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France, DAX

## L'ESTRO ARMONICO (N°5) Vivaldi, Antonio

### A propos de l'artiste

Professeur de Cbasse/Musique de Chambre, et Direction des Orchestres Cordes, au CRD des Landes (40)  
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**Qualification :** Diplôme d'Etat Professeur de Contrebasse  
Diplôme d'Etudes Musicales de Chant

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### A propos de la pièce



**Titre :** L'ESTRO ARMONICO  
[N°5]  
**Compositeur :** Vivaldi, Antonio  
**Arrangeur :** ZEHAR, Farid  
**Droit d'auteur :** Copyright © Farid ZEHAR  
**Editeur :** ZEHAR, Farid  
**Instrumentation :** Quatuor de Contre basse

**Style :** Baroque

**Commentaire :** Arrangement complet pour Octuor de Cbasses

### Farid ZEHAR sur [free-scores.com](https://www.free-scores.com)

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Use Harmonic notes  
as often as possible

# CONCERTO N°5

(L'Estro Armonico Op. 3)

**Allegro**

**I**

Antonio VIVALDI

Musical score for the first system, featuring eight bassoon parts (Cbasse I to VIII) in G major and common time. The score shows the first five measures of the piece.

Musical score for the second system, featuring eight bassoon parts (Cb. I to VIII) in G major and common time. The score shows measures 6 through 9, with a double bar line at the beginning of the system.

10

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

Detailed description: This musical score block covers measures 10, 11, and 12. It features eight parts for Contrabass (Cb. I to Cb. VIII). Cb. I has a melodic line consisting of eighth-note patterns in treble clef with a key signature of one sharp (F#). Cb. II and Cb. III have rests in measures 10 and 11, but Cb. II has a melodic line in measure 12. Cb. IV, V, VI, VII, and VIII have rests throughout all three measures.



13

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

Detailed description: This musical score block covers measures 13, 14, and 15. It features eight parts for Contrabass (Cb. I to Cb. VIII). Cb. I and Cb. II have melodic lines consisting of eighth-note patterns in treble clef with a key signature of one sharp (F#). Cb. III, Cb. IV, Cb. V, Cb. VI, Cb. VII, and Cb. VIII have rests throughout all three measures.

16 *tr*

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

21

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

25

Cb. I  
Cb. II

28

Cb. I

Cb. II

This system contains measures 28 and 29 for the first two corianders. In measure 28, both parts play a steady eighth-note pattern. In measure 29, the first coriander has a trill over a series of eighth notes, while the second coriander continues with the eighth-note pattern.

29

Cb. I

Cb. II

Cb. III

Cb. IV

Cb. V

Cb. VI

Cb. VII

Cb. VIII

This system contains measures 29 through 32 for all eight corianders. Measures 29 and 30 show the first coriander with a trill and the others with eighth-note patterns. Measures 31 and 32 show the first coriander with a more complex melodic line, while the others continue with their respective patterns. Corianders VII and VIII have rests in measures 29 and 30, then enter in measure 31.

33

Cb. I

Cb. II

Cb. III

Cb. IV

Cb. V

Cb. VI

Cb. VII

Cb. VIII

This system contains measures 33 through 36 for all eight corianders. Measures 33 and 34 show the first coriander with a complex melodic line and the others with eighth-note patterns. Measures 35 and 36 show the first coriander with a steady eighth-note pattern, while the others continue with their respective patterns. Corianders VII and VIII have rests in measure 33, then enter in measure 34.

37

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII



41

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

44

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

*p*  
*f*  
*p*  
*p*  
*p*  
*p*  
*p*  
*f*

47

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

50

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

53

Cb. I  
Cb. VII

57

Cb. I  
Cb. VII

60

Cb. I  
Cb. VII



63

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

*f* *p* *f* *p* *f* *p* *f* *p*

67

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

71

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

Use Harmonic notes  
as often as possible

# CONCERTO N°5

(L'Estro Armonico Op. 3)

II

Largo

Antonio VIVALDI

Musical score for Cbasses I-IV, measures 1-4. The score is in G major (one sharp) and common time (C). The tempo is Largo. The first staff (Cbasse I) is marked *cantabile* and features a melodic line with slurs and a fermata. The second staff (Cbasse II) is marked *Piano e Spiccato* and features a rhythmic pattern of eighth notes. The third and fourth staves (Cbasse III and IV) are also marked *Piano e Spiccato* and feature similar rhythmic patterns. The key signature is G major (one sharp).

Musical score for Cbasses I-IV, measures 5-8. The score continues from the previous system. The first staff (Cb. I) features a triplet of eighth notes in measure 5, followed by a melodic line with a trill (tr) in measure 8. The second staff (Cb. II) continues with eighth notes. The third and fourth staves (Cb. III and IV) continue with eighth notes. The key signature is G major (one sharp).

Musical score for Cbasses I-IV, measures 9-12. The score continues from the previous system. The first staff (Cb. I) features a melodic line with a trill (tr) in measure 12. The second staff (Cb. II) continues with eighth notes. The third and fourth staves (Cb. III and IV) continue with eighth notes. The key signature is G major (one sharp).

8

Cb. I  
Cb. II  
Cb. III  
Cb. IV



10

Cb. I  
Cb. II  
Cb. III  
Cb. IV

Use Harmonic notes  
as often as possible

# CONCERTO N°5

(L'Estro Armonico Op. 3)

## III

**Allegro**

Antonio VIVALDI

Musical score for the first system, featuring eight basses (Cbasse I to VIII) in 3/4 time with a key signature of one sharp (F#). The score includes dynamic markings such as *p* (piano) and *f* (forte).

Musical score for the second system, featuring eight basses (Cb. I to VIII) in 3/4 time with a key signature of one sharp (F#). The score includes dynamic markings such as *f* (forte).

11

Cb. I

Cb. II

Cb. III

Cb. IV

Cb. V

Cb. VI

Cb. VII

Cb. VIII

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*



16

Cb. I

Cb. II

Cb. III

Cb. IV

Cb. V

Cb. VI

Cb. VII

Cb. VIII

22

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

28

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

33

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII



37

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII



41

Cb. I

Cb. II

Cb. III

Cb. IV

Cb. V

Cb. VI

Cb. VII

Cb. VIII

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



47

Cb. I

Cb. II

Cb. III

Cb. IV

Cb. V

Cb. VI

Cb. VII

Cb. VIII

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

52

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII



56

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

62

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII



68

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

74

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

78

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

83

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

88

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

92

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

96

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII

100

Cb. I  
*p* *f*

Cb. II  
*p* *f*

Cb. III  
*p* *f*

Cb. IV  
*p* *f*

Cb. V  
*p* *f*

Cb. VI  
*p* *f*

Cb. VII  
*p* *f*

Cb. VIII  
*p* *f*

106

Cb. I

Cb. II

Cb. III

Cb. IV

Cb. V

Cb. VI

Cb. VII

Cb. VIII

112

Cb. I  
Cb. II  
Cb. III  
Cb. IV  
Cb. V  
Cb. VI  
Cb. VII  
Cb. VIII