

A. SCARLATTI

QUARTETTINO

für drei Altblockflöten
oder andere Melodieinstrumente
und Basso continuo

Herausgegeben von Waldemar Woehl

EDITION PETERS • LEIPZIG

QUARTETTINO

für 3 Alt-Blockflöten und Continuo

Alessandro Scarlatti

(1659-1725)

Herausgegeben von Waldemar Woehl

Adagio

Flauto I
<Violino I>

Flauto II
<Violino II>

Flauto III
<Violino III>

Cembalo

Adagio

This block contains the musical notation for measures 5 through 8 of the piece. It features four staves: three for the flutes (labeled Flauto I, II, and III, with alternative names in parentheses) and one for the Cembalo (continuo). The notation includes various musical symbols such as notes, rests, and bar lines. Measure numbers 5 and 8 are indicated in small boxes at the beginning of their respective staves. The key signature is one flat (B-flat) and the time signature is common time (C).

10

10

This system contains measures 10 through 14. It features three staves: two treble staves and one bass staff. The music is in a key with one flat (B-flat) and a 4/4 time signature. Measures 10-14 show a complex melodic line in the upper staves with many beamed sixteenth and thirty-second notes, and a more rhythmic, eighth-note accompaniment in the bass staff.

15

15

This system contains measures 15 through 19. The notation continues with intricate melodic patterns in the upper staves and a steady eighth-note accompaniment in the bass staff. The key signature remains B-flat major.

20

20

This system contains measures 20 through 24. The music concludes with sustained chords in the upper staves and a final melodic phrase in the bass staff. The key signature remains B-flat major.

Allegro

Flauto I

Flauto II

Flauto III

Cembalo

Allegro

4

4

8

8

12

15

15

19

19

21

23



23



28



28



33



33



38

38

This block contains two systems of musical notation. The first system consists of three staves of woodwinds (Flute I, Flute II, Flute III) and a grand staff of piano accompaniment. The second system consists of a grand staff of piano accompaniment. The music is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Minuet

Flauto I

Flauto II

Flauto III

Cembalo

This block contains the musical score for the Minuet. It features three staves of flutes (Flauto I, Flauto II, Flauto III) and a grand staff of piano accompaniment (Cembalo). The music is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

9

9

This block contains two systems of musical notation. The first system consists of three staves of woodwinds (Flute I, Flute II, Flute III) and a grand staff of piano accompaniment. The second system consists of a grand staff of piano accompaniment. The music is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

NACHWORT

CONCLUDING REMARKS · POSTFACE

Italien hat von jeher als das klassische Land der Violine und der Violinmusik gegolten, und der Ausspruch Alessandro Scarlattis, den dieser dem Flötenmeister Quantz gegenüber getan haben soll: „Mein Sohn, Sie wissen, daß ich die bläsenden Instrumente nicht leiden kann, denn sie blasen alle falsch“, hat demnach mehr als nur persönliche Bedeutung. Allzu streng darf man diesen Ausspruch allerdings nicht auffassen, denn sowohl in seinen Opern wie in seiner Kammermusik hat Scarlatti die Blasinstrumente, vor allem die Flöte, häufig verwendet.

Ein Teil der Werke von Alessandro Scarlatti (1659–1725) – der durch seine „Klaviersonaten“ bekannte Domenico Scarlatti (1685 bis 1757) ist sein Sohn – ist mit der Santinischen Bibliothek nach Deutschland gekommen. Abbate Fortunato Santini (1778–1862) war einer der eifrigsten Sammler frühklassischer italienischer und dieser verwandter Musik. Seine reiche Bibliothek gelangte in den Besitz des Bischöflichen Museums zu Münster in Westfalen und ist jetzt der dortigen Universitätsbibliothek angegliedert. Diese gestattete denn auch bereitwillig die Veröffentlichung des vorliegenden Quartetts.

Italy has always counted as the classical land of the violin and violin music, and the exclamation which Alessandro Scarlatti is supposed to have made to the master flautist Quantz: “My son, you know that I cannot bear the wind instruments, for they always sound out of tune”, has therefore more than merely personal significance. That he did not mean it to be taken quite literally, however, Scarlatti proved by his frequent use, both in his operas and chamber music, of the wind instruments and especially of the flute.

Part of the works of Alessandro Scarlatti (1659–1725) – father of the Domenico Scarlatti (1685–1757), who gave us the well-known “Piano Sonatas” – came with the Santini library to Germany. Abbate Fortunato Santini (1778–1862) was one of the most ardent collectors of early classical Italian music and of music related to it. His vast library came into the possession of the episcopal museum at Münster in Westphalia and is now included in the Münster university library, to whose authorities we are obliged for their ready permission to publish the present Quartetto.

L'Italie a passé de tous temps pour être le pays par excellence du violon et de la musique écrite pour les instruments à cordes, et les paroles qu'Alessandro Scarlatti doit avoir adressées au célèbre flûtiste Quantz en lui disant: « Mon fils, vous savez que je ne puis souffrir les instruments à vent, car on en joue toujours faux », sont par conséquent plus que l'expression d'une simple opinion personnelle. On se tromperait, cependant, en prenant cette énonciation trop à la rigueur, car, aussi bien dans ses opéras que dans sa musique de chambre A. Scarlatti a fait un usage fréquent des instruments à vent, en particulier de la flûte.

Une partie des œuvres d'Alessandro Scarlatti (1659–1725) – Domenico Scarlatti (1685–1757) connu par ses « Sonates pour piano » est son fils – est parvenue en Allemagne par la bibliothèque Santini. L'abbé Fortunato Santini (1778–1862) fut un des plus zélés collectionneurs des anciens classiques italiens et des œuvres qui s'y apparentent. Sa riche bibliothèque devint la propriété du musée épiscopal de Münster en Westphalie et se trouve rattachée à la bibliothèque universitaire de cette ville. L'administration de cette bibliothèque a bien voulu nous permettre de publier le présent Quatuor.

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Flauto I
<Violino I>

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Adagio

Musical score for Flauto I, Adagio section. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Adagio'. The music features a series of eighth and sixteenth notes, with some measures containing rests. The second staff is marked with a box containing the number '4'. The third staff is marked with a box containing the number '7'. The fourth staff is marked with a box containing the number '10'. The fifth staff is marked with a box containing the number '13'. The sixth staff is marked with a box containing the number '17'. The seventh staff is marked with a box containing the number '21'. The music concludes with a double bar line.

Allegro

Musical score for Flauto I, Allegro section. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro'. The music features a series of eighth and sixteenth notes, with some measures containing rests. The second staff is marked with a box containing the number '4'. The music concludes with a double bar line.

7

11

14

18

23

27

31

35

38

This block contains the first system of the musical score, consisting of eight staves of music. The music is written in treble clef with a key signature of one flat (B-flat). The staves are numbered 7, 11, 14, 18, 23, 27, 31, and 38. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Minuet

9

This block contains the second system of the musical score, consisting of two staves of music. The music is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/8. The first staff is numbered 9. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

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Adagio
Fl. I.

The musical score is written for Flauto II (Violino II) in G major, 3/4 time. It consists of eight staves of music, each beginning with a measure number in a box. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations 'p' and 'T' are present below the first, sixth, and seventh staves respectively. The score concludes with a double bar line on the eighth staff.

3

6

9

12

15

18

21

Allegro

Fl. I

6

10

14

18

23

27

30

33

38

Minuet

Fl. I

9

1

Flauto III
<Violino III>

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Adagio

Fl. I

The musical score is written for Flauto III (Violino III) in G major, 3/4 time. It consists of seven staves of music, each beginning with a measure number in a box: 4, 6, 9, 12, 15, 18, and 21. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and note values (quarter, eighth, and sixteenth notes). There are also rests, slurs, and dynamic markings like 'T' (piano) and 'p' (piano). The score ends with a double bar line and repeat dots.

Flauto III <Violino III>

Allegro

Fl. II

4

8

12

16

20

25

30

35

38

Fl. II

Minuet

Fl. I

9

Violoncello

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Adagio

Adagio section of the musical score for Violoncello. The music is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked Adagio. The score consists of six staves of music, with measure numbers 5, 9, 13, 17, and 21 indicated at the beginning of their respective staves. The music features a series of eighth and sixteenth notes, with some rests and accidentals (sharps and flats) throughout.

Allegro

Allegro section of the musical score for Violoncello. The music is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked Allegro. The score consists of two staves of music, with measure numbers 4 and 8 indicated at the beginning of their respective staves. The music features a series of eighth and sixteenth notes, with some rests and accidentals (sharps and flats) throughout.

Violoncello

8

11

15

19

23

27

31

35

39

Minuet

9