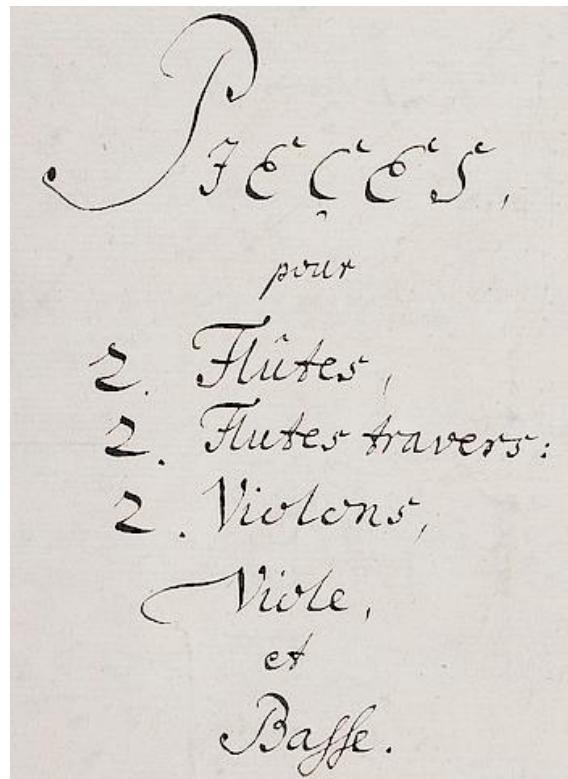


JOHANN SAMUEL ENDLER

PIÈCES

POUR 2 FLÛTES, 2 FLÛTES TRAVERSIÈRES,
2 VIOLONS, VIOLE ET BASSE



[1.] Contentement à la Pastorelle

Flûte 1

Flûte 2

Flûte traversiere 1

Flûte traversiere 2

Violon 1

Violon 2

Viole

[Basson]

Basse

This section consists of eight staves of music. The top four staves are in common time (C) and common key (C), while the bottom four staves are in common time (C) and common key (C). The instruments are: Flûte 1, Flûte 2, Flûte traversiere 1, Flûte traversiere 2, Violon 1, Violon 2, Viole, [Basson], and Basse.

5

Soli

This section begins at measure 5. It features solo parts for Flûte 1 and Flûte 2, indicated by a brace above them. The bassoon and bass parts are shown below the solo staves. Measure 5 ends with a dynamic marking *p*.

10

11

14

1. 2.

17

Violin 1: Measures 17-18, eighth-note patterns with grace notes.

Violin 2: Measures 17-18, eighth-note patterns with grace notes.

Viola: Measures 17-18, eighth-note patterns.

Cello: Measures 17-18, eighth-note patterns.

Double Bass: Measures 17-18, eighth-note patterns.

Bassoon: Measures 17-18, eighth-note patterns.

Dynamics: Measure 17 ends with **p**.

22

Violin 1: Measures 22-23, eighth-note patterns with grace notes.

Violin 2: Measures 22-23, eighth-note patterns with grace notes.

Viola: Measures 22-23, eighth-note patterns.

Cello: Measures 22-23, eighth-note patterns.

Double Bass: Measures 22-23, eighth-note patterns.

Bassoon: Measures 22-23, eighth-note patterns.

Dynamics: Measure 22 ends with **f**.

26

Soprano: G major, treble clef, mostly eighth notes. Alto: G major, mostly eighth notes. Tenor: G major, mostly eighth notes. Bass: B major, mostly eighth notes. Basso continuo: B major, mostly eighth notes. Basso continuo: B major, mostly eighth notes.

30

Soprano: G major, treble clef, mostly eighth notes. Alto: G major, mostly eighth notes. Tenor: G major, mostly eighth notes. Bass: B major, mostly eighth notes. Basso continuo: B major, mostly eighth notes. Basso continuo: B major, mostly eighth notes.

6

34

A musical score page featuring a six-staff system. The top staff uses a treble clef, the second staff a bass clef, and the third staff a treble clef. The fourth staff uses a treble clef, the fifth staff a bass clef, and the bottom staff a bass clef. Measure 34 begins with a rest in the first staff, followed by eighth-note patterns in the subsequent staves. The key signature changes to one sharp at the end of the measure.

38

A continuation of the musical score from system 34. The six-staff system continues with eighth-note patterns. Measure 38 concludes with a dynamic marking of *p* (piano) in the fourth and fifth staves.

42

This page contains six staves of musical notation. The top two staves are in common time, G major, with treble clefs. The third staff is in common time, A major, with a treble clef. The fourth staff is in common time, A major, with a treble clef. The fifth staff is in common time, B major, with a bass clef. The bottom staff is in common time, B major, with a bass clef. The music consists of various note heads and stems, with some beams connecting notes. Measure 42 concludes with a repeat sign and a first ending instruction.

46

This page contains six staves of musical notation. The top two staves are in common time, G major, with treble clefs. The third staff is in common time, A major, with a treble clef. The fourth staff is in common time, A major, with a treble clef. The fifth staff is in common time, B major, with a bass clef. The bottom staff is in common time, B major, with a bass clef. The music consists of various note heads and stems, with some beams connecting notes. The section ends with a repeat sign and a first ending instruction. The second ending begins with a single note on the first staff.

[2.] Passepied 1 alternativement

Violon I
Flûte
traversière
I & II

Violon II

This section contains five staves of musical notation. The top staff is for Violin I, followed by a brace grouping Flûte traversière I & II, then Violon II, another brace, and finally the bottom staff for Violon II. All staves are in common time (indicated by '3') and have a key signature of one sharp. The music consists of eighth-note patterns with various slurs and grace notes.

This section continues the musical score from the previous page. It consists of five staves of musical notation, identical to the first section, showing the parts for Violin I, Flute traversiere I & II, and Violin II. The time signature remains common time with one sharp throughout.

17

This section continues the musical score from the previous page. It consists of five staves of musical notation, identical to the first section, showing the parts for Violin I, Flute traversiere I & II, and Violin II. The time signature remains common time with one sharp throughout.

[3.] Passepied 2

Soli

Flûte 1

Flûte 2

Flûte traversiere 1

Flûte traversiere 2

Violon 1 & 2

p

17

[4.] Vivement

Flûte 1

Flûte 2

Flûte traversiere 1

Flûte traversiere 2

Violon 1

Violon 2

Viole

Basse

This section consists of six staves of music. The top two staves are for Flûte 1 and Flûte 2, both in common time (indicated by '2'). The next two staves are for Flûte traversiere 1 and Flûte traversiere 2, also in common time. The bottom two staves are for Violon 1 and Violon 2, in common time. The Viole staff is in 3/4 time. The Basse staff is in 2/4 time. Various dynamics are indicated throughout, including 'tr' (trill), 'p' (piano), and 'pp' (pianissimo). Measure 6 concludes with a repeat sign and a first ending instruction.

7

This section consists of six staves of music. The top two staves are for Flûte 1 and Flûte 2, both in common time (indicated by '2'). The next two staves are for Flûte traversiere 1 and Flûte traversiere 2, also in common time. The bottom two staves are for Violon 1 and Violon 2, in common time. The Viole staff is in 3/4 time. The Basse staff is in 2/4 time. Various dynamics are indicated throughout, including 'p' (piano) and 'pp' (pianissimo).

14

A musical score page featuring six staves of music for a baroque instrument, likely a recorder or flute. The music is in common time and consists of six measures. Measure 14 begins with sixteenth-note patterns in the upper voices, followed by eighth-note patterns in the lower voices. Measure 15 starts with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measures 16-17 feature eighth-note patterns in the upper voices, with dynamic markings *p* and *f*. Measures 18-19 continue with eighth-note patterns in the upper voices, with dynamic markings *f* and *p*. Measure 20 concludes the section with eighth-note patterns in the upper voices.

A continuation of the musical score from page 14, starting at measure 15. The score consists of six staves of music for a baroque instrument. The music continues in common time with sixteenth-note patterns in the upper voices and eighth-note patterns in the lower voices. Measure 15 ends with a dynamic marking *p*. Measures 16-17 show eighth-note patterns in the upper voices, with dynamic markings *f* and *p*. Measures 18-19 continue with eighth-note patterns in the upper voices, with dynamic markings *p* and *p*. Measure 20 concludes the section with eighth-note patterns in the upper voices.

28

f

p

35

p

42

f

p

49

tr.

f

f

f

1

2

[5.] Menuet 1 altern[ativement]

Musical score for Menuet 1, page 14, featuring six staves of music. The staves are grouped by brace. The top two staves are in common time (indicated by '3') and G clef. The middle two staves are in common time (indicated by '3') and F# clef. The bottom two staves are in common time (indicated by '3') and C clef. The music consists of eighth and sixteenth note patterns, with some grace notes indicated by small vertical strokes.

Continuation of the musical score for Menuet 1, page 14, featuring six staves of music. The staves are grouped by brace. The top two staves begin with measure 7. The middle two staves begin with measure 7. The bottom two staves begin with measure 7. The music continues with eighth and sixteenth note patterns, separated by a repeat sign and two endings (1 and 2). The bass staff shows a continuous eighth-note pattern throughout the section.

11

6 staves of music for 6 voices.

16

6 staves of music for 6 voices.

21

Musical score page 16, measures 21-26. The score consists of seven staves. Measures 21-25 show six staves with various note patterns, mostly eighth notes. Measure 26 shows the bass staff with eighth notes and the tenor staff with sixteenth-note patterns.

27

Musical score page 17, measures 27-32. The score consists of seven staves. Measures 27-31 show six staves with eighth-note patterns. Measure 32 shows the bass staff with eighth notes and the tenor staff with sixteenth-note patterns. The score concludes with a repeat sign and two endings.

[5.] Menuet 2

Musical score for Menuet 2, measures 1-5. The score consists of six staves. The top two staves are treble clef, 3/4 time, dynamic *Soli*. The third staff is treble clef, 3/4 time. The fourth staff is treble clef, 3/4 time, dynamic *p*. The fifth staff is bass clef, 3/4 time, dynamic *p*. The bottom staff is bass clef, 3/4 time, dynamic *p*. The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

Musical score for Menuet 2, measures 6-10. The score consists of six staves. The top two staves are treble clef, 3/4 time, dynamic *f*. The third staff is treble clef, 3/4 time. The fourth staff is treble clef, 3/4 time. The fifth staff is bass clef, 3/4 time. The bottom staff is bass clef, 3/4 time. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 6 includes a dynamic *f*. Measures 7-8 include a dynamic *#p*. Measure 9 includes a dynamic *p*.

Musical score page 18, system 11. The score consists of eight staves. The top two staves are in common time (indicated by a 'C') and the bottom six staves are in 12/8 time (indicated by a '12/8'). The key signature changes between staves. Measure 11 starts with a treble clef staff in G major, followed by a bass clef staff in F major, then two staves in A major, one in C major, one in E major, one in B major, and one in D major. The dynamic is *p*.

Musical score page 18, system 17. The score continues with the same eight staves and key signatures as system 11. Measure 17 begins with a treble clef staff in G major, followed by a bass clef staff in F major, then two staves in A major, one in C major, one in E major, one in B major, and one in D major.

23

tr.

30

tr.

NOTE EDITORIALI

La fonte della suite strumentale è il manoscritto autografo delle parti separate, datato 6 novembre 1759, disponibile nella raccolta digitale della Badische Landesbibliothek Karlsruhe, Karlsruhe (Mus. Hs. 1193), RISM ID no. 450002003. Le parti di flauto dolce sono in do maggiore nella versione originale, ma sono state trasposte di una quarta nelle parti separate. Ciò significa che la suite può essere eseguita con il flauto dolce soprano in do, come già in altri concerti per Flautino (e. g. Vivaldi, Woodcock).

Il ms è corretto, ma incompleto e incoerente nelle indicazioni dinamiche e nelle legature di portamento. I rari interventi dell'editore sono tra () o [] o con legature tratteggiate.

In copertina si trova copia della prima pagina del ms.

La versione 1.0 è stata completata il giorno 9 gennaio 2013.

EDITORIAL NOTES

The source of the instrumental suite is an autograph ms. of separate parts, dated November 6, 1759, available online at the digital library Badische Landesbibliothek Karlsruhe, Karlsruhe (Mus. Hs. 1193). RISM ID no. 450002003. The original flute parts are in C major, transposed by a fourth in the published parts, as usual (e. g. Vivaldi, Woodcock), so that the appropriate instrument should be a soprano recorder in C.

The ms. is quite correct, but incomplete and not coherent regarding dynamics and slurs. All additions of the editor are between () or [] or with dashed slurs.

Cover includes a copy of the first ms. page.

Version 1.0 was completed on January 9, 2013.