

SONATA.

G. F. Händel.

Andante (con moto.)

Violoncell.

The first movement is in 3/4 time and consists of 16 measures. The score is written for a single bass clef. It begins with a *p* dynamic and a *cresc.* marking. The first measure has a fingering of 1. The second measure has a fingering of 2. The third measure has a fingering of 1. The fourth measure has a fingering of 2. The fifth measure has a fingering of 1. The sixth measure has a fingering of 2. The seventh measure has a fingering of 1. The eighth measure has a fingering of 2. The ninth measure has a fingering of 1. The tenth measure has a fingering of 2. The eleventh measure has a fingering of 1. The twelfth measure has a fingering of 2. The thirteenth measure has a fingering of 1. The fourteenth measure has a fingering of 2. The fifteenth measure has a fingering of 1. The sixteenth measure has a fingering of 2. The score includes various dynamics such as *pp*, *mf*, *f*, and *sf*, and markings like *trm*, *gliss.*, *dimin.*, *cresc.*, *riten.*, and *attacca.*

Allegro (moderato.)

The second movement is in 3/4 time and consists of 16 measures. The score is written for a single bass clef. It begins with a *p* dynamic and a *spiccato* marking. The first measure has a fingering of 1. The second measure has a fingering of 2. The third measure has a fingering of 1. The fourth measure has a fingering of 2. The fifth measure has a fingering of 1. The sixth measure has a fingering of 2. The seventh measure has a fingering of 1. The eighth measure has a fingering of 2. The ninth measure has a fingering of 1. The tenth measure has a fingering of 2. The eleventh measure has a fingering of 1. The twelfth measure has a fingering of 2. The thirteenth measure has a fingering of 1. The fourteenth measure has a fingering of 2. The fifteenth measure has a fingering of 1. The sixteenth measure has a fingering of 2. The score includes various dynamics such as *p*, *f*, and *sf*, and markings like *cresc.*, *trm*, *gliss.*, *riten.*, and *attacca.*

Violoncell.

trill
sempre *f* *dimin.* *p*

p *cresc.*

f *restez.....* *p*

cresc. *f* *p*

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

f *p* *cresc.* *f*

sempre f 2^a

p *cresc.*

f

p *cresc.* *f* *p*

cresc. *f* *riten.*

Adagio.

Violoncell.

1
4
1
1
4
2
3
1

p dolce
2^a volta pp

p *dimin.* *trinu* *gliss.*

p ma espress. *2^a volta pp* *cresc.* *1^a* *mf*

trinu *gliss.* *3 0 0* *1^a* *mf* *2^a volta cresc.* *p dolce*

3 0 0 *1^a* *trinu* *gliss.* *1* *2^a* *trinu* *gliss.* *4*

mf *dimin.* *rallent.* *pp* *attacca.*

Vivace (ma poco.)

pp leggiero *poco*

trinu *gliss.* *p*

sf

f *cresc.* *1^a* *f* *sempre cresc.*

ff *1^a* *sempre f*

p

Violoncell.

Staff 1: Bass clef, starting with a forte (*f*) dynamic and a piano (*p*) dynamic.

Staff 2: Bass clef, featuring a crescendo (*cresc...*) and a forte (*f*) dynamic.

Staff 3: Bass clef, including first and second endings (1. and 2.) and a diminuendo (*dimin.*) dynamic.

Staff 4: Bass clef, featuring sforzando (*sf*) and pianissimo (*pp*) dynamics.

Staff 5: Bass clef, including sforzando (*sf*) and piano (*p*) dynamics.

Staff 6: Bass clef, featuring piano (*p*) and crescendo (*cresc.*) dynamics.

Staff 7: Bass clef, including forte (*f*) and diminuendo (*dimin.*) dynamics.

Staff 8: Bass clef, featuring piano (*p*) dynamics.

Staff 9: Bass clef, including pianissimo (*pp*) and forte (*f*) dynamics.

Staff 10: Bass clef, featuring piano (*p*) and sforzando (*sf*) dynamics.

Staff 11: Bass clef, including mezzo-forte (*mf*) and sempre crescendo (*sempre cresc.*) dynamics.

Staff 12: Bass clef, featuring piano (*p*) and sempre forte e ritenuto (*sempre f e riten.*) dynamics.