

DUE SONATE A DUE FLAUTI E BASSO

Zwei Sonaten für zwei Altblockflöten und B. c.

Herausgegeben von
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Partitur und 2 Stimmen

MOECK

Due Sonate a due flauti e basso

Herausgegeben von Angelo Zaniol

I

Anonym, um 1700

Andante

Flauto dolce I

Flauto dolce II

Cembalo
[Basso]

7

14

Musical score system 1 (measures 1-19). The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in the first measure, followed by a series of notes with slurs and accents. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some triplet and sixteenth-note figures. Dynamics include *p* (piano) and accents. Measure numbers 20, 27, and 34 are indicated at the start of their respective systems.

Musical score system 2 (measures 20-26). The vocal line continues with a melodic phrase, including a repeat sign and a dynamic marking of *[f]* (forte). The piano accompaniment continues with similar rhythmic patterns, including a triplet in the bass line. Dynamics include *p* and *[f]*.

Musical score system 3 (measures 27-33). The vocal line features a melodic phrase with a dynamic marking of *[f]*. The piano accompaniment continues with eighth-note patterns and a bass line. Dynamics include *[f]*.

Musical score system 4 (measures 34-39). The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line. Dynamics include *[f]*.

Musical score system 1 (measures 41-45). It features two vocal staves and a piano accompaniment. The vocal parts have dynamics *f* and *p* alternating. The piano part includes chords and arpeggiated figures. Measure 46 is marked with a measure rest.

Musical score system 2 (measures 46-51). The vocal parts continue with dynamics *f* and *p*. The piano accompaniment features a prominent arpeggiated pattern in the right hand. Measure 52 is marked with a measure rest.

Musical score system 3 (measures 52-57). The vocal parts continue with dynamics *f* and *p*. The piano accompaniment features a prominent arpeggiated pattern in the right hand. Measure 58 is marked with a measure rest.

Musical score system 4 (measures 58-63). The vocal parts continue with dynamics *f* and *p*. The piano accompaniment features a prominent arpeggiated pattern in the right hand. Measure 64 is marked with a measure rest.

Musical score system 1, measures 69-73. The system includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment with occasional triplets and sixteenth-note patterns. Dynamics include piano (*p*) and trills (*tr*).

Musical score system 2, measures 74-78. The system includes a vocal line and piano accompaniment. The piano part continues with eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

Largo

Musical score system 3, measures 79-83. The system includes a vocal line and piano accompaniment. The time signature changes to 6/8. The piano part features a more spacious accompaniment with chords and moving lines.

Musical score system 4, measures 84-88. The system includes a vocal line and piano accompaniment. The time signature remains 6/8. The piano part continues with a spacious accompaniment.

Musical score system 11-14. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature has one flat (B-flat). The system contains measures 11 through 14. The vocal parts feature melodic lines with various note values and rests. The piano accompaniment includes chords and moving lines in both hands.

Musical score system 15-18. It consists of four staves: two vocal staves and two piano staves. The system contains measures 15 through 18. The vocal parts continue with melodic lines. The piano accompaniment features more complex chordal textures and rhythmic patterns.

Musical score system 19-22. It consists of four staves: two vocal staves and two piano staves. The system contains measures 19 through 22. The vocal parts show some chromatic movement. The piano accompaniment includes a key signature change to two sharps (F# and C#) in measure 20, indicated by a sharp sign above the staff. Below the piano staves, the numbers "6" and "6#" are written.

Musical score system 23-24. It consists of four staves: two vocal staves and two piano staves. The system contains measures 23 and 24. The vocal parts have melodic lines with some rests. The piano accompaniment includes chords and moving lines.

Allegro

System 1: First system of music. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat) and the time signature is 2/4. The music features melodic lines with slurs and accents, and a piano accompaniment with chords and moving bass lines.

System 2: Second system of music. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with melodic phrases and piano accompaniment. Dynamic markings include *[p]* and *p*.

System 3: Third system of music. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with melodic phrases and piano accompaniment. Dynamic markings include *[f]* and *f*. Measure numbers 7 and 14 are indicated on the left side of the staves.

System 4: Fourth system of music. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with melodic phrases and piano accompaniment. Measure number 20 is indicated on the left side of the staves.

Musical score system 1, measures 1-6. Treble clef, bass clef, and piano accompaniment. Includes dynamic markings like [p] and [str].

Musical score system 2, measures 7-12. Treble clef, bass clef, and piano accompaniment. Includes dynamic markings like [p] and [str].

Musical score system 3, measures 13-18. Treble clef, bass clef, and piano accompaniment. Includes dynamic markings like [p] and [str].

Musical score system 4, measures 19-24. Treble clef, bass clef, and piano accompaniment. Includes dynamic markings like [p] and [str].

45 46 47 48 49 50 51 52 53 54

p [*p*]

9 3

II

Allegro

55 56 57 58 59 60 61 62 63 64

p [*p*]

6

65 66 67 68 69 70 71 72 73 74

p [*p*]

6

75 76 77 78 79 80 81 82 83 84

p [*p*]

12



Musical score system 1, measures 1-16. The system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a major key and 4/4 time. The vocal parts feature a melodic line with some grace notes and a more rhythmic accompaniment. The piano accompaniment includes chords and moving lines in both hands.



Musical score system 2, measures 17-21. The system continues with four staves. Measure 17 is marked with a '17' in the left margin. The vocal parts continue their melodic and rhythmic development. The piano accompaniment features a prominent bass line and chordal textures.



Musical score system 3, measures 22-27. The system continues with four staves. Measure 22 is marked with a '22' in the left margin. The vocal parts conclude with a final melodic phrase. The piano accompaniment includes a section with a double bar line and repeat sign, followed by a final chordal resolution.



Musical score system 4, measures 28-32. The system continues with four staves. Measure 28 is marked with a '28' in the left margin. The vocal parts are mostly silent, while the piano accompaniment continues with a rhythmic pattern. Measure 33 is marked with a '33' in the left margin.



39

System 1: Treble clef, key signature of one sharp (F#). Measures 39-43. Includes a melodic line with slurs and a piano accompaniment with chords and eighth notes.



44

System 2: Treble clef, key signature of one sharp (F#). Measures 44-49. Includes a melodic line with slurs and a piano accompaniment with chords and eighth notes.



50

System 3: Treble clef, key signature of one sharp (F#). Measures 50-55. Includes a melodic line with slurs and a piano accompaniment with chords and eighth notes.



56

System 4: Treble clef, key signature of one sharp (F#). Measures 56-59. Includes a melodic line with slurs and a piano accompaniment with chords and eighth notes.



Musical score system 1, measures 58-61. It features a vocal line with a melodic line and a piano accompaniment with chords and a bass line. A key signature change to B-flat is indicated by a 'b' symbol in a box above the piano part at measure 60.



Musical score system 2, measures 62-67. It continues the vocal and piano parts from the previous system, ending with repeat signs at the end of measure 67.



Musical score system 3, measures 68-71. The tempo is marked **Largo** and the time signature is 3/4. The piano part features a sequence of chords and a bass line.



Musical score system 4, measures 72-75. It shows the final part of the vocal and piano accompaniment, including a key signature change to B-flat indicated by a 'b' symbol in a box above the piano part at measure 74.

Musical score system 1. It consists of two staves for the piano accompaniment. The upper staff is in treble clef and the lower in bass clef. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Measure numbers 16 and 23 are indicated on the left side of the system.

Musical score system 2. It consists of two staves for the piano accompaniment. The upper staff is in treble clef and the lower in bass clef. The music continues with the eighth-note accompaniment. Measure numbers 23 and 30 are indicated on the left side of the system.

Allegro

Musical score system 3. It consists of two staves for the piano accompaniment. The upper staff is in treble clef and the lower in bass clef. The music continues with the eighth-note accompaniment. Measure numbers 30 and 37 are indicated on the left side of the system.

Musical score system 4. It consists of two staves for the piano accompaniment. The upper staff is in treble clef and the lower in bass clef. The music continues with the eighth-note accompaniment. Measure number 7 is indicated on the left side of the system.

This musical score is arranged in systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The first system includes measures 13 and 14. The second system includes measures 19 and 20. The third system includes measures 24 and 25. The fourth system includes measures 30 and 31. The notation includes various rhythmic values, accidentals (sharps and naturals), and articulation marks such as accents and slurs. Triplet markings with the number '3' are present in measures 24 and 25. The piece concludes with a double bar line and repeat dots in measure 25.

This musical score is arranged in systems of staves. The first system consists of two treble clef staves and a grand staff (treble and bass clefs). The second system also consists of two treble clef staves and a grand staff. The third system consists of two treble clef staves and a grand staff. The fourth system consists of two treble clef staves and a grand staff. The fifth system consists of two treble clef staves and a grand staff. The sixth system consists of two treble clef staves and a grand staff. The seventh system consists of two treble clef staves and a grand staff. The eighth system consists of two treble clef staves and a grand staff. The score includes dynamic markings such as *[p]* and *[f]*, and includes measure numbers 36, 42, 48, and 54. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score system 1, measures 60-66. It features a vocal line and a piano accompaniment. The piano part includes chords and a bass line with a fermata at the end of measure 66.

Musical score system 2, measures 67-72. It features a vocal line and a piano accompaniment. The piano part includes chords and a bass line with a fermata at the end of measure 72.

Musical score system 3, measures 73-78. It features a vocal line and a piano accompaniment. The piano part includes chords and a bass line with a fermata at the end of measure 78.

Musical score system 4, measures 79-84. It features a vocal line and a piano accompaniment. The piano part includes chords and a bass line with a fermata at the end of measure 84.

Diese beiden anonymen *Sonate / A due Flauti e Basso* – so lautet der Originaltitel – sind einem Manuskriptband in der *Biblioteca Querini Stampalia* von Venedig (*Ms. Cl. VIII, Cod. 29*) entnommen, der eine große Vielzahl an Kompositionen für verschiedene Instrumente, vorwiegend Tasteninstrumente, verschiedener Epochen, Länder und Autoren enthält. Insbesondere zwei der 15 Hefte, aus denen sich der Band zusammensetzt (die Familie Querini hat sie in den Anfängen des 19. Jahrhunderts binden lassen), weisen zahlreiche Originalkompositionen für Altblockflöte in *f'* auf, so benannt in Italien in der ersten Dekade des 18. Jahrhunderts, als dieses Instrument besonders bei den Dilettanten unter der einfachen Bezeichnung *flauto* sehr in Mode war, während die Traversflöte, um sie von der vorgenannten zu unterscheiden, *traversa* oder *traversiere* genannt wurde.

Genauer gesagt, das 12. Heft (*cc. 83-96*) enthält 6 Sonaten für Altblockflöte und B. c. (*Nr. 6: Sonate / à Flauto e Basso*) eines gewissen Alessandro Santini, eines uns gänzlich unbekanntem Komponisten, um dessen einzige überlieferte Komposition es sich hier offensichtlich handelt: Es sind Arbeiten von einigem Wert, geschrieben mit Sorgfalt und leidlicher Fähigkeit, die expressiven und zeitweise virtuosen Mittel des Instruments auszunutzen, auch wenn es, wie bei vieler Musik der Zeit, an wahrer Inspiration und Originalität mangelt. Nach unserem Urteil würde Santini es verdienen, der Vergessenheit entrissen zu werden.

Das folgende Heft, das 13. (*cc. 97-115*), enthält 10 Triosonaten, häufig mit der Bezeichnung versehen *Sonata à 3*, für 2 Altblockflöten und B. c., alle ohne jegliche Angabe des Autors. Leider sind nur zwei dieser Triosonaten, gerade die, die Gegenstand der vorliegenden Ausgabe sind, vollständig in all ihren Stimmen, bezeichnet als *Flauto Primo*, *Flauto Secondo* und *Cembalo*; für letzteres Instrument ist nach dem Gebrauch der Zeit nur die Baßlinie mit sehr wenigen Ziffern bezeichnet. Die verbleibenden 8 Sonaten sind alle unvollständig, insofern als das Manuskript nur eine oder zwei getrennte Stimmen wiedergibt, und zwar beide vollständig. Das ist zweifellos auf die Tatsache zurückzuführen, daß der Band schon in alter Zeit um mehrere Seiten verstümmelt worden ist (die gegenwärtige fortlaufende Numerierung der Hefte und Karten mit Bleistift ist neueren Datums).

Die beiden uns vollständig verbliebenen Triosonaten, die hier zum erstenmal veröffentlicht werden, sind von der Struktur und vom Stil her einander recht ähnlich. Beide basieren auf der üblichen Folge von zwei schnellen Sätzen, zwischen die ein langsamer eingeschoben ist, was die barocke Kammer-sonate charakterisiert (tatsächlich versteht sich das *Andante*, das die erste Sonate eröffnet, wie es damals gebräuchlich war, im

These two anonymous *Sonate / A due Flauti e Basso* (so the original title) are taken from a volume of manuscripts in the *Biblioteca Querini Stampalia* in Venice (*Ms. Cl. VIII, Cod. 29*). This volume contains a large number of compositions for diverse (mostly keyboards) instruments dating from different periods, originating in different countries and written by different composers. In particular, two of the fifteen books of which the volume consists (the Querini family had them bound together at the early part of the 19th century) contain numerous original compositions for the alto recorder in F, which was known by the simple name of *flauto* in Italy during the first decade of the 19th century, when it became the rage among the dilettanti, to distinguish it from the transverse flute, which was called *traversa* or *traversiere*.

To be more specific, Book 12 (*cc. 83-96*) contains six sonatas for alto recorder and basso continuo (*No. 6: Sonate / à Flauto e Basso*) by a certain Alessandro Santini, a composer about whom we know absolutely nothing. This work is apparently his one and only known composition. The sonatas are works of some merit, written with care and reasonable aptitude for exploiting the expressive and virtuosic characteristics of the instrument, even if, as was the case with so much music of the period, they do not reflect true inspiration and originality. In our opinion, Santini deserves to be rescued from the obscurity which has surrounded him.

The next book Book 13, (*cc. 97-115*) contains ten trio sonatas, often preceded by the term *Sonata à 3*. None of them give any indication as to the author. Unfortunately, only two of these trio sonatas, namely those which are presented in this edition, are complete with all of their parts, indicated as *Flauto Primo*, *Flauto Secondo* and *Cembalo*. For the latter instrument, consistent with the customs of the times, only the bass line with very few figurings is given. The remaining eight sonatas are all incomplete, insofar as the manuscript contains only one or two individual parts, though each of these is complete. This is undoubtedly due to the fact that the volume was damaged many years ago, and numerous pages were lost (the present consecutive numbering of the books and cards, in pencil, is of a more recent date).

The two complete sonatas which remain to us, here published for the first time, are quite similar to each other in style and structure. Both are based on the customary sequence of two fast movements between which a slower movement was inserted, characteristic of the baroque sonata (in fact, the *Andante* which opens the first sonata is to be understood, as was then customary, in the sense of a *tempo spedito, con moto*, i.e. an *Allegro Moderato*). Both solo instruments enter one after the other with the same (identical) theme, while

Ces deux sonates anonymes *Sonate / A due Flauti e Basso* sont prises d'un manuscrit de la *Biblioteca Querini Stampalia* de Venise (*Ms. Cl. VIII, Cod. 29*). Dans ce manuscrit se trouve un grand nombre de compositions pour différents instruments, surtout pour des instruments à clavier, de différents pays, époques et compositeurs. Parmi les 15 cahiers (la famille Querini les a fait relier au début du 19^{ème} siècle) qui composent le volume sont présents deux cahiers avec de nombreuses compositions originales pour flûte à bec en fa. En Italie la flûte à bec en fa a trouvé son nom au début du 18^{ème} siècle lorsque cet instrument était très à la mode chez les amateurs. A l'époque on l'appelait «flauto» alors que la flûte traversière était nommée *traversa* ou *traversiere*.

Les morceaux pour flûte à bec en fa se trouvent dans le 12^{ème} cahier (*cc. 83-96*) qui contient six sonates pour flûte à bec et basse continue (*Nr. 6: Sonate / à Flauto e Basso*) d'un certain Alessandro Santini. Il s'agit d'un compositeur inconnu. Ce sont apparemment les seules compositions qui ont été transmises. Ce sont des travaux de grande valeur, écrites avec soins et avec une capacité moyenne d'exploiter l'expression et la virtuosité de l'instrument, même s'ils manquent, comme beaucoup de musique de cette époque, d'inspiration et d'originalité. D'après notre jugement, Santini mériterait d'être plus connu.

Deuxièmement, le treizième cahier (*cc. 97-115*) contient dix sonates pour trois instruments, souvent avec l'indication *Sonata à 3* pour deux flûtes et basse continue, toutes sans aucune désignation de l'auteur. Parmi ces sonates il n'y en a malheureusement que deux à être complètes dans toutes leurs voix. Ce sont celles qui sont dans cette édition. Les trois voix sont: la première flûte, la deuxième flûte et le clavecin. Pour ce dernier instrument, d'après l'usage de l'époque, la ligne de basse est écrite avec peu de chiffres. Les huit sonates restantes sont toutes incomplètes dans la mesure où le manuscrit donne seulement une ou deux voix séparées, mais complètes en elles-mêmes. Cela vient sans doute du fait que déjà à l'époque le volume a été sérieusement endommagé (la numérotation actuelle et régulière au crayon des cahiers et des cartes est beaucoup plus récente).

Les deux sonates à trois voix complètes, publiées pour la première fois dans notre édition, se ressemblent en style et structure. Toutes des deux sont basées sur l'ordre habituel de deux mouvements rapides où un mouvement lent vient s'intercaler. Cela caractérise la sonate de chambre baroque (l'*Andante* qui commence la première sonate, comme c'était l'usage à l'époque, signifie en effet *tempo spedito, con moto* ce qui veut dire *Allegro moderato*). Dans les sonates, les deux instruments solo rentrent quasiment toujours l'un après l'autre en jouant seul le même thème. La suite est un dialogue qui alterne entre des passages

geentlichen Sinn eines *tempo pedito*, *con moto*, d. h. Allegro moderato). Sie lassen quasi immer die beiden solistischen Instrumente eins nach dem anderen mit demselben (identischen) Thema einsetzen, während das andere Instrument schweigt, um sie dann in Dialogform fortfahren zu lassen, wobei gleichrhythmische Passagen von parallelen Terzen mit anderen von markantem kontrapunktischen Charakter abwechseln, basiert auf kluger Verwendung von lebhaftem Fortschreiten bis zum Verlangsamten, (*per lo più di nona?*).

In beiden Fällen ist die Schreibweise einfach, in dem Sinn, daß sorgfältig jede mögliche technische Schwierigkeit für den Spieler vermieden wird (z.B. wird das hohe *f'''*, das dreimal vorkommt, immer in Legatophrasen verwendet, was die Ansprache dieses Problemtones einigermaßen erleichtert); aber trotz der Einfachheit der angewendeten Mittel erscheint diese Schreibweise unbestreitbar brillant und reich an hübschen Effekten. Die schnellen Sätze sind thematisch gut festgelegt, ordentlich und folgerichtig entwickelt und ausgestattet mit lebhaftem und getragenerem Rhythmus; diese langsamen Sätze haben – natürlich in geziemendem Verhältnis – den schmelzenden Lyrismus vieler Vivaldi-Themen ... Diese und andere Analogien lassen uns annehmen, daß die beiden Sonaten Werke desselben Komponisten sind, vielleicht eines der vielen *dilettanti di contrapunto* – wie Benedetto Marcello es nicht ohne ein wenig Koketterie definierte – die im Zeitalter der Aufklärung mit Eifer und mitunter unlegbarem Talent das Studium der Musik betrieben...

In unserer Ausgabe – direkt nach dem Originalmanuskript ausgeführt (wir danken der Direktion der *Biblioteca Querini Stampalia* für ihre wertvolle Unterstützung und für die bereitwillige Genehmigung zur Veröffentlichung) – haben wir jeden Eingriff unsererseits auf ein unerlässliches Minimum beschränkt, wobei der Bezug auf das Original immer gut zu identifizieren ist: So sind die einbezogenen Änderungen über den Noten, auf die sie sich beziehen, eingefügt (während die vor die Noten gesetzten original sind), die von uns hinzugefügten Verzierungen sind in eckige Klammern gesetzt, und die im Original ausgelassenen Ligaturen, die jedoch aus Gründen der Analogie unterstellt werden können, sind gestrichelt.

Was schließlich die Realisierung des Basso continuo durch das Cembalo angeht, so sind wir gezwungen, sie in einem mehr melodisch-kontrapunktischen Stil auszuführen als angemessen, um auf diesen Part größeres Interesse zu übertragen und auch, um ihn möglichst der Praxis der Alten anzugleichen, die heute besser bekannt ist als zur damaligen Zeit.

Wir haben im Originalmanuskript folgende Korrekturen vorgenommen:

the other cases, and then both continue in somewhat of a dialogue form, whereby rhythmic passages in parallel thirds alternate with others of a more marked contrapuntal nature, an intelligent use of developmental techniques (*per lo più di nona?*).

In both cases the style is simplistic in the sense that every possible technical difficulty for the player is carefully avoided (for example, the high *f'''*, which appears three times, is always taken in a combination which eases the responsiveness of this problematic tone); yet in spite of this simplicity of means, the style is undoubtedly brilliant and rich in pleasing effects. The fast movements are well-established thematically, developed in an orderly and logical manner, and imbued with a good proportion of contrasting rhythms. The slow movements have the same type of melting lyricism found in many a Vivaldi theme, though obviously not as masterfully written.

These and other analogies lead us to the conclusion that the two sonatas are the work of one and the same composer, perhaps one of the many *dilettanti di contrapunto*, as Benedetto Marcello liked to call them (though not without a bit of coquetry), who during the Age of Enlightenment diligently and occasionally with undisputable talent pursued the study of music.

In our edition, taken directly from the original manuscript (we thank the directors of the *Biblioteca Querini Stampalia* for their valuable support and their willingness to permit publication), we have reduced our revisions to an absolute minimum. The relationship to the original is always easily identifiable. For example, accidentals appearing over the notes to which they refer are our insertions, while those which appear before the notes occur in the original; ornaments which we have added are set in brackets; the ligatures missing in the original, yet which can be assumed by analogy, are indicated by dotted lines.

Finally, regarding the realization of the continuo on the cembalo, we find ourselves forced to write it out in a somewhat more melodic-contrapuntal fashion than might seem appropriate, in order to make the part more interesting and also to approach more closely the performance practice of the period, about which we know much more today than previously.

The following are our corrections from the original manuscript:

en tierces du même rythme et des passages du style contrepoint, basés subtilement sur une impression d'accélération et de ralentissement (*per lo più di nona?*).



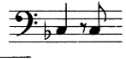
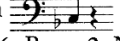
Dans les deux cas, l'écriture est simple. Toutes les difficultés techniques possibles pour le musicien sont évitées. (exemple: le fa dans la cinquième octave qui vient trois fois, est bien intégré dans une phrase ce qui facilite le problème d'attaque de cette note difficile pour le joueur). Malgré la simplicité des moyens utilisées cette écriture est sans doute brillante et riche en jolis effets. Les mouvements rapides sont thématiquement bien fixés, ils sont développés soigneusement et logiquement et possèdent un rythme vif et posé. Les mouvements lents ont le lyrisme sensuel de beaucoup de thèmes de Vivaldi, naturellement en bonne harmonie. Ces analogies et bien d'autres nous font penser que ces deux sonates sont les œuvres du même compositeur. Il s'agit peut-être d'un des nombreux compositeurs nommés *dilettanti di contrapunto* comme Benedetto Marcello aimait les appeler non sans un peu de coquetterie. A l'époque des Lumières, beaucoup de gens écrivaient de la musique avec passion et talent indéniable.

Dans notre édition, faite d'après le manuscrit original (nous remercions la direction de la *Biblioteca Querini Stampalia* du soutien de grande valeur et de l'autorisation spontanée de publication) nous avons réduit au minimum les interventions de notre part. Les modifications sont facilement reconnaissables: par les notes rapportées au dessus et devant les notes originales, par les ornements rajoutés, mis entre crochets et par les ligatures manquantes dans l'original qui peuvent être attribuer par analogie. Elles sont hachurées.

En ce qui concerne la réalisation de la basse continue par le clavecin, nous avons été obligés de l'exécuter dans un style plus mélodique et de contrepoint pour la rendre plus intéressante et l'adapter le plus possible à la pratique des anciens, une pratique qui est mieux connu aujourd'hui qu'à l'époque?

Suivent maintenant les corrections dans le manuscrit original:



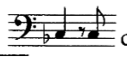
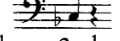
Sonata prima in F-Dur

- Andante, Takt 8, B. c., 1. Note: \flat korrigiert in a analog zu Takt 4
- Largo, Takt 6, B. c., 4. Note: \flat korrigiert in a analog zu Takt 3
- Largo, Takt 13, B. c., 3. und 4. Note; Takt 19, B. c., 1. und 2. Note:  korrigiert in  analog Takt 10 und um den Baß den Stimmen der beiden Flöten anzupassen
- Allegro, Takt 15, B. c.  korrigiert in 
- Allegro, Takt 46, B. c., 2. Note: h korrigiert in \flat
- Allegro, Takt 47, B. c., 4. Note und Takt 53, B. c., 4. Note: f korrigiert in e, um die Sequenz zu erhalten und die Harmonie zu verbessern

Sonata seconda in C-Dur

- Largo, Takt 20, Fl. II: Das Gis von 3/4 Dauer ist im Wert verkürzt um eine Viertelnote aus harmonischen Gründen und analog zu Takt 25, Fl. I.
- Largo, Takt 16, B. c., 3. Note: gis korrigiert in g analog zu Takt 21
- Largo, Takt 18, B. c., 1. Note: Die 9 unter dieser Note wurde korrigiert in eine 6.
- Allegro, Takt 24, B. c., 3. Note: e korrigiert in d
- Allegro, Takt 78, Fl. II, 1. Note: e korrigiert in f analog zu Takt 57



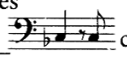

Sonata prima in F major

- Andante, bar 1, b. c. 1st note: B flat corrected into A, in analogy to bar 4
- Largo, bar 6, b. c., 4th note: B flat corrected into A, in analogy to bar 3
- Largo, bar 13, b. c., 3rd and 4th note as well as bar 19, b. c., 1st and 2nd note:  corrected into  in analogy to bar 10 and in order to parallel bass and flutes
- Allegro, bar 15, b. c.:  corrected into 
- Allegro, bar 46, b. c., 2nd note: B corrected into B flat
- Allegro, bar 47, b. c., 4th note and bar 53, b. c., 4th note: F corrected into E in order to keep the progression and to ameliorate the harmony

Sonata seconda in C major

- Largo, bar 20, fl. II: The G sharp \sharp has been shortened into a half note for reasons of harmony and in analogy to fl. I, bar 25.
- Largo, bar 16, b. c., 3rd note: G sharp corrected into G in analogy to bar 21
- Largo, bar 18, b. c., 1st note: The figure 9 under the note has been corrected into 6.
- Allegro, bar 24, b. c., 3rd note: E corrected into D
- Allegro, bar 78, fl. II, 1st note: E corrected into f in analogy to bar 57

Sonata prima en fa majeur

- Andante, mes. 8, b. c., 1^{ère} note: \flat corrigé en la analogue à la mes. 4
- Largo, mes. 6, b. c., 4^{ème} note: \flat corrigé en la analogue à la mes. 3
- Largo, mes. 13, b. c., 3^{ème} et 4^{ème} note; mes. 19, b. c., 1^{ère} et 2^{ème} note:  corrigé en  analogue à la mes. 10 et pour adapter la basse aux parties des 2 flûtes
- Allegro, mes. 15, b. c.,  corrigé en 
- Allegro, mes. 46, b. c., 2^{ème} note: si corrigé en \flat
- Allegro, mes. 47, b. c., 4^{ème} note et mes. 53, b. c., 4^{ème} note: fa corrigé en mi pour maintenir la progression et pour améliorer l'harmonie

Sonata seconda en do majeur

- Largo, mes. 20, fl. II: le sol \sharp de la durée de 3/4 était raccourci dans la valeur d'une noire pour des exigences harmoniques et analogue à la mes. 25, fl. I.
- Largo, mes. 16, b. c., 3^{ème} note: sol \sharp corrigé en sol analogue à la mes. 21
- Largo, mes. 18, b. c., 1^{ère} note: le 9 mis sous cette note était corrigé dans un 6.
- Allegro, mes. 24, b. c., 3^{ème} note: mi corrigé en ré
- Allegro, mes. 78, fl. II, 1^{ère} note: mi corrigé en fa analogue à la mes. 57