

NICCOLÒ DÔTHEL

QUARTETTO N. IV PER FLAUTO, VIOLINO, VIOLA E VIOLONCELLO



2
[1.] Allegro moderato

Flauto

Violino

Viola

Violoncello

5

p *f*

p *f*

p *f*

p *f*

9

p *f*

p *f*

p *f*

p *f*

14

p *f*

p *f*

p *f*

p *f*

18

Violin I: Measures 18-21. Melodic line with eighth and sixteenth notes. Measure 21 has a forte (f) dynamic.

Violin II: Measures 18-21. Melodic line with eighth and sixteenth notes. Measure 21 has a forte (f) dynamic.

Viola: Measures 18-21. Melodic line with eighth and sixteenth notes. Measure 21 has a forte (f) dynamic.

Cello/Double Bass: Measures 18-21. Melodic line with eighth and sixteenth notes. Measure 21 has a forte (f) dynamic.

22

Violin I: Measures 22-25. Melodic line with eighth and sixteenth notes. Measure 25 has a forte (f) dynamic.

Violin II: Measures 22-25. Melodic line with eighth and sixteenth notes. Measure 25 has a forte (f) dynamic.

Viola: Measures 22-25. Melodic line with eighth and sixteenth notes. Measure 25 has a forte (f) dynamic.

Cello/Double Bass: Measures 22-25. Melodic line with eighth and sixteenth notes. Measure 25 has a forte (f) dynamic.

26

Violin I: Measures 26-29. Melodic line with eighth and sixteenth notes. Measure 29 has a forte (f) dynamic.

Violin II: Measures 26-29. Melodic line with eighth and sixteenth notes. Measure 29 has a forte (f) dynamic.

Viola: Measures 26-29. Melodic line with eighth and sixteenth notes. Measure 29 has a forte (f) dynamic.

Cello/Double Bass: Measures 26-29. Melodic line with eighth and sixteenth notes. Measure 29 has a forte (f) dynamic.

30

Violin I: Measures 30-33. Melodic line with eighth and sixteenth notes. Measure 33 has a forte (f) dynamic.

Violin II: Measures 30-33. Melodic line with eighth and sixteenth notes. Measure 33 has a forte (f) dynamic.

Viola: Measures 30-33. Melodic line with eighth and sixteenth notes. Measure 33 has a forte (f) dynamic.

Cello/Double Bass: Measures 30-33. Melodic line with eighth and sixteenth notes. Measure 33 has a forte (f) dynamic.

4

34

Violin I: *p* *f* *p* *f*

Violin II: *p* *f* *p* *f*

Cello/Double Bass: *p* *f* *p* *f*

Bass: *p* *f* *p* *f*

38

Violin I: *f* *f* *f* *f*

Violin II: *f* *f* *f* *f*

Cello/Double Bass: *f* *f* *f* *f*

Bass: *f* *f* *f* *f*

42

Violin I: *p* *f* *p* *f*

Violin II: *p* *f* *p* *f*

Cello/Double Bass: *p* *f* *p* *f*

Bass: *p* *f* *p* *f*

47

Violin I: *p* *f* *p* *f*

Violin II: *p* *f* *p* *f*

Cello/Double Bass: *p* *f* *p* *f*

Bass: *p* *f* *p* *f*

50

System 50: Four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in D major. The Violin I staff features trills on the first and second measures. The Cello/Double Bass staff has a piano (*p*) dynamic marking.

53

System 53: Continuation of the piece. The Cello/Double Bass staff has a piano (*p*) dynamic marking.

57

System 57: Continuation of the piece. The Cello/Double Bass staff has a forte (*f*) dynamic marking.

61

System 61: Continuation of the piece.

66

p

p

p

p

f

70

p

p

p

p

75

f

p

p

p

79

f

p

f

f

p

f

f

f

f

[2.] Adagio assai

This musical score is for a quartet in G major, 3/8 time, marked 'Adagio assai'. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#), and the time signature is 3/8. The score is divided into three systems, with measure numbers 1, 6, 9, and 13 indicated at the beginning of their respective systems.

- System 1 (Measures 1-5):** The Violin I part features a melodic line with a trill in measure 4. The Violin II part has a similar melodic line, also with a trill in measure 4. The Viola and Cello/Double Bass parts provide a harmonic foundation with eighth and sixteenth notes. Dynamics include *p* (piano) in measures 4 and 5.
- System 2 (Measures 6-8):** The Violin I and II parts have rests in measure 6. In measure 7, they enter with a strong *f* (forte) dynamic. The Viola and Cello/Double Bass parts continue their rhythmic pattern. Dynamics include *f* and *p* (piano).
- System 3 (Measures 9-13):** The Violin I and II parts play a continuous sixteenth-note pattern. The Viola and Cello/Double Bass parts also play a continuous sixteenth-note pattern. Dynamics include *p* (piano) in measures 9 and 10.

17

System 17-20: Four staves (Treble 1, Treble 2, Alto, Bass) in G major. Measures 17-20 show complex rhythmic patterns with sixteenth and thirty-second notes, including triplets and slurs. Measure 20 ends with a repeat sign.

21

System 21-25: Four staves. Measures 21-25 include dynamic markings: *f*, *p*, *f*, *p*, and *pp*. The music features slurs, ties, and repeat signs. Measure 25 ends with a repeat sign.

26

System 26-30: Four staves. Measures 26-30 include trills marked with *tr*. Measure 30 ends with a repeat sign.

31

System 31-34: Four staves. Measures 31-34 feature a strong *f* (forte) dynamic. The music consists of rapid sixteenth-note passages and slurs. Measure 34 ends with a repeat sign.

35

p *tr* *tr* *p*

40

f *f* *f* *f*

45

tr *p* *f* *p* *f*

50

p *f* *p* *f* *p* *pp* *p* *f* *p* *f* *p* *pp* *p* *f* *p* *pp*

First system of the musical score (measures 1-8). The score is in 2/4 time with a key signature of two sharps (F# and C#). It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics include *f* (forte) and *p* (piano). Trills are marked with *tr*. The first staff has a *f* dynamic at measure 5. The second staff has *p* at measure 2, *[f]* at measure 5, and *p* at measure 7. The third staff has *p* at measure 2, *f* at measure 5, *p* at measure 7, and *f* at measure 8. The fourth staff has *p* at measure 7 and *f* at measure 8.

Second system of the musical score (measures 9-16). The score continues with four staves. Dynamics include *f* (forte) and *p* (piano). The first staff has a *f* dynamic at measure 16. The second staff has a *f* dynamic at measure 16. The third staff has *p* at measure 14 and *f* at measure 16. The fourth staff has *p* at measure 14 and *f* at measure 16.

Third system of the musical score (measures 17-24). The score continues with four staves. Dynamics include *f* (forte) and *p* (piano). The first staff has a *f* dynamic at measure 20. The second staff has *p* at measure 17 and *f* at measure 20. The third staff has *p* at measure 17 and *f* at measure 20. The fourth staff has *p* at measure 17 and *f* at measure 20.

Fourth system of the musical score (measures 25-32). The score continues with four staves. Dynamics include *p* (piano). The first staff has a *p* dynamic at measure 32. The second staff has a *p* dynamic at measure 32. The third staff has a *p* dynamic at measure 32. The fourth staff has a *p* dynamic at measure 32.

34

Violin I, Violin II, Cello/Double Bass, Bassoon

f

41

Violin I, Violin II, Cello/Double Bass, Bassoon

p *f* *p* *f*

49

Violin I, Violin II, Cello/Double Bass, Bassoon

p *f* *p* *f*

56

Violin I, Violin II, Cello/Double Bass, Bassoon

p *p* *p* *p*

64

Violin I, Violin II, Viola, Cello/Double Bass

f *p*

72

f *p*

79

f *p*

86

f *p*

NOTE EDITORIALI

La fonte del Quartetto n. IV in Re maggiore è l'edizione a stampa delle parti, Ranieri del Vivo, Firenze, (1777). L'edizione è disponibile presso la Biblioteca Casanatense, Roma (Mus. 978.1-4). Il titolo del frontespizio è: *“Sei Quartetti / Per Flauto, o due Violini, Viola, e Violoncello / Dedicati / a / Sua Eccellenza / Il Signore Muzio Spada Bonaccorsi [...]”*.

L'edizione contiene sviste e omissioni di accidenti, legature e abbellimenti. La trascrizione ha cercato di riprodurre fedelmente la stesura originale. Ogni suggerimento dell'editore è indicato con parentesi o linee tratteggiate.

In copertina è riportata la prima pagina della parte di flauto.

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EDITORIAL NOTES

The source of Quartet no. IV in D major is the printed edition of parts, Ranieri del Vivo, Firenze (1777), available at Biblioteca Casanatense, Roma (Mus. 978.1-4). Caption title: *“Sei Quartetti / Per Flauto, o due Violini, Viola, e Violoncello / Dedicati / a / Sua Eccellenza / Il Signore Muzio Spada Bonaccorsi [...]”*.

The ancient edition includes some mistakes and defects. This transcription tries to give the original text. All editorial suggestions are in parentheses or with dashed lines.

The cover includes copy of first page of flute part.

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