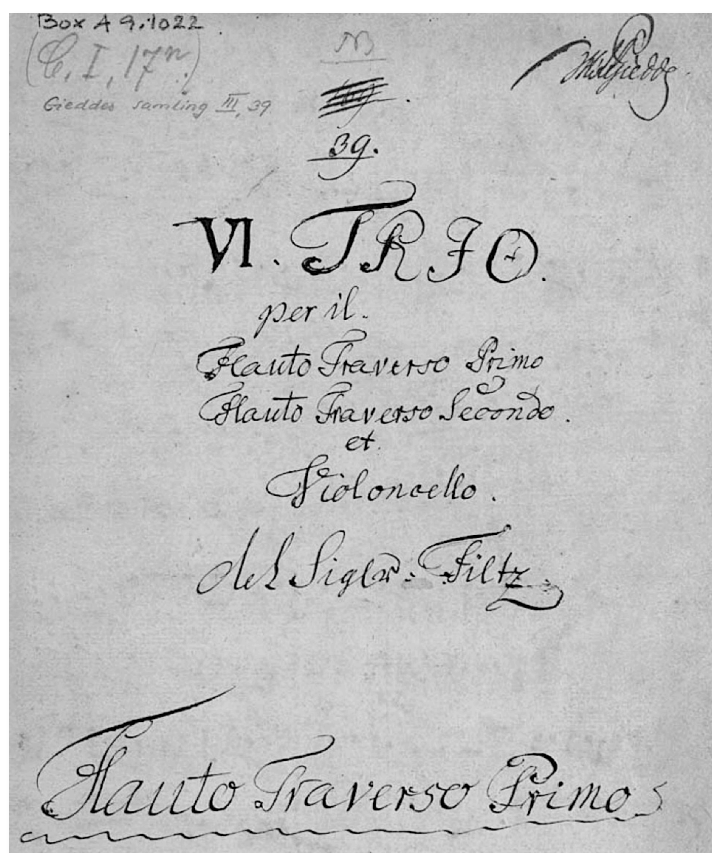


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ANTON FILTZ

TRIO I A 2 FLAUTI TRAVERSI
E VIOLONCELLO



EDIZIONI MARIO BOLOGNANI - ROMA 2006

[1.] Allegro Moderato

I Flauto
Traverso

II Flauto
Traverso

Violoncello

tasto solo.

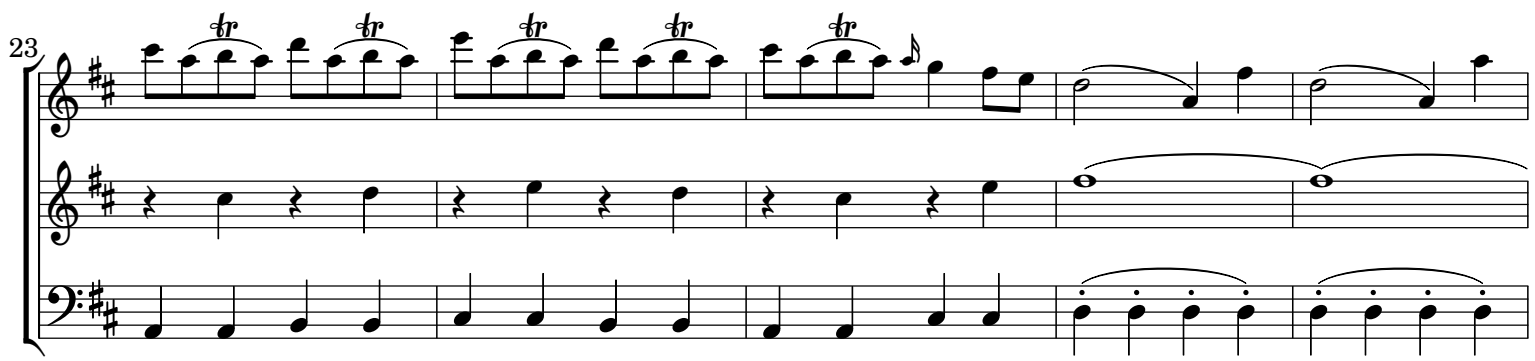
6

11

15

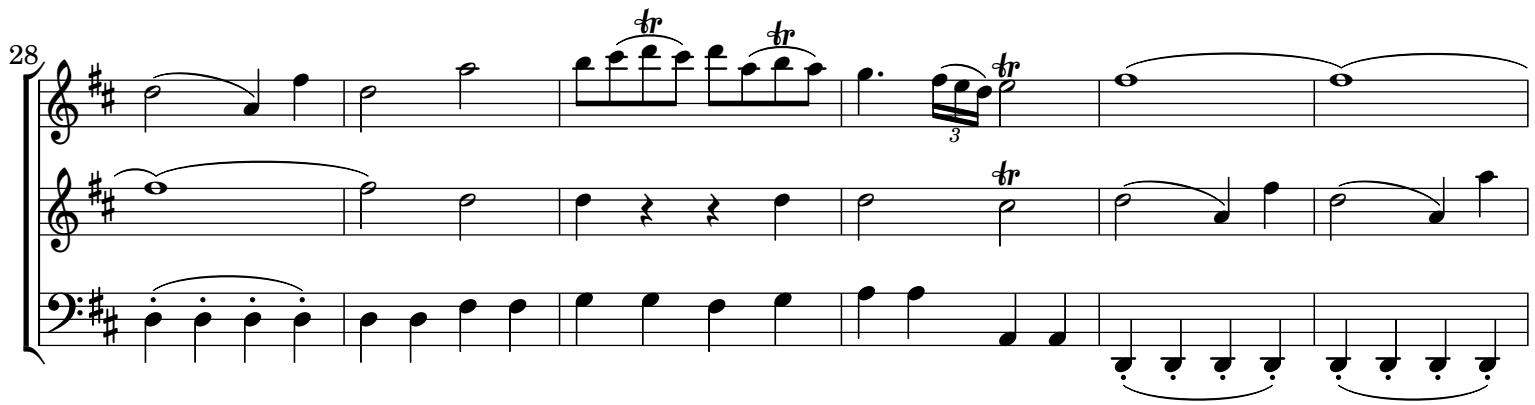
19

23



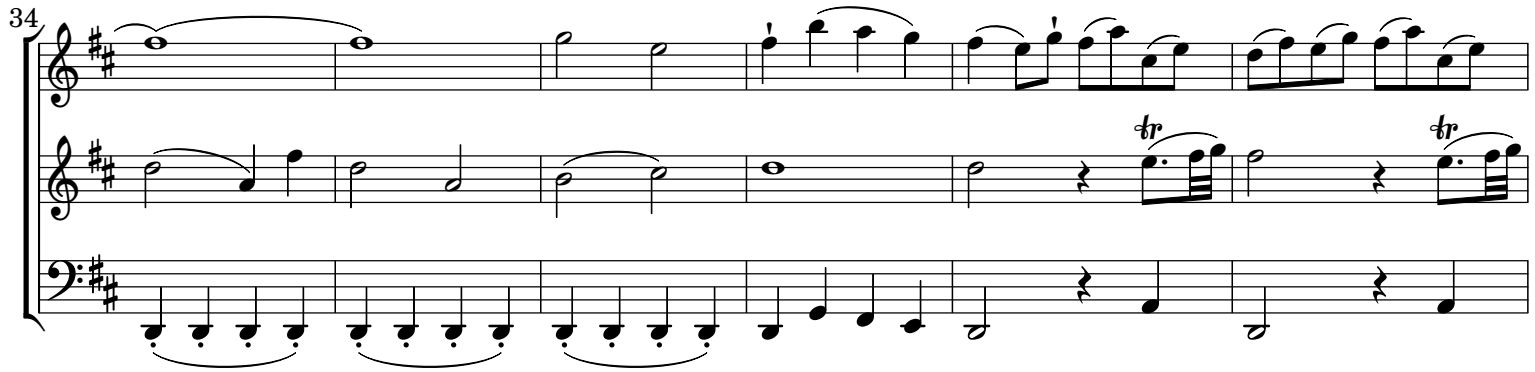
System 23: Treble and Bass staves. Treble staff has five measures of eighth-note triplets with trills, followed by two measures of quarter notes. Bass staff has five measures of quarter notes, followed by two measures of eighth-note triplets.

28



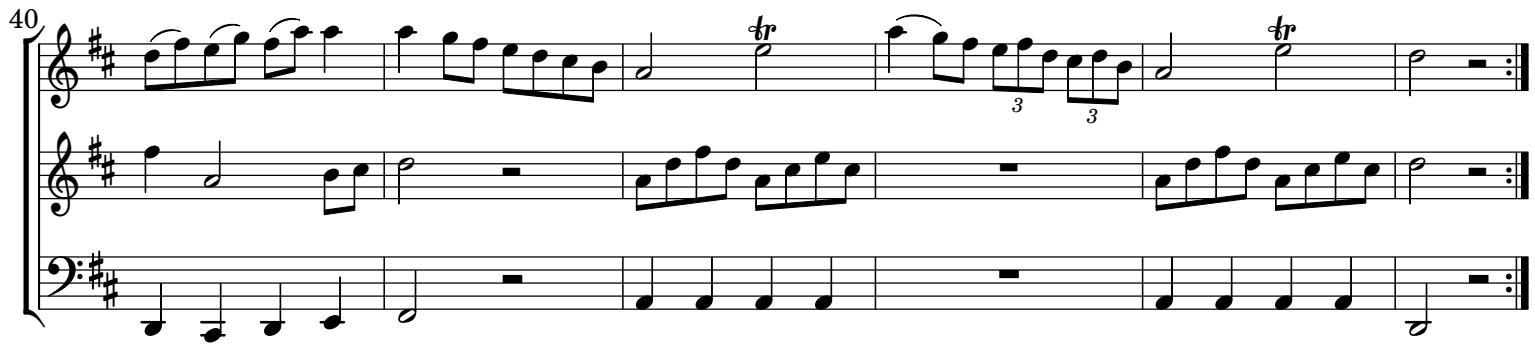
System 28: Treble staff has two measures of quarter notes, followed by two measures of eighth-note triplets with trills, and two measures of quarter notes with trills. Bass staff has two measures of eighth-note triplets, followed by two measures of quarter notes with trills, and two measures of eighth-note triplets.

34



System 34: Treble staff has two measures of quarter notes, followed by two measures of eighth-note triplets with trills, and two measures of quarter notes with trills. Bass staff has two measures of eighth-note triplets, followed by two measures of quarter notes with trills, and two measures of eighth-note triplets.

40



System 40: Treble staff has two measures of eighth-note triplets with trills, followed by two measures of quarter notes with trills, and two measures of eighth-note triplets. Bass staff has two measures of quarter notes, followed by two measures of eighth-note triplets with trills, and two measures of quarter notes with trills.

46



System 46: Treble staff has two measures of eighth-note triplets with trills, followed by two measures of quarter notes with trills, and two measures of eighth-note triplets. Bass staff has two measures of quarter notes, followed by two measures of eighth-note triplets with trills, and two measures of quarter notes with trills.

51

System 51-54: Three staves (treble, alto, and bass clef) in G major. The treble and alto staves feature rapid sixteenth-note passages with trills (tr) and slurs. The bass staff provides a steady eighth-note accompaniment.

55

System 55-58: Continuation of the musical piece. The treble and alto staves show more complex melodic lines with slurs and trills. The bass staff continues with eighth-note accompaniment.

59

System 59-63: Continuation of the musical piece. The treble and alto staves feature sixteenth-note runs and slurs. The bass staff continues with eighth-note accompaniment.

64

System 64-68: Continuation of the musical piece. The treble and alto staves feature trills (tr) and slurs. The bass staff continues with eighth-note accompaniment.

69

System 69-72: Continuation of the musical piece. The treble and alto staves feature trills (tr) and slurs. The bass staff continues with eighth-note accompaniment.

74

78

83

88

93

[2.] Tempo di menuetto

6

7

15

23

29

piano

for.

piano

for.

po

for

37

for.

44

tr

tr

tasto solo.

52

po.

for.

62

p.

for.

69

tr

NOTE EDITORIALI

La fonte del Trio I è il manoscritto delle parti separate appartenente alla Giedde's Collection della Copenhagen Royal Library, con il seguente frontespizio: “VI / TRIO / per il / Flauto Traverso Primo / Flauto Traverso Secondo / et / Violoncello / del Sig.r Filtz”.

L'editore ha trascritto scrupolosamente il manoscritto, con poche imperfezioni. I rari interventi sono indicati tra parentesi.

In copertina è riportata la copia del frontespizio del manoscritto.

La versione 1.0 è stata pubblicata il 13 dicembre 2006. La versione 2.0 del 7 novembre 2014 presenta un formato editoriale completamente rinnovato.

EDITORIAL NOTES

Source of the Trio I is a manuscript of separate parts, Giedde's Collection, Copenhagen Royal Library. Caption title: “VI / TRIO / per il / Flauto Traverso Primo / Flauto Traverso Secondo / et / Violoncello / del Sig.r Filtz”.

This is an urtext transcription based on ancient manuscript, almost flawless. All rare editor suggestions are in parentheses or with dashed lines.

Cover includes copy of the frontispiece from ms.

Version 1.0 was published on December 13, 2006. Version 2.0 was published on November 7, 2014 with a new editorial format.