



Concerto a Cinque, Op. 7, No. 1

TOMASO ALBINONI

Arranged by J. FARRAR-ROYCE

Review Only
Requires Purchase

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
-

PROGRAM NOTES

Tomaso Albinoni was a Venetian Baroque composer known during his lifetime for his many operas. Today he is more famous for his instrumental music, including the well-known "Adagio for Strings" and the two pieces by J.S. Bach based on themes by his friend. This piece is a "Concerto" for the five sections of the string orchestra.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

Best described by the title of its third movement, "Very Happy" (*Allegro assai*), this piece is full of musical contrast and everyone gets to play an interesting part. The first violins explore some easy 3rd position, and the viola, cello, and bass players will love their non-stop parts with a few accidentals to keep them on their toes. This is a great tool for teaching tiered sequential dynamics, the concept of the bridge *adagio*, and to allow a younger ensemble to learn a three-movement piece of a reasonable length to include in a performance.

This last of the *Concerto a Cinque* (concerto for five voices of the ensemble) is bright and happy and should employ lots of open strings, dramatically contrasting dynamics, and *crescendi*, especially on the repeated notes of the opening motive. In typical Baroque style, generally, ascending sequences should get louder and there should be a diminuendo on descending sequences. Trills shouldn't be too fast or for the entire length of the affected note. They should begin with the scale pitch above the trill note.

Note the 4 ~~~ 0 fingering in measure 5 of the viola part. This indicates that players may move from the stopped note to the open string "at will," and generally not all together. This was one of Albinoni's favorite devices. Let your violinists experiment with this. The violinists can also use this effect for the opening repeated As!

The second movement of this piece is a bridge *adagio*, barely more than a chord progression used by composers to get from one fast movement to another in the shortest amount of time. The prevailing rhythm of this movement can be played in the doubly dotted Baroque French Overture Style, barely audible by the end of measure 54, and attacca into the last movement with a tremendous crescendo. Exaggerating the dynamics and doubly dotting the notes in the "Adagio e staccato" makes this short movement dramatic!

The last movement, *Allegro assai* (Very Happy), should be light and playful. Let the second violins shine on their run in measure 103! The Baroque break, a pause between the last two notes of the piece, has nothing to do with phrasing. This is simply an affectation of Baroque performance practice. It has been conjectured that it was to make sure the audience was listening at the last note so that they would know when to applaud!

All three movements may be played with only a brief space between them.

Concerto a Cinque, Op. 7, No. 1

CONDUCTOR SCORE

Duration - 4:00

Tomaso Albinoni

Arranged by J. Farrar-Royce

Violins

Allegro ($\text{♩} = 90$)

Violins

II

Viola (Violin III)

Cello

String Bass

1 2

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

1 2

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

3 4 5



Score for Vlns., Vla. (Vln. III), Cello, and Str. Bass.

Instrumentation:

- Vlns. (Violin I)
- Vlns. (Violin II)
- Vla. (Vln. III) (Viola)
- Cello
- Str. Bass (Double Bass)

Measure 4:

- Vlns. I: mp , p , -1 , v , -4
- Vlns. II: mp , p , v , mf , p
- Vla. (Vln. III): mp , p , v , mf , p
- Cello: mp , p , v , mf , p
- Str. Bass: mp , p , mf , p

Measure 6:

- Vlns. I: p
- Vlns. II: v
- Vla. (Vln. III): v
- Cello: v
- Str. Bass: mf

Measure 8:

- Vlns. I: p
- Vlns. II: v
- Vla. (Vln. III): v
- Cello: p
- Str. Bass: p

Score for Vlns., Vla. (Vln. III), Cello, and Str. Bass.

Instrumentation:

- Vlns. (Violin I)
- Vlns. (Violin II)
- Vla. (Vln. III) (Viola)
- Cello
- Str. Bass (Double Bass)

Measure 4:

- Vlns. I: v , f
- Vlns. II: v
- Vla. (Vln. III): v
- Cello: v
- Str. Bass: v

Measure 6:

- Vlns. I: f
- Vlns. II: v
- Vla. (Vln. III): v
- Cello: v
- Str. Bass: v

Measure 8:

- Vlns. I: v
- Vlns. II: v
- Vla. (Vln. III): v
- Cello: $x2$ 4
- Str. Bass: $x2$ 4

Measure 10:

- Vlns. I: f
- Vlns. II: v
- Vla. (Vln. III): v
- Cello: v
- Str. Bass: v

Measure 11:

- Vlns. I: v
- Vlns. II: v
- Vla. (Vln. III): v
- Cello: v
- Str. Bass: v

12

I
Vlns.

II
Vla.
(Vln. III)

Cello

Str. Bass

mf

mf

mf

mf

f

f

f

f

12 13 14

Preview requires purchase

I
Vlns.

II
Vla.
(Vln. III)

Cello

Str. Bass

f

mf

f

mf

f

mf

f

mf

f

15 16 17

Preview requires purchase

Preview Use Requires Purchase

Vlns.

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

18 19 20

Preview Use Requires Purchase

Vlns.

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

21 22 23

Musical score for measures 24-26. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is A major (three sharps). Measure 24: Vlns. I has sixteenth-note patterns. Measure 25: Vlns. II has eighth-note patterns. Vla. (Vln. III) has eighth-note patterns. Cello has eighth-note patterns. Str. Bass has eighth-note patterns. Measure 26: Vlns. II has eighth-note patterns. Vla. (Vln. III) has eighth-note patterns. Cello has eighth-note patterns. Str. Bass has eighth-note patterns.

Musical score for measures 27-29. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is A major (three sharps). Measure 27: Vlns. I has sixteenth-note patterns. Vlns. II has sixteenth-note patterns. Vla. (Vln. III) has sixteenth-note patterns. Cello has sixteenth-note patterns. Str. Bass has sixteenth-note patterns. Measure 28: Vlns. I has sixteenth-note patterns. Vlns. II has sixteenth-note patterns. Vla. (Vln. III) has sixteenth-note patterns. Cello has sixteenth-note patterns. Str. Bass has sixteenth-note patterns. Measure 29: Vlns. I has sixteenth-note patterns. Vlns. II has sixteenth-note patterns. Vla. (Vln. III) has sixteenth-note patterns. Cello has sixteenth-note patterns. Str. Bass has sixteenth-note patterns.

Musical score page 8, measures 30-32. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The strings play eighth-note patterns, while the bassoon provides harmonic support. Measure 30 starts with a forte dynamic. Measures 31 and 32 continue the rhythmic pattern with slurs and grace notes.

Musical score page 8, measures 33-35. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The strings play eighth-note patterns, with the bassoon continuing its harmonic role. Measure 33 begins with a forte dynamic. Measures 34 and 35 show the continuation of the rhythmic pattern.

Score for Vlns., Vla. (Vln. III), Cello, Str. Bass

36 37 38

Score for Vlns., Vla. (Vln. III), Cello, Str. Bass

39 40 41

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

mf *mp* *f* *p*

42 43 44

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

v *v* *v*

45 46 47

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

rit.

48 49 50

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

51 Adagio e stacco ($\text{♩} = 40$)

51 52 53

12

Vlns.

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

54 55 56 57

58

Allegro assai (♩ = 110)

Vlns.

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f 58 59 60 61 62 decresc. 63

65

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

64 65 66 67 68 69

72

Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

70 71 72 73 74 75

79

Vlns.

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

76 77 78 79 80

Preview Requires Legal Use

Vlns.

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

81 82 83 84 85

(2nd time begin ***p*** and make a gradual crescendo)

86

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

86 87 88 89 90 91

96

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

92 93 94 95 96 97

Score for Vlns., Vla. (Vln. III), Cello, Str. Bass

98 99 100 101 102 103

Score for Vlns., Vla. (Vln. III), Cello, Str. Bass

104 105 106 107 108 109 110

2nd time rit.