



Cuong Do

Viet-Nam

Adagio (in G minor) Albinoni, Tomaso

About the artist

My full name is Do Kien Cuong

I work in Hanoi and Ho Chi Minh City as a music teacher, conductor, and director of projects such as Beethoven Symphony Project, Duong Dai Festival (international and local contemporary music festival), Hanoi Youth Orchestra, and Saigon Chamber Music, etc...

However, I still need your help to me at:

<https://www.paypal.me/dokiencuong>

Associate: VCPMC

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-dokiencuong.htm>

About the piece



Title: Adagio [in G minor]
Composer: Albinoni, Tomaso
Arranger: Do, Cuong
Copyright: Copyright © Do Kien Cuong
Publisher: Do, Cuong
Instrumentation: 4 cellos
Style: Baroque

Cuong Do on [free-scores.com](https://www.free-scores.com)



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Adagio

In SOL MINORE

Tomaso Albinoni

Arranged by dokiencuong

Adagio ♩ = 53

Violoncello 1 *p*
tema basso sempre portato

Violoncello 2 *mp*

Violoncello 3 *p*

Violoncello 4 *p*

7

Vc.1

Vc.2

Vc.3

Vc.4 *tema basso sempre portato*

13

Vc.1

Vc.2

Vc.3

Vc.4

19

Vc.1 *p* *poco cresc.* - - - -

Vc.2 *p*

Vc.3 *p* *poco cresc.* - - - -

Vc.4 *p*

25

Vc.1

Vc.2

Vc.3

Vc.4

30

Vc.1

Vc.2

Vc.3

Vc.4

36

Vc.1

Vc.2

Vc.3

Vc.4

41

Vc.1

Vc.2

Vc.3

Vc.4

46

Vc.1

Vc.2

Vc.3

Vc.4

p poco cresc.

51

Vc.1
Vc.2
Vc.3
Vc.4

56 **B** Rubato : Cello 4 Rubato : Cello 3

Vc.1
Vc.2
Vc.3
Vc.4

fp *fp* *fp* *fp* *fp* *solo espressivo* *fp*

61 Rubato : Cello 2

Vc.1
Vc.2
Vc.3
Vc.4

64 **Rubato : Cello 1** **Rubato : Cello 4**

Vc.1 *fp*

Vc.2 *fp*

Vc.3 *fp*

Vc.4 *fp* *solo espressivo*

68 **Rubato : Cello 3** **Rubato : Cello 2**

Vc.1 *fp*

Vc.2 *fp*

Vc.3 *fp* *solo espressivo*

Vc.4 *fp*

72 **Rubato : Cello 1**

Vc.1 *fp*

Vc.2 *fp*

Vc.3 *fp*

Vc.4 *fp*

C A Tempo ♩ = 53

76

Musical score for measures 76-80, featuring four violas (Vc.1-4). The key signature is B-flat major. Measure 76 shows Vc.1 with a sixteenth-note pattern and Vc.2-Vc.4 with rests. Measures 77-80 show Vc.1 with a long note, Vc.2 with a melodic line, Vc.3 with a long note, and Vc.4 with a melodic line. Dynamics include *p* and *solo*. A hairpin crescendo is present in Vc.2 and Vc.3.

81

Musical score for measures 81-86, featuring four violas (Vc.1-4). The key signature is B-flat major. Measure 81 shows Vc.1 with a melodic line and Vc.2-Vc.4 with rests. Measures 82-86 show Vc.1 with a long note, Vc.2 with a melodic line, Vc.3 with a long note, and Vc.4 with a melodic line. Dynamics include *solo*, *p*, and *mp*. Performance markings include *Pizz.* and *Arco*. A hairpin crescendo is present in Vc.2 and Vc.3.

87

Musical score for measures 87-91, featuring four violas (Vc.1-4). The key signature is B-flat major. Measure 87 shows Vc.1 with a sixteenth-note pattern and Vc.2-Vc.4 with rests. Measures 88-91 show Vc.1 with a melodic line, Vc.2 with a melodic line, Vc.3 with a melodic line, and Vc.4 with a melodic line.

92 *poco rit.* **D**

Vc.1
Vc.2
Vc.3
Vc.4

98 **Rubato : Cello 1** **A Tempo ♩ = 53**

Vc.1
Vc.2
Vc.3
Vc.4

103

Vc.1
Vc.2
Vc.3
Vc.4

109 **Rit.** **A Tempo** ♩ = 53

Vc.1
Vc.2
Vc.3
Vc.4

mf
mf
mf
mf

114 **E**

Vc.1
Vc.2
Vc.3
Vc.4

f
f
f
f

118

Vc.1
Vc.2
Vc.3
Vc.4

mp
f
f
f

123 **F**

Musical score for measures 123-129. The score is for four violas (Vc.1, Vc.2, Vc.3, Vc.4) in a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The music features a mix of quarter notes, eighth notes, and half notes, with some slurs and accents. Measure 123 starts with a boxed 'F' above the staff.

130

Musical score for measures 130-137. The score is for four violas (Vc.1, Vc.2, Vc.3, Vc.4) in a key signature of two flats. The time signature is 4/4. This section includes dynamic markings: *ff* (fortissimo) and *p* (piano). There are also hairpins indicating volume changes. The music continues with various rhythmic patterns and slurs.

138

Musical score for measures 138-144. The score is for four violas (Vc.1, Vc.2, Vc.3, Vc.4) in a key signature of two flats. The time signature is 4/4. Measure 138 features a complex, fast-moving melodic line in Vc.1, while the other violas play sustained chords. The piece concludes with a double bar line at the end of measure 144.