



Martin Lohse

Double Concerto in G

for recorder, harpsichord and strings
'less divisi' version

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composed in 2018/2025

with support from
The Danish Arts Foundation
dedicated to Bolette Roed and Arte dei Suonatori

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Program note

Composed in the winter of 2017–2018 and revised in 2025, *Double Concerto in G* is a minimalist and melodic concerto dedicated to Bolette Roed and Arte dei Suonatori. The work draws significant inspiration from the Baroque master Antonio Vivaldi, whose music is lively and playful yet possesses a profound human and musical depth.

The work unfolds over seven movements:

- 1 *Moderato*
- 2 *Allegretto*
- 3 *Largo*
- 4 *Vivace*
- 5 *Siciliano*
- 6 *Vivace*
- 7 *Allegro con moto*

An energetic opening movement is followed by a dance-like second movement, leading into a substantial, slow third movement. The fifth movement—a Siciliano—is flanked by two short, rapid Vivace movements, before the concerto concludes with an energetic finale.

This work is designed with flexible instrumentation to accommodate different ensemble sizes. It ranges from the original string orchestra version (requiring a minimum of 3.3.2.2.1) to a 'less divisi' version (minimum 2.2.1.1.1), both of which can be expanded for larger orchestras. For intimate settings, it can be performed by solo strings as a quintet or quartet. Additionally, the piece exists in an arrangement for recorder and organ.

Programnote

Double Concerto in G er en minimalistisk og melodisk koncert, dedikeret til Bolette Roed og Arte dei Suonatori. Værket er komponeret i vinteren 2017–2018 og revideret i 2025. Det henter betydelig inspiration fra barokmesteren Antonio Vivaldi, hvis musik er livlig og legende, men samtidig rummer en stor menneskelig og musikalsk dybde.

Værket udfolder sig over syv satser:

En energisk åbningssats efterfølges af en dansepræget andensats, der leder over i en vægtig, langsom tredjesats. Den femte sats – en Siciliano – er indrammet af to korte, hurtige Vivace-satser, før koncerten afsluttes med en energisk finale.

Værket er tilrettelagt med en fleksibel instrumentation, der kan tilpasses forskellige ensemblestørrelser. Det findes i en original version for strygeorkester (minimumsbesætning 3.3.2.2.1) og en 'mindre divisi' version (minimum 2.2.1.1.1), der begge kan udvides til brug for større orkestre. I mindre sammenhænge kan værket opføres solistisk som strygekvintet eller -kvartet. Derudover findes værket i et arrangement for blokfløjte og orgel.

Orchestra (baroque-ensemble)

Soloists

Recorder: Soprano in C, Alto in F and G, Tenor in C
Harpsichord

String Orchestra

Violin I (min. 2)
Violin II (min. 2)
Viola (min. 1)
Cello (min. 1)
Double Bass (min. 1)

Performance Notes

Transposition: The score is transposing. The Double Bass sounds an octave lower than written.

Duration: Approx. 27 min.

Orchestra barocca

Solisti

Flauto dolce (soprano in Do, contralto in Fa e Sol, tenore in Do)
Clavicembalo

Orchestra d'archi

Violini I (minimo 2)
Violini II (minimo 2)
Viole (minimo 1)
Violoncelli (minimo 1)
Contrabbassi (minimo 1)

Note

Partitura trasposta.

Il Contrabbasso suona un'ottava sotto le note scritte.

Durata: ca. 27 min.

Double Concerto in G

Movement I

Martin Lohse 2018/2025

dedicated to Bolette Roed and Arte dei Suonatori

Moderato (♩ = c. 72)

Flauto dolce
soprano in Do (C)

Clavicembalo

Violini I

Violini II

Viole

Violoncelli

Contrabbassi



Fl. s.
in Do

Vn. I

Vn. II

Vle

Vc.

Cb.

A

Fl. s. in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

mf

mf

mp

mp

mp

mp

Fl. s. in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

rit.

116

116

116

116

116

B *Meno mosso* (♩ = c. 192)

17

Cemb.

Solo

Vn. I

gli altri div.

mp

gli altri div.



21

Cemb.

Solo

Vn. I

gli altri div.



25

Cemb.

Solo

Vn. I

gli altri

mp

29

Cemb.

Solo Vn. I
gli altri

Vn. II

Vle. 1
1 *mp*

Vc. 1
1 *mp*

Cb.
mp



33

Fl. a. in Sol
C Fl. a. in Sol

Cemb.

Solo Vn. I
gli altri

37

Fl. a.
in Sol

Cemb.

Solo

Vn. I
gli altri

Vn. II

Vle 1

Vc. 1

Cb.

41

Fl. a.
in Sol

Cemb.

Solo

Vn. I
gli altri

Vn. II

Vle 1

Vc. 1

Cb.

This musical score page contains measures 41 through 44. The instruments and their parts are as follows:

- Fl. a. in Sol:** Features a melodic line with slurs and accents, starting on a whole note in measure 41 and continuing with eighth notes in measures 42-44.
- Cemb.:** Provides harmonic accompaniment with chords and moving lines in both the right and left hands.
- Solo:** Plays a continuous eighth-note melodic line with slurs and accents.
- Vn. I gli altri:** Plays a continuous eighth-note melodic line with slurs and accents.
- Vn. II:** Remains silent in measures 41 and 42, then enters in measure 43 with a melodic line.
- Vle 1:** Remains silent in measures 41 and 42, then enters in measure 43 with a melodic line.
- Vc. 1:** Remains silent in measures 41 and 42, then enters in measure 43 with a melodic line.
- Cb.:** Remains silent in measures 41 and 42, then enters in measure 43 with a melodic line.

45

Fl. a.
in Sol

Cemb.

Solo
Vn. I
gli altri

Vn. II

Vle 1

Vc. 1

Cb.

49

Fl. a.
in Sol

Cemb.

Solo
Vn. I
gli altri

Vle

Vc.

rit.

53 **D** Tempo primo (♩. = 72)

Fl. a.
in Sol

f

Cemb.

Vn. I

mp

Vn. II

mp

unis.



57

Fl. a.
in Sol

Cemb.

Vn. I

Vn. II

68

Fl. a.
in Sol

Cemb.

Vn. I

Vn. II

Vle

Ve.

Cb.

71

Fl. a.
in Sol

Cemb.

Vn. I

Vn. II

Vle

Ve.

Cb.

74 *rit.* **F** *Meno mosso* (♩ = c. 192)

Fl. a. in Sol

Cemb.

Vn. I

Vn. II

Vle

Ve.

Cb.

mp

78

Fl. a. in Sol

Cemb.

1

Vn. I

2

Vn. II

Vle 1

Cb.

mp

mp

mp

mp

mp

82

Fl. a.
in Sol

Cemb.

1
Vn. I

2
Vn. I

Vn. II

Vle 1

Vc.
poco espress.
mf

Cb.

G

Detailed description of the musical score: The score is for measures 82-85. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Flute a. in Sol part (top staff) features a melodic line with slurs and accents. The Cembalo part (second staff) provides harmonic support with chords and single notes. The Violin I parts (staves 3 and 4) have a rest in measure 82 and enter in measure 83 with a rhythmic pattern. The Violin II part (staff 5) enters in measure 83 with a similar rhythmic pattern. The Viola part (staff 6) enters in measure 83 with a rhythmic pattern. The Violoncello part (staff 7) has a rest in measure 82 and enters in measure 83 with a melodic line marked 'poco espress.' and 'mf'. The Contrabasso part (bottom staff) has a rest in measure 82 and enters in measure 83 with a rhythmic pattern. A box containing the letter 'G' is positioned above the first measure of the Flute part.

86

Fl. a.
in Sol

Cemb.

1
Vn. I

2
Vn. II

Vle 1

Vc.

Cb.

90

Fl. a.
in Sol

Cemb.

1
Vn. I

2
Vn. I

Vn. II

Vle 1

Vc.

Cb.

rit.

H Tempo primo (♩ = c. 72)

94

Fl. a. in Sol *mf*

Cemb.

1 Vn. I *p*

2 Vn. II *p*

Vle 1 *p*

Vc. 1 *p* *mp*

Cb. *p* *mp*

Detailed description: This page of a musical score, page 15, begins at measure 94. The tempo is marked 'Tempo primo' with a quarter note equal to approximately 72 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score features seven staves: Flute in A (Fl. a. in Sol), Piano (Cemb.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vle 1), Violoncello (Vc. 1), and Contrabass (Cb.). The Flute part starts with a dynamic of mezzo-forte (mf) and features a melodic line with slurs and ties. The Piano accompaniment includes triplets in both hands. The string parts (Violins, Viola, Cello, and Contrabass) are marked piano (p) and feature sustained notes and rhythmic patterns. The Violoncello part includes a dynamic change from piano (p) to mezzo-piano (mp). The score is written in a standard musical notation style with various articulations and dynamics.

98

Fl. a.
in Sol

Cemb.

1
Vn. I

2
Vn. II

Vle 1

Vc. 1

Cb.

p *mp* *p* *mp* *p* *mp*

Detailed description: This page of a musical score covers measures 98 to 101. The instruments are Flute A (in Sol), Cembalo, Violin I (two staves), Violin II, Viola, Violoncello, and Contrabass. The key signature is B-flat major. The flute part features melodic lines with slurs and accents. The cembalo part is highly rhythmic, with frequent triplets and sixteenth-note patterns. The string parts provide harmonic support, with dynamic markings of piano (p) and mezzo-piano (mp) indicated by hairpins. The score is written in a standard orchestral layout with a brace on the left side.

102 *rit.* per Fl. s. in Do

Fl. a.
in Sol

Cemb.

1
Vn. I

2
Vn. II

Vle 1

Vc. 1

Cb.

p *mp*

p *mp*

105 **I** A tempo (♩. = c. 72)

Cemb.

Vn. I

Vc.

Cb.

ppp

ppp

109

Cemb.

Ve.

Cb.

113

J

Cemb.

Vn. I

Vn. II

Vle

Ve.

Cb.

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

unis.

116 rit.

Cemb.

Vn. I

Vn. II

Vle

Ve.

Cb.

119

K Fl. s. in Do A tempo (♩ = c. 72)

Fl. s. in Do

Cemb.

Vn. I

Vn. II

Vle

Ve.

Cb.

123

Fl. s.
in Do

Vn. I

Vn. II

Vle

Vc.

Cb.



127

Fl. s.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

L

mf

mp

mp

mp

mp

131

Fl. s.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.



134

rit.

Fl. s.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

Movement II

Allegretto (♩ = c. 120)

A

Flauto dolce
contralto in Fa

Clavicembalo

Violini I

Violini II

Viole

Violoncelli

Contrabbassi



6

Fl. a.
in Fa

sim.

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

12

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

18

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

B

pizz.

pizz.

24

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

30

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

36 C

Fl. a.
in Fa

Cemb.

Solo
Vn. I
mp
gli altri

Solo
Vn. II
mp
gli altri

Vle

arco
Ve.

arco
Cb.

40

Fl. a.
in Fa

Cemb.

Solo
Vn. I

gli altri

Solo
Vn. II

gli altri

Vle

Ve.

Cb.

44

Fl. a.
in Fa

Cemb.

Solo
Vn. I

gli altri

Solo
Vn. II

gli altri

Vle

Ve.

Cb.

48

Fl. a.
in Fa

Cemb.

Solo
Vn. I

gli altri

Solo
Vn. II

gli altri

Vle

Ve.

Cb.

52 **D**

Fl. a.
in Fa

Cemb.

Solo
Vn. I

gli altri

Solo
Vn. II

gli altri

Vle

Ve.

Cb.

56

Fl. a.
in Fa

Cemb.

Solo
Vn. I

gli altri

Solo
Vn. II

gli altri

Vle

Ve.

Cb.

This musical score page contains measures 56, 57, and 58. The instruments and their parts are: Flute in F major (Fl. a. in Fa), Piano (Cemb.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vle), Cello (Ve.), and Double Bass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Flute part features a melodic line with slurs and accents. The Piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. The Violin I part has a solo section with a fast sixteenth-note passage. The Violin II part also has a solo section with a similar fast passage. The Viola, Cello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns.

59

Fl. a.
in Fa

Cemb.

Solo
Vn. I

gli altri

Solo
Vn. II

gli altri

Vle

Ve.

Cb.

62

Fl. a.
in Fa

Cemb.

Solo
Vn. I

gli altri

Solo
Vn. II

gli altri

Vle

Ve.

Cb.

Movement III - Largo

Largo (♩ = c. 36)

A

Flauto dolce
contralto in Fa

Musical staff for Flauto dolce contralto in Fa. The staff contains a melodic line starting with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The dynamics are marked *mp*.

Clavicembalo

Musical staff for Clavicembalo, showing two staves (treble and bass clef) with rests throughout the section.

Violini I

Musical staff for Violini I, showing a treble clef staff with rests throughout the section.

Violini II

Musical staff for Violini II, showing a treble clef staff with a rhythmic pattern of eighth notes. The dynamics are marked *p*.

Viole

Musical staff for Viole, showing an alto clef staff with a rhythmic pattern of eighth notes. The dynamics are marked *p*.

Violoncelli

Musical staff for Violoncelli, showing a bass clef staff with a rhythmic pattern of eighth notes. The dynamics are marked *p*.

Contrabbassi

Musical staff for Contrabbassi, showing a bass clef staff with rests throughout the section.



Fl. a.
in Fa

Musical staff for Fl. a. in Fa, starting at measure 9. The staff contains a melodic line with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The dynamics are marked *mp*.

Vn. II

Musical staff for Vn. II, showing a treble clef staff with a rhythmic pattern of eighth notes. The dynamics are marked *p*.

Vle

Musical staff for Vle, showing an alto clef staff with a rhythmic pattern of eighth notes. The dynamics are marked *p*.

Vc.

Musical staff for Vc., showing a bass clef staff with a rhythmic pattern of eighth notes. The dynamics are marked *p*.

18

Fl. a.
in Fa

Vn. II

Vle

Vc.

27

Fl. a.
in Fa

Vn. II

Vle

Vc.

per Fl. t. in Do

36

B Fl. t. in Do

Fl. t.
in Do

Vn. I

Vn. II

Vle

Vc.

Cb.

mp

p

C

42

Fl. t.
in Do

Vn. I

Vn. II

Vle

Vc.

Cb.



48

Fl. t.
in Do

Vn. I

Vn. II

Vle

Vc.

Cb.

54

Fl. t.
in Do

Vn. I

Vn. II

Vle

Vc.

Cb.



60

Fl. t.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

D

66
Fl. t.
in Do

Cemb.

72

Fl. t.
in Do

Cemb.

Vn. I

Vn. II

E **F**

mp

poco espress.

p *sim.*

pp > *pp* >

80

Fl. t.
in Do

Cemb.

Vn. I

Vn. II

Vle

G

sim.

pp > *pp* >

pizz.

mp

86

Fl. t.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

pizz.
p

92

Fl. t.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

pizz.
p

H

98

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

104

Vn. I

Vn. II

Vle

Vc.

Cb.

111

Vn. I

Vn. II

Vc.

Cb.

Movement IV

Vivace (♩ = 216)

Flauto dolce
contralto in Fa

Clavicembalo

Violini I

Violini II

Viola 1

Violoncelli 1

Contrabbassi

mf *cresc. poco a poco* *mf* *f* *mp* *f* *mp*

Detailed description of the musical score: The score is for Movement IV, marked 'Vivace' with a tempo of quarter note = 216. It is in 6/8 time and the key signature has two flats. The instruments are Flauto dolce contralto in Fa, Clavicembalo, Violini I (1 and 2), Violini II (1 and 2), Viola 1, Violoncelli 1, and Contrabbassi. The Flauto dolce part starts with a melody of eighth notes, marked *mf*, and features three triplet markings. The Clavicembalo part provides harmonic support with chords and moving lines. The Violini I part has a melody starting with a first finger fingering, marked *mf*, and includes a crescendo. The Violini II part has a rhythmic accompaniment, marked *mf* and *f*. The Viola 1 part has a rhythmic accompaniment, marked *mp* and *f*. The Violoncelli 1 part has a rhythmic accompaniment, marked *mp* and *f*. The Contrabbassi part has a rhythmic accompaniment, marked *mp* and *f*. The score includes performance instructions such as 'cresc. poco a poco' and 'arco'.

4

Fl. a.
in Fa

Cemb.

1
Vn. I

2

1
Vn. II

2

Vle 1

Vc. 1

Cb.

The musical score for page 41 is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features seven staves: Flute A (Fl. a. in Fa), Cembalo (Cemb.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vle 1), Violoncello (Vc. 1), and Contrabass (Cb.). The Flute A part begins with a measure marked with a '4' above the staff, followed by a series of eighth notes and triplets. The Cembalo part provides a rhythmic accompaniment with eighth notes and rests. The Violin I and II parts play a melodic line with dynamic markings of *mf* and *f*. The Viola part plays a rhythmic pattern with dynamic markings of *mp* and *f*. The Violoncello part plays a rhythmic pattern with dynamic markings of *f* and *mp*. The Contrabass part plays a rhythmic pattern with dynamic markings of *f* and *mp*. The score includes various articulations such as slurs, accents, and triplets.

8

Fl. a.
in Fa

Cemb.

1
Vn. I

2

1
Vn. II

2

Vle 1

Vc. 1

Cb.

mf \leftarrow *f*

mf \leftarrow *f*

mp \leftarrow *f*

mp \leftarrow *f*

f *mp* *f* *mp*

f *mp* *f* *mp*

12

Fl. a.
in Fa

Cemb.

Vn. I
1
2

Vn. II
1
2

Vle 1

Ve. 1

Cb.

mf \leftarrow *f*

mf \leftarrow *f*

mp \leftarrow *f*

mp \leftarrow *f*

f *mp*

f *mp*

16

Fl. a.
in Fa

Cemb.

1
Vn. I

2

1
Vn. II

2

Vle 1

Ve. 1

Cb.

f *mp* *f* *mp*

20

Fl. a.
in Fa

Cemb.

1
Vn. I

2

1
Vn. II

2

Vle 1

Vc. 1

Cb.

3 3 3

mf — *f*

mf — *f*

mp — *f*

mp — *f*

f *mp* *f*

f *mp* *f*

26

Fl. a.
in Fa

Cemb.

Vn. I
1
2

Vn. II
1
2

Vle 1

Ve. 1

Cb.

mf < f

mf < f

mp — f

mp — f

f mp f

f mp f

32

Fl. a.
in Fa

mp

Cemb.

1

Vn. I

2

mf < f

1

Vn. II

mf < f

2

mp < f

Vle 1

mp < f

Vc. 1

f

Cb.

f

Movement V - Siciliano

Siciliano (♩ = c. 120)

Flauto dolce
contralto in Fa

First system of music for Flauto dolce contralto in Fa. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The tempo is marked 'Siciliano' with a quarter note equal to approximately 120 beats per minute. The music begins with a dynamic marking of *p* (piano). The melody consists of a series of eighth notes, some beamed together, with a long slur over the first four measures.

Clavicembalo

First system of music for Clavicembalo. The staff is in treble and bass clefs with a key signature of three flats and a 6/8 time signature. The music begins with a dynamic marking of *p*. The accompaniment features a steady eighth-note pattern in the bass clef and chords in the treble clef.

Violini I

Staff for Violini I, showing a whole rest in the first measure and a fermata in the second measure.

Violini II

Staff for Violini II, showing a whole rest in the first measure and a fermata in the second measure.

Viole

Staff for Viole, showing a whole rest in the first measure and a fermata in the second measure.

Violoncelli

Staff for Violoncelli, showing a whole rest in the first measure and a fermata in the second measure.

Contrabbassi

Staff for Contrabbassi, showing a whole rest in the first measure and a fermata in the second measure.



Fl. a.
in Fa

Second system of music for Fl. a. in Fa, starting at measure 4. The staff is in treble clef with a key signature of three flats and a 6/8 time signature. The melody continues with eighth notes and a slur.

Cemb.



Fl. a.
in Fa

Third system of music for Fl. a. in Fa, starting at measure 8. A box labeled 'A' is placed above the staff. The melody continues with eighth notes and a slur.

Cemb.

12

Fl. a.
in Fa

Cemb.



16

Fl. a.
in Fa

Cemb.

Vn. I

unis.

p

B



22

Vn. I

Vn. II

Vle

unis.

p

29 C

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

mp

mp

33 D

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

mp

p

p

p

p

p

37

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

41

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

45

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

49

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

E

mp

p

p

p

53

Fl. a.
in Fa

Vn. I

Vn. II

Vle

Vc.

57

Fl. a.
in Fa

Vn. I

Vn. II

Vle

Vc.

61

Fl. a.
in Fa

Vn. I

Vn. II

Vle

Vc.

F

65

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

p

70

Cemb.

Vn. I

Vn. II

p

p

Musical score for measures 77-80. The score includes parts for Cemb. (Cembalino), Vn. I, Vn. II, Vle (Violino), and Vc. (Violoncello). The key signature is one flat (B-flat). The time signature is 7/8. The Cemb. part features a complex rhythmic pattern of eighth and sixteenth notes. The Vn. I, Vn. II, and Vle parts play a similar rhythmic pattern. The Vc. part plays a steady eighth-note accompaniment. Dynamics include *p* (piano) for the Vle and *mp* (mezzo-piano) for the Vc. A double bar line is present at the end of measure 80.

Musical score for measures 81-84. The score includes parts for Fl. a. in Fa (Flute in F), Cemb., Vn. I, Vn. II, Vle, Vc., and Cb. (Contrabbasso). The key signature changes to two flats (B-flat and E-flat). The time signature changes to 6/8. The Fl. a. in Fa part has a long rest followed by a melodic line starting in measure 83. The Cemb., Vn. I, Vn. II, and Vle parts continue with their rhythmic patterns. The Vc. and Cb. parts play a steady eighth-note accompaniment. Dynamics include *p* (piano) for the Fl. a. in Fa and *mp* (mezzo-piano) for the Vc. and Cb. A double bar line is present at the end of measure 84.

84

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vc.

Cb.

(arco)

mp
pizz.

mp

88

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

mp

92

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

96

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

100 rit..

Vn. I

Vn. II

Vle

Movement VI

Vivace (♩ = c. 216)

Flauto dolce
soprano in Do (C)

Clavicembalo

Violini I

Violini II

Viole

Violoncelli

Contrabbassi



4

Fl. s.
in Do

Cemb.

8

Fl. s.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

unis.

mf

mp

mp

pizz.

mp

12

Fl. s.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

16

Fl. s.
in Do

Cemb.

Vn. I

Vn. II

Vle

Ve.

Cb.

20

Fl. s.
in Do

Cemb.

Vn. I

Vn. II

Vle

Ve.

Cb.

28

Fl. s.
in Do

cresc. poco a poco

Cemb.

1

Vn. I

2

mp < mf

Vc.

cresc. poco a poco

Cb.

cresc. poco a poco

32

Fl. s.
in Do

Cemb.

Vn. I
1
2

Vn. II
1
2

Vc.

Cb.

mp < *mf*

mp < *mf*

mp < *mf*

p < *mf*

36

Fl. s.
in Do

Cemb.

Vn. I
1
2

Vn. II
1
2

Vle 1

Ve.

Cb.

3 3 3 3 3 3 3

mp < *mf* *mp* < *mf*

mp < *mf* *mp* < *mf*

p < *mf* *p* < *mf*

p < *mf* *p* < *mf*

1 1 1 1 1 1 1

40

Fl. s.
in Do

Cemb.

Vn. I
1
2

Vn. II
1
2

Vle 1

Vc. 1

Cb.

The musical score for measures 40-43 is written for a symphony orchestra. The key signature is one sharp (F#) and the time signature is 4/4. The Flute solo part (Fl. s. in Do) features a melodic line with triplets in measures 40, 41, and 43. The Cembalo part provides harmonic support with chords and moving lines. The Violin I and II parts have dynamic markings of *mf* and *mp* with crescendos. The Viola part has dynamic markings of *p* and *mf*. The Violoncello part has dynamic markings of *p* and *mf*. The Contrabass part has dynamic markings of *p* and *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

48

Fl. s.
in Do

Cemb.

Vn. I
1
2

Vn. II
1
2

Vle 1

Vc. 1

Cb.

The musical score is written for measures 48 through 51. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are as follows:

- Fl. s. in Do:** Measures 48-51. Measure 48 has a half note G4. Measure 49 has a half note A4. Measure 50 has a half note B4. Measure 51 has a half note C5. There are triplets of eighth notes in measures 49, 50, and 51, with a dynamic marking of *f*.
- Cemb.:** Measures 48-51. Measure 48 has a half note G4. Measure 49 has a half note A4. Measure 50 has a half note B4. Measure 51 has a half note C5.
- Vn. I:** Measures 48-51. Measure 48 has a half note G4. Measure 49 has a half note A4. Measure 50 has a half note B4. Measure 51 has a half note C5. Dynamics: *f* in measure 50.
- Vn. II:** Measures 48-51. Measure 48 has a half note G4. Measure 49 has a half note A4. Measure 50 has a half note B4. Measure 51 has a half note C5. Dynamics: *mf* \leftarrow *f* in measures 49 and 50.
- Vle 1:** Measures 48-51. Measure 48 has a half note G4. Measure 49 has a half note A4. Measure 50 has a half note B4. Measure 51 has a half note C5. Dynamics: *mp* \leftarrow *f* in measures 49 and 50.
- Vc. 1:** Measures 48-51. Measure 48 has a half note G4. Measure 49 has a half note A4. Measure 50 has a half note B4. Measure 51 has a half note C5. Dynamics: *f* in measure 48, *mp* in measure 49, *f* in measure 50, and *mp* in measure 51.
- Cb.:** Measures 48-51. Measure 48 has a half note G4. Measure 49 has a half note A4. Measure 50 has a half note B4. Measure 51 has a half note C5. Dynamics: *f* in measure 48, *mp* in measure 49, *f* in measure 50, and *mp* in measure 51.

52

Fl. s.
in Do

Cemb.

1
Vn. I

2

1
Vn. II

2

Vle 1

Vc. 1

Cb.

dim.

mf < f

mf < f

mp < f

mp < f

f mp f

f mp f

f mp f

58

Fl. s.
in Do

Cemb.

Vn. I
1
2

Vn. II
1
2

Vle 1

Vc. 1

Cb.

mf

mf < più f *f < ff*

mf < più f *f < ff*

mp *più f* *mf* *ff*

mp *più f* *mf* *ff*

più f *mf* *ff*

f *mf* *ff*

Movement VII

Allegro con moto (♩ = c. 120)

Flauto dolce
soprano in Do (C)

Clavicembalo

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

Violini I: *f* unis. *f* unis. *f* unis.

Violini II: *mf* unis. *mf* unis. *mf* unis.

Viola: *mf* unis. *mf* unis. *mf* unis.

Violoncelli: *mf* unis. *mf* unis. *mf* unis.

Contrabbassi: *mf* unis. *mf* unis. *mf* unis.

Violini I and II: *f* unis. *f* unis. *f* unis.

Viola: *mf* unis. *mf* unis. *mf* unis.

Cello: *mf* unis. *mf* unis. *mf* unis.

Fl. s. in Do: *mf* **A** *mf*

Cemb.: *mf*

B

12

Fl. s.
in Do

Cemb.

Vn. II

Vle

Ve.

Cb.

mp

mp

mp

pizz.

mp

C

17

Fl. s.
in Do

Cemb.

Solo

Vn. I

gli altri

Vn. II

Vle

Ve.

Cb.

mf

mf

mf

mf

20

Fl. s.
in Do

Solo
Vn. I

gli altri

Vn. II

Vle

Ve.

Cb.



23

Fl. s.
in Do

Solo
Vn. I

gli altri

Vn. II

Vle

Ve.

Cb.

26

Fl. s.
in Do

Solo
Vn. I
gli altri

Vn. II

Vle

Ve.

Cb.

29

Fl. s.
in Do

Cemb.

Solo
Vn. I
gli altri

Vn. II

Vle

Ve.

Cb.

D

f

mf

unis.

unis.

32 E

Fl. s.
in Do

Cemb.

Vn. II

Vle

Vc.

Cb.

mp

mp

mp
pizz.

mp



36

Fl. s.
in Do

Cemb.

Vn. II

Vle

Vc.

Cb.

40 **F**

Fl. s.
in Do

Cemb.

Solo

Vn. I
gli altri

Solo
gli altri

Vn. II
gli altri

Vle

Ve.

Cb.

ossia sim.

mf

mf

mp

mp

43

Fl. s.
in Do

Solo

Vn. I
gli altri

Solo

Vn. II
gli altri

Vle

Vc.

Cb.



46

Fl. s.
in Do

Solo

Vn. I
gli altri

Solo

Vn. II
gli altri

Vle

Vc.

Cb.

49

Fl. s.
in Do

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.

52

Fl. s.
in Do

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.

G

55 unis. *f*

Vn. I

Vn. II *mf*

Vle *mf*

58

Vn. I

Vn. II

Vle

H

61

Fl. s. in Do *f*

Cemb.

Vn. I *mp*

Vn. II

Vle

I

64

Fl. s.
in Do

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

mp

mp

mp

mp

pizz.

mp

Detailed description: This page of a musical score covers measures 64, 65, and 66. The music is in 3/4 time with a key signature of one flat (B-flat). Measure 64 is marked with a first ending bracket 'I'. The Flute (Fl. s. in Do) plays a melodic line with eighth and sixteenth notes. The Cembalo (Cemb.) provides a rhythmic accompaniment with eighth notes in the right hand and quarter notes in the left hand. The Violin I (Vn. I) part features a dense texture of sixteenth-note patterns. The Violin II (Vn. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.) parts enter in measure 65 with sustained notes and chords, marked with a mezzo-piano (*mp*) dynamic. The Cb. part includes a pizzicato (*pizz.*) instruction. The score concludes in measure 66 with sustained notes in the lower strings.

72

Fl. s.
in Do

Cemb.

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Vc.

Cb.

mf

75

Fl. s.
in Do

Cemb.

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Vc.

Cb.

The musical score for page 86, measures 75-77, is arranged in a multi-staff format. The instruments and their parts are as follows:

- Fl. s. in Do:** Features a melodic line with triplets and slurs.
- Cemb.:** Provides a rhythmic accompaniment with triplets and slurs.
- Solo Vn. I:** Plays a complex sixteenth-note triplet pattern.
- gli altri Vn. I:** Provides a harmonic accompaniment with slurs.
- Solo Vn. II:** Plays a complex sixteenth-note triplet pattern.
- gli altri Vn. II:** Provides a harmonic accompaniment with slurs.
- Vle:** Plays a rhythmic accompaniment with slurs.
- Vc.:** Plays a rhythmic accompaniment with slurs.
- Cb.:** Provides a low-frequency accompaniment with slurs.

78

Fl. s.
in Do

Cemb.

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Vc.

Cb.

81

Fl. s.
in Do

Cemb.

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.

The musical score for page 88, measures 81-83, is arranged in a standard orchestral format. The top staff is for Flute solo (Fl. s. in Do), followed by Cembalo (Cemb.). The strings are divided into Violin I (Vn. I) with a solo part and 'gli altri' (the rest), Violin II (Vn. II) with a solo part and 'gli altri', Viola (Vle), Violoncello (Ve.), and Contrabasso (Cb.). Measures 81-83 contain complex rhythmic patterns, including triplets and slurs, across all parts.

84 K per Fl. a. in Fa

Fl. s.
in Do

Cemb.

Solo
Vn. I

gli altri

Solo
Vn. II

gli altri

Vle

Vc.

Cb.

unis.
mf cresc. poco a poco

unis.
mf cresc. poco a poco

unis.
mp cresc. poco a poco

unis.
mp cresc. poco a poco

mp cresc. poco a poco

mp cresc. poco a poco

mp cresc. poco a poco

88

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.



92

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

96 L Fl. a. in Fa

Fl. a. in Fa
Cemb.
Vn. I
Vn. II
Vle
Ve.
Cb.

mf *cresc.*
mp
f
mf *p* *cresc.*
mf *p* *cresc.*
mf *p* *cresc.*
mf *p* *cresc.*



100

Fl. a. in Fa
Cemb.
Vn. II
Vle
Ve.
Cb.

mp

104 **M**

Fl. a.
in Fa

f

Cemb.

108 **N**

Fl. a.
in Fa

Cemb.

Vn. II

mp

Vle

mp

Vc.

mp
pizz.

Cb.

mp

116

Fl. a.
in Fa

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.

119

Fl. a.
in Fa

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.

122

Fl. a.
in Fa

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.



125

Fl. a.
in Fa

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.

G.P.

129 **P**

Fl. a.
in Fa

f

Cemb.

mf

Vn. I

mp unis.

Vn. II

mf unis.

Vc.

mf



132

Fl. a.
in Fa

Cemb.

Vn. I

Vn. II

Vle

mf

Vc.

135 Q per Fl. a. in Sol

Fl. a. in Fa

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

f pizz.

mf

pizz.

mf

pizz.

mf

mf

139 R Fl. a. in Sol

Fl. a. in Sol

Cemb.

Vn. I

Vn. II

Vle

Vc.

Cb.

mf

mp

S

143

Fl. a.
in Sol

Cemb.

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Vc.

Cb.

mf

Solo

mf arco

Solo

mf

arco

mf

arco

mf

(pizz.)

146

Fl. a.
in Sol

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.

149

Fl. a.
in Sol

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Ve.

Cb.

dim.

non div.

dim.

dim.

152 rit.

Fl. a.
in Sol

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Vc.

Cb.

155

Fl. a.
in Sol

Solo
Vn. I
gli altri

Solo
Vn. II
gli altri

Vle

Vc.

Cb.

p

unis.

p

unis.

p

unis.

p

p