

VIVALDI

Sämtliche Sonaten
für Violoncello und Basso continuo

Complete Sonatas
for Violoncello and Basso continuo

RV 39–47

Herausgegeben von / Edited by
Bettina Hoffmann



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VORWORT

In der barocken Violoncellomusik nimmt das Werk Antonio Vivaldis eine einzigartige Stellung ein. Kein Komponist seiner Zeit hat diesem Instrument einen an Quantität und Qualität, an formeller Vielfalt und technischer Neuerung vergleichbaren Beitrag gewidmet. 27 Solokonzerte,¹ ein Konzert für zwei Violoncelli² und drei für Violine und Violoncello³ sind uns vollständig überliefert; zudem wird dem Violoncello in 18 Konzerten für mehrere Instrumente eine solistische Rolle zugewiesen.⁴ Auch in einigen Opernarien wird das Violoncello solistisch eingesetzt, so zum Beispiel in *Arsilda, regina di Ponto*,⁵ in *L'incoronazione di Dario*⁶ und im *Tito Manlio*.⁷ Im kammermusikalischen Bereich ist neben den neun hier veröffentlichten Solosonaten eine Sonate für Violine und Violoncello zu nennen,⁸ von einer zehnten, verlorengegangenen Sonate für Violoncello und Generalbass, RV 39 in d-Moll, haben wir allein aufgrund eines Incipits in dem 1766 über Breitkopf erschienene kritischen Katalog Kenntnis.

Die „Violoncello Solo“ sind uns in zwei Handschriften erhalten, die untereinander so verschieden sind, wie eine Musikanalyse aus verschiedenen Quellen. Die Handschriften sind fraglos die in Neapel unter den Handschriften der Pariser Handschriften teilweise autograph sind das Titelblatt der Sonate RV 47 sowie alle Titelblätter der Sonaten. Vivaldis Gewohnheit; häufig überließ er dem Kopisten das Abschreiben des Noten-

textes, er selbst beschränkte sich auf das Hinzufügen der verbalen Angaben. Vielleicht war dem eine kontrollierende und korrigierende Durchsicht vorgegangen; sicher lässt es auf eine enge Zusammenarbeit zwischen Kopist und Komponist schließen. Die Schrift desselben Kopisten finden wir im Konzert für zwei Hörner und Streicher RV 538 wieder, in der die gleiche Arbeitsteilung befolgt wird.¹⁰ Interessant ist, dass auch dieses Konzert dem Violoncello eine Sonderstellung einräumt: Der Mittelsatz wird allein vom Violoncello mit Generalbass aufgeführt und würde sich formell und stilistisch recht gut in eine der Solosonaten einfügen.

Auch der Kopist der in der Bibliothèque Nationale in Paris aufbewahrten Handschrift (Vn 639) muss Vivaldi persönlich gekannt haben, er war sehr wahrscheinlich Venezianer. Schon bei der Niederschrift des Oboenkonzertes RV 455 hatte er mit Vivaldi und Vivaldis Vater zusammengearbeitet; seine Handschrift findet sich in mehreren weiteren venezianischen Komponisten aus den Jahren 1716–1726 wieder. Diese Quelle wurde in der Vergangenheit oft zu einer Abschrift des Druckes von Le Cléroux abgewertet. Dagegen sprechen aber nicht nur ihre venezianische Herkunft, sondern auch einige Variationen im Notentext der Sonate RV 47, die uns in drei Quellen überliefert ist. Bei einem Vergleich stellen wir dabei fest, dass die Pariser Handschrift in mehreren Punkten mit derjenigen aus Neapel übereinstimmt, während die Druckfassung eine andere Lesart anbietet.¹² Die Pariser Handschrift steht also dem Autograph eindeutiger näher als der Druck.

Es ist durchaus denkbar, dass Vivaldi selbst diese Sammlung einem französischen Adressaten zugedacht hatte. Seit 1725 war er in Kontakt mit dem französischen Botschafter in Venedig, Jacques-Vincent Languet, Graf von Gergy, für dessen festliche Anlässe er einige Werke schrieb.¹³ Auf Languets Vermittlung geht wahrscheinlich die Übersendung der zwölf heute noch

1 RV 398–424. Von zwei weiteren Konzerten (RV 787 und 788) ist nur die Bratschenstimme erhalten.

2 RV 531.

3 RV 544, 546, 547. Der Instrumentalbezeichnung des Konzertes 546 „1 Viol^o et 1 Viol^{lo} obligato“ fügte Vivaldi erst später die Angabe „all'Inglese“ zu, wodurch er das Werk dem Repertoire des gängigen Cellos entzog. Das Konzert RV Anh. 91 für Violine und Violoncello, von dem nur die Bratschenstimme überliefert ist, kann nicht mit Sicherheit Vivaldi zugeschrieben werden.

4 RV 538, 554a, 555, 558, 561, 564, 569, 571, 572, 574, 575, 585 und die Konzerte aus dem *Estro armonico* RV 549, 565, 567, 568, 580. Auch das Konzert RV 297, *L'Inverno*, sieht im 2. Satz einen obligaten Part für Cello vor.

5 Venedig, 1716; Arie *Sempre piace goder il suo bene*, Akt I, Szene VI.

6 Venedig, 1717; Arie *Sentirò tra ramo e ramo*, Akt III, Szene II.

7 Mantua, 1719; Arie *Di verde ulivo cinta la chioma* Akt I, Szene X.

8 Sonate in c-Moll, RV 83

9 Vgl. die Aufstellung am Beginn des Kritischen Berichtes.

10 Vgl. Paul Everett, *Vivaldi's Italian Copyists*, in: *Informazioni e studi vivaldiani*, 11 (1990), S. 27–88: 58.

11 Vgl. Paul Everett, ebenda, S. 54–55.

12 Vgl. den Kritischen Bericht: 1. Satz, T. 8 und T. 21–22; 4. Satz, T. 28–29.

13 Die Serenade *Gloria e Imeneo*, ein *Te Deum* und höchstwahrscheinlich die Serenade *La Sena festeggiante*. Vgl. Michael Talbot, *Vivaldi and a French Ambassador*, in: *Informazioni e studi vivaldiani*, 2 (1981), S. 31–43, und Michael Talbot und Paul Everett, *Homage to a French King: Two Serenatas by Vivaldi (Venice, 1725 and ca. 1726)*, in: Antonio Vivaldi, *Due serenate*, Milano 1995 (= *Drammaturgia musicale veneta* 15), S. IX–LXXXVII.

Hierbei handelt es sich um eine Leseprobe.
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20er Jahren vom „ $\frac{3}{4}$ “ oder „ $\frac{3}{8}$ “ auf die große „3“ über. In den uns vorliegenden Handschriften sind die Taktzeichen aber von den jeweiligen Kopisten geschrieben und es ist gut denkbar, dass derartige Nebensächlichkeiten, denen in diesem stilistischen Zusammenhang jede musikalische Bedeutung fehlt, der Entscheidung und der Gewohnheit des Kopisten überlassen blieb.

Schließlich sollte eine weitere Sonate der Wiesen-theider Sammlung nicht unerwähnt bleiben, die oft fälschlich Vivaldi zugeschrieben wird und von Peter Ryom in den Anhang seines Kataloges verbannt wurde.²¹ Unter der Nummer 781 finden wir eine anonyme „Sonata per Camera, à Violoncello Solo“ in A-Dur. Die Annahme der Autorschaft Vivaldis beruht einzig auf der Gemeinsamkeit von Papier und Kopistenschrift mit dem Konzert für Violoncello und Streicher RV 415, das wiederum nicht ganz gesichert ist. Stilistische Betrachtungen lassen aber keinen Zweifel daran, dass diese Sonate nicht von Vivaldi sein kann.

Im Jahre 1733 lernt der englische Literat Edward Holdsworth auf seiner Italienreise Vivaldi in Venedig kennen. Seinem Freund Charles Jennens berichtet Holdsworth von dem Zusammentreffen:

„In unseren Gesprächen mit dem Komponisten sagte mir Vivaldi, dass er sich sehr herabzulassen pflegte, auf seinen eigenen Standpunkt zu stehen, wie er meint, und dass er nicht wahr ist, wenn man ihm eine Quinee

Op. 12, das 1733 erschienen war, keine Werke Vivaldis, sondern das sogenannte Op. 13, *Il Pastor Fido*, ein Opernwerk von Nicolas Chédeville.“ Alle weiteren englischen und französischen Ausgaben aus den 30er Jahren sind nichts weiter als Nachdrucke der Amsterdamer Originale, die man schlicht als Raubdrucke bezeichnen sollte, wäre dieser Ausdruck bei der unsicheren Lage des damaligen Autorenrechtes nicht etwas zu hart gewählt.

Unter den Verlagen, die ungefragt Vivaldis Werke auf den Markt bringen, ist die Gruppe Pantaléon Le Clerc/Madame Boivin/Charles-Nicolas Le Clerc besonders aktiv. In den Jahren 1737 bis 1751 finden wir nicht weniger als dreizehn Ausgaben unter Vivaldis Namen in ihren Katalogen, darunter den oben schon erwähnten *Il Pastor Fido* und einige Neudrucke der Op. I, III und VIII. Es ist sicher bezeichnend für die völlige Unabhängigkeit dieser Verlagstätigkeit von einem persönlichen Kontakt zum Komponisten, dass sie durch den Tod Vivaldis keinerlei Veränderung erfährt.

Der einzige authentische Erstdruck Le Clercs ist also die Ausgabe der sechs Violoncellosonten, was dürfen wir mit großer Wahrscheinlichkeit annehmen, dass nicht der Komponist selbst, sondern der Herausgeber zugestellt und auch auftrug, sondern dass Le Clerc über Dritte in den Besitz dieser Sonaten kam. Vivaldi hat diese Ausgabe höchstwahrscheinlich nicht gesehen, möglicherweise wusste er nicht einmal von ihrer Existenz.

Die ganz offensichtliche Annäherung zwischen der Pariser Handschrift und dem Druck könnte leicht zu dem Schluss führen, dass sich Le Clercs Ausgabe auf diese Handschrift gestützt habe, hätten wir nicht ein fast verschwindend kleines Indiz, das dem widerspricht: Das Taktzeichen im ersten Satz der Sonate VI lautet sowohl in der Wiesen-theider Handschrift als auch in der Druckausgabe falschlich „ $\frac{3}{8}$ “, während die Pariser Handschrift korrekt „ $\frac{3}{4}$ “ angibt. Ein derartiger Fehler ist dermaßen ungewöhnlich, dass man nur schwer an einen Zufall glauben mag. Ganz undenkbar ist es, dass der Druck auf die private Kopie des Grafen von Schönborn-Wiesentheid zurückzuführen sei. Umgekehrt beweisen uns einige Textvarianten der Sonate, dass diese Kopie nicht etwa auf dem Druck basiert, da sie in mehreren Details mit der Pariser Handschrift übereinstimmt, wo sie von dem Druck abweicht.²⁴ Es muss also eine weitere, verlorengegangene Handschrift gegeben haben, die Le Clerc als Vorlage diente und die er vielleicht nach Fertigstellung der Ausgabe vernichtete.

Nach italienischer Gewohnheit tragen die Handschriften der Violoncellosonten keinerlei Generalbassziffern; einzige Ausnahme ist eine überdies unklare „b6“ im 3. Satz der Sonate RV 45. Die Druckausgabe von Le Clerc zeichnet sich hingegen durch eine extrem dichte Bezifferung aus, wie sie bei Herausgebern nördlich der Alpen üblich war. Zweifellos gehen diese Ziffern nicht auf Vivaldi zurück; man erinnere sich nur an

21 Peter Ryom, *Verzeichnis der Werke Antonio Vivaldis, kleine Ausgabe*, Kopenhagen 1974, S. 137. Im Anhang verzeichnet Ryom zweifelhaft Werke.

22 Brief von Edward Holdsworth an Charles Jennens, 13. Februar 1733, GB-BENcok, Nr. 10; zitiert nach Michael Talbot, *Jennens and Vivaldi*, in: *Vivaldi veneziano europeo*, hrsg. von Francesco Degradà, Florenz 1980 (= Quaderni vivaldiani 1), S. 67–75: 71 (Übers. vom Hrsg.; Originalzitat siehe Preface, S. X).

23 Philippe Lescat, „*Il Pastor Fido*“, *une œuvre de Nicolas Chédeville*, in: *Vivaldi. Vero e falso*, hrsg. von Antonio Fanna und Michael Talbot, Florenz 1992 (= Quaderni vivaldiani 7), S. 109–126.

24 Vgl. den Kritischen Bericht: 1. Satz, T. 9 und T. 11; 2. Satz, T. 21; 3. Satz, T. 3.

das bissige „per li coglioni“, dass er einst einer seiner Generalbassstimmen zusetzte, in der er die Ziffern ironisch übergroß geschrieben hatte, um diejenigen zu verhöhnen, die anders die Harmonie nicht verstanden.²⁵ Zudem schlägt die Bezifferung unserer Sonaten einige harmonische Lösungen vor, die deutlich dem französischen Geschmack entspringen, etwa die häufigen Kadenzen mit 6/4–5/3 statt 5/4–5/3 auf der Dominante und die Bevorzugung des verminderten Quintakkordes statt des Sext- oder Quint-Sextakkordes über Leittönen im Bass.

Der unbekannte, sicher französische Bearbeiter, der diese Bezifferung besorgte, um die Sonaten auch dem Liebhaberpublikum zugänglich zu machen, mag außerdem einige Veränderungen am Notentext vorgenommen haben, die ein Vergleich mit den handschriftlichen Quellen erhellt. Offensichtlich ist seine Absicht dabei, einige ihm ungewohnt scheinende Stellen zu glätten und einem allgemein gültigen Geschmack anzupassen, an dem doch Vivaldi oft und gern ansetzte. An den Textvarianten kann man ablesen, was ihn störte: Eine chromatische Stelle im Bass (Sonate II, 2. Satz, 1. Violenpart), ein übermäßiges Sekundentreffen von G und F (Sonate VI, 2. Satz, 1. Violenpart), eine übermäßige Sekunde (Sonate VII, 2. Satz, 1. Violenpart), eine unregelmäßige Symmetrie der Melodieführung (Sonate VIII, 2. Satz, 1. Violenpart, 30 und Sonate IX, 2. Satz, 1. Violenpart, 7), ein ungeschlossener Schlussakt (Sonate X, 2. Satz, 1. Violenpart), dass gerade die von ihm hinzugefügten Bogen sein Gleichgewicht verloren haben, was er aber sein volles Recht hat, ein Beispiel für die Sonate II, 2. Satz, 1. Violenpart, in der die Fassung der Bassstimme die verdeckte Quinte vermeidet. Der Le Clerc trägt keine Jahreszahl; es erscheinen auf die Jahre 1739 bis 1740. Die Kataloge Le Clercs führen bis 1739 diese Sonaten nicht auf; zum ersten Mal werden sie in einer Anzeige im *Mercure de France* vom Dezember 1740 erwähnt. Einen weiteren Hinweis bietet die auf dem Titel angegebene Adresse der Firma Charles-Nicolas Le Clerc *rue Saint-Honoré, pres l'Oratoire*; im Laufe des Jahres 1740 war Leclerc aber auf die gegenüberliegende Straßenseite in die Adresse *vis-à-vis l'Oratoire* umgezogen.²⁶

Um die Entstehungszeit der neun Sonaten für Violoncello auszumachen, sind wir – wie so oft bei den

Werken Vivaldis – auf die Zusammenstellung mehrerer Zweitinformationen angewiesen, da uns die Quellen selbst kein Datum mitteilen. Doch lassen sowohl die Überlieferung als auch die stilistische Einheitlichkeit der Sonaten auf eine zusammenhängende Schaffensperiode schließen.

Einen ersten chronologischen Bezug gewinnen wir durch unser Wissen über die Kopisten. Die Schrift der Pariser Kopie finden wir in Venezianischen Werken der Jahre 1716–1726 wieder; das Hornkonzert, das mit der Neapolitanischen Handschrift sowohl durch den Kopisten als auch durch die Besetzung verbunden ist, stammt nach Fertonani etwa aus der Mitte der 20er Jahre.²⁷ Weitere Werke Vivaldis in der Konservatoriumsbibliothek in Neapel sind auf die Jahre 1727 bis 1732 datiert.

Da der Graf Rudolf Franz Erwein von Schönborn sein Leben lang Gelegenheit zum Ankauf italienischer Musik hatte und dabei heute eine systematische Untersuchung der Wiener Handschriften der Kopisten fehlt, ist es nicht möglich, mit Sicherheit festzulegen, wann die drei Violoncellosaten in dieser Bibliothek aufgenommen und abgeschrieben wurden. Von seinen Violoncellosaten wird aber angenommen, dass Rudolf Franz Erwein sich in den Jahren nach dem Tod seiner Frau und seines Bruders, also etwa ab 1724, besonders der Kammermusik und seinem Violoncello widmete.

Wenn wirklich die Sammlung der sechs Sonaten durch die Vermittlung Jacques-Vincent Languets, des Grafen von Gergy, nach Paris gelangten, so ist es interessant zu wissen, dass Languet seit Dezember 1723 in Venedig Botschafter war und dass seine Kontakte zu Vivaldi in den Jahren 1725–1727 dokumentiert sind.

Die wenigen autographen Takte der Sonate RV 47 weisen mit ihren runderen Notenköpfen typische Züge der Notenschrift des reifen Vivaldi auf. Erst in den 20er Jahren nahm Vivaldi zudem die Gewohnheit an, seine Werke mit dem Wort „fine“ zu beschließen.

Einen wichtigen Anhaltspunkt für die zeitliche Einordnung der Werke Vivaldis liefert das Studium seiner Selbstzitate. Wenn zwei seiner Kompositionen ein gemeinsames Thema oder sonstige thematisch bedeutsame Gemeinsamkeiten haben, dürfen wir – aufgrund unserer Kenntnis der Kompositionstechnik Vivaldis – eine gemeinsame Schaffensperiode annehmen. Im Folgenden seien nur die wichtigsten und prägnantesten Selbstzitate genannt:²⁸

25 Konzert für Violine RV 340, 3. Satz, autographe Handschrift der Sächsischen Landesbibliothek Dresden, 2389/0/43. Eine wörtliche Übersetzung des kräftigen Schimpfwortes sei mir und dem Leser erspart.

26 Vgl. Anik Devriès und François Lesure, *Dictionnaire des éditeurs de musique français*, Genève 1979, Band I, S. 97–98.

27 Cesare Fertonani, *La musica strumentale di Antonio Vivaldi*, Florenz 1998 (= Quaderni vivaldiani 9), S. 444.

28 Ich danke Federico Maria Sardelli, der mir diese Informationen aus seinem Katalog der Selbstzitate Vivaldis (*Sinossi delle auto-citazioni vivaldiane*, in Vorbereitung) zur Verfügung gestellt hat.

RV 47, 2. Satz: Die ersten 10 Takte stimmen mit denen der Violinsonate RV 17 und 17a (Manchester-Sonate) überein. Auch das Motiv in T. 76–80 findet sich ähnlich in derselben Sonate.

RV 47, 4. Satz: Die Takte 5–8 finden sich in der Arie *Nel profondo cieco mondo* aus *Orlando furioso* RV 700 wieder.

RV 43, 3. Satz: Das Thema ist identisch mit dem des 1. Satzes der Violinsonate RV 5.

RV 40, 1. Satz: Das Thema ähnelt dem 1. Satz des Violoncellokonzertes RV 401 und dem 3. Satz des Konzertes RV 189.

RV 40, 2. Satz: Das Thema und seine Entwicklung paraphrasieren den 2. Satz der Violinsonate RV 7 und 7a.

Einige der hier genannten Werke können bei der Datierung unserer Sonaten weiterhelfen: Die Oper *Orlando Furioso* wurde 1727 uraufgeführt; das Konzert RV 189 kann aufgrund der Quellenlage etwa auf die Mitte der 20er Jahre festgelegt werden. Die Manchester-Sonate stammt nach Talbot aus den Jahren 1724–1726, wie es im Übrigen wieder in den Umläufen des Verlegers und Verlegerschafters Languet, der



Als Hauptquelle unserer Ausgabe wurde jeweils diejenige gewählt, die mutmaßlich Vivaldi am nächsten steht. Diese Quellenhierarchie beruht auf der Untersuchung der Kopisten, der Quellengeschichte und der Textvarianten, die im Vorwort näher ausgeführt ist.³⁰

Jede Abweichung der Zweitquellen sowie offensichtliche Fehler der Hauptquelle sind im Kritischen Bericht verzeichnet. Die Werktitel und deren Zählung werden normalisiert; die originalen Titel können dem Kritischen Bericht entnommen werden. Weitere Vor-

schläge der Herausgeberin sind wie folgt gekennzeichnet: Bögen durch Stricheln, textliche Zusätze sowie ergänzende Vorzeichen durch eckige Klammern. Diese Vorschläge konnten oft die Varianten der Zweitquellen berücksichtigen, die nicht selten eine willkommene Ergänzung der Hauptquelle darstellen.

Alle Quellen zeichnen sich durch eine beachtenswerte Vielzahl der Artikulationsangaben (Bindebögen, Staccato- und sogar Staccato-legato-Zeichen) aus, die weit über die Gewohnheiten der Zeit hinausgehen. Dieser wertvolle Einblick in die Interpretationskunst Vivaldis ist aber durch die Nachlässigkeit gestört, mit der insbesondere die beiden venezianischen Kopisten die Bindebögen über die Noten setzen. Oft ist der Bezug von Bogen und Note so undeutlich, dass ohne Rücksicht auf die musikalische Sprache der Zeit eine glaubhafte Lösung nicht zu finden ist. In besonders schwierigen Fällen wird daher im kritischen Bericht eine Alternative angegeben. Die Notationen der Ausgabe Le Clerc sind zwar dank ihrer tadellosen Drucktechnik weitläufiger zu verstehen, sind aber in sich ebenfalls inkonsistent, da sie in der Hinsicht nur sehr bedingt herangezogen werden konnten.

Die Beschriftung des Generalbasses in der Druckausgabe von Le Clerc geht – wie schon im Vorwort ausgeführt – sicherlich nicht auf Vivaldi zurück. Unsere Ausgabe gibt daher diese Zahlen nicht wieder.

Die Vorzeichen sind stillschweigend modernisiert. Während in den originalen Quellen die Vorzeichen nur für direkt aufeinanderfolgende oder durch höchstens eine Note getrennte Töne gelten, unabhängig davon, ob sie im gleichen oder im folgenden Takt stehen, wurden die Vorzeichen in dieser Ausgabe nach modernem Gebrauch übertragen, demzufolge sie für den ganzen Takt, nie aber über den Taktstrich hinaus Gültigkeit haben. In eckige Klammern sind daher nur diejenigen Vorzeichen gesetzt, die Vorschläge und Ergänzungen der Herausgeberin sind. Warnungsvorzeichen werden der modernen Notationspraxis folgend stillschweigend ergänzt.

Ebenso werden auch die in den Quellen häufig fehlenden Bindungen von Vorhalts- zur Hauptnote stillschweigend ergänzt.

Bettina Hoffmann
Florenz, im November 2002

²⁹ Vgl. Michael Talbot, *Suonate a violino solo e basso per il cembalo*, a. a. O.

³⁰ Siehe die detaillierte Aufstellung der Quellen im Kritischen Bericht.

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Sonata RV 42 are found in a manuscript which is clearly of German origin and is preserved today in Wiesentheid under the shelf marks 782 and 783. Also catalogued under shelf mark 783 is a single leaf on which another copyist started to write out Sonata RV 42 only to break off after a few lines due to a scribal error.¹⁸

18 A detailed description can be found in the Critical Report, where this manuscript is referred to as "783/II" to distinguish it from the others.

Finally, it is worth mentioning another sonata in the Wiesenthoid collection that is often attributed to Vivaldi but has been rightly consigned to the appendix of Peter Ryom's catalogue:²¹ an anonymous *Sonata per*

21 Peter Ryom, *Verzeichnis der Werke Antonio Vivaldis*, kleine Ausgabe (Copenhagen, 1974), p. 137. Ryom lists works of doubtful authenticity in the appendix.

Camera, à Violoncello Solo in A major (MS 781). The only reason why Vivaldi has been made the author of this piece is the similarity of its paper and handwriting to that of the Concerto for Cello and Strings, RV 415, the authorship of which is in turn open to question. However, a stylistic analysis reveals beyond the shadow of a doubt that this sonata cannot be by Vivaldi.

In 1733, the English *littérateur* Edward Holdsworth met Vivaldi in Venice during his tour of Italy. He reported the encounter briefly to his friend, Charles Jennens:

"I had this day some discourse with your friend Vivaldi who told me y^t He had resolv'd not to publish any more Concerto's, because He says it prevents his selling his Compositions in Mss w^{ch} He thinks will turn more to account; as certainly it wou'd if He find's a good market for he expects a Guinea for ev'ry piece."²²

Indeed, after having his op. 13 published by Le Cène in Amsterdam, Vivaldi did not see any more of his print. The so-called op. 13, *Il Pastor Fido*, is a piece of forgery by Nicolas Chédeville, a French publisher and French editor, with more than reprints in Amsterdam simply to be called "pirated" if that strained, given the uncertainties at that time. The forgery was published by Le Cène in Amsterdam, and it is a piece of forgery by Nicolas Chédeville, a French publisher and French editor, with more than reprints in Amsterdam simply to be called "pirated" if that strained, given the uncertainties at that time. The forgery was published by Le Cène in Amsterdam, and it is a piece of forgery by Nicolas Chédeville, a French publisher and French editor, with more than reprints in Amsterdam simply to be called "pirated" if that strained, given the uncertainties at that time.

The quite obvious similarity between the Paris MS and the print might well lead to a conclusion that Le Clerc's edition was based on this manuscript, were it not for an almost negligible clue that this was not the case. Both the Wiesentheid MS and the printed edition give the time signature for the first movement of

Sonata VI incorrectly as " $\frac{3}{8}$ ", while the Paris MS correctly reads " $\frac{3}{4}$ ". A mistake of this magnitude is so unusual that it can hardly be the result of coincidence. It is entirely unthinkable that the print could derive from the private copy owned by the Count of Schönborn-Wiesentheid. Conversely, a number of textual discrepancies in the sonata prove that this copy cannot have been based on the print, for it agrees with the Paris MS in a number of points where it departs from the print.²⁴ In other words, Le Clerc must have based his edition on another lost manuscript, perhaps destroying it after the opus was published.

In keeping with the Italian custom, the manuscripts of the cello sonatas have no thoroughbass figures in the continuo part, the sole exception being a highly ambiguous " $\frac{3}{8}$ " in the third movement of Sonata V. The Le Clerc print, in contrast, is noteworthy for its extremely rich figuring of the bass part, as was customary of all trans-alpine publishers. There can be little doubt that Vivaldi had nothing to do with these figures: one need only recall the ill-tempered "per li cession" that he once added to a thoroughbass part after ironically writing out the figures in oversize digits thereby mocking those who would otherwise fail to understand the harmony.²⁵ Moreover, the continuo figures in the sonatas propose a few harmonic solutions that clearly reflect the French *goût*, as witnessed by the frequent 6/5-5/3 cadences on the dominant (instead of 4/4-5/3) and the preference for the diminished triad on bass-note leading tones instead of a dominant triad or seventh chord in first inversion.

The unknown but surely French arranger responsible for adding these figures in order to make them accessible to nonprofessionals may also have introduced a few changes to the musical text. A comparison with the handwritten sources illuminates his alterations. Evidently the arranger's aim was to smooth out a few passages to which he was unaccustomed and to adapt the music to the prevailing taste that Vivaldi so willingly and so frequently violated. The alternative readings convey a clear picture of the sorts of things that disturbed the arranger: a chromatic passage in the bass (Sonata II, movt. 2, m. 18), a clash of G and F (Sonata VI, movt. 2, m. 26), an augmented second (Sonata V, movt. 1, m. 4), an asymmetrical melody (Sonata II, movt. 2, mm. 28–30; Sonata V, movt. 2, m. 7), and an incomplete final bar (Sonata V, movt. 2), though in the latter case

22 Letter of 13 February 1733 from Edward Holdsworth to Charles Jennens, GB-BENcok, no. 10; quoted from Michael Talbot, "Jennens and Vivaldi", in *Vivaldi veneziano europeo*, ed. by Francesco Degradà, Quaderni vivaldiani, 1 (Florence, 1980), pp. 67–75 (p. 71).

23 Philippe Lescat, "*Il Pastor Fido*, une œuvre de Nicolas Chédeville", in *Vivaldi: Vero e falso*, ed. by Antonio Fanna and Michael Talbot, Quaderni vivaldiani, 7 (Florence, 1992), pp. 109–126.

24 See the Critical Report: movt. 1, mm. 9 and 11; movt. 2, m. 21; movt. 3, m. 3.

25 Concerto for Violin, RV 340, movt. 3, autograph score in Sächsische Landesbibliothek, Dresden, 2389/0/43. A translation of this phrase will be spared the users of this edition.

he failed to notice that the very rest he added upset the balance of the melodic arch. In other instances, however, he was able to improve on his model, as in Sonata II (movt. 2, m. 12), where his version of the bass deftly averts clumsily concealed parallel fifths.

Although the Le Clerc print was issued without any indication as to the year of publication, its appearance can be narrowed down to the years 1739 or 1740, for the sonatas are missing in Le Clerc's catalogues of 1739 and are first mentioned in an advertisement published in the December 1740 issue of the *Mercure de France*. Another clue is provided by the street address for Charles-Nicolas Le Clerc printed on the title page – "rue Saint-Honoré, pres l'Oratoire" – for the company moved to the opposite side of the street, "vis-à-vis l'Oratoire", in the course of 1740.²⁶

As so often in Vivaldi's music, one must turn to circumstantial evidence to establish the dates of composition for the nine cello sonatas, for the sources themselves are undated. However, the source tradition of the sonatas and their stylistic consistency suggest that they were composed in a single span of time.

The first circumstantial evidence is provided by Vivaldi's handwriting. The handwriting in the works dating from 1720 to 1727 is consistent, the horn and scoring as in the mid-1720s. Other examples Conservatory and 1733. Vivaldi's handwriting throughout his life is of a system, makes it impossible to date the three cello sonatas in his library and copied. However, the Count's biographers assume that he devoted his attention primarily to chamber music and the cello following the death of his wife and his brother, i. e. roughly from 1724.

If the collection of six sonatas indeed reached Paris through the agency of Jacques-Vincent Languet, Comte de Gergy, it is of interest to know that Languet was ambassador in Venice from December 1723 and that his contacts with Vivaldi are known to have taken place between 1725 and 1727.

The few autograph bars of Sonata RV 47, with their more circular note heads, reveal typical traits of Vi-

valdi's mature handwriting. Moreover, it was not until the 1720s that he adopted the habit of ending his works with the word "fine".

Another important clue for the dating of Vivaldi's works is his use of self-borrowings. Knowledge of his compositional technique could lead to the conclusion that when two of his compositions share a common theme, or have other significant thematic similarities, they must have originated during the same period of time. Here is a list of the most important and conspicuous self-borrowings:²⁸

RV 47, movt. 2: The first ten bars are identical to those of the "Manchester" Sonata RV 171/17a. The same sonata also contains a motif similar to the one found in mm. 76–80.

RV 47, movt. 3: Bars 5–8 recur in the aria "Nel profondo cielo mondo" from *Orlando furioso* (RV 700).

RV 43, movt. 3: The same theme is found in the first movement of the Violin Sonata RV 15.

RV 40, movt. 1: A similar theme occurs in the first movement of the Cello Concerto RV 401 and the third movement of Concerto RV 189.

RV 40, movt. 2: The theme and its development recur in the second movement of the Violin Sonata RV 177/a.

Some of the aforementioned works may be of assistance in unearthing the dates of the cello sonatas. The opera *Orlando furioso* was given its première in 1727; the sources of Concerto RV 189 allow for a narrowing of its date of composition to the mid-1720s; the "Manchester" Sonata, according to Talbot, stems from the years 1724 to 1726 and leads once again into the circles of the French ambassador Languet, who in all likelihood presented these sonatas to Cardinal Ottoboni.²⁹

A glance at the above dates reveals that they lie almost without exception in the middle of the 1720s. The musical style, though difficult to convey in a few words, also suggests that the sonatas may have originated in or around 1725.

NOTES ON THE EDITION

Each work in the present edition has been drawn from the source presumed to be closest to Vivaldi. This hierarchy of sources is based on their examination by

26 See Anik Devriès and François Lesure, *Dictionnaire des éditeurs de musique français* (Geneva, 1979), vol. I, pp. 97–98.

27 Cesare Fertonani, *La musica strumentale di Antonio Vivaldi, Quaderni vivaldiani*, 9 (Florence, 1998), p. 444.

28 I wish to thank Federico Maria Sardelli for kindly providing this information from his catalogue of Vivaldi's self-borrowings (*Simossi delle autocitazioni vivaldiane*, in preparation).

29 See Michael Talbot, *Suonate a violino solo e basso per il cembalo*, loc. cit.

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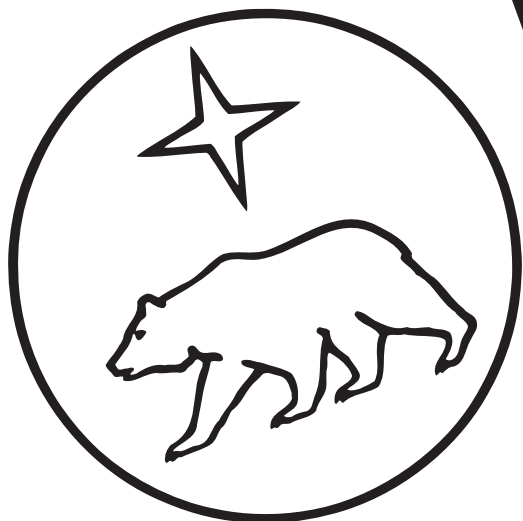
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Sämtliche Sonaten
für Violoncello und Basso continuo

Complete Sonatas
for Violoncello and Basso continuo

PV 30-17



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Sonata I

RV 47

Antonio Vivaldi

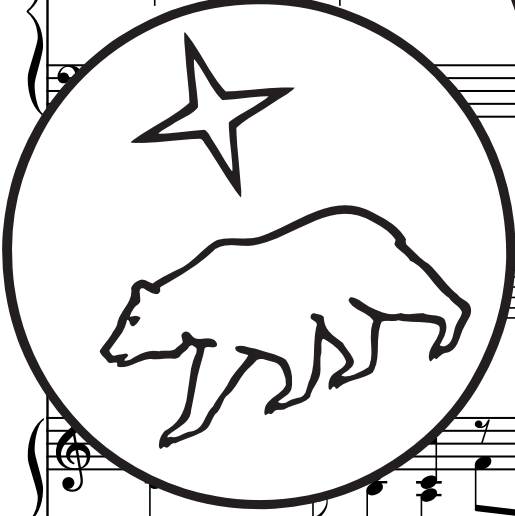
Largo

Violoncello

Basso
continuo

3

Bärenreiter
Leseprobe
Sample page



tr [tr]

8

11

Musical score for measures 11-13. The score is written for a piano and a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure 11 features a melodic line with eighth and sixteenth notes, including a trill (tr) on the final note. Measure 12 continues the melodic line with similar rhythmic patterns. Measure 13 concludes the phrase with a trill (tr) on the final note. The piano accompaniment consists of chords and moving lines in both the right and left hands.

14

Musical score for measures 14-19. The score continues from the previous system. Measure 14 begins with a trill (tr) on the first note. Measures 15-19 show the continuation of the melodic and piano parts. A large, stylized watermark is overlaid on the score, reading "Bärenreiter Leseprobe Sample page". The watermark includes a circular logo on the left containing a five-pointed star above a silhouette of a bear walking to the right.

20

Musical score for measures 20-22. The score concludes the piece. Measure 20 features a melodic line with eighth and sixteenth notes, including a trill (tr) on the final note. Measure 21 continues the melodic line with similar rhythmic patterns. Measure 22 concludes the phrase with a trill (tr) on the final note. The piano accompaniment consists of chords and moving lines in both the right and left hands.

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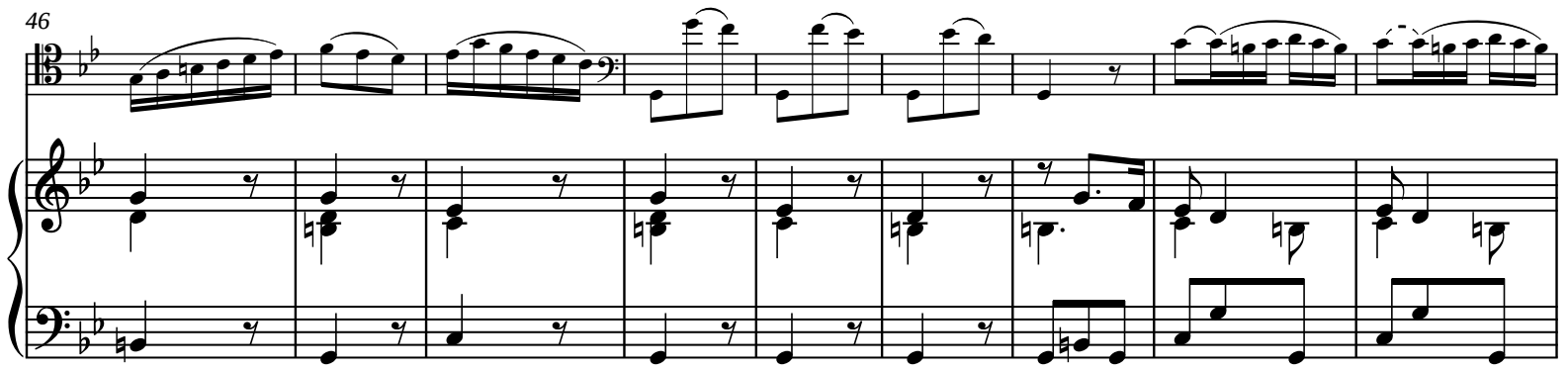
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46



Musical score for measures 46-54. The score is written for a piano with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The melody is in the bass clef, featuring eighth and sixteenth notes with slurs. The accompaniment is in the treble clef, featuring chords and single notes.

55



Musical score for measures 55-63. The score is written for a piano with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The melody is in the bass clef, featuring eighth and sixteenth notes with slurs. The accompaniment is in the treble clef, featuring chords and single notes. A trill (tr) is marked above the first measure of measure 63.

64



Musical score for measures 64-71. The score is written for a piano with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The melody is in the bass clef, featuring eighth and sixteenth notes with slurs. The accompaniment is in the treble clef, featuring chords and single notes.

72



Musical score for measures 72-81. The score is written for a piano with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The melody is in the bass clef, featuring eighth and sixteenth notes with slurs. The accompaniment is in the treble clef, featuring chords and single notes. A trill (tr) is marked above the first measure of measure 72.

82



Musical score for measures 82-90. The score is written for a piano with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The melody is in the bass clef, featuring eighth and sixteenth notes with slurs. The accompaniment is in the treble clef, featuring chords and single notes. Trills (tr) are marked above the first measure of measure 82 and the first measure of measure 89.

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[Largo]

Musical score for measures 6-7. The piece is in 3/4 time, key of B-flat major. The melody is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo is marked [Largo].

7

Musical score for measures 8-19. The piece is in 3/4 time, key of B-flat major. The melody is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo is marked [Largo].

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The Bärenreiter logo, featuring a stylized bear walking to the left, with a five-pointed star above its head, all enclosed in a circle.

21

Musical score for measures 20-21. The piece is in 3/4 time, key of B-flat major. The melody is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo is marked [Largo].

27

Musical score for measures 27-32. The score is written for a single melodic line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat). The melody features eighth-note runs, a trill (tr) in measure 31, and a repeat sign at the end of measure 32.

[Allegro]

Musical score for measures 33-42. The tempo is marked [Allegro]. The score is written for a single melodic line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats. The melody includes eighth-note runs and a repeat sign at the end of measure 42. A large watermark is overlaid on the score.

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15

Musical score for measures 43-52. The score is written for a single melodic line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats. The melody includes eighth-note runs, a trill (tr) in measure 51, and a repeat sign at the end of measure 52.

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Sonata II

RV 41

9

Antonio Vivaldi

Largo

Violoncello

Basso
continuo

10

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29

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Allegro



5



13



17

Measures 17-20 of the musical score. The piece is in 12/8 time with a key signature of one flat (B-flat). The melody is in the bass clef, featuring eighth and sixteenth notes. The piano accompaniment is in the grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a steady eighth-note bass line.

21

Measures 21-24 of the musical score. Measure 21 includes a trill (tr) on the first note. The melody continues in the bass clef with eighth and sixteenth notes. The piano accompaniment remains in the grand staff with chords in the right hand and a bass line in the left hand.

25

Measures 25-28 of the musical score. The melody continues in the bass clef. The piano accompaniment continues in the grand staff. A large watermark is overlaid on this section.

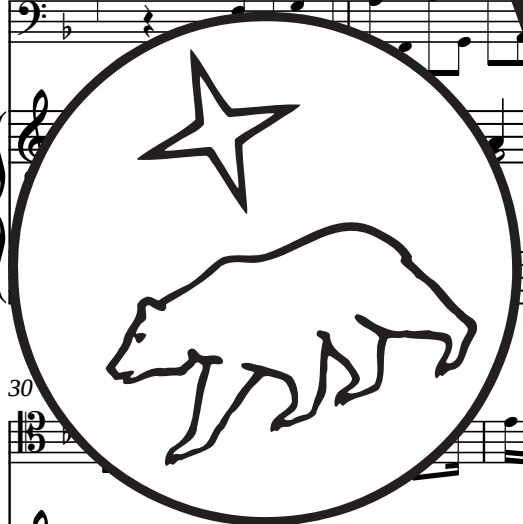
30

Measures 30-33 of the musical score. The melody continues in the bass clef. The piano accompaniment continues in the grand staff. A large watermark is overlaid on this section.

34

Measures 34-37 of the musical score. The melody continues in the bass clef. The piano accompaniment continues in the grand staff. The piece concludes with a double bar line in measure 37.

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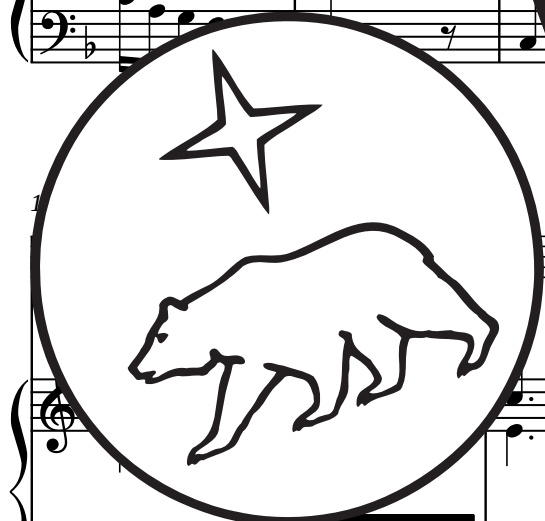
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Allegro

Measures 1-7 of the musical score. The piece is in 3/8 time, key of B-flat major. The melody is in the right hand, featuring eighth and sixteenth notes with slurs. The left hand provides harmonic support with chords and single notes.

8

Measures 8-14 of the musical score. The melody continues with eighth and sixteenth notes. The left hand features a more active bass line with eighth notes and chords.



Measures 15-24 of the musical score. The melody and accompaniment continue, with the left hand showing more complex rhythmic patterns including triplets.

25

Measures 25-31 of the musical score, ending with a double bar line. The melody concludes with a final chord in the right hand, while the left hand continues with a rhythmic pattern.

14

34

Musical score for measures 34-43. The score is written for a single melodic line and a piano accompaniment. The melodic line is in 3/8 time and features a key signature of one flat (B-flat). The piano accompaniment consists of a treble and bass staff. The bass staff has a continuous eighth-note pattern, while the treble staff has chords and occasional eighth-note figures.

44

Musical score for measures 44-52. The melodic line continues with eighth-note patterns and some slurs. The piano accompaniment maintains the eighth-note bass line and chordal structure in the treble.

53



Musical score for measures 53-60. The melodic line continues with eighth-note patterns and some slurs. The piano accompaniment maintains the eighth-note bass line and chordal structure in the treble.

71

Musical score for measures 71-80. The melodic line continues with eighth-note patterns and some slurs. The piano accompaniment maintains the eighth-note bass line and chordal structure in the treble. The score ends with a double bar line and repeat dots.

Sonata III

RV 43

Antonio Vivaldi

Largo

Violoncello

Basso
continuo

4



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12



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Allegro

Measures 1-4 of the musical score. The piece is in C major, 2/4 time, and marked Allegro. The bass line features a continuous eighth-note pattern, while the treble line provides harmonic support with chords and single notes.

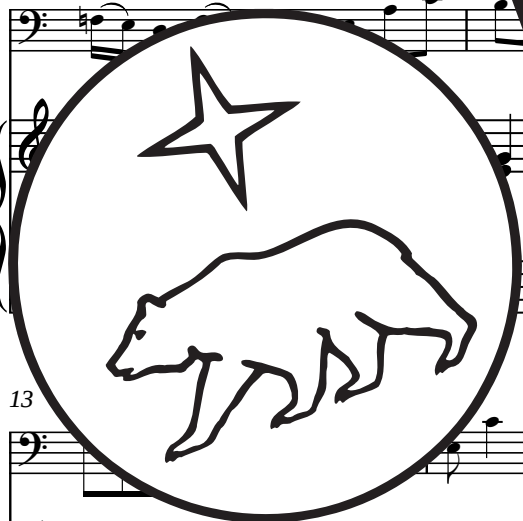
Measures 5-8 of the musical score. The bass line continues with eighth-note patterns, and the treble line introduces more complex rhythmic figures, including sixteenth notes.

Measures 9-12 of the musical score. Measure 10 includes a trill (tr) in the bass line. The treble line features a series of chords and single notes.

Measures 13-16 of the musical score. The bass line continues with eighth-note patterns, and the treble line features a series of chords and single notes.

Measures 17-20 of the musical score. Measures 18-20 include trills (tr) in the bass line. The treble line features a series of chords and single notes.

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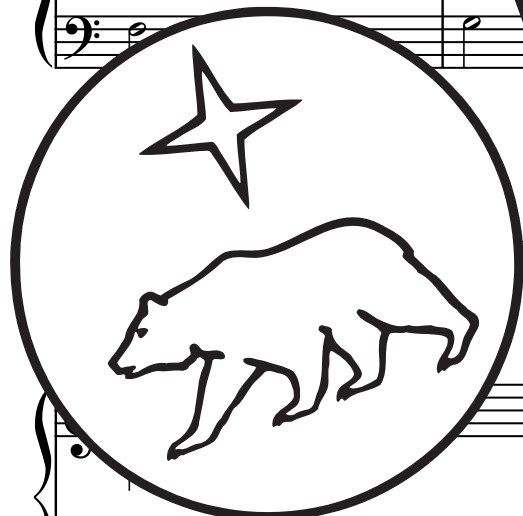
20

Musical score for measures 20-23. The top staff is a single melodic line in bass clef. The bottom system is a piano accompaniment with a grand staff (treble and bass clefs). Measure 20 starts with a repeat sign and a key signature change to one sharp (F#).

24

24

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Sample page



Musical score for measures 24-30. The top staff continues the melodic line, featuring a trill (tr) in measure 28. The piano accompaniment continues in the grand staff. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the page. A circular logo on the left contains a stylized bear and a star.

31

Musical score for measures 31-34. The top staff continues the melodic line. The piano accompaniment continues in the grand staff.

35

Musical score for measures 35-38. The score is written for a single melodic line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The melody features eighth and sixteenth notes with slurs and ties. The piano accompaniment consists of chords and single notes.

39

Musical score for measures 39-45. The score is written for a single melodic line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The melody continues with eighth and sixteenth notes. The piano accompaniment features chords and single notes.

A circular logo is overlaid on the score. It contains a five-pointed star above a stylized line drawing of a bear walking to the left.

46

Musical score for measures 46-49. The score is written for a single melodic line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The melody continues with eighth and sixteenth notes. The piano accompaniment features chords and single notes.

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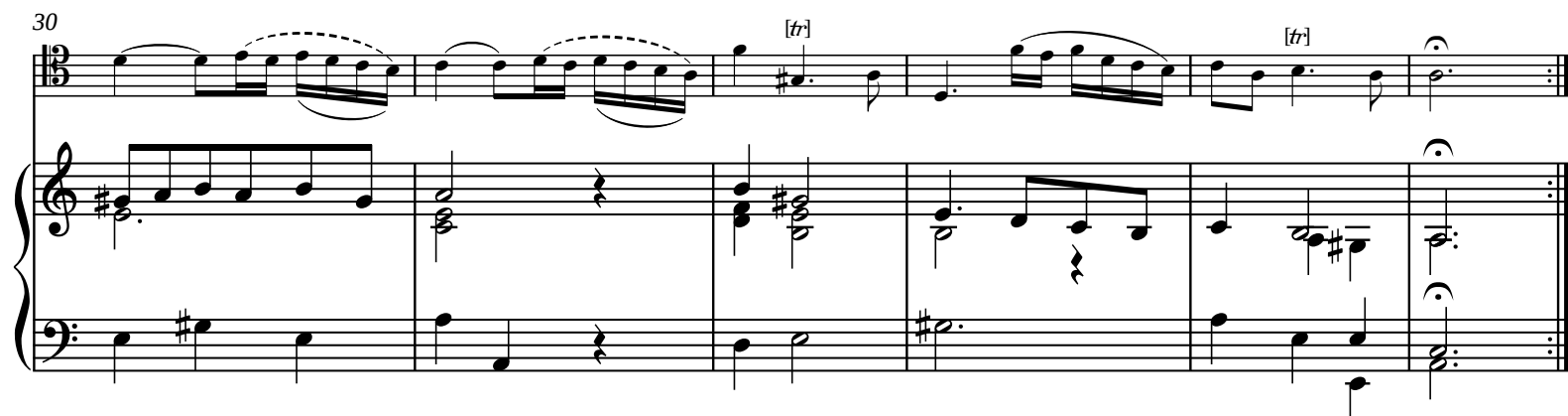
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30



Allegro



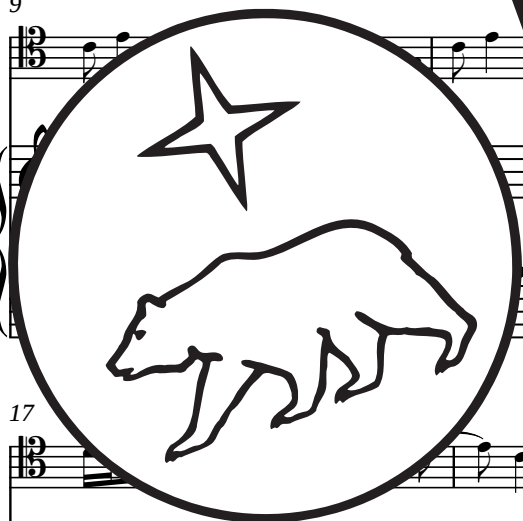
9



17



25



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32



Musical score for measures 32-38. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features chords and moving lines in both the treble and bass staves.

39



Musical score for measures 39-50. The score continues with a single melodic line and piano accompaniment. The key signature changes to two sharps (F# and C#). The melody includes a trill (tr) in measure 45. The piano accompaniment continues with chords and moving lines.

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51



Musical score for measures 51-56. The score continues with a single melodic line and piano accompaniment. The key signature changes to three sharps (F#, C#, and G#). The melody features a series of beamed sixteenth notes. The piano accompaniment continues with chords and moving lines.

57

Musical score for measures 57-62. The score is written for a piano and a single melodic line. The key signature has one sharp (F#) and the time signature is 3/8. The melodic line features a series of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of chords and single notes in both the treble and bass staves.

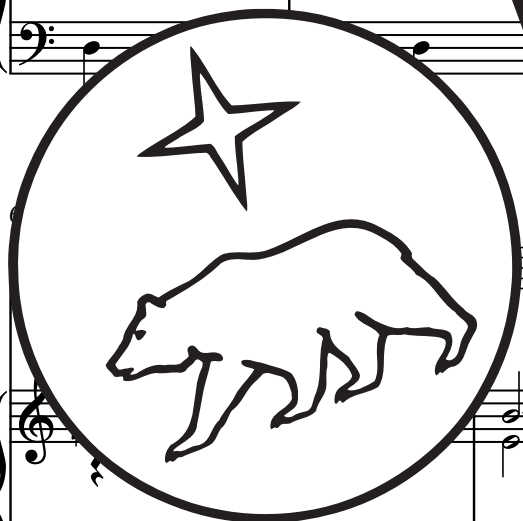
63

Musical score for measures 63-74. The score continues with the same instrumentation and key signature. The melodic line shows more complex rhythmic patterns, including some triplets. The piano accompaniment provides harmonic support with chords and moving lines.

75

Musical score for measures 75-80. The score concludes with a final cadence. The melodic line ends with a half note, and the piano accompaniment features a final chord. The key signature remains one sharp (F#).

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38

Musical score for measures 38-45. The score is written for a piano with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 12/8. The melody in the treble staff features eighth and sixteenth notes, with a trill (tr) in measure 45. The bass staff provides a steady accompaniment with eighth notes.

Allegro

Musical score for measures 46-53. The tempo is marked 'Allegro'. The score continues with the same key signature and time signature. The melody in the treble staff is more active, featuring many eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

7

Musical score for measures 54-61. The score continues with the same key signature and time signature. The melody in the treble staff features eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

14

Musical score for measures 62-69. The score continues with the same key signature and time signature. The melody in the treble staff features eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

19

Musical score for measures 70-77. The score continues with the same key signature and time signature. The melody in the treble staff features eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

24



Musical score for measures 24-29. The score is written for a single melodic line in 12/8 time, featuring a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests and ties. Measure 24 starts with a repeat sign. Measure 29 ends with a triplet of eighth notes.

30



Musical score for measures 30-42. The score is written for a single melodic line in 12/8 time, featuring a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests and ties. Measure 30 starts with a repeat sign. Measure 42 ends with a triplet of eighth notes. A large, stylized watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

43



Musical score for measures 43-48. The score is written for a single melodic line in 12/8 time, featuring a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests and ties. Measure 43 starts with a triplet of eighth notes. Measure 48 ends with a triplet of eighth notes.

50

Musical score for measures 50-56. The score is written for a piano and a vocal line. The piano part consists of a right hand and a left hand. The vocal line is written in a single staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and ties.

57

Musical score for measures 57-71. The score is written for a piano and a vocal line. The piano part consists of a right hand and a left hand. The vocal line is written in a single staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and ties.

A circular logo featuring a stylized bear walking to the right, with a five-pointed star above it. The logo is positioned on the left side of the page, overlapping the musical score.

Bärenreiter
Leseprobe
Sample page

72

Musical score for measures 72-78. The score is written for a piano and a vocal line. The piano part consists of a right hand and a left hand. The vocal line is written in a single staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and ties.

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12

Musical score for measures 12-13. The top staff is in 12/8 time, featuring a melody with eighth and sixteenth notes, including a trill in measure 13. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

14

Musical score for measures 14-18. The top staff continues the melody with a trill in measure 14. The piano accompaniment features chords and eighth notes. Measures 15-18 show a more complex piano part with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

6 6 6

19

Musical score for measures 19-21. The top staff concludes the melody with a final note. The piano accompaniment features chords and eighth notes, ending with a final chord in measure 21.

Allegro

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano and includes a large, stylized logo of a bear walking under a star, enclosed in a circle. The score is divided into three systems, each with a grand staff (treble and bass clefs). The tempo is marked "Allegro". The key signature is one flat (B-flat). The time signature is 3/8. The score includes various musical notations such as triplets, slurs, and trills. A large, diagonal watermark reading "Bärenreiter Leseprobe" is overlaid across the middle of the page.

9

17

35

tr

43



51



59



68



77



Bärenreiter
Leseprobe
Sample page



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9



11



15



Allegro



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano and includes a vocal line. The tempo is marked "Allegro". The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into systems, with measures 4, 8, and 14 indicated. A large, stylized logo featuring a bear and a star is overlaid on the score. The text "Bärenreiter Leseprobe" and "Sample page" is printed diagonally across the center of the page.

4

8

14

Bärenreiter
Leseprobe
Sample page

19



23



27



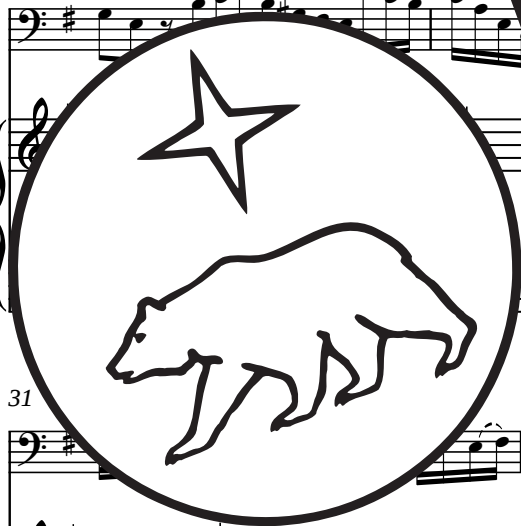
31



35



Bärenreiter
Leseprobe
Sample page



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18

Musical score for measures 18-27. The score is written for a single melodic line in 3/8 time, featuring a key signature of one sharp (F#). The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above the final note of measure 27. The score is presented on a single staff.

28

Musical score for measures 28-38. The score is written for a single melodic line in 3/8 time, featuring a key signature of one sharp (F#). The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above the final note of measure 38. The score is presented on a single staff.

39

Musical score for measures 39-48. The score is written for a single melodic line in 3/8 time, featuring a key signature of one sharp (F#). The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above the final note of measure 48. The score is presented on a single staff.

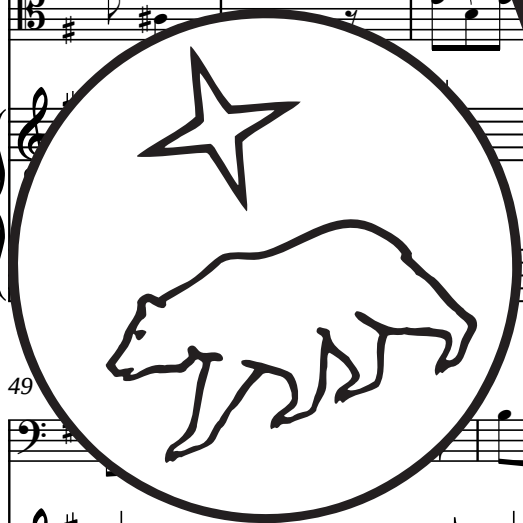
49

Musical score for measures 49-58. The score is written for a single melodic line in 3/8 time, featuring a key signature of one sharp (F#). The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above the final note of measure 58. The score is presented on a single staff.

59

Musical score for measures 59-68. The score is written for a single melodic line in 3/8 time, featuring a key signature of one sharp (F#). The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above the final note of measure 68. The score is presented on a single staff.

Bärenreiter
Leseprobe
Sample page



Sonata VI

RV 46

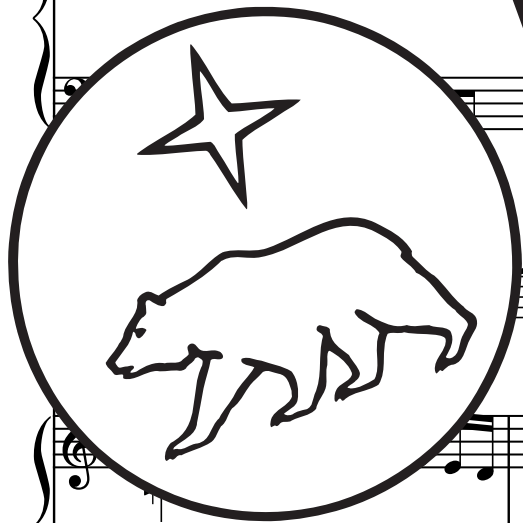
Antonio Vivaldi

Largo

Violoncello

Basso
continuo

5



13

17



21



29



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17



Measures 17-20 of the musical score. The key signature is one flat (B-flat). The time signature is 12/8. The score is written for a single melodic line and a piano accompaniment. The melodic line features eighth and sixteenth notes, while the piano accompaniment consists of chords and moving lines in both hands.

21



Measures 21-24 of the musical score. The key signature is one flat (B-flat). The time signature is 12/8. The score continues with a single melodic line and piano accompaniment. The melodic line includes some grace notes and slurs.

25



Measures 25-27 of the musical score. The key signature is one flat (B-flat). The time signature is 12/8. The score continues with a single melodic line and piano accompaniment. The melodic line features a series of eighth notes.

28



Measures 28-30 of the musical score. The key signature is one flat (B-flat). The time signature is 12/8. The score continues with a single melodic line and piano accompaniment. The melodic line includes a trill (tr) in measure 29.

31



Measures 31-34 of the musical score. The key signature is one flat (B-flat). The time signature is 12/8. The score continues with a single melodic line and piano accompaniment. The melodic line includes a trill (tr) in measure 31 and ends with a double bar line and repeat dots in measure 34.

Bärenreiter
Leseprobe
Sample page



Largo

3

9

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piece titled "Largo". The notation is arranged in three systems, each consisting of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is one flat (B-flat), and the time signature is common time (C). The first system begins with a measure number of 1. The second system begins with a measure number of 3. The third system begins with a measure number of 9. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the middle of the page. In the lower-left area, there is a circular logo containing a stylized line drawing of a bear walking to the right, with a five-pointed star above it.

11

A musical score for the song 'The Rose Tree'. The score is written for three parts: Soprano, Alto, and Piano. The Soprano part is in treble clef with a key signature of one flat (B-flat). The Alto part is in treble clef with a key signature of one flat. The Piano part consists of a right hand in treble clef and a left hand in bass clef, both with a key signature of one flat. The music is in 4/4 time. The Soprano part begins with a long note on G4, followed by a series of eighth and sixteenth notes. The Alto part begins with a rest, followed by a series of eighth and sixteenth notes. The Piano part begins with a series of eighth and sixteenth notes in both hands. The score is divided into three measures by vertical bar lines.

14

14

The image shows a page of musical notation for a piece titled "Bärenreiter Leseprobe". The score is written for a piano, with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 12/8. The notation includes various musical symbols such as notes, rests, and accidentals. A large, bold, diagonal watermark reading "Bärenreiter Leseprobe" is overlaid across the center of the page. In the bottom left corner, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head.

18

18

13/8

tr

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28



35



42



48



52



Bärenreiter
Leseprobe
Sample page



Sonata VII

RV 44

Antonio Vivaldi

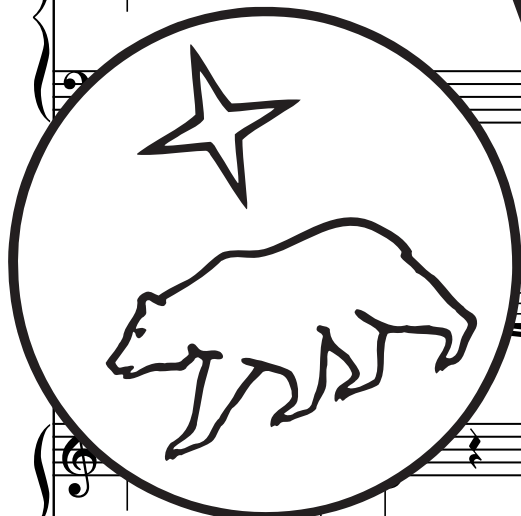
Largo

Violoncello

Basso
continuo

4

Bärenreiter
Leseprobe
sample page



Musical score for Violoncello and Basso continuo, measures 4 to 9. The score is in common time (C) and features a large watermark reading "Bärenreiter Leseprobe sample page". A circular logo with a bear and a star is visible on the left side of the page.

10

Musical score for Violoncello and Basso continuo, measures 10 to 15. The score is in common time (C) and features a large watermark reading "Bärenreiter Leseprobe sample page".

13

Measures 13-15 of a musical score. The top staff is in 12/8 time and features a melody with trills marked [tr] and tr. The piano accompaniment consists of chords and eighth notes in both hands.

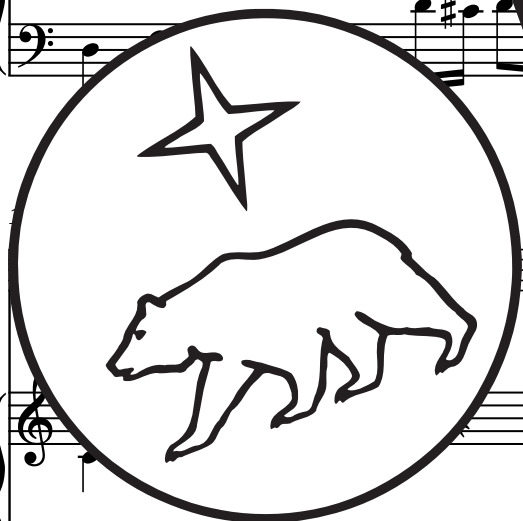
16

Measures 16-21 of a musical score. The top staff continues the melody with trills. The piano accompaniment features a more active bass line. A circular logo is overlaid on the left side of the page.

22

Measures 22-24 of a musical score. The top staff features a melodic line with trills marked [tr]. The piano accompaniment includes chords and eighth notes. The piece concludes with a double bar line.

Bärenreiter
Leseprobe
Sample page



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14

Measures 14-16 of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains eighth and sixteenth notes with slurs. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 12/8 time signature, containing eighth and sixteenth notes with slurs.

17

Measures 17-19 of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains eighth and sixteenth notes with slurs and trills (tr). The bottom staff is in bass clef with a key signature of one sharp (F#) and a 12/8 time signature, containing eighth and sixteenth notes with slurs.

20

Measures 20-23 of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains eighth and sixteenth notes with slurs. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 12/8 time signature, containing eighth and sixteenth notes with slurs.

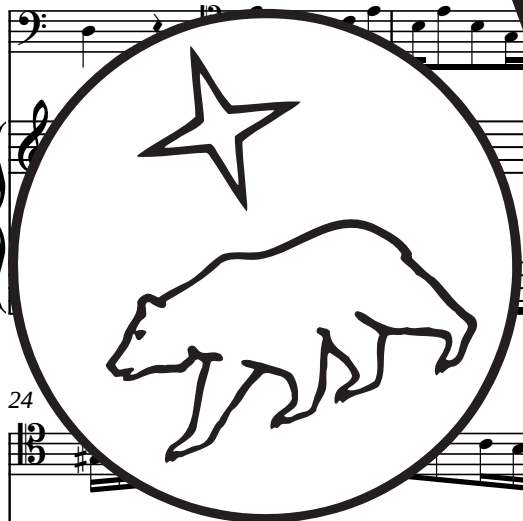
24

Measures 24-26 of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains eighth and sixteenth notes with slurs. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 12/8 time signature, containing eighth and sixteenth notes with slurs.

27

Measures 27-29 of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains eighth and sixteenth notes with slurs, a triplet (3), and trills (tr). The bottom staff is in bass clef with a key signature of one sharp (F#) and a 12/8 time signature, containing eighth and sixteenth notes with slurs.

Bärenreiter
Leseprobe
Sample page



Largo

tr

8

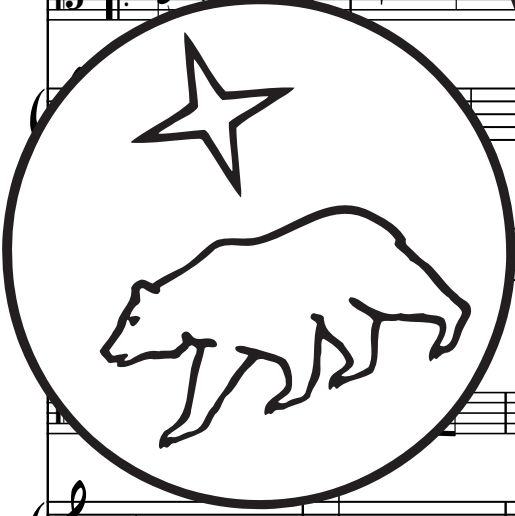
14

28

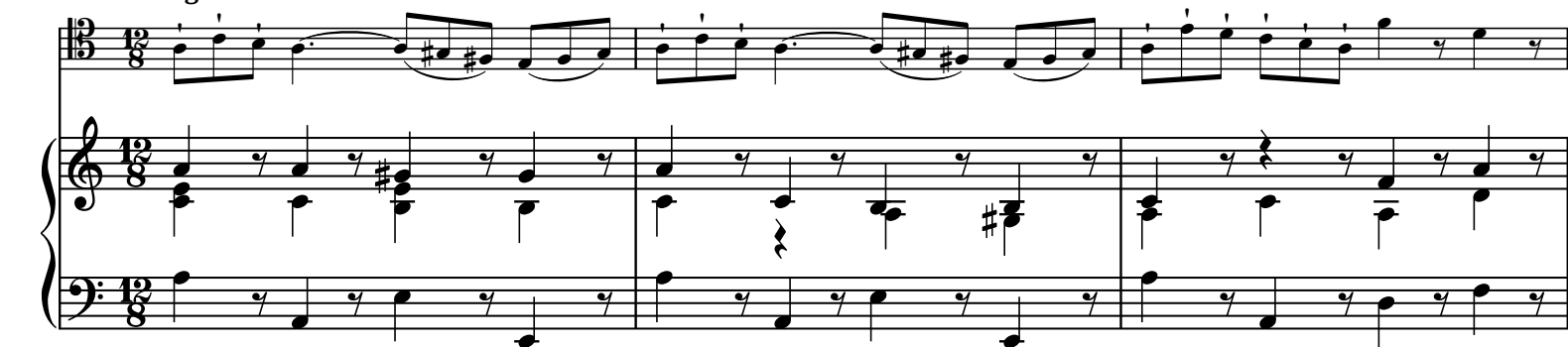
tr

[tr]

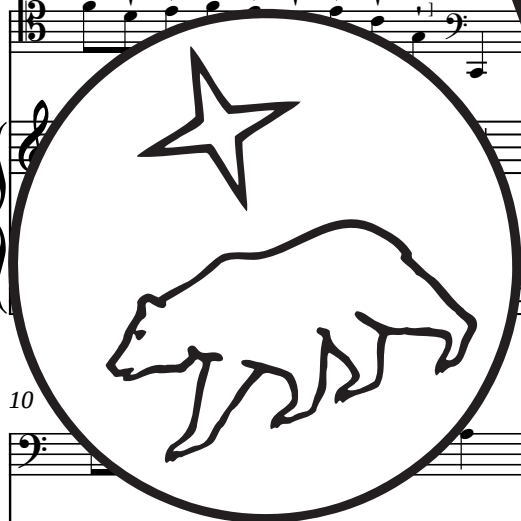
Bärenreiter
Leseprobe
Sample page



Allegro



Bärenreiter
Leseprobe
Sample page



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29



Measures 29-31 of the musical score. The melody is in 12/8 time, featuring eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in the right and left hands.

32



Measures 32-37 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment features chords and single notes. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the page.

38



Measures 38-40 of the musical score. The melody concludes with a final note. The piano accompaniment ends with a final chord. The score is marked with a double bar line and repeat dots.

Sonata VIII

RV 39

Antonio Vivaldi

Larghetto

Violoncello

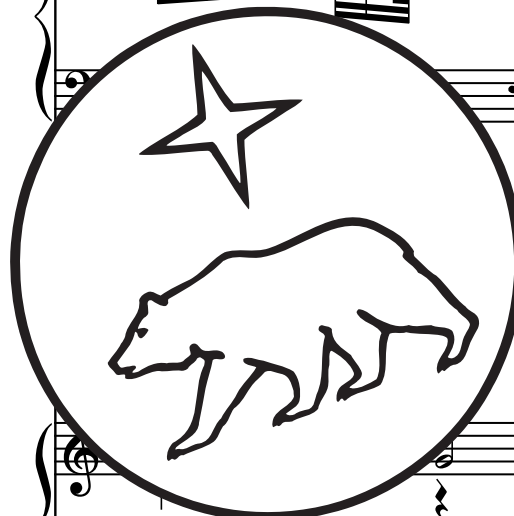
Basso continuo



4



Bärenreiter
Leseprobe
Sample page



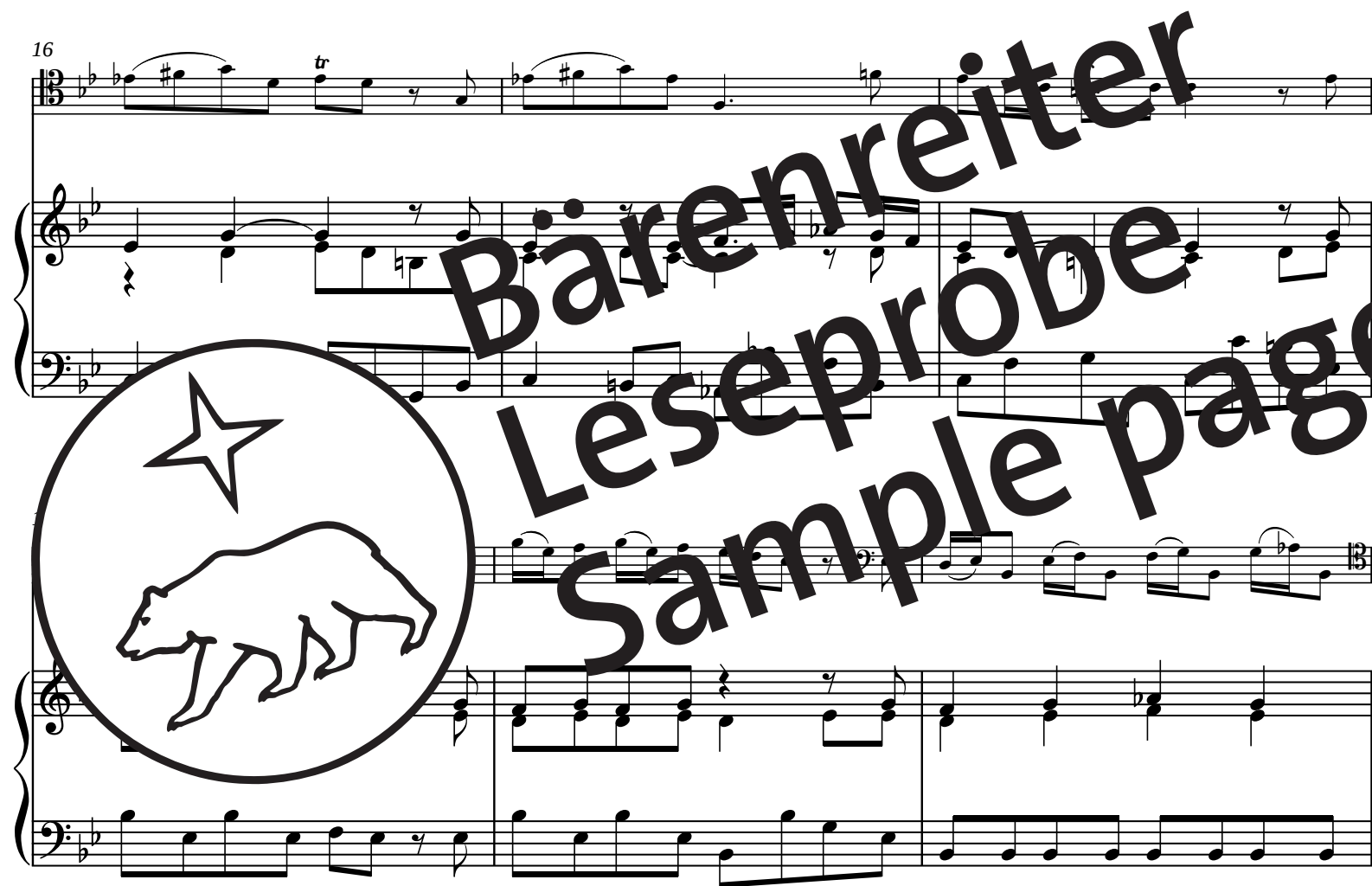
10



13



16



Bärenreiter
Leseprobe
Sample page

22



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20

Measures 20-23 of the musical score. The music is in 12/8 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody features eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes.

24

Measures 24-28 of the musical score. The music continues in 12/8 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody features eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes. A trill is marked in measure 26.

29

Measures 29-32 of the musical score. The music continues in 12/8 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody features eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes.

33

Measures 33-36 of the musical score. The music continues in 12/8 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody features eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes.

37

Measures 37-40 of the musical score. The music continues in 12/8 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. The melody features eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes.

Bärenreiter
Leseprobe
Sample page



Andante



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a piano and voice, with a tempo marking of "Andante". The key signature is B-flat major (two flats), and the time signature is 3/8. The score is divided into systems, with measures 7, 15, and 28 marked at the beginning of their respective systems. A large, stylized logo is overlaid on the score, featuring a bear walking to the right, with a five-pointed star above it, all enclosed within a circular border. The text "Bärenreiter Leseprobe" is written in a large, bold, sans-serif font across the middle of the page, with "Sample page" written below it in a smaller font. The musical notation includes various notes, rests, and ornaments, such as trills (tr) and slurs. The piano part consists of a right-hand melody and a left-hand accompaniment, while the voice part is represented by a single staff with a treble clef.

Allegro

Measures 1-4 of the musical score. The piece is in 2/4 time, key of B-flat major (two flats). The melody is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The melody consists of eighth and quarter notes, while the piano part features chords and eighth notes.

Measures 5-8 of the musical score. The melody continues in the bass clef, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

Measures 9-12 of the musical score. The melody and piano accompaniment continue. A large watermark is overlaid on this section.

Measures 13-16 of the musical score. The melody and piano accompaniment continue. A large watermark is overlaid on this section.

Measures 17-20 of the musical score. The melody and piano accompaniment continue, concluding the piece with a final cadence.

Bärenreiter
Leseprobe
Sample page



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32

Measures 32-34 of the musical score. The piece is in B-flat major (two flats) and 4/4 time. Measure 32 features a melodic line in the bass staff and a piano accompaniment in the treble and bass staves. Measure 33 continues the piano accompaniment with a sustained chord in the treble. Measure 34 shows a continuation of the melodic line in the bass staff.

35

Measures 35-40 of the musical score. Measures 35-36 show the piano accompaniment. Measures 37-38 introduce a new melodic line in the bass staff. Measures 39-40 continue the piano accompaniment. A circular logo is overlaid on the left side of the page, featuring a stylized bear walking to the right and a five-pointed star above it.

41

Measures 41-43 of the musical score. Measure 41 features a melodic line in the bass staff. Measures 42-43 show the piano accompaniment. The piece concludes with a double bar line at the end of measure 43.

Sonata IX

RV 42

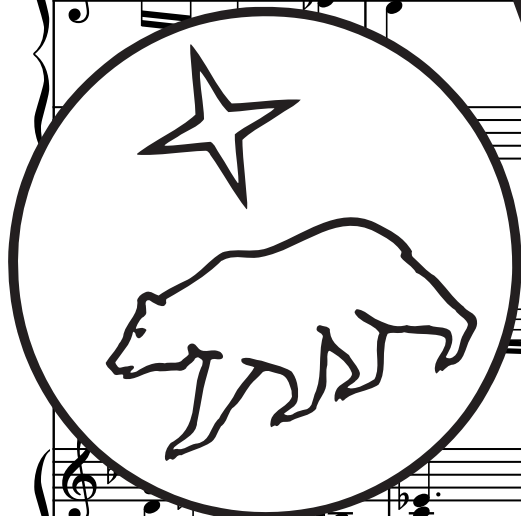
Preludio
Largo

Antonio Vivaldi

Violoncello

Basso
continuo

7



Bärenreiter
Leseprobe
Sample page

17

23

Musical score for measures 23-29. The score is written for a single melodic line in 12/8 time, featuring a key signature of one flat (B-flat). The melody includes several trills, marked with [tr] and tr. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

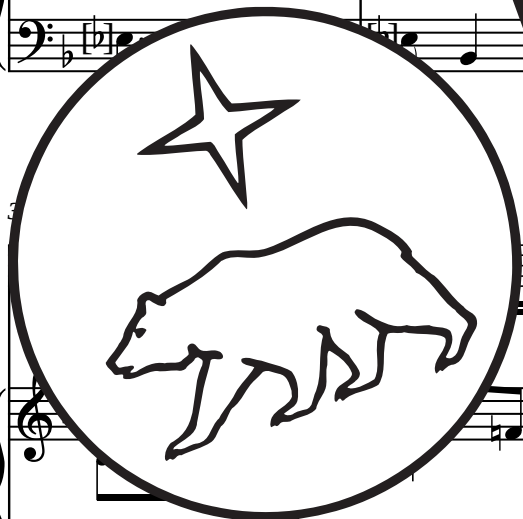
30

Musical score for measures 30-40. The score continues the melody from the previous system, featuring trills (tr) and a key signature change to two flats (B-flat and E-flat). The piano accompaniment continues with chords and single notes.

41

Musical score for measures 41-46. The score continues the melody from the previous system, featuring a triplet (3) and a trill (tr). The piano accompaniment continues with chords and single notes.

Bärenreiter
Leseprobe
Sample page



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14

Measures 14-16 of the musical score. The piece is in 3/8 time with a key signature of one flat (B-flat). The bass line features a complex, fast-moving eighth-note pattern. The right hand consists of a treble and a bass staff, with the treble staff playing chords and the bass staff playing a steady eighth-note accompaniment.

17

Measures 17-19 of the musical score. The bass line continues with its eighth-note pattern. The right hand's treble staff features a series of chords, while the bass staff continues with the eighth-note accompaniment.

20

Measures 20-22 of the musical score. The bass line continues with its eighth-note pattern. The right hand's treble staff features a series of chords, while the bass staff continues with the eighth-note accompaniment.

23

Measures 23-25 of the musical score. The bass line continues with its eighth-note pattern. The right hand's treble staff features a series of chords, while the bass staff continues with the eighth-note accompaniment.

26

Measures 26-28 of the musical score. The bass line continues with its eighth-note pattern. The right hand's treble staff features a series of chords, while the bass staff continues with the eighth-note accompaniment.

Bärenreiter
Leseprobe
Sample page



Largo

tr

3

3

8

15

tr

tr

[tr]

27

[tr]

tr

tr

34

[tr]

Bärenreiter
Leseprobe
Sample page



40

Musical score for measures 40-45. The top staff is in 12/8 time, key of B-flat major, featuring a melodic line with a trill [tr] in measure 44. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Giga
Allegro

Musical score for measures 46-51. The tempo is marked Giga Allegro. The top staff continues the melodic line, and the piano accompaniment features a more active bass line.

5

[simile]

Musical score for measures 52-58. The tempo is marked [simile]. The top staff continues the melodic line, and the piano accompaniment features a more active bass line.

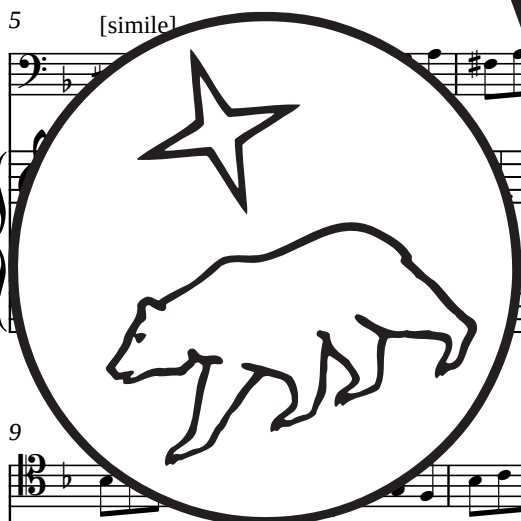
9

Musical score for measures 59-64. The top staff continues the melodic line, and the piano accompaniment features a more active bass line.

13

Musical score for measures 65-70. The top staff continues the melodic line, and the piano accompaniment features a more active bass line.

Bärenreiter
Leseprobe
Sample page



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32

Measures 32-34 of the musical score. The top staff is a single melodic line in bass clef. The bottom system consists of a grand staff (treble and bass clefs) with chords and single notes.

35

Measures 35-40 of the musical score. The top staff is a single melodic line in bass clef. The bottom system consists of a grand staff (treble and bass clefs) with chords and single notes.

41

Measures 41-44 of the musical score. The top staff is a single melodic line in bass clef. The bottom system consists of a grand staff (treble and bass clefs) with chords and single notes.

KRITISCHER BERICHT

ABKÜRZUNGEN

- A Handschriften 11188, 11189 und 11190 der Biblioteca del Conservatorio San Pietro a Majella, Neapel (enthält die Sonaten RV 47, 44 und 39)
 B Handschrift Vm⁷ 6310 der Bibliothèque Nationale, Paris (enthält die Sonaten RV 47, 41, 43, 45, 40 und 46)
 C Handschriften 782 und 783 der Gräflich von Schönbornschen Musikbibliothek, Wiesentheid (enthält die Sonaten RV 46 und 42)

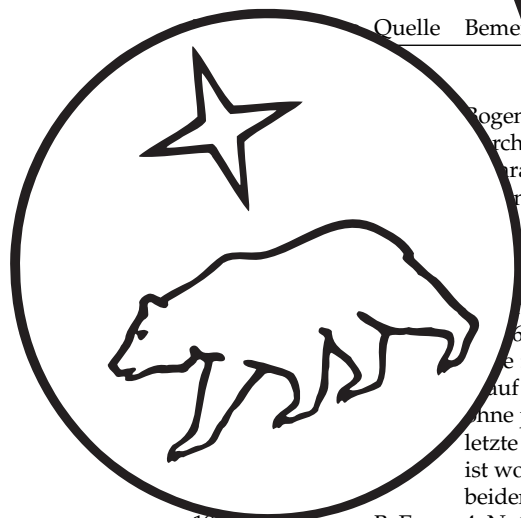
- C/II Handschrift 783/II der Gräflich von Schönbornschen Musikbibliothek, Wiesentheid (enthält ein Fragment der Sonate RV 42, 1. Satz)
 D Handschrift 532 der Gräflich von Schönbornschen Musikbibliothek, Wiesentheid (enthält die Sonate RV 44)
 E Druck, „VI / SONATES / Violoncello Solo / col Basso / DA / D'ANTONIO VIUALDI / Musico di violino è Maestro de' concerti / del Pio ospidale della Pietà di Venezia [...]“, M.^r Le Clerc le cadet, M.^r Le Clerc, M.^{me} Boivin, Paris, o. D. (enthält die Sonaten RV 47, 41, 43, 45, 40 und 46)

SONATA I, RV 47

Originaltitel:

- A „Suonata à Violoncello Solo del Quagli“
 B „Sonata à Violoncello solo / del Signor Antonio Vivaldi“
 E „Sonata I.“

Quelle Bemerkung



Quelle	Bemerkung
19 Vlc B, E	Bogen von 6.–7. Note durchgehend jeder Violengruppe separat gebunden
20 Vlc B, E	von T. 19. Note vorhanden
21–22 Vlc, Bc B	Note g statt a
	6. Note ohne Bogen
	nur von 7.–9. Note
	von 7.–9. Note von 10.–12. Note
	6. Note: ♯
	tr
	auf der 4. Note
	ohne jeglichen Bogen
	letzte drei Noten gebunden; gemeint ist wohl die Bindung der letzten beiden Noten.
	4. Note ohne tr
	1. Takthälfte ohne Bogen
	Takte nicht ausgeschrieben, sondern durch Wiederholungszeichen angegeben
	Takte fehlen, letzter Takt schließt wie T. 22

2. Satz, Allegro

A: Satzbezeichnung fehlt

B: „All.“

E: „Allegro“

– Vlc, Bc A	Originales Taktzeichen „3“
Auftakt Vlc, Bc B	Vlc hat ♯, Bc aber ♯; vgl. T. 28 u. 58
	♯ bzw. ♯ in beiden Stimmen
4 Vlc B	Bogen ungenau, etwa von 3.–6. Note
	Bogen von 1.–6. Note
12 Vlc B	Bogen ungenau, etwa von 3.–6. Note
13–15 Vlc E	ohne Bögen

Takt	Stimme	Quelle	Bemerkung
15	Vlc	B	ohne Bogen
17–18	Bc	E	
21	Vlc	E	tr
22–23	Vlc	E	Bögen von 1.–2., 2.–4., 5.–7. Note
24	Vlc	E	Bogen nur von 1.–2. Note
25	Vlc	B, E	Bögen von 2.–3. und von 4.–5. Note
26	Vlc	B	ohne Bogen, ohne tr
27	Vlc	E	ohne tr
28	Vlc, Bc	A, E	Alle drei Takte schließen den 1. Teil in beiden Stimmen mit ♯
			u. E beginnen den 2. Teil in beiden Stimmen mit ♯
31	Vlc	B, E	Bögen von 2.–3. u. 4.–5. Note
32	Vlc	B	Bogen von 2.–6. Note
		E	Bögen von 1.–2., 3.–4., 5.–6. Note
34	Vlc	B	Bogen von 2.–6. Note
		E	ohne Bogen
35, 36	Vlc	E	Bogen jeweils von 1.–2. Note
38	Vlc	B	Bogen von 2.–6. Note
		E	ohne Bogen
40	Vlc	E	ohne Bogen
42	Vlc	B	Bogen von 1.–3. Note
44, 45	Vlc	E	Bogen jeweils von 1.–3. Note
46–48	Vlc	E	ohne jeden Bogen
50, 51	Vlc	E	ohne Bogen
52	Vlc	B, E	♯ statt ♯
53–55	Vlc	B, E	Bögen jeweils von 1.–2. Note und 3.–7. Note
56	Vlc	B, E	Das in A fehlende ♯ ist in B u. E vorhanden.
60, 63	Vlc	B, E	Bögen von 2.–3. u. 4.–5. Note
70	Vlc	E	ohne Bogen
77, 79	Bc	B	Bögen von 1.–3. Note
		E	ohne Bögen
82, 83	Vlc	B, E	Bögen jeweils von 1.–4. u. 5.–6. Note
84–85	Bc	E	
85	Vlc	B, E	ohne Bogen
89	Vlc	B	Bögen von 2.–3. u. 4.–5. Note
		E	ohne Bögen
91	Vlc, Bc	A, B, E	♯; E ohne ♯

Takt	Stimme	Quelle	Bemerkung
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3. Satz, Largo

A: Satzbezeichnung fehlt

B u. E: „Largo“

–	Vlc, Bc	A	Originales Taktzeichen „3“
		B, E	Originales Taktzeichen „3/4“
11	Vlc	B	Bogen von 2.–4. Note
		E	Bogen von 1.–4. Note
18–19	Vlc	A, B, E	 statt 
18	Bc	B	 statt 
19	Vlc	E	ohne Bogen über der Triole
25	Vlc	B	Bogen von 2.–6. Note
		E	Bögen von 1.–3. u. 4.–6. Note
26–28	Vlc	B, E	Bögen in jedem Takt von 2.–6. Note. In T. 28 in E zudem Bogen von 7.–9. Note
32	Vlc	B	ohne <i>tr</i>

4. Satz, Allegro

A: Satzbezeichnung fehlt

B: „All.“

E: „Allegro“

2	Vlc	B	Bogen von 1.–2. Note
		E	ohne Bogen
7	Vlc	E	ohne Bogen
16	Vlc	E	irrtümlich vor <i>g</i> statt <i>e</i>
		B	vor <i>e</i> ; ohne Bogen
17	Vlc	E	unmäßig von 2.–4. Note
		B	über T. 17 Vlc, vor
		E	Note
		B	 statt 
33	Vlc	B	Bogen von 1.–2. Note
36	Vlc	E	ohne Bogen
42–45	Vlc	E	ohne Bögen
46–49	Vlc, Bc	B	Bögen jeweils von 2.–4. Note, auch in T. 47 u. 49, Bc
		E	keine Bögen

Takt	Stimme	Quelle	Bemerkung
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SONATA II, RV 41

Originaltitel

B „Sonata à Violoncello solo / Del S.g D. Ant.° Vivaldi“

E „Sonata II.“

1. Satz, Largo

1	Vlc	E	ohne Bogen
5	Vlc	E	Bogen von 1.–3. Note
7	Vlc	E	Bogen von 1.–2. Note
8	Vlc	E	ohne Bogen
11	Vlc, Bc	E	 fehlt
13, 14, 18,			
26, 28	Vlc	E	ohne Bögen
30–33	Vlc	E	ohne Bögen
32	Bc	E	<i>g</i> in <i>limb</i>

2. Satz, Allegro

6	Vlc	E	ohne Bogen auf 4.–7. Note
7	Vlc	E	ohne Bogen
8	Vlc	E	Staccatopunkte auf 8.–10. Note
9	Bc	E	4. Note <i>a</i> statt <i>e</i> ; 5. Note <i>e</i> statt <i>d</i>
10	Bc	E	im ganzen Takt <i>a</i> statt <i>e</i>
11	Vlc	E	7. Note <i>e</i> statt <i>e</i> ’
	Bc	E	1. Note <i>a</i> statt <i>b</i>
12	Bc	E	
16	Bc	E	2. Note <i>es</i>
18	Bc	E	letzte Note <i>a</i> statt <i>g</i>
	Vlc	E	1. Note <i>d</i> statt <i>e</i> ’
21	Vlc	E	ohne <i>tr</i>
	Bc	B	3. Note irrtümlich <i>d</i>
28–31	Vlc, Bc	E	Die H. von Takt 28 fehlt in E; von hier an bis zum Ende des Satzes sind daher beide Stimmen um einen halben Takt vorverschoben, der Schlusstakt ist somit ein vollständiger 4/4-Takt. (siehe Notenbeispiel am Fuß der Seite)
31	Bc	B	Der Takt beginnt in B irrtümlich <i>f-g-a-g</i> . Unsere Fassung wurde aus E übernommen (s. u.).
36	Bc	B, E	3. Note <i>d</i> statt <i>f</i>

3. Satz, Largo

1	Vlc	E	ohne Bögen
2	Vlc	E	Bogen auch von 5.–6. Note
4	Bc	E	2. Note <i>b</i> statt <i>h</i>
5	Vlc	E	Bögen reichen von 6.–8. u. 9.–11. Note
13	Bc	E	1. Pause fehlt; die darauffolgenden Sechzehntel <i>b-a</i> sind als  geschrieben.
14	Vlc	E	2. Note <i>g</i> ’ statt <i>f</i> ’
15	Vlc	E	6. Note ohne <i>tr</i>
16	Vlc	E	ohne <i>tr</i>



Notenbeispiel zu Sonata II, RV 41, 2. Satz, T. 28–31

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Takt	Stimme	Quelle	Bemerkung
14	Vlc	E	Rhythmus der 1.-3. Note: ♪ ♪ ♪; ohne Bogen
19	Vlc	E	3.-4. Note gebunden
23	Vlc, Bc	E	beide Viertelnoten ohne Punkt
24	Vlc	E	2. Note mit ♯
35	Vlc	E	ohne <i>tr</i>
37	Vlc	E	Bogen über der Triole
42	Vlc	E	Bogen über der Triole
45	Vlc	E	ohne Bogen
58	Vlc	B	Bogen von der 4.-6. Note statt Staccato
		E	alle Noten Staccato
72, 73	Vlc	E	3.-4. Note ohne Bogen
78	Vlc, Bc	E	beide Viertelnoten ohne Punkt; ohne ♮

3. Satz, Largo

2	Vlc	E	ohne Bögen
4	Vlc	E	ohne <i>tr</i>
5, 6	Vlc	E	ohne Bögen; T. 6 ohne Staccato
7	Vlc	E	Bögen von 1.-2., 6.-8. u. 10.-11. Note
8	Bc	E	1.-4. Note irrtümlich ♪ statt ♪
9	Vlc	E	ohne <i>tr</i>
10, 11	Vlc	E	8. u. 12. Note ♭
11	Vlc	E	1.-2. Note ohne Bögen
12	Vlc	E	Bogen von 6.-8. Note
16	Vlc	E	<i>tr</i> über 2. statt 1. Note
		E	9.-12. Note ohne Bögen
		E	Bezifferung trägt unver-
		E	weise ein „Möglich-
		E	es sich an die
		E	Warnvorzeichen.
		E	Bogen
		E	Staccato
		E	D
18		E	Zweierbindungen
19		E	statt <i>b</i>
27-28		E	durchgehend Zweierbindungen
29, 30	Vlc	E	Bogen jeweils von 1.-2. Note
31-32	Vlc	E	durchgehend Zweierbindungen
37	Vlc	E	♪ statt ♪ ♯
39	Vlc	E	3. Note ohne ♯
45, 47	Vlc	E	ohne Bögen
54	Vlc	E	ohne Bogen
57	Vlc	E	Zweierbindungen
59	Vlc	E	ohne <i>tr</i>
63	Vlc	B	1.-2. Note Staccato und Bindebogen
		E	1. Note Staccato; Bögen von 3.-4 u. 5.-6. Note
66, 68	Vlc	E	ohne Bögen
70-72	Vlc	E	ohne Bögen
79	Vlc	E	ohne Bogen
82-83	Vlc	E	ohne Bögen

Takt	Stimme	Quelle	Bemerkung
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SONATA V, RV 40

Originaltitel:

B „Sonata à Violoncello solo / Del S.^g D. Ant.^o Vivaldi“

E „Sonata V.“

1. Satz, Largo

3	Vlc	E	5.-6. Note ohne Bogen
4	Vlc	E	Bogen von 2.-5. Note; 3. Note <i>dis</i> statt <i>d'</i>
5	Vlc	E	ohne <i>tr</i>
	Vlc, Bc	E	3. Note nicht punktiert
9	Vlc	E	ohne <i>tr</i> ; 8.-10. Note ohne Bogen
10	Vlc	E	ohne <i>tr</i>
13	Vlc	E	2.-4. Note ohne Bögen
14	Bc	E	5. u. 6. Note jeweils Viertel
15	Vlc	E	ohne <i>tr</i>

2. Satz, Allegro

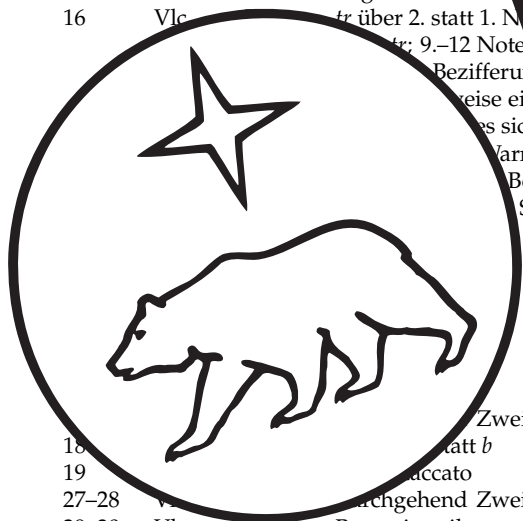
2	Vlc	E	ohne Bögen
5	Vlc	E	ohne Bögen
15	Vlc	E	ohne Bögen
26	Vlc	E	ohne Bögen von 2.-3. Note
29	Vlc	E	Bögen von 5.-6. u. 7.-8. Note
		E	Bögen von 6.-7., aber nicht von 7.-8. Note
39	Vlc, Bc	E	♮ über beiden Schlussnoten
		E	Dieser Takt besteht aus 10 Tönen aus, ist so unvollständig; die E wurde durch 1/2 vervollständigt. Der theo- retisch konsequente, aber raschere Wiederabschluss des 2. Teiles nach ist auf dem Papier unanfecht- baren, aber dem Ohr viel zu langen Lösung Le Clercs vorzuziehen.

3. Satz, Largo

1	Vlc	E	Bogen auch von 8.-9. Note
5	Vlc, Bc	E	Schlussnote nicht punktiert
6, 7	Vlc	E	♪ immer gebunden
9	Vlc	E	♪ nicht gebunden

4. Satz, Allegro

1, 3	Vlc	B	Die Bögen sind hier besonders ungenau gesetzt und könnten auch vom 2.-3. Achtel oder sogar vom 1.-3. Achtel zu verstehen sein. In der Wiederholung in den Takten 41 u. 43 fehlen diese Bindungen.
		E	ohne Bögen
2	Vlc	E	Bogen nur von 1.-2. Note
7, 9, 11	Vlc	E	ohne Bögen
13-15	Vlc	E	ohne Bögen
17	Bc	E	♪ statt ♪ ♯
22	Bc	E	2. Note fehlt
27	Bc	E	♪ statt ♪
28	Vlc	E	ohne Bogen
	Bc	E	♪ statt ♪
30	Vlc	E	ohne Bogen
31	Vlc	B	Der Bogen ist ungenau gesetzt, es könnte auch die Bindung nur der letzten beiden Achteln gemeint sein. ohne Bogen; 2. Note <i>cis</i>
		E	



Takt	Stimme	Quelle	Bemerkung
32	Vlc	E	ohne Bogen
37	Vlc	E	ohne Bogen
39	Vlc	E	ohne <i>tr</i>
50	Vlc	E	ohne Bogen
51	Vlc	E	ohne <i>tr</i>
53	Vlc	E	ohne Bogen

SONATA VI, RV 46

Originaltitel:

B „Sonata à Violoncello solo / Del S.^g D. Ant. Vivaldi“

C „Suonata / p[er] Violoncelle Solo / Del Sigl: / D: Ant: Vivaldi“

E „Sonata VI.“

1. Satz, Largo

B u. E: „Largo“

C: „Preludio Largo“

–	Vlc, Bc	C, E	Taktzeichen „ ³ / ₈ “
2	Vlc	E	Bogen von 1.–2. Note fehlt
5	Vlc	E	ohne Bogen
6	Vlc	C	2. Bogen von 2.–3. Note; Bogen von 7.–1. Note in T. 1
		E	Bogen von 3.–5. Note
9	Vlc	C	2. Bogen fehlt
		E	9. Note statt <i>d</i> ; Bogen von 3.–5. Note
		C	Bogen auch von 7.–9. Note
		E	ohne Bögen
		C	Bogen von 3.–9. Note
		E	6. Note <i>es</i> statt <i>d</i>
		C	Bogen auch von 4.–6. u. 7.–9. Note
		E	ohne Bögen
		C	Staccato, ohne Bögen
		E	1. Note eine Oktave höher
		C	Bogen von 3. bis 9. Note
		E	Staccato, ohne Bögen
		C	ohne Bögen; 7. Note <i>es</i> statt <i>d</i>
		E	ohne Bögen, nur 9.–12. Note Staccato
		C	u. 4. Note irrtümlich <i>c</i> statt <i>d</i>
		E	Bogen von 1.–2. Note fehlt
		C	Bogen von 2.–7. Note
		E	Bogen von 3.–9. Note
24	Vlc	C	ohne Bogen
		E	Bogen von 3.–9. Note
		C	Bogen von 6.–7. u. 8.–9. Note
25	Vlc	E	ohne Bogen
26	Vlc	C	Bogen von 3.–9. Note
		E	3. Bogen fehlt
27	Vlc	E	ohne Bogen
28–29	Vlc	E	Bogen <i>g'–g'</i> fehlt
30, 31	Vlc	E	ohne Bögen
32	Vlc	C	Bögen von 1.–3., 4.–6., 7.–9. Note
		E	ohne Bögen
33	Vlc	E	∩ fehlt
	Bc	C, E	∩ fehlt

2. Satz, Allegro

B: „All.“

C: „Allemanda Allegro“

E: „Allegro“

Auftakt-1	Vlc	E	Bogen <i>f–b</i> fehlt
Auftakt-4	Vlc	C	Bögen jeweils bis zur 2. Note von T. 1, 2, 3, 4

Takt	Stimme	Quelle	Bemerkung
4–5	Vlc	E	Bogen von T. 4 zu 5 fehlt
5–6	Vlc	C	ohne Bogen; 3. u. 4. Note ohne Staccato
6	Bc	B, E	4. Note <i>c</i> statt <i>b</i>
12–13	Vlc	C	Bogen von T. 12, letzte Note, zu T. 13, 2. Note
		E	Bogen fehlt
13–14	Vlc	C	Bogen von T. 13, letzte Note, zu T. 14, 2. Note.
17	Vlc	E	Bogen von 4.–7. Note
17–18	Vlc	C	ohne Bogen von 7.–1. Note
21	Vlc	E	6. Note <i>c'</i> statt <i>es'</i>
22	Bc	C	1. u. 2. Note <i>b</i> statt <i>h</i>
23	Vlc	C	Bogen von 2.–3. Note
24	Vlc	B	Bogen irrtümlich von 7.–8. Note
		E	Bogen von 6.–7. Note
26	Bc	E	letzte Note <i>es</i> statt <i>f</i>
27	Vlc	E	Bogen von 3.–4. Note fehlt
28	Vlc	C	Bogen von 3.–5. Note
		E	Pause fehlt
	Vlc	C, E	Bogen von 1.–4. Note fehlt
		E	Bogen von 7.–8. Note
32	Vlc	C, E	ohne <i>tr</i>
32	Bc	E	2. Note <i>c</i> statt <i>c'</i>

3. Satz, Largo

	Vlc	E	Bogen von 1.–4. Note
		E	ohne Bogen
	Bc	E	4. Note <i>f</i>
2	Vlc	E	ohne Bögen
3	Bc	E	ohne Bögen
	Vlc	E	ohne Bögen von 1.–2. u. 3.–4. Note
5	Vlc	C	Bogen von 1.–4. Note
		E	Bogen von 1.–3. Note
6	Vlc	C	ohne Bogen von 7.–9. Note
		E	5. Note <i>b</i> statt <i>h</i>
	Bc	E	3. Note <i>a</i> statt <i>as</i> , 6. Note <i>es</i> statt <i>e</i>
7	Vlc	C	Bögen von 3.–4. u. 5.–6. Note; ohne Bogen von 8.–10. Note
		E	ohne Bögen
8	Vlc	C	7. Note <i>e</i> statt <i>es</i>
9	Vlc	E	ohne Bogen
	Bc	C	5. u. 6. Note: ♪ ♪
10	Vlc	E	ohne Bögen
		C	1. Bogen fehlt
11	Vlc	E	1. u. 2. Note <i>es</i> ; 4.–7. Note ohne Bögen
13	Vlc	C	ohne Bögen
		E	Bogen nur von 3.–4. Note
15, 16	Vlc	C	ohne Bögen
		E	Bogen von 2.–3. Note fehlt
20	Vlc	E	ohne <i>tr</i>

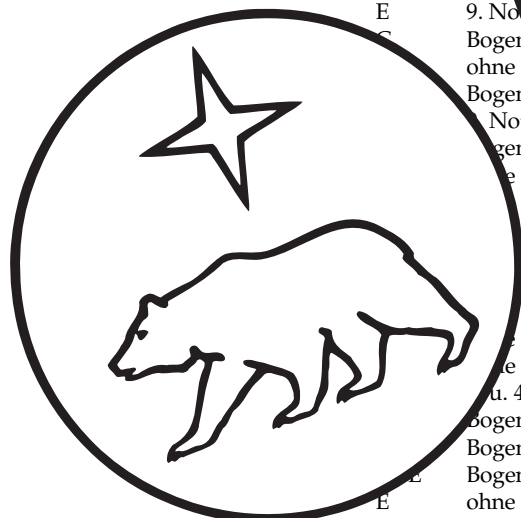
4. Satz, Allegro

B: „All.“

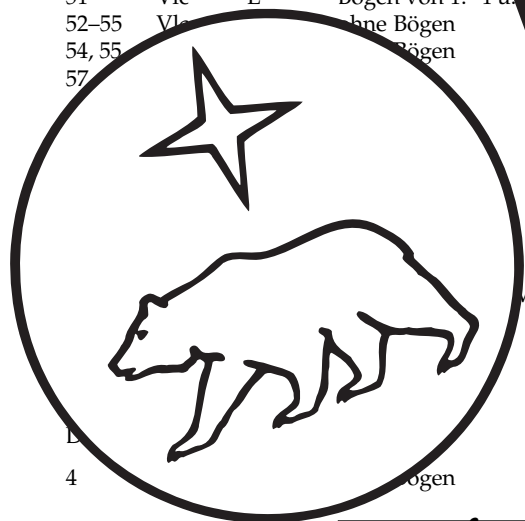
C: „Corrente Allegro“

E: „Allegro“

1	Vlc	C	Bogen zusätzlich auch von 3.–4. Note
		E	Bogen von 4.–5. Note fehlt
3	Vlc	E	Bogen von 4.–5. Note fehlt
5–7	Vlc	C	Bogen jeweils von 1.–3. u. 4.–5. Note
		E	Bogen jeweils von 1.–3. Note
9	Vlc	E	1.–3. Note irrtümlich: ♪ ♪ ♪



Takt	Stimme	Quelle	Bemerkung
10, 12	Vlc	E	ohne Bögen
15–18	Vlc	C	Bögen jeweils von 3.–7. Note
16–18	Vlc	E	ohne Bögen
18	Vlc, Bc	C	Takt irrtümlich zweimal kopiert
24	Vlc	E	Bogen nur von 5.–8. Note
28	Vlc	C	Bögen von 1.–3. und von 4.–5. Note
		E	6. Note ohne #; Bogen auch von 1.–3. Note
29	Vlc	C	5. Note <i>es</i> statt <i>e</i>
30, 31	Vlc	C	Bögen jeweils von 1.–3. u. 4.–5. Note
		E	Bögen jeweils von 1.–3. u. 5.–6. Note
35	Vlc	C	Bögen von 1.–3. u. 4.–5. Note
		E	ohne Bogen
36	Vlc	E	Bogen nur von 1.–3. Note
40	Vlc	C	Bögen von 1.–3. u. 4.–5. Note
		E	Bögen von 1.–3. u. 5.–6. Note
41	Bc	E	♩ statt ♪
42	Vlc	C	Bogen von 4.–5. statt 5.–6. Note
		E	Bogen nur von 1.–3. Note
45	Vlc	E	ohne Bögen
	Bc	E	♩ statt ♪
46	Vlc	C	5. Note ♩
47	Vlc	C	1. Note <i>es</i> statt <i>e</i> ; Bogen von 1.–3. Note
48	Vlc	C, E	ohne Bögen
50	Vlc	C	1. Bogen fehlt
		E	Bögen von 1.–3., 4.–7. u. 8.–11. Note
51	Vlc	E	Bögen von 1.–4. u. 5.–8. Note
52–55	Vlc	E	ohne Bögen
54, 55			Bögen
57			
4			Bogen
6	Vlc, Bc	D	
8	Vlc	D	10.–14. Note ohne Bogen
9	Vlc	D	12.–14. Note ohne Bogen
10–14	Vlc	D	ohne <i>tr</i>
15	Vlc	D	ohne <i>tr</i> ; Bogen von 2.–3. Note; ohne Bogen von 8.–9. Note
16–18	Vlc	D	ohne Bögen, ohne <i>tr</i>
18	Bc	D	1. Note ♩ statt ♪
19–23	Vlc	D	Bogen jeweils nur 2.–3. Note, in T. 22 auch 8.–9. Note
24	Vlc, Bc	D	☞ fehlt



Takt	Stimme	Quelle	Bemerkung
2. Satz, Allegro poco			
A: „All:° poco“			
D: „Andante molto“			
3	Vlc	D	2. Takthälfte:
			
3–4	Vlc	D	Alle Triolen sind zu Dreier-Gruppen gebunden.
5	Vlc	D	ohne <i>tr</i>
7	Vlc	D	ohne Bögen von 9.–13. Note
8	Vlc	D	ohne Bögen von 5.–9. u. 14.–18. Note
9	Vlc	D	ohne Bögen von 5.–9. Note, ohne <i>tr</i>
10	Vlc	D	ohne <i>tr</i>
11	Vlc	D	Bogen von 7.–12. Note, letzte 2 Sechzehntel: <i>e'</i> statt <i>d'</i> <i>e'</i>
13	Vlc	D	ohne <i>tr</i>
16	Vlc	D	ohne Bögen
17	Vlc	D	ohne Bögen; # fehlt vor der vorletzten Note <i>c'</i>
17	Vlc	D	Die Bögen der Figur auf dem 1. u. 3. Viertel sind jeweils einheitlich und ungeachtet des Bogens. Es könnte auch eine Änderung von 2.–5. u. 11.–14. Note gemeint sein.
18	Vlc	D	ohne Bögen von 5.–9. Note
19	Vlc	D	8. Note, ohne <i>tr</i>
22	Bc	D	7. u. 8. Note <i>a a</i> statt <i>A A</i>
26	Vlc	D	2. Takthälfte zu Zweiergruppen gebunden
	Vlc	D	irrtümlich <i>f</i> statt <i>fi</i>
	Bc	D	5 u. 8. Note punktiert wie in dem kleinen gedruckten Vorspiel unserer Ausgabe
28	Vlc	D	1.–11. Note ohne Bögen; Bogen von 14.–20. Note
29	Vlc, Bc	D	ohne ☞
3. Satz, Largo			
Taktzeichen in D: große „3“			
2	Vlc	D	ohne <i>tr</i>
3	Vlc	D	ohne Bogen
4	Vlc	D	ohne <i>tr</i>
5–6	Bc	D	Haltebogen von 2. Note, T. 5, zu 1. Note, T. 6
7	Vlc	D	2.–3. Note gebunden
8	Vlc	D	ohne Bogen
12	Vlc	D	ohne Bogen
14	Vlc	D	ohne Bogen
17	Vlc, Bc	D	Vlc, 2. Note ohne ♭, Bc, 3. Note aber mit ♭
	Vlc	D	2.–3. Note gebunden
22	Vlc	D	ohne Bogen
25	Vlc	D	1. Note ♩ statt ♪
26	Vlc	D	2.–3. Note gebunden
29	Vlc	D	ohne <i>tr</i>
34	Vlc, Bc	D	ohne ☞

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CRITICAL REPORT

KEY TO ABBREVIATIONS

- A Manuscripts 11188, 11189 and 11190 in the Biblioteca del Conservatorio San Pietro a Majella, Naples (contains Sonatas RV 47, 44 and 39)
 B Manuscript Vm⁷ 6310 in the Bibliothèque Nationale, Paris (contains Sonatas RV 47, 41, 43, 45, 40 and 46)
 C Manuscripts 782 and 783 in the Gräflich von Schönbornsche Musikbibliothek, Wiesentheid (contains Sonatas RV 46 and 42)

- C/II Manuscript 783/II in the Gräflich von Schönbornsche Musikbibliothek, Wiesentheid (contains a fragment from movt. 1 of Sonata RV 42)
 D Manuscript 532 in the Gräflich von Schönbornsche Musikbibliothek, Wiesentheid (contains Sonata RV 44)
 E Printed edition, "VI / SONATES / Violoncello Solo / col Basso / DA / D'ANTONIO VIUALDI / Musico di violino è Maestro de' concerti / del Pio ospedale della Pietà di Venezia [...]". Paris: M.^r Le Clerc le cadet, M.^r Le Clerc, M.^{me} Boivin, [n. d.] (contains Sonatas RV 47, 41, 43, 45, 40 and 46)

SONATA I, RV 47

Original title:

A "Suonata à Violoncello Solo / del Viualdi"

B "Sonata à Violoncello solo / Del S.^g D. Antonio Viualdi"

E "Sonata I."

Bar	Part	Source	Comment
16	vc	B, E	Slurs from n. 1-2, 2-4 and 5-7
17	vc	B, E	Slur only from n. 1-2
19	vc	B, E	Slurs from n. 2-3 and 4-5
20	vc	B, E	No slur
21-22	vc, bc	B	No <i>tr</i>
		E	All three versions have first section and n. 1 in both parts. and E begin second section with ♯ in both parts.
		B, E	Slurs from n. 2-3 and 4-5
		B	Slur from n. 2-6
		E	Slurs from n. 1-2, 3-4 and 5-6
		B	Slur from n. 2-6
		E	No slur
		E	Slur from n. 1-2 in each bar
		B	Slur from n. 2-6
		E	No slur
		E	No slur
		E	Slur from n. 1-3
		E	Slur from n. 1-3 in each bar
		E	No slurs at all
		E	No slur
		B, E	♯ instead of ♯
		B, E	Slurs from n. 1-2 and 3-7 in each bar
		B, E	No ♯ in A, but present in B and E
		B, E	Slurs from n. 2-3 and 4-5
		E	No slur
		B	Slurs from n. 1-3
		E	No slurs
		B, E	Slurs from n. 1-4 and 5-6 in both bars
		E	
		B, E	No slur
		B	Slurs from n. 2-3 and 4-5
		E	No slurs
		A, B, E	♯; no ♯ in E

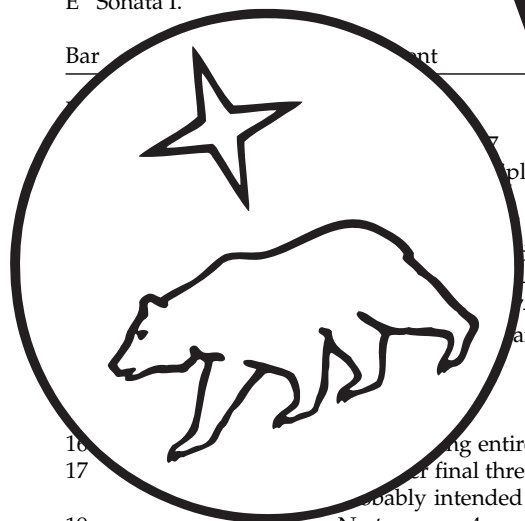
Movement 2, Allegro

A: No title

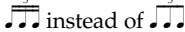
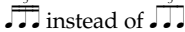
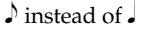
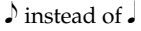
B: "All."

E: "Allegro"

–	vc, bc	A	Original time signature: "3"
upbeat	vc, bc	B	♯ in vc, ♯ in bc; however, see mm. 28 and 58
		E	♯ e. g. ♯ in both parts
4	vc	B	Slur ambiguous, probably from n. 3-6
		E	Slur from n. 1-6
12	vc	B	Slur ambiguous, probably from n. 3-6
13-15	vc	E	No slurs



Bärenreiter
 Leseprobe
 Sample page

Bar	Part	Source	Comment
Movement 3, Largo			
A: no title			
B and E: "Largo"			
–	vc, bc	A	Original time signature: "3"
		B, E	Original time signature: "3/4"
11	vc	B	Slur from n. 2–4
		E	Slur from n. 1–4
18–19	vc	A, B, E	 instead of 
18	bc	B	 instead of 
19	vc	E	No slur over triplet
25	vc	B	Slur from n. 2–6
		E	Slurs from n. 1–3 and 4–6
26–28	vc	B, E	Slurs from n. 2–6 in each bar. E also has slur from n. 7–9 in m. 28.
32	vc	B	No <i>tr</i>

Movement 4, Allegro

A: no title
B: "All.""
E: "Allegro"

2	vc	B	Slur from n. 1–2
		E	No slur
7	vc	E	No slur
16	vc	B	 before <i>g</i> instead of <i>e</i> by mistake
		E	 correctly before <i>e</i> ; no slur
			Slurs regularly from n. 2–4, also in m. 20
			No slurs except from n. 3–4 in m. 17
			by mistake
			from n. 1–2
			Slur
			mistakenly given as  instead of  before <i>e'</i>
			over <i>c#'</i>
			over <i>c#'</i>
			Slur from n. 1–2
			No slur
			No slurs
40	vc, bc	B	N. 2–4 slurred, also in m. 47 and 49,
		bc	
		E	No slurs

Bar	Part	Source	Comment
SONATA II, RV 41			
Original title:			
B "Sonata à Violoncello solo / Del S.g D. Ant.° Vivaldi"			
E "Sonata II."			

Movement 1, Largo

1	vc	E	No slur
5	vc	E	Slur from n. 1–3
7	vc	E	Slur from n. 1–2
8	vc	E	No slur
11	vc, bc	E	No 
13, 14, 18,			
26, 28	vc	E	No slurs
30–33	vc	E	No slur
32	bc		 mistakenly given as 

Movement 2, Allegro

	vc	E	No slurs from n. 4–7
	vc	E	No slur
8	vc	E	Staccato  over n. 8–10
	bc	E	N. 1 <i>d</i> instead of <i>e</i> , n. 5 as <i>e</i> instead of <i>d</i>
10	bc	E	Entire bar instead of <i>e</i>
11		E	N. 5  instead of <i>e</i> '
		E	N. 2 <i>b</i> instead of <i>b</i> '
	bc	E	
10	bc	E	N. 2 <i>e</i> '
18	bc	E	Final note <i>a</i> instead of <i>g</i>
19	vc	E	N. 1 <i>d'</i> instead of <i>e'</i>
21	vc	E	No <i>tr</i>
	bc		N. 3 given as <i>d</i> by mistake
28–31	vc, bc	E	Second half of m. 29 missing in E, hence both parts shifted forward half a bar from here to end of movement, making final measure a complete 4/4 bar. Cf. the music example at the foot of the page.
31	bc	B	B incorrectly gives opening of bar as <i>f-g-a-g</i> . Present version taken from E (q. v.).
36	bc	B, E	N. 3 <i>d</i> instead of <i>f</i>

Movement 3, Largo

1	vc	E	No slurs
2	vc	E	Slur also from n. 5–6
4	bc	E	N. 2 <i>b</i> ' instead of <i>b</i>
5	vc	E	Slurs extend to n. 6–8 and 9–11
13	bc	E	No  ; following  (<i>b-a</i>) written as 
14	vc	E	N. 2 <i>g'</i> instead of <i>f'</i>
15	vc	E	No <i>tr</i> over n. 6
16	vc	E	No <i>tr</i>



Music example to Sonata II, RV 41, movement 2, mm. 28–31

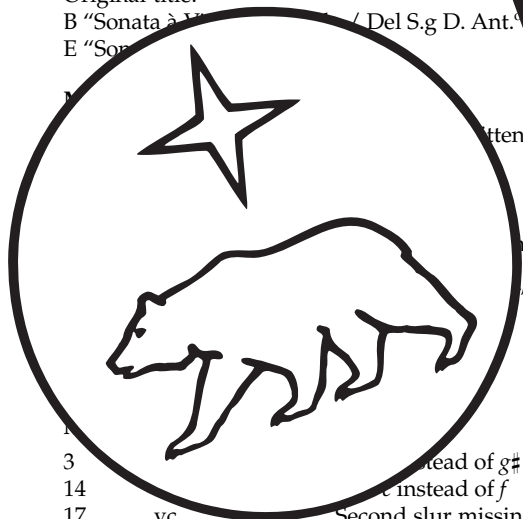
Bar	Part	Source	Comment
Movement 4, Allegro			
4–5	vc	B	The slurs here are especially difficult to interpret. Suggestions draw on a comparison with m. 7. The same two-note slurs are found in E.
10	vc	E	No slur
34–35	vc	E	Slurs from n. 1–2 in each bar
40	vc	E	Slur from n. 1–2
46	vc	B	Additional slur above both two-note slurs, covering entire bar
		E	No slurs
57	vc	E	Slur from n. 1–3
63	bc	B, E	B gives <i>b-b</i> three times but <i>b-b-f</i> in vc part. E reads <i>b-b-g</i> in both parts. Harmonically, the voice-leading with <i>f</i> is more convincing.
67	vc	E	No slur
71–72	bc	E	No dot and rest after <i>f</i> 's.
74	vc	E	<i>tr</i> in E

SONATA III, RV 43

Original title:

B "Sonata à Violoncello solo / Del S.^g D. Ant. Vivaldi"

E "Sonata IV"



3			head of <i>g</i> #
14			<i>c</i> instead of <i>f</i>
17	vc	E	Second slur missing
18	vc	E	Both <i>tr</i> 's missing
26	vc	E	No slur or <i>tr</i>
27	bc	B	N. 1 somewhat indistinct in B, could be interpreted as <i>B</i> . E correctly gives <i>A</i> .
29	vc	E	Both slurs missing in second half of bar
38	vc	E	No slur
42–45	vc	E	No slurs

Movement 3, Largo

2	vc	E	N. 1–2: <i>♪ ♪</i> ; also no slur
3	vc	E	Second slur missing
4	vc	E	No slur
5	vc	E	No slurs
7	vc	E	Triplet slurred
8	vc	E	No slur
12	vc	E	First slur missing
12–13	vc	E	N. 2–4 slurred in each <i>♪</i> group

Bar	Part	Source	Comment
21	vc	E	N. 1 <i>c'</i> instead of <i>c#'</i> . However, final note correctly given as <i>c#'</i> .
22	vc	E	Triplet slurred
25, 27	vc	E	Separate slur on each triplet
31	vc	E	Second slur missing
34	vc	E	<i>tr</i> on <i>b</i>

Movement 4, Allegro

7	bc	B	N. 2 mistakenly given as <i>f</i> ; E correctly gives <i>d</i> .
8	vc	E	No <i>tr</i>
14–17	vc	E	No slur on first <i>♪</i> in each bar. No tie from <i>ff</i> also in m. 17.
17	bc	B	<i>c'-c</i> by mistake; E correctly gives <i>b-B</i> .
33	vc	E	No slur
39	bc	E	N. 4 has <i>c</i> instead of <i>#</i>
41	vc	E	No slur
49	vc	E	No slur
59			No slur
62–65	vc	E	Rhythm of beat 2: <i>♪ ♪ ♪</i>
64	vc	E	No slur on n. 3–4
69–70	vc	E	Slur from beat 2 of m. 69 to beat 1 of m. 70
71–72	vc	E	No slur from final note of m. 71 (n.1 of m. 72)
72	vc	E	No slur
75–76	vc	E	No slur from final note of m. 75 to n. 1 of m. 76
77	vc	E	No slur from final note of m. 77 to n. 1 of m. 78
80	vc	E	No slur

SONATA IV, RV 45

Original title:

B "Sonata à Violoncello solo / Del S.^g D. Ant. Vivaldi"

E "Sonata IV."

Movement 1, Largo

–	vc, bc	E	Time signature: $\frac{3}{4}$
14	vc	E	No slur from n. 6–7
17	vc	E	No slur from n. 3–4
19	vc	E	No <i>tr</i>
23	vc	B	Additional slur from n. 3–4
27	vc	E	N. 3 incorrectly given as <i>♪</i> , n. 4 as <i>♪</i>
30	vc	E	Second triplet group also slurred
31	vc	E	No staccato dot to n. 7
36	vc	E	N. 3 <i>f</i> instead of <i>e</i> _b
38	vc	E	Slurs from n. 1–3, 4–6 and 7–9
39	vc	E	No slur
40	vc	E	Slurs from n. 1–3, 4–6 and 7–9

Movement 2, Allegro

6	vc	E	Slur from n. 1–2
7	vc	E	No slur
8, 10	vc	E	Slur from n. 1–3, as in m. 9
11	vc	E	Slur from n. 1–2
14	vc	E	Rhythm of n. 1–3: <i>♪ ♪ ♪</i> ; no slur
19	vc	E	Slur from n. 3–4
23	vc, bc	E	<i>♪</i> not <i>♪</i>

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Bar	Part	Source	Comment
50	vc	E	No slur
51	vc	E	No <i>tr</i>
53	vc	E	No slur

SONATA VI, RV 46

Original title:

B "Sonata à Violoncello solo / Del S.⁸ D. Ant. Vivaldi"

C "Suonata / p[er] Violoncelle Solo / Del Sigl: / D: Ant: Vivaldi"

E "Sonata VI."

Movement 1, Largo

B and E: "Largo"

C: "Preludio Largo"

–	vc, bc	C, E	Time signature: "3/8"
2	vc	E	No slur from n. 1–2
5	vc	E	No slur
6	vc	C	Second slur from n. 2–6; third slur from n. 7 to n. 1 of m. 7
		E	Slur from n. 3–5
9	vc	C	Second slur missing
		E	N. 9 <i>f</i> instead of <i>ff</i> ; slur from n. 3–5
10	vc	C	Slur from n. 7–9
		E	No slurs
11	vc	C	Slur from n. 3–9
		E	instead of <i>d</i>
12		C	Slur from n. 4–6 and 7–9
		E	higher
		C	slur
		E	instead of #
		C	dot only to n. 9–12
		E	given as <i>c</i>
		C	1–2
		E	3–9
23		C	Slur from n. 3–9
24		C	Slurs from n. 6–7 and 8–9
25	vc	E	No slur
26	vc	C	Slur from n. 3–9
		E	Third slur missing
27	vc	E	No slur
28–29	vc	E	No tie from <i>g'</i> – <i>g'</i>
30–31	vc	E	No slurs
32	vc	C	Slurs from n. 1–3, 4–6 and 7–9
		E	No slurs
33	vc	E	No $\frown$
	bc	C, E	No $\frown$

Movement 2, Allegro

B: "All.^o"

C: "Allemanda Allegro"

E: "Allegro"

upbeat-1	vc	E	No slur from <i>f-b</i>
upbeat-4	vc	C	Each slur extended to n. 2 of mm. 1, 2, 3 and 4
4–5	vc	E	No slur from mm. 4 to 5

5–6	vc	C	No slur; n. 3–4 no staccato dots
6	bc	B, E	N. 4 <i>c</i> instead of <i>b</i>
12–13	vc	C	Slur from final note of m. 12 to n. 2 of m. 13
		E	No slur
13–14	vc	C	Slur from final note of m. 13 to n. 2 of m. 14
17	vc	E	Slur from n. 4–7
17–18	vc	C	No slur from n. 7 to n. 1 of m. 18
21	vc	E	N. 6 <i>c'</i> instead of <i>e</i>
22	bc	C	N. 1–2 <i>b</i> instead of <i>b</i>
23	vc	C	Slur from n. 2–4
24	vc	B	Slur from n. 7–8 by mistake
		C	Slur from n. 6–8
26	bc	E	Final note <i>e</i> instead of <i>f</i>
27	vc	E	No slur from n. 4–4
28	vc	C	Slur from n. 3–5
		E	No slur
29	vc	C, E	No slur from n. 4–4
		E	Slur from n. 7–8
32	vc	E	No <i>tr</i>
32	bc	E	N. 2 given as γ instead of γ

Movement 3, Largo

1	vc	C	Slur from n. 4–4
		E	No slur
2	bc	C	N. 4 γ
		E	No slurs
4	vc	E	No slur from n. 1–2
5	vc	C	Slur from n. 1–4
		E	Slur from n. 1–3
6		C	No slur from n. 7–9
		E	N. 5 <i>b</i> instead of <i>b</i>
		E	N. 3 <i>a</i> instead of <i>a</i> ; n. 6 <i>e</i> instead of <i>e</i>
	vc	C	Slurs from n. 3–4 and 5–6; no slur from n. 8–10
		E	No slurs
8	vc	C	N. 7 <i>e</i> instead of <i>e</i>
9	vc	E	No slur
	bc	C	N. 5–6 γ
10	vc	E	No slurs
		C	First slur missing
11	vc	E	N. 1–2 <i>e</i> ; no slur from n. 4–7
13	vc	C	No slurs
		E	Slur from n. 3–4 only
15–16	vc	C	No slurs
		E	No slur from n. 2–3 in both bars
20	vc	E	No <i>tr</i>

Movement 4, Allegro

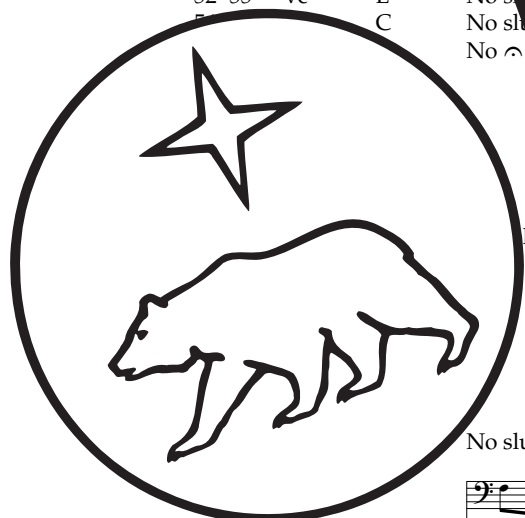
B: "All.^o"

C: "Corrente Allegro"

E: "Allegro"

1	vc	C	Additional slur from n. 3–4
		E	No slur from n. 4–5
3	vc	E	No slur from n. 4–5
5–7	vc	C	Slurs from n. 1–3 and 4–5 in each bar
		E	Slur only from n. 1–3 in each bar
9	vc	E	Rhythm of n. 1–3 mistakenly γ γ γ
10, 12	vc	E	No slurs

Bar	Part	Source	Comment
15-18	vc	C	Slurs from n. 3-7 in each bar
16-18	vc	E	No slurs
18	vc, bc	C	Entire bar written out twice by mistake
24	vc	E	Slur from n. 5-8 only
28	vc	C	Slurs from n. 1-3 and 4-5
		E	No # before n. 6; slur from n. 1-3
29	vc	C	N. 5 <i>e</i> instead of <i>e</i>
30, 31	vc	C	Slurs from n.1-3 and 4-5 in each bar
		E	Slurs from no.1-3 and 5-6 in each bar
35	vc	C	Slurs from n. 1-3 and 4-5
		E	No slur
36	vc	E	Slur from n. 1-3 only
40	vc	C	Slurs from n. 1-3 and 4-5
		E	Slurs from n. 1-3 and 5-6
41	bc	E	<i>e</i> instead of <i>e</i> <i>g</i>
42	vc	C	Slur from n. 4-5 instead of 5-6
		E	Slur from n. 1-3 only
45	vc	E	No slurs
	bc	E	<i>e</i> instead of <i>e</i> <i>g</i>
46	vc	C	N. 5 <i>e</i> instead of <i>e</i>
47	vc	C	N. 1 <i>e</i> instead of <i>e</i> ; slur from n. 1-3
48	vc	C, E	No slurs
50	vc	C	First slur missing
		E	Slur from n. 1-3, 4-5 and 8-11
51	vc	E	Slur from n. 1-3 and 8-11
52-55	vc	E	No slurs
		C	No slurs
			No <i>e</i>



6 vc, bc D

No slur



8	vc	D	No slur from n. 10-14
9	vc	D	No slur from n. 12-14
10-14	vc	D	No <i>tr</i>
15	vc	D	No <i>tr</i> ; slur from n. 2-3; no slur from n. 8-9
16-18	vc	D	No slurs, no <i>tr</i>
18	bc	D	N. 1 <i>e</i> instead of <i>e</i> <i>g</i>
19-23	vc	D	Slur from n. 2-3 in each bar; m.22 also from n. 8-9
24	vc, bc	D	No <i>e</i>

Bar	Part	Source	Comment
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Movement 2, Allegro poco

A: "All:° poco"

D: "Andante molto"

3	vc	D	Second half of bar:
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3-4	vc	D	All triplets slurred in three-note groups
5	vc	D	No <i>tr</i>
7	vc	D	No slurs from n. 9-13
8	vc	D	No slurs from n. 5-9 and 14-18
9	vc	D	No slurs from n. 5-9, no <i>tr</i>
10	vc	D	No <i>tr</i>
11	vc	D	Slur from n. 12; final two <i>e</i> <i>g</i>
			instead of <i>e</i> <i>g</i>
13	vc	D	No <i>tr</i>
16	vc	D	No slurs
17	vc	D	No slurs; no # to penultimate <i>c</i>
16-17	vc	D	The slurs in the figure on beats 1 and 3 are inconsistent and imprecise.
			Slurs from n. 7-5 and 11-14 may be included
18	vc	D	No slur from n. 7-9
19	vc	D	N. 8 <i>e</i> instead of <i>e</i> <i>g</i>
22	vc	D	N. 8 <i>a a</i> instead of <i>A A</i>
23	vc	D	Second half of bar slurred in three-note groups
24	vc	D	<i>f</i> incorrectly given for <i>f</i>
25	bc	D	N. 5-8 <i>e</i> instead of <i>e</i> <i>g</i>
28	vc	D	No slur from n. 1-3; slur from n. 14-20
29	vc, bc	D	No <i>e</i>

Movement 3, Largo

Time signature in D: large "3"

2	vc	D	No <i>tr</i>
3	vc	D	No slur
4	vc	D	No <i>tr</i>
5-6	bc	D	Tie from n. 2 of m. 5 to n.1 of m. 6
7	vc	D	Slur from n. 2-3
8	vc	D	No slur
12	vc	D	No slur
14	vc	D	No slur
17	vc, bc	D	No <i>e</i> n.2 in vc, but n. 3 has <i>e</i> in bc
	vc	D	Slur from n. 2-3
22	vc	D	No slur
25	vc	D	N. 1 <i>e</i> instead of <i>e</i> <i>g</i>
26	vc	D	Slur from n. 2-3
29	vc	D	No <i>tr</i>
34	vc, bc	D	No <i>e</i>

Bar	Part	Source	Comment
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Movement 4, Allegro

A: "Allegro"

D: "Giga"

1	vc	D	No staccato dots to n. 1-3; n. 5-10 under one slur
2	vc	D	N. 5-10 under one slur
3	vc	D	No staccato to n. 1-6, but present to n. 7-8
4	vc	D	Staccato to n. 1; n. 3 $\downarrow$ instead of $\downarrow$ γ
	bc	D	N. 1 e instead of d
5	vc	D	No staccato marks
6	vc	D	N. 3-4 mistakenly d D instead of g G
8	vc	D	No staccatos or slurs
9	vc	D	No slur from n. 5-10
10	vc	D	No slur
13	vc	D	Slurs from n. 2-5 and 6-9
14	vc	D	No slur
16	vc, bc	D	Bar filled by adding $\downarrow$. See note on Sonata RV 40, movt. 2, final bar.
17-18	vc	D	No staccato
24	vc	D	No slur
26	bc	D	N. 1 $\downarrow$ instead of $\downarrow$ γ
28	vc	A	N. 7-9 with staccato and slur
		D	No staccato and slur to n. 7-9
31	vc	D	Slurs from n. 3-5 and 6-9
32	vc	D	No slurs
33	vc	D	No slur from n. 3-5
39			before n. 1-2
40			re n. 5; no $\downarrow$ to final note

			end of e ; no $\downarrow$ to final
Me			instead of e '
18			
22	vc		from n. 7-8 (e '- e '). Doubtless a scribal error unconsciously replicating preceding slur on n. 1-2.

Bar	Part	Source	Comment
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SONATA IX, RV 42

Original title:

C "Suonata / p[er] Violoncelle Solo / Del Sigl: / D: Ant: Vivaldi"

C/II "Sonata à Violoncello Solo / Del / Sig.' Don Antonio Vivaldi"

Movement 1, Preludio

C: "Preludio Largo"

C/II: "Largo"

1	vc	C/II	N. 1-2 $\downarrow$ instead of $\downarrow$
6	vc	C/II	No tie from e - e
12	vc	C/II	Slur from n. 1-3
12	bc	C/II	N. 1 B instead of B
14-15	bc	C/II	The bass part has a few obviously meaningless notes and signs, probably representing attempts to try and quibble on what had then been a piece of scratch paper.
16	vc	/II	Slur from n. 1-3
22	vc	/II	N. b instead of c'
24-25	vc	C/II	Slur from n. 1-2; suspensions without slur
26	vc	C/II	This bar is printed in bc but not in bc . The copyist obviously did not notice the rest start displacement until six bars later, adding the missing bar in vc and discontinued his work at m. 31.

Movement 2, Allegro

	vc	C	N. 1 d instead of B ; n. 7 final note d
18	vc	C	Final note c instead of d

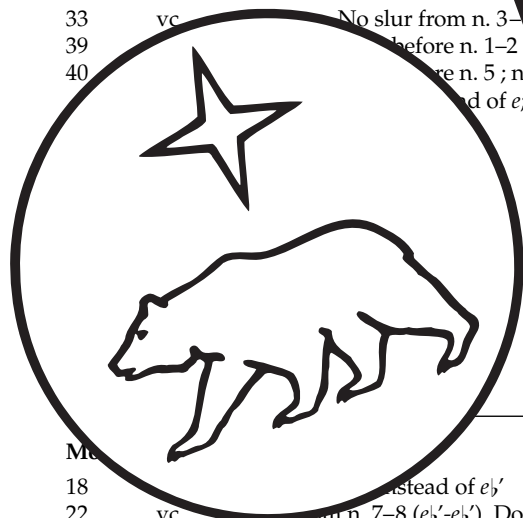
Movement 3, Allegro

22		C	Slur from n. 2-3
	bc	C	$\downarrow$
	bc	C	$\downarrow$

Movement 4, Giga

The bass part has a $\frac{12}{8}$ time signature but is written almost entirely in $\downarrow$ s. The only dotted notes occur before the rests in mm. 8 and 24. The final half-notes of sections 1 and 2 are also dotted.

20	bc	C	N. 4 expressly written as e instead of e
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