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PIETRO ANTONIO LOCATELLI

CONCERTO X „INTRODUZIONI TEATRALI“ - OP. IV



EDIZIONI MARIO BOLOGNANI - ROMA 2013

[1.] Adagio

Violino Primo Solo

Violino Secondo Solo

Alto Solo

Violoncello Solo

Violino Primo Ripieno

Violino Secondo Ripieno

Alto Ripieno

Basso Ripieno

This system contains the first four measures of the piece. The Violino Primo Solo part features a trill in the fourth measure. The Violoncello Solo part includes fingering numbers 6, 7, 6, 9, and 6. The Basso Ripieno part includes fingering numbers 6, 7, 6, 9, and 8. The Solo parts are marked 'Soli' at the end of the system.

3

Soli

Tutti

Tutti

Tutti

Tutti

This system contains measures 5 through 8. Measure 5 has a triplet marking '3'. Measures 6 and 7 have fingering numbers 6 and 7 respectively. Measures 8 and 9 have fingering numbers 6 and 9 respectively. Measures 10 and 11 have fingering numbers 8 and 6 respectively. Measures 12 and 13 have fingering numbers 9 and 8 respectively. Measures 14 and 15 have fingering numbers 6 and 5 respectively. The Solo parts are marked 'Soli' and the Tutti parts are marked 'Tutti'.

5

Solo

Tutti

9 8 *Solo* 6 4 3 *Tutti* 3 6 5 3 6 4 6 6 4 5 3

8

Soli

Soli

Soli

Soli 7 6 7 6 9 6 7 6 7 6

11

Tutti

Tutti

Tutti

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

14

Tutti

Tutti

Tutti

5 4 3 5 4 3 7 4 2 7 5 6 4 5 3

17

Solo

tr.

Solo

6 7 6 9 8

6 4 3

19

Tutti

Tutti

3 6 5 6 6 6 5

6 5 6 6 5

This musical score is for the second movement of Concerto X Op. IV, Rev. 1.0, in Allegro tempo. It is written for a multi-staff ensemble, likely a Baroque-style concertino. The score is divided into two systems, each containing four staves. The first system includes a double bass line with figured bass notation. The second system includes a double bass line with figured bass notation. The score is marked with 'Soli' and 'Tutti' throughout. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and slurs. The figured bass notation in the double bass staves includes figures such as 6/4, 5/3, 6, 9, 8, 5/2, 6, 7, 4/9, 3/8, 6/4, 5/3, 7, 5, 6, and 6.

7

Soli

Tutti

Soli

Tutti

Soli

Tutti

3 $\frac{4}{2}$ $\frac{6}{4}$ $\frac{6}{3}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ *Tutti* 6 $\frac{7}{5}$ $\frac{6}{4}$

A musical score for the song 'The Rose Tree'. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is B-flat major (two flats). The time signature is 7/5, indicated by a '7' over a '5' at the end of the Bass 2 staff. The score is divided into three measures. The first measure contains a quarter note G4, an eighth note A4, and a quarter rest. The second measure contains a whole rest. The third measure contains a quarter rest, an eighth note G4, a quarter note F#4, and a quarter note E4. The Treble 1 and Treble 2 staves have additional notes in the third measure: Treble 1 has a quarter note D5, and Treble 2 has a quarter note C5. The Bass 1 staff has a quarter note D3 in the third measure. The Bass 2 staff has a quarter note D2, a quarter note C2, and a quarter note B1 in the third measure.

10

Musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The piano part includes a bass line with figured bass notation (6 4, 5 3, 6 5, 9 6, 4 3, 6, 6 4, 5 3) and a treble line with chords and arpeggios. The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The piece concludes with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, trills, and fingerings. The piano part features a bass line with chords and a treble line with a melodic line. The score is divided into two systems, with the first system containing the first two staves and the second system containing the last two staves.

Violin I: *Soli* *Tutti* *Soli* *Tutti*

Violin II: *Soli* *Tutti* *Soli* *Tutti*

Viola: *Soli* *Tutti* *Soli* *Tutti*

Cello/Double Bass: *Soli* *Tutti* *Soli* *Tutti*

Violin I: *Solo* *tr* *Solo* *tr*

Violin II: *Tutti* *Soli* *Tutti* *Soli*

Viola: *Tutti* *Soli* *Tutti* *Soli*

Cello/Double Bass: *Tutti* *Solo* *Tutti* *Soli*

20

tr

Tutti

6/4 6 5/3

6/4 5/3

23

Tutti

Tutti

Tutti

Solo

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

6/4 5/3

26

Musical score for measures 26-28. The score is in G minor (three flats) and 3/8 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measures 26-28 show a "Soli" section for the strings, with "Tutti" markings at the end of each measure. The Cello/Double Bass staff includes figured bass notation: 6/4, 5/3, 6, 9, 8, 5/2, 6, and b7.

29

Musical score for measures 29-31. The score is in G minor (three flats) and 3/8 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measures 29-31 show a "Solo" section for the strings, with "Soli" markings at the end of each measure. The Cello/Double Bass staff includes figured bass notation: 4/9, 3/8, 6/b5, 7, 4/9, 3/8, 6/b5, and 7.

31

Tutti

Tutti

Tutti

Tutti

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

33

Tutti

Tutti

Tutti

Tutti

6 6 5 6 4 5 3

[3.] Minuetto

1.a

Soli

Soli

Soli

$\frac{4}{2}$ 5 $\frac{6}{5}$ 4 3

5

Tutti

Tutti

Tutti

Tutti

3

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

3

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

9

Soli *Tutti* *Soli*

Soli

Soli *Tutti* *Soli*

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ *Tutti* $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

Soli *Soli*

f *f* *f*

14

Tutti *Soli* *Tutti* *Tutti*

Tutti *Soli* *Tutti*

Tutti $\flat$ $\flat 5$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{5}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ *Tutti*

Soli *Tutti*

Tutti

$\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

21

2.a

Solo *Soli*

Soli

Solo $\frac{4}{3}$ $\frac{2}{2}$ 5 *Tutti* $\frac{6}{5}$ $\frac{6}{4}$ $\frac{7}{3}$

25

Solo *Tutti* $\frac{6}{5}$ $\frac{6}{4}$ $\frac{7}{3}$

29

Musical score for measures 29-32. The score is in B-flat major and 4/4 time. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The piano part includes a 'Solo' section in measures 30-31. The score is written for piano and includes a variety of musical notations such as eighth notes, quarter notes, and rests.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar and piano. The score is in G major (one sharp) and 4/4 time. The guitar part (top system) features a complex, melodic line with many accidentals and a "Solo" section marked in the middle. The piano part (bottom system) provides a harmonic foundation with chords and a bass line. The score is divided into two systems, each containing four staves (two for guitar and two for piano). The first system is numbered 33 in the top left corner. The second system continues the piece with similar instrumentation.

37

Tutti

6 5 $\frac{4}{2}$ 6 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{b7}{3}$

41

3.a

Soli

Soli

Soli

Soli

$\frac{6}{4}$ 7 6 $\frac{9}{7}$ $\frac{b7}{5}$ $\frac{4}{9}$ $\frac{3}{8}$

45

Tutti

7/5 6/4 5/3

49

Soli *Tutti* *Soli*

Soli *Tutti* *Soli*

b7 4

53

Tutti *Soli* *Tutti* *Soli* *Tutti* *Soli*

7 $\frac{4}{2}$ $\frac{6}{4}$ $\frac{5}{3}$

57

Tutti *Tutti* *Tutti* *Tutti*

$\frac{7}{5}$ $\frac{6}{5}$ $\frac{5}{b5}$ $\frac{6}{4}$ $\frac{7}{6}$ $\frac{6}{4}$ $\frac{5}{3}$

61

4.a

Soli
Soli

5

4

3

65

4

3

69

Figured Bass: $\flat 7/5$ $6/4$ $5/3$ $\natural$

73

Figured Bass: $7/5$ $6/4$ $5/3$ $\natural$ 6 5 $6/b$

77

6
5

4
2

6

7
5

6
4

5
3

81

5.a

Solo all'Ottava

pp

Senza Cimbalo

Pizzicato

Con il Sordino

Con il Sordino

pp

Senza Cimbalo

Pizzicato

85

Musical score for measures 85-88. The score is in B-flat major (two flats) and 3/4 time. It consists of four systems, each with four staves. The first staff of each system contains a melody with various note values and rests. The second and third staves contain a continuous eighth-note accompaniment. The fourth staff contains a simple harmonic bass line. Measure 85 includes a trill on the first staff. The system ends with a repeat sign.

89

Musical score for measures 89-92. The score is in B-flat major (two flats) and 3/4 time. It consists of two systems, each with four staves. The first staff of each system contains a melody with various note values and rests. The second and third staves contain a continuous eighth-note accompaniment. The fourth staff contains a simple harmonic bass line. Measure 89 includes a trill on the first staff. The system ends with a repeat sign.

93

Solo

97

La 2.a Volta Forte
Tutti
la 2.a Volta For.

La 2.a Volta Senza Sordino
La 2.a Volta Senza Sordino
la 2.a Volta Forte

101

6.a

Soli *Soli* *Tutti* *Tutti* *Tutti*

Con l'arco

f *Con l'arco*

105

Soli *Tutti* *Tutti* *Tutti*

Soli *Tutti*

109

Soli *Soli* *Tutti* *Soli*

113

Tutti *Soli* *Tutti* *Soli*

121

7.a

Sempre Piano

Sempre Piano
Solo

f
Senza Cimbalo

Sempre Piano

Sempre Piano

Sempre Piano
Senza Cimbalo

Sempre Piano

125

Measures 125-128 of the musical score. The score is written for four staves (two systems of two staves each). The key signature is B-flat major (two flats). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. A repeat sign is present at the end of measure 128. The first system (measures 125-126) features a melodic line in the upper staff and a supporting line in the lower staff. The second system (measures 127-128) continues the melodic development with a triplet in measure 127 and a repeat sign at the end of measure 128.

129

Measures 129-132 of the musical score. The score is written for four staves (two systems of two staves each). The key signature is B-flat major (two flats). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. A repeat sign is present at the beginning of measure 129. The first system (measures 129-130) features a melodic line in the upper staff and a supporting line in the lower staff. The second system (measures 131-132) continues the melodic development with a triplet in measure 131 and a repeat sign at the end of measure 132.

Solo

Soli *Tutti*

p *f*

Soli *Tutti*

8.a *f*

Tutti *f*

f

f

145

Measures 145-148 of the musical score. The score is written for four staves (two treble and two bass clefs) in a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex, flowing melody in the upper staves, characterized by many beamed sixteenth and thirty-second notes. The lower staves provide a harmonic foundation with a steady eighth-note accompaniment. Measure 148 includes figured bass notation: 6, 5, 3, 7.

149

Measures 149-152 of the musical score. The score continues with the same instrumentation and key signature. Measures 149 and 150 are marked with repeat signs. The melodic lines in the upper staves continue their intricate patterns, while the bass staves maintain the accompaniment. Measure 152 includes figured bass notation: b7 and b.

153

Solo

Soli

7

157

Tutti

Tutti

6 5
4 3

NOTE EDITORIALI

La fonte del Concerto X è l'edizione a stampa a otto parti separate di M. C. Le Cène (Amsterdam) del 1735: „*Opera quarta / Parte Prima / VI. Introduzzioni teatrali / Parte Seconda / VI Concerti...*“, disponibile online presso la biblioteca digitale Gallica, BNF, Paris, con l'identificativo VM7-1685.

L'edizione antica è molto leggibile e accurata. Ogni aggiunta dell'editore limitata all'essenziale è evidenziata tra () o [] o con legature tratteggiate.

In copertina si trova la riproduzione del frontespizio dell'edizione del 1735.

La versione 1.0 è stata pubblicata il giorno 1 giugno 2013.

EDITORIAL NOTES

Source of Concerto X is a printed edition of eight separate parts by M. C. Le Cène (Amsterdam), 1735, VM7-1685. Caption title: „*Opera quarta / Parte Prima / VI. Introduzzioni teatrali / Parte Seconda / VI Concerti...*“, online available at the digital library Gallica, BNF, Paris.

The original edition is perfectly readable and accurate. Any limited editorial addition is included in () or [] or with dashed slurs.

Cover includes a copy of the first page of the original part book

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