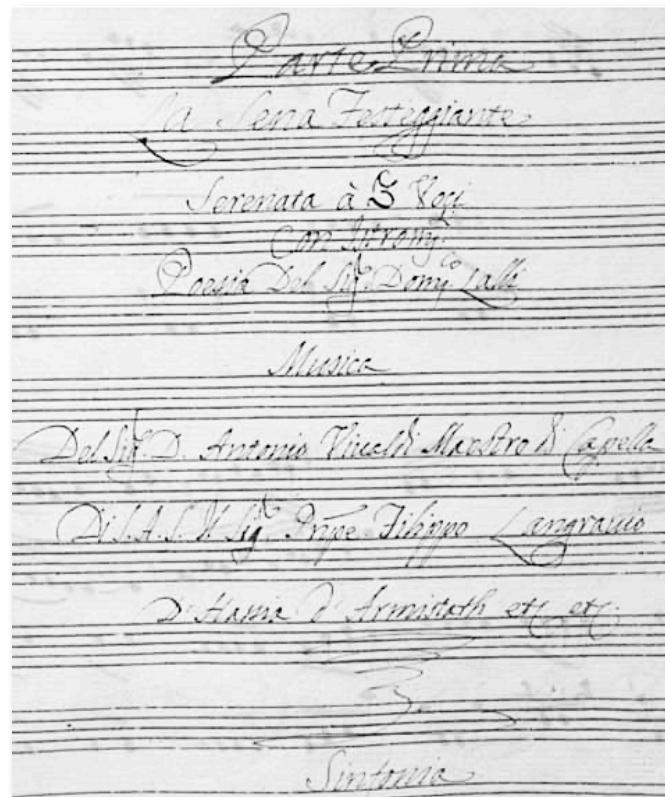


ANTONIO VIVALDI

SINFONIA E OUVERTURE DA „LA SENA FESTEGGIANTE“ [RV 693]



[1.] Prima Parte: Allegro

[Violino I]

[Violino II] *Ut. Sup.ra*

[Viola]

[Basso]

3

6

Pianiss^{mo}

Pianiss^{mo}

Pianiss^{mo}

Basso

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

8

F.^e

F.^e

F.^e

$\frac{8}{6}$ $\frac{7}{5}$

$\frac{9}{7}$ $\frac{8}{6}$

$\frac{7}{5}$

$\frac{8}{6}$ $\frac{7}{5}$

$\frac{6}{4}$

$\frac{3}{2}$

F.^e

10

12

Unis. ni

14

16

18

Pianiss *mo*

Pianiss *mo*

Pianiss *mo*

Pianiss *mo*

21

F. *e*

F. *e*

F. *e*

F. *e*

23

Unis. *ni*

25

Musical score for Vivaldi's *La Senna, Sinfonia e Ouverture*. The score consists of four staves:

- Top Staff:** Treble clef, common time. Contains two melodic lines.
- Second Staff:** Treble clef, common time. Contains two melodic lines.
- Bassoon Staff:** Bass clef, common time. Contains a single melodic line.
- Basso Continuo Staff:** Bass clef, common time. Contains a single melodic line.

The score is divided into sections by measure numbers:

- Measures 27-30:** The bassoon and basso continuo provide harmonic support while the treble and second staves play melodic lines.
- Measures 31-33:** The bassoon and basso continuo play sustained notes, while the treble and second staves play melodic lines.

Key signatures and time signatures change throughout the score, indicated by sharp signs (#) and a 5/4 over 3/4 signature.

35

Unis.

7

Pianiss ^{mo}

Pianiss ^{mo}

Pianiss ^{mo}

Basso

5 6 8 5 9 8 5 8 5 6 4 F. e

5 3

[2] Andante molto - Tutti gli Istrom.ti anco li Violini devono suonare sempre Pianiss.mo

[Violini]
Unis.ni

[Viola]

[Basso]

Senza cembali

5

10

15

19

tr

tr

tr

tr

Musical score for three staves (Treble, Bassoon, Bass) in 24 measures. The score consists of three systems of five measures each.

Measure 24: Treble staff: eighth-note pairs followed by a trill over two measures. Bassoon staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 28: Treble staff: eighth-note pairs with grace notes. Bassoon staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 33: Treble staff: eighth-note pairs with grace notes, followed by a trill over two measures. Bassoon staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 37: Treble staff: eighth-note pairs with grace notes. Bassoon staff: eighth-note pairs. Bass staff: eighth-note pairs.

Measure 42: Treble staff: eighth-note pairs. Bassoon staff: eighth-note pairs. Bass staff: eighth-note pairs.

[3] Allegro molto

F. ^e

Con Cembali

8

15

21

P. ^o

F. ^e

P. ^o

F. ^e

P. ^o

F. ^e

P. ^o

F. ^e

Tasto solo

10

28

36

44

53

[4.] Seconda Parte: Ouverture

Adagio

5

11

Presto

24

37

50

62

75

88

Treble
Alto
Bass
Cello/Bassoon

Tasto solo

100

Treble
Alto
Bass
Cello/Bassoon

112

Treble
Alto
Bass
Cello/Bassoon

116

Treble
Alto
Bass
Cello/Bassoon

[5.] Allegro molto

Musical score for measures 1-6. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the bottom is also in bass clef. The key signature is one flat. Measure 1 starts with eighth-note pairs. Measures 2-3 continue with eighth-note pairs. Measures 4-5 show a change in rhythm and pitch, with some notes having stems pointing down and others up. Measure 6 concludes the section.

Musical score for measures 7-12. The staves remain the same. Measure 7 begins with eighth-note pairs. Measures 8-9 continue with eighth-note pairs. Measure 10 shows a change in rhythm and pitch, similar to the transition in measures 4-5. Measure 11 concludes the section.

Musical score for measures 13-18. The staves remain the same. Measure 13 begins with eighth-note pairs. Measures 14-15 continue with eighth-note pairs. Measure 16 shows a change in rhythm and pitch, similar to the transition in measures 4-5. Measure 17 concludes the section.

Musical score for measures 19-24. The staves remain the same. Measure 19 begins with eighth-note pairs. Measures 20-21 continue with eighth-note pairs. Measure 22 shows a change in rhythm and pitch, similar to the transition in measures 4-5. Measure 23 concludes the section.

la fonte è il ms. della partitura BNU_20741, Biblioteca Nazionale Universitaria, Torino. Il frontespizio recita: „*Parte Prima / La Sena Festeggian-te / Serenata à 3 Voci / con Istrom.ti / Poesia Del Sig.r Dom.co Lalli / Musica / del Sig.r D. Antonio Vivaldi Maestro di Capella / Di S.A.S. Il Sig.r Prn.pe Filippo Langravio / D'Hassia d'Armistath (sic) etc. etc. / Sinfonia*“. Il frontespizio della seconda parte: „*La Sena Ouvertur[e] Parte Seconda*“. La serenata, RV 693, dedicata al re di Francia Luigi XV, fu messa in scena per la prima volta a Venezia il 4 novembre 1726.

L'editore ha trascritto scrupolosamente il manoscritto originale, piuttosto accurato. I rari interventi sono indicati tra () o [].

La copertina contiene una parte della prima pagina del manoscritto.

3. la versione 1.0 è stata pubblicata il 28 ottobre 2007. La versione 1.0 della seconda parte è stata pubblicata il giorno 1 dicembre 2007. La versione 1.1, che corregge alcuni errori e adotta due bemolli in chiave come nel manoscritto, è stata pubblicata il 24 marzo 2008. La versione 2.0, che riunisce Sinfonia e Ouverture e presenta un nuovo formato editoriale, è del 28 agosto 2013.

The source is ms. of the score BNU_20741, Biblioteca Nazionale Universitaria, Torino. Cover page of the first part: „*Parte Prima / La Sena Festeggian-te / Serenata à 3 Voci / con Istrom.ti / Poesia Del Sig.r Dom.co Lalli / Musica / del Sig.r D. Antonio Vivaldi Maestro di Capella / Di S.A.S. Il Sig.r Prn.pe Filippo Langravio / D'Hassia d'Armistath (sic) etc. etc. / Sinfonia*“. Cover page of the second part: „*La Sena Ouvertur[e] Parte Seconda*“. The Serenata [RV 693] was dedicated to the king of France and had its first representation in Venice on November 4, 1726.

Source is almost flawless. The rare editor corrections are enclosed between () or [].

Cover page includes a partial copy of the first page of the ms.

Version 1.0 of the first part was published on October 28, 2007. Version 1.1 of the second part was published on March 24, 2008. Version 2.0 which includes first and second part in the same score and presents a new editorial format, was published on August 28, 2013.