

# HALLISCHE HÄNDEL-AUSGABE

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GEORG FRIEDRICH HÄNDEL

ACHT CONCERTI

*Herausgegeben von*

FREDERICK HUDSON

BÄRENREITER KASSEL · BASEL · TOURS · LONDON

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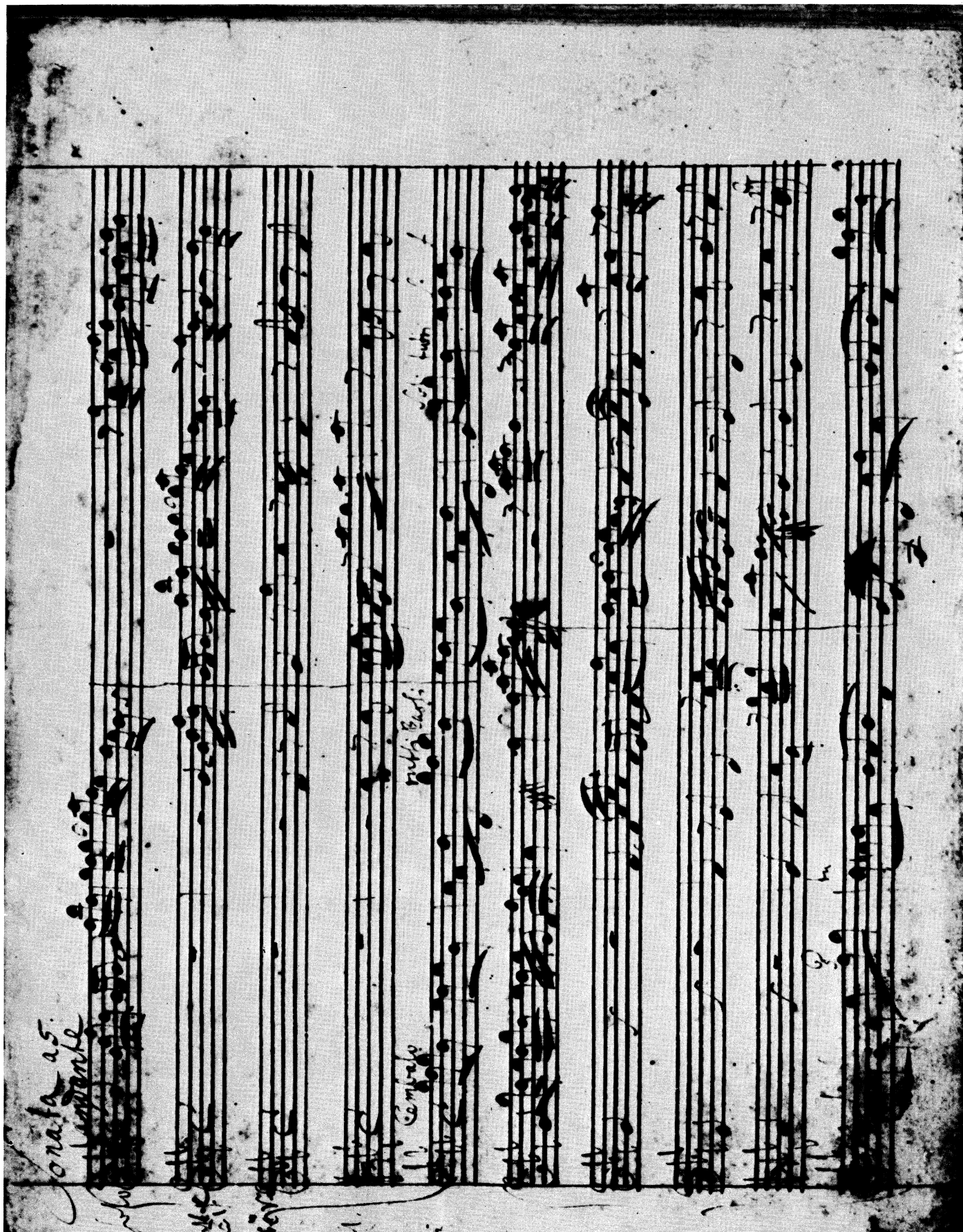
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Beginn des 1. Satzes (Andante), Concerto III (Sonata a 5). Autographe Partitur;  
British Museum London, Signatur R.M. 20. g. 14, Bl. 11r.

Concerto  
Andante

Handwritten musical score for the beginning of the first movement of a concerto, marked "Andante". The score consists of ten staves of music. The first two staves are for the right hand, and the remaining eight are for the left hand. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" and "ad libitum". The handwriting is in dark ink on aged paper.

Beginn des 1. Satzes (Andante), Concerto VI. Autographe Partitur;  
British Museum London, Signatur R. M. 20. g. 14, Bl. 56r.

Viol.

Vcllo

Violoncello e Contrabbasso

viale e l'obara safa

Beginn des 1. Satzes (Adagio), Concerto VII. Autographe Partitur;  
 Fitzwilliam Museum Cambridge, Signatur 30. H. 14, Bl. 1<sup>r</sup> (= S. 29).

The image shows a page of handwritten musical notation for the fourth movement (Largo) of Concerto VIII. The score is written on ten staves. The first four staves are for the Violin I (Vcl. I), Violin II (Vcl. II), Viola, and Cello/Double Bass (Vcl. u. Kb.). The last six staves are for the strings: Violins I (Vcl. I), Violins II (Vcl. II), Violas, Cellos, and Double Basses (Kb.). The notation includes various rhythmic values, accidentals, and dynamic markings such as *pizz.* (pizzicato), *ff* (fortissimo), and *mf* (mezzo-forte). There are also performance instructions like *Alleg. molto* and *And. molto* written above the staves. The handwriting is in dark ink on aged paper.

4. Satz (Largo), Concerto VIII. Autographe Partitur;  
British Museum London, Signatur R.M. 20. g. 11, Bl. 76<sup>r</sup>.