



Klaus Heidtmann

Arranger, Interpreter, Publisher

Germany, Hamburg

About the artist

Starting from childhood I played trumpet and clarinet in a brass band and later on also in a school band. Additionally I played violin and trumpet in a youth orchestra and subsequently in a student orchestra. As an adult I joined several amateur symphony orchestras including some university orchestras. Sometimes I played beat and soul music as well as jazz in a band of up to ten musicians. I started singing in the school's boys choir and was a member of several amateur choirs, especially of the Hamburger Singakademie. I studied mathematics, computer science, philosophy and musicology ending up with the highest degree and was full-time teaching and researching at several universities for more than 40 years.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-kheidtmann.htm>

About the piece

Title:	Allegro Moderato
Arranger:	Heidtmann, Klaus
Copyright:	Public Domain
Publisher:	Heidtmann, Klaus
Instrumentation:	Keyboard (piano, harpsichord or organ)
Style:	Baroque

Klaus Heidtmann on [free-scores.com](https://www.free-scores.com)



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Allegro Moderato

Trumpet Concerto, FaWV L:D1, Mvmt. 3

Johann Friedrich Fasch, arr. Klaus Heidtmann

Musical score for measures 1-9. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The score begins with a treble clef and a dynamic marking of *f*. A section symbol (§) is placed above the first measure. The melody features eighth and sixteenth notes with slurs and trills. The bass line consists of chords and single notes. A dynamic marking of *p* appears in measure 5.

Musical score for measures 10-18. The score continues with a dynamic marking of *f* in measure 10 and *ff* in measure 14. The melody includes trills and slurs. The piece concludes with a *Fine* marking and a fermata over the final note in measure 18.

Musical score for measures 19-23. The score begins with a dynamic marking of *f*. The melody is characterized by sixteenth-note patterns and slurs. A dynamic marking of *p* is used in measure 22, followed by a return to *f* in measure 23.

Musical score for measures 24-28. The score starts with a dynamic marking of *p*. The melody features sixteenth-note runs and slurs. A dynamic marking of *f* is used in measure 27.

Musical score for measures 29-33. The score continues with a dynamic marking of *f*. The melody consists of sixteenth-note patterns and slurs. The piece ends with a key signature change to one sharp (F#) in measure 33.

33

p

cresc.

36

(cresc.) *f*

f

42

p

47

f

52

p

f

57

p

cresc.

f

D.S. al Fine