

Sonate F Major

Trumpet & Organ (Piano or Cembalo)

Arr.: Martina Reichert

Roberto Valentino

EMR 610

Solo Stimme / Voix / Part : B^b + C

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Hector Herzig, Trompete
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|--|---|
| Concerto in G-Dur (1741) * 12'04
Johann Gottfried Walther (1684 - 1748) | Sonate in C-Dur * 7'38
Carl Heinrich Biber (? - ca. 1750) |
| 1 I. Preludio / Adagio | 14 I. Allegro assai |
| 2 II. Ritornello | 15 II. Aria più Andante |
| 3 III. Largo | 16 III. Presto |
| 4 IV. Aria (Largo) | Suite in d-moll * 6'47
Nicolaus Adam Strungk (1640 - 1700) |
| 5 V. Vivace | 17 I. Allegro |
| Sonate in F-Dur * 8'07
Robert Valentino (ca. 1680 - 1735) | 18 II. Air |
| 6 I. Grave | 19 III. Bourrée / Menuett / Bourrée |
| 7 II. Allegro | Drei Choralvorspiele 16'37
für Trompete und Orgel
Johann Ludwig Krebs (1713 - 1780) |
| 8 III. Largo | 20 I. Wachet auf, ruft uns die Stimme |
| 9 IV. Giga (Allegro) | 21 II. Zion hört die Wächter singen |
| Concerto per la Chiesa in G-Dur * 8'16
Georg Philip Telemann (1681 - 1767) | 22 III. Gloria sei Dir gesungen |
| 10 I. Fuga | |
| 11 II. Allegro | |
| 12 III. Andante | |
| 13 IV. Presto | |
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Sonate in F—Dur

für Trompete & Orgel/Klavier/Cembalo

3

Roberto Valentino
(um 1715)
Bearb.: Martina Reichert

Grave

Trompete

Orgel

4

8

12

EMR 610

Allegro

Measures 1-3 of the piece. The first staff (treble clef) contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The piano accompaniment (grand staff) begins in measure 2 with a bass line and chords in the right hand.

Measures 4-6. Measure 4 is marked with a '4'. The first staff continues the melodic line with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Measures 7-10. Measure 8 is marked with an '8'. The first staff has rests for measures 7 and 8, then resumes the melodic line. The piano accompaniment continues with eighth-note patterns in both hands.

Measures 11-13. Measure 11 is marked with an '11'. The first staff has rests for measures 11 and 12, then resumes the melodic line. The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and eighth notes in the left hand.

Largo

The first system of the musical score, measures 1-6. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat) and the time signature is 3/4. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

The second system of the musical score, measures 7-12. It continues the vocal and piano parts from the first system. The piano accompaniment shows more complex chordal textures and rhythmic patterns.

The third system of the musical score, measures 13-18. The vocal line has several rests, while the piano accompaniment continues with its melodic and harmonic development.

The fourth system of the musical score, measures 19-24. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand.

Giga, allegro

Musical notation for measures 1-4. The piece is in 3/8 time with a key signature of one flat (B-flat). The right hand features a continuous eighth-note melody with slurs. The left hand provides a harmonic accompaniment with chords and single notes.

5

Musical notation for measures 5-8. The right hand continues the eighth-note melody. The left hand accompaniment includes a measure with a fermata and a measure with a 7-measure rest.

10

Musical notation for measures 9-14. The right hand melody continues. The left hand accompaniment includes a section with a 3/4 time signature change and a 9-measure rest.

15

Musical notation for measures 15-18. The right hand has a 4-measure rest followed by a melodic phrase. The left hand accompaniment includes a section with a 3/4 time signature change and ends with a double bar line.

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