

ANTONIO VIVALDI

Sonate per Flauto Traverso, Flauto dolce e Basso Continuo

RV 48, 49, 50, 51, 52,806, Anh.101, rv.800

Trascrizione, revisione e realizzazione del basso continuo
di Marco Agostinelli



2016

VIVALDI E IL FLAUTO TRA VERO E FALSO

I moltissimi lavori attribuiti a Antonio Vivaldi nella prima metà del settecento stanno a dimostrare, non solo l'estrema piacevolezza dei lavori del prete rosso, ma di come egli fosse un autentico modello della musica strumentale e vocale del tempo. Il flauto prima diritto e poi traverso, deve alla musica veneziana un debito enorme a livello repertoriale perchè è con le sonate di Benedetto Marcello (1712) e poi di Vivaldi che verso gli anni venti il pubblico si interessa massicciamente al traversiere strumento dalle nuances e dagli insospettabili virtuosismi, che inizia la grande fortuna della letteratura flautistica. Esportata da Roma a Londra con Robert Valentine e poi attraverso lavori giovanili di Handel, in Germania attraverso il Gout Française di Quantz e Buffardin e Blockvitz, la sonata per flauto diventa l'opera più diffusa e alla portata dei dilettanti e virtuosi dell'epoca. Gli imitatori francesi come Chedeville, che pubblicherà il Pastor Fido utilizzando il nome di Vivaldi e utilizzandone materiale tematico (6a sonata) solo allo scopo di incrementare le vendite, o i numerosi copisti-compositori tedeschi che aggiungono "del Sig. Vivaldi" per sbarcare il lunario, sono la prova della diffusione e dell'incidenza sul gusto internazionale del compositore veneziano. Delle sonate per traversiere la rv.48 è la più somigliante al repertorio coevo, forse proveniente dall'Inghilterra, ricorda i lavori di Bigaglia o altri compositori popolari oltralpe, anche se la scrittura è priva dei caratteri che contraddistinguono lo stile vivaldiano e per questo è ritenuta inautentica da diversi musicologi. Anche la sonata rv.49 sembra opera di un copista di cultura francese che nei movimenti tipici (Sarabanda) inserisce uno stile di ornamentazione tipico degli agrements dei compositori flautisti francesi anche se nel movimento finale tende ad aderire a una imitazione violinistica italiana, forse potrebbe essere una rielaborazione di modelli vivaldiani, ed anch'essa non è ritenuta autentica. La sonata in mi minore rv.50 secondo Sardelli e Daiana Paoli potrebbe essere stata composta verso il 1730 probabilmente da Martin Blockvitz ed è assimilabile a opere che si allontanano dal lessico vivaldiano, ma in realtà questi caratteri pregnanti dello stile vivaldiano almeno nel suo aspetto esteriore appaiono a mio avviso, fin dal primo movimento nella progressione iniziale e nello stile violinistico. La sonata presenta un'accuratezza delle stilistiche vivaldiane ed italiane in genere (allegro iniziale, siciliana, Vivace) tanto da sembrare una sonata in tre movimenti con aggiunto un arioso finale (consuetudine presente in molti lavori tedeschi ab imitationem moduli italiani), che ne, fanno secondo me, un'ottima imitazione coeva. La sonata in sol minore rv 51 forse anch'essa dell'arrangiamento di un copista della rv 27 di cui cita una buona parte. Mentre le 4 sonate per traversiere sono ritenute spurie, le sonate composte per il flauto dritto sono ritenute autentiche a cominciare dalla rv 52 proveniente dal fondo dell'antica famiglia veneziana Querini-Stampalia che raccoglie principalmente la musica che era ad uso dei dilettanti della famiglia.

La struttura ibrida di stampo francesizzante e tripartito da sonata da camera tradisce un'esperimento stilistico giovanile in tre movimenti: Siciliana, Allemanda, e Aria di Giga.

Vivaldi utilizzerà poi il materiale tematico di 8 misure di quest'ultimo movimento in una sonata per violino successiva. La Sonata Flauto Solo rv 806 conservata a Berlino in copia di Christian Voss è una versione della sonata in re magg. rv 810 eloquentemente vivaldiana anche se nata dal linguaggio violinistico. Delle due sonate a due flauti solo la rv 800 risulta autentica, sia perchè supportata da dati provenienti da carteggi vivaldiani del 1728 col duca dedicatario sia perchè presenta con evidenza i caratteri stilistici delle opere scritte velocemente: pochi gesti e situazioni musicali, un po' come le pennellate a spatola del Guardi pittore contemporaneo di Vivaldi.

La sonata rv Anh 101 tripartita anch'essa è evidentemente un'opera modellata su uno stile neo vivaldiano seppure costellata di sorprese che appartengono a uno stile più tardo, solo il breve larghetto riesce ad evocare quelle atmosfere di lirismo e quieta malinconia tipica del prete rosso. Queste trascrizioni e revisioni dai manoscritti effettuate attraverso il software MuseScore, non hanno pretesa musicologica, filologica o esegetica e sono un work in progress che vuole contribuire a realizzare un'edizione di studio performativo, libera da diritti di copyright, utile a coloro che studiano suonano e amano la musica di uno dei più grandi geni del barocco e della musica di tutti i tempi.

Marco Agostinelli (2016)

Sonata per traverso

Affettuoso

rv.48

Flute

Harpsichord

6 6 5 7 7 5 4 6 5 9 5^b 7

Fl.

Hch.

5 4 6 5 # 6 5 6 5 5^b # 5

Fl.

Hch.

6 5

Fl.

Hch.

6 6 5 # 5 7 5^b 7 4 3 6 6 5 # 7^b 7 4 3[#]

25

Fl.

Hch.

6 6 5 6 6 6 #5

30

Fl.

Hch.

6 5b 56 6#

34

Fl.

Hch.

5b 7 3

Allegro Assai

37

Fl.

Hch.

5 6 5 6

47

Fl.

Hch.

#6 5 # 5 6 5 #6 #

56

Fl.

Hch.

5 5 5 6 # 5

66

Fl.

Hch.

5 # 5 5 5b 5 6 5

75

Fl.

Hch.

6 # 6 b 6 6# 5 6 6b 4 3

85

Fl.

Hch.

6 3 6b 6 6 5 7 5b 5 6 5

96

Fl.

Hch.

5 5 6 3

Larghetto

103

Fl.

Hch.

6 # 3b 6 6# 6 6# 6 # 4# 6 6 6 5 6b

5 4#

107

Fl.

Hch.

6 4 3 5 6 6 4 3 4#

5 4 5

109

Fl.

Hch.

6 # 4# 6b 5b 6 5b 7 6b 5b

5 6

113

Fl.

Hch.

6 4 3 7b 6b # 6b 5 6

5

116

Fl.

Hch.

6 6 6 # 6 # 4# 6 6 6 3 6b 6 6#

5 5 3b 5 4

120

Fl.

Hch.

5 6 # 6 6 6# # 6 4 3

5

Allegro

122

Fl.

Hch.

6 6 6 6# 6 5b

132

Fl.

Hch.

6

142

Fl.

Hch.

6# 6# 6 5 6 # 5 7 7

151

Fl.

Hch.

7 6 6 # 5 # 6 6 6# #

161

Fl.

Hch.

7 6 6# 6 6# 7 6 6# 6 6#

171

Fl.

Hch.

7 # 5 6 6 6 5 6

181

Fl.

Hch.

6 5 6 6 6 6 6 5

192

Fl.

Hch.

6 7 7 6 5

198

Fl.

Hch.

6 7 7 5 6 4 3

5

Sonata in re minore

Preludio

per fl. e B.c. rv49

204

Fl.

Hch.

This system contains measures 204 to 207. The flute part (Fl.) is in the treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes, including slurs and accents. The harpsichord part (Hch.) is in the grand staff (treble and bass clefs) and provides harmonic support with chords and moving bass lines.

208

Fl.

Hch.

This system contains measures 208 to 210. The flute part continues with its melodic development, showing more complex rhythmic patterns and slurs. The harpsichord accompaniment remains consistent in style, providing a steady harmonic foundation.

211

Fl.

Hch.

This system contains measures 211 to 214. The flute part shows further melodic evolution with various articulations. The harpsichord part continues to support the melody with its characteristic figured bass style.

215

Fl.

Hch.

This system contains measures 215 to 218. The flute part concludes this section with a final melodic phrase. The harpsichord part provides the final harmonic context for these measures.

218

Fl.

Hch.

221

Fl.

Hch.

Siciliana adagio

224

Fl.

Hch.

230

Fl.

Hch.

235

Fl.

Hch.

242

Fl.

Hch.

248

Fl.

Hch.

This system contains measures 248 to 253. The Flute part (Fl.) is written in a single staff with a treble clef. It features a melodic line with eighth and sixteenth notes, including a trill in measure 249 and a grace note in measure 250. The Harpsichord part (Hch.) is written in two staves (treble and bass clefs). The right hand plays chords and single notes, while the left hand provides a bass line with eighth and sixteenth notes. The key signature has one flat (B-flat).

254

Fl.

Hch.

This system contains measures 254 to 259. The Flute part (Fl.) continues the melodic line with eighth and sixteenth notes, featuring a trill in measure 255 and a grace note in measure 256. The Harpsichord part (Hch.) continues with chords and a bass line. The key signature has one flat (B-flat).

260

Fl.

Hch.

This system contains measures 260 to 265. The Flute part (Fl.) continues the melodic line with eighth and sixteenth notes, featuring a trill in measure 261 and a grace note in measure 262. The Harpsichord part (Hch.) continues with chords and a bass line. The key signature has one flat (B-flat).

266

Fl.

Hch.

This system contains measures 266 to 271. The Flute part (Fl.) continues the melodic line with eighth and sixteenth notes, featuring a trill in measure 267 and a grace note in measure 268. The Harpsichord part (Hch.) continues with chords and a bass line. The key signature has one flat (B-flat).

272

Fl.

Hch.

278

Fl.

Hch.

Sarabanda

280

Fl. Hch.

285

Fl. Hch.

291

Fl. Hch.

297

Fl. Hch.

Allegro

300

Fl.

Hch.

305

Fl.

Hch.

311

Fl.

Hch.

315

Fl.

Hch.

319

Fl.

Hch.

Sonata in mi minore

Andante

per fl. e b.c rv 50

323

Fl.

Hch.

6 6 # 6 #

Detailed description: This system covers measures 323 to 328. The flute part begins with a melodic line in the treble clef, featuring eighth and sixteenth notes. The harpsichord accompaniment is in the bass clef, providing a steady rhythmic foundation with chords and single notes. Fingering numbers 6, 6, #, and 6 # are indicated below the bass staff.

329

Fl.

Hch.

7 6 4 6 6 5 4 3

Detailed description: This system covers measures 329 to 334. The flute part continues with a melodic line, showing some slurs. The harpsichord accompaniment remains in the bass clef. Fingering numbers 7, 6, 4, 6, 6, 5, 4, and 3 are indicated below the bass staff.

335

Fl.

Hch.

6 6 4 6 6 4 6 6

Detailed description: This system covers measures 335 to 340. The flute part features a trill (tr) in the final measure. The harpsichord accompaniment continues in the bass clef. Fingering numbers 6, 6, 4, 6, 6, 4, 6, and 6 are indicated below the bass staff.

341

Fl.

Hch.

6 6 6 4 # 6 6 6

Detailed description: This system covers measures 341 to 346. The flute part includes a trill (tr) and vibrato (v) markings. The harpsichord accompaniment continues in the bass clef. Fingering numbers 6, 6, 6, 4 #, 6, 6, and 6 are indicated below the bass staff.

346

Fl. *tr*

Hch.

6 6 6 6 6# 6 6# 6 #

5 5

351

Fl. +

Hch.

6# 6# 6 6 # 6

4# 4# 5

2 2

358

Fl.

Hch.

6 6 b7

363

Fl.

Hch.

7 # 6 6# 6

368

Fl. *tr*

Hch.

6 6 6 5 6b

374

Fl.

Hch.

6 6 #6 6 6 6 6 # 6 6

4# 4

380

Fl.

Hch.

6 6 5 6 5 6 5

385

Fl.

Hch.

5 6 # 6 # 6

390

Fl.

Hch.

6 # 6 b 4# 2 6 4# 2 6 6 6 6 #

395

Fl.

Hch.

6 4 6# 6 6 5

400

Fl.

Hch.

6 6 5 #

Siciliano

403

Fl.

Hch.

6 6 # 4# 6 6 6 6 # #

2

407

Fl.

Hch.

6 5 6 5 6 7 7 6 5 4 3 4 2

411

Fl.

Hch.

6 5

413

Fl.

Hch.

b7
5

#6
5

6

6

6

6

5

#

#

417

Fl.

Hch.

6

6

6

#

4
2

6

#

6

6
5

6

7

4

#

421

Fl.

Hch.

6

7

4

#

Allegro

423

Fl.

Hch.

6 # 6 6 # 6 # 7 6

429

Fl.

Hch.

6 # 6 6 6 4

435

Fl.

Hch.

6 5 6 6 6 5 6 5 6 4 3

442

Fl.

Hch.

6 6 6 6 5 6 5 #

449

Fl.

Hch.

6 5 # 3 4 2 3 4 2 6 5

455

Fl.

Hch.

6 # 6 6 # # # 7 b5

462

Fl.

Hch.

6 6/4 7/5 6 6/4

469

Fl.

Hch.

476

Fl.

Hch.

The image shows a musical score for two instruments: Flute (Fl.) and Harp (Hch.). The score begins at measure 476. The Flute part is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line consisting of eighth and sixteenth notes, with some slurs and accents. The Harp part is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It provides a rhythmic accompaniment with chords and single notes, often using rests. The score concludes with a double bar line and repeat dots.

Arioso

483

Fl.

Hch.

Detailed description: This system covers measures 483 to 488. The flute part begins with a quarter note G4, followed by a series of eighth and sixteenth notes, including a trill on G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

489

Fl.

Hch.

Detailed description: This system covers measures 489 to 494. The flute part continues with a melodic line of eighth and sixteenth notes, featuring several slurs and ties. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

495

Fl.

Hch.

tr

Detailed description: This system covers measures 495 to 500. The flute part includes a trill (tr) on G4 in measure 499. The piano accompaniment concludes with a double bar line and repeat signs in both staves.

501

Fl.

Hch.

Detailed description: This system covers measures 501 to 506. The flute part features a melodic line with slurs and ties, ending with a quarter note G4. The piano accompaniment continues with the eighth-note bass line and chords.

506

Fl.

Hch.

This system contains measures 506 through 511. The Flute part (Fl.) is written in a treble clef with a key signature of one sharp (F#). It features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The Harpsichord part (Hch.) is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It provides a harmonic accompaniment with chords and moving bass lines.

512

Fl.

Hch.

This system contains measures 512 through 516. The Flute part continues with its intricate melodic patterns, including some slurs and dynamic markings. The Harpsichord part maintains its accompaniment, with some rests in the bass line in measure 512.

517

Fl.

Hch.

This system contains measures 517 through 521. The Flute part concludes with a final melodic phrase that ends with a double bar line and repeat dots. The Harpsichord part also concludes with a final chord and a double bar line with repeat dots.

Sonata in sol minore

Largo

per fl. e b.c rv51

521

Fl.

Hch.

527

Fl.

Hch.

534

Fl.

Hch.

539

Fl.

Hch.

545

Fl.

Hch.

tr

552

Fl.

Hch.

||

Allegro

557

Fl. 

564

Fl. 

570

Fl. 

577

Fl. 

584

Fl. 

590

Fl. 

596

Fl. 

602

Fl. 

609

Fl.

Hch.

tr

Andante

614

Fl.

619

Fl.

625

Fl.

631

Fl.

637

Fl.

Hch.

tr

Fl.

Hch.

Allegro

640

Fl.

Hch.

649

Fl.

Hch.

658

Fl.

Hch.

666

Fl.

Hch.

674

Fl.

Musical staff for Flute (Fl.) in G major, 4/4 time. The staff contains four measures of music. The first measure has a whole note G4. The second measure has a quarter note G4, a quarter note A4, and a quarter note B4. The third measure has a quarter note C5, a quarter note D5, and a quarter note E5. The fourth measure has a quarter note F#5, a quarter note G5, and a whole note G5. The staff ends with a double bar line and repeat dots.

Hch.

Musical staff for Harpsichord (Hch.) in G major, 4/4 time. The staff contains four measures of music. The first measure has a whole note chord G4-B4-D5. The second measure has a whole note chord G4-B4-D5. The third measure has a whole note chord G4-B4-D5. The fourth measure has a whole note chord G4-B4-D5. The staff ends with a double bar line and repeat dots.

Sonata in Fa

Andante

Biblioteca Querini-Stampalia per fl. e b.c. rv.52

676

Fl.

Hch.

679

1. 2.

Fl.

Hch.

683

Fl.

Hch.

687

1. 2.

Fl.

Hch.

Allemanda

690

Fl. Hch.

694

Fl. Hch.

697

Fl. Hch.

701

Fl. Hch.

704

Fl.

Hch.

tr

708

Fl.

Hch.

712

Fl.

Hch.

716

Fl.

Hch.

719

Fl.

Hch.

722

Fl.

Hch.

725

Fl.

Hch.

Aria di Giga

727

Fl. 

731

Fl. 

Sonata

Andante

Berlin SingAkademie rv.806

735

Fl.

Hch.

737

Fl.

Hch.

739

Fl.

Hch.

741

Fl.

Hch.

743

Fl.

Hch.

745

Fl.

Hch.

746

Fl.

Hch.

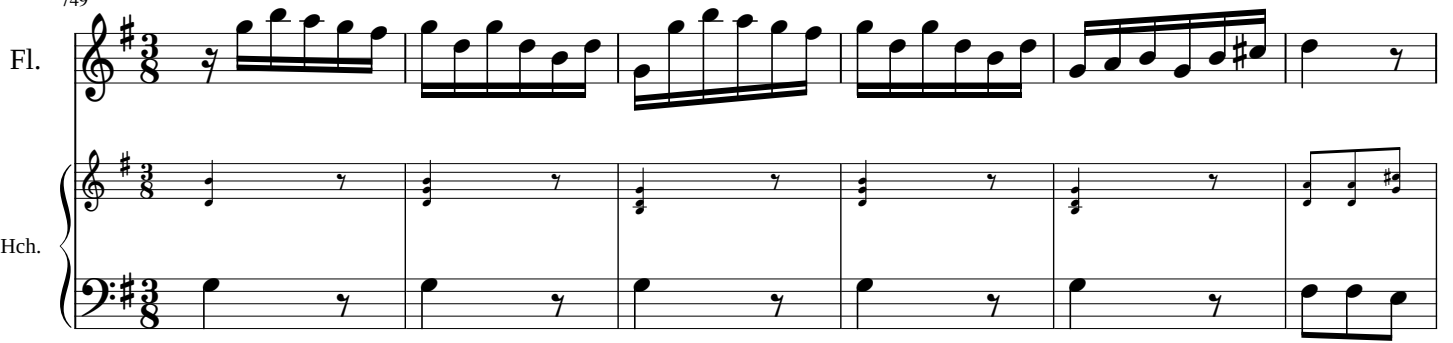
747

Fl.

Hch.

Allegro

749

Fl. 

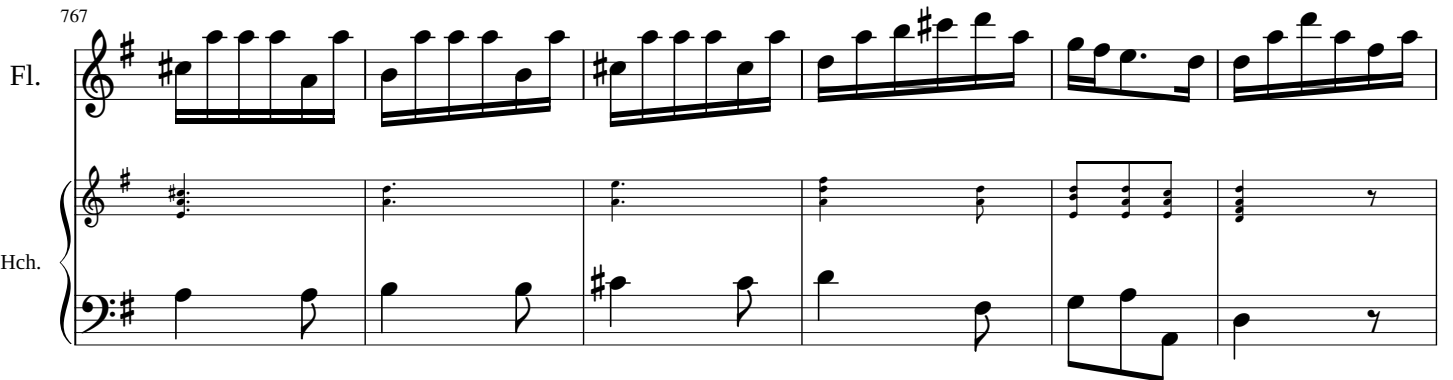
755

Fl. 

761

Fl. 

767

Fl. 

773

Fl.

Hch.

780

Fl.

Hch.

786

Fl.

Hch.

792

Fl.

Hch.

798

Fl.

Hch.

804

Fl.

Hch.

810

Fl.

Hch.

816

Fl.

Hch.

Largo

820

Fl.

Hch.

823

Fl.

Hch.

826

Fl.

Hch.

829

Fl.

Hch.

831

Fl.

Hch.

Allegro

833

Fl.

Hch.

836

Fl.

Hch.

839

Fl.

Hch.

842

Fl.

Hch.

845

Fl.

Hch.

848

Fl.

Hch.

851

Fl.

Hch.

854

Fl.

Hch.

This system covers measures 854 to 856. The Flute part (Fl.) is written in a treble clef with a key signature of one sharp (F#). It features a continuous eighth-note melody. The Harpsichord part (Hch.) is written in a grand staff (treble and bass clefs) with the same key signature. The right hand plays block chords, while the left hand plays a steady eighth-note bass line.

857

Fl.

Hch.

This system covers measures 857 to 859. The Flute part continues with its eighth-note melody. The Harpsichord part maintains its accompaniment, with the right hand playing chords and the left hand playing eighth notes.

860

Fl.

Hch.

This system covers measures 860 to 862. The Flute part continues with its eighth-note melody. The Harpsichord part continues with its accompaniment, showing some melodic movement in the right hand.

863

Fl.

Hch.

This system covers measures 863 to 865. The Flute part concludes with a final eighth-note melody. The Harpsichord part concludes with a final chord in the right hand and a final note in the left hand, ending with a double bar line.

Sonata per 2 traversi e Basso RV 800

Allegro ♩ = 100

['Marburg Hessisches Staatsarchiv']

865

Fl. Fl. Hch.

p *p* *p*

Detailed description: This system contains measures 865 to 870. It features two flute parts (Fl.) and a harpsichord part (Hch.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first flute part starts with a quarter note followed by eighth notes. The second flute part has a quarter rest followed by eighth notes. The harpsichord part consists of a bass line with eighth notes and a treble line with chords and eighth notes. Dynamic markings of *p* (piano) are present in the second and third staves.

870

Fl. Fl. Hch.

f *f* *f*

Detailed description: This system contains measures 870 to 874. The instrumentation remains the same. The first flute part continues with eighth notes and includes a sixteenth-note run. The second flute part has a quarter rest followed by eighth notes and a sixteenth-note run. The harpsichord part continues with eighth notes in the bass and chords in the treble. Dynamic markings of *f* (forte) are present in the second and third staves.

874

Fl. Fl. Hch.

Detailed description: This system contains measures 874 to 878. The first flute part features sixteenth-note runs and dotted notes. The second flute part has eighth notes and dotted notes. The harpsichord part continues with eighth notes in the bass and chords in the treble.

877

Fl.

Fl.

Hch.

882

Fl.

Fl.

Hch.

885

Fl.

Fl.

Hch.

p

p

p

889

Fl. *f*

Fl. *f*

Hch. *f*

893

Fl. *tr*

Fl. *tr*

Hch.

Larghetto

897

Fl. *f* *p* *f*

Fl. *f* *p* *f* *p* *f*

Hch. *f* *f* *p* *f* *p* *f*

900

Fl.

Fl.

Hch.

p *f*

p *f*

902

Fl.

Fl.

Hch.

905

Fl.

Fl.

Hch.

p *p* *f*

p *p* *f*

p *f*

908

Fl.

Fl.

Hch.

p

p

p

p

Allegro ♩ = 120

909

Fl.

Fl.

Hch.

917

Fl.

Fl.

Hch.

923

Fl.

Fl.

Hch.

928

Fl.

Fl.

Hch.

934

Fl.

Fl.

Hch.

941

Fl.

Fl.

Hch.

947

Fl.


Fl.


Hch.


Sonata

per 2 flauti RV Anh 101

950 **Allegro**

Fl. 

Fl. 

Hch. 

953

Fl. 

Fl. 

Hch. 

957

Fl. 

Fl. 

Hch. 

960

Fl.

Fl.

Hch.

963

Fl.

Fl.

Hch.

967

Fl.

Fl.

Hch.

971

Fl.

Fl.

Hch.

974

Fl.

Fl.

Hch.

977

Fl.

Fl.

Hch.

981

Fl.

Fl.

Hch.

985

Fl.

Fl.

Hch.

989

Fl.

Fl.

Hch.

992

Fl. Fl. Hch.

995

Fl. Fl. Hch.

998 **Larghetto**

Fl. Fl. Hch.

1002

Fl. *tr.*

Fl. *tr.*

Hch.

Detailed description: This system contains measures 1002, 1003, and 1004. The first flute part (Fl. 1) features a melodic line with eighth-note patterns and a trill in measure 1004. The second flute part (Fl. 2) follows a similar pattern, also including a trill in measure 1004. The harp (Hch.) accompaniment consists of chords in the right hand and a bass line in the left hand, providing harmonic support for the flute parts.

1005

Fl.

Fl.

Hch.

Detailed description: This system contains measures 1005, 1006, and 1007. The first flute part (Fl. 1) continues with a melodic line of eighth notes and slurs. The second flute part (Fl. 2) has a more rhythmic pattern with eighth notes and rests. The harp (Hch.) accompaniment maintains its harmonic structure with chords and a steady bass line.

1008

Fl. *tr.*

Fl. *tr.*

Hch.

Detailed description: This system contains measures 1008, 1009, 1010, and 1011. The first flute part (Fl. 1) features a melodic line with a trill in measure 1009 and a fermata in measure 1011. The second flute part (Fl. 2) also includes a trill in measure 1009 and a fermata in measure 1011. The harp (Hch.) accompaniment concludes the section with a final chord and a fermata in measure 1011. The piece ends with a double bar line and a repeat sign.

1012 **Allegro**

Fl.

Fl.

Hch.

1018

Fl.

Fl.

Hch.

1024

Fl.

Fl.

Hch.

1031

Fl. *tr*

Fl. *tr*

Hch.

1038

Fl.

Fl.

Hch.

1045

Fl.

Fl.

Hch.

1052

Fl.

Fl.

Hch.

1059

Fl.

Fl.

Hch.