

# Adagio

original in G minor

Tomaso Giovanni Albinoni  
(1671-1751)

Musical notation for measures 1-4. The piece is in 3/4 time and G minor. The first measure starts with a treble clef and a 3/4 time signature. The melody begins with a half note G4, followed by a dotted quarter note F4, and a quarter note E4. The bass line consists of a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *mp* is present below the first measure.

Musical notation for measures 5-8. The melody continues with a quarter note D4, a dotted quarter note C4, and a quarter note B3. Measure 6 features a triplet of eighth notes: G4, F4, E4. Measure 7 has a triplet of eighth notes: D4, C4, B3. Measure 8 ends with a quarter note G4. The bass line continues with quarter notes: F2, E2, D2, C2, B1, A1, G1, F1.

Musical notation for measures 9-12. The melody starts with a quarter note G4, followed by a dotted quarter note F4, and a quarter note E4. Measure 10 has a triplet of eighth notes: D4, C4, B3. Measure 11 has a triplet of eighth notes: G4, F4, E4. Measure 12 ends with a quarter note G4. The bass line continues with quarter notes: E2, D2, C2, B1, A1, G1, F1, E1. A dynamic marking of *mf* is present below the first measure.

Musical notation for measures 13-16. The melody begins with a quarter note G4, followed by a dotted quarter note F4, and a quarter note E4. Measure 14 has a triplet of eighth notes: D4, C4, B3. Measure 15 has a triplet of eighth notes: G4, F4, E4. Measure 16 ends with a quarter note G4. The bass line continues with quarter notes: D2, C2, B1, A1, G1, F1, E1, D1. A dynamic marking of *mf* is present below the first measure.

Musical notation for measures 17-20. The melody starts with a quarter note G4, followed by a dotted quarter note F4, and a quarter note E4. Measure 18 has a triplet of eighth notes: D4, C4, B3. Measure 19 has a triplet of eighth notes: G4, F4, E4. Measure 20 ends with a quarter note G4. The bass line continues with quarter notes: C2, B1, A1, G1, F1, E1, D1, C1. A dynamic marking of *f* is present below the first measure.

Musical notation for measures 21-24. The melody begins with a quarter note G4, followed by a dotted quarter note F4, and a quarter note E4. Measure 22 has a triplet of eighth notes: D4, C4, B3. Measure 23 has a triplet of eighth notes: G4, F4, E4. Measure 24 ends with a quarter note G4. The bass line continues with quarter notes: B1, A1, G1, F1, E1, D1, C1, B0. A dynamic marking of *p* is present below the first measure. The tempo marking *a tempo* is above the first measure, and *poco a poco più p* is below the last measure.

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Musical score for guitar, measures 25-28. The score is written in treble clef with a 4/6 time signature. Measure 25 begins with a CIII barre and a circled 2 above the staff. The melody consists of eighth notes with fingerings 1, 3, 4, 3, 1. The bass line has a circled 6 below the staff. Measure 26 continues the melody with fingerings 1, 2, 4, 2, 1. Measure 27 continues with fingerings 0, 1, 3, 1, 0. Measure 28 ends with a circled 2 below the staff and a fermata over the final note.

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Am Am F Am

*mp*

T 2 (2) 2-0-1 (1) 2 2  
A 0 0 0 3 3 3 1 1 1 0 0 0  
B 0 0 0 3 3 3 1 1 1 0 0 0

5 Dm D#o7 E7 Am

T 0-1-3 (3) 1-0-1 (1) 4-2-4 (4) (4) 2-1 2  
A 0 0 0 1 1 1 4 2 4 (4) (4) 2 1 2  
B 0 0 0 1 1 1 0 0 0 0 0 0

9 Am E7 E7 3/6 Cl Am

*mf*

T 0 1 3 1 0 2 2 1 3 0 3 1 0 0 0 2  
A 2 3 1 0 2 2 1 1 1 2 2 2 2 3 3 3  
B 0 0 0 2 2 2 2 2 2 2 2 2 3 3 3

13 Am Dm G C

T 5 3 5 6 3 0 1 3 0 1 3 0 1 0 1  
A 3 3 3 2 0 0 4 0 0 4 0 4 0 0 0  
B 3 3 3 0 0 0 2 2 2 2 2 2 3 3 3

2

17

F  $\frac{2}{6}$  Cl

B $^{\circ}$

C *rit.*

F7  $\frac{4}{6}$  Cl

Am

①---

*f*

T 1 0 1 0 1 3 0 1 3 0 1 1 0 5

A 1 2 0 0 0 3 2 2 2 3 3 1 1 2

B 0 0 0 3 2 2 2 3 3 1 0

21

N.C.

A7 *a tempo*

Dm

Am

*ad libitum*

*poco a poco più p*

T 7 8 7 5 4 5 3 3 5 6 5 3 1 3 1 5 0 1 0 5

A 3 4 3 2 1 4 3 1 3 3 1 3 3 1 2 1 2 1 0 5

B 4 4 0 0 0 0 0 0 0 0 3 3 2 1 0 3 3

25

B $\flat$   $\frac{4}{6}$  CIII

Am

E7

Am

T 3 3 5 6 5 3 1 1 3 5 3 1 0 0 1 3 1 0 2

A 3 3 3 3 3 3 2 2 2 2 2 2 1 1 1 1 2

B 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0

# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

## Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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