

Acc. 1

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

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

Tomaso Albinoni
arr. Paul De Bra

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!

or without tremolo

1

4 simile

7 trills do not appear in original *tr*

11 *f*

13 *p*

17

21 *f*

24 *tr*

27 *p*

31 *f*

34

39 *p*

42 *f*

45

48 *tr* *p*

52 *f*

54 *tr* *p*

58 *f*

62

66 *p* *f*

69 *w* *rit. al fine della parte*

Acc. 1

Concerto a Cinque, op. 7 nr. 3, mov. 2

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

Tomaso Albinoni
arr. Paul De Bra

Adagio ♩ = ca. 50

Most notes portato (but "runs" legato).

The musical score consists of six staves of music for a single instrument. The key signature is one flat, and the time signature is 3/4. The tempo is indicated as ♩ = ca. 50. The first staff begins with a dynamic of *mf*. Above the staff, there is a note with a vertical stroke through it and another note with a horizontal stroke through it, followed by the text "or without tremolo". The subsequent staves show various melodic lines with grace notes and slurs. Measure numbers 5, 11, 18, 23, and 30 are visible above the staves. Measure 30 includes a dynamic marking *poco rit.* at the end of the measure.

PDB 15/8/21

Acc. 1

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

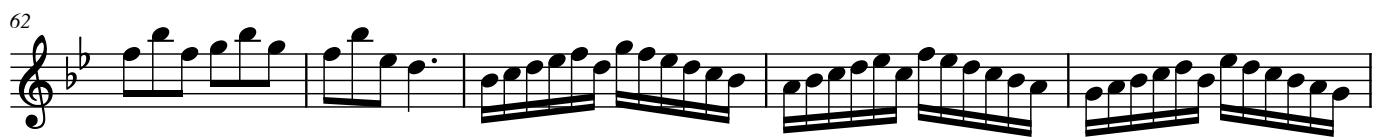
originally for violins, oboe, viola, cello and continuo.

Tomaso Albinoni
arr. Paul De Bra

Allegro $\text{♩.} = \text{ca. } 75$ Tutti tutto leggiero! First note of a measure (or half-mesure) often a bit longer.
Difference between piano and forte not too large!

or without tremolo

Sheet music for piano, page 1, showing measures 6 through 57. The music is in common time, treble clef, and key signature of one flat. Measure 6 starts with a forte dynamic (f). Measures 11 and 18 show eighth-note patterns. Measure 22 is labeled "hemiolas" and includes dynamics "tr" (trill) and "p" (pianissimo). Measures 30 and 36 feature eighth-note chords. Measure 43 has a dynamic "f". Measures 49 and 53 show eighth-note patterns with dynamics "mp" (mezzo-forte), "f" (forte), and "mp". Measure 57 ends with a dynamic "f". The score includes a note at the top left: "or without tremolo".



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Acc. 2

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

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

Tomaso Albinoni
arr. Paul De Bra

Allegro ♩ = ca. 110 Tutti tutto leggiero! First note of a measure often a bit longer.

Difference between piano and forte not too large!

⊕ or ⊖ without tremolo

1 Allegro ♩ = ca. 110 Tutti tutto leggiero! First note of a measure often a bit longer.
Difference between piano and forte not too large!
⊕ or ⊖ without tremolo

4 simile

7 tr do not appear in original

11 f

13 5

21 f

24

27 p

32 f

36 p

40

44

47

52

55

59

63

67

70

rit. al fine della parte

f

p

f

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Acc. 2

Concerto a Cinque, op. 7 nr. 3, mov. 2

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

Tomaso Albinoni
arr. Paul De Bra

Adagio ♩ = ca. 50 Most notes portato (but "runs" legato).

or without tremolo

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one sharp (F-sharp). The time signature is common time (indicated by a '4'). Measure 11 starts with a half note on the G line of the treble staff, followed by eighth notes on the E line, B line, and A line. Measure 12 starts with a half note on the D line of the bass staff, followed by eighth notes on the G line, C line, and F line. The dynamic marking 'mf' is placed below the bass staff.

Musical score for orchestra, page 10, measures 10-11. The score consists of two systems of music. The top system is for strings (Violin I, Violin II, Viola, Cello) and the bottom system is for woodwinds (Flute, Clarinet, Bassoon). The key signature is one flat, and the time signature is common time. Measure 10 starts with a dynamic of $\frac{f}{ff}$. The strings play eighth-note patterns, while the woodwinds play sustained notes. Measure 11 begins with a dynamic of $\frac{f}{ff}$, followed by a dynamic of $\frac{ff}{ff}$.

27

poco rit.

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Acc. 2

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

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

Tomaso Albinoni
arr. Paul De Bra

Allegro $\text{♩.} = \text{ca. 75}$ Tutti tutto leggiero! First note of a measure (or half-mesure) often a bit longer.

Difference between piano and forte not too large!

$\textcircled{\text{::}}$ or $\textcircled{\text{--}}$ without tremolo

6

11

18

22 hemioles 3

30

35

41

48

54

59

65

70 rit. al Fine ,

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Acc. 3

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

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

Tomaso Albinoni
arr. Paul De Bra

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

The sheet music consists of ten staves of musical notation for a piano or harpsichord. The key signature is one flat, and the time signature is common time. The tempo is indicated as ♩ = ca. 110. The dynamics include piano (p), forte (f), and trills (tr). Measure numbers are provided at the beginning of each staff: 1, 5, 9, 14, 18, 21, 25, 29, 32, and 35. The first staff begins with a dynamic p and a instruction: "piano = continuo (if registers changes are feasible play continuo on ♩)". The second staff begins with a dynamic f and a instruction: "forte = oboe". The third staff begins with a dynamic p and a instruction: "trills do not appear in original". The fourth staff begins with a dynamic f. The fifth staff begins with a dynamic p. The sixth staff begins with a dynamic f. The seventh staff begins with a dynamic f. The eighth staff begins with a dynamic p. The ninth staff begins with a dynamic f. The tenth staff begins with a dynamic p. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures, with occasional grace notes and slurs.

42

46

50

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59

62

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rit. al fine della parte

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Acc. 3

Concerto a Cinque, op. 7 nr. 3, mov. 2

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

Tomaso Albinoni
arr. Paul De Bra

Adagio ♩ = ca. 50

Most notes portato (but "runs" legato).

The musical score consists of six staves of music for a single instrument. The key signature is one flat, and the time signature varies between common time and 3/4. Measure 3 starts with a long note followed by a series of eighth-note patterns. Measure 10 begins with a rest. Measure 17 features a dynamic change from *mf* to *f*. Measure 24 shows a continuous eighth-note pattern. Measure 29 includes a melodic line with grace notes. Measure 33 concludes with a dynamic marking of *poco rit.* and *tr.*

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Acc. 3

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

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

Tomaso Albinoni
arr. Paul De Bra

Allegro $\text{♩.} = \text{ca. 75}$

Tutti tutto leggiero! First note of a measure (or half-mesure) often a bit longer.
Difference between piano and forte not too large!

The sheet music consists of 14 staves of musical notation for a single instrument. The key signature is one flat, and the time signature varies between common time and 6/8. Measure numbers are indicated on the left side of each staff. The music features a variety of dynamics, including p , f , tr (trill), and $rit. al Fine$. There are also performance instructions like "hemiolas" and "piano = continuo, with decaying notes (if register changes are feasible, play continuo on $\textcircled{8vb}$)". The arrangement includes a dynamic marking $\textcircled{8vb}$ or $\textcircled{8va}$ above the first staff.

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Acc. 4

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

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

Tomaso Albinoni
arr. Paul De Bra

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!

The sheet music consists of 14 staves of musical notation for five voices. The key signature is one flat, and the time signature is common time. The dynamics and articulations are indicated throughout the piece. The first staff starts with a forte dynamic (f) for viola, followed by a piano dynamic (p) for piano/continuo. The second staff begins with a forte dynamic (f). The third staff starts with a piano dynamic (p). The fourth staff begins with a forte dynamic (f). The fifth staff starts with a piano dynamic (p). The sixth staff begins with a forte dynamic (f). The seventh staff starts with a piano dynamic (p). The eighth staff begins with a forte dynamic (f). The ninth staff begins with a forte dynamic (f). The tenth staff begins with a forte dynamic (f). The eleventh staff begins with a forte dynamic (f). The twelfth staff begins with a forte dynamic (f). The thirteenth staff begins with a forte dynamic (f). The fourteenth staff begins with a forte dynamic (f).

47

51

55

60

64

68

rit. al fine della parte,

mf

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Acc. 4

Concerto a Cinque, op. 7 nr. 3, mov. 2

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

Tomaso Albinoni
arr. Paul De Bra

Adagio ♩ = ca. 50

Most notes portato (but "runs" legato).

continuo + viola, add arpeggios ad lib.

8

15

21

27

32

poco rit.

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Acc. 4

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

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

Tomaso Albinoni
arr. Paul De Bra

Allegro $\text{♩} = \text{ca. } 75$

Tutti tutto leggiero! First note of a measure (or half-mesure) often a bit longer.
Difference between piano and forte not too large!

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Bassoon

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

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

Tomaso Albinoni
arr. Paul De Bra

Allegro ♩ = ca. 110

Tutti tutto leggiero! First note of a measure often a bit longer.

Difference between piano and forte not too large!

♩ or ♩ div between loco and 8va

simile

The sheet music for Bassoon features ten staves of music. The first staff begins with a dynamic **f**. Measure 5 starts with a dynamic **p**, followed by **f** at measure 9. Measure 13 has a dynamic **p**. Measures 17 and 21 both have a dynamic **f**. Measure 25 has a dynamic **p**. Measures 33 and 41 both have a dynamic **f**. Measure 37 has a dynamic **p**. The music includes various performance instructions such as "Tutti tutto leggiero!" and "Difference between piano and forte not too large!". Measure 33 includes a dynamic **mf**.

45

50

p f

54

p

58

f

62

66

p f

70 rit. al fine della parte

PDB 15/8/21

Bassoon

Concerto a Cinque, op. 7 nr. 3, mov. 2

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

Tomaso Albinoni
arr. Paul De Bra

Adagio ♩ = ca. 50

Most notes portato (but "runs" legato).

♩ or ♩ div between loco and 8va

Musical score for Bassoon, page 1, measures 1-8. The score is in bass clef, 3/4 time, and B-flat major. Measure 1 starts with a dynamic *mf*. Measures 1-8 show a continuous pattern of eighth-note pairs and sixteenth-note groups, primarily in the bass clef staff.

9

Musical score for Bassoon, page 1, measures 9-16. The score continues in the same style as measures 1-8, maintaining the bass clef, 3/4 time, and B-flat major. Measure 9 begins with a bass note followed by eighth-note pairs.

16

Musical score for Bassoon, page 1, measures 16-23. The score continues in the same style as measures 1-8, maintaining the bass clef, 3/4 time, and B-flat major. Measure 16 begins with a bass note followed by eighth-note pairs.

23

Musical score for Bassoon, page 1, measures 23-30. The score continues in the same style as measures 1-8, maintaining the bass clef, 3/4 time, and B-flat major. Measure 23 begins with a bass note followed by eighth-note pairs.

30

poco rit.

Musical score for Bassoon, page 1, measure 30. The score concludes with a bass note followed by eighth-note pairs, ending with a fermata over the last note and a repeat sign.

PDB 15/8/21

Bassoon

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

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

Tomaso Albinoni
arr. Paul De Bra

Allegro $\text{♩.} = \text{ca. 75}$ Tutti tutto leggiero! First note of a measure (or half-measure) often a bit longer.
Difference between piano and forte not too large!

 or  div between loco and 8va



1

9

16

24

33

40

48

54

61

68

75