

Allegro – Adagio e spiccato – Allegro

The first five bars of the short introductory Allegro are made up solely of a D minor chord based on a **canonic**, arpeggiated tonic triad in the unaccompanied solo violins. The following 14 bars continue over a **pedal point** on D. As the cello and continuo enter, the harmony is based on a pattern of falling fifths. A three-bar Adagio leads to a **fugal** passage introduced by the solo cello and answered by the viola. **Spiccato** is a bowing technique in which the bow appears to bounce lightly upon the string.

Largo e spiccato

The Siciliano-style Largo gives the upper solo voice a long cantabile line suggesting an operatic aria, singing freely over a simple accompaniment. The siciliano was an instrumental movement popular during the late 17th and 18th centuries. The soloist would have been expected to **improvise**, particularly in the reprise.

Allegro

The work ends with a lively Allegro. It opens with the soloists in imitative style making much use of **suspensions**. The next passage is for solo cello and follows a sequential pattern. The first violin comes to prominence in the second half, parts of which are similar to a virtuoso **cadenza**, a feature of the solo concerto. This is followed by a passage of fugal entries. The movement includes several chromatic passages; notice the descending chromatic line in the final bars of the continuo.

What to listen for

- Compare the harmony of the opening Allegro of the first movement with that of the three-bar Adagio, bars 32–34.
- Notice the arpeggiated decorations in the continuo part of the Adagio on the chords with pauses.
- Listen to the fugal writing that follows the three-bar Adagio. It opens with the cello on the tonic. Name the instruments that make the following entries along with the degree of the scale with which they open.
- Listen to the beginning of the final movement. Notice the use of suspensions (bars 1–3) and **sequences** (bars 7–10).

Wider listening

Listen to other examples of concertos from different periods and in different styles. You could listen to Cécile Chaminade's *Concertino for flute and orchestra* (1902), which was written nearly 200 years later. This technically demanding work was written as a test piece for students at the Paris Conservatoire.

Allegro
Soli

Violino I
Violino II
Violino III
Violino IV
Viola I. II
Violoncello
Violone e Cembalo



7

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.



13

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

19

Vln. I
Vln. II
Vln. III
Vln. IV
Via. I. II
Vc.
Vc. Cemb.

Solo

25

Vln. I
Vln. II
Vln. III
Vln. IV
Via. I. II
Vc.
Vc. Cemb.

5 6 5 6 5 3 4 4

Adagio e spiccato
Tutti

Allegro

Violino I
Violino II
Violino III
Violino IV
Viola I. II
Violoncello
Violone e Cembalo

5 6 7 7 6 7 7

6

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

7 7 7 7 7 4 7 6 3 4 b 4 3 4 2 6 4 3

Detailed description: This system contains measures 6 through 11. Measures 6-11 are mostly rests for the string sections. The Viola I & II part has a melodic line starting in measure 6. The Violoncello and Viola parts have a rhythmic accompaniment of eighth notes. Fingering numbers are provided below the bottom two staves.

11

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

4 6 7 3 4 3 6 6 5 7 6 5 6 5 6 5 6 5 5 4 #

Detailed description: This system contains measures 11 through 15. Measures 11-15 show more active parts for the Violin II, Violin III, and Violin IV sections. The Viola and Cello parts continue with their respective parts. Fingering numbers are provided below the bottom two staves.

16

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

6 6 7 9 8 6 5 4 # 7 7

Detailed description: This system contains measures 16 through 20. All string sections are now active. The Violin I part has a melodic line. The Viola and Cello parts have a rhythmic accompaniment. Fingering numbers are provided below the bottom two staves.

21

Soli

Soli

Solo

7 7 7 7 7 7 7 6 5 4 3 7 7

26

7 7 7 6 5 7 7 7 7 7 7

31

tr

Tutti

Tutti

Tutti

6 5 # 7 6 7 7 47 7 7 7 7 5 4 6 5

This musical score page contains three systems of music, numbered 36, 41, and 46. The instruments are arranged as follows:

- System 36:** Violins I, II, III, IV; Viola I & II; Violoncello (Vc.); and Contrabasso (Vc. Cemb.).
- System 41:** Violins I, II, III, IV; Viola I & II; Violoncello (Vc.); and Contrabasso (Vc. Cemb.).
- System 46:** Violins I, II, III, IV; Viola I & II; Violoncello (Vc.); and Contrabasso (Vc. Cemb.).

Key features of the score include:

- Measures 36-40:** Features a steady eighth-note accompaniment in the lower strings and a melodic line in the violins. Fingering numbers (6, 5, 4, 9, 5, 4) are provided below the bass line.
- Measures 41-45:** The violin parts feature a complex rhythmic pattern of sixteenth notes. Trills (tr) are marked in measures 41 and 43. Fingering numbers (4, 5, 6, 7, 6, 5, 4, 6, 5, 6, 5) are provided below the bass line.
- Measures 46-50:** A **Soli** section begins in measure 46, where the violin parts play a melodic line. A **Solo** section begins in measure 48 for the cello and double bass. Fingering numbers (6, 5, 6, 7, 5, 4, 7, 5, 4, 6, 5) are provided below the bass line.

51

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I & II
Vc.
Vc. Cemb.

56 *Tutti*

Vln. I *Tutti*
Vln. II *Tutti*
Vln. III *Tutti*
Vln. IV *Tutti*
Vla. I & II
Vc. *Tutti*
Vc. Cemb. *Tasto solo*

5 4 7 6 5 4 3

60

Vln. I *Tutti*
Vln. II *Tutti*
Vln. III *Tutti*
Vln. IV *Tutti*
Vla. I & II
Vc.
Vc. Cemb.

64

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

68

Adagio

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

7 6 6 5 5 3# 3# 3# 6

Largo e spiccato

Solo tr

Violino I
Violino II
Violino III
Violino IV
Viola I. II
Violoncello
Violone e Cembalo

6 7
4 3
2 3

5

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I & II
Vc.
Vc. Cemb.

9

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I & II
Vc.
Vc. Cemb.

13

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I & II
Vc.
Vc. Cemb.

17 *Tutti*
f

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I II
Vc.
Vc. Cemb.

6 7 6b b7 6 6 5 4
4 2 3

Allegro *Soli* *tr* *tr*

Violino I
Violino II
Violino III
Violino IV
Viola I II
Violoncello
Violone e Cembalo

6 *Tutti* *Tutti*

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I II
Vc.
Vc. Cemb.

7 7 7 7 7 7 7

11

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I, II

Vc.

Vc. Cemb.

Tutti

Soli

15

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I, II

Vc.

Vc. Cemb.

Solo

19

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I, II

Vc.

Vc. Cemb.

23

Vln. I

Vln. II *Tutti*

Vln. III

Vln. IV

Vla. I. II

Vc. *Tutti*

Vc. Cemb.

7 7 7 7 7 7

27

Vln. I *Tutti*

Vln. II *Solo*

Vln. III

Vln. IV *p*

Vla. I. II *p*

Vc.

Vc. Cemb. *p*

6 6 6 7 6 7 6 7 5 #

31

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

7 7 7 7 7 7

35

Vln. I

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vla. I & II *pp*

Vc.

Vc. Cemb.

39

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I & II

Vc.

Vc. Cemb.

43 Tutti

Vln. I

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vla. I & II *f*

Vc.

Vc. Cemb.

Soli

Solo

4 5

47

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

Tutti

Soli

tr

52

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

Tutti

Soli

tr

57

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I. II

Vc.

Vc. Cemb.

Solo

Tutti

62

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

66

Tutti

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

6 7 6 7 6 7

70

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I. II
Vc.
Vc. Cemb.

p *f* *p* *f* *p* *f* *p* *f*

5 # *p* 6 7 6 7 6 7 *f* 6 5 #