

VIVALDI

Konzert in g-Moll

für zwei Violoncelli, Streicher und Basso continuo

Concerto in G minor

for two Violoncellos, Strings and Basso continuo

RV 531

Urtext

Herausgegeben von / Edited by
Bettina Schwemer

Klavierauszug nach dem Urtext von
Piano Reduction based on the Urtext by
Martin Schelhaas



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Zu vorliegendem Klavierauszug sind die Partitur (BA 10946)
und das Aufführungsmaterial (BA 10946) erhältlich.

In addition to the present piano reduction, the full score (BA 10946)
and the performance material (BA 10946) are also available.

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nuo-Gruppe ist, sind diese Stellen eher dem Continuo-Cello vorbehalten, während das Solocello pausiert. Sowohl in der Partitur als auch in den Cellostimmen sind diese Stellen entsprechend mit $\Gamma \uparrow$ gekennzeichnet.

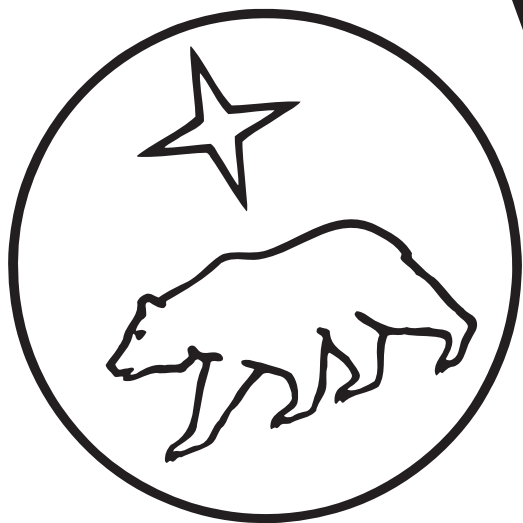
Zur dynamischen Gestaltung der Ausführung liefert das Autograph keine Hinweise – ein vor 1750 und auch bei Vivaldi durchaus üblicher Befund. Gleichzeitig sind aber auch Manuskripte überliefert, in denen Vivaldi sehr konkrete und detaillierte Angaben zur Dynamik macht, auf deren Basis wir Einblick in die Vorstellungen des Komponisten erhalten.¹⁷ Demnach beschränken sich die Möglichkeiten der Ausgestaltung keineswegs auf Terrassendynamik und Echowirkungen; angepasst an den musikalischen Verlauf waren feine Abstufungen wie *p* und *pp*, *f* und *ff* ebenso vorgesehen, wie stufenloses An- und Abschwollen der Lautstärke.¹⁸ Kontrastwirkungen markieren formale Gliederungen wie z. B. Wiederholungen oder stellen harmonische Gegensätze heraus, die vor allem bei

schnellen Sätzen auf engstem Raum zu beobachten sind. In der vorliegenden Ausgabe wurden dynamische Anweisungen nur sparsam ergänzt, sie sind als Vorschlag zu verstehen und sollen die Phantasie des Ausführenden anregen. Welche und wie viele Ergänzungen vorgenommen werden hängt letztlich auch vom gewählten Tempo, der Aufführungssituation und Besetzungsstärke ab.

DANK

Ich danke dem Ministero per i beni e le attività culturali e per il turismo, Biblioteca e Direzione Universitaria di Torino für die freundliche Unterstützung bei der Beschaffung der Quellmaterialien sowie für die Genehmigung, die dort aufbewahrte autographe Niederschrift (Ms. Torino 35, fol. 279^r–284^r) für vorliegende Ausgabe verwenden zu dürfen.

Berlin Schwemer



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¹⁷ Kolneder, *Aufführungspraxis*, S. 16.

¹⁸ Donington, *The Interpretation of Early Music*, S. 416.

PREFACE

The violoncello features as the solo instrument in twenty-eight of the over five hundred concertos by Antonio Vivaldi that survive today. Among these, the Concerto in G minor RV 531 is unique in that it features two solo violoncellos. In other compositions both sacred and secular, Vivaldi employs the violoncello as a solo instrument as well – a remarkable fact considering that in the early eighteenth century, this instrument was not only a fairly recent innovation, but it also existed in many varieties of size, tuning, or shape, and was known by several different names. By demanding exceptional technical skills of its players, Vivaldi contributed indirectly to the technical advancement of the early violoncello and its playing technique. For instance, it is in his concertos that the thumb position was first used in the high register.¹

Not much is known today about the circumstances of the genesis of the Concerto RV 531. Its autograph is part of a large collection of many other such autographs, kept in the Bibliothek der Universität Wien (shelfmark Ms. 10946/35),² and, though an examination allows to narrow down the time to the years between 1713 and 1715, the exact time of Vivaldi's activity is the subject of some dispute. Vivaldi was employed for a period of over thirty years at the Ospedale della Pietà – first as a violinist and later as *de' concerti*. While in the early years he only offered some of his compositions to the Ospedale for purchase,³ the composition of concertos later became one of the regular obligations of his employment at the Ospedale: Vivaldi was to provide two new concertos each month, and to lead two or three rehearsals preparing their performance on Sundays and holidays.⁴

The Ospedale della Pietà was a home for female orphans and other women and girls in need, while also serving as an educational institution for daughters of

noble and bourgeois families. It was a multigenerational community, which at some periods included several hundreds of adult female residents. Music was not one of the primary purposes of the Ospedale, yet regular performances served to raise monetary donations and to maintain and improve its public prestige.⁵ Indeed, the quality of these performances and the musical skill of the orchestra were famous in Italy and beyond. Unlike various of Vivaldi's early compositions that were disseminated across Europe – for example, *Un'ora di musica* (1711), published by Roger in Amsterdam in 1712 – the Concerto RV 531 was neither published in print nor have any contemporary manuscript copies survived. It must be assumed, therefore, that it had never been performed much outside of Vivaldi's circle at the Ospedale della Pietà.

NOTES ON THE PIANO REDUCTION

The violoncello parts sold together with the piano reduction correspond to the score provided along with the Critical Report in the Urtext edition (BA 10946). A few editorial additions to the musical text are indicated by dotted lines (for ties and slurs) or square brackets (for trills, accidentals, and notes). Square brackets are omitted here for Solo/Tutti and dynamic markings, all of which are absent in the manuscript source and were added editorially.

In the piano part, editorial additions are not indicated as such. In order to allow the pianist to distinguish orchestral passages from passages consisting exclusively of a realisation of the basso continuo, the latter are made evident by small print in the right hand staff.

NOTES ON PERFORMANCE PRACTICE

Regarding the number of players required for the performance of this piece it must be noted that there were not any standardised sizes of orchestras in the early eighteenth century. The number of players was determined not primarily by the requirements of the notated

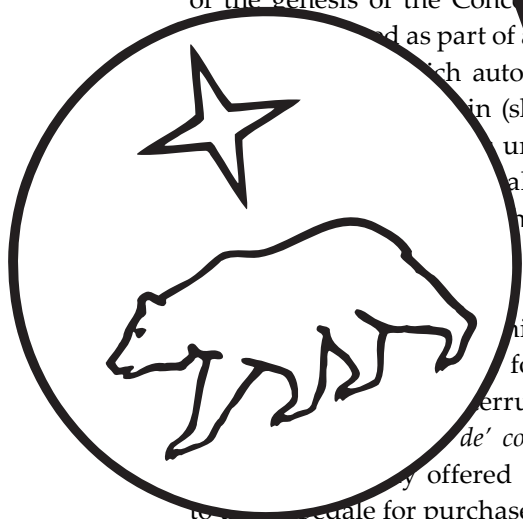
1 Siegbert Rampe, *Antonio Vivaldi und seine Zeit*, 2nd edition (Laaber, 2017), p. 166.

2 Peter Ryom, *Antonio Vivaldi. Thematisch-systematisches Verzeichnis seiner Werke (RV)*, 2nd revised edition, ed. by Federico Maria Sardelli (Wiesbaden/Leipzig/Paris, 2018), p. 239.

3 Walter Kolneder, *Aufführungspraxis bei Vivaldi* (Zurich, 1973), p. 9.

4 Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, 3rd edition (New York, 1994), p. 221.

5 Michael Talbot, *The Vivaldi Compendium* (Woodbridge, 2011), p. 134.



score, but rather by circumstances of the performance. Depending on the performance location and the number of available musicians, various combinations were conceivable.⁶ In the beginning of the eighteenth century in particular, the simple scoring with one musician to a part was not unusual, and it was only later in the century that performers desired to achieve a greater contrast between soloist and *ripieno* and chose several players for each part of an orchestral score.⁷ However, as can be learnt from contemporary payrolls and theoretical treatises, there was an upper limit to the number of performers in an orchestra. For instance, the *Hofkapelle* at Dresden Court, an unusually well-equipped and large orchestra, employed sixteen violinists, four violists, four cellists, and two double-bass players in 1756, while the much smaller court orchestra of Anhalt-Zerbst employed eight violinists, and one player each for the viola, the violoncello, and the double bass.⁸

In his *Essay on Musical Expression* (London, 1713), Charles Avison discusses this in further detail. He suggests that the number of *ripieno* strings in an orchestra should be six first and four second violins, six first and four second violas, six first and four second cellos, and two double basses for the solo part. Yet, in having just one player to a part, he fails to produce the desired contrast in Concerto RV 531. In the small number of instructions for the *ripieno* at a performance, the editor has added.¹¹ Ultimately, the number of the orchestra today depends on the circumstances of a performance and the performer's personal taste. In order to make this edition suitable for performances both with small orchestras and with groups of one player to a part, *solo* and *tutti* markings were added by the editor in square brackets in the present edition.

6 Robin Stowell, "Performance Practice in the Eighteenth-Century Concerto", in *The Cambridge Companion to the Concerto*, ed. by Simon P. Keefe (Cambridge, 2005), p. 222.

7 Talbot, *Compendium*, p. 130.

8 Robert Donington, *The Interpretation of Early Music*, new revised edition (London/Boston, 1989), pp. 589f.

9 Donington, *The Interpretation of Early Music*, p. 588.

10 Michael Talbot, *Vivaldi*, in the series *The Dent Master Musicians*, 2nd edition (London, 1993), p. 15.

11 Richard Maunder, *The Scoring of Baroque Concertos* (Woodbridge, 2004), p. 42.

An examination of *basso continuo* parts in various autograph sources reveals that Vivaldi often limited his addition of bass figures to what was essential, or necessary to avoid ambiguities. In printed editions, such figures were customarily added by contemporary editors in order to accommodate the needs of amateur musicians.¹² It is not out of the ordinary, therefore, that continuo figures are absent in the entire autograph score of Concerto RV 531. Contemporary performers were certainly able to realise the bass part, adapting its *ad hoc* execution to the circumstances of a performance. This could vary from a strictly four-part harmonisation to a fairly free improvisation that allowed the bass register to constitute an expressive counterpart to the main melody line.

The autograph manuscripts lack all information regarding the choice of instruments for the performance of the continuo part. In the eighteenth century, this practice differed considerably, depending on nationality and musical genre.¹⁴ Only rarely were there standardised combinations of instruments for the continuo part, and then those were usually left to the personal taste of the performers and to the means and circumstances of a performance. The closest to a standard practice in that period seems to have been the combination of a keyboard instrument (such as a harpsichord or a positive organ) and a melody instrument doubling the bass part, such as a violoncello, a violon, or a bassoon. Vivaldi himself most regularly performed the *basso continuo* part on a harpsichord or organ alone,¹⁵ although on particular occasions there is evidence of the use of two keyboard instruments for this purpose,¹⁶ as well as further (usually plucked) instruments such as lutes, depending on the desired volume and effect.

An unusual feature of Concerto RV 531 is that one of the solo violoncellos would double the *basso continuo* part, while the other one plays a solo line. This practice may be recommended for smaller groups of performers in particular if they do not have an additional (third) violoncello for the execution of the *basso continuo*. In contrast, for larger groups of performers featuring an additional orchestral violoncello for the bass part, it may be advisable for the solo violoncello to be silent while the respective passages are performed by the *basso continuo* group. In the present edition,

12 Talbot, *Compendium*, p. 31.

13 Stowell, "Performance Practice", pp. 198f.

14 Ibid., p. 198.

15 Kolneder, *Aufführungspraxis*, p. 84.

16 Stowell, "Performance Practice", p. 198.

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Concerto con 2 Violoncelli

RV 531

Antonio Vivaldi

Allegro

Solo

Violoncello I

Violoncello II

Pianoforte

5

14

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18 Solo Tutti

21

22 Solo

28 Solo

*) Hier und im Folgenden sind die mit □ gekennzeichneten Stellen dem Continuo-Cello vorbehalten, während das Solocello pausiert; bei Besetzung ohne Continuo-Cello übernimmt das Solocello diese Stellen (siehe dazu die Hinweise zur Aufführungspraxis im Vorwort). / Passages marked □ are to be played by the solo cellos only if there is no orchestral cello playing the basso continuo. (See Note on Performance Practice in the preface.)

32

36

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44

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60 *Tutti*

Musical score for measures 60-63. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and includes a piano accompaniment. The key signature has one flat (B-flat). The tempo/mood is marked *Tutti*. The music features a mix of eighth and sixteenth notes, with some rests in the piano part.

64

Musical score for measures 64-69. The score continues for the string quartet and piano. It includes a *Solo* marking for the cello in measure 68. A large watermark is overlaid on the page, reading "Bärenreiter Leseprobe Sample page".

70

Musical score for measures 70-73. The score continues for the string quartet and piano. The piano part features a series of chords and rests.

73

Musical score for measures 73-75. It features a piano and a cello/bass part. The piano part has a treble and bass staff. The cello/bass part has a single bass staff. Dynamics include *p* and *f*.

76

Tutti

Musical score for measures 76-82. It features a piano and a cello/bass part. The piano part has a treble and bass staff. The cello/bass part has a single bass staff. Dynamics include *Tutti*. A large watermark is overlaid on the score.

83

Musical score for measures 83-85. It features a piano and a cello/bass part. The piano part has a treble and bass staff. The cello/bass part has a single bass staff.

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86

Musical score for measures 86-88. It features a piano accompaniment with a treble and bass clef and a vocal line with a soprano and alto clef. The music is in a minor key and includes dynamic markings such as *p* and *f*.

89

Musical score for measures 89-91. It features a piano accompaniment with a treble and bass clef and a vocal line with a soprano and alto clef. The music is in a minor key and includes dynamic markings such as *p* and *f*.



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95

Musical score for measures 95-98. It features a piano accompaniment with a treble and bass clef and a vocal line with a soprano and alto clef. The music is in a minor key and includes dynamic markings such as *p* and *f*.

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Allegro

Tutti

Musical score for measures 1-15. The score is written for two bass staves and two piano staves (treble and bass). The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegro' and the dynamic is 'Tutti'. The music features a rhythmic pattern of eighth and sixteenth notes.

5

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16 Solo

Musical score for measures 16-20. The score is written for two bass staves and two piano staves. The key signature has one flat and the time signature is 3/4. The tempo is 'Allegro' and the dynamic is 'Solo'. The music features a rhythmic pattern of eighth and sixteenth notes.

22

Musical score for measures 22-26. It features two bass staves and a grand staff. The top bass staff has a 'Solo' marking and dynamic markings 'p' and 'f'. The grand staff shows a piano accompaniment with chords and a bass line.

27

Musical score for measures 27-35. It features two bass staves and a grand staff. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the page. A circular logo with a bear and a star is also present on the left side.

36

Musical score for measures 36-40. It features two bass staves and a grand staff. The top two staves show a complex rhythmic pattern with triplets and dynamic markings 'p'. The grand staff shows a piano accompaniment with chords and a bass line.

40 *Tutti*
f

46

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56

Solo
f

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78

83

Solo

Solo

Solo

Tutti

Solo

92

Tutti

Solo

Tutti

Solo

Tutti

Solo

96 *Tutti* *Solo*

100

109

113

Musical score for measures 113-117. The score is written for two bass staves and a grand staff (treble and bass). The key signature has one flat (B-flat). The music features a steady bass line in the lower staves and a more active line in the upper staves, including a triplet in measure 115. A fermata is placed over the final note of measure 117.

118

Musical score for measures 118-125. The score is written for two bass staves and a grand staff. The key signature has one flat. A forte (*f*) dynamic marking is present at the beginning of measure 118. The music consists of a continuous eighth-note pattern in the bass staves and a more complex melodic line in the upper staves.

121

Musical score for measures 121-125. The score is written for two bass staves and a grand staff. The key signature has one flat. The music continues with a steady bass line and a more active upper line.

126

Musical score for measures 126-130. The score is written for two bass staves and a grand staff. The key signature has one flat. The music features a steady bass line and a more active upper line, ending with a double bar line and repeat dots.

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