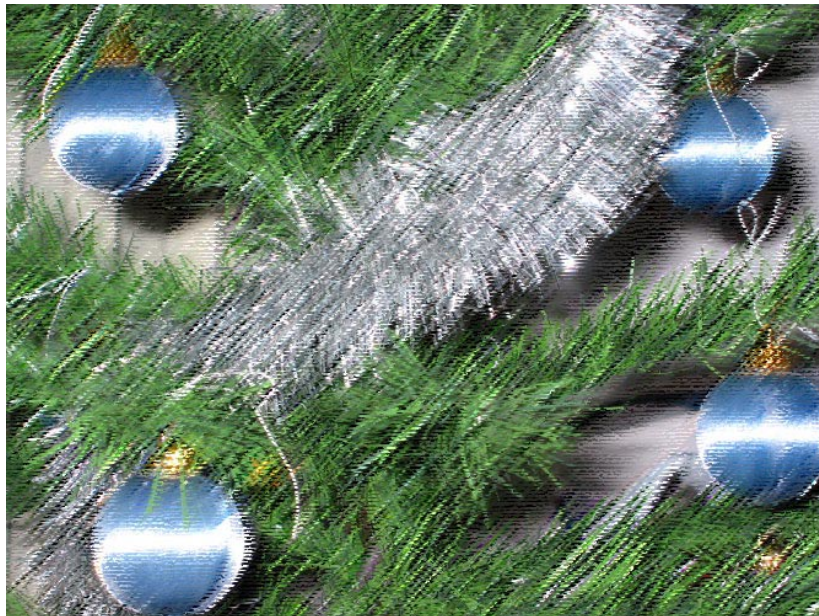


# A. Corelli

## Concerto Grosso

*“Christmas Concerto”*

Op. 6 No. 8



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Cover photo:  
*Christmas Tree*

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Violin solo I

# CONCERTO GROSSO

*"Christmas Concerto"*

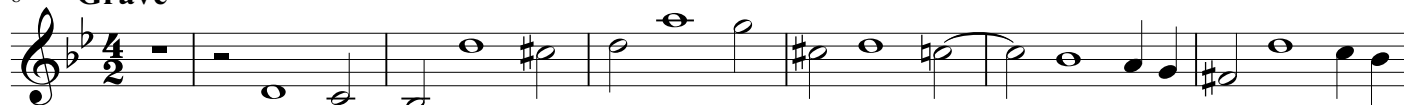
Op. 6 No. 8

A.Corelli (1653-1713)

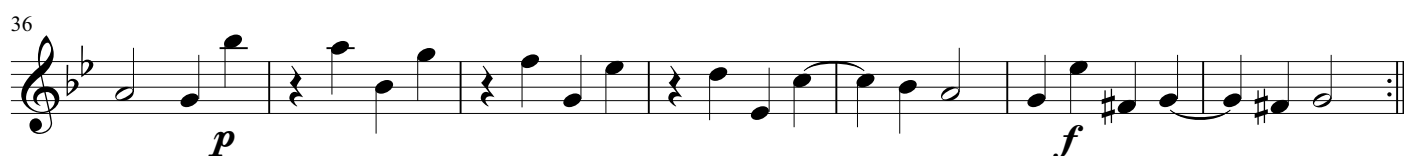
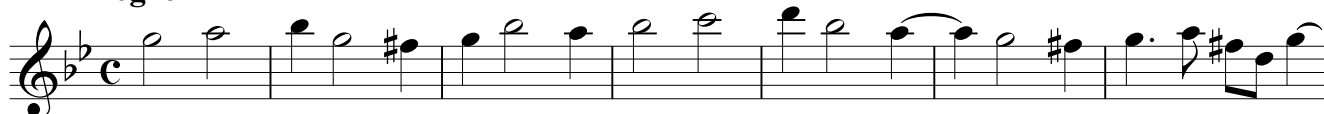
**Vivace**



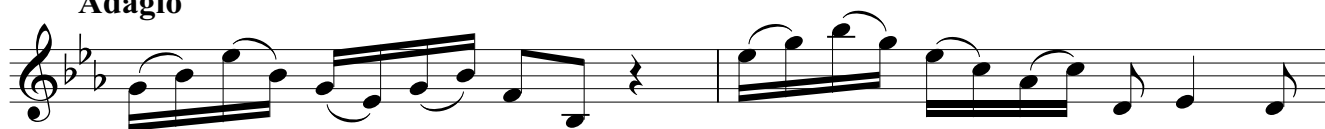
8 **Grave**



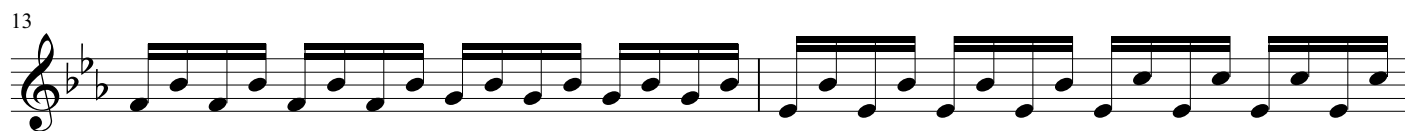
**Allegro**



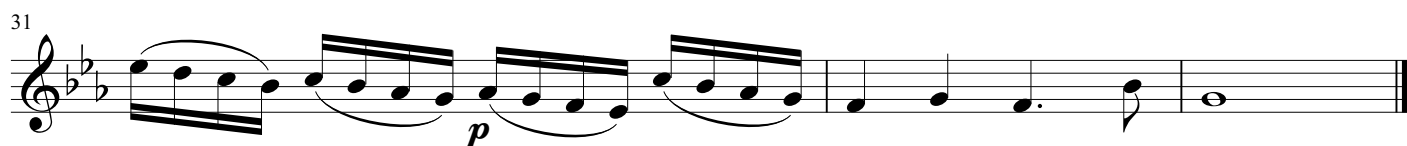
**Adagio**



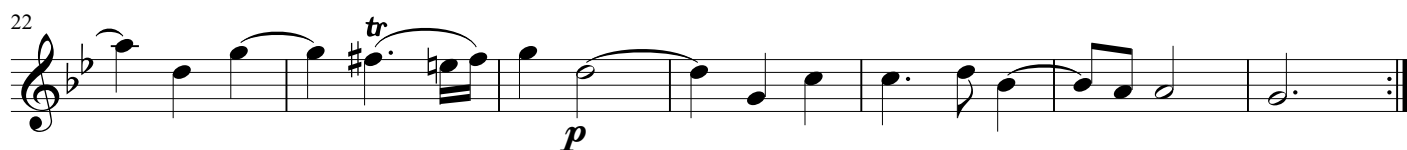
**Allegro**



**Adagio**



**Vivace**



Violin solo I - A.Corelli-Concerto Grosso Op. 6 No. 8

**Allegro**

8

14

19

*p*

25

31

37

*p* *f*

41

*p* *f*

45

*p* *f*

51

57

*p*

64

*f* *p*

1. 2.

# 12/8

**PASTORALE** ad libitum**Largo**

70

73

78

82

87

92

97

101

106

110

115

121

*p* *f* *p*

*f*

*f*

*p* *pp*



Violin solo II

# CONCERTO GROSSO

*"Christmas Concerto"*

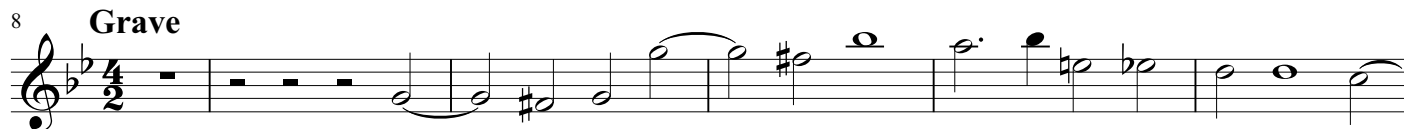
Op. 6 No. 8

A.Corelli (1653-1713)

**Vivace**



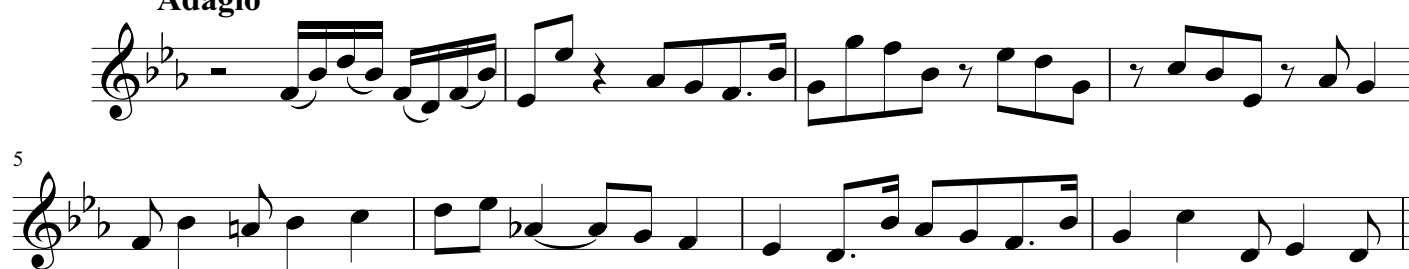
**Grave**



**Allegro**



**Adagio**



5

**Allegro**

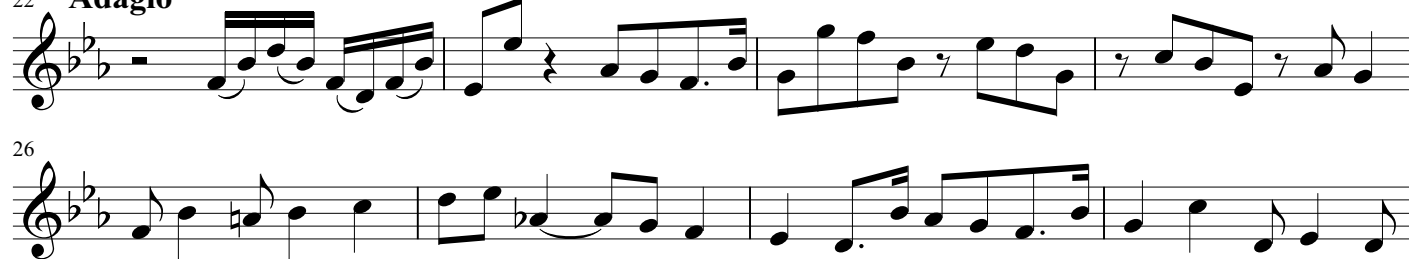


9



13

**Adagio**



17



22

**Vivace**



26



30



**Allegro**

9

17

24

30

37

47

54

63

*p* *f* *p* *f* *p* *f*

*p* *f* *p*

1. 2.

# 12/8

**PASTORALE** ad libitum**Largo**

70

74

78

83

88

93

98

103

108

112

117

122

*p* *f* *p* *f*

*p* *pp* *f*

*p* *pp*

Cello solo

# CONCERTO GROSSO

*"Christmas Concerto"*

Op. 6 No. 8

A. Corelli (1653-1713)

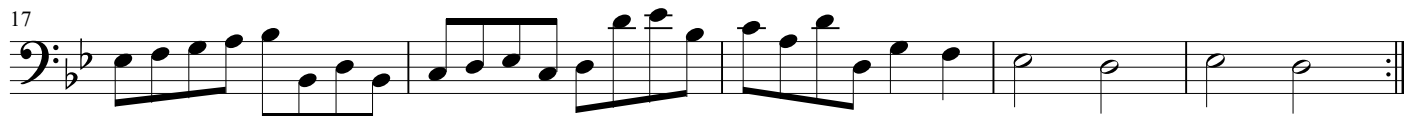
**Vivace**



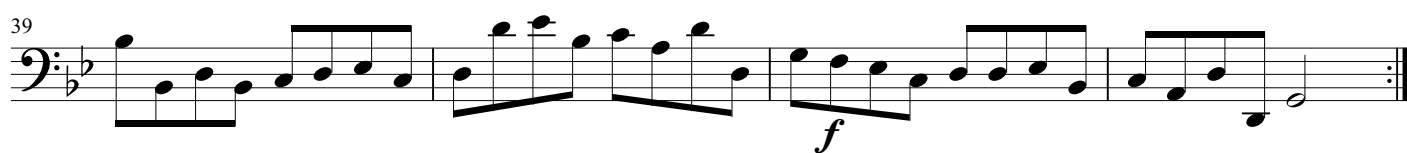
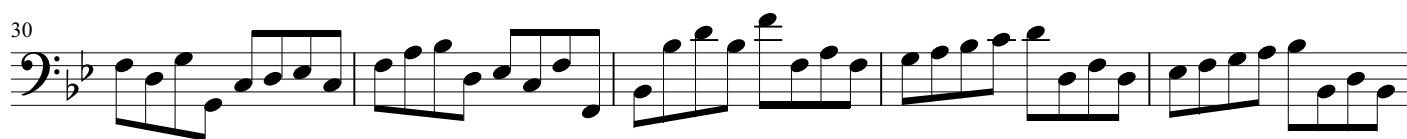
**Grave**



**Allegro**



Cello solo - A.Corelli-Concerto Grosso Op. 6 No. 8



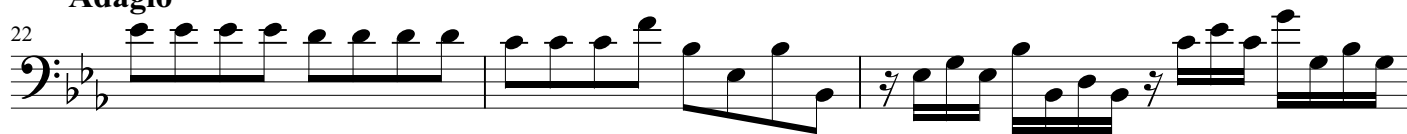
**Adagio**



9 **Allegro**



**Adagio**



**Vivace**



**Allegro**

11

18 *p*

25

33 *p*

40 *f p f p f*

48

56

64 *p* 1. 2. **12/8**



**PASTORALE** ad libitum  
**Largo**

70



76



81



86



91



95



98



102



109



113



118



122



*p* *pp* *f* *p* *pp*

Violin I

# CONCERTO GROSSO

"Christmas Concerto"

Op. 6 No. 8

A. Corelli (1653-1713)

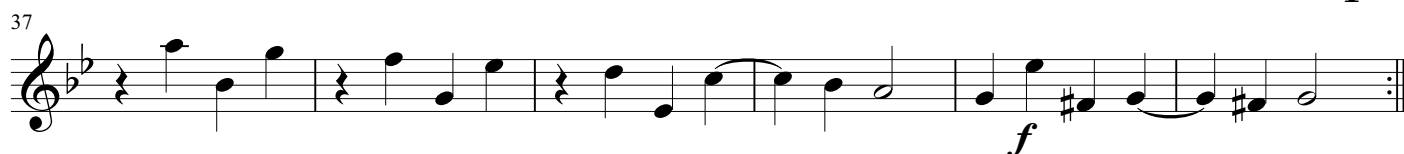
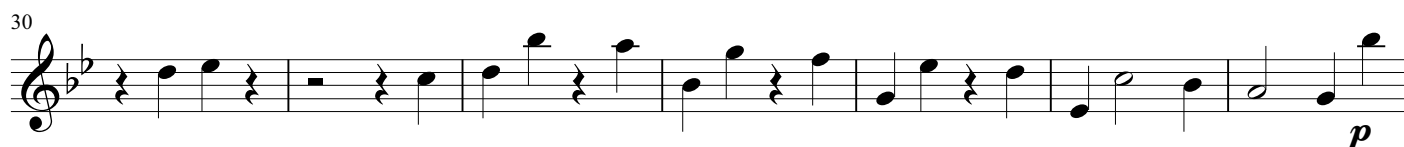
**Vivace**



8 **Grave**



**Allegro**



## Violin I - A.Corelli-Concerto Grosso Op. 6 No. 8

## Adagio

5

9

## Allegro

11

13

19

17

19

Measures 19-21 of the piece. Measure 19 contains a series of eighth notes. Measure 20 contains a series of eighth notes. Measure 21 contains a series of eighth notes. The piece ends with a double bar line.

## Violin I - A.Corelli-Concerto Grosso Op. 6 No. 8

## Adagio


22 **Adagio**

The musical score for measures 22-25 is written on a single staff in treble clef with a key signature of two flats (Bb and Eb). Measure 22 begins with a piano (*p*) dynamic and contains a series of eighth notes: Bb4, Ab4, Gb4, Fb4, E4, D4, C4, and Bb3. Measure 23 starts with a forte (*f*) dynamic and contains a series of eighth notes: Bb4, Ab4, Gb4, Fb4, E4, D4, C4, and Bb3. Measure 24 contains a series of eighth notes: Bb4, Ab4, Gb4, Fb4, E4, D4, C4, and Bb3. Measure 25 contains a series of eighth notes: Bb4, Ab4, Gb4, Fb4, E4, D4, C4, and Bb3.

[illegible]


28

Musical notation for measure 28. The staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth notes and quarter notes, with some beamed sixteenth notes. There are slurs over groups of notes in measures 29 and 30.

31 

## Vivace

**Vivace**



The first staff of music is in 3/4 time, marked 'Vivace'. It begins with four measures of whole rests. The fifth measure contains a quarter note G4, followed by a beamed eighth-note pair (A4, B4), and another quarter note G4. The sixth measure contains a beamed eighth-note pair (A4, B4), followed by a quarter note G4, and another beamed eighth-note pair (A4, B4). The seventh measure contains a quarter note G4, followed by a beamed eighth-note pair (A4, B4), and another quarter note G4. The eighth measure contains a quarter note G4, followed by a beamed eighth-note pair (A4, B4), and another quarter note G4. The ninth measure contains a quarter note G4, followed by a beamed eighth-note pair (A4, B4), and another quarter note G4. The tenth measure contains a quarter note G4, followed by a beamed eighth-note pair (A4, B4), and another quarter note G4. The staff ends with a double bar line and repeat dots.


9



Musical notation for measure 9, featuring a treble clef, key signature of two flats, and a repeat sign. The melody consists of a half rest, followed by a quarter note G4, a quarter note F4, a half rest, a quarter note G4, a quarter note F4, a half rest, a quarter note G4, a quarter note F4, a half note G4, a half note F4, and a half note G4.

17

Musical notation for measure 17, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a final half note.

23 

Violin I - A. Corelli - Concerto Grosso Op. 6 No. 8

**Allegro**

9

17

25

33

40

48

56

64

*f* *p* *f* *p* *f*

*p*

*f* *p*

1. 2.

# 12/8

**PASTORALE** ad libitum**Largo**

70

77

82

86

91

95

100

104

111

116

121

*p*

*f*

*p*

*f*

*f*

*p*

*pp*

Violin II

# CONCERTO GROSSO

"Christmas Concerto"

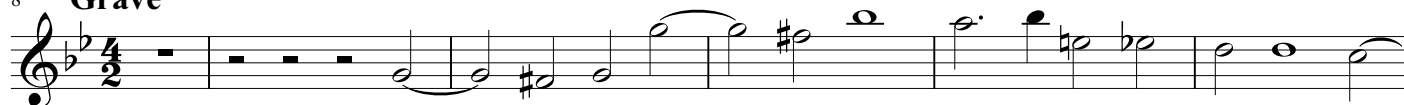
Op. 6 No. 8

A. Corelli (1653-1713)

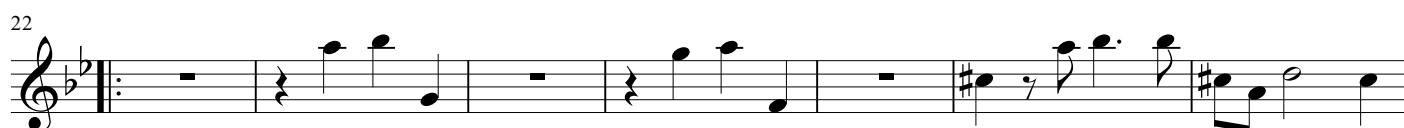
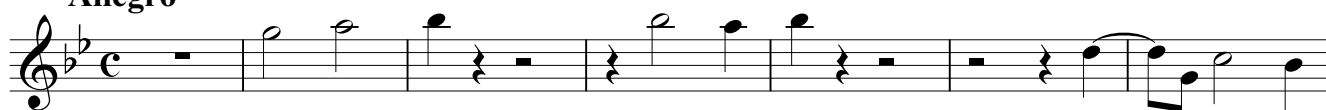
**Vivace**



8 **Grave**



**Allegro**



## Adagio

Measures 1-8 of the Adagio section. The key signature is B-flat major (two flats). The tempo is Adagio. The notation includes a piano (*p*) dynamic at measure 1 and a forte (*f*) dynamic at measure 4. The melody is written in a single staff.

## Allegro

Measures 9-21 of the Allegro section. The key signature is B-flat major. The tempo is Allegro. The notation includes a repeat sign at measure 13. The melody is written in a single staff.

## Adagio

Measures 22-31 of the Adagio section. The key signature is B-flat major. The tempo is Adagio. The notation includes a piano (*p*) dynamic at measure 22 and a forte (*f*) dynamic at measure 25. The melody is written in a single staff.

## Vivace

Measures 32-41 of the Vivace section. The key signature is B-flat major. The tempo is Vivace. The time signature is 3/4. The notation includes a piano (*p*) dynamic at measure 39. The melody is written in a single staff.



**Allegro**

10

18

*p*

25

33

*p*

40

*f* *p* *f* *p* *f*

48

56

64

*p* *f* *p*

1. 2.

# 12/8

**PASTORALE** ad libitum**Largo**

70

76

82

86

91

95

100

105

111

116

119

123

*f*

*p*

*f*

*p*

*pp*

*p*

*pp*

Viola

# CONCERTO GROSSO

"Christmas Concerto"

Op. 6 No. 8

A. Corelli (1653-1713)

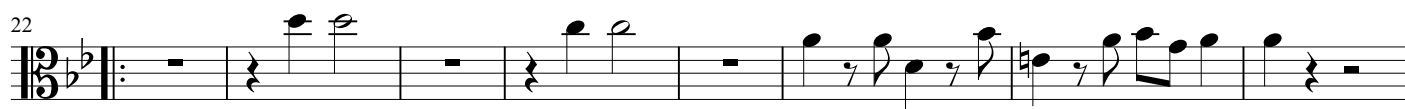
**Vivace**



8 **Grave**



**Allegro**



**Adagio**

5

*p* *f*

**Allegro**

9

13

17

**Adagio**

22

*p* *f*

28

*p*

**Vivace**

11

21

*p*

**Allegro**

9

17

23

29

36

44

52

60

66

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

1. 2.

# 12/8

**PASTORALE** ad libitum

**Largo**

70

78

83

88

92

96

100

104

113

118

122

*p* *f* *p* *f* *p* *pp* *f* *p* *pp*

Double-bass

# CONCERTO GROSSO

*"Christmas Concerto"*

Op. 6 No. 8

A.Corelli (1653-1713)

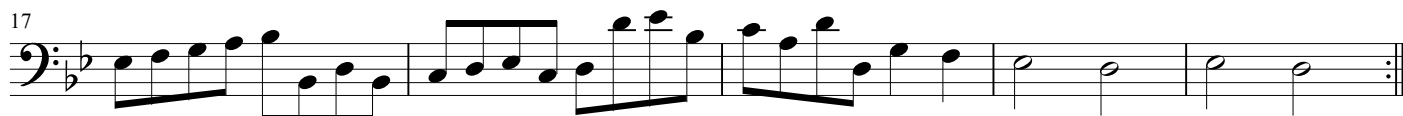
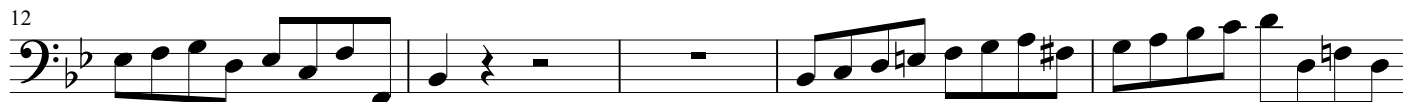
**Vivace**



**Grave**



**Allegro**



Double-bass - A.Corelli-Concerto Grosso Op. 6 No. 8

22

29

35

*p*

39

*f*

**Adagio**

*p*

*f*

5

**Allegro**

9

13

17

**Adagio**

*p*

*f*

22

28

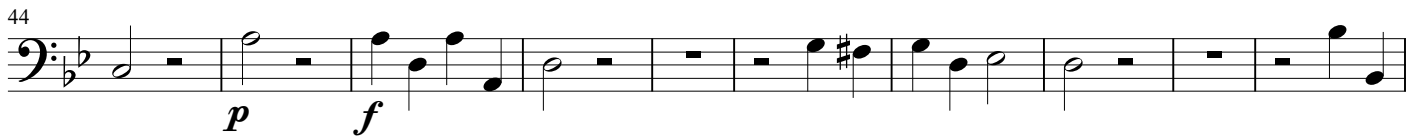
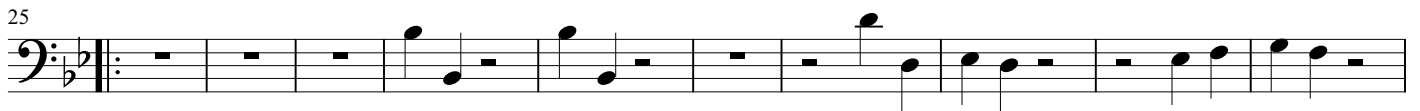
*p*



**Vivace**



**Allegro**



**PASTORALE** ad libitum  
**Largo**

70



76



81



86



91



95



98



102



110



115



119



123



# CONCERTO GROSSO

## Op. 6 No. 8

# Vivace

A musical score for the song 'The Rose Tree'. It features a piano introduction in 3/4 time, marked 'P' and 'Ad lib.'. The introduction consists of six measures. The first measure has a treble clef with a B-flat and a bass clef with an A-flat. The second measure has a treble clef with a B-flat and a bass clef with a G. The third measure has a treble clef with a B-flat and a bass clef with a G. The fourth measure has a treble clef with a B-flat and a bass clef with a G. The fifth measure has a treble clef with a B-flat and a bass clef with a G. The sixth measure has a treble clef with a B-flat and a bass clef with a G. The introduction ends with a double bar line and a 4/2 time signature change.

## 8 Grave

12

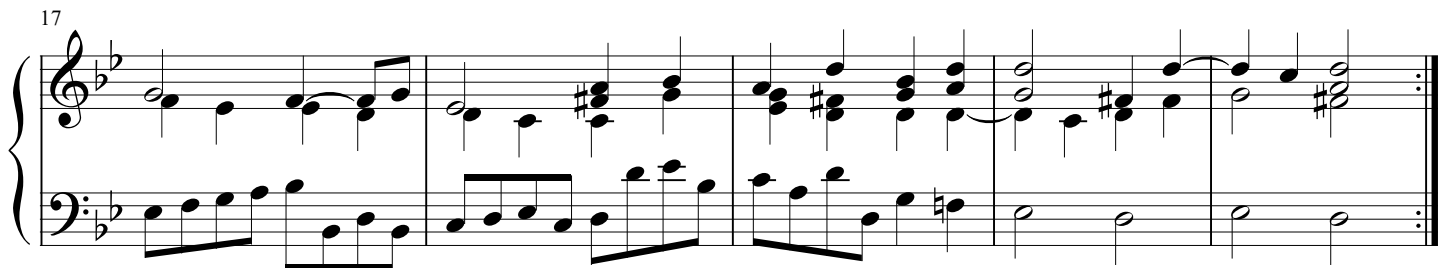
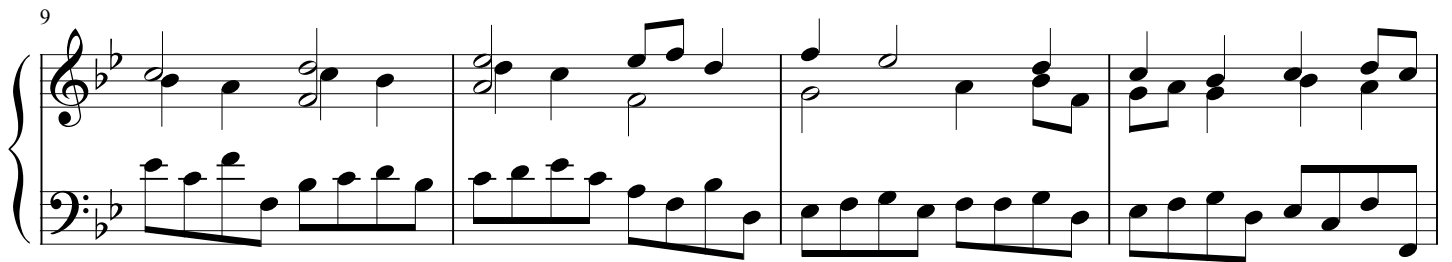
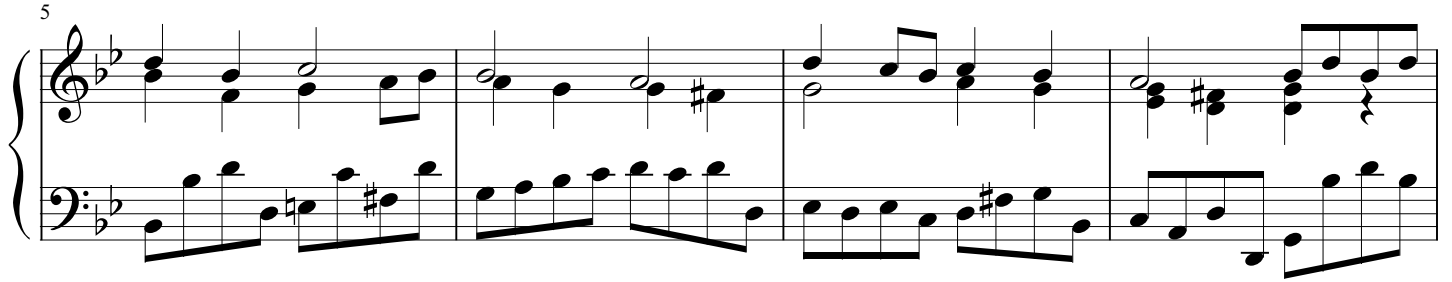
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a prominent bass line with a descending eighth-note pattern in the first measure, followed by a series of chords and single notes. The voice part enters in the second measure with a melody that is mostly quarter and eighth notes. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

16

10

Musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of five measures, ending with a double bar line.

**Allegro**



Harpichord - A.Corelli-Concerto Grosso Op. 6 No. 8

22

Measures 22-25: The harpsichord part begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a series of chords and moving lines in both hands, with a repeat sign at the end of measure 25.

26

Measures 26-29: The music continues with a mix of chords and moving lines. Measure 28 features a repeat sign. The bass line is particularly active with eighth notes.

30

Measures 30-33: The harpsichord part continues with a series of chords and moving lines. Measure 32 features a repeat sign. The music is characterized by a steady rhythm and clear harmonic structure.

34

Measures 34-37: The music continues with a series of chords and moving lines. Measure 36 features a dynamic marking of *p* (piano). The bass line is particularly active with eighth notes.

38

Measures 38-41: The harpsichord part concludes with a series of chords and moving lines. Measure 40 features a dynamic marking of *f* (forte). The music ends with a repeat sign.

**Adagio**

First system of the Adagio section, measures 1-4. The music is in G minor (three flats). The first measure starts with a piano (*p*) dynamic in the treble and a bass line. The second measure introduces a forte (*f*) dynamic in the treble. The tempo is Adagio.

Second system of the Adagio section, measures 5-8. The music continues in G minor. The tempo is Adagio.

**Allegro**

Third system of the Adagio section, measures 9-12. The tempo changes to Allegro. The music features a rapid sixteenth-note pattern in the treble and a steady eighth-note pattern in the bass.

Fourth system of the Adagio section, measures 13-17. The tempo is Allegro. The music continues with the rapid sixteenth-note pattern in the treble and the eighth-note pattern in the bass. The section concludes with a final chord in measure 17.

22 **Adagio**

22 *p* *f*

25

29 *p*

This section of the score for the Adagio movement spans measures 22 to 29. It is written for a harpsichord in G minor (three flats) and 3/4 time. Measures 22-24 show a dynamic shift from piano (*p*) to forte (*f*). Measures 25-28 continue with various melodic and harmonic textures, including some rests. Measure 29 concludes the section with a piano (*p*) dynamic and a final chord.

**Vivace**

11

20 *p*

This section of the score for the Vivace movement spans measures 11 to 20. It is written for a harpsichord in G minor (three flats) and 3/4 time. Measures 11-19 feature a series of chords and some melodic lines, with a dynamic shift to piano (*p*) in measure 20. Measure 20 ends with a double bar line and repeat dots.

**Allegro**





Harpisichord - A.Corelli-Concerto Grosso Op. 6 No. 8

34

*p* *f*

41

*p* *f* *p* *f*

50

*p*

58

*p*

65

*f* *p* 1. 2.

**PASTORALE** ad libitum

**Largo**

70

Measures 70-74 of the Pastoral movement. The music is in G major and 12/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line with dotted rhythms.

75

Measures 75-78 of the Pastoral movement. The right hand continues the melodic line with chords, and the left hand plays a more active eighth-note pattern.

79

Measures 79-82 of the Pastoral movement. The right hand has a more complex texture with triplets and chords, and the left hand features a descending eighth-note scale.

83

Measures 83-86 of the Pastoral movement. The right hand plays a series of chords and a final melodic phrase, while the left hand has a simple bass line.

87

Measures 87-90 of the Pastoral movement. The right hand features a triplet of eighth notes and a final melodic flourish, and the left hand plays a simple bass line.

90

Measures 90-92. Treble clef: Measure 90 has four chords (F#4, C#5, F#4, C#5). Measure 91 has eighth notes (F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5). Measure 92 has eighth notes (F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5). Bass clef: Measure 90 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 91 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 92 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3).

93

Measures 93-96. Treble clef: Measure 93 has eighth notes (F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5). Measure 94 has a half note (F#4) and a half rest. Measure 95 has eighth notes (F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5). Measure 96 has a half note (F#4) and a half rest. Bass clef: Measure 93 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 94 has a half note (F#2) and a half rest. Measure 95 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 96 has a half note (F#2) and a half rest. Dynamics: *p* at measure 94, *f* at measure 95, *p* at measure 96.

97

Measures 97-100. Treble clef: Measure 97 has a half note (F#4) and a half rest. Measure 98 has a half note (F#4) and a half rest. Measure 99 has eighth notes (F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5). Measure 100 has a half note (F#4) and a half rest. Bass clef: Measure 97 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 98 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 99 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 100 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Dynamic: *f* at measure 97.

101

Measures 101-104. Treble clef: Measure 101 has a half note (F#4) and a half rest. Measure 102 has a half note (F#4) and a half rest. Measure 103 has a half note (F#4) and a half rest. Measure 104 has a half note (F#4) and a half rest. Bass clef: Measure 101 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 102 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 103 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 104 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3).

105

Measures 105-108. Treble clef: Measure 105 has a half note (F#4) and a half rest. Measure 106 has a half note (F#4) and a half rest. Measure 107 has a half note (F#4) and a half rest. Measure 108 has a half note (F#4) and a half rest. Bass clef: Measure 105 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 106 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 107 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3). Measure 108 has a walking bass line (F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3).

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