

G. BRESCIANELLO

TRIO SONATA NO. 3 for Two Flutes and Piano

Edited by Ginevra Petrucci

EDITOR'S NOTE

The *Trio Sonatas* for two flutes and continuo, here published for the first time, are dedicated to “Monseigneur le Prince Hereditaire de Württemberg”. The manuscript is located at the Stadtbibliothek in Rostock, Germany.

The first *Trio Sonata in C Major* is in three movements, a typical *Allegro, Largo, Allegro* set. The other two sonatas in d minor and C Major are, on the other hand, in Partita form, alternating dance movements with Arias, fugues and slow connecting movements.

In these Sonatas Brescianello utilizes the French treble clef (the G clef marked on the first line of the staff), so as to allow a transposition of a third for performance on *flauto d'amore* – a usual practice for Baroque composers in search of a particularly mellow and evocative sound color. Such quality is praised by Johann Joachim Quantz (1697-1773), major flutist of the Baroque period, in his *Essay On Playing The Flute* (1752): “the most pleasant sound quality on the flute is the one that most closely resembles the contralto voice rather than the soprano, or that imitates the human chest voice.”

Given very few dynamic and articulation markings in the manuscript source, this edition completes the articulations by analogy, and the original dynamic markings remain. The figured bass is only present in the first and third trio, whereas in the second one it is lacking.



Trio Sonata No. 3 in C Major

for
two Flutes and Basso Continuo

I.

GIUSEPPE ANTONIO BRESCIANELLO

(1690ca-1758)

(Realization of the Continuo by Piero Caraba)

edited by Ginevra Petrucci

ARIA
Lentement

Flute 1

Flute 2

Harpisichord/
Piano

6 6 7 7 $\flat 5$

6 5 9 5 6 7 6 5 $\sharp 3$ 6

12 1. 2. $\sharp 6$ 6

17

#3 7 4 #3 #

23

6 6 7 6 6 6 b7

29

5 6 6 5 6 5 6 4 3