

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 concludes with a double bar line and repeat dots.

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 *p*

sentito *p dolce*

p cresc. mf cresc. sf

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

VIOLIN I

a tempo

pp

f

pp

p

f

pp

f

pp

f

mp dolce

p

f

risoluto

f

f

f

f

f

ff

Pizz.

Arco

Arco

Pizz.

Arco

mp dolce

risoluto

ff

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

The first system of the March section consists of two staves of music in 2/4 time. The first staff begins with a *pp* dynamic marking and the instruction "hardly audible". The music features a series of eighth and sixteenth notes with various articulations, including slurs, accents, and trills. The second staff continues the melodic line with similar rhythmic patterns and articulations.

VARIATION I Natural sound but still *p*

p con espress.

Variation I consists of three staves of music. The first staff begins with a *p* dynamic marking and the instruction "con espress.". The music is characterized by a more pronounced and expressive sound, featuring a variety of rhythmic figures, slurs, and trills. The second and third staves continue the melodic development with intricate phrasing and dynamic control.

Var. 2

p

Var. 2 consists of three staves of music. The first staff begins with a *p* dynamic marking. The music is characterized by a more delicate and refined sound, featuring a variety of rhythmic figures, slurs, and trills. The second and third staves continue the melodic development with intricate phrasing and dynamic control.

Var. 3 begin to be heard closer

mp
sulla punta dell'Arco

Var. 3 consists of three staves of music. The first staff begins with a *mp* dynamic marking and the instruction "sulla punta dell'Arco". The music is characterized by a more pronounced and expressive sound, featuring a variety of rhythmic figures, slurs, and trills. The second and third staves continue the melodic development with intricate phrasing and dynamic control.

VIOLIN I

Var. 4

Musical notation for Var. 4, measures 1-4. The first measure starts with a dynamic marking of *mf*. The piece features a mix of eighth and sixteenth notes, with several trills (tr) and fingerings (1, 2) indicated above the notes.

Var. 5

Musical notation for Var. 5, measures 1-4. The first measure starts with a dynamic marking of *f*. The piece features a mix of eighth and sixteenth notes, with several trills (tr) and fingerings (1, 2, 3) indicated above the notes.

Var. 6

Musical notation for Var. 6, measures 1-4. The first measure starts with a dynamic marking of *ff* and the instruction *il più forte possibile*. The piece features a mix of eighth and sixteenth notes, with several trills (tr) and fingerings (1, 2, 3, 4) indicated above the notes.

Var. 7 The guards begin to march away

Musical notation for Var. 7, measures 1-8. The first measure starts with a dynamic marking of *f* and the instruction *imitating the roll of the drums*. The piece consists of a series of chords, primarily octaves, in a 2/4 time signature.

Var. 8 alla punta

Musical notation for Var. 8, measures 1-4. The first measure starts with a dynamic marking of *mf* and the instruction *espressivo*. The piece features a mix of eighth and sixteenth notes, with several trills (tr) and fingerings (1, 2, 3, 4) indicated above the notes.

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 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 piece concludes with the tempo marking *a tempo* and the dynamic marking *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 *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

mp

mf

f

sf

ff

p dolce

f

p dolce

p

pp

f

p

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*

p *Pizz.* *Arco* *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 Variation 4 in 2/4 time. The first staff begins with a fermata over a quarter note G4, followed by a half note G4. The second staff continues with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. A trill (tr) is indicated over the quarter note G4. The piece concludes with a quarter note G4.

Var. 5 imitating the roll of the drums

Musical notation for Variation 5 in 2/4 time, consisting of a rhythmic pattern of chords. The first staff starts with a fortissimo (f) dynamic. The pattern consists of a quarter note chord (G4, B4, D5) followed by an eighth rest and an eighth note chord (G4, B4, D5). This sequence repeats eight times across the two staves.

Var. 6

(il più forte possibile)

Musical notation for Variation 6 in 2/4 time, featuring a fast, repetitive rhythmic pattern. The first staff begins with a fortissimo (ff) dynamic. The pattern consists of a quarter note chord (G4, B4, D5) followed by an eighth rest and an eighth note chord (G4, B4, D5). This sequence repeats eight times across the two staves.

Var. 7 The guards begin to march away

Musical notation for Variation 7 in 2/4 time. The first staff begins with a fortissimo (f) dynamic. The melody consists of a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. A trill (tr) is indicated over the quarter note G4. The second staff continues with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. A trill (tr) is indicated over the quarter note G4. The piece concludes with a quarter note G4.

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* *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 $\text{♩} = 72$

mp *sentito* *mf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

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

2 3 4 5 6 7

1 1 1

1

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

ppp morendo e ritardando.....

che appena si senta

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*

2

3 *1* *rit. a tempo* *f*

1 *p* *cresc.*

f *p* *pp*

a tempo *p* *p*

poco cresc. *p dolcissimo*

f *rit.* *(cadenza)*

CELLO

Un poco presto ♩ = 72

The musical score for Cello is written in 3/8 time with a tempo of Un poco presto (♩ = 72). The score consists of 12 staves of music. The first staff begins with a dynamic of *p* and a first ending bracket labeled '2'. The second staff continues with a dynamic of *mp*. The third staff features a dynamic of *mf* and includes triplet patterns labeled 1, 2, and 3. The fourth staff continues with triplet patterns labeled 4, 5, 6, and 7, and a dynamic of *f*. The fifth staff includes a dynamic of *f* and a first ending bracket labeled '1'. The sixth staff features a dynamic of *ff* and triplet patterns labeled 2, 3, 4, 5, and 6. The seventh staff includes a dynamic of *mf* and a 6-measure rest, followed by a dynamic of *p dolce*. The eighth and ninth staves continue with a dynamic of *p*. The tenth staff includes a dynamic of *pp* and a dynamic of *f*. The eleventh and twelfth staves conclude with a dynamic of *p*.

CELLO

7 *f*

ff

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

1 *f* *p* *f*

1 *p* *f* *p*

1 *p* *f* *p*

1 *p* *p* *p*

1 *p* *p* *p*

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

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

dolce

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

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

CELLO

a tempo

8 *f*

p Pizz.

Arco *f*

3 20 *p cresc.* *f* Pizz. *p*

Arco *f*

3 26 *p* *f*

3 *p*

f

1

1 *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

Var. 10

Var. 10 (sempre più allontanandosi)

Var. 11