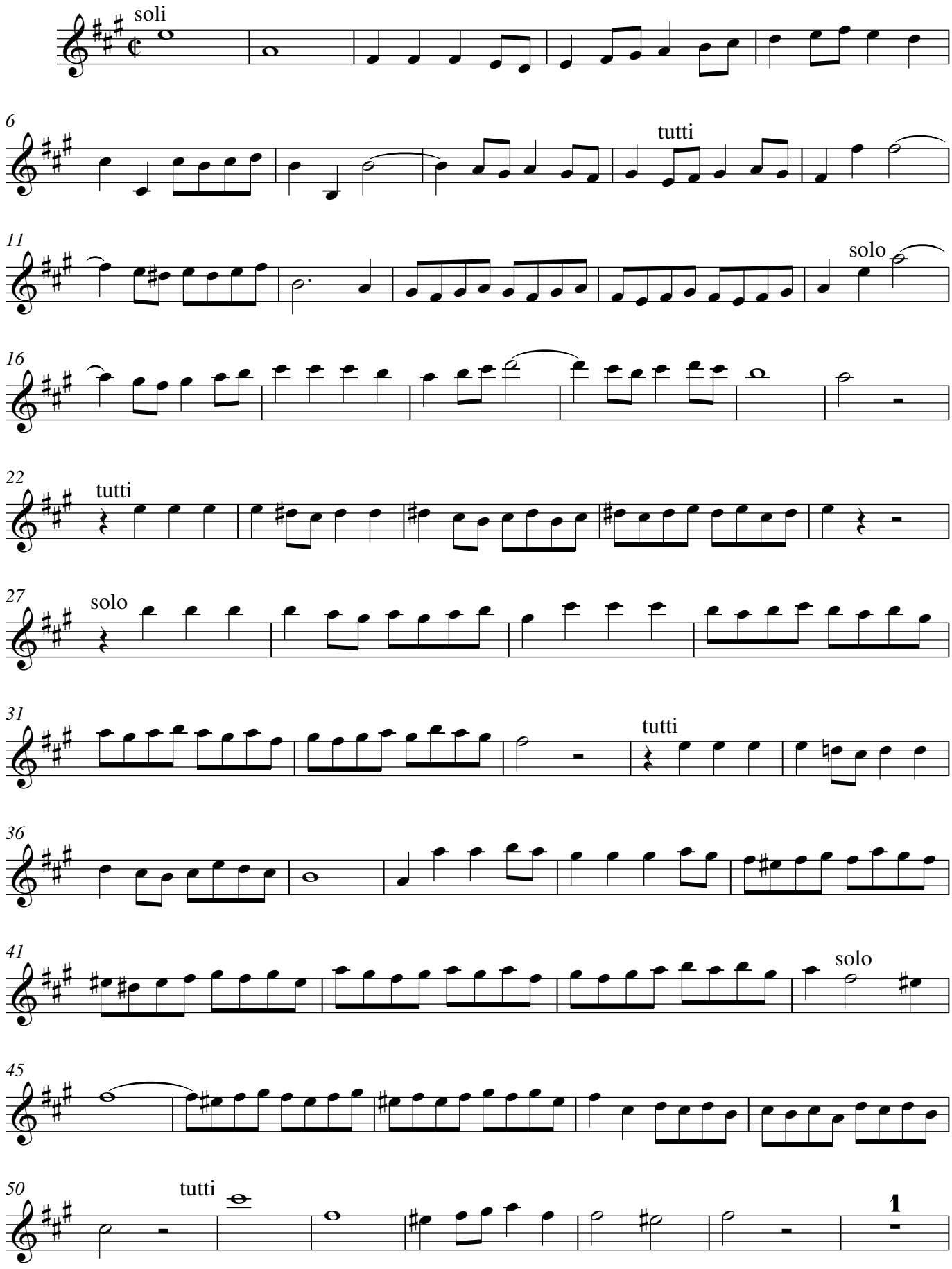
Concerto I

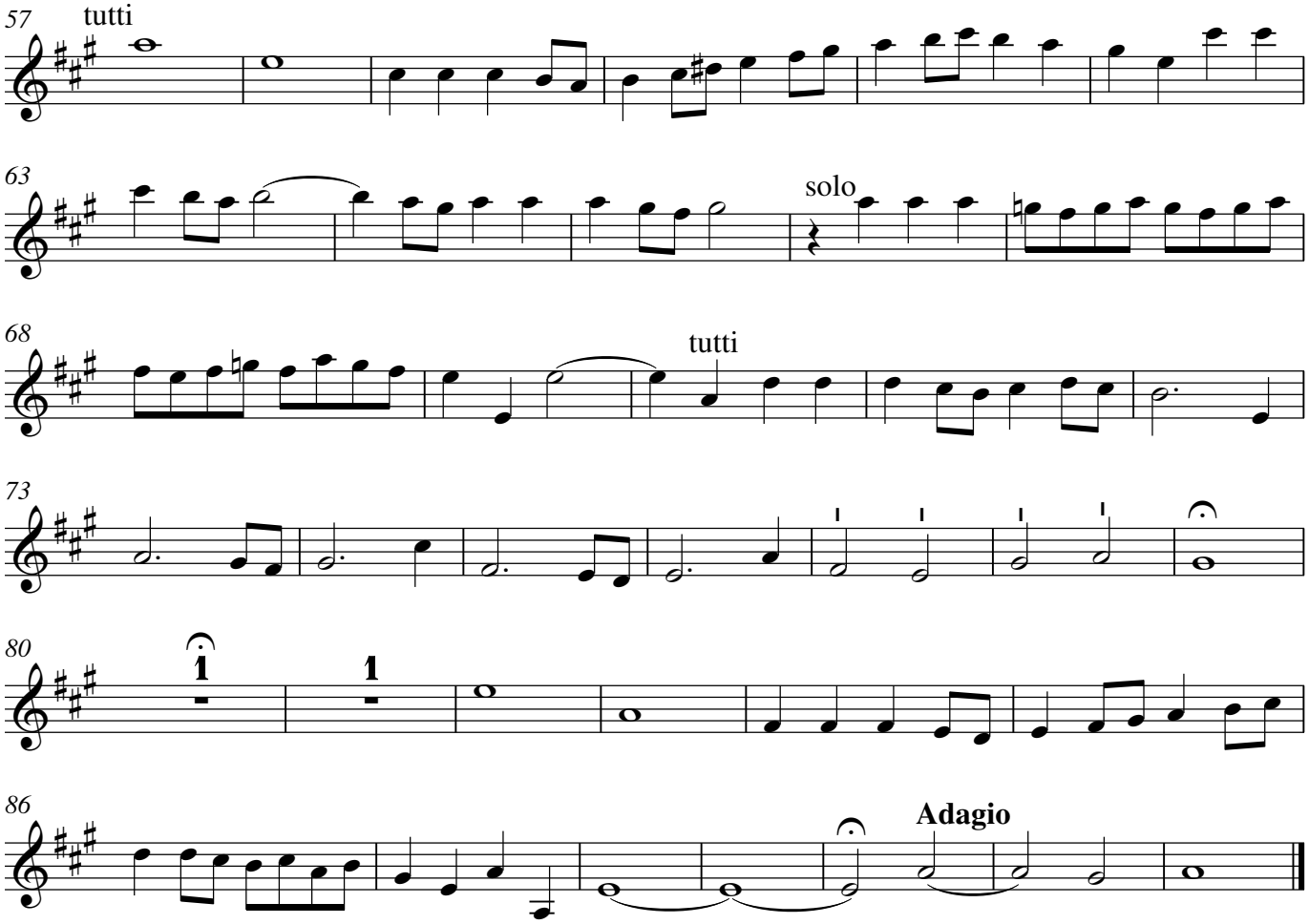


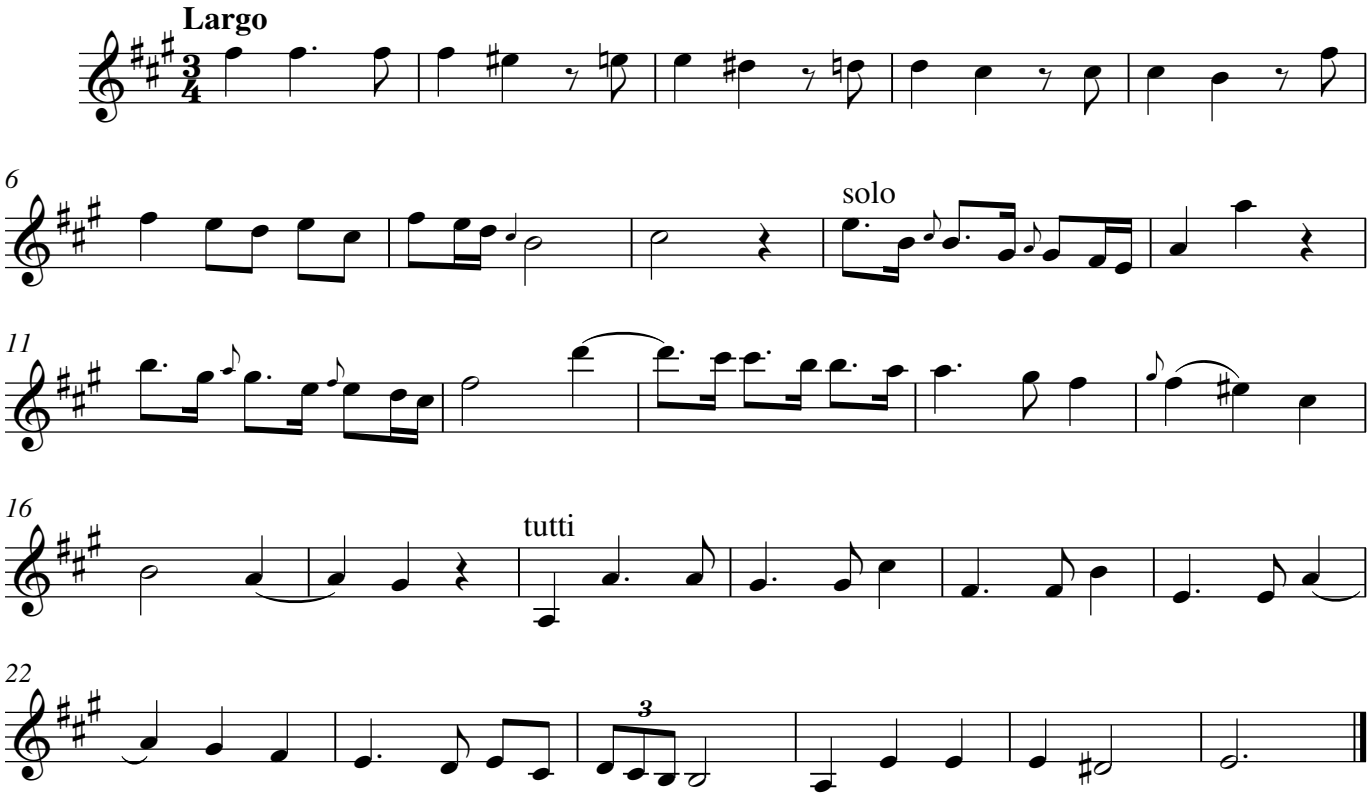
© Copyright 2007 York Early Music Press

Violino secondo
concertino

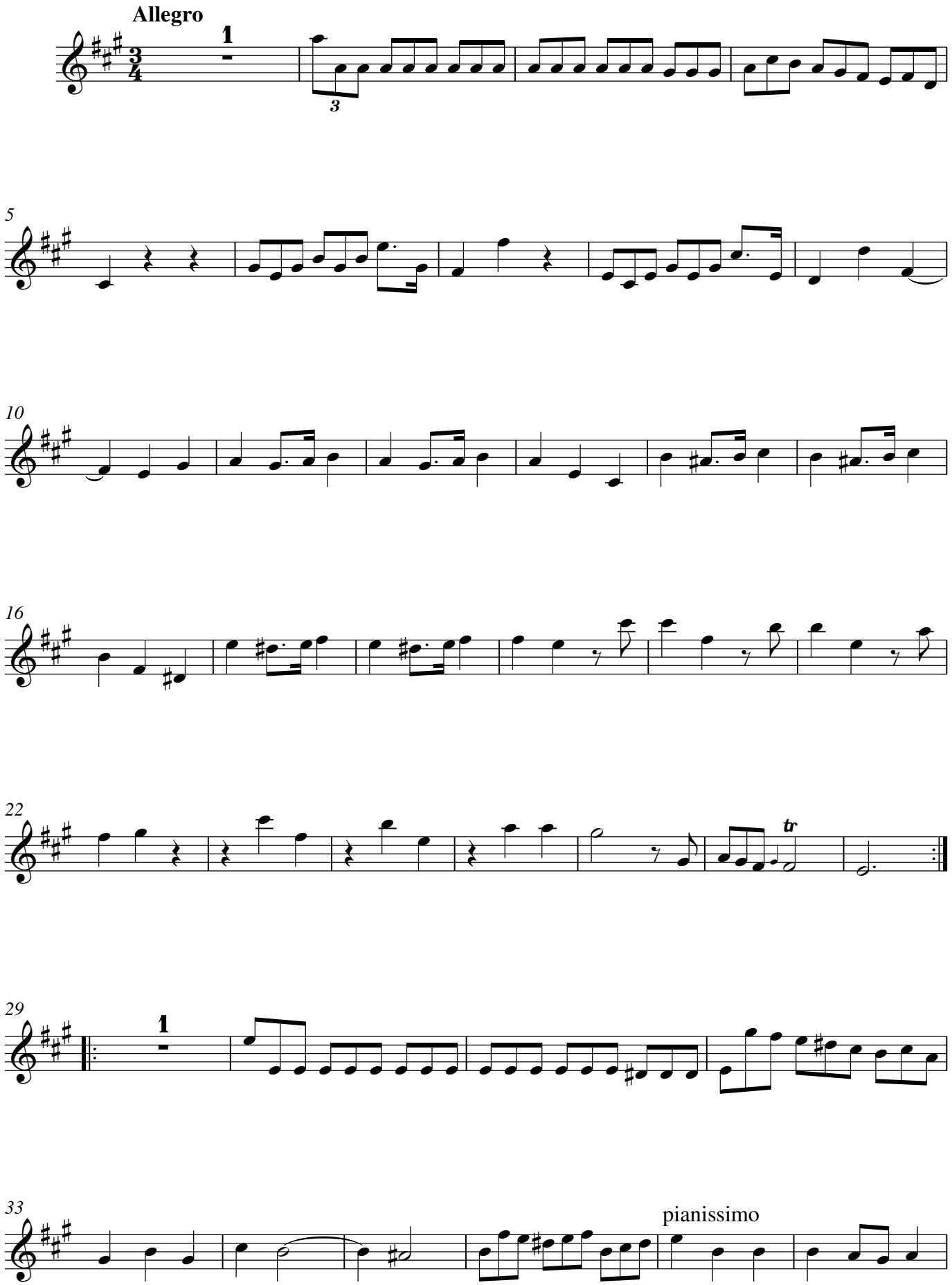
Fuga (Allegro)

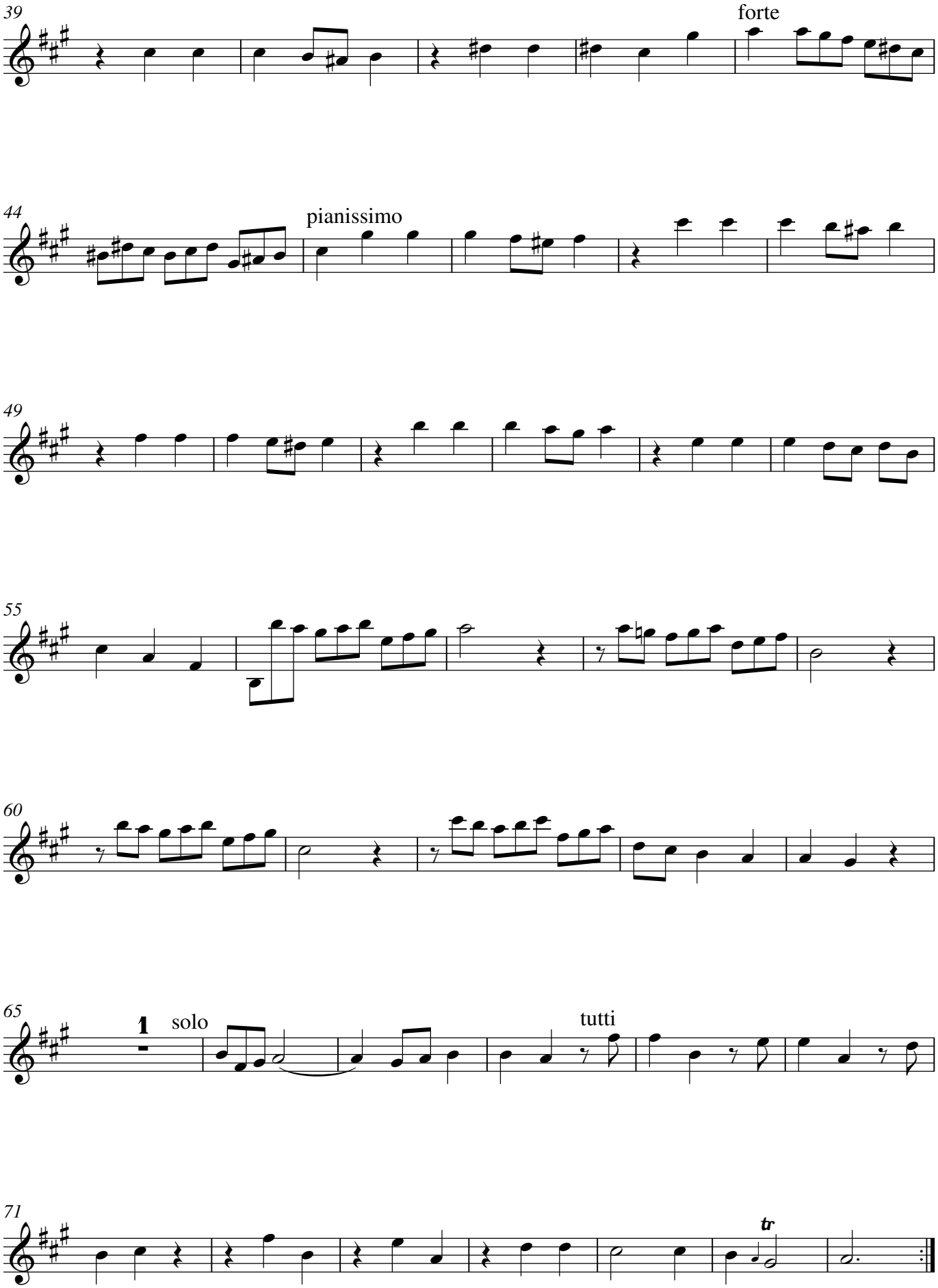



57
tutti
63
solo
68
tutti
73
80
1
1
86
Adagio


Largo
6
solo
11
16
tutti
22
3

Violino secondo
concertino

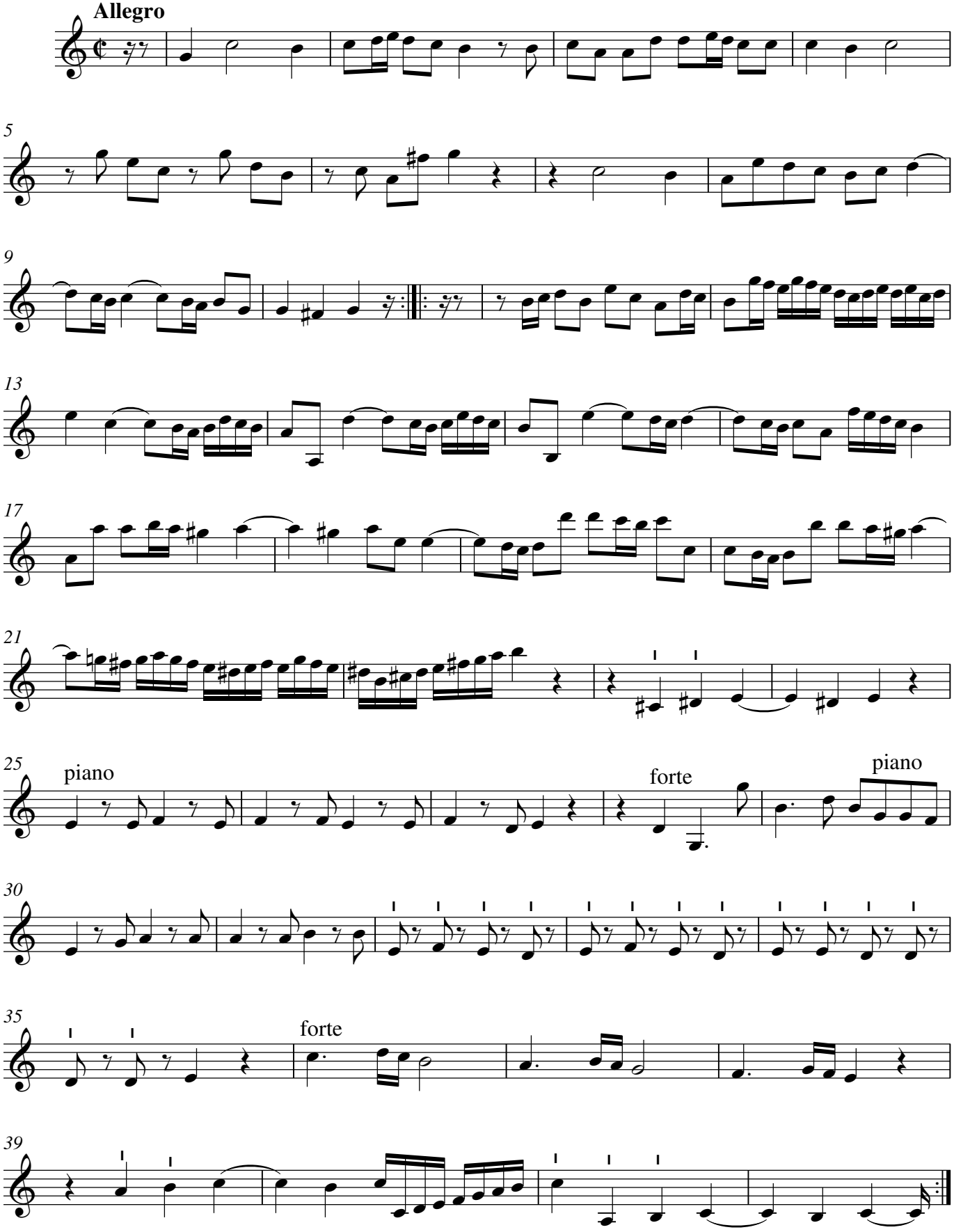



39
forte
44
pianissimo
49
55
60
65
1
solo
tutti
71
tr

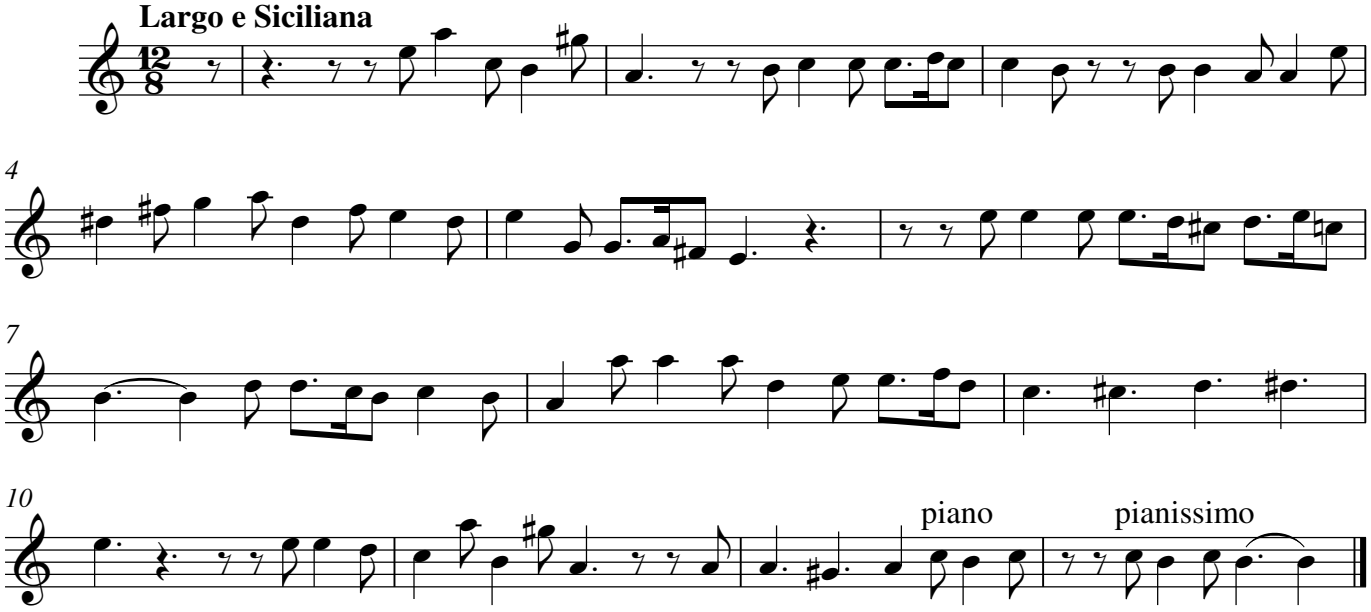
Violino secondo
concertino

CONCERTO II

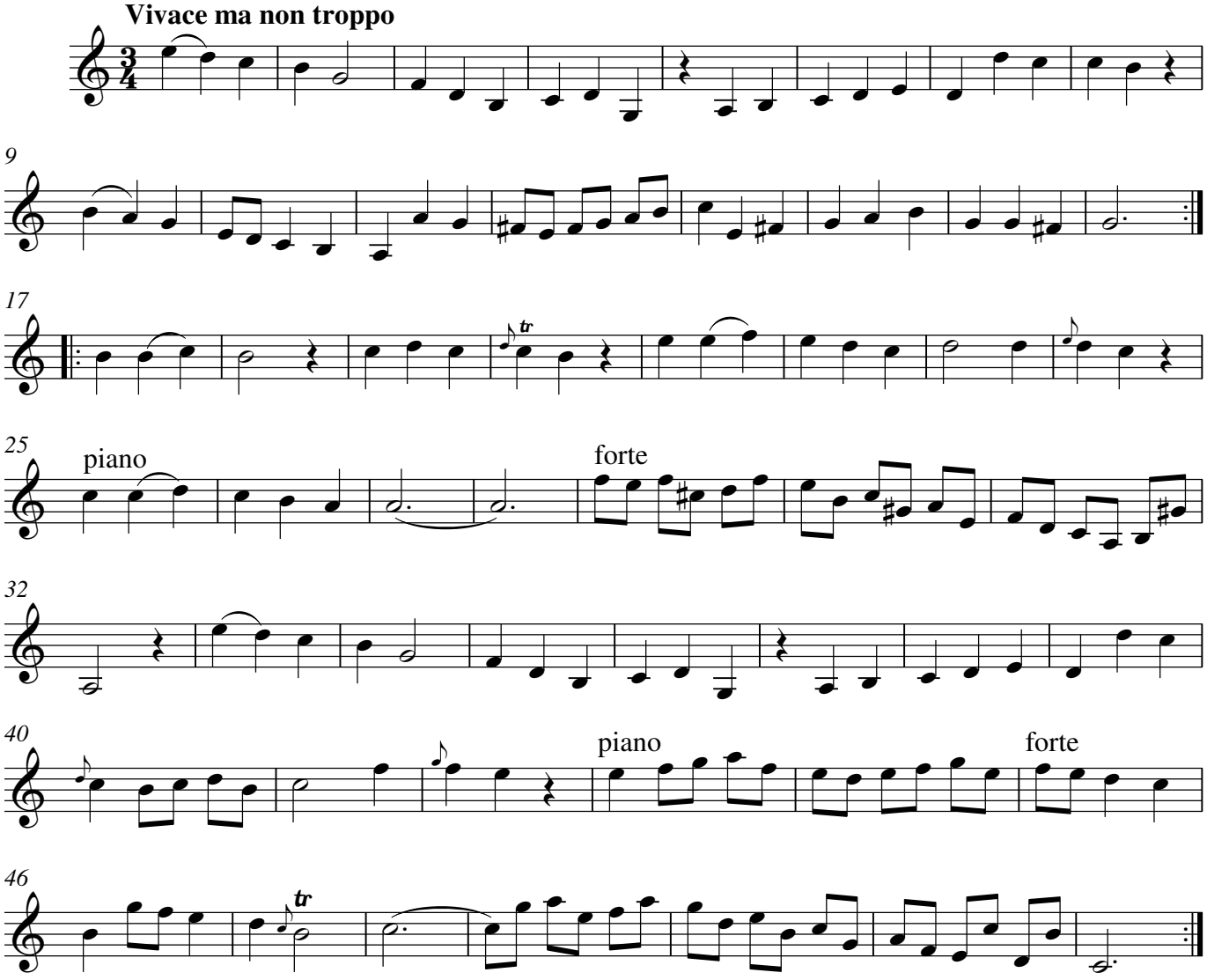
Allegro



Largo e Siciliana

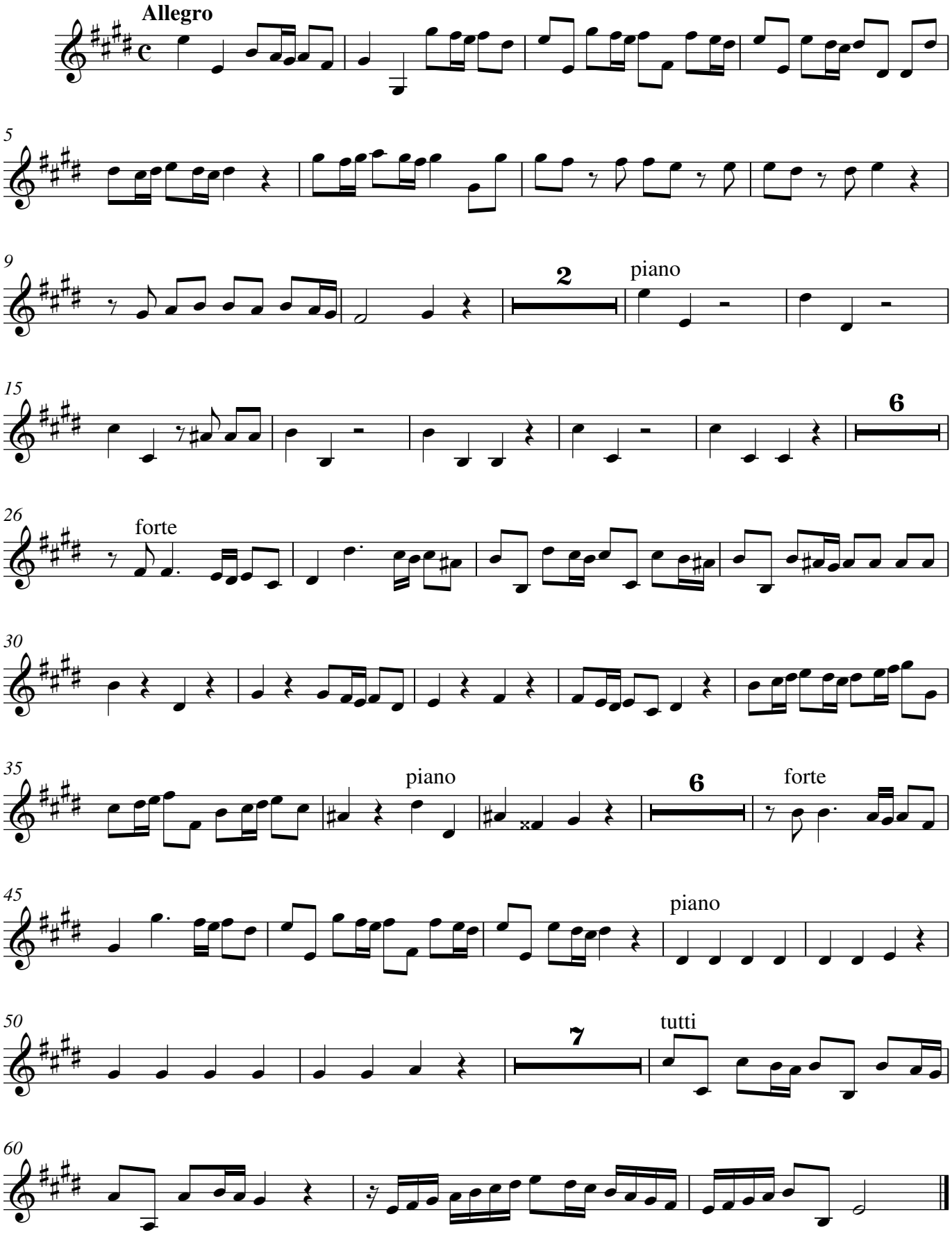


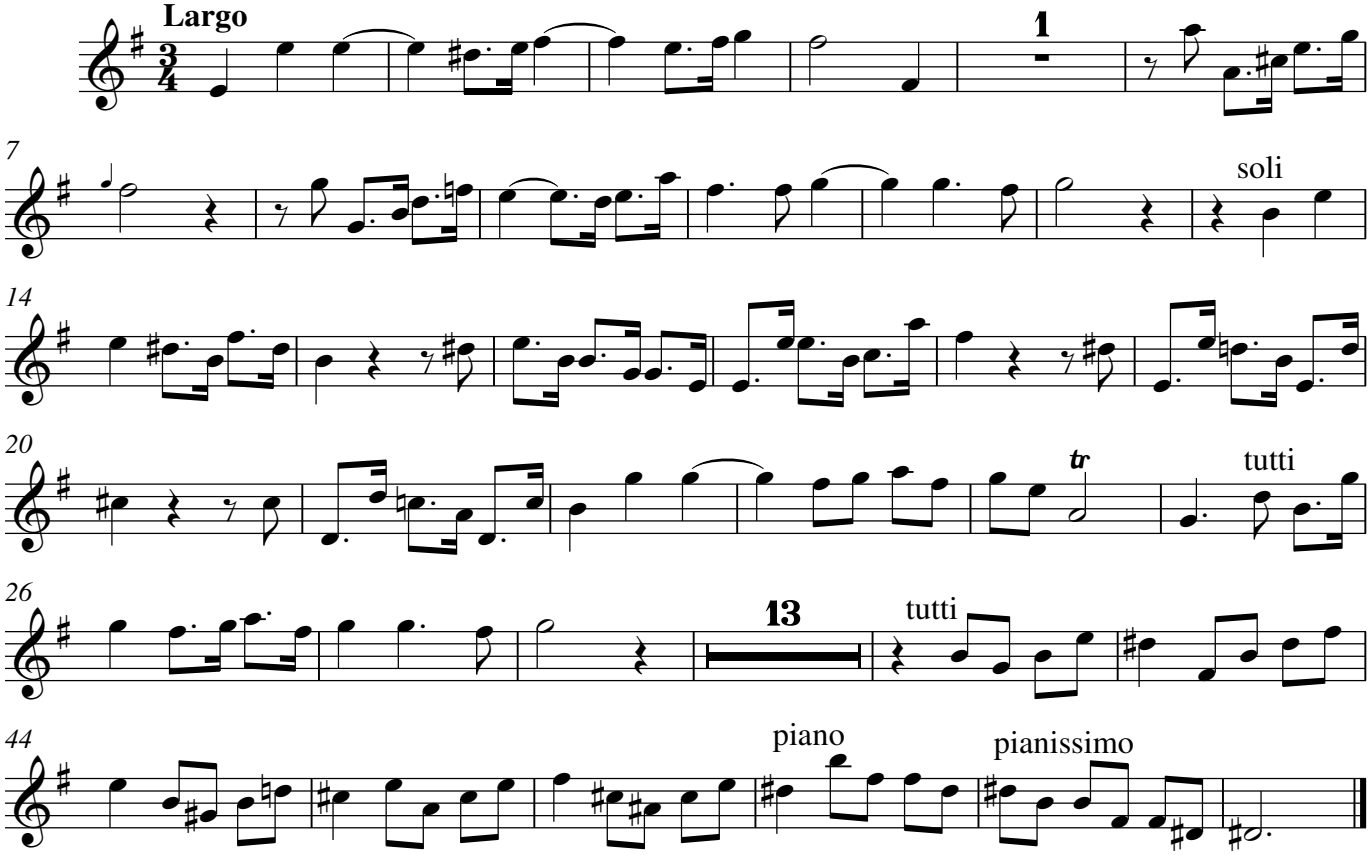
Vivace ma non troppo

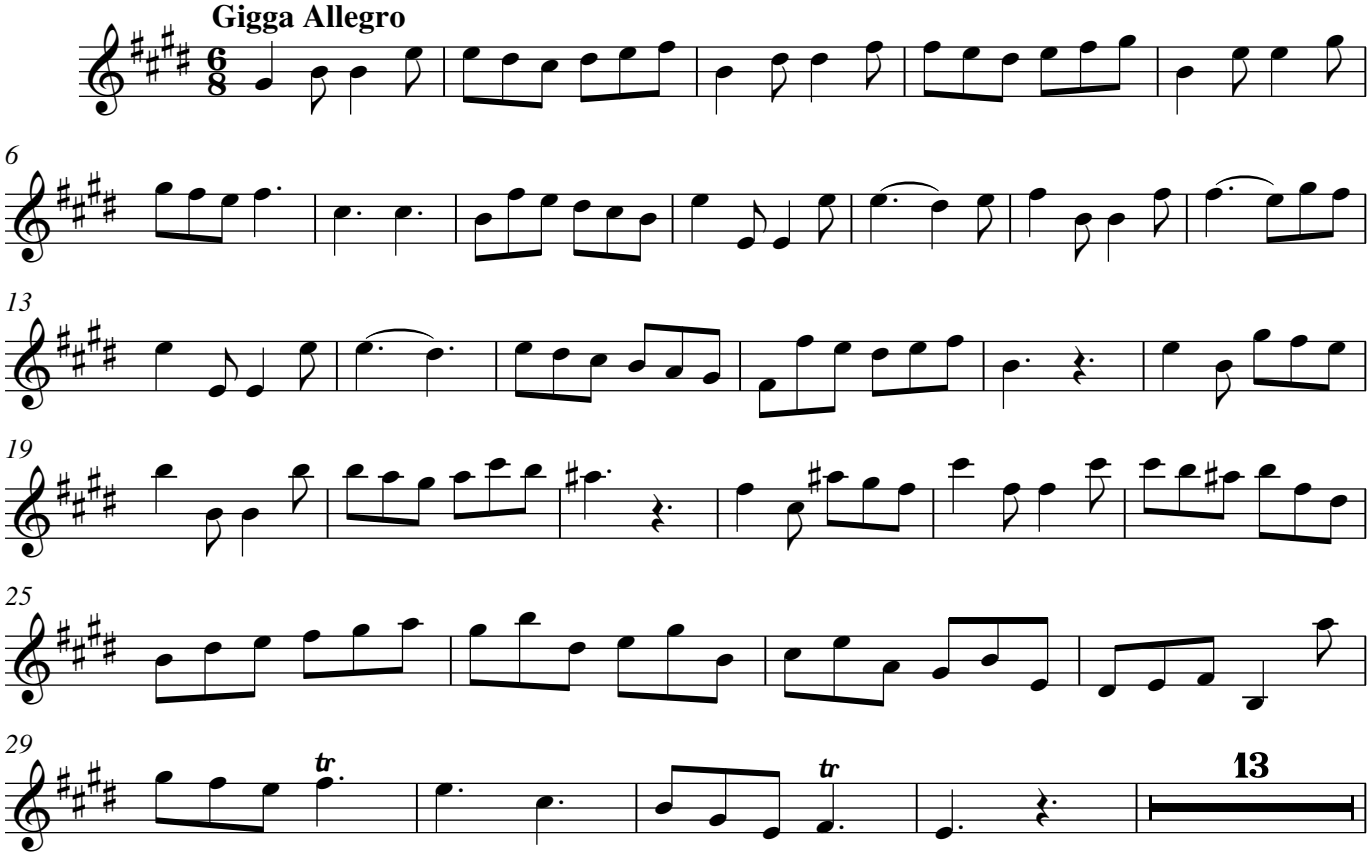


Violino secondo
concertino

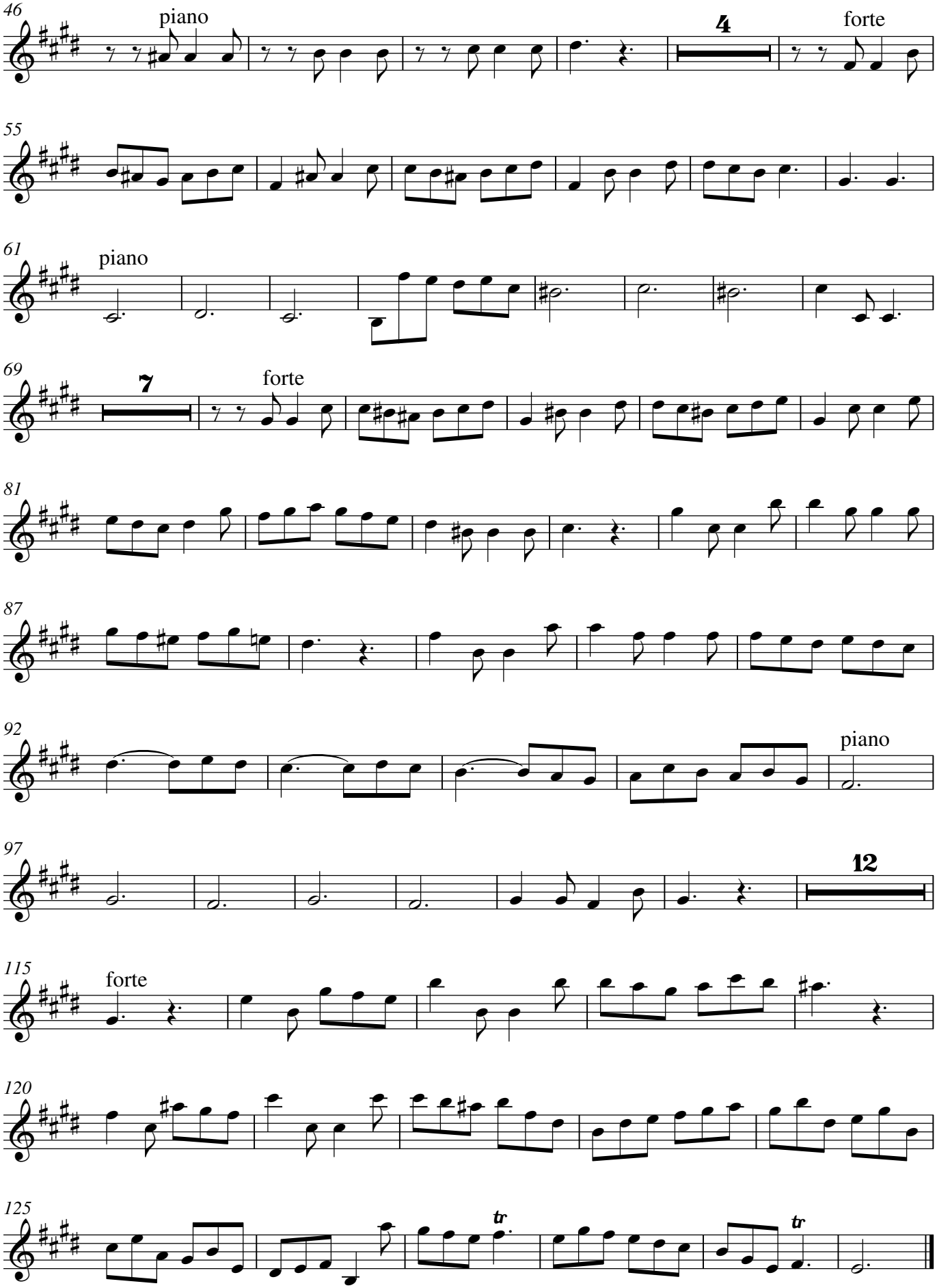
CONCERTO III



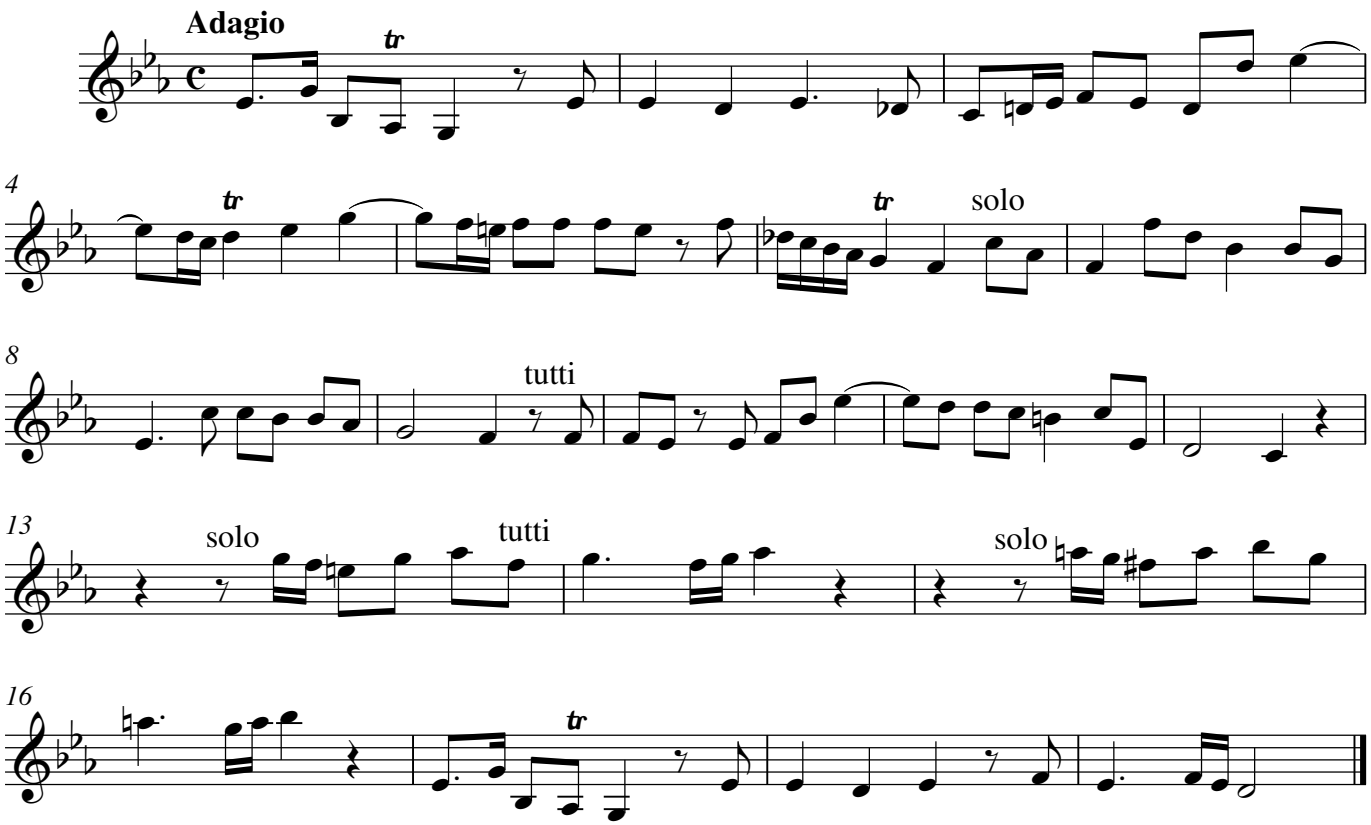

Largo
1
soli
tutti
13
tutti
piano
pianissimo

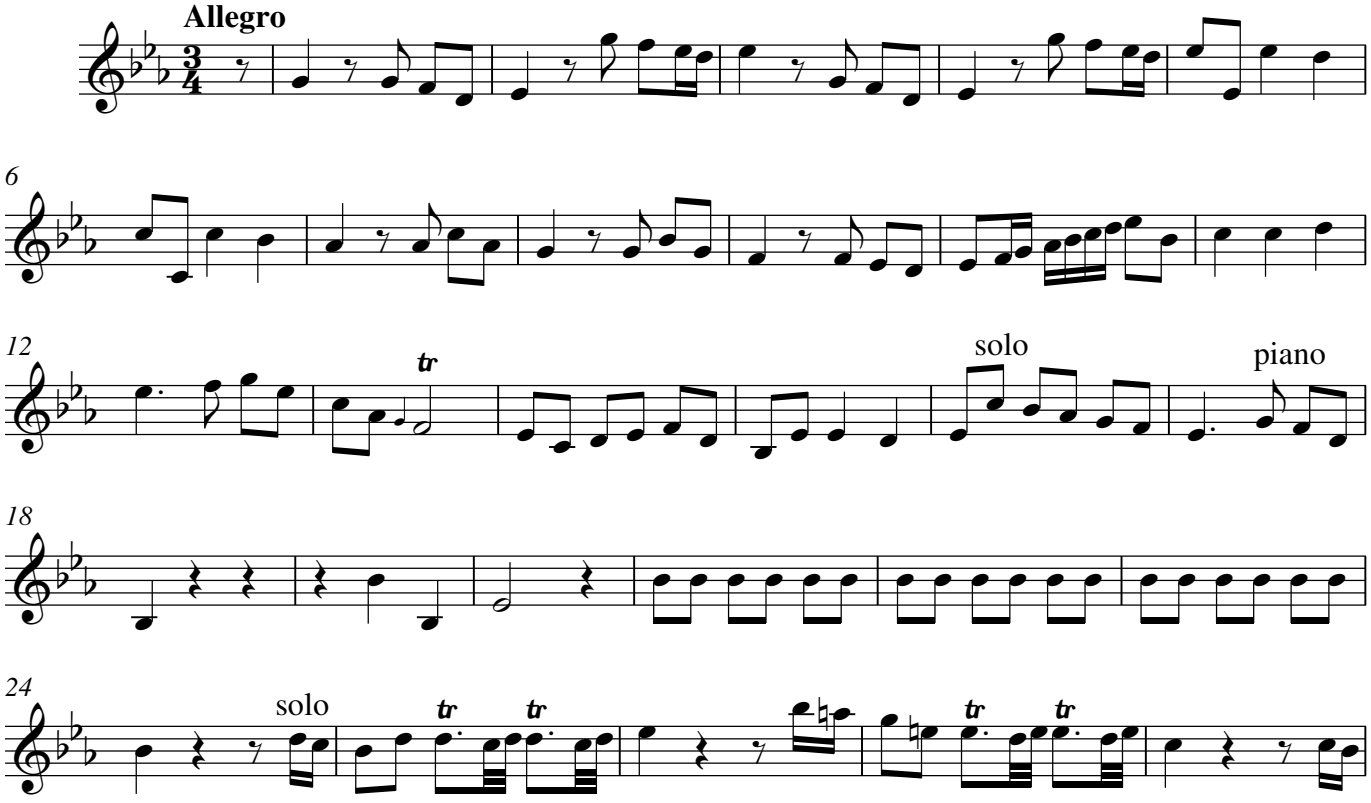

Gigga Allegro
13

Violino secondo
concertino

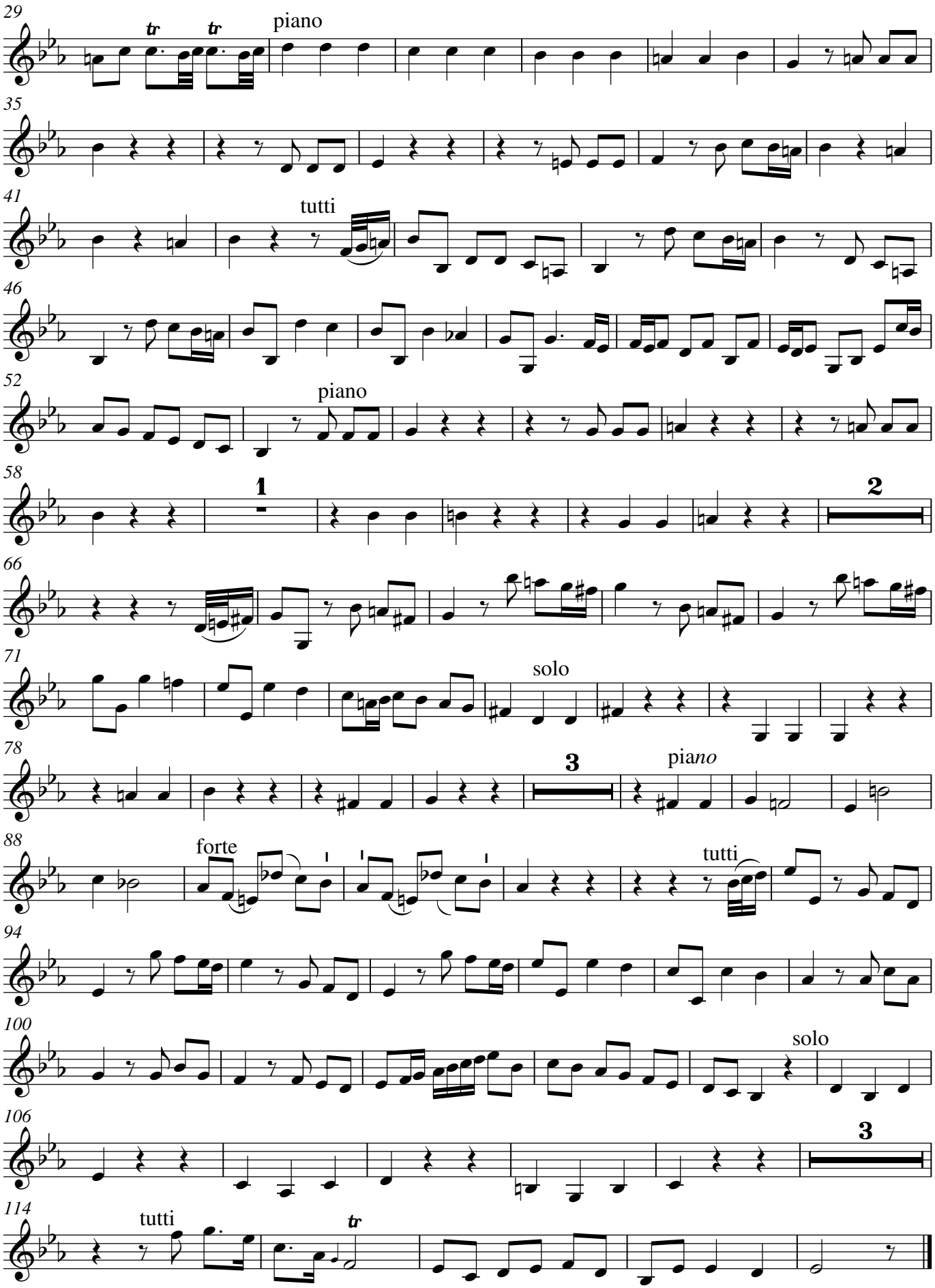


CONCERTO IV

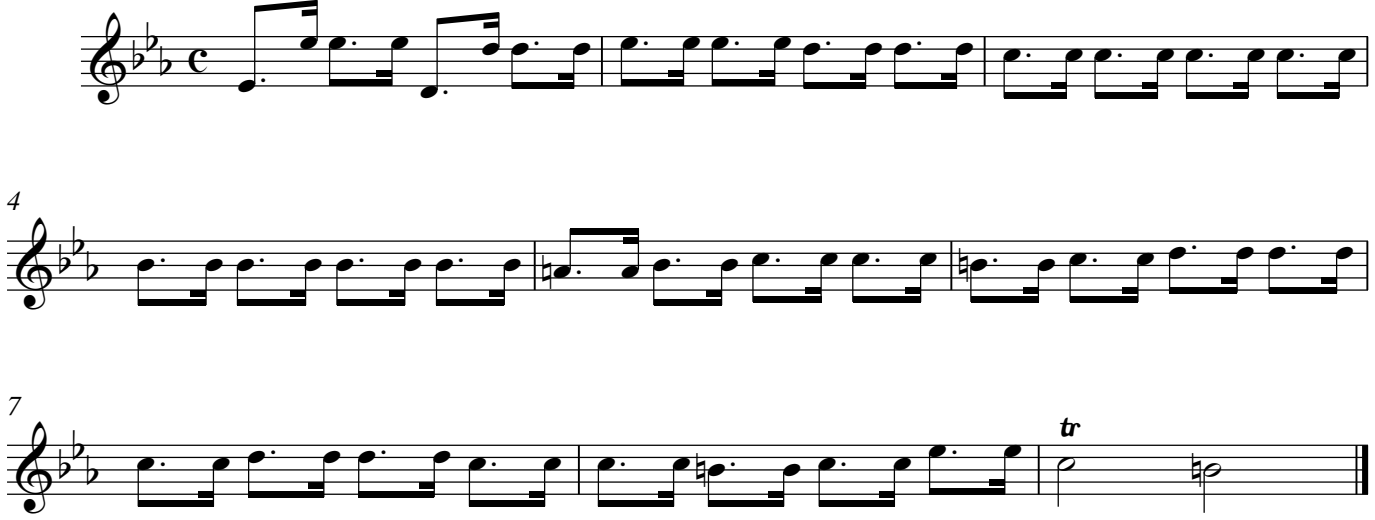

Adagio
tr
4
tr
tr
solo
8
tutti
13
solo
tutti
solo
16
tr


Allegro
6
12
tr
solo
piano
18
24
solo
tr
tr
tr
tr

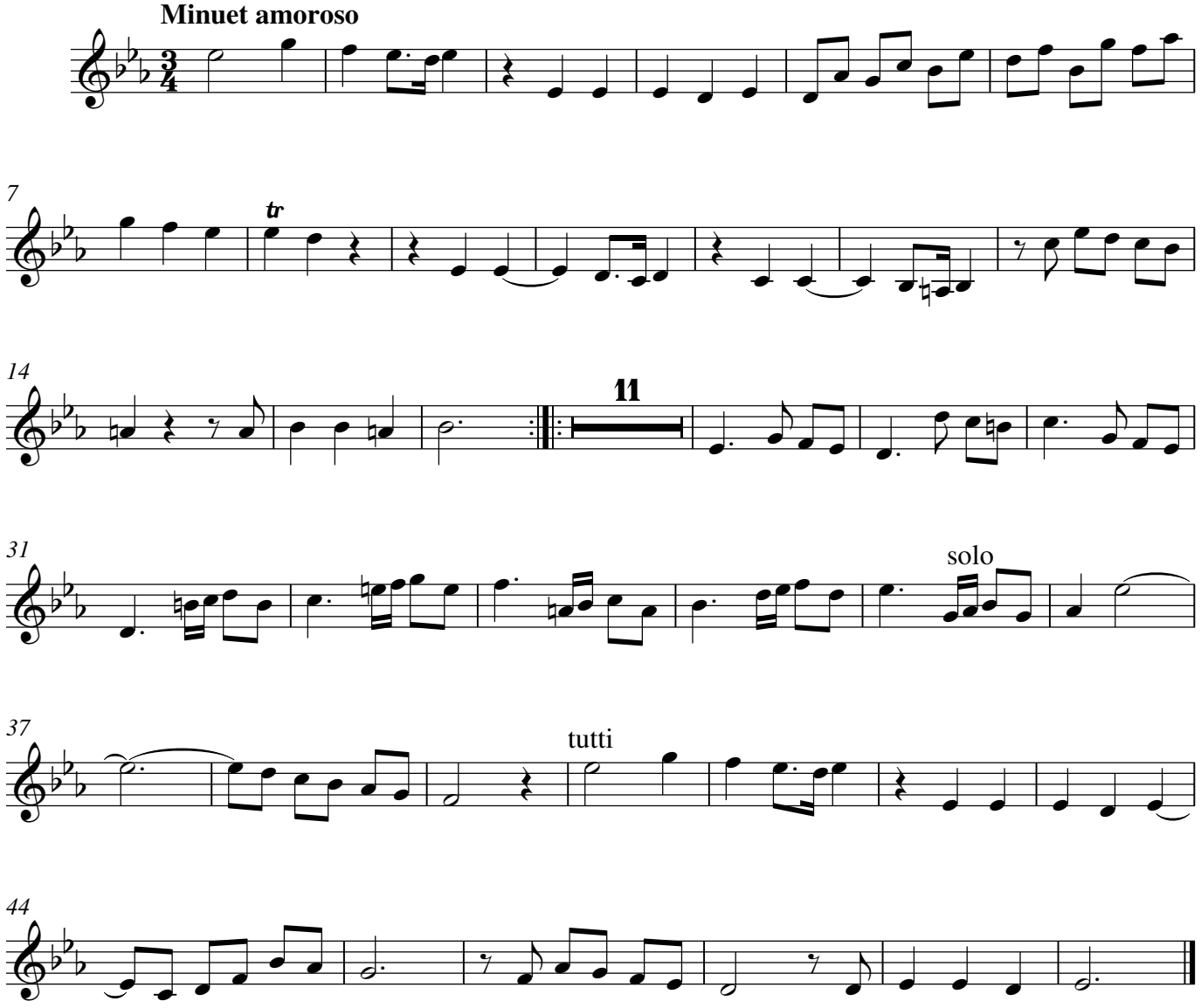
Violino secondo
concertino



Adagio



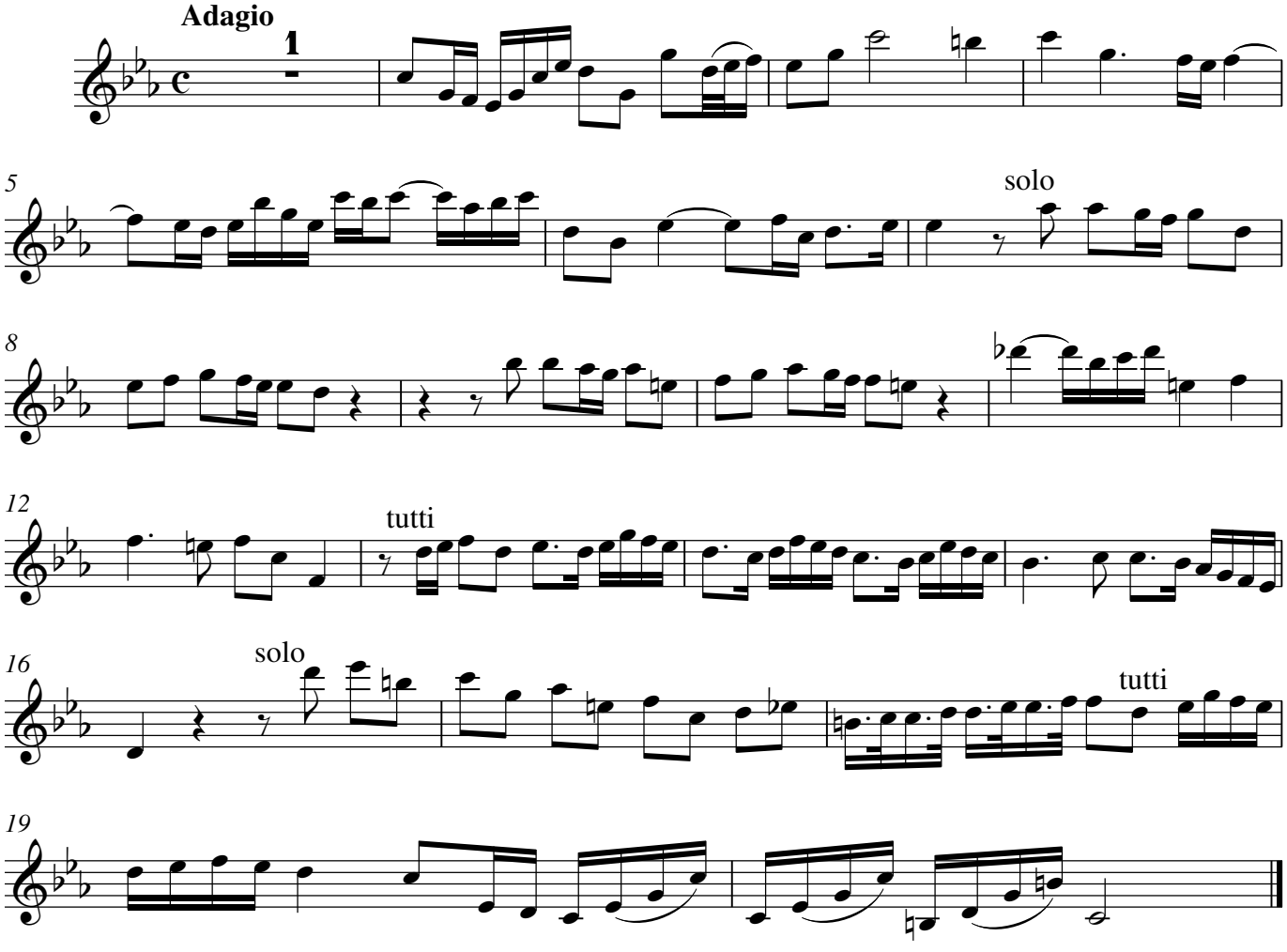
Minuet amoroso



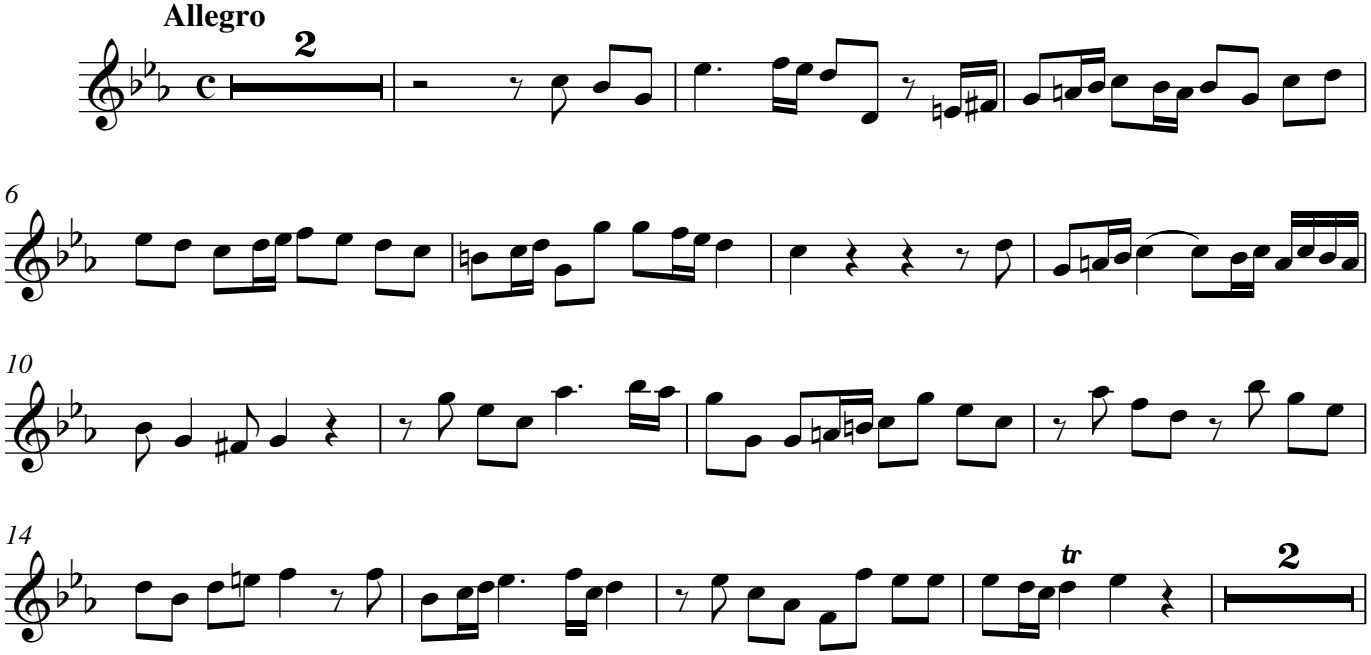
Violino secondo
concertino

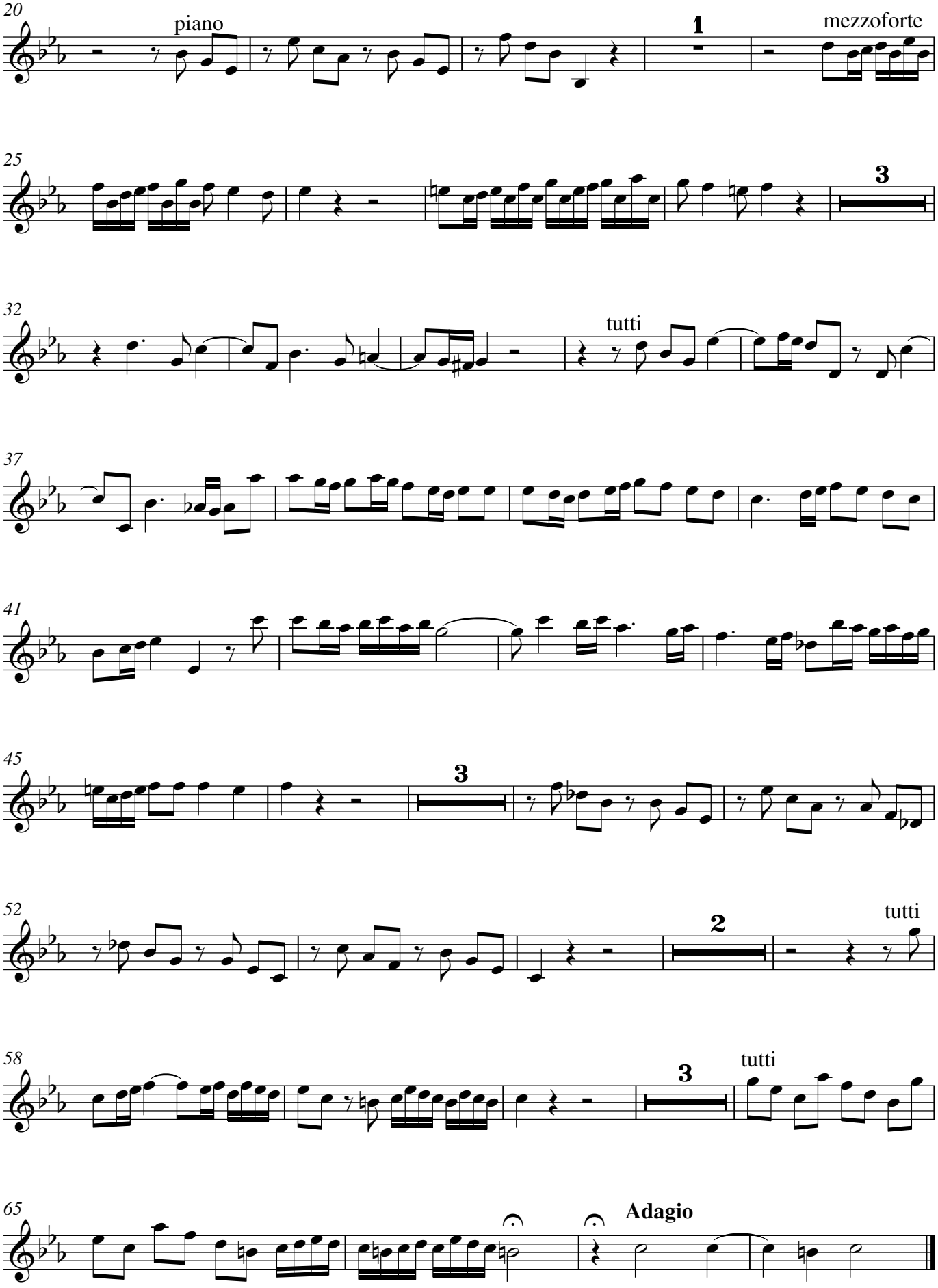
CONCERTO V

Adagio

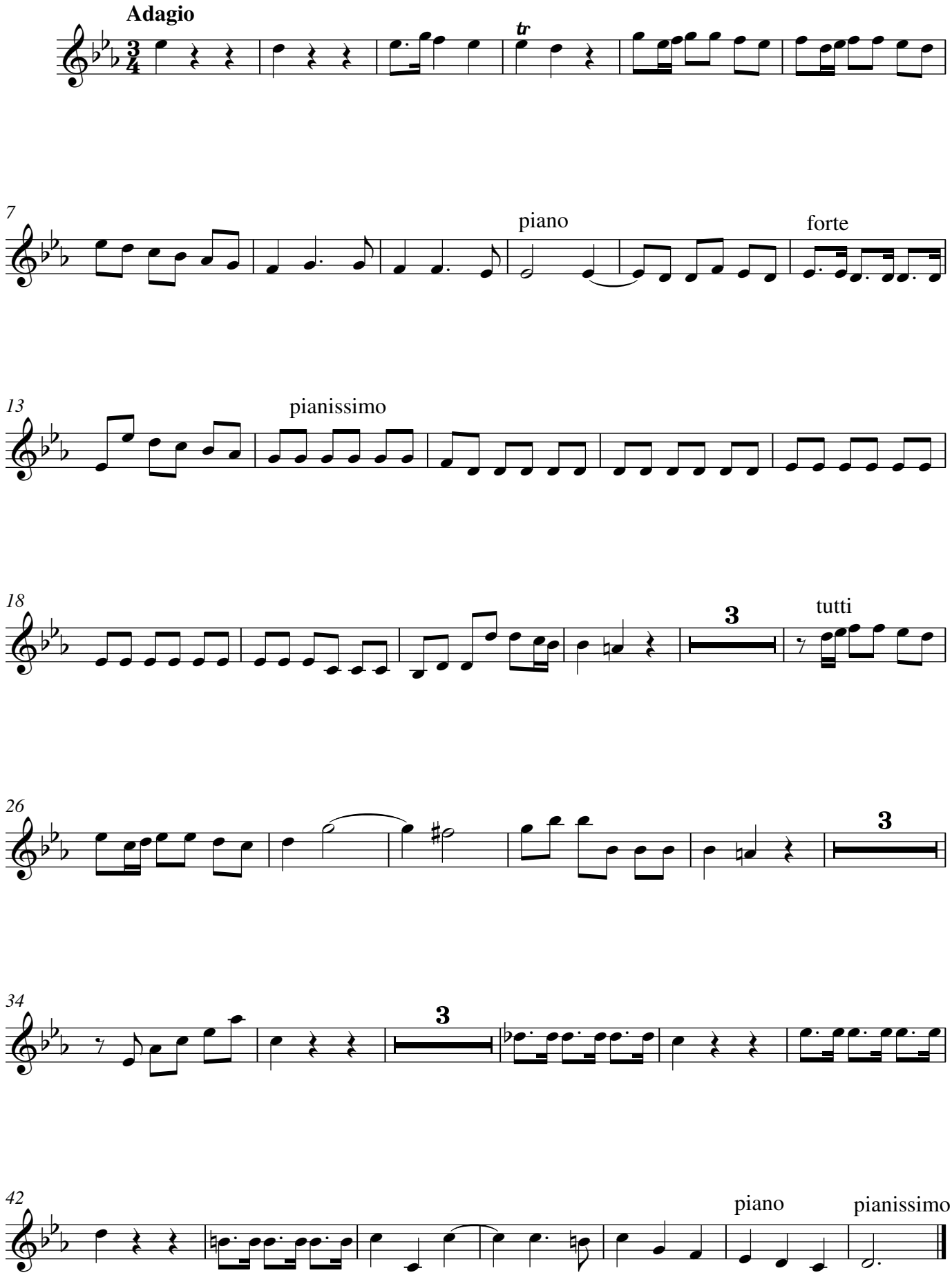


Allegro

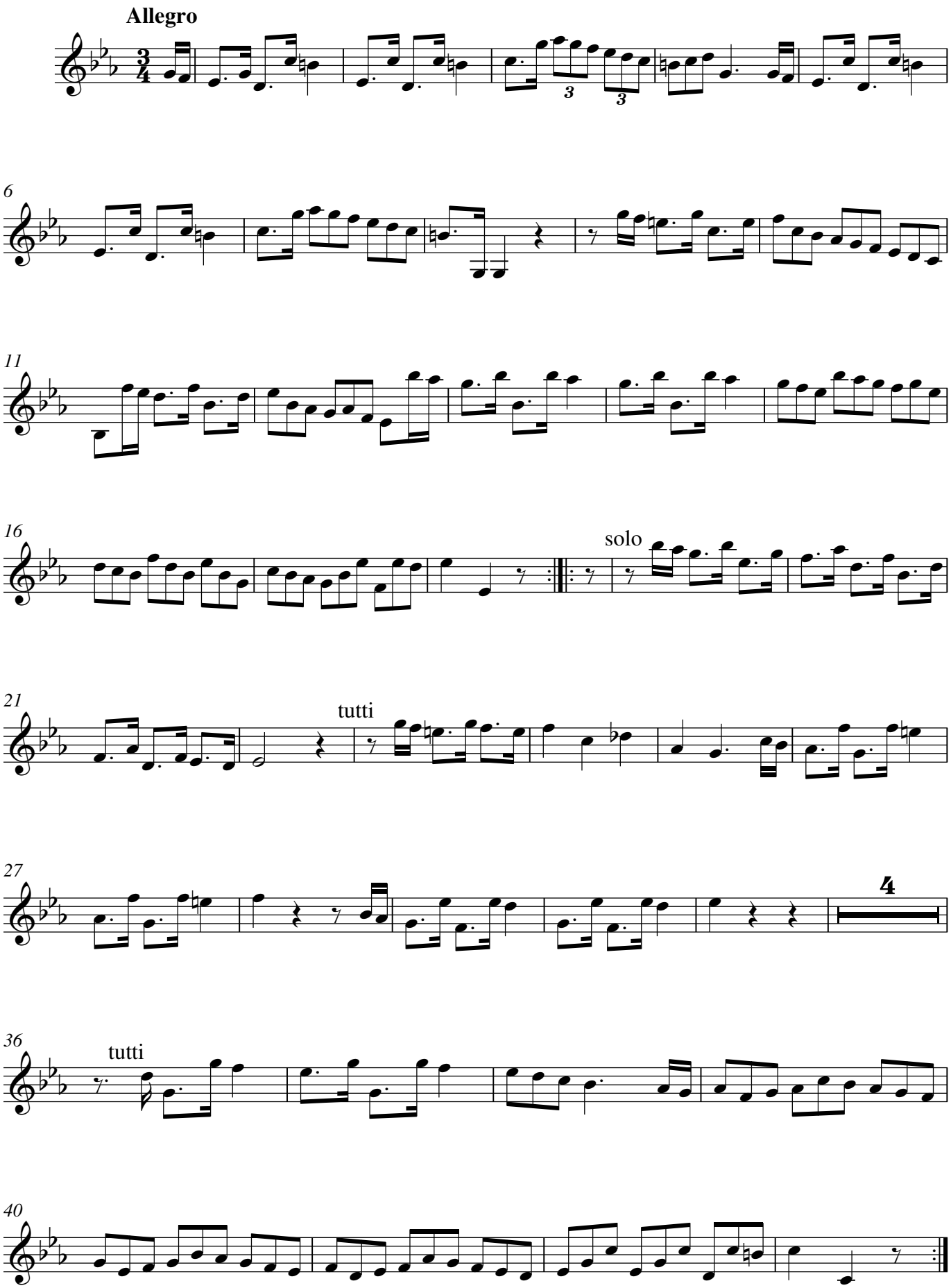



20
piano
1
mezzoforte
25
3
32
tutti
37
41
45
3
52
2
tutti
58
3
tutti
65
Adagio

Violino secondo
concertino

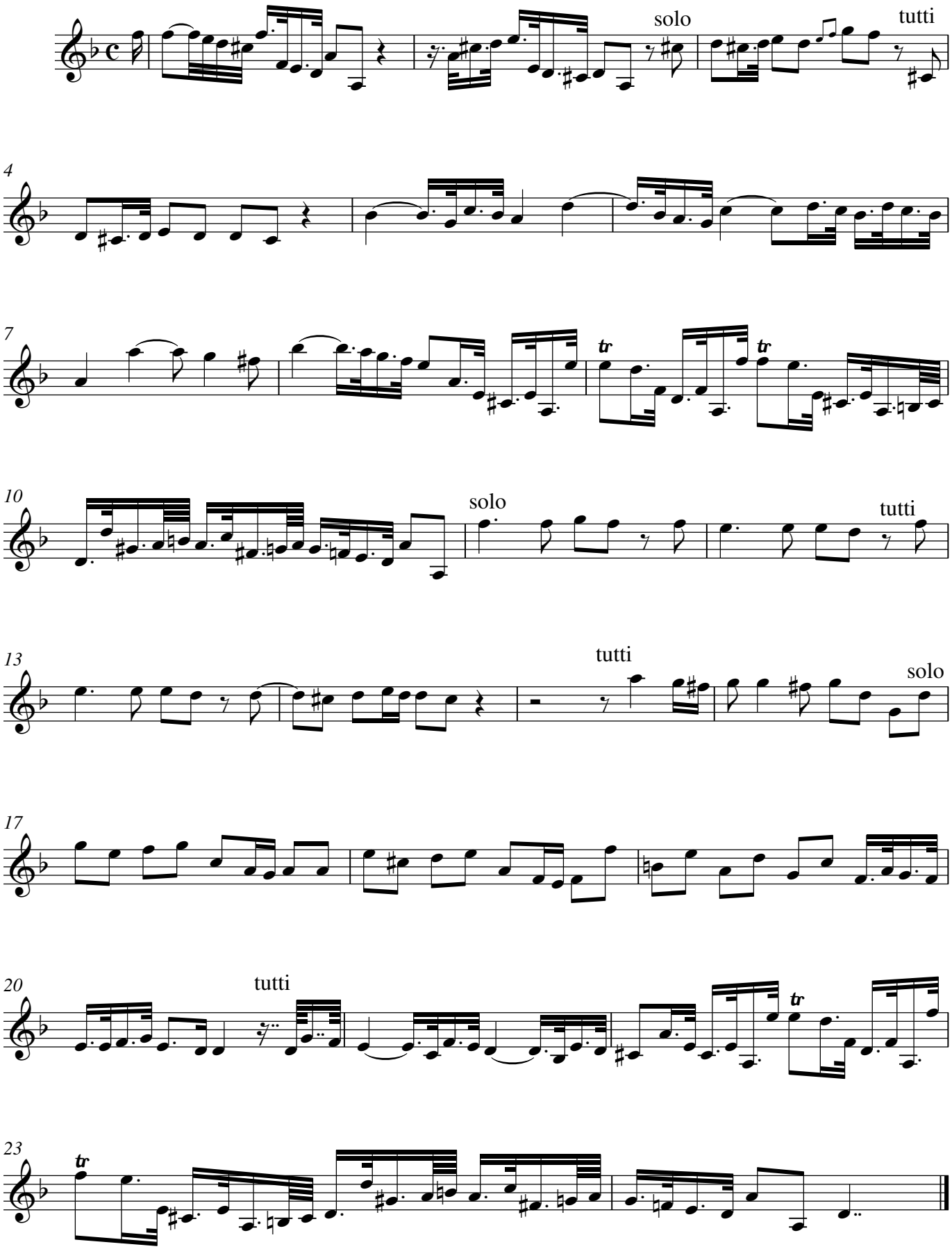


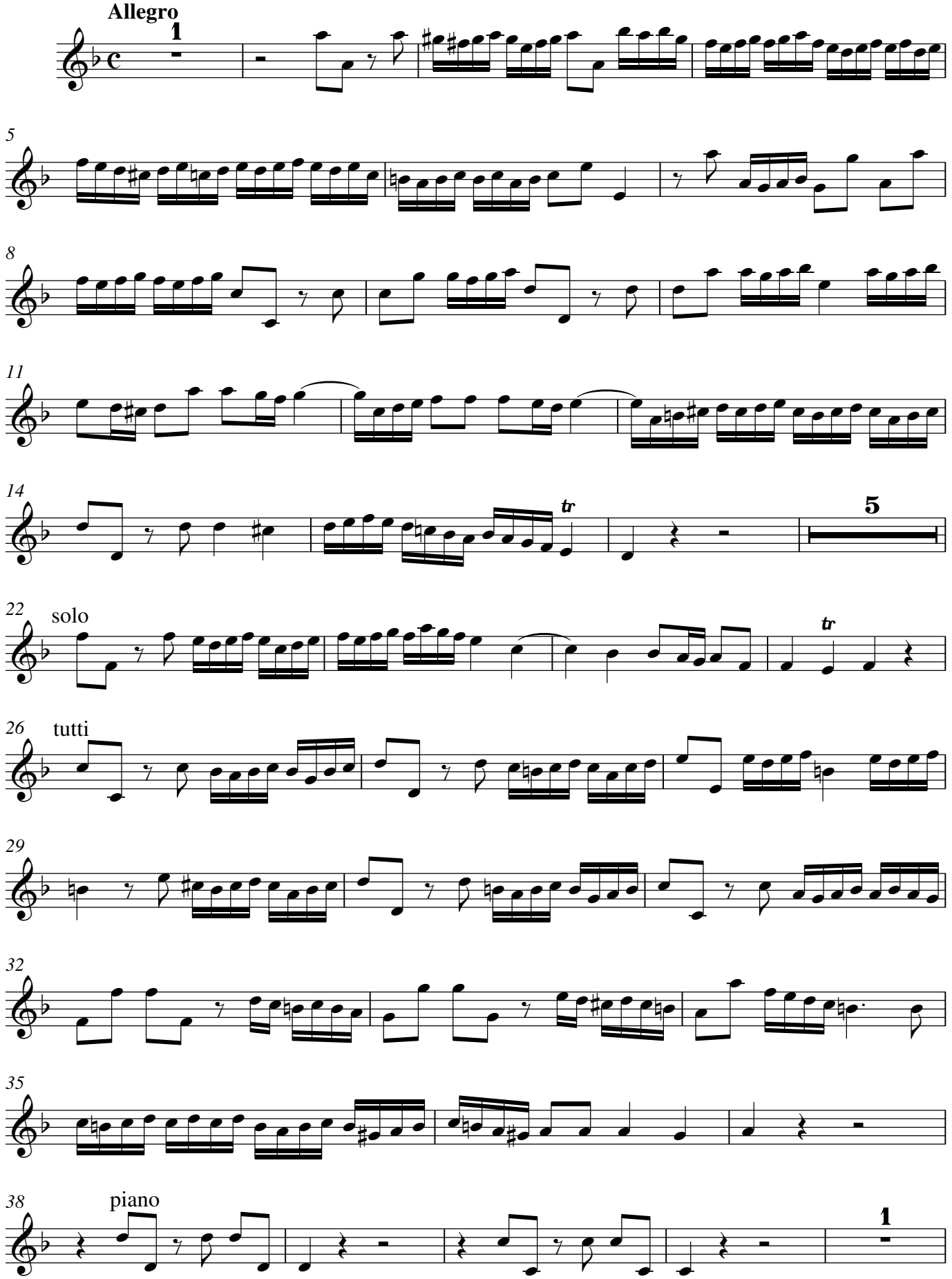
Allegro



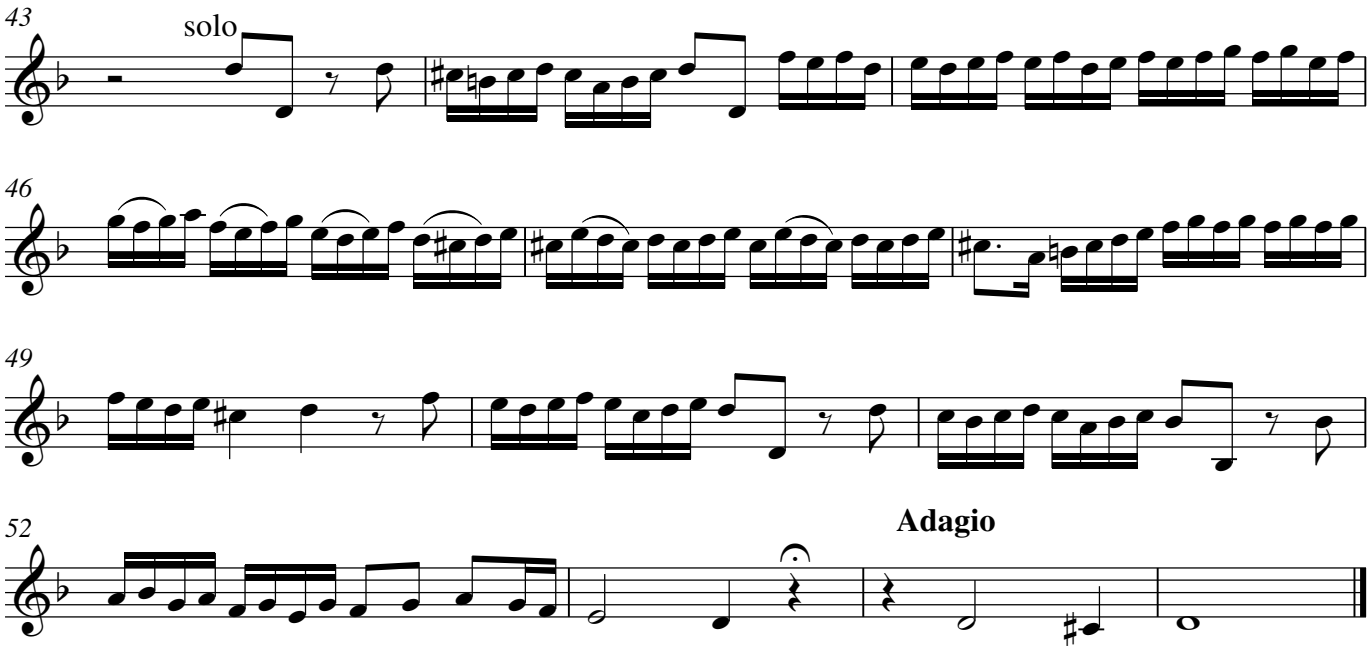
Violino secondo
concertino

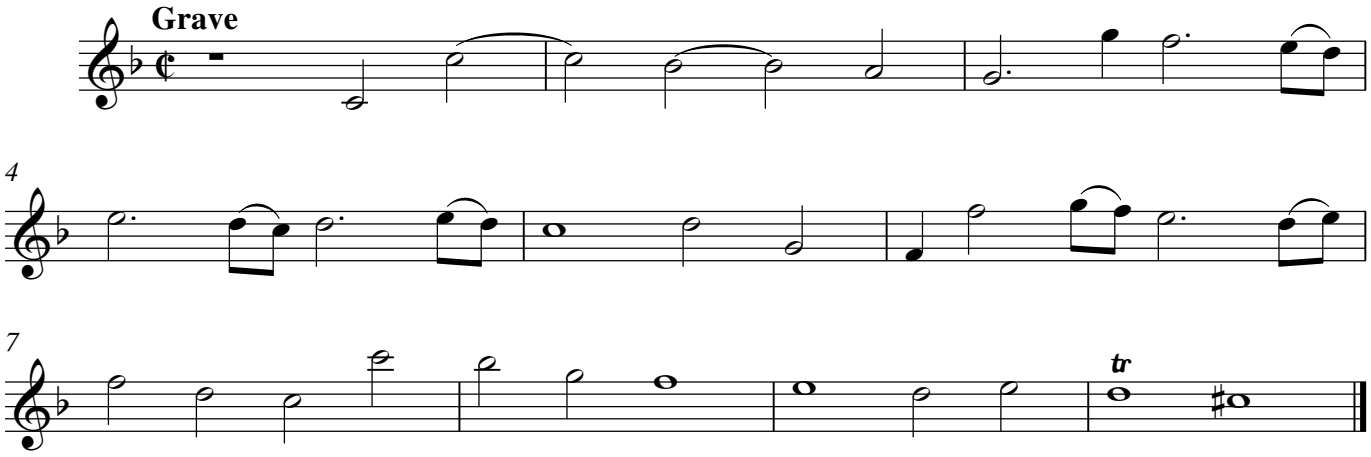
CONCERTO VI

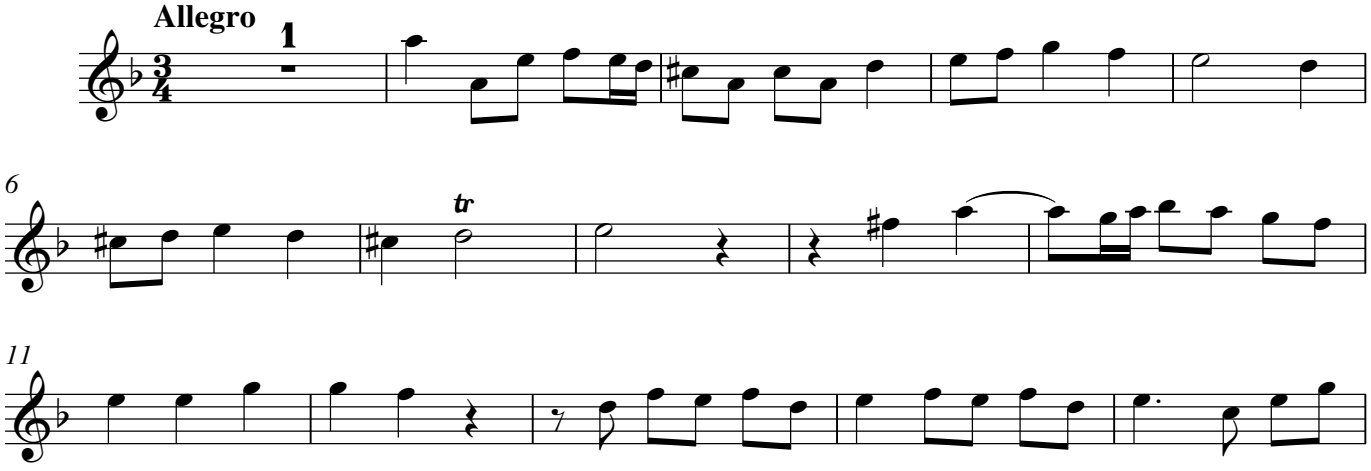


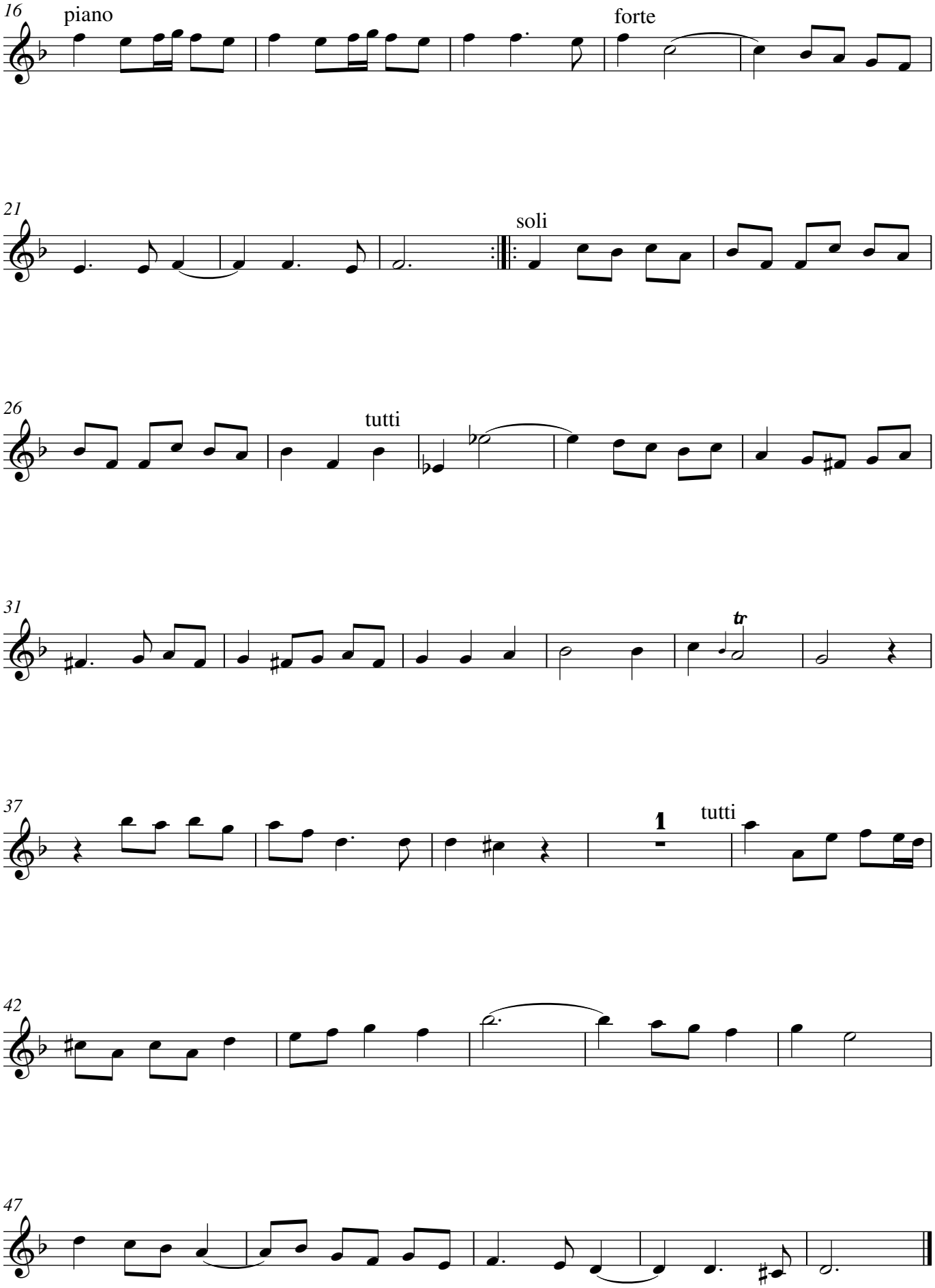

Allegro
1
5
8
11
14
tr
5
22
solo
tr
26
tutti
29
32
35
38
piano
1

Violino secondo
concertino





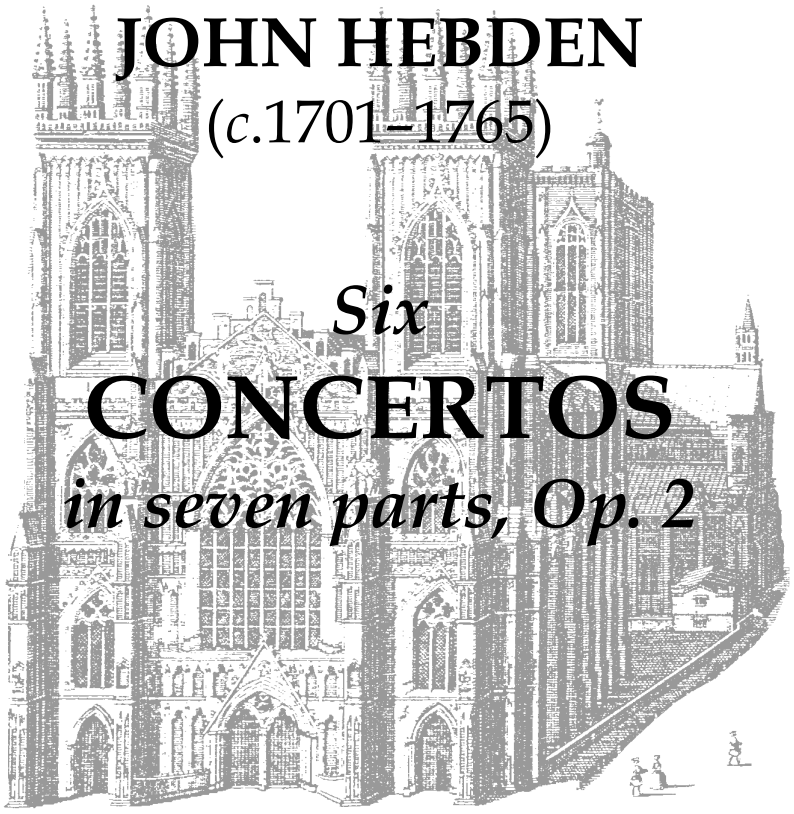



16
piano
forte
21
soli
26
tutti
31
tr
37
1
tutti
42
47

YORK EARLY MUSIC PRESS

JOHN HEBDEN

(*c.*1701–1765)



Six

CONCERTOS

in seven parts, Op. 2

VIOLONCELLO

In association

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington foundation

JOHN HEBDEN

(*c*.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2

VIOLONCELLO

York Early Music Press
2007

York Early Music Press
In association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation
at
Department of Music
University of York
York
YO10 5DD
United Kingdom

Email: info@YorkEarlyMusicPress.com
Phone: 01144 1904 434962
Web: www.YorkEarlyMusicPress.com

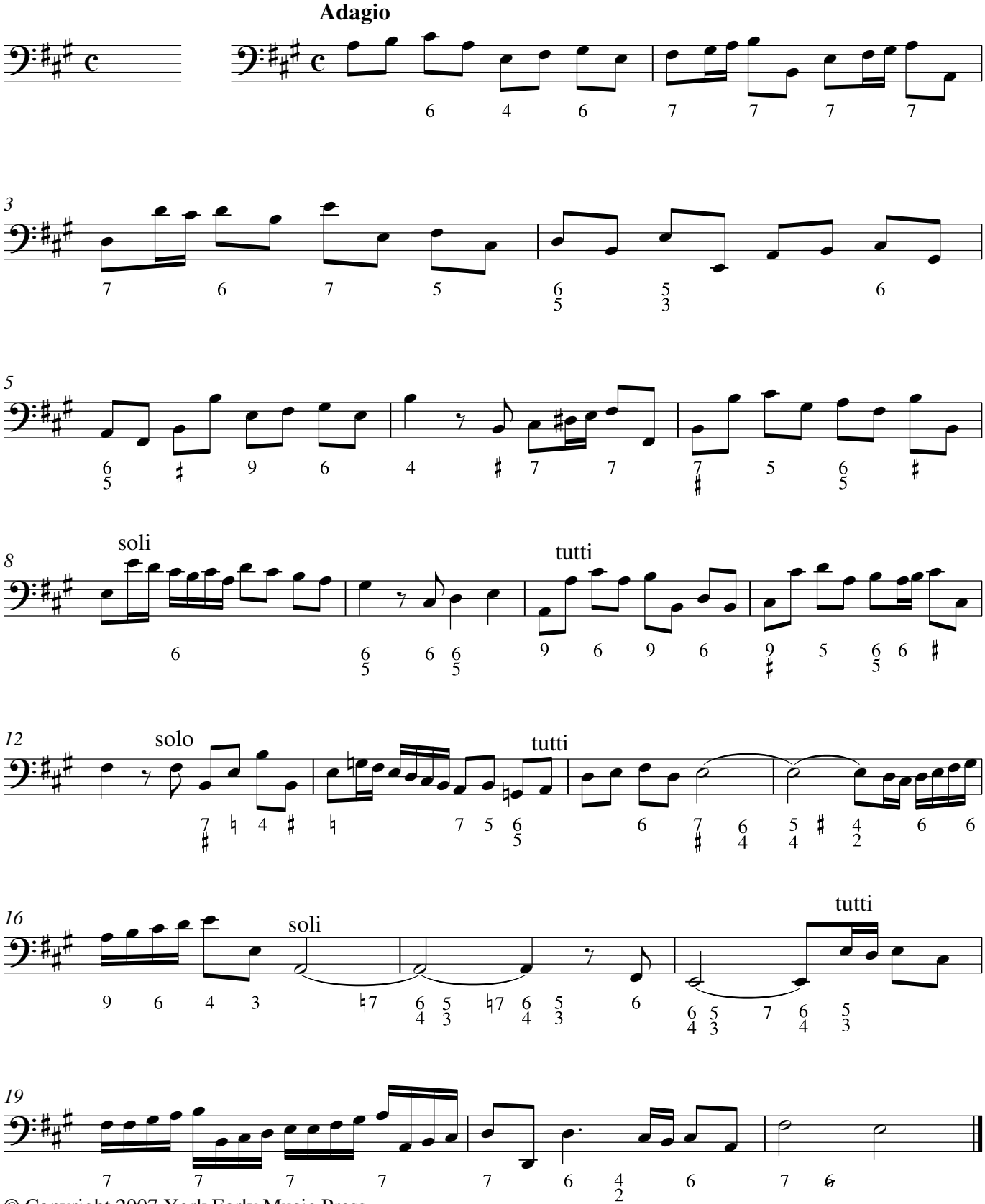
6 CONCERTOS Op. 2

Violoncello

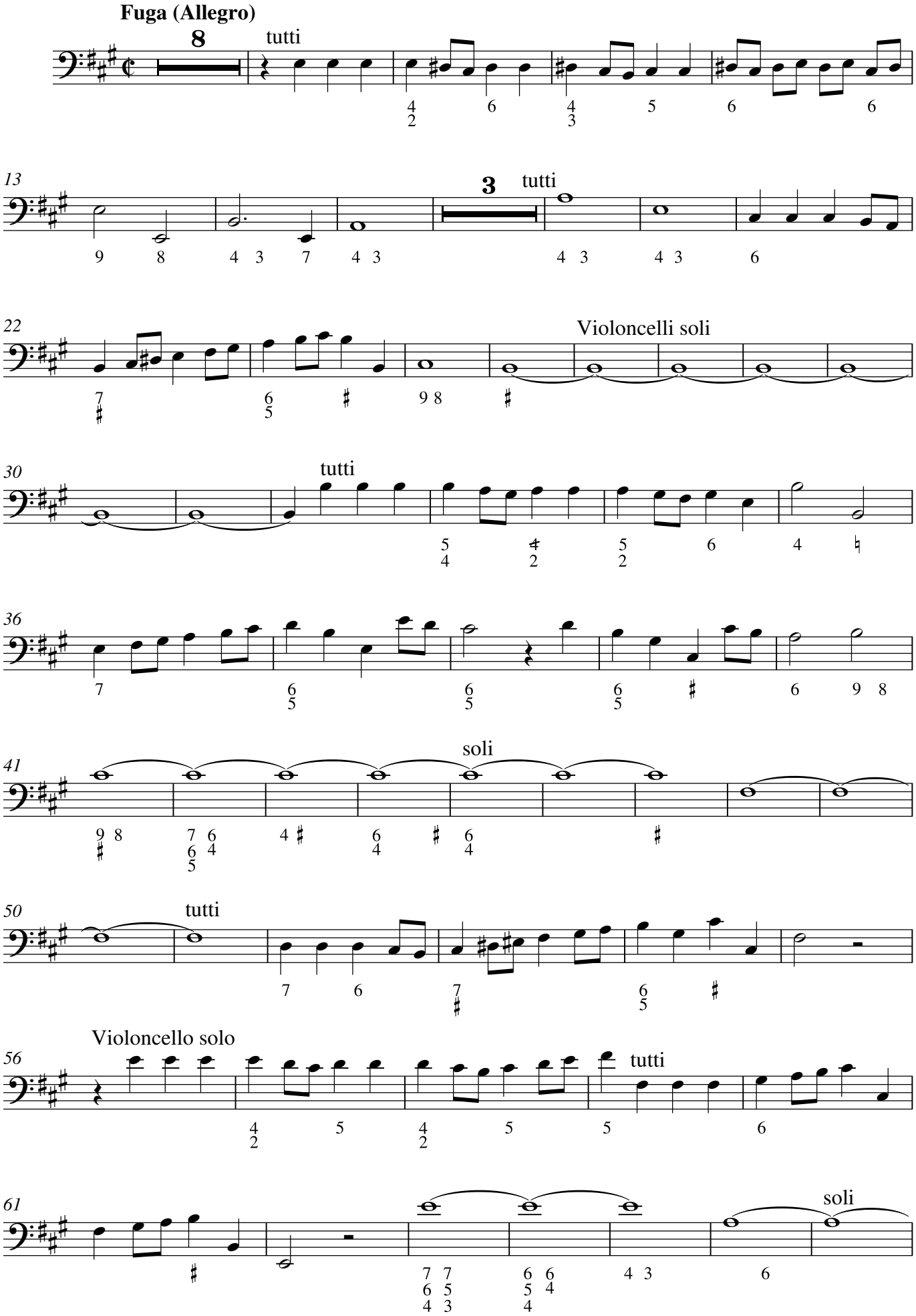
JOHN HEBDEN
(*c*.1701–1765)

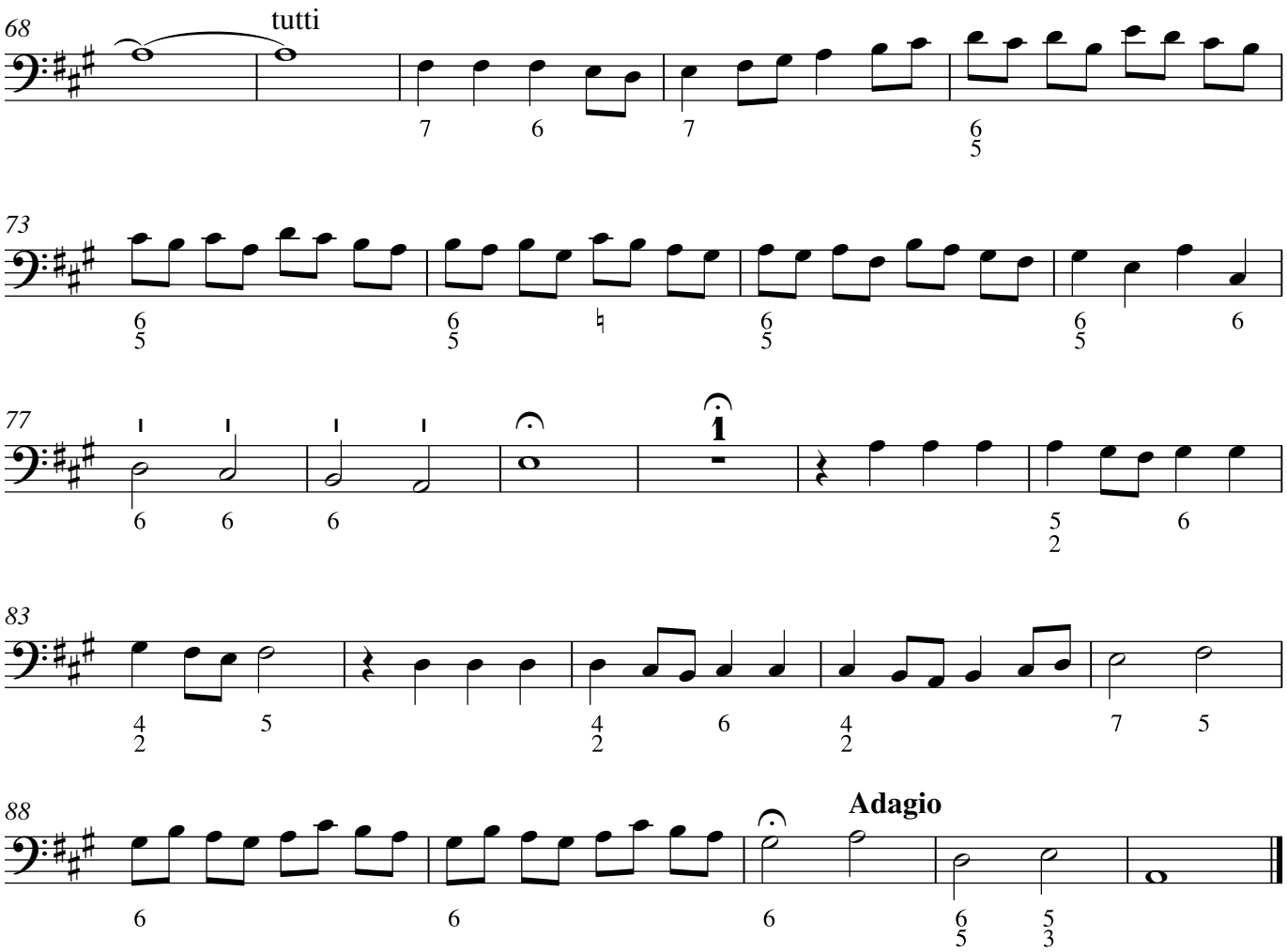
Concerto I

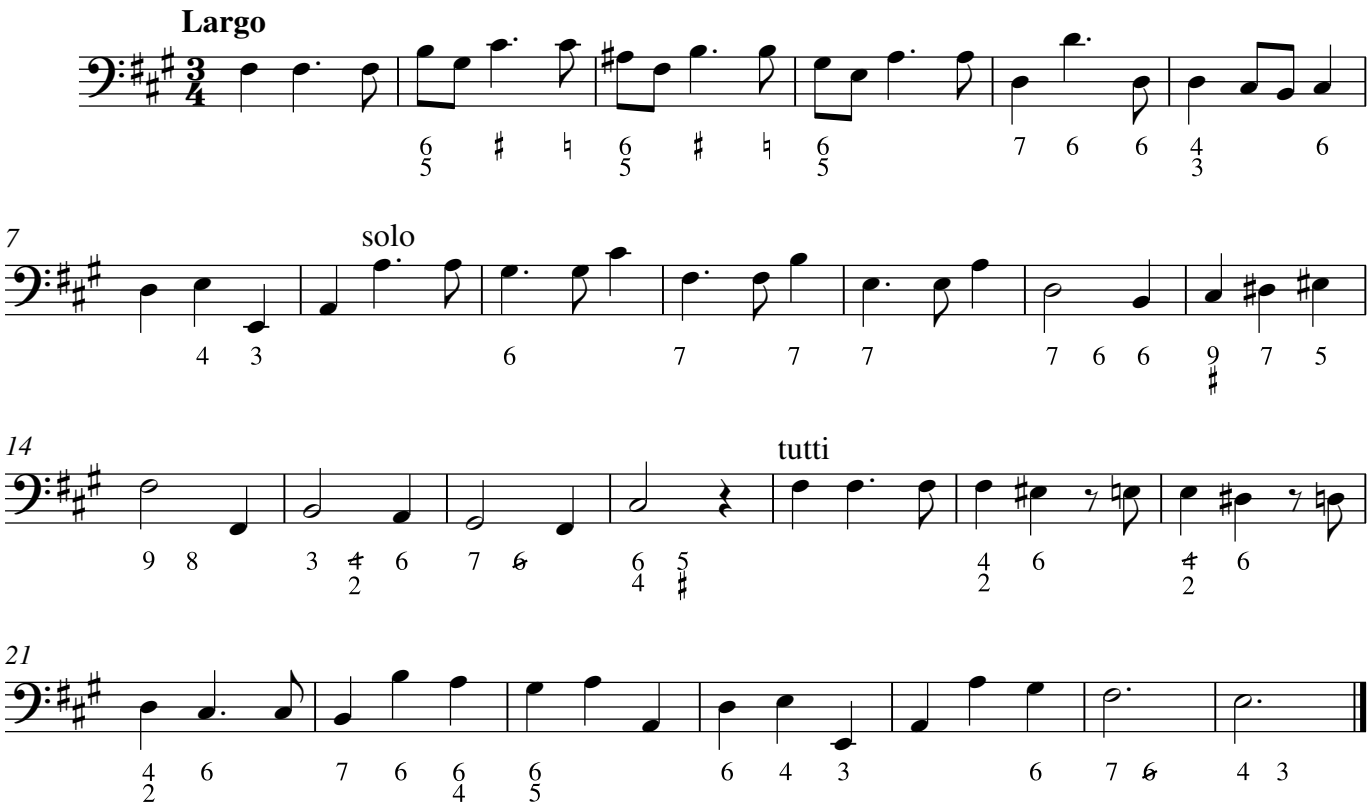
Adagio

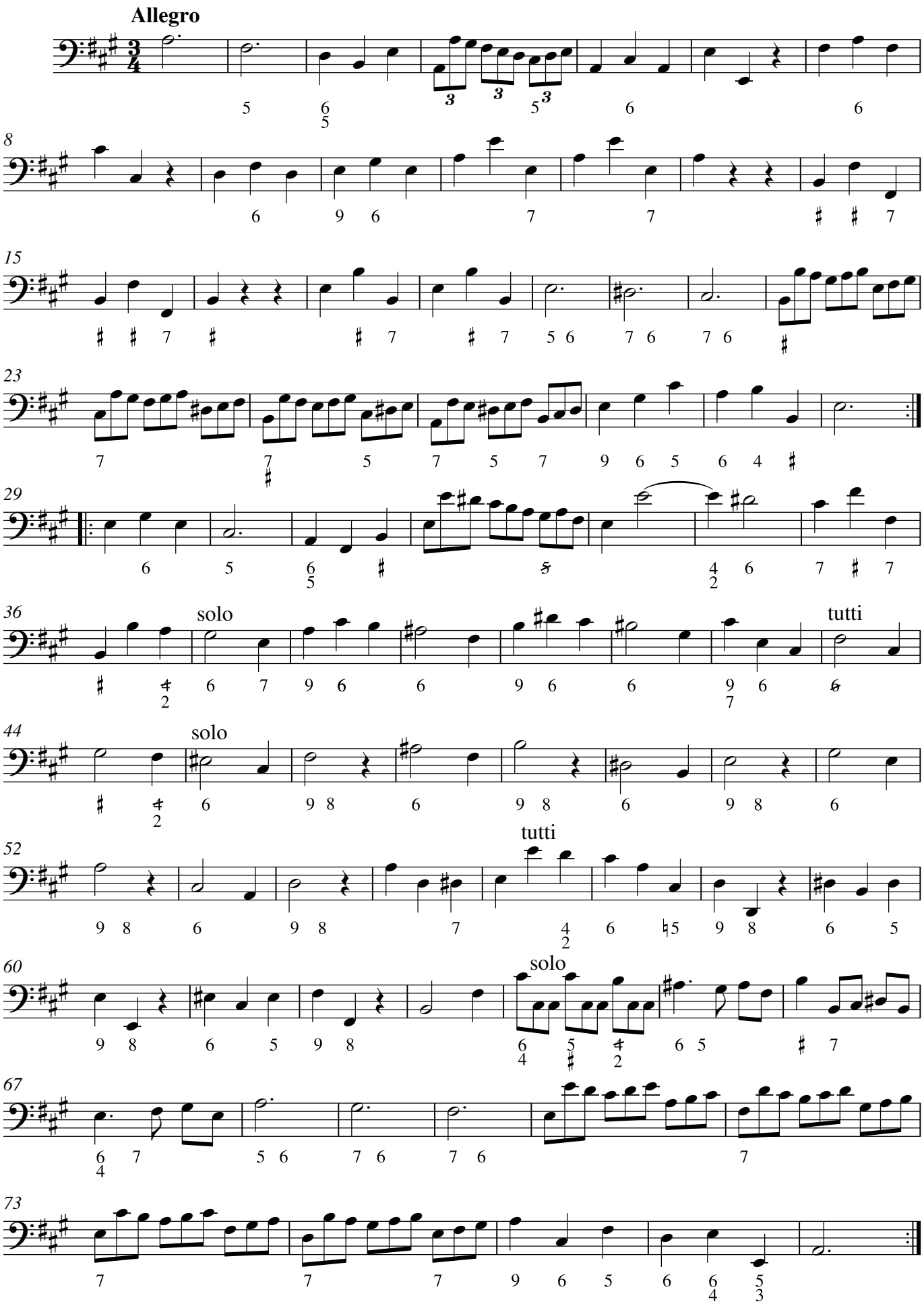


© Copyright 2007 York Early Music Press


Fuga (Allegro)
8
tutti
13
3
tutti
22
Violoncelli soli
30
tutti
36
41
soli
50
tutti
56
Violoncello solo
tutti
61
soli

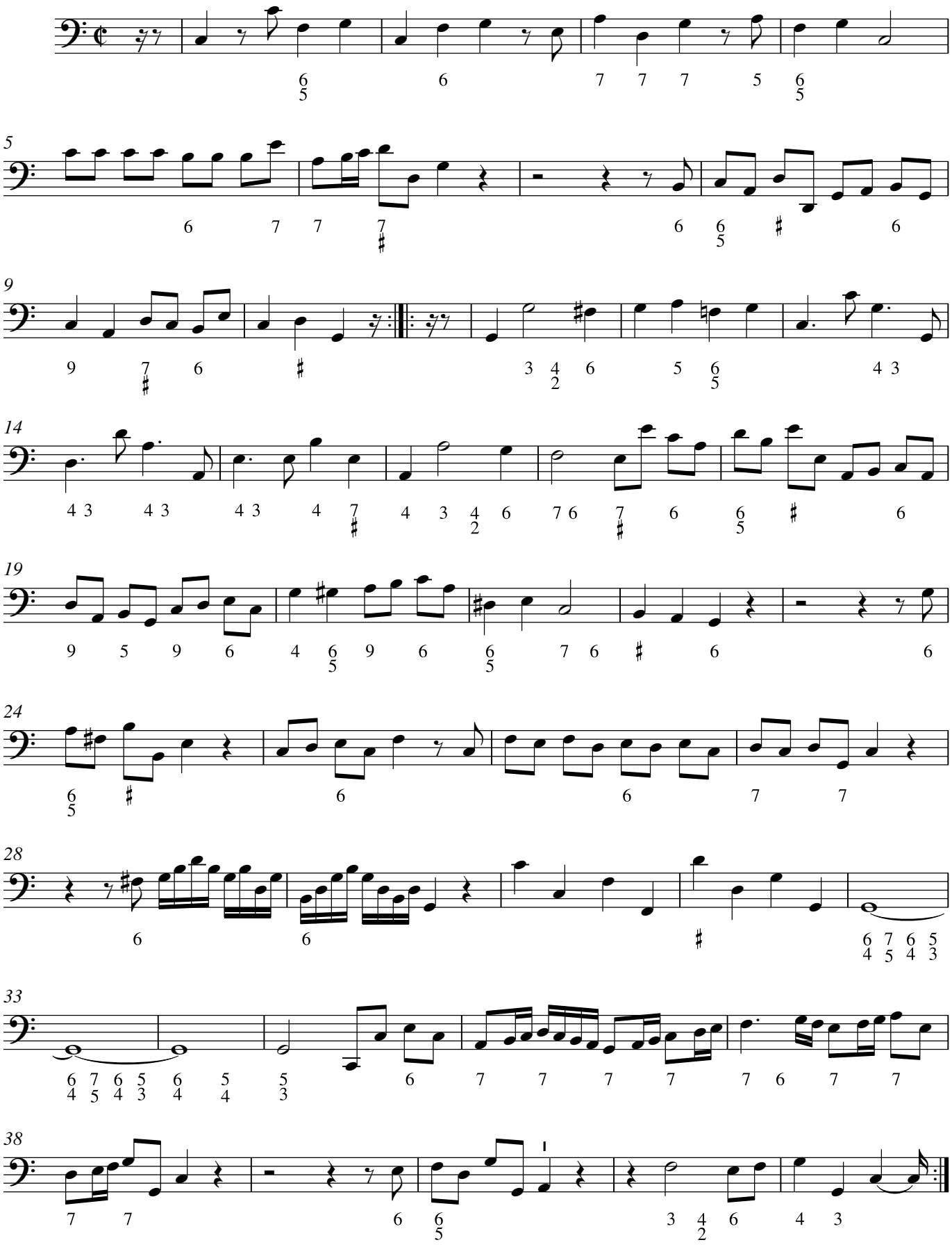

68
tutti
73
77
1
83
88
Adagio


Largo
7
solo
14
tutti
21

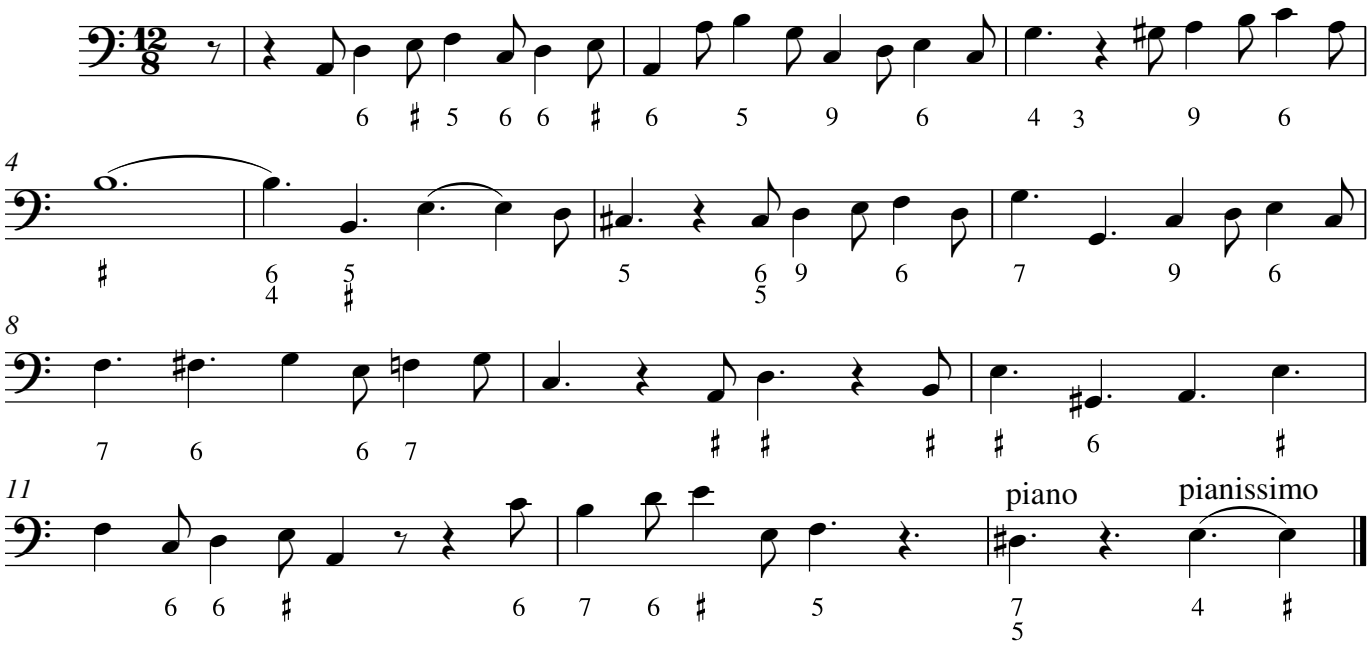

Allegro
8
15
23
29
36
solo
tutti
44
solo
52
tutti
60
solo
67
73

CONCERTO II

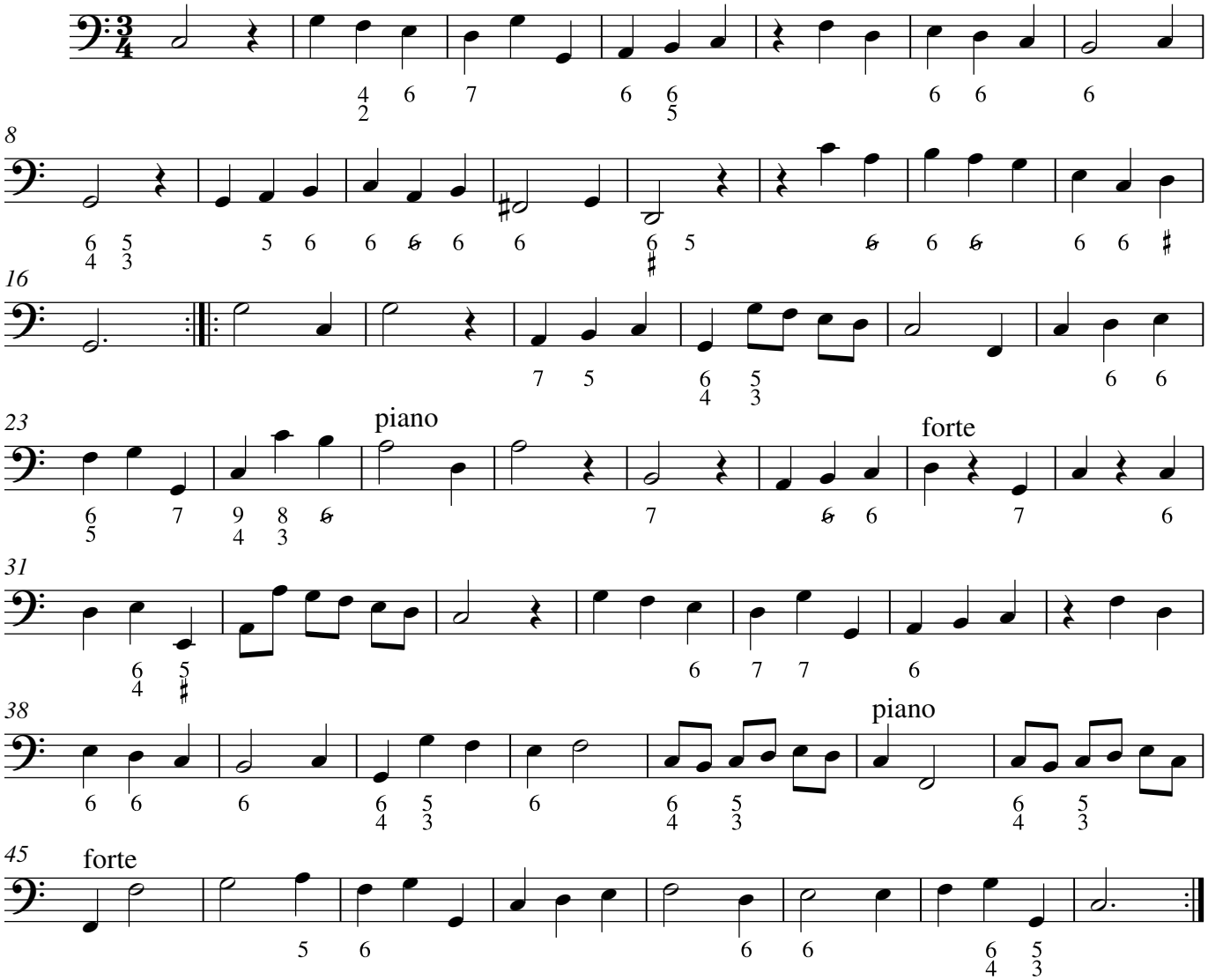
Allegro



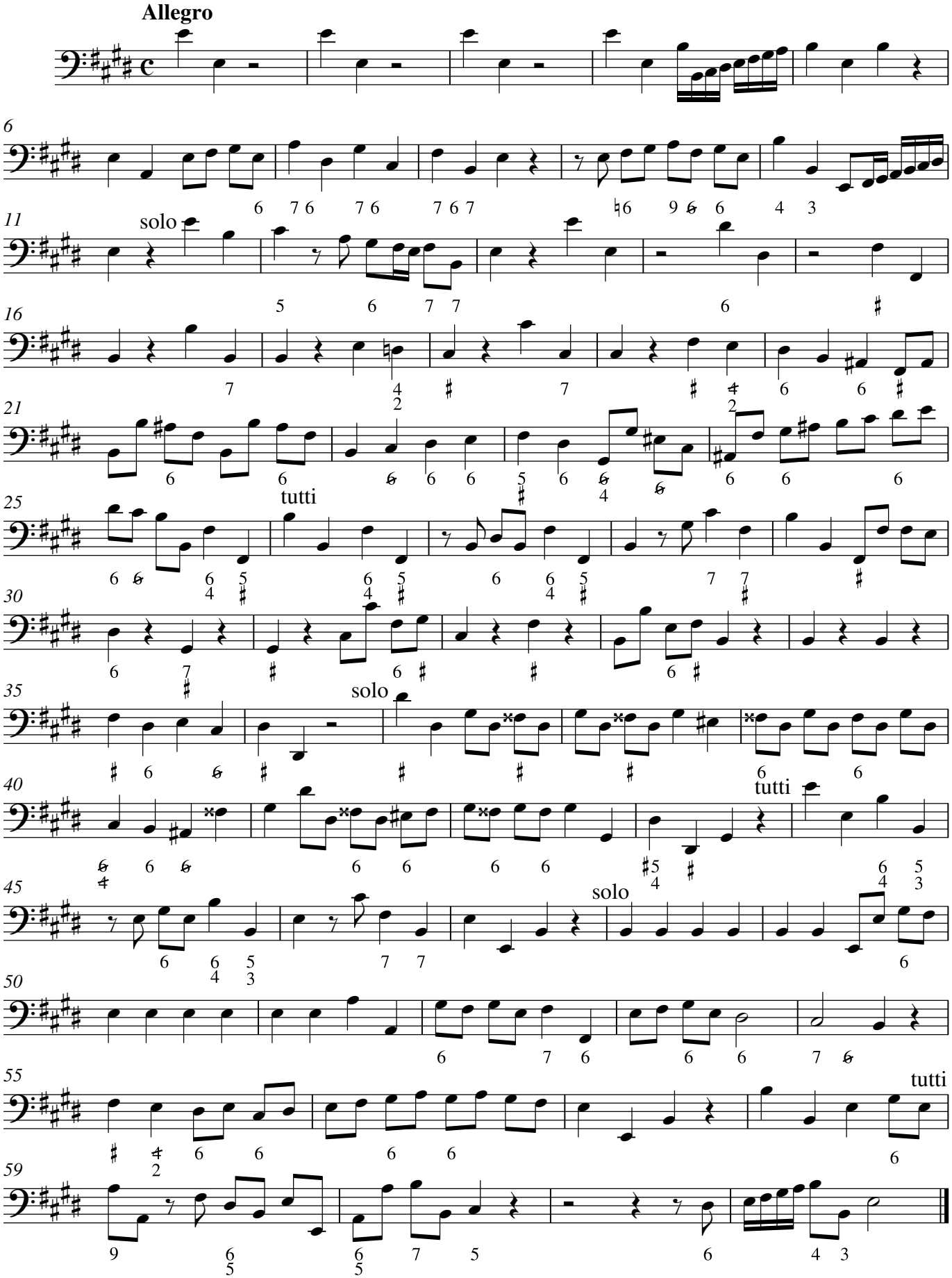
Largo e Siciliana



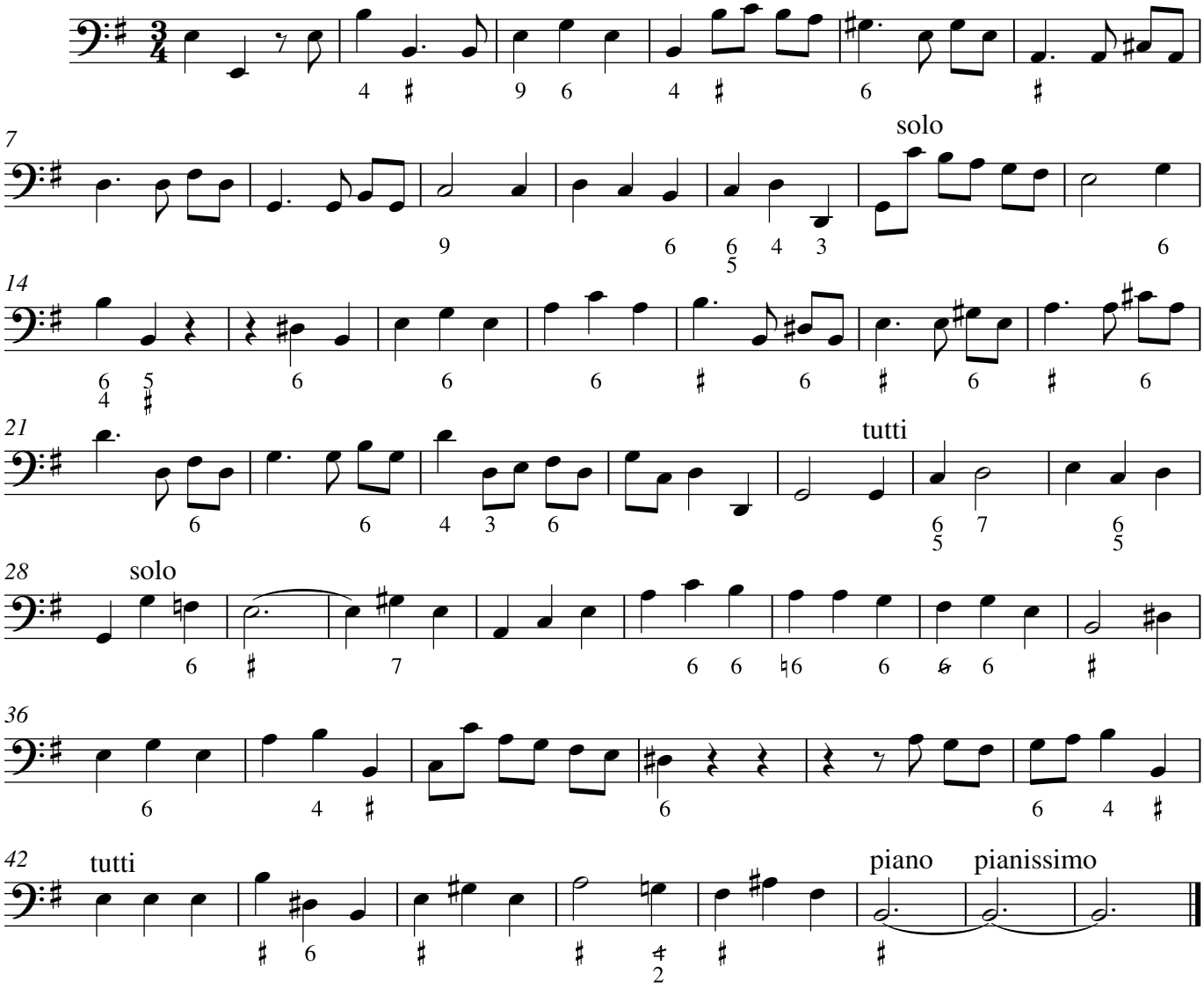
Vivace ma non troppo



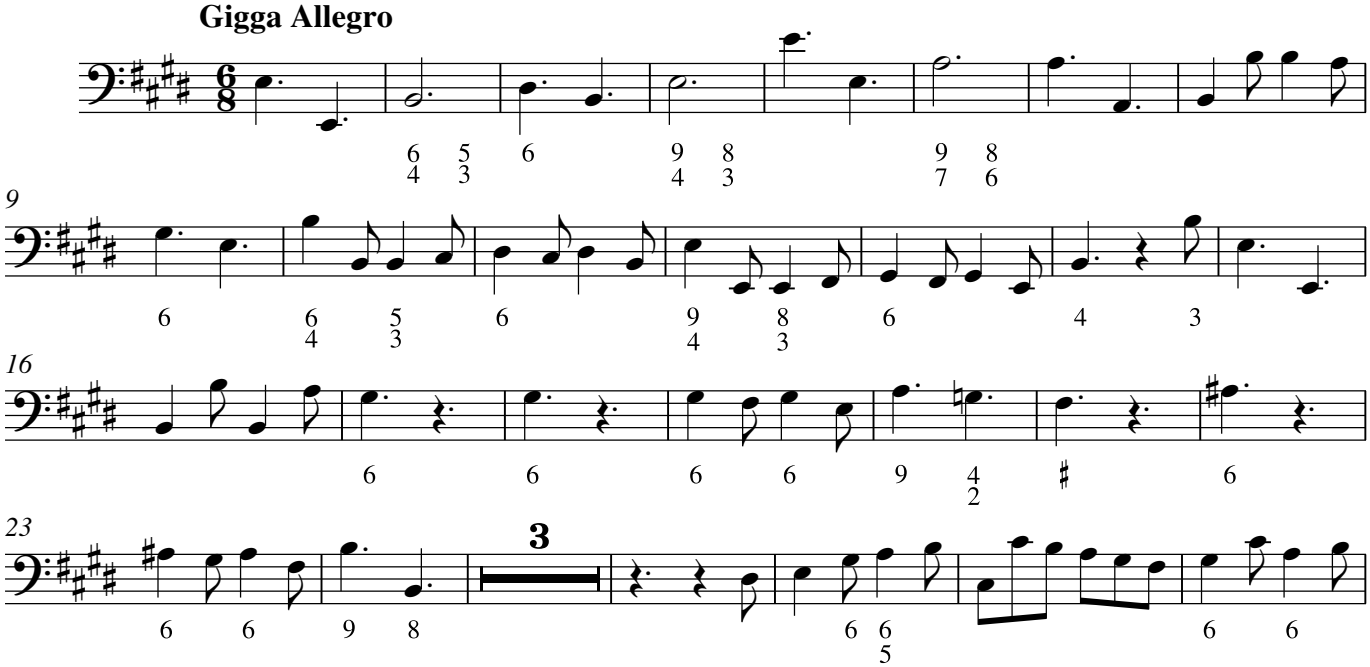
CONCERTO III

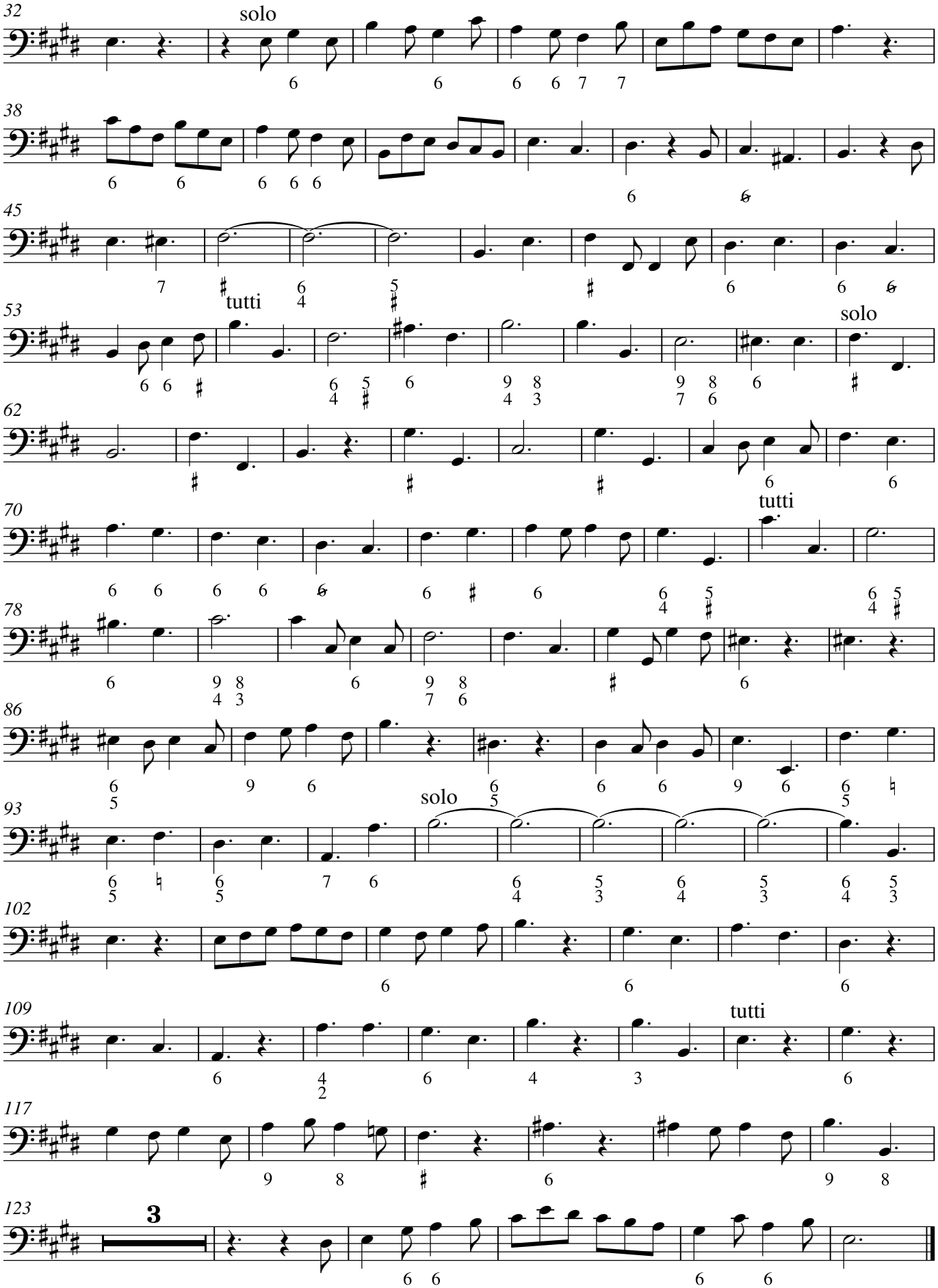


Largo

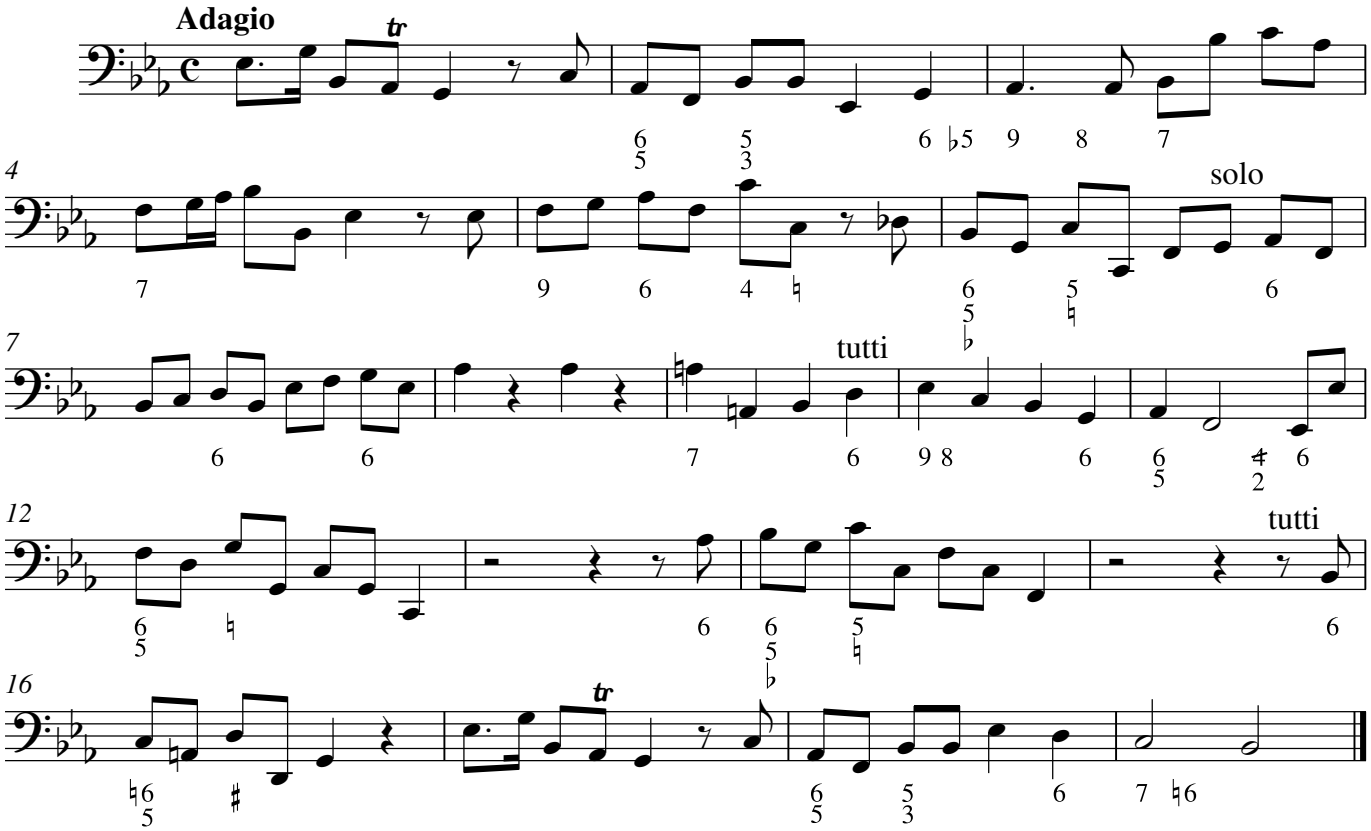


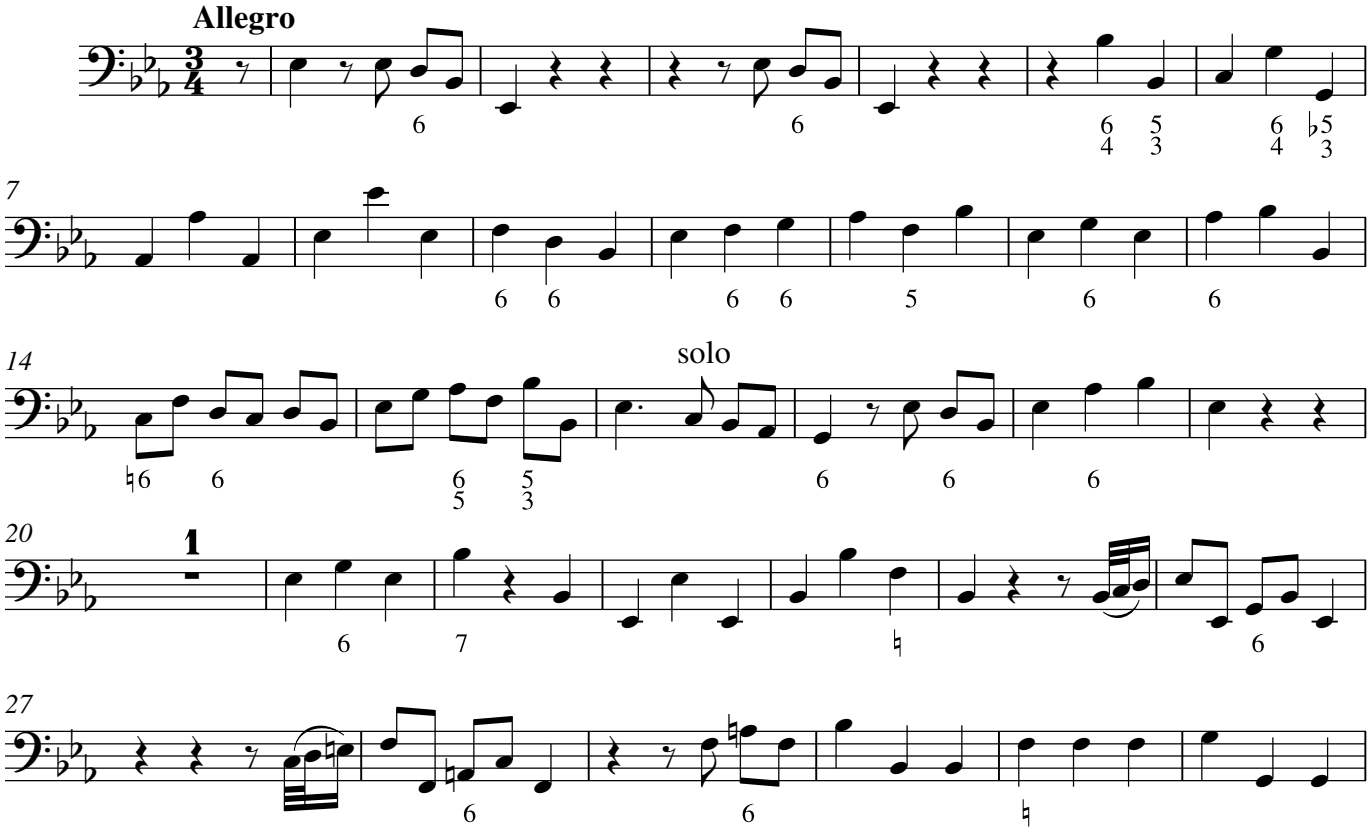
Gigga Allegro

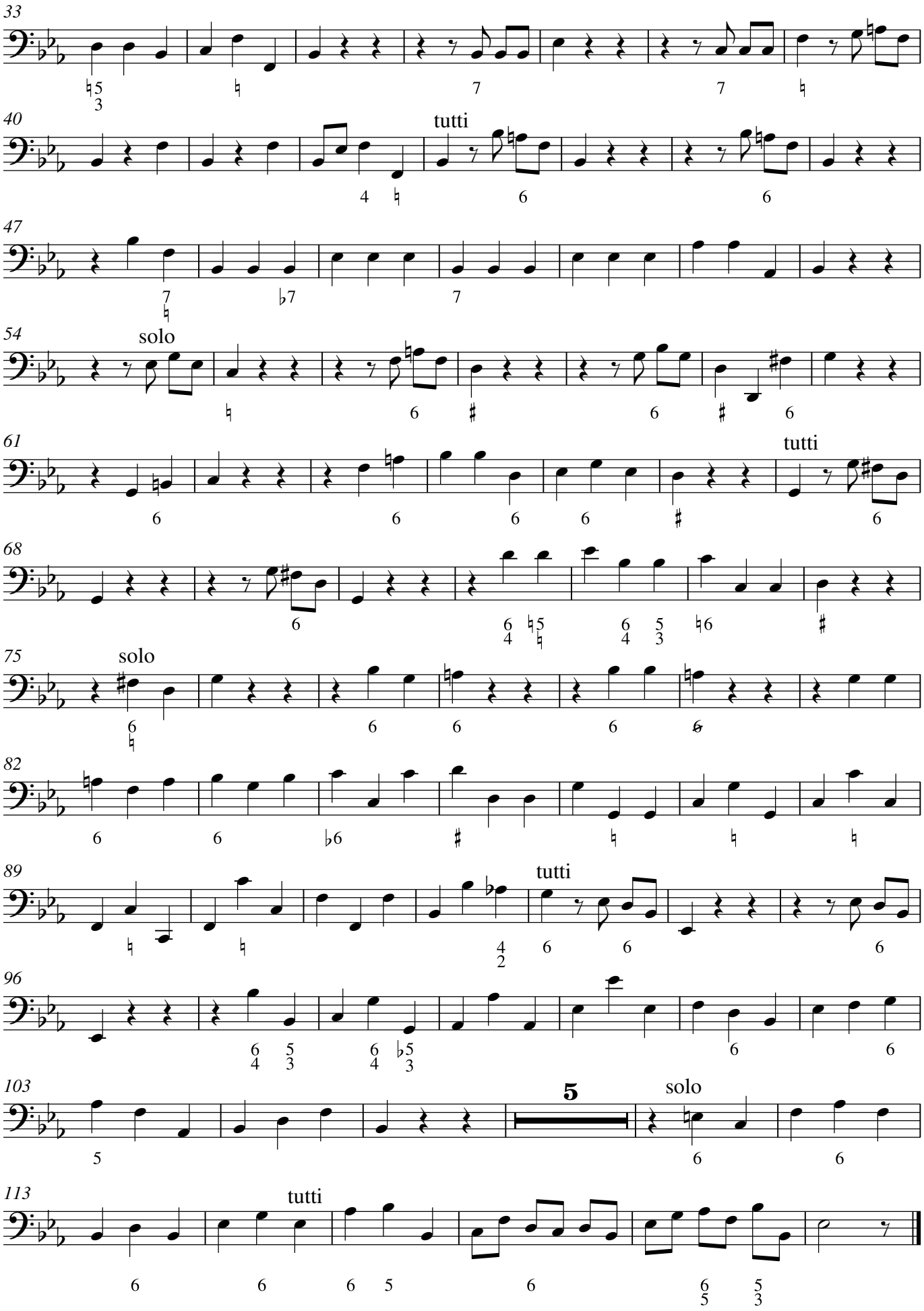



32
solo
38
45
53
tutti
solo
62
70
tutti
78
86
93
solo
102
109
tutti
117
123
3

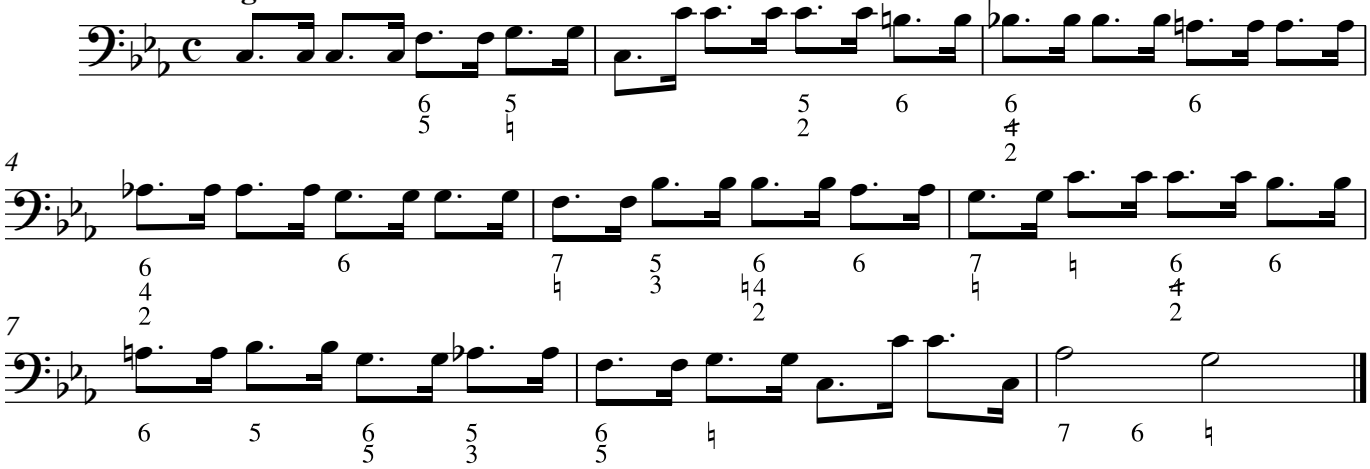
CONCERTO IV



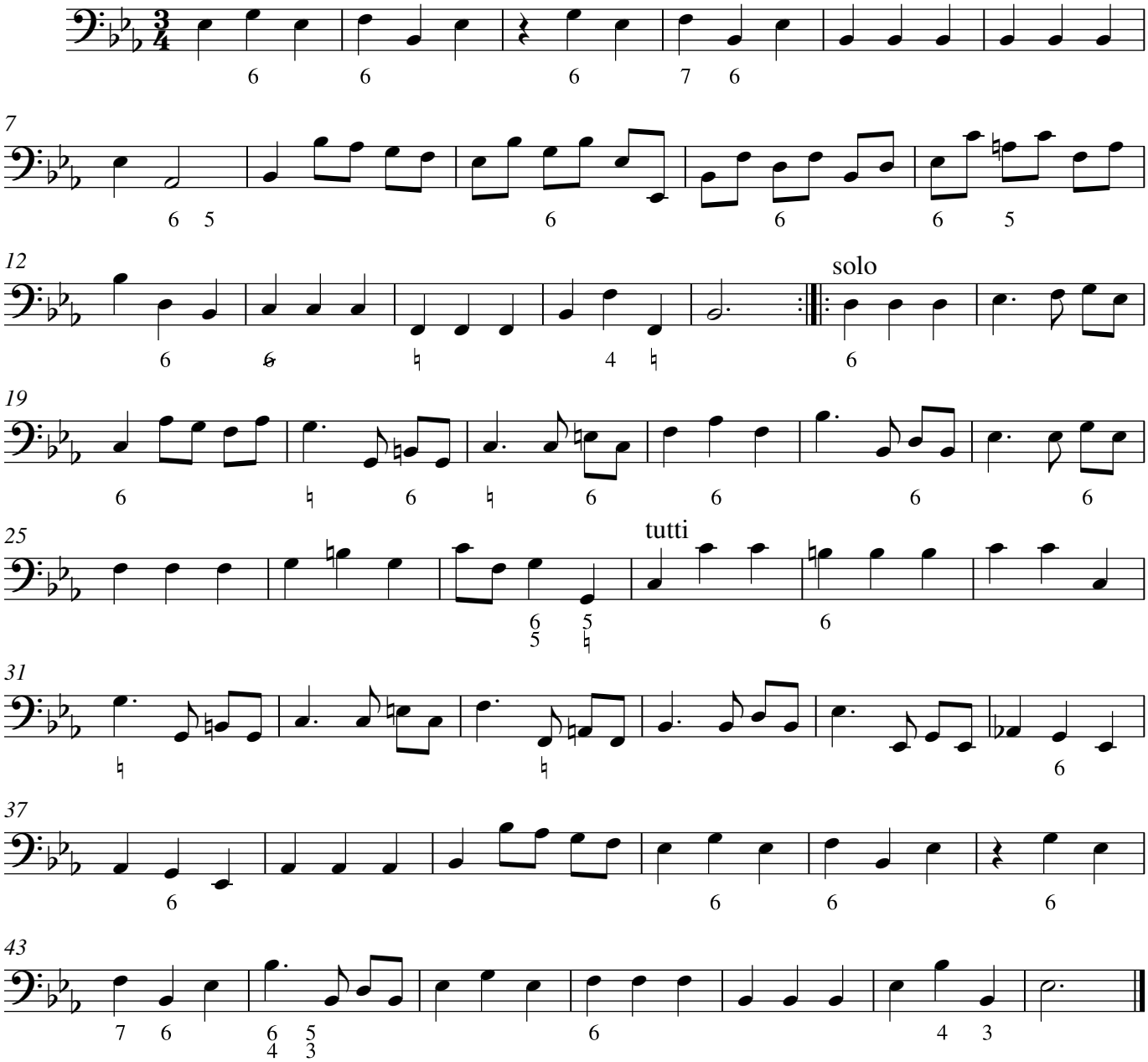



33
40
tutti
47
54
solo
61
tutti
68
75
solo
82
89
tutti
96
103
5
solo
113
tutti

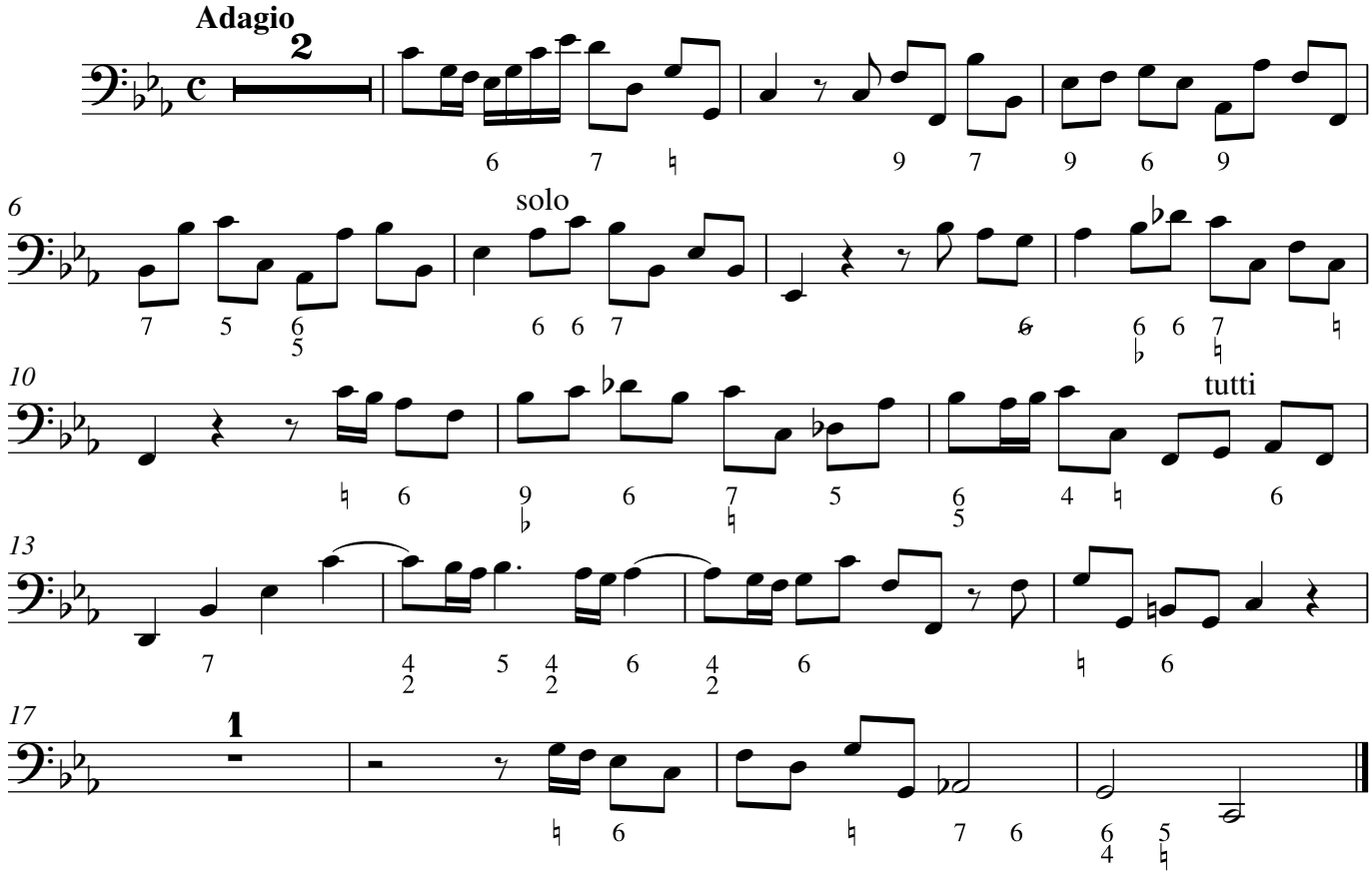
Adagio

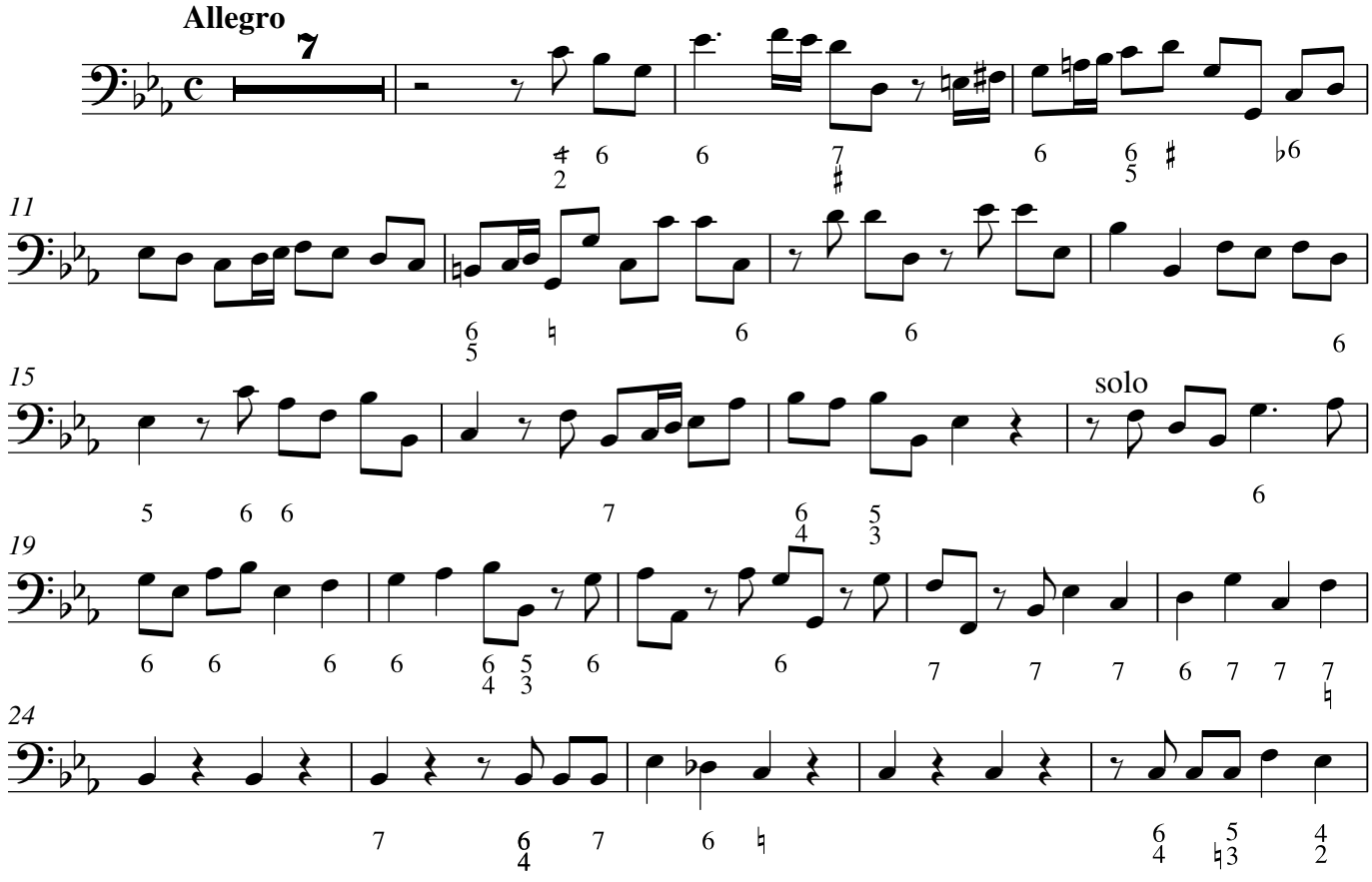


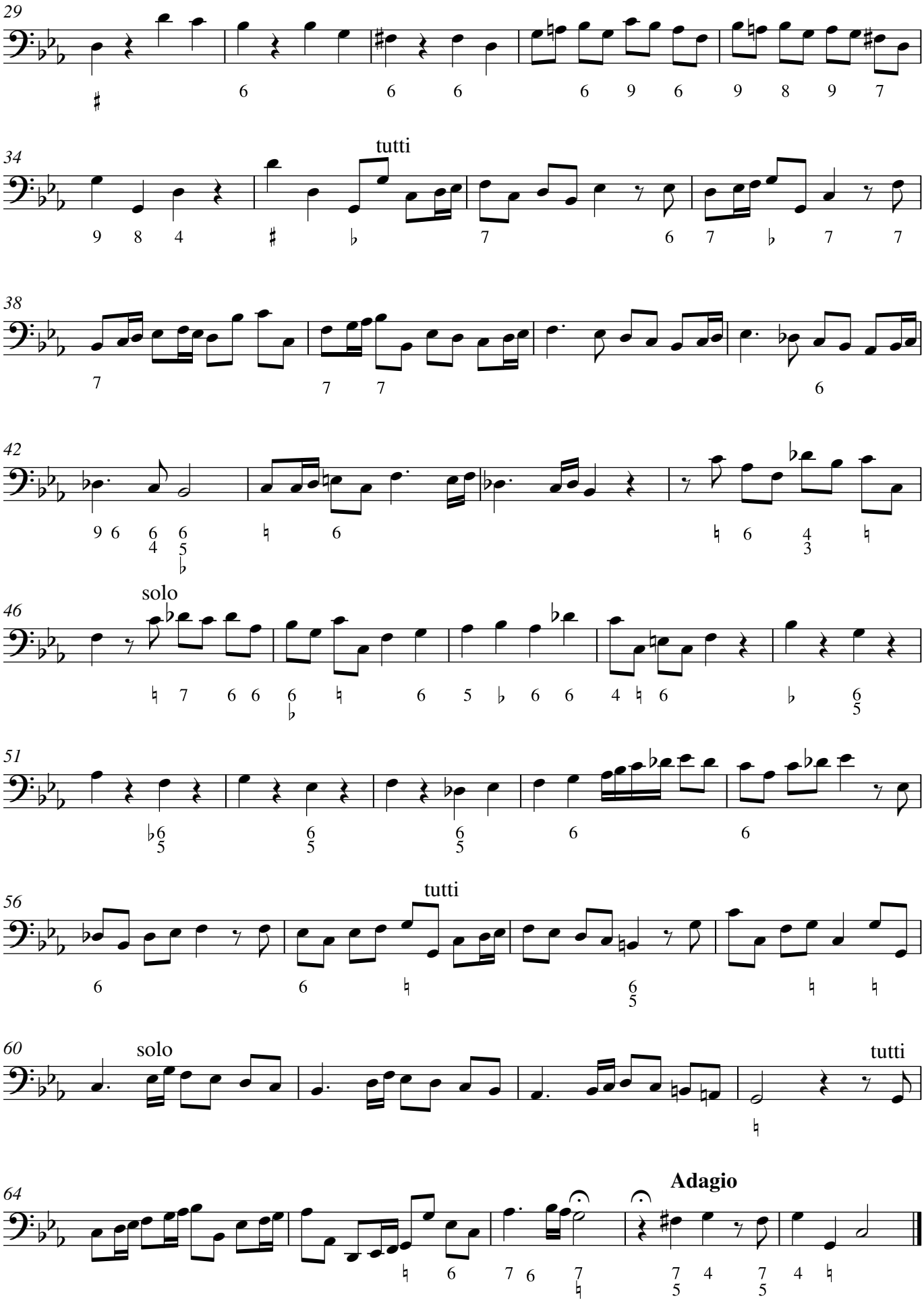
Minuet amoroso

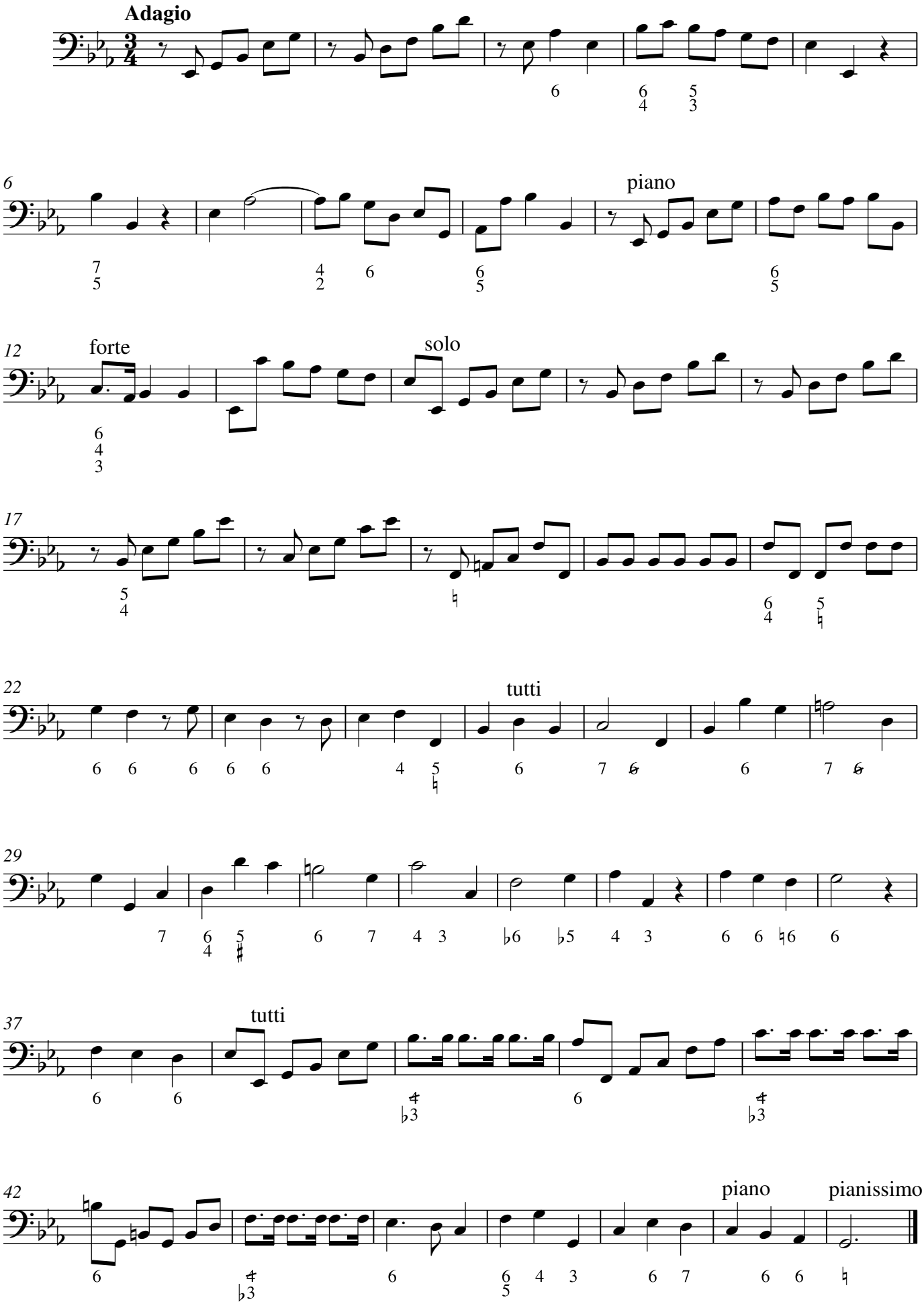


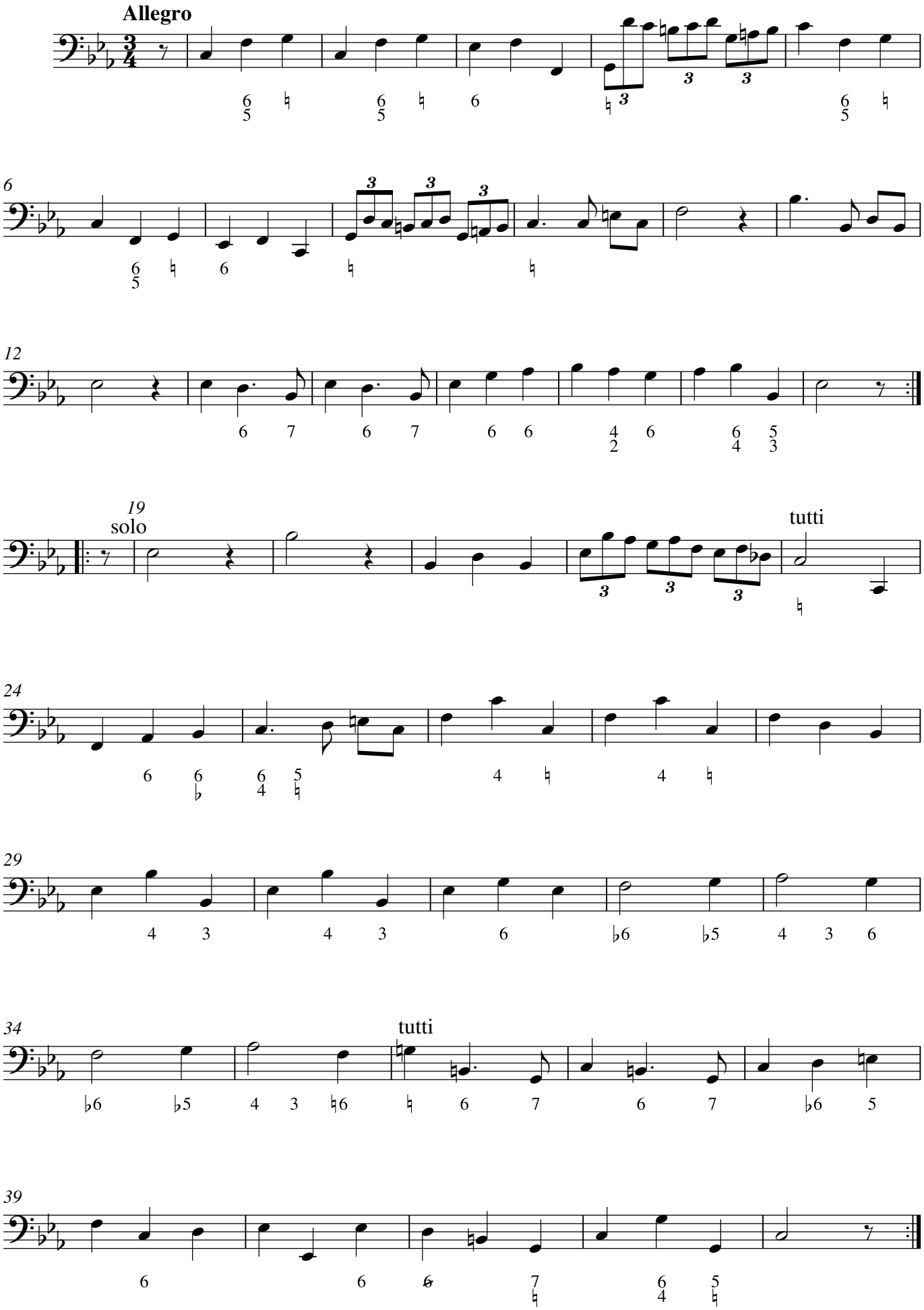
CONCERTO V



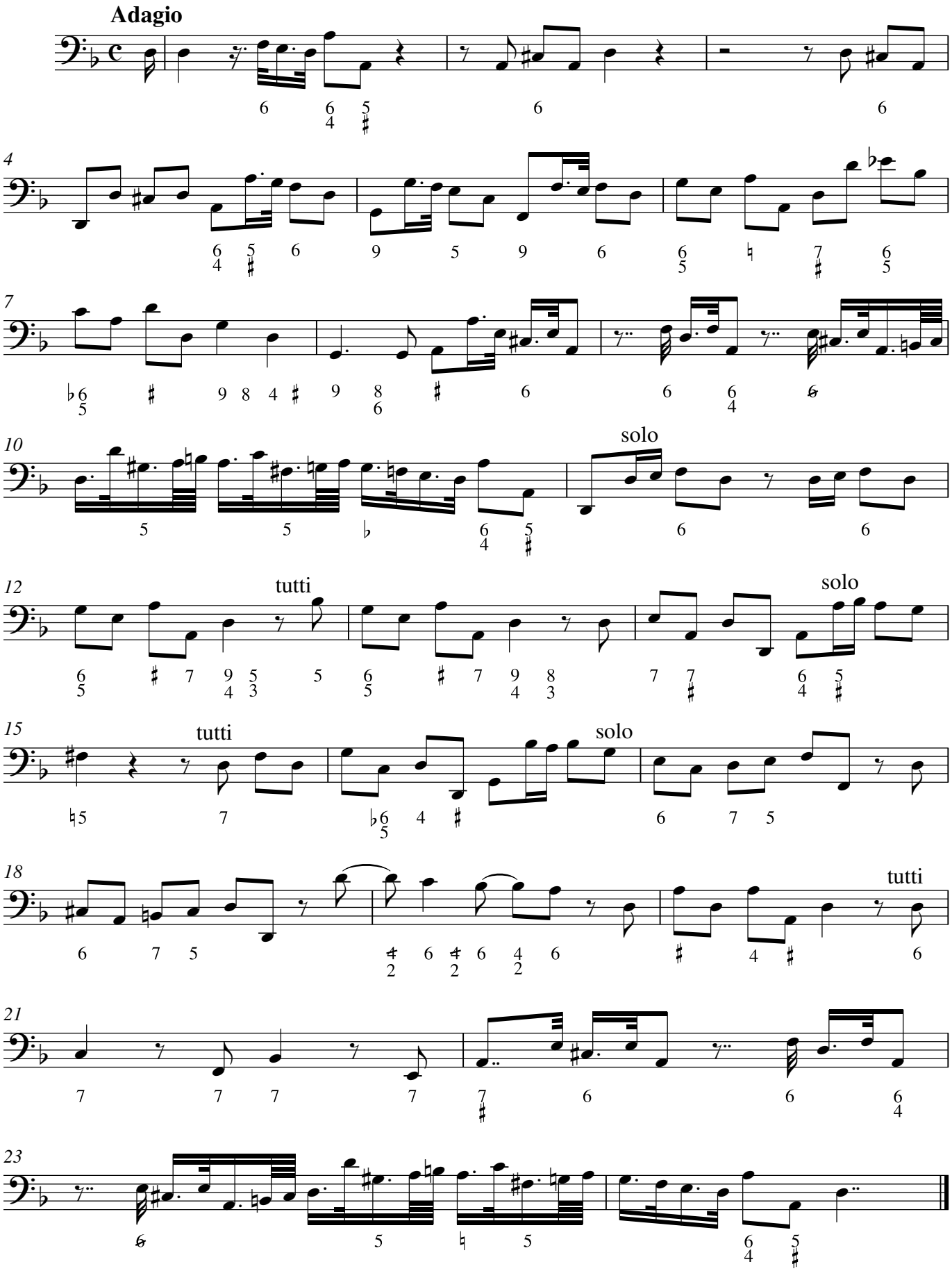


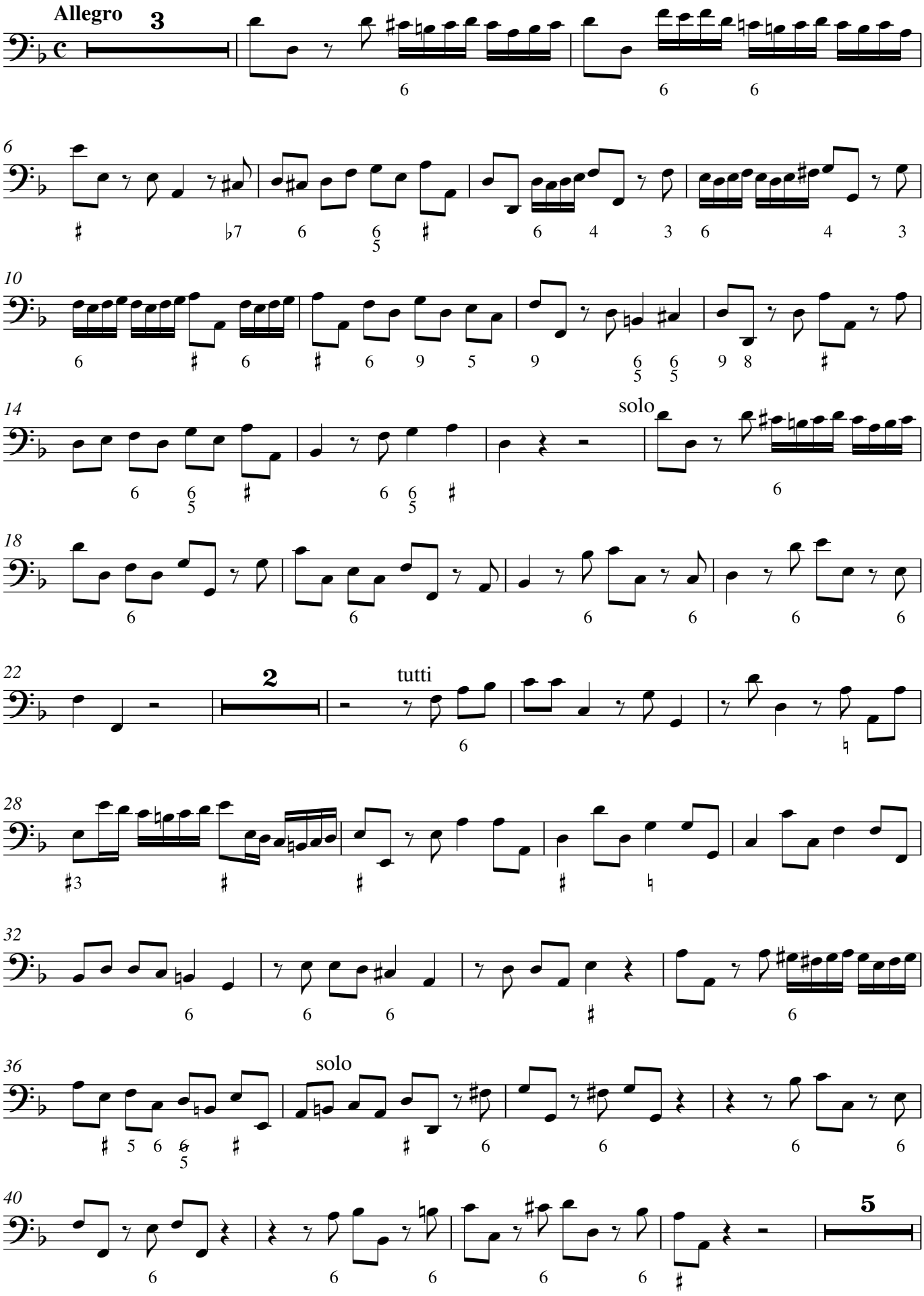

29
34
tutti
38
42
46
solo
51
56
tutti
60
solo
tutti
64
Adagio

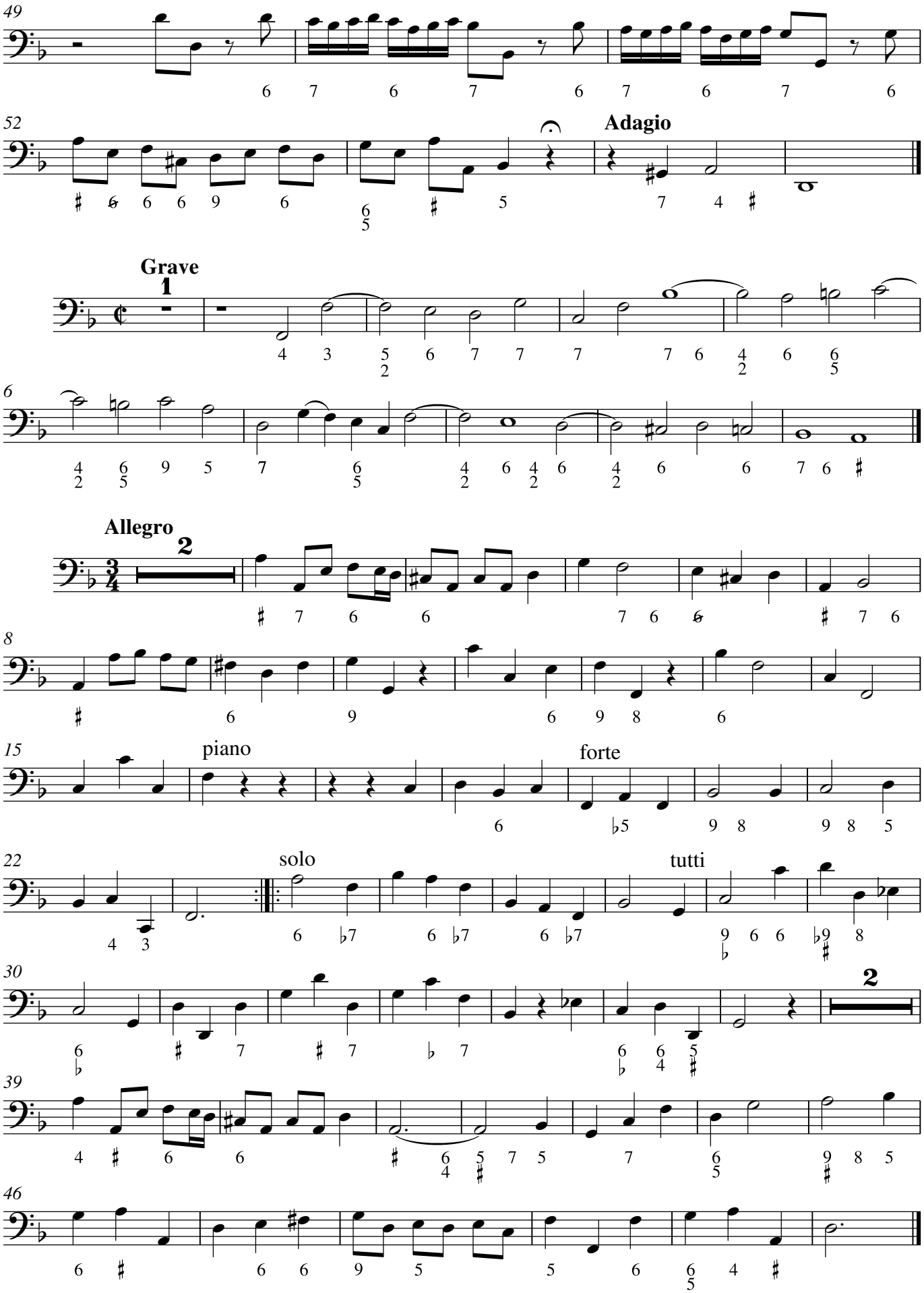

Adagio
piano
forte
solo
tutti
tutti
piano
pianissimo


Allegro
6
solo
tutti
tutti

CONCERTO VI



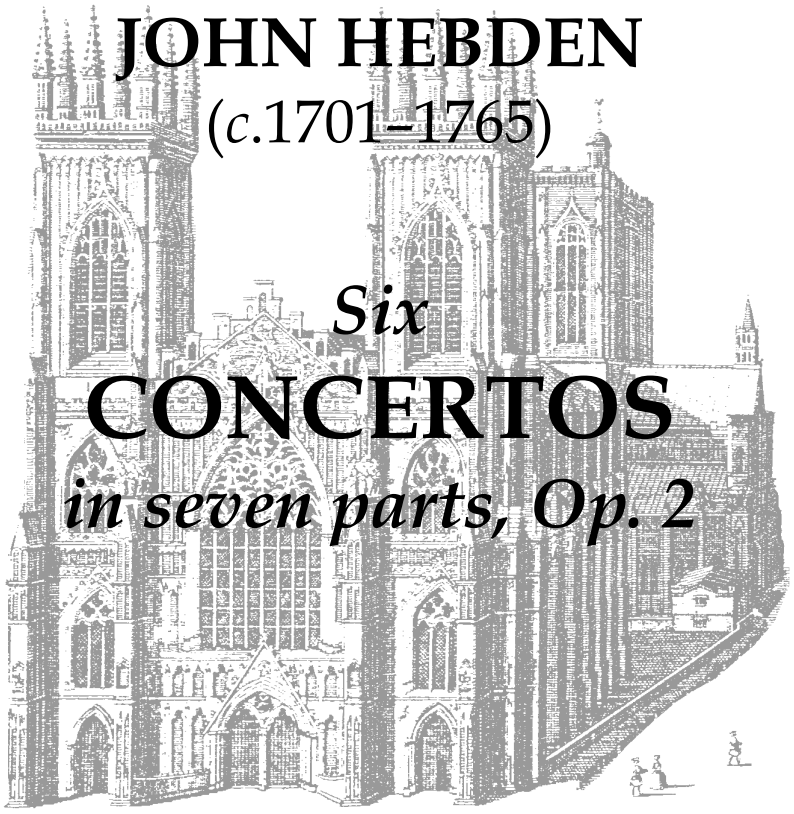

Allegro
3
6
6
6
6
♭7
6
6
5
6
4
3
6
4
3
10
6
6
6
9
5
9
6
5
6
5
9
8
14
6
6
5
6
6
5
solo
6
18
6
6
6
6
6
6
22
2
tutti
6
28
♯3
32
6
6
6
6
36
solo
5
6
6
5
6
6
6
6
40
6
6
6
6
6
5


49
52
Adagio
Grave
1
6
Allegro
2
8
15
piano
forte
22
solo
tutti
30
2
39
46

YORK EARLY MUSIC PRESS

JOHN HEBDEN

(*c.*1701–1765)



Six
CONCERTOS
in seven parts, Op. 2

VIOLINO PRIMO RIPIENO

In association

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington foundation

JOHN HEBDEN

(*c*.1701-1765)

Six
CONCERTOS
in seven parts, Op. 2

VIOLINO PRIMO RIPIENO

York Early Music Press
2007

York Early Music Press
In association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation
at
Department of Music
University of York
York
YO10 5DD
United Kingdom

Email: info@YorkEarlyMusicPress.com
Phone: 01144 1904 434962
Web: www.YorkEarlyMusicPress.com

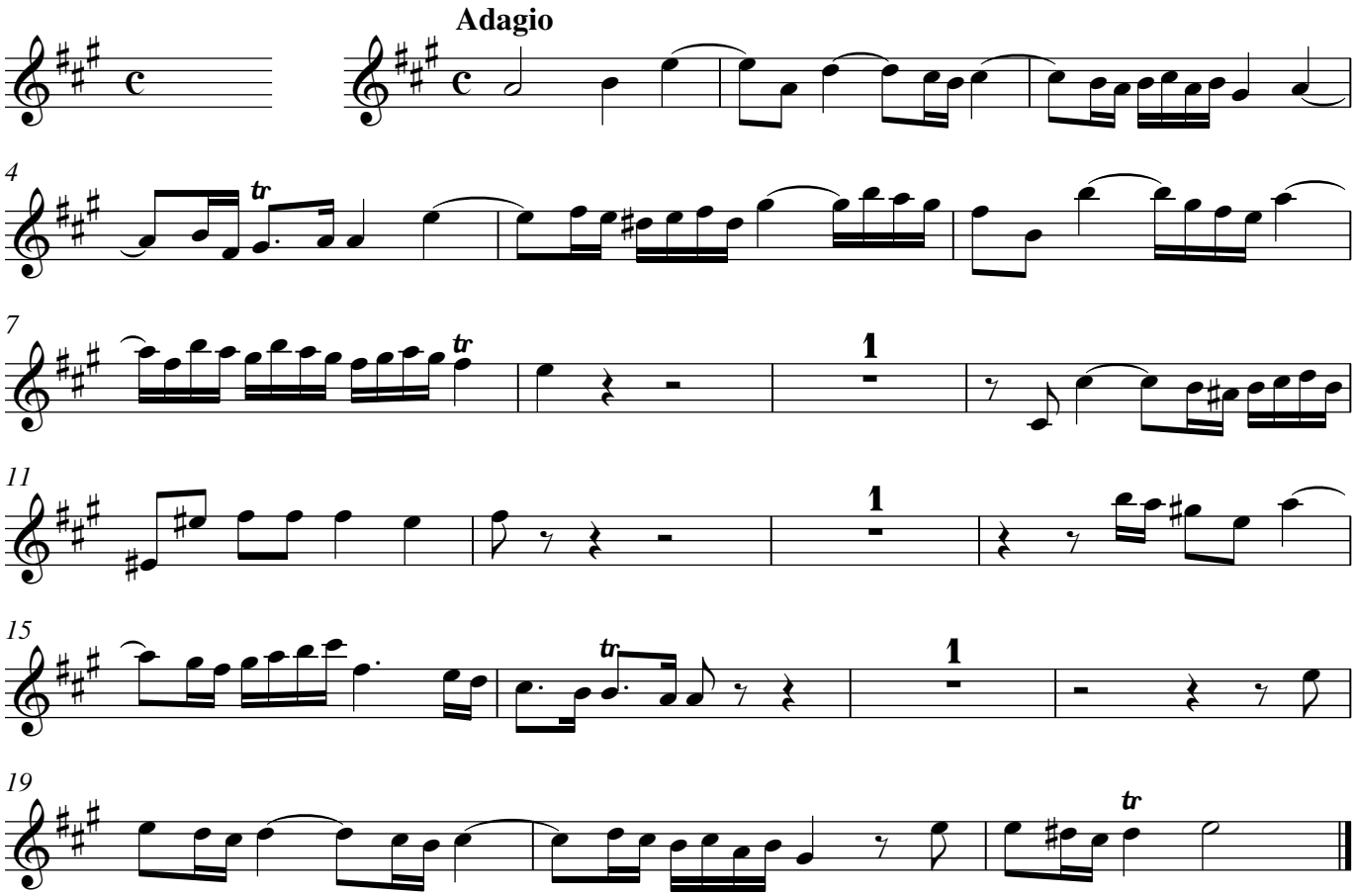
6 CONCERTOS Op. 2

Violino primo ripieno

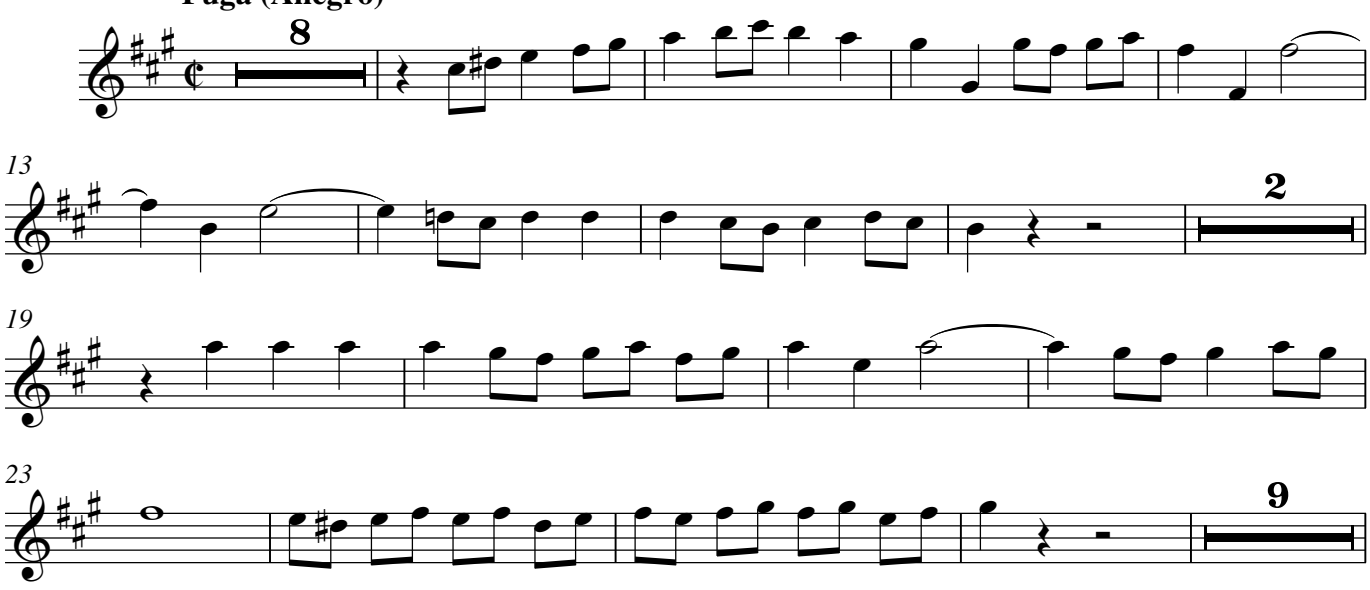
JOHN HEBDEN
(*c.*1701–1765)

Concerto I

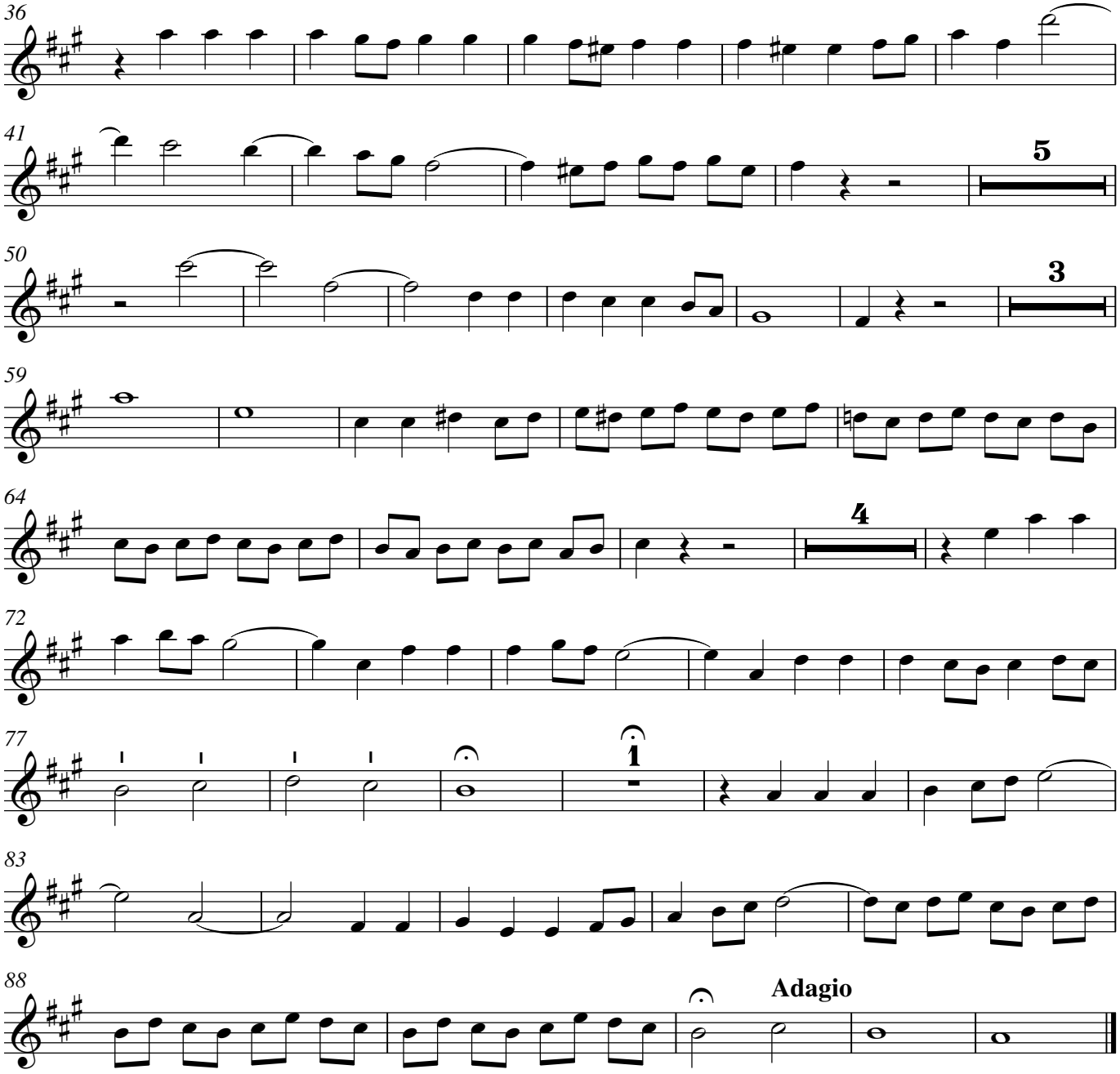
Adagio

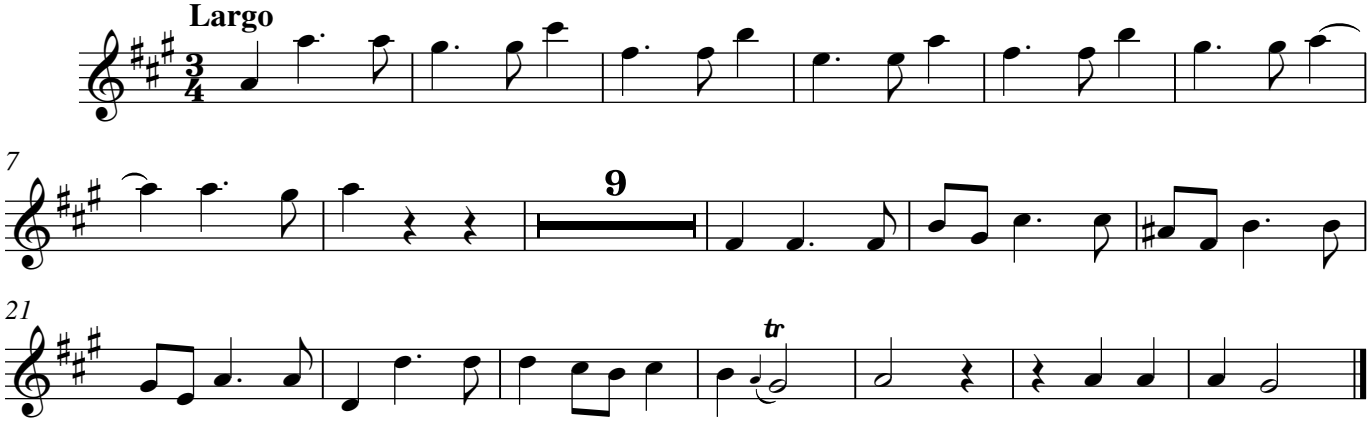


Fuga (Allegro)



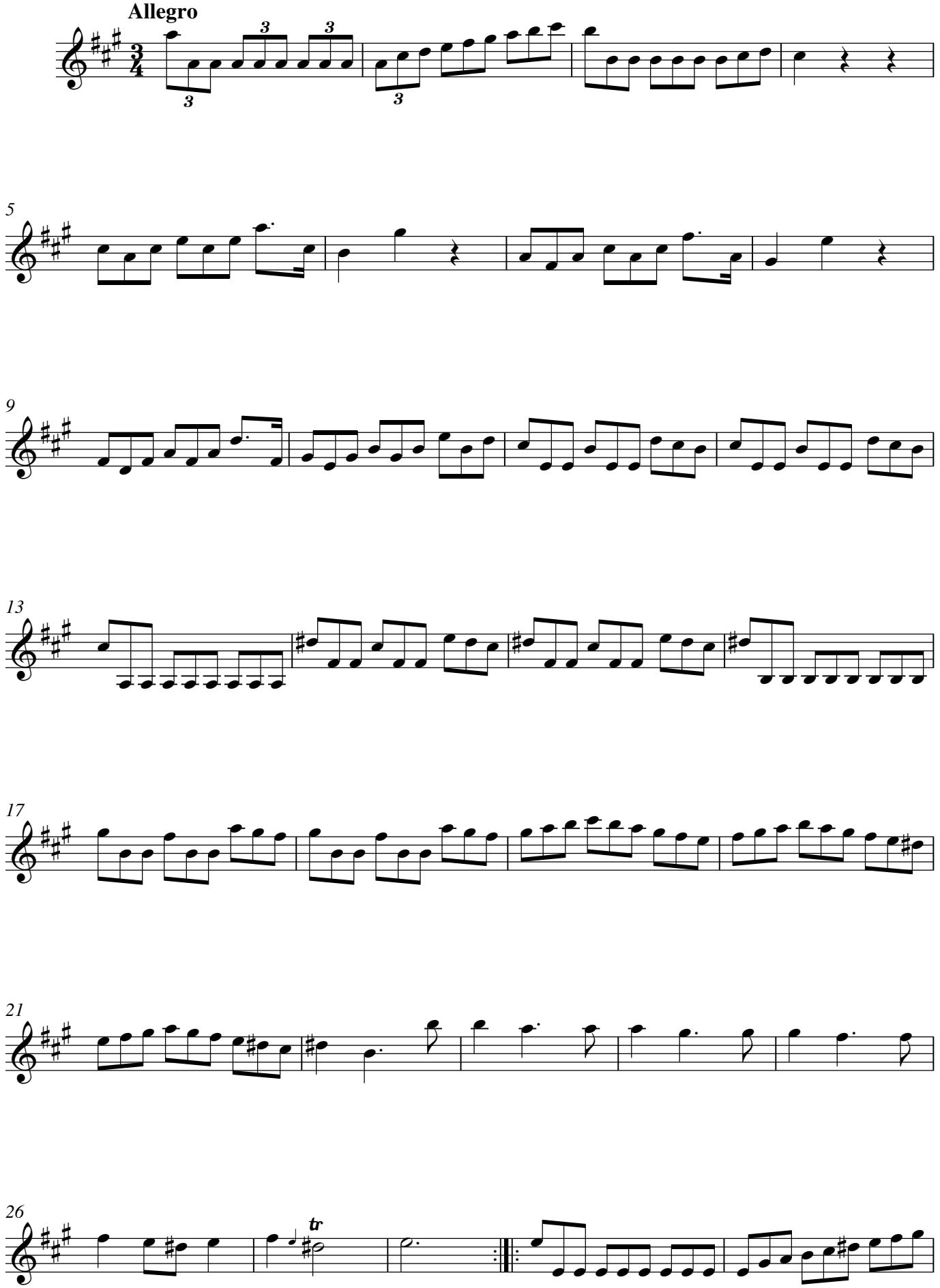
© Copyright 2007 York Early Music Press

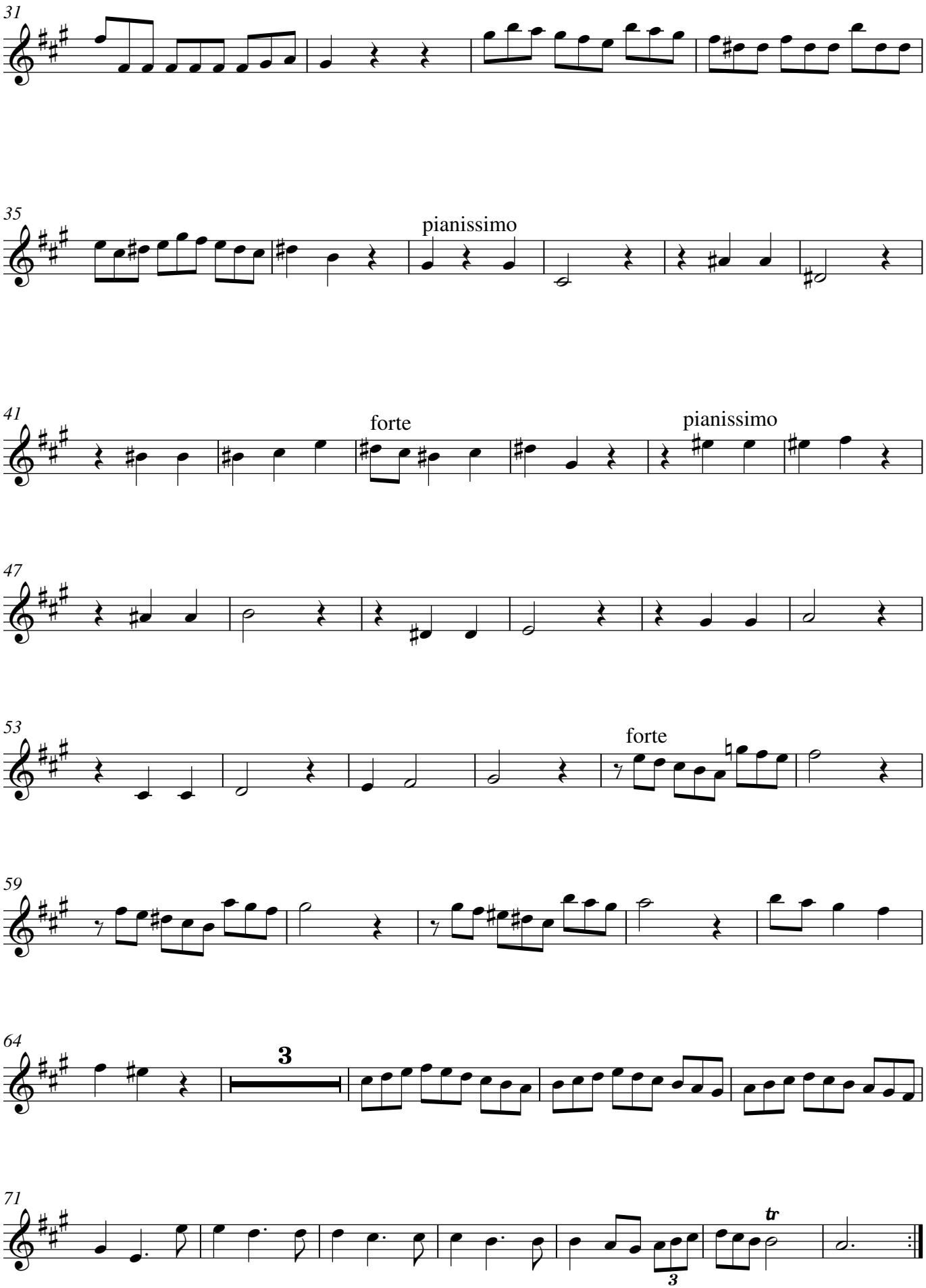

36
41
5
50
3
59
64
4
72
77
1
83
88
Adagio


Largo
7
9
21
tr

Violino primo
ripieno

Allegro

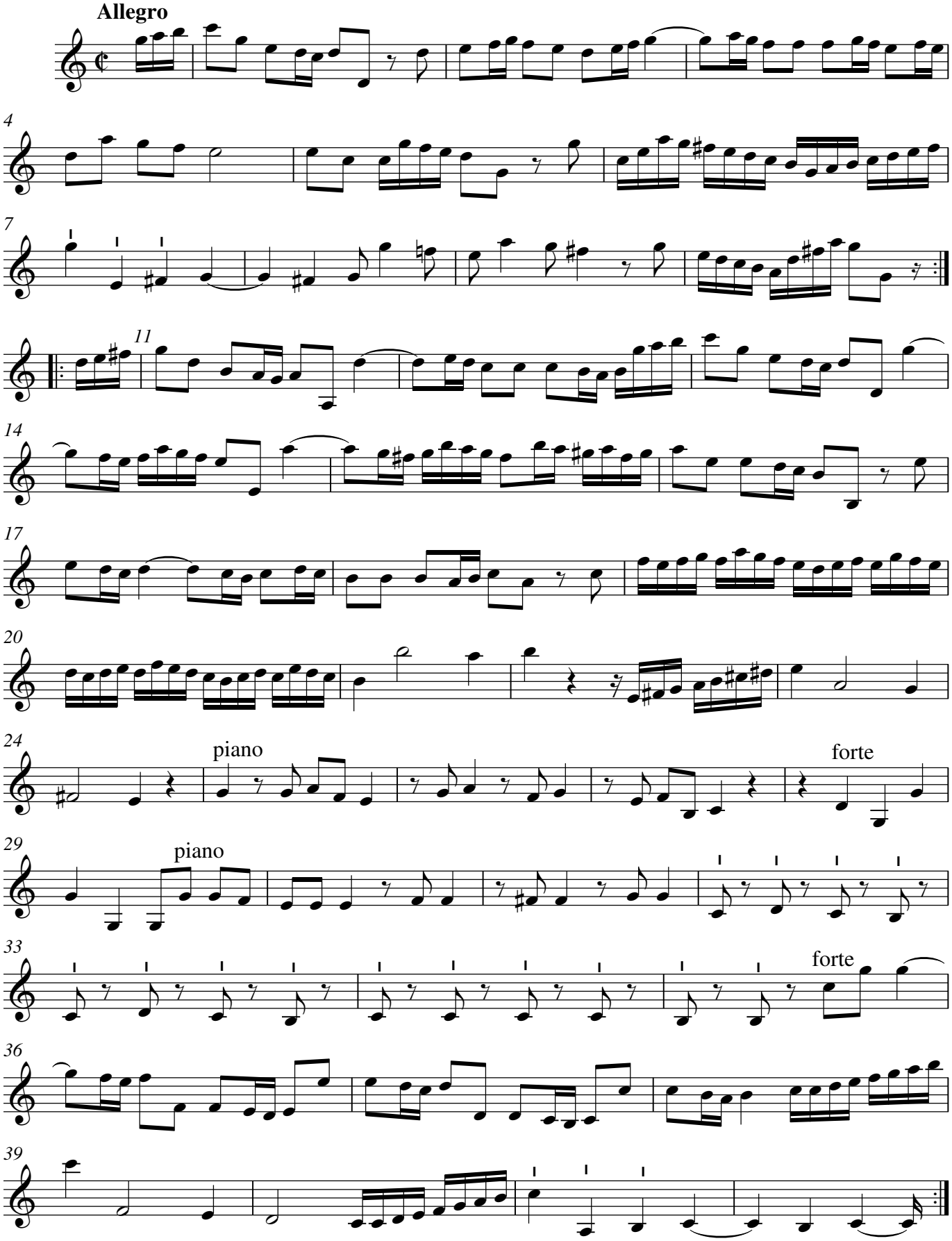



31
35
pianissimo
41
forte
pianissimo
47
53
forte
59
64
3
71
tr
3

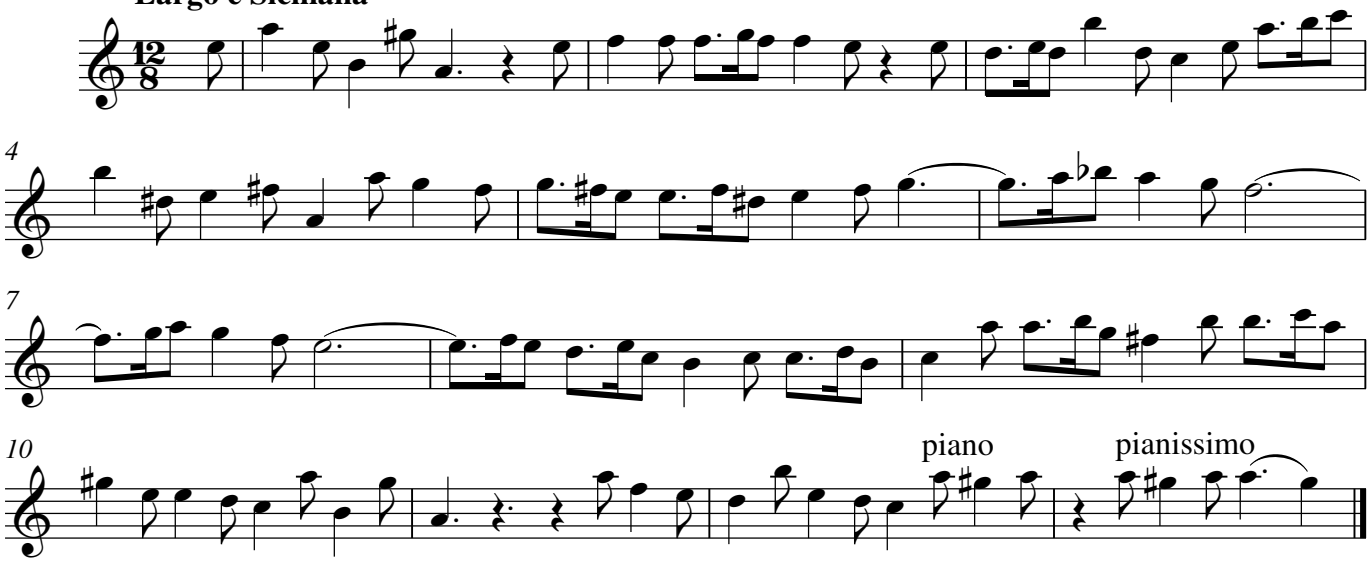
Violino primo
ripieno

CONCERTO II

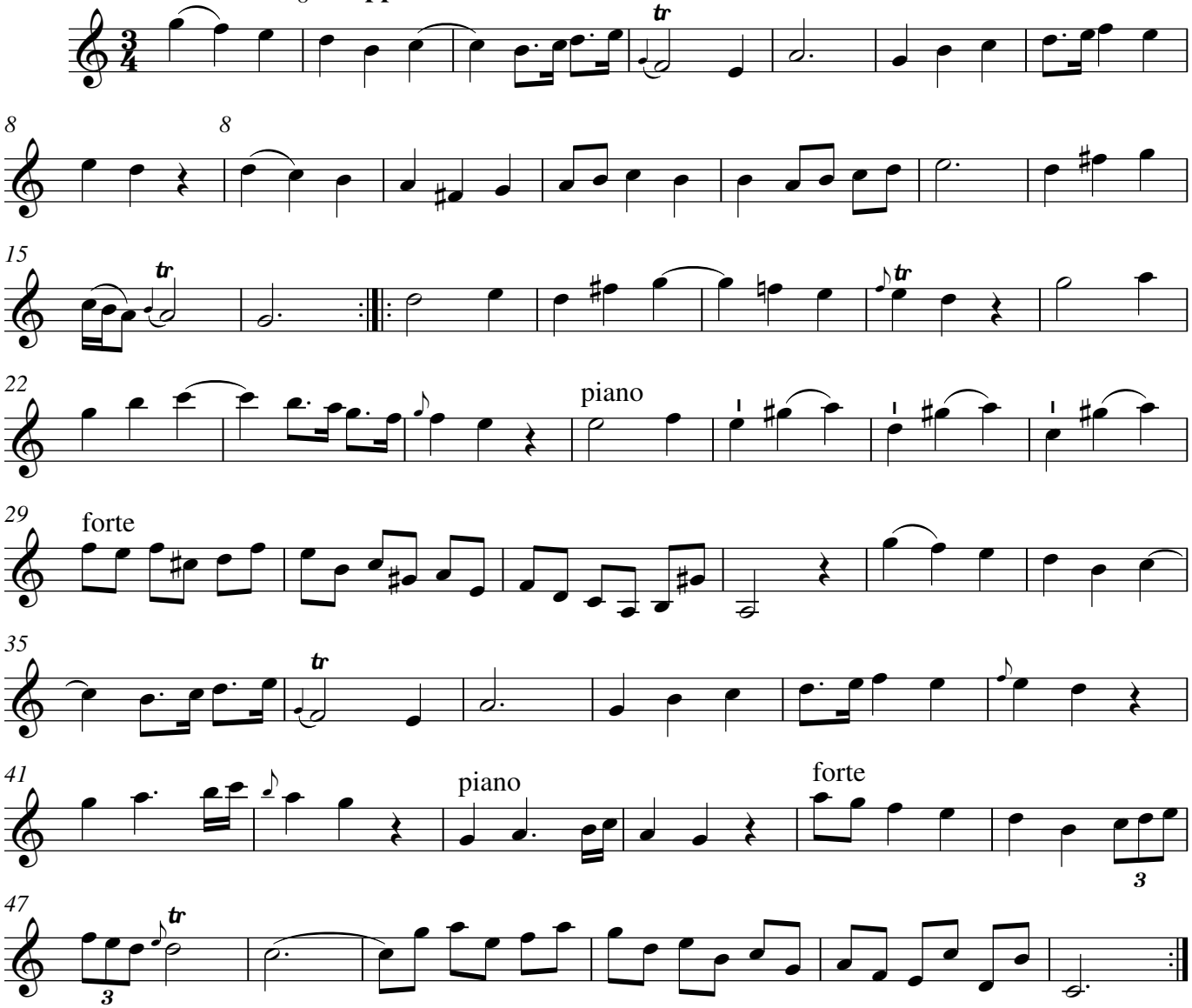
Allegro



Largo e Siciliana



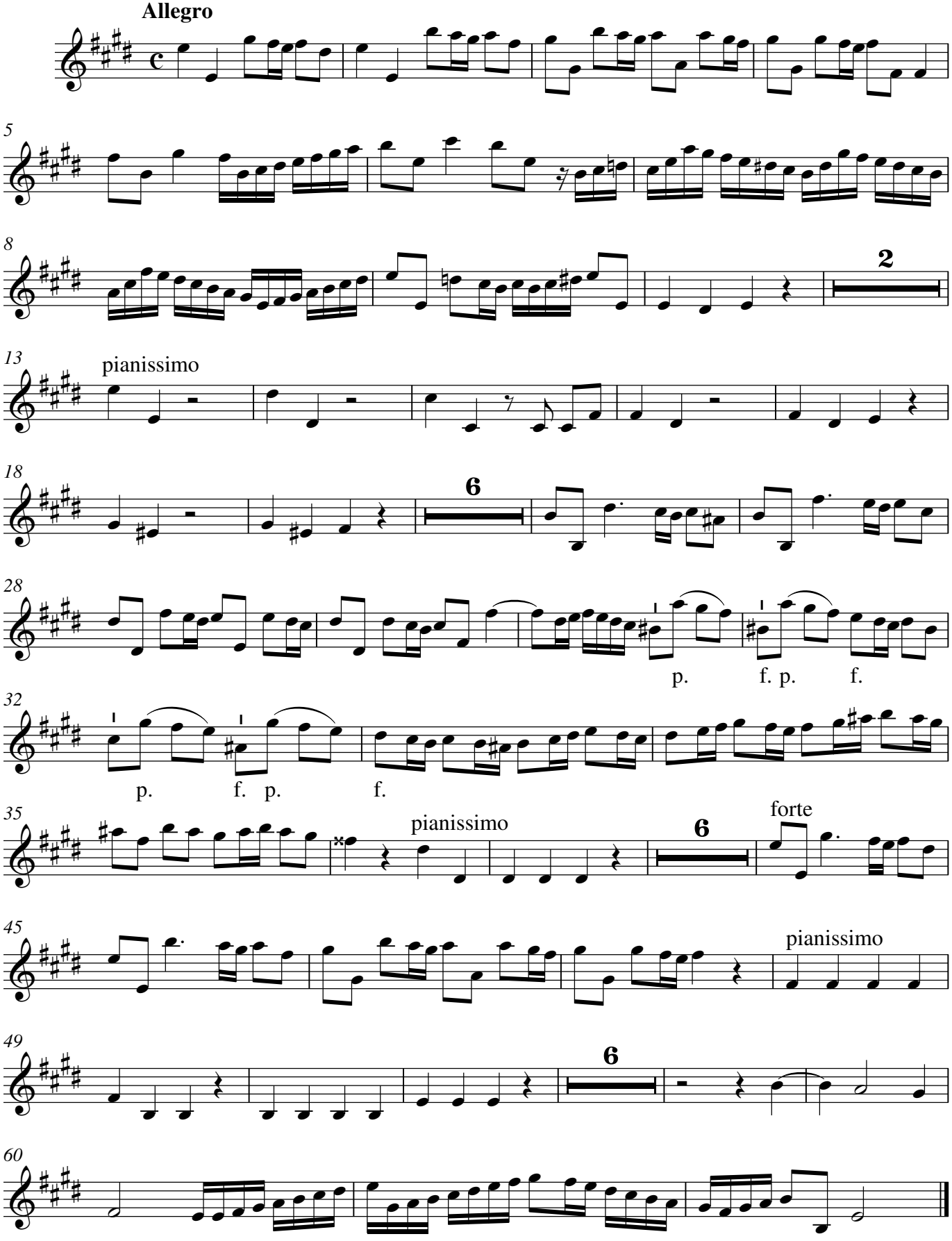
Vivace ma non troppo

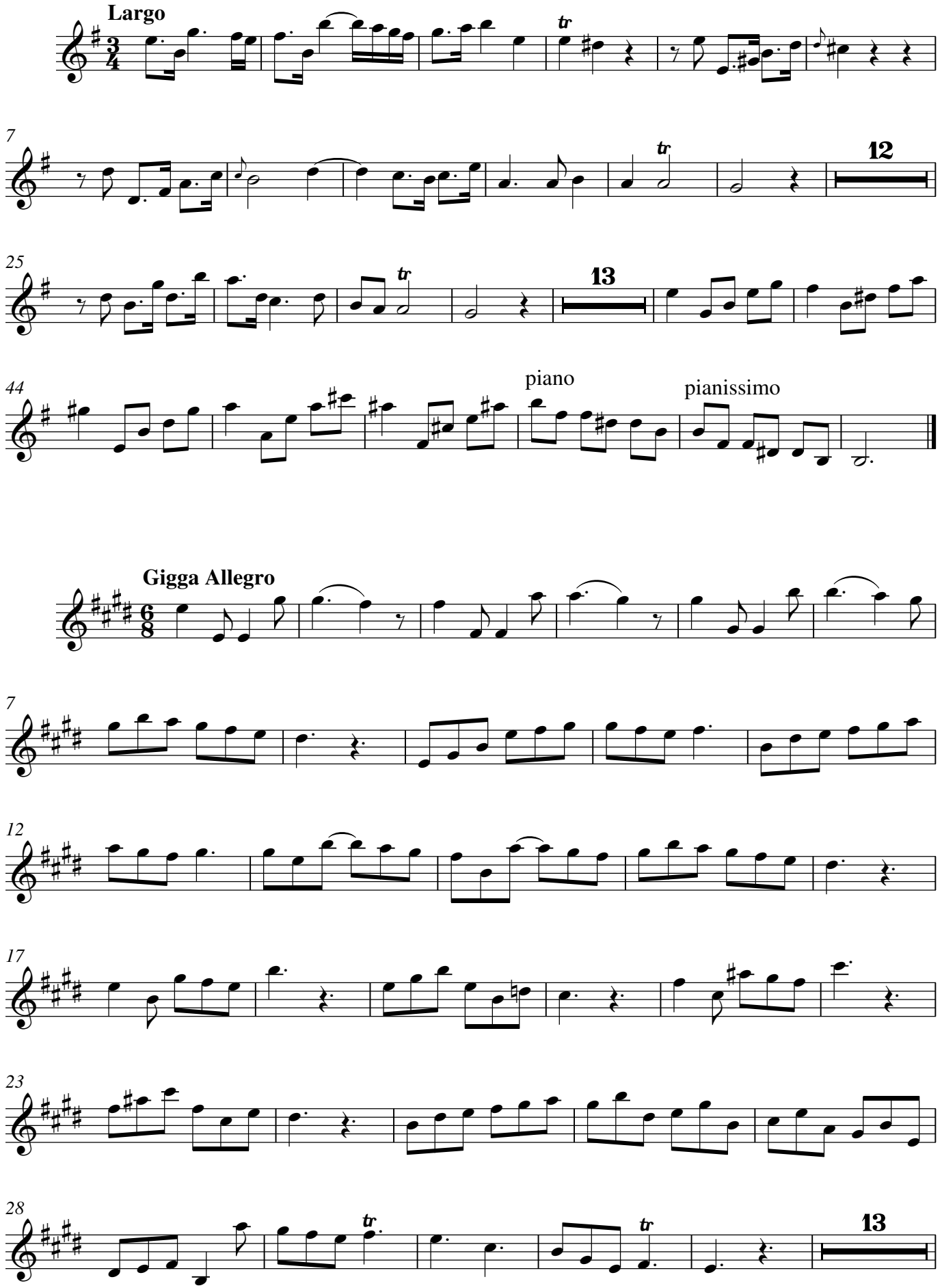


Violino primo
ripieno

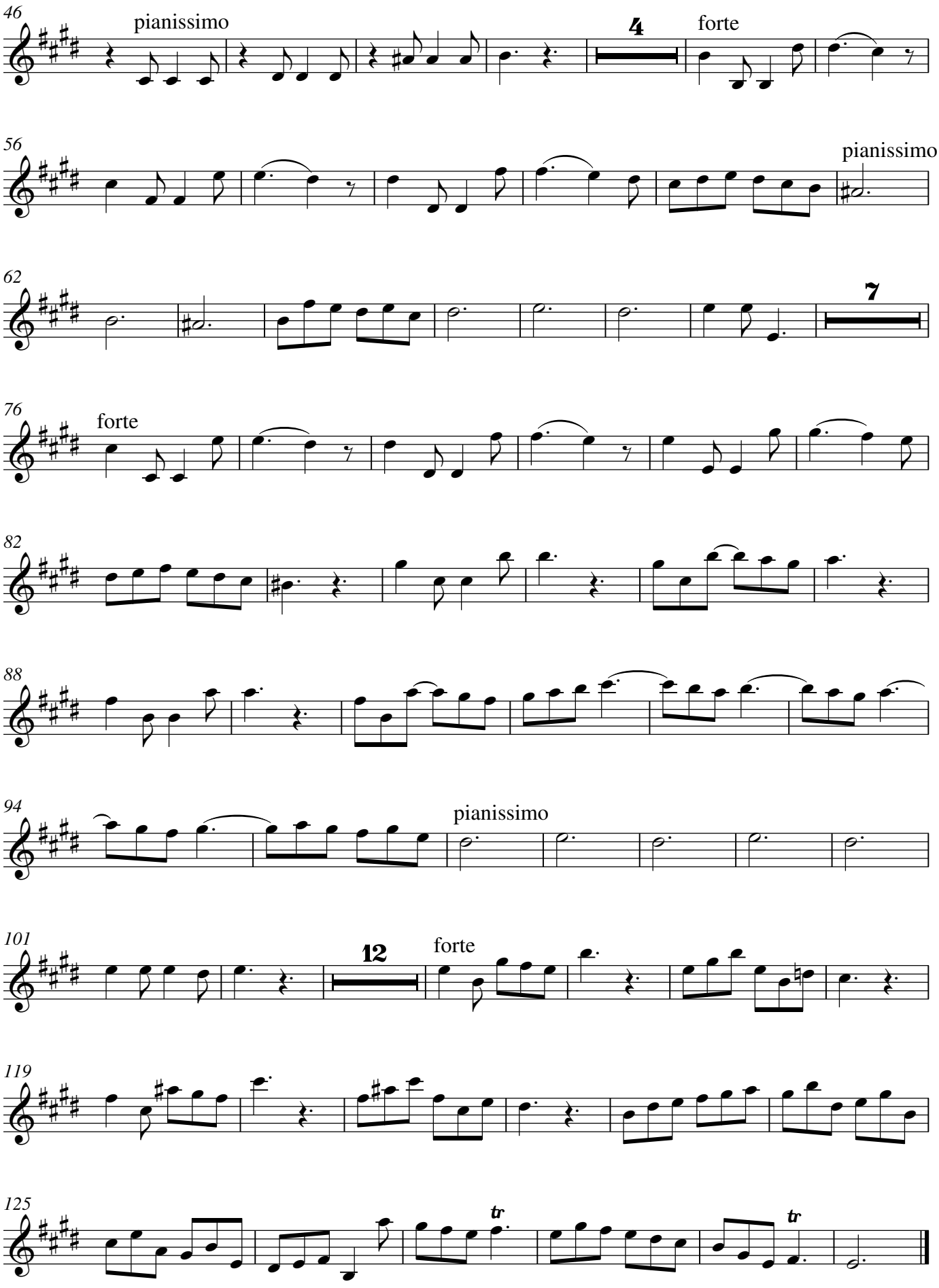
CONCERTO III

Allegro

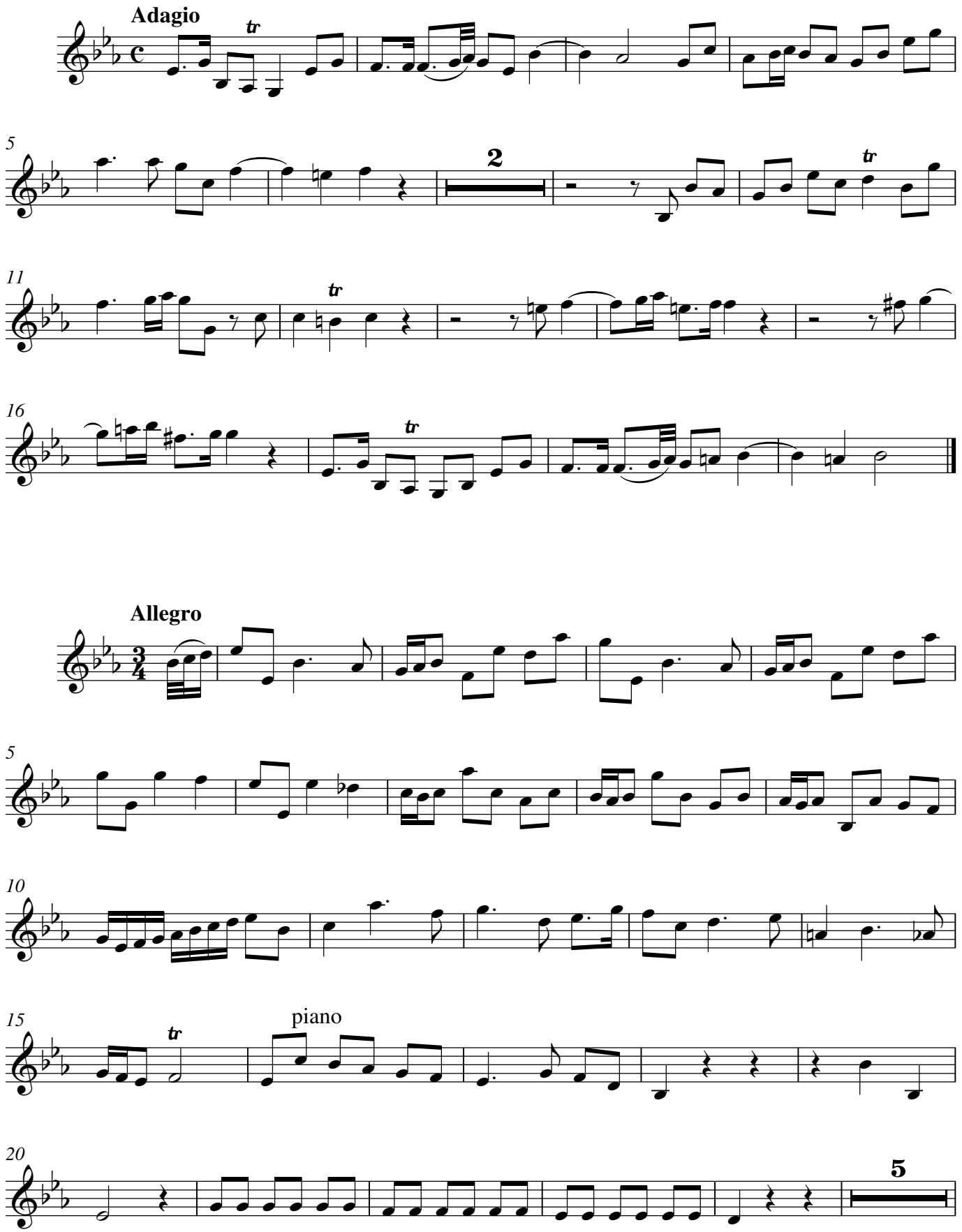



Largo
12
13
piano
pianissimo
Gigga Allegro
13

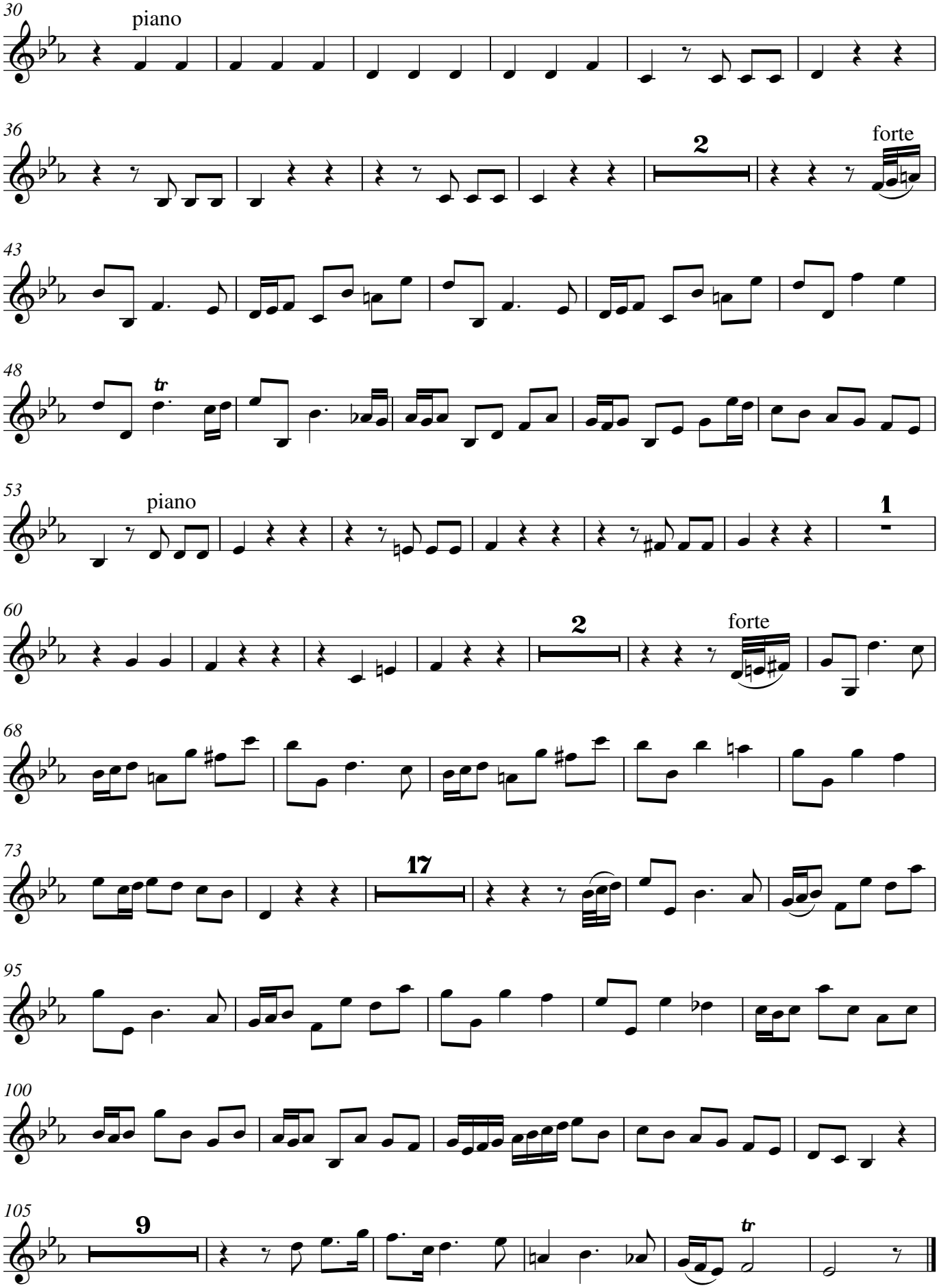
Violino primo
ripieno



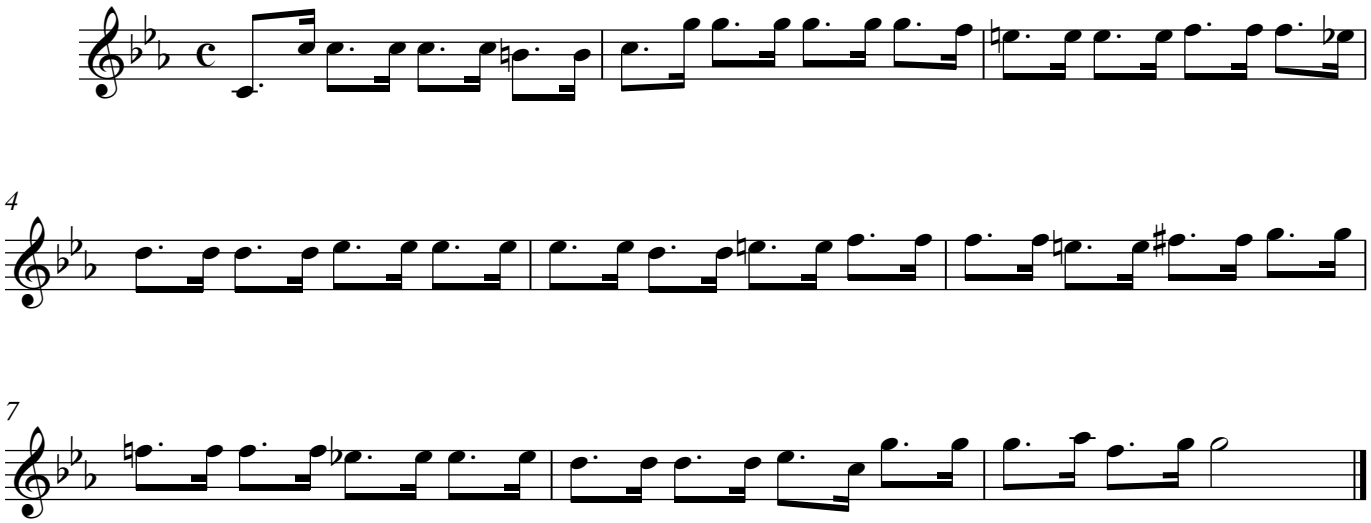
CONCERTO IV



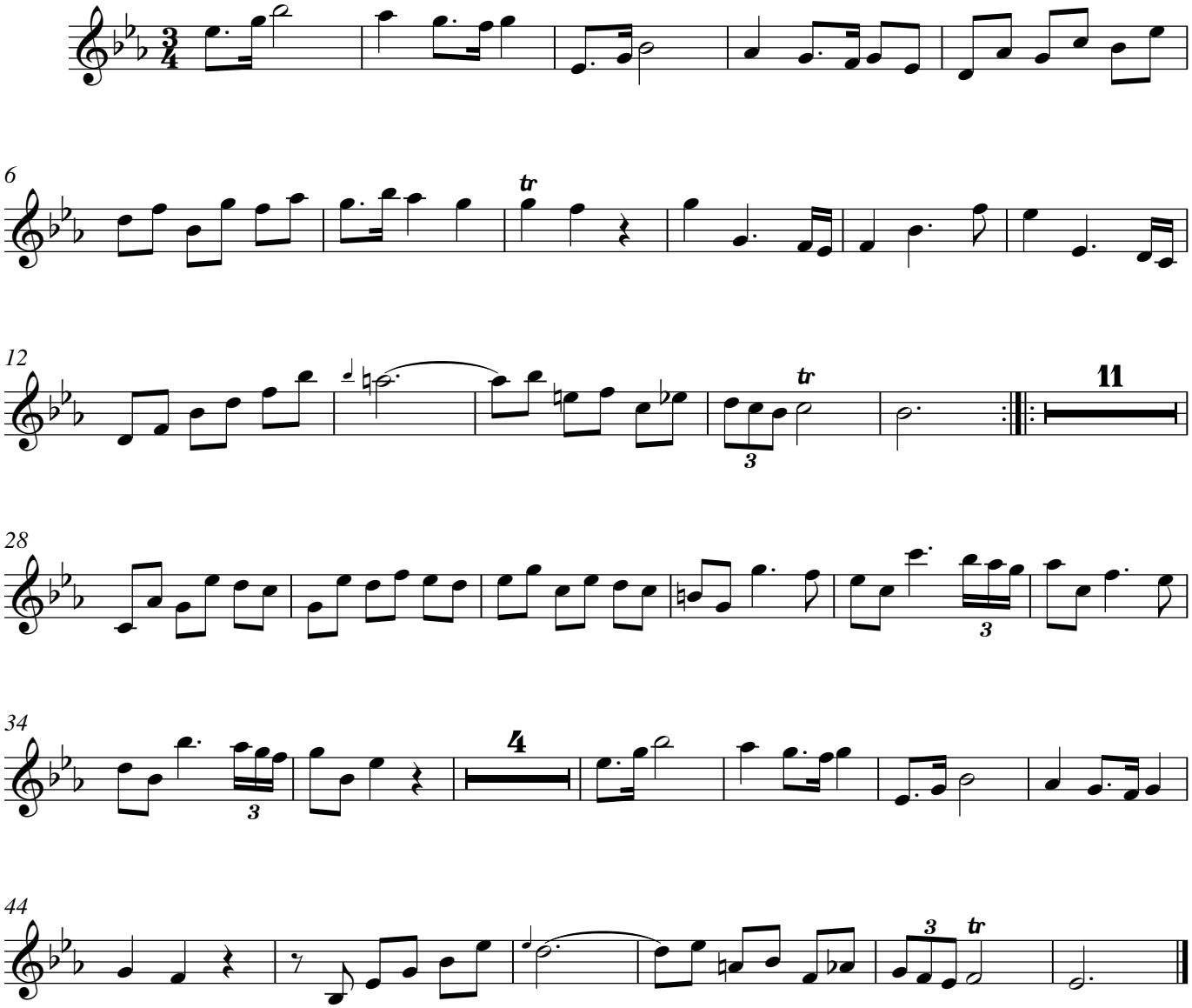
Violino primo
ripieno



Adagio



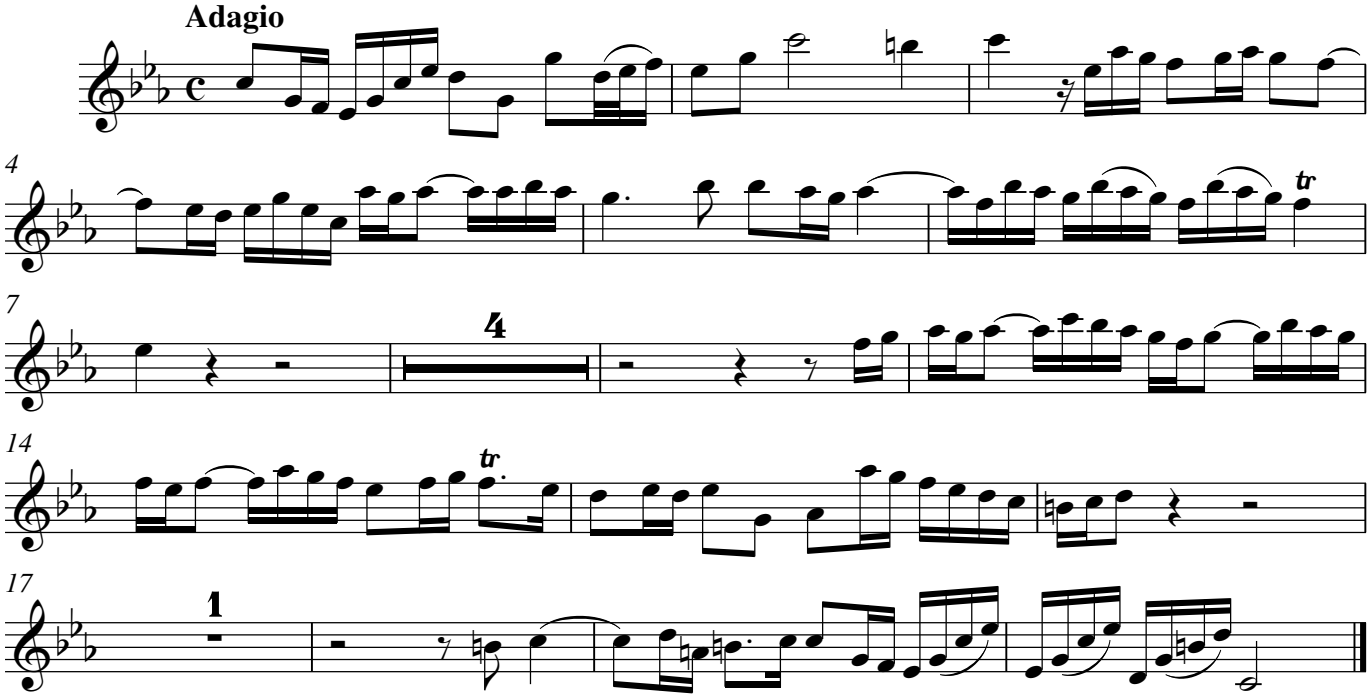
Minuet amoroso



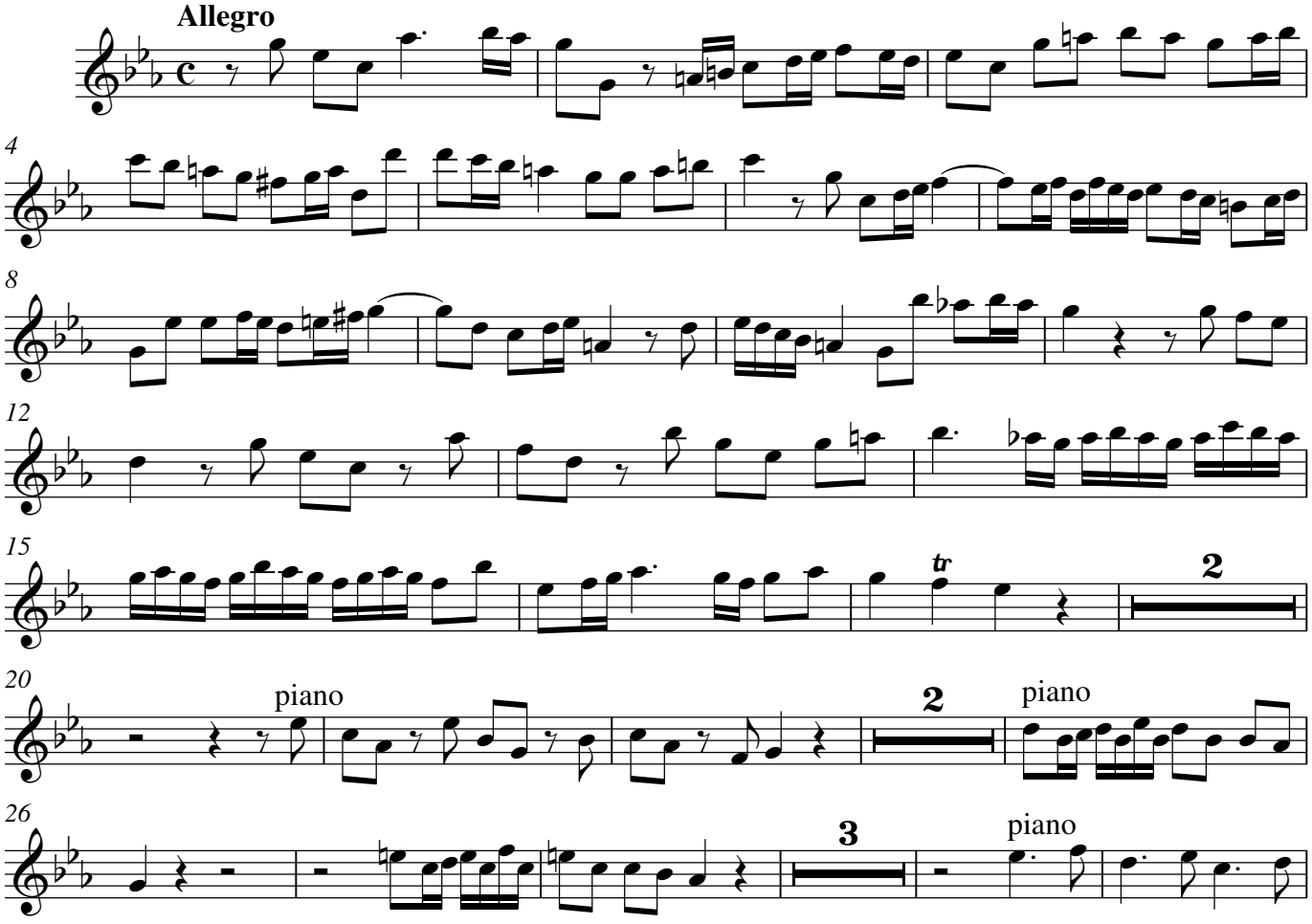
Violino primo
ripieno

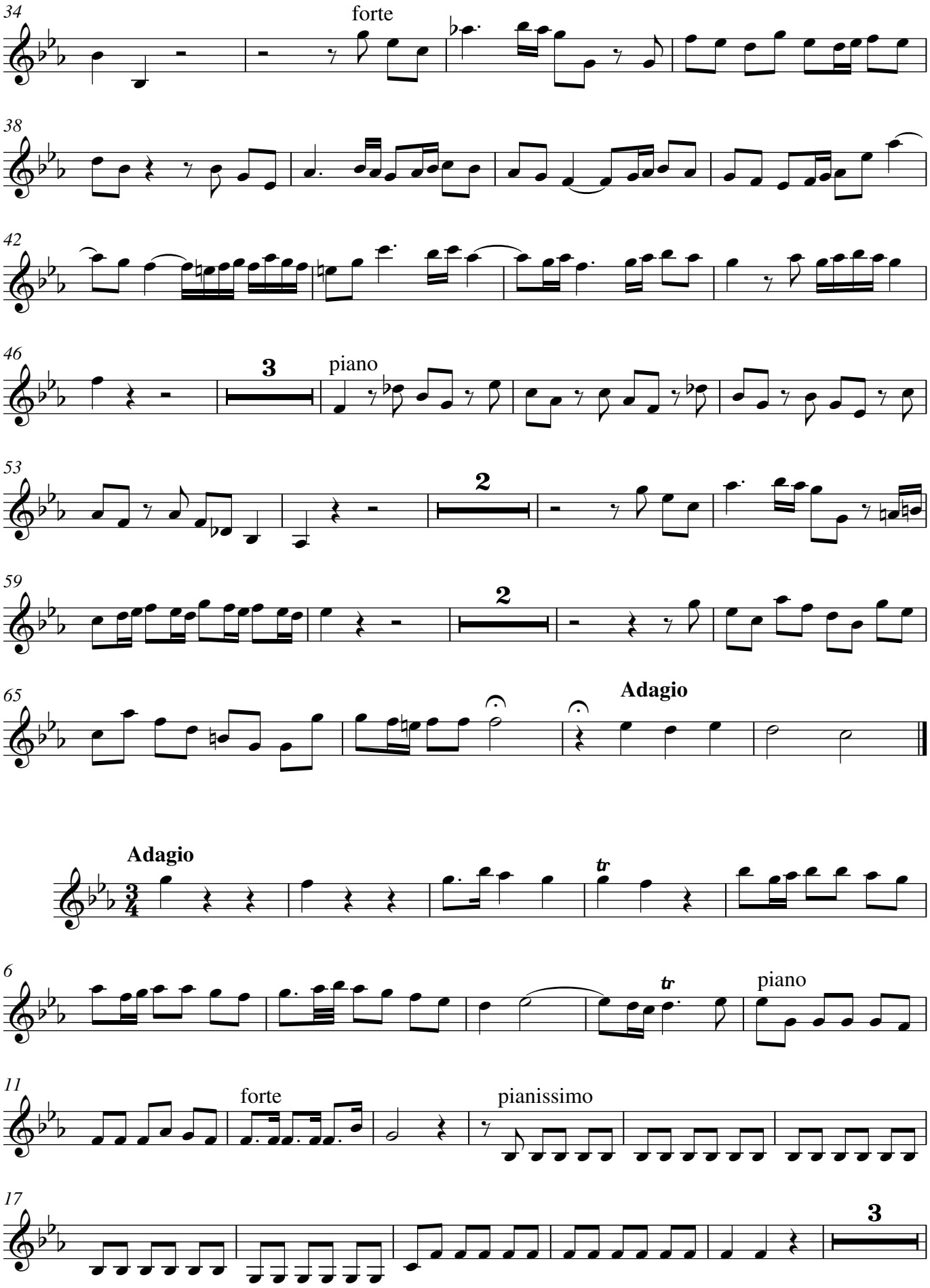
CONCERTO V

Adagio

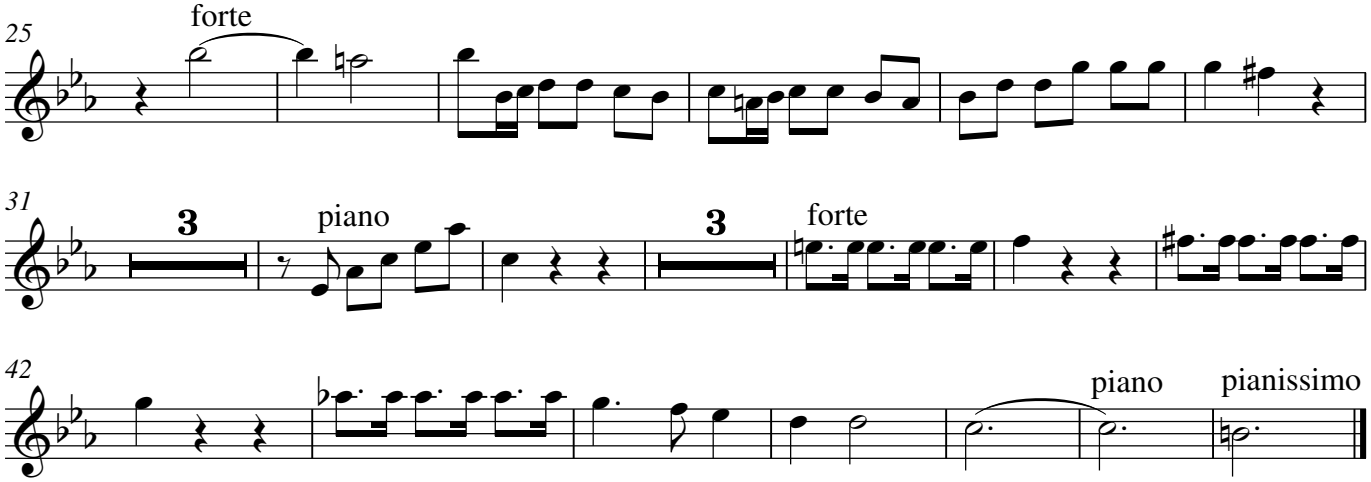


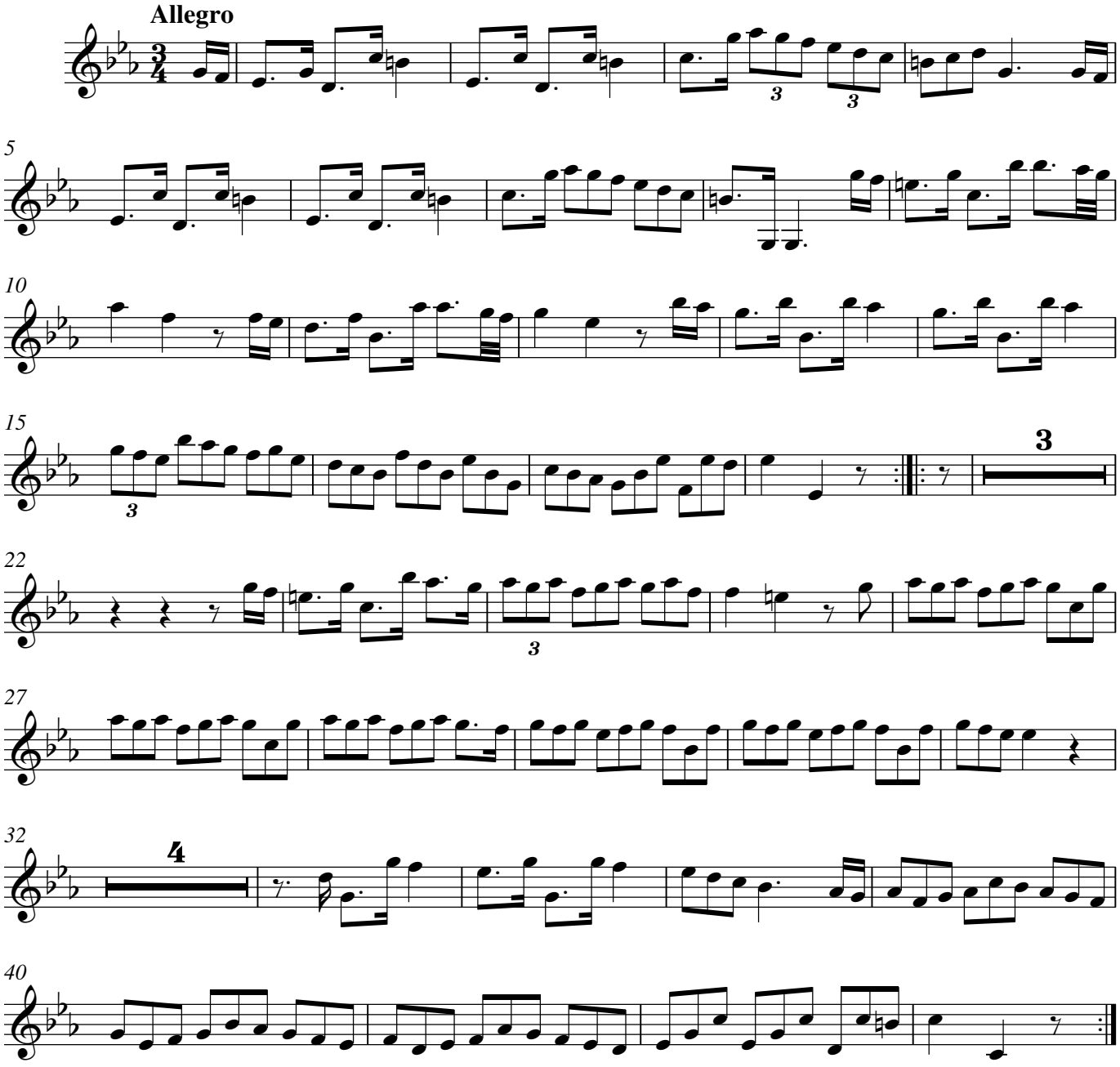
Allegro




34
forte
38
42
46
3
piano
53
2
59
2
65
Adagio
Adagio
6
tr
piano
11
forte
pianissimo
17
3

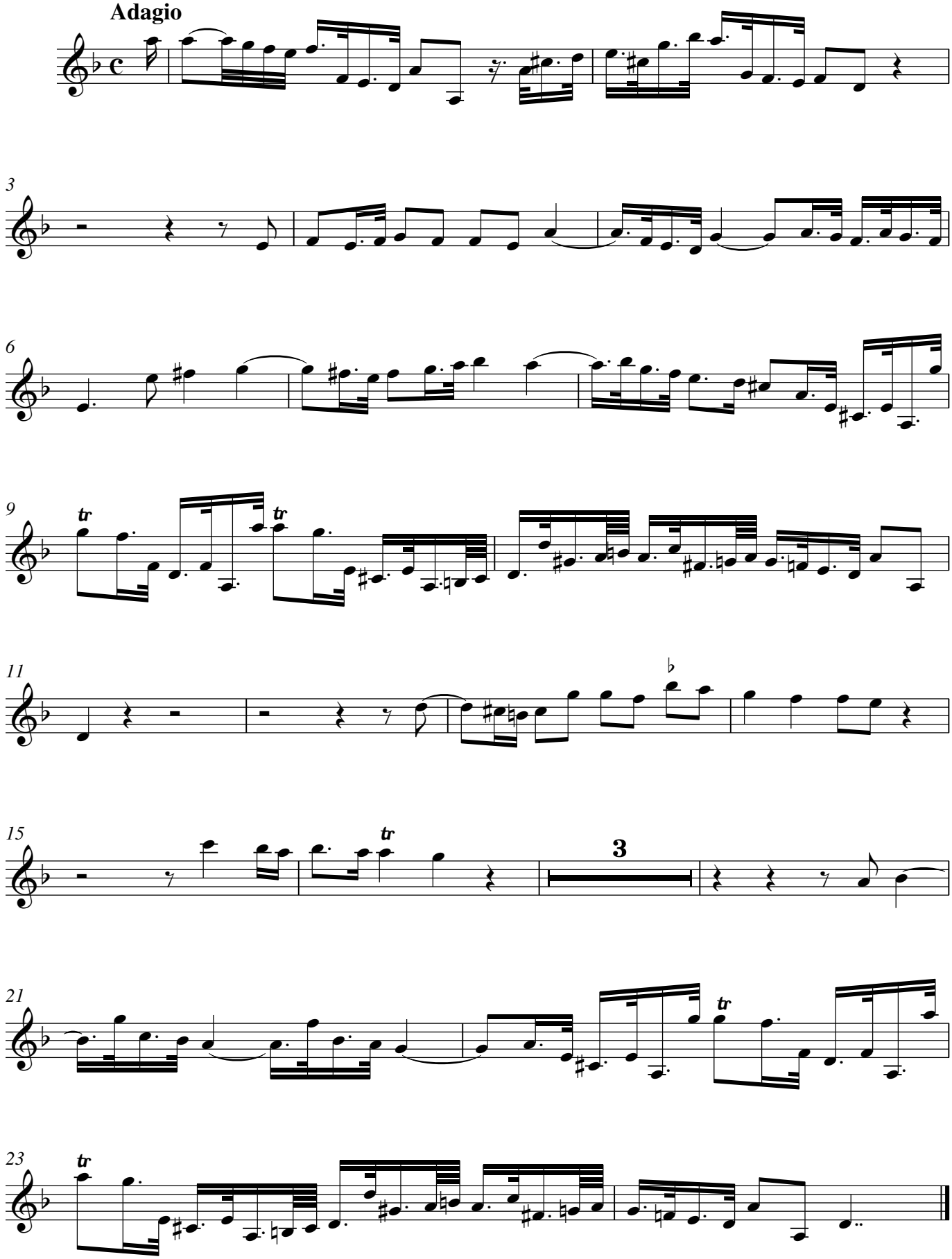
Violino primo
ripieno



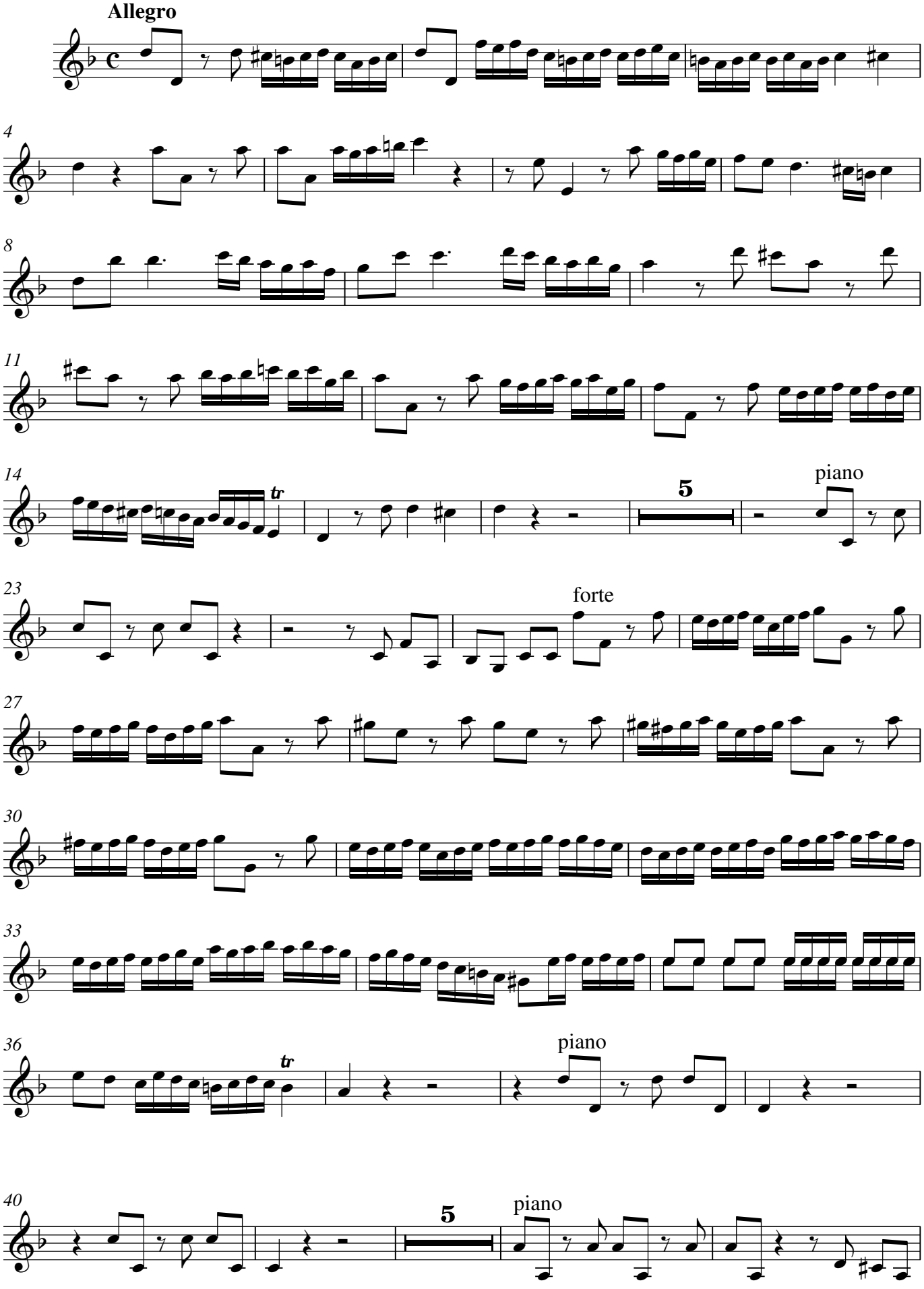


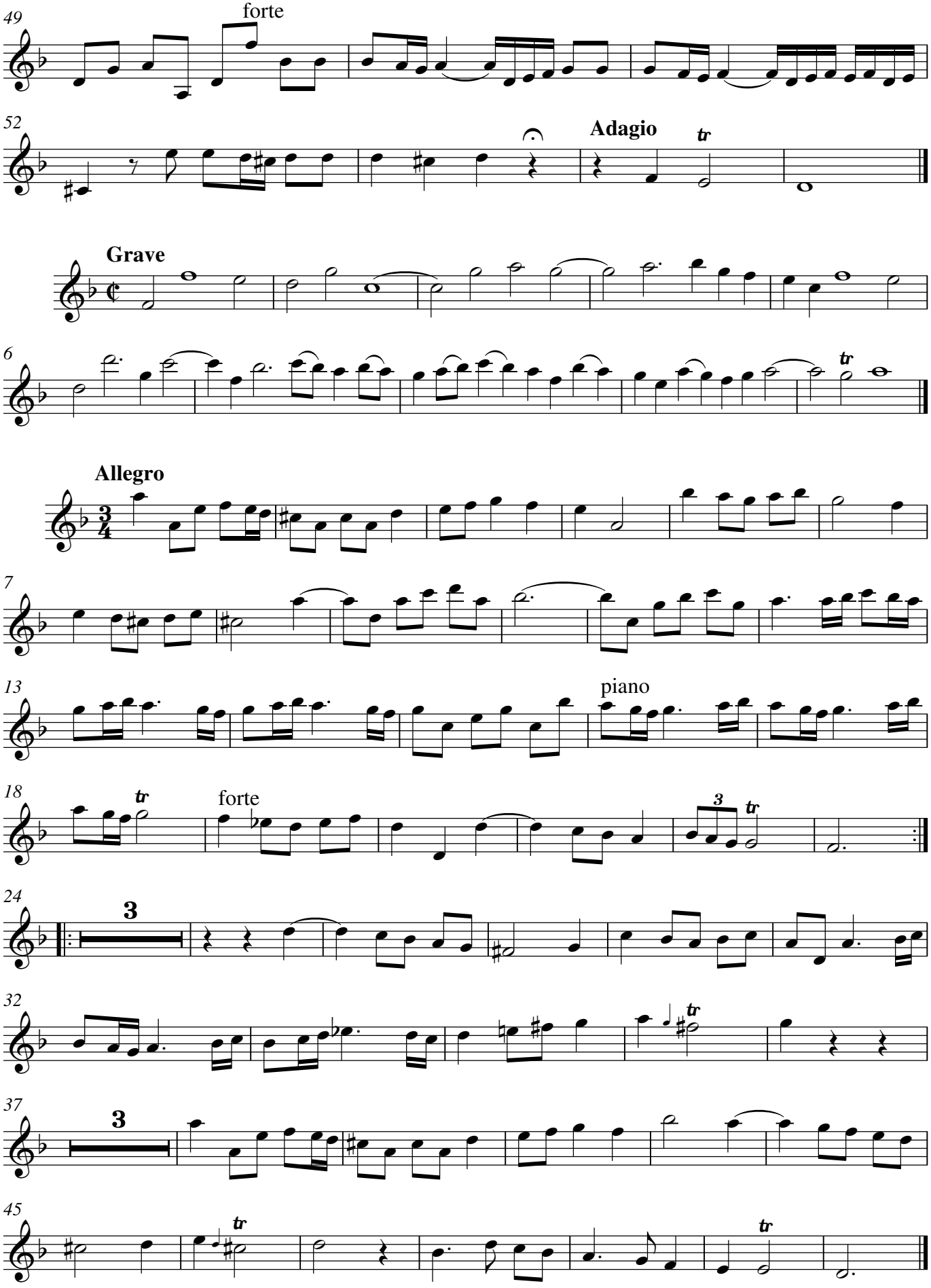
CONCERTO VI

Adagio



Violino primo
ripieno

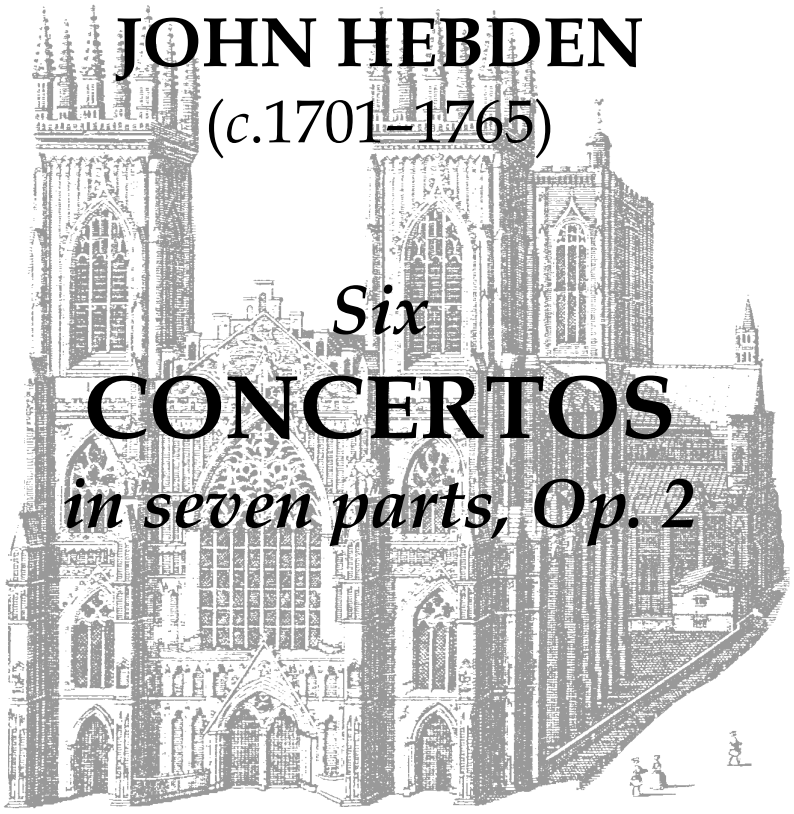



49
forte
52
Adagio
tr
Grave
6
tr
Allegro
7
13
piano
18
tr
forte
3
tr
24
3
32
tr
37
3
45
tr
tr

YORK EARLY MUSIC PRESS

JOHN HEBDEN

(*c.*1701–1765)



Six

CONCERTOS

in seven parts, Op. 2

VIOLINO SECONDO RIPIENO

In association

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington foundation

JOHN HEBDEN

(*c*.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2

VIOLINO SECONDO RIPIENO

York Early Music Press
2007

York Early Music Press
In association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation
at
Department of Music
University of York
York
YO10 5DD
United Kingdom

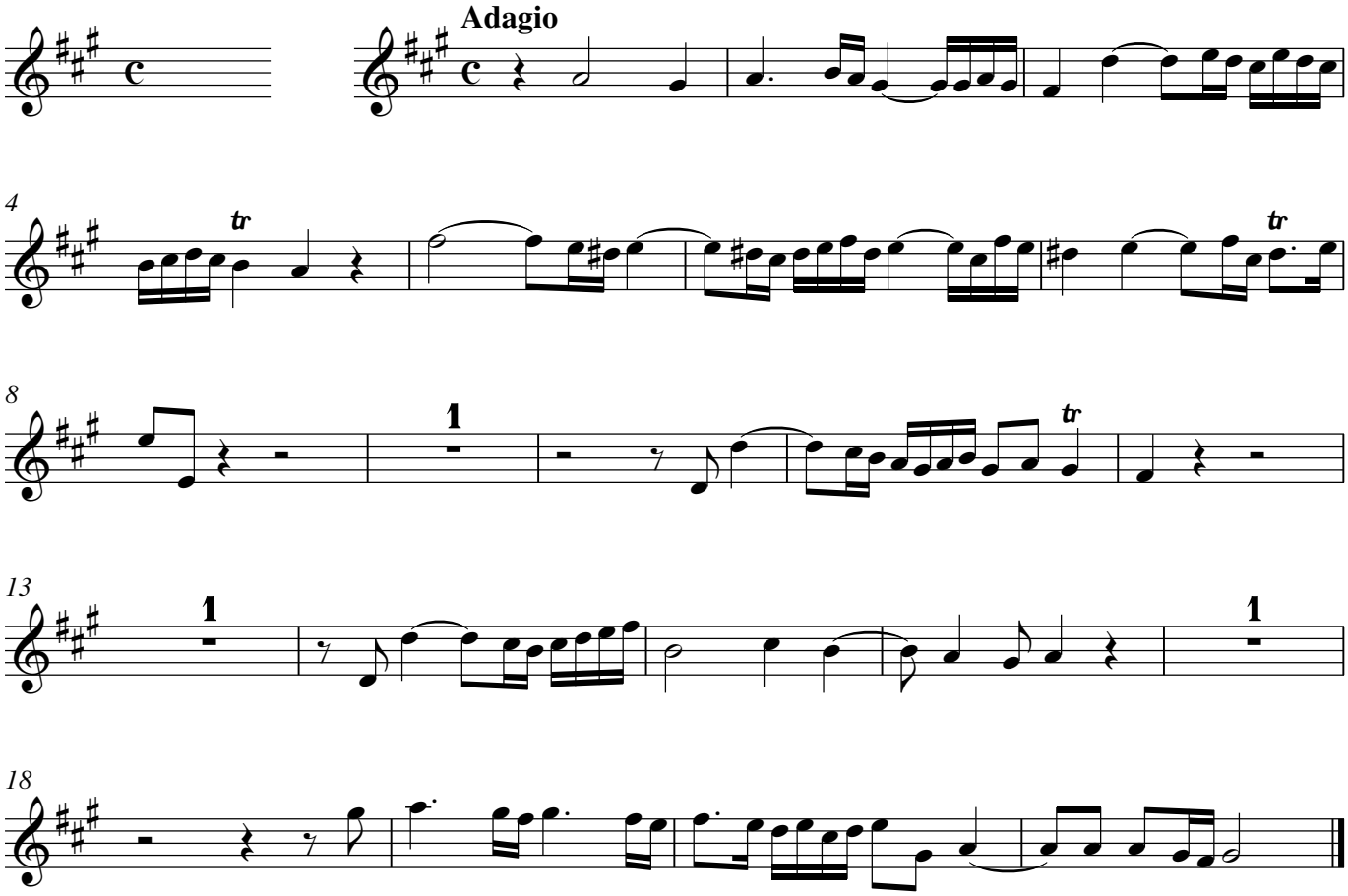
Email: info@YorkEarlyMusicPress.com
Phone: 01144 1904 434962
Web: www.YorkEarlyMusicPress.com

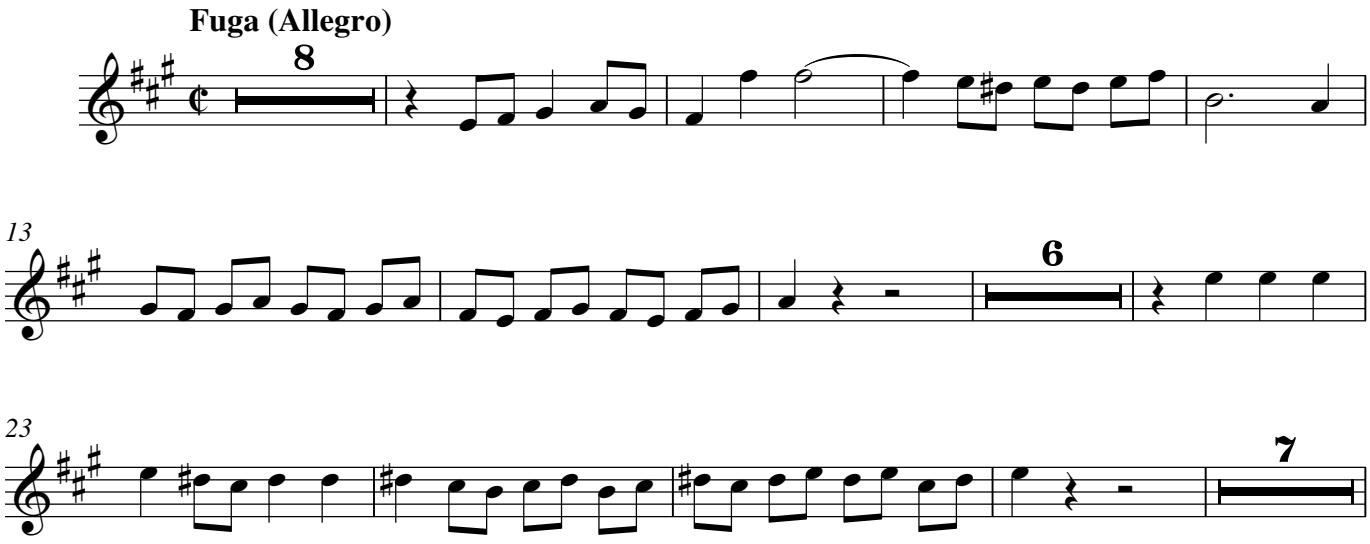
6 CONCERTOS Op. 2

Violino secondo ripieno

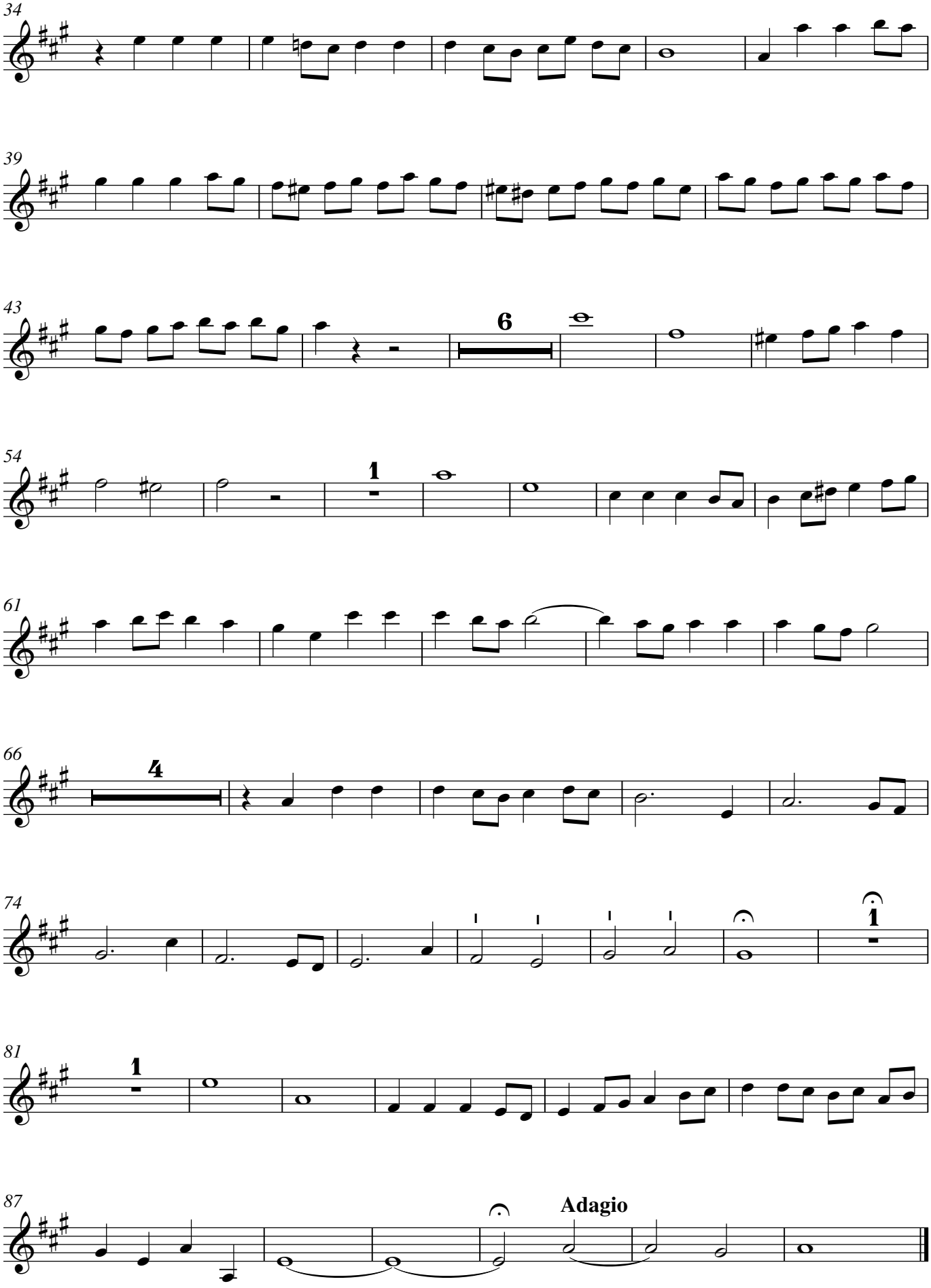
JOHN HEBDEN
(*c*.1701–1765)

Concerto I



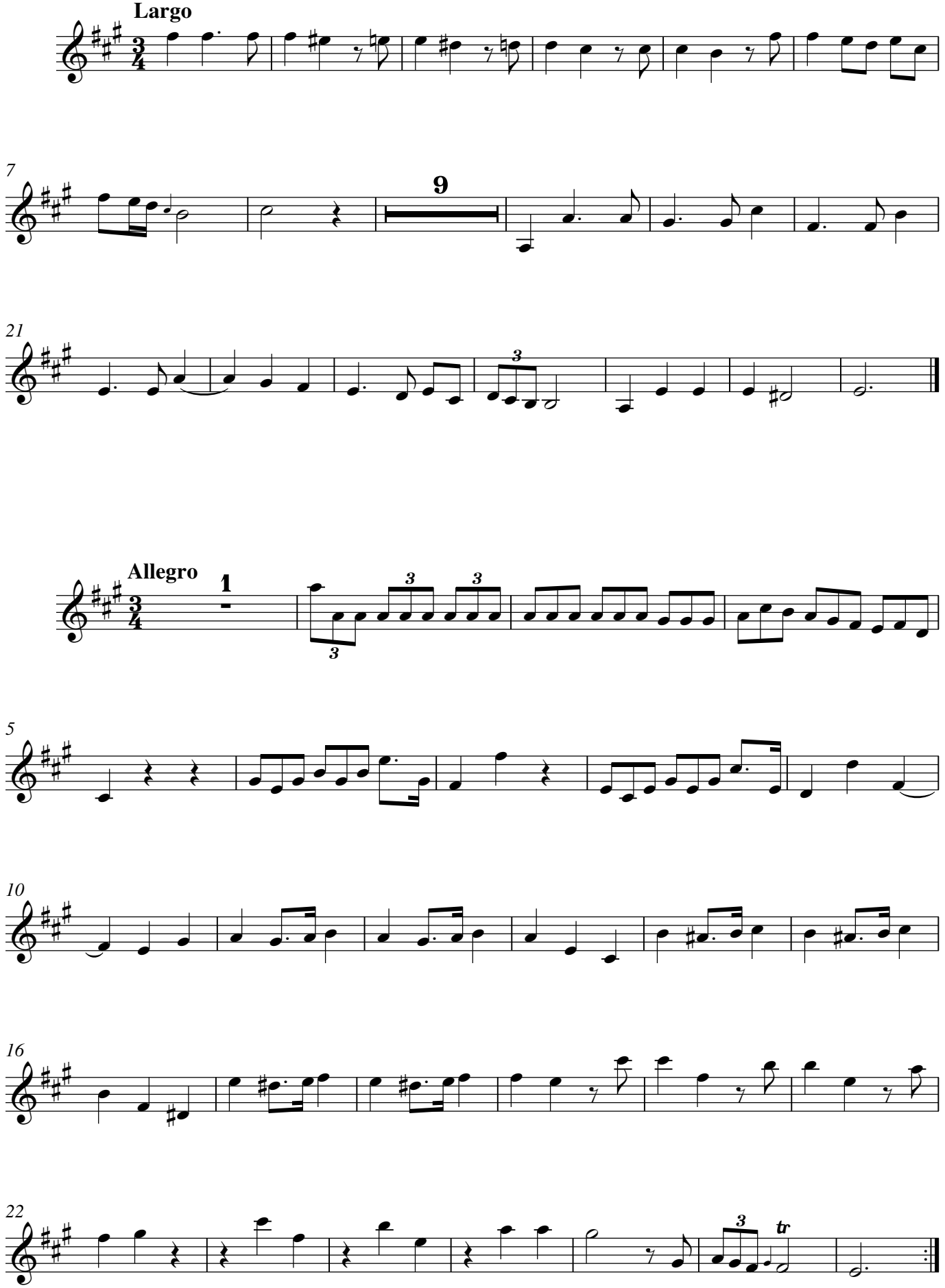


© Copyright 2007 York Early Music Press

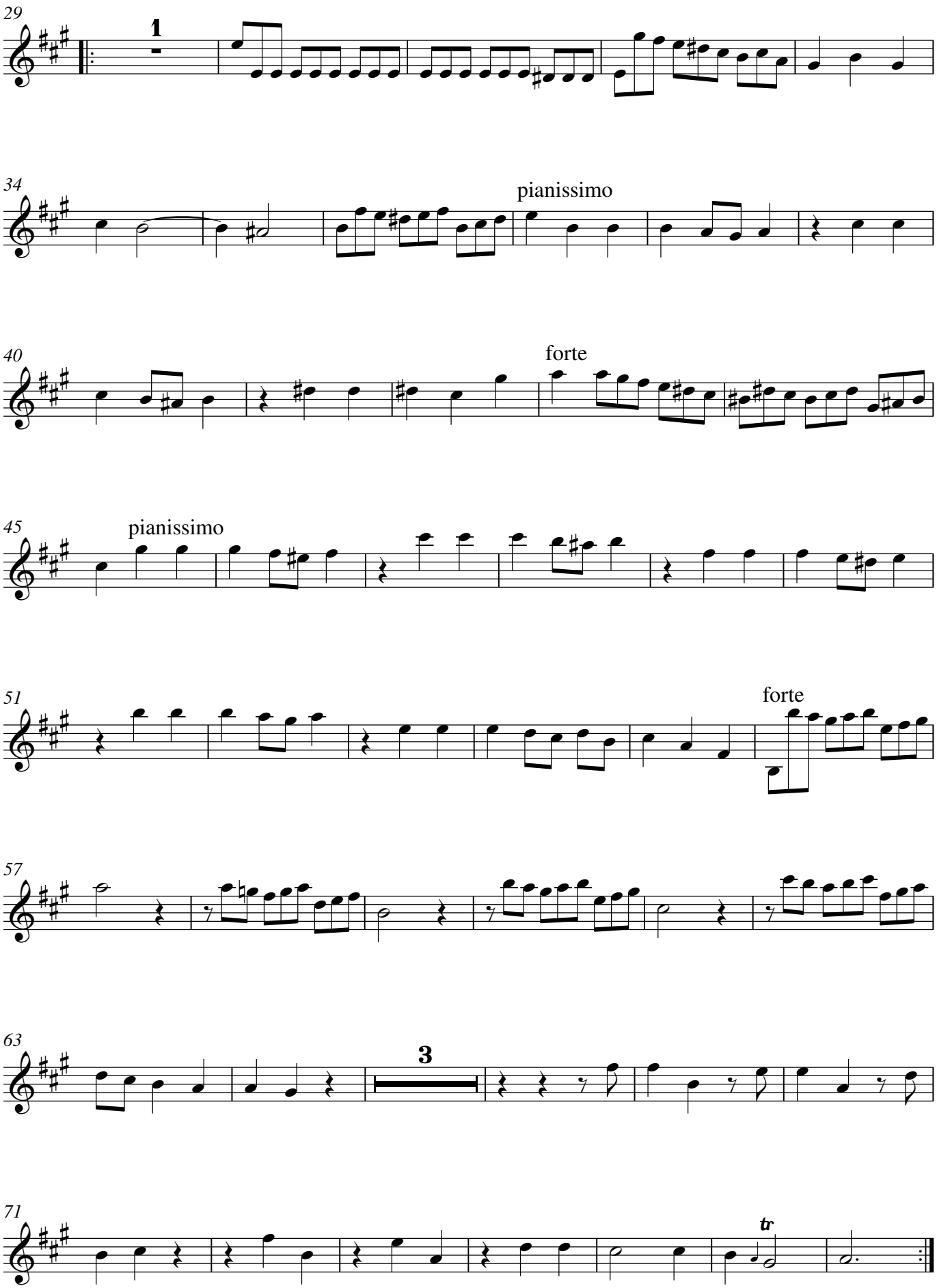

34
39
43
6
54
1
61
66
4
74
1
81
1
87
Adagio

Violino secondo
ripieno

Largo



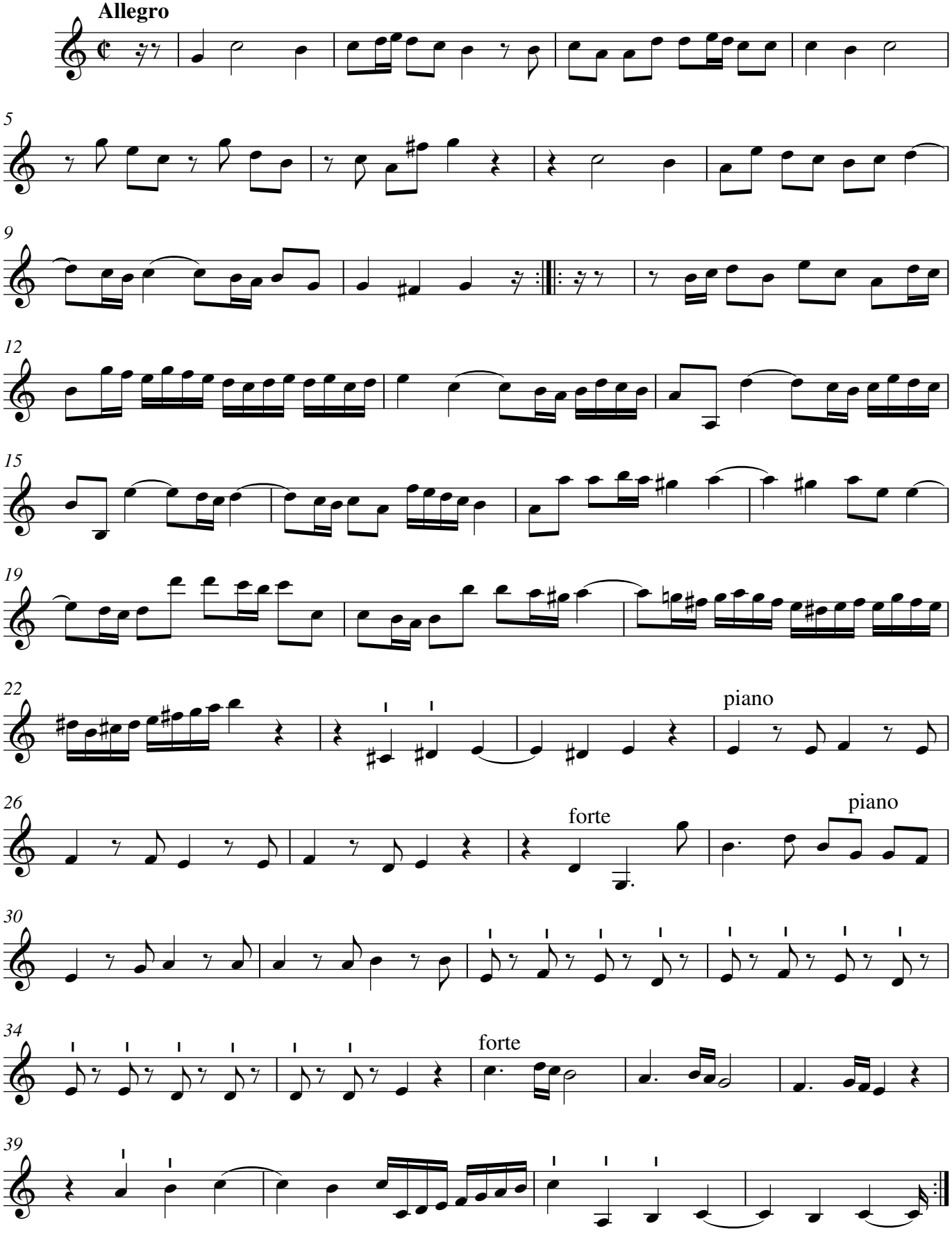
Allegro


29
1
34
pianissimo
40
forte
45
pianissimo
51
forte
57
63
3
71
tr

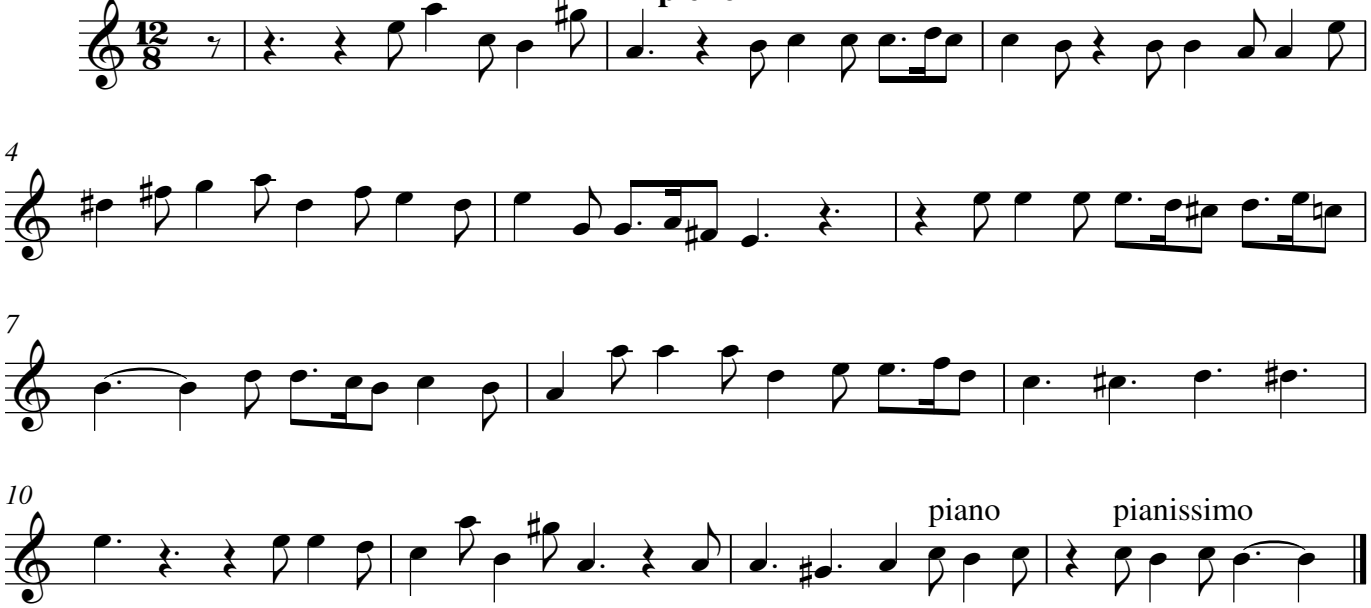
Violino secondo
ripieno

CONCERTO II

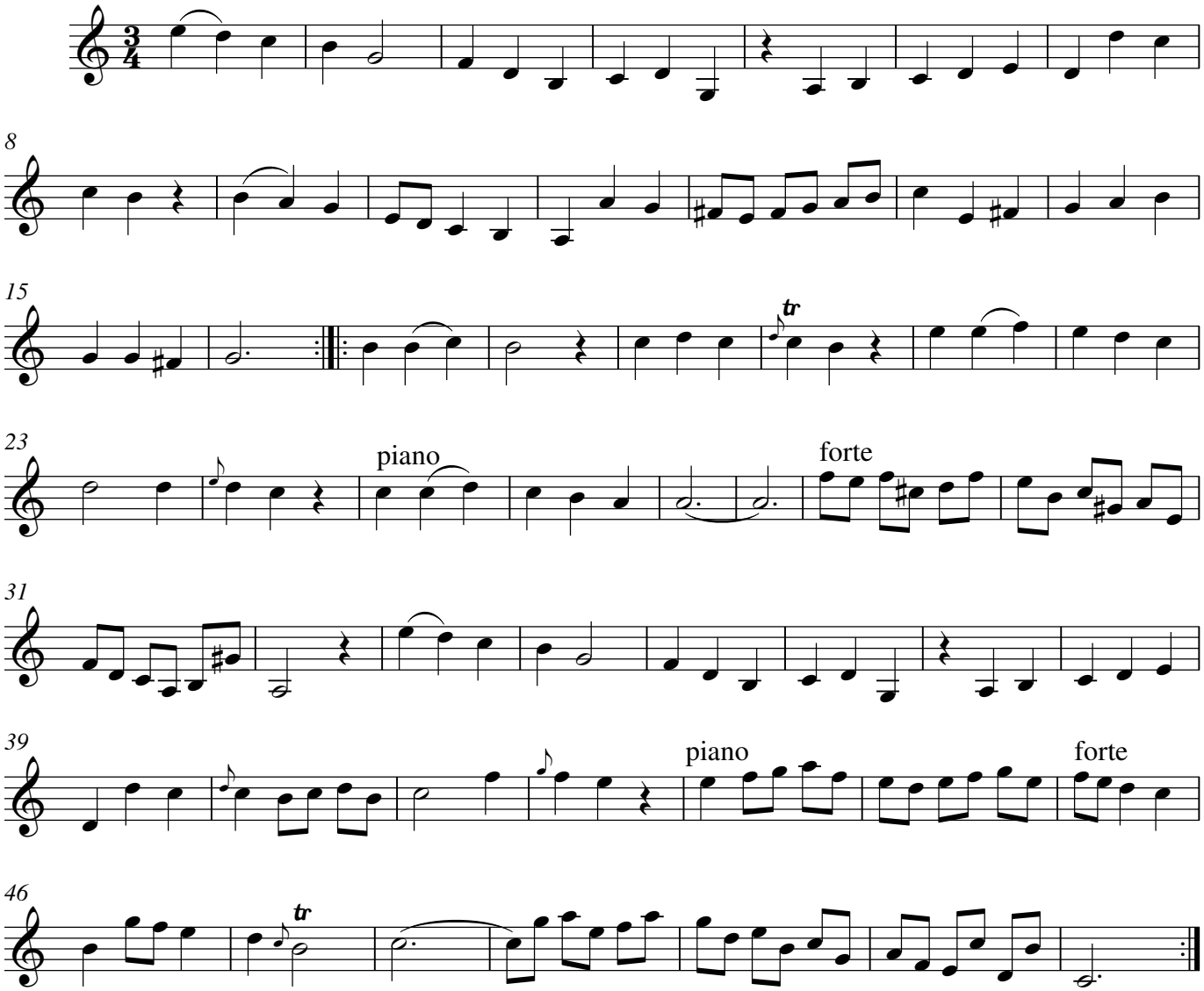
Allegro



Largo e Siciliana

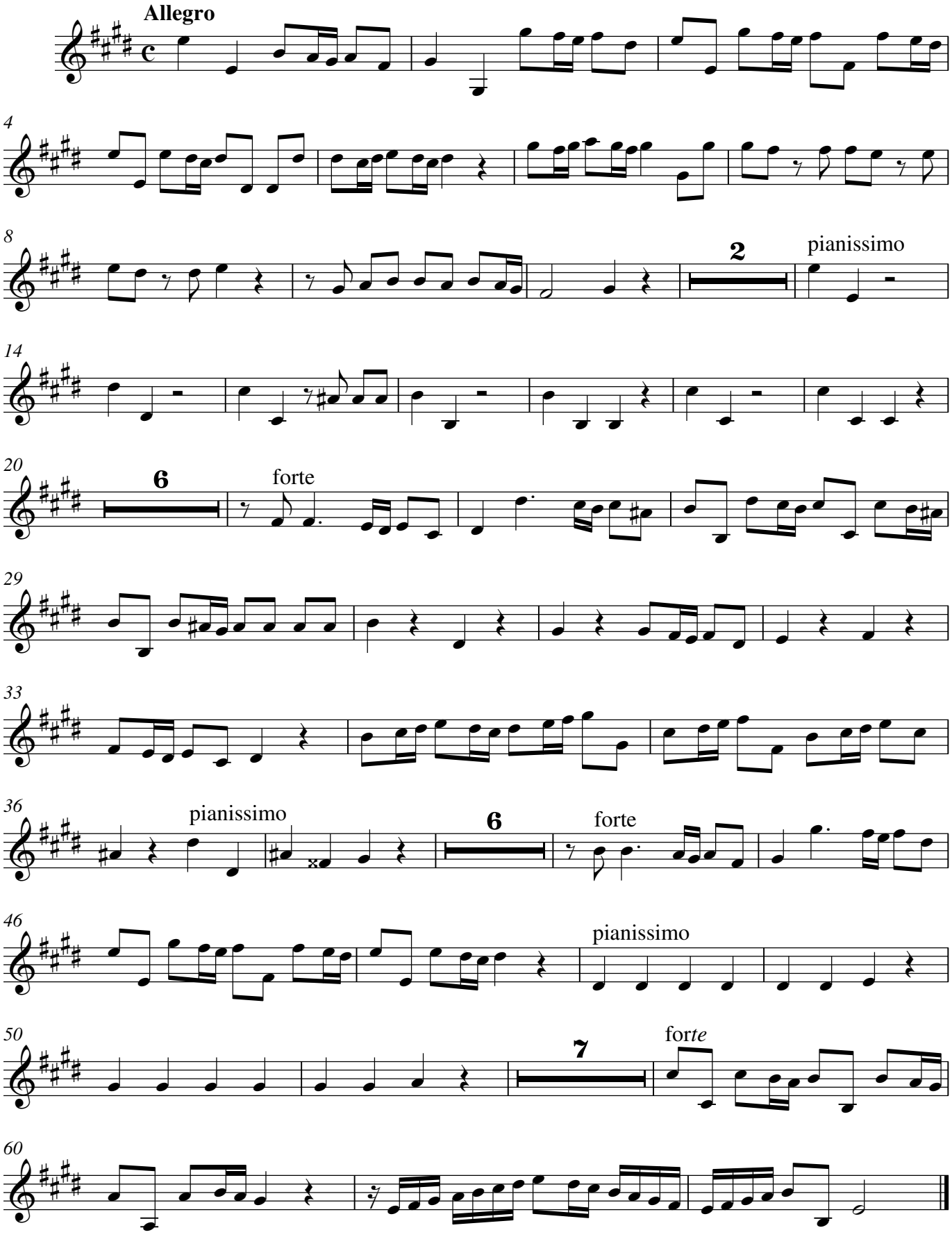


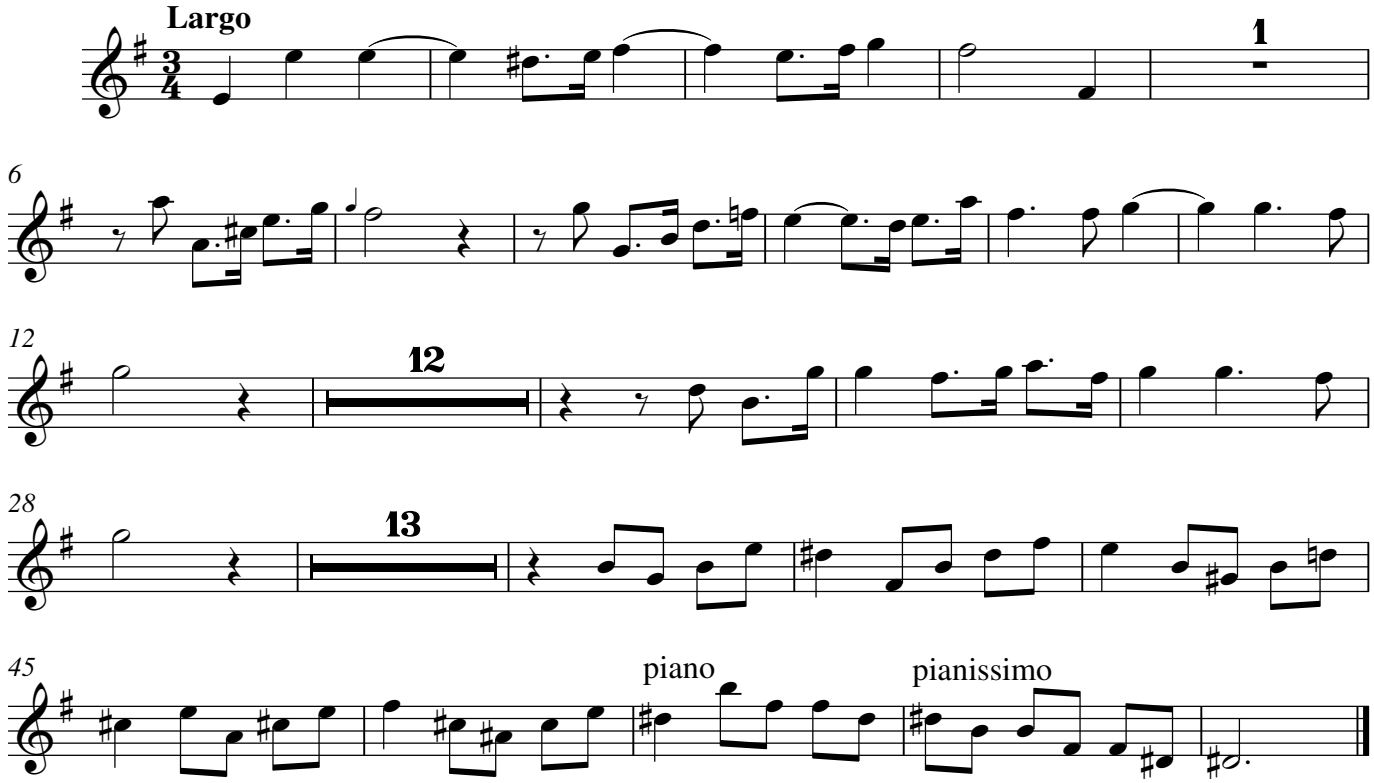
Vivace ma non troppo

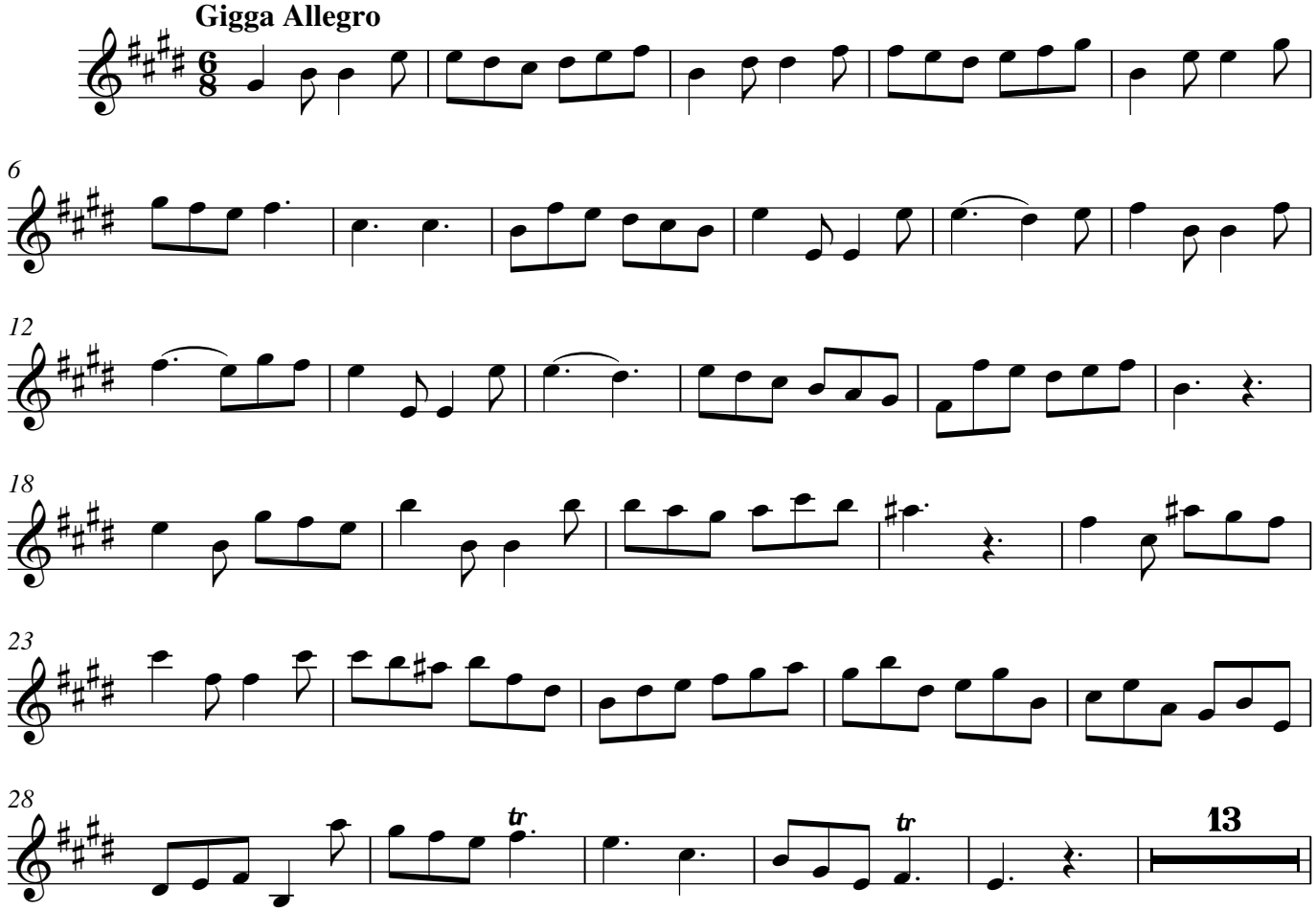


Violino secondo
ripieno

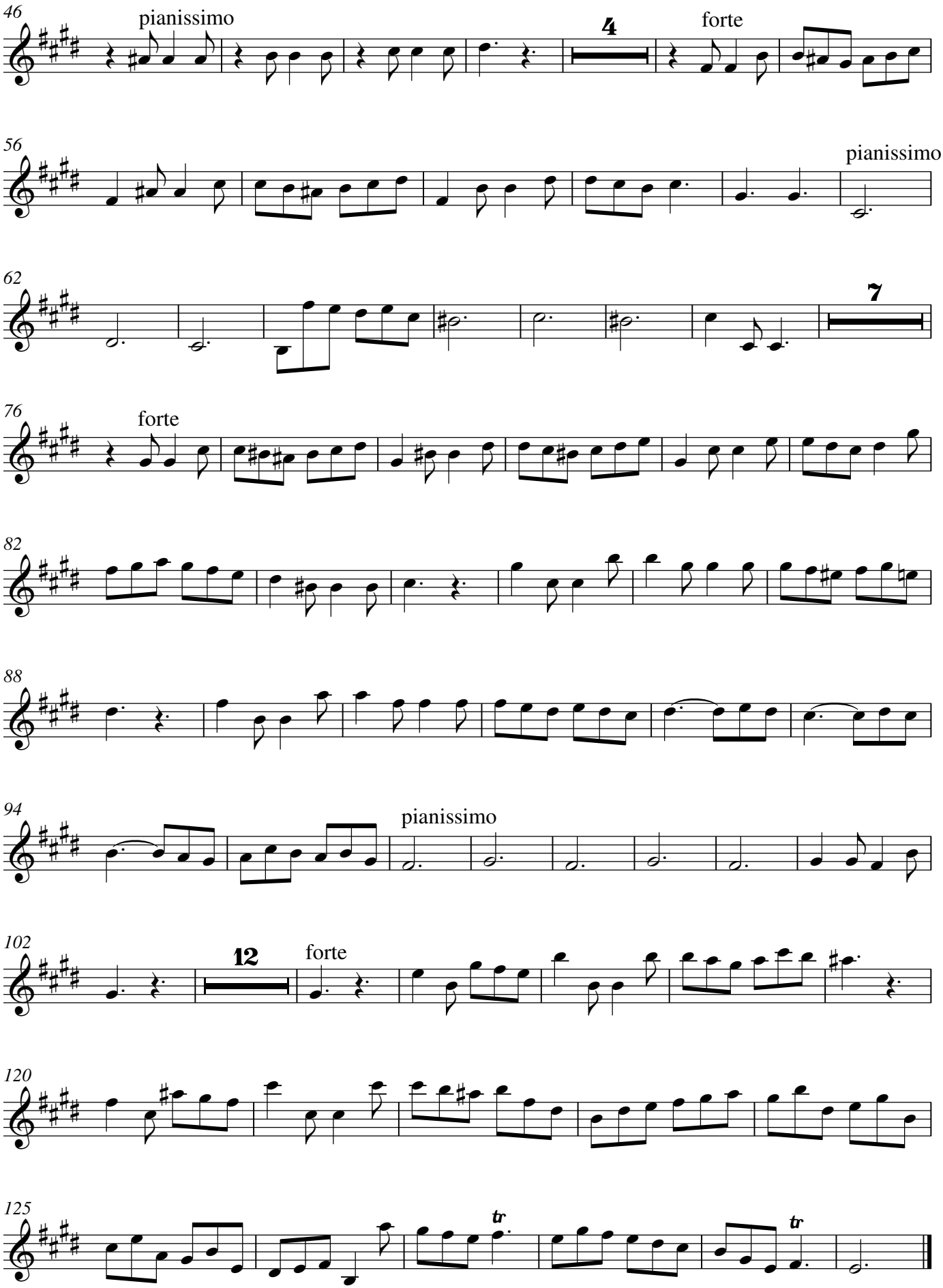
CONCERTO III



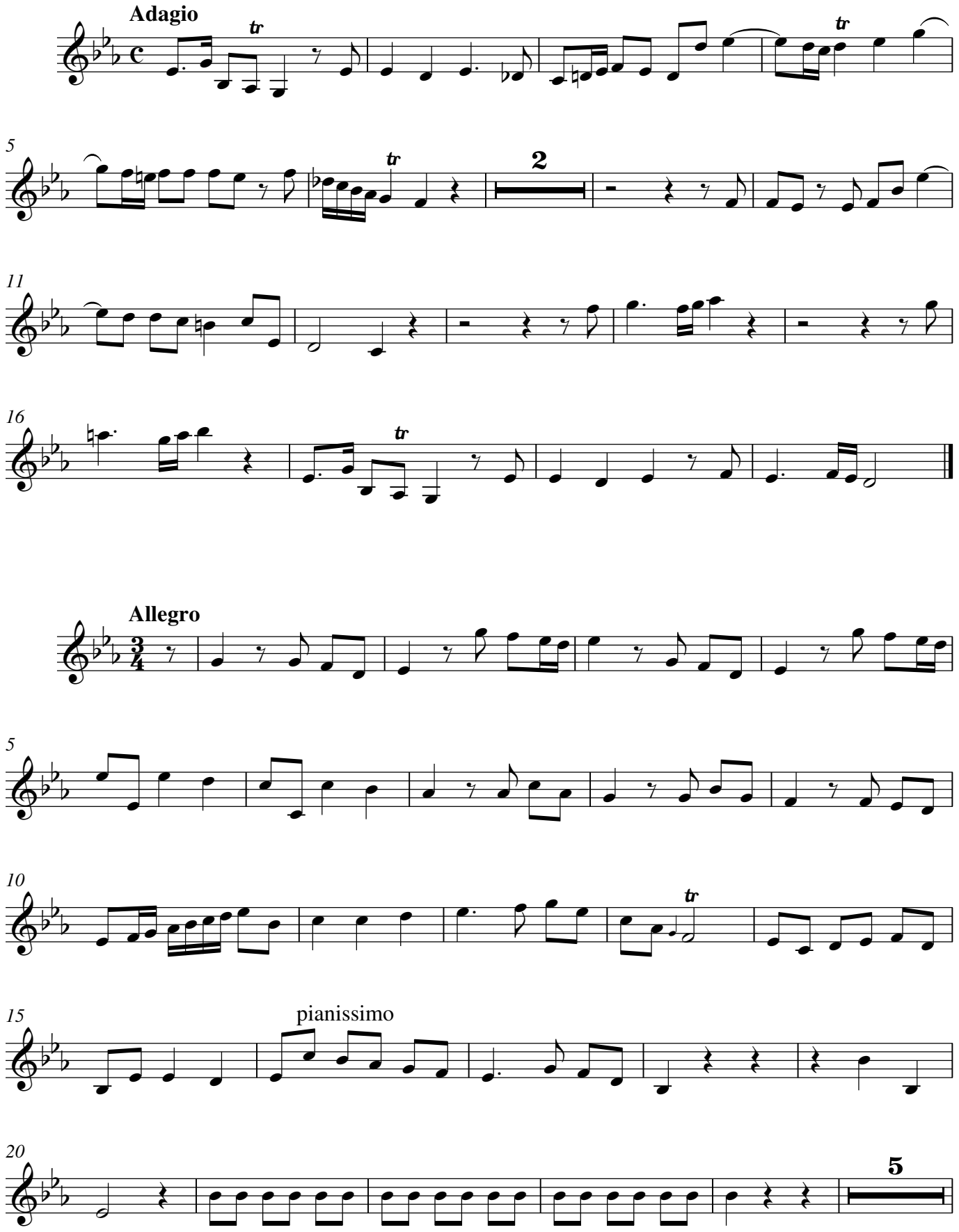

Largo
1
6
12
12
28
13
45
piano
pianissimo


Gigga Allegro
6
12
18
23
28
tr
tr
13

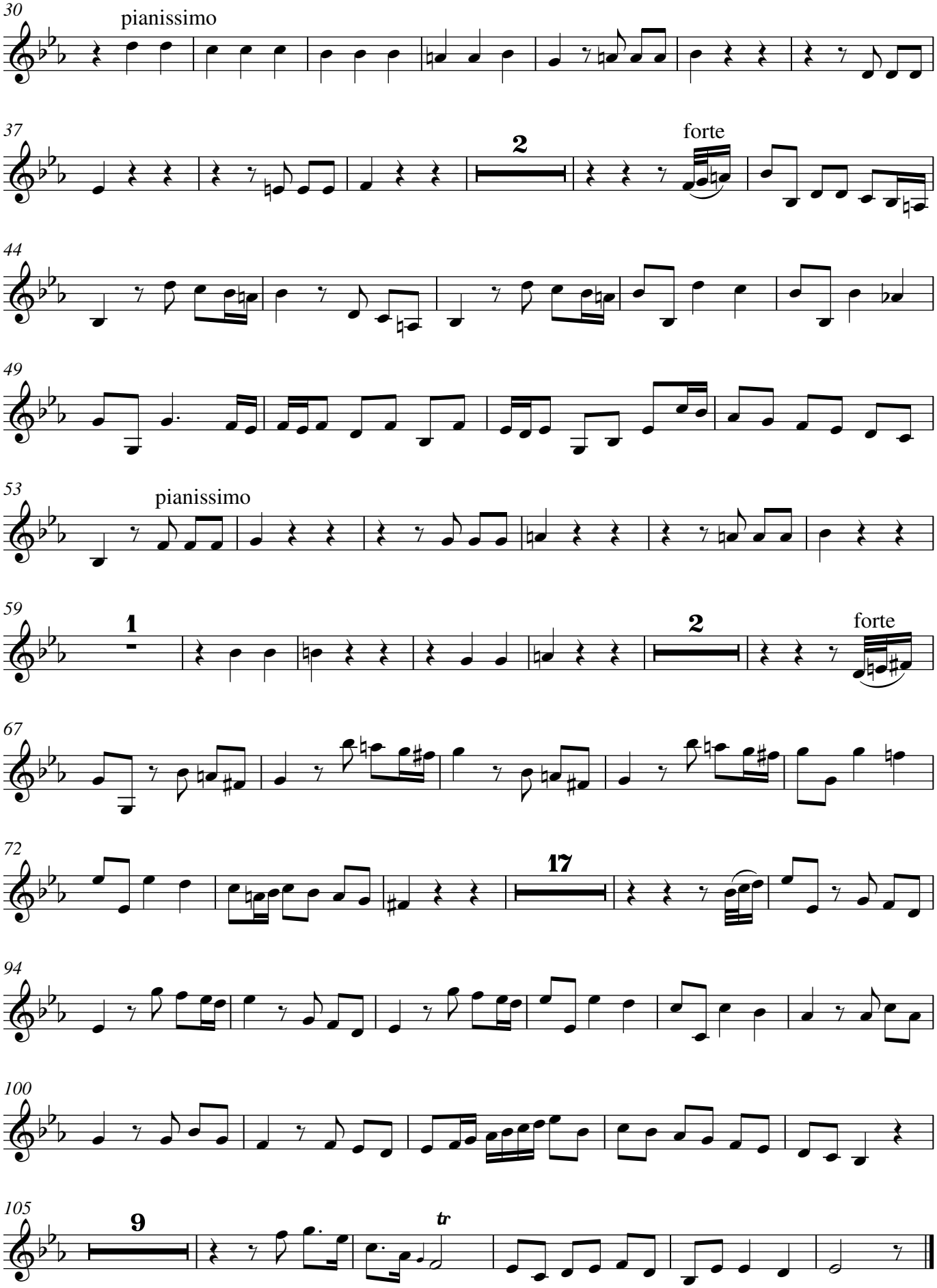
Violino secondo
ripieno



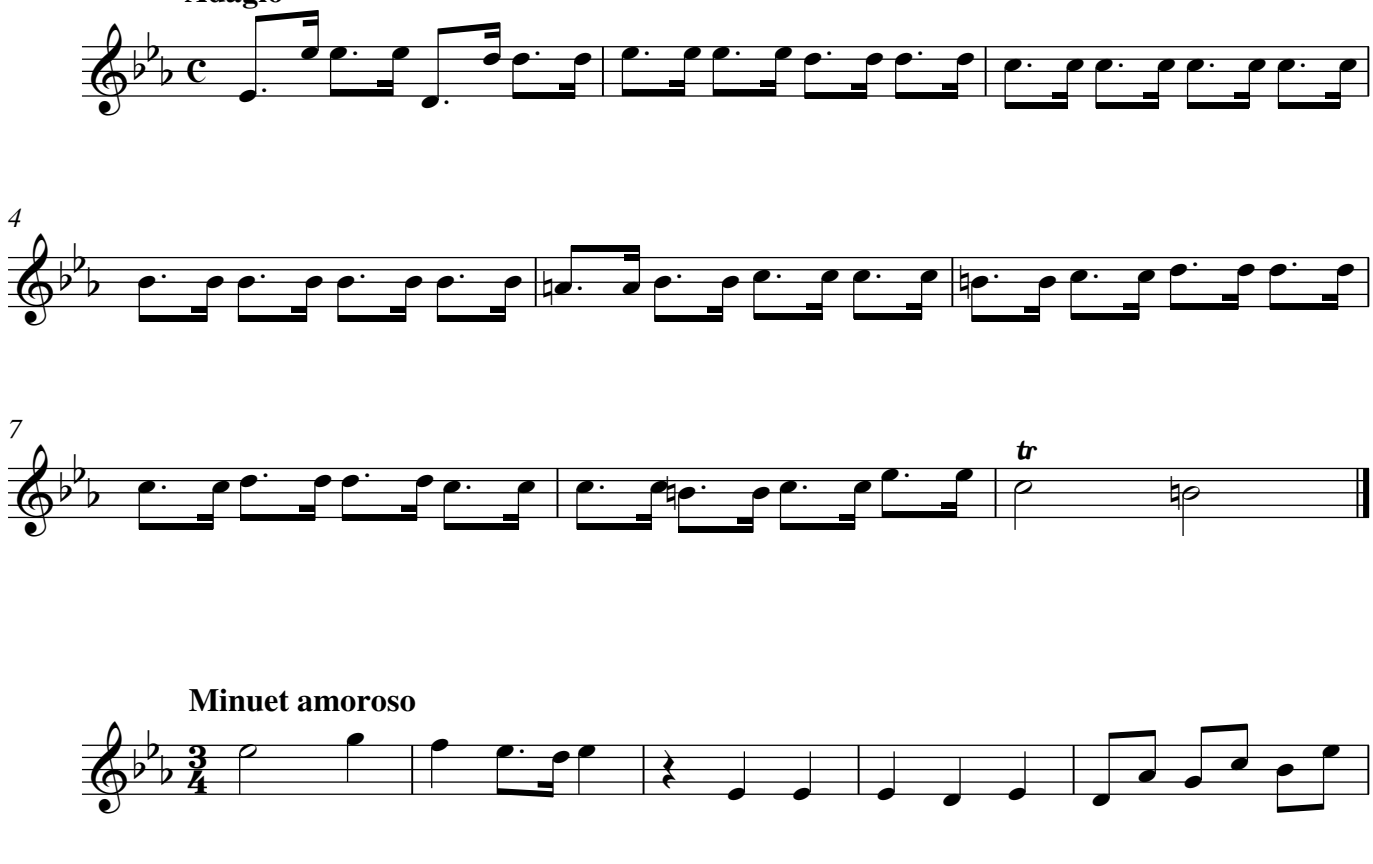
CONCERTO IV



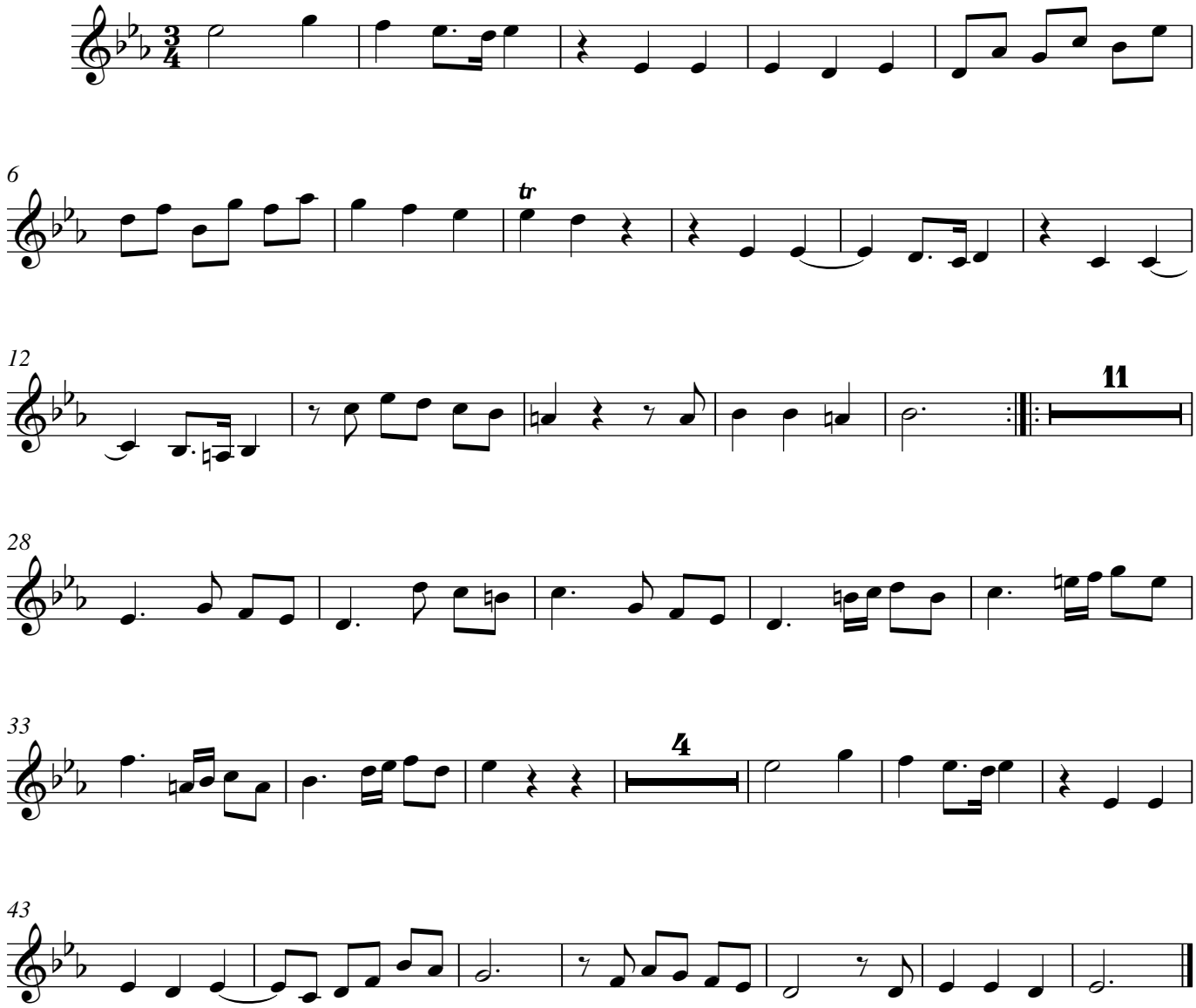
Violino secondo
ripieno



Adagio

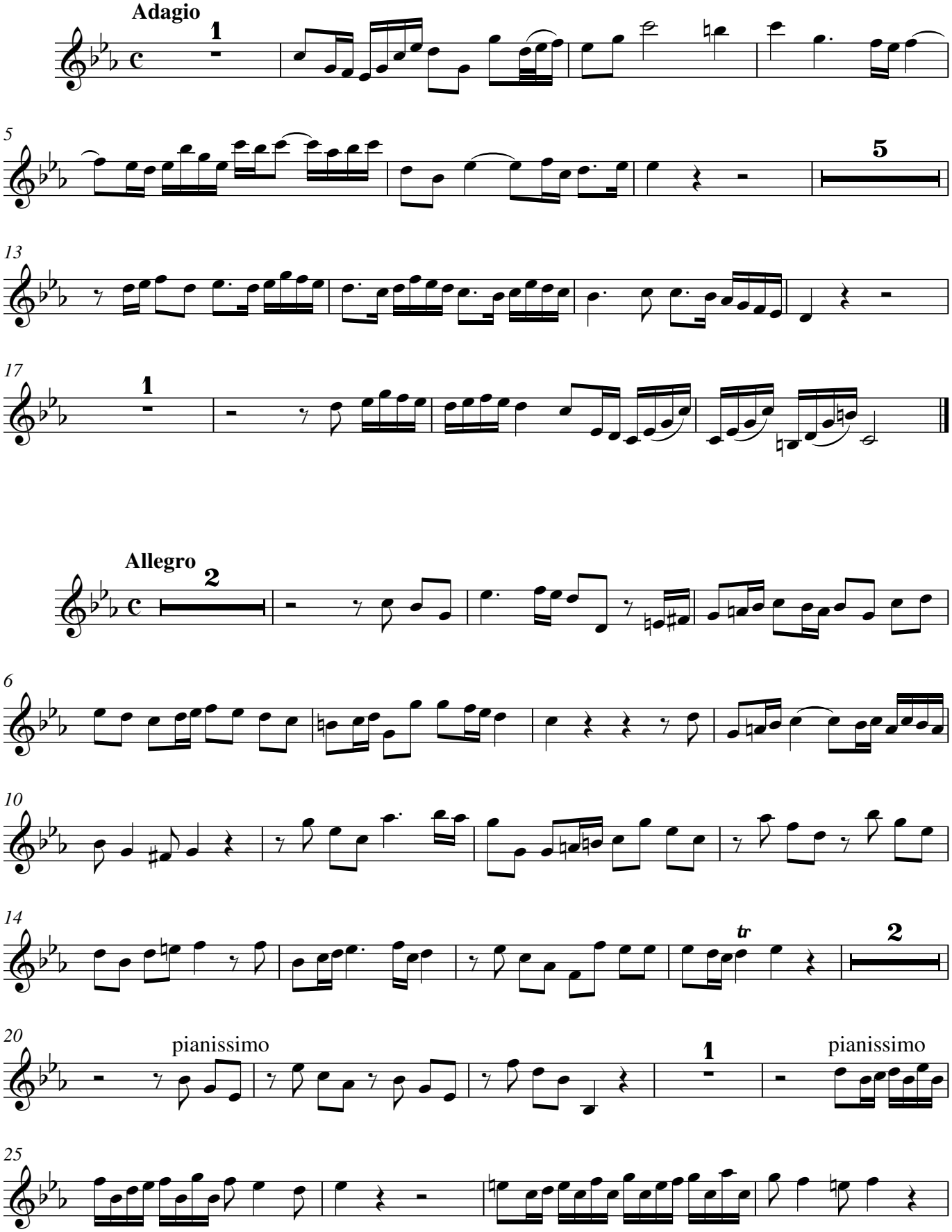


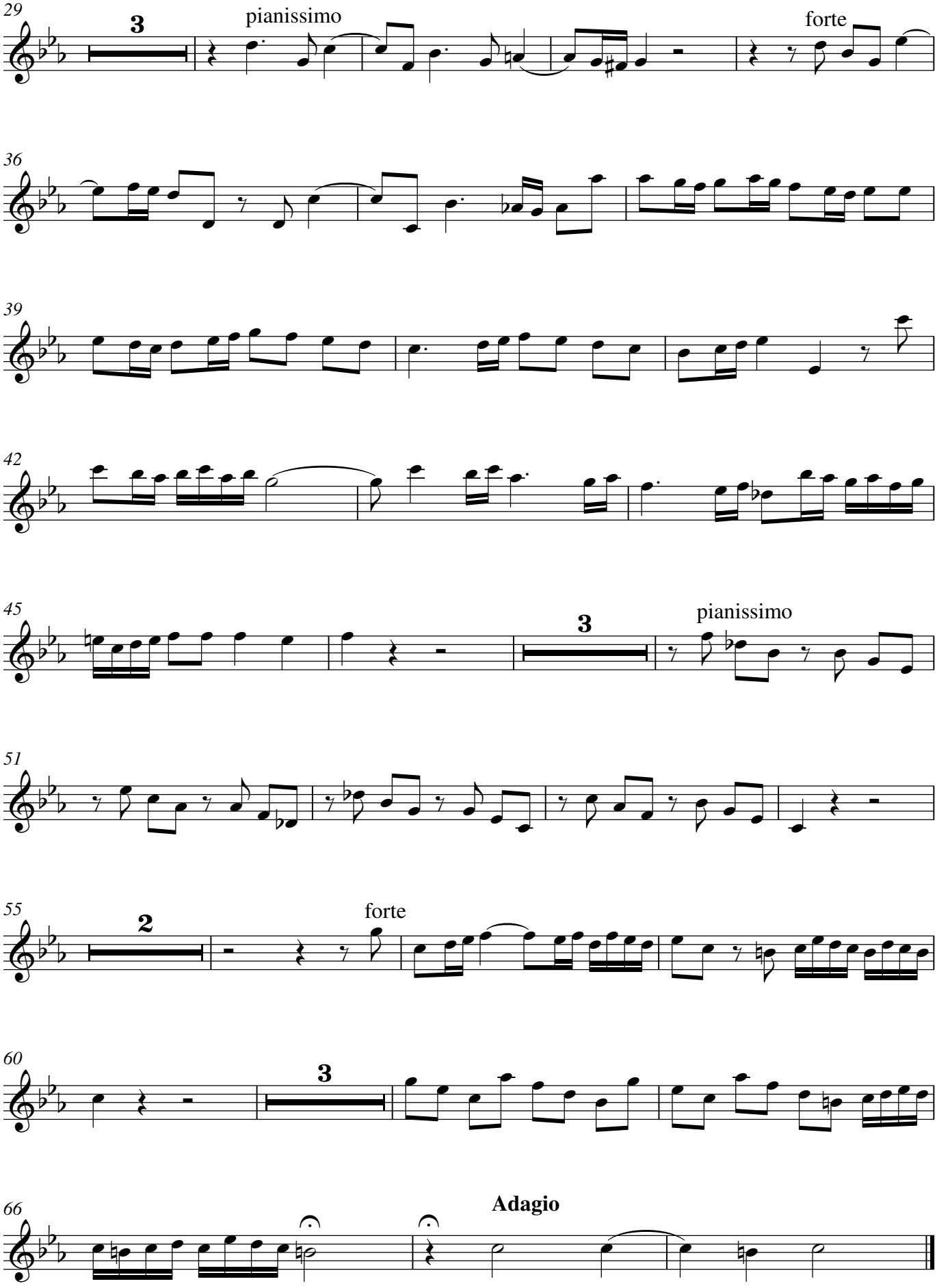
Minuet amoroso



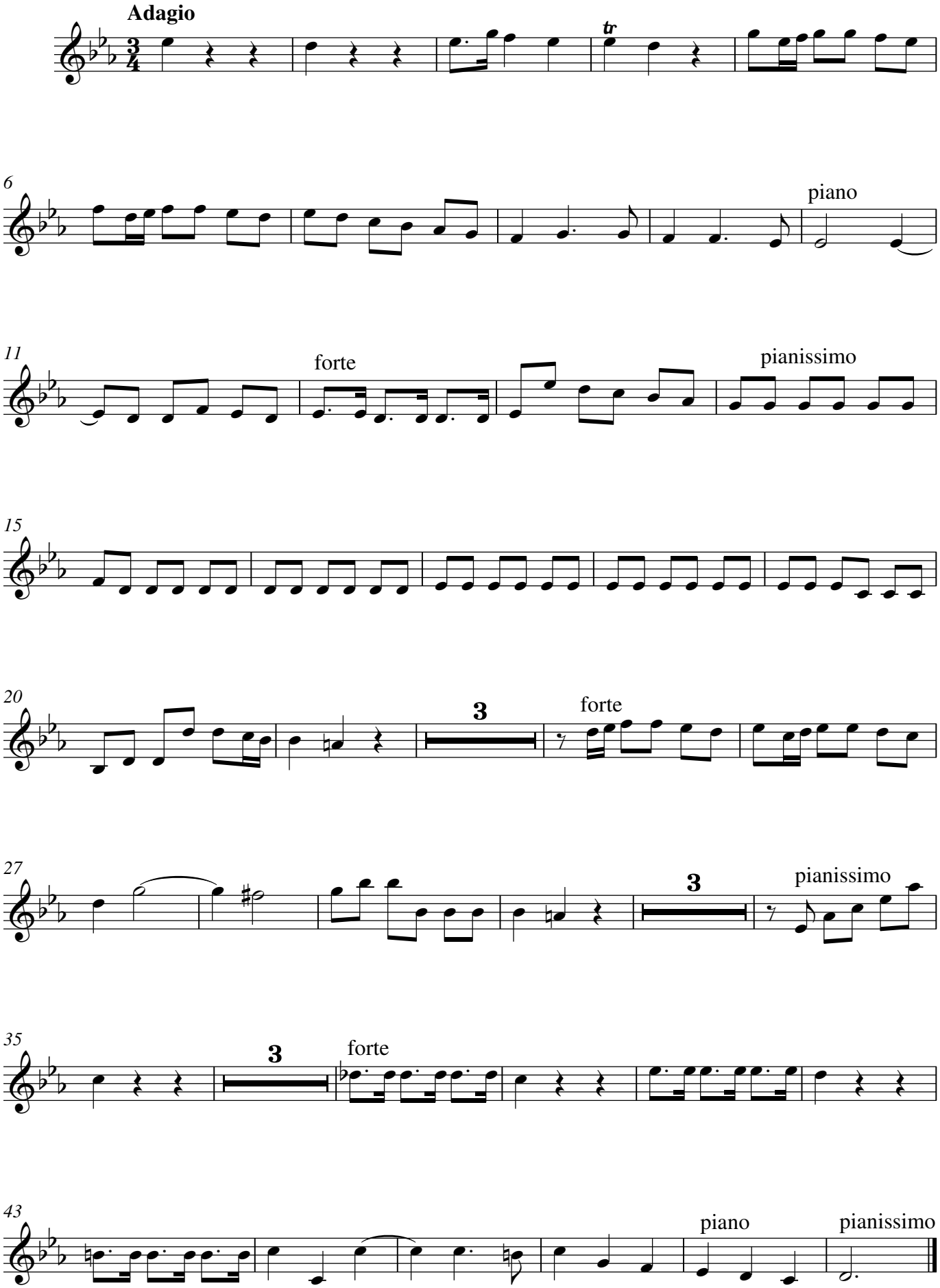
Violino secondo
ripieno

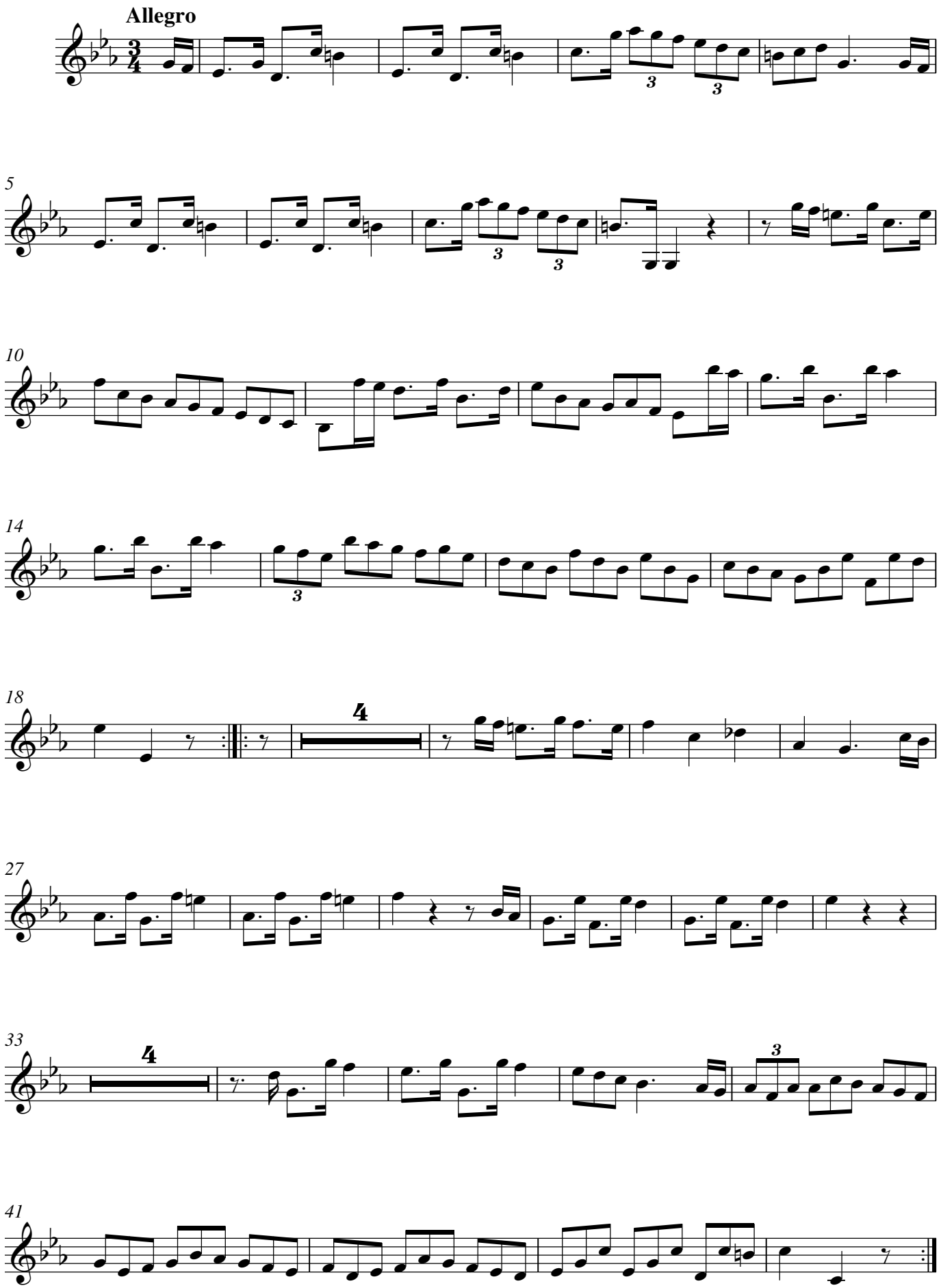
CONCERTO V




29
3
pianissimo
forte
36
39
42
45
3
pianissimo
51
55
2
forte
60
3
66
Adagio

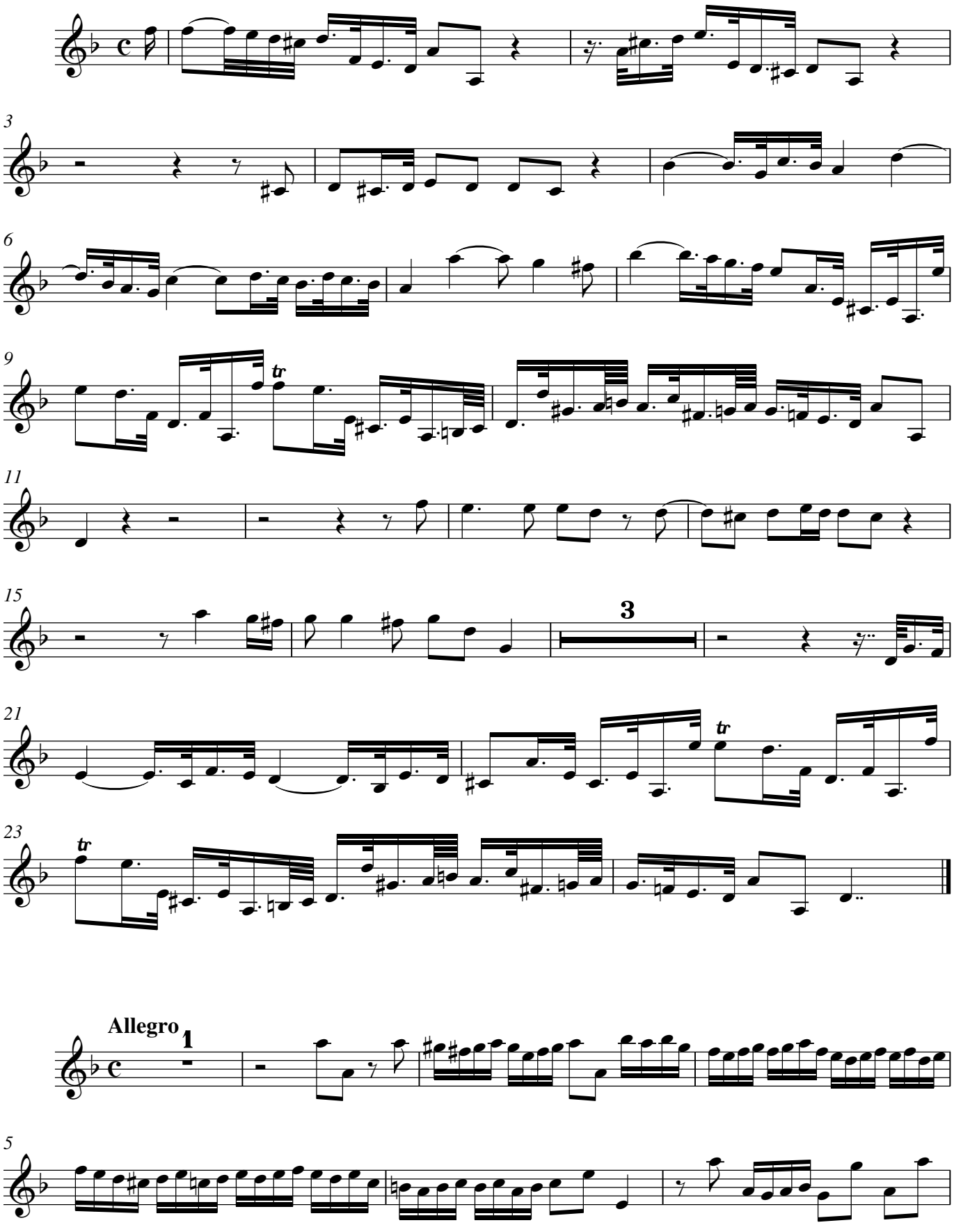
Violino secondo
ripieno

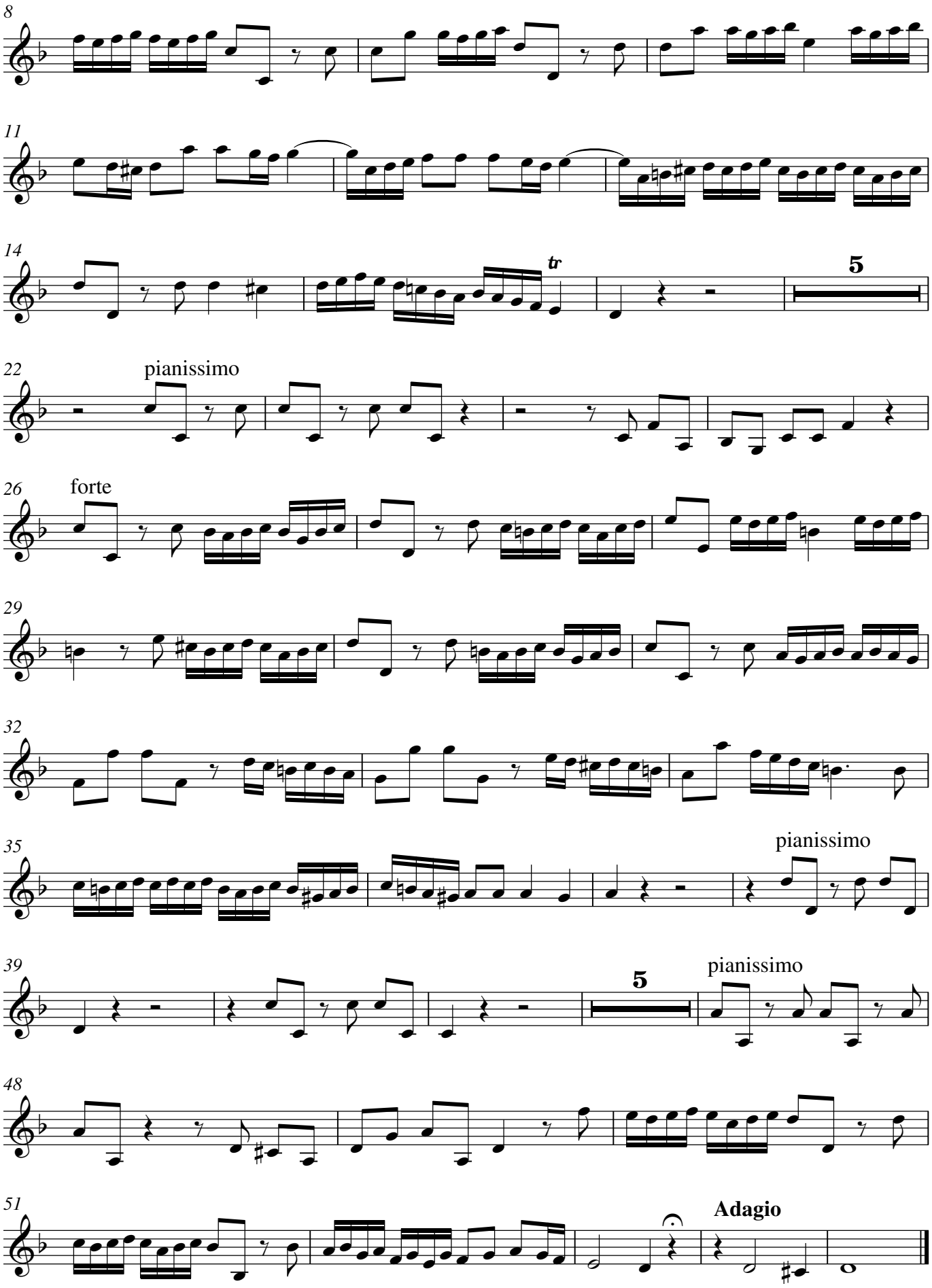



Allegro
5
10
14
18
27
33
41

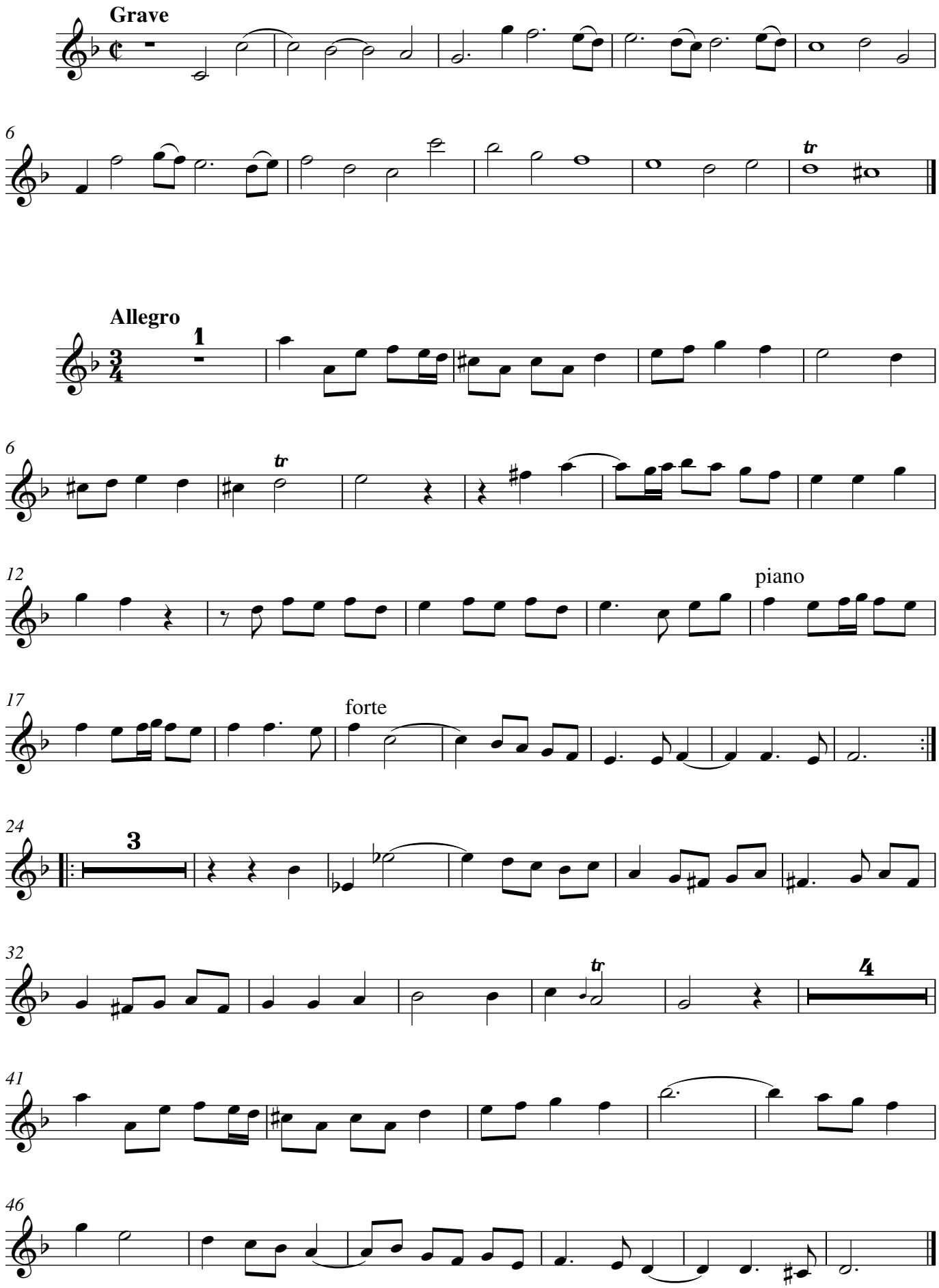
Violino secondo
ripieno

CONCERTO VI




8
11
14
tr
5
22
pianissimo
26
forte
29
32
35
pianissimo
39
5
pianissimo
48
51
Adagio

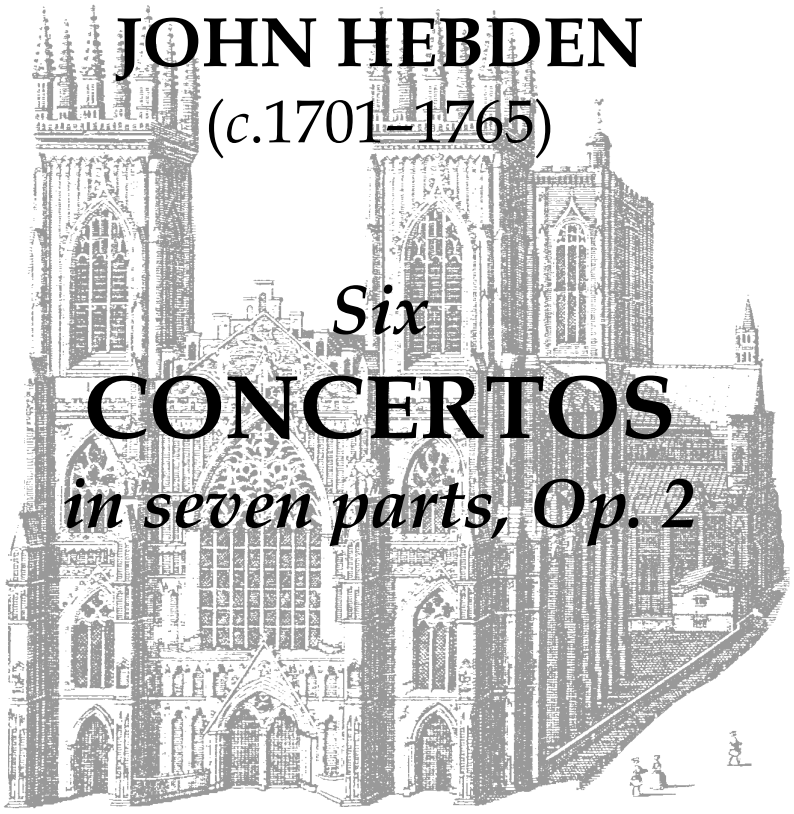
Violino secondo
ripieno



YORK EARLY MUSIC PRESS

JOHN HEBDEN

(*c.*1701–1765)



Six

CONCERTOS

in seven parts, Op. 2

ALTO VIOLA

In association

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington foundation

JOHN HEBDEN

(*c*.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2

ALTO VIOLA

York Early Music Press
2007

York Early Music Press
In association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation
at
Department of Music
University of York
York
YO10 5DD
United Kingdom

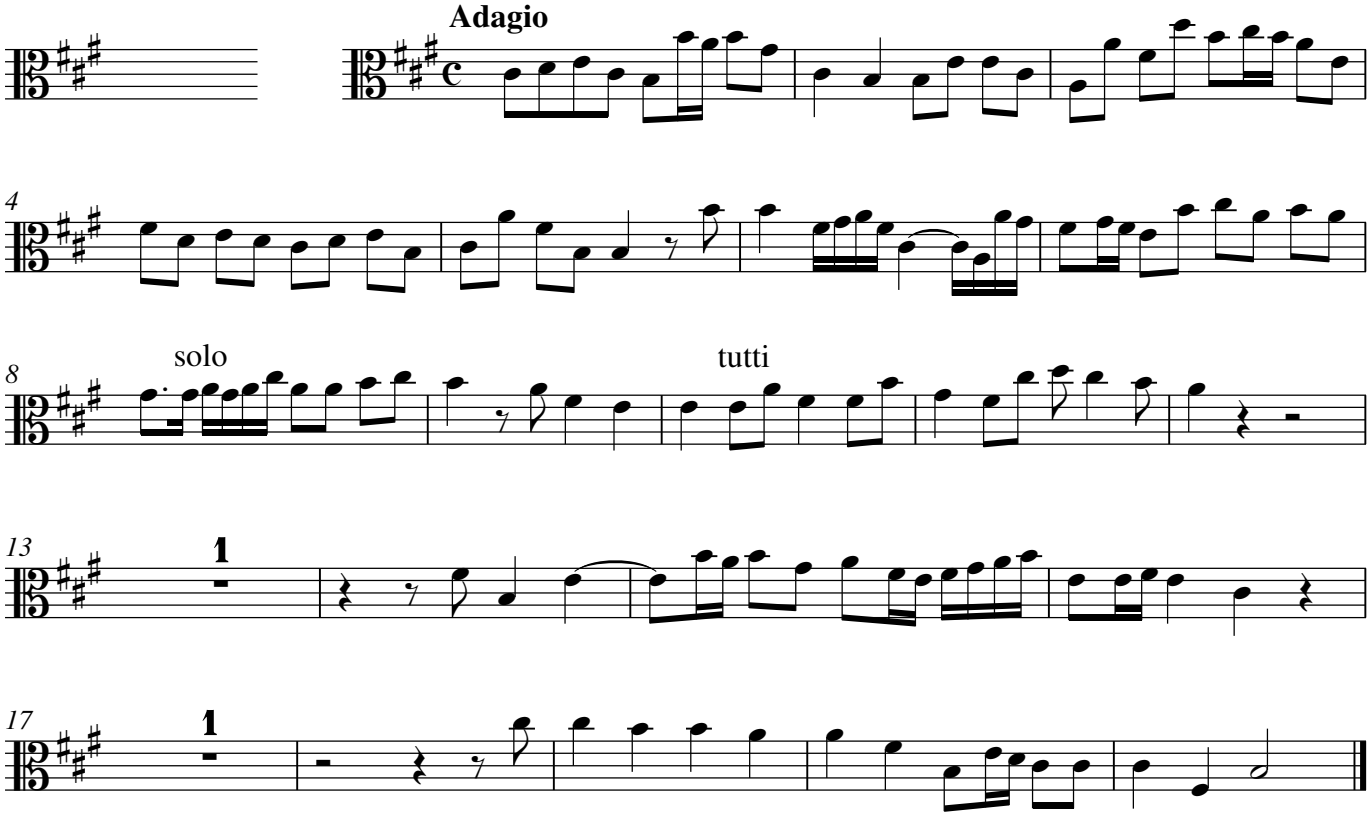
Email: info@YorkEarlyMusicPress.com
Phone: 01144 1904 434962
Web: www.YorkEarlyMusicPress.com

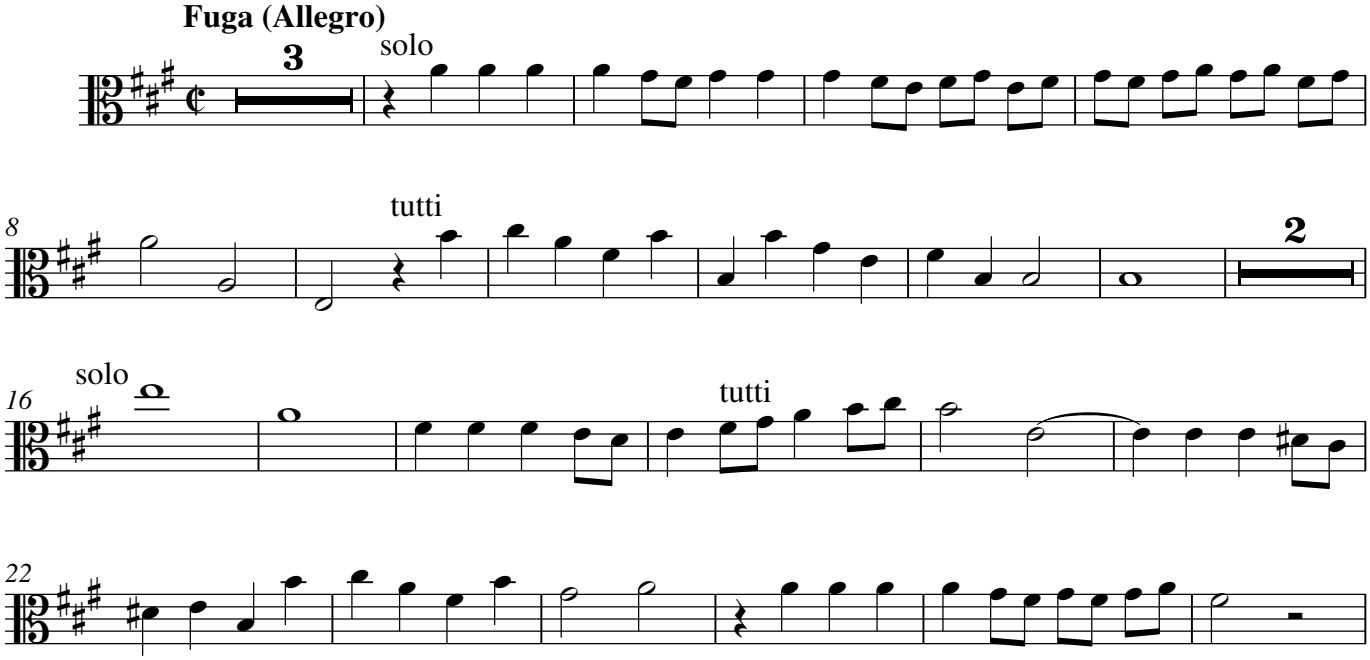
6 CONCERTOS Op. 2

JOHN HEBDEN
(*c*.1701–1765)

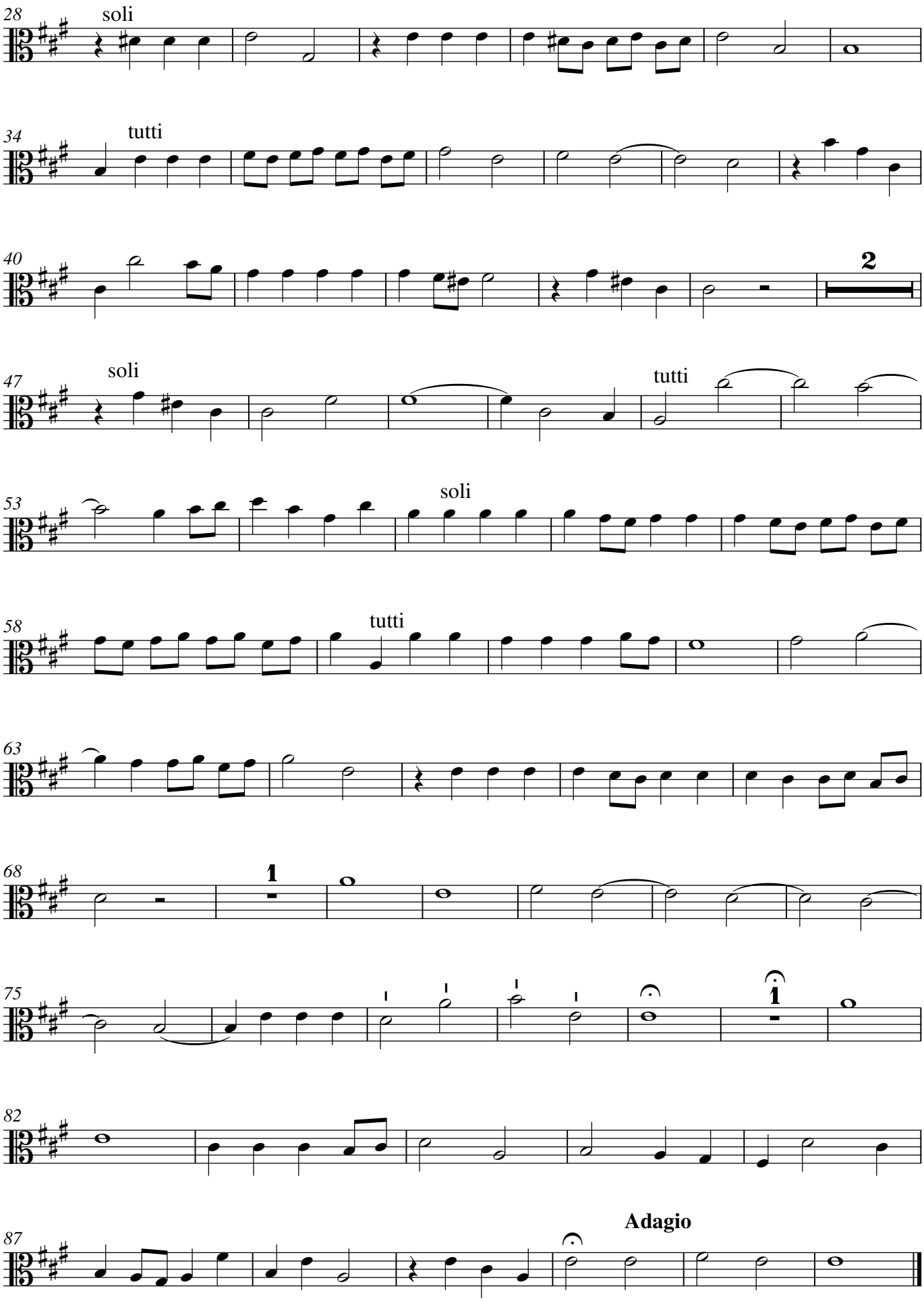
Alto viola

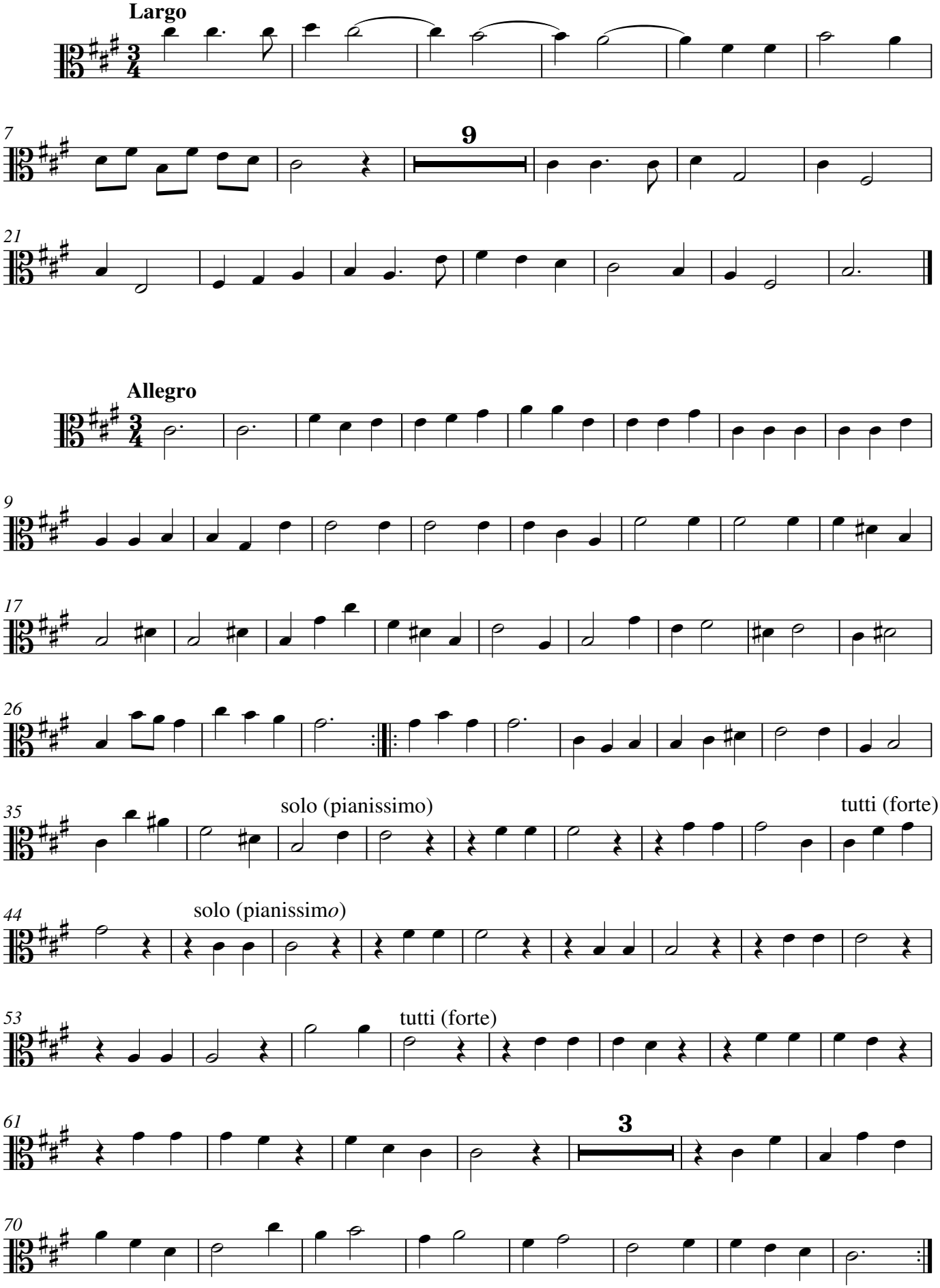
Concerto I





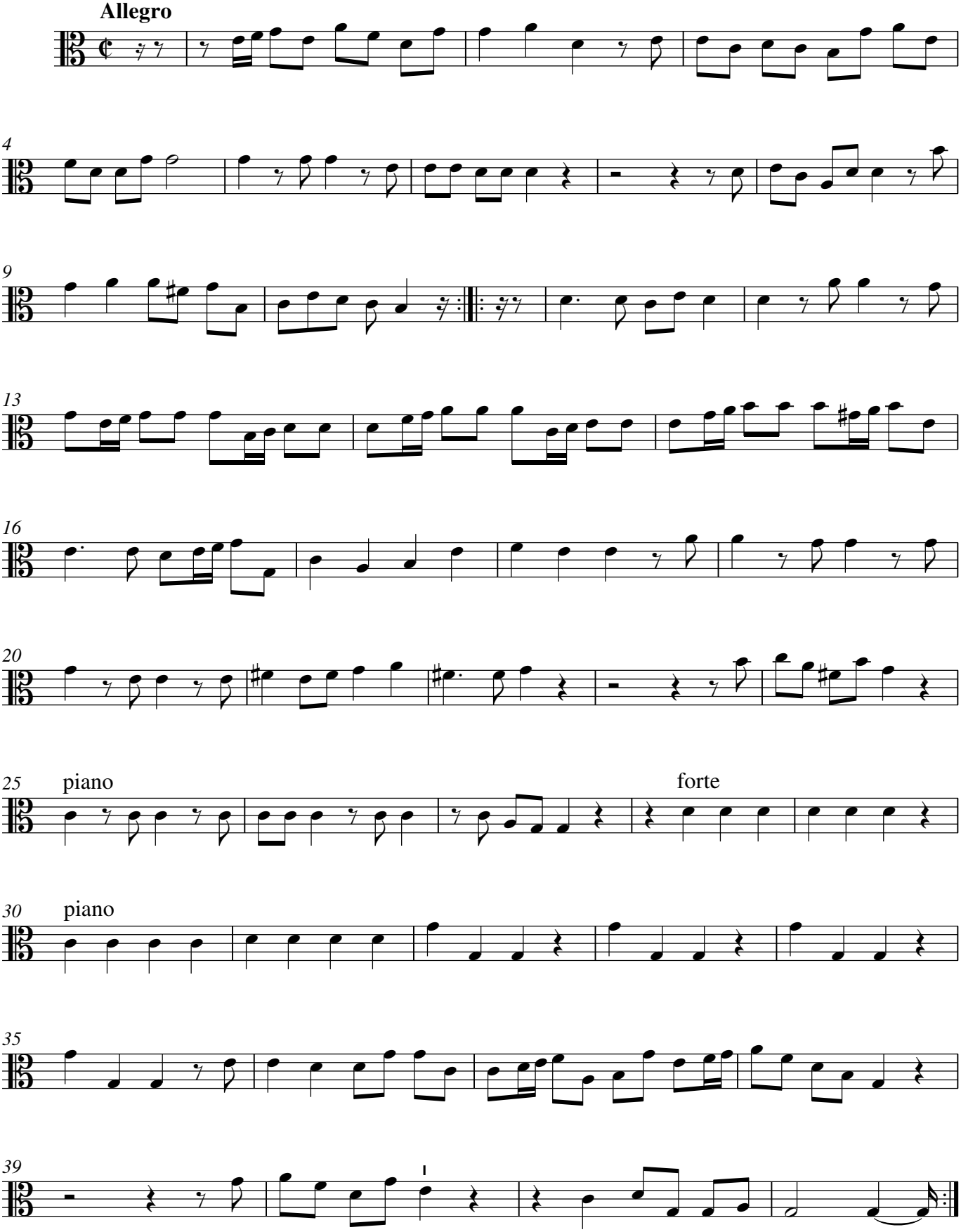
© Copyright 2007 York Early Music Press


28
soli
34
tutti
40
2
47
soli
tutti
53
soli
58
tutti
63
68
1
75
1
82
87
Adagio

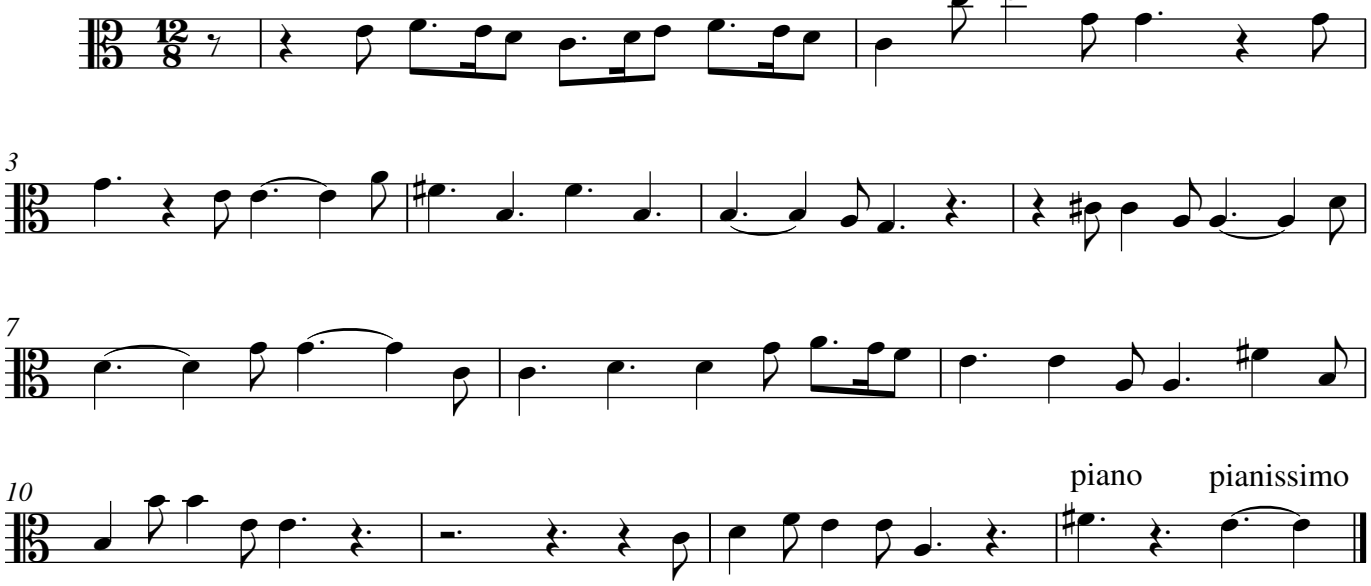

Largo
9
Allegro
solo (pianissimo)
tutti (forte)
solo (pianissimo)
tutti (forte)
3

CONCERTO II

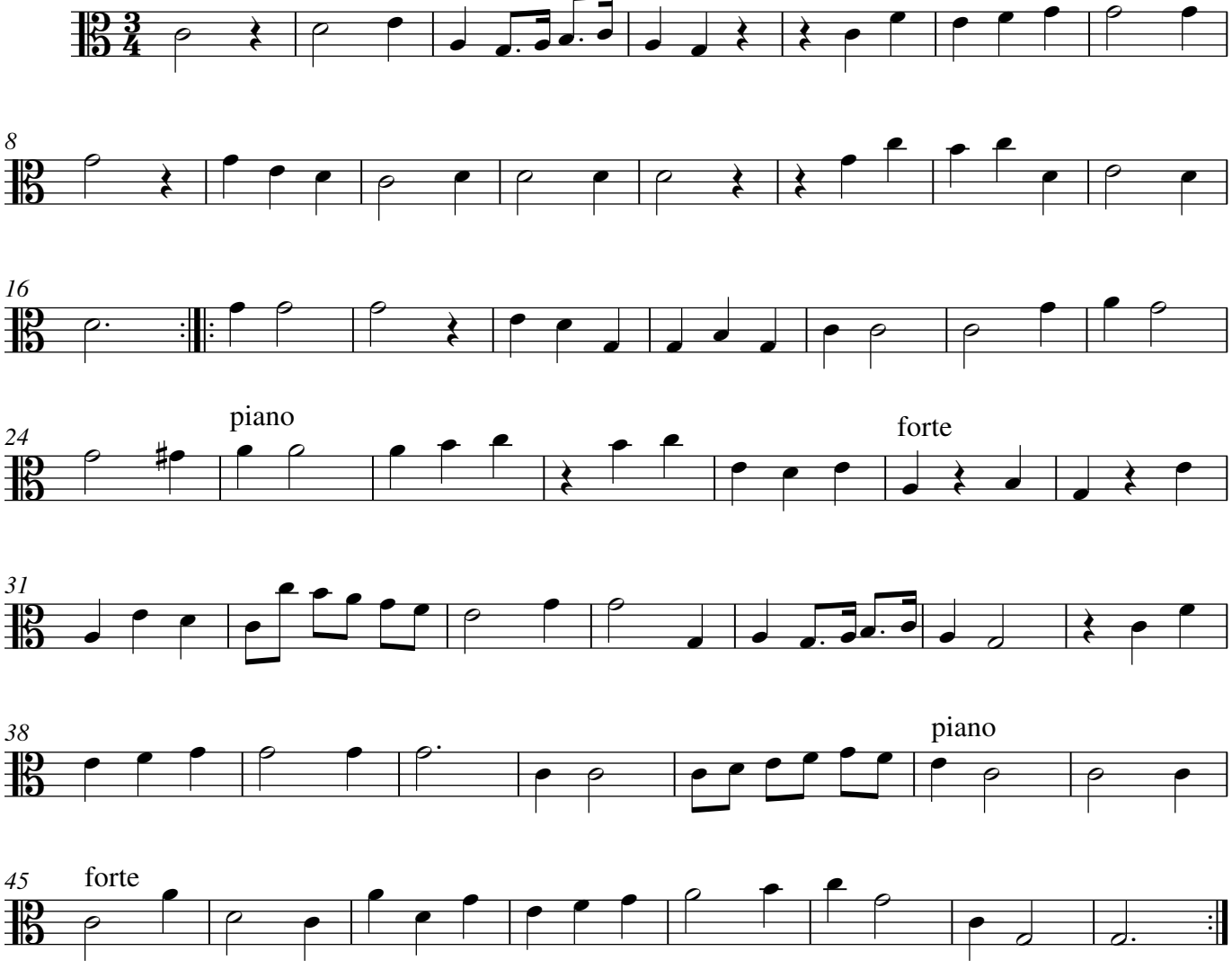
Allegro



Largo e Siciliana

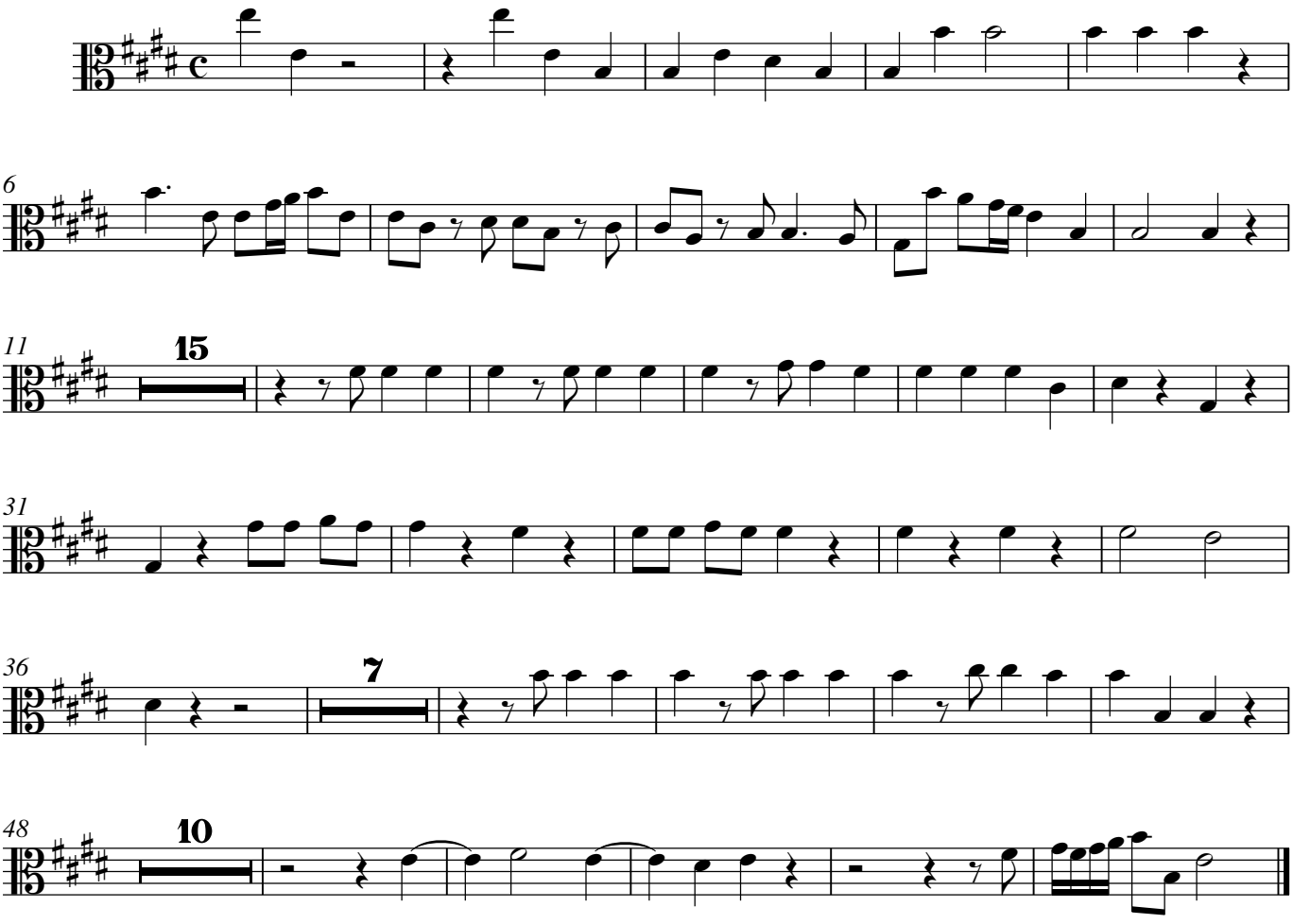


Vivace ma non troppo

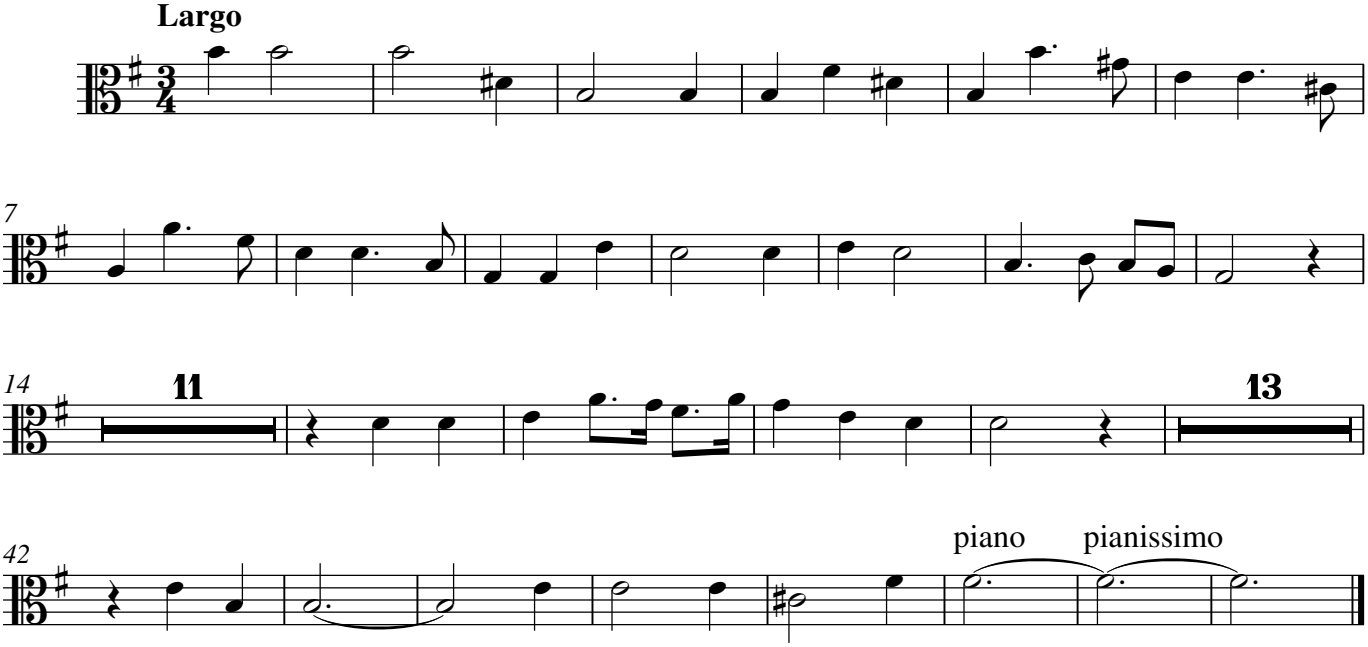


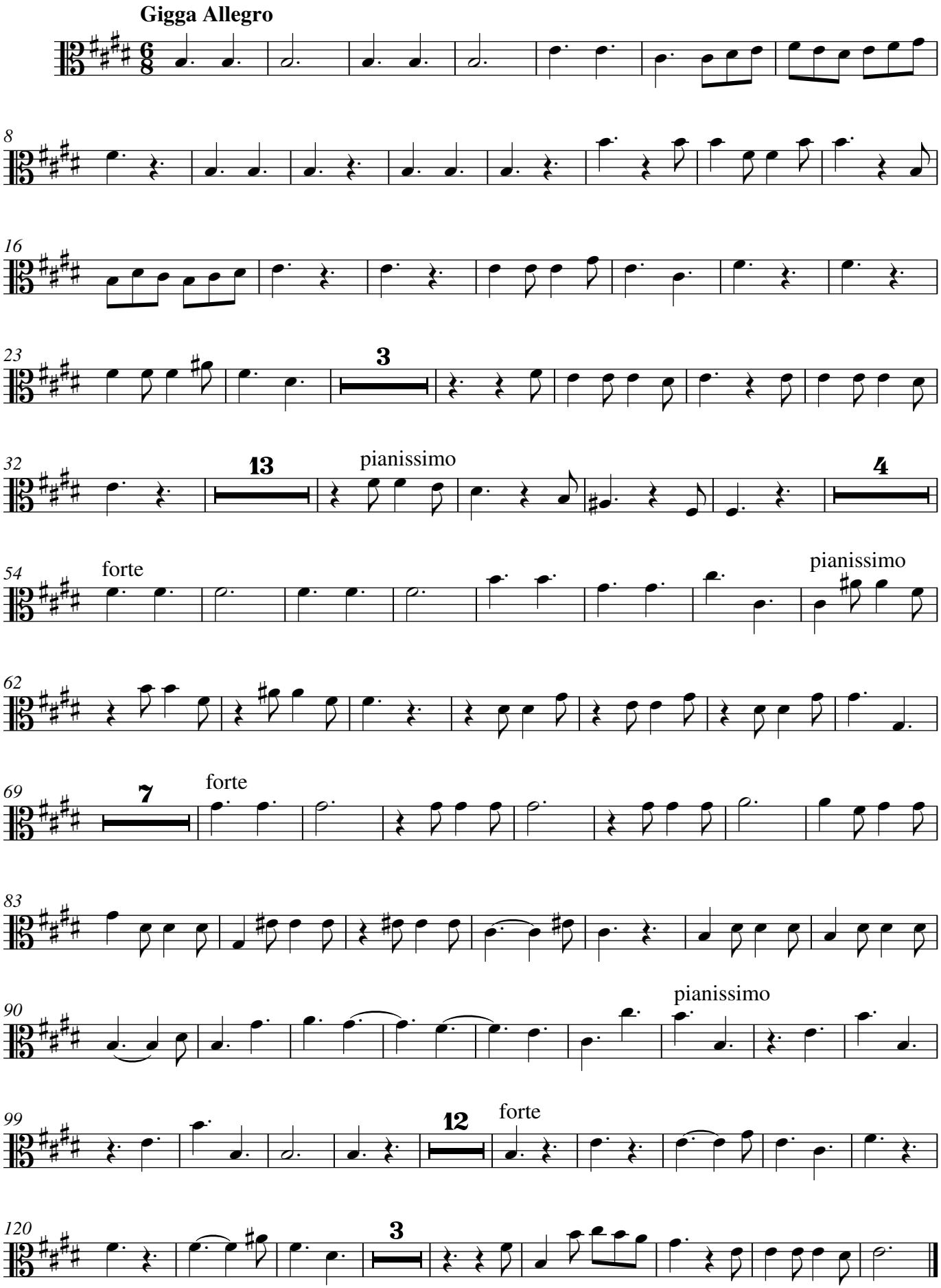
CONCERTO III

Allegro

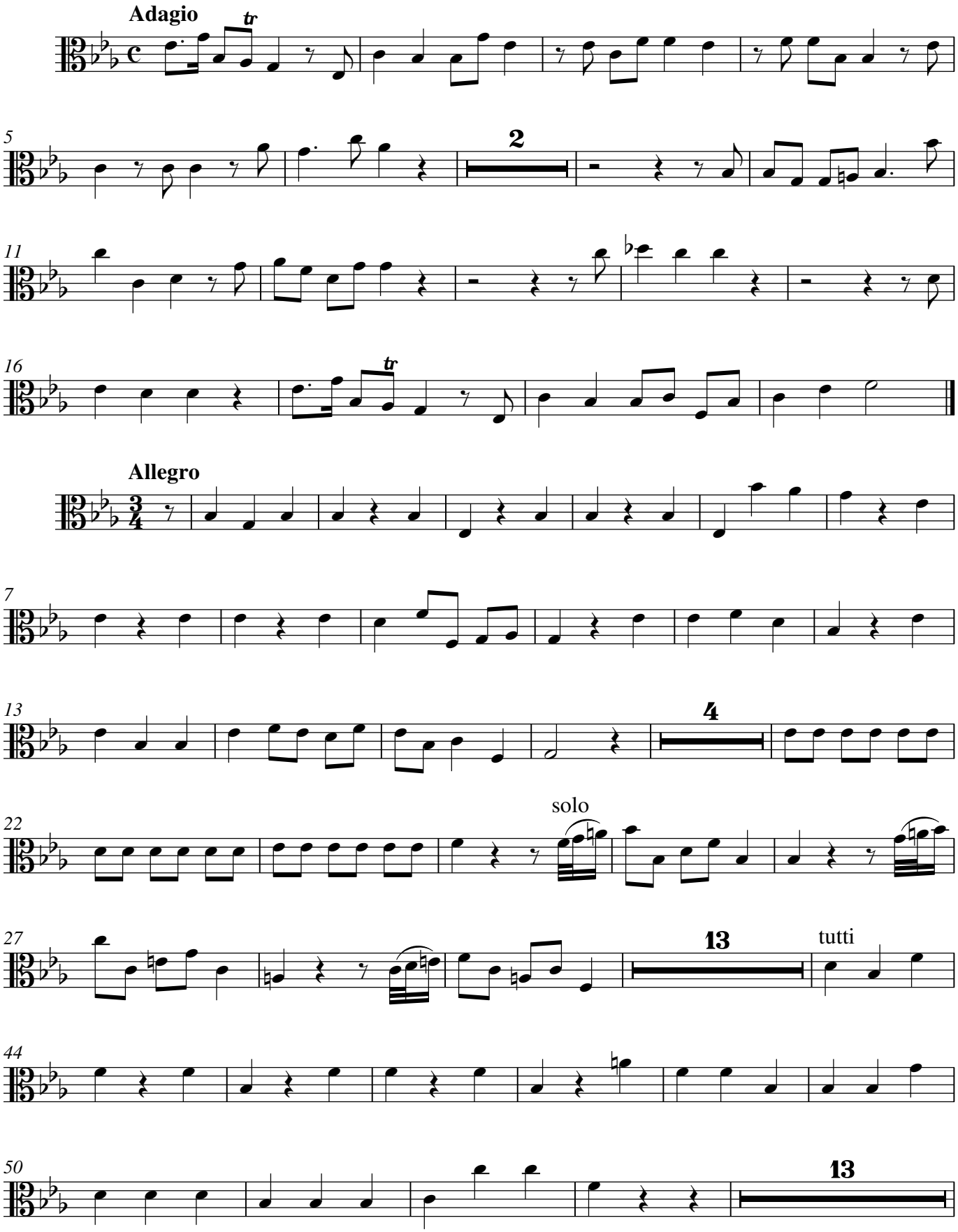


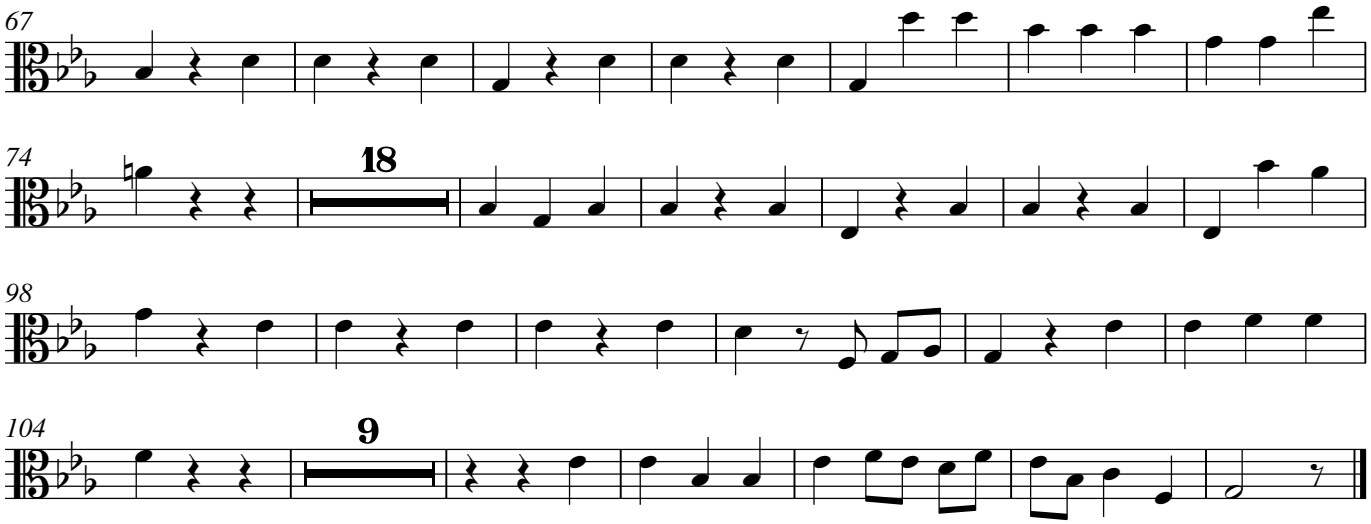
Largo



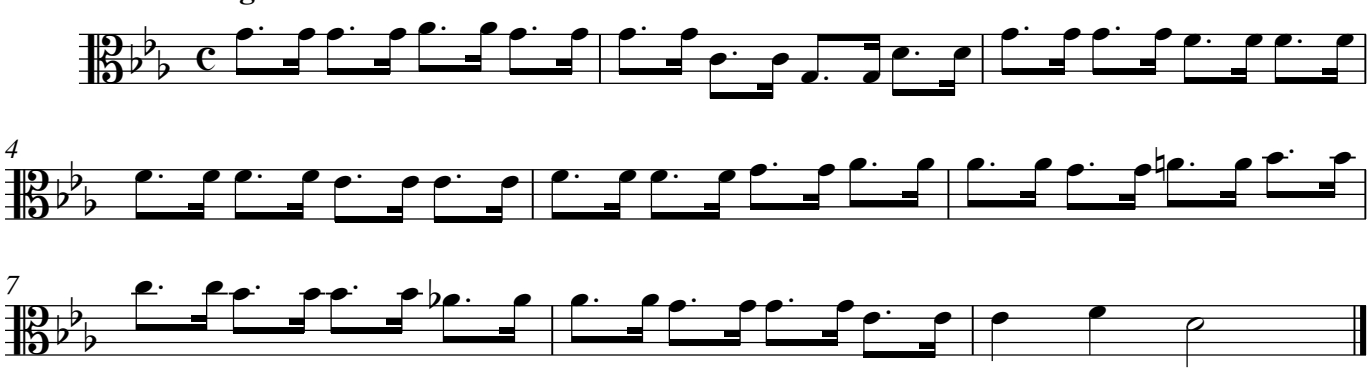

Gigga Allegro
8
16
23
3
32
13
pianissimo
4
54
forte
pianissimo
62
69
7
forte
83
90
pianissimo
99
12
forte
120
3

CONCERTO IV

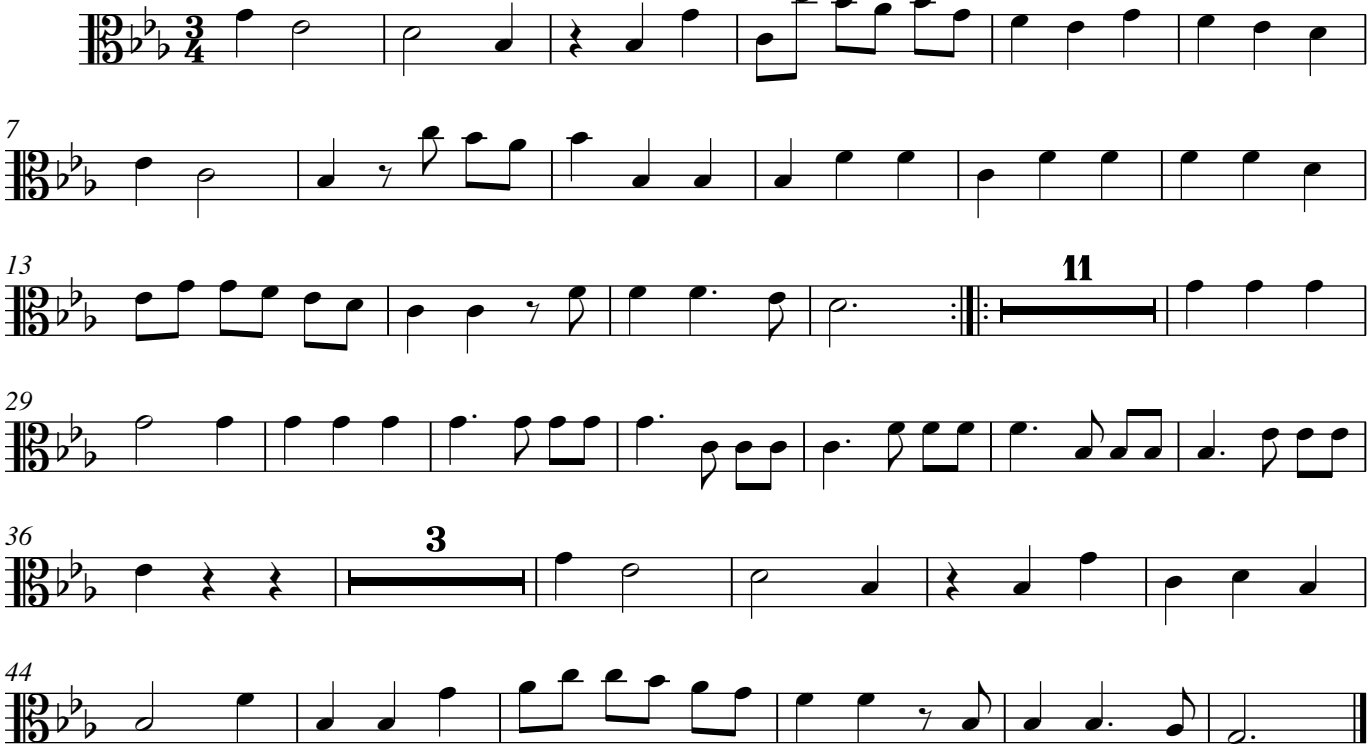




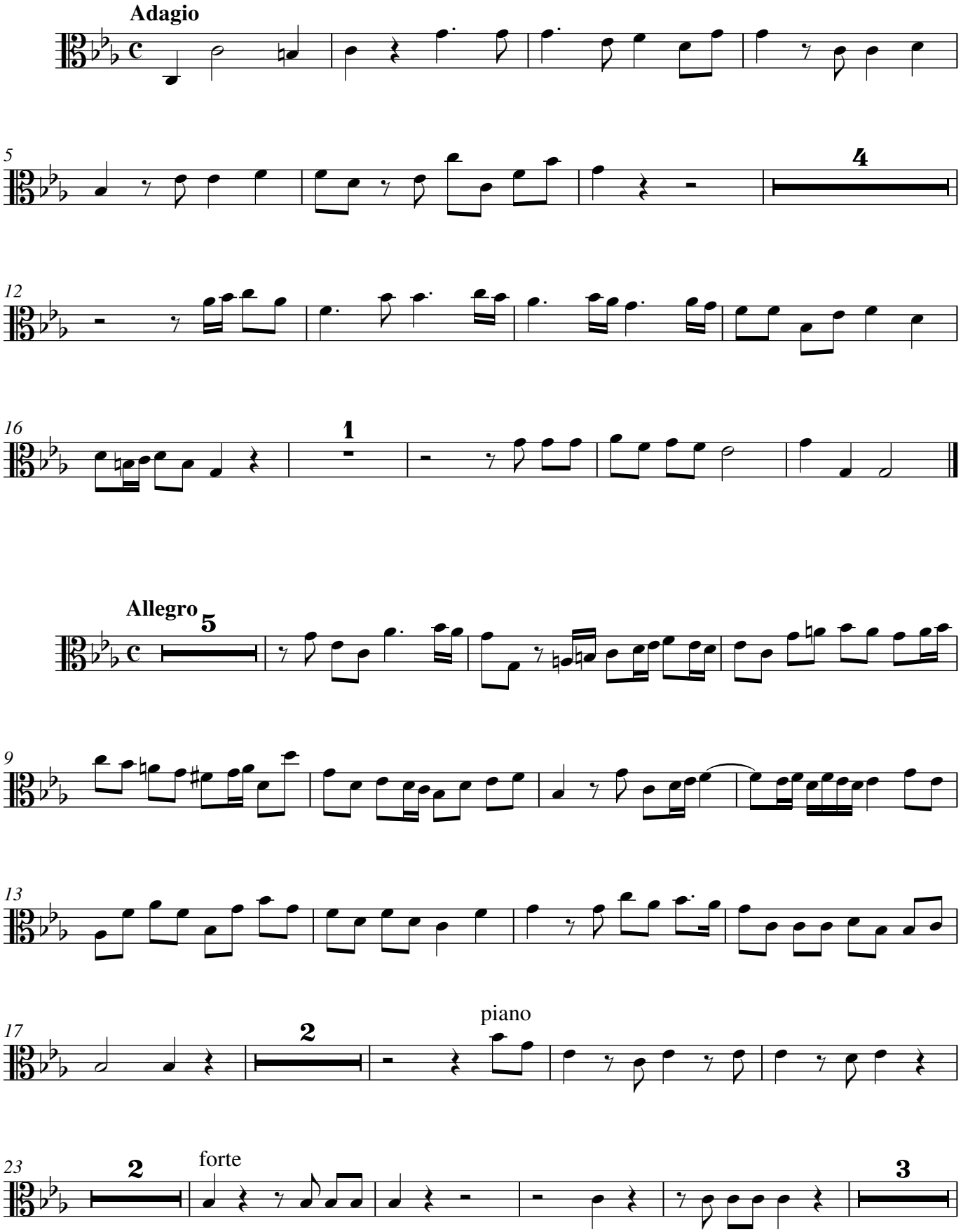
Adagio

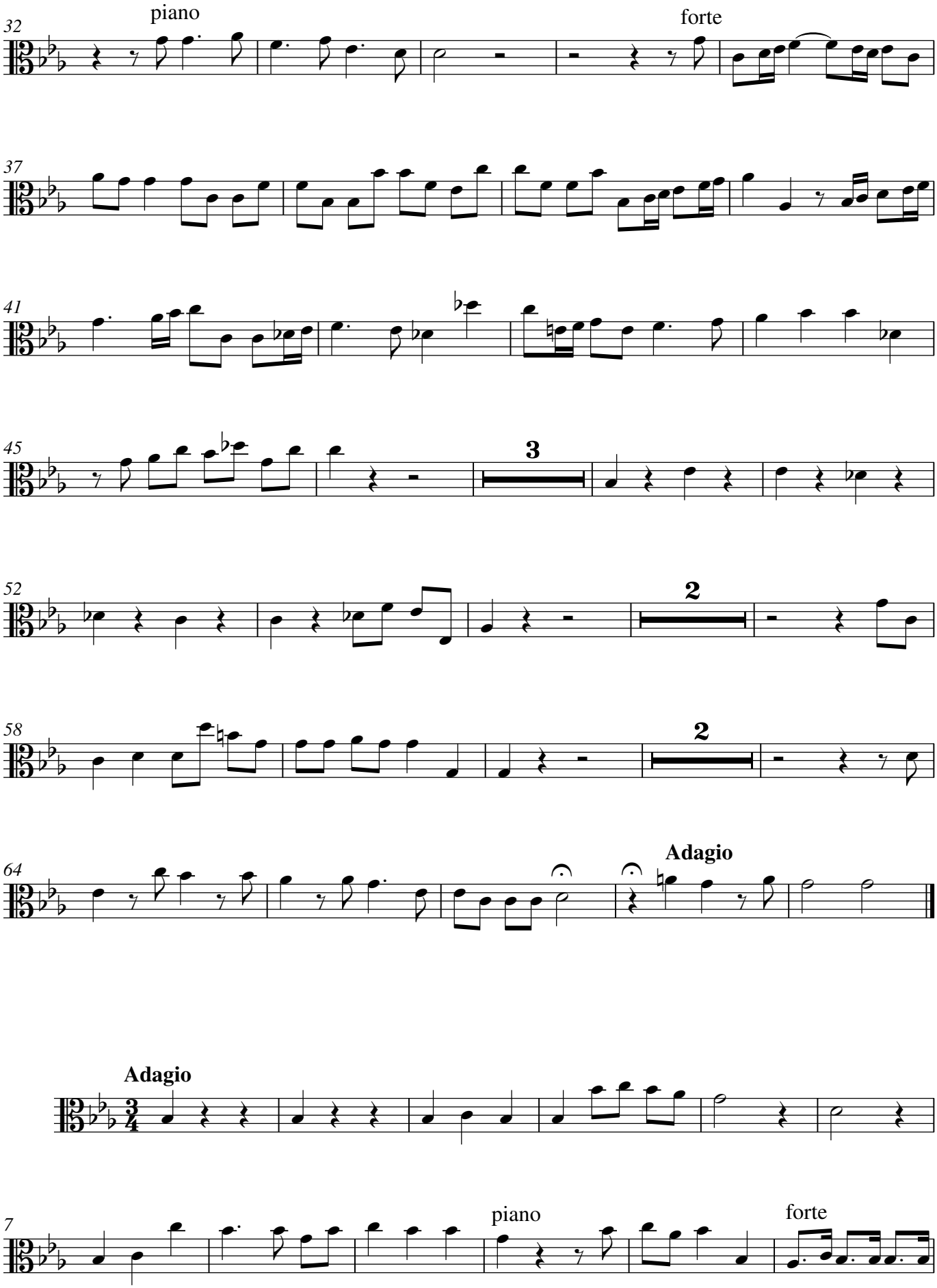


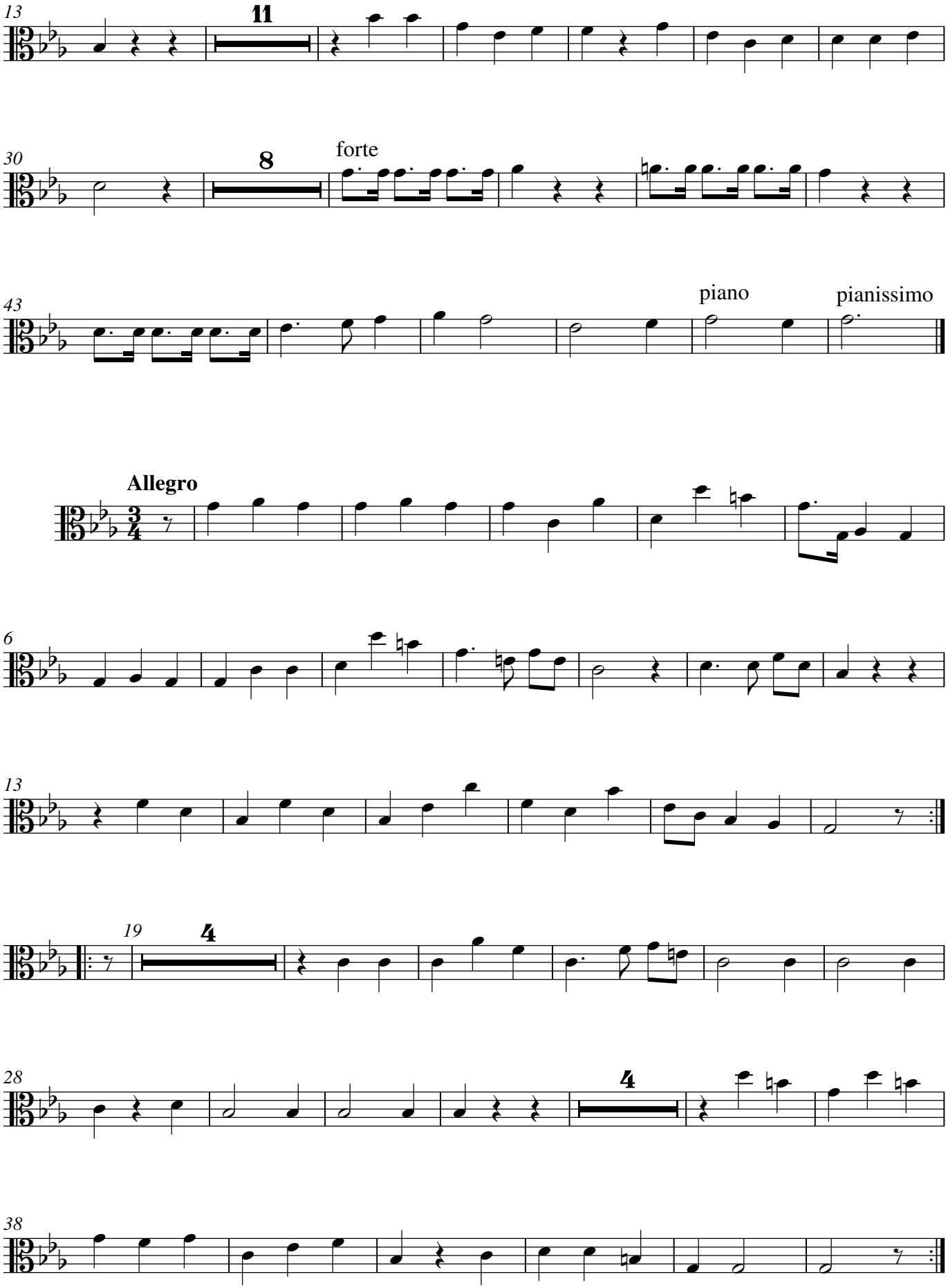
Minuet amoroso



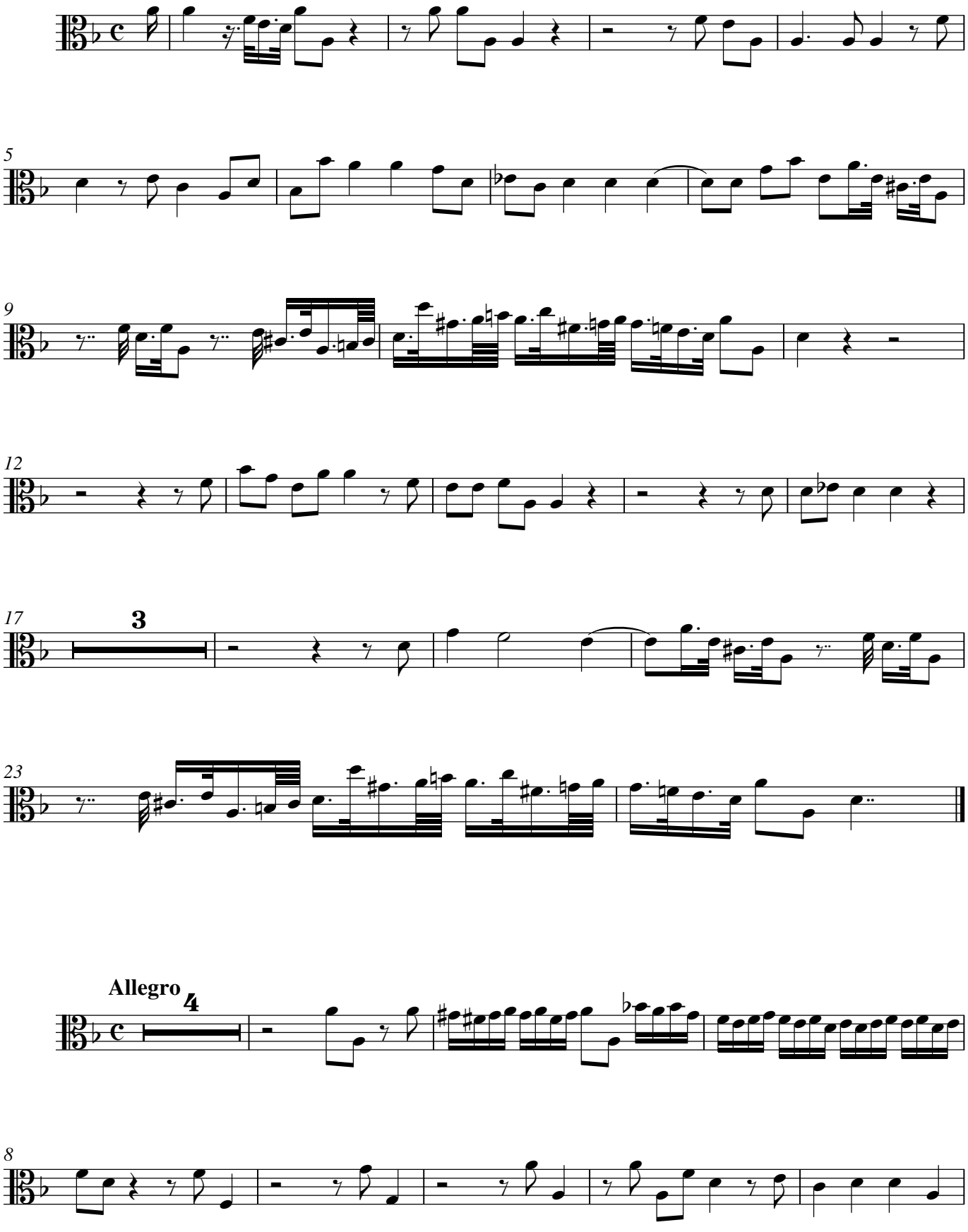
CONCERTO V

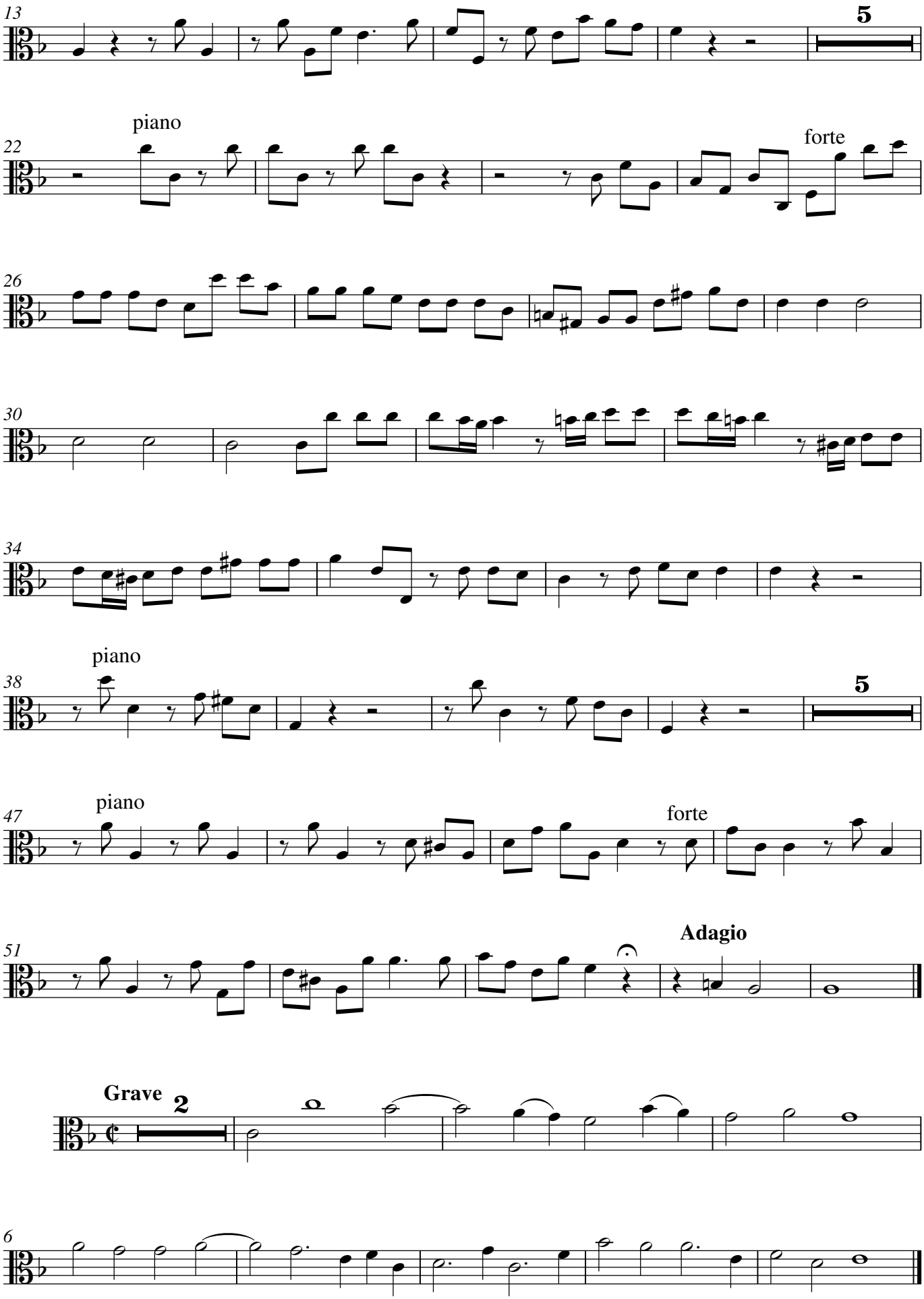



32
piano
forte
37
41
45
3
52
2
58
2
64
Adagio
Adagio
7
piano
forte

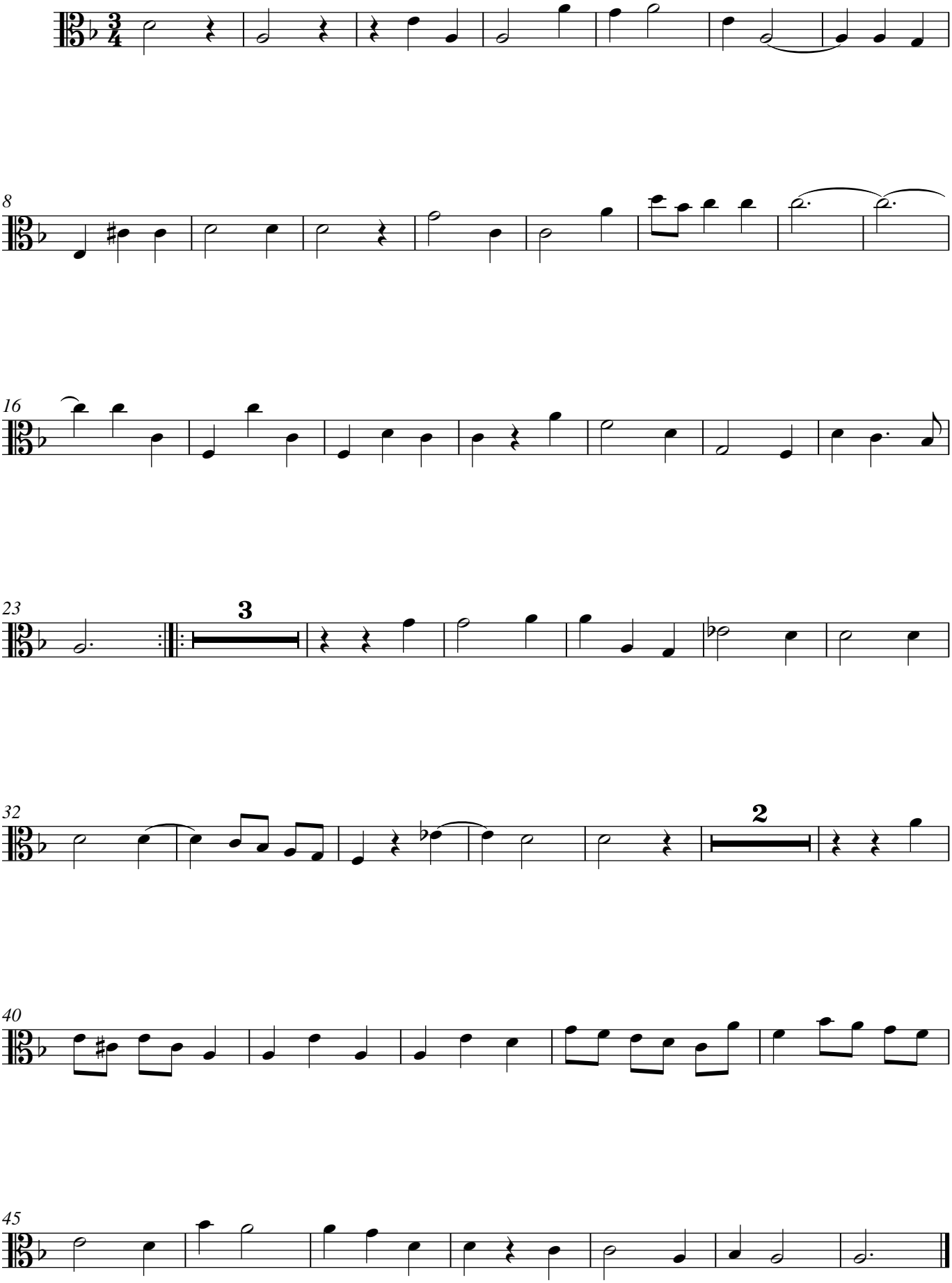

13
11
30
8
forte
43
piano
pianissimo
Allegro
6
13
19
4
28
4
38

CONCERTO VI




13
5
piano
22
forte
26
30
34
piano
38
5
piano
47
forte
51
Adagio
Grave
2
6

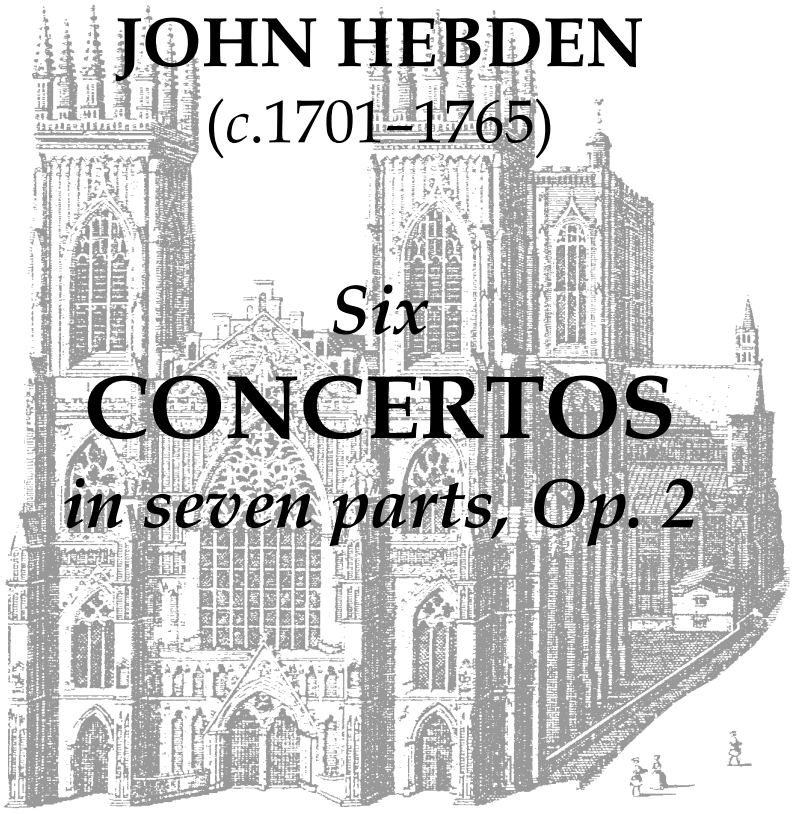
Allegro



YORK EARLY MUSIC PRESS

JOHN HEBDEN

(*c.*1701–1765)



Six
CONCERTOS
in seven parts, Op. 2

ORGANO

In association

YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY of York

The Heslington foundation

JOHN HEBDEN

(*c*.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2

ORGANO

York Early Music Press
2007

York Early Music Press
In association with the Department of Music, University of York; the Heslington Foundation; and the York Early Music Foundation
at
Department of Music
University of York
York
YO10 5DD
United Kingdom

Email: info@YorkEarlyMusicPress.com
Phone: 01144 1904 434962
Web: www.YorkEarlyMusicPress.com

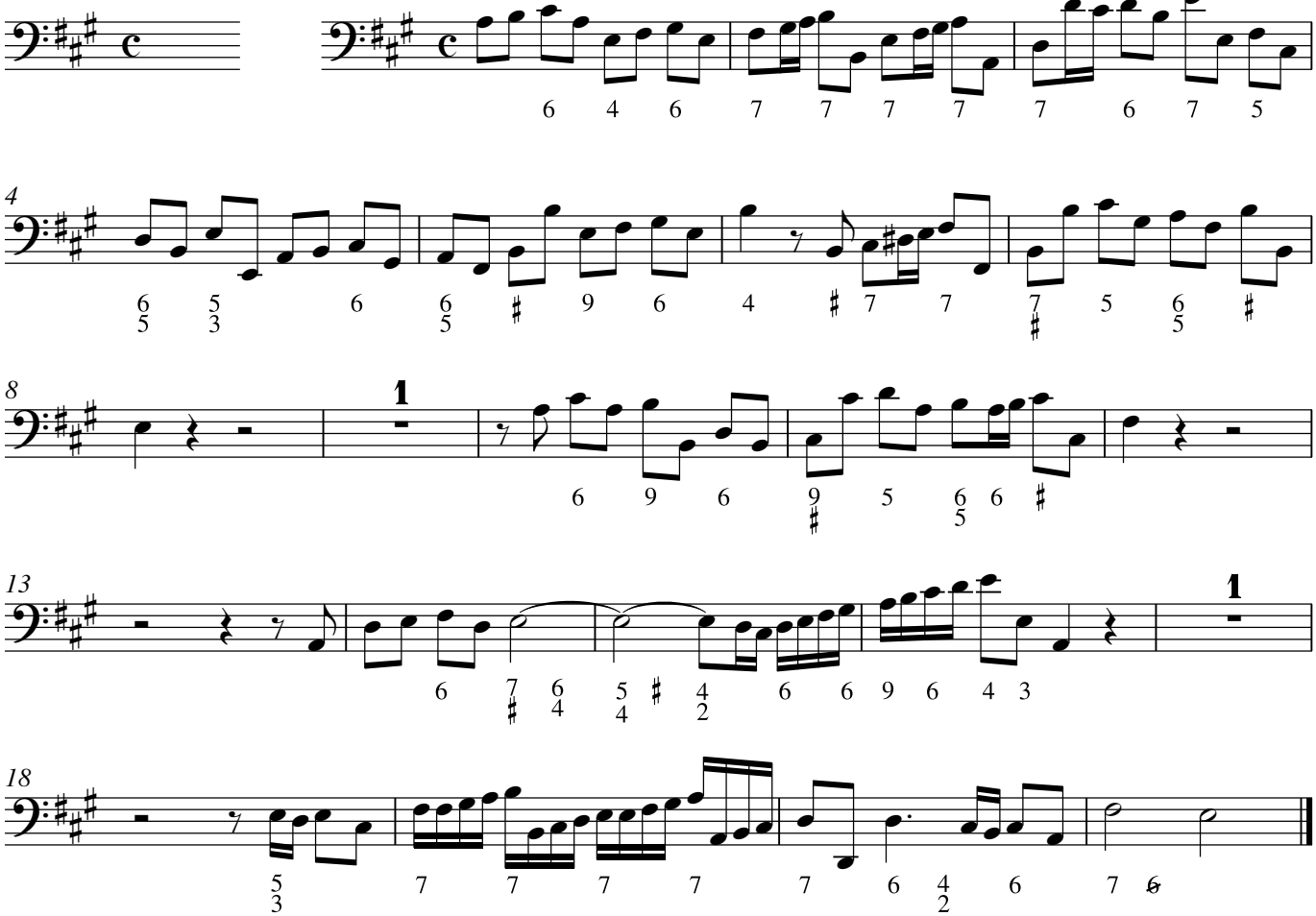
6 CONCERTOS Op. 2

Organo

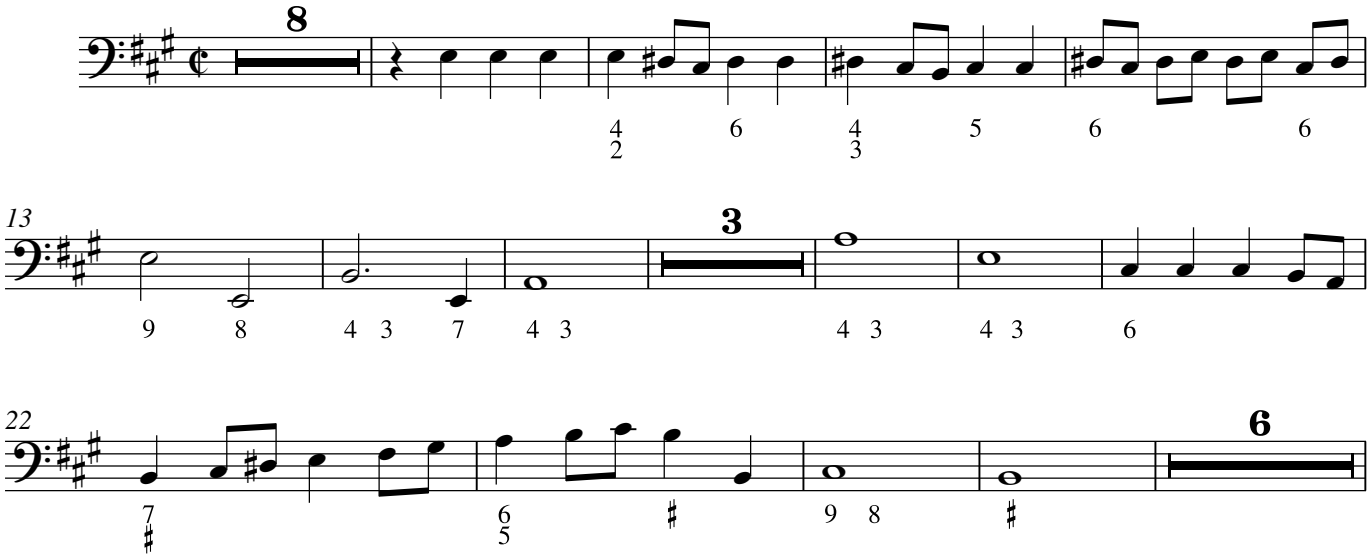
JOHN HEBDEN
(*c*.1701–1765)

Concerto I

Adagio

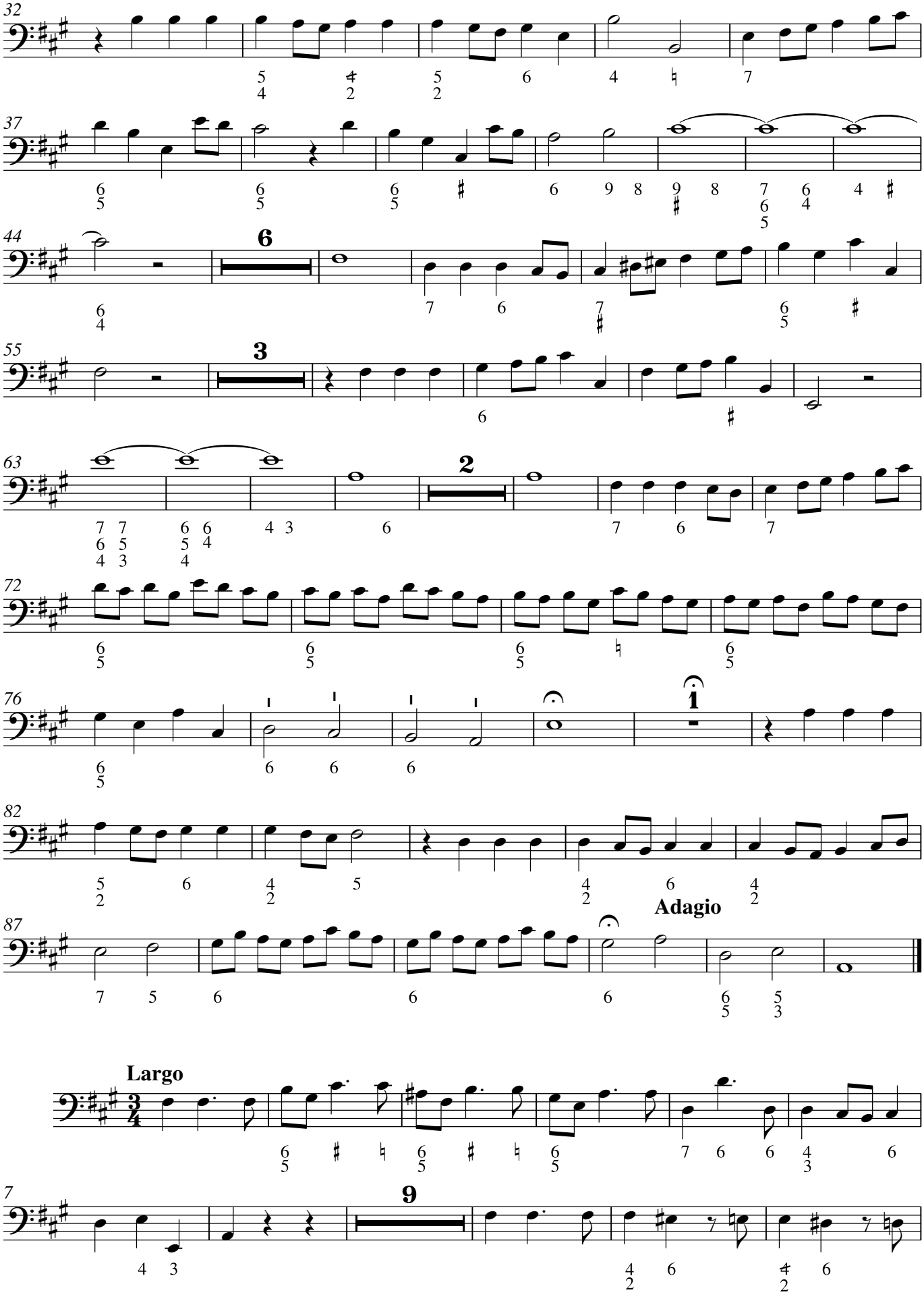


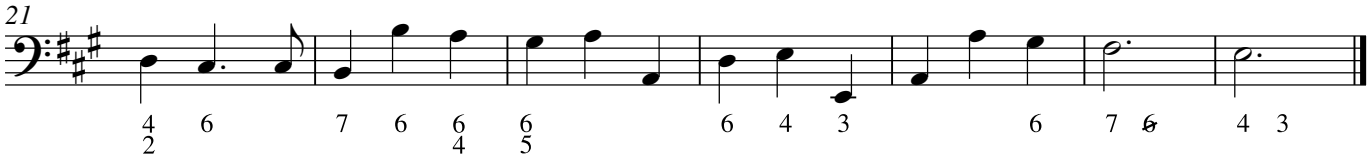
Fuga (Allegro)



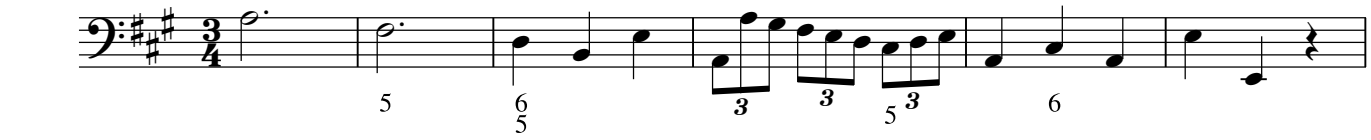
© Copyright 2007 York Early Music Press

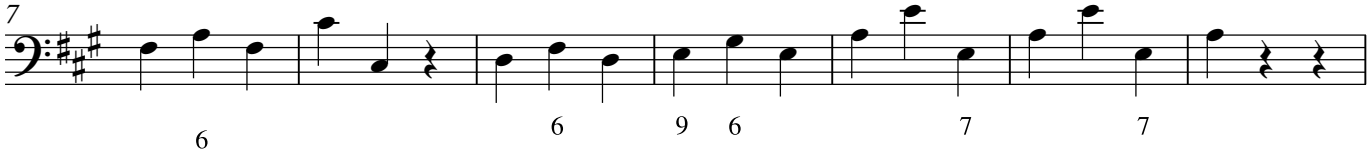
Organo

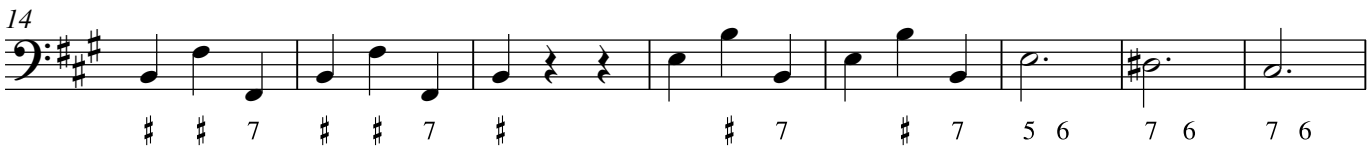


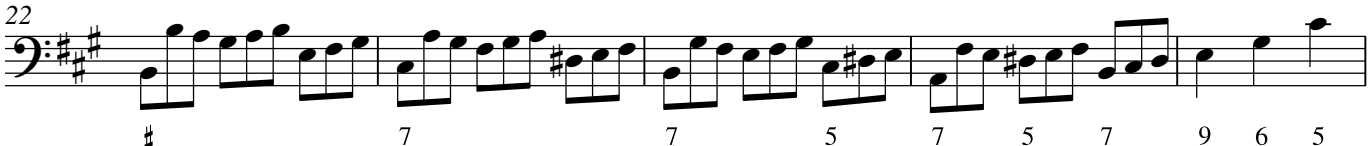


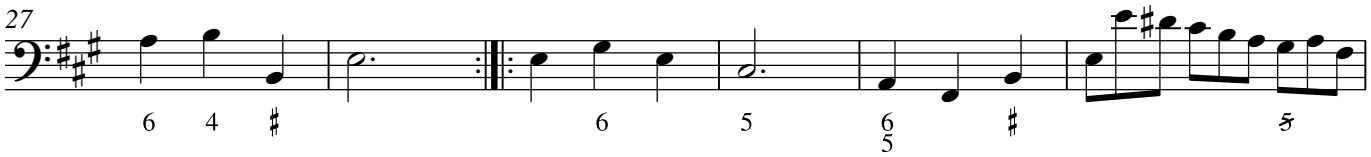
Allegro

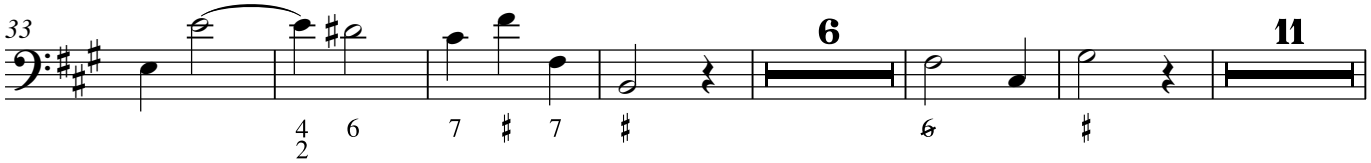


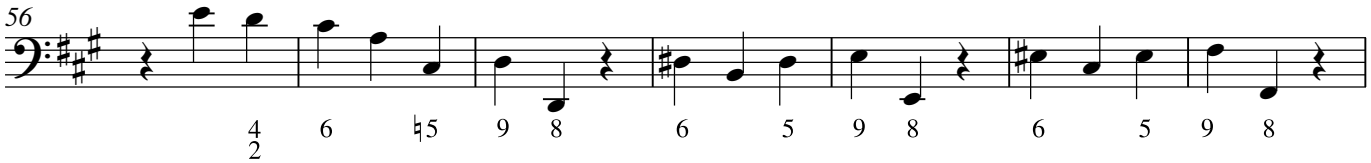


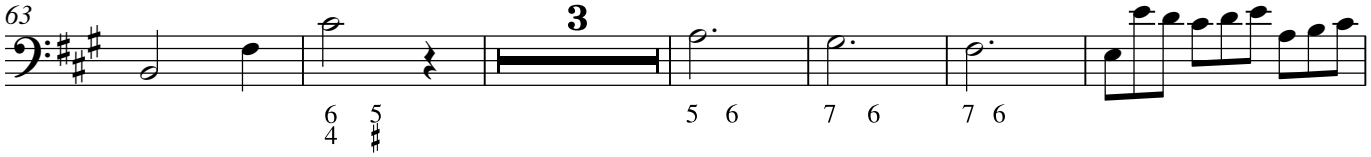


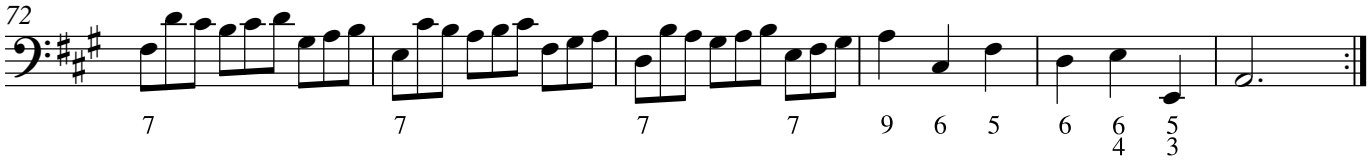




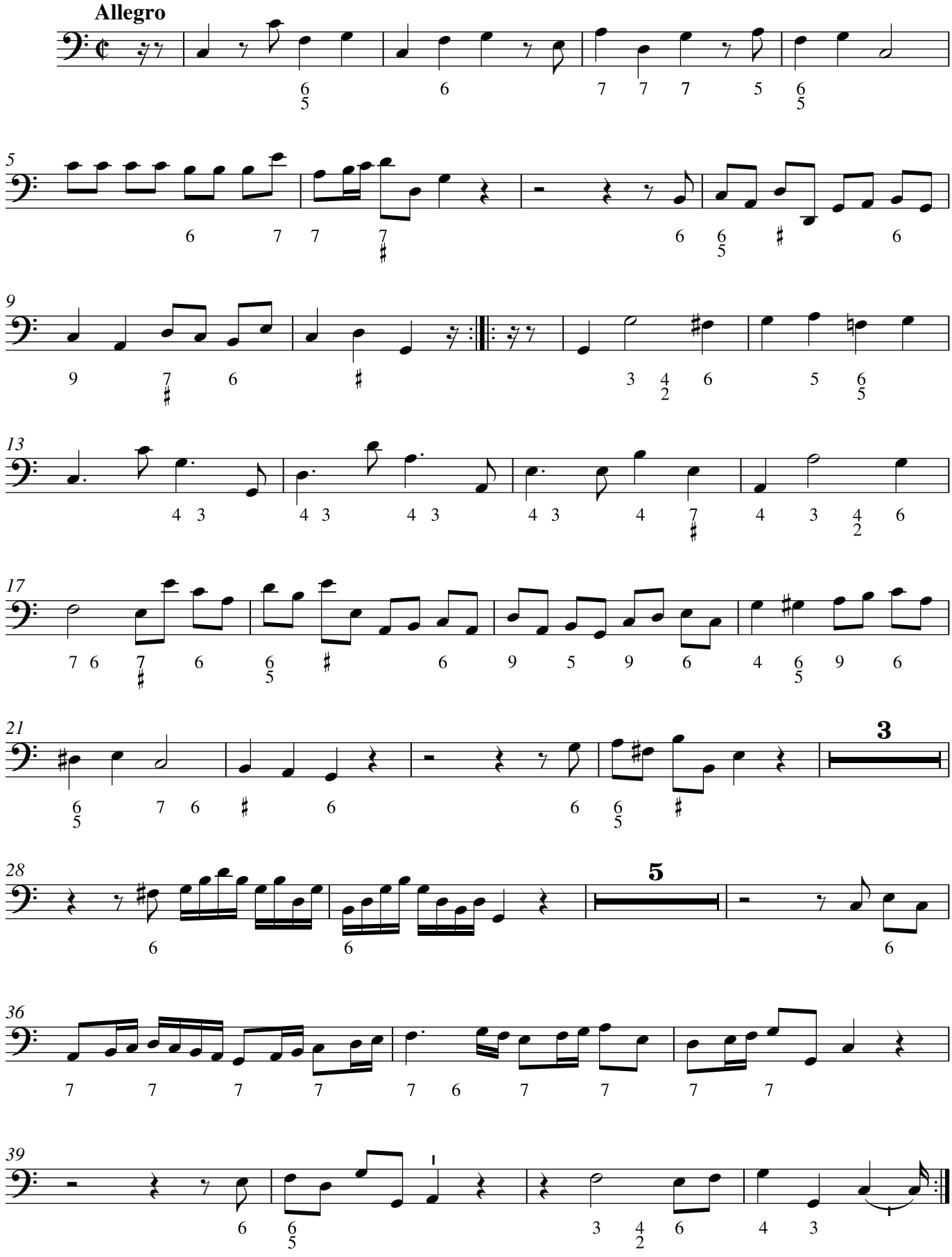




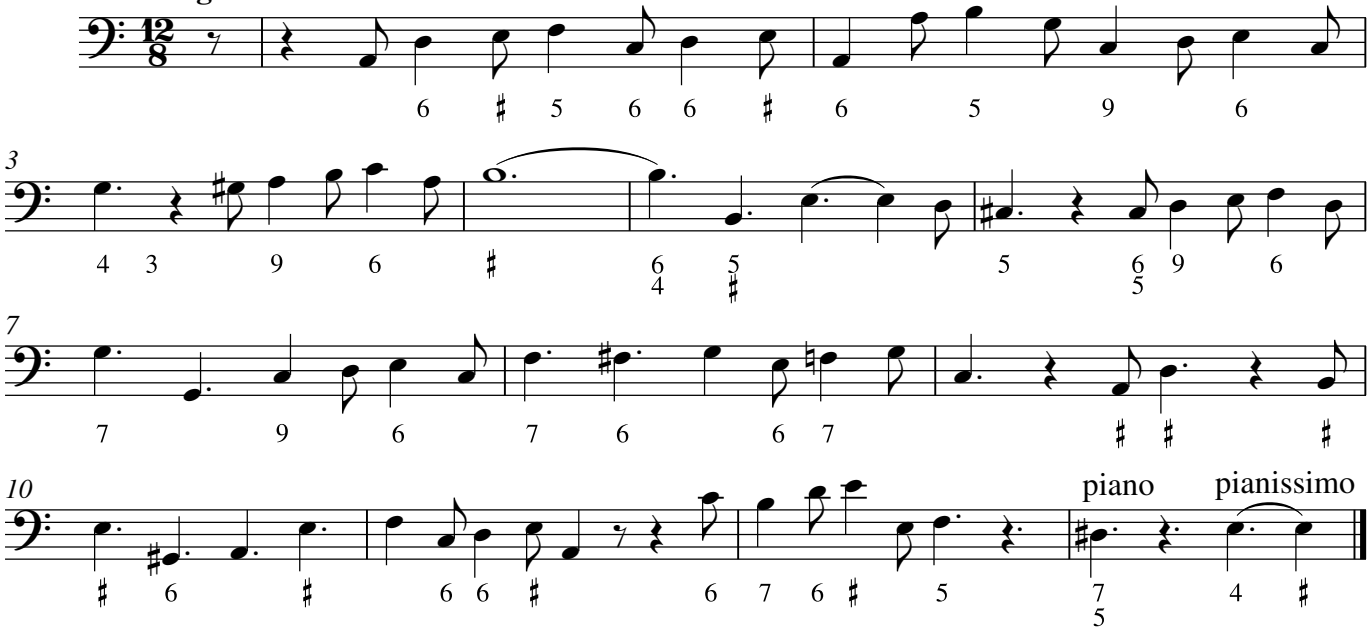




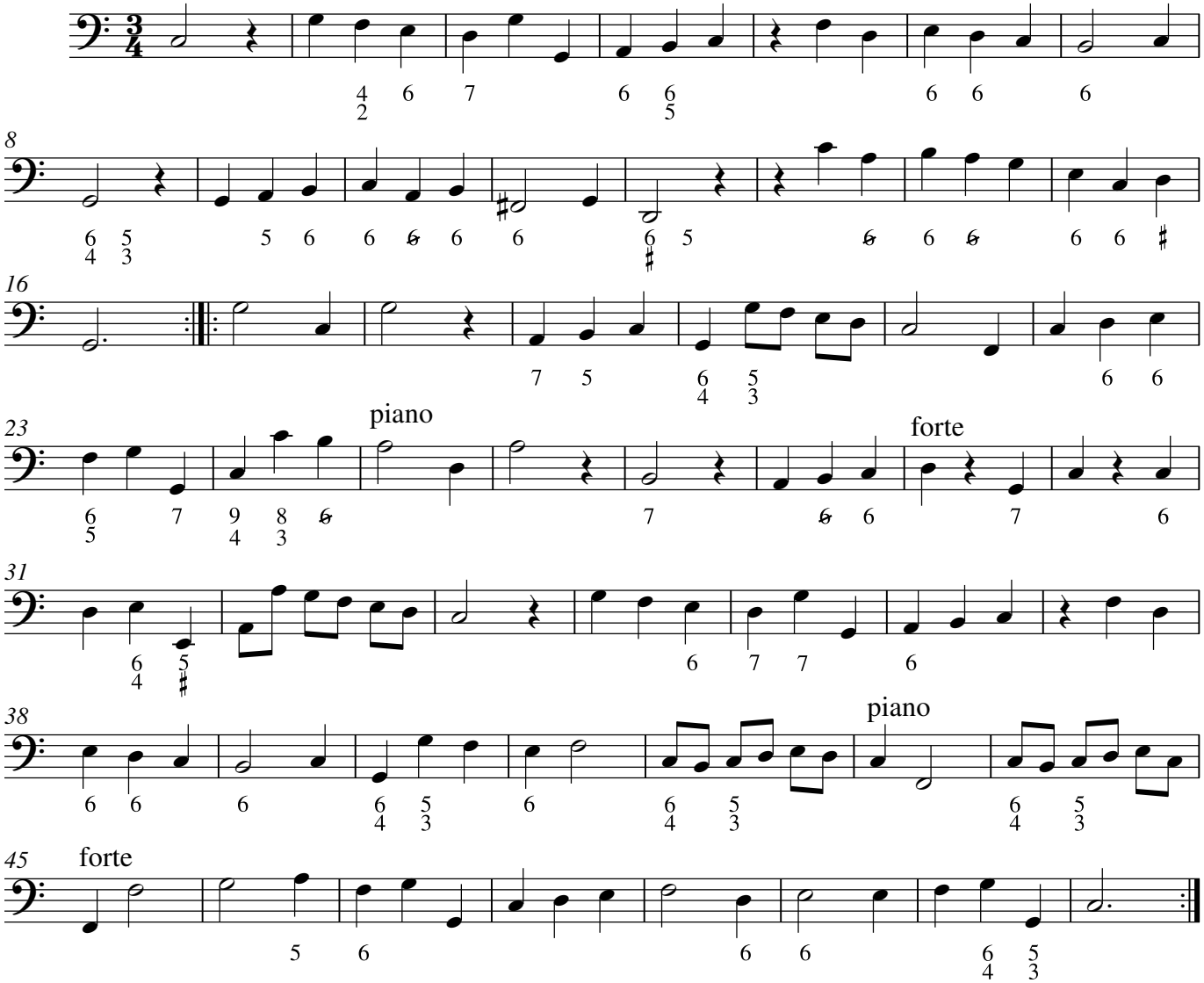
CONCERTO II



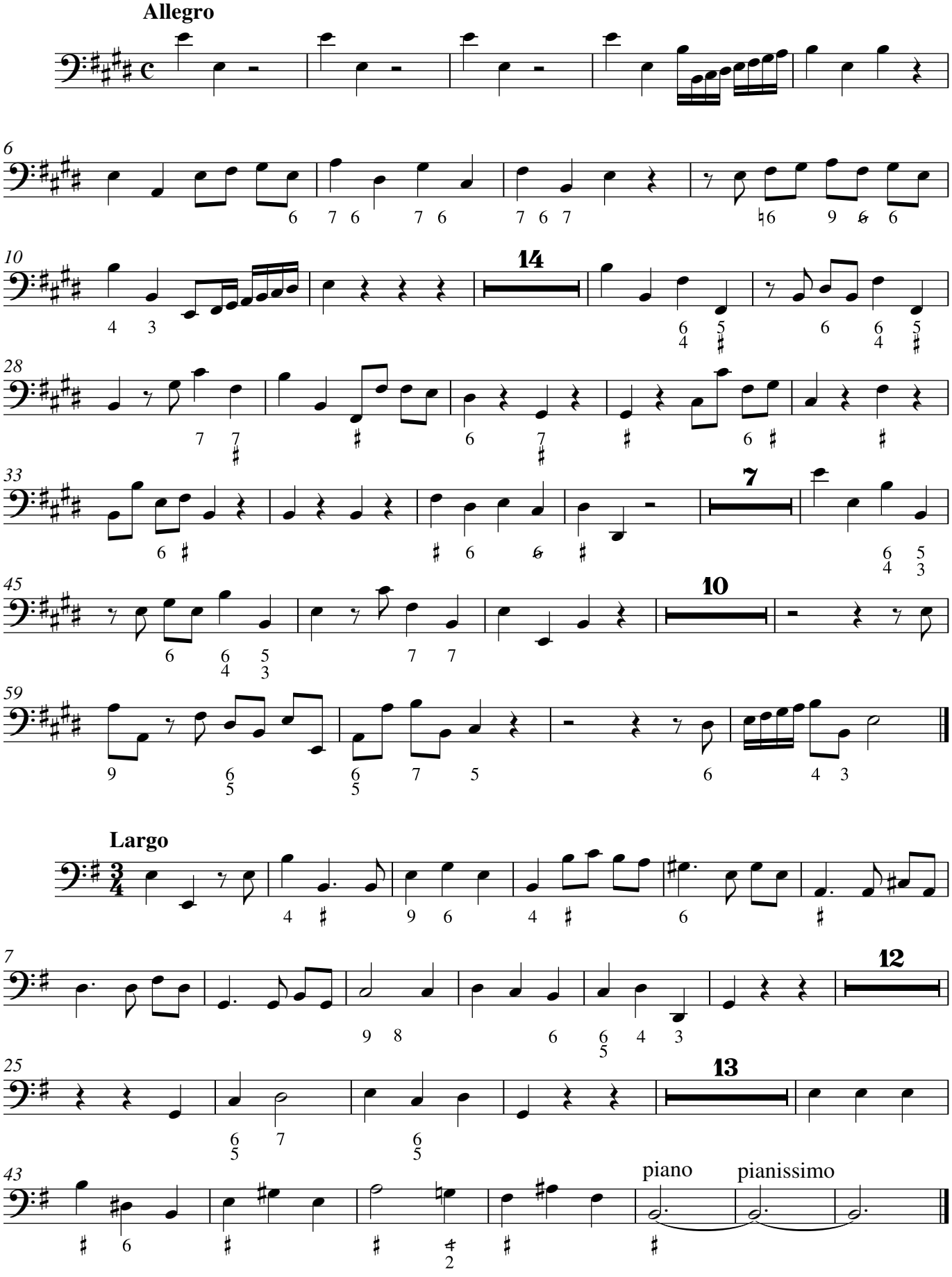
Largo e Siciliana

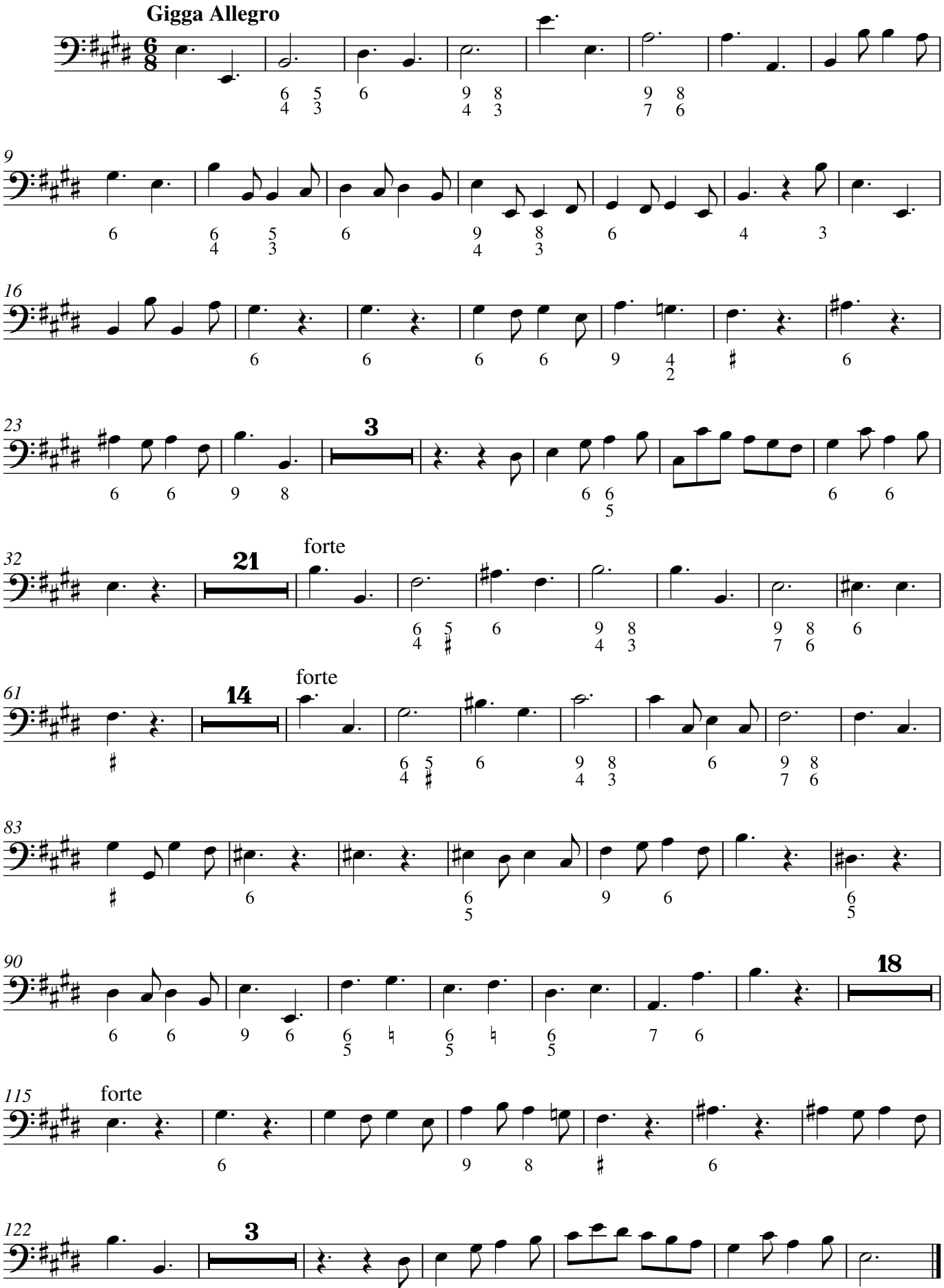


Vivace ma non troppo

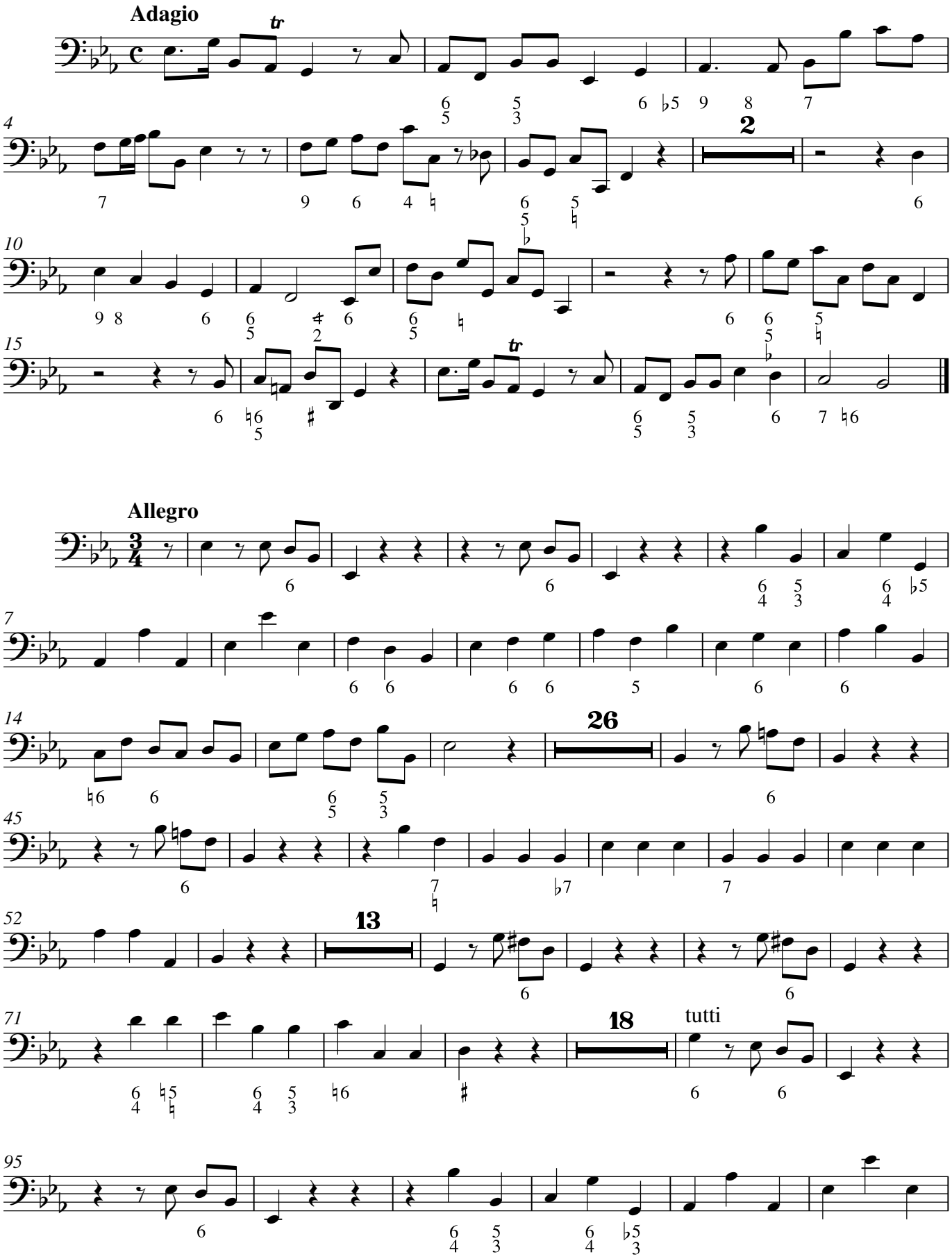


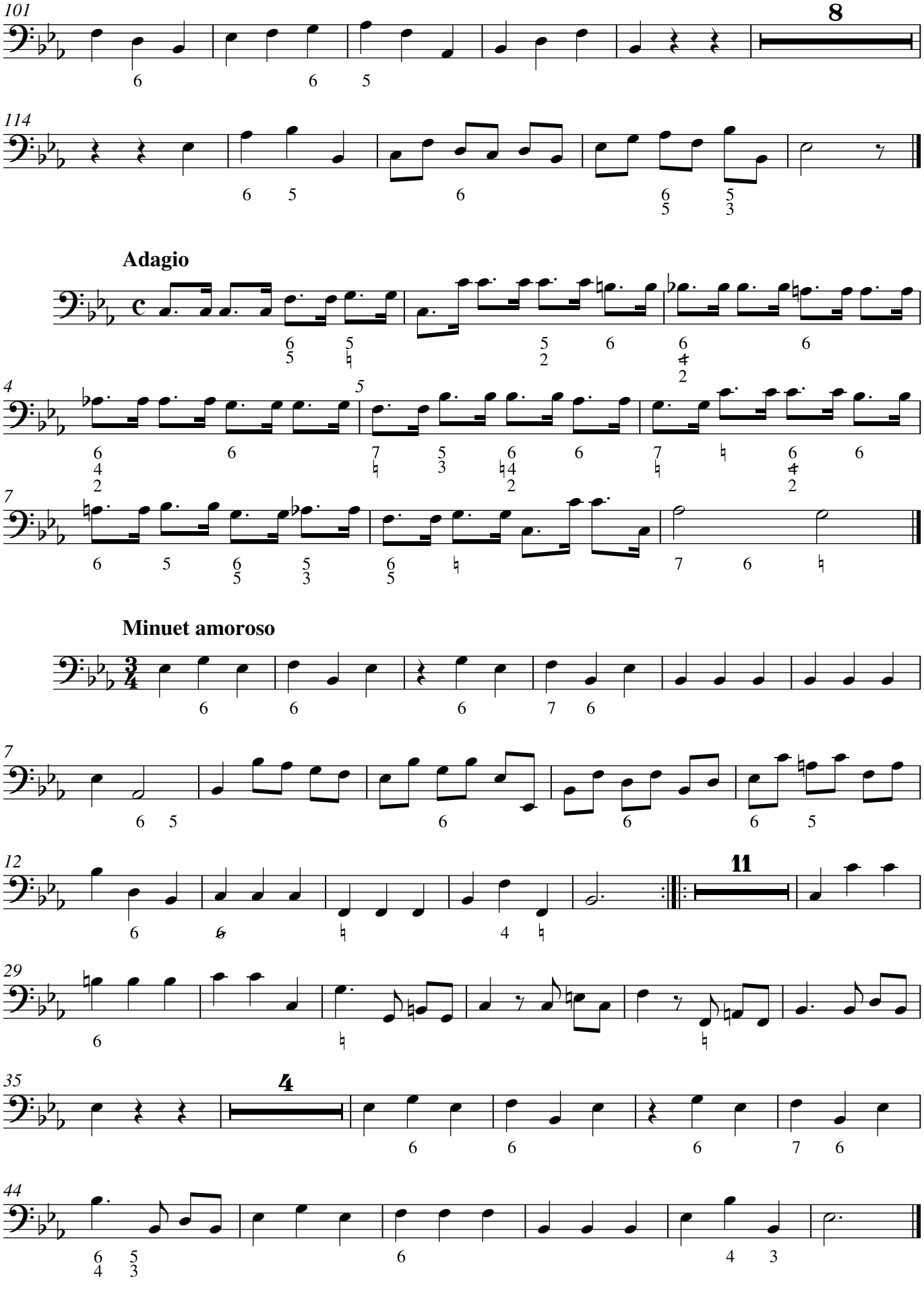
CONCERTO III



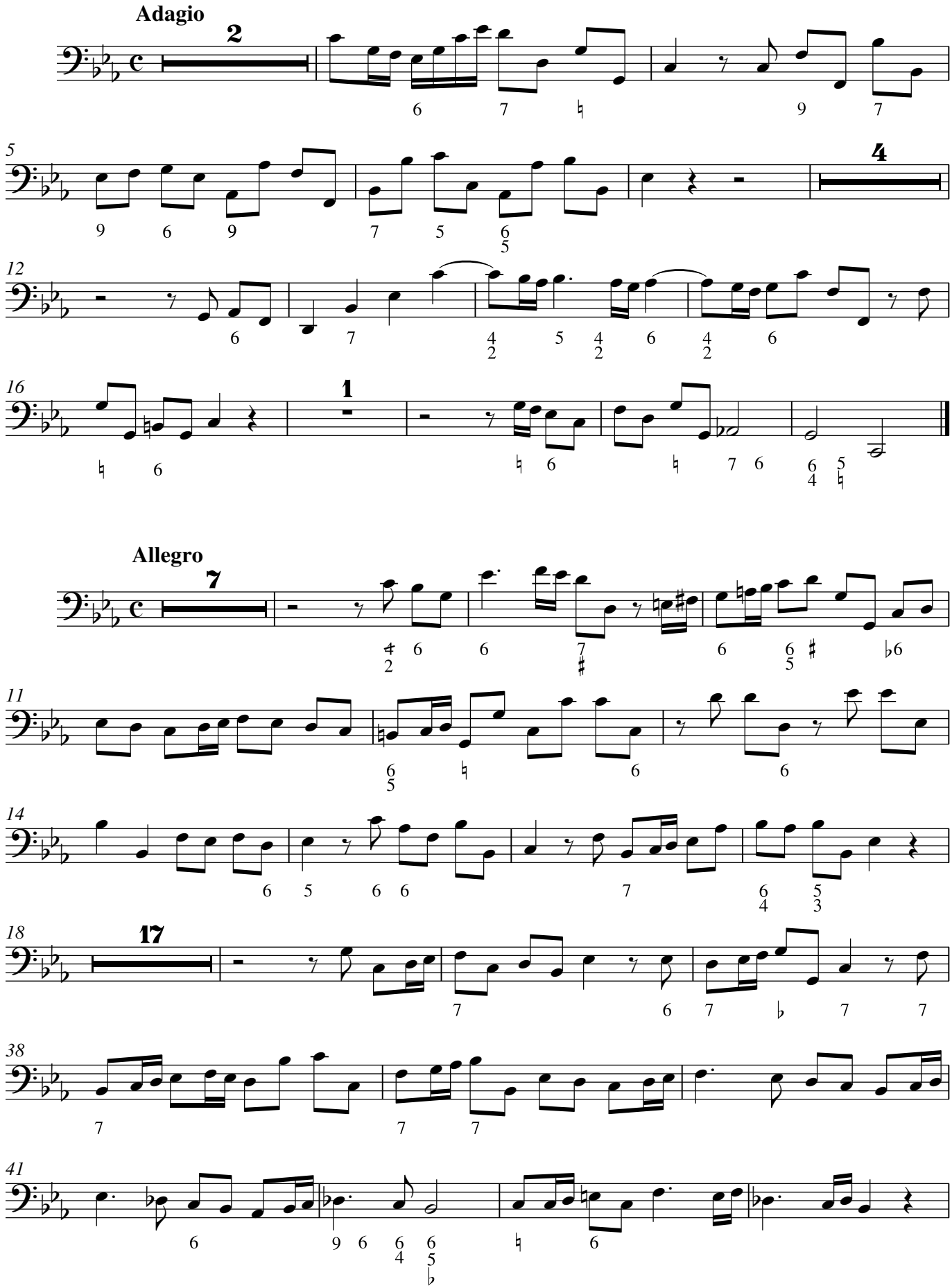

Gigga Allegro
9
16
23
3
32
21
forte
61
14
forte
83
90
18
115
forte
122
3

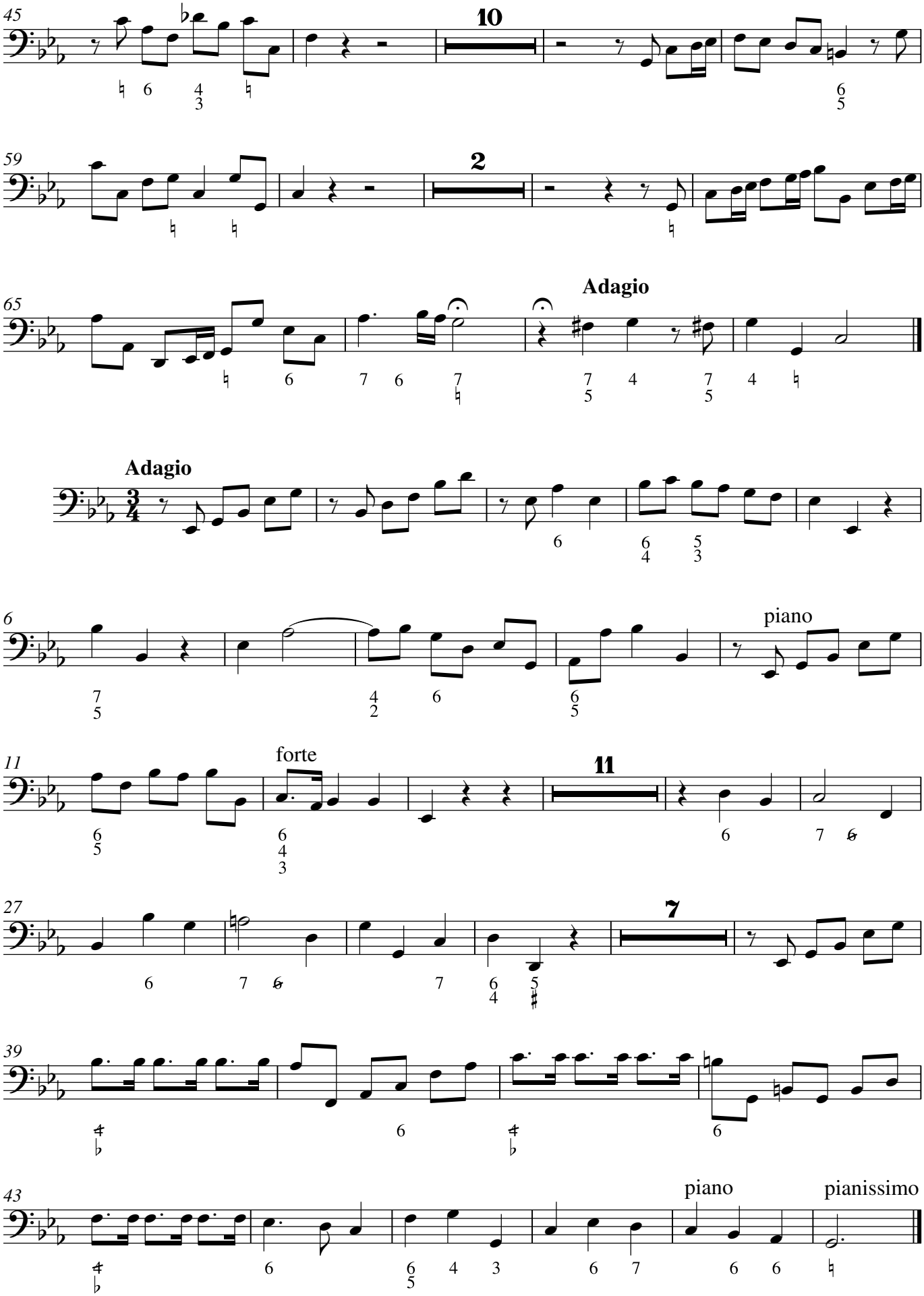
CONCERTO IV

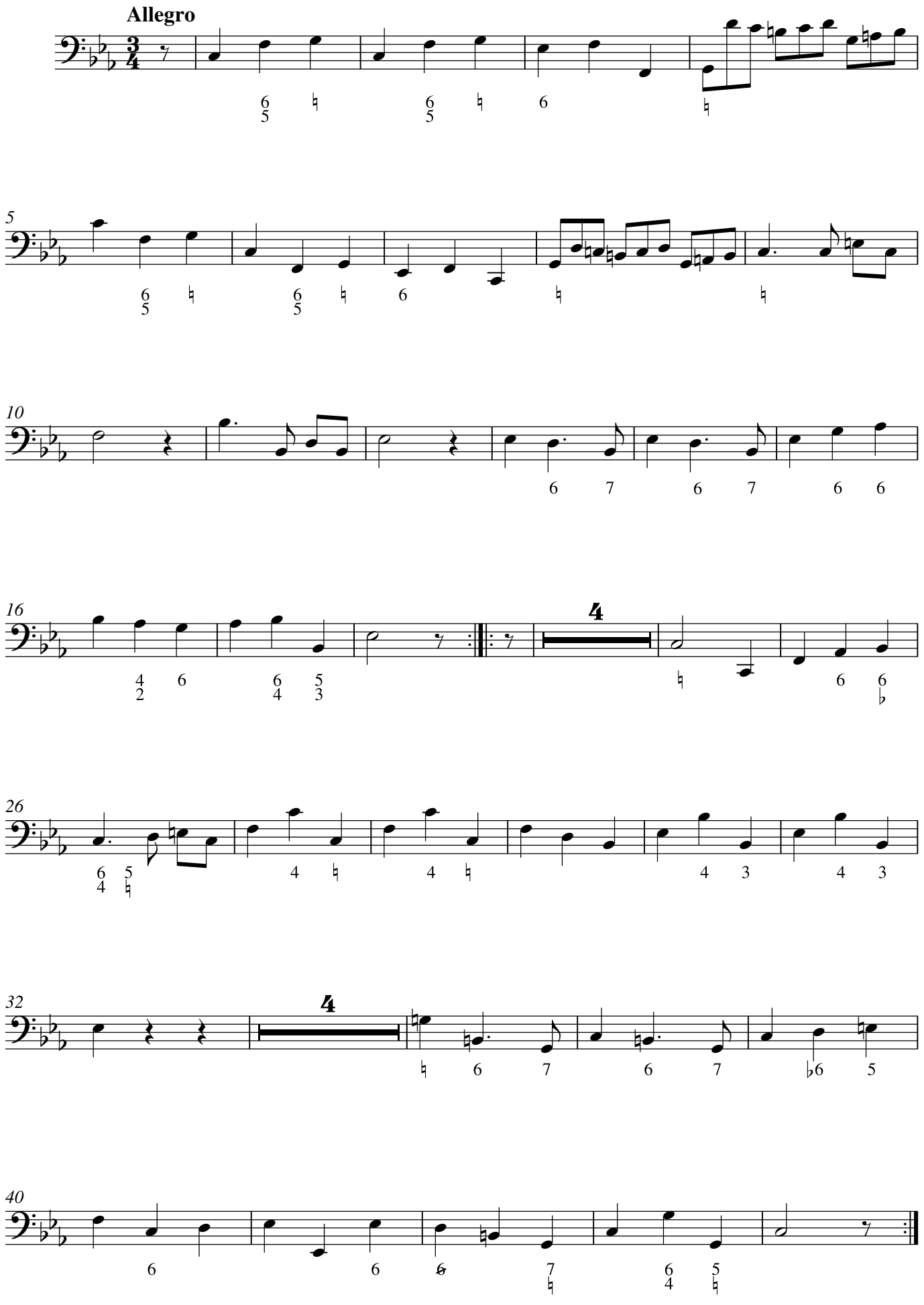



101
8
114
Adagio
4
5
7
Minuet amoroso
7
12
11
29
35
4
44

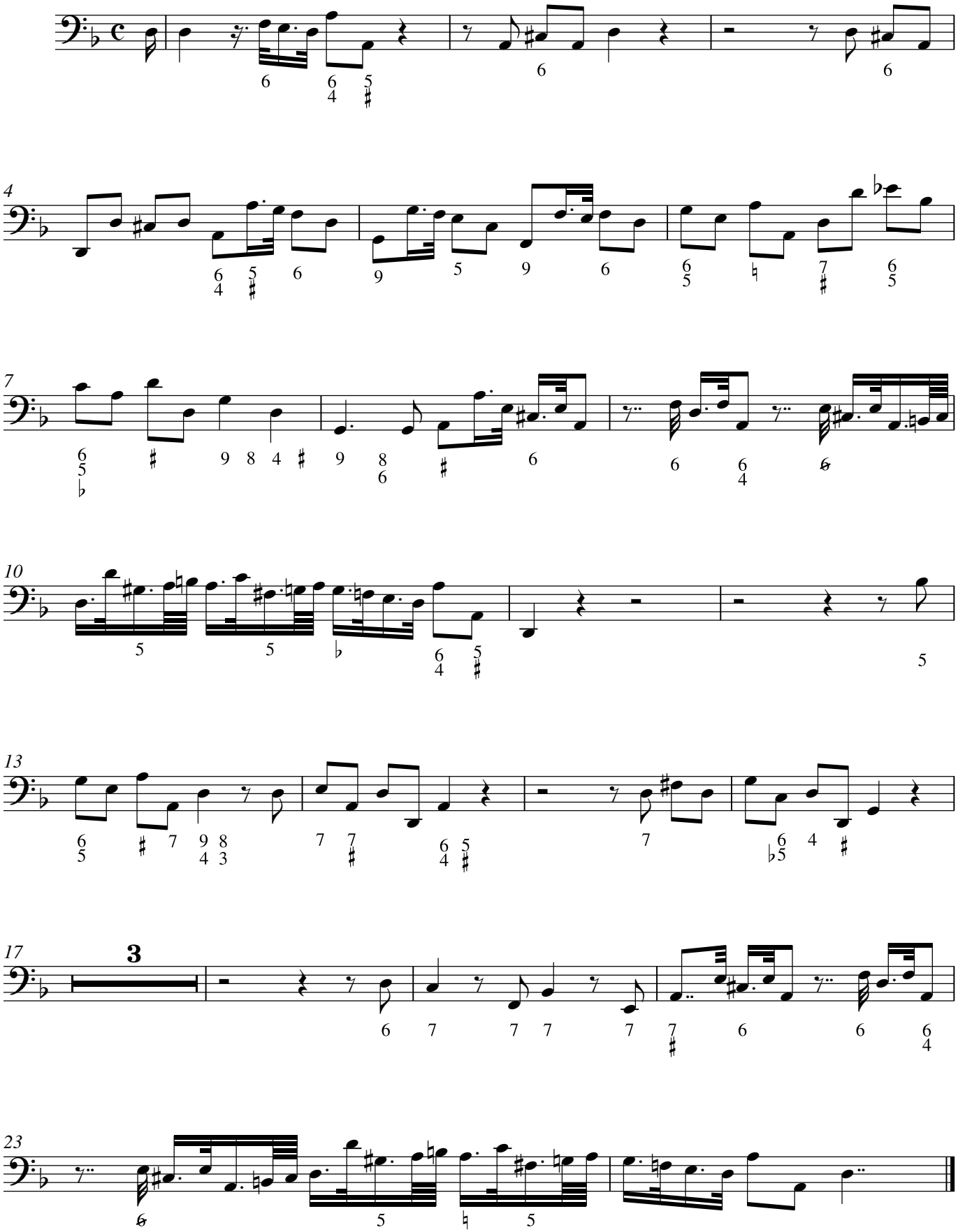
CONCERTO V



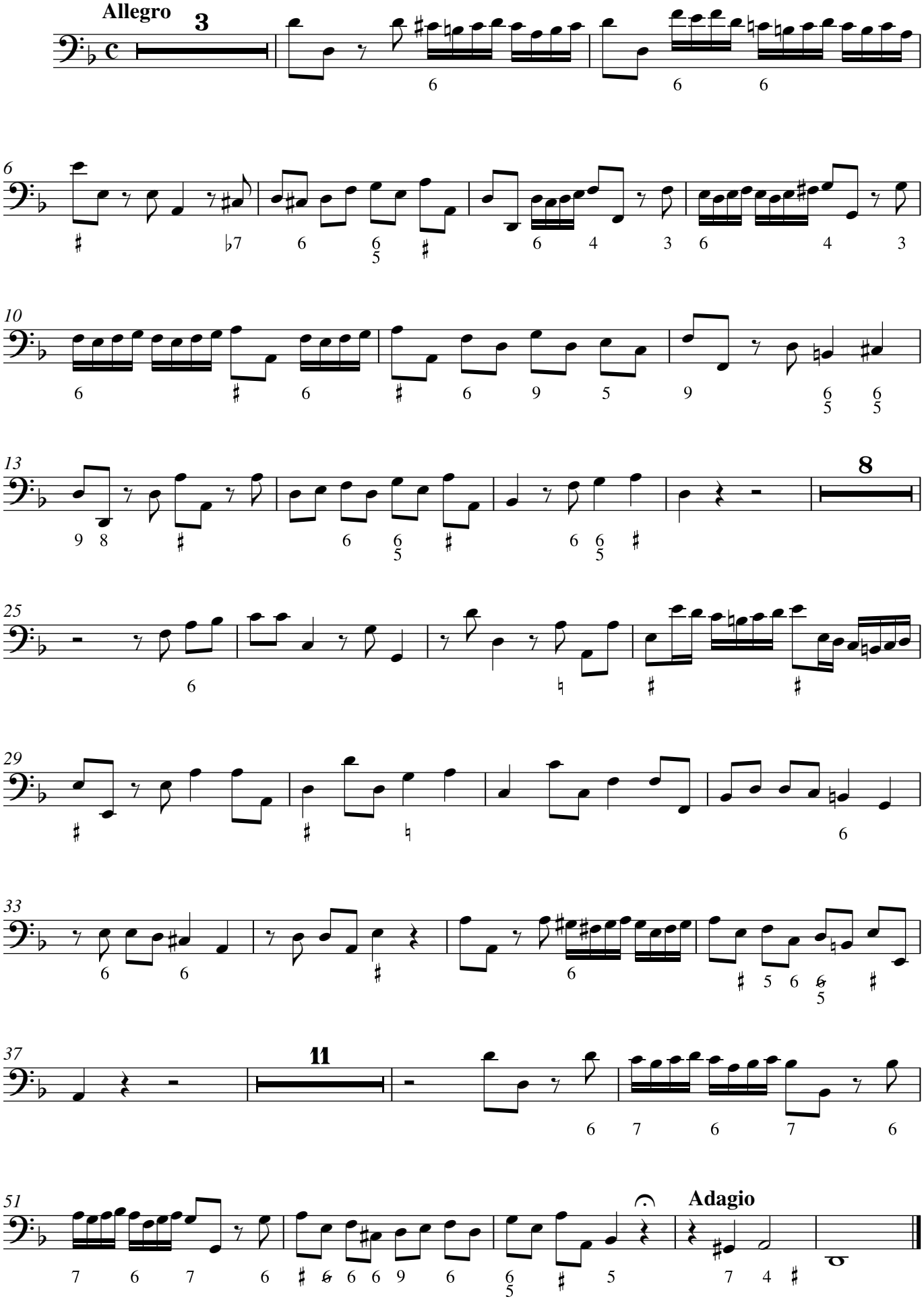

45
10
59
2
65
Adagio
Adagio
6
piano
11
forte
11
27
7
39
43
piano
pianissimo

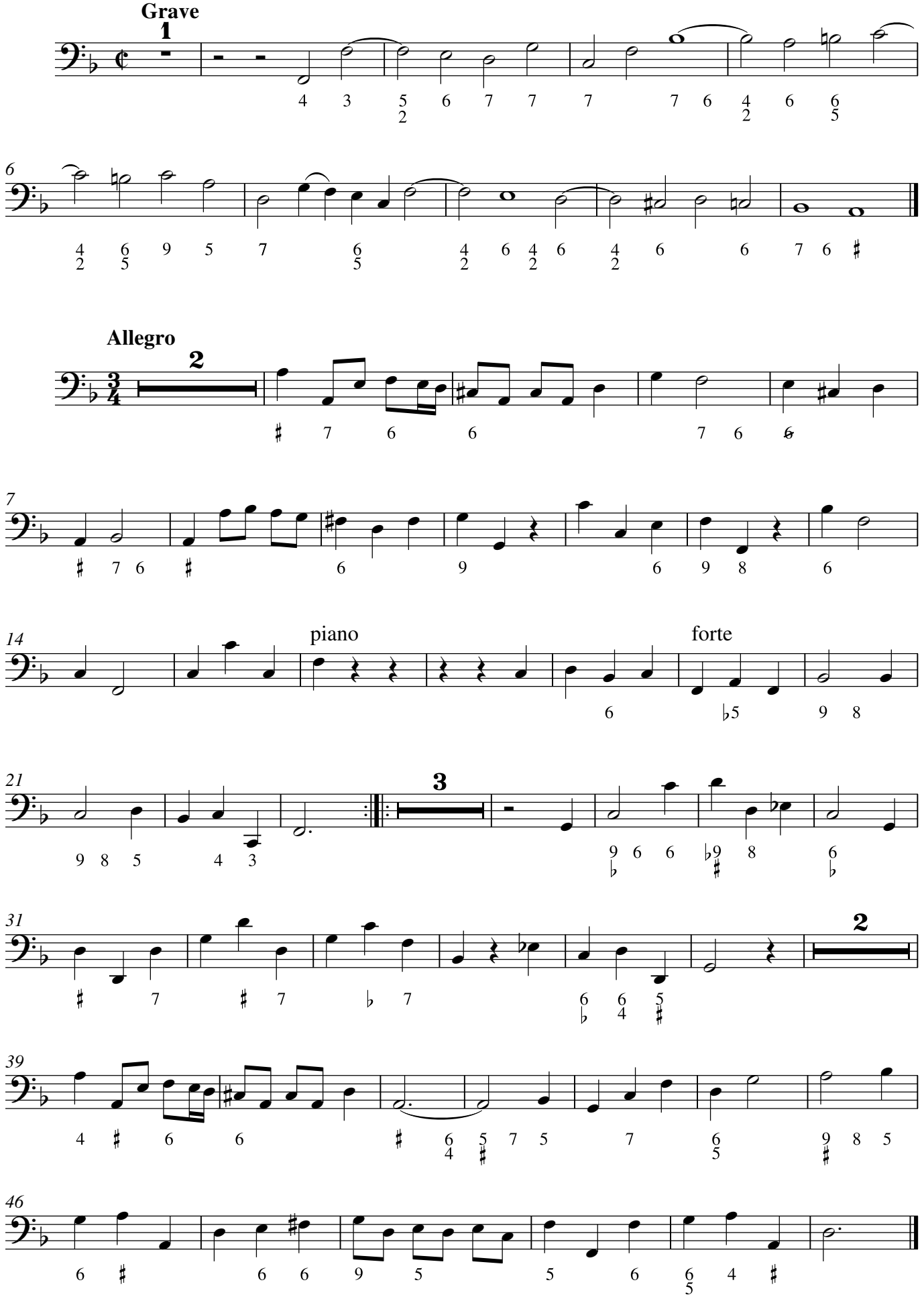

Allegro
5
10
16
4
26
32
4
40

CONCERTO VI



Organo


Allegro
3
6
6
6
6
♯
♭7
6
6
5
♯
6
4
3
6
4
3
6
♯
6
♯
6
9
5
9
6
5
6
5
9
8
♯
6
6
5
♯
6
6
5
♯
8
♮
♯
♯
6
♮
♯
♯
6
6
6
♯
5
6
♭
5
♯
11
6
7
6
7
6
7
6
♯
♭
6
6
9
6
6
5
♯
5
7
4
♯
Adagio


Grave
1
Allegro
2
3
piano
forte
2
2