

Concerto

Op. 9 No. 5

Trombone (♭ + ♪) & Piano / Organ

Arr.: Colette Mourey

Tomaso Albinoni

EMR 100415

EMR 99072: Trombone & 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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TROMBONE

Concerto

Op. 9 No. 5

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

Allegro ♩ = 120

I

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dim.

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Concerto

Op. 9 No. 5

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

I

Allegro ♩ = 120

Trombone

Piano /
Organ

f

p

f

tr

f

tr

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13

Musical score for measures 13-16. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 13 features a melodic line in the bass staff and a complex chordal texture in the grand staff. Measure 14 continues the melodic development. Measure 15 shows a continuation of the textures. Measure 16 concludes with a tremolo in the right hand of the grand staff.

17

Musical score for measures 17-20. The single bass staff at the top is mostly silent. The grand staff below is active. Measure 17 has a rapid sixteenth-note run in the right hand. Measure 18 continues with similar textures. Measure 19 features a tremolo in the right hand. Measure 20 shows a continuation of the textures.

20

Musical score for measures 21-23. The single bass staff at the top has a melodic line. The grand staff below has a complex chordal texture. Measure 21 starts with a melodic line in the bass staff. Measure 22 continues the textures. Measure 23 shows a continuation of the textures.

24

Musical score for measures 24-27. The single bass staff at the top has a melodic line. The grand staff below has a complex chordal texture. Measure 24 starts with a melodic line in the bass staff. Measure 25 continues the textures. Measure 26 features a tremolo in the right hand. Measure 27 shows a continuation of the textures.

sempre cresc.

sempre cresc.

Adagio ♩ = 60

Measures 1-7 of the musical score. The piece is in 3/4 time, marked Adagio with a tempo of ♩ = 60. The key signature has one flat (B-flat). The score is written for a single melodic line and piano accompaniment. The melodic line begins with a half rest, followed by a series of eighth and sixteenth notes, including a triplet. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The dynamic marking *mp espress.* is present.

8

Measures 8-13 of the musical score. The melodic line continues with eighth and sixteenth notes, featuring a triplet. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *mp espress.* is present.

14

Measures 14-21 of the musical score. The melodic line continues with eighth and sixteenth notes, featuring a triplet. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *mp espress.* is present.

22

Measures 22-28 of the musical score. The melodic line continues with eighth and sixteenth notes, featuring a triplet. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *mp espress.* is present. The piece concludes with a *rit.* (ritardando) marking in measure 28.

III

Allegro ♩ = 80 (♩ = 240)

Measures 1-8 of section III. The music is in 3/8 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, starting with a forte (f) dynamic. The left hand provides a rhythmic accompaniment with eighth notes and rests.

9

Measures 9-16 of section III. The right hand continues the melodic line with various intervals and rests. The left hand maintains the accompaniment pattern, with some changes in note values.

17

Measures 17-24 of section III. The right hand has a melodic phrase starting with a forte (f) dynamic. The left hand continues the accompaniment, with some changes in note values and rests.

25

Measures 25-32 of section III. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues the accompaniment, with some changes in note values and rests.

33

Measures 33-40 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

41

Measures 41-48 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

49

Measures 49-56 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

57

Measures 57-64 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

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