

Concerti grossi, op. 6, no. 1-12, fur Streichorchester

Edition Peters - Concerti Grossi Op. 6 Nos. 1



Description: -

- History, Ancient

Military pensions -- Law and legislation -- United States

United States. -- Navy -- Pay, allowances, etc

Payne, James Henry

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Notes: SHORT CIRCULATION RECORD.

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Concerti Grossi (12), Op. 6

The finale, or minuet of this Concerto, has been so much admired by English composers of Handel's school, as to have to have been frequently thought worthy of imitation. The first movement, in the style of a French overture with dotted rhythms and scale passages, for dramatic effect has the novel feature of being prefaced by a two bar passage for the first concertino violin.

Concerti Grossi (12), Op. 6

The Solo parts of this movement were thought more brilliant, than easy and natural to the bow and finger-board, forty-years ago.

Archiv Produktion Label

The third movement is a dignified adagio, using similar figures to those in opening bars of the first movement. The third andante allegro is original and experimental, taking a short four-note figure from Handel's opera as a central motif. The following brief adagio, melancholy and expressive, would have been instantly recognized by Handel's audience as starting with a direct quotation from Cleopatra's aria Piangerò la sorte mia from Act III of his popular opera 1724.

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Twelve Concerti Grossi, Opus 6 Complete

Three years later incorporated the Musette from Op. There could be no more convincing testimony to Handel's greatness of mind and heart. The subject of the final fugue is derived from a fugue by , Handel's music teacher.

Classical Archives: Albums

The final movement is a short dance-like allegro for full orchestra in 3/8 time and , reminiscent of the keyboard sonatas of . Two were performed on November 22, St Cecilia's Day, during performances of and ; two more on December 13 and another four on February 14.

Goodwin's High End

The responses from the concertino trio are derived from the opening ritornello. Taking the older and of as models, rather than the later three-movement Venetian concerto of favoured by , they were written to be played during performances of Handel's oratorios and odes.

PENTATONE

. Beneath them, the bass part moves steadily in quavers, with extra harmony provided by the inner parts.

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