

FLUTE SONATAS AND CONCERTOS

10 WORKS

FLUTE AND PIANO

COMPLETE SCORES - PART

JS BACH

CPE BACH

HANDEL

TELEMANN

VIVALDI

VOLUME VIII°

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

1.

Flute Concerto in A major

BWV 1055

Flute and Piano

Composed in Cöthen in 1721 by Johann Sebastian Bach

Allegro spiccato ♩ = 108

I.

5

5

9

9

13

13

mf

mp

cresc.

mf

cresc.

rall...

rall...

2.

Flute Concerto in G minor

BWV 1056

Flute and Piano

Composed in Cöthen in 1742 by Johann Sebastian Bach

Moderato $\text{♩} = 70$

I.

The musical score is presented in five systems, each containing a Flute part (treble clef) and a Piano accompaniment (grand staff). The key signature is G minor (three flats) and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 70 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' (mezzo-forte). The first system shows the Flute part entering with a triplet of eighth notes. The Piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system continues the development of these themes, with the Flute part showing more melodic movement. The third system introduces a new melodic line for the Flute, while the Piano accompaniment maintains its rhythmic foundation. The fourth system features a more complex texture with the Flute playing a series of eighth notes. The fifth system concludes the piece with a final cadence, marked by a fermata and a final triplet of eighth notes in the Flute part.

3.

Flute Sonata in E major

BWV 1035

for

Flute and Piano

Johann Sebastian Bach

I

Adagio non molto $\text{♩} = 72$

mf

mp

rall.

a tempo

tr

mf

4

mf

4

6

rall...

tr

a tempo

mf

3

3

3

3

3

3

3

3

6

8

rall...

tr

a tempo

mf

8

4.

Flute Sonata in G minor

H.542.5

Flute and Piano

Composed in 1734 by Carl Philipp Emanuel Bach

Allegro $\text{♩} = 90$

I.

First system of the musical score, measures 1-4. The music is in G minor (three flats) and 3/4 time. The tempo is Allegro with a quarter note equal to 90 beats per minute. The dynamic is *mf*. The flute part features a melodic line with eighth and sixteenth notes, while the piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes.

Second system of the musical score, measures 5-8. The flute part continues its melodic development with various intervals and rests. The piano accompaniment maintains a steady eighth-note pattern in the right hand and a more active line in the left hand.

Third system of the musical score, measures 9-12. The flute part shows a continuation of the melodic theme. The piano accompaniment features a mix of eighth and sixteenth notes, with some rests in the right hand.

Fourth system of the musical score, measures 13-16. This system introduces the flute part, which begins at measure 13 with a *mf* dynamic. The piano accompaniment also starts at measure 13, with the right hand playing a *mp* (mezzo-piano) dynamic. The system concludes with a *mf* dynamic in the piano's right hand.

Fifth system of the musical score, measures 17-20. The flute part continues its melodic line, marked with *mf*. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a more active bass line in the left hand, marked with *mp*.

5.

Flute Sonata No.16 in A minor

HWV 374

Flute and Piano

Georg Frideric Handel

Adagio $\text{♩} = 62$

I

mp

mp

rall..... a tempo rall..... a tempo

6.

Flute Sonata No.19 in B flat major

HWV 377

Flute and Piano

Composed in 1712 by George Frideric Handel

Allegro ♩ = 120

I.

ten. a tempo

f

f

riten....poco.. *a tempo*

riten....poco.. 1. *a tempo* *f*

7.

Flute Sonata No.1 in E minor

HWV 379

Flute and Piano

George Frideric Handel

Larghetto $\text{♩} = 72$

I

mf

mp

rall..... a tempo

rall..... a tempo

mf

rall..... a tempo

mf

8.

Flute Sonata in A minor

TWV 41a3

Flute and Piano

Composed in 1720 by Georg Philipp Telemann

Reconstructed and elaborated
by
Santino Cara
Rome 2019

Siciliana ♩ = 68

I.

mf

mf

4

7

9

9.

Flute Concerto in A minor

RV 108

Flute and Piano

Antonio Vivaldi

Allegro molto ♩ = 98

I

mf *cresc.*

mf *cresc.*

mf *p* *cresc.* *mp*

mf

mp *p*

10.

Concerto No.1 in G minor

RV 317 Op.12

Flute and Piano

Composed in 1729 by Antonio Vivaldi

I

Allegro ♩ = 108

f

mf

p

f

mf