

Concerto

Trumpet or Cornet (B^b + C) & Piano / Organ

Arr.: Colette Mourey

Giuseppe Romanino

EMR 95113

EMR 51877: Trumpet or Cornet & String Orchestra

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Concerto

Giuseppe Romanino (Arr.: Colette Mourey)

Français: Le **Concerto de Giuseppe Romanino**, figure marquante d'une sensibilité musicale raffinée, révèle toute la richesse expressive du style baroque italien tardif. Œuvre lumineuse et structurée, elle allie virtuosité mesurée et lyrisme élégant, caractérisés par un dialogue constant entre les différentes lignes musicales. Romanino y déploie une écriture à la fois claire et sophistiquée, où chaque motif s'inscrit dans une architecture sonore cohérente. L'**arrangement de Colette Mourey** met en valeur cette finesse d'écriture en offrant une lecture moderne, équilibrée et respectueuse de la pensée originale du compositeur. Grâce à sa maîtrise de la polyphonie et à son sens de la couleur, elle parvient à souligner les contrastes, les élans expressifs et la dimension narrative de l'œuvre.

Cette version permet ainsi de redécouvrir le Concerto de Romanino sous un angle renouvelé, alliant authenticité historique et sensibilité contemporaine, et offrant à l'auditeur une expérience musicale à la fois vivante et profondément inspirée.

English: The **Concerto by Giuseppe Romanino**, a composer known for his refined musical sensitivity, reveals the full expressive richness of the late Italian Baroque style. This luminous and well-structured work combines measured virtuosity with elegant lyricism, characterized by a constant dialogue between the musical lines. Romanino displays writing that is both clear and sophisticated, with each motif fitting seamlessly into a coherent sonic architecture. The **arrangement by Colette Mourey** enhances this refined writing by offering a modern, balanced, and respectful interpretation of the composer's original intent. With her mastery of polyphony and sense of musical color, she brings out the contrasts, expressive momentum, and narrative dimension of the work.

This version allows listeners to rediscover Romanino's Concerto from a fresh perspective, blending historical authenticity with contemporary sensitivity and offering a musical experience that is both vibrant and deeply inspiring.

Deutsch: Das **Konzert von Giuseppe Romanino**, ein Komponist von ausgeprägter musikalischer Sensibilität, offenbart den vollen Ausdrucksreichtum des späten italienischen Barockstils. Dieses strahlende und sorgfältig aufgebaute Werk verbindet zurückhaltende Virtuosität mit eleganter Lyrik und zeichnet sich durch einen ständigen Dialog zwischen den musikalischen Linien aus. Romanino schafft eine sowohl klare als auch raffinierte Schreibweise, bei der jedes Motiv nahtlos in die kohärente klangliche Architektur eingebettet ist.

Die **Bearbeitung von Colette Mourey** hebt diese feinsinnige Schreibweise hervor und bietet eine moderne, ausgewogene und respektvolle Interpretation der ursprünglichen Absichten des Komponisten. Mit ihrem Gespür für Polyphonie und klangliche Farben betont sie die Kontraste, den Ausdruck und die erzählerische Dimension des Werkes.

Diese Version ermöglicht es dem Publikum, Romaninos Konzert aus einer neuen Perspektive zu entdecken, historische Authentizität mit zeitgenössischer Sensibilität zu verbinden und ein musikalisches Erlebnis zu genießen, das sowohl lebendig als auch tief inspirierend ist.



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**B $\flat$ TRUMPET
or CORNET**

Concerto

Giuseppe Romanino

Arr.: Colette Mourey

I

Allegro ♩ = 100


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is illegal!



5

f *sempre cresc.* *dim.*

12 *f* *cresc.* *dim.* *cresc.*

21 *dim.* *f* *< >*

33 *p* *cresc.*

39 *dim.* *mp* *cresc.*

45 *mf* *cresc.*

52 *dim.* *p* *mp* *mf*

57 *sempre cresc.* *f dim.*

63 15 *p* *sempre cresc.* *dim.* *r*

84 *dim.* *mp* *cresc.*

90 *mp* *mf* *f*

EMR 95113

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Concerto

Giuseppe Romanino

Arr.: Colette Mourey

I

Allegro ♩ = 100

B♭ Trumpet
or Cornet

Piano /
Organ

The musical score is written for B♭ Trumpet or Cornet and Piano/Organ. It is in 2/4 time and begins with a tempo marking of Allegro (♩ = 100). The key signature has two flats (B♭ and E♭). The score is divided into four systems, with measures 4, 9, and 14 marked at the beginning of their respective systems. The first system (measures 1-3) features a trumpet part starting with a forte (f) dynamic and a piano part with a forte (f) dynamic, both marked 'sempre cresc.'. The second system (measures 4-8) shows the trumpet part with a 'dim.' (diminuendo) marking and the piano part with 'dim.', 'p' (piano), and 'cresc.' markings. The third system (measures 9-13) includes trills ('tr') and 'dim.' and 'f' markings in both parts. The fourth system (measures 14-18) features triplets ('3') and 'cresc.' and 'dim.' markings. The score concludes with a final measure in the fourth system.

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19

Measures 19-23 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 19: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5, marked *cresc.*. Bass staff has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Measure 20: Treble staff has a half note D5, quarter note E5, quarter note F5, and quarter note G5, marked *dim.*. Bass staff has a half note D4, quarter note E4, quarter note F4, and quarter note G4. Measure 21: Treble staff has a half note A5, quarter note B5, quarter note C6, and quarter note D6, marked *dim.*. Bass staff has a half note A3, quarter note B3, quarter note C4, and quarter note D4. Measure 22: Treble staff has a half note E6, quarter note F6, quarter note G6, and quarter note A6, marked *dim.*. Bass staff has a half note B3, quarter note C4, quarter note D4, and quarter note E4. Measure 23: Treble staff has a half note B6, quarter note C7, quarter note D7, and quarter note E7, marked *dim.*. Bass staff has a half note C4, quarter note D4, quarter note E4, and quarter note F4. A trill is indicated over the final note of the treble staff in measure 23.

24

Measures 24-28 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 24: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5, marked *f*. Bass staff has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Measure 25: Treble staff has a half note D5, quarter note E5, quarter note F5, and quarter note G5, marked *f*. Bass staff has a half note D4, quarter note E4, quarter note F4, and quarter note G4. Measure 26: Treble staff has a half note A5, quarter note B5, quarter note C6, and quarter note D6, marked *f*. Bass staff has a half note A3, quarter note B3, quarter note C4, and quarter note D4. Measure 27: Treble staff has a half note E6, quarter note F6, quarter note G6, and quarter note A6, marked *f*. Bass staff has a half note B3, quarter note C4, quarter note D4, and quarter note E4. Measure 28: Treble staff has a half note B6, quarter note C7, quarter note D7, and quarter note E7, marked *f*. Bass staff has a half note C4, quarter note D4, quarter note E4, and quarter note F4. A trill is indicated over the final note of the treble staff in measure 28.

29

Measures 29-33 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 29: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5, marked *p*. Bass staff has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Measure 30: Treble staff has a half note D5, quarter note E5, quarter note F5, and quarter note G5, marked *p*. Bass staff has a half note D4, quarter note E4, quarter note F4, and quarter note G4. Measure 31: Treble staff has a half note A5, quarter note B5, quarter note C6, and quarter note D6, marked *p*. Bass staff has a half note A3, quarter note B3, quarter note C4, and quarter note D4. Measure 32: Treble staff has a half note E6, quarter note F6, quarter note G6, and quarter note A6, marked *p*. Bass staff has a half note B3, quarter note C4, quarter note D4, and quarter note E4. Measure 33: Treble staff has a half note B6, quarter note C7, quarter note D7, and quarter note E7, marked *p*. Bass staff has a half note C4, quarter note D4, quarter note E4, and quarter note F4.

34

Measures 34-38 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 34: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5, marked *p*. Bass staff has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Measure 35: Treble staff has a half note D5, quarter note E5, quarter note F5, and quarter note G5, marked *p*. Bass staff has a half note D4, quarter note E4, quarter note F4, and quarter note G4. Measure 36: Treble staff has a half note A5, quarter note B5, quarter note C6, and quarter note D6, marked *p*. Bass staff has a half note A3, quarter note B3, quarter note C4, and quarter note D4. Measure 37: Treble staff has a half note E6, quarter note F6, quarter note G6, and quarter note A6, marked *p*. Bass staff has a half note B3, quarter note C4, quarter note D4, and quarter note E4. Measure 38: Treble staff has a half note B6, quarter note C7, quarter note D7, and quarter note E7, marked *p*. Bass staff has a half note C4, quarter note D4, quarter note E4, and quarter note F4.

Andante ♩ = 66 (♩ = 33)

First system of the musical score, measures 1-3. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line (top staff) is marked *fuori* and features triplet eighth notes. The piano accompaniment (bottom staves) is marked *mp* *espress.* and features a steady eighth-note bass line and triplet eighth notes in the right hand.

4

Second system of the musical score, measures 4-7. The vocal line (top staff) is marked *accompagnamento (ad lib.)* *mp* *espress.* and features a melodic line with a trill in measure 4. The piano accompaniment (bottom staves) continues with triplet eighth notes in the right hand and a steady eighth-note bass line.

8

Third system of the musical score, measures 8-11. The vocal line (top staff) has dynamics *mf*, *mp*, and *mp*, with a trill in measure 8. The piano accompaniment (bottom staves) has dynamics *mf*, *mp*, and *mp*, featuring triplet eighth notes and a trill in the right hand in measure 10.

12

Fourth system of the musical score, measures 12-15. The vocal line (top staff) has dynamics *p*, *cresc.*, and *dim.*. The piano accompaniment (bottom staves) has dynamics *p* and *cresc.*, featuring triplet eighth notes, trills, and a crescendo in the right hand.

III

Allegro ♩ = 100

Violino

Piano

7

15

22

Solo

p *cresc.* *dim.* *mp* *cresc.* *dim.*

p *cresc.* *dim.* *mp* *cresc.* *dim.*

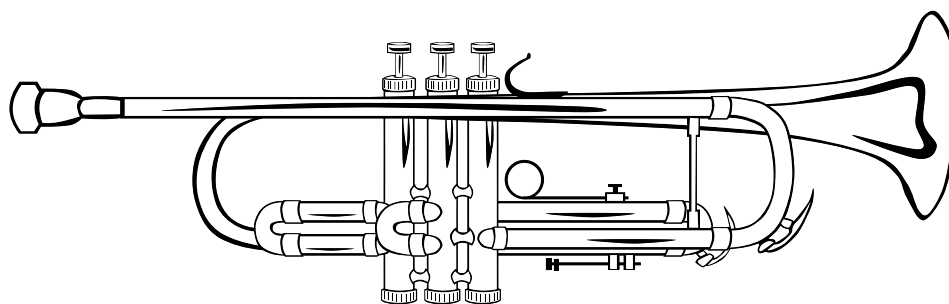
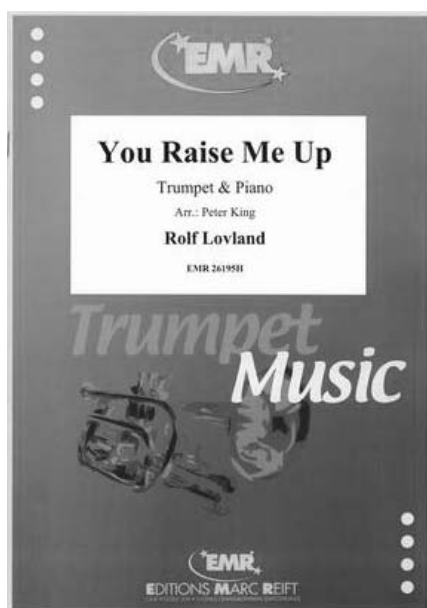
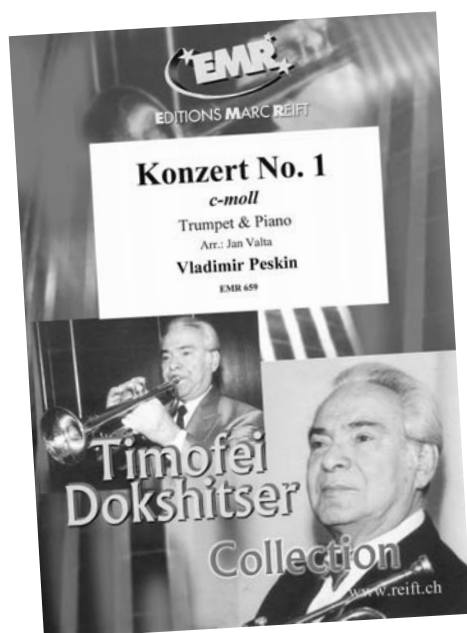
Measures 30-37 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by eighth notes, and then a half note. The piano accompaniment features chords and moving lines in both hands. Dynamics include *cresc.*, *mf cresc.*, *cresc.*, *mf cresc.*, and *f*.

Measures 38-45 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line includes a trill in measure 41. The piano accompaniment features chords and moving lines in both hands. Dynamics include *p*, *cresc.*, *dim.*, *mp*, *cresc.*, *p*, *cresc.*, *dim.*, *mp*, and *cresc.*.

Measures 46-53 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line includes a trill in measure 47 and a fermata in measure 50. The piano accompaniment features chords and moving lines in both hands. Dynamics include *dim.*, *sempre cresc.*, *f dim.*, *mf*, *dim.*, *sempre cresc.*, *f dim.*, and *mf f*.

Measures 54-61 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly silent, with a trill in measure 55. The piano accompaniment features chords and moving lines in both hands. Dynamics include *p* and *tr*.

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