

Concerto

From “L’Estro armonico” Op. 3, RV 310

E $\flat$ Horn & Piano / Organ

Arr.: Michal Worek

Antonio Vivaldi

EMR 73539

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E♭ HORN

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From "L'Estro armonico" Op. 3, RV 310

I

Antonio Vivaldi

Arr.: Michal Worek

Allegro ♩ = 90 **A**

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Antonio Vivaldi

Arr.: Michal Worek

I

Allegro ♩ = 90

E♭ Horn

Piano /
Organ



5

9

13

16 **A**

Measures 16-18 of section A. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 16 starts with a forte (f) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

19

Measures 19-21. The melody continues with a series of eighth notes in the right hand. The left hand accompaniment consists of chords and moving lines in both staves.

22

Measures 22-24. The melody in the right hand becomes more complex with sixteenth notes and slurs. The left hand accompaniment features a steady eighth-note pattern in the bass line.

25

Measures 25-27. The melody continues with a series of eighth notes in the right hand. The left hand accompaniment consists of chords and moving lines in both staves.

28 **B**

Measures 28-30 of section B. The melody in the right hand features eighth and sixteenth notes. The left hand accompaniment consists of chords and moving lines in both staves. The section ends with a double bar line and a repeat sign.

II

Largo ♩ = 60

Measures 1-4. Treble clef: *p*. Bass clef: *p*.

5

Measures 5-8.

9

Measures 9-12. Treble clef: *mf*. Bass clef: *mf*.

13

Measures 13-16. Treble clef: *f*. Bass clef: *f*. Box labeled 'E' above treble clef staff in measure 15.

Allegro ♩ = 160

Measures 1-7 of the musical score. The right hand (RH) starts with a whole rest in measure 1, followed by eighth notes in measures 2-4, and then a half note in measure 5. The left hand (LH) plays a continuous eighth-note pattern in measures 1-4, followed by a half note in measure 5. Dynamics: *p* (piano) in the RH of measure 5 and the LH of measure 5.

8

Measures 8-14 of the musical score. The RH has a half note in measure 8, followed by whole rests in measures 9-14. The LH continues the eighth-note pattern in measures 8-14. Dynamics: *f* (forte) in the LH of measure 8.

15

F

Measures 15-21 of the musical score. The RH has a half note in measure 15, followed by eighth notes in measures 16-18, and then a half note in measure 19. The LH has a half note in measure 15, followed by eighth notes in measures 16-18, and then a half note in measure 19. Dynamics: *f* (forte) in the RH of measure 15.

22

Measures 22-28 of the musical score. The RH has a half note in measure 22, followed by eighth notes in measures 23-25, and then a half note in measure 26. The LH has a half note in measure 22, followed by eighth notes in measures 23-25, and then a half note in measure 26. Dynamics: *tr* (trill) in the RH of measure 26.

Measures 30-38. Measure 30 is marked with a forte (*f*) dynamic. The score is in 2/4 time with a key signature of two flats. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The system ends with a double bar line.

Measures 39-47. Measure 39 is marked with a piano (*p*) dynamic. The score continues with the same instrumentation and key signature. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The system ends with a double bar line.

Measures 48-55. Measure 48 is marked with a forte (*f*) dynamic. The score continues with the same instrumentation and key signature. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The system ends with a double bar line.

Measures 56-63. Measure 56 is marked with a forte (*f*) dynamic. The score continues with the same instrumentation and key signature. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The system ends with a double bar line.

Measures 64-71. The score continues with the same instrumentation and key signature. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The system ends with a double bar line.

HORN E^b - MI Bémol

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