



## **ADAGIO**

**for soprano solo, mixed choir (SSAATTBB)**

*with*

*cello & doublebass ad lib.*

**Music: Tomaso ALBINONI / Remo GIAZOTTO  
Transcription: Jean-Christophe ROSAZ**



This famous adagio was composed in 1945 by the musicologist Remo Giazotto based on the fragment of a trio sonata movement signed by Tomaso Albinoni. Incredibly, this manuscript was found in the middle of the ruins of the library of Dresden, shortly after its bombing during the Second World War. On this fragment we could read the bass line and six measures of the melody.

Ce célèbre adagio a été composé en 1945 par le musicologue Remo Giazotto d'après le fragment d'un mouvement de sonate en trio signé de la main de Tomaso Albinoni.

Par un fait incroyable, on a retrouvé ce manuscrit au milieu des ruines de la bibliothèque de Dresde, peu après son bombardement lors la Seconde Guerre mondiale.

Sur ce fragment on pouvait lire la ligne de basse et six mesures de la mélodie.

Suggestions:

This arrangement of the famous adagio was made with the aim of offering research abundant on the possible sounds in vowels [a], [E], [e], [o] and [u] possibly supported by the consonants [b], [d], [l] and [p]. These vowels will eventually be introduced by the consonants [b], [d], [l] and [p] in order to cover them with a rhythmic element often necessary and concluded by [m] or [n] which will advantageously prolong their resonance. There are a large number of possibilities, which is why I preferred to leave the field (or song?) free to the performers. To each musical "character", a sound can be assigned. We can initially engage in improvisation capable of developing the art combinations before remembering the most successful alloys. Note that the Cello/i-Doublebass part ad libitum adds a certain comfort emphasizing the bass.

Suggestions:

Cet arrangement du célèbre adagio a été réalisé dans le but de proposer une recherche foisonnante sur les sonorités possibles dans des voyelles [a], [ɛ], [e], [o] et [u] soutenues éventuellement par les consonnes [b], [d], [l] et [p].

Ces voyelles seront éventuellement introduites par les consonnes [b], [d], [l] et [p] afin de les revêtir d'un élément rythmique souvent nécessaire et conclues par [m] ou [n] qui prolongeront avantageusement leur résonance.

Il existe un grand nombre de possibilités, c'est pourquoi j'ai préféré laisser le champ (ou chant?) libre aux interprètes.

A chaque "personnage" musical, un son pourra être attribué.

On pourra se livrer dans un premier temps à une improvisation à même de développer l'art des combinaisons avant de garder en mémoire les alliages les plus réussis.

A noter que la partie de Violoncelle(s)-Contrebasse ad libitum ajoute un confort certain en venant souligner la basse.

# ADAGIO

Choeur Mixte (SSAATTBB) et Soprano Solo

avec accompagnement *ad libitum*

de Violoncelle(s) et Contrebasse.

Musique:  
Remo GIAZOTTO / Tomaso ALBINONI  
Transcription:  
Jean-Christophe ROSAZ

$\bullet = 60$  *spaziando,*  
*librarsi come ucelli fra le nuvole*

Musical score for Soprano, Alto, Tenor, Bass, Violoncelle, and Contrebasse. The score is in 3/4 time, key of B-flat major, and tempo of 60. The Soprano part is marked with a fermata. The Alto and Tenor parts are marked *div.* and *pp*. The Bass part is marked *pp*. The Violoncelle and Contrebasse parts are marked *pizz* and *pp*. The score includes a repeat sign and a fermata.

\* Suivant le nombre de chanteurs: Violoncelle solo ou tutti, Contrebasse solo ou tutti, Violoncelle et Contrebasse tutti.  
On peut également leur adjoindre une basse continue réalisée à l'orgue ou au clavecin.

Musical score for Soprano, Alto, Tenor, Bass, Violoncelle, and Contrebasse. The score is in 3/4 time, key of B-flat major, and tempo of 60. The Soprano part is marked *p*. The Alto part is marked *3*. The Tenor part is marked *8* and *3*. The Bass part is marked *8* and *3*. The Violoncelle and Contrebasse parts are marked *7* and *simile*. The score includes a repeat sign and a fermata.

Adagio Albinoni-Giazotto

13

S

A

T

B

Vlc.  
Cb.

3

uni.

3

3

3

13

19

S

A

T

B

Vlc.  
Cb.

*mp*

*intenso sostenuto*

*p sub*

*p sub*

*p sub*

*mp*

*p sub*

*mp*

*p sub*

19

*arco*

25

S

A

T

B

Vlc.  
Cb.

1

Reprise ad lib.

2

*pp*

*pp*

*pp*

*mp*

*pp*

*pp*

*pp*

25

*arco*

*pp*

Adagio Albinoni-Giazotto

31 *quasi una cadenza*

Soprano (S): *quasi una cadenza*

Alto (A): *uni.*, *mp*

Tenore (T): *pp*

Basso (B): *pp*

Vcl. Cb.: *pp*

37

Soprano (S): *f*, *div.*, *mp*

Alto (A): *div.*, *mf*, *mp*

Tenore (T): *mf*, *uni.*, *mf*

Basso (B): *uni.*, *mf*, *mp*

Vcl. Cb.: *mf*, *mp*

43

Soprano (S): *uni.*, *p*, *mf*

Alto (A): *uni.*, *div.*, *mp*

Tenore (T): *mf*

Basso (B): *div.*, *mp*

Vcl. Cb.: *mp*

Adagio Albinoni-Giazotto

49

S

A

T

B

uni. *sim.*

Vlc. Cb. *pizz sim.*

55

S Solo *cantabile en dehors mp*

A uni. *p*

T div. *p sim.*

B *p*

Vlc. Cb. *p*

61

S *mf*

A *p*

T *3*

B

Vlc. Cb. *61*

Adagio Albinoni-Giazotto

67 Tutti  
S *mp*  
A  
T *mp*  
B div.  
Vlc. Cb. *arco* CB  
Vlc

73 Solo *tempo ad lib.* *p espressivo*  
S *p espressivo*  
A *pp*  
T *pp*  
B uni. *pp*  
Vlc. Cb. *pizz* *pp*  
S *in tempo*  
Tutti ad lib. *tr*  
A *en dehors*  
T *en dehors*  
B *pp*

79 Tutti  
S  
A *en dehors* div.  
T uni.  
B *en dehors* 3  
Vlc. Cb. *arco*

Adagio Albinoni-Giazotto

*espressivo*

85

S *f* *uni.* *mp sub*

A *f* *mp sub*

T *f* *uni.* *mp sub*

B *f* *mp sub*

Vlc. Cb. *f* *mp sub*

CB

91

S *p sub* *div.* *uni.*

A *p sub* *div.*

T *p sub*

B *p sub*

Vlc. Cb. *p sub*

Vlc CB

96

*poco stringendo*

S *mp* *sub più p* *div.*

A *mp* *sub più p*

T *uni.* *mp* *sub più p* *div.*

B *mp* *sub più p* *div.*

Vlc. Cb. *mp* *sub più p*



Adagio Albinoni-Giazotto

*poco a poco* -----

102 *uni.* Solo *mf* *mp* *mp* *uni.* *div.* *mp* *uni.* *uni.* *mp*

S  
A  
T  
B  
Vlc.  
Cb.

This system covers measures 102 to 106. The vocal parts (Soprano, Alto, Tenor, Bass) and strings (Violin, Cello) are shown. The Soprano part starts with a 'Solo' marking and a dynamic of *mf*. The Alto and Tenor parts have dynamics of *mp*. The Bass part has a dynamic of *mp*. The strings also have a dynamic of *mp*. The Soprano part has 'uni.' markings above measures 102, 104, and 106. The Tenor part has a 'div.' marking above measure 104. The strings have a 'pizz' marking above measure 104.

*diminuendo* -----

107 *Tutti* *sim.* *sim.* *3* *3* *3* *3*

S  
A  
T  
B  
Vlc.  
Cb.

This system covers measures 107 to 112. The vocal parts and strings are shown. The Soprano part has a 'Tutti' marking above measure 107. The Tenor part has a 'div.' marking above measure 111. The strings have a 'pizz' marking above measure 107 and a 'sim.' marking above measure 109. The Soprano part has '3' markings above measures 110, 111, and 112. The strings have '3' markings above measures 110, 111, and 112.

*crescendo* -----

*diminuendo* -----

*lungo*

113 *arco* *pp*

S  
A  
T  
B  
Vlc.  
Cb.

This system covers measures 113 to 116. The vocal parts and strings are shown. The strings have an 'arco' marking above measure 113. The Soprano part has a 'pp' marking above measure 115. The Soprano part has a 'lungo' marking above measure 116.