

## Domenico Cimarosa

### Concerto a due Flauti Traversi [v. 3.0]

con VV.ni, Viole, Clarinetti, Fagotti, Corni e basso



## Concerto a due Flauti Traversi [v. 3.0]

D. Cimarosa (1749–1801)

[1.] Allegro

Corni in Ges [I]

Corni in Ges [II]

Clarineti in Ges [I]

Clarineti in Ges [II]

Flauti [I]

Flauti [II]

VV.ni [I]

VV.ni [II]

Viola

Fagotti

Bassi

5

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

9

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*p*

*sf*

*p*

*sf*

*p*

*sf*

*p*

*leg.*

*p*

*p*

*p*

*p*

14

cr1  
cr2  
cl1  
cl2  
fl1  
fl2  
vl1  
vl2  
vla  
fg  
bs

*f*  
*f*  
*f*  
*f*  
*f*

18

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

22

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*p*

*p*

*p*

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f*

*f*

*f*



32

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*p*

*p*

*Soli*

*Soli*

*p*

*p*

*p*

*p*

*p*

37

cr1  
cr2  
cl1  
cl2  
fl1  
fl2  
vl1  
vl2  
vla  
fg  
bs

*p sf p sf*  
*f*  
*f*  
*f*  
*f*  
*f*

42

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*Solo*

$p$

54

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

59

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

64

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f*

*f*

*f*

*f*



72

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

76

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

Musical score for measures 81-85. The score includes parts for cr1, cr2, cl1, cl2, fl1, fl2, vl1, vl2, vla, fg, and bs. Measures 81 and 82 show rests for most instruments. Measure 83 features a forte (*sf*) dynamic for several instruments, which transitions to piano (*p*) in measure 84. Measure 85 continues the piano dynamics.

86

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

91

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*sf p*

*sf p*

*sf p*

*sf p*

96

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

vlg

bs

100

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

v1a

fg

bs

cr1

cr2

cl1

cl2

fl1

fl2

tr

tr

vln1

vln2

f

ff

f

ff

vla

f

ff

fg

f

ff

bs

f

ff



109

cr1  
cr2  
cl1  
cl2  
fl1  
fl2  
vl1  
vl2  
vla  
fg  
bs

113

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

117

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*p*

122

cr1  
cr2  
cl1  
cl2  
fl1  
fl2  
v11  
v12  
vla  
fg  
bs

127

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

132

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*p*

*p*

*f sf p*

*sf p*

*f sf p*

*sf p*



142

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*p*

*p*

*p*

*p*

*p*

*p*

*p*



[illegible]

151

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*p*

*p*

*p*

156

cr1  
cr2  
cl1  
cl2  
fl1  
fl2  
vl1  
vl2  
vla  
fg  
bs

*p*  
*p*  
*p*  
*f*

161

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

165

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

A musical score page showing measures 170 through 173. The instruments listed are cr1, cr2, cl1, cl2, fl1, fl2, vl1, vl2, vla, fg, and bs. The key signature has one sharp (F#). Measures 170 and 171 show various dynamics like f, p, sf, and pp. Measure 172 features a large dynamic change from sf to pp. Measure 173 continues the pattern with f and p markings.

174

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f* *p* *sf*

178

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*sf*

*sf*

*ff*

*ff*

*f* *p*

*f* *p*

*ff*

*ff*

*ff*



182

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*Solo*

*p*

*p*

*p*

*p*

188

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

194

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

199

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

204

cr1

cr2

cl1

cl2

fl1

fl2

vln1

vln2

vla

fg

bs

9,

214

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*p*

*p*

cr1 *p*

cr2 *p*

cl1 *sf p*

cl2 *sf p*

fl1

fl2

vl1 *sf p*

vl2 *sf p*

vla *sf p*

fg *sf p*

bs *sf p*



224

cr1  
cr2  
cl1  
cl2  
fl1  
fl2  
vl1  
vl2  
vla  
fg  
bs

*sf* *p*  
*sf* *p*  
*sf* *p*  
*sf* *p*  
*sf* *p*  
*sf* *p*  
*sf* *p*  
*sf* *p*  
*sf* *p*  
*sf* *p*  
*sf* *p*

229

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

234

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

DC040523 baroquemusic.it

242

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

DC040523 baroquemusic.it

251

cr1  
cr2  
cl1  
cl2  
fl1  
fl2  
vl1  
vl2  
vla  
fg  
bs

255

cr1

cr2

cl1

cl2

fl1

fl2

*Cadenza*

v11

v12

vla

fg

bs



260

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*p*

*p*

*p*

*p*

*p*

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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8

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*pizz[icato]*

*coll'arco*

13

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*pizz.*

*p*

*p*

*p*

DC040523 baroquemusic.it

Musical score for measures 23-27. The score includes parts for cr1, cr2, cl1, cl2, fl1, fl2, vl1, vl2, vla, fg, and bs. Measures 23-25 show complex rhythmic patterns and dynamics like sf and f. Measure 26 has rests for many instruments. Measure 27 features a final chordal texture.

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f*

*p*

*f*

*sf*



[illegible]

1

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44

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*pizz.*

*pizz.*

*pizz.*

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[illegible]

## [3.] Allegretto, ma non tanto

[Corni in Ges [I]]

[Corni in Ges [II]]

[Clarinetti in Ges [I]]

[Clarinetti in Ges [II]]

[Flauti [I]]

[Flauti [II]]

[VV.ni [I]]

*sotto voce*

[VV.ni [II]]

[Viole]

*p*

[Fagotti]

[Bassi]

*p*

6

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f*

*f*

*f*

*f*

*f*

*ff*

*f*

*f*

*f*

*ff*

12

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*Solo*

*p*

*p*

*p*

*p*



18

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

23

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

29

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*f*

*f*

*Solo*

*Solo*

*f*

*f*

*pp*

43

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*f*

*ff*

*ff*

*ff*

*ff*

[illegible]

61

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p e sciolte*

*p e sciolte*

*p e sciolte*



67

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*f*

*pp*

*pp e leg[gero]*

*f*

*pp*

*pp*

*f*

*pp*

74

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*p*

*pp*

*pp*

*p*

*pp*



84

cr1  
cr2  
cl1  
cl2  
fl1  
fl2  
vl1  
vl2  
vla  
fg  
bs

89

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

96

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

[illegible]

108

cr1 *p* *f*

cr2 *p* *f*

cl1 *p* *f*

cl2 *p* *f*

fl1 *p* *f*

fl2 *p* *f*

vl1 *p* *f*

vl2 *p* *f*

vla *pizz.* *p* *f*

fg *pizz.* *p* *f*

bs *pizz.* *p* *f*



114

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*f*

*f*

*f* sempre

*f* sempre

*f* sempre

120

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Musical score for measures 130-134. The score includes parts for cr1, cr2, cl1, cl2, fl1, fl2, vl1, vl2, vla, fg, and bs. Measures 130-133 show various musical activities across the instruments, while measure 134 features a strong dynamic change to fortissimo (*f*) for most instruments.

135

cr1

cr2

cl1

cl2

fl1

fl2

vl1

vl2

vla

fg

bs

*stac[cate]*

*stac[cate]*

*p*

*p*

*p*

*p*

*p e sciolte*

*p e sciolte*

*p e sciolte*

140

cr1

cr2

cl1

cl2

fl1

fl2

v11

v12

vla

fg

bs

*f*

*f*

*f*

*f*

*f*

*f*

*f*

## NOTE EDITORIALI

La fonte è il manoscritto autografo della partitura, Biblioteca del Conservatorio di musica S. Pietro a Majella - Napoli - IT-NA0059, segnatura: 18.3.3/1, identificativo: IT\CCU\MSM\0086666. Il frontespizio recita: “*Concerto a due Flauti Traversi / Con VV.ni, Viole, Clarinetti, Fagotti, Corni, e Basso / Composto Espressam.te / Dal Sig.r Dom.co Cimarosa per la / Camera di S.E. Esterasi Deg.mo Ambasciatore / Di S.M. Imperiale presso la / Corte di Napoli / nel 1793*”.

Corni e clarinetti non sono stati trasposti nella partitura, come nel manoscritto, ma solo nelle parti separate. La posizione delle acciaccature non è sempre chiara; per questo ho scelto di indicare prevalentemente la nota superiore. Anche i segni di dinamica talvolta sono oscuri: l'editore ha cercato di interpretarli, ma in qualche caso l'autografo è poco leggibile. Così le legature sono più curate nelle parti principali e segnate molto sommariamente nelle parti secondarie. Spesso legature e altri segni sono omessi nelle parti ripetute. L'editore è intervenuto correggendo le anomalie più evidenti.

Il manoscritto è stato trascritto fedelmente, ma la notazione sintetica spesso adottata da Cimarosa, è stata risolta per facilitare l'esecuzione. Le parti di Viola in chiave di basso sono state trascritte all'ottava superiore in chiave di contralto. Ogni altra aggiunta riguardante gli accidenti omessi e qualche rara nota evidentemente errata è tra parentesi.

La versione 2.0 del 22 giugno 2009 corregge alcune sviste nella trascrizione del I° movimento, segnalate dal Maestro Luigi Mangiocallo che ha diretto nel 2009 una esecuzione della partitura con l'orchestra Academia Montis Regalis. La versione 2.1 del 12 novembre 2017 corregge alcune sviste di trascrizione nel I° e nel II° movimento, segnalate da Federico Miyara. La versione 1.0 è stata pubblicata il 28 dicembre 2008.

## EDITORIAL NOTES

The source is the autograph of the score, Biblioteca del Conservatorio di musica S. Pietro a Majella - Napoli - IT-NA0059, signature: 18.3.3/1, identifier: IT\CCU\MSM\0086666. Caption title: “*Concerto a due Flauti Traversi / Con VV.ni, Viole, Clarinetti, Fagotti, Corni, e Basso / Composto Espressam.te / Dal Sig.r Dom.co Cimarosa per la / Camera di S.E. Esterasi Deg.mo Ambasciatore / Di S.M. Imperiale presso la / Corte di Napoli / nel 1793*”.

Horns and clarinets have not been transposed in the score, as they are in the autograph, but only in separate parts. The grace notes are often ambiguous. When in doubt, the editor used the upper note. Also, dynamic notation is sometimes obscure, where the autograph is difficult to read. Slurs and ties are clearly notated only in the main parts and often ignored in the secondary parts. In general, the manuscript was transcribed with the utmost respect for the original, but the synthetic notation often used by Cimarosa has been fixed for ease of execution. The fragments of Viola part in bass clef have been transcribed an octave higher using the alto clef. All suggestions of the editor regarding accidentals, wrong notes and ornaments are in parentheses.

The preceding version 2.0 corrects some transcription mistakes, notified by Maestro Luigi Mangiocallo, who directed a public performance of the Concerto on April 2009 in Torino with Academia Montis Regalis. The version 2.1 corrects some transcription mistakes in 1<sup>st</sup> and 2<sup>nd</sup> movements. The version 1.0 was published on December 28, 2008, version 2.0 on June 22, 2009 and version 2.1 on November 12, 2017.