

Sonata V in g

for Trumpet & String Ensemble

I

Double Bass

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Adagio $\text{♩} = 70$



9



17



25



33



41



Harpisichord

Sonata V in g

for Trumpet & String Ensemble

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Adagio $\text{♩} = 70$

I

Harpisichord

1 2 3 4 5 6 7

8

8 9 10 11 12 13 14 15 16

17

17 18 19 20 21 22 23 24 25

26

26 27 28 29 30 31 32 33

34

34 35 36 37 38 39 40

41

41 42 43 44 45 46 47 48

Sonata V in g

for Trumpet & String Ensemble

I

Score

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Adagio ♩ = 70

Trumpet in C

Violin I

Violin II

Viola

Cello

Double Bass

Harpsichord

b7 6 7 9 8

Sonata V in g

2

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

b7 6 6/4 5 # # #5 6 5 6 7 7 7

Sonata V in g

12

C Tpt.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Hpschd.

7 # 7 b6 # 6 5 5 4 # #5 6 6

Detailed description: This is a page of a musical score for 'Sonata V in g', page 3. The score is arranged in a system with seven staves. From top to bottom, the staves are for C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The C Tpt. staff begins at measure 12 with a melodic line featuring a trill. The Vln. I and Vln. II staves have rests until measure 12, where they enter with a melodic line. The Vla. staff has rests until measure 12, where it plays a half note. The Vc. and D.B. staves have rests until measure 12, where they play a half note. The Hpschd. staff has a figured bass line starting at measure 12. The figured bass notation is: 7 # 7 b6 # 6 5 5 4 # #5 6 6. The key signature is G minor (two flats) and the time signature is 4/4.

Sonata V in g

4

18

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

5 6 5 6 5 6 6 6 4 3 5 b7

Detailed description: This page of a musical score for Sonata V in g, measures 18-23. The score is arranged in a grand staff with seven parts: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is G minor (two flats). Measure 18 is marked with a first ending bracket. The C Tpt. part has rests for measures 18-22 and enters in measure 23. Vln. I and Vln. II play melodic lines with slurs and accents. Vla., Vc., and D.B. provide harmonic support with sustained notes and moving lines. The Hpschd. part features chords and arpeggiated figures. Fingerings are indicated at the bottom of the page.

24

C Tpt.

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

24

Hpschd.

6 6 6 7 5 4 6 6 #

Sonata V in g

6

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

30

30

30

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

Sonata V in g

36

C Tpt.

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

Hpschd.

6 5 # 7 # 6 6 4 2

Sonata V in g

8

41

C Tpt.

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

41

Hpschd.

6 5 #4/2 6 #4/2 # 5 b6 #4/2 5 4 #

Sonata V in g

for Trumpet & String Ensemble

I

Trumpet in C

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Adagio ♩ = 70

8

14

25

34

40

6

4

4

Sonata V in g

for Trumpet & String Ensemble
I

Cello

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Adagio ♩ = 70

15



22

4



33

8



Sonata V in g

for Trumpet & String Ensemble

I

Violin I

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Adagio ♩ = 70

15

20

29

42

Sonata V in g

for Trumpet & String Ensemble

I

Violin II

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Adagio ♩ = 70

15



22

4



33

8



II

Double Bass

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Allegro ♩ = 100

6

11

16

21

26

31

36

41

Harpsichord

II

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Allegro ♩ = 100

Harpsichord

6 # 5 # 6 6 #6 6 #

5

chd.

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

10

chd.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

15

chd.

#6 6 # # 6 #6 6 6 4 # 6 6

19

chd.

6 #6 # 6 #6 # 6 7 7 # 7 7 7 7 7 7 7 7

II Harpsichord

chd.

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

chd.

6 # b6 4 # 6 6 6

chd.

6 6 6 6 6 # 6 b # 6 b5 7 7 7 7 7 7 # b5

chd.

4 # 6 6 6 6 6 6 # 6 6 6 6 6 6

chd.

6 b # 6 b5 6 4 # 5 4 #

Score

II

Allegro ♩ = 100

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

The image shows a musical score for a trumpet and harpsichord. The score is written in G minor (one flat) and common time (C). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score is divided into two systems. The first system contains the Trumpet in C, Violin I, Violin II, Viola, Cello, and Double Bass. The second system contains the Harpsichord. The Trumpet part is a melodic line with eighth and sixteenth notes. The Harpsichord part consists of a bass line and a treble line with chords and arpeggios. The Double Bass part is a simple bass line. The Violin I, Violin II, and Viola parts are currently blank, indicated by a horizontal line across the staves.

Trumpet in C

Violin I

Violin II

Viola

Cello

Double Bass

Harpsichord

6 # 5 #

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 #6 6 # 6 6

Detailed description: This is a page of a musical score, labeled 'II' at the top center and '2' at the top left. The score is for a chamber ensemble consisting of C Trumpet (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The C Tpt. part features a complex melodic line with triplets and a trill. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic accompaniment, with the D.B. part including a melodic line. The Hpschd. part provides harmonic support with chords and a bass line. At the bottom of the page, there is a line of figured bass notation: 6 6 #6 6 # 6 6.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 b5 6

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), and Hpschd. (Harp). The music is in a key with two flats (B-flat and E-flat) and a 6/8 time signature. The C Tpt. part has a whole rest in the first measure and a quarter note in the second. The Vln. I and Vln. II parts play a continuous eighth-note pattern. The Vla., Vc., and D.B. parts play a steady quarter-note bass line. The Hpschd. part consists of chords in the right hand and a bass line in the left hand. Fingerings are indicated as 6 for the first measure, 6 for the second, b5 for the third, and 6 for the fourth. The page is numbered 'II' at the top center and '3' at the top right.

8

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 6 4 3

Detailed description: This is a page of a musical score, page 4 of section II. It features seven staves. The top staff is for C Tpt. (C Trumpet), which is mostly silent with a few rests. The next two staves are for Violins I and II, both playing eighth-note patterns. The Viola, Violoncello (Vc.), and Double Bass (D.B.) staves play a similar eighth-note pattern. The Harpsichord (Hpschd.) is at the bottom, playing chords and single notes. A fingerings sequence '6 6 6 6 4 3' is written below the Hpschd. staff. A rehearsal mark '8' is placed at the beginning of the Vln. I staff.

10

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 7 7 7 7

Detailed description: This is a page of a musical score, page 5 of section II. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The music begins at measure 10. The C Tpt. part has a melodic line with eighth-note patterns. The Vln. I and Vln. II parts play a similar eighth-note melody. The Vla. part has a slower, more melodic line. The Vc. and D.B. parts play a steady eighth-note accompaniment. The Hpschd. part consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The score is divided into two systems, with the first system containing measures 10-11 and the second system containing measures 12-13. The number '10' is written above the first measure of each staff. The number '7' is written below the bottom staff at the end of each measure.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 7 7 7 # b b

7 b7 7 b6 # b b

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The music is in 3/4 time and begins at measure 12. The C Tpt. part has a melodic line with eighth-note patterns. The Vln. I and Vln. II parts play a similar eighth-note pattern. The Vla. part has a slower, more melodic line. The Vc. and D.B. parts play a steady eighth-note accompaniment. The Hpschd. part consists of chords in the right hand and a bass line in the left hand. At the bottom of the page, there are two rows of chord symbols: the first row has '7 7 7 7 # b b' and the second row has '7 b7 7 b6 # b b'.

14

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 7 7 4 #6 6 4

Detailed description: This is a page of a musical score, page 7 of section II. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The music begins at measure 14. 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 accompaniment of eighth notes. The Hpschd. part consists of chords in the right hand and a bass line in the left hand. The score is divided into two measures by a bar line. The first measure contains measures 14-16, and the second measure contains measures 17-18. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. At the bottom of the page, there are fingering numbers: 7, 7, 7, 4, #6, 6, 4.

16

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 #6 6 6 4

Detailed description: This is a page of a musical score, page 8, rehearsal mark II. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The score begins at measure 16. The C Tpt. staff has a melodic line with a trill (tr) at the end. The string staves (Vln. I, Vln. II, Vla., Vc.) have rests. The D.B. staff has a bass line with eighth notes and rests. The Hpschd. staff has a complex accompaniment with chords and eighth notes. The bottom of the page shows a sequence of numbers: # 6 #6 6 6 4 #.

18

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 \flat 5 # 6 \flat 5 # 6

Detailed description: This is a page of a musical score, page 9 of section II. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The music begins at measure 18. The C Tpt. part has a melodic line with some rests. The Vln. I and Vln. II parts play a rhythmic eighth-note pattern. The Vla., Vc., and D.B. parts play a similar eighth-note pattern. The Hpschd. part provides harmonic support with chords and single notes. The score includes repeat signs and a fermata. At the bottom, there are fingering numbers: 6, 6, 6, \flat 5 #, 6, \flat 5 #, 6.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

21

7 7 ♯ ♮ ♭7 7 7

Detailed description: This is a page of a musical score, page 10 of section II. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The C Tpt. staff has a treble clef and a key signature of two flats. The Vln. I and Vln. II staves have treble clefs. The Vla., Vc., and D.B. staves have bass clefs. The Hpschd. part is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The score is divided into two measures. Measure 21 is marked with a '21' above the first staff. The first measure contains various notes and rests, with some notes beamed together. The second measure continues the melodic lines. At the bottom of the page, there are measure numbers: '7' under the first measure, and '7', '♯', '♮', '♭7', '7', '7' under the second measure.

23

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 7 7 7 7 6 5 6 4 3

tr

Detailed description: This is a page of a musical score, page 11, section II, starting at measure 23. The score is for a chamber ensemble consisting of C Trumpet, Violin I, Violin II, Viola, Violoncello, Double Bass, and Harpsichord. The key signature is B-flat major (two flats). The C Trumpet part features a melodic line with eighth-note patterns and a trill in the final measure. The Violin I part has a rhythmic eighth-note accompaniment. The Violin II, Viola, and Violoncello parts are mostly silent, indicated by rests. The Double Bass part provides a steady eighth-note bass line. The Harpsichord part consists of chords in the right hand and a bass line in the left hand, mirroring the Double Bass part. The measure numbers 7, 7, 7, 7, 7, 6, 5, 6, 4, 3 are written below the Harpsichord staff.

26

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 6 b b 4 #

Detailed description: This is a page of a musical score, page 12 of section II. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The music begins at measure 26. The C Tpt. part has a melodic line with a trill (tr) in measure 28. The string parts (Vln. I, Vln. II, Vla., Vc.) are mostly silent, indicated by horizontal lines. The D.B. part has a rhythmic pattern of eighth notes. The Hpschd. part has a complex texture with chords and moving lines in both hands. At the bottom of the page, there are some markings: 7, 6, b, b, 4, #.

29

C Tpt.

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 # \flat 5 4 # 6

Detailed description: This is a page of a musical score, page 13, section II. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The C Tpt. part starts at measure 29 with a melodic line that includes a trill (tr) in the final measure. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) provide harmonic support with various rhythmic patterns. The Hpschd. part consists of chords and arpeggiated figures. At the bottom of the page, there is a line of figured bass notation: 6 # \flat 5 4 # 6.

31

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 6 6 6

Detailed description of the musical score: The score is for measures 31 and 32. The key signature has two flats (B-flat and E-flat). The C Tpt. part is mostly silent, with a few notes in measure 31. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes. The Vla., Vc., and D.B. parts play a similar rhythmic pattern, often with rests. The Hpschd. part consists of chords and single notes. The number '6' is written below the bass clef staves in measures 31 and 32, indicating a fingering.

33

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 # 6 ♯ 6 # 6 6_{b5}

Detailed description: This page of a musical score, labeled 'II' and '15', contains measures 33 through 35. The score is arranged in a system with seven staves. From top to bottom, the staves are for C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. (Harpichord). The key signature is B-flat major (two flats). Measure 33 begins with a treble clef and a key signature of two flats. The C Tpt. part has a whole rest in measure 33 and a sixteenth-note melody in measure 34. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic pattern of eighth notes with rests. The Hpschd. part consists of chords in the right hand and a bass line in the left hand. At the bottom of the page, there is a line of figured bass notation: 6 # 6 ♯ 6 # 6 6_{b5}.

35

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 7 7 7 7 7 \sharp $b5$ 4 \sharp 6

tr

Detailed description: This page of a musical score covers measures 35 through 38. The score is for a full orchestra and includes parts for C Trumpet, Violin I, Violin II, Viola, Violoncello, Double Bass, and Harpsichord. The key signature is B-flat major (two flats). Measure 35 begins with a rehearsal mark. The C Trumpet part features a complex melodic line with sixteenth-note patterns and a trill in measure 38. The string parts (Violins, Viola, Cello, and Double Bass) provide a rhythmic accompaniment with eighth-note patterns. The Harpsichord part consists of chords and arpeggiated figures. The bottom of the page contains figured bass notation for the Double Bass part, including figures like 7, 7, 7, 7, 7, 7, \sharp , $b5$, 4, \sharp , and 6.

38

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 6 6 # 6 6

40

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 6 6 ♯ ♯

Detailed description: This is a page of a musical score, page 18, section II. It begins at measure 40. The score is for a chamber ensemble consisting of a C Trumpet (C Tpt.), two Violins (Vln. I and Vln. II), a Viola (Vla.), a Violoncello (Vc.), a Double Bass (D.B.), and a Harpsichord (Hpschd.). The key signature is B-flat major (two flats). The C Tpt. part is mostly silent, with some notes in the second measure. The Violins play a melodic line with eighth-note patterns. The Viola, Violoncello, and Double Bass play a rhythmic accompaniment of eighth notes. The Harpsichord provides harmonic support with chords and single notes. The score is divided into two measures by a vertical bar line. At the bottom, there are fingering numbers (6) and accidentals (sharps) for the lower strings.

42

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 5 6 5 4 # 5 6 4 #

This musical score page, labeled 'II' and '19', features six staves. The top staff is for C Tpt. (C Trumpet), starting at measure 42 with a melodic line that includes a trill (tr) on the final note. The middle four staves (Vln. I, Vln. II, Vla., and Vc.) are currently silent, indicated by horizontal bars. The fifth staff is for D.B. (Double Bass), which provides a bass line with notes and rests. The bottom staff is for Hpschd. (Hammered Dulcimer), which plays a rhythmic accompaniment of chords and single notes. Fingerings are indicated below the Hpschd. staff: 6, 5, 6, 5, 4, #, 5, 6, 4, #. The key signature has two flats, and the time signature is not explicitly shown but appears to be 4/4.

Trumpet in C

II

Allegro ♩ = 100

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

4 *tr*

10

13

16 *tr*

20

24 *tr*

27 *tr* *tr*

31 3

37 *tr* 3 *tr*

II

Cello

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Allegro ♩ = 100

4

8

13

3

20

25

5

34

2

40

2

Violin I

II

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Allegro ♩ = 100

4

7

9

12

18

22

30

33

38

41

Violin II

II

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Allegro ♩ = 100

The musical score is written for Violin II in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score consists of nine staves of music. The first staff starts with a measure containing a '4' above it, indicating a four-measure rest. The music is primarily composed of eighth and sixteenth notes, with some triplet markings. The second staff begins at measure 7. The third staff begins at measure 10 and features a triplet of eighth notes. The fourth staff begins at measure 13 and includes a triplet of eighth notes and a three-measure rest marked with a '3'. The fifth staff begins at measure 18 and contains a ten-measure rest marked with a '10'. The sixth staff begins at measure 31. The seventh staff begins at measure 33 and includes a two-measure rest marked with a '2'. The eighth staff begins at measure 38. The ninth staff begins at measure 40 and includes a two-measure rest marked with a '2'. The piece concludes with a double bar line.

II

Viola

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Allegro ♩ = 100

The musical score for Viola consists of six staves of music. The first staff begins with a 4-measure rest, followed by a series of eighth notes. The second staff continues with eighth notes and includes a triplet of eighth notes. The third staff features a 3-measure rest and ends with a repeat sign. The fourth staff starts with a 10-measure rest, followed by eighth notes. The fifth staff begins with a 2-measure rest and continues with eighth notes. The sixth staff starts with eighth notes, includes a sharp sign, and ends with a 2-measure rest.

III

Double Bass

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

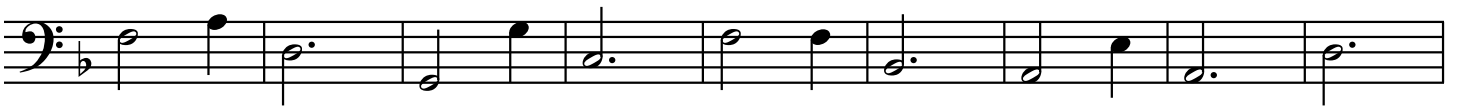
Adagio ♩ = 70



8



16



25



33



Harpsichord

III

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Adagio ♩ = 70

Harpsichord

#6 4 6 6 5 7 6 7 #6 6 b6 #4 6

chd.

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

chd.

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

chd.

5 6 b6 # 7 6 6 7 5 4 # # 6 6 5 6 7

chd.

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

III

Score

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Adagio ♩ = 70

Trumpet in C

Musical staff for Trumpet in C, showing a melodic line in 3/4 time with a key signature of one flat. The staff contains a series of eighth and quarter notes, some with slurs and accents.

Violin I

Musical staff for Violin I, showing a whole rest in 3/4 time.

Violin II

Musical staff for Violin II, showing a whole rest in 3/4 time.

Viola

Musical staff for Viola, showing a whole rest in 3/4 time.

Cello

Musical staff for Cello, showing a whole rest in 3/4 time.

Double Bass

Musical staff for Double Bass, showing a bass line in 3/4 time with a key signature of one flat. The line consists of quarter and eighth notes.

Harpisichord

Musical staff for Harpsichord, showing a treble and bass clef. The treble clef part contains chords and the bass clef part contains a bass line, both in 3/4 time.

#6
4

6

6
#5

7
#

6
#5

7
#

C Tpt.

Musical staff for C Trumpet (C Tpt.) in G major, starting with a sixteenth rest. The melody consists of eighth and sixteenth notes, ending with a trill (tr) on the final note.

Vln. I

Musical staff for Violin I (Vln. I) in G major, starting with a sixteenth rest. The part is mostly silent, with a melodic line appearing in the final two measures.

Vln. II

Musical staff for Violin II (Vln. II) in G major, starting with a sixteenth rest. The part is mostly silent, with a melodic line appearing in the final two measures.

Vla.

Musical staff for Viola (Vla.) in G major, starting with a sixteenth rest. The part is mostly silent, with a melodic line appearing in the final two measures.

Vc.

Musical staff for Violoncello (Vc.) in G major, starting with a sixteenth rest. The part is mostly silent, with a melodic line appearing in the final two measures.

D.B.

Musical staff for Double Bass (D.B.) in G major, starting with a sixteenth rest. The part is mostly silent, with a melodic line appearing in the final two measures.

Hpschd.

Musical staff for Harpsichord (Hpschd.) in G major, starting with a sixteenth rest. The part features a complex texture with chords and moving lines in both hands.

#6 6 b6 #4 6 #6 6 4 # 6 6

5

12

C Tpt.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Hpschd.

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

Detailed description: This is a page of a musical score, labeled 'III' and '3'. It features seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The score begins at measure 12. The C Tpt. part has rests until measure 14, then plays a short melodic phrase. The Vln. I part has a melodic line with a trill in measure 14. The Vln. II part has a similar melodic line. The Vla., Vc., and D.B. parts provide harmonic support with sustained notes and moving lines. The Hpschd. part consists of chords and arpeggiated figures. At the bottom of the page, a series of guitar fingering numbers are provided for the first ten measures: 6, 6, 7, 6, 6, 5, 4, 3, #6, 7, 6, 5, #.

C Tpt. ¹⁸

Vln. I ¹⁸

Vln. II

Vla.

Vc.

D.B.

Hpschd. ¹⁸

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

24

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

5 6 b6 # 7 6 6 7/5 4 # # 6

Detailed description: This is a page of a musical score, page 5 of section III, starting at measure 24. The score is for a chamber ensemble consisting of C Trumpet, Violin I, Violin II, Viola, Violoncello, Double Bass, and Harpsichord. The key signature has one flat (B-flat major or D minor). The C Trumpet part has a melodic line with some rests. The Violin I part features a more active melodic line with a trill-like passage. The Violin II, Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and some rhythmic patterns. The Harpsichord part consists of chords and arpeggiated figures. At the bottom of the page, there is a sequence of numbers and symbols: 5, 6, b6, #, 7, 6, 6, 7/5, 4, #, #, 6.

C Tpt.

30

Vln. I

30

Vln. II

30

Vla.

30

Vc.

30

D.B.

30

Hpschd.

30

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

35

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

5 #4 6 7 4 #

2 5

tr

Detailed description: This is a page of a musical score, page 7, section III. It contains seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The music is in 3/4 time and begins at measure 35. The C Tpt. part has rests. The strings play a rhythmic pattern of eighth notes. The Hpschd. part features chords with figured bass notation below: 5, #4, 6, 7, 4, #, and 2. A trill (tr) is marked in the Vln. I part at measure 39.

III

Trumpet in C

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Adagio ♩ = 70

7

18

25

33

III

Cello

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Adagio ♩ = 70



III

Viola

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Adagio ♩ = 70

The musical score for Viola is presented in three systems, each on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. Measure numbers 8, 15, and 29 are indicated above the first staff of each system. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, along with dynamic markings like *mf* and *f*.

8

15

7

29

6

IV

Double Bass

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Presto ♩ = 120



IV

Harpsichord

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Presto ♩ = 120

Harpsichord

7

15

23

chd.

chd.

chd.

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

31

chd.

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

38

chd.

#6 6 6 b b b 6 6 5 4

46

chd.

b # 6 6 6 6 6 6

55

chd.

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

63

chd.

6 # # #4 6 5 #

IV

Score

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Presto ♩ = 120

The score is written for seven instruments: Trumpet in C, Violin I, Violin II, Viola, Cello, Double Bass, and Harpsichord. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Presto' with a quarter note equal to 120 beats per minute. The Trumpet in C part features a melodic line with eighth-note patterns and rests. The Violin I and Violin II parts are currently silent, indicated by horizontal bars. The Viola and Cello parts are also silent. The Double Bass part provides a simple harmonic accompaniment with quarter notes. The Harpsichord part consists of two staves, with the right hand playing a melodic line and the left hand providing a bass line.

#

6

IV

2

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

4

6 6 6 6

Detailed description: This is a page of a musical score for rehearsal mark IV. The page is numbered '2' in the top left. The score is arranged in a system with seven staves. The top staff is for C Tpt. (C Trumpet), followed by Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), and Hpschd. (Hammered Dulcimer). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A 4-measure repeat sign is placed above the first measure of each staff. The C Tpt. part features a melodic line with eighth and sixteenth notes. The string parts (Vln. I, Vln. II, Vla., Vc.) are mostly silent, indicated by a horizontal line with a small dash. The D.B. part plays a simple bass line with quarter notes. The Hpschd. part plays chords in the right hand and a bass line in the left hand. At the bottom of the page, the number '6' is written under the first and third measures of the D.B. and Hpschd. staves, likely indicating fingerings.

7

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6
5

4 # 6

6 5 6

Detailed description: This is a page of a musical score for a chamber ensemble. The score is written for seven instruments: C Trumpet (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The piece is marked 'IV' and is on page '3'. The score begins at measure 7. The C Tpt. part has a few notes in the first measure and then rests. Vln. I has a fast, rhythmic pattern. Vln. II, Vla., Vc., and D.B. have a slower, more melodic line. The Hpschd. part consists of chords in the right hand and a bass line in the left hand. At the bottom of the page, there is a line of figured bass notation: 6 5, 4 # 6, 6 5 6.

IV

4

10

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 7 # 6 5

tr

Detailed description: This is a page of a musical score for measures 10 through 13. The score is written for a chamber ensemble consisting of a C Trumpet (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). The key signature is B-flat major (two flats) and the time signature is 7/8. Measure 10 begins with a dynamic marking of *10* (piano). The C Tpt. part features a melodic line with eighth-note patterns and a trill in measure 11. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) provide harmonic support with various rhythmic patterns. The Harpschord part consists of chords and single notes. Measure numbers 6, 7, #, 6, and 5 are indicated below the Hpschd. staff. The section concludes with a repeat sign at the end of measure 13.

14

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6_{b5} 6 6_{b5}

Detailed description: This page of a musical score, labeled 'IV' and '5', contains measures 14 through 17. The score is arranged in a system with seven staves. The instruments are: C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), and Hpschd. (Harp). The key signature is B-flat major (two flats). Measure 14 shows the C Tpt. playing a melodic line, while the strings and harp provide harmonic support. Measures 15 and 16 continue the melodic development in the trumpet and violin parts. Measure 17 concludes the section with sustained chords in the harp and strings. The bottom of the page features figured bass notation: '6', '6_{b5}', '6', and '6_{b5}'.

17

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6

Detailed description: This page of a musical score covers measures 17 through 20. The score is for a chamber ensemble consisting of C Trumpet, Violin I, Violin II, Viola, Violoncello, Double Bass, and Harpsichord. The key signature is B-flat major (two flats). Measure 17 begins with a first violin part featuring a sixteenth-note pattern. The C Trumpet part is silent throughout. The Viola, Violoncello, and Double Bass parts play a simple harmonic line of quarter notes. The Harpsichord part provides harmonic support with chords in the right hand and a bass line in the left hand. Measure 18 continues the violin and harpsichord patterns. Measure 19 shows the first violin part moving to a higher register with a similar sixteenth-note pattern. Measure 20 concludes the section with a final chord in the harpsichord and a half-note in the bass instruments. The page number '6' is printed at the bottom of the score.

20

C Tpt.

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

Hpschd.

6 6 6 5 6 5 6 5 6

Detailed description: This is a page of a musical score, labeled 'IV' and '7'. It contains seven staves: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The score covers measures 20, 21, and 22. Measure 20 starts with a measure rest for the C Tpt. and Vln. I. The Vln. II, Vla., and Vc. staves have quarter notes. The D.B. staff has quarter notes. The Hpschd. staff has chords. Measure 21 has a measure rest for the C Tpt. and Vln. I. The Vln. II, Vla., and Vc. staves have quarter notes. The D.B. staff has quarter notes. The Hpschd. staff has chords. Measure 22 has a measure rest for the C Tpt. and Vln. I. The Vln. II, Vla., and Vc. staves have quarter notes. The D.B. staff has quarter notes. The Hpschd. staff has chords. At the bottom of the page, there are fingering numbers: 6 6 6 5 6 5 6 5 6.

IV

8

C Tpt.

23

Vln. I

23

Vln. II

23

Vla.

23

Vc.

23

D.B.

23

Hpschd.

23

5 6 5 6 5 6 6 5 5 4 3 6 ♯6

26

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 4 6

Detailed description: This page of a musical score covers measures 26 through 30. The score is for a chamber ensemble consisting of a Cornet in Treble Clef (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). The key signature is B-flat major (two flats). Measure 26 begins with a treble clef and a sharp sign (F#) on the first line. The C Tpt. part features a melodic line with eighth-note patterns. Vln. I has a similar eighth-note pattern. Vln. II, Vla., Vc., and D.B. provide harmonic support with quarter and eighth notes. The Hpschd. part is written in a grand staff with block chords. At the bottom of the page, figured bass notation is provided for the harpsichord: # (F#), 6, 6, 4, 6.

IV

10

29

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 4

4

6 4

6 5 #

Detailed description: This page of a musical score, labeled 'IV' and '10', contains measures 29 through 32. The score is arranged in a system with seven staves. The top six staves are for individual instruments: C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The seventh staff is for the Hpschd. (Harpsichord), which is written in a grand staff format. Measure 29 begins with a treble clef and a key signature of two flats (B-flat and E-flat). The C Tpt. part features a rapid sixteenth-note run. The Vln. I part has a similar sixteenth-note run, while Vln. II, Vla., Vc., and D.B. play sustained notes. The Hpschd. part consists of chords in the right hand and single notes in the left hand. Measures 30 and 31 continue with similar textures, with the Vln. I part playing a more complex sixteenth-note pattern. Measure 32 concludes the section with a trill in the Vln. I part. Below the staves, figured bass notation is provided for the Hpschd. part, indicating the notes to be played in the left hand: 6 4, 4, 6 4, 6 5 #.

32

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

4 6

2

6

#

Detailed description: This page of a musical score covers measures 32 through 35. The score is arranged in a system with seven staves. From top to bottom, the staves are for C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is B-flat major (two flats). Measure 32 begins with a treble clef and a key signature of two flats. The C Tpt. part consists of whole rests. Vln. I plays a melodic line with eighth and sixteenth notes. Vln. II plays a line with quarter and eighth notes. Vla., Vc., and D.B. play a simple harmonic accompaniment with quarter and eighth notes. The Hpschd. part is written in a grand staff with block chords in the right hand and a bass line in the left hand. At the bottom of the page, there is a line of figured bass notation: # 4 6 #, with a '2' below the '4' and a '6' below the '6'. The score concludes with a double bar line and repeat dots.

36

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

5 ♯6 # 6 ♯5

Detailed description: This page of a musical score, labeled 'IV' and '12', covers measures 36 to 40. The score is arranged in a system with seven staves. The top staff is for the C Trumpet (C Tpt.), which plays a melodic line with eighth and sixteenth notes, including rests. The next five staves (Vln. I, Vln. II, Vla., Vc., and D.B.) are mostly silent, indicated by horizontal bars. The Double Bass (D.B.) staff shows a bass line with notes on the 5th, 6th, and 5th degrees of the scale. The Harpsichord (Hpschd.) part is written in a grand staff, with the right hand playing chords and the left hand playing a simple bass line. At the bottom of the page, there are fingering and fingering change indicators: '5 ♯6 # 6 ♯5'.

39

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

#6

6

6

Detailed description: This is a page of a musical score, page 13, section IV. It contains measures 39 through 42. The score is for a chamber ensemble consisting of a C Trumpet (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time. Measure 39 shows the C Tpt. playing a melodic line with eighth notes. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) are mostly silent, indicated by rests. The Harpschord provides harmonic support with chords in the right hand and single notes in the left hand. Measure 40 continues the C Tpt. line. Measure 41 shows the C Tpt. playing a melodic line with eighth notes, and the strings (Vln. I, Vln. II, Vla., Vc., D.B.) playing a rhythmic pattern of eighth notes. Measure 42 shows the C Tpt. playing a melodic line with eighth notes, and the strings (Vln. I, Vln. II, Vla., Vc., D.B.) playing a rhythmic pattern of eighth notes. The Harpschord continues with chords in the right hand and single notes in the left hand. The page number 13 is in the top right corner, and the section number IV is in the top center.

45 *tr.*

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 5 4 ♯

5 4 ♯

Detailed description: This is a page of a musical score, page 15, section IV. It contains seven staves of music. The top staff is for C Tpt. (C Trumpet), starting at measure 45 with a trill (tr.) over a dotted quarter note. The second staff is Vln. I (Violin I), which has a rest in measure 45 and then plays a sixteenth-note figure. The third staff is Vln. II (Violin II), with a rest in measure 45 and then a quarter note. The fourth staff is Vla. (Viola), with a rest in measure 45 and then a quarter note. The fifth staff is Vc. (Violoncello), with a rest in measure 45 and then a quarter note. The sixth staff is D.B. (Double Bass), with a quarter note in measure 45 and then a quarter note. The seventh staff is Hpschd. (Harpsichord), with a complex chordal texture in measure 45 and then a quarter note. At the bottom of the page, there is figured bass notation: '6 6 5 4 ♯' and '5 4 ♯'.

49

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6

Detailed description: This page of a musical score covers measures 49 through 52. The score is for a full orchestra and includes parts for C Trumpet, Violin I, Violin II, Viola, Violoncello, Double Bass, and Harpsichord. The key signature is B-flat major (two flats). Measure 49 begins with a treble clef and a key signature change to B-flat major. The C Tpt. part has a whole rest in measure 49 and then plays a sixteenth-note figure. Vln. I has a sixteenth-note figure, Vln. II has a half note, Vla. has a half note, Vc. has a half note, and D.B. has a half note. The Harpsichord part has a chord in measure 49. Measures 50-52 continue with similar patterns for the strings and C Tpt., while the Harpsichord part has chords. The page ends with a bar line after measure 52.

52

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6

6

6

Detailed description: This page of a musical score, labeled 'IV' and '17', contains measures 52 through 54. The score is arranged in a system with seven staves. The instruments are: C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), and Hpschd. (Harp). The key signature is B-flat major (two flats). Measure 52 shows the C Tpt. playing a sixteenth-note triplet, while the strings play a rhythmic pattern of eighth notes and rests. In measure 53, the Vln. I part has a key signature change to C major (one sharp) for a sixteenth-note triplet. The strings continue their rhythmic pattern. Measure 54 returns to the original key signature. The harp part consists of chords in the right hand and single notes in the left hand. The number '6' is written below the first, second, and fourth measures of the string parts.

61

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 5 4 # 6

Detailed description: This page of a musical score, labeled 'IV' and page number '20', contains measures 61 through 63. The score is arranged in a system with seven staves. From top to bottom, the staves are for C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is B-flat major (two flats). Measure 61 begins with a forte dynamic (f) and a first ending bracket (61) above the first two staves. The C Tpt. part features a melodic line with eighth-note patterns and a trill (tr.) on the final note. Vln. I has a similar eighth-note pattern. Vln. II plays a more rhythmic accompaniment with quarter notes and eighth notes. Vla., Vc., and D.B. provide harmonic support with sustained notes and moving lines. The Hpschd. part consists of block chords in the right hand and a bass line in the left hand. The bass line is accompanied by figured bass notation: 6, 6, 5, 4, #, 6. The score concludes with a repeat sign at the end of measure 63.

64

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

#4 6 6

Detailed description: This page of a musical score, labeled 'IV' and '21', covers measures 64 through 70. The score is arranged in a system with seven staves. The instruments are: C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), and Hpschd. (Harpsichord). The key signature is B-flat major (two flats). Measure 64 is marked with a '64' above the staff. The C Tpt. part features a melodic line with some grace notes. The Vln. I part has a more active, rhythmic line. The Vln. II, Vla., Vc., and D.B. parts provide harmonic support with sustained notes and some movement. The Hpschd. part is written in a figured bass style, with chords in the right hand and single notes in the left hand. The figures are: #, #, #4, 6, 6, #. The score concludes with a double bar line at the end of measure 70.

Trumpet in C

IV

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Presto ♩ = 120

5

12

21

25

30

39

43

49

55

61

IV

Cello

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Presto ♩ = 120

The musical score is written for Cello in bass clef, 3/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a six-measure rest (marked '6') followed by a melodic line. The second staff starts at measure 12 with a three-measure rest (marked '3'). The third staff starts at measure 22 with a four-measure rest (marked '4'). The fourth staff starts at measure 33 with a five-measure rest (marked '5') and a two-measure rest (marked '2'). The fifth staff starts at measure 46. The sixth staff starts at measure 54. The piece concludes with a double bar line at the end of the sixth staff.

Violin I

IV

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Presto ♩ = 120

6

10 *tr* 3

17

22 4

30 *tr*

34 5

44 2

49

53

58

62 *tr*

IV

Violin II

Tomaso Albinoni (1671-1750)
Arr. Michel Rondeau

Presto ♩ = 120

The musical score consists of six staves of music, each beginning with a measure number and a fingering or articulation marking above the staff:

- Staff 1: Measure 6, marked with a '6' above the staff.
- Staff 2: Measure 12, marked with a '3' above the staff.
- Staff 3: Measure 22, marked with a '4' above the staff.
- Staff 4: Measure 33, marked with a '5' above the staff.
- Staff 5: Measure 44, marked with a '2' above the staff.
- Staff 6: Measure 53, marked with a '2' above the staff.

The music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line at the end of the sixth staff.

IV

Viola

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Presto ♩ = 120

The musical score for Viola consists of six staves of music, each beginning with a measure rest and a time signature. The first staff starts with a 6/4 time signature and a measure rest of 6. The second staff starts with a 3/4 time signature and a measure rest of 3. The third staff starts with a 4/4 time signature and a measure rest of 4. The fourth staff starts with a 5/4 time signature and a measure rest of 5. The fifth staff starts with a 2/4 time signature and a measure rest of 2. The sixth staff starts with a 2/4 time signature and a measure rest of 2. The music is in a key with one flat (B-flat) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.