

Concerto

S. Z799

Tuba & Piano / Organ

Arr.: Colette Mourey

Alessandro Marcello

EMR 95959

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Concerto

S. Z799

Alessandro Marcello (Arr.: Colette Mourey)

Français:

Composé au début du XVIII^e siècle, le *Concerto* (S. Z799) d'Alessandro Marcello est l'une des pages les plus emblématiques du répertoire baroque italien. Il se distingue par l'élégance de son écriture, la clarté de ses lignes mélodiques et l'équilibre subtil entre expressivité et rigueur formelle. Le célèbre mouvement lent, empreint d'une profonde noblesse et d'un lyrisme retenu, a traversé les siècles par sa force émotionnelle. Cette œuvre illustre parfaitement l'esthétique vénitienne de l'époque, où la simplicité apparente sert une grande richesse expressive. L'arrangement réalisé par Colette Mourey respecte l'esprit original de la partition tout en renouvelant la lisibilité musicale. Il met en valeur les contrastes, la fluidité du discours et la poésie intrinsèque de l'œuvre. Ce concerto conserve ainsi toute sa fraîcheur et son pouvoir de séduction auprès du public contemporain.

English:

Composed in the early 18th century, the *Concerto* (S. Z799) by Alessandro Marcello stands as one of the most emblematic works of the Italian Baroque repertoire. It is distinguished by the elegance of its musical writing, the clarity of its melodic lines, and a refined balance between expressiveness and formal structure. The famous slow movement, marked by noble restraint and deep lyricism, has captivated listeners for centuries through its emotional depth. This work perfectly reflects the Venetian aesthetic of the period, where apparent simplicity conceals great expressive richness. The arrangement by Colette Mourey remains faithful to the spirit of the original score while offering renewed musical clarity. It highlights contrasts, fluidity of discourse, and the inherent poetry of the music. The concerto thus retains its enduring freshness and its power to engage modern audiences.

Deutsch:

Das *Concerto* (S. Z799) von Alessandro Marcello entstand zu Beginn des 18. Jahrhunderts und zählt zu den bedeutendsten Werken des italienischen Barock. Es besticht durch die Eleganz seiner musikalischen Sprache, die Klarheit der melodischen Linien und ein ausgewogenes Verhältnis von Ausdruck und formaler Strenge. Der berühmte langsame Satz, von edler Zurückhaltung und tiefem lyrischem Gehalt geprägt, berührt seit Jahrhunderten durch seine emotionale Intensität. Das Werk verkörpert in idealer Weise die venezianische Ästhetik seiner Zeit, in der scheinbare Einfachheit mit großer Ausdruckskraft verbunden ist. Die Bearbeitung von Colette Mourey wahrt den Geist der Originalkomposition und verleiht ihr zugleich neue Transparenz. Sie betont die Kontraste, den fließenden musikalischen Verlauf und die innewohnende Poesie der Musik. So bewahrt das Konzert seine zeitlose Frische und seine anhaltende Wirkung auf das heutige Publikum.



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TUBA

Concerto

S. Z799

Alessandro Marcello

(1684-1750)

Arr.: Colette Mourey

I Andante e Spiccato ♩ = 72

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3 1 Solo

mf *espress.* *mf*

8 *cresc.* *dim.* *cresc.* *f* *tr* *tr* *dim.*

12 1 *p*

16 Solo *sempre cresc.*

19 2 *mf* *dim.* *mf*

24 *f* *mf* *sempre cresc.*

28 *f* *dim.* *p* *cresc.*

31 *mf* *tr* *dim.* 1 *f*

35 *mf* *m*

38 *p* *cresc.* *mp*

41 *p* *cresc.* *mf* *tr* *aim.*

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Concerto

S. Z799

Alessandro Marcello

(1684-1750)

Arr.: Colette Mourey

I

Andante e Spiccato ♩ = 72

4

7 *Solo*

10

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Measures 13-15 of the musical score. The bass line begins with a rest, followed by a series of eighth notes starting at measure 14, marked with a piano (*p*) dynamic. The piano accompaniment features a complex texture of chords and moving lines in both staves. Measure 15 includes a *dim.* (diminuendo) marking and a piano (*p*) dynamic.

Measures 16-18 of the musical score. The bass line features a melodic line marked *Solo* and *sempre cresc.* (sempre crescendo). The piano accompaniment provides harmonic support with chords and moving lines. Measure 18 also includes a *sempre cresc.* marking.

Measures 19-21 of the musical score. The bass line shows a dynamic progression from *mf* (mezzo-forte) to *dim.* (diminuendo) and back to *mf*. The piano accompaniment features a complex texture of chords and moving lines. Measure 21 includes a *dim.* marking and a *f* (forte) dynamic.

Measures 22-24 of the musical score. The bass line features a melodic line marked *f* (forte). The piano accompaniment provides harmonic support with chords and moving lines.

II

Adagio ♩ = 40

Measures 1-5 of the musical score. The bass line (bottom staff) is in 3/4 time, starting with a whole rest, followed by a half note G2, a quarter note A2, and a half note B2. The piano part (middle and bottom staves) features a continuous eighth-note accompaniment in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mp espress.* in the bass line and *mp espress.* in the piano part.

6

Measures 6-10 of the musical score. The bass line continues with a half note C3, a quarter note D3, and a half note E3. The piano part maintains the eighth-note accompaniment. Dynamics include *mp* in the bass line and *mp* in the piano part.

11

Measures 11-15 of the musical score. The bass line features a series of eighth-note patterns with accents. The piano part includes a *f* dynamic in measure 14 and a *mp* dynamic in measure 15. Dynamics include *mp* in the bass line and *f* and *mp* in the piano part.

16

Measures 16-20 of the musical score. The bass line continues with a half note F3, a quarter note G3, and a half note A3. The piano part includes a *mf* dynamic in measure 17. Dynamics include *mf* in the bass line and *mf* in the piano part.

III

Presto ♩. = 72

Measures 1-6 of the musical score. The piece is in 3/8 time, key of B-flat major. The bass line starts with a forte (f) dynamic and a continuous eighth-note pattern. The piano accompaniment features chords and eighth-note patterns in both hands.

7

Measures 7-12 of the musical score. The bass line continues with eighth-note patterns. The piano accompaniment includes chords and eighth-note patterns, with some melodic lines in the right hand.

13

Measures 13-18 of the musical score. The bass line continues with eighth-note patterns. The piano accompaniment includes chords and eighth-note patterns, with some melodic lines in the right hand.

19

Measures 19-24 of the musical score. The bass line continues with eighth-note patterns. The piano accompaniment includes chords and eighth-note patterns, with some melodic lines in the right hand. Dynamics include *mf* and *mp sempre cresc.*

25

Measures 25-30 of the musical score. The bass line features a series of eighth notes, with a trill marked above measure 27 and a forte (*f*) dynamic marking below measure 28. The piano accompaniment consists of chords and moving lines in both staves, with a forte (*f*) dynamic marking in the right hand of measure 28.

31

Measures 31-37 of the musical score. The bass line continues with eighth notes and rests. The piano accompaniment features chords and moving lines, with a forte (*f*) dynamic marking in the right hand of measure 31.

38

Measures 38-43 of the musical score. The bass line features a series of eighth notes, with a solo marking above measure 39 and a *sempre dim.* (always diminishing) marking below measure 40. The piano accompaniment consists of chords and moving lines, with a *sempre dim.* marking in the right hand of measure 40.

44

Measures 44-49 of the musical score. The bass line features a series of eighth notes, with a trill marked above measure 45. The piano accompaniment consists of chords and moving lines in both staves.

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