

JACQUES CH. NAUDOT

CONCERTO II OP. XI

POUR UNE FLûTE-TRAVERSIERE,
3 VIOLONS, UN ALTO-VIOLE, AVEC 2 BASSES



[1.] Allegro

Flauto

Violino primo

Violino secondo

Violino ripieno

Viola

Fagotto

Organo e Violoncello

8

15

23

Musical score for measures 23-31. The score is written for a grand piano (G-clef and F-clef staves) and a basso continuo (C-clef staff). The key signature is one sharp (F#). The tempo is marked 'p' (piano). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The basso continuo part includes figured bass notation (e.g., 9, 8, 6, 5, 7, 4, 7, 6, 4, 7, 5, 6, 5).

32

Musical score for measures 32-39. The score is written for a grand piano (G-clef and F-clef staves) and a basso continuo (C-clef staff). The key signature is one sharp (F#). The tempo is marked 'p' (piano). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The basso continuo part includes figured bass notation (e.g., 5, 9, 6, #).

40

Musical score for measures 40-47. The score is written for a grand piano (G-clef and F-clef staves) and a basso continuo (C-clef staff). The key signature is one sharp (F#). The tempo is marked 'p' (piano). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The basso continuo part includes figured bass notation (e.g., #).

48

f Forte

f

f

f

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72

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74

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76

77

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p

80

81

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83

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85

86

87

p

88

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p

103

111

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119

119

Musical score for measures 119-126. The score is for a piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is one sharp (F#). The piano part has multiple staves, including a grand staff (treble and bass clef) and a separate bass line. Dynamics include 'f' (forte) and 'fz' (forzando). The score ends with a double bar line and a final chord marked with a plus sign and a sharp sign.

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145

Measures 145-152 of the musical score. The system consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second, third, and fourth staves are grouped by a brace on the left and have a treble clef. The fifth staff has a bass clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *f* (forte). A finger number '6' is indicated in the sixth staff at measure 152.

153

Measures 153-160 of the musical score. The system consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second, third, and fourth staves are grouped by a brace on the left and have a treble clef. The fifth staff has a bass clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The music continues with complex rhythmic patterns. Finger numbers '6', '5', '7', '5', and '6' are indicated in the sixth staff at measures 153, 154, 155, 156, and 157 respectively.

161

Measures 161-168 of the musical score. The system consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second, third, and fourth staves are grouped by a brace on the left and have a treble clef. The fifth staff has a bass clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *p* (piano). Finger numbers '5', '6', and '5' are indicated in the sixth staff at measures 161, 162, and 163 respectively.

Musical score for measures 168-174. The score is written for a grand piano (G-clef and F-clef staves) and a bass line (F-clef staff). The key signature is one sharp (F#). The tempo is marked 'p' (piano). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bass line includes fingerings 6, 5, and 6.

Musical score for measures 175-181. The score is written for a grand piano (G-clef and F-clef staves) and a bass line (F-clef staff). The key signature is one sharp (F#). The tempo is marked 'p' (piano). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bass line includes fingerings 6, 5, and 6.

Musical score for measures 182-188. The score is written for a grand piano (G-clef and F-clef staves) and a bass line (F-clef staff). The key signature is one sharp (F#). The tempo is marked 'p' (piano). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bass line includes fingerings 7, #6, 6, 5, 6, 5, and #.

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System 42: This system contains measures 42 through 49. It features a complex texture with multiple staves. The right hand (treble clef) has a melodic line with many accidentals and ties. The left hand (bass clef) has a more rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte). There are also some markings like *7* and *5* in the bass line.

System 50: This system contains measures 50 through 53. It features a complex texture with multiple staves. The right hand (treble clef) has a melodic line with many accidentals and ties. The left hand (bass clef) has a more rhythmic accompaniment. Dynamics include *f* (forte). There are also some markings like *3* and *5* in the bass line. The text *Tasto solo* is written below the first staff.

System 54: This system contains measures 54 through 61. It features a complex texture with multiple staves. The right hand (treble clef) has a melodic line with many accidentals and ties. The left hand (bass clef) has a more rhythmic accompaniment. Dynamics include *f* (forte). There are also some markings like *5*, *4*, *3*, *6*, and *7* in the bass line.

[3.] Allegro

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29

Measures 29-38. The score is for a piano and a single melodic line. The piano part has a complex texture with many sixteenth and thirty-second notes. The melodic line is in the right hand of the piano. The key signature is one sharp (F#). The tempo is marked *p* (piano).

39

Measures 39-48. The score is for a piano and a single melodic line. The piano part has a complex texture with many sixteenth and thirty-second notes. The melodic line is in the right hand of the piano. The key signature is one sharp (F#). The tempo is marked *p* (piano).

49

Measures 49-58. The score is for a piano and a single melodic line. The piano part has a complex texture with many sixteenth and thirty-second notes. The melodic line is in the right hand of the piano. The key signature is one sharp (F#). The tempo is marked *f* (forte).

60

Musical score for measures 60-69. The score is written for a grand piano (G-clef and F-clef staves) and a double bass (B-clef staff). The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a dense texture with many sixteenth notes, while the double bass part has a more rhythmic, eighth-note pattern. The score ends with a double bar line and a repeat sign.

70

Musical score for measures 70-78. The score is written for a grand piano (G-clef and F-clef staves) and a double bass (B-clef staff). The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a dense texture with many sixteenth notes, while the double bass part has a more rhythmic, eighth-note pattern. The score ends with a double bar line and a repeat sign.

79

Musical score for measures 79-87. The score is written for a grand piano (G-clef and F-clef staves) and a double bass (B-clef staff). The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a dense texture with many sixteenth notes, while the double bass part has a more rhythmic, eighth-note pattern. The score ends with a double bar line and a repeat sign.

System 87-96 of the musical score. It features a piano introduction with a treble clef staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The piano part consists of a continuous eighth-note pattern in the right hand and a more complex pattern in the left hand, including chords and moving lines. The system ends with a piano (p) marking.

System 97-104 of the musical score. It continues the piano introduction. The treble staff shows a melodic line with some accidentals. The grand staff continues the piano accompaniment. The system ends with a sharp sign (#) in the bass staff.

System 105-112 of the musical score. It continues the piano introduction. The treble staff shows a melodic line with some accidentals. The grand staff continues the piano accompaniment. The system ends with a sharp sign (#) in the bass staff.

114

Measures 114-121. The score is for a piano in G major, 2/4 time. Measures 114-121 show a complex texture with rapid sixteenth-note passages in the right hand and a more melodic line in the left hand. Dynamics include forte (f) and piano (p).

122

Measures 122-130. The score continues the piano part. Measures 122-130 show a continuation of the rapid sixteenth-note passages in the right hand and a more melodic line in the left hand. Dynamics include piano (p) and forte (f).

131

Measures 131-140. The score continues the piano part. Measures 131-140 show a continuation of the rapid sixteenth-note passages in the right hand and a more melodic line in the left hand. Dynamics include piano (p) and forte (f).

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166

System 166-173: This system contains measures 166 through 173. The music is in G major (one sharp) and 3/4 time. The right hand features a complex, rapid sixteenth-note pattern in the upper register, while the left hand provides a steady accompaniment with eighth and quarter notes. A dynamic marking of *p* (piano) is present at the end of the system, specifically under measure 173.

174

System 174-181: This system contains measures 174 through 181. The right hand continues with intricate sixteenth-note passages. The left hand has a more active role, including a triplet of eighth notes in measure 178. A dynamic marking of *p* (piano) is located at the beginning of measure 178.

182

System 182-189: This system contains measures 182 through 189. The right hand maintains the fast sixteenth-note texture. The left hand features a prominent triplet of eighth notes in measure 182 and a series of sustained notes with slurs in measures 186 through 189. A dynamic marking of *p* (piano) is present at the end of the system.

tutti

Il Concerto II è incluso, a parti separate, nella raccolta pubblicata a Parigi verso il 1735, con la seguente intestazione “*XIe Œuvre contenant six concerto en sept parties pour une flûte-traversière, trois violons, un alto-viole, avec deux basses...*”. L’opera è accessibile online nella raccolta Gallica, BNF, Paris.

In copertina si trova la riproduzione della prima pagina dell’edizione antica.

L’edizione a stampa, senza indicazione di data è molto corretta. Gli interventi dell’editore, ridotti all’essenziale, sono inclusi in () o sono con legature tratteggiate.

La versione 2.0 è stata completata il giorno 7 gennaio 2013. Si tratta di una profonda revisione editoriale della versione 1.1 pubblicata nel luglio del 2006.

Separate parts of the Concerto II are included in a collection of other six concertos, published in Paris around 1735, with caption title: “*XIe Œuvre contenant six concerto en sept parties pour une flûte-traversière, trois violons, un alto-viole, avec deux basses...*”. This material is available on the digital library Gallica, BNF, Paris.

Cover includes the first page of the ancient edition.

The printed edition is almost flawless. Any editor intervention is included within () or presented with dotted slurs or ties

Version 2.0 was completed on January 7, 2013. It has a completely new editorial format after version 1.1 published on July 2006.