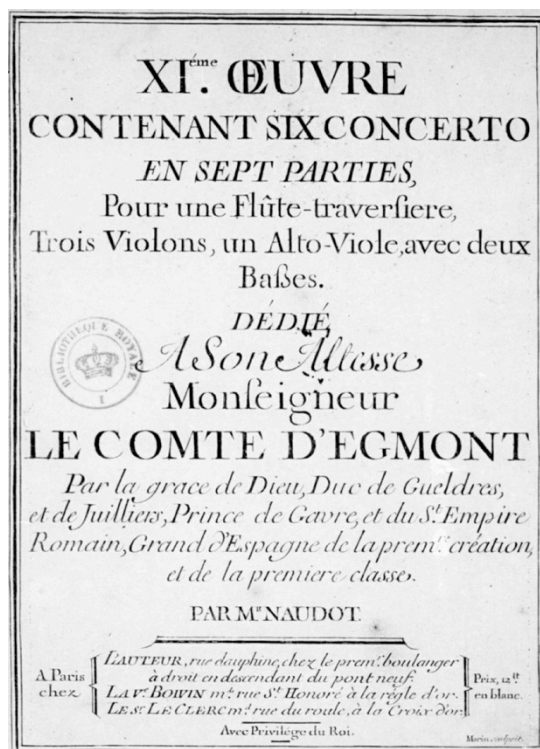


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# JACQUES CH. NAUDOT

## CONCERTO IV OP. XI

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



2  
[1.] Allegro

Flauto

Violino primo

Violino secondo

Violino ripieno

Alto  
Viola

Fagotto

Organo e  
Violoncello

6

6

5 6 3 6 9 8 9 8

4 5

12

9 8 7 7

7 6 5

17

5 6 9 7 9 9 5 9 8 6 4 7

24

6 6

30

6 6

35



6

This system contains measures 35 through 39. It features a flute part with rapid sixteenth-note passages and grace notes. The piano accompaniment includes a rhythmic pattern of eighth notes and sixteenth notes in the right hand, and a bass line with eighth notes and rests in the left hand. The system concludes with a measure containing a fermata over a half note.



9 7 # 7 9 5 #6 5

This system contains measures 40 through 44. The flute part continues with intricate sixteenth-note figures. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and rests. The system ends with a measure containing a fermata over a half note.



6 5 6 5 4 7 # f

This system contains measures 45 through 49. It begins with a measure containing a fermata over a half note. The flute part has a melodic line with grace notes. The piano accompaniment includes a strong *f* (forte) dynamic section with sixteenth-note patterns in both hands. The system concludes with a measure containing a fermata over a half note.

51

System 51: This system contains six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains six whole rests. The second, third, and fourth staves are treble clefs with the same key signature, containing eighth and sixteenth note patterns. The fifth staff is an alto clef (C4) with the same key signature, containing eighth and sixteenth note patterns. The sixth staff is a bass clef with the same key signature, containing eighth and sixteenth note patterns. Below the staves, there are fingerings: '6' under the first staff, '5' under the second staff, and '6 4 #' under the third staff.

57

System 57: This system contains six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains six whole rests. The second, third, and fourth staves are treble clefs with the same key signature, containing eighth and sixteenth note patterns. The fifth staff is an alto clef (C4) with the same key signature, containing eighth and sixteenth note patterns. The sixth staff is a bass clef with the same key signature, containing eighth and sixteenth note patterns. Below the staves, there are fingerings: '6 5' under the first staff, '7 #' under the second staff, '7 6' under the third staff, '7 6 5' under the fourth staff, and '9 #' and '8' under the fifth staff.

63

System 63: This system contains six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains six whole rests. The second, third, and fourth staves are treble clefs with the same key signature, containing eighth and sixteenth note patterns. The fifth staff is an alto clef (C4) with the same key signature, containing eighth and sixteenth note patterns. The sixth staff is a bass clef with the same key signature, containing eighth and sixteenth note patterns. Below the staves, there are fingerings: '7 5' under the first staff, '9 4' and '8 3' under the second staff, '6 6 5' and '4 7 #' under the third staff, and 'p' under the fourth staff.

70

*p*

*p*

6  
5

76

6

6  
5

#4 6

81

*f*

[*f*]

*f*

*f*

6 5 # 7

6 5

6 5 #

# 6

87

Sheet music for 'The Rose Tree' in D major, 2/4 time. The score is for a piano and voice. The piano part consists of six staves: five treble clefs and one bass clef. The first four staves are for the right hand, and the fifth and sixth are for the left hand. The key signature is D major (two sharps). The time signature is 2/4. The music features a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line is simpler, using quarter and eighth notes. The score includes a forte (*f*) dynamic marking. The piece concludes with a final measure marked with a double bar line.

[illegible]

97

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score consists of six staves. The first staff is the melody, featuring eighth and sixteenth notes with grace notes. The second staff is a vocal line with whole and half notes. The third staff is a vocal line with whole and half notes. The fourth staff is a vocal line with whole and half notes. The fifth staff is a vocal line with whole and half notes. The sixth staff is a vocal line with whole and half notes. The key signature is G major (one sharp). The time signature is 2/4. The score includes a repeat sign at the beginning and a double bar line at the end.

102 103 104 105 106

107 108 109 110 111

112 113 114 115 116



117

117

118

119

120

121

122

9 8 9 8

123

123

124

125

126

127

9 8 # 6 # 5

128

128

129

130

131

132

6 5 7 5

10

133

Flute

Piano

*p*

*p*

*f*

#

139

Flute

Piano

*f*

145

Flute

Piano

*f*

5 7 6 7 5

# 4 #

151

7 # 6 4 7 # 7 6 4 7 5

157

157 158 159 160 161

162

Musical score for "The Rose Tree" (162). The score is for a 6-part setting in D major, 3/4 time. It features six staves: four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and two piano accompaniment staves (Right and Left Hand). The melody is primarily in the vocal staves, with the piano providing harmonic support. The piece concludes with a final chord in the piano staves.

12

169

7 6 9 8 6 6 7 5

175

7 5 6 4 7

182

6 5 6 3 6

188

9 8 9 8 9 8 7

193

7 5 6 9 7 9

199

9 5 9 8 6 4 7 6

This musical score page contains measures 14 through 21 of a piece in D major (two sharps) and common time (C). The score is written for a full orchestra, including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Cymbal/Drum. Measures 14-17 feature a complex woodwind and string texture with many sixteenth and thirty-second notes. Measures 18-21 show a more sustained texture with some woodwind entries and a prominent cymbal roll in measure 21. Fingerings and breath marks are indicated throughout. Dynamics include *p* (piano) in measures 19 and 21.

Measures 14-21:

- Measure 14: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Drum.
- Measure 15: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Drum.
- Measure 16: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Drum.
- Measure 17: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Drum.
- Measure 18: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Drum.
- Measure 19: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Drum.
- Measure 20: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Drum.
- Measure 21: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Drum.

10

6 4 7 # 7 6 5 4 7

*f* *p* *f* [*f*]

13

*p* *p* *p*

5 6 5

16

5 5 5

6 # 5 # 6 # 6 6/5 # 6 4 7 #

*f* # 6 2 6 7 6 #

6 6/5 # 6 6/5 4 7 # 6 7 6 #



## [3.] Allegro

Measures 1-9 of the third movement. The score is in 3/8 time, key of D major (two sharps). The flute part features a melodic line with grace notes and slurs. The strings provide a rhythmic accompaniment. Fingering numbers are indicated below the bass staff: 9, 7, 9, 6, #4, 6, 5, 6.

10

Measures 10-19. The flute part continues with a melodic line, including a trill in measure 15. The strings maintain the rhythmic accompaniment. Fingering numbers are indicated below the bass staff: 7, 7, 7, 5, #6, #, 6, 7, 5, 9/4, 8, 6, #.

20

Measures 20-28. The flute part features a melodic line with slurs and grace notes. The strings provide a rhythmic accompaniment. Fingering numbers are indicated below the bass staff: #, #, #.

System 1 (measures 28-37) of the musical score. It features a flute part with various ornaments (marked with a cross) and a keyboard accompaniment. The keyboard part includes a figured bass line with figures: 6 7 5, 6 9 8 5, #4 6 5, 7 5, and 6 5. The system is in G major (one sharp) and 3/4 time.

System 2 (measures 38-46) of the musical score. It continues the flute and keyboard parts. The flute part has a *p* (piano) dynamic marking. The keyboard part has a *p* dynamic marking. The figured bass line includes figures: 6 5, 6 6, 4 3, and 6 5. The system is in G major (one sharp) and 3/4 time.

System 3 (measures 47-55) of the musical score. It continues the flute and keyboard parts. The flute part has a *p* (piano) dynamic marking. The keyboard part has a *p* dynamic marking. The figured bass line includes figures: # 4 3, 6 5, and #. The system is in G major (one sharp) and 3/4 time.

63

72

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80

80

81

82

83

84

85

86

87

*p*

*p*

*p*

6 5 #

88

88

89

90

91

92

93

94

95

6 7 6 5 #

96

96

97

98

99

100

101

102

103

# 6 6 5 #

105

6 6/5 # 6 6/5 6 6/5 6/4 7 6/5

115

# 6 7 7 6/5 4 7 # #

124

(b) 7 7 # 5

132

Measures 132-139. The score is in G major (one sharp) and 3/4 time. The flute part features rapid sixteenth-note passages and triplets. The bassoon part has a triplet of eighth notes. The strings are mostly silent, with some activity in the bassoon and bass lines.

140

Measures 140-148. The score continues in G major and 3/4 time. The flute part has more complex rhythmic patterns, including eighth and sixteenth notes. The bassoon part has a triplet of eighth notes. The strings are mostly silent, with some activity in the bassoon and bass lines.

149

Measures 149-156. The score continues in G major and 3/4 time. The flute part has a triplet of eighth notes. The bassoon part has a triplet of eighth notes. The strings are mostly silent, with some activity in the bassoon and bass lines. The score ends with a forte (f) dynamic marking.

157

157 160 161 162 163

164

164 165 166 167 168 169 170 171 172

173

173 174 175 176 177 178 179 180 181

182

7 # 7 7 7 5 # 2 5

190

6/5 9 6/5 9 6/5 7 7 6 6 6/5

199

# 6/5 7 5 6/5



## NOTE EDITORIALI

Il Concerto IV 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 del frontespizio dell’edizione antica.

L’edizione a stampa, senza indicazione di data è abbastanza corretta. L’edizione rispetta rigorosamente l’originale. Gli interventi dell’editore, ridotti all’essenziale, sono tra parentesi o con legature tratteggiate.

La versione 1.0 è stata pubblicata il 23 ottobre 2016.

## EDITORIAL NOTES

Separate parts of the Concerto IV 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 at the digital library Gallica, BNF, Paris.

Cover includes the frontispiece of the ancient edition.

The printed edition is almost flawless. This is an urtext edition. All editor suggestions are in parentheses or with dashed lines.

Version 1.0 has been published on October 23, 2016.