

Konzert B-Dur

Oboe & Piano (Organ)

Arr.: Branimir Slokar / Urs Flück

Tomaso Albinoni

EMR 317B

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Konzert B-Dur

Opus 7, Nr. 3

Tomaso Albinoni

Arr.: Branimir Slokar

Continuo: Urs Flück



Allegro

Oboe

Piano /
Organ

The musical score is written for Oboe and Piano/Organ. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked "Allegro". The piano part starts with a forte (f) dynamic. The score is divided into systems, with measures 4, 7, 10, and 13 marked at the beginning of their respective systems. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The oboe part has a more melodic line with some grace notes. Dynamics like mf and p are used throughout the piece.

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16

Measures 16-19 of the musical score. The system consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 16 features a vocal line with a grace note on the first note and a piano accompaniment with a steady eighth-note bass line and chords in the right hand. Measures 17-19 continue the accompaniment with various chordal textures and melodic fragments in the vocal line.

20

Measures 20-23 of the musical score. The vocal line has a rest in measure 20. The piano accompaniment continues with a consistent eighth-note bass line. Measure 21 includes a forte (*f*) dynamic marking. Measures 22-23 show more complex chordal structures in the right hand of the piano.

24

Measures 24-27 of the musical score. The vocal line has a rest in measure 24. The piano accompaniment features a steady eighth-note bass line. Measure 25 includes a piano (*p*) dynamic marking. Measures 26-27 show more complex chordal structures in the right hand of the piano.

28

Measures 28-31 of the musical score. The vocal line is active throughout, with a melodic line that includes some chromaticism. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

32

Measures 32-35 of the musical score. The vocal line has a rest in measure 32. The piano accompaniment features a steady eighth-note bass line. Measure 33 includes a forte (*f*) dynamic marking. Measures 34-35 show more complex chordal structures in the right hand of the piano.

36

Measures 36-38 of the musical score. The piece is in B-flat major (two flats). Measure 36 features a melody in the right hand and a piano accompaniment in the left hand, marked with a forte (*f*) dynamic. Measures 37 and 38 continue the melodic and harmonic development.

39

Measures 39-41 of the musical score. The melody in the right hand continues with eighth-note patterns. The piano accompaniment in the left hand is marked with a piano (*p*) dynamic. Measure 41 includes a half note with a breath mark (^) in the right hand.

42

Measures 42-45 of the musical score. Measure 42 has a whole rest in the right hand. Measures 43-45 show a more active piano accompaniment in the left hand, marked with a forte (*f*) dynamic. Measure 44 includes a fermata over a half note in the right hand.

46

Measures 46-49 of the musical score. Measures 46-48 feature a whole rest in the right hand. Measure 49 begins a new melodic phrase in the right hand, marked with a piano (*p*) dynamic. The piano accompaniment in the left hand continues with a steady eighth-note pattern.

50

Measures 50-52 of the musical score. Measure 50 has a whole rest in the right hand. Measures 51-52 show a melodic phrase in the right hand, marked with a piano (*p*) dynamic. The piano accompaniment in the left hand is marked with a forte (*f*) dynamic. Measure 52 ends with a fermata over a half note in the right hand.

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