

FLUTE SONATAS AND CONCERTOS

10 WORKS

FLUTE AND PIANO

COMPLETE SCORES - PART

JS BACH

HANDEL

MOZART

TELEMANN

VIVALDI

VOLUME VI°

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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1.

Anteprime - Prewievs

Flute Sonata in E flat major

BWV 1031

Flute and Piano

Johann Sebastian Bach

Allegro moderato $\text{♩} = 72$

I

The musical score is written for Flute and Piano in E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is marked "Allegro moderato" with a quarter note equal to 72 beats per minute. The piece is in one movement, marked "I".

The score is divided into four systems, each with a Flute part (treble clef) and a Piano part (grand staff). The first system begins with a piano introduction marked *mf* (mezzo-forte). The piano part features a steady eighth-note accompaniment. The flute part enters with a melody of eighth notes. The second system continues the piano introduction with more complex figures. The third system features a flute melody with trills and a piano accompaniment. The fourth system continues the flute melody with trills and a piano accompaniment.

2.

Flute Sonata in A major

BWV 1032

Flute and Piano

Johann Sebastian Bach

Vivace ♩ = 98

I

mp

mf

tr

4

8

12

3.

Flute Sonata No.11 in F major

HWV 369

Flute and Piano

Composed in 1712 by George Frideric Handel

Lentamente ♩ = 90

I.

p

rall..... ten. a tempo

7

13

19

Flute Sonata No.9 in B minor

HWV 367b

Flute and Piano
Georg Frideric Handel

I

Largo = 72

Musical score for "The Rose Tree" by Robert Schumann, Op. 155, No. 1. The score is in G major, 2/4 time, and consists of three systems. The first system (measures 1-4) features a melody in the right hand and a piano accompaniment in the left hand. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a "rall." (rallentando) marking and a "a tempo" (return to tempo) marking. The score is written for voice and piano.

5.

Flute Concerto in G major

K. 313

Flute and Piano

Wolfgang Amadeus Mozart 1778

Allegro maestoso ♩ = 120

I

Tutti

mf

f

p

5

p

mf

5

mf

f

9

p

9

ff

p

13

f

13

f

p

p

6.

Flute Sonata in F major

TWV 41F2

Flute and Piano

From: "Der getreue Music-Meister"

Composed in 1724 by Georg Philipp Telemann

Vivace ♩ = 118

I.

The musical score is written for Flute and Piano in 4/4 time, F major, and Vivace tempo (♩ = 118). The piece is in one movement, marked 'I.'.

The score is divided into four systems, each containing two staves (Flute and Piano).

System 1 (Measures 1-4): The flute part begins with a forte (*f*) dynamic, playing a series of eighth and sixteenth notes. The piano part provides a harmonic accompaniment with chords and moving lines.

System 2 (Measures 5-8): The flute part continues with a melodic line, featuring some grace notes. The piano part maintains its accompaniment.

System 3 (Measures 9-12): The flute part plays a more active melody. The piano part features a more complex accompaniment with chords and moving lines.

System 4 (Measures 13-16): The flute part concludes with a first and second ending. The piano part provides a final accompaniment.

7.

Flute Sonata in F major

TWV 42: Es3

Flute and Piano

Composed in 1738 by Georg Philipp Telemann

I.

Adagio un pò andante ♩ = 70

p

p

6

12

18

Flute Concerto No.3 in D major

RV 428 Op.10

"Il Cardellino - The Goldfinch"

Flute and Piano

Antonio Vivaldi

I.

Allegro ♩ = 114

Allegro 2/4

Single treble staff: Melody with eighth-note chords and trills.

Grand staff: Accompaniment with eighth-note bass and chords in the treble.

Dynamics: *f* (forte) and *mf* (mezzo-forte).

The musical score for 'The Rose Tree' is presented in two systems. The first system features a single melodic line on a treble clef staff in D major, marked with a '6' and a 'tr' (trill) above the first measure. The second system is a piano accompaniment for the same melody, with the right hand on a treble clef staff and the left hand on a bass clef staff, both marked with a '6'. The right hand part includes a 'cresc.' (crescendo) marking. The score is written in a clear, professional style with standard musical notation.

10

mf

mp

rall...

Solo a piacere

10

18

9.

Flute Concerto No.5 in F major

RV 434 Op.10

"With Sordino"

Flute and Piano

Antonio Vivaldi

I.

Allegro ma non tanto $\text{♩} = 102$

The musical score is written for Flute and Piano. It begins with a treble and bass staff. The flute part starts with a forte (*f*) dynamic, playing a series of eighth and sixteenth notes. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, featuring a steady eighth-note pattern in the right hand and a more active bass line. The score includes various musical markings such as *f*, *mf*, *cresc.*, *rall.*, *a tempo*, *Solo*, and *mp*. The tempo is marked "Allegro ma non tanto" with a quarter note equal to 102 beats per minute. The key signature is one flat (B-flat major or F minor). The score is divided into measures, with measure numbers 6, 10, and 15 indicated. The flute part features several trills and slurs, while the piano part provides a rhythmic foundation with various textures.

Flute Concerto No.4 in G major

RV 435 Op.10
Flute and Piano
Antonio Vivaldi

I.

Allegro ♩. = 84

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (treble clef, soprano range) and a piano accompaniment (treble and bass clefs). The vocal line begins with a forte (*f*) dynamic and features a melody with eighth and sixteenth notes. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, with the right hand playing chords and the left hand playing a steady eighth-note pattern. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal phrase and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/8.

19

rall.....

*Solo
a tempo*

f

mp

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

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37

38

39

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97

98

99

100

The image displays a musical score for the song "The Rose Tree". It consists of three staves: a vocal line (soprano), a piano accompaniment (treble and bass clef), and a guitar line (treble clef). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each starting with a measure number of 30. The vocal line features a melody with various ornaments, including trills and grace notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The guitar line is a single melodic line that often mirrors the vocal melody. The lyrics "The Rose Tree" are written below the guitar staff.