

Concertino veneziano

Violí i Orquestra de corda

Violin and String orchestra / Violín y Orquesta de cuerda

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Prefaci

Aquesta obra la vaig escriure per suggeriment del violinista Giuliano Carmignola. Està inspirada en els *concerti grossi* de Vivaldi a què tanta estima he tingut. Està basada en els tres moviments habituals: *Allegro*, *Andante espressivo* i *Presto* amb una duració similar als *concerti grossi*. La seva escriptura és vivaldiana en especial al tercer moviment —que conclou amb una *cadenza* per a solista—, on el tema principal l'he tret d'un dels concerts del mestre venecià. Per a mi no és nou inspirar-me en la música barroca, ja vaig fer-ho amb *Concerto grosso* on s'evoca a Handel i Corelli; al quartet *A Bach*, amb dos moviments inspirats en les seves *Sonates* i *Partites*, o a la meva obra *Preludiando* per a piano sol.

Preface

Violinist Giuliano Carmignola suggested that I write this work. It was inspired by the *concerti grossi* of Vivaldi, which I have always admired. This work has the three traditional movements: *Allegro*, *Andante espressivo* and *Presto*, all of which have a duration similar to those of *concerti grossi*. The style is Vivaldi-like, especially in the third movement, which ends with a *cadenza* for the soloist whose main theme I quoted from one the *Concertos* by the Venetian maestro. It is nothing new for me to be inspired by Baroque music. This Baroque inspiration is found in my *Concerto grosso* which evokes Handel and Corelli, and also in the quartet *A Bach* [To Bach], which has two movements inspired by his *Sonatas* and *Partitas*, and also in my *Preludiando* for piano solo.

Prefacio

Esta obra la escribí por sugerencia del violinista Giuliano Carmignola. Está inspirada en los *concerti grossi* de Vivaldi a los que tanto aprecio he tenido. Está basada en los tres movimientos habituales: *Allegro*, *Andante espressivo* y *Presto* con una duración similar a los *Concerti grossi*. Su escritura es vivaldiana en especial el tercer movimiento —que concluye con una *cadenza* para solista—, donde el tema principal lo he sacado de uno de los conciertos del maestro veneciano. Para mí no es nuevo inspirarme en la música barroca, ya lo hice con *Concerto grosso* donde se evoca a Haendel y a Corelli; en el cuarteto *A Bach*, con dos movimientos inspirados en sus *Sonatas* y *Partitas*, o en mi obra *Preludiando* para piano sol.

Jordi Cervelló

dedicat a Giuliano Carmignola

Concertino veneziano

Violí i Orquestra de corda / Violin and String Orchestra
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Jordi Cervelló
(1935)

Allegro

Violino Solo
mp
arco

Violini I
f
sfz
p
pizz.
arco

Violini II
f
sfz
p
pizz.
arco

Viola
f
sfz
p
pizz.
arco

Violoncelli
f
sfz
p
pizz.
arco

Bassi
f
sfz
p
pizz.
arco

8
mp
mf
p
f

mp
mp
mp
mp
mp
mp
f
f
f
f
f

14

Musical score for measures 14-19. The score is in 2/4 time and features five staves. The first staff is the melody, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) and forte (*f*). The other four staves provide harmonic support, with dynamics ranging from piano (*p*) to forte (*f*). A first ending bracket labeled "8va" spans measures 17-19. The piece concludes with a *cresc.* (crescendo) marking.

20

A

Musical score for measures 20-25, marked with a section symbol **A**. The score is in 2/4 time and features five staves. The first staff is the melody, starting with a fortissimo (*ff*) dynamic and moving to piano (*p*) and fortissimo (*f*). The other four staves provide harmonic support, with dynamics ranging from fortissimo (*ff*) to piano (*p*). The piece concludes with a *cresc.* (crescendo) marking.

26

Musical score for measures 26-31. The score is in 2/4 time and features five staves. The first staff is the melody, starting with a fortissimo (*ff*) dynamic and moving to piano (*p*) and fortissimo (*f*). The other four staves provide harmonic support, with dynamics ranging from fortissimo (*ff*) to piano (*p*). The piece concludes with a *cresc.* (crescendo) marking.

33

Musical score for measures 33-38. The score is in 2/4 time and features a key signature of one flat (B-flat). It consists of five staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is characterized by rhythmic patterns and dynamic markings. The first staff has a treble clef and a key signature of one flat. The grand staff has a treble clef and a bass clef. The key signature changes to two flats (B-flat and E-flat) at measure 34. Dynamic markings include *mf* and *cresc.*. There are also accents and slurs throughout the passage.

39 **B**

Musical score for measures 39-44. This section is marked with a box containing the letter 'B'. It continues in the same 2/4 time and key signature of two flats. The score uses the same five-staff format. Dynamics are more varied, including *ff*, *f*, *p*, and *cresc.*. There are also accents, slurs, and a triplet in the final measure of the system.

45

Musical score for measures 45-50. This section continues in the same 2/4 time and key signature of two flats. It features a triplet in the first measure of the system. The dynamics are primarily *ff* and *p*, with a *p sub.* marking in the second staff. The notation includes various rhythmic values, slurs, and accents.

51

Musical score for measures 51-56. The score is written for five staves: Violin I, Violin II, Flute, Bassoon, and Double Bass. The key signature has one flat (B-flat). The music is marked with a forte *f* dynamic. The Violin I part features a melodic line with slurs and accents. The other instruments provide harmonic support with various rhythmic patterns.

57

cantando

C

Musical score for measures 57-62. The score is written for five staves: Violin I, Violin II, Flute, Bassoon, and Double Bass. The key signature has one flat (B-flat). The music is marked with a forte *f* dynamic. A section marked **C** begins at measure 59. The Violin I part has a melodic line with slurs and accents. The other instruments provide harmonic support with various rhythmic patterns.

63

cantando

p sub.

Musical score for measures 63-68. The score is written for five staves: Violin I, Violin II, Flute, Bassoon, and Double Bass. The key signature has one flat (B-flat). The music is marked with a piano *p* dynamic. The Violin I part has a melodic line with slurs and accents. The other instruments provide harmonic support with various rhythmic patterns.