

FLUTE SONATAS AND CONCERTOS

10 WORKS

FLUTE AND PIANO

COMPLETE SCORES - PART

JS BACH

HANDEL

TELEMANN

VIVALDI

VOLUME VII°

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 Concerto in D minor

BWV 1059

Flute and Piano

Composed in Cöthen between 1717 and 1723

by

Johann Sebastian Bach

1.

I

Allegro ♩ = 100

The musical score is presented in four systems, each consisting of a flute staff (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is D minor (two flats) and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 100 beats. The score includes various musical notations such as slurs, ties, and ornaments. Dynamic markings like 'f' (forte) and 'p' (piano) are used throughout the piece. The first system shows the beginning of the piece with a forte piano accompaniment. The second system continues the piano accompaniment with a forte flute part. The third system features a forte piano accompaniment and a piano flute part. The fourth system concludes the piece with a forte piano accompaniment and a piano flute part.

2.

Flute Sonata in C major

BWV 1033

for

Flute and Piano

Johann Sebastian Bach

I

Andante moderato ♩ = 48

The musical score is for the first movement of the Flute Sonata in C major, BWV 1033, by Johann Sebastian Bach. It is in C major, 3/4 time, and consists of 16 measures. The tempo is Andante moderato (♩ = 48). The score is divided into two systems, each with a Flute and Piano part. The first system (measures 1-8) begins with a mezzo-forte (mf) dynamic for the flute and mezzo-piano (mp) for the piano. The flute part features a series of eighth-note patterns, with a trill in measure 2 and a crescendo leading to a tenuto (Ten.) in measure 4. The piano part provides harmonic support with chords and moving lines. The second system (measures 9-16) continues the flute's melodic development, including a trill in measure 10 and a ritardando (rit.) leading to a forte (f) dynamic in measure 14. The piano part continues with its accompaniment. The score concludes with a Presto section (measures 15-16) marked with a tempo of ♩ = 124. The flute part features a rapid eighth-note pattern, while the piano part provides a steady accompaniment.

mf mp

rall... Ten. a tempo

rall... a tempo

4 4

rall... a tempo

rall... a tempo

8 8

rall... a tempo

rall... a tempo

12 12

rit. f

Presto ♩ = 124

3.

Flute Sonata in E minor

BWV 1034

Flute and Piano

Johann Sebastian Bach

Adagio ma non tanto ♩ = 72

I

mf

mp

rall...

a tempo

tr

4.

Flute Sonata No.13 in D major

HWV 371

Flute and Piano

Composed in 1749 by George Frideric Handel

I.

Adagio $\text{♩} = 48$

The musical score is presented in four systems, each containing a Flute part (treble clef) and a Piano accompaniment (grand staff). The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked Adagio with a tempo of 48 beats per minute.

System 1: The Flute part begins with a piano (*p*) dynamic. The Piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The Flute part includes a trill and a slurred eighth-note figure.

System 2: The Flute part continues with a slurred eighth-note figure. The Piano accompaniment features a slurred eighth-note figure. Both parts include a crescendo (*cresc.*) marking.

System 3: The Flute part begins with a mezzo-forte (*mf*) dynamic. The Piano accompaniment features a slurred eighth-note figure. Both parts include a mezzo-forte (*mf*) marking.

System 4: The Flute part begins with a piano (*p*) dynamic. The Piano accompaniment features a slurred eighth-note figure. Both parts include a piano (*p*) and a forte (*f*) marking.

5.

Canon Sonata in B flat major

TWV 41 / B3

Flute and Piano

From "Der getreue Music Meister" 1726/29

Georg Philipp Teleman

Largo ♩ = 58

I

The musical score is presented in four systems, each containing a Flute staff and a Piano staff. The Piano staff is divided into a Treble and a Bass line. The Flute staff is a single line. The score is marked with 'p' for piano and 'f' for forte. The tempo is indicated as Largo with a quarter note equal to 58 beats per minute. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into four systems, each with a flute staff and a piano staff. The piano part includes a bass line and a treble line. The flute part includes a single staff. The score is marked with 'p' for piano and 'f' for forte. The tempo is indicated as Largo with a quarter note equal to 58 beats per minute. The key signature is B-flat major (two flats). The time signature is 3/4.

6.

Flute Sonata in G minor

RV 28

Flute and Piano

Composed in Venice by Antonio Vivaldi probably between 1709 and 1710

Affettuoso ma moderato $\text{♩} = 60$

I.

The musical score is written for Flute and Piano. It is in G minor, 3/4 time, and consists of three systems of music. The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic for the flute and mezzo-piano (mp) for the piano. The second system features a crescendo (cresc.) leading to a mezzo-forte (mf) section. The third system continues with a mezzo-forte (mf) section and a crescendo (cresc.) leading to a mezzo-forte (mf) section.

7.

Concerto in F minor

The Winter - L'Inverno

RV 297 Op.8 No.4

for

FLUTE and PIANO

from

Violin Concerto in F minor for violin solo, strings and continuo

Composed in 1723 by Antonio Vivaldi

Published in 1725 in "Il Cimento dell'Armonia e dell'invenzione"

I.

Allegro non molto ♩ = 72

mp

mp

f

mf

p

f

mp

8.

Concerto in G minor

The Summer - L'Estate

RV 315 Op.8 No.2

for

FLUTE and PIANO

from

Violin Concerto in G minor for violin solo, strings and continuo

Composed in 1723 by Antonio Vivaldi

Published in 1725 in "Il Cimento dell'Armonia e dell'invenzione"

I.

Allegro non molto ♩ = 88

tratt... a tempo

mp

mp

tratt... a tempo

13

13

24

24

9.

Flute Concerto No.6 in G major

RV 437 Op.10

Flute and Piano

Antonio Vivaldi

Allegro ♩ = 112

I.

f

mf

8

13

p *cresc.*

pp *cresc.*

19

f *mf* *p*

24

rall..... *Solo a tempo*

10.

Flute Concerto No.2 in G minor

RV 439 Op.10

" La Notte "

Flute and Piano

Antonio Vivaldi

I.

Largo ♩ = 58 *rall...* *a tempo* *rall...* *a tempo* *rall...*

mf **mp** **p** **mf** **mp** **p**

6 *a tempo* *rall...* *a tempo* *rall...* *a tempo* *rall...*

mf **p**

6 **mp** **p** **p**

12 *a tempo* *tratt...* *a tempo, alternando*

p **cresc.**

12 **p**

16 *tratt...* *tornare a tempo gradualmente.....*

mp **cresc.**