

SOME OF THE STYLISTIC ASPECTS OF THE
OBOE CONCERTI, OPUS 7 AND OPUS 9, OF
TOMASO ALBINONI

Thesis for the Degree of M. A.
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ABSTRACT

SOME OF THE STYLISTIC ASPECTS OF THE OBOE CONCERTI, OPUS 7 AND OPUS 9, OF TOMASO ALBINONI

By

Fredric M. Cohen

The present study will involve a comparative analysis of four oboe concerti by Tomaso Albinoni (1671-1750). The concerti will include Opus 7, number 3, in B^b major; Opus 7, number 6, in D major; Opus 9, number 9, in C major; and Opus 9, number 2, in D minor. These concerti are representative of the entire group of sixteen compositions for oboe and string orchestra published between 1716 and 1722 by this composer.

The method used to examine these concerti consists of a series of melodic and harmonic rhythm graphs. The composer's concise and economical employment of the ritornello technique, devise, multi-thematicism, and kinetic repetition are drawn from this study. In addition, four movements of these concerti are diagrammed to note a stereotyped system of key relationships, modulatory practices, and the alternation of tutti and solo passages within the concerti.

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By

Fredric Melvin Cohen

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INTRODUCTION

THE CONCERTATO AND CONCERTO

While the concerto was essentially a creation of the late baroque, many of the elements of its form may be found in compositions that appeared much earlier. We recall the use of the tutti--solo contrast of the "concertato" style which was first encountered in Gabrieli's ensemble canzonas and in the works of Usper and Neri of the Venetian school.¹

"Concertato" or "Concerto" playing arose in opposition to the "colla-parte" practice of the renaissance in which instruments might double or substitute for vocal parts.² The earliest usage of the terms "concertato" and "concerto" referred to the competition between contrasted groups of instruments, or to the combination of voices and instruments. The term "Concerto" first appeared as the title of the "Concerti per voci et stromenti" published in 1587 by Andrea and Giovanni Gabrieli.³ However, here the influence of the renaissance is still felt in the arranging of these pieces for instruments and voices to be used "together and separately." All possible combinations were left to the discretion of the conductor.

Before the close of the sixteenth century, "Concerti" or "Concertato" were to appear in such works as the: Intermedii et Concerti (1591), edited by Malvezzi;⁴ and three collections

entitled Concerti ecclesiastici by Andrea Gabrieli and other composers, Banchieri (1595), and Viadana (1602).⁵ The instrumental ensembles within these collections were called "concerti grossi" as well as "concerti." Banchieri, when writing for double chorus, supplied an organ score for the first chorus. This organ accompaniment was justified in the title "concerto." In addition, several of the works with a chordal accompaniment were in the "concertato style," in reference to their being "in the modern style."

The "concertato style" developed to its greatest dimensions in Venice, the city where the aid of instruments was needed to perform polychoric compositions. However, almost a century passed before a stylistic differentiation between instrumental and vocal writing was attempted.

Some of the characteristics of the early "concerto" or "concertato style" are:

1. Contrasting motives with intricate rhythms: These first appeared in the secular madrigals of the late sixteenth century and were brought into sacred music by the Gabrielis.
2. "False" intervals: With regard to dissonant combinations Gabrieli ventured into uncharted regions, as is evident in his insistent use of "false" intervals. These were melodic dissonances not tolerated in renaissance music. Gabrieli underlined significant words with the use of diminished fourths, tritones, and augmented triads which appear usually in first inversion. This chord form which presented the diminished fourth between upper voices became a commonplace device in the

pre-tonal phase of the baroque. The works of Monteverdi, Frescobaldi, and Schutz should attest to this. Sharp dissonances were often employed at cadences.⁶

3. The beginning of a clear differentiation between choral and solo ensemble: In the twelve-voice motet In Ecclesiis, Giovanni Gabrieli began to differentiate between the choral and solo ensemble. His orchestra consists of three cornetti, viola, and two trombones. Within the composition, Gabrieli contrasted a full chorus against a solo quartet and also differentiated between the choral idiom and soloistic concertato sections. These sections could be performed only by skilled musicians.

TOWARD THE SOLO CONCERTO

Gradually moving toward the development of the solo concerto, we must consider three important factors: the French orchestral discipline;⁷ the trio episodes in chaconnes by Jean Baptiste Lully;⁸ and the trumpet sonatas of Stradella, Giovanni Vitali, and Cazzati--all members of the early Bologna school. The trumpet, in this case, was accompanied by a full string orchestra, not by solo ensemble. Stradella also clearly distinguished between a "concertino" and a "concerto grosso" in his operas and oratorios and in his "Sinfonie a più instrumenti" (c. 1680).⁹ However, even with the use of contrasting sonorities these so-called "concertos" can not be placed in that category which was to become known as the "solo concerto."

Arcangelo Corelli (1653-1713) and Giuseppe Torelli (1658-1709), who were closely associated with the middle Bologna

school, probably took the decisive steps toward the development of the concerto proper in their "concerto-grosso" compositions. We owe to Corelli the full realization of tonality as is evident in his instrumental music. While the early Bologna school had left for Corelli a legacy of contrapuntal writing, he systematized the new tonal idiom, as may be judged from his twelve "concerti-grossi" of Opus 6 (published in 1714).¹⁰

Corelli united in a dialogue the combination of the trio-sonata (consisting of two violins and a cello), the concertino, against a larger instrumental group, the grosso (consisting of first and second violins, cello, and continuo). Since this "concerto-grosso" conception is in the form of the trio sonata, it seems, when compared to later "concerti grossi," rather primitive in form. No new formal scheme was devised by Corelli--only a molding of the concerto grosso into two traditional types of chamber music: the sonata da chiesa (church sonata) and the sonata da camera (chamber sonata). Thus, they were entitled concerti da chiesa (Opus 6, numbers 1-8) and concerti da camera (Opus 6, numbers 9-12). Each concerto was in five or more movements. Between the fast movements short sections are often found which actually hide a basic four-movement structure. The church concertos actually were performed before, during (the Offertory and Communion), and after a High Mass, while the chamber concertos were meant for use outside the church and they contain a prelude and a suite proper (allemande, courante, optional dance or group-minuet, bourrée, gavotte, etc.; sarabande and gigue).

Adding to the primitive quality of these concerti, there is rarely a structural distinction made between the solo and tutti bodies of sound. Since the contrasting sections are extremely short and there seems to be a lack of thematic differentiation, the alternation of concerto grosso and concertino (or the contrast between loud and soft) may be more important to Corelli than a well-defined tutti and solo.

The device of "echoing," or the playing of one continuous phrase in alternation, is used in the first allegro of the Christmas Concerto (Opus 6, number 8). Also, the competing groups of instruments are placed on an equal footing, since violinistic figurations are distributed equally to both groups.

Lastly, the internal organization of these concertos is somewhat primitive. There are chains of brief almost fragmentary parts showing a marked resemblance to the Venetian overture. The first movement of Opus 6, number 7, has six contrasting sections which would hang very loosely together had Corelli not made the first three sections correspond to the last three--producing a large bipartite form common to many of the Corellian movements.¹¹

The orchestral "adagio cantilena" of the slow movement had its complement in the orchestral allegro style in which Corelli adapted the French orchestral discipline to Italian music. The influence of Lully on Corelli is substantiated by the manuscript of Opus 6, number 3,¹² which is a French overture (although not designated as such).

The concerto style appears with Corelli only in a tentative and melodically undeveloped form. Corelli came closest to it

in the first allegro of Opus 6, number 12, which may have been composed somewhat later than the other concertos. The first violin part receives more emphasis than the rest of the continuo--an indication that Corelli stood at the beginning of the road that led to the solo concerto.

EXAMPLE 1. Corelli: From Concerto grosso, Opus 6,
number 12

Allegro 13

The musical score is presented on six staves. The top two staves are for Violins I and II, the middle two for Violas and Cellos, and the bottom two for Double Basses. The tempo is marked 'Allegro' and the time signature is 3/4. The key signature has one sharp (F#). The score shows the first few measures of the piece, characterized by rapid sixteenth-note runs in the first violin part.

We now turn to the middle Bologna school and to Giuseppe Torelli (d. 1708). It is to Torelli, Corelli's counterpart, that we owe the convincing realization of the concerto style and the establishment of the baroque concerto form. Torelli

began by first experimenting with concertos in the style of the church and chamber sonata, then he turned to the typical concerto form of three movements: allegro--adagio--allegro.¹⁴ Here, Torelli placed the emphasis upon the two outer allegro movements, with the adagio often being reduced to a few chords (which may have been improvised upon). This new arrangement of movements was to aid in the evolution of the solo concerto, appearing shortly after the turn of the eighteenth century in the compositions of Albinoni and Antonio Vivaldi. Torelli's orchestral concertos (Opus 6, 1698) had short interludes for the violin, which were explicitly marked for solo performance by the composer. Thus, both the concerto grosso and the orchestral concerto set the stage for the solo concerto.

If Torelli's collection of concerti (Opus 8, published posthumously in 1708), which contained six concerti grossi and six solo concertos, was written before the violin concertos of Albinoni (Opus 2, published in Venice by Sala in 1700), he may well have established the form of the solo concerto before Albinoni. Torelli's Opus 8 exhibits a better balance between tutti and solo groups. The solo ceased to be a transitional interlude, making the orchestra and soloist of equal importance. The tutti--solo contrasts were also more clearly defined with the opposition of soloistic figurations and recurrent ideas in the tutti. This thematic differentiation, which also applies to Torelli's concerti grossi, is a decisive step ahead of Corelli's more simply organized concerti. The tutti sections began to function as ritornelli and reappeared in rondo fashion, —

not always in the tonic (as in the rondo refrains) but each time in a different key, excepting the first and last ritornello.¹⁵

The concerto style also adopted what were to become its classic features with Torelli: prolonged up-beat patterns, driving rhythms, and triadic themes that set the key. Arpeggiated chord beginnings may be traced back to the trumpet sonatas of the middle Bologna school.

FOOTNOTES

INTRODUCTION

¹Manfred F. Bukofzer, Music in the Baroque Era, (New York: W. W. Norton and Company, Inc., 1947) page 222.

²Ibid., page 20.

³Ibid., page 20.

⁴Ibid., page 21.

⁵Ibid., page 21.

⁶Ibid., pages 23-24.

⁷Ibid., page 222.

⁸Ibid., page 222.

⁹Ibid., page 222.

¹⁰Remo Giazotto, Tomaso Albinoni, trans. John S. Weissmann (New York: Dover Publications, 1964) page 8. Hereafter cited as Giazotto/Weissmann.

¹¹Corelli Oeuvres, (Augener's Edition, No. 4936E; Book V, Opus 6, part II, edited by Joachim and Chrysander London: Augener, n.d.), pages 132-137.

¹²Ibid., Concerto Opus 6, number 3, pages 46-64. Instrumentation: Concertino--Violin I and II, Violoncello; Concerto grosso--Violin I and II, Viola, Basso.

¹³Ibid., excerpt is from Allegro I, pages 220-229. Instrumentation same as 12.

¹⁴Ibid., page 229.

¹⁵Giazotto, op. cit., page 8.

CHAPTER I

THE ALBINONI OBOE CONCERTOS

Concerti à Cinque, Opus 7 and 9

Judging by his compositions appearing between 1694 and 1722, Tomaso Albinoni played an important part in the establishment of the solo concerto. Within this type of instrumental music it is not various groups of instruments that are opposed one against the other as in the concerto grosso, but rather one instrument is set against the rest, resulting in a coherent and logical continuity of musical discourse.

The idea of placing a group of solo instruments (the concertino) against a larger ensemble of accompanying strings (ripieno) was necessitated by the requirements of the contemporary Italian theater but was also inspired by the style of the late baroque school of painting which preferred superstructures and contrasts of color and greater architectural and perspective dimensions.¹

We know that in his concerti grossi (probably written about 1680 and published posthumously in 1714) Corelli had united in a dialogue the combination of the trio-sonata (consisting of two violins and a cello, the concertino) against a larger instrumental group, the ripieno (first and second violins, cello, doubled as required, and the basso

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continuo).² Corelli's predecessor in the cultivation of the concerto grosso was Alessandro Stradella (1645-82), who had also used the concerto grosso for dramatic purposes in his oratorio "San Giovanni Battista."³ The example was set by Stradella. He was followed by Giuseppe Torelli of the Bologna school, who, himself, had many followers in Venice shortly before 1700.

Tomaso Albinoni probably was aware of the compositions of Stradella, Corelli's concerti grossi, and Torelli's soloistic "Concerti a quattro" (Opus 6, 1698). Yet Albinoni, who infused the solo concerto with elements of the polyphonic sonata in his Opus 2 of 1694, had, by the time he began composing his concerti à cinque of Opus V (1707), already abandoned the restricted schemes of the solo concerto. As Albinoni preferred to write for only one solo instrument, he did so by composing for either the violin or the oboe. In his works featuring the oboe, Albinoni sometimes chose two solo instruments instead of one. Four of his concerti from Opus 7 and four from Opus 9 are for two oboe soloists. In consideration of both of the above opera, it should be noted that each consisted of three distinct groups of concertos arranged in the following manner:

Opus VII

- A. Four concertos for strings only
numbers 1, 4, 7, 10.
- B. Four concertos for strings and two
oboes, numbers 2, 5, 8, 11.
- C. Four concertos for strings and one
oboe, numbers 3, 6, 9, 12.

All of the above were published, circa 1716, by the firm of Roger in Amsterdam.

The Opus IX concertos show a similar pattern of composition:

- A. Solo: Violin--Ripieno or grosso (orchestra):
first violin, second violin, viola, cello,
and continuo
Concertos numbers 1, 4, 7, 10.
- B. Solo: Oboe--Ripieno or grosso (orchestra):
first violin, second violin, viola, cello,
and continuo
Concertos numbers 2, 5, 8, 11.
- C. Solo: Two oboes--Ripieno or grosso
(orchestra): first violin, second violin,
viola, cello, and continuo
Concertos numbers 3, 6, 9, 12.

Both opera 7 and 9 are divided into two books of six concertos each: two for solo violin, two for one oboe, and two for two oboes.⁴

The concerto form was, for Albinoni, as essential as the sonata form for later classic composers. Remo Giazotto states that it is perhaps even more so.⁵ Albinoni could not compose chamber or church sonatas without soon afterwards, or even at the same time, giving free outlet to the concerto form which required larger dimensions and more assiduous care. We know that Vivaldi attempted extremely varied sound combinations in his concerti grossi (one needs only to examine his L'estro armonico, Opus 3, or his "La Cetra" Opus 9), and that Benedetto Marcello (1684-1739) and Francesco Antonio Bonporti (1672-1749) attempted the classical concerto grosso and solo concerto.

Tomaso Albinoni continued along the road that was to lead to the perfection of the solo concerto.⁶

The reason for the apparent neglect of Albinoni is understandable in that he has been totally eclipsed by Vivaldi. If Albinoni had differed from Vivaldi as much as Bach had from Handel, he might have attracted more attention, but the two contemporary Venetians were active in the same fields--they were both violinists and concerto and opera composers. Albinoni may have played an important role in the development of the solo concerto, but the works of Vivaldi, since they are so very numerous, span first the history of the concerto from Corelli to Bach and then the whole distance from the high baroque concertos to the symphonies of Sammartini and Stamitz. Otherwise, Albinoni would be admired as the prolific and versatile composer that he was.

Upon a first hearing of the concerti of Tomaso Albinoni, especially the oboe concerti à cinque of Opus 7 and 9, the listener is immediately struck by the concise, complete, and economical handling of the musical material. Each concerto is cast in the typical Venetian three-movement fast--slow--fast form. Each exhibits brilliant, incisive, often memorable solo passages, interspersed with an insistent string ritornello, or an impassioned instrumental aria drifting above a gently flowing string and continuo ensemble. The connective material which prefaces the thematic recurrences in a series of clearly prepared keys is made up of sequences, motivic development, and what has been referred to as "kinetic" recurrences which are as clearly articulated as the themes.⁷ Extemporization is at a minimum and fortspinnung occurs only occasionally in the bravura figurations of the solo instruments.

FOOTNOTES

CHAPTER I

¹Giazotto/Weissmann, page 8.

²G. Muffat in the Preface to his Suaviores harmoniae--Florilegium I published in Augsburg (1695) states that Corelli's concertos were well known in Roman and Venetian musical circles about 1680: "While in Rome I conceived the idea of studying the Italian style of organ and clavecin playing under Pasquini. I heard with wonder some of A. Corelli's concertos splendidly performed by a large ensemble Noticing the rich variety of sounds with which this sort of work is filled, I set to imitating it and am beholden to Corelli himself for several useful observations on the way to obtain the right effects, and for kindly giving my works his approval." See also Hutchings, page 120.

³Remo Giazotto, Tomaso Albinoni, Milano: Fratelli Bocca, 1945, page 71. The "G. B. Martini" conservatory in Bologna possesses two manuscripts of the oratorio "San Giovanni Battista." Hutchings states that Stradella belongs to no school. "He studied in Modena under Uccellini and Bononcini and was influenced by Vitali. We do not know if Stradella was ever in Bologna for longer than a short visit, but he was certainly influenced by the trend of music in that city, and his work must have been known and discussed by the Bolognese musicians of Torelli's generation." page 52.

⁴An original Ms. of Opus VII, Book I is found in the Schloss Bibliothek of Berlin, bearing the frontispiece of the firm of Estienne Roger and Michel Charles Le Cene and catalogued number 361.

Opus IX was published circa 1722 in Amsterdam as two editions, the first by Michel Charles Le Cene, partner to Estienne Roger and catalogued under the numbers 494-5 (2 books). The frontispiece of the second edition bears the name of Jeanne Roger yet the catalogue numbers are the same. It may be inferred that only the frontispiece was altered, but the edition remained the same. Jeanne Roger was the fourth in the succession of proprietors of the Amsterdam publishers.

A nineteenth century Ms. copy of Opus IX is found at the Royal Conservatory of Music in Brussels. Copies of the first Dutch edition (M. Ch. Le Cene) are extant in the Landes-Bibliothek of Darmstadt, Germany, and the British Museum of London. A mutilated copy i.e. the first violin part, of the second edition (Jeanne Koger) is found in the Conservatory of Music "San Pietro a Maiella" of Naples.

⁵Giazotto/Weissmann, page 10.

⁶Ibid.

⁷A. J. B. Hutchings, The Baroque Concerto, (New York: W. W. Norton and Company, Inc., 1961) page 43.

CHAPTER II

Devices Used to Achieve Unity Within Albinoni's "Allegro" Movements of Opus 7 and 9

A. The Ritornello Technique

Important to the evolution of the concerto was the conception of an opening tutti from which ritornelli could be drawn. An initial tutti that closed in the tonic put a seventeenth century concerto in the evolutionary stream of the classical solo concerto.¹ This aspect of form is present in many of the trumpet sonatas of the Bologna school, to which Torelli was the main contributor. The ritornello idea found its birth in songs, dances with refrains, and in pieces of the rondo type. When the ritornello became not an exact or complete recurrence but an allusion, or partial quotation leading to new material, it moved closer to the organization of the classical concerto.

Monteverdi's "Orfeo" (1607) contains an example of the abbreviated ritornello in the prologue. Before the singer begins, the viols play a short introduction of eight measures. During each pause taken by the singer, the viols play only the last six measures of the introduction. These sections were named by Monteverdi either "ritornello" or "sinfonia."²

Around 1637, when opera houses began to be opened in Venice, the public demanded more and longer solo arias, in

place of the madrigal-like choruses, as well as complex scenes in which recitative, arioso, ensemble, and orchestral music were combined for dramatic effect. There arose a school of bel-canto singing which specialized in the use of ritornelli to give to the aria a dignity, and length, as well as placing the voice into high relief. Members of this school were Rossi, Cesti, Cavalli, Carissimi, Stradella, and others. Lengthening the aria also created problems, since the musician must accustom himself to long strings of modulatory passages rather than a direct return to the tonic from a possible dominant diversion. The composer, too, had to use such devices as a "ground bass" or a contrapuntal texture to prolong his work. Among the lesser composers of the seventeenth century, a constant shuttling of choruses between dominant and tonic only served to create a patchy framework. Not until the middle and late baroque do we find long and elaborate developments in the ritornelli of arias. Among the Venetian composers, Tomaso Albinoni was one of the first to use the ritornello technique in the concerto.³ This use generally came within the confines of his solo concerto allegro movements (with limited use also to be found in his adagio second movements). For example, Albinoni's Opus 9, number 2, in D minor has an opening tutti of contrasting ideas which are disconnected and varied, both of them being employed as the ritornello (either in exact or varied form), or being used for treatment by the solo group.⁴

EXAMPLE 2. Albinoni:⁵ Opus IX, number 2, in D minor
opening Tutti: Section A,
Measures 1-8, violin I and II
in unison.

Allegro e non Presto



TABLE I: Opus IX, number 2, Melodic and Harmonic
Rhythm, Measures 1 through 8.

Melodic rhythm:

measure: 1 2 3 4

$\frac{2}{4}$

Harmonic rhythm:

Key: D minor

I I $\#VII_6$

I_6 --- I_6 I
(rhythmic
sequential
pattern)

V_6 V V_6 I $V(I_6)_4$

5

6

7

8

VI II_6

$V(4)_2$ I_6 I

VII_6 V_6 I

V
cadence

EXAMPLE 3. Albinoni: Opus IX, number 2, in D minor
 opening tutti: Section B,
 Measures 8-20, Violin I and II
 in unison

Allegro e non Presto



TABLE II: Opus IX, number 2--Melodic and Harmonic Rhythm, Measures: 8-20

Melodic rhythm:

measure: 8

2
4



Harmonic rhythm:

Key: D minor

V V₆/IV V₇/IV IV IV₆ (II) VII VII₇

Sequential Passage



III₆ III₆

(passing)

VI IV₆ II₆

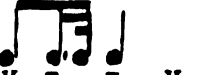
V

I₆

II₆ I₆

V₆/IV

(Table II continued)

16	17	18	19	20
				
IV 4-3 suspension	V ₆ I VII ₆	V ₆ (4) 2 I ₆ I	V ₆ I I ₆ V 5 4	I D minor

In these two analyses, we have carefully traced the development of the opening tutti from Opus IX, number 2. The tutti consists of two distinct though inter-related sections. However, unless we can determine how Albinoni uses this material, it is of no value. Section A will be used as soloistic material and to a degree as ritornello material. This statement may be proven by an examination of the solo oboe line in comparison with Example 2, page 19.

EXAMPLE 4. Albinoni: Oboe Measures 20-28: Key: D minor



Notice that the harmonic rhythm of this example is essentially identical with that of the opening bars of the work. Only the rhythm is subject to slight variation.

Other than at points of repetition of the original solo line (which will occur in measures 34-42 and 122-130), imitation of section A figural passages is very common: (Example 5, page 22)

1. Up-beat pattern:

EXAMPLE 5. Albinoni: Opus 9, number 2, in D minor

Original:



Measures 20-26--Violins I and II:

EXAMPLE 6.



The reader is asked to examine also measures 34-40, and measures 122-128. In both instances the above pattern is used in conjunction with the solo oboe melody as it appeared in

Example 4.

2. rhythmic pattern:

EXAMPLE 7. Albinoni: Opus 9, number 2
Measures 42-47: D minor
leading to F major



Here we find a figure from section A used in conjunction with the above mentioned "up-beat" figure, and also paired with a dotted-sixteenth, thirty-second note figuration from section B.

3. During the development of the opening allegro of Opus 9, number 2, the section B figuration is placed in opposition to the section A thirty-second note figure.

EXAMPLE 8. Albinoni: Opus 9, number 2, in D minor
Measures 64-70, Key: D minor

Allegro e non Presto

Oboe

Violin I & II

Viola

Violoncello

Albinoni has here cleverly set both sections of the opening tutti as chains of sequence.

4. Section A used as ritornello material: Excluding a recapitulatory section, Albinoni rarely repeats an opening tutti section in its entirety, choosing rather the repetition of short figural points deriving from the opening material:

EXAMPLE 9. Albinoni: Ritornello derived from Section A
Opus 9, number 2, in G minor
A. Measures 80-87
oboe tacet

Violins I & II

Viola

Violoncello

5. Section A and B rhythmic figures combined during a ritornello:

EXAMPLE 10. Albinoni: Opus 9, number 2
 Measures 52-59
 Key: D minor
 Solo: tacet

Violin I & II

Viola

Violoncello

A B A

B

6. Section B from the opening tutti of Opus 9, number 2, will also function as a basic ingredient of the ritornello. Small figures from section B permeate the soloistic structure and act as an underpinning to it. The following example of a ritornello should amply illustrate this point:

EXAMPLE 11. Albinoni: Opus 9, number 2, in D minor
 Allegro I
 Ritornello: measures 28-34

There are two more devices closely integrated with the technique of ritornello. These are:

1. Devisé
2. Multi-thematicism

B. Devisé

The idea of devisé is closely associated with the arias of Alessandro Scarlatti. Devisé consists of the repetition of the first vocal phrase or an interruption of it by the orchestra, after which the singer repeats the opening phrase before continuing. This form of double announcement is often called a "Scarlattian opening motto."⁶ Although Scarlatti may have popularized this device, it was used at least a decade earlier, an example being Purcell's "Hark, the ech'ing air."⁷

By way of review, arias in which the voice: (a) first repeats the main orchestral theme and (b) then advances to other music but (c) is interrupted by references to the tutti opening in the tonic and other related keys--exhibit a principle of the formal concerto outline in which the tutti interpolations are the ritornelli, and the repetition of the main orchestral theme is called devisé or, in German, divisen aria.⁸ Albinoni and Vivaldi, and other members of the school of Venice, were the first to use the devisé in all of their compositions. They were guided by opera composers who quoted either entire initial tuttis or parts of initial tuttis, and combined them with the echoing of the solo melody.

Within the oboe concerti of Opus 7 and Opus 9, it is not extremely difficult to pinpoint Albinoni's employment of the

devisé technique. It is used in an overwhelming majority of the concerti. To name a few:

Opus 9, number 2, in D minor
 I Allegro e non Presto
 II Adagio
 III Allegro

Opus 9, number 5, in C major
 I Allegro
 III Allegro

Opus 9, number 8, in G minor
 I Allegro
 III Allegro

Opus 9, number 11, in B^b major
 I Allegro
 III Allegro

Opus 7, number 6, in D major
 I Allegro
 III Allegro

There are, in addition, two concertos which, while exhibiting characteristics of the devisé technique, will be classified as "multi-thematic" for reasons to be explained below.

Opus 7, number 3, in B^b
 I Allegro

Opus 9, number 9, in C major
 I Allegro

It should be noted that in both of these concertos the third allegro movements are totally within the devisé technique.

Merely to state that a certain characteristic is present within a composition is of little importance unless we face the problem squarely and endeavor to discover the essence of it. In discussing devisé, Albinoni's first movement of Opus 7, number 6, in D major is representative of the technique:

EXAMPLE 12. Albinoni:⁸ Opus 7, number 6, in D major
Allegro I

Antecedent phrase

1 2

Violin I & II

Viola

Violoncello

3 4

Violin I & II

Viola

Violoncello

Consequent phrase

5 6

Violin I & II

Viola

Violoncello

EXAMPLE 12 (continued)



1. The entrance of the solo oboe at measure 9 is derived from the antecedent phrase (measures 1-4). The oboe repeats a portion of the opening tutti (to *, measure 4, beat 3), fulfilling a requirement of devisé. The harmonic structure is identical to that of the antecedent phrase. However, there is a slight modification to reach a cadence on the dominant.
2. The first ripieno entrance at measure 12 is an exact repetition of the structure of the consequent phrase (from measures 4 to 9).
3. The second entrance of the solo instrument (at measure 16) is identical to the first (fulfilling a second requirement of devisé). However, after a complete repetition of the previous material (to *), a new melodic oboe passage begins to move away from D major toward A major. A smooth transition is accomplished through the employment of secondary dominant chords.

Examination of all the concerti quoted on page 27 will reveal remarkable similarity to the above analysis of Opus 7, number 6.

C. Multi-Thematicism

Closely allied to the art of devisé is "multi-thematicism." Preference for the use of this term over that of "Bi-thematicism" as suggested by Schering is based on the knowledge of the Classical and Romantic concerto to which the latter term would seem more appropriate.¹⁰

The outline of an Albinoni concerto movement utilizing "multi-thematicism" is essentially the same as one which employs devisé, with one exception: the statement of a motive by the solo oboe is not derived from the opening orchestral tutti. This new motive maintains a separate identity throughout the normal extent of devisé (two repetitions of a passage by the oboe) until it, too, becomes entwined in the modulatory movement of the composition and the new material following thereafter. The first movement of Opus 7, number 3, in B^b major begins with a ripieno introduction approximately nine measures in length (see also Opus 7, number 6, page 28) from which the ritornelli will once again be derived:

EXAMPLE 13. Albinoni:¹¹ Allegro tutti from
Opus 7, number 3
Key: B^b
(oboe tacet)

Section A

Violin I & II

Viola

Violoncello

EXAMPLE 13

Section B

Measures 3, 4, and 5 of the musical score. The score is written for three staves (Treble, Bass, and a lower Bass staff) in a key with one flat (B-flat). Measure 3 features a triplet of eighth notes in the Treble staff. Measure 4 features a group of four eighth notes in the Treble staff. Measure 5 features a group of five eighth notes in the Treble staff. The Bass and lower Bass staves provide accompaniment with eighth and sixteenth notes.

Measures 6 and 7 of the musical score. Measure 6 features a group of six eighth notes in the Treble staff. Measure 7 features a group of seven eighth notes in the Treble staff. The Bass and lower Bass staves continue the accompaniment.

Measures 8 and 9 of the musical score. Measure 8 features a group of eight eighth notes in the Treble staff. Measure 9 features a single eighth note in the Treble staff. The Bass and lower Bass staves continue the accompaniment.

1. The first and second violins are in unison and the viola and violoncello are essential to the flow of the ripieno and are not relegated to a position of secondary importance.
2. The opening tutti may be subdivided into two distinct sections based on their rhythmic character. This subdivision would occur between beats two and three of measure 5. Each of these subdivisions is held together by repetition and syncopation.
3. The entrance of the solo oboe is not derived from a previous statement by the tutti but consists of a short statement punctuated by a truncated ritornello. The ritornello is derived from the opening tutti but is not a repetition of a particular section, however, it is a combination of opening tutti figures.

EXAMPLE 14. Albinoni: Opus 7, number 3, in B^b major
first oboe entrance and ritornello
(measures 9-11)

The musical score for measures 9-11 of Albinoni's Opus 7, number 3, in B^b major, shows the first oboe entrance and ritornello. The Oboe part (top staff) begins in measure 9 with a short statement, followed by a truncated ritornello in measure 10, and ends in measure 11. The Violin I (middle staff) and Violoncello (bottom staff) parts provide a rhythmic accompaniment throughout the measures.

EXAMPLE 14 (continued)

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is written in B-flat major (two flats) and 4/4 time. It consists of two systems of staves. The first system shows the initial entries of the instruments, with Violin I and II playing a more active, eighth-note melody, while the Viola and Violoncello provide a harmonic foundation with quarter and eighth notes. The second system continues this texture, with the violins maintaining their melodic line and the lower strings supporting it.

5. The second solo entrance is identical to the first, as in the devisé technique, but after a complete repetition of the previous material (to *), a new passage begins to move away from the tonic B^b to the dominant F.

For additional evidence of "multi-thematicism" one should examine the first movement (allegro) of the oboe concerto, Opus 9, number 9, in C major.

Much of what we have examined has dealt with those aspects of style found predominantly in Albinoni's concerti à cinque allegro movements. Yet in keeping with the topic under discussion we note also the presence of "multi-thematicism" within the adagio movements of the concerti:

EXAMPLE 15. Albinoni:¹² Adagio from Opus 9, number 2,
in D minor
Key: B^b major
(measures 1-7)

Violin I

Violin II

Viola

Violoncello

EXAMPLE 15 (continued)

"Multi-thematic" entrance of solo oboe:
(measures 8-12)



Within the serene, aria-like quality of this movement there seems to be an absence of any ripieno and solo alternation. Measures 1 through 7 set the mood with a string texture that is very much Vivaldian in character.¹³

At measure 8, the oboe begins to sing its aria over the arpeggiated chordal accompaniment of the strings. This five measure phrase comes to a tonic close (B^b) in measure 12.

The strings continue their pulsating movement but what relation does this movement have to previous ripieno passages? Measures 12-16 are an exact repetition of measures 1 through 5 (to *) in the ripieno. A part of the introduction has become the ritornello and it has been placed against the solo aria "second theme."

The solo oboe enters once again at measure 17 and continues to measure 21 as an exact repetition of the first solo entrance (measures 8-12 to*). At this point the solo passage takes on a new character: it becomes the basis for three melodic episodes (measures 21-26, 26-34, 34-41), ^{brass entrance} before entering the recapitulation at measure 43.

EXAMPLE 16. Albinoni: Opus 9, number 2, in D minor
Episodic structure:

measures 21-26:
 oboe



measures 26-34:
 oboe



measures 34-41:



FOOTNOTES

CHAPTER II

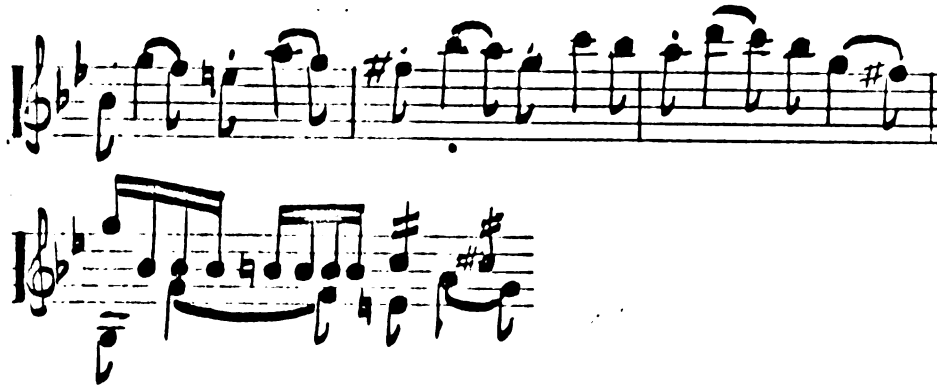
¹Tovey in "The Classical Concerto," Essays in Musical Analysis, vol. ii, (Oxford) states that the function of the initial tutti is misunderstood if it is regarded as a parade of expository ideas. Following the entrance of the solo instrument in the classical first movement, the tuttis become chiefly ritornelli, partial ritornelli, variations, and developments of ideas within the opening tutti, or echoes and soloistic materials in continuation. After Hutchings, The Baroque Concerto, New York: Norton and Company, 1961, pages 44, 45.

²Heuss in "Die Instrumental Stucke des Orfeo" in Die venetianischen Opern-Sinfonica (Sammelband der Internationale Musikgesellschaft, Leipzig, 1903) feels that "sinfonia" meant musical scene-painting and "ritornello" designated that which integrated vocal sections and clinched the form and sentiment of a scene. After Hutchings, supra, page 46.

³Vivaldi, Albinoni's contemporary, also thrived on the ritornello technique. From Vivaldi's *L'estro armonico*, Opus 3, number 2 (Amsterdam: E. Roger, 1712, in G minor), we have an example. Vivaldi omits the bass instruments and puts this passage (played by two solo violins) into strong contrast with previous tutti ideas, and again with the same ideas when they follow as a ritornello. "B" is the first ritornello: the whole prelude transposed to D minor is the second, and the third is "B" in C minor.



B



⁴This exact repetition is called devisé. It is discussed on page 26.

⁵Tomaso Albinoni, Concerto à cinque Opus IX, number 2 for Solo Oboe and Strings in D minor, edited by Fritz Kneusslin (Basel: Edition Kneusslin, 1955).

⁶Hutchings, page 47. See also the "Essercisi" and other keyboard sonatas by Domenico Scarlatti.

⁷Ibid., page 47.

⁸Arnold Schering, Geschichte des Instrumental konzerts, (Leipzig: Breitkopf und Hartel, 1927) page 36.

⁹Tomaso Albinoni, Concerto per l'oboe Opus VII, number 6, in D major, edited by Bernhard Paumgartner (London: Boosey and Hawkes, Ltd., 1948).

¹⁰Arnold Schering, supra, pages 76,77.

¹¹Tomaso Albinoni, Concerto per l'oboe, Opus 7, number 3, in B^b major, edited by Bernhard Paumgartner (London: Boosey and Hawkes, Ltd., 1948).

¹²Tomaso Albinoni, Concerto per l'oboe, Opus 9, number 2, edited by Kneusslin (Basel: Kneusslin, 1955).

¹³A. J. B. Hutchings, page 160.

CHAPTER III

KINETIC REPETITION

The term "kinetic repetition" is described by A. J. B. Hutchings as "a special kind of repetition, either of melody or of melody with supporting harmony, which certainly does not retard rhythm, but actually seems to add energy and shapeliness."¹

Hutchings states that this form of repetition does not have long rests in the melody, and may occur in either thematic or connective tissue. The repetition should also include a full close within the main theme of the movement to give it extra strength and emphasis.²

The Venetian concertists, especially Albinoni and Vivaldi, seem by this method to have anticipated the classical symphonic practice which has been called "presenting arms in the tonic."³

Albinoni and later Handel, employed kinetic recurrence of a small unit within the melody, thus producing the effect of irregular phrasing. In Albinoni's concerti à cinque from Opus 7 and Opus 9 this manner of phrase extension is a rule rather than an exception:

EXAMPLE 17. Albinoni: Oboe Concerto, Opus 7, number 6,
in D major, Allegro I

measures 9-12

Oboe



Violoncello

measures 52-54

Violin I and II

Viola



Violoncello

EXAMPLE 18. Albinoni: Opus 9, number 9, in C major
Allegro I opening tutti
Violins I and II in unison



EXAMPLE 19. Albinoni: Opus 7, number 3, in B^b
opening tutti



EXAMPLE 20. Handel: Andante from Opus VI, number 7

EXAMPLE 21. Handel: Opus 7, number 1
(kinetic repetition is combined with concertato or echo)

Orchestra Organ Orch. Organ

Kinetic recurrence was not a new technique in the early years of the concerto. It was found in folk songs and dances but was not part of renaissance ensemble technique. Hutchings states that he knows of no examples of it in Gabrieli or Monteverdi, and that it may have come into the Italian sonata and concerto through French overtures and dances. This type of recurrence helped to achieve "length with integrity."⁴

FOOTNOTES

CHAPTER III

¹Hutchings, op. cit., page 43.

²Ibid.

³Ibid.

⁴Ibid.

CHAPTER IV

Interrelationships in the Oboe

Concerti à Cinque of Tomaso Albinoni

Aside from the aspects of ritornello, devise, multi-thematicism, and kinetic recurrence, the oboe concerti exhibit relationships through the use of sequential treatment, syncopation, imitation, repetition, and a myriad of other qualities. Fragments of motives are combined, and complete sections are lifted from one place and transposed to another. Within these complexities, movement is cohesive and concise.

While there are hundreds of points we may choose for illustration, it is best to select one movement of a concerto (the opening allegro to Opus 9, number 9, in C major for two oboes and strings with cembalo di ripieno (harpsichord)) for the purpose of preserving continuity.¹

The striking opening of this concerto and the subsequent development of its themes recall Vivaldi's "L'estro armonico" (Opus 3).² However, Albinoni is more intrinsically polyphonic here than Vivaldi; in fact, he foreshadows J. S. Bach's "Brandenburg Concertos."³

EXAMPLE 22. Tomaso Albinoni: Opening tutti from the Concerto for two oboes and strings
Opus 9, number 9,
in C major
oboe tacet Section A

Violin I & II

Viola

Violoncello & Contrabass

TABLE III: Opus 9, number 9--Melodic and Harmonic Rhythm
Measures 1-11

Key: C Major

Signature: $\frac{4}{4}$

	1				2				3			
Designation	A								B			
Melodic rhythm: (violins)												
Harmonic rhythm:	V	I	I	I	-	V	V/V	V/V	V/V	V/V	V/V	V/V
Figure designation:	Kinetic repetition								B Rhythmic repetition			



3 4 5

B

II II₆ V V₆₅ I I₆ IV IV II₆V

B



5 6 7

B C

V I V₆ V(7) VI IV V I₆

B C

Syncope in violins



8 9 10

C A

IV ii III II I II $\text{I}_6 \text{VI}_6 \text{VI}$

C Link A

Cadence



11

A

V I

G major

A Cadence

Within the opening ripieno there are elements of:

A. Repetition:

1. Measure 1--(kinetic repetition) Section A
2. Rhythmic repetition measures 3-5 Section B
3. Repetition of section as cadential material measures 9-11.

B. Syncopation:

1. Measures 6-9, Section C (Giazotto refers to this section as "the second exposition theme") (page 236).

After a short reappearance of the arpeggiated theme in C major, the two oboes enter at the last eighth-note of measure 11, and they proceed in a dialogue to which the violins and violas furnish a homophonic accompaniment. The first entrance of the solo oboes is minus the aid of the contrabass and harpsichord.

**EXAMPLE 23. Albinoni: Concerto in C major, Opus 9,
number 9, for 2 oboes and strings
First movement
Solo entrance (measures 11-15)**

Oboe I

Oboe II

Violins I & II + Viola

**TABLE IV: Opus 9, number 9--Melodic and Harmonic
Rhythm
Measures 11 through 15**

Key: C Major

Signature: $\frac{4}{4}$

**Designation:
D (i + ii)**

Melodic rhythm:

Oboe I

Oboe II

Violins I &
II + Viola

**Harmonic
rhythm:**

**Figure
Designation:**

Oboe I

Oboe II

Violins I &
II + Viola

	12	13
Melodic rhythm:		
Harmonic rhythm:	V I --- I ₆ I ---	V V I ₆
Figure Designation:	D	Link
	Pattern	Repetition
	D ⁱ	D ⁱ
	Link	Link
	Up-beat	Up-beat

14 15

D (i + ii)

I I₆ V₆ I I I₆ II₆ V

D
Pattern Repetition Cadence

D¹
Cadence

D¹¹

Although the first solo entrance, with its accompaniment, has been designated as a "D" thematic grouping, it seems to be an outgrowth of the syncopated "C" figuration in the opening *trieno*. Notice the repetition of the figurations in the oboes (measures 11-to the fourth beat of measure 12, and the up-beat to measure 13 through measure 14).

The strings in unison also are repetitious. The link passage (fourth beat of measure 13) in the strings is, by one beat, cleverly staggered from that of the oboes.

The solo oboes end their first entry on a half cadence. At this point the ritornello enters with a theme that should seem familiar--it is the "C" theme of measures 5 through 8 in the opening tutti, only slightly varied melodically and harmonically on the last beat of measure 16 and beats one and two of measure 17.

EXAMPLE 24. Albinoni: Opus 9, number 9, in C major
measure 15 ritornello

Violin I & II

Viola

Violoncello

V VI I- I₆ IV V

The oboes enter in divise fashion at measure 18 with an exact repeat of measures 11-15. However, at measure 22 after a C major V cadence a new dialogue takes shape in the solo lines over an incessant sixteenth-note passage in the violins. For two measures the two fragments are combined. (Because of the similarity between the two fragments and the syncopated "C" theme, ( measures 5-8) have been designated "C_i" and "C_{ii}".)

EXAMPLE 25. Albinoni: Opus 9, number 9
 from opening allegro
 measures 22-30

Oboe I

Oboe II

Violin I & II

Viola

Violoncello

TABLE V: Opus 9, number 9--Melodic and Harmonic Rhythm
 Measures 22 through 24

Key: C major

	22	23	24
Designation	C(1,1,1,1)		
Melodic rhythm:			
Harmonic rhythm:	V I (v ₆) I ₆ I v ₆ (v ₁) V V I (v ₆) I ₆ I		
Figure			
Designation:			
Oboe I	$\begin{array}{ c } \hline c^1 \\ \hline \end{array}$	$\begin{array}{ c } \hline c^{11} \\ \hline \end{array}$	$\begin{array}{ c } \hline c^1 \\ \hline \end{array}$
Oboe II	$\begin{array}{ c } \hline c^{11} \\ \hline \end{array}$	$\begin{array}{ c } \hline c^1 \\ \hline \end{array}$	$\begin{array}{ c } \hline c^{11} \\ \hline \end{array}$
	Pattern		Sequence
Strings	Pattern		Repetition

Following the "Cⁱ" and "Cⁱⁱ" alternation we again arrive at a familiar figure--the syncopated  figuration that was first performed by the strings in the opening tutti, and then again at measures 15-17 by the first and second violins in unison. (This syncopated figure and the Cⁱ and Cⁱⁱ figures will appear frequently throughout the movement--measures 37-39, 55-56, 63-65, 84-86, 97-98.) The violins of measures 26-29 also engage in a rhythmic sequential pattern below the solo oboes: (see page 53)

Opus 9, number 9, in C major (continued)
measures 24-26

Oboe I

Oboe II

Violin I & II

Viola

Violoncello

TABLE VI: Opus 9, number 9--Melodic and Harmonic
Rhythm
Measures 24 through 30

Key: C major

	24	25	26
Designation: C (i,ii,iii)			
Melodic			
rhythm:			
Oboe I			
Oboe II			
Violin I & II			
Harmonic			
rhythm: V VI V	I	V	v ₆
Figure			
designation:		Sequential Passage	
Oboe I	<u>Cii</u>	<u>Ciii</u>	<u>Ciii</u>
Oboe II	<u>Cⁱ</u>	<u>Cii</u>	<u>Ciii</u>
Support			
Strings	Repetition	Support	Pattern

EXAMPLE 26. Albinoni: Opus 9, number 9 (continued)
measures 26-28

Oboe I

Oboe II

Violin I & II

Viola

Violoncello

	26	27	28
Designation: C			
Melodic rhythm:			
Oboe I			
Oboe II			
Violin I & II			
Harmonic rhythm:	I	V/V	V
Figure designation:		I ₆	VV
			v ₇ /V
			V
			-
Figure designation:			
Oboe I	<u>ciii</u> !	<u>ciii</u> !	<u>16th Note Passage</u>
Oboe II	<u>!! ciii</u>	<u>!! Support</u>	
Strings	<u>Pattern</u>	<u>Sequence</u>	<u>Sequence</u>

Opus 9, number 9 (continued)
measures 28-30

	28	29	30
	C		
Oboe I			
Oboe II			
Violins I & II			
	v/V v/V v - v/V v ₆ /V		V C Major I G Major
	C Major		5
Oboes I & II	: 16th Note Passage : : :		
Strings	: Sequential : :		
	Syncopation		

The polyphonic implications of the theme which first appeared in the solo oboes (measures 11-15) are amply realized in the course of the movement. Here is a final illustration of the ensuing instrumental texture:

EXAMPLE 27. Albinoni: Opus 9, number 9, in C major
measures 57-65

The musical score for Example 27, Albinoni's Opus 9, number 9, measures 57-65, is presented in a system of ten staves. The staves are arranged in two groups of five. The top group of five staves includes two oboes (Oboe I and Oboe II) and three string instruments (Violin I & II, Viola, and Violoncello). The bottom group of five staves continues the string instruments (Violin I & II, Viola, and Violoncello). The music is in C major, as indicated by the key signature (one sharp, F#). The tempo and meter are not explicitly stated, but the notation suggests a moderate tempo and a common time signature. The score illustrates a complex polyphonic texture, with multiple voices playing the same melodic theme in different registers and octaves. The Oboe I and Oboe II parts are the most prominent, with the strings providing a harmonic and rhythmic foundation. The Viola and Violoncello parts are also clearly defined, contributing to the overall texture. The Violin I & II parts are less distinct, often playing in octaves or providing harmonic support. The overall effect is a rich, layered sound that demonstrates the polyphonic implications of the theme.

Oboe I

Oboe II

Violin I & II

Viola

Violoncello

EXAMPLE 27 (continued)

Oboe I

Oboe II

Violin I & II

Viola

Violoncello

This musical score is for Example 27 (continued) and consists of two systems of staves. The first system includes staves for Oboe I, Oboe II, Violin I & II, Viola, and Violoncello. The second system continues the music for the same instruments. The notation is in treble and bass clefs with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Oboe I part has a melodic line with some grace notes. The Oboe II part has a more rhythmic, eighth-note pattern. The Violin I & II part has a fast, sixteenth-note pattern. The Viola part has a steady eighth-note pattern. The Violoncello part has a steady eighth-note pattern. The second system continues these patterns with some variations in the Oboe and Violin parts.

In the working out of this movement and its careful attention to the details of the accompanying parts, as well as to the realization of the polyphonic implications of the theme, Albinoni's mastery of the concerto form is evident.

FOOTNOTES

CHAPTER IV

¹Tomaso Albinoni, Concerto in C Major, Opus 9, number 9, for two oboes, strings and cembalo di ripieno, ed. Remo Giazotto (Milan: Ricordi, 1959).

²Compare the opening of Albinoni's Opus 9, number 9, with Vivaldi's L'estro armonico, Opus 3, numbers 5, 6, and 11 (published in Amsterdam--Estienne Roger in 1712, numbers 50, 51 /two books/, in France published by LeClerc, in England published by Walsh).

Vivaldi: Opus 3, number 5 -
Allegro con 2 violini obbligati

First Movement



Third Movement - Allegro



Vivaldi: Opus 3, number 6 -
Con violino solo obbligato
First Movement - Allegro



Vivaldi: Opus 3, number 11 -
Con 2 violini e violoncello obbligato

First Movement - Allegro



or Albinoni's Opus 9, number 12, in D major
Con 2 oboi, violins I principale e violino II,
violetta alto, violoncello e basso continuo

First Movement - Allegro



³Giazotto/Weissmann, page 16.

CHAPTER V

Tutti-Solo Contrasts Within the Oboe Concerti à Cinque

The separation of several of the previous examples into tutti and solo passages, and the thorough discussion that accompanied each, serve to define the relationship between these passages. Furthermore, these procedures help to illustrate that Albinoni's Concerti à Cinque have a definite system of tutti-solo contrasts within the movements.

Four movements from these concerti are outlined below to describe their characteristics. Following the tables several important conclusions are advanced.

TABLE VII: Albinoni, Concerti a Cinque
Opus 7, number 3, in B^b major

Movement: Allegro I ⁴/₄

Type: Multi-thematic

Multi-thematic

	<u>T</u> *	<u>S</u> *	<u>T</u>	<u>S</u>
measures:	1-9	9-11	11-15	15-22
key:	B ^b	B ^b	B ^b	measure 20: pivot chord v/v in B ^b V in F major

<u>T</u>	<u>S</u>	<u>T</u>	<u>S</u>
22-29	27-33	33-34	34-43
F major	F major to D minor measure 30: pivot chord v ⁸ /iii F major v ⁹ /V D minor	D minor to G minor measure 34: pivot chord v/iv D minor I G minor	G minor to C minor to G minor measure 36: pivot chord v ⁰ /iv in G minor 3 v ₄ C minor 3 measure 41: pivot v/ii#3 C minor v/v G minor

Recapitulation

<u>T</u>	<u>S</u>	<u>T</u>	<u>S</u>
43-50	50-52	52-56	56-72
G minor to B ^b minor measure 45: pivot chord v ₄ /vii G minor 3 v ₄ /V B ^b major to 3 V B ^b major	B ^b	B ^b	B ^b oboe in dialogue with ripieno to closing cadence

*Tutti
Solo

6 Tutti
6 Solo

TABLE VIII: Albinoni, Concerti à Cinque
Opus 7, number 3, in
B^b Major

Movement: Allegro III 6
8

Type: Devisé

Devisé

	<u>T</u>	<u>S</u>	<u>T</u>	<u>S</u>
measures:	1-14	14-17	17-23	23-35
key:	B ^b	B ^b	B ^b	B ^b to F major measure 31: pivot chord v ₇ /v B ^b v F major

<u>T</u>	<u>S</u>	<u>T</u>
35-38	39-46	46-49
F major	F major to G minor measure 41: pivot chord v ₇ /ii F major v ₇ G minor	G minor to B ^b measure 47: pivot chord IV _{3b} G minor V _{3b} /V B ^b major to V B ^b major

Recapitulation

<u>S</u>	<u>T</u>	<u>S</u>
50-60	60-63	63-75
B ^b major	B ^b	B ^b major oboe and ripieno in dialogue to closing cadence

5 T

5 S

TABLE IX: Albinoni, Concerti à Cinque
Opus 7, number 6,
in D major

Movement: Allegro I $\frac{4}{4}$

Type: Devisé

Devisé

	<u>T</u>	<u>S</u>	<u>T</u>	<u>S</u>
measures:	1-9	9-12	12-16	16-24
key:	D major	D major	D major	D major to A major measure 22: pivot chord v_6/V D major 5 v_6 A major 5
	<u>T</u>	<u>S</u>	<u>T</u>	<u>S</u>
	24-30	30-38	38-40	40-47
	A major	D major	D major	D major to B minor measure 44: v_6/vi D major v_6 B minor
	measure 29: v A major v/V D major			

T
47-49
B minor to
D major
measure 47:
 IV_6 B minor
 v_6/V D major

Recapitulation

<u>S</u>	<u>T</u>	<u>S</u>
49-52	52-56	56-70
D major	D major	D major

6 T

6 S

TABLE X: Albinoni, Concerti à Cinque
Opus 7, number 6,
in D Major

Movement: Allegro III 6
8

Type: Devisé

	<u>Devisé</u>			
	<u>T</u>	<u>S</u>	<u>T</u>	<u>S</u>
measures:	1-11	11-15	15-20	20-32
key:	D major	D major	D major	D major to A major measure 26: pivot chord v_4/v D major 3 v_4 A major 3
	<u>T</u> 32-41 A major to D major measure 40: $v_6/$ A major v_6/V D major	<u>S</u> 41-50 D major to B minor measure 47: pivot chord v_6/vi D major v_6 B minor	<u>T</u> 50-53 B minor to D major measure 50: pivot chord vii_8 B minor v_6^2/vi_6 D major 5	

Recapitulation

<u>S</u> 53-57 D major	<u>T</u> 57-59 D major	<u>S</u> 59-77 D major
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5 T

5 S

A general outline of the conclusions reached:

- I. The first movements of the Albinoni concerti:
 - a. feature a rather short three or four measure solo entrance after an opening tutti of generally two contrasting ideas.
 - b. begin to move away from the tonality of the opening tutti generally during the second solo entrance and modulate smoothly to the dominant.
 - c. generally, by the fourth solo entrance the movement of the concerto has reached the relative minor (or relative major) by means of a smooth transitional section.
 - d. generally, by the fifth solo entrance we reach the recapitulation and arrive in the tonic key and remain in the tonic to the closing cadence.
 - e. are either in a devisé or "multi-thematic" setting, with two identical solo entrances, before flowing into new material in the form of modulatory passages to closely related keys.
 - f. contain modulatory passages with pivot chords of a secondary dominant nature.

- II. The final movements of the Albinoni concerti:
 - a. feature a short three or four measure solo entrance after an opening tutti of generally two contrasting ideas.
 - b. begin to move away from the tonality of the opening tutti by the second entrance of the solo instrument and modulate smoothly toward the dominant.
 - c. by the third solo entrance the movement of the concerto has reached the relative minor (or major) by means of a smooth transitional section.
 - d. by the fourth solo entrance, the recapitulation has begun. The movement has progressed back to the tonic and it remains there to the closing cadence.
 - e. while the two outlined movements are both in the devisé style, other movements of other concerti are also "multi-thematic" in structure. As in the first movements, there are two identical solo entrances before the movement flows into modulatory passages drawn from new material.
 - f. the modulatory passages contain pivot chords of a secondary dominant nature.

Tutti-Solo Contrasts:

There is an even distribution of tutti-solo passages. While the movements chosen do have five or six tutti passages alternating with five or six solo passages, other concerti (especially those of Opus 9) must be classified on a much broader scale, alternating sections within these concerti being so interwoven that they are hardly distinguishable. Indeed, that which was once a solo passage, now becomes (in Opus 9) a close duet for two instruments--the oboe and the first and second violins (in unison).¹

FOOTNOTE

CHAPTER V

¹Remo Giazotto, op. cit., page 219. Mr. Giazotto makes special reference to the duet style of Opus IX as opposed to the definite solo style of Opus VII. He mentions particularly the first movement "Allegro e non Presto" of Opus 9, number 2, in D minor.

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