ISTITUTO ITALIANO ANTONIO VIVALDI

FONDATO DA ANTONIO FANNA

DIREZIONE ARTISTICA DI GIAN FRANCESCO MALIPIERO

TOMO 281.º

ANTONIO VIVALDI

CONCERTO IN DO MAGGIORE

PER FAGOTTO, ARCHI E CEMBALO

F. VIII n.º 33

A CURA DI

GIAN FRANCESCO MALIPIERO

EDIZIONI RICORDI

ANNO MCMLVIII

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AVVERTENZA

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

Tutte le altre aggiunte del revisore sono tra parentesi.

Le parti dei fiati solisti sono omesse nei Tutti.

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 "Mauro Foà„ custodita presso la Biblioteca Nazionale di Torino.

Durata: min. 10

CONCERTO in Do maggiore

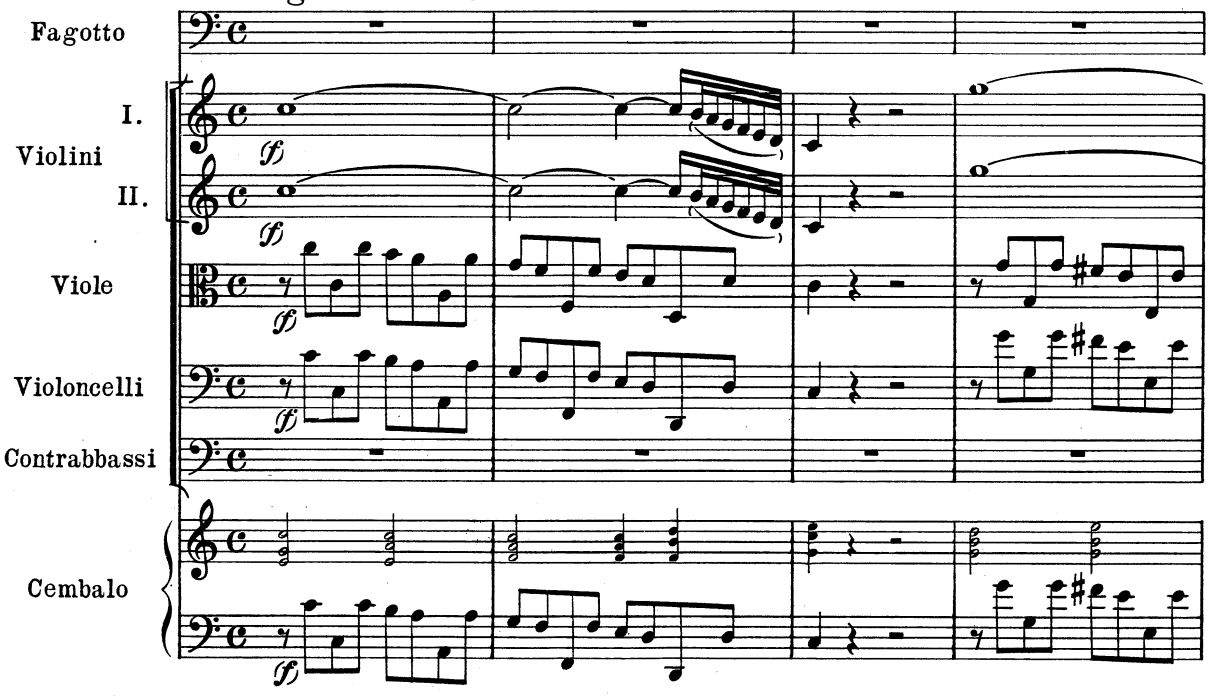
per Fagotto*), Archi e Cembalo

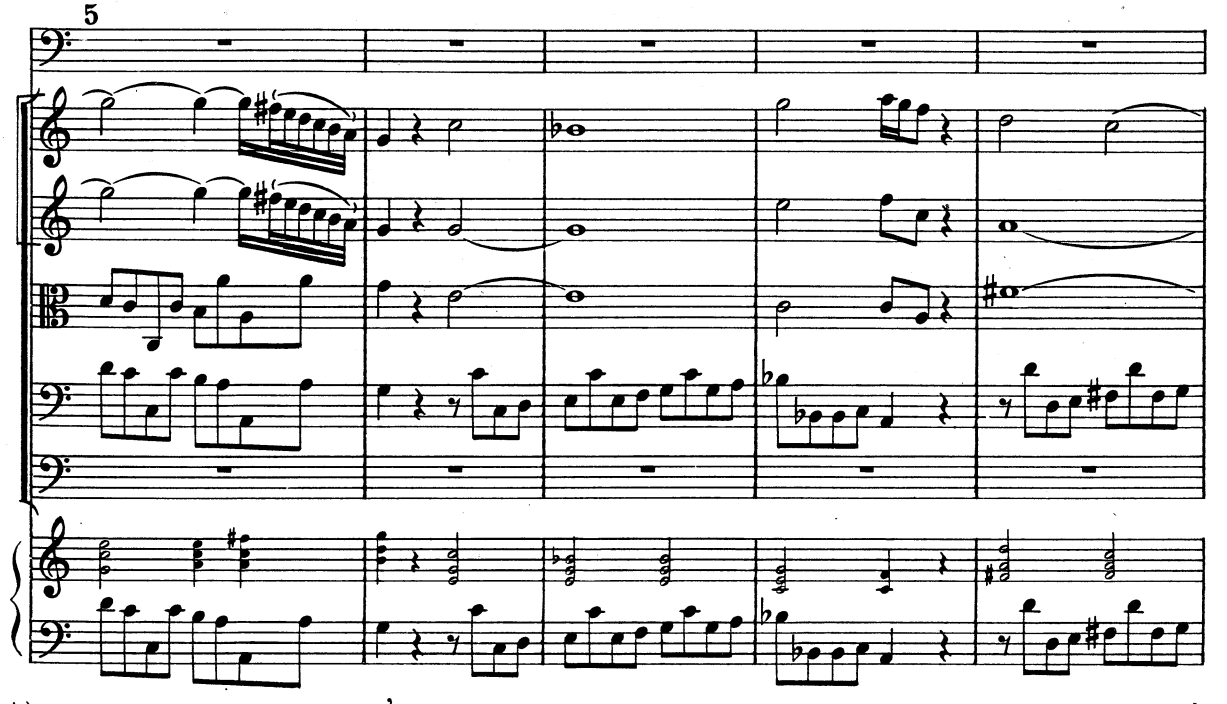
F. VIII nº 33

a cura di
Gian Francesco Malipiero

Antonio Vivaldi
(1675?-1741)

Allegro non molto





*) Eccezione fatta per la parte dell'istrumento solista completamente rielaborata, questo concerto per fagotto è identico (salvo un'aggiunta di 4 battute e la soppressione di 10 battute nella ripresa finale) a quello per oboe del Tomo 217º

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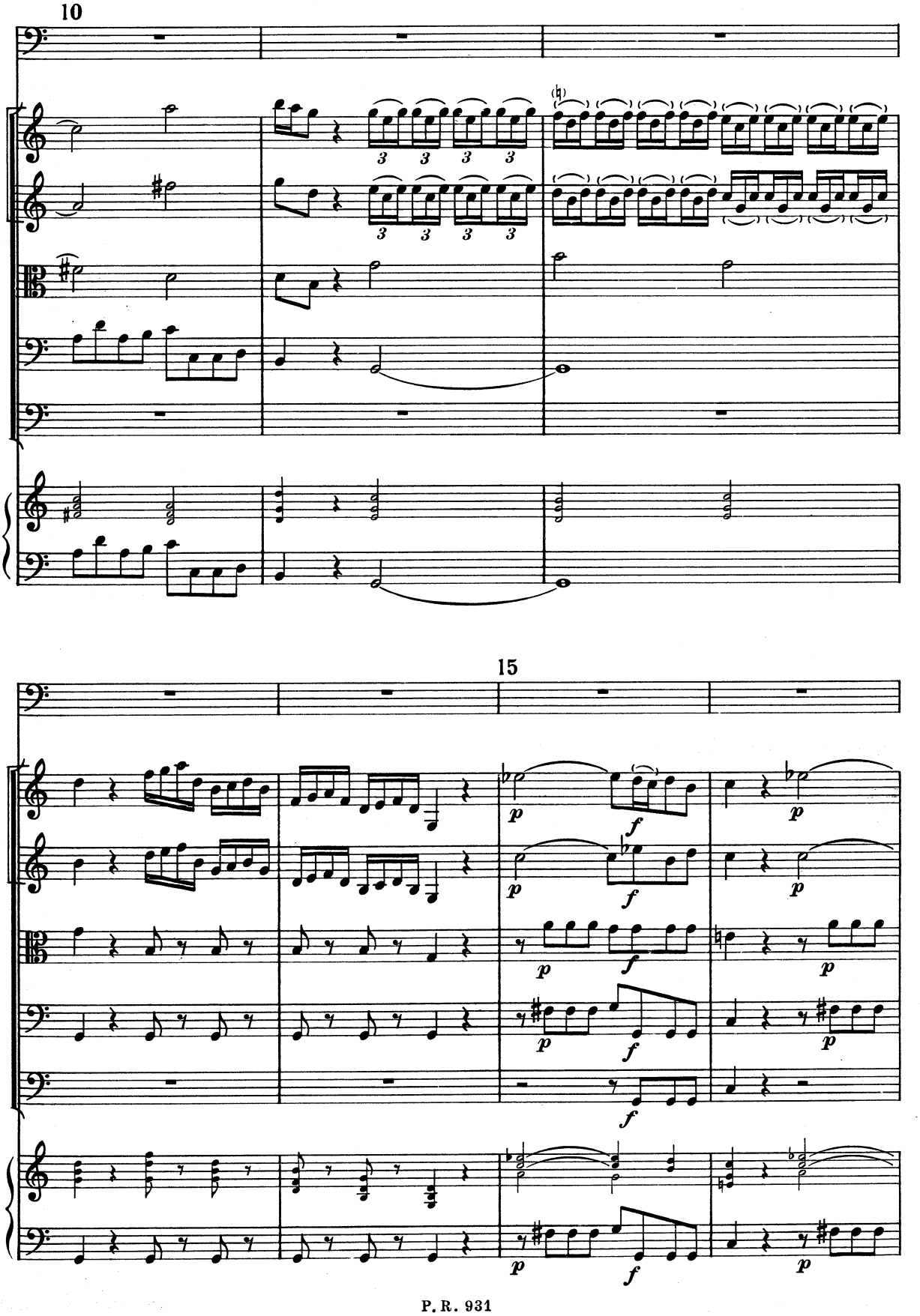
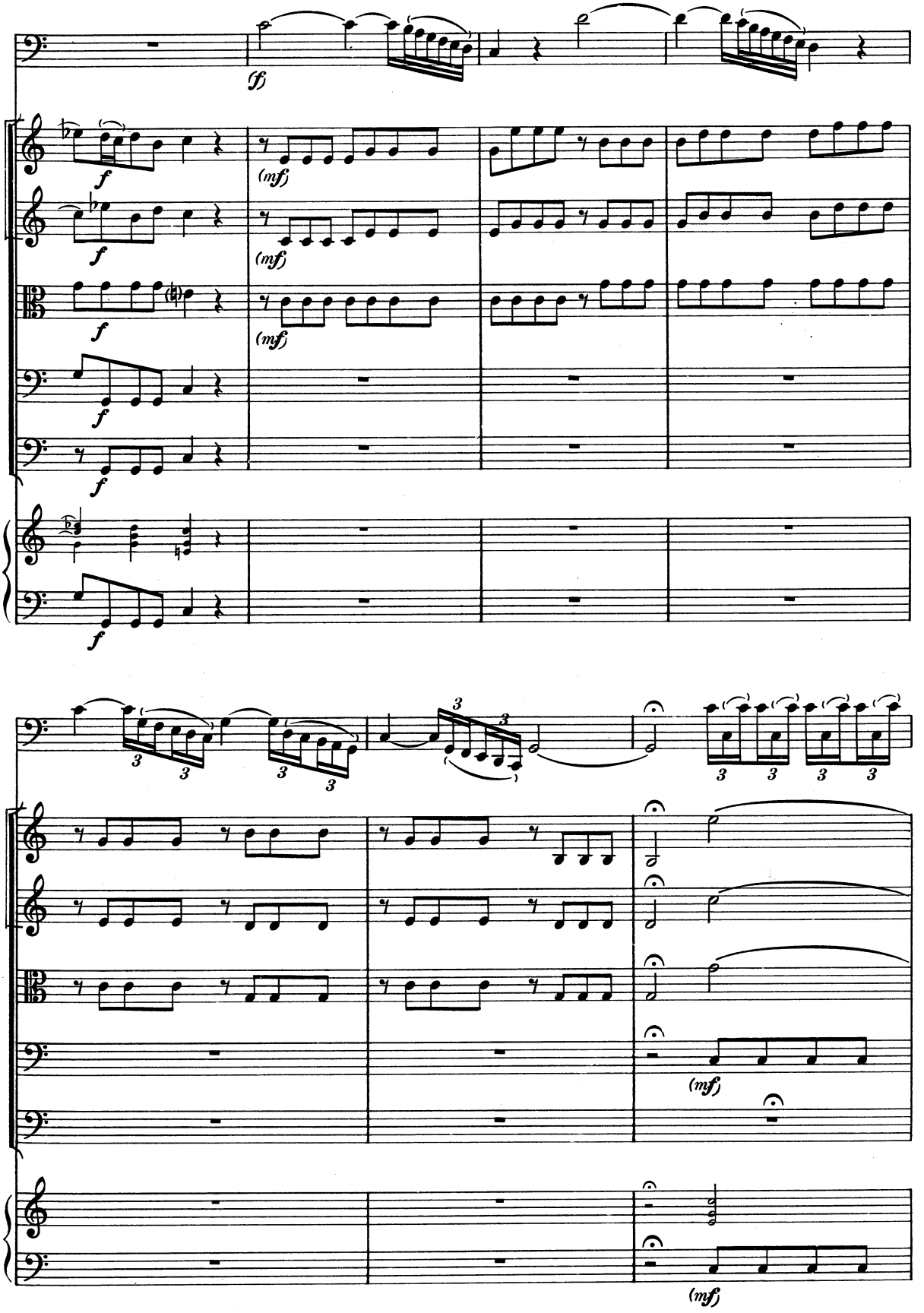
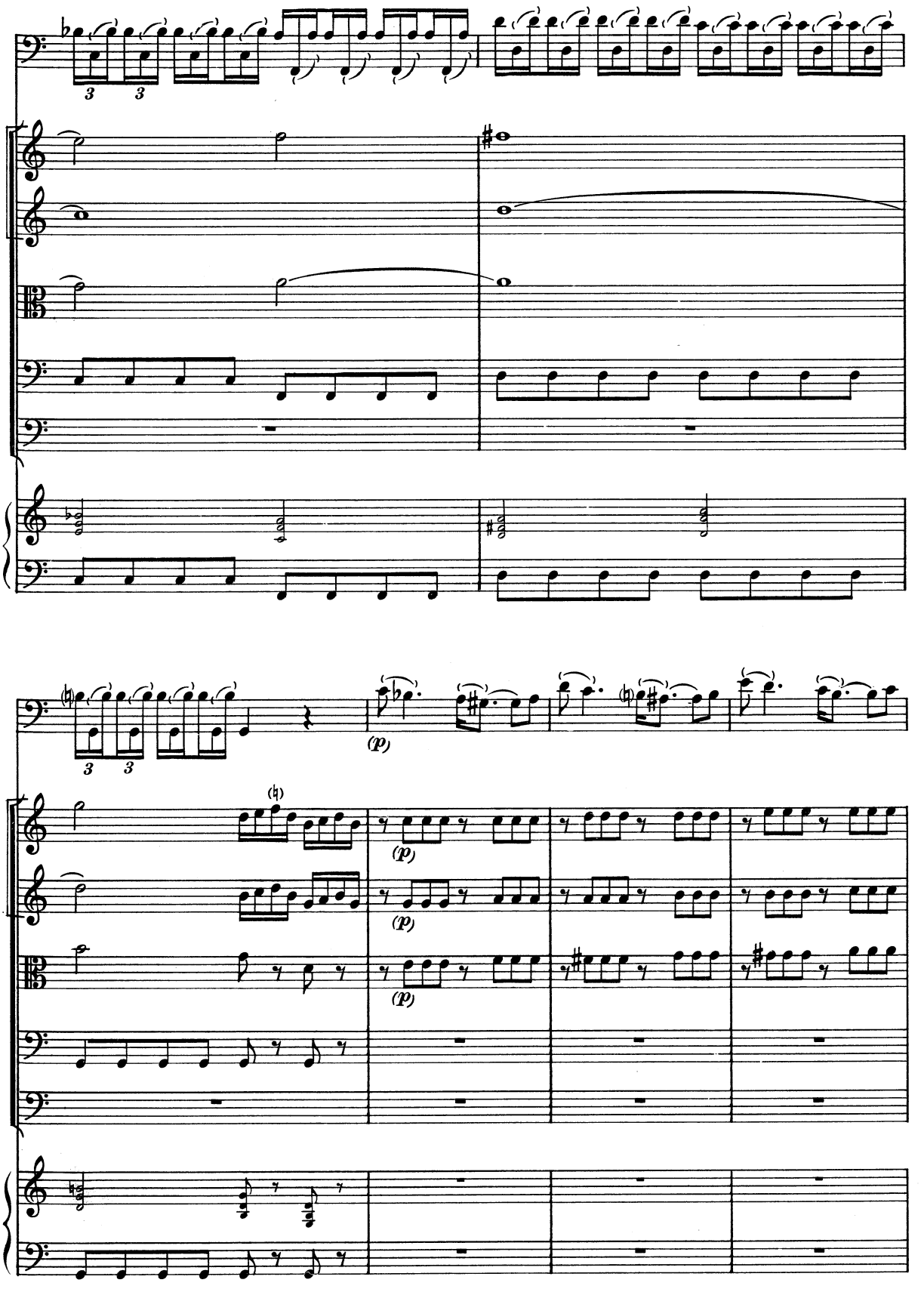
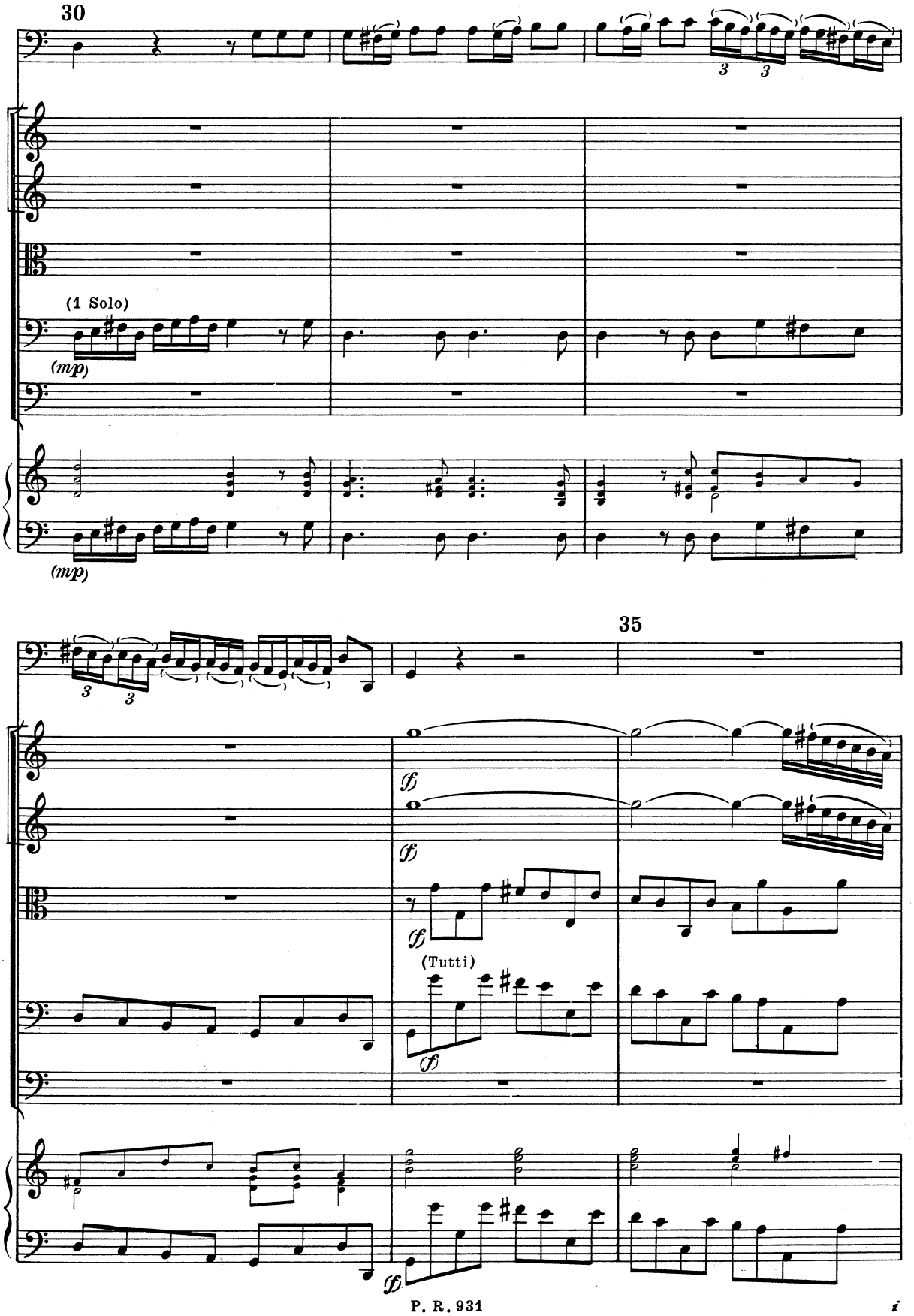
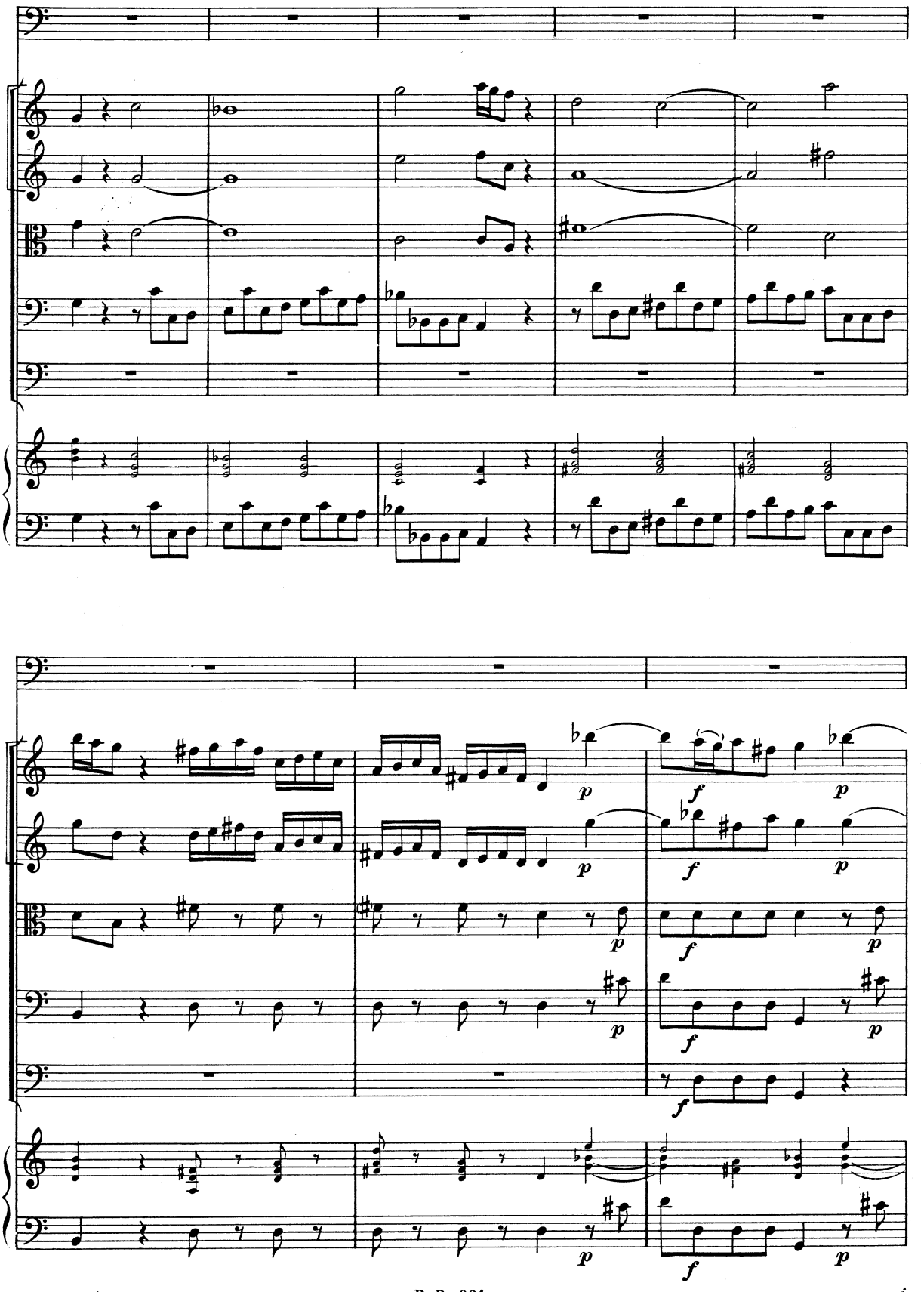
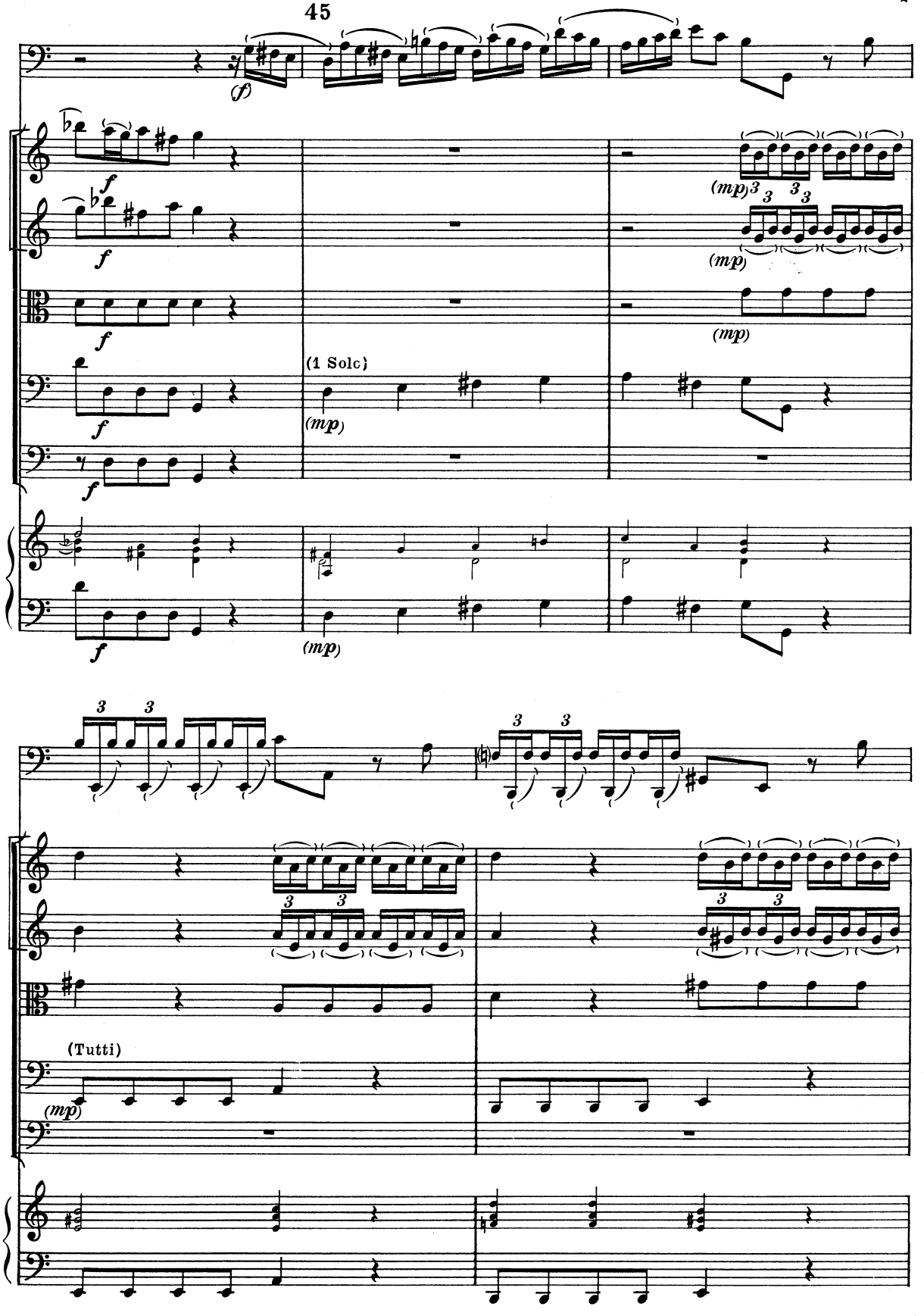

10
15
p
f

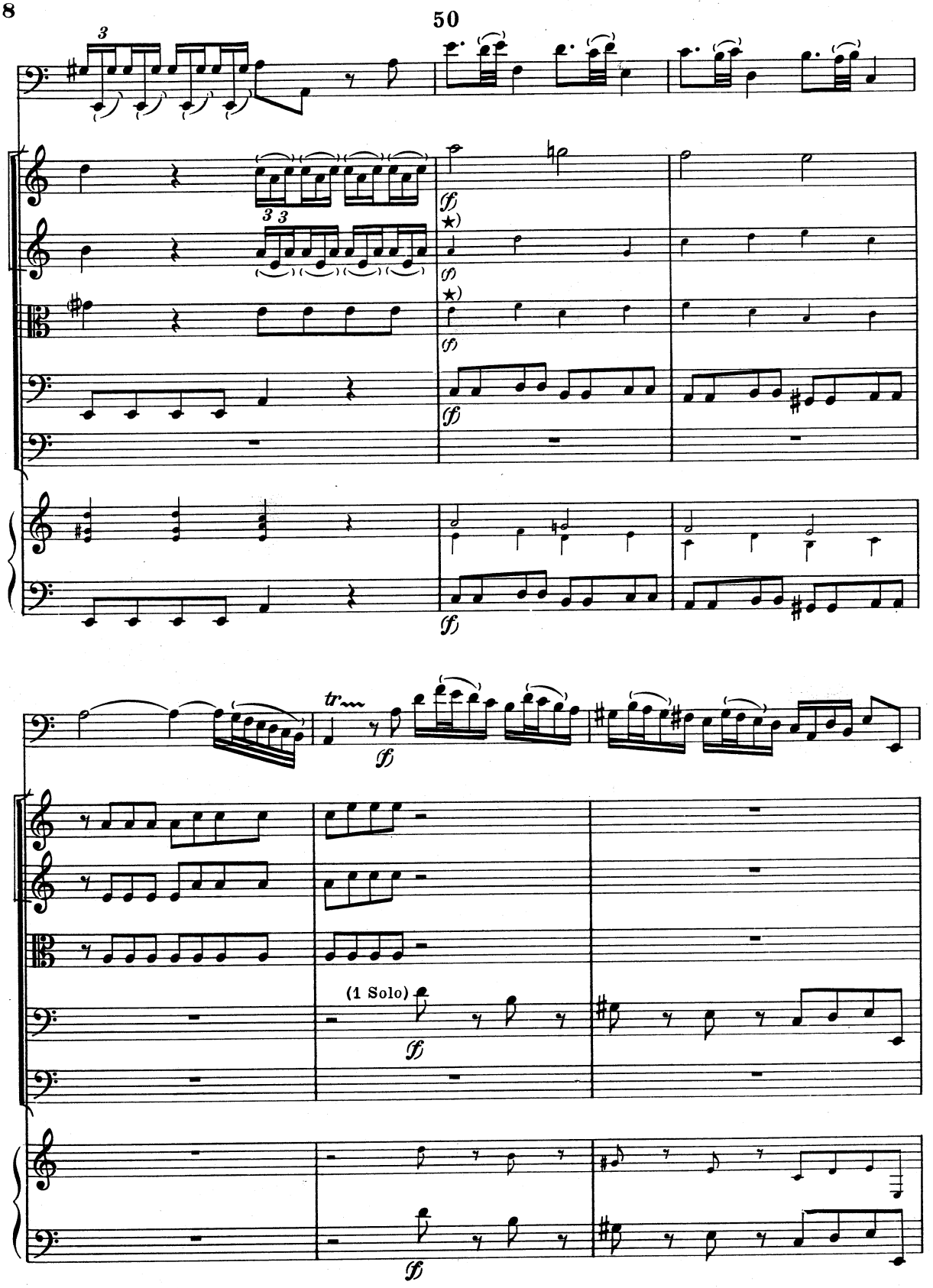

(f)
f
(mf)
f
(mf)
f
f
f
3
3
3
3
3
3
3
3
3
3
(mf)
(mf)



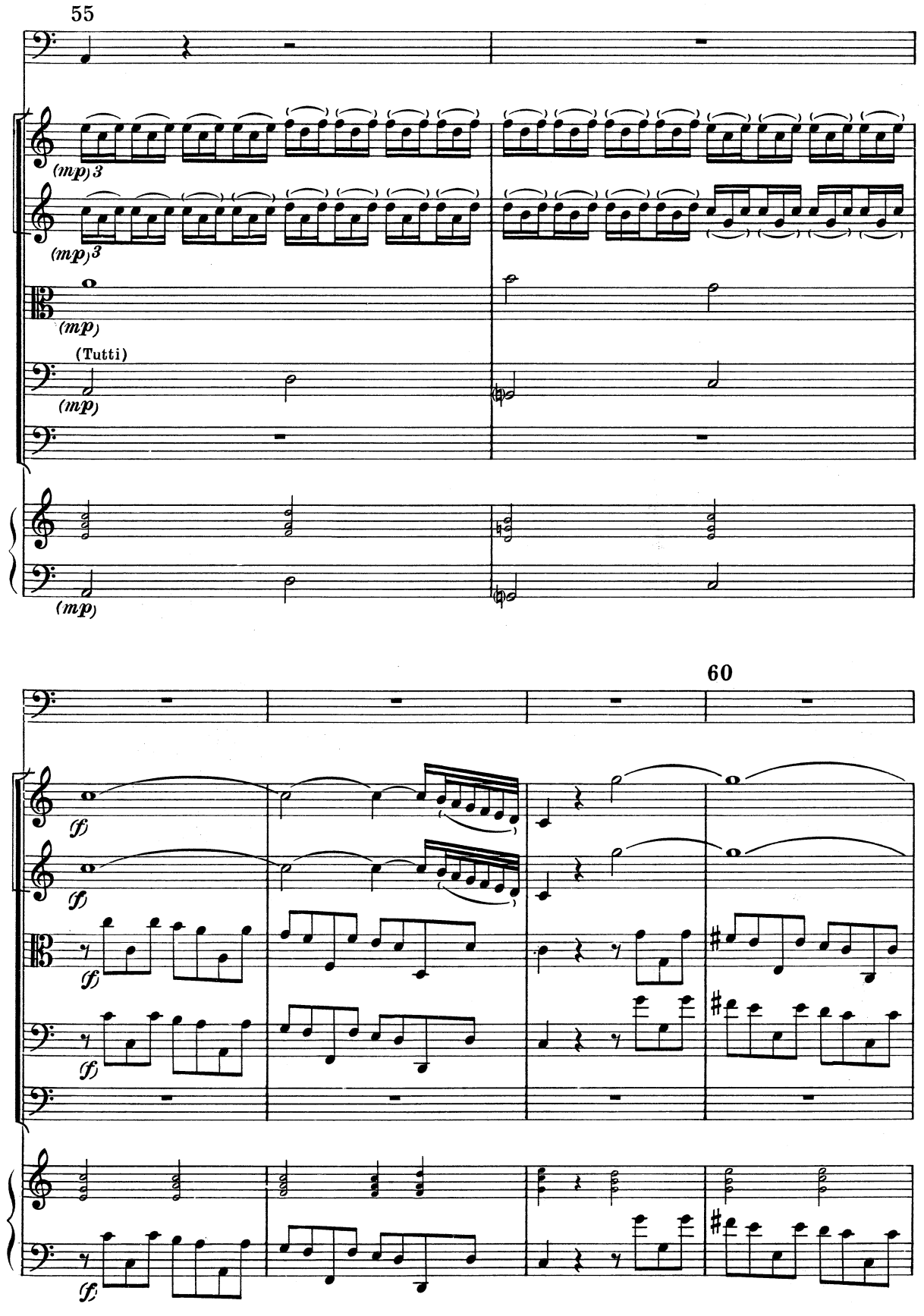

30
(1 Solo)
(mp)
(mp)
35
(Tutti)

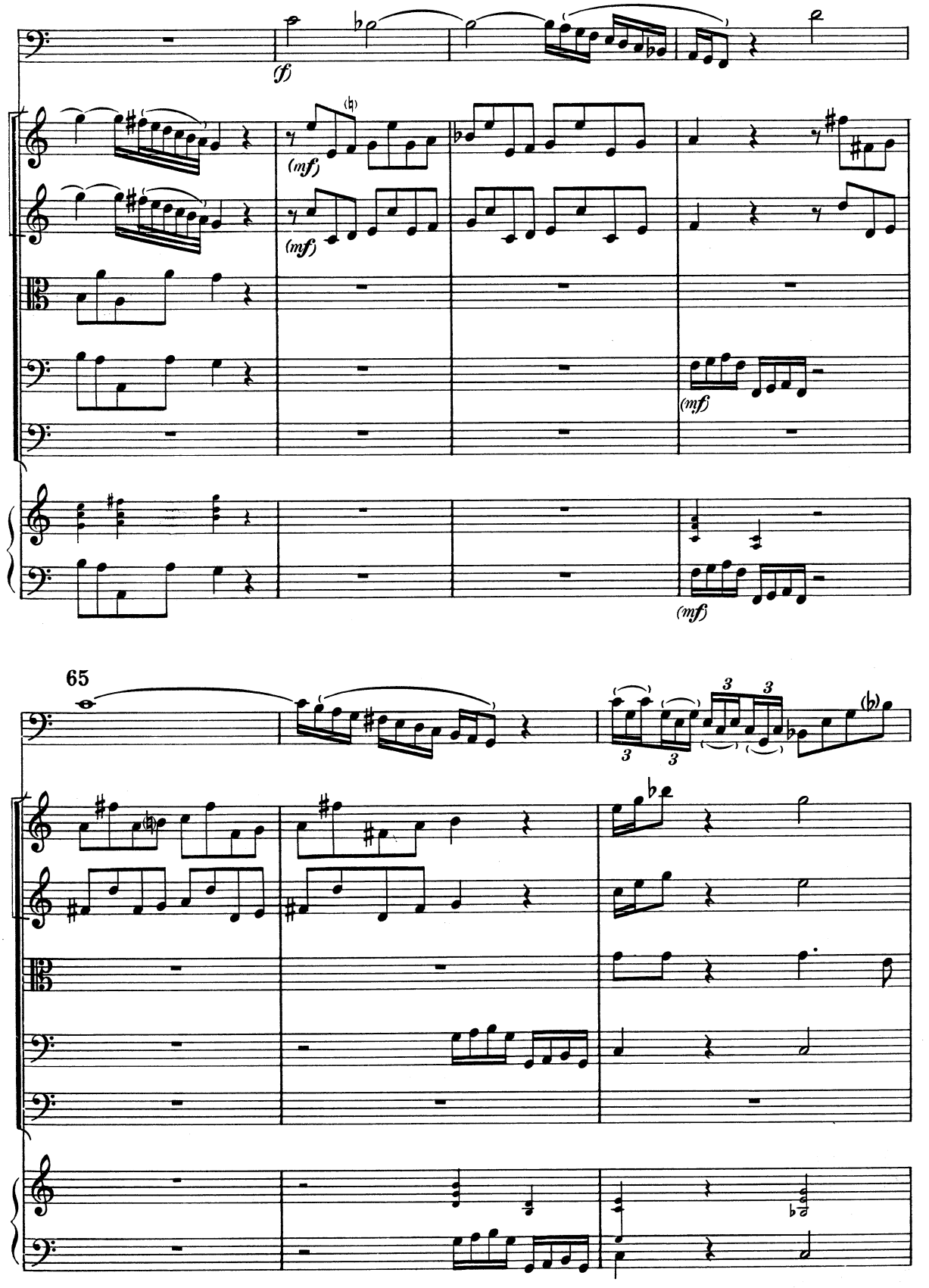


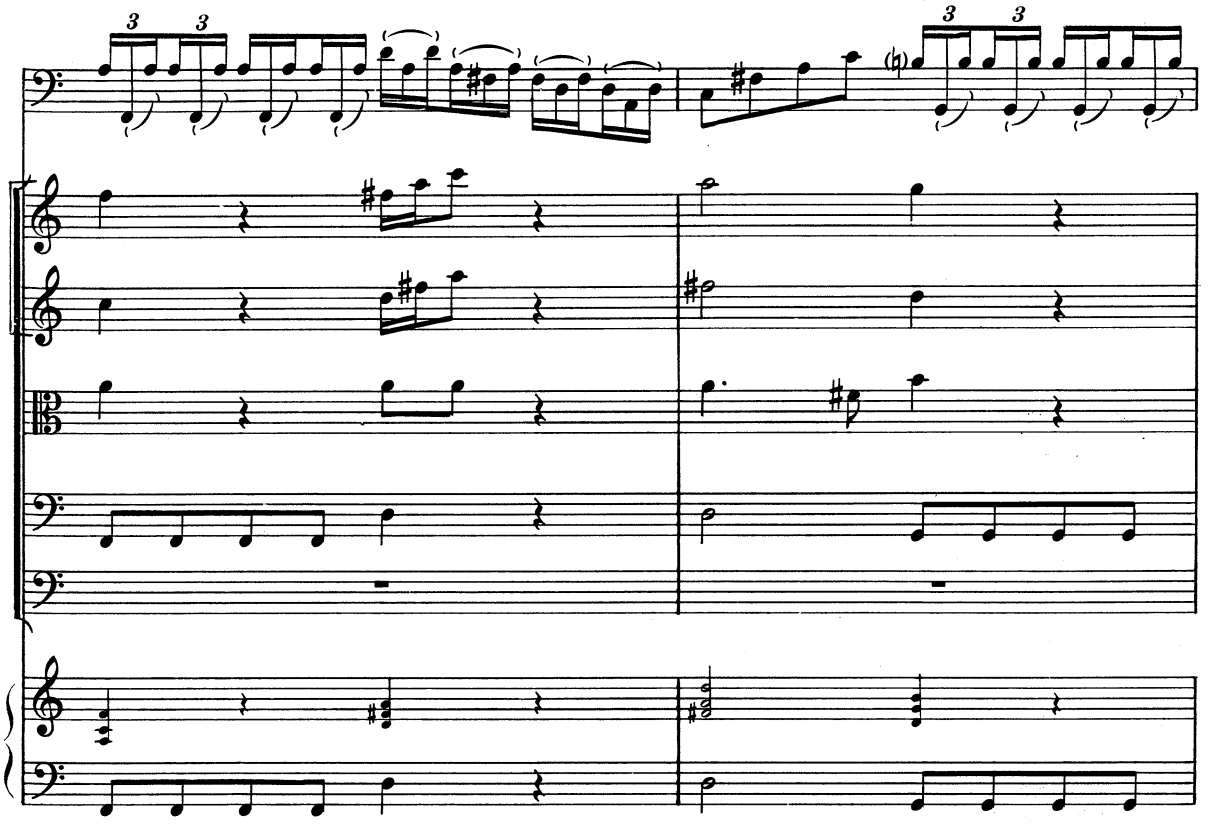

(f)
f
(mp)
(1 Solc)
(Tutti)



★) Pure nel concerto per oboe (Tomo 217), cioè nella riduzione di questo concerto, mancano le parti dei violini II e delle viole (battute 50 e 51) ma non essendoci le pause che impongono silenzio, l'aggiunta è opportuna, perchè tra il fagotto e i violini la distanza è troppo grande ed il vuoto inevitabile e poi può trattarsi di una delle solite dimenticanze vivaldiane.


55
(mp) 3
(mp) 3
(mp)
(Tutti)
(mp)
(mp)
60
(f)
(f)
(f)
(f)
(f)


(f)
(mf)
(mf)
(mf)
(mf)
65



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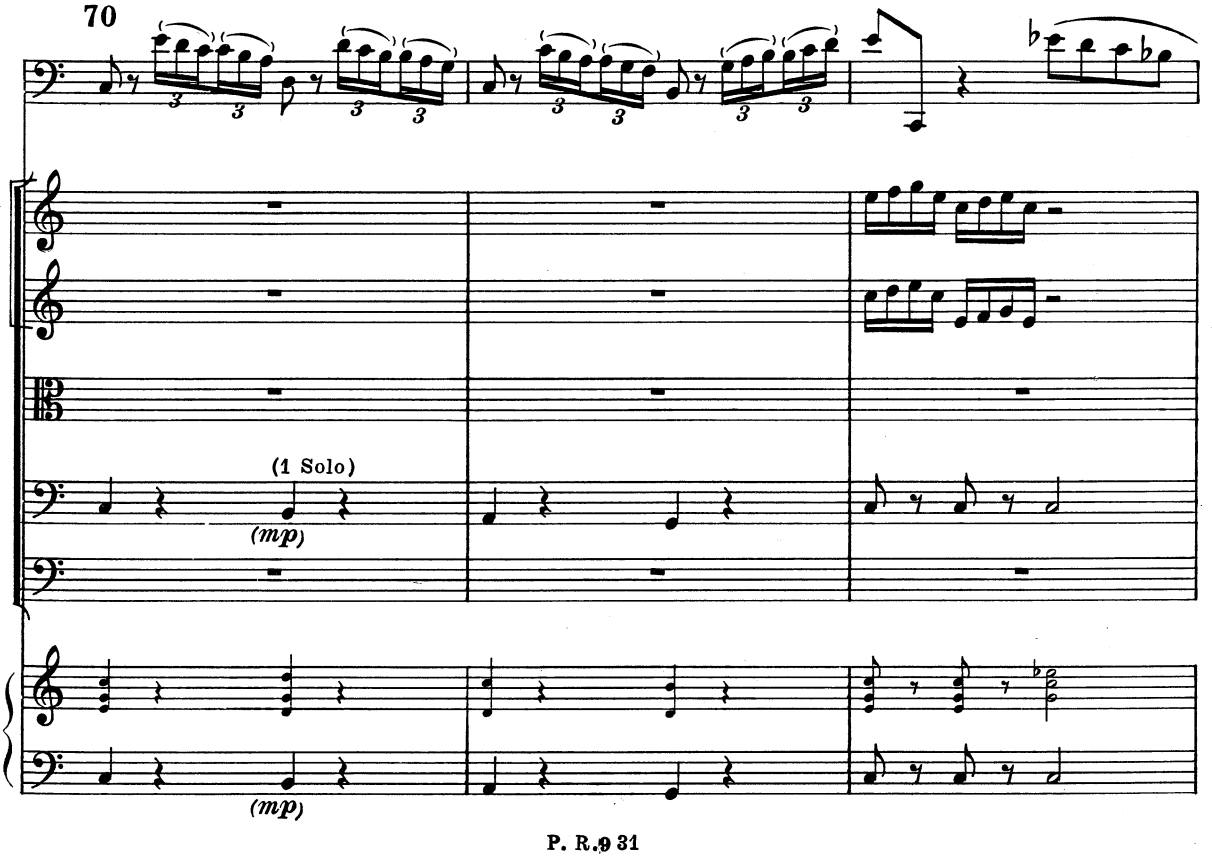
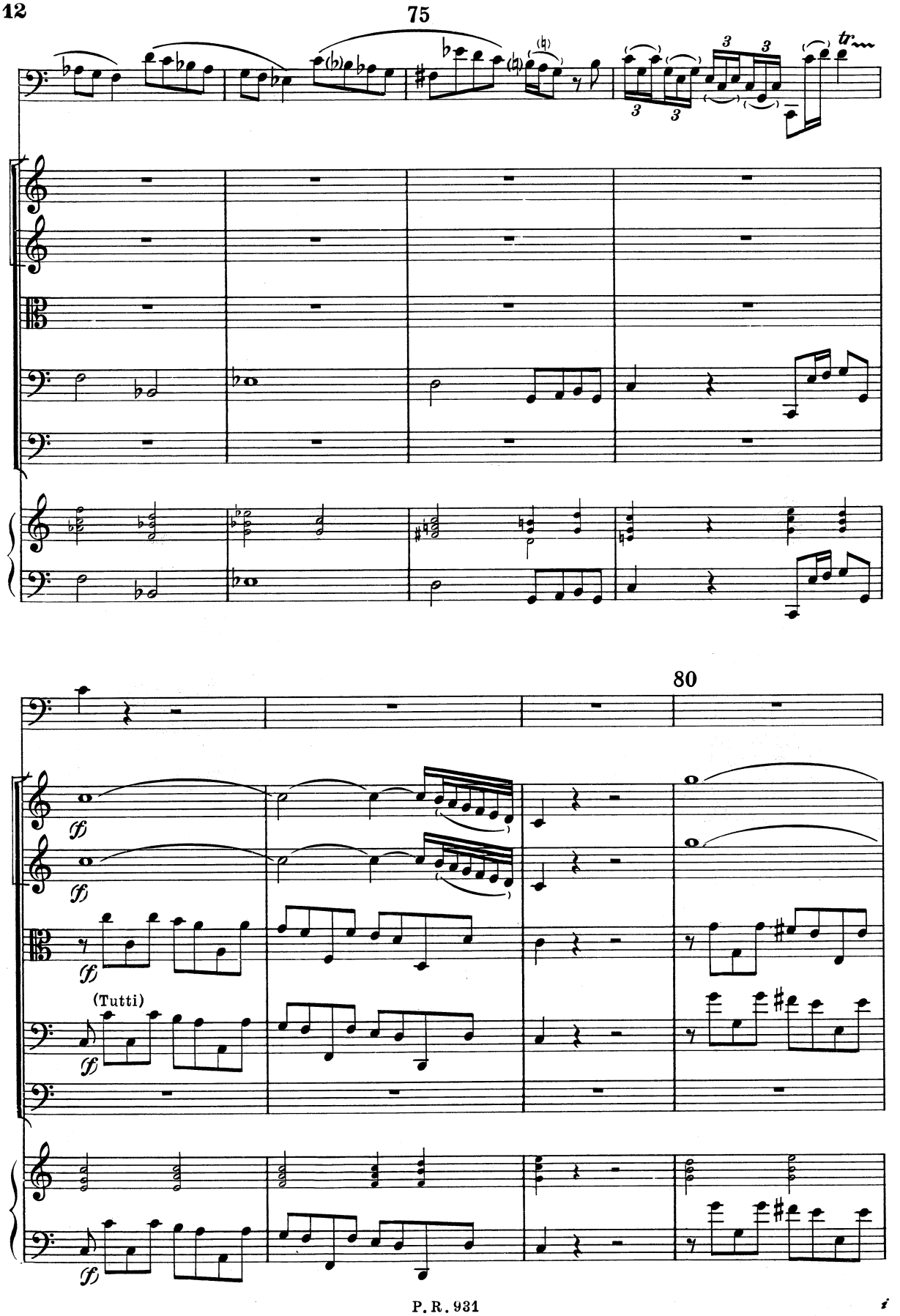
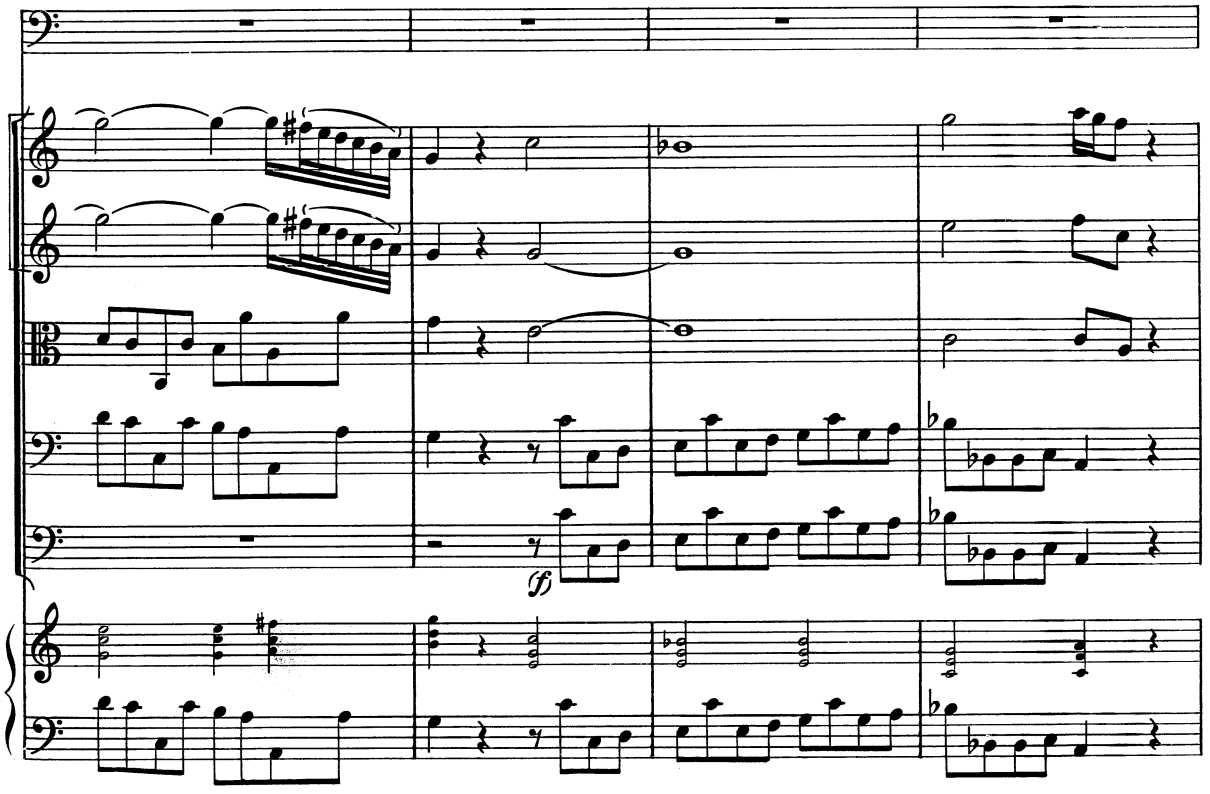



75
80
(Tutti)



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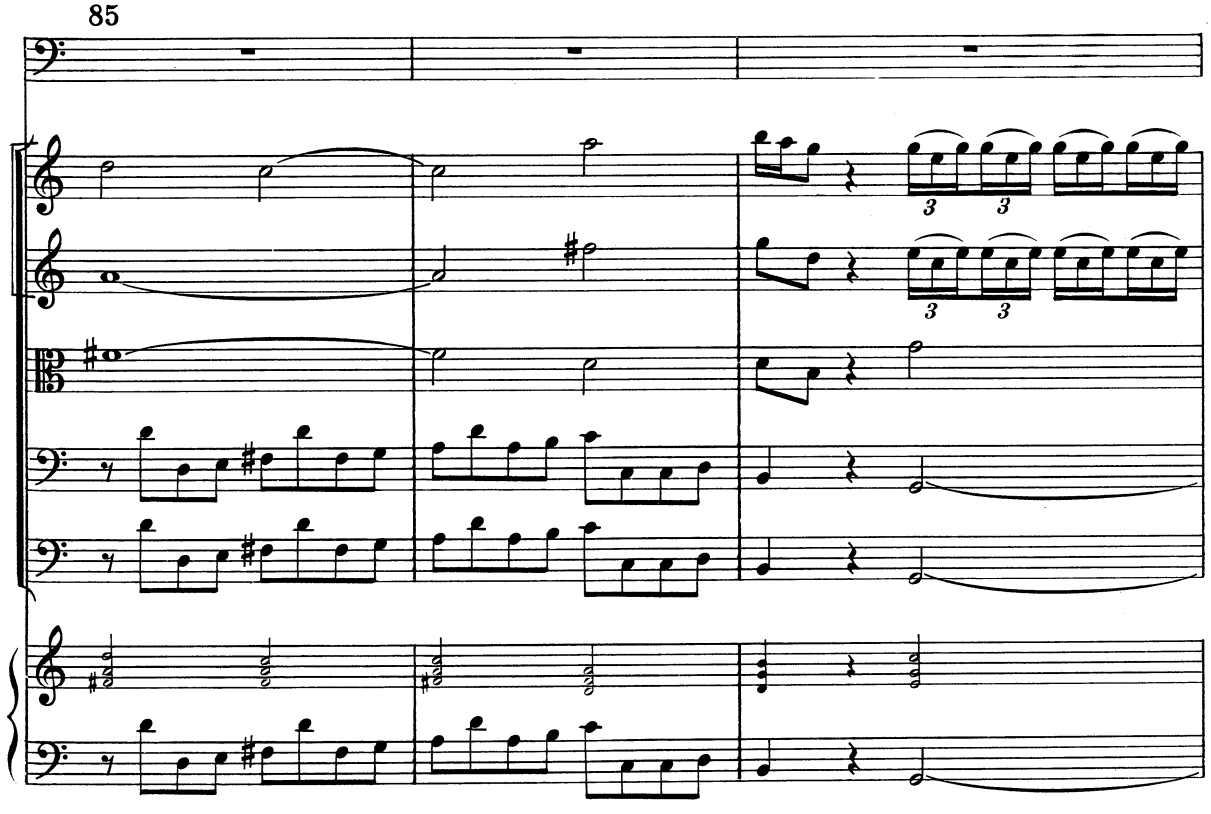

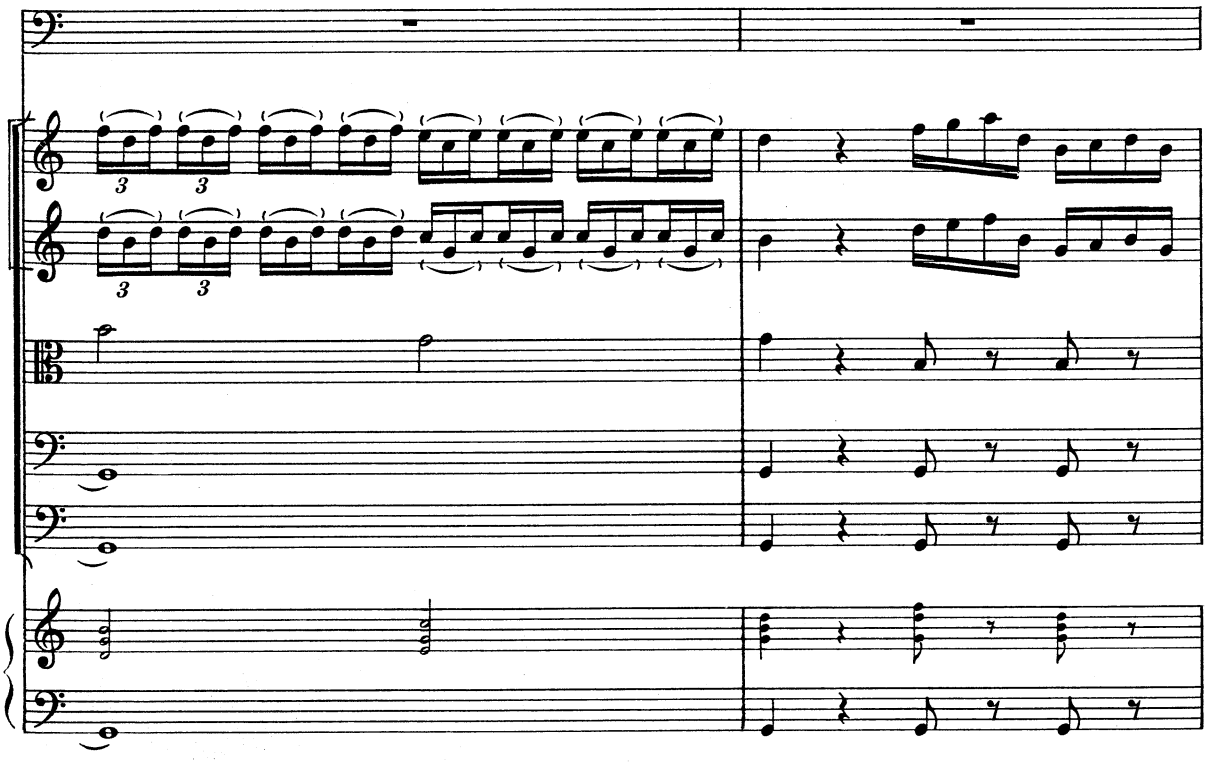

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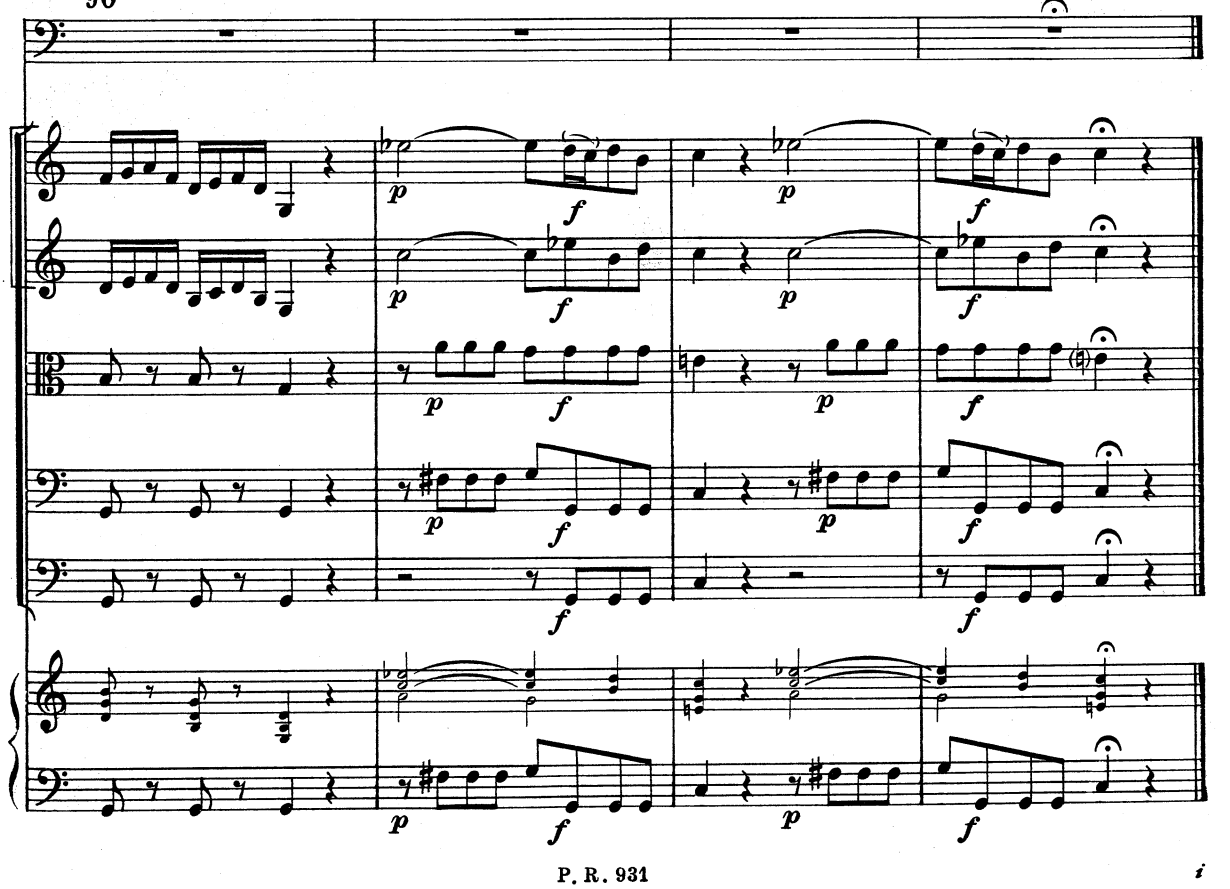
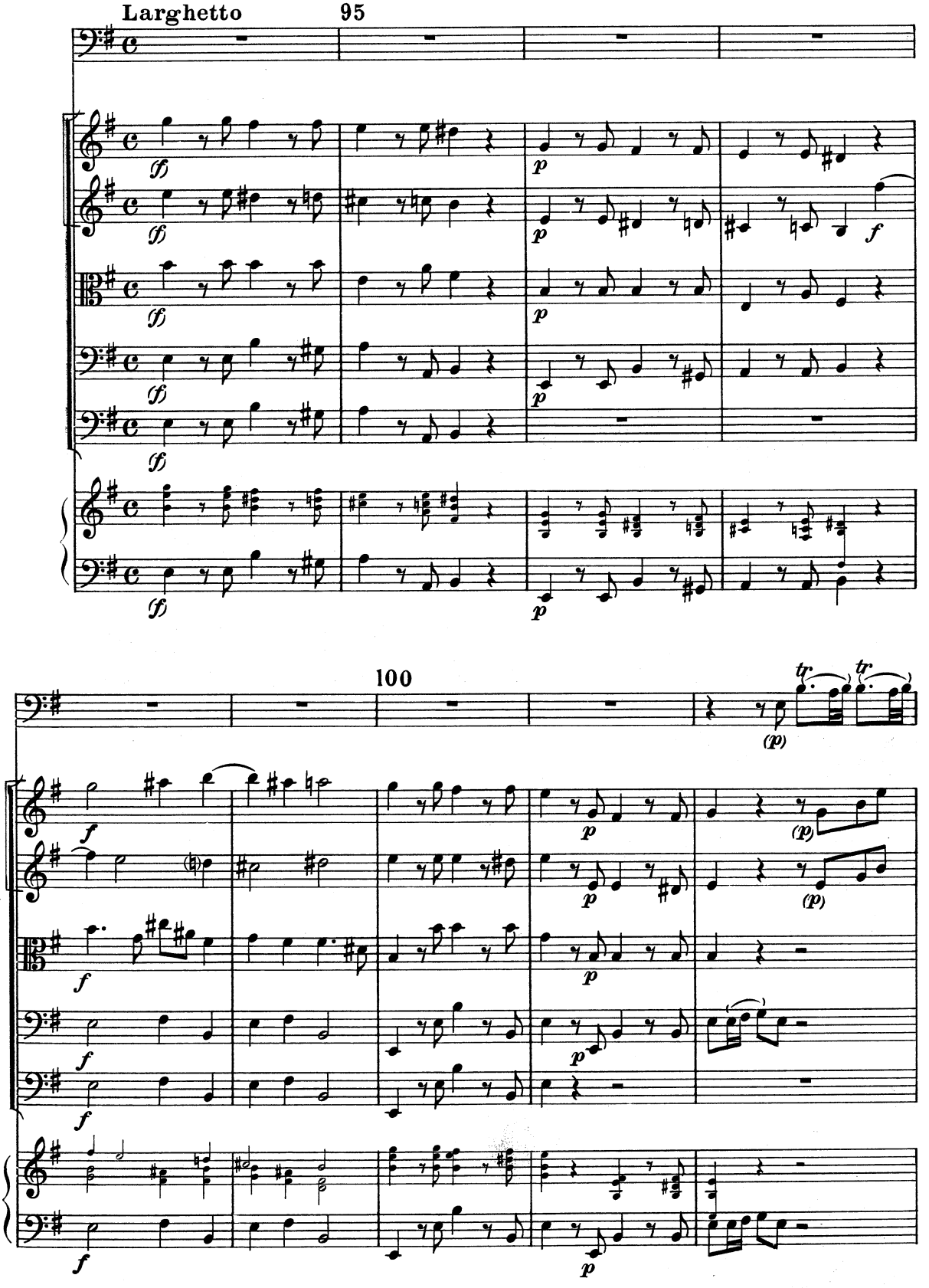
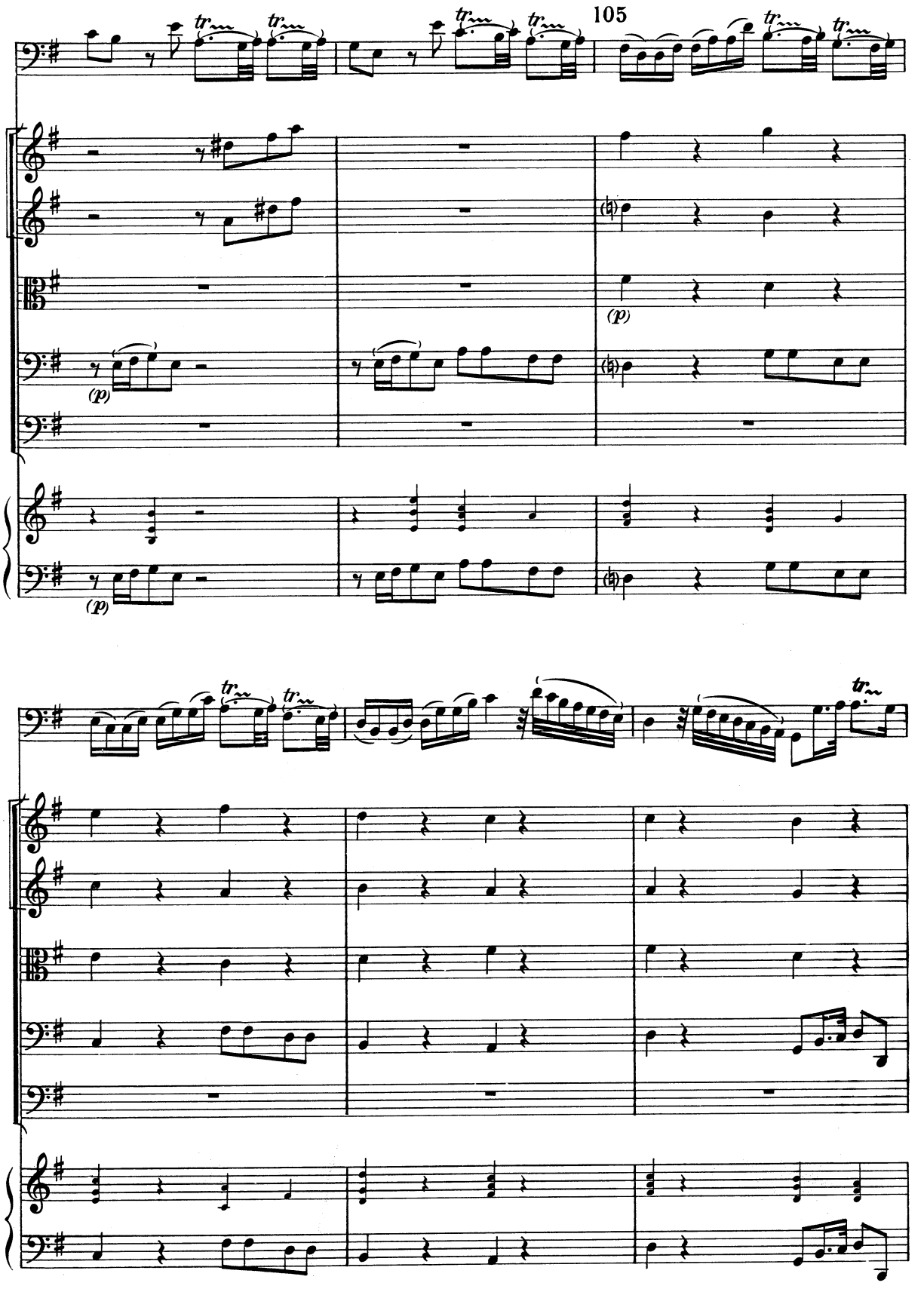
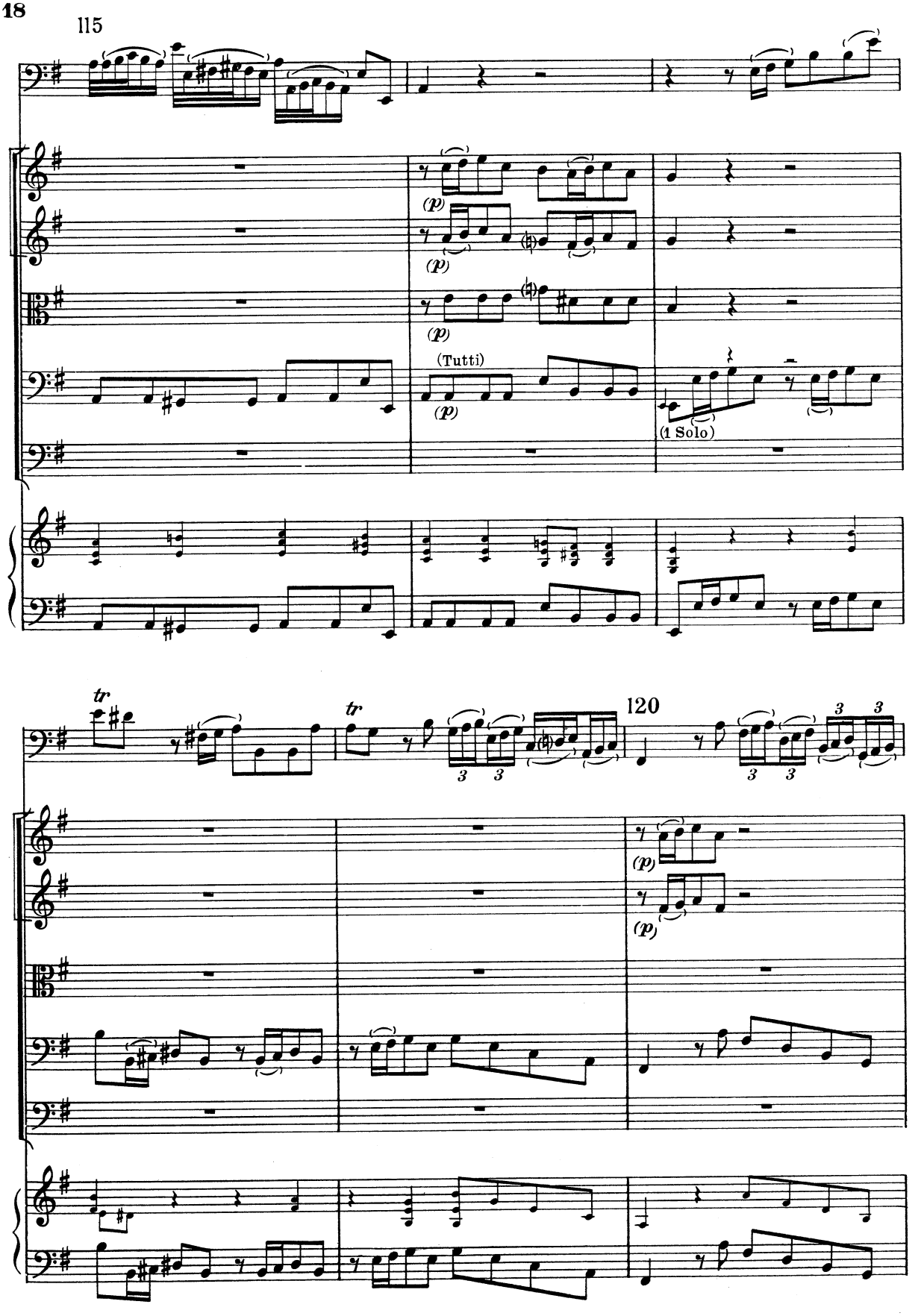


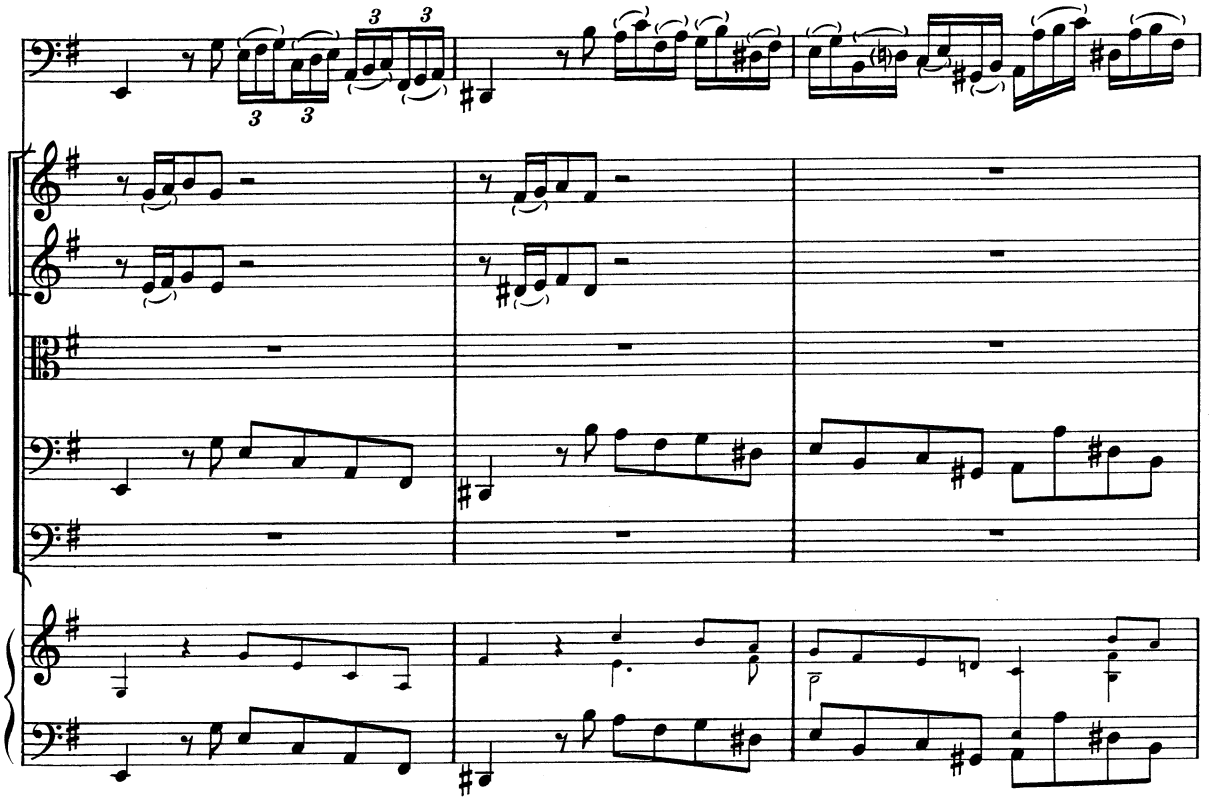

Larghetto
95
100


105
(p)
(p)

110

(1 Solo)


115
(p)
(p)
(p)
(Tutti)
(p)
(1 Solo)
tr
tr
120
(p)
(p)



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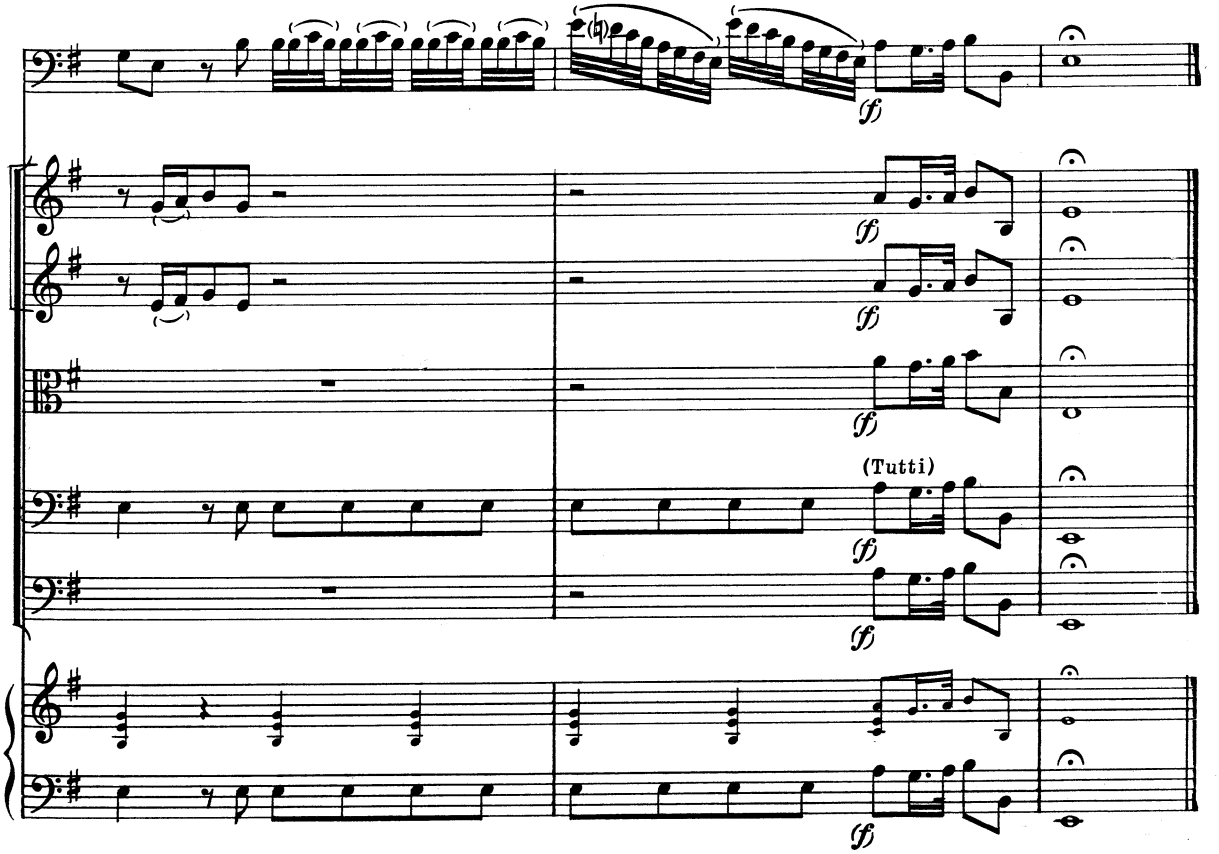
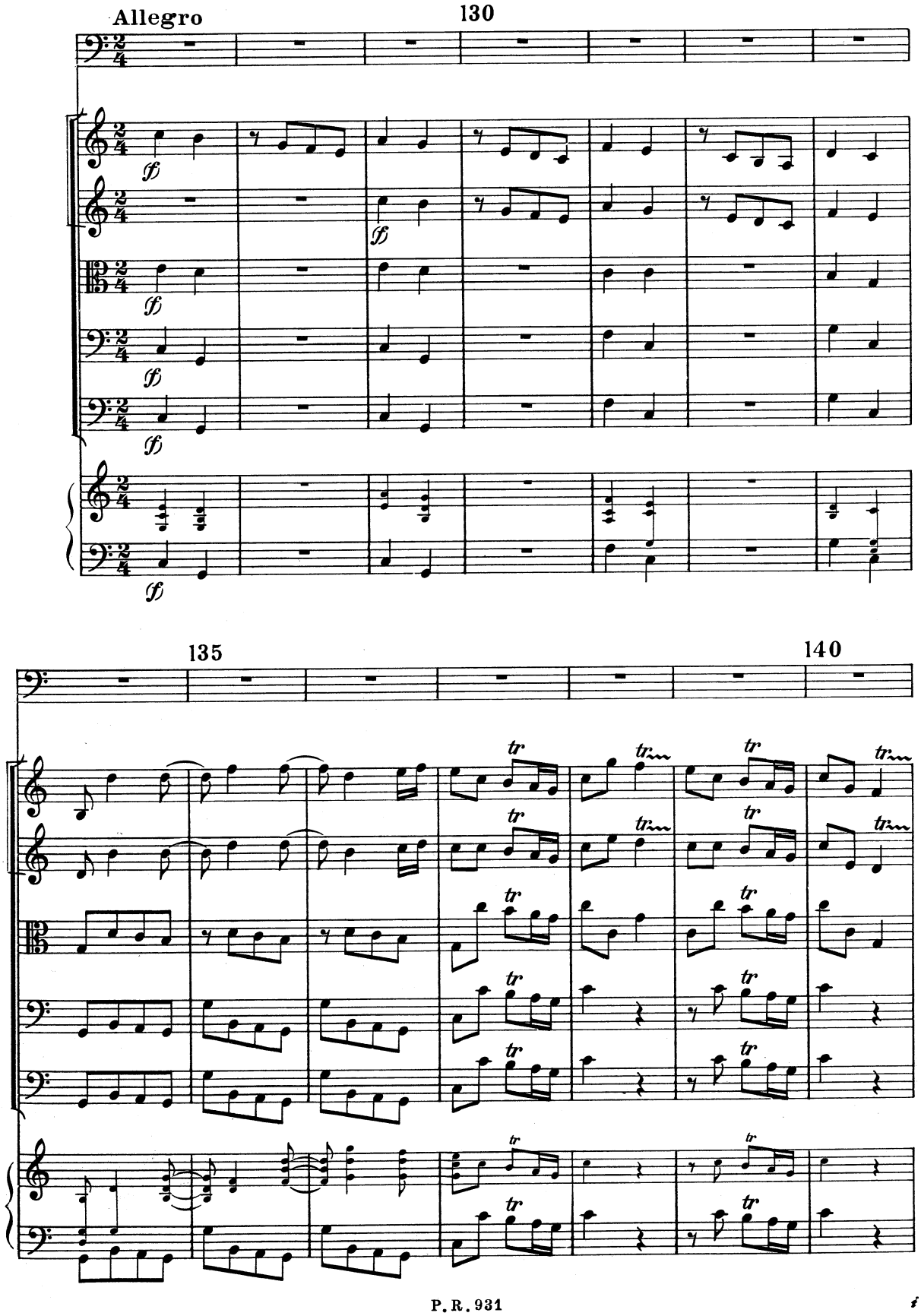
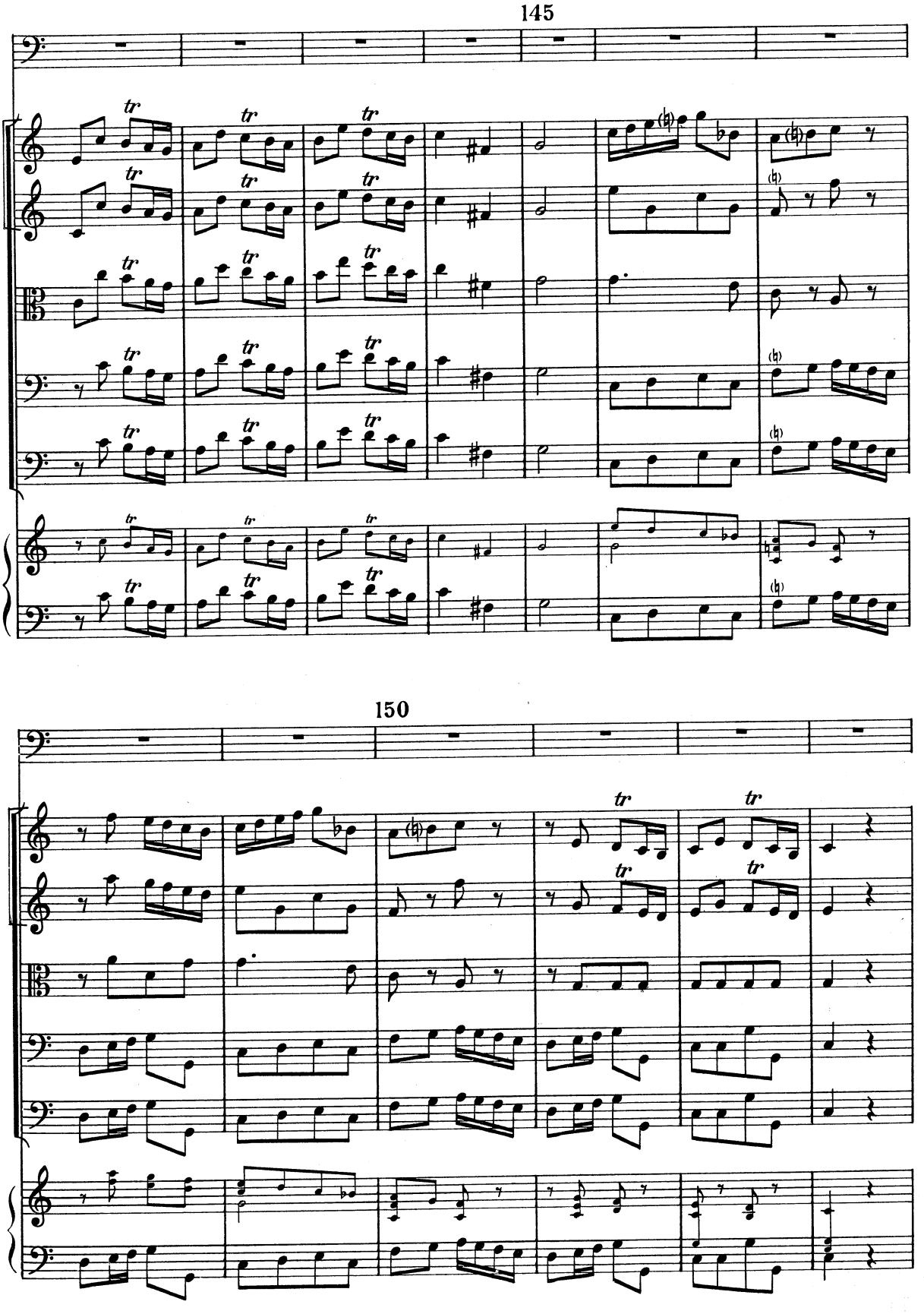



Allegro
130
135
140
tr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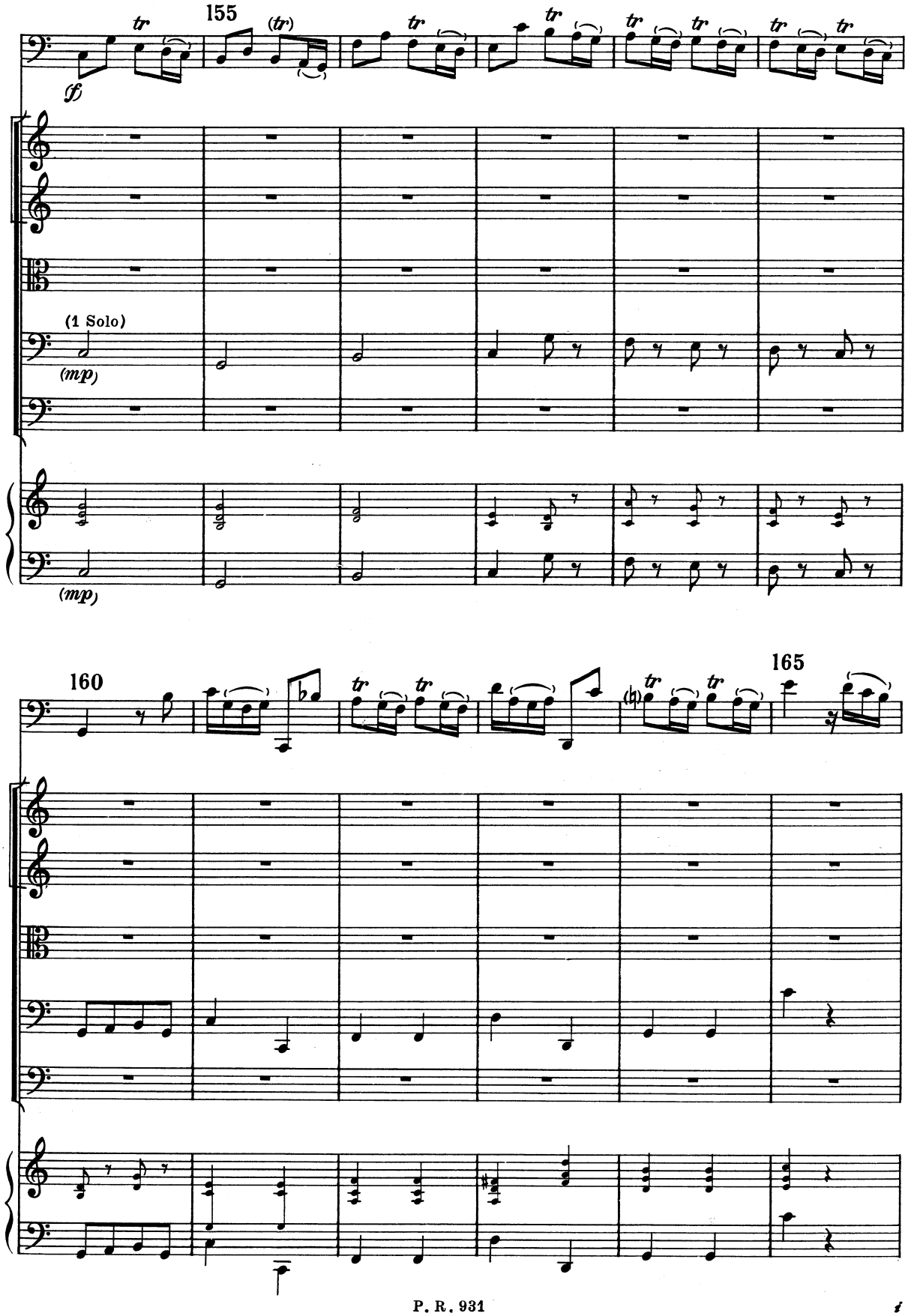
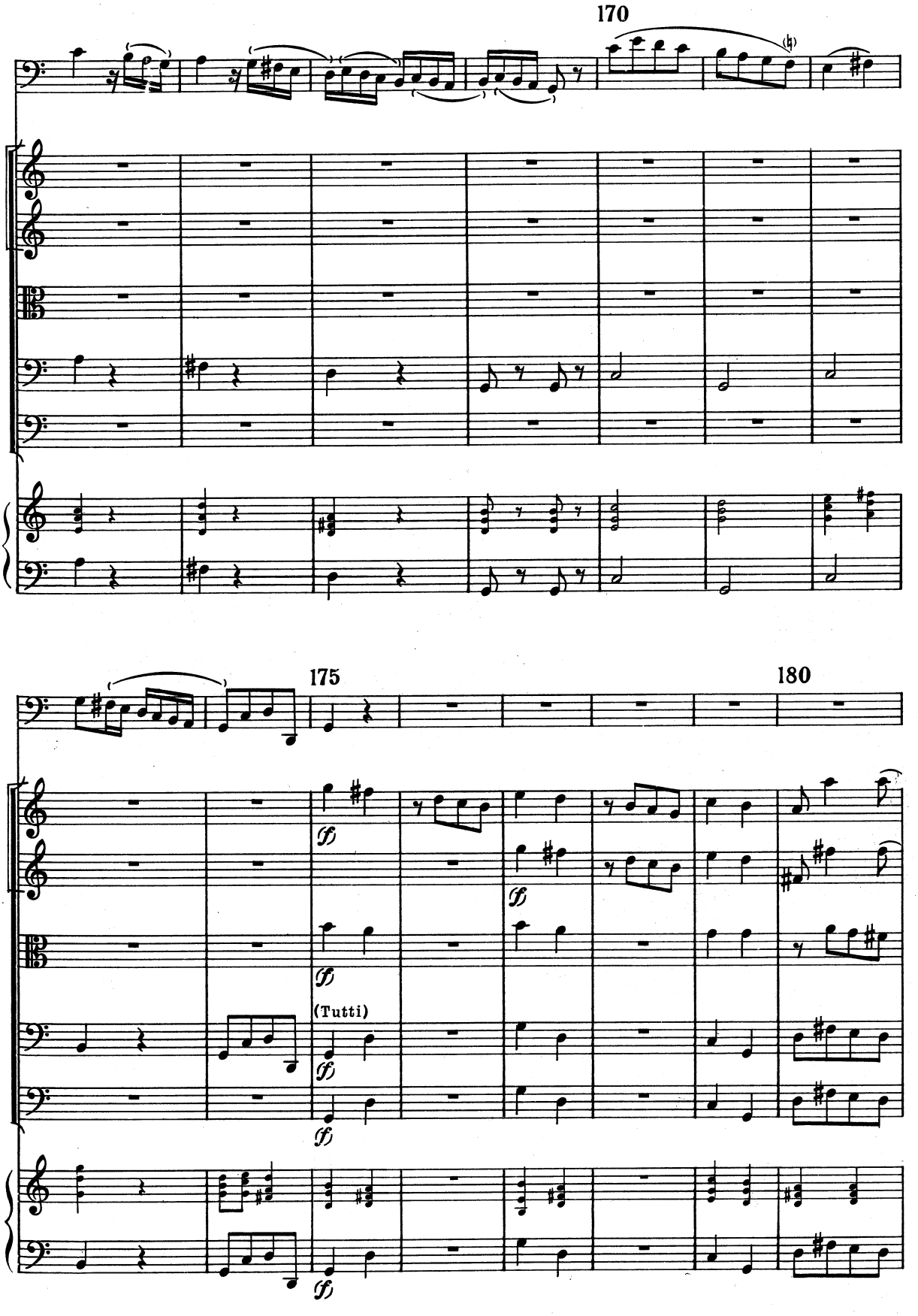
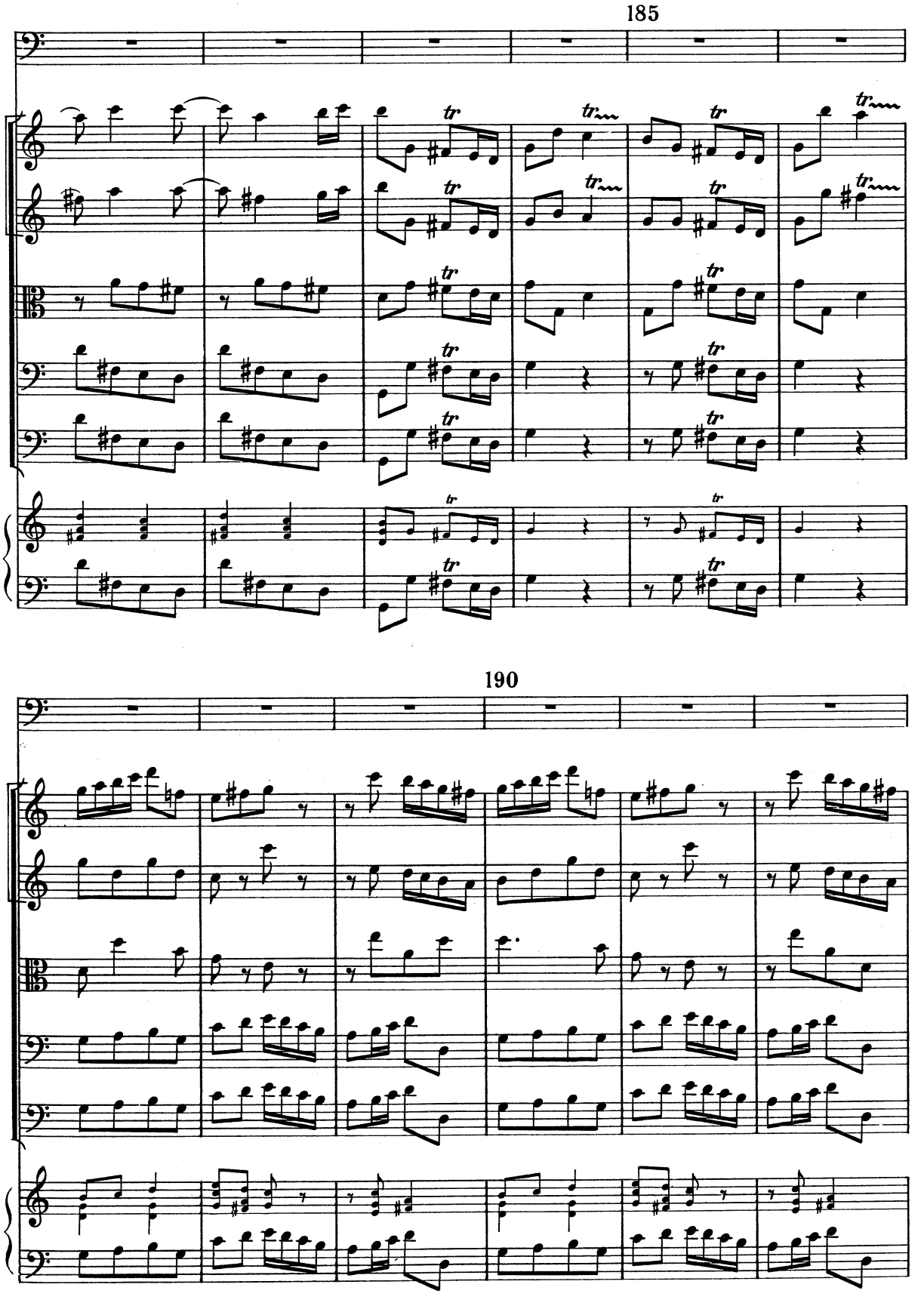
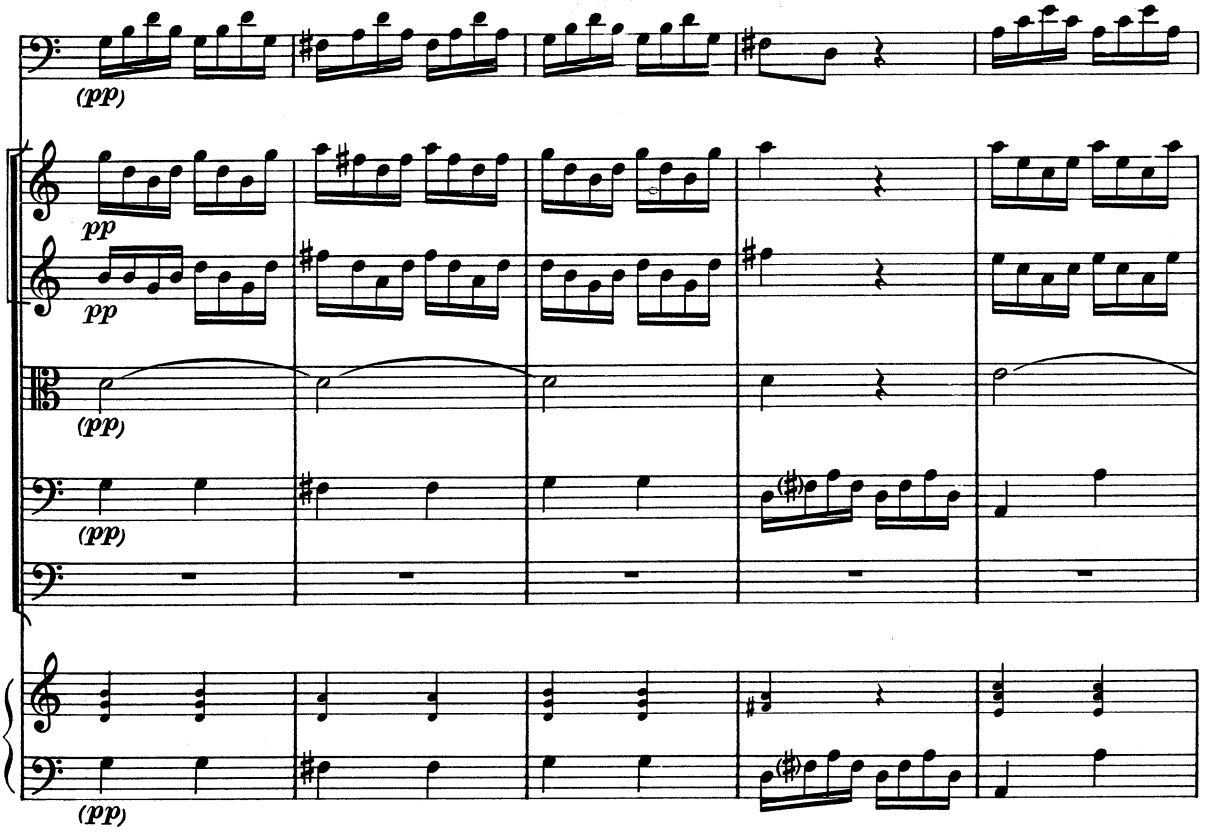

155
(f)
(1 Solo)
(mp)
(mp)
160
165


170
175
180
(Tutti)


185
190

195



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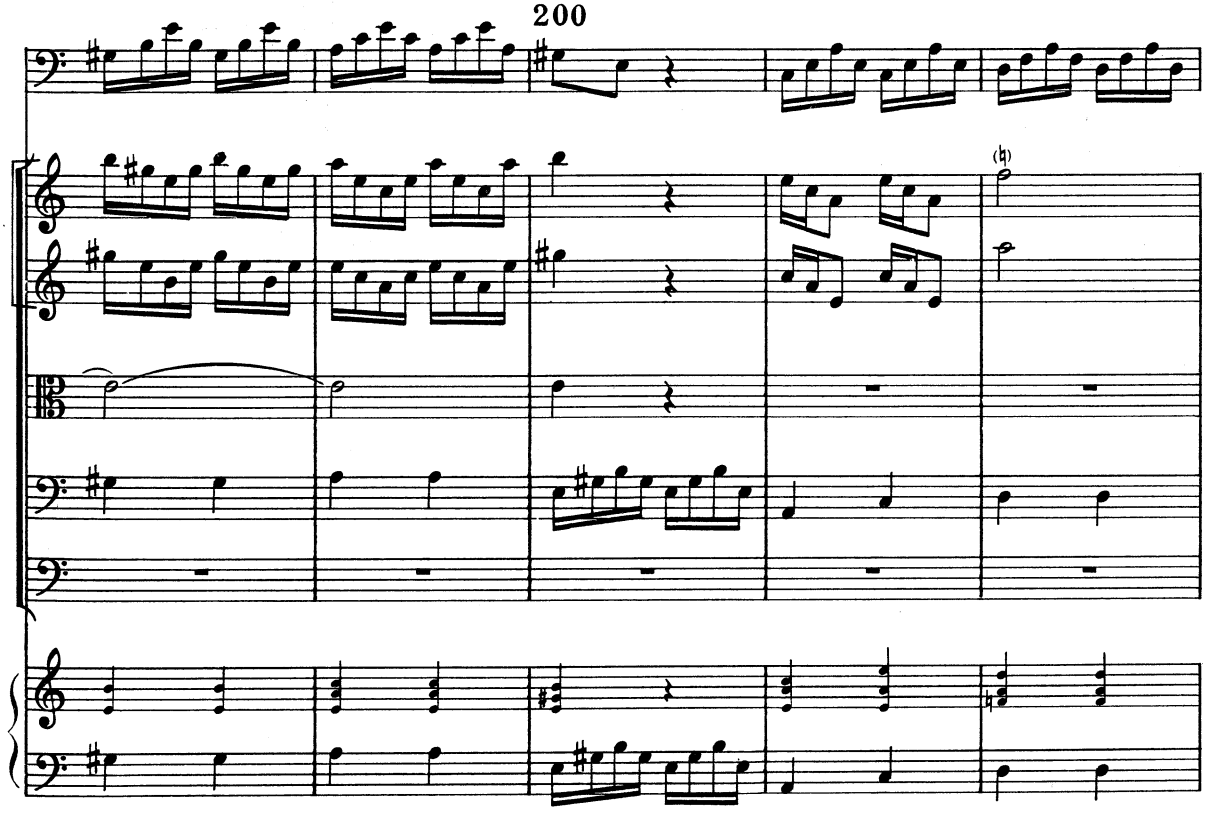


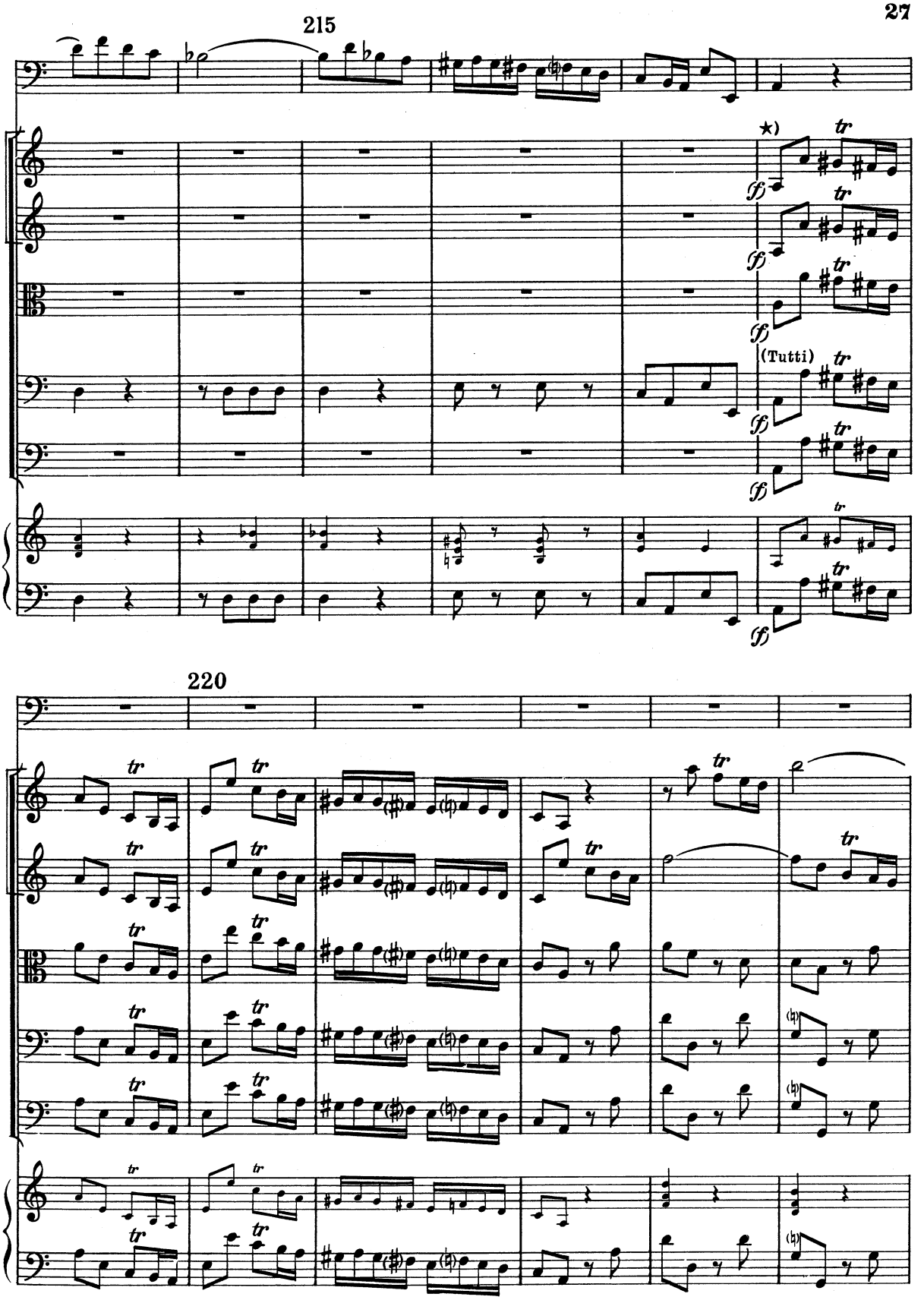
205

210

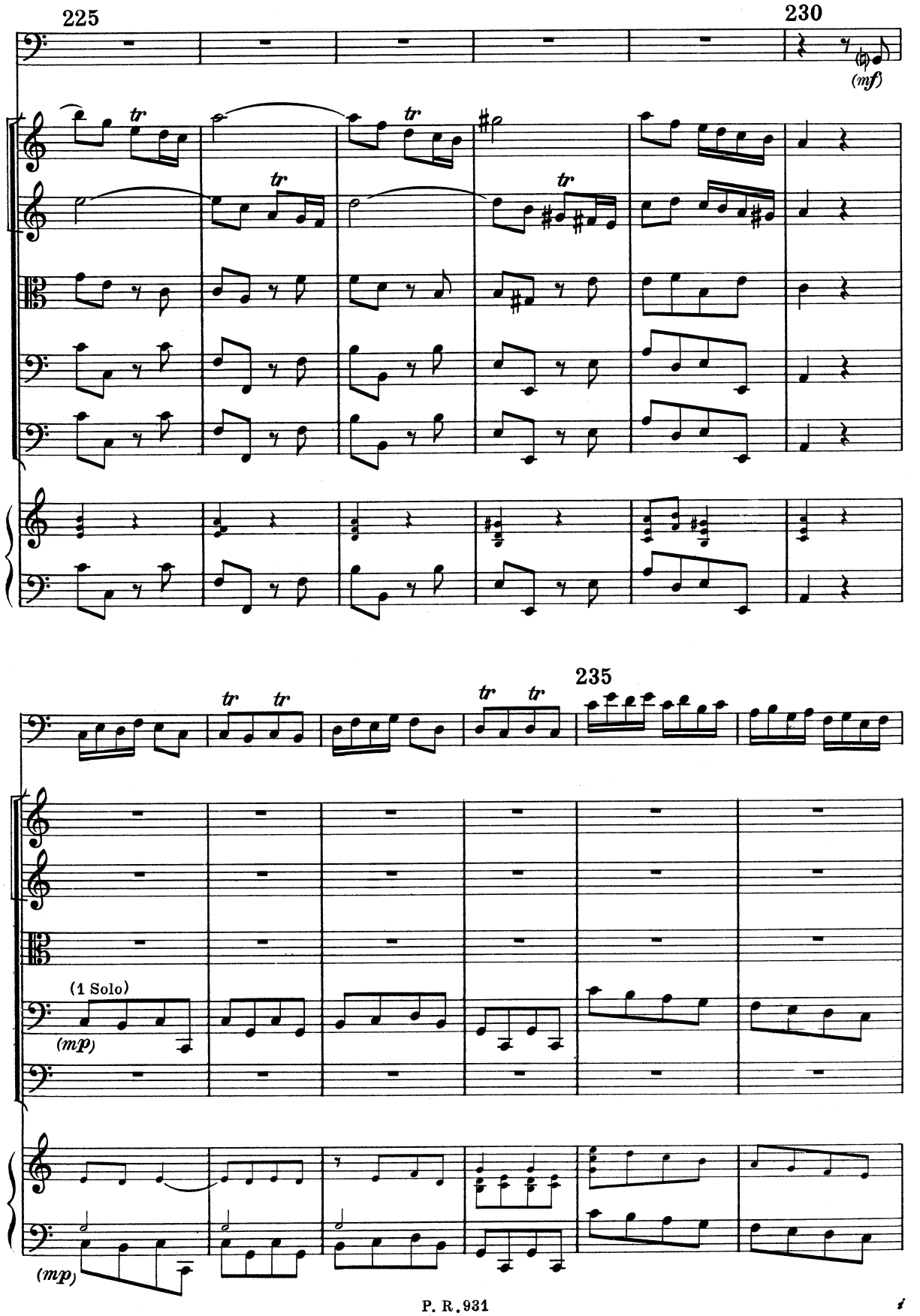
(mf)

(1 Solo)
(p)

(p)



★) Nel concerto per oboe (Tomo 217) mancano le battute 218, 219, 220, 221.


225
230
(mf)
235
(1 Solo)
(mp)
(mp)

240

(mp)

(mp)

(mp)

(Tutti)

(mp)

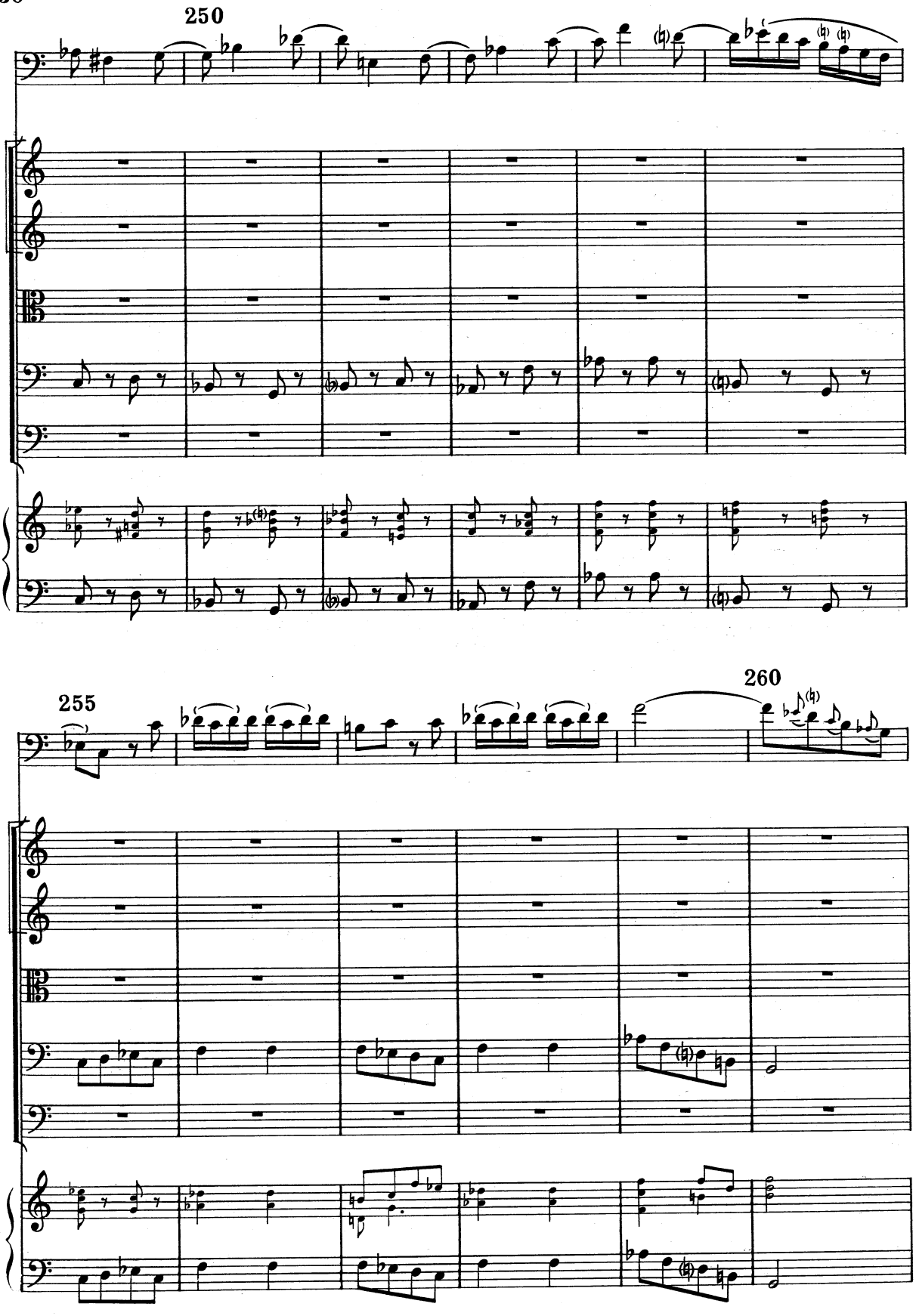
(mp)

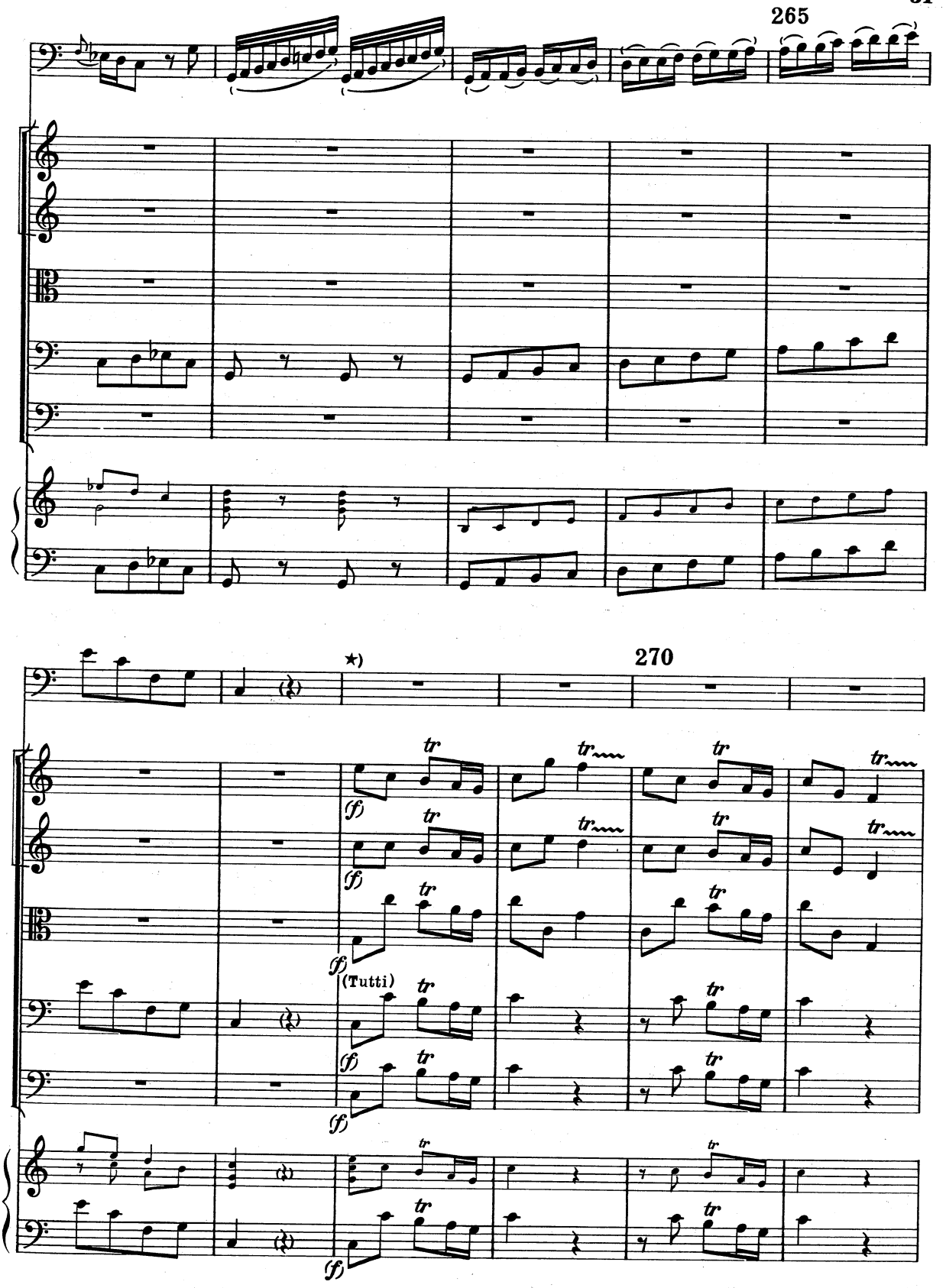
245

(1 Solo)

(mp)

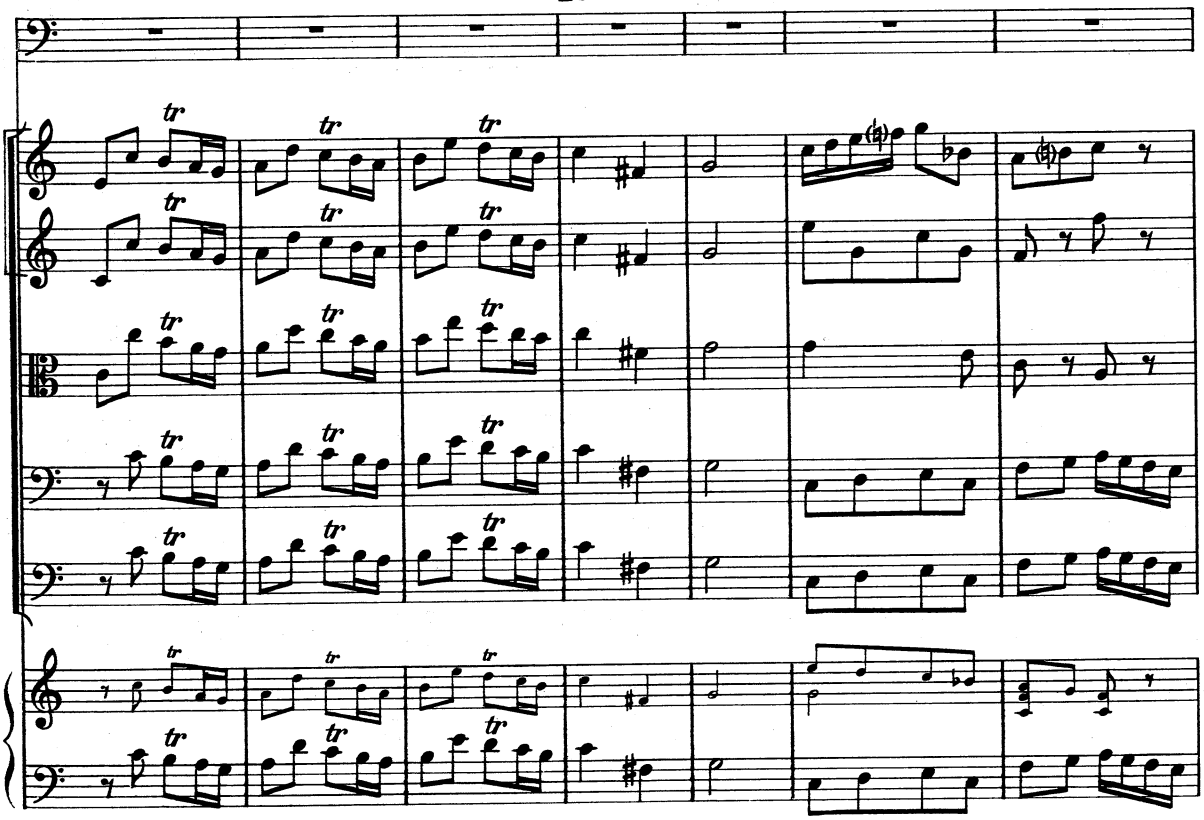
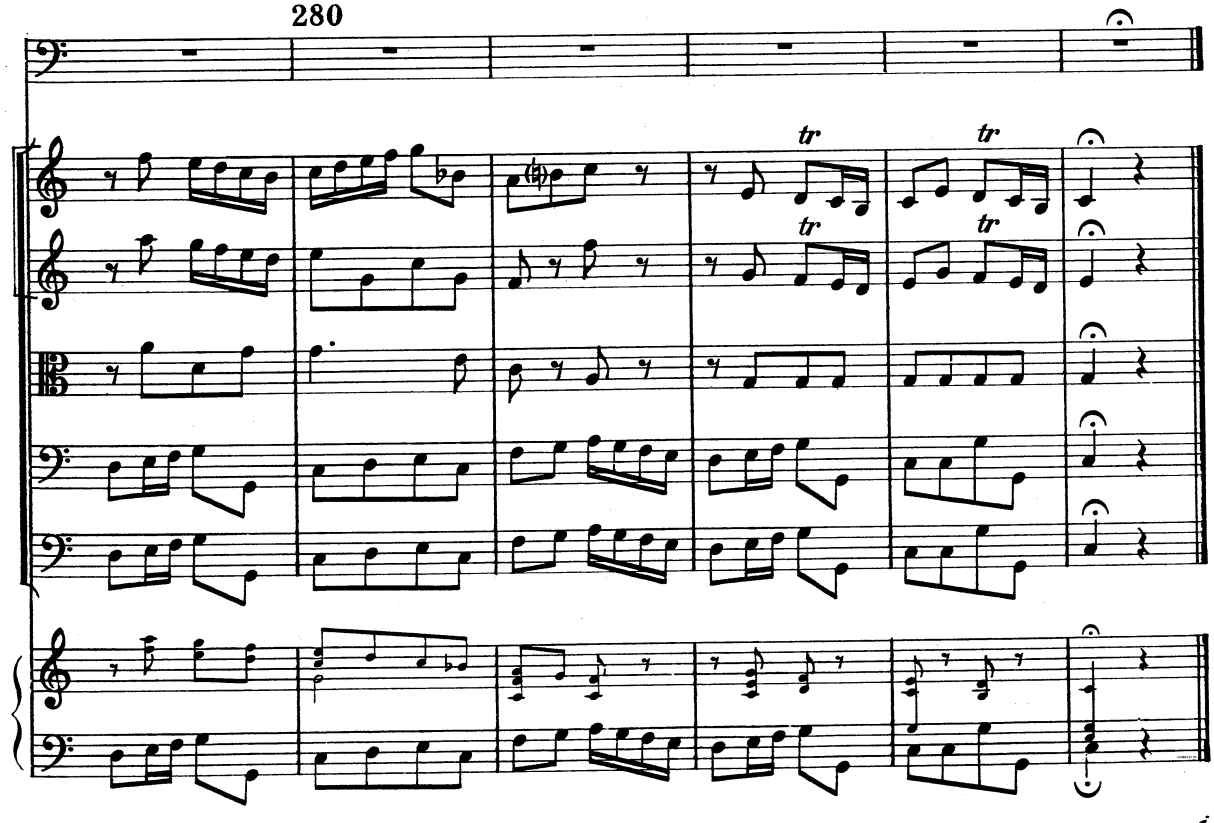
(mp)


250
255
260



★) Nel concerto per oboe (Tomo 217) il III. tempo si riprende da capo, mentre qui è chiaramente indicato che la ripresa cade sull'undicesima battuta dell'ultimo tempo.

275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