

# SIX OVERTURES

*for Violins &c. in Seven Parts,  
as they are Perform'd at the*

## KING'S THEATRE

*in the Operas of*

Ariadne *1. 1. 1.*

Orlando *2.*

Sofarmes *3.*

Ætius *4.*

Porus *5.*

Esther *6.*



*Compos'd by*

# M<sup>r</sup> HANDEL.

*Fifth Collection.*

N. B. *There is just Publish'd. a new Edition of M<sup>r</sup> Handel's  
24 Overtures for Violins &c. which with these Six. contain the Over-  
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Majesty, at the Harp & Hoboy in Catherine Street, in the Strand. N<sup>o</sup> 518.*

VIOLINO PRIMO

OVERTURE

in ARIADNE.

Allegro

Pia. For.

Pia. For.

Pia. For.

Pia. For.

Pia. For.

Andante

Pianif. For.

Pianif. For.

Pianif. For.

Pianif. For.

OVERTURE  
in ORLANDO.

*tr*

Lentement

Allegro

VIOLINO PRIMO

OVERTURE

in Sosarmes.

The musical score is written for Violino Primo and consists of 15 staves. The key signature is G major (one sharp) and the time signature is 3/2. The score begins with a treble clef and a common time signature. The first staff contains the title and key signature information. The second staff starts with a treble clef and a common time signature, followed by the first measure of music. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings (Pia., For., Allegro). The music is written in a single system, with each staff containing a line of music. The score ends with a double bar line and a repeat sign.

Pia.

For.

Allegro

Pia.

For.

Pia.

For.

OVERTURE  
in *Ætius*.

The musical score is written for Violino Primo and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a treble clef and a common time signature. The first staff contains the initial melodic line. The second staff continues the melody with some rhythmic variation. The third staff shows a change in rhythm and dynamics. The fourth staff includes a measure with a 4/4 time signature change. The fifth staff features a 3/4 time signature change. The sixth staff has a 4/4 time signature change. The seventh staff continues the melodic development. The eighth staff shows a change in dynamics and rhythm. The ninth staff concludes the piece with a double bar line and a final chord. The tenth staff is empty.

Five empty musical staves are located at the bottom of the page, below the main score.

VIOLINO PRIMO

OVERTURE

in

PORUS

*Largo*

*Largo*

*Largo*

*Allegro*

*Allegro*

*Allegro*

*tutti*

*tutti*

*tutti*

*tutti*

*tutti*

*tutti*

*tutti*

*tutti*

*Adagio*

VIOLINO PRIMO

OVERTURE  
in Esther

Andante

Larghetto

Pia. For.

Pia. For. Pia. For.

Pia. Viol: Pia. Solo.

tutti For:

Pia. For. Pia.

VIOLINO PRIMO

Allegro

The musical score is written for Violino Primo and consists of 14 staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. A double bar line is located at the end of the 14th staff.



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## KING'S THEATRE

*in the Operas of*

Ariadne <small>pag. 1.</small>	Ætius <small>pag. 7.</small>
Orlando <small>2.</small>	Porus <small>5.</small>
Sofarmes <small>3.</small>	Esther <small>6.</small>



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OVERTURE

VIOLINO SECONDO

in  
ARIADNE

Allegro

Pia.

For.

Pia.

For.

Pia.

For.

Pia.

For.

Andante

Pianissimo

Pianissimo

For.

Pianissimo

For.

2 OVERTURE

VIOLINO SECONDO

in  
ORLANDO

The musical score is written for Violino Secondo and consists of 14 staves. The key signature is G major (one sharp) and the time signature is 2/4. The piece begins with a dynamic marking of *mf*. The tempo is marked *Allegro* starting from the second staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including *f* and *w* (pizzicato). A section marked *Lento* begins on the eighth staff, followed by a return to *Allegro* on the ninth staff. The score concludes with a final cadence on the fourteenth staff.

# OVERTURE

## VIOLINO SECONDO

3

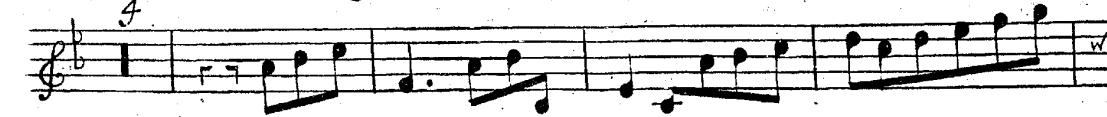
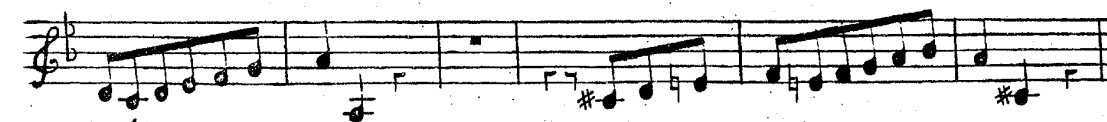
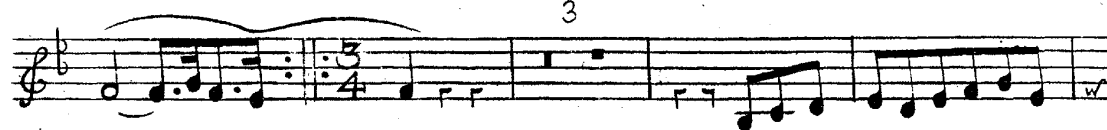
in  
SOSARMES

# OVERTURE

## VIOLINO SECONDO

in

*ÆTIUS*



# OVERTURE

in FORUS

*Largo*

*Allegro*

*tutti*

*Adagio*

OVERTURE  
in Esther

Ande

Adagio

Larghetto

Pia. For. Pia. For. Pia.

For. Pia. For. Pia.

Allegro

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*in the Operas of*

Ariadne

Orlando

Sofarmes



Ætius

Porus

Esther



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# OVERTURE

# TENOR

in  
ARIADNE

Allegro

Pia.

For.

Pia.

For.

Pia.

Pia.

For.

Pia.

For.

Andante

Pianiss.

For.

Pianiss.

For.

Pianiss.

For.

Pianiss.

For.

Pianiss.

For.

# 2 OVERTURE

# TENOR

in  
ORLANDO

This musical score is for the Tenor part of the Overture in Orlando. It consists of 14 staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The score begins with a treble clef and a common time signature (C). The tempo markings are *Allegro* (appearing twice), *Lentemento*, and *Allegro* again. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *mf* and *wf*. The score concludes with a double bar line and repeat dots.

# OVERTURE

TENOR

3

in  
SOSARMES

**Allegro**

*Pia.*

*For.*

*Pia.*

*For.*

# 4 OVERTURE

# TENOR

in  
*ÆTIUS*

This musical score is for a Tenor Overture in the style of Ætius. It is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. There are several dynamic markings, including 'f' (forte) and 'ff' (fortissimo). The score features several triplet markings (indicated by the number '3') and a fourth-note group (indicated by the number '4'). The piece concludes with a double bar line and a final cadence.

# OVERTURE

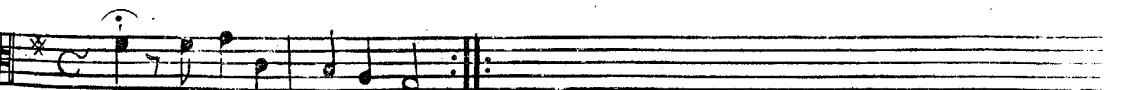
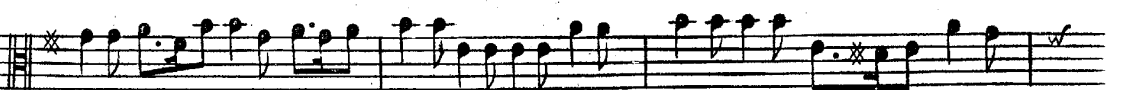
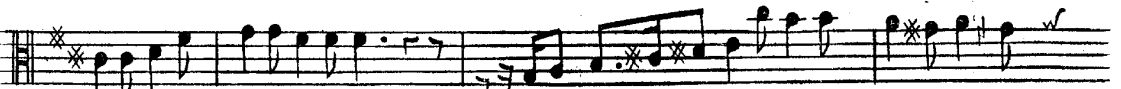
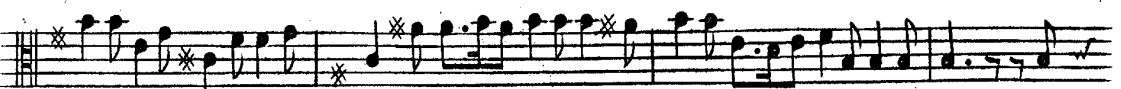
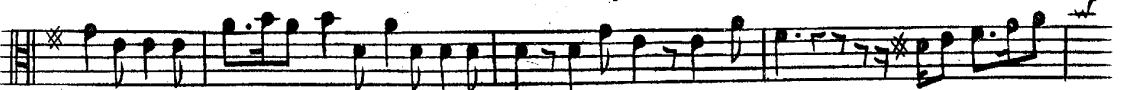
in PORUS



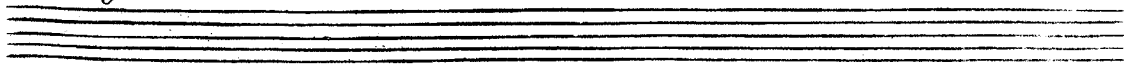
*Largo*



*Allegro*



*Adagio*



TENOR

OVERTURE  
in Esther.

Andante

Adg<sup>o</sup> Larghetto

Pia. For. Pia. For. Pia. For.

tutti

For. Pia.

Allegro

Pia. For.

The musical score is written for a Tenor voice part. It begins with a treble clef and a common time signature (C). The tempo is marked 'Andante'. The score consists of 18 staves of music. The first staff has a dynamic marking of 'Pia.' (piano). The second staff has a dynamic marking of 'For.' (forte). The third staff has a dynamic marking of 'Pia.'. The fourth staff has a dynamic marking of 'For.'. The fifth staff has a dynamic marking of 'Pia.'. The sixth staff has a dynamic marking of 'For.'. The seventh staff has a dynamic marking of 'Pia.'. The eighth staff has a dynamic marking of 'For.'. The ninth staff has a dynamic marking of 'Pia.'. The tenth staff has a dynamic marking of 'For.'. The eleventh staff has a dynamic marking of 'Pia.'. The twelfth staff has a dynamic marking of 'For.'. The thirteenth staff has a dynamic marking of 'Pia.'. The fourteenth staff has a dynamic marking of 'For.'. The fifteenth staff has a dynamic marking of 'Pia.'. The sixteenth staff has a dynamic marking of 'For.'. The seventeenth staff has a dynamic marking of 'Pia.'. The eighteenth staff has a dynamic marking of 'For.'. The score includes various musical notations such as notes, rests, and ornaments. There are also some markings like 'Adg<sup>o</sup>' and 'Larghetto' which might be related to the tempo or dynamics. The score ends with a double bar line.

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Orlando

Sofarmes



Ætius

Porus

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# OVERTURE

# BASSO CONTINUO

## in ARIADNE

This musical score is for the Bass Continuo part of the Overture to Ariadne. It consists of 14 staves of music. The notation includes various rhythmic values, accidentals, and fingerings. Dynamics such as *Pia.*, *For.*, and *Pianissimo* are indicated throughout. Tempo markings include *Allegro* and *Andante*. The score concludes with a double bar line and repeat signs.







# 4 OVERTURE

## BASSO CONTINUO

in

*ALLEGRO*

This musical score is for the Bass Continuo part of an Overture in Allegro. It consists of 13 staves of music. The notation includes various rhythmic values, accidentals, and performance markings. Fingerings are indicated by numbers 1-5 above notes. The score includes several dynamic markings: *Bassons Soli* (appearing on the 6th staff), *Bassons* (appearing on the 7th, 8th, and 9th staves), and *tutti* (appearing on the 6th, 7th, 8th, and 9th staves). The music features a variety of intervals and melodic lines, with some sections marked with a repeat sign and a first ending. The key signature has one sharp (F#), and the time signature is common time (C). The score concludes with a double bar line and repeat dots.

Two empty musical staves are located at the bottom of the page, below the main score.

ORGANO E VIOLONCELLO

OVERTURE

in  
PORUS

*Largo*

*Allegro*

*Adagio*

6  
OVERTURE  
in  
E-flat major

BASSO CONTINUO

Andante

ad. Larghetto

Pia. For.

Solo tutti for

For. Pia.

The musical score is written for Bass Continuo in E-flat major, 3/4 time. It consists of 14 staves of music. The tempo starts with 'Andante' and changes to 'Larghetto' in the middle section. Dynamics include 'Pia.' (piano), 'For.' (forte), 'Solo', and 'tutti for'. The score includes various fingerings (e.g., 6, 7, 4, 3, 2, 5, 4, 3, 5) and articulations (accents, slurs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a final cadence marked 'For. Pia.'.

BASSO CONTINUO

Allegro

Pia.

For.

Pia.

43

1

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Ariadne pag. 1.

Ætius  4.

Orlando - 2.

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# 2 OVERTURE

## HAUTBOY PRIMO

in  
ORLANDO

The musical score is written for a single Hautboy Primo part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro*. The score consists of 14 staves of music. The first staff contains the initial melodic line. The second staff continues the melody with some rhythmic variation. The third staff introduces a triplet of eighth notes. The fourth staff continues the melodic development. The fifth staff shows a change in texture with more sixteenth notes. The sixth staff continues the melodic line. The seventh staff features a more complex rhythmic pattern with sixteenth and thirty-second notes. The eighth staff is marked *Lentemento* and features a slower, more sustained melodic line. The ninth staff is marked *Allegro* and returns to a faster tempo with a more active melodic line. The tenth staff continues this active melody. The eleventh staff features a similar rhythmic pattern to the eighth staff. The twelfth staff continues the melodic line. The thirteenth staff features a similar rhythmic pattern to the eighth staff. The fourteenth staff concludes the piece with a final melodic phrase.

# OVERTURE

# HAUTBOY PRIMO

in  
SOSARMES

The musical score is written for a single Hautboy Primo part. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff contains the initial melodic phrase, marked with a piano dynamic (*Pia.*) and a fortissimo dynamic (*For.*). The tempo is indicated as *Allegro*. The score continues with a series of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including *Pia.* and *For.*, and a *wf* (with force) marking. The piece concludes with a final cadence on the 14th staff, marked with *Pia.* and *For.*

# 4 OVERTURE

## HAUTOY PRIMO

in  
*ÆTIUS*

This musical score is for the Overture in Ætius, specifically for the Hautboy Primo part. It consists of 15 staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked *Allegro*. The score begins with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *w* (weak). A 3/4 time signature change is indicated in the fourth staff. The score concludes with a final cadence.

HOBOT PRIMO

OVERTURE

in  
PORUS

Largo

Allegro

Solo

Adagio

HAUTBOY PRIMO

OVERTURE  
in Esther.

Andante

Adagio

Larghetto

Pia.

For.

Pia.

For:

Pia:

For:

Pia:

Solo

tut: for:

Pia:

For: Pia:

HAUTBOY PRIMO

Allegro

Solo

tutti


The musical score is written for a single Hautboy Primo part. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The score consists of 15 staves of music. The first staff starts with a 9-measure rest. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with beams connecting them. There are several dynamic markings: 'Solo' appears in the fourth staff, and 'tutti' appears in the seventh staff. The score concludes with a double bar line at the end of the fifteenth staff.



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Porus

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# OVERTURE

## HAUTBOY SECONDO

in  
ARIADNE



# 2 OVERTURE

# VIOLINO TERZO

in  
ORLANDO

The musical score is written for a single violin (Violino Terzo) in G major (one sharp) and 3/4 time. It consists of 13 staves of music. The tempo markings are as follows:

- Staff 2: *Allegro*
- Staff 6: *Lento*
- Staff 7: *Allegro*

The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *w* (piano) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat signs on the final staff.

# OVERTURE

## HAUTBOY SECONDO

5

in  
SOSARMES

4 OVERTURE

HAUTOY SECONDO

in

*ALTIUS*

This musical score is for the Hautboy Secondo part of the Overture in A-flat major, Op. 48 by Ludwig van Beethoven. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo and mood are indicated as 'in ALTIUS'. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. A 3/4 time signature change is visible in the fourth staff. The score concludes with a double bar line and repeat signs.

OVERTURE  
in PORUS

*Largo*

*Allegro*

*tutti*

*Solo*

*tutti*

*Adagio*

# OVERTURE

# HAUTBOY SECONDO

in  
Eſther

*Andante*

*Larghetto* *Pia.*

*For.*

*Pia.*

*For.*

*Pia.*

*For.*

*Pia.*

*For.*

*Pia.*

*For.*

*Pia.*

*For.*

*Pia.*

*For.*

*tutti for.*

*Pia. For. Pia.*

*Allegro*

*tutti*