

A Third Set of
Six
CONCERTOS
for the
Harpichord, or Piano Forte.
With Accompaniments for two
VIOLENS (and a BASS, two HAU'BOYS
and two FRENCH HORN'S ad-Libitum.
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and Composed by
JOHN CHRISTIAN BACH
Music Master to
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Opera XIII.

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L O N D O N.

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Allegro

CONCERTO I

3/4

p *f* *p* *f* *fmo*

8 Solo *p* 3 5 tutti *f*

3 Solo *p* 4

8 tutti *f* 2 *f* 3 *f* 4 *p* *f*

11 *p* Solo *f* 1 tutti *f*

Solo *p* 3 tutti *f*

p *f* *p* Solo 3 *f*

4 tutti Solo *f*

8 tutti *f* 2 *f* 3 5

VIOLINO SECONDO

3

f

p

RONDEAU

Allegretto

p

f

f

p

p

f

fmo

p

f

Solo

3

fmo

p

Solo

3

tutti

p

Piz.

4

col arco

p

D.C.

Solo

mf

p

1

mf

p

3

mf

p

D.C.

2

mf

p

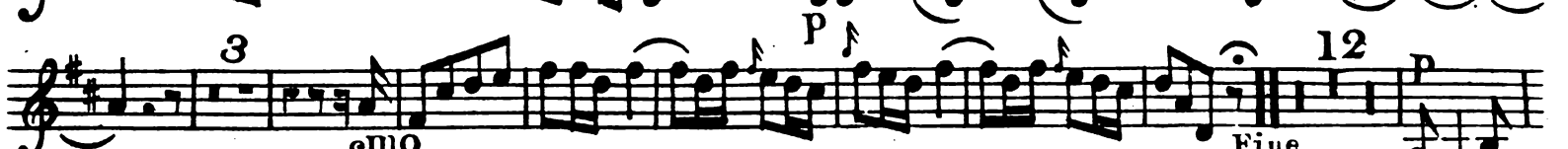
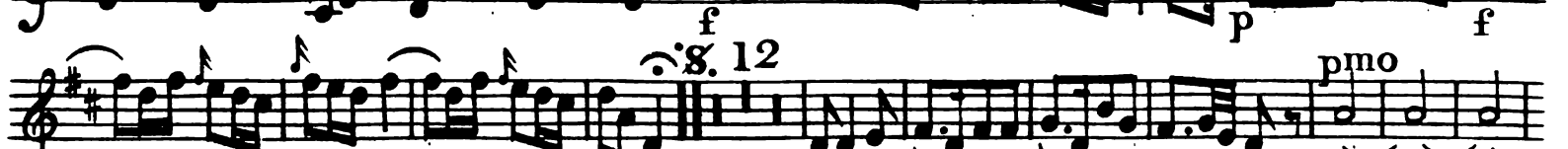
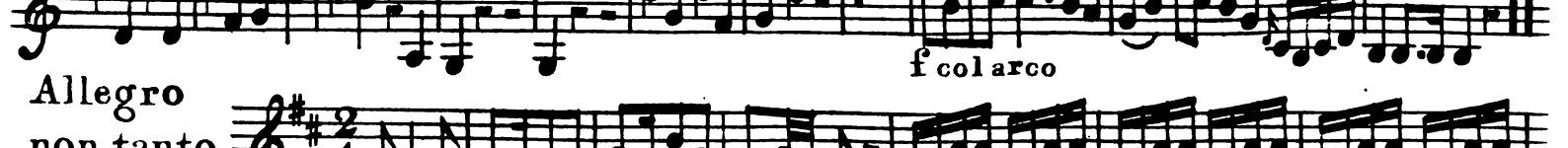
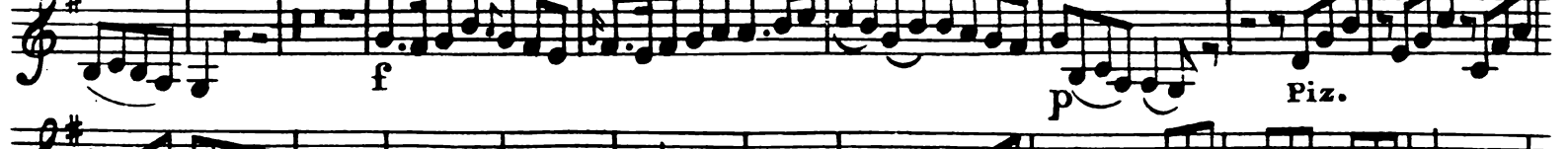
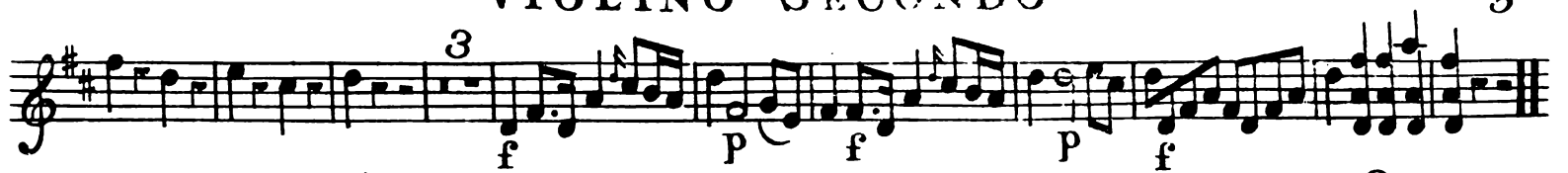
CONCERTO II

All^o con Spirito *p*

The image displays a page of musical notation for the Violino Secondo part of Concerto II. The score is written on 14 staves, each beginning with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "All^o con Spirito" with a starting dynamic of *p* (piano). The notation includes a variety of musical elements: eighth and sixteenth notes, rests, and slurs. Dynamics such as *f* (forte) and *p* (piano) are used throughout to indicate volume changes. Fingering numbers (1-5) are placed above specific notes to guide the performer. The music is characterized by rapid passages and complex rhythmic patterns, typical of a virtuosic violin concerto.

VIOLINO SECONDO

5



All.^o con brio

CONCERTO III

ff

p

ff

p

f

f

p

f

p

f

cresc. f

11 Solo

p

2

1

f

5

7

f

1

p

4

1

3

2

tutti

f

ff

p

f

3 Solo

p

5

1

f

p

f

p

VIOLINO SECONDO

7

mf 7 tutti f ff p Solo p f ff p 2 1 3 1 5 1 4 1 8 f p 1 f p f p f p p' cres f p

RONDEAU
Allegro

6/8 p f p f S. 8 tutti f 5 ff 5 f Fine p 2 2 S. 16 f p f p 1 p 8 7 S.

CONCERTO IV

[illegible]

VIOLINO SECONDO

9

11 1

1 h h 1 4

3 4 f tutti

cres f

Andante

Piz.

4 Solo

8 4 2

7 4 4 col arco

tutti Solo f tutti

1 2 Solo 6 2

Piz.

2 col arco

tutti

Andante con moto

7 f

16 15 tutti

Piz. Solo

16 Piz. 3 Solo col arco

3 Solo

tutti p

f p f

CONCERTO V

[illegible]

VIOLINO SECONDO

11

Measures 1-10 of the Violino Secondo part. The music is in G major and 4/4 time. It includes dynamic markings such as *p*, *f*, and *f p*. Fingerings are indicated by numbers 1-4. A *Solo* section is marked in measure 7, and a *tutti* section begins in measure 8. The piece concludes with a double bar line in measure 10.

Tempo di
Menuetto

Measures 11-20 of the Violino Secondo part. The tempo changes to *Tempo di Menuetto* (3/4 time). The key signature remains G major. The music features a mix of eighth and sixteenth notes. Dynamic markings include *p*, *f*, *ff*, and *mf*. Fingerings are indicated by numbers 1-5. A *tutti* section is marked in measure 11, and another *tutti* section begins in measure 18. The piece concludes with a double bar line in measure 20.

Allegro

CONCERTO VI

p

cres *fmo*

p *fmo* *p*

fmo *p* *f*

p

9 *f* *p* 1 *Solo*

1 *f tutti* 7 *Solo* *p*

f 1 *p*

4 *tutti* 1 *f* 1

f 9 *Solo* *p* *f* *p*

1 *f* *p* *f* *p*

13

The image displays a page of musical notation for a piano piece. The notation is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings. The piece is titled "Menuetto" and includes tempo markings such as "Andante" and "Pizz." (Pizzicato). The notation includes various musical symbols like treble clefs, key signatures (one flat), and dynamic markings like *p* (piano), *f* (forte), *fmo* (forzando), and *h* (hairpins). There are also markings for "tutti" and "Solo". The piece concludes with a "Fine" marking and a "D.C." (Da Capo) instruction. The notation is arranged in a series of staves, with some staves containing multiple measures of music. The overall style is that of a classical piano score.