



Concerto a Cinque, Op. 7, No. 1

TOMASO ALBINONI

Arranged by J. FARRAR-ROYCE

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 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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CONDUCTOR SCORE

Duration - 4:00

Tomaso Albinoni

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Allegro (♩ = 90)

Violins

Viola (Violin III)

Cello

String Bass

1 2

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

3 4 5

I
Vlns. *mp* *p* *mf* *p*

II
mp *p* *mf* *p*

Vla.
(Vln. III) *mp* *p* *mf* *p*

Cello *mp* *p* *mf* *p*

Str. Bass *mp* *p* *mf* *p*

6 7 8

I
Vlns. *f*

II *f*

Vla.
(Vln. III) *f*

Cello *f* x2 4 x2 4

Str. Bass *f*

9 10 11

12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

f

12 13 14

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

mf

mp

15 16 17

I
Vlns. *mf*

II
Vlns. *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

18 19 20

21

I
Vlns. *mf* *mp* *mf*

II
Vlns. *mf* *mp* *mf*

Vla. (Vln. III) *mf* *mp* *mf*

Cello *mf* *mp* *mf*

Str. Bass *mf* *mp* *mf*

21 22 23

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

24 25 26

Detailed description: This system of musical notation covers measures 24, 25, and 26. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). Fingerings are indicated with numbers 1, 2, 3, 4. The Cello staff includes markings for double stops (x2) and a -2 interval. The String Bass staff includes a -1 interval. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

27 28 29

Detailed description: This system of musical notation covers measures 27, 28, and 29. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). Fingerings are indicated with numbers 1, 4, and 0. The Cello staff includes a marking for double stops (x2). The String Bass staff includes a -1 interval. A large red watermark 'Preview Only' is overlaid diagonally across the page.

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

30 31 32

Detailed description: This system of musical notation covers measures 30, 31, and 32. It features five staves: Violins I and II (treble clef), Viola (Vln. III) (bass clef), Cello (bass clef), and String Bass (bass clef). The key signature is two sharps (F# and C#). Measure 30 shows a melodic line in the violins and a rhythmic accompaniment in the lower strings. Measure 31 continues the melodic development. Measure 32 includes a trill (tr) in the violin parts and a double bar line with a '-2' marking, indicating a repeat or a specific performance instruction.

33

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

33 34 35

Detailed description: This system of musical notation covers measures 33, 34, and 35. It features five staves: Violins I and II (treble clef), Viola (Vln. III) (bass clef), Cello (bass clef), and String Bass (bass clef). The key signature is two sharps (F# and C#). Measure 33 begins with a boxed measure number '33'. The violin parts have a more active melodic line. Measure 34 continues the melodic and harmonic progression. Measure 35 includes fingerings (4, 1, 4) in the cello part and a '-4' marking above the violin part, indicating a repeat or a specific performance instruction.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

36 37 38

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

39 40 41

I
Vlns. *mf* *mp* *f* *p*

II
mf *mp* *f* *p*

Vla.
(Vln. III) *mf* *mp* *f* *p*

Cello *mf* *mp* *f* *p*

Str. Bass *mf* *mp* *f* *p*

42 43 44

I
Vlns. *f* *f* *f*

II *f* *f* *f*

Vla.
(Vln. III) *f* *f* *f*

Cello *f* *f* *f*

Str. Bass *f* *f* *f*

45 46 47

rit.

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

Musical score for measures 48-50. The score is for five instruments: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The dynamics are marked as *mp*, *mf*, *p*, and *mf*. A *rit.* (ritardando) marking is present above the first measure of the system. The measures are numbered 48, 49, and 50 at the bottom.

51 Adagio e stacco (♩ = 40)

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

Musical score for measures 51-53. The score is for five instruments: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The tempo is marked *Adagio e stacco* with a quarter note equal to 40 (♩ = 40). The dynamics are marked as *mf* and *decresc.*. There are markings for *4*, *2*, and *x1* above the notes. The measures are numbered 51, 52, and 53 at the bottom.

I Vlns. *pp* *f*

II Vlns. *pp* *f*

Vla. (Vln. III) *pp* *f*

Cello *pp* *f*

Str. Bass *pp* *f*

54 55 56 57

Allegro assai (♩ = 110)

58

I Vlns. *f* *decresc.*

II Vlns. *f* *decresc.*

Vla. (Vln. III) *f* *decresc.*

Cello *f* *decresc.*

Str. Bass *f* *decresc.*

58 59 60 61 62 63

65

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf *p* *mp*

64 65 66 67 68 69

72

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp *p*

70 71 72 73 74 75

79

76 77 78 79 80

Vlns. I
f *f* *p* *mf*

Vlns. II
f *f* *p* *mf*

Vla. (Vln. III)
f *f* *p* *mf*

Cello
f *f* *p* *mf*

Str. Bass
f *f* *p* *mf*

1 -2 4

V

-1 -2 0

V

81 82 83 84 85

Vlns. I
f *mp*

Vlns. II
f *mp*

Vla. (Vln. III)
f *mp*

Cello
f *mp*

Str. Bass
f *mp*

4 4

L-1 2

V

V

-2 -1 -1

V

V

86

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

Vlns. I

Vln. II (Vln. III)

Cello

Str. Bass

86 87 88 89 90 91

96

Vlns. I

Vln. II (Vln. III)

Cello

Str. Bass

92 93 94 95 96 97

I
Vlns. *mf* *f* *ff* *p*

II
mf *f* *ff* *p*

Vla.
(Vln. III) *mf* *f* *ff* *p*

Cello *mf* *f* *ff* *p*

Str. Bass *mf* *f* *ff* *p*

98 99 100 101 102 103

I
Vlns. *mf* *f* **2nd time rit.**

II
mf *f*

Vla.
(Vln. III) *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

104 105 106 107 108 109 110