

Pietro Castrucci
(1679 – 1752)

SONATA

op. 1 Nr. 10

für Altblockflöte und Basso continuo

Herausgegeben von
HUGO REYNE

Partitur und 2 Stimmen

MOECK

Sonata

für Altblockflöte und Basso continuo

Pietro Castrucci, op.1 Nr.10

Adagio

Generalbaßaussetzung: Dennis Collins

Flauto dolce

Cembalo

Basso

The musical score is presented in seven systems. Each system contains a Flauto dolce staff and a Basso continuo staff. The Flauto dolce part begins with a melodic line in common time, featuring slurs and accents. The Basso continuo part provides harmonic support with chords and a bass line. Fingerings and ornaments are indicated throughout. The score is in common time (C) and B-flat major. The tempo is Adagio. The edition is by Dennis Collins.

Musical score system 1, measures 9-10. The system includes a treble clef staff with a melodic line featuring eighth-note patterns and slurs, and a grand staff (treble and bass clefs) with a harmonic accompaniment. Measure numbers (9) and (10) are indicated. Fingering numbers 7b, 6, 6, and # are shown below the bass staff.

Musical score system 2, measures 11-12. The system includes a treble clef staff with a melodic line featuring eighth-note patterns and slurs, and a grand staff (treble and bass clefs) with a harmonic accompaniment. Measure numbers 11 and 12 are indicated. Fingering numbers 5h, 6, and 6h are shown below the bass staff.

Musical score system 3, measures 13-14. The system includes a treble clef staff with a melodic line featuring eighth-note patterns, slurs, and triplets. The grand staff (treble and bass clefs) provides a harmonic accompaniment. Measure numbers (13) and (14) are indicated. Fingering numbers 7, 5, 6, 7#, and 6 are shown below the bass staff.

Musical score system 4, measures 15-16. The system includes a treble clef staff with a melodic line featuring eighth-note patterns and slurs, and a grand staff (treble and bass clefs) with a harmonic accompaniment. Measure numbers (15) and (16) are indicated. Fingering numbers 7, 5, 6, 7#, and 6 are shown below the bass staff.

Musical score system 5, measures 17-18. The system includes a treble clef staff with a melodic line featuring eighth-note patterns and slurs, and a grand staff (treble and bass clefs) with a harmonic accompaniment. Measure numbers 17 and 18 are indicated. Fingering numbers 7, 5, 6, 7#, and 6 are shown below the bass staff.

Allegro

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 2/4 time and B-flat major. The right hand of the piano part features a rhythmic accompaniment of eighth notes with a '7' marking. The left hand has a bass line with various fingerings and a '6' marking. The melody in the treble staff has several slurs and accents.

Second system of the musical score. It continues the three-staff format. The piano accompaniment in the grand staff includes a '5' marking in the bass line. The right hand has a '6b' marking. The treble staff continues the melodic line with slurs and accents.

Third system of the musical score. The piano accompaniment in the grand staff includes a '6b' marking in the bass line. The right hand has a '6' marking. The treble staff continues the melodic line with slurs and accents.

Fourth system of the musical score. The piano accompaniment in the grand staff includes a '6' marking in the bass line. The right hand has a '6' marking. The treble staff continues the melodic line with slurs and accents.

Fifth system of the musical score. The piano accompaniment in the grand staff includes a '6' marking in the bass line. The right hand has a '6' marking. The treble staff continues the melodic line with slurs and accents.

24

6 6 6 6 # 8 b 6 b 6

(28)

b 6 b 8 6 b 8 b 7 # 7 # # 6 5 b 6 # 6 6b 6b 6

33

7 8 6 # 6 b 4+ 6 # 4+ 6 6

37

6b 8 6 5 #

(41)

Adagio

Musical score for the Adagio section. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is common time (C). The key signature has one flat (B-flat). The first staff contains a melodic line with eighth and sixteenth notes, including a trill marked with a '+' sign. The grand staff provides harmonic accompaniment with chords and moving lines. Below the grand staff, the following fingering sequence is indicated: 6^b, 7, 6, #.

Allegro

Musical score for the Allegro section. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 3/8. The key signature has one flat (B-flat). The first staff contains a melodic line with eighth notes and slurs. The grand staff provides harmonic accompaniment. Below the grand staff, the following fingering sequence is indicated: #, #, 6, 8, 6, 8, 6, 8.

Musical score for a section of the piece. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 3/8. The key signature has one flat (B-flat). The first staff contains a melodic line with eighth notes and slurs. The grand staff provides harmonic accompaniment. Below the grand staff, the following fingering sequence is indicated: #, #, 6, 7, 5, 4, 3.

Musical score for a section of the piece. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 3/8. The key signature has one flat (B-flat). The first staff contains a melodic line with eighth notes and slurs. The grand staff provides harmonic accompaniment. Below the grand staff, the number 20 is indicated.

Musical score system 1, measures 29-38. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The top staff contains a melodic line with eighth-note patterns and slurs, with '+' signs above some notes. The grand staff contains a piano accompaniment with chords and bass lines. Measure numbers 7, 7, 6, 6, 8, 6, 5 are written below the bass staff.

Musical score system 2, measures 39-48. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The top staff contains a melodic line with eighth-note patterns and slurs, with '+' signs above some notes. The grand staff contains a piano accompaniment with chords and bass lines. Measure numbers 6, 6, #, 6, 6 are written below the bass staff.

Musical score system 3, measures 50-59. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The top staff contains a melodic line with eighth-note patterns and slurs, with '+' signs above some notes. The grand staff contains a piano accompaniment with chords and bass lines. Measure numbers 6, #, 6, # are written below the bass staff.

Musical score system 4, measures 61-62. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The top staff contains a melodic line with eighth-note patterns and slurs, with '+' signs above some notes. The grand staff contains a piano accompaniment with chords and bass lines. Measure number 61 is written below the bass staff.

Pietro Castrucci, geboren 1679 in Rom, war Schüler von Corelli. Ab 1712 findet man ihn in England in den Diensten von Lord Richard Burlington. Er war 22 Jahre erster Geiger in Händels Opernorchester in London. 1750 ging er nach Dublin, wo er am 29. Februar 1752 starb.

Seine 12 Sonaten für Violine und basso continuo, op. 1, waren Gegenstand von 4 aufeinanderfolgenden Ausgaben (Meares 1717; Walsh 1718; Roger ca. 1720; Walsh ca. 1730; Le Cène ca. 1730) und Bearbeitungen für verschiedene andere hohe Instrumente. So habe ich 1980 zwei Sonatensammlungen entdeckt, deren Inhalt identisch ist, deren Titelseiten jedoch differieren, da es sich tatsächlich um eine Ausgabe von Walsh London und deren Plagiat durch Le Cène Amsterdam handelt.

Diese beiden Ausgaben sind in der Bibliothèque Nationale in Paris erhalten. Das Exemplar der Walsh-Ausgabe trägt folgenden handschriftlichen Vermerk auf der Titelseite: „costa due fiorini e mezzo-/in haya L'anno 1725“ = kostet 2 ½ Florin / im Haag im Jahre 1725; und der Name des Besitzers, der folgte, ist seither ausgestrichen worden.

Diese Bearbeitung besteht aus 4 Sonaten von Castrucci und 2 Sonaten von Geminiani in einer Fassung für Blockflöte und b.c. Die ausgewählten Sonaten waren unter den ersten Opera der beiden Komponisten Castrucci (op. 1-5, 6, 10, 11) und Geminiani (op. 1-7, 10) die am besten für Blockflöte zu bearbeitenden. Die Transposition ist geschickt gemacht in der Sekunde, der Terz oder der Quinte, so daß die ursprüngliche melodische Linie gewahrt bleibt. Man kann darum denken, es handele sich um eine Bearbeitung entweder der Komponisten selbst, was tatsächlich wenig wahrscheinlich ist, oder vielmehr um das Werk eines „eminent master“ im Dienste der Walsh wie bei den 3. und 4. Sonaten von op. V von Corelli.

Die Namen Geminiani und Castrucci fanden sich in der Folge wiederum verknüpft in zwei weiteren Ausgaben, die man nicht mit den vorher erwähnten verwechseln darf und deren trügerische Titel die folgenden sind: *XII Sonate a Flauto traversie o Hautbois, o Violino... dei Gli Sigre. Francesco Geminiani e Castrucci ... Le Cène... (ca. 1731)*. *XII Solos for a German Flute, Violin ... by Sigr. Geminiani and Castrucci ... Walsh ... (ca. 1733)*.

Tatsächlich enthalten diese Sammlungen nur eine einzige Sonate von jedem der genannten Komponisten (Castrucci op. 1-6; Geminiani op. 1-10; bzw. in 7. und 10. Position). Man kennt den Namen der Autoren der 10 verbleibenden Sonaten nicht, da diese Ausgaben die Frucht eines Plagiats und der Veränderung des Titels einer älteren Ausgabe von Walsh durch Le Cène ist (Solos for the German Flute... fitted ... by Pietro Chaboud ... 1723; 2^{me} éd ca. 1730). Irrtümer in der Zuschreibung haben sich unvermeidlich bei diesen fälschlichen Werken ergeben, besonders bei der 3. Sonate in e-moll, die unter Geminianis Namen in der Sammlung Hortus Musicus bei Bärenreiter herausgegeben ist.

Pietro Castrucci, born in Rome in 1679, was a pupil of Corelli. From 1712 onwards he was in the service of Lord Richard Burlington in England. For 22 years he was the first violinist in Händel's opera orchestra in London. In 1750 he went to Dublin where he died on 29th February 1752.

His 12 sonatas for violin and basso continuo, op. 1, were the subject of 4 successive editions (Meares 1717; Walsh 1718; Roger ca. 1720; Walsh ca. 1730; Le Cène ca. 1730) and arrangements for various other high instruments. I thus discovered in 1980 two collections of sonatas, the contents of which are identical, whereas the title pages differ. The collections in question are in fact an edition by Walsh of London and its plagiarism by Le Cène of Amsterdam.

Both these editions are preserved in the Bibliothèque Nationale in Paris. The copy of the Walsh edition bears the following handwritten note on the title page: “costa due fiorini e mezzo-/ in haya L'anno 1725” = costs 2 ½ florins / in The Hague 1725; the owner's name which followed has since then been deleted.

This arrangement consists of 4 sonatas by Castrucci and 2 sonatas by Geminiani in a version for recorder and b.c. The selected sonatas from the first opus numbers of the two composers Castrucci (op. 1-5, 6, 10, 11) and Geminiani (op. 1-7, 10) are those which best lent themselves to arrangements for the recorder. The transposition has been ingeniously written in the second, third or fifth in order to keep the original melodic line. One can therefore assume that it is either an arrangement by the composers themselves, which is in fact less probable, or rather the doing of an “eminent master” in the service of Walsh, as was the case with the 3rd and 4th sonatas from op. V by Corelli.

The names Geminiani and Castrucci were subsequently found combined in two further editions which must not be confused with those already mentioned, and which bear the following misleading titles: *XII Sonate a Flauto traversie o Hautbois, o Violino... dei Gli Sigre. Francesco Geminiani e Castrucci ... Le Cène ... (ca. 1731)*. *XII Solos for a German Flute, Violin ... by Sigr. Geminiani and Castrucci ... Walsh ... (ca. 1733)*.

These collections in fact contain only one single sonata by each of the mentioned composers (Castrucci op. 1-6; Geminiani op. 1-10; in 7th and 10th position respectively). The names of the composers of the 10 remaining sonatas are not given as these editions are the product of a plagiarism by Le Cène where the title of an older edition by Walsh has been altered (Solos for the German Flute ... fitted ... by Pietro Chaboud ... 1723; 2^{me} éd. ca. 1730). It is inevitable that these fraudulent works have led to the sonatas being wrongly ascribed, especially in the case of the 3rd sonata in E minor, which has been published under Geminiani's name in the Hortus Musicus collection by Bärenreiter.

Pietro Castrucci est né en 1679 à Rome où il fut élève de Corelli. On le retrouve dès 1712 en Angleterre au service de Lord Richard Burlington. Il est premier violon de l'orchestre de l'opéra de Händel, à Londres, pendant 22 ans. En 1750, il se rend à Dublin où il meurt le 29 février 1752.

Ses douze sonates pour violon et basse continue, Opus I, firent l'objet de cinq éditions successives (Meares, 1717; Walsh, 1718; Roger, c. 1720; Walsh, c. 1730; Le Cène, c. 1730) et d'adaptations pour divers autres instruments de dessus. Ainsi ai-je retrouvé en 1980, deux recueils de sonates, dont les contenus sont indentiques, mais dont les pages de titre différent, puisqu'il s'agit en fait d'une édition de Walsh de Londres et de son piratage par le Cène d'Amsterdam:

Ces deux éditions sont conservées à la Bibliothèque Nationale de Paris. L'exemplaire de l'édition Walsh comporte la mention manuscrite suivante, sur sa page de titre: «costa due fiorini e mezzo / in haya L'anno 1725» et le nom du propriétaire qui suivait, a depuis été rayé.

Cet arrangement présente 4 sonates de Castrucci et 2 de Geminiani dans une version pour flûte à bec et basse continue. Les 6 sonates choisies étant les plus adaptables à la flûte à bec parmi les premiers Opus des deux compositeurs: Castrucci (Op. I-5, 6, 10, 11) et Geminiani (Op. I-7, 10). La transposition est habilement effectuée, à la seconde, à la tierce, ou à la quinte, de façon à conserver la ligne mélodique originale. On peut donc penser qu'il s'agit d'un travail d'adaptation soit des compositeurs eux-même, ce qui est en fait peu probable, soit plutôt, l'œuvre d'un «eminent master» au service de Walsh comme pour les 3^{ème} et 4^{ème} sonates de l'Opus V de Corelli.

Les noms de Geminiani et de Castrucci se trouvèrent à nouveau associés par la suite dans deux autres éditions, qu'il ne faudrait pas confondre avec celles précédemment citées, dont les titres mensongers sont les suivants: *XII Sonate a Flauto traversie o Hautbois, o Violino ... dei Gli Sigre. Francesco Geminiani e Castrucci ... Le Cène ... (c. 1731)*. *XII Solos for a German Flute, Violin ... by Sigr. Geminiani and Castrucci ... Walsh ... (c. 1733)*.

En effet, ces recueils ne contiennent qu'une seule sonate de chacun des compositeurs indiqués (Castrucci, Op. I-6; Geminiani, Op. I-10; respectivement en 7^{ème} et 10^{ème} positions). On ignore le nom des auteurs des dix sonates restantes, ces éditions étant le fruit du piratage et du changement de titre par Le Cène, d'une édition plus ancienne de Walsh (Solos for the German Flute ... fitted ... by Pietro Chaboud ... 1723; 2^{me} éd., c. 1730). Des erreurs d'attribution ont inévitablement résulté de ces ouvrages fallacieux, notamment la 3^{ème} sonate en mi mineur publiée sous le nom de Geminiani dans la collection Hortus Musicus des éditions Bärenreiter.

*SIX / SONATAS or SOLOS / contriv'd & fitted / FLUTE and a BASS /
Collected out of the / Last new solos Compos'd / by /
Mr Geminiani & Castrucci / ... Walsh ... (c. 1721, 2^{me} éd., c. 1730)*

*Six / SONATE a une Flute & une Basse Choisis /
des derniers ouvrages Solo de la Composition / de Messieurs /
GEMINIANI & CASTRUCCI / ... Le Cène ... (janvier 1727).*