

Concerto

Op. 9 No. 5

Soprano Saxophone & Piano / Organ

Arr.: Colette Mourey

Tomaso Albinoni

EMR 100426

EMR 99073: Soprano 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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SOPRANO
SAXOPHONE

Concerto

Op. 9 No. 5

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

I

Allegro ♩ = 120


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11

15

22

26

29

33

41

45

49

56

59

f

dim.

sempre cresc.

f cresc.

sempre dim.

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Concerto

Op. 9 No. 5

I

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

Allegro ♩ = 120

Soprano Saxophone

Piano /
Organ

f

4

Musical score for measures 4-6. The Soprano Saxophone part is mostly rests. The Piano/Organ part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (*p*) and forte (*f*).

7

Musical score for measures 7-9. The Soprano Saxophone part has a melodic line with a trill in measure 9. The Piano/Organ part continues the rhythmic pattern. Dynamics include forte (*f*).

10

Musical score for measures 10-12. The Soprano Saxophone part has a melodic line with a trill in measure 11. The Piano/Organ part continues the rhythmic pattern. Dynamics include forte (*f*).

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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 it. The key signature has two flats (B-flat and E-flat). Measure 13: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. Measure 14: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. Measure 15: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. Measure 16: Treble staff has a whole rest. Grand staff has a whole rest. A trill mark is above the final note of the bass staff in 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 it. The key signature has two flats (B-flat and E-flat). Measure 17: Treble staff has a whole rest. Grand staff has a whole rest. Measure 18: Treble staff has a whole rest. Grand staff has a whole rest. A trill mark is above the final note of the bass staff in measure 18. Measure 19: Treble staff has a whole rest. Grand staff has a whole rest. A trill mark is above the final note of the bass staff in 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 it. The key signature has two flats (B-flat and E-flat). Measure 20: Treble staff has a whole rest. Grand staff has a whole rest. Measure 21: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. Measure 22: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. Measure 23: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4.

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 it. The key signature has two flats (B-flat and E-flat). Measure 24: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. Measure 25: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. Measure 26: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. Measure 27: Treble staff has eighth notes G4, A4, B-flat4, A4, G4. Grand staff has eighth notes F4, G4, A4, B-flat4, A4, G4. The text "sempre cresc." is written below the treble staff in measure 24 and below the bass staff in 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 two flats. The tempo is Adagio (♩ = 60). The first staff (treble clef) begins with a whole rest for the first four measures, then contains a melodic line starting on G4, marked *mp espress.* The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand, also marked *mp espress.*

8

Second system of the musical score, measures 8-13. The melodic line in the first staff continues with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand and a steady bass line in the left hand.

14

Third system of the musical score, measures 14-21. The melodic line in the first staff features a series of eighth notes and a half note. The piano accompaniment continues with its established rhythmic pattern, including chords and a moving bass line.

22

Fourth system of the musical score, measures 22-26. The melodic line in the first staff concludes with a half note and a quarter note, marked *rit.* The piano accompaniment continues with its rhythmic pattern, ending with a final chord in the right hand and a half note in the left hand.

III

Allegro ♩ = 80 (♩ = 240)

Measures 1-8 of the musical score. The score is in 3/8 time and B-flat major. The piano part begins with a forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

9

Measures 9-16 of the musical score. The piano part continues with a forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

17

Measures 17-24 of the musical score. The piano part continues with a forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

25

Measures 25-32 of the musical score. The piano part continues with a forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

33

System 1, 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 has two flats (B-flat and E-flat). Measures 33-36 contain whole rests in the top staff. In measure 37, 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

System 2, measures 41-48. The system consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The piano accompaniment in the grand staff continues with complex rhythmic patterns, including triplets and sixteenth note runs in the right hand.

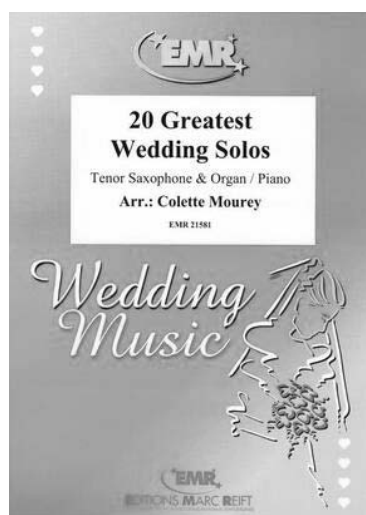
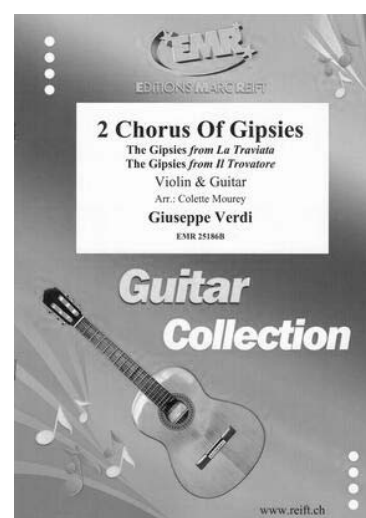
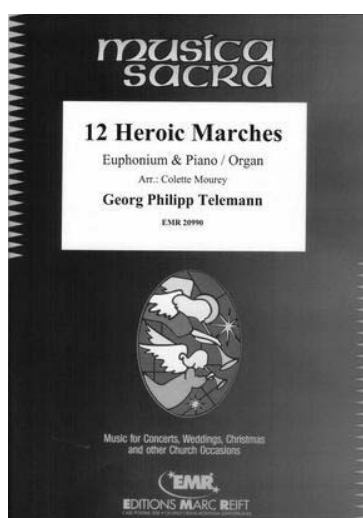
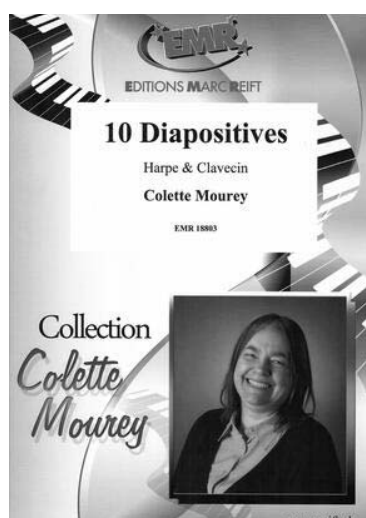
49

System 3, measures 49-56. The system consists of three staves. Measures 49-50 feature long, sweeping melodic lines in the top staff, connected by a slur. The piano accompaniment in the grand staff provides a rhythmic foundation with eighth and sixteenth notes.

57

System 4, measures 57-64. The system consists of three staves. The top staff continues the melodic development with various intervals and accidentals. The piano accompaniment in the grand staff features a mix of eighth and sixteenth notes, with some chords in the right hand.

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