

Concerto in F

1 - Allegro

Giuseppe Samartini

J = 124

Descant Recorder

mp

Treble Recorder

Tenor Recorder

Bass Recorder

Contrabass Recorder

Harpisichord

13

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

24

$\text{♩} = 118$ $\text{♩} = 112$ $\text{♩} = 106$ $\text{♩} = 124$

D. Rec. *tr*

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch. *mf*

mf

34

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

44 $\text{♩} = 106$
 $\text{♩} = 112$
 $\text{♩} = 118$

D. Rec. *tr*

T. Rec. *tr*

T. Rec. *tr*

B. Rec. ⁸

Cb. Rec.

Hch. *mf*

mf

57 $\text{♩} = 124$

D. Rec. *tr*

T. Rec.

T. Rec.

B. Rec. ⁸

Cb. Rec.

Hch.

66

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

74

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

mf

mf

82

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

91

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

102

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

113

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

121

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

129

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

mf

mf

137

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

143

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

150

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

tr

157

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

163

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

177

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

189

$\text{♩} = 124$
 $\text{♩} = 106$
 $\text{♩} = 112$
 $\text{♩} = 116$
 $\text{♩} = 124$

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

mf

mf

200

D. Rec.

T. Rec.

T. Rec.

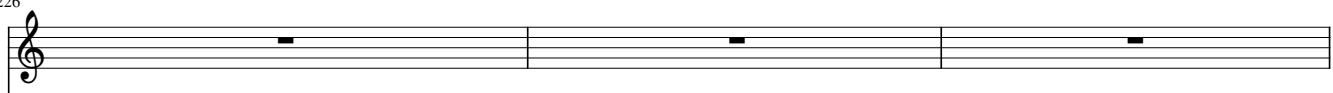
B. Rec.

Cb. Rec.

Hch.

tr

tr

D. Rec. 

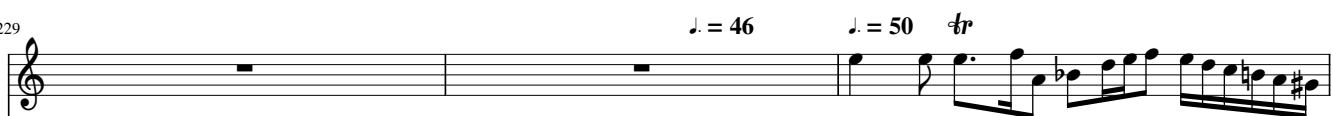
 T. Rec. 

 T. Rec. 

 B. Rec. 

 Cb. Rec. 

 Hch. 

D. Rec. 

 T. Rec. 

 T. Rec. 

 B. Rec. 

 Cb. Rec. 

 Hch. 

♩ = 46 ♩ = 50 *tr*

232

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

235

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

238

tr

tr

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

240

tr

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

mf

mf

mp

mf

mp

243

D. Rec.
 T. Rec.
 T. Rec.
 B. Rec.
 Cb. Rec.
 Hch.

246

D. Rec.
 T. Rec.
 T. Rec.
 B. Rec.
 Cb. Rec.
 Hch.

248

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

249

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

252

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

254

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

256

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

258

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

tr

tr

mf

mf

260 $\text{♩} = 48$ $\text{♩} = 46$ $\text{♩} = 44$

D. Rec.

T. Rec. *tr*

T. Rec.

B. Rec.

Cb. Rec.

Hch.

3 - Allegro Assai

262 $\text{♩} = 60$

D. Rec.

T. Rec. *mp*

T. Rec.

B. Rec.

Cb. Rec.

Hch.

268

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

274

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

279

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

285

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

290

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

Measures 290-293. The D. Rec. part features a complex melodic line with triplets and trills. The other instruments (T. Rec., B. Rec., Cb. Rec., Hch.) provide harmonic support with sustained notes and rhythmic patterns.

294

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

Measures 294-297. The D. Rec. part continues with trills and melodic runs. The other instruments (T. Rec., B. Rec., Cb. Rec., Hch.) continue their harmonic support with sustained notes and rhythmic patterns.

298

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

302

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

307

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

312

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

317 $\text{♩} = 60$
 $\text{♩} = 54$

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

323

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

328

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

Trills (tr) are marked above the D. Rec. staff in measures 328, 329, 330, 331, and 332. A checkmark (✓) is placed above the D. Rec. staff in measure 329. The Hch. part is written for a grand staff (treble and bass clef).

333

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

Trills (tr) are marked above the D. Rec. staff in measures 333, 334, 335, 336, and 337. Triplet markings (3) are present below the D. Rec. staff in measures 336 and 337. The Hch. part is written for a grand staff (treble and bass clef).

338

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

342

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

347

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

352

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

357

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

362

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

367

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

370

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

376

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

382

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

385

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.

390

D. Rec.

T. Rec.

T. Rec.

B. Rec.

Cb. Rec.

Hch.