

g. 481.

SIX  
**CONCERTOS**  
 FOR THE  
**HARPSICORD or ORGAN**  
 with Accompanyments  
 FOR  
 Two **VIOLINS** and a **BASS**  
 COMPOS'D BY  
**M<sup>R</sup>. WAGENSEIL.**

London. *Printed for I. Walsh in Catharine Street in the Strand.*

Of whom may be had for the Harpsicord or Organ

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# CONCERTO I

Allegro

Largo

Tempo di Minuetto

BASSO

CONCERTO II

Allegro P. P.F.P.F.P.F.

4 F.P. F.P. I I 4 F. P. 3 F. P. 3 F.P.F.P. P. F.F.F.P.F.P.F.

Andante

3 p 1 1 1 F. P.

Tempo di Minuetto

8 P. 2 4 F. 1 2 4 P. 2 4 F.

# CONCERTO III

Allegro

The musical score for Bassoon, Concerto III, page 4, is written in 2/4 time and features a variety of rhythmic patterns and dynamics. The piece is marked 'Allegro'. The score consists of 13 staves of music. The key signature has one flat (B-flat). The dynamics range from piano (P.) to forte (F.). The score includes various articulations such as accents and slurs, and fingerings are indicated by numbers 1, 3, 8, 10, 11, and 18. The music is characterized by rapid sixteenth-note passages and more melodic lines. The piece concludes with a final forte (F.) dynamic.

BASSO

This musical score is for the Bass part of a piece, page 5. It is divided into two sections: **Andante** and **Tempo di Minuetto**.

The **Andante** section begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It consists of 15 measures. The first measure is marked *p* (piano). The dynamics alternate between *f* (forte) and *p* throughout the section. The section concludes with a double bar line.

The **Tempo di Minuetto** section begins with a treble clef, a key signature of two flats, and a 3/8 time signature. It consists of 26 measures. The first measure is marked *p*. The dynamics alternate between *f* and *p*. The section includes several first endings (marked 1) and a repeat sign at measure 24. The piece ends with a double bar line.

The score is written on 14 staves. The first three staves are for the **Andante** section, and the remaining 11 staves are for the **Tempo di Minuetto** section. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

# CONCERTO IV

$\text{Allegro}$   $\frac{2}{4}$

5 F. P. 10 16 P. F. P. F. P. 5 P. 23 P. 15 F. F. 10 F. P. F. P.

BASSO

The musical score is written for Bass and is divided into two sections: *Andante* and *Allegro*. The *Andante* section begins with a 4/4 time signature and a key signature of one flat (B-flat). It consists of the first seven staves, featuring a variety of rhythmic patterns including sixteenth-note runs and eighth-note figures. Dynamics are marked as *F* (forte) and *P* (piano). The *Allegro* section begins on the eighth staff with a 3/8 time signature and a key signature of two sharps (D major). This section is characterized by a more rapid tempo and includes complex rhythmic patterns such as triplets and sixteenth-note passages. Dynamics continue to be marked as *F* and *P*. The score concludes with a double bar line and repeat dots. Various articulation marks, including slurs and accents, are used throughout to guide the performer. Fingerings (1, 2, 3, 4) are indicated above specific notes to facilitate technical execution.

BASSO

CONCERTO V

All<sup>o</sup> Moderato

Musical score for Bassoon, Concerto V, All<sup>o</sup> Moderato. The score consists of ten staves of music in G major, 2/4 time. It features various dynamics (P, F), articulations (accents), and fingerings (1, 4, 5, 6).

And<sup>te</sup> P.

Musical score for Bassoon, Concerto V, And<sup>te</sup>. The score consists of five staves of music in B minor, 3/4 time. It features dynamics (P, F), articulations (accents), and fingerings (1, 2, 3, 4, 10).

Pianiss<sup>o</sup>







