



Original
Kopie

Six

62

Grands Concertos

composed

by

Peter Hellendahl

op. III.

Violino Primo Concertino.

Hellendahl

SIX
GRAND
CONCERTO'S

For Violins &c.

IN

EIGHT PARTS

Compos'd by

Peter Hellendaal

OPERA TERZA

London

*Printed for the Author
And Sold by M^r. Walsh in Catherine Street in the Strand*

1758

GEORGE II^d

BY the Grace of GOD, King of Great BRITAIN, FRANCE and IRELAND, Defender of the Faith, &c. To all to whom these Presents shall come greeting: WHEREAS, PETER HELLENDAAI, Gent. hath humbly represented unto Us, that he hath with great Study and Labour composed several WORKS, consisting of VOCAL and INSTRUMENTAL MUSIC, in order to be Printed and Published; and has humbly besought Us to grant him our Royal Privilege for the sole Printing, Writing and Publishing all his said WORKS for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request; and we do therefore, by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto him the said PETER HELLENDAAI, his Executors, Administrators and Assigns, our Royal Licence for the sole Printing, Writing and Publishing the said WORKS for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all our Subjects within our Kingdoms and Dominions, to reprint, abridge, copy-out in Writing for Sale, or publish, either in the like or any other Volume or Volumes whatsoever; or to import, buy, vend, utter or distribute any Copies thereof reprinted or written for Sale, beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said PETER HELLENDAAI, his Heirs, Executors and Assigns, under their Hands and Seals, first had and obtained, as they will answer the contrary at their Perils: Whereof the Commissioners and other Officers of our Customs, the Master, Warden and Company of Stationers are to take Notice that due Obedience may be rendered to Our Pleasure herein declared. Given at our Court at St. James's, the 25th Day of April, 1758, in the Thirty-first Year of Our Reign.

By His Majesty's Command,

HOLDERNESSE.

*Violino Primo Concertino***CONCERTO. I****OVERTURE**

[q-moll] *hr*

Allegro

Allegro

Violino Primo Concertino

3

The first system of musical notation consists of six staves. The key signature is one flat (B-flat). The first staff begins with a treble clef and a 7/8 time signature. The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

Largo

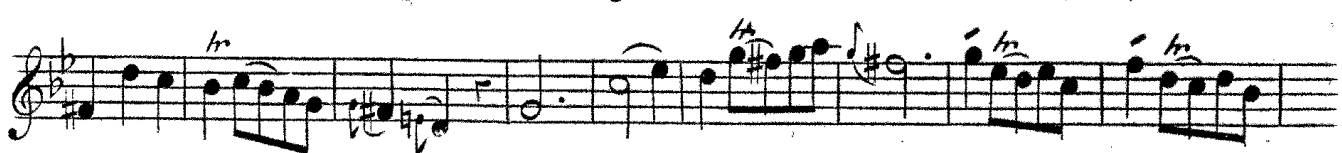
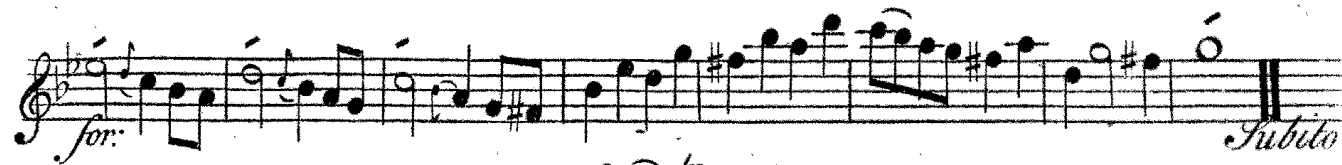
The second system of musical notation consists of five staves. The key signature remains one flat. The time signature changes to 3/4. The first staff of this system begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line. The system includes dynamic markings: *for:* (forte) and *pia:* (piano). The system concludes with a double bar line.

Presto

This image shows a page of musical notation, likely for a piano concerto. The music is written on ten staves, with various musical notations including notes, rests, and dynamic markings. The tempo is marked 'Presto' at the top left. The key signature is one flat (B-flat). The time signature is 2/4. The notation includes many trills (tr), slurs, and accents. Dynamic markings such as 'tutti', 'Soli', 'for:', and 'pia:' are used throughout. The music is in a single system, with the staves connected by a brace on the left. The notation is in a standard musical font, with notes and rests clearly visible. The overall style is that of a classical musical score.

Violino Primo Concertino

5



Violino Primo Concertino

Violino Primo Concertino

7

Violino Primo Concertino, measures 1-12. The score is written for a single violin on a single staff. The key signature is one flat (B-flat). The time signature is 3/4. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The tempo is marked *Adagio*. The dynamics range from *for.* (forte) to *lra* (largo). The section ends with a double bar line.

Violino Primo Concertino, measures 13-24. The score is written for a single violin on a single staff. The key signature is one flat (B-flat). The time signature is 3/4. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The tempo is marked *Adagio*. The dynamics range from *for.* (forte) to *lra* (largo). The section ends with a double bar line.

Violino Primo Concertino

Presto

pia: *for:* *pia:* *for:* *pia:* *for:*

Soli *tutti*

Subito *Ada.*

pia: *tutti*

Borea *Solo*

Violino Primo Concertino

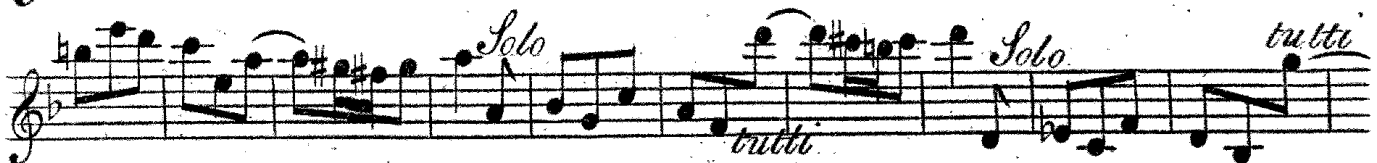
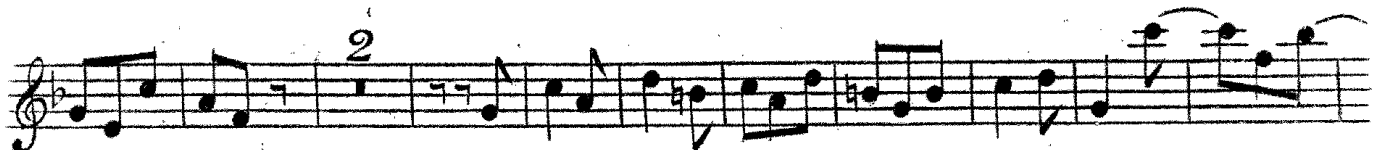
9

Violino Primo Concertino, measures 1-16. The score is written for a single violin in G major (one sharp). The tempo is marked *Allegro*. The key signature is G major. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Performance markings include *Solo*, *tutti*, and *Da Capo*. The first staff begins with a *Solo* marking. The second staff begins with a *tutti* marking. The third staff begins with a *tutti* marking. The fourth staff begins with a *tutti* marking. The fifth staff begins with a *tutti* marking. The sixth staff begins with a *tutti* marking. The seventh staff begins with a *tutti* marking. The eighth staff begins with a *tutti* marking. The ninth staff begins with a *tutti* marking. The tenth staff begins with a *tutti* marking. The eleventh staff begins with a *tutti* marking. The twelfth staff begins with a *tutti* marking. The thirteenth staff begins with a *tutti* marking. The fourteenth staff begins with a *tutti* marking. The fifteenth staff begins with a *tutti* marking. The sixteenth staff begins with a *tutti* marking.

CONCERTO. III

CONCERTO. III, measures 1-4. The score is written for a single violin in G major (one sharp). The tempo is marked *Largo*. The key signature is G major. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Performance markings include *Solo*, *tutti*, and *Da Capo*. The first staff begins with a *Solo* marking. The second staff begins with a *tutti* marking. The third staff begins with a *tutti* marking. The fourth staff begins with a *tutti* marking.

CONCERTO. III, measures 5-16. The score is written for a single violin in G major (one sharp). The tempo is marked *Largo*. The key signature is G major. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Performance markings include *Solo*, *tutti*, and *Da Capo*. The fifth staff begins with a *Solo* marking. The sixth staff begins with a *tutti* marking. The seventh staff begins with a *tutti* marking. The eighth staff begins with a *tutti* marking. The ninth staff begins with a *tutti* marking. The tenth staff begins with a *tutti* marking. The eleventh staff begins with a *tutti* marking. The twelfth staff begins with a *tutti* marking. The thirteenth staff begins with a *tutti* marking. The fourteenth staff begins with a *tutti* marking. The fifteenth staff begins with a *tutti* marking. The sixteenth staff begins with a *tutti* marking.

*Violino Primo Concertino**Allegro*


Violino Primo Concertino

11

The first system consists of three staves of music in G major (one sharp) and 3/8 time. The music features a continuous eighth-note pattern across all staves, with some measures containing sixteenth-note runs. The system concludes with a double bar line.

The second system is marked *Adagio* and consists of seven staves. It begins with a 3/8 time signature. The music is characterized by flowing eighth-note passages. Performance markings include *Soli* (first staff), *tutti* (second staff), *Soli* (third staff), *tutti* (fourth staff), *Soli* (fifth staff), *tutti* (sixth staff), and *piu Ada^o* (seventh staff). The system ends with a double bar line and the tempo marking *piu:*.

*Violino Primo Concertino**Alla breve*

3

Soli

tutti

Soli

tutti

48

hr

Adagio:

March

for: pua:

for: pua:

for: pua:

for:

Soli

tutti

48

hr

Violino Primo Concertino

15

Violino Primo Concertino, measures 1-10. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *for: pia:*, *for:*, *for: pia:*, *Soli*, *pianis:*, and *tutti*. A handwritten note "Es-Dur" is present below the third staff.

CONCERTO. IV

CONCERTO. IV, measures 1-2. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *for:* and *Es-Dur*.

CONCERTO. IV, measures 3-4. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *Soli*, *Grave Postenuto*, and *for:*.

CONCERTO. IV, measures 5-6. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *for:*, *tutti*, and *Soli*.

CONCERTO. IV, measures 7-8. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *for:*, *tutti*, and *for:*.

CONCERTO. IV, measures 9-10. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *for:*, *tutti*, and *for:*.

CONCERTO. IV, measures 11-12. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *Pianis:*, *for:*, *Soli*, and *for:*.

CONCERTO. IV, measures 13-14. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *for:*, *tutti*, and *for:*.

CONCERTO. IV, measures 15-16. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *tutti* and *for:*.

CONCERTO. IV, measures 17-18. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *for:* and *for:*.

Violino Primo Concertino

Alla breve

Ada? pia: Rinforzando tutti

Affettuoso

Solo tutti Soli

Violino Primo Concertino

First system of musical notation (measures 1-12). The key signature is one flat (B-flat). The notation includes various dynamics and articulations: *tr* (trills), *tutti*, *Solo*, *pia:* (piano), *for:* (forte), and triplets (indicated by a '3' in a circle). The system concludes with a double bar line.

Second system of musical notation (measures 13-24). The key signature changes to two flats (B-flat and E-flat). The notation includes *tutti* and *Solo* markings. The system concludes with a double bar line.

Third system of musical notation (measures 25-36). The key signature remains two flats. The notation includes *tutti* and *Solo* markings. The system concludes with a double bar line.

Fourth system of musical notation (measures 37-48). The key signature remains two flats. The notation includes *Solo*, *pia:* (piano), *pianis:* (pianissimo), and *for:* (forte) markings. The system concludes with a double bar line.

Fifth system of musical notation (measures 49-60). The key signature remains two flats. The notation includes *Solo*, *pia:* (piano), *pianis:* (pianissimo), and *for:* (forte) markings. The system concludes with a double bar line.

Sixth system of musical notation (measures 61-72). The key signature remains two flats. The notation includes *Solo*, *pia:* (piano), *pianis:* (pianissimo), and *for:* (forte) markings. The system concludes with a double bar line.

Seventh system of musical notation (measures 73-84). The key signature remains two flats. The notation includes *Solo*, *pia:* (piano), *pianis:* (pianissimo), and *for:* (forte) markings. The system concludes with a double bar line.

Eighth system of musical notation (measures 85-96). The key signature remains two flats. The notation includes *tutti* and *Solo* markings. The system concludes with a double bar line.

Ninth system of musical notation (measures 97-108). The key signature remains two flats. The notation includes *Ada!* (Adagio) marking. The system concludes with a double bar line.

[illegible]

pia:

The musical notation for the vocal line is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, often beamed together. There are two rests in the middle of the line, each labeled with the word "for:" below it. The notation includes various ornaments and slurs, and the piece ends with a double bar line.

Handwritten musical notation for the first staff of the song. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a quarter note G4, followed by a dotted quarter note A4, and an eighth note B-flat4. The next measure contains a quarter note C5, a quarter note B-flat4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E-flat4. The fourth measure consists of a quarter note D4, a quarter note C4, and a quarter note B3. The staff concludes with a double bar line, a repeat sign, and a final quarter note B3. The word "pua:" is written below the first measure.

CONCERTO. V

17

This page of musical notation is for a piece in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is labeled with "Soli" and "tutti" sections. The first staff begins with a "Soli" section, followed by a "tutti" section. The second staff continues the "tutti" section, which then transitions back to a "Soli" section. The third staff features a "Soli" section with a triplet of eighth notes. The fourth staff shows a "tutti" section with a triplet of eighth notes. The fifth staff continues the "tutti" section. The sixth staff features a "Soli" section with a triplet of eighth notes. The seventh staff shows a "tutti" section with a triplet of eighth notes. The eighth staff features a "Soli" section with a triplet of eighth notes. The ninth staff shows a "tutti" section with a triplet of eighth notes. The tenth staff features a "Soli" section with a triplet of eighth notes. The piece concludes with a double bar line.

Allegro

Allegro

Soli *tutti*

Soli *tutti*

Solo *tutti*

Violino Primo Concertino

19

This page of musical notation is for a violin and piano piece, likely from a 19th-century repertoire. The music is written on ten staves, with the violin part on the upper staves and the piano accompaniment on the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various dynamics and articulations, such as *Soli*, *tutti*, *for.* (forte), *pia.* (piano), and *Adagio*. The piece concludes with a double bar line and a repeat sign.

Violino Primo Concertino

Larghetto

Mezzo Piano

Mezzo Piano

pia:

for:

tr

pia:

for:

tr

for:

tr

pia:

Soli:

pia:

tutti

for:

pia:

tr

This page contains ten staves of musical notation for the Violino Primo Concertino. The tempo is marked 'Larghetto' and the dynamic is 'Mezzo Piano'. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings like *pia:* (piano), *for:* (forte), *tr* (trills), and *Soli:* (solo). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is written in a clear, professional style with a focus on musical expression.

Violino Primo Concertino

21

This musical score page, numbered 21, is for the Violino Primo Concertino. It features ten staves of music in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings. The piece concludes with a double bar line and the instruction *fine*.

tr

Soli

tr *tr* *tr* *tr* *tutti*

tr *tr*

fine

Violino Primo Concertino

Allegro

Solo

Soli

tutti

Violino Primo Concertino

25



Violino Primo Concertino

CONCERTO. VI

[F-Dur]

Staccato *pia:* *for:* *pia:* *for:*

pia: *for:*

tr *pia:* *Ada:*

Allegro

Violino Primo Concertino

25

For: Fortis: For:

For: Fortis: For: Fortis: For:

Solo tutti

Soli tutti

Soli pua: for: tutti Solo tutti

tutti

Soli tutti Solo tutti

tutti Solo tutti

pua: for: Solo tutti

Ada?

Violino Primo Concertino

Adagio

Violino Primo Concertino, Adagio section. The score is written for a single violin in G major (one sharp) and 3/2 time. It consists of six staves of music. The tempo is marked 'Adagio'. The key signature has one sharp (F#). The time signature is 3/2. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are several trills marked with 'tr'. The section is divided into 'Soli' and 'tutti' passages. The first staff begins with a trill and a 'Soli' marking. The second staff has a 'tutti' marking. The third staff has a 'Soli' marking. The fourth staff has a 'tutti' marking. The fifth staff has a 'Soli' marking. The sixth staff ends with a double bar line and the marking 'Pia: Pianis:'.

Violino Primo Concertino, Allegro section. The score is written for a single violin in G major (one sharp) and common time (C). It consists of six staves of music. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are several trills marked with 'tr'. The section is divided into 'Soli' and 'tutti' passages. The first staff begins with a 'Soli' marking. The second staff has a 'tutti' marking. The third staff has a 'Soli' marking. The fourth staff has a 'tutti' marking. The fifth staff has a 'Soli' marking. The sixth staff has a 'tutti' marking.

Violino Primo Concertino

27

Violino Primo Concertino, measures 1-16. The music is in G major (one sharp) and 2/4 time. It features a series of eighth-note and sixteenth-note patterns. Performance markings include *Soli*, *tutti*, and *tr* (trill).

Violino Primo Concertino, measures 17-24. The tempo changes to *Largo* (indicated by a large 'L' and a 'C' time signature). The music consists of quarter and eighth notes. Performance markings include *adli*, *Soli*, *tutti*, and *Subito*.

Menuet, measures 1-16. The music is in G major (one sharp) and 3/4 time. It features a mix of eighth and quarter notes. Performance markings include *Forte e Poi Piano*, *fua*, *Solo for*, *tutti*, *for*, *pia*, and *tr* (trill). The piece concludes with the word **FINE**.



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Six
Grands Concertos
composed
by
Peter Hellendahl
Op. III.

Violino Secondo Concertino.

Hellendahl

Violino Secondo Concertino Op. 3 *Hetendael* 1
CONCERTO. I

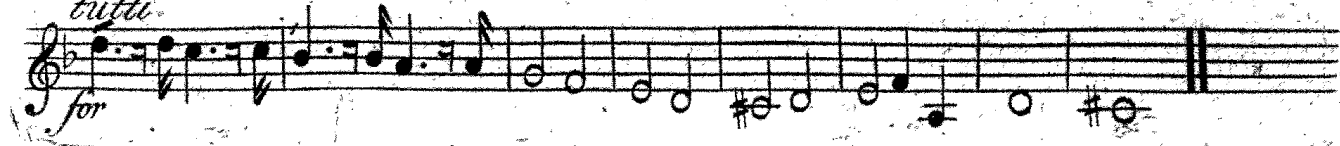
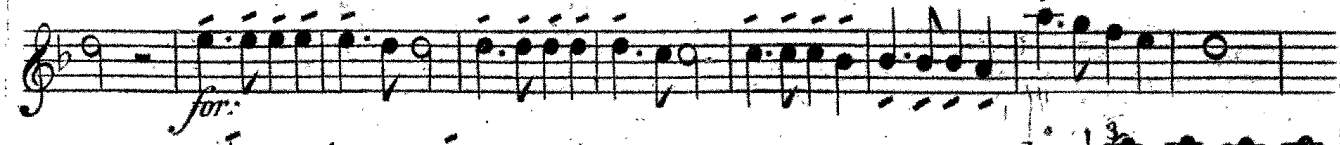
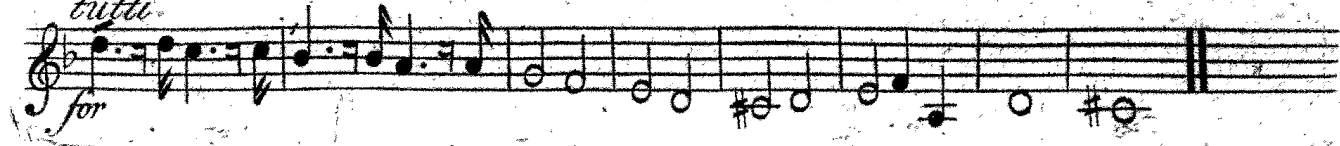
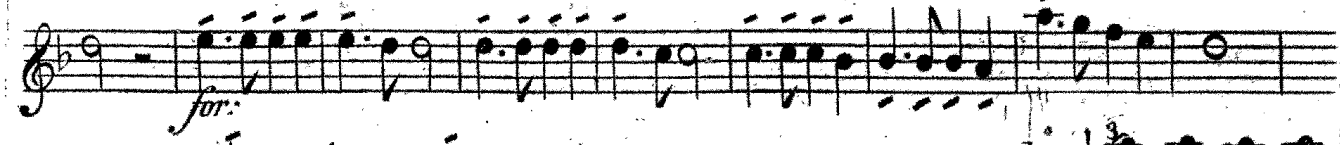
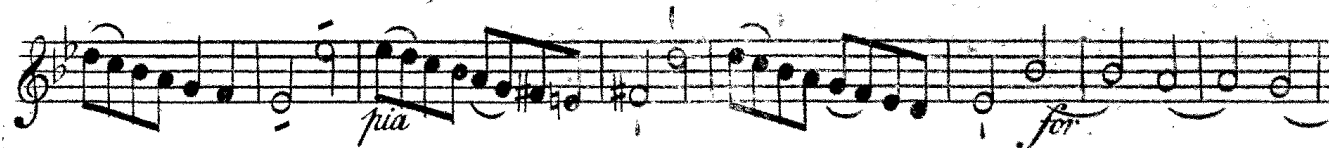
OVERTURE

Allegro 2

Violino Secondo Concertino

Violino Secondo Concertino

3



Violino Secondo Concertino

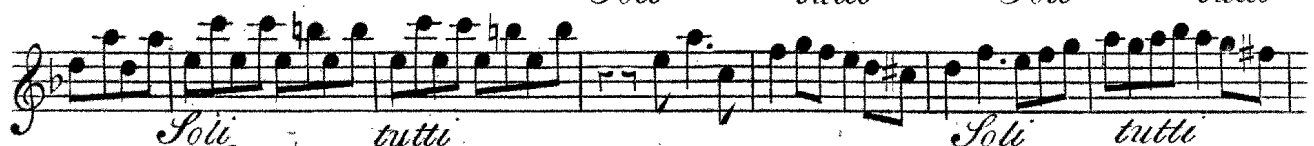
Allegro 





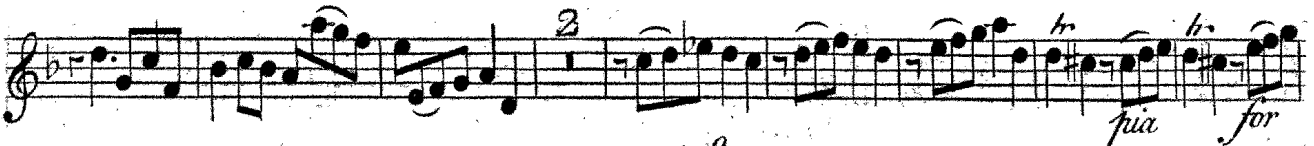
Soli 

tutti 

Soli *tutti* *Soli* *tutti* 

Soli *tutti* *fia:* *for:* 

Soli *tutti* 



Adagio 

Affettuoso *Soli* *tutti* 

Soli *tutti* *Soli* 

Violino Secondo Concertino

5

First system of musical notation, measures 1-12. The music is in G major (one sharp) and 2/4 time. It features a melodic line with various articulations and dynamics. The markings *tutti*, *Soli*, and *hr* (hairpins) are present.

Second system of musical notation, measures 13-24. The tempo changes to *Presto* at measure 13. The music becomes more rhythmic with many sixteenth notes. Dynamics include *pia:* (piano) and *for:* (forte).

Third system of musical notation, measures 25-36. The music continues with rapid sixteenth-note passages. Dynamics include *pia:* and *for:*. The marking *Soli* appears at measure 28, and *tutti* at measure 32.

Fourth system of musical notation, measures 37-48. The tempo changes to *Adagio* at measure 37, indicated by the word *Subito* and the tempo name. The music slows down significantly. Dynamics include *hr* and *pia:*.

Fifth system of musical notation, measures 49-52. The music concludes with a final melodic phrase. Dynamics include *hr* and *pia:*.

Violino Secondo Concertino

Borea 2 *1* *Soli* *tutti*
pia: *for:*
3 *tr* *Solo*
tutti *for:* *tr* *pia:*
3 *tr* *Da Capo*

CONCERTO. III *Largo*
tr *Soli*
tutti *1* *Soli*
tutti
tr *Soli* *tutti*

Allegro 6
3 *8*

Violino Secondo Concertino

7

Violino Secondo Concertino musical score, measures 1-10. The score is written for a single violin in G major (one sharp) and 2/4 time. It features a continuous melodic line with various ornaments and slurs. Measure 4 includes a first ending bracket. Measure 6 includes a first ending bracket. Measure 8 includes a first ending bracket. Measure 10 ends with a double bar line.

Soli tutti

Ada?

Violino Secondo Concertino musical score, measures 11-15. The score is written for a single violin in G major (one sharp) and 2/4 time. It features a continuous melodic line with various ornaments and slurs. Measure 11 includes a first ending bracket. Measure 12 includes a first ending bracket. Measure 13 includes a first ending bracket. Measure 14 includes a first ending bracket. Measure 15 ends with a double bar line.

Adagio

Soli

tutti

Soli

tutti

Soli

tutti

piu Ada?

Subito

piu.

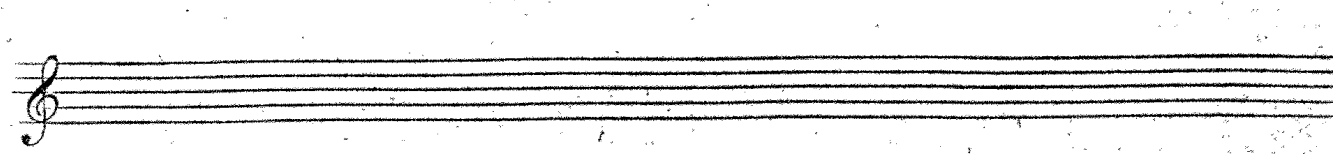
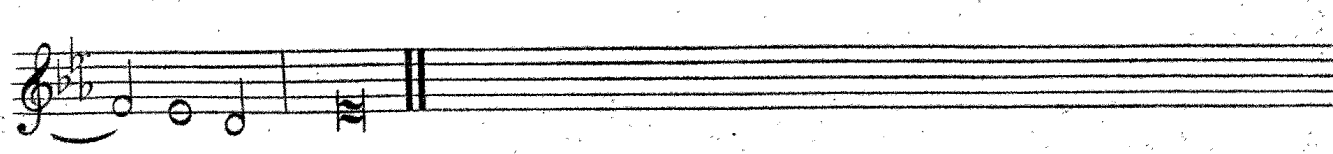
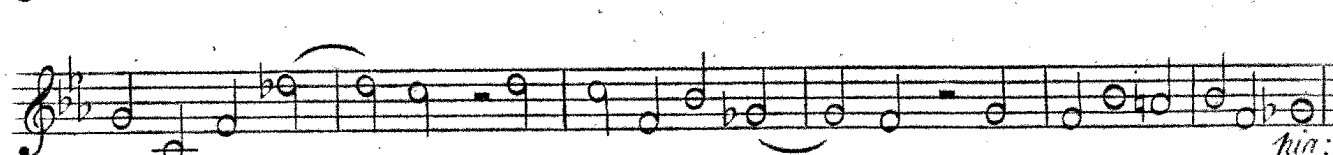
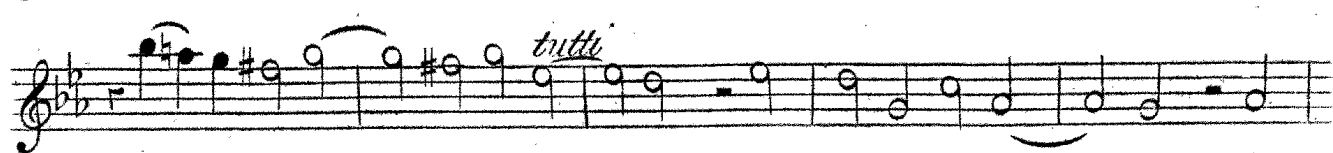
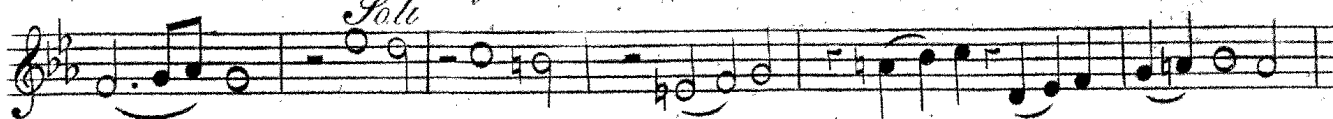
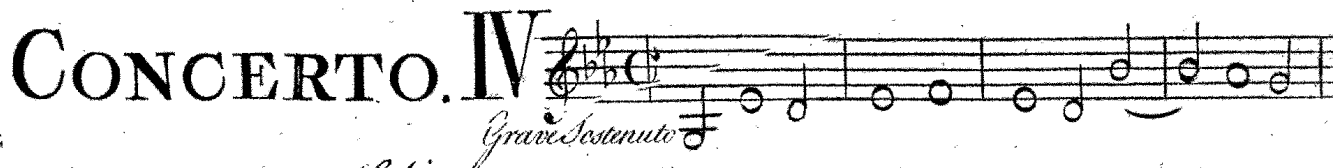
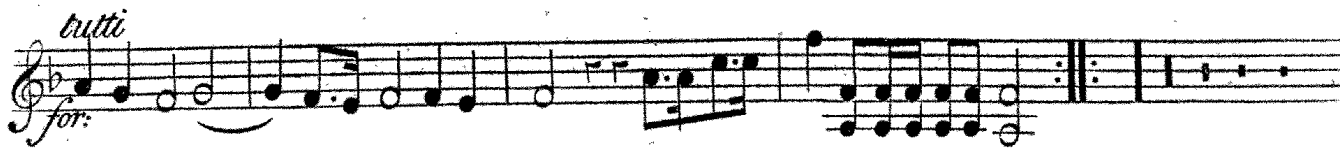
*Violino Secondo Concertino**Alla breve*

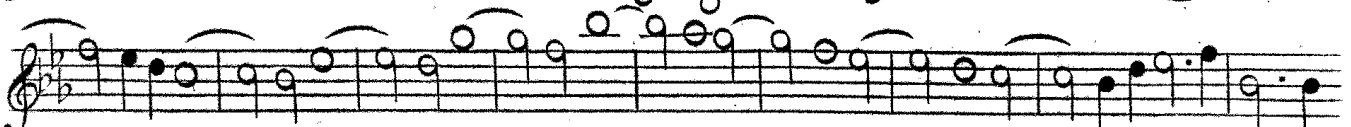
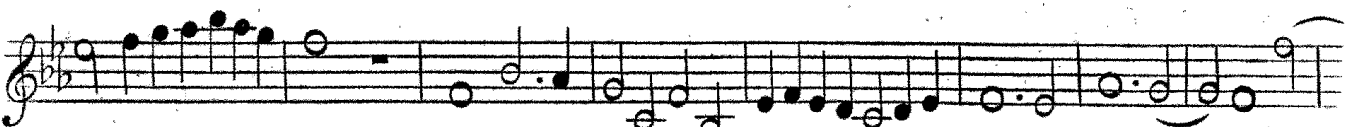
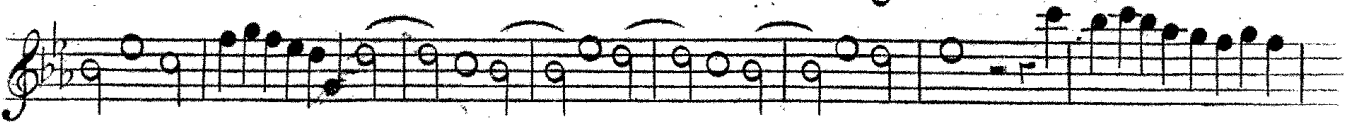
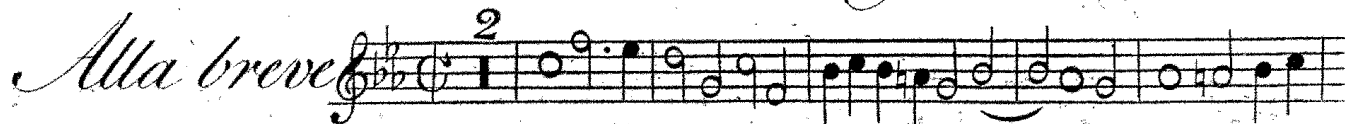
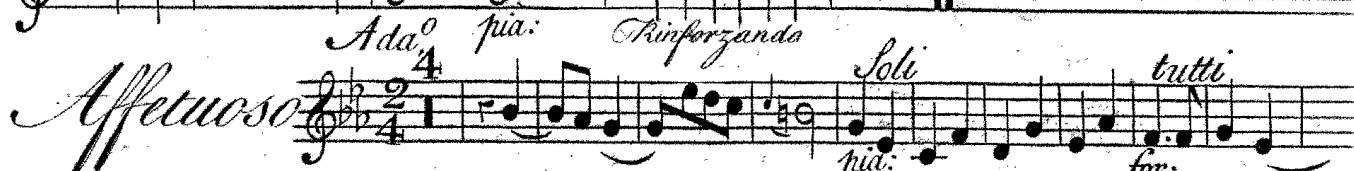
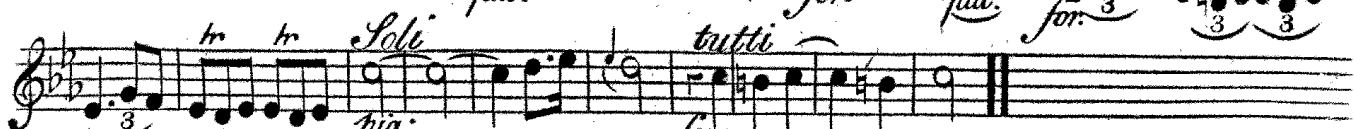
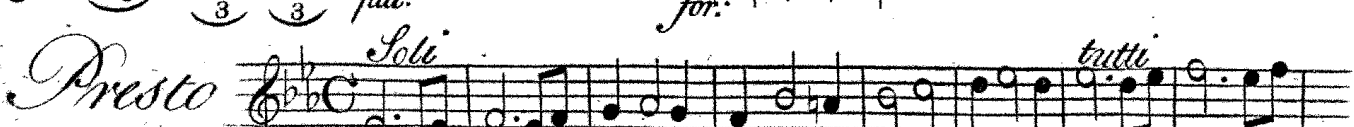
48

Adagio

Violino Secondo Concertino

9



*Violino Secondo Concertino**Alla breve* *Adagio*  *pia:* *Rinforzando* *Soli* *tutti* *2* *Soli* *tutti* *pia:* *for:* *Soli* *for:* *tutti* *Soli* *tutti* *pia:* *for:* *pia:* *for:* *tr* *tr* *tr* *tr* *Soli* *tutti* *pia:* *for:**Presto*  *Soli* *tutti*

III

Pastorale

2

pia: *for:* *hr*

hr *pia:* *for:* *pia:* *1st* *2nd*

for: *pia:* *for:* *hr* *pia:*

for: *pia:*

for: *pia:*

for: *hr* *pia:*

for: *pia:*

CONCERTO. V

Largo

[illegible]

Allegro

Violino Secondo Concertino

Larghetto

Mezzo Piano

pia.

for.

hr

pia.

for.

hr

hr

Soli

tutti

pia.

for.

pia.

for.

Violino Secondo Concertino

First system of musical notation for Violino Secondo Concertino. The system consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a continuous, flowing style with many sixteenth and thirty-second notes. The second staff continues the melody. The third staff features a *Soli* marking above the staff. The fourth staff ends with a *pia.* marking and a double bar line.

Second system of musical notation for Violino Secondo Concertino. The system begins with the tempo marking *Allegro* in a large, cursive font. The time signature changes to 6/8, with a '2' above the '6'. The music continues with a similar rhythmic pattern to the first system.

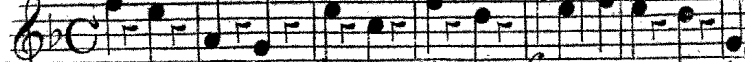
Third system of musical notation for Violino Secondo Concertino. The system consists of three staves. The first staff has a *Soli* marking. The second staff has alternating *Soli* and *tutti* markings. The third staff has a *tutti* marking. The music is written in a continuous, flowing style with many sixteenth and thirty-second notes.

Fourth system of musical notation for Violino Secondo Concertino. The system consists of three staves. The first staff has a *Soli* marking. The second staff has a *tutti* marking. The third staff has a *tutti* marking. The music is written in a continuous, flowing style with many sixteenth and thirty-second notes. The system ends with a *Adagio* marking and a double bar line.

March

CONCERTO. VI 

CONCERTO. VI

CONCERTO. VI 

Staccato *pia:* *for:* *pia:* *for:* *pia:*

for:

pia:

Ada.^o

Allegretto

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth and sixteenth notes, with some slurs. There are two 'tr' markings above the staff, indicating trills. The bottom staff begins with a bass clef and a key signature of one sharp (F#). The bass line is written in a series of eighth and sixteenth notes, with some slurs. There is a 'tr' marking above the staff, indicating a trill. The score is written in ink on aged, slightly yellowed paper.

Violino Secondo Concertino

17

pia. *for.* *fortis: for.* *fortis: for.* *fortis: for.*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Soli *tutti* *Soli* *tutti* *Soli*

tutti *pia.* *for.*

Soli *tutti* *Soli* *tutti*

Adagio

Violino Secondo Concertino

[illegible][illegible]

Allegro 

Allegro

f

tutti

Soli

f

tutti

Soli

f

tutti

Soli

Violino Secondo Concertino

Violino Secondo Concertino, measures 1-10. The music is in G major, 2/4 time. It features a series of eighth and sixteenth notes, with dynamic markings *Soli* and *tutti*. The piece concludes with a double bar line.

Largo, measures 11-14. The tempo changes to Largo, and the time signature changes to 3/4. The music consists of quarter and eighth notes. Dynamic markings include *Soli*, *pia:*, and *tutti*. The section ends with a double bar line and the word *Subito*.

Menuet, measures 15-18. The tempo changes to Menuet, and the time signature changes to 3/4. The music features a mix of quarter and eighth notes. Dynamic markings include *Forte e Poi Piano* and *pia:*.

Measures 19-22 of the Menuet. The music continues with quarter and eighth notes, including triplets. Dynamic markings include *pia:* and *for:*.

Measures 23-24 of the Menuet. The music concludes with a double bar line and the word **FINE**.



Orchester

Six
Grands Concertos
composed
by
Peter Hellendaal
Op. III.

62

Alto Concertino.

Hellendaal

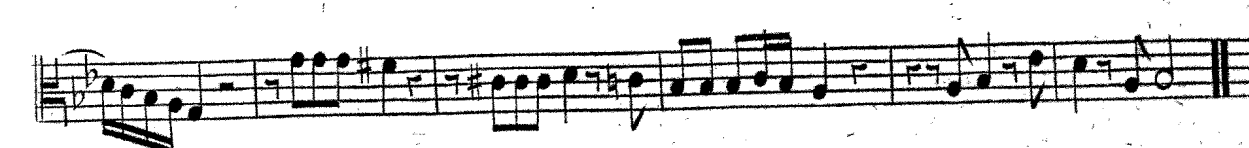
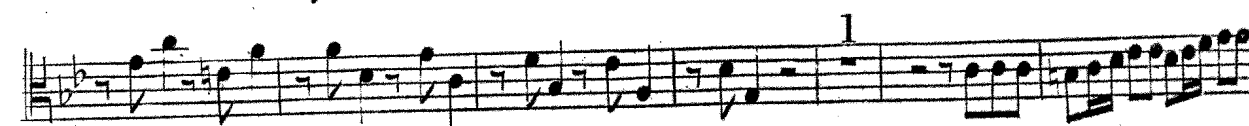
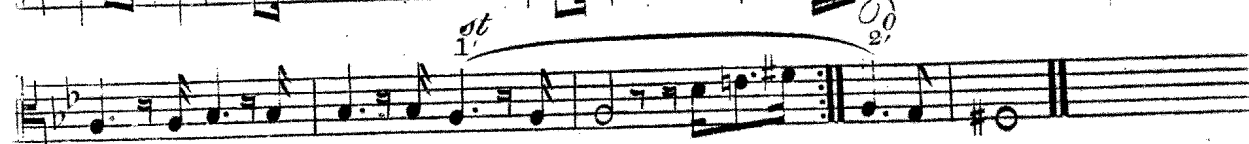
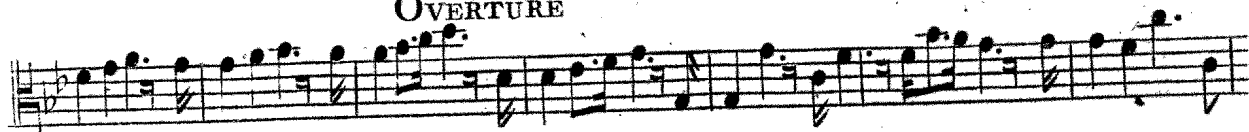
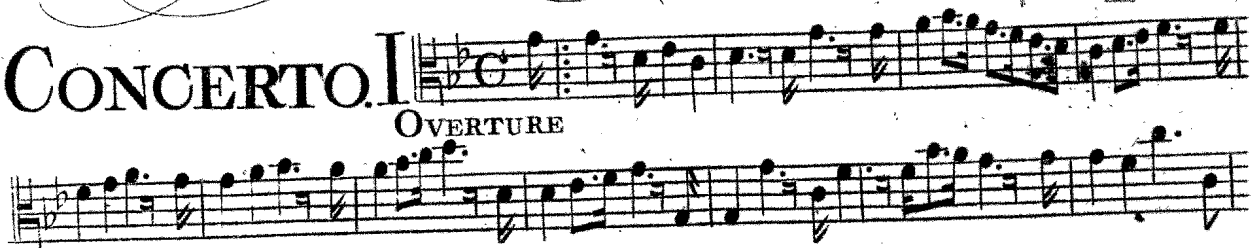
Orkester
I

Alto Viola Concertino

Op. 3 Hellendahl.

CONCERTO. I

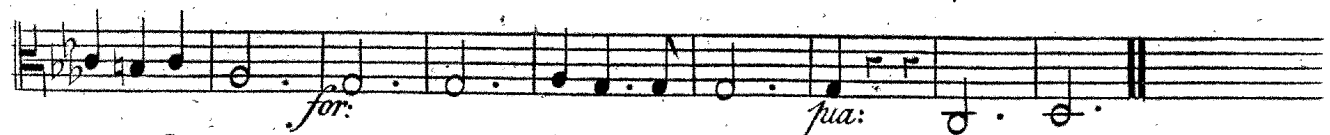
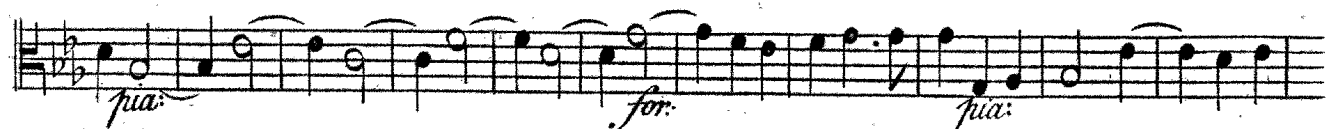
OVERTURE



Alto Viola Concertino



Largo



Presto



Subito

Alto Viola Concertino

3

Menuet

O_{2,0}

pia:

1st *for.* *pia:* *mezo for.* *for.*

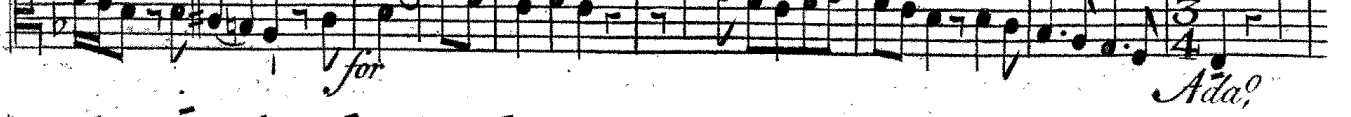
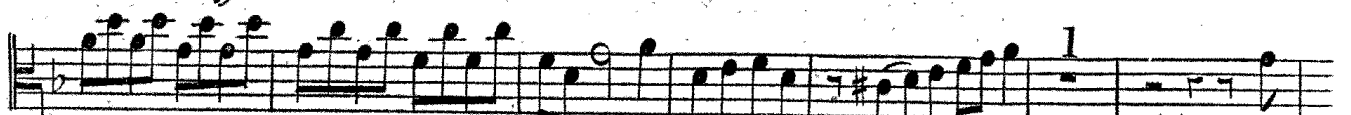
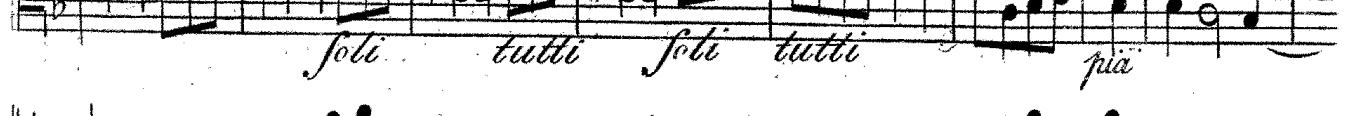
CONCERTO. II

OVERTURE

pia: *for.* *pia:* *for.* *soli* *tutti*

Alto Viola Concertino

9

*Allegro**Affettuoso*

Alto Viola Concertino

5

foti *tutti*

foti *tutti*

Presto *pua:* *for:* *pua:* *for:*

pua: *for:* *pua:* *for:*

for: *pua:*

Adagio *pua:*

Borea

Da Capo

Alto Viola Concertino

CONCERTO, III

Largo

soli

tutti

soli

tutti

Adagio

soli

tutti

11

Allegro

3

1

2

1

1

1

2

3

Ad.

Alto Viola Concertino

7

10 4

Adagio

7 *piu Adagio*

pia:

Subito

1

Allabreve

1 5

pia:

Adagio

6 4

March

2

Soli

pia:

pianis:

for:

tutti

CONCERTO. IV

Grave Sostenuto

pia *pianis*

Allabreve

Adagio *Rinforzando*
Soli *tutti*
piu *for*

Affettuoso

Alto Viola Concertino

9

Soli *tutti*

pia: *for:*

4 4

pia: *for:*

6

Presto

5

pia: pianis: for:

6

pia: pianis: for:

Adagio

4

Pastorale

pt *2* *3*

pia: for:

pia: for:

pia: for: pia:

Alto Viola Concertino

II

tutti Soli tutti

2

3

2

pia: for: pia: for:

Soli tut: Soli tutti Soli tutti

Soli tutti Soli tutti Soli tutti Soli tutti

Adagio

*Alto Viola Concertino**Larghetto**Mezzo piano*

1

pia:

for:

pia:

for:

pia:

for:

5

pia:

for:

6

pia:

Alto Viola Concertino

5
Allegro

1 2
pia: for: pia: for:

6

1

1

Ada?

3
March

pia:

for

Alto Viola Concertino

CONCERTO. VI

Staccato *pia:* *for:* *pia:* *for:* *pia:*

for:

pia:
Add. *Allegro*

pia: *for:* *fortis:*

for: *fortis:* *for:* *fortis:* *for:*

Soli *tutti*

The musical score is written for two staves. The first staff begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegro'. The score includes various dynamic markings such as 'pia:', 'for:', and 'fortis:'. The piece concludes with the markings 'Soli' and 'tutti'.

Alto Viola Concertino

15

1

Soli tutti Soli tutti

Soli tutti

Soli tutti Soli

tutti pia: for

Adagio pia: Soli

Adagio tutti for

Soli tutti pia: for

2 Soli tutti

pia: pianis:



62

Six
Grands Concerts
composed
by
Peter Hellendaal
Op. 111.
him

Violoncello Concertino

Philanderholm

CONCERTO. I

OVERTURE

Op. Hendahin

1

[illegible]

Allegro

[illegible]

Violoncello Concertino

Largo

First system of the Largo section, measures 1-8. The music is in 3/4 time with a key signature of two flats. Fingerings are indicated by numbers 1-5 above notes. A trill is marked above the eighth measure. Dynamics include *pia:* and *for:*.

Second system, measures 9-16. Includes a triplet of eighth notes in measure 14. Dynamics include *pia:* and *for:*.

Third system, measures 17-24. Includes a trill in measure 20. Dynamics include *pia:* and *for:*.

Fourth system, measures 25-32. Includes a trill in measure 28. Dynamics include *pia:* and *for:*.

Presto

First system of the Presto section, measures 33-40. The tempo changes to 2/4. The section is marked *Tasti Soli*. Fingerings are indicated by numbers 1-5 above notes.

Second system, measures 41-48. Includes a trill in measure 44. Dynamics include *Soli*.

Third system, measures 49-56. Includes a trill in measure 52. Dynamics include *Soli*.

Fourth system, measures 57-64. Includes a trill in measure 60. Dynamics include *Soli* and *tutti*.

Fifth system, measures 65-72. Includes a trill in measure 68. Dynamics include *Soli*.

Sixth system, measures 73-80. Includes a trill in measure 76. Dynamics include *Soli*.

3

The image shows a musical score for the song "The Rose Tree". It consists of three staves of music. The first staff is for the voice, starting with the instruction "for:". The second staff is for the piano accompaniment, starting with the instruction "pian:". The third staff is for the mezzo-soprano voice, starting with the instruction "Mez: for:". The music is in 2/4 time and features a key signature of one flat (B-flat). The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a harmonic support for the voice parts. The score is written in a clear, legible style, with notes and rests clearly marked. The lyrics are written below the corresponding staves.

Mez: for.

CONCERTO. II

for.

OVERTURE

for.

Soli

tr.

Allegro

[illegible]

Violoncelle Concertino

[illegible]

Violoncello Concertino

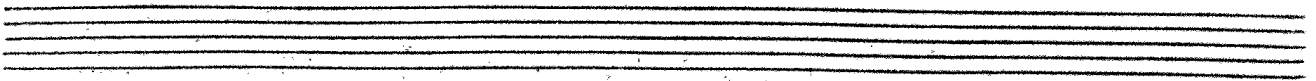
7

[illegible]

CONCERTO. III

CONCERTO. III

The image shows a handwritten musical score for a piece titled "CONCERTO. III". The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. There are also performance markings such as "Soli" and "tutti". The score is written on a piece of paper that appears to be aged and slightly stained.



Violoncello Concertino

Allegro

Violoncello Concertino score, Allegro section. The music is written for a single cello in 3/8 time. The key signature has one flat (B-flat). The tempo is marked 'Allegro'. The score consists of 12 staves of music. The first staff begins with a 'pua:' (pizzicato) marking. The second staff has a 'for.' (forte) marking. The music features various fingerings and bowings, including slurs and accents. The section concludes with a double bar line.

Adagio

Violoncello Concertino score, Adagio section. The music is written for a single cello in 3/8 time. The key signature has one flat (B-flat). The tempo is marked 'Adagio'. The section begins with a 'Soli' marking. The music features various fingerings and bowings, including slurs and accents. The section concludes with a double bar line.

Violoncello Concertino

March

Soli *tutti*

CONCERTO. IV

Grave Sostenuto

Soli *tutti* *Soli* *tutti* *Soli* *tutti*

pia: *Pianis:*

11

Rinforzando

Violoncello Concertino

[illegible][illegible]

Violoncello Concertino

13

Violoncello Concertino musical score, measures 1-12. The score is written for a single cello. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Fingering numbers (1-7) are indicated above many notes. The piece concludes with a double bar line and a repeat sign. The tempo marking *Adagio* is written below the final staff.

tutti $\frac{5}{2}$ $\frac{6}{4}$ $\frac{3}{4}$

Tasti Solo $\frac{7}{6}$ $\frac{6}{5}$

Ada.^o

Pastorale musical score, measures 1-12. The score is written for a single cello. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, the fifth staff contains measures 17-20, the sixth staff contains measures 21-24, and the seventh staff contains measures 25-28. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Fingering numbers (1-7) are indicated above many notes. The piece concludes with a double bar line and a repeat sign. The tempo marking *Adagio* is written below the final staff.

Tasto Solo $\frac{6}{8}$

for. *for.* *for.* *for.* *for.*

1^{st.} *2^{d.}* *Tasto Solo*

for. *for.* *for.* *for.*

Violoncello Concertino

CONCERTO. V

Largo

tutti *Soli*

Allegro

tutti *Soli* *tutti* *Soli*

15

[illegible]

Violoncello Concertino

Larghetto

Tasti Soli

Mezzo piano

This page of the Violoncello Concertino score contains ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Larghetto' and the dynamics 'Mezzo piano'. The first staff is labeled 'Tasti Soli'. The second staff has a '2' above it, indicating a second ending. The third staff has a 'pua:' marking. The fourth staff has a 'for!' marking. The fifth staff has a 'pua:' marking. The sixth staff has a 'for!' marking. The seventh staff has a 'Tasti Soli' marking. The eighth staff has a 'Soli' marking. The ninth staff has a 'tritti' marking. The tenth staff has a 'pua:' marking. The score includes various musical notations such as notes, rests, and fingerings.

Violoncello Concertino

Allegro

Violoncello Concertino score, Allegro section. The music is written for a single cello in G major, 6/8 time. The tempo is marked 'Allegro'. The score consists of 10 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include 'for.' (forte) and 'pua.' (piano). The section concludes with a double bar line. The final staff of the section is marked 'pua.' and ends with a half note.

March

Violoncello Concertino score, March section. The music is written for a single cello in G major, 3/4 time. The tempo is marked 'March'. The score consists of 1 staff of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include 'for.' (forte) and 'pua.' (piano). The section concludes with a double bar line.

Violoncello Concertino

19

Violoncello Concertino musical score, measures 1-18. The score is written for a single cello on a single staff. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including *for.* (forte) and *pu.* (piano). The piece concludes with a double bar line and repeat dots.

CONCERTO VI

CONCERTO VI musical score, measures 1-18. The score is written for a single cello on a single staff. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including *for.* (forte) and *pu.* (piano). The piece concludes with a double bar line and repeat dots.

Staccato *for.* *pu.* *for.* *pu.*

for. *pu.* *for.*

Ada.^o *pu.*

Violoncello Concertino

Allegro *Tasto Solo*

The musical score is written for a cello and consists of 12 staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked *Allegro*. The performance instruction *Tasto Solo* is written above the first staff. The score includes various musical notations such as notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef. The score includes dynamic markings *for.* and *fua:*. The notation includes many fingerings (e.g., 6, 7, 4, 3, 2, 1) and some accidentals (sharps and naturals).

Violoncello Concertino

21

This page of the Violoncello Concertino score contains ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 and 6-7. The score is divided into sections by dynamic markings: *For.*, *Fortis.*, *Solo*, *tutti*, *pia.*, *for.*, *Soli*, and *Ada.*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat). The page concludes with a double bar line and the marking *Ada.*.

1

For. *Fortis.* *For.* *Fortis.*

For. *Fortis.* *For.* *Solo* *tutti*

pia. *for.* *Soli* *tutti*

pia. *for.* *Soli* *tutti*

Ada.

Violoncello Concertino

Adagio

Soli *tutti*

Soli *tutti*

Allegro

Tasti Soli *pia:* *pianis:*

Soli *tutti*

Tasti Soli *Soli*

tutti *Soli* *tutti* *Soli*

Violoncello Concertino

tutti *Soli* *Tasti Soli* *tutti* *Soli*

Largo *Soli*

Menuet *Tutti e poi piano* *Soli* *Tasti Soli* *tutti*

FINE



Onkel

69

Six
Grands Concerts
composed
by
Petter Hellendaal
Op. III.

Violino Primo Ripieno. *Hjilund*

² *Violino Primo Concerto Grosso*

CONCERTO. I

OVERTURE

Allegro

Violino Primo Concerto Grosso

5



Violino Primo Concerto Grosso

Presto

16

4

1 1 2

4

4

4

4

4

4

4

pia. *for.*

pia. *for.*

Subito

Menuet

1. Mezzo Piano

Subito

Violino Primo Concerto Grosso 5

Violino Primo Concerto Grosso, measures 1-6. The score is written for a single violin in G major (one sharp) and 3/4 time. It features a series of eighth and sixteenth notes, often beamed together. Trills (tr) are marked above several notes. Dynamics include *pia:* (piano) and *for:* (forte). A *Mez: for:* (mezzo-forte) marking appears below the fifth measure. A triplet of eighth notes is marked with a '3' above it in the fifth measure. The piece concludes with a double bar line.

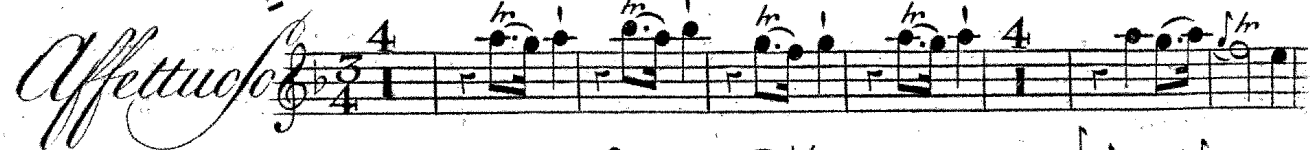
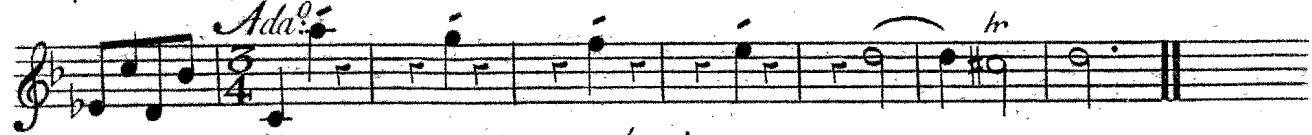
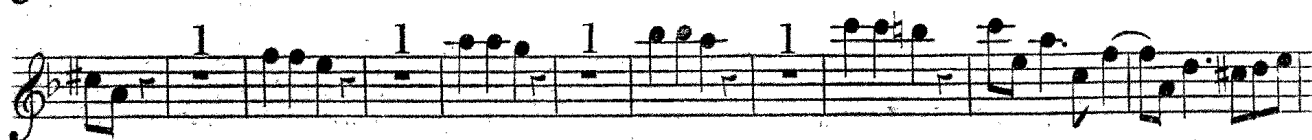
CONCERTO. II

OVERTURE

CONCERTO. II OVERTURE, measures 1-5. The score is written for a single violin in G major (one sharp) and 3/4 time. It begins with a *pia:* (piano) dynamic. The melody consists of eighth and sixteenth notes, with trills (tr) marked above several notes. Dynamics include *for:* (forte) and *pia:* (piano). A second ending is marked with a '2' above the staff in the third measure. The piece concludes with a double bar line.

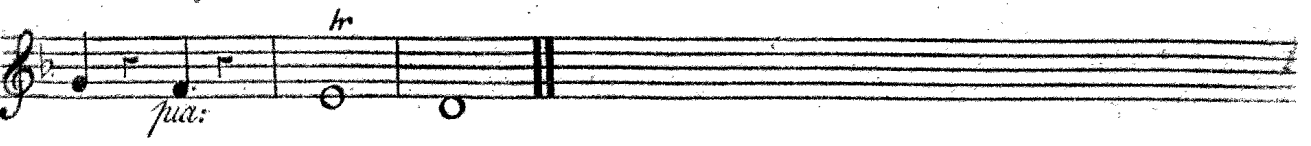
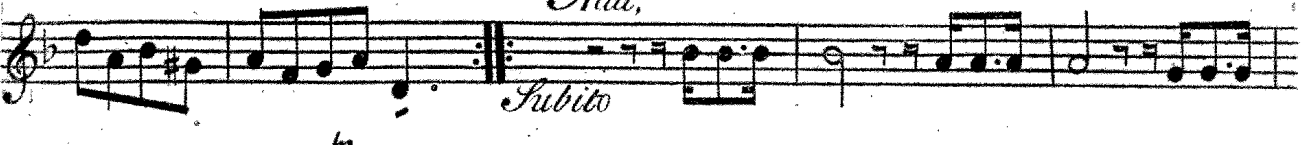
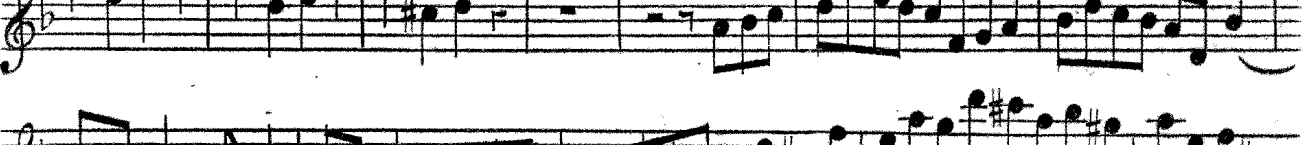
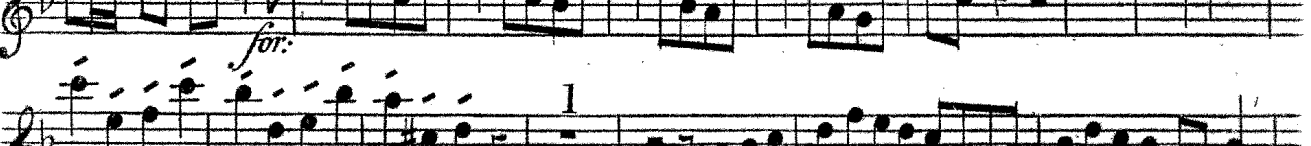
Violino Primo Concerto Grosso

Allegro



Violino Primo Concerto Grosso

7



Violino Primo Concerto Grosso

Borea 

CONCERTO. III 

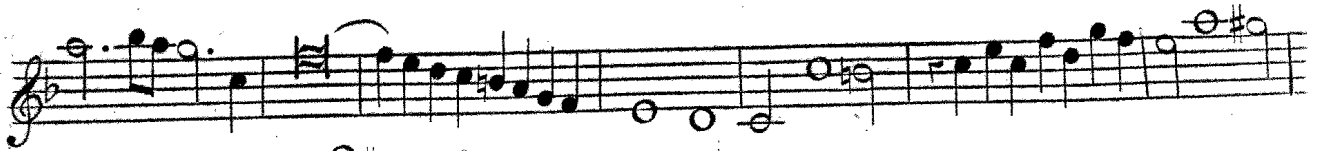
Allegro 

Violino Primo Concerto Grosso

9

Violino Primo Concerto Grosso musical score, measures 1-9. The score is written for Violino Primo in G major (one sharp) and 3/8 time. It features a series of eighth-note patterns, often beamed in groups of four or six. Measure 1 starts with a treble clef and a key signature of one sharp. Measure 2 has a '2' above it. Measure 3 has a '1' above it. Measure 4 has a '1' above it. Measure 5 has a '2' above it. Measure 6 has a '1' above it. Measure 7 has a '2' above it. Measure 8 has a '1' above it. Measure 9 has a '2' above it. The piece ends with a double bar line.

Adagio section of the Violino Primo Concerto Grosso musical score, measures 10-13. The tempo changes to Adagio, and the time signature changes to 3/8. Measure 10 starts with a treble clef and a key signature of one sharp. Measure 11 has a '10' above it. Measure 12 has a '4' above it. Measure 13 has a '7' above it. The piece ends with a double bar line. The tempo is marked *Adagio*. The key signature is one sharp. The time signature is 3/8. The piece ends with a double bar line.

*Violino Primo Concerto Grosso**Alla breve* *March*

Violino Primo Concerto Grosso

II

CONCERTO. IV

Grave Sostenuto



[illegible]

Presto

5

for

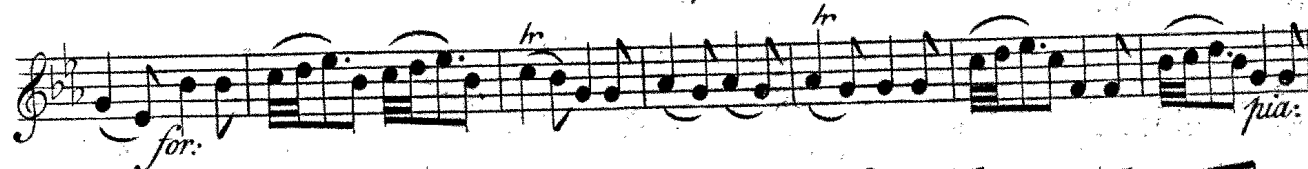
pua: Pianis:

6

for:

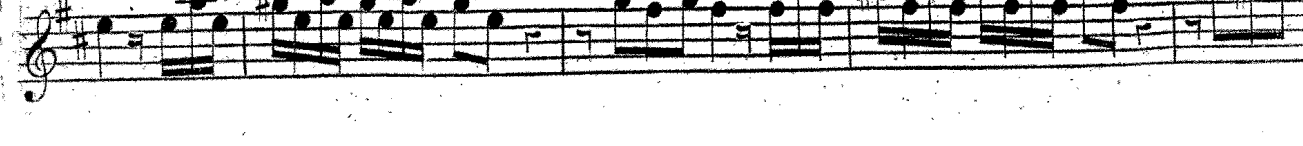
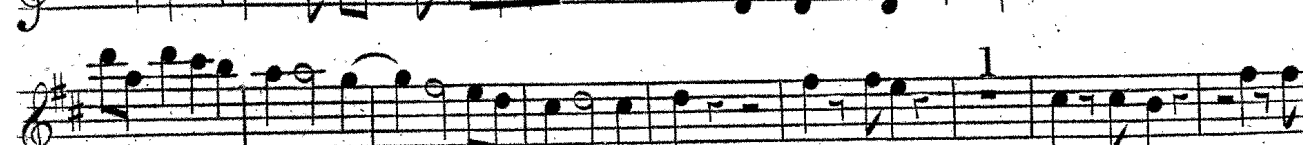
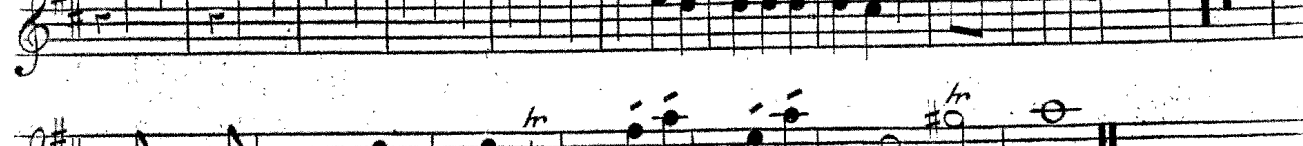
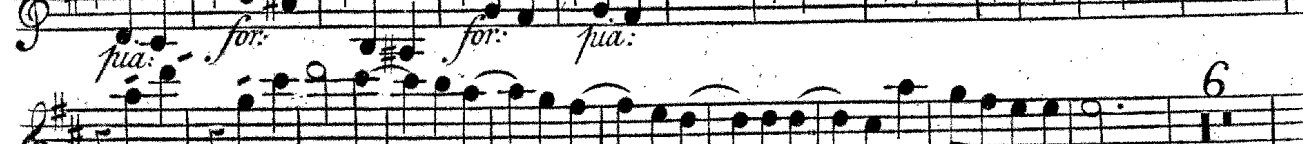
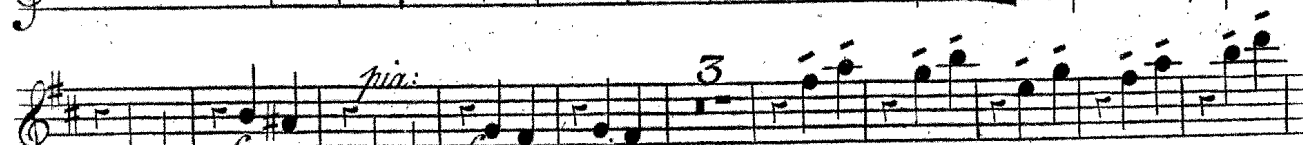
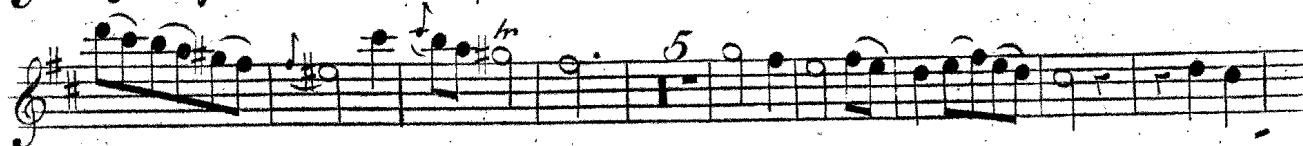
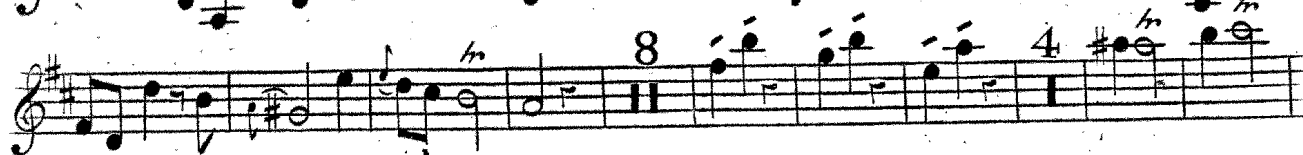
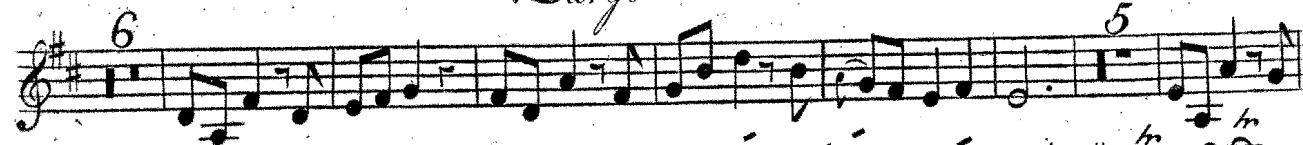
Violino Primo Concerto Grosso

13



Violino Primo Concerto Grosso

CONCERTO V



Violino Primo Concerto Grosso

15

musical score for Violino Primo Concerto Grosso, page 15. The score consists of 14 staves of music in G major (one sharp). The first 10 staves are in a fast tempo, featuring intricate sixteenth-note passages and slurs. The 11th staff begins a section marked *Adagio* in a lower register, with a key signature change to F major (two flats). The score includes various musical notations such as slurs, ties, and dynamic markings like *for:* and *pua:*. The page number 15 is in the top right corner.

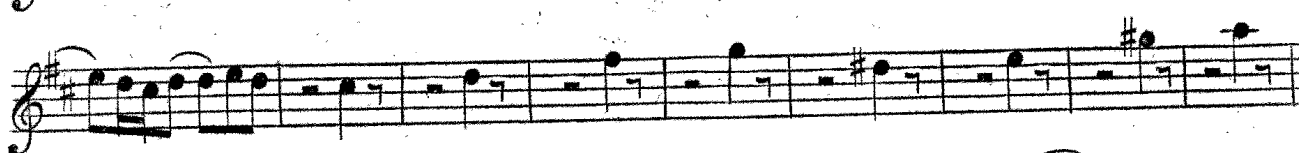
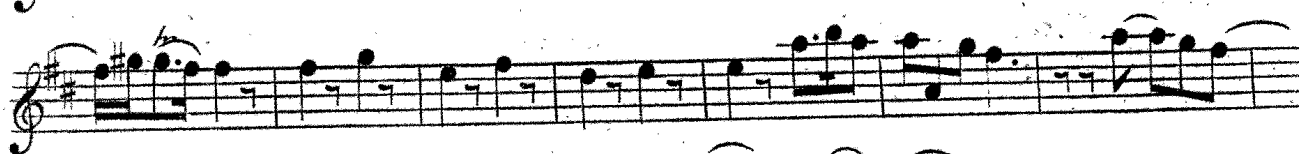
*Violino Primo Concerto Grosso**Larghetto**Mezzo Piano*

The musical score is written for a single violin part. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The tempo is marked *Larghetto* and the dynamic is *Mezzo Piano*. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 4/4. The music is written in a single line. The notation includes various melodic lines, trills (marked *tr*), and accents (marked *acc*). Dynamic markings include *pua* (piano) and *for* (forte). The score ends with a final measure marked with a '5' above it, indicating a five-measure rest or a specific ending.

Violino Primo Concerto Grosso

17

Handwritten musical score for Violino Primo Concerto Grosso, page 17. The score consists of ten staves of music in G major, featuring various melodic lines, trills, and a final measure marked "pia:". The notation includes treble clefs, key signatures, and various musical symbols like trills, slurs, and a fermata.

*Violino Primo Concerto Grosso**Allegro* *March* 

Violino Primo Concerto Grosso

19

Violino Primo Concerto Grosso, measures 1-10. The score is written for a single violin in G major (one sharp). The first five measures are marked *pia:* (piano). Measures 6-10 are marked *for:* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. A repeat sign is present at the end of measure 10.

CONCERTO. VI

CONCERTO. VI, measures 1-5. The score is written for a single violin in C major (no sharps or flats). The first measure is marked *Staccato*. Measures 2-5 are marked *pia:* (piano). Measures 6-10 are marked *for:* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. A repeat sign is present at the end of measure 10.

Ada,°

20 *Violino Primo Concerto Grosso*

Allegro

The musical score is written on 12 staves. The first staff begins with the tempo marking *Allegro*. The key signature is one flat (B-flat). The music is written in treble clef. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *pia:* and *for:*. There are also some handwritten annotations like *hr* and *1*.

Violino Primo Concerto Grosso

21

Violino Primo Concerto Grosso musical score, measures 1-10. The score is written for a single violin in G major (one sharp) and 2/4 time. The first five measures are marked *fortis: for: fortis for: fortis: for:*. The sixth measure is marked *pia:*. The seventh measure is marked *for:*. The eighth measure is marked *Ada?*. The ninth measure is marked *tr*. The tenth measure is marked *tr*. The score ends with a double bar line.

Adagio musical score, measures 11-15. The score is written for a single violin in G major (one sharp) and 3/2 time. The first measure is marked *tr*. The second measure is marked *3*. The third measure is marked *tr*. The fourth measure is marked *2*. The fifth measure is marked *tr*. The score ends with a double bar line.

*Violino Primo Concerto Grosso**Allegro*

Handwritten musical score for Violino Primo Concerto Grosso, Allegro section. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by rapid sixteenth-note passages and slurs. Fingerings (1, 2) and breath marks (hr) are indicated throughout. The section concludes with a double bar line.

Handwritten musical score for Violino Primo Concerto Grosso, Largo section. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is slower and features sustained notes and slurs. A dynamic marking of *sub* is present. The section concludes with a double bar line.

Handwritten musical score for Violino Primo Concerto Grosso, Menuetto section. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is in 3/4 time and features slurs and dynamic markings. The section concludes with a double bar line.

Forte e Poi Piano

Handwritten musical score for Violino Primo Concerto Grosso, Menuetto section (continued). The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is in 3/4 time and features slurs, dynamic markings (*for.*), and fingerings (1, 2, 3, 4). The section concludes with a double bar line and the word **FINE**.



Orchestra

62

Six
Grands Concerts
composed
by
Peter Hellendaal
Op. III.

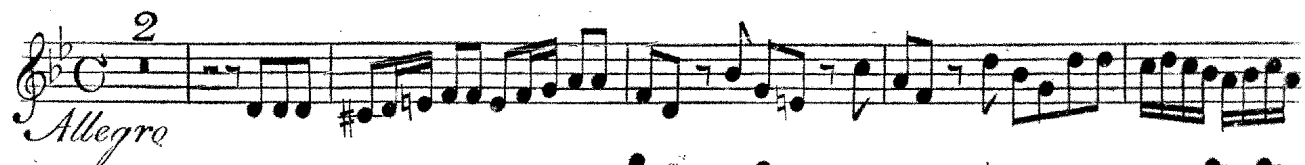
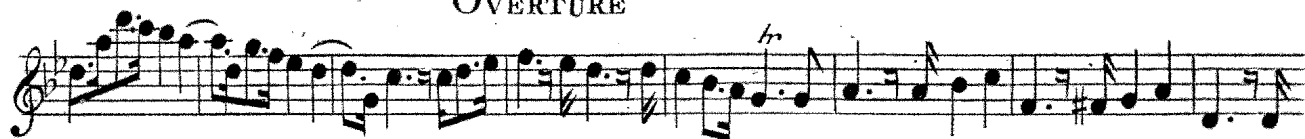
Violino Secondo ripieno
Milanderich

Violino Secondo Concerto Grosso

Op. 3 Hellendoorn

CONCERTO. I

OVERTURE



Violino Secondo Concerto Grosso



Violino Secondo Concerto Grosse

3

First system of the Violino Secondo Concerto Grosse. It consists of two staves. The first staff contains a melodic line with several slurs and accents. The second staff contains a more complex line with triplets and slurs. Dynamics include *hr* (hairpins) and *pia:* (piano).

CONCERTO. II

Second system of the Violino Secondo Concerto Grosse. It begins with the word "OVERTURE" and a double bar line. The first staff contains a melodic line with slurs and accents. The second staff contains a more complex line with triplets and slurs. Dynamics include *pia:* (piano) and *for:* (forte).

Third system of the Violino Secondo Concerto Grosse. It begins with the tempo marking "Allegro" and a 6/8 time signature. The first staff contains a melodic line with slurs and accents. The second staff contains a more complex line with triplets and slurs. Dynamics include *pia:* (piano) and *for:* (forte).

Fourth system of the Violino Secondo Concerto Grosse. It consists of two staves. The first staff contains a melodic line with slurs and accents. The second staff contains a more complex line with triplets and slurs. Dynamics include *pia:* (piano) and *for:* (forte).

Fifth system of the Violino Secondo Concerto Grosse. It consists of two staves. The first staff contains a melodic line with slurs and accents. The second staff contains a more complex line with triplets and slurs. Dynamics include *pia:* (piano) and *for:* (forte).

Sixth system of the Violino Secondo Concerto Grosse. It begins with the tempo marking "Adagio" and a 3/4 time signature. The first staff contains a melodic line with slurs and accents. The second staff contains a more complex line with triplets and slurs. Dynamics include *pia:* (piano) and *for:* (forte).

Violino Secondo Concerto Grosso

Affettuoso

4

Presto

for pua for pua for pua

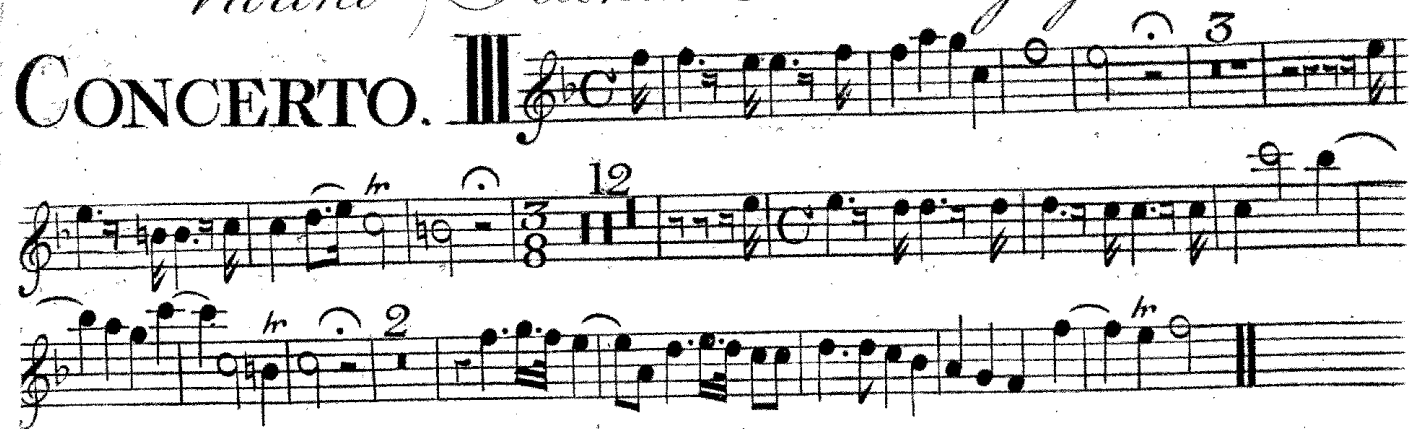
Adagio

Subito

Borea

Da Capo

Violino *Secondo Concerto Grosso*
CONCERTO. III



Adagio

6 *Violino Secondo Concerto Grosso*

Adagio



Allabreve



March



Violino Secondo Concerto Grosso

7

CONCERTO. IV

Grave Sostinato

First system of the *Grave Sostinato* section, measures 1-5. The music is in G major (one sharp) and 3/4 time. It features a slow, sustained melody with a fermata over the final measure. Fingerings 5, 3, and 7 are indicated above the notes.

Second system, measures 6-10. The melody continues with a fermata over the final measure. The dynamic marking *Pia: Pianis:* is written below the staff.

Third system, measures 11-15. The section concludes with a double bar line.

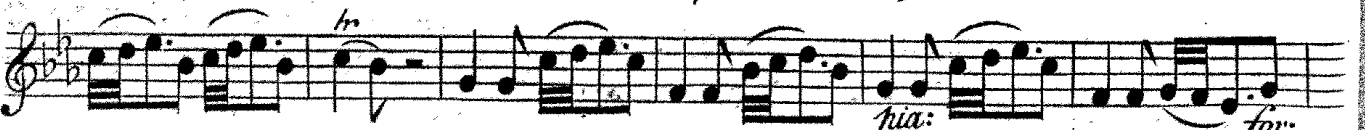
Section titled *Allabreve*, measures 16-30. The tempo changes to Allabreve (C major, 2/4 time). The music is more rhythmic, featuring a series of eighth and sixteenth notes. A finger number 2 is indicated at the beginning.

Measures 16-20: First system of the *Allabreve* section.

Measures 21-25: Second system of the *Allabreve* section.

Measures 26-30: Third system of the *Allabreve* section, ending with a double bar line.

Ado: Pia: Rinforzando

Violino Secondo Concerto Grosso

Violino Secondo Concerto Grosso

9

Violino Secondo Concerto Grosso, measures 1-10. The score is written for a single violin in G major (one sharp) and 3/4 time. The first five measures are marked *pia* (piano) and the next five are marked *for* (forte). The music features a melodic line with various ornaments and a rhythmic accompaniment. The first five measures end with a repeat sign, and the next five measures continue the melody. The tempo is marked *Largo*.

CONCERTO. V

CONCERTO. V, measures 1-5. The score is written for a single violin in G major (one sharp) and 3/4 time. The tempo is marked *Largo*. The music features a melodic line with various ornaments and a rhythmic accompaniment. The first five measures end with a repeat sign, and the next five measures continue the melody.

CONCERTO. V, measures 6-10. The score is written for a single violin in G major (one sharp) and 3/4 time. The tempo is marked *Largo*. The music features a melodic line with various ornaments and a rhythmic accompaniment. The first five measures end with a repeat sign, and the next five measures continue the melody. The tempo is marked *Largo*.

Violino Secondo Concerto Grosso

Allegro

2

1

for. *pia.* *for.*

pia.

Ada.

2

Violino Secondo Concerto Grieg

II

Larghetto

Mezzo Piano

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Larghetto* and the dynamic is *Mezzo Piano*. The score contains 12 staves of music. Dynamics such as *pia* (piano) and *for* (forte) are indicated throughout. Trill ornaments, marked with 'tr', are present on several notes. The piece ends with a double bar line on the final staff.

*Violino Secondo Concerto Grosso**Allegro*

Handwritten musical score for Violino Secondo Concerto Grosso, Allegro movement. The score is written on ten staves in G major (one sharp) and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked *Allegro*. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *pia* and *for*. The piece concludes with a double bar line and the tempo marking *Adagio* written below the final staff.

Violino Secondo Concerto Grosso

March

March

pia *for:* *pia:* *for:* *tr* *tr*

CONCERTO. VI

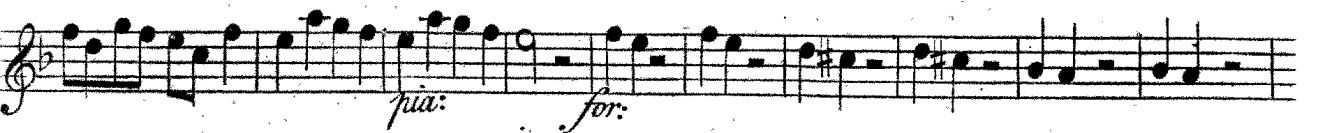
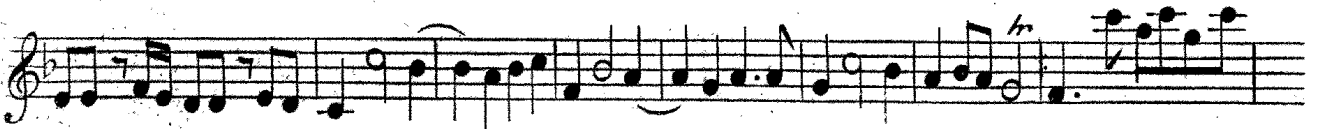
CONCERTO. VI

The image shows a page of a musical score for a concerto. The title "CONCERTO. VI" is prominently displayed at the top left. Below the title, there are four staves of music. The first staff begins with the word "Staccato" and is followed by a series of notes with accents, some marked "pia:" and others "for:". The second staff continues the melody with similar markings. The third staff features a more complex rhythmic pattern with many sixteenth notes. The fourth staff concludes the piece with a double bar line and the marking "pia:". The overall style is that of a classical musical manuscript.

Staccato *pia:* *for:* *pia:* *for:*

pia: *for:*

Ada.^o *pia:*

*Violino Secondo Concerto Grosso**Allegro* 

Violino Secondo Concerto Grosso

15

Violino part of the second concerto grosso, measures 1-14. The music is in G major (one sharp) and 3/4 time. It features a series of eighth and sixteenth note patterns, with a crescendo leading to a forte (f) dynamic at measure 14.

Adagio section of the Violino part, measures 15-24. The tempo changes to Adagio, and the key signature changes to E-flat major (three flats). The music is in 3/2 time. It features a series of half notes and quarter notes, with a crescendo leading to a forte (f) dynamic at measure 24. The section ends with a double bar line.

Pia. Pianos:

*Violino Secondo Concerto Grosso**Allegro**Largo**pia: Subito**Forte e Poi Piano*

FINE



Orchester

62.

Six
Grands Concertos
composd
by
Peter Hellendaal
Op. III.

Alto ripieno

Gilbert-Hiels

Orkester

1

Alto Concerto grosso

Op. 3 Hellenmaal.

CONCERTO I

OVERTURE

The musical score for the Overture is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. A first ending bracket labeled '1st' and a second ending bracket labeled '2nd' are present on the third staff. The tempo 'Allegro' is indicated on the sixth staff, along with a time signature change to 6/8. The score concludes with a double bar line on the tenth staff.

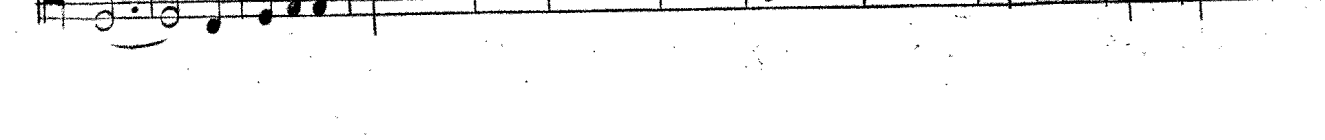
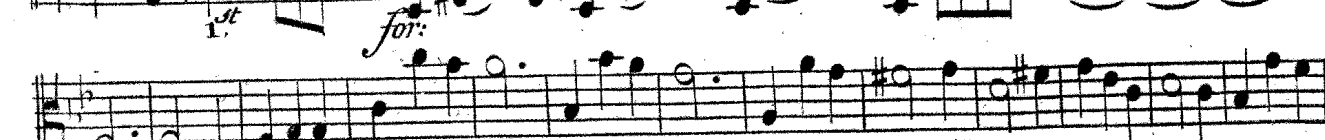
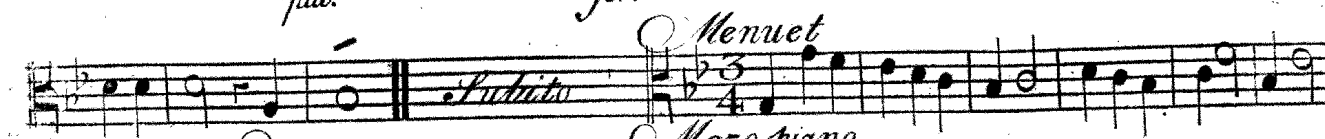
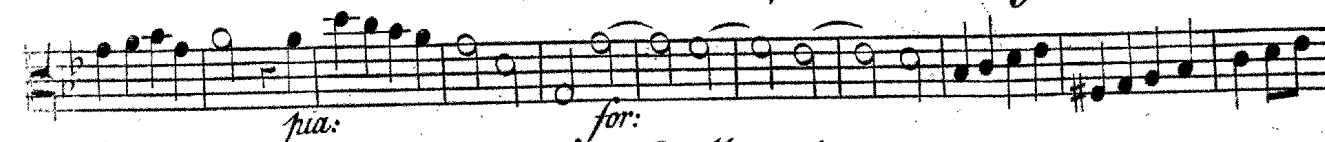
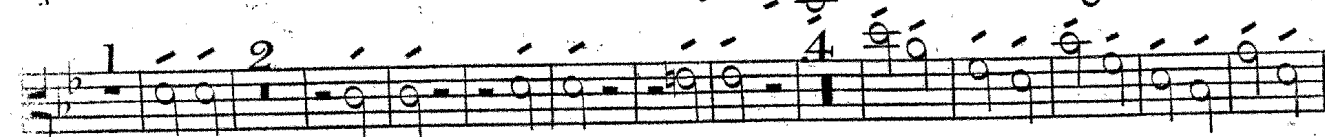
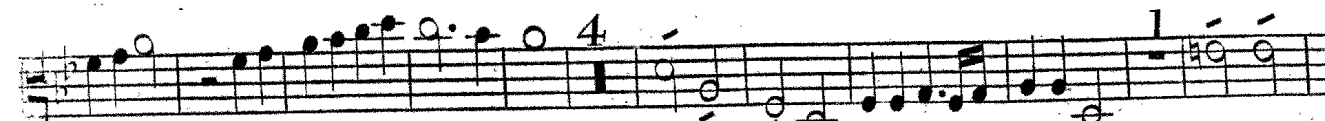
Alto Concerto grosso



Largo



Presto



() Alto Concerto grosso

3



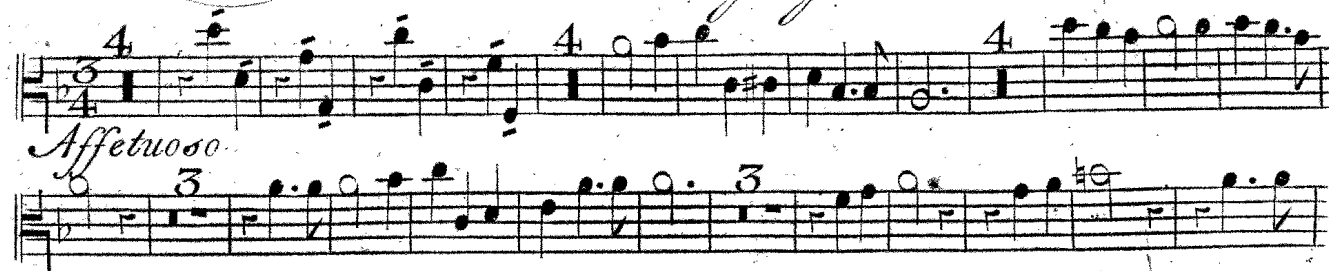
CONCERTO II

OVERTURE

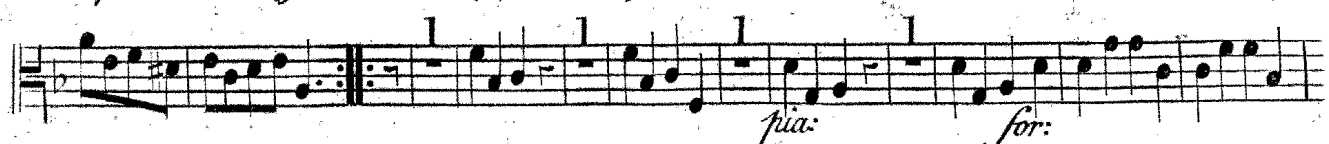
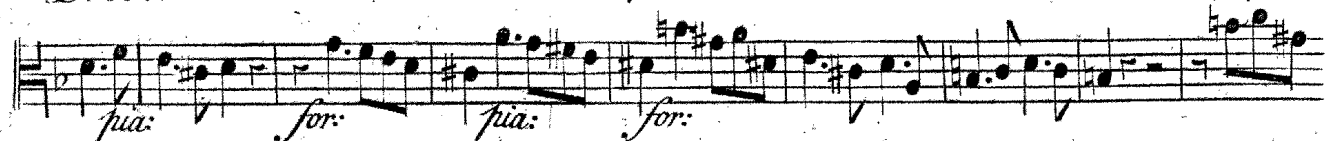


Alto Concerto grosso

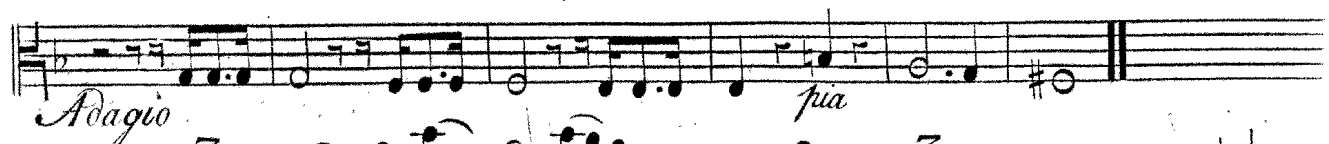
Affetuoso



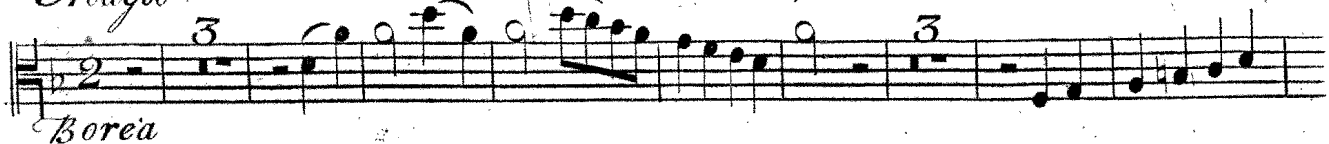
Presto



Adagio



Borea



Alto Concerto grosso

5

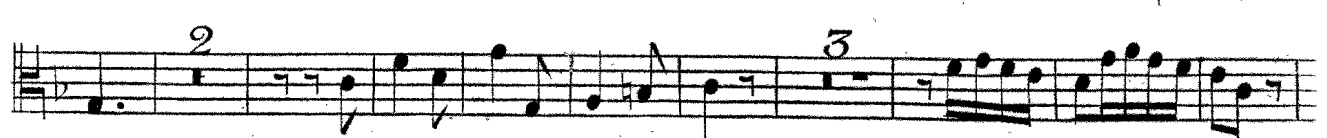
CONCERTO



Largo



Allegro



Adagio

Alto Concerto grosso

Adagio

10 4

pizzada?

Subito

Allabreve

1 5

March

2

Alto Concerto grosso

CONCERTO. IV

Grave Sostenuto

5

3

7

pia: pianis:

Allabreve

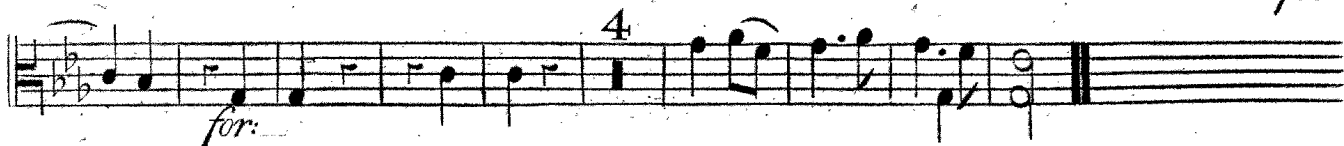
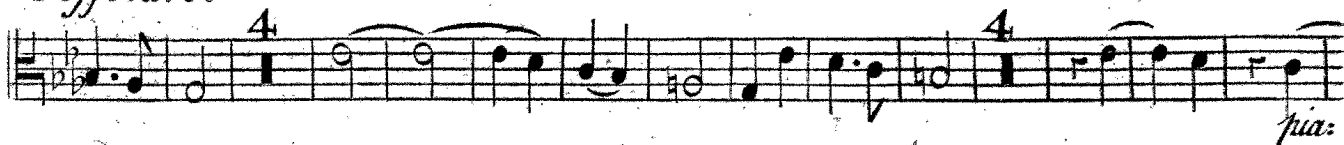
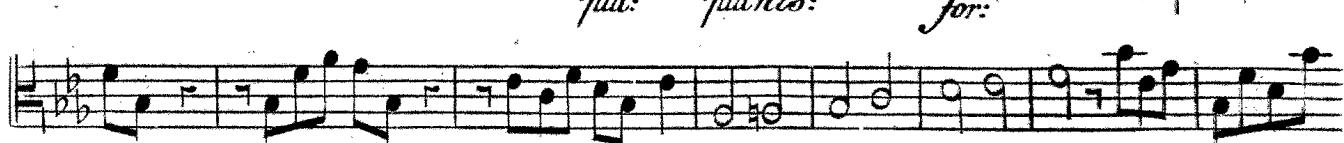
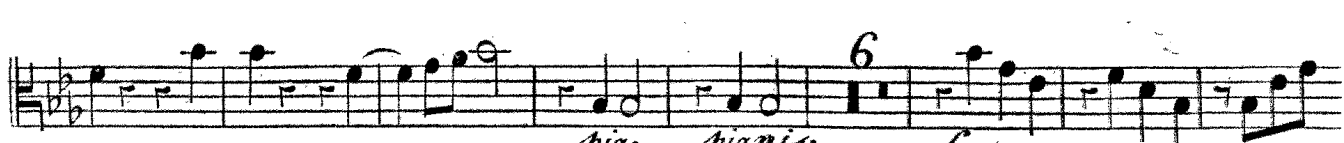
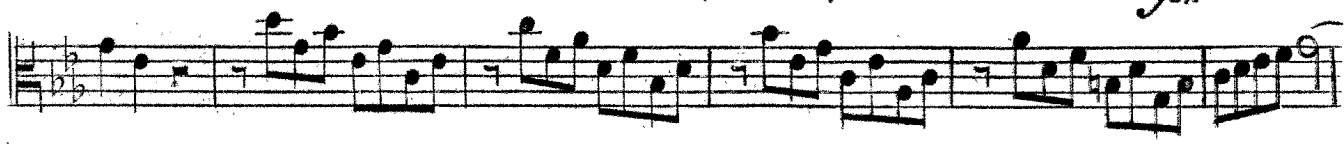
6

3

5

pia:

Rinforzando

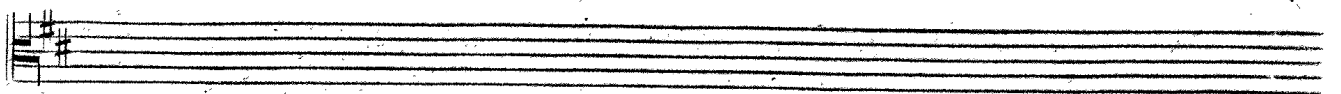
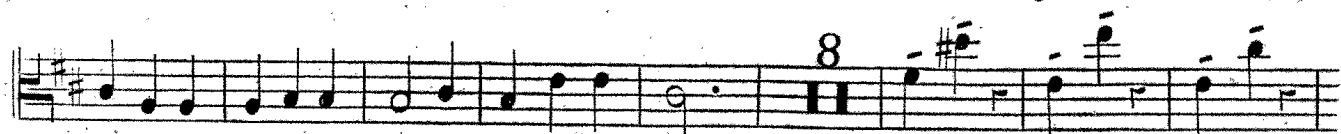
Alto Concerto grosso*Affetuoso**Presto**Pastorale*

Alto Concerto grosso

9



CONCERTO.V



Alto Concerto grosso

5

Allegro

1

2

3

2

pia for pia for

Adagio

Alto Concerto grosso

11

Larghetto

pia

tr

for

pia

for

5

pia

for

6

pia

Alto Concerto grosso

Allegro

pua: for: pua: for:

Ada.^o

March

Alto Concerto Grosso

15

First system of musical notation for the Alto Concerto Grosso, measures 1 through 10. The music is written on a single staff in G major (one sharp) and 3/4 time. It begins with a repeat sign. Dynamics include *pia:* (piano) and *for:* (forte). The system concludes with a repeat sign and a double bar line.

CONCERTO. VI

Second system of musical notation, labeled CONCERTO. VI, measures 1 through 10. The music is written on a single staff in G major (one sharp) and 3/4 time. It begins with a repeat sign. Dynamics include *Staccato*, *pia:* (piano), *for:* (forte), and *Adagio*. The system concludes with a repeat sign and a double bar line.

Alto Concerto Grosso

Allegro

pia: for: fortis: for: fortis: for: pia: for: Adagio

Alto Concerto Grosso

15

Adagio

pia: pians:

This section consists of ten measures of music in 3/2 time. It begins with a treble clef and a key signature of one flat. The first measure has a '2' above it, and the seventh measure has a '7' above it. The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing triplets. The section concludes with a double bar line and the instruction 'pia: pians:'.

Allegro

This section consists of ten measures of music in 3/4 time. It begins with a treble clef and a key signature of one flat. The first measure has a '1' above it. The music is more rhythmic, featuring many eighth and sixteenth notes. There are several triplet markings (3) and first ending markings (1). The section concludes with a double bar line.

Largo

Subito

This section consists of four measures of music in 3/4 time. It begins with a treble clef and a key signature of one flat. The first measure has a '3' above it. The music is slow and features half notes and quarter notes. The section concludes with a double bar line and the instruction 'Subito'.

Menuet

forte e poi piano

This section consists of four measures of music in 3/4 time. It begins with a treble clef and a key signature of one flat. The first measure has a '3' above it. The music is a minuet, featuring a mix of eighth and quarter notes. The section concludes with a double bar line and the instruction 'forte e poi piano'.

pia: *for:*

FINE

This section consists of four measures of music in 3/4 time. It begins with a treble clef and a key signature of one flat. The first measure has a '5' above it. The music features a mix of eighth and quarter notes. The section concludes with a double bar line and the word 'FINE'.



Director

Six
Grands Concerts.
composed
by
Peter Hellendaa
Op. 111.

62

Organo

Hellendaa

ORGANO

Op. 3. Heilendal, 1
Orchester

CONCERTO. I

OVERTURE

Allegro

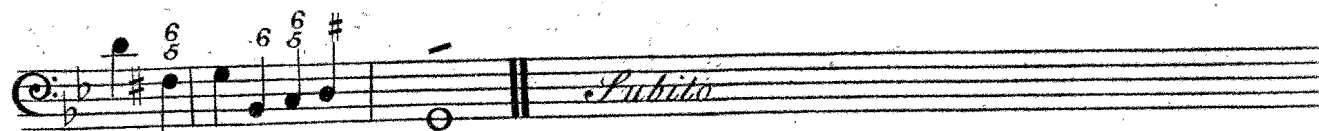
ORGANO

Largo

Musical score for the *Largo* section. The score is written for organ and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by slow, sustained notes with various fingerings indicated above the notes. The second staff continues the melody, featuring a 3-measure rest. The third and fourth staves include dynamic markings: *pia.* (piano) and *for.* (forte). The section concludes with a double bar line.

Presto

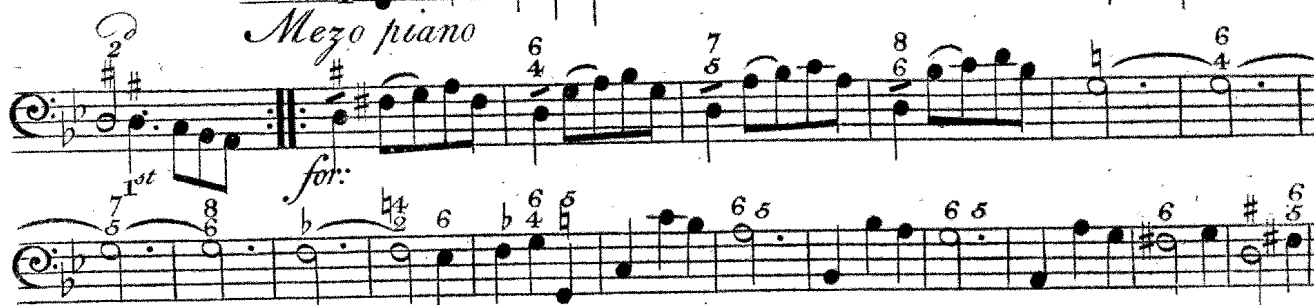
Musical score for the *Presto* section. The score is written for organ and consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked *Presto*. The music is fast and features rapid sixteenth-note passages. The second staff includes the marking *tasti Soli*. The third staff has a 18-measure rest. The fourth staff also includes *tasti Soli*. The fifth and sixth staves continue the rapid melodic lines. The seventh and eighth staves include dynamic markings: *pia.* (piano) and *for.* (forte). The section concludes with a double bar line and the marking *tasti Soli*.



Ménuel

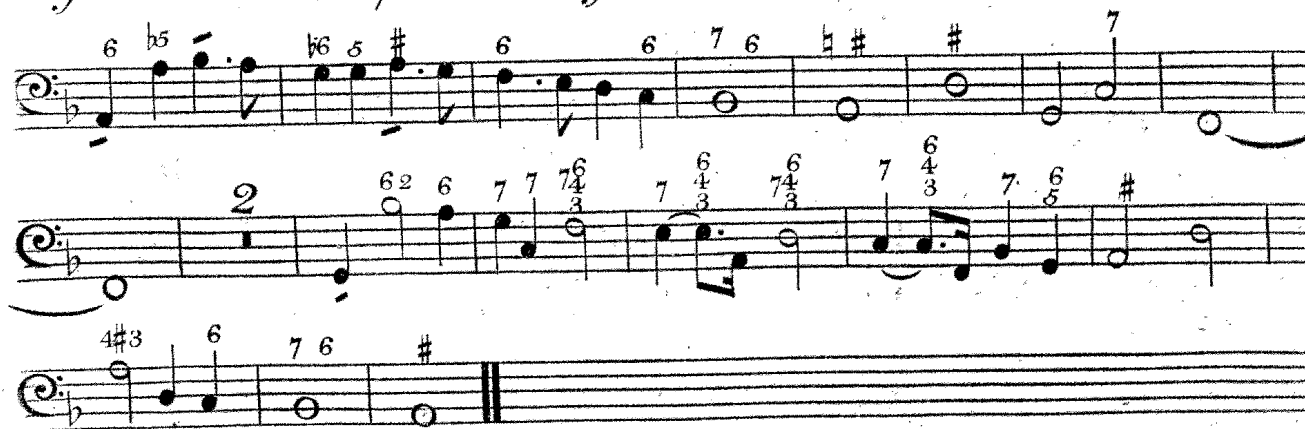
Mezzo piano

Mezzo piano



CONCERTO. II

OVERTURE



ORGANO

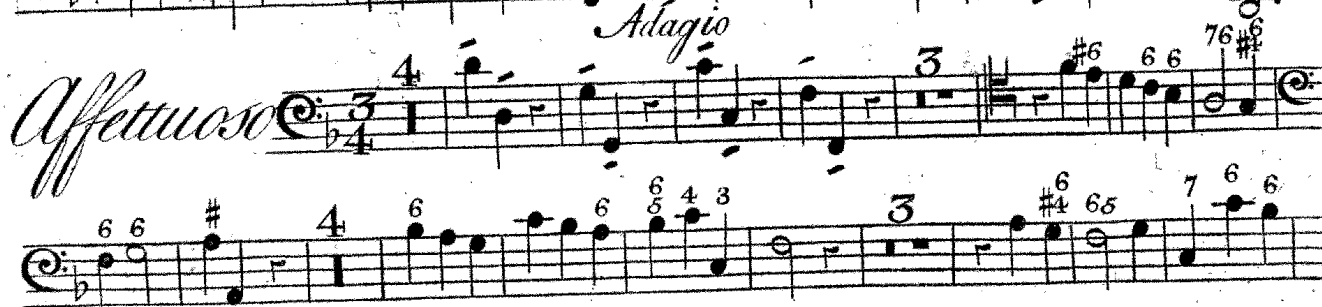
Allegro



This section contains ten staves of organ music in the key of B-flat major (two flats). The tempo is marked 'Allegro'. The notation includes various rhythmic values, accidentals, and extensive fingering numbers (1-8) above the notes. The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed together. The final staff of this section ends with a double bar line.

Adagio

Affettuoso



This section contains two staves of organ music. The tempo is marked 'Adagio' and the mood is 'Affettuoso'. The key signature remains B-flat major. The first staff begins with a 3/4 time signature. The notation includes longer note values, such as half and whole notes, and includes fingering numbers. The second staff continues the piece with similar notation and fingering. The section concludes with a double bar line.

ORGANO

5

First system of musical notation for organ, featuring a single staff with various fingerings and accidentals.

Presto

Second system of musical notation, marked *Presto*, with multiple staves and dynamic markings like *for.* and *pua.*

Third system of musical notation, continuing the *Presto* section with complex fingerings and *tasti Soli* markings.

Adagio

Fourth system of musical notation, marked *Adagio*, with a change in tempo and dynamics.

Borea

Fifth system of musical notation, marked *Borea*, with a change in tempo and dynamics.

Sixth system of musical notation, continuing the *Borea* section with *tasti Soli* and *Dacapo* markings.

III

Largo

CONCERTO. III

Largo

Allegro

for.

for.

ORGANO

7

7 6 43 98 43

6 6 98 7 6 43

Adagio

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

4 4 6 6 4 3 7 43 6 98 43 6 4 # *piu ada?* 7

Subito

Alla breve

2 6 6 7 6 6 7 6

6 6 4 3 6 6 7 6 6 7 6

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

6 6 # 6 4 # 1 6 4 6 9 6

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

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

7 98 2 6 2 6 2 6 2 6 2 6 5 6 6 6 6

6 5 6 4 5 3 *Adagio*

March 

CONCERTO. IV 

Grave Sostenuto

Pia. Pignis.

Tasto Solo

Alla breve

ORGANO

9

6 6 6 6 7 7 7 7 6 5

7 7 6 5 6 2 5 3 5

6 6 7 3 5 6

6 4 #3 6 6

6 6 7 8 4 3 6 43 98 7 5

43 3 43 98 6 6

6 7 7 7 98 5 3

76 6 43 5 6 7 6 6 #6 6 4 3

tasto Solo

Adagio

Rinforzando

Affettuoso

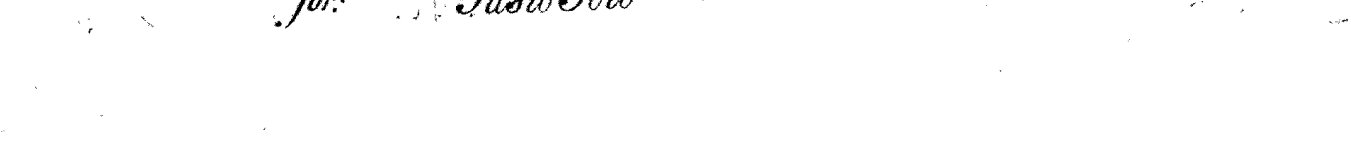
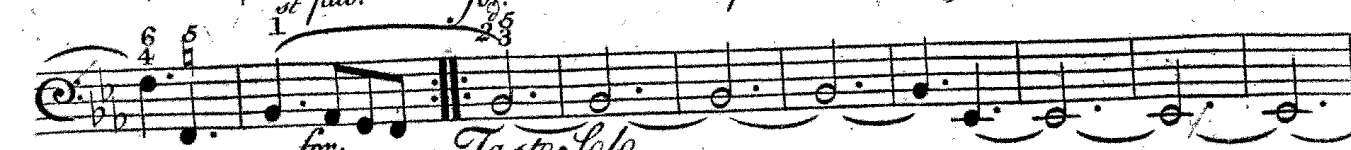
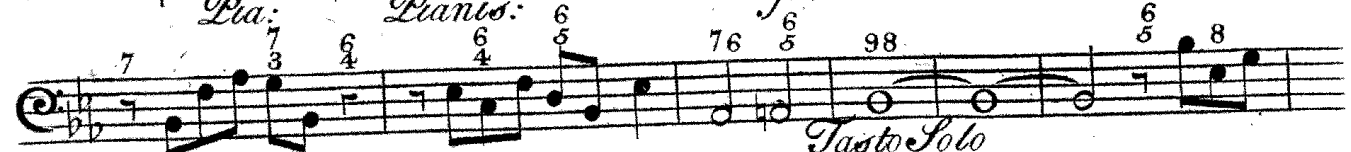
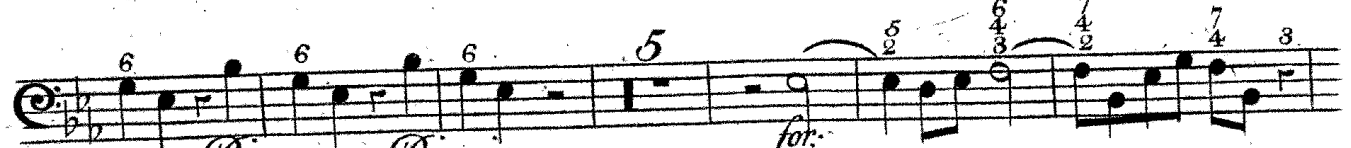
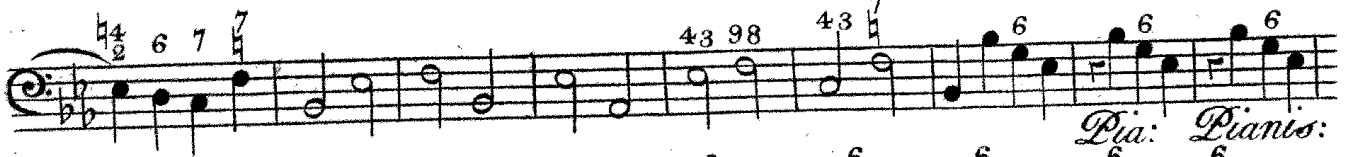
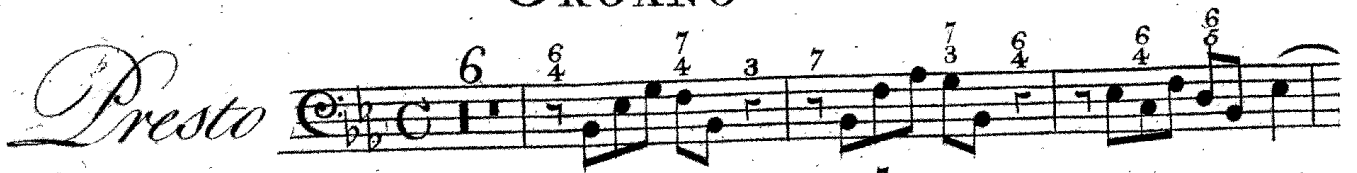
4 6 5 6 4 6 6

4 43 4 #4 3 6 5 4 #

4 6 7 6 7 4 6 #4 6 4

pia: for:

ORGANO



ORGANO

II

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

6 6 5 4 3 6 7 4 6

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

6 5 3 7 6 5 3 1st 2nd

pua. *for.*

CONCERTO V

Largo

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

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

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

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

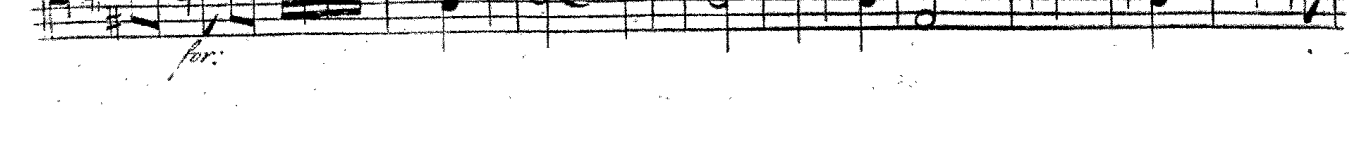
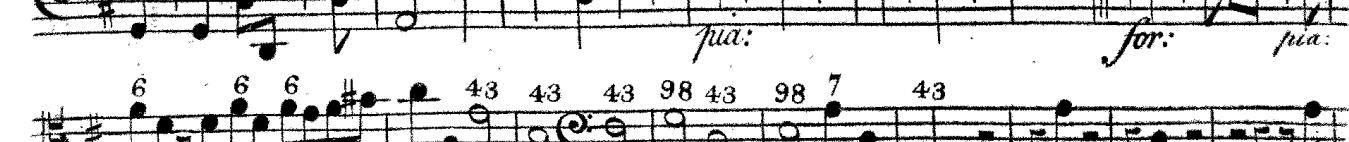
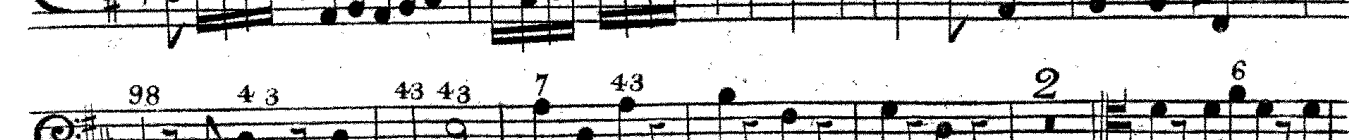
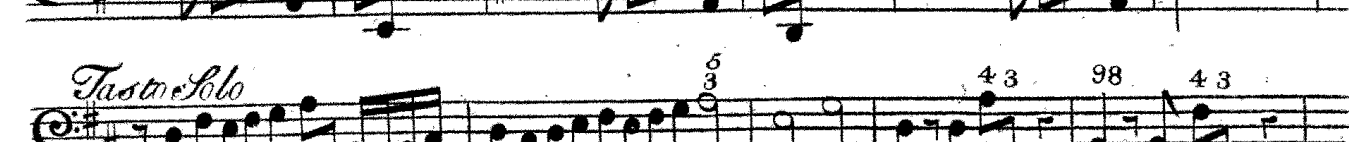
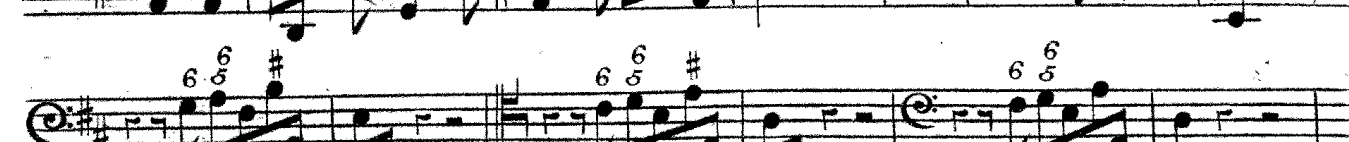
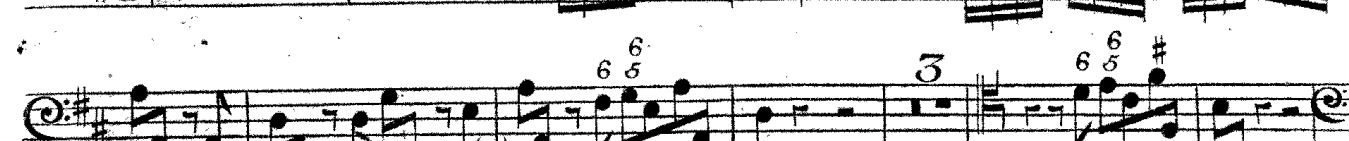
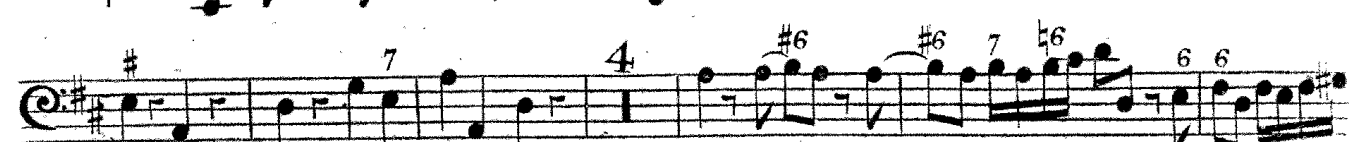
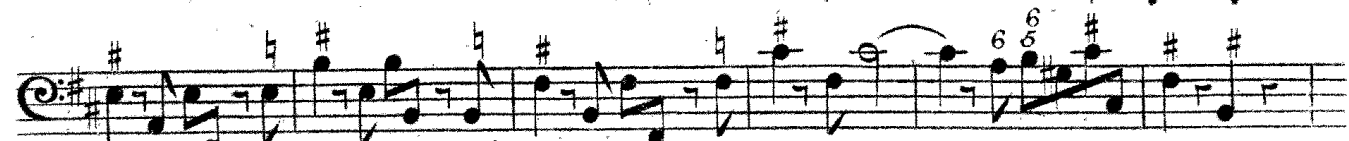
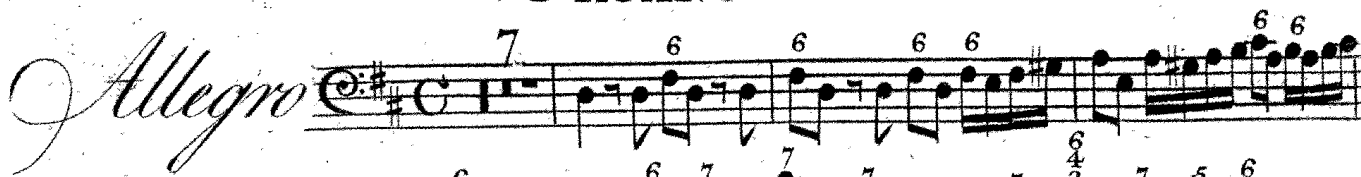
pua. *for.* *pua.*

3 *for.* *pua.* *for.* 6 6 6 6 6 6 6 6 6

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

7 6 6 4 3 #6 6 4 3

ORGANO



Larghetto

Tasti Soli mezzo forte

2

for.

for.

Tasti Soli

5

Volti Subito

ORGANO

7

Allegro

874
652

pia

98

pia for

98

1

ORGANO

15

First section of organ music, consisting of six staves. The music is in G major (one sharp) and 4/4 time. It features intricate fingering with many sixths, sevenths, and eighths. Dynamics include *tr* (trills) and *pia.* (piano). The section concludes with a double bar line.

March

Second section of organ music, titled "March". It consists of six staves in G major and 4/4 time. The notation is simpler, primarily using eighth and sixteenth notes. Dynamics include *pia.* (piano) and *for.* (forte). The section concludes with a double bar line.

ORGANO

CONCERTO. VI

Staccato *pia.* *for.* *pia.* *for.*

pia. *for.*

Adagio

Allegro *Tasto Solo*

Tasto Solo

pia. *for.*

ORGANO

17

[illegible]

ORGANO

Adagio

5 6 6 9 8 6 9 8 7 5

7 8 7 4 3 4 3 4 3 4 3 7 5

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

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

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

Pia: Pianis:

Allegro

Tasti Soli

1 6 9 6 6 7 5 6

Tasti Soli

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

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

1 # 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Tasti Soli

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

ORGANO

The image shows three staves of musical notation for the song 'The Rose Tree'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff. The second staff continues the melody, also in treble clef and one flat key signature. The third staff continues the melody, still in treble clef and one flat key signature. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the second staff. The third staff ends with a double bar line.

Largo  *Subito*

Menuet  *Forte e Poi Piano*

Forte e Poi Piano

8 7 # 7 # 7 # 7 # 7 #6 6

6 5

musical notation

A musical staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Fingering numbers (1-5) are written above the notes. The word "for:" is written below the staff at the beginning, and "for:" is written above the staff later in the piece.

FINE