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I hereby recommend that the thesis prepared under my supervision by Marsha Jaeger

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TOMASO ALBINONI'S OPUS IX

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THE FOUR SOLO OBOE CONCERTOS FROM
TOMASO ALBINONI'S OPUS IX

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CONTENTS

PREFACE iii

PART ONE
DISCUSSION AND ANALYSIS

I. TOMASO ALBINONI 1
 Biographical Information
 Historical Commentary
 Musical Works

II. ALBINONI'S CONCERTI, OP. 9, NOS. 2, 5, 8,
 AND 11. 14
 The Solo Concerto in Italy
 Albinoni's Concerti
 Analysis of Op. 9, Nos. 2, 5, 8, and 11

PART TWO
A PERFORMING EDITION OF TOMASO ALBINONI'S
OP. 9, NO. 11

EDITORIAL PROCEDURES. 60

THE EDITION OF OP. 9, NO. 11. 61

CRITICAL COMMENTARY 92

BIBLIOGRAPHY. 93

PREFACE

Although well-known in his lifetime as a composer of opera and instrumental music, Tomaso Albinoni (1671-1751) has until recent years been ignored by scholars and performers alike. A revival of interest in his instrumental music during the past two decades has resulted in the publication of some of his sonatas and concerti.

Several scholars have offered the opinion that the Concerti a cinque, Op. 9 are Albinoni's best instrumental works. Remo Giazotto, Albinoni's principal biographer, states:

I do not believe that I would be in error to assert that the Opus IX concertos are the true, definitive, aesthetic conclusion to Albinoni's art. These concertos are the most coherent final documentation of his thirty years of refinement and maturation.¹

Michael Talbot, in more recent studies, states that these concertos "represent Albinoni at his maturest and most capable. . . ." ²

Of the four solo oboe concertos, only one has been published in a modern edition. (Opus IX, No. 2 was published by International in 1950.) Unfortunately, this edition

¹Remo Giazotto, Tomaso Albinoni: Musico di violino dilettante veneto (Milan, 1945), p. 206.

²Michael Talbot, "Reviews of Music," Music and Letters 56 (January 1975):89-91.

contains numerous inconsistencies in articulation and phrasing, as well as several obvious errors in notation. While there is a proposed complete edition of Albinoni's works, edited by Walter Kolneder, published volumes of this edition have met with sharp criticism regarding the editor's failure to differentiate between original markings and his own emendations. It seems doubtful that a definitive performing edition of the Opus IX oboe concertos will be forthcoming.

Existing analyses of these works are limited. Remo Giazotto's sketchy and nontechnical descriptions in his 1945 biography of Albinoni tend to be quite subjective and verbose. In a more recent study, Michael Talbot has dealt with Albinoni's instrumental music as a whole, but not with the four solo oboe concertos from Opus IX specifically.³

This paper, in addition to providing analyses of the four concerti and commentary concerning the idiomatic treatment of the oboe, will discuss their role in the development of the Venetian solo concerto. The second part of the study will be a performing edition of Op. 9, No. 11.

³Talbot, "The Instrumental Music of Tomaso Albinoni" (Ph.D. dissertation, University of Cambridge, 1969).

PART ONE
DISCUSSION AND ANALYSIS

CHAPTER I

TOMASO ALBINONI

Biographical Information

Tomaso Albinoni, widely recognized in the eighteenth century as a composer of operas, has in recent years received greater recognition for his instrumental music. Particular attention has been paid his contributions to the development of the concerto.

Albinoni was born in Venice on June 8, 1671. His family was originally from Bergamo. Tomaso's father, Antonio, owned a paper factory at St. Moisé; his success as a paper merchant established the family among the upper echelon of Venetian society. Antonio and his wife, nee Lucrezia Fabris, had seven children; in addition to Tomaso, the second child and eldest son, there were two other sons, Domenico and Giovanni, and four daughters whose names are not recorded.

Few specific details concerning Tomaso's early years are available. It is known that he studied violin and singing

and that he examined intensely the music of well-known Italian composers, particularly that of Arcangelo Corelli and Tomaso Vitali. There is speculation that he was a student of Giovanni Legrenzi, but it has not been documented.¹

When Albinoni began composing he referred to himself as a "dilettante," since, at that time, earning one's living as a professional musician was considered beneath the dignity of a person of high social standing. To pursue music as an amateur endeavor was apparently acceptable behavior.²

The family's influence and his father's business connections with music publishers were undoubtedly factors in the prompt publication of Albinoni's early works. His first instrumental work, Sonate a tre, Op. 1, was published in 1694 by Giuseppe Sala, the most renowned publisher in Venice. In the same year his first opera, Zenobia, regina de' Palmireni, was produced at the theater of SS. Giovanni e Paolo in Venice. Albinoni quickly gained respect as an opera composer, producing works at the most famous theaters in Venice (San Cassiano, Sant' Angelo, and St. Mois ) between 1694 and 1703.

¹The possibility that Albinoni studied with Legrenzi is discussed by Eleanor Selfridge-Field in her Venetian Instrumental Music from Gabrieli to Vivaldi (Oxford: Basil Blackwell, 1975), p. 217.

²Alessandro and Benedetto Marcello were also among those who used the title "dilettante." It should be noted that this term did not then have the pejorative connotations that it now has in English; it merely indicated that they were not professionals.

Concurrent with his increasingly impressive series of successes in the field of opera, Albinoni composed some additional works which were published by Sala in Italy; Jeanne Roger, Le Cène, and Mortier in Amsterdam; Walsh in London; and Le Clerc in Paris.³ He was also employed for a brief period during 1700 as a violinist in the orchestra of Ferdinand Carlo, Duke of Mantua.

In 1705 Albinoni married Margherita Raimondi, of Verona, a celebrated operatic soprano who continued to make occasional stage appearances after their marriage. They had six children, about whom nothing further is known.

Having continued in the comfortable role of "dilettante," satisfied with the occasional publication of his instrumental works and his growing popularity as an opera composer, Albinoni found his leisurely lifestyle greatly altered by the death of his father on January 23, 1708. The financial affairs of the family were thrown into a state of chaos, forcing the heirs to dispose of the entire estate in order to fulfill their obligations to creditors. Tomaso was forced to discard his "dilettante" title, declaring himself a professional musician. In 1711 he opened a singing school in order to supplement his income as a composer. He had

³For a list of these works see p. 9 below.

several successful pupils including his niece, Margherita Albinoni, who performed in many of his operas.⁴

In the succeeding years Albinoni's works became known throughout Europe. His operas were staged in most of the Italian theaters, as well as in many foreign opera centers, and his instrumental music was performed in England. In 1722 he went to Munich to supervise the musical activities surrounding the wedding of Prince Elector Charles Albert of Bavaria to Maria Amalia, daughter of the Emperor, Joseph I.

Until recently, there were no works known to have been composed by Albinoni after 1741 (the year of his final opera, Artamene), causing speculation by some scholars that he might have died about that time. However, a death certificate has been found which reports that his death occurred in Venice on January 17, 1751.⁵

Historical Commentary⁶

Although well-known as an opera composer during his lifetime, Albinoni did not command the attention of the next

⁴Giazotto, Tomaso Albinoni: Musico di violino dilettante Venetto, p. 31.

⁵For a detailed discussion concerning the conflicting evidence regarding the date of Albinoni's death refer to Michael Talbot, "The Instrumental Music of Tomaso Albinoni," pp. 32-34. In a later article, "Albinoni's Oboe Concertos" (The Consort 29 [July 1973]:14), Talbot states that he agrees with Giazotto regarding the authenticity of the death certificate.

⁶For a detailed discussion of critical commentary concerning Albinoni refer to Talbot, "Instrumental Music of Albinoni," chapters 1 and 2.

generations of eighteenth-century music historians. Johann Gottfried Walther⁷ was the first historian to mention him; the entry is brief and offers no critical judgment. The same is true of remarks made by F. S. Quadrio⁸ and J. B. de Laborde.⁹ Neither mentions any instrumental music, Laborde does provide an extensive list of the theater works and states that Albinoni was an accomplished singer, as well as a violinist. Charles Burney attests to the fact that Albinoni was "well-known in England about forty or fifty years ago [due to] some light and easy concertos for violin, but better-known at Venice by thirty-three dramas which he set to music."¹⁰ Stefano Artega declares that Albinoni and Greco Bononcini "were able to sustain the honor of Italian music in England amid shouts for Handel."¹¹

⁷J. G. Walther, Musikalisches Lexicon oder musikalische Bibliothek (Leipzig, 1728-32), s.v. "Albinoni."

⁸F. S. Quadrio, Storia e ragione di ogni poesia (Milan, 1744), III:516.

⁹J. B. Laborde, Essai sur la musique (Paris, 1780), II:162.

¹⁰Charles Burney, A General History of Music (London, 1776-89), III:560.

¹¹S. Artega, Le rivoluzioni del teatro musicale italiano (Venice, 1785), II:18.

Early nineteenth-century historians such as E. L. Gerber¹² and F. Caffi¹³ rely to a great extent on statements made by earlier writers; Caffi does provide some details concerning Albinoni's activities as a teacher of voice in Venice. F. J. Fetis is less than enthusiastic regarding Albinoni's operas, but does offer the opinion that he displayed more talent as a composer of instrumental music.¹⁴

Limited critical commentary upon Albinoni's instrumental music begins to appear in the early twentieth century. Among those who find fault with Albinoni's style are W. J. Wasilewski¹⁵ and L. Torchi.¹⁶ The principal criticism is directed toward his conservatism in the elements of form and harmony. Torchi does offer limited praise for the concertos. On the other hand, A. Moser¹⁷ comments on the

¹²E. L. Gerber, Historisch-biographisches Lexicon der Tonkünstler (Leipzig, 1791-92), s.v. "Albinoni."

¹³Francesco Caffi, Storia della musica nella già cappella ducale di San Marco (Venice, 1854-55), II:239.

¹⁴Francois J. Fetis, Biographie universelle des musiciens générale de la musique (Paris, 1834-44), s.v. "Albinoni."

¹⁵J. W. von Wasielewski, Die Violine und ihre Meister (Leipzig: Breitkopf und Härtel, 1927), p. 112.

¹⁶Luigi Torchi, La musica strumentale in Italia nei secoli XVI, XVII, XVIII (Bologna: Forni Editori, 1901), pp. 157-60.

¹⁷Andrea Moser, Geschichte des Violinspiels (Berlin, 1923), pp. 214-15 and 144-45.

beauty and inventiveness of the sonatas. None of the above-mentioned writers seems to have based his judgments upon a thorough examination of a significant representation of Albinoni's works.

One of the first serious examinations of any of Albinoni's instrumental music was Arnold Schering's discussion of the concertos in his Geschichte des Instrumentalkonzerts.¹⁸ Schering offers a rather detailed description of their form and deems them an important contribution toward the development of the concerto.

The first extensive study of Albinoni's life and music is Giazotto's Albinoni. This monumental volume examines his life and works in detail. Giazotto's evaluations are often quite subjective, perhaps clouded by enthusiasm for his long-ignored subject, but he does provide a wealth of well-documented and previously unknown information.

Among the more recent discussions of Albinoni's music, William S. Newman's article "The Sonatas of Albinoni and Vivaldi"¹⁹ must be included. Newman treats Albinoni's sonatas as a significant development of the "Corellian" sonata. While placing Albinoni in a position between Corelli and Vivaldi, he also points out some unique features,

¹⁸ Arnold Schering, Geschichte des Instrumentalkonzerts (Leipzig, 1927; reprint ed., Wiesbaden: Breitkopf und Härtel, 1965), pp. 73-79.

¹⁹ William S. Newman, "The Sonatas of Albinoni and Vivaldi," Journal of the American Musicological Society 5 (Fall 1952):99-113.

particularly his "introspective poeticizing and technical experimentation."

In his The Baroque Concerto²⁰ Arthur Hutchings acknowledges that Albinoni made important contributions to the development of the Venetian solo concerto and suggests that his works, which were among the first of that type to be published, quite possibly influenced Vivaldi. Eleanor Selfridge-Field devotes a chapter to Albinoni in her Venetian Instrumental Music from Gabrieli to Vivaldi;²¹ brief descriptions of each category of works are offered, again emphasizing the contribution to the concerto form.

The most notable recent research is a series of several articles and a Ph.D. dissertation, "The Instrumental Music of Tomaso Albinoni,"²² by Michael Talbot. Talbot's dissertation includes a concise biography which summarizes the information in Giazotto's book and offers several corrections. There is also considerable bibliographical information, a discussion of the instrumental works, a thematic catalogue, and an anthology of transcriptions.

²⁰ Arthur Hutchings, The Baroque Concerto, 3rd ed. (London: Faber and Faber, 1973), pp. 133-73.

²¹ Selfridge-Field, pp. 199-218.

²² Talbot, "The Instrumental Music of Tomaso Albinoni" (Ph.D. dissertation, Cambridge University, 1969).

Musical Works

Operas

Albinoni's primary output was in opera; he is known to have composed more than fifty. His initial production, Zenobia, regina de Palmireni, in 1694, was followed by several other works staged in Venice and other Italian cities, as well as in Munich, Vienna, and Berlin. His best-known early opera was Griselda, produced in Florence at the Teatro del Cocomero in 1703. The librettist for Griselda was the renowned Apostolo Zeno, who declared his high regard for Albinoni's ability in a letter to Antoine Francesco Marmi (February 24, 1703):²³

Ho godimento che costì (Firenze) piaccia (la Griselda), dove peraltro non sogliono piacere se non le cose ottime: non già che io creda esser tale il mio dramma, ma tale il faranno parere, e la bonità della musica fatta dal signor Albinoni, da me oltremodo stimato, e la virtù degli attori.

(I enjoyed the fact that Florence liked Griselda. Florence is a city where they usually don't like things unless they are excellent. Not that I think that the success was entirely due to my drama, the same drama has been set before, as it was to the goodness of the music made by Mr. Albinoni and to the merit of the actors.)

Albinoni continued to be associated with Zeno and other eminent librettists such as Cesare Giulio Corradi, Aurelio Aureli, Gerolamo Colattelli, Francesco Passerini, and Francesco Silvani. Comments by some of them in the

²³Giazotto, Tomaso Albinoni: Musico di violino dilettante Venetto, p. 40.

prefaces to their libretti further amplify Albinoni's excellent reputation. Corradi wrote the following in the Preface to Tigrane re d'Armenia in 1697:²⁴

Benignissimo lettore: . . . mi restringo ad invitarti in quello [teatro] di S. Cassiano per udire la virtù del sig. Tomaso Albinoni, che pone in dubbio, se debbasi onorare col solo titolo di Dilettante, o pure di perfetto Maestro nella musica. . . . vieni ad ascoltarlo senza passione, e conoscerai, ch'io non mentisco . . .

(Courteous reader: . . . I invite you to that [theater] of San Cassiano to listen to the merits of Mr. Tomaso Albinoni, whom one doubts whether to honor with the usual title of "dilettante" or rather as a perfect music master. . . . come to listen without prejudice and you will know that I am not lying.)

Collatelli, in the Preface to Trionfo d'Armida (1726), declared that "Di sommo diletto ti riuscirà la musica del sempre celebre sig. Tomaso Albinoni."²⁵ (The music of the most celebrated Tomaso Albinoni will give you the highest pleasure.) In the Forward to his Gli Strategemi Passerini offers the following assurance: "La virtù singolare del celebre sig. Tomaso Albinoni, date (il public) già più volte sperimentata con l'amonia delle sue note supplirà alle mie mancanze."²⁶ (The singular virtue of the celebrated Tomaso Albinoni, that was experienced by you [the public] many times already will make up for my shortcomings with the harmony of his notes.)

²⁴Ibid., p. 36.

²⁵Ibid., p. 60.

²⁶Ibid.

Albinoni also wrote operas on the librettos of the most famous librettist of the century, Pietro Metastasio. He was, in fact, the first composer to introduce Metastasio's dramas to Venice. Albinoni's operas on libretti by Metastasio include Didone abbandonata (1725), L'Incostanza schernita (1727), Ardelinda (1721), Candalida (1734), and his final opera, Artamene (1740). Unfortunately, of the more than fifty operas known to have been composed by Albinoni, only five complete works are extant.²⁷

Instrumental Works

While the majority of Albinoni's instrumental compositions were composed prior to 1720, they, like his operas, span his entire career. These works consist of sonatas, suites, and concertos. His sonatas include the Sonata a tre, Op. 1 (1694); the sinfonias from the Sinfonie e concerti a cinque, Op. 2 (1695); the Sonata da chiesa, Op. 4 (1704); the Trattenimenti per camera, Op. 6 (1711); the sonatas from the Balletti e Sonata a tre, Op. 8 (1721-22); five solo sonatas published in 1717; and six sonatas "da camera" published in 1742. The Balletti a tre, Op. 3 (1701) and the balletti from the Balletti e sonate a tre, Op. 8 (1721-22) are suites. Among his concertos are those from

²⁷Talbot, "Albinoni's Oboe Concertos," The Consort 29 (July 1973):14.

the Concerti e sonate a cinque, Op. 2 (1694); the Concerti a cinque, Op. 5 (1707); the Concerti a cinque, Op. 7 (1716); the Concerti a cinque, Op. 9 (1722), and the Concerti a cinque, Op. 10 (1736).²⁸ There are other works without opus numbers, several possibly spurious, which could be included in the above categories.²⁹

Sonatas

Albinoni's sonatas are of both the "da chiesa" and "da camera" types. W. S. Newman has pointed out resemblances to the sonatas of Corelli and Torelli, as well as the conservatism of style when compared to Albinoni's own concerti.

The twelve trio sonatas from Op. 1, the six violin and continuo sonatas from Op. 4, and the five-part sinfonias from Op. 2 are of the "da chiesa" type; they adhere to the strict slow-fast-slow-fast format. The first of the four movements is a Grave or Adagio in duple meter usually emphasizing dotted rhythms and chain suspensions. The second movement makes use of imitative procedures. The third is comparatively short and transitory, characterized by triple meter and homophonic writing; it is often modulatory, sometimes displaying operatic features. The finale is most often in the style of the "giga."

²⁸For a more detailed discussion of the concerti see pp. 16-18.

²⁹For a list of works which are attributed to Albinoni and further discussion of his instrumental works see Talbot, "The Instrumental Music of Tomaso Albinoni," chapter 3.

The twelve sonatas which constitute the Trattenimenti armonica per camera, Op. 6, the sonatas from Op. 8, and the sonatas from 1742 are sonatas "da camera." Their format is more loosely structured, sometimes using various shorter dance movements. The writing for violin is, in general, more virtuosic than in the sonatas "da chiesa."

Suites

The balletti from Op. 3 and Op. 8 are suites consisting of various types and numbers of dance movements in the same key. The scoring is for two violins, cello, and continuo. The works from Op. 3 are in four movements; those from Op. 8 are in three movements. The dances are selected from the customary allemande, sarabande, corrente, gavotte, and gigue categories with some attempts to link the movements by using similar motivic materials.

CHAPTER II

ALBINONI'S CONCERTI, OP. 9, NOS. 2, 5, 8, AND 11

The Solo Concerto in Italy

The development of the solo concerto in Italy is usually associated with a group of composers active in Venice around the beginning of the eighteenth century. The outstanding composer in this group is Antonio Vivaldi, who quite deservedly overshadows his contemporaries. While the number and general quality of his solo concerti establish him as the principal founder of the genre, other composers who made significant contributions should not be ignored. Among those who produced works which served to define the Venetian solo concerto as a distinct form were Alessandro Marcello, Benedetto Marcello, and Tomaso Albinoni.

The Venetian solo concerto was markedly different from the concerto grosso which had become the predominant instrumental form during the final two decades of the seventeenth century. The concerto grosso, as initiated by Corelli in Rome and developed by Torelli and others in Bologna, was in most respects an expansion by orchestration of the trio sonata. It was constructed in five or more

short movements which usually consisted of a series of fragmentary motives. Relying heavily upon the principle of dynamic contrast between concertino and ripieno as a primary structural feature, these works did not exhibit the new concepts of formal design and motivic development which would later appear in the solo concerto. Furthermore, the solo concerto cannot be viewed as a direct outgrowth of the concerto grosso. It is, rather, a distinct genre which was influenced by a number of earlier forms, including the three-movement Venetian sonatas, the Bolognese trumpet sonata, the sonata da chiesa, and the canzona, as well as by the concerto grosso.

Arthur Hutchings has itemized the main characteristics of the Venetian solo concerto which distinguish it from the older concerto grosso:¹

1. establishment of three movements in a fast-slow-fast format
2. brilliant and impassioned solo parts
3. a romantic "turn of expression"
4. "perspicuity" of style, including easily memorable themes
5. ritornello organization
6. "pathetic" slow movements
7. use of wind instruments

¹Hutchings, Baroque Concerto, pp. 141-57.

Hutchings' list is drawn from Marc Pincherle's description of the Vivaldian solo concerto. However, Hutchings does point out that Albinoni's concerti also satisfy most of the above criteria and in the cases of Op. 2 and Op. 5 predate Vivaldi's works. One consideration in the following analysis of Albinoni's solo oboe concerti from his Op. 9 will be to determine to what extent they satisfy the distinguishing criteria listed above.

Albinoni's Concerti

Throughout his career Albinoni's production of instrumental works alternated between sonatas and concerti. William S. Newman has observed that "the sonatas, with their careful balance of means and soberly developed polyphonic movements, disclose the conservatism in Albinoni's make-up; the concertos in which homophony, virtuosity, novel rhythms, and adventurous harmonies inhere, disclose his progressiveness."² The Venetian solo concerto was indeed a progressive form, and Albinoni made some significant contributions to its development, particularly with regard to ritornello principles.

Albinoni's first published concerti were those from the Sinfonie e concerti a cinque, Op. 2. The role of the solo violin is confined to short sections of nonessential

²Newman, "Sonatas of Albinoni and Vivaldi," p. 101. Much of the information in the following paragraphs is drawn from Selfridge-Field, Venetian Instrumental Music.

passagework and embellishment in the first movements; elsewhere the solo violin doubles the tutti violins. An important feature of these works is the three-movement structure which would become standardized in the later concerti of Albinoni and others. There is a tendency toward a style that is more homophonic and treble-dominated than that of the concerto grosso and the sonata.

The Concerti a cinque, Op. 5 are solo violin concerti; there is more differentiation between solo and tutti violins than in the Op. 2 concerti. The solo violin assumes a more virtuosic role and is of more importance to the structure of the movements, while the tutti material falls into a definite ritornello pattern. The slow movements are short and usually homophonic; the finales often exhibit imitative devices.

The Concerti a cinque, Op. 7 and the Concerti a cinque, Op. 9 each consists of twelve works: four solo violin concerti, four solo oboe concerti, and four concerti for two oboes. They all follow the standard three-movement format. The oboe concerti are, in general, different from the violin concerti, particularly with regard to the development of the tutti-solo relationship and the lyric qualities of many of the slow movements. The first movements are in ritornello form. The slow movements are of three types: (1) a short series of modulating chords serving as a transition to the finale; (2) a three-part form with a fast middle section, dominated by virtuosic writing for solo violin; or

(3) a longer movement which presents a series of motives. Some of the finales adhere to simple binary dance forms; others display the same kind of ritornello principles employed in the first movements.

Albinoni's final set of concerti is the Concerti a cinque, Op. 10. They display some "style galant" features such as ornamental grace notes and triplets. The second and third movements of these works are in binary form; and the tonic minor is often employed as a contrasting key in the outer movements or for the slow movement principal key. Rapid alternations of tempo and dynamics are common features of the set.

Analysis of Op. 9, Nos. 2, 5, 8, and 11

Background

The Concerti a cinque, Op. 9 were published in Amsterdam in 1722, initially by Jeanne Roger and later the same year by Michel Charles Le Cène and were dedicated to Maximilian Emmanuel II, Elector of Bavaria. (Albinoni visited Munich a few months after the publication of Op. 9 to direct performances of his opera, I veri amici, and a "componimento poetico," I trionfo dell'amore, in celebration of the Prince-Elector Charles Albert's marriage to Maria Amalia, younger daughter of Joseph I.)

Op. 9 is divided into two volumes of six concerti each: two for solo violin, two for solo oboe, and two for two oboes. The solo violin concerti are Nos. 1, 4, 7, and

10; the solo oboe concerti are Nos. 2, 5, 8, and 11; and the concerti for two oboes are Nos. 3, 6, 9, and 12. The orchestra, in all cases includes first violin, second violin, viola, cello, and continuo.

In addition to the 1722 Amsterdam editions there is a nineteenth-century manuscript copy of Op. 9 housed at the Royal Conservatory of Music in Brussels. Copies of the Le Cène edition are extant in Cambridge, Paris, Lund, and Stockholm; a copy of the Roger edition is extant in Münster.

The author obtained microfilms of the Le Cène edition from the Cambridge University Library and of the Roger edition from the Diozesanbibliothek in Münster. The editions were found to be identical; they have the same catalogue numbers and were obviously printed from the same plates, changing only the publisher's name. For purposes of analysis it was necessary to compile scores from the separate parts available in the 1722 edition; obvious errors were corrected.

General Characteristics

All of the concerti are three-movement works which display the fast-slow-fast format, typical of the solo concerto. The tempo markings for the first movements are Allegro (No. 2 is marked Allegro e non presto); the slow movements are marked Adagio; and the finales, Allegro.

The usual meter signature for the opening movements is C. (Only No. 2 differs, being marked $\frac{2}{4}$.) The slow movements are usually in $\frac{3}{4}$. (No. 2 is C.) The meters of the

finales are more variable: Nos. 5 and 11 are in $\frac{3}{8}$; No. 8 is in $\frac{2}{4}$; and No. 2 is in $\frac{6}{8}$.

The length of the corresponding movements in each of the concerti varies little, especially if differences in meter are taken into account. Only the second movement of No. 2 differs from its counterparts to any great degree; this movement is comparatively quite long. Table 1 shows the meter and number of measures in each individual movement.

TABLE 1
METER SIGNATURES AND NUMBERS OF MEASURES
FOR INDIVIDUAL MOVEMENTS

	<u>Concerto No.</u>	<u>Meter</u>	<u>Number of Measures</u>
First movements:	2	$\frac{2}{4}$	160
	5	C	89
	8	C	97
	11	C	106
Second movements:	2	$\frac{3}{4}$	64
	5	$\frac{3}{4}$	28
	8	$\frac{3}{4}$	31
	11	C	25
Third movements:	2	$\frac{6}{8}$	97
	5	$\frac{3}{8}$	212
	8	$\frac{2}{4}$	206
	11	$\frac{3}{8}$	223

All of the concerti are scored for oboe, violin I, violin II, viola, cello, and basso continuo, thus fulfilling their title "Concerti a cinque." This is, however, somewhat misleading. The cello, with rare exceptions, doubles the basso continuo, sometimes at the octave. Also, the second violin often doubles the first violin; this is true in all of the opening movements except No. 5 in their entirety, the finale of No. 8 in its entirety, and occasionally in the remaining Allegro movements. Therefore, the usual maximum number of actual separate parts in the first movements is four; the slow movements and the finales usually have five.

Harmony

The key relationships between the movements of the Op. 9 concerti are in almost all cases: tonic-relative minor (or major)-tonic. The exception is No. 2 in d minor, in which the second movement is in B-flat major (VI).

The key schemes within the individual movements are typical of the time, remaining within the standard late Baroque hierarchy of available keys. The major-key movements adhere to the following pattern:

I V (I) vi (I) iii I

There is somewhat more diversity in the key schemes of the minor-key movements. The keys which appear frequently are i, III, VI, and iv; less frequently v and in one instance VII. Table 2 shows the key scheme for each movement.

TABLE 2

KEYS AND KEY SCHEMES FOR EACH MOVEMENT

Concerto No. 2 in d minor:

first movement:	d	F	d	g	B-flat	d		
d (i)	i	III	i	iv	VI	i		
second movement:	B-flat	d	B-flat					
B-flat (VI)	I	iii	I					
third movement:	d	F	d	a	d	g	B-flat	d
d (i)	i	III	i	v	i	iv	VI	i

Concerto No. 5 in C Major:

first movement:	C	G	C	a	a	C
C (I)	I	V	I	vi	iii	I
second movement:	a	e	a			
a (vi)	i	v	i			
third movement:	C	G	C	a	e	C
C (I)	I	V	I	vi	iii	I

Concerto No. 8 in g minor:

first movement:	g	B-flat	g	F	g	c	g		
g (i)	i	III	i	VII	i	iv	i		
second movement:	B-flat	F	B-flat						
B-flat (III)	I	V	I						
third movement:	g	B-flat	g	B-flat	d	g	B-flat	c	g
g (i)	i	III	i	III	v	i	III	iv	i

Concerto No. 11 in B-flat Major:

first movement:	B-flat	F	B-flat	F	B-flat	g	d	B-flat
B-flat (I)	I	V	I	V	I	vi	iii	I
second movement:	g	B-flat	d	(c)	g			
g (vi)	i	III	V	iv	i			
third movement:	B-flat	F	B-flat	g	B-flat	d	B-flat	
B-flat (I)	I	V	I	vi	I	iii	I	

Modulations most often occur in passagework, interludes, and sequential extensions. They do not often coincide with the entrance of a new motive or a return of a previously-stated one. There are a few instances of modulation within a motive. The modulations, like the harmony as a whole, are, for the most part, conservative and predictable; naturally the exceptions are the most interesting.

Modulations are usually achieved through the use of a common chord and are not often abrupt. However, there are two examples of very abrupt modulations, in which a cadence in one key is followed immediately by a new key (Ex. 1).

Ex. 1a (No. 2, i, mm. 58-60).³

6 4 3 #

F:IV I_b V I d i V

³The following system is used throughout this paper to refer to the concerti and their movements: arabic numbers refer to the number of the concerto; lower case Roman numerals refer to the number of the movement. Thus No. 2, i means the first movement of concerto No. 2.

Ex. 1b (No. 11, iii, mm. 145-48).

The musical score for Ex. 1b consists of two staves. The upper staff is labeled 'ob. vi. vla.' and the lower staff is labeled 'b.c.'. The key signature has one flat (Bb). The score is divided into two measures. The first measure contains a 4-measure phrase with a sharp sign (#) below it. The second measure contains a 6-measure phrase with a '6' below it. Below the staves, the chord progression is written as: $d: i \ V \quad i \quad B: I \quad I_6 I$.

When not through the use of a common chord the modulations are usually the logical result of a melodic sequence (Ex. 2a). Modulation through sequence is sometimes more abrupt (Ex. 2b). Series of secondary functions in combination with melodic sequences are often used to achieve or prepare for modulation (Ex. 3). A stepwise pattern of root movement sometimes persists for all or part of the progression as in Exs. 2a and 3.

Ex. 2a (No. 11, iii, mm. 102-13).

The musical score for Ex. 2a consists of two staves. The upper staff is labeled 'oboe' and the lower staff is labeled 'b.c.'. The key signature has one flat (Bb). The score is divided into six measures. Below the staves, the chord progression is written as: $Bb: I \quad \frac{V_7}{IV} \quad II \quad \frac{IV_7}{I} \quad V \quad \frac{IV_7}{vi} \quad vi$.

6 #6 7# 7# 7 6 5
5 4 #

B^b: VI₆
g: i₆ vii^o₆ V V₇ i iv i₆₄ V i

Ex. 2b (No. 5, iii, mm. 96-103).

6 7 6 6 7 6 6 7 7#

C: I IV ii₇ V V₆ iii₆ I IV V₆ ii₆ vii^o₇
a: ii^o V i

While predictability is the norm, there are a few unexpected modulations. Modulation from a minor key to its minor dominant by first modulating to the relative major can be seen in two instances. While not unusual for the late Baroque period, they are perhaps notable in context, providing some relief from Albinoni's usual placid

Ex. 3 (No. 5, i, mm. 41-44).

The image shows a musical score for two instruments: oboe and bassoon (b.c.). The oboe part is in the treble clef, and the bassoon part is in the bass clef. The key signature is one flat (B-flat major). The score consists of four measures. Below the bassoon staff, there are figured bass notations: $b7$, $\#$, 7 , and $\frac{6}{5}$. Below the entire score, there is a Roman numeral analysis for the key of C major: $C: \text{I}_6 \text{I} \text{V}_7 \text{IV} \text{V}_7 \text{V} \text{I} \text{V} \text{V}_6 \text{V}_6 \text{i}$. A handwritten note indicates $a \text{ minor} = \text{V}_6 \text{V}_6 \text{i}$.

predictability (Ex. 4). Example 4a shows the use of such a modulatory device in combination with melodic sequence. Measure 123 begins a statement of a variation of the movement's principal motive in g minor, modulation to B-flat major. There is a statement of the same motive on the dominant level in B-flat major (m. 128) followed by a statement on the tonic level which is altered melodically and modulates to d minor. A dominant pedal and a cadence in d minor are followed by the immediate return to B-flat major discussed above (Ex. 1a). Example 4b is another example of this i-III-v pattern; melodic sequence is again employed.

In the first movement of Concerto No. 11 the first statement of the principal motive modulates from B-flat to F major and returns immediately to B-flat for the succeeding

Ex. 4a (No. 11, iii, mm. 123-47).

oboe

b.c.

6 4 7 4 6

g: i iv i₆ (ii) $\frac{V_7}{IV}$ $\frac{V_7}{IV}$ | iv
 Bb: | ii V I I₆

7 6 6 6 4b # 6 #

V_7 I V_6 I II I₆ (ii) I $\left[\begin{array}{l} vi_6 \\ d: iv_6 ii_6 V iv_6 V \end{array} \right.$

7 # 7 # 6 6 6 4 3 6

V_7 iv_6 i I₆ i II i B^b I I₆

motives (Ex. 5). Example 6 shows modulation within a recurrence of a principal motive which did not modulate in previous statements.

Ex. 4b (No. 8, iii, mm. 153-61).

violin I

b.c.

46 6 6 4 6 6 bb b 6 5

C minor: i vii^o₆ i₆ ii₆ V vii^o₄ i₆
 Eb: [vi₆ I₆ I ii ii₆ IV

6 6 6 5 4 6 6 # 6 #6

V V₆ vii^o₆ vii^o₆ I I₆ vii^o₆ V
 q: [i ii (ii₆) V i₆ vii^o₆ i

The use of the diatonic circle of fifths is a common feature. A common chord modulation often occurs within the circle. In Concerto No. 5, iii, m. 122 a series of fifths appears twice: the first appearance is a sequence of secondary dominants remaining within the key:

Ex. 5 (No. 11, i, mm. 1-10).

Violin I

b.c.

6 66 66 67 43 6 66 67 43

B \flat : I I \flat I vi II \flat I \flat VI \flat V \flat V \flat I ii I \flat ii \flat vi \flat IV \flat V \flat I

66 7 6/5 4 6 4 4 7 66
4

vi \flat F: $\left[\begin{array}{l} V_{\flat}^{\flat} \\ V_{\flat}^{\flat} \end{array} \right]$ I vi V IV I \flat V V \flat vii \flat V \flat

66 4 6 6 5 4 3 6 6 6 5 4 3 6 4 6 6 4 3 6

II I \flat ii \flat I I \flat V \flat I \flat V \flat I $\left[\begin{array}{l} V_{\flat}^{\flat} \\ V_{\flat}^{\flat} \end{array} \right]$ B \flat : V I V \flat IV I \flat V \flat I \flat V \flat I \flat V \flat (ii \flat)

e minor: i iv V/III V/VI VI V i
e a D G C f# \flat B e

Ex. 6 (No. 8, i, mm. 38-40).

Handwritten musical score for Ex. 6, measures 38-40. The score is in B-flat major (one flat) and 3/4 time. It features three staves: the top staff is for oboe, the middle for violin, and the bottom for oboe. The music consists of eighth-note patterns. Below the staves are figured bass notations: 6, 6, 6 6, 6 #, 6 #, 6 6 #. Below the figured bass is Roman numeral analysis for B-flat major: I₆ V I ii₆ I I₆ ii₆ I I vii₆° vii₆° vi. The analysis includes a bracketed section for the second oboe part: i ii₆ V i i₆ ii₆ V.

The second appearance modulates:

e minor: i iv V/III III

C major: V I

In the beginning of the second movement of Concerto No. 8 there is an undisguised statement of the complete diatonic circle of fifths in a repetitive rhythmic pattern which pervades the entire movement (Ex. 7).

Ex. 7 (No. 8, ii, mm. 1-4).

Handwritten musical score for Ex. 7, titled "II. Adagio". It is in B-flat major (one flat) and 3/4 time. The score features two staves: the top for violin (violin I and II) and the bottom for bassoon (B.C.). The music consists of repetitive rhythmic patterns of eighth notes. Below the staves are figured bass notations: 6, 6, 6, 6. Below the figured bass is Roman numeral analysis for B-flat major: I I₆ IV vii₆° vii₆° III VI VI₆ ii V V₆ I.

Parenthetical harmony in the form of nondiatonic movement by fifth is a common feature. These incursions may or may not effect modulations. In Concerto No. 11, i, m. 61-63 the series does modulate:

g minor: V V/iv

D G C F B^b (I in B-flat major)

In Ex. 8 modulation is accomplished through melodic sequence and the fifth relationship between B-flat and E-flat.

Ex. 8 (No. 8, i, mm. 55-58).

The image shows a musical score for two parts: oboe and b.c. (bassoon). The score is divided into two systems. The first system covers measures 55-58, and the second system covers measures 59-62. The key signature is one flat (B-flat major for the first system, G minor for the second). The oboe part is in treble clef, and the b.c. part is in bass clef. The b.c. part includes figured bass notation (6, 6, 6) and Roman numeral harmonizations. The first system's harmonization is: F: I₆(I) I₆ (VII^o₆ V I) IV₆. The second system's harmonization is: G minor: (VII^o₆ V I) III(E^b) ; VII^o₆ V₆ i VII^o₁ V. The b.c. part includes figured bass notation (b, 4b, 6, 7, 4) and Roman numeral harmonizations.

One rather unusual modulation occurs in Concerto No. 5, i. The principal key of the movement is C major. The main motive has been stated in a number of keys and finally in e minor. The return to C major for the ritornello is achieved through an extension of the main motive (m. 64½-65½) which is repeated at the level of d minor and then at the level of C major (Ex. 9).

Ex. 9 (No. 5, i, mm. 62-67).

The musical score consists of two systems, each with a Violin I staff and a Bassoon (b.c.) staff. The first system (mm. 62-67) shows a sequence of chords in E minor: i , vii_6° , i_6 , V_6 , i , vii_6° , i_6 , IV , i , V , V_4 , i_6 , vii_6° . The second system (mm. 68-73) shows a sequence of chords in D minor: i , i_6 , ii_6 , I , V_4 , i_6 , vii_6° , i , C^{MADR} , i_6 , ii_6 , V , I_6 , vii_6° , I .

The most remarkable movement with regard to harmonic progression is the slow movement of Concerto No. 11. The score for the entire movement is given in Ex. 10. The movement begins with three measures of canonic imitation between the oboe and the first violin in g minor, followed by four measures of sequence with parenthetical root movement by fifth (D G C F₆). Through 6-5 movement the F₆ becomes a^o (ii in g minor) and there is a cadence in g minor. The next three measures modulate through B-flat major to d minor, with a pattern of root movement by fifth (g c F B-flat). There then begins what appears to be a literal repeat of the first three measures of the movement in the key of d minor. However, the oboe part is altered on the last beat of measure 13 affecting a return to g minor. From this point the movement could easily have been brought to a close, remaining in g minor for its duration. What follows instead is a deceptive cadence (m. 14, beat 2), a brief modulation to c minor with another deceptive cadence, a chain of suspensions, and finally a return to g minor. The root movement by fifth from measures 5-7 is repeated in preparation for a final cadence in g minor. There is, however, another surprise: chromatic movement in the first violin and oboe over a series of secondary dominants which includes two examples of third-related progression (m. 22, beats 1 and 2; and m. 23, beats 3 and 4). The chromatic scale movement climaxes by reaching the tonic pitch on the first beat of the

penultimate measure. The final cadence includes a vii°_7 chord and a 4-3 suspension.

The use of altered chords is limited to the usual secondary dominant and seventh chords. There are a few Neapolitan sixth chords.

The harmonic rhythm is usually faster in the principal motives than in the connective passages and sequential episodes; this concurs with the contrapuntal nature of the motives as opposed to the homophonic episodes. In approaches to cadences the harmonic rhythm accelerates; the actual cadences are sometimes delineated by a pause in the harmonic progress. The usual essential harmonic rhythm in the first-movement principal motives is a change on each beat; in the episodes and passagework the harmonic rhythm decreases in speed to a change every two beats. In cases where the motives or themes are treated in imitative counterpoint the harmonic rhythm is often slower. There is more variety in the harmonic rhythm of the slow movements and the finales. In all movements changes in the pace of the harmonic rhythm often coincide with changes in melodic material or texture.

Cadences are usually elided in the overlapping phrase structure which is prevalent in these works. The cadences themselves follow the standard formulae. They often include a 4-3 suspension with $\frac{6-5}{4-3}$ also common. There are some deceptive cadences, including those mentioned above from No. 11, ii (Ex. 10) and the one shown below in Ex. 11.

Ex. 10 (No. 11, ii).

Adagio

g: i 2 IV₆ iv i₆ vii^o₆ V₆ i IV₆ i₆ vii^o₆ V₆

i i₆ ii₆ vii^o₄/V V V₄²/G V₆/C vii^o/C V₄²/F F₆ ii^o

Ex. 10 (continued).

7 8 7

V_6 V_6^3 i i_6 V i $\text{B}^b: \begin{bmatrix} \text{iv} \\ \text{ii} \end{bmatrix}$ V I

10 11 12

$\text{d}: \begin{bmatrix} \text{vi} \\ \text{iv} \end{bmatrix}$ iv ii_6° V_7 i V i iv_6^5 iv i_6 vii_6° i V_6 i

Ex. 10 (continued).

$i_6 (vi) \quad iv \quad i_6 \quad vii_6 \quad i$
 $g: \begin{cases} i_6 \begin{cases} vii_6 \\ vi \end{cases} \\ vii_6 \end{cases} \quad V_7 \quad VI \quad i_6 \quad ii_6 \begin{cases} iv \\ C: i \end{cases} \quad ii \quad vii^\circ \quad V_7 \quad VI \quad i_6 \quad iv(ii) \quad V$

$g: \begin{cases} i \\ iv \end{cases} \quad III \quad VI \quad vii^\circ \quad i \quad V \quad i_6 \quad V \quad i_6 \quad V_7 \quad i_6 \quad V \quad V_4 \quad V_6 \quad C \quad V_4 \quad F_6 \quad ii^\circ$

Ex. 10 (continued).

20 21 22

6 5 6 6 # 4 4 6 # 6 6

V $\frac{6}{5}$ i i₆ ii₆ V i $\frac{I}{IV}$ (♯) iv₆ $\frac{IV}{I}$ V₆ $\frac{V}{IV}$

23 24 25

4 6 # 6 6 6 6 7 3 4 #

iv $\frac{V}{F}$ F₆ V i₆ II₆ iv₆ ii^o V₇ i^{vivo} $\frac{I}{IV}$ i₆ V i

Ex. 11 (No. 8, i, mm. 45-46)

ob.
VI.I
b.c.

6 6 6 5 # 6 6 5 #

d minor: i_6 ii_5 V VI i i_6 IV i_6 V i

The final Phrygian cadence from No. 5, ii is shown in Ex. 12.

Ex. 12 (No. 5, ii, mm. 26-28).

ob.
VI.I
vl.a
vla.
cello
b.c.

6 7 6 #

d minor: i iV_6 V

In each of the movements from these four concerti, tonal balance is quite apparent. There is always a statement of a theme, motive, or group of motives in the tonic key, a digression and a return to the tonic. The importance

of this tonal balance in delineating form will be discussed later.

Melody, Rhythm, and Phrase Structure

The melodies of the first and third movement principal motives clearly establish the tonic key through various means of emphasizing the tonic, and sometimes the dominant, pitches. Ex. 13 shows the principal motives from each of the Allegro movements.

Ex. 13 (principal motives from first and third movements).

a. (No. 2, i).



b. (No. 2, iii).



c. (No. 5, i).



d. (No. 5, iii).



e. (No. 8, i).



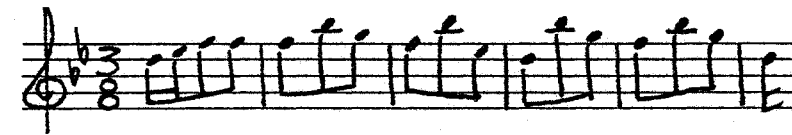
f. (No. 8, iii).



g. (No. 11, i).



h. (No. 11, iii).



The motives from No. 2, iii; No. 5, iii; No. 8, i; and No. 11, i outline the tonic triad, while in No. 5, i and No. 8, iii the tonic scale is clearly stated emphasizing steps 1 and 5. The tonic pitch is stressed through repetition in No. 2, i; No. 8, i; No. 11, i; and No. 11, iii, with the leading tone-tonic relationship assuming importance in No. 2, i and No. 8, i.

The melodic motion is usually scalar or triadic except in No. 2, i and No. 11, iii in which more leaps create rather angular melodies. The principal motives often

include repetition and sequence or present material that can readily be subjected to those extension techniques.

The melodic material other than the recurring motives presented in Ex. 13 consists almost entirely of short figures which are treated in sequences. This material may be drawn from the principal motives. The principal motives may be altered to some extent in the first solo statement or in subsequent statements by tutti or solo. The differences between tutti and solo statements of the principal motive in No. 2, i can be seen by comparing Ex. 14 to Ex. 13a.

Ex. 14 (No. 2, i, mm. 21-28).



The principal melodic material for the slow movements is more varied. In No. 2 the oboe plays a sustained melody which most often is a triadic outline of the harmony. The second movement of No. 5 begins and ends as a five-voice imitation which quickly dissolves; the subject of the imitation outlines the tonic and dominant triads. There is a homophonic middle section in which the oboe plays sequential scale figures. The oboe melody in No. 8, ii is a scalar embellishment of a repeated harmonic pattern which is again

sequential. In No. 11, ii the principal melody is in dotted rhythms, stated as a in imitation between the oboe and the first violin.

The rhythm is in general rather square. Dotted rhythms appear in only No. 2, i (Ex. 13a) and No. 11, ii (Ex. 10). There is occasional use of syncopation. The rhythms in the sequential passagework are often drawn from the principal motive. Cadences are sometimes stressed through rhythmic alteration; hemiola appears at the cadences of No. 2, iii (Ex. 15).

Ex. 15 (No. 2, iii, mm. 32-33).

The image shows two staves of musical notation. The top staff is for the oboe (ob.) and the bottom staff is for the first violin (vl. I) and violin (vln.). Both staves are in a key with one flat (B-flat) and a common time signature (C). The music consists of a sequence of notes with dotted rhythms, illustrating the hemiola cadence mentioned in the text.

Phrase structure in the first and third movements is usually symmetrical. There may be some extension of the basic motive through sequence or repetition, resulting in a certain asymmetry. Exceptions to the general rule of basic symmetry are No. 8, i and No. 11, iii. The melodic material in the slow movements is more often asymmetrical.

The main ritornello statement and restatement often exhibit an antecedent-consequent structure. In some cases

the solo oboe states only the antecedent phrase and is interrupted by the orchestra for the repeat of the consequent.

Counterpoint

The first and third movements of these concerti are primarily contrapuntal. It is often a rather loosely structured counterpoint in which one or two treble lines are predominant with frequent incursions of more homophonic writing. In general the main motives are contrapuntal and the sequential episodes and passagework are homophonic. Among the slow movements Nos. 2 and 8 are basically homophonic, while Nos. 5 and 11 are contrapuntal.

While most of the counterpoint is nonimitative, there are several examples of imitative writing. No. 2, iii opens with a four-voice imitation (Ex. 16). The solo statement a few measures later is in five voices. The close proximity of the entrances and the continuous flow of sixteenth notes produce a very energetic quality which is complemented by the upward drive of the motive itself.

The slow movement of No. 5 is a five-voice imitation interrupted by a short homophonic section. The imitation is not strict, dissolving after a few measures. Entrances are at the tonic and dominant levels, coming sometimes on beat one and sometimes on beat two (Ex. 17).

The second movement of No. 11 (Ex. 9) also employs imitative counterpoint. The third movement of No. 11 and

Ex. 16 (No. 2, iii, mm. 1-4).

Ex. 17 (No. 5, ii, mm. 1-6).

the first movement of No. 2 provide examples of a limited use of two and three-voice imitation (Exs. 18a and 18b).

Ex. 18a (No. 11, iii, mm. 61-64).

ob.
vln. I
vln. II
vla.

Ex. 18b (No. 2, iii, mm. 39-42).

oboe
violin I
cello

Piano
Solo

In No. 5, iii there is one of many examples of an imitative exchange between oboe and violins (Ex. 19).

Ex. 19 (No. 5, iii, mm. 78-81).

ob.
vlns.

Piano

There are some cases of a short figure derived from the principal motive being used in a repeated pattern as a counterpoint against other material (Exs. 20a and 20b).

Ex. 20a (No. 5, iii, mm. 49-55).

Musical score for Ex. 20a, showing three staves: oboe (ob.), violin I (violin I), and violin II (violin II). The oboe part features a repeated pattern of eighth notes. The violin I part features a repeated pattern of eighth notes. The violin II part features a repeated pattern of eighth notes.

Ex. 20b (No. 2, i, mm. 130-35).

Musical score for Ex. 20b, showing two staves: oboe (ob.) and violin I (violin I). The oboe part features a sustained melody. The violin I part features an arpeggiated accompaniment.

Strictly homophonic writing is employed in No. 2, ii. An arpeggiated accompaniment in violin I and chords in the other strings provide background for sustained oboe solo. In No. 8, ii there is a repeated homophonic chord pattern as accompaniment for an oboe melody.

Form

All of the first and third movements adhere to a basic ritornello procedure. (The writer's hesitation to refer to this as a form is due to the fact that the ritornello principle produces a predictable series of events rather than a concrete architecture.) There is a tutti statement of the principal thematic material (motive, theme, or series of motives) and a statement of at least the first phrase of the main thematic material by the oboe, possibly varied or interrupted. Digression is then achieved through modulation or a series of modulations and usually the introduction of new melodic material. (The principal motive can be used in this modulating segment of the movement.) There is a return to the tonic key and a restatement of the ritornello idea, which may be stated in part or in its entirety; the restatement may include material from the modulating segment or new material.

Harmony is the least variable factor in delineating the form (procedure); there is always a return to tonic for the ritornello. The treatment of melodic material is not always so clearly differentiated; the principal motive may be restricted to the A section or it may appear throughout the movement in a number of keys. There are, in fact, ritornello principles operating on two levels: the first level is the recurrence of a large segment of music in the tonic key; the second level is the recurrence of a short motive throughout the movement, possibly in different keys.

Table 3 is useful in viewing the two levels of the ritornello principle. Upper case letters have been used to indicate the major segments of each movement; 'A' represents the statement and restatement of the ritornello, while 'B' designates the digression (episodes). Lower case letters indicate the different melodic ideas; 'a' represents the main motive and is circled for emphasis. It is easy to see that 'a' may or may not be present in the B segment. The variability in the lengths of the major segments is also apparent. The letters 'T' and 'S' indicate tutti and solo. It can also be seen that the return of 'A' may be achieved with either tutti or solo orchestration. The two criteria which are in all cases satisfied for the return of 'A' are the presence of 'a' material with a final return of the tonic key. The return of the tonic key is the most important factor and must be maintained throughout the remainder of the movement; the return to tonic may precede the appearance of 'a' material, it may coincide with that appearance, or it may, as in the case of No. 8, i, occur in the middle of the principal motive. An interesting variation to the usual return of 'A' is what could be termed a "false re-entry" in No. 8, iii. In measure 118 there is a return of 'a' in the tonic key; however, the ritornello is negated by the intrusion of another key area. This and other less striking variations of the basic ritornello procedure certainly add to the artistic merit of these concertos.

The forms of the slow movements are more variable. No. 2 conforms to the ritornello principal in some ways but could be viewed as a more simple A B A form. The A B A form could be applied to No. 5 and No. 8 also. Number 11 is a binary form A B A' B'. Table 4 shows the form of each slow movement along with brief descriptions of the factors which delineate the forms.

TABLE 4
FORM OF THE SLOW MOVEMENTS^a

No. 2:

A	B	A'
a b a b c	d e f	a b c' c' a

No. 5:

A	B	A'
imitative	homophonic	imitative

No. 8:

A	B	A'
chord pattern (strings)	oboe melody with chord pattern	chord pattern (oboe and strings)

No. 11:

A	B	A'	B'
a	b c	a' d	b e

^aLower case letters indicate melodic material.

Idiomatic Writing

These solo oboe concerti are not extremely virtuosic in nature; they rely, instead, on the coloristic capability of the oboe in opposition to a body of strings. Material assigned to the oboe in the first and third movements exhibits no striking differences from the material assigned to the violins. The oboe never plays in unison with the violins, but alternates with them in the presentation of the melodic material.

While the writing for violin also lacks highly virtuosic characteristics, there are some instances of the violin and oboe versions of motives and sequential passage-work being varied in a manner which seems related to the capabilities of the two instruments. Violins are assigned most of the rapid arpeggiated figures and thirty-second-note flourishes; such passages would have been quite difficult to perform on the eighteenth-century oboe.

The limited fingering system of the baroque oboe (two or three-keyed instruments were most common before 1750) undoubtedly influenced the keys chosen for the concerti. Key signatures with more than one sharp or two flats were rarely used for oboes of that period, the keys of C major, B-flat major, and g minor being employed by Albinoni. While the range of the eighteenth-century oboe was from c' to d''', Albinoni limits this to d' to d''' in these concerti and seldom goes below f'; he was definitely influenced by the

questionable tone quality and limited flexibility of the eighteenth-century oboe in its lowest range.

It is in some of the slow movements, especially those from concerti Nos. 2 and 8, that the oboe is given a more soloistic role in which it is clearly contrasted with the strings. In a homophonic style the oboe plays a slow legato melody with strings providing a chordal background, a scoring which bears some resemblance to the opera arias of the period, perhaps showing the influence of Albinoni's vast experience as a composer of that genre.

The viola is seldom significant, usually providing harmonic filler; it sometimes participates in the imitative passages and occasionally has a bass function when the basso continuo and cello are tacit.

The cello usually doubles the basso continuo in an accompanimental fashion, a pattern occasionally broken in order to allow the lower instruments to participate in imitative counterpoint or sequence.

Summary and Conclusions

In order to evaluate these concerti it is necessary to examine them from two viewpoints. The first, in retrospect, is an attempt to determine their importance in the development of the solo concerto; the second is a more subjective critical evaluation of their musical merits. Comparisons with the concerti of Vivaldi provide a point of reference for both methods of examination.

In making an appraisal of these works by Albinoni as to their influence on the development of the solo concerto, it might be helpful to refer to Hutchings' list of distinguishing characteristics; while this list cannot be viewed as a definitive description of the solo concerto, it does capsulize much of the commentary by scholars regarding the inception of the genre. Albinoni's Op. 9 concerti satisfy Hutchings' criteria as follows:⁴

1. The establishment of three movements in a fast-slow-fast format is evident in all of these works.
2. Clearly defined principal motives and regularity of formal design result in the "perspicuity of style" and "easily recognizable themes" described by Hutchings.
3. Albinoni's use of the ritornello procedure is discussed above (pp. 48-50).
4. The oboe appeared as a solo instrument in Albinoni's works prior to its appearance in the works of Vivaldi; Albinoni's Op. 7 oboe concerti are the first known to have been published by an Italian and his Op. 9 includes additional examples of the genre. Albinoni's use of the other wind instruments in solo roles is, however, rather limited.

Albinoni's Op. 9 concerti fall short of fulfilling Hutchings' criteria in the following aspects:

⁴Hutchings' list appears on page 13 above.

1. There is an absence of "brilliant and impassioned solo parts."

2. What Hutchings describes as a "romantic turn of expression" refers in part to the unmarked changes in tempo and dynamics which were reportedly common practice in Venetian orchestras.⁵ It would be unreasonable to assume that this practice was limited to performances of the works of Vivaldi; it is likely that the music of his fellow Venetians, among them Albinoni, was treated in the same manner. It is, however, the clearly marked indications for changes in tempo and dynamics that Hutchings emphasizes in his description of "romantic" qualities. Such markings do not appear in these concerti by Albinoni.

3. While Albinoni's slow movements exhibit some of the characteristics of the Venetian opera aria, they do not possess the highly embellished and improvisatory qualities common in Vivaldi's works, nor do they feature the unusual modulations which Vivaldi often employs. While sometimes lyrical they could hardly be described as "impassioned."

It is perhaps notable that the criteria which are satisfied by Albinoni's concerti pertain primarily to aspects

⁵These reports are substantiated by Walter Kolneder's examination of manuscript notations made around 1740 by users of Vivaldi's concerto parts. (Walter Kolneder, Aufführungspraxis bei Vivaldi, Leipzig, 1956, cited by Hutchings, Baroque Concerto, p. 141-42.)

of formal design, while the items which define new expressive qualities more accurately describe works by Vivaldi. In view of the fact that Albinoni's oboe concerti are the first known Italian efforts in this genre, it seems important to enumerate the features which distinguish them from the earlier concerto grosso. While it is difficult to surmise what effect Albinoni's concerti might have had on Vivaldi and other contemporaries, it is clear that they served to standardize a format which was later varied and expanded by Vivaldi and others.

One additional aspect that should be mentioned is Albinoni's use of harmony. The importance of harmony in delineating the ritornello procedure has been discussed above. Albinoni's harmonic writing is quite conservative when compared to Vivaldi's, but when viewed in context it, too, can be seen as part of a standardization process.

One of the main criticisms in making a qualitative judgment of these concerti is the fact that Albinoni did not make any significant advances in harmony beyond that of his predecessors and contemporaries. With rare exceptions, his progressions and modulations are painfully predictable; compared to Vivaldi's penchant for unusual progressions and unexpected modulations, Albinoni's harmony is rather unimaginative. The pleasant surprises in the second movement of No. 11 are overshadowed by countless instances of harmonic clichés; the second movement of No. 8 (Ex. 7) is one case in point.

The overuse of sequences, sometimes true also of Vivaldi, is a defect in many of the Allegro movements; this, in combination with simplistic harmony, often results in totally predictable patterns. The literal repetition of large sections of melodic material, while fundamental to the ritornello procedure, could have been more frequently modified through changes in orchestration or texture; such modifications were utilized successfully in only a few instances.

There is, in general, a regrettable unevenness of quality in these concerti. Within a single concerto, one movement may be quite interesting, while the next is flawed by clichés or the overuse of extension devices. (Such inconsistent quality is not unusual in the works of Vivaldi and other well-known baroque composers.)

It would seem desirable to become more familiar with the Op. 9 concerti if only to gain a more complete view of the history of the solo concerto. Furthermore, the weaknesses that are evident in these works do not seem sufficient to prohibit their addition to the oboists' standard repertoire, and they do add to our knowledge of the Venetian concerto by augmenting the usual repertoire of several Vivaldi concerti and one by Alessandro Marcello.

Of the four concerti, only No. 2 has been published in a modern edition;⁶ the editors' choices of this concerto may have been influenced by the relatively even quality of its movements. Although the quality of the remaining concerti is admittedly less consistent, they do contain some interesting movements. Of the works that have not been published in modern edition, No. 11 seems to be the most consistently appealing; the slow movement, as discussed above, provides harmonic interest that is unusual for Albinoni and the Allegro movements provide more variety than some of their counterparts in the other concerti. For these reasons the writer has chosen to prepare a performing edition of the Concerto No. 11 in B-flat as Part II of this paper.

⁶There are two modern editions of Op. 9, No. 2: an edition by Giazotto (New York: International, 1950) and another by Fritz Kneusslin (Basel: Kneusslin, 1955).

PART TWO

A PERFORMING EDITION OF TOMASO ALBINONI'S

OP. 9, NO. 11

EDITORIAL PROCEDURES

The performing edition of Op. 9, No. 11 is based on the 1722 Roger edition conserved in the Diozesanbibliothek in Münster. The Roger edition consists of the following individual parts: Oboe Primo, Violino Primo Principale, Violino Secondo, Violetta Alto, Violoncello, and Basso Continuo. In the score of the present edition these have been changed to oboe, violin I, violin II, viola, cello, and basso continuo; the figured bass symbols have been placed below the written basso continuo rather than above as in the 1722 edition, and a suggested harpsichord realization of the figured bass is provided.

Superfluous accidentals have been omitted without comment. Changes in the figured bass are indicated by brackets as are added dynamic markings and ornaments. The following symbol is used to indicate an added slur or tie:

. All staccato markings are editorial additions. Added accidentals are listed in the Critical Commentary.

Tomaso Albinoni

Concerto a cinque, Op. 9, No.11

Allegro Concerto a cinque

Tomaso Albinoni Op. 9, No. 11
edited by Marsha Jaeger

oboe

violin I

Violin II *col primo*

viola

cello *col basso continuo*

(harpsichord)

basso continuo

6 66 6667 43 6 6667 43 667 5 4

5

6

7

8

6 4 4 # 66 66 5 4 6 4 5 4 6

9 10 11 12

Handwritten musical score for measures 9-12. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of five staves: a vocal line (treble clef), a piano line (treble clef) marked *col primo*, a guitar line (treble clef), and two bass lines (treble and bass clefs). The guitar line includes a complex sequence of chords and arpeggios. The bass lines feature a rhythmic accompaniment with various fingerings indicated by numbers 1-5. Measure 9 shows a vocal line with a melodic phrase and a piano line with a similar melodic line. Measures 10-12 continue the melodic and harmonic development.

13 14 15 16

Handwritten musical score for measures 13-16. The score continues from the previous system, maintaining the same key signature and time signature. It consists of five staves: a vocal line (treble clef), a piano line (treble clef), a guitar line (treble clef), and two bass lines (treble and bass clefs). The guitar line continues with complex chordal textures. The bass lines feature a rhythmic accompaniment with various fingerings indicated by numbers 1-5. Measure 13 shows a vocal line with a melodic phrase and a piano line with a similar melodic line. Measures 14-16 continue the melodic and harmonic development.

Musical score for measures 17-21. The score is written for five staves: Treble Clef (top), Treble Clef (middle), Bass Clef (bottom), and two additional staves (likely for guitar or piano accompaniment). The key signature has two flats (B-flat and E-flat). Measure 17 starts with a treble clef and a 4/4 time signature. Measure 18 has a 'piano' dynamic marking. Measure 19 has a 'piano' dynamic marking. Measure 20 has a 'Forte' dynamic marking. Measure 21 has a 'Forte' dynamic marking. Fingerings are indicated by numbers 1-4. The bottom two staves contain guitar-style fingering numbers: 66, 6, 6, 6 6 6 7 4 3, 6, 6 6 6 7 4 3, 6, 6 6 6, 6 5 4 3.

Musical score for measures 22-25. The score is written for five staves: Treble Clef (top), Treble Clef (middle), Bass Clef (bottom), and two additional staves. The key signature has two flats. Measure 22 starts with a treble clef and a 4/4 time signature. Measure 23 has a 'Forte' dynamic marking. Measure 24 has a 'Forte' dynamic marking. Measure 25 has a 'Forte' dynamic marking. Fingerings are indicated by numbers 1-4. The bottom two staves contain guitar-style fingering numbers: 6, 6, b6, 4 3, 4, 6 6, 5 4 3, 6, 6.

Musical score for measures 26-29. The score is written for guitar in G major (one sharp) and 4/4 time. It consists of six staves: two treble clefs, two bass clefs, and two alto clefs. Measure 26 is a whole rest. Measure 27 contains a melodic line in the first treble staff and a bass line in the first bass staff. Measure 28 features a melodic line in the first treble staff with a 'piano' dynamic marking and a bass line in the first bass staff. Measure 29 continues the melodic and bass lines. Fingering numbers (6, 4, 3, 6, 6, 6, 6) are provided for the bass line in measure 29.

Musical score for measures 30-33. The score is written for guitar in G major (one sharp) and 4/4 time. It consists of six staves: two treble clefs, two bass clefs, and two alto clefs. Measure 30 is marked 'piano' and features a melodic line in the first treble staff and a bass line in the first bass staff. Measure 31 is marked 'Forte' and features a melodic line in the first treble staff and a bass line in the first bass staff. Measure 32 continues the melodic and bass lines. Measure 33 continues the melodic and bass lines. Fingering numbers (4, 3, 6, 6, 6, 6, 7, 4, 3, 6, 6, 6, 6, 6, 5, 4, 3, 6, 6, 6) are provided for the bass line across measures 30-33.

Musical score for measures 34-36. The score consists of six staves: two treble clefs, one alto clef, and two bass clefs. Measure numbers 34, 35, and 36 are indicated above the first staff. The bottom staff contains the following fingering numbers: 6, 6, 6, 6, 7, 4.

Musical score for measures 37-40. The score consists of six staves: two treble clefs, one alto clef, and two bass clefs. Measure numbers 37, 38, 39, and 40 are indicated above the first staff. A dynamic marking "Forte" is present in the second staff of measure 40. The bottom staff contains the following fingering numbers: 6, 5, 4, 6, 5, 4, 5, 4, 4, 6, 5, 4, 6, 4, 4, 6.

41 42 43 44

Musical score for measures 41-44. The score is written for guitar and includes a vocal line. The guitar part features a complex rhythmic pattern with many sixteenth notes. The vocal line has some notes with accents. The bass line is a simple eighth-note accompaniment. Fingering numbers are provided below the guitar staff.

6 6 6 6 6 7 4 3 6 7 4 7 6 5 6 6

45 46 47 48

Musical score for measures 45-48. The score is written for guitar and includes a vocal line. The guitar part continues with a complex rhythmic pattern. The vocal line has some notes with accents and a 'Piano' marking. The bass line is a simple eighth-note accompaniment. Fingering numbers are provided below the guitar staff.

6 4 4 6 6 6 6 7 4 3 6 6 6 6

Musical score for measures 49-52. The score is written in a system of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The key signature has two flats. Measure numbers 49, 50, 51, and 52 are indicated above the first staff. Fingering numbers (6, 6, 6, 7, 4, 3, 6) are written below the bottom two staves for measures 49-52.

Musical score for measures 53-56. The score is written in a system of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The key signature has two flats. Measure numbers 53, 54, 55, and 56 are indicated above the first staff. Fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6) are written below the bottom two staves for measures 53-56.

57 58 59 [tr] 60

6 6 5 #6 6 6 5 # 6 6 6 6 6 7

61 62 63 64

4 4 6 6 4 6 6 7 4 3 6 6 6 6 b7 4 3 6 #4 6 6 #6 #

Musical score for measures 65-68. The score is written for guitar and includes a key signature of one flat (B-flat) and a common time signature. It features a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar-specific staff with fretting patterns. The fretting patterns are: $\# 6 6 6 4 \#$ for measure 65, $6 4 3 6 6$ for measure 66, $6 7 4 3 6$ for measure 67, and $6 5 4 3 \# 6 6$ for measure 68.

Musical score for measures 69-72. The score is written for guitar and includes a key signature of one flat (B-flat) and a common time signature. It features a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar-specific staff with fretting patterns. The fretting patterns are: $4 6 7$ for measure 69, $\# 6 4 \# 6 4 \# 6 4$ for measure 70, $\# 6 4 \# 4 6$ for measure 71, and $\# 6 6 5 6$ for measure 72.

73 74 75 76

6 4 5 # 6 6 6 4 6 6 6 7 4 # 6 6 6 6 7 4 4 6 6 6 6 7

77 78 79 80

4 3 6 6 [6] 6 6 b6 b5 b4 3 [6] 4 6 6 5

89 90 91 92

6 4^b 6 6 6 4 6 4 5 4 6 b6 b₅ b₄ 4 6 5

93 94 95 96

4 3 6 # 6 6 4 3 6 6 4 6 6 4 3 6 6 7

97 98 99 100

Musical score for measures 97-100. The score is written for guitar and includes six staves: two treble clefs, two bass clefs, and a guitar-specific staff. The key signature has two flats. Measure numbers 97, 98, 99, and 100 are indicated above the first staff. The guitar staff contains various chord diagrams and fret numbers: 4, 6, 4, 3, 6, 4, 6, 7, 6, 4, 6, 7, 6, 5, 6.

101 102 103 [tr] 104

Musical score for measures 101-104. The score is written for guitar and includes six staves: two treble clefs, two bass clefs, and a guitar-specific staff. The key signature has two flats. Measure numbers 101, 102, 103, and 104 are indicated above the first staff. Measure 103 includes a trill symbol [tr]. The guitar staff contains various chord diagrams and fret numbers: 7, 7, 6, 6, 4, 6, 6, 4, 5, 3, 6, 6, 6.

Handwritten musical score for two systems, measures 105 and 106. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes:

- System 1 (Measures 105-106):**
 - Staff 1 (Treble Clef):** Measure 105 contains a melodic line with eighth and sixteenth notes. Measure 106 contains a melodic line with a fermata over the final note, marked with a box containing the letter 'a'.
 - Staff 2 (Treble Clef):** Measure 105 contains a melodic line with eighth and sixteenth notes. Measure 106 contains a melodic line with a fermata over the final note.
 - Staff 3 (Empty):** This staff is empty.
 - Staff 4 (Treble Clef):** Measure 105 contains a melodic line with eighth and sixteenth notes. Measure 106 contains a melodic line with a fermata over the final note.
 - Staff 5 (Bass Clef):** Measure 105 contains a melodic line with eighth and sixteenth notes. Measure 106 contains a melodic line with a fermata over the final note.
 - Staff 6 (Treble Clef):** Measure 105 contains a chordal accompaniment with eighth and sixteenth notes. Measure 106 contains a chordal accompaniment with eighth and sixteenth notes.
 - Staff 7 (Bass Clef):** Measure 105 contains a bass line with eighth and sixteenth notes. Measure 106 contains a bass line with eighth and sixteenth notes.
- System 2 (Measures 105-106):**
 - Staff 8 (Bass Clef):** Measure 105 contains a bass line with eighth and sixteenth notes. Measure 106 contains a bass line with eighth and sixteenth notes.
 - Staff 9 (Empty):** This staff is empty.
 - Staff 10 (Treble Clef):** Measure 105 contains a chordal accompaniment with eighth and sixteenth notes. Measure 106 contains a chordal accompaniment with eighth and sixteenth notes.
 - Staff 11 (Bass Clef):** Measure 105 contains a bass line with eighth and sixteenth notes. Measure 106 contains a bass line with eighth and sixteenth notes.

Handwritten numbers '6', '6', '6', '6', and '5' are written below the bottom staff of the second system.

Adagio

col basso continuo

4 5 6

6 6 7

#4 6 5

#4/2 6 5

Musical score for measures 7, 8, and 9. The score consists of five staves: four for the upper instruments (Soprano, Alto, Tenor, Bass) and one grand staff for the piano. Measure 7 shows a complex melodic line in the soprano part with many sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 8 continues the melodic development. Measure 9 concludes the phrase with a final cadence. Fingering numbers (6, 5, 6, 4, #) are indicated below the piano bass line.

Musical score for measures 10, 11, and 12. The score consists of five staves: four for the upper instruments and one grand staff for the piano. Measure 10 features a more active melodic line in the soprano part. Measure 11 shows a change in the piano accompaniment. Measure 12 concludes the section with a final cadence. Fingering numbers (6, 4, 6, 7, #, 4, #, 4, 2, 6, 6, 6, 2) are indicated below the piano bass line.

Musical score for measures 13, 14, and 15. The score consists of five staves: two treble clefs, two bass clefs, and a grand staff. Measure numbers 13, 14, and 15 are indicated above the first staff. The bottom staff contains figured bass notation: 6, 6 #6, 4 6 5, 4, 7, 6, 6 5, 4, 7, 4, 6, 6, 4.

Musical score for measures 16, 17, 18, and 19. The score consists of five staves: two treble clefs, two bass clefs, and a grand staff. Measure numbers 16, 17, 18, and 19 are indicated above the first staff. The bottom staff contains figured bass notation: 9 8 7 5, 4 3 9 8, #, 6, # 4 5 4, #, # 4 2, 6, 4 # 2, 6, 5.

Handwritten musical score for measures 20, 21, and 22. The score is written on six staves. The top three staves are for the vocal line, and the bottom three are for the piano accompaniment. Measure 20 starts with a treble clef and a key signature of one flat. The piano part features a bass line with fingerings 6, 5, 6, 6, #, 4, 4, 2, 6, #, 6, 6. Measure 21 continues the melodic and harmonic development. Measure 22 concludes the section with a final cadence.

Handwritten musical score for measures 23, 24, and 25. The score is written on six staves. The top three staves are for the vocal line, and the bottom three are for the piano accompaniment. Measure 23 begins with a treble clef and a key signature of one flat. The piano part includes fingerings 4, 6, #, 6, 6, 6, 6, #, 7, 7, 6, 7, #. Measure 24 continues the melodic and harmonic development. Measure 25 concludes the section with a final cadence.

Allegro

Handwritten musical score for measures 2-10. The score includes staves for Violin I, Violin II, Viola, Cello/Double Bass, and Piano. The piano part features a 3/8 time signature and the instruction "col basso continuo". The music is in G major and 3/8 time. Measures 2-10 show a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs. The piano accompaniment consists of chords and single notes, with some measures marked with a "6".

Handwritten musical score for measures 11-20. The score continues from the previous system with measures 11-20. The piano part continues with the same accompaniment style, including a measure with a "b5" marking in measure 18. The overall structure and notation are consistent with the first system.

21 22 23 24 25 26 27 28 29

6 6 6 6

30 31 32 33 34 35 36 37 38

Piano Forte Piano Forte Piano Forte

7 6 6

Musical score for measures 37-48. The score is written for four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The first three staves are for the right hand, and the bottom staff is for the left hand. Measures 37-48 are marked with measure numbers above the staff. Dynamics include *Piano* and *Forte*. The left hand has a '6' under the final notes of measures 45, 46, and 47.

Musical score for measures 49-57. The score is written for four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The first three staves are for the right hand, and the bottom staff is for the left hand. Measures 49-57 are marked with measure numbers above the staff. Dynamics include *Piano*. The left hand has a '7' under the first note of measure 50 and a '6' under the first note of measure 53.

Musical score for measures 58-66. The score is written for a piano and includes a grand staff with treble and bass clefs. Measures 58-66 are numbered at the top. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A '6' is written below the grand staff at the end of measure 66, and '[4]' is written below the bass clef staff at the end of measures 65 and 66.

Musical score for measures 67-75. The score is written for a piano and includes a grand staff with treble and bass clefs. Measures 67-75 are numbered at the top. The music continues with complex rhythmic patterns. A 'Forte' dynamic marking is present in measure 74. Below the grand staff, there are numbers: '6 6 6 6 4 6 4 6 4 7 4' under measures 67-74, and '6 4' under measure 75. A '[4]' is written below the bass clef staff at the end of measure 74.

76 77 78 79 80 81 82 83 84

Forte

6 4 6 6 4 6 6 6 6 6

85 86 87 88 89 90 91 92 93

piano

6 6 6 6 4 4 4 4

Musical score for measures 94-103. The score is written for four staves (three treble clefs and one bass clef) and a grand staff. The key signature is one flat (B-flat). Measure numbers 94 through 103 are indicated above the staves. The first two staves contain melodic lines with various articulations and dynamics. The third and fourth staves contain accompaniment. The grand staff at the bottom shows the piano accompaniment with chords and bass lines. Dynamics include *Forze* and *piano*. There are some handwritten annotations like '4' and '6' below the grand staff.

Musical score for measures 104-112. The score is written for four staves (three treble clefs and one bass clef) and a grand staff. The key signature is one flat (B-flat). Measure numbers 104 through 112 are indicated above the staves. The first two staves contain melodic lines with various articulations and dynamics. The third and fourth staves contain accompaniment. The grand staff at the bottom shows the piano accompaniment with chords and bass lines. Dynamics include *Forze* and *piano*. There are some handwritten annotations like '4' and '6' below the grand staff. At the bottom of the grand staff, there are handwritten notes: 7, #, 6, #6, 7, #, 7, #, 7 6 5, 5 4 #.

113 114 115 116 117 118 119 120 121 122

Forte Forte

6 # 6 6 #6 6 7 # 7 # 7 # 5 6 7 4 3

123 124 125 126 127 128 129 130 131 132

6 4 7 6 7

133 134 135 136 137 138 139 140 141 142

143 144 145 146 147 148 149 150 151

152 153 154 155 156 157 158 159 160 161

This musical system contains measures 152 through 161. It features five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). The music is in a minor key, indicated by two flats in the key signature. The notation includes complex rhythmic patterns with many beamed notes and slurs. The grand staff has a 6/4 time signature. Fingering numbers (6, 4, 5, 6) are present in the bass clef of the grand staff.

162 163 164 165 166 167 168 169

This musical system contains measures 162 through 169. It features five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). The music is in a minor key, indicated by two flats in the key signature. The notation includes complex rhythmic patterns with many beamed notes and slurs. The grand staff has a 6/4 time signature. Fingering numbers (4, 6, 5, 6) are present in the bass clef of the grand staff.

170 171 172 173 174 175 176 177 178 179

piano
piano
piano

6 6 6 6 5

180 181 182 183 184 185 186 187 188

Forte
Forte
Forte
piano
piano
piano

7 5 6

Handwritten musical score for measures 189-198. The score is written on seven staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). Measures 189-198 are numbered above the staff. The notation includes various rhythmic values, slurs, and accents. The bottom two staves are bass clefs, with the bottom-most staff containing figured bass notation (7, 7) under measures 195 and 196.

Handwritten musical score for measures 199-208. The score is written on seven staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). Measures 199-208 are numbered above the staff. The notation includes various rhythmic values, slurs, and accents. The bottom two staves are bass clefs, with the bottom-most staff containing figured bass notation (6, 6, 4, 3) under measures 205, 206, and 207. The word "Piano" is written in the right margin of the top three staves at the end of measure 208.

Musical score for measures 209-218. The score is written for a piano and includes a right-hand part (treble clef) and a left-hand part (bass clef). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The right-hand part features a melodic line with various ornaments and slurs. The left-hand part provides harmonic support with chords and arpeggiated figures. The word "Forte" is written below the first staff in measures 212 and 213. Measure numbers 209 through 218 are indicated above the staff. Fingering numbers 6, 4, 3, and 6 are shown below the left-hand part in measures 212, 216, and 218.

Musical score for measures 219-223. The score continues from the previous system and includes a right-hand part (treble clef) and a left-hand part (bass clef). The key signature and time signature remain the same. The right-hand part continues with melodic development. The left-hand part features arpeggiated chords. Measure numbers 219 through 223 are indicated above the staff. Fingering numbers 6 and 4 3 are shown below the left-hand part in measures 220 and 222.

CRITICAL COMMENTARY

<u>Movement</u>	<u>Measure</u>	<u>Beat</u>	<u>Instrument</u>	<u>1722 Part Reads</u>
i	4	3	violins I & II	b-flat
i	44	2	basso continuo	e-flat
i	56	3	violins I & II	c-natural
i	60	3	violins I & II	e-flat
i	64	2	violins I & II	e-flat
i	65	1	viola	f-natural
i	69	1	viola	e-flat
i	70	2	violins I & II	e-flat
i	92	3	oboe	a-flat
iii	120	1	viola	f-natural
iii	139	1	violin II	c-natural
iii	139	1	viola	e-flat
iii	140	1	oboe	c-natural
iii	141	1	violin I	c-natural
iii	141	1	oboe	e-flat

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