Charles François Dieupart

(dopo il 1667 - 1740)

Sonata

Per due flauti (dolci), violino, archi divisi in più cori e basso continuo

Trascrizione di Andrea Marcialis

Dedicato a L. B.

यस्मै देवाः परयच्छन्ति पुरुषाय पराभवम
बुद्धिं तस्यापकर्षन्ति सो ऽपाचीनानि पश्यति

Di colui al quale preparano la rovina

gli dèi rimuovono la ragione, ed egli vede le cose a rovescio.

Mahabharatam II, LXXII, 8 - traduzione di Andrea Marcialis

Dedicated to L. B.

यस्मै देवाः परयच्छन्ति पुरुषाय पराभवम
बुद्धिं तस्यापकर्षन्ति सो ऽपाचीनानि पश्यति

The gods first deprive that man of his reason unto whom they send defeat and disgrace.

It is for this that such a person seeth things in a strange light.

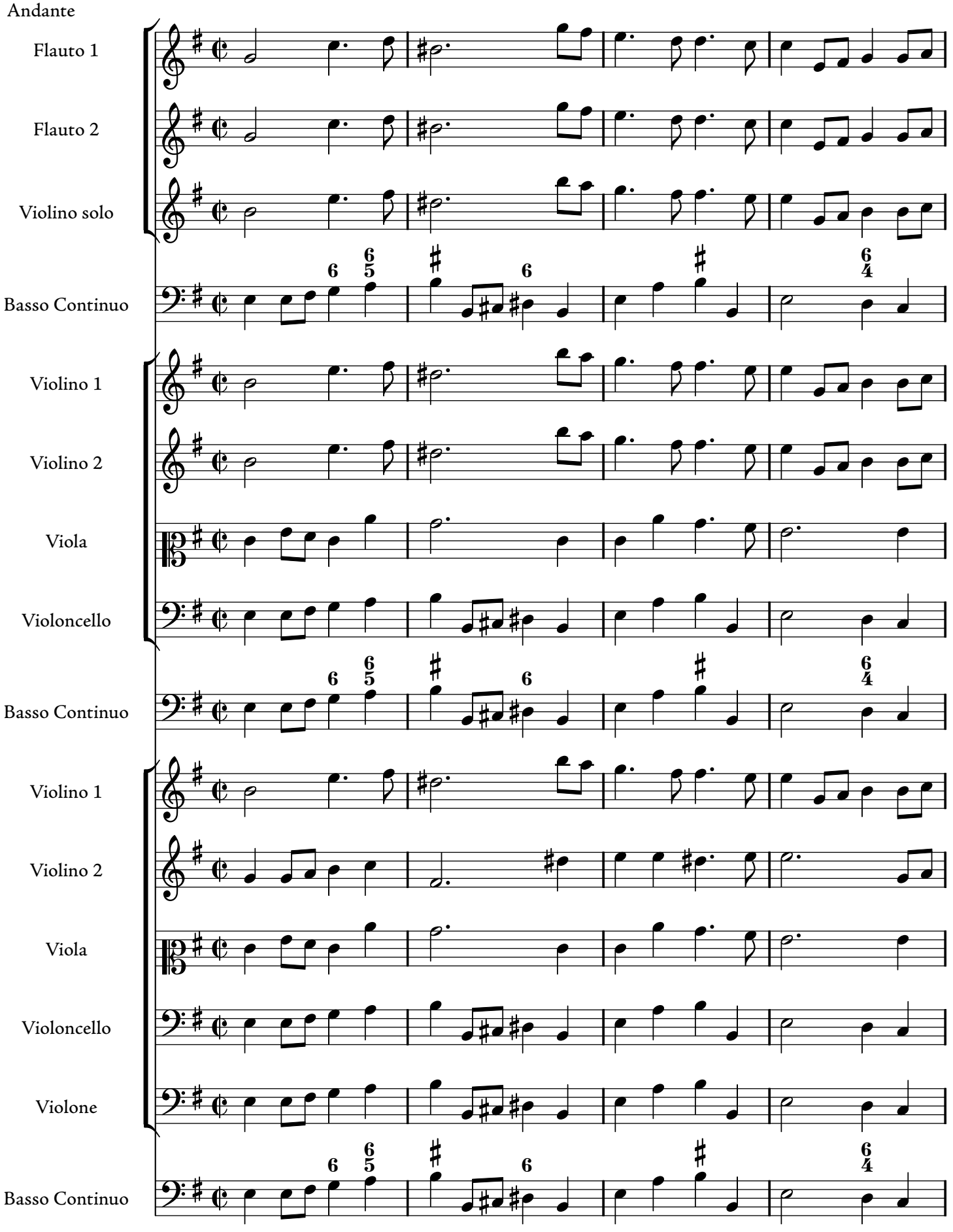
Mahabharatam II, LXXII, 8 - translated by K. M. Ganguli

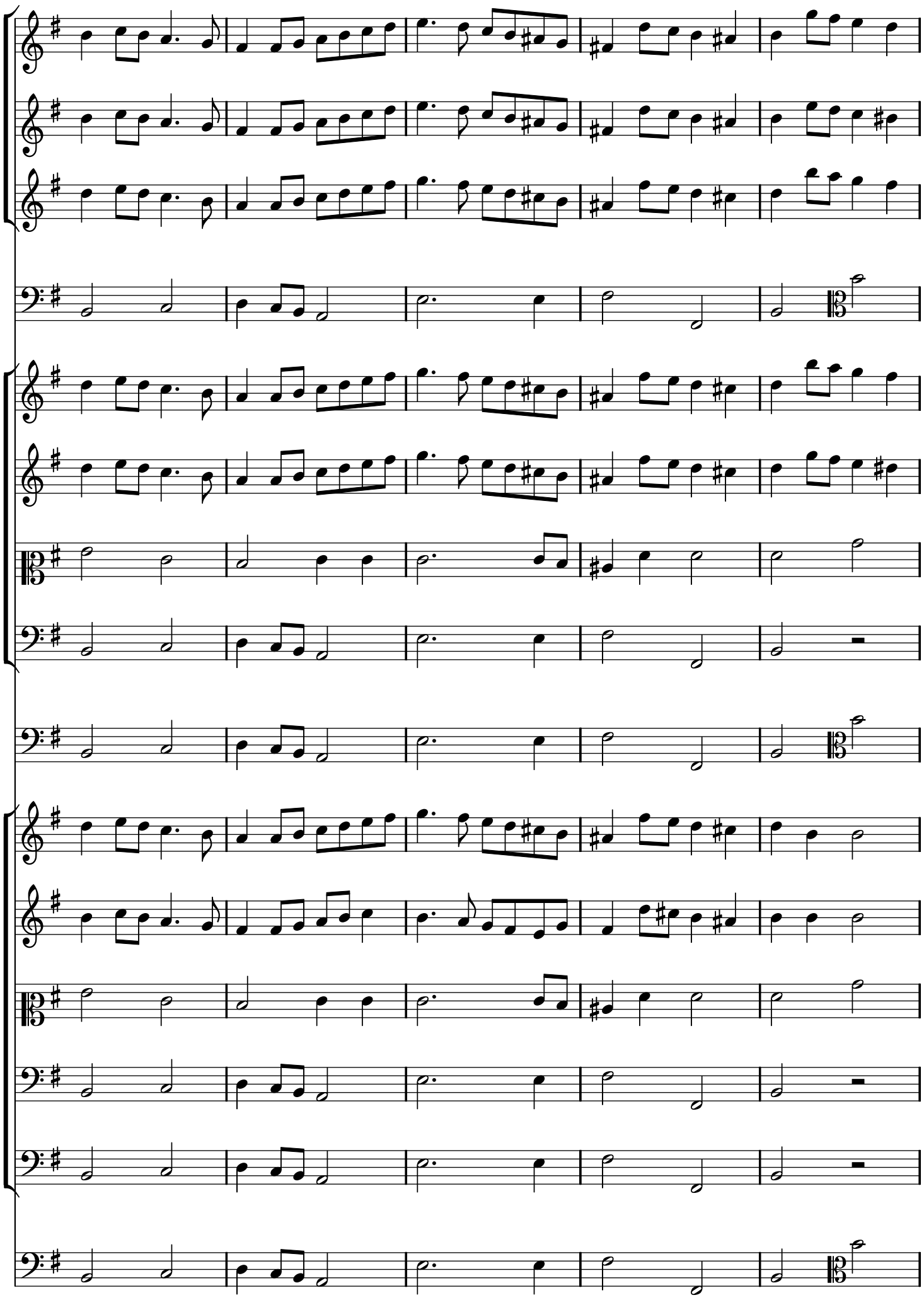
Sonata

Per due flauti (dolci), violino, archi divisi in più cori e basso continuo

Charles François Dieupart
(dopo il 1667 - 1740)

Andante





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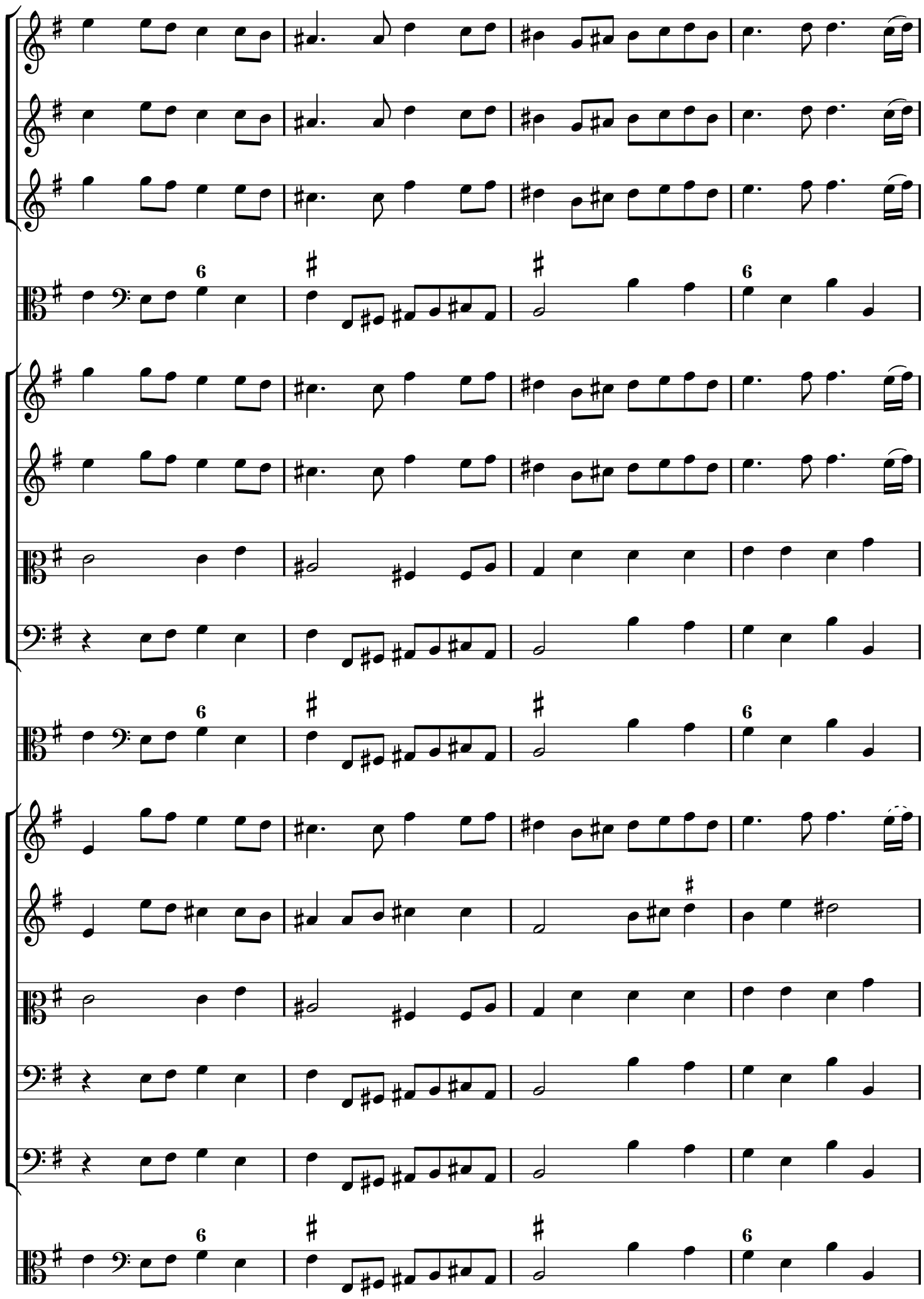

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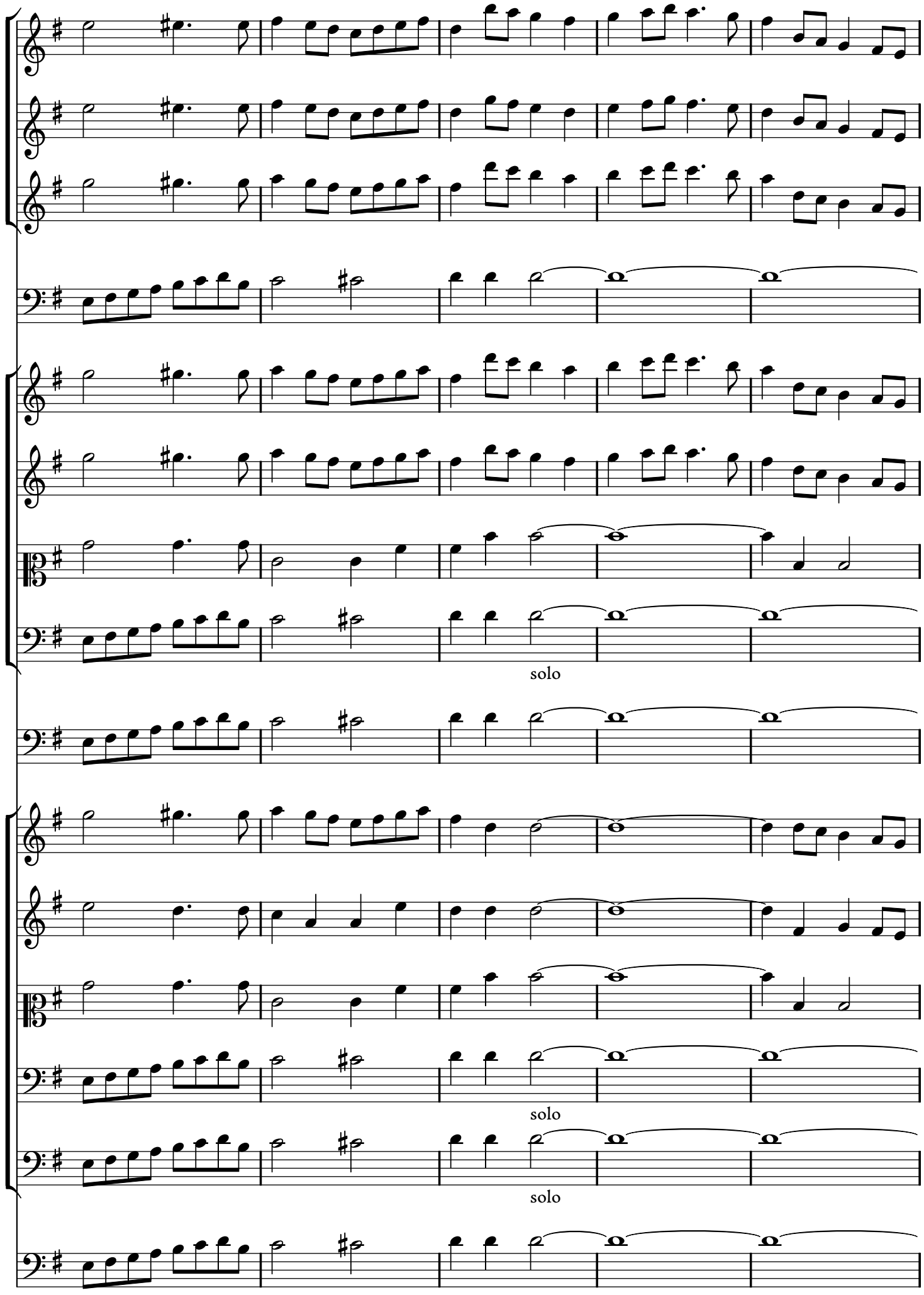

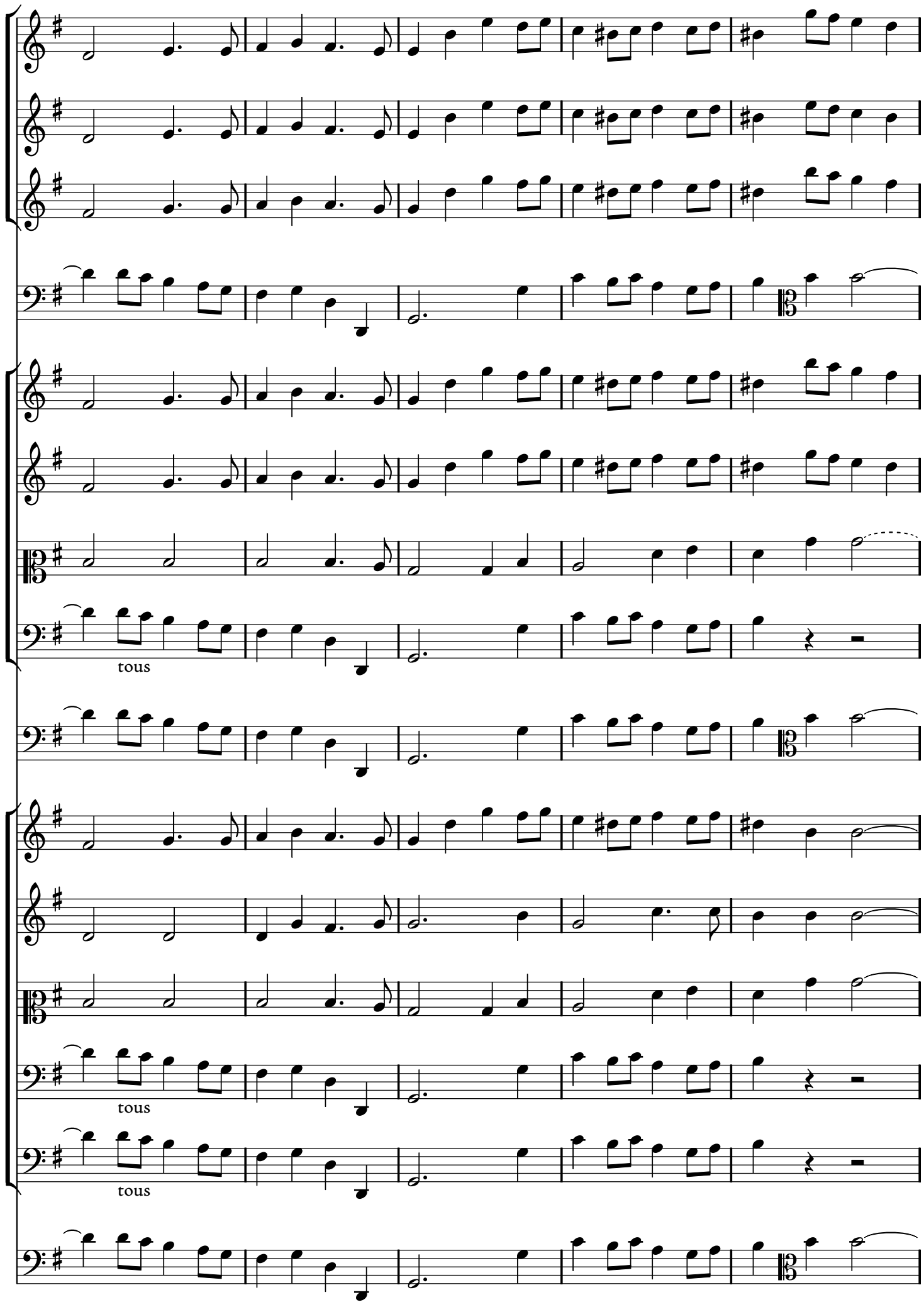
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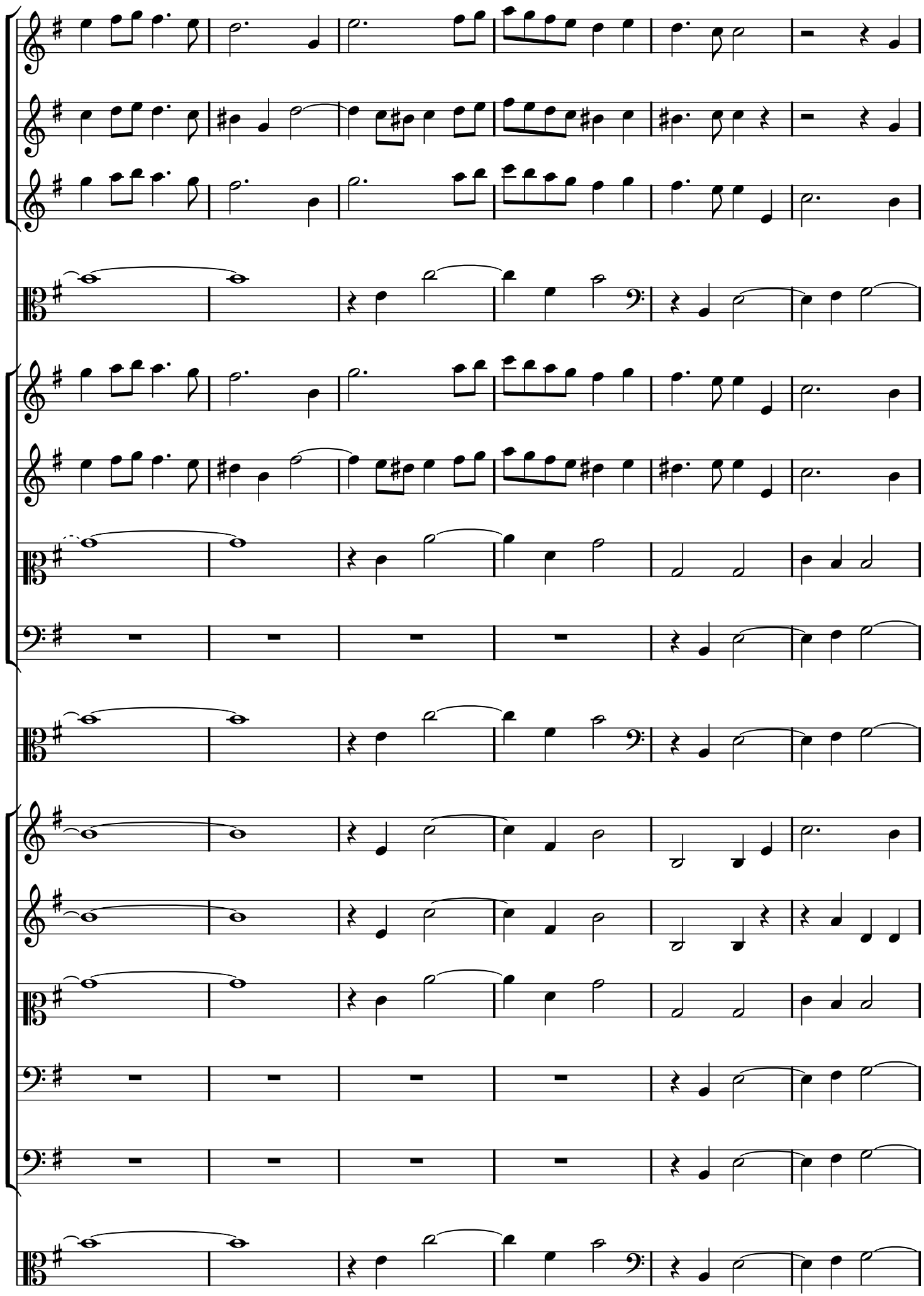

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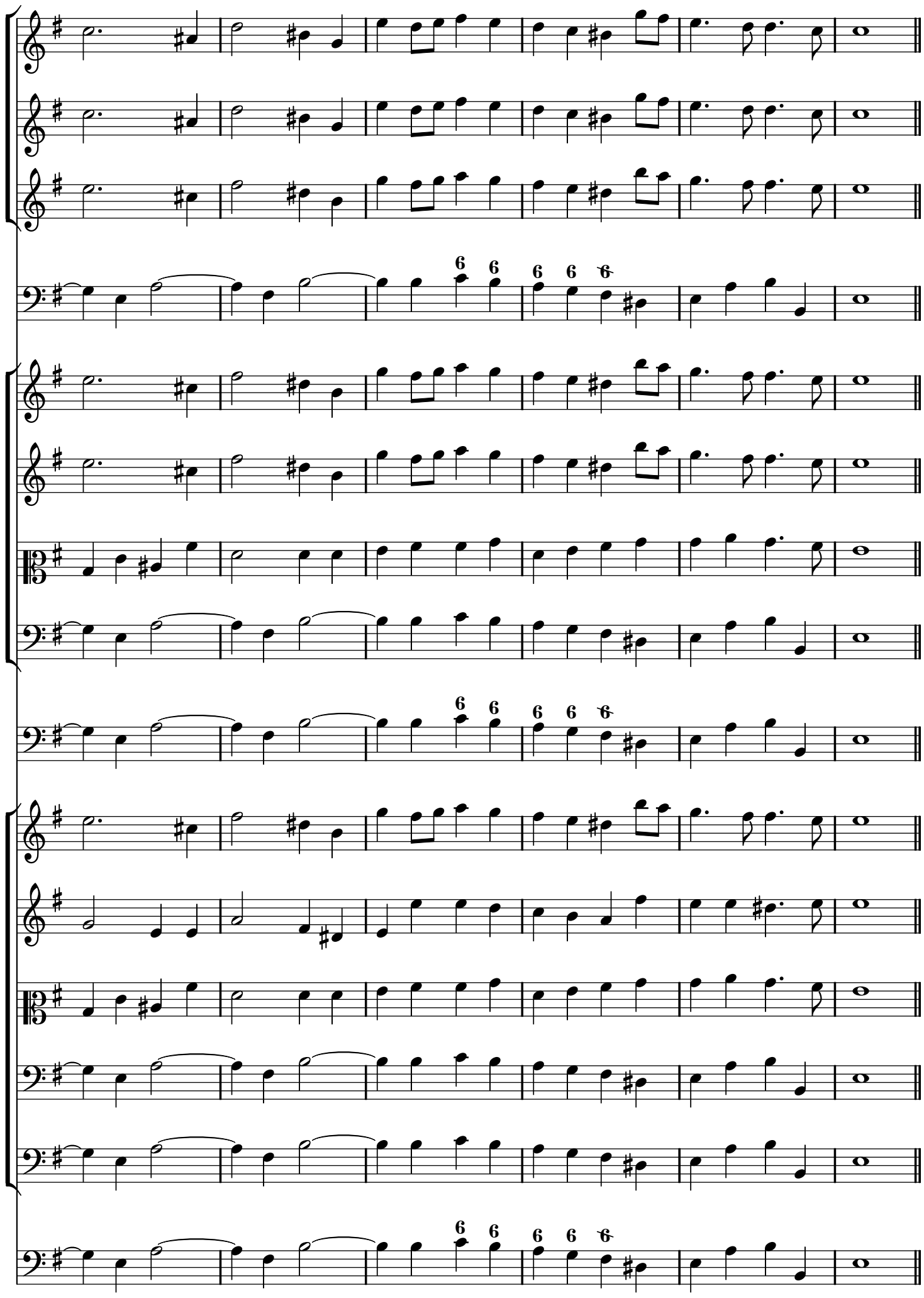
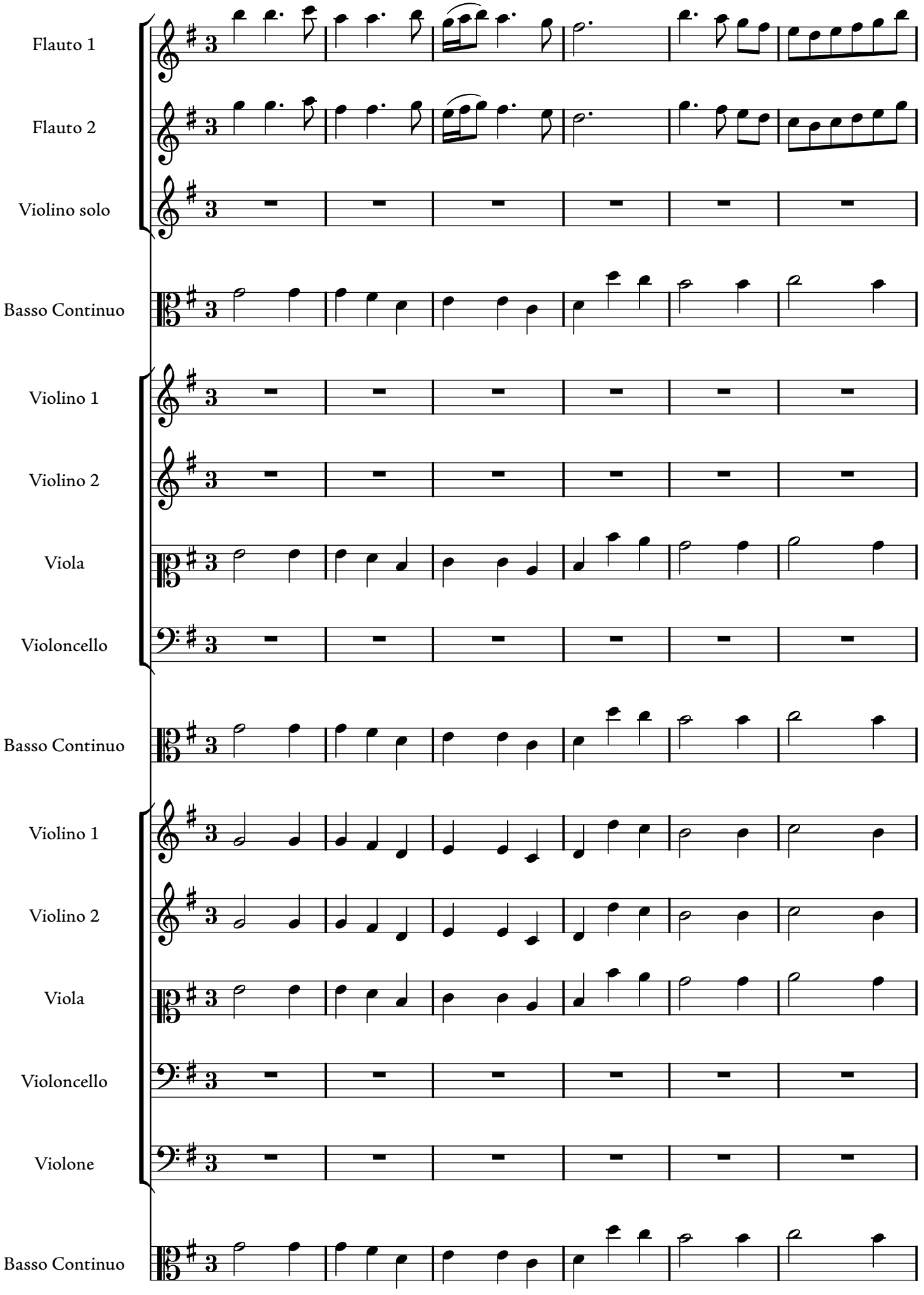


Largo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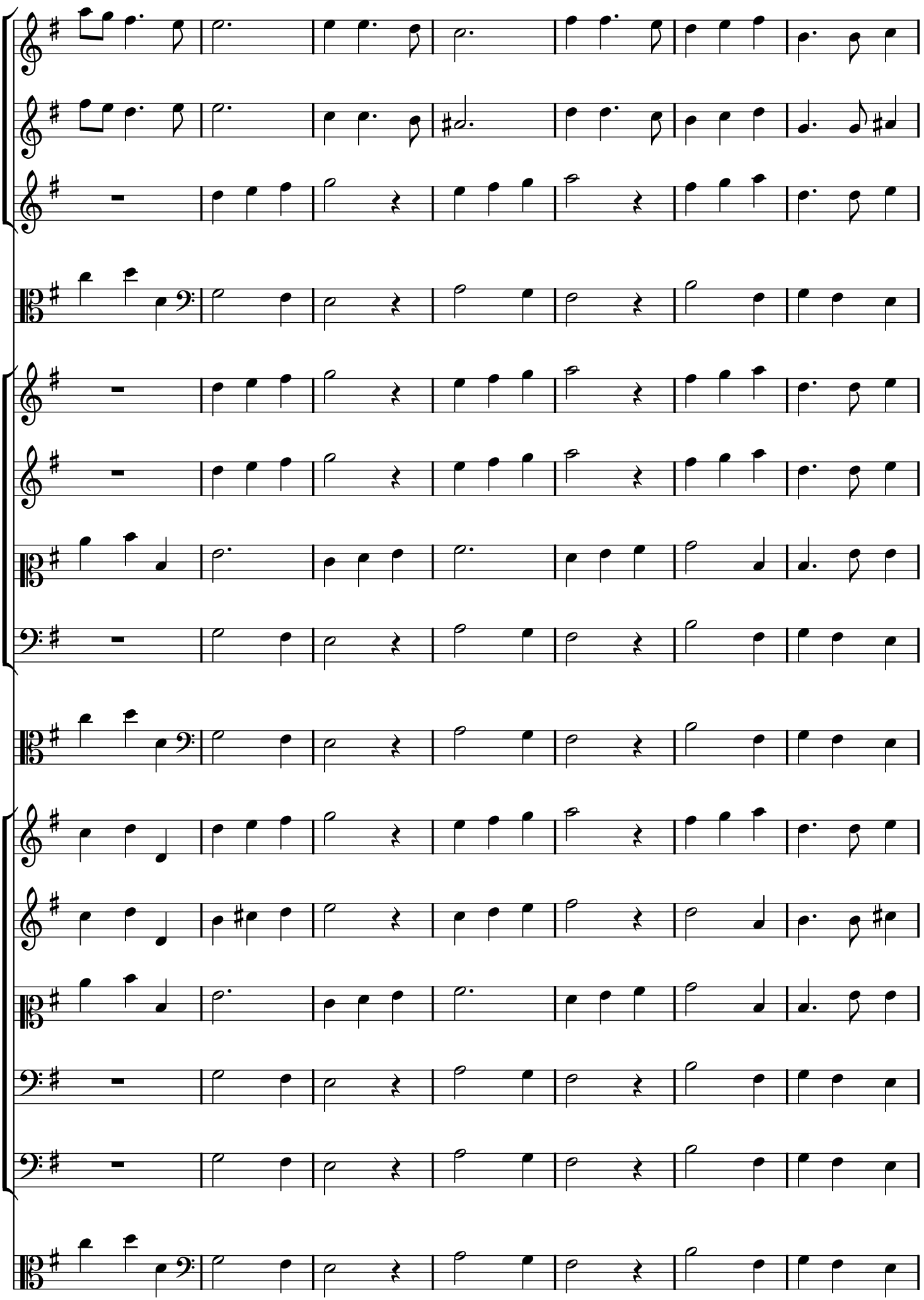
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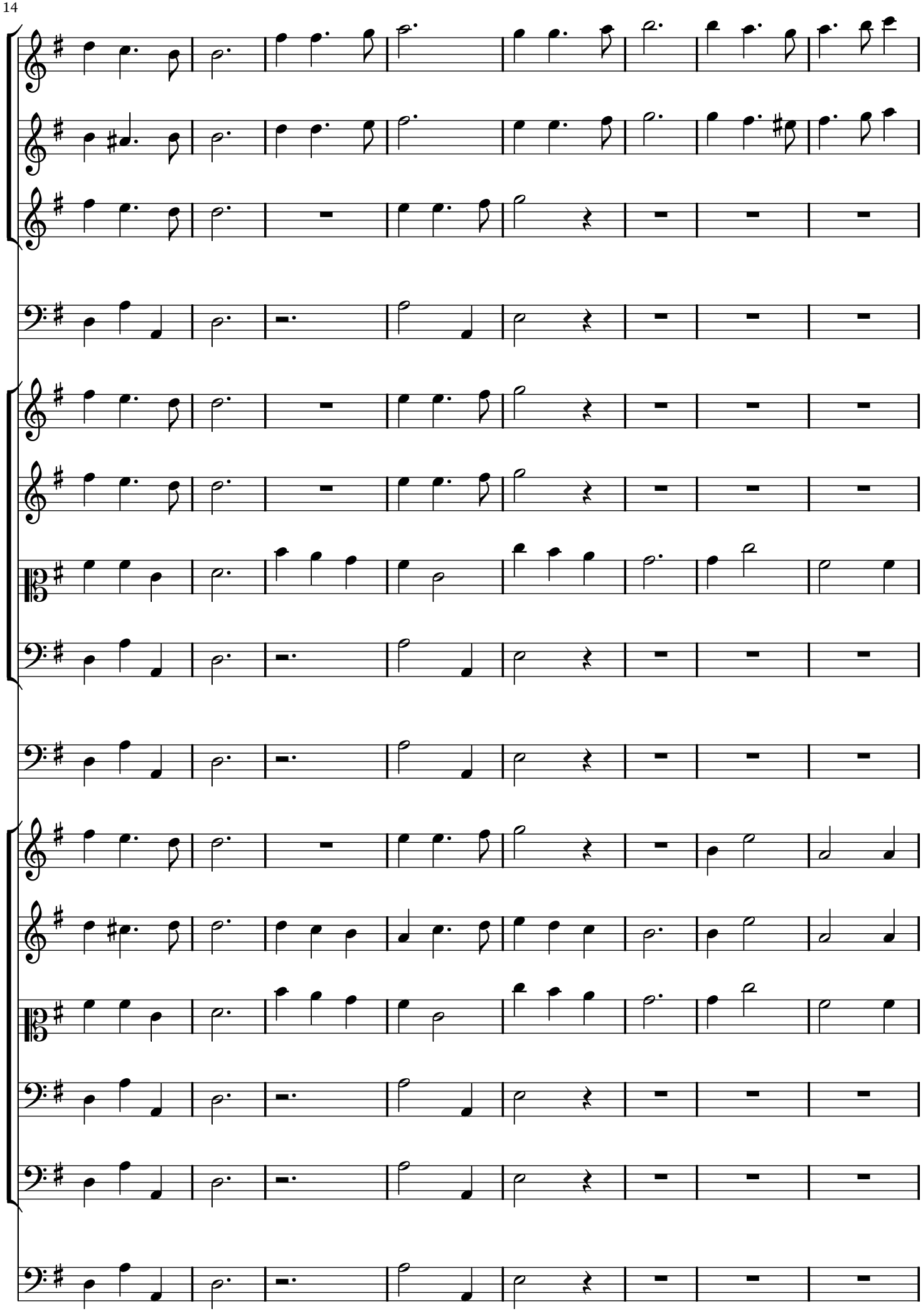

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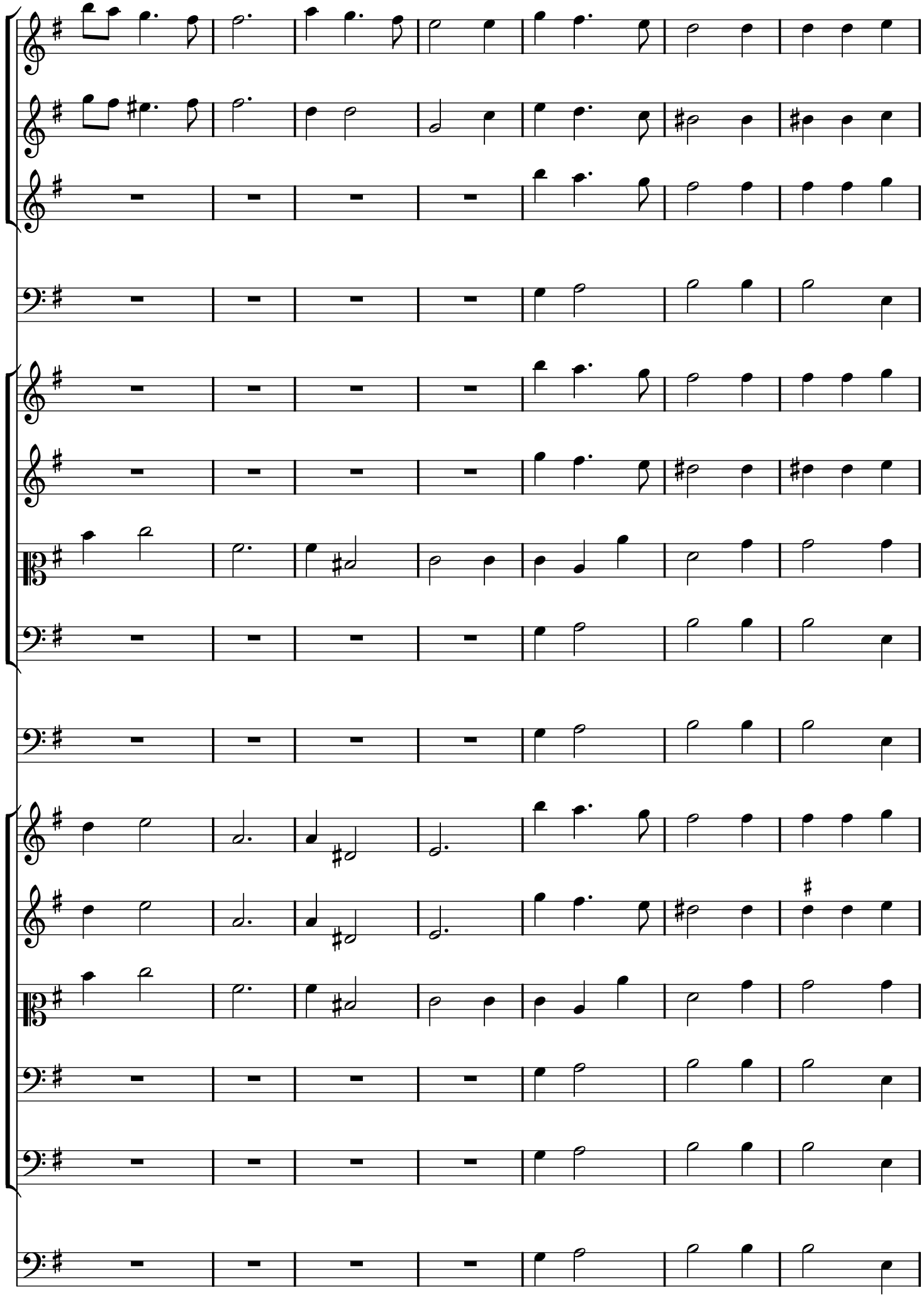

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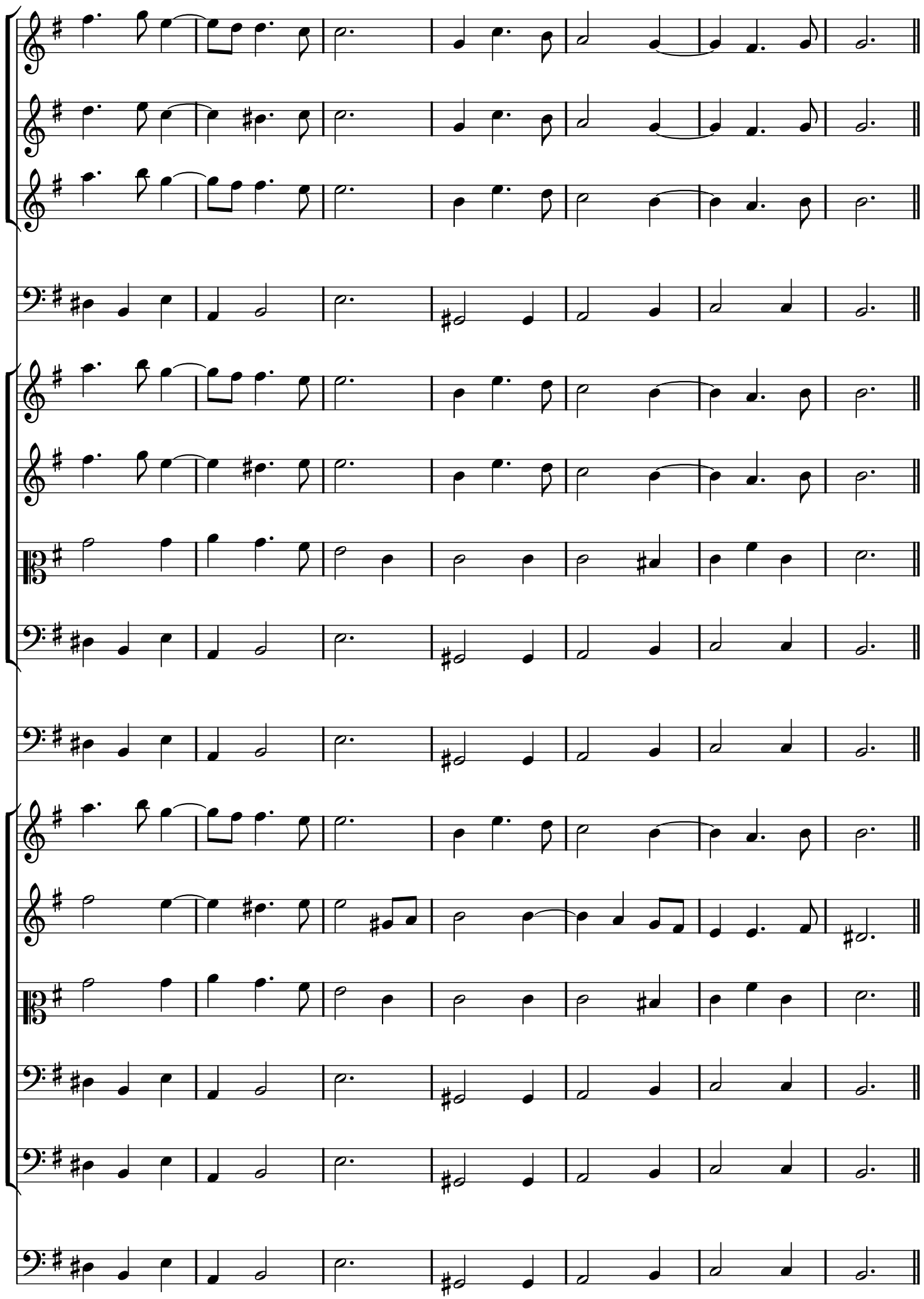

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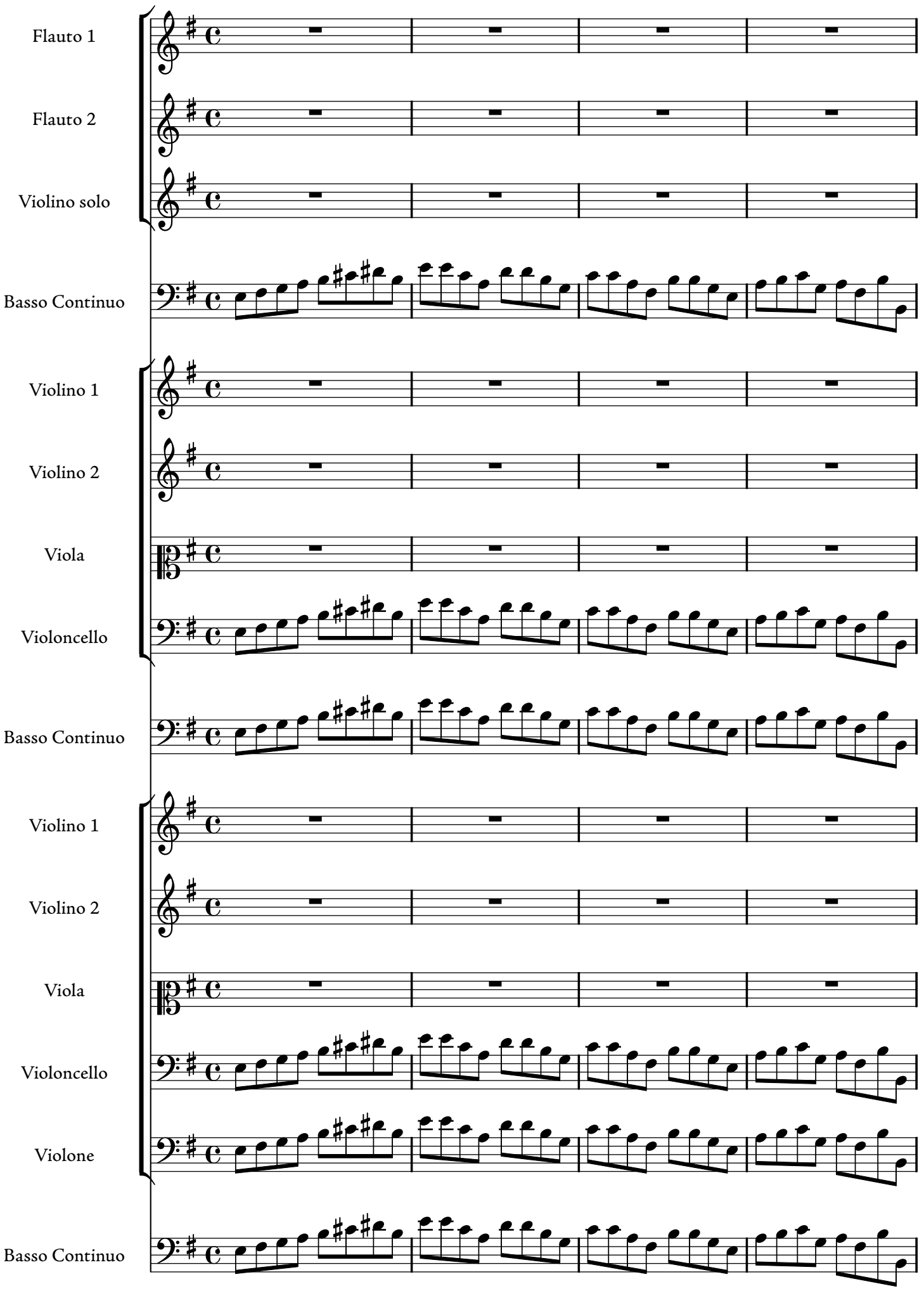
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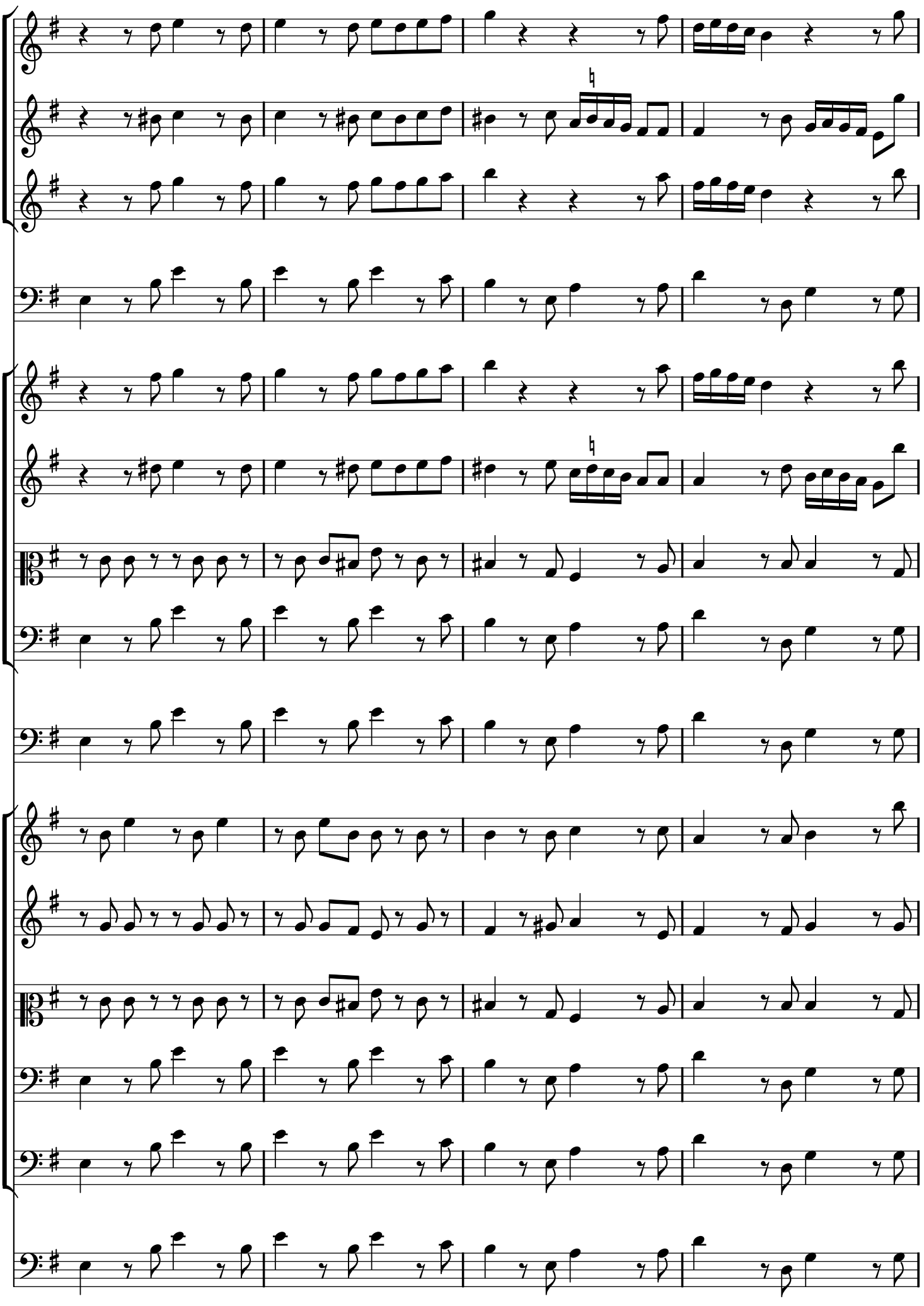
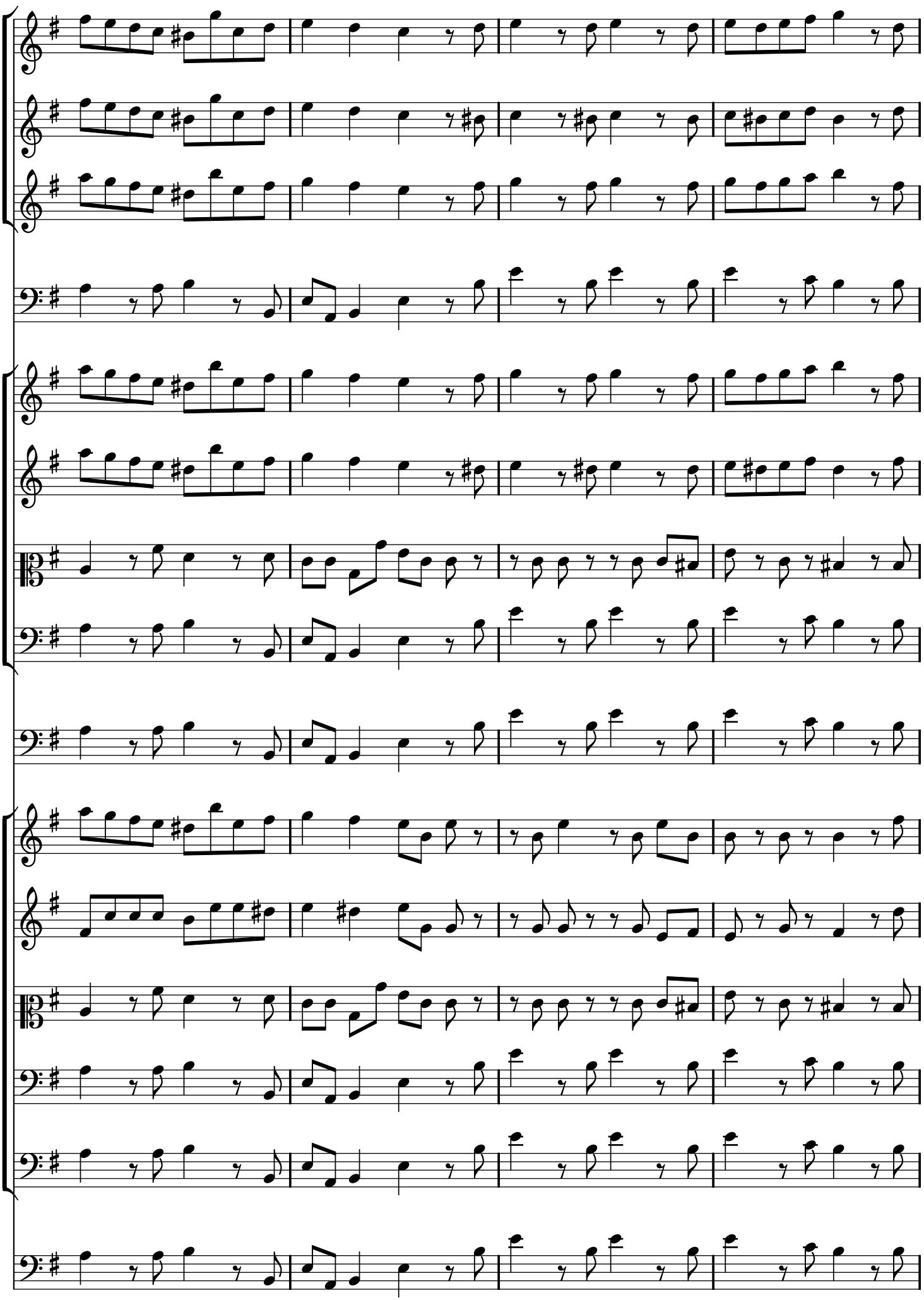
Basso Continuo





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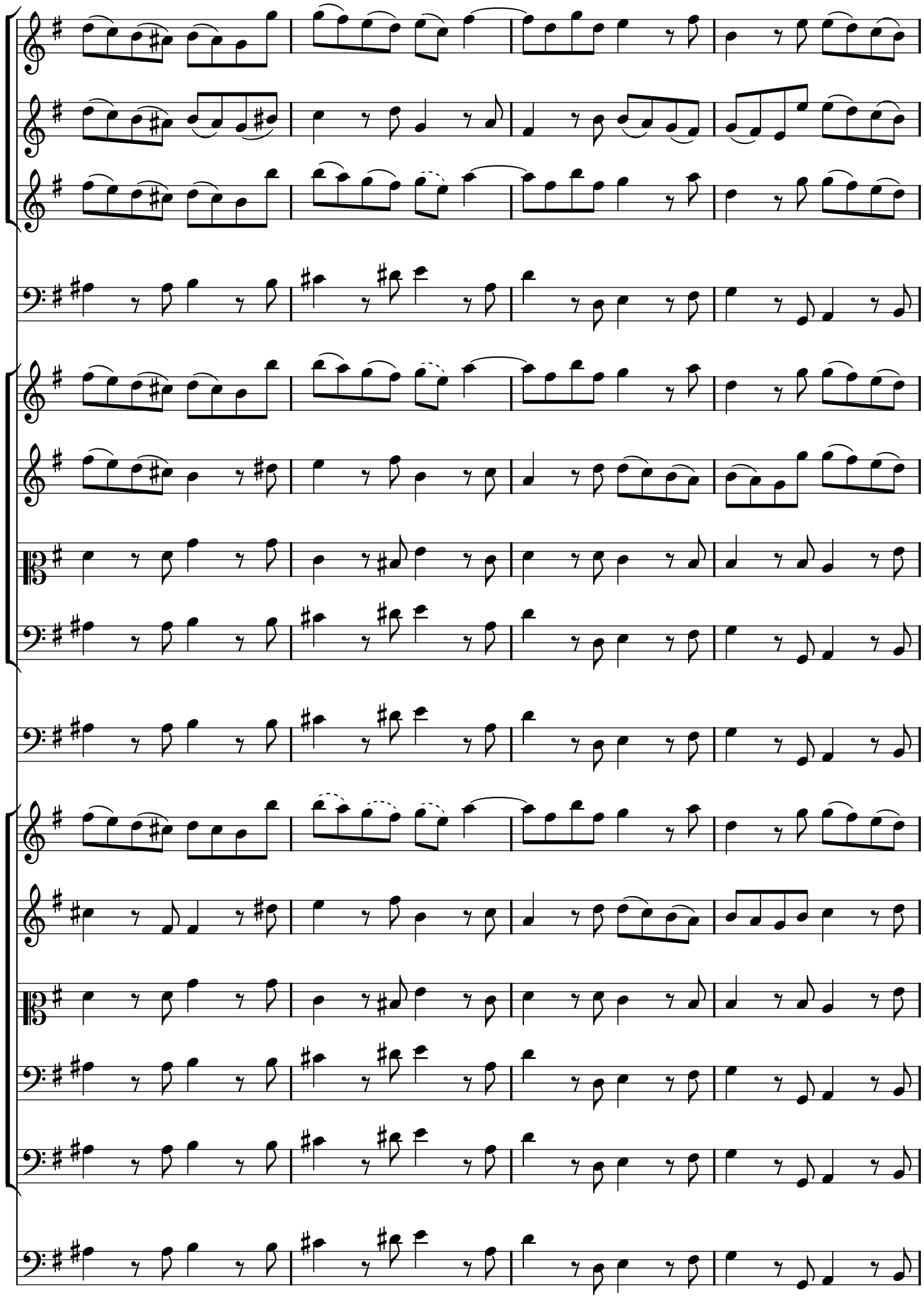

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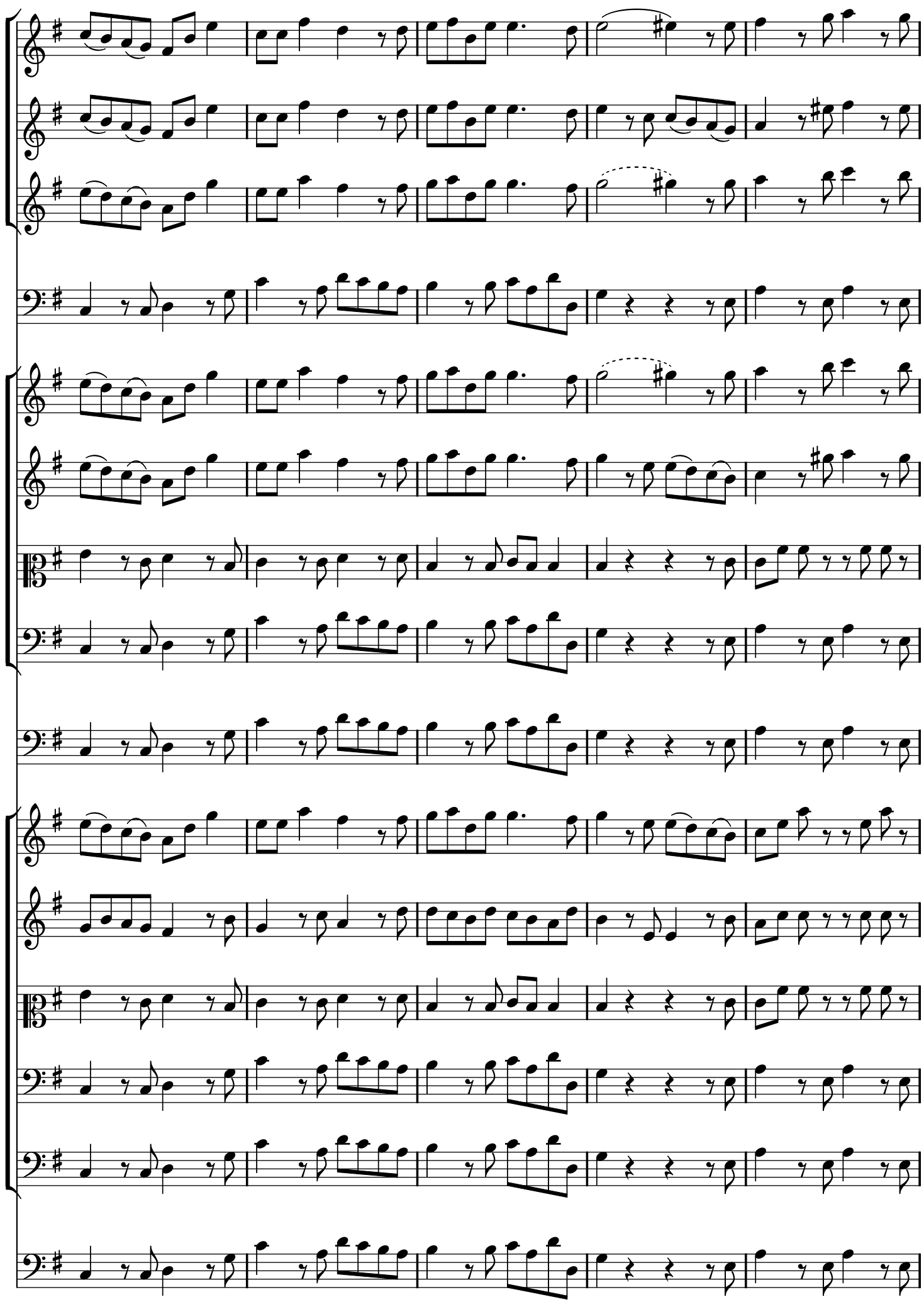

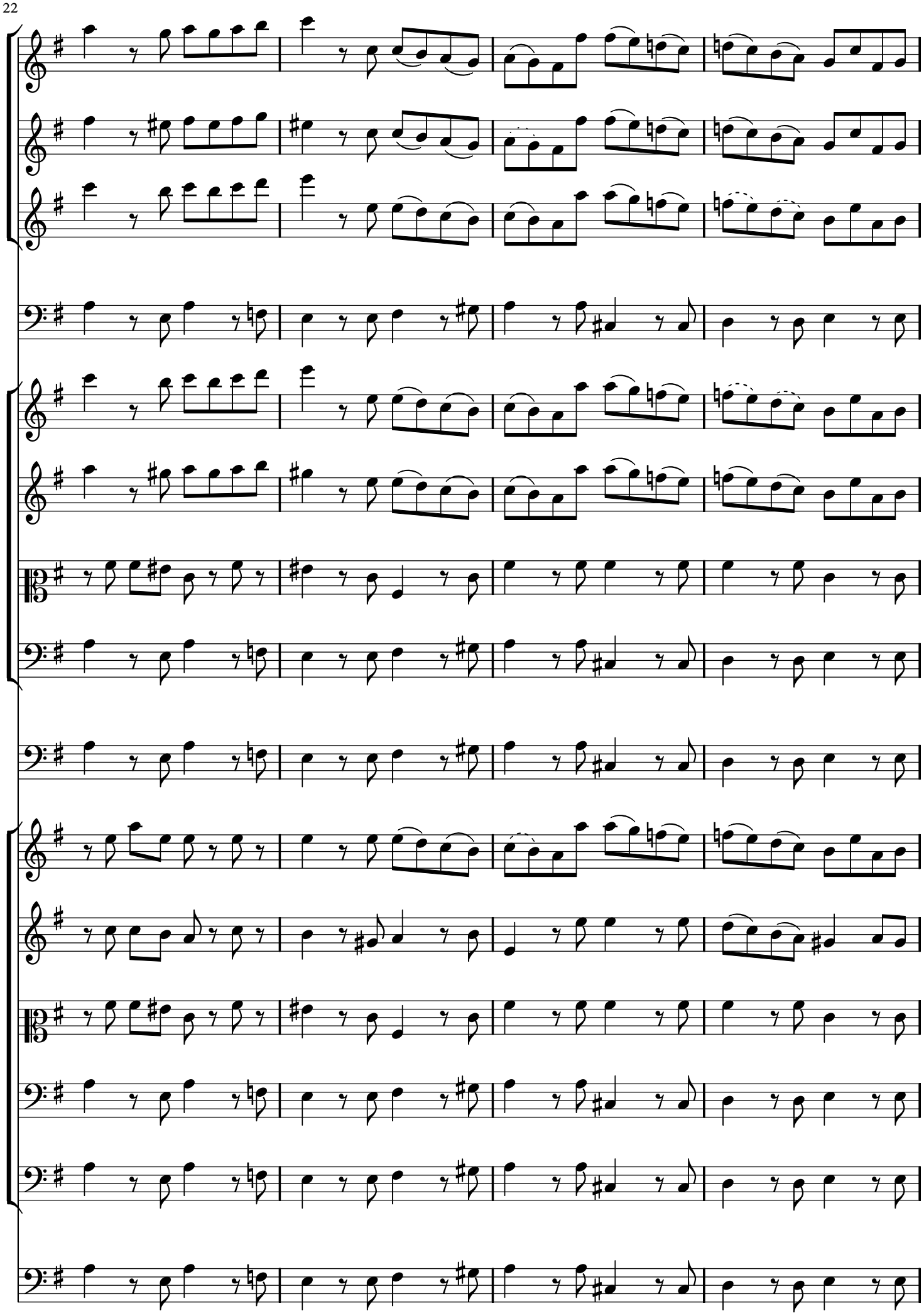

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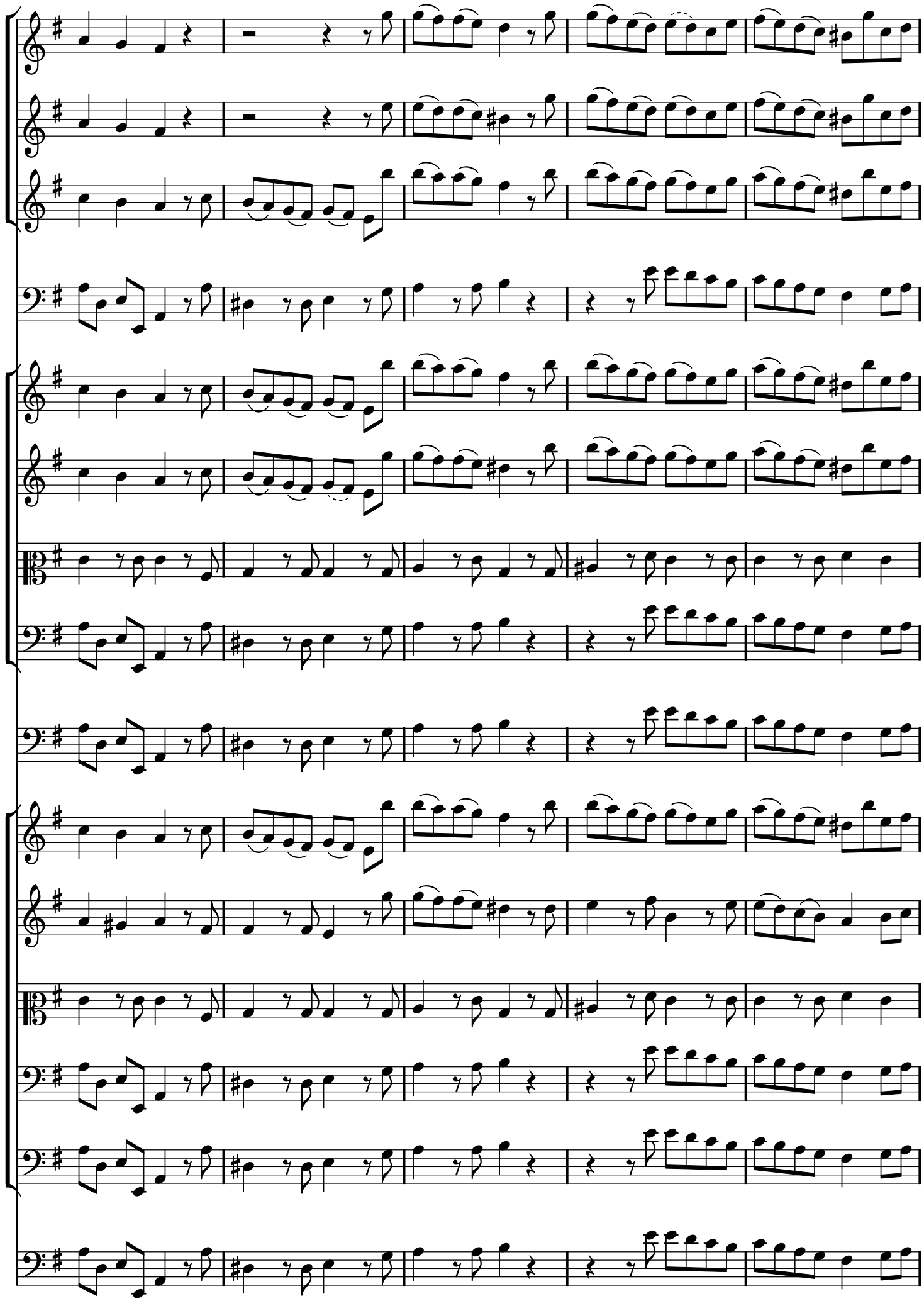

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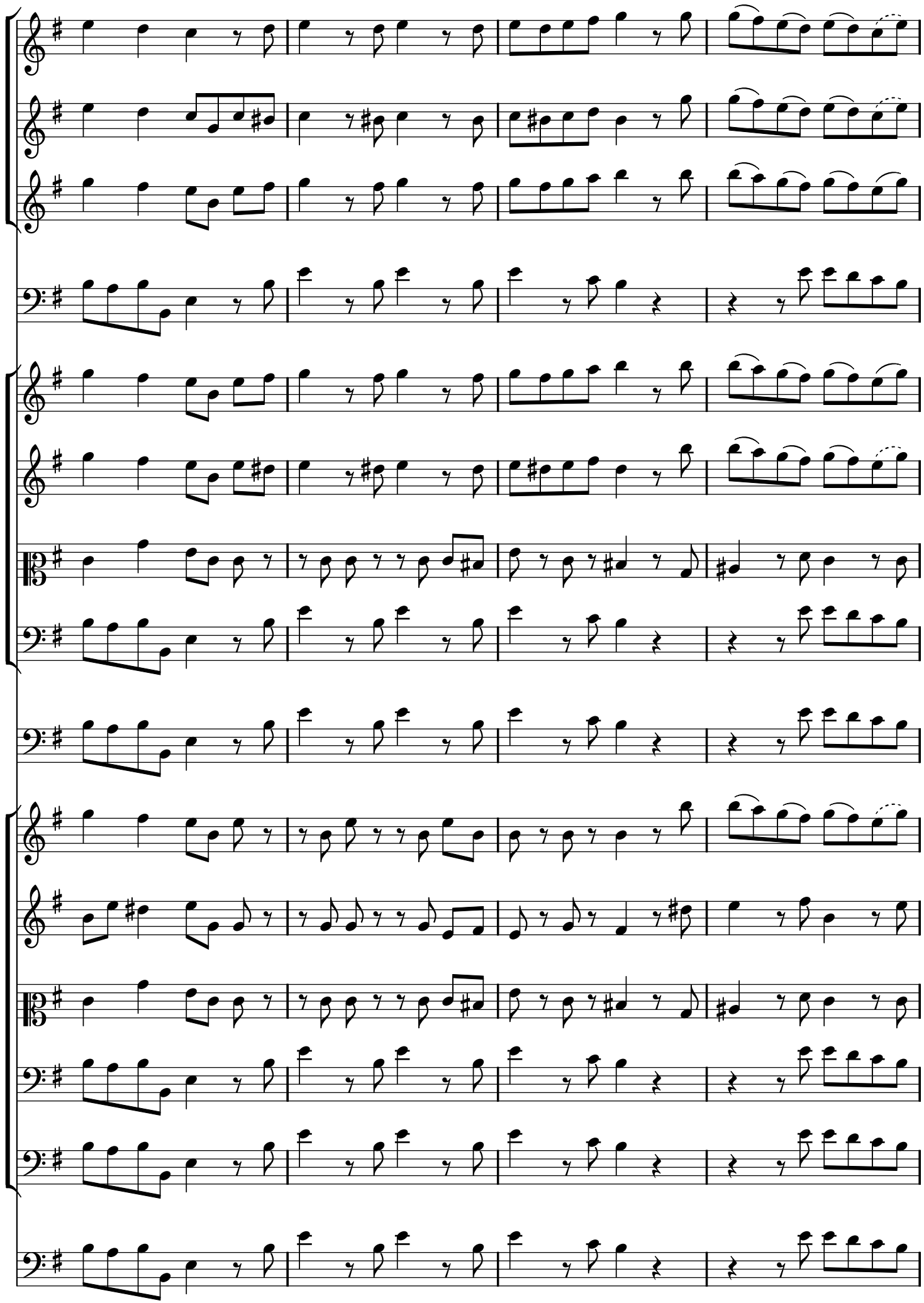

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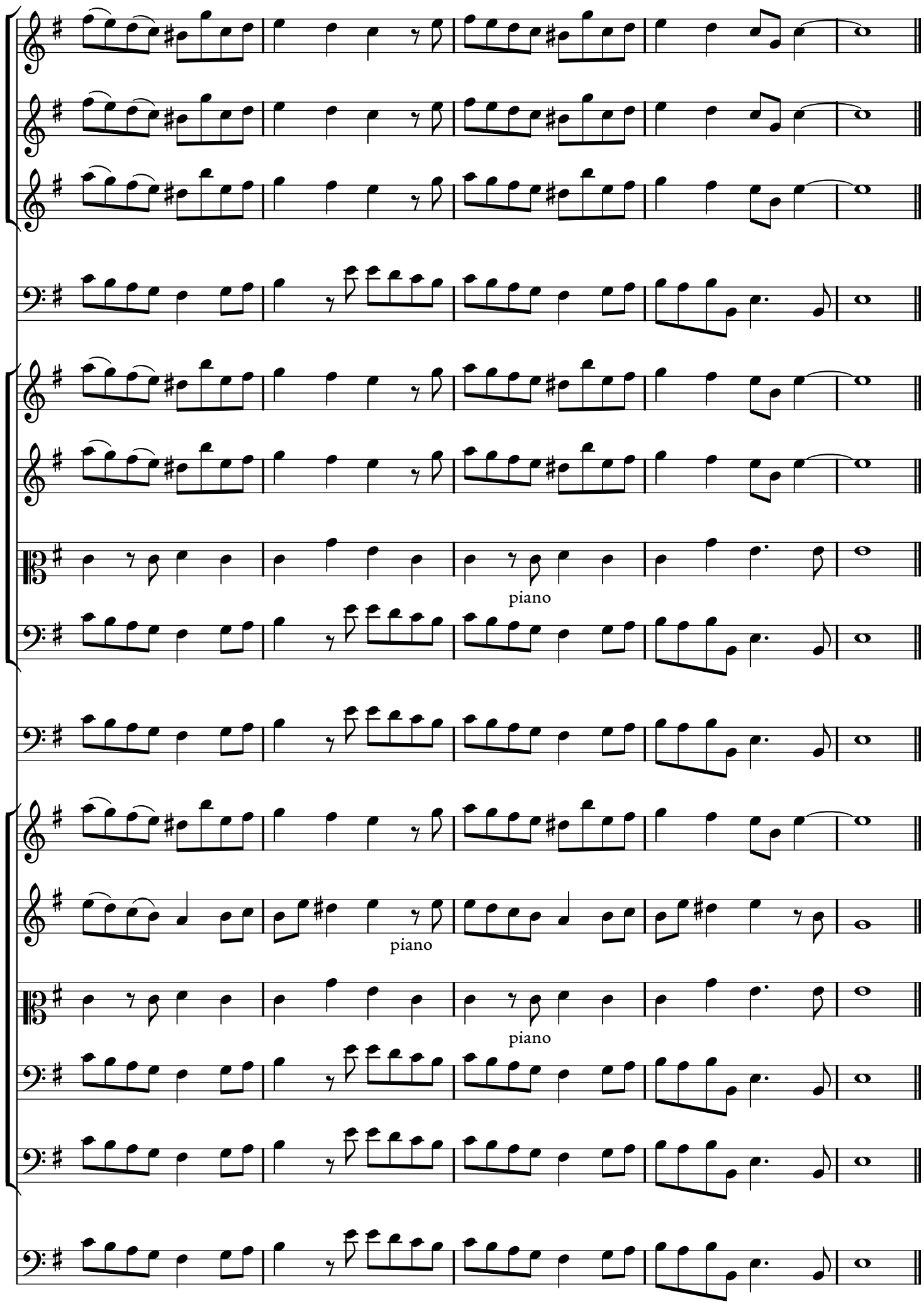

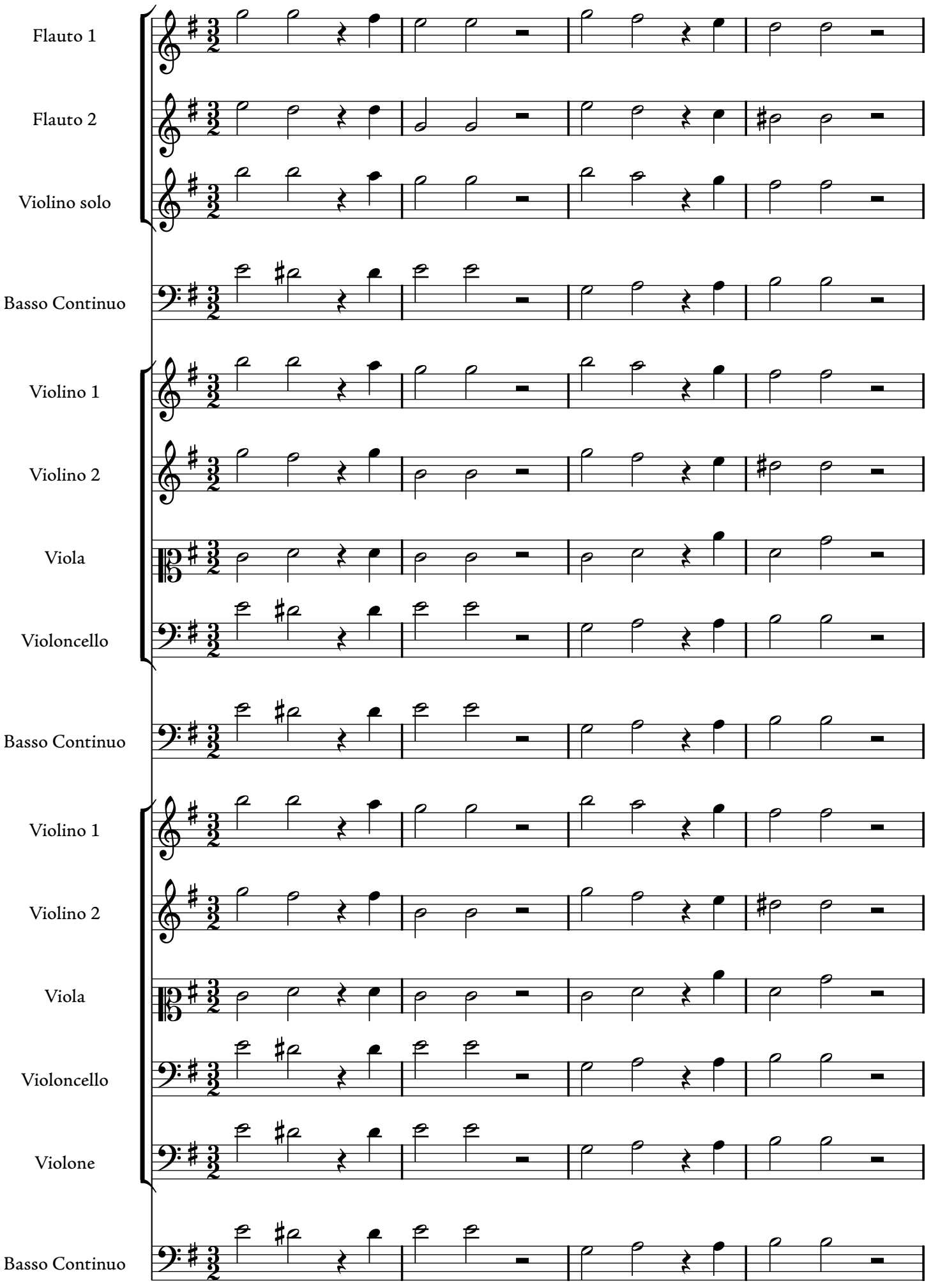
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Violino 1
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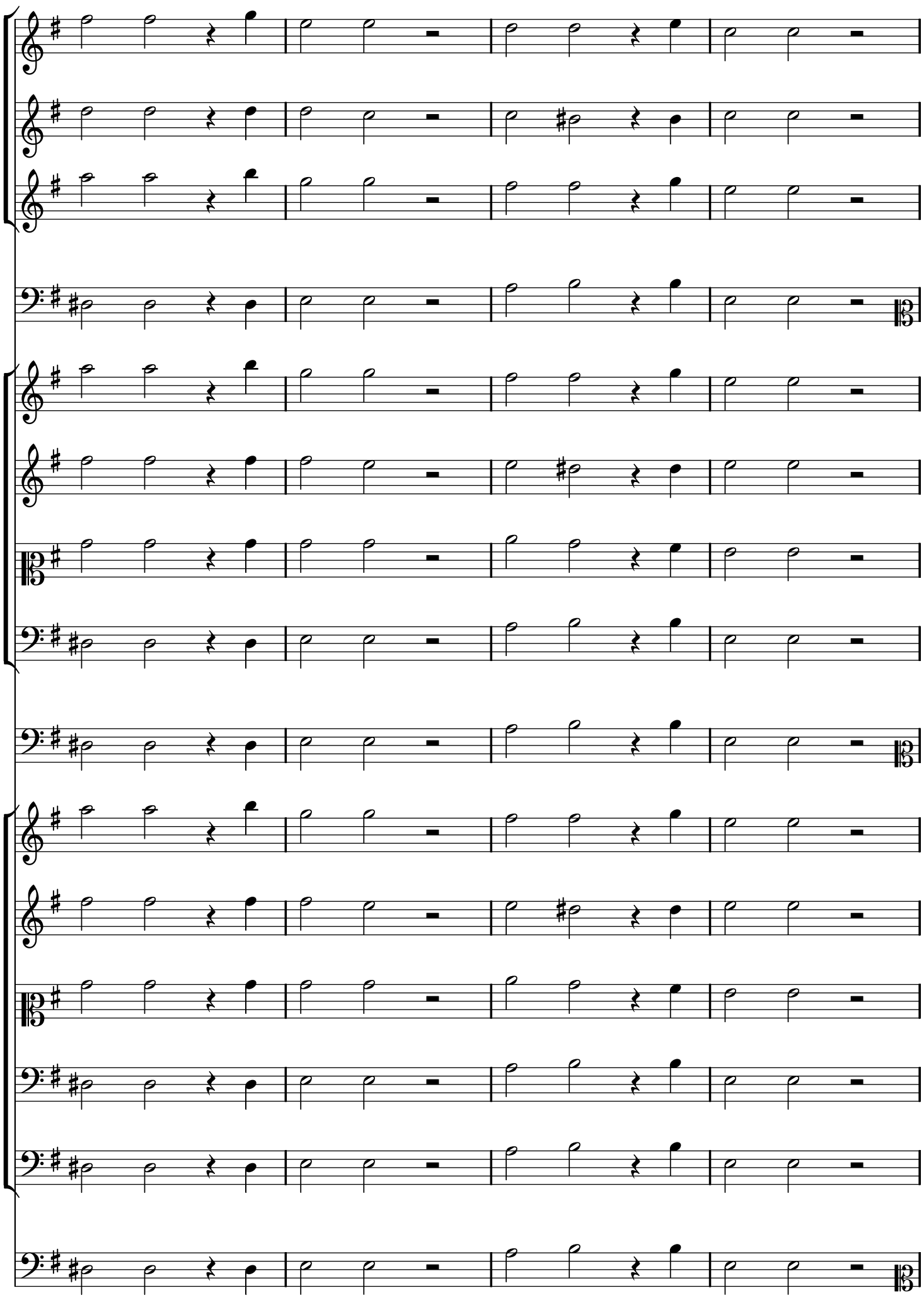
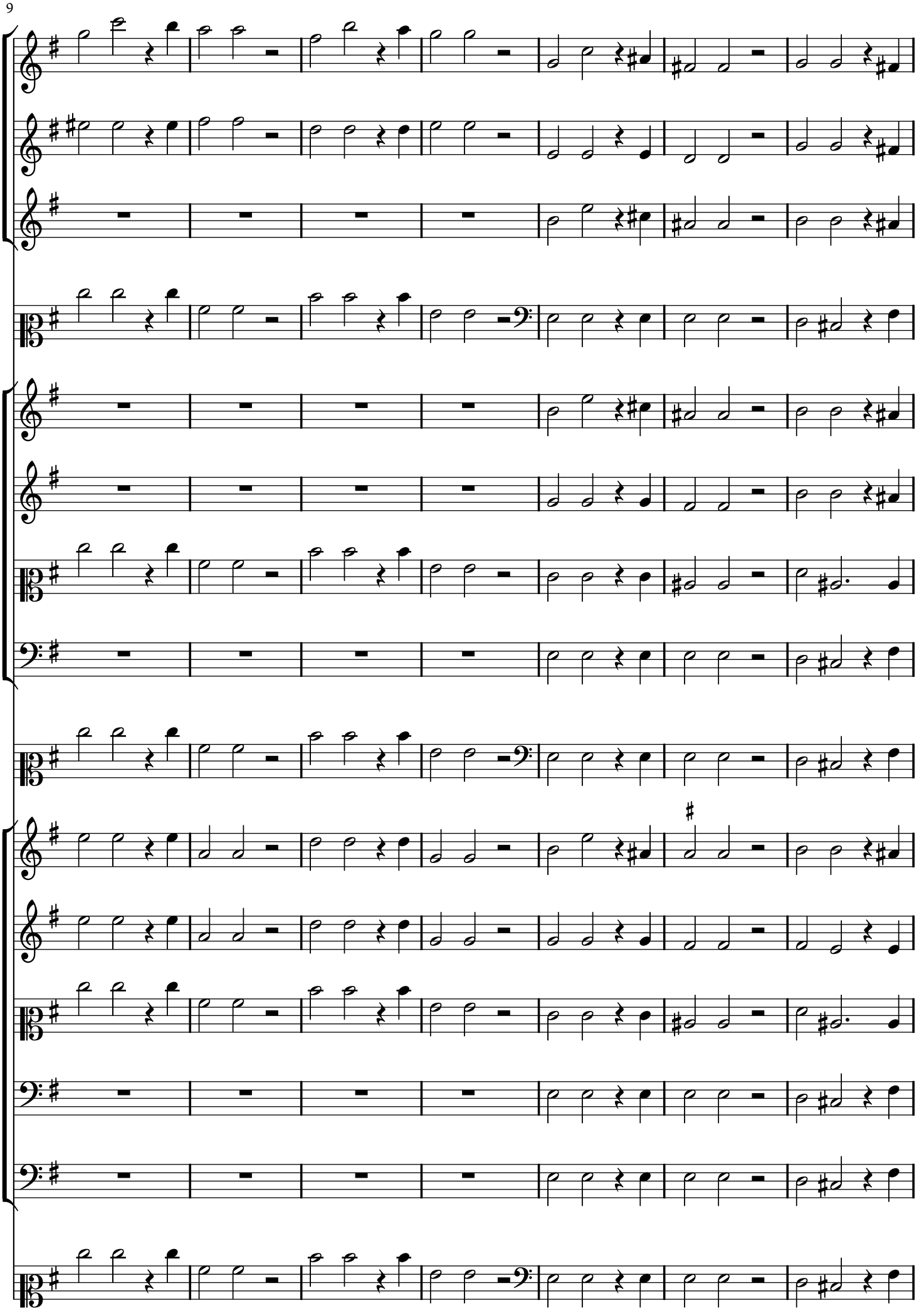
Viola
Violoncello
Basso Continuo
Violino 1
Violino 2
Viola
Violoncello
Violone
Basso Continuo

5





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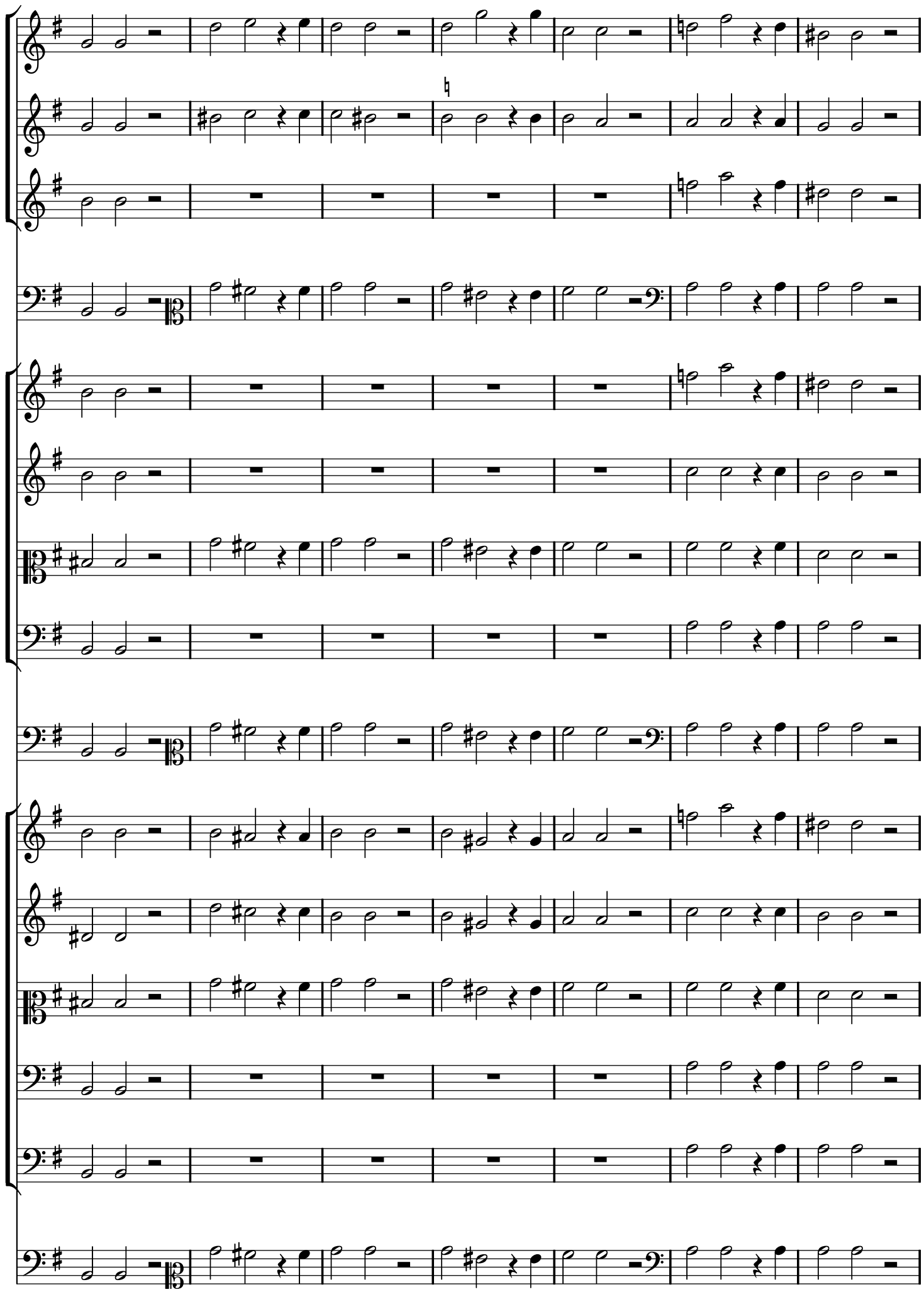
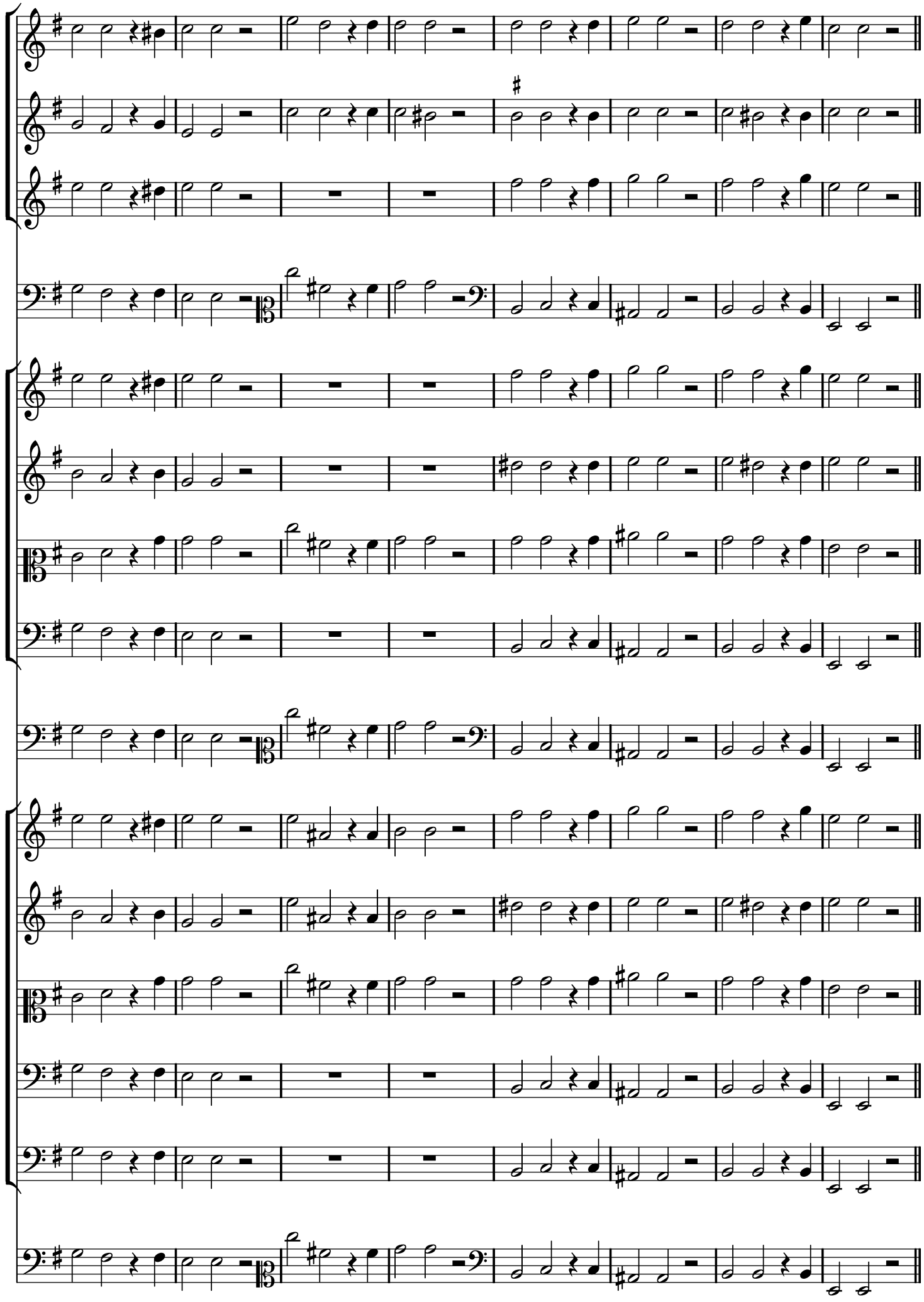
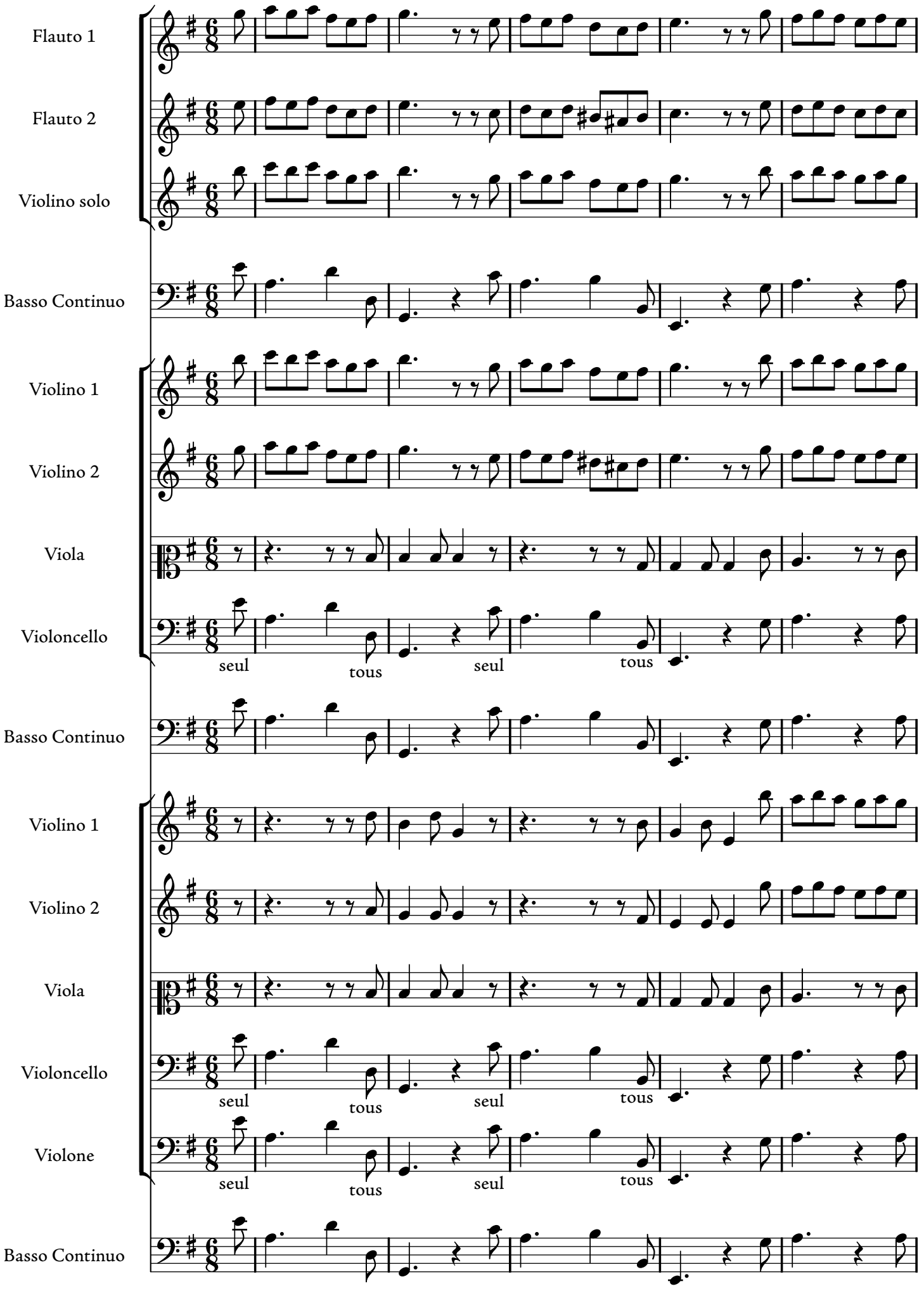




Allegro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Violino 1
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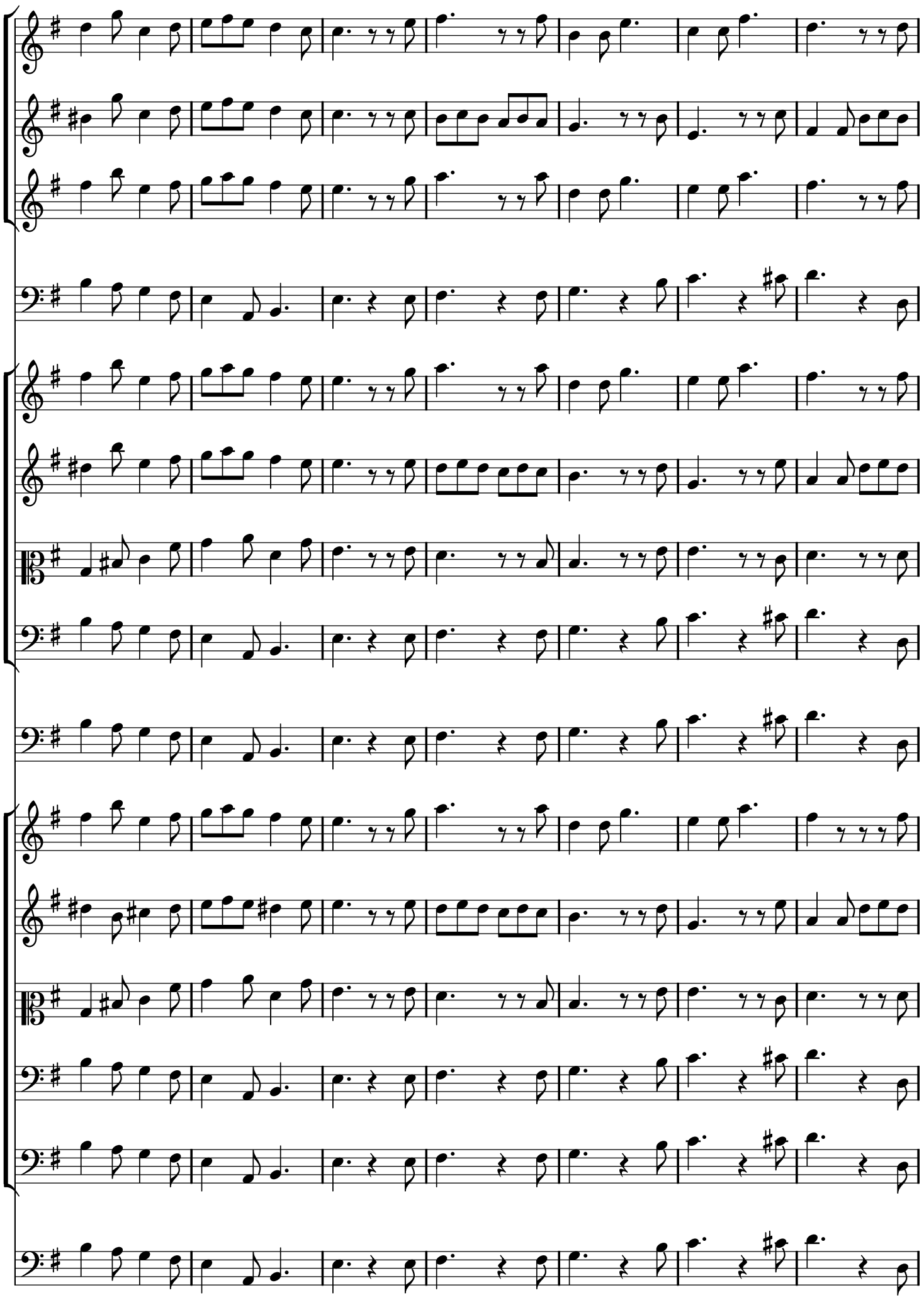

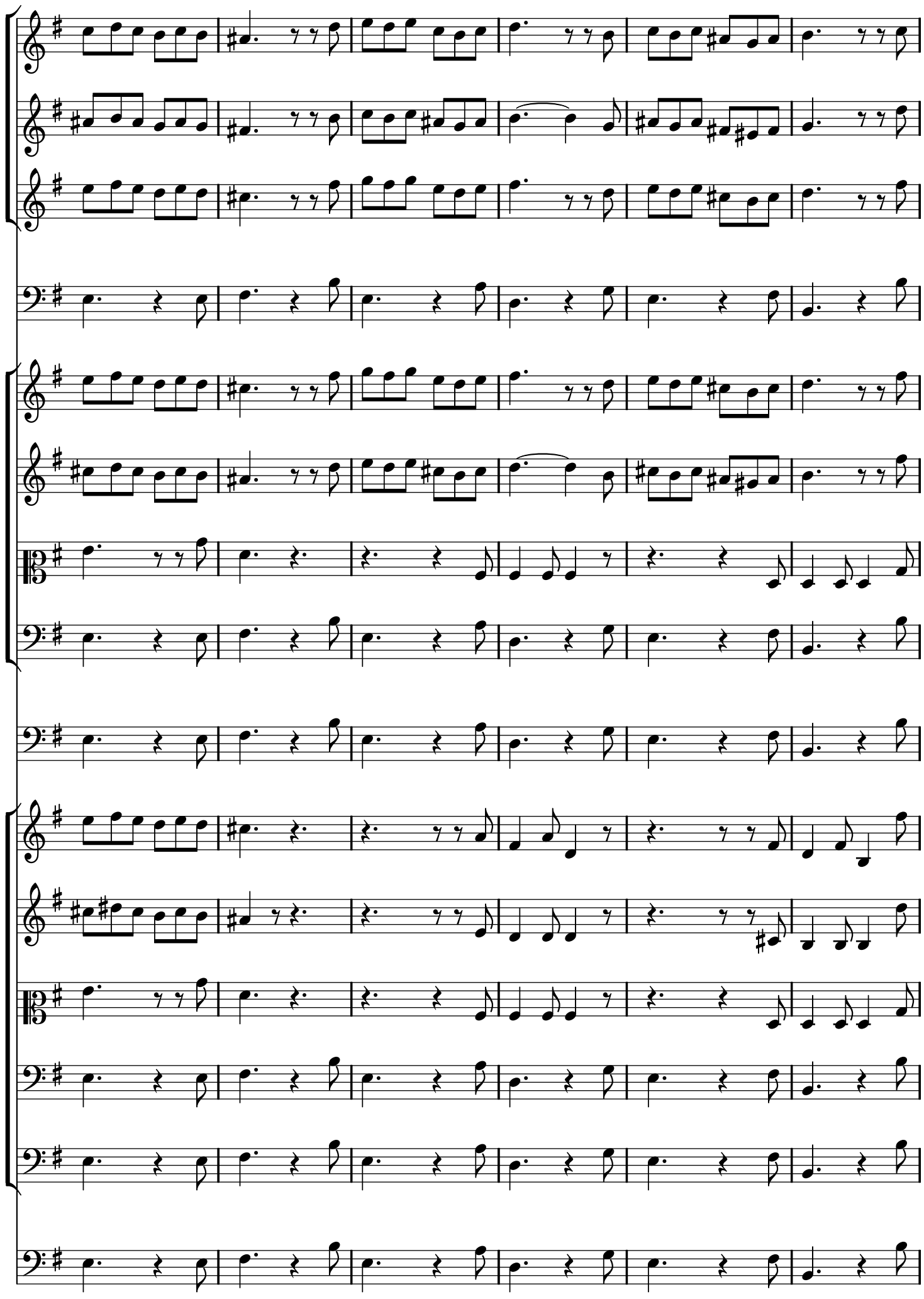

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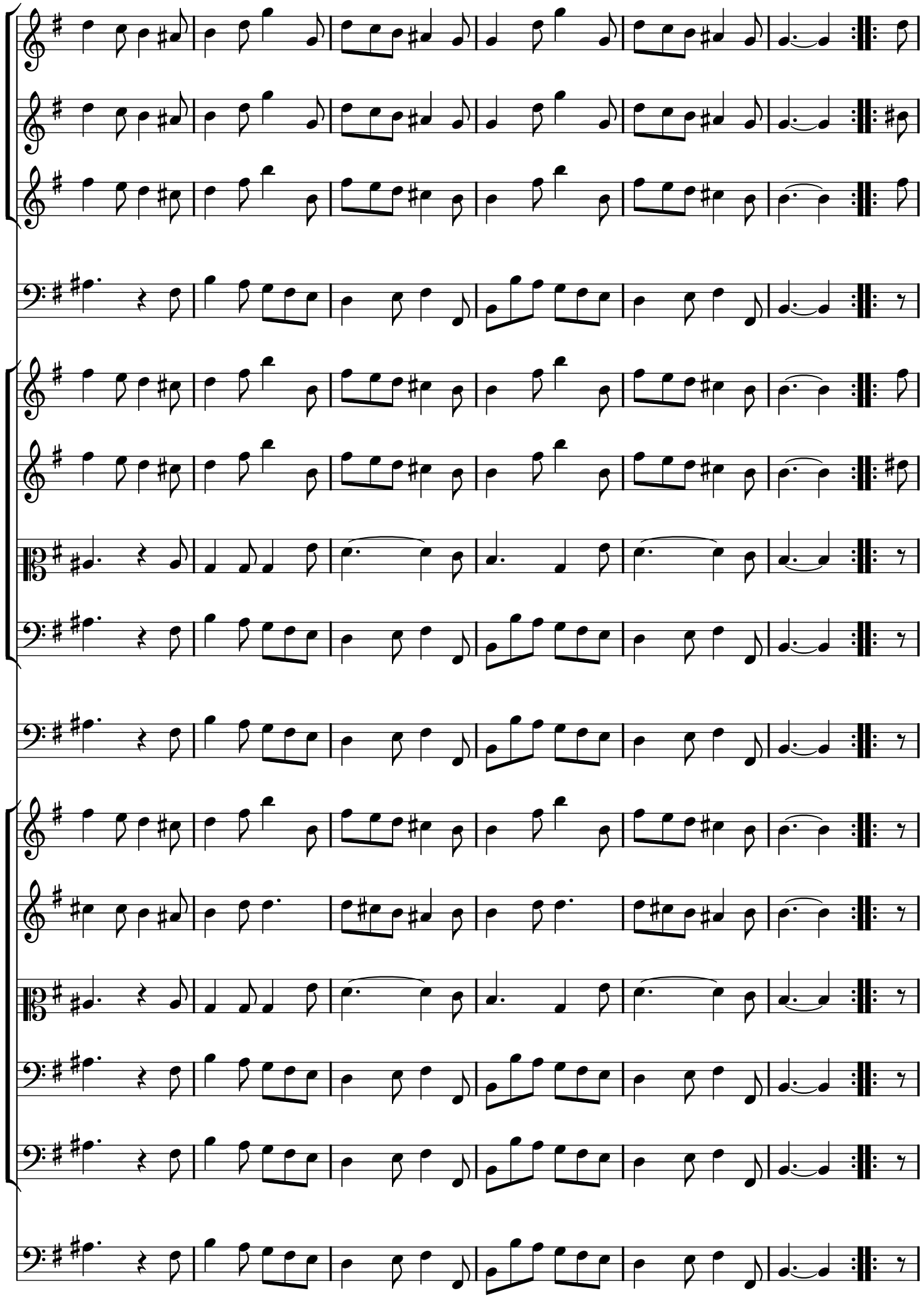

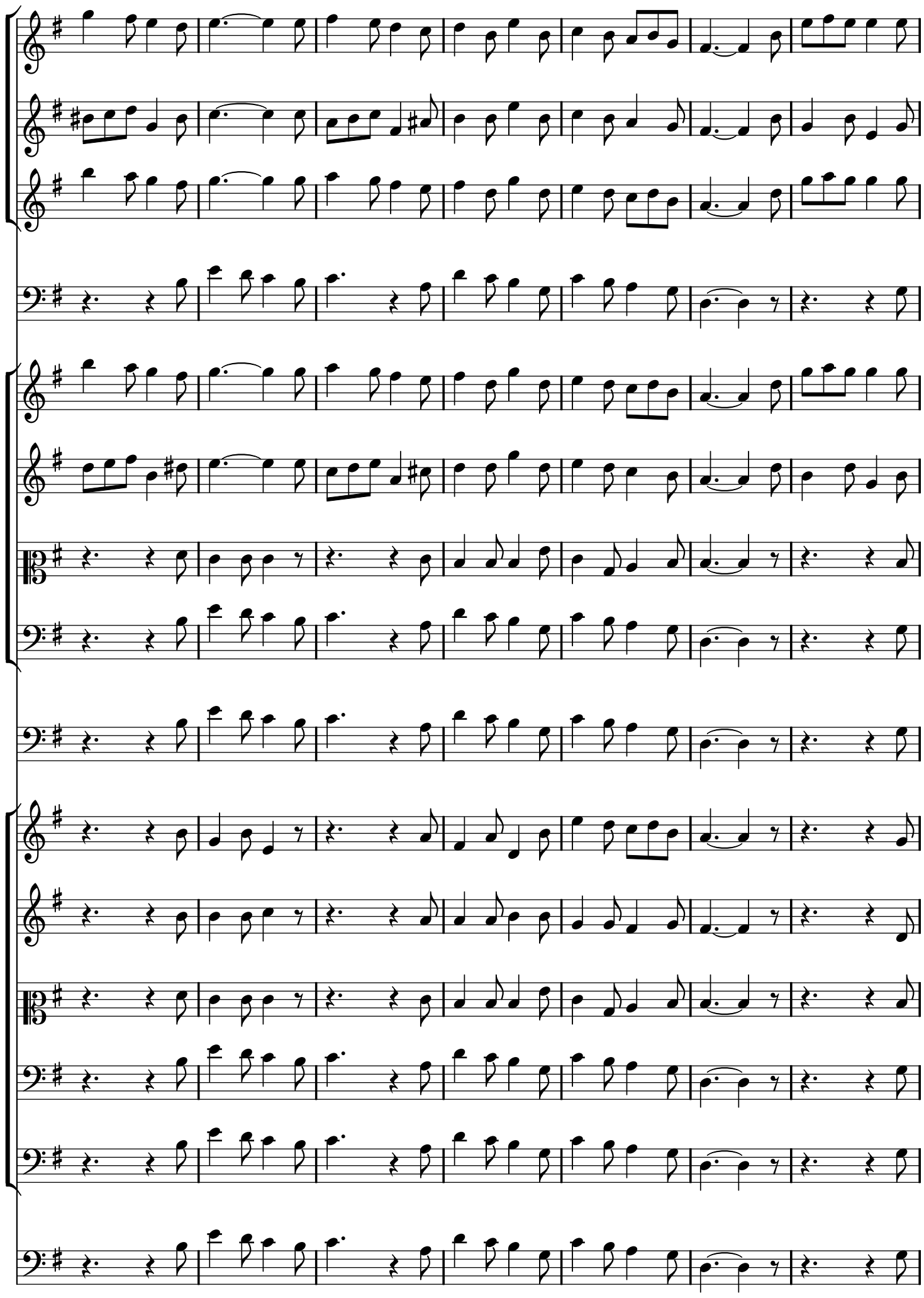

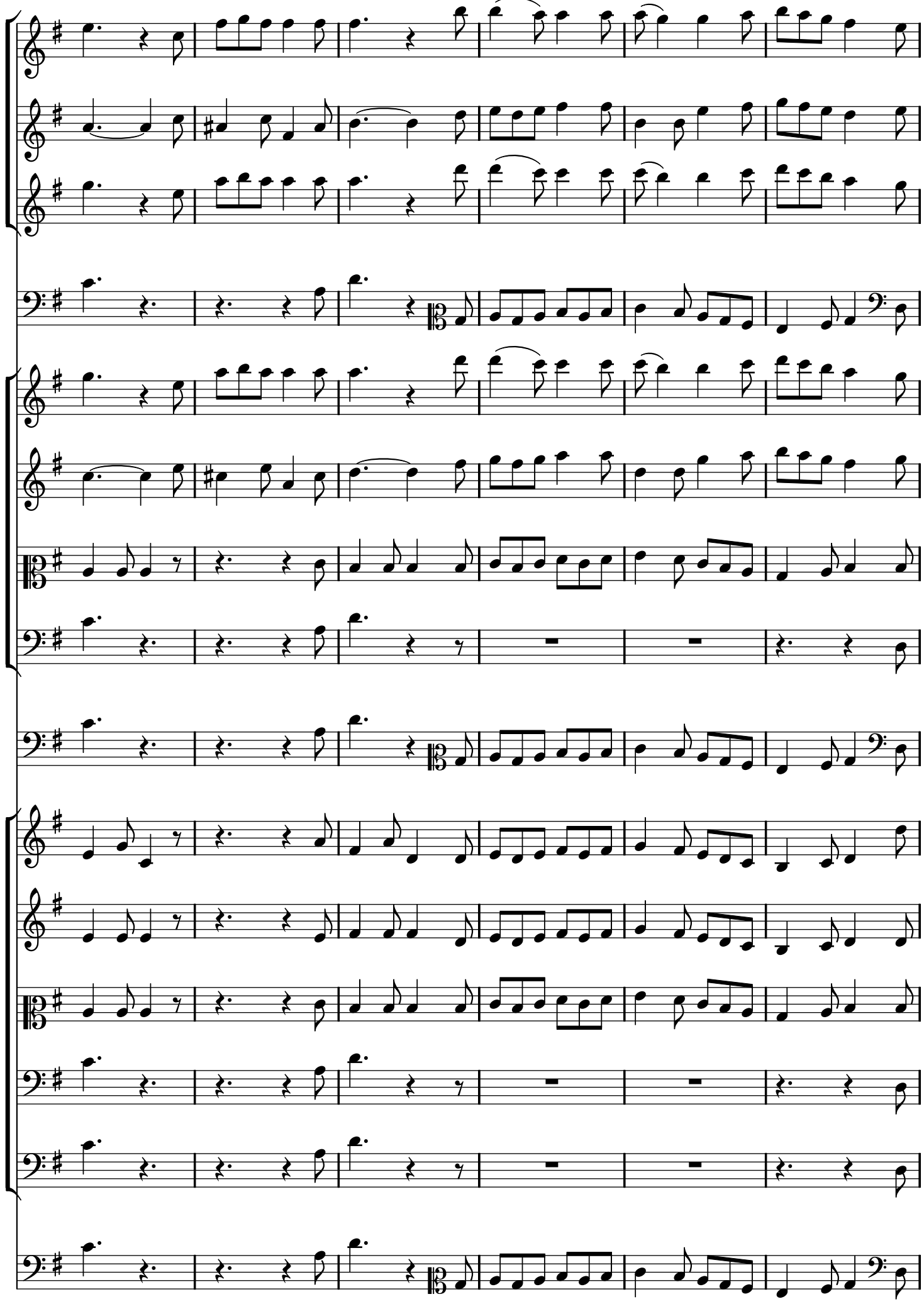

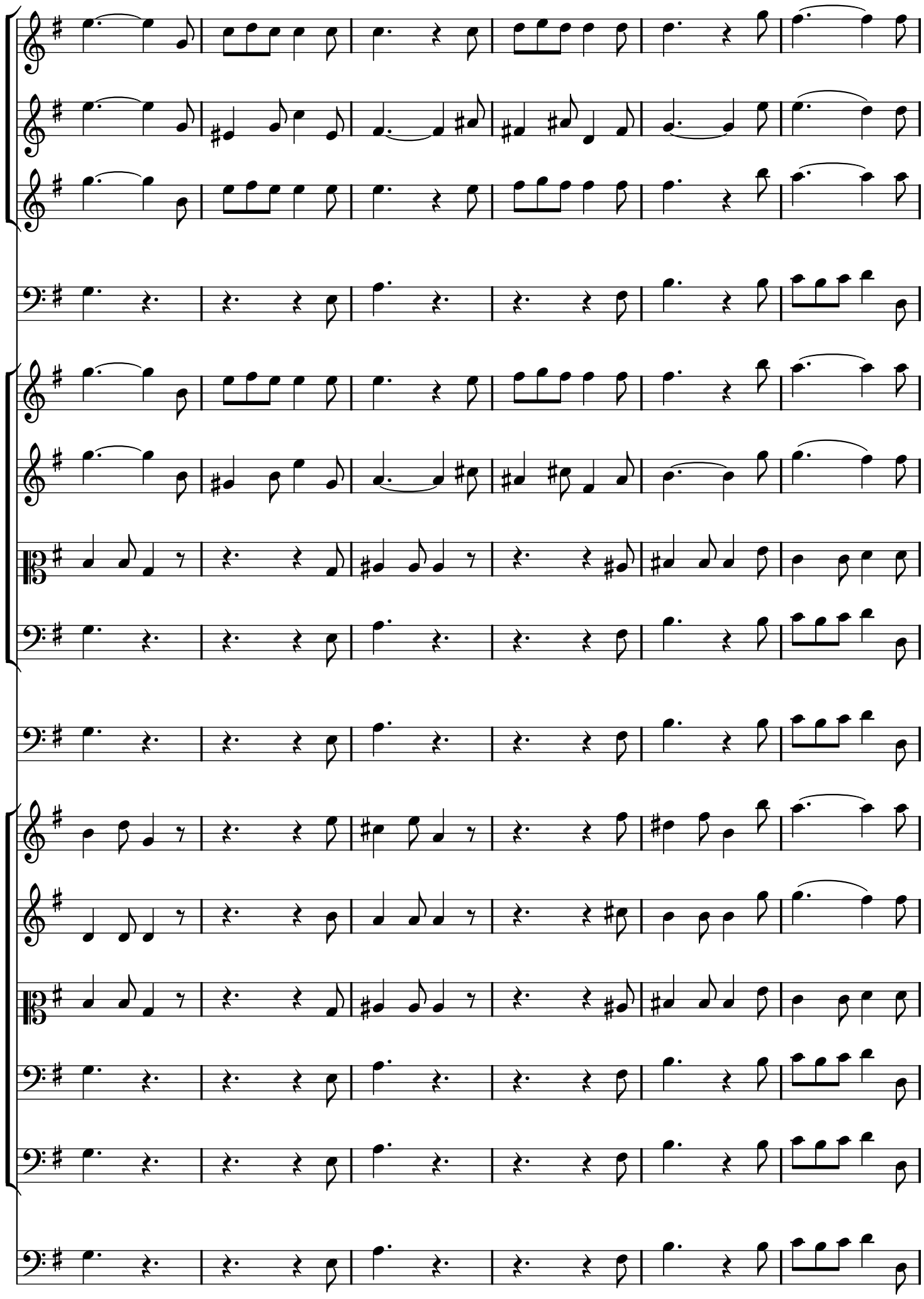

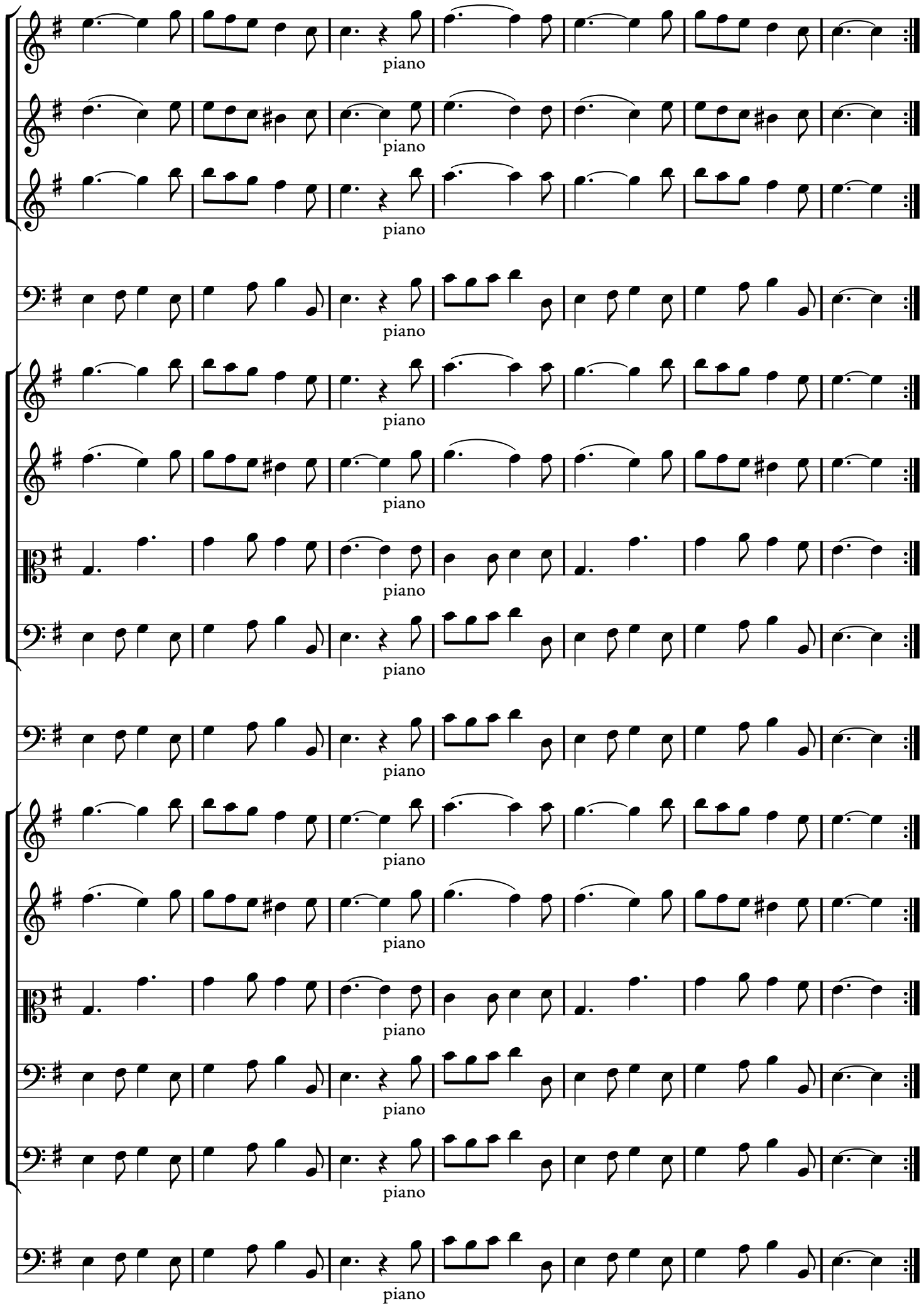
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Postfazione

La presente edizione è ricavata dal manoscritto Mus.2174-O-4 della Staats- und Universitätsbibliothek di Dresda. L'opera, qui pubblicata per la prima volta, era riteunuta incompleta, probabilmente perché mancante delle parti dei corni. La citazione di questi ultimi come parte dell'organico nella copertina del manoscritto è forse da attribuire alla confusione fra la parola *Choro*, che compare nell'intestazione delle parti dei violini, con la parola *Corno*.

Nel pubblicare la partitura ci si è mantenuti il più possibile fedeli all'originale, con poche eccezioni. Le chiavi originali dei flauti (chiavi francesi) e delle viole (chiavi di mezzosoprano) nelle parti staccate sono state rispettivamente sostituite con chiavi di violino e chiavi di contralto, allo scopo di renderne più facile la lettura. La chiave di mezzosoprano è stata invece mantenuta laddove compare nel basso continuo, in quanto costituisce per il cembalista un segnale dei momenti in cui i violoncelli e il violone tacciono. Le travature di alcuni gruppi di crome sono state unite anche nella partitura, perché risultassero uniformi con quelle di altre parti, scritte secondo un uso più consueto. Le legature suggerite sono state indicate in tratteggio, mentre le alterazioni (anche quando chiaramente necessarie) sono state aggiunte sopra le note. Le diciture *solo*, *seul* e *tous* sono originali, come pure le indicazioni di agogica.

Il concerto, definito *Sonata* nel manoscritto, presenta, come gli altri quattro conservati nella stessa biblioteca di Dresda, punti di contatto con analoghe composizioni inglesi degli anni Venti del Settecento, quali i concerti con flauto dolce di Babell, Baston, Woodstock e i concerti op. 3 di Haendel. Ciò li fa coincidere con tutta probabilità con quelli che Dieupart scrisse per gli spettacoli del teatro di Drury Lane, delle cui esecuzioni si ha notizia negli anni tra il 1722 e il 1726. Fu successivamente facile l'ingresso nel repertorio dell'orchestra della Sächsische Staatskapelle di Dresda, la quale molto presto si valse dell'opera di musicisti specializzati nel suonare un singolo strumento, tanto da richiedere composizioni con organici variati ma timbricamente ben definiti. Sono diversi infatti gli elementi che contribuiscono a rendere peculiare la partitura di Dieupart nel panorama, peraltro non vasto, dei concerti con flauti dolci: la definizione di sonata, la suddivisione in cinque movimenti, la ripartizione dell'organico in più gruppi strumentali.

Il concerto, pur non presentando la sofisticatezza armonica e la vivezza melodica di altre composizioni di Dieupart, si segnala per la squisita costruzione ritmica, che si richiama a modelli francesi, nonché per l'alternarsi delle sonorità delicate del concertino con quelle più massicce del tutti orchestrale.

Andrea Marcialis

Venezia, 5 ottobre 2010

Postface

This edition is based on the Mus.2174-O-4 manuscript from the Staats-und Universitätsbibliothek, Dresden. This composition, published here for the first time, was erroneously considered incomplete, probably because the horn parts are missing. These, however, could have appeared as part of the ensemble on the manuscript cover because of a misunderstanding of the word *Choro* (choir) instead of *Chorno* (horn) at the top of the violin parts.

In publishing this score I have tried to reproduce the original parts faithfully, with few exceptions. In the parts I have changed, the original recorder (French clefs) and viol clefs (mezzosoprano clefs), were substituted by the violin and alto clefs respectively to make it easier to read. The mezzosoprano clef has been kept in places in the continuo part because this could be a good indication for the harpsichordist when the cellos and violins are silent. Beaming of some groups of eighth notes have been joined so they are written in the same standard way as those in other parts. The suggested slurs have been printed in dashed curves, while added accidentals (even the most necessary ones) have been written above their respective notes. *Solo*, *seul* and *tous* indications are original, as are all the indications of tempo.

This concerto, called *sonata* in the manuscript, like the other four by Dieupart found in the same library, has many analogies with other pieces written in England in the 1720s: for instance Babell, Baston, and Woodcock's concertos for recorder and Händel's op. 3 concertos. Probably, therefore, Dieupart wrote his for performances at Drury Lane Theatre between 1722 and 1726. Later it was easy for these pieces to find a place in the repertoire of the Dresden Sächsische Staatskapelle. This institution, in fact, employed many musicians who were specialists in a specific instrument, so they needed compositions for varied but well defined instrumentation. Many elements make this piece peculiar in the quite small repertoire of concertos for two recorders: the given name of sonata, the subdivision in five movements, the division of the ensemble into several instrumental groups.

Though not as harmonically sophisticated and melodically lively as other compositions by Dieupart, this piece is distinguished for its exquisite rhythmic construction, reminiscent of French models, as well as for the alternation of the delicate sonorities of the 'concertino' and the much stronger ones of the orchestral 'tutti'.

Andrea Marcialis

Venice, October the 5th 2010

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