

Concerto grosso

R 533.2

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

Arr.: Colette Mourey

Alessandro Scarlatti

EMR 98940

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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



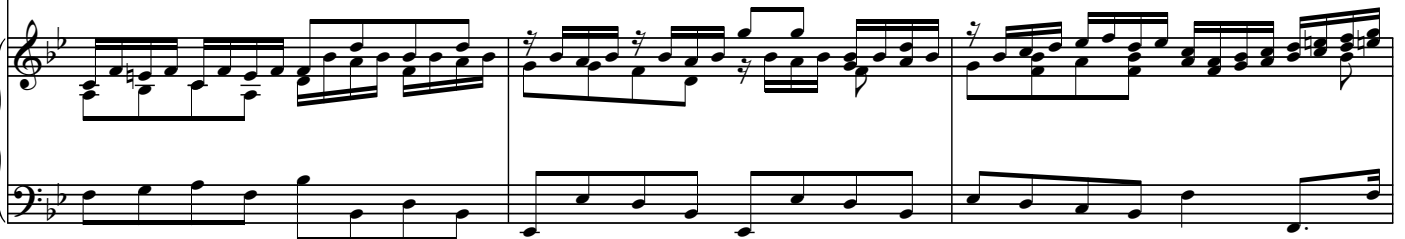
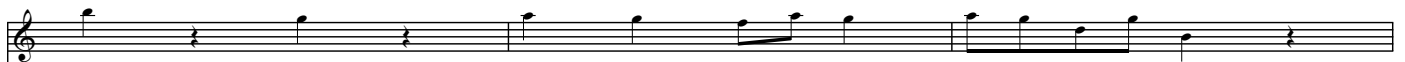
2. F Horn



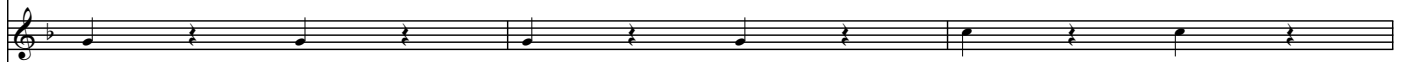
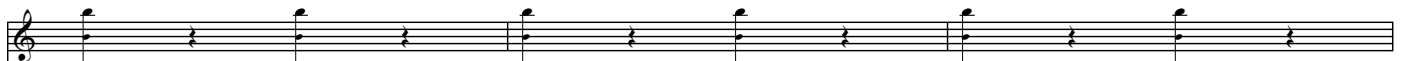
Piano /
Organ



4



7



10



EMR 98940

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Adagio ♩ = 60

Musical score for measures 1-4. It features three staves: two for vocal parts and one for piano accompaniment. The vocal parts are marked *mp espress.* and the piano part is marked *mp espress.*. The piano part includes the instruction *(ad lib.)*. The key signature has two flats and the time signature is 3/4.

5

Musical score for measures 5-9. It continues the vocal and piano parts from the previous system. The piano part features a steady eighth-note accompaniment.

10

Musical score for measures 10-13. The vocal parts are marked *cresc.* and the piano part is marked *cresc.*. The piano part continues with the eighth-note accompaniment.

14

Musical score for measures 14-17. The vocal parts are marked *dim.* and *p*. The piano part is marked *dim.* and *p*. The piano part concludes with a final chord. The instruction *rit.* is written above the vocal lines.

III

Allegro $\text{♩} = 100$

The musical score is presented in three systems, each with three staves. The top two staves of each system are for violin and viola, and the bottom two are for piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first system begins with a piano dynamic marking (*f*) in the piano part. The second system starts at measure 4 and includes a piano dynamic marking (*f*) in the violin part. The third system starts at measure 8. The score concludes with a fermata over the final notes of the piano part in the third system.

Adagio ♩ = 63

Musical score for measures 1-5. The score is in 3/4 time with a key signature of two flats. It features three staves: a vocal line (top), a piano line (middle), and a bass line (bottom). The vocal line begins with a rest, followed by notes marked *mp espress.* and *(ad lib.)*. The piano line starts with a chord and is marked *mp espress.*. The bass line provides a steady accompaniment.

Musical score for measures 6-10. The vocal line continues with notes marked *mp espress.*. The piano and bass lines continue their accompaniment.

Musical score for measures 11-16. The vocal line features a melodic phrase with a flat accidental. The piano and bass lines continue their accompaniment.

Musical score for measures 17-21. The vocal line includes dynamic markings *cresc.* and *dim.*, and a *rit.* (ritardando) marking. The piano and bass lines continue their accompaniment.

V

Presto $\text{♩} = 126$

First system of the musical score. It consists of three staves: a single treble clef staff at the top, a single treble clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Presto' with a quarter note equal to 126. The first two staves have a double bar line with repeat dots. The middle staff begins with a dynamic marking of *f deciso*. The grand staff begins with a dynamic marking of *f deciso*.

6

Second system of the musical score, starting at measure 6. It consists of three staves: a single treble clef staff at the top, a single treble clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature and time signature remain the same as in the first system.

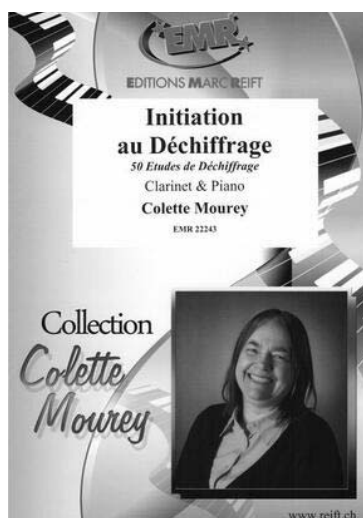
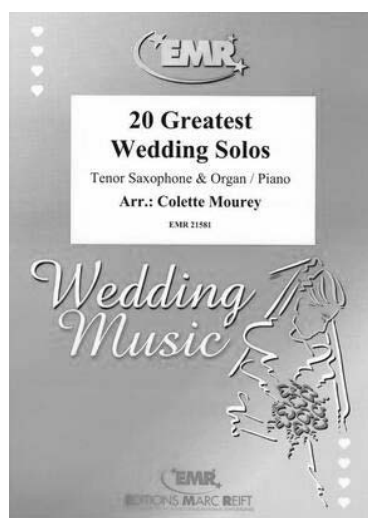
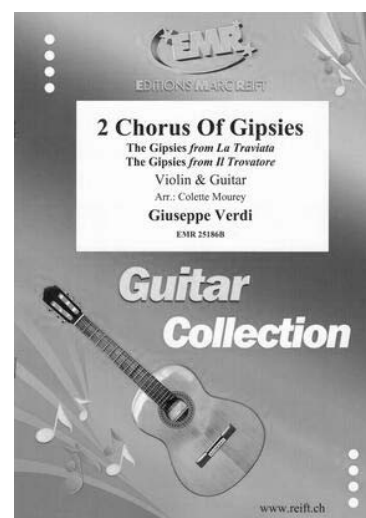
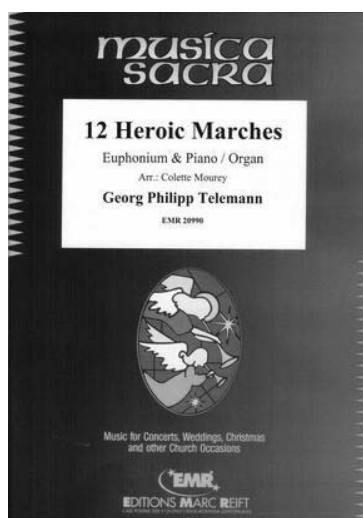
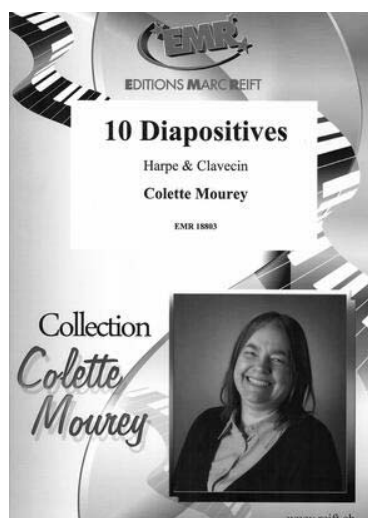
13

Third system of the musical score, starting at measure 13. It consists of three staves: a single treble clef staff at the top, a single treble clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature and time signature remain the same. The middle staff begins with a dynamic marking of *f deciso*.

20

Fourth system of the musical score, starting at measure 20. It consists of three staves: a single treble clef staff at the top, a single treble clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature and time signature remain the same. The top staff features a trill marked with a 'tr' and a wavy line. The grand staff concludes with a double bar line.

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