

CONCERTO

PER TRE TRAVERSIERI
E
BASSO CONTINUO
(1998)



TRAVERSIERE 2

Michael Elphinstone

Il *Concerto per Tre Traversieri e Basso Continuo*, che prende spunto dai due concerti per tre clavicembali, archi e continuo di J.S. Bach (BWV 1063 e BWV 1064 rispettivamente), fu composto durante l'estate del 1998.

Sebbene fosse stato concepito originariamente come lavoro per tre traversieri con un continuo di cembalo, violoncello ed arciliuto, le tre parti solistiche possono anche essere affidate a tre violini o tre 'voice flute' oppure, nel caso che si volessero utilizzare strumenti moderni, tre flauti traversi, tre violini o tre oboi ecc. La parte per il continuo invece può essere realizzata anche con un organo, una chitarra o persino il pianoforte (quest'ultimo magari quando le parti solistiche vengono suonati su strumenti moderni).

I simboli *p* e *f* non sono necessariamente indicativi di dinamiche, ma piuttosto servono a distinguere materiale tematico più o meno importante; tutte e tre le parti per i flauti sono uguali per quanto riguarda importanza, ma alternano frequentemente fra il ruolo di solista e quello di ripienista.



The *Concerto for Three Flutes and Basso Continuo*, inspired by J.S Bach's two concertos for three harpsichords, strings, and continuo (BWV 1063 and BWV 1064 respectively), was written in the summer of 1998.

Although originally conceived for three baroque transverse flutes and a continuo group of harpsichord, cello and archlute, the three upper parts are also suitable for performance by three violins or three 'voice flutes' or, if modern instruments are to be used, three flutes, three violins or three oboes etc. The continuo part, on the other hand, can also be realised by an organ, guitar, or even pianoforte (the latter perhaps if modern instruments play the three treble parts).

The *p* and *f* markings are not necessarily indicative of dynamics, but rather serve to distinguish between important and less important thematic material; all three of the flute parts have equal status, but there is frequent alternation of solo and accompanying roles.

CONCERTO IN RE MAGGIORE PER TRE TRAVERSIERI E BASSO CONTINUO (1998)

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Allegro (♩ = 104)

6

12

18

24

30

36

42

48

54

60

66 *p*

72 *f*

78

84 *p*

90 *f* *p*

97 *f* *p*

103 *f* *p*

109 *f* *p*

116

123 *f* *p*

130 *f*

135 *p*

Alla siciliana (♩ = 34)

The musical score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8, indicated by the tempo marking 'Alla siciliana (♩ = 34)'. The score consists of ten staves of music, each beginning with a measure number in the left margin.

- Staff 1 (Measures 1-6):** Starts with a piano (*p*) dynamic. The melody is composed of eighth and sixteenth notes.
- Staff 2 (Measures 7-14):** Begins with a sixteenth-note rest (6) and a forte (*f*) dynamic. The melody continues with eighth and sixteenth notes.
- Staff 3 (Measures 15-18):** Continues the melodic line with eighth and sixteenth notes.
- Staff 4 (Measures 19-22):** Continues the melodic line with eighth and sixteenth notes.
- Staff 5 (Measures 23-26):** Includes a trill (*tr*) in measure 23 and a piano (*p*) dynamic. The melody features eighth and sixteenth notes.
- Staff 6 (Measures 27-30):** Continues the melodic line with eighth and sixteenth notes, ending with a forte (*f*) and piano (*p*) dynamic marking.
- Staff 7 (Measures 31-34):** Continues the melodic line with eighth and sixteenth notes, ending with a forte (*f*) and piano (*p*) dynamic marking.
- Staff 8 (Measures 35-38):** Includes trills (*tr*) in measures 35, 36, and 37, and a forte (*f*) dynamic.
- Staff 9 (Measures 39-42):** Continues the melodic line with eighth and sixteenth notes, ending with a piano (*p*) dynamic.
- Staff 10 (Measures 43-46):** Continues the melodic line with eighth and sixteenth notes, ending with a forte (*f*) and piano (*p*) dynamic marking.
- Staff 11 (Measures 47-50):** Continues the melodic line with eighth and sixteenth notes, ending with a piano (*p*) dynamic.

51 *f*

55 *p* *f* *tr*

59 *p*

63 *f* *p*

67 *p* *tr*

71 *p* *tr*

75

79

83

87 *f* *tr*

Presto (♩ = 112)

8 *f*

13 *p*

19

25 *f* *p*

32 *f*

38 *tr*

43

48

53 *tr* *p*

61 8 *p* 3

79 *f* 15

