

1. Si suoni la tromba

from 7 Arie con Tromba Sola

ALESSANDRO SCARLATTI (1660-1725)

Edited by Henry Meredith

Trumpet

Soprano

Continuo

[J = c. 80]

[f]

[f]

4

7

[p]

[f]

p

[p]

10

A

Si suo - ni la trom- [ba, trom - - - -

12

[mf]

- ba, suo-ni la trom-ba, trom - -] - - - - -

15

B

- ba, si suo-ni la trom - - - - - ba, la trom - -

18

ba, Si suo - ni la trom - - - ba, la trom - ba, la — trom - ba,

This system contains measures 18 and 19. The vocal line features a melodic phrase with triplets and a long note. The piano accompaniment consists of chords and moving lines in both hands.

20

la — trom - ba, si suo - ni la trom - ba.

This system contains measures 20 and 21. The vocal line continues the melody with triplets. The piano accompaniment provides harmonic support with chords and moving lines.

22

This system contains measures 22, 23, and 24. The vocal line has a melodic phrase with triplets and a final note marked with a fermata. The piano accompaniment includes chords and moving lines, with a piano (*p*) dynamic marking in measure 23.

25

Mei fi - di guer-rie - - - - - ri, in cam-po più—

[6 #]

Detailed description: This system contains measures 25, 26, and 27. Measure 25 is a whole rest. Measure 26 features a vocal line with a melisma on 'guer-rie' and a piano accompaniment of sixteenth-note arpeggios. Measure 27 continues the vocal line with 'ri, in cam-po più—' and the piano accompaniment. Dynamics include *[mf]* for the vocal line and *[mf]* for the piano accompaniment.

28

fi - - - - - ri, Ar-ma-ti rim-bom - -

[6] [#]

Detailed description: This system contains measures 28, 29, and 30. Measure 28 is a whole rest. Measure 29 features a vocal line with a melisma on 'fi' and a piano accompaniment of sixteenth-note arpeggios. Measure 30 continues the vocal line with 'ri, Ar-ma-ti rim-bom - -' and the piano accompaniment. Dynamics include *[mf]* for the vocal line and *[mf]* for the piano accompaniment.

31

- - - [ba, ar - ma - -] - ti, ar-ma-ti rim-bom-ba, rim-bom -

[#] 6

Detailed description: This system contains measures 31, 32, and 33. Measure 31 is a whole rest. Measure 32 features a vocal line with a melisma on 'ba, ar - ma - -' and a piano accompaniment of sixteenth-note arpeggios. Measure 33 continues the vocal line with 'ti, ar-ma-ti rim-bom-ba, rim-bom -' and the piano accompaniment. Dynamics include *[mf]* for the vocal line and *[mf]* for the piano accompaniment.

34

[♩]

ba, ar - ma - - - - ti rim-bom -

[6 #6 #]

37

ba, rim-bom - - - - ba, rim-bom - ba.

[♩]

40

D.C. al

D.C. al

Coda

Coda

2. In terra la guerra

from *7 Arie con Tromba Sola*

ALESSANDRO SCARLATTI (1660-1725)

Edited by Henry Meredith

Trumpet

Soprano

Continuo

[♩ = c. 80]

f

[♩ = c. 80]

f

[#6]

4

[♩]

p

7

[♩]

mf

f

In ter - ra la guer-ra,

p

f

10

in ter - ra la guer - ra sen vo - li fu - ga - - - - - ce,

[#6]

Detailed description: This block contains the musical notation for measures 10 and 11. It features a vocal line, a piano accompaniment, and a basso continuo line. The key signature has two sharps (F# and C#). The vocal line in measure 10 has a rest, followed by a melodic phrase in measure 11. The piano accompaniment consists of chords and moving lines. The basso continuo line provides a harmonic foundation. The lyrics 'in ter - ra la guer - ra sen vo - li fu - ga - - - - - ce,' are written below the vocal line. A bracketed number '[#6]' is located below the basso continuo line in measure 11.

12

sen vo - li, sen vo - li fu - ga - ce, fu - ga - - ce,

Detailed description: This block contains the musical notation for measures 12 and 13. The vocal line in measure 12 has a rest, followed by a melodic phrase in measure 13. The piano accompaniment and basso continuo line continue the harmonic progression. The lyrics 'sen vo - li, sen vo - li fu - ga - ce, fu - ga - - ce,' are written below the vocal line. There are two bracketed symbols, possibly '[tr]' or '[gr]', above the vocal line in measures 12 and 13.

15

in ter - ra la guer - ra sen vo - li fu - ga - - - - -

Detailed description: This block contains the musical notation for measures 15 and 16. The vocal line in measure 15 has a rest, followed by a melodic phrase in measure 16. The piano accompaniment and basso continuo line continue the harmonic progression. The lyrics 'in ter - ra la guer - ra sen vo - li fu - ga - - - - -' are written below the vocal line.

18

B

- ce, sen vo - li fu-ga - ce, sen vo - li fu-ga - - ce, in

21

ter-ra la guer-ra sen vo - - - li fu-ga - ce,

24

p f

27

C

[♩]

mp

Ci por - ti con - for - ti,

30

ci por - ti con-for - ti, ci por - ti con-for - ti dai po - li la pa - ce, dai po - li la

34

D

[♩]

pa - - - - - ce, la pa - ce,

[6]

[♯]

37

Measures 37-39 of a musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a sixteenth-note triplet marked with a triplet symbol and a slur, followed by eighth and sixteenth notes. A fermata is placed over the final note of measure 39. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and moving lines. The lyrics "dai po - li la" are written below the vocal line in measure 39.

dai po - li la

40

D.C. al

Measures 40-43 of a musical score. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains a long melisma marked with a slur and a fermata. The lyrics "pa - - - - - ce." are written below the vocal line. The bottom staff is a piano accompaniment in treble and bass clefs. The instruction *D.C. al* followed by a coda symbol appears at the end of measure 43.

pa - - - - - ce.

D.C. al

Coda

The Coda section of the musical score, consisting of two systems. The first system shows the vocal line (top staff) with a melisma marked by a slur and a fermata, and the piano accompaniment (bottom staff) with chords. The second system continues the piano accompaniment with chords and moving lines, ending with a final chord and a fermata. The key signature remains two sharps.

3. Con voce festiva

from *7 Arie con Tromba Sola*

ALESSANDRO SCARLATTI (1660-1725)

Edited by Henry Meredith

[♩ = c. 120]

Trumpet *mf*

Soprano

Continuo *mf*

4 *f* *p*

7 *f* **A**

Con vo-ce fes-ti-va in mu-si-ci mo-di, l'e-sal-ti lo lo-di, l'e-sal-ti lo

10

lo-di del Te-bro, del Te-bro la ri - va.

This system contains measures 10, 11, and 12. Measure 10 features a vocal melody starting on a whole note, followed by a series of eighth notes. Measure 11 continues the vocal melody with eighth notes. Measure 12 shows the vocal melody ending on a half note. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present in measure 10.

13

l'e-sal-ti lo lo-di, l'e-sal-ti lo lo-di del Te-bro, del Te-bro la ri - va.

This system contains measures 13, 14, and 15. Measure 13 features a vocal melody starting on a whole note, followed by a series of eighth notes. Measure 14 continues the vocal melody with eighth notes. Measure 15 shows the vocal melody ending on a half note. The piano accompaniment consists of chords and moving lines in both hands.

16

E l'on-da gio-con-da con e-co d'a-mo-re,

This system contains measures 16, 17, and 18. Measure 16 features a vocal melody starting on a whole note, followed by a series of eighth notes. Measure 17 continues the vocal melody with eighth notes. Measure 18 shows the vocal melody ending on a half note. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* [Echo] is present in measure 16. A section marker **B** is located above measure 16. Dynamic markings of *p*, *f*, and *p* are present in measures 17, 18, and 19 respectively.

19

con e-cod'a-mo-re ri-spon-da la trom - [ba, la trom] - ba, ri - spon-da la

22

trom - - - - - ba. Gio-is - ca, gio - is - ca, gio-is-ca il mio co -

25

re. Ri - spon-da la trom - - -

28

- - ba, ri - spon-da la trom - - - - ba. Gio-

31 D

is - ca, gio-is - ca, gio- is-ca il mio co - re.

34

is - ca, gio-is - ca, gio- is-ca il mio co - re.

4. "Rompe Sprezza"

from *7 Arie con Tromba Sola*

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Edited by Henry Meredith

[♩ = c. 80]

Trumpet

Soprano

Continuo

mf

Rom - - pe sprez - - za

[♩ = c. 80]

mf

3

Rom-pe_sprez-za con un_ sos - pir.

6

Rom-pe_sprez-za con un_ sos-pir o - gni_cor ben-chè di pie-tra, ben-chè di pie -

[#]

9 A

tra; es-sa i nu - mi _l'al- ma in- pe - tra,

[4 3]

12

es-sa i nu - mi _l'al- ma in- pe - tra o - gni gra - tia, o - gni gra - tia, o - gni

15 B

gra - tia a suoi de - sir, es-sa i nu - mi l'al- ma in-

18

pe - tra, es - sa i nu - mi l'al - ma in - pe - tra o - gni gra - - -

21

- - - - - tia, o - gni - gra - tia a suoi de - sir.

24

- - - - -

5. Si riscaldi il Tebro

from *7 Arie con Tromba Sola*

ALESSANDRO SCARLATTI (1660-1725)

Edited by Henry Meredith

[♩ = c. 80]

Trumpet

Soprano

Continuo

f

Si_ri - scal-di il Te - bro e l'on - - - [da, l'on - - -]

mf

- da, Si_ri - scal-di il Te-bro e

l'on - - - da de suoi flut - ti al mor - mo -

8 **A** *Eco.*
mp

rar, _____

Senza Basso – è volendo il basso soni *A la mi re.**

[Optional pedal in supporting bass]

11

14

de suoi flut-ti al mor-mo- rar, _____ al mor-mo - rar, _____ al mor-mo-

* Without accompaniment – [though] it may be desirable [for] the [supporting] bass [instrument] to play *A*.

17 **B**

f *p* *mf*

- rar.

p *mf* *f*

20

Eco.
mp

Si_ri-scal-di il Te-bro e l'on-da de suoi flut-ti al mor-mo - rar. _____

Senza basso

(Cello, optional)

23 **C**

mf

_____ de suoi_

(Cello)

26

flut-ti al mor-mo-rar, _____ de suoi flut - ti al mor - mo-

29

rar, _____ al mor-mo - rar. Can - ti a lui lo - di - d'a -

32

mor, can - ti a lui lo - di - d'a - mor. Vez-zo-set - ta poi ri -

35 D

spon - da ri - spon - da ques - ti can - ti - ci d'on -

38

or del - le au - ret - te al sus - su - rar, al sus - su -

41 D.S. al

rar. Si - ri - scal - di il Te - bro e

D.S. al

Coda

Coda

6. Mio tesoro per te moro

Aria in forma di Menuet alla Francese
from *7 Arie con Tromba Sola*

ALESSANDRO SCARLATTI (1660-1725)

Edited by Henry Meredith

[♩ = c. 120]

Trumpet *mf*

Soprano

Continuo *mf*

4

8

p

[6] [6]

p

All dynamics and trills are editorial.

* At most cadences, apply the principles of *sesquialtera* (hemiola), so that accents fall as if a $\frac{3}{2}$ bar were inserted:

♩ ♩ = ♩. ♩ ♩ ♩ ♩ rather than ♩. ♩ ♩ ♩ ♩

12

A

mf

Mio te - so - ro per te — mo - ro! Vie-ni-pres-to,—

mf

[#]

16

pres-to a — con-so-lar. Mio te-so - ro

[4 #3]

20

per te mo - ro! Vie - ni pres - to, vie - ni pres - to a —

6

[6 5]

23

B [ten.] [ten.] [ten.]

con - so - lar. Mio te -

6 6 5 [6]

27

so-ro per te mo-ro, vie-ni pres - to, pres-to vie - ni, vie - ni

[6] [6] 6 6 [6] [5] [6] [4]

31

C *mf*

pres - to a con - so - lar, a con - so - lar

35

[6/4]

39

ques-to cor che

[6]

43

tan-to — bra - ma e ti chia - ma, e ti chia - ma a ri - sto-rar, a —

[6/4] [4] 6 6 6 6 6 5 #3 6

47

ri - sto-rar, que - sto cor che tan - to bra - ma

6 5 2 4 #3

50

D.C. al

e ti chia - ma, e ti chia - ma a ri - sto-rar, a ri - sto-rar.

6 [6] b6 6 b6 6 b6 6 #6 6/5 [4] #3

D.C. al

Coda

p *f* [rall.]

Coda

p *f* [rall.]

7. Farò la vendetta

from *7 Arie con Tromba Sola*

ALESSANDRO SCARLATTI (1660-1725)

Edited by Henry Meredith

[♩ = c. 80]

Trumpet

Soprano

Continuo

f

Fa - rò la ven-det - ta, fa - rò la ven-det - ta che a me s'as-

3

pet - ta di quel per-fi-do, di quel per-fi-do, di quel per - fi-do,

6

per - fi-do tra-di-tor, A di quel per-fi-do, di quel

9

per - - fi-do, per - fi-do tra - di - tor; fa - rò la ven-det - ta che a me s'as-

11

pet - ta di quel per - fi-do, per-fi-do, di quel per-fi-do tra-di - tor

14

che mi ha sì vi - li -

[6]

17

pe-sa fam-mi star co-sì so - spe-sa et a da - to ad al-tri il cor,

20

che mi ha sì vi - li - pe-sa fam-mi-star co-sì sos -

23

pe-sa et a da-to ad al-tri il cor, et a da-to, et a da -to ad al-tri il cor, ad al-tri il

[4 3] 4 #3

26

D.C. al 


cor.

D.C. al 

 Coda


tor, — di quel per-fi-do tra-di-tor.

 Coda

[6]



D.C. al 