

VIVALDI

CONCERTO per FLAUTO E minor RV 445

Orig. per Flautino A minor
Gli Stromenti alla 4^a Bassa

Flauto principale
due Violini, Viola e Basso

Score

Preface

Antonio Vivaldi (1678-1741) is recognised as one of the most prolific composers for violin, with his approximately 240 concertos. But in addition Vivaldi also composed a large number of concertos for practically all newly emerging woodwind instruments: bassoon, oboe, recorder and transverse flute. Vivaldi started four *flautino* concertos –although he only completed three of them–. This *flautino* has been identified beyond all debate as a sopranino recorder in F.

In two of these *flautino* concertos there is an almost identical autograph indication: "G' Istrom:ti alla 4^a: Bassa" (RV 445) and "Gl' Istrom.ti trasportati alla 4^a" (RV 443); while RV 444 and RV 312 –which was transformed after the first movement into a violin concerto– do not have this instruction.

Some editors have considered that this annotation was part of Vivaldi's initial intention, and that the work, therefore, from its genesis should have been composed for another type of recorder: in this case the descant recorder in C. Although the range corresponds equally to that of the 2-3 keyed oboe, the agile, wide-interval writing excludes this option, unless an arrangement of the soloist line is also made.

Other editors and scholars consider that these two annotations were made later, with the purpose of arranging a new performance of these concertos. Those who maintain that the transposed version should be considered the primary one make reference to the fact that the string instruments are now lower and more comfortable; but the octave changes –required to transpose a fourth the violins, viola and basso– imply a certain loss of quality in the melodic lines, which seems to disqualify this option.

In the case of the Concerto RV 443 the tonality of the work and the range of the instrument effectively present the descant recorder in C as the most plausible option, although the distribution of this instrument was almost anecdotal in the 18th century; unlike in our 20th and 21st centuries.

As far as the Concerto in A minor RV 445 is concerned, the options are more open. By extrapolation, the author's indication most probably referred again to an arrangement for descant recorder; but in this case the tonality and range allowed this concerto to be performed on another instrument much more common in the 18th century and in Vivaldi's catalogue: the transverse flute.

Just as the concerto RV 443 systematically uses the note *f*, RV 445 stops at *g'* (with the sole exception of measures 133 and 134 of the third movement, a passage in sequence that is source of trouble for all the three instruments involved: sopranino recorder, descant recorder and transverse flute). This *g'* as the lower limit in the *flautino* version means that the transposition of 4th presents a limit of *d'*, perfectly proper for the traverso. The key of E minor is also more appropriate than F sharp minor, which in principle would have corresponded to the standard transposition of 3rd minor used to transfer music between recorder and traverso.

For these reasons, the present edition of the *Concerto per Flauto* RV 445, preserved in the Biblioteca nazionale universitaria in Torino, includes both instruments as possible soloists: Flauto Traverso and Soprano Recorder.

Sources & Bibliography

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Concerto per Flauto

RV 445

Antonio Vivaldi

Allegro

Musical score for the first system of Concerto per Flauto RV 445. The score consists of five staves: Flute (G clef), Violin I (G clef), Violin II (G clef), Cello (C clef), and Bassoon (C clef). The key signature is one sharp (F# major). The tempo is Allegro. The flute part features eighth-note patterns, while the bassoon provides harmonic support.

4

Musical score for the second system of Concerto per Flauto RV 445. The score continues with the same five staves and instrumentation. The key signature changes to two sharps (G major). The flute and bassoon parts are more prominent, with the bassoon providing sustained notes and rhythmic patterns.

7

Musical score for the third system of Concerto per Flauto RV 445. The score continues with the same five staves and instrumentation. The key signature changes to three sharps (A major). The flute and bassoon parts continue their rhythmic patterns, with the bassoon providing harmonic support.

Orig A minor. Autograph added: "G' Stromenti alla 4^a: Bassa".

Orig: "Conc.to per Flautino", in Di / Don Antonio Vivaldi / Concerti / Tomo VIII. I-Tn. TO0265, MS GIORDANO 31, 433r-442r.

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10

This section consists of three staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 10 starts with eighth-note pairs in the treble clef staves. Measures 11 and 12 continue this pattern, with measure 12 featuring sixteenth-note patterns in the bass and cello staves.

13 Solo

Measure 13 begins with a solo section for the treble clef staff, indicated by the word "Solo". The other staves provide harmonic support with sustained notes or simple patterns.

16

Measure 16 features a rhythmic pattern of eighth-note pairs in the treble clef staves, followed by a series of sixteenth-note patterns in the bass and cello staves. The alto staff remains silent throughout this section.

19

Musical score page 19. The top staff features a sixteenth-note pattern. The second staff has three eighth-note rests. The third staff has three eighth-note rests. The bottom staff has eighth-note patterns followed by a bass note with a long line.

22

Musical score page 22. The top staff features eighth-note patterns with '3' under some groups. The second staff has eighth-note patterns. The third staff has three eighth-note rests. The bottom staff has eighth-note patterns with a bass note at the end.

25

Musical score page 25. The top staff features eighth-note patterns. The second staff has three eighth-note rests. The third staff has three eighth-note rests. The bottom staff has eighth-note patterns.

28

31

Tutti

34

Solo

37

Musical score page 37. The score consists of four staves. The top staff is a treble clef instrument with sixteenth-note patterns. The second staff is a treble clef instrument with eighth-note patterns. The third staff is a bass clef instrument with eighth-note patterns. The bottom staff is a bass clef instrument (bassoon) with rests.

40

Musical score page 40. The score consists of four staves. The top staff is a treble clef instrument with sixteenth-note patterns. The second staff is a treble clef instrument with eighth-note patterns. The third staff is a bass clef instrument with eighth-note patterns. The bottom staff is a bass clef instrument (bassoon) with rests.

43

Musical score page 43. The score consists of four staves. The top staff is a treble clef instrument with sixteenth-note patterns. The second staff is a treble clef instrument with eighth-note patterns. The third staff is a bass clef instrument with eighth-note patterns. The bottom staff is a bass clef instrument (bassoon) with sixteenth-note patterns.

47

Tutti

This section consists of five staves of musical notation. The top staff uses a treble clef, the second and third staves use a treble clef with a sharp sign, the fourth staff uses a bass clef, and the bottom staff uses a bass clef with a sharp sign. Measure 47 begins with eighth-note patterns in the upper staves, followed by sixteenth-note patterns in the lower staves. Measure 48 continues with eighth-note patterns. Measure 49 starts with a rest in the upper staves, followed by eighth-note patterns. Measure 50 concludes with eighth-note patterns.

50

Solo

This section consists of five staves of musical notation. The top staff uses a treble clef, the second and third staves use a treble clef with a sharp sign, the fourth staff uses a bass clef, and the bottom staff uses a bass clef with a sharp sign. Measure 50 begins with eighth-note patterns in the upper staves, followed by sixteenth-note patterns in the lower staves. Measure 51 continues with eighth-note patterns. Measure 52 starts with a rest in the upper staves, followed by eighth-note patterns. Measure 53 concludes with eighth-note patterns.

53

This section consists of five staves of musical notation. The top staff uses a treble clef, the second and third staves use a treble clef with a sharp sign, the fourth staff uses a bass clef, and the bottom staff uses a bass clef with a sharp sign. Measure 53 begins with eighth-note patterns in the upper staves, followed by sixteenth-note patterns in the lower staves. Measures 54-56 consist entirely of rests across all staves.

57

Musical score page 57. The score consists of four staves. The top staff uses a treble clef and has a key signature of one sharp. It contains sixteenth-note patterns. The second staff uses a treble clef and has a key signature of one sharp. It contains three rests. The third staff uses a treble clef and has a key signature of one sharp. It contains three rests. The bottom staff uses a bass clef and has a key signature of one sharp. It contains eighth-note patterns.

60

Musical score page 60. The score consists of four staves. The top staff uses a treble clef and has a key signature of one sharp. It contains sixteenth-note patterns. The second staff uses a treble clef and has a key signature of one sharp. It contains eighth-note patterns. The third staff uses a treble clef and has a key signature of one sharp. It contains eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains eighth-note patterns.

63

Musical score page 63. The score consists of four staves. The top staff uses a treble clef and has a key signature of one sharp. It contains sixteenth-note patterns. The second staff uses a treble clef and has a key signature of one sharp. It contains eighth-note patterns. The third staff uses a treble clef and has a key signature of one sharp. It contains eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains three rests.

66

Treble Alto Bass Bass

69

Tutti

Treble Alto Bass Bass

72

Solo

Treble Alto Bass Bass

74

75

76

77

78

* Orig: c"

80



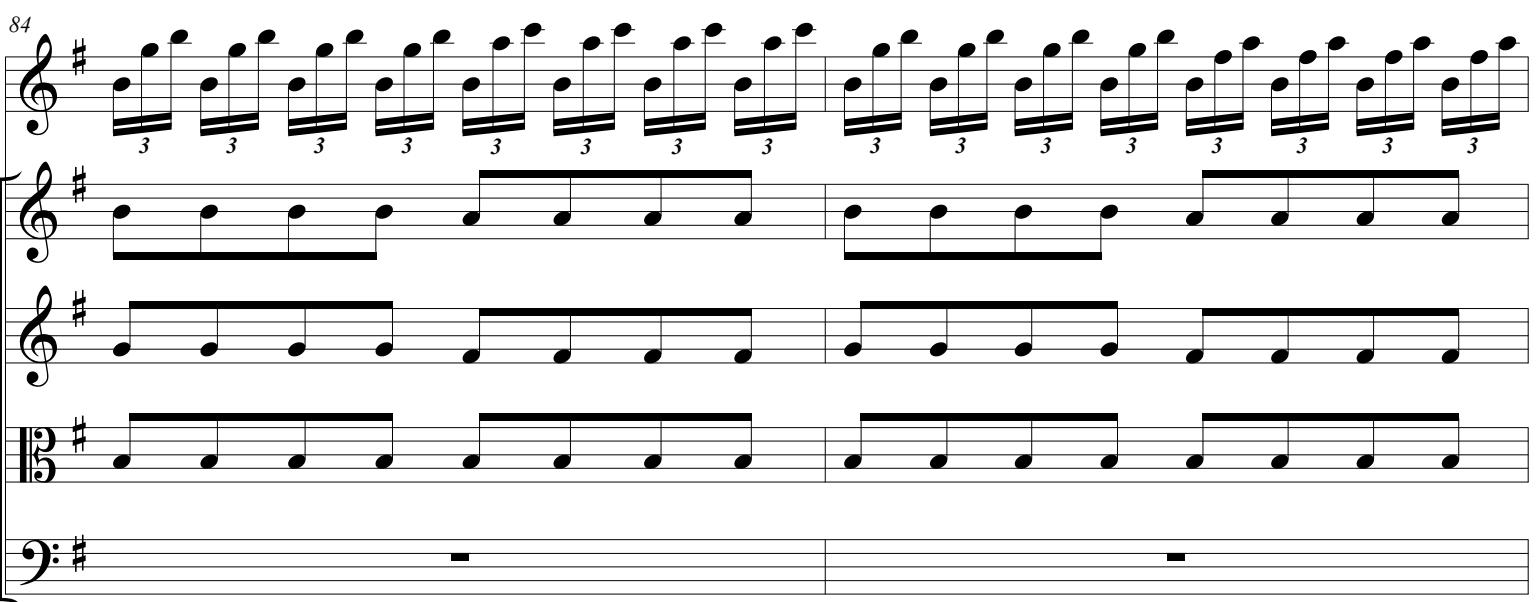
Musical score page 80. The score consists of four staves. The top staff is treble clef, G major (one sharp). It features sixteenth-note patterns with '3' below them. The second staff is also treble clef, G major. The third staff is bass clef, G major. The fourth staff is bass clef, G major. Measures 1 through 12 are shown.

82



Musical score page 82. The score consists of four staves. The top staff is treble clef, G major (one sharp). It features sixteenth-note patterns with '3' below them. The second staff is treble clef, G major. The third staff is bass clef, G major. The fourth staff is bass clef, G major. Measures 1 through 12 are shown.

84



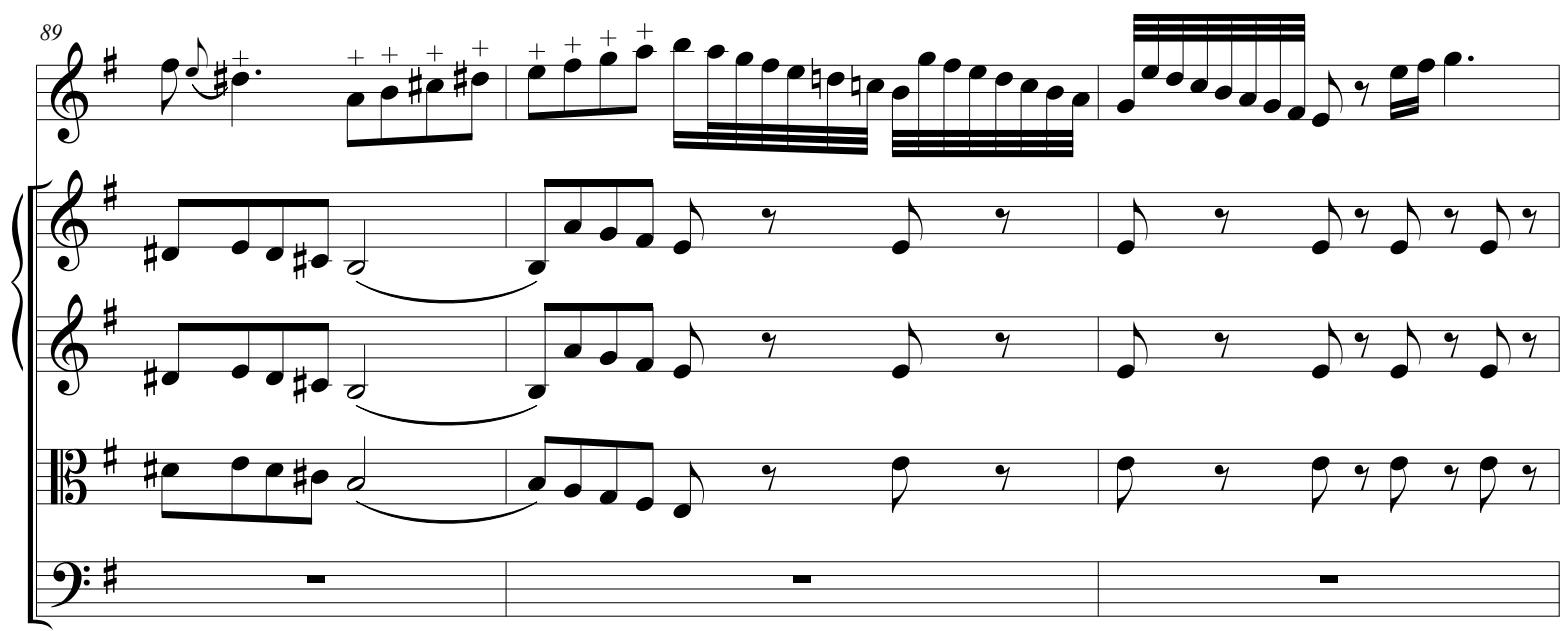
Musical score page 84. The score consists of four staves. The top staff is treble clef, G major (one sharp). It features sixteenth-note patterns with '3' below them. The second staff is treble clef, G major. The third staff is bass clef, G major. The fourth staff is bass clef, G major. Measures 1 through 12 are shown.

86



Musical score page 86. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is bass. The key signature is one sharp. Measure 86 starts with a sixteenth-note pattern in the soprano and a eighth-note pattern in the bass. The alto and tenor staves play eighth-note patterns. The bass staves play quarter notes.

89



Musical score page 89. The score consists of five staves. The key signature changes to two sharps. Measure 89 starts with a eighth-note pattern in the soprano and a eighth-note pattern in the bass. The alto and tenor staves play eighth-note patterns. The bass staves play quarter notes. Measures 90 and 91 continue this pattern.

92



Musical score page 92. The score consists of five staves. The key signature changes to one sharp. Measure 92 starts with a eighth-note pattern in the soprano and a eighth-note pattern in the bass. The alto and tenor staves play eighth-note patterns. The bass staves play quarter notes. Measures 93 and 94 continue this pattern.

95



Musical score page 95. The score consists of five staves. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is bass clef. The key signature is one sharp. The music features various note heads, stems, and beams. Measures 1 through 4 show eighth-note patterns. Measure 5 begins with a sixteenth-note pattern in the bass clef staff.

98



Musical score page 98. The score consists of five staves. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is bass clef. The key signature is one sharp. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern in the bass clef staff.

100



Musical score page 100. The score consists of five staves. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is bass clef. The key signature is one sharp. Measures 1 and 2 show eighth-note patterns. Measures 3 and 4 begin with sixteenth-note patterns in the bass clef staff. Measures 5 and 6 show eighth-note patterns.

102

Musical score for measures 102-103. The top three staves show melodic lines with grace notes and slurs. The bottom two staves show harmonic bass lines.

Larghetto

Musical score for the Larghetto section. It consists of five staves: Treble, Alto, Bass, and two Basses. The music features eighth-note patterns and grace notes.

5

Solo

Musical score for the Solo section. It consists of five staves: Treble, Alto, Bass, and two Basses. The Treble staff features complex sixteenth-note patterns with grace notes.

9

Measures 9-11: The top staff features sixteenth-note patterns with '3' and '+' markings. The bottom staves show eighth-note patterns.

12

Measures 12-14: The top staff features sixteenth-note patterns with '3' and '+' markings. The bottom staves show eighth-note patterns.

15

Measures 15-17: The top staff features sixteenth-note patterns with '3' and '+' markings. The bottom staves show eighth-note patterns. An asterisk (*) is placed under the bass staff in measure 17.

* Orig: d"

18

Musical score page 18. The score consists of five staves. The top staff uses a treble clef, and the other four staves use a bass clef. The music consists of eighth-note patterns and sixteenth-note patterns.

20

Musical score page 20. The score consists of five staves. The top staff uses a treble clef, and the other four staves use a bass clef. The music includes sixteenth-note patterns and a dynamic marking '3' under two notes.

22

Tutti

Musical score page 22. The score consists of five staves. The top staff uses a treble clef, and the other four staves use a bass clef. The music features eighth-note patterns and sixteenth-note patterns, with a dynamic marking '3' under two notes.

[Allegro]

Musical score for measures 1 through 8. The score consists of five staves. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is bass clef. The key signature is one sharp. Measure 1 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 2-4 continue this pattern. Measure 5 begins with eighth notes. Measures 6-8 continue the eighth-note pattern. Measure 8 ends with a dynamic *p*.

Musical score for measures 9 through 16. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is bass clef. The key signature changes to two sharps. Measures 9-12 show eighth-note pairs. Measures 13-16 show eighth-note pairs.

Musical score for measures 15 through 22. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is bass clef. The key signature changes to two sharps. Measures 15-18 show eighth-note pairs. Measures 19-22 show eighth-note pairs. Dynamics *f* are present in measures 15, 18, and 22.

22

Solo

Measures 22-25: The first three staves feature a melodic line with grace notes and sixteenth-note patterns. The fourth staff (Bass) provides harmonic support with sustained notes and eighth-note chords. The fifth staff (Bass) also provides harmonic support with eighth-note patterns.

28

Measures 28-31: The first three staves continue the melodic line with grace notes and sixteenth-note patterns. The fourth staff (Bass) provides harmonic support with sustained notes and eighth-note chords. The fifth staff (Bass) also provides harmonic support with eighth-note patterns.

34

Measures 34-37: The first three staves continue the melodic line with grace notes and sixteenth-note patterns. The fourth staff (Bass) provides harmonic support with sustained notes and eighth-note chords. The fifth staff (Bass) also provides harmonic support with eighth-note patterns.

39

+ +

44 *Tutti*

+ + + +

53 *Solo*

+ + + +

A musical score page featuring five staves of music. The top staff is in treble clef, G major, and consists of six measures. The second and third staves are grouped by a brace and are also in treble clef, G major, with the second staff being mostly rests. The fourth staff is in bass clef, C major, and the fifth staff is in bass clef, G major. Measure 1 starts with eighth-note pairs in the treble clef staves. Measures 2-3 show sixteenth-note patterns. Measures 4-5 continue with sixteenth-note patterns. Measures 6-7 show eighth-note pairs in the treble clef staves. Measures 8-9 show eighth-note pairs in the bass clef staves. Measures 10-11 show eighth-note pairs in the bass clef staves.

A musical score page featuring four staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of sixteenth-note patterns. The second staff uses a treble clef and has a key signature of one sharp. It contains six measures of eighth-note rests. The third staff uses a treble clef and has a key signature of one sharp. It contains six measures of eighth-note rests. The bottom staff uses a bass clef and has a key signature of one sharp. It contains six measures of eighth-note patterns.

71

120

76

Musical score page 76. The score consists of four staves. The top staff uses a treble clef and has a key signature of one sharp. It contains sixteenth-note patterns. The second staff uses a treble clef and has a key signature of one sharp. It contains rests. The third staff uses a bass clef and has a key signature of one sharp. It contains rests. The bottom staff uses a bass clef and has a key signature of one sharp. It contains eighth-note patterns.

81 *Tutti*

Musical score page 81. The score consists of four staves. The top three staves use a treble clef and have a key signature of one sharp. They feature sixteenth-note patterns with dynamic markings '+'. The bottom staff uses a bass clef and has a key signature of one sharp. It contains eighth-note patterns.

88 *Solo*

Musical score page 88. The score consists of four staves. The top staff uses a treble clef and has a key signature of one sharp. It features sixteenth-note patterns with '3' below them. The second staff uses a treble clef and has a key signature of one sharp. It contains eighth-note patterns. The third staff uses a bass clef and has a key signature of one sharp. It contains eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains eighth-note patterns.

94

This section consists of five staves of musical notation. The top staff is for the violin, featuring sixteenth-note patterns with grace notes and slurs. The second staff is for the viola, the third for the cello, the fourth for the double bass, and the fifth for the piano. Measures 94-95 show a melodic line in the violin, while measures 96-99 feature eighth-note patterns in the lower strings.

100

This section continues with five staves of musical notation. The violin and viola provide harmonic support with sustained notes and eighth-note patterns. The cello and double bass play eighth-note chords. The piano part is mostly sustained notes, with a dynamic change indicated by a crescendo line starting in measure 101.

104

Tutti

This section begins with a tutti dynamic, indicated by the word "Tutti" above the first violin staff. The violin and viola play eighth-note patterns with grace notes. The cello and double bass provide harmonic support with sustained notes and eighth-note patterns. The piano part features eighth-note chords. Measures 105-106 show a continuation of this pattern. In measure 107, the piano part has a dynamic change marked with a plus sign (+). Measures 108-109 show a continuation of the pattern, with the piano part having another dynamic change marked with a plus sign (+).

112



Musical score page 112. The score consists of four staves. The top staff is treble clef, G major (one sharp). It features a sixteenth-note pattern starting with a eighth note. The second staff is treble clef, A major (no sharps or flats). The third staff is bass clef, A major (no sharps or flats). The fourth staff is bass clef, G major (one sharp). The bass clef staff has a continuous eighth-note pattern.

118



Musical score page 118. The score consists of four staves. The top staff is treble clef, G major (one sharp). It features a sixteenth-note pattern starting with a eighth note. The second staff is treble clef, A major (no sharps or flats). The third staff is bass clef, A major (no sharps or flats). The fourth staff is bass clef, G major (one sharp). The bass clef staff has a continuous eighth-note pattern.

124



Musical score page 124. The score consists of four staves. The top staff is treble clef, G major (one sharp). It features a sixteenth-note pattern starting with a eighth note. The second staff is treble clef, A major (no sharps or flats). The third staff is bass clef, A major (no sharps or flats). The fourth staff is bass clef, G major (one sharp). The bass clef staff has a continuous eighth-note pattern. There are several '+' signs placed above the notes in the top staff.

Musical score for orchestra and piano, page 130. The score consists of five staves. The top staff is soprano clef, the second and third staves are alto clef, the fourth staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp. Measure 130 begins with a dynamic of $\frac{3}{4}$. The first staff has sixteenth-note patterns with grace notes. The second and third staves have eighth-note patterns. The fourth staff has eighth-note patterns. The fifth staff has eighth-note patterns. Measures 131-132 show eighth-note patterns on all staves. Measures 133-134 show eighth-note patterns on all staves. Measures 135-136 show eighth-note patterns on all staves. Measures 137-138 show eighth-note patterns on all staves. Measures 139-140 show eighth-note patterns on all staves. Measures 141-142 show eighth-note patterns on all staves. Measures 143-144 show eighth-note patterns on all staves. Measures 145-146 show eighth-note patterns on all staves. Measures 147-148 show eighth-note patterns on all staves. Measures 149-150 show eighth-note patterns on all staves. Measures 151-152 show eighth-note patterns on all staves. Measures 153-154 show eighth-note patterns on all staves. Measures 155-156 show eighth-note patterns on all staves. Measures 157-158 show eighth-note patterns on all staves. Measures 159-160 show eighth-note patterns on all staves. Measures 161-162 show eighth-note patterns on all staves. Measures 163-164 show eighth-note patterns on all staves. Measures 165-166 show eighth-note patterns on all staves. Measures 167-168 show eighth-note patterns on all staves. Measures 169-170 show eighth-note patterns on all staves. Measures 171-172 show eighth-note patterns on all staves. Measures 173-174 show eighth-note patterns on all staves. Measures 175-176 show eighth-note patterns on all staves. Measures 177-178 show eighth-note patterns on all staves. Measures 179-180 show eighth-note patterns on all staves. Measures 181-182 show eighth-note patterns on all staves. Measures 183-184 show eighth-note patterns on all staves. Measures 185-186 show eighth-note patterns on all staves. Measures 187-188 show eighth-note patterns on all staves. Measures 189-190 show eighth-note patterns on all staves. Measures 191-192 show eighth-note patterns on all staves. Measures 193-194 show eighth-note patterns on all staves. Measures 195-196 show eighth-note patterns on all staves. Measures 197-198 show eighth-note patterns on all staves. Measures 199-200 show eighth-note patterns on all staves. Measures 201-202 show eighth-note patterns on all staves. Measures 203-204 show eighth-note patterns on all staves. Measures 205-206 show eighth-note patterns on all staves. Measures 207-208 show eighth-note patterns on all staves. Measures 209-210 show eighth-note patterns on all staves. Measures 211-212 show eighth-note patterns on all staves. Measures 213-214 show eighth-note patterns on all staves. Measures 215-216 show eighth-note patterns on all staves. Measures 217-218 show eighth-note patterns on all staves. Measures 219-220 show eighth-note patterns on all staves. Measures 221-222 show eighth-note patterns on all staves. Measures 223-224 show eighth-note patterns on all staves. Measures 225-226 show eighth-note patterns on all staves. Measures 227-228 show eighth-note patterns on all staves. Measures 229-230 show eighth-note patterns on all staves. Measures 231-232 show eighth-note patterns on all staves. Measures 233-234 show eighth-note patterns on all staves. Measures 235-236 show eighth-note patterns on all staves. Measures 237-238 show eighth-note patterns on all staves. Measures 239-240 show eighth-note patterns on all staves. Measures 241-242 show eighth-note patterns on all staves. Measures 243-244 show eighth-note patterns on all staves. Measures 245-246 show eighth-note patterns on all staves. Measures 247-248 show eighth-note patterns on all staves. Measures 249-250 show eighth-note patterns on all staves. Measures 251-252 show eighth-note patterns on all staves. Measures 253-254 show eighth-note patterns on all staves. Measures 255-256 show eighth-note patterns on all staves. Measures 257-258 show eighth-note patterns on all staves. Measures 259-260 show eighth-note patterns on all staves. Measures 261-262 show eighth-note patterns on all staves. Measures 263-264 show eighth-note patterns on all staves. Measures 265-266 show eighth-note patterns on all staves. Measures 267-268 show eighth-note patterns on all staves. Measures 269-270 show eighth-note patterns on all staves. Measures 271-272 show eighth-note patterns on all staves. Measures 273-274 show eighth-note patterns on all staves. Measures 275-276 show eighth-note patterns on all staves. Measures 277-278 show eighth-note patterns on all staves. Measures 279-280 show eighth-note patterns on all staves. Measures 281-282 show eighth-note patterns on all staves. Measures 283-284 show eighth-note patterns on all staves. Measures 285-286 show eighth-note patterns on all staves. Measures 287-288 show eighth-note patterns on all staves. Measures 289-290 show eighth-note patterns on all staves. Measures 291-292 show eighth-note patterns on all staves. Measures 293-294 show eighth-note patterns on all staves. Measures 295-296 show eighth-note patterns on all staves. Measures 297-298 show eighth-note patterns on all staves. Measures 299-300 show eighth-note patterns on all staves.

Musical score page 134, measures 1-10. The score consists of four staves. The top staff (treble clef) contains six measures of music, ending with a double asterisk (**). The second staff (treble clef) contains four measures of rests. The third staff (treble clef) contains four measures of rests. The bottom staff (bass clef) contains ten measures of music. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show sixteenth-note patterns. Measures 4-5 feature eighth-note patterns with grace notes. Measures 6-7 continue with eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measure 10 concludes with eighth-note patterns.

A musical score page featuring four staves of music. The top staff uses a treble clef, the second and third staves use a treble clef with a brace between them, the fourth staff uses a bass clef, and the bottom staff uses a bass clef. The key signature is one sharp. Measure 138 begins with a dynamic of +. Measures 1-4 show eighth-note patterns. Measure 5 starts with a dynamic of +, followed by a measure with a fermata over the first note. Measure 6 begins with a dynamic of +. Measure 7 ends with a dynamic of *Tutti*. Measure 8 concludes the section.

* Arr. for Traverso

** Arr. for Traverso & Recorder

146

This section contains five staves of musical notation. The top three staves are treble clef, the bottom two are bass clef. Measure 146 starts with eighth-note pairs in the first staff. Measures 147-150 show sixteenth-note patterns. Measures 151-153 feature eighth-note pairs. Measure 154 begins with eighth-note pairs followed by sixteenth-note patterns. Measure 155 concludes with eighth-note pairs.

154

This section contains five staves of musical notation. The top three staves are treble clef, the bottom two are bass clef. Measures 154-157 feature sixteenth-note patterns. Measures 158-161 show eighth-note pairs. Measure 162 concludes with eighth-note pairs.

161

This section contains five staves of musical notation. The top three staves are treble clef, the bottom two are bass clef. Measures 161-164 show eighth-note pairs. Measures 165-168 feature sixteenth-note patterns. Measure 169 concludes with eighth-note pairs.

VIVALDI

CONCERTO per FLAUTO E minor RV 445

Orig. per Flautino A minor
Gli Stromenti alla 4^a Bassa

Flauto principale
due Violini, Viola e Basso

Flauto Solo

Flauto Traverso
Soprano Recorder

Concerto per Flauto

RV 445

Gli Strumenti alla 4^a: Bassa

Antonio Vivaldi

Allegro

4

8

12 Solo

15

18

21

23

27

29

31 Tutti

Orig A minor. Autograph added: "G' Strumenti alla 4^a: Bassa".

Orig: "Conc.to per Flautino", in *Di / Don Antonio Vivaldi / Concerti / Tomo VIII.* I-Tn. TOO265, MS GIORDANO 31, 433r-442r.

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34

Solo

37

40

43

47

Tutti

52

Solo

56

59

62

65

68

Tutti

70

Solo

The sheet music consists of 14 staves of musical notation for a solo instrument, likely trumpet. The key signature is one sharp (F#). The time signature changes throughout the piece, indicated by 'C' and '3/4' symbols. The music includes various performance techniques such as slurs, grace notes, and dynamic markings like '+' and '3'. The score is divided into sections labeled 'Solo' and 'Tutti'. The 'Solo' sections occur at measures 34-36, 43-46, 52-55, 65-68, and 70. The 'Tutti' sections occur at measures 47-51, 59-64, and 69. The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic variations.

73

75

77

79

81

83

85

87

90

93 *Tutti*

97

101

Orig: C (instead D#)

Larghetto



4

Solo

Musical score page 2. The section is labeled "Solo". Measures 5 and 6 continue the sixteenth-note patterns. Measure 7 starts with a eighth-note pattern followed by sixteenth-note pairs. Measure 8 concludes with a sixteenth-note pattern followed by a fermata over the next two measures.

8

Musical score page 3. Measures 9 and 10 continue the sixteenth-note patterns. Measure 11 starts with a eighth-note pattern followed by sixteenth-note pairs. Measure 12 concludes with a sixteenth-note pattern followed by a fermata over the next two measures.

10

Musical score page 4. Measures 13 and 14 continue the sixteenth-note patterns. Measure 15 starts with a eighth-note pattern followed by sixteenth-note pairs. Measure 16 concludes with a sixteenth-note pattern followed by a fermata over the next two measures.

12

Musical score page 5. Measures 17 and 18 continue the sixteenth-note patterns. Measure 19 starts with a eighth-note pattern followed by sixteenth-note pairs. Measure 20 concludes with a sixteenth-note pattern followed by a fermata over the next two measures.

15

Musical score page 6. Measures 21 and 22 continue the sixteenth-note patterns. Measure 23 starts with a eighth-note pattern followed by sixteenth-note pairs. Measure 24 concludes with a sixteenth-note pattern followed by a fermata over the next two measures.

18

Musical score page 7. Measures 25 and 26 continue the sixteenth-note patterns. Measure 27 starts with a eighth-note pattern followed by sixteenth-note pairs. Measure 28 concludes with a sixteenth-note pattern followed by a fermata over the next two measures.

20

Musical score page 8. Measures 29 and 30 continue the sixteenth-note patterns. Measure 31 starts with a eighth-note pattern followed by sixteenth-note pairs. Measure 32 concludes with a sixteenth-note pattern followed by a fermata over the next two measures.

22

Tutti

Musical score page 9. The section is labeled "Tutti". Measures 33 and 34 continue the sixteenth-note patterns. Measure 35 starts with a eighth-note pattern followed by sixteenth-note pairs. Measure 36 concludes with a sixteenth-note pattern followed by a fermata over the next two measures.

[Allegro]

Sheet music for a solo instrument and piano, featuring ten staves of musical notation. The music is in 2/4 time, key signature of one sharp (F#), and dynamic *p* (piano) at the beginning.

1. Staff 1 (Measures 1-7): *p*, *f* (fortissimo) at measure 7.

2. Staff 2 (Measures 8-13): *p*, *f* (fortissimo) at measure 13.

3. Staff 3 (Measures 14-21): *f* (fortissimo) at measure 19, *Solo* (solo) instruction at measure 20.

4. Staff 4 (Measures 22-29): *p*, *f* (fortissimo) at measure 28.

5. Staff 5 (Measures 30-37): *p*, *f* (fortissimo) at measure 36.

6. Staff 6 (Measures 38-45): *p*, *f* (fortissimo) at measure 44.

7. Staff 7 (Measures 46-53): *Tutti* (tutti) instruction at measure 46, *Solo* (solo) instruction at measure 52.

8. Staff 8 (Measures 54-61): *p*, *f* (fortissimo) at measure 60.

9. Staff 9 (Measures 62-69): *p*, *f* (fortissimo) at measure 68.

10. Staff 10 (Measures 70-77): *p*, *f* (fortissimo) at measure 76.

64

68

72

76

81 *Tutti*

86 *Solo*

91

96

100

104 *Tutti*

110 *Solo*

This sheet music represents a solo part, likely for trumpet, within an ensemble setting. The score consists of twelve staves of musical notation. The key signature varies throughout the piece, with one sharp (G major) being the most prominent. Measure 81 is marked 'Tutti', indicating a return to full ensemble performance. Measures 86 and 104 are marked 'Solo', providing opportunities for the soloist to shine. The music features a variety of note values, including sixteenth and eighth notes, and includes dynamic markings like forte and piano. Articulation is emphasized with various dots and dashes on the notes.

115

120

124

128

132

134

137

142

148

155

161

* Ed. arr. for Traverso

** Ed. arr. for Traverso & Recorder

VIVALDI

CONCERTO per FLAUTO E minor RV 445

Orig. per Flautino A minor
Gli Stromenti alla 4^a Bassa

Flauto principale
due Violini, Viola e Basso

Violino Primo

Concerto per Flauto

RV 445

VIOLINO I

Allegro

Antonio Vivaldi

The sheet music consists of ten staves of musical notation for Violin I. The key signature is one sharp (F#). The time signature varies between common time and 2/4. Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 23, 33, 37, 42, 47, 51, and 63. The first staff begins with a dynamic instruction: 'P' (piano). The music features various note values including eighth and sixteenth notes, with sixteenth-note patterns being a prominent feature. There are several fermatas (dots over notes) and grace notes. Measure 51 contains a measure repeat sign. Measure 63 concludes with a final cadence.

Orig: "Conc.to per Flautino". A minor. Autograph added: "G' Stromenti alla 4^a: Bassa", in Di / Don Antonio Vivaldi / Concerti / Tomo VIII.
I-Tn. TOO265, MS GIORDANO 31, 433r-442r.

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VIOLINO I

70

74

79

84

90

94

98

102

Larghetto

5

10

15

20

[Allegro]

VIOLINO I

Sheet music for Violin I, marked [Allegro]. The music is in 2/4 time and G major. The score consists of 18 staves of music, numbered 8 through 159. The music features a continuous melodic line with various bowing and articulation marks, including accents (+), slurs, and dynamic markings like *p*, *f*, and *ff*. Measure 16 appears twice in the score. Measure 26 also appears twice. Measure 159 concludes with a forte dynamic *f*.

VIVALDI

CONCERTO per FLAUTO E minor RV 445

Orig. per Flautino A minor
Gli Stromenti alla 4^a Bassa

Flauto principale
due Violini, Viola e Basso

Violino Secondo

Concerto per Flauto

RV 445

VIOLINO II

Antonio Vivaldi

Allegro

The musical score consists of ten staves of music for Violin II. The key signature is one sharp (F# major). The time signature varies between common time and 12/8. Measure numbers are indicated on the left side of each staff. The first staff begins with a treble clef and a sharp sign. Measures 5 through 15 show various patterns of eighth and sixteenth notes. Measure 16 features a dynamic marking '6' above the staff and a '7' below it. Measures 32 through 41 continue the rhythmic patterns. Measure 42 includes a dynamic marking '8'. Measures 48 through 51 show more complex patterns. Measure 63 concludes the page with a fermata over the final note.

Orig: "Conc.to per Flautino". A minor. Autograph added: "G' Stromenti alla 4^a: Bassa", in *Di / Don Antonio Vivaldi / Concerti / Tomo VIII.*
I-Tn. TO0265, MS GIORDANO 31, 433r-442r.

VIOLINO II

70

74

79

84

90

95

99

102

Larghetto

5

10

15

20

[Allegro]

VIOLINO II

Sheet music for Violin II, marked [Allegro]. The music is in 2/4 time and major key. The score consists of 18 staves of musical notation, starting at measure 8 and ending at measure 159. The notation includes various note heads, stems, and bar lines. Measure 8 begins with a eighth note followed by a sixteenth-note pattern. Measures 15 and 22 feature dynamic markings *f* and *p*. Measure 16 is indicated by a '16' above the staff. Measures 83 and 151 begin with eighth-note patterns. Measures 92, 102, 110, 143, and 159 conclude with eighth-note patterns. Measures 110 and 143 include a '26' above the staff.

VIVALDI

CONCERTO per FLAUTO E minor RV 445

Orig. per Flautino A minor
Gli Stromenti alla 4^a Bassa

Flauto principale
due Violini, Viola e Basso

Viola

Concerto per Flauto

RV 445

VIOLA

Antonio Vivaldi

Allegro

Sheet music for Viola of Concerto per Flauto RV 445 by Antonio Vivaldi. The score consists of 14 staves of music. Staff 1 (measures 1-4) starts with a bass clef, common time, and a key signature of one sharp. Staff 2 (measures 5-7) changes to a treble clef. Staff 3 (measures 8-11) returns to a bass clef. Staff 4 (measures 12-14) changes to a treble clef. Staff 5 (measures 15-18) changes back to a bass clef. Staff 6 (measures 19-22) changes to a treble clef. Staff 7 (measures 23-26) changes back to a bass clef. Staff 8 (measures 27-30) changes to a treble clef. Staff 9 (measures 31-34) changes back to a bass clef. Staff 10 (measures 35-38) changes to a treble clef. Staff 11 (measures 39-42) changes back to a bass clef. Staff 12 (measures 43-46) changes to a treble clef. Staff 13 (measures 47-50) changes back to a bass clef. Staff 14 (measures 51-54) changes to a treble clef. Staff 15 (measures 55-58) changes back to a bass clef. Staff 16 (measures 59-62) changes to a treble clef. Staff 17 (measures 63-66) changes back to a bass clef. Staff 18 (measures 67-70) changes to a treble clef. Staff 19 (measures 71-74) changes back to a bass clef. Staff 20 (measures 75-78) changes to a treble clef. Staff 21 (measures 79-82) changes back to a bass clef. Staff 22 (measures 83-86) changes to a treble clef. Staff 23 (measures 87-90) changes back to a bass clef. Staff 24 (measures 91-94) changes to a treble clef. Staff 25 (measures 95-98) changes back to a bass clef.

Orig: "Conc.to per Flautino". A minor. Autograph added: "G' Stromenti alla 4^a: Bassa", in Di / Don Antonio Vivaldi / Concerti / Tomo VIII.
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VIOLA

74



78



82



86



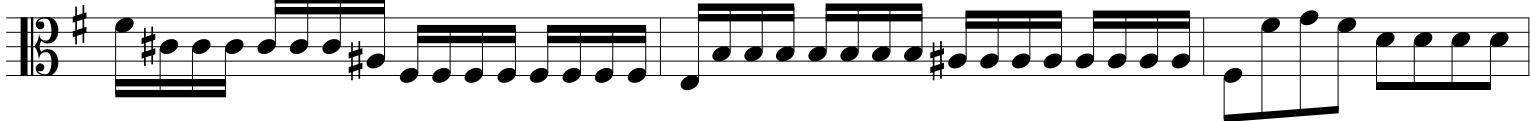
91



95



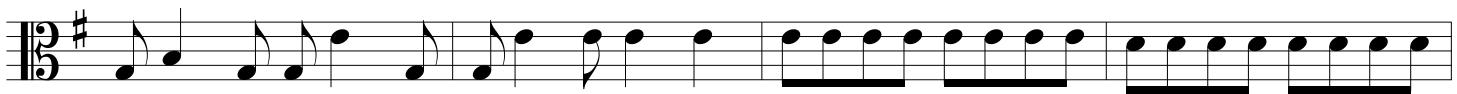
99



102



Larghetto



5



10



15



20



[Allegro]

VIOLA

Sheet music for Viola, Allegro, 2/4 time, key signature of one sharp. The music consists of 18 staves of musical notation. Measure numbers are indicated at the beginning of each staff: 8, 14, 20, 41, 47, 77, 86, 95, 103, 136, 142, 151, and 159. Dynamic markings include *p*, *f*, and *+/-*. The music features various note heads, stems, and bar lines, with some measures containing rests and others containing sixteenth-note patterns.

8

14

20

41

47

77

86

95

103

136

142

151

159

VIOLA

p

f

+/-

p

f

VIVALDI

CONCERTO per FLAUTO E minor RV 445

Orig. per Flautino A minor
Gli Stromenti alla 4^a Bassa

Flauto principale
due Violini, Viola e Basso

BASSO

Concerto per Flauto

BASSO

RV 445

Antonio Vivaldi

Allegro

The musical score consists of ten staves of bassoon music. The key signature is one sharp (F# major). The time signature varies between common time and 6/8. Measure numbers are indicated on the left side of each staff: 1, 4, 8, 13, 19, 25, 29, 33, 43, 51, and 56. Measure 33 contains a measure repeat sign. Measure 43 contains a 4 measure rest. Measure 51 contains a 6 measure rest. Measure 56 contains a 6 measure rest.

Orig: "Conc.to per Flautino". A minor. Autograph added: "G' Stromenti alla 4^a: Bassa", in Di / Don Antonio Vivaldi / Concerti / Tomo VIII.
I-Tn. TO0265, MS GIORDANO 31, 433r-442r.

BASSO

60

6

71

12

88

5

96

101

Larghetto

4

14

21

[Allegro]

9

16

p

f

BASSO

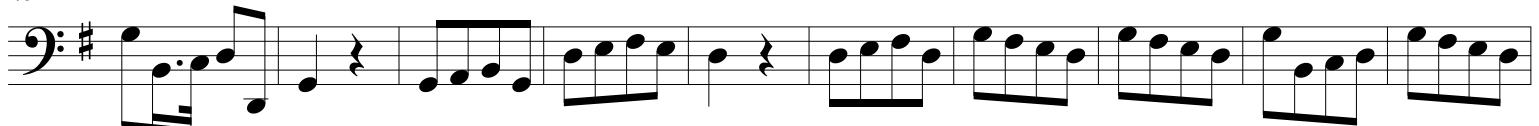
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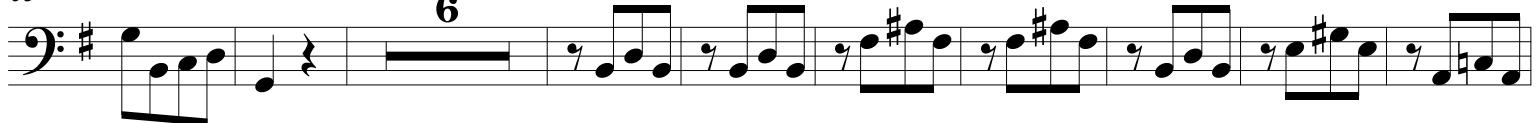
34



43



53



68



77



87



105



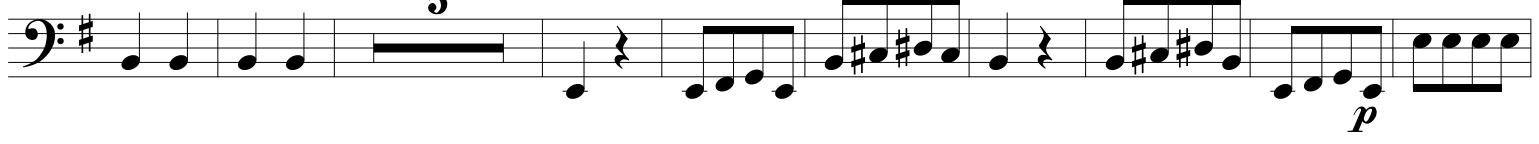
115



127



137



151



160

