

Concerto

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

Trumpet or Cornet (B $\flat$ + C) & Piano / Organ

Arr.: Michal Worek

Antonio Vivaldi

EMR 73521

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**B $\flat$ TRUMPET
or CORNET**

Concerto

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

I

Antonio Vivaldi
Arr.: Michal Worek

Allegro $\text{♩} = 90$ **A**


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

Antonio Vivaldi

Arr.: Michal Worek

I

Allegro ♩ = 90

B♭ Trumpet
or Cornet

Piano /
Organ



5

9

13

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

16 **A**

Measures 16-18 of section A. The music is in 2/4 time with a key signature of two flats (B-flat and E-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 sixteenth-note runs in the right hand. The left hand maintains a steady accompaniment with chords and eighth-note patterns.

22

Measures 22-24. The right hand features a complex melodic line with many beamed sixteenth notes. The left hand continues with a supportive accompaniment of chords and moving bass lines.

25

Measures 25-27. The melody in the right hand shows a change in texture with more sustained notes and longer intervals. The left hand accompaniment remains consistent with the previous measures.

28

B

Measures 28-30 of section B. Measure 28 begins with a key signature change to one flat (B-flat). The melody in the right hand is more melodic and includes a repeat sign. The left hand accompaniment adapts to the new key signature.

II

Largo ♩ = 60

Measures 1-4. Right hand: *p*. Left hand: *p*.

5

Measures 5-8.

9

Measures 9-12. Right hand: *mf*. Left hand: *mf*.

13

Measures 13-14. Right hand: *f*. Left hand: *f*.

Allegro ♩ = 160

Measures 1-7 of the musical score. The right hand (RH) starts with a whole rest in measures 1-4, then plays a half note G4 in measure 5, followed by quarter notes A4, B4, and C5 in measures 6-7. The left hand (LH) plays a continuous eighth-note pattern in the bass clef. Dynamics: *p* (piano) in measure 5, *f* (forte) in measure 6.

8

Measures 8-14 of the musical score. The RH plays a half note G4 in measure 8, followed by quarter notes A4, B4, and C5 in measures 9-11, and a half note G4 in measure 12. The LH continues the eighth-note pattern. Dynamics: *f* (forte) in measure 9.

15 **F**

Measures 15-21 of the musical score. The RH plays a half note G4 in measure 15, followed by quarter notes A4, B4, and C5 in measures 16-18, and a half note G4 in measure 19. The LH continues the eighth-note pattern. Dynamics: *f* (forte) in measure 15.

22

Measures 22-28 of the musical score. The RH plays a half note G4 in measure 22, followed by quarter notes A4, B4, and C5 in measures 23-25, and a half note G4 in measure 26. The LH continues the eighth-note pattern. Dynamics: *f* (forte) in measure 22. A trill (tr) is marked above the final note in measure 28.

System 30, section G. The system consists of three staves. The top staff is a single melodic line with a forte (*f*) dynamic marking at the end. The middle and bottom staves are a piano accompaniment, with the middle staff featuring a continuous eighth-note pattern and the bottom staff providing harmonic support with chords and eighth notes.

System 39, section H. The system consists of three staves. The top staff has a melodic line with a piano (*p*) dynamic marking. The middle and bottom staves are a piano accompaniment, with the middle staff featuring a continuous eighth-note pattern and the bottom staff providing harmonic support with chords and eighth notes.

System 48. The system consists of three staves. The top staff has a melodic line. The middle and bottom staves are a piano accompaniment, with the middle staff featuring a continuous eighth-note pattern and the bottom staff providing harmonic support with chords and eighth notes. A forte (*f*) dynamic marking is present in the middle staff.

System 56, section I. The system consists of three staves. The top staff has a melodic line with a forte (*f*) dynamic marking. The middle and bottom staves are a piano accompaniment, with the middle staff featuring a continuous eighth-note pattern and the bottom staff providing harmonic support with chords and eighth notes.

System 64. The system consists of three staves. The top staff has a melodic line. The middle and bottom staves are a piano accompaniment, with the middle staff featuring a continuous eighth-note pattern and the bottom staff providing harmonic support with chords and eighth notes.

TRUMPET & PIANO

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Trumpet & Piano (Fortsetzung - Continued - Suite)

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EMR 6123H	HÖHNE, Carl	Slavische Fantasie
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