

Trio Sonata

Orig. in G minor
RV 81

Antonio Vivaldi

Bearbeitung für 3 Gitarren
Anton Höger

I. Allegro

Git. 1

Git. 2

Git. 3
©=Ré

5

5

8

2
10

10

13

17

21

25

29

33

37

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701

705

709

713

717

721

725

729

733

737

741

745

749

753

757

761

765

769

773

777

781

785

789

793

797

801

805

809

813

817

821

825

829

833

837

841

845

849

853

857

861

865

869

873

877

881

885

889

893

897

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905

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957

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969

973

977

981

985

989

993

997

1000

24 3

24

27

31

35

3

4
38

38

42

42

45

45

47

47

47

50 5

This musical score shows measures 50, 51, and 52 of Vivaldi's Trio Sonata in G minor, RV 81. The score is written for three staves, each in treble clef with a key signature of one flat (F major/D minor). The first staff begins with a measure number of 50 and a finger number of 8. It contains a complex melodic line with many sixteenth and thirty-second notes, including a trill in measure 51. The second staff also begins with a measure number of 50 and a finger number of 8, featuring a similar rhythmic pattern with some rests. The third staff begins with a measure number of 50 and a finger number of 8, showing a more rhythmic accompaniment with eighth and sixteenth notes. The piece concludes in measure 52 with a final whole note chord in the first two staves and a half note in the third.

II. Largo

53

53

60

60

68

68

75 7

81

88

95

III. Allegro

101

110

118

124 9

124

132

138

146

10
153

8

8

153

8

161

8

8

161

8

167

8

8

167

8

Detailed description of the musical score: The score is presented in four systems, each with three staves. The first staff of each system is for Violin I, the second for Violin II, and the third for Cello/Bass. The key signature is G minor (one flat). The first system (measures 10-153) shows rapid sixteenth-note runs in the Violin I and II parts, while the Cello/Bass part has a more rhythmic, dotted pattern. The second system (measures 153-161) continues the sixteenth-note passages. The third system (measures 161-167) features a change in the Violin I part, with more sustained notes and some sixteenth-note runs. The fourth system (measures 167-end) concludes the piece with sustained notes in the Violin I and II parts and a final cadence in the Cello/Bass part.