

# Concerto

*Oboe Concerto No. 3 in B<sup>b</sup> Major, Op. 7*

Violoncello & Piano / Organ

Arr.: Michal Worek

**Tomaso Albinoni**

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**VIOLONCELLO**

# Concerto

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

**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  $\text{♩} = 112$

Violoncello

Piano /  
Organ

4

7

10

*mf*

*dim.*

*cresc.*

*mp*

*tr*

*mf*

Measures 13-15 of the musical score. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The score is written for piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 13 features a melodic line in the upper bass staff and a complex accompaniment in the grand staff. Measure 14 continues the accompaniment with some rests in the upper bass staff. Measure 15 shows a melodic entry in the upper bass staff marked *mf* and a corresponding change in the accompaniment marked *mp*.

16

Measures 16-18 of the musical score. Measure 16 begins with a trill (tr) in the upper bass staff. The accompaniment in the grand staff continues. Measure 17 shows further development of the accompaniment. Measure 18 features a melodic line in the upper bass staff and a more active accompaniment in the grand staff.

19

Measures 19-21 of the musical score. Measure 19 continues the melodic line in the upper bass staff. Measure 20 features a trill (tr) in the upper bass staff. Measure 21 shows the continuation of the melodic and accompanimental themes.

22

Measures 22-24 of the musical score. Measure 22 has a rest in the upper bass staff and a melodic entry in the grand staff marked *mf*. Measure 23 continues the melodic line in the grand staff. Measure 24 features a melodic line in the upper bass staff and a corresponding change in the accompaniment.

25

B

Measures 25-27 of the musical score. Measure 25 begins with a melodic line in the upper bass staff marked *p*. The accompaniment in the grand staff continues. Measure 26 shows further development of the accompaniment. Measure 27 features a melodic line in the upper bass staff and a corresponding change in the accompaniment.

## II

Adagio ♩ = 48

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Adagio, with a quarter note equal to 48 beats. The score features a piano (p) dynamic in both the treble and bass staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Measures 5-8 of the musical score. Measure 5 is marked with a mezzo-piano (mp) dynamic. The treble staff continues the melodic development, ending with a trill in measure 8, which is marked with a ritardando (rit.) instruction. The bass staff maintains the harmonic support with chords.

Measures 9-12 of the musical score. Measure 9 is marked 'a tempo'. The dynamics vary, including piano (p), mezzo-piano (mp), and pianissimo (pp). The treble staff features a more active melodic line with eighth notes, while the bass staff continues with a steady accompaniment of chords.

Measures 13-16 of the musical score. Measure 13 is marked mezzo-piano (mp). The piece concludes with a final measure marked with a ritardando (rit.) instruction. The treble staff has a melodic line that ends with a grace note, and the bass staff provides a final harmonic accompaniment.

## III

Allegro ♩ = 76

Measures 1-5 of section III. The score is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is marked Allegro with a quarter note equal to 76 beats per minute. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. A mezzo-forte (mf) dynamic marking is present in measure 1.

6

Measures 6-10 of section III. The melody continues with eighth and sixteenth notes, and the bass line provides harmonic support with chords and eighth notes.

11

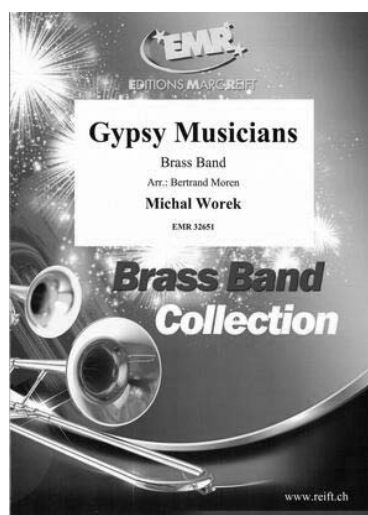
F

Measures 11-16 of section III. A repeat sign is present at the beginning of measure 11. The melody and bass line continue. A mezzo-forte (mf) dynamic marking is present in measure 11.

17

Measures 17-20 of section III. The melody continues with eighth and sixteenth notes, and the bass line provides harmonic support with chords and eighth notes.

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