

Sonata III in F

for Trumpet & Strings

I

Score

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Largo ♩ = 55

Trumpet in C

Violin I

Violin II

Viola

Cello

Double Bass

Harpsichord

6 5 4 3 6 6 6 7 6 6

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 6 6 4 3 6 5 4 3 6 5 7

7

C Tpt.

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

7

Hpschd.

4 3 6 6 6

$\sharp 5$ 6 4 $\sharp$

$\flat 7$ 3 4 3 6 $\flat$ 6 $\flat 5$

10

C Tpt.

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

10

6 4 3 6 6 4 3 6 6 4 3 6 6 4 3

6 5 6 4 3 6 6 4 3 6 6 4 3

6 5 6 4 3 6 6 4 3

6 4 2

Detailed description: This is a page of a musical score for Sonata III in F, page 4. The score is written for a chamber ensemble consisting of C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is one flat (B-flat). The score is divided into three measures. The C Tpt. part begins with a trill on the first measure. The Vln. I and Vln. II parts have a trill on the first measure. The Vla. part has a trill on the first measure. The Vc. part has a trill on the first measure. The D.B. part has a trill on the first measure. The Hpschd. part has a trill on the first measure. The Hpschd. part includes figured bass notation at the bottom of the page: 6 4 3 6 6 4 3 6 6 4 3 6 6 4 3. The figured bass notation is written in a stylized font with some accidentals (flats) and a 5/4 time signature.

II

Score

Allegro ♩ = 100

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Trumpet in C

Violin I

Violin II

Viola

Cello

Double Bass

Harpsichord

6

$\sharp 6$

$\frac{6}{\sharp 5}$

$\frac{6}{4}$

6

6

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 6 6 5 6 6 5 6 6 4

b5 b7

12

C Tpt.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Hpschd.

4 5 6 # 6 7 7 7 7

14

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 7 ♯ ♯ 6 ♯ 7 ♯ 4 3 6 6

Detailed description: This is a page of a musical score, page 6, rehearsal mark II. It contains seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The music is in 3/4 time with a key signature of one flat (B-flat). Measure 14 begins with a first ending bracket over measures 14 and 15. The C Tpt. part has a melodic line with eighth and sixteenth notes. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic pattern of eighth notes. The Hpschd. part has a melodic line with eighth and sixteenth notes. The figured bass at the bottom of the page provides the harmonic structure for the Hpschd. part.

16

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 # 5 4 3 6 5 7 5 4 3 6

This musical score page, labeled 'II' and '7', contains measures 16 and 17. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is B-flat major (two flats). Measure 16 begins with a first ending bracket over measures 16 and 17. The figured bass notation at the bottom of the page is: 7 # 5 4 3 6 5 7 5 4 3 6.

18

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 5 3 6

$\flat 7$ 5 4 3 6

20

C Tpt.

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 4 6 4 3 6 6 5 4 3

III

Score

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Adagio ♩ = 75

Trumpet in C

Violin I

Violin II

Viola

Cello

Double Bass

Harpsichord

6 7 #6 7 6 7 6 6

7

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 6 6 7 6 7 $\flat 6$ # 6 # $\frac{6}{2}$ 6 $\frac{6}{5}$ 4 #

Detailed description: This is a page of a musical score, page 2 of section III. It contains seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is one flat (B-flat). Measure 7 begins with a fermata over the first measure. The C Tpt. part has a melodic line with some grace notes. The Vln. I and Vln. II parts have a similar melodic line. The Vla. part has a more active line. The Vc. and D.B. parts have a steady bass line. The Hpschd. part features complex chords and arpeggios. The bottom of the page shows figured bass notation for the Hpschd. part.

13

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 $\flat 5$ 4 $\flat$ 6 $\flat 7$ 5 $\flat$ $\flat 6$ $\flat 5$

19

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

19

4 3

5 4 3 5 4 3 #6

6 4 #

6 # 6

The musical score is for measures 19 through 26. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. The figured bass notation at the bottom is as follows:

Measure	Figured Bass
19	4 3
20	5 4 3 5 4 3 #6
21	6 4 #
22	6 # 6
23	
24	
25	
26	

26

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 7 7 5 4 # 6 7 6 #6 #

The musical score is for measures 26 through 31. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The Hpschd. part is written in a grand staff (treble and bass clefs). The figured bass line at the bottom provides the harmonic structure for the Hpschd. part.

Measure	Figured Bass
26	6 7
27	7 5
28	5 4
29	#
30	6
31	7 6 #6 #

Score

IV

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Giga ♩. = 100

Trumpet in C

Violin I

Violin II

Viola

Cello

Double Bass

Harpsichord

6
b5

6

3

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 7 6 6 6 6 b5 6 b5

6

C Tpt.

6

Vln. I

Vln. II

Vla.

Vc.

D.B.

6

Hpschd.

6 5 3 6 6 6 5 4 6

9

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

1.

2.

6
5

4

♯3

6
♭5

6
♭5

12

C Tpt.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Hpschd.

6 5 6 5 6 5 6 5

15

C Tpt.

15

Vln. I

Vln. II

Vla.

Vc.

D.B.

15

Hpschd.

6 5 # 6 6 5 # # 6 5

18

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

18

19

20

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462

21

C Tpt.

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

Hpschd.

6 6 6 $\flat 5$ $\frac{6}{5}$ 4 3 $\flat 5$ 6

24

C Tpt.

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

24

Hpschd.

6 5 6 b5 b5 6 4 3

Detailed description: This is a page of a musical score, page 9, section IV. It contains measures 24, 25, and 26. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature has one flat (B-flat). Measure 24 starts with a measure rest for Vln. I, Vln. II, and Vla. The C Tpt. and Vln. I/Vln. II/Vla. play eighth-note patterns. Vc. and D.B. play quarter notes. Measure 25 continues the patterns. Measure 26 concludes with a final chord. Fingerings are indicated at the bottom: 6 5, 6, b5, b5, 6, 4, 3.