

William Babell

(1689/90 - 1723)

# CONCERTO Op. 3, Nr. I

For small flute, violins and  
Basso continuo

De:

Babell's  
**CONCERTOS**  
*in 7 Parts:*  
*The first four for*  
**VIOLINS** and one small **FLUTE**  
*and the two last for*  
**VIOLINS** and two **FLUTES.**  
*The proper Flute being nam'd to each*  
**CONCERTO.**  
*Compos'd by the Late*  
**M<sup>r</sup> WILL<sup>m</sup> BABELL.**  
*Perform'd at the Theatre with great applause.*  
*Opera Terza.*

Note. All the Works of this Author may be had where these are sold.

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Edición del texto original (Urtext)

## *PREFACE\**

The occasion of this Preface, was to congratulate the Harmonious on the Publication of this Work, Compos'd by my late lov'd Friend, Mr. William Babell.

The following Pieces being obtain'd from the Executors of a particular Friend of the Author's. I hope will prove an Example to induce all Persons, who have any other of his Compositions, to oblige the Public with them.

When the World is so unfortunate to lose an esteem'd Author, the only Consolation we have, is the enjoyment of his Works: therefore 'tis to be hop'd, that notwithstanding, the two common Vanity of making manuscripts scarce, by confineing them to the Closets of Particulars; it will in this case be avoided.

*HARMONY* is so Universaly esteem'd, that to conceal any of his Performances, ould be in some measure doing an injustice to the public: Burging a treasure that might be enjoy'd by others without loss to the Donor: and denying him that Beautifull and lasting monument which his Genius rais'd to him in his Works.

In fine, our author justly be Recorded an Inexhaustible treasure of Harmony: and, had he liv'd in Shakespear's time; we might justly have concluded him the Occasion of the following Lines:

*If music be the Food of Love, play on:  
That strain again: It had a dying Fall:  
Oh! It came o're my Ear like a sweet sound  
That breathes upon a Bankof Violets  
Setaling and giving Odours.*

*Shak.*

\*(Prefacio de la edición original (ca. 1726), escrito por John Walsh, editor del presente concierto y del Opus 3 integral, así como de otras obras de Babell.)

Score

# CONCERTO

Op. 3, N° 1

William Babel (1689/90 · 1723)  
Editado por Leonardo Peña Vega

*Allegro*

Fluto

Violino I

Violino II

Violino di ripieno I

Violino di ripieno II

Basso Continuo

*f*

*f*

*f*

*f*

6 6 6 7 6 7 7 5

5 8

5

7 6 6 6 6 6

\*: Indicación de la partichela original. Al inicio de esta se señala una SIXTH FLUTE (flauta dulce soprano en Re).

9

6 6 6 6 6 6

13

*p*  
*p*  
*p*

17 8



17



21 8



21



25 8

*f* *p*

6 6 6 # 5

29 8

29

33 8

33

*f* *p* *f*

*f* *p*

*f* *p*

*f* *p*

## # #

Detailed description: This system of musical notation covers measures 33 to 36. It features a grand staff with five staves. The top staff (treble clef) begins with a measure rest and a '33 8' marking. The second staff (treble clef) starts at measure 33 with a melody of eighth notes, marked with dynamics *f*, *p*, and *f*. The third, fourth, and fifth staves (all treble clefs) follow a similar rhythmic pattern with dynamics *f* and *p*. The bottom staff (bass clef) has a measure rest for the first two measures and then plays a bass line with dynamics *f* and *p*. Three sharp signs (## #) are placed below the bottom staff at the end of measures 35, 36, and 37.

37 8

37

*p* *f* *p* *f*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

## # #

Detailed description: This system of musical notation covers measures 37 to 40. It features a grand staff with five staves. The top staff (treble clef) begins with a measure rest and a '37 8' marking. The second staff (treble clef) starts at measure 37 with a melody of eighth notes, marked with dynamics *p*, *f*, *p*, and *f*. The third, fourth, and fifth staves (all treble clefs) follow a similar rhythmic pattern with dynamics *f* and *p*. The bottom staff (bass clef) has a measure rest for the first two measures and then plays a bass line with dynamics *f* and *p*. Three sharp signs (## #) are placed below the bottom staff at the end of measures 39, 40, and 41.

41 8

41

*f* *p* *f* *p* *f* *p*

6 6 6 4# # #

Detailed description: This system of musical notation covers measures 41 through 44. It features six staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. Measure 41 starts with a rest, followed by a series of eighth notes. Measure 42 contains a whole rest. Measures 43 and 44 continue with eighth-note patterns. The second staff has a treble clef and a key signature of two sharps. It begins with a treble clef, a key signature of two sharps, and a common time signature. Measure 41 starts with a treble clef, a key signature of two sharps, and a common time signature. It features a complex rhythmic pattern of sixteenth and thirty-second notes. Dynamic markings *p* and *f* are placed below the staff. The third staff has a treble clef and a key signature of two sharps. It begins with a treble clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are placed below the staff. The fourth staff has a treble clef and a key signature of two sharps. It begins with a treble clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are placed below the staff. The fifth staff has a treble clef and a key signature of two sharps. It begins with a treble clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are placed below the staff. The sixth staff has a bass clef and a key signature of two sharps. It begins with a bass clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are placed below the staff.

45 8

45

*p* *f* *p* *f* *f* *p*

# # # # # #

Detailed description: This system of musical notation covers measures 45 through 48. It features six staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. Measure 45 starts with a rest, followed by a series of eighth notes. Measure 46 contains a whole rest. Measures 47 and 48 continue with eighth-note patterns. The second staff has a treble clef and a key signature of two sharps. It features a complex rhythmic pattern of sixteenth and thirty-second notes. Dynamic markings *p* and *f* are placed below the staff. The third staff has a treble clef and a key signature of two sharps. It begins with a treble clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are placed below the staff. The fourth staff has a treble clef and a key signature of two sharps. It begins with a treble clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are placed below the staff. The fifth staff has a treble clef and a key signature of two sharps. It begins with a treble clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are placed below the staff. The sixth staff has a bass clef and a key signature of two sharps. It begins with a bass clef, a key signature of two sharps, and a common time signature. It features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are placed below the staff.

49 8

*f* *p* *f* *p*

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

53 8

*p*

57 8

57

61 8

61

*f*

*f*

*f*

*f*

2 6 6 6 6 6 6 5 4 3

*Adagio*

65 8

65

*p*

*p*

*p*

*p*

7

69 8

69

*p*

6

5

6

5

73 8

73

4+  
2

6

6

4

3

77 8

77

6

6

6

81 8

81

6 4 #

85 8

85

6 7 6 #

*Allegro*

Musical score for measures 89-92. The score is in G major (one sharp) and 2/4 time. It features five staves: four treble clefs and one bass clef. The first four staves are marked with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes, with some slurs. The bass line is simpler, with some rests. Below the staves, there are fingering numbers: 6, 6, 7, 6, 6, 6, 6, 6, 6, 6.

Musical score for measures 93-96. The score is in G major (one sharp) and 2/4 time. It features five staves: four treble clefs and one bass clef. The music consists of eighth and sixteenth notes, with some slurs. The bass line is simpler, with some rests. Below the staves, there are fingering numbers: 6, 6, 6, #, #6, 5, 4, 3.

97 8

# 6 5 4 3 6 6 7

101 8

*p*  
*p*  
*p*

6 6 6 5 4 3

1038

105

1098

109

*f*

1138

113

6 6 5 6 # 6 #

1178

117

*f* *p*

*f* *p*

*f* *p*

*f*

6 6

1218

121

1238

125

*f*

*f*

*f*

*f*

1298

129

6 6 # 6 6 4 5

1338

133

*p*

*p*

*p*

1378

137

1418

141

1438

145

*p*

*p*

*p*

1498

149

*f*

*f*

*f*

*f*

6 6 7 6 6 7

1538

153

*p*

*p*

*p*

*p*

6 6 6 5  
4 3

1578

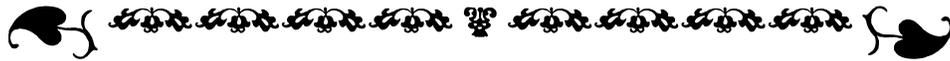
1. 2.

157

6 6 5  
4 3

6 5  
4 3

Flauto (Sixth flute)



William Babell

(1689/90 · 1723)

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For small flute, violins and Basso  
continuo

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*and the two last for*  
**VIOLINS** *and two* **FLUTES.**  
*The proper Flute being nam'd to each*  
**CONCERTO.**  
*Compos'd by the Late*  
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*Opera Terza.*

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Edición del texto original (Urtext)

Fluto\*

# CONCERTO

Op. 3, N° 1

William Babell (1689/90 · 1723)  
Editado por Leonardo Peña Vega

*Allegro*

4 8

7 8

10 8

13 8

16 8

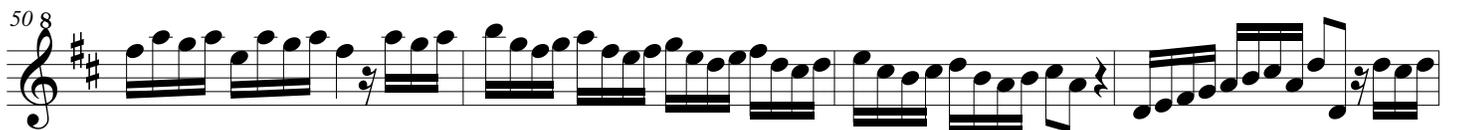
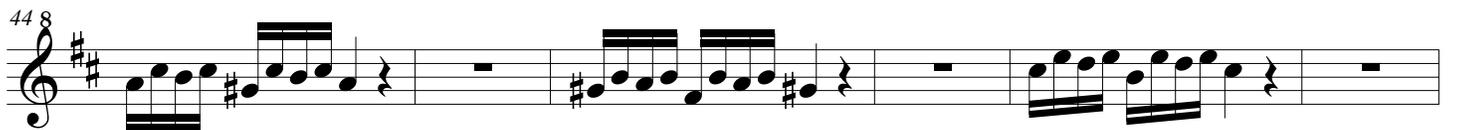
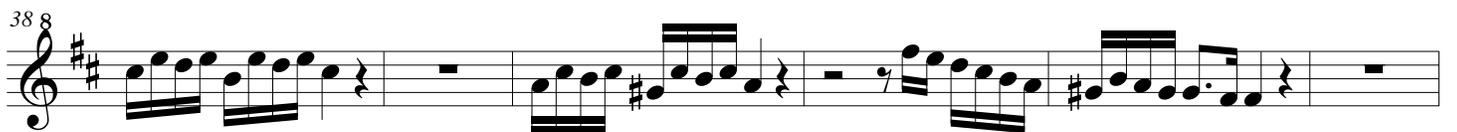
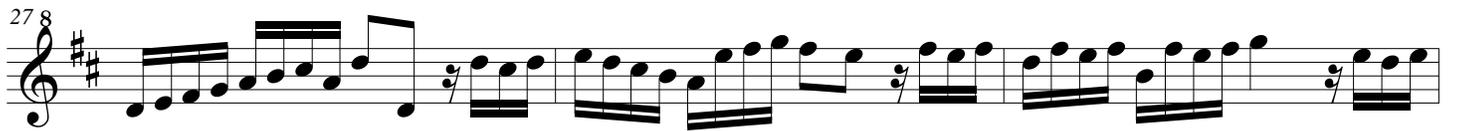
18 8

20 8

22 8

2

\*: Indicación de la partichela original. Al inicio de esta se señala una SIXTH FLUTE (flauta dulce soprano en Re).



*Adagio*

65 8

69 8

72 8

76 8

80 8

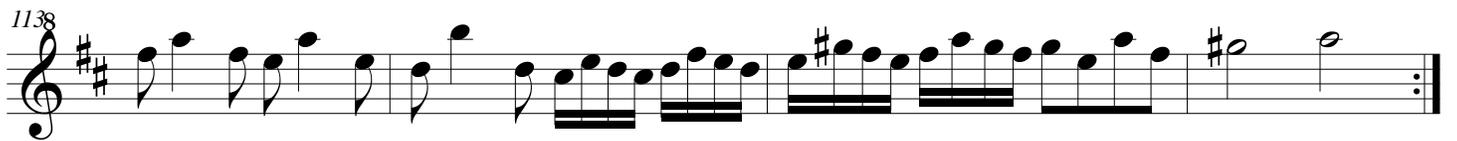
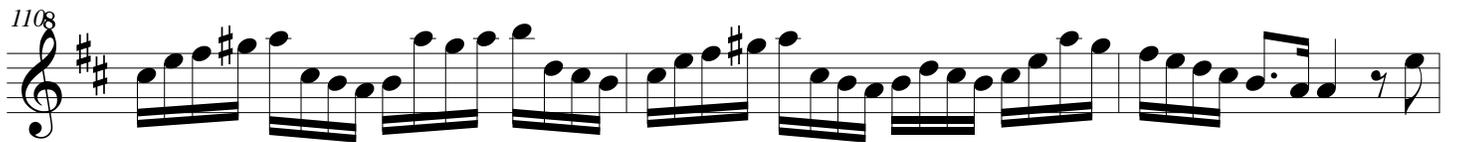
84 8

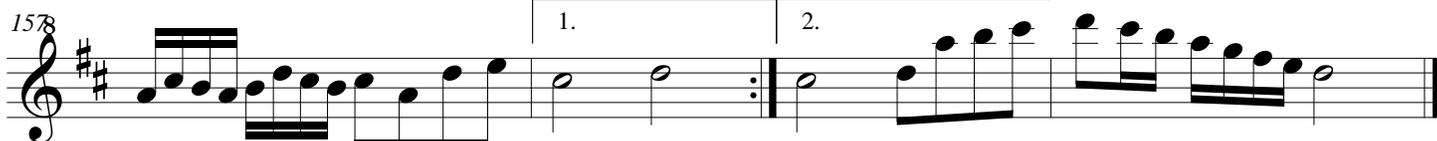
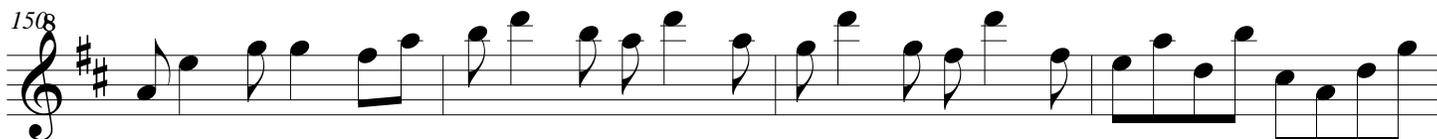
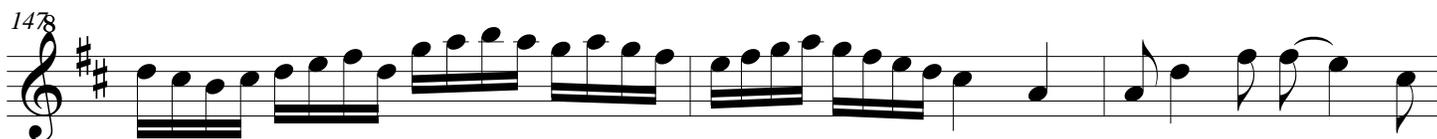
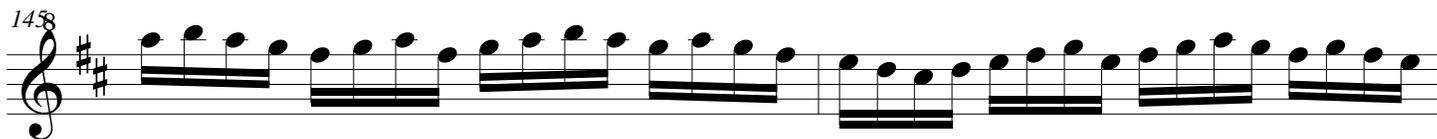
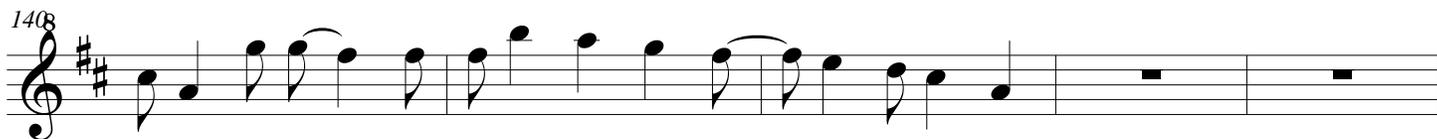
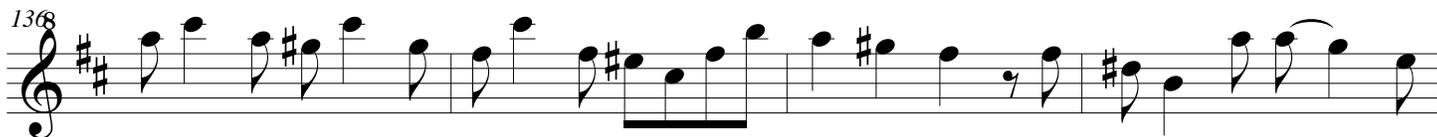
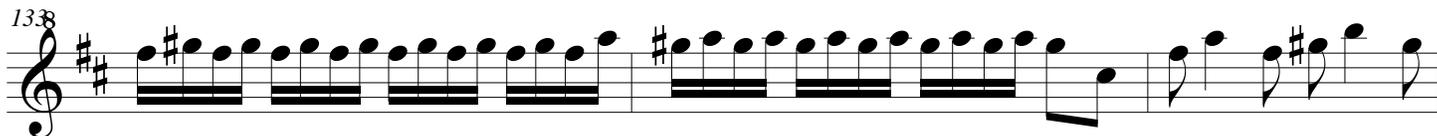
*Allegro*

89 8

94 8

98 8





# Violino I



William Babell

(1689/90 · 1723)

## CONCERTO Op. 3, Nr. I

For small flute, violins and Basso  
continuo

De:

Babell's  
**CONCERTOS**  
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*The first four for*  
**VIOLINS** and one small **FLUTE**  
*and the two last for*  
**VIOLINS** and two **FLUTES**.  
*The proper Flute being nam'd to each*  
**CONCERTO.**  
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*Opera Terza.*

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Edición del texto original (Urtext)

Violino I  
(Solo)

# CONCERTO

Op. 3, N° 1

William Babell (1689/90 · 1723)  
Editado por Leonardo Peña Vega

*Allegro*

*f*

4

7

10

*p*

14

19

24

*f* *p*

29

34 *f* *p* *f*

37 *p* *f*

40 *p* *f* *p* *f*

43 *p* *f*

46 *p* *f* *p* *f*

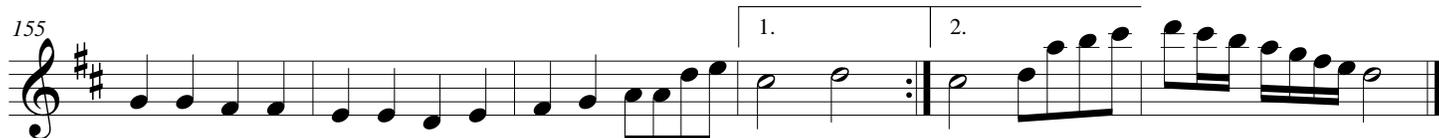
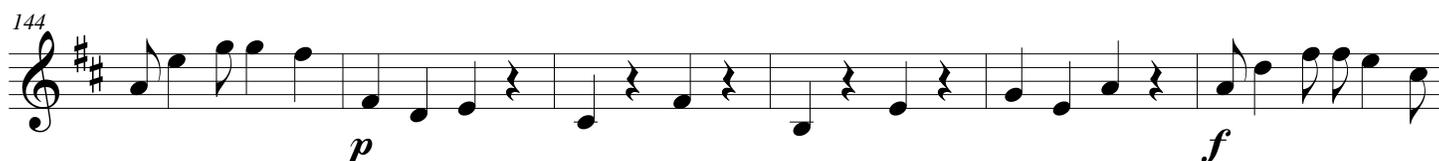
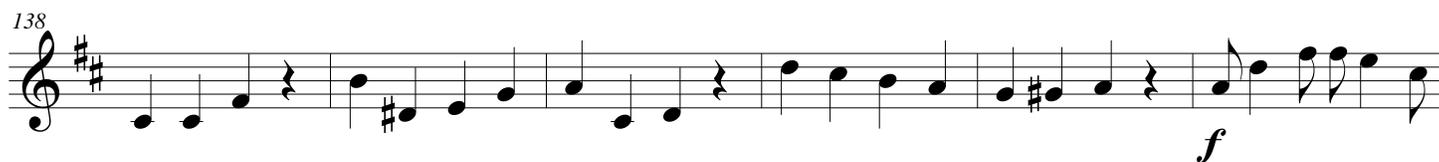
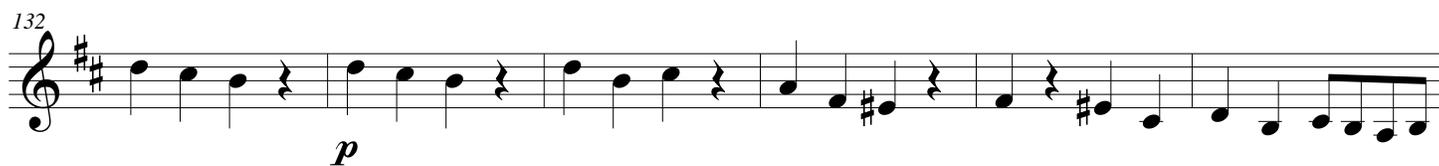
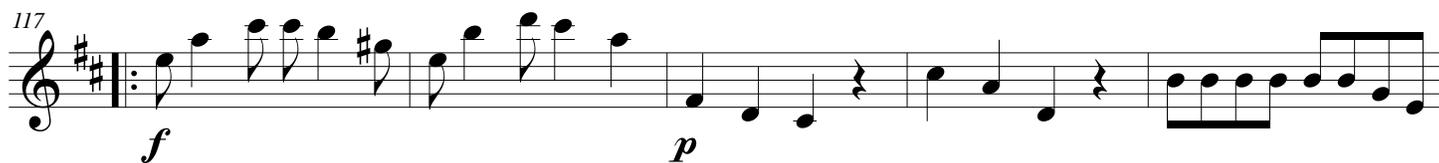
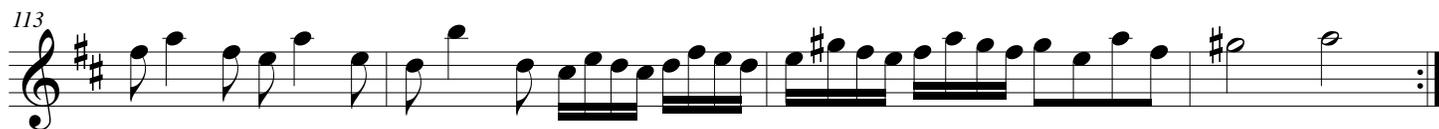
49 *p* *f*

52 *p*

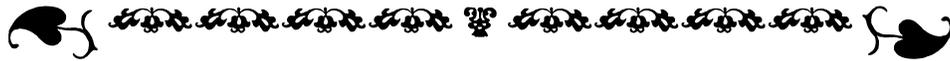
56

61 *f*





Violino II



William Babell

(1689/90 · 1723)

CONCERTO Op. 3, Nr. I

For small flute, violins and Basso  
continuo

De:

Babell's  
CONCERTOS  
*in 7 Parts:*  
*The first four for*  
VIOLINS *and one small* FLUTE  
*and the two last for*  
VIOLINS *and two* FLUTES.  
*The proper Flute being nam'd to each*  
CONCERTO.  
*Compos'd by the Late*  
M<sup>r</sup> WILL<sup>m</sup> BABELL.  
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Violino II

# CONCERTO

Op. 3, N° 1

William Babell (1689/90 - 1723)  
Editado por Leonardo Peña Vega

*Allegro*

*f*

3

5

8

11

*p*

16

21

25

*f*

*p*

29

33

*f* *p*

37

*f* *p* *f* *p*

41

*f* *p* *f* *p*

45

*f* *p* *f* *p*

49

*f* *p* *f* *p*

53

57

*f*

62

*Adagio*

65

*p*

71

77

83

*Allegro*

89

*f*

94

98

103

*p*

109

*f*

114

*f*

118

*p*

123

*p*

128

*f*

133

*p*

139

*f*

145

*p* *f*

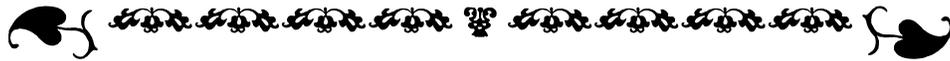
151

*p*

156

1. 2.

# Violino di Ripieno I



William Babell

(1689/90 · 1723)

## CONCERTO Op. 3, Nr. I

For small flute, violins and Basso  
continuo

De:

Babell's  
**CONCERTOS**  
*in 7 Parts:*  
*The first four for*  
**VIOLINS and one small FLUTE**  
*and the two last for*  
**VIOLINS and two FLUTES.**  
*The proper Flute being nam'd to each*  
**CONCERTO.**  
*Compos'd by the Late*  
**M<sup>r</sup> WILL<sup>m</sup> BABELL.**  
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Violino  
di ripieno I

# CONCERTO

Op. 3, N° 1

William Babell (1689/90 - 1723)  
Editado por Leonardo Peña Vega

*Allegro*

*f*

3

5

8

11

*p*

15

19

23

*f*

27 *p*

32 *f* *p*

37 *f* *p* *f* *p*

41 *f* *p* *f* *p*

45 *f* *p* *f* *p*

49 *f* *p* *f* *p*

53

57 *f*

62

Detailed description of the musical score: The score is written for a single melodic line in G major (one sharp). It consists of nine staves of music. The first staff (measures 27-31) begins with a piano (*p*) dynamic and features a sequence of eighth notes. The second staff (measures 32-36) starts with a rest, followed by eighth notes, with dynamics *f* and *p*. The third staff (measures 37-40) shows alternating dynamics of *f* and *p* over eighth notes. The fourth staff (measures 41-44) continues this pattern. The fifth staff (measures 45-48) also features alternating *f* and *p* dynamics. The sixth staff (measures 49-52) has a similar dynamic pattern. The seventh staff (measures 53-56) is mostly eighth notes with a *f* dynamic at the end. The eighth staff (measures 57-61) includes rests and eighth notes, ending with a *f* dynamic. The ninth staff (measures 62-65) features sixteenth-note runs and ends with a final chord.

*Adagio*

65

*p*

71

77

83

*Allegro*

89

*f*

94

98

103

*p*

109

*f*

114 *f*

118 *p*

123

128 *f*

133 *p*

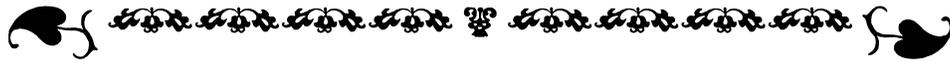
139 *f*

145 *p* *f*

151 *p*

156 1. 2.

# Violino di Ripieno II



William Babell

(1689/90 · 1723)

## CONCERTO Op. 3, Nr. I

For small flute, violins and Basso  
continuo

De:

Babell's  
**CONCERTOS**  
*in 7 Parts:*  
*The first four for*  
**VIOLINS and one small FLUTE**  
*and the two last for*  
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Edición del texto original (Urtext)

Violino  
di ripieno II

# CONCERTO

Op. 3, N° 1

William Babell (1689/90 - 1723)  
Editado por Leonardo Peña Vega

*Allegro*

*f*

3

5

8

11

12

*f*

26

7

*f* *p*

37

*f* *p* *f* *p*

2

43

*f* *p* *f* *p* *f*

48 *p* *f* *p* *f* *p* 7

Musical staff 48-60: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with dynamic markings *p*, *f*, *p*, *f*, and *p*. A fermata is placed over the final note of the staff, which is a whole note G4.

61 *f*

Musical staff 61-64: Treble clef, key signature of two sharps. The staff contains a series of sixteenth notes, starting with a fermata over the first measure. The dynamic marking is *f*.

*Adagio*

65 *p*

Musical staff 65-70: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a series of eighth notes. The dynamic marking is *p*.

71

Musical staff 71-76: Treble clef, key signature of two sharps. The staff contains a series of eighth notes.

77

Musical staff 77-82: Treble clef, key signature of two sharps. The staff contains a series of eighth notes.

83

Musical staff 83-88: Treble clef, key signature of two sharps. The staff contains a series of eighth notes, ending with a whole note G4.

*Allegro*

89 *f*

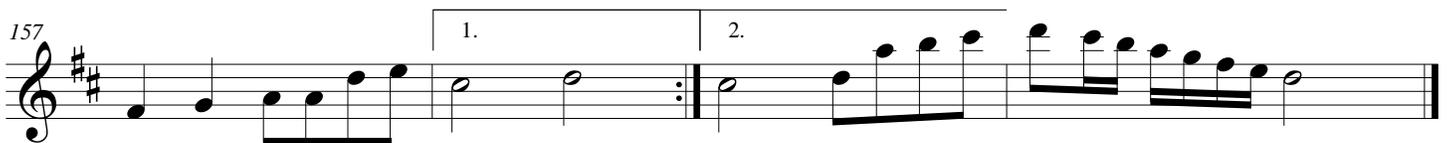
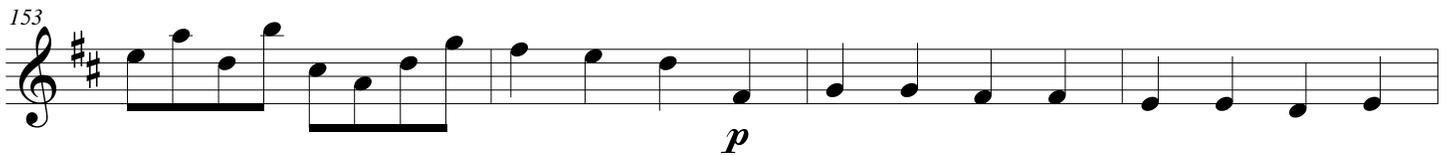
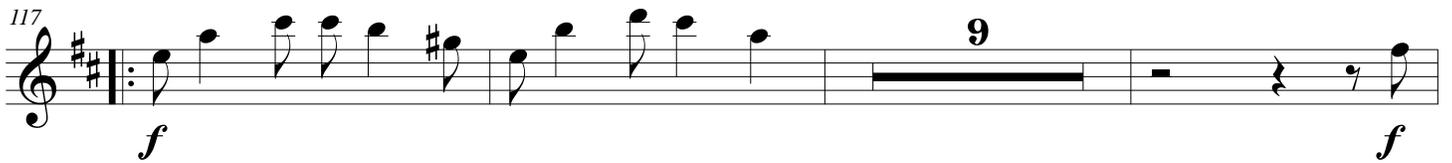
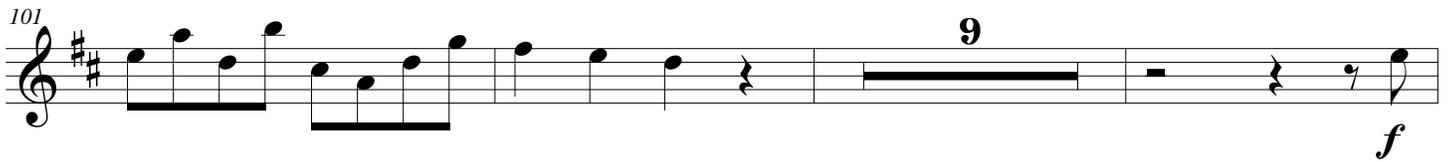
Musical staff 89-92: Treble clef, key signature of two sharps, common time signature. The staff contains a series of quarter notes. The dynamic marking is *f*.

93

Musical staff 93-96: Treble clef, key signature of two sharps. The staff contains a series of quarter notes and eighth notes.

97

Musical staff 97-100: Treble clef, key signature of two sharps. The staff contains a series of quarter notes and eighth notes.



# Basso Continuo



William Babell

(1689/90 · 1723)

## CONCERTO Op. 3, Nr. I

For small flute, violins and Basso  
continuo

De:

Babell's  
**CONCERTOS**  
*in 7 Parts:*  
*The first four for*  
**VIOLINS** *and one small* **FLUTE**  
*and the two last for*  
**VIOLINS** *and two* **FLUTES.**  
*The proper Flute being nam'd to each*  
**CONCERTO.**  
*Compos'd by the Late*  
**M<sup>r</sup> WILL<sup>m</sup> BABELL.**  
*Perform'd at the Theatre with great applause.*  
*Opera Terza.*

Note. All the Works of this Author may be had where these are sold.  
London. Printed for and sold by I. Walsh, servant to his Majesty, at the  
Harp and Hoboy in Catharine street in the Strand, and Joseph Hare at the  
Viol and Hoboy in Cornhill near the Royal Exchange.

Edición del texto original (Urtext)

Basso  
Continuo

# CONCERTO

Op. 3, N° 1

William Babel (1689/90 - 1723)  
Editado por Leonardo Peña Vega

*Allegro*

6 6 6 7 6 7 7 5 7 6

7

6 6 6 6 6 6 6 6 6 6

13 12 8

6 6 5 # #

36

# # # # #

40

# 6 6 6 4# # #

45

# # # # # # # #

49 8

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

61

2 6 6 6 6 6 6 6 4 5

*Adagio*

65

Musical staff 65-70: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of eighth notes. Fingering numbers 7 and 6 are placed below the notes.

71

Musical staff 71-76: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes. Fingering numbers 6, 5, 4+, 2, 6, 6, 5, 4, 3 are placed below the notes.

77

Musical staff 77-82: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes. Fingering numbers 6, 6, 6, 6, 6- are placed below the notes.

83

Musical staff 83-88: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes. Fingering numbers 4, #, 6, 7, 6, # are placed below the notes.

*Allegro*

89

Musical staff 89-94: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes with some rests. Fingering numbers 6, 6, 7, 6, 6, 6, 6, 6, 6, 6, 6- are placed below the notes.

95

Musical staff 95-100: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with some rests. Fingering numbers #6, 5, 4, 3, #, 6, 5, 4, 3, 6, 6, 7 are placed below the notes.

101

Musical staff 101-106: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with some rests. A fermata is placed over measures 102-103. Fingering numbers 6, 6, 6, 5, 4, 3, 6, 6, 6, #, 6, 5, 6- are placed below the notes.

115

Musical staff 115-120: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with some rests. A fermata is placed over measures 118-119. Fingering numbers 6, #, 6, #, 6, 6, 6, 6 are placed below the notes.

130

Musical staff 130-135: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with some rests. A fermata is placed over measures 132-133. Fingering numbers 6-, 6, 6, #, 6, 6, 5, 4, 6, 6, 7 are placed below the notes.

145

Musical staff 145-150: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with some rests. A fermata is placed over measures 146-147. Fingering numbers 4, 6, 6, 7, 6, 6, 7, 6, 6 are placed below the notes.

154

Musical staff 154-159: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with some rests. A fermata is placed over measures 155-156. First and second endings are indicated. Fingering numbers 6, 5, 4, 3, 6, 6, 5, 4, 3, 6, 5, 6, 5, 4, 3 are placed below the notes.