

George Friederich Handel
The Messiah
Edited by E. Prout

VIOLONCELLO

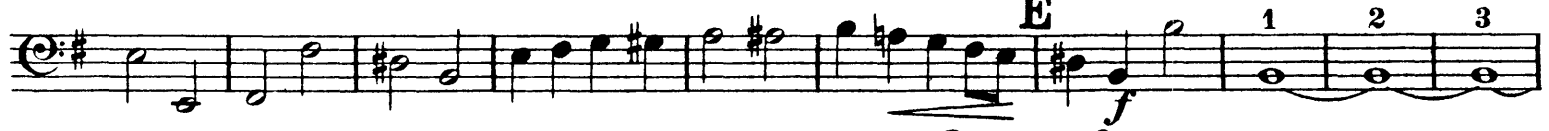
BASSO

№ 1. OVERTURE.

Grave.
con Rip.



Allegro moderato.



VIOLONCELLO e BASSO.

Nº 2. RECIT.COMFORT YE, MY PEOPLE.

Larghetto e piano.

The musical score is written for Violoncello and Bass. It consists of seven systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo and mood are indicated as 'Larghetto e piano'. The score includes various performance instructions such as 'senza Rip.', 'con Rip.', 'ad lib.', 'A u tempo', 'Cull.', 'Tutti', and dynamic markings like 'p', 'mf', and 'f'. The lyrics are: 'Com-fort ye, Com-fort ye, my people, Com-fort ye, my people, saith your God. saith your God: speak ye com-fort-a-bly to Je-ru-sa-lem, speak ye com-fort-a-bly to Je-ru-salem, and cry un-to her that her war-fare, her war-fare is ac-complish'd, that her i-ni-quity is pardon'd. that her i-ni-quity is par-don'd. The voice of him that cri-eth in the wil-der-ness, "Pre-pare ye the way of the Lord, make straight in the desert a high-way for our God!"

senza Rip. Com-fort ye,

con Rip. Com - fort ye - my people, *ad lib.* **A** *u tempo* Com-fort ye, *con Rip.* Com - fort ye, my

peo-ple, saith your God. saith your God: *Cull.* *mf* **Tutti.** *p* speak ye com-fort-a-bly to Je-

B - ru - sa-lem, speak ye com-fort-a-bly to Je-ru-salem, and cry un-to her that her war-fare, her

mf *p* war-fare is ac-complish'd, that her i-ni-quity is pardon'd. that her i-ni-quity is par-

C - don'd. The voice of him that cri-eth in the *mf* *f* *senza Rip.*

wil-der-ness, "Pre-pare ye the way of the Lord, make straight in the desert a high-way for our God!"

VIOLONCELLO e BASSO.

Nº 3. AIR. EV'RY VALLEY SHALL BE EXALTED.

Andante.

senza Rip.

f

A1 *con Rip.*

f *p* *p*

senza Rip. *con Rip.*

p *f*

B *con Rip.* *senza Rip.*

p *p* *f* *p*

p *cresc.* *p* *con Rip.*

f

C *senza Rip.*

p *f* *p*

con Rip. *Celli.* **D** *Tutti.* *senza Rip.*

f *p* *p* *cresc.*

p *p*

p *con Rip.*

cresc. *f*

E **Tempo I.** *con Rip.*

Adagio. *p colla voce* *f*

f *f*

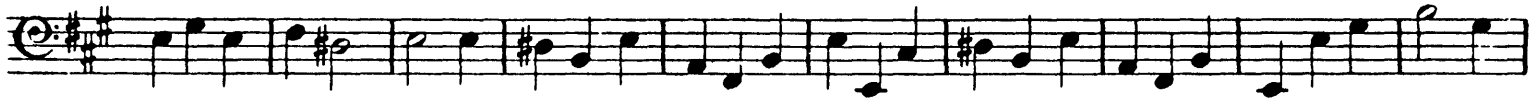
VIOLONCELLO e BASSO.

№ 4. CHORUS. AND THE GLORY OF THE LORD.

Allegro.
senza Rip.



con Rip.



A



B



C



D 5

Celli.



Tutti.

E



2

ff



F



Adagio.



VIOLONCELLO e BASSO.

№ 5. RECIT. THUS SAITH THE LORD.

Allegro maestoso.

senza Rip.

Thus saith the Lord, the Lord of hosts: Yet once a lit-tle while, and I will

shake _____ the heav'ns and the earth, the sea and the dry land, and I will shake, _____

and I will shake _____ all nations, I'll

shake the heav'ns, the earth, the sea, the dry land, all nations I'll shake, and the de -

- sire _____ of all na - tions shall come.

B

The Lord, whom ye seek, shall sudden-ly come to His temple, ev'n the mes-sen-ger of the co-ve-nant

whom ye de-light in, be - hold, He shall come, saith the Lord of Hosts:

VIOLONCELLO e BASSO.

№ 6. AIR. BUT WHO MAY ABIDE.

Larghetto.

vi. f. senza Rip. f

A p f p

f p f

B p f p

C mf p

D Prestissimo.

p cresc. f p

f p

E f p

fp fp fp

fp fp fp f

VIOLONCELLO e BASSO.

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

F *Larghetto. (Tempo I.)*

p *f*

p

G *Prestissimo.*

f *p* *p* *p*

f *p* *f* *p* *fp*

fp *fp* *fp* *fp* *p*

H

cresc. *f* *p* *cresc.* *f* *p*

f *p*

f *p*

I *Adagio.* *colla voce* *Prestissimo.*

p *f*

VIOLONCELLO e BASSO.

№ 7. CHORUS. AND HE SHALL PURIFY.

Allegro.
senza Rip.

mf *p*

A

f *f*

B *mf*

f *f* *mf*

C *f*

D

E *ff* *mf*

VIOLONCELLO e BASSO.

NO 8. RECIT. BEHOLD, A VIRGIN SHALL CONCEIVE.

Behold! a virgin shall conceive, and bear a son, and shall call His name Em - ma - nu - el. "God with us
(1 Desk.)

p *f*

NO 9. AIR and CHORUS. O THOU THAT TELLEST GOOD TIDINGS.

Andante.
senza Rip.

f *p* *mf* *p* *f* *p*

A B C

VIOLONCELLO e BASSO.

The musical score is written for Violoncello and Bass in G major, 3/4 time. It consists of 13 staves of music. The sections are labeled as follows:

- D**: First staff, starting with a D chord.
- E**: Second staff, starting with an E chord.
- F**: Third staff, starting with an F chord.
- G 1**: Fourth staff, starting with a G chord.
- H CHORUS**: Fifth staff, starting with a G chord. The section is marked *(senza Rip)* and *[con Rip]*. It includes first and second endings.
- I**: Sixth staff, starting with an I chord.
- K**: Seventh staff, starting with a K chord.
- L**: Eighth staff, starting with an L chord.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *p*). The key signature has one sharp (F#) and the time signature is 3/4.

VIOLONCELLO e BASSO.

№ 10. RECIT. FOR BEHOLD, DARKNESS.

Andante Larghetto.

senza Rip.



For be - hold, dark - ness shall co - ver the earth,

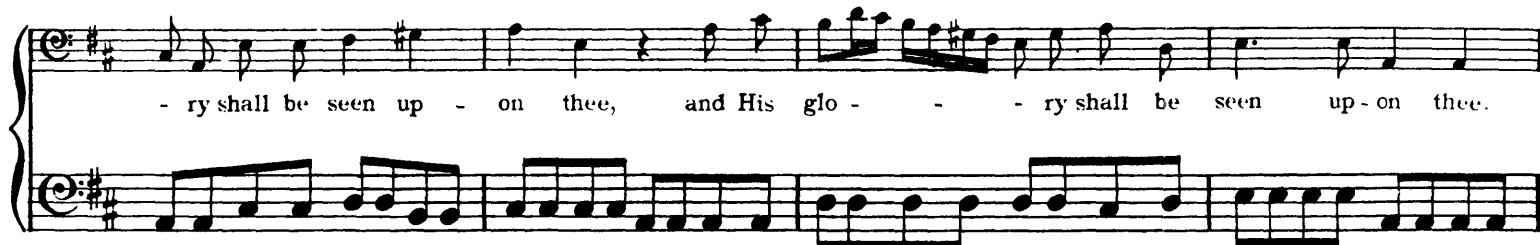


and gross dark - ness the peo - ple, and gross dark - ness the peo - ple; but the Lord shall a -

poco cresc.



- rise up - on thee, and His glo -



- ry shall be seen up - on thee, and His glo - - ry shall be seen up - on thee.



And the Gen - tiles shall come to Thy light and kings to the bright - ness of Thy ris - ing.

VIOLONCELLO e BASSO.

№ 11. AIR. THE PEOPLE THAT WALKED IN DARKNESS.

Larghetto.
senza Rip.

The musical score consists of ten staves of music in G major, 3/4 time. The first staff begins with a *mf* dynamic and includes a *cresc.* marking. The second staff features a *p* dynamic and is marked with a large 'A'. The third staff includes a *cresc.* marking and a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff is marked with a large 'B'. The sixth staff has a *f* dynamic and is marked with a large 'C'. The seventh staff has a *p* dynamic. The eighth staff has a *mf* dynamic and is marked with a large 'D'. The ninth staff has a *p* dynamic. The tenth staff has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

VIOLONCELLO e BASSO.

№ 12. CHORUS. FOR UNTO US A CHILD IS BORN.

Andante Allegro.

f senza Rip. con Rip.

p A senza Rip.

B

C *mf*

cresc.

D con Rip. senza Rip. *p*

ff

cresc. E con Rip. *ff*

senza Rip. *p*

mf

F con Rip. *ff*

cresc.

VIOLONCELLO e BASSO.

№ 13. PASTORAL SYMPHONY.

Larghetto e mezzo piano.

№ 14. RECIT. THERE WERE SHEPHERDS ABIDING IN THE FIELDS.

RECIT. AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

Andante.

VIOLONCELLO e BASSO.

№ 15. RECIT. AND THE ANGEL SAID UNTO THEM.

And the Angel said un-to them, Fear not; for, be-hold, I bring you good tidings of great joy, which shall
(1 Desk.)
p

be to all people. For un-to you is born this day, in the ci-ty of David. a Saviour, which is Christ the Lord.
f p f

№ 16. RECIT. AND SUDDENLY THERE WAS WITH THE ANGEL.

Allegro.
senza Rip.
Celli. *p*

And sud-den-ly there was with the
f

an-gel a mul-ti-tude of the heav'n-ly host. praising God, and say-ing,
p

№ 17. CHORUS. GLORY TO GOD.

Allegro.
con Rip.
Celli. *mp*

mf

f

ff

pp

mf

senza Celli. Rip.

VIOLONCELLO e BASSO.

№ 18. AIR. REJOICE GREATLY, O DAUGHTER OF ZION.

Allegro.

senza Rip.

The musical score consists of 14 staves of music. The first staff begins with a forte (*f*) dynamic. The second staff contains a first ending marked 'A' with dynamics *p*, *f*, *p*, and *f*. The third staff contains a second ending marked 'B' with dynamics *p* and *f*. The fourth staff has dynamics *mf*, *p*, and *f*. The fifth staff has a dynamic of *p*. The sixth staff contains a first ending marked 'C' with dynamics *f*, *p*, and *p*, and includes a 'poco. cresc.' marking. The seventh staff contains a first ending marked 'D' with dynamics *pp* and *p*, and includes first, second, and third endings. The eighth staff contains a first ending marked 'E' with dynamics *f*, *p*, and *f*. The ninth staff contains a first ending marked 'F' with dynamics *p*, *pp*, *mf*, and *p*, and includes a 'cresc.' marking. The tenth staff contains a first ending marked 'G' with dynamics *p* and *f*. The eleventh staff has a dynamic of *f* and includes the marking 'colla voce'. The twelfth staff has a dynamic of *f* and includes the marking 'a tempo'. The final two staves end with dynamics *p* and *f*.

VIOLONCELLO e BASSO.

№ 21. CHORUS. HIS YOKE IS EASY.

Allegro.
senza Rip.

p

A
con Rip. *f* senza Rip. *p*

con Rip. *f* senza Rip. *p*

con Rip. *f* senza Rip. *p*

B
con Rip. *f* senza Rip. *p*

con Rip. *f*

C
senza Rip. *p* con Rip. *f*

senza Rip. *p* con Rip. *f*

D

ff

End of the First Part.

PART THE SECOND.

VIOLONCELLO e BASSO.

№ 22. CHORUS. BEHOLD THE LAMB OF GOD.

Largo.

senza Rip.

con Rip.

Musical score for No. 22, Chorus 'Behold the Lamb of God'. The score is written for Violoncello and Bass in C major, 3/4 time, and Largo. It consists of five staves of music. The first staff begins with a forte (*f*) dynamic and includes the instruction 'senza Rip.'. The second staff has a section marked 'A' with a forte (*f*) dynamic. The third staff has a section marked 'B'. The fourth staff has a section marked '1 C' with a forte (*f*) dynamic. The fifth staff ends with a forte (*f*) dynamic and a 'cresc.' (crescendo) marking.

№ 23. AIR. HE WAS DESPISED.

Largo.

senza Rip.

Musical score for No. 23, Air 'He was despised'. The score is written for Violoncello and Bass in C major, 3/4 time, and Largo. It consists of five staves of music. The first staff begins with a forte (*f*) dynamic and includes the instruction 'senza Rip.'. The second staff has a section marked 'A' with a piano (*p*) dynamic. The third staff has a section marked 'B' with a piano (*p*) dynamic. The fourth staff has a section marked 'C' with a piano (*p*) dynamic. The fifth staff begins with a fortissimo (*fp*) dynamic and ends with a 'Vls. re-ject.ed.' marking.

VIOLONCELLO e BASSO.

fp mf p f D

un poco p Fine.

F

from shame and spit-ting. p D. C.

№ 24. CHORUS. SURELY HE HATH BORNE OUR GRIEFS.

Largo e staccato.

senza Rip.

f

con Rip.

VIOLONCELLO e BASSO.

First system of musical notation for Violoncello e Basso. It consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle staff is marked with a dynamic of *mf* and contains a section labeled 'A'. The bottom staff continues the melodic line.

Segue N° 25.

N° 25. CHORUS. AND WITH HIS STRIPES WE ARE HEALED.

Alla breve, Moderato.

Second system of musical notation for Violoncello e Basso, starting with a measure rest of 10 measures. The tempo is *Alla breve, Moderato*. The score includes sections labeled A, B, C, D, E, and F. Section A is marked *mf* and includes the instruction 'Viola.'. Section B is marked *f*. Section C is marked *f*. Section D is marked *f*. Section E is marked *f*. Section F is marked *f*. The score concludes with the tempo marking *Adagio.*

Segue N° 26.

VIOLONCELLO e BASSO.

№ 26. CHORUS. ALL WE LIKE SHEEP HAVE GONE ASTRAY.

Allegro moderato

senza Rip.

con Rip.

1

The musical score consists of 12 staves. The first staff is the main melodic line, starting with a forte (*f*) dynamic and a first ending bracket. The second staff continues the melodic line. The third staff is marked with a first ending bracket and a section marker 'A'. The fourth staff continues the melodic line. The fifth staff is for the Cello and Bass, with a first ending bracket and a section marker 'B'. The sixth staff continues the Cello and Bass line. The seventh staff continues the Cello and Bass line. The eighth staff continues the Cello and Bass line. The ninth staff continues the Cello and Bass line. The tenth staff continues the Cello and Bass line. The eleventh staff continues the Cello and Bass line. The twelfth staff continues the Cello and Bass line. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *f* and *Tutti*. Section markers 'A', 'B', 'C', 'D', 'E', and 'F' are placed above the staves. The key signature is one flat (B-flat major or F minor) and the time signature is common time (C).

VIOLONCELLO e BASSO.

G Adagio.
mf *cresc.*
p *dim.*

NO 27. RECIT. ALL THEY THAT SEE HIM LAUGH HIM TO SCORN.

Larghetto.
senza Rip.

f *dim.*
All they that see Him, laugh Him to scorn, they shoot out their lips,
and shake their heads, say - ing:

NO 28. CHORUS. HE TRUSTED IN GOD.

Allegro.
con Rip.

f *mf*
A **B**
VI. I.
f *mf*

VIOLONCELLO e BASSO.

Musical score for Violoncello and Bass, measures 1-16. The score is in C major, 3/4 time. It features a variety of rhythmic patterns and dynamics including *f*, *mf*, and *ff*. Chord symbols C, D, and E are indicated above the staff. Performance markings include "Celli.", "Tutti.", and "Adagio."

NO 29. RECIT. THY REBUKE HATH BROKEN HIS HEART.

Musical score for the recitative "Thy rebuke hath broken his heart". It consists of four systems of vocal line and basso continuo line. The tempo is marked "Largo" and "senza Rip.". Dynamics include *p* and *ff*. The lyrics are: "Thy re-buke hath bro-ken His heart; He is full of hea-vi-ness, He is full of hea-vi-ness, Thy re-buke hath bro-ken His heart; He look-ed for some to have pi-ty on Him, but there was no man, nei-ther found He a-ny to com-fort Him, He look-ed for some to have pi-ty on Him, but there was no man, nei-ther found He a-ny to com-fort Him."

Segue No 30.

VIOLONCELLO e BASSO.

№ 30. AIR. BEHOLD, AND SEE IF THERE BE ANY SORROW.

Largo.

senza Rip.

p

poco cresc. p

dim. pp poco cresc. pp Segue № 31.

№ 31. RECIT. HE WAS CUT OFF.

Hewas cut off out of the land of the liv-ing: for the transgression of Thy people was He strick-en.

senza Rip. p

Segue № 32.

№ 32. AIR. BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.
Andante Larghetto.
senza Rip.

mf cresc. f

p

f

p

cresc.

p

f

VIOLONCELLO e BASSO.

Nº 33. CHORUS. LIFT UP YOUR HEADS, O YE GATES.

A tempo ordinario.
senza Rip.

VI.I.

f *mf* *f* *cresc.* *ff*

A **B** **C** **D** **E** **F**

3 2 4

con Rip.

NºS 34 to 36 omitted. See Appendix, page 38.

VIOLONCELLO e BASSO.

NO 37. CHORUS. THE LORD GAVE THE WORD.

Andante Allegro.

con Rip.

Musical score for No. 37, Chorus "The Lord Gave the Word". The score is written for Violoncello and Bass in C major, 3/4 time. It begins with a forte (*f*) dynamic and includes the instruction "con Rip.". The lyrics "The Lord gave the word;" are written under the first staff. The score consists of seven staves of music. The first staff includes the lyrics "The Lord gave the word;". The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings of *f* and *p*. The piece concludes with a double bar line.

NO 38. AIR. HOW BEAUTIFUL ARE THE FEET.

Larghetto.

senza Rip.

Musical score for No. 38, Air "How Beautiful Are the Feet". The score is written for Violoncello and Bass in C major, 12/8 time. It begins with a piano (*p*) dynamic and includes the instruction "senza Rip.". The score consists of six staves of music. The first staff includes the lyrics "How beautiful are the feet;". The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings of *p*, *f*, and *p*. The piece concludes with a double bar line.

VIOLONCELLO e BASSO.

Nº 39. CHORUS. THEIR SOUND IS GONE OUT INTO ALL LANDS.

A tempo ordinario.
senza Rip.

con Rip.

Nº 40. AIR. WHY DO THE NATIONS.

Allegro.
senza Rip.

VIOLONCELLO e BASSO.

Violoncello and Bass musical score for the beginning of the piece. The score consists of five staves. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic, with a triplet of eighth notes marked with numbers 1, 2, and 3. The second staff begins with a piano (*p*) dynamic. The third, fourth, and fifth staves continue the melodic and harmonic development.

Attacca N° 41.

N° 41. CHORUS. LET US BREAK THEIR BONDS.

Allegro e staccato.

Tenor.

con Rip.

Tenor vocal line for the beginning of the chorus. The music is in 3/4 time and begins with a forte (*f*) dynamic. The lyrics are: "Let us break their bonds a - sun-der. let us, let us".

Let us break their bonds a - sun-der. let us, let us

f

Soprano vocal line for the beginning of the chorus. The music begins with a forte (*f*) dynamic. The lyrics are: "and cast a - way".

and cast a - way

Violoncello and Bass musical score, first system of the chorus. The music begins with a forte (*f*) dynamic and includes a first ending bracket labeled 'B' with the number '1'.

Violoncello and Bass musical score, second system of the chorus. The music includes a first ending bracket labeled '1'.

Violoncello and Bass musical score, third system of the chorus. The music begins with a forte (*f*) dynamic and includes a first ending bracket labeled 'C' with the number '3'.

Violoncello and Bass musical score, fourth system of the chorus. The music begins with a fortissimo (*ff*) dynamic.

Violoncello and Bass musical score, fifth system of the chorus. The music begins with a forte (*f*) dynamic and includes a first ending bracket labeled 'D'.

Violoncello and Bass musical score, sixth system of the chorus. The music continues with a forte (*f*) dynamic.

VIOLONCELLO e BASSO.

NO 42. RECIT. HE THAT DWELLETH IN HEAVEN.

He that dwell-eth in Hea-ven shall laugh them to scorn; the Lord shall have them in de-ri-sion.

(1 Desk.)

p *f*

NO 43. AIR. THOU SHALT BREAK THEM.

Andante.
senza Rip.

f

A

p *poco cresc.* *p*

cresc. *p*

B

f

p

C

mf *p* *cre - scen - do* *f*

p *f*

D

p *f*

VIOLONCELLO e BASSO.

№ 44. CHORUS. HALLELUJAH.

Allegro.
senza Rip.

con Rip.

f *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

A B₂ C D E F G

End of the Second Part

PART THE THIRD.

VIOLONCELLO
e
BASSO.

NO. 45. AIR. I KNOW THAT MY REDEEMER LIVETH.

Larghetto.
senza Rip.

mp

cresc. *dim.* *p*

p *p*

f *p*

p

p

f *p*

cresc. *f* *p*

f *p*

p

f *p*

pp

p *p*

VIOLONCELLO e BASSO.

Adagio. **H** Tempo I.

cresc. *p* *f*

Nº 46. CHORUS. SINCE BY MAN CAME DEATH.

Grave. con Rip **2** Sop. **A Allegro.**

p since by man came death, *f*

B Grave. **3** **C Allegro.**

p A - dam all die, — *f* con Rip.

Nº 47. RECIT. BEHOLD, I TELL YOU A MYSTERY.

Be - hold, I tell you a mys - te - ry; we shall not all sleep, but we shall all be

con Rip.

p

chang'd in a mo - ment, in the twinkling of an eye, at the last trumpet.

f

VIOLONCELLO e BASSO.

№ 48. AIR. THE TRUMPET SHALL SOUND.

Pomposo ma non Allegro.

con Rip.

The musical score is written for Violoncello and Bass. It begins with a forte (*f*) dynamic and a tempo of *Pomposo ma non Allegro*. The first staff includes the instruction *con Rip.* (with repeat signs). The score features various dynamics: *f* (forte), *p* (piano), and *cresc.* (crescendo). Section markers A, B, C, and D are placed above the staves to indicate specific points in the piece. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a final forte (*f*) dynamic.

VIOLONCELLO e BASSO.

The musical score consists of 14 staves of music. The first staff begins with a *p* dynamic marking. The second staff has an *E* articulation above the first measure, followed by *f* and *p* dynamics. The third staff has an *F* articulation above the last measure. The sixth staff is marked *Adagio. G* and *Tempo I.* with a *f* dynamic. The seventh staff ends with a *p* dynamic. The eighth staff has a *f* dynamic, followed by a *Fine.* marking and a *p* dynamic. The score concludes with a *Dal Segno* marking and a double bar line with a cross symbol.

* The 2nd part of this Air is usually omitted.

Dal Segno ✂

VIOLONCELLO e BASSO.

№ 53. CHORUS. WORTHY IS THE LAMB.

Largo.
con Rip.

f

Andante.

A Largo.

Andante.

B Larghetto.

f

4 VI.I.

f

C

1

f

1 D

ff

ff

E

VIOLONCELLO e BASSO.

Adagio.



F Allegro moderato.



APPENDIX.

VIOLONCELLO e BASSO.

Nº34. RECIT. UNTO WHICH OF THE ANGELS.

Un-to which of the angels said He at a-ny time. Thou art my Son. this day have I be-got-tenThee?
(1 Desk.)

p

Nº35. CHORUS. LET ALL THE ANGELS OF GOD WORSHIP HIM.

Allegro.
con Rip.

f

A

f

B

C

4

f

Nº36. AIR. THOU ART GONE UP ON HIGH.

Allegro.
senza Rip.

f

A

p

VIOLONCELLO e BASSO.

The musical score consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the Baroque era, with frequent use of slurs and ornaments. The dynamics range from *f* (forte) to *p* (piano). The score includes several marked sections: **B**, **C**, **D**, **E**, and **F**. The first staff begins with a series of eighth and sixteenth notes, followed by a half note. The second staff features a *f* dynamic and a *p* dynamic. The third staff continues the melodic line. The fourth staff has a *f* dynamic and a *p* dynamic. The fifth staff continues the melodic line. The sixth staff has a *f* dynamic and a *p* dynamic. The seventh staff continues the melodic line. The eighth staff has a *f* dynamic. The ninth staff continues the melodic line. The tenth staff continues the melodic line.

VIOLONCELLO e BASSO.

Nº 49. RECIT. THEN SHALL BE BROUGHT TO PASS.

Then shall be brought to pass the saying that is written. Death is swallow'd up in vic-to-ry.
(1 Desk.)
p

Nº 50. DUET. O DEATH, WHERE IS THY STING?

Andante.

p sempre legato

*

**

A

* The bars between * and ** may be omitted at the discretion of the Conductor.

Segue Chorus Nº 51.

VIOLONCELLO e BASSO.

№ 51. CHORUS. BUT THANKS BE TO GOD.

Andante.
con Rip.

f

A

B

C

D

Adagio.

№ 52. AIR. IF GOD BE FOR US.

Larghetto.
senza Rip.

f

A

p

f

B

p

VIOLONCELLO e BASSO.

C

f *p*

D

f

1

p

E

f

p

F

G

Adagio.

Tempo I.

H

f

2