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Six
CONCERTOS
For VIOLINS, FRENCH HORNS or HOBOYS &c.
with a Thorough Bass for y^e HARPSICORD
or VIOLONCELLO.

in Eight Parts
Compos'd by Sig.^r

GIOVANNI ADOLEFFO HASSE.
Opera Quarta.

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of whom may be had by the same Author

*Twelve Concertos, Six Sonatas, and Six Solos for German Flutes &c.
and the Favourite Songs from all his Operas. also the Comic Tunes
to the Celebrated Dances of Fausan and Barberini for the Violin
or Harpsicord.*

N^o 685

HAUTBOY SECONDO

CONCERTO I

Allegro



pia. *for.* *Solo*



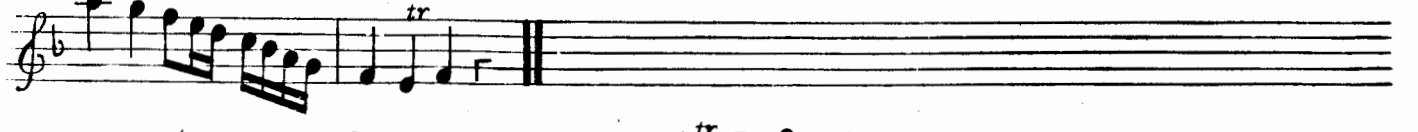
tutti




Solo *tutti* *Solo* *tutti*



Solo *tutti*



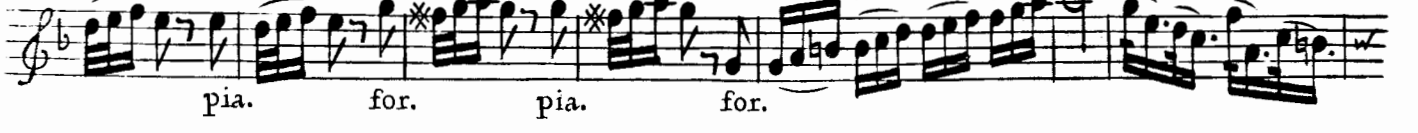
Un poco And^{te} *pia.* *for.*



pia. *for.*



pia. *for.* *pia.* *for.*



Lafce

HAUTBOY SECONDO

3

The musical score is written for Hautboy Secondo and consists of 14 staves of music. The notation includes various rhythmic patterns, trills (tr.), and dynamic markings such as *pia.* (piano) and *for.* (forte). The piece concludes with the instruction *Sciolto*. A section titled "Menuet" is indicated by a 3/8 time signature on the 10th staff. The score is written in a key signature of one flat (B-flat) and includes various articulation marks and slurs throughout.

Lafce

HAUTBOY SECONDO

Allegretto pia.

for.

pia. *tr.* *for.*

pia. *tr.* *for.*

Allegro Affai

tr.

HAUTBOY SECONDO

CONCERTO III

6
Allegro

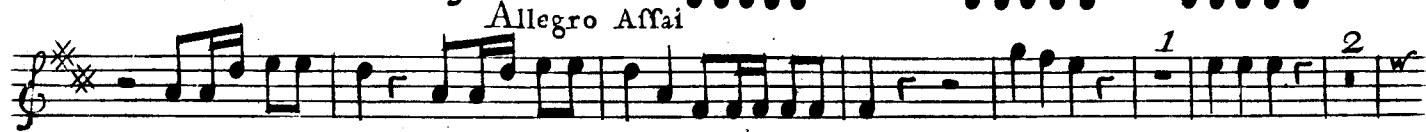
4

for.

Cape

TROMBA SECONDO or HAUTOBOY

CONCERTO IV 












Andante
Tacet



Allegro

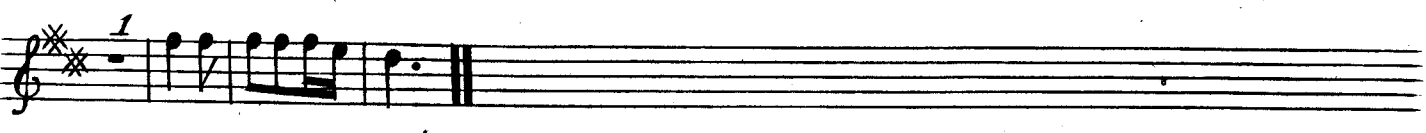


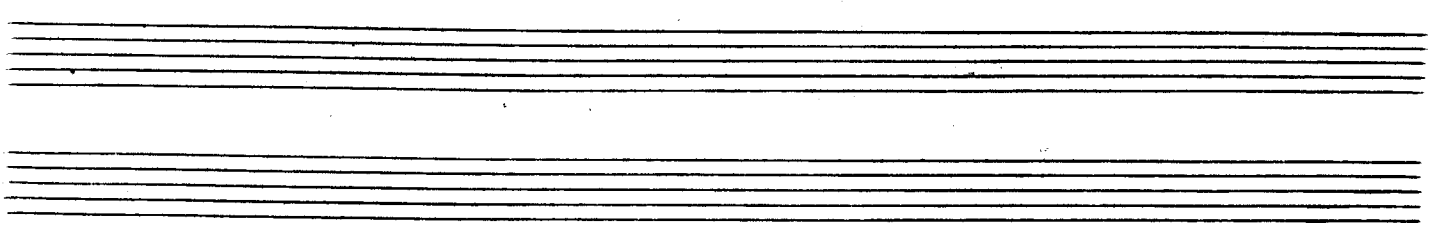
piano







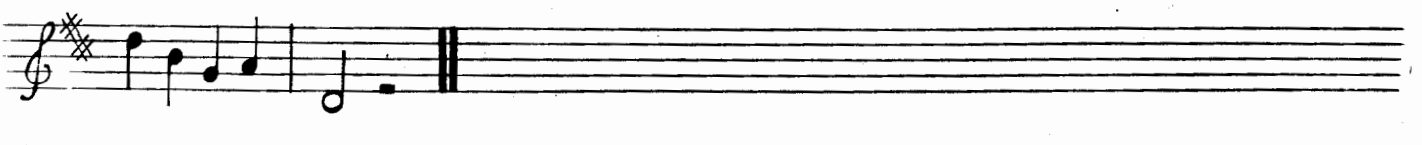
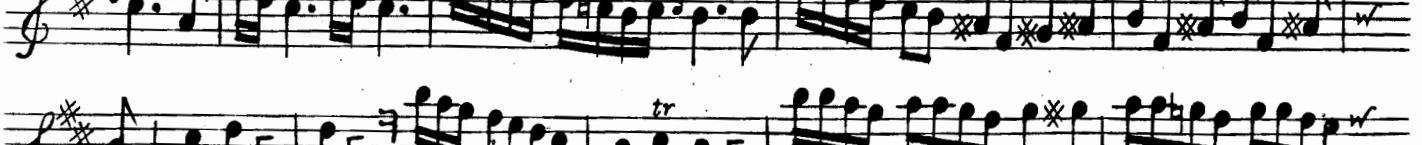
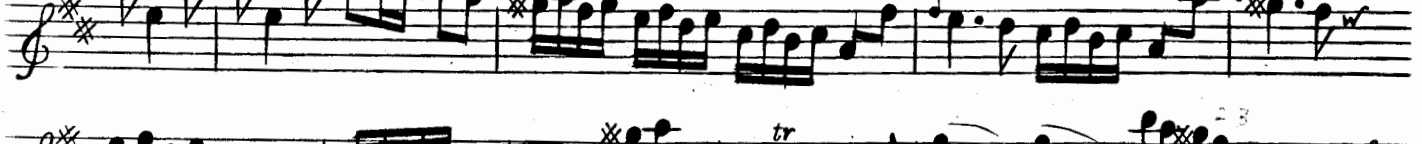





HAUTBOY SECONDO

CONCERTO V

Presto



Capo

HAUTBOY SECONDO

9

The musical score is written for a single Hautboy. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first section, marked "Poco Lento", consists of 12 staves of music. It features a melodic line with various ornaments, including grace notes and trills, and dynamic markings such as "pia." and "for.". The second section, marked "Allegro affai", also consists of 12 staves of music. It is characterized by a more rhythmic and technically demanding melodic line, with frequent trills and dynamic markings including "pia" and "for.". The score concludes with a double bar line and repeat signs.

Concerto 6th Tacit