

Concerto per la Chiesa

Trumpet (B^b + C) & Organ (Piano)

Arr.: Peter Reichert

Georg Philip Telemann

EMR 6002

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Rezital

Hector Herzig, Trompete
Peter Reichert, Orgel

Concerto in G-Dur (1741) * 12'04
Johann Gottfried Walther (1684 - 1748)

- [1] I. Preludio / Adagio
- [2] II. Ritornello
- [3] III. Largo
- [4] IV. Aria (Largo)
- [5] V. Vivace

Sonate in F-Dur * 8'07
Robert Valentino (ca. 1680 - 1735)

- [6] I. Grave
- [7] II. Allegro
- [8] III. Largo
- [9] IV. Giga (Allegro)

Concerto per la Chiesa in G-Dur * 8'16
Georg Philip Telemann (1681 - 1767)

- [10] I. Fuga
- [11] II. Allegro
- [12] III. Andante
- [13] IV. Presto

Sonate in C-Dur * 7'38
Carl Heinrich Biber (? - ca. 1750)

- [14] I. Allegro assai
- [15] II. Aria più Andante
- [16] III. Presto

Suite in d-moll * 6'47
Nicolaus Adam Strungk (1640 - 1700)

- [17] I. Allegro
- [18] II. Air
- [19] III. Bourrée / Menuett / Bourrée

Drei Choralvorspiele für Trompete und Orgel 16'37
Johann Ludwig Krebs (1713 - 1780)

- [20] I. Wachet auf, ruft uns die Stimme
- [21] II. Zion hört die Wächter singen
- [22] III. Gloria sei Dir gesungen

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Concerto per la Chiesa


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nach der Orgelbearbeitung von J.G. Walther eingerichtet
für Trompete und Orgel von Peter Reichert

I

Georg Philip Telemann

Fuga

Trumpet in C

Organ
(Piano)



EMR 6002

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II

Allegro

5

9

12

16

III

Andante

Measures 1-7 of section III. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

8

Measures 8-15. Measure 8 includes a trill (tr) on the first note. The piano accompaniment continues with eighth notes, and the melody remains in the right hand.

16

Measures 16-23. Measure 16 includes a trill (tr) on the first note. The piano accompaniment features more complex chordal textures and eighth-note patterns.

24

Measures 24-30. The melody in the right hand becomes more active with sixteenth-note passages, while the left hand continues with a steady eighth-note accompaniment.

31

Measures 31-35. The final measures of this section show a continuation of the melodic and harmonic themes, with the piano accompaniment providing a solid foundation.

IV

Allegro

Measures 1-7 of piece IV, Allegro. The score is in 3/8 time with a key signature of one sharp (F#). The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

8

Measures 8-15 of piece IV, Allegro. The right hand enters with a melodic line, and the left hand continues with a rhythmic accompaniment. A trill (tr) is marked in measure 10.

16

Measures 16-22 of piece IV, Allegro. The right hand plays a series of eighth notes, and the left hand continues with a rhythmic accompaniment. A trill (tr) is marked in measure 20.

23

Measures 23-29 of piece IV, Allegro. The right hand plays a series of eighth notes, and the left hand continues with a rhythmic accompaniment. A trill (tr) is marked in measure 28.

30

Measures 30-36 of piece IV, Allegro. The right hand plays a series of eighth notes, and the left hand continues with a rhythmic accompaniment. A trill (tr) is marked in measure 35.

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