

VIVALDI

CONCERTO per FLAUTINO A Minor RV 445

Flautino principale
due Violini, Viola e Basso

Flautino Solo

Sopranino Recorder

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.

This edition of the Concerto per Flautino RV 445, preserved in the Biblioteca nazionale universitaria in Torino, presents the original version in A minor for sopranino recorder. Minor editorial changes, reflected as footnotes, have been made.

Sources & Bibliography

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VIVALDI, Antonio. *Concerto D major RV312R for flautino (soprano recorder) and piano*. (Eds. Jean Cassignol & Anne Napolitano-Dardenne). Noetzel Edition, 2009.

Concerto per Flautino

RV 445

Antonio Vivaldi

Allegro

The sheet music consists of 14 staves of musical notation for a solo flute. The key signature is common C (no sharps or flats). The time signature varies throughout the piece, indicated by 'c' (common time), '3' (three-quarter time), and '2' (two-quarter time). Measure numbers are present at the beginning of each staff: 1, 4, 8, 12, 15, 18, 21, 24, 27, 29, and 31. The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a '3' below it. The third staff begins with a treble clef and a '2' below it. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a '3' below it. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a treble clef and a '3' below it. The eighth staff begins with a treble clef and a common time signature. The ninth staff begins with a treble clef and a '3' below it. The tenth staff begins with a treble clef and a common time signature. The eleventh staff begins with a treble clef and a '3' below it. The twelfth staff begins with a treble clef and a common time signature. The thirteenth staff begins with a treble clef and a '3' below it. The fourteenth staff begins with a treble clef and a common time signature. Measure 12 is labeled 'Solo'. Measure 31 is labeled 'Tutti'.

A musical score consisting of 15 staves of music for a solo instrument, likely trumpet or flute. The music is in common time and uses a treble clef. The score includes dynamic markings such as '+' and 'f' (fortissimo), and performance instructions like 'Solo' and 'Tutti'. The music starts at measure 34 and continues through measure 70.

Measures 34-38: The music consists of eighth-note patterns with '+' dynamics. Measure 38 ends with a fermata over the first note of the next measure.

Measure 39: The first note has a '+' dynamic. Measures 40-42 show eighth-note patterns with a mix of dynamics: some notes have '+' dynamics, while others are regular eighth notes.

Measure 43: The first note has a '+' dynamic. Measures 44-46 show eighth-note patterns with a mix of dynamics: some notes have '+' dynamics, while others are regular eighth notes.

Measure 47: The first note has a '+' dynamic. The word 'Tutti' appears above the staff. Measures 48-50 show eighth-note patterns with a mix of dynamics: some notes have '+' dynamics, while others are regular eighth notes.

Measure 51: The first note has a '+' dynamic. The word 'Solo' appears above the staff. Measures 52-54 show eighth-note patterns with a mix of dynamics: some notes have '+' dynamics, while others are regular eighth notes.

Measure 55: The first note has a '+' dynamic. Measures 56-58 show eighth-note patterns with a mix of dynamics: some notes have '+' dynamics, while others are regular eighth notes.

Measure 59: The first note has a '+' dynamic. Measures 60-62 show eighth-note patterns with a mix of dynamics: some notes have '+' dynamics, while others are regular eighth notes.

Measure 63: The first note has a '+' dynamic. Measures 64-66 show eighth-note patterns with a mix of dynamics: some notes have '+' dynamics, while others are regular eighth notes.

Measure 67: The first note has a '+' dynamic. The word 'Tutti' appears above the staff. Measures 68-70 show eighth-note patterns with a mix of dynamics: some notes have '+' dynamics, while others are regular eighth notes.

Measure 71: The first note has a '+' dynamic. The word 'Solo' appears above the staff.

73

75

77 *

79

81

83

85

87

90

93 Tutti

97

101

* Orig: f^u

This sheet music page contains ten staves of musical notation for a solo instrument, likely cello or bass. The music begins at measure 73 with a treble clef and a 2/4 time signature. The notation consists primarily of eighth-note patterns with '3' below each note, indicating a triplets grouping. Measures 73 through 85 follow this pattern. Measure 86 starts with a dynamic 'Tutti' and features eighth-note patterns with '+' above each note, followed by sixteenth-note patterns with '#' above each note. Measures 87 through 101 continue with similar patterns. A note at the bottom left indicates that the original dynamic for these measures was forte (f^u). The page is filled with various musical markings, including sharp and flat symbols, and dynamic changes.

Larghetto

4 *Solo*

8

10

12

15

18

20

22 *Tutti*

[Allegro]

Sheet music for a solo instrument, likely violin or cello, in 2/4 time. The score consists of ten staves of music with various dynamics, articulations, and performance instructions like "Solo" and "Tutti".

The music begins with a dynamic of *p* (pianissimo) at measure 1. Measures 1-7 show a continuous line of eighth-note patterns. Measure 8 starts with a dynamic of *f* (fortissimo). Measures 14-19 continue the eighth-note patterns. Measure 20 is labeled "Solo". Measures 26-30 show sixteenth-note patterns with triplets indicated by the number "3" below the staff. Measures 31-35 continue the sixteenth-note patterns. Measures 40-44 show sixteenth-note patterns with triplets indicated by the number "3" below the staff. Measure 44 is labeled "Tutti". Measures 53-59 show sixteenth-note patterns.

64

68

72

76

81 *Tutti*

86 *Solo*

91

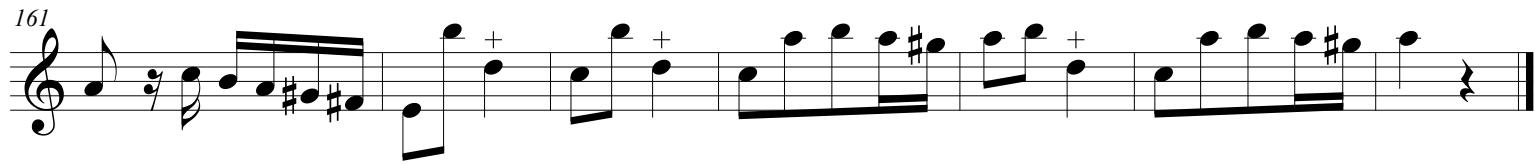
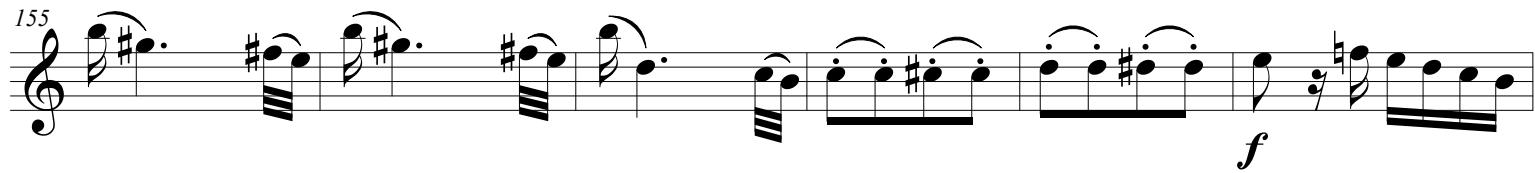
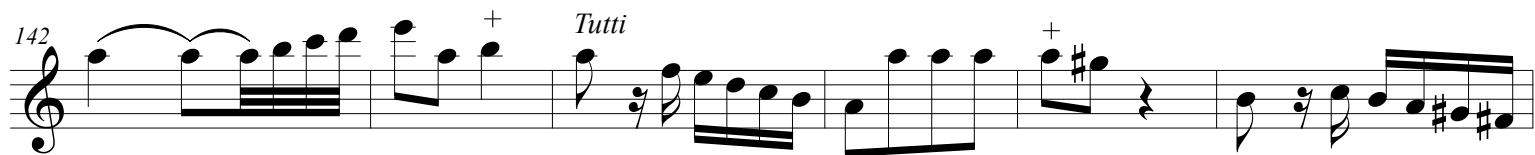
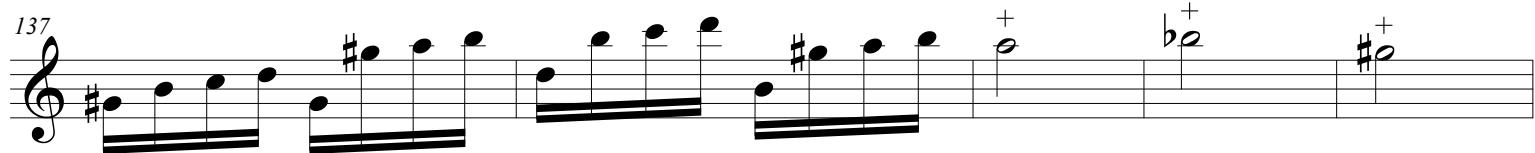
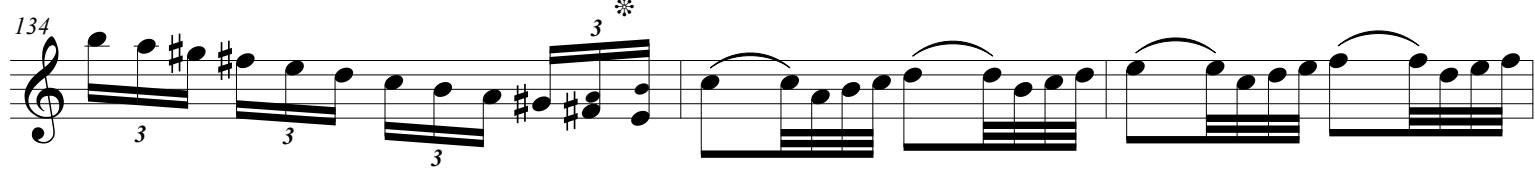
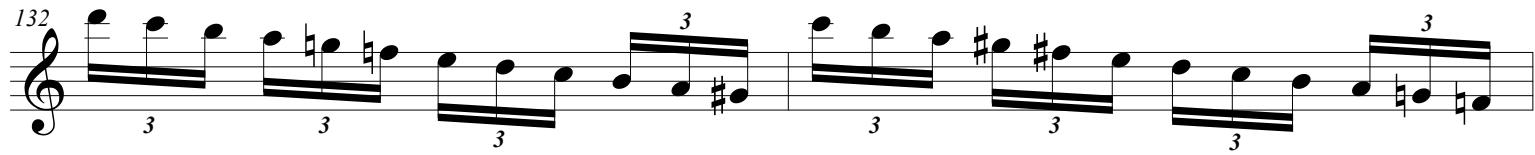
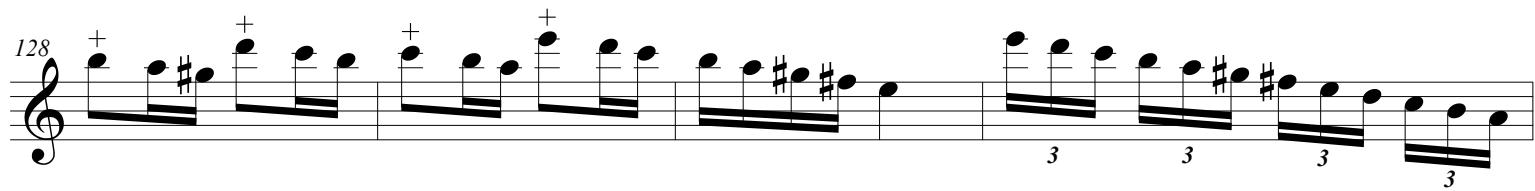
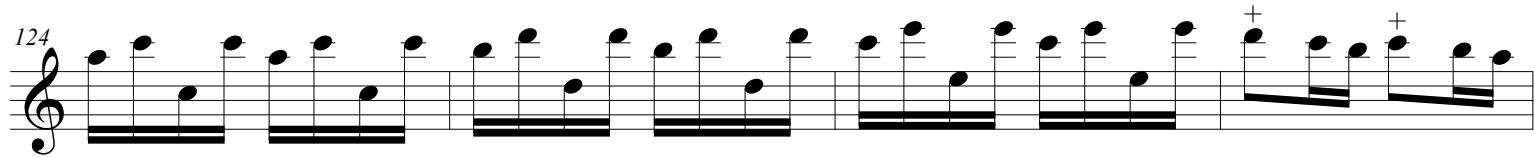
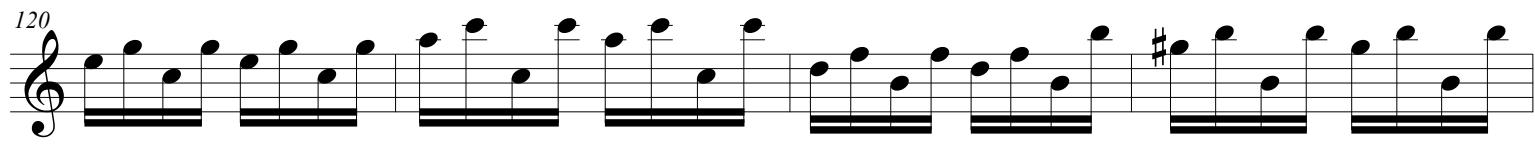
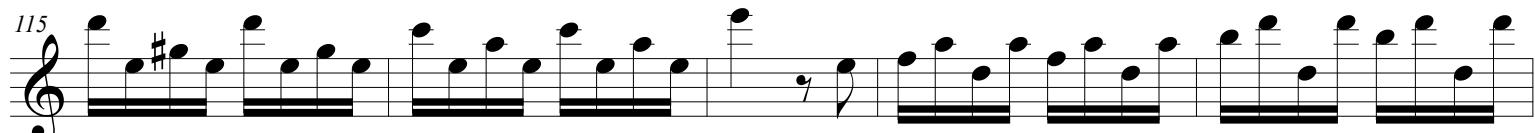
96

100

104 *Tutti*

110 *Solo*

The sheet music consists of 13 staves of musical notation for a solo instrument, likely trumpet, in G major (indicated by a treble clef and one sharp sign). The key signature changes to F# major (two sharps) at measure 81 and C major (no sharps or flats) at measure 96. Measure 81 is labeled *Tutti*, and measure 86 is labeled *Solo*. Measures 104 and 110 are also labeled *Tutti* and *Solo* respectively. Measure 91 features a melodic line with grace notes. Measures 96 and 100 include slurs and grace notes. Measure 100 has triplets indicated by the number '3' above certain groups of notes. Measure 110 includes a dynamic instruction '+' above the staff.



* Ed. arr. for Recorder