

ANTONIO VIVALDI
(1678–1741)

Concerto per quattro flauti

nach dem Concerto in d-Moll,
op. 3 Nr. 11 (RV 565)

aus *L'Estro Armonico*

arrangiert von
DANIEL BRÜGGEN

Partitur und vier Stimmen

Edition Moeck Nr. 2824
MOECK VERLAG CELLE

ANTONIO VIVALDI (1678-1741)

Concerto per quattro flauti

nach dem Concerto in d-Moll,
op. 3 Nr. 11 (RV 565)

aus *L'Estro Armonico*

Vorwort

Das Concerto in d-Moll für Blockflötenquartett von Antonio Vivaldi ist eine Bearbeitung des Concertos op. 3 Nr. 11 (RV 565) aus der Sammlung „L'Estro Armonico“. Die Originalbezeichnung des Werkes lautet *Concerto con due Violini e Violoncello obbligato*. Dass sich dieses Concerto grosso bestens für eine Bearbeitung anbietet, zeigt sich daran, dass Johann Sebastian Bach nur wenige Jahre nach dem Ersterscheinen des Werks (1711, Amsterdam) davon eine Version für Orgel anfertigte. Bach zählte zweifelsohne zu den großen Verehrern seines italienischen Zeitgenossen. Neben dem vorliegenden Konzert hat er zahlreiche weitere Werke von Vivaldi bearbeitet, und einige seiner eigenen Werke, wie zum Beispiel die Brandenburgischen Konzerte Nr. 1, 4 und 5 oder das Tripelkonzert BWV 1044, stehen deutlich unter dem Einfluss von Vivaldis leichtfüßigem, virtuosom Kompositionsstil.

Bei der Bearbeitung des Concertos für vier Blockflöten, in der die Tonart übrigens unverändert geblieben ist, erwies sich die Bachsche Version für Orgel als wichtiger Bezugspunkt. Schließlich steht der Klang eines Blockflötenquartetts dem Klangbild einer Orgel wesentlich näher als dem eines Streichorchesters. So sind in dem hiesigen *Concerto per quattro flauti* viele Ideen der Bachschen Bearbeitung wiederzufinden, wie zum Beispiel die Realisation eines Orgelpunktes in der Einleitung des Werks, die, dem Notentext bei Bach folgend, auch einen Takt länger ausfällt als bei Vivaldi, oder auch der Dur-Schluss der Fuge. Der am Ende entstandene Blockflötensatz trägt somit sowohl die Vitalität und sprudelnde Lebendigkeit eines Streichorchesters als auch die sakrale Dimension eines Orgelwerks in sich.

Spielanleitung am Ende des Heftes.

ANTONIO VIVALDI (1678-1741)

Concerto per quattro flauti

after the Concerto D Minor,
op. 3 no. 11 (RV 565)

from *L'Estro Armonico*

Preface

The concerto in D Minor for recorder quartet by Antonio Vivaldi is an arrangement of the concerto op. 3 no. 11 (RV 565) from the collection "L'Estro Armonico". The original title of the work runs as *Concerto con due Violini e Violoncello obbligato*. The fact that Johann Sebastian Bach adapted this work for organ only a few years after it was published (in 1711 in Amsterdam) goes to show that this concerto is suitable for arrangement. There is no doubt that Bach was a great admirer of his Italian contemporary. During his lifetime he had adapted numerous works by Vivaldi. His own works such as the Brandenburg Concertos nos. 1, 4 and 5 or the Triple Concerto BWV 1044 clearly show the influence of Vivaldi's graceful and virtuoso style.

The arrangement for recorder quartet has been kept in the original key. The organ version by Bach served as an important reference, largely because the sound of an organ is much closer to a recorder quartet than are stringed instruments. Many of Bach's ideas have been borrowed for the *Concerto per quattro flauti* such as the pedal point in the beginning which, just as by Bach is one bar longer than in the original. Also the ending of the fugue in major has been taken over from Bach. The recorder arrangement combines the vigorous vitality of a string orchestra and the sacred aura of an organ work.

Translation: J. Whybrow

Daniel Brüggen, Bussum 2003

See playing instructions on back cover page.

ANTONIO VIVALDI (1678 -1741)

Concerto per quattro flauti

Selon le Concerto en ré mineur,
op. 3 n° 11 (RV 565)

Tiré de *L'Estro Armonico*

Préface

Le concerto en ré mineur pour quatuor de flûtes à bec composé par Antonio Vivaldi est un arrangement du Concerto op. 3 n° 11 (RV 565) tiré de la collection «L'Estro Armonico». Le titre original de l'œuvre est *Concerto con due Violini e Violoncello obbligato*. Ce concerto se prête parfaitement à un arrangement: la preuve en est que, quelques années après la première parution de l'œuvre (1711, Amsterdam) seulement, Johann Sebastian Bach en réalisa une version pour orgue. Bach comptait sans aucun doute parmi les grands admirateurs de son contemporain italien. Outre le présent concerto, il a réalisé des arrangements pour de nombreuses œuvres de Vivaldi; certaines de ses propres œuvres, telles que les concertos brandebourgeois no 1, 4 et 5 ou le triple concerto BWV 1044, ont nettement subi l'influence de ce style agile et de maître qu'était celui de Vivaldi.

La version de Bach pour orgue a été un point de référence important pour l'arrangement du concerto pour quatre flûtes à bec, dont la tonalité n'a d'ailleurs pas été modifiée. En effet, le timbre d'un quatuor de flûtes à bec se rapproche bien plus de celui d'un orgue que de celui d'un orchestre à cordes. C'est ainsi que l'on retrouvera dans ce *Concerto per quattro flauti* de nombreuses idées tirées de l'arrangement de Bach, telles que par exemple la réalisation d'une pédale dans l'introduction de l'œuvre qui, de même que dans la partition de Bach, comporte une mesure de plus que dans l'œuvre de Vivaldi, ou bien encore la conclusion en mode majeur de la fugue. Le mouvement pour flûte composé à la fin porte en lui-même la vitalité et la vitalité débordante d'un orchestre à cordes ainsi que la dimension sacrée d'une œuvre pour orgue.

Traduction: A. Rabin-Weller

Les instructions d'exécution à la fin de la partition.

Antonio Vivaldi (1678–1741)
Concerto per quattro flauti
nach dem Concerto in d-Moll, op. 3 Nr. 11 (RV 565)
arrangiert von Daniel Brüggen

Allegro

Sopranblockflöte I

Sopranblockflöte II

Tenorblockflöte

Bassblockflöte

5

9

13

17

21

25

29

Adagio spiccato e tutti

Allegro

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of one flat (B-flat). The first three staves (treble, alto, and tenor) are mostly empty, indicating rests. The bass staff contains the primary melodic and harmonic material, starting with a rhythmic pattern of eighth and sixteenth notes.

Musical notation for measures 6-9. The first two staves (treble and alto) begin to play, with the treble staff featuring a melodic line and the alto staff providing harmonic support. The bass staff continues its rhythmic accompaniment.

Musical notation for measures 10-13. The music becomes more active, with the first two staves showing more complex rhythmic patterns and melodic development. The bass staff maintains a steady accompaniment.

Musical notation for measures 14-17. The piece continues with a consistent rhythmic and melodic flow across all four staves.

Musical notation for measures 18-21. The final system shows the continuation of the musical themes established in the previous measures.

22

Musical score for measures 22-25. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a treble line with eighth-note patterns. The melody in the upper voice is composed of eighth notes and quarter notes.

26

Musical score for measures 26-29. The score continues in 3/4 time and B-flat major. The piano accompaniment maintains its eighth-note texture. The upper voice melody becomes more active with sixteenth-note runs and quarter notes.

30

Musical score for measures 30-33. The score continues in 3/4 time and B-flat major. The piano accompaniment features a mix of eighth and sixteenth notes. The upper voice melody includes quarter notes and eighth-note patterns.

34

Musical score for measures 34-37. The score continues in 3/4 time and B-flat major. The piano accompaniment has a more rhythmic feel with eighth-note patterns. The upper voice melody consists of quarter notes and half notes.

38

Musical score for measures 38-41. The score continues in 3/4 time and B-flat major. The piano accompaniment features a mix of eighth and sixteenth notes. The upper voice melody includes quarter notes and eighth-note patterns.

42

System 1 (measures 42-45): Four staves of music. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Dynamics include *p* (piano) in measures 44 and 45.

46

System 2 (measures 46-49): Four staves of music. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat.

50

System 3 (measures 50-53): Four staves of music. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Dynamics include *f* (forte) in measures 52 and 53.

54

System 4 (measures 54-57): Four staves of music. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Dynamics include *p* (piano) in measure 55.

58

System 5 (measures 58-61): Four staves of music. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Dynamics include *f* (forte) in measure 58.

62

66 **Adagio**

Largo e spiccato

5

9

13

Musical score for measures 13-16. The score is in 3/4 time with a key signature of one flat (B-flat). It features a complex texture with multiple voices. The upper voice has melodic lines with trills and slurs. The middle voice has a steady eighth-note accompaniment. The lower voice has a similar eighth-note accompaniment. The bass line is mostly rests.

17

Musical score for measures 17-19. The score continues in 3/4 time with a key signature of one flat. The upper voice has a melodic line with a trill and a slur. The middle voice has a steady eighth-note accompaniment. The lower voice has a similar eighth-note accompaniment. The bass line is mostly rests.

Allegro

Musical score for measures 20-24, marked **Allegro**. The score is in 3/4 time with a key signature of one flat. It features a complex texture with multiple voices. The upper voice has melodic lines with trills and slurs. The middle voice has a steady eighth-note accompaniment. The lower voice has a similar eighth-note accompaniment. The bass line is mostly rests.

6

Musical score for measures 25-29. The score is in 3/4 time with a key signature of one flat. It features a complex texture with multiple voices. The upper voice has a melodic line with rests. The middle voice has a steady eighth-note accompaniment. The lower voice has a similar eighth-note accompaniment. The bass line is mostly rests.

10

Musical score for measures 30-33. The score is in 3/4 time with a key signature of one flat. It features a complex texture with multiple voices. The upper voice has a melodic line with rests. The middle voice has a steady eighth-note accompaniment. The lower voice has a similar eighth-note accompaniment. The bass line is mostly rests.

13

Musical score for measures 13-16. The score is in 3/4 time and features a complex texture with multiple voices. The right hand (RH) consists of two staves, and the left hand (LH) consists of two staves. The music is characterized by dense, flowing patterns of eighth and sixteenth notes, with frequent ties and slurs. The key signature has one flat (B-flat).

17

Musical score for measures 17-20. The texture continues with intricate melodic lines and rhythmic patterns. The RH staves show a mix of eighth and sixteenth notes, often beamed together. The LH staves provide a steady accompaniment with similar rhythmic values. The key signature remains one flat.

21

Musical score for measures 21-25. This section introduces a more varied rhythmic palette, including dotted rhythms and longer note values. The RH staves feature a mix of eighth and sixteenth notes, while the LH staves have a more sparse, chordal accompaniment. The key signature is one flat.

26

Musical score for measures 26-28. The music becomes more melodic and lyrical, with longer note values and fewer complex rhythmic patterns. The RH staves have a more open texture, while the LH staves continue with a simple accompaniment. The key signature is one flat.

29

Musical score for measures 29-31. This section concludes with a final melodic phrase in the RH and a simple accompaniment in the LH. The key signature is one flat.

33

Musical score for measures 33-36. The score is in 4/4 time with a key signature of one flat (B-flat). It features a complex melody in the right hand with many sixteenth and thirty-second notes, and a steady bass line in the left hand.

37

Musical score for measures 37-40. The score continues with the same complex melodic patterns in the right hand and steady bass line in the left hand.

41

Musical score for measures 41-44. The right hand melody becomes more rhythmic with eighth notes, while the left hand continues with a steady bass line.

45

Musical score for measures 45-48. The right hand features a melodic phrase with a slur, and the left hand has a steady bass line with some rests.

49

Musical score for measures 49-52. The right hand has a melodic phrase with a slur, and the left hand has a steady bass line.

54

Musical score for measures 54-58. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 54 starts with a treble clef staff containing a series of eighth notes, followed by a bass clef staff with a similar rhythmic pattern. Measures 55-58 continue with complex rhythmic patterns and melodic lines across all staves.

59

Musical score for measures 59-62. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 59 features a treble clef staff with a complex rhythmic pattern, followed by a bass clef staff with a similar pattern. Measures 60-62 continue with complex rhythmic patterns and melodic lines across all staves.

63

Musical score for measures 63-66. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 63 features a treble clef staff with a complex rhythmic pattern, followed by a bass clef staff with a similar pattern. Measures 64-66 continue with complex rhythmic patterns and melodic lines across all staves.

67

Musical score for measures 67-69. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 67 features a treble clef staff with a complex rhythmic pattern, followed by a bass clef staff with a similar pattern. Measures 68-69 continue with complex rhythmic patterns and melodic lines across all staves.

70

Musical score for measures 70-72. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 70 features a treble clef staff with a complex rhythmic pattern, followed by a bass clef staff with a similar pattern. Measures 71-72 continue with complex rhythmic patterns and melodic lines across all staves.

Spielanweisungen

In der Originalfassung des Werkes sind viele dynamische Vorgaben zu finden, die deutlich zeigen, wie farbenreich und plastisch Vivaldi sein Konzert aufgeführt wissen wollte. Ein Blockflötenquartett agiert selbstverständlich in einer anderen dynamischen Bandbreite, weshalb diesbezügliche Anweisungen des Originals nur im notwendigen Umfang aufgenommen sind. Auf diese Weise sollen die Spieler den orchestralen Ursprung des Stücks nicht ganz aus den Augen verlieren.

Im kurzen zweiten Teil des Concertos, *Adagio spiccato e tutti*, wollte ich den Spiccato-Effekt der Streichinstrumente imitieren. Dies geschieht durch kurze, auf den Schlag gespielte Vorschlagsnoten, denen dann die eigentlichen Melodietöne als Staccato-Noten folgen. Es handelt sich hierbei aber nur um eine Anregung. Die Stelle muss nicht zwingend in dieser Form ausgeführt werden, eine Ausdünnung der Vorschlagsnoten bzw. eine Verteilung dieses Effekts auf unterschiedliche Stimmen ist auch möglich. Da der Spiccato-Effekt auf einer Orgel natürlich nicht wiederzugeben ist, überschreibt Bach diesen Teil in seiner Bearbeitung logischerweise mit *Grave*, woraus sich ebenfalls wieder andere Interpretations- und Spielmöglichkeiten ableiten ließen.

Im vierten Satz *Largo e spiccato* empfiehlt sich in der ersten Stimme eine Ornamentierung der Kantilene im Soloteil. Was die Angabe von Legatobögen betrifft, so sind diese verglichen mit dem Original in diesem Satz ein wenig reduziert, wohingegen im letzten Satz *Allegro* einige Bindungen hinzugefügt wurden. Letztendlich sollte sowohl für die Bindungen als auch für die Verzierungen der eigene Geschmack sowie der Interpretationsansatz des Ensembles ausschlaggebend sein.

Playing instructions

The original version for string orchestra contains ample dynamic variation, from which one can conclude that Vivaldi's perception of the piece was very colourful and full of contrasts. Since the dynamic variety of a recorder quartet is naturally far more limited, dynamic markings have been taken over only where absolutely necessary. The orchestral concept of the piece should however be kept in mind.

In the short second part of the concerto, *Adagio spiccato e tutti*, the following solution may help imitate the spiccato effect: the staccato pitches of the melody are preceded by short grace-notes played on the beat. This is however merely a suggestion and it is not mandatory to perform it in this fashion. One could also for instance reduce the grace-notes or distribute them among the four parts. Bach has headed this section *Grave* in his organ version. This appears a logical conclusion considering that it is impossible to perform a spiccato effect on the organ. As to performing with recorders this could serve as further inspiration.

In the fourth movement *Largo e spiccato*, the cantilena during the solo part in the first voice invites for embellishment. The amount of legato markings has been slightly reduced compared to the original. In the last movement *Allegro* however, some legato markings have been added. As to the performance of slurs and embellishments it is important that personal taste should decide and that they should be in harmony with the overall interpretation of the piece.

Translation: J. Whybrow

Indications d'exécution

L'original comporte de nombreuses indications de dynamique qui sont la preuve du fait que Vivaldi tenait à ce que son concerto soit interprété de façon plastique et colorée. Il va de soi qu'un quatuor de flûtes à bec se situe dans une dynamique différente de celle d'un orchestre à cordes, et c'est la raison pour laquelle les indications s'y rapportant contenues dans l'original n'ont été reprises que lorsque ceci s'avérait nécessaire. Les flûtistes devraient par conséquent ne pas oublier les origines orchestrales de la composition.

Dans la deuxième et courte partie du concerto, *Adagio spiccato e tutti*, j'ai voulu imiter l'effet spiccato des instruments à cordes. Pour cela, j'ai eu recours à des appoggiatures brèves, jouées sur le temps, suivies ensuite par les notes staccato qui forment la véritable mélodie. Cependant, il ne s'agit que d'une proposition. Ce passage ne doit pas être nécessairement interprété de la sorte; il est également possible de diminuer le nombre des appoggiatures ou de répartir ces dernières sur les différentes voix. Puisqu'il n'est évidemment pas possible de rendre cet effet spiccato à l'orgue, Bach, dans son arrangement, a intitulé cette partie *Grave*, ce qui donne ainsi d'autres possibilités de jeu et d'interprétation.

Dans le quatrième mouvement *Largo e spiccato*, je conseille de procéder à une ornementation des cantilènes dans la partie de solo de la première voix. Pour ce qui est des liaisons, elles sont, dans ce mouvement, un peu moins nombreuses que dans l'original, alors que dans le dernier mouvement *Allegro*, quelques liaisons ont été ajoutées. En fait, tant pour les liaisons que pour les ornements, c'est le goût des musiciens et leur approche personnelle de l'interprétation de la pièce qui seront décisifs.

Traduction: A. Rabin-Weller

Mit dieser Reihe möchten wir dem Blockflötenquartett als Ensembleform im heutigen Musikleben neue Impulse geben.

In der Q4TT Reihe finden Sie:

1. Bearbeitungen vorklassischer Werke
2. Neuzeitliche Originalkompositionen für Blockflöte
3. U-Musik.

Die Originalmusik aus Renaissance und Barock, die einen wesentlichen Teil unserer Konzerte und Aufnahmen ausmacht, ist meistens schon in guten Ausgaben und Sammelbänden zu bekommen oder in Bibliotheken zu finden. Es ist deswegen nicht notwendig, diese Musik in die Reihe aufzunehmen.

Bei der Wahl der Werke sollen vier Kriterien für alle Ausgaben gelten:

1. Das Werk soll, gerade durch die Ausführung mit einem Blockflötenquartett, einen besonderen klanglichen Reiz erhalten. Dabei spielen Instrumentenwahl, Stimmlage und gegebenenfalls die Transposition eine besondere Rolle.
2. Die Werke sollen auch den Spielern „etwas bieten“, d. h. das Zusammenspiel soll abwechslungsreich und technisch reizvoll sein.
3. Die Werke müssen etwas zum bestehenden Repertoire hinzufügen oder dazu anregen, eine Seite aus dem Repertoire neu zu entdecken.
4. Das Arrangement soll entweder eine neue Dimension des Originals zeigen, oder – und das gilt vor allem bei Arrangements von Musik für Singstimme oder ein großes vielseitiges Instrumentarium – die rein kompositorischen Linien müssen einen so starken Charakter haben, daß die Musik auch ohne Text oder „bunte Farben“ ihre Kraft behält und verständlich ist.

The purpose of this series is to provide new impulses for the recorder consort as an ensemble form in today's contemporary music-making.

In the Q4TT series you may find:

1. Arrangements of pre-classical works
2. Contemporary original compositions for recorder
3. Light music.

Original music from the renaissance and baroque periods, which forms an essential part of our concerts and recordings, is usually to be found in good editions and collections or in libraries. It is therefore not necessary to include this music in the series.

Four criteria have been used as a guide to the choice of works for all editions:

1. The work should have a special tonal appeal, particularly when performed by a recorder consort. In this connection the choice of instruments, pitch and transposition if necessary, are of particular importance.
2. The works should be attractive from the point of view of the players i.e. the ensemble-playing should offer enough variety and technical stimulation.
3. The works must add something to the existing repertoire or provoke a new discovery of a particular side of the repertoire.
4. An arrangement should either demonstrate a new dimension of the original or the purely formal lines of the composition must have such a strong character that the music retains its strength even without the text or "vivid colours" and is readily comprehensible. This is particularly the case with arrangements of music for voice or for a large number of different instruments.

Translation: R. Grocock

Avec cette série, notre intention est donner de nouvelles impulsions au type de formation qu'est le quatuor de flûtes à bec dans le paysage musical d'aujourd'hui.

Dans la série Q4TT, vous trouverez:

1. des arrangements d'œuvres préclassiques
2. des compositions originales contemporaines pour flûte à bec
3. des morceaux de musique de divertissement.

Les œuvres musicales d'origine de l'époque Renaissance et baroque qui constituent une grande partie de nos concerts et enregistrements, sont en général disponibles dans les très bonnes éditions et les albums, ou dans les bibliothèques. C'est pourquoi nous n'avons pas jugé nécessaire de les inclure dans cette série.

Dans le choix des œuvres, quatre critères ont été décisifs pour l'ensemble des éditions:

1. L'interprétation par un quatuor de flûtes à bec doit donner à l'œuvre un charme particulier au niveau du son. Pour ce faire, le choix des instruments, le registre et, le cas échéant, la transposition jouent un rôle tout particulier.
2. Les morceaux doivent constituer un enrichissement pour les musiciens, c'est-à-dire que le fait d'interpréter ces pièces dans le cadre d'un ensemble doit offrir une certaine diversité et être intéressant du point de vue de la technique.
3. Les œuvres doivent apporter un complément au répertoire déjà existant, ou inciter à redécouvrir un aspect du même répertoire.
4. Soit l'arrangement doit montrer une nouvelle dimension de l'original, soit – et cela vaut avant tout pour les arrangements de morceaux de chant ou composés pour une distribution instrumentale très variée – les aspects relatifs à la composition elle-même revêtent un caractère si marqué que la pièce conserve toute sa force et reste compréhensible, même en l'absence de texte ou de diversité instrumentale.

Traduction: A. Rabin-Weller

*Amsterdam Loeki Stardust Quartet
1999*