

Concerto grosso F moll.

Aufführungsrecht
vorbehalten.

(Aus „Concerti grossi“ Op.1;1721.)

Violoncello e Basso. Tutti.

Pietro Locatelli (1693-1764).

Für den praktischen Gebrauch bearbeitet von A. Schering.

Largo. ♩ = 44.

p sempre

rall. **Grave.** ♩ = 72.

pp *p* *p*

cresc. *f* *dim.* *un poco* *p*

Violoncello. *accel.* *rall.* **Adagio.** **Vivace.** ♩ = 138. ①

Basso. *accel.* *rall.* *pp* *f* 8 *f*

p *mf*

① ② *f* *p* *cresc.* *tr.*

f *mf*

② *mf* *f cresc.*

rit. ③ **Grave.** ♩ = 56. ①

ff *f*

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4

f *p* *f*

f *p*

5

rit. **Largo Andante.** ♩ = 80. 2

p *p* *mf*

6

mf *f* *p* *f*

C-B.

7

p *mf* *f*

8

p

9

f *p*

10

Andante. ♩ = 92.

Solo-Violoncello. *sempre p*

f *p* *p*

11

mf *p*

12

cresc. *f*

p

12

f *p*

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Musical notation for measures 12 and 13. Measure 12 starts with a *p* dynamic. Measure 13 is marked with a circled 13 and a first ending bracket. Dynamics include *p*, *mf*, and *f*.

Pastorale.
Andante. ♩ = 60.

Musical notation for measures 14 and 15. Measure 14 is marked with a circled 14 and a first ending bracket. Dynamics include *ff* and *p*.

Musical notation for measures 16 and 17. Dynamics include *pp* and *mf*.

Musical notation for measures 18 and 19. Measure 18 is marked with a circled 15 and a first ending bracket. Dynamics include *f*.

Musical notation for measures 20 and 21. Measure 20 is marked with a circled 16 and a first ending bracket. Dynamics include *f* and *mf*.

Musical notation for measures 22 and 23. Dynamics include *p* and *f*.

Musical notation for measures 24 and 25. Measure 24 is marked with a circled 17 and a first ending bracket. Dynamics include *p*, *pp*, and *mf*.

Musical notation for measures 26 and 27. Dynamics include *p* and *cresc.* leading to *f*.

Musical notation for measures 28 and 29. Measure 28 is marked with a circled 18 and a first ending bracket. Dynamics include *p* and *f*.

Musical notation for measures 30 and 31. Dynamics include *dim.*, *p*, and *pp*. The piece concludes with a fermata.