ISTITUTO ITALIANO ANTONIO VIVALDI
FONDATO DA ANTONIO FANNA
DIREZIONE ARTISTICA DI GIAN FRANCESCO MALIPIERO
TOMO 53°

ANTONIO VIVALDI

CONCERTO IN DO MAGGIORE

PER VIOLINO, 2 VIOLONCELLI, ARCHI E CEMBALO

F. IV n. 3

A CURA DI
GIAN FRANCESCO MALIPIERO

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.

STRUMENTI DELL'ORCHESTRA

VIOLINO CONCERTANTE

2 VIOLONCELLI CONCERTANTI

VIOLINI I

VIOLINI II

VIOLE

VIOLONCELLI

CONTRABBASSI

CEMBALO

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

Durata: min. 9

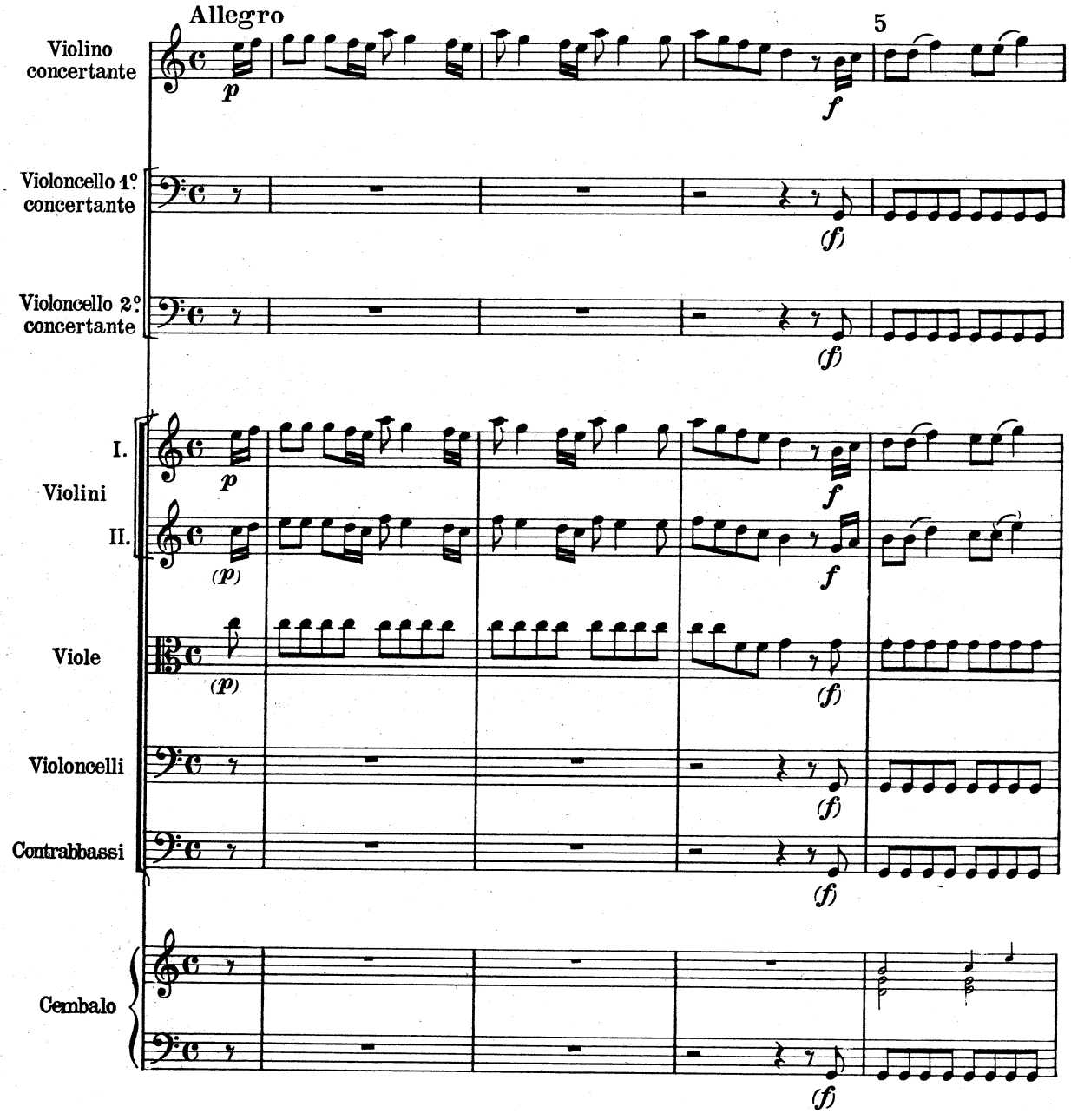
CONCERTO in Do maggiore

per Violino, 2 Violoncelli, Archi e Cembalo

F. IV nº 3

a cura di
Gian Francesco Malipiero

Antonio Vivaldi
(1675?-1741)



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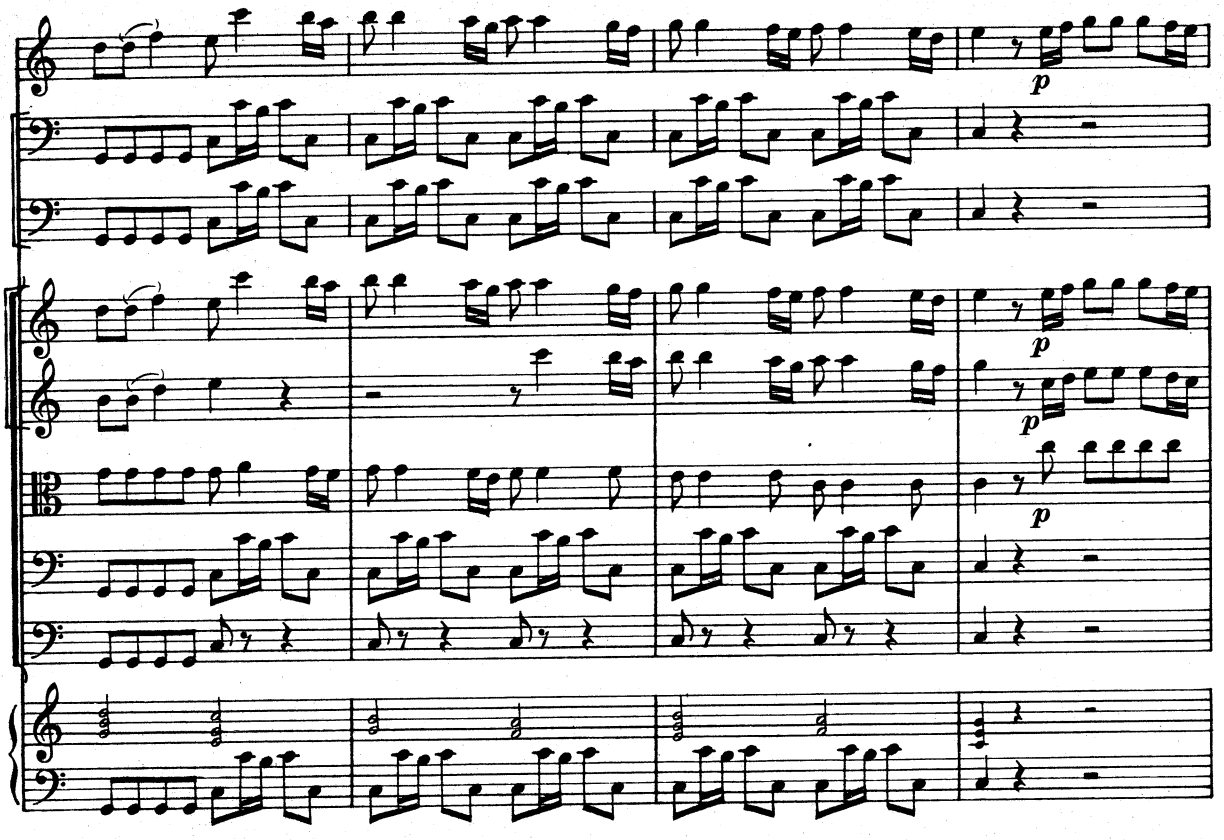

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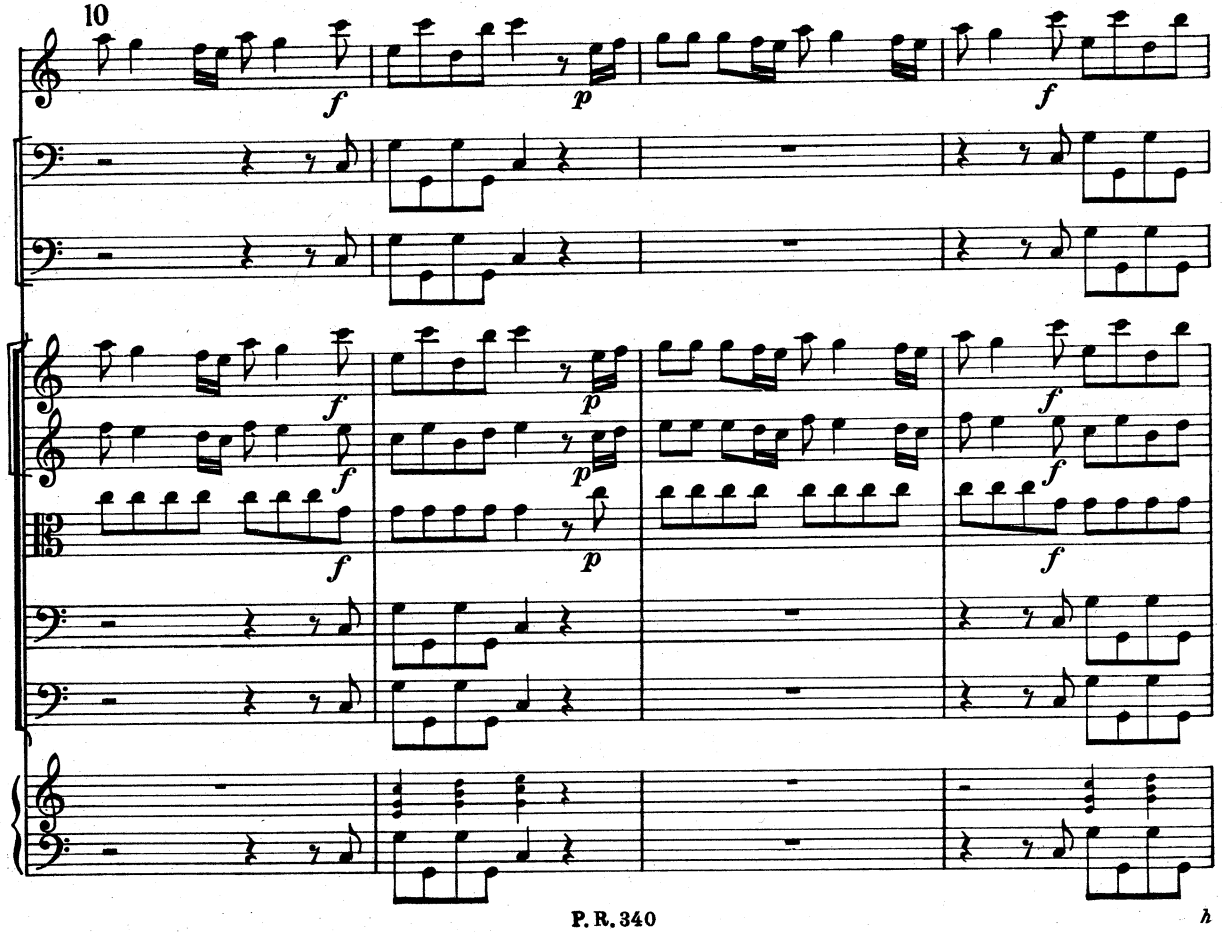
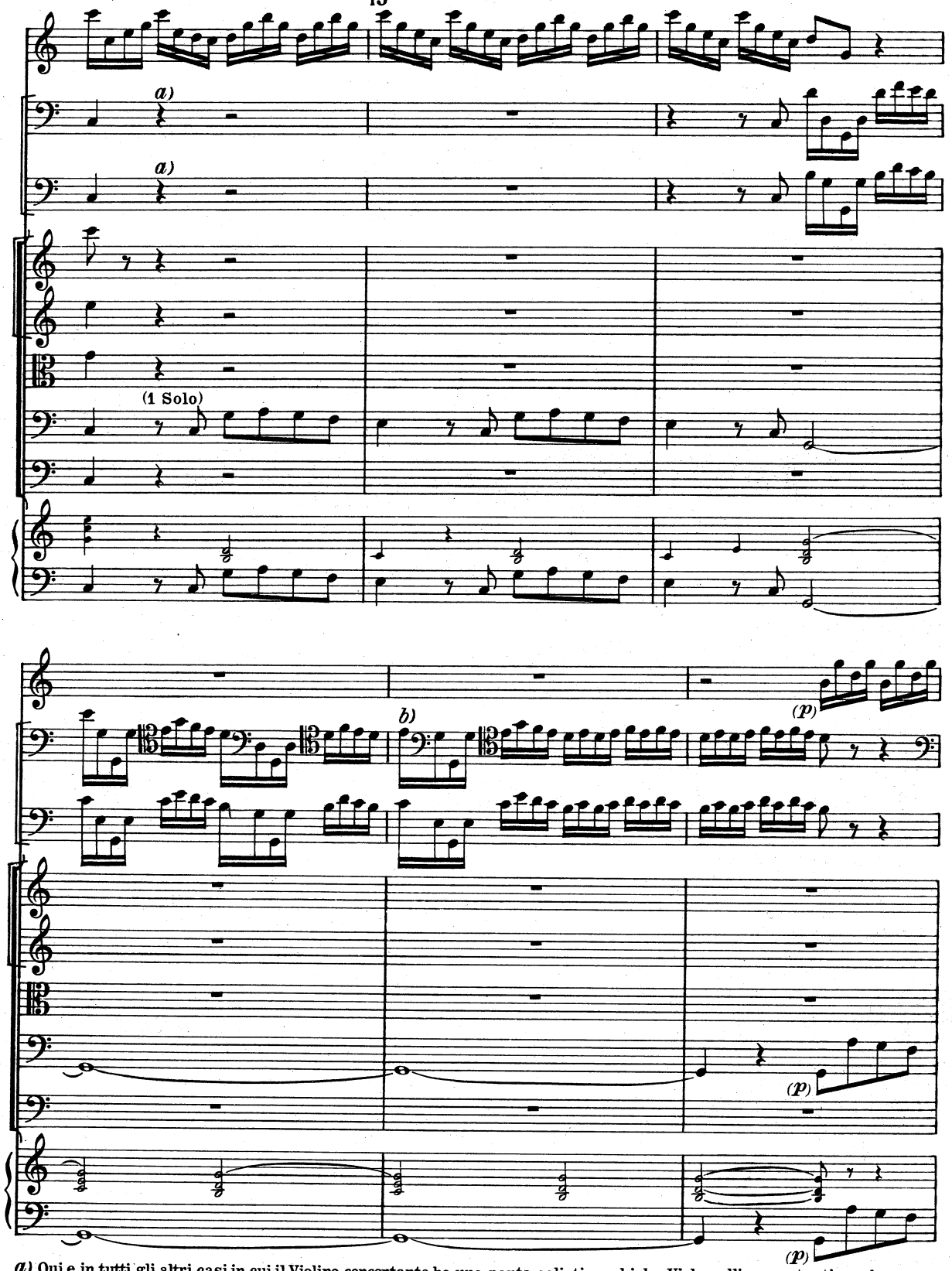
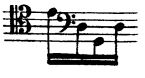




a) Qui e in tutti gli altri casi in cui il Violino concertante ha una parte solistica ed i due Violoncelli concertanti non hanno una parte indipendente dal basso, questi ultimi, secondo la grafia del manoscritto, dovrebbero suonare all'unisono col basso; ovviamente nella stesura moderna della partitura, questa parte è affidata esclusivamente ai Violoncelli di ripieno.

b) Manoscritto: 

20

(p)

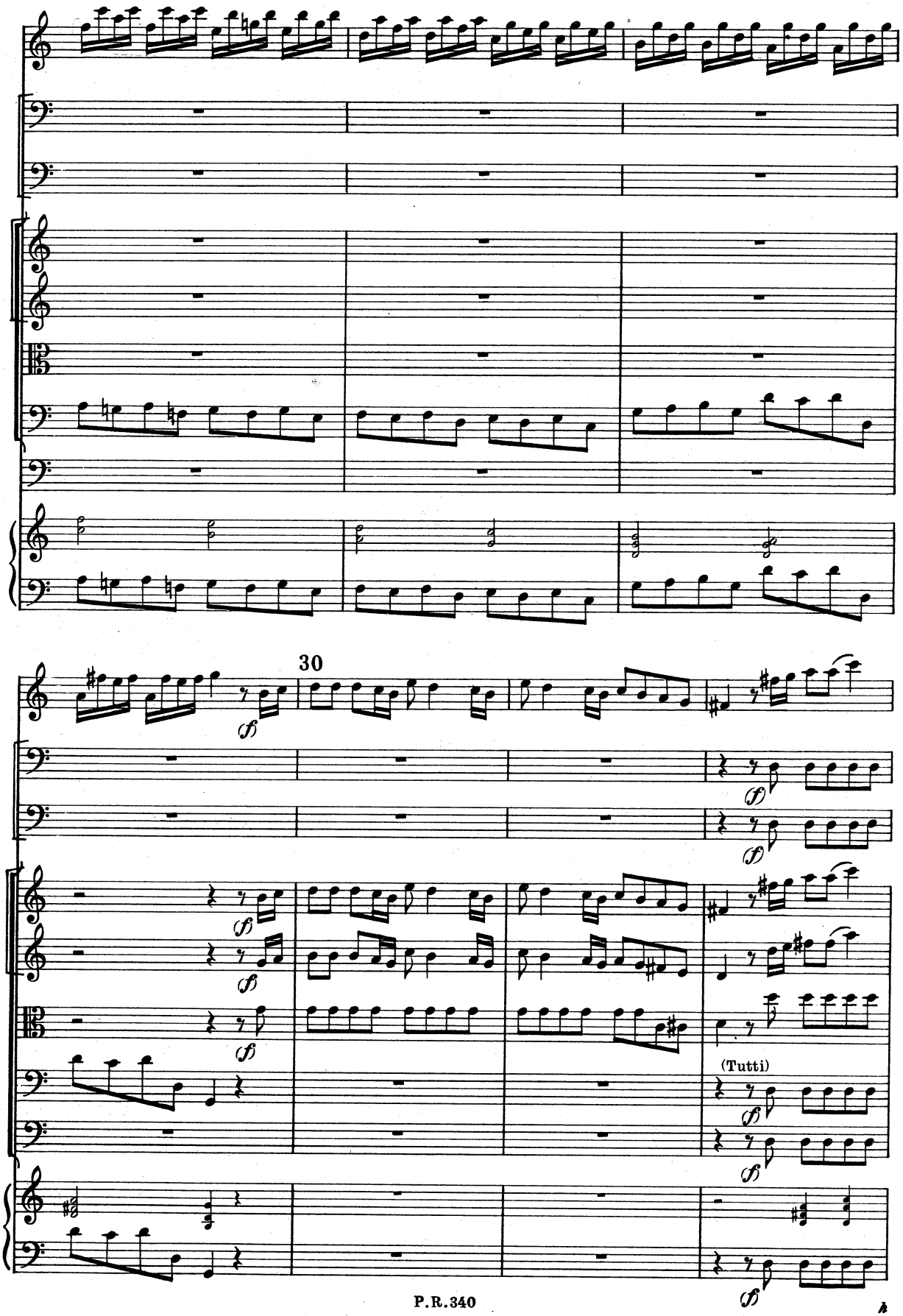
(p)

25

(cresc. poco a poco)

(cresc. poco a poco)

(cresc. poco a poco)


30
(Tutti)

35

(1 Solo)

(1) (mf)

(mf)

(mf)

(f)

(mf)

(f)

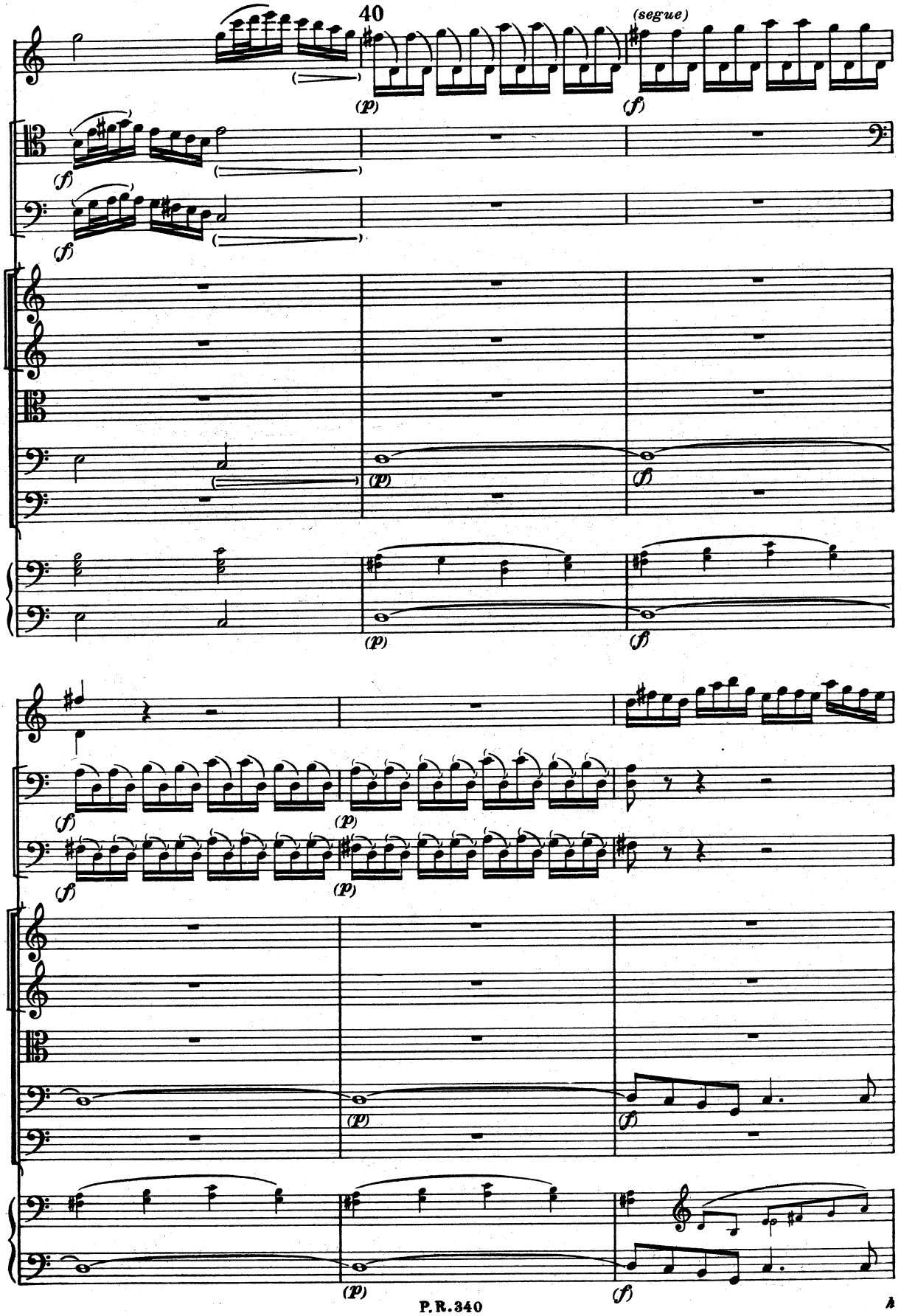
(mf)

(f)

(1) originale:

40

(segue)



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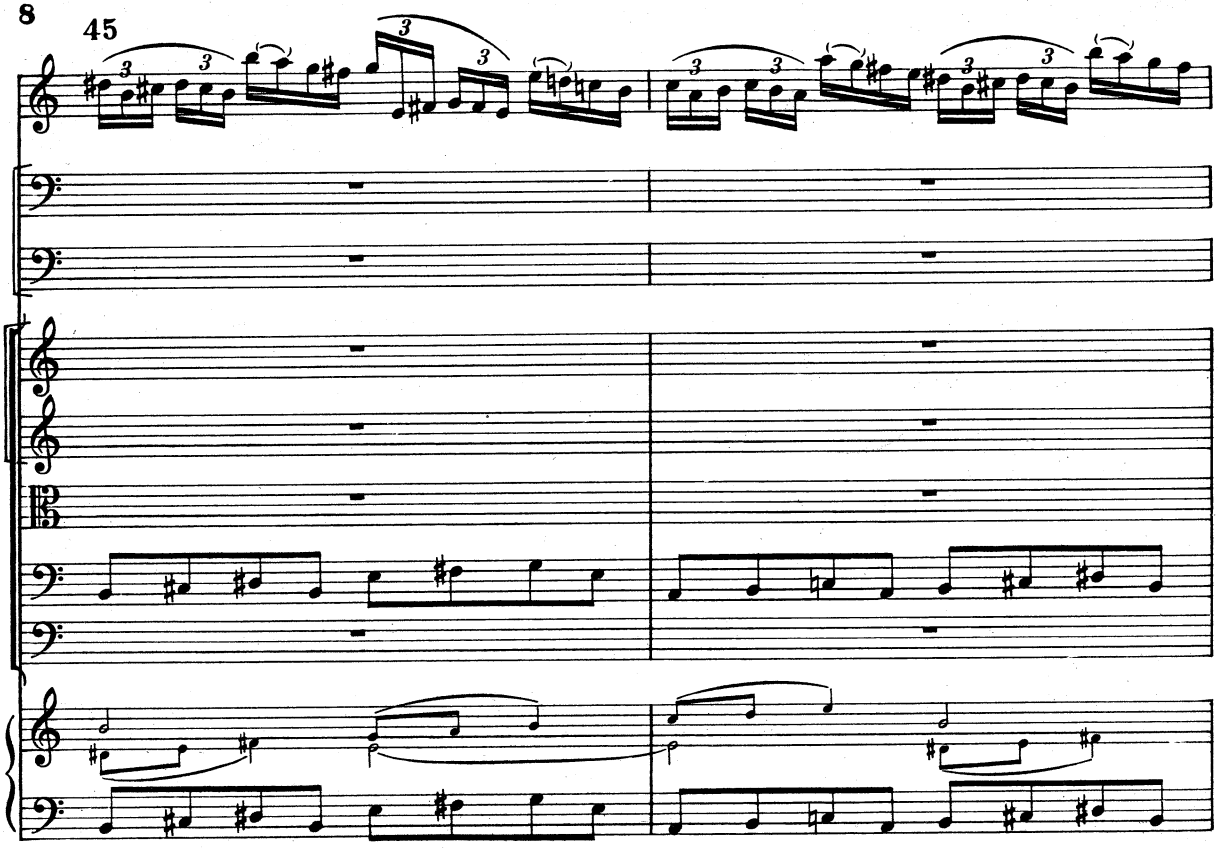
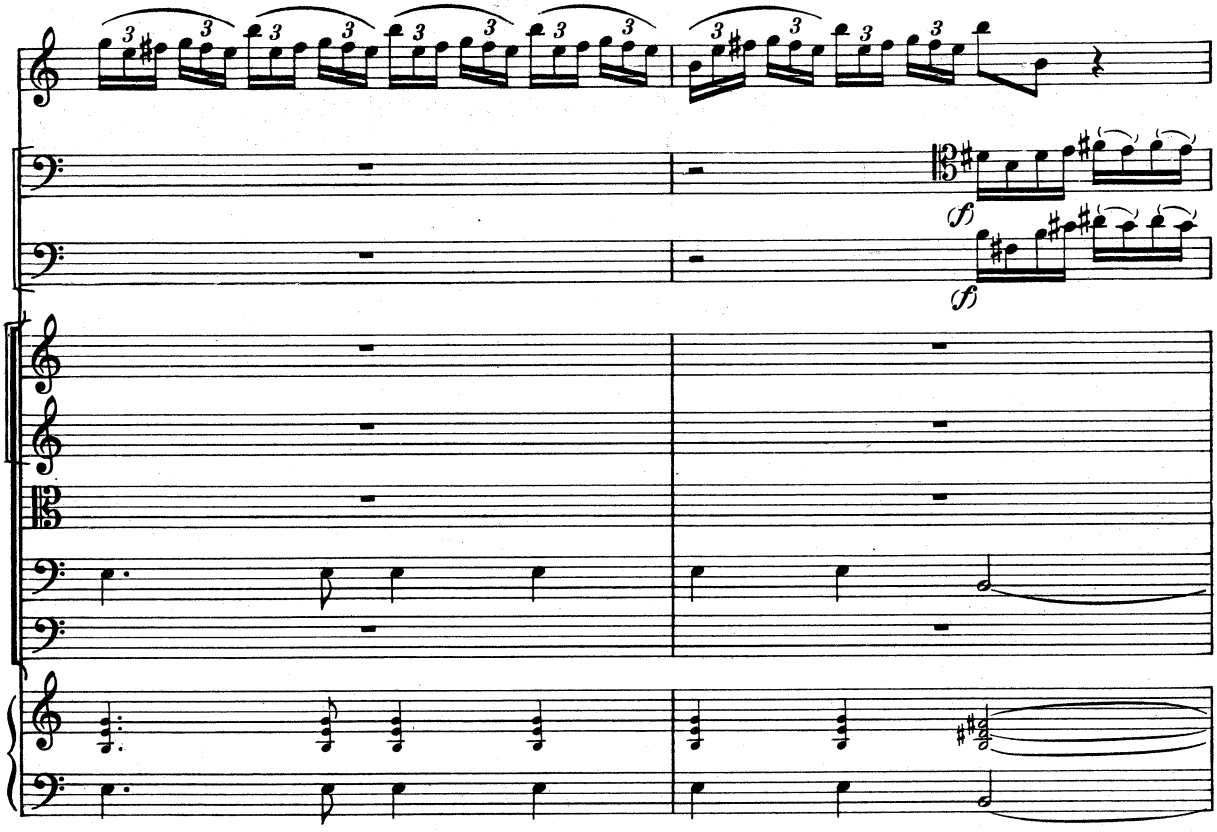


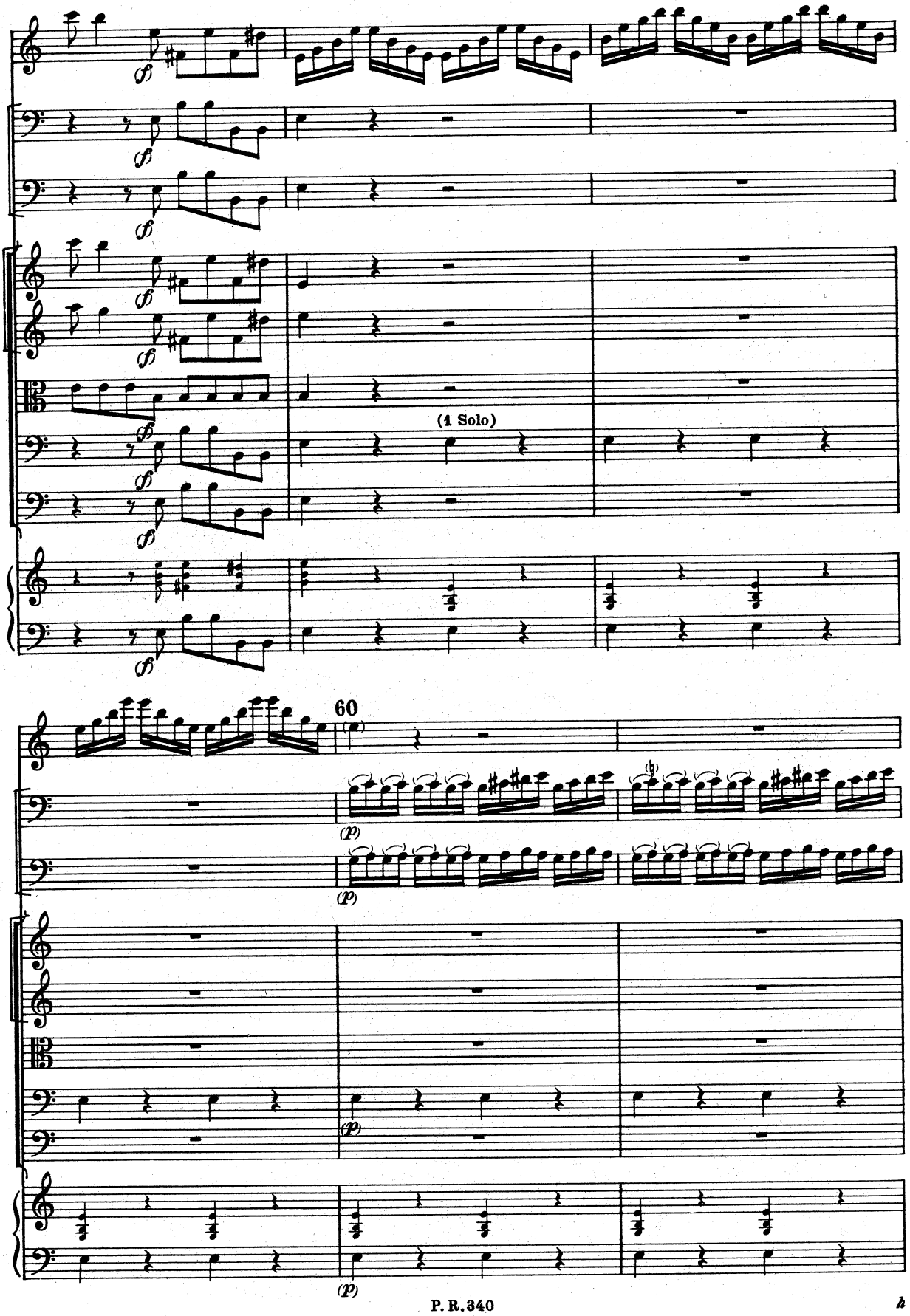


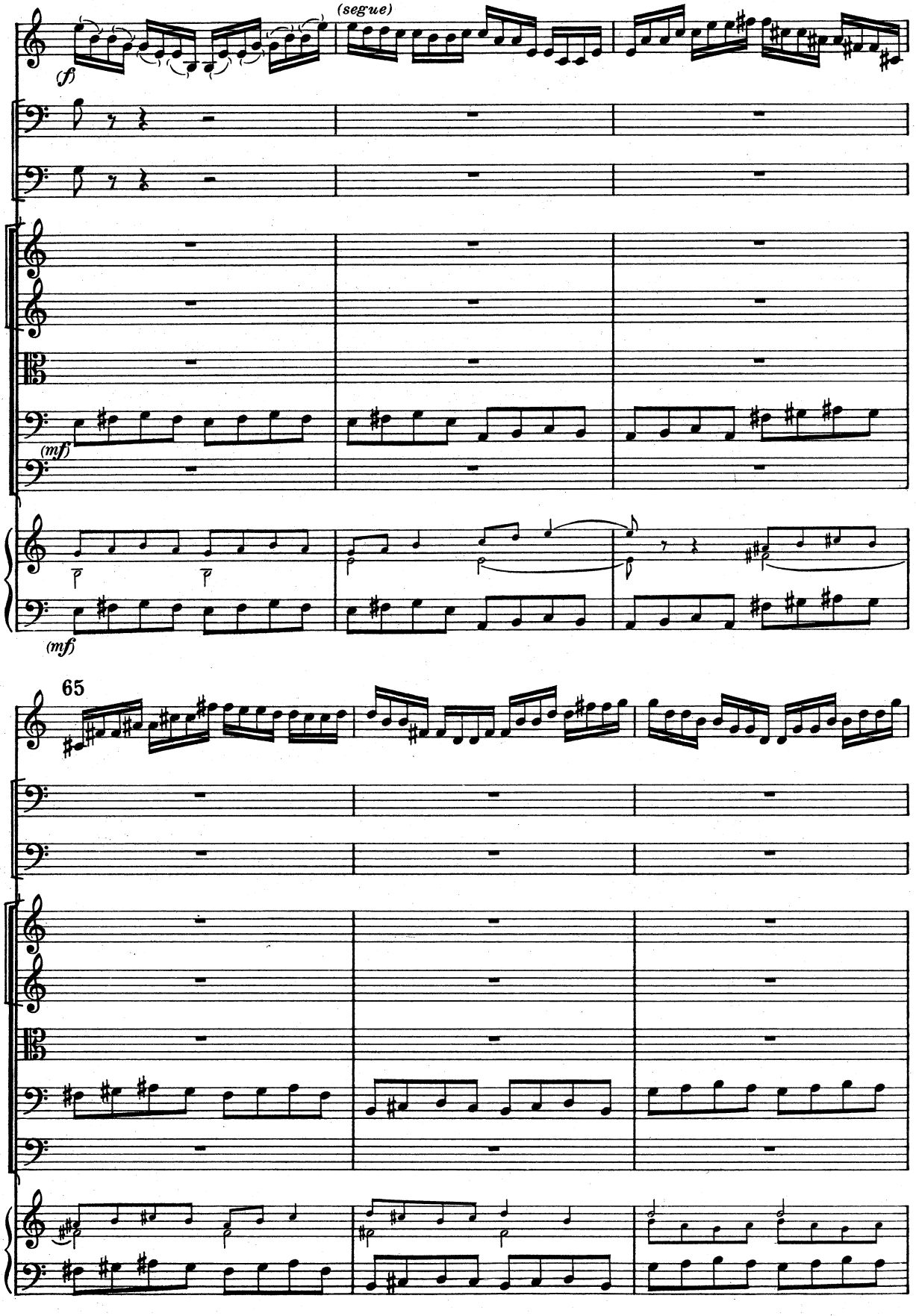
50

3

55

(f) (p) (Tutti)

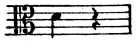

(1 Solo)
60

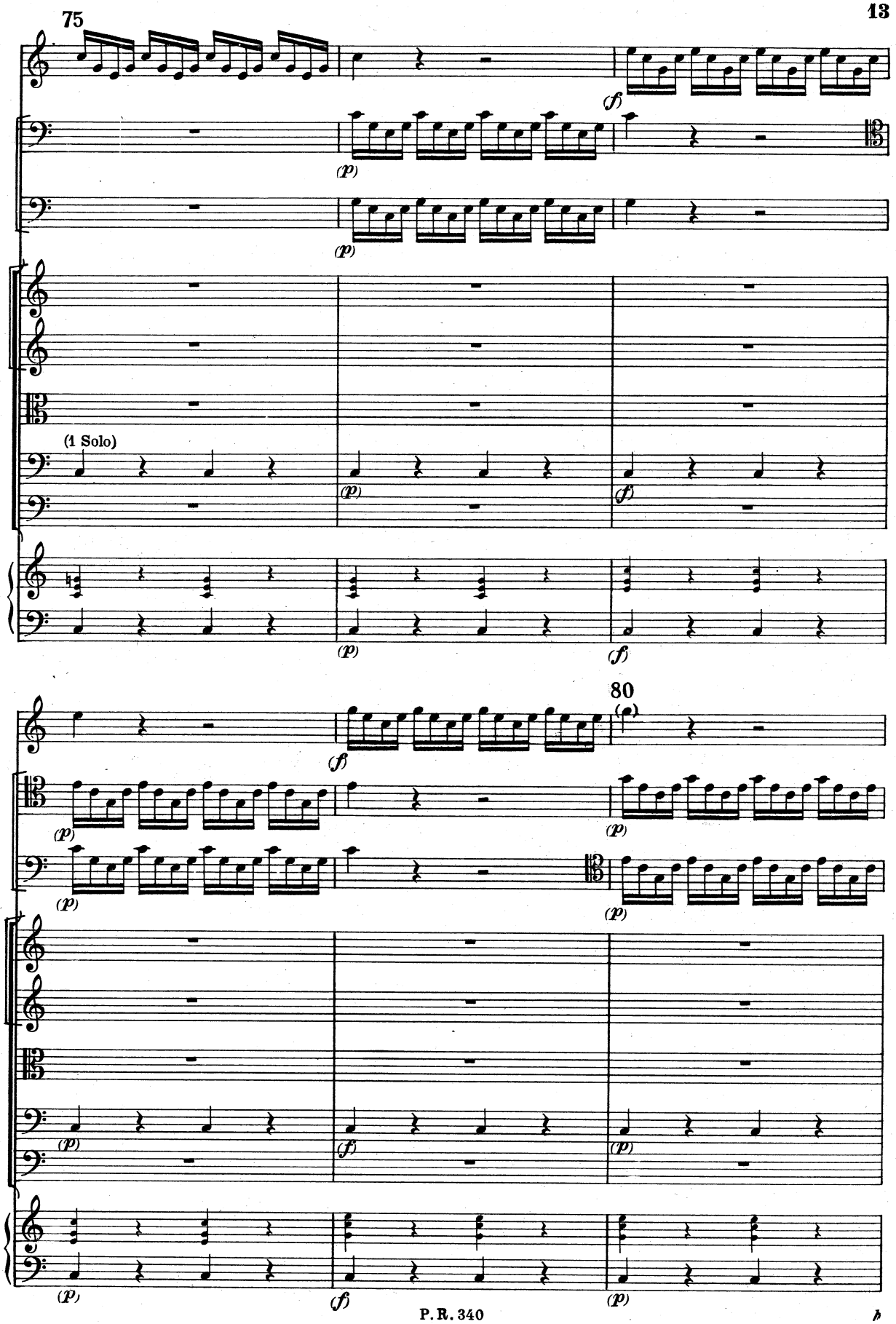

(segue)
(f)
(mf)
(mf)
65

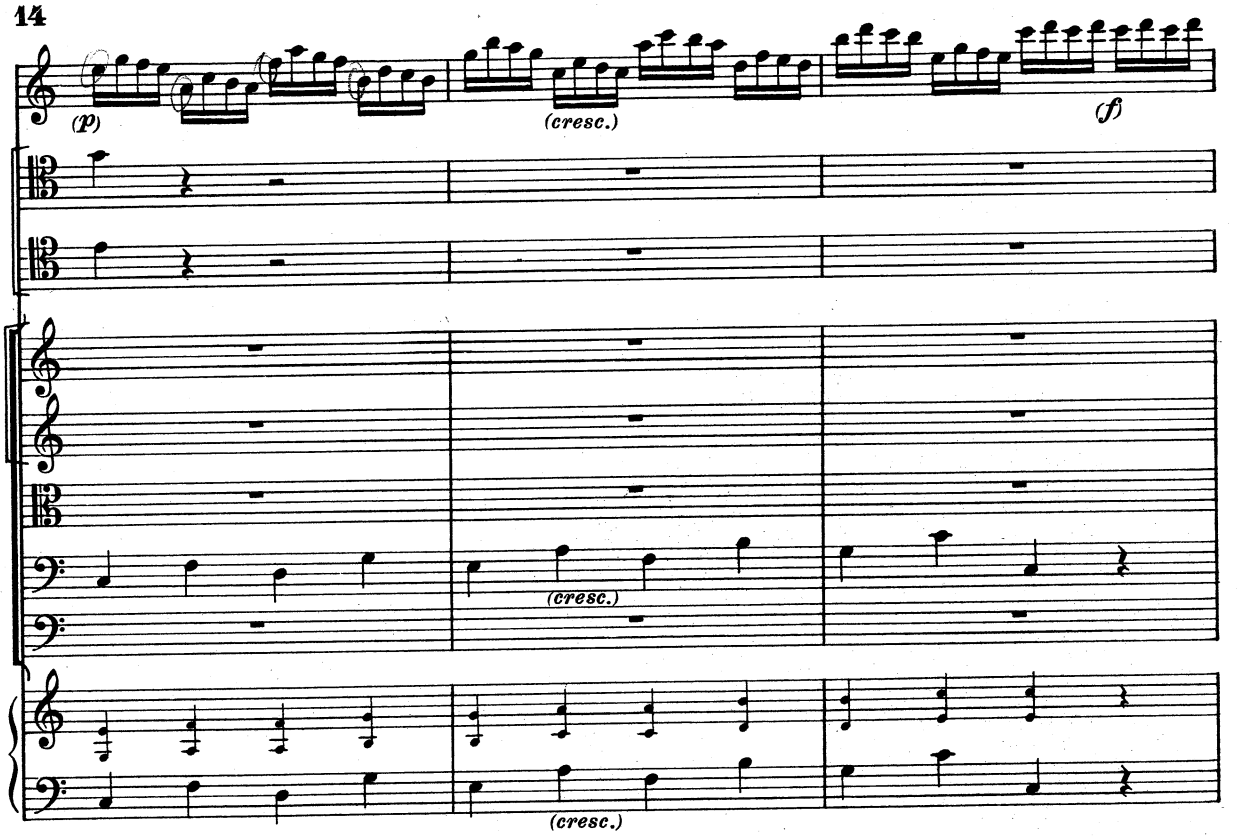
70

(Tutti)

a) Manoscritto:




75
(f)
(p)
(p)
(1 Solo)
(p)
(f)
(p)
(f)
80
(p)
(p)
(p)
(p)
(f)
(p)
(p)
(f)
(p)



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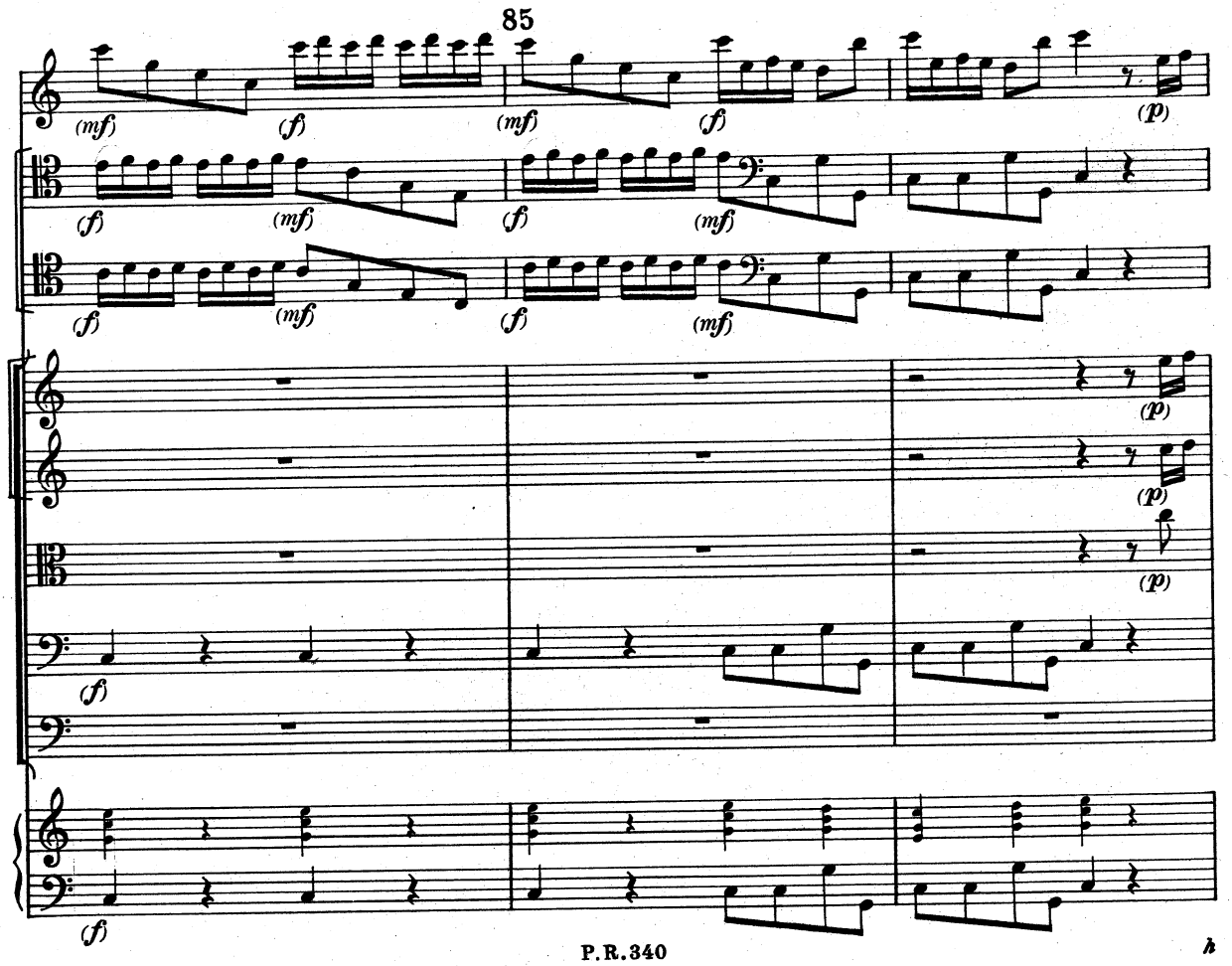
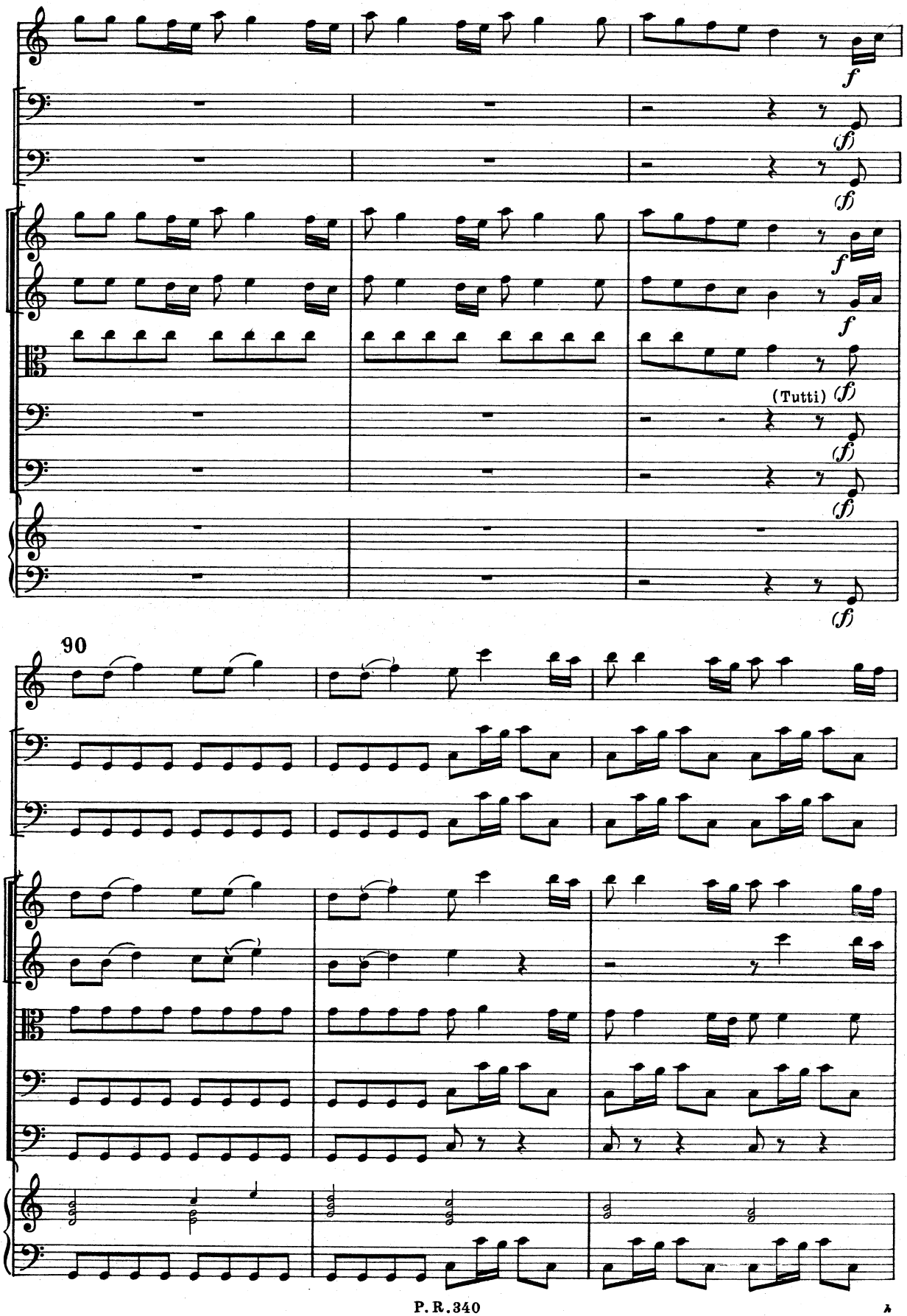
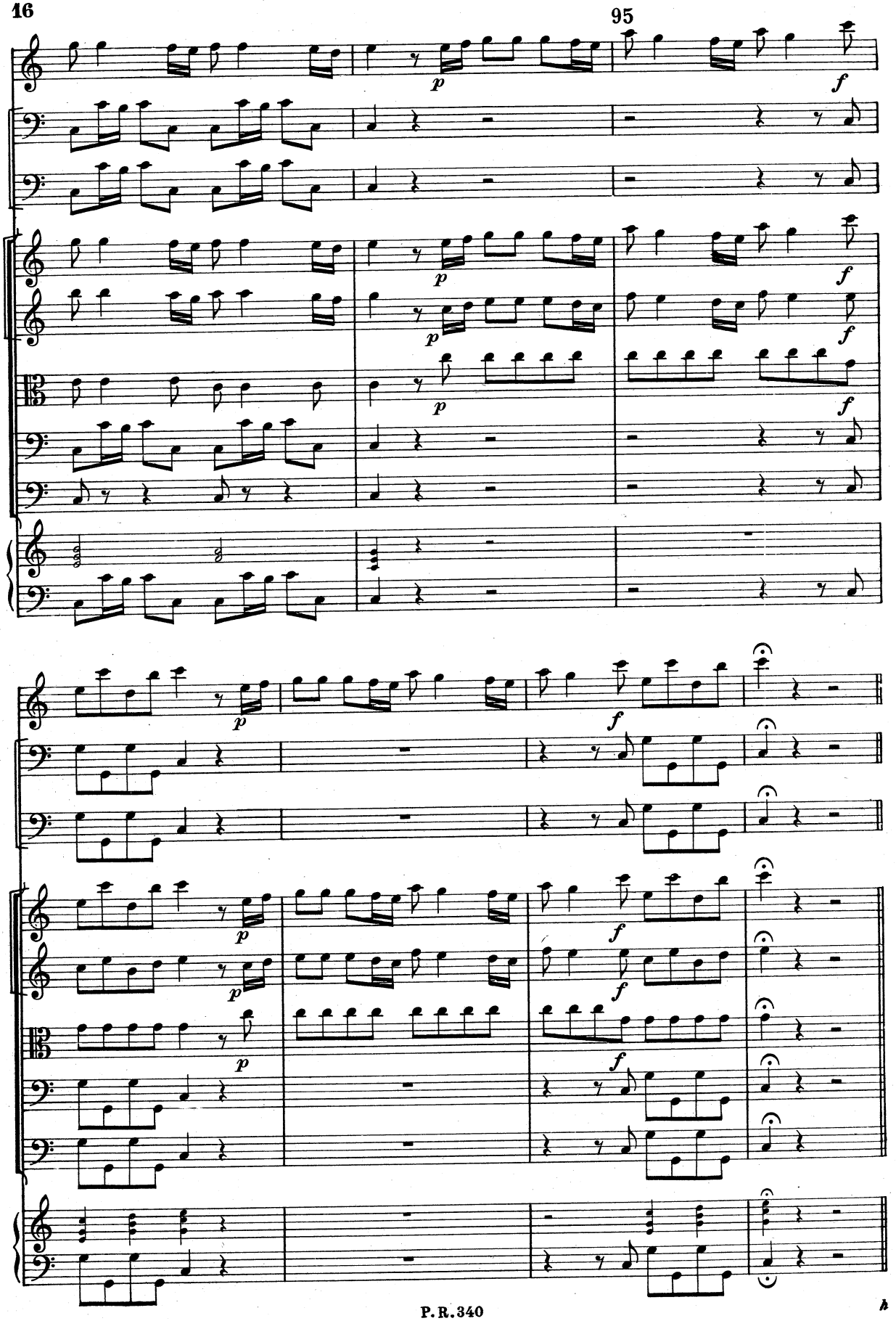



f
(f)
(f)
f
f
(Tutti) (f)
(f)
(f)
(f)
90


p
f
p
f
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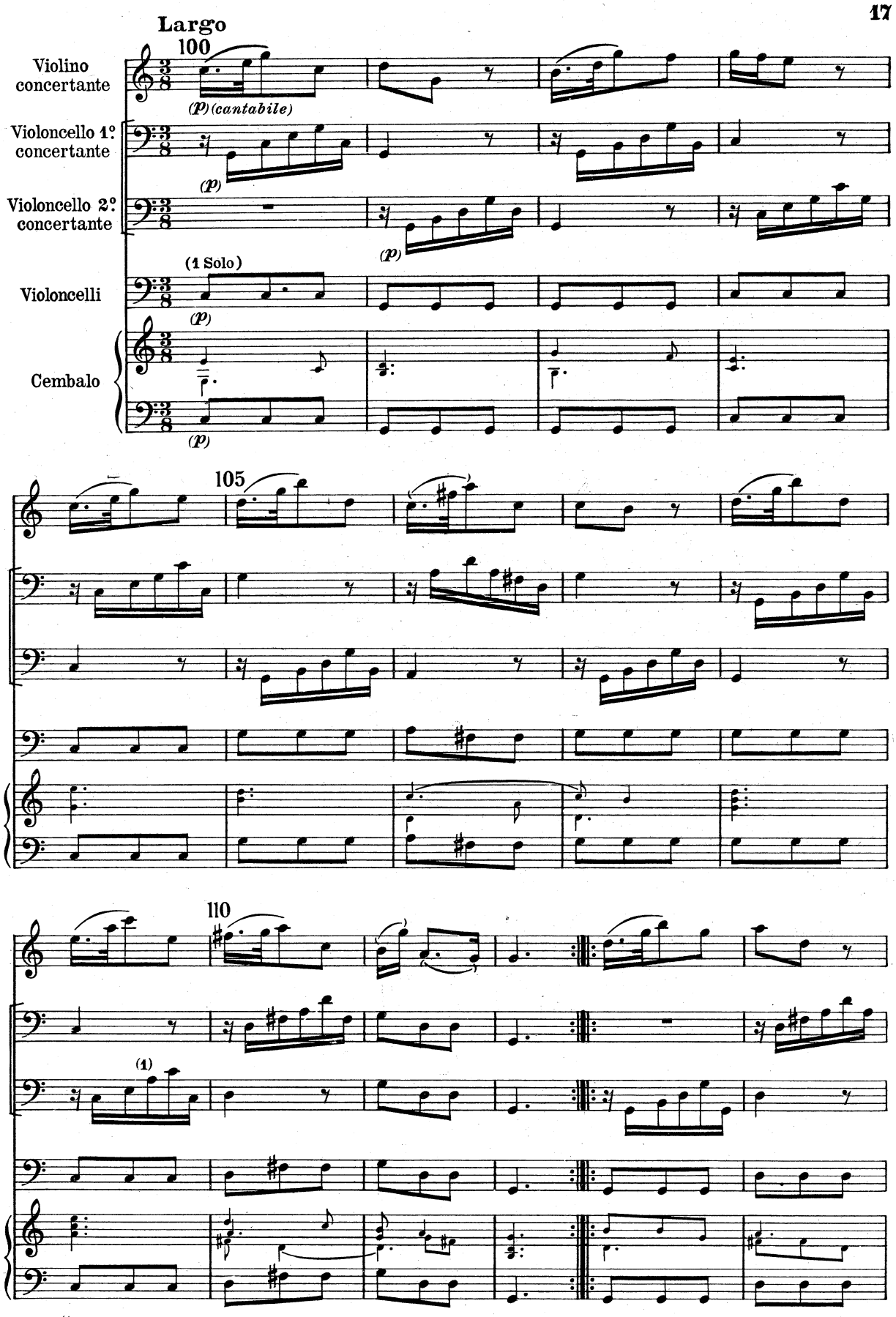
p
f


Largo
100
Violino concertante
(p) (cantabile)
Violoncello 1°. concertante
(p)
Violoncello 2°. concertante
(p)
(1 Solo)
Violoncelli
(p)
Cembalo
(p)
105
110
(1)

(1) Ms.: "Sol,,

115

(1)

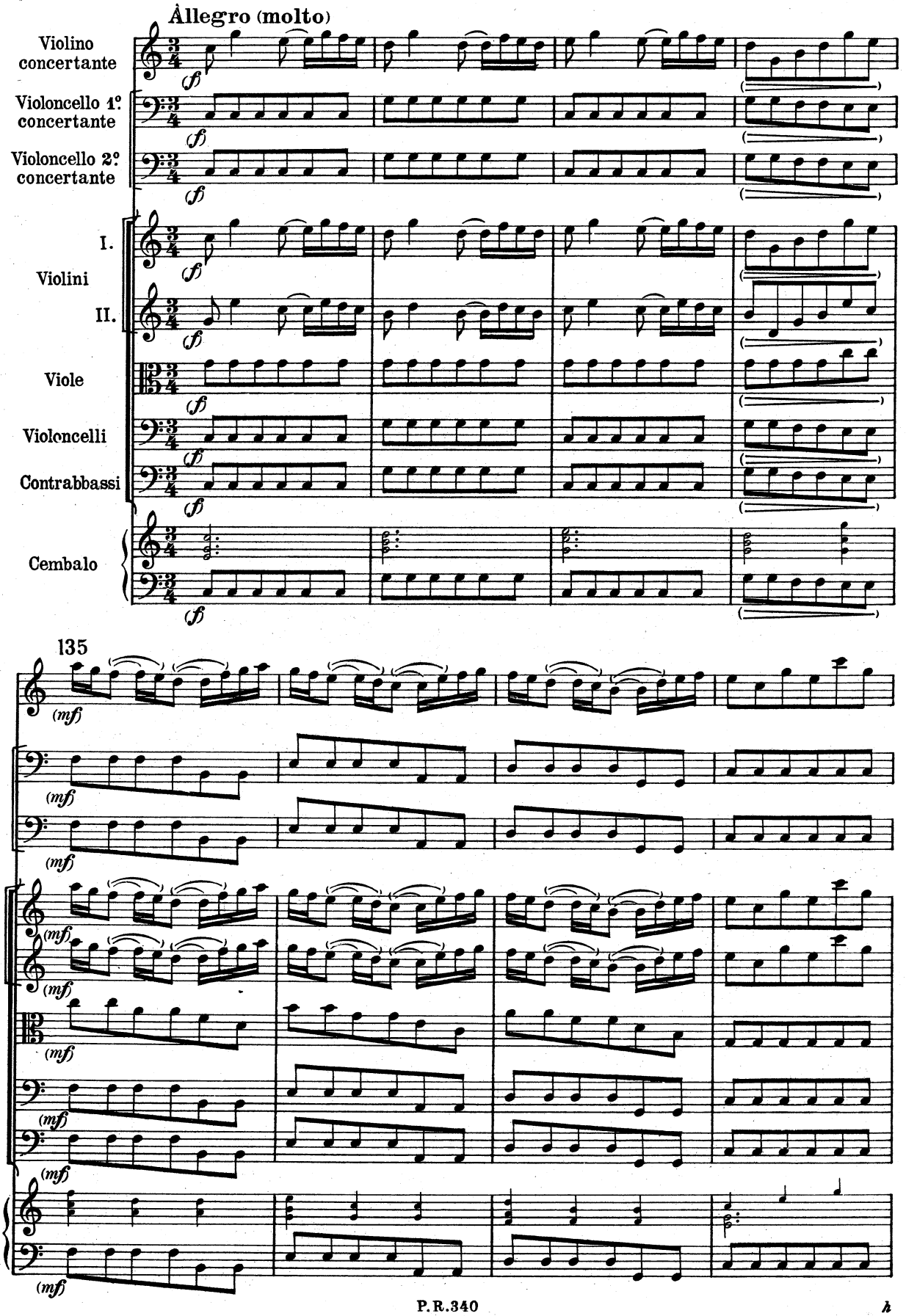
(2)

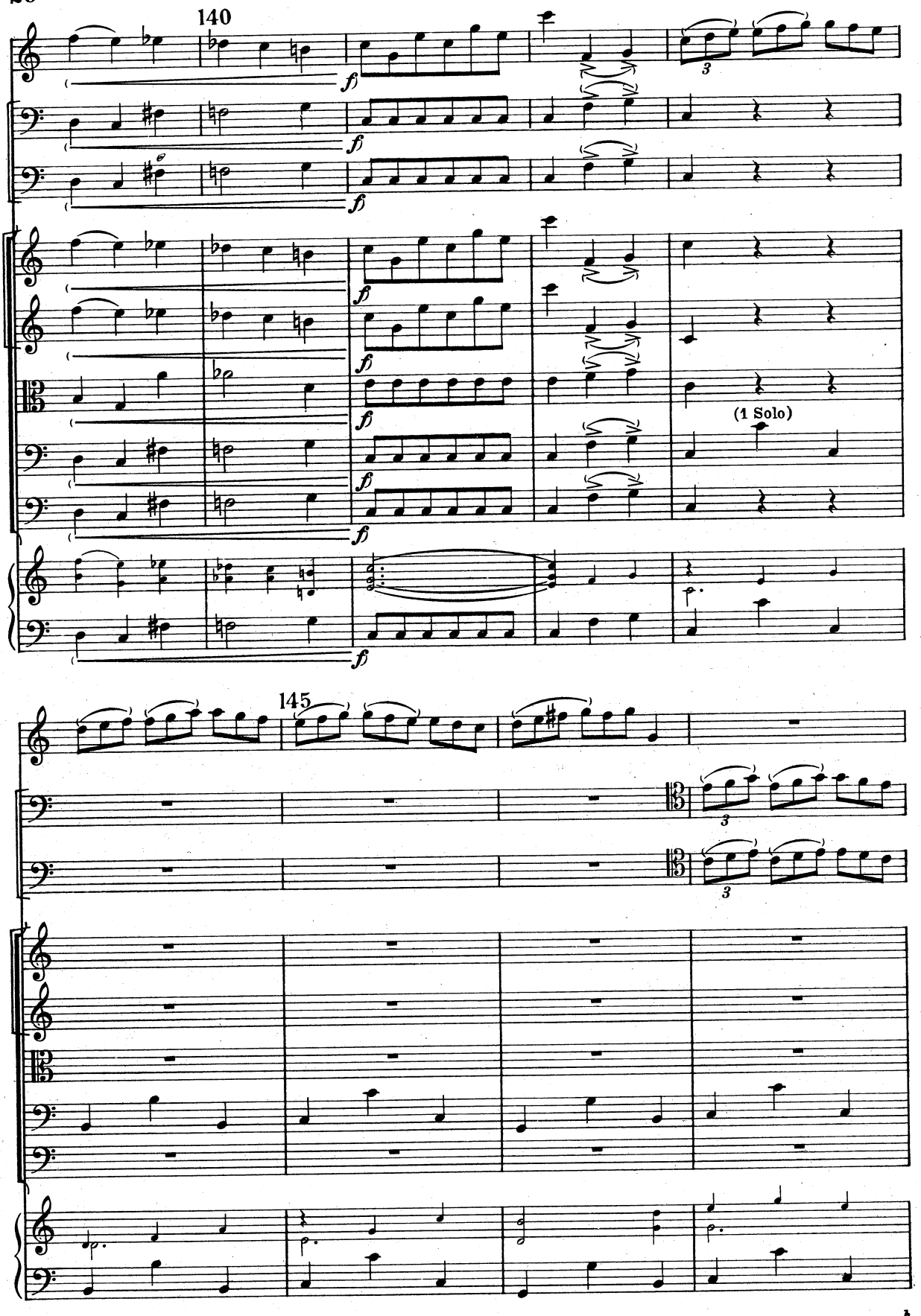
120

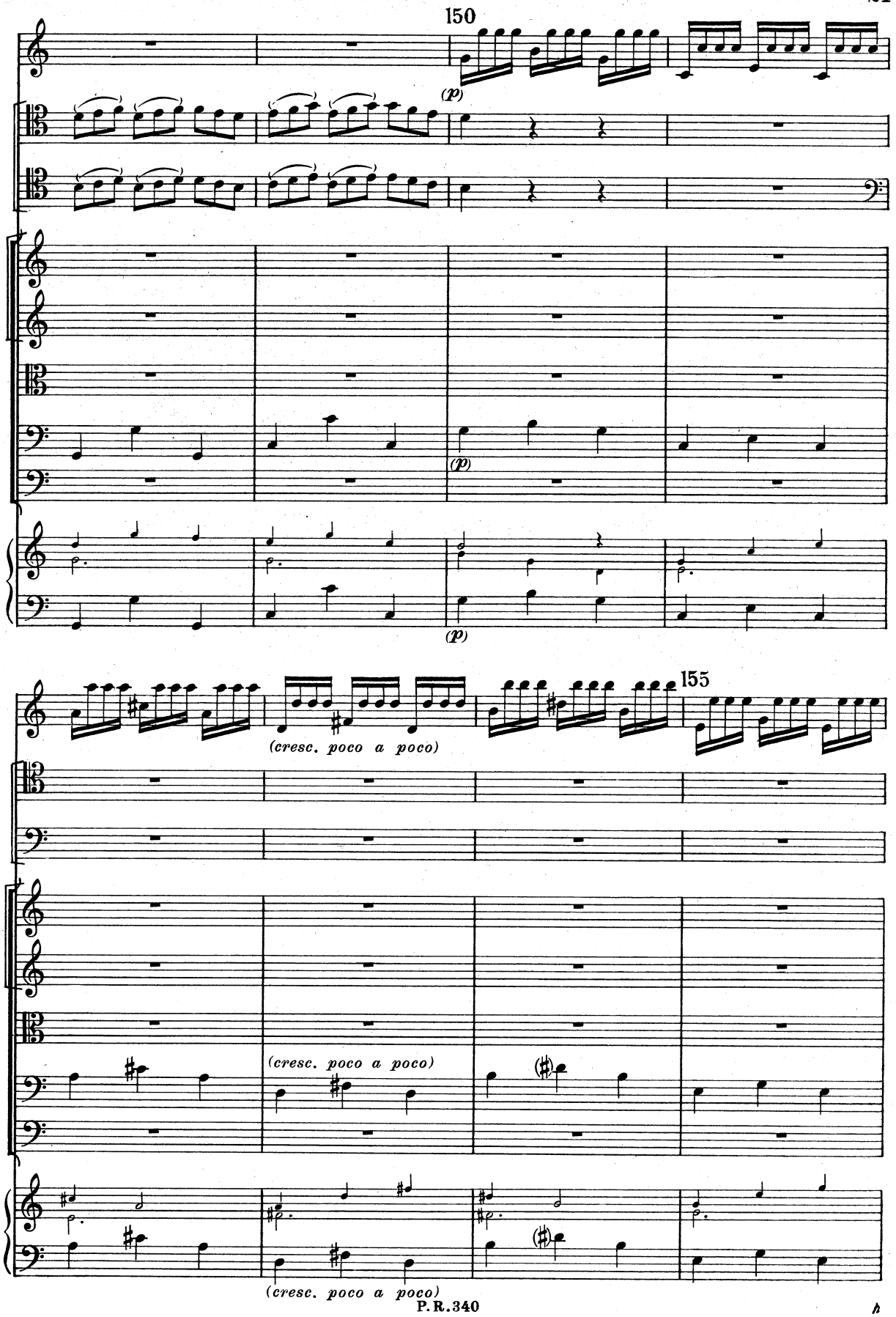
125

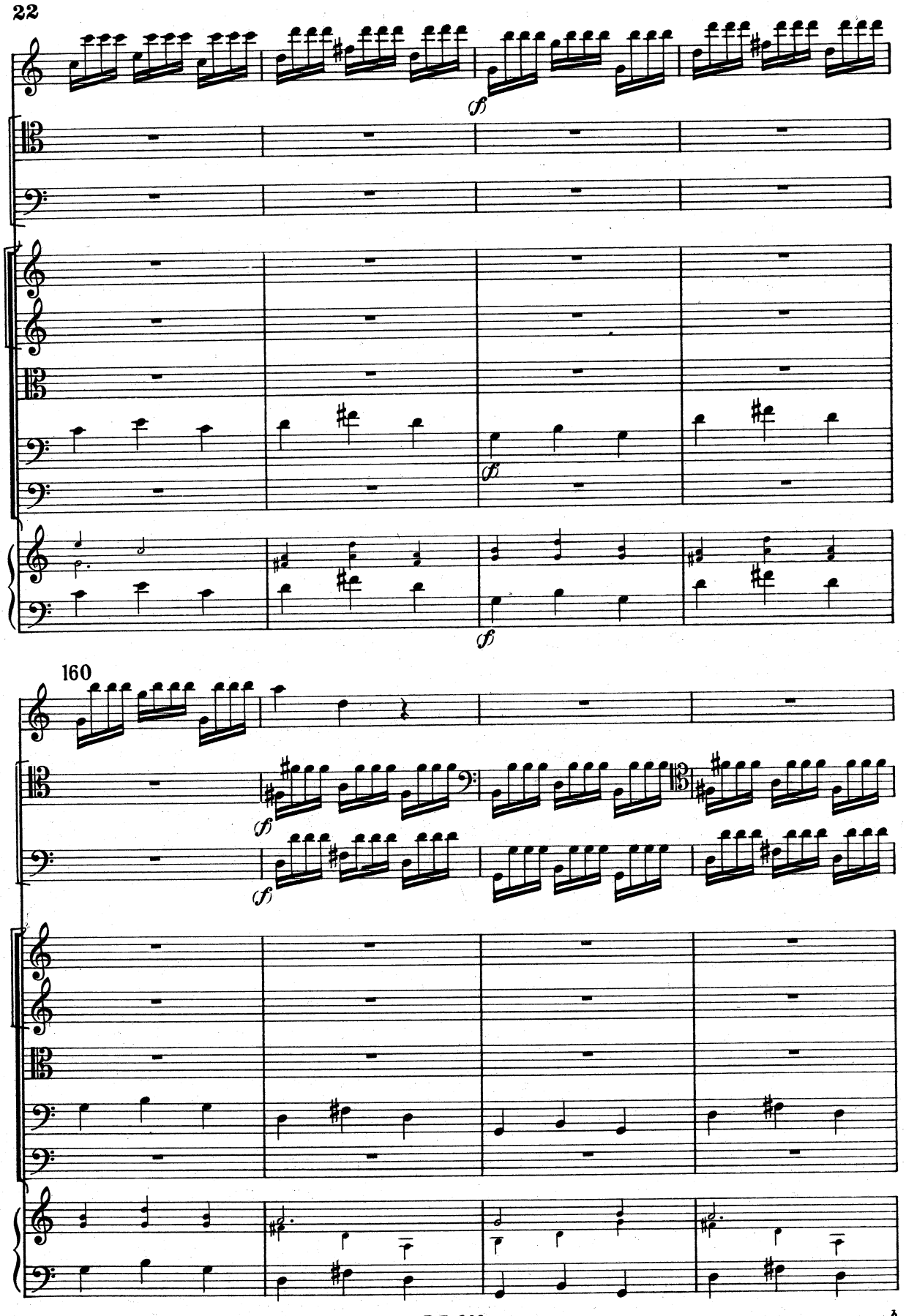
130

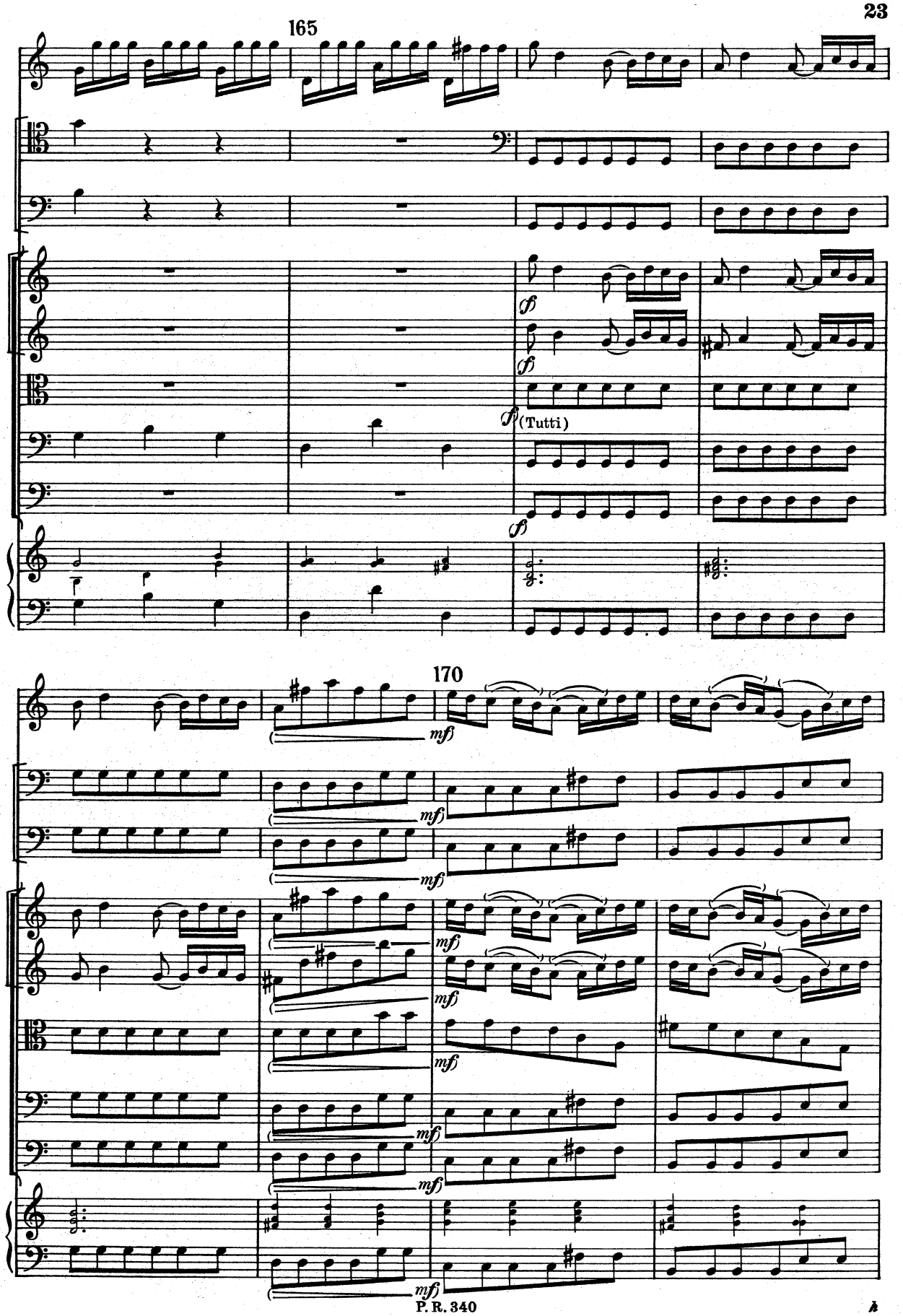
(1) Ms.: "Sol„ (2) originale:

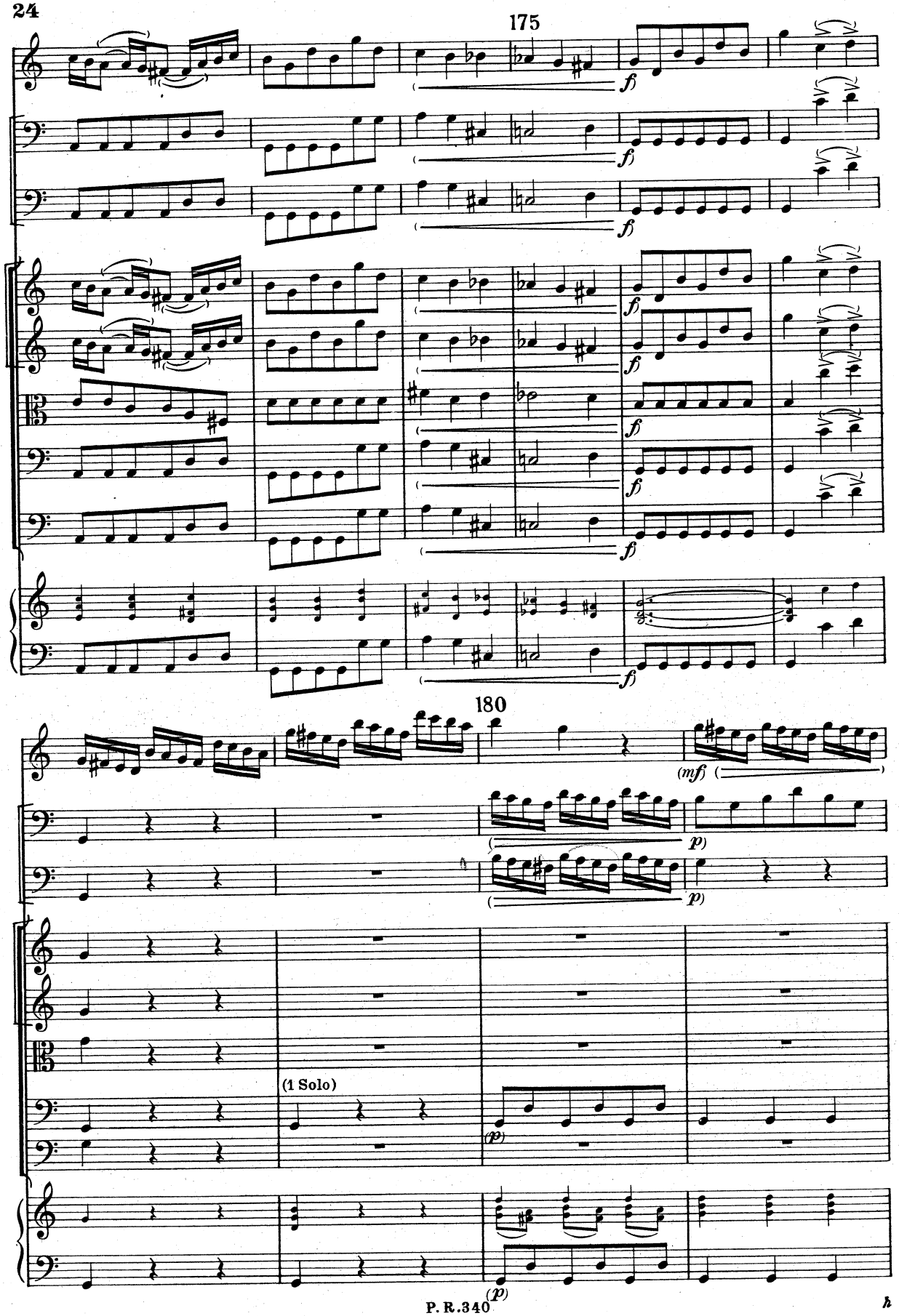

Allegro (molto)
Violino concertante
Violoncello 1°. concertante
Violoncello 2°. concertante
I.
Violini
II.
Viole
Violoncelli
Contrabbassi
Cembalo
135


140
(1 Solo)
145

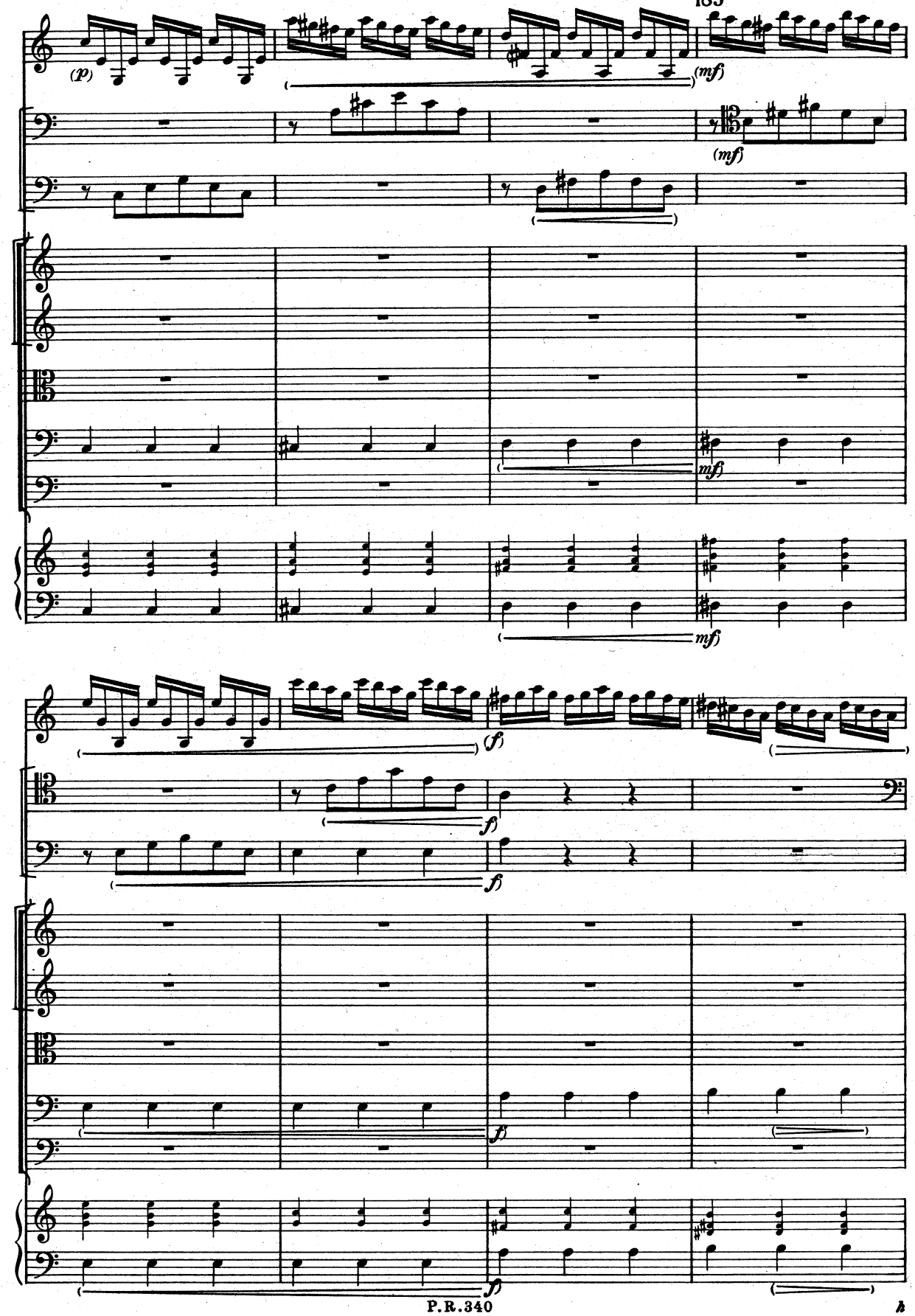

150
(p)
(p)
(p)
155
(cresc. poco a poco)
(cresc. poco a poco)
(cresc. poco a poco)

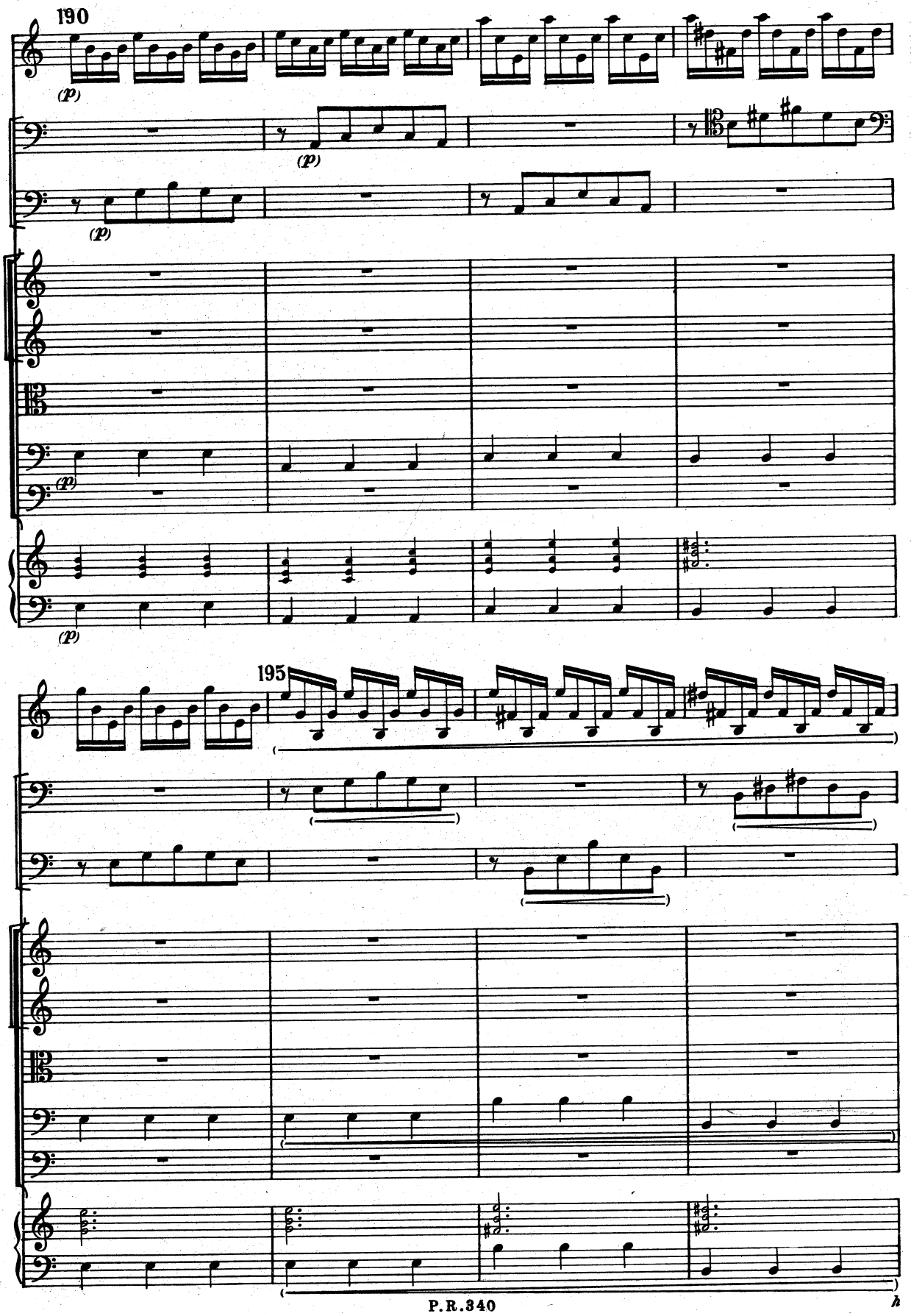

22
160


165
(Tutti)
170


175
f
180
(mf)
p
(1 Solo)
p

185




190
(p)
(p)
(p)
(p)
195

200

(f)

(f)

(f)

(f)

(f)

(f)

(Tutti)

(f)

(f)

(f)

205

(mf)

(mf)

(mf)

(mf)

(mf)

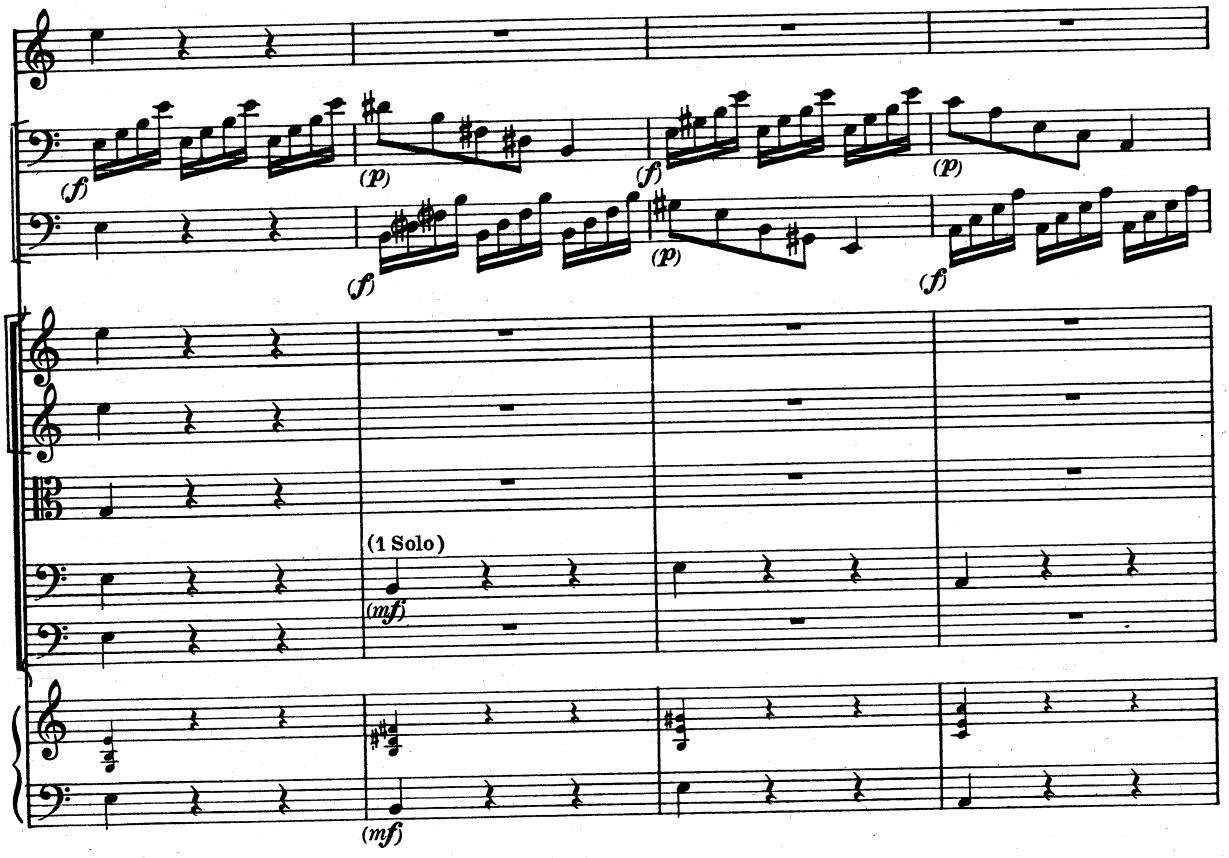
(mf)

(mf)

(mf)

(mf)

(mf)



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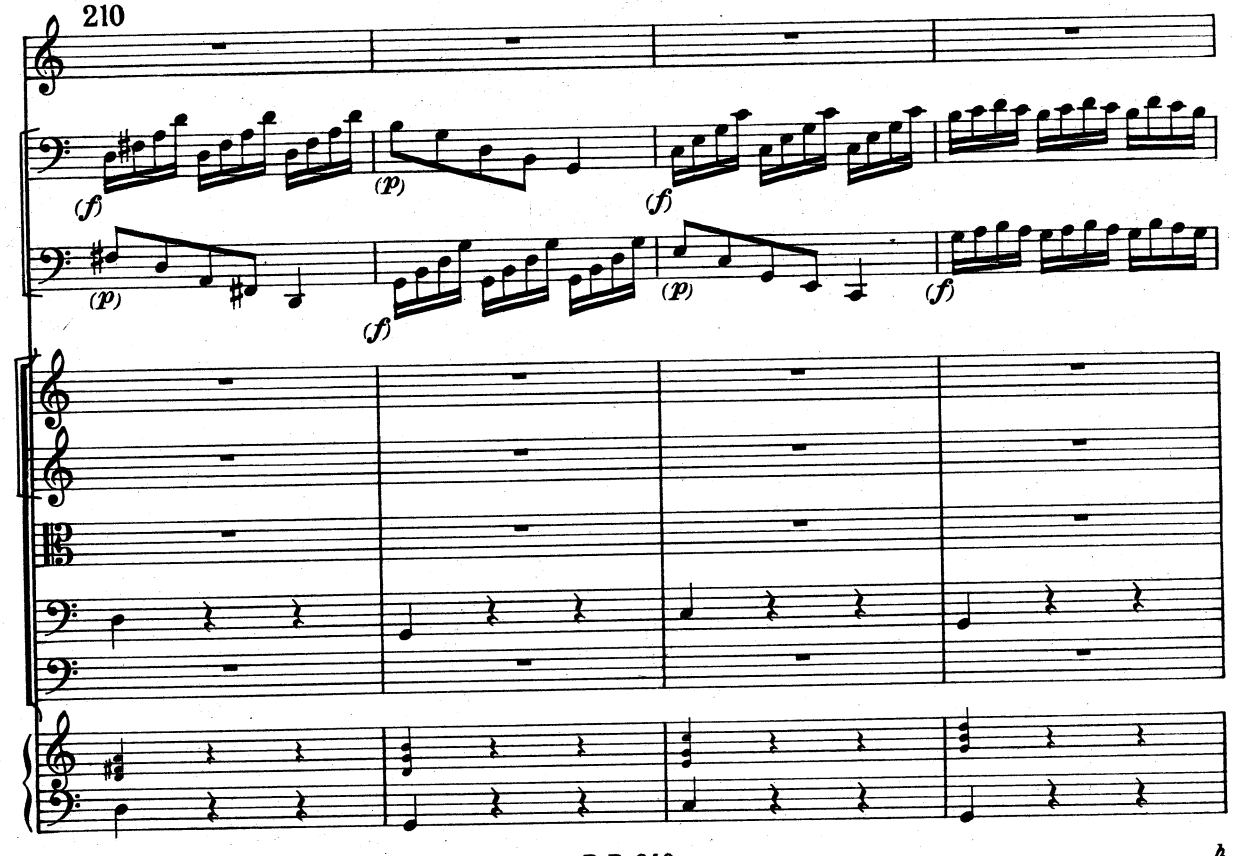
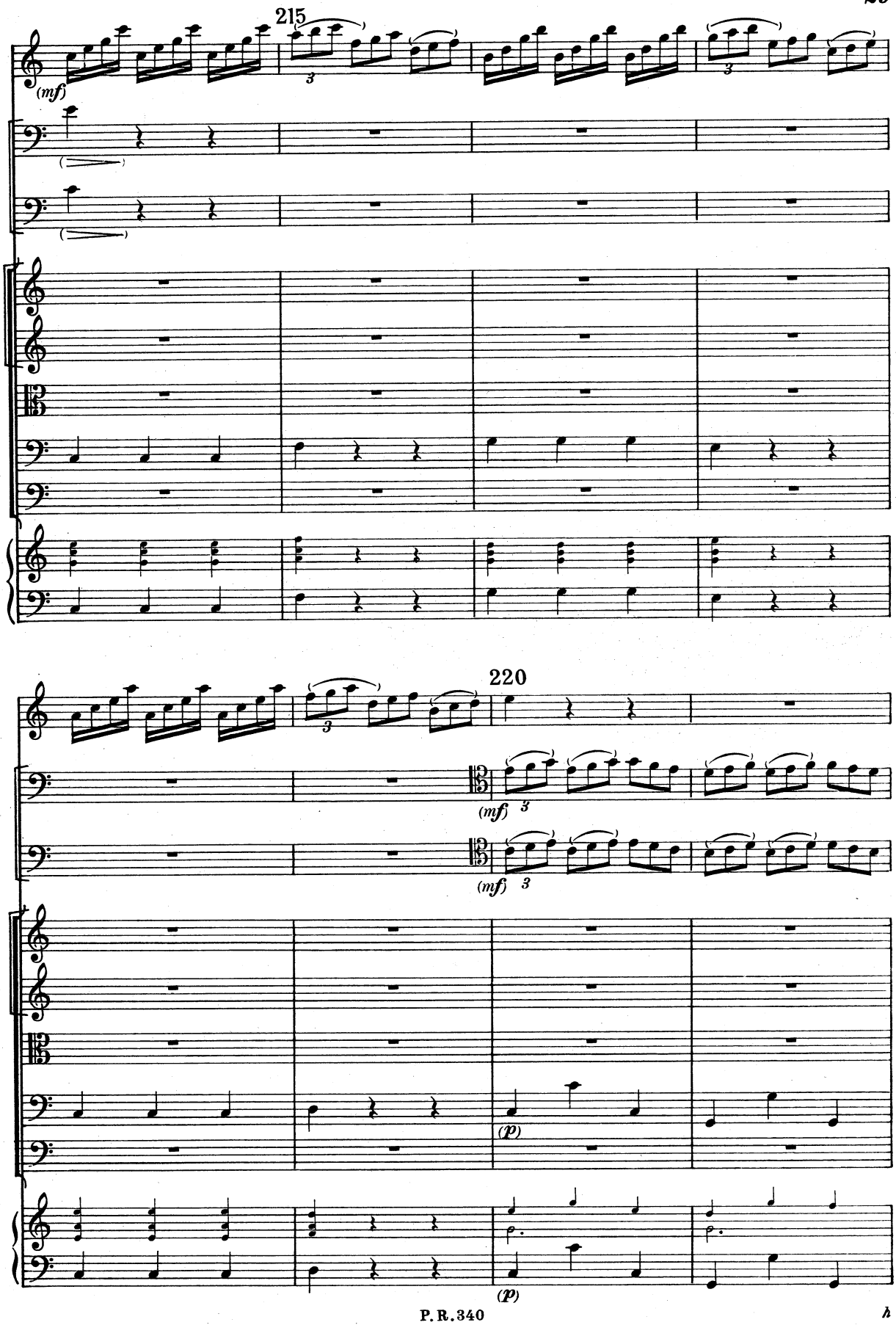



215
(mf)
3
220
(mf)
3
(mf)
3
(p)
(p)

225

(p)

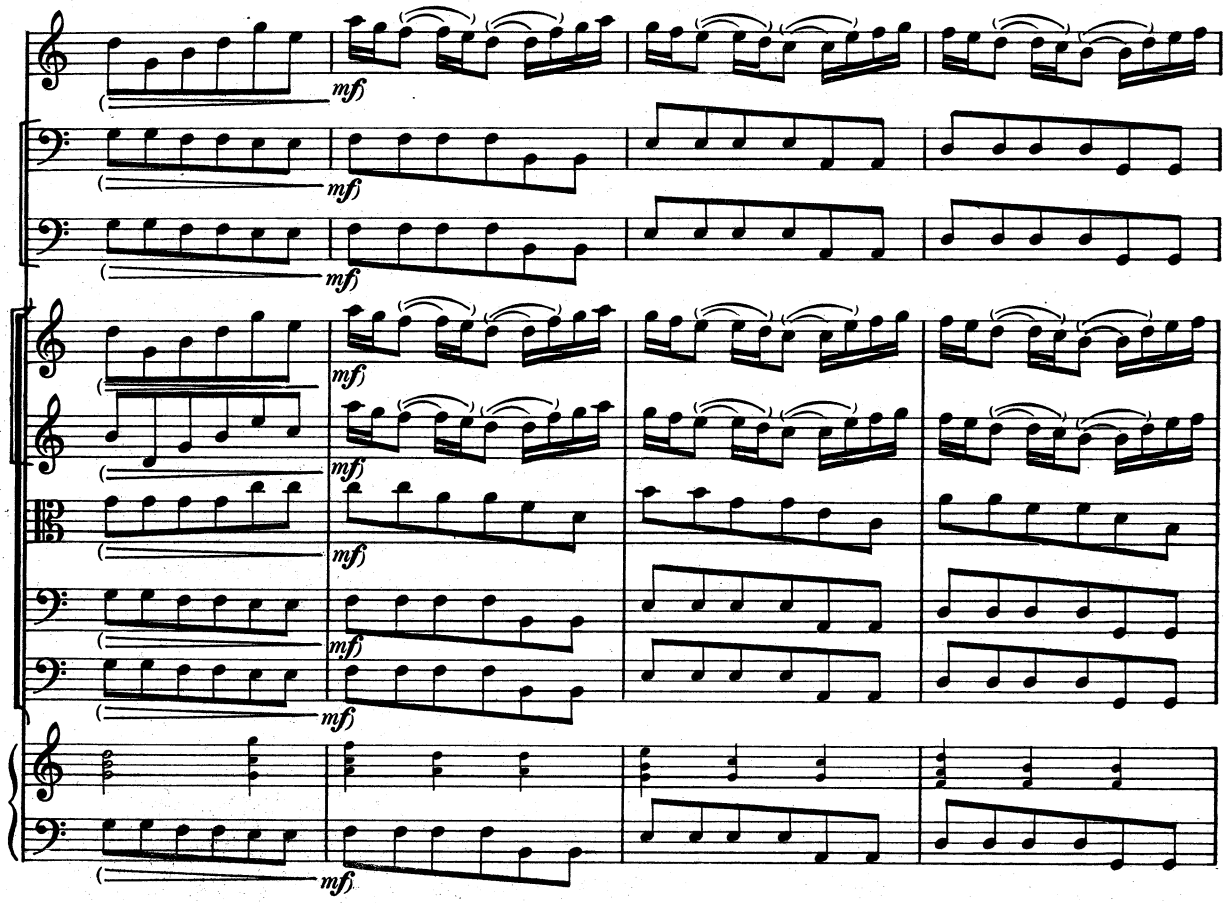
230

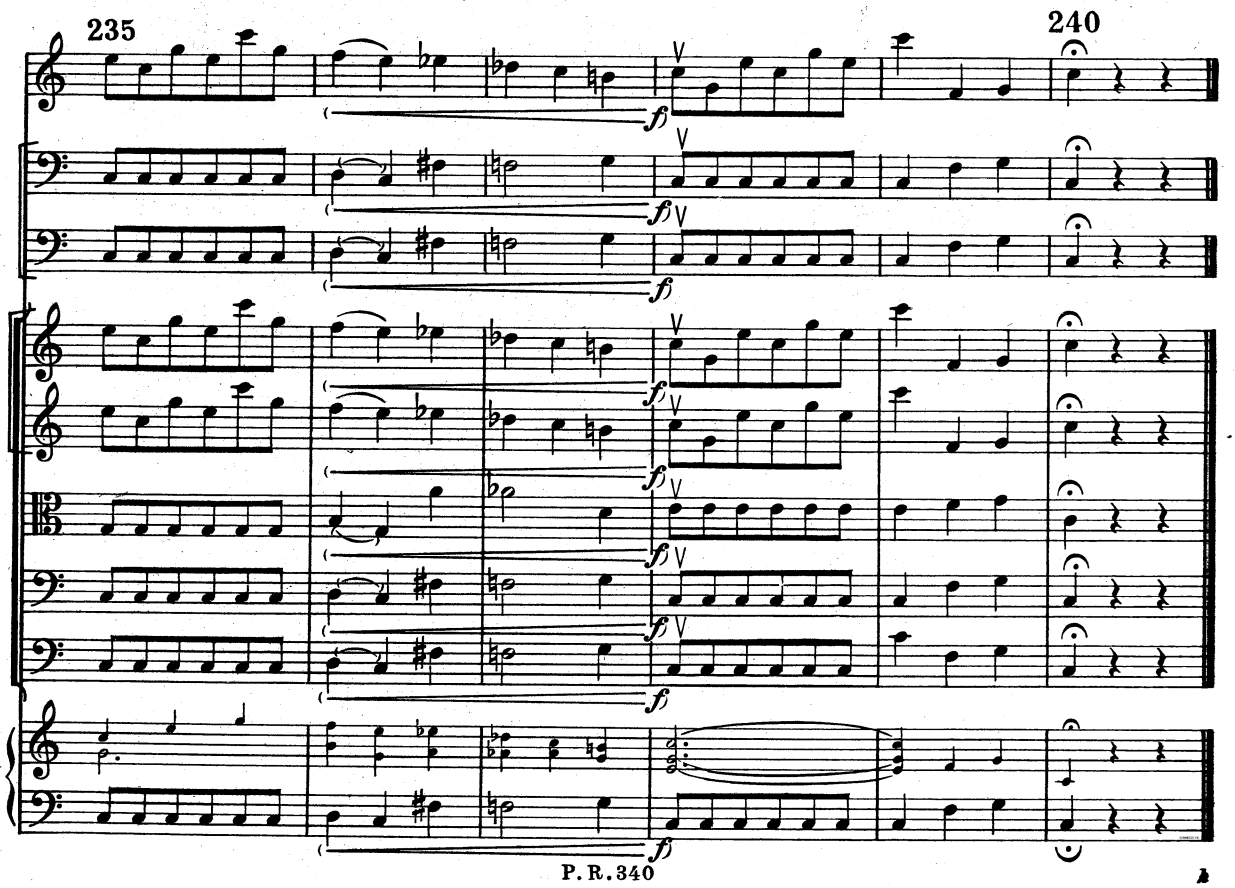
(f)

tr

(Tutti)

(mf)


mf


235
240
fp