

NAGELS MUSIK-ARCHIV

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GIUSEPPE TORELLI

1658-1709

CONCERTO

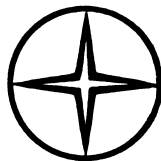
für vier Streichinstrumente und Basso continuo

for four String Instruments and Basso continuo

op. 6/10

Herausgegeben von / Edited by

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NAGELS VERLAG KASSEL

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Neben der Partitur erschienen die Instrumentalstimmen gesondert
In addition to the score the parts are published separately

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VORWORT

Giuseppe Torelli (geboren zu Verona, 1685—1695 in Bologna Violaspieler an S. Petronio, 1698/99 Kapellmeister des Markgrafen zu Ansbach, seit 1701 wieder in Bologna, dort gestorben 1709) ist ein bedeutender Geigenmeister gewesen und der Nachwelt durch seine Konzertwerke bekannt, die der Frühgeschichte dieser Gattung angehören. Er ist Miterschöpfer des Solokonzertes. Torellis op. 6 „Concerti musicali“ (Bologna 1698 gedruckt), dem das hier neugedruckte Konzert entnommen ist, enthält nur erst spärliche selbständige Soli. Unser Konzert bringt solche nur im ersten Satz. Das Konzert hat die Form einer Kirchensonate in vier Sätzen, zwei Satzpaaren von je einem langsamen Satz (im Dreitakt) und einem schnellen. Adagio $\frac{3}{2}$ -Allegro, Largo $\frac{3}{2}$ -Presto.

Im Aufbau des Werkes zeigt sich trotz aller Einfachheit hoher künstlerischer Formwille, in der von einem fernen Renaissance-Ideal des 16. Jahrhunderts noch bestimmten Symmetrie der Gestaltung ist ein lebendiges Musiker-temperament gebändigt.

Kraftvolle Männlichkeit ist das Ideal der Barockzeit. Auch die beiden langsamen Sätze künden noch nichts von einer Empfindsamkeit, wie sie zuweilen Torelli schon in op. 6 ahnen läßt, sondern entsprechen den tragisch-pathetischen Lamentos der venezianischen Oper.

Der Vortrag vermeide deshalb dynamische Zwischenstufen und Ausdrucksnuancen, die einem hundert Jahre späteren Empfinden gemäß wären. Mäßige Tempi, breiter, sicherer Strich, sorgsame Abstufung der Haupttonstärken sind zu fordern.

Greifswald, März 1931

Hans Engel

PREFACE

Giuseppe Torelli (born in Verona, viola player at S. Petronio in Bologna 1685—1695, director of music to the Margrave of Ansbach 1698—1699, again in Bologna from 1701, died there in 1709) was a famous master of the violin and is known to posterity for his concert works which belong to an early period of this species.

He was one of the creators of the solo concerto. Torelli's op. 6, 'Concerti musicali' (printed in Bologna 1698), from which the concerto here reprinted is taken, contains but little independent solo work. In the present concerto solo passages appear only in the first movement. The concerto is in the form of a church sonata in four movements; two pairs, each consisting of a slow movement (in triple time) and a quick one. Adagio $\frac{3}{2}$ —Allegro, Largo $\frac{3}{2}$ —Presto.

Despite all its simplicity the construction of the work displays highly artistic formal intentions, in which a lively musical temperament is restrained by a definite symmetry of form from the remote Renaissance ideal of the 16th century.

Vigorous virility was the keynote of the baroque period. Even the two slow movements still give no indication of sentimentality, as occasionally foreshadowed by Torelli in his op. 6, but rather correspond to the tragi-pathetic Lamentos of the Venetian opera.

In performance therefore, dynamic graduations and nuances of expression appropriate to the style of a century later should be avoided. Moderate tempi, broad, firm bowing, careful gradation of the strength of the main tone is what is required.

Greifswald, March 1931

Hans Engel

Concerto
für vier Streichinstrumente und Basso continuo
op. 6/10

Giuseppe Torelli

Adagio

Violino I *(p) ** *p* *f* *p*

Violino II *(p)* *p* *f* *p*

Viola *(p)* *p* *f* *p*

Violoncello *(p)* *p* *f* *p*

Adagio

Basso continuo *(p)* *p* *f* *p*

ad lib. 7 *col 8^{va}.....* 7 *♭* *b* 7(b) 7

Solo

Solo

8

ad lib. 7 *col 8^{va}.....* 6 *b* 7 *♯* 5

*) Die eingeklammerten Bezeichnungen sind vom Herausgeber hinzugefügt / Indications in brackets are editorial

Allegro

The first system of the score consists of five staves. The top staff is a vocal line with a treble clef and a common time signature. The second and third staves are for a string quartet (violin I, violin II, and viola), with treble clefs and a common time signature. The fourth and fifth staves are for a piano, with a grand staff (treble and bass clefs) and a common time signature. The tempo is marked 'Allegro'. Dynamic markings include *f* (forte) and *sf* (sforzando). The piano part includes a sequence of numbers: #, 6, 6, 5, b, #.

Allegro

The second system of the score consists of five staves. The top staff is a vocal line with a treble clef and a common time signature. The second and third staves are for a string quartet (violin I, violin II, and viola), with treble clefs and a common time signature. The fourth and fifth staves are for a piano, with a grand staff (treble and bass clefs) and a common time signature. The tempo is marked 'Allegro'. Dynamic markings include *f* (forte). The piano part includes a sequence of numbers: 6, #6, 5, 6, 2, 6, 4/2, 6, 4/2, #6, 7, 6.

The third system of the score consists of five staves. The top staff is a vocal line with a treble clef and a common time signature. The second and third staves are for a string quartet (violin I, violin II, and viola), with treble clefs and a common time signature. The fourth and fifth staves are for a piano, with a grand staff (treble and bass clefs) and a common time signature. The tempo is marked 'Allegro'. Dynamic markings include *p* (piano) and *sf* (sforzando). The piano part includes a sequence of numbers: #, #, 5b, 7b, b, 5b, 7, #, 6.

Largo

(p) (cresc.)

(p) (cresc.)

(p) (cresc.)

(p) (cresc.)

Largo

(Ein wenig die Oberstimme
The upper part a little more)

(p) (mp) (cresc.)

5 6 7 6b 5 7 7b 6 5b # 5b
3# 4 5 #

hervortreten lassen.)
prominent.)

piano

5b b 7 6 5 6 5 # 6b
4 5 4 5#

f forte

ad lib. col 8va.....

4# 6 4# 6 4 2 6 4 2 # 6 5 # 4 5 #

Presto

Musical notation for the first system, measures 1-4. It includes a vocal line with dynamics (f) and a piano accompaniment with dynamics (mf) and (f).

Presto

Musical notation for the second system, measures 5-8. It includes a piano accompaniment with dynamics (f) and fingerings 6 5 6 5, b, 4 3 # b, 5 4 6 6 6#.

Musical notation for the third system, measures 9-12. It includes a vocal line with dynamics (p) and a piano accompaniment with dynamics (f) and (p).

Musical notation for the fourth system, measures 13-16. It includes a piano accompaniment with dynamics (p) and fingerings 6 6 6, 6 #, 6 6 5 4 3#, 6 6 5.

Musical notation for the fifth system, measures 17-20. It includes a vocal line with a trill (tr) and dynamics (p), and a piano accompaniment with dynamics (mf) and (cresc.).

Musical notation for the sixth system, measures 21-24. It includes a piano accompaniment with dynamics (mf) and fingerings 6, 5 4 6 6 6# 6 #, 6 6, b.

Musical score for measures 10-15. The score consists of five staves: four individual staves (Soprano, Alto, Tenor, Bass) and a grand staff (Treble and Bass clefs). Measure numbers 10, 11, 12, 13, 14, and 15 are indicated on the left. Dynamics include *(forte)*, *(p)*, and *(f)*. Chord symbols are provided below the grand staff: 5 4, 3#, 6 5, 6, 6 5 #, (6), 6 5 #, 4b 2, 6, 4 2b, 6b.

Musical score for measures 16-20. The score consists of five staves: four individual staves (Soprano, Alto, Tenor, Bass) and a grand staff (Treble and Bass clefs). Measure numbers 16, 17, 18, 19, and 20 are indicated on the left. Chord symbols are provided below the grand staff: 4 2, 6, 4b, 6 5b, 6, 6 5, #, 6, 4 2b, 6(b).

Musical score for measures 21-24. The score consists of five staves: four individual staves (Soprano, Alto, Tenor, Bass) and a grand staff (Treble and Bass clefs). Measure numbers 21, 22, 23, and 24 are indicated on the left. Dynamics include *(mf)*, *(p)*, and *(tr)*. Chord symbols are provided below the grand staff: 4 2, 6, 4 2, 6 5b, 6 5 6 5, 6, 6 6, 6 5 6 5, 5 4, 6 6b 6.

29

(cresc.) (mf) (cresc.) (mf) (cresc.) (forte) (cresc.) (mf) (mf)

6 6 6 4 \flat /2 6 4 \flat /2 \flat 6 \flat 4/2 6 7 \flat (6) # \flat 6 6 6 5

34

(f) (forte) ad lib.

4 5 \sharp \flat # 6 5 6 \sharp 5

38

Adagio e piano

(f) (p) (p) (p)

col 8 va .

6 # 6 (#) \flat # \flat # \flat # \flat 4 (#) \flat 4 3 \sharp