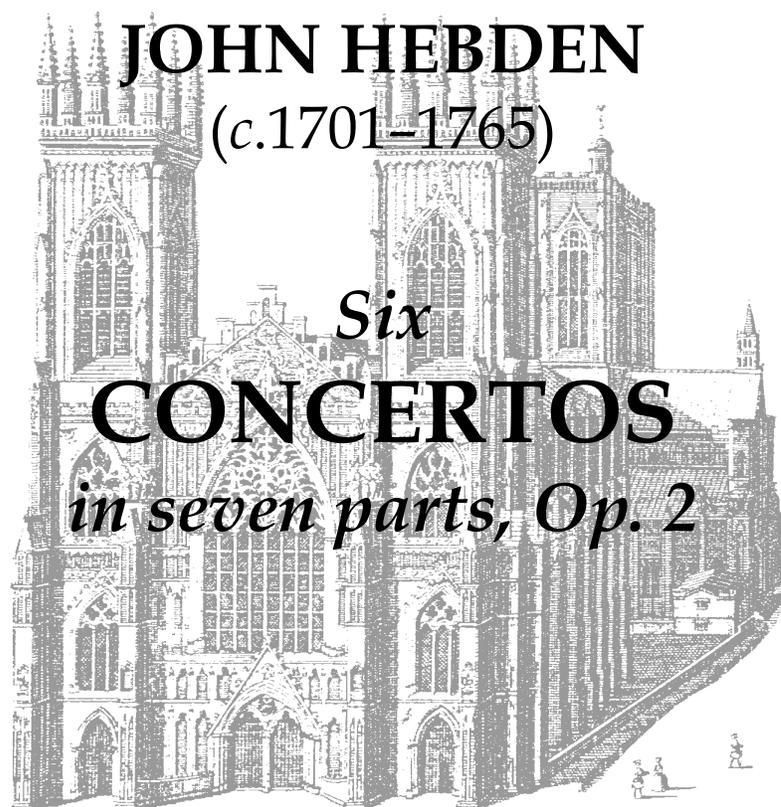


Y O R K 
E A R L Y
M U S I C
P R E S S

JOHN HEBDEN
(c.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2



Edited by David Griffiths

In association



THE UNIVERSITY *of York*

JOHN HEBDEN

(c.1701–1765)

Six

CONCERTOS

in seven parts, Op. 2

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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

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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 mezzotint 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 Charing 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 2^{do} 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 ‘forte’ and ‘pia’ to ‘piano’, 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

Adagio

Violino primo concertino

Violino secondo concertino

Violoncello

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

8

Vln. I *solo* *tutti*

Vln. II *solo* *tutti* *tr*

Vc. *sol* *tutti*

Vln. I

Vln. II *tr*

Vla. *solo* *tutti*

Org.

6 5 6 5 9 6 9 6 9 5 5 6 #

12

Vln. I *solo* *tutti* *tr* *solo*

Vln. II *solo* *tutti* *solo*

Vc. *sol* *tutti* *sol*

Vln. I

Vln. II

Vla.

Org.

7 # 4 # 4 7 5 6 6 7 # 6 4 5 # 4 2 6 6 9 6 4 3 4 7

17

Vln. I *tutti* *tr*

Vln. II *tutti*

Vc. *tutti*

Vln. I

Vln. II

Vla.

Org.

6 5 4 5 4 7 6 4 5 6 6 4 5 7 6 4 5 7 7 7 7 7 7 6 4 2 6 7 6

Fuga (Allegro)

solo

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

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

tutti
tutti
tutti
tutti

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

16
Vln. I
Vln. II
Vc.
Vln. I
Vln. II
Vla.
Org.

soli
tutti
tutti
tutti
solo
tutti

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

24

Vln. I solo

Vln. II solo

Vc. Violoncelli soli

9 8 #

31

Vln. I tutti

Vln. II tutti

Vc. tutti

5 4 4 2 5 2 6 4 4 7 6 5

38

Vln. I solo

Vln. II solo

Vc. solo

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

45

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

soli
tutti
tutti

6
4

52

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

solo
tutti
Violoncello solo
tutti
tutti
soli

7 6 7 6 5 # 4 5 4 5 5

60

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

soli
solo
soli
soli

6 7 7 6 6 4 3 6

7 7 6 6 4 3 6

6 5 4 5 4 4 3 4

67

67

Vln. I

Vln. II

Vc.

tutti

soli

7 6 7 6 5

Detailed description: This system contains measures 67 through 72. It features four staves: Violin I, Violin II, Violoncello, and Organ. The key signature is two sharps (F# and C#). The Violoncello part starts with a 'soli' marking and a long note, then joins the 'tutti' ensemble. The Organ part provides a steady accompaniment. Fingerings are indicated by numbers 5, 6, 7, and 5 below the notes.

73

73

Vln. I

Vln. II

Vc.

6 5 4 5 6 6 6 6

Detailed description: This system contains measures 73 through 78. It features four staves: Violin I, Violin II, Violoncello, and Organ. The key signature is two sharps. The Violoncello part has a '6' marking. Fingerings are indicated by numbers 6, 5, 4, 5, 6, 6, 6, 6 below the notes.

81

81

Vln. I

Vln. II

Vc.

5 2 6 4 2 5 4 2 6 4 2

Detailed description: This system contains measures 81 through 86. It features four staves: Violin I, Violin II, Violoncello, and Organ. The key signature is two sharps. The Violoncello part has a '5' marking. Fingerings are indicated by numbers 5, 2, 6, 4, 2, 5, 4, 2, 6, 4, 2 below the notes.

87 **Adagio**

7 5 6 6 6 6 5 3

Largo

Violino primo concertino *soli*

Violino secondo concertino

Violoncello *solo*

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

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

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

9

Vln. I *solo*

Vln. II

Vc.

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

Vln. I

Vln. II

Vla.

Org.

18 *tutti*

Vln. I *tutti*

Vln. II *tutti*

Vc. *tutti*

Vln. I *tutti*

Vln. II *tutti*

Vla. *tutti*

Org. *tutti*

4 2 6 4 2 6 7 6 6 4 5 6 4 3 6 7 6 4 3

Allegro

Violino primo concertino

Violino secondo concertino

Violoncello

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

5 6 3 3 5 3 6 6

8

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

6 9 6 7 7 # # 7

15

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

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

22

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

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

29

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

6 5 6 # 5 4 6 7 # 7

36

Vln. I solo

Vln. II *pianissimo*

Vc. solo

Vln. I *pianissimo*

Vln. II *pianissimo*

Vla. solo (*pianissimo*)

Org.

2 6 7 9 6 6 9 6 6 9 6

43

Vln. I *tutti* solo

Vln. II *forte* *pianissimo*

Vc. *tutti* solo

Vln. I *forte* *pianissimo*

Vln. II *forte* *pianissimo*

Vla. *tutti (forte)* solo (*pianissimo*)

Org.

6 # 2 6 9 8 6 9 8 6

50

Vln. I

Vln. II

Vc. *tutti*

Vln. I

Vln. II *forte*

Vla. *tutti (forte)*

Org.

9 8 6 9 8 6 9 8 7 4 2

57 *tutti*

Vln. I
Vln. II
Vc.
Vln. I *forte*
Vln. II
Vla.
Org.

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

64 *solo* *tutti*

Vln. I *solo* *tutti*
Vln. II *solo* *tutti*
Vc. *solo*
Vln. I
Vln. II
Vla.
Org.

6 4 5 2 6 5 # 7 6 7 5 6 7 6 7 6

71

Vln. I *tr*
Vln. II *tr*
Vc.
Vln. I *tr*
Vln. II *tr*
Vla.
Org.

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

CONCERTO II

Allegro

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

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

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

16

Musical score for measures 16-20. The score includes staves for Violin I, Violin II, Violoncello (Vc.), Viola (Vla.), and Organ (Org.). Fingerings are indicated below the notes. Dynamics include *piano* and *forte*.

21

Musical score for measures 21-25. The score includes staves for Violin I, Violin II, Violoncello (Vc.), Viola (Vla.), and Organ (Org.). Dynamics include *piano*. Fingerings are indicated below the notes.

26

Musical score for measures 26-30. The score includes staves for Violin I, Violin II, Violoncello (Vc.), Viola (Vla.), and Organ (Org.). Dynamics include *forte* and *piano*. Fingerings are indicated below the notes.

31

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

6 7 6 5 6 7 6 5 6 5 6

4 5 4 3 4 5 4 3 4 4 3

forte

6

36

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

forte

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

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

Largo e Siciliana

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

6 # 5 6 6 # 6 5 9 6 4 3 9 6 #

6 # 5 6 6 # 6 5 9 6 4 3 9 6 #

5

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

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

9

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

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

piano *pianissimo*
piano *pianissimo*
piano *pianissimo*
piano *pianissimo*

Vivace ma non troppo

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

4 2 6 7 6 6 5 6 6 6 6 4 5

tr *tr*

9

5 6 6 6 6 6 5 6 6 6 6 6 #

tr

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

Detailed description: This system contains measures 9 through 16. It features five staves: Violin I, Violin II, Violoncello, Violin I, and Violin II. The Violoncello staff includes fingering numbers: 5, 6, 6, 6, 6, 6, 5, 6, 6, 6, 6, 6, #. A trill (tr) is marked above the final note of the first Violin I staff. The music is in a major key with a common time signature.

17

7 5 6 4 5 6 6 6 7

tr

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

7 5 6 4 5 6 6 6 7

Detailed description: This system contains measures 17 through 23. It features five staves: Violin I, Violin II, Violoncello, Violin I, and Violin II. The Violoncello staff includes fingering numbers: 7, 5, 6, 4, 5, 6, 6, 6, 7. A trill (tr) is marked above the final note of the first Violin I staff. The music continues with similar melodic lines.

24

piano

forte

9 8 6 7 6 7 6

4 3 6 6 7 6

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

9 8 6 7 6 7 6

4 3 6 6 7 6

Detailed description: This system contains measures 24 through 30. It features five staves: Violin I, Violin II, Violoncello, Violin I, and Violin II. The Violoncello staff includes fingering numbers: 9, 8, 6, 7, 6, 7, 6 and 4, 3, 6, 6, 7, 6. Dynamic markings 'piano' and 'forte' are present. The music shows a change in dynamics and melodic development.

31

6 4 5 6 7 7 6 6 6

tr

40

piano forte piano forte piano forte piano forte

6 4 5 6 6 4 5 6 4 5

46

tr tr

3 3 6 6 6 4 5

5 6 6 6 6 4 5

16

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

7 4/2 # 7 # 4/2

20

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

6 6 # 6 6 6 6 5 6 4 6

24

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

tutti
forte
tutti

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

29

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

34

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

38

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

42

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

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

47

Vln. I *solo*
Vln. II *piano*
Vc. *solo*
Vln. I *pianissimo*
Vln. II *pianissimo*
Vla.
Org.

3 6

51

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

6 7 6 6 6 7 6

55

Vln. I *tr*

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

tutti

6 6 6 6 6

59

Vln. I *tutti*

Vln. II

Vc.

Vln. I

Vln. II *forte*

Vla.

Org.

9 6 6 7 5 6 4 3

Largo

Violino primo concertino

Violino secondo concertino

Violoncello

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

4 # 9 6 4 # 6 #

7

Vln. I

Vln. II

Vc.

9 8 6 6 4 3

tr

solo

13

Vln. I

Vln. II

Vc.

6 6 4 5 6 6 6 # 6

solo

soli

tr

19

Vln. I

Vln. II

Vc.

6 # 6 6 6 4 3 6

tr

25 *tutti* *tr* *solo*

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

6/5 7 6/5 6 # 7

6/5 7 6/5

32 *tr*

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

6 6 #6 6 #6 6 # 6 4 #

39 *tr* *tutti*

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

6 6 4 # # 6

44

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

piano

pianissimo

piano

pianissimo

piano

pianissimo

piano

pianissimo

piano

pianissimo

piano

pianissimo

Gigga Allegro

Violino primo concertino

Violino secondo concertino

Violoncello

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

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

9

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

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

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

17

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

25

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

33

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

41

Vln. I

Vln. II

Vc.

6 6 7 # 6 4

piano

pianissimo

48

Vln. I

Vln. II

Vc.

5 # 6 6 6 6 # 6 4 # 5

tutti

forte

forte

forte

forte

6 4 5

56

Vln. I

Vln. II

Vc.

6 9/4 8/3 9/7 8/6 6 # #

solo

piano

solo

pianissimo

pianissimo

pianissimo

65

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

This system contains measures 65 through 72. The first three staves (Vln. I, Vln. II, Vc.) show the initial melodic and harmonic material. The Vc. staff includes fingering numbers: #, #, 6, 6, 6, 6, 6, 6, 6. The second three staves (Vln. I, Vln. II, Vla.) show the continuation of the texture, with the Vla. and Org. parts remaining mostly silent.

73

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

tutti
forte
tutti
forte
forte
forte

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

6 4 5 6 9 8
4 4 3

This system contains measures 73 through 79. It features a dynamic shift to *tutti* and *forte*. The Vln. I and Vln. II parts have a melodic line, while the Vc. and Vla. parts provide harmonic support. The Org. part is also present. Fingering numbers are provided for the Vc. and Vla. parts: 6 # 6 6 4 5 6 4 5 6 9 8 and 4 4 4 3.

80

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

6 9 8
7 6 # 6 5 9 6

6 9 8
7 6 # 6 5 9 6

This system contains measures 80 through 87. The texture continues with Vln. I and Vln. II playing melodic lines, supported by Vc. and Vla. The Org. part remains active. Fingering numbers are provided for the Vc. and Vla. parts: 6 9 8 7 6 # 6 5 9 6.

88

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

5 6 9 6 5 4 5 4 5 7 6

96

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

6 4 5 3 6 4 5 3 6 4 5

104

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

6 6 6 6 4 2

112

Vln. I *tutti*

Vln. II *forte*

Vc. *tutti*

Vln. I *forte*

Vln. II *forte*

Vla. *forte*

Org. *forte*

119

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

125

Vln. I *tr.*

Vln. II *tr.*

Vc.

Vln. I *tr.*

Vln. II *tr.*

Vla.

Org.

15

tutti

solo

tr

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

6 6 5 # 6 5 3 6 7 6

Allegro

Violino primo concertino

Violino secondo concertino

Violoncello

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

6 6 6 5 6 6 6 5 6

7

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

6 6 6 6 5 6 6

33

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

45
3
4
7
7

Detailed description: This system contains measures 33 through 38. The first three staves (Vln. I, Vln. II, Vc.) are active, while the last four (Vln. I, Vln. II, Vla., Org.) are silent. The Vln. I part features a melodic line with eighth-note patterns. The Vln. II and Vc. parts provide harmonic support with sustained notes and rhythmic patterns. Fingering numbers (45, 3, 4, 7, 7) are indicated below the Vc. staff.

39

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

tutti
tutti
tutti
forte
forte
tutti

4
4
6
6

Detailed description: This system contains measures 39 through 43. All instruments are active. Measures 39-41 show a transition to a 'tutti' dynamic. Measure 42 features a 'forte' dynamic for the strings. Measure 43 returns to 'tutti'. The Vln. I part has a triplet of eighth notes in measure 40. The Vc. part has a triplet of eighth notes in measure 40. Fingering numbers (4, 4, 6, 6) are indicated below the Vc. staff.

44

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

6
7
b7
7
6
7
b7
7

Detailed description: This system contains measures 44 through 49. All instruments are active. The Vln. I part has a trill (tr) in measure 45. The Vc. part has a trill (tr) in measure 45. Fingering numbers (6, 7, b7, 7, 6, 7, b7, 7) are indicated below the Vc. staff.

51

Vln. I *solo tr*

Vln. II *piano*

Vc. *solo*

Vln. I *piano*

Vln. II *pianissimo*

Vla.

Org.

57

Vln. I *tr*

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

62

Vln. I *tutti*

Vln. II *forte*

Vc.

Vln. I *forte*

Vln. II *forte*

Vla.

Org.

67

Vln. I

Vln. II

Vc.

tutti

6

6

6 4 $\flat 5$ 6 4 5 3

73

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

solo

tr

solo

solo

$\flat 6$

\sharp

6 \flat

6

78

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

3

3

3

3

3

3

6

6

6

6

83

Vln. I: *tr*

Vln. II: *piano*

Vc.:

6 ♭6 ♯ ♮ ♮ ♮

Vln. I

Vln. II

Vln. II

Vla.

Org.

89

Vln. I: *tutti*

Vln. II: *tutti*

Vc.: *tutti*

4/2 6 6

Vln. I

Vln. II

Vln. II

Vla.

Org.: *tutti*

6 6

95

Vln. I

Vln. II

Vc.: 6

6/4 5/3 6/4 ♭5/3

Vln. I

Vln. II

Vln. II

Vla.

Org.: 6

6/4 5/3 6/4 ♭5/3

101

Vln. I *solo*

Vln. II *solo*

Vc.

Vln. I

Vln. II

Vla.

Org.

6 6 5

107

Vln. I

Vln. II

Vc. *solo*

Vln. I

Vln. II

Vla.

Org.

6 6

113

Vln. I *tutti*

Vln. II *tutti*

Vc. *tutti*

Vln. I *tr*

Vln. II *tr*

Vc.

Vln. I *tr*

Vln. II *tr*

Vla.

Org.

6 6 6 5 6 6 5 5

Adagio

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.

Minuet amoroso

Violino primo concertino

Violino secondo concertino

Violoncello

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

8

Vln. I *tr*

Vln. II *tr*

Vc. 6 6 6 5 6 6 4

Vln. I *tr*

Vln. II *tr*

Vla.

Org. 6 6 6 5 6 6 4

17 solo

Vln. I

Vln. II

Vc. solo 6 6 6 6 6 6 6

Vln. I

Vln. II

Vla.

Org.

24 tutti

Vln. I

Vln. II

Vc. 6 6 5 4 6

Vln. I

Vln. II

Vla.

Org. 6

31

Vln. I solo

Vln. II solo

Vc. 6

Vln. I 3

Vln. II 3

Vc. 6

Org.

37

Vln. I tutti

Vln. II tutti

Vc. 6

Vln. I 6

Vln. II 6

Vc. 6

Org.

43

Vln. I 3 tr

Vln. II 3 tr

Vc. 7 6 6 4 5 6 4 3

Vln. I 7 6 6 4 5 6 4 3

Vln. II 7 6 6 4 5 6 4 3

Vc. 7 6 6 4 5 6 4 3

Org.

CONCERTO V

Adagio

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

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

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

13

Vln. I *tr* *soli*

Vln. II *tutti* *solo*

Vc.

Vln. I *tr*

Vln. II

Vla.

Org.

7 4/2 5 4/2 6 4/2 6 ♯ 6

17

Vln. I *tutti*

Vln. II *tutti*

Vc.

Vln. I

Vln. II

Vla.

Org.

♯ 6 ♯ 7 6 6 5

Allegro

Violino primo concertino

Violino secondo concertino

Violoncello

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

6

6 6 7

2 6 6 7

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

Detailed description: This system contains measures 6 through 9 of the piece. It features five staves: Violin I, Violin II, Violoncello, Violin I, and Violin II, Viola, and Organ. The music is in a key with two flats and a 3/4 time signature. The organ part includes fingering numbers: 2, 6, 6, 7.

10

6 6 # b6 6 4 6 6

6 6 # b6 6 4 6 6

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

Detailed description: This system contains measures 10 through 13. It features five staves: Violin I, Violin II, Violoncello, Violin I, and Violin II, Viola, and Organ. The organ part includes fingering numbers: 6, 6, #, b6, 6, 4, 6, 6.

14

6 5 6 6 7 6 5

6 5 6 6 7 6 5

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

tr solo

tr

Detailed description: This system contains measures 14 through 17. It features five staves: Violin I, Violin II, Violoncello, Violin I, and Violin II, Viola, and Organ. The organ part includes fingering numbers: 6, 5, 6, 6, 7, 6, 5. The Violin I part has a trill (tr) and a solo marking in measure 17.

18

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

piano

piano

pianissimo

piano

solo

6 6 6 6 6 6 6 6

6/4 5/3

22

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

mezzoforte

piano

pianissimo

forte

7 7 7 6 7 7 7 7

7 6 7

7 6 7

26

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

piano

pianissimo

6 4 6 5 4 4

6 4 5 4 4

30

Vln. I
Vln. II
Vc.
6 6 6 6 9 6 9 8 9 7

Vln. I *piano*
Vln. II *pianissimo*
Vla. *piano*
Org.

34

Vln. I *tutti*
Vln. II *tutti*
Vc. *tutti*
9 8 4 # b 7 6 7 b 7 7 7

Vln. I *forte*
Vln. II *forte*
Vla. *forte*
Org. 7 6 7 b 7 7 7

39

Vln. I
Vln. II
Vc.
7 7 6 9 6 6 6 4 5 b 6

Vln. I
Vln. II
Vla.
Org. 7 7 6 9 6 6 6 4 5 b 6

44

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

6 4 3 7 6 6 6 6

48

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

5 b 6 6 4 4 6 b 6 5 b6

52

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

6 6 6 6

56 *tutti*

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

60 *solo* *tutti*

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

64 *tutti* **Adagio**

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

Adagio

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

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

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

20

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

tutti

tutti

tutti

forte

6 4 5 6 6 6 6 6 4 5 6 forte 7 6

27

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

solo

piano

pianissimo

6 7 6 7 6 4 5 6 7 4 3 b6 b5 4 3

35

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

tutti

tutti

forte

forte

forte

b3 6 b3

42

Violino I
Violino II
Viola
Organo

piano *pianissimo*

6 6 6 6 6 7 6 6 4

Allegro

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

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

6

Violino I
Violino II
Viola
Organo

6 5 4 6 4 4

11

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

6 7 6 7 6 6 4 2 6

17

solo

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

6 4 5 3

22

tutti

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

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

27 solo

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

4 4 3 4 3 6

4 4

32 tutti

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

b6 b5 4 3 6 b6 b5 4 3 4 6 4 6 7 6 7

tutti

38

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

b6 5 6 6 6 7 6 5

CONCERTO VI

Adagio

The musical score is arranged in systems. The first system includes Violino primo concertino, Violino secondo concertino, and Violoncello. The second system includes Violino primo ripieno, Violino secondo ripieno, Alto viola, and Organo. The third system includes Vln. I, Vln. II, and Vc. The fourth system includes Vln. I, Vln. II, Vla., and Org. The fifth system includes Vln. I, Vln. II, and Vc. The sixth system includes Vln. I, Vln. II, Vla., and Org. Performance markings 'solo' and 'tutti' are placed above the concertino parts. Fingerings and bowings are indicated by numbers and symbols like 'tr' and 'b'.

11 *solo* *tutti* *solo*

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

6 6 5 # 7 9 5 5 6 5 # 7 9 8 3 b 7 # 6 4 5

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

15 *tutti* *tr* *soli*

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

b5 7 b5 4 # 6 7 5 6 7 5

7 b5 4 #

19 *tutti* *tutti* *tutti*

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

2 6 # 2 6 4 2 6 # 4 # 6 7 7 7 7

6 7 7 7 7

22

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

7 6 6 6 6 5 5 6 5

Detailed description: This block contains the first system of music, measures 22 through 25. It features four staves: Violin I, Violin II, Viola, and Organ. The Violin I and II parts play a melodic line with trills. The Viola and Organ parts provide a harmonic accompaniment. Fingering numbers (7, 6, 6, 6, 6, 5, 5, 6, 5) are written below the Organ staff.

Allegro

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

6

Detailed description: This block contains the second system of music, measures 26 through 29. The tempo is marked 'Allegro'. The Violin I and II parts play a rhythmic pattern. The Viola and Organ parts provide a harmonic accompaniment. A fingering number '6' is written below the Organ staff.

5

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

6 6 # b7 6 5 # 6 4 3

Detailed description: This block contains the third system of music, measures 30 through 33. The Violin I and II parts play a rhythmic pattern. The Viola and Organ parts provide a harmonic accompaniment. Fingering numbers (6, 6, #, b7, 6, 5, #, 6, 4, 3) are written below the Organ staff.

9

Musical score for measures 9-12. The score includes parts for Violin I, Violin II, Viola, and Organ. The Organ part features a complex bass line with numerous accidentals and fingering numbers (6, 4, 3, 6, 6, 6, 9, 5, 9, 6, 6). The Violin parts play a melodic line with slurs and accents. The Viola part has a simple accompaniment.

13

solo

Musical score for measures 13-16. The Violin I part has a 'solo' marking above it. The Organ part continues with a similar bass line. The Violin II part has a trill (tr) in measure 15. The Viola part has a simple accompaniment.

17

solo

Musical score for measures 17-20. The Violin I part has a 'solo' marking above it. The Organ part continues with a similar bass line. The Violin II part is silent. The Viola part has a simple accompaniment.

21

Vln. I

Vln. II solo

Vc. 6

Vln. I piano

Vln. II pianissimo

Vla. piano

Org.

25

Vln. I tr tutti

Vln. II tr tutti

Vc. tutti 6 b #3 #

Vln. I forte

Vln. II forte

Vla. forte

Org. 6 b # #

29

Vln. I

Vln. II

Vc. # b 6

Vln. I

Vln. II

Vla.

Org. # b # 6

45

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

piano

pianissimo

piano

49

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

tutti

forte

forte

Adagio

tr

tr

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

Grave

Violino primo concertino

Violino secondo concertino

Violoncello

Violino primo ripieno

Violino secondo ripieno

Alto viola

Organo

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

2

2

5

6

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

4/2 6/5 9 5 7 6/5 4/2 6 4/2 6 4/2 6 6 7 6 #

Allegro

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

7 6 6 7 6 6

7

Vln. I

Vln. II

Vc.

Vln. I

Vln. II

Vla.

Org.

7 6 # 6 9 6 9 8

13

Vln. I *piano* *tr*

Vln. II *piano*

Vc. *piano*

Vln. I *piano* *tr*

Vln. II *piano*

Vla. *piano*

Org. *piano*

19

Vln. I *forte* *3 tr* *solo*

Vln. II *forte* *soli*

Vc. *forte* *solo*

Vln. I *forte* *3 tr*

Vln. II *forte*

Vla. *forte*

Org. *forte*

27

Vln. I *tutti*

Vln. II *tutti*

Vc. *tutti*

Vln. I

Vln. II

Vla.

Org.

33 *solo*

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

b 7 6 6 5

39 *tutti*

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

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

45

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

9 # 8 5 6 # 6 6 9 5 5 6 6 4 #

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	<i>sol</i> added in ink
	13	Vc	11th note no <i>tutti</i>
	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 <i>tutti</i>
	19	Vc	1st note no <i>tutti</i>
	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
16–17		Vn 2 Con	no tie across the bar line
18		Vn 1 Con	<i>tutti</i> 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 <i>tr</i>

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 <i>d'</i>	
29	Vn 2 Con	the 'piano' 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: <i>g'' a'' f''</i>
	7	Vn 1 Rip	4th note added in ink, probably replacing an erased crotchet <i>a''</i>
	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 <i>piano</i> added in ink; 2nd note is a minim, with no <i>pianissimo</i> 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 <i>pianissimo</i> marking
	13	Org	the <i>pianissimo</i> marking is placed under the first note in the bar; there is no <i>piano</i> 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 <i>Vivace</i> is adopted from the minuet in the fourth of Hebden's <i>Six solos for a German flute</i> , which is marked <i>Vivace ma non troppo</i>
	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 ' <i>forte</i> ' 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 <i>pianissimo</i>
	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 <i>tutti</i>
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 <i>tutti</i>
47	Va	no direction <i>piano</i>
47	Vc	no direction <i>piano</i>
47	Org	the direction ' <i>piano</i> ' appears in bar 48
48	Org	the direction ' <i>pianissimo</i> ' 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 ' <i>pianissimo</i> '
54	Va	no ' <i>forte</i> '
54	Org	no ' <i>forte</i> '
76	Org	no ' <i>forte</i> '
95	Vc	2nd note, no figured bass '6'
96	Vn 2 Rip	the instruction 'solo' in addition to ' <i>pianissimo</i> '
96	Va	no ' <i>pianissimo</i> '
115	Vn 1 Rip	no ' <i>forte</i> '
115	Va	no ' <i>forte</i> '
115	Org	no ' <i>forte</i> '
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 <i>e'</i> flat; there is also a crotchet <i>g</i>
	24	Vn 2 Con	has, in addition to the indication 'solo', the word ' <i>forte</i> '
	24	Va	2nd–4th notes no slur; no direction <i>solo</i>
	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 <i>e'</i> flat; 9th note <i>e''</i> flat
	33	Vn 1 Con	2nd–4th and 6th–8th notes should perhaps be <i>a' g' a'</i> matching the pattern of the previous three bars
	42	Vn 2 Con	has, in addition to the indication 'tutti', the word 'forte'
	42	Vn 2 Rip	1st–3rd notes no slur
	43	Va	no direction <i>tutti</i>
	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 <i>solo</i> added in ink
	56	Vn 1 Con	3rd note no trill
	60	Vn 1 Con	8th note <i>a''</i>
	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	<i>solo</i> added in ink
	74	Vn 2 Con	has, in addition to the indication 'solo', 'piano'
	78	Vn 1 Con	no tuplet marking against the 7th note
	88	Vn 2 Con	2nd note has 'forte' 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', 'forte'
	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	<i>solo</i> added in ink
	114	Vn 1 Con	<i>tutti</i> 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; <i>Amoroso</i> 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 <i>tutti</i>	
	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 <i>solo</i>	
	63	Vc	2nd note no <i>tutti</i>	
	67	Vc	the ‘ <i>Adagio</i> ’ is placed over the third note of the bar	
3 (p. 49)	9	Vn 1 Rip	4th note no trill	
	10	Vn 2 Rip	no <i>piano</i>	
	12	Vn 2 Rip	‘ <i>forte</i> ’ added in ink	
	17	Vc	1st note figured bass: 6/4	
	25	Vn 2 Con	in addition to tutti, ‘ <i>forte</i> ’ has been added in ink	
	34	Vn 2 Rip	‘ <i>pianissimo</i> ’ added in ink	
	39	Va	no <i>forte</i>	
	47	Va	no <i>piano</i>	
	48	Vn 2 Con	no <i>pianissimo</i>	
	48	Vc	no <i>pianissimo</i>	
	48	Va	no <i>pianissimo</i>	
	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 <i>tutti</i>	

Concerto VI

1 (p. 54)

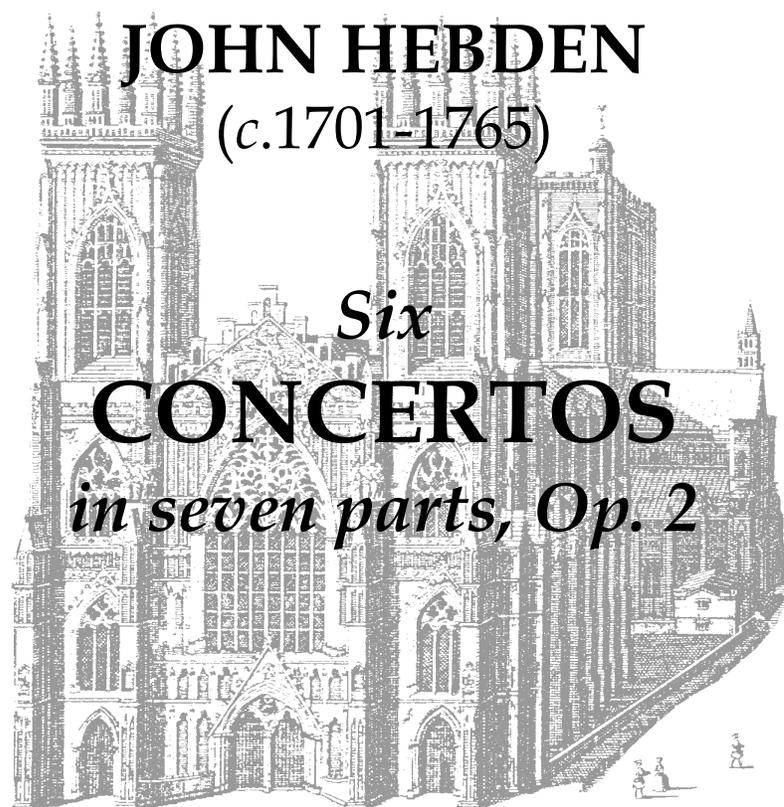
Certain of the rhythms in bars 1–10 and 19–24 should be performed in accordance with the conventions of ‘notes inégales’. Some of them have been vertically synchronised editorially, the notes in question appearing in the score in small type, with an appropriate comment noted below.

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	<i>solo</i> 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 <i>d'</i>
	26	Vn 2 Rip	in addition to the instruction ' <i>forte</i> ' there is that of ' <i>tutti</i> '
	36	Vc	6th note no natural
	36	Org	6th note no natural
	43	Vn 1 Con	9th note <i>solo</i> 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 ' <i>piano</i> ' is placed in bar 17
	16	Vc	the instruction ' <i>piano</i> ' is placed in bar 17
	18	Vn 1 Rip	4th note no trill
	19	Vc	1st note <i>for</i> 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

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JOHN HEBDEN
(c.1701-1765)



Six
CONCERTOS
in seven parts, Op. 2

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6 CONCERTOS Op. 2

Violino primo
concertino

JOHN HEBDEN
(c.1701–1765)

Concerto I

Adagio

4

7

10

13

16

19

Violino primo
concertino

Fuga (Allegro)

5 solo

tutti

11

16 soli tutti

21

26 solo

31 1

36 tutti

41 solo

46

50 tutti solo

56 1 tutti

Violino primo
concertino

62

66 *soli*

71 *tutti*

76

82

87 *Adagio*

Largo

8 *soli*

14 *tutti*

21 *tr*

Violino primo
concertino

Allegro



CONCERTO II

Allegro



Violino primo
concertino

27



30



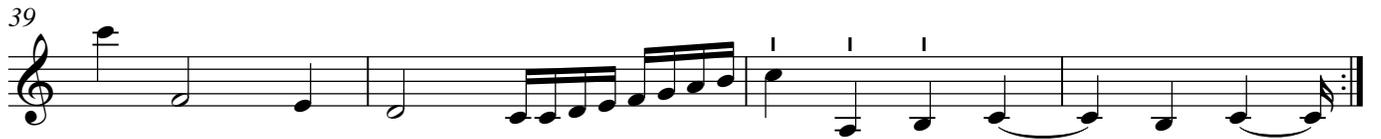
33



36



39



Largo e Siciliana



4



7



10

piano pianissimo



Violino primo
concertino

Vivace ma non troppo

7

13

19

25 *piano* *forte*

30

35

41 *piano* *forte*

47

3

3

CONCERTO III

Allegro

5

8

11 solo

14

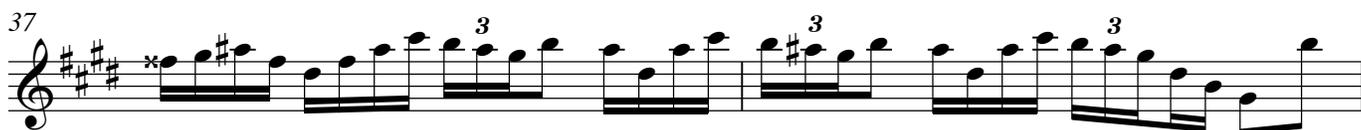
17

20 tr tr

23 tr

26 tutti

30 p. f. p. f. p. f.

Violino primo
concertino

Violino primo
concertino

Largo



6



12

solo

tr



18



24

tutti

tr

solo



29

tr



35

3

tr



40

tr

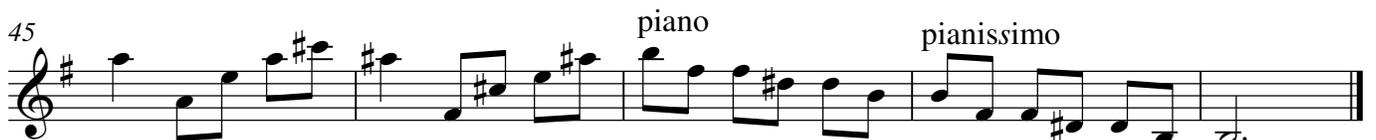
tutti



45

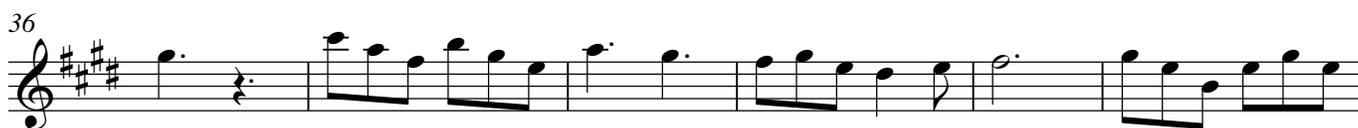
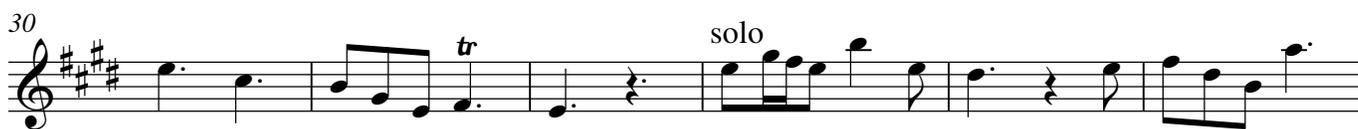
piano

pianissimo



Violino primo
concertino

Gigga Allegro



Violino primo
concertino

64



Musical staff 64-69: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains six measures of music. Measure 64 starts with a quarter rest followed by a dotted quarter note. The melody consists of eighth and quarter notes with various slurs and accents.

70



Musical staff 70-74: Treble clef, key signature of three sharps. The staff contains five measures of music, continuing the melodic line with eighth and quarter notes.

75 *tutti*



Musical staff 75-80: Treble clef, key signature of three sharps. The staff contains six measures of music. The word "tutti" is written above the staff at the beginning of measure 75. The music features quarter and eighth notes with slurs.

81



Musical staff 81-86: Treble clef, key signature of three sharps. The staff contains six measures of music, including a measure with a whole note and a measure with a quarter rest.

88



Musical staff 88-93: Treble clef, key signature of three sharps. The staff contains six measures of music, primarily consisting of eighth and quarter notes with slurs.

94 *solo*



Musical staff 94-98: Treble clef, key signature of three sharps. The staff contains five measures of music. The word "solo" is written above the staff at the beginning of measure 94. The music features eighth and quarter notes.

99



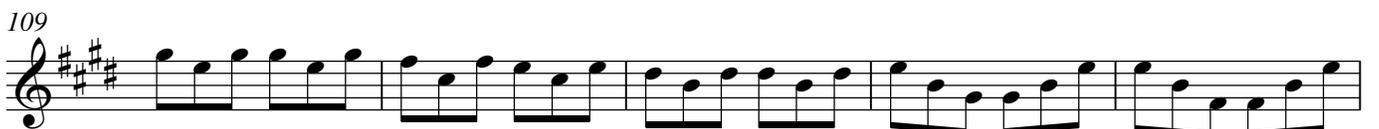
Musical staff 99-103: Treble clef, key signature of three sharps. The staff contains five measures of music, continuing the melodic line with eighth and quarter notes.

104



Musical staff 104-108: Treble clef, key signature of three sharps. The staff contains five measures of music, featuring a dense texture of eighth notes.

109



Musical staff 109-113: Treble clef, key signature of three sharps. The staff contains five measures of music, continuing the eighth-note texture.

114 *tutti*



Musical staff 114-119: Treble clef, key signature of three sharps. The staff contains six measures of music. The word "tutti" is written above the staff at the beginning of measure 114. The music includes quarter and eighth notes with slurs.

120



Musical staff 120-124: Treble clef, key signature of three sharps. The staff contains five measures of music, featuring quarter and eighth notes with slurs.

125



Musical staff 125-129: Treble clef, key signature of three sharps. The staff contains five measures of music. The word "tr" (trill) is written above the staff in measures 127 and 128. The music concludes with a whole note.

CONCERTO IV

Adagio

4

8

12

16

Allegro

5

10

16

21

Violino primo
concertino

26 *tr tr tr tr*

31

35

40 *tutti*

44 *tr*

49 *solo tr*

54 *tr tr tr tr*

58 *tr*

62

66 *tutti*

70 *solo tr*

Violino primo
concertino

75 *tr* *tr* *tr* 3 3 3

79 3 3 3 3 3

82 3 3 3 *tr*

87

92 *tutti*

97

102 *solo*

106

110

114 *tutti* *tr*

Violino primo
concertino

17

Adagio

Musical score for the Adagio section, measures 1 through 7. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The notation consists of a single melodic line on a treble clef staff. Measure 1 begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piece concludes with a double bar line at the end of measure 7.

Minuet amoroso

Musical score for the Minuet amoroso section, measures 6 through 43. The music is in a 3/4 time signature with a key signature of two flats. The notation is on a treble clef staff. Measure 6 starts with a half note G4 and includes a trill (tr) on the following note. Measure 11 features a trill (tr) on a dotted half note. Measure 17 is marked 'solo' and contains a repeat sign. Measure 27 is marked 'tutti'. Measure 32 includes a triplet (3) and a trill (tr). Measure 37 is marked 'tutti'. Measure 43 concludes with a triplet (3) and a trill (tr). The piece ends with a double bar line.

CONCERTO V

Adagio

Musical score for the Adagio section of Concerto V, Violino primo concertino. The score is written in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts at measure 4 and includes a trill (tr) at the end. The third staff starts at measure 7 and is marked 'solo'. The fourth staff starts at measure 11 and includes trills (tr) and the marking 'tutti'. The fifth staff starts at measure 14 and includes a trill (tr) and the marking 'soli'. The sixth staff starts at measure 18 and is marked 'tutti'. The section concludes with a double bar line.

Allegro

Musical score for the Allegro section of Concerto V, Violino primo concertino. The score is written in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts at measure 4. The third staff starts at measure 8. The fourth staff starts at measure 12 and includes a trill (tr) and the marking 'solo'. The fifth staff starts at measure 16. The sixth staff starts at measure 20. The section concludes with a double bar line.

Violino primo
concertino

23

26

29

32

35 *tutti*

39

43 *solo*

47

49

52

55 *tutti*

58 *solo tr*

61 *tutti*

64 *Adagio*

Violino primo
concertino

Adagio

7

12

18

24

29

35

41

tr

tr

piano

forte

solo

tutti

solo

tutti

piano *pianissimo*

Violino primo
concertino

Allegro

5

10

15

19

solo

tutti

24

28

32

solo

36

tutti

41

CONCERTO VI

Adagio

3 *tutti*

6

9 *tr* *tr*

11 *solo* *tutti* *b*

14 *solo* *tutti* *tr* *soli*

17

20 *tr*

23 *tr*

Allegro

4

8

Violino primo
concertino

11

14 *tr* *solo*

17

20

23 *tr* *tutti*

26

30

33

36 *tr* *solo*

39

42

45

48 *tr* *tutti*

51 *Adagio tr*

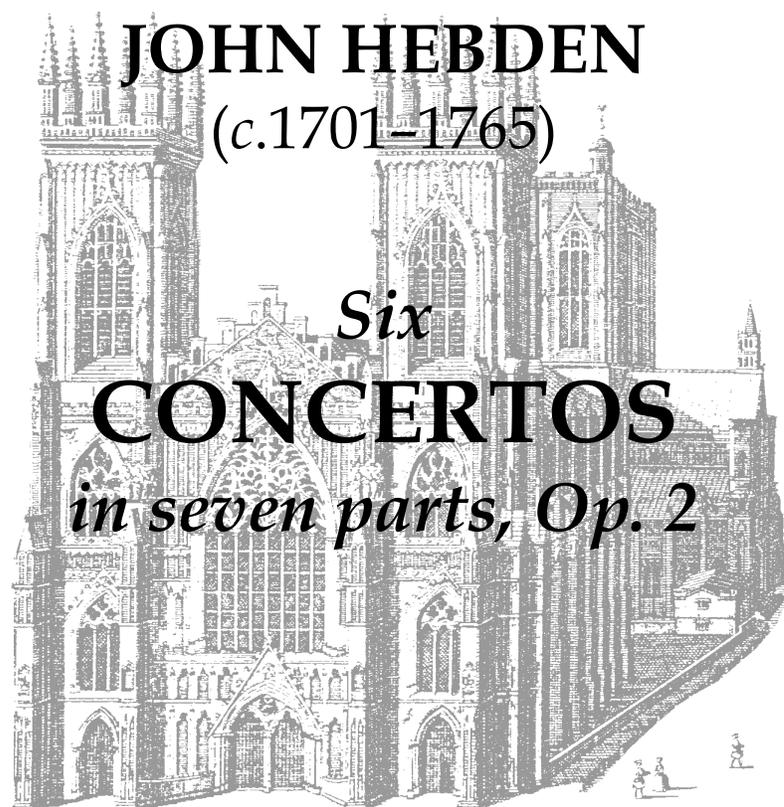
Violino primo concertino

Grave

Allegro

Y O R K 
E A R L Y
M U S I C
P R E S S

JOHN HEBDEN
(c.1701–1765)



Six
CONCERTOS
in seven parts, Op. 2

VIOLINO SECONDO CONCERTINO

In association



THE UNIVERSITY *of York*

JOHN HEBDEN

(c.1701–1765)

Six

CONCERTOS

in seven parts, Op. 2

VIOLINO SECONDO CONCERTINO

York Early Music Press

2007

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6 CONCERTOS Op. 2

Violino secondo
concertino

JOHN HEBDEN
(c.1701–1765)

Concerto I

Adagio

4 *tr*

7 *tr* solo

10 tutti *tr* solo

13 tutti

16 solo tutti

19

Violino secondo
concertino

Fuga (Allegro)

soli

6 *tutti*

11 *solo*

16

22 *tutti*

27 *solo*

31 *tutti*

36

41 *solo*

45

50 *tutti* 1

Violino secondo
concertino

3

57 *tutti*

Musical staff 57-62: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff begins with a whole rest, followed by a series of eighth and quarter notes, ending with a quarter note G#.

63 *solo*

Musical staff 63-67: Treble clef, key signature of three sharps, 3/4 time signature. The staff features a melodic line with a slur over measures 63-65, followed by a quarter rest in measure 66, and then a series of eighth notes in measure 67.

68 *tutti*

Musical staff 68-72: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a melodic line with a slur over measures 68-70, followed by quarter notes in measures 71-72.

73

Musical staff 73-79: Treble clef, key signature of three sharps, 3/4 time signature. The staff features a series of quarter notes and eighth notes, ending with a half note G#.

80

Musical staff 80-85: Treble clef, key signature of three sharps, 3/4 time signature. The staff begins with a whole rest, followed by a quarter note G# and a quarter note F#, then a series of quarter notes, ending with a quarter note G#.

86 *Adagio*

Musical staff 86-91: Treble clef, key signature of three sharps, 3/4 time signature. The staff features a melodic line with a slur over measures 86-88, followed by a half note G# in measure 89, and then a series of quarter notes, ending with a quarter note G#.

Largo

Musical staff 92-97: Treble clef, key signature of three sharps, 3/4 time signature. The staff features a melodic line with a slur over measures 92-94, followed by a quarter rest in measure 95, and then a series of quarter notes, ending with a quarter note G#.

6 *solo*

Musical staff 98-103: Treble clef, key signature of three sharps, 3/4 time signature. The staff features a melodic line with a slur over measures 98-100, followed by a quarter rest in measure 101, and then a series of quarter notes, ending with a quarter note G#.

11

Musical staff 104-110: Treble clef, key signature of three sharps, 3/4 time signature. The staff features a melodic line with a slur over measures 104-106, followed by a quarter note G# in measure 107, and then a series of quarter notes, ending with a quarter note G#.

16 *tutti*

Musical staff 111-117: Treble clef, key signature of three sharps, 3/4 time signature. The staff features a melodic line with a slur over measures 111-113, followed by a quarter rest in measure 114, and then a series of quarter notes, ending with a quarter note G#.

22

Musical staff 118-124: Treble clef, key signature of three sharps, 3/4 time signature. The staff features a melodic line with a slur over measures 118-120, followed by a triplet of eighth notes in measure 121, and then a series of quarter notes, ending with a quarter note G#.

Violino secondo
concertino

Allegro

1

3

5

10

16

22

tr

29

1

33

pianissimo

Violino secondo
concertino

Largo e Siciliana

4

7

10

piano

pianissimo

Vivace ma non troppo

9

17

25

piano

forte

32

40

piano

forte

46

tr

CONCERTO III

Allegro

5

9

15

26

30

35

45

50

60

2 piano

6

forte

piano

6 **forte**

piano

7 **tutti**

Violino secondo
concertino

Largo



7



14



20



26



44



Gigga Allegro



6



13



19



25



29



Violino secondo
concertino

46 *piano* **4** *forte*

Musical staff 46-54: Treble clef, key signature of three sharps (F#, C#, G#). Measure 46 starts with a piano dynamic. The staff contains eighth and quarter notes. A fermata with the number 4 is placed over measures 51 and 52. The staff ends with a forte dynamic.

55

Musical staff 55-60: Treble clef, key signature of three sharps. Continuation of the melodic line with eighth and quarter notes.

61 *piano*

Musical staff 61-68: Treble clef, key signature of three sharps. Measure 61 starts with a piano dynamic. The staff features dotted half notes and quarter notes.

69 **7** *forte*

Musical staff 69-80: Treble clef, key signature of three sharps. Measure 69 starts with a fermata with the number 7. The staff continues with eighth and quarter notes, ending with a forte dynamic.

81

Musical staff 81-86: Treble clef, key signature of three sharps. Continuation of the melodic line with eighth and quarter notes.

87

Musical staff 87-91: Treble clef, key signature of three sharps. Continuation of the melodic line with eighth and quarter notes.

92 *piano*

Musical staff 92-96: Treble clef, key signature of three sharps. Measure 92 starts with a piano dynamic. The staff features slurred eighth notes.

97 **12**

Musical staff 97-114: Treble clef, key signature of three sharps. Measure 97 starts with a fermata with the number 12. The staff contains dotted half notes and quarter notes.

115 *forte*

Musical staff 115-119: Treble clef, key signature of three sharps. Measure 115 starts with a forte dynamic. The staff contains quarter and eighth notes.

120

Musical staff 120-124: Treble clef, key signature of three sharps. Continuation of the melodic line with eighth and quarter notes.

125 *tr.*

Musical staff 125-128: Treble clef, key signature of three sharps. Measure 125 starts with a trill (tr.) over a note. The staff continues with eighth and quarter notes.

CONCERTO IV

Adagio

tr

4

tr solo

8

tutti

13

solo tutti solo

16

tr

Detailed description: This block contains the first system of the Adagio section. It consists of five staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The tempo is marked 'Adagio'. The first staff has a trill (tr) above the first measure. The second staff starts at measure 4 and includes a trill (tr) and the instruction 'solo'. The third staff starts at measure 8 and includes the instruction 'tutti'. The fourth staff starts at measure 13 and includes the instructions 'solo', 'tutti', and 'solo'. The fifth staff starts at measure 16 and includes a trill (tr). The music features a variety of note values, including eighth and sixteenth notes, and rests.

Allegro

6

12

tr solo piano

18

24

solo tr tr tr tr

Detailed description: This block contains the second system of the piece, starting with the tempo change to 'Allegro'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The tempo is marked 'Allegro'. The second staff starts at measure 6. The third staff starts at measure 12 and includes the instructions 'tr', 'solo', and 'piano'. The fourth staff starts at measure 18. The fifth staff starts at measure 24 and includes the instructions 'solo', 'tr', 'tr', 'tr', and 'tr'. The music is more rhythmic and includes many sixteenth and thirty-second notes.

Violino secondo
concertino

29 *tr tr* piano

Musical staff 29-34: Treble clef, key signature of two flats (B-flat and E-flat). Measure 29 starts with a trill on G4, followed by a trill on F4. The rest of the staff contains a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4, C4.

35

Musical staff 35-40: Treble clef, key signature of two flats. Measure 35 has a whole rest. Measure 36 has a quarter rest followed by a quarter note G4. Measure 37 has a quarter rest followed by a quarter note A4. Measure 38 has a quarter rest followed by a quarter note B-flat4. Measure 39 has a quarter rest followed by a quarter note C5. Measure 40 has a quarter rest followed by a quarter note B-flat4.

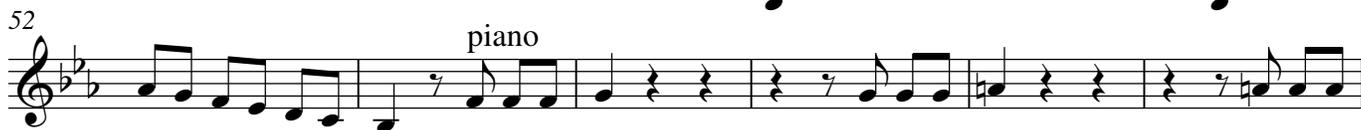
41 *tutti*

Musical staff 41-45: Treble clef, key signature of two flats. Measure 41 has a quarter rest followed by a quarter note G4. Measure 42 has a quarter rest followed by a quarter note A4. Measure 43 has a quarter rest followed by a quarter note B-flat4. Measure 44 has a quarter rest followed by a quarter note C5. Measure 45 has a quarter rest followed by a quarter note B-flat4.

46

Musical staff 46-51: Treble clef, key signature of two flats. Measure 46 has a quarter rest followed by a quarter note G4. Measure 47 has a quarter rest followed by a quarter note A4. Measure 48 has a quarter rest followed by a quarter note B-flat4. Measure 49 has a quarter rest followed by a quarter note C5. Measure 50 has a quarter rest followed by a quarter note B-flat4. Measure 51 has a quarter rest followed by a quarter note A4.

52 piano

Musical staff 52-57: Treble clef, key signature of two flats. Measure 52 has a quarter rest followed by a quarter note G4. Measure 53 has a quarter rest followed by a quarter note A4. Measure 54 has a quarter rest followed by a quarter note B-flat4. Measure 55 has a quarter rest followed by a quarter note C5. Measure 56 has a quarter rest followed by a quarter note B-flat4. Measure 57 has a quarter rest followed by a quarter note A4.

58 **1** **2**

Musical staff 58-65: Treble clef, key signature of two flats. Measure 58 has a quarter rest followed by a quarter note G4. Measure 59 has a quarter rest followed by a quarter note A4. Measure 60 has a quarter rest followed by a quarter note B-flat4. Measure 61 has a quarter rest followed by a quarter note C5. Measure 62 has a quarter rest followed by a quarter note B-flat4. Measure 63 has a quarter rest followed by a quarter note A4. Measure 64 has a quarter rest followed by a quarter note G4. Measure 65 has a quarter rest followed by a quarter note F4.

66

Musical staff 66-70: Treble clef, key signature of two flats. Measure 66 has a quarter rest followed by a quarter note G4. Measure 67 has a quarter rest followed by a quarter note A4. Measure 68 has a quarter rest followed by a quarter note B-flat4. Measure 69 has a quarter rest followed by a quarter note C5. Measure 70 has a quarter rest followed by a quarter note B-flat4.

71 *solo*

Musical staff 71-77: Treble clef, key signature of two flats. Measure 71 has a quarter rest followed by a quarter note G4. Measure 72 has a quarter rest followed by a quarter note A4. Measure 73 has a quarter rest followed by a quarter note B-flat4. Measure 74 has a quarter rest followed by a quarter note C5. Measure 75 has a quarter rest followed by a quarter note B-flat4. Measure 76 has a quarter rest followed by a quarter note A4. Measure 77 has a quarter rest followed by a quarter note G4.

78 **3** piano

Musical staff 78-87: Treble clef, key signature of two flats. Measure 78 has a quarter rest followed by a quarter note G4. Measure 79 has a quarter rest followed by a quarter note A4. Measure 80 has a quarter rest followed by a quarter note B-flat4. Measure 81 has a quarter rest followed by a quarter note C5. Measure 82 has a quarter rest followed by a quarter note B-flat4. Measure 83 has a quarter rest followed by a quarter note A4. Measure 84 has a quarter rest followed by a quarter note G4. Measure 85 has a quarter rest followed by a quarter note F4. Measure 86 has a quarter rest followed by a quarter note E-flat4. Measure 87 has a quarter rest followed by a quarter note D4.

88 *forte* *tutti*

Musical staff 88-93: Treble clef, key signature of two flats. Measure 88 has a quarter rest followed by a quarter note G4. Measure 89 has a quarter rest followed by a quarter note A4. Measure 90 has a quarter rest followed by a quarter note B-flat4. Measure 91 has a quarter rest followed by a quarter note C5. Measure 92 has a quarter rest followed by a quarter note B-flat4. Measure 93 has a quarter rest followed by a quarter note A4.

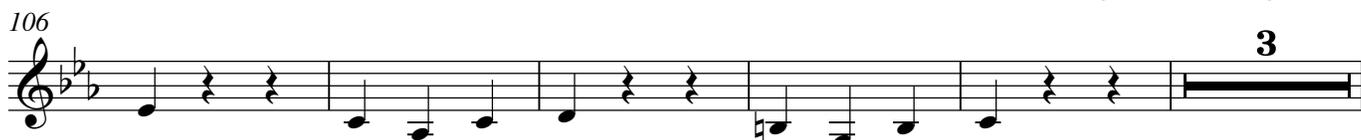
94

Musical staff 94-99: Treble clef, key signature of two flats. Measure 94 has a quarter rest followed by a quarter note G4. Measure 95 has a quarter rest followed by a quarter note A4. Measure 96 has a quarter rest followed by a quarter note B-flat4. Measure 97 has a quarter rest followed by a quarter note C5. Measure 98 has a quarter rest followed by a quarter note B-flat4. Measure 99 has a quarter rest followed by a quarter note A4.

100 *solo*

Musical staff 100-105: Treble clef, key signature of two flats. Measure 100 has a quarter rest followed by a quarter note G4. Measure 101 has a quarter rest followed by a quarter note A4. Measure 102 has a quarter rest followed by a quarter note B-flat4. Measure 103 has a quarter rest followed by a quarter note C5. Measure 104 has a quarter rest followed by a quarter note B-flat4. Measure 105 has a quarter rest followed by a quarter note A4.

106 **3**

Musical staff 106-113: Treble clef, key signature of two flats. Measure 106 has a quarter rest followed by a quarter note G4. Measure 107 has a quarter rest followed by a quarter note A4. Measure 108 has a quarter rest followed by a quarter note B-flat4. Measure 109 has a quarter rest followed by a quarter note C5. Measure 110 has a quarter rest followed by a quarter note B-flat4. Measure 111 has a quarter rest followed by a quarter note A4. Measure 112 has a quarter rest followed by a quarter note G4. Measure 113 has a quarter rest followed by a quarter note F4.

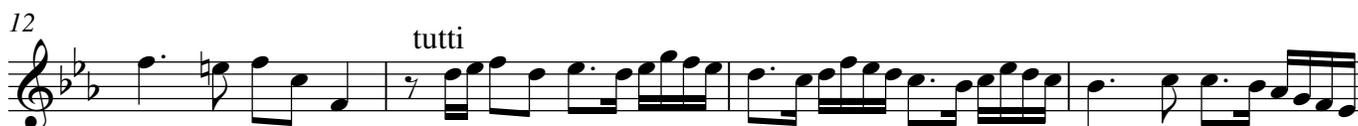
114 *tutti* *tr*

Musical staff 114-118: Treble clef, key signature of two flats. Measure 114 has a quarter rest followed by a quarter note G4. Measure 115 has a quarter rest followed by a quarter note A4. Measure 116 has a quarter rest followed by a quarter note B-flat4. Measure 117 has a quarter rest followed by a quarter note C5. Measure 118 has a quarter rest followed by a quarter note B-flat4.

CONCERTO V

Adagio

1



Allegro

2



Violino secondo
concertino

20 *piano* **1** *mezzoforte*

Musical staff 20-24: Treble clef, key signature of two flats (B-flat, E-flat). Measure 20: whole rest. Measure 21: quarter note G4, quarter note A4, quarter note B4. Measure 22: quarter note G4, quarter note F4, quarter note E4. Measure 23: quarter note D4, quarter note C4, quarter rest. Measure 24: whole rest.

25 **3**

Musical staff 25-29: Treble clef, key signature of two flats. Measure 25: eighth notes G4, A4, B4, G4, F4, E4. Measure 26: eighth notes D4, C4, B3, A3, G3, F3. Measure 27: eighth notes E3, D3, C3, B2, A2, G2. Measure 28: eighth notes F2, E2, D2, C2, B1, A1. Measure 29: whole rest.

32 *tutti*

Musical staff 32-36: Treble clef, key signature of two flats. Measure 32: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 33: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 34: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 35: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 36: quarter note D3, quarter note C3, quarter note B2, quarter note A2.

37

Musical staff 37-40: Treble clef, key signature of two flats. Measure 37: eighth notes G4, A4, B4, G4, F4, E4. Measure 38: eighth notes D4, C4, B3, A3, G3, F3. Measure 39: eighth notes E3, D3, C3, B2, A2, G2. Measure 40: eighth notes F2, E2, D2, C2, B1, A1.

41

Musical staff 41-44: Treble clef, key signature of two flats. Measure 41: eighth notes G4, A4, B4, G4, F4, E4. Measure 42: eighth notes D4, C4, B3, A3, G3, F3. Measure 43: eighth notes E3, D3, C3, B2, A2, G2. Measure 44: eighth notes F2, E2, D2, C2, B1, A1.

45 **3**

Musical staff 45-49: Treble clef, key signature of two flats. Measure 45: eighth notes G4, A4, B4, G4, F4, E4. Measure 46: eighth notes D4, C4, B3, A3, G3, F3. Measure 47: eighth notes E3, D3, C3, B2, A2, G2. Measure 48: eighth notes F2, E2, D2, C2, B1, A1. Measure 49: whole rest.

52 **2** *tutti*

Musical staff 52-57: Treble clef, key signature of two flats. Measure 52: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 53: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 54: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 55: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 56: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 57: quarter note G2, quarter note F2, quarter note E2, quarter note D2.

58 **3** *tutti*

Musical staff 58-64: Treble clef, key signature of two flats. Measure 58: eighth notes G4, A4, B4, G4, F4, E4. Measure 59: eighth notes D4, C4, B3, A3, G3, F3. Measure 60: eighth notes E3, D3, C3, B2, A2, G2. Measure 61: eighth notes F2, E2, D2, C2, B1, A1. Measure 62: eighth notes G1, F1, E1, D1, C1, B0. Measure 63: eighth notes A0, G0, F0, E0, D0, C0. Measure 64: eighth notes B0, A0, G0, F0, E0, D0.

65 *Adagio*

Musical staff 65-68: Treble clef, key signature of two flats. Measure 65: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 66: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 67: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 68: quarter note A3, quarter note G3, quarter note F3, quarter note E3.

Violino secondo
concertino

Adagio



Violino secondo
concertino

17

Allegro



CONCERTO VI

4

7

10

13

17

20

23

solo

tutti

tr

tutti

solo

tutti

tr

tr

Violino secondo
concertino

43 solo

46

49

52 Adagio

Grave

4

7 tr

Allegro 1

6 tr

11

Violino secondo
concertino

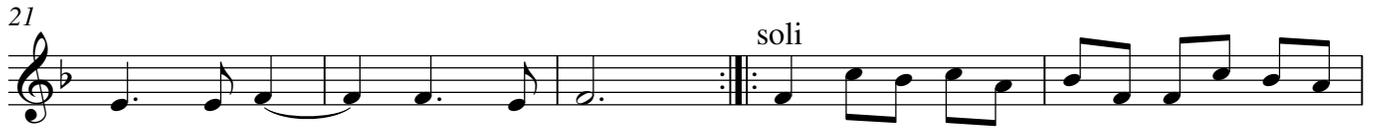
21

16 *piano* *forte*



Musical staff 16-20: Treble clef, key signature of one flat. Measure 16 starts with a piano dynamic and a series of eighth notes. Measure 17 continues with eighth notes. Measure 18 has a dotted quarter note. Measure 19 has a half note with a slur. Measure 20 ends with a quarter note.

21 *soli*



Musical staff 21-25: Treble clef, key signature of one flat. Measure 21 has a half note. Measure 22 has a quarter note. Measure 23 has a quarter note. Measure 24 has a quarter note. Measure 25 has a quarter note. A repeat sign is present between measures 23 and 24. The *soli* dynamic begins in measure 24.

26 *tutti*



Musical staff 26-30: Treble clef, key signature of one flat. Measure 26 has a quarter note. Measure 27 has a quarter note. Measure 28 has a quarter note. Measure 29 has a half note with a slur. Measure 30 has a quarter note.

31 *tr*



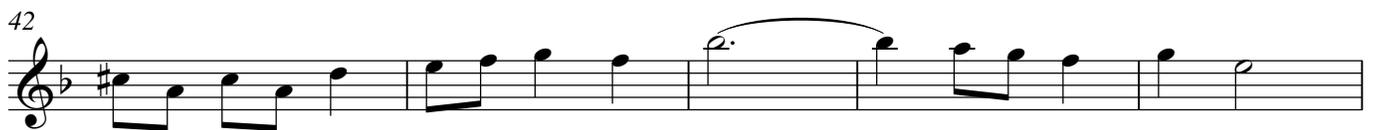
Musical staff 31-36: Treble clef, key signature of one flat. Measure 31 has a quarter note with a sharp. Measure 32 has a quarter note. Measure 33 has a quarter note with a sharp. Measure 34 has a quarter note. Measure 35 has a quarter note. Measure 36 has a quarter note with a trill (*tr*) and a fermata.

37 *1 tutti*



Musical staff 37-41: Treble clef, key signature of one flat. Measure 37 has a quarter rest. Measure 38 has a quarter note. Measure 39 has a quarter note. Measure 40 has a quarter note. Measure 41 has a quarter note. A first ending bracket (*1*) spans measures 40 and 41. The *tutti* dynamic begins in measure 41.

42



Musical staff 42-46: Treble clef, key signature of one flat. Measure 42 has a quarter note with a sharp. Measure 43 has a quarter note. Measure 44 has a quarter note. Measure 45 has a half note with a slur. Measure 46 has a quarter note.

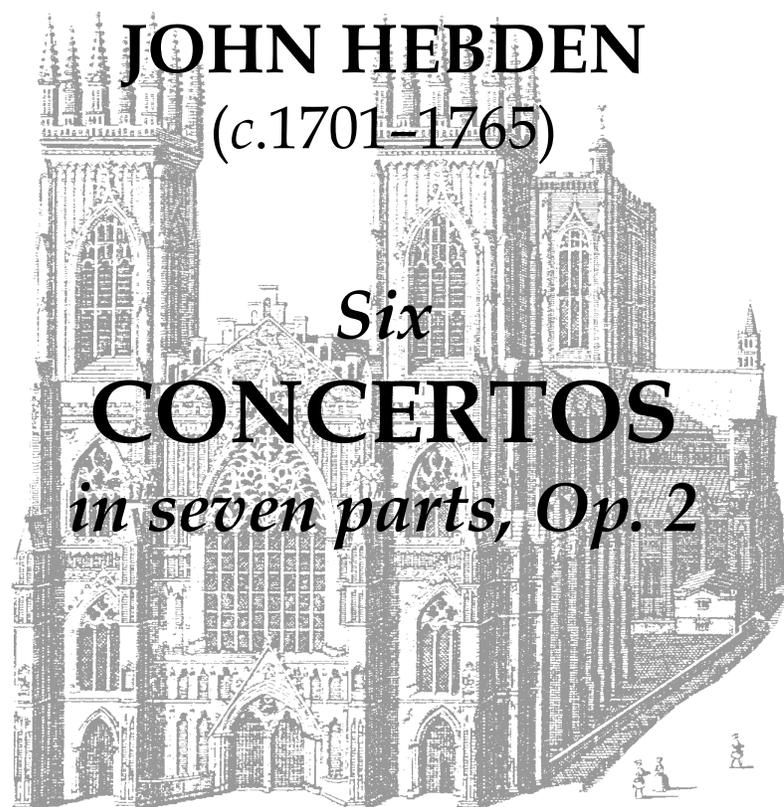
47



Musical staff 47-51: Treble clef, key signature of one flat. Measure 47 has a quarter note. Measure 48 has a quarter note. Measure 49 has a quarter note. Measure 50 has a quarter note. Measure 51 has a quarter note with a sharp and a fermata.

Y O R K 
E A R L Y
M U S I C
P R E S S

JOHN HEBDEN
(c.1701–1765)



Six
CONCERTOS
in seven parts, Op. 2

VIOLONCELLO

In association



THE UNIVERSITY *of York*



JOHN HEBDEN

(c.1701–1765)

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CONCERTOS

in seven parts, Op. 2

VIOLONCELLO

York Early Music Press

2007

York Early Music Press

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6 CONCERTOS Op. 2

Violoncello

JOHN HEBDEN

(c.1701–1765)

Concerto I

Adagio

6 4 6 7 7 7 7

3 7 6 7 5 6 5 3 6

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

8 soli tutti 6 5 6 5 9 6 9 6 9 5 6 6 #

12 solo tutti 7 # 4 # 7 5 6 6 7 6 5 # 4 2 6 6

16 soli tutti 9 6 4 3 7 6 5 7 6 5 6 6 5 7 6 5

19 7 7 7 7 7 6 4 2 6 7 6

Violoncello

Fuga (Allegro)

8 tutti

4 2 6 4 3 5 6 6

13 3 tutti

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

22 Violoncelli soli

7 6 5 # 9 8 #

30 tutti

5 4 4 2 5 2 6 4 #

36

7 6 5 6 5 6 5 # 6 9 8

41 soli

9 8 # 7 6 6 4 4 4 # 6 4 # 6 4 #

50 tutti

7 6 7 # 6 5 #

56 Violoncello solo tutti

4 2 5 4 2 5 5 6

61 soli

7 7 6 6 4 3 6

6 5 5 4
4 3 4

68 *tutti*

7 6 7 6 5

Detailed description: This musical staff contains measures 68 through 72. It begins with a whole note G2 (fingered 6) and a whole note G2 (fingered 6) beamed together, with the word "tutti" above. This is followed by a series of eighth notes: A2 (7), G2 (6), F2 (7), E2 (6), D2 (5), C2 (5), B1 (5), A1 (5), G1 (6), F1 (6), E1 (5), D1 (5), C1 (6), B0 (6).

73

6 5 6 5 6 5 6

Detailed description: This musical staff contains measures 73 through 76. It consists of a continuous eighth-note line: G1 (6), F1 (5), E1 (6), D1 (5), C1 (6), B0 (5), A0 (6), G0 (5), F0 (6), E0 (5), D0 (6), C0 (5), B-1 (6), A-1 (5), G-1 (6).

77

6 6 6 5 2 6

Detailed description: This musical staff contains measures 77 through 82. It starts with three half notes: G1 (6), F1 (6), E1 (6). This is followed by a whole note G1 (5), a whole rest, and then a quarter note G1 (5), a quarter note F1 (2), and a quarter note E1 (6).

83

4 2 5 4 2 6 4 2 7 5

Detailed description: This musical staff contains measures 83 through 87. It begins with a quarter note G1 (4), a quarter note F1 (2), and a half note E1 (5). This is followed by a quarter rest, a quarter note G1 (4), a quarter note F1 (2), a quarter note E1 (6), a quarter note D1 (4), a quarter note C1 (2), a quarter note B0 (6), a quarter note A0 (4), a quarter note G0 (2), a quarter note F0 (7), and a quarter note E0 (5).

88 *Adagio*

6 6 6 6 5 3

Detailed description: This musical staff contains measures 88 through 92. It starts with a continuous eighth-note line: G1 (6), F1 (6), E1 (6), D1 (6), C1 (6), B0 (6), A0 (6), G0 (6), F0 (5), E0 (5), D0 (3), C0 (3), B-1 (3), A-1 (3), G-1 (3).

Largo

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

Detailed description: This musical staff contains measures 93 through 99. It is in 3/4 time. It begins with a quarter note G1 (6), a quarter note F1 (5), and a quarter note E1 (6). This is followed by a quarter note D1 (6), a quarter note C1 (5), a quarter note B0 (6), a quarter note A0 (5), a quarter note G0 (6), a quarter note F0 (5), a quarter note E0 (6), a quarter note D0 (7), a quarter note C0 (6), a quarter note B-1 (6), a quarter note A-1 (4), a quarter note G-1 (3), and a quarter note F-1 (6).

7 *solo*

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

Detailed description: This musical staff contains measures 100 through 106. It starts with a quarter note G1 (4), a quarter note F1 (3), and a quarter note E1 (6). This is followed by a quarter note D1 (6), a quarter note C1 (7), a quarter note B0 (7), a quarter note A0 (7), a quarter note G0 (7), a quarter note F0 (7), a quarter note E0 (6), a quarter note D0 (6), a quarter note C0 (9), a quarter note B-1 (7), and a quarter note A-1 (5).

14 *tutti*

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

Detailed description: This musical staff contains measures 107 through 112. It begins with a half note G1 (9), a half note F1 (8), a quarter note E1 (3), a quarter note D1 (4), a quarter note C1 (6), a quarter note B0 (7), a quarter note A0 (6), a quarter note G0 (6), a quarter note F0 (4), a quarter note E0 (5), a quarter note D0 (4), a quarter note C0 (2), a quarter note B-1 (6), a quarter note A-1 (4), a quarter note G-1 (2), and a quarter note F-1 (6).

21

4 2 6 7 6 6 6 5 6 4 3 6 7 6 4 3

Detailed description: This musical staff contains measures 113 through 118. It starts with a quarter note G1 (4), a quarter note F1 (2), a quarter note E1 (6), a quarter note D1 (7), a quarter note C1 (6), a quarter note B0 (6), a quarter note A0 (6), a quarter note G0 (5), a quarter note F0 (6), a quarter note E0 (4), a quarter note D0 (3), a quarter note C0 (6), a quarter note B-1 (7), a quarter note A-1 (6), a quarter note G-1 (4), and a quarter note F-1 (3).

Violoncello

Allegro

5 6 3 3 5 3 6 6

8 6 9 6 7 7 # # 7

15 # # 7 # # 7 # 7 5 6 7 6 7 6 #

23 7 7 # 5 7 5 7 9 6 5 6 4 #

29 6 5 6 5 # 5 4 2 6 7 # 7

36 solo tutti # # 2 6 7 9 6 6 9 6 6 9 6 6

44 solo # # 2 6 9 8 6 9 8 6 9 8 6

52 tutti 9 8 6 9 8 7 4 2 6 4 5 9 8 6 5

60 solo 9 8 6 5 9 8 6 5 # 7 4 # 2 6 5

67 6 7 5 6 7 6 7 6 7

73 7 7 7 9 6 5 6 6 5 3 4

CONCERTO II

Allegro

6
5

6

7 7 7

5

6

5

5

6 7 7 7 #

6 6 5 # 6

9

9 # 6 #

3 4 2 6 5 6 4 3

14

4 3 4 3 4 3 4 # 4 3 4 2 6 7 6 # 6 5 # 6

19

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

24

6 5 # 6 6 7 7

28

6 6 # 6 7 6 5 4 5 3

33

6 7 6 5 6 5 5 6 7 7 7 7 7 6 7 7

4 5 4 3 4 4 3

38

7 7 6 6 3 4 2 6 4 3

5

Largo e Siciliana

6 # 5 6 6 # 6 5 9 6 4 3 9 6

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

8 7 6 6 7 # # # # 6 #

11 6 6 # 6 7 6 # 5 7 5 4 #

piano pianissimo

Vivace ma non troppo

4 2 6 7 6 6 5 6 6 6

8 6 5 3 5 6 6 6 6 6 # 6 5 6 6 6 #

16 7 5 6 4 5 3 6 6

23 6 5 7 9 8 3 6 7 6 6 7 6

31 6 4 5 # 6 7 7 6

38 6 6 6 6 6 5 3 6 6 4 5 3 6 4 5 3

45 5 6 6 6 6 6 6 6 6 5 3

piano forte

CONCERTO III

Allegro

6

11 *solo* 6 7 6 7 6 7 6 7 6 9 6 6 4 3

16 5 6 7 7 6 6 #

21 7 4 2 # 7 # 2 6 6 #

25 *tutti* 6 6 6 5 # 6 6 4 6 6 6

30 6 6 4 # 6 4 # 6 6 4 # 7 7 # #

35 6 7 # # *solo* # # # # #

40 # 6 6 # # # # *tutti* 6 6

45 6 6 5 3 7 7 *solo* # 5 4 # 6 4 5 3 6

50 6 7 6 6 6 7 6

55 *tutti* # 4 6 6 6 6 6 7 6 6

59 9 6 5 6 7 5 6 4 3

Largo

4 # 9 6 4 # 6 #

7 solo

9 6 5 4 3 6

14

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

21 tutti

6 6 4 3 6 6 5 7 6 5

28 solo

6 # 7 6 6 6 6 6 6 #

36

6 4 # 6 6 4 #

42 tutti piano pianissimo

6 # # # 4 # #

Gigga Allegro

6 5 6 9 8 9 8

4 3 4 3 7 6

9

6 6 5 6 9 8 6 4 3

4 3

16

6 6 6 6 9 4 # 6

2

23

3

6 6 9 8 6 6 5 6 6

32 *solo*

6 6 6 6 7 7

Musical staff 32-37: Bass clef, key signature of three sharps (F#, C#, G#). Measure 32: quarter rest, quarter note G2. Measure 33: quarter note G2, quarter note F#2. Measure 34: quarter note E2, quarter note D2. Measure 35: quarter note C2, quarter note B1. Measure 36: quarter note A1, quarter note G1. Measure 37: quarter note F#1, quarter note E1.

38

6 6 6 6 6 6 6

Musical staff 38-44: Bass clef, key signature of three sharps. Measure 38: quarter note G2, quarter note F#2. Measure 39: quarter note E2, quarter note D2. Measure 40: quarter note C2, quarter note B1. Measure 41: quarter note A1, quarter note G1. Measure 42: quarter note F#1, quarter note E1. Measure 43: quarter note D1, quarter note C1. Measure 44: quarter note B0, quarter note A0.

45

7 # tutti 6 4 5 # 6 6 6

Musical staff 45-52: Bass clef, key signature of three sharps. Measure 45: quarter note G2, quarter note F#2. Measure 46: quarter note E2, quarter note D2. Measure 47: quarter note C2, quarter note B1. Measure 48: quarter note A1, quarter note G1. Measure 49: quarter note F#1, quarter note E1. Measure 50: quarter note D1, quarter note C1. Measure 51: quarter note B0, quarter note A0. Measure 52: quarter note G0, quarter note F#0.

53 *solo*

6 6 # 6 4 # 6 9 8 9 8 6 #

Musical staff 53-61: Bass clef, key signature of three sharps. Measure 53: quarter note G2, quarter note F#2. Measure 54: quarter note E2, quarter note D2. Measure 55: quarter note C2, quarter note B1. Measure 56: quarter note A1, quarter note G1. Measure 57: quarter note F#1, quarter note E1. Measure 58: quarter note D1, quarter note C1. Measure 59: quarter note B0, quarter note A0. Measure 60: quarter note G0, quarter note F#0. Measure 61: quarter note E0, quarter note D0.

62

6 6

Musical staff 62-69: Bass clef, key signature of three sharps. Measure 62: quarter note G2, quarter note F#2. Measure 63: quarter note E2, quarter note D2. Measure 64: quarter note C2, quarter note B1. Measure 65: quarter note A1, quarter note G1. Measure 66: quarter note F#1, quarter note E1. Measure 67: quarter note D1, quarter note C1. Measure 68: quarter note B0, quarter note A0. Measure 69: quarter note G0, quarter note F#0.

70 *tutti*

6 6 6 6 6 # 6 6 5 6 5

Musical staff 70-77: Bass clef, key signature of three sharps. Measure 70: quarter note G2, quarter note F#2. Measure 71: quarter note E2, quarter note D2. Measure 72: quarter note C2, quarter note B1. Measure 73: quarter note A1, quarter note G1. Measure 74: quarter note F#1, quarter note E1. Measure 75: quarter note D1, quarter note C1. Measure 76: quarter note B0, quarter note A0. Measure 77: quarter note G0, quarter note F#0.

78

6 9 8 6 9 8 # 6 6 4 5 # 6 4 #

Musical staff 78-85: Bass clef, key signature of three sharps. Measure 78: quarter note G2, quarter note F#2. Measure 79: quarter note E2, quarter note D2. Measure 80: quarter note C2, quarter note B1. Measure 81: quarter note A1, quarter note G1. Measure 82: quarter note F#1, quarter note E1. Measure 83: quarter note D1, quarter note C1. Measure 84: quarter note B0, quarter note A0. Measure 85: quarter note G0, quarter note F#0.

86

6 9 8 6 9 8 # 6 6 6 9 6 6 4

Musical staff 86-92: Bass clef, key signature of three sharps. Measure 86: quarter note G2, quarter note F#2. Measure 87: quarter note E2, quarter note D2. Measure 88: quarter note C2, quarter note B1. Measure 89: quarter note A1, quarter note G1. Measure 90: quarter note F#1, quarter note E1. Measure 91: quarter note D1, quarter note C1. Measure 92: quarter note B0, quarter note A0.

93 *solo*

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

Musical staff 93-101: Bass clef, key signature of three sharps. Measure 93: quarter note G2, quarter note F#2. Measure 94: quarter note E2, quarter note D2. Measure 95: quarter note C2, quarter note B1. Measure 96: quarter note A1, quarter note G1. Measure 97: quarter note F#1, quarter note E1. Measure 98: quarter note D1, quarter note C1. Measure 99: quarter note B0, quarter note A0. Measure 100: quarter note G0, quarter note F#0. Measure 101: quarter note E0, quarter note D0.

102

6 6 6

Musical staff 102-108: Bass clef, key signature of three sharps. Measure 102: quarter note G2, quarter note F#2. Measure 103: quarter note E2, quarter note D2. Measure 104: quarter note C2, quarter note B1. Measure 105: quarter note A1, quarter note G1. Measure 106: quarter note F#1, quarter note E1. Measure 107: quarter note D1, quarter note C1. Measure 108: quarter note B0, quarter note A0.

109 *tutti*

6 4 2 6 4 3 6

Musical staff 109-116: Bass clef, key signature of three sharps. Measure 109: quarter note G2, quarter note F#2. Measure 110: quarter note E2, quarter note D2. Measure 111: quarter note C2, quarter note B1. Measure 112: quarter note A1, quarter note G1. Measure 113: quarter note F#1, quarter note E1. Measure 114: quarter note D1, quarter note C1. Measure 115: quarter note B0, quarter note A0. Measure 116: quarter note G0, quarter note F#0.

117

9 8 # 6 9 8

Musical staff 117-122: Bass clef, key signature of three sharps. Measure 117: quarter note G2, quarter note F#2. Measure 118: quarter note E2, quarter note D2. Measure 119: quarter note C2, quarter note B1. Measure 120: quarter note A1, quarter note G1. Measure 121: quarter note F#1, quarter note E1. Measure 122: quarter note D1, quarter note C1.

123 **3**

6 6 6 6 6

Musical staff 123-129: Bass clef, key signature of three sharps. Measure 123: quarter note G2, quarter note F#2. Measure 124: quarter note E2, quarter note D2. Measure 125: quarter note C2, quarter note B1. Measure 126: quarter note A1, quarter note G1. Measure 127: quarter note F#1, quarter note E1. Measure 128: quarter note D1, quarter note C1. Measure 129: quarter note B0, quarter note A0.

CONCERTO IV

Adagio

tr

6 5 3 6 b5 9 8 7

4

7 9 6 4 6 5 6

7

6 6 7 6 9 8 6 6 4 6

12

6 6 5 6

16

tr

6 5 3 6 7 6

Allegro

6 6 6 4 5 6 b5 3

7

6 6 6 6 5 6 6

14

solo

6 6 6 5 3 6 6 6

20

1

6 7 6 6

27

6 6 6

33

33-39

5 3 7 7

Violoncello staff 33-39. Bass clef, key signature of two flats. Measure 33 starts with a 5 3 fingering. Measures 34-39 contain various notes and rests with fingerings 4, 7, and 7.

40

40-46

tutti

4 6 6

Violoncello staff 40-46. Bass clef, key signature of two flats. Measure 40 starts with a 4 fingering. Measure 41 has a *tutti* marking. Measures 42-46 contain notes and rests with fingerings 6 and 6.

47

47-53

7 b7 7

Violoncello staff 47-53. Bass clef, key signature of two flats. Measures 47-53 contain notes and rests with fingerings 7, b7, and 7.

54

54-60

solo

6 # 6 # 6

Violoncello staff 54-60. Bass clef, key signature of two flats. Measure 54 has a *solo* marking. Measures 54-60 contain notes and rests with fingerings 6, #, 6, #, 6.

61

61-67

tutti

6 6 6 6 # 6

Violoncello staff 61-67. Bass clef, key signature of two flats. Measure 61 has a *tutti* marking. Measures 61-67 contain notes and rests with fingerings 6, 6, 6, 6, #, 6.

68

68-74

6 6 5 4 6 #

Violoncello staff 68-74. Bass clef, key signature of two flats. Measures 68-74 contain notes and rests with fingerings 6, 6, 5, 4, 6, #.

75

75-81

solo

6 6 6 6 6

Violoncello staff 75-81. Bass clef, key signature of two flats. Measure 75 has a *solo* marking. Measures 75-81 contain notes and rests with fingerings 6, 6, 6, 6, 6.

82

82-88

6 6 b6 # 4 4 4

Violoncello staff 82-88. Bass clef, key signature of two flats. Measures 82-88 contain notes and rests with fingerings 6, 6, b6, #, 4, 4, 4.

89

89-95

tutti

4 6 6 6

Violoncello staff 89-95. Bass clef, key signature of two flats. Measure 89 has a *tutti* marking. Measures 89-95 contain notes and rests with fingerings 4, 6, 6, 6.

96

96-102

6 5 6 b5 6 6

Violoncello staff 96-102. Bass clef, key signature of two flats. Measures 96-102 contain notes and rests with fingerings 6, 5, 6, b5, 6, 6.

103

103-109

5 5 solo

6 6

Violoncello staff 103-109. Bass clef, key signature of two flats. Measure 103 has a 5 fingering. Measure 104 has a 5 fingering. Measure 105 has a *solo* marking. Measures 103-109 contain notes and rests with fingerings 6, 6.

113

113-119

tutti

6 6 6 5 6 6 5 3

Violoncello staff 113-119. Bass clef, key signature of two flats. Measure 113 has a *tutti* marking. Measures 113-119 contain notes and rests with fingerings 6, 6, 6, 5, 6, 6, 5, 3.

Adagio

6 5 5 4 5 2 6 6 6

4 6 6 7 5 6 6 7 4 6 6

7 6 5 6 5 3 6 4 7 6 4

Minuet amoroso

6 6 6 7 6

7 6 5 6 6 6 5

12 6 6 4 6 solo

19 6 4 6 4 6 6 6 6

25 6 5 5 6 tutti

31 4 4 6

37 6 6 6 6

43 7 6 6 5 6 4 3

CONCERTO V

Adagio

2

6 7 ♮ 9 7 9 6 9

6

7 5 6 6 6 7 6 6 7 ♮ 6 6 7 ♮

10

♮ 6 9 6 7 5 6 5 4 ♮ 6

13

7 4 5 4 6 4 6 ♮ 6

17

1

♮ 6 ♮ 7 6 6 5 ♮

Allegro

7

4 6 6 7 6 6 # ♮6

11

6 5 ♮ 6 6 6

15

5 6 6 7 6 5 6

19

6 6 6 6 6 5 6 6 7 7 7 6 7 7 7 ♮

24

7 6 7 6 ♮ 6 4 5 4 2

29

6 6 6 6 9 6 9 8 9 7

34

tutti

9 8 4 # b 7 6 7 b 7 7

38

7 7 7 6

42

9 6 6/4 6/5 b 6 b 6 4/3 b

46

solo

b 7 6 6 6/b b 6 5 b 6 6 4 b 6 b 6/5

51

b6/5 6/5 6/5 6 6

56

tutti

6 6 b 6/5 b b

60

solo

b

tutti

64

Adagio

b 6 7 6 7/b 7/5 4 7/5 4 b

Adagio

6 6 5
4 3

6

7 5 4 2 6 6 5 6 5

piano

12

6 4 3

forte solo

17

5 4 6 4 5

22

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

tutti

29

7 6 4 5 6 7 4 3 b6 b5 4 3 6 6 6 6

37

6 6 4 b3 6 4 b3

tutti

42

6 4 b3 6 6 5 4 3 6 7 6 6 4

piano pianissimo

Allegro

6

12

19 solo

tutti

24

29

34 tutti

39

Detailed description of the musical score: The score is for a cello part in 3/4 time, key of B-flat major. It begins at measure 6. The first line (measures 6-11) contains a series of eighth notes and quarter notes, with triplets in measures 9 and 10. The second line (measures 12-18) continues the melodic line with some rests and triplets. The third line (measures 19-23) starts with a repeat sign and a 'solo' marking, followed by a 'tutti' marking. The fourth line (measures 24-28) continues the melodic development. The fifth line (measures 29-33) features a more active melodic line. The sixth line (measures 34-38) includes a 'tutti' marking and a repeat sign. The seventh line (measures 39-44) concludes the page with a final cadence.

CONCERTO VI

Adagio

6 6 5 6 6

4 6 5 6 9 5 9 6 6 7 6

7 \flat_6 # 9 8 4 # 9 8 # 6 6 6

10 solo 5 5 \flat 6 5 6 6

12 tutti solo 6 # 7 9 5 5 6 # 7 9 8 7 7 6 5

15 tutti solo \flat_5 7 \flat_6 4 # 6 7 5

18 tutti 6 7 5 \sharp_2 6 \sharp_2 6 \sharp_2 6 # 4 # 6

21 7 7 7 7 # 6 6 6

23 6 5 \flat 5 6 5

49

6 7 6 7 6 7 6 7 6

52

6 6 6 9 6 5 # 5 7 4

Adagio

Grave

1

4 3 5 2 6 7 7 7 7 6 4 2 6 5

6

4 2 6 5 9 5 7 6 5 4 2 6 4 2 6 4 2 6 6 7 6 #

Allegro

2

7 6 6 7 6 6 # 7 6

8

6 9 6 9 8 6

15

piano forte

6 b5 9 8 9 8 5

22

solo tutti

4 3 6 b7 6 b7 6 b7 9 6 6 b9 8

30

6 # 7 # 7 b 7 6 6 5

2

39

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

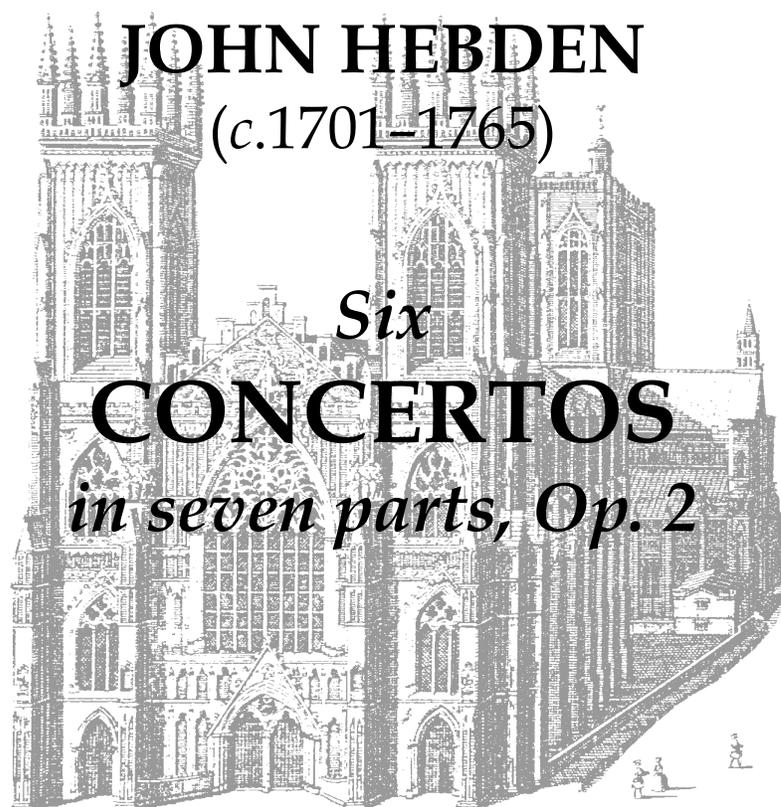
46

6 # 6 6 9 5 5 6 6 4 #

Y O R K 
E A R L Y
M U S I C
P R E S S

JOHN HEBDEN
(c.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2



VIOLINO PRIMO RIPIENO

In association



THE UNIVERSITY *of York*

JOHN HEBDEN

(c.1701-1765)

Six

CONCERTOS

in seven parts, Op. 2

VIOLINO PRIMO RIPIENO

York Early Music Press

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6 CONCERTOS Op. 2

JOHN HEBDEN
(c.1701–1765)Violino primo
ripieno

Concerto I

Adagio

4

7

11

15

19

Fuga (Allegro)

8

13

19

23

9

Violino primo
ripieno

36



Musical staff 36-40: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note.

41



Musical staff 41-45: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note and a measure rest marked with a '5'.

50



Musical staff 50-54: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note and a measure rest marked with a '3'.

59



Musical staff 59-63: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note.

64



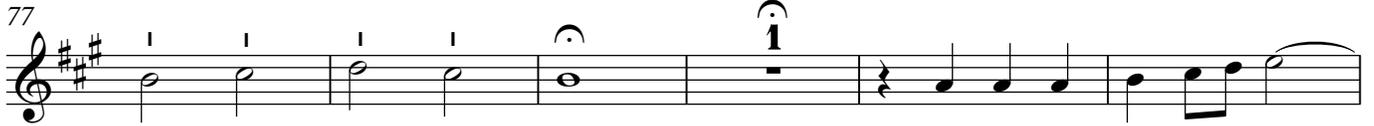
Musical staff 64-68: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note and a measure rest marked with a '4'.

72



Musical staff 72-76: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note.

77



Musical staff 77-81: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note.

83



Musical staff 83-87: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note.

88



Musical staff 88-92: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a fermata over a half note. The tempo marking **Adagio** is placed above the staff.

Largo



Musical staff 93-97: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of quarter notes, ending with a fermata over a half note.

7



Musical staff 98-102: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of quarter notes, ending with a fermata over a half note and a measure rest marked with a '9'.

21



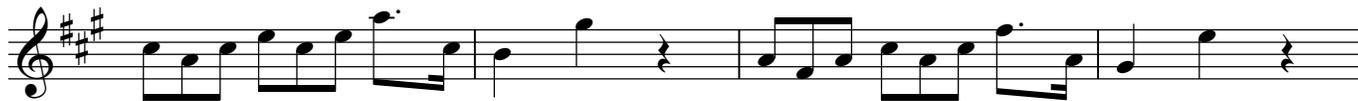
Musical staff 103-107: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of quarter notes, ending with a fermata over a half note and a measure rest marked with a 'tr'.

Violino primo
ripieno

Allegro



5



9



13



17



21



26



Violino primo
ripieno

31



35

pianissimo



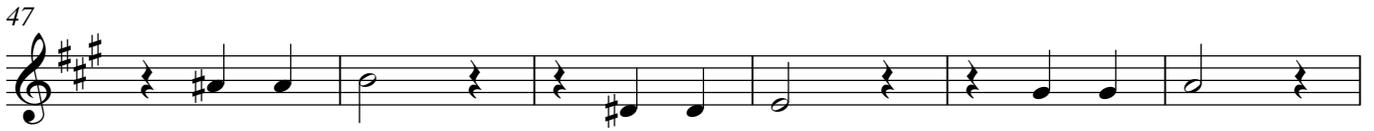
41

forte

pianissimo



47



53

forte

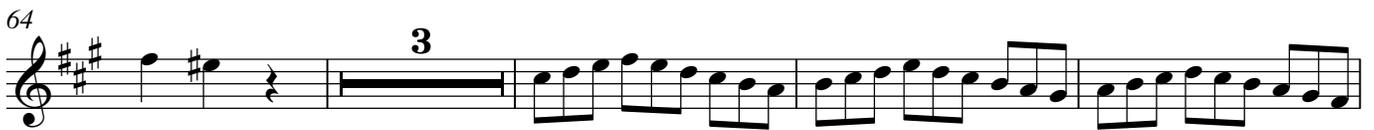


59



64

3



71

tr

3



CONCERTO II

Allegro

4

7

11

14

17

20

24 piano forte

29 piano

33 forte

36

39

Violino primo
ripieno

Largo e Siciliana

4

7

10

piano

pianissimo

Vivace ma non troppo

8

15

22

29

35

41

47

tr

tr

tr

piano

forte

piano

forte

3

3

CONCERTO III

Allegro

5

8

13 pianissimo

18

28

32

35

45

49

60

2

6

6

p. f. p. f.

p. f. p. f.

pianissimo forte

6

Violino primo
ripieno

Largo



7



25



44



Gigga Allegro



7



12



17



23

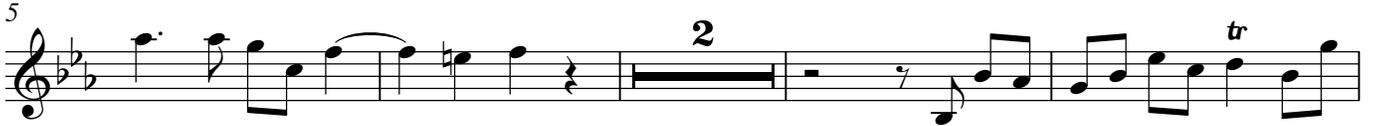


28



CONCERTO IV

Adagio

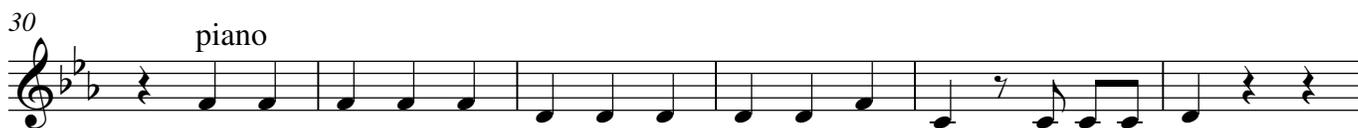


Allegro



Violino primo
ripieno

30 *piano*



36 *forte*



43



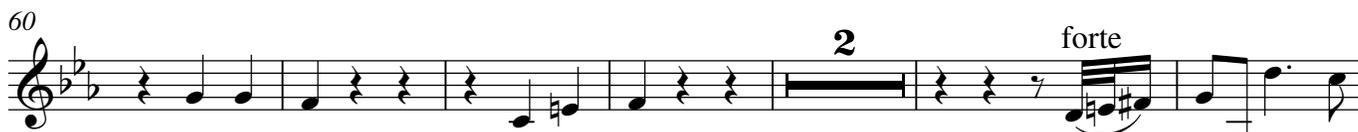
48 *tr.*



53 *piano*



60 *forte*



68



73 *17*



95



100



105 *9* *tr.*

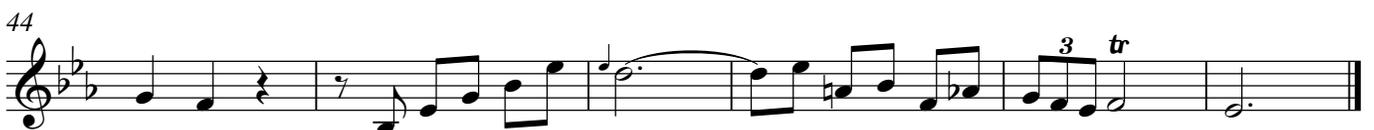
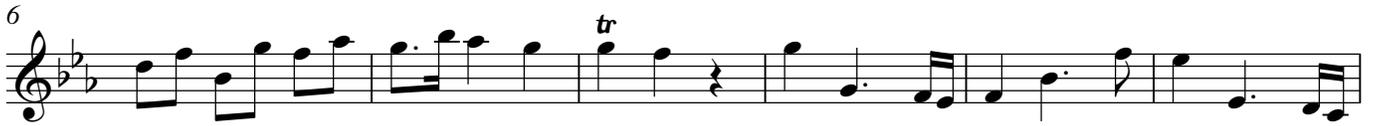


Violino primo
ripieno

Adagio



Minuet amoroso



CONCERTO V

Adagio

Musical score for the Adagio section, measures 1 through 17. The music is in a key with three flats and common time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 7 contains a first ending bracket labeled '4'. Measure 14 includes a trill (tr.). Measure 17 begins with a first ending bracket labeled '1'.

Allegro

Musical score for the Allegro section, measures 1 through 26. The music is in a key with three flats and common time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 15 includes a trill (tr.). Measure 20 includes a first ending bracket labeled '2' and the dynamic marking 'piano'. Measure 26 includes a first ending bracket labeled '3' and the dynamic marking 'piano'.

Violino primo
ripieno

34 *forte*



38



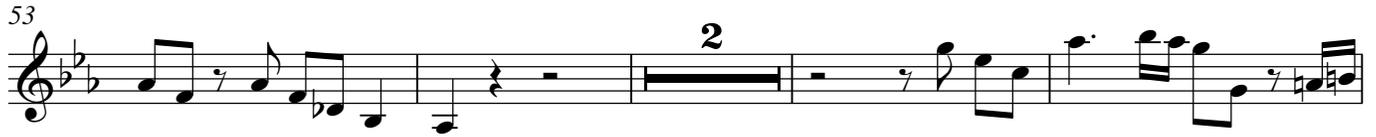
42



46 *piano*



53



59



65 *Adagio*



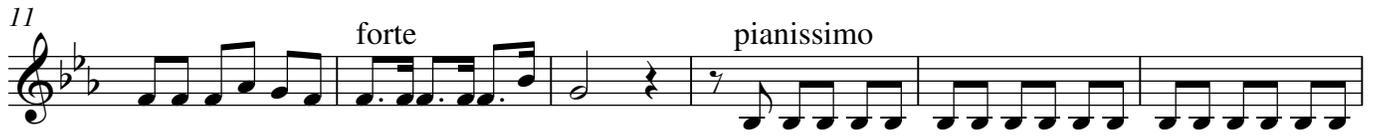
Adagio



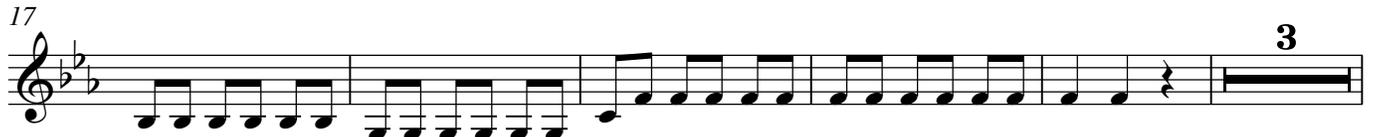
6 *tr* *piano*



11 *forte* *pianissimo*



17



Violino primo
ripieno

25 *forte*

31 **3** *piano* **3** *forte*

42 *piano* *pianissimo*

Allegro

5

10

15 **3**

22 **3**

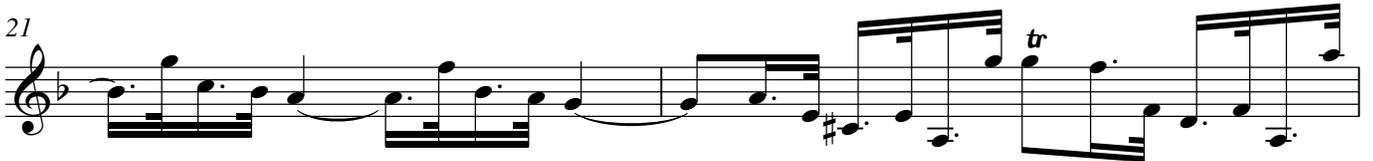
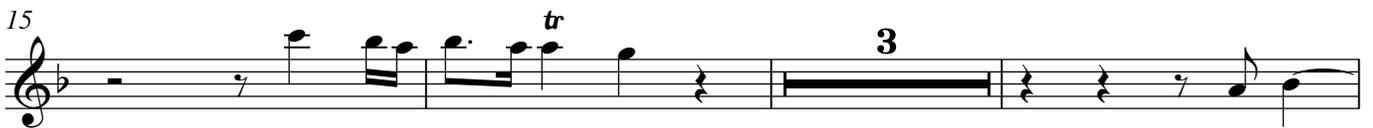
27

32 **4**

40

CONCERTO VI

Adagio



Violino primo
ripieno

Allegro

4

8

11

14 *tr* 5 *piano*

23 *forte*

27

30

33

36 *tr* *piano*

40 5 *piano*

Detailed description of the musical score: The score is for the first violin part of a string ensemble. It begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The tempo is marked 'Allegro'. The music is written in a single system with ten staves. The first staff starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a series of eighth notes. The second staff continues with quarter notes and eighth notes. The third staff features a dotted quarter note G4, followed by eighth notes. The fourth staff has a quarter note G4, a quarter rest, eighth notes, and a trill marked 'tr'. The fifth staff contains a half rest, a five-fingered scale marked '5', and a quarter note G4. The sixth staff starts with a quarter note G4, a quarter rest, eighth notes, and a 'forte' dynamic marking. The seventh staff is filled with eighth notes. The eighth staff continues with eighth notes and a trill marked 'tr'. The ninth staff has a quarter note G4, a quarter rest, eighth notes, and a 'piano' dynamic marking. The tenth staff begins with a quarter rest, eighth notes, a five-fingered scale marked '5', and a 'piano' dynamic marking.

Violino primo
ripieno

49 *forte*

52 *Adagio* *tr*

Grave

6 *tr*

Allegro

7

13 *piano*

18 *tr* *forte* 3 *tr*

24 3

32 *tr*

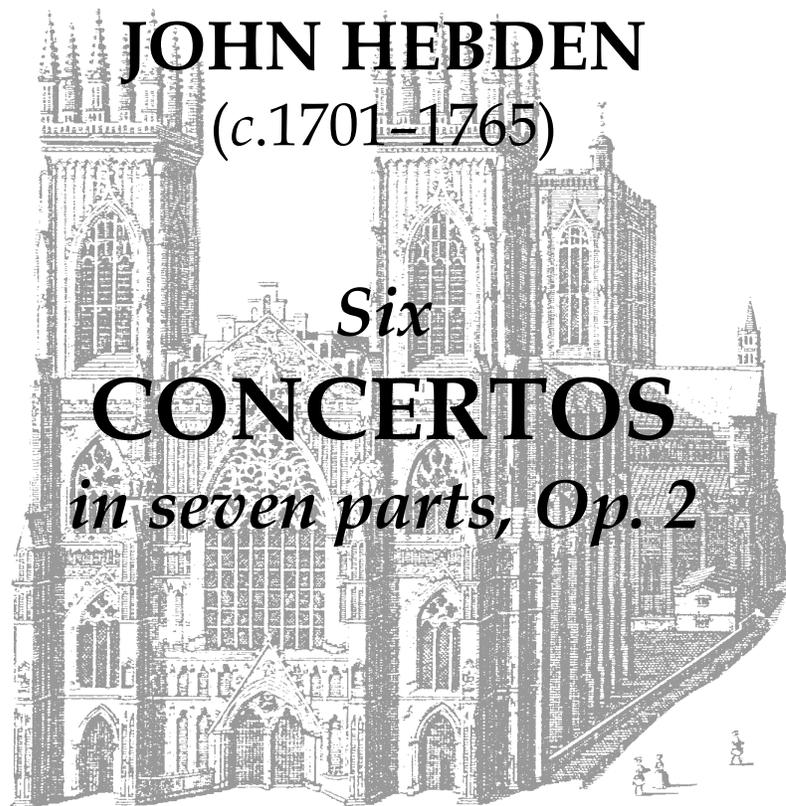
37 3

45 *tr* *tr*

Y O R K 
E A R L Y
M U S I C
P R E S S

JOHN HEBDEN
(c.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2



VIOLINO SECONDO RIPIENO

In association



THE UNIVERSITY *of York*



JOHN HEBDEN

(c.1701–1765)

Six

CONCERTOS

in seven parts, Op. 2

VIOLINO SECONDO RIPIENO

York Early Music Press

2007

York Early Music Press

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6 CONCERTOS Op. 2

Violino secondo
ripieno

JOHN HEBDEN

(c.1701–1765)

Concerto I

Adagio

4 *tr*

8 1 *tr*

13 1 1

18

Fuga (Allegro)

8

13 6

23 7

Violino secondo
ripieno

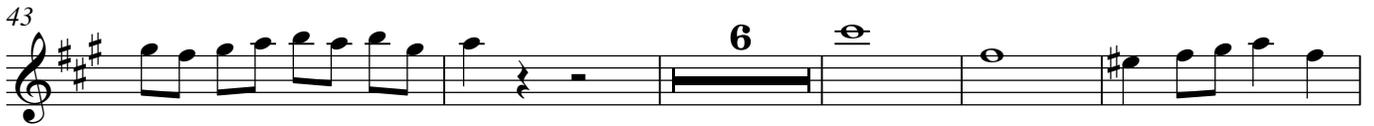
34



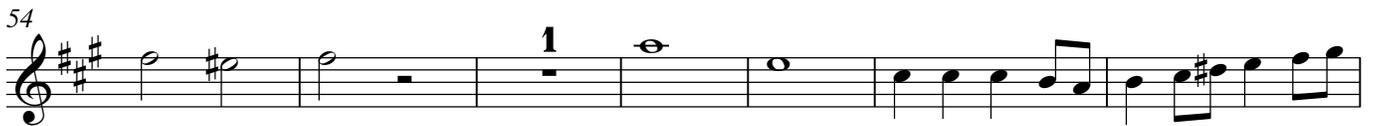
39



43



54



61



66



74



81

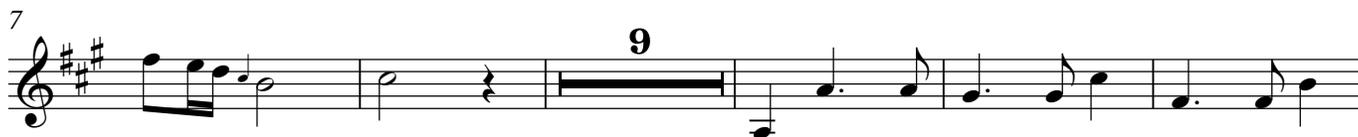


87

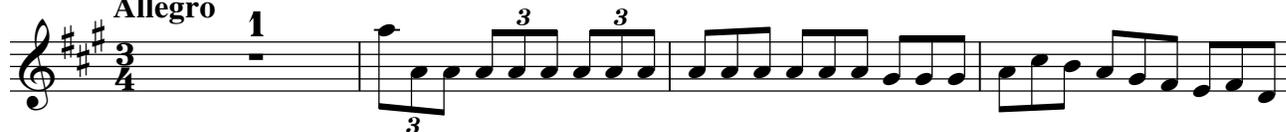


Violino secondo
ripieno

Largo



Allegro



CONCERTO II

Allegro

5

9

12

15

19

22 piano

26 forte piano

30

34 forte

39

CONCERTO III

Allegro

4

8 **2** *pianissimo*

14

20 **6** *forte*

29

33

36 *pianissimo* **6** *forte*

46 *pianissimo*

50 **7** *forte*

60

Violino secondo
ripieno

Largo

1

6

12

28

45

piano

pianissimo

Gigga Allegro

6

12

18

23

28

tr.

tr.

13

Violino secondo
ripieno

46 *pianissimo* **4** *forte*

Musical staff 46-55: Treble clef, key signature of three sharps (F#, C#, G#). Measure 46 starts with a rest, followed by quarter notes G#4, A4, B4. Measure 47: quarter notes B4, C5, B4. Measure 48: quarter notes A4, G#4, F#4. Measure 49: quarter note E4, quarter rest. Measure 50: a whole rest with the number 4 above it. Measure 51: quarter notes G#4, A4, B4. Measure 52: quarter notes C5, B4, A4. Measure 53: quarter notes G#4, F#4, E4. Measure 54: quarter notes D4, C4, B3. Measure 55: quarter note A3.

56 *pianissimo*

Musical staff 56-61: Treble clef, key signature of three sharps. Measure 56: quarter notes G#4, A4, B4. Measure 57: quarter notes C5, B4, A4. Measure 58: quarter notes G#4, F#4, E4. Measure 59: quarter notes D4, C4, B3. Measure 60: quarter notes A3, G3, F3. Measure 61: quarter note E3.

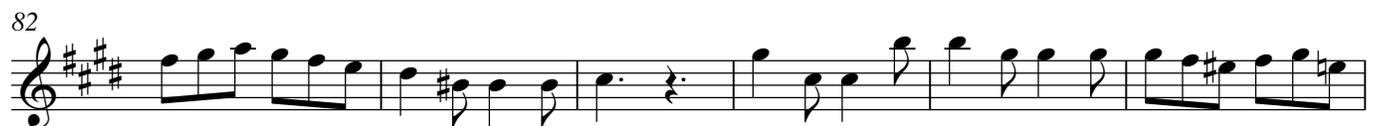
62 **7**

Musical staff 62-75: Treble clef, key signature of three sharps. Measure 62: quarter note G#4, quarter note A4. Measure 63: quarter note B4, quarter note C5. Measure 64: quarter note B4, quarter note A4. Measure 65: quarter note G#4, quarter note F#4. Measure 66: quarter note E4, quarter note D4. Measure 67: quarter note C4, quarter note B3. Measure 68: quarter note A3, quarter note G3. Measure 69: quarter note F3, quarter note E3. Measure 70: quarter note D3, quarter note C3. Measure 71: quarter note B2, quarter note A2. Measure 72: quarter note G2, quarter note F2. Measure 73: quarter note E2, quarter note D2. Measure 74: quarter note C2, quarter note B1. Measure 75: a whole rest with the number 7 above it.

76 *forte*

Musical staff 76-81: Treble clef, key signature of three sharps. Measure 76: quarter notes G#4, A4, B4. Measure 77: quarter notes C5, B4, A4. Measure 78: quarter notes G#4, F#4, E4. Measure 79: quarter notes D4, C4, B3. Measure 80: quarter notes A3, G3, F3. Measure 81: quarter notes E3, quarter rest.

82

Musical staff 82-87: Treble clef, key signature of three sharps. Measure 82: quarter notes G#4, A4, B4. Measure 83: quarter notes C5, B4, A4. Measure 84: quarter notes G#4, F#4, E4. Measure 85: quarter notes D4, C4, B3. Measure 86: quarter notes A3, G3, F3. Measure 87: quarter notes E3, quarter rest.

88

Musical staff 88-93: Treble clef, key signature of three sharps. Measure 88: quarter note G#4, quarter rest. Measure 89: quarter notes A4, B4, C5. Measure 90: quarter notes B4, A4, G#4. Measure 91: quarter notes F#4, E4, D4. Measure 92: quarter notes C4, B3, A3. Measure 93: quarter notes G3, F3, E3.

94 *pianissimo*

Musical staff 94-101: Treble clef, key signature of three sharps. Measure 94: quarter notes G#4, A4, B4. Measure 95: quarter notes C5, B4, A4. Measure 96: quarter notes G#4, F#4, E4. Measure 97: quarter note D4, quarter note C4. Measure 98: quarter note B3, quarter note A3. Measure 99: quarter note G3, quarter note F3. Measure 100: quarter note E3, quarter note D3. Measure 101: quarter note C3, quarter note B2.

102 **12** *forte*

Musical staff 102-119: Treble clef, key signature of three sharps. Measure 102: quarter note G#4, quarter rest. Measure 103: a whole rest with the number 12 above it. Measure 104: quarter note G#4, quarter rest. Measure 105: quarter notes A4, B4, C5. Measure 106: quarter notes B4, A4, G#4. Measure 107: quarter notes F#4, E4, D4. Measure 108: quarter notes C4, B3, A3. Measure 109: quarter notes G3, F3, E3. Measure 110: quarter notes D3, C3, B2. Measure 111: quarter notes A2, G2, F2. Measure 112: quarter notes E2, D2, C2. Measure 113: quarter notes B1, A1, G1. Measure 114: quarter notes F1, E1, D1. Measure 115: quarter notes C1, B0, A0. Measure 116: quarter notes G0, F0, E0. Measure 117: quarter notes D0, C0, B-1. Measure 118: quarter notes A-1, G-1, F-1. Measure 119: quarter note E-1.

120

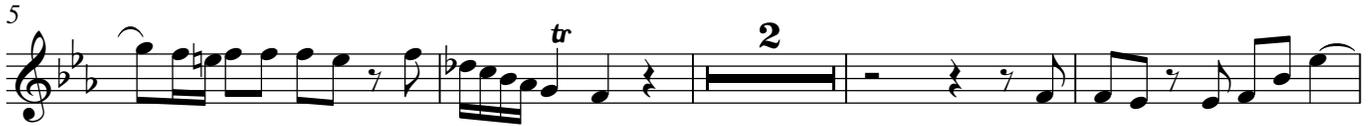
Musical staff 120-124: Treble clef, key signature of three sharps. Measure 120: quarter notes G#4, A4, B4. Measure 121: quarter notes C5, B4, A4. Measure 122: quarter notes G#4, F#4, E4. Measure 123: quarter notes D4, C4, B3. Measure 124: quarter notes A3, G3, F3.

125 *tr* *tr*

Musical staff 125-129: Treble clef, key signature of three sharps. Measure 125: quarter notes G#4, A4, B4. Measure 126: quarter notes C5, B4, A4. Measure 127: quarter notes G#4, F#4, E4. Measure 128: quarter notes D4, C4, B3. Measure 129: quarter notes A3, G3, F3.

CONCERTO IV

Adagio



Allegro



Violino secondo
ripieno

30 *pianissimo*



Musical staff 30-36: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 31, 32, 33, 34, 35, and 36.

37 *forte*



Musical staff 37-43: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 37, 38, 39, 40, 41, and 42. A fermata is placed over the G5 in measure 43. A '2' is written above the staff in measure 41.

44



Musical staff 44-48: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 44, 45, 46, 47, and 48.

49



Musical staff 49-52: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 49, 50, 51, and 52.

53 *pianissimo*



Musical staff 53-58: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 53, 54, 55, 56, 57, and 58.

59 *forte*



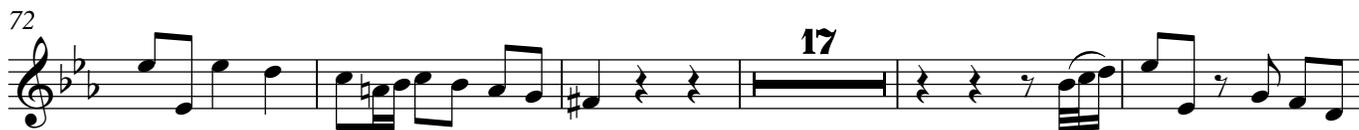
Musical staff 59-66: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 59, 60, 61, 62, 63, 64, 65, and 66. A fermata is placed over the G5 in measure 66. A '1' is written above the staff in measure 59, and a '2' is written above the staff in measure 64.

67



Musical staff 67-71: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 67, 68, 69, 70, and 71.

72 *forte*



Musical staff 72-78: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 72, 73, 74, 75, 76, 77, and 78. A fermata is placed over the G5 in measure 78. A '17' is written above the staff in measure 74.

94



Musical staff 94-99: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 94, 95, 96, 97, 98, and 99.

100



Musical staff 100-104: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 100, 101, 102, 103, and 104.

105 *tr*



Musical staff 105-109: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5, a quarter note F5, and a quarter note E5. There are rests in measures 105, 106, 107, 108, and 109. A fermata is placed over the G5 in measure 105. A '9' is written above the staff in measure 105, and a 'tr' is written above the staff in measure 107.

Violino secondo
ripieno

Adagio



Minuet amoroso



CONCERTO V

Adagio



Allegro



Violino secondo
ripieno

29 **3** *pianissimo* *forte*

36

39

42

45 **3** *pianissimo*

51

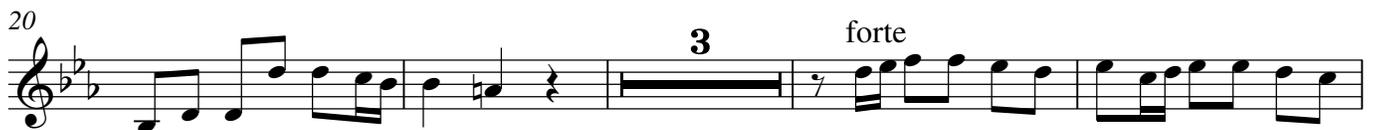
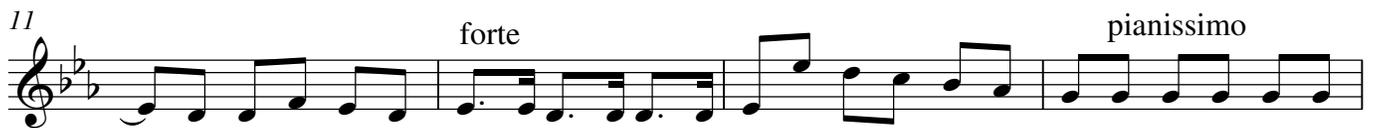
55 **2** *forte*

60 **3**

66 *Adagio*

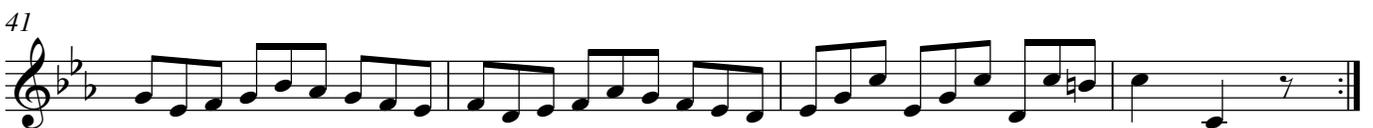
Violino secondo
ripieno

Adagio



Violino secondo
ripieno

Allegro



CONCERTO VI



Violino secondo
ripieno

8



11



14



22

pianissimo



26

forte



29



32



35

pianissimo



39

pianissimo



48



51

Adagio



Violino secondo
ripieno

Grave



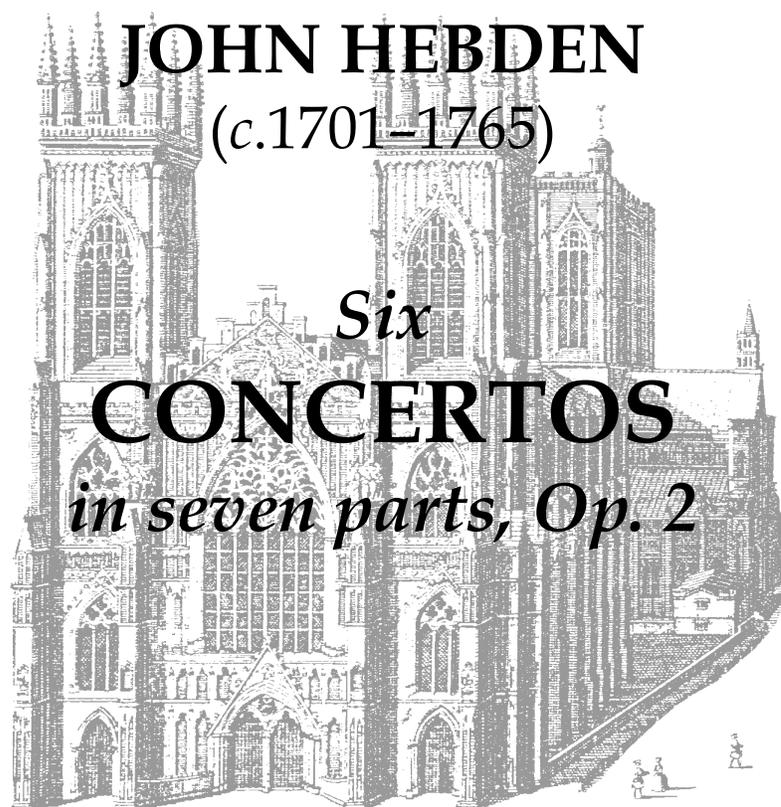
Allegro



Y O R K 
E A R L Y
M U S I C
P R E S S

JOHN HEBDEN
(c.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2



ALTO VIOLA

In association



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JOHN HEBDEN

(c.1701–1765)

Six

CONCERTOS

in seven parts, Op. 2

ALTO VIOLA

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2007

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6 CONCERTOS Op. 2

JOHN HEBDEN

(c.1701–1765)

Alto viola

Concerto I

Adagio

4

8 solo tutti

13 1

17 1

Fuga (Allegro)

3 solo

8 tutti 2

16 solo tutti

22

Alto viola

28 *soli*

34 *tutti*

40

47 *soli* *tutti*

53 *soli*

58 *tutti*

63

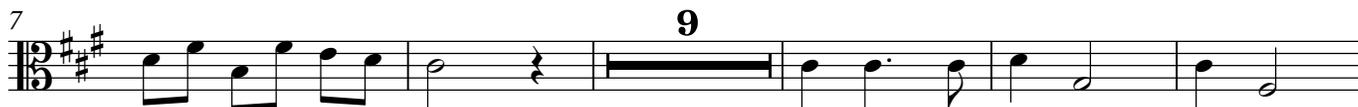
68

75

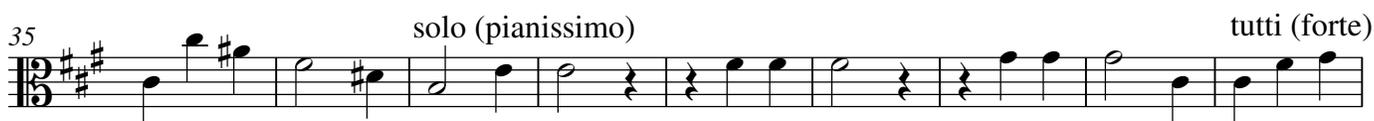
82

87 *Adagio*

Largo

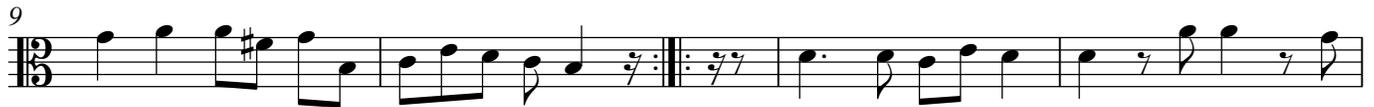


Allegro



CONCERTO II

Allegro



Largo e Siciliana

Musical score for Alto Viola, **Largo e Siciliana**. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music is characterized by a slow, spacious feel with long note values and frequent rests. The second staff is marked with a '3' above the first measure, indicating a triplet. The third staff continues the melodic line. The fourth staff includes dynamic markings 'piano' and 'pianissimo' above the notes. The fifth staff concludes the section with a double bar line.

Vivace ma non troppo

Musical score for Alto Viola, **Vivace ma non troppo**. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music is more rhythmic and active than the previous section. The second staff is marked with an '8' above the first measure. The third staff includes a repeat sign (double bar line with two dots) at the beginning. The fourth staff includes dynamic markings 'piano' and 'forte' above the notes. The fifth staff continues the melodic line. The sixth staff includes a 'piano' dynamic marking above the notes. The seventh staff concludes the section with a double bar line and a repeat sign.

CONCERTO III

Allegro

6

11 15

31

36 7

48 10

Largo

7

14 11 13

42 piano pianissimo

Gigga Allegro

Musical score for Alto Viola, Gigga Allegro. The score is written in 3/8 time and G major (one sharp). The piece consists of 120 measures, divided into 12 systems of 10 measures each. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Measures 1-120 are shown, with measure numbers indicated at the beginning of each system:

- Measures 1-10
- Measures 8-17
- Measures 16-25
- Measures 23-32
- Measures 32-41
- Measures 54-63
- Measures 62-71
- Measures 69-78
- Measures 83-92
- Measures 90-99
- Measures 99-108
- Measures 120

Dynamic markings include **forte** and **pianissimo**. Rehearsal marks are indicated by a horizontal line with a number above it: 3, 13, 4, 7, 12, and 3.

CONCERTO IV

Adagio



Allegro



67

74

18

98

104

9

Adagio

4

7

Minuet amoroso

7

13

11

29

36

3

44

CONCERTO V

Adagio



Allegro **5**



piano



forte



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

13 5

Musical staff 13-15: Treble clef, 3/4 time signature. Measure 13 starts with a quarter rest, followed by quarter notes G4, A4, B4, C5. Measure 14 has quarter notes D5, C5, B4, A4. Measure 15 is a whole rest. A fermata is placed over the whole rest in measure 15.

22 piano forte

Musical staff 22-25: Treble clef, 3/4 time signature. Measure 22 has a whole rest. Measure 23 has quarter notes G4, A4, B4, C5. Measure 24 has quarter notes D5, C5, B4, A4. Measure 25 has quarter notes G4, F4, E4, D4. Dynamics: piano at the start, forte at the end.

26

Musical staff 26-29: Treble clef, 3/4 time signature. Measure 26 has quarter notes G4, A4, B4, C5. Measure 27 has quarter notes D5, C5, B4, A4. Measure 28 has quarter notes G4, F4, E4, D4. Measure 29 has quarter notes C4, B3, A3, G3.

30

Musical staff 30-33: Treble clef, 3/4 time signature. Measure 30 has a whole rest. Measure 31 has quarter notes G4, A4, B4, C5. Measure 32 has quarter notes D5, C5, B4, A4. Measure 33 has quarter notes G4, F4, E4, D4.

34

Musical staff 34-37: Treble clef, 3/4 time signature. Measure 34 has quarter notes G4, A4, B4, C5. Measure 35 has quarter notes D5, C5, B4, A4. Measure 36 has quarter notes G4, F4, E4, D4. Measure 37 has a whole rest.

38 piano 5

Musical staff 38-41: Treble clef, 3/4 time signature. Measure 38 has quarter notes G4, A4, B4, C5. Measure 39 has quarter notes D5, C5, B4, A4. Measure 40 has a whole rest. Measure 41 has quarter notes G4, F4, E4, D4. Dynamics: piano at the start. A fermata is placed over the whole rest in measure 41.

47 piano forte

Musical staff 47-50: Treble clef, 3/4 time signature. Measure 47 has quarter notes G4, A4, B4, C5. Measure 48 has quarter notes D5, C5, B4, A4. Measure 49 has quarter notes G4, F4, E4, D4. Measure 50 has quarter notes C4, B3, A3, G3. Dynamics: piano at the start, forte at the end.

51 Adagio

Musical staff 51-54: Treble clef, 3/4 time signature. Measure 51 has quarter notes G4, A4, B4, C5. Measure 52 has quarter notes D5, C5, B4, A4. Measure 53 has quarter notes G4, F4, E4, D4. Measure 54 has a whole note G3. Tempo: Adagio.

Grave 2

Musical staff 55-58: Treble clef, 3/4 time signature. Measure 55 is a whole rest. Measure 56 has a half note G3. Measure 57 has a half note A3. Measure 58 has a half note B3. Tempo: Grave.

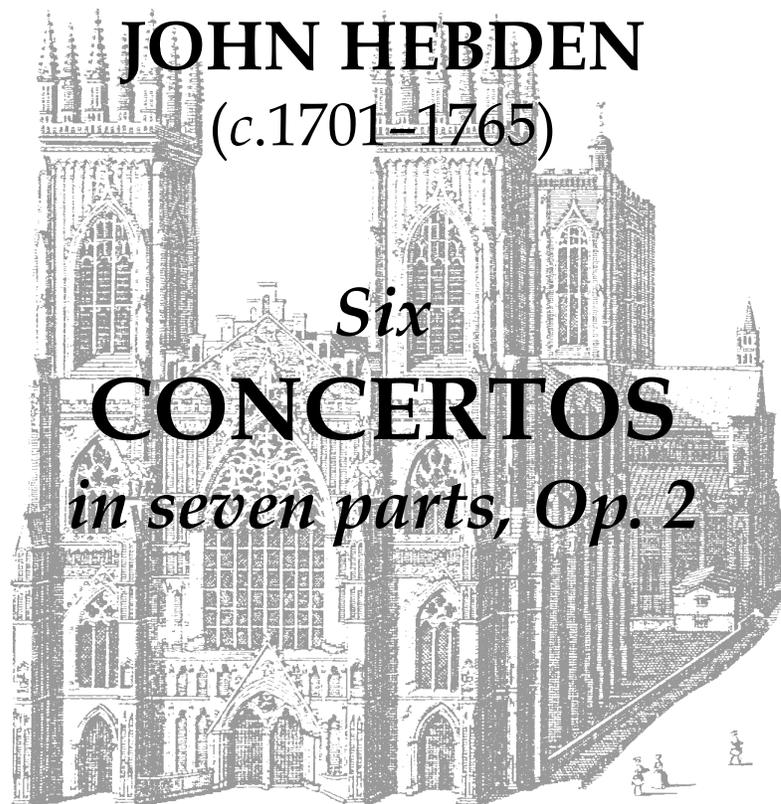
6

Musical staff 59-62: Treble clef, 3/4 time signature. Measure 59 has a half note G3. Measure 60 has a half note A3. Measure 61 has a half note B3. Measure 62 has a whole note C4.

Y O R K 
E A R L Y
M U S I C
P R E S S

JOHN HEBDEN
(c.1701–1765)

Six
CONCERTOS
in seven parts, Op. 2



ORGANO

In association



THE UNIVERSITY *of York*



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ORGANO

York Early Music Press

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6 CONCERTOS Op. 2

JOHN HEBDEN

(c.1701–1765)

Organo

Concerto I

Adagio

6 4 6 7 7 7 7 7 6 7 5

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

8
1
6 9 6 9 5 6 6 #

13
1
6 7 # 6 4 5 # 4 2 6 6 9 6 4 3

18
5 3 7 7 7 7 7 7 6 4 2 6 7 6

Fuga (Allegro)

8
4 2 6 4 3 5 6 6

13
3
9 8 4 3 7 4 3 4 3 4 3 6

22
6
7 # 6 5 # 9 8 #

32

5 4 4 2 5 2 6 4 4 7

37

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

44

6

6 4 7 6 7 # 5 #

55

3

6 #

63

2

7 7 6 6 4 3 6 7 6 7

6 5 5 4 4 3 4

72

6 5 6 5 6 5 4 6 5

76

6 5 6 6 6 6 6 6

82

5 2 6 4 2 5 4 2 6 4 2

87

Adagio

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

Largo

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

7

9

4 3 4 2 6 4 2 6

21

4
2 6 7 6 6 4 6 5 6 4 3 6 7 6 4 3

Allegro

5 6 5 3 3 5 3 6

7

6 6 9 6 7 7

14

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

22

7 7 5 7 5 7 9 6 5

27

6 4 # 6 5 6 5 # 5

33

4 2 6 7 # 7 # 6 # 11

56

4 2 6 #5 9 8 6 5 9 8 6 5 9 8

63

6 4 # 5 6 7 6 7 6

72

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

CONCERTO II

Allegro

6
5

6

7 7 7 5 6

5

6 7 7 7 # 6 5 # 6

9

9 7 # 6 # 3 4 2 6 5 6

13

4 3 4 3 4 3 4 3 4 7 # 4 3 4 2 6

17

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

21

6 5 7 6 # 6 6 5 # 3

28

6 6 5

36

7 7 7 7 7 6 7 7 7 7

39

6 6 5 3 4 2 6 4 3

Largo e Siciliana

6 # 5 6 6 # 6 5 9 6

3
4 3 9 6 # 6 4 # 5 5 6 9 6

7
7 9 6 7 6 6 7 # # #

10
6 # 6 6 # 6 7 6 # 5 7 5 4

piano pianissimo

Vivace ma non troppo

4 6 7 6 6 6 6 6

8
6 5 5 6 6 6 6 6 6 5 6 6 6 #

16
7 5 6 4 5 6 6

23
6 7 9 8 6 7 6 7 6

31
6 4 5 # 6 7 7 6

38
6 6 6 6 5 3 6 6 5 3 6 5 3

45 forte
5 6 6 6 6 5 3

piano forte

Gigga Allegro

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

9

6 6 5 6 9 8 6 4 3
4 3

16

6 6 6 6 9 4 # 6
2

23

6 6 9 8 3 6 6 6 6 6

32

21 forte

6 4 # 6 9 8 9 8 6
3 3 6

61

14 forte

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

83

6 6 9 6 6 9 6
5 5

90

6 6 9 6 6 6 6 7 6 18

115

forte

6 9 8 # 6

122

3

9 8 6 6 6 6

101 8

6 6 5

114

6 5 6 6/5 5/3

Adagio

6/5 5/b 5/2 6 6/4/2 6

4

6/4/2 6 7/b 5/3 6/b4/2 6 7/b b 6/4/2 6

7

6 5 6/5 5/3 6/5 b 7 6 b

Minuet amoroso

6 6 6 6 7 6

7

6 5 6 6 6 5

12 11

6 6 b 4 b

29

6 b b

35 4

6 6 6 7 6

44

6/4 5/3 6 4/3

CONCERTO V

Adagio

2

6 7 4 9 7

5

9 6 9 7 5 6 5

12

6 7 4/2 5 4/2 6 4/2 6

16

1

4 6 4 6 4 7 6 6 5 4

Allegro

7

4/2 6 6 7# 6 6# b6

11

6 5 4 6 6

14

6 5 6 6 7 6 4 5 3

18

17

7 6 7 b 7 7

38

7 7 7

41

6 9 6 6 4 5 b 4 6

45 **10**

4 6 4/3 4 6 5

59 **2**

4 4 4

65 **Adagio**

4 6 7 6 7 7 4 7 4 4

Adagio

6 6/4 5/3

6 **piano**

7/5 4/2 6 6/5

11 **forte** **11**

6/5 6/4/3 6 7 6

27 **7**

6 7 6 7 6/4 5

39

4/b 6 4/b 6

43 **piano** **pianissimo**

4/b 6 6/5 4 3 6 7 6 6 4

Allegro

5

6 5 4 6 5 4 6

5

6 5 4 6 5 4 6

10

6 7 6 7 6 6

16

4 2 6 6 4 5 3

4

26

6 4 5 4 4 4 3 4 3

32

4

4 6 7 6 7 b6 5

40

6 6 6 7 6 5 4

Grave

1

4 3 5/2 6 7 7 7 7 6 4/2 6 6/5

4/2 6/5 9 5 7 6/5 4/2 6 4/2 6 4/2 6 6 6 7 6 #

Allegro

2

7 6 6 7 6 6

7 6 # 6 9 6 9 8 6

6 b5 9 8

9 8 5 4 3 9 6 6 b9 8 6

7 # 7 b 7 6 6 5 6 4

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

6 # 6 6 9 5 5 6 6 4 #