

Concerto

RV 537

Piccolo, Flute & Piano / Organ

Arr.: Colette Mourey

Antonio Vivaldi

EMR 99111

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Concerto

RV 537

Antonio Vivaldi (Arr.: Colette Mourey)

English: Antonio Vivaldi's Concerto RV 537 takes us into the richly coloured musical world of the Baroque era. Composed at the beginning of the 18th century, it reflects the brilliant and expressive style that made the Venetian composer famous. The work is distinguished by its energy, strong contrasts and particularly lively writing. Vivaldi alternates spirited passages with more flowing and melodic moments. Rhythm plays an essential role, giving the music its dynamic and captivating character. The various themes interact and develop with great clarity, creating a fascinating musical dialogue. Virtuoso expression combines with great melodic elegance, characteristic of Vivaldi's musical language. This work perfectly illustrates the Baroque taste for movement, contrast and virtuosity. Concerto RV 537 is therefore a wonderful example of Antonio Vivaldi's inventiveness and musical richness.

Français: Le Concerto RV 537 d'Antonio Vivaldi nous plonge au cœur de l'univers musical foisonnant de l'époque baroque. Composé au début du XVIII^e siècle, il témoigne du style brillant et expressif qui a fait la renommée du compositeur vénitien. L'œuvre se distingue par son énergie, ses contrastes marqués et son écriture particulièrement vivante. Vivaldi y fait alterner des passages pleins d'élan avec des moments plus souples et mélodieux. Le rythme joue un rôle essentiel, donnant à la musique son caractère dynamique et entraînant. Les différents thèmes se répondent et se développent avec une grande clarté, créant un dialogue musical captivant. L'expression virtuose s'allie à une grande élégance mélodique, caractéristique du langage de Vivaldi. Cette œuvre illustre parfaitement le goût baroque pour le mouvement, le contraste et la virtuosité. Le Concerto RV 537 offre ainsi un magnifique exemple de l'inventivité et de la richesse musicale d'Antonio Vivaldi.

Deutsch: Das Konzert RV 537 von Antonio Vivaldi entführt uns in die farbenreiche musikalische Welt des Barock. Es entstand zu Beginn des 18. Jahrhunderts und zeugt von dem brillanten und ausdrucksvollen Stil, der den venezianischen Komponisten berühmt gemacht hat. Das Werk zeichnet sich durch seine Energie, starke Kontraste und eine besonders lebendige Schreibweise aus. Vivaldi lässt schwungvolle Passagen mit ruhigeren und melodischeren Momenten abwechseln. Der Rhythmus spielt eine wesentliche Rolle und verleiht der Musik ihren dynamischen und mitreißenden Charakter. Die verschiedenen Themen treten miteinander in Dialog und entwickeln sich mit großer Klarheit. Virtuose Ausdruckskraft verbindet sich mit einer großen melodischen Eleganz, die für Vivaldis musikalische Sprache charakteristisch ist. Das Werk veranschaulicht auf eindrucksvolle Weise die barocke Vorliebe für Bewegung, Kontrast und Virtuosität. Das Konzert RV 537 ist somit ein hervorragendes Beispiel für Antonio Vivaldis Erfindungsreichtum und musikalischen Reichtum.



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Concerto

RV 537

I

Antonio Vivaldi

(1678-1741)

Arr.: Colette Mourey



Allegro ♩ = 120

1. Piccolo

2. Flute

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Concerto

RV 537

Antonio Vivaldi

(1678-1741)

Arr.: Colette Mourey

I

Allegro ♩ = 120

1. Piccolo *f*

2. Flute *f*

Piano / Organ *f*

5

p *f*

p *f*

9

sempre dim.

sempre dim.

sempre dim. *f*

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Measures 13-16 of a musical score. The top system consists of two empty staves. The bottom system features a piano accompaniment with a treble and bass staff. The bass staff has a continuous eighth-note pattern, while the treble staff has chords and eighth notes.

Measures 17-20 of a musical score. The top system has a treble staff with a melodic line starting in measure 17, marked *f*, and a bass staff with a continuous eighth-note pattern. The bottom system has a treble staff with chords and a bass staff with a continuous eighth-note pattern. Dynamics include *f* and *p*.

Measures 21-24 of a musical score. The top system has a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern. The bottom system has a treble staff with chords and a bass staff with a continuous eighth-note pattern. Dynamics include *f*, *dim.*, *p*, and *sempre cresc.*.

Measures 25-28 of a musical score. The top system has a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern. The bottom system has a treble staff with chords and a bass staff with a continuous eighth-note pattern. Dynamics include *dim.*, *tr*, *sempre cresc.*, and *f*.

II

Largo ♩ = 56

Musical score for section II, Largo tempo (♩ = 56). The score is written for piano (mp) and includes the instruction *espress.* (espressivo). The music is in 3/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

III

Allegro ♩ = 144

Musical score for section III, Allegro tempo (♩ = 144). The score is written for piano (f) and includes the instruction *f* (forte). The music is in 3/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Musical score for section III, measures 4-6. The score is written for piano (f) and includes the instruction *f* (forte). The music is in 3/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Musical score for section III, measures 7-9. The score is written for piano (f) and includes the instruction *f* (forte). The music is in 3/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

10
10

Measures 10-12 of a musical score. The score is written for three systems of staves. The first system consists of two staves (treble and bass clef) with a key signature of one flat. The second system consists of two staves (treble and bass clef) with a key signature of one flat. The third system consists of two staves (treble and bass clef) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests.

13

Measures 13-15 of a musical score. The score is written for three systems of staves. The first system consists of two staves (treble and bass clef) with a key signature of one flat. The second system consists of two staves (treble and bass clef) with a key signature of one flat. The third system consists of two staves (treble and bass clef) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests.

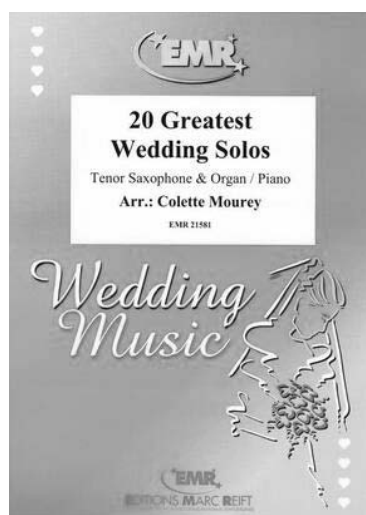
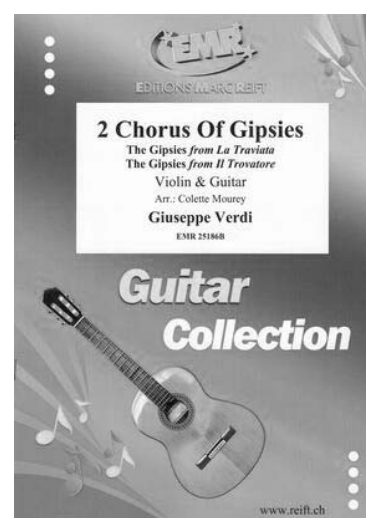
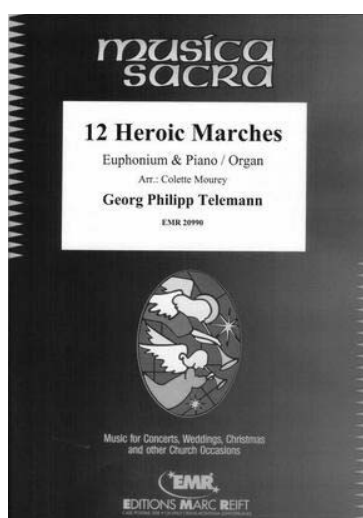
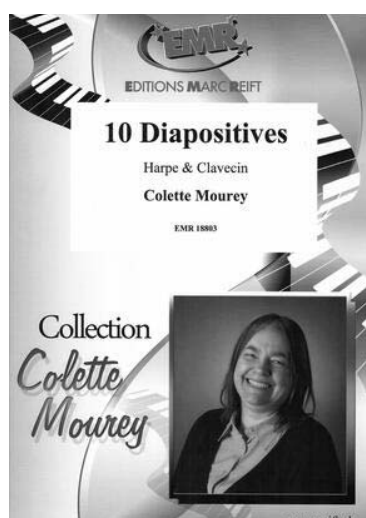
16

Measures 16-19 of a musical score. The score is written for three systems of staves. The first system consists of two staves (treble and bass clef) with a key signature of one flat. The second system consists of two staves (treble and bass clef) with a key signature of one flat. The third system consists of two staves (treble and bass clef) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests.

20

Measures 20-23 of a musical score. The score is written for three systems of staves. The first system consists of two staves (treble and bass clef) with a key signature of one flat. The second system consists of two staves (treble and bass clef) with a key signature of one flat. The third system consists of two staves (treble and bass clef) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests.

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