

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. 2

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

Adagio $\text{♩} = \text{ca. } 50$

Most notes portato (but "runs" legato).

Tomaso Albinoni
arr. Paul De Bra

The musical score consists of five staves. Staff 1 (Acc. 1) shows a continuous line of eighth-note pairs with grace notes, some with dots and some without tremolo. Staff 2 (Acc. 2) has eighth-note pairs with dots. Staff 3 (Acc. 3) has a single eighth note. Staff 4 (Acc. 4) shows chords with dynamics *mf* and *mp*. Staff 5 (Bass) has eighth-note pairs with dots. Various performance instructions are placed above the staves, such as "continuo + viola, add arpeggios ad lib.", "div between loco and 8va", and "8vb". Measure numbers 1 through 5 are present above the staves.

The musical score consists of five staves. Staff 1 (I) has eighth-note pairs. Staff 2 (II) has eighth-note pairs. Staff 3 (III) has sixteenth-note pairs with dynamic *f* and trill instruction (*tr*). Staff 4 (IV) has eighth-note chords. Staff 5 (Bass) has eighth-note pairs. Measure number 6 is present above the staves.

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The musical score consists of three systems of five staves each, representing five parts labeled I, II, III, IV, and B. The key signature is one flat throughout.

System 1 (Measures 11-15):

- Part I:** Playing eighth-note patterns.
- Part II:** Playing quarter notes.
- Part III:** Playing eighth-note patterns. Dynamics: *mf*, *f*.
- Part IV:** Playing chords.
- Part B:** Playing eighth-note patterns.

System 2 (Measures 16-20):

- Part I:** Playing eighth-note patterns.
- Part II:** Playing eighth-note patterns.
- Part III:** Playing eighth-note patterns. Dynamic: *tr.*
- Part IV:** Playing chords.
- Part B:** Playing eighth-note patterns.

System 3 (Measures 21-25):

- Part I:** Playing eighth-note patterns.
- Part II:** Playing eighth-note patterns.
- Part III:** Playing eighth-note patterns. Dynamics: *mf*, *f*.
- Part IV:** Playing chords.
- Part B:** Playing eighth-note patterns.

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3

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PDB 15/8/21