

FLUTE SONATAS AND CONCERTOS

10 WORKS

FLUTE AND PIANO

COMPLETE SCORES - PART

JS BACH

HANDEL

JB LOEILLET

MOZART

PLATTI

A SCARLATTI

TELEMANN

VIVALDI

VOLUME V°

SANTINO CARA

Academy of Baroque Music Scores

Prefazione – Preface

Nel 2020, l'Accademia delle Partiture di Musica Barocca di Roma, in accordo con i 12 membri del consiglio d'amministrazione, decise di pubblicare le opere per flauto dei grandi compositori del periodo barocco e classico. Ma l'intenzione dell'Accademia era di pubblicare le versioni trascritte per flauto e pianoforte. Dopo varie ricerche ci siamo concentrati su un compositore e arrangiatore originario di Palestrina, e che da molti anni vive e lavora a Roma ricostruendo e trascrivendo importanti opere del passato. Il suo nome è Santino Cara, noto alla platea musicale per le numerose ricostruzioni dai manoscritti di *Vivaldi, Platti, Albinoni, Brescianello, Lucchesini, Telemann, Paradisi*, ecc. L'Accademia, unitamente a Santino Cara che ha raccolto tutte le trascrizioni effettuate nel corso degli anni, ha redatto un elenco di 340 opere per flauto e cembalo (o pianoforte), di cui per le prime pubblicazioni ne vennero messe a disposizione 80 e inserite in 8 volumi (10 cadauno) pubblicati separatamente. In Questi volumi sono inserite opere di *Johann Sebastian Bach, Carl Philipp Emanuel Bach, Antonio Vivaldi, Tomaso Albinoni, Georg Philipp Telemann, George Frideric Handel, Alessandro Scarlatti, Giovanni Benedetto Platti, Jean- Baptiste Loeillet de Gant, Giacomo de Lucchesini, Domenico Natale Sarro, Giovanni Battista Pergolesi* e *Wolfgang Amadeus Mozart*. La maggior parte di queste opere sono sonate e concerti, ad eccezione della *Suite No.2 BWV 1067 di Bach* inserita nel terzo volume e alcuni quartetti di *Mozart* trascritti per flauto e pianoforte inseriti nel primo, quarto e quinto Volume. Di certo sono opere molto belle e invitanti per l'esecuzione. L'Accademia delle Partiture di Musica Barocca, ha voluto mettere a disposizione di flautisti e pianisti che si esibiscono in duo, opere molto importanti che i musicisti ben conoscono, ma abbiamo voluto inserire anche compositori poco noti del periodo barocco come *Sarro, Lucchesini, Loeillet, Platti*, ecc. che hanno lasciato un'impronta sullo stile compositivo aprendo la porta al classico, come ad esempio *Giovanni Benedetto Platti*, a cui viene attribuito il primo accenno alla struttura della sonata moderna. Ognuno di questi volumi è catalogato con la sigla: "CS e numero", che si riferisce al codice del catalogo di Santino Cara. Non ci permettiamo di inserire in questa prefazione segni, dinamiche, o esempi su come eseguire un determinato passaggio o una stringa o una nota, perché chi si appresta ad eseguire queste sonate e concerti sono certamente musicisti il cui grado di avanzamento è ben delineato. Un'ultima considerazione, questa prefazione la troverete anche sugli altri volumi della collana: "*Sonate e Concerti per Flauto e Pianoforte*". Non ci rimane altro che augurare a tutti voi buona musica.

In 2020, the Academy of Baroque Music Scores in Rome, in agreement with the 12 members of the board of directors, decided to publish the flute works of the great composers of the Baroque and Classical periods. But the Academy's intention was to publish the transcribed versions for flute and piano. After various searches, we focused on a composer and arranger originally from Palestrina, who has been living and working in Rome for many years, reconstructing and transcribing important works from the past. His name is Santino Cara, known to the musical audience for the numerous reconstructions from the manuscripts of *Vivaldi, Platti, Albinoni, Brescianello, Lucchesini, Telemann, Paradisi*, etc. The Academy, together with Santino Cara who has collected all the transcriptions made over the years, has drawn up a list of 340 works for flute and harpsichord (or piano), of which 80 were made available for the first publications and inserted in 8 volumes (10 each) published separately. These volumes include works by *Johann Sebastian Bach, Carl Philipp Emanuel Bach, Antonio Vivaldi, Tomaso Albinoni, Georg Philipp Telemann, George Frideric Handel, Alessandro Scarlatti, Giovanni Benedetto Platti, Jean- Baptiste Loeillet de Gant, Giacomo de Lucchesini, Domenico Natale Sarro, Giovanni Battista Pergolesi* and *Wolfgang Amadeus Mozart*. Most of these works are sonatas and concerts, with the exception of *Bach's Suite No.2 BWV 1067* included in the third volume and some *Mozart* quartets transcribed for flute and piano included in the first, fourth and fifth volumes. Certainly they are very beautiful and inviting works to perform. The Academy of Baroque Music Scores, wanted to make available to flutists and pianists who perform in duo very important works that the musicians know well, but we also wanted to include little-known composers of the Baroque period such as *Sarro, Lucchesini, Loeillet, Platti*, etc. who have left an imprint on the compositional style by opening the door to the classic, such as *Giovanni Benedetto Platti*, who is credited with the first hint of the structure of the modern sonata. Each of these volumes is cataloged with the abbreviation: "CS and number", which refers to the code of the Santino Cara catalogue. We do not allow ourselves to insert in this preface signs, dynamics, or examples on how to perform a specific passage or string or note, because those preparing to perform these sonatas and concerts are certainly musicians whose degree of advancement is well delineated. One last consideration, you will also find this preface in the other volumes of the series: "*Sonatas and Concertos for Flute and Piano*". We just have to wish you all good music.



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Anteprime - Prewievs

Flute Sonata in G minor

BWV 1029

Flute and Piano

Johann Sebastian Bach

1.

Vivace ♩ = 82

I

mf

mf

dim.

mp

dim.

p

cresc.

f

p

cresc.

mp

f

f

f

2.

Flute Sonata in B minor

BWV 1030

Flute and Piano

Johann Sebastian Bach

Andante $\text{♩} = 64$

I

mf

mf

5

8

11

14

Flute Sonata No.8 in C minor

HWV 366 Op.1

Flute and Piano

George Frideric Handel

Largo = 72

I

Musical score for "The Rose Tree" by Robert Schumann, Op. 15, No. 2. The score is in 4/4 time, key of B-flat major, and consists of 11 measures. It features a vocal line and a piano accompaniment. The tempo is marked "a tempo" throughout. Dynamics include *mp*, *mf*, *cresc.*, *dim.*, and *cresc.* The piano part includes a trill in measure 4 and triplets in measures 10 and 11.

4.

Flute Sonata No.3 in D minor

Op.5

Flute and Piano

Composed in 1723 Jean- Baptiste Loeillet de Gant

I.

Vivace ♩ = 120

The musical score is written for Flute and Piano. It is in D minor, 3/4 time, and is marked Vivace with a tempo of 120 beats per minute. The score is divided into four systems, each containing a flute part and a piano accompaniment. The piano part is marked 'f' (forte). The score includes measure numbers 4, 7, and 10 at the beginning of their respective systems.

5.

String Quartet no.17 in B $\flat$ major

" The Hunt "

K.458

Flute & Piano

From

"The Six String Quartets for two violins, viola and cello, dedicated to Haydn"

Composed in Vienna in 1783 by Wolfgang Amadeus Mozart

I.

Allegro vivace assai $\text{♩} = 84$

mf

mp

8

tr

p

mf

p

8

p

mp

p

14

tr

f

p

pp

14

mp

p

pp

20

20

6.

Hoffmeister Quartet No.20 in D major

K 499

Flute and Piano

"From String quartet in D major dedicated to Franz Anton Hoffmeister"

Wolfgang Amadeus Mozart

T

Allegretto $\text{♩} = 78$

I

mp

mp

9

9

17

17

mp

f

mf

25

25

mp

f

mp

p

mf

p

7.

Flute Concerto in G minor

I47c

Flute and Piano

Composed in Würzburg in 1724 by Giovanni Benedetto Platti

I.

Allegro ♩ = 116

The musical score is written for Flute and Piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 116 beats. The score is divided into four systems, each containing a flute staff and a piano staff. The piano part is marked with a forte 'f' dynamic. The first system (measures 1-6) shows the piano accompaniment with a strong bass line and chords. The second system (measures 7-12) continues the piano accompaniment with more complex chordal textures. The third system (measures 13-18) features a more active piano part with moving lines. The fourth system (measures 19-24) concludes the section with a final cadence. The flute part is mostly silent in this section, with only a few notes appearing in the second and fourth systems.

8.

Flute Concerto in A minor

"Sonata nona"

Flute and Piano

Alessandro Scarlatti

I.

Allegro ♩ = 102

f

mf

rall..... a tempo

5

8

f

mf

rall..... rit. a tempo

11

9.

Flute Sonata in G major

TWV 41:G9

Flute and Piano

From "Esercizii Musici"

Georg Philipp Telemann

Cantabile $\text{♩} = 72$

I

mp

mf

mp

p

4

rall..... a tempo

mp

p

7

mp

10

mp

rall..... a tempo

mp

p

10.

Flute Concerto in C major

RV 447

Flute and Piano

Antonio Vivaldi

I

Allegro non molto $\text{♩} = 82$

The musical score is written for Flute and Piano in C major, 4/4 time. The tempo is marked 'Allegro non molto' with a quarter note equal to 82 beats per minute. The score is divided into four systems, each with a Flute staff (treble clef) and a Piano staff (grand staff). The first system (measures 1-5) features a mezzo-forte (mf) dynamic. The second system (measures 6-10) includes piano (p), crescendo (cresc.), and mezzo-forte (mf) markings. The third system (measures 11-13) features mezzo-forte (mf) and crescendo (cresc.) markings, with a triplet of eighth notes in measure 11. The fourth system (measures 14-17) includes piano (p) and forte (f) markings, with crescendo (cresc.) markings in the piano staff. The score concludes with a final measure in the fourth system.