

Concerto grosso

R 533.2

Flute, Trumpet (B^b) & Piano / Organ

Arr.: Colette Mourey

Alessandro Scarlatti

EMR 98933

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Concerto grosso

R 533.2

Alessandro Scarlatti (Arr.: Colette Mourey)

English: The *Concerto Grosso R 533.2* by Alessandro Scarlatti reflects the elegance and refinement characteristic of the Italian Baroque style. One of the leading composers of his time, Scarlatti combines melodic expressiveness with rhythmic vitality in a remarkably clear musical language. The work is distinguished by the constant interplay among the different voices, creating a subtle balance between contrast and unity. Its movements alternate between solemn passages and more lively, radiant sections, revealing the richness of the composer's musical expression. This arrangement by Colette Mourey preserves the original spirit of the score while offering a renewed perspective. It highlights the sophistication of the contrapuntal writing and the variety of tonal colors. The *Concerto Grosso R 533.2* thus stands as a fine example of Baroque art, where formal rigor and expressive depth are brought together in harmonious balance.

Français: Le *Concerto Grosso R 533.2* d'Alessandro Scarlatti témoigne de l'élégance et du raffinement caractéristiques du baroque italien. Compositeur majeur de son époque, Scarlatti y déploie une écriture d'une grande clarté, alliant expressivité mélodique et vitalité rythmique. L'œuvre se distingue par le dialogue constant entre les différentes voix, créant un équilibre subtil entre contrastes et unité. Les mouvements alternent des passages empreints de solennité avec d'autres plus vifs et lumineux, révélant toute la richesse du langage musical du compositeur. Cette version, arrangée par Colette Mourey, respecte l'esprit originel de la partition tout en en proposant une lecture renouvelée. Elle met en valeur la finesse de l'écriture contrapuntique et la diversité des couleurs sonores. Le *Concerto Grosso R 533.2* offre ainsi un remarquable exemple de l'art baroque, où rigueur formelle et expressivité se conjuguent avec harmonie.

Deutsch: Das *Concerto Grosso R 533.2* von Alessandro Scarlatti zeugt von der Eleganz und Raffinesse des italienischen Barock. Als bedeutender Komponist seiner Zeit entfaltet Scarlatti hier eine klare Tonsprache, die melodische Ausdruckskraft mit rhythmischer Lebendigkeit verbindet. Das Werk zeichnet sich durch den ständigen Dialog zwischen den einzelnen Stimmen aus und schafft so ein feines Gleichgewicht zwischen Kontrast und Einheit. Die Sätze wechseln zwischen feierlichen und lebhaften, lichtvollen Passagen und offenbaren den Reichtum der musikalischen Sprache des Komponisten. Diese Bearbeitung von Colette Mourey bewahrt den ursprünglichen Geist der Partitur und bietet zugleich eine erneuerte Perspektive. Sie hebt die Feinheit des kontrapunktischen Satzes und die Vielfalt der Klangfarben hervor. Das *Concerto Grosso R 533.2* stellt somit ein bemerkenswertes Beispiel barocker Kunst dar, in der formale Strenge und Ausdruckskraft in harmonischer Weise miteinander verbunden sind.



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Concerto grosso

R 533.2

Alessandro Scarlatti

(1660-1725)

Arr.: Colette Mourey

I

Spiritoso $\text{♩} = 104$

1. Flute

2. B♭ Trumpet
or Cornet

Piano /
Organ

4

7

10

EMR 98933

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Adagio ♩ = 60

Measures 1-4 of the musical score. The first two staves (soprano and alto) are marked *mp espress.* and include the instruction *(ad lib.)* above the second measure. The piano accompaniment is marked *mp espress.* and features a complex harmonic texture with many accidentals.

5

Measures 5-8 of the musical score. The vocal parts continue with melodic lines, and the piano accompaniment maintains its complex harmonic structure.

10

Measures 9-13 of the musical score. Measures 9 and 10 are marked *cresc.* in all parts. The piano accompaniment features dense block chords and moving bass lines.

14

Measures 14-17 of the musical score. Measures 14 and 15 are marked *dim.* and *p*. Measure 16 is marked *rit.* and ends with a fermata. The piano accompaniment continues with complex chords and textures.

III

Allegro $\text{♩} = 100$

The musical score is written for three staves in 3/4 time, key of B-flat major (two flats). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first system (measures 1-3) shows the piano (p) playing a rhythmic pattern of eighth and sixteenth notes in the bass clef, while the other two staves are silent. The second system (measures 4-7) begins with a forte (f) dynamic. The piano continues its rhythmic pattern, while the first two staves enter with a melodic line. The third system (measures 8-11) continues the melodic development in the first two staves and the piano accompaniment. The fourth system (measures 12-14) concludes the page with a final melodic phrase in the first two staves and a concluding piano accompaniment.

Adagio ♩ = 63

First system of the musical score, measures 1-5. It features three staves: two vocal staves (soprano and alto) and a piano accompaniment. The tempo is Adagio with a metronome marking of ♩ = 63. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The vocal staves are marked *mp espress.* and *(ad lib.)*. The piano accompaniment is marked *mp espress.*

6

Second system of the musical score, measures 6-10. It continues the vocal and piano parts from the first system.

11

Third system of the musical score, measures 11-16. It continues the vocal and piano parts.

17

Fourth system of the musical score, measures 17-21. It includes dynamic markings: *cresc.* and *dim.* for the vocal parts, and *cresc.* for the piano accompaniment. The system concludes with a *rit.* (ritardando) marking.

Presto $\text{♩} = 126$

Measures 1-5 of the musical score. The piano part features chords and a bass line, while the violin part enters with a melodic line.

6

Measures 6-12 of the musical score. The piano part continues with chords and a bass line. The violin part has a melodic line with some chromaticism. The viola part enters in measure 7 with a melodic line.

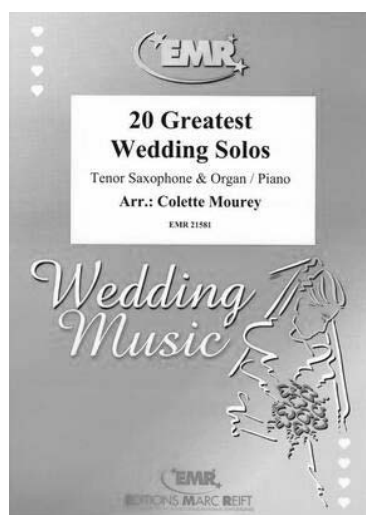
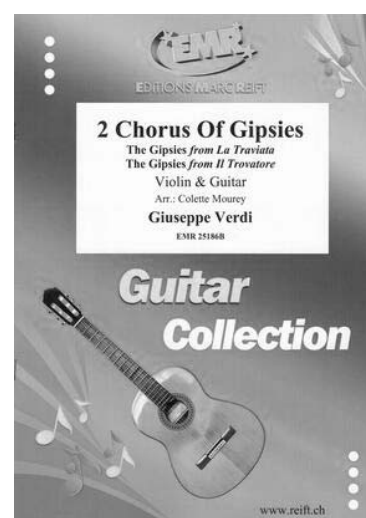
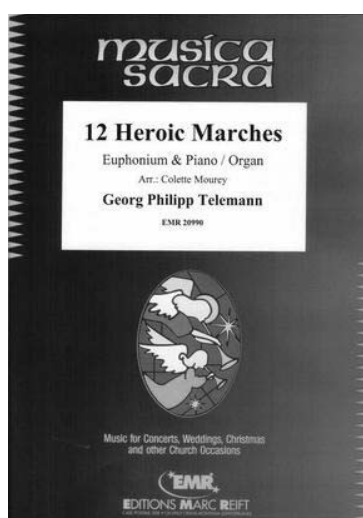
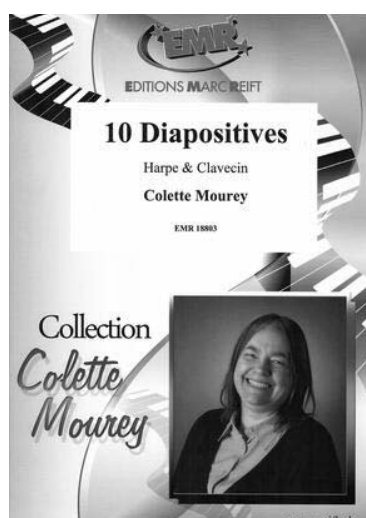
13

Measures 13-19 of the musical score. The piano part continues with chords and a bass line. The violin part has a melodic line with some chromaticism. The viola part has a melodic line with some chromaticism.

20

Measures 20-24 of the musical score. The piano part continues with chords and a bass line. The violin part has a melodic line with some chromaticism. The viola part has a melodic line with some chromaticism. The score ends with a trill in the violin part.

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