

Concerto

Op. 9 No. 5

Tenor Saxophone & Piano / Organ

Arr.: Colette Mourey

Tomaso Albinoni

EMR 100427

EMR 99073: Tenor 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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TENOR
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.

dim.

dim.

EMR 100427

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Concerto

Op. 9 No. 5

Tomaso Albinoni

(1671-1751)

Arr.: Colette Mourey

I

Allegro ♩ = 120

Tenor Saxophone

Piano /
Organ

f

4

p *f*

7

tr

10

tr

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13

Measures 13-16 of the 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). Measure 13 features a melody in the treble staff and a piano accompaniment in the grand staff. Measure 14 continues the melody and accompaniment. Measure 15 shows the melody and accompaniment. Measure 16 ends with a tremolo in the treble staff, indicated by a wavy line and the word "trem".

17

Measures 17-19 of the 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. Measure 17 is a whole rest in the treble staff. Measure 18 features a piano accompaniment in the grand staff. Measure 19 continues the piano accompaniment. A tremolo in the treble staff is indicated by a wavy line and the word "trem".

20

Measures 20-23 of the 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. Measure 20 features a melody in the treble staff and a piano accompaniment in the grand staff. Measure 21 continues the melody and accompaniment. Measure 22 continues the melody and accompaniment. Measure 23 continues the melody and accompaniment.

24

Measures 24-27 of the 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. Measure 24 features a melody in the treble staff and a piano accompaniment in the grand staff. Measure 25 continues the melody and accompaniment. Measure 26 continues the melody and accompaniment. Measure 27 continues the melody and accompaniment. The instruction "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 (B-flat and E-flat). The tempo is Adagio with a metronome marking of ♩ = 60. The first staff (treble clef) begins with a whole rest for the first four measures, then contains a melodic line starting in measure 5, marked *mp espress.* The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes throughout the system.

8

Second system of the musical score, measures 8-13. The first staff continues the melodic line from measure 7. The piano accompaniment continues with its rhythmic pattern, featuring some chords and rests.

14

Third system of the musical score, measures 14-21. The first staff shows a more active melodic line. The piano accompaniment continues with chords and moving lines in both hands.

22

Fourth system of the musical score, measures 22-25. The first staff ends with a *rit.* (ritardando) marking. The piano accompaniment continues with its harmonic support.

III

Allegro ♩ = 80 (♩ = 240)

Measures 1-8 of the musical score. The piece is in 3/8 time, key of B-flat major. The first system shows 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.

9

Measures 9-16 of the musical score. The right hand continues with a melodic line, featuring a flat (b) in measure 10. The left hand maintains a rhythmic accompaniment with eighth notes and rests.

17

Measures 17-24 of the musical score. The right hand has a forte (f) dynamic marking in measure 17. The left hand continues with a steady bass line, including a measure rest in measure 20.

25

Measures 25-32 of the musical score. The right hand continues with a melodic line, featuring a flat (b) in measure 28. The left hand maintains a rhythmic accompaniment with eighth notes and rests.

33

Measures 33-40 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The melody begins with a series of whole rests, followed by a half note G4 and a quarter note A4. The piano accompaniment features a complex, rhythmic pattern in the right hand, often with beamed eighth and sixteenth notes, and a more active bass line.

41

Measures 41-48 of a musical score. The melody continues with eighth and quarter notes. The piano accompaniment maintains its complex texture, with the right hand often playing chords or rapid passages and the left hand providing a steady bass line.

49

Measures 49-56 of a musical score. The melody features several long, flowing lines with slurs, indicating sustained notes or phrases. The piano accompaniment continues with its characteristic rhythmic complexity.

57

Measures 57-64 of a musical score. The melody concludes with a series of eighth and quarter notes. The piano accompaniment also shows some variation in its rhythmic patterns, ending with a final chord in the right hand and a sustained note in the left hand.

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