

Tomaso Albinoni (1671-1751)

Concerto for Oboe d'amore in G Major (Opus 9, No. 11)

*Oboe concerto in Bb Major Arranged for
Oboe d'amore and String Orchestra in G Major*

Oboe d'amore soloist part

Arranged by Don Werdick

oboemn.com



*Full score, soloist and string orchestra parts for Oboe, Oboe d'amore or English horn of
this arrangement are available at donwerdick.musicaneo.com*

Arrangement dedicated in memory of my wife Donna Jean Werdick

2020 Chamber Ensemble of Minnesota, Inc.

Tomaso Giovanni Albinoni

Tomaso Albinoni (8 June 1671 – 17 January 1751) was an Italian Baroque composer. While famous in his day as an opera composer, he is known today for his instrumental music, especially his oboe concerti (12 *Concerti a cinque* op. 7 and 12 *Concerti a cinque* op. 9).

He is the first Italian known to employ the oboe as a solo instrument in concerti (c. 1715, in his op. 7) and publish such works, although earlier concerti featuring solo oboe were probably written by German composers such as Telemann or Händel. In Italy, Alessandro Marcello published his well-known oboe concerto in D minor a little later, in 1717. Albinoni also employed the instrument often in his chamber works.

Collection of oboe concertos written between 1705 and 1719 and published in 1715 and 1722 (Publisher: Amsterdam: Estienne Roger).

12 *Concerti a cinque* Opus 7 published 1715 (12 Concerts with five; for solo violin, 1 or 2 oboes, 2 violins, viola, violoncello, and double bass),

No. 1 in D major (strings) No. 2 in C major (for 2 oboes) No. 3 in B-flat major (for oboe)

No. 4 in G major (strings) No. 5 in C major (for 2 oboes) No. 6 in D major (for oboe)

No. 7 in A major (strings) No. 8 in D major (for 2 oboes) No. 9 in F major (for oboe)

No. 10 in B-flat major (strings) No. 11 in C major (for 2 oboes) No. 12 in C major (for oboe)

12 *Concerti a cinque* Opus 9 published 1722 (*12 Concerts with five*; for solo violin, 1 or 2 oboes, 2 violins, viola, violoncello, and double bass).

No. 1 in B-flat major (strings) No. 2 in D minor (for oboe) No. 3 in F major (for 2 oboes)

No. 4 in A major (strings) No. 5 in C major (for oboe) No. 6 in G major (for 2 oboes)

No. 7 in D major (strings) No. 8 in G minor (for oboe) No. 9 in C major (for 2 oboes)

No. 10 in F major (strings) No. 11 in B-flat major (for oboe) No. 12 in D major (for 2 oboes)

Chamber Ensemble of Minnesota, Inc. Publishing

Making a musical difference

The Chamber Ensemble of Minnesota, Inc. (oboemn.com/concerto) publishes full score and parts for oboe, oboe d'amore and English horn Baroque period chamber music arranged/edited by Don Werdick.

During the Baroque period (c. 1600 to 1750) music written in the Italian style, and German music to a lesser degree, scores and solo parts contain little (if any) information about elements like articulation, ornamentation or dynamics, so the soloists and ensemble players needed to make their own informed choices before each performance.

The oboe, oboe d'amore and English horn concerto arrangements by Don Werdick offers dynamics, articulations, ornamentation and nuances of tone color as to how to effectively present the composition and can help the performer to build on these ideas to effectively communicate the sense of the music.

Oboe d'amore

Oboe d'amore Concerto in G Major

(Op. 9, No. 11) and String Orchestra

Tomaso Albinoni (1671-1751)

Arr. by: Don Werdick (1946 -)

I

Allegro ♩ = 104

8

7

Violin I

Obdm.

Musical notation for measures 1-17. The score is in G major (one sharp) and common time. It begins with a treble clef and a key signature of one sharp. The tempo is marked 'Allegro' with a quarter note equal to 104 beats per minute. The first measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The second measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The third measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The fourth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The fifth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The sixth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The seventh measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The eighth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The ninth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The tenth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The eleventh measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The twelfth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The thirteenth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The fourteenth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The fifteenth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The sixteenth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The seventeenth measure contains a whole rest for the Oboe d'amore and a whole note for the Violin I. The dynamic marking *mf* is present at the end of the first line.

Musical notation for measures 18-21. The Oboe d'amore part begins in measure 18 with a quarter note G4, followed by eighth notes. The dynamic marking *mp* is present. The Violin I part has a whole rest in measure 18. The dynamic marking *cresc.* is present.

Musical notation for measures 22-28. The Oboe d'amore part continues with eighth notes. The dynamic marking *mf* is present. The Violin I part has a whole rest in measure 22. The dynamic marking *mf* is present.

Musical notation for measures 29-31. The Oboe d'amore part continues with eighth notes. The dynamic marking *mp* is present. The Violin I part has a whole rest in measure 29. The dynamic marking *mf* is present.

Musical notation for measures 32-35. The Oboe d'amore part continues with eighth notes. The dynamic marking *f* is present.

Musical notation for measures 36-37. The Oboe d'amore part continues with eighth notes. The dynamic marking *cresc.* is present. The Violin I part has a whole rest in measure 36. The dynamic marking *f* is present.

Musical notation for measures 38-41. The Oboe d'amore part continues with eighth notes. The dynamic marking *mp* is present. The Violin I part has a whole rest in measure 38. The dynamic marking *f* is present. A trill (*tr*) is marked above the eighth note in measure 40.

Musical notation for measures 42-45. The Oboe d'amore part continues with eighth notes. The dynamic marking *f* is present.

Oboe d'amore Concerto in G Major

2

45 Obdm. *f*

49 *mf*

52 *mp*

55 *f* *mp* *cresc.*

Ossia:

58 *f* *tr* **4** Violin I

65 Obdm. *mf*

68 *mp*

71 *cresc.* *f* *tr* **7**

81 Violin I *tr* Obdm. *f*

Oboe d'amore Concerto in G Major

4

II

Adagio ♩ = 40

107 Musical staff 107-109: Treble clef, key signature of two flats, 4/4 time. Measure 107 has a whole rest. Measure 108 has a half note G4 with a slur over it. Measure 109 has a half note A4 with a slur over it. Dynamics: mp.

110 Musical staff 110-112: Treble clef, key signature of two flats, 4/4 time. Measure 110 has a quarter note G4 with a slur over it. Measure 111 has a quarter note A4 with a slur over it. Measure 112 has a quarter note Bb4 with a slur over it. Dynamics: mp.

113 Musical staff 113-115: Treble clef, key signature of two flats, 4/4 time. Measure 113 has a quarter note G4 with a slur over it. Measure 114 has a quarter note A4 with a slur over it. Measure 115 has a quarter note Bb4 with a slur over it. Dynamics: cresc., f, mp. Trills (tr) are marked above the notes in measures 113 and 115.

116 Musical staff 116-118: Treble clef, key signature of two flats, 4/4 time. Measure 116 has a quarter note G4 with a slur over it. Measure 117 has a quarter note A4 with a slur over it. Measure 118 has a quarter note Bb4 with a slur over it. Dynamics: f, mp.

119 Musical staff 119-122: Treble clef, key signature of two flats, 4/4 time. Measure 119 has a quarter note G4 with a slur over it. Measure 120 has a quarter note A4 with a slur over it. Measure 121 has a quarter note Bb4 with a slur over it. Measure 122 has a quarter note G4 with a slur over it. Dynamics: mp, rit.

A tempo

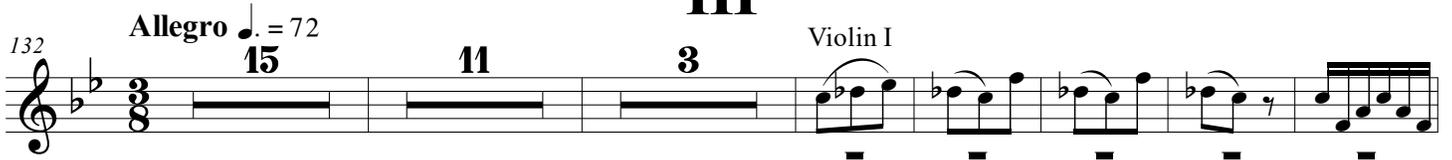
123 Musical staff 123-124: Treble clef, key signature of two flats, 4/4 time. Measure 123 has a quarter note G4 with a slur over it. Measure 124 has a quarter note A4 with a slur over it. Dynamics: mf.

125 Musical staff 125-128: Treble clef, key signature of two flats, 4/4 time. Measure 125 has a quarter note G4 with a slur over it. Measure 126 has a quarter note A4 with a slur over it. Measure 127 has a quarter note Bb4 with a slur over it. Measure 128 has a quarter note G4 with a slur over it. Dynamics: cresc., f, mp. Trills (tr) are marked above the notes in measures 127 and 128.

129 Musical staff 129-131: Treble clef, key signature of two flats, 4/4 time. Measure 129 has a quarter note G4 with a slur over it. Measure 130 has a quarter note A4 with a slur over it. Measure 131 has a quarter note Bb4 with a slur over it. Dynamics: cresc., f, rit., mf. Trills (tr) are marked above the notes in measures 129 and 130. The piece ends with a double bar line.

III

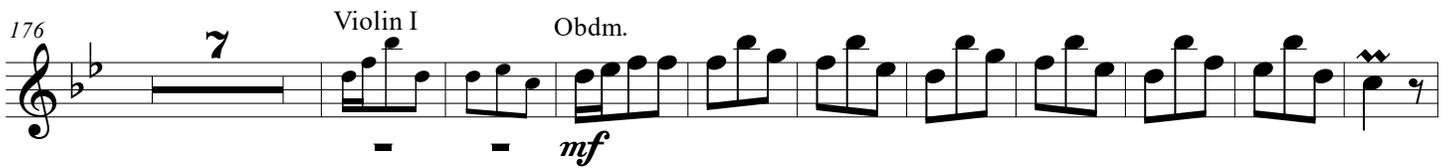
132 **Allegro** $\text{♩} = 72$
15 **11** **3** Violin I



166 Obdm.
mf



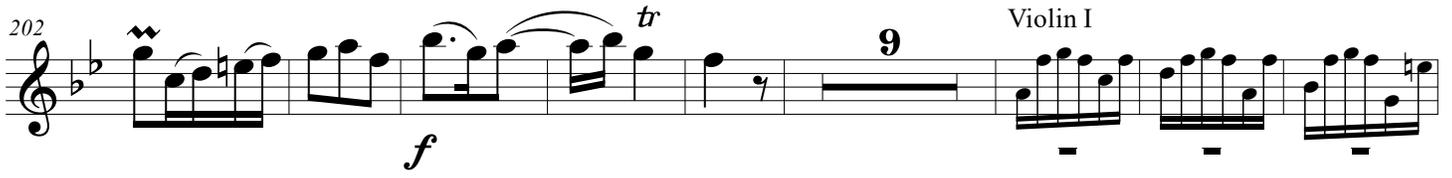
176 **7** Violin I Obdm.
mf



193 *mp* **cresc.**



202 *f* **9** Violin I



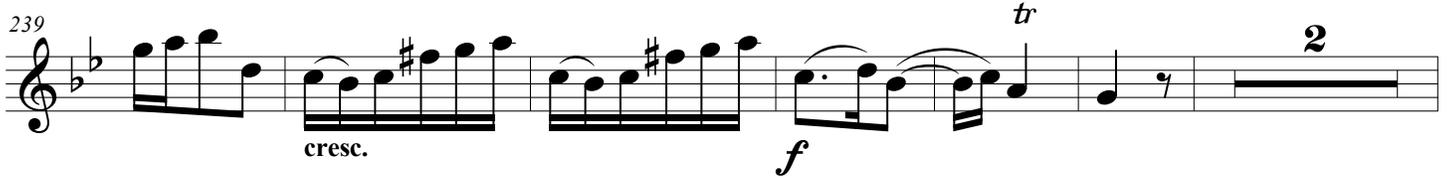
219 Obdm.
mf *Ossia:*



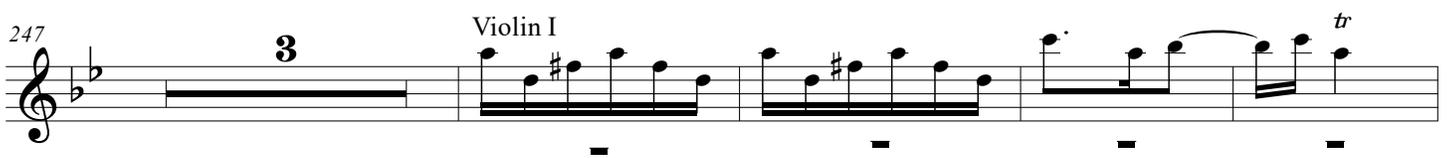
230 *mp*



239 *cresc.* *f* *tr* **2**



247 **3** Violin I *tr*



254 Obdm.
mf

262
cresc. *f*

270
mp cresc. *f* rit. tr

278 A tempo 16 13 4 Violin I

316 Obdm.
mf

324
mp cresc.

332
f *mp* tr

340
f tr

348
rit. tr