

EIGHT CONCERTO'S

IN

SEVEN PARTS,

COMPOS'D

By *MICHAEL CHRISTIAN FESTING.*

OPERA QUINTA.



LONDON:

Printed by *WILLIAM SMITH*, at *Corelli's Head*, near *St. Clement's Church* in the *Strand*; and Sold only by the Author, at his House in *Angel-Court*, in *Windmill-Street*, near the Upper-end of the *Hay-Market*.

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M.DCC.XXXIX.

EIGHT CONCERTOS

IN

GEORGE II R



BY MICHAEL CHRISTIAN FESTING

GEORGE R.

GEORGE the Second, by the Grace of God, King of *Great-Britain, France and Ireland*, Defender of the Faith, &c. To all to whom these Presents shall come Greeting. Whereas *Michael Christian Festing*, one of our Musicians in Ordinary, hath humbly represented unto Us, that he hath with great Labour and Expende, composd several Works consisting of Instrumental Musick, in order to be Printed and Published; and in regard, that the said Works are entirely new, and never before Printed, he hath therefore humbly besought Us to grant him Our Royal Privilege and Licence for the sole Printing and Publishing thereof for the Term of Fourteen Years; We being willing to give all due Encouragement to Works of this Nature, are graciously pleas'd to condescend to his Request; and We do therefore by these Presents, so far as may be agreeable to the Statute in that behalf made and provided, grant unto him the said *Michael Christian Festing*, his Executors, Administrators and Assigns, Our Licence for the sole Printing and Publishing the said Works for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our Subjects within Our Kingdoms and Dominions to reprint or abridge the same, either in the like or any other Volume or Volumes, whatsoever, or to import, buy, vend, utter or distribute any Copies thereof, reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent and Approbation of the said *Michael Christian Festing*, his Heirs, Executors and Assigns, under their Hands and Seals, first had and obtained, as they will answer the contrary at their Perils; whereof the Commissioners and other Officers of Our Customs, the Master, Wardens, and Company of Stationers, are to take notice, that due Obedience may be render'd to our Pleasure herein declared.

Given at Our Court at *St. James's*, the 22d Day of *January* 1729-30.
in the third Year of Our Reign.

By His Majesty's Command,



Holles Newcastle.

OPERA PRIMA, being Twelve
OPERA SECONDA, being Twelve
OPERA TERTIA, being Twelve
OPERA QUARTA, being Twelve

MDCCLXXIX

25

VIOLONCELLO

CONCERTO I.

Andante e Spiritoso

Allegro Soli

Tutti

Soli

Tutti

Soli

Tutti

Soli

Tutti

Soli

Tutti

Adagio Volta

VIOLONCELLO

2

I

Largo

Solo *Tutti* *Piano* *Pianissimo*

Allegro Assai

Allegro

Solo *Tutti* *Solo* *Tutti* *Solo*

26 CONCERTO II.

Largo *Piano* *Forte* *Pia.*

For. *Pia.* *For.* *Pia.* *For.*

Pia. *For.* *Adagio* *Allegro*

VIOLONCELLO

The musical score consists of ten staves of music for the Cello. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The score is divided into several sections by dynamic markings: *Solo* appears on the second and fifth staves; *Tutti* appears on the third, sixth, seventh, and eighth staves; *Piano* appears on the fourth staff; and *Andante* appears on the tenth staff. The music concludes with a double bar line and a repeat sign. The word *Volti* is written at the bottom right of the page.

Volti

VIOLONCELLO

Soli

Allegro Assai

Tutti

Soli

Tutti

Soli

Tutti

Soli

Tutti

Soli

Tutti

Soli

Tutti

Presto

Solo

Solo

Tutti

Tutti

This page of handwritten musical notation is for the Violoncello part of a piece. It consists of ten staves of music. The notation includes various note values, rests, and fingerings. Performance markings such as 'Soli' and 'Tutti' are placed throughout the score to indicate changes in texture or dynamics. The tempo marking 'Allegro Assai' is at the beginning, and 'Presto' appears later. The key signature is two sharps (F# and C#), and the time signature is 3/4. The page is numbered '4' in the top left corner. The handwriting is in black ink on aged, slightly yellowed paper.

27

VIOLONCELLO

CONCERTO III.

Soli

Largo

Tutti

Soli

Tutti

Soli

Tutti

Piano

Allegro

Soli

Tutti

Soli

Tutti

Pianiss^o

Pianiss^o

Adagio

Tacet

Poco Allegro

VIOLONCELLO

Violoncello score for the first movement of Concerto IV, measures 1-28. The score is written for a single cello on a single staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The tempo is marked *Poco Allegro*. The music consists of a series of eighth and sixteenth notes, with some triplet markings. The score includes dynamic markings *Solo* and *Tutti*, and articulation markings *Piano* and *Forte*. The number 28 is written below the staff, indicating the end of the first movement.

28
CONCERTO IV.

Violoncello score for the second movement of Concerto IV, measures 1-28. The score is written for a single cello on a single staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked *Allegro*. The music consists of a series of eighth and sixteenth notes, with some triplet markings. The score includes dynamic markings *Piano*, *Forte*, *Pia.*, and *Pianis^o*. The number 28 is written below the staff, indicating the end of the second movement.

VIOLONCELLO

Solo

Tutti

Largo *Tutti*

Pianissimo *Sempres*

Volti

Presto

VIOLONCELLO

Musical score for Violoncello, measures 8-28. The piece is in 2/4 time and features various dynamics and articulations. Fingerings are indicated by numbers 1-5 above notes. The score includes a repeat sign at measure 15. Dynamics include *Soli*, *Piano*, *Forte*, *Pia.*, and *For.* Articulations include accents and slurs. The key signature has one flat (B-flat).

29
CONCERTO V.

Musical score for Violoncello, measures 29-40. The piece is in 2/4 time and features various dynamics and articulations. Fingerings are indicated by numbers 1-5 above notes. The score includes a repeat sign at measure 35. Dynamics include *Solo*, *Pia.*, and *Tutti*. The tempo is *Andante e Spiritoso*. The key signature has one flat (B-flat).

Allegro
14

VIOLONCELLO

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 14-measure rest. The music is written in a rhythmic style with many sixteenth and thirty-second notes. Performance markings include *Piano*, *Pia.*, *Forte*, *Soli*, *Tutti*, *Pia.*, *For.*, *Soli*, *Tutti*, *Soli*, *Tutti*, *Largo Piano*, and *Pianiss.*. Fingerings are indicated by numbers 1-5, and articulation is marked with asterisks (*). There are also some unusual markings like '5d' and '5o'. The score concludes with a double bar line and the word *Volta* written below the final staff.

Volta

VIOLONCELLO

Presto

Piano *Soli* *Tutti*

Soli *Tutti* *Soli*

30
CONCERTO VI.

Allegro

Forte *Piano*

Pia. *For.*

Pianiss. *Pia.*

VIOLONCELLO

II

This musical score for cello consists of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings and bowings are indicated by numbers and symbols above or below the notes. The score is divided into sections by dynamics and performance instructions.

Staff 1: *Pia.*

Staff 2: *Solo*

Staff 3: *Tutti*, *Pia.*

Staff 4: *For.*, *Pia.*, *For.*, *Solo*

Staff 5: *Pia.*

Staff 6: *Tutti*

Staff 7: *Pia.*, *For.*, *Pia.*

Staff 8: *Grave*, *Pia.*, *For.*, *Pia.*

Staff 9: *Soli*, *Tutti*

Staff 10: *Piano*

Staff 11: *Forte*, *Volti*

12 Poco Allegro VIOLONCELLO

5 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Solo
Tutti
Soli Piano

31 CONCERTO VII.

Spiritoso
Allegro
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti

VIOLONCELLO

The musical score consists of ten staves of music for the Violoncello. The notation includes various rhythmic values, accidentals, and articulations. Performance markings such as *Soli*, *Tutti*, *Piano*, *Forte*, *Pia.*, *Pianis^o*, *Allegro*, and *Solo* are interspersed throughout the piece. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with asterisks (*). The score concludes with a double bar line and repeat dots.

VIOLONCELLO

CONCERTO VIII.

Allegro

Piano

Forte

Pia.

Solo

Soli

Tutti

Soli

Tutti

Soli

Tutti

Largo

Pia.

For.

Soli

Tutti

Soli

Tutti

Piano

Forte

VIOLONCELLO

This page of a handwritten musical score for Violoncello, page 15, contains ten staves of music. The score includes various performance markings such as *Pianissimo*, *Allegro Assai*, *Piano*, *Forte*, *Soli*, *Tutti*, *Fine*, and *Allegro Assai*. It also features numerous fingerings, including groups of sixths (e.g., 5 6, 7 6, 4 3, 5 6, 7 6), and articulations marked with asterisks (*). The notation includes a variety of rhythmic values and melodic lines. The piece concludes with the word "FINE" at the bottom.

EIGHT CONCERTO'S

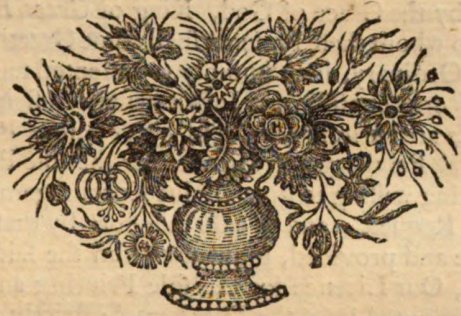
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