

Concerto

Oboe Concerto No. 3 in B^b Major, Op. 7

Trombone (♭ + ♪) & Piano / Organ

Arr.: Michal Worek

Tomaso Albinoni

EMR 86499

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TROMBONE

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Tomaso Albinoni

Arr.: Michal Worek

I

Allegro non molto

$\text{♩} = 112$

A

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Oboe Concerto No. 3 in B $\flat$ Major, Op. 7

I

Tomaso Albinoni

Arr.: Michal Worek

Allegro non molto $\text{♩} = 112$

Trombone

Piano / Organ

mf

4

dim.

7

A

cresc.

mp

10

tr

mf

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Measures 13-15 of the musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 13 features a melody in the right hand starting on a half note B-flat, followed by eighth notes. The left hand plays a steady eighth-note accompaniment. Measure 14 continues the right-hand melody with eighth notes and includes a trill on the final note. Measure 15 shows the right hand playing a series of eighth notes, while the left hand continues its accompaniment. Dynamics include *mf* (mezzo-forte) in measure 13 and *mp* (mezzo-piano) in measure 15.

Measures 16-18 of the musical score. Measure 16 begins with a trill in the right hand. The right-hand melody continues with eighth notes, and the left hand provides a consistent eighth-note accompaniment. Measure 17 shows the right hand playing eighth notes with some ties. Measure 18 features a trill in the right hand. The left hand continues its accompaniment throughout.

Measures 19-21 of the musical score. Measure 19 continues the right-hand melody with eighth notes. Measure 20 shows the right hand playing eighth notes with ties. Measure 21 features a trill in the right hand. The left hand continues its accompaniment throughout.

Measures 22-24 of the musical score. Measure 22 starts with a rest in the right hand, while the left hand continues its accompaniment. Measure 23 shows the right hand entering with eighth notes. Measure 24 features a trill in the right hand. The left hand continues its accompaniment throughout. The dynamic *mf* (mezzo-forte) is marked in measure 22.

Measures 25-27 of the musical score. Measure 25 begins with a rest in the right hand, while the left hand continues its accompaniment. Measure 26 shows the right hand entering with eighth notes. Measure 27 features a trill in the right hand. The left hand continues its accompaniment throughout. The dynamic *p* (piano) is marked in measure 26. A section marker 'B' is located above measure 26.

II

Adagio ♩ = 48

musical score for a piano piece, measures 1-13. The score is written for piano (p) and includes dynamic markings (p, mp, pp, rit.) and tempo markings (Adagio, a tempo). The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning. The first system (measures 1-4) starts with a piano (p) marking. The second system (measures 5-8) includes a mezzo-piano (mp) marking and a ritardando (rit.) marking. The third system (measures 9-12) includes a piano (p) marking and a mezzo-piano (mp) marking. The fourth system (measures 13-16) includes a mezzo-piano (mp) marking and a ritardando (rit.) marking. The score features various musical notations including notes, rests, and slurs.

1

5

9 a tempo

13

p

mp

pp

p

mp

rit.

III

Allegro $\text{♩} = 76$

Measures 1-5 of section III. The music is in 6/8 time, key of B-flat major. The tempo is Allegro with a quarter note equal to 76 beats per minute. The dynamic is *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

6

Measures 6-10 of section III. The musical texture continues with the right hand playing a flowing melodic line and the left hand providing a steady accompaniment. The dynamics and tempo remain consistent with the previous measures.

11

F

Measures 11-16 of section III. A first ending bracket labeled 'F' spans measures 11 and 12. The music features a variety of rhythmic patterns, including sixteenth-note runs in the right hand and chords in the left hand. The dynamic is *mf*.

17

Measures 17-20 of section III. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. The music concludes with a final cadence in measure 20.

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