

Concerto

from Oboe Concerto No. 3 in B $\flat$ Major, Op. 7

Solo & Concert Band / Harmonie / Blasorchester / Fanfare

Piccolo - Flute - Oboe - Clarinet - Bass Clarinet - Bassoon

Soprano, Alto, Tenor or Baritone Saxophone

Trumpet (Cornet) - F or E $\flat$ Horn - Alto, Tenor or Bass Trombone

Euphonium - Tuba - Violin - Viola - Violoncello

Arr.: Jean-François Michel

Adapt.: Bertrand Moren

Tomaso Albinoni

EMR 92143

1	Score	2	1 st F & E $\flat$ Horn
27	Solo Parts	2	2 nd F & E $\flat$ Horn
1	Piccolo	2	3 rd F & E $\flat$ Horn
8	Flute	2	1 st Trombone $\text{tr} + \text{b}$
1	Oboe	2	2 nd Trombone $\text{tr} + \text{b}$
1	Bassoon (optional)	1	Bass Trombone $\text{tr} + \text{b}$
1	E $\flat$ Clarinet (optional)	3	Baritone $\text{tr} + \text{b}$
5	1 st B $\flat$ Clarinet	2	E $\flat$ Bass tr
4	2 nd B $\flat$ Clarinet	2	B $\flat$ Bass tr
4	3 rd B $\flat$ Clarinet	2	Tuba tr
1	B $\flat$ Bass Clarinet (optional)	1	String Bass (optional)
1	B $\flat$ Soprano Saxophone (optional)		
2	1 st E $\flat$ Alto Saxophone		
2	2 nd E $\flat$ Alto Saxophone		
2	B $\flat$ Tenor Saxophone		
1	E $\flat$ Baritone Saxophone (optional)		
1	E $\flat$ Trumpet / Cornet (optional)		
3	1 st B $\flat$ Trumpet / Cornet		
3	2 nd B $\flat$ Trumpet / Cornet		
3	3 rd B $\flat$ Trumpet / Cornet		

Special Parts

1	1 st B $\flat$ Trombone tr
1	2 nd B $\flat$ Trombone tr
1	B $\flat$ Bass Trombone tr
1	B $\flat$ Baritone tr
1	E $\flat$ Tuba tr
1	B $\flat$ Tuba tr

Fanfare Parts

2	1 st Flugelhorn
2	2 nd Flugelhorn
2	3 rd Flugelhorn

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Concerto

Oboe Concerto No. 3 in B^b Major, Op. 7

Tomaso Albinoni (Arr.: Jean-François Michel)

Français:

Composé au début du XVIII^e siècle, le Concerto pour hautbois n°3 en si bémol majeur, op. 7 de Tomaso Albinoni illustre avec élégance le raffinement du baroque vénitien. Maître du lyrisme et de la clarté formelle, Albinoni y déploie une écriture expressive, fondée sur le chant et l'équilibre des proportions. L'œuvre se distingue par la noblesse de ses thèmes et la fluidité de ses contrastes. Les mouvements alternent vivacité rythmique et moments de tendre introspection. La ligne soliste, souple et lumineuse, dialogue avec un accompagnement structuré et dynamique. Cette musique séduit par son immédiateté et sa grâce naturelle. L'arrangement de Jean-François Michel met en valeur la richesse mélodique de l'œuvre. Il respecte l'esprit original tout en offrant une lecture claire et actuelle. Ce concerto demeure un témoignage emblématique de l'art d'Albinoni. Une page incontournable du répertoire baroque, à la fois accessible et profondément expressive.

English:

Composed in the early 18th century, Oboe Concerto No. 3 in B^b Major, Op. 7 by Tomaso Albinoni showcases the elegance of Venetian Baroque refinement. A master of lyricism and formal clarity, Albinoni unfolds expressive writing rooted in melody and proportion. The work is distinguished by the nobility of its themes and the fluidity of its contrasts. The movements alternate between rhythmic vitality and moments of tender introspection. The solo line, flexible and luminous, engages in dialogue with a structured and dynamic accompaniment. This music captivates through its immediacy and natural grace. The arrangement by Jean-François Michel highlights the melodic richness of the work. It respects the original spirit while offering a clear and contemporary interpretation. This concerto remains an emblematic testimony to Albinoni's art. An essential Baroque piece, both accessible and deeply expressive.

Deutsch:

Im frühen 18. Jahrhundert komponiert, zeigt das Oboe-Konzert Nr. 3 in B-Dur, Op. 7 von Tomaso Albinoni die Eleganz des venezianischen Barock. Als Meister des Lyriismus und der formalen Klarheit entfaltet Albinoni eine ausdrucksstarke Schreibweise, die auf Melodie und harmonischem Gleichgewicht basiert. Das Werk zeichnet sich durch die Würde seiner Themen und die Flüssigkeit seiner Kontraste aus. Die Sätze wechseln zwischen rhythmischer Lebendigkeit und Momenten zarter Introspektion. Die Solostimme, flexibel und leuchtend, tritt in einen Dialog mit einer strukturierten und dynamischen Begleitung. Die Musik fasziniert durch ihre Direktheit und natürliche Anmut. Die Bearbeitung von Jean-François Michel hebt den melodischen Reichtum des Werkes hervor. Sie bewahrt den ursprünglichen Geist und bietet zugleich eine klare und zeitgemäße Interpretation. Dieses Konzert bleibt ein emblematisches Zeugnis von Albinonis Kunst. Ein unverzichtbares Barockstück, zugleich zugänglich und tief empfänglich.



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Concerto

Oboe Concerto No. 3 in B $\flat$ Major, Op. 7

Tomaso Albinoni

Arr.: Jean-François Michel

Adapt.: Bertrand Moren

Allegro moderato

2

3

4

5

Solo in C

Piccolo

Flute

Oboe

Bassoon

1st B $\flat$ Clarinet

2nd B $\flat$ Clarinet

3rd B $\flat$ Clarinet

B $\flat$ Bass Clarinet

1st E $\flat$ Alto Saxophone

2nd E $\flat$ Alto Saxophone

B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone

1st B $\flat$ Trumpet / Cornet

2nd B $\flat$ Trumpet / Cornet

3rd B $\flat$ Trumpet / Cornet

1st F Horn

2nd F Horn

3rd F Horn

1st Trombone

2nd Trombone

Bass Trombone

Baritone

Tuba in C

String Bass (optional)

f *p* *f* *mf* *mf* *cresc.*

EMR 92143

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Solo *f* *tr*

Picc. *mf* *p leggero*

Fl. *mf* *p leggero*

Ob. *mf* *p leggero*

Bsn. *mf* *p leggero*

Cl.1 *mf* *p leggero*

Cl.2 *mf* *p leggero*

Cl.3 *mf* *p leggero*

B.Cl. *mf* *p leggero*

A.Sax.1 *mf* *p leggero*

A.Sax.2 *mf* *p leggero*

T.Sax. *mf* *p leggero*

B.Sax. *mf* *p leggero*

Tpt./Cnt.1 *mf*

Tpt./Cnt.2 *mf*

Tpt./Cnt.3 *mf*

Hn.1 *mf* *p leggero*

Hn.2 *mf* *p leggero*

Hn.3 *mf* *p leggero*

Tbn.1 *mf* *p leggero*

Tbn.2 *mf* *p leggero*

B.Tbn. *mf* *p leggero*

Bar. *mf* *p leggero*

Tba. *mf* *p leggero*

S.Bass *mf* *p leggero*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments and a soloist. The instruments listed on the left are: Solo, Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cl.1 (Clarinet 1), Cl.2 (Clarinet 2), Cl.3 (Clarinet 3), B.Cl. (Bass Clarinet), A.Sax.1 (Alto Saxophone 1), A.Sax.2 (Alto Saxophone 2), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Tpt./Cnt.1 (Trumpet/Contra 1), Tpt./Cnt.2 (Trumpet/Contra 2), Tpt./Cnt.3 (Trumpet/Contra 3), Hn.1 (Horn 1), Hn.2 (Horn 2), Hn.3 (Horn 3), Tbn.1 (Trombone 1), Tbn.2 (Trombone 2), B.Tbn. (Baritone Trombone), Bar. (Baritone), Tba. (Tuba), and S.Bass (Soprano Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc. poco a poco', 'f', 'p', and 'mf'. The Solo part is marked with 'tr' (trill) and 'mf' (mezzo-forte). The Picc. part is marked with 'cresc. poco a poco' (crescendo poco a poco). The Fl. part is marked with 'cresc. poco a poco' and 'f' (forte). The Ob. part is marked with 'cresc. poco a poco' and 'f'. The Bsn. part is marked with 'cresc. poco a poco' and 'f'. The Cl.1 part is marked with 'cresc. poco a poco' and 'f'. The Cl.2 part is marked with 'cresc. poco a poco' and 'f'. The Cl.3 part is marked with 'cresc. poco a poco' and 'f'. The B.Cl. part is marked with 'cresc. poco a poco' and 'f'. The A.Sax.1 part is marked with 'cresc. poco a poco' and 'f'. The A.Sax.2 part is marked with 'cresc. poco a poco' and 'f'. The T.Sax. part is marked with 'cresc. poco a poco' and 'f'. The B.Sax. part is marked with 'cresc. poco a poco' and 'f'. The Tpt./Cnt.1 part is marked with 'mf' (mezzo-forte) and 'f'. The Tpt./Cnt.2 part is marked with 'mf' and 'f'. The Tpt./Cnt.3 part is marked with 'mf' and 'f'. The Hn.1 part is marked with 'cresc. poco a poco' and 'f'. The Hn.2 part is marked with 'cresc. poco a poco' and 'f'. The Hn.3 part is marked with 'cresc. poco a poco' and 'f'. The Tbn.1 part is marked with 'cresc. poco a poco' and 'f'. The Tbn.2 part is marked with 'cresc. poco a poco' and 'f'. The B.Tbn. part is marked with 'cresc. poco a poco' and 'f'. The Bar. part is marked with 'cresc. poco a poco' and 'f'. The Tba. part is marked with 'cresc. poco a poco' and 'f'. The S.Bass part is marked with 'cresc. poco a poco' and 'f'. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The page number 100 is visible in the bottom right corner.

Solo *cresc.* *f*
 Picc. *p* *poco cresc.* *f* *mf*
 Fl. *p* *poco cresc.* *f* *mf*
 Ob. *poco cresc.* *f* *mf*
 Bsn. *poco cresc.* *f* *mf*
 Cl.1 *poco cresc.* *f* *mf*
 Cl.2 *p* *poco cresc.* *f* *mf*
 Cl.3 *p* *poco cresc.* *f* *mf*
 B.Cl. *poco cresc.* *f* *mf*
 A.Sax.1 *poco cresc.* *f* *mf*
 A.Sax.2 *poco cresc.* *f* *mf*
 T.Sax. *poco cresc.* *f* *mf*
 B.Sax. *poco cresc.* *f* *mf*
 Tpt./Cnt.1 *f* *mf*
 Tpt./Cnt.2 *f* *mf*
 Tpt./Cnt.3 *f* *mf*
 Hn.1 *poco cresc.* *f* *mf*
 Hn.2 *poco cresc.* *f* *mf*
 Hn.3 *poco cresc.* *f* *mf*
 Tbn.1 *mp* *f*
 Tbn.2 *mp* *f*
 B.Tbn. *mp* *f*
 Bar. *poco cresc.* *f* *mf*
 Tba. *poco cresc.* *f* *mf*
 S.Bass *poco cresc.* *f* *mf*

Solo *p* *dim.*

Picc. *poco cresc.* *pp*

Fl. *poco cresc.* *pp*

Ob. *poco cresc.* *pp*

Bsn. *poco cresc.* *pp*

Cl.1 *poco cresc.* *pp* *p*

Cl.2 *poco cresc.* *pp* *p*

Cl.3 *poco cresc.* *pp* *p*

B.Cl. *poco cresc.* *pp*

A.Sax.1 *poco cresc.* *pp* *p*

A.Sax.2 *poco cresc.* *pp* *p*

T.Sax. *poco cresc.* *pp*

B.Sax. *poco cresc.* *pp*

Tpt./Cnt.1 *poco cresc.* *pp*

Tpt./Cnt.2 *poco cresc.* *pp*

Tpt./Cnt.3 *poco cresc.* *pp*

Hn.1 *poco cresc.* *pp*

Hn.2 *poco cresc.* *pp* *p*

Hn.3 *poco cresc.* *pp*

Tbn.1 *p* *poco cresc.* *pp* *p*

Tbn.2 *p* *poco cresc.* *pp* *p*

B.Tbn. *p* *poco cresc.* *pp* *p*

Bar. *poco cresc.* *pp*

Tba. *poco cresc.* *pp* *one* *Tutti*

S.Bass *poco cresc.* *pp* *Pizz.* *Arco*

Solo *cresc.* *f*

Picc.

Fl.

Ob.

Bsn. *cresc. poco a poco* *f* *p*

Cl.1 *f* *cresc.*

Cl.2 *f*

Cl.3 *f*

B.Cl. *cresc. poco a poco* *f* *p*

A.Sax.1 *cresc. poco a poco* *f* *p* *cresc.*

A.Sax.2 *cresc. poco a poco* *f* *p* *cresc. sim.*

T.Sax. *cresc. poco a poco* *f* *p* *cresc.*

B.Sax. *mp* *f* *p*

Tpt./Cnt.1 *f*

Tpt./Cnt.2 *f*

Tpt./Cnt.3 *f*

Hn.1 *cresc. poco a poco* *f* *p* *cresc.*

Hn.2 *cresc. poco a poco* *f* *p* *cresc.*

Hn.3 *mp* *f* *p* *cresc.*

Tbn.1 *sim.*

Tbn.2 *sim.*

B.Tbn. *sim.*

Bar. *cresc. poco a poco* *f* *p* *sim.* *cresc.*

Tba. *cresc. poco a poco* *f* *p* *cresc.*

S.Bass *cresc. poco a poco* *f* *p* *cresc.*

Solo

Picc.

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

tr

Solo

mf

mf

mf dim.

pp

Tutti

f

pp

cresc. poco a poco

pp

cresc. poco a poco

mf dim.

pp

dim.

pp

cresc. poco a poco

dim.

pp

cresc. poco a poco

dim.

pp

cresc. poco a poco

mf dim.

pp

dim.

pp

cresc. poco a poco

dim.

pp

cresc. poco a poco

dim.

pp

cresc. poco a poco

dim.

pp

cresc. poco a poco

dim.

pp

cresc. poco a poco

dim.

pp

cresc. poco a poco

dim.

pp

cresc. poco a poco

Solo

Picc. *Tutti*

Fl. *Tutti* *f*

Ob. *f*

Bsn. *leggero*

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

B.Cl. *leggero*

A.Sax.1 *f*

A.Sax.2

T.Sax. *leggero*

B.Sax. *leggero*

Tpt./Cnt.1 *f*

Tpt./Cnt.2 *f*

Tpt./Cnt.3 *f*

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Tbn.1 *f*

Tbn.2 *f*

B.Tbn. *f*

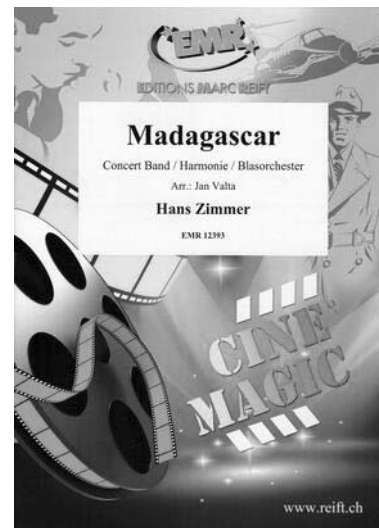
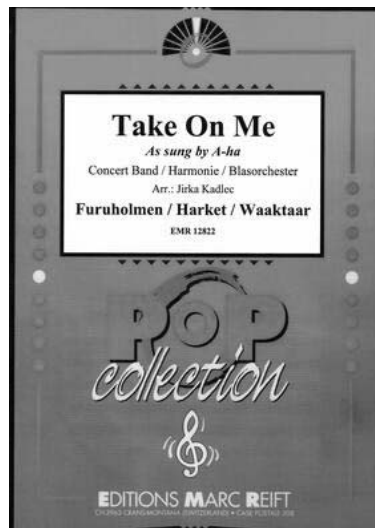
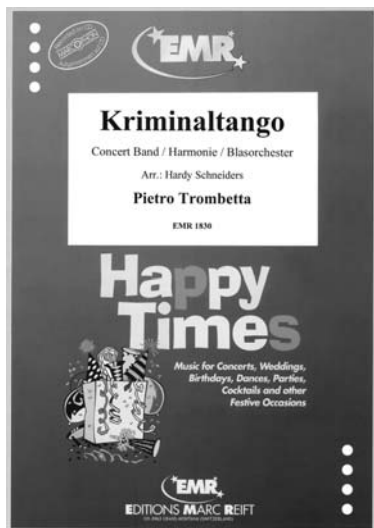
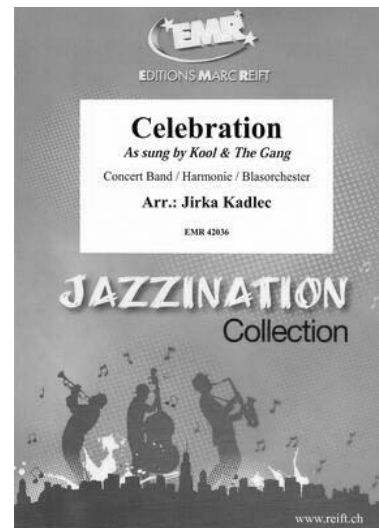
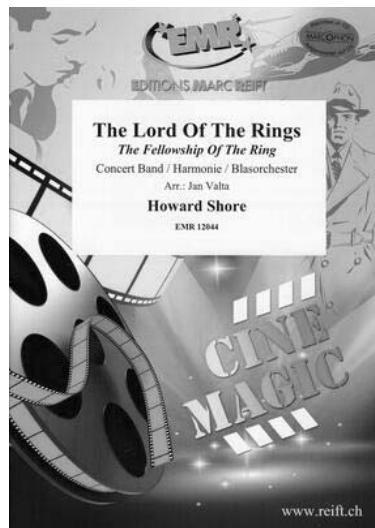
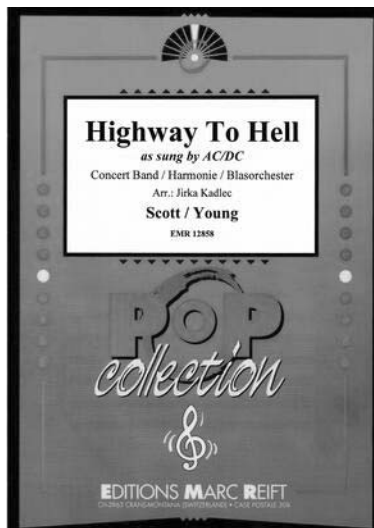
Bar. *leggero*

Tba. *f*

S.Bass *f*

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Solo, Picc., Fl., Ob., Bsn., Cl.1, Cl.2, Cl.3, B.Cl., A.Sax.1, A.Sax.2, T.Sax., B.Sax., Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3, Hn.1, Hn.2, Hn.3, Tbn.1, Tbn.2, B.Tbn., Bar., Tba., and S.Bass. The score includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). A trill (tr) is indicated in the Solo part. The music is written in a common time signature, and the key signature is one flat (B-flat major or D minor). The score is arranged in a standard orchestral format, with the woodwinds in the upper staves, brass in the middle, and strings at the bottom.

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