

Concerto

S. Z799

Violoncello & Piano / Organ

Arr.: Colette Mourey

Alessandro Marcello

EMR 95961

EMR 51917: Violoncello & String Orchestra

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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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VIOLONCELLO

Concerto

S. Z799

Alessandro Marcello

(1684-1750)

Arr.: Colette Mourey

I

Andante e Spiccato $\text{♩} = 72$

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3 *mf* *espress.* 1 *mf* *Solo*

8 *cresc.* *dim.* *cresc.*

11 *f* *dim.* *p*

16 *Solo* *sempre cresc.*

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

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

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

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

35 *mf* *mp*

38 *p* *cresc.* *mp*

41 *p* *cresc.* *tr*

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Concerto

S. Z799

Alessandro Marcello

(1684-1750)

Arr.: Colette Mourey

I

Andante e Spiccato ♩ = 72

Violoncello

Piano / Organ

f *dim.*

4

mf *espress.*

mf *f* *dim.*

7

mf *cresc.* *dim.*

mf *cresc.* *dim.*

10

cresc. *f* *dim.*

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

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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 on G4, marked with a piano (*p*) dynamic. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A *dim.* (diminuendo) marking is present above the piano part in measure 14, and a piano (*p*) dynamic is marked below it.

Measures 16-18 of the musical score. The bass line features a melodic line with eighth notes, marked with a *Solo* instruction and a *sempre cresc.* (sempre crescendo) marking. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand, also marked with a *sempre cresc.* instruction.

Measures 19-21 of the musical score. The bass line continues with eighth notes, marked with a mezzo-forte (*mf*) dynamic, followed by a *dim.* (diminuendo) and another *mf* marking. The piano accompaniment features chords in the right hand and a melodic line in the left hand, marked with a *mf* dynamic, followed by a *dim.* and a *f* (forte) marking.

Measures 22-24 of the musical score. The bass line has a long rest followed by a single eighth note on G4, marked with a forte (*f*) dynamic. The piano accompaniment continues with a melodic line in the right hand and a melodic line in the left hand.

II

Adagio $\text{♩} = 40$

Measures 1-5 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio, with a quarter note equal to 40 beats. The score features a piano part with a melodic line in the right hand and a supporting bass line in the left hand, both marked *mp espress.* The right hand has a series of eighth-note chords in measures 1-3, followed by a melodic phrase in measure 4, and a final chord in measure 5. The left hand has a steady eighth-note bass line in measures 1-3, followed by a melodic phrase in measure 4, and a final chord in measure 5.

6

Measures 6-10 of the musical score. The piano part continues with the same melodic and harmonic material as measures 1-5. The right hand features a series of eighth-note chords in measures 6-8, followed by a melodic phrase in measure 9, and a final chord in measure 10. The left hand has a steady eighth-note bass line in measures 6-8, followed by a melodic phrase in measure 9, and a final chord in measure 10.

11

Measures 11-15 of the musical score. The piano part continues with the same melodic and harmonic material as measures 6-10. The right hand features a series of eighth-note chords in measures 11-13, followed by a melodic phrase in measure 14, and a final chord in measure 15. The left hand has a steady eighth-note bass line in measures 11-13, followed by a melodic phrase in measure 14, and a final chord in measure 15. The dynamics are marked *mp* in measure 11, *f* in measure 14, and *mp* in measure 15.

16

Measures 16-20 of the musical score. The piano part continues with the same melodic and harmonic material as measures 11-15. The right hand features a series of eighth-note chords in measures 16-18, followed by a melodic phrase in measure 19, and a final chord in measure 20. The left hand has a steady eighth-note bass line in measures 16-18, followed by a melodic phrase in measure 19, and a final chord in measure 20. The dynamics are marked *mf* in measure 16 and *semr* in measure 19.

III

Presto $\text{♩} = 72$

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 features a continuous eighth-note pattern. The piano accompaniment also begins with a forte (*f*) dynamic, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment.

7

Measures 7-12 of the musical score. The bass line continues with its eighth-note pattern. The piano accompaniment shows more complex rhythmic patterns in the right hand, including sixteenth-note runs, while the left hand maintains a consistent eighth-note accompaniment.

13

Measures 13-18 of the musical score. The bass line continues with its eighth-note pattern. The piano accompaniment features a melodic line in the right hand with a slur over measures 14-15, and a more active bass line in the left hand.

19

Measures 19-24 of the musical score. The bass line continues with its eighth-note pattern. The piano accompaniment features a melodic line in the right hand and a more active bass line in the left hand. Dynamics include *mf* (measures 19-20) and *mp sempre cresc.* (measures 21-24).

25

25

f

f

31

31

38

38

Solo

sempre dim.

sempre dim.

44

44

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