

Concerto grosso

R 533.2

Trumpet or Cornet (B^b), Trombone (B^b)
& Piano / Organ

Arr.: Colette Mourey

Alessandro Scarlatti

EMR 98942

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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. B $\flat$ Trumpet
or Cornet

2. Trombone

Piano /
Organ

4

7

10

EMR 98942

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Adagio ♩ = 60

First system of the musical score, measures 1-4. It features three staves: two vocal staves (soprano and bass) and a piano accompaniment. The tempo is Adagio with a metronome marking of ♩ = 60. The key signature has two flats. The vocal parts are marked *mp espress.* and the piano part is marked *mp espress.*. The piano part includes the instruction *(ad lib.)* above the first measure.

5

Second system of the musical score, measures 5-9. It continues the vocal and piano parts from the first system. The piano part features a series of chords and moving lines in both hands.

10

Third system of the musical score, measures 10-13. The vocal parts are marked *cresc.* and the piano part is marked *cresc.*. The piano part features a series of chords and moving lines in both hands.

14

Fourth system of the musical score, measures 14-17. The vocal parts are marked *dim.* and *p*. The piano part is marked *dim.* and *p*. The system concludes with a *rit.* (ritardando) marking and a fermata over the final note.

III

Allegro $\text{♩} = 100$

4

8

12

f

f

Adagio ♩ = 63

First system of the musical score, measures 1-5. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass line has a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Performance markings include *mp espress.* for the vocal line, *(ad lib.)* for the bass line, and *mp espress.* for the piano accompaniment.

Second system of the musical score, measures 6-10. The vocal line continues with a half note C5, a quarter note B4, and a half note A4. The bass line has a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a measure where the vocal line has a half note G4, a quarter note F#4, and a half note E4.

Third system of the musical score, measures 11-16. The vocal line begins with a half note D5, a quarter note C5, and a half note B4. The bass line has a half note G3, a quarter note A3, and a half note B3. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a measure where the vocal line has a half note A4, a quarter note G4, and a half note F#4.

Fourth system of the musical score, measures 17-20. The vocal line begins with a half note E4, a quarter note D4, and a half note C4. The bass line has a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a measure where the vocal line has a half note B4, a quarter note A4, and a half note G4. Performance markings include *cresc.* and *dim.* for the vocal line, *cresc.* and *dim.* for the bass line, and *cresc.* for the piano accompaniment. The system concludes with a *rit.* (ritardando) marking over the final measure.

Presto $\text{♩} = 126$

f deciso

f deciso

6

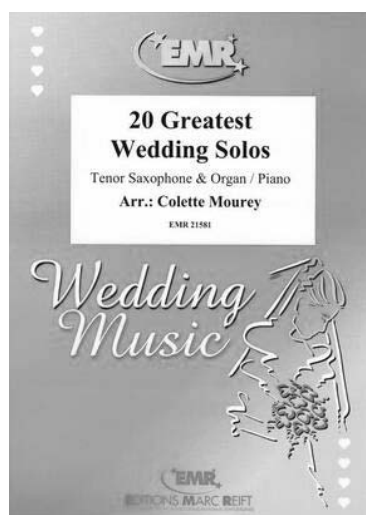
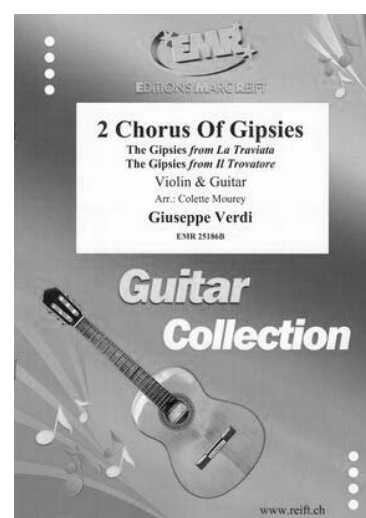
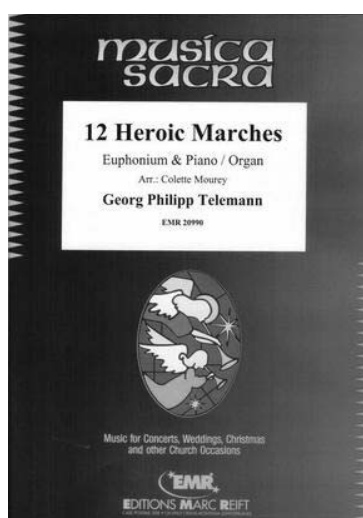
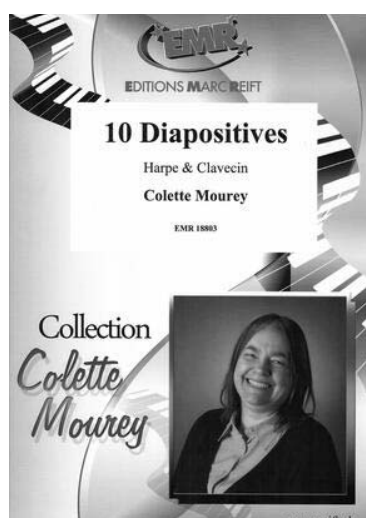
13

f deciso

20

tr

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