


Francesco  
Barsanti  
(1690 — 1772)

## Sonatas for a Flute

Op. I

Bass

( clef)

VistaMare Musica

# Sonata I

Francesco Barsanti (1690 — 1772)

Adagio

6

11

15

[Allegro]

6

9

17

22

6 7 6 9 6 7 5 6 # 9 6 7 7 9 6 7 9 6 6 5

7 6 9 6 6 7 6 6 9 6 6 6 9 6 6 6 #

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

# 6 5 # 9 6 6 5 # 7 5 6 5 6 #

6 7 6 7 6 7 6 6 6 5 6 5 6 6 6

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

5 7 6 5 5 7 6 5 4 6 4 6 4 6 4 6 6 5 6

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

b6 b5 6 6 5 6 6 5 6 3 # 6 5 # 6 6

52

57

65

73

78

85

9 8 6 6 6 7 6 7 9 8 6

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

6 7 6 7 6 7 9 8 9 8 7 6 7 4 3

6 b5 b4 3 6 5 4 3 6 5

9 8 6 7 4 3 6 b5 7 3

6 5 6 6 6 5 7 6 5 7 9 6 6 7 4 3

Allegro

Measures 1-47 of the first movement, Allegro. The score is written for Bass in 3/4 time, key of B-flat major. It features a continuous eighth-note melody with various fingering and articulation markings.

Measures 1-47:

1-6: 6 7 5 7 9 8 6 6 6

7-12: 7 6 9 8 6 9 8 7 6 4 3

13-18: 6 5 4 3 6 5 9 8 6

19-24: 7 4 3 6 9 8 6 7 4 3

25-31: 6 5 6 6 6 6 6 6 7 7 6

32-38: # 6 7 4 3 6 6 7 4 3 6 7 4 3 6 5

39-46: 6 4 3 7 6 6 5 # 6 6

47: 6 4 3 6 7 5 7

Measures 27-43:

27-32: 6 5 6 5 3 6 5 6 6 7 7 7

33-37: 7 6 6 6 6 6 6 6 6 6 4 3

38-40: 3 6 3 6 # 7 6 5 6 5

41-43: 6 6 4 6 6 6 6 6

44-46: 6 6 7 6 6 5 6 5 6 6 4 3

Grave

Measures 47-58 of the first movement, Grave. The score is written for Bass in 3/4 time, key of B-flat major. It features a slower, more melodic line with various fingering and articulation markings.

Measures 47-58:

47-52: 7 6 5 6 6 5 6 6 6 6 7 6 7 7 6 5 6 5

53-58: 6 5 6 5 4 3 6 6 6 5 3 # 5 6 7 6 5

59-64: 3 4 6 3 4 6 5 7 6 5 3 # 7 6 5

65-70: 6 6 7 6 6 7 6 7 6 7 4 3 6 7 4 3

Allegro Assai

5

10

15

19

23

28

33

38

44

This musical score for Bass, titled 'Allegro Assai', covers measures 4 through 44. The key signature has one flat (B-flat), and the time signature is 12/8. The notation is in bass clef. Fingerings are indicated by numbers 1-5 below the notes. Measure numbers 5, 10, 15, 19, 23, 28, 33, 38, and 44 are placed at the start of their respective staves. The piece concludes with a double bar line and repeat dots at measure 44.

18

24

28

31

36

43

This musical score for Bass continues from the previous page, covering measures 18 through 43. The key signature remains one flat (B-flat), and the time signature is 12/8. The notation is in bass clef. Fingerings are indicated by numbers 1-5 below the notes. Measure numbers 18, 24, 28, 31, 36, and 43 are placed at the start of their respective staves. The piece concludes with a double bar line and repeat dots at measure 43.

Sostenuto

12

20

26

This musical score for Bass, titled 'Sostenuto', covers measures 12 through 26. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The notation is in bass clef. Fingerings are indicated by numbers 1-5 below the notes. Measure numbers 12, 20, and 26 are placed at the start of their respective staves. The piece concludes with a double bar line and repeat dots at measure 26.

Sonata VI

Francesco Barsanti (1690 — 1772)

Adagio

5

9

13

17

7 6 7 9 8 6 6 6 9 8 7 6 5 4 3

7 b6 b4 3 6 4 6 7 6 6 5 4 3 6 5 6 # 5 4 #3 5

4 b3 b5 4 3 6 5 #3 7 6 # 9 6 6 6 5 6 9 8 b6 6 5

4 #3 b5 4 b3 5 4 3 b6 # 6 #

7 6 5 b5 5 5 6 4 3 6 7 7 b6

Non tanto Allegro

5

10

15

6 6 5 6 6 6 5 4 3

7 5 7 6 b5 b3 5

6 6 6 7 6 5 6 b3 6 5 6

5 6 6 7 b3 9 6 b6 6 b3 6 6 5 b3



Sonata II

Francesco Barsanti (1690 — 1772)

Adagio



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

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

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

b3 #4 6 6 7 b3 6 6 7 4 3

Allegro



6 5 6 6 7 5 6 6 6 6 4 6

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

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

63



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

69

Adagio



7 b3 b7 7 7 7 7 7 7 7

Siciliana Largo



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

5 # 7 5 6 5 6 7 b6 6 5 #4 6 5

4 6 5 b3 6 6 5 5 # 6 5 b3

6 b5 6 4 6 9 5 4 3 7 6 6 5 4 #3 7 6 6 6 b6 5 #

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

Minuet



Sempre il mede[si]mo basso  
[6 times]

Sonata V

Francesco Barsanti (1690 — 1772)

Adagio

Measures 1-19 of the Adagio section. The music is in bass clef with a key signature of one flat (B-flat). The tempo is Adagio. The notation includes various note values, rests, and fingerings. Measure numbers 4, 7, 10, 13, 16, and 19 are indicated at the start of their respective staves.

[Allegro]

Measures 20-25 of the Allegro section. The tempo changes to Allegro. The notation continues with more complex rhythmic patterns and fingerings. Measure numbers 6 and 13 are indicated at the start of their respective staves.

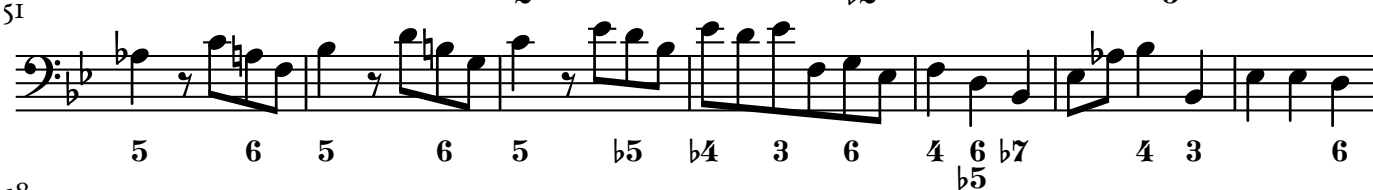
34



43



51



58



66



73



83



92



## Siciliana Largo

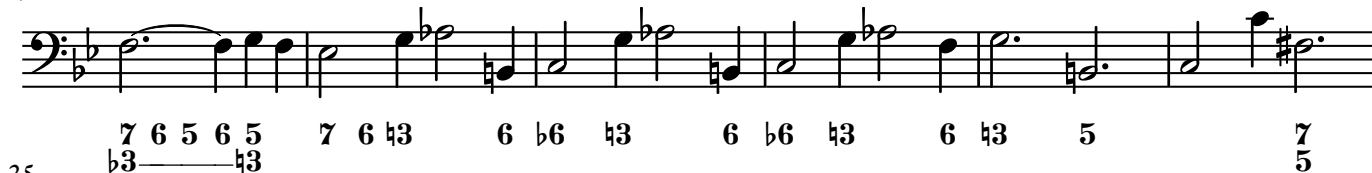
7



13



19



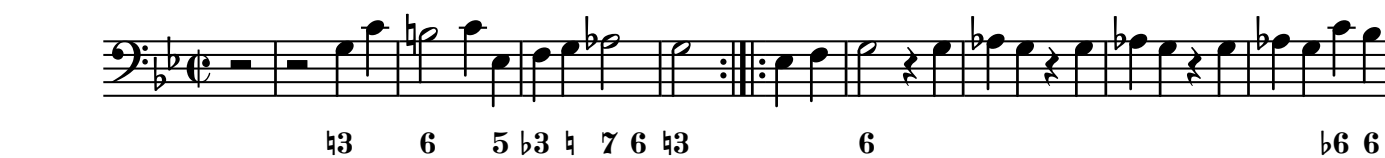
25



32



## Gavotta Allegro



9



18



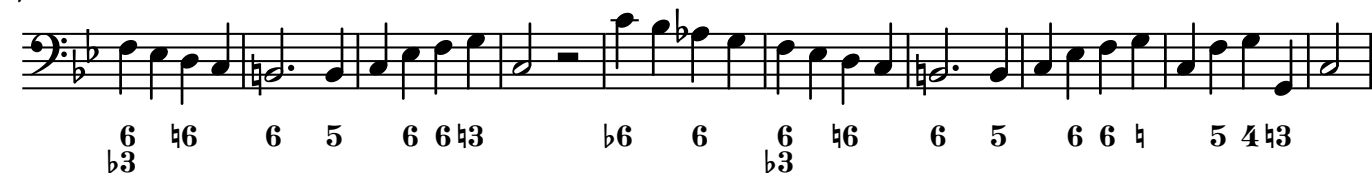
27



38



48





Sonata IV

Francesco Barsanti (1690 — 1772)

Adagio

6 5 4  $\natural$ 3 6 6  $\flat$ 3 7  $\flat$ 6 6  $\natural$ 3 5 7 4  $\flat$ 3

5  $\flat$ 7  $\flat$ 3 5 4 5 7 6 5 6 6 4 3 6 5 5 4 3  $\natural$ 3

9  $\flat$ 6 5  $\sharp$ 3 6  $\natural$  5 6 4  $\sharp$ 3 5 7 4  $\flat$ 3  $\flat$ 3

13  $\natural$ 3 6 5 6  $\flat$ 3 5 4 3 7 6 7 6 6 5 4  $\natural$ 3 5 4 3

17  $\flat$ 6 5  $\natural$ 3 6  $\flat$ 3  $\natural$ 6 5 6 4  $\natural$ 3 6 7  $\natural$   $\natural$ 3

Con spirito

$\natural$ 3 6 7 5 6 7 5  $\flat$ 5 6 7  $\flat$ 5  $\flat$ 6

9  $\flat$ 7 5 7 6 7 5 6  $\flat$ 3  $\natural$ 3 6  $\flat$ 3 4  $\natural$ 3 6 6 6

18  $\flat$ 3 6 6 7 6 6 7 6 5 6 7 7 6

26 5 6 7 4 2 6 6 6 6  $\flat$ 5 6 6  $\flat$ 5 7  $\flat$ 3

64 5 5 4 3 6  $\natural$ 6 5  $\sharp$ 3 7 6 5 6  $\sharp$ 3 6  $\natural$  4  $\sharp$ 3 6

74  $\sharp$ 3 6  $\sharp$ 3 6  $\flat$ 5  $\flat$ 7 6 5 5 7 6 5 7 6 6 5 5 4 6 2

87  $\flat$ 3 6 4 6  $\natural$  6  $\sharp$ 4 6  $\natural$ 5 4 6 7 6 5 7 6 5

101 5 7 5 6 6 6 6 6 6 6 6 6 6 6 4 3 5 5

Sonata III

Francesco Barsanti (1690 — 1772)

Adagio

$\sharp$  6 6  $\natural$  5  $\sharp$ 3 9 8  $\flat$ 6  $\flat$ 7 6 7  $\natural$   $\sharp$  7 6  $\sharp$   $\natural$ 6


5 6  $\flat$ 7 6  $\sharp$  6 7 6  $\flat$ 5 7  $\flat$ 6 5 4 3 6 7 4 3 9 8 5

10 4 3 9 8 7 5  $\flat$ 3  $\natural$ 3 4  $\sharp$ 3 5 4  $\flat$ 3  $\flat$ 5


14  $\flat$ 4 3 6  $\flat$ 6 5  $\sharp$ 4 6 7 5 6 4  $\sharp$ 3 9 8 6  $\natural$ 6 6  $\flat$ 6 6 7 4  $\sharp$ 3

Allegro


1




4




9




14



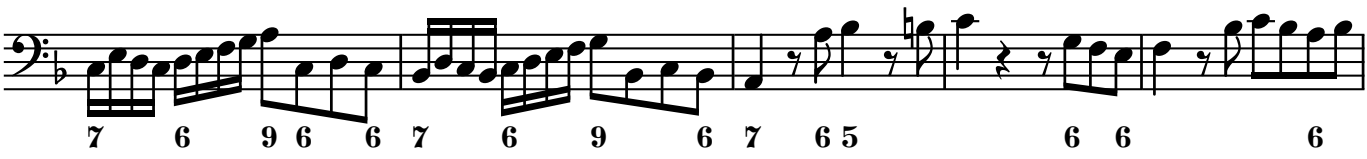
18




23




28



33



38



43



47



Largo



10



20



29



Gavotta



8



Minuet



17

[illegible]

21

A musical notation for the bass line of 'The Sound of Silence'. The notation is on a single staff with a bass clef. It features various chords and intervals, including 6, b3, 6, 6/4, 6, #3, 9, 6, 6, b5, b7, 9, 6, 6. The notes are written in a way that suggests a specific harmonic progression, with some notes beamed together and others marked with accidentals.

25

[illegible]

30

[illegible]

34

[illegible]

38

42

The bass line is written on a single staff in bass clef. It consists of several measures of music. The first measure has a '6' below it. The second measure has a '6' below it. The third measure has a '6' below it. The fourth measure has a '6' and a '5' below it. The fifth measure has a '4' and a '3' below it. The sixth measure has a 'b3' below it. The seventh measure has a 'b3' below it. The eighth measure has a 'b3' below it. The ninth measure has a 'b3' below it. The tenth measure has a 'b3' below it. The eleventh measure has a 'b3' below it. The twelfth measure has a 'b3' below it. The thirteenth measure has a 'b3' below it. The fourteenth measure has a 'b3' below it. The fifteenth measure has a 'b3' below it. The sixteenth measure has a 'b3' below it. The seventeenth measure has a 'b3' below it. The eighteenth measure has a 'b3' below it. The nineteenth measure has a 'b3' below it. The twentieth measure has a 'b3' below it. The twenty-first measure has a 'b3' below it. The twenty-second measure has a 'b3' below it. The twenty-third measure has a 'b3' below it. The twenty-fourth measure has a 'b3' below it. The twenty-fifth measure has a 'b3' below it. The twenty-sixth measure has a 'b3' below it. The twenty-seventh measure has a 'b3' below it. The twenty-eighth measure has a 'b3' below it. The twenty-ninth measure has a 'b3' below it. The thirtieth measure has a 'b3' below it. The thirty-first measure has a 'b3' below it. The thirty-second measure has a 'b3' below it. The thirty-third measure has a 'b3' below it. The thirty-fourth measure has a 'b3' below it. The thirty-fifth measure has a 'b3' below it. The thirty-sixth measure has a 'b3' below it. The thirty-seventh measure has a 'b3' below it. The thirty-eighth measure has a 'b3' below it. The thirty-ninth measure has a 'b3' below it. The fortieth measure has a 'b3' below it. The forty-first measure has a 'b3' below it. The forty-second measure has a 'b3' below it. The forty-third measure has a 'b3' below it. The forty-fourth measure has a 'b3' below it. The forty-fifth measure has a 'b3' below it. The forty-sixth measure has a 'b3' below it. The forty-seventh measure has a 'b3' below it. The forty-eighth measure has a 'b3' below it. The forty-ninth measure has a 'b3' below it. The fiftieth measure has a 'b3' below it. The fifty-first measure has a 'b3' below it. The fifty-second measure has a 'b3' below it. The fifty-third measure has a 'b3' below it. The fifty-fourth measure has a 'b3' below it. The fifty-fifth measure has a 'b3' below it. The fifty-sixth measure has a 'b3' below it. The fifty-seventh measure has a 'b3' below it. The fifty-eighth measure has a 'b3' below it. The fifty-ninth measure has a 'b3' below it. The sixtieth measure has a 'b3' below it. The sixty-first measure has a 'b3' below it. The sixty-second measure has a 'b3' below it. The sixty-third measure has a 'b3' below it. The sixty-fourth measure has a 'b3' below it. The sixty-fifth measure has a 'b3' below it. The sixty-sixth measure has a 'b3' below it. The sixty-seventh measure has a 'b3' below it. The sixty-eighth measure has a 'b3' below it. The sixty-ninth measure has a 'b3' below it. The seventieth measure has a 'b3' below it. The seventy-first measure has a 'b3' below it. The seventy-second measure has a 'b3' below it. The seventy-third measure has a 'b3' below it. The seventy-fourth measure has a 'b3' below it. The seventy-fifth measure has a 'b3' below it. The seventy-sixth measure has a 'b3' below it. The seventy-seventh measure has a 'b3' below it. The seventy-eighth measure has a 'b3' below it. The seventy-ninth measure has a 'b3' below it. The eightieth measure has a 'b3' below it. The eighty-first measure has a 'b3' below it. The eighty-second measure has a 'b3' below it. The eighty-third measure has a 'b3' below it. The eighty-fourth measure has a 'b3' below it. The eighty-fifth measure has a 'b3' below it. The eighty-sixth measure has a 'b3' below it. The eighty-seventh measure has a 'b3' below it. The eighty-eighth measure has a 'b3' below it. The eighty-ninth measure has a 'b3' below it. The ninetieth measure has a 'b3' below it. The ninety-first measure has a 'b3' below it. The ninety-second measure has a 'b3' below it. The ninety-third measure has a 'b3' below it. The ninety-fourth measure has a 'b3' below it. The ninety-fifth measure has a 'b3' below it. The ninety-sixth measure has a 'b3' below it. The ninety-seventh measure has a 'b3' below it. The ninety-eighth measure has a 'b3' below it. The ninety-ninth measure has a 'b3' below it. The hundredth measure has a 'b3' below it.

46

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

51

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of five measures. The notes are: 7, 6, 6, 6, 5, 6, 6, 7, 6, 6, 6, 5. The notes are written as eighth notes, with some beamed together. The first measure has a 7, the second a 6, the third a 6, the fourth a 6, and the fifth a 5. The sixth measure has a 6, the seventh a 6, the eighth a 7, the ninth a 6, the tenth a 6, the eleventh a 6, and the twelfth a 5. The notation ends with a double bar line and repeat dots.

## Largo

6 5 7 6 # 7 6 7 6 5 #

7 6 6 5 7 7 # 6 6

4 # 6 4 #3 4 6 #3 6 43 4 6

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

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

## Presto

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

6 6 6 6 6 6 6

43 7 6 6 7 6 6 7 6 6 5 6 6 4 3 b5 b6 6 3 # 5 7 6 5

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

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

## A3 Printing Instructions

The A3 versions of the pdf files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized (typically A3) or single-sized (typically A4) in your printer according to each range size.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm” or “A4 210 x 297 mm” according to the size of each range.
4. Print each of the page ranges listed below (recto and verso).

This generates some sections to fold in the middle (and bind together, if you like).

Hint: if your printer does not have double-side printing capability (recto and verso in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

### Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Bass	A3	1—10 (5 sheets)
Fold-outs	A4	11—12 (1 sheet)

### Glueing

(all page numbers refer to the numbers printed on the pages)

Glue page no.:	to page no.:
8	13