

Concerto

Op. 9 No. 5

Alto Saxophone & Piano / Organ

Arr.: Colette Mourey

Tomaso Albinoni

EMR 100413

EMR 99072: Alto Saxophone & String Orchestra

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Concerto

Op. 9 No. 5

Tomaso Albinoni (Arr.: Colette Mourey)

English:

Composed at the beginning of the eighteenth century, **Concerto Op. 9 No. 5** by **Tomaso Albinoni** is a fine example of the elegance and clarity of the Italian Baroque style. Part of the celebrated collection of twelve concertos published in 1722, it captivates listeners through its perfect balance of virtuosity and expressive lyricism. The fast movements display brilliant and lively writing, while the slow movement unfolds with noble serenity and expressive beauty. Its melodic richness and refined formal design reflect Albinoni's remarkable craftsmanship, whose influence extended far beyond his own lifetime. This arrangement by **Colette Mourey** highlights the freshness and elegance of the work while remaining faithful to the spirit and musical character of the original.

Français:

Composé au début du XVIII siècle, le **Concerto Op. 9 No. 5** de **Tomaso Albinoni** illustre parfaitement l'élégance et la clarté du style baroque italien. Membre du célèbre recueil de douze concertos publiés en 1722, il séduit par son équilibre entre virtuosité et expressivité. Les mouvements rapides déploient une écriture brillante et vivante, tandis que le mouvement lent offre une atmosphère d'une grande noblesse, empreinte de lyrisme et de sérénité. La richesse de son discours mélodique et la finesse de son architecture témoignent du talent d'Albinoni, dont l'influence s'est étendue bien au-delà de son époque. Cet arrangement de **Colette Mourey** met en valeur toute la fraîcheur et le raffinement de cette œuvre, tout en respectant l'esprit et le caractère de l'original.

Deutsch:

Das **Konzert Op. 9 Nr. 5** von **Tomaso Albinoni**, das zu Beginn des 18. Jahrhunderts entstand, ist ein hervorragendes Beispiel für die Eleganz und Klarheit des italienischen Barockstils. Es gehört zu der berühmten Sammlung von zwölf Konzerten, die 1722 veröffentlicht wurde, und besticht durch die ausgewogene Verbindung von Virtuosität und Ausdruckskraft. Die schnellen Sätze zeichnen sich durch eine brillante und lebendige Schreibweise aus, während der langsame Satz eine edle, lyrische und zugleich innige Atmosphäre entfaltet. Der melodische Reichtum und die feine architektonische Gestaltung zeugen von Albinonis außergewöhnlichem Talent, dessen Einfluss weit über seine Zeit hinausreichte. Das Arrangement von **Colette Mourey** bringt die Frische und den raffinierten Charakter dieses Werkes eindrucksvoll zur Geltung und bewahrt zugleich den Geist und die musikalische Substanz des Originals.



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ALTO
SAXOPHONE

Concerto

Op. 9 No. 5

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

Allegro ♩ = 120

I

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Concerto

Op. 9 No. 5

I

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

Allegro ♩ = 120

Alto Saxophone

Piano /
Organ

4

7

10

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13

Musical score for measures 13-16. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The melody in the top staff is composed of eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand. A trill is marked in the right hand of the grand staff at measure 16.

17

Musical score for measures 17-19. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The melody in the top staff is mostly whole and half notes. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand. A trill is marked in the right hand of the grand staff at measure 18.

20

Musical score for measures 20-23. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The melody in the top staff is composed of eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand.

24

Musical score for measures 24-27. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The melody in the top staff is composed of eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand. The instruction *sempre cresc.* is written below the top staff at measure 24 and below the grand staff at measure 25.

Adagio ♩ = 60

First system of the musical score, measures 1-7. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Adagio with a metronome marking of ♩ = 60. The first staff (treble clef) begins with a rest for four measures, then enters with a melodic line marked *mp espress.* The second staff (piano, grand staff) provides harmonic accompaniment throughout the system.

8

Second system of the musical score, measures 8-13. The first staff continues the melodic line from the previous system. The piano accompaniment in the second staff features a steady eighth-note bass line and chords in the right hand.

14

Third system of the musical score, measures 14-21. The first staff shows a more active melodic line with sixteenth-note passages. The piano accompaniment continues with a consistent harmonic support.

22

Fourth system of the musical score, measures 22-25. The first staff concludes with a melodic phrase marked *rit.* (ritardando). The piano accompaniment in the second staff provides a final harmonic setting for the system.

III

Allegro ♩ = 80 (♩ = 240)

Measures 1-8 of section III. The score is in 3/8 time with a key signature of one sharp (F#). The tempo is Allegro, with a quarter note equal to 80 beats and a half note equal to 240 beats. The music features a piano introduction with a forte (f) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes and rests.

9

Measures 9-16 of section III. The music continues with a piano introduction. The right hand features a more active melody with eighth notes and chords, while the left hand maintains a rhythmic accompaniment with eighth notes and rests.

17

Measures 17-24 of section III. The music continues with a piano introduction. The right hand features a more active melody with eighth notes and chords, while the left hand maintains a rhythmic accompaniment with eighth notes and rests. A forte (f) dynamic is marked in measure 17.

25

Measures 25-32 of section III. The music continues with a piano introduction. The right hand features a more active melody with eighth notes and chords, while the left hand maintains a rhythmic accompaniment with eighth notes and rests.

33

Musical score for measures 33-40. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 33-40 show a melodic line in the treble staff and a complex accompaniment in the grand staff, featuring various chords and moving lines.

41

Musical score for measures 41-48. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 41-48 continue the melodic and harmonic development, with the treble staff showing a more active melody and the grand staff providing a steady accompaniment.

49

Musical score for measures 49-56. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 49-56 feature a more complex texture with rapid sixteenth-note passages in the treble staff and a more active bass line in the grand staff.

57

Musical score for measures 57-64. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 57-64 show a continuation of the melodic and harmonic themes, with the treble staff featuring a melodic line and the grand staff providing a supporting accompaniment.

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