ISTITUTO ITALIANO ANTONIO VIVALDI

FONDATO DA ANTONIO FANNA

DIREZIONE ARTISTICA DI GIAN FRANCESCO MALIPIERO

TOMO 61°

ANTONIO VIVALDI

CONCERTO IN SOL MINORE

PER 2 VIOLONCELLI, ARCHI E CEMBALO

F. III n. 2

A CURA DI

GIAN FRANCESCO MALIPIERO

EDIZIONI RICORDI

ANNO MCMXLIX

Printed in Italy

Imprimé en Italie

Copyright MCMXLIX, by G. Ricordi & Co.
Tutti i diritti riservati
Tous droits réservés
All rights reserved

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, 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

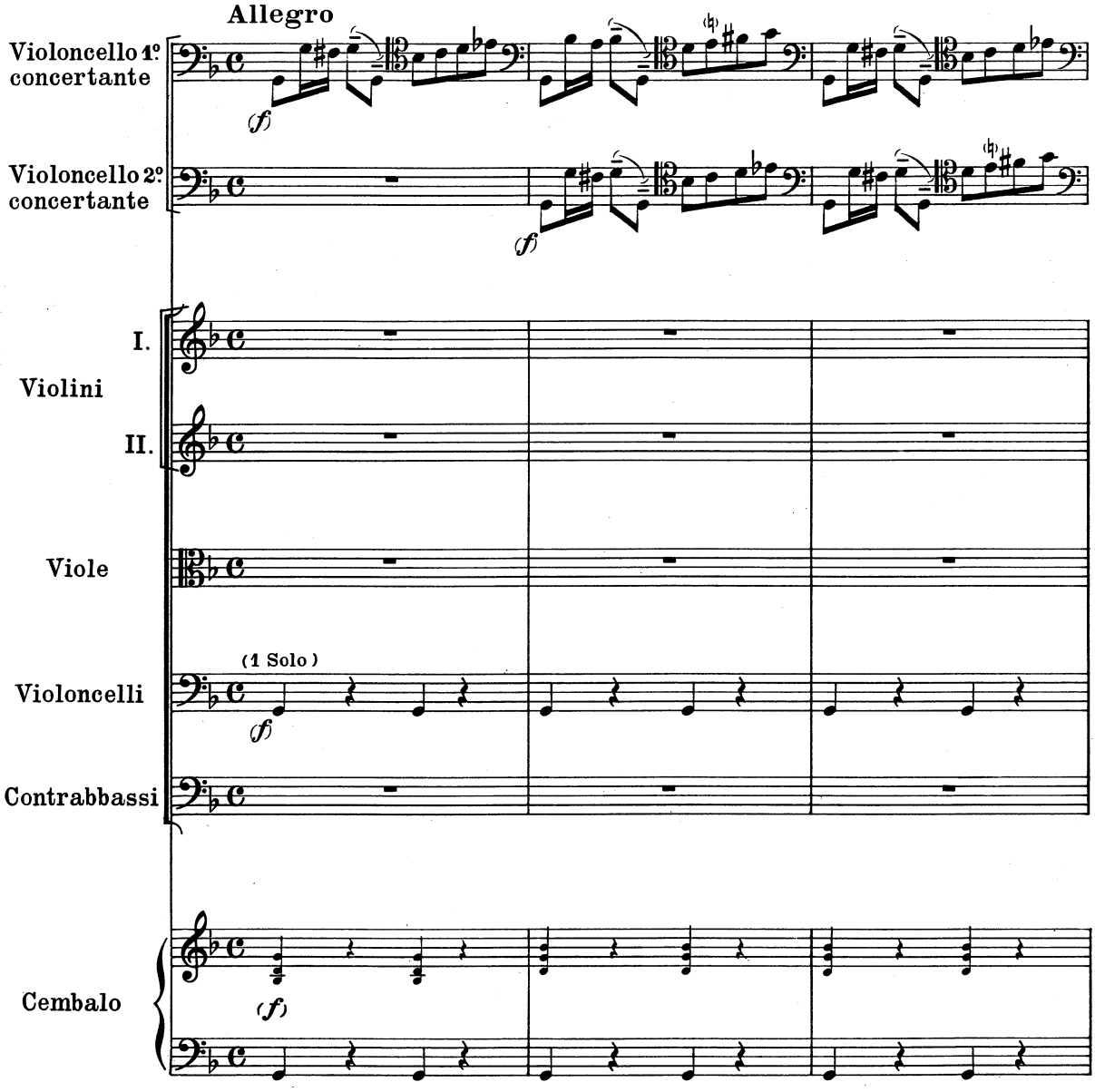
CONCERTO in Sol minore

per 2 Violoncelli, Archi e Cembalo

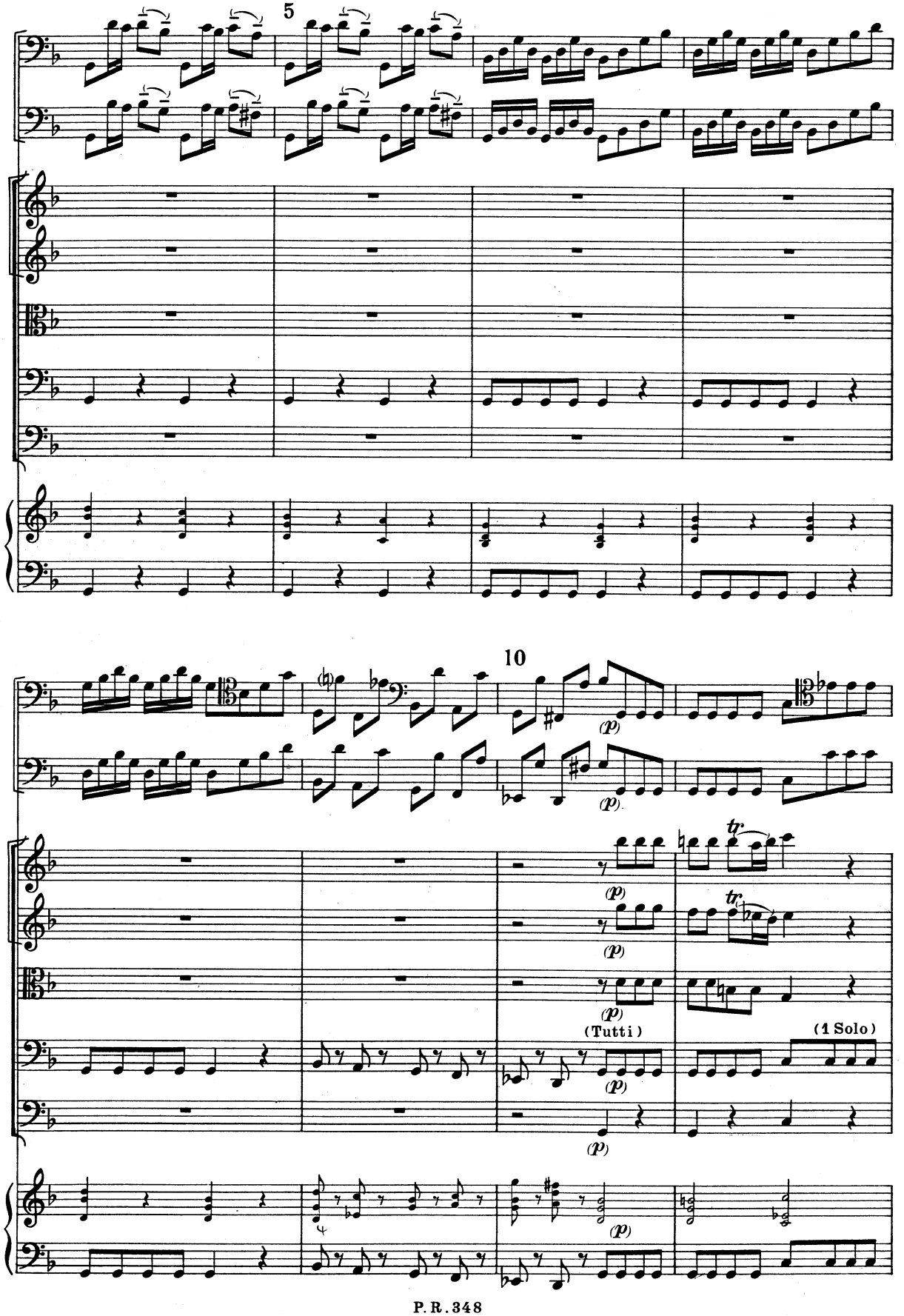
F. III n° 2

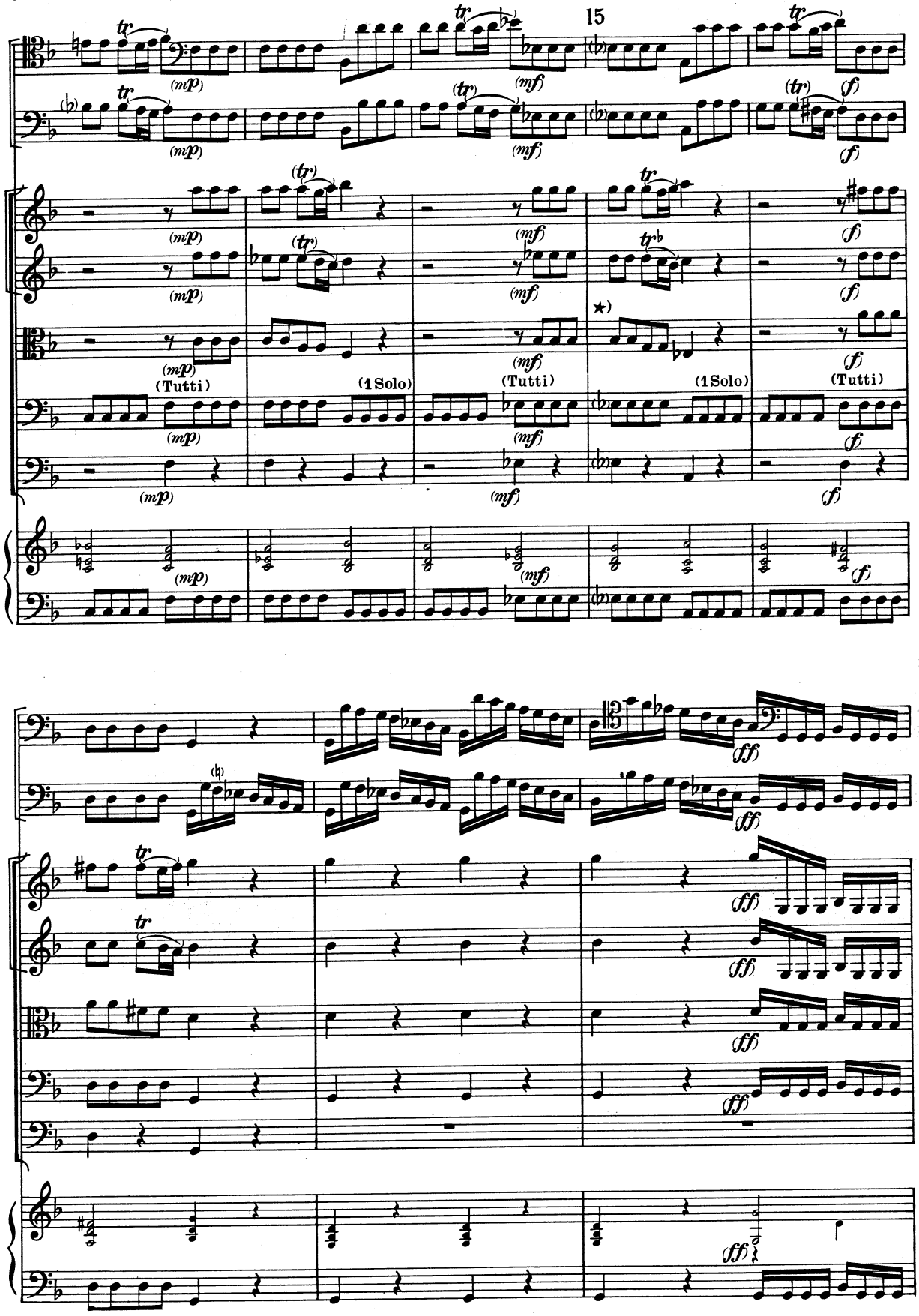
a cura di
Gian Francesco Malipiero

Antonio Vivaldi
(1675? - 1741)

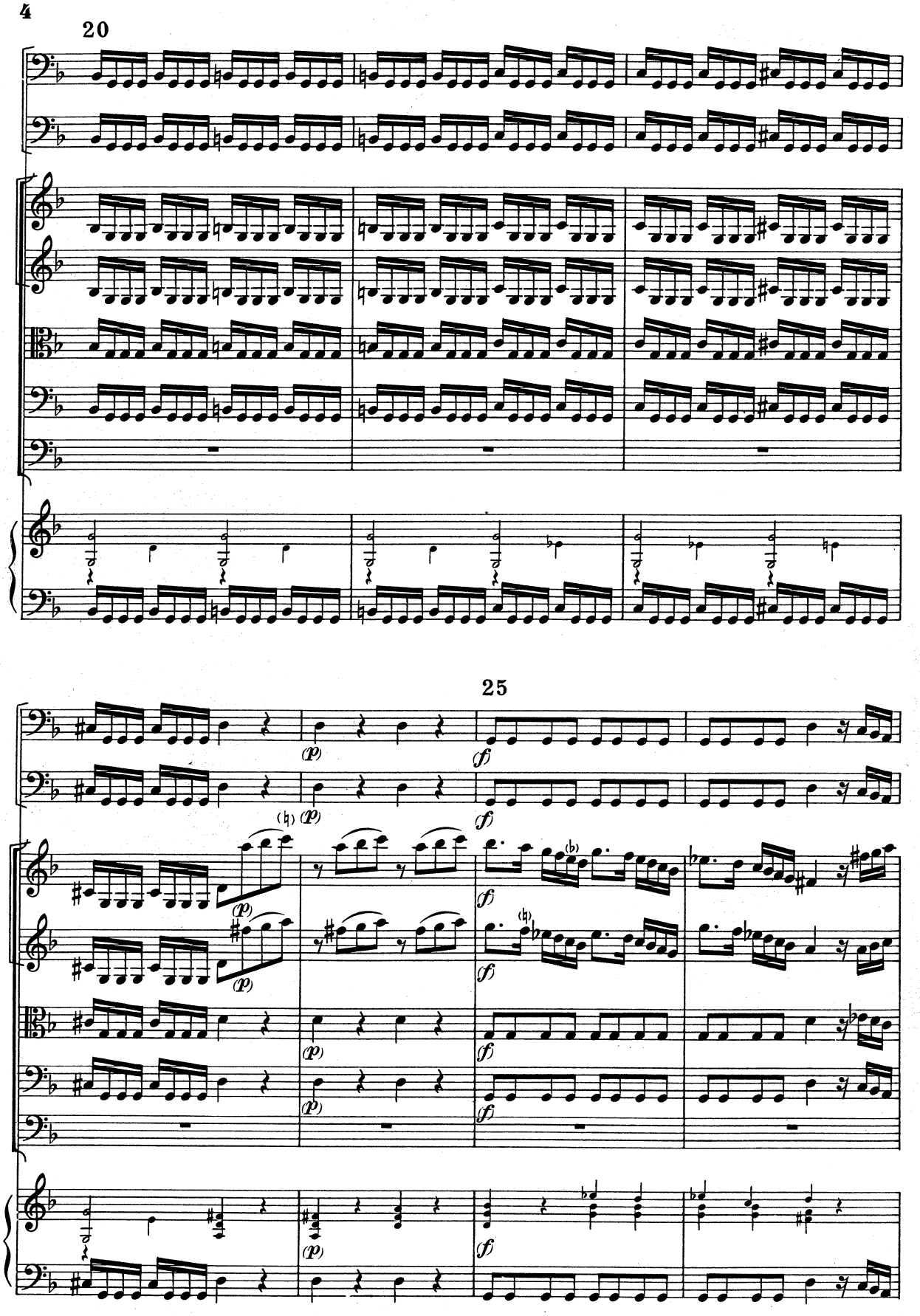


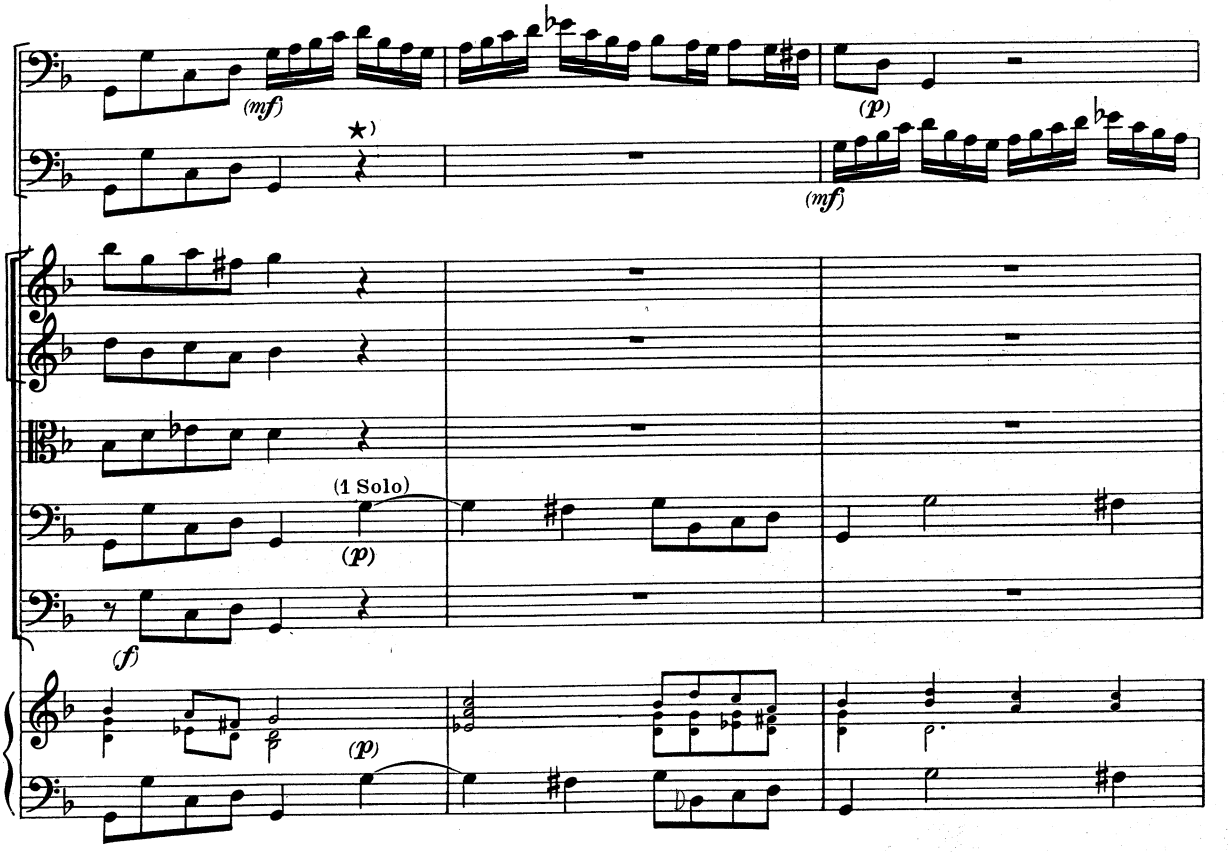
G. RICORDI & C. Editori - Stampatori, MILANO.
(Copyright 1949 by G. RICORDI & Co.)
Tutti i diritti della presente revisione e realizzazione sono riservati.
Tous droits de la présente révision et réalisation réservés.

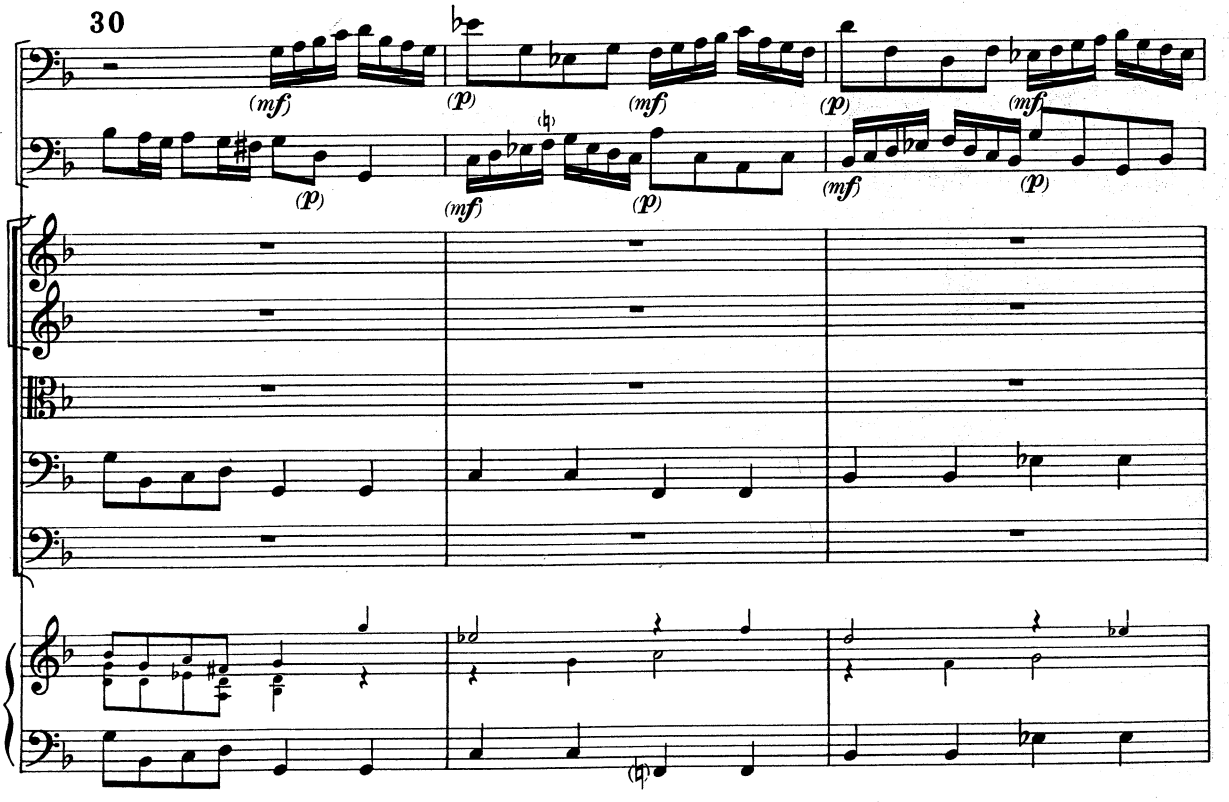

5
10
(p)
tr
(Tutti)
(1 Solo)



★) Manoscritto:

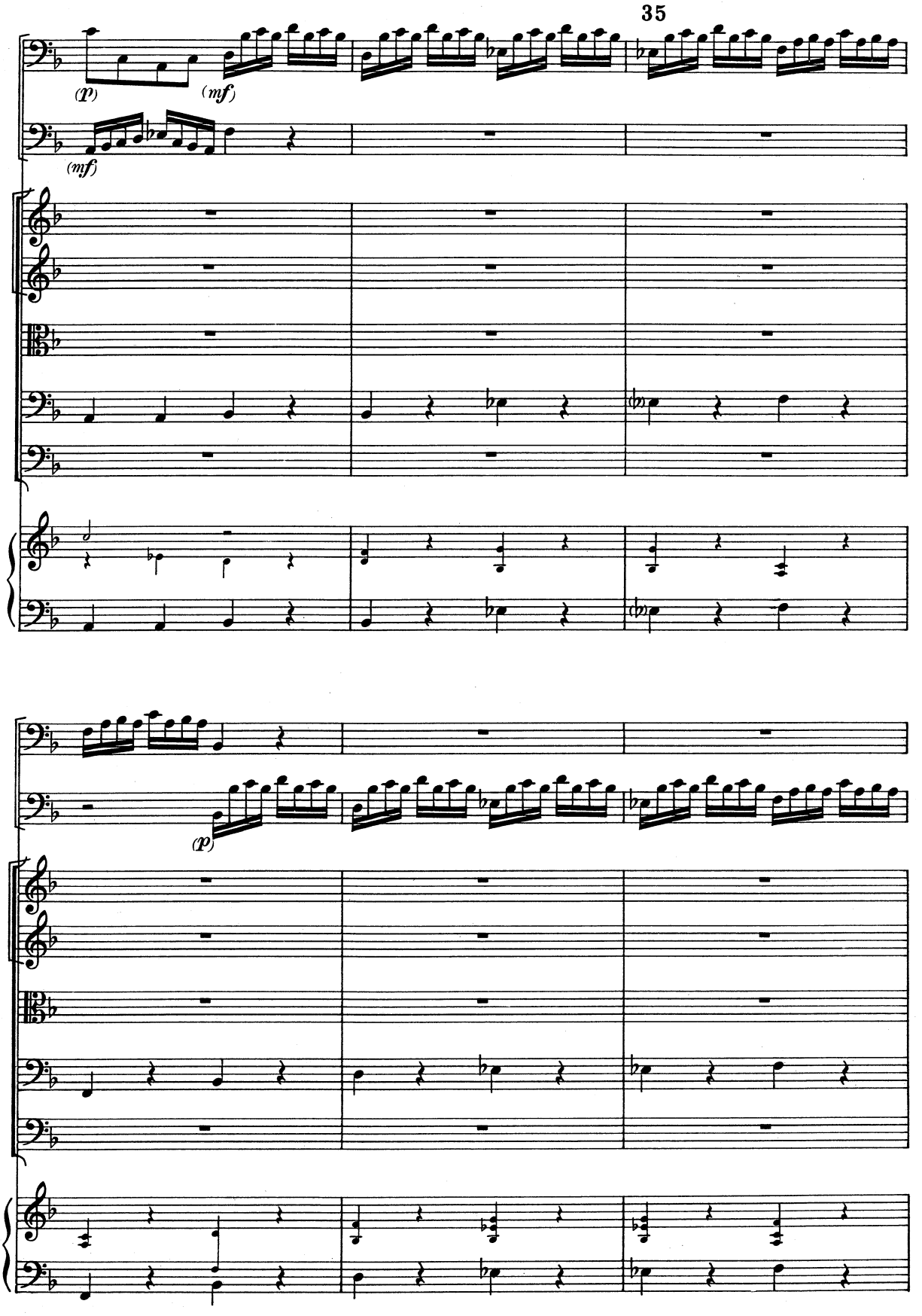

20
25
(♮)
(♭)
(p)
(f)

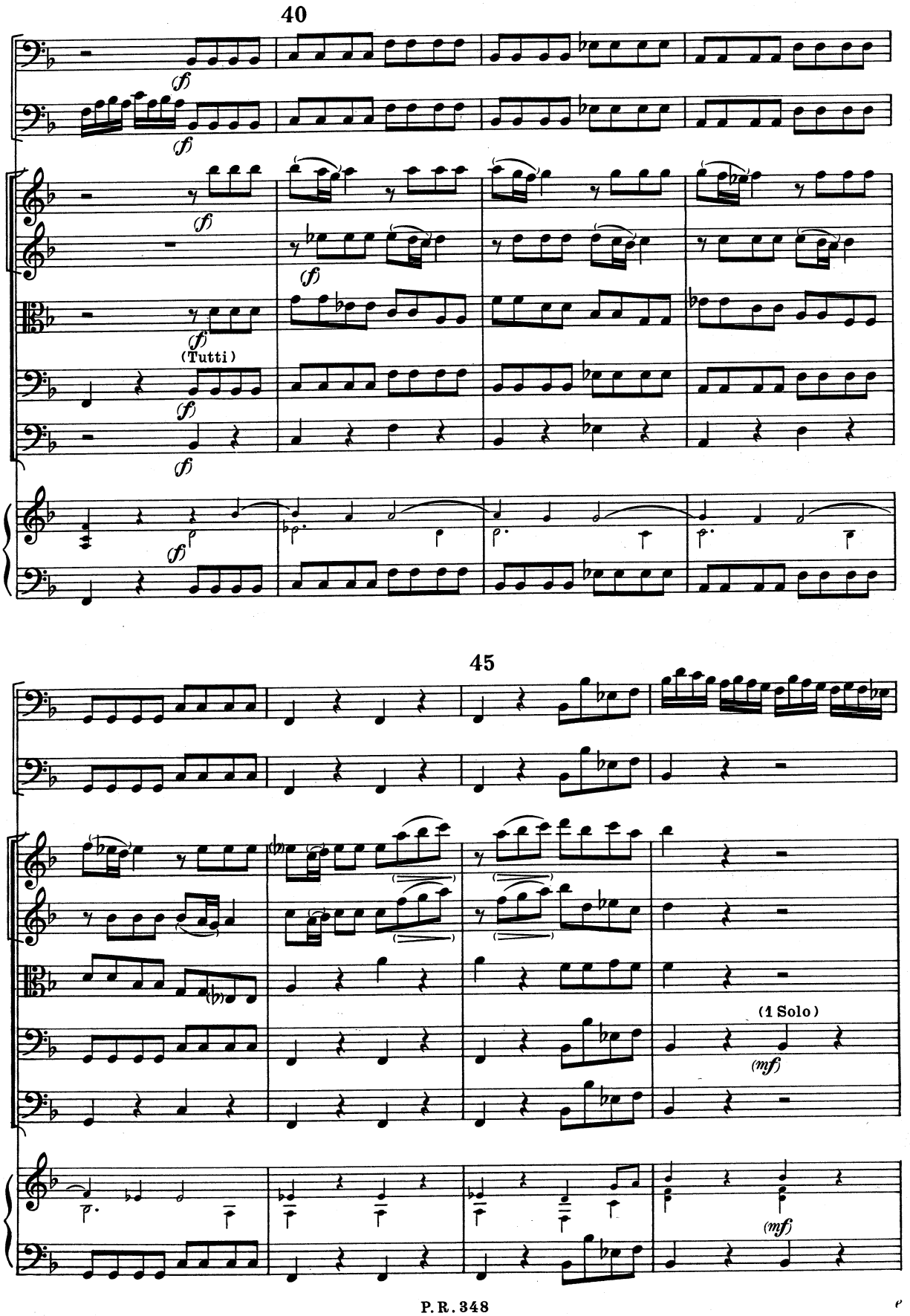


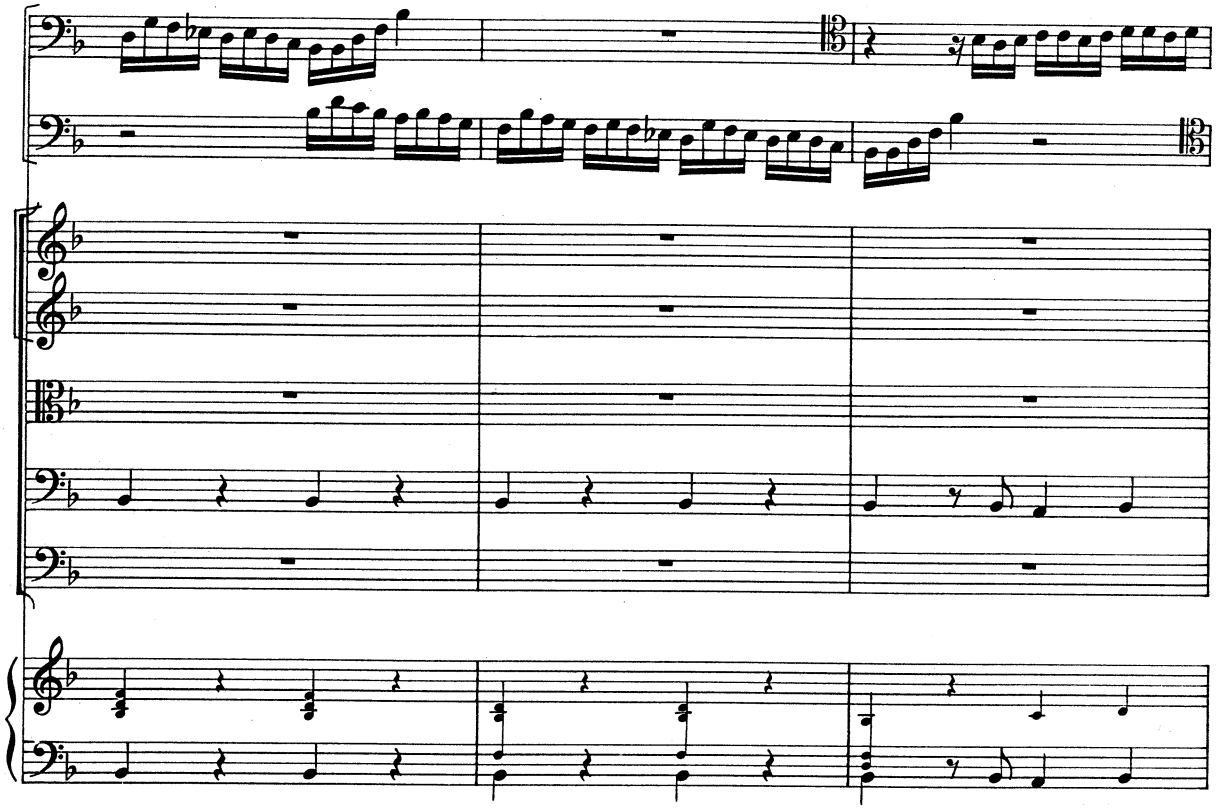


★) Qui e in tutti gli altri casi in cui un Violoncello concertante ha una parte solistica e l'altro non ha una parte indipendente dal basso, quest'ultimo, secondo la grafia del manoscritto, dovrebbe suonare all'unisono col Basso; ovviamente, nella stesura moderna della partitura, questa parte è affidata esclusivamente ai Violoncelli di ripieno.

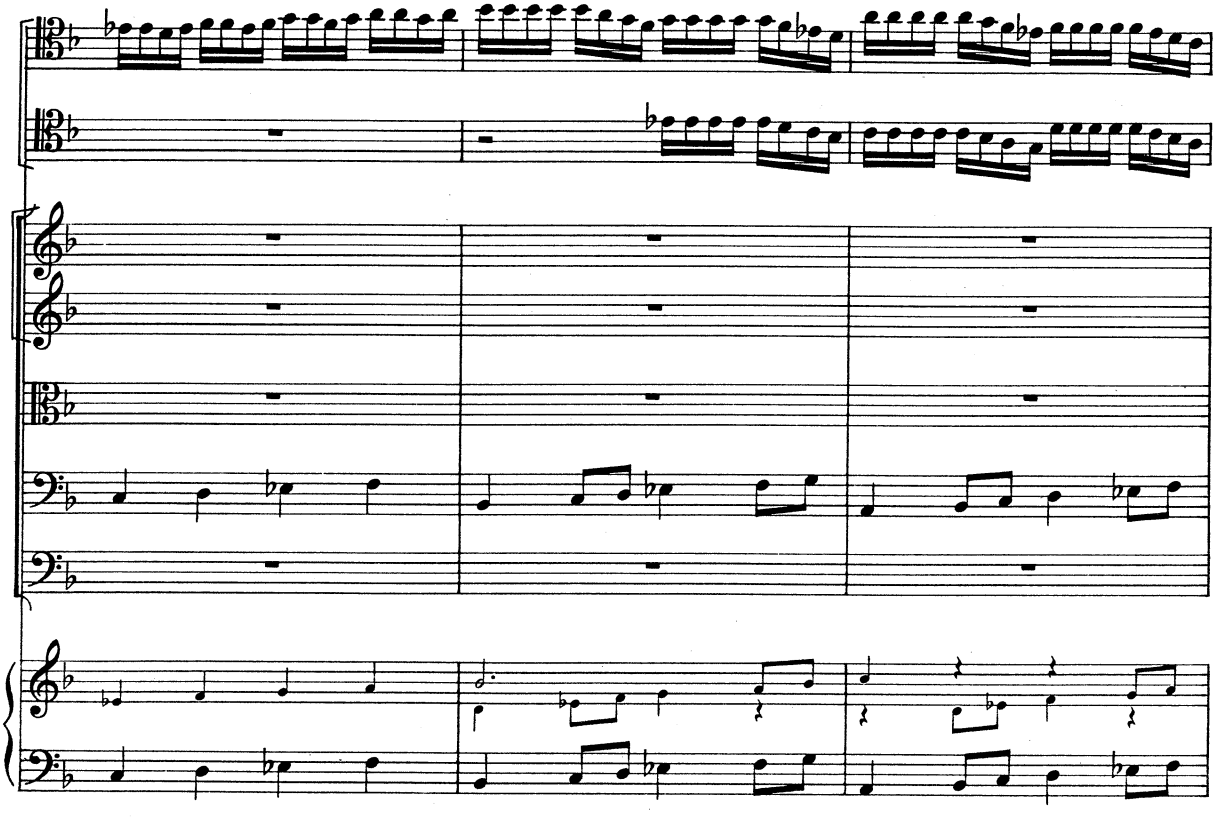
e

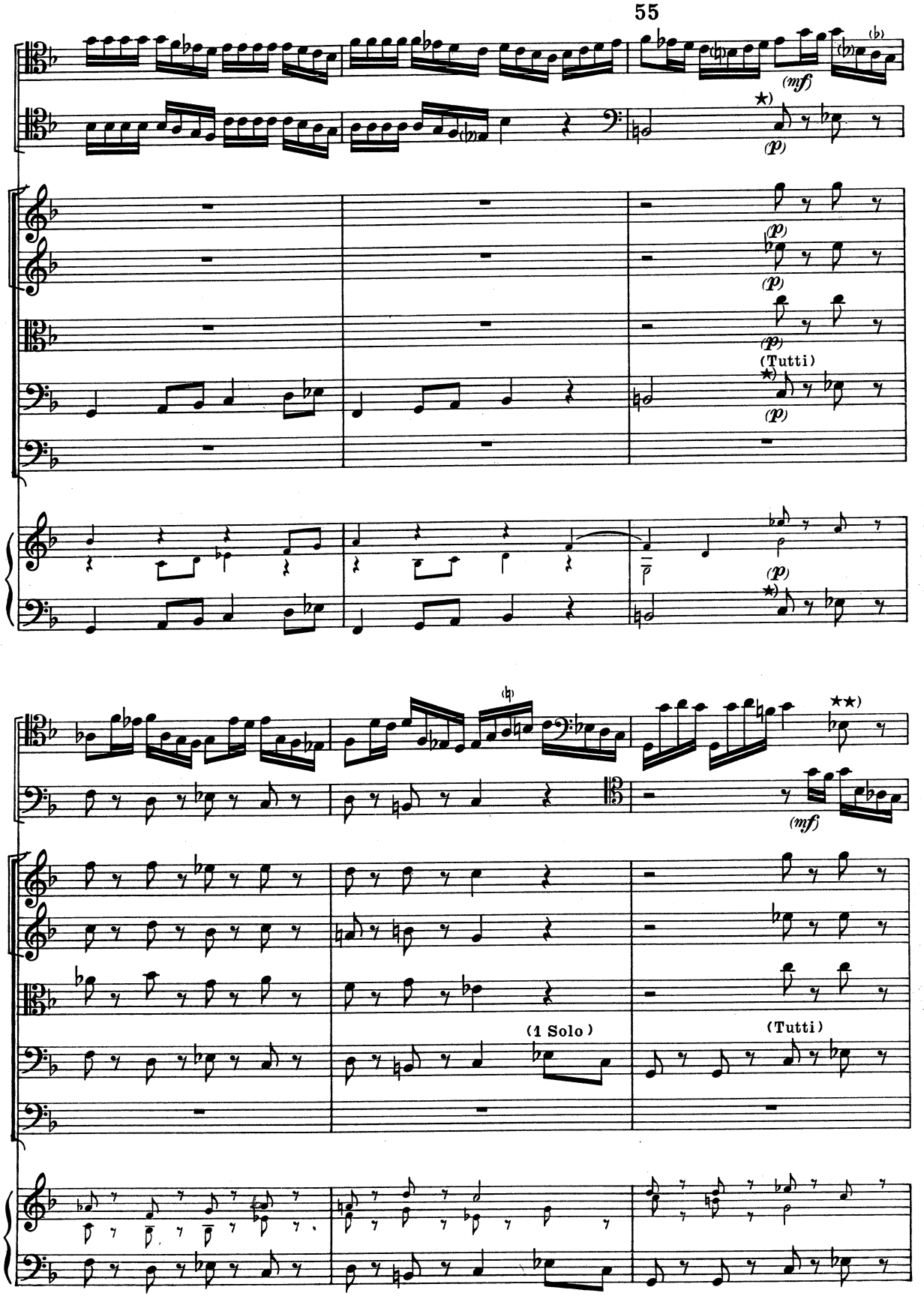

35
(p)
(mf)
(mf)
(p)


40
(f)
(Tutti)
45
(1 Solo)
(mf)

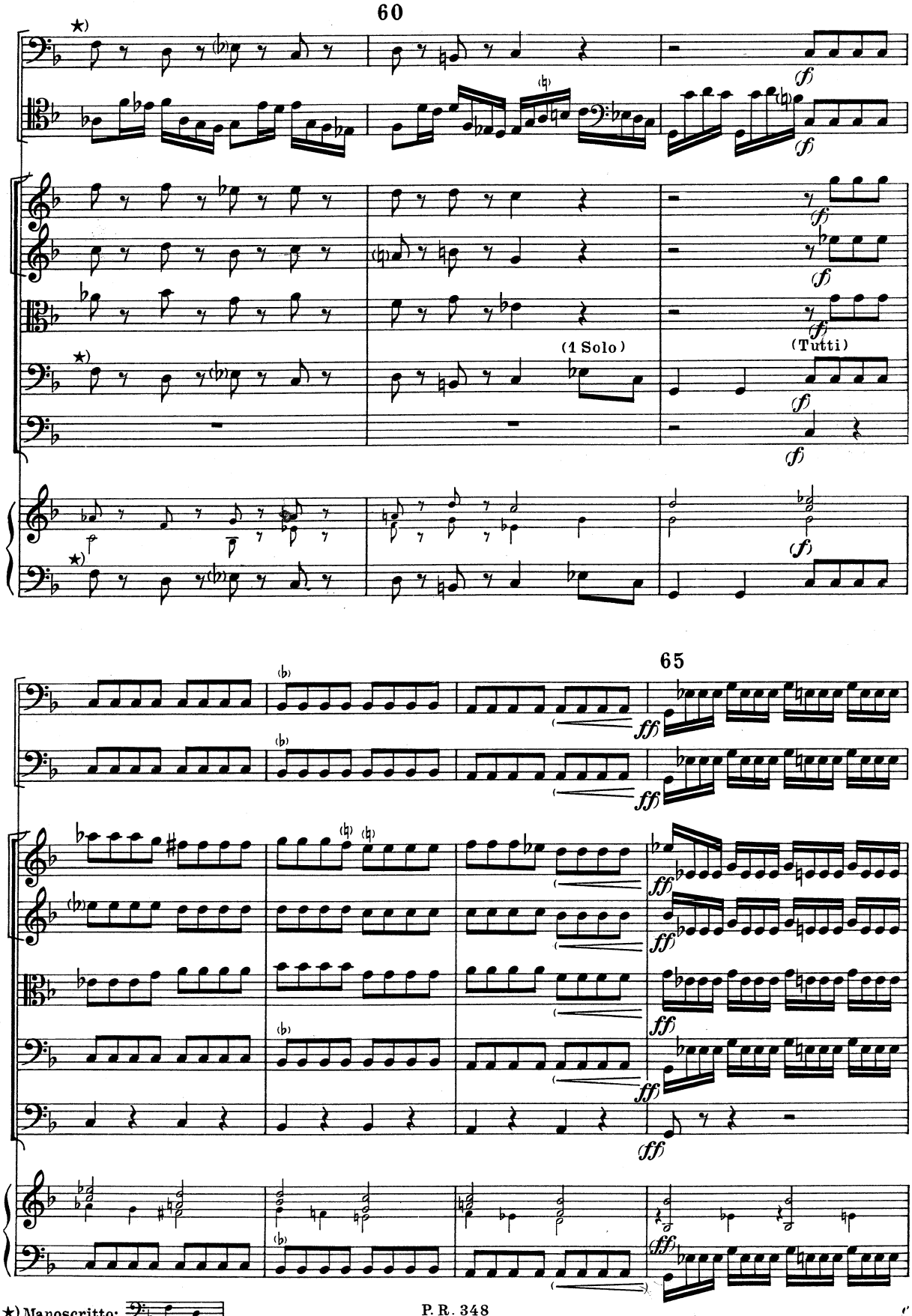


50

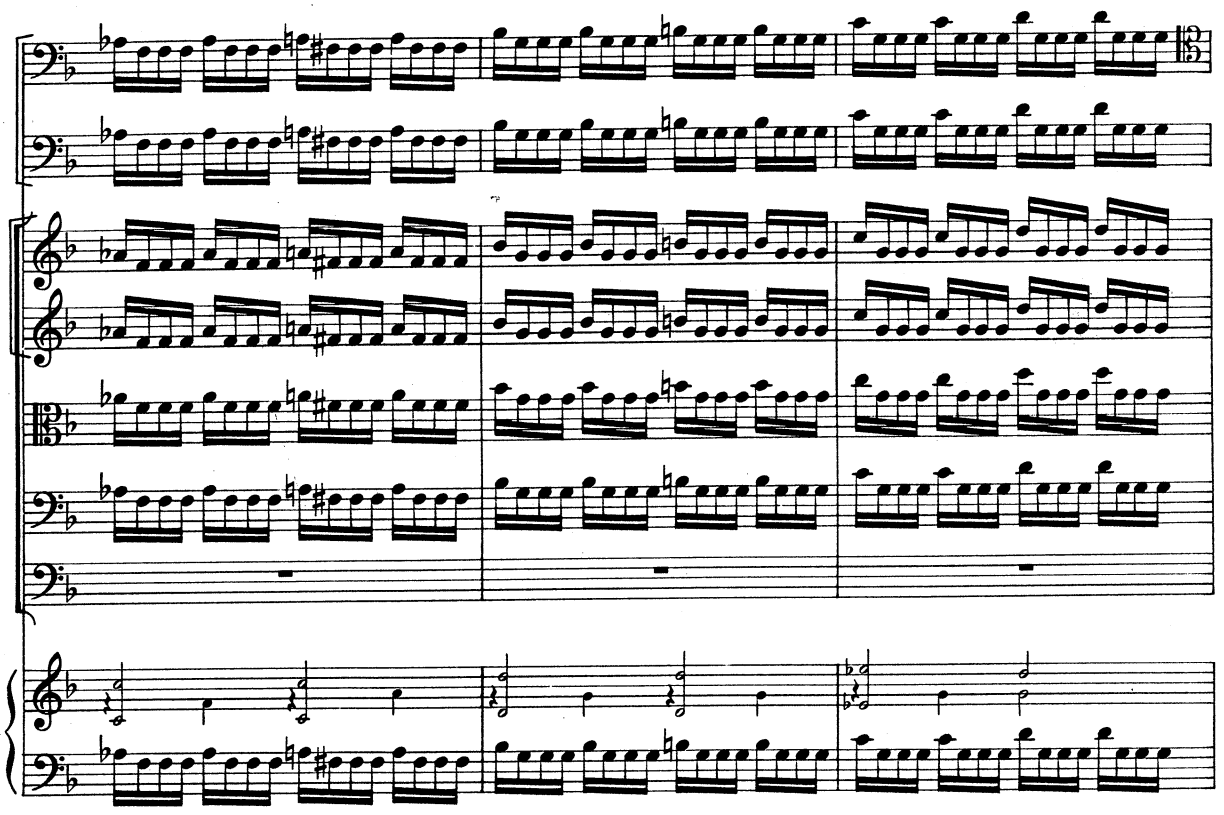




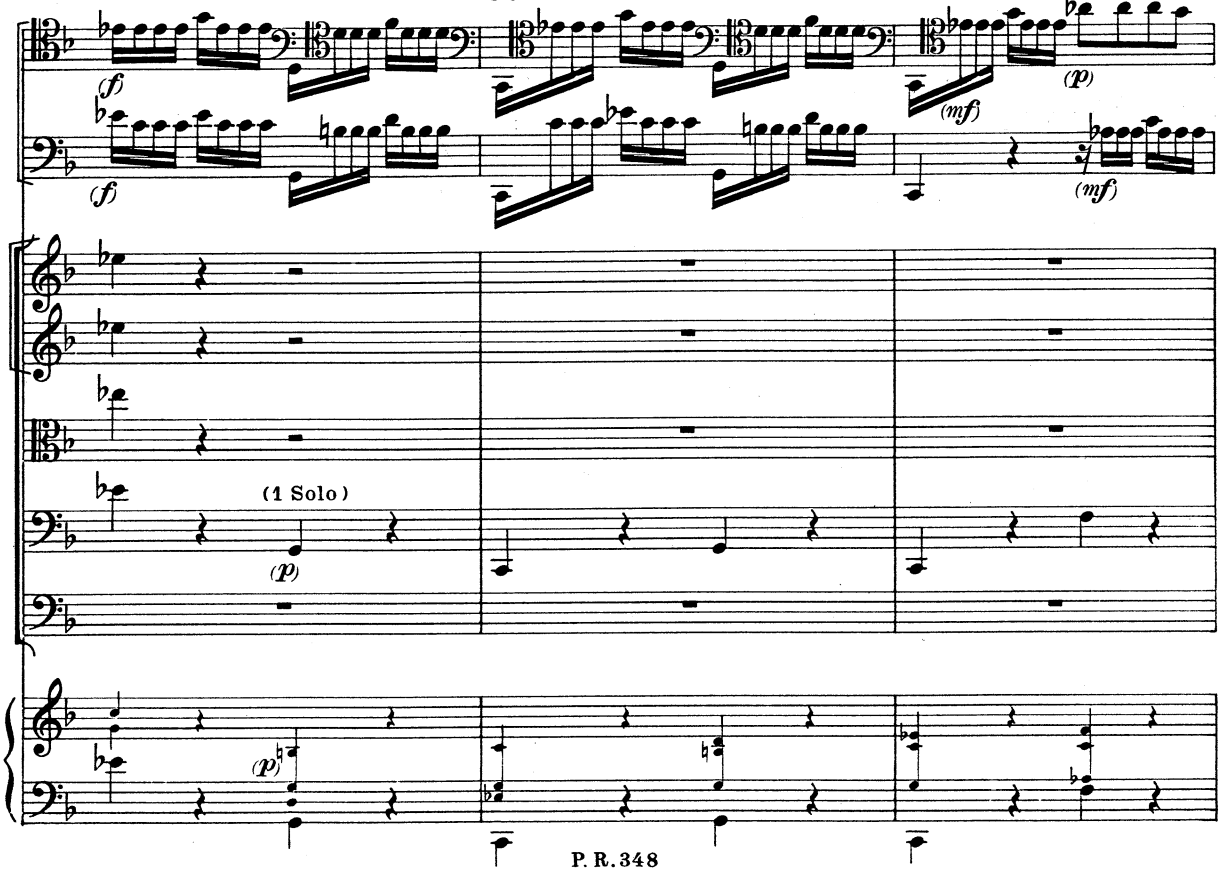
★) Manoscritto: ★★)

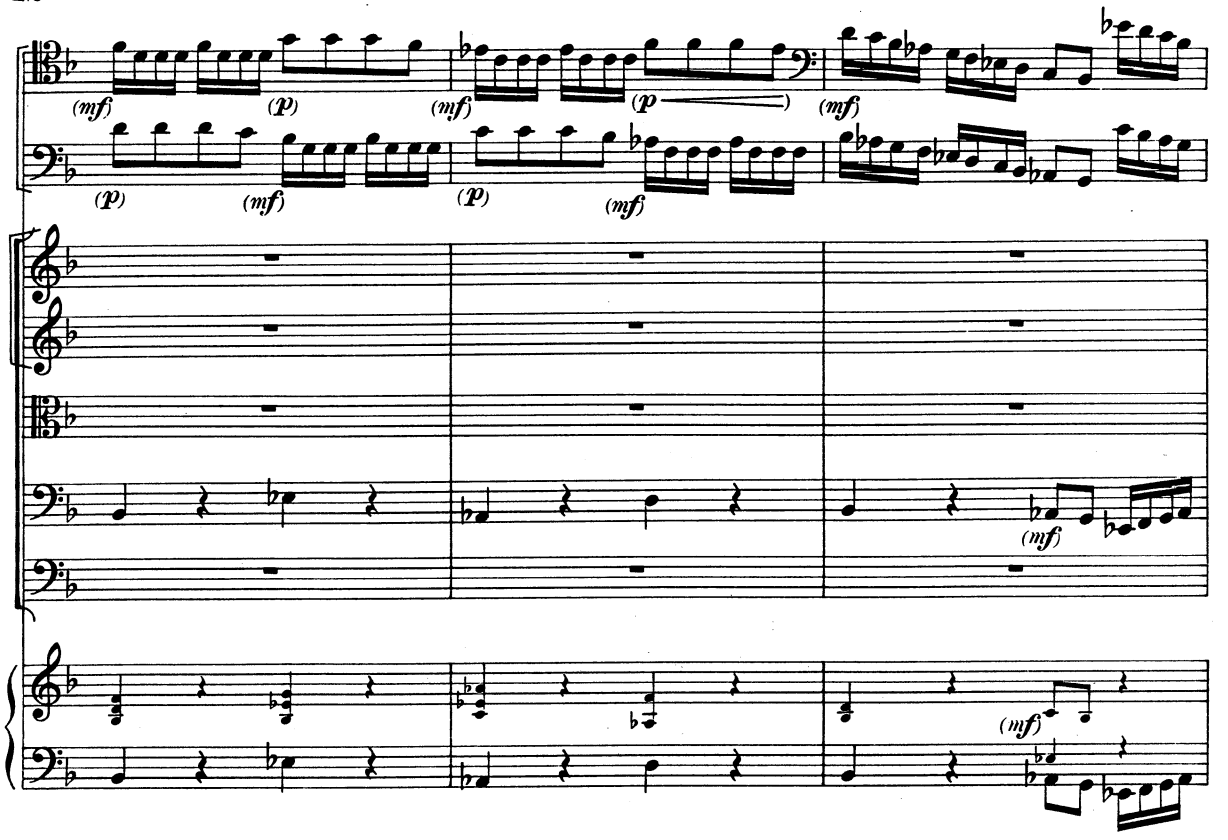


★) Manoscritto:

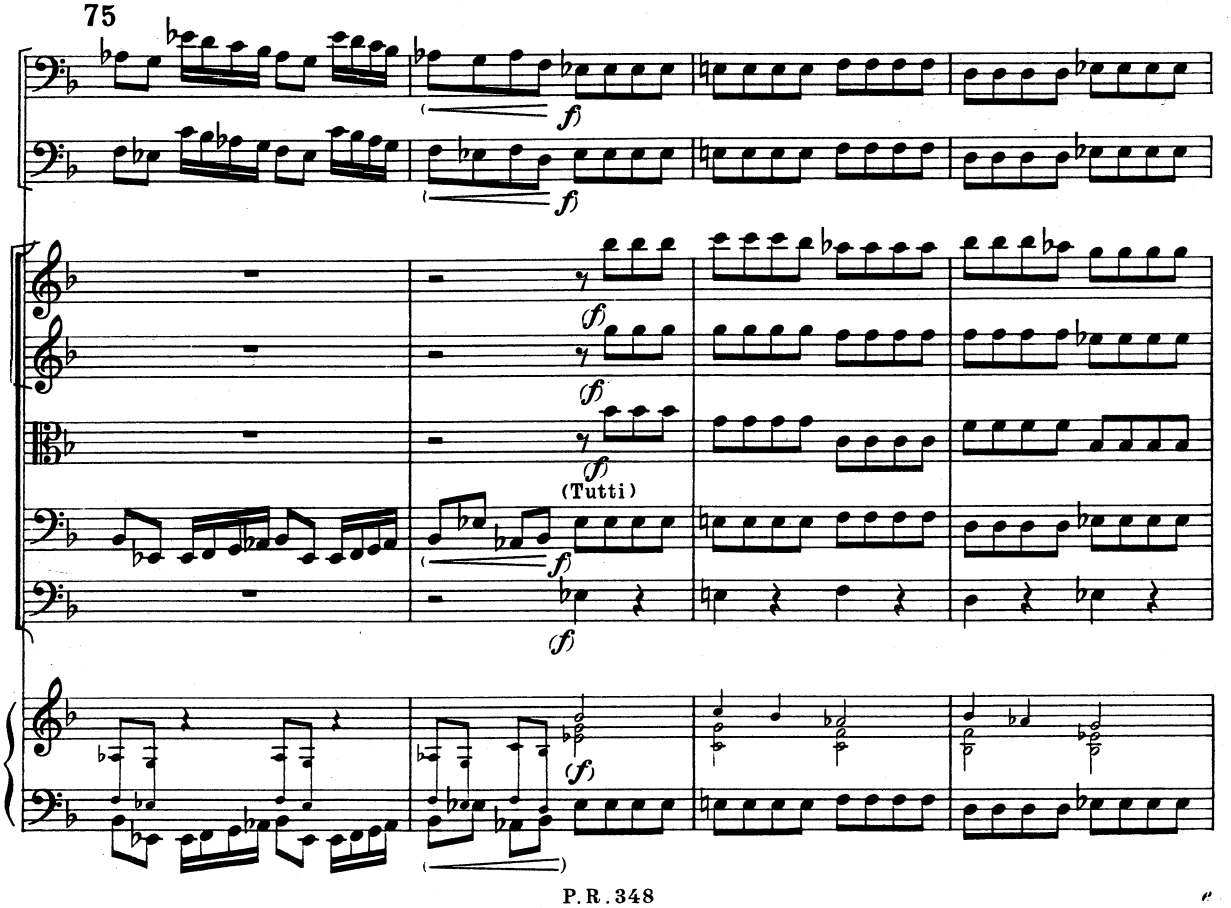


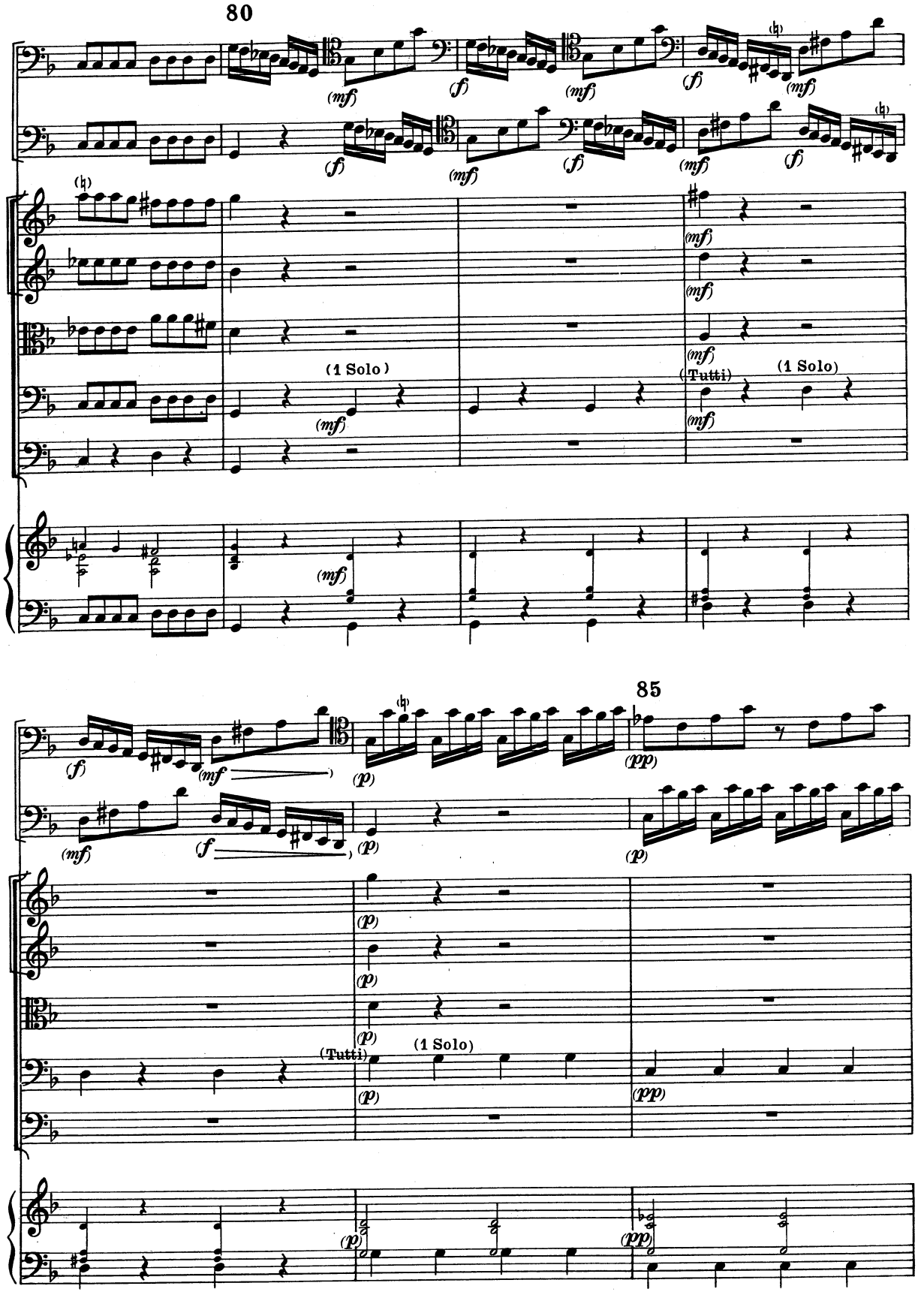
70

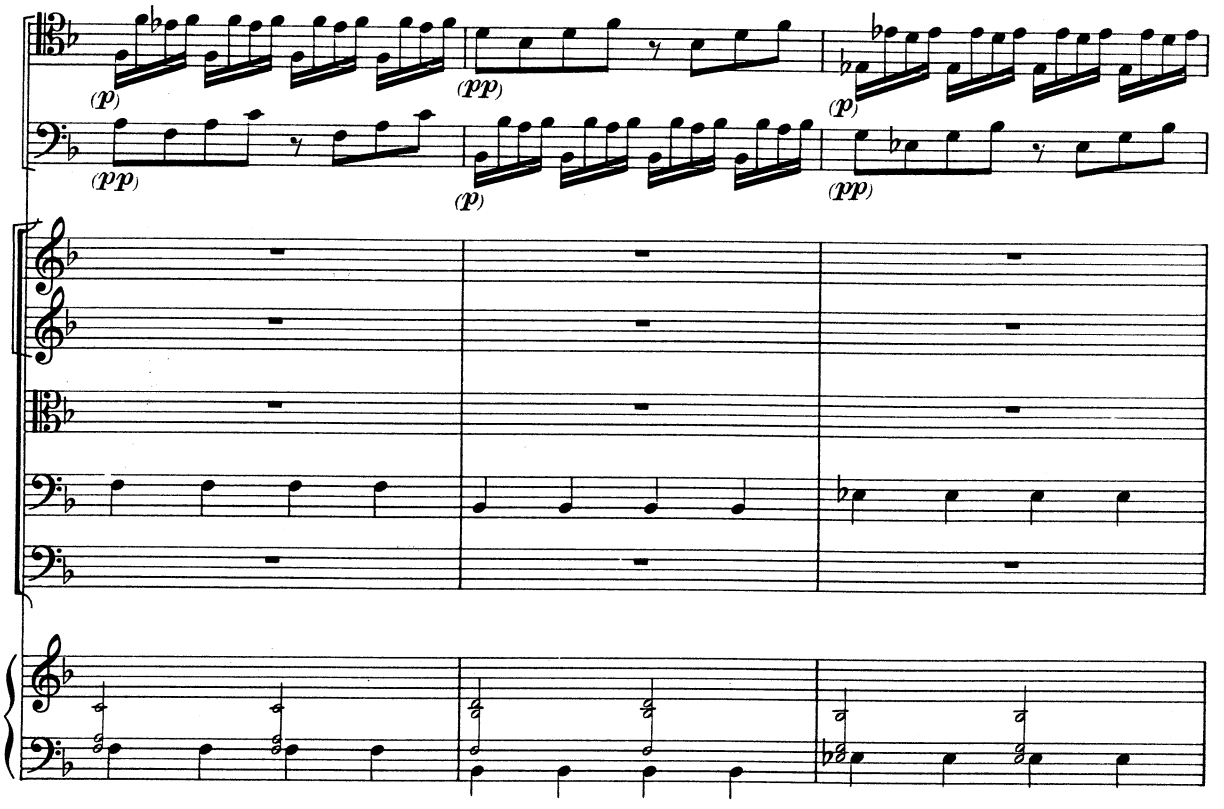




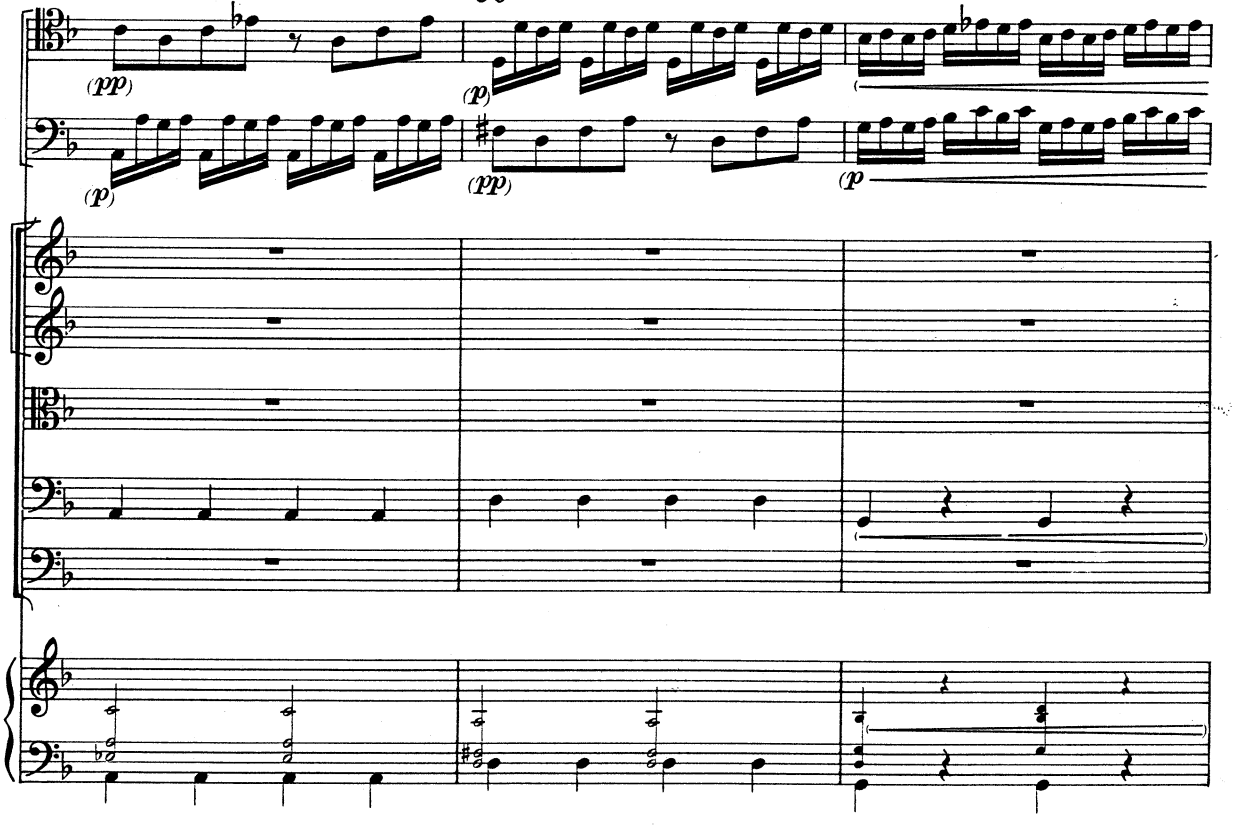
75

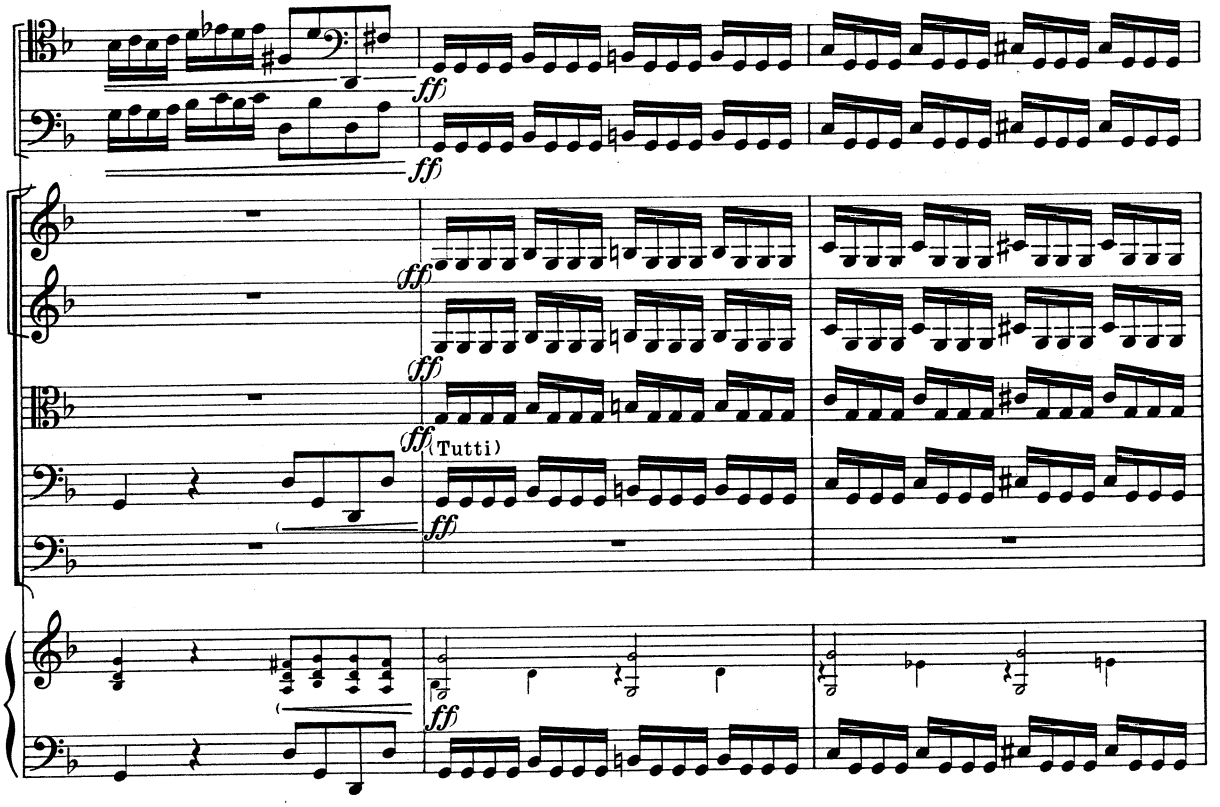


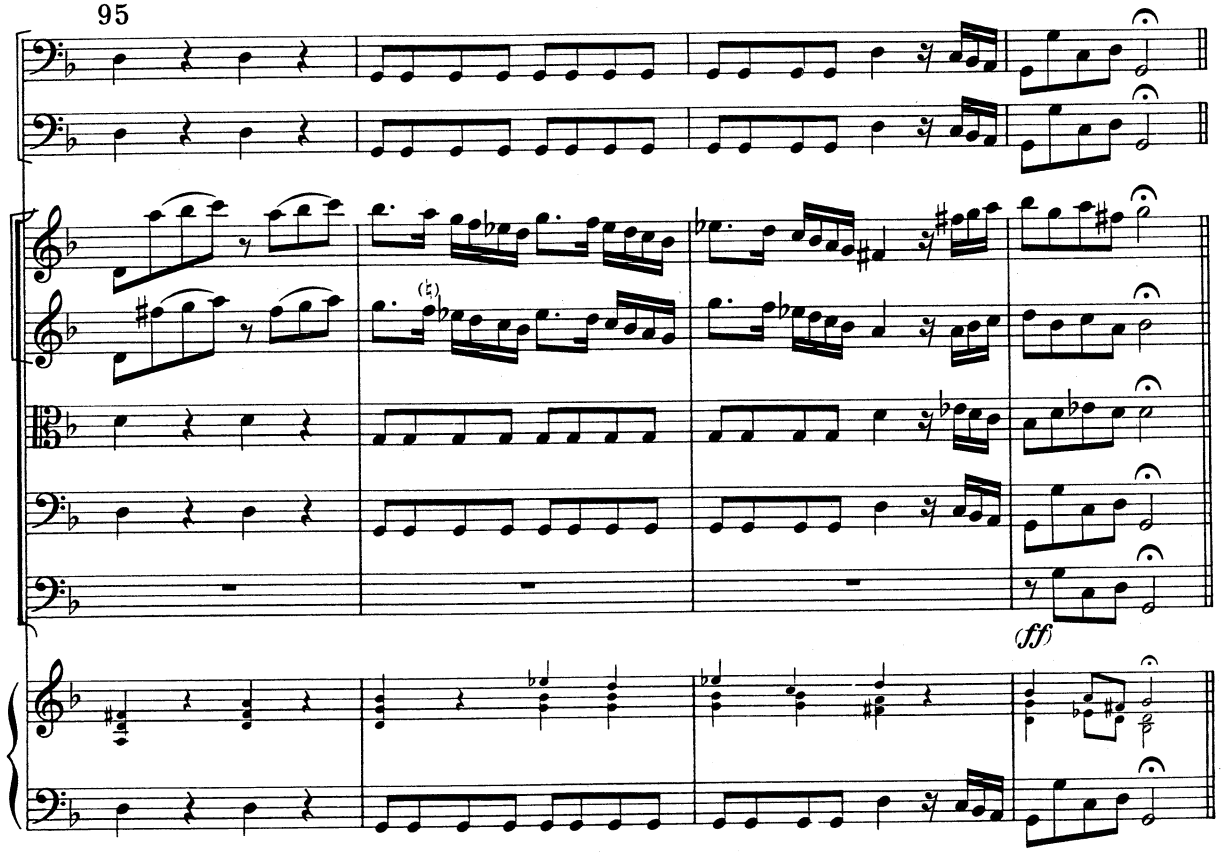

80
(mf)
(f)
(mf)
(f)
(mf)
(f)
(mf)
(f)
(mf)
(1 Solo)
(mf)
(mf)
(mf)
(Tutti)
(1 Solo)
(mf)
85
(f)
(mf)
(f)
(mf)
(f)
(p)
(pp)
(p)
(p)
(p)
(p)
(p)
(Tutti)
(1 Solo)
(p)
(pp)
(p)
(pp)

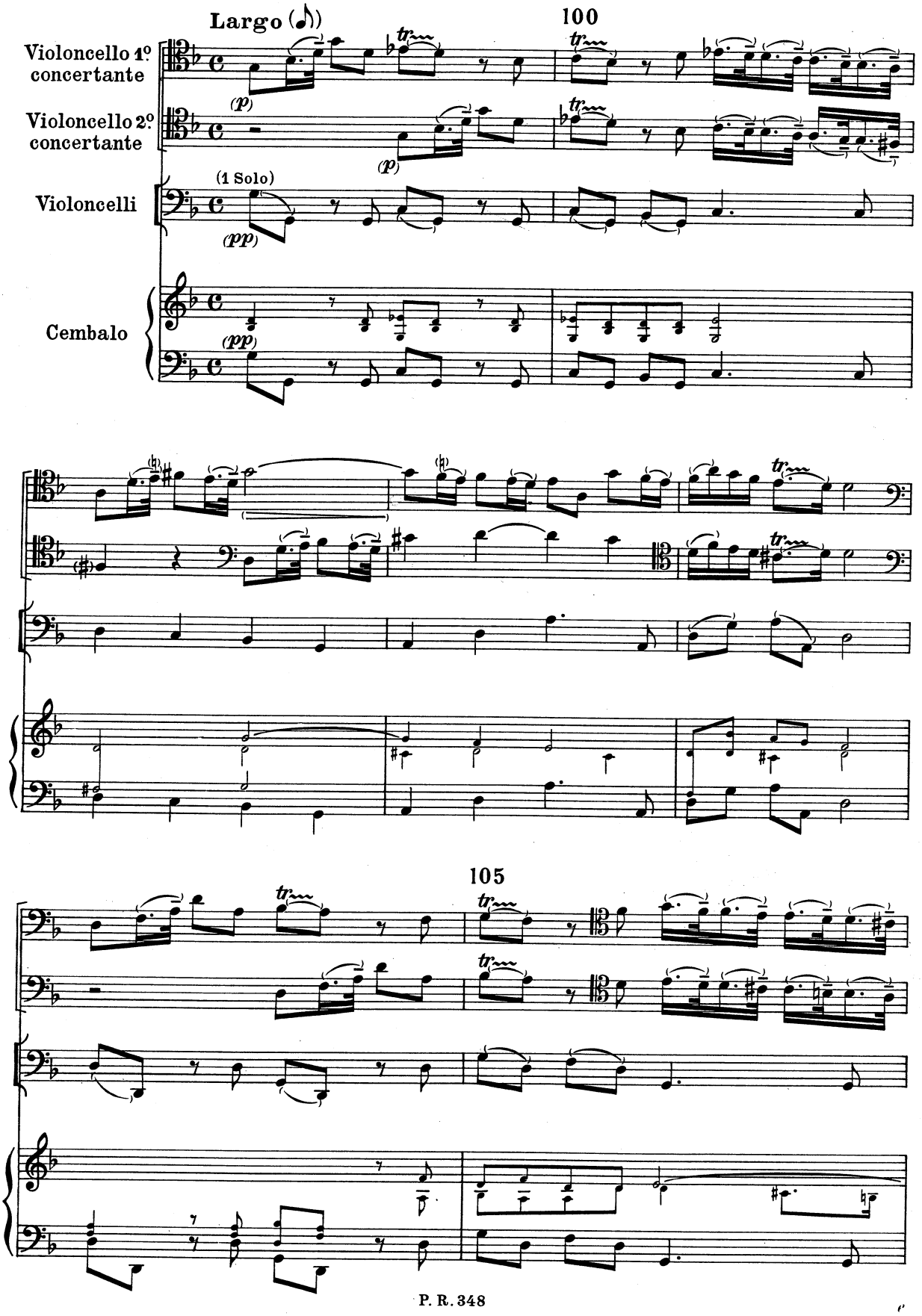


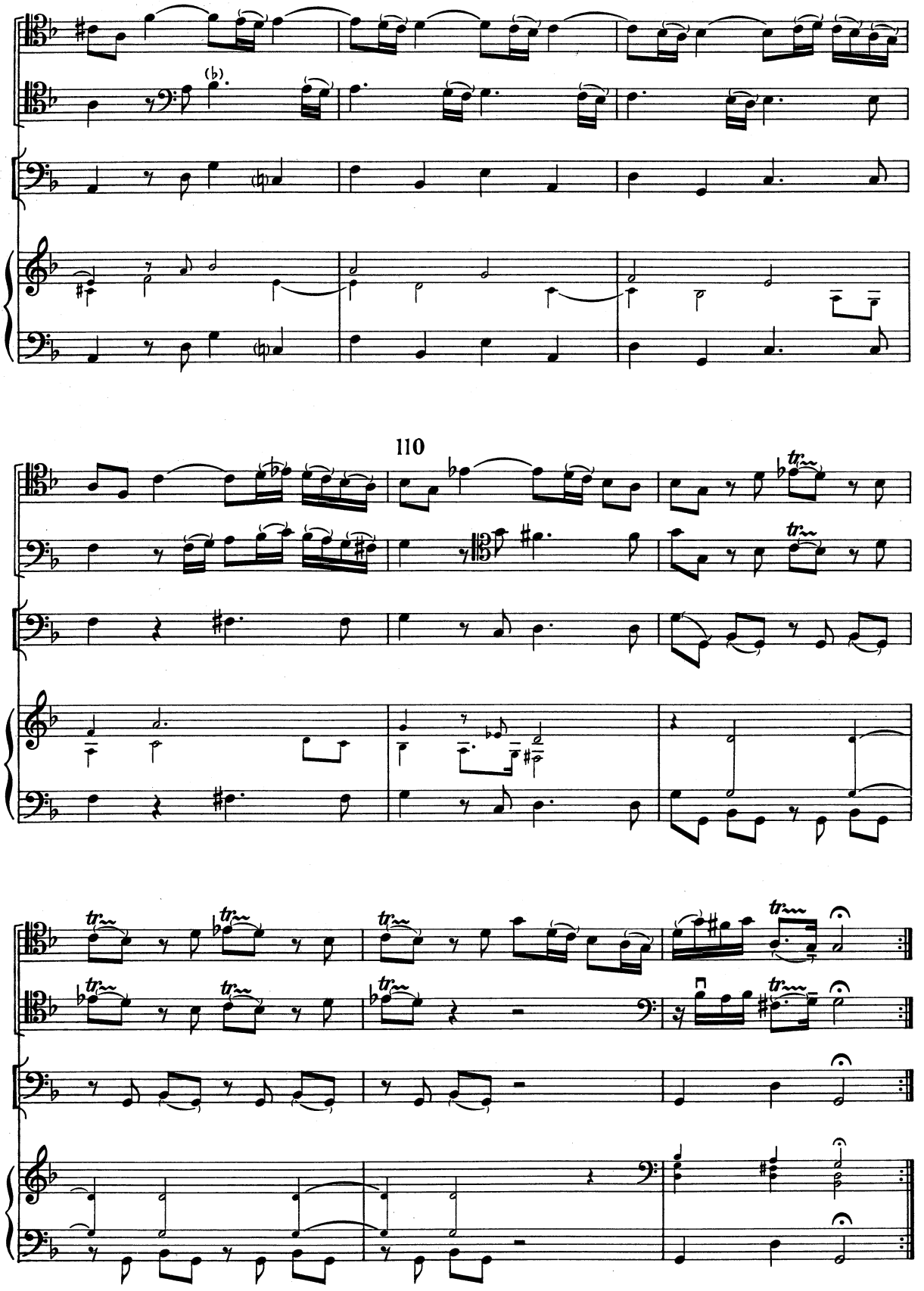
90

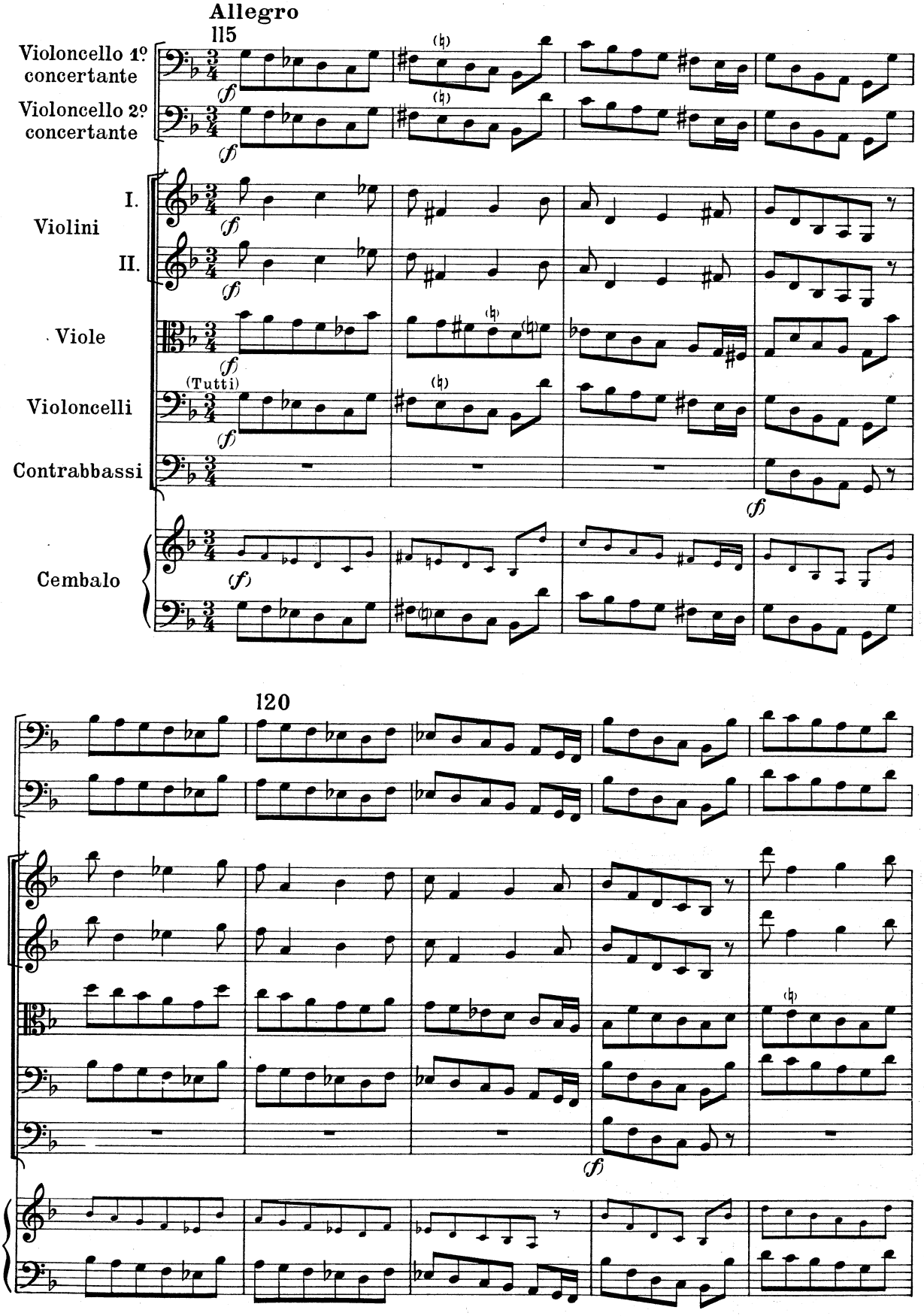


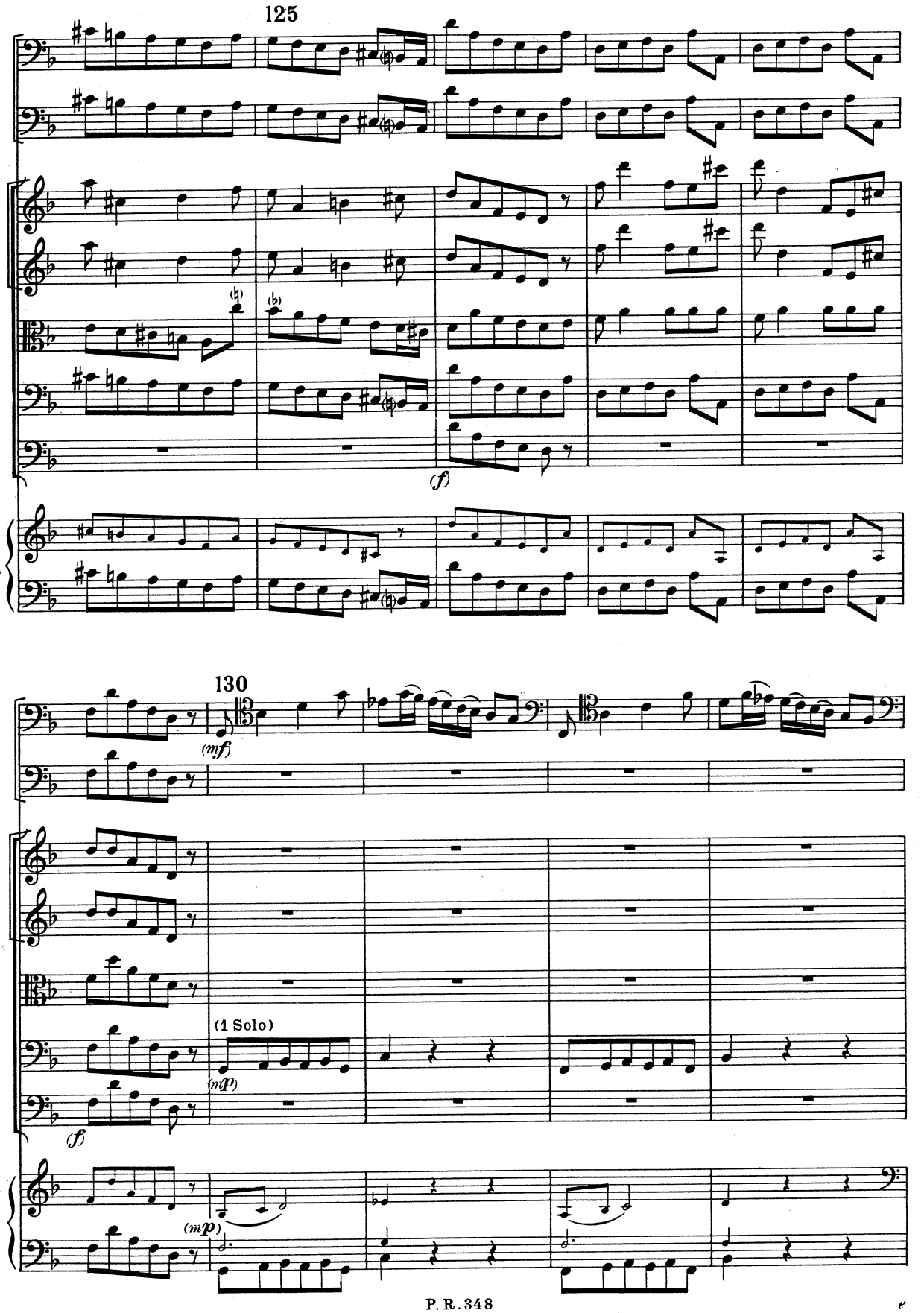

ff
(Tutti)

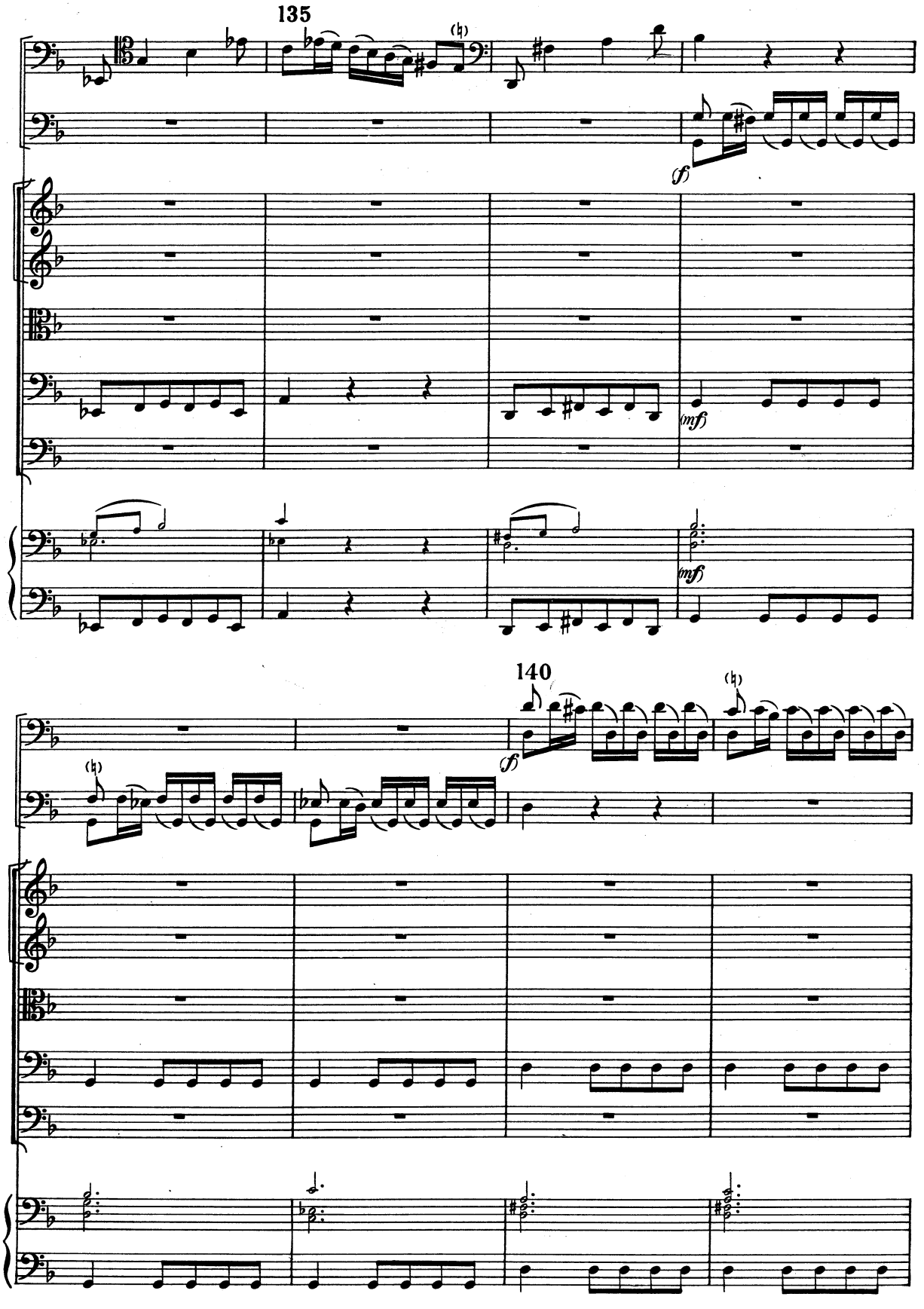

95
ff

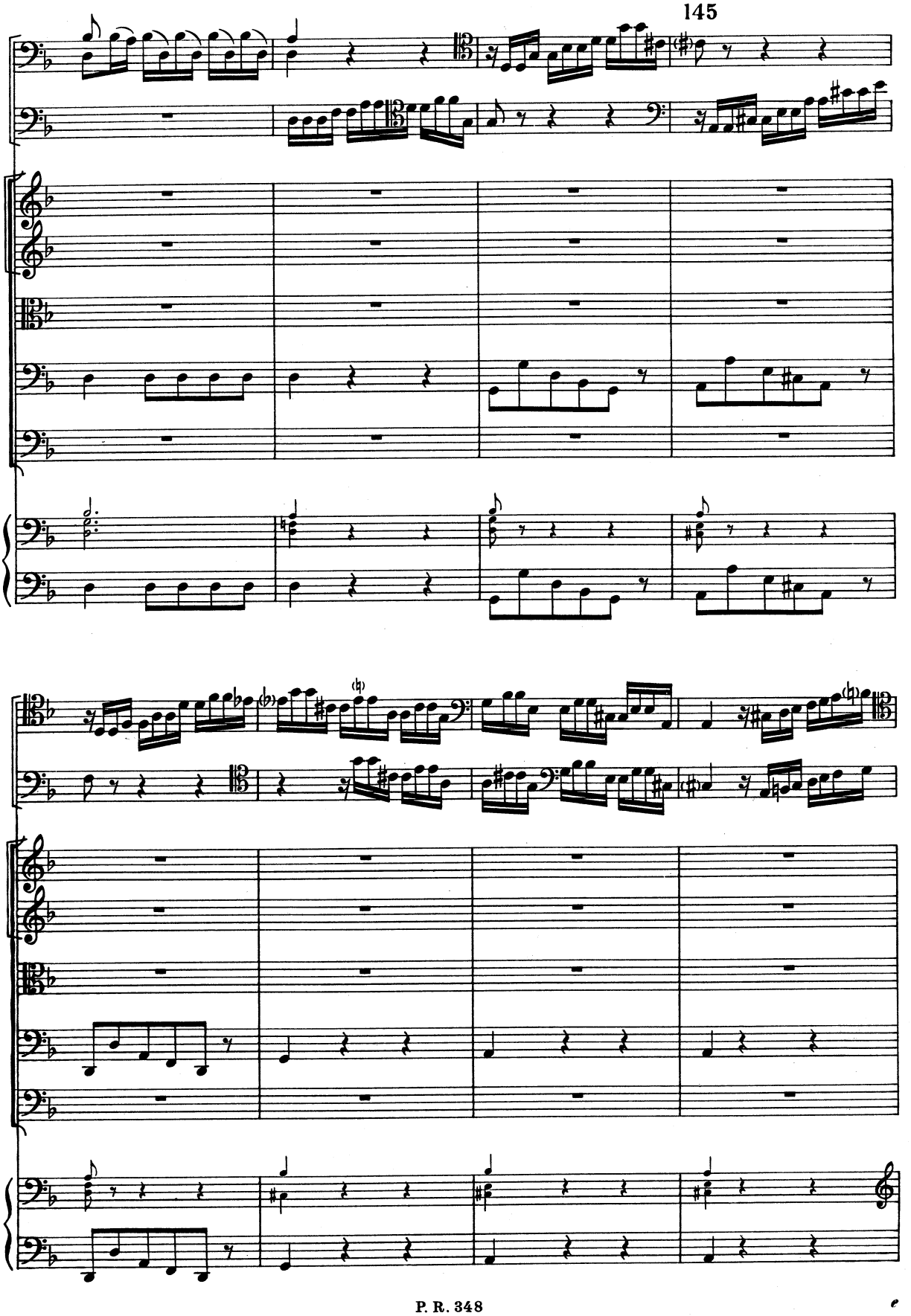

Largo
100
Violoncello 1º concertante
Violoncello 2º concertante
Violoncelli
(1 Solo)
Cembalo
(p)
(pp)
105

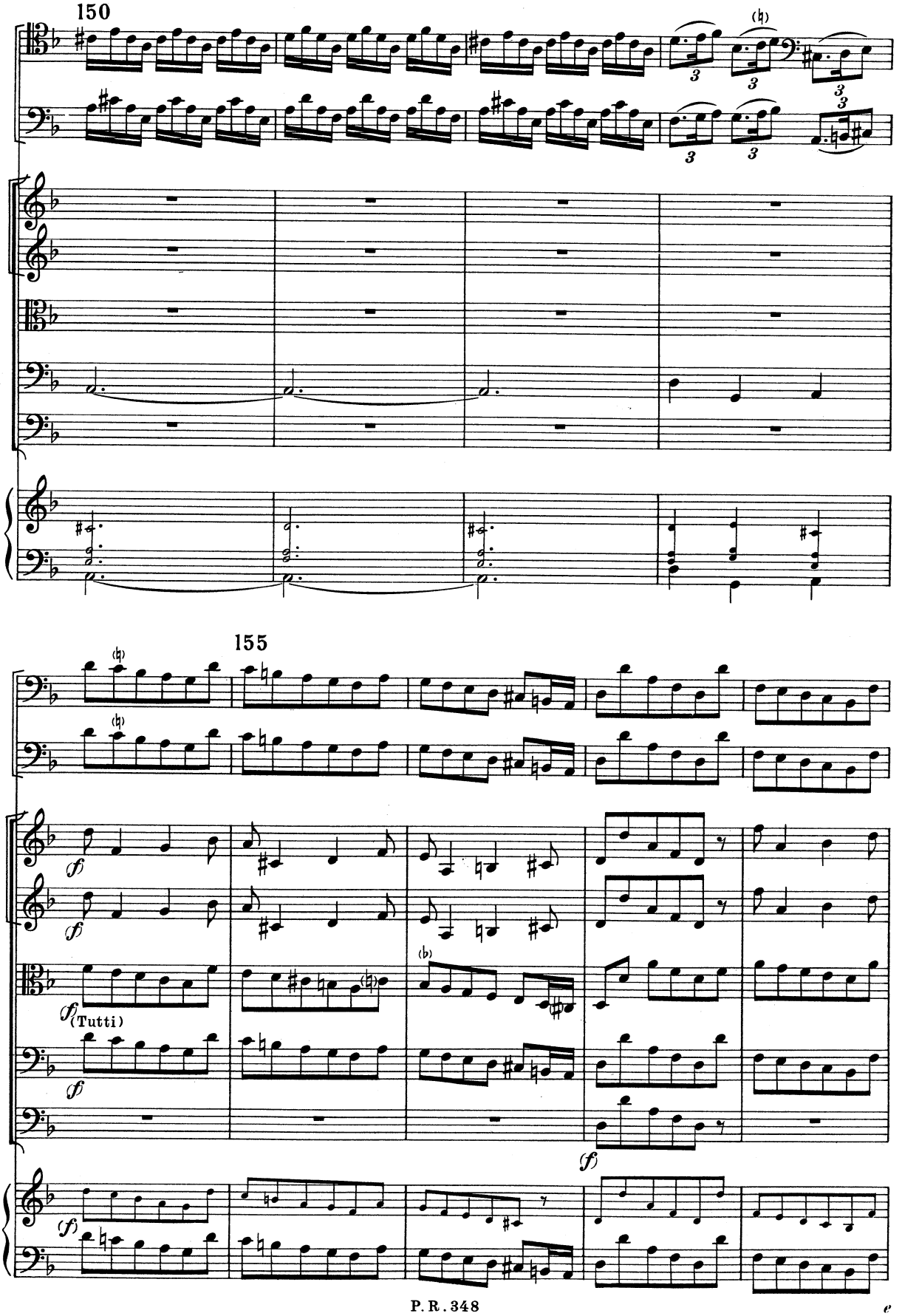

110


Allegro
115
Violoncello 1º concertante
Violoncello 2º concertante
Violini
I.
II.
Viole
Violoncelli
(Tutti)
Contrabbassi
Cembalo
120


125
(f)
130
(mf)
(1 Solo)
(mp)
(f)
(mp)


135
(f)
(mf)
(mf)
140
(f)


145


150
155
(Tutti)

160

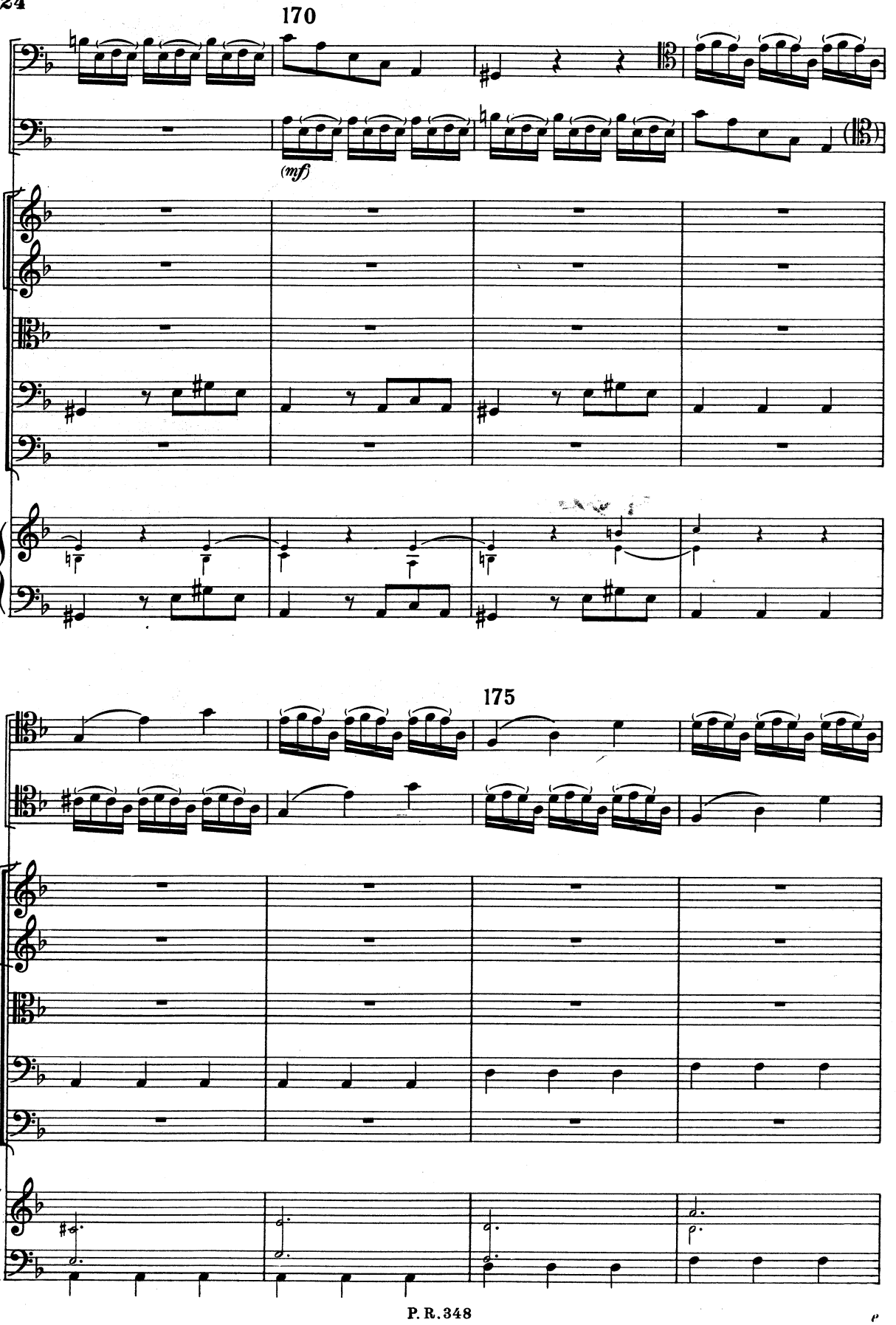
165

(mf)

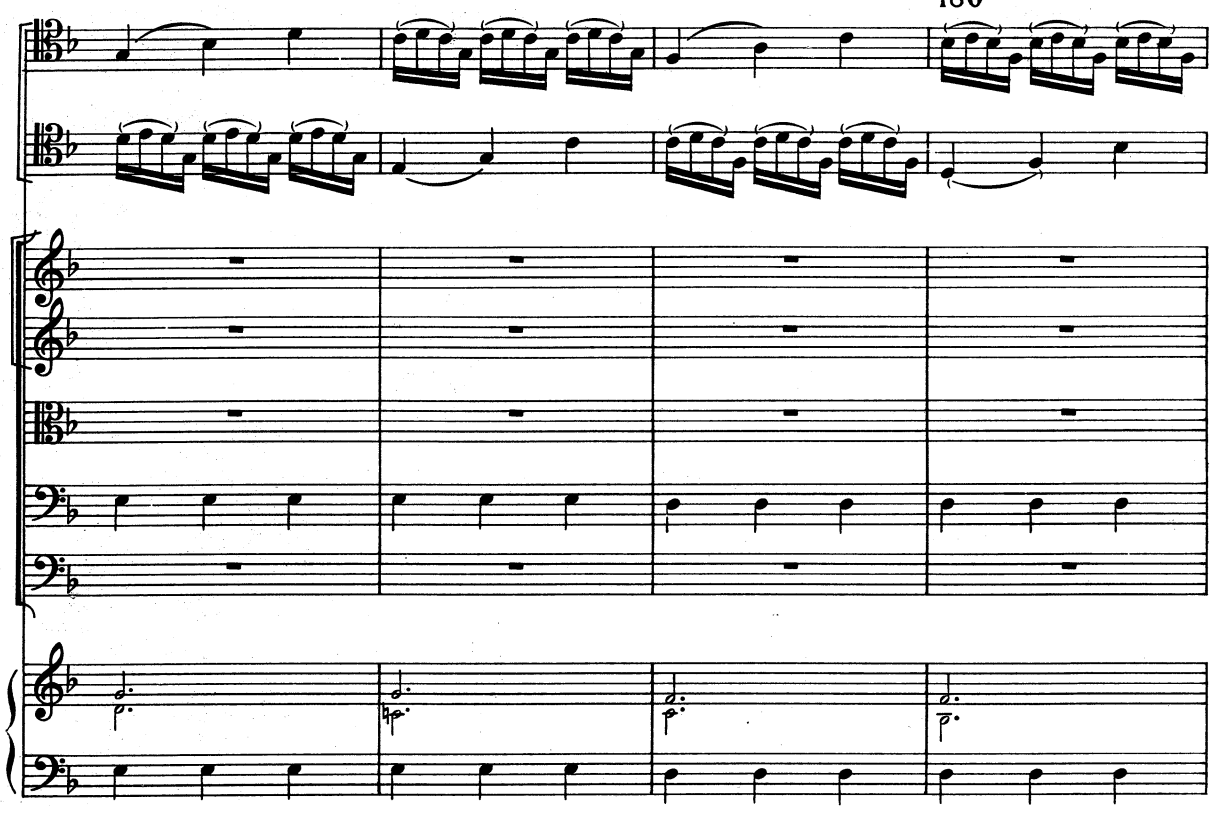
(1 Solo)

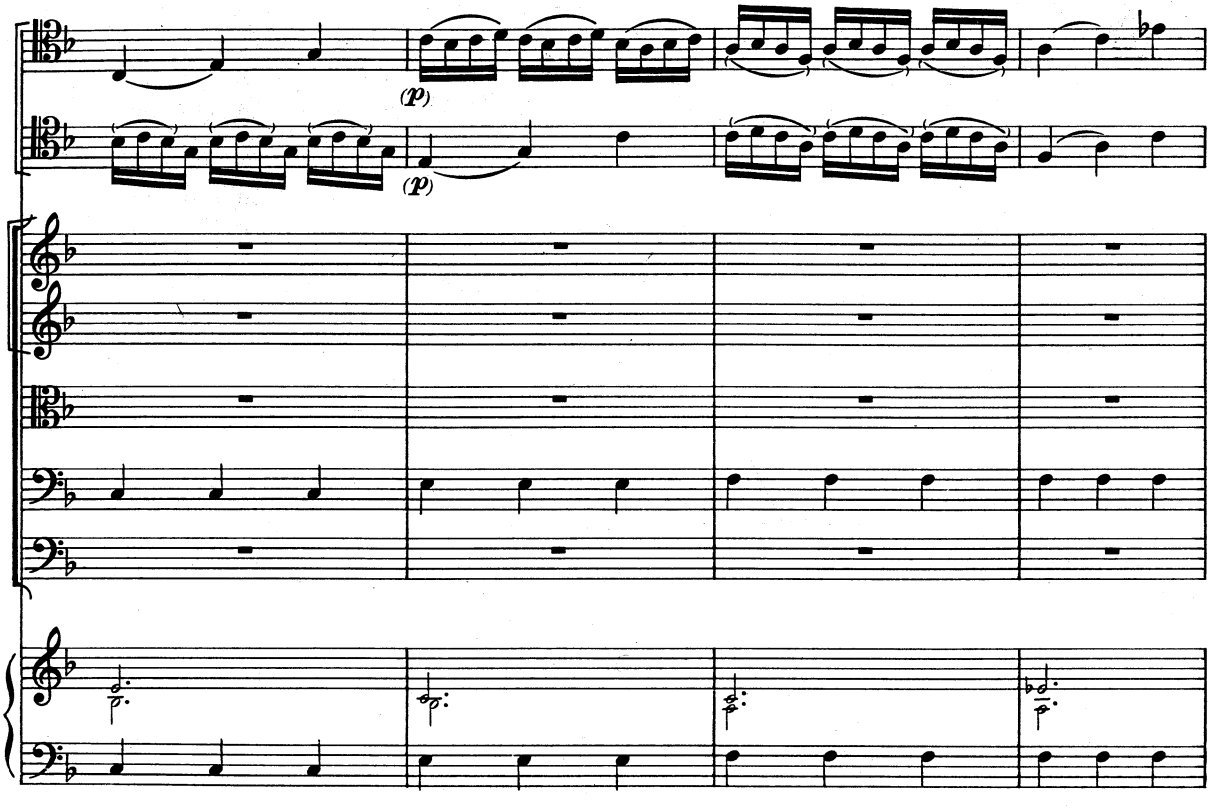
(p)

(p)

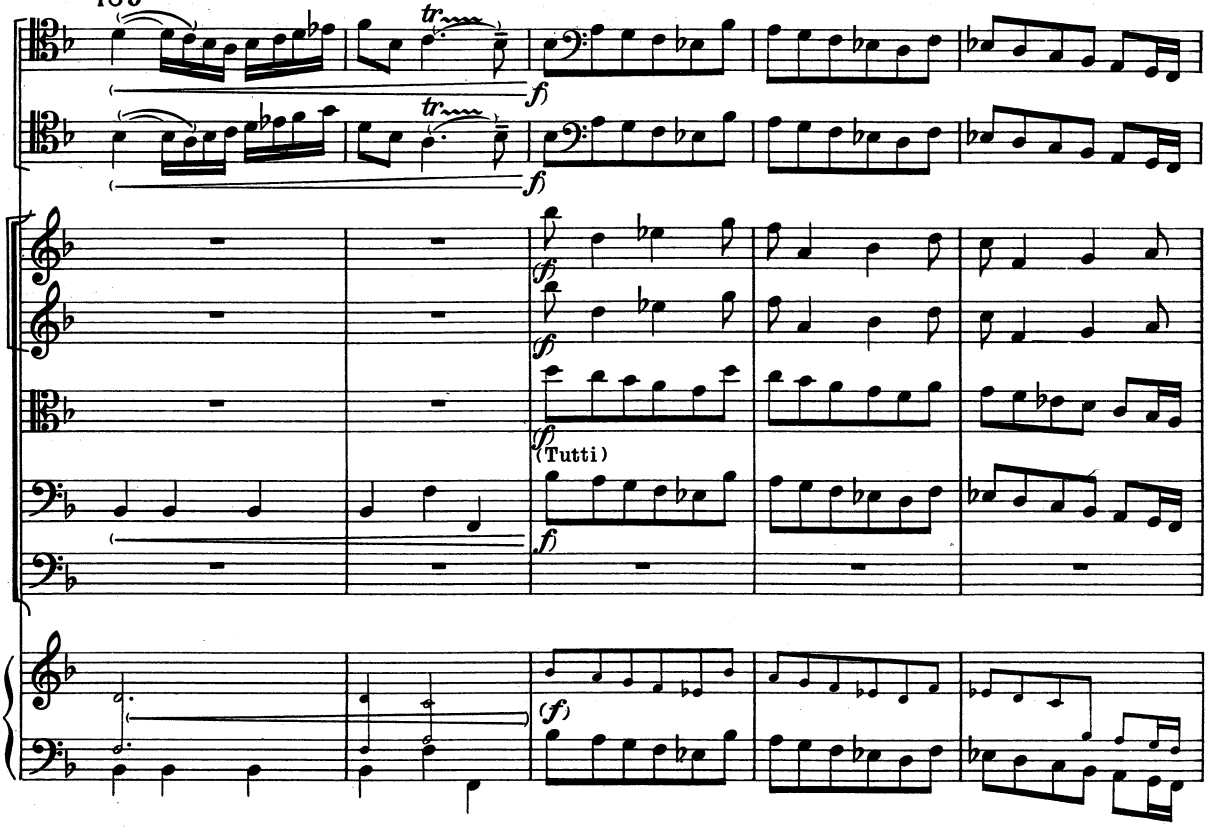

170
(mf)
175

180

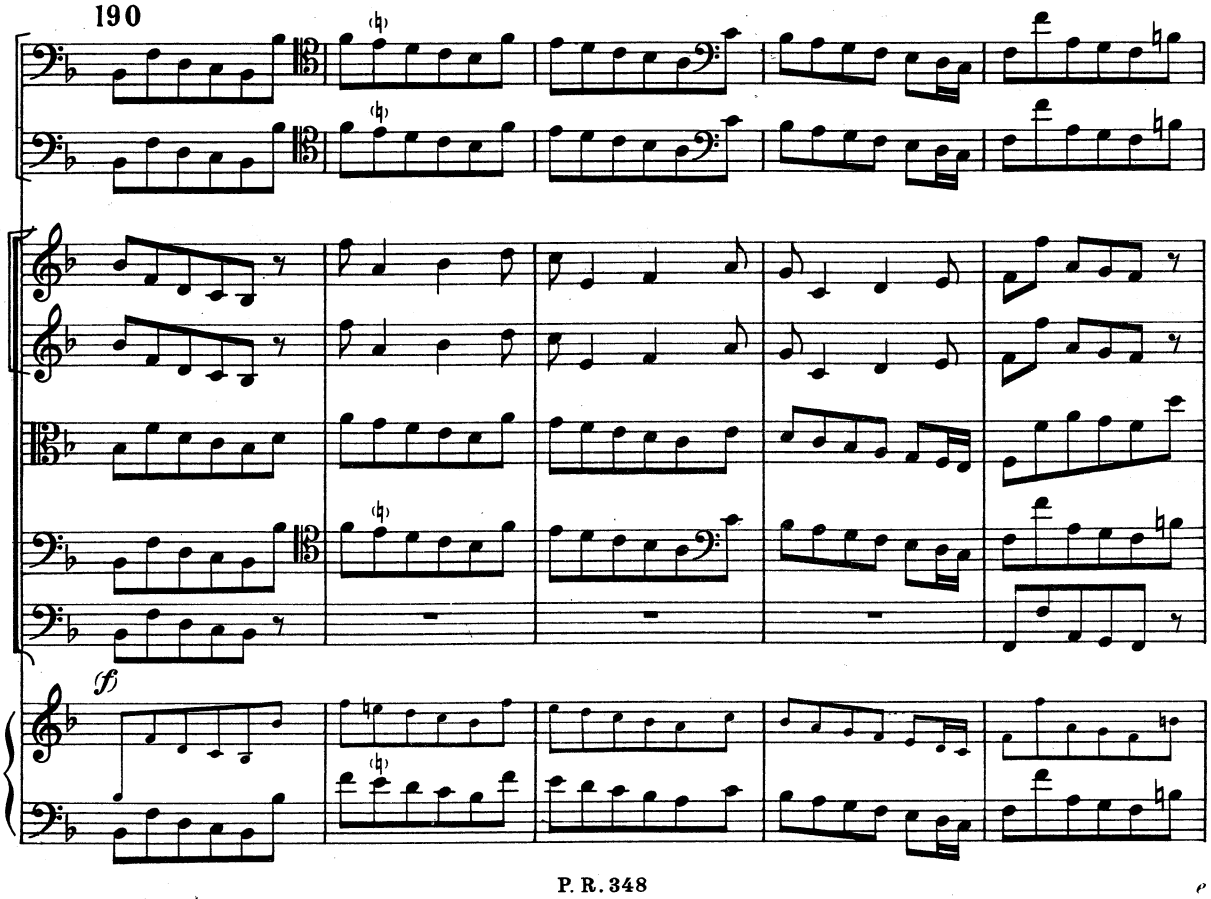


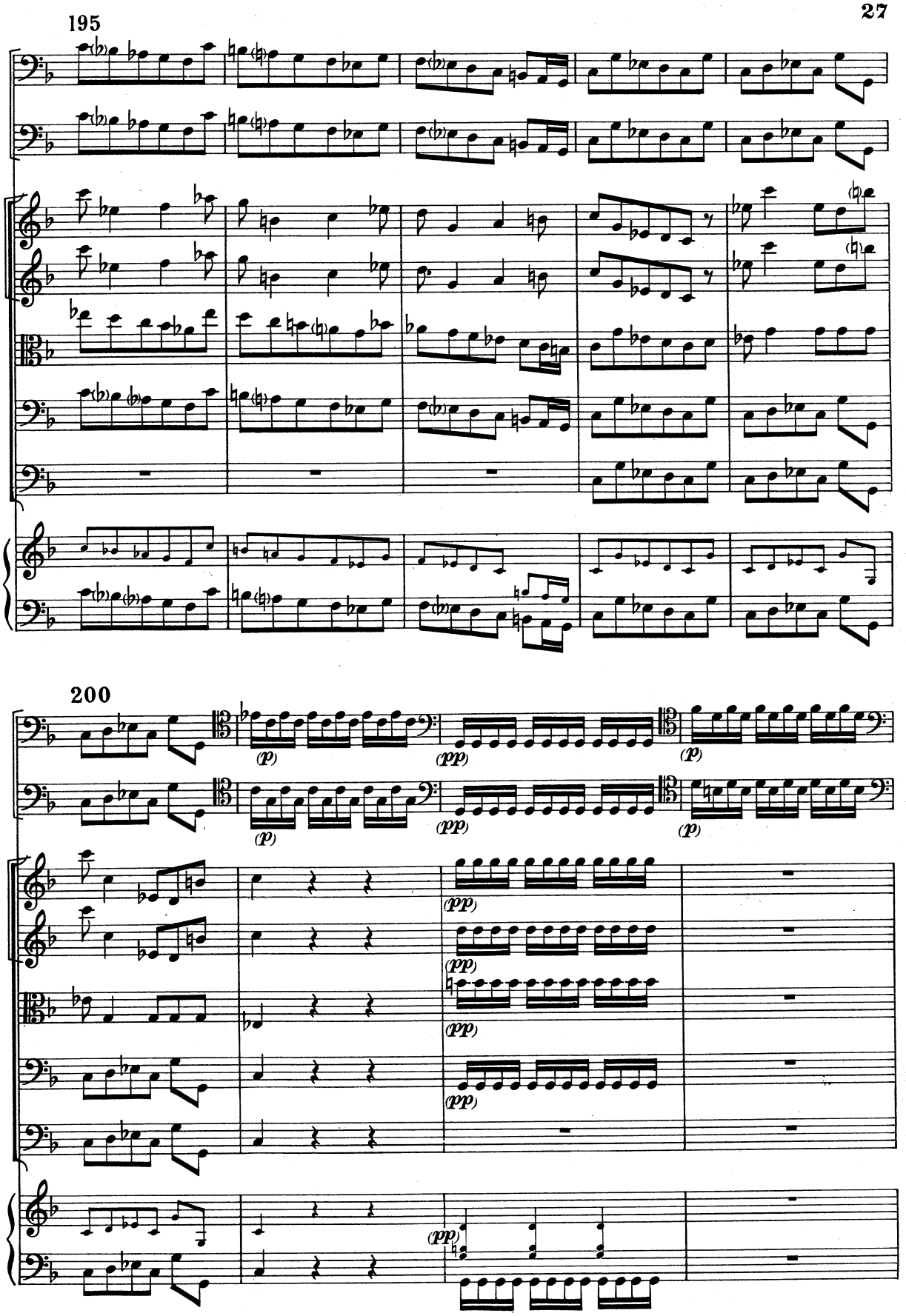


185

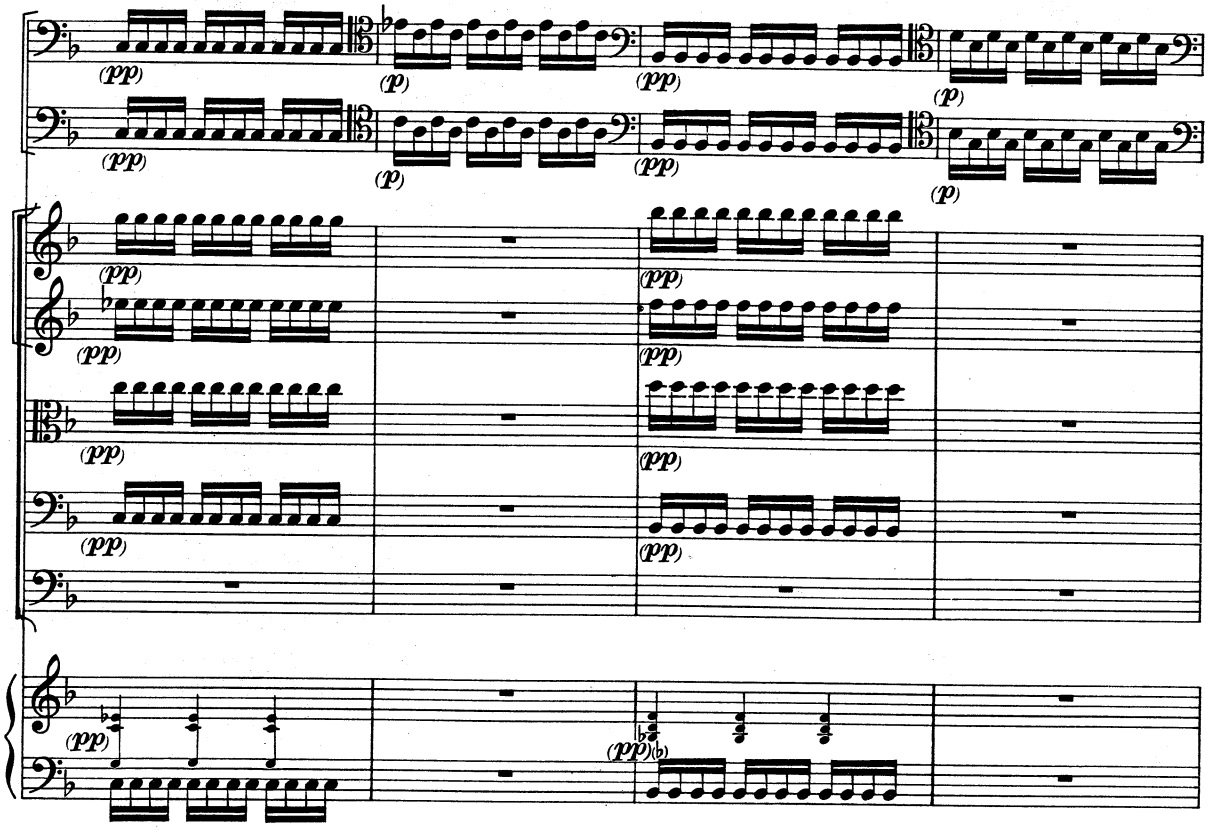


190

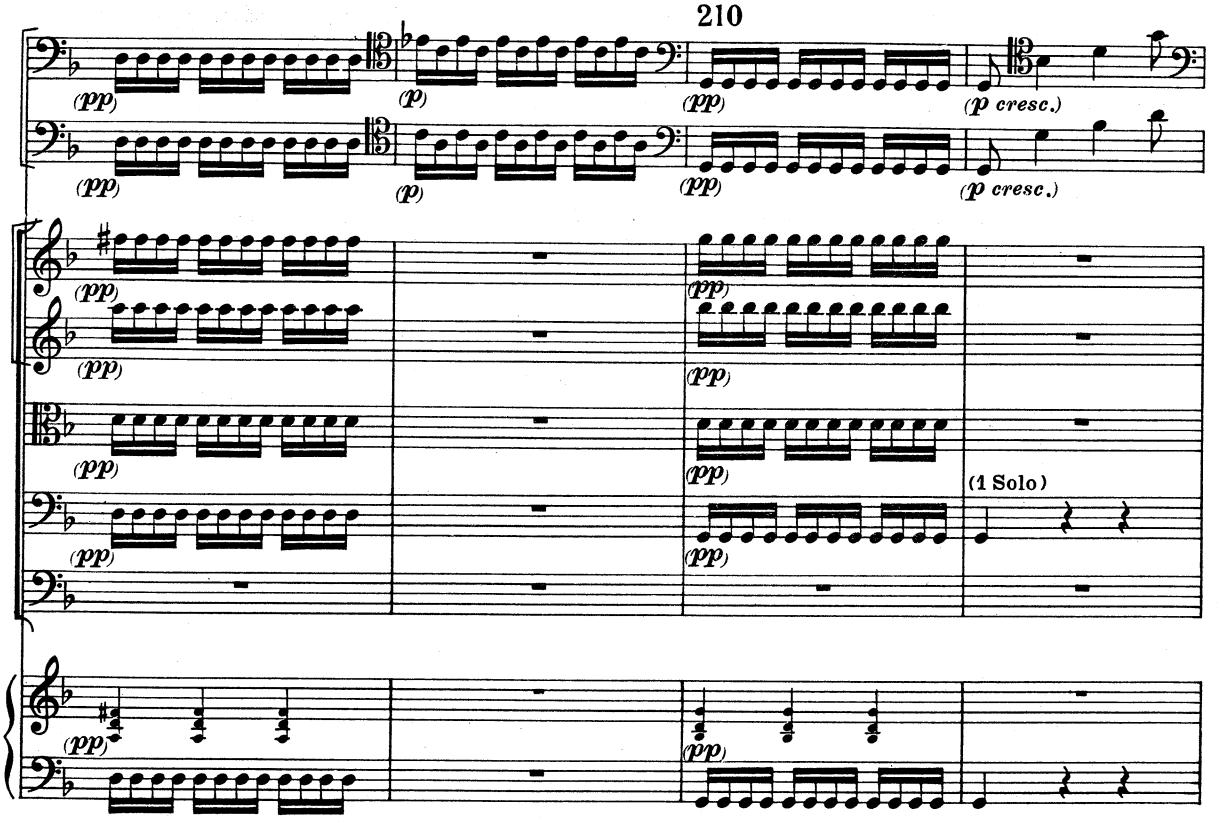


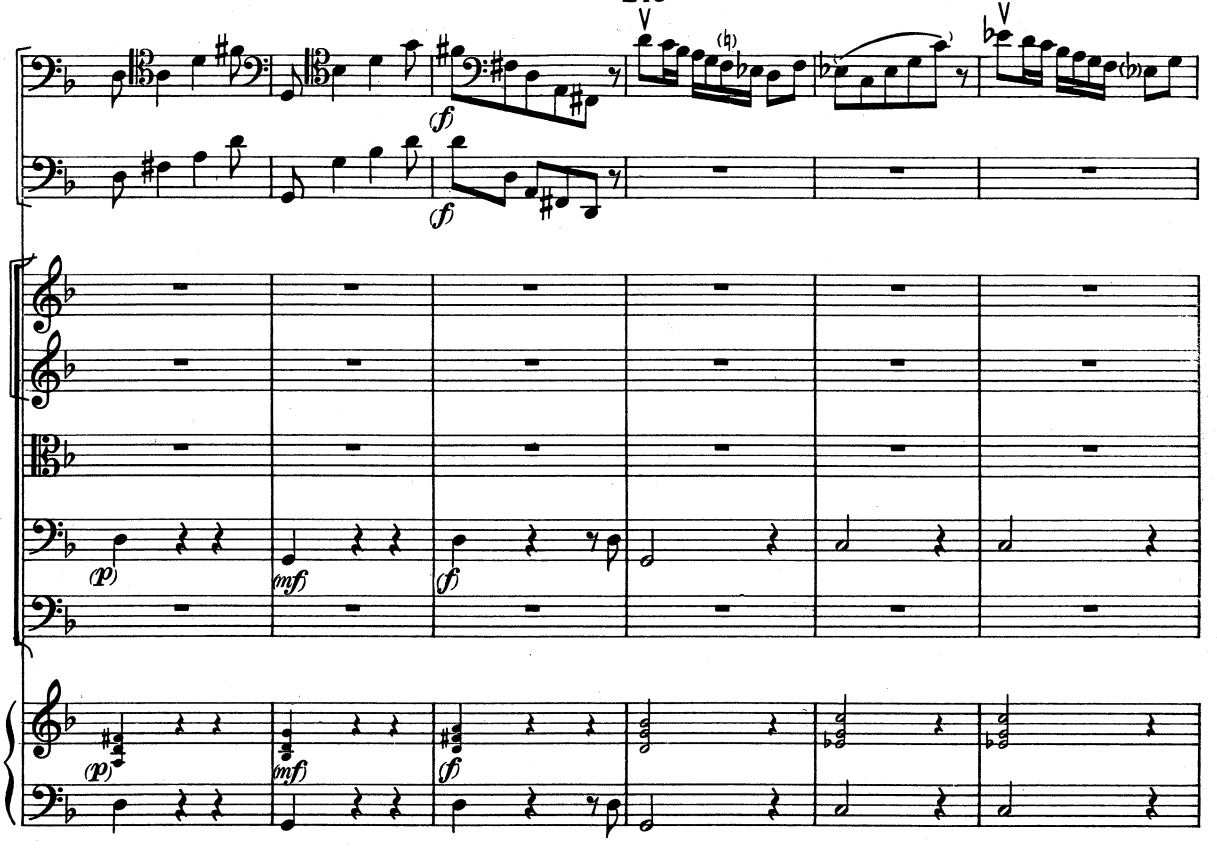

195
200
(p)
(pp)

205

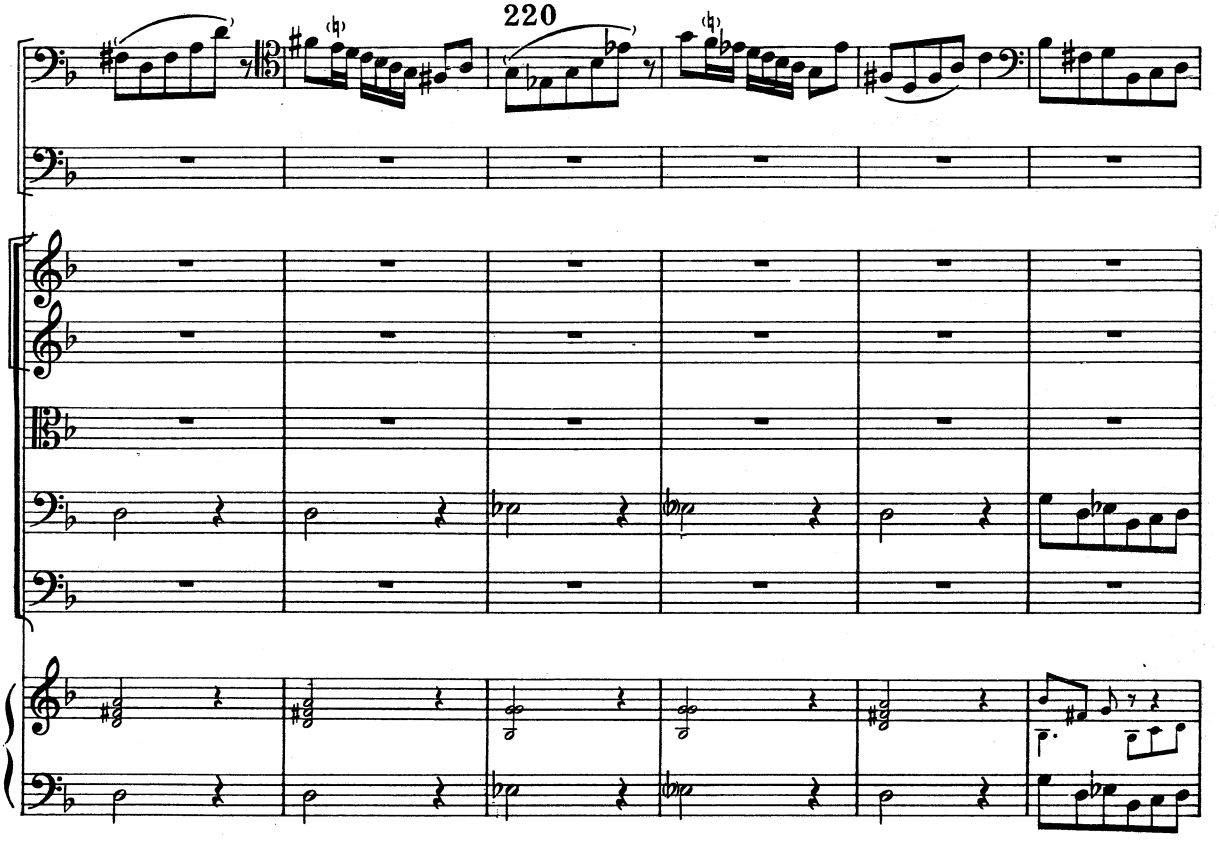


210

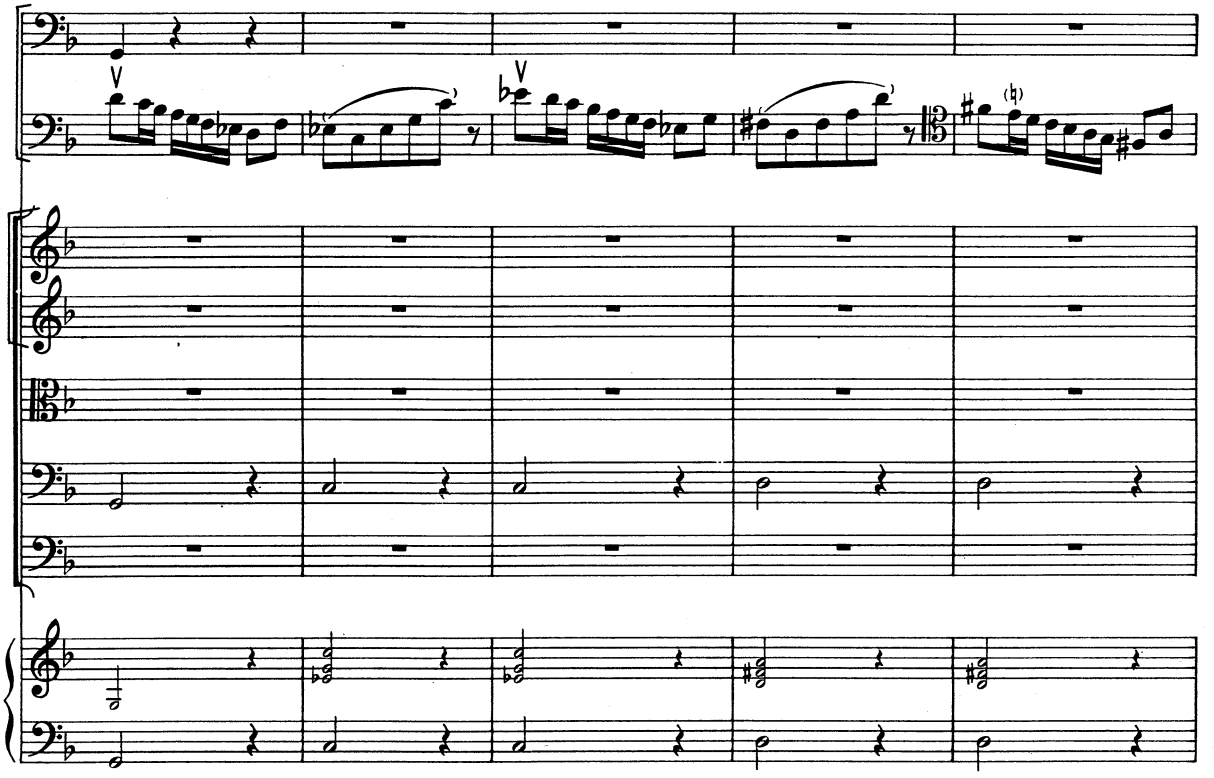




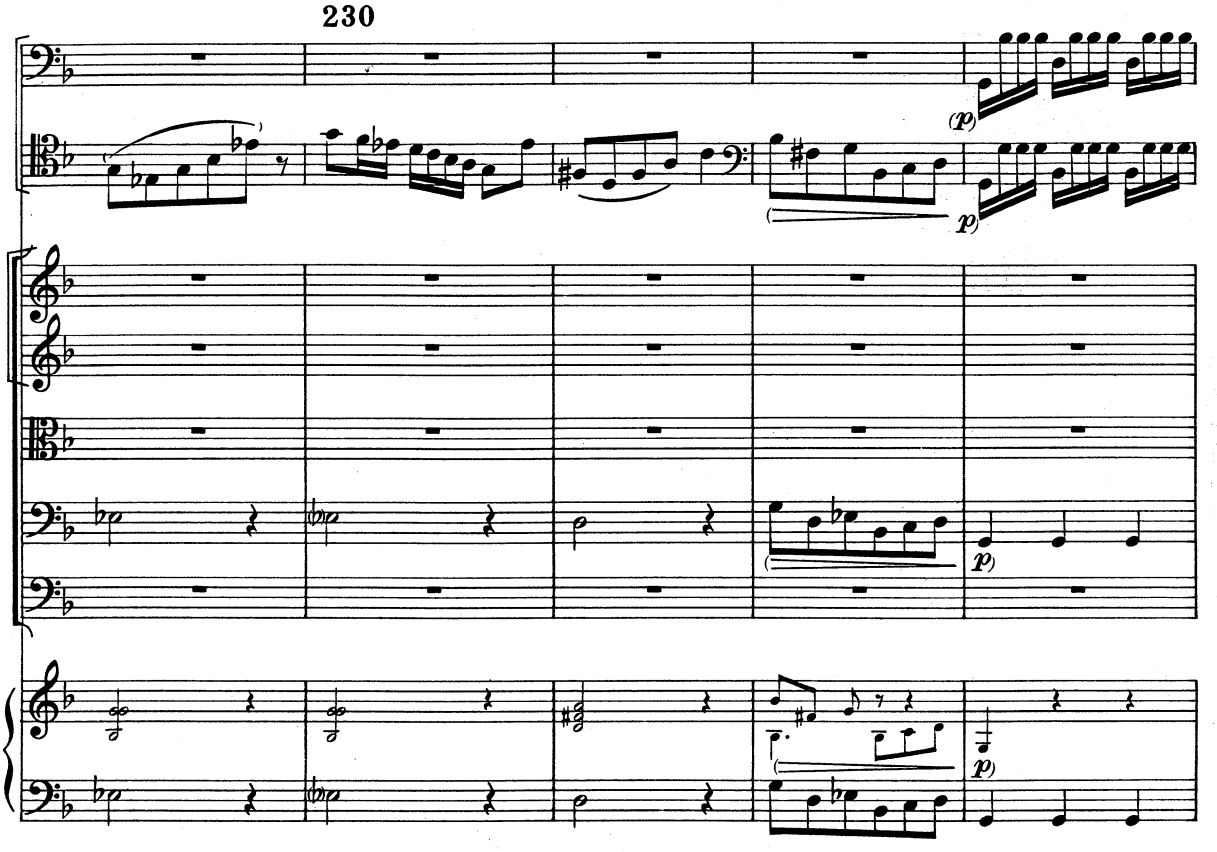
220

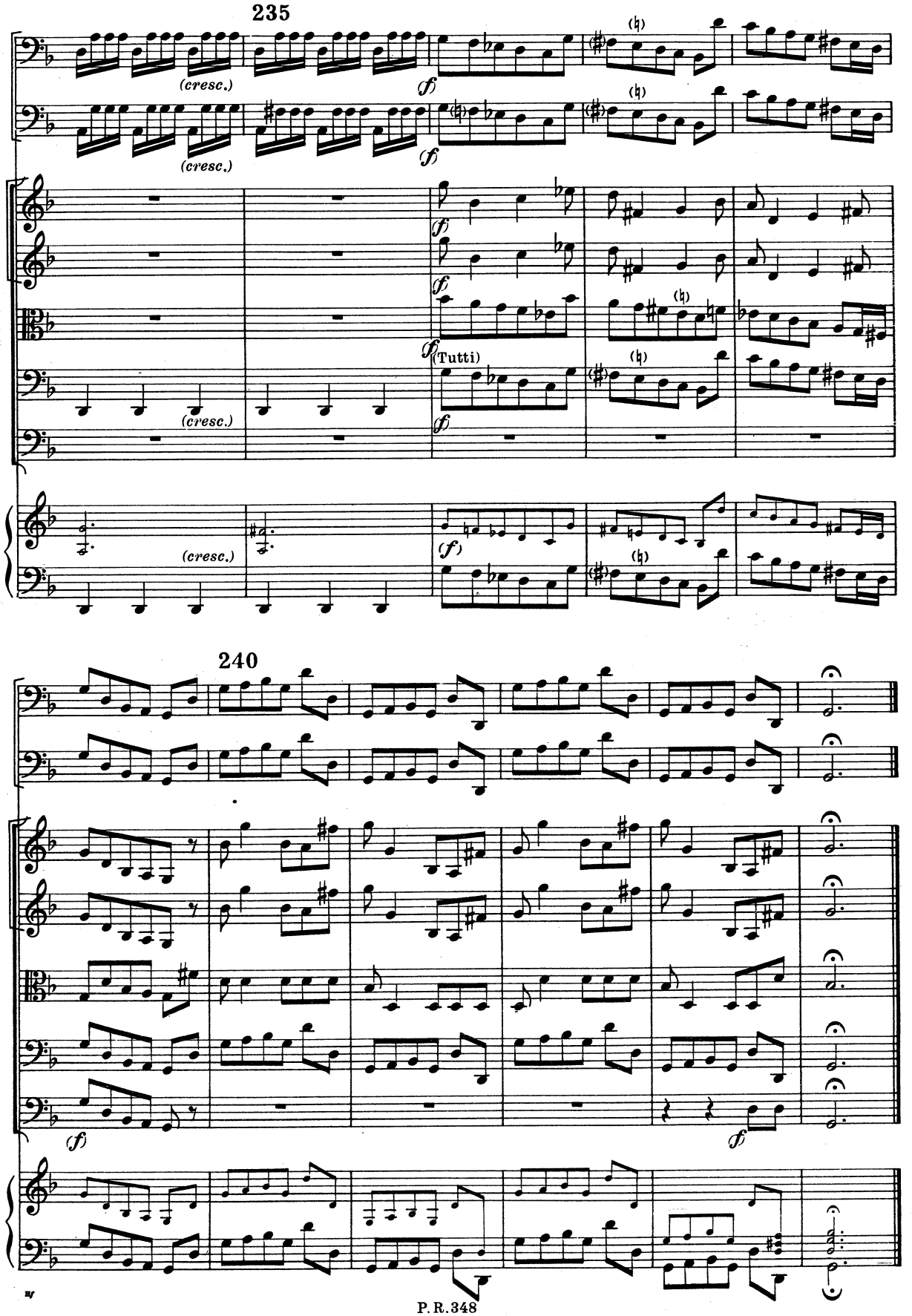


225



230




235
(cresc.)
(cresc.)
(cresc.)
(cresc.)
(Tutti)
240