

ANTONIO VIVALDI
(Venezia 1678 - Wien 1741)

CONCERTO

RV 93

(F. XII n. 15)

con 2 Violini Leuto, e Basso

Del Vivaldi

P.S.E. Il Conte Wrttby

Urtext edition by Fabio Rizza
based on the original manuscript housed in the Biblioteca Nazionale, Turin, Italy,
"Renzo Giordani Collection", vol. 35, fol. 297 - 302

fabiorizza@hotmail.com

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PREFACE

Probably this *Concerto con 2 Violini Leuto, e Basso* has been written in the early 1730s, when Vivaldi was in Prague, and it's dedicated to a Bohemian Count, Johann Joseph von Wrtby (Jan Josef Vrtba, according to the Czech form).

The present edition is a faithful copy of the autograph housed in the Biblioteca Nazionale, Turin (Italy), "Renzo Giordani Collection", vol. 35, fol. 297 - 302. I've corrected only an obvious mistake (a C-sharp instead of a B) in measure 9 of the second movement.

The music has been engraved in *Finale 98*.

PREFAZIONE

È probabile che questo *Concerto con 2 Violini Leuto, e Basso* sia stato scritto intorno al 1730, mentre Vivaldi si trovava a Praga, ed è dedicato al conte boemo Johann Joseph von Wrtby (o Jan Josef Vrtba, secondo la grafia ceca).

Questa edizione è una copia fedele del manoscritto autografo conservato presso la Biblioteca Nazionale di Torino, fondo "Renzo Giordani", vol. 35, fol. 297 - 302. Mi sono limitato a correggere un palese errore (un do diesis al posto di un si) a misura 9 del secondo movimento. La stampa è stata realizzata con *Finale 98*.

Fabio Rizza

Torino, 5 gennaio 2000

Concerto Con 2 Violini Leuto, e Basso/ Del Vivaldi/P.S.E. Il Conte Wrttby

Mario Rinaldi (1945): Op. 59

Marc Pincherle (1948): P 209

Antonio Fanna (1968): F XII n. 15

Peter Ryom (1973): RV 93

ANTONIO VIVALDI, *Concerto in re maggiore per due violini, liuto e basso continuo*, F. XII, n. 15, edited by/a cura di Gian Francesco Malipiero, Istituto Italiano Antonio Vivaldi, Tomo 62°, Ricordi, Milano 1949.

Transcribed from the autograph score and edited by Fabio Rizza.

Urtext edition based on the autograph score housed in the Biblioteca Nazionale, Turin, Italy, "Renzo Giordani Collection", vol. 35, fol. 297 - 302.

CONCERTO

con 2 Violini Leuto, e Basso

RV 93

(F. XII, n. 15)

ANTONIO VIVALDI

(Venezia 1678 - Wien 1741)

[Allegro]

Liuto

Violino

Violino

Basso

p

f

Musical score for measures 12-15. The score is written for a single melodic line in treble clef and a basso continuo line in bass clef. The key signature is two sharps (F# and C#). Measure 12 starts with a quarter rest in the treble and a quarter note in the bass. Measures 13 and 14 feature a continuous sixteenth-note pattern in the treble. Measure 15 concludes with a quarter note in the treble and a quarter note in the bass.

Musical score for measures 16-19. The score is written for a single melodic line in treble clef and a basso continuo line in bass clef. The key signature is two sharps (F# and C#). Measure 16 begins with a sixteenth-note pattern in the treble. Measure 17 continues this pattern. Measure 18 features a quarter rest in the treble and a quarter note in the bass. Measure 19 ends with a quarter note in the treble and a quarter note in the bass.

Musical score for measures 20-23. The score is written for a single melodic line in treble clef and a basso continuo line in bass clef. The key signature is two sharps (F# and C#). Measure 20 starts with a quarter note in the treble and a quarter note in the bass. Measures 21 and 22 continue with a quarter-note pattern in the treble. Measure 23 concludes with a quarter note in the treble and a quarter note in the bass.

Musical score for measures 24-27. The score is written for four staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, and Bass Clef. The key signature is two sharps (F# and C#). Measure 24 starts with a repeat sign. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staves, and a steady eighth-note bass line in the lower staves. A fermata is placed over the final note of measure 27.

Musical score for measures 28-32. The score is written for four staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, and Bass Clef. The key signature is two sharps. Measure 28 begins with a melodic phrase in the first treble staff. The bass line continues with eighth-note patterns. The music concludes with a fermata over the final note of measure 32.

Musical score for measures 33-37. The score is written for four staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, and Bass Clef. The key signature is two sharps. Measure 33 starts with a melodic phrase in the first treble staff. The bass line features eighth-note patterns. The music concludes with a fermata over the final note of measure 37.

Musical score for measures 39-42. The score is written for a single melodic line (likely violin) and a piano accompaniment. The key signature is two sharps (D major). Measure 39 starts with a treble clef and a key signature of two sharps. The piano accompaniment begins in measure 40. An asterisk (*) is placed below the piano part in measure 41, indicating a reference to measure 1.

Musical score for measures 43-47. The score continues with the melodic line and piano accompaniment. The key signature remains two sharps. The piano part features a complex rhythmic pattern of sixteenth notes.

Musical score for measures 48-51. The score concludes with a double bar line. The melodic line features a series of sixteenth-note runs. The piano accompaniment continues with a similar rhythmic pattern.

* See measure 1.

Largo

First system of musical notation for the Largo movement. It consists of four staves: a single treble clef staff for the right hand and three staves (treble, middle, and bass clefs) for the left hand. The key signature is two sharps (F# and C#) and the time signature is 3/4. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line of quarter notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a more active bass line with eighth notes. The notation includes various rests and note values.

Third system of musical notation, concluding the page. The right hand plays a melodic line, and the left hand continues with a steady bass line. The system ends with a double bar line and repeat dots.

Musical score for measures 9-11. The score is in G major (one sharp) and 4/4 time. It features a complex melodic line in the first staff with many sixteenth notes and slurs. The second and third staves provide harmonic support with sustained notes and some movement. The fourth staff has a steady eighth-note bass line. A measure rest is indicated by a '4' in parentheses at the beginning of the first staff.

Musical score for measures 12-14. The first staff continues with intricate sixteenth-note patterns. The second and third staves maintain their harmonic roles with some note changes. The bass line remains consistent with eighth notes.

Musical score for measures 15-17. The first staff features a dense texture of sixteenth notes. The second and third staves have sustained notes with some grace notes. The fourth staff continues with eighth notes. A trill (tr) is marked above the final note of the first staff in measure 17.

* In the second Violin part, the initial C-sharp has been replaced by B

Allegro

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#), and the time signature is 12/8. The music features a rhythmic pattern of eighth notes in the upper parts and a bass line of quarter notes in the lower parts.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#), and the time signature is 12/8. The music continues with the same rhythmic pattern as the first system.

The third system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two sharps (F# and C#), and the time signature is 12/8. The music continues with the same rhythmic pattern as the previous systems.

Musical score for measures 12-15. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is two sharps (F# and C#). Measure 12 shows a rhythmic pattern of eighth notes in the Violin I part. Measures 13 and 14 continue this pattern. Measure 15 features a change in the Violin I part, with a half note chord and a half note in the Violin II part.

Musical score for measures 16-18. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 16 shows a half note chord in the Violin I part. Measures 17 and 18 continue with a rhythmic pattern of eighth notes in the Violin I part. A double bar line is present at the end of measure 18.

Musical score for measures 19-22. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 19 shows a rhythmic pattern of eighth notes in the Violin I part. Measures 20 and 21 continue this pattern. Measure 22 features a change in the Violin I part, with a half note chord and a half note in the Violin II part.

23

Musical score for measures 23-26. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Bass. The key signature is two sharps (F# and C#). The Violin I part features a melodic line with eighth-note patterns. The Violin II and Viola parts play a rhythmic accompaniment of eighth notes. The Cello/Bass part provides a steady bass line with eighth notes.

27

Musical score for measures 27-30. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Bass. The key signature is two sharps (F# and C#). The Violin I part has a more active melodic line with sixteenth-note passages. The Violin II and Viola parts continue with the eighth-note accompaniment. The Cello/Bass part maintains the bass line with eighth notes.

31

Musical score for measures 31-34. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Bass. The key signature is two sharps (F# and C#). The Violin I part continues with its melodic line. The Violin II and Viola parts play the eighth-note accompaniment. The Cello/Bass part provides the bass line. The system concludes with a double bar line.

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