

g. 644. a

Six
CONCERTOS
In Seven Parts

FOR

four VIOLINS, one ALTO VIOLA, a VIOLONCELLO,
and a THOROUGH BASS for the

HARPSICHORD

Composed by

GEORGE BERG

Opera Prima.

*N. B. If in the 3 first Concertos the Ripieno Parts are
doubled, the Concertino must also be doubled, except in y^e Solo.*

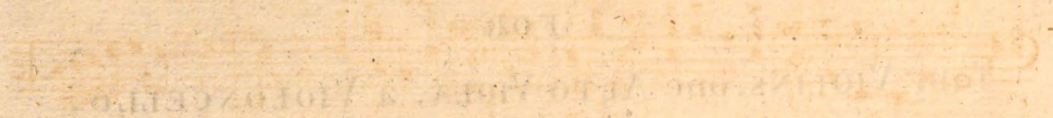
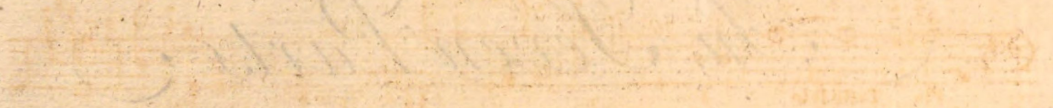
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LONDON Printed for the Author by *John Johnson* at the Harp & Crown in Cheapfide,
of whom may be had the following new Concertos

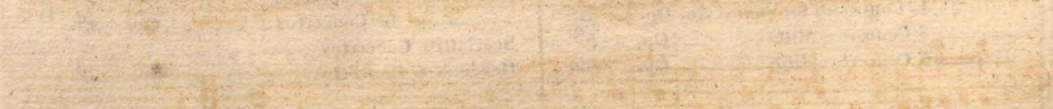
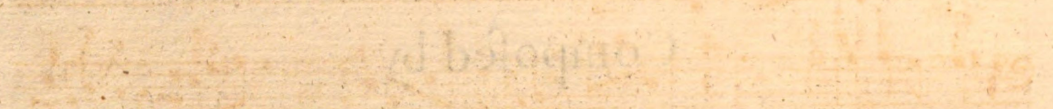
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|--|-----------------------------|---|-----------------------------|
| S ^t Martini's 8 Overtures & 6 Concertos Opera | JO. | Ciampi's Concertos for a Hautboy | Op. 3 ^d |
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| _____ J2 Concertos from Scarlatti's Lessons | _____ | Humphries J2 Concertos | Op. 2 ^d |
| Festings J2 Concertos for Violins &c. | Op. 3 ^d | _____ J2 Concertos | Op. 3 ^d |
| _____ 8 Concertos ditto | Op. 5 th | Scarlatti's Concertos | _____ |
| _____ 6 Concertos ditto | Op. 9 th | Hebden's 6 Concertos | Op. 2 ^d |

Concerto per Violoncello e Organo

CONCERTO PER VIOLONCELLO E ORGANO



II. ALLEGRO



2 Organo e Violoncello Secondo

Adagio

For *Pia* *For* *Pia*

Fugue alla Breve

Tasto Solo

For *Pia*

Tasto solo *Adagio*

Detailed description: This page of a musical manuscript contains two sections: 'Adagio' and 'Fugue alla Breve'. The 'Adagio' section is written in treble and bass clefs with a common time signature. It features complex rhythmic patterns and numerous fingerings (e.g., 2, 6, 4, 5, 7, 6, 6, 6, 6, 5, 7, 2, 7, 5). Performance markings include 'For' (Forcemente) and 'Pia' (Piano). The 'Fugue alla Breve' section is also in treble and bass clefs with a common time signature. It consists of a series of chords and melodic lines with many fingerings (e.g., 5, 6, 4, 6, 7, 6, 9, 7, 6, 5, 6, #5, 6, 5, 6, 4, 9, 7, #). Performance markings include 'Tasto Solo' and 'For'. The page concludes with a double bar line and the word 'Adagio'.

Organo e Violoncello Secondo

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CONCERTO II

The musical score is written for Organ and Violoncello Secondo. It begins with the title 'CONCERTO II' and a tempo marking of 'Pomposo'. The first system shows the beginning of the piece with various fingering numbers. The second system is marked 'Fugue' and 'Allegro', indicating a change in tempo and style. The score continues with several systems of complex rhythmic patterns and fingering. The final system ends with a double bar line and the word 'Volti' written below the staff.

Volti

Organo

CONCERTO IV

The musical score is written on ten staves. It begins with a treble clef and a 3/4 time signature. The first movement is marked *Largo* and includes various fingering numbers (e.g., 98, 43, 7, 4, 3, 7, 8, 7, 4, 3, 4, 3, 4, 3, 4, 3, 7, 8, 7, 4, 3, 5, 6) and dynamic markings like *mf*. The second movement is marked *Fugue* and *Allegro*, starting with a C-clef and a 2/4 time signature, and includes a *Pia* marking. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and includes numerous fingering and dynamic annotations throughout.

Organo

Allegro

Adagio

Pia *Rit*

Organo

CONCERTO VI

Larghetto

Fugue *Adagio*

Allegro

Organo

II

The first section of the organ piece consists of five staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, primarily eighth and sixteenth notes, and is heavily annotated with fingerings (numbers 1-7) and ornaments (trills and mordents). The piece concludes with a double bar line.

Adagio

Largo

The Largo section consists of three staves of music. It begins with a treble clef and a key signature of one flat. The time signature is 3/2. The tempo is marked 'Largo'. The notation is characterized by wide intervals and a slower pace, with many notes marked with fingerings. The section ends with a double bar line.

Tempo di Gavotta

The Gavotta section consists of three staves of music. It begins with a treble clef and a key signature of one flat. The time signature is common time (C). The tempo is marked 'Tempo di Gavotta'. The notation is more rhythmic and lively, featuring many eighth and sixteenth notes with fingerings. The piece concludes with a double bar line and the word 'Fine' written in a decorative script.