

BAROQUEMUSIC.IT - TR120409

GIUSEPPE TARTINI

CONCERTO PER VIOLINO

DOU.T. 29 - D

Tartini, Giuseppe 1692-1770

Concertos

violetta, strings. - DouT. 29 - D

Concerto. Del Sig:^r Giuseppe Tartini

Autograph

1758

1 score(s): 4f.

20,5 x 27 cm

1.1.1: violetta. con violetta obbligata: Allegro, D, 4/4



1.2.1: violetta. Largo, A, 12/8



1.3.1: violetta. Allegro, D, 2/4



iSol: violetta

strings 01110

Dans l'index du recueil: "notation originale d'un concerto de Giuseppe Tartini". - f.1r, dans le coin supérieur gauche, on peut lire: "Originale". - f.4v plusieurs notes sont rayées

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RISM A/II: 704.000.003

EDIZIONI MARIO BOLOGNANI - ROMA 2009

2
[1.] Allegro

violetta
con violetta
obbligata

[Violino
secondo]

[Violino
di rinf.
col 2°]

[Viola]

[Basso]

4

7

10

13

Solo
p

17

4

21

24

27

Tutti

f

30

3

33

p

36

f *p* *f*

6

39

Solo
p

43

46

48

System 48-50: Treble clef, key of D major. Measures 48-50. Measure 48 contains a complex melodic line with triplets and slurs. Measures 49 and 50 show a continuation of the melody with slurs and a final triplet. The bass line is mostly rests.

51

System 51-53: Treble clef, key of D major. Measures 51-53. Measure 51 continues the melodic line with slurs and a triplet. Measures 52 and 53 show a continuation of the melody with slurs and a final triplet. The bass line is mostly rests.

54

System 54-56: Treble clef, key of D major. Measures 54-56. Measure 54 continues the melodic line with slurs and a triplet. Measures 55 and 56 show a continuation of the melody with slurs and a final triplet. The bass line is mostly rests.

57

Measures 57-60. The score is in G major (one sharp) and 3/4 time. It features five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Contrabass. Measures 57-60 show a complex texture with triplets and sixteenth notes in the upper staves, while the lower staves have rests.

61

Measures 61-64. The score is in G major (one sharp) and 3/4 time. It features five staves. Measure 61 starts with a *Tutti* marking and a forte *f* dynamic. The texture becomes more active across all staves, including the lower strings. Measures 62-64 continue the melodic and harmonic development.

65

Measures 65-68. The score is in G major (one sharp) and 3/4 time. It features five staves. Measures 65-68 show a continuation of the musical themes, with active parts for all instruments, including the lower strings.

68

68

71

71

Solo

p

74

74

81

81

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88

92

Tutti
f

97

Solo
p

3

6

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System 12, measures 12-15. The score is in G major (three sharps) and 3/4 time. It features five staves: four treble clefs and one bass clef. The first four staves contain active melodic and harmonic lines, while the fifth staff (bass) is mostly silent, with a single eighth rest in measure 12.

System 13, measures 16-19. The score continues in G major and 3/4 time. Measures 16 and 17 show more complex rhythmic patterns in the upper staves. The bass staff remains silent throughout this system.

System 14, measures 20-23. Measures 20 and 21 feature a long, sweeping melodic line in the first staff. The system concludes in measure 23 with a final cadence across all staves, including the previously silent bass staff.

Tutti
f

7

13

p

19

Solo

25

32

38

38

44

44

50

50

56

*Tutti**f*

63

69

76 *Solo*
p

83

89

95

95

100

100

106

106

111

117

124

131,

31

138,

38

This musical score block contains measures 38 through 44 of the song 'The Rose Tree'. It features five staves: a vocal line and three piano accompaniment staves (treble and bass clefs). The key signature is D major (two sharps). The vocal line is written in a soprano or alto clef. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The melody in measure 38 is 'The Rose Tree' (German: 'Der Rosenbaum'). The score shows the vocal line and piano accompaniment for measures 38-44. The vocal line is in a soprano or alto clef. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The key signature is D major (two sharps). The melody in measure 38 is 'The Rose Tree' (German: 'Der Rosenbaum').

145,

45

45

152

System 152-157: This system contains six measures of music. The first staff (treble clef) features a complex melodic line with eighth and sixteenth notes, including two triplet markings. The second staff (treble clef) has a simpler melody with eighth notes and rests. The third staff (treble clef) contains a melody with eighth notes and rests. The fourth staff (bass clef) is empty. The fifth staff (bass clef) is empty. The sixth staff (bass clef) is empty.

158

System 158-163: This system contains six measures of music. The first staff (treble clef) features a complex melodic line with eighth and sixteenth notes, including a trill marking. The second staff (treble clef) has a melody with eighth notes and rests. The third staff (treble clef) contains a melody with eighth notes and rests. The fourth staff (bass clef) is empty. The fifth staff (bass clef) is empty. The sixth staff (bass clef) is empty.

164

System 164-169: This system contains six measures of music. The first staff (treble clef) features a complex melodic line with eighth and sixteenth notes, including a trill marking. The second staff (treble clef) has a melody with eighth notes and rests. The third staff (treble clef) contains a melody with eighth notes and rests. The fourth staff (bass clef) is empty. The fifth staff (bass clef) is empty. The sixth staff (bass clef) is empty.

Adagio

171

Measures 171-176. The first staff (treble clef) contains the main melody with triplets and a fermata. The second and third staves (treble clef) have a single note followed by a fermata. The fourth and fifth staves (bass clef) are empty.

178

Measures 178-183. The first staff (treble clef) contains the main melody with triplets and a fermata. The second and third staves (treble clef) have a single note followed by a fermata. The fourth and fifth staves (bass clef) are empty.

184

Measures 184-189. The first staff (treble clef) contains the main melody with triplets and a fermata. The second and third staves (treble clef) have a single note followed by a fermata. The fourth and fifth staves (bass clef) are empty.

190

197

Tutti

f *p* *f*

205

p *f*

NOTE EDITORIALI

La fonte di riferimento è una trascrizione manoscritta recente di un ms. autografo disponibile presso la Biblioteca Barberiniana Manuscripts (BBR), Roma. Il ms. recente, che riporta la prima pagina del catalogo RISM attestante l'autenticità della fonte autografa del 1758, è disponibile online presso la Petrucci Music Library (ISMLP). La copia riporta la sigla „Carlo Barato“, Viola dell'Orchestra del Teatro alla Scala di Milano, che ne è probabilmente l'autore. La versione pubblicata contiene pagine duplicate e in posizioni invertite.

L'edizione include la fedele riproduzione della copia che appare piuttosto curata. Ogni aggiunta dell'editore è indicata tra parentesi o con legature tratteggiate.

In copertina si trova la riproduzione dell'attestazione RISM.

La versione 1.0 è stata pubblicata il 12 aprile 2009. La versione 1.1 che corregge alcuni errori di trascrizione e presenta un nuovo formato editoriale, è del 16 gennaio 2014.

EDITORIAL NOTES

Source is a recent transcription ms. by Carlo Barato, Viola in the Orchestra Teatro alla Scala, Milano, online available at Petrucci Music Library (ISMLP). The original source is an autograph ms. available at Biblioteca Barberiniana Manuscripts (BBR), Roma. The modern ms., in the first page, includes the RISM reference to the ancient manuscript. The available source includes duplications and pages in erroneous sequence.

The modern source is almost flawless. This is an urtext transcription. All editor suggestions are in parentheses or with dashed lines.

In cover there is the cited RISM page.

Version 1.0 was published on April 12, 2009. Version 1.1, correcting some transcription errors, has been published on January 16, 2014 in a new editorial format.