

Giuseppe Tartini

Concerto in F

für Altblockflöte

2 Violinen und Basso continuo

herausgegeben von / edited by
Peter Thalheimer

Klavierauszug / Piano reduction

Vorwort

Giuseppe Tartini wurde am 8.4.1692 in Piran (Istrien) geboren und bekam nach einem weitgehend autodidaktischen Violinstudium 1714 eine erste Anstellung als Geiger am Theater von Ancona. Im Jahre 1721 fand er als „Primo Violino, e Capo di Concerto“ seine Lebensstellung an der Antoniuskirche in Padua. Dort gründete er 1727/1728 ein Institut für Geigen- und Kompositionsunterricht, das bis ins 19. Jahrhundert als „Tartini-Schule“ bekannt war. In seinen letzten Lebensjahren beschäftigte er sich vor allem mit der Niederschrift seiner Ideen zur Musiktheorie und zur Aufführungspraxis.

Der Schwerpunkt in Tartinis kompositorischem Schaffen liegt auf Konzerten sowie Solo- und Triosonaten für Violine. Das vorliegende *Concertino* ist das einzige bis jetzt bekanntgewordene Werk Tartinis mit Blockflöte. Es gehört zur Gattung des italienischen Concerto da camera, dessen Streichersatz ohne Viola, also nur dreistimmig angelegt ist. Italienische Blockflötenkonzerte mit 2 Violinen und Basso continuo sind von Alessandro Scarlatti, Roberto Valentini, Francesco Mancini, Antonio Vivaldi und anderen überliefert. Das *Concertino* von Giuseppe Tartini ist ein spätes Beispiel für diese Tradition.

Der vorliegenden Ausgabe des *Concertino* liegt die einzige bekannte Quelle zugrunde (vgl. den Kritischen Bericht in der Partitur, CV 11.213/01). Sie enthält nur die nötigsten Hinweise zur Aufführungspraxis, so daß Artikulationsbögen und Ornamentik einer sinnvollen Ergänzung bedürfen. Als Orientierung kann Tartinis *Regole per arrivare a saper ben suonar il Violino*¹ oder das *Andante* mit Variationen aus seiner Violinsonate op. 5 Nr. 6² dienen.

Ditzingen, im Januar 1994

Peter Thalheimer

Foreword

Giuseppe Tartini was born on April 8, 1692 in Piran (Istria) and, after practically teaching himself the Violin, he obtained his first position as a violinist at the Theater of Ancona. In 1721 he accepted what would become a life-long position as "Primo Violino, e Capo di Concerto" at the Church of St. Anthony in Padua. He founded an institute for the instruction of violin and composition in Padua in 1727-1728 and it was still known in the 19th century as the "Tartini School". In the last years of his life he concerned himself primarily with writing down his ideas on music theory and performance practice.

The main emphasis of Tartini's creative output was the composition of concerti and solo- and triosonatas for violin. The present *Concertino* is the only known work which Tartini composed for recorder. It belongs to that genre of the Italian *Concerto da Camera*, in which the viola is not included among the string instruments (in other words, it is conceived for only three voices). Italian recorder concerti with two violins and basso continuo have survived in works by Alessandro Scarlatti, Roberto Valentini, Francesco Mancini, Antonio Vivaldi and other composers. Tartini's *Concertino* is a late example of this tradition.

¹ Neu ediert von Erwin R. Jacobi als *Traité des Agréments de la Musique*, Celle 1961.

² Faksimile in: Hans-Peter Schmitz, *Die Kunst der Verzierung im 18. Jahrhundert*, Kassel 1973.

The present edition of the *Concertino* is based on the only known source (refer to the Kritischer Bericht in the score, CV 11.213/01). It contains only the most necessary suggestions for performance practice and therefore matters of articulation and ornamentation will require further elaboration. Tartini's *Regole per arrivare a saper ben suonar il Violino*,¹ or the *Andante* and Variations from his Violinsonata, op. 5, Nr. 6² will serve to provide an orientation with regard to these questions.

Please refer to the footnotes in the German foreword.

Ditzingen, January 1994

Peter Thalheimer

Translation: Earl Rosenbaum

Avant-propos

Giuseppe Tartini est né le 8 avril 1692 à Piran (Istrie). Après avoir appris le violon essentiellement en autodidacte, il fut engagé pour la première fois en 1714 comme violoniste au théâtre d'Ancone. En 1721 il accepta les fonctions de « Primo Violino, e Capo di Concerto » à l'église St. Antoine de Padoue, fonctions qu'il occupa durant toute sa vie. En 1727/1728 il fonda à Padoue une institution pour l'enseignement du violon et de la composition qui survécut jusqu'au XIXe siècle sous le nom l'« Ecole de Tartini ». Au cours des dernières années de son existence, il s'appliqua essentiellement à consigner ses idées en matière de théorie de la musique et d'interprétation musicale.

Tartini a surtout exercé ses talents de compositeur dans les genres du concerto pour violon ainsi que de la sonate en solo, ou en trio pour ce même instrument. Le présent *Concertino* est la seule œuvre avec flûte à bec que l'on connaisse de Tartini. Cette œuvre appartient au genre du Concerto da camera italien dont les parties de cordes ne comportent pas d'alto et qui, par conséquent ne présentent que trois parties. Alessandro Scarlatti, Roberto Valentini, Francesco Mancini, Antonio Vivaldi et d'autres ont composé des concertos italiens pour 2 violons et basse. Le *Concertino* de Giuseppe Tartini est un exemple tardif de cette tradition.

La présente édition du *Concertino* a été réalisée à partir de la seule source qui nous soit parvenue de cette œuvre (cf. l'apparat critique de la partition CV 11.213/01). Cette dernière ne contient que les indications rigoureusement indispensables à l'exécution; les arcs de phrasé et l'ornementation gagneront à être rétablis en fonction du contexte. On se reportera, par exemple, aux *Regole per arrivare a saper ben suonar il Violino*¹ de Tartini ou à l'*Andante* avec Variations de sa Sonate pour violon op. 5 n° 6.²

Pour les notes, voir le texte allemand.

Ditzingen, janvier 1994

Peter Thalheimer

Traduction: Christian Meyer

Zu diesem Werk liegt folgendes Aufführungsmaterial vor: Partitur, zugleich Stimme für das Tasteninstrument (Carus 11.213), Klavierauszug mit Solostimme (Carus 11.213/03), komplettes Orchestermaterial (Carus 11.213/19).

The following performance material is available for this work: full score also part for the keyboard instrument (Carus 11.213), piano reduction including solo part (Carus 11.213/03), complete orchestral material (Carus 11.213/19).

Concertino in F

Giuseppe Tartini
1692–1770

Andante

Altblockflöte

Klavierauszug

4 *tr*

8 *p*

11 *tr*

14

6 3 6

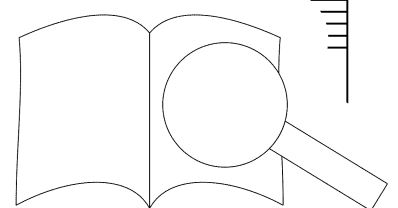
1

Titelbild: HAP Grieshaber, *Flötenspieler* 1964. © VG Bild-Kunst, Bonn 1992

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Herausgeber und Bearbeiter des
Klavierauszugs: Peter Thalheimer



17

Musical notation for measures 17-19. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth notes and chords.

20

Musical notation for measures 20-21. The right hand continues with sixteenth-note patterns. The left hand accompaniment remains consistent.

22

Musical notation for measures 22-23. The right hand has a dense sixteenth-note texture. The left hand accompaniment is steady.

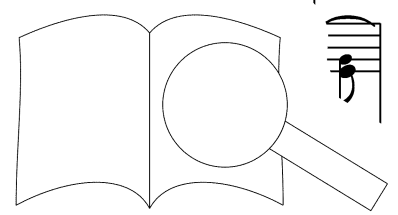
24

Musical notation for measures 24-25. The right hand has a melodic line with eighth notes. The left hand accompaniment is steady.

26

Musical notation for measures 26-27. The right hand has a melodic line with eighth notes and a trill. The left hand accompaniment is steady.

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29

Musical score for measures 29-31. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

32

Musical score for measures 32-35. The piano part includes a trill (tr) in the right hand and a bass line in the left hand. The vocal line has rests.

36

Musical score for measures 36-38. The piano part features a piano (p) dynamic, a forte (f) dynamic, and a sixteenth-note figure (6) in the right hand. A trill (tr) is present in the vocal line in measure 38.

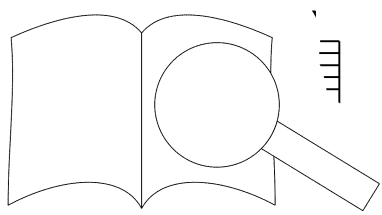
39

Musical score for measures 39-41. The piano part includes a piano (p) dynamic and a sixteenth-note figure (6) in the right hand. The vocal line has rests.

42

Musical score for measures 42-44. The piano part features a trill (tr) in the right hand and a bass line in the left hand. The vocal line has rests.

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45

6 3 6 3 6 3

48

tr tr tr tr tr tr tr tr tr

50

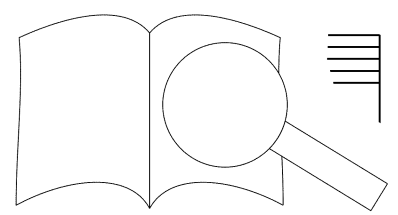
tr

53

tr

56

tr p



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59

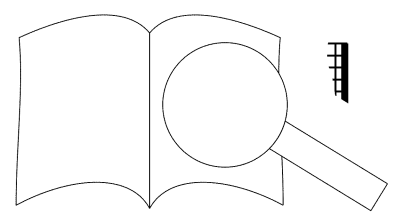
61

63

65

ad libitum

68



Largo assai

Measures 1-5 of the musical score. The right hand features a melodic line with a triplet of eighth notes in measure 3 and another triplet in measure 5. The left hand provides a harmonic accompaniment with chords and single notes.

Measures 6-10 of the musical score. The right hand continues the melodic development with various rhythmic patterns. The left hand accompaniment includes chords and moving lines.

Measures 11-16 of the musical score. Measure 11 begins with a trill (tr) in the right hand. A double bar line is present in measure 14. The left hand accompaniment features chords and a steady bass line.

Measures 17-22 of the musical score. The right hand has a melodic line with a triplet in measure 17. The left hand accompaniment consists of chords and a simple bass line.

Measures 23-27 of the musical score. Measure 23 starts with a trill (tr) in the right hand. The left hand accompaniment includes chords and a bass line. The system concludes with a double bar line and a graphic of an open book.

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Presto

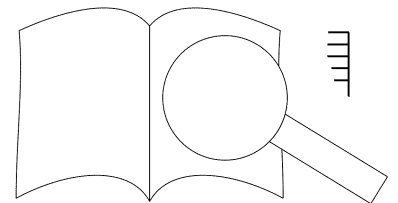
Musical notation for measures 1-7. The score is in 3/8 time with a key signature of one flat. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. A triplet of eighth notes is marked with a '3' in measure 7.

Musical notation for measures 8-13. The right hand continues with slurred eighth notes, and the left hand has a steady eighth-note accompaniment. Triplet markings are present in measures 9 and 10.

Musical notation for measures 14-20. A piano dynamic marking (*p*) is placed in measure 15. The right hand has a melodic line with slurs, and the left hand continues with eighth notes. A triplet is marked in measure 20.

Musical notation for measures 21-27. The right hand features a melodic line with slurs and triplets in measures 21 and 22. The left hand has a consistent eighth-note accompaniment.

Musical notation for measures 28-34. The right hand has a melodic line with slurs and a triplet in measure 28. The left hand continues with eighth notes. A large watermark 'PROBENPARTIE' is overlaid on the page.



35

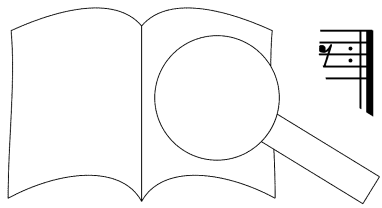
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58

65

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72

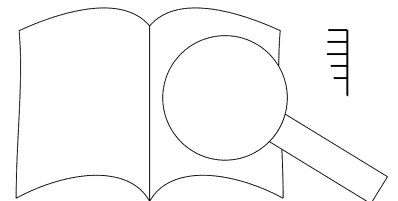
80

88

95

102

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109

Musical score for measures 109-116. The system includes a vocal line with trills and slurs, and a piano accompaniment with chords and a bass line.

117

Musical score for measures 117-124. The system includes a vocal line with trills and slurs, and a piano accompaniment with chords and a bass line.

125

Musical score for measures 125-131. The system includes a vocal line with trills and slurs, and a piano accompaniment with chords and a bass line.

132

Musical score for measures 132-138. The system includes a vocal line with trills and slurs, and a piano accompaniment with chords and a bass line.

139

Musical score for measures 139-146. The system includes a vocal line with trills and slurs, and a piano accompaniment with chords and a bass line.

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