

LEONARDO LEO

CONCERTO PER FLAUTO TRAVERSO 2 VIOLINI, E BASSO



[1.] All[egr]o

Flauto Traverso

Violino Primo

Violino Secondo

Basso

This section contains four staves. The top three staves are in common time with a key signature of one sharp. The fourth staff (Basso) is in common time with a key signature of one sharp. The Flauto Traverso, Violino Primo, and Violino Secondo staves feature sixteenth-note patterns. The Basso staff features eighth-note patterns.

4

This section contains four staves. The top three staves are in common time with a key signature of one sharp. The fourth staff (Basso) is in common time with a key signature of one sharp. The Flauto Traverso, Violino Primo, and Violino Secondo staves feature sixteenth-note patterns. The Basso staff features eighth-note patterns.

8

This section contains four staves. The top three staves are in common time with a key signature of one sharp. The fourth staff (Basso) is in common time with a key signature of one sharp. The Flauto Traverso, Violino Primo, and Violino Secondo staves feature sixteenth-note patterns. The Basso staff features eighth-note patterns.

12

This section contains four staves. The top three staves are in common time with a key signature of one sharp. The fourth staff (Basso) is in common time with a key signature of one sharp. The Flauto Traverso, Violino Primo, and Violino Secondo staves feature sixteenth-note patterns. The Basso staff features eighth-note patterns.

16

This section consists of four staves. The top three staves are for the flute, showing eighth-note patterns with grace notes and sixteenth-note figures. The fourth staff is for the basso continuo, featuring sustained notes and eighth-note chords. Measure 16 ends with a dynamic of **f**. Measures 17-19 continue the pattern, with measure 19 concluding with a dynamic of **tr**.

20

Solo

The flute begins a solo section. The first two staves show eighth-note patterns with sixteenth-note fills. The third staff shows eighth-note chords. The basso continuo staff is silent. Measures 21-23 continue the solo line.

24

The flute continues its eighth-note patterns with sixteenth-note fills. The basso continuo provides harmonic support with sustained notes and eighth-note chords. Measures 25-26 continue this pattern.

27

The flute plays eighth-note patterns with sixteenth-note fills. The basso continuo provides harmonic support. Measures 28-30 continue this pattern.

30

Musical score for page 4, measures 30-32. The score consists of four staves: Treble, Alto, Bass, and Bassoon. The Treble and Alto staves play eighth-note patterns. The Bass staff has rests. The Bassoon staff has eighth-note patterns.

33

Musical score for page 4, measures 33-35. The Treble and Alto staves play eighth-note patterns. The Bass staff has rests. The Bassoon staff has eighth-note patterns.

36

Musical score for page 4, measures 36-38. The Treble and Alto staves play eighth-note patterns. The Bass staff has rests. The Bassoon staff has eighth-note patterns. The word "Tutti" appears three times above the staves.

39

Musical score for page 4, measures 39-41. The Treble and Alto staves play eighth-note patterns. The Bass staff has rests. The Bassoon staff has eighth-note patterns.

Musical score for Flute Concerto, featuring four staves of music:

- Staff 1 (Treble Clef):** Solo section (marked *Solo*) with dynamic *p*. Measures 42, 46, 49, 52.
- Staff 2 (Treble Clef):** Measures 42, 46, 49, 52.
- Staff 3 (Treble Clef):** Measures 42, 46, 49, 52.
- Staff 4 (Bass Clef):** Measures 42, 46, 49, 52.

The score consists of four staves of music, each with a treble clef. The key signature is one sharp (F#). Measure numbers 42, 46, 49, and 52 are indicated at the beginning of each staff. The first staff features a solo section marked *Solo* and dynamic *p*. The bass staff contains rests throughout the measures shown.

55

58

Tutti

Tutti

Tutti

[Tutti]

61

64

67

Solo

Flute part: Measures 67-70. The first three measures feature a sixteenth-note pattern with grace notes and slurs. Measure 70 begins with a melodic line consisting of eighth-note pairs followed by sixteenth-note patterns.

Basso continuo part: Measures 67-70. The basso continuo provides harmonic support with sustained notes and simple rhythmic patterns.

70

Flute part: Measures 70-73. The flute continues its melodic line with eighth-note pairs and sixteenth-note patterns. Dynamics include *p*, *f*, and *p*.

Basso continuo part: Measures 70-73. The basso continuo maintains harmonic stability with sustained notes and simple rhythms.

73

Flute part: Measures 73-76. The flute plays a continuous sixteenth-note pattern across all four measures. Dynamics include *f*, *p*, *f*, and *p*.

Basso continuo part: Measures 73-76. The basso continuo provides harmonic support with sustained notes and simple rhythmic patterns.

76

Flute part: Measures 76-79. The flute continues its sixteenth-note pattern. Measure 77 features a dynamic change from *p* to *(#)*. Measures 78-79 conclude the section with a final flourish.

Basso continuo part: Measures 76-79. The basso continuo maintains harmonic stability with sustained notes and simple rhythms.

Musical score for Flute Concerto by L. Leo, featuring four staves of music:

- Staff 1 (Top):** Treble clef, G major (one sharp). The first measure consists of six groups of eighth-note pairs. Subsequent measures show eighth-note pairs followed by rests.
- Staff 2:** Treble clef, G major (one sharp).
- Staff 3:** Treble clef, G major (one sharp).
- Staff 4 (Bottom):** Bass clef, G major (one sharp). Measures 82-85 feature eighth-note pairs followed by rests. Measures 88-91 show eighth-note pairs followed by eighth-note pairs.

91

95

99

103

[2.] Siciliana

12/8 time signature, major key, treble clef.

12/8 time signature, major key, treble clef.

12/8 time signature, major key, treble clef. Dynamics: *p*, *tr*.

12/8 time signature, major key, treble clef.

13

14

15

16

Tutti

Solo

p

20

21

22

23

24

25

26 *Tutti*

Tutti

Solo

p

p

29

32

Tutti

Tutti

Tutti

tr.

35

tr.

tr.

tr.

[3.] All[egr]o



10

Musical score for Flute and Harpsichord, page 13, measures 10-18. The flute continues its melodic line with more complex sixteenth-note patterns. The harpsichord maintains its harmonic function with sustained notes and occasional chords. Measure 18 concludes with a final cadence.

17

Musical score for Flute and Harpsichord, page 13, measures 19-27. The flute's sixteenth-note patterns continue, and the harpsichord provides harmonic support. The section ends with a repeat sign and a return to the beginning of the section.

27

Musical score for Flute and Harpsichord, page 13, measures 28-36. The flute's sixteenth-note patterns continue, and the harpsichord provides harmonic support. The section ends with a repeat sign and a return to the beginning of the section.

36 *Solo*

45

53

60

Tutti

68

77

Solo

86

93

Tutti

Tutti

103

Solo

tr.

p

p

p

112

120

Tutti

Tutti

128

tr.

f

p

Tutti

p

137

Tutti

p

p

f

p

145

152

159

Tutti

Tutti

Tutti

NOTE EDITORIALI

La fonte è il manoscritto delle parti separate Mus. Hs. 81, RISM ID no.: 453001988, attribuito erroneamente a Le Chevalier Amedée, disponibile la Badische Landesbibliothek, Karlsruhe. Esiste un'altra copia del concerto, presso la Österreichische Nationalbibliothek, Wien, attribuito correttamente a Leonardo Leo. La presente trascrizione si riferisce al manoscritto di Karlsruhe. Il titolo del manoscritto è: “*CONCERTO | Flauto Traverso | Violino Primo | Violino Secondo | et | Basso | Del: Singe: Cheualie[!]*”.

Il manoscritto include alcuni errori e molta approssimazione nell'uso delle legature. Le correzioni più ovvie non sono state segnalate. Gli altri interventi dell'editore sono tra parentesi e con legature tratteggiate.

La copertina include copia del frontespizio tratta dal manoscritto.

La versione 1.0 è stata pubblicata il 19 ottobre 2016.

EDITORIAL NOTES

The source is a manuscript of parts Mus. Hs. 81, RISM ID no.: 453001988, erroneously attributed to Le Chevalier Amedée, available at Badische Landesbibliothek, Karlsruhe. Another copy of the same Concerto, available at the Österreichische Nationalbibliothek, Wien, is correctly attributed to Leonardo Leo. This edition is based on the Karlsruhe manuscript. Caption title: “*CONCERTO | Flauto Traverso | Violino Primo | Violino Secondo | et | Basso | Del: Singe: Cheualie[!]*”.

The manuscript includes some obvious mistakes, corrected without notification. All other suggestions of the editor are in parentheses or with dashed lines.

The cover page includes copy of the original frontispiece.

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