

# Concerto in F (Op.9 No.3)

*for Two piccolo trumpets (or oboes) & Strings*

Score

I

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Allegro ♩ = 95

Trumpet in C 1

Trumpet in C 2

Violin I

Violin II

Viola

Cello

Double Bass

Harpsichord

4

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

4

4

## Concerto in F (Op.9 No.3)

3

7

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

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905</

10

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

13

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for page 5 of the Concerto in F (Op.9 No.3) features the following instruments and their parts across measures 13, 14, and 15:

- C Tpt. 1**: Rests in all three measures.
- C Tpt. 2**: Rests in all three measures.
- Vln. I**: Measure 13 has eighth notes (F4, G4, A4, Bb4, A4, G4, F4). Measure 14 has a dotted quarter note (F4), eighth notes (G4, A4), and a quarter note (Bb4). Measure 15 has a quarter rest, eighth notes (F4, G4), and a quarter note (A4).
- Vln. II**: Measure 13 has eighth notes (F4, G4, A4, Bb4, A4, G4, F4). Measure 14 has quarter notes (F4, G4, A4, Bb4). Measure 15 has a quarter rest, quarter notes (F4, G4), and a quarter note (A4).
- Vla.**: Measure 13 has quarter notes (F3, G3, A3, Bb3). Measure 14 has quarter notes (F3, G3, A3, Bb3). Measure 15 has a quarter rest, quarter notes (F3, G3), and a quarter note (A3).
- Vc.**: Measure 13 has quarter notes (F3, G3, A3, Bb3). Measure 14 has eighth notes (F3, G3, A3, Bb3, A3, G3, F3). Measure 15 has quarter notes (F3, G3, A3, Bb3).
- D.B.**: Measure 13 has quarter notes (F3, G3, A3, Bb3). Measure 14 has eighth notes (F3, G3, A3, Bb3, A3, G3, F3). Measure 15 has quarter notes (F3, G3, A3, Bb3).
- Hpschd.**: Measure 13 has chords (F4, A4, Bb4) and (F3, A2, Bb2). Measure 14 has chords (F4, A4, Bb4) and (F3, A2, Bb2). Measure 15 has chords (F4, A4, Bb4) and (F3, A2, Bb2).



19

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

19

The musical score for page 7 of Concerto in F (Op.9 No.3) features the following parts:

- C Tpt. 1:** Active part starting at measure 19, featuring eighth and sixteenth note patterns.
- C Tpt. 2:** Active part starting at measure 19, featuring eighth and sixteenth note patterns.
- Vln. I:** Silent part, indicated by a whole rest in measure 19.
- Vln. II:** Silent part, indicated by a whole rest in measure 19.
- Vla.:** Silent part, indicated by a whole rest in measure 19.
- Vc.:** Silent part, indicated by a whole rest in measure 19.
- D.B.:** Active part starting at measure 19, featuring eighth and sixteenth note patterns.
- Hpschd.:** Active part starting at measure 19, featuring chords and eighth note patterns.

22

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

22

Hpschd.



25

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

25

25

28

C Tpt. 1

C Tpt. 2

28

Vln. I

Vln. II

Vla.

Vc.

D.B.

28

Hpschd.

The musical score for page 10 of the Concerto in F (Op.9 No.3) shows measures 28-30. The key signature is one flat (B-flat). The C Tpt. 1 and 2 parts are active, with C Tpt. 1 playing a melodic line and C Tpt. 2 playing a more rhythmic line. The Vln. I, Vln. II, Vla., and Vc. parts are mostly silent, indicated by rests. The D.B. and Hpschd. parts are active, with the Hpschd. part featuring a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

31

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

31

31

34

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

34

Hpschd.

Detailed description of the musical score: The page contains two measures of music, measures 34 and 35. The instruments are arranged in a standard orchestral layout. C Tpt. 1 and C Tpt. 2 are in the top staves. Vln. I and Vln. II are in the middle staves. Vla., Vc., and D.B. are in the lower middle staves. Hpschd. is at the bottom, written for grand staff. The key signature is one flat (B-flat). The Hpschd. part is written for grand staff (treble and bass clefs). The score shows measures 34 and 35. The Hpschd. part is written for grand staff (treble and bass clefs).

36

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

36

37

38

39

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for page 14 of the Concerto in F (Op.9 No.3) features the following parts:

- C Tpt. 1:** Treble clef, key of F major. Measures 39-41 show a melodic line with eighth and sixteenth notes.
- C Tpt. 2:** Treble clef, key of F major. Measures 39-41 show a melodic line with eighth and sixteenth notes, including a trill in measure 40.
- Vln. I:** Treble clef, key of F major. Measures 39-41 are silent.
- Vln. II:** Treble clef, key of F major. Measures 39-41 are silent.
- Vla.:** Bass clef, key of F major. Measures 39-41 are silent.
- Vc.:** Bass clef, key of F major. Measures 39-41 are silent.
- D.B.:** Bass clef, key of F major. Measures 39-41 show a bass line with eighth and sixteenth notes.
- Hpschd.:** Treble and Bass clefs, key of F major. Measures 39-41 show a complex texture with chords and moving lines in both hands.

42

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

42

45

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for page 16 of the Concerto in F (Op.9 No.3) features the following instruments and their parts:

- C Tpt. 1**: Mostly rests in measures 45-47.
- C Tpt. 2**: Mostly rests in measures 45-47.
- Vln. I**: Active melodic line with many sixteenth and thirty-second notes.
- Vln. II**: Active melodic line, similar to Vln. I.
- Vla.**: Active melodic line with eighth notes.
- Vc.**: Active melodic line with eighth notes.
- D.B.**: Active melodic line with eighth notes.
- Hpschd.**: Active accompaniment with eighth notes in both hands.



48

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for page 17 of the Concerto in F (Op.9 No.3) features measures 48 through 50. The instrumentation includes two Cornet Trumpets (C Tpt. 1 & 2), Violins I & II, Viola, Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). Measures 48 and 49 show the woodwinds with whole rests while the strings and harpsichord play a rhythmic pattern of eighth and sixteenth notes. In measure 50, the woodwinds enter with a half note, while the strings and harpsichord continue their pattern. The key signature has one flat (B-flat), and the time signature is 4/4.

[illegible]

55

C Tpt. 1

C Tpt. 2

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

Hpschd.

The musical score for page 19 of the Concerto in F (Op.9 No.3) features the following parts:

- C Tpt. 1:** Measures 55-57. Melodic line with eighth and sixteenth notes, including a triplet in measure 56.
- C Tpt. 2:** Measures 55-57. Melodic line with eighth and sixteenth notes, including a triplet in measure 56.
- Vln. I:** Measures 55-57. Silent.
- Vln. II:** Measures 55-57. Silent.
- Vla.:** Measures 55-57. Silent.
- Vc.:** Measures 55-57. Silent.
- D.B.:** Measures 55-57. Rhythmic accompaniment with eighth and sixteenth notes.
- Hpschd.:** Measures 55-57. Melodic and harmonic accompaniment with chords and moving lines in both staves.

58

C Tpt. 1

C Tpt. 2

58

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

Hpschd.

The musical score for page 20 of the Concerto in F (Op.9 No.3) features seven staves. The first two staves are for C Tpt. 1 and C Tpt. 2, both in treble clef. The next four staves are for Vln. I, Vln. II, Vla., and Vc., all marked with a flat line, indicating they are silent. The fifth staff is for D.B. in bass clef. The sixth and seventh staves are for Hpschd. in grand staff (treble and bass clefs). The key signature is one flat (B-flat). The measure numbers 58, 59, and 60 are indicated at the beginning of the first, third, and sixth staves respectively. The C Tpt. 1 part has a melodic line with eighth and sixteenth notes. The C Tpt. 2 part has a similar melodic line. The Vln. I, Vln. II, Vla., and Vc. parts are marked with a flat line, indicating they are silent. The D.B. part has a bass line with eighth and sixteenth notes. The Hpschd. part has a complex texture with eighth and sixteenth notes in both staves.

61

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

64

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

64

64

tr

67

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for page 23 of the Concerto in F (Op.9 No.3) features the following parts and measures:

- C Tpt. 1**: Measures 67-69, mostly silent.
- C Tpt. 2**: Measures 67-69, mostly silent.
- Vln. I**: Measures 67-69, active melodic line.
- Vln. II**: Measures 67-69, active melodic line.
- Vla.**: Measures 67-69, active melodic line.
- Vc.**: Measures 67-69, active melodic line.
- D.B.**: Measures 67-69, active melodic line.
- Hpschd.**: Measures 67-69, active accompaniment.

70

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.



72

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

75

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for page 26 of the Concerto in F (Op.9 No.3) features six staves. The key signature is one flat (B-flat). The score is divided into two measures. The first measure (measures 75-76) shows the C Tpt. 1 and C Tpt. 2 playing a melodic line, while the Vln. I, Vln. II, Vla., and Vc. are silent. The D.B. and Hpschd. play a rhythmic accompaniment. The second measure (measures 77-78) shows the Vln. I and Vln. II playing a melodic line, while the C Tpt. 1 and C Tpt. 2 are silent. The Vla., Vc., D.B., and Hpschd. continue their accompaniment.

77

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for measures 77-79 of the Concerto in F (Op.9 No.3) features the following parts and notations:

- C Tpt. 1:** Measures 77-79. Measure 77 has a whole rest. Measure 78 has a trill on the second measure. Measure 79 has a trill on the second measure.
- C Tpt. 2:** Measures 77-79. Measure 77 has a whole rest. Measure 78 has a trill on the second measure. Measure 79 has a trill on the second measure.
- Vln. I:** Measures 77-79. Measure 77 has a whole rest. Measure 78 has a trill on the second measure. Measure 79 has a trill on the second measure.
- Vln. II:** Measures 77-79. Measure 77 has a whole rest. Measure 78 has a trill on the second measure. Measure 79 has a trill on the second measure.
- Vla.:** Measures 77-79. Measure 77 has a whole rest. Measure 78 has a trill on the second measure. Measure 79 has a trill on the second measure.
- Vc.:** Measures 77-79. Measure 77 has a whole rest. Measure 78 has a trill on the second measure. Measure 79 has a trill on the second measure.
- D.B.:** Measures 77-79. Measure 77 has a whole rest. Measure 78 has a trill on the second measure. Measure 79 has a trill on the second measure.
- Hpschd.:** Measures 77-79. Measure 77 has a whole rest. Measure 78 has a trill on the second measure. Measure 79 has a trill on the second measure.

80

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

80

The musical score is written for a concert band or orchestra. It features seven staves: two for Cornets (C Tpt. 1 and 2), two for Violins (Vln. I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Double Bass (D.B.), and one for Harpsichord (Hpschd.). The tempo is marked 80. The key signature is one flat (B-flat). The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure shows a more complex texture with multiple voices. The third measure shows a continuation of the texture with some instruments playing sustained notes.

83

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

83

83

86

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

86

Hpschd.

The musical score for page 30 of the Concerto in F (Op.9 No.3) features the following instruments and parts:

- C Tpt. 1**: Rests in measures 86-88.
- C Tpt. 2**: Rests in measures 86-88.
- Vln. I**: Active melodic line with eighth and sixteenth notes.
- Vln. II**: Active melodic line with eighth and sixteenth notes.
- Vla.**: Active melodic line with eighth and sixteenth notes.
- Vc.**: Active melodic line with eighth and sixteenth notes.
- D.B.**: Active melodic line with eighth and sixteenth notes.
- Hpschd.**: Active accompaniment with chords and moving lines in both staves.

89

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

This page of the musical score for Concerto in F (Op.9 No.3) contains measures 89 through 91. The instrumentation includes two Cornet Trumpets (C Tpt. 1 and 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). Measures 89 and 90 are marked with a repeat sign. The key signature is one flat (B-flat). The C Tpt. parts are mostly rests. Vln. I plays a melodic line with eighth and sixteenth notes. Vln. II plays a similar line with some rests. Vla. plays a line with eighth notes and rests. Vc. and D.B. play a rhythmic pattern of eighth notes. Hpschd. provides harmonic support with chords and moving lines in both staves.

92

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for measures 92-94 of the Concerto in F (Op.9 No.3) is presented. The key signature is one flat (B-flat). The score includes parts for C Tpt. 1, C Tpt. 2, Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The woodwinds and strings play sustained notes or simple patterns, while the violins and harpsichord have more active melodic lines.



95

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for measures 95-97 of the Concerto in F (Op.9 No.3) is presented. The score is for measures 95-97. It features parts for C Tpt. 1, C Tpt. 2, Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is one flat (B-flat). The C Tpt. parts are mostly rests. The Vln. I and II parts have complex, fast-moving lines. The Vla., Vc., D.B., and Hpschd. parts have more rhythmic, eighth-note patterns.

98

C Tpt. 1

C Tpt. 2

98

Vln. I

Vln. II

Vla.

Vc.

D.B.

98

Hpschd.

101

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

101

The musical score for page 35 of the Concerto in F (Op.9 No.3) features the following parts:

- C Tpt. 1:** Active part starting at measure 101, featuring a melodic line with eighth and sixteenth notes.
- C Tpt. 2:** Active part starting at measure 101, featuring a melodic line with eighth and sixteenth notes.
- Vln. I:** Silent part, indicated by a whole rest in measure 101.
- Vln. II:** Silent part, indicated by a whole rest in measure 101.
- Vla.:** Silent part, indicated by a whole rest in measure 101.
- Vc.:** Silent part, indicated by a whole rest in measure 101.
- D.B.:** Active part starting at measure 101, featuring a melodic line with eighth and sixteenth notes.
- Hpschd.:** Active part starting at measure 101, featuring a melodic line with eighth and sixteenth notes.

104

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

104

107

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

107

Detailed description of the musical score: The score is for measures 107, 108, 109, and 110. The key signature is one flat (B-flat). The instruments are C Tpt. 1, C Tpt. 2, Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. In measure 107, C Tpt. 1 has a dotted quarter note followed by eighth notes. C Tpt. 2 has eighth notes. Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a whole rest. D.B. has a half note. Hpschd. has a half note. In measure 108, C Tpt. 1 has eighth notes. C Tpt. 2 has eighth notes. Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a whole rest. D.B. has a half note. Hpschd. has a half note. In measure 109, C Tpt. 1 has eighth notes. C Tpt. 2 has eighth notes. Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a whole rest. D.B. has a half note. Hpschd. has a half note. In measure 110, C Tpt. 1 has a dotted quarter note followed by eighth notes. C Tpt. 2 has eighth notes. Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a whole rest. D.B. has a half note. Hpschd. has a half note.

110

C Tpt. 1

C Tpt. 2

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

110

Hpschd.

The musical score is written for a concert band or orchestra. The key signature is one flat (B-flat). The score is divided into two systems. The first system contains the parts for C Tpt. 1, C Tpt. 2, Vln. I, Vln. II, Vla., Vc., and D.B. The second system contains the parts for Hpschd. and D.B. The page number 110 is marked at the beginning of each staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

114

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

114

115

116

117

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

The musical score for measures 117-120 of the Concerto in F (Op.9 No.3) features the following parts and notation:

- C Tpt. 1:** Treble clef, one flat. Measure 117 starts with a trill on G4. The part concludes with a half note F4 in measure 120.
- C Tpt. 2:** Treble clef, one flat. The part begins with a sixteenth-note figure in measure 117 and ends with a half note F4 in measure 120.
- Vln. I:** Treble clef, one flat. Measure 117 is a whole rest. The part begins in measure 118 with a sixteenth-note figure and ends with a half note F4 in measure 120.
- Vln. II:** Treble clef, one flat. The part begins in measure 118 with a sixteenth-note figure and ends with a half note F4 in measure 120.
- Vla.:** Bass clef, one flat. Measure 117 is a whole rest. The part begins in measure 118 with a quarter-note figure and ends with a half note F4 in measure 120.
- Vc.:** Bass clef, one flat. Measure 117 is a whole rest. The part begins in measure 118 with a quarter-note figure and ends with a half note F4 in measure 120.
- D.B.:** Bass clef, one flat. The part begins in measure 117 with a sixteenth-note figure and ends with a half note F4 in measure 120.
- Hpschd.:** Grand staff (treble and bass clefs, one flat). The right hand plays chords in measure 117, while the left hand plays a sixteenth-note figure. The part concludes in measure 120 with a half note F4 in the bass and a whole note F4 in the treble.