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. da Vivaldi. La sonata rv Anh 101 tripartita anch'essa è evidentemente un'opera modellata su uno stile neo vivaldiano seppure costellata di sorprese che apprtengono a uno stile più tardo, solo il breve larghetto riesce ad evocare quele atmosfere di lirismo e quieta malinconia tipica del prete rosso.
Queste trascrizioni e revisioni dai manoscritti effettuate attraverso il sotware Musescore, non hanno pretesa musicologica, filologica o esegetica e sono uno 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)

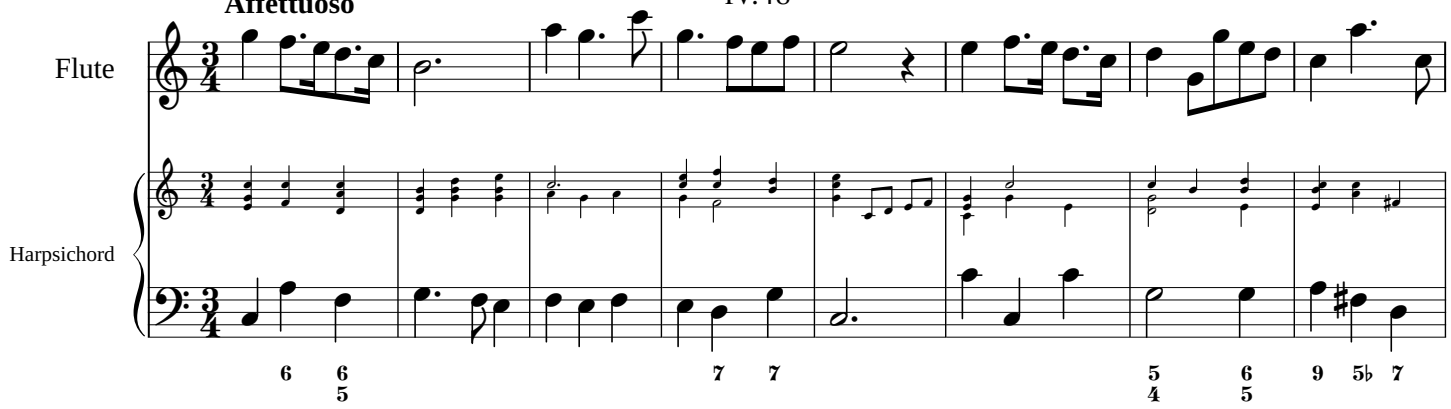
Sonata per traverso

rv.48

Affettuoso

Flute

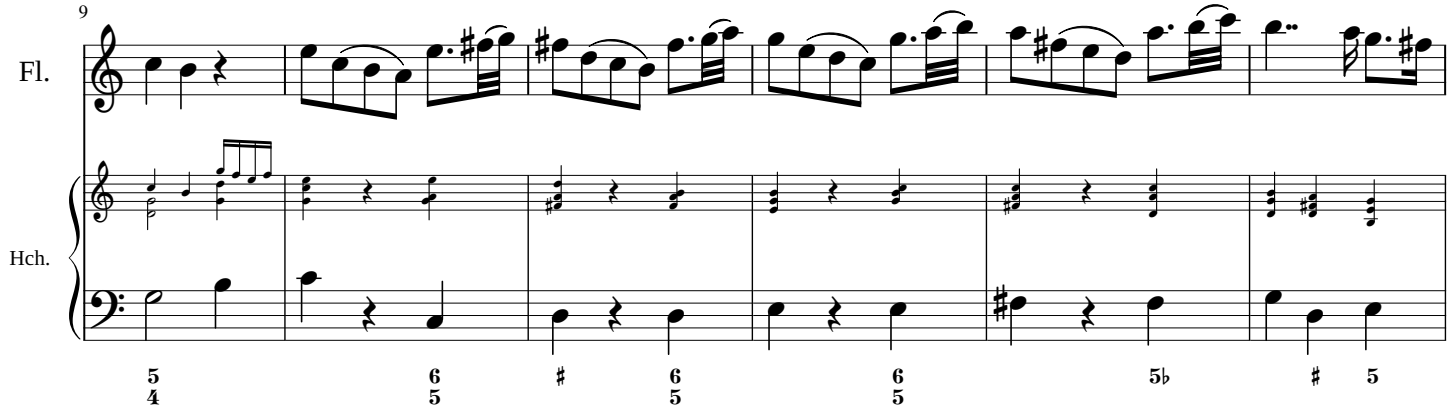
Harpsichord



9

Fl.

Hch.



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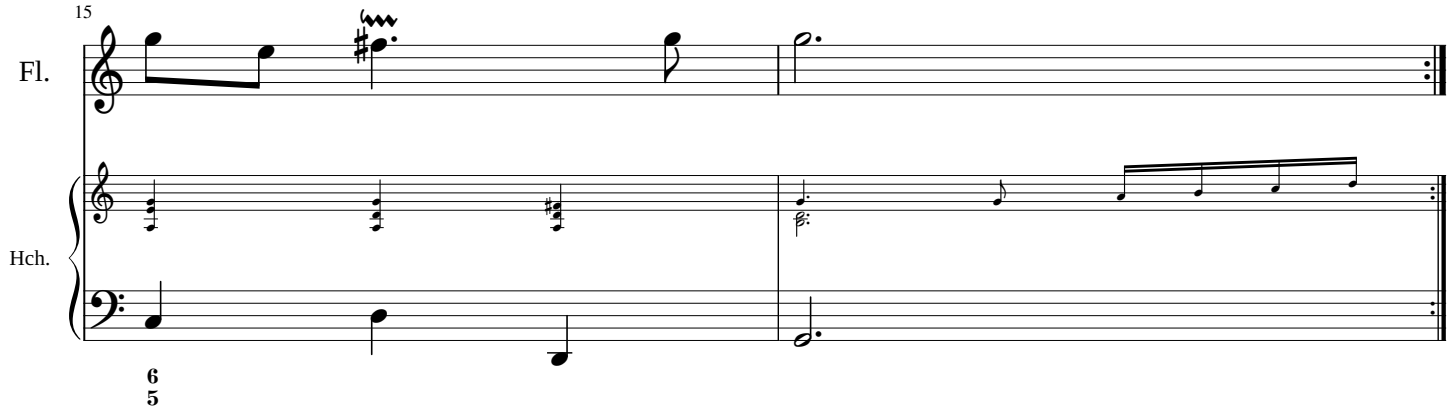

17

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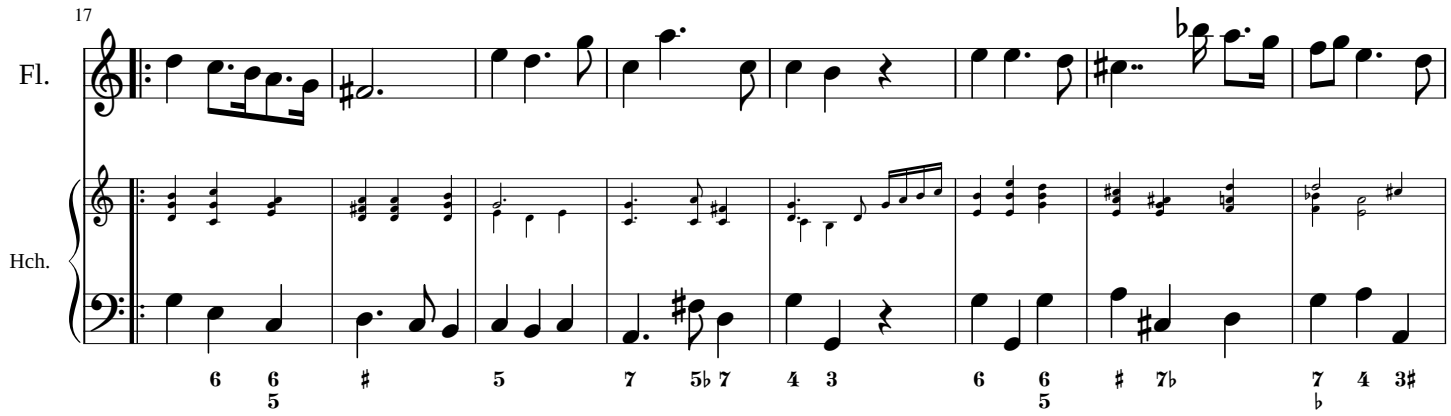

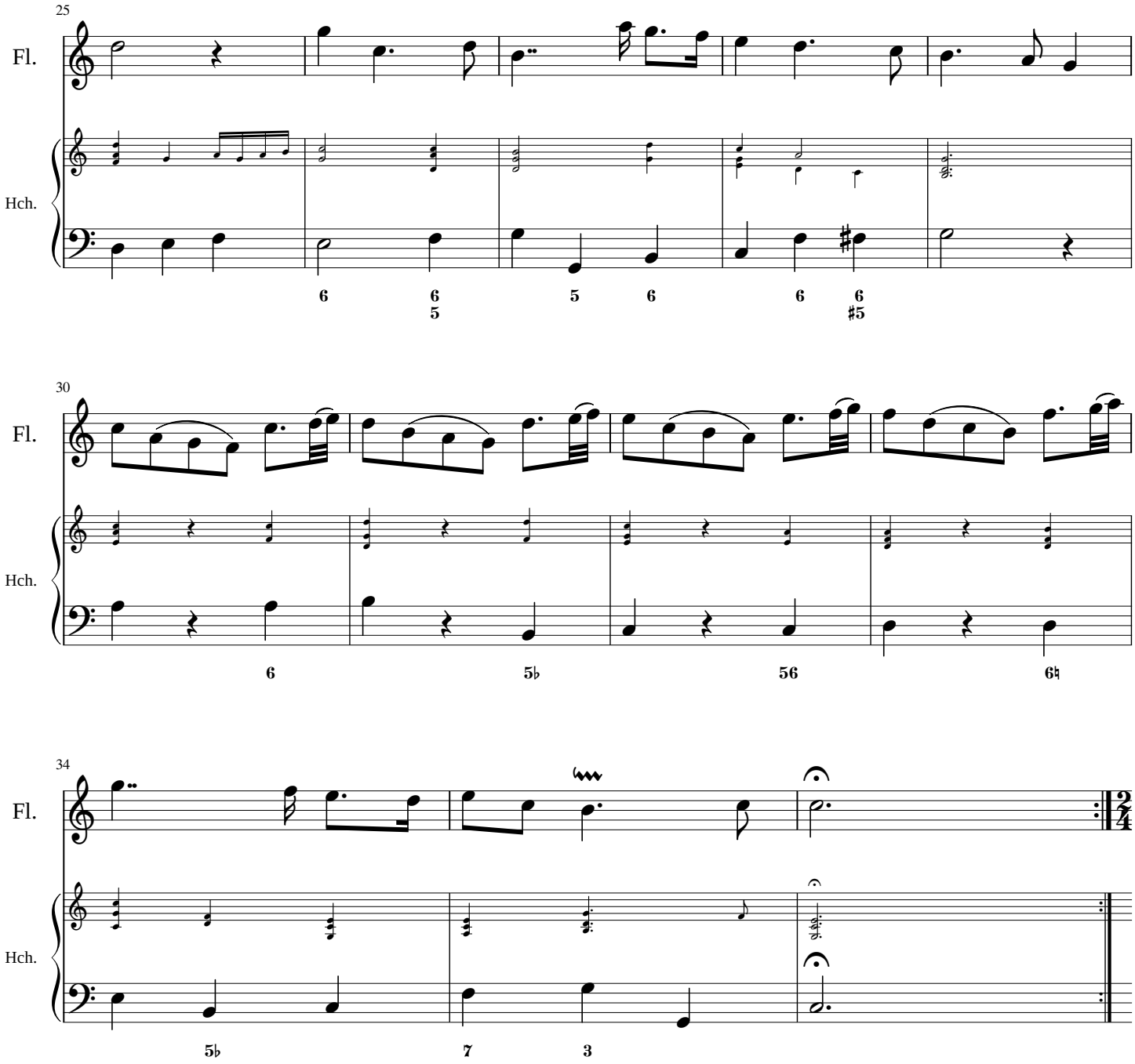
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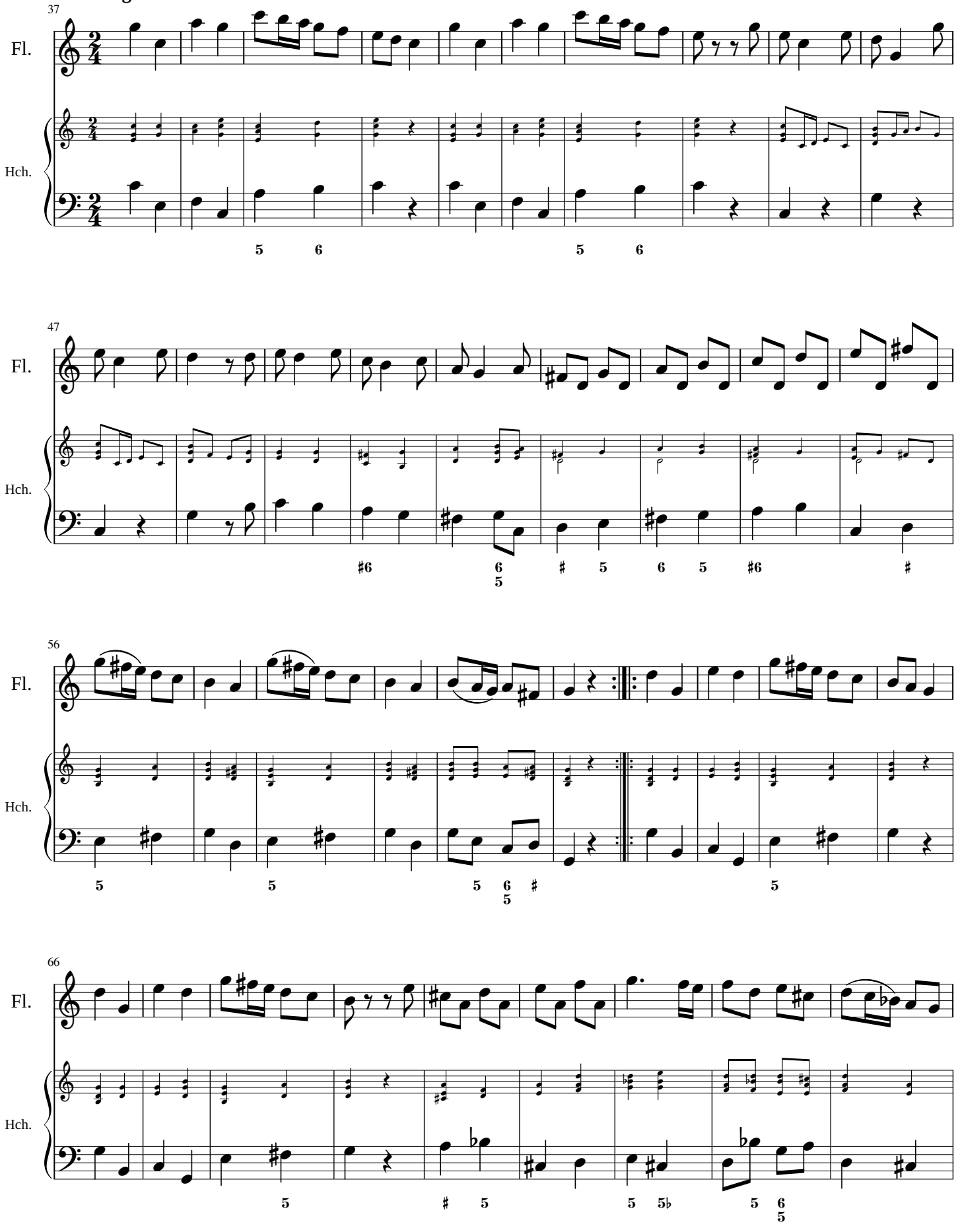
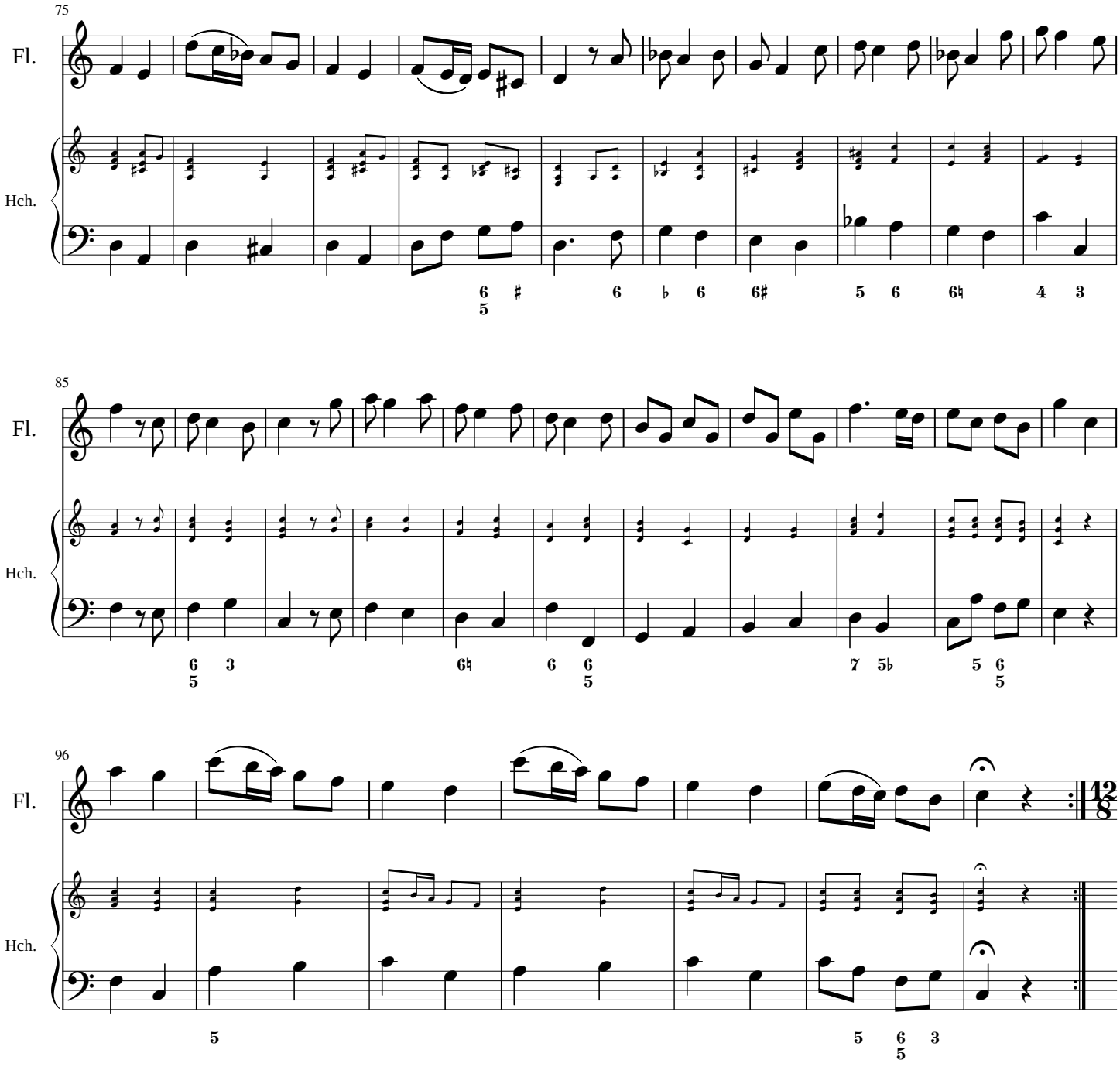
Fl.
Hch.
6
6
5
5
6
6
6
#5
30
Fl.
Hch.
6
5♭
56
6♮
34
Fl.
Hch.
5♭
7
3

Allegro Assai

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Fl.
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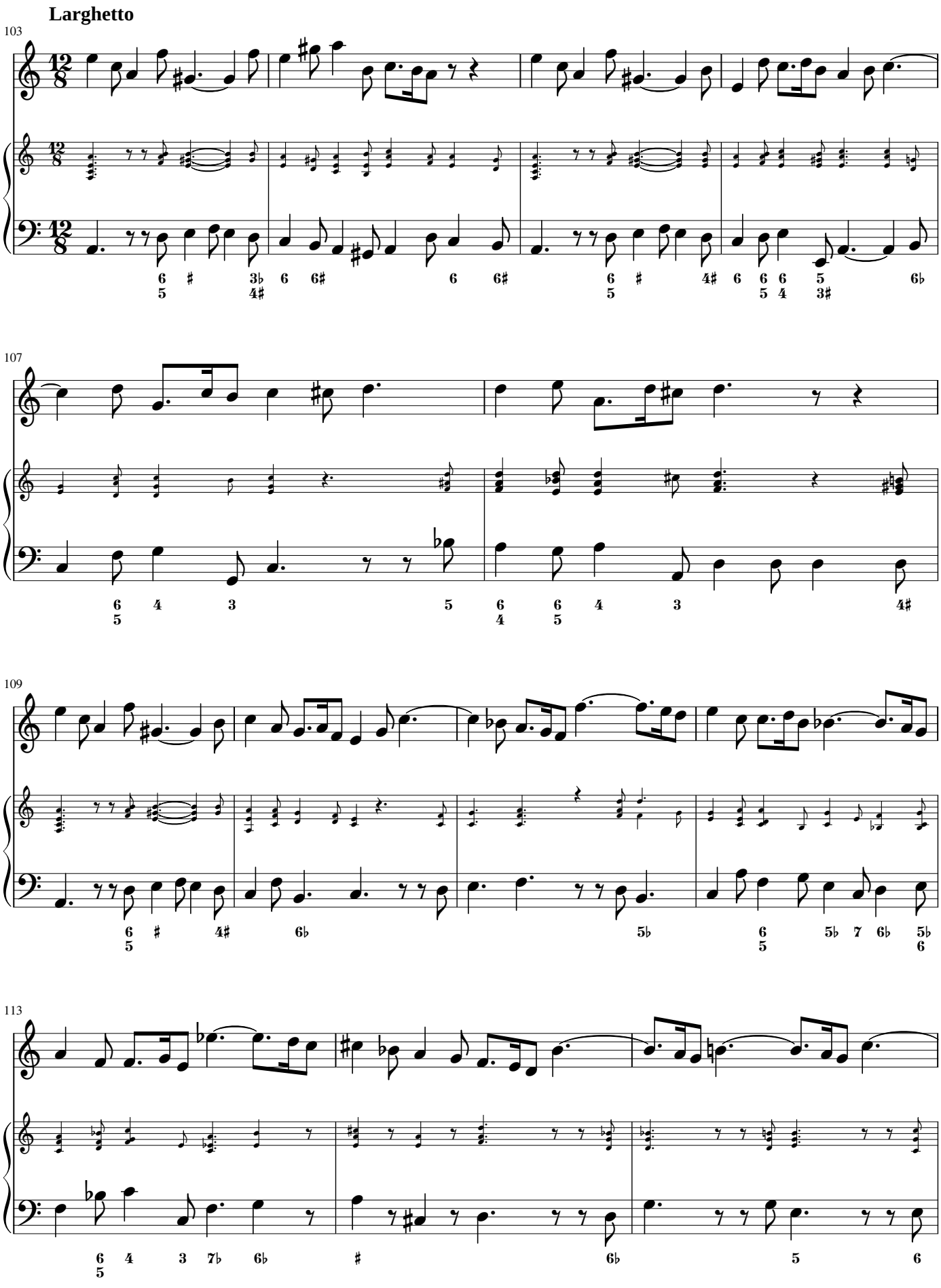
Fl.
Hch.


Larghetto
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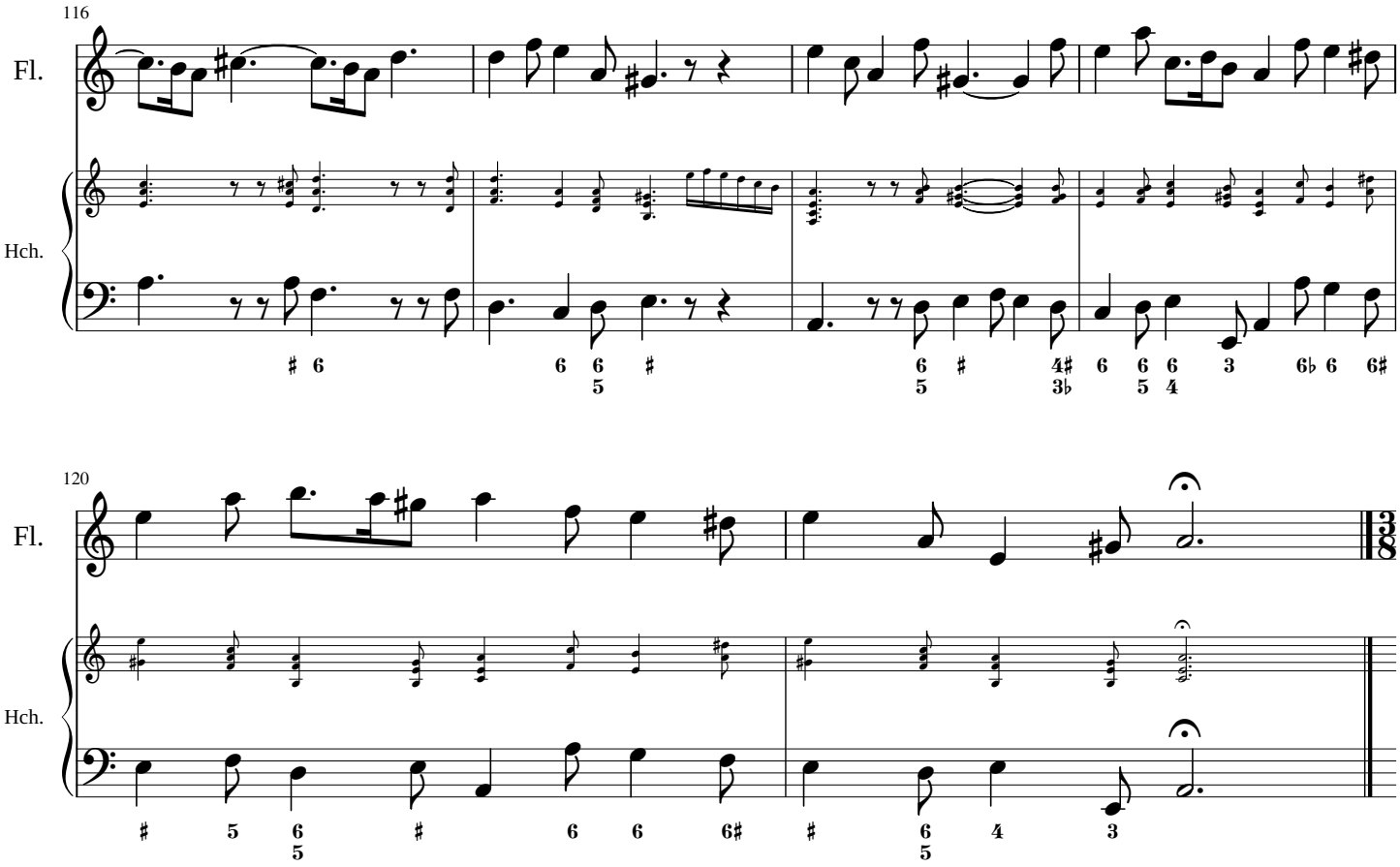
107
109
113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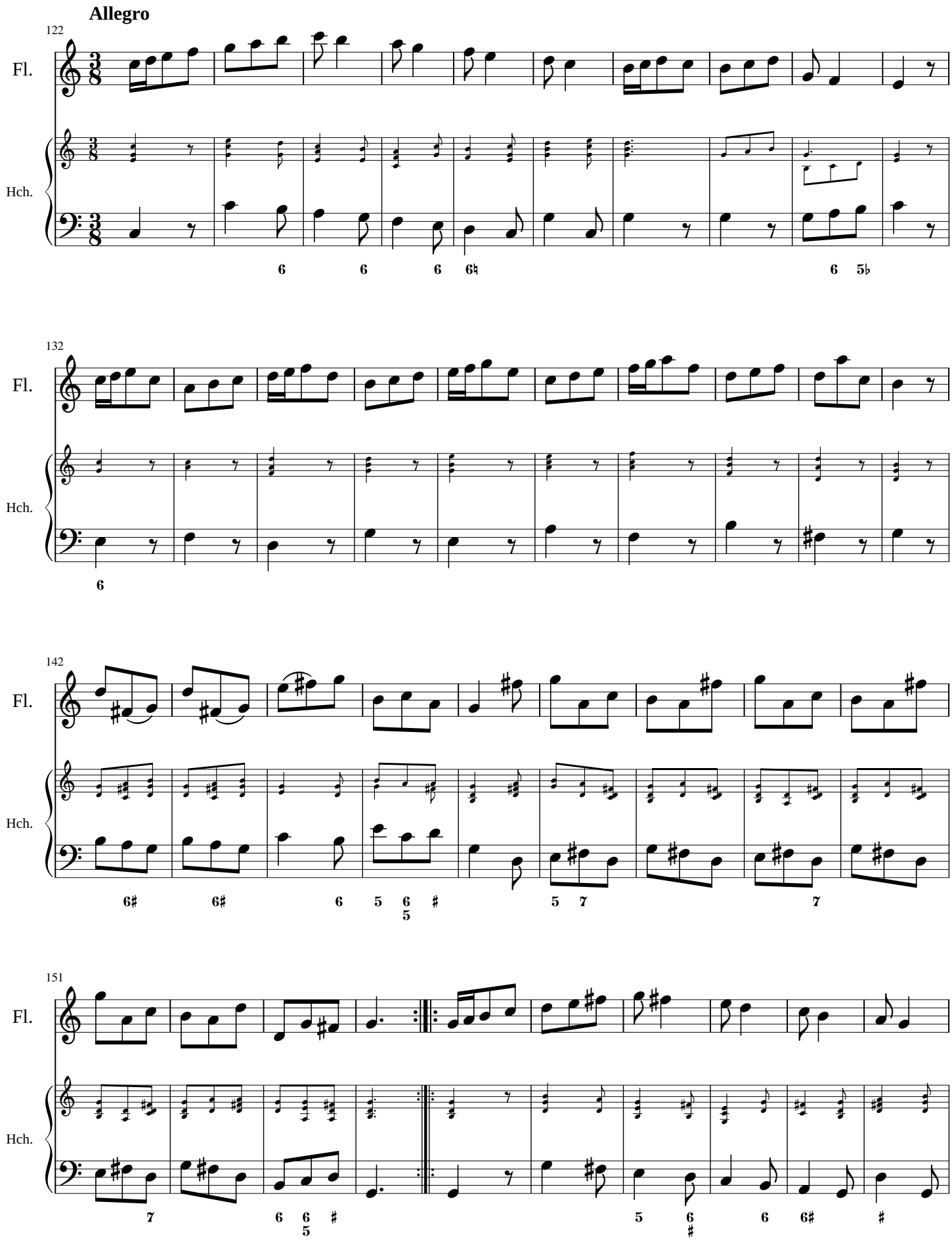
Fl.
Hch.
6
6 6 #
5
6 # 4# 6 6 6 3 6♭ 6 6#
5 3♭ 5 4
120
Fl.
Hch.
5 6 # 6 6 6# # 6 4 3
5 5
3
8


Allegro
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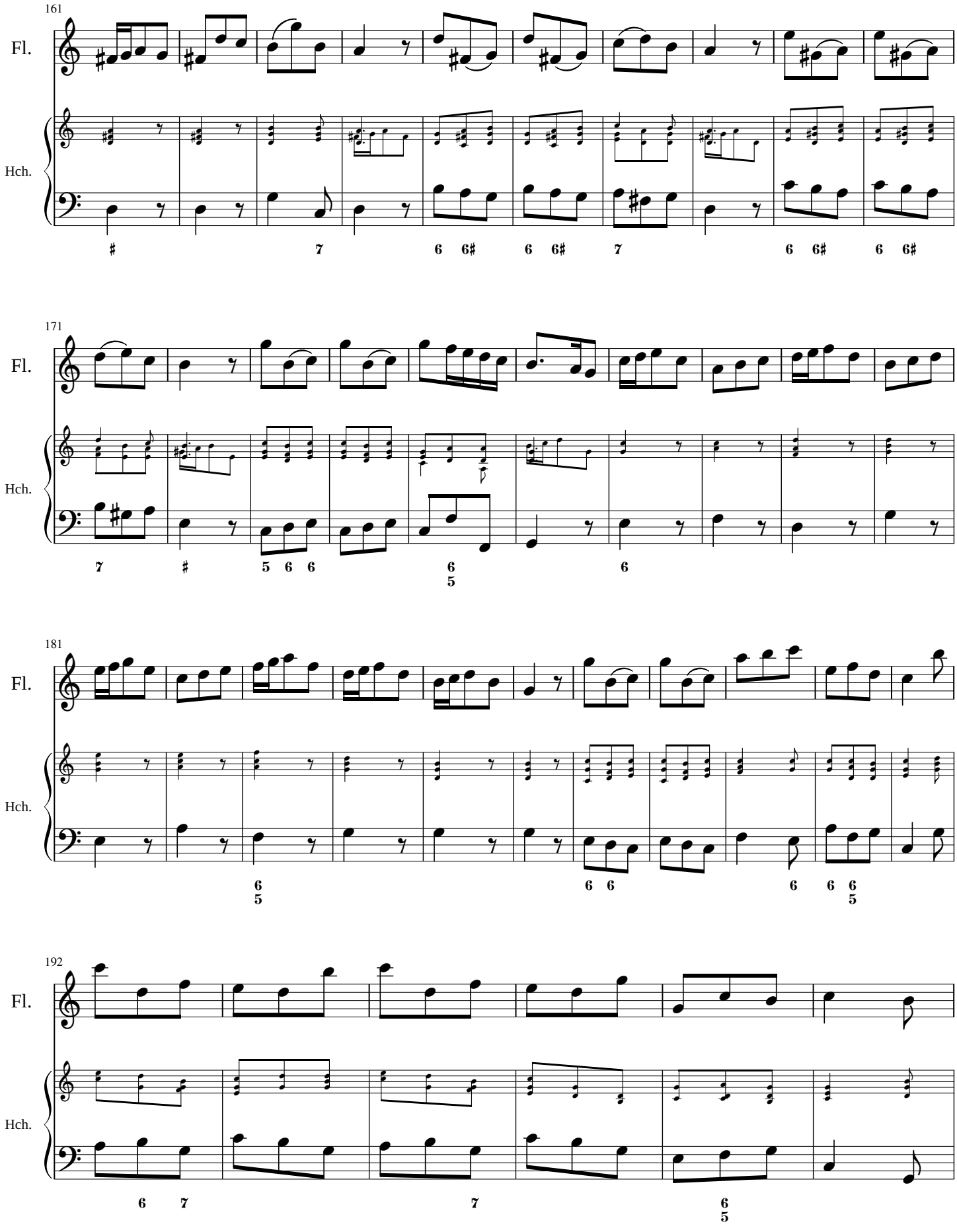
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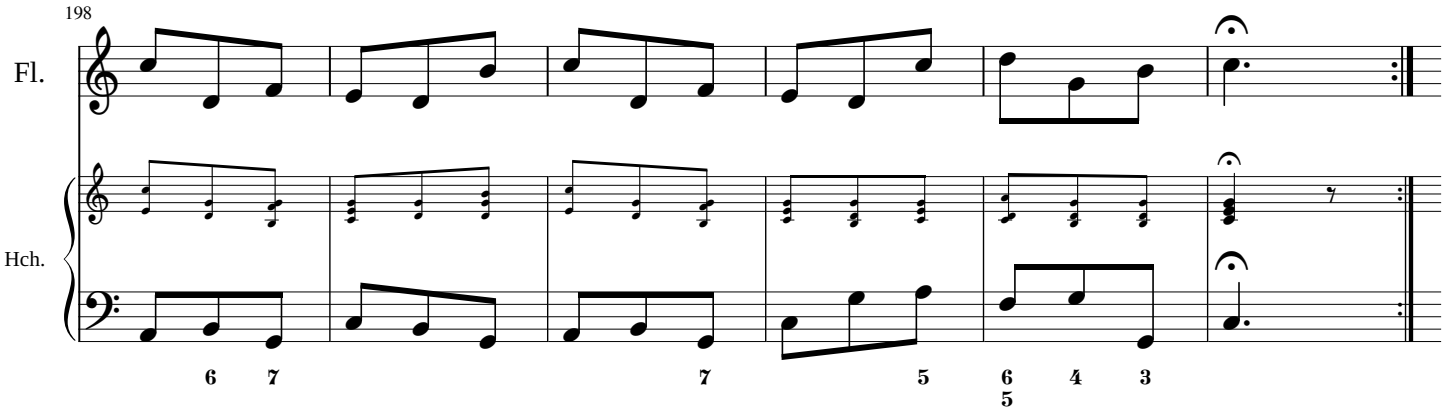
Hch.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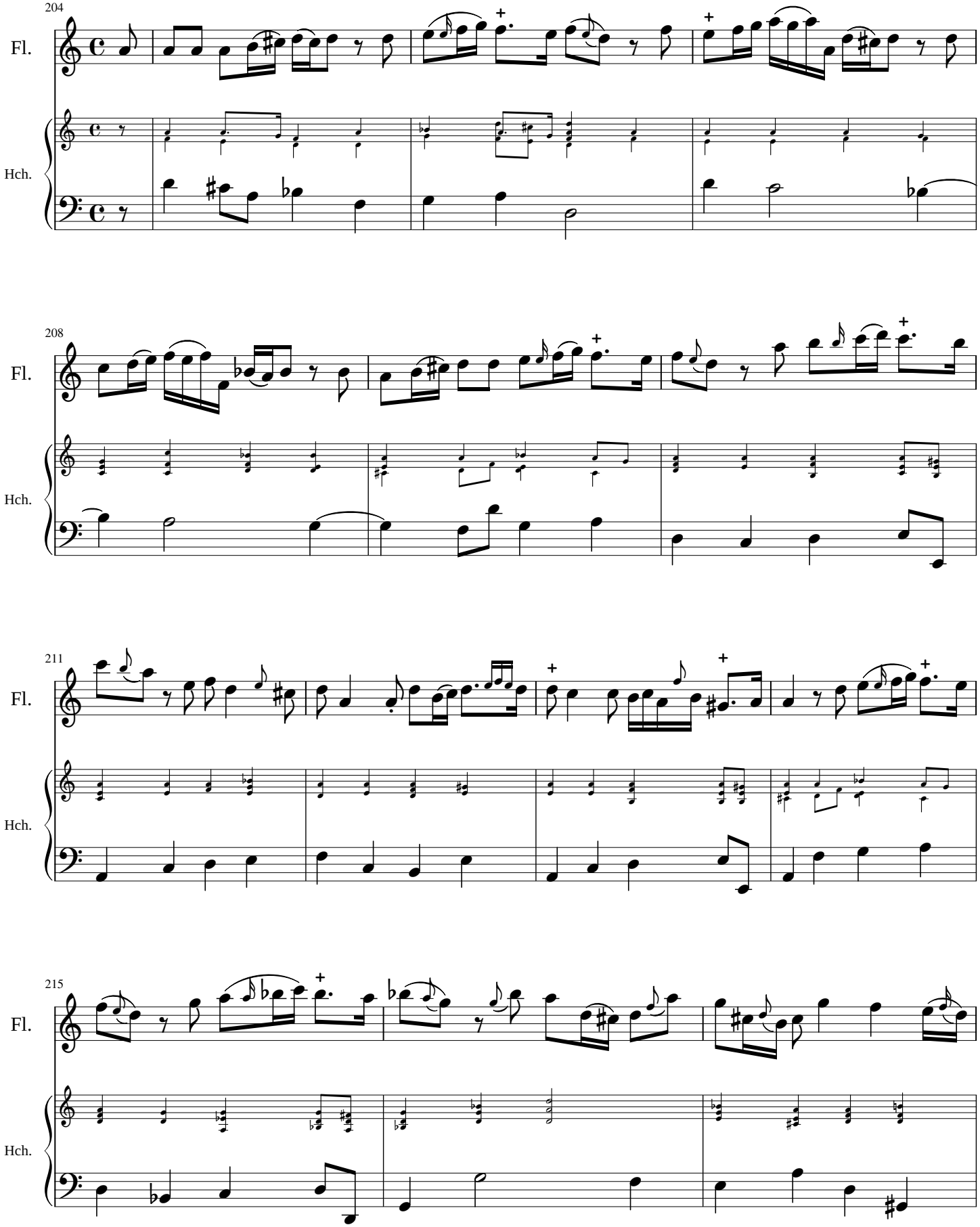
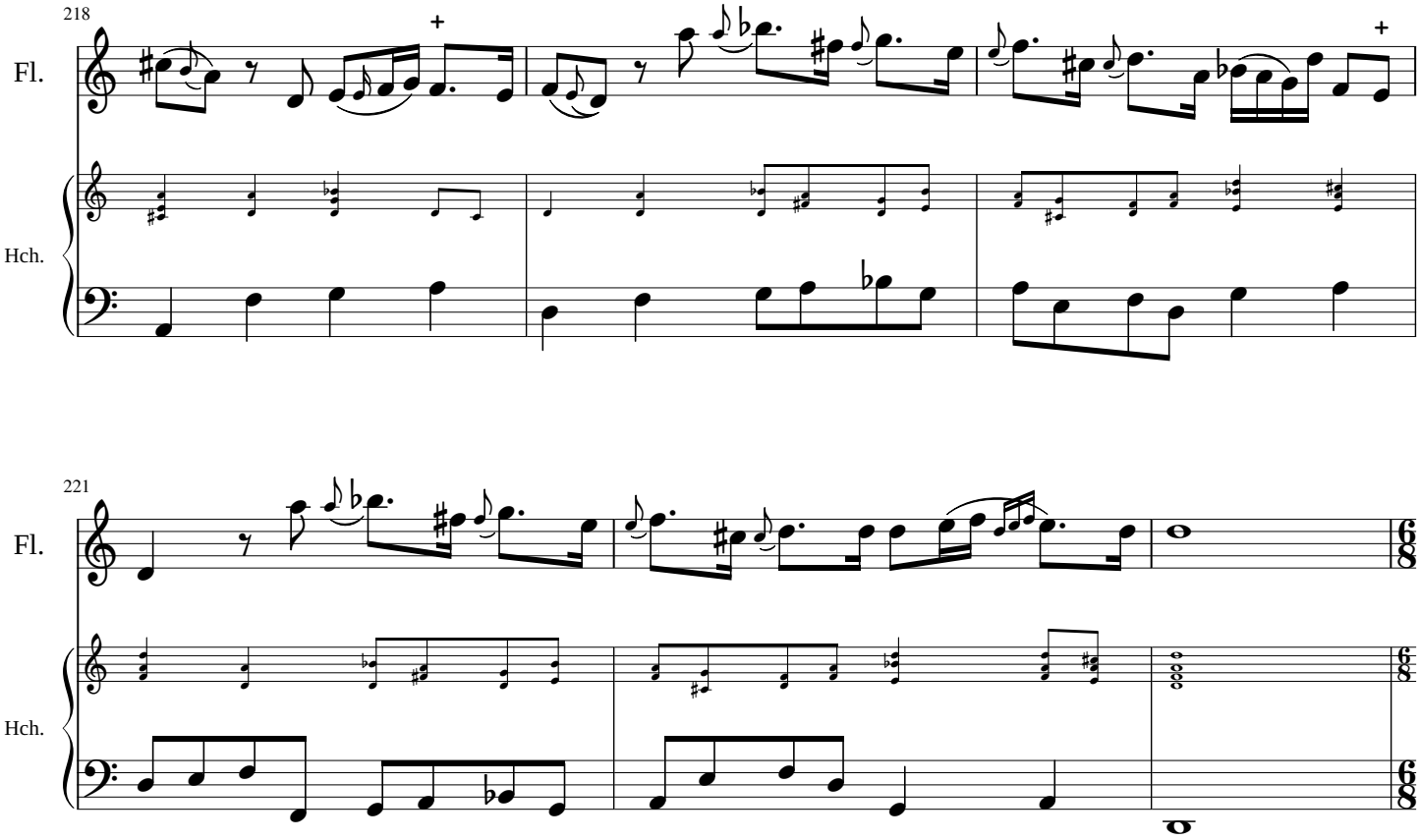
Sonata in re minore

per fl. e B.c. rv49

Preludio

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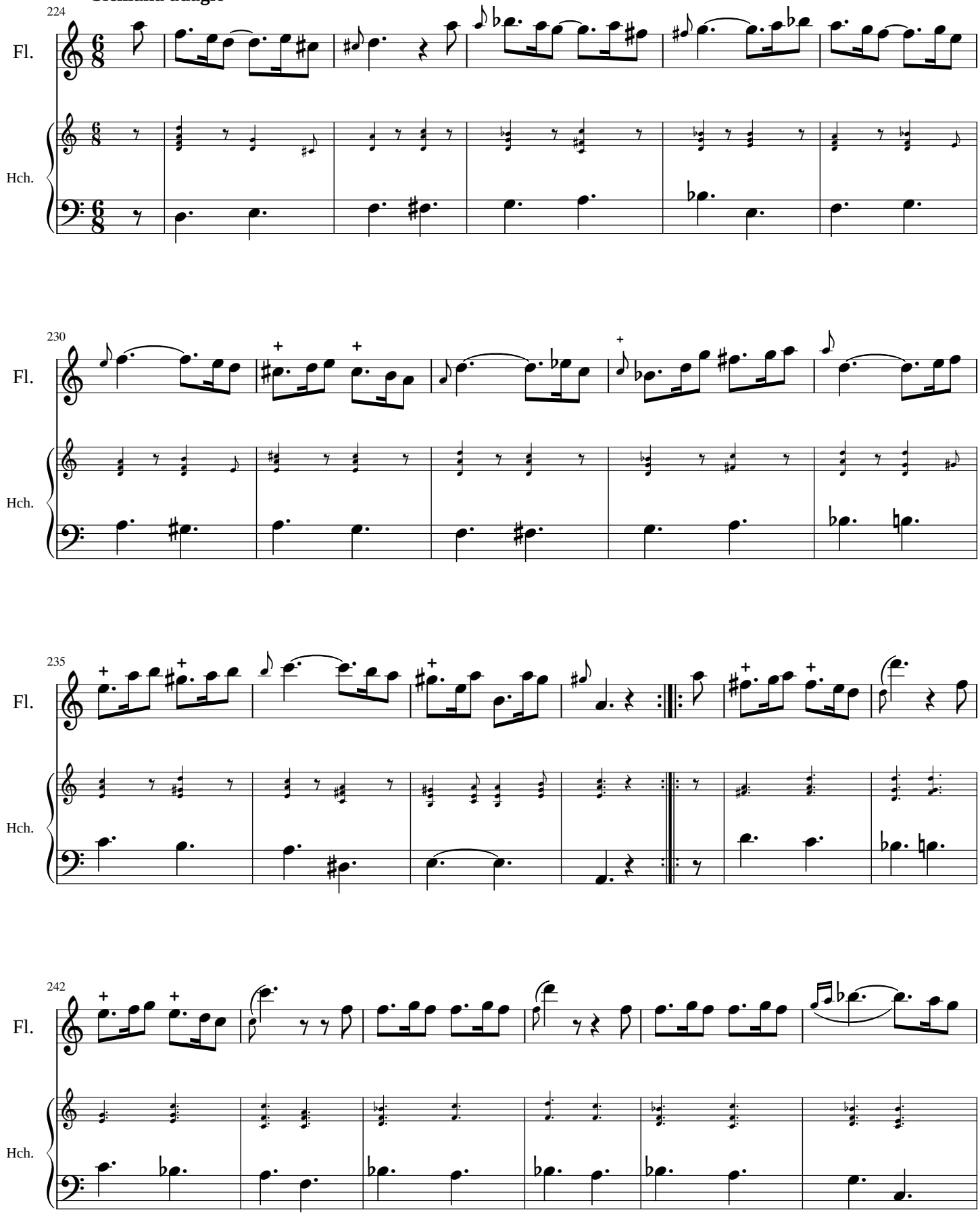
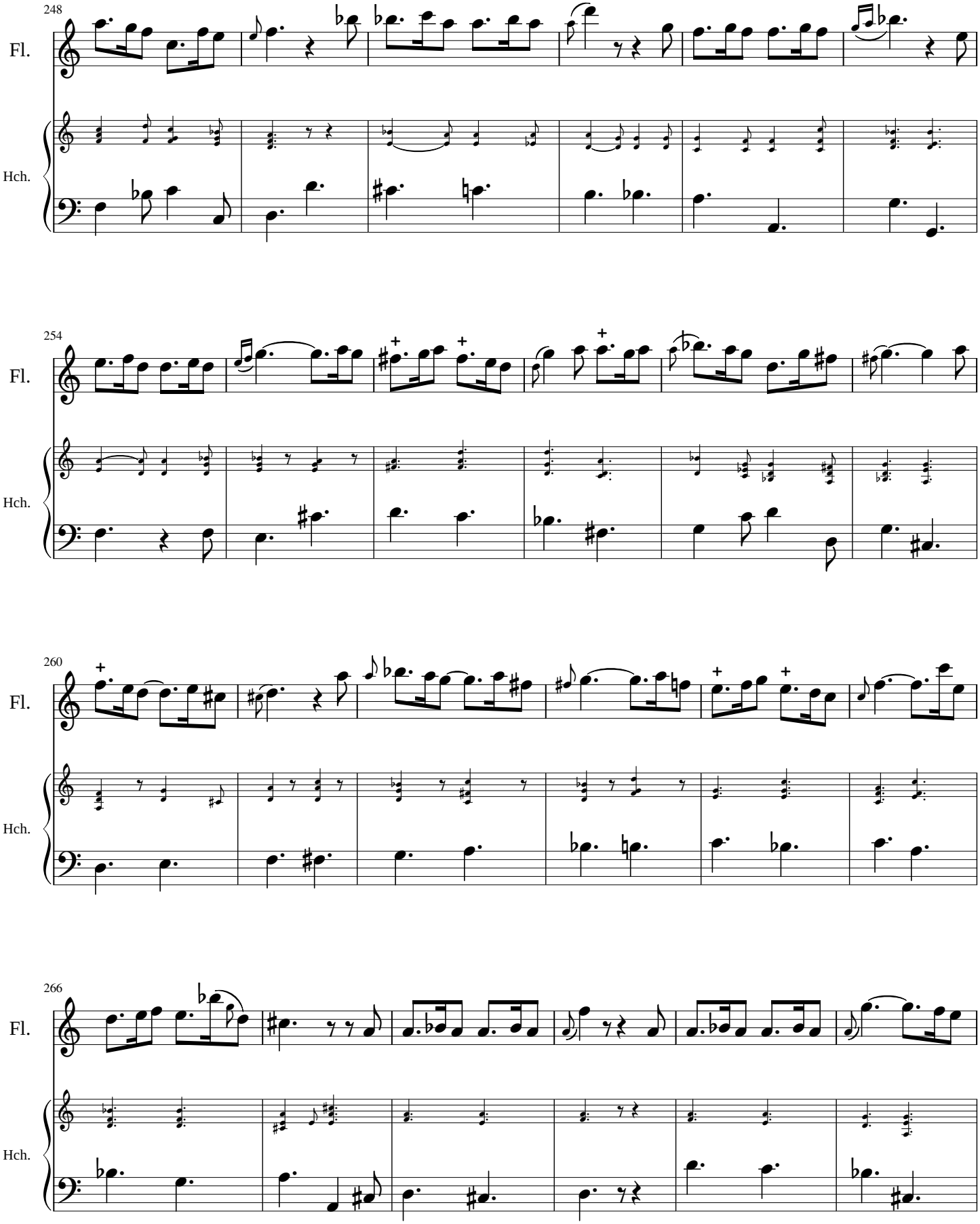
Hch.

Siciliana adagio

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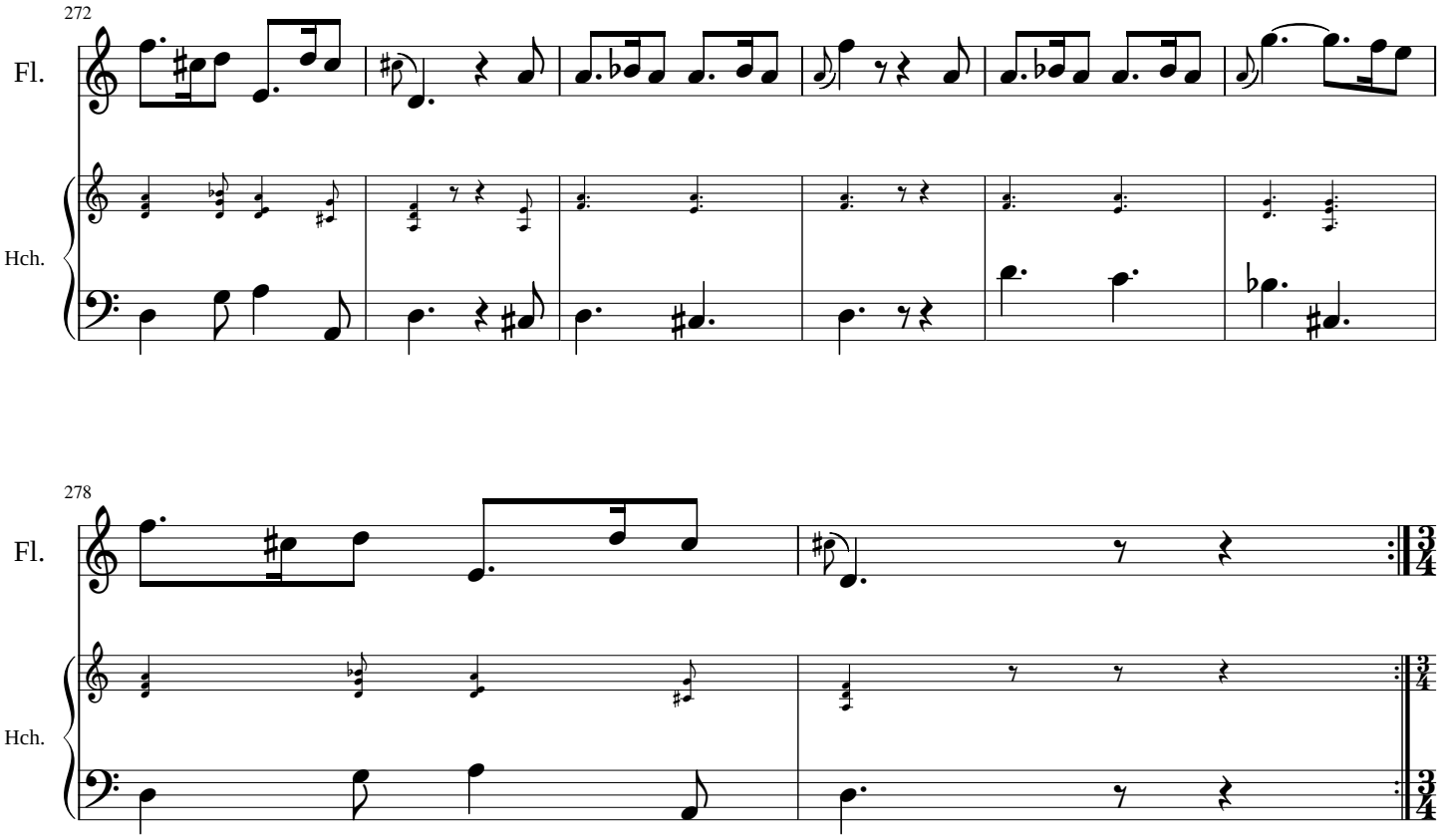
Hch.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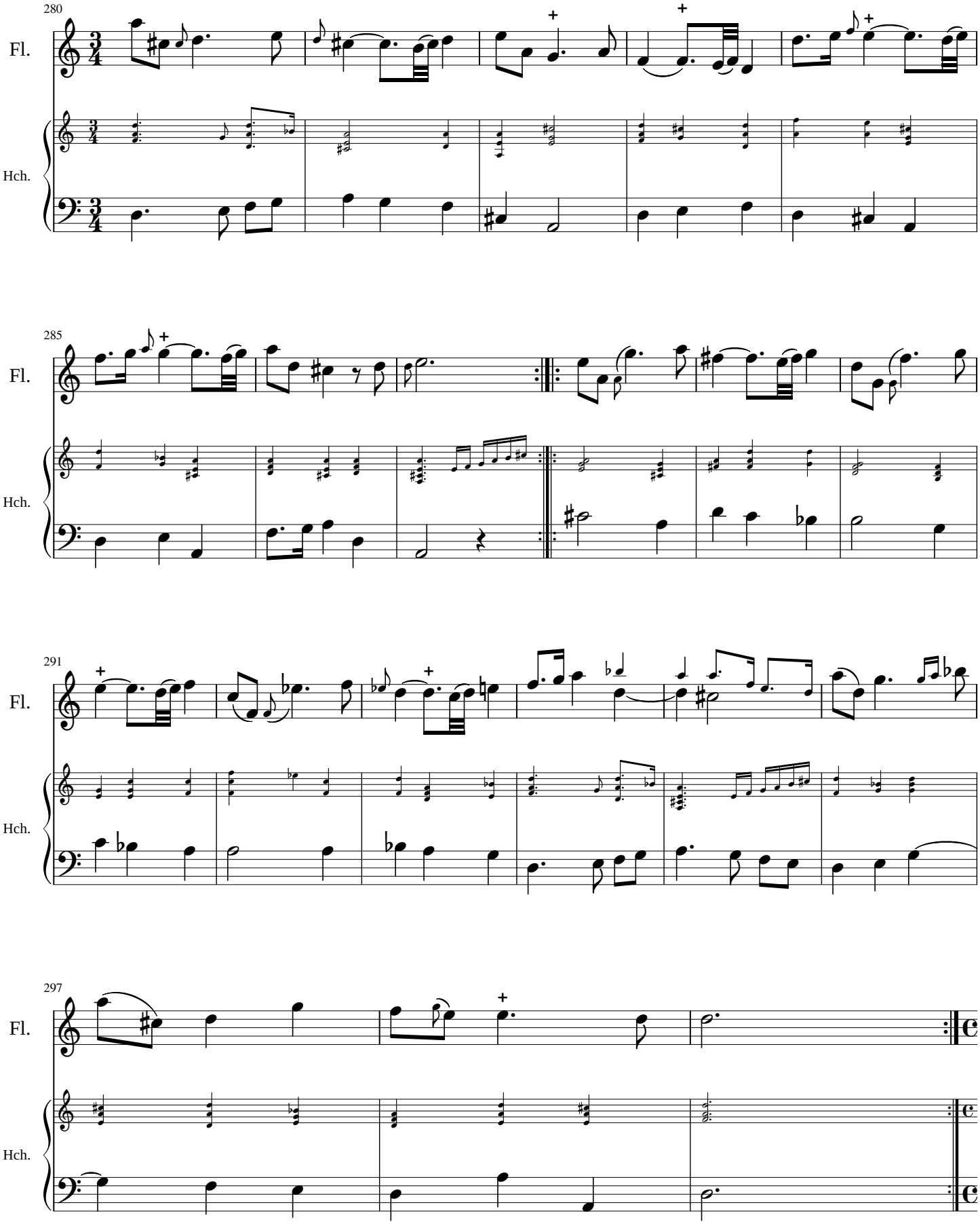
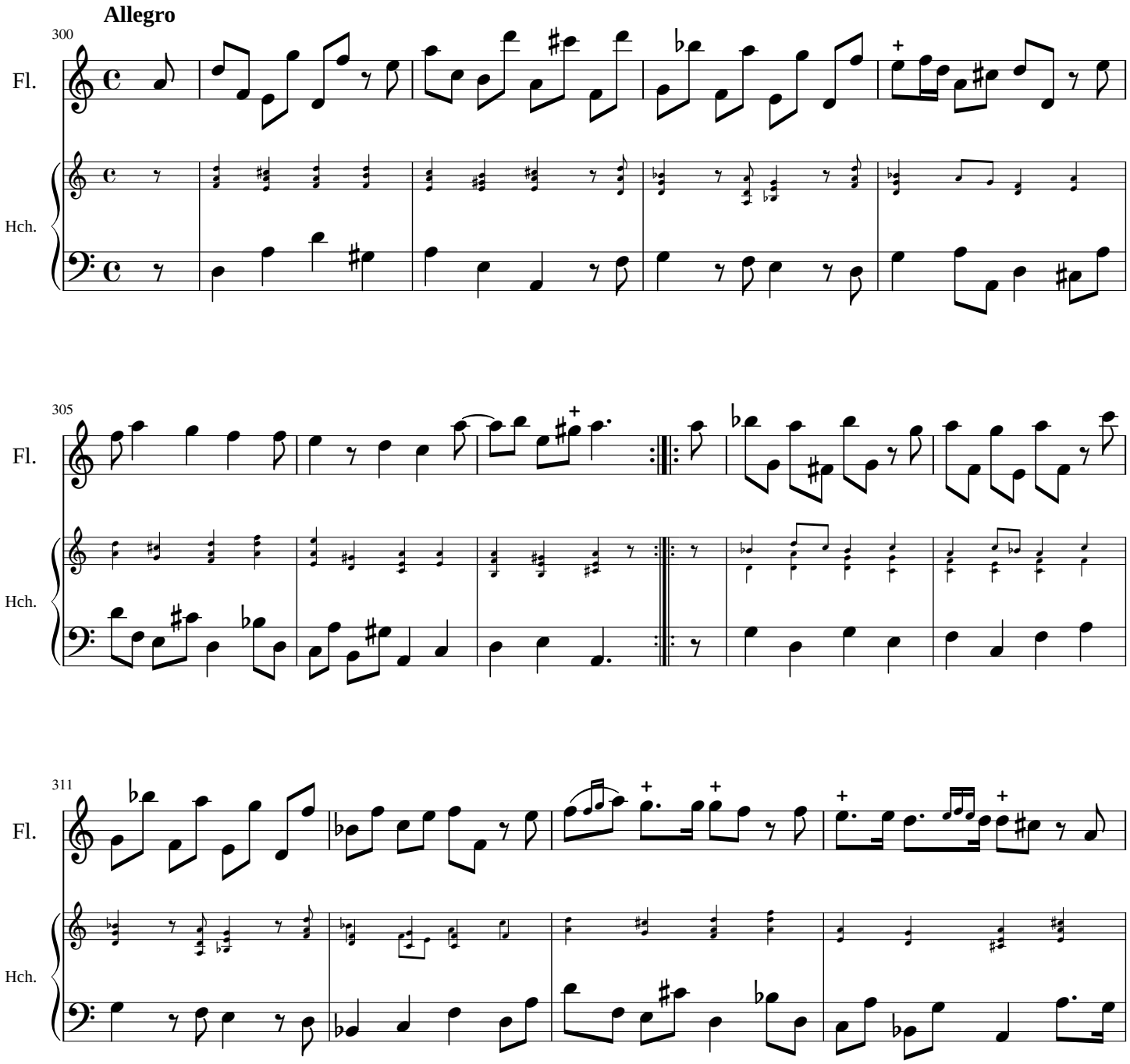
Sarabanda




Allegro
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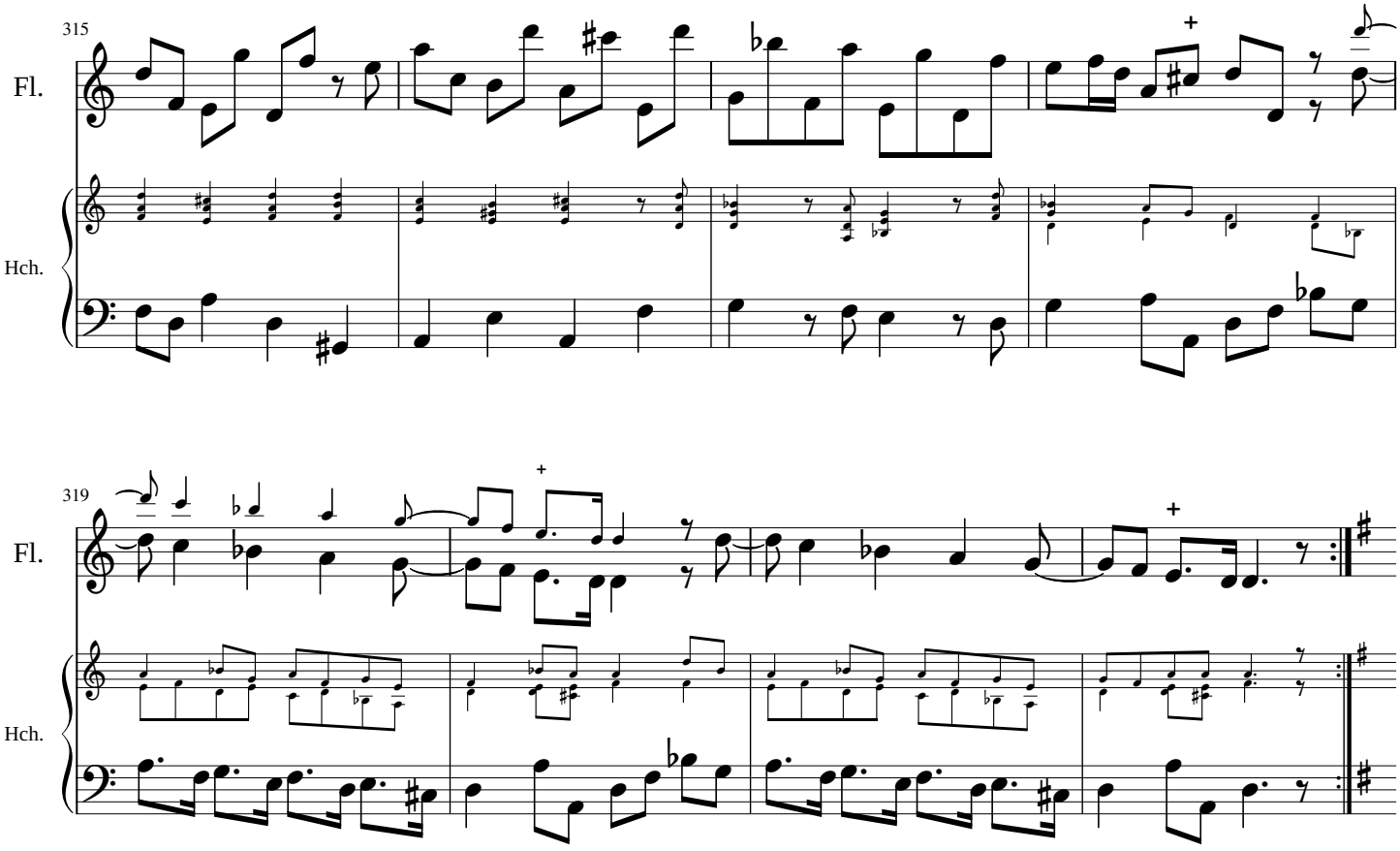
Hch.
311
Fl.
Hch.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Hch.

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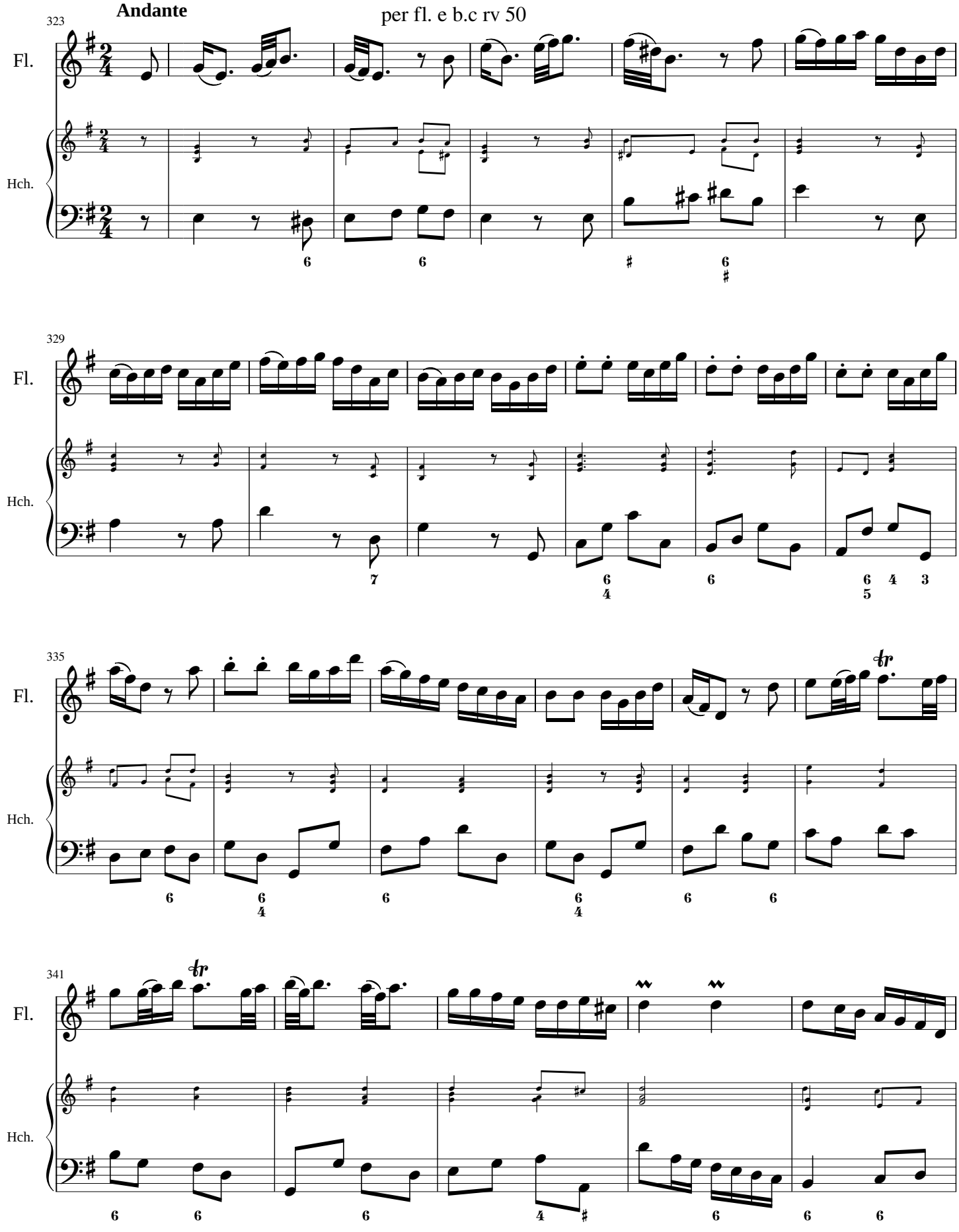
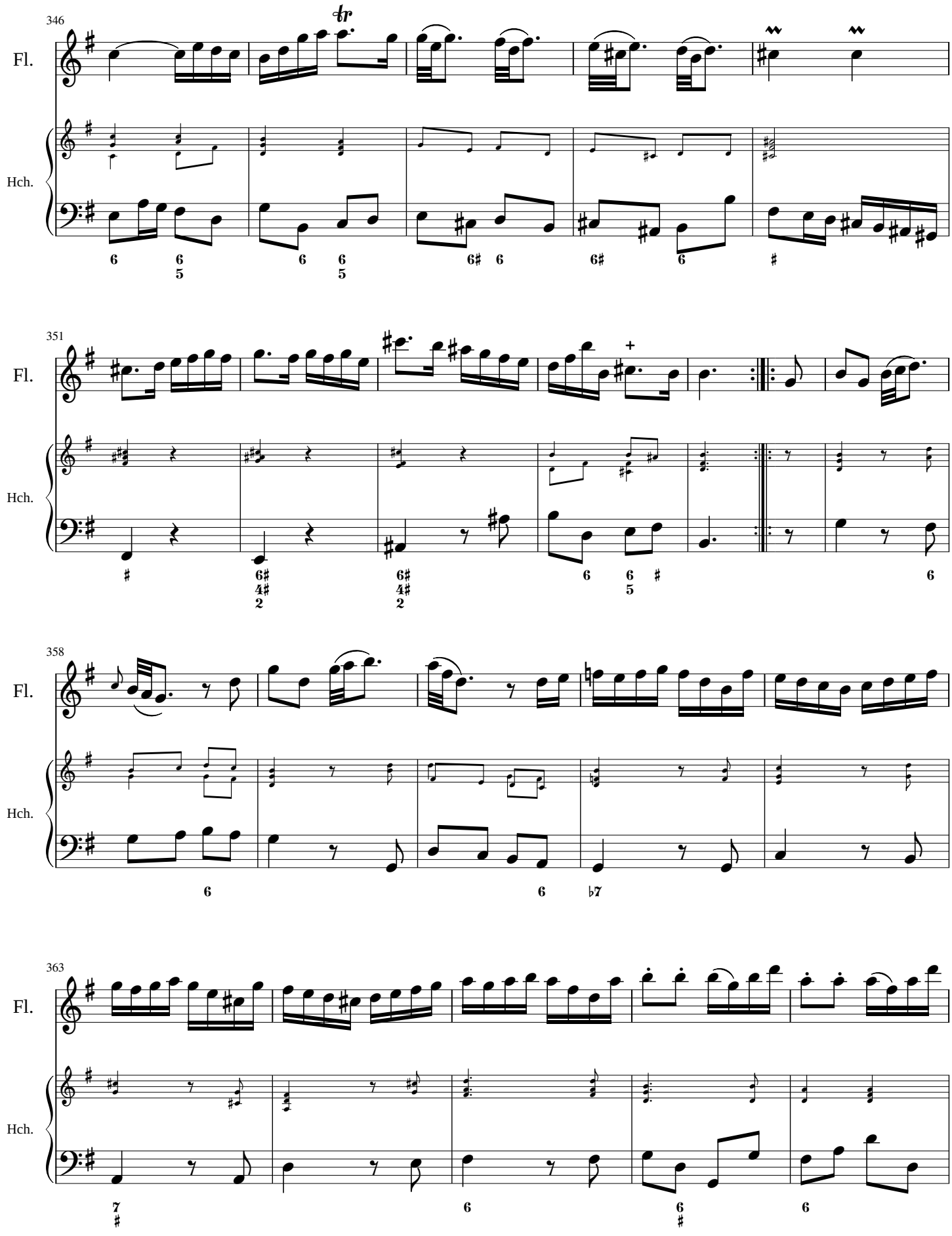
Hch.

Sonata in mi minore

per fl. e b.c rv 50

Andante

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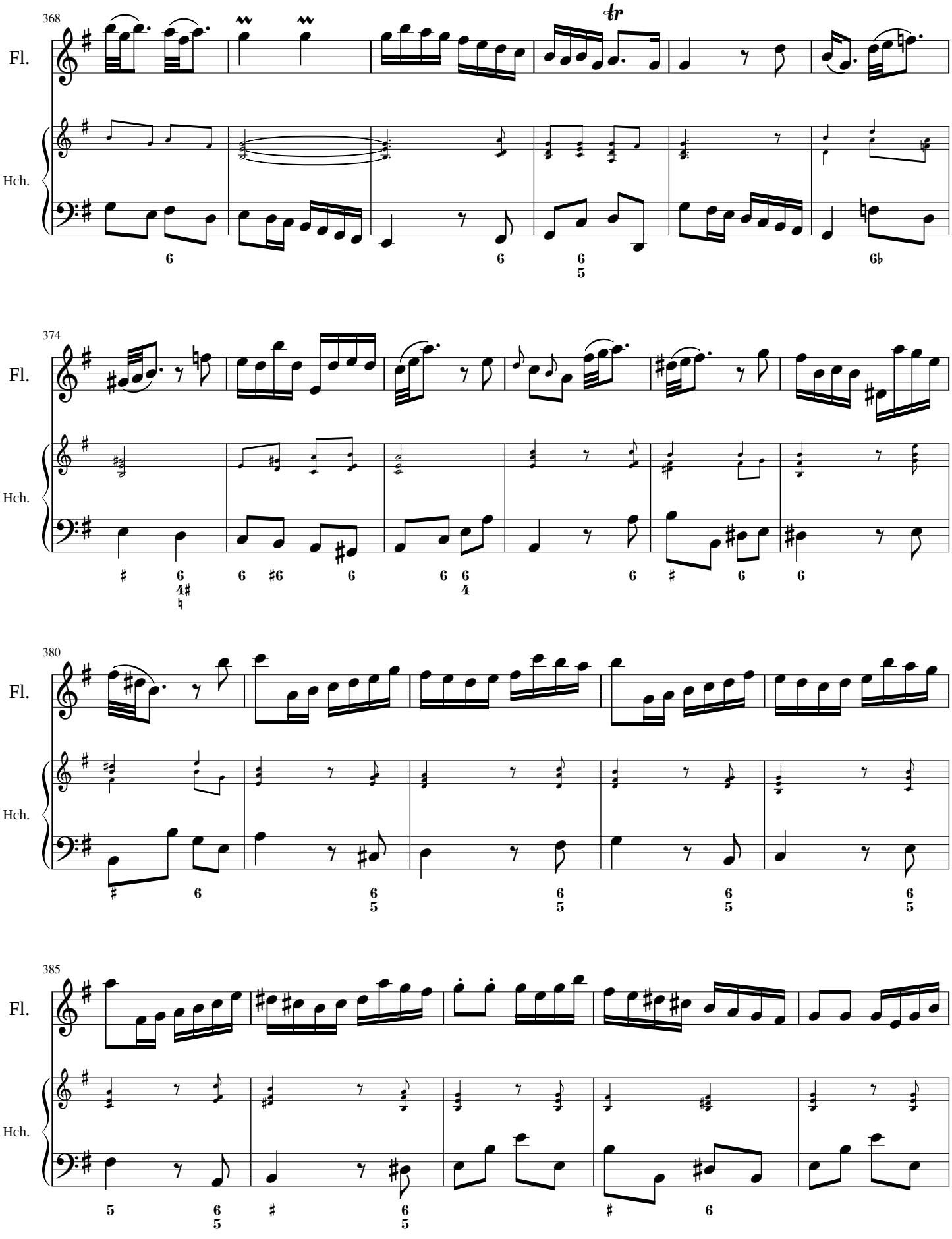
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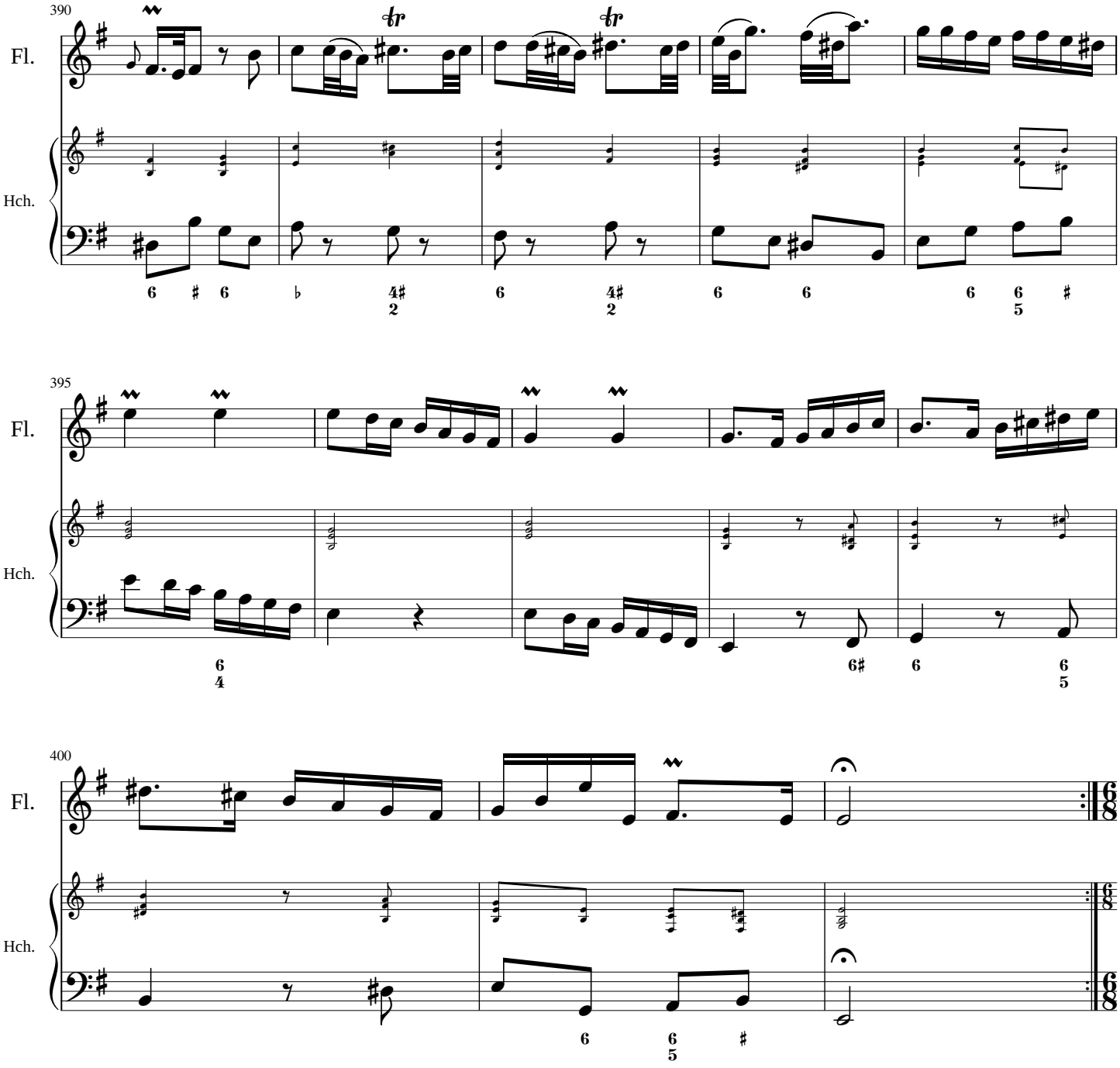
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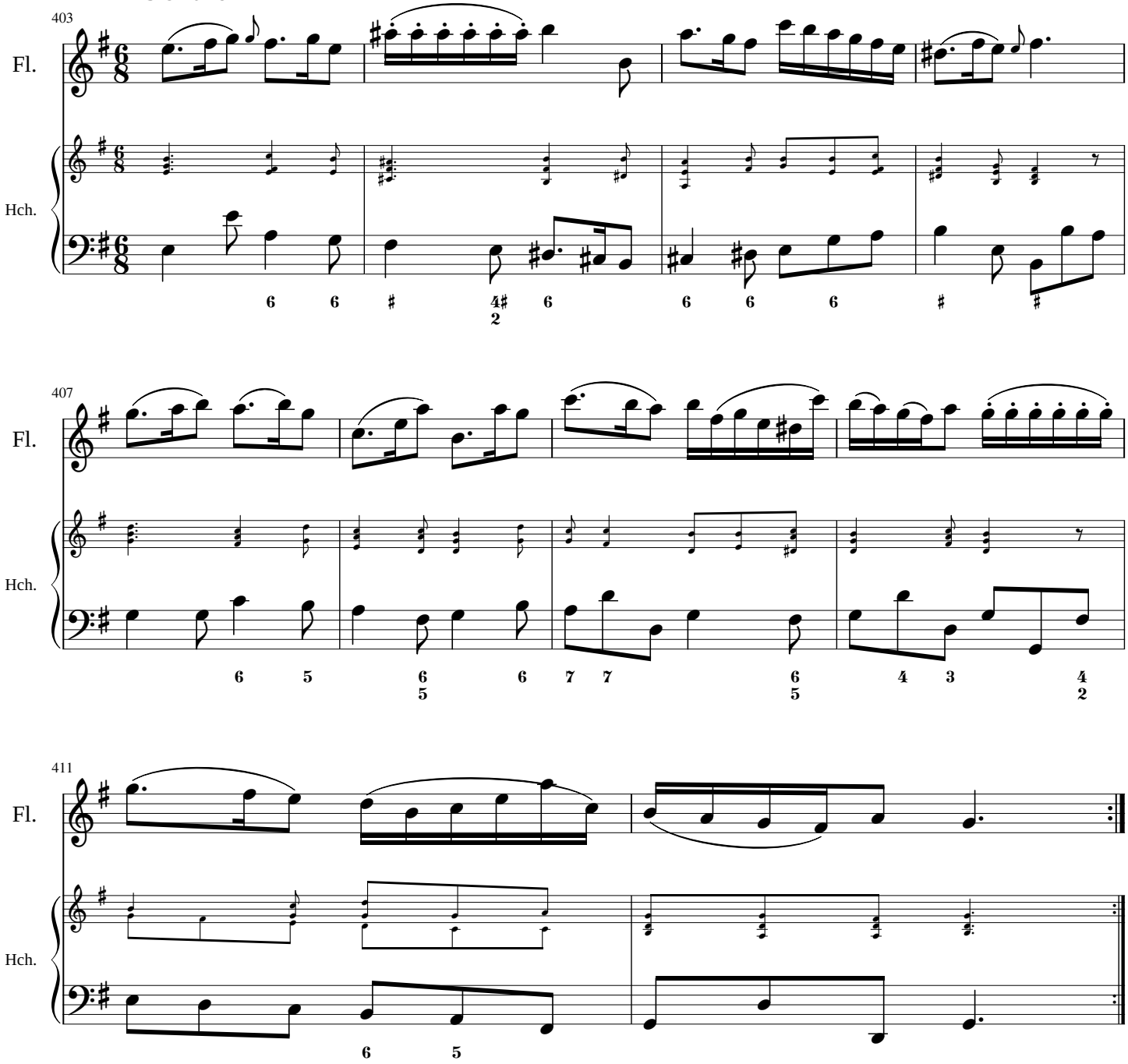
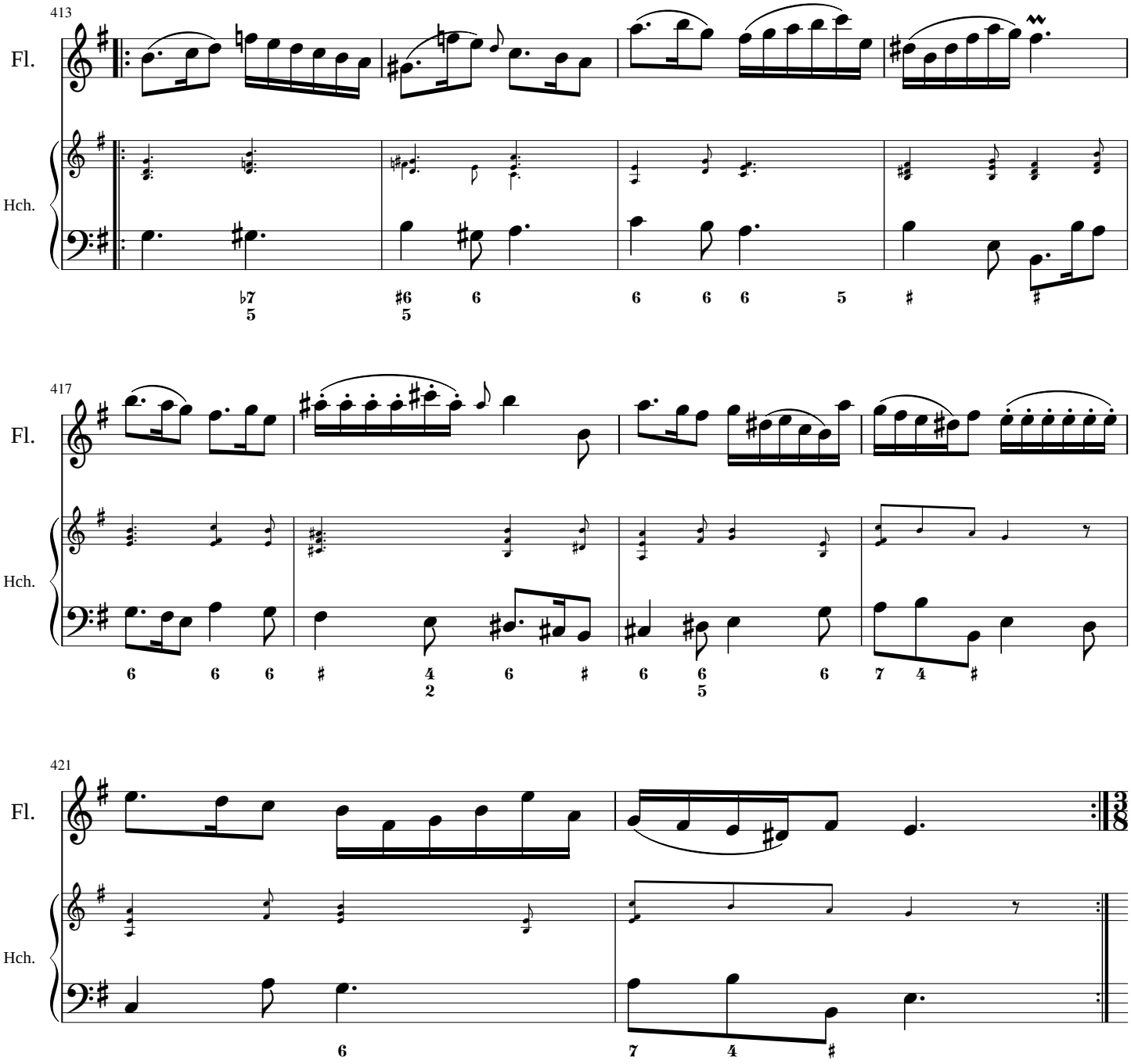
Siciliano

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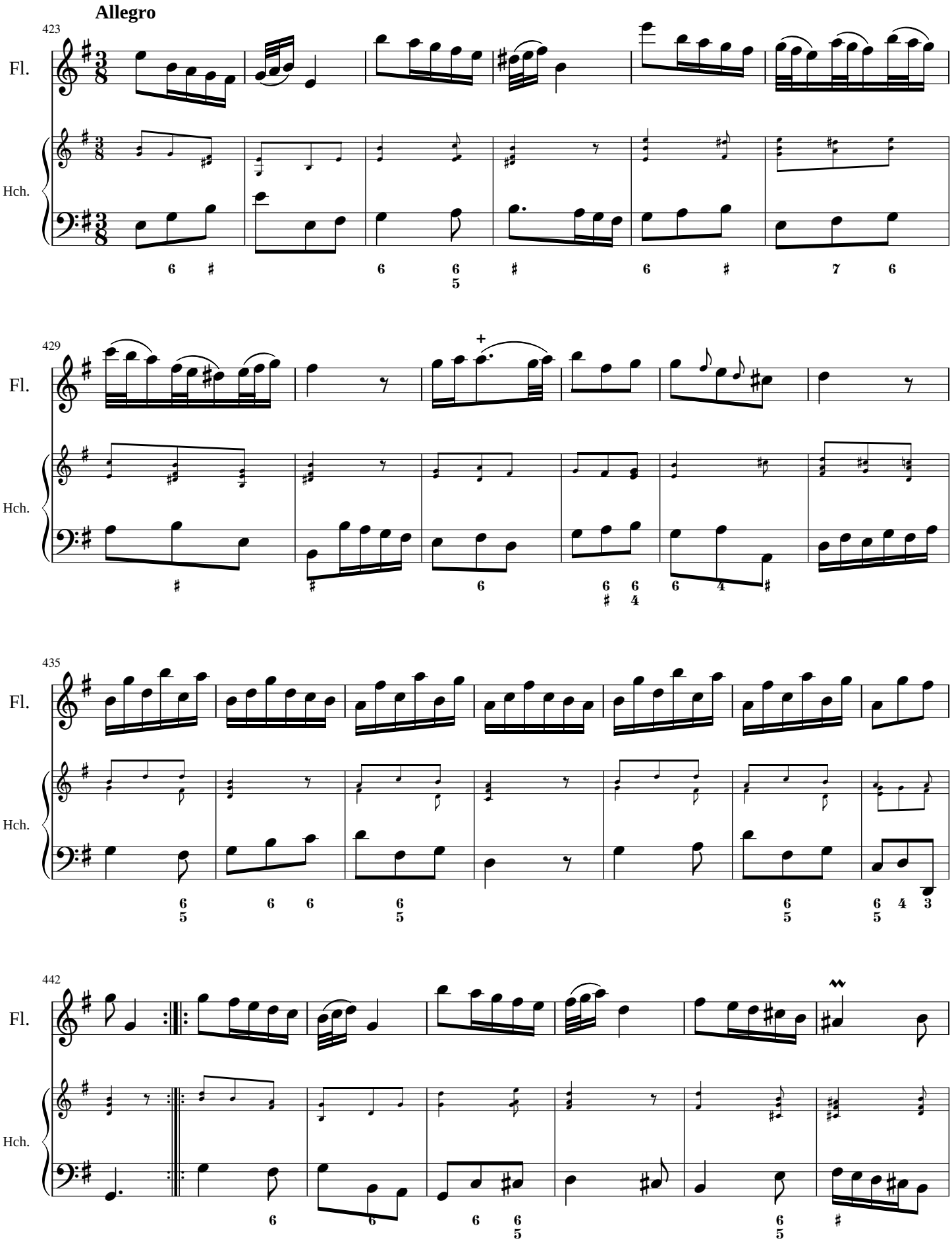
Allegro
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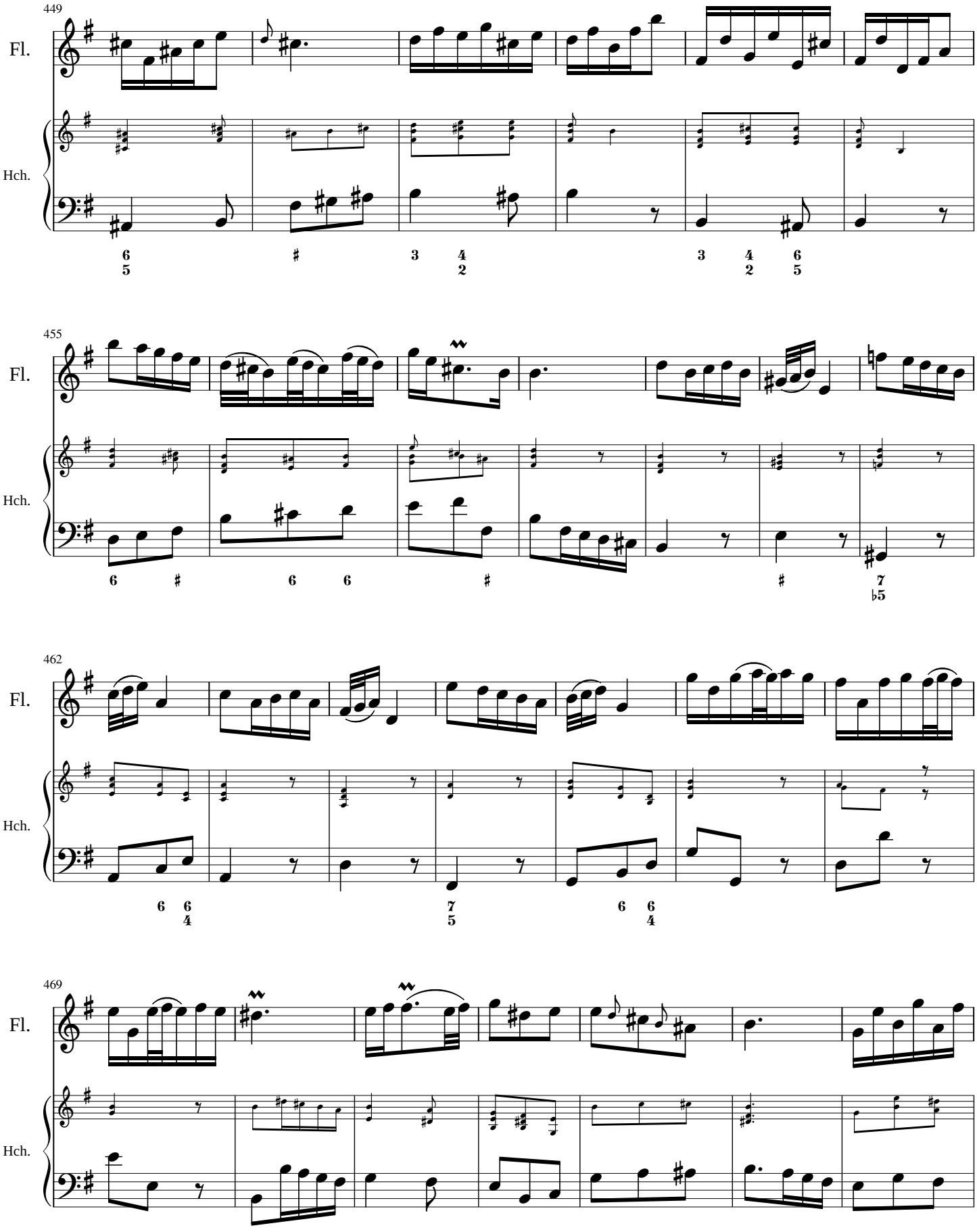
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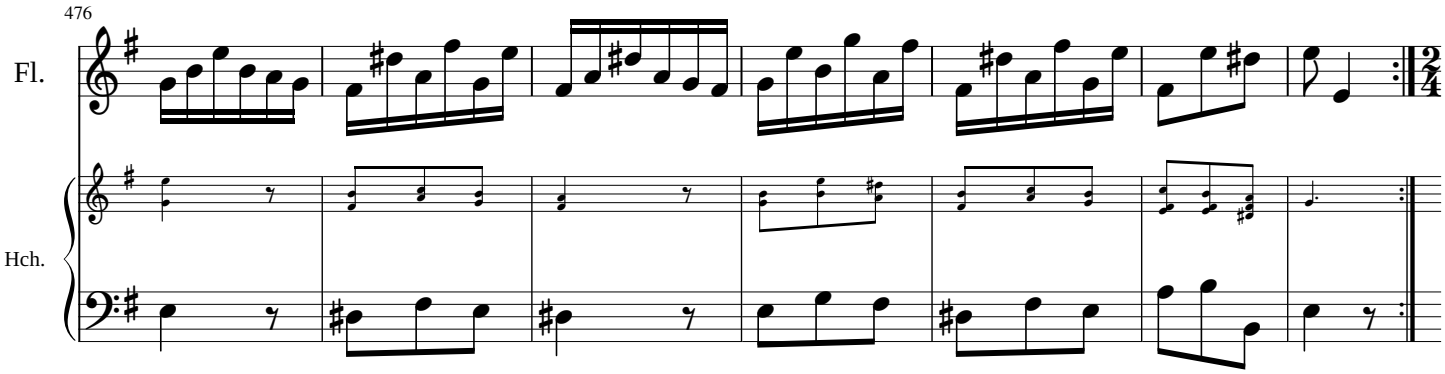
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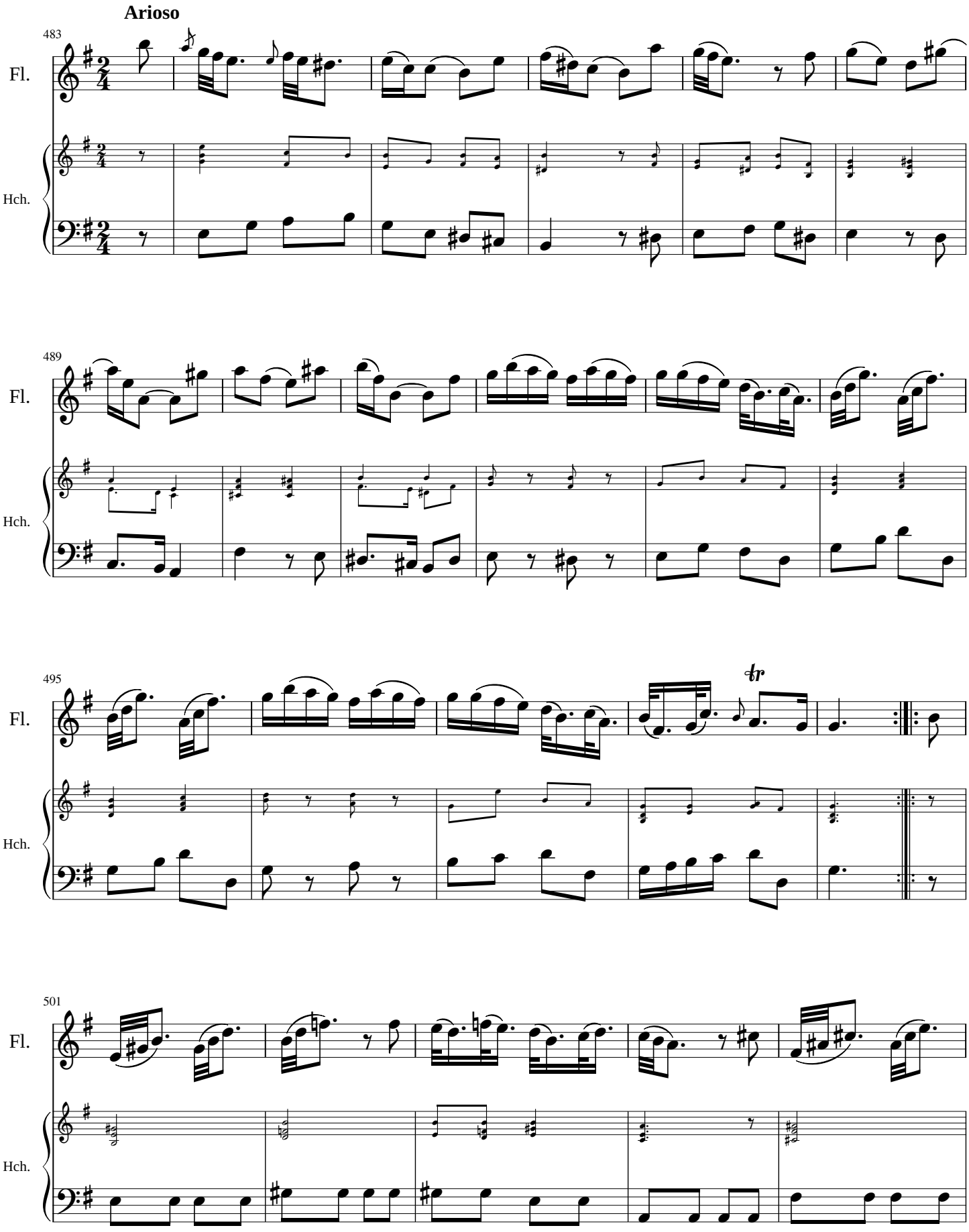
Arioso
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Fl.
Hch.
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Hch.
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Fl.
Hch.
tr
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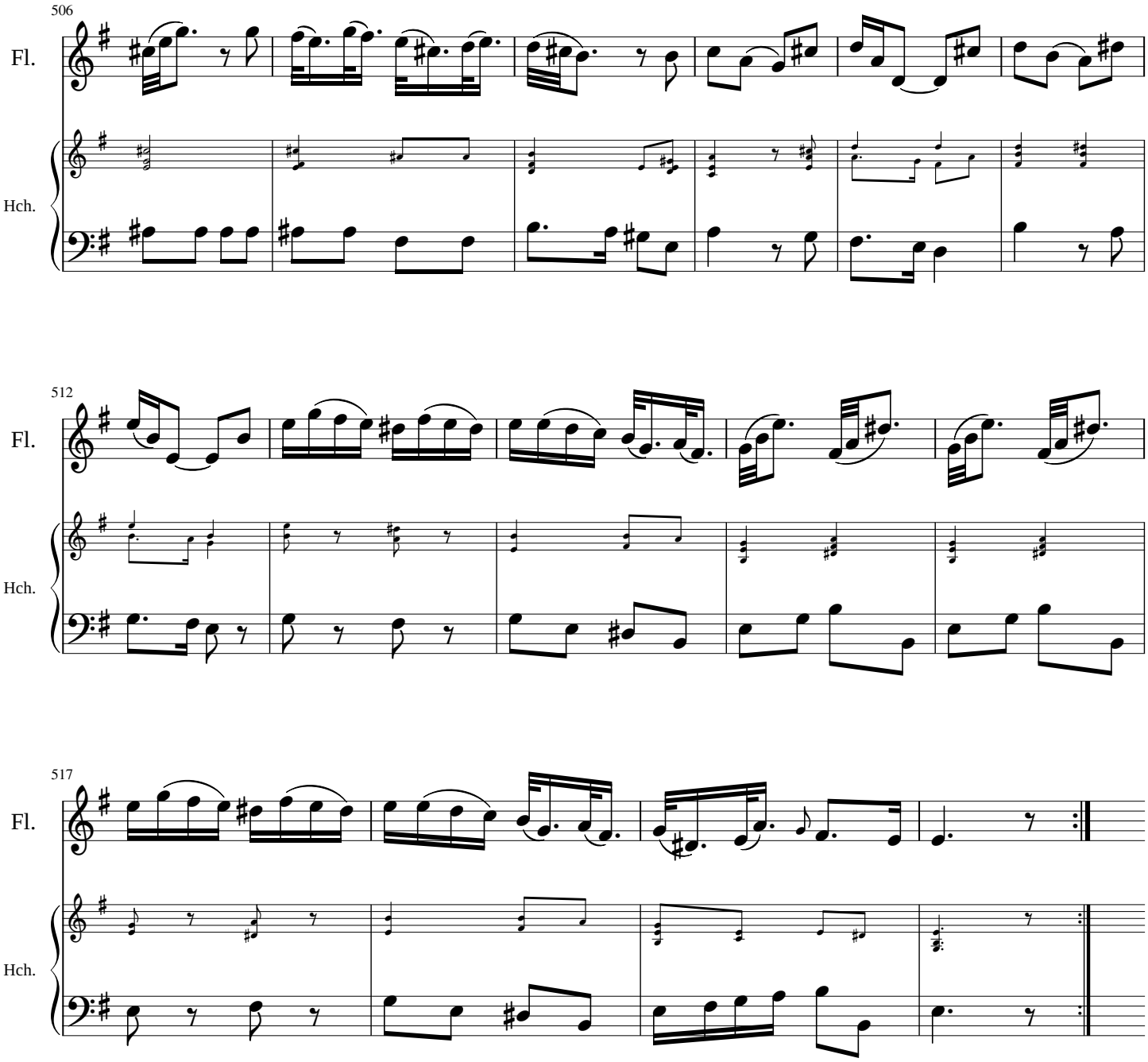
Hch.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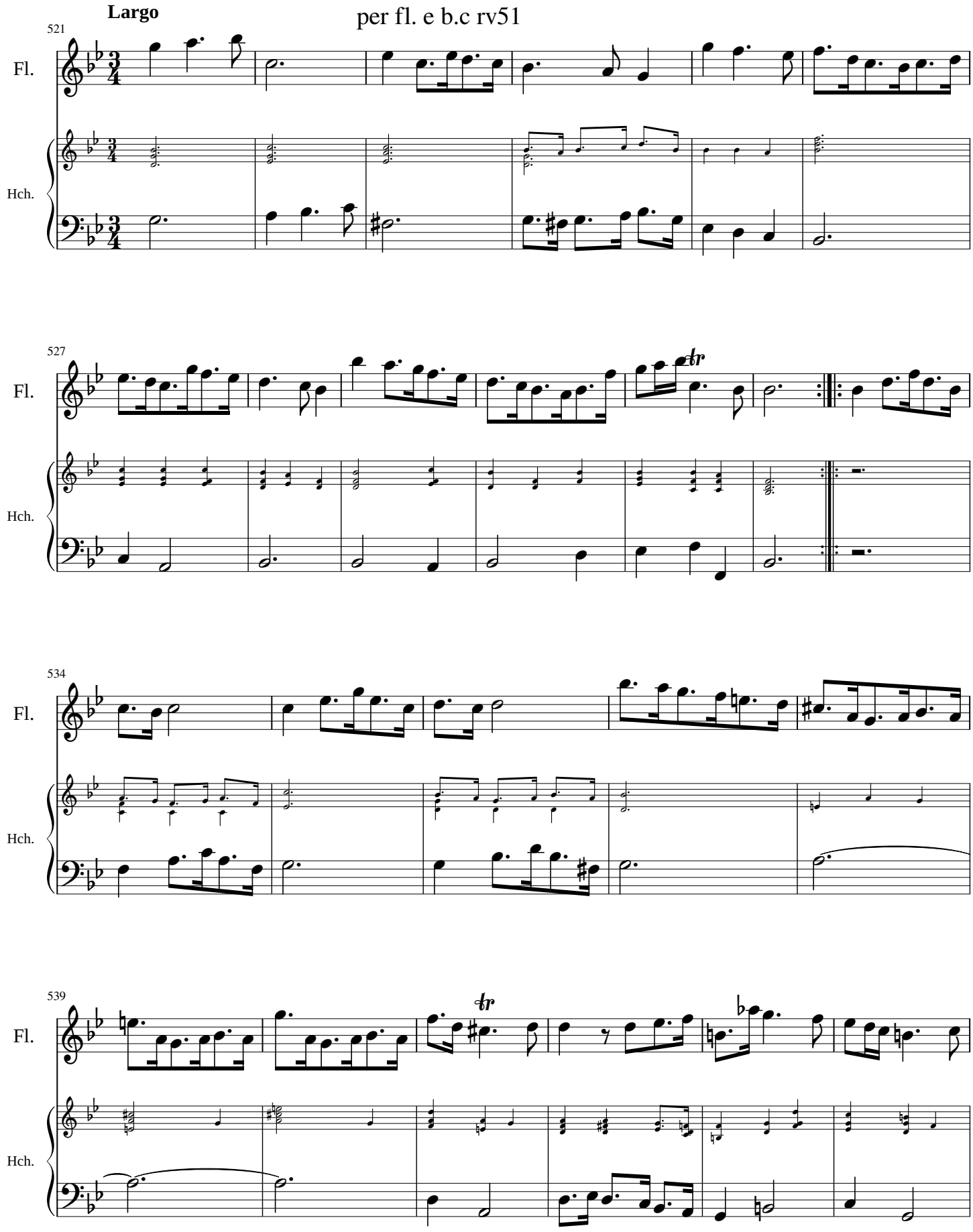
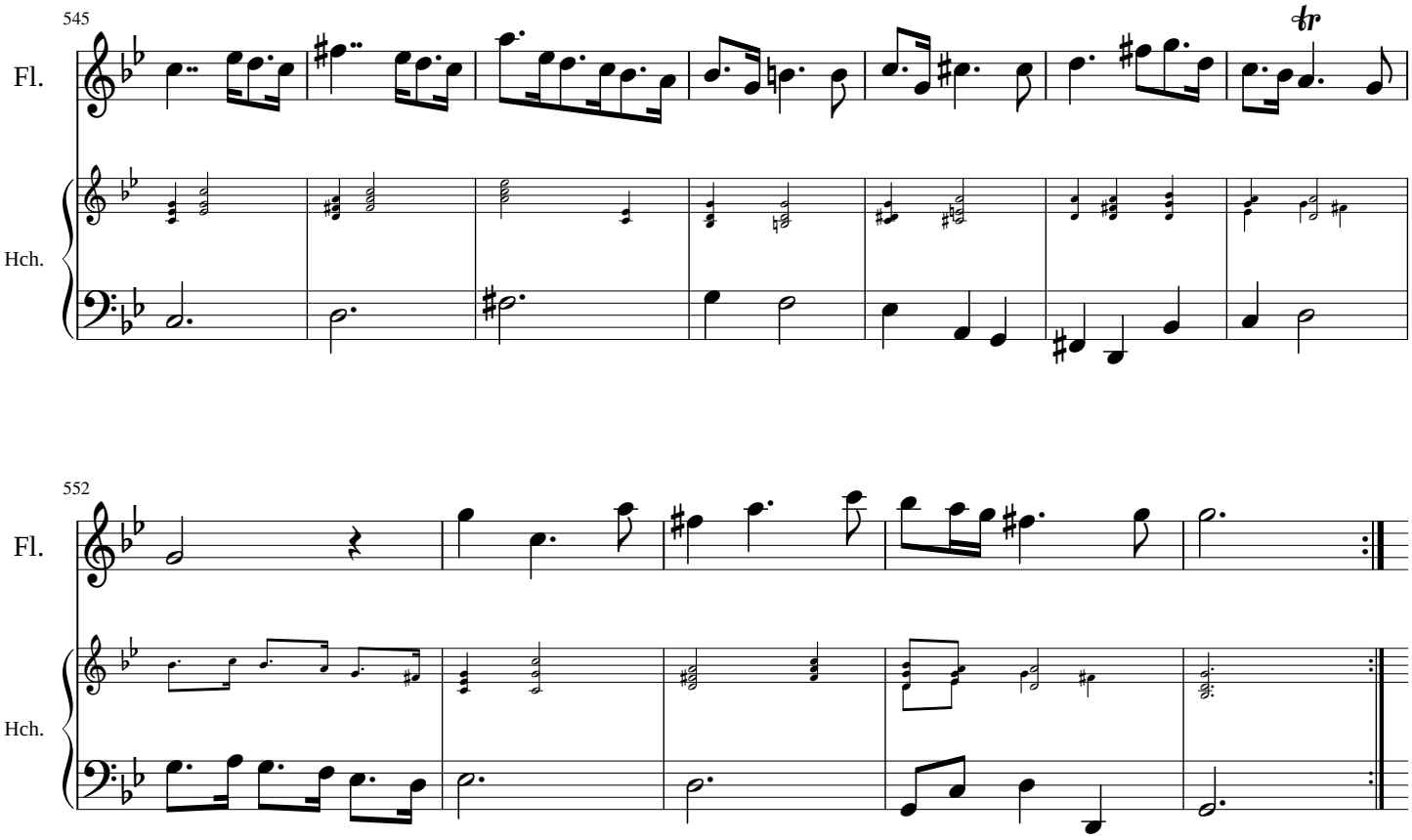
Hch.

Sonata in sol minore

per fl. e b.c rv51

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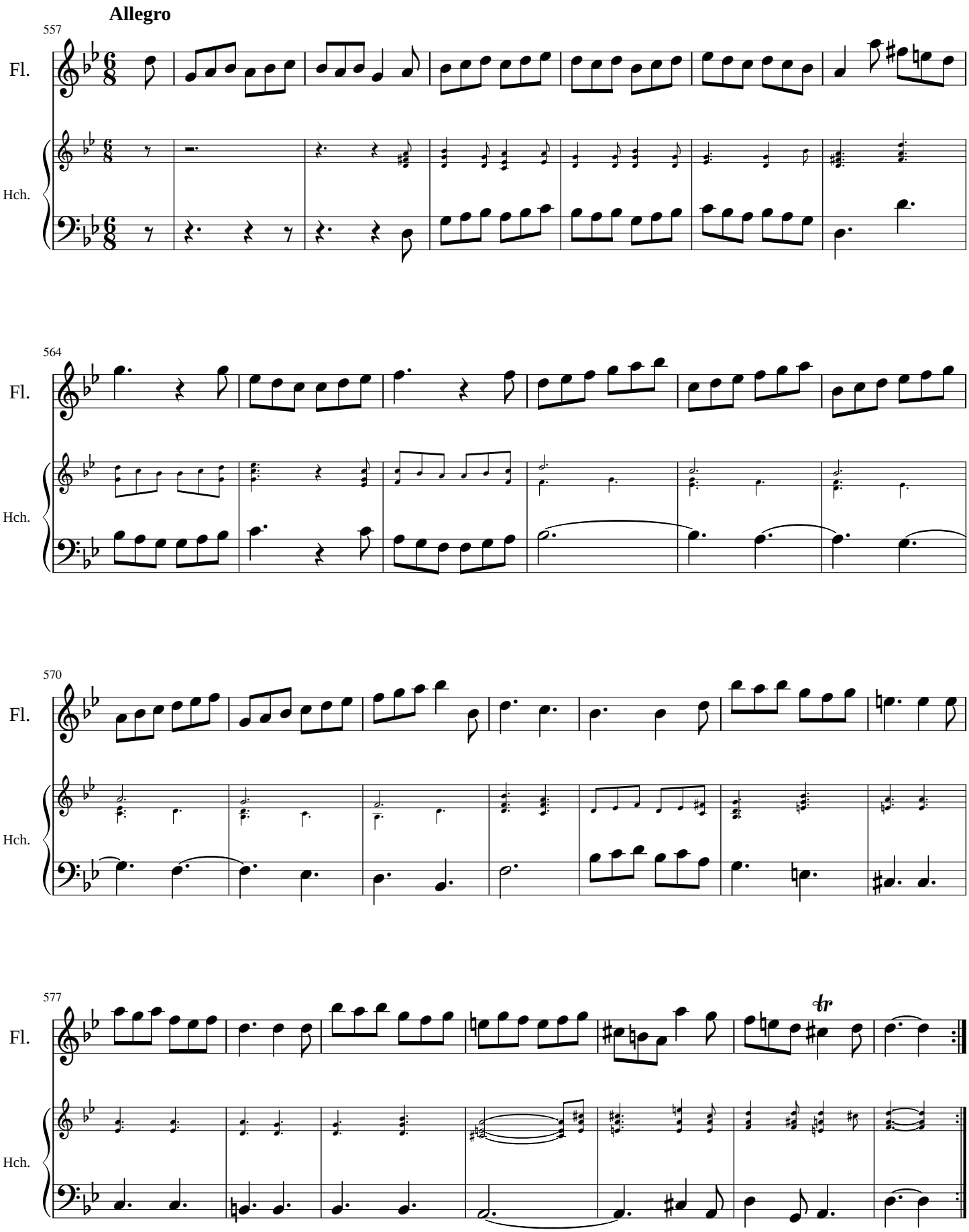
Allegro
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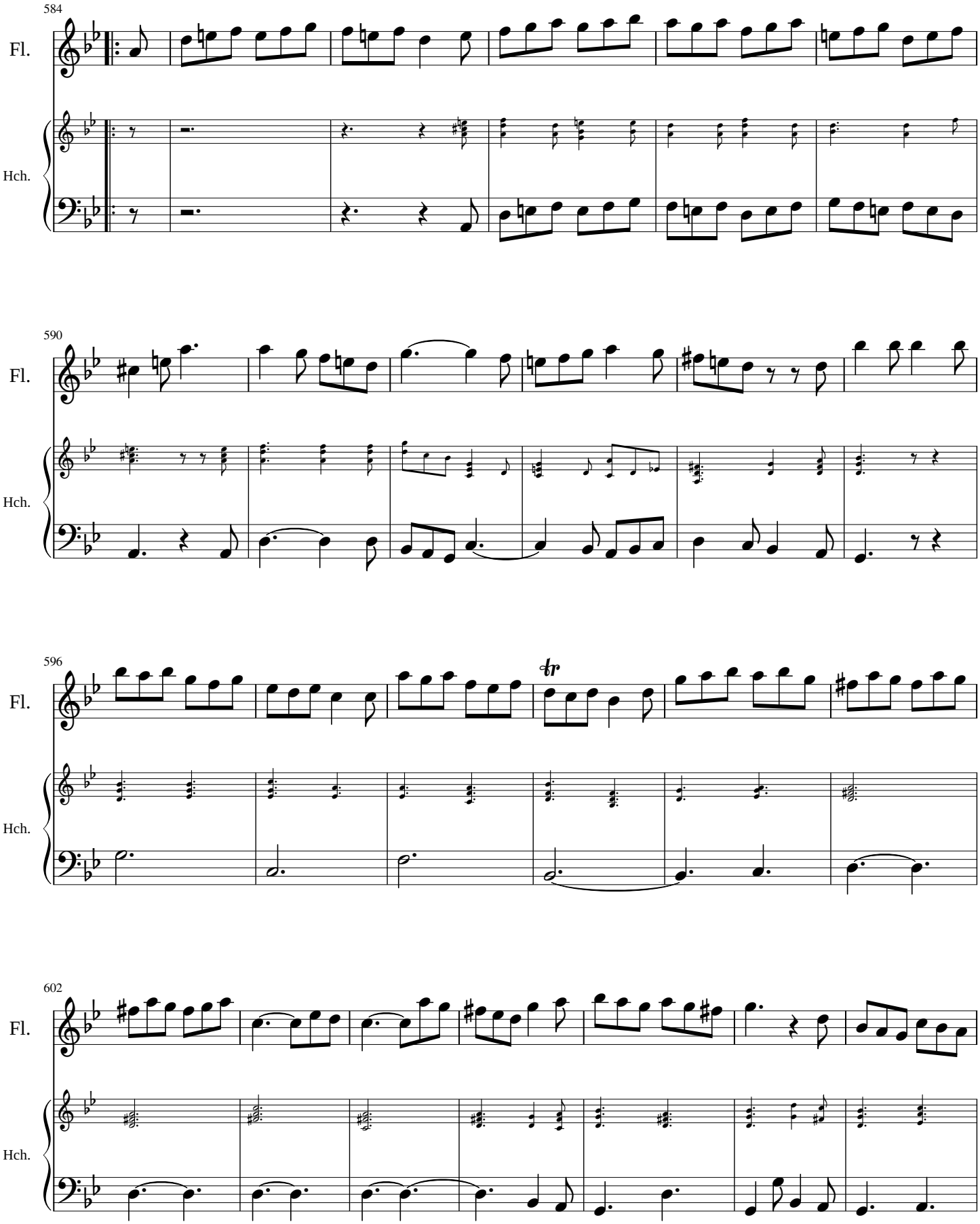
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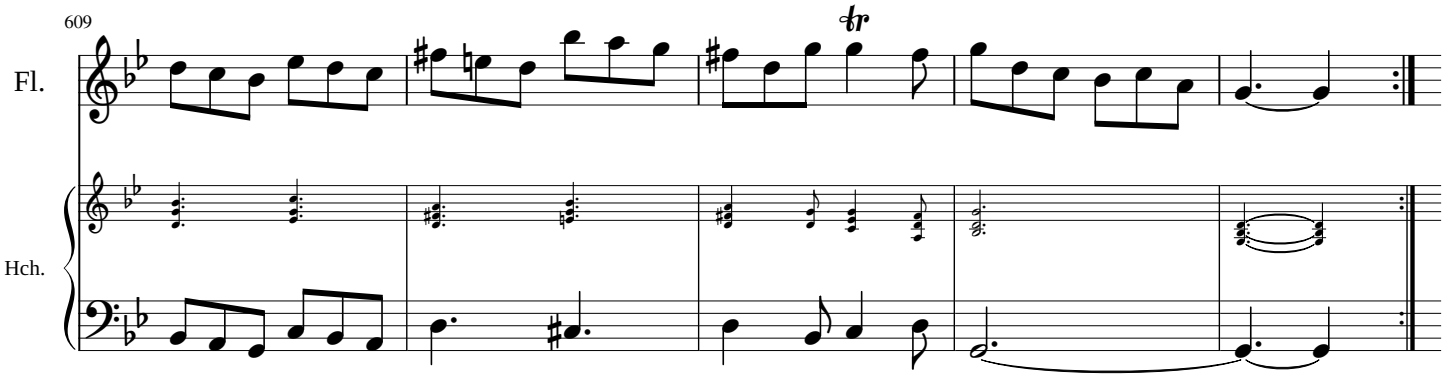
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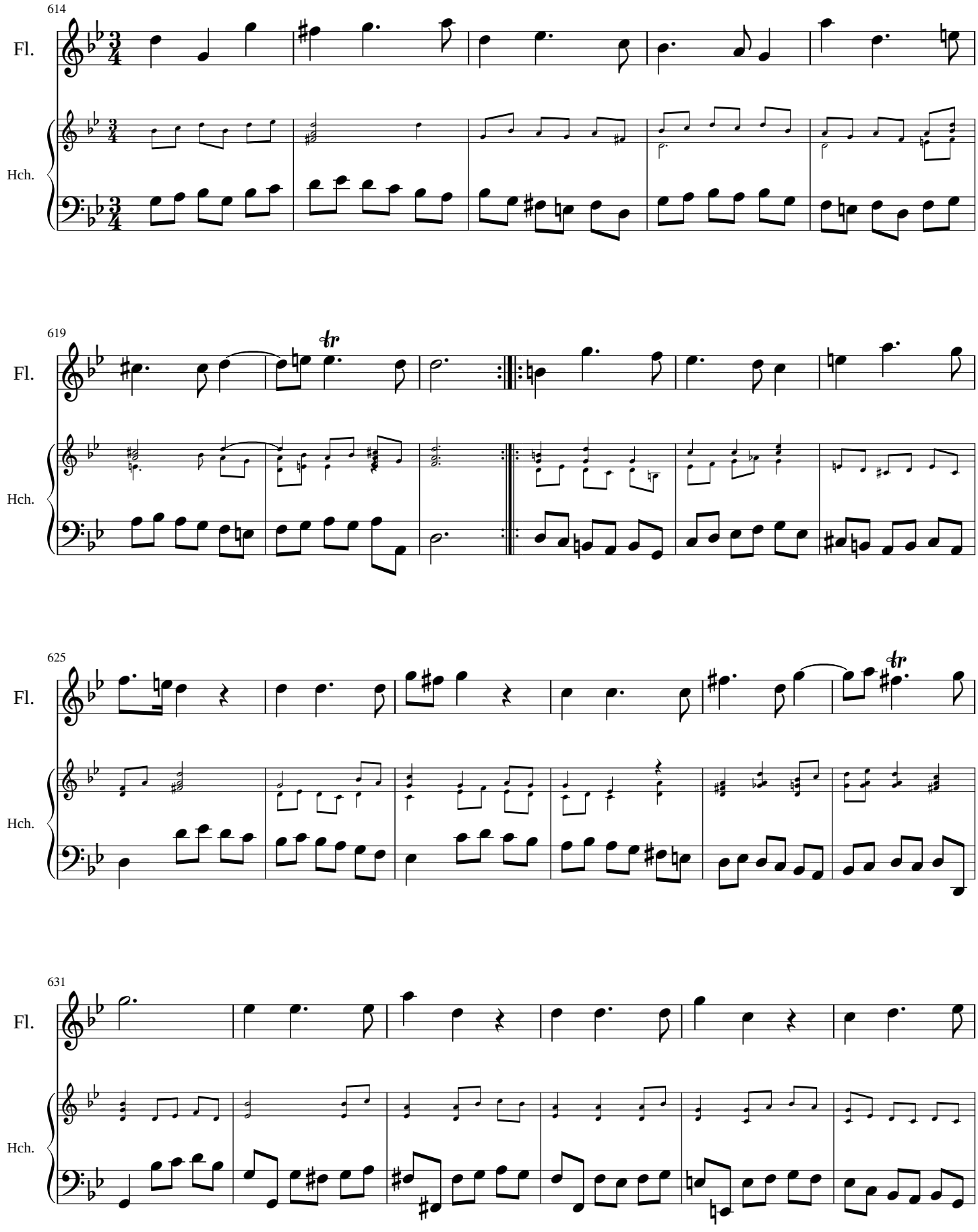

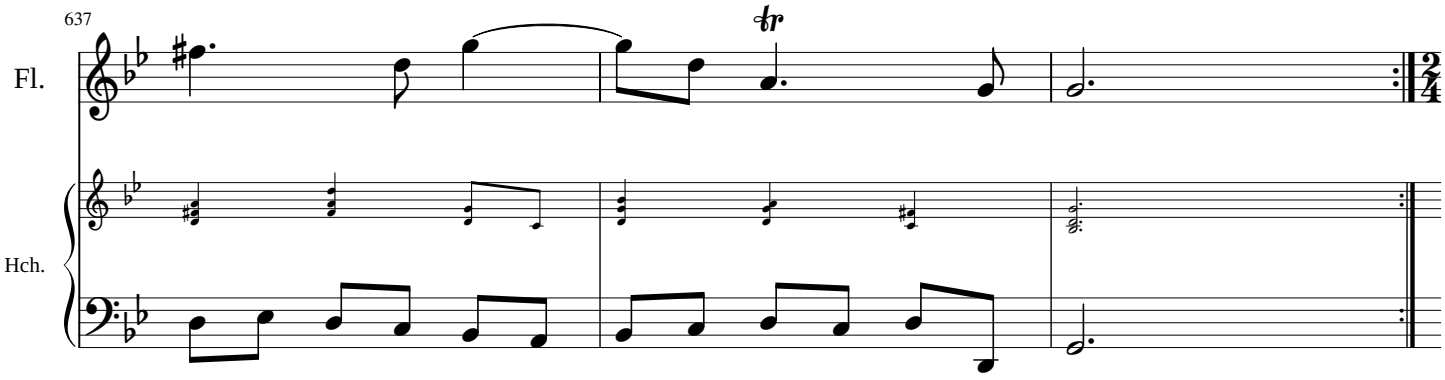
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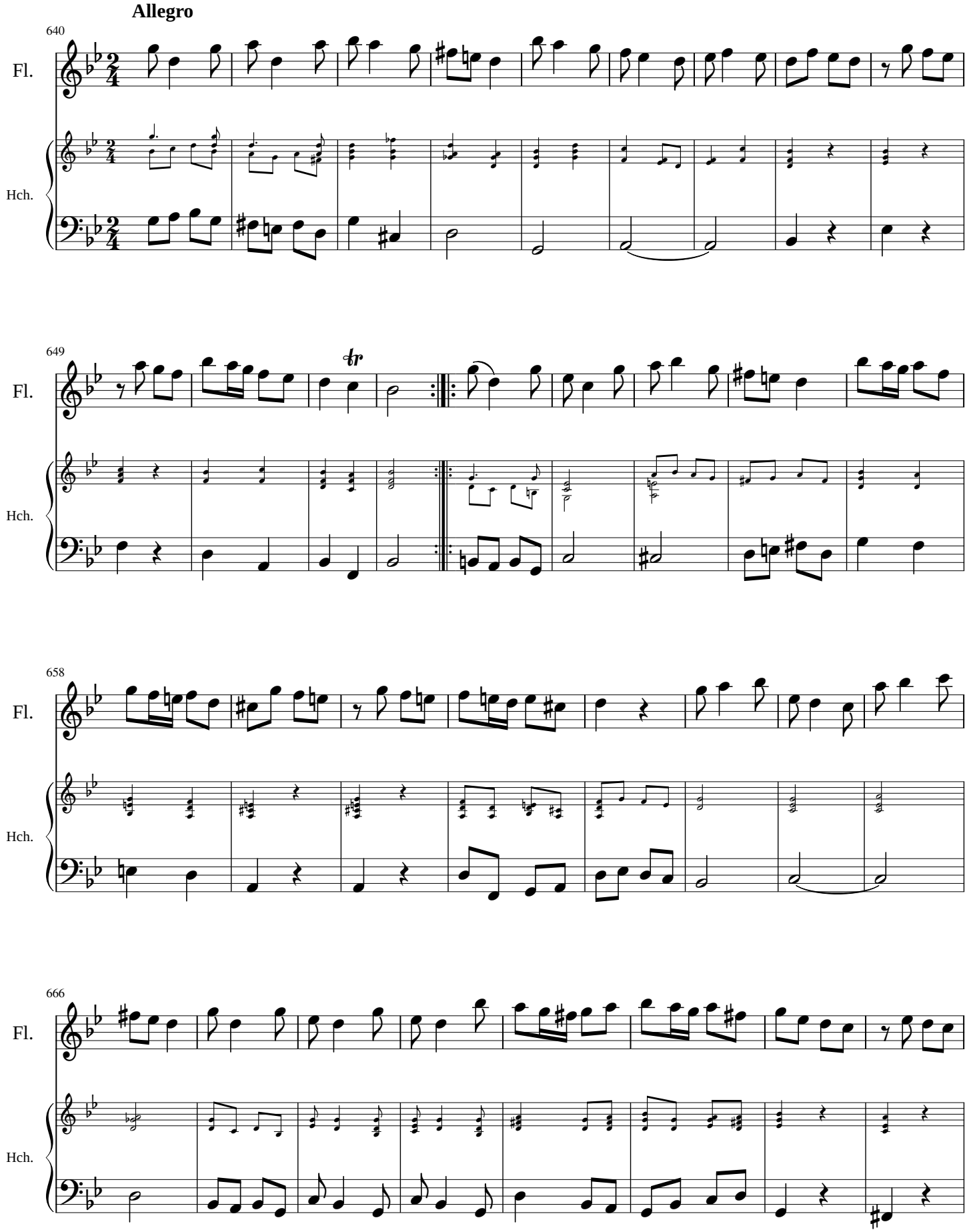
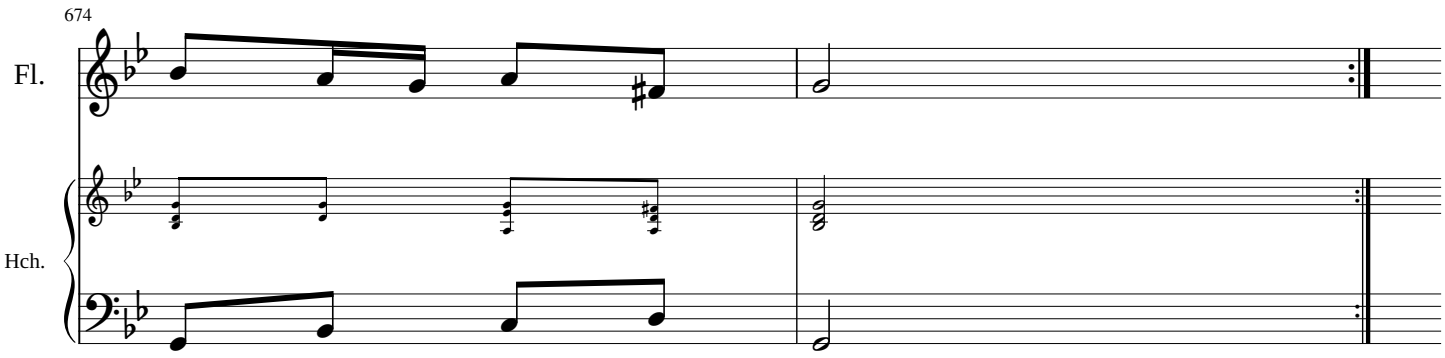
Fl.
Hch.

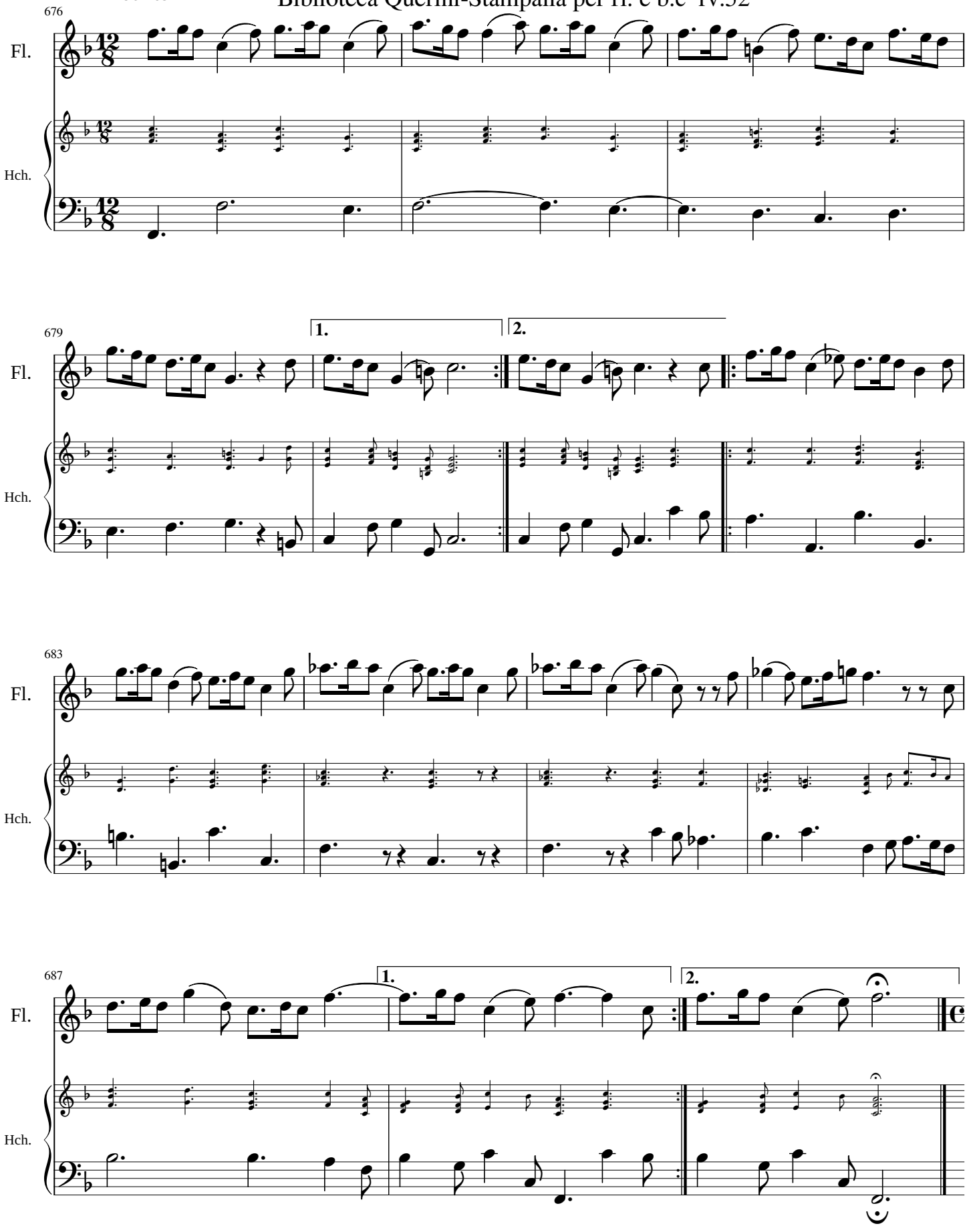

Allegro
640
Fl.
Hch.
649
tr
658
666


674
Fl.
Hch.

Sonata in Fa

Andante

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



Allemada

690

Fl.

Hch.

694

Fl.

Hch.

697

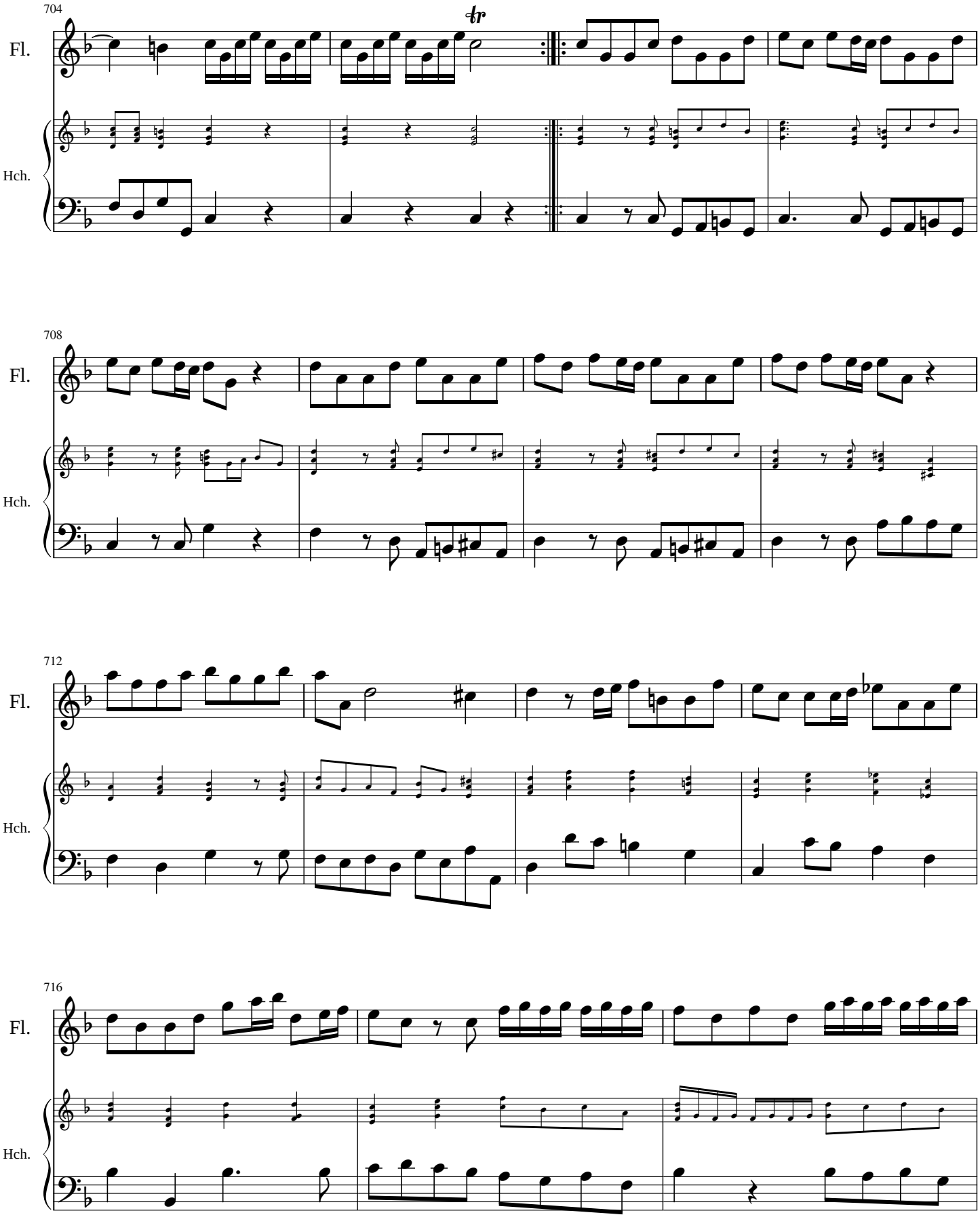
Fl.

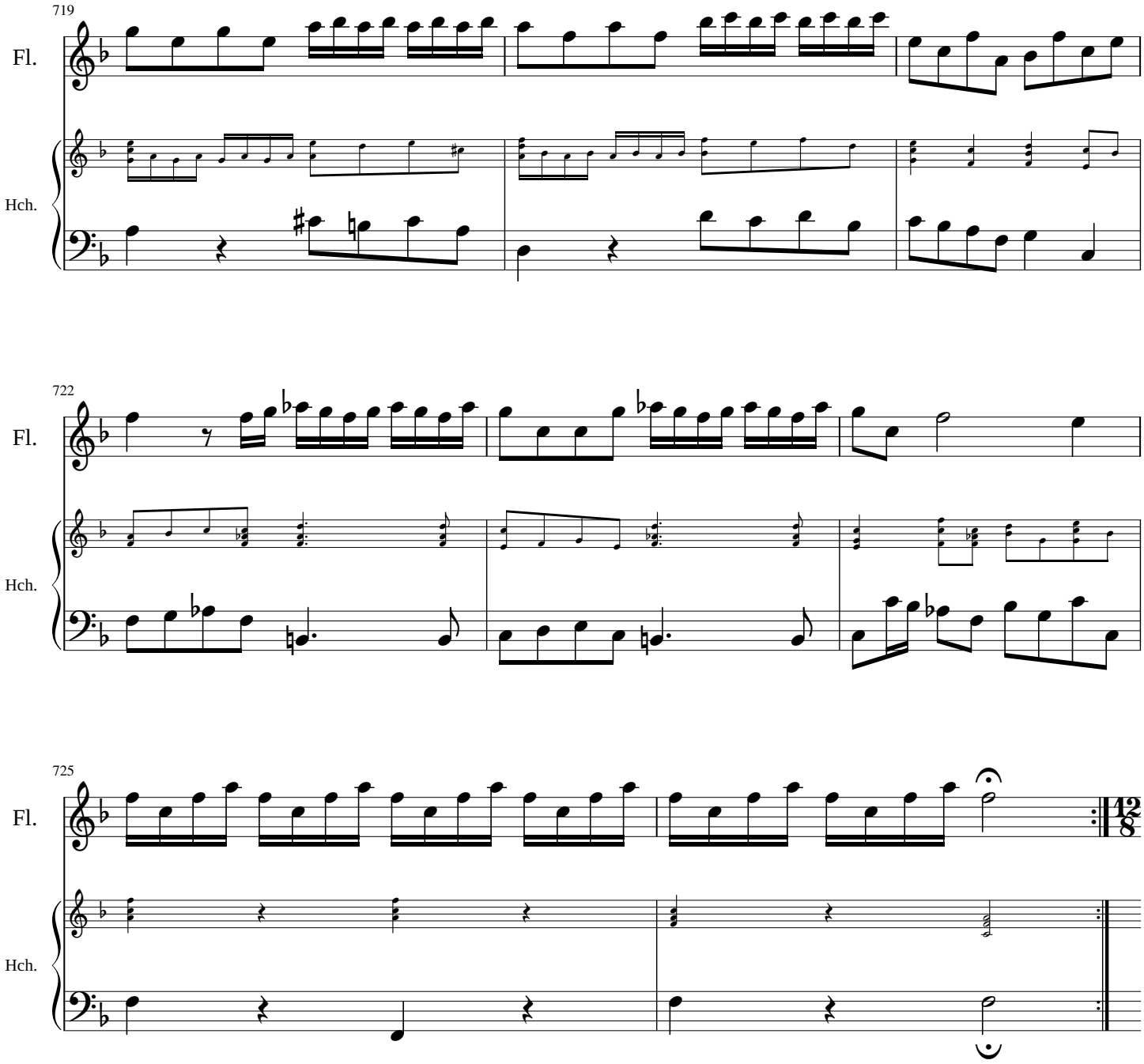
Hch.

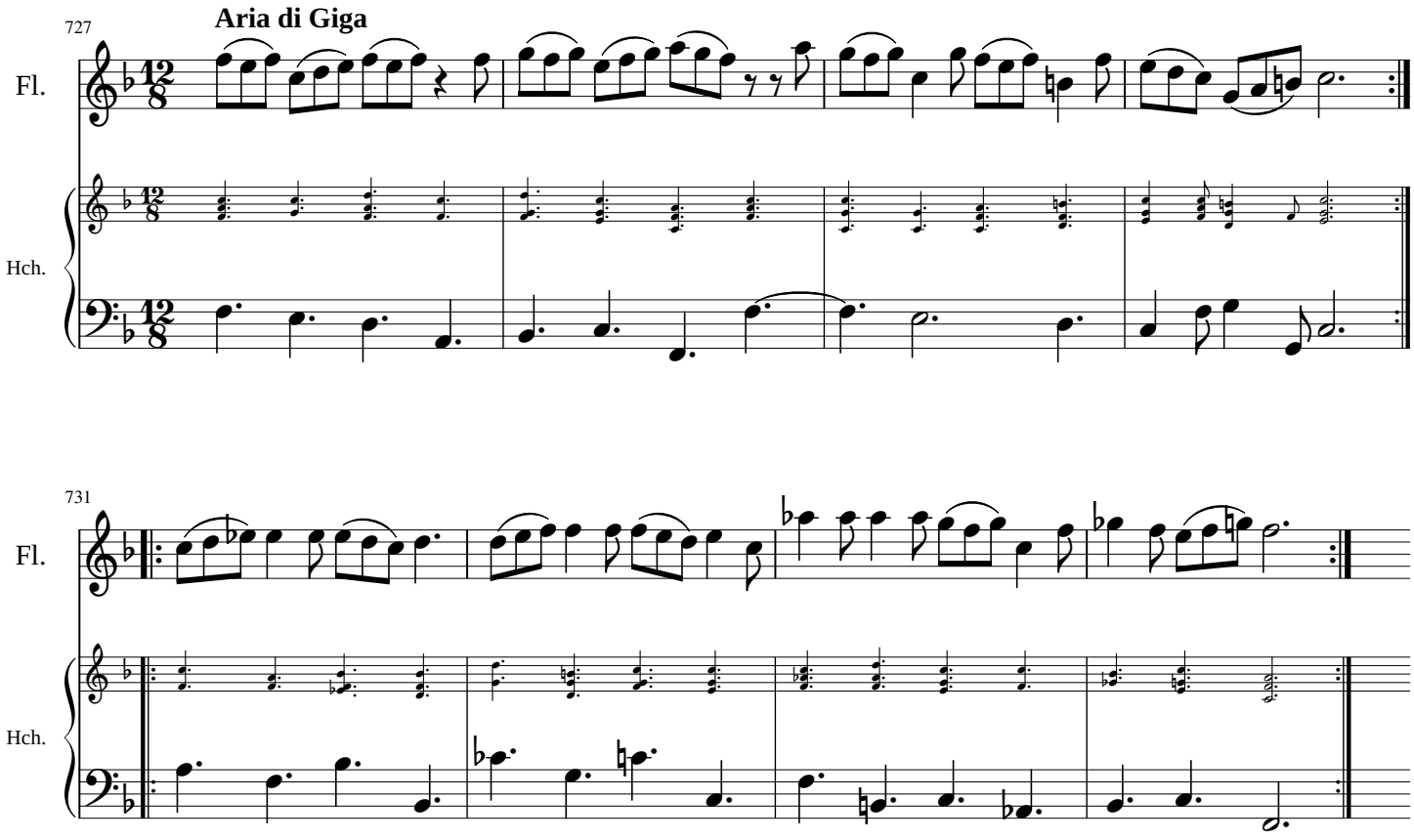
701

Fl.

Hch.


704
Fl.
Hch.
tr
708
Fl.
Hch.
712
Fl.
Hch.
716
Fl.
Hch.


719
Fl.
Hch.
722
Fl.
Hch.
725
Fl.
Hch.
12
8


727
Aria di Giga
Fl.
Hch.

731
Fl.
Hch.

Sonata

Berlin SingAkademie rv.806

Andante

735

Fl.

Hch.

737

Fl.

Hch.

739

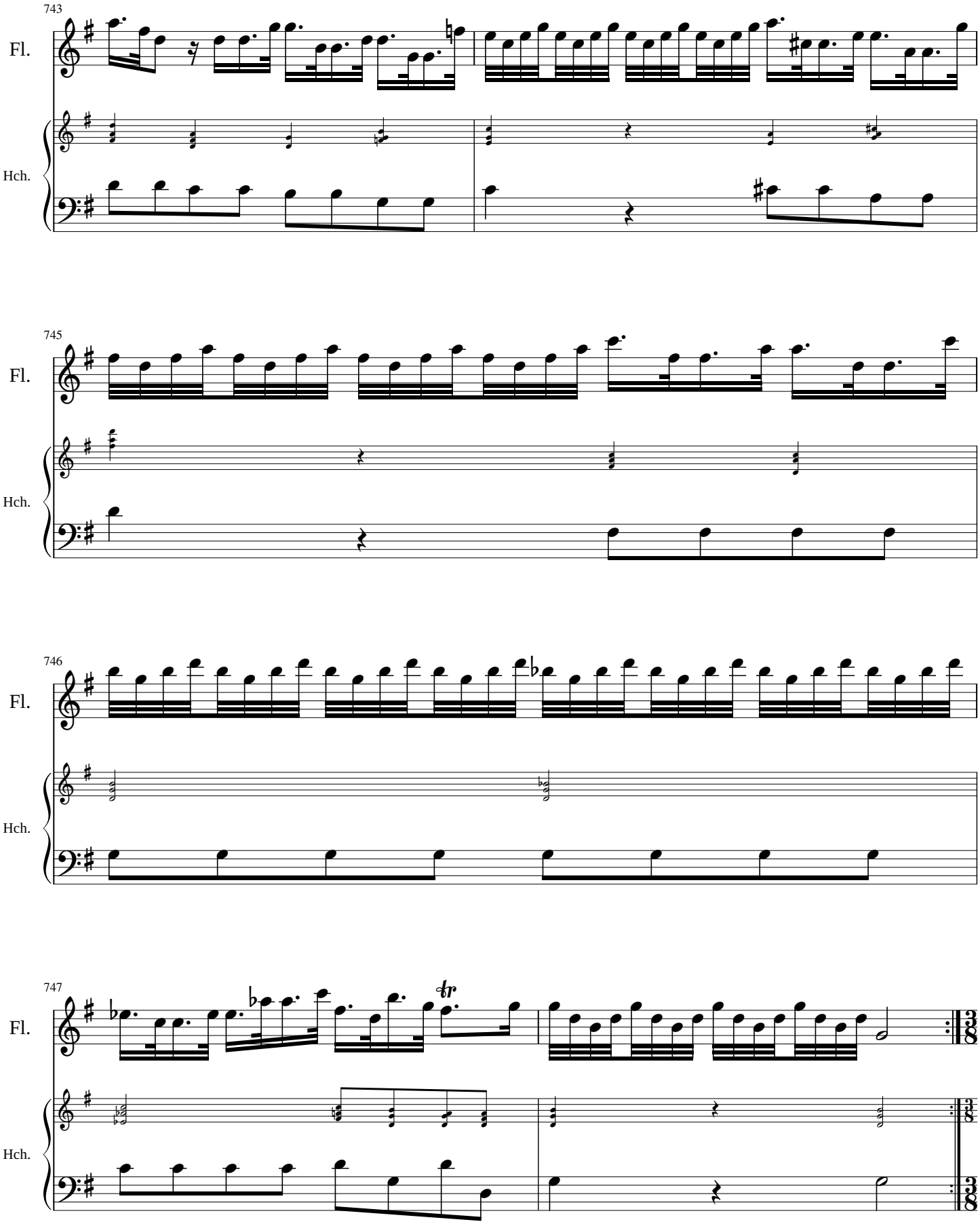
Fl.

Hch.

741

Fl.

Hch.


743
Fl.
Hch.
745
Fl.
Hch.
746
Fl.
Hch.
747
Fl.
Hch.

Allegro

749

Fl.

Hch.

755

Fl.

Hch.

761

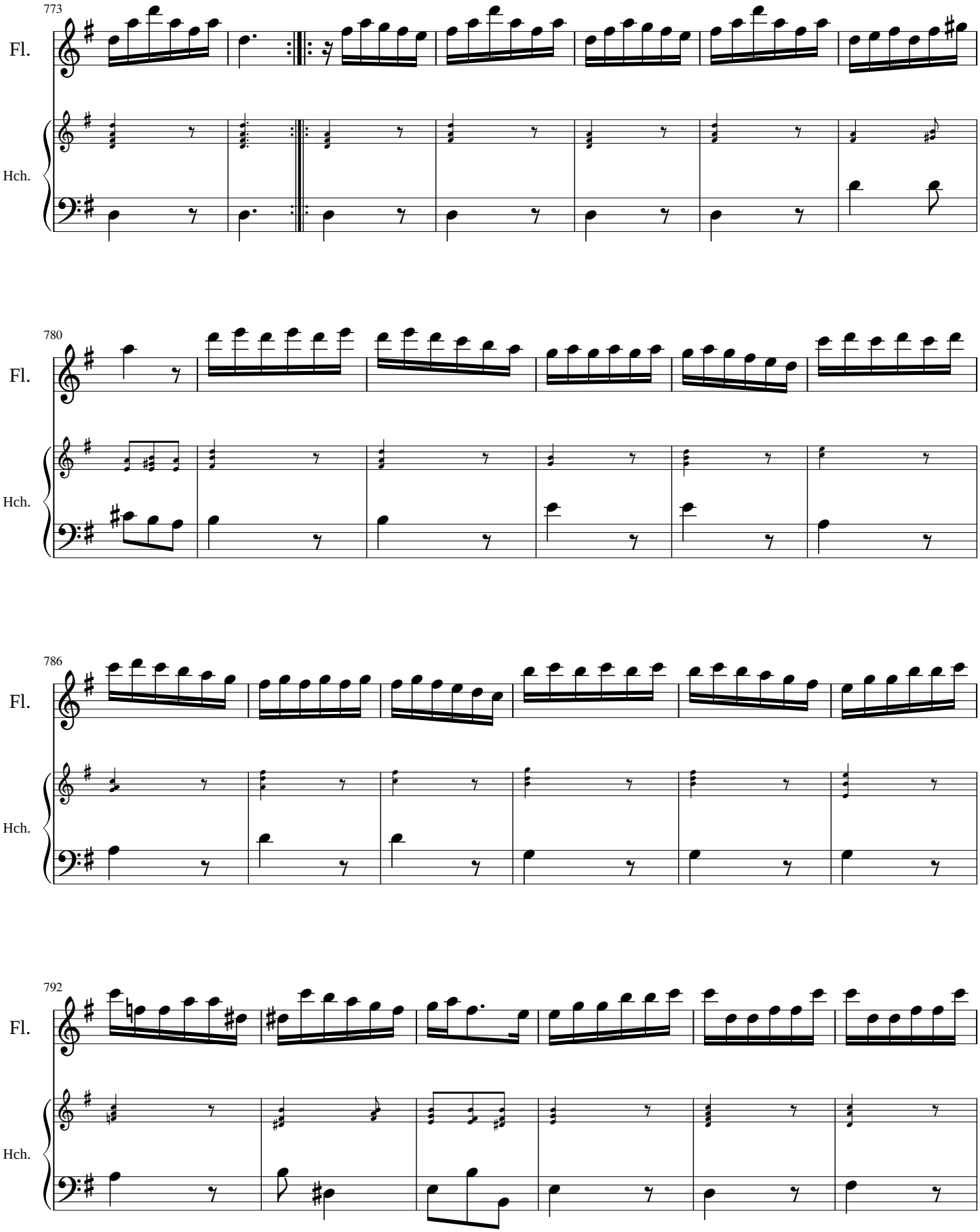
Fl.

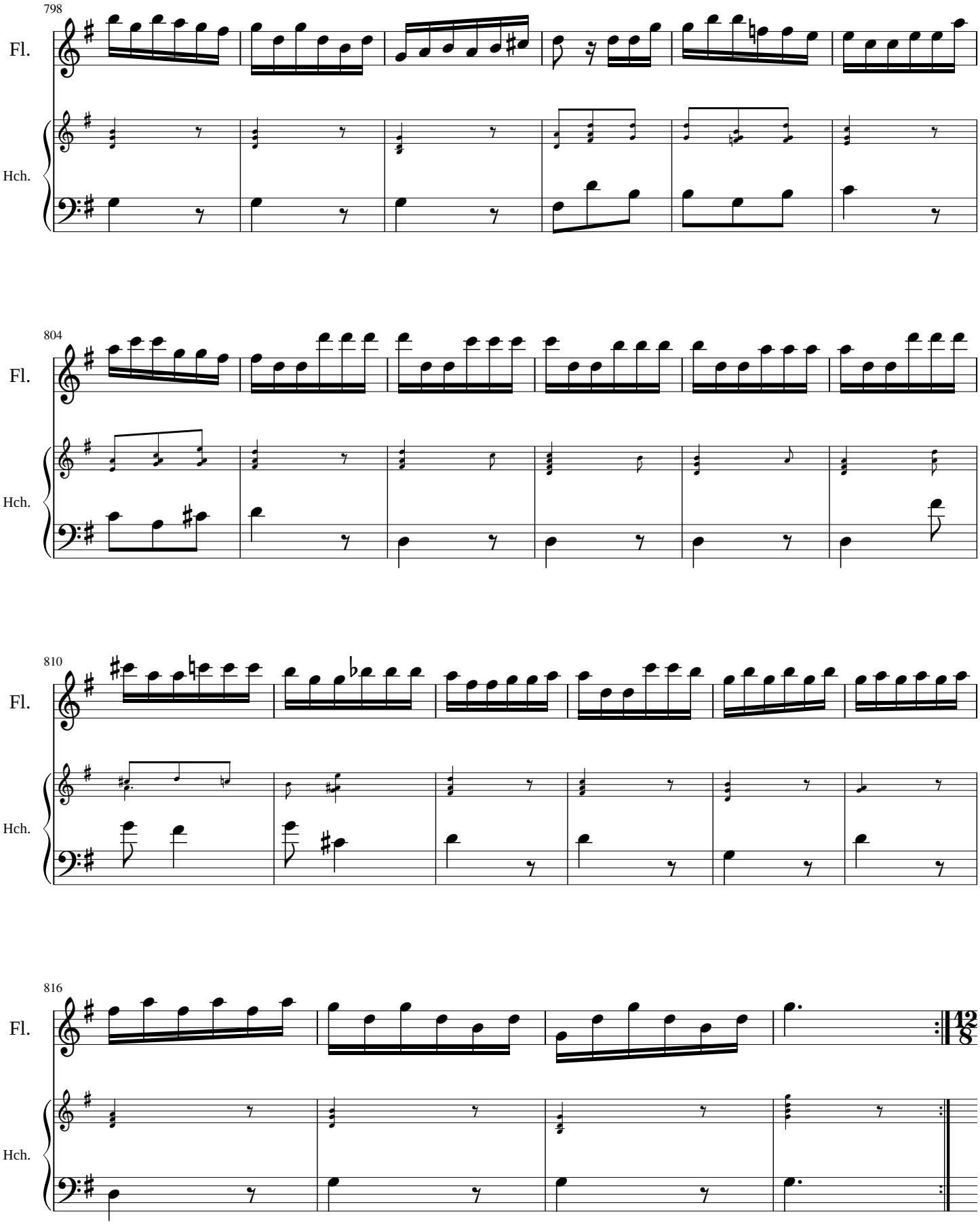
Hch.

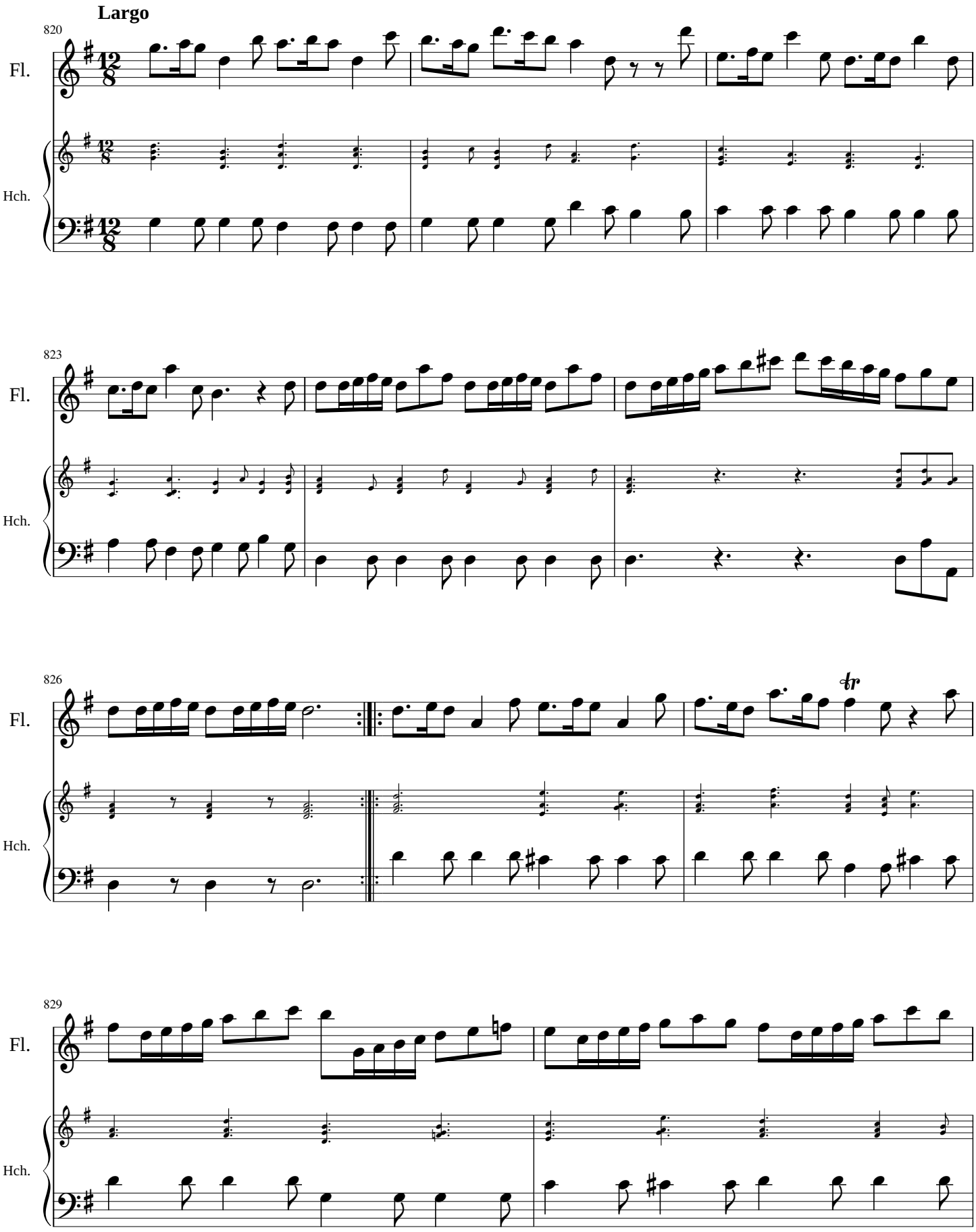
767

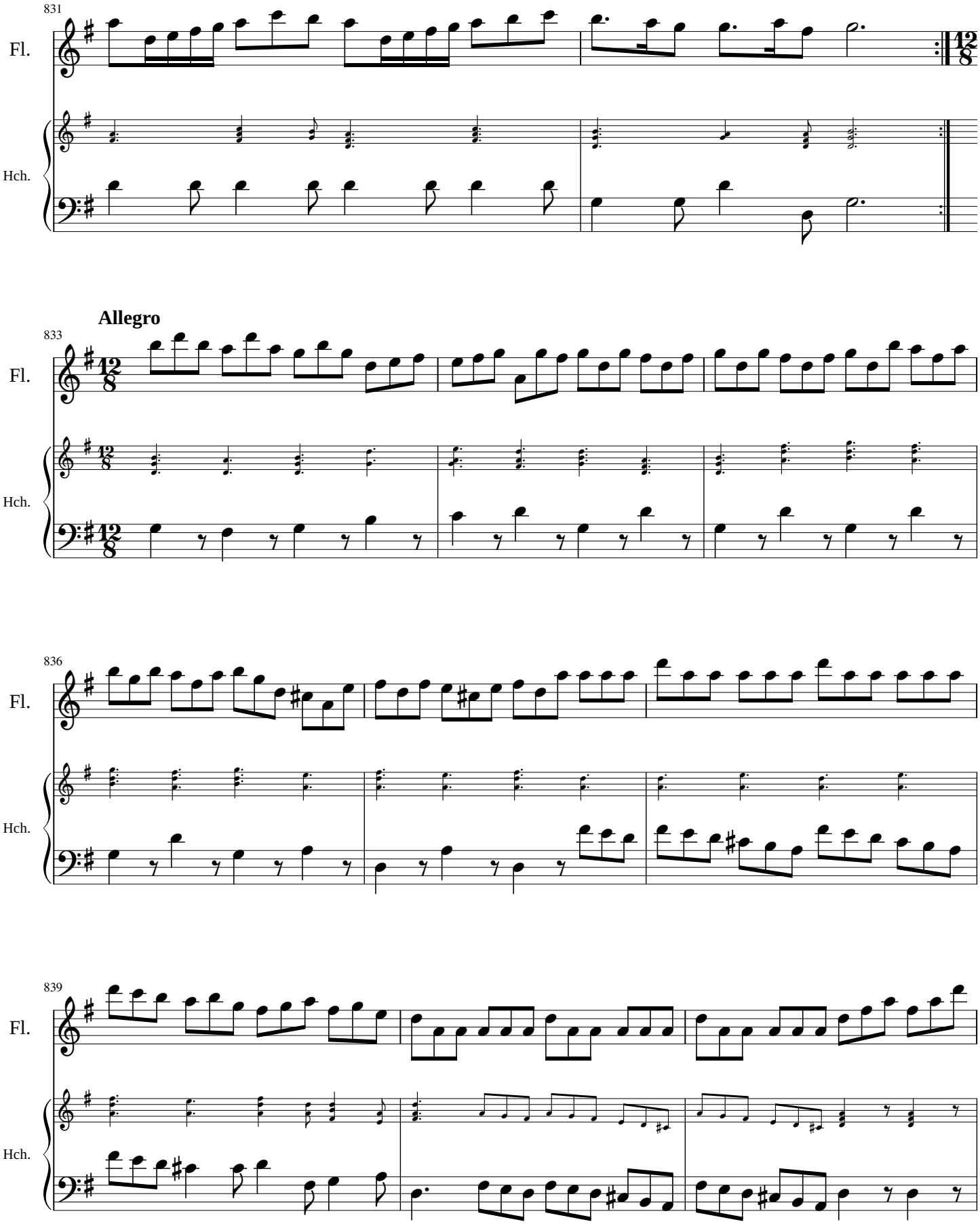
Fl.

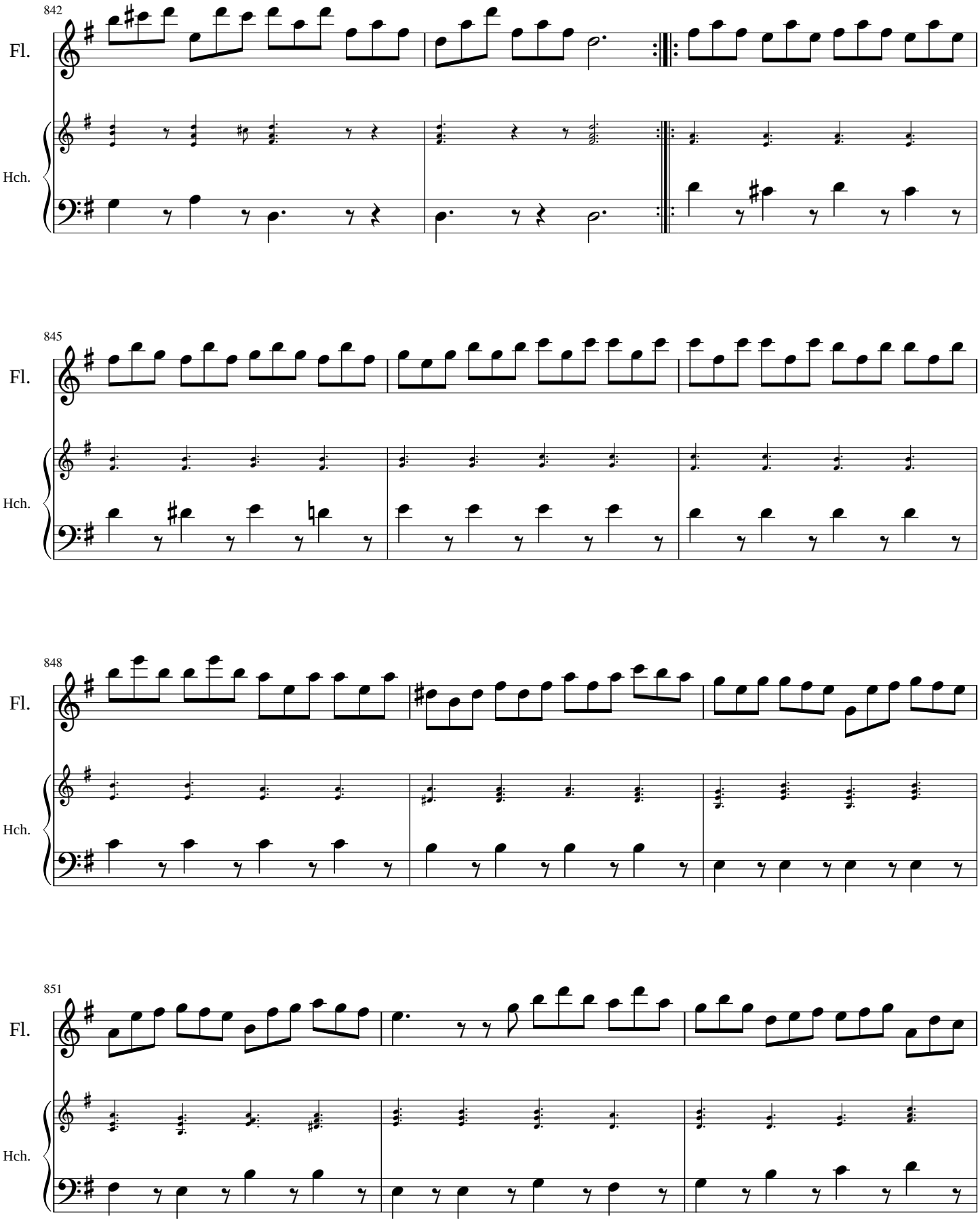
Hch.

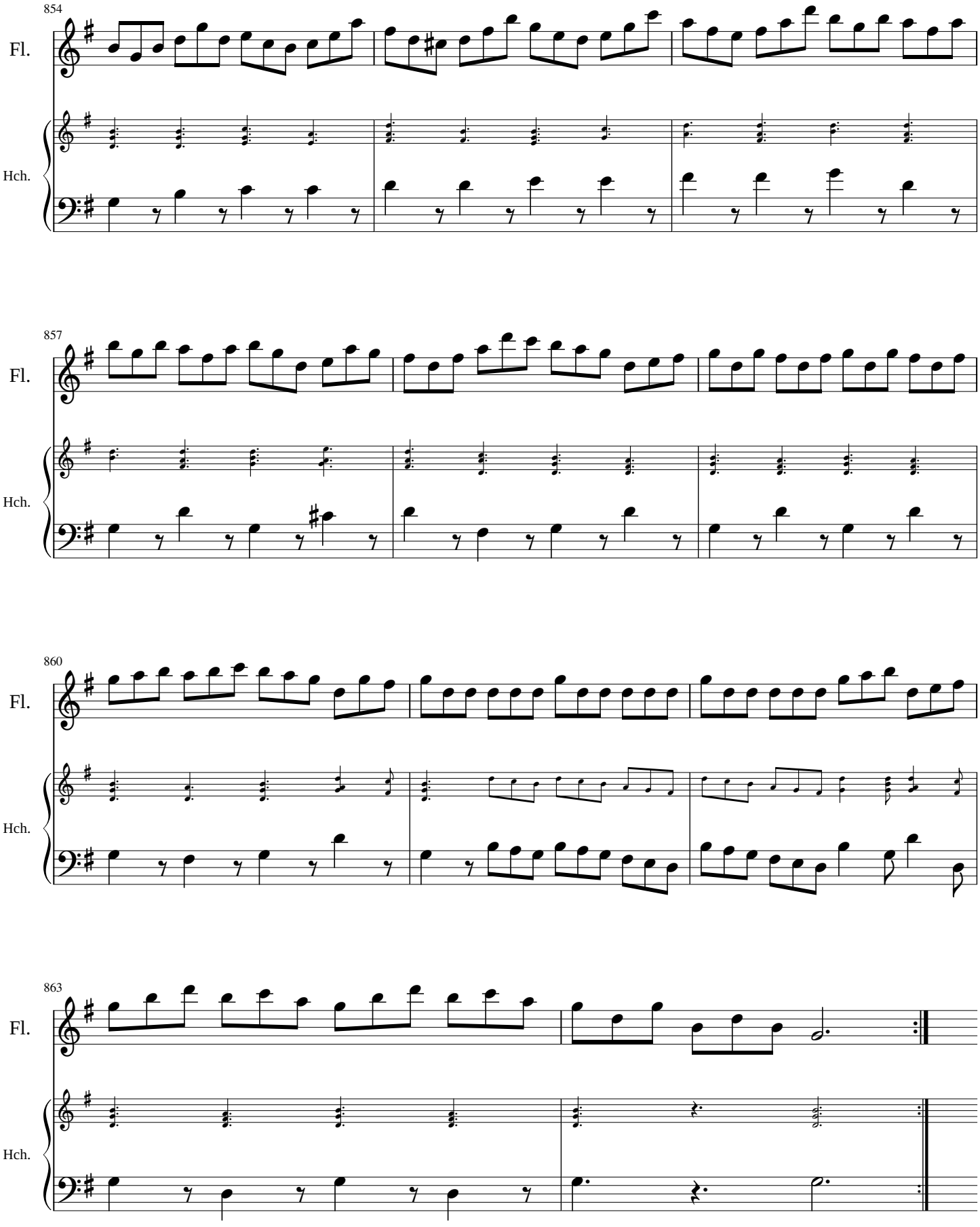

773
Fl.
Hch.
780
Fl.
Hch.
786
Fl.
Hch.
792
Fl.
Hch.


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.

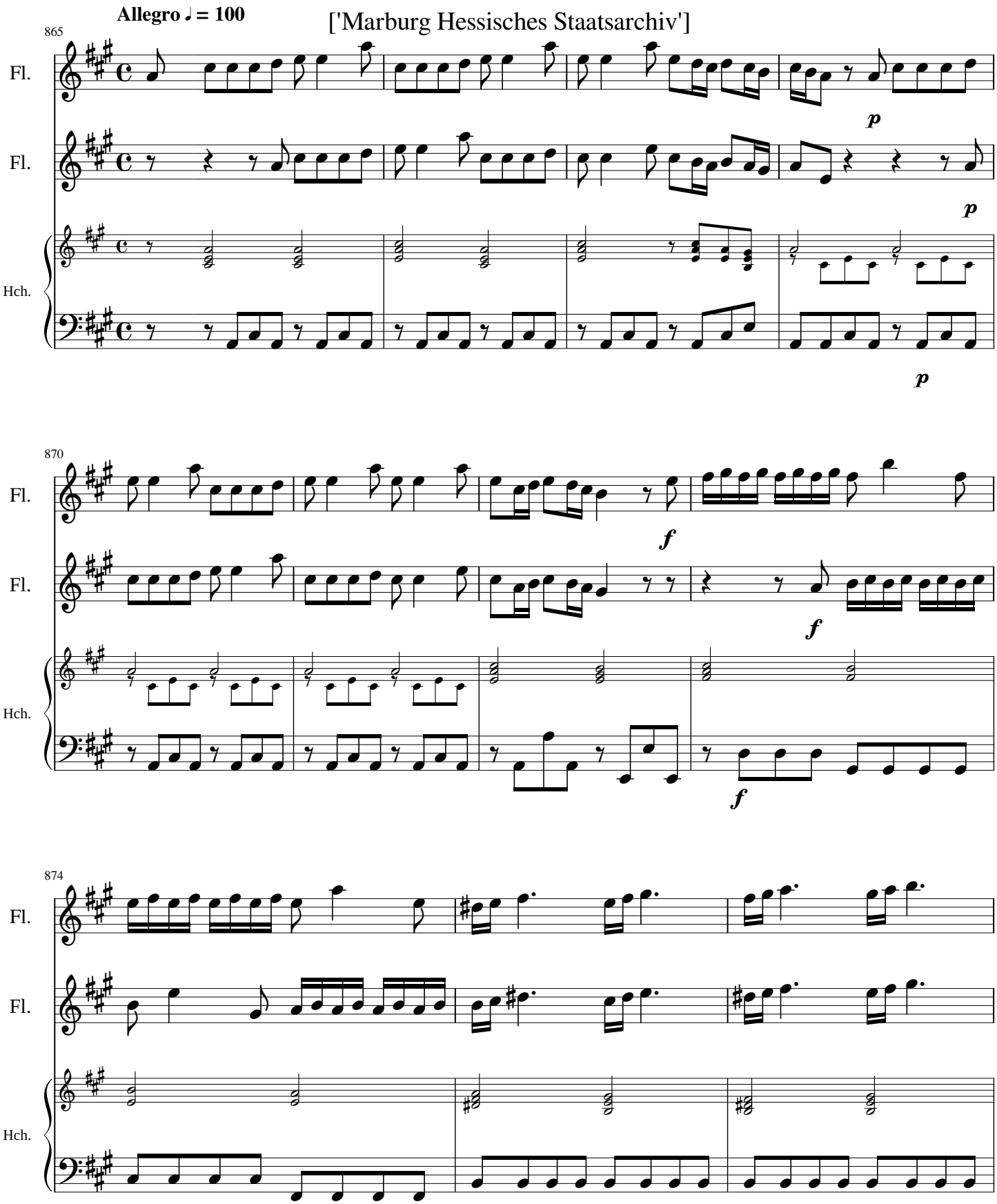

842
Fl.
Hch.
845
Fl.
Hch.
848
Fl.
Hch.
851
Fl.
Hch.

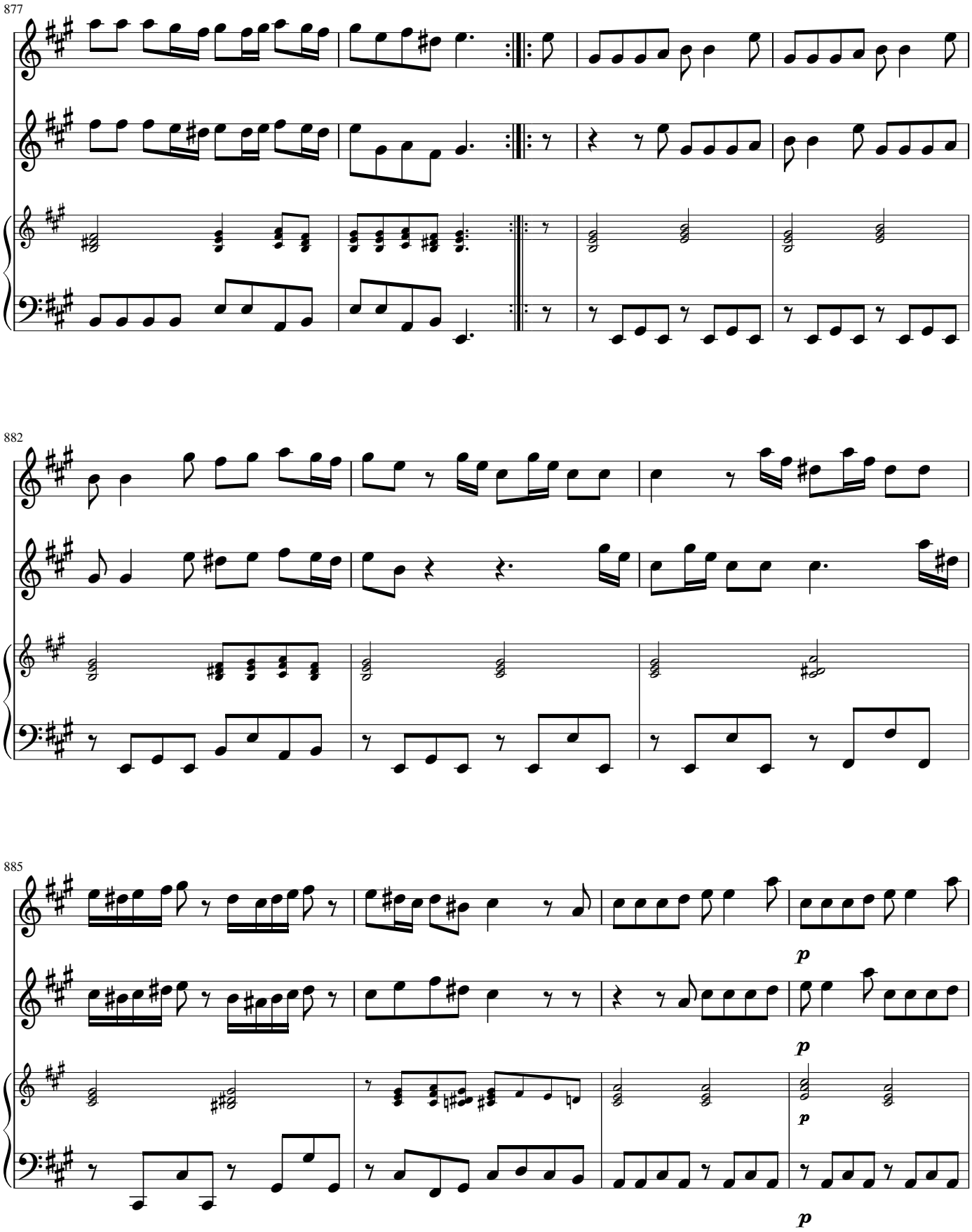

854
Fl.
Hch.
857
Fl.
Hch.
860
Fl.
Hch.
863
Fl.
Hch.

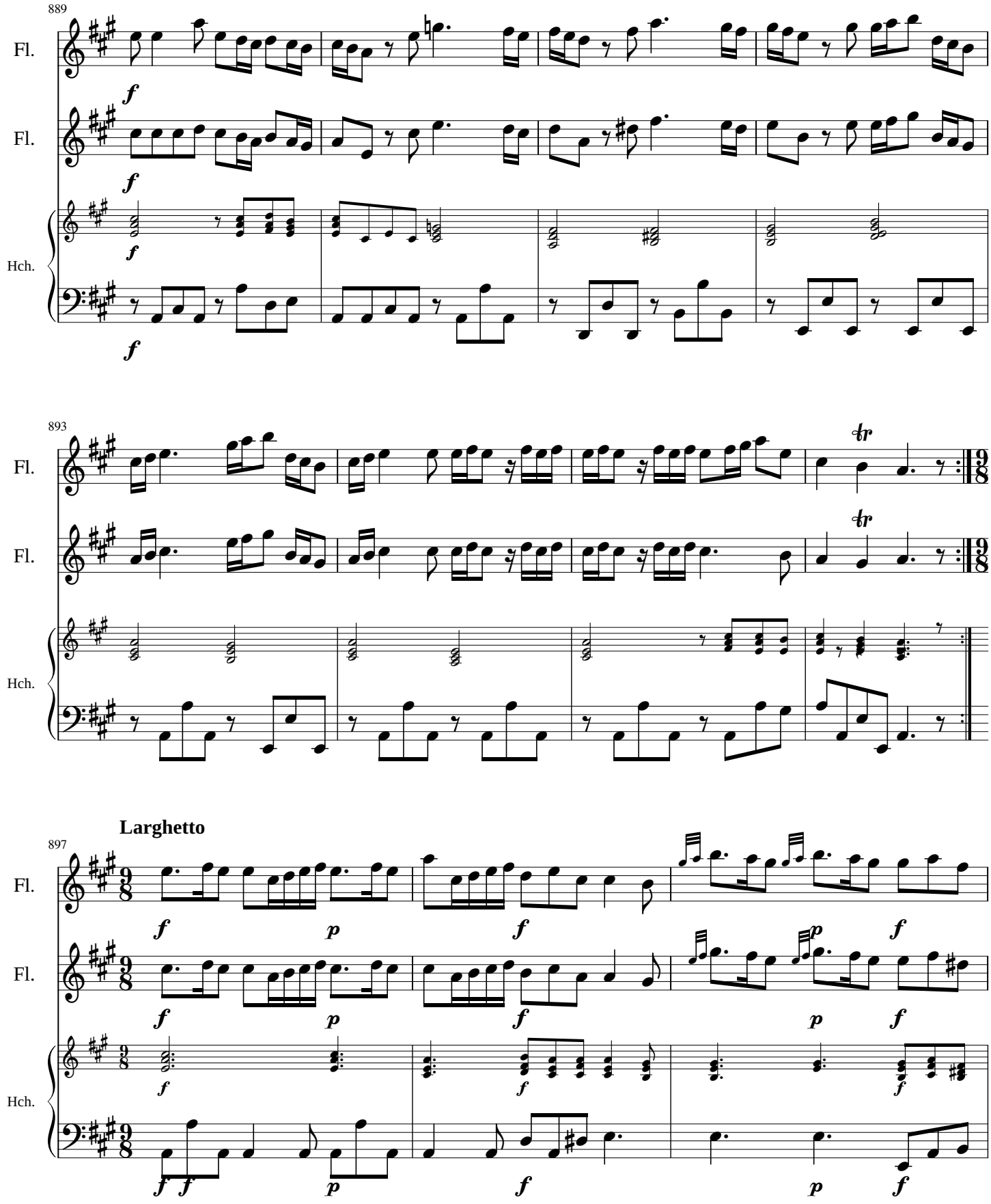
Sonata per 2 traversi e Basso RV 800

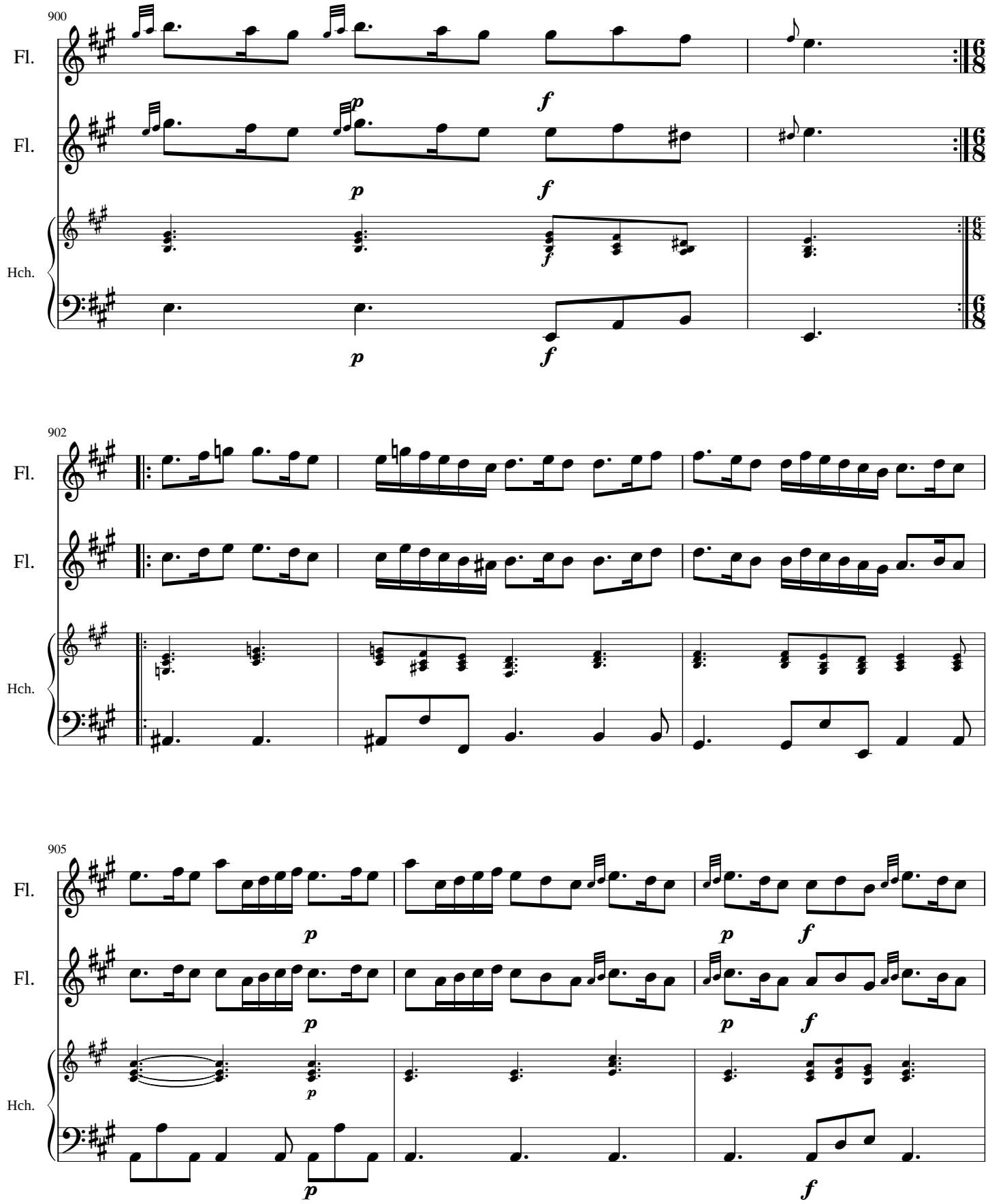
Allegro ♩ = 100

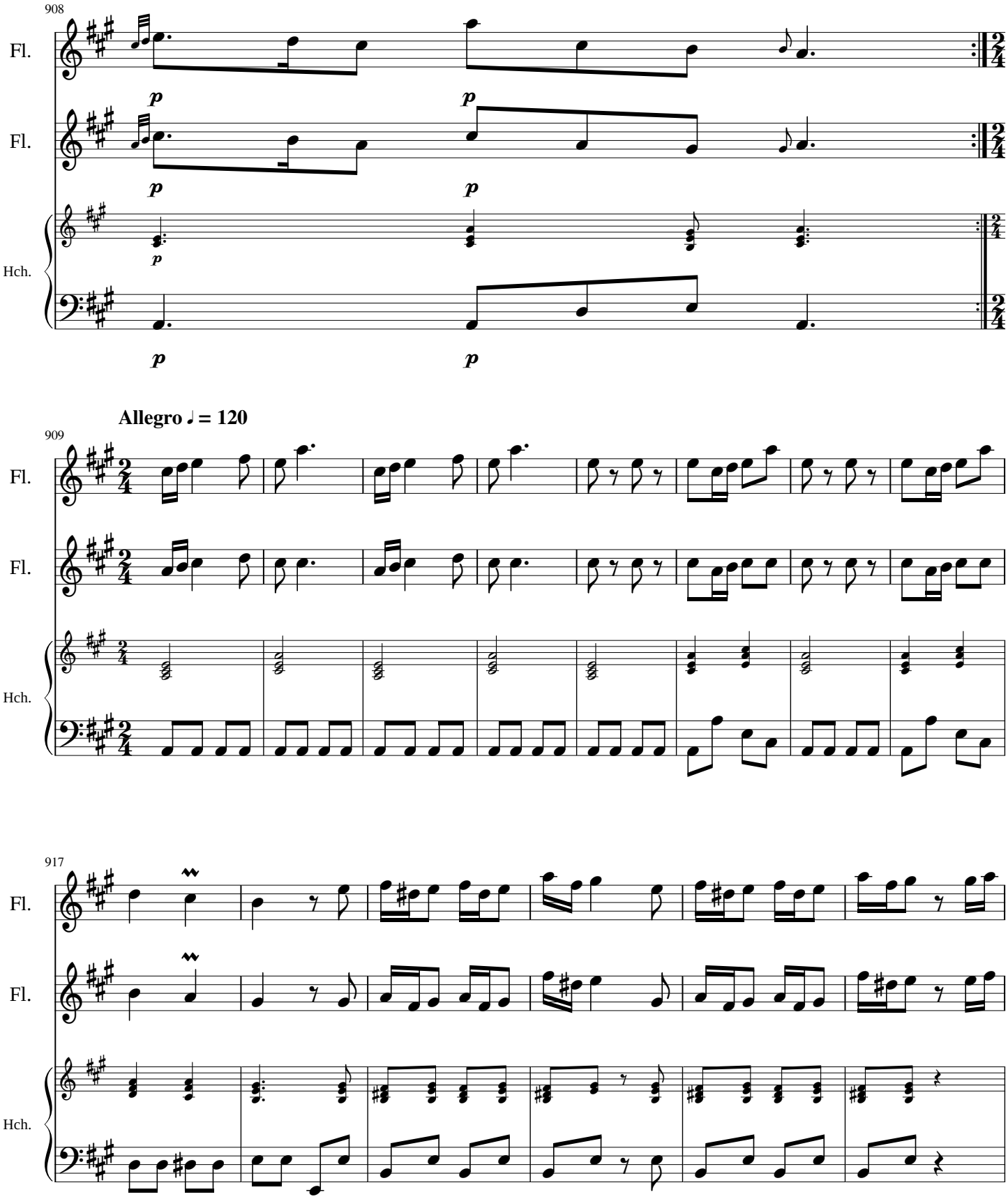
['Marburg Hessisches Staatsarchiv']

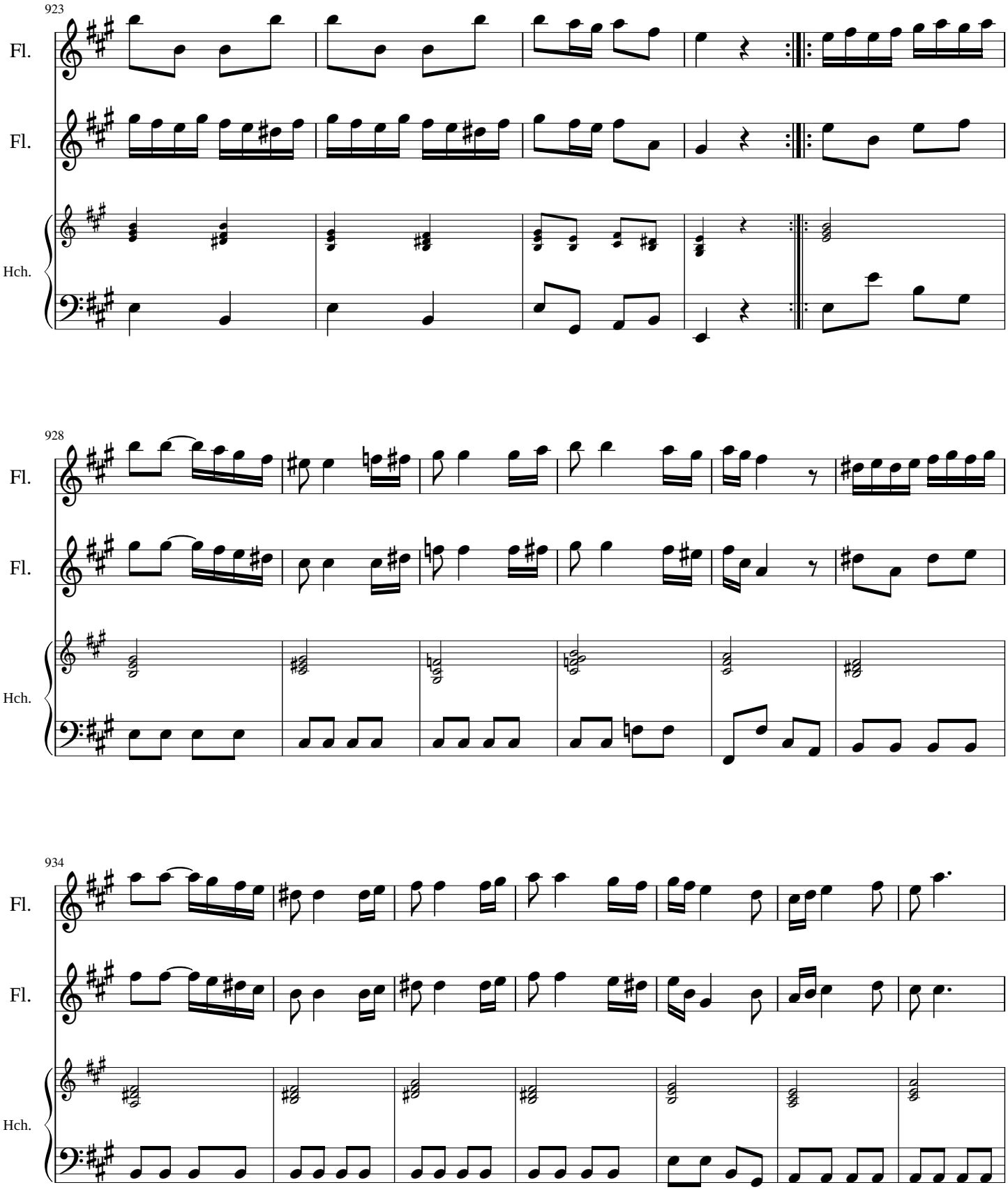


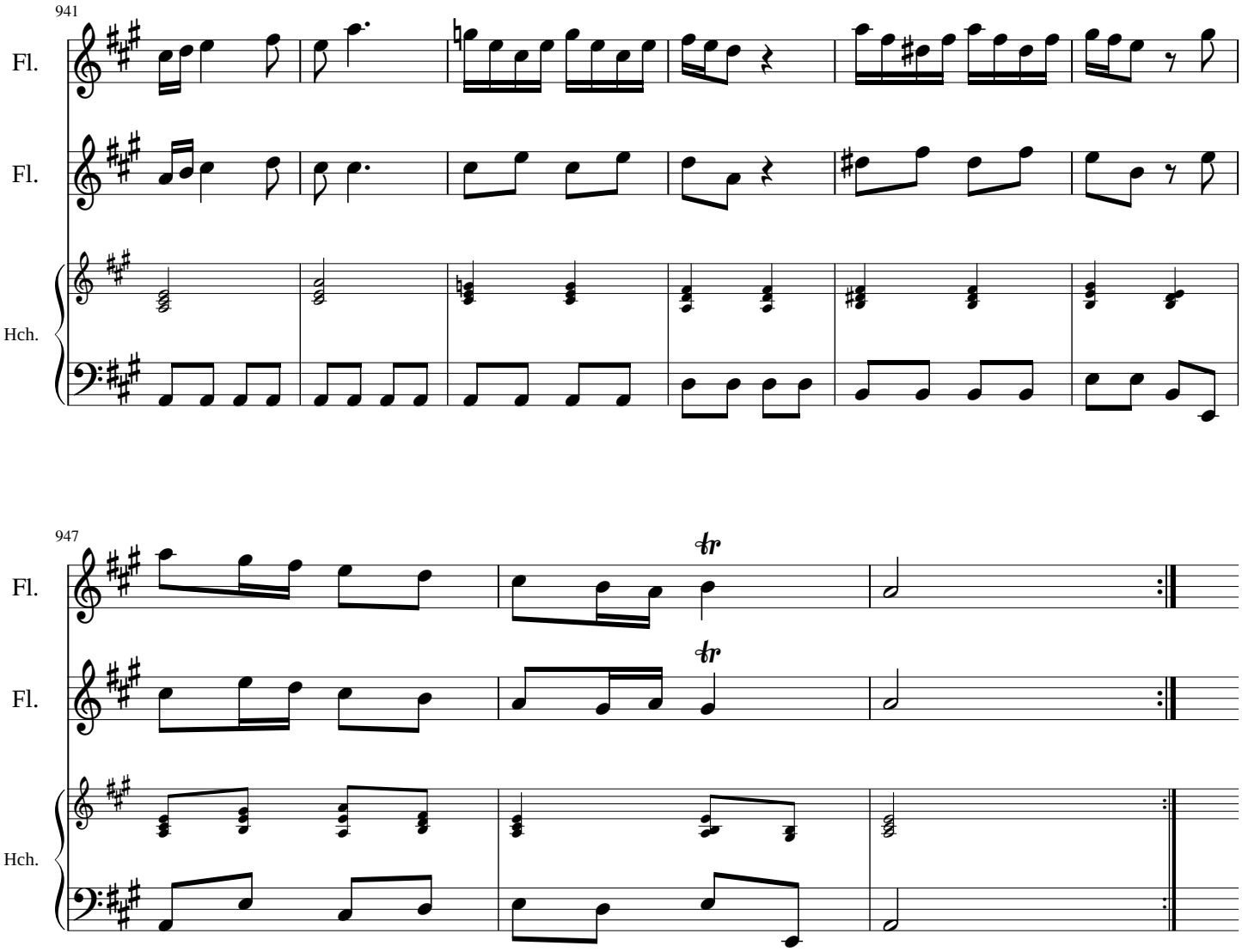

877
Fl.
Fl.
Hch.
882
Fl.
Fl.
Hch.
885
Fl.
Fl.
Hch.
p
p
p
p


889
Fl.
Fl.
Hch.
893
Fl.
Fl.
Hch.
Larghetto
897
Fl.
Fl.
Hch.


900
Fl.
Fl.
Hch.
902
Fl.
Fl.
Hch.
905
Fl.
Fl.
Hch.


908
Fl.
Fl.
Hch.
p
p
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.

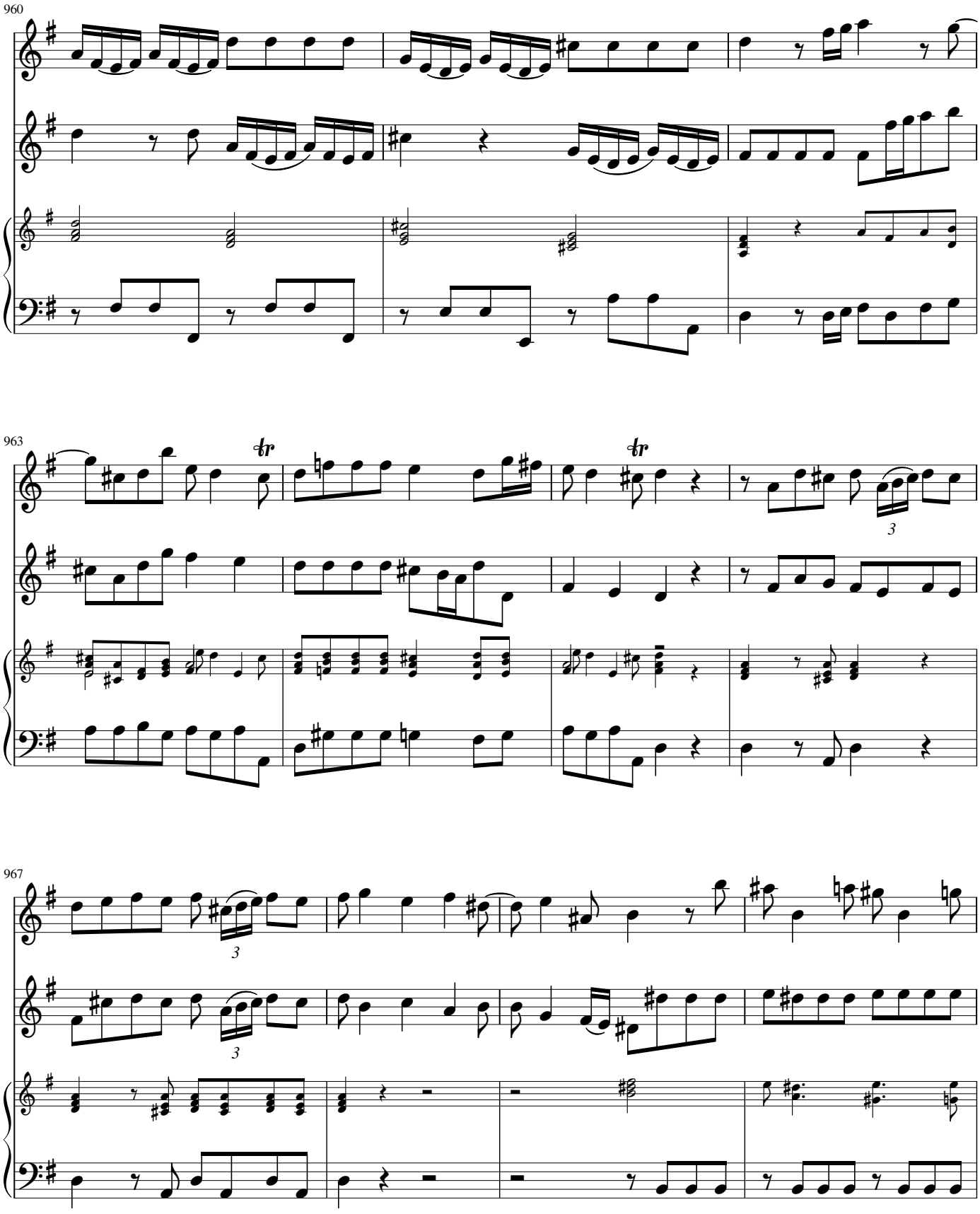
Hch.

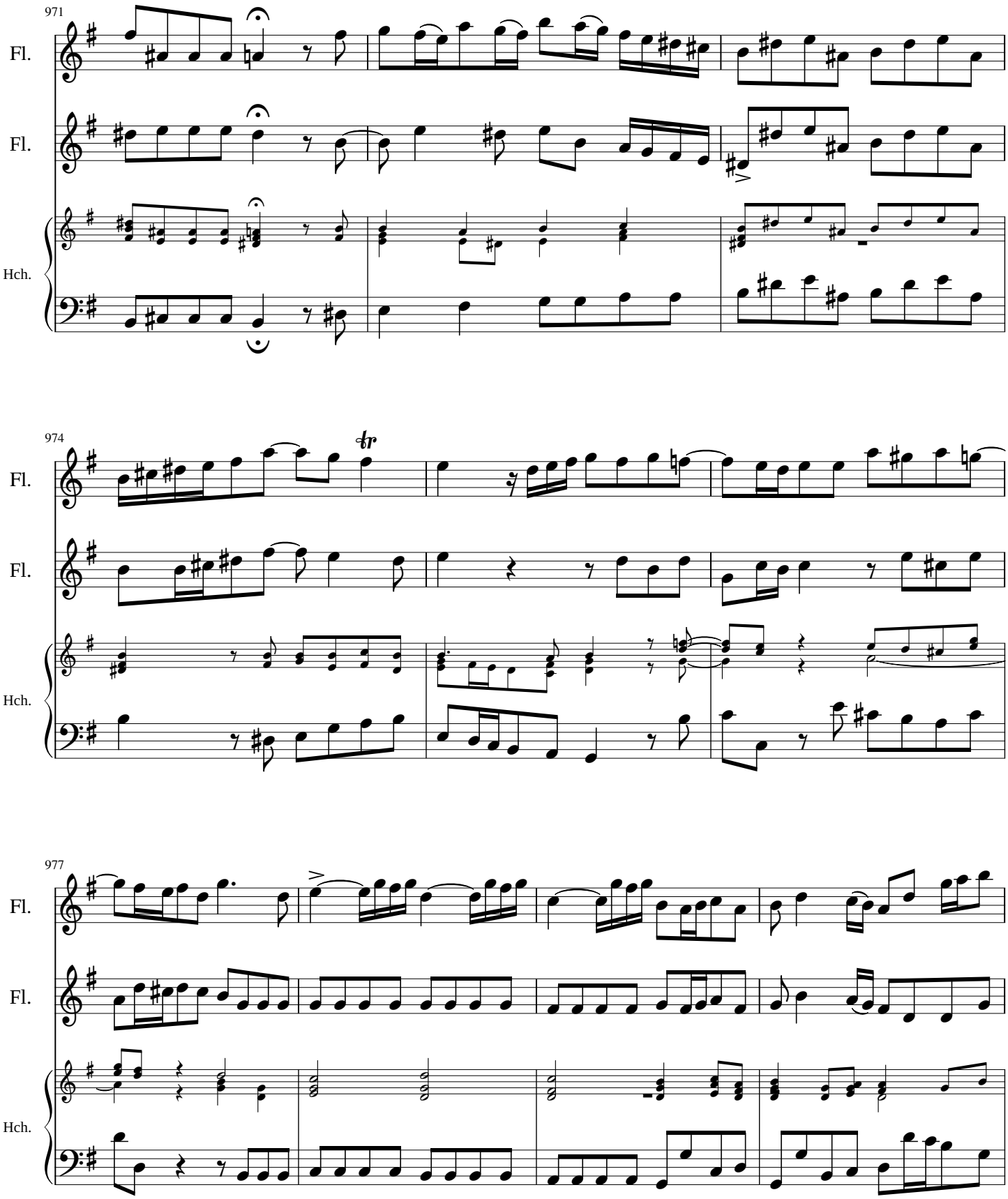
957

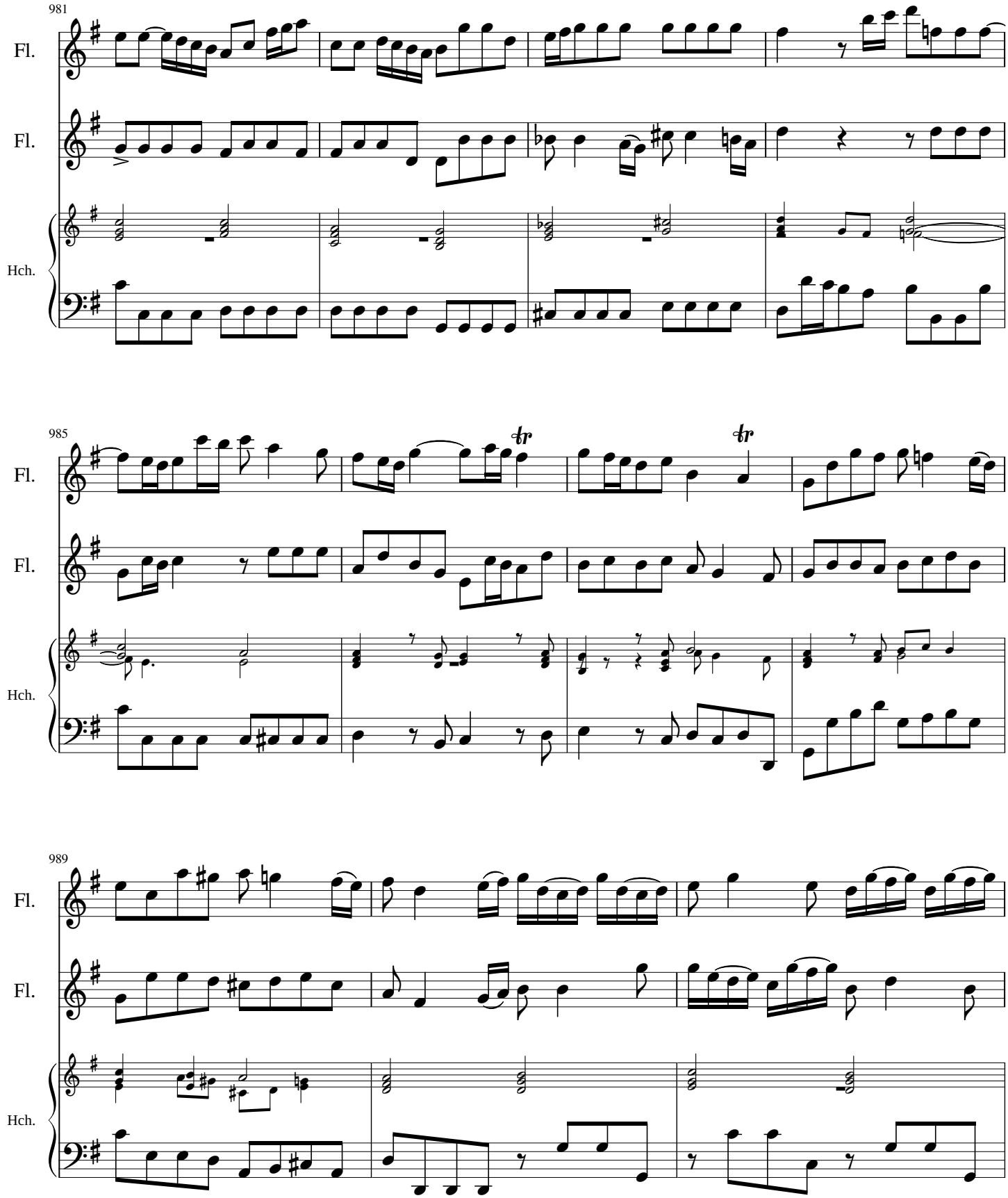
Fl.

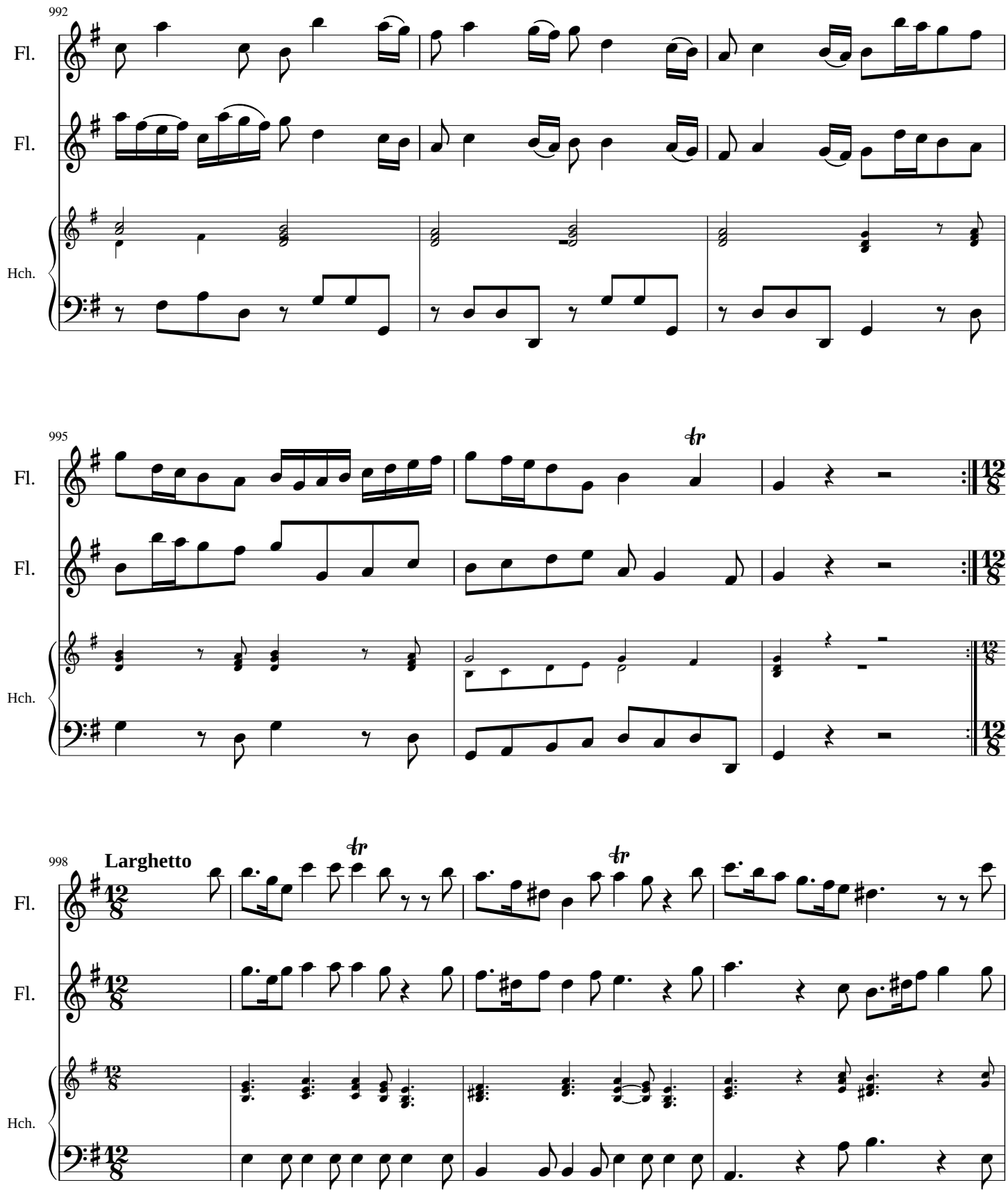
Fl.

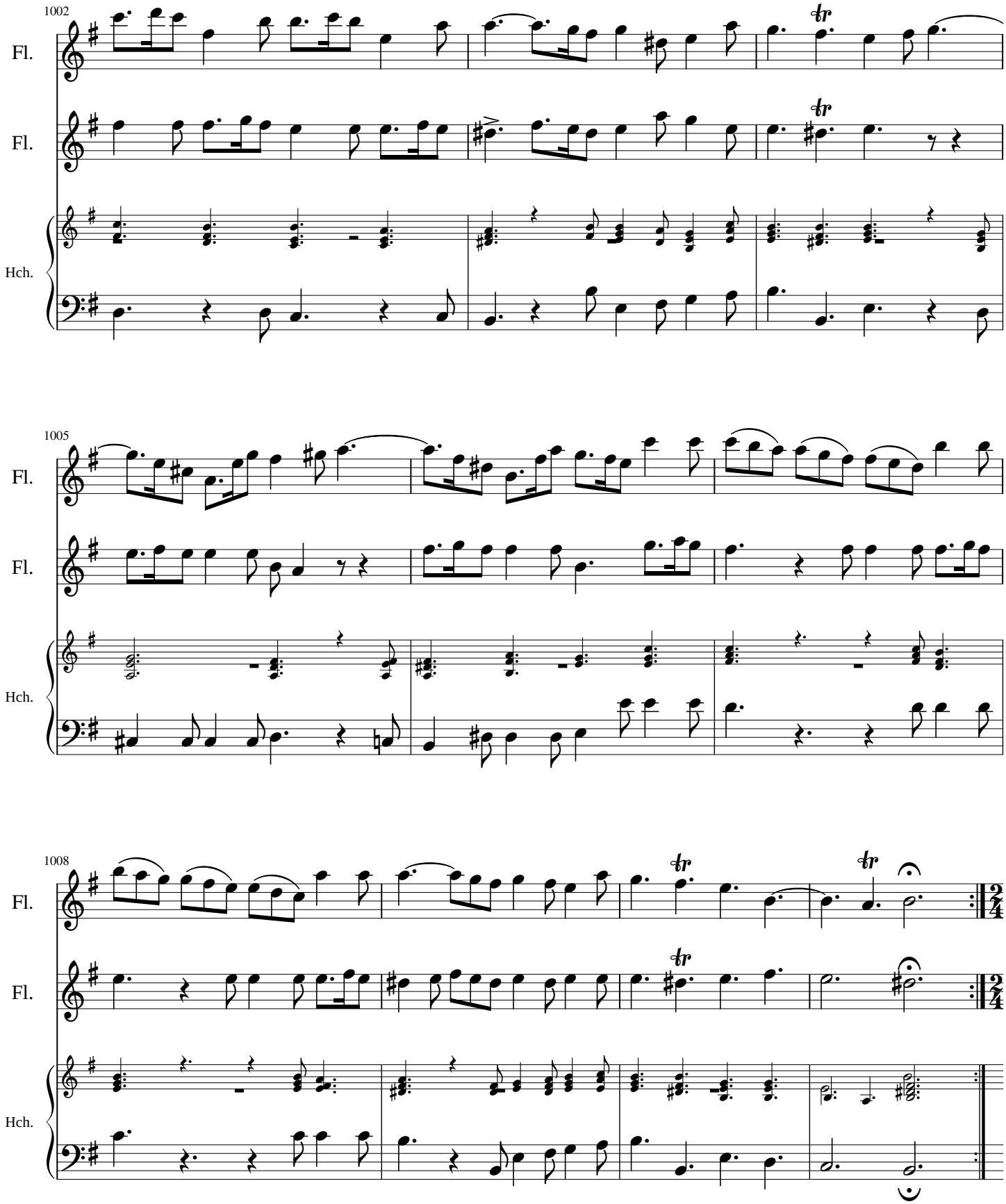
Hch.

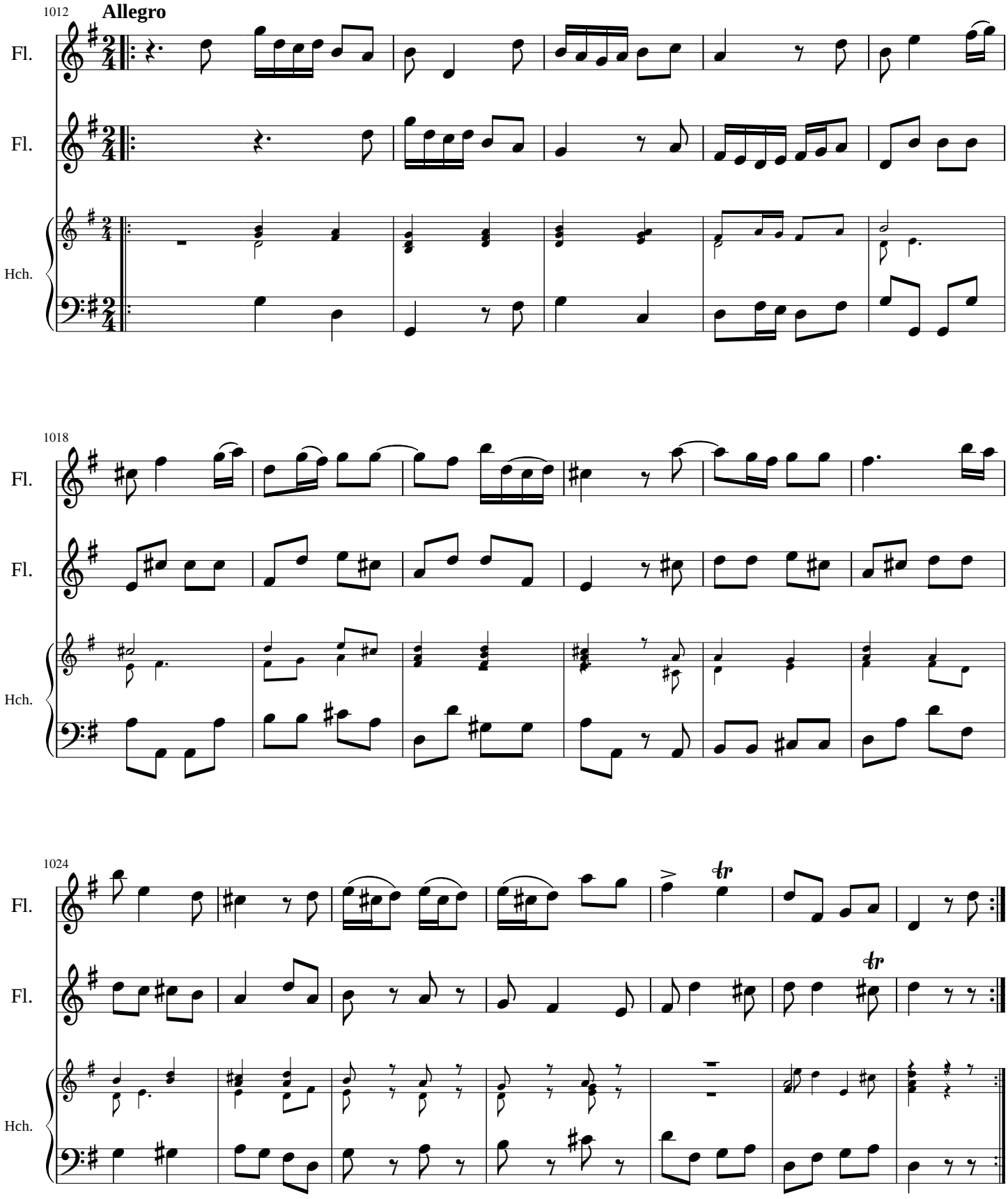

960
Fl.
Fl.
Hch.
963
Fl.
Fl.
Hch.
967
Fl.
Fl.
Hch.

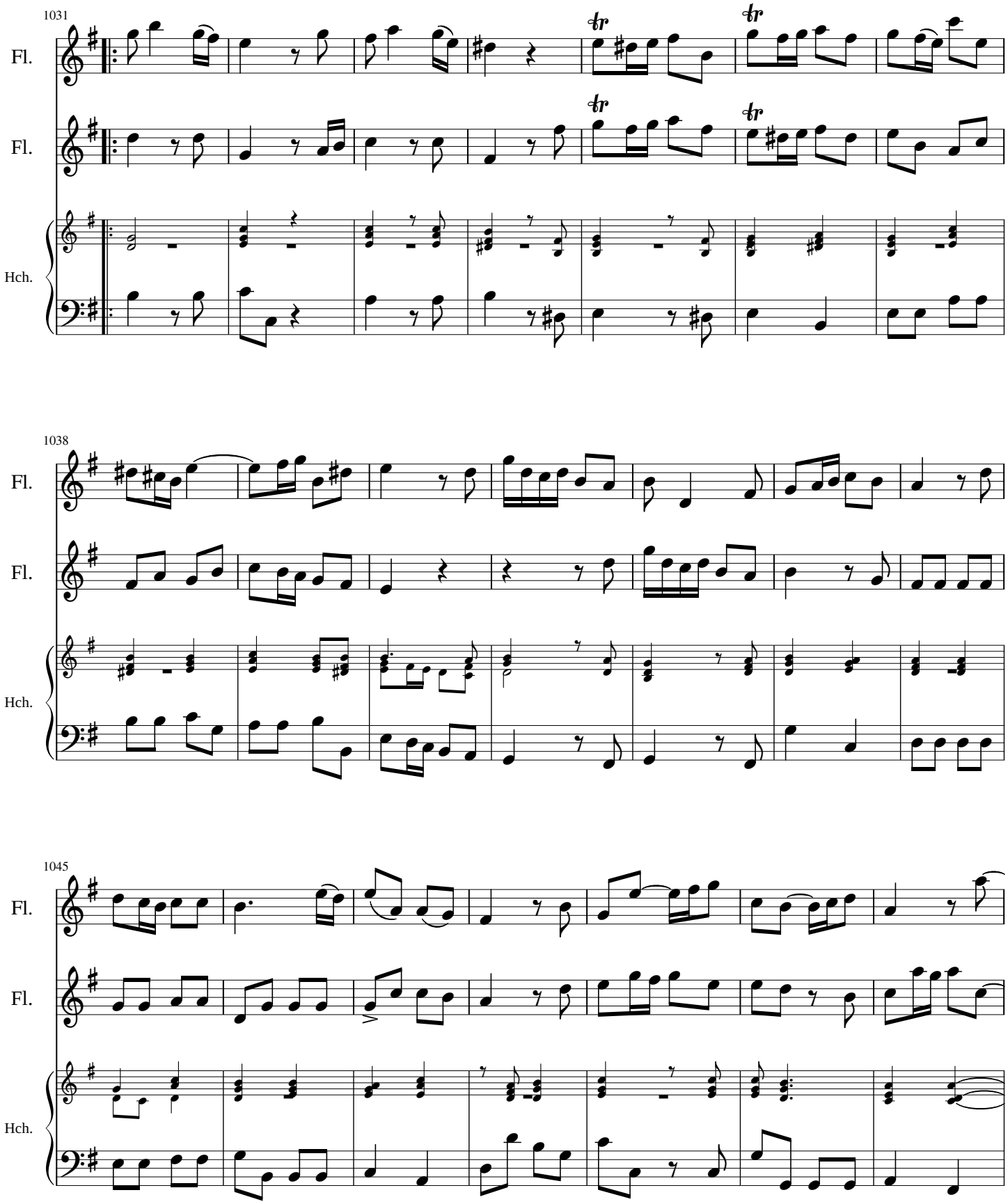

971
Fl.
Fl.
Hch.
974
Fl.
Fl.
Hch.
977
Fl.
Fl.
Hch.

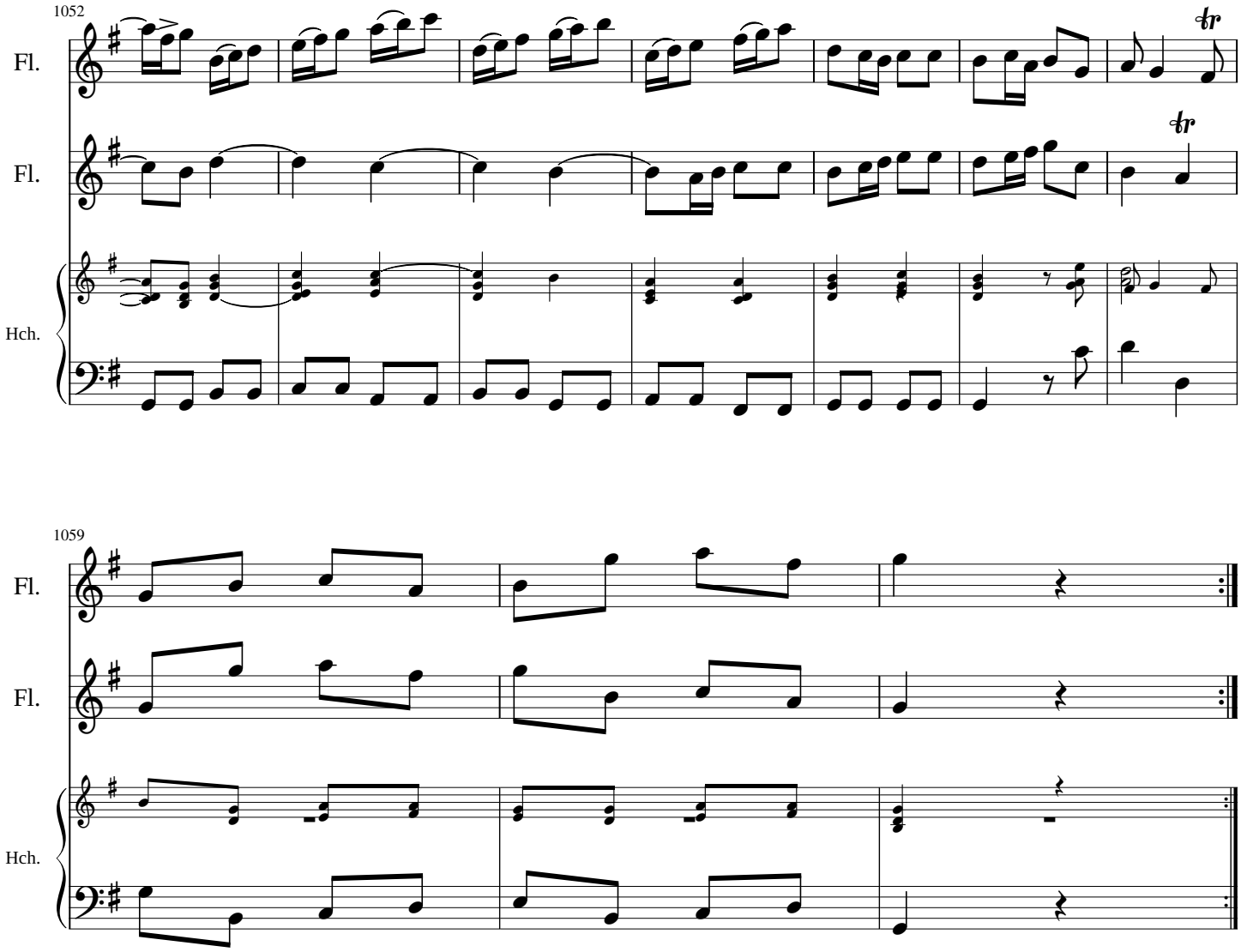

981
Fl.
Fl.
Hch.
985
tr
tr
Fl.
Fl.
Hch.
989
Fl.
Fl.
Hch.


992
Fl.
Fl.
Hch.
995
Fl.
Fl.
Hch.
tr
12/8
998
Larghetto
Fl.
Fl.
Hch.
tr
tr


1002
Fl.
Fl.
Hch.
1005
Fl.
Fl.
Hch.
1008
Fl.
Fl.
Hch.


1012
Allegro
Fl.
Fl.
Hch.
1018
Fl.
Fl.
Hch.
1024
Fl.
Fl.
Hch.


1031
Fl.
Fl.
Hch.
1038
Fl.
Fl.
Hch.
1045
Fl.
Fl.
Hch.


1052
Fl.
Fl.
Hch.
tr
tr

1059
Fl.
Fl.
Hch.