

Concerto

From “L’Estro armonico” Op. 3, RV 310

Baritone Saxophone & Piano / Organ

Arr.: Michal Worek

Antonio Vivaldi

EMR 73537

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**E♭ BARITONE
SAXOPHONE**

Concerto

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

I

Antonio Vivaldi
Arr.: Michal Worek

Allegro ♩ = 90 **A**


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Concerto

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

Antonio Vivaldi

Arr.: Michal Worek

I

Allegro ♩ = 90

Baritone Saxophone

Piano /
Organ



5

9

13

f *p* *f*

p *f*

Measures 16-18 of section A. The music is in 3/4 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.

Measures 19-21. The melody continues with eighth and sixteenth notes. The left hand accompaniment consists of chords and moving lines, maintaining the harmonic structure.

Measures 22-24. The melody features a mix of eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines, with a steady eighth-note bass line in the lower register.

Measures 25-27. The melody continues with eighth and sixteenth notes. The left hand accompaniment features a steady eighth-note bass line and chords.

Measures 28-30 of section B. The melody in the right hand features eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines, concluding the piece.

II

Largo ♩ = 60

5

9

13

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 series of eighth notes in measures 5-7. The left hand (LH) plays a continuous eighth-note pattern throughout. Dynamics include *p* (piano) in the RH of measures 5-7 and *f* (forte) in the LH of measures 1-4.

8

Measures 8-14 of the musical score. The RH features a melodic line with slurs and ties, while the LH continues with eighth-note patterns. Dynamics include *f* (forte) in the LH of measures 8-14.

15

F

Measures 15-21 of the musical score. The RH features a melodic line with slurs and ties, while the LH continues with eighth-note patterns. Dynamics include *f* (forte) in the RH of measures 15-21.

22

Measures 22-28 of the musical score. The RH features a melodic line with slurs and ties, while the LH continues with eighth-note patterns. Dynamics include *f* (forte) in the RH of measures 22-28. A trill (*tr*) is marked in the RH of measure 28.

System 1 (Measures 30-38): The right hand (RH) has a whole rest for measures 30-37 and enters in measure 38 with a sixteenth-note pattern, marked *f*. The left hand (LH) plays a continuous sixteenth-note accompaniment in measures 30-37, then rests in measures 38-39.

System 2 (Measures 39-47): The RH plays a sixteenth-note pattern in measures 39-40, then rests. It enters again in measure 47 with a sixteenth-note pattern, marked *p*. The LH continues the sixteenth-note accompaniment in measures 39-40, then plays chords and eighth notes in measures 41-47, marked *p* in measure 47.

System 3 (Measures 48-55): The RH plays eighth notes in measures 48-50, then rests. It enters in measure 55 with a sixteenth-note pattern. The LH plays chords and eighth notes in measures 48-55, marked *f* in measure 50.

System 4 (Measures 56-63): The RH plays a sixteenth-note pattern in measures 56-63, marked *f* in measure 56. The LH plays chords and eighth notes in measures 56-63.

System 5 (Measures 64-71): The RH plays a sixteenth-note pattern in measures 64-71. The LH plays chords and eighth notes in measures 64-71.

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