

# FRANCESCO BARSANTI

## Sonate C-Dur

für Altblockflöte oder Querflöte  
und Basso continuo

## Sonata in C major

for Treble Recorder or Flute  
and Basso continuo

Herausgegeben von / Edited by  
Hugo Ruf



Bärenreiter Kassel · Basel · London · New York · Praha  
HM 183



## VORWORT

Francesco Barsanti (geb. um 1690 zu Lucca) verließ nach Jurastudien an der Universität Padua im Jahre 1714 Italien. Er ging mit Geminiani nach England und wirkte zunächst als Flötist und Oboist an der Italienischen Oper in London. Nach seiner Heirat mit einer Schottin lebte er längere Zeit in Schottland. 1750 taucht er als Bratschist abermals in London auf. Hier starb er in Armut und Vergessenheit; sein Todestag ist unbekannt.

Barsanti hat Antiphonen, Concerti grossi, Overturen, Trio- und Solosonaten eigener Komposition sowie zahlreiche Bearbeitungen von Werken anderer Meister und eine Sammlung altschottischer Lieder veröffentlicht. Die vorliegende Sonate in C-Dur ist seinen zweimal (1724 und 1727) mit gleichem Notentext erschienenen Blockflötensonaten entnommen. Dies ist der Titel der Ausgabe von Walsh and Hare, London 1727, der als Vorlage diente:



SONATAS / or / SOLOS / for a / FLUTE / with a / THOROUGH-BASS /  
or / HARPSICHORD / or / BASS VIOLIN / Compos'd by / FRANCESCO BARSANTI

Lug. 1727

Lug. 1727

(translated by John C. Byrne)

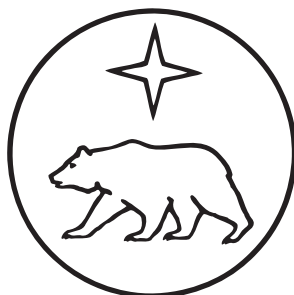
## PREFACE

Francesco Barsanti (born c. 1690 at Lucca) left Italy in 1714 after studying law at the university of Padua. He went to England with Geminiani and worked both as flautist and oboist at the Italian opera in London. After marrying a Scot he lived for some time in Scotland. In 1750 he appears in London again as a viola player. He died there in poverty and oblivion; the date of his death is unknown.

Barsanti published Antiphons, Concerti grossi, overtures, trio- and solo-sonatas of his own, together with countless arrangements of works by other composers and a collection of old Scottish songs. This sonata in C major is taken from his collection of recorder sonatas which appeared twice (in 1724 and 1727) with identical texts. The title-page of the edition by Walsh and Hare, London 1727, which is the source for this edition, reads as follows:

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9

7 6 5 6 5 6 5

11

6 5 6 5 6 b3 b4 2 6 6

15

6 7 b3 6 6 7 4 3

5

6 6 7 6 4 6 7 6 5

7 6 7 6 7 6 7 6 6 5 #3

**Bärenreiter**  
**Leseprobe**  
**Sample page**

11

Musical score for 'The Rose Tree' (Meisterlied). The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The score is divided into three measures. The first measure has a measure rest in the voice part. The second and third measures contain vocal lines. The piano accompaniment is continuous throughout. The score is numbered 11 in the top left corner.



14

Handwritten musical score for 'The Rose Tree'. The score is written on three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score consists of 14 measures. The first measure is marked with a '14' above the treble staff. The second measure has a '5' below the bass staff. The third measure has a '7' below the bass staff. The fourth measure has a '6' below the bass staff. The fifth measure has a '6' below the bass staff. The sixth measure has a '6' below the bass staff. The seventh measure has a '6' below the bass staff. The eighth measure has a '6' below the bass staff. The ninth measure has a '6' below the bass staff. The tenth measure has a '6' below the bass staff. The eleventh measure has a '6' below the bass staff. The twelfth measure has a '6' below the bass staff. The thirteenth measure has a '6' below the bass staff. The fourteenth measure has a '6' below the bass staff. The score ends with a double bar line and repeat dots.

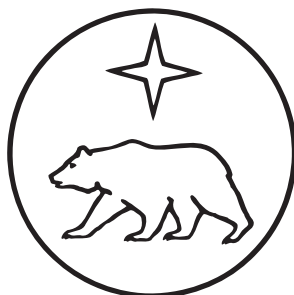
A musical score for a piece titled "Bärenreiter Leseprobe". The score is written on a grand staff with treble and bass clefs. It features a large, stylized logo on the left side, consisting of a circle containing a five-pointed star above a walking bear. The text "Bärenreiter" is written in a large, bold, sans-serif font across the top of the score, and "Leseprobe" is written in a similar font below it. The score includes various musical notations such as notes, rests, and accidentals, along with a key signature of one flat (B-flat). The page number "17" is visible in the top left corner.

23

3 9 6 8 b5 b7 9 6 6 5

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41

5 6 6 6 6

44

6 5 4 3 6 5

47

7 6 7 6 5 6 5



53

6 6 7 6 6 6 5

Largo

Measures 1-5 of the musical score. The tempo is marked 'Largo'. The music is in 3/2 time. The first system shows a treble and bass staff. The bass staff has a dynamic marking of *(mf)*. The notes are: Treble: G4, A4, B4, C5, D5, E5, F5, G5; Bass: F3, E3, D3, C3, B2, A2, G2, F2. Fingering: 6, 5, 7, 8, #, 7, 6, 7, 6, 5.

Measures 6-10 of the musical score. The notes are: Treble: G5, A5, B5, C6, D6, E6, F6, G6; Bass: F3, E3, D3, C3, B2, A2, G2, F2. Fingering: 7, 6, 6, 5, 7, 6, #.

Measures 11-15 of the musical score. The notes are: Treble: G5, A5, B5, C6, D6, E6, F6, G6; Bass: F3, E3, D3, C3, B2, A2, G2, F2. Fingering: 4, 6, 4, #3.

Measures 16-20 of the musical score. The notes are: Treble: G5, A5, B5, C6, D6, E6, F6, G6; Bass: F3, E3, D3, C3, B2, A2, G2, F2. Fingering: 4, #2, 6, #3, 6, #3, 4, 2, 6, 6.

Measures 21-25 of the musical score. The notes are: Treble: G5, A5, B5, C6, D6, E6, F6, G6; Bass: F3, E3, D3, C3, B2, A2, G2, F2. Fingering: 4, 2, 6, 6, 6, 6, 5, 4, 3, 6.



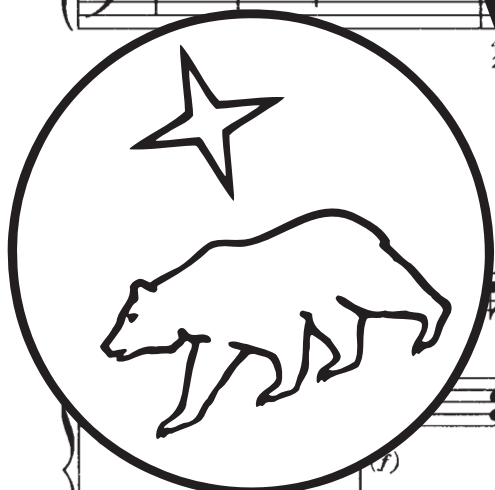
Bärenreiter  
Leseprobe  
Sample page

21

4 5 6 4 3 6 6 4 5

25

4 5 4 6 6 5 4 3



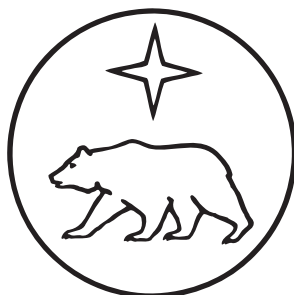
Bärenreiter  
Leseprobe  
Sample page

7

6 4 5 3 6 b3 8

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45

4 #3 6 4 3 6 #4 3 6 5

51

4 3 7 5 7 5

57

#3 5 5 4 3 6 #6 5 #3 7 6 5 6

69

#3 6 5 4 #3 6



Bärenreiter  
Leseprobe  
Sample page

75

Handwritten musical score for measures 75-82. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Fingering numbers are provided below the piano staves.

Fingering:  $\sharp 3$  6  $\sharp 3$  6  $\flat 5$   $\flat 7$  6 5 5 7 6 5

83

Handwritten musical score for measures 83-89. The piano accompaniment continues with eighth-note patterns and chords. Fingering numbers are provided below the piano staves.

Fingering: 7 6 6 5 6 2 6  $\flat 3$  6 2 6

90

Handwritten musical score for measures 90-97. The piano accompaniment continues with eighth-note patterns and chords. Fingering numbers are provided below the piano staves.

Fingering: 4 2 6 7 6 5

Handwritten musical score for measures 98-103. The piano accompaniment continues with eighth-note patterns and chords. Fingering numbers are provided below the piano staves.

Fingering: 7 6 5 5 7 5 6 5 6 6

104

Handwritten musical score for measures 104-110. The piano accompaniment continues with eighth-note patterns and chords. Fingering numbers are provided below the piano staves.

Fingering: 6 6 6 6 5 5 4 3



Bärenreiter  
Leseprobe  
Sample page

# Musik für Altblockflöte

## Music for Treble Recorder

### ALTBLOCKFLÖTE(N) UND BASSO CONTINUO

### TREBLE RECORDER(S) AND BASSO CONTINUO

#### Blockflötensonaten des italienischen Barock

Sechs Sonaten für Altblockflöte und Basso continuo. Werke von Barsanti, Bitti, Mancini, Marcello, Veracini und Vivaldi. HM00250

#### The Division Flute

Greensleeves to a ground / Division by Godfrey Finger für Altblockflöte und Basso continuo. Bearb Manfred Harras. BA08082

#### The Division Flute

John Dowland. A Division by Godfrey Finger für Altblockflöte und Basso continuo. Bearb Manfred Harras. BA08082

#### Benedetto Marcello

Sonaten op. 2 für Altblockflöte (Flöte, Violine) und Basso continuo. Hrsg Jörgen Glode

#### Heft 1

Sonaten F-Dur op. 2/1, d-Moll op. 2/2. HM00151

#### Heft 2

Sonaten g-Moll op. 2/3, e-Moll op. 2/4. HM00142

#### Heft 3

Sonaten C-Dur op. 2/6, B-Dur op. 2/7. HM00152

#### Georg Philipp Telemann

Ausgewählte Sonetten. Für Altblockflöte und Klavier. Hrsg Gerd Altmann. BA00978

Vier Sonaten (F-Dur, B-Dur, f-Moll, C-Dur) für Altblockflöte und Basso continuo aus »Der erste Musikmeister«. Hrsg Johann Degen. HM0006

Konzert c-Moll nach Konzert Nr. 6 (a-Moll) für Altblockflöte und konzertierendes Cembalo. Bearb Manfred Harras. BA0008

### ALTBLOCKFLÖTESOLO 2 UND MEHR BLOCKFLÖTEN

### TREBLE RECORDER SOLO / 2 AND MORE RECORDERS

#### Duette französischer Meister

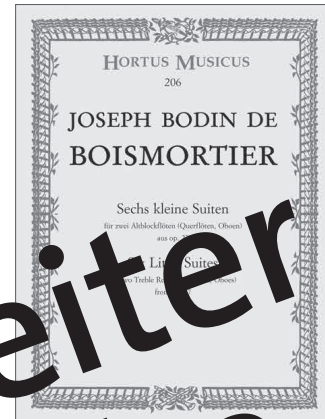
für Altblockflöte (andere Melodieinstrumente). Hrsg Pierre Ruysen. EN00517

#### Schabbes, Schabbes

Jiddische Lieder für zwei Altblockflöten. Bearb Peter Goden. BA06415

#### Johann Sebastian Bach

Partita c-Moll nach BWV 1013 (a-Moll) für Altblockflöte solo. Bearb Manfred Harras. BA06432



#### Joseph Bodin de Boismortier

Sechs kleine Suiten op. 27 für zwei Altblockflöten (Querflöten, Oboen). Hrsg Erich Doflein. HM00206

#### Emanuel Chabrier

Souvenirs de Munich. Tost in Quadrienach Richard Wagner für Blockflötenquartett. Bearb J. Bradford Robinson. BA06413

#### Esprit Philippe Chédeville

Sechs gelante Duos für zwei Altblockflöten (Flöten, Oboen, Klarinetten). Hrsg Arthur von Arx. HM00199

#### William Croft

Sechs Sonaten für zwei Altblockflöten. Hrsg Paul Rubardt. HM00245

#### Pierre Danican-Philidor

Suiten für zwei Altblockflöten ohne Generalbaß. Bearb Manfred Harras. BA08074

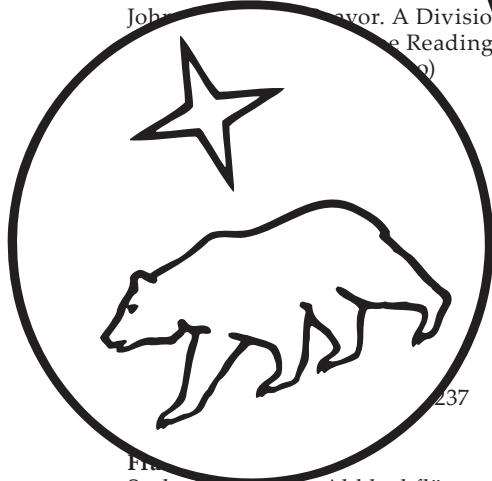
#### J. Bradford Robinson

Duettissimo. Fünf Konzertetüden für Blockflötenduo (A/T). BA06411

#### Georg Philipp Telemann

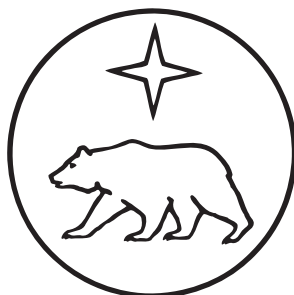
Zwölf Fantasien nach TWV 40: 2-13 für Altblockflöte solo. BA06440

Sechs Sonaten im Kanon op. 5 nach TWV 40: 118-123 für zwei Altblockflöten. Heft 2. BA08072



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