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ANTONIO VIVALDI

CONCERTO PER VIOLINO
IN RE MINORE [RV 240]



EDIZIONI MARIO BOLOGNANI - ROMA 2018

[1.] Allegro

[Violino Concertino]

[Violino 1]

[Violino 2]

[Viola]

[Basso]

4

7

10

13

Violin I, Violin II, Violoncello, Double Bass, and Figured Bass.

Figured Bass: $b6$, 6 , $\sharp 4$, $b6$, 6 .

16

Violin I, Violin II, Violoncello, Double Bass, and Figured Bass.

Figured Bass: $b6$, 6 , $\sharp 4$.

Tasto solo

20

Violin I, Violin II, Violoncello, Double Bass, and Figured Bass.

Figured Bass: $\sharp$, $b7$, $\sharp$.

24

Violin I, Violin II, Violoncello, Double Bass, and Figured Bass.

Figured Bass: 7 , 7 .

28

System 28 of the musical score. It features five staves: Violin I, Violin II, Violoncello, Double Bass, and a fifth staff (likely a keyboard or figured bass). The key signature is one flat (B-flat). The first staff (Violin I) contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. The second and third staves (Violin II and Violoncello) are mostly empty, with some rests. The fourth staff (Double Bass) contains a bass line with eighth and sixteenth notes. The fifth staff is empty.

31

System 31 of the musical score. It features five staves. The first staff (Violin I) continues the melodic line with slurs and ties. The second and third staves are empty. The fourth staff (Double Bass) continues the bass line. The fifth staff is empty.

34

System 34 of the musical score. It features five staves. The first staff (Violin I) has a melodic line with a trill (tr) and a slur. The second and third staves are empty. The fourth staff (Double Bass) has a bass line with a slur and a trill (tr). The fifth staff is empty.

37

System 37 of the musical score. It features five staves. The first staff (Violin I) has a melodic line with a trill (tr) and a slur. The second staff (Violoncello) has a bass line with a slur. The third staff (Double Bass) has a bass line with a slur. The fourth staff (Double Bass) has a bass line with a slur. The fifth staff (Double Bass) has a bass line with a slur. The system ends with a double bar line.

40

#6 $\flat 7$ #3 $\flat 7$ #

#6 $\flat 7$ #3 $\flat 7$ #

$\flat 6$ #4

43

#6 $\flat 7$ #3 $\flat 7$ #

$\flat 6$ #4

46

$\flat 6$ #4

$\flat 6$ #4

$\flat 6$ #4

50

53

System 53: Violin I (treble clef) has a melodic line with eighth and sixteenth notes. Violin II (treble clef) and Viola (alto clef) are silent. Cello (bass clef) and Double Bass (bass clef) have a bass line with eighth and sixteenth notes.

56

System 56: Violin I (treble clef) continues the melodic line. Violin II (treble clef) and Viola (alto clef) enter with a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. Cello (bass clef) and Double Bass (bass clef) continue the bass line.

59

System 59: Violin I (treble clef) continues the melodic line. Violin II (treble clef) and Viola (alto clef) continue the rhythmic pattern. Cello (bass clef) and Double Bass (bass clef) continue the bass line.

62

System 62: Violin I (treble clef) continues the melodic line, ending with a trill. Violin II (treble clef) and Viola (alto clef) continue the rhythmic pattern. Cello (bass clef) and Double Bass (bass clef) continue the bass line.

65

68

71

74

77

System 77: The first staff (Violin I) features a complex melodic line with many slurs and ties. The second staff (Violin II) plays a steady eighth-note accompaniment. The third staff (Viola) continues the eighth-note accompaniment. The fourth staff (Cello/Double Bass) also plays eighth notes, with a slight upward inflection at the end. The fifth staff (Bass) is empty.

80

System 80: The first staff continues the melodic line. The second staff has a more active eighth-note accompaniment. The third staff continues the eighth-note accompaniment. The fourth staff has a more active eighth-note accompaniment. The fifth staff (Bass) is empty.

83

System 83: The first staff features a melodic line with some chromaticism. The second staff has a more active eighth-note accompaniment. The third staff continues the eighth-note accompaniment. The fourth staff has a more active eighth-note accompaniment. The fifth staff (Bass) is empty.

86

System 86: The first staff features a melodic line with some chromaticism. The second staff has a more active eighth-note accompaniment. The third staff continues the eighth-note accompaniment. The fourth staff has a more active eighth-note accompaniment. The fifth staff (Bass) is empty.

92

95

98

[illegible]

10

101

Tasto solo

#6 b7 #3 b7

105

#6 b7 #3 b7

#6 b7 #3 b7

108

b6 b7 #3 b7

111

#6 b7 # #7 #

114

Measure 114: Treble staves have a melodic line with eighth notes and rests. Bass staff has a 7th chord marked with a sharp sign.

Measure 115: Similar melodic development in the treble staves.

Measure 116: Bass staff has a 7th chord marked with a sharp sign.

117

Measure 117: Treble staves have a dense texture of sixteenth notes. Bass staff has a 7th chord marked with a sharp sign.

Measure 118: Continuation of the dense texture in the treble staves.

Measure 119: Bass staff has a 7th chord marked with a sharp sign.

120

Measure 120: Treble staves have a complex rhythmic pattern. Bass staff has a 6th chord marked with a sharp sign.

Measure 121: Continuation of the complex rhythmic pattern.

Measure 122: Bass staff has a 6th chord marked with a sharp sign.

Measure 123: Bass staff has a 6th chord marked with a sharp sign.

124

Measure 124: Treble staves have a complex rhythmic pattern. Bass staff has a 6th chord marked with a sharp sign.

Measure 125: Continuation of the complex rhythmic pattern.

Measure 126: Bass staff has a 6th chord marked with a sharp sign.

System 1 (Measures 1-4):
 Treble staff: Violin (piano) and Viola (piano).
 Bass staff: Violoncello and Double Bass.
 Dynamics: *p* (piano) in measures 1-3, *f* (forte) in measure 4.
 A fermata is placed over the final note of the first staff in measure 4.

System 2 (Measures 5-8):
 Treble staff: Violin (piano) and Viola (piano).
 Bass staff: Violoncello and Double Bass.
 Dynamics: *p* (piano) in measures 5-7, *f* (forte) in measure 8.
 A fermata is placed over the final note of the first staff in measure 8.

System 3 (Measures 9-12):
 Treble staff: Violin (piano) and Viola (piano).
 Bass staff: Violoncello and Double Bass.
 Dynamics: *p* (piano) throughout.
 A fermata is placed over the final note of the first staff in measure 12.

System 4 (Measures 13-16):
 Treble staff: Violin (piano) and Viola (piano).
 Bass staff: Violoncello and Double Bass.
 Dynamics: *p* (piano) throughout.

9

p

11

f *p* *f* *p* *f*

7/3

13

p

14

p

14

16

18

20

f

f

f

f

f

5/4 #3

[3.] All[egr]o

3

3

3

3

3

6/5 6/5

8

6/5

15

6/4 6/4 6/4

22

28

34

39

44

50

56

6 #3 6 #3

62

67

73

b7 b7

78

System 78-83: This system contains six measures of music. The first three measures (78-80) feature a complex melodic line in the first staff with many beamed sixteenth and thirty-second notes, and a trill in measure 79. The second, third, and fourth staves are empty. The fifth staff (bassoon) has a simple line of eighth notes. The sixth staff (bass) has a line of eighth notes with a flat 7 (b7) marking below it. Measures 81-83 continue the melodic line in the first staff and the eighth-note accompaniment in the fifth and sixth staves.

84

System 84-90: This system contains seven measures of music. Measures 84-86 show the first staff with a melodic line and the fifth staff with eighth notes. Measures 87-90 show the first staff with a melodic line and the fifth staff with eighth notes. A flat 6 (b6) marking is placed below the fifth staff in measure 88.

91

System 91-96: This system contains six measures of music. Measures 91-92 show the first staff with a melodic line and the fifth staff with eighth notes. Measures 93-96 show the first staff with a melodic line and the fifth staff with eighth notes. A flat 6 (b6) marking is placed below the fifth staff in measure 91.

97

System 97-102: This system contains six measures of music. Measures 97-100 show the first staff with a melodic line and the fifth staff with eighth notes. Measures 101-102 show the first staff with a melodic line and the fifth staff with eighth notes. A flat 7 (b7) marking is placed below the fifth staff in measure 97, and a 7 marking is placed below the fifth staff in measure 101.

102

Violin I, Violin II, Violoncello, Double Bass, Continuo

Figured Bass: $\flat 6$, 6, $\sharp$, 6, $\flat$, 6

107

Violin I, Violin II, Violoncello, Double Bass, Continuo

Figured Bass: $\sharp$, $\sharp$, $\sharp$, $\sharp$, $\sharp$, $\sharp$

113

Violin I, Violin II, Violoncello, Double Bass, Continuo

Figured Bass: $\sharp$, $\sharp$, $\sharp$, $\sharp$, $\sharp$, $\sharp$

120

Violin I, Violin II, Violoncello, Double Bass, Continuo

Figured Bass: $\flat 7$, $\flat$, $\sharp 4$, $\sharp$, 6, $\sharp$, $\sharp$, $\flat 6$, $\sharp 4$, 6, $\flat 6$, $\sharp 4$, 6, $\frac{6}{5}$

127

Violin I, Violin II, Violin III, Cello/Bass, Double Bass

Figured Bass: $\flat 6$, $\sharp 4$, 6, 6, $\sharp 4$, 6, 5

133

Violin I, Violin II, Violin III, Cello/Bass, Double Bass

Figured Bass: $\flat$, $\sharp$

139

Violin I, Violin II, Violin III, Cello/Bass, Double Bass

Figured Bass: *p*, *p*, *p*

145

Violin I, Violin II, Violin III, Cello/Bass, Double Bass

Figured Bass: *p*, *p*, *p*

152

157

163

170

NOTE EDITORIALI

La fonte del Concerto per violino in Re minore RV 240, è il ms. della partitura, copista Giovanni Battista Vivaldi, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (SLUB) (D-DI), Mus.2389-O-53, RISM ID no.: 212000152, Titolo del manoscritto: "*Conc.^{to} Del S. D. Antonio Viualdi*". È stata consultata anche la trascrizione di G. F. Malipiero, edita da Ricordi, Milano, 1969, Petrucci Music Library.

La fonte è abbastanza corretta anche se poco leggibile in alcune parti. Ogni suggerimento dell'editore riguardante accidenti, legature o singole note, è tra parentesi o con legature tratteggiate. Le parti degli archi in chiave di basso sono state trasposte all'ottava più bassa senza indicazione.

La copertina include l'incipit della partitura.

La versione 1.0 è stata pubblicata il 15 luglio 2018.

EDITORIAL NOTES

The source of the violin concert in D minor RV 240, is the manuscript of the score, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (SLUB) (D-DI), Mus.2389-O-53, RISM ID no.: 212000152. Title on source: "*Conc.^{to} Del S. D. Antonio Viualdi*". The transcription by G. F. Malipiero, edited by Ricordi, Milan, 1969, Petrucci Music Library, was also consulted.

The source include a few mistakes and is difficult to read in some manuscript pages. This is an urtext transcription. All editor suggestions regarding accidentals, slurs and notes are in parentheses or with dashed lines. The string parts in bass clef were transposed to the lower octave without notification.

Cover page includes copy of incipit from the manuscript.

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