

## SEI SONATE PER FLAUTO TRAVERSO CON IL BASSO Op. 1

Nella Parigi dell'*Ancien régime* il virtuoso flautista *Jean Daniel Braun* era ben noto. Il germanico nome di famiglia ci suggerisce il suo luogo d'origine, ma ad oggi la sua biografia è totalmente incerta.

La città di Kassel, chiamata *Cassel* alla francese fino al secolo scorso, la città famosa per i fratelli *Grimm*, ha visto fiorire per l'intero XVIII secolo una dinastia di flautisti, oboisti, fagottisti tutti a nome *Braun*. Non ci pare pertanto fuori luogo ipotizzare una relazione di parentela con il nostro flautista-compositore dato che la distanza tra la città tedesca e la capitale francese non era così evidente in quegli anni grazie a legittimi motivi culturali e non solo.

La diffusione dell'imperante cultura francese in Europa; la prossimità dell'Alsazia, regione facente parte della Francia sin dal trattato di Westfalia del 1648; l'adiacente e *à la page* principato vescovile di Colonia con i suoi calendari di corte redatti in francese; ed infine una rete viaria, soprattutto in Francia, resa più ordinata e praticabile grazie al *Corp des ponts et chaussées* voluto da Colbert sovrintendete alle finanze del Re Sole, appaiono tutti i probabili elementi che fecero sì che Parigi non fosse poi così lontana per il nostro *Braun*.

Vagliando le opere a stampa del compositore si palesa in modo evidente la sua familiarità con gli strumenti a fiato. A dimostrazione riportiamo un parziale elenco delle composizioni pubblicate da *J. D. Braun*, presente nell'edizione a stampa di una sua famosa opera didattica "*Pieces sans basse composées expres pour former l'embouchure...*" edita postuma nel 1740 a cura del fratello *Jean-Frédéric*, anch'esso flautista:

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The flute virtuoso *Jean Daniel Braun* was well known in *Ancien régime* Paris. The German surname evokes his birth place; however, his biography is up to the present day uncertain.

In the city of Kassel, called *Cassel* with French pronunciation until the last century, mostly famous for the *Grimm* brothers, a dynasty of flute players, oboists, and bassoonists all with the surname *Braun* bloomed in the 18<sup>th</sup> century. Thus, it does not seem inappropriate to hypothesise a kinship with our composer and flautist, considering the close relationship between the German city and the French capital. This can be proved from many point of views. First of all, with respect to the widespread circulation of French culture in Europe; secondly, because of the geographical closeness with the Alsace region, which belonged to France since the Peace of Westphalia in 1648; thirdly, considering the geographical closeness with the Electorate of Cologne and its court calendars in French; lastly, because of a road network, mostly situated in France, which became more organised and accessible thanks to the *Corp des ponts et chaussées* by Colbert, Intendent of Finances under the rule of the Sun King. All the previously mentioned aspects prove a close relationship between the city of Paris and our *Braun*.

Examining all publications by the composer a familiarity with wind instruments emerges. Evidence of this is given by the following partial list of compositions published by *J. D. Braun*, which can be found in his famous didactic work "*Pieces sans basse composées expres pour former l'embouchure...*" . This work appeared in print after his death in 1740 and was edited by his brother *Jean-Frédéric*, who was himself a flute player:

# SEI SONATE

per flauto traverso con il basso

## Op. 1

Edizione moderna  
a cura di  
Giovanni Battista Columbro

Jean Daniel Braun  
(1703 ca. - 1738)

### Vivace

SONATA PRIMA

Flauto

Basso

6

13

19

27

# Adagio

## SONATA SECONDA

Flauto

Basso

4

8

11

14

17

### Andante

Flauto  
SONATA TERZA  
Basso

### Vivace

Flauto

SONATA QUARTA

Basso

### Vivace

#### SONATA QUINTA

Flauto

Basso

Musical notation for measures 1-6. The Flauto part (treble clef) features a melodic line with trills (tr.) and slurs. The Basso part (bass clef) provides a rhythmic accompaniment with fingerings (6, 5, #6, 6, 5, #6, 7, 5, 6) and slurs.

Musical notation for measures 7-13. The Flauto part continues with melodic lines and trills. The Basso part features a steady eighth-note accompaniment with fingerings (6, 5, 6, 5, 4, #6, 6, 5, 4, #6, 6, 5, #6, 5) and slurs.

Musical notation for measures 14-20. The Flauto part has a melodic line with trills and slurs. The Basso part continues with eighth-note accompaniment and fingerings (6, 5, #6, 6, 6, #6, 6, 7, 6, #6).

Musical notation for measures 21-27. The Flauto part features a melodic line with trills and slurs. The Basso part continues with eighth-note accompaniment and fingerings (6, 5, 6, 5, 6, 6, 6, 6, 6, 5, 7, 6).

Musical notation for measures 28-34. The Flauto part has a melodic line with trills and slurs. The Basso part continues with eighth-note accompaniment and fingerings (6, 5, 4, 3, #6, 5, #6, 5, #6, 6, 6, #6).

Musical notation for measures 35-41. The Flauto part features a melodic line with slurs. The Basso part continues with eighth-note accompaniment and fingerings (#6, 5, 4, 6, #6, 5, 4, #6, #6, 6, 6, #6).

# Largo

## SONATA SESTA

Flauto

Basso

Musical notation for measures 1-3. The Flauto part (treble clef) begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The Basso part (bass clef) starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. Fingerings are indicated by numbers 6, 7, 6, 4, 7, 6, 7, 6, 7, 6.

Musical notation for measures 4-8. The Flauto part continues with a quarter note D5, an eighth note E5, a quarter note F5, and a quarter note G5. The Basso part features a quarter note D4, followed by a quarter note E4, a quarter note F4, and a quarter note G4. Fingerings include 7, 6, 6, 7, 6, 7, 6, 7, 6, 7, 7, 4, 2, 6, 5.

Musical notation for measures 9-12. The Flauto part has a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note D6. The Basso part starts with a quarter note E4, followed by a quarter note F4, a quarter note G4, and a quarter note A4. Fingerings are 4, 6, 7, 6, 5, 2, 6, 5, 4, 6, 7, 6, 5, 2, 5.

Musical notation for measures 13-15. The Flauto part continues with a quarter note E6, an eighth note F6, a quarter note G6, and a quarter note A6. The Basso part has a quarter note B4, followed by a quarter note C5, a quarter note D5, and a quarter note E5. Fingerings are 6, 7, 5, 6, 6, 5, 4, 3, 7.

Musical notation for measures 16-18. The Flauto part has a quarter note F6, an eighth note G6, a quarter note A6, and a quarter note B6. The Basso part starts with a quarter note C5, followed by a quarter note D5, a quarter note E5, and a quarter note F5. Fingerings are 7, 7, 7, 5, 7.

Musical notation for measures 19-22. The Flauto part continues with a quarter note C7, an eighth note D7, a quarter note E7, and a quarter note F7. The Basso part has a quarter note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. Fingerings are 6, 6, 7, 6, 7, 6, 7, 6, 7, 6.