

ANTONIO VIVALDI  
Concerto in re minore  
*per due oboi, archi e continuo*

RV 535

Rev. 1.0

A cura di

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Edited by

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# Concerto in re minore RV535

Antonio Vivaldi (1678-1741)

Largo

Oboe I

Oboe II

Violino I

Violino II

Viola

Basso

8

16

A musical score for six staves. The top five staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The music consists of rhythmic patterns with various note values and rests, ending with a fermata on the final note of each staff.

**Allegro**

A musical score for six instruments: Oboe I, Oboe II, Violino I, Violino II, Viola, and Basso. The score is in common time (C) with a key signature of one flat (Bb). The Oboe parts have melodic lines with slurs. The Violino I and II parts are mostly rests, with some notes in the final measure. The Viola part has a simple rhythmic line. The Basso part has a more complex rhythmic line. The score is marked "Allegro".

*Violon.<sup>lo</sup> solo* *Tutti*

5

*Violon.lo solo* *Tutti*

10

13

Musical score for measures 13-16. The score consists of six staves. The top staff (Violin I) features a complex melodic line with a trill (tr) in measure 13. The second staff (Violin II) has a similar melodic line, also with a trill. The third staff (Violin III) and fourth staff (Violin IV) have simpler parts, with trills in measures 13 and 14. The fifth staff (Viola) has a melodic line with a trill in measure 13. The bottom staff (Cello/Double Bass) has a steady eighth-note accompaniment. The text *Violon.<sup>lo</sup> solo* is centered below the bottom staff.

17

Musical score for measures 17-20. The score consists of six staves. The top staff (Violin I) has a melodic line with a trill in measure 17. The second staff (Violin II) has a melodic line with a trill in measure 17. The third staff (Violin III) and fourth staff (Violin IV) have melodic lines with trills in measures 17 and 18. The fifth staff (Viola) has a melodic line with a trill in measure 17. The bottom staff (Cello/Double Bass) has a steady eighth-note accompaniment. The text *Tutti* is centered below the bottom staff, and *Violon.<sup>lo</sup> solo* is centered below the bottom staff.

22

Musical score for measures 22-25. The score consists of six staves. The top staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has rests followed by a melodic phrase starting at measure 24. The third and fourth staves (treble clef) have rests. The fifth staff (bass clef) has rests. The bottom staff (bass clef) has a rhythmic accompaniment of eighth notes.

26

Musical score for measures 26-29. The score consists of six staves. The top staff (treble clef) has a melodic line with slurs and accents. The second staff (treble clef) has a melodic line with slurs and accents. The third staff (treble clef) has a melodic line with slurs and accents. The fourth staff (treble clef) has a melodic line with slurs and accents. The fifth staff (bass clef) has a melodic line with slurs and accents. The bottom staff (bass clef) has a rhythmic accompaniment of eighth notes.

*Tutti* *Violon.<sup>lo</sup> solo*

31

*Tutti* *Violon.º solo*

36

*tr* *tr*



40

Musical score for measures 40-43. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

*Tutti*

44

Musical score for measures 44-47. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

*Violon.<sup>lo</sup> solo*

48

Musical score for measures 48-51. The score consists of six staves. The first two staves (treble clef) feature a complex rhythmic pattern of eighth and sixteenth notes. The third staff (treble clef) has a melodic line with slurs. The fourth staff (treble clef) has a melodic line with slurs. The fifth staff (alto clef) has a melodic line with slurs. The sixth staff (bass clef) has a melodic line with slurs. The word *Tutti* is written below the sixth staff.

52

Musical score for measures 52-55. The score consists of six staves. The first two staves (treble clef) feature a complex rhythmic pattern of eighth and sixteenth notes. The third staff (treble clef) has a melodic line with slurs. The fourth staff (treble clef) has a melodic line with slurs. The fifth staff (alto clef) has a melodic line with slurs. The sixth staff (bass clef) has a melodic line with slurs.

56

Musical score for measures 56-59. The score consists of six staves. The first two staves are in treble clef, and the last three are in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The third and fourth staves are mostly rests. The fifth staff is in alto clef. The sixth staff is in bass clef and contains the text *Violon. lo solo* below it.

60

Musical score for measures 60-63. The score consists of six staves. The first two staves are in treble clef, and the last three are in bass clef. The music continues with complex rhythmic patterns. The third and fourth staves include trills, marked with *tr*. The sixth staff is in bass clef and contains the text *Tutti* below it.

# Largo

Oboe I

Oboe II

Basso

7

12

18

25

Musical score for measures 25-29. The system consists of three staves: Treble, Alto, and Bass. Measure 25 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble with slurs and a bass line with eighth notes. Measure 26 has a '7' above the first note in the treble. Measure 27 has a slur over the treble staff. Measure 28 has a slur over the treble staff. Measure 29 has a slur over the treble staff.

30

Musical score for measures 30-34. The system consists of three staves: Treble, Alto, and Bass. Measure 30 has a treble clef and a key signature of one flat. The music features a melodic line in the treble with slurs and a bass line with eighth notes. Measure 31 has a slur over the treble staff. Measure 32 has a slur over the treble staff. Measure 33 has a slur over the treble staff. Measure 34 has a slur over the treble staff and a triplet of eighth notes in the alto staff.

35

Musical score for measures 35-40. The system consists of three staves: Treble, Alto, and Bass. Measure 35 has a treble clef and a key signature of one flat. The music features a melodic line in the treble with slurs and a bass line with eighth notes. Measure 36 has a slur over the treble staff and a triplet of eighth notes in the alto staff. Measure 37 has a slur over the treble staff. Measure 38 has a slur over the treble staff. Measure 39 has a slur over the treble staff. Measure 40 has a slur over the treble staff.

41

Musical score for measures 41-45. The system consists of three staves: Treble, Alto, and Bass. Measure 41 has a treble clef and a key signature of one flat. The music features a melodic line in the treble with slurs and a bass line with eighth notes. Measure 42 has a slur over the treble staff and a triplet of eighth notes in the alto staff. Measure 43 has a slur over the treble staff. Measure 44 has a slur over the treble staff. Measure 45 has a slur over the treble staff and a triplet of eighth notes in the alto staff.

### Allegro molto

Oboe I

Oboe II

Violino I

Violino II

Viola

Basso

9 Adagio Allegro molto

*tr*

16

Musical score for measures 16-21. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece.

22

Musical score for measures 22-27. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece.

29

Musical score for measures 29-34. The score consists of six staves. The first two staves are treble clefs, and the last two are bass clefs. The middle two staves are grand staves (treble and bass clefs). The music is in 2/4 time and features a complex melodic line in the upper staves and a simpler accompaniment in the lower staves.

35

Musical score for measures 35-40. The score consists of six staves. The first two staves are treble clefs, and the last two are bass clefs. The middle two staves are grand staves (treble and bass clefs). The music is in 2/4 time and features a complex melodic line in the upper staves and a simpler accompaniment in the lower staves.



41

Musical score for measures 41-47. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The music features a complex melodic line in the upper staves and a steady bass line in the lower staves. Measure 41 starts with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings.

48

Musical score for measures 48-54. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The music continues from the previous system, showing more complex melodic development and rhythmic patterns. Measure 48 starts with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings.

54

Musical score for measures 54-59. The score consists of six staves. The top staff (treble clef) contains the main melody, starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and ending with a quarter rest. The second staff (treble clef) contains a supporting line with quarter notes G4, A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The third staff (treble clef) contains a line with a half note G4 and five whole rests. The fourth staff (treble clef) contains a line with a half note G4 and five whole rests. The fifth staff (bass clef) contains a line with a half note G3 and five whole rests. The sixth staff (bass clef) contains a line with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, and a quarter rest.

60

Musical score for measures 60-65. The score consists of six staves. The top staff (treble clef) contains the main melody, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and ending with a quarter rest. The second staff (treble clef) contains a line with five whole rests. The third staff (treble clef) contains a line with quarter notes G4, A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The fourth staff (treble clef) contains a line with quarter notes G4, A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The fifth staff (bass clef) contains a line with five whole rests. The sixth staff (bass clef) contains a line with five whole rests.

67

Musical score for measures 67-72. The score consists of six staves. The top staff is in treble clef and contains the main melody, starting with a treble clef and a key signature of one flat. It features a trill (tr) in measure 70. The second staff is in treble clef and contains a secondary melody. The third and fourth staves are in treble clef and contain a rhythmic accompaniment. The fifth staff is in alto clef and contains a bass line. The sixth staff is in bass clef and contains a bass line.

73

Musical score for measures 73-78. The score consists of six staves. The top staff is in treble clef and contains the main melody, starting with a treble clef and a key signature of one flat. It features a trill (tr) in measure 73. The second staff is in treble clef and contains a secondary melody. The third and fourth staves are in treble clef and contain a rhythmic accompaniment. The fifth staff is in alto clef and contains a bass line. The sixth staff is in bass clef and contains a bass line.

79

Musical score for measures 79-83. The score consists of six staves. The first two staves are treble clefs, and the last two are bass clefs. The middle two staves are mostly empty, with some notes in the first measure. The music features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals).

84

Musical score for measures 84-88. The score consists of six staves. The first two staves are treble clefs, and the last two are bass clefs. The middle two staves are mostly empty, with some notes in the first measure. The music features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals).

91

Musical score for measures 91-96. The score consists of six staves. The first four staves are in treble clef, and the last two are in bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature has one flat (B-flat).

97

Musical score for measures 97-102. The score consists of six staves. The first four staves are in treble clef, and the last two are in bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature has one flat (B-flat).

104

Musical score for measures 104-110. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are empty. The music features a complex melodic line in the upper staves and a supporting bass line in the lower staves. Measure 104 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody in the first staff includes eighth and sixteenth notes, with some notes beamed together. The bass line in the fifth staff provides a steady accompaniment with quarter and eighth notes.

111

Musical score for measures 111-117. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are empty. The music continues with a similar melodic and bass line structure as the previous system. Measure 111 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody in the first staff continues with eighth and sixteenth notes, and the bass line in the fifth staff continues with quarter and eighth notes.

118

tr

126

Adagio Allegro molto

tr

tr

tr

tr

tr

134

Musical score for measures 134-139. The score is written for six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a key signature of one sharp (F#).

140

Musical score for measures 140-145. The score is written for six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a key signature of one sharp (F#).



## NOTE

Il *Concerto per due Oboi, archi e continuo* RV 535<sup>1</sup> è conservato nella Biblioteca Nazionale di Torino, fondo “Foà”, vol. 32, cc. 269r–282v. Il manoscritto, autografo, di formato formato oblungo, reca in alto, al centro di c. 269r il titolo: “*Con.<sup>to</sup> con 2 Hautbois*”. A destra, in alto, sulla stessa pagina, vi è l’indicazione dell’autore: “*Del Vivaldi*”. Il primo movimento, “*Largo*”, occupa le cc. 269r–269v; il secondo “*All.<sup>o</sup>*” le cc. 270r–275r; il terzo, “*Largo*”, le cc. 275v–276r; l’ultimo, “*All.<sup>o</sup> molto*”, le cc. 276v–282v. Su ogni pagina sono tracciati 10 pentagrammi. Nelle pagine che ospitano il primo, il secondo e il quarto movimento sono stati lasciati vuoti i primi due e gli ultimi due pentagrammi di ogni pagina, mentre la musica occupa i sei pentagrammi centrali, uniti in un unico sistema da una parentesi graffa posta a sinistra. Nelle pagine che ospitano il terzo tempo, sono stati utilizzati i primi 9 pentagrammi (l’ultimo in basso è vuoto), uniti in sistemi da tre pentagrammi mediante graffe.

La data della composizione resta incerta, ma deve essere posteriore al 1724. Vivaldi infatti da quell’epoca indica il tempo ternario mediante il solo numeratore 3, consuetudine presente anche in questo manoscritto (I mov., c. 269r e III mov., c. 275v)<sup>2</sup>. L’organico prevede 2 oboi, due violini, viola e basso. Gli strumenti ad arco, che costituiscono l’organico consueto dell’orchestra dell’epoca, non sono indicati esplicitamente, mentre i due strumenti solisti sono segnalati all’inizio di ogni movimento mediante la dicitura “*2 Hautbois*”, posta a sinistra, fra i due pentagrammi ad essi relativi. Nei punti in cui intervengono i “ripienisti” dell’orchestra Vivaldi pone l’indicazione “*Tutti*” sotto la linea del basso, mentre quando interviene il solo continuo avverte: “*Violon.<sup>lo</sup> solo*”.

### Criteri editoriali della presente edizione

1. Viene impiegata la notazione moderna e vengono segnalate in nota le divergenze rispetto all’originale.
2. Le abbreviazioni vengono di regola sciolte; gli errori, le omissioni e le sviste presenti sull’autografo vengono corretti dal curatore e sono segnalati in nota solo se non evidenti nella partitura.
3. Si segnala in nota sia l’aggiunta di alterazioni mancanti che l’omissione di quelle ridondanti.
4. La disposizione delle parti, l’indicazione delle chiavi e l’armatura di chiave sono fedeli al manoscritto originale.

### Note critiche<sup>3</sup>

1 LARGO,  $\frac{3}{4}$ , 1 b, bb. 1–24.

2–24, V1. Non notato e con l’indicazione “Con il P. Ha”.

2–24, V2. Non notato e con l’indicazione “Con il 2. Ha”.

16, B. Il secondo do è con il  $\sharp$ .

17, Va. Il si è con il b.

18, Va. Vi è un si b cancellato all’inizio della battuta.

<sup>1</sup> Gian Francesco Malipiero ne ha curato la prima edizione per conto dell’Istituto Italiano Antonio Vivaldi, ed. Ricordi 1957.

<sup>2</sup> Cfr. Paul Everett, *Towards a Vivaldi chronology*, in *Nuovi studi vivaldiani*, a cura di Antonio Fanna e Giovanni Morelli, Firenze, Olschki 1988.

<sup>3</sup> L’indicazione del movimento è seguita dall’indicazione del tempo e dal numero totale di battute. Le note critiche sono precedute dal numero di battuta a cui si riferiscono e da un simbolo indicante il pentagramma (O[boe]1, O[boe]2, V[iolino]1, V[iolino]2, V[iol]a, B[asso]).

## 24

2 ALLEGRO, C, 1 b, bb. 1-65.

- 1-3, **V1**, **V2** e **Va**. Mancano le pause.  
1, **O1**. Il secondo do è con il  $\sharp$ .  
4, **O1** e **O2**. Mancano le pause.  
5-6, **O1** e **O2**. Mancano le pause.  
7-8, **V1**, **V2** e **Va**. Mancano le pause.  
9, **O1** e **O2**. Mancano le pause.  
9, **B**. L'ultimo sol è con il  $\sharp$ .  
10, **V1**. Manca il  $\natural$  sul terzo do.  
11, **O2**. Manca il  $\natural$  sul si.  
11, **V1**. Manca il  $\natural$  sul terzo si.  
13, **O2**, **V1**, **V2** e **Va**. Mancano le pause.  
15, **O1**. Il secondo sol è con il  $\sharp$ .  
15-17, **V1**, **V2** e **Va**. Mancano le pause.  
18-20, **O1**. Mancano le pause.  
18-24, **O2**. Mancano le pause eccetto l'ultima di semicroma.  
18, **V1**. Il secondo sol è con il  $\sharp$ .  
21, **B**. Il quinto do è con il  $b$  anziché col  $\natural$ .  
21-27, **V1**, **V2** e **Va**. Mancano le pause.  
21, **O1**. Il secondo e il terzo fa con il  $\sharp$ .  
22, **O1**. Il quinto do è con il  $b$  anziché col  $\natural$ .  
23, **O1**. Il si è con il  $b$ .  
23, **B**. Il quinto la è senza il  $b$ .  
28-30, **O1** e **O2**. Mancano le pause.  
30-31, **V1**, **V2** e **Va**. Mancano le pause.  
32-33, **O1** e **O2**. Mancano le pause.  
33, **B**. Il quarto si è con il  $\natural$ .  
36-39, **V1**, **V2** e **Va**. Mancano le pause.  
40, **V1**. Il secondo fa è con il  $\sharp$ .  
40-42, **O1** e **O2**. Mancano le pause.  
45-49, **V1**, **V2** e **Va**. Mancano le pause.  
46, **O1**. Il quarto mi è con il  $b$ .  
50-52, **O1** e **O2**. Mancano le pause.  
53, **V1**, **V2** e **Va**. Mancano le pause.  
56, **O1**. Il secondo do è con il  $\sharp$ .  
56-60, **V1**, **V2** e **Va**. Mancano le pause.  
61, **O1** e **O2**. Mancano le pause.  
62, **V1**, **V2** e **Va**. Mancano le pause.  
63, **O1** e **O2**. Mancano le pause.  
64, **O2**. Il secondo do è con il  $\sharp$ .  
64, **V2**. Il secondo do è con il  $\sharp$ .

3 LARGO,  $\frac{3}{8}$ , 1 b, bb. 1-47.

- 1-3, **O2**. Mancano le pause.  
5-6, **O1**. Mancano le pause.  
19-20, **O2**. Mancano le pause.  
22-23, **O1**. Mancano le pause.  
34, **O2**. Manca il  $\natural$  sul primo si.

4 ALLEGRO MOLTO, C, 1 b, bb. 1-145.

- 1, **O1**, **O2**, **V1**, **V2**, **Va** e **B**. La battuta è indicata come  $\frac{2}{4}$ .

- 1–10, **O2**. Non notato e con l'indicazione "Ut supra".
- 1–10, **V1**. Non notato e con l'indicazione "Ut supra".
- 1–10, **V2**. Non notato e con l'indicazione "Ut supra".
- 1–10, **Va**. Non notato e con l'indicazione "♯ Bas".
- 10, **O1**. Manca l'indicazione del tempo *Allegro molto*.
- 11–24, **V1**. Non notato e con l'indicazione "Con il P. Haut.".
- 21, **O2**. Manca il ♯ sul si e vi è il ♯ sul terzo do.
- 21–41, **V1**. Scritto in chiave di basso un'ottava sotto. Dalla battuta 42 riprende nella normale chiave di violino, ma manca un segno di chiave che lo segnali.
- 26, **V2**. Scritto in chiave di basso un'ottava sotto.
- 26–27, **O2**. Mancano le pause.
- 26–41, **Va**. Mancano le pause.
- 29–30, **O1**. Mancano le pause.
- 27–41, **V2**. Non notato e con l'indicazione "Ut supra".
- 42, **O2**. In chiave di violino, ma manca un segno di chiave che lo segnali.
- 42, **B**. In chiave di Tenore.
- 43, **O2, V1, V2**. Non notato e con l'indicazione "Ut supra".
- 43, **Va**. Non notato e con l'indicazione "Bas:".
- 45–54, **V1**. Non notato e con l'indicazione "Con il P.mo Haut:".
- 55–59, **V1 e V2**. Mancano le pause.
- 55–71, **Va**. Mancano le pause.
- 59–70, **O2**. Mancano le pause.
- 60–71, **V1**. Scritto in chiave di basso un'ottava sotto.
- 60–71, **V2**. Vi la chiave di basso e l'indicazione "Ut S."
- 73–78, **V1**. Non notato e con l'indicazione "Con P:mo Haut:".
- 75, **O2**. Il terzo sol è con il ♯.
- 76, **O1**. Il secondo sol è con il ♯.
- 76, **V2**. Il secondo si è con il ♯.
- 77, **O1**. Il secondo sol è con il ♯.
- 77, **V2**. Il secondo si è con il ♯.
- 79–86, **V1 e V2**. Mancano le pause.
- 80–86, **Va**. Mancano le pause.
- 88–92, **O2, V1 e V2**. Non notato e con l'indicazione "Ut supra".
- 87–92, **Va**. Non notato e con l'indicazione "Bas:".
- 93t2–98, **V1**. Non notato e con l'indicazione "Con il P: Haut:".
- 94t2–98, **V1**. Non notato e con l'indicazione "Con il 2 Haut:".
- 99–121, **V1, V2 e Va**. Mancano le pause.
- 108, **O2**. Il secondo do è con il ♯.
- 113, **O2**. Il secondo do è con il ♯.
- 121–145. Vivaldi conclude la composizione alla battuta 121 con l'indicazione "*D. C. sino al Segno*". Il segno è ovviamente la corona della battuta 25 e non quella della battuta 10. Per chiarezza si è ricopiata l'intera ripresa.

# NOTES

## Source

The autograph manuscript of the concerto RV535<sup>1</sup> is preserved in Torino, Biblioteca Nazionale, “Foà”, vol. 32, fols. 269r–282v, oblong format. On folios 269r (top center) there is the title: “*Con.<sup>to</sup> con 2 Hautbois*”. At the top right: “*Del Vivaldi*”. The music is notated on fols 269r–269v (first mov. – “*Largo*”), fols 270r–275r (second mov. – “*All.<sup>o</sup>*”), fols 275v–276r (“third mov. – *Largo*”), fols 276v–282v (fourth mov. – “*All.<sup>o</sup> molto*”). On each page there are 10 staves. The music of the movements 1, 2 and 4 is notated on the six central staves whereas the first two and the last two are void. The movement 3 is notated on the nine first staves (3 system for page) whereas the last is void.

The only indication for the dating is the  $\frac{3}{4}$  and  $\frac{3}{8}$  time signature, that appear in this source (fols 269r and fols 275v) as a large numerator 3. Invariably Vivaldi use this kind of indication from c. 1724 onwards.<sup>2</sup>

## Editorial method employed in this edition

1. Notational practice has been modernised.
2. Resolutions of abbreviations and corrections of mistakes are mentioned in the Critical Notes when not evident from the score itself.
3. Omitted, but essential, accidentals are inserted and mentioned in the Critical Notes.
4. The arrangement of the parts and clefs are as in the source

## Critical Notes<sup>3</sup>

1 LARGO,  $\frac{3}{4}$ , 1 ♭, bb. 1–24.

2–24, **V1**. Not notated and with the direction “Con il P. Ha”.

2–24, **V2**. Not notated and with the direction “Con il 2. Ha”.

16, **B**. With the † before the second C.

17, **Va**. With the ♭ before the B.

18, **Va**. There is a deleted B ♭ at the begin of the bar.

2 ALLEGRO, C, 1 ♭, bb. 1–65.

1–3, **V1**, **V2** e **Va**. Without rests.

1, **O1**. With the † before the second C.

4, **O1** e **O2**. Without rests.

5–6, **O1** e **O2**. Without rests.

7–8, **V1**, **V2** e **Va**. Without rests.

9, **O1** e **O2**. Without rests.

9, **B**. With the † before the last G.

10, **V1**. Without the † before the third C.

11, **O2**. Without the † before the B.

<sup>1</sup> See also the edition by Gian Francesco Malipiero, Ricordi 1957.

<sup>2</sup> See **Paul Everett**, *Towards a Vivaldi chronology*, in *Nuovi studi vivaldiani*, eds Antonio Fanna and Giovanni Morelli, Firenze, Olschki 1988.

<sup>3</sup> Notes are preceded by the appropriate bar number and a symbol for the part (**O**[boe]**1**, **O**[oboe]**2**, **V**[iolino]**1**, **V**[iolino]**2**, **V**[iol]**a**, **B**[asso]).

- 11, V1. Without the ♯ before the third B.  
 13, O2, V1, V2 e Va. Without rests.  
 15, O1. With the ♯ before the second G.  
 15–17, V1, V2 e Va. Without rests.  
 18–20, O1. Without rests.  
 18–24, O2. Without rests apart from the last of semiquaver.  
 18, V1. With the ♯ before the second G.  
 21, B. With the ♭ instead of ♯ before the fifth G.  
 21–27, V1, V2 e Va. Without rests.  
 21, O1. With the ♯ before the second and third G.  
 22, O1. With the ♭ instead of ♯ before the fifth C.  
 23, O1. With the ♭ before the B.  
 23, B. Without the ♭ before the fifth A.  
 28–30, O1 e O2. Without rests.  
 30–31, V1, V2 e Va. Without rests.  
 32–33, O1 e O2. Without rests.  
 33, B. With the ♯ before the fourth B.  
 36–39, V1, V2 e Va. Without rests.  
 40, V1. With the ♯ before the second F.  
 40–42, O1 e O2. Without rests.  
 45–49, V1, V2 e Va. Without rests.  
 46, O1. With the ♭ before the fourth E.  
 50–52, O1 e O2. Without rests.  
 53, V1, V2 e Va. Without rests.  
 56, O1. With the ♯ before the second C.  
 56–60, V1, V2 e Va. Without rests.  
 61, O1 e O2. Without rests.  
 62, V1, V2 e Va. Without rests.  
 63, O1 e O2. Without rests.  
 64, O2. With the ♯ before the second C.  
 64, V2. With the ♯ before the second C.

3 LARGO,  $\frac{3}{8}$ , 1 ♭, bb. 1–47.

- 1–3, O2. Without rests.  
 5–6, O1. Without rests.  
 19–20, O2. Without rests.  
 22–23, O1. Without rests.  
 34, O2. Without the ♯ before the first B.

4 ALLEGRO MOLTO, C, 1 ♭, bb. 1–145.

- 1, O1, O2, V1, V2, Va e B. Time signature:  $\frac{2}{4}$ .  
 1–10, O2. Not notated and with the direction “Ut supra”.  
 1–10, V1. Not notated and with the direction “Ut supra”.  
 1–10, V2. Not notated and with the direction “Ut supra”.  
 1–10, Va. Not notated and with the direction “Bas” preceded from a bass clef.  
 10, O1. Without the time indication: *Allegro molto*.  
 11–24, V1. Not notated and with the direction “Con il P. Haut.”.  
 21, O2. Without the ♯ before the B and with the ♯ before the third C.  
 21–41, V1. Notated with bass clef one octave lower. From bar 42 the music is notated with treble clef but without the clef sign.  
 26, V2. Notated with bass clef one octave lower.

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26–27, O2. Without rests.

26–41, Va. Without rests.

29–30, O1. Without rests.

27–41, V2. Not notated and with the direction “Ut supra”.

42, O2. Notated with treble clef but without the clef sign.

42, B. Notated with tenor clef .

43, O2, V1, V2. Not notated and with the direction “Ut supra”.

43, Va. Not notated and with the direction “Bas:”.

45–54, V1. Not notated and with the direction “Con il P.mo Haut:”.

55–59, V1 e V2. Without rests.

55–71, Va. Without rests.

59–70, O2. Without rests.

60–71, V1. Notated with bass clef one octave lower.

60–71, V2. There is the bass clef followed by the direction “Ut S.”

73–78, V1. Not notated and with the direction “Con P:mo Haut:”.

75, O2. With the ♯ before the third G.

76, O1. With the ♯ before the second G.

76, V2. With the ♯ before the second B.

77, O1. With the ♯ before the second G.

77, V2. With the ♯ before the second B.

79–86, V1 e V2. Without rests.

80–86, Va. Without rests.

88–92, O2, V1 e V2. Not notated and with the direction “Ut supra”.

87–92, Va. Not notated and with the direction “Bas:”.

93t2–98, V1. Not notated and with the direction “Con il P: Haut:”.

94t2–98, V1. Not notated and with the direction “Con il 2 Haut:”.

99–121, V1, V2 e Va. Without rests.

108, O2. With the ♯ before the second C.

113, O2. With the ♯ before the second C.

121–145. The composition ends at bar 121 with the direction “*D. C. sino al Segno*”. For to avoid confusion I have copied the whole repeat (bar 1–25).

### Revisioni

25/12/1999 Prima edizione pubblicata nell’archivio GMD

18/07/2000 Revisione 1.0 (Aggiunta delle note critiche e della descrizione della fonte; nuova estrazione delle parti; correzione di alcuni errori nella partitura; nuovo frontespizio; aggiunta di questo indice delle revisioni)

### Revision history

25/12/1999 First release on GMD Archive

18/07/2000 Revision 1.0 (Inclusion of the critical notes and of a description of the source; new extraction of the parts; correction of some mistakes in the score; new front page; inclusion of this revision history)