Concerto a Cinque, Op. 7, No. 1

TOMASO ALBINONI
Arranged by J. FARRAR-ROYCE

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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

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

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 violists 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.

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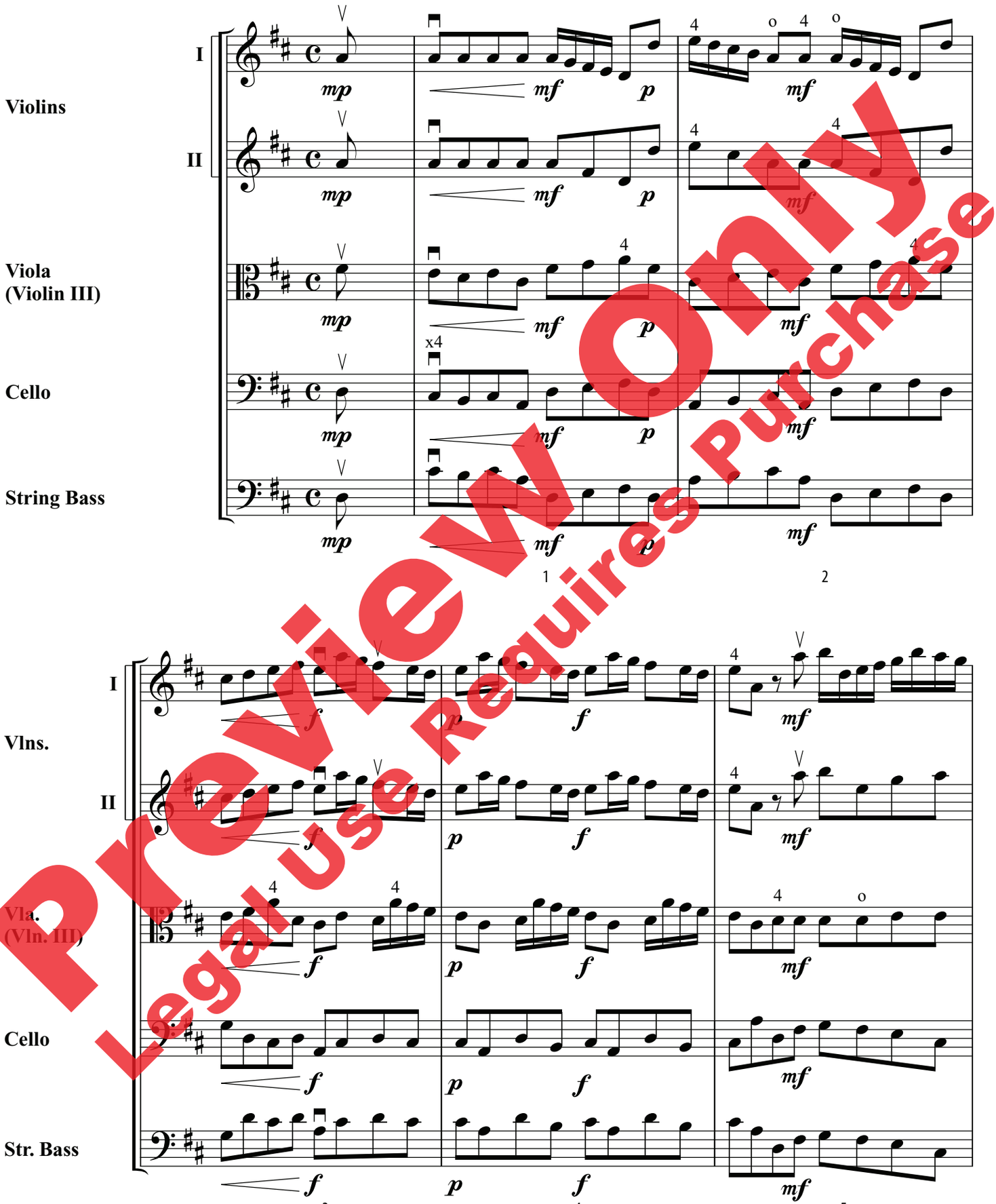
Dedicated to my husband Bob, who is my greatest inspiration and support.

Concerto a Cinque, Op. 7, No. 1

CONDUCTOR SCORE
Duration - 4:00

Tomaso Albinoni
Arranged by J. Farrar-Royce

Allegro (♩ = 90)



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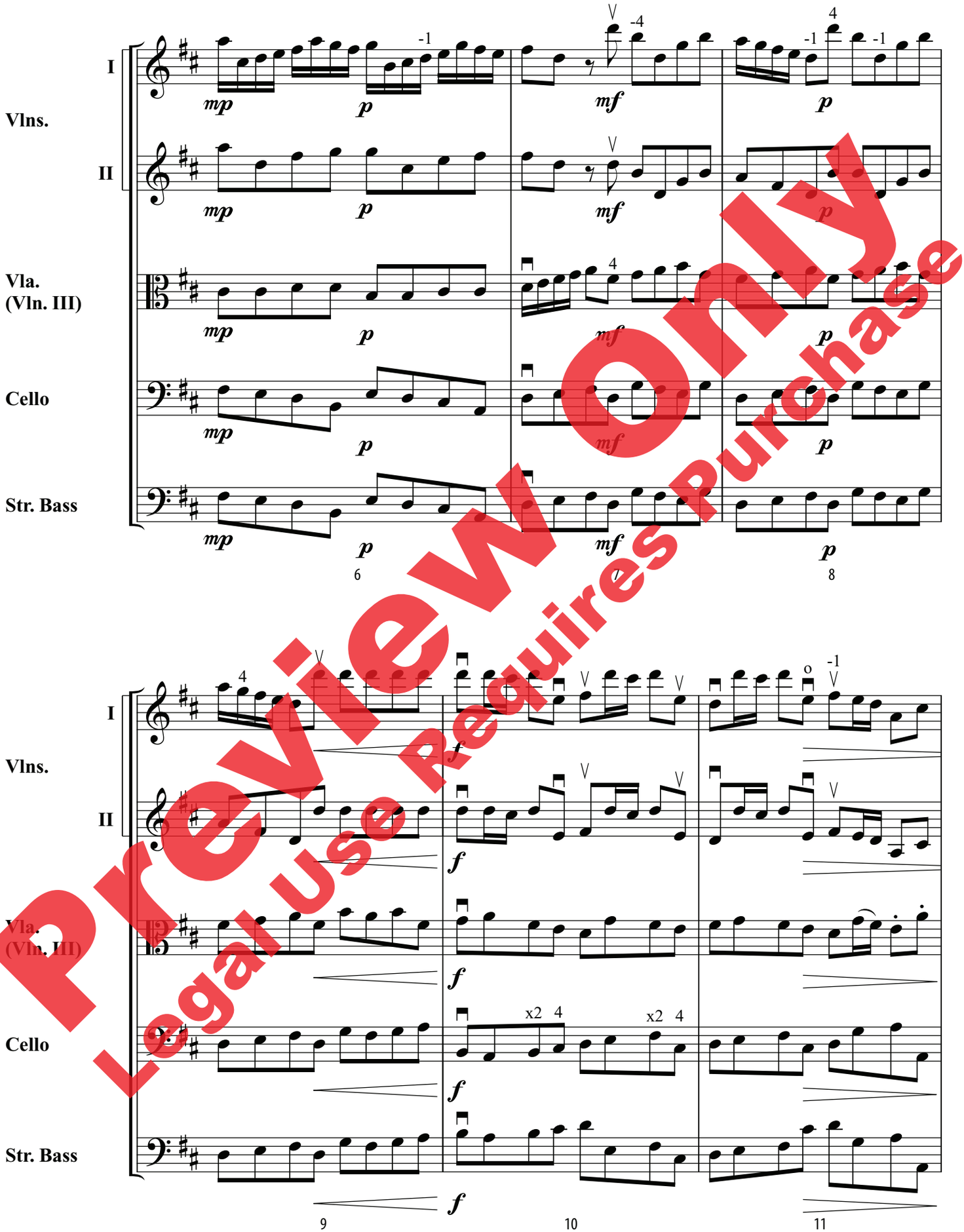

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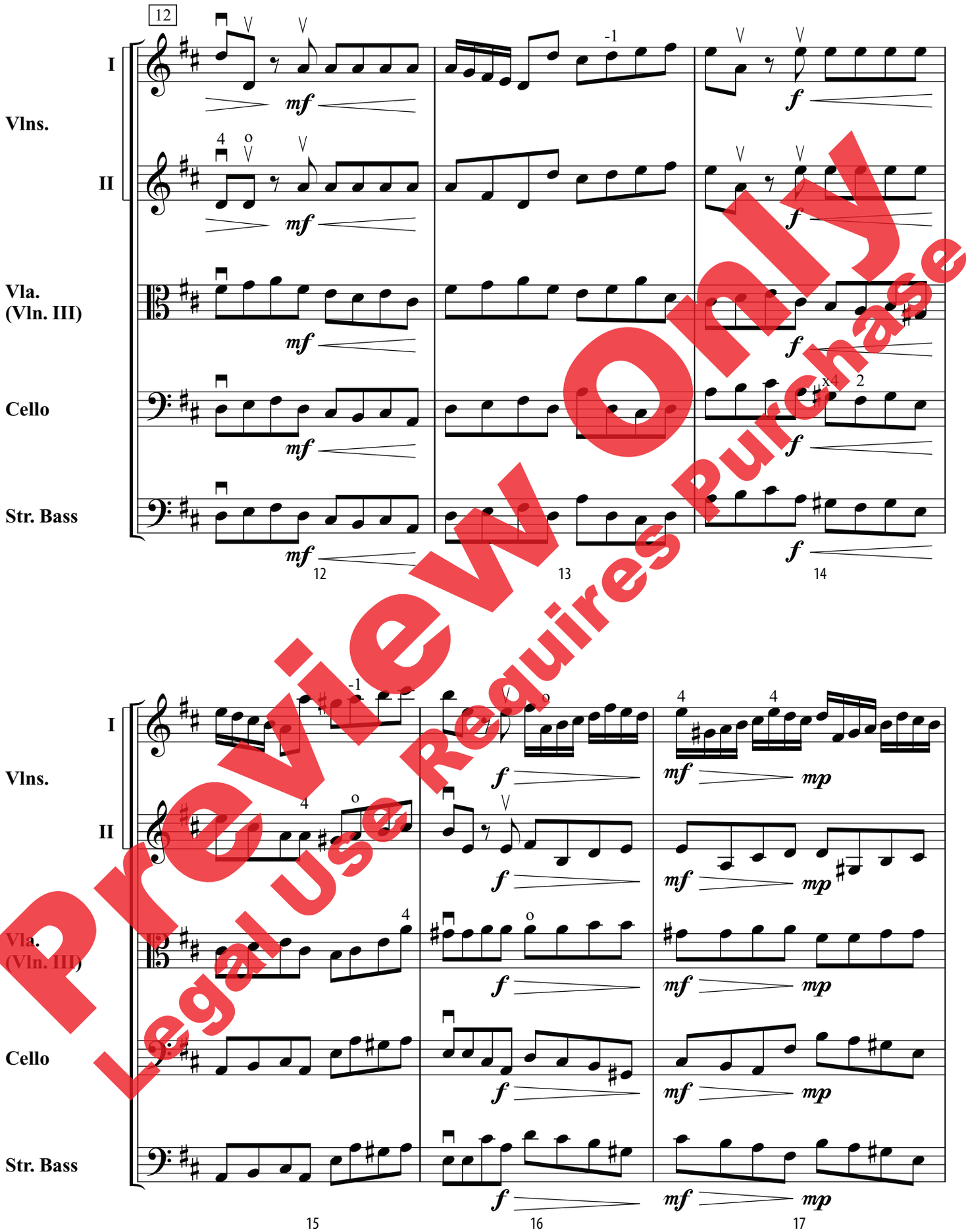

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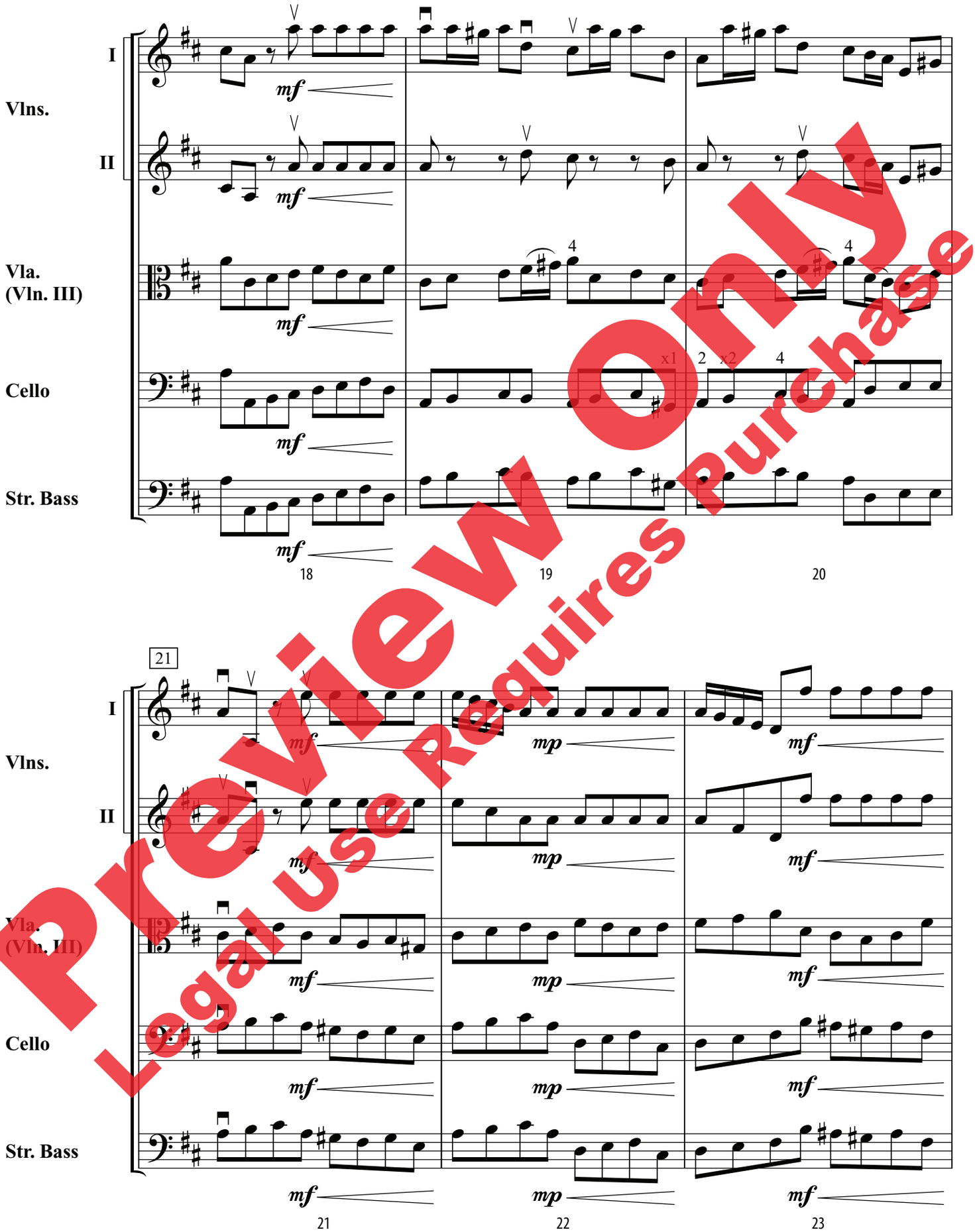

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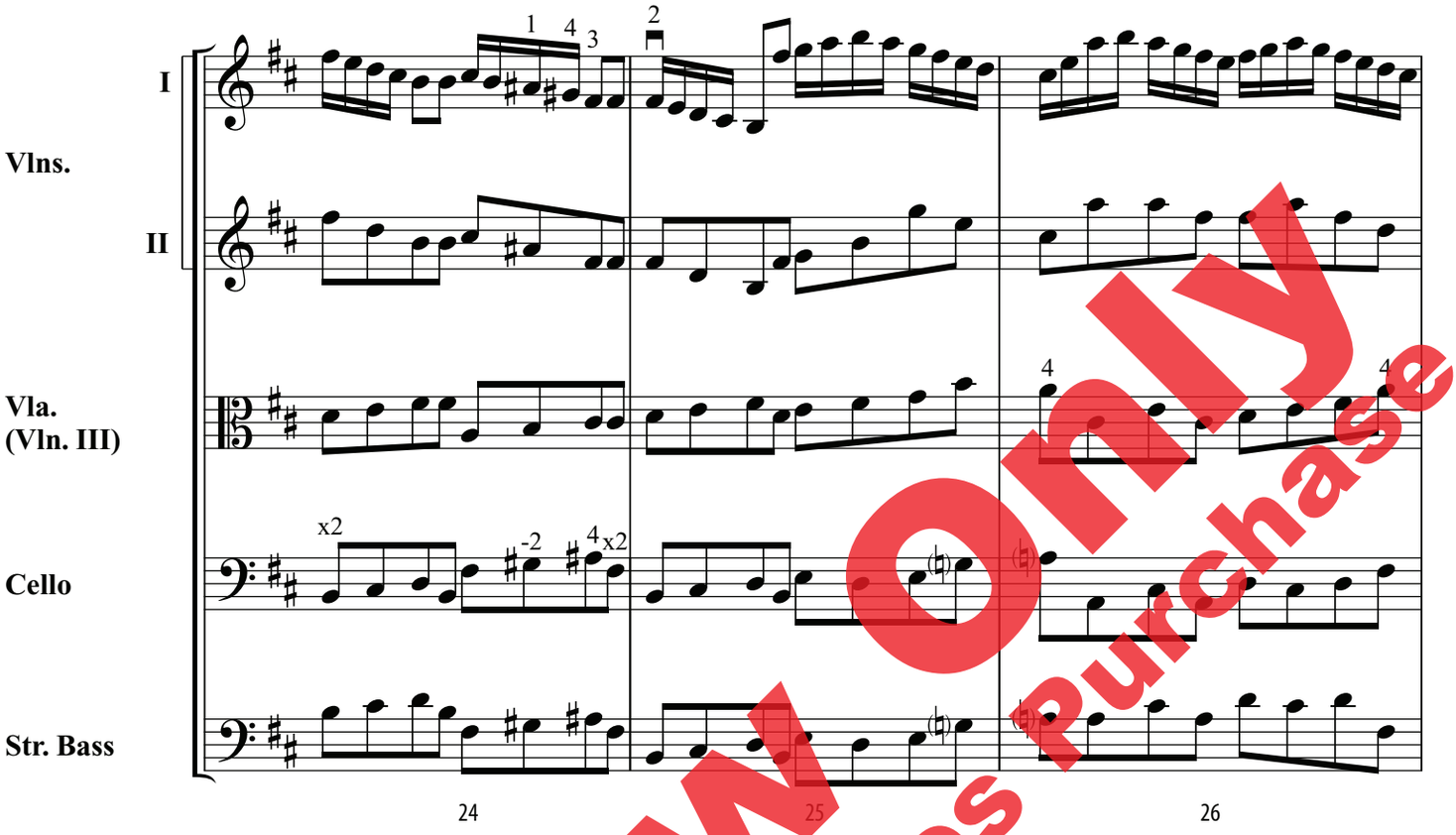

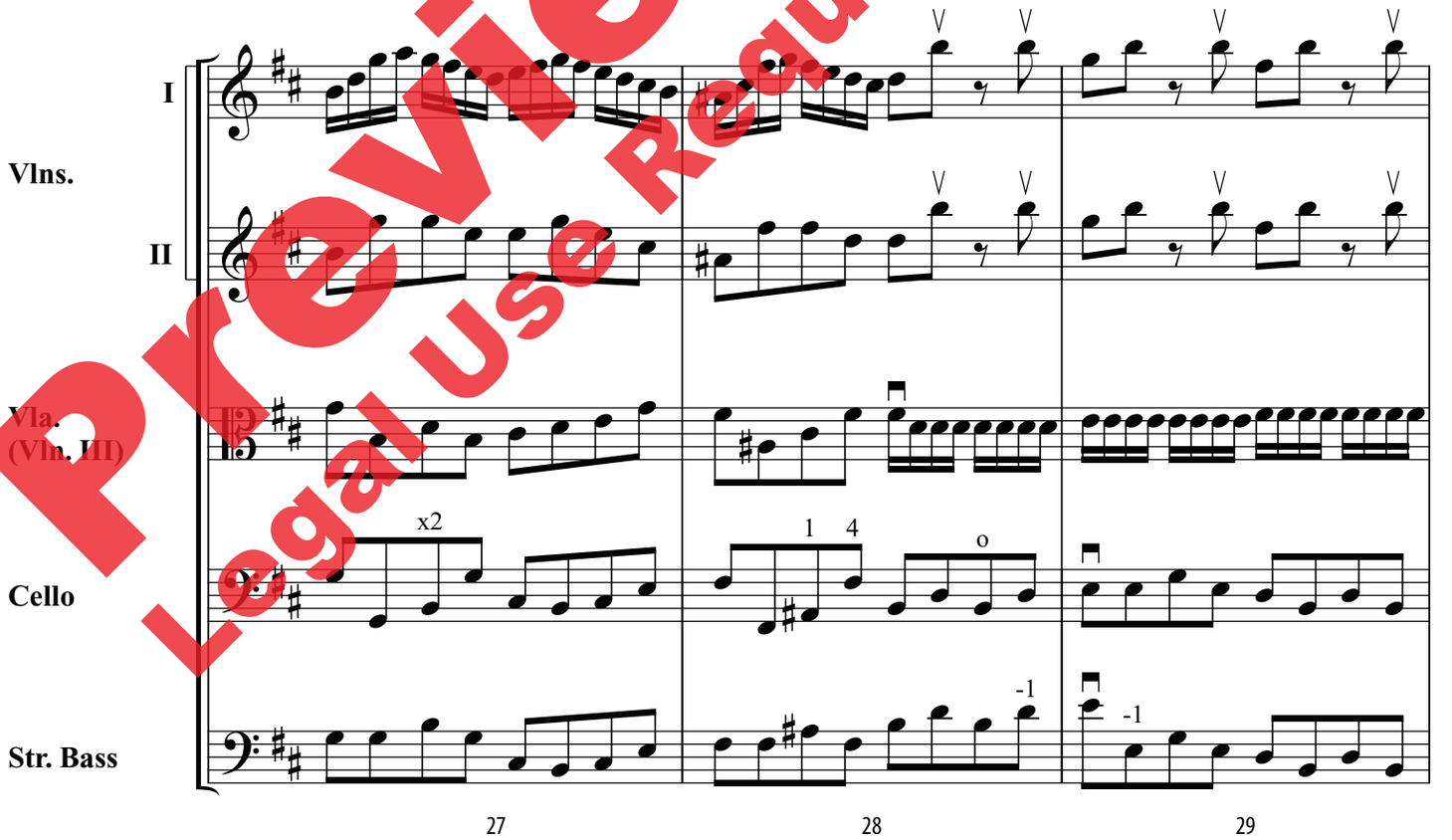

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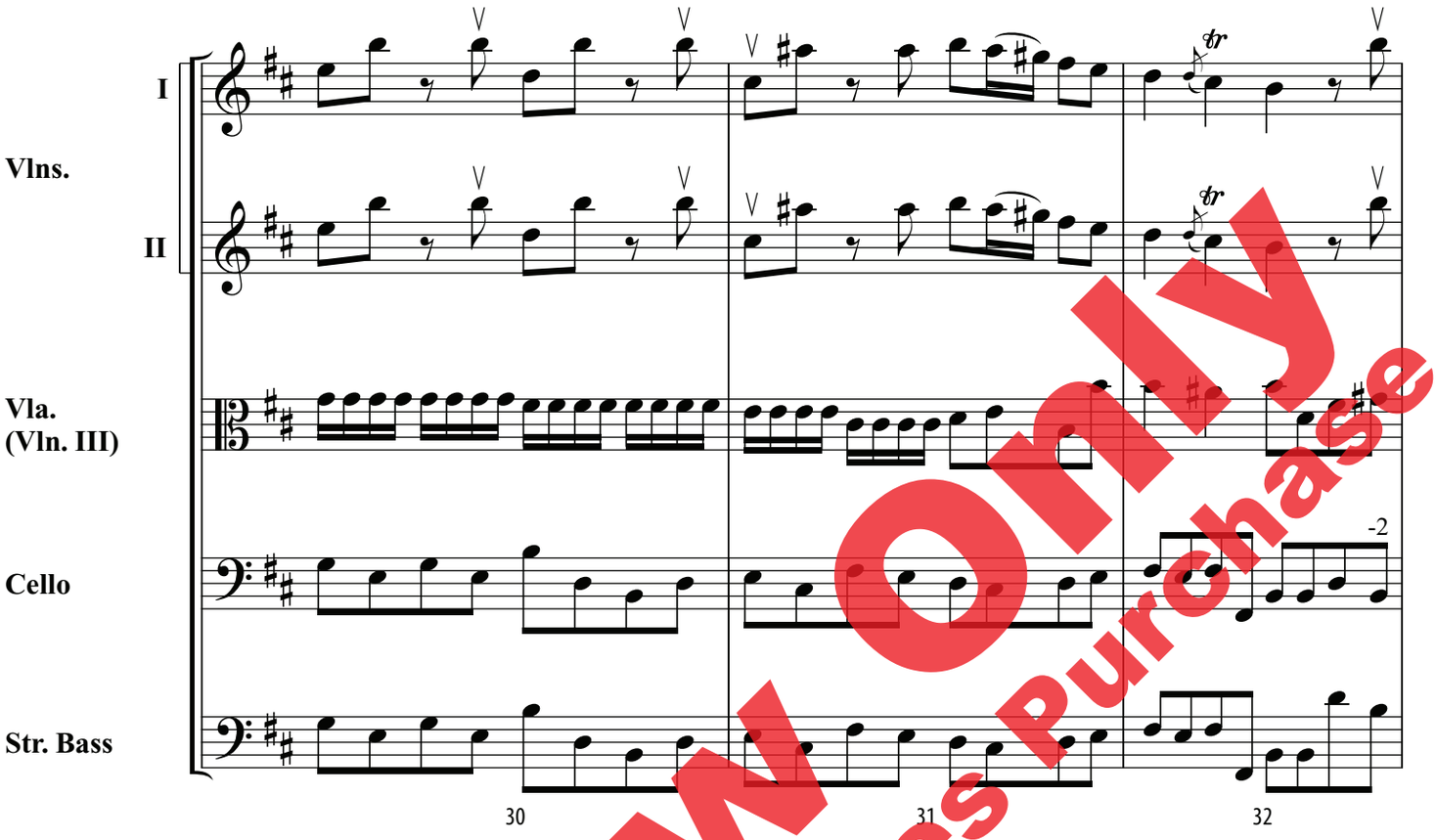

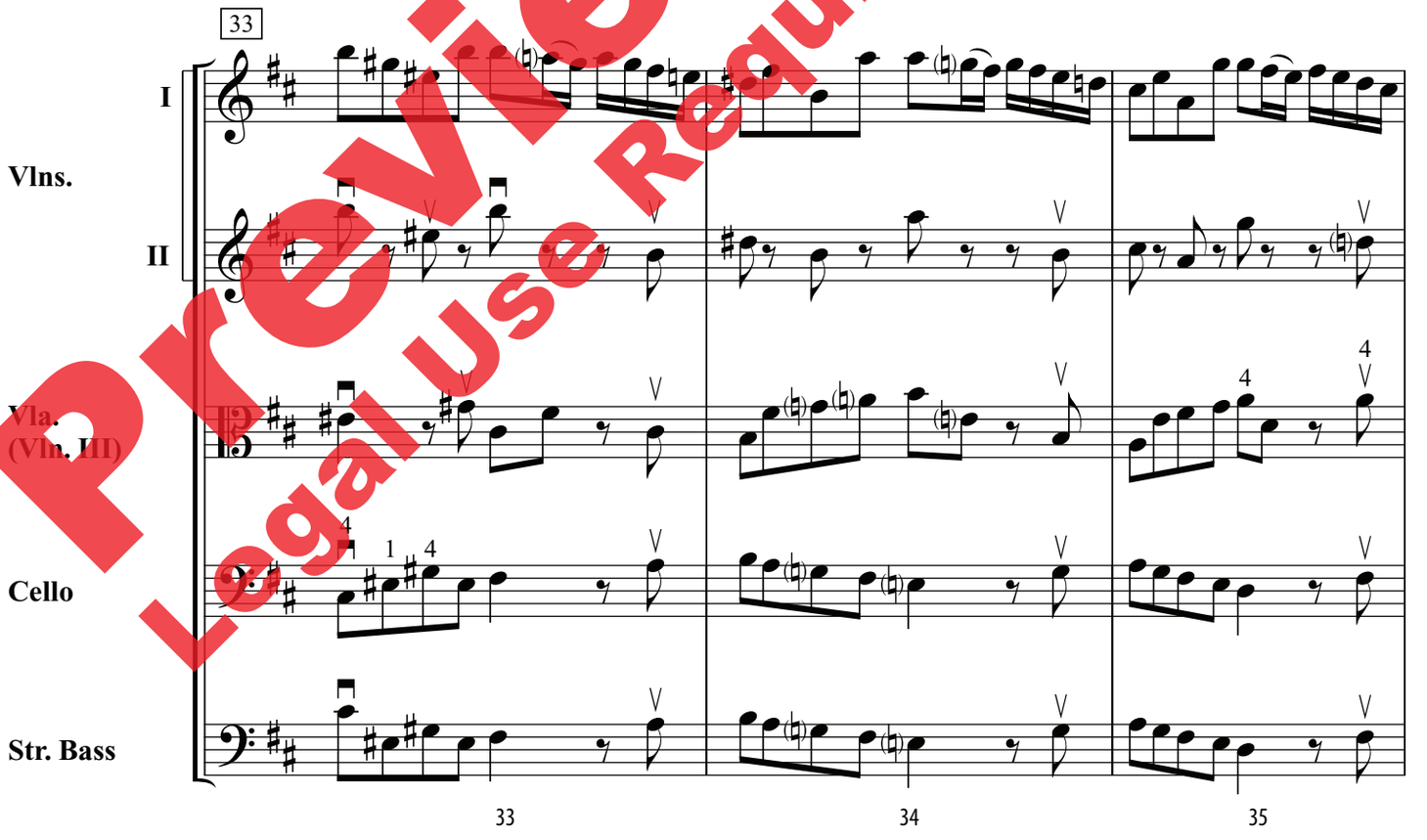

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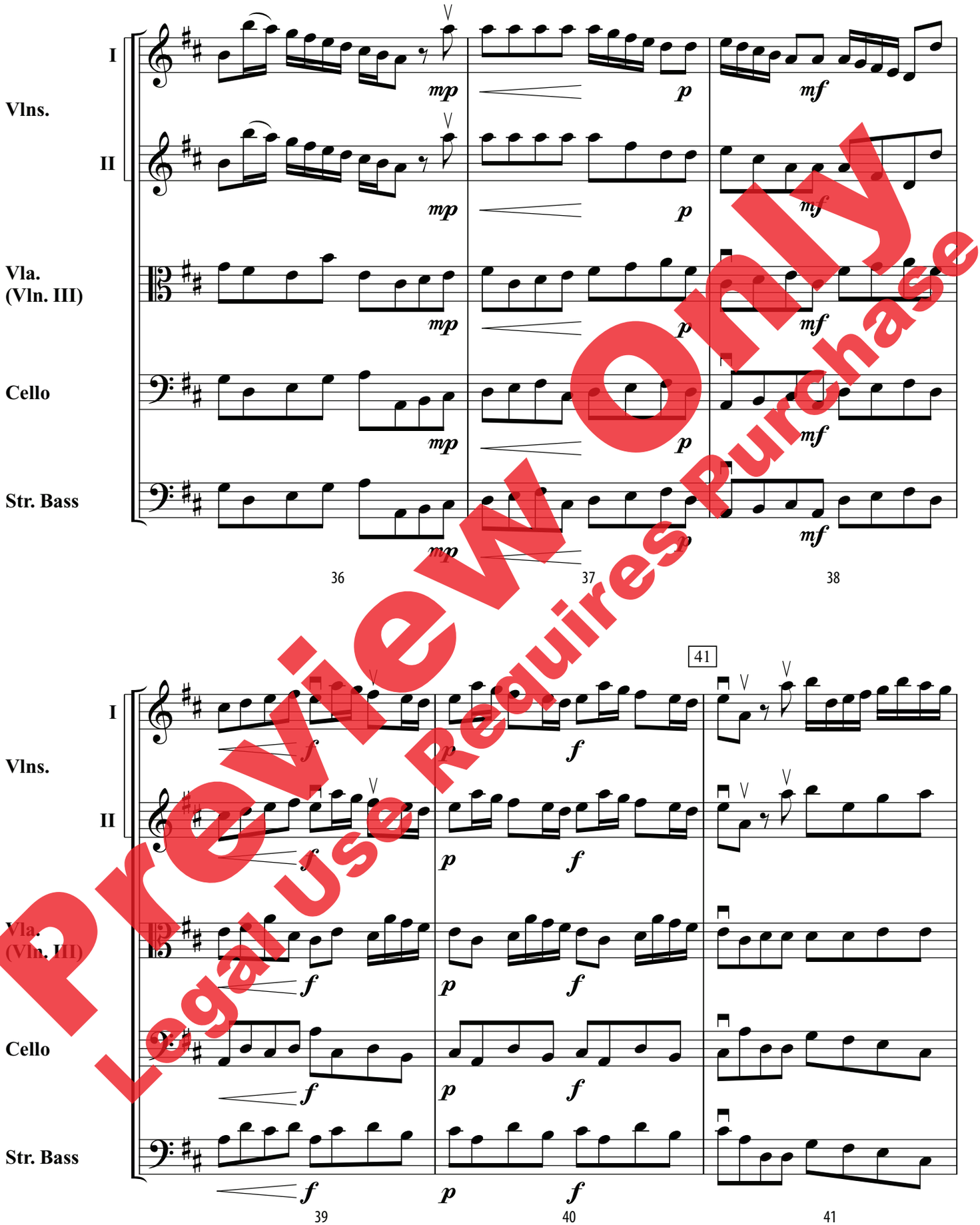

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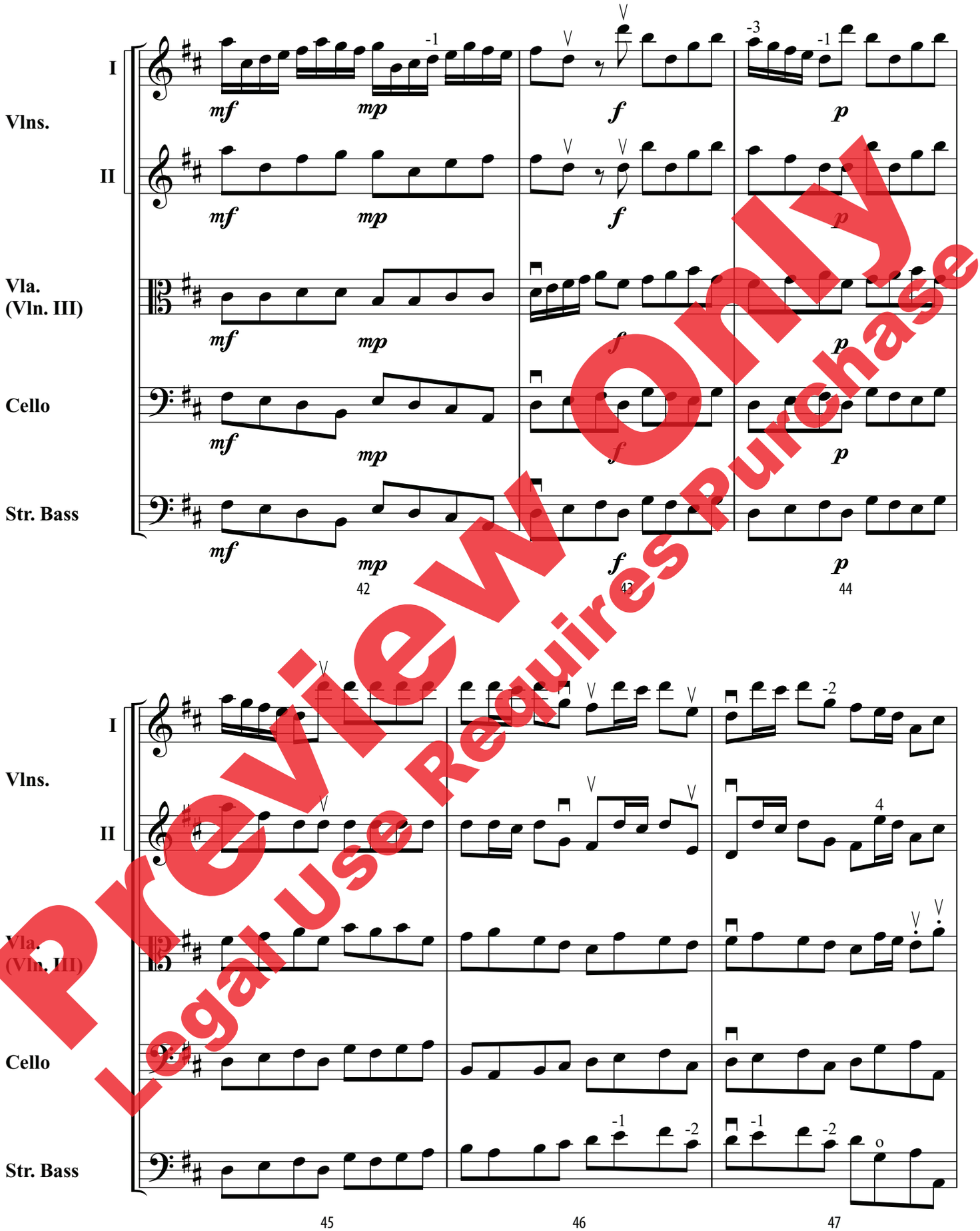

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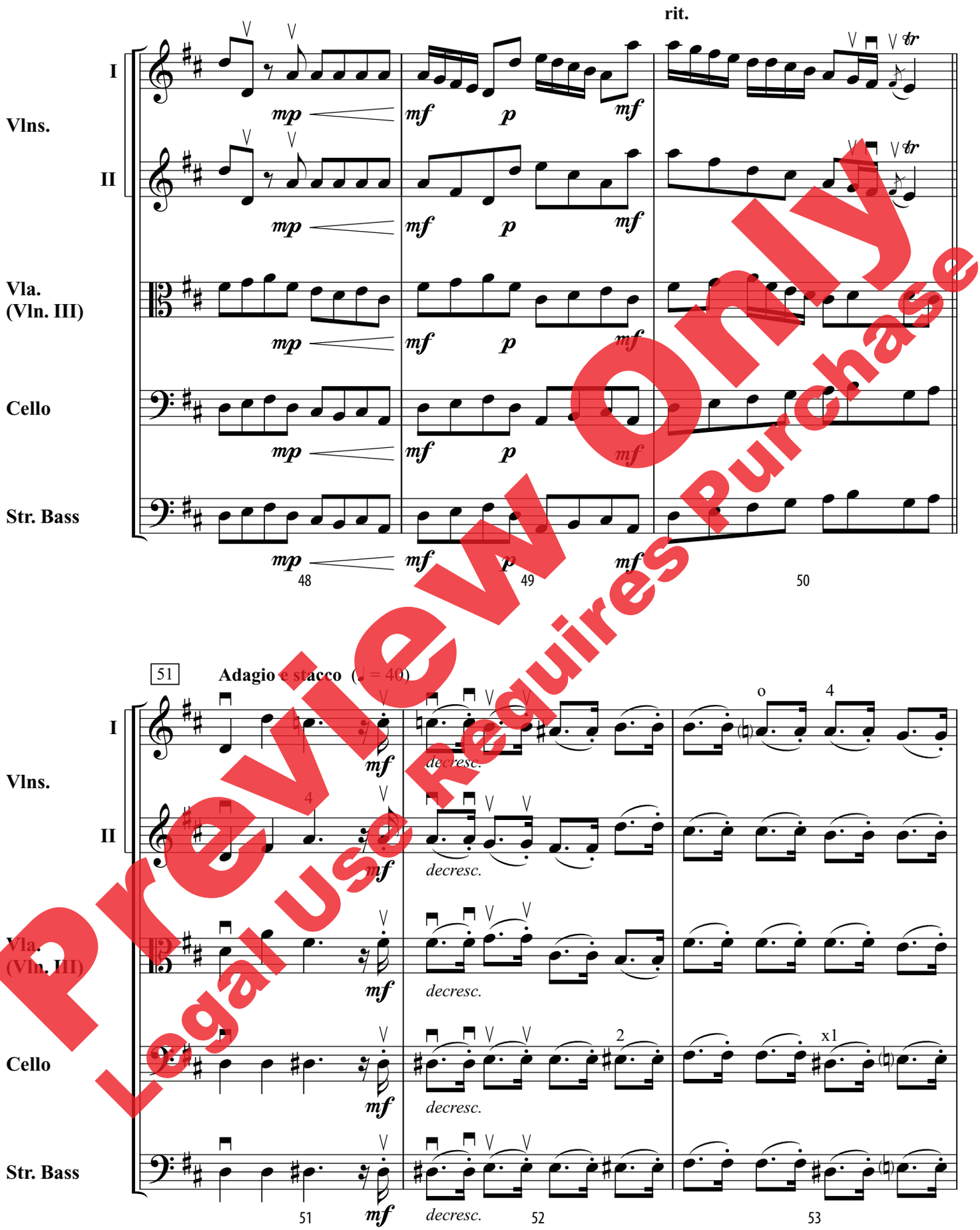

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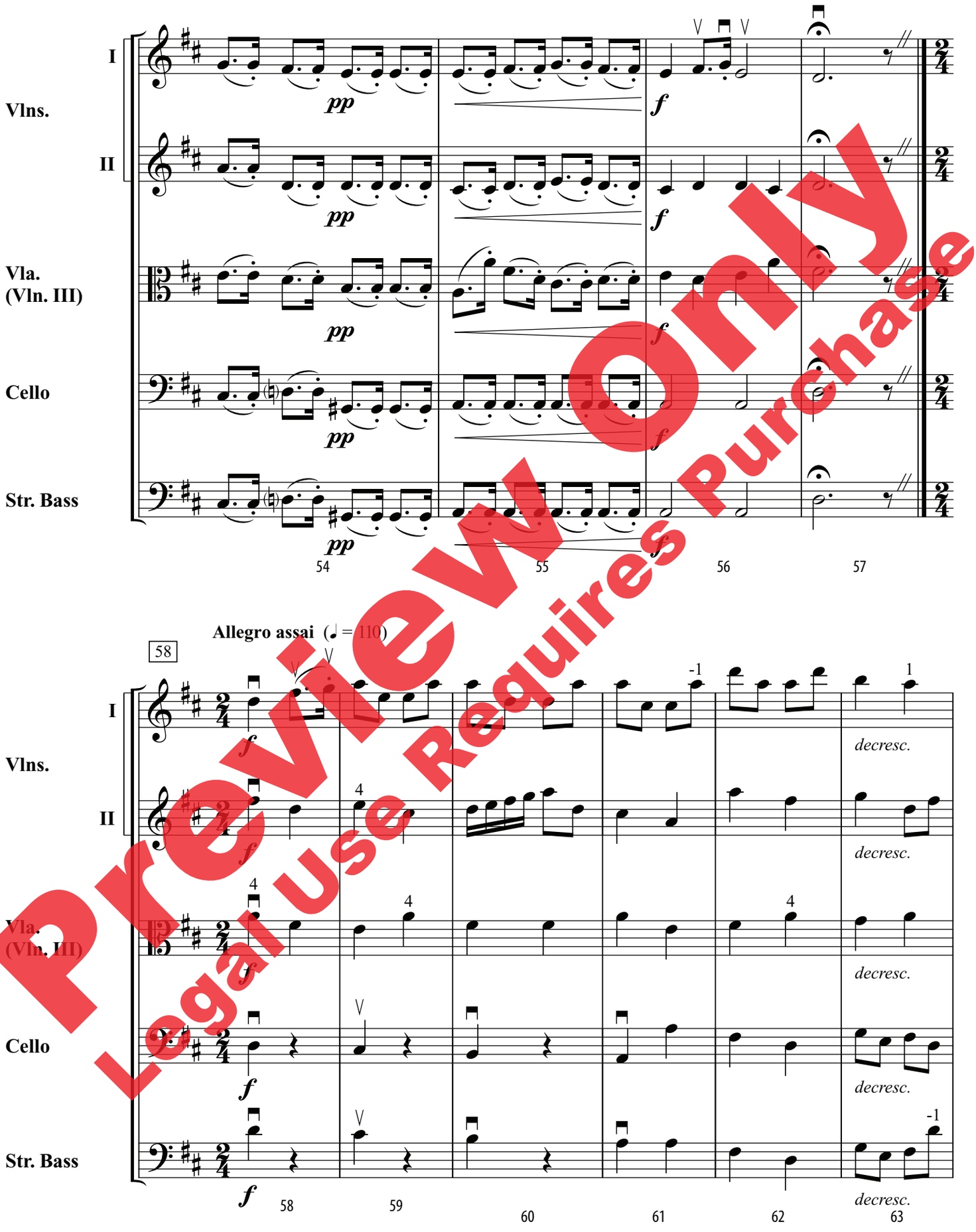

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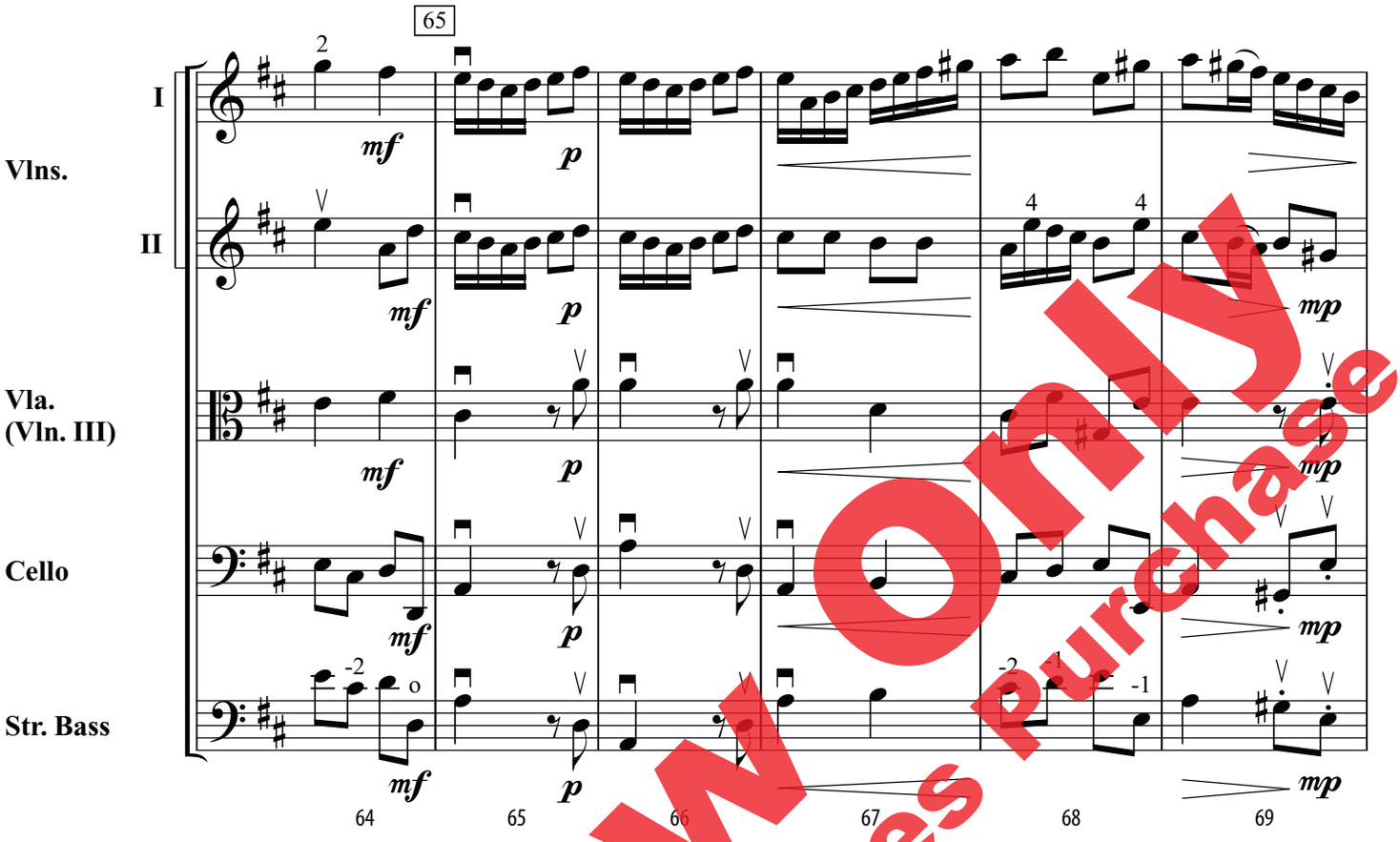

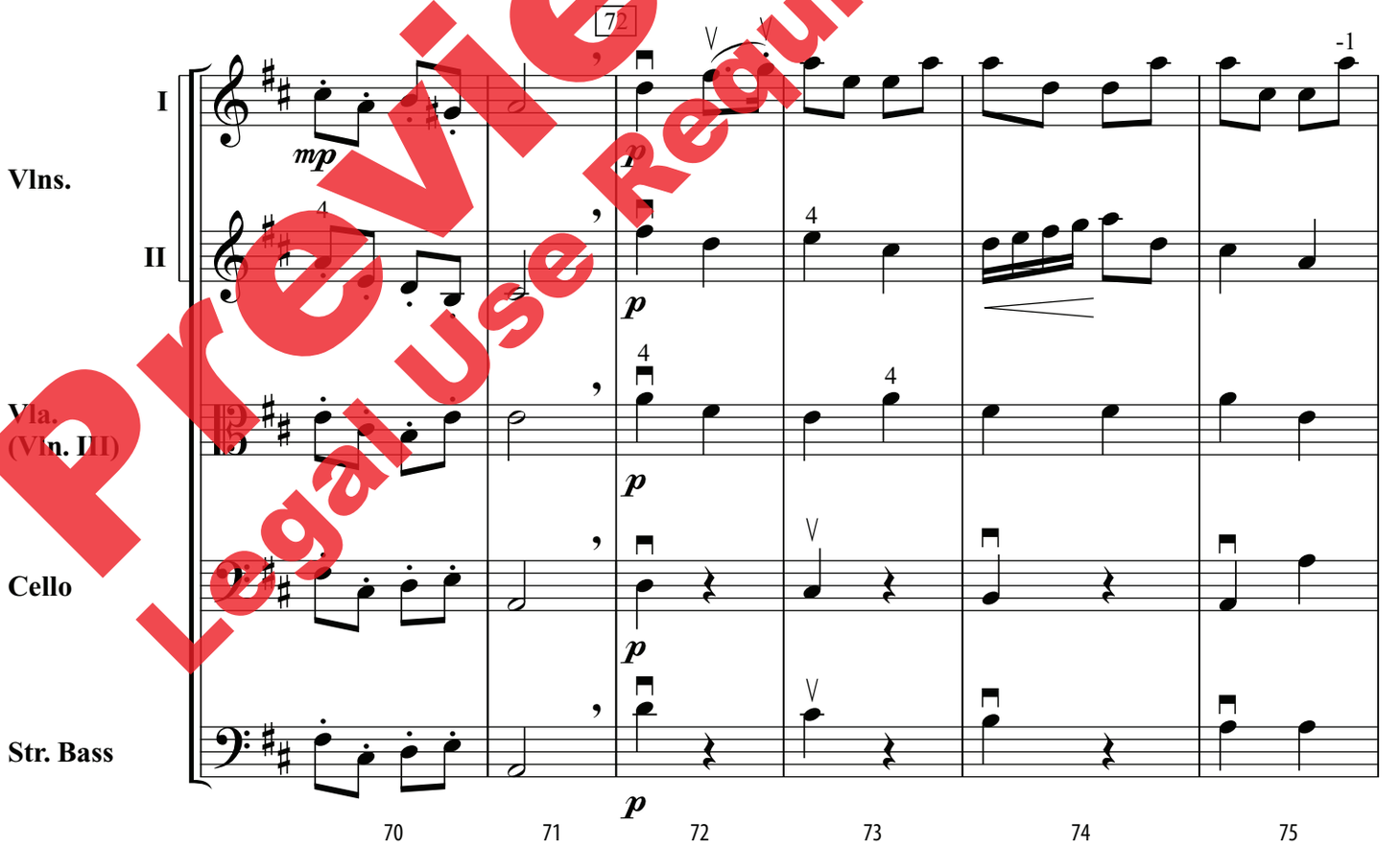

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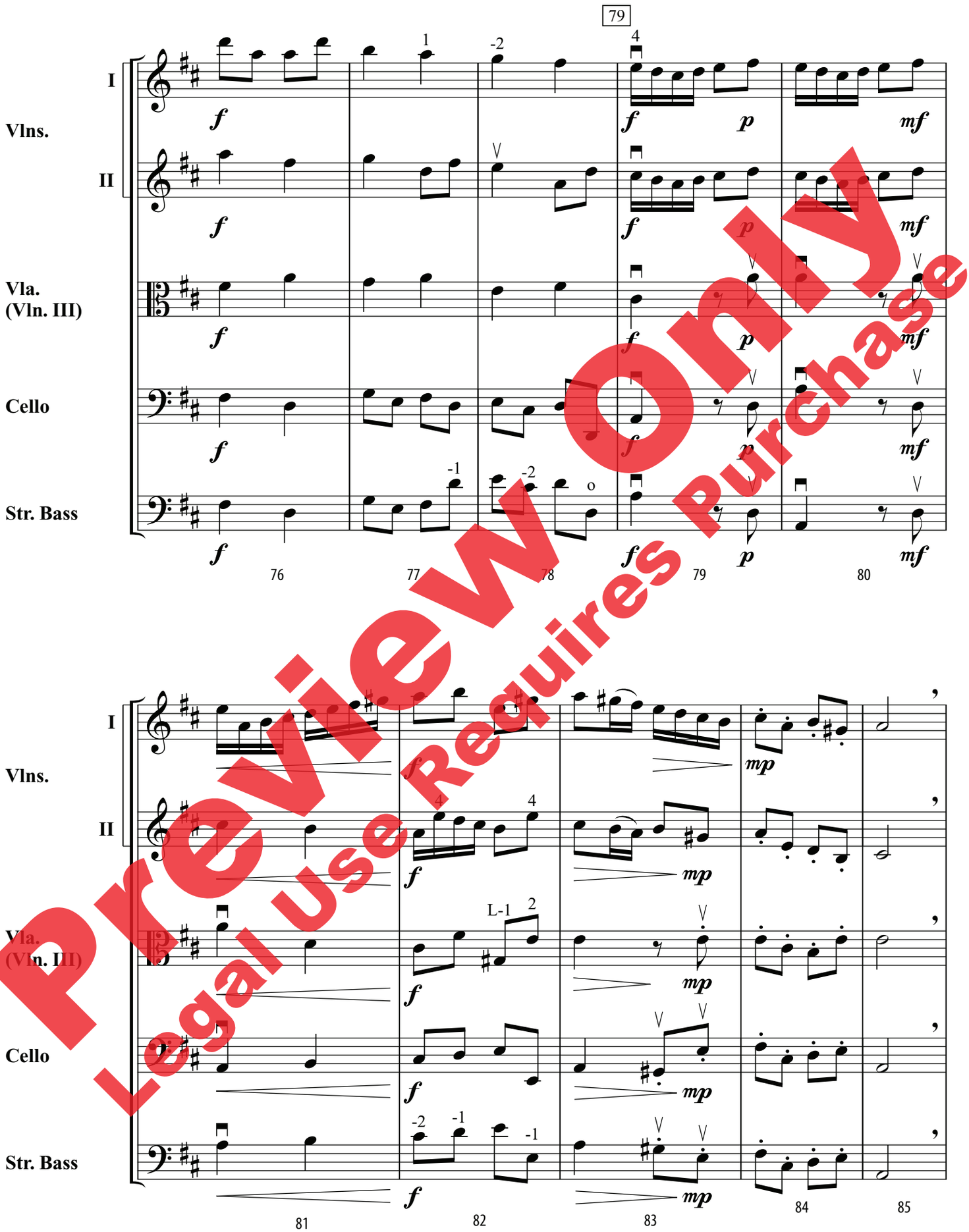

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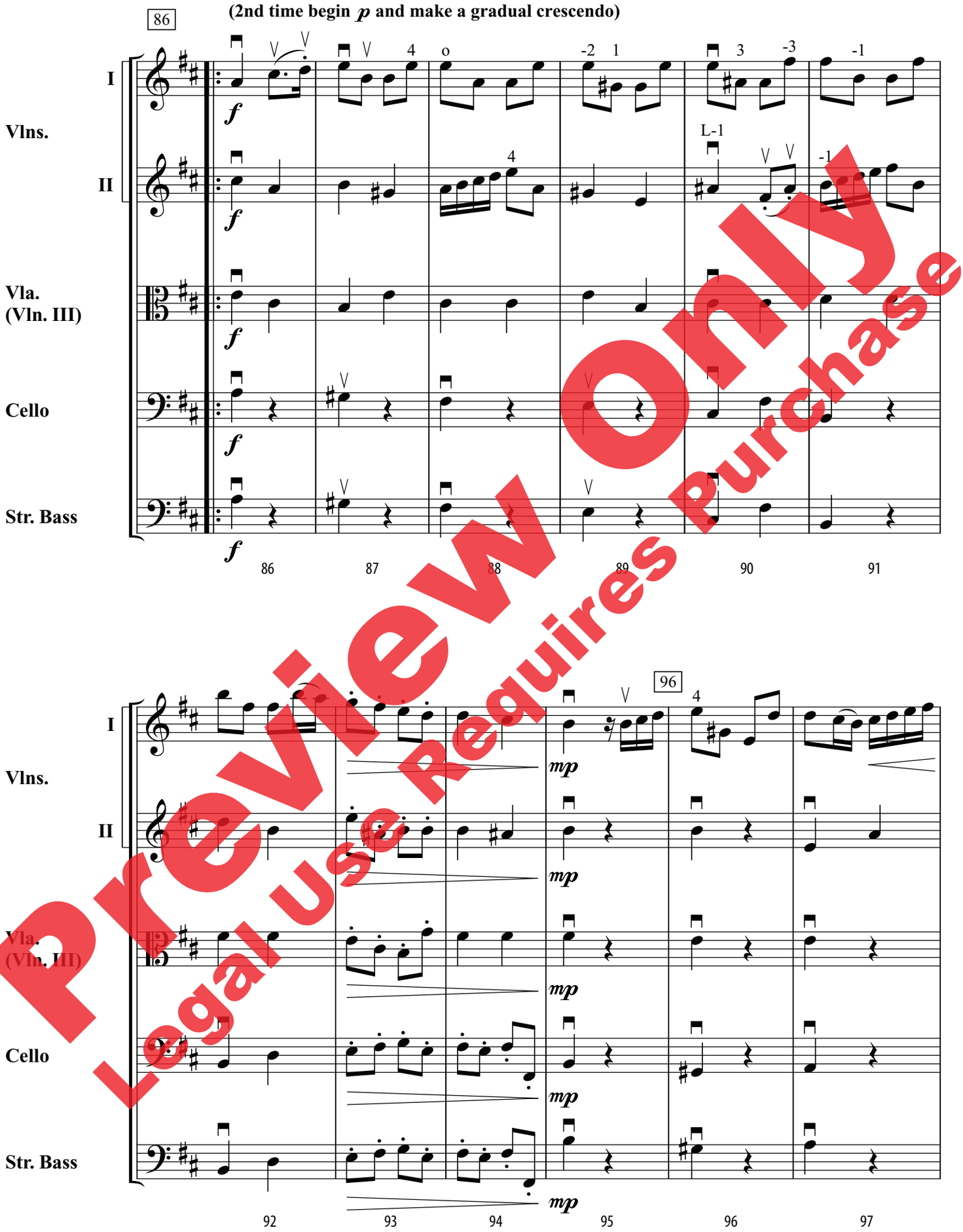

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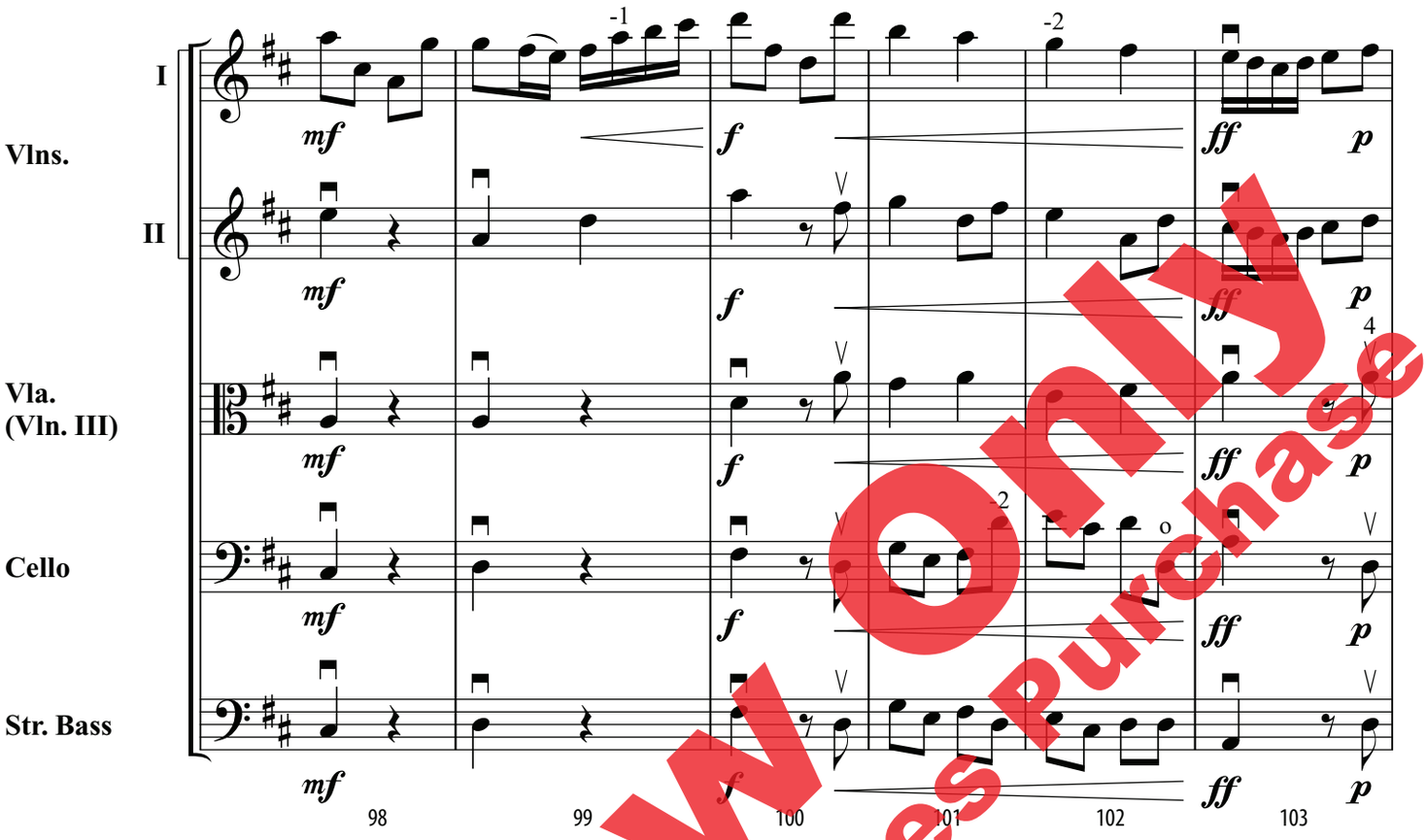

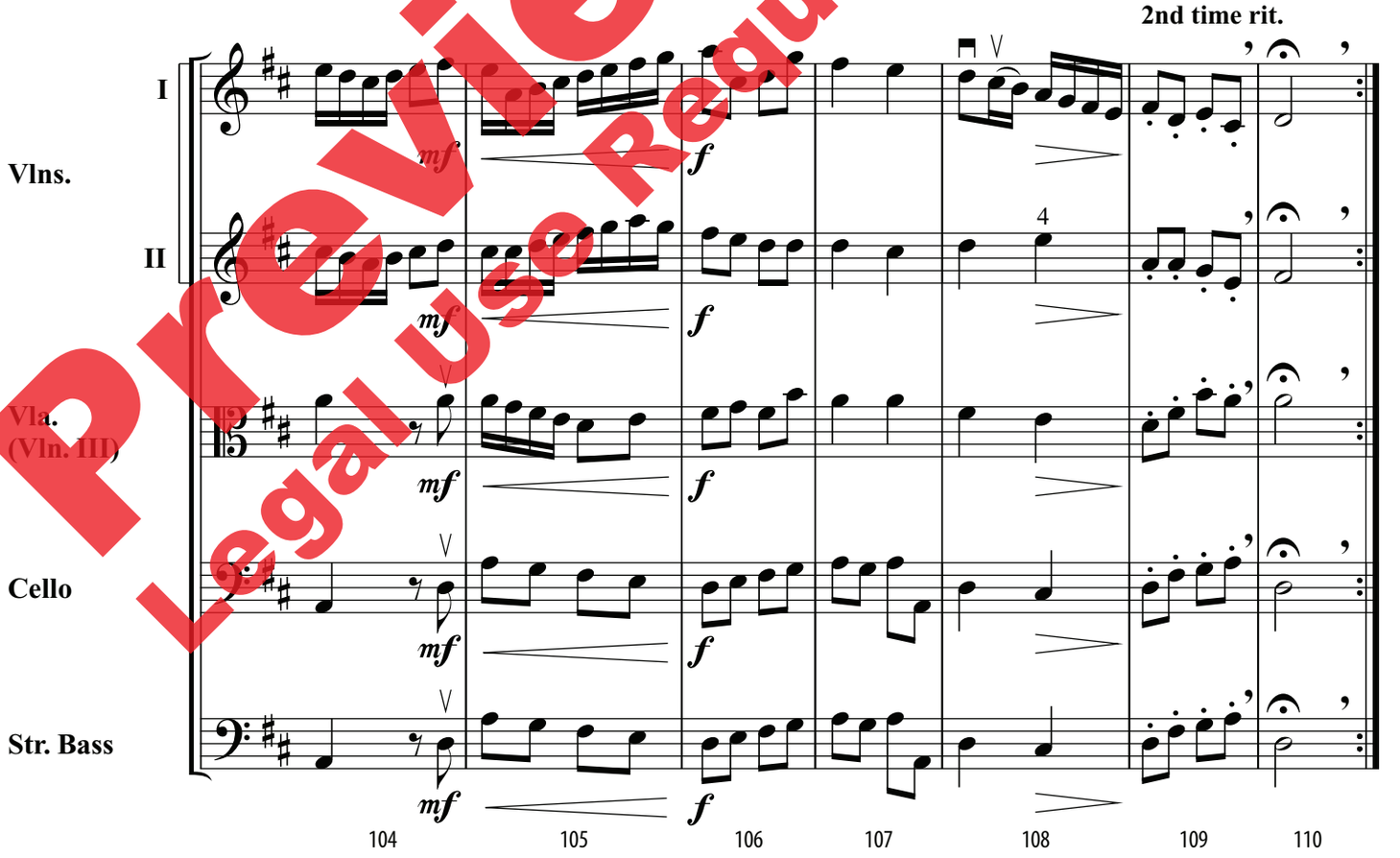

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