

Concerto a Cinque

Opus. 7, nr. 3

Tomaso Albinoni

*arranged by Paul De Bra for
accordion quintet or orchestra*

The concertos opus 7 by Albinoni say “a Cinque” but it’s not entirely clear (to me) what that means, as they all consist of more than five parts. Concerto nr. 3 has 2 violin parts, one oboe, viola, cello and continuo (that’s six parts in total).

The arrangement is for accordion quintet, and that is achieved by having acc. 3 and 4 (normally oboe and viola) fill in the continuo where possible. There are three movements: Allegro, Adagio and again Allegro. Although the score and parts are made separate for all three, each movement is pretty short so the whole concerto can easily be performed without becoming too long.

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Concerto a Cinque, op. 7 nr. 3, mov. 1

originally for violins, oboe, viola, cello and continuo.

Allegro $\text{♩} = \text{ca. } 110$ Tutti tutto leggiero! First note of a measure often a bit longer.
Difference between piano and forte not too large!

Tomaso Albinoni
arr. Paul De Bra

Musical score for Acc. 1 through Bass parts. The score consists of five staves. Acc. 1 and Acc. 2 have treble clefs and common time. Acc. 3 has a bass clef and common time. Acc. 4 has a treble clef and common time. Bass has a bass clef and common time. Dynamics and performance instructions are provided for each staff:

- Acc. 1: $\textcircled{\text{::}}$ or $\textcircled{\text{--}}$ without tremolo; f
- Acc. 2: $\textcircled{\text{::}}$ or $\textcircled{\text{--}}$ without tremolo; f
- Acc. 3: $\textcircled{\text{::}}$ or $\textcircled{\text{--}}$ 8vb; p ; piano = continuo (if registers changes are feasible play continuo on $\textcircled{\text{--}}$)
- Acc. 4: $\textcircled{\text{--}}$ forte = viola; f ; div between loco and 8va
- Bass: f

Musical score for Violin I, Violin II, Violin III, Violin IV, and Cello/Bass parts. The score consists of five staves. Measures 4 and 5 are shown. Performance instructions "simile" are placed above the staves in measures 4 and 5. Measure 4 starts with eighth-note patterns. Measure 5 starts with sixteenth-note patterns.

Concerto a Cinque, op. 7 nr. 3, mov. 1

trills do not

tr appear in original

7

I

II

III

f forte = oboe

IV

p piano = continuo

B

p

11

I

f

II

f

III

p

IV

f

B

f

14

I

p

II

III

f

IV

p

B

p

Concerto a Cinque, op. 7 nr. 3, mov. 1

3

18

22

26

Concerto a Cinque, op. 7 nr. 3, mov. 1

30

I
II
III
IV
B

34

I
II
III
IV
B

37

I
II
III
IV
B

Concerto a Cinque, op. 7 nr. 3, mov. 1

5

40

I
II
III
IV
B

43

I
II
III
IV
B

46

I
II
III
IV
B

Concerto a Cinque, op. 7 nr. 3, mov. 1

50

I II III IV B

p - *f* *f* *p*

54

I II III IV B

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

58

I II III IV B

f *f* *b* *f* *f*

62

66

70

rit. al fine della parte