

# SIX OVERTURES

*for Violins &c. in Eight Parts.*

*as they are Perform'd at the*

## KING'S THEATRE

*in the Operas of*

Xerxes

Pharamond

Alexander Severus

Alexander's Feast

Berenice

Orestes

*Compos'd by*

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



*Seventh Collection.*

Musick Publish'd by M<sup>r</sup>: Handel.

Six Concertos for Violins &c. and for the Harpfcord and Organ, Opera Quarta.	Alexander's Feast. an Ode. the words by Mr. Dryden.
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The Celebrated Te Deum and Jubilate.	

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N<sup>o</sup> 644.

VI 301

2

# VIOLINO or HAUTOBOY PRIMO

OVERTURE  
in  
Xerxes

*Largo*

The Largo section begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by a slow, grand tempo. It features several trills (tr) and rests, with a final double bar line and repeat sign.

*Allegro*

The Allegro section starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is significantly faster than the Largo section. It consists of rapid sixteenth-note passages, often with trills (tr) and slurs, creating a sense of urgency and excitement. The section concludes with a final double bar line.

VIOLINO or HAUTOBOY PRIMO

First section of musical notation, consisting of five staves. The music is in 3/4 time with a key signature of one flat. It features intricate sixteenth-note patterns and trills.

Adagio

Allegro

Second section of musical notation, starting with a 6/8 time signature and a 'Ghigg' marking.

Third section of musical notation, consisting of seven staves. The music is in 6/8 time with a key signature of one flat. It is characterized by fast sixteenth-note passages and various ornaments.

4

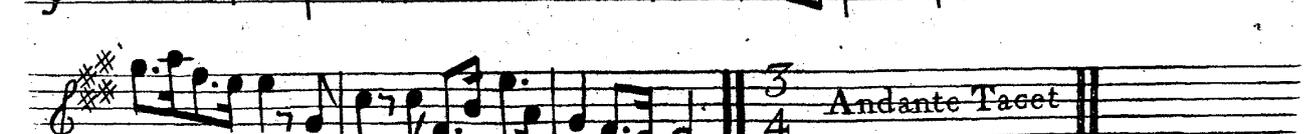
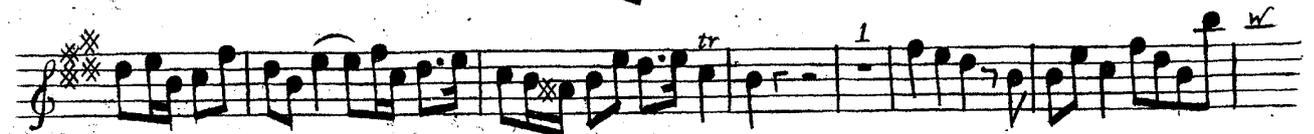
# HAUTOY PRIMO

OVERTURE  
in  
Pharamond

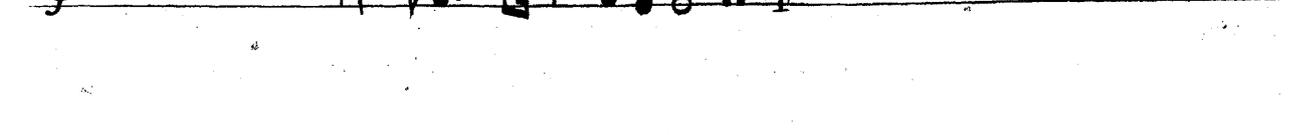
Larghetto



Allegro



3/4 Andante Tacet



# HAUTBOY

5

OVERTURE  
in  
Alexander Severus

*Largo*

Allegro :S:

1

Andante Tacet



# HAUTBOY PRIMO

7 w

Andante

10

# VIOLINO & HAUTOBOY PRIMO

OVERTURE  
in  
Berenice

*Largo*

This section of the score is marked *Largo*. It consists of two staves of music in the key of B-flat major (two flats) and common time (C). The first staff begins with a treble clef and contains a melodic line with various ornaments and slurs. The second staff continues the melody, featuring a trill (tr) and a fermata. The music concludes with a double bar line and repeat dots.

Tutti  
Allegro

This section of the score is marked *Tutti Allegro*. It consists of ten staves of music in the key of B-flat major (two flats) and common time (C). The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, often beamed together. The notation includes various ornaments, slurs, and dynamic markings such as *w* (pizzicato) and *tr* (trill). The section concludes with a double bar line and repeat dots.

VIOLINO & HAUTOBOY PRIMO

Andante

Larghetto

Tutti

Ghigg

Allegro

12

OVERTURE  
in  
Orestes

VIOLINO & HAUTOBOY PRIMO

*Largo*

*Pia.*

*For.*

*Pia.*

*for.*

*Pia.*

*Lentement*

*Presto*

10

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N<sup>o</sup> 644.

2 OVERTURE  
in  
Xerxes

VIOLINO or HAUTOBOY SECONDO

*Largo*

*Allegro*

VIOLINO or HAUTOBOY SECONDO

Allegro  $\frac{6}{8}$  Ghigg

*Adagio*

OVERTURE  
in  
Pharamond

VIOLINO SECONDO

Larghetto

Piano

Forte

Allegro

3

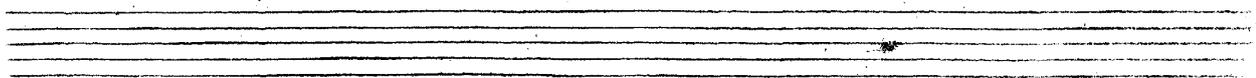
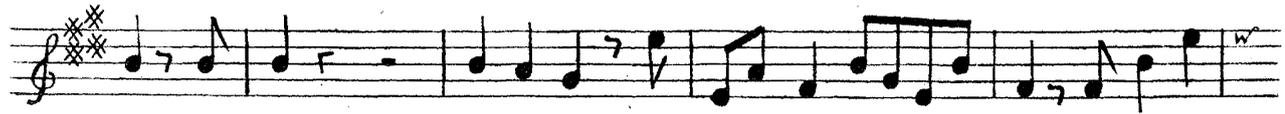
tr

tr

tr

1

VIOLINO SECONDO



# VIOLINO SECONDO

OVERTURE  
in  
Alexander Severus

*Largo*

*Allegro*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Largo'. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score includes repeat signs and first/second endings. The tempo changes to 'Allegro' in the fourth staff. The key signature remains one flat throughout the piece. The notation is clear and legible, with some handwritten annotations and corrections visible.

# VIOLINO SECONDO

7  
w

The first system consists of six staves of music. The first two staves feature a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs. The remaining four staves continue this intricate texture with various articulations and dynamics. The system concludes with a double bar line and repeat signs.

Andante

The second system begins with a 3/4 time signature and an Andante tempo marking. It consists of six staves of music. The first two staves are marked *Piano* and feature a more melodic and spacious texture. The third and fourth staves are marked *Forte* and contain more rhythmic activity. The system ends with a double bar line and repeat signs.



VIOLINO SECONDO

Andante

*Adg.*

*tr*

*tr*

Piano

Forte

10

OVERTURE  
in  
Berenice

VIOLINO & HAUTOBOY SECONDO

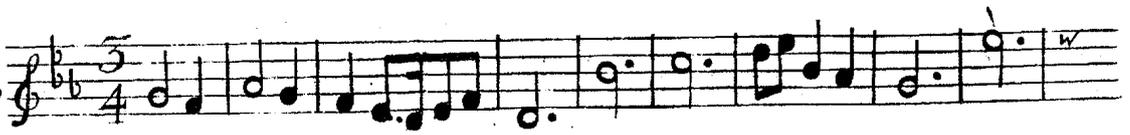
*Largo*

*Allegro*

VIOLINO & HAUTBOY SECONDO



Andante  
Larghetto



Ghigg

*Allegro*



# VIOLINO & HAUTOBOY SECONDO

OVERTURE  
in  
Orestes

*Largo*

*Presto* :s:

*Pia.*

*For.*

*piano* *For.*

*Pia.* *for.*

*Lentement*

*Presto* :s:

Order

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N<sup>o</sup> 644.

Va.

OVERTURE  
in  
Xerxes

*Largo*

The first section of the score is marked *Largo*. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some dotted rhythms. The second and third staves continue the melodic line, with the third staff ending in a double bar line.

*Allegro*

The second section of the score is marked *Allegro*. It consists of ten staves of music. The first staff of this section begins with a treble clef, a key signature of two flats, and a common time signature. The music is characterized by a fast, rhythmic eighth-note pattern. The first staff of the *Allegro* section has a first ending bracket over the first few notes. The subsequent staves continue this rhythmic pattern with various melodic variations and dynamics markings.

VIOLA

3

Musical score for Viola, measures 1-10. The score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a fermata.

Ad<sup>o</sup>

Allegro

$\frac{6}{8}$   
Ghigg

Musical score for Viola, measures 11-20. The score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked "Allegro" and the character is "Ghigg". The music features a more rhythmic and dance-like quality with frequent eighth and sixteenth notes. The piece ends with a double bar line and a fermata.

OVERTURE  
in  
Pharamond

VIOLA

4

Larghetto

Piano

Forte

Allegro

Andante

Piano

Forte

Piano

Forte

OVERTURE

VIOLA

in  
Alexander Severus

*Largo*

The musical score consists of ten staves of music. The first staff 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 *Largo*. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *w* (breath mark). A repeat sign with first and second endings is present on the third staff, with the first ending marked *5. 8* and the second ending marked *All.<sup>o</sup> 8*. The score continues with intricate melodic lines and rhythmic patterns across the remaining staves, ending with a final note marked *w*.



VIOLA

OVERTURE  
in  
Alexander's Feast

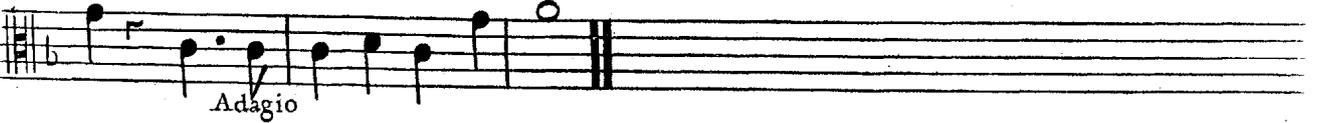
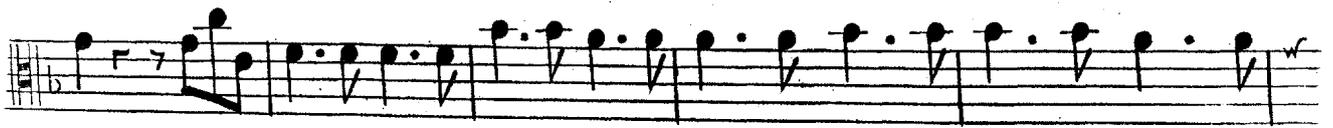
Largo

Piano

Allegro

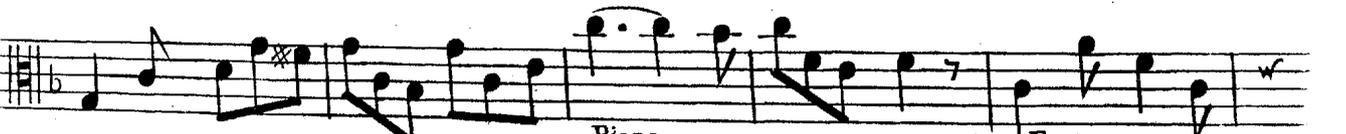
4

VIOLA



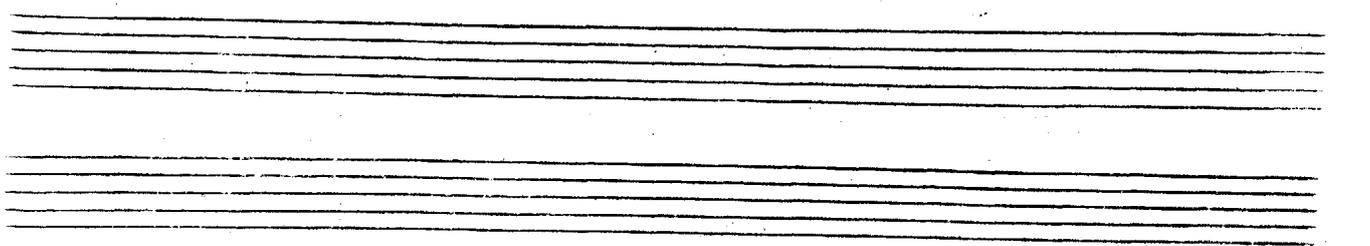
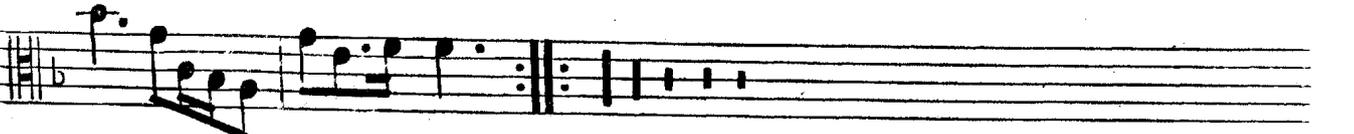
Adagio

Andante



Piano

Forte



VIOLA

OVERTURE  
in  
Berenice

*Largo*

*Allegro Tutti*

VIOLA

Andante  
Larghetto

Ghigg

VIOLA

OVERTURE  
in  
Orestes

*Largo*

*Presto*

*pia.* *for.*

*Piano* *Forte*

*Lentem.<sup>t</sup>*

*All°S*  
*Presto S*

Orchester

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*N<sup>o</sup> 644.*

No.

2

# VIOLONCELLO

OVERTURE  
in  
Xerxes

*Largo*

The first staff of music is in the key of B-flat major and common time (C). It begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. The melody continues with a half note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The tempo is marked *Largo*.

The second staff continues the melody from the first staff, starting with a half note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4. The tempo remains *Largo*.

The third staff continues the melody, starting with a half note E4, a quarter note F4, a quarter note G4, and a quarter note A4. The tempo remains *Largo*.

The fourth staff continues the melody, starting with a half note B-flat4, a quarter note C5, a quarter note D5, and a quarter note E5. The tempo remains *Largo*.

*Allegro*

The fifth staff begins a new section marked *Allegro*. It starts with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The tempo is marked *Allegro*.

The sixth staff continues the *Allegro* section, starting with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The tempo remains *Allegro*.

The seventh staff continues the *Allegro* section, starting with a half note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The tempo remains *Allegro*.

The eighth staff continues the *Allegro* section, starting with a half note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The tempo remains *Allegro*.

The ninth staff continues the *Allegro* section, starting with a half note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The tempo remains *Allegro*.

The tenth staff continues the *Allegro* section, starting with a half note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The tempo remains *Allegro*.

The eleventh staff continues the *Allegro* section, starting with a half note C8, a quarter note D8, a quarter note E8, and a quarter note F8. The tempo remains *Allegro*.

The twelfth staff continues the *Allegro* section, starting with a half note G8, a quarter note A8, a quarter note B8, and a quarter note C9. The tempo remains *Allegro*.

VIOLONCELLO

The first section of the music consists of five staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody is characterized by eighth-note patterns and slurs. The first staff contains a series of eighth notes, followed by a slur over a group of eighth notes. The second staff continues with similar eighth-note patterns. The third staff features a slur over a group of eighth notes. The fourth staff has a slur over a group of eighth notes. The fifth staff concludes with a double bar line and a fermata over the final note.

Adagio

Allegro

Ghiò

The second section of the music consists of seven staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Allegro' and the character is 'Ghiò'. The melody is characterized by eighth-note patterns and slurs. The first staff contains a series of eighth notes, followed by a slur over a group of eighth notes. The second staff continues with similar eighth-note patterns. The third staff features a slur over a group of eighth notes. The fourth staff has a slur over a group of eighth notes. The fifth staff concludes with a double bar line and a fermata over the final note. The sixth staff continues with similar eighth-note patterns. The seventh staff concludes with a double bar line and a fermata over the final note.

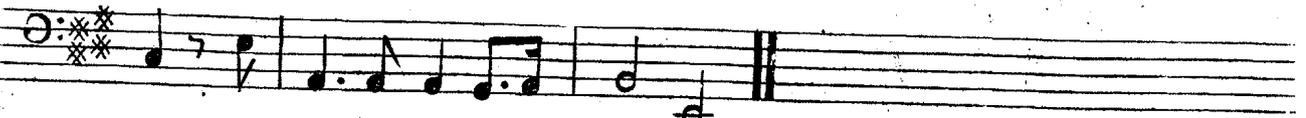
OVERTURE  
in  
Pharamond

VIOLONCELLO

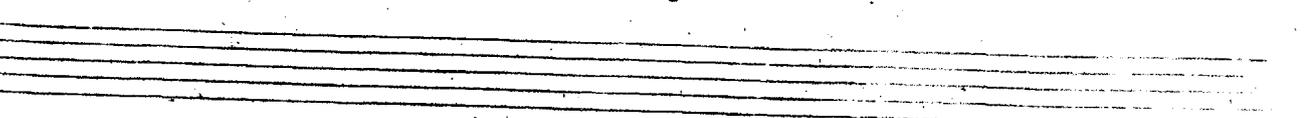
This musical score is for the Violoncello part of the Overture in Pharamond. It begins with a **Larghetto** tempo and a **Piano** dynamic. The first system includes a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The music features a melodic line with various rhythmic values and rests, including a whole note rest. The second system continues the melodic development, marked **Forte**. The third system concludes with a repeat sign and a double bar line. The fourth system starts with an **Allegro** tempo change and includes a **tr** (trill) marking. The score continues with several systems of music, featuring various dynamics such as **f** (forte) and **fz** (forzando), and includes markings for **1** (first ending), **3** (triplets), and **tr** (trills). The notation includes treble clefs, key signatures, time signatures, and various musical symbols like slurs, accents, and dynamic markings.

# VIOLONCELLO

5



Andante



6

# VIOLONCELLO

OVERTURE  
in  
Alexander Severus

*Largo*

*Allegro*

The musical score is written for Violoncello and consists of ten staves. It begins with a *Largo* tempo in a key signature of one flat (B-flat major or D minor). The first staff contains the initial melodic line, followed by a series of accompaniment staves. A double bar line with repeat dots appears on the fifth staff, marking the beginning of the *Allegro* section. The tempo change is indicated by the word *Allegro* and a colon with a five-measure rest symbol (:s: 5). The key signature changes to two flats (B-flat major or D minor) at the start of the sixth staff. The score continues with various rhythmic patterns and melodic lines across the remaining staves.

# VIOLONCELLO

This page of a cello score contains ten staves of music. The first six staves are in a 2/4 time signature and feature a melodic line with various articulations, including slurs, accents, and asterisks. The seventh staff is marked 'Andante' and 'Piano' and features a 3/4 time signature. The eighth and ninth staves are marked 'Forte' and 'Piano' and feature a more rhythmic, eighth-note pattern. The tenth staff is marked 'Forte' and features a melodic line with a double bar line and repeat signs.

# BASSO CONTINUO

## OVERTURE in Alexander's Feast

*Largo*

*Piano*

*Forte*

*Allegro*





BASSO

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6, 7, 4, 3) above the notes.

Andante  
Larghetto

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6, 7, 4, 3) above the notes.

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6, 7, 4, 5, 6) above the notes.

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6, 4, 2) above the notes.

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6, 4, 2) above the notes.

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6, 7, 6) above the notes.

Chigg

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6, 4, 6, 5, 4) above the notes.

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6, 4, 6, 5, 7, 6, 5b, 6, 6, 4, 6) above the notes.

Musical staff with bass clef, key signature of two flats, and various fingering numbers (7, 7, 7, 6, 6, 6) above the notes.

Musical staff with bass clef, key signature of two flats, and various fingering numbers (6b, 6, 5, 4, 3) above the notes.



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BASSO CONTINUO

3

The first section of the Basso Continuo consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a single system with a common time signature. The notation includes various ornaments (trills, mordents) and fingerings (6, 7, 4, 3, 2, 1). The piece concludes with a double bar line.

Adagio

Allegro

Ghigg

The second section of the Basso Continuo is marked 'Allegro' and 'Ghigg'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a single system with a common time signature. The notation includes various ornaments (trills, mordents) and fingerings (6, 7, 4, 3, 2, 1). The piece begins with a repeat sign and concludes with a double bar line.





# BASSO CONTINUO

OVERTURE  
in  
Alexander Severus.

*Largo*

The musical score is written on ten staves in bass clef with a key signature of one flat (B-flat). The tempo is marked *Largo*. The score begins with a treble clef and a common time signature (C). The first staff contains the initial notes, including a 7/6 measure. The second staff features a 4/2 measure and a 6/5 measure. The third staff includes a 2/4 measure and a 2/4 measure. The fourth staff has a 6/4 measure and a 6/4 measure. The fifth staff contains a 4/3 measure and a 3/8 measure. The sixth staff includes a 5/8 measure, a 4/2 measure, and a 6/4 measure. The seventh staff has a 6/4 measure and a 6/4 measure. The eighth staff contains a 6/4 measure and a 6/4 measure. The ninth staff includes a 6/4 measure and a 6/4 measure. The tenth staff has a 6/4 measure and a 6/4 measure. The score is marked with various ornaments (asterisks) and includes a section marked *Allegro* starting at measure 8. The piece concludes with a double bar line and a repeat sign.

# BASSO CONTINUO

This musical score for Basso Continuo consists of ten staves of notation. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, primarily eighth and sixteenth notes, and rests. Fingering numbers (1-7) are placed above or below notes to indicate fingerings. Dynamic markings include *Andante*, *Piano*, and *Forte*. The score features several repeat signs and trill ornaments marked with an asterisk (\*). The piece concludes with a final cadence and a double bar line.

# BASSO CONTINUO

## OVERTURE in Alexander's Feast

The musical score is written for a single instrument, the Basso Continuo, in a single key signature (one flat) and common time. It is divided into three distinct sections:

- Largo:** The first section, starting with a 'Largo' tempo marking. It consists of the first four staves. The music is characterized by a slow, steady pace with a mix of quarter and eighth notes. Figured bass notation (numbers 1-7) is present throughout. A 'Piano' dynamic marking is indicated in the second staff.
- Forte:** The second section, marked 'Forte'. It consists of the fifth and sixth staves. The music continues with a similar melodic line but with a more pronounced rhythmic drive. It concludes with a double bar line and repeat signs.
- Allegro:** The third section, marked 'Allegro'. It consists of the remaining seven staves. The tempo is significantly faster, featuring a more active and rhythmic melodic line. The figured bass notation continues, and the section ends with a final cadence.

Throughout the score, various musical notations are used, including notes, rests, and ornaments (marked with an asterisk \*). Figured bass notation (numbers 1-7) is used to indicate the harmonic structure for the instrument. Dynamic markings like 'Piano' and 'Forte' are used to guide the performer's volume. The score is written on a single system of 12 staves.

# BASSO CONTINUO

The first section of the score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings indicated by numbers 4, 6, and 7. The second staff continues the melodic line with similar rhythmic values and fingerings. The third staff introduces a 4/2 time signature and features more complex rhythmic patterns, including dotted rhythms and sixteenth-note runs. The fourth staff continues with a 4/2 time signature and includes some accidentals (sharps and flats) and asterisks. The fifth staff returns to a 4/4 time signature and features a mix of eighth and sixteenth notes. The sixth staff concludes the section with a 4/4 time signature and a final cadence.

Adagio

Andante

The second section of the score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It features a slower tempo and includes dynamic markings. The second staff continues the melodic line with various rhythmic values and fingerings. The third staff includes a repeat sign and features some accidentals and asterisks. The fourth staff continues with a 6/8 time signature and includes dynamic markings. The fifth staff features a 6/8 time signature and includes dynamic markings. The sixth staff concludes the section with a 6/8 time signature and a final cadence.

Piano

Forte

OVERTURE  
in  
Berenice

*Largo*

*Allegro  
Tutti*

BASSO

This musical score is for the Bass part of a piece. It is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into two main sections: 'Andante Larghetto' and 'Ghigg'.

The 'Andante Larghetto' section begins with a 3/4 time signature. It consists of 11 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous fingering numbers (6, 7, 4, 5) and articulation marks (accents, slurs) throughout. The section concludes with a double bar line and repeat dots.

The 'Ghigg' section starts with a 12/8 time signature. It consists of 5 staves of music. This section is characterized by a more rhythmic and driving feel, with frequent eighth and sixteenth notes. It also includes many fingering numbers and articulation marks. The section ends with a double bar line and repeat dots.

OVERTURE  
in  
Orestes

*Largo*

*Presto*

*Piano*

*Forte*

*Piano*

*for.*

*Lentement*

*All'os*

*Presto*

The musical score is written for Bassoon in C major, 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The tempo is marked *Largo*. The second staff continues the *Largo* section. The third staff marks the beginning of a *Presto* section. The fourth staff continues the *Presto* section. The fifth staff continues the *Presto* section. The sixth staff continues the *Presto* section. The seventh staff continues the *Presto* section. The eighth staff continues the *Presto* section. The ninth staff continues the *Presto* section. The tenth staff continues the *Presto* section. The score includes various dynamics such as *Piano*, *Forte*, and *for.* (forte). It also includes tempo markings: *Largo*, *Presto*, *Lentement*, and *All'os*. The score is heavily ornamented with trills, grace notes, and slurs. There are also many fingering numbers (1-7) and breath marks (asterisks) throughout the piece.