



Cuong Do

Viêt Nam

Adagio (in G minor) Albinoni, Tomaso

A propos de l'artiste

Nome complet: Do Kien Cuong

Je travaille a Ha Noi et Ho Chi Minh ville en tant que professeur de musique, comme chef d'orchestre et directeur

de mes projets tels que Beethoven Symphony Project, Duong Dai Festival (international et local Festival de musique contemporaine), Hanoi orchestre des jeunes, et Saigon de musique de chambre ...

Cependant, j'ai encore besoin de votre aide pour moi:

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A propos de la pièce



Titre : Adagio
[in G minor]
Compositeur : Albinoni, Tomaso
Arrangeur : Do, Cuong
Droit d'auteur : Copyright © Do Kien Cuong
Editeur : Do, Cuong
Instrumentation : 4 violoncelles
Style : Baroque

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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 A

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.* - - - -

p *poco cresc.* - - - -

p *poco cresc.* - - - -

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 instructions 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 slurs and accents. Measure 137 ends with a double bar line.

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.