ISTITUTO ITALIANO ANTONIO VIVALDI

FONDATO DA ANTONIO FANNA

DIREZIONE ARTISTICA DI GIAN FRANCESCO MALIPIERO

TOMO 26°

ANTONIO VIVALDI

CONCERTO IN SOL MAGGIORE

PER 2 VIOLINI, 2 VIOLONCELLI, ARCHI E CEMBALO

F. IV n. 1

A CURA DI

ANGELO EPHRIKIAN

EDIZIONI RICORDI

ANNO MCMXLIX

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AVVERTENZA

La realizzazione del basso per il cembalo (inesistente nei manoscritti) è segnata in note piú piccole.

Tutte le altre aggiunte del revisore sono tra parentesi, all'infuori degli accenti e dei colpi d'arco.

La sigla F. . .n°. . .indica l'ordine della catalogazione delle opere vivaldiane eseguita da Antonio Fanna.

Lo schema generale della catalogazione è il seguente:

F. I - Concerti per violino.
F. II - Concerti per viola.
F. III - Concerti per violoncello.
F. IV - Concerti per violino con altri archi solisti.
F. V - Concerti per mandolino.
F. VI - Concerti per flauto.
F. VII - Concerti per oboe.
F. VIII - Concerti per fagotto.
F. IX - Concerti per tromba.
F. X - Concerti per corno.
F. XI - Concerti per archi.
F. XII - Concerti per complessi vari.
F. XIII - Sonate per violino.
F. XIV - Sonate per violoncello.
F. XV - Sonate per fiati.
F. XVI - Sonate per complessi vari.

Entro ogni singolo gruppo, designato con la cifra romana, l'ordine è determinato dalla cifra araba seguente.

È sembrato opportuno ricorrere ad una catalogazione sistematica, non essendovi elementi per una catalogazione cronologica sia pure approssimativa.

Il manoscritto del presente concerto fa parte della raccolta "Renzo Giordano„ custodita presso la Biblioteca Nazionale di Torino.

Durata: min. 10

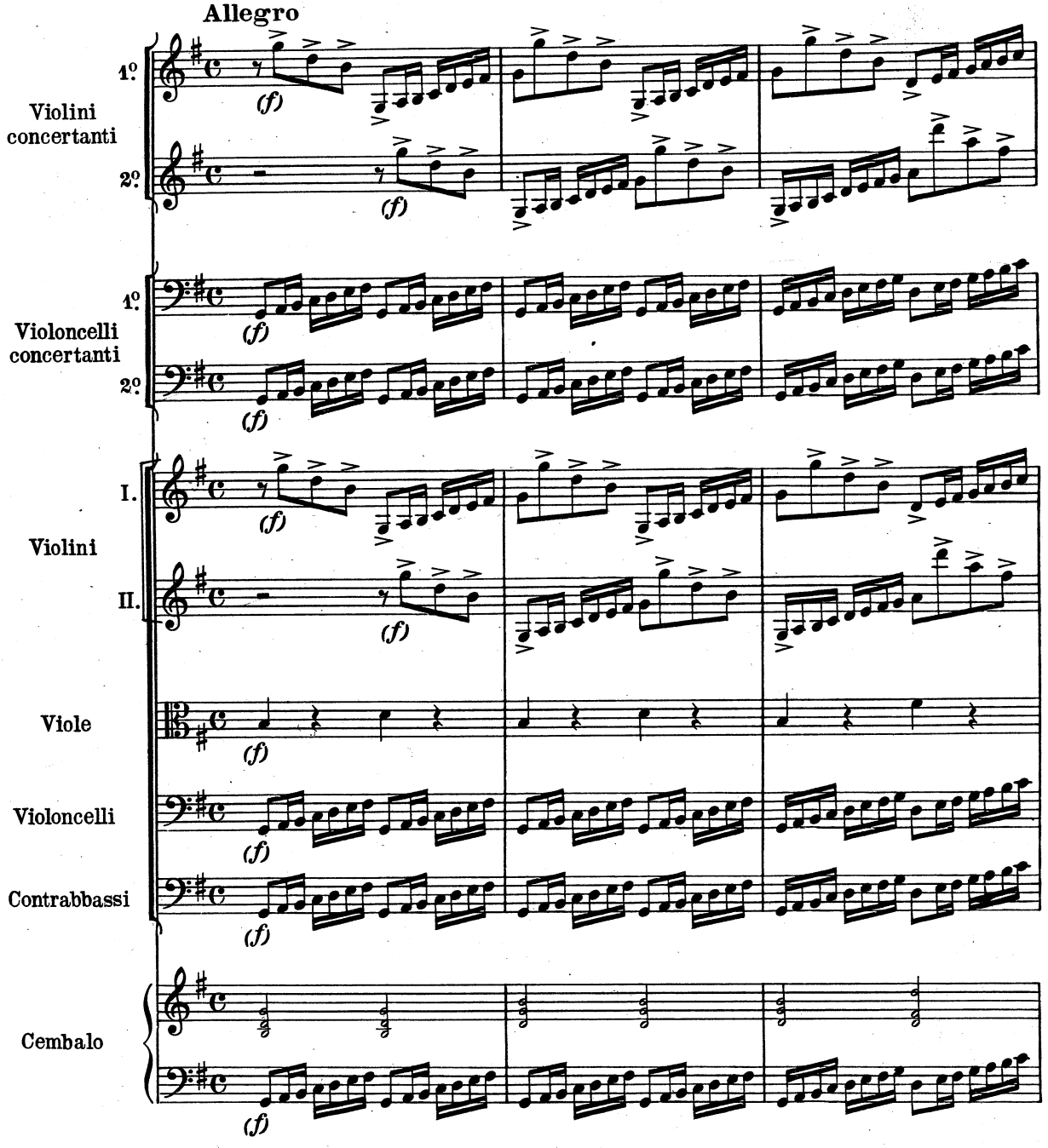
CONCERTO in Sol maggiore

per 2 Violini, 2 Violoncelli, Archi e Cembalo

F. IV nº 1

a cura di
Angelo Ephrikian

Antonio Vivaldi
(1675 ?-1741)



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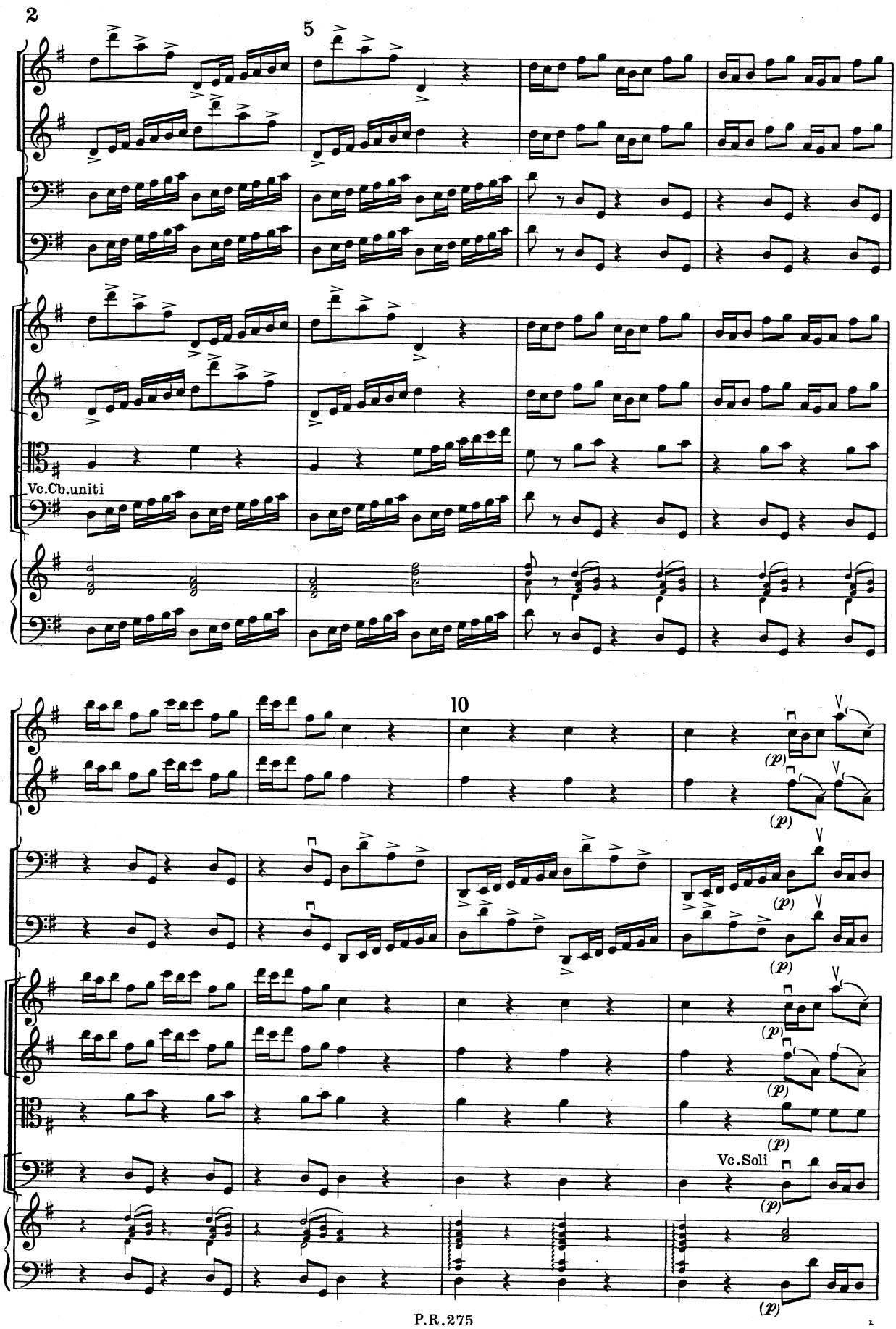
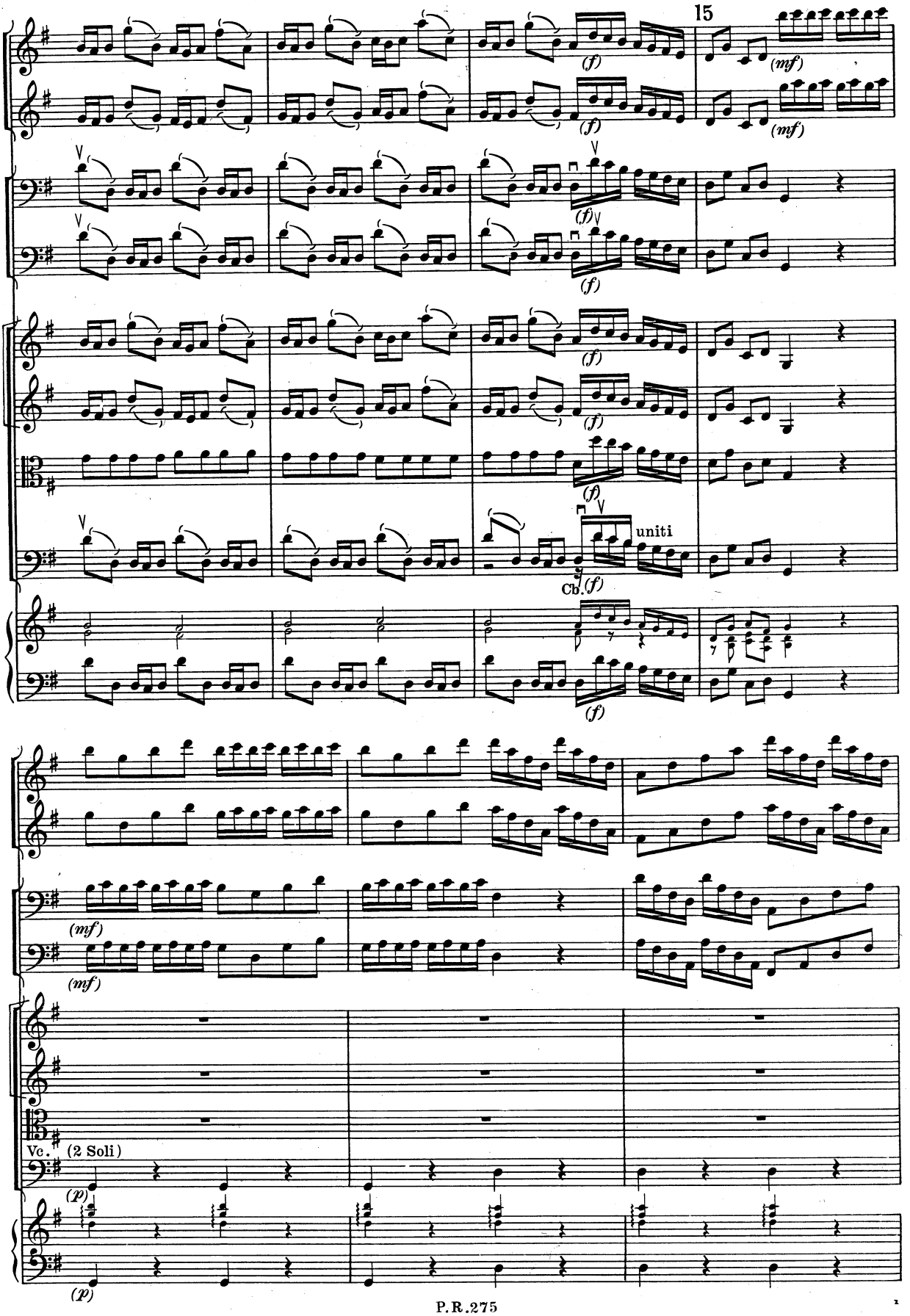
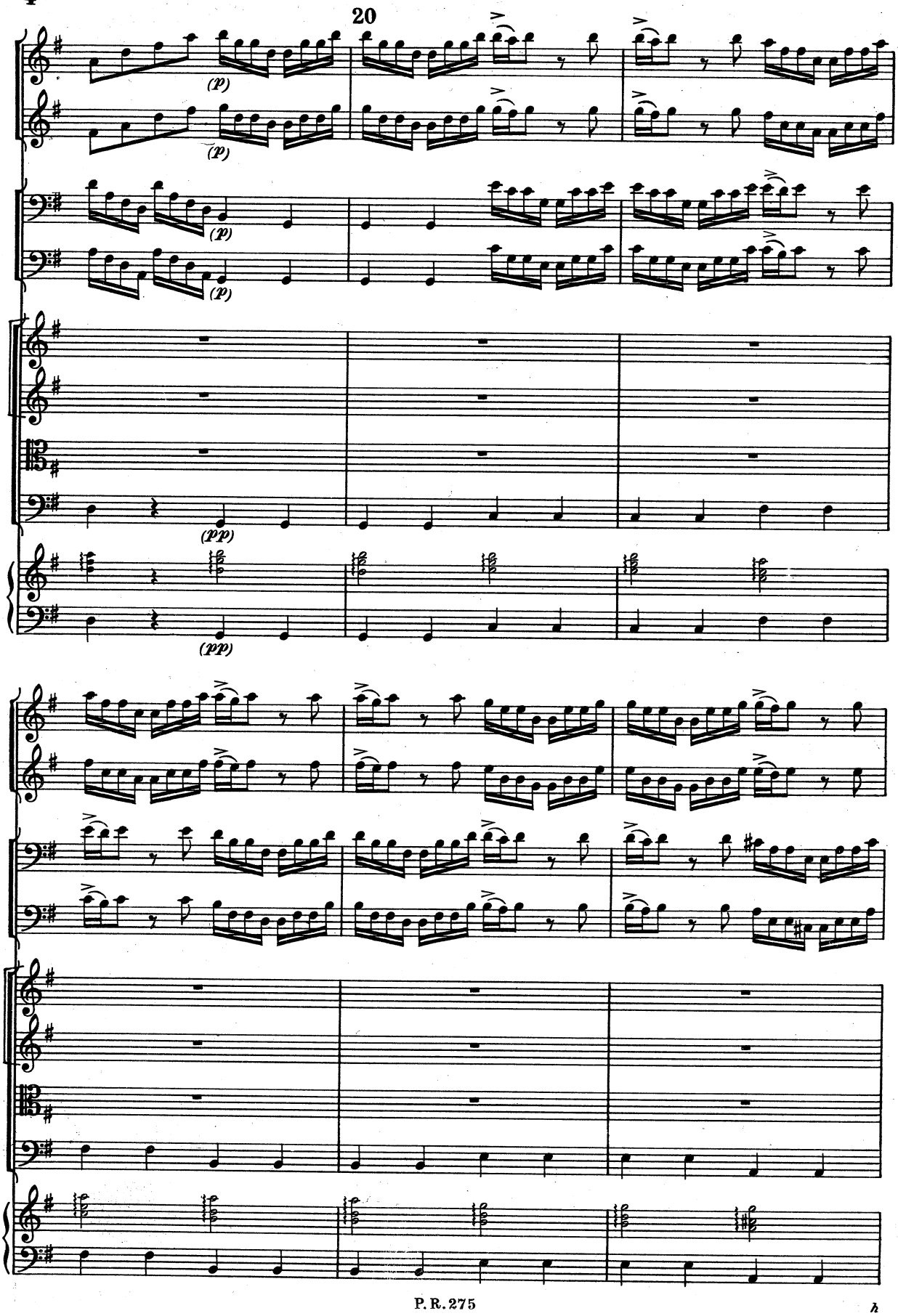
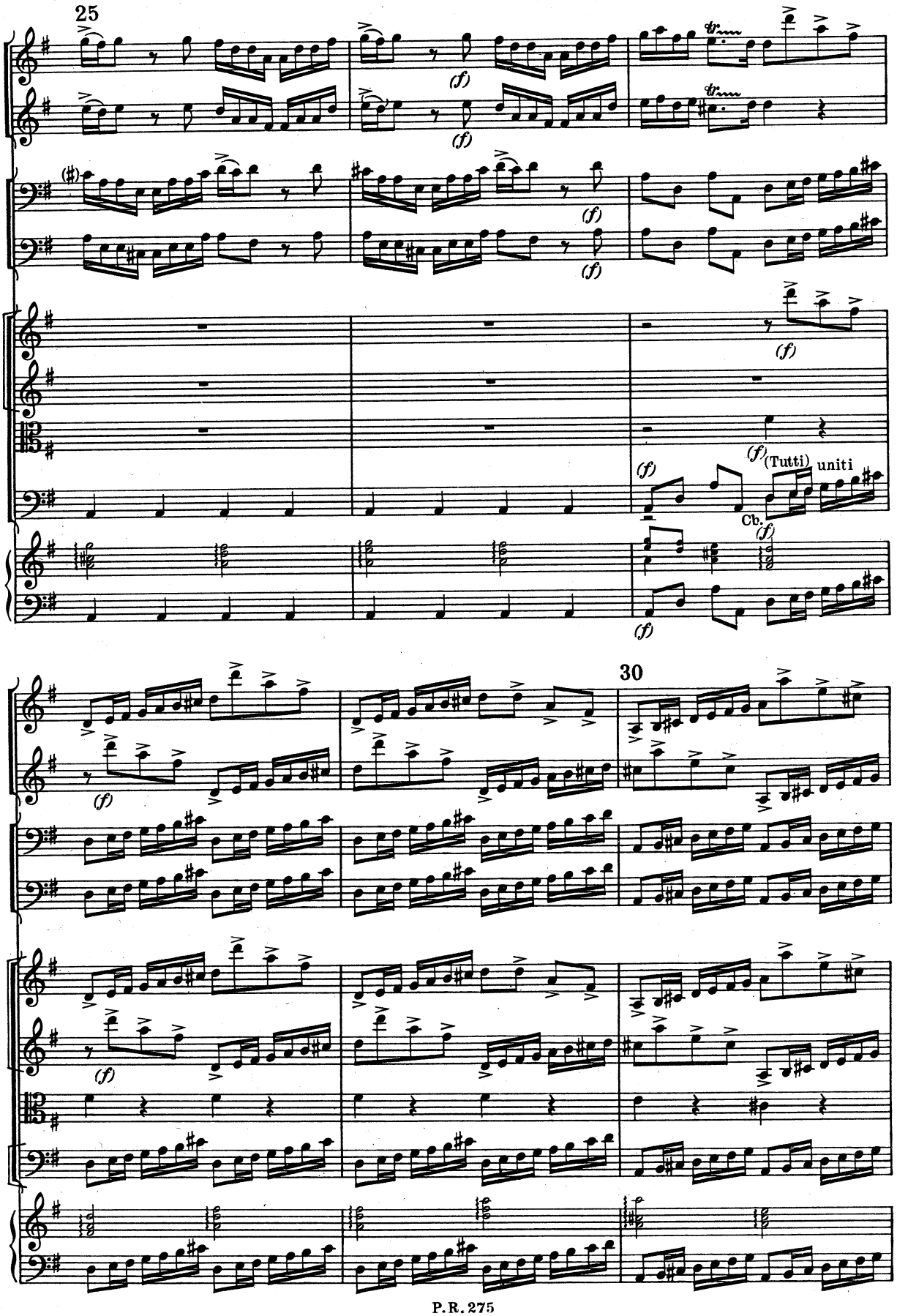
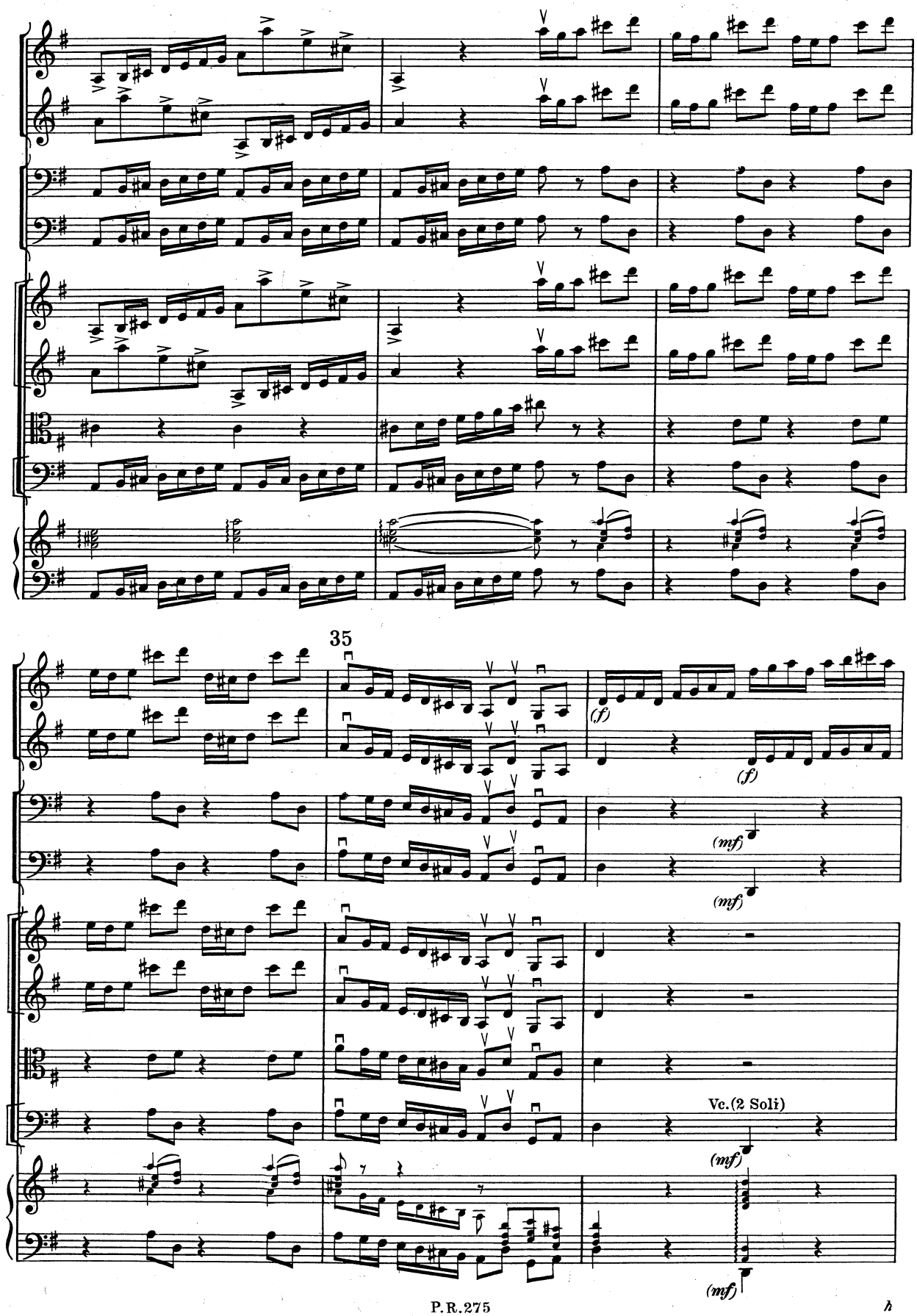
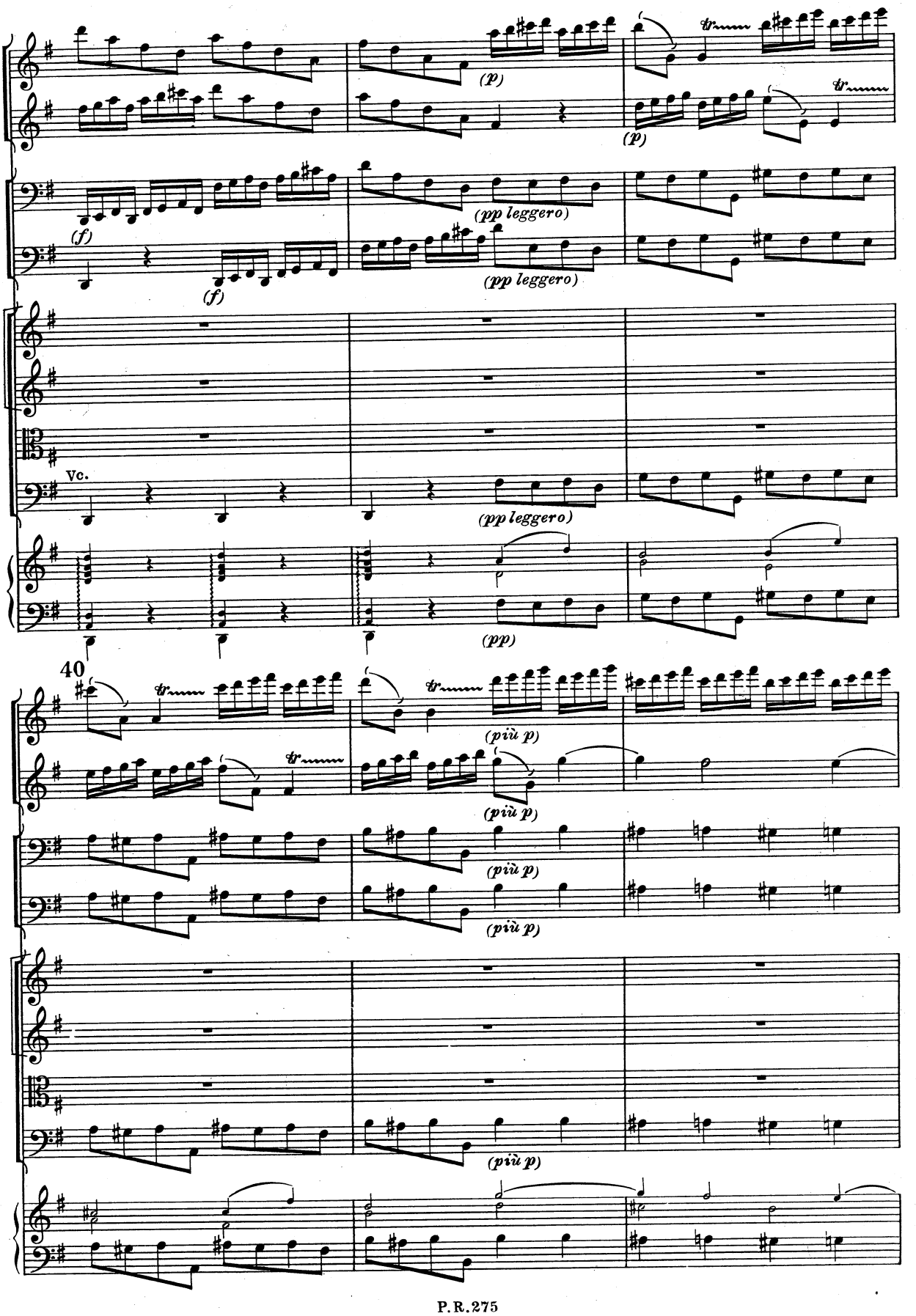

2
5
Vc.Cb.uniti
10
(p)
Vc.Soli

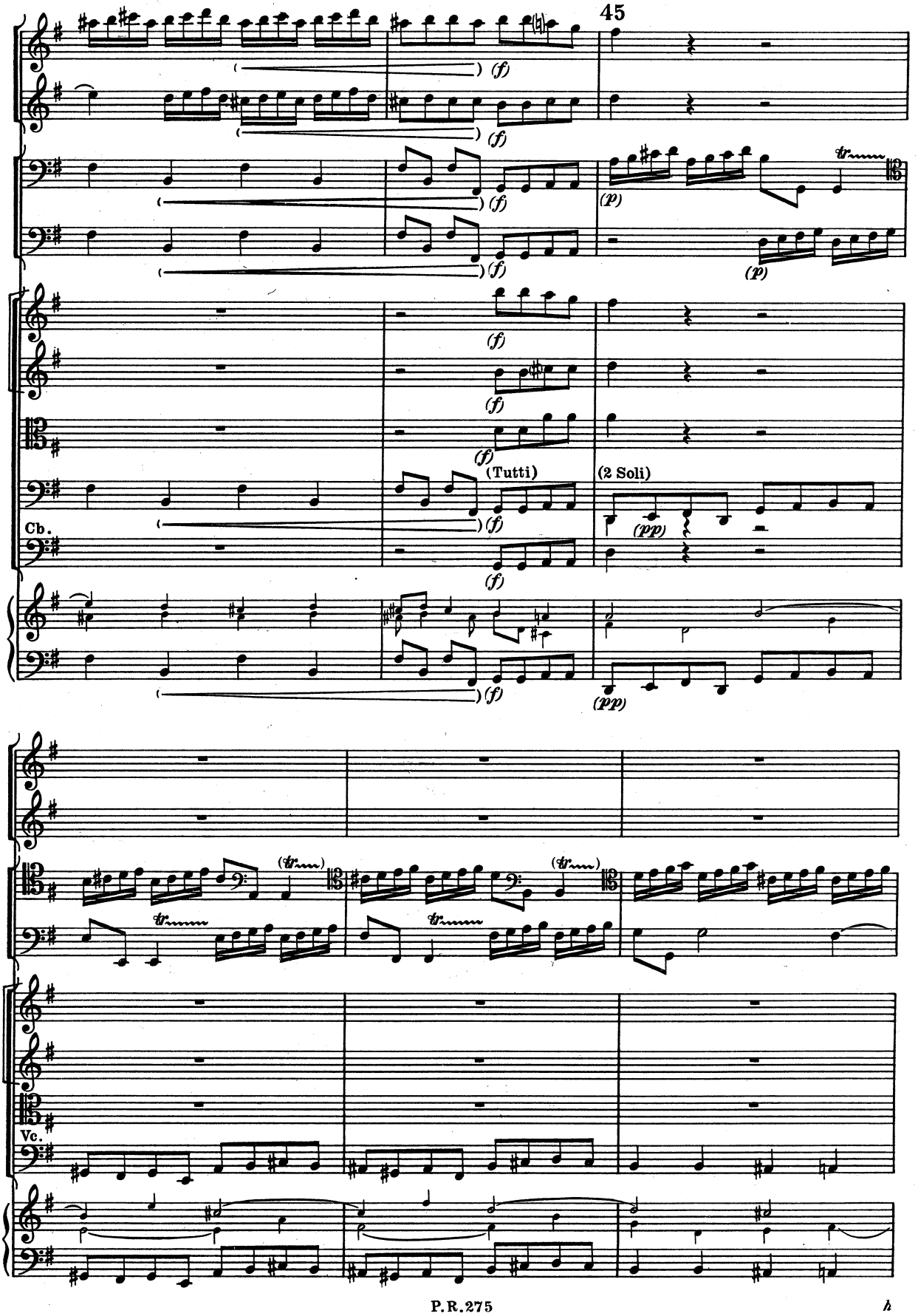

15
(mf)
(f)
uniti
Cb.
(mf)
Vc.
(2 Soli)
(p)


20
(p)
(p)
(p)
(p)
(pp)
(pp)


25
(f)
(Tutti)
uniti
Cb.
30


35
(f)
(f)
(mf)
(mf)
Vc.(2 Soli)
(mf)
(mf)


(p)
(p)
(f)
(f)
(pp leggero)
(pp leggero)
Vc.
(pp leggero)
(pp)
40
(più p)
(più p)
(più p)
(più p)
(più p)


45
(f)
(p)
(Tutti)
(2 Soli)
(ppp)
Cb.
Vc.

50

(f)

(Tutti) uniti

Cb.

(p)

1) Manoscritto

55

1)

(f)

(mf)

(p)

Vc.

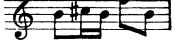
Cb.

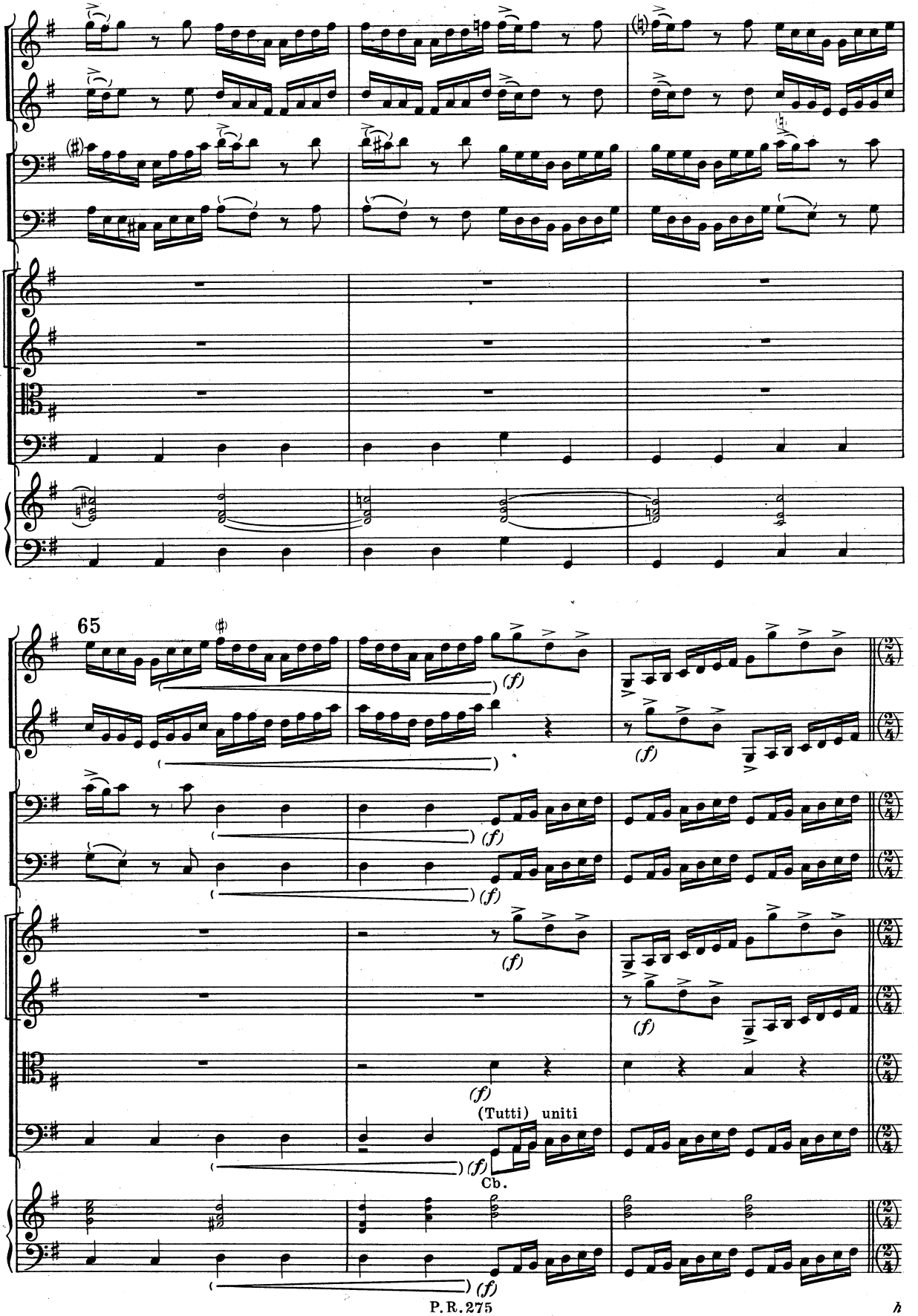
(2 Soli)

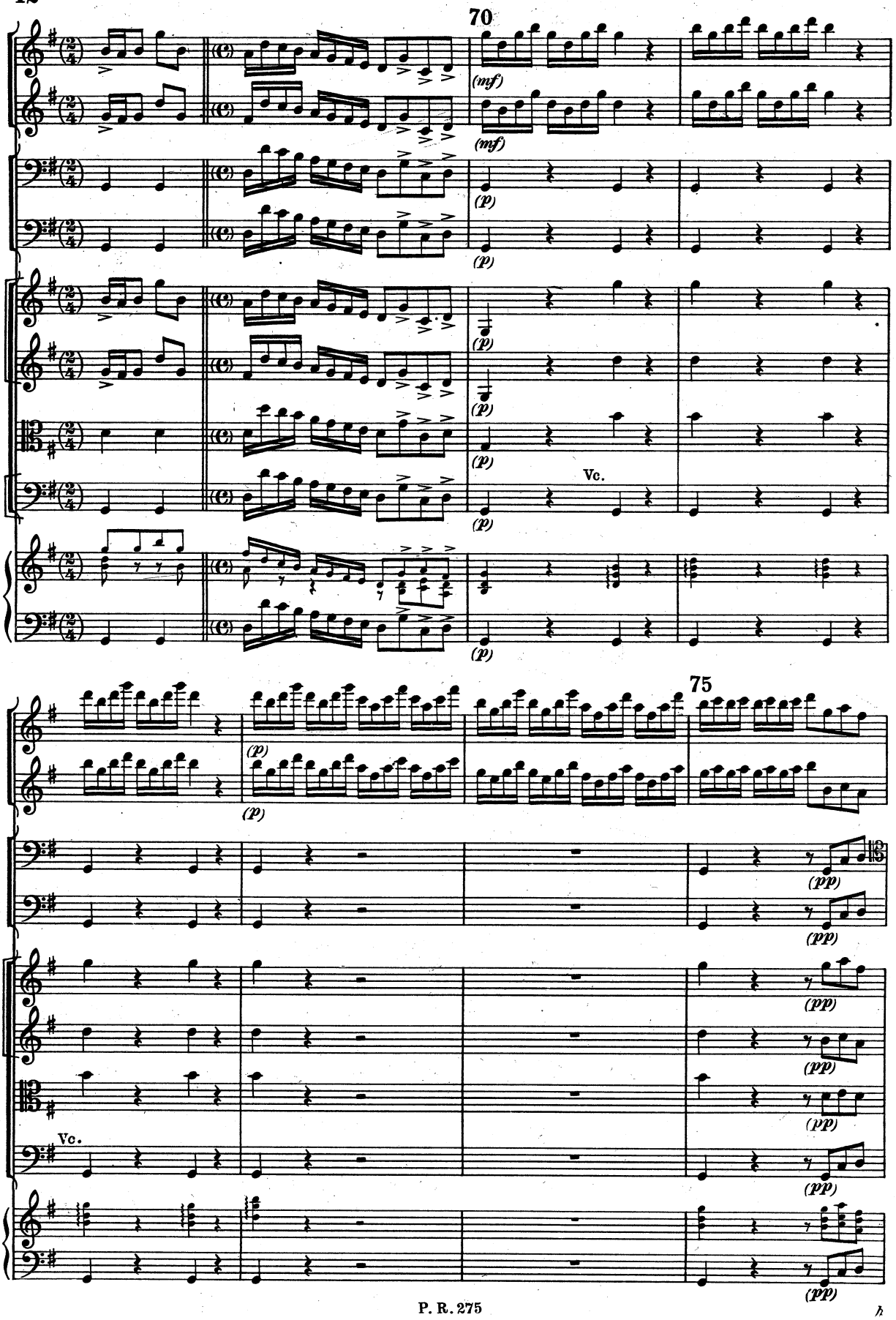
60

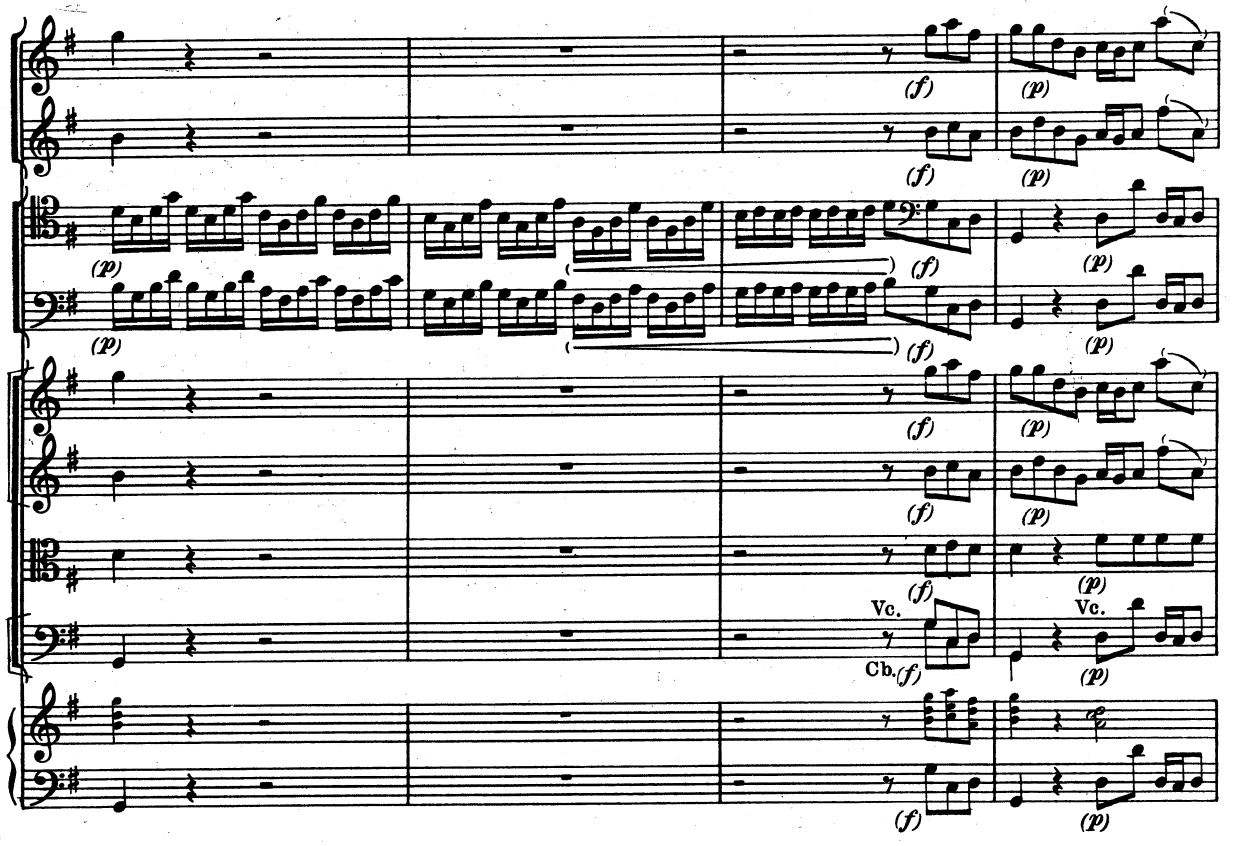
(♯)

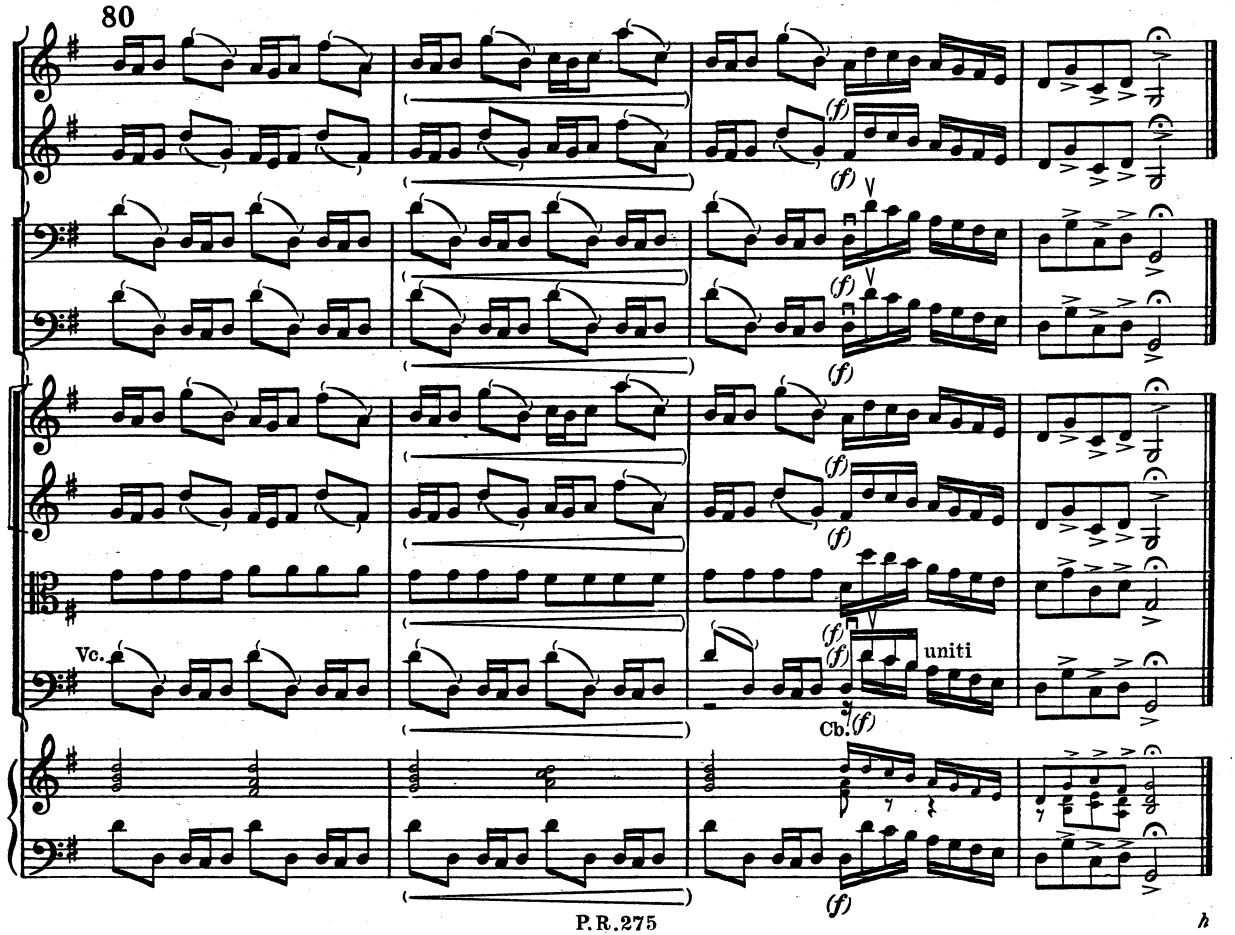
1) Manoscritto

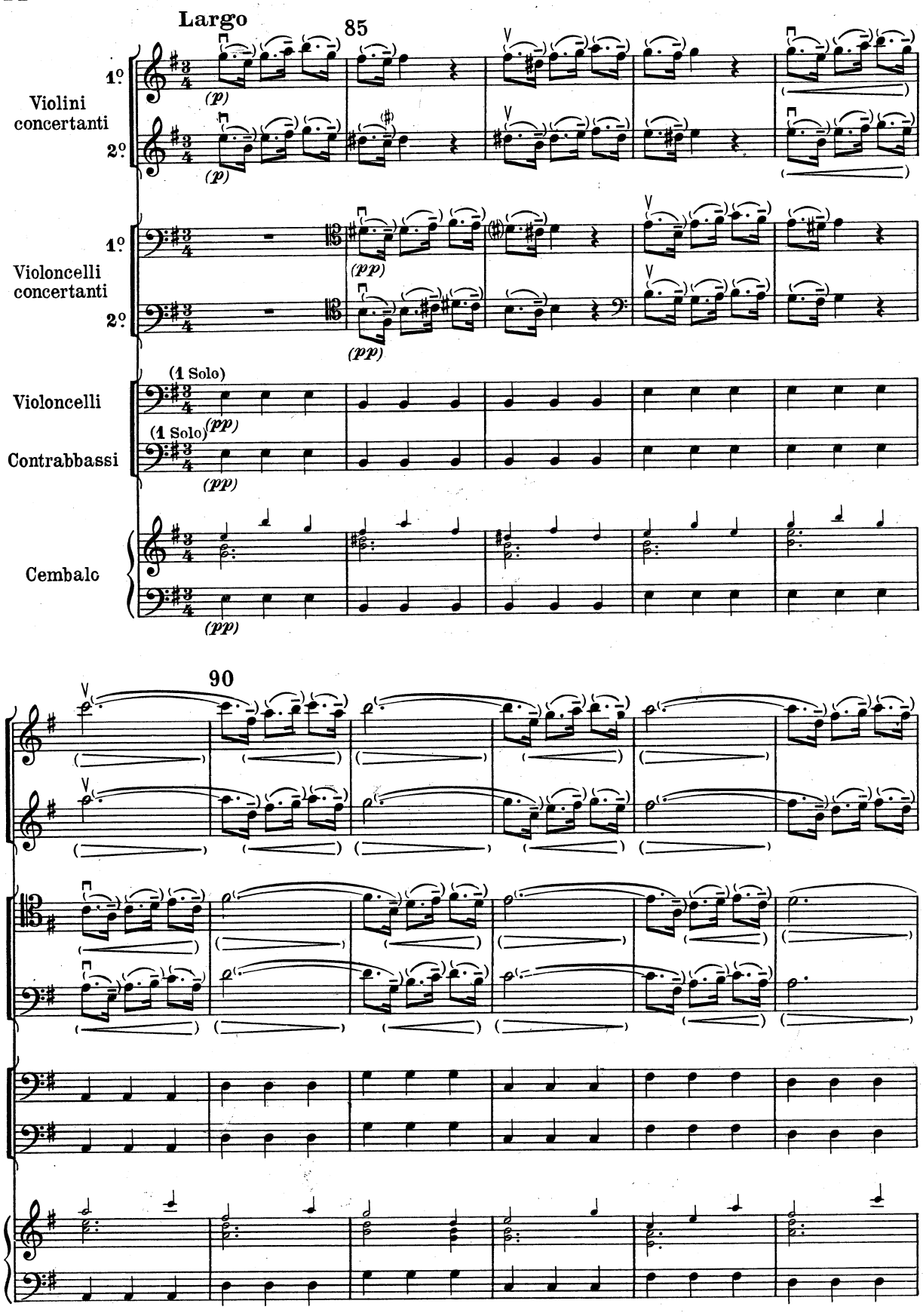



65
(f)
(Tutti) uniti
Cb.


70
(mf)
(mf)
(p)
(p)
(p)
(p)
(p)
Vc.
(p)
75
(p)
(p)
(pp)
(pp)
(pp)
(pp)
(pp)
(pp)
Vc.


(f)
(p)
Vc.
Cb.


80
(f)
Vc.
Cb.
uniti


Largo
85
1°
Violini
concertanti
2°
(p)
1°
Violoncelli
concertanti
2°
(pp)
(1 Solo)
Violoncelli
(pp)
(1 Solo)
Contrabbassi
(pp)
Cembalo
(pp)
90

95

100

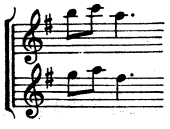
105

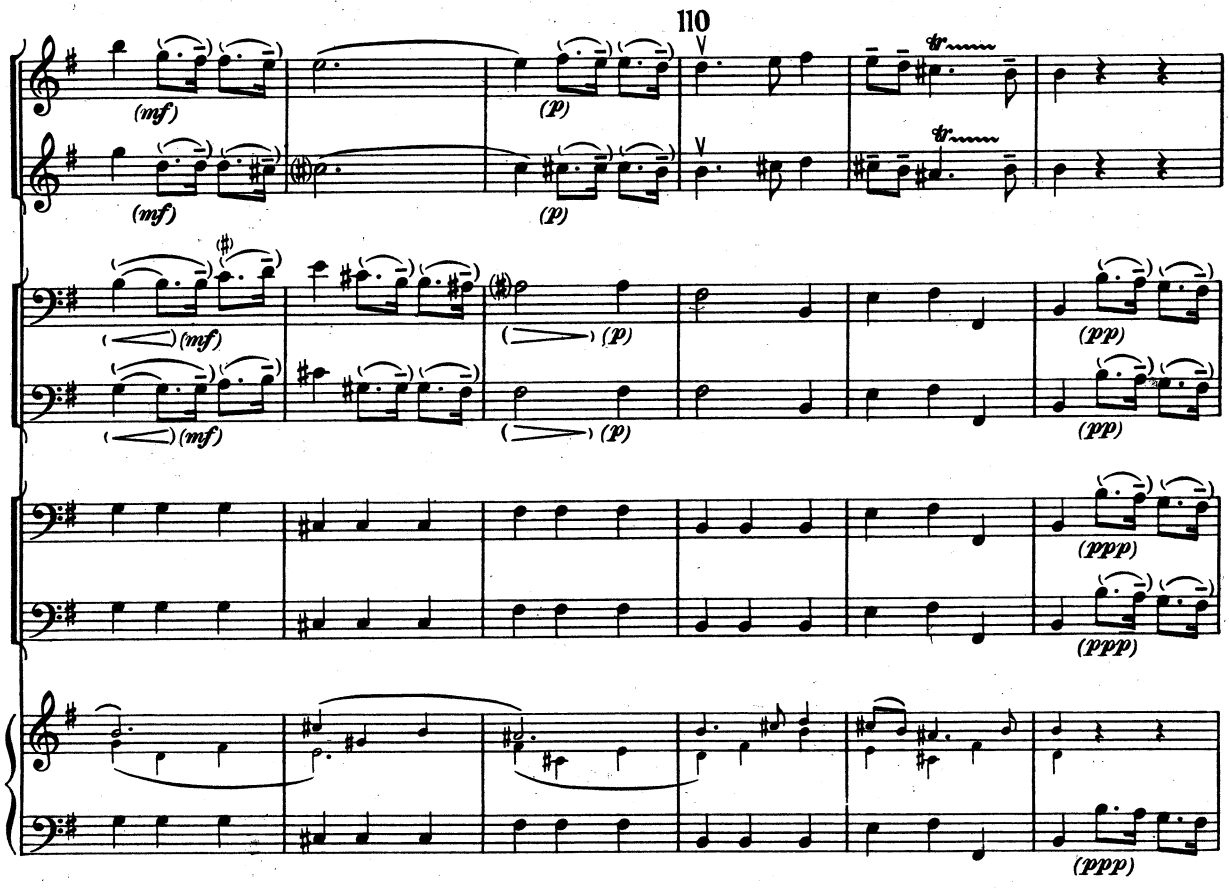
(pp)

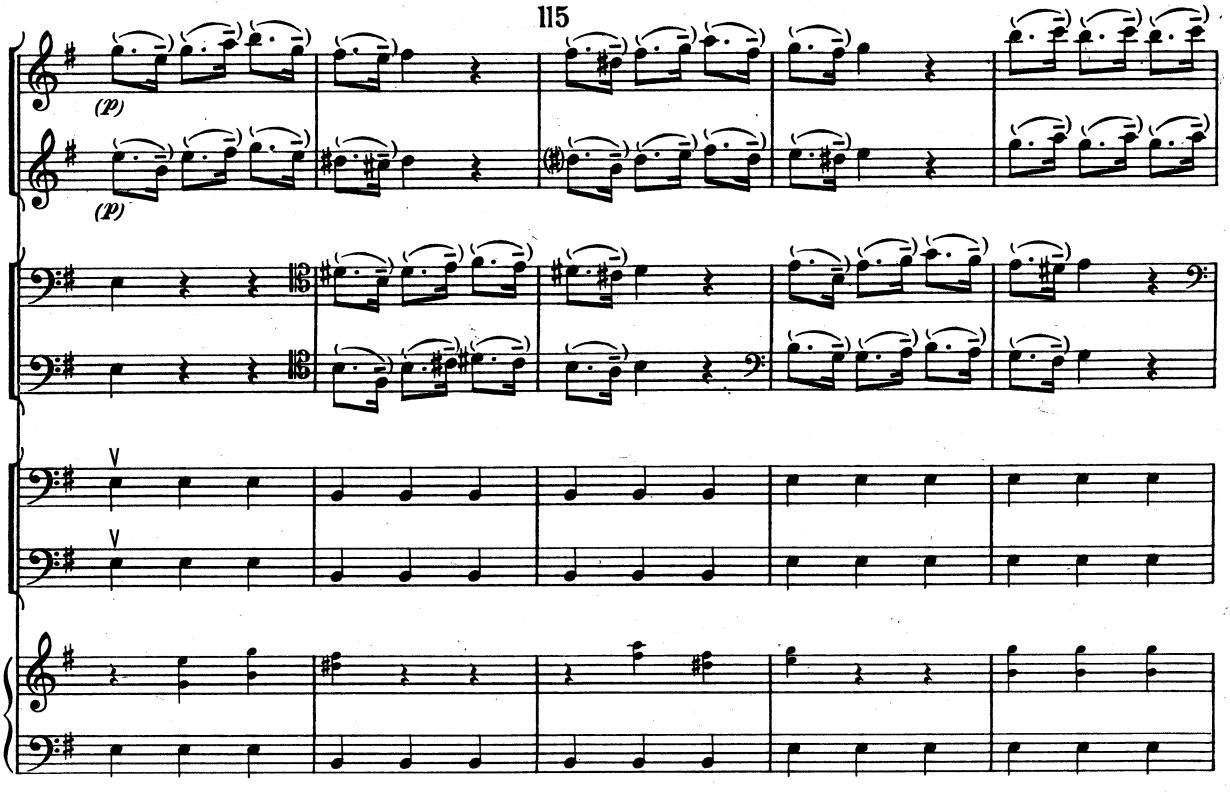
(mf)

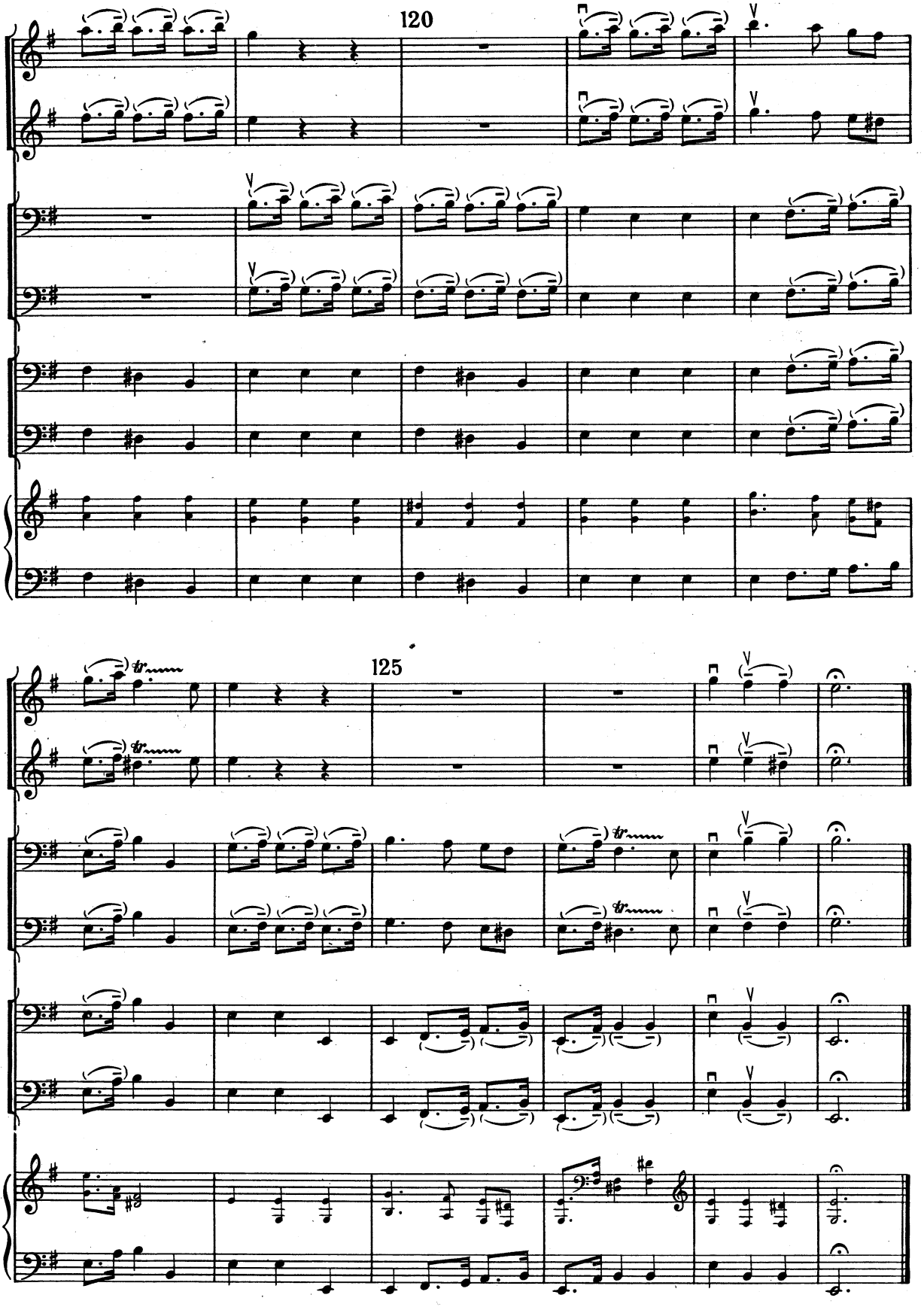
(p)

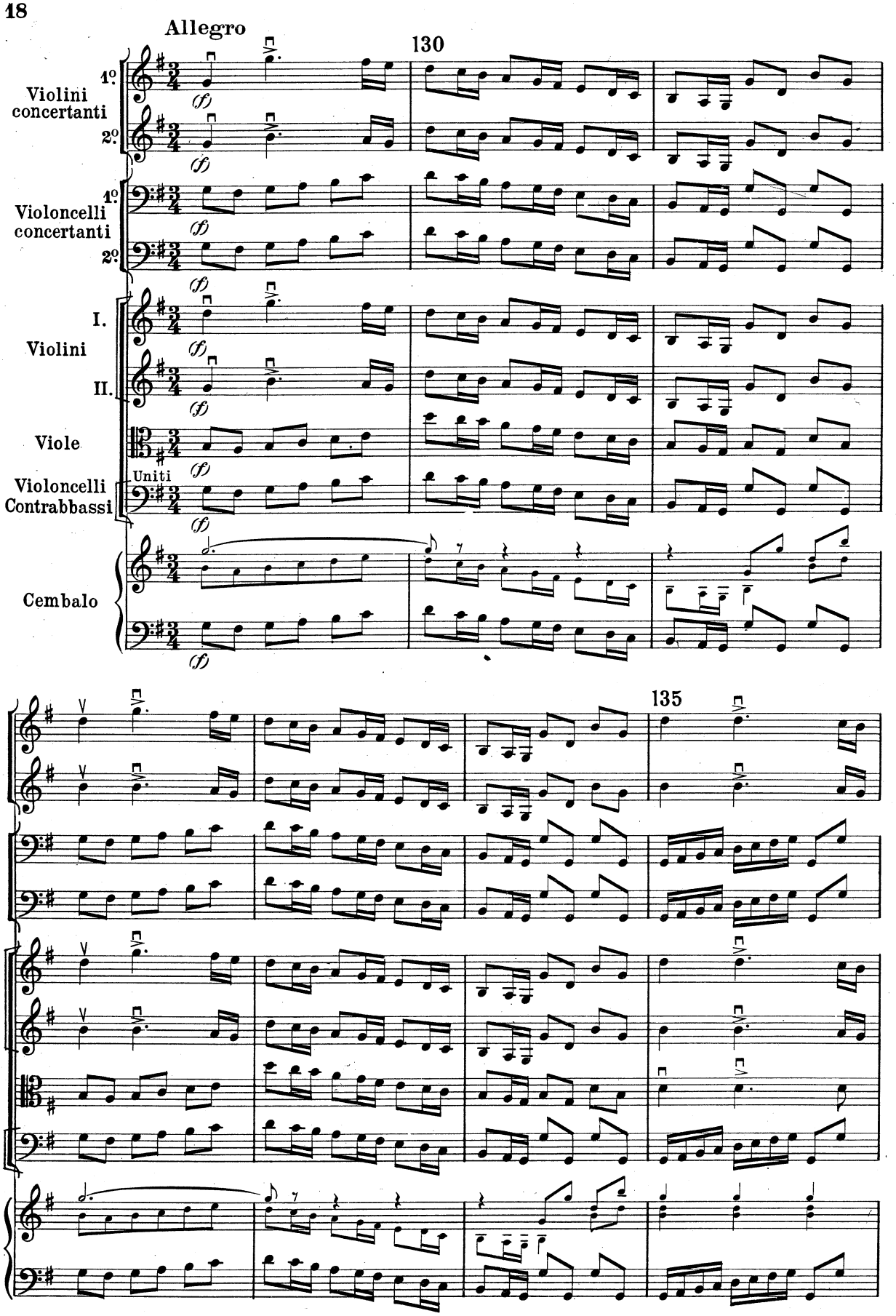
1) Manoscritto

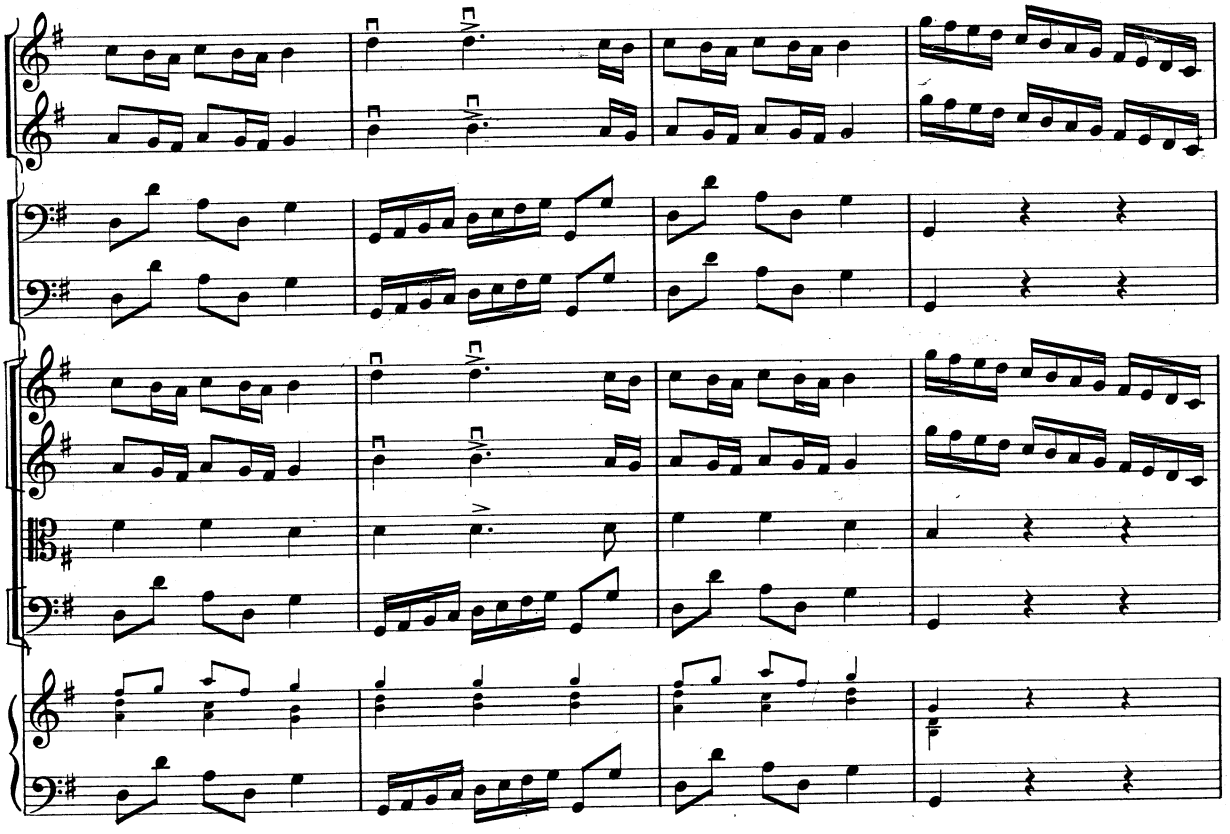



110
(mf)
(p)
(pp)
(ppp)


115
(p)


120
125


Allegro
130
135
1º
Violini concertanti
2º
1º
Violoncelli concertanti
2º
I.
Violini
II.
Viole
Uniti
Violoncelli
Contrabbassi
Cembalo
(f)



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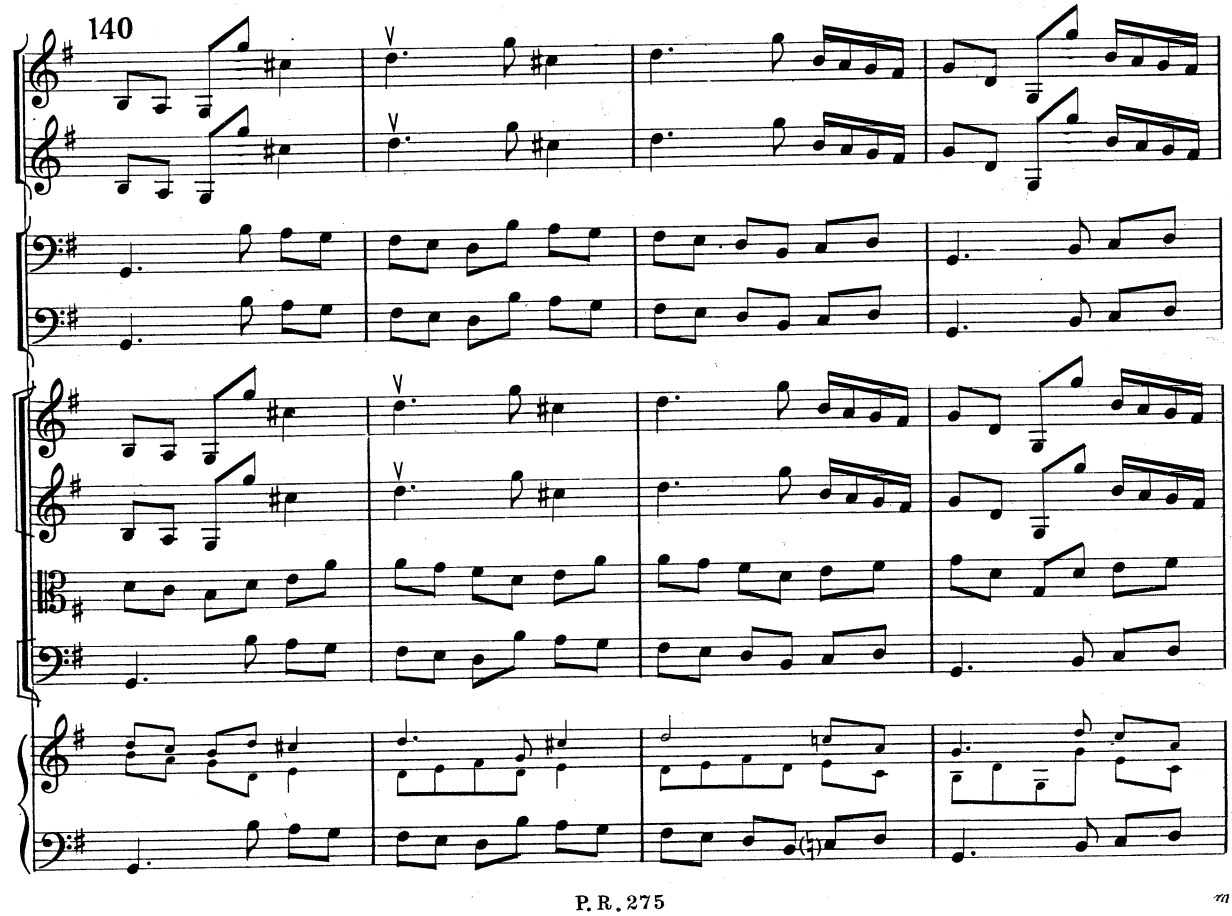
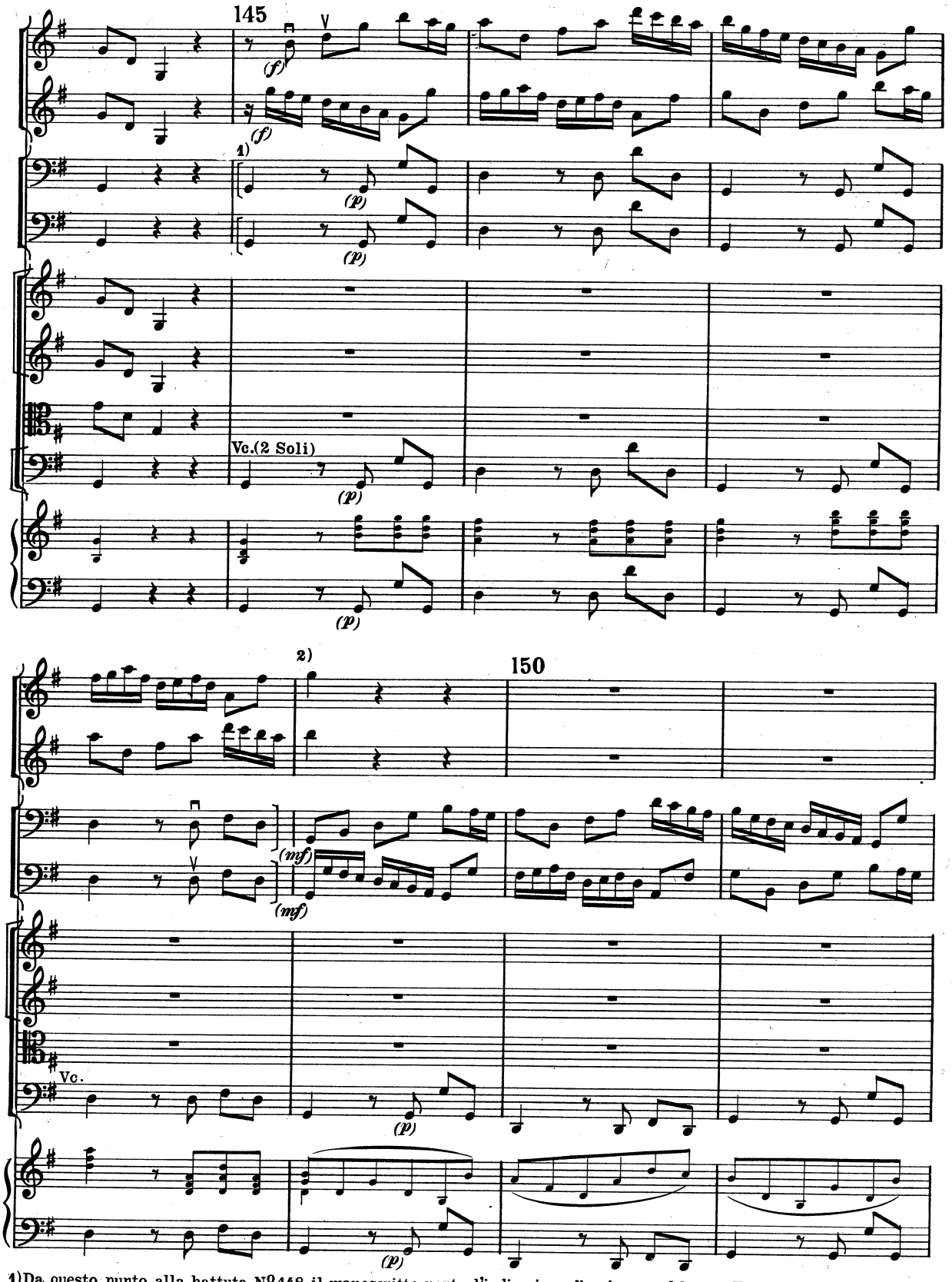
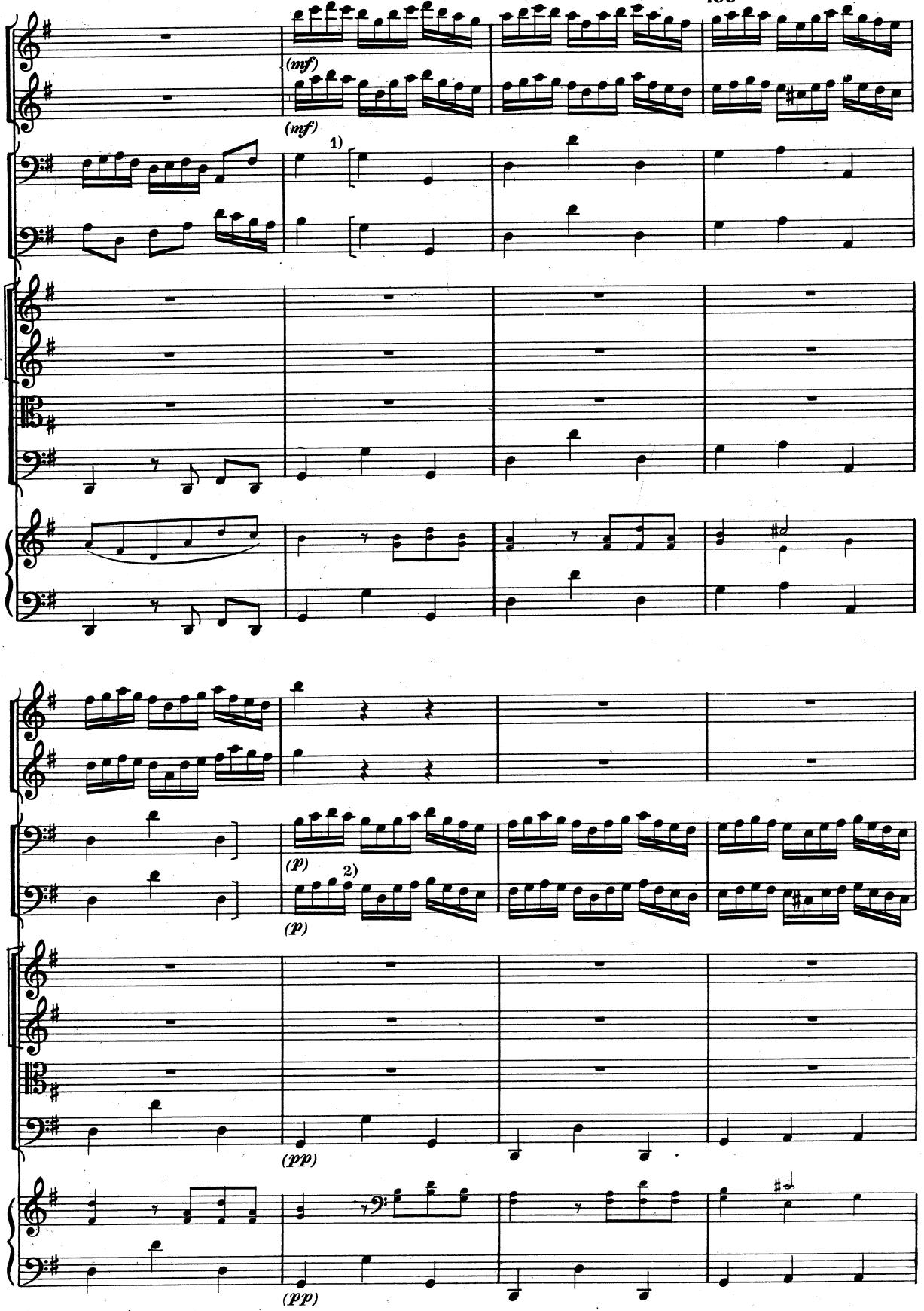




1) Da questo punto alla battuta N° 148 il manoscritto porta l'indicazione di unisono col basso. Tuttavia, per evidenti ragioni di equilibrio sonoro, si consiglia di far tacere i 2 Violoncelli concertanti fino alla predetta battuta.

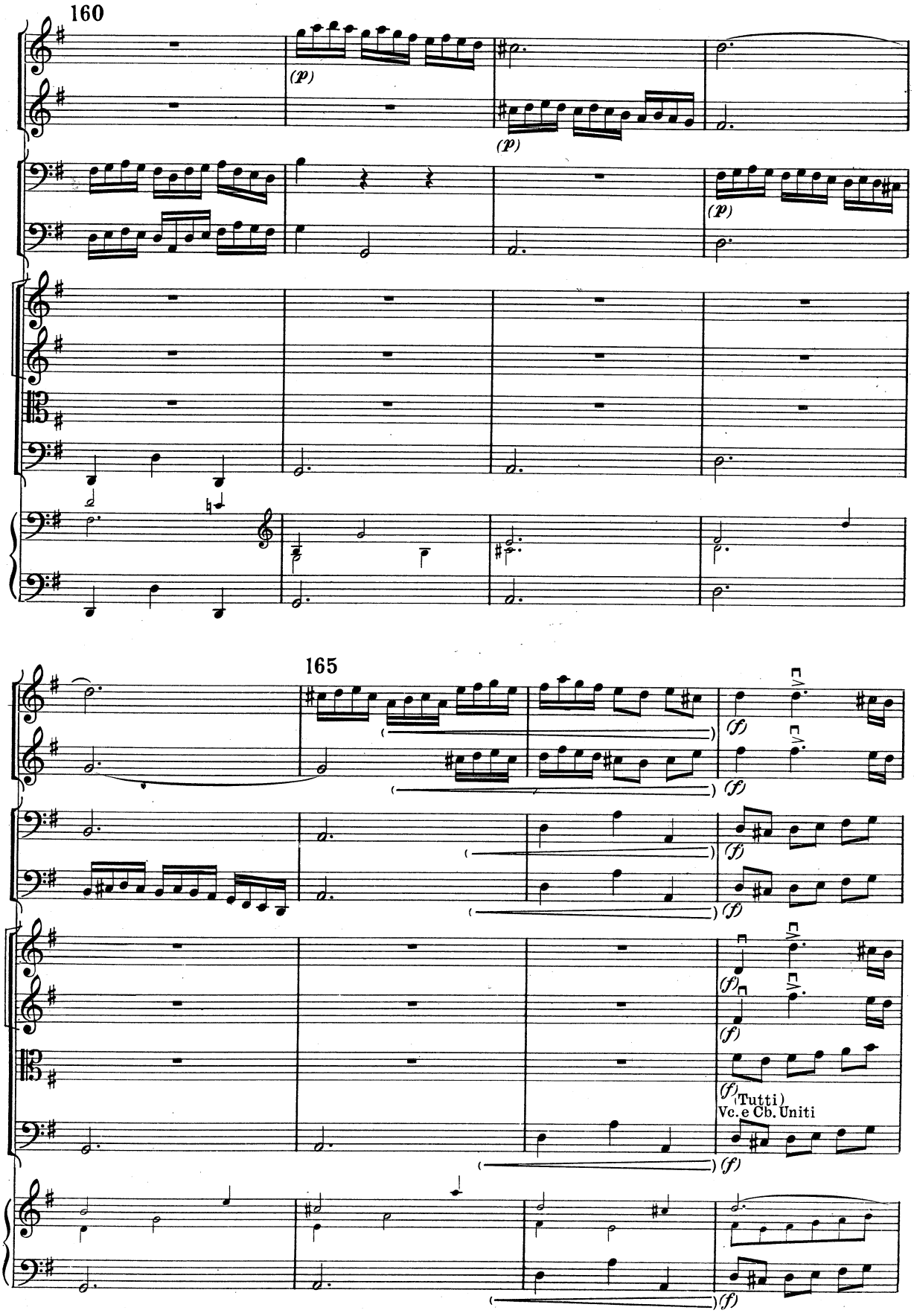
2) In questa battuta il manoscritto reca ai primi e ai secondi, il che fa supporre che il "Tutti„ dei Violini debba continuare fino a questa battuta. Ma poichè l'esposizione finisce alla battuta N° 144 è naturale pensare che dalla battuta successiva (come sempre avviene in Vivaldi) s'inizi il "Solo„.

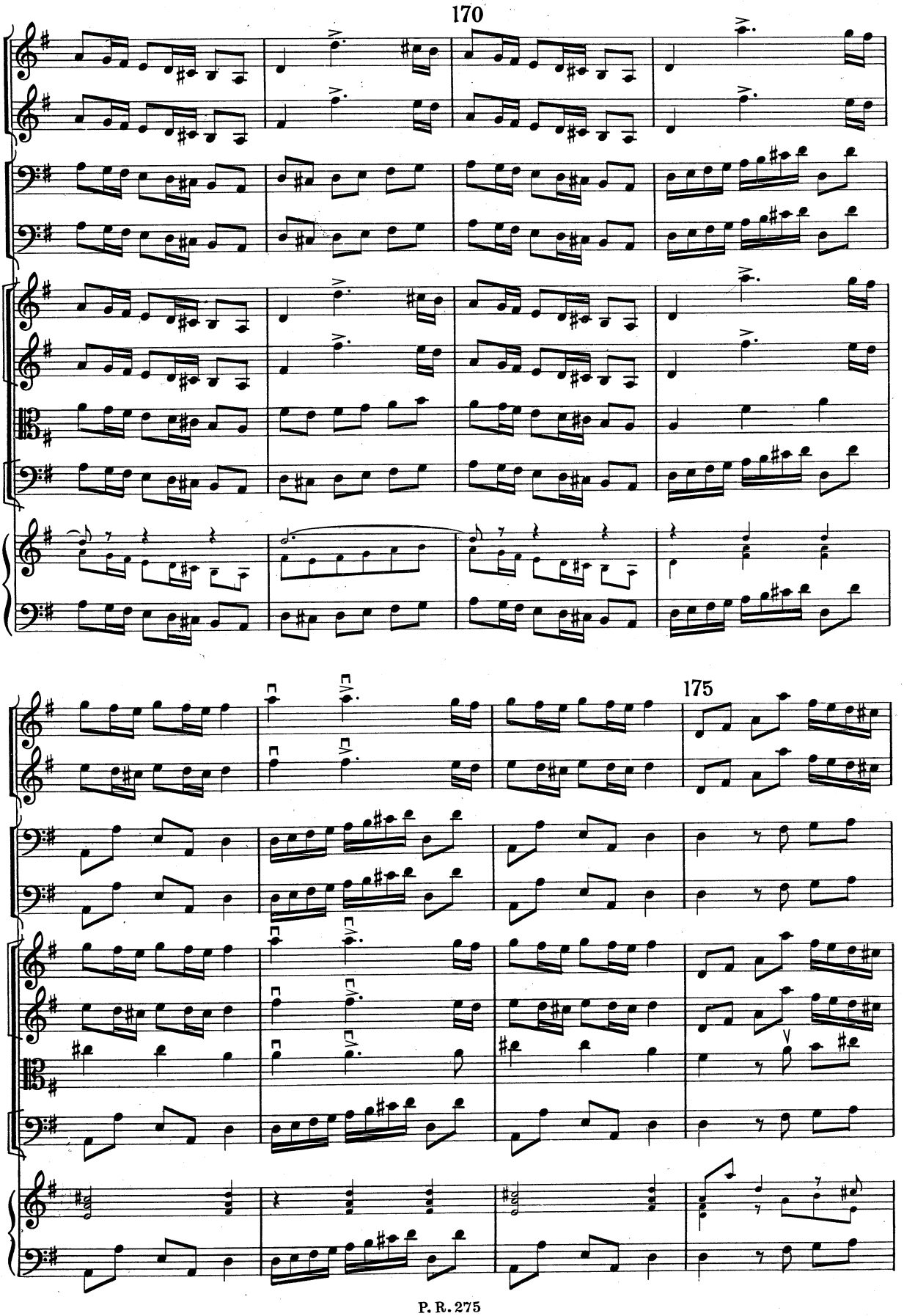
155

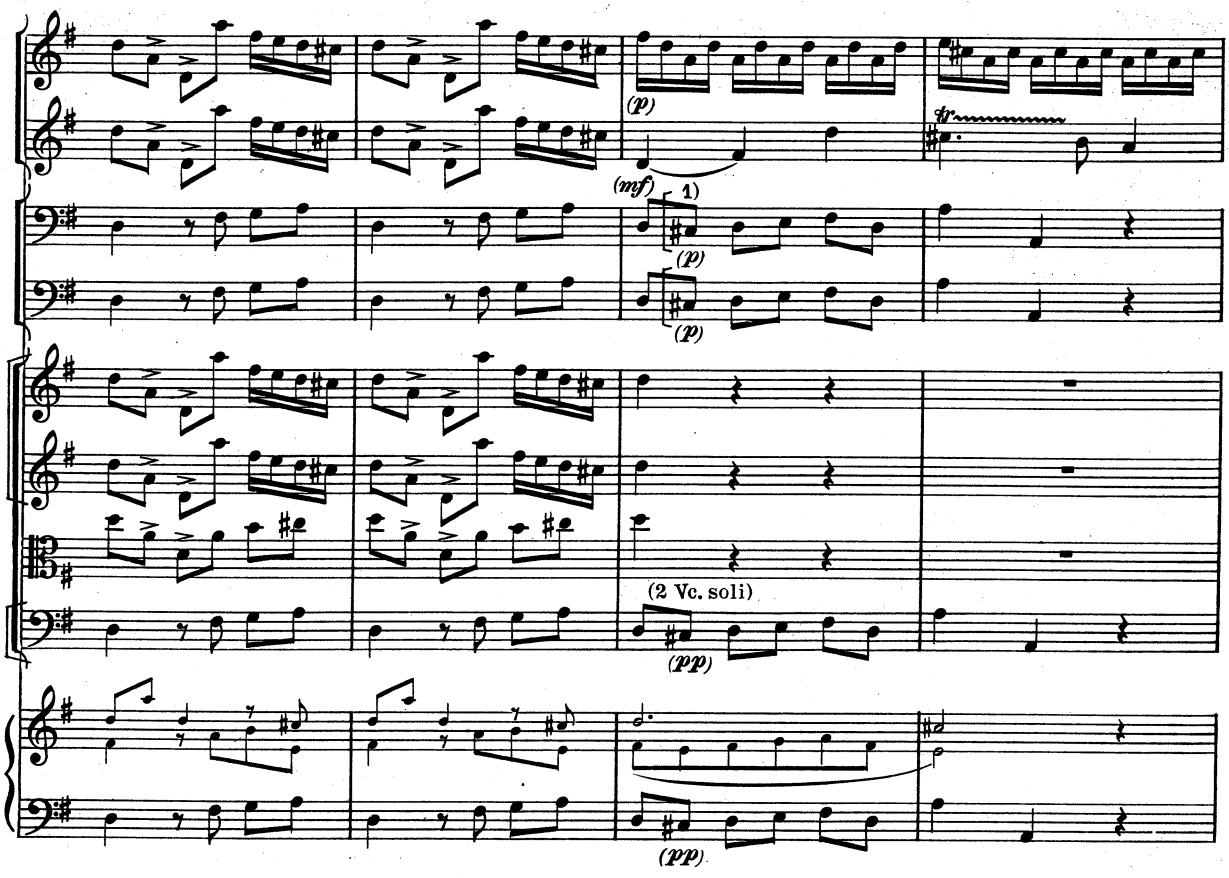


1) Vedi nota 1) pag. 20.

2) Manoscritto *Sol*.


160
(p)
(p)
(p)
165
(f)
(f)
(f)
(f)
(f)
(f)
(f)
(Tutti)
Vc. e Cb. Uniti
(f)
(f)


170
175



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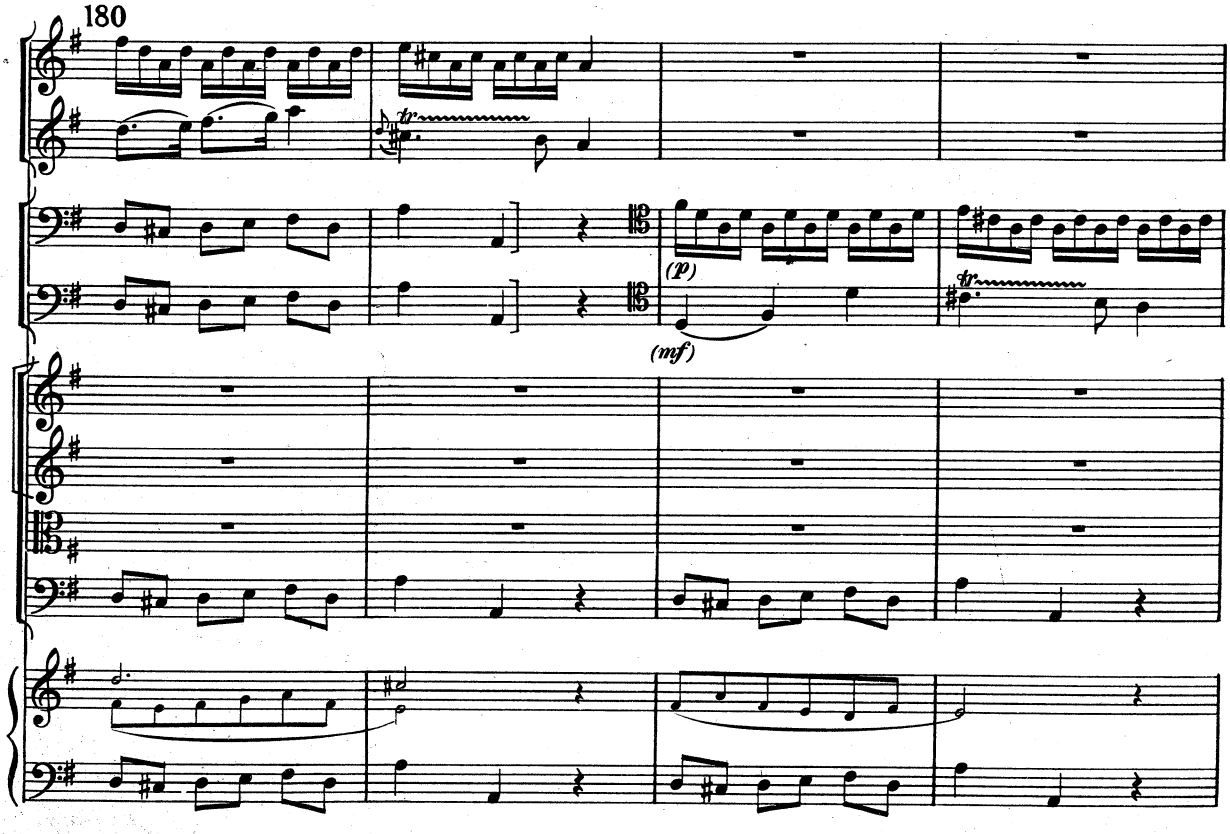

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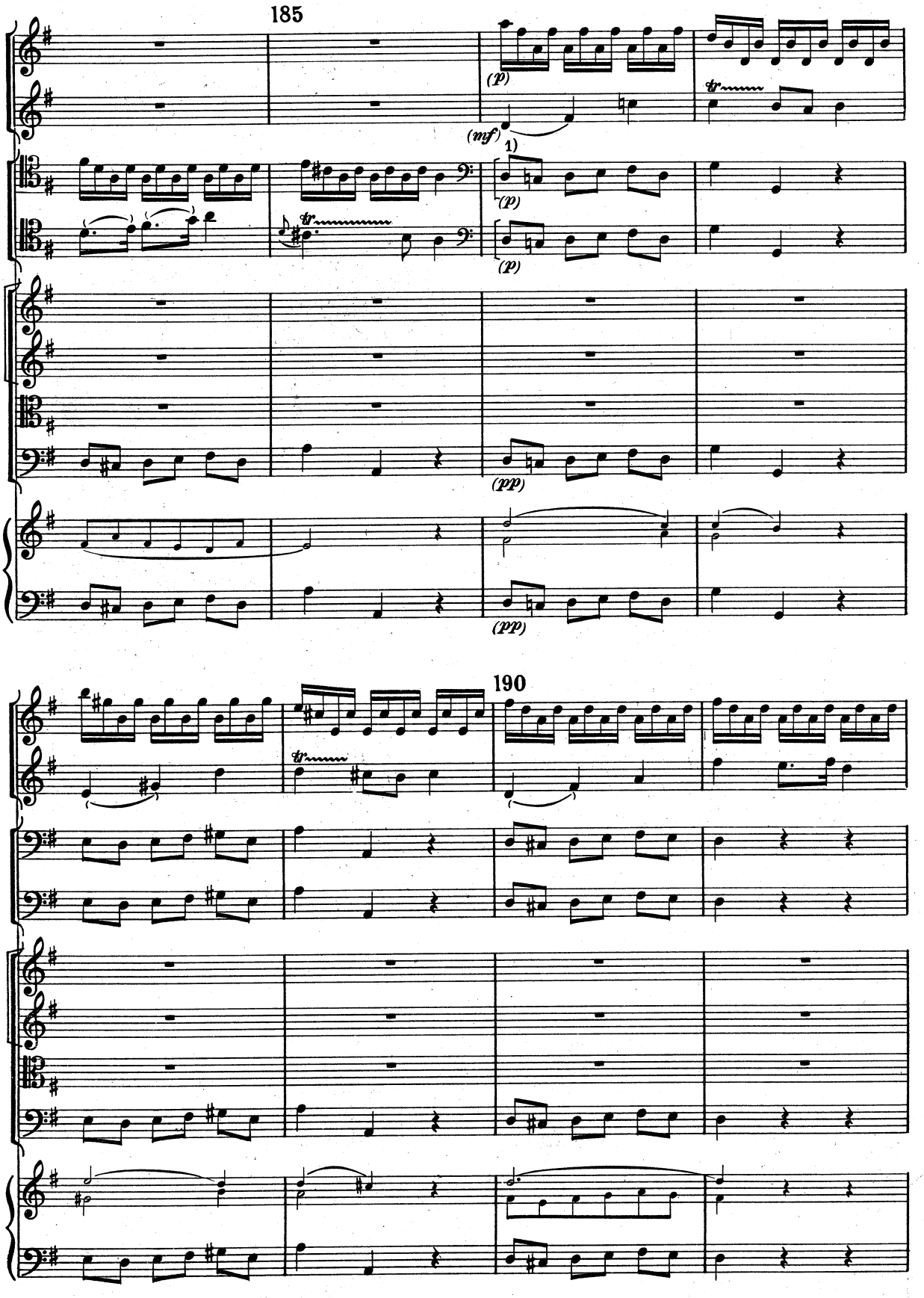

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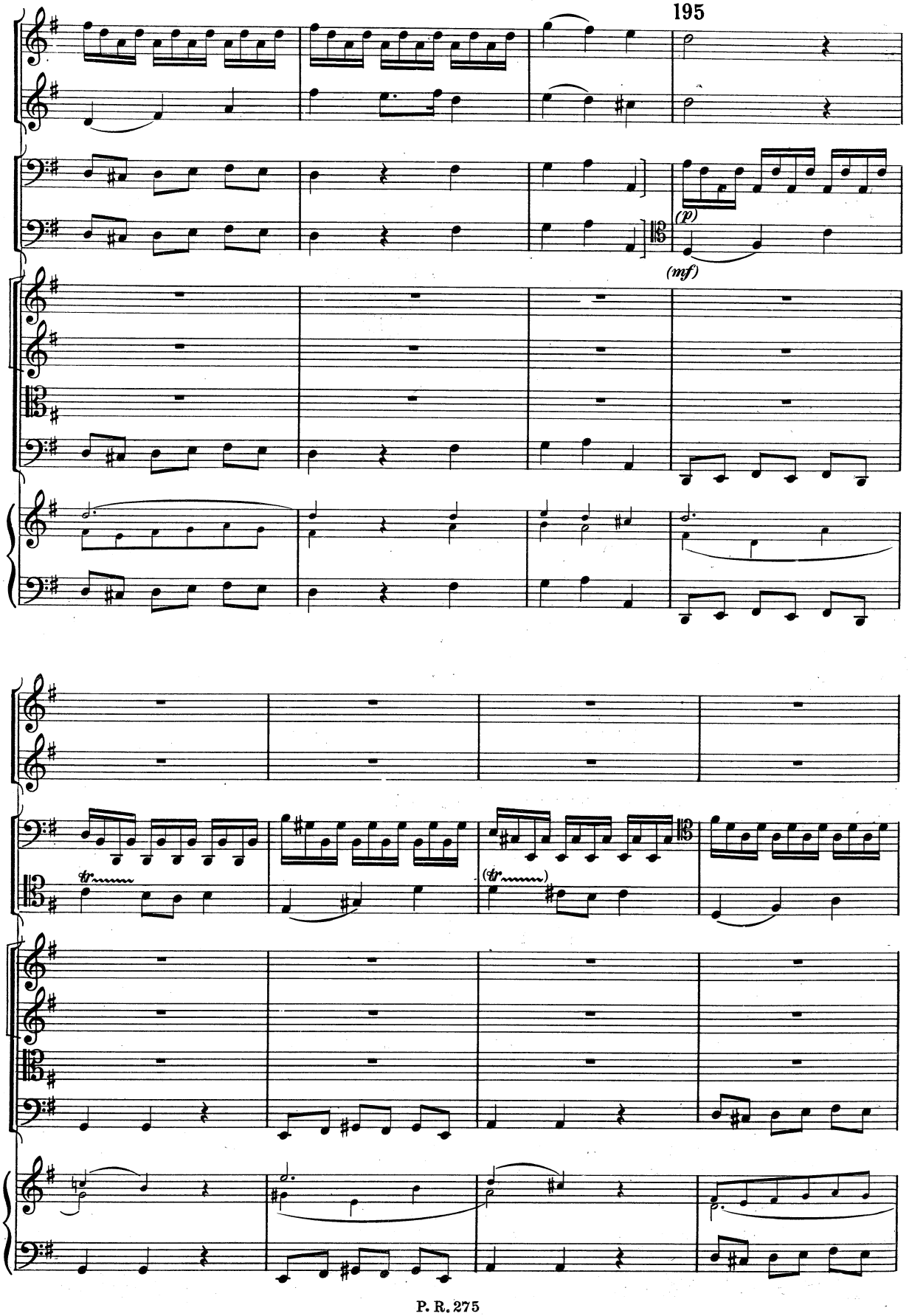
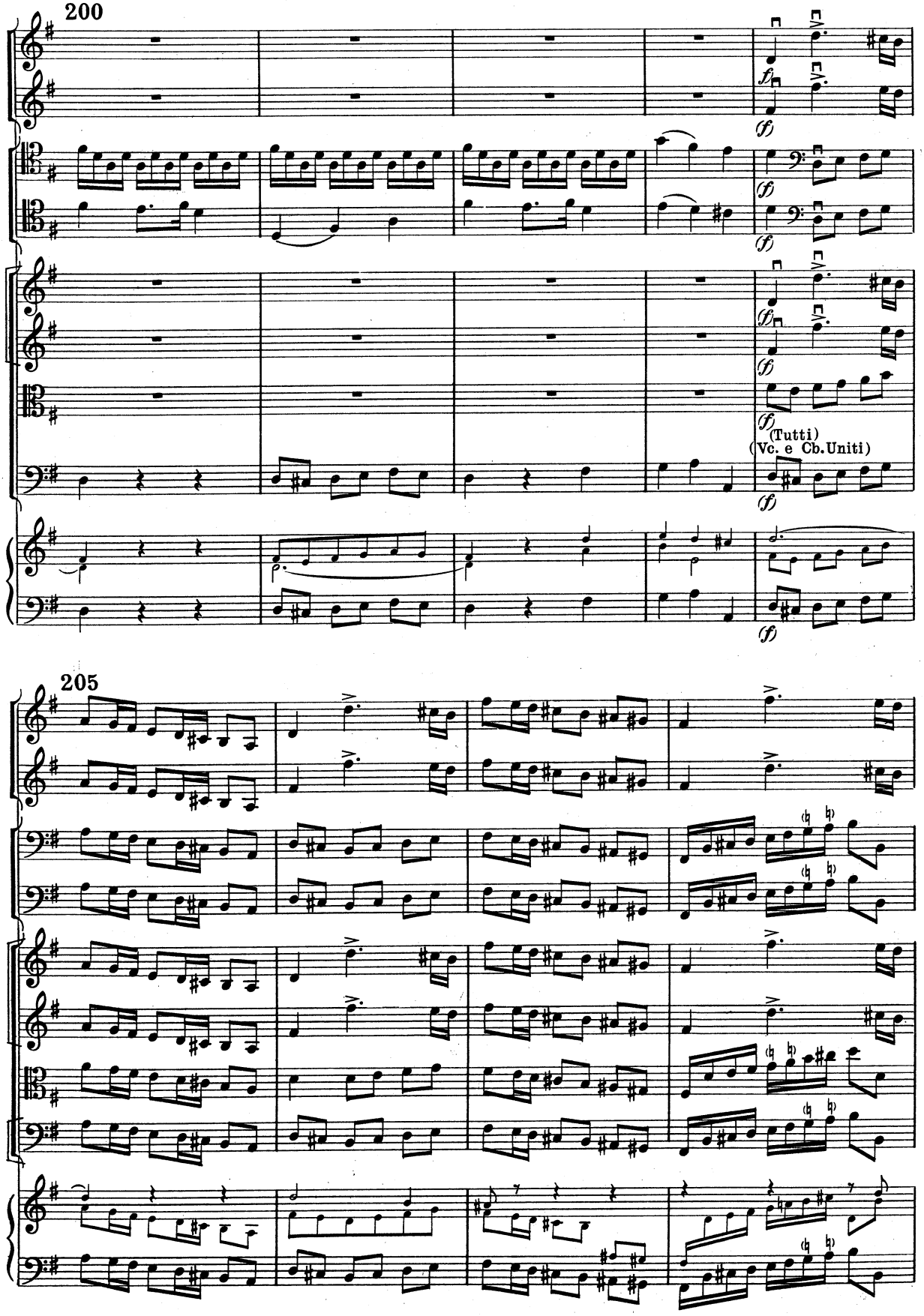
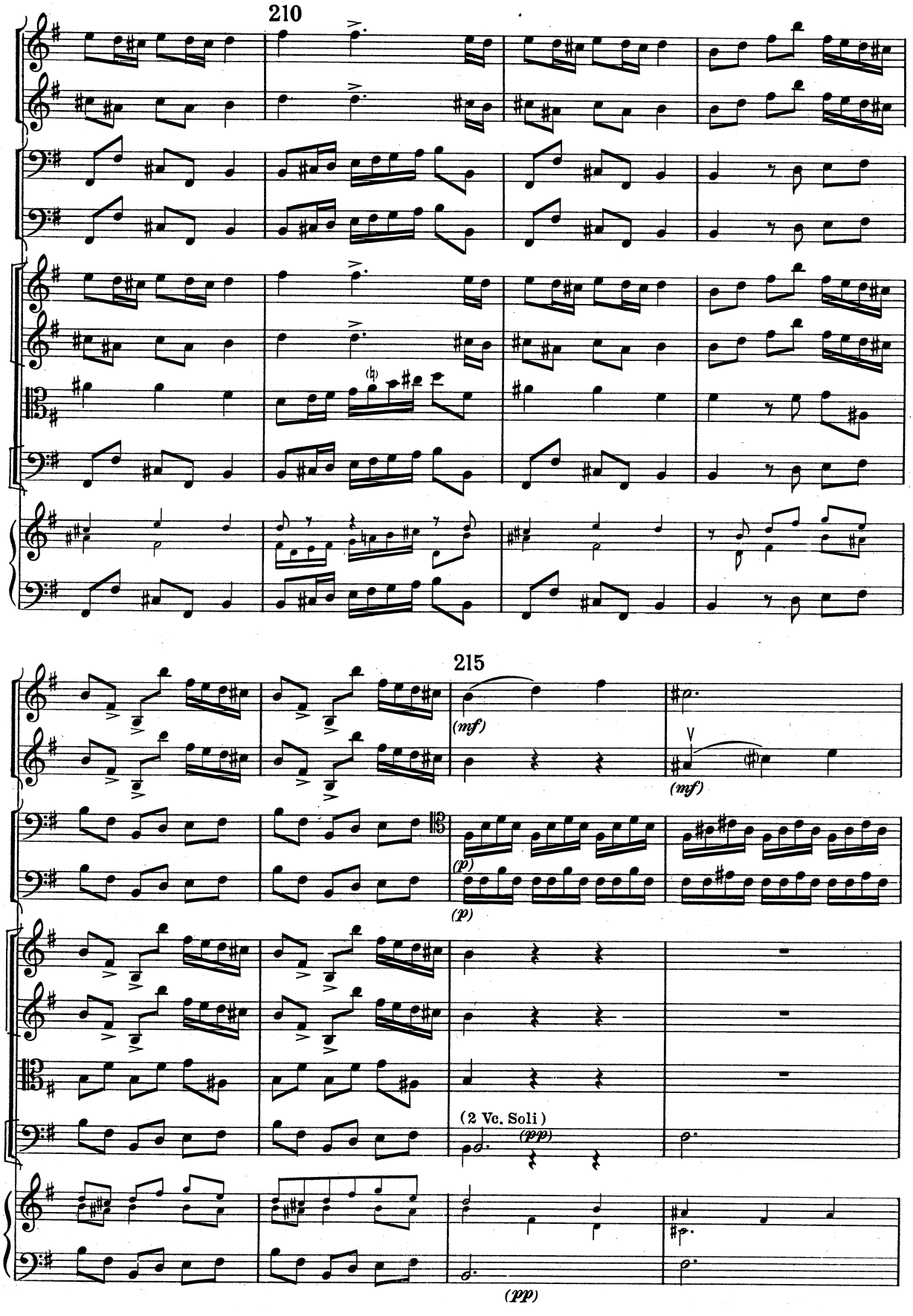
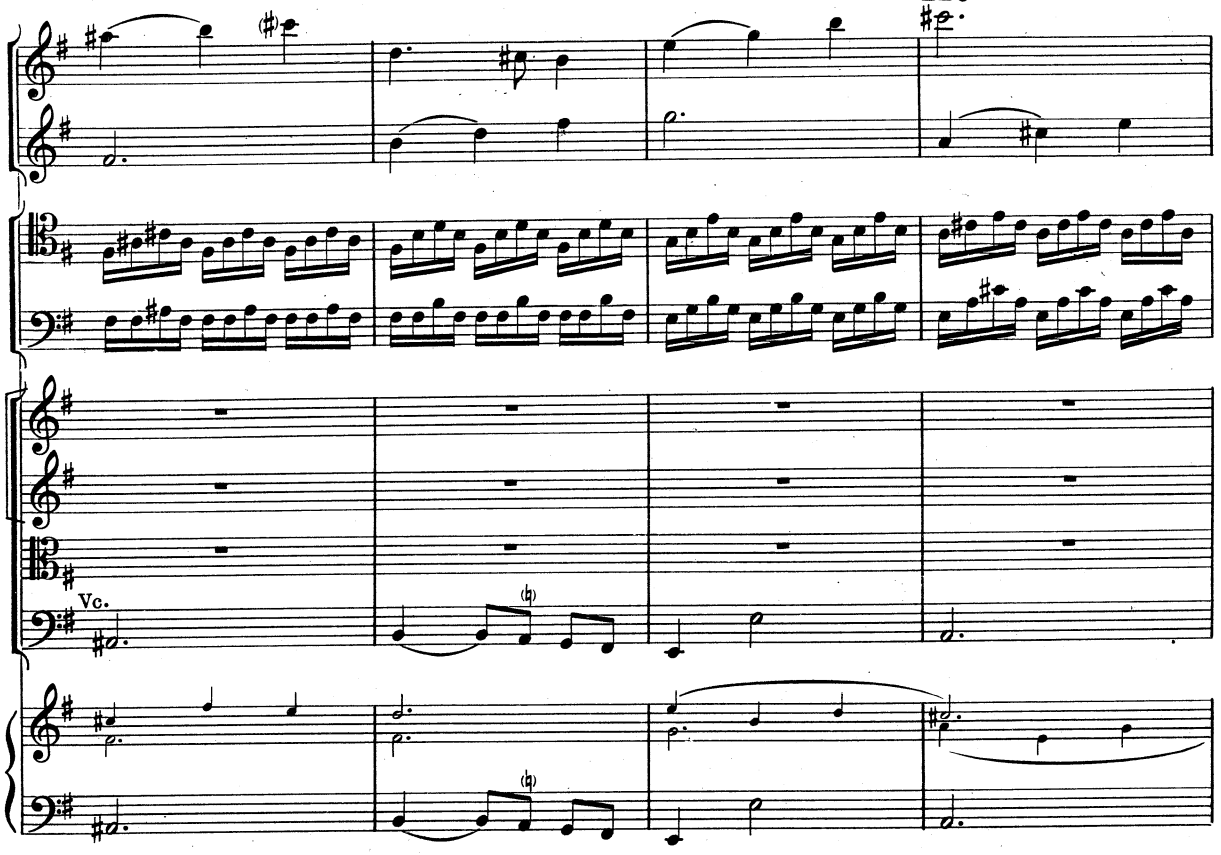
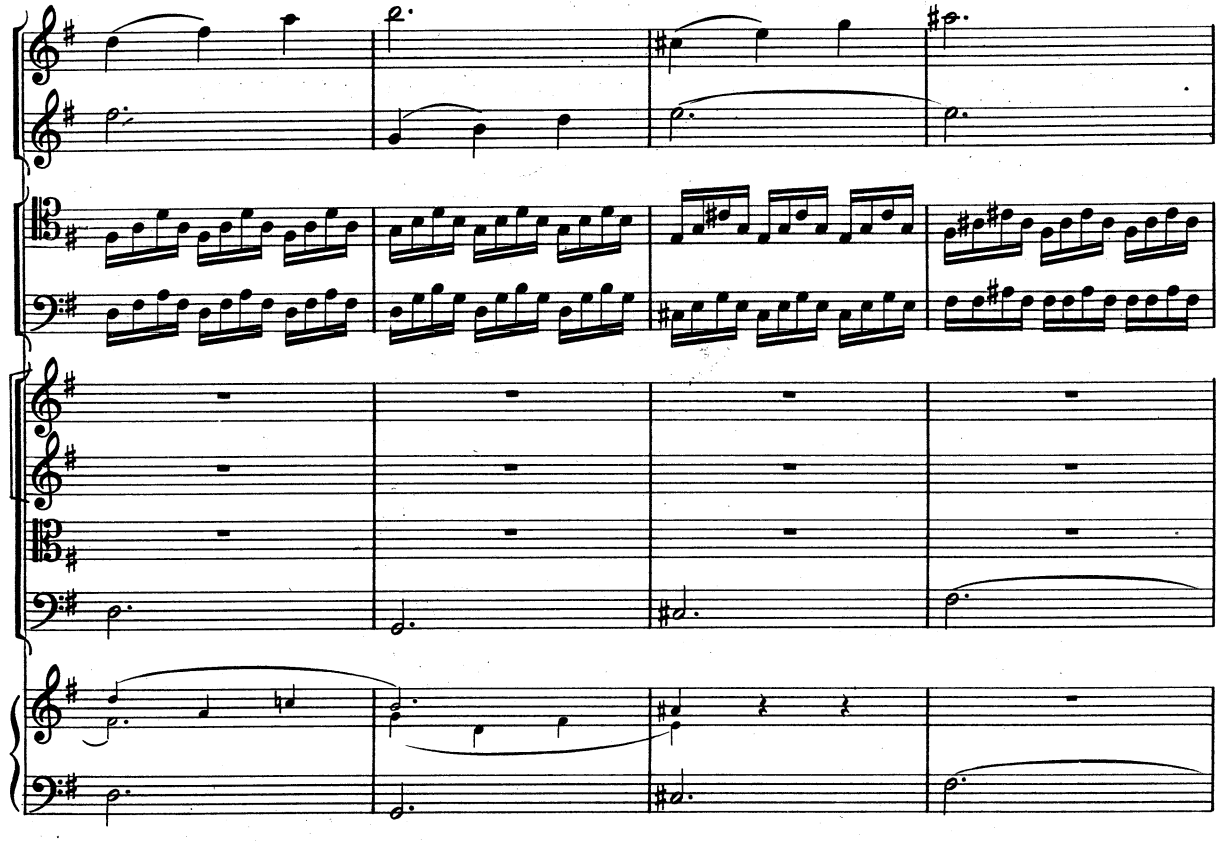

195
(p)
(mf)
tr
(tr)

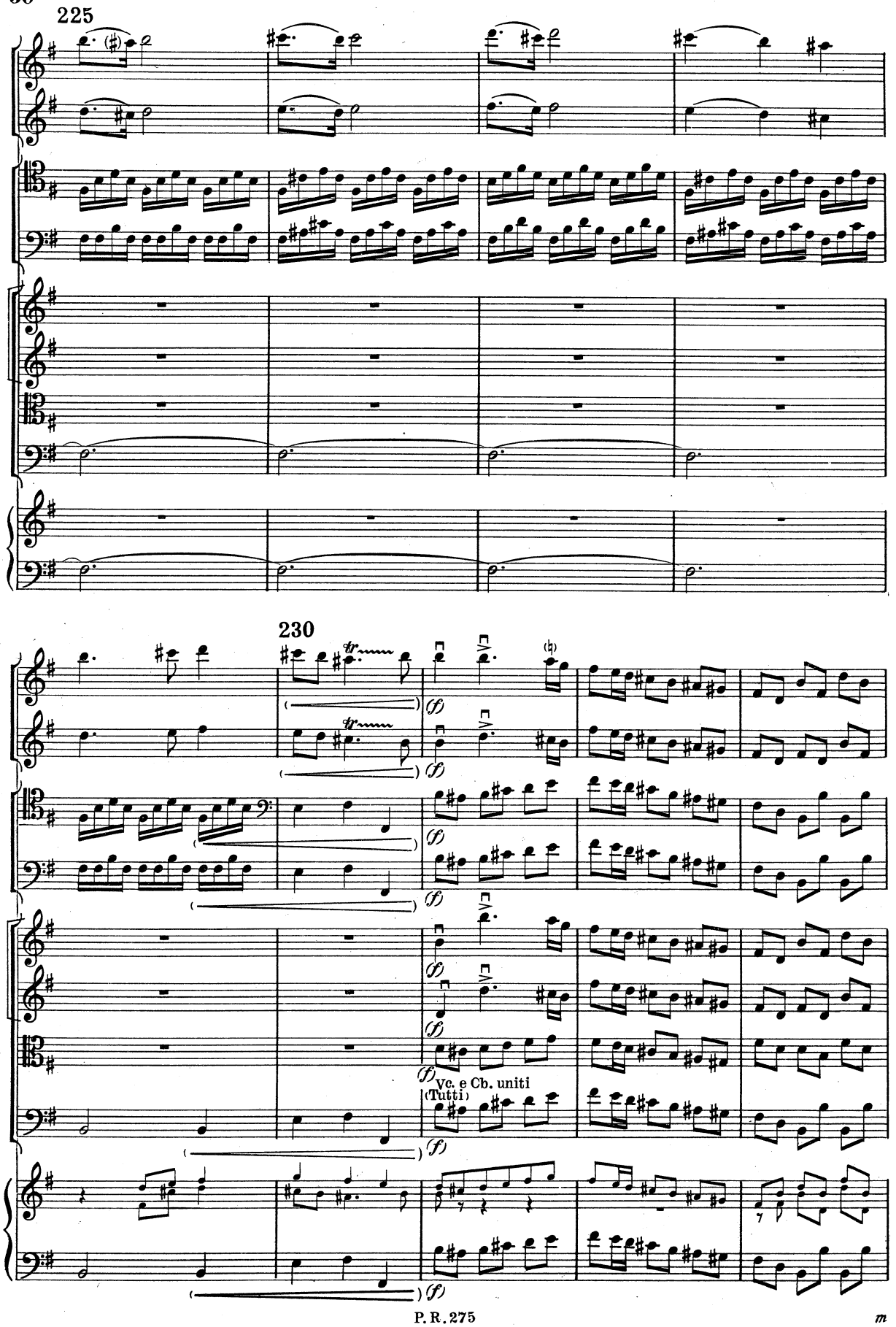

200
(Tutti)
(Vc. e Cb. Uniti)
205


210
215
(mf)
(mf)
(p)
(p)
(2 Vc. Soli)
(pp)
(pp)

220

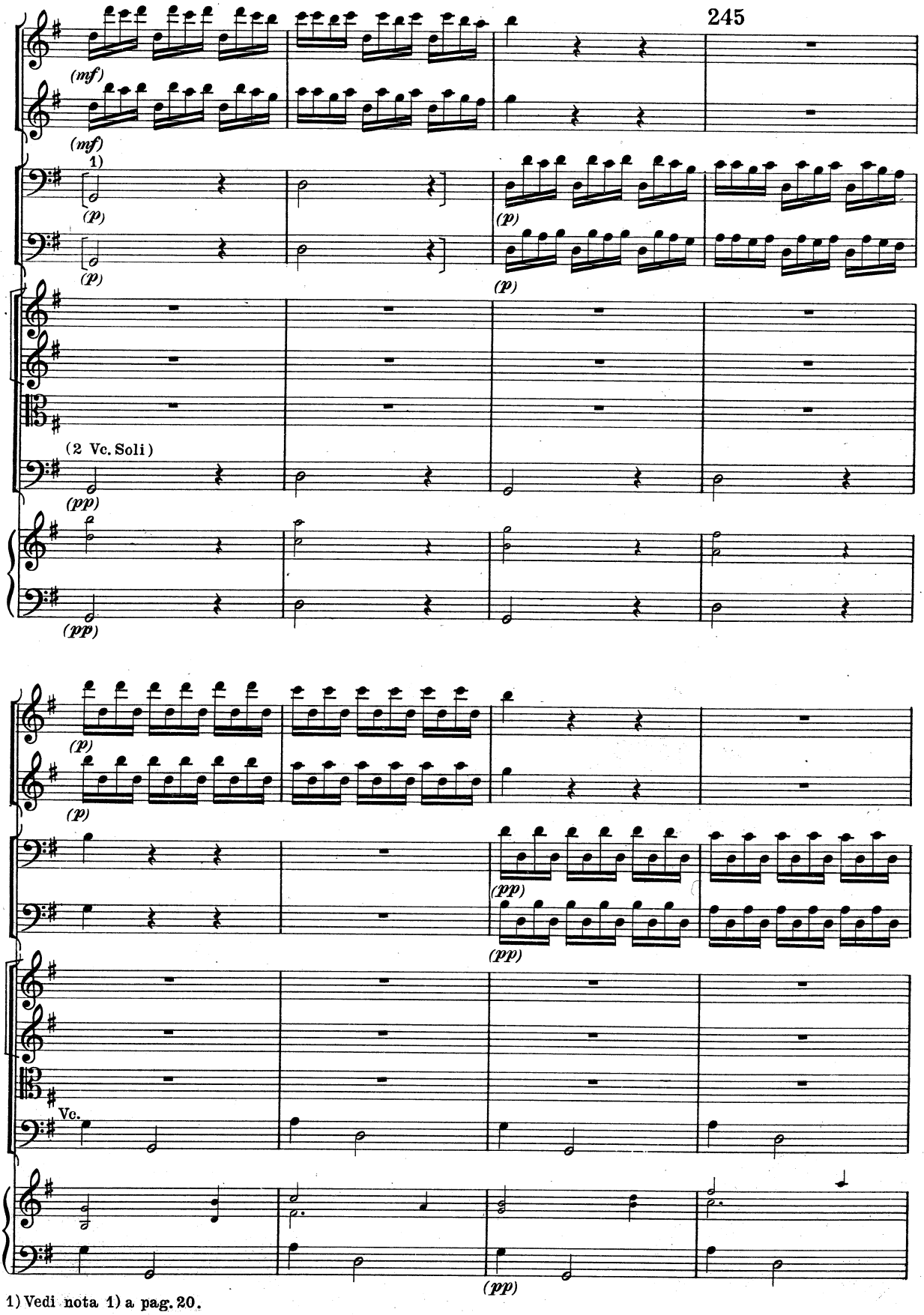





225
230
Vc. e Cb. uniti
(Tutti)

235

240



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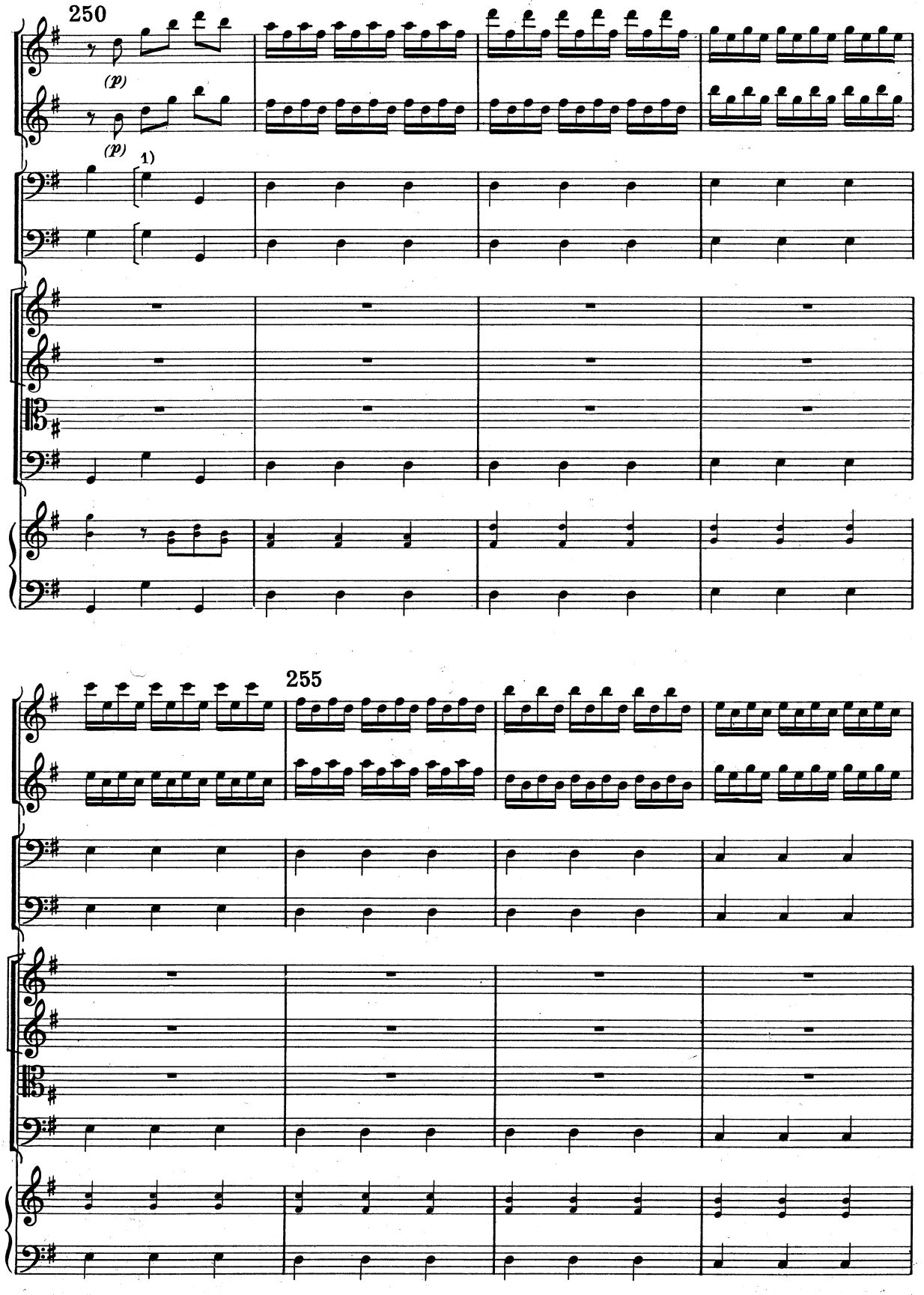

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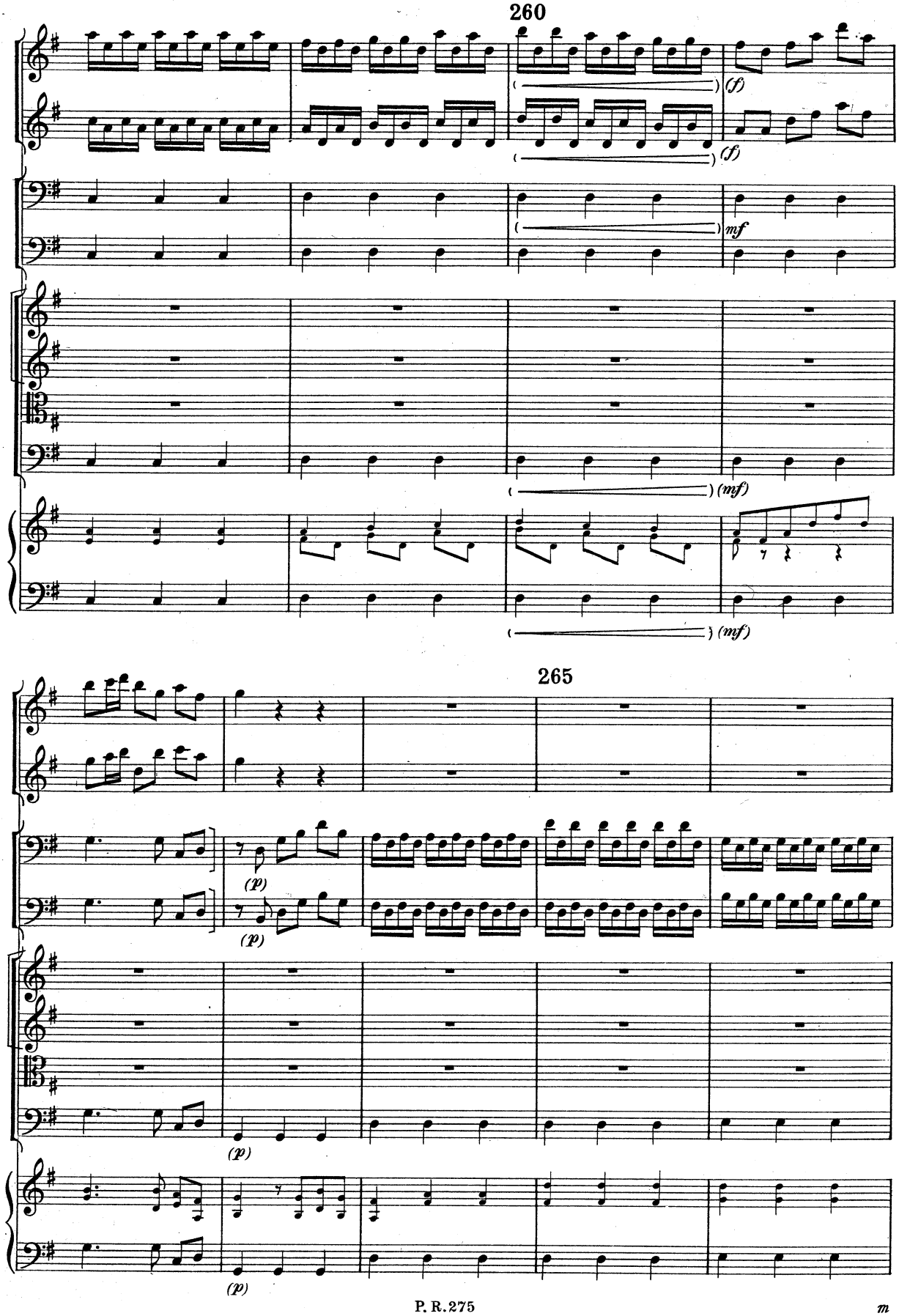
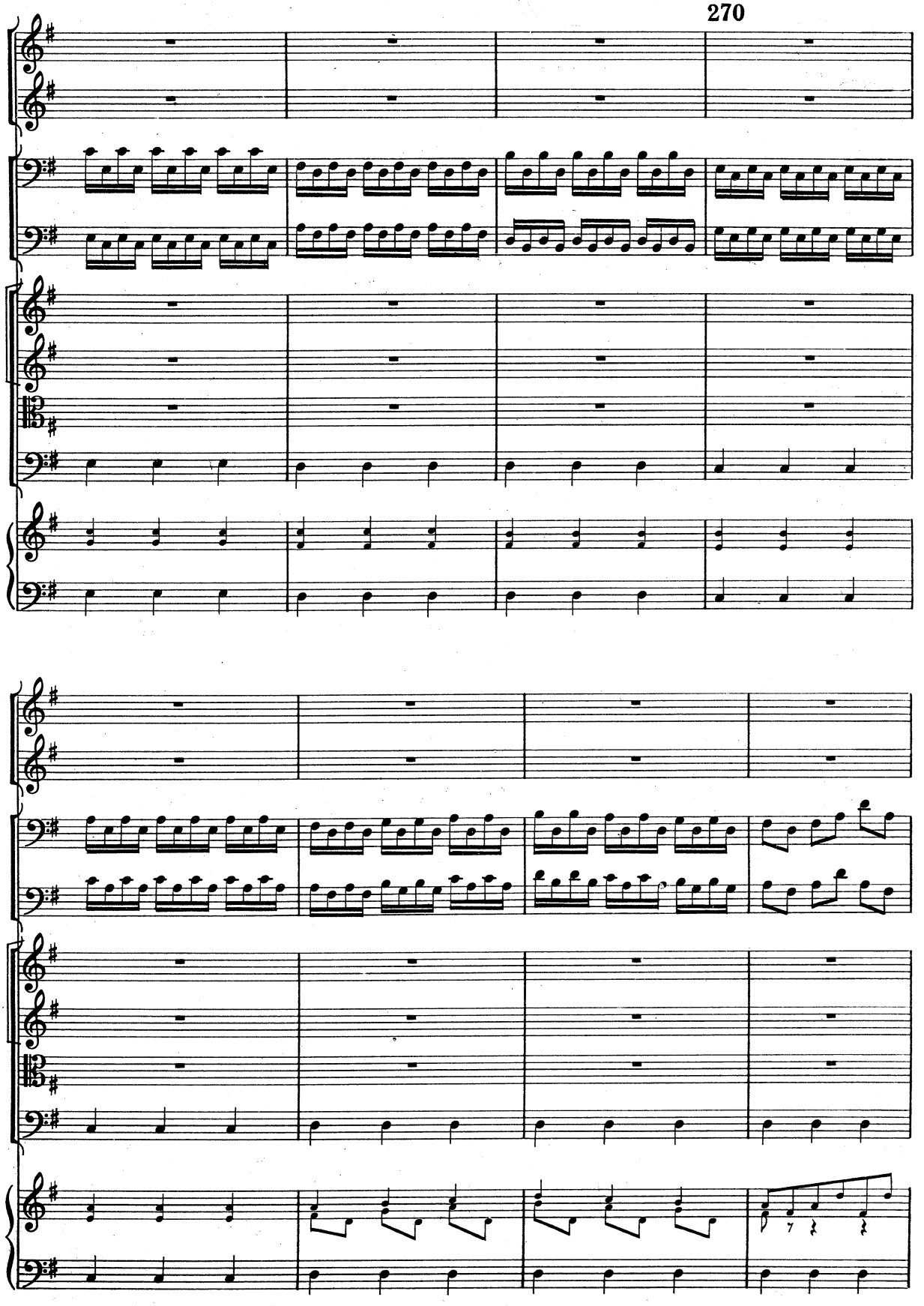

260
(f)
(f)
mf
(mf)
(mf)
265
(p)
(p)
(p)
(p)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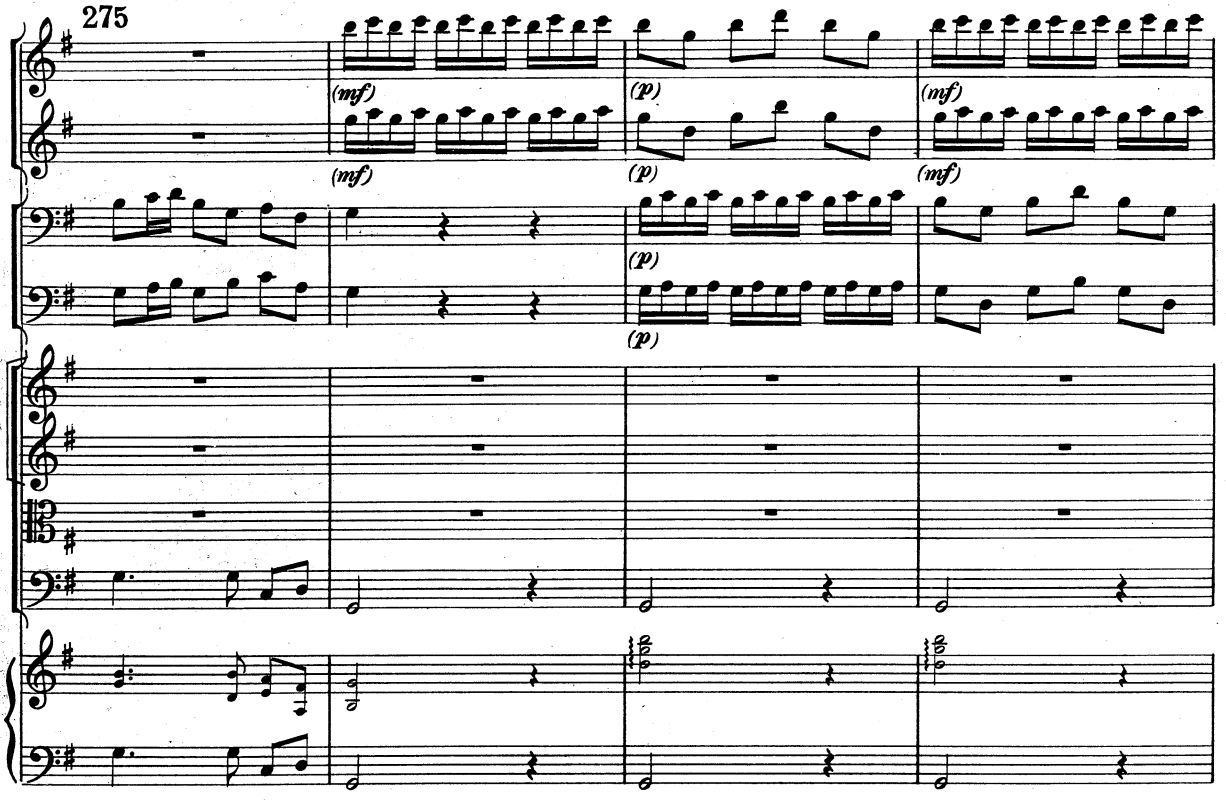

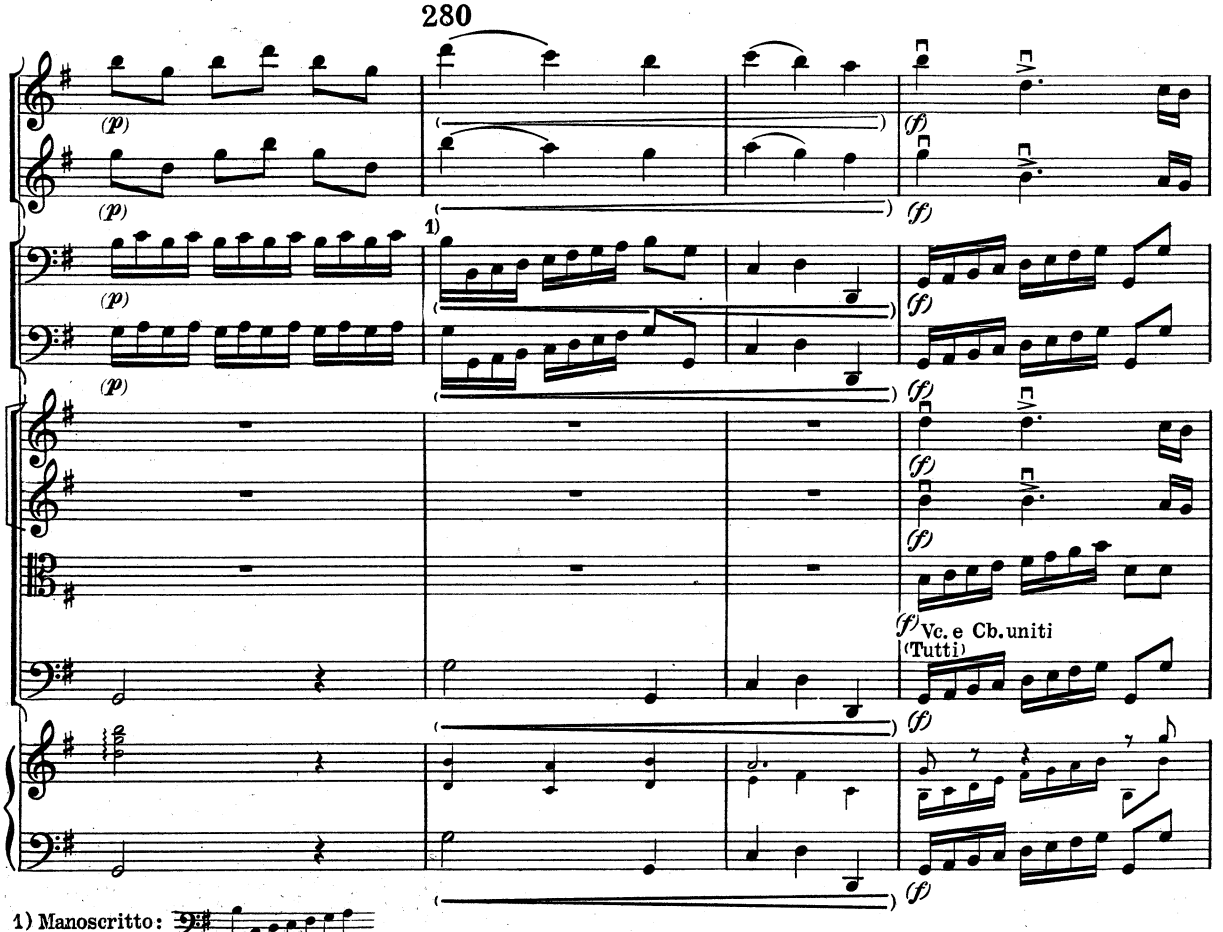

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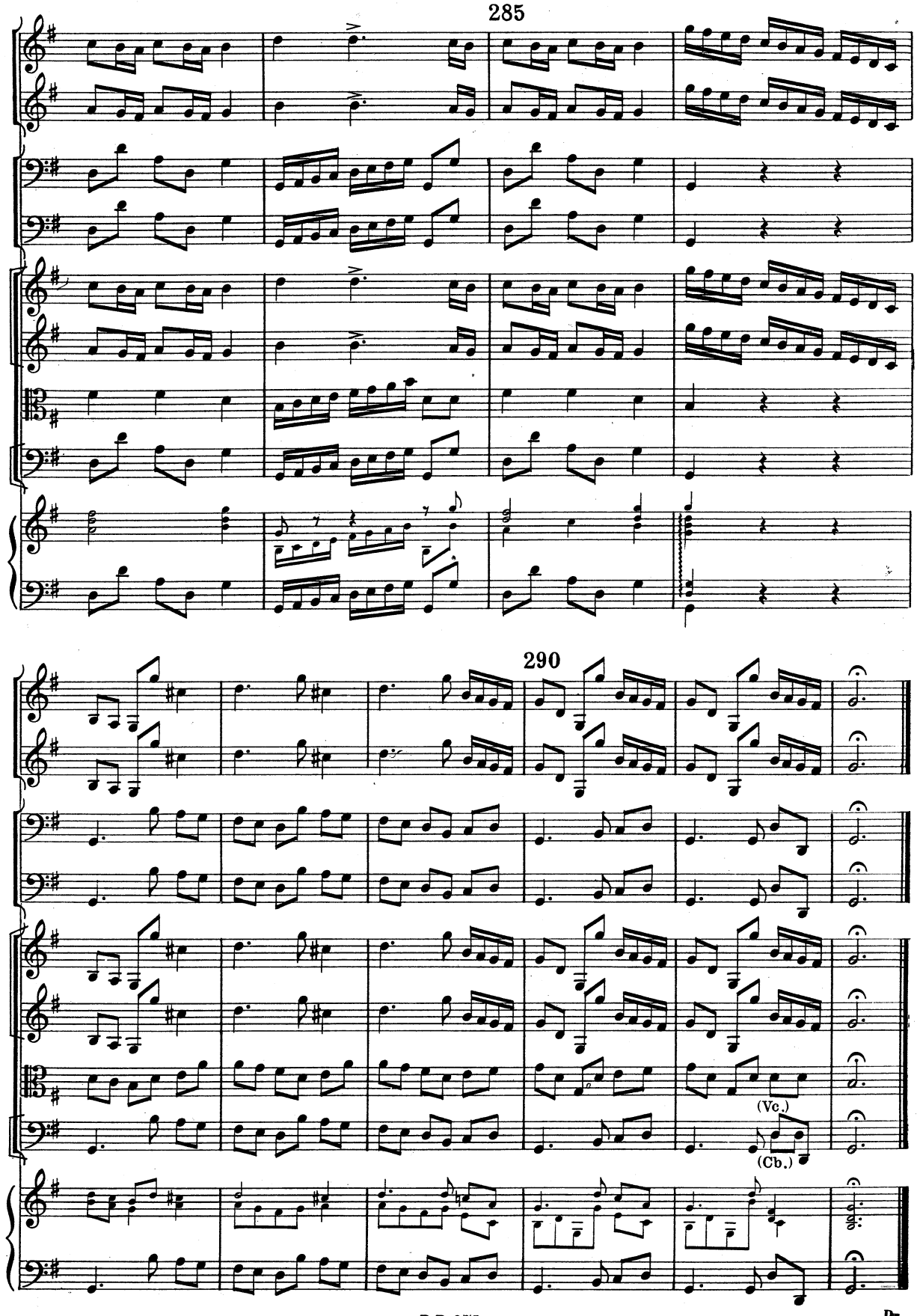
285
290
(Vc.)
(Cb.)