

8/6

VIVALDI

ZWEI

SONATEN

für

Alt-Blockflöte
und Basso continuo

Flauto dolce
& Basso continuo

Treble Recorder
and Basso continuo

herausgegeben von

WALTER KOLNEDER

Willy Müller, Süddeutscher Musikverlag, Heidelberg

ANTONIO VIVALDI

ZWEI SONATEN

für Blockflöte

⟨oder Querflöte, Oboe, Violine⟩

und

Beziffertem Bass

⟨Klavier, Cembalo mit Violoncello oder Gambe ad. lib.⟩

herausgegeben von

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Die Bibliothek Querini Stampaglia in Venedig besitzt einen Band Mss VIII/XXVII mit handschriftlichen Blockflötenwerken. Die fast durchwegs anonymen Stücke sind nach Notenpapier und Schrift meist verschiedener Herkunft, offensichtlich hat sie ein Liebhaber des Instruments für seinen eigenen Gebrauch gesammelt. Auf gleichem Papier und in gleicher Handschrift finden sich in diesem Bande die hier erstmalig veröffentlichten Werke »Sonata del Sig. Vivaldi« und »Sonata à Flauto Solo«. Es ist daher wahrscheinlich, daß auch die 2. Sonate von Vivaldi stammt, der ja in seinem Konzertschaffen die Blockflöte verhältnismäßig reich bedacht hat.

WALTER KOLNEDER

The Querini Stampaglia Library in Venice has a volume Mss VIII/XXVII with recorder works in manuscript. The pieces, which are almost entirely anonymous, are mostly of different origin as far as paper and handwriting are concerned and have obviously been collected together by an amateur of the instrument for his own use. In this volume are to be found on the same paper and in the same handwriting the works here published for the first time, "Sonata del Sig. Vivaldi" and "Sonata à Flauto Solo". It is therefore probable that the second sonata is also by Vivaldi who paid a comparatively high regard to the recorder in his concert compositions.

WALTER KOLNEDER

ANTONIO VIVALDI
2 Sonaten

für Blockflöte (oder Querflöte, Oboe, Violine) und Baß (Klavier, Cembalo)
herausgegeben von Walter Kolneder

Sonata del Sig. Vivaldi

Andante

1. x *mf* 2. x *p*

1. 2. *mf*

p *mf*

Allemanda

The first system of the Allemanda piece consists of three staves. The top staff is a single melodic line in G major, starting with a forte (*f*) dynamic. The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment, also marked with a forte (*f*) dynamic. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

The second system continues the piece with three staves. The top staff features a more active melodic line with sixteenth-note passages. The grand staff accompaniment continues with chords and moving bass lines, maintaining the forte (*f*) dynamic.

The third system of the Allemanda piece consists of three staves. The melodic line in the top staff continues with rhythmic patterns. The grand staff accompaniment provides a steady harmonic foundation.

The fourth system of the Allemanda piece consists of three staves. It features a trill (*tr*) in the top staff, followed by a mezzo-forte (*mf*) dynamic marking. The grand staff accompaniment includes a repeat sign and continues with harmonic support.

The fifth and final system of the Allemanda piece consists of three staves. The melodic line concludes with a series of eighth notes. The grand staff accompaniment provides the final harmonic support.

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Dynamics include 'f'.

Second system of musical notation, featuring a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Dynamics include 'f'.

Third system of musical notation, featuring a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Dynamics include 'p' and 'f'.

Aria di Giga
Allegro

First system of musical notation for the Aria di Giga, featuring a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Dynamics include '1.x f' and '2.x p'.

Second system of musical notation for the Aria di Giga, featuring a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Dynamics include '1.x f' and '2.x p'.

Wer diesen Satz zu kurz findet, kann an seiner Stelle nachfolgende Gigue spielen. Sie ist eine andere Ausarbeitung des gleichen Einfalls, stammt wahrscheinlich ebenfalls von Vivaldi und ist dem im Vorwort erwähnten Bande entnommen.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The time signature is 12/8. The key signature has one flat. The first staff contains a melodic line with slurs and accents, starting with a dynamic marking of *f*. The grand staff contains a piano accompaniment with chords and moving bass lines, also starting with a dynamic marking of *f*.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line continues with similar rhythmic patterns and slurs. The piano accompaniment provides harmonic support with chords and a steady bass line.

Third system of musical notation. The melodic line shows a change in dynamics, marked with *p* (piano) and *mf* (mezzo-forte). The piano accompaniment also has dynamic markings of *p* and *mf*. A double bar line is present in the middle of the system, indicating a section change or repeat.

Fourth system of musical notation. The melodic line continues with a consistent rhythmic pattern. The piano accompaniment features chords with some accidentals (sharps) in the bass line.

Fifth system of musical notation, the final system on the page. It includes dynamic markings of *f* and *p*. The melodic line concludes with a final note and a fermata. The piano accompaniment ends with sustained chords.

Sonata à Flauto Solo

Grave

Antonio Vivaldi

mf

mf

p

mf

p

f

mf

tr

Allegro

f

f

mf

tr

First system of musical notation. The upper staff (treble clef) contains a melodic line with various accidentals (flats and naturals) and a trill. The lower staff (bass clef) contains a piano accompaniment with chords and moving lines. A dynamic marking of *f* is present in the middle of the system.

Second system of musical notation. The upper staff features a trill and a melodic line. The lower staff continues the piano accompaniment. Dynamic markings include *mf* and *f*.

Third system of musical notation. The upper staff has a melodic line with a trill. The lower staff provides the piano accompaniment. Dynamic markings include *mf* and *f*.

Fourth system of musical notation. The upper staff contains a melodic line with a trill. The lower staff continues the piano accompaniment. A dynamic marking of *mf* is present.

Fifth system of musical notation. The upper staff features a melodic line with a trill and a *poco rit.* marking. The lower staff continues the piano accompaniment. Dynamic markings include *p* and *f*.

Largo

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, and begins with a *mf* dynamic. The piano accompaniment is in grand staff (treble and bass clefs) and also begins with a *mf* dynamic. The key signature has one sharp (F#).

Second system of musical notation. The vocal line continues with a *p* dynamic. The piano accompaniment also features a *p* dynamic. The key signature changes to one flat (Bb).

Third system of musical notation. The vocal line features a *f* dynamic. The piano accompaniment also features a *f* dynamic. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation. The vocal line continues with a *f* dynamic. The piano accompaniment also features a *f* dynamic. The key signature changes to one flat (Bb).

Allegro

The first system of music consists of a treble clef staff with a melody and a grand staff piano accompaniment. The melody begins with a quarter rest followed by an eighth-note triplet. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic marking *f* is present in both staves.

The second system continues the musical piece. The melody includes trills and slurs. The piano accompaniment provides harmonic support with chords and moving lines. The dynamic remains *f*.

The third system shows further development of the melody and piano accompaniment. The dynamic marking changes to *mf* in the piano part. The piano accompaniment features a more active bass line.

The fourth system concludes the page with a final melodic phrase and piano accompaniment. The dynamic remains *mf*. The piano part features a steady eighth-note accompaniment.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and rests, marked with a forte *f* dynamic. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and a trill *tr* on the final note, marked with a mezzo-forte *mf* dynamic. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and a forte *f* dynamic. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and a trill *tr* on the final note. The grand staff contains a piano accompaniment with chords and moving lines in both hands.



ANTONIO VIVALDI
2 Sonaten

für Blockflöte (oder Querflöte, Oboe, Violine) und Baß (Klavier, Cembalo)
herausgegeben von Walter Kolneder

Sonata del Sig. Vivaldi

Andante

1. \times *mf* 2. \times *p*

mf

p *mf*

Allemanda

f

mf

f

p *f*

Aria di Giga
Allegro

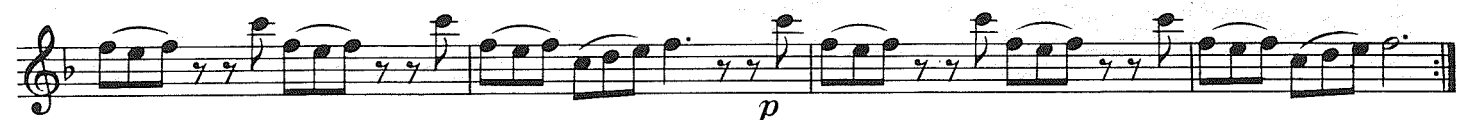
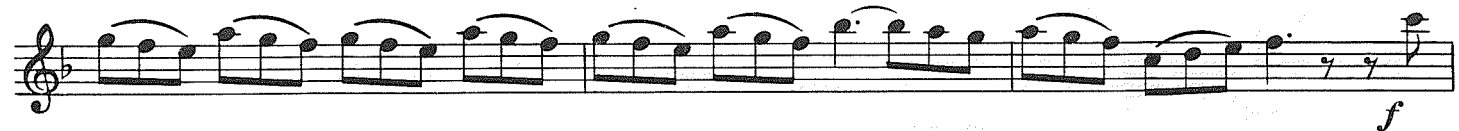
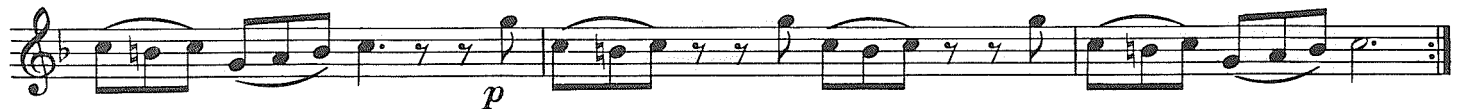
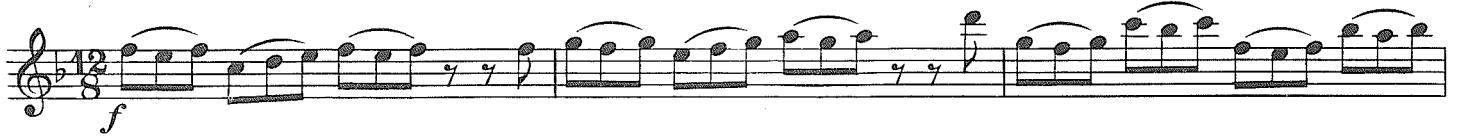


1. *f* 2. *p*

Wer diesen Satz zu kurz findet, kann an seiner Stelle nachfolgende Gigue spielen. Sie ist eine andere Ausarbeitung des gleichen Einfalls, stammt wahrscheinlich ebenfalls von Vivaldi und ist dem im Vorwort erwähnten Bande entnommen.



1. *f* 2. *p*



Sonata à Flauto Solo

Grave

The Grave section consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. It features a series of eighth-note patterns with various accidentals (flats and sharps) and trills. The second staff continues with similar rhythmic motifs. The third staff includes a piano (*p*) dynamic marking. The fourth staff concludes with a forte (*f*) dynamic and a trill.

Allegro

The Allegro section consists of seven staves of music. It begins with a treble clef and a 2/4 time signature, marked with a forte (*f*) dynamic. The music is characterized by rapid eighth-note passages and trills. The second staff includes a first ending bracket. The third staff starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The fourth staff features a forte (*f*) dynamic. The fifth staff begins with a mezzo-forte (*mf*) dynamic and a trill, followed by a forte (*f*) dynamic. The sixth staff includes a piano (*p*) dynamic marking. The seventh staff concludes with a forte (*f*) dynamic and a trill, with the instruction *poco rit.* above the final notes.

Largo

Musical score for the Largo section, measures 1 through 12. The music is written in treble clef with a 3/4 time signature. It begins with a dynamic marking of *mf*. The melody features a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and trills (*tr*). A fermata is placed over a note in measure 4. The dynamic marking changes to *p* in measure 6 and back to *f* in measure 10. The section concludes with a double bar line.

Allegro

Musical score for the Allegro section, measures 13 through 24. The music is written in treble clef with a 3/8 time signature. It begins with a dynamic marking of *f*. The melody is characterized by rapid sixteenth-note passages, often beamed together, with frequent trills (*tr*) and slurs. The dynamic marking fluctuates between *f*, *mf*, and *f* throughout the section. A triplet of eighth notes is indicated by a '3' above the notes in measure 19. The section ends with a double bar line.

ANTONIO VIVALDI
2 Sonaten

für Blockflöte (oder Querflöte, Oboe, Violine) und Baß (Klavier, Cembalo)
herausgegeben von Walter Kolneder

Sonata del Sig. Vivaldi

Violoncello oder Gambe

Andante

1. x mf 2. x p mf

p

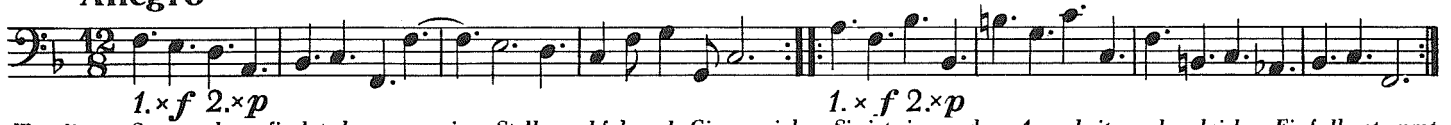
Allemanda

f

f

p f

Aria di Giga
Allegro



Wer diesen Satz zu kurz findet, kann an seiner Stelle nachfolgende Gigue spielen. Sie ist eine andere Ausarbeitung des gleichen Einfalls, stammt wahrscheinlich ebenfalls von Vivaldi und ist dem im Vorwort erwähnten Bande entnommen.



Sonata à Flauto Solo

Grave



Allegro

The first section of the score is marked 'Allegro' and consists of 12 measures. It begins with a bass clef and a 2/4 time signature. The music is written in a key with one sharp (F#). The first measure starts with a forte (*f*) dynamic. The piece features a rhythmic pattern of eighth and sixteenth notes, with some rests. The dynamics vary throughout, including *f*, *mf*, and *p*. There are first endings marked with a '1' at the end of the 10th and 11th measures.

Largo

The second section is marked 'Largo' and consists of two measures. It begins with a bass clef and a 3/4 time signature. The music is written in a key with one flat (Bb). The first measure starts with a mezzo-forte (*mf*) dynamic. The piece features a slow, melodic line with some rests. The second measure ends with a piano (*p*) dynamic.

Allegro

The third section is marked 'Allegro' and consists of four measures. It begins with a bass clef and a 3/8 time signature. The music is written in a key with one sharp (F#). The first measure starts with a forte (*f*) dynamic. The piece features a rhythmic pattern of eighth and sixteenth notes, with some rests. The dynamics vary throughout, including *f*, *mf*, and *f*.



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