

Concerto

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

Euphonium (♩ + ♭) & Piano / Organ

Arr.: Michal Worek

Tomaso Albinoni

EMR 86500

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B $\flat$ EUPHONIUM

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Tomaso Albinoni

Arr.: Michal Worek

I

Allegro non molto

$\text{♩} = 112$

A

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Concerto

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

I

Tomaso Albinoni

Arr.: Michal Worek

Allegro non molto $\text{♩} = 112$

B $\flat$ Euphonium

Piano / Organ

mf

4

dim.

7

A

cresc.

mp

10

tr

mf

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13

Measures 13-15 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 13 features a melodic line in the treble staff starting with a half note G4, followed by eighth notes A4, B4, and C5, with a *mf* dynamic marking. The grand staff provides harmonic accompaniment with eighth and sixteenth notes. Measure 14 continues the accompaniment. Measure 15 shows the treble staff with a half note G4 and the grand staff with a half note F#3.

16

Measures 16-18 of the musical score. Measure 16 features a trill (tr) on a half note G4 in the treble staff. The grand staff continues with accompaniment. Measure 17 continues the accompaniment. Measure 18 shows the grand staff with a half note F#3.

19

Measures 19-21 of the musical score. Measure 19 features a trill (tr) on a half note G4 in the treble staff. The grand staff continues with accompaniment. Measure 20 continues the accompaniment. Measure 21 shows the grand staff with a half note F#3.

22

Measures 22-24 of the musical score. Measure 22 features a half note G4 in the treble staff with a *mf* dynamic marking. The grand staff continues with accompaniment. Measure 23 continues the accompaniment. Measure 24 shows the grand staff with a half note F#3.

25

B

Measures 25-27 of the musical score. Measure 25 features a half note G4 in the treble staff with a *p* dynamic marking. The grand staff continues with accompaniment. Measure 26 continues the accompaniment. Measure 27 shows the grand staff with a half note F#3.

II

Adagio ♩ = 48

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Adagio, with a metronome marking of ♩ = 48. The score features a piano (p) dynamic. The right hand has a melodic line with a long slur over measures 2 and 3, and a short slur over measure 4. The left hand provides a harmonic accompaniment with chords and moving lines.

Measures 5-8 of the musical score. The tempo remains Adagio. The score includes a mezzo-piano (mp) dynamic in measure 5 and a ritardando (rit.) marking in measure 8. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment.

Measures 9-12 of the musical score. The tempo changes to a tempo. The score includes a piano (p) dynamic in measure 9 and a mezzo-piano (mp) dynamic in measure 10. The right hand has a melodic line with a long slur over measures 10 and 11, and a short slur over measure 12. The left hand provides a harmonic accompaniment.

Measures 13-16 of the musical score. The tempo remains a tempo. The score includes a mezzo-piano (mp) dynamic in measure 13 and a ritardando (rit.) marking in measure 16. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment.

III

Allegro $\text{♩} = 76$

Measures 1-5 of section III. The music is in 6/8 time with a key signature of one sharp (F#). The tempo is Allegro, 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 steady bass accompaniment.

6

Measures 6-10 of section III. The right hand continues with a melodic line, and the left hand maintains the bass accompaniment. The music flows smoothly with consistent eighth and sixteenth note patterns.

11

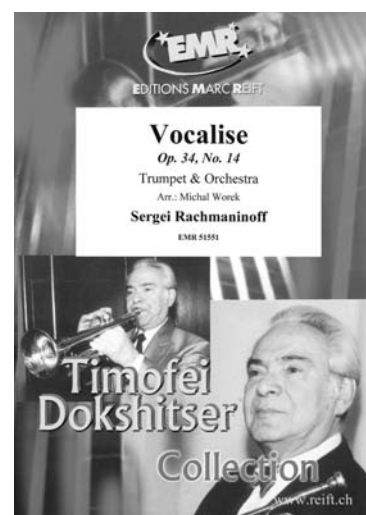
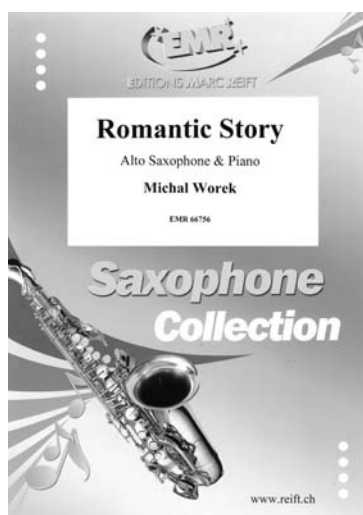
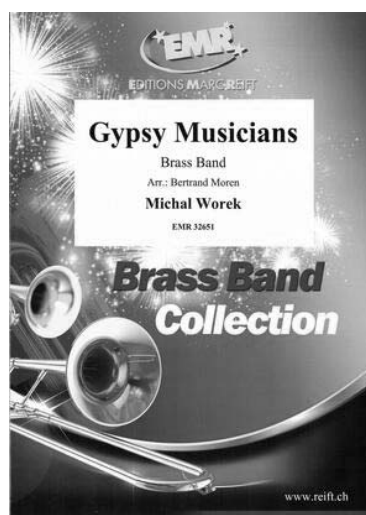
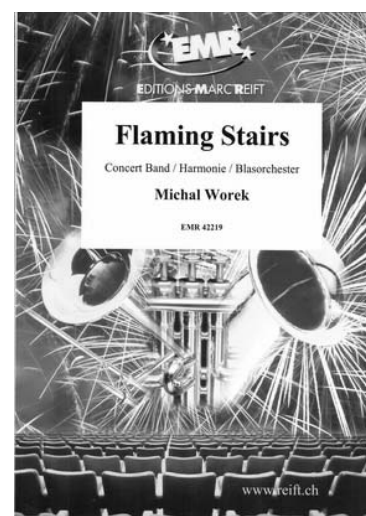
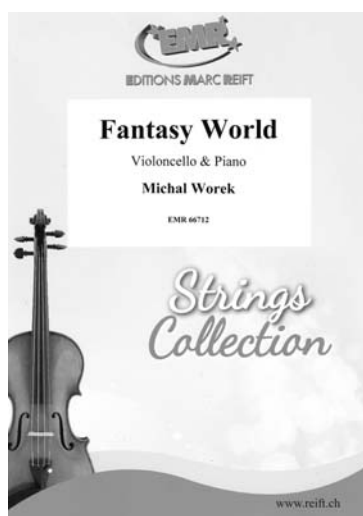
F

Measures 11-16 of section III. A first ending bracket labeled 'F' spans measures 11 and 12. The dynamic *mf* is indicated. The right hand has a melodic line, and the left hand provides a steady bass accompaniment.

17

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

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