

Concerto grosso

R 533.2

Alto Trombone, Tenor Trombone & Piano / Organ

Arr.: Colette Mourey

Alessandro Scarlatti

EMR 98946

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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. Alto Trombone

2. Tenor Trombone

Piano /
Organ

4

7

10

Adagio ♩ = 60

Measures 1-4 of the musical score. The score is in 3/4 time, key of B-flat major. The first system shows the vocal line (Soprano and Bass) and the piano accompaniment. The vocal lines are marked *mp espress.* and the piano accompaniment is marked *mp espress.*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

5

Measures 5-8 of the musical score. The vocal lines continue with the same melodic material. The piano accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes.

10

Measures 9-13 of the musical score. The vocal lines are marked *cresc.* and the piano accompaniment is marked *cresc.*. The piano part features a complex rhythmic pattern with eighth and sixteenth notes.

14

Measures 14-17 of the musical score. The vocal lines are marked *dim.* and *p*. The piano accompaniment is marked *dim.* and *p*. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The score ends with a *rit.* marking and a fermata.

III

Allegro $\text{♩} = 100$

Measures 1-3 of the musical score. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first system shows three staves: a soprano staff with whole rests, an alto staff with whole rests, and a piano staff. The piano staff has a forte dynamic marking (*f*) in the first measure. The piano part features a rhythmic pattern of eighth and sixteenth notes.

4

Measures 4-7 of the musical score. The piano part continues with a strong rhythmic pattern. In measure 5, the soprano staff begins with a forte dynamic marking (*f*) and a series of eighth notes. The alto staff remains mostly silent, with a few notes in measure 7.

8

Measures 8-11 of the musical score. The soprano staff continues with eighth notes. The piano part features chords and single notes, providing harmonic support for the vocal line.

12

Measures 12-15 of the musical score. The soprano staff has a melodic line with some rests. The piano part continues with chords and moving lines. A forte dynamic marking (*f*) appears in the bass staff in measure 14.

Adagio ♩ = 63

Measures 1-5 of the musical score. The score is in 3/4 time with a key signature of two flats. The first system consists of three staves: a soprano staff with a melodic line starting on a whole rest, a bass staff with a melodic line starting on a whole rest, and a grand staff (treble and bass clef) with a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include *mp espress.* and *(ad lib.)*.

6

Measures 6-10 of the musical score. The piano accompaniment continues with a consistent eighth-note bass line and chords. The vocal lines (soprano and bass) have melodic phrases. The piano part includes a *mp espress.* marking.

11

Measures 11-16 of the musical score. The piano accompaniment continues with a consistent eighth-note bass line and chords. The vocal lines (soprano and bass) have melodic phrases. The piano part includes a *mp espress.* marking.

17

Measures 17-21 of the musical score. The piano accompaniment continues with a consistent eighth-note bass line and chords. The vocal lines (soprano and bass) have melodic phrases. The piano part includes a *cresc.* marking. The score ends with a *rit.* (ritardando) marking and a *dim.* (diminuendo) marking.

Presto $\text{♩} = 126$

Measures 1-5 of the musical score. The tempo is Presto, 126 beats per minute. The key signature is two flats. The score is written for four staves: soprano, alto, treble, and bass. The dynamic marking *f deciso* is indicated in the second and third staves.

6

Measures 6-12 of the musical score. The tempo is Presto, 126 beats per minute. The key signature is two flats. The score is written for four staves: soprano, alto, treble, and bass. The dynamic marking *f deciso* is indicated in the second and third staves.

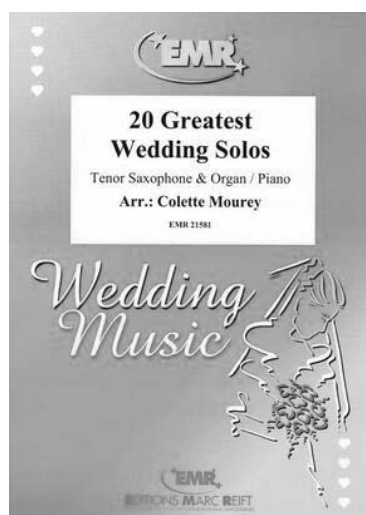
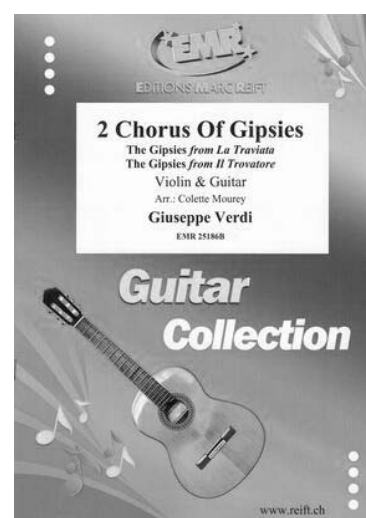
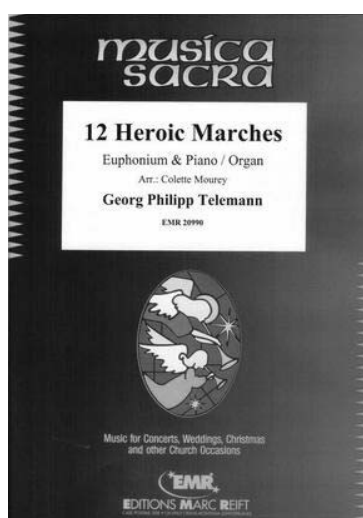
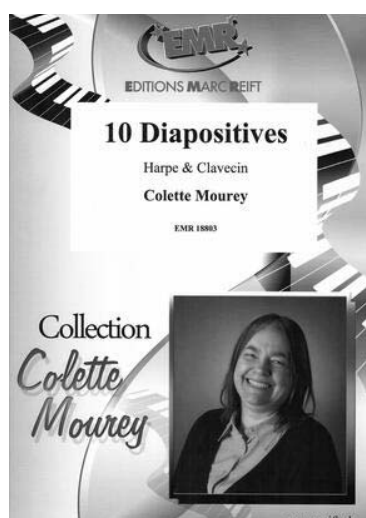
13

Measures 13-19 of the musical score. The tempo is Presto, 126 beats per minute. The key signature is two flats. The score is written for four staves: soprano, alto, treble, and bass. The dynamic marking *f deciso* is indicated in the second and third staves.

20

Measures 20-25 of the musical score. The tempo is Presto, 126 beats per minute. The key signature is two flats. The score is written for four staves: soprano, alto, treble, and bass. The dynamic marking *f deciso* is indicated in the second and third staves. A trill is marked in the soprano staff at the end of measure 25.

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