

Concerto

Op. 9 No. 5

Bass Clarinet & Piano / Organ

Arr.: Colette Mourey

Tomaso Albinoni

EMR 100425

EMR 99073: Bass Clarinet & 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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B $\flat$ BASS
CLARINET

Concerto

Op. 9 No. 5

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

I

Allegro $\text{♩} = 120$


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Concerto

Op. 9 No. 5

I

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

Allegro ♩ = 120

B♭ Bass Clarinet

Piano /
Organ

f

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 has two flats (B-flat and E-flat). The melody in the top staff is a continuous eighth-note line. The piano accompaniment in the grand staff features chords and moving lines in both hands. A trill is marked in the right hand of the piano part at the end of 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 has two flats. The melody in the top staff is mostly whole and half notes. The piano accompaniment in the grand staff features chords and moving lines in both hands. A trill is marked in the right hand of the piano part at the end of measure 19.

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 has two flats. The melody in the top staff is a continuous eighth-note line. The piano accompaniment in the grand staff features chords and moving lines in both hands.

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 has two flats. The melody in the top staff is a continuous eighth-note line. The piano accompaniment in the grand staff features chords and moving lines in both hands. The instruction *sempre cresc.* is written below the piano part in measures 24 and 25.

Adagio ♩ = 60

First system of music (measures 1-7). The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Adagio with a metronome marking of ♩ = 60. The music is marked *mp espress.* in both the upper and lower staves. The upper staff begins with a whole rest for four measures, followed by a melodic line. The lower staff features a more active accompaniment with eighth and sixteenth notes.

8

Second system of music (measures 8-13). The upper staff continues the melodic line with various intervals and rests. The lower staff provides harmonic support with chords and moving lines. The tempo and key signature remain consistent with the first system.

14

Third system of music (measures 14-21). The upper staff shows a continuation of the melodic development. The lower staff features more complex chordal textures and rhythmic patterns. The tempo and key signature remain consistent.

22

Fourth system of music (measures 22-25). The upper staff concludes with a melodic phrase marked *rit.* (ritardando). The lower staff continues with its accompaniment. The tempo and key signature remain consistent.

III

Allegro ♩ = 80 (♩ = 240)

Measures 1-8 of the musical score. The top staff is a single melodic line with rests. The piano accompaniment consists of a right hand with chords and eighth-note patterns, and a left hand with a steady eighth-note bass line. A forte (f) dynamic marking is present at the beginning.

9

Measures 9-16 of the musical score. The top staff continues with rests. The piano accompaniment features more complex right-hand patterns, including sixteenth-note runs, while the left hand maintains a consistent eighth-note accompaniment.

17

Measures 17-24 of the musical score. The top staff begins with a melodic line marked with a forte (f) dynamic. The piano accompaniment continues with chords and eighth-note patterns in both hands.

25

Measures 25-32 of the musical score. The top staff continues with a melodic line. The piano accompaniment features a mix of chords and eighth-note patterns, with a flat (b) marking appearing in the right hand in measure 30.

33

Measures 33-40 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measures 33-37 contain whole rests in the top staff. In measure 38, the top staff begins with a half note G4. The piano accompaniment in the grand staff is active throughout, featuring eighth and sixteenth note patterns in the right hand and a steady bass line in the left hand.

41

Measures 41-48 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measures 41-48 show a continuous melodic line in the top staff, primarily using eighth and quarter notes. The piano accompaniment in the grand staff continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

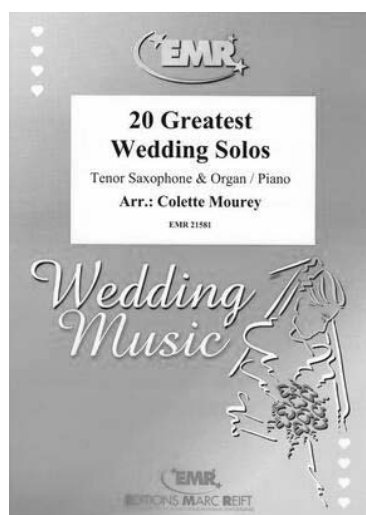
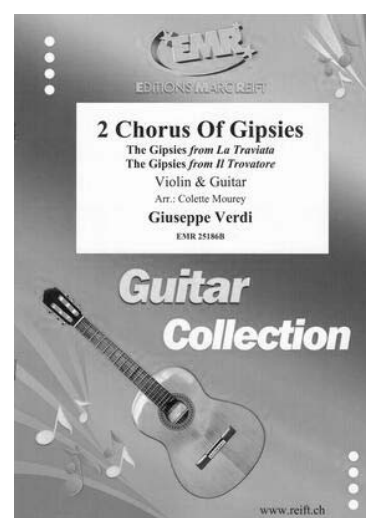
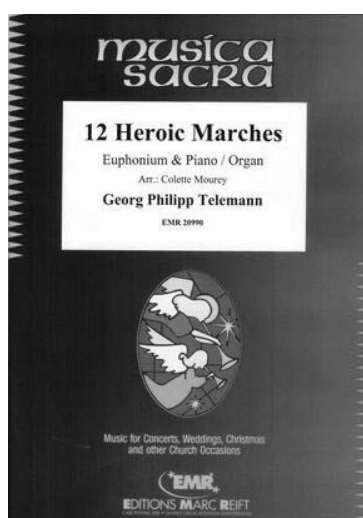
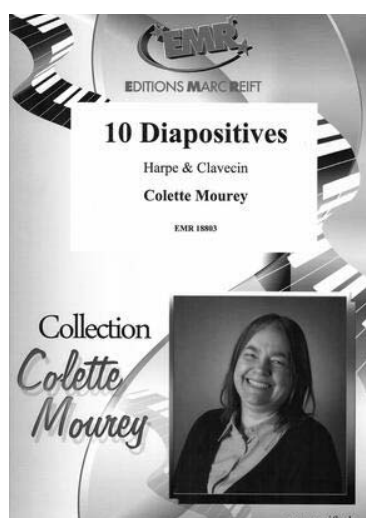
49

Measures 49-56 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measures 49-56 show a continuous melodic line in the top staff, primarily using eighth and quarter notes. The piano accompaniment in the grand staff continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

57

Measures 57-64 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measures 57-64 show a continuous melodic line in the top staff, primarily using eighth and quarter notes. The piano accompaniment in the grand staff continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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