

# QUINTET No. 6

## VIOLIN I

Allegretto ♩ = 112

LUIGI BOCCHERINI, Op. 57

*p dolce*

*cresc.* *f*

*p* *p dolce*

*f* *sf* *sf* *pp*

*rit.* *p* *a tempo con brio* *f*

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

*f* *p* *pp*

*a tempo* *p dolce* *p*

*poco cresc.* *p* *dolciss.*

*f* *p* *f* *p* *rit.*

VIOLIN I

Un poco presto  $\text{♩} = 72$

22

The musical score for Violin I consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It includes dynamic markings for *Vla.* and *Vc.*, and a forte (*f*) dynamic. The second staff continues the melodic line. The third staff features repeated accents (*sf*) and a first fingering (*1*). The fourth staff includes a fortissimo (*ff*) dynamic and a *p dolce* marking. The fifth staff has a forte (*f*) dynamic and a *p dolce* marking. The sixth staff is marked *p*. The seventh staff is marked *p*. The eighth staff is marked *pp*. The ninth staff is marked *p* and *f*. The tenth staff is marked *pp* and *f*. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4).

VIOLIN I

1

*ff* *p* *f* *p*

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

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

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

*p* *sentito*

*p cresc.*

*f sf sf sf sf*

*dolce* *sf* *p*

*sentito* *p dolce*

*p cresc. mf cresc. sf*

*sf sf sf sf p* *ritard.* *3*

## VIOLIN I

*a tempo*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked *a tempo*. The first measure is marked *pp*. The first staff contains a triplet of eighth notes, followed by a quarter note, and then a group of four eighth notes. The second staff starts with a dynamic of *f* and features a triplet of eighth notes, a quarter note, and a triplet of eighth notes. The third staff includes performance instructions: *pp*, *Pizz.*, *p*, and *Arco*. The fourth staff has a dynamic of *p*. The fifth staff starts with *f* and includes *pp* and *Pizz.*. The sixth staff is marked *Arco* and *f*. The seventh staff has a dynamic of *p*. The eighth staff includes *f* and *mp dolce*. The ninth staff is marked *risoluto* and *f*. The tenth staff starts with *f* and ends with *ff*. Various articulations such as accents, slurs, and trills are used throughout the piece.

# Variations on the nocturnal Retreat in Madrid

The following Nocturnal March should begin *pianissimo*, then *crescendo*, and then *diminuendo*.

## March

## VIOLIN I

Tempo of a slow march ♩ = 80

*pp*  
hardly audible

## VARIATION I Natural sound but still *p*

*p con espress.*

## Var. 2

*p*

## Var. 3 begin to be heard closer

*mp*  
sulla punta dell'Arco

VIOLIN I

Var. 4

Musical notation for Var. 4, measures 1-4. The first staff starts with a dynamic marking of *mf*. The second staff continues the melody with trills and fingerings.

Var. 5

Musical notation for Var. 5, measures 1-4. The first staff begins with a dynamic marking of *f*. The second staff features trills and triplets.

Var. 6

Musical notation for Var. 6, measures 1-4. The first staff starts with a dynamic marking of *ff* and the instruction *il più forte possibile*. The second and third staves contain complex rhythmic patterns with trills and triplets.

Var. 7 The guards begin to march away

Musical notation for Var. 7, measures 1-4. The first staff has a dynamic marking of *f* and the instruction *imitating the roll of the drums*. The second staff shows a series of chords.

Var. 8 alla punta

Musical notation for Var. 8, measures 1-4. The first staff starts with a dynamic marking of *mf* and the instruction *espressivo*. The second and third staves feature trills and triplets.

## VIOLIN I

## Var. 9

*mp*

## Var. 10

*sempre più allontanandosi*

*p espress.*

## Var. 11

*pp saltato leggerissimo*

*più pp che appena si senta*

*morendo e ritardando*

*ppp*

VIOLIN I

POLONAISE

Allegretto ♩ = 96

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. The tempo is marked *Allegretto* with a quarter note equal to 96 beats per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics range from *p* (piano) to *f* (forte) and *pp* (pianissimo). Articulations such as accents and slurs are used throughout. The score includes several first, second, and fourth endings, indicated by numbers 1, 2, and 4 above the notes. The piece concludes with a *rit.* (ritardando) marking and a final *pp* dynamic. The bottom staff is marked *a tempo* and *pp dolce*.



VIOLIN I

0 *f*

*pp*

*f*

*ff* *P saltato* 3 3 3

*ff* *la 2. volta rall.* *Fine*

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

*cresc.* *f* *pp dolce*

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

*f* *p dolce* *rit.* *a tempo* *p*

*D. C. alla Fine*

# QUINTET No. 6

## VIOLIN II

Allegretto  $\text{♩} = 112$

LUIGI BOCCHERINI, Op. 57

*p dolce*

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

*f* *tr* *sf* *2tr* *pp*

*rit.* *a tempo* *f*

*p* *pp* *p* *cresc.*

*f* *p* *pp*

*a tempo* *p dolce* *p*

*poco* *p dolciss.*

*f* *p* *f* *p* *rit.*

VIOLIN II

Un poco presto ♩ = 72

The musical score for Violin II consists of ten staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a repeat sign. The tempo is marked 'Un poco presto' with a quarter note equal to 72 beats per minute. The first staff is marked *mp*. The second staff is marked *mf*. The third staff features a dynamic marking of *f* at the end. The fourth staff has a dynamic marking of *sf* at the end. The fifth staff has a dynamic marking of *sf* at the beginning and *ff* at the end. The sixth staff is marked *p dolce*. The seventh staff is marked *f* at the beginning and *p dolce* in the middle. The eighth staff is marked *p*. The ninth staff is marked *p* at the beginning and *pp* in the middle. The tenth staff is marked *f* at the beginning and *p* in the middle. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score for Violin II consists of ten staves of music. The notation includes various dynamics and articulations:

- Staff 1: *p*, *pp*
- Staff 2: *ff*
- Staff 3: *f*, *p*, *f*, *p*
- Staff 4: *f*, *p*, *f*, *p*, *f*
- Staff 5: *p*, *f*, *p*, *sentito*
- Staff 6: *p*, *sentito*, *p*
- Staff 7: *sentito*, *p*, *cresc.*
- Staff 8: *f*, *sf*, *sf*, *sf*, *sf*
- Staff 9: *p*, *dolce*
- Staff 10: *p dolce*, *mf*, *cresc.*, *sf*
- Staff 11: *sf*, *sf*, *sf*, *sf*, *sf*, *p*, *ritard.*, *3*

VIOLIN II

*a tempo*

*pp* *f*

*p* *f*

*Pizz.* *Arco*

*p* *f*

*p* *cresc.* *f*

*Pizz.* *Arco*

*p* *f*

*p* *cresc.* *f*

*p dolce*

*f*

*risoluto* *f* *f* *f*

*p* *ff*

# Variations on the nocturnal Retreat in Madrid

The following Nocturnal March should begin *pianissimo*, then *crescendo*, and then *diminuendo*.

## March

### VIOLIN II

Tempo of a slow march ♩ = 80

*pp*  
hardly audible

## VARIATION 1 Natural sound but still *p*

*p*

## Var. 2

*p*

## Var. 3 begin to be heard closer

*mp*

VIOLIN II

Var. 4

Musical notation for Var. 4 in 2/4 time. The first staff begins with a dynamic marking of *mf* and a fingering of 2. The second staff continues the melody with a fingering of 1 and a trill (*tr*) on the final note.

Var. 5 imitating the roll of the drums

Musical notation for Var. 5 in 2/4 time, imitating the roll of the drums. The first staff starts with a dynamic marking of *f*. The second staff continues the rhythmic pattern.

Var. 6  
*(il più forte possibile)*

Musical notation for Var. 6 in 2/4 time, marked *ff*. The first staff begins with a dynamic marking of *ff*. The second and third staves continue the rapid sixteenth-note pattern. The fourth staff concludes with a trill (*tr*) on the final note.

Var. 7 The guards begin to march away

Musical notation for Var. 7 in 2/4 time, marked *f*. The first staff begins with a dynamic marking of *f*. The second staff continues the melody with various ornaments including trills (*tr*) and triplets (*3*).

Var. 8

Var. 9

Var. 10 (*sempre più allontanandosi*)

Var. 11



POLONAISE

Allegretto ♩ = 96

*p*  
*f*  
*f*  
*pp* *p cresc.* *f* *p*  
*f* *p* *rit.* *pp* *a tempo* *p*  
*f*  
*p* *f*  
*ff* *p* *ff* (2. Volta rall.) *Fine*  
*p* *cresc.* *f* *p* *cresc.*  
*f* *pp* *Arco* *f* *p*  
*f* *f* *p* *f* *pp dolce* *rit.* *a tempo*

D.C. alla Fine

# QUINTET No. 6

## VIOLA

Allegretto ♩ = 112

LUIGI BOCCHERINI, Op. 57

*p dolce*

*f* *tr* *p dolce*

*f* *tr* *tr* *sf* *sf*

*pp* *rit. a tempo*

*f* *f* *1*

*p* *cresc.* *p*

*pp* *a tempo* *1* *p*

*p* *poco cresc.* *p dolcissimo*

*f* *f* *1* *(cadenza)*

VIOLA

Un poco presto ♩ = 72

*mp* *sentito* *mf*

*sf* *sf* *f* *sf* *ff* *p dolce* *f* *p dolce* *p* *pp* *f* *p*

2 3 4 5 6 7

1 1

*V*

*b*

*#*

VIOLA

Musical score for Viola, page 3. The score consists of 12 staves of music in a 2/2 time signature. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include accents, slurs, and *sentito*. The key signature is one sharp (F#). Fingerings are indicated by numbers 1-5. The score concludes with a 5-measure rest followed by a 3-measure ritardando (*rit.*).

Dynamics: *f*, *pp*, *f*, *ff*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

Performance markings: accents (*>*), slurs, *sentito*, *dolce*, *mf*, *cresc.*, *rit.*, and fingerings (1-5).

VIOLA

*a tempo*  
*pp*  
*p*  
*f*  
*Pizz.* *p* *Arco* *f*  
*p* *cresc.*  
*Pizz.* *p*  
*Arco* *f*  
*p* *cresc.* *f*  
*p* *mp dolce*  
*f*  
*1* *f*  
*p* *ff*

# Variations on the nocturnal Retreat in Madrid

The following Nocturnal March should begin *pianissimo*, then *crescendo*, and then *diminuendo*.

## VIOLA

### March

Tempo of a slow march ♩ = 80

*pp* hardly audible

### VARIATION 1

Natural sound but still *p*

*p*

### Var. 2 TACET 16

### Var. 3

begin to be heard closer

*mp*

## VIOLA

## Var. 4 con suono

mf 3 3 3 3

0 2

1

1 1 0

## Var. 5

f

## Var. 6

imitating the roll of the drums

ff

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

*il più forte possibile*

## Var. 7

The guards begin to march away

f

Var. 8 *espressivo*

*mf* sulla punta

Var. 9 *TACET*

16

Var. 10

*sempre più allontanandosi*

*p*

Var. 11

*pp saltato leggerissimo*

*pp saltato leggerissimo*

*che appena si senta*

*morendo e ritardando* ..... *ppp*



POLONAISE

VIOLA

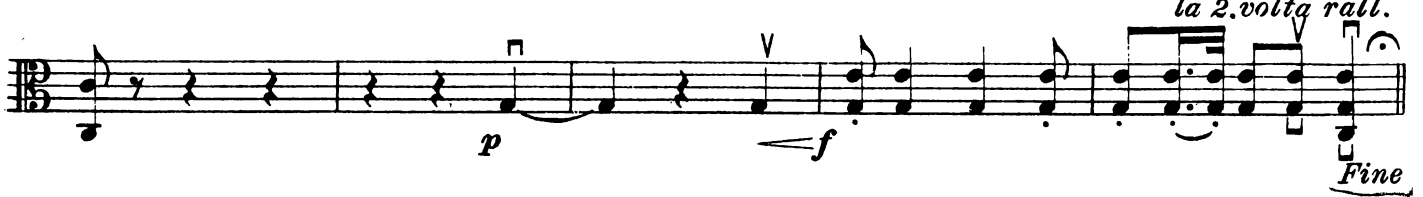
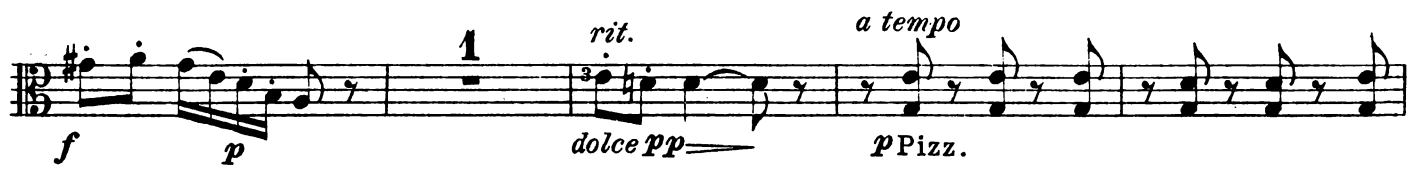
Allegretto ♩ = 96



*p Pizz.*



*Arco*



*D.C. alla Fine*

# QUINTET No. 6

## CELLO

LUIGI BOCCHERINI, Op. 57

Allegretto ♩ = 112

*p dolce*

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

*rit. a tempo* *f*

*p* *cresc.*

*f* *p* *pp*

*a tempo* *p*

*poco cresc.* *p dolcissimo*

*f* *rit.* (cadenza)

CELLO

Un poco presto ♩. = 72

2

*p* *mp* *mf* *f* *ff* *p dolce* *pp* *f* *p*

CELLO

7 *f*

*ff*

2 1 *p* *f* *p* 1

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

1 *p* *f* *p*

1 *p* *p* *p*

1 *p* *p* *p*

1 *p* *mp* *cresc.* *sf* 1 2 *sf*

8 4 5 6 *sf* *sf* *sf* *sf* *p dolce*

*dolce*

1 *cresc.* *mf* *cresc.* *f*

*sf* *sf* *sf* *sf* *sf* *p* 5 *rit.* 3

CELLO

*a tempo*

8 *f*

*p* Pizz.

Arco *f*

3 *p cresc.* *f* Pizz. *p*

Arco *f*

3 *p* *f*

3 *p*

*f*

*f*

*pp* *f*

# Variations on the nocturnal Retreat in Madrid

The following Nocturnal March should begin *pianissimo*, then *crescendo*, and then *diminuendo*.

## CELLO

### March

Tempo of a slow march ♩ = 80

*pp* hardly audible

### VARIATION 1 Natural sound but still *p*

*p*

### Var. 2

*p*

### Var. 3 begin to be heard closer

*mp*

### Var. 4

*mf*

CELLO

Var. 5

Var. 6 (*il più forte possibile*)

Var. 7 The guards begin to march away

Var. 8

*mf*

*v*

Var. 10

*mp*

Var. 10 (sempre più allontanandosi)

*p* (segue)

Var. 11

*pp* saltato leggerissimo

(che appena si senta)

*rit. e morendo*

*ppp*