

Concerto grosso

Bearbeitung: Werner Quicker 11/22

g-moll

Arcangelo Corelli
opus 6 No.8

Vivace

Viol I
f

Viol II
f

Viola
f

Violoncello
f

Vivace

Cembalo
f

Grave
Arcate sostenuto e come sta

Hou.
p

Hou.
p

Vla.
p

Vc.
p

Grave
Arcate sostenuto e come sta

Cemb.
p

Grave

Hou.
p

Hou.
p

Vla.
p

Vc.
p

Cemb.
p

Allegro

2

21

Hou. *f*

Hou.

Vla. *f*

Vc. *f*

Cemb. *f*



28

Hou. *v*

Hou.

Vla.

Vc.

Cemb. *v*



34

Hou. *v*

Hou.

Vla.

Vc.

Cemb.

40

Hou. *p*

Hou. *p*

Vla. *p*

Vc. *p*

Cemb. *p*

46

Hou. *f*

Hou. *f*

Vla. *f*

Vc. *f*

Cemb.

53

Hou. *p* *f* *p* *f*

Hou. *p* *f* *p* *f*

Vla.

Vc. *p* *f* *p* *f*

Cemb. *p* *f* *p* *f*

59

59
Hou. *p* *f* *p*
Hou. *p* *f* *p*
Vla. *p* *p*
Vc. *p* *f* *p*
Cemb. *p* *f* *p*

Detailed description: This system covers measures 59 to 63. The first horn part features a melodic line with slurs and dynamic markings of *p*, *f*, and *p*. The second horn part has a more static line with dynamics *p*, *f*, and *p*. The viola part consists of chords with dynamics *p* and *p*. The violin part has a melodic line with dynamics *p*, *f*, and *p*. The piano accompaniment features chords and a bass line with dynamics *p*, *f*, and *p*.

64

64
Hou. *p* *f* *f*
Hou. *f* *p* *f* *f*
Vla. *f* *p* *f*
Vc. *f* *p* *f*
Cemb. *f* *p* *f*

Detailed description: This system covers measures 64 to 69. The first horn part has a melodic line with dynamics *p*, *f*, and *f*. The second horn part has a melodic line with dynamics *f*, *p*, *f*, and *f*. The viola part has a melodic line with dynamics *f*, *p*, and *f*. The violin part has a melodic line with dynamics *f*, *p*, and *f*. The piano accompaniment features chords and a bass line with dynamics *f*, *p*, and *f*.

70

70
Hou. *f*
Hou. *f*
Vla. *f*
Vc. *f*
Cemb. *f*

Detailed description: This system covers measures 70 to 75. The first horn part has a melodic line with dynamics *f*. The second horn part has a melodic line with dynamics *f*. The viola part has a melodic line with dynamics *f*. The violin part has a melodic line with dynamics *f*. The piano accompaniment features chords and a bass line with dynamics *f*.

76

Hou. *(p cresc.)* *f*

Hou. *(p cresc.)* *f*

Vla. *(p cresc.)* *f*

Vc. *(p cresc.)* *f*

Cemb. *p* *f*

83

Hou. *p* *f*

Hou. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cemb. *p*

88

Hou. *p* 1. 2.

Hou. *p* 1. 2.

Vla. *p* 1. 2.

Vc. *p* 1. 2.

Cemb. 1. 2.

12/8

Pastorale

Text: Andreas Gryphius (1616-1664),

6

93 $\text{♩} = 72$

S. Nacht_ mehr denn lich - te Nacht!_ Nacht_ lich - ter als_ der Tag_ Nacht, hel- ler als die Sonn', in

Hou.

Hou.

Vla.

Vc.

Cemb.



96

S. der das Licht_ ge - bo - ren, das Gott, ihm - ko - ren: O Nacht, die al - le Nacht und Ta - ge

Hou.

Hou.

Vla.

Vc.

Cemb.

99 7

S. trot-zen mag, o freu-den-rei-che Nacht! Ach und Klag' und

Hou.

Hou.

Vla.

Vc.

Cemb.



102

S. Fins - ter-nis und Höl- len-angst ward ver-

Hou.

Hou.

Vla.

Vc.

Cemb.

S. lo - ren. Nacht_ mehr denn lich - te Nacht!_ Nacht_ lich - ter als_ der Tag_

Hou.

Hou.

Vla.

Vc.

Cemb.



S. Nacht, hel- ler als die Sonn', in der das Licht_ ge- bo - ren, das Gott,_ ihm -ko - ren: O

Hou.

Hou.

Vla.

Vc.

Cemb.

110 *mp* 9

S. *Nacht, die al - le Nacht und Ta - ge trot - zen mag, o freu den - rei - che Nacht! O Nacht,*

Hou.

Hou.

Vla.

Vc.

Cemb.



113

S. *o Nacht, o Nacht, o Nacht,*

Hou.

Hou.

Vla. *p*

Vc.

Cemb.

116

S. — o freu- den- rei- che Nacht, in der das Licht ge - bor'n!

Hou.

Hou.

Vla.

Vc.

Cemb.

The musical score for page 10, measures 116-119, is presented in a standard orchestral layout. It features five staves: Soprano (S.), Alto (Hou.), Tenor (Hou.), Violin (Vla.), and Violoncello (Vc.), with a grand staff for the Cembalo (Cemb.) at the bottom. The music is in a minor key, indicated by one flat in the key signature. The vocal parts have lyrics: 'o freu- den- rei- che Nacht, in der das Licht ge - bor'n!'. The instrumental parts provide harmonic support, with the Cembalo playing chords and the strings playing a rhythmic accompaniment. The score concludes with a double bar line at the end of measure 119.