

Antonio Vivaldi

Concerto in C

RV 443, PV 79

für Sopraninoblockflöte
Streicher und Bass

herausgegeben von
Peter Thal

Carus-Verlag 

Partitur / Full score

Carus 11.238



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Vorwort

Von Antonio Vivaldi (1678–1741) sind drei Concerti „per Flautino“ erhalten. Ein weiteres Konzert war wohl zeitweise für Flautino bestimmt, wurde aber von Vivaldi als Violinkonzert vollendet.¹ Vermutlich entstanden die Flautino-Konzerte zwischen 1704 und 1726, als Vivaldi Violinlehrer am „Ospedale della Pietà“ in Venedig war. Die autographen Partituren dieser Werke wurden erst im Jahr 1930 entdeckt und von Filippo Giordano für die Biblioteca Nazionale Universitaria Torino erworben.

Der Erstdruck des vorliegenden Konzertes erschien 1951 bei Ricordi in Milano. Obwohl dieser und alle seither erschienenen Ausgaben auf dem Autograph als einziger Quelle basieren, sind Abweichungen im Detail festzustellen. Es geht dabei meist um die Frage, ob Vivaldis Notation der Akzidenzien vollständig ist oder ob diese nach Parallelstellen sinngemäß ergänzt werden muss. Werden die Akzidenzien nicht ergänzt, wie es gelegentlich empfohlen wird, entstehen Tritonus-Fortschreitungen und Querstände (1. Satz, T. 68–70 und Takt 114–115). Diese sind im vorliegenden Kontext nach Meinung des Herausgebers eher unwahrscheinlich, wenn auch nicht völlig auszuschließen. Über alle nicht aus dem Autograph übernommenen Lesarten informiert der Kritische Bericht auf S. 24. Der unbezifferte Generalbass wurde in einfacher Form ausgesetzt. Bei einer Aufführung mit Klavierauszug wird die Mitwirkung des Solisten im Tutti vorausgesetzt.

Auf der ersten Notenseite des Autographs hat Vivaldi links oben einen Vermerk angebracht, der lange Zeit unbeachtet geblieben ist: *Gl'istrom: trasportati alla 4.^a*. Ein ähnlicher Hinweis findet sich auch bei dem Flautino-Konzert in a-Moll (RV 445, PV 83). Vermutlich wurden diese Vermerke nachträglich für den Stimmenkopisten angebracht, um die Werke veränderten Aufführungsbedingungen anzupassen. Denkbar wäre, dass der Streichersatz eine Quarte abwärts transponiert werden sollte, um die Solostimme für einen tiefer gestimmten Flautino oder ein anderes Soloinstrument spielbar zu machen. Allerdings würde eine solche Transposition zu Umfangsüberschreitungen in den Streichstimmen führen, sodass der Orchestersatz nur mit Stimmknickungen ausführbar wäre.² Für die vorliegende Ausgabe wurde auf eine Transposition verzichtet, weil die Transpositionsempfehlung für eine spätere Zutat Vivaldis gehalten wird.

Welches Instrument Vivaldi unter „Flautino“ verstanden hat, ist weiterhin offen geblieben.³ In die Überlegungen sind auch die drei Arien mit Flautino aus den *Manlio* (RV 738) und *La verità in cimento* (RV 739) einbezogen. Denkbar ist neben dem Französischen Flautolet in f^2 die Blockflöte in f^2 . Die Bestimmung für die Blockflöte wird durch Vivaldis einziges Werk mit demselben Tonumfang aufweist, nämlich die f^2 -Blockflöte ist das nur ein wenig höher gestimmte Flautolet. In der heutigen Praxis wird die Blockflöte als auch die Flautolet verwendet. Der Bibliotheca Nazionale Universitaria Torino wird für die Editionserlaubnis dankbar.

Oberaspach

Peter Thalheimer

¹ Jean Cassagnol and Anne Napolitano-Dardenne, „Le Concerto RV 312 est-il le quatrième « Con^o P Flautino Del Vivaldi »?“, in: *Informazioni e Studi Vivaldiani* 20/1999. See also Peter Thalheimer, „Ein weiteres Flautino-Konzert von Vivaldi?“, in: *Tibia* 3/2000, p. 209–210.

² Winfried Michel, „Vivaldis Konzerte 'per Flautino' in ihrer wahren Gestalt. Ein letzter Leseversuch“, in: *Tibia* 2/1998, p. 106–111, and the contribution in *Tibia* 1/1999, p. 426–428, which was erroneously reprinted without the intended heading „Vivaldis Concerti 'per Flautino' – 'alla quarta bassa'? Ein Brief an Winfried Michel.“

³ See Peter Thalheimer, „'Flautino' und 'Flautolet' bei Antonio Vivaldi“, in: *Sine musica nulla vita. Festschrift Hermann Moeck*, ed. by Nikolaus Delius, Celle 1997, p. 155–168, and in *Tibia* 2/1998, S. 97–105.

⁴ Erstaussagen in *Flauto e voce III* (Carus 11.211) und *Flauto e voce V* (Carus 11.226).

⁵ *Aria Di, due rai languire* (RV 749).

Foreword

Three concertos “per Flautino” by Antonio Vivaldi (1678–1741) have survived. Vivaldi may have originally intended to write another concerto for flautino, but he completed it as a violin concerto.¹ The flautino concertos were probably written between 1704 and 1726, when Vivaldi was employed as the violin teacher at the Ospedale della Pietà in Venice. The autograph scores of these works were first discovered in 1930 and were obtained by Filippo Giordano for the Biblioteca Nazionale Universitaria Torino.

This concerto was first published in 1951 by Ricordi in Milan. Although this and all subsequent editions have been based on the autograph score as the only source, there have been numerous differences in points of detail. The primary difference concerns whether or not the accidentals are expressly written out or whether in parallel passages they must be added accordingly. If the accidentals are not included, as is occasionally recommended, tritone progressions and cross relations occur. It is the opinion of the editor that these are improbable, though they cannot be entirely ruled out. Information concerning a possible transposition from the autograph is to be found in the critical report on p. 24. The unfigured continuo line has been set out in a simplified form.

For a performance with the piano and a soloist, the participation of the soloists is required in the tutti. On the first page of music in the first movement, there is an instruction in the top left margin: *Gl'istrom: trasportati alla 4.^a*. A similar instruction was also written on the score for the concerto in a-Moll (RV 445, PV 83). Presumably, these instructions were added subsequently for the copyist, in order to adapt the works for performance on instruments with a different range. It is conceivable that the string parts were lowered a fourth so that the soloist could play on a lower-pitched flautino or some other instrument. However, such a transposition would lead to certain passages such as a transposition of the string parts below their range, which would be playable only by transposing them. In the present edition no transposition has been made. The instruction to transpose is regarded as a suggestion.

What instrument Vivaldi described as a “flautino” is still unknown.³ Consideration of this question touches upon the concertos in *Manlio* (RV 738) and *La verità in cimento* (RV 739).⁴ Instruments which come into consideration are the French flageolet in f^2 and the sopranino recorder in f^2 . The use of a flageolet is indicated by, among other factors, Vivaldi's only work with *flautolet*,⁵ which has the same compass as the flautino part of the present concerto: written e^1-f^2 , sounding e^2-f^2 . On the f^2 recorder the note e^2 , which occurs once in a tutti passage, is unplayable. It can be replaced either with a rest or by g^2 . In modern performances this work is played either on an f^2 recorder or on a Boehm piccolo. Our sincere thanks to the Biblioteca Nazionale Universitaria Torino for permission to publish this edition.

Oberaspach, April 2007

Peter Thalheimer

Translation: John Coombs

¹ See Jean Cassagnol and Anne Napolitano-Dardenne, „Le Concerto RV 312 est-il le quatrième « Con^o P Flautino Del Vivaldi »?“, in: *Informazioni e Studi Vivaldiani* 20/1999. See also Peter Thalheimer, „Ein weiteres Flautino-Konzert von Vivaldi?“, in: *Tibia* 3/2000, p. 209–210.

² See Winfried Michel, „Vivaldis Konzerte 'per Flautino' in ihrer wahren Gestalt. Ein letzter Leseversuch“, in: *Tibia* 2/1998, p. 106–111, and the contribution in *Tibia* 1/1999, p. 426–428, which was erroneously reprinted without the intended heading „Vivaldis Concerti 'per Flautino' – 'alla quarta bassa'? Ein Brief an Winfried Michel.“

³ See Peter Thalheimer, „'Flautino' und 'Flautolet' bei Antonio Vivaldi“, in: *Sine musica nulla vita. Festschrift Hermann Moeck*, ed. by Nikolaus Delius, Celle 1997, p. 155–168, and in *Tibia* 2/1998, p. 97–105.

⁴ First editions in *Flauto e voce III* (Carus 11.211) and *Flauto e voce V* (Carus 11.226).

⁵ *Aria Di, due rai languire* (RV 749).

Concerto in C

RV 443, PV 79

Antonio Vivaldi
1678–1741

(Allegro)

Flautino
(Sopranino-
blockflöte,
Flageolett)

Violino I

Violino II

Viola

Cembalo

Violoncello
Contrabbasso

The image displays the first ten measures of the Concerto in C by Antonio Vivaldi. The score is arranged in a standard orchestral format with six staves. The Flautino part (Sopranino blockflöte, Flageolett) is on the top staff, followed by Violino I and Violino II (grouped), Viola, Cembalo, and Violoncello/Contrabbasso. The music is in 3/4 time and C major. A large, diagonal watermark reading 'PROBENPAPIER' is overlaid across the score. A smaller watermark reads 'Evaluation Copy - Quality may be reduced • Carus-Verlag'. Measure numbers 5 and 10 are clearly visible at the beginning of their respective systems.

15

Solo

Musical score for measures 15-19. The system includes a vocal line and a piano accompaniment. The piano part is divided into right-hand and left-hand staves. The vocal line begins with a 'Solo' marking.

20

Musical score for measures 20-23. The system includes a vocal line and a piano accompaniment. The piano part is divided into right-hand and left-hand staves.

24

Musical score for measures 24-27. The system includes a vocal line and a piano accompaniment. The piano part is divided into right-hand and left-hand staves.

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28

Musical score for measures 28-32. The system includes a vocal line and a grand piano accompaniment. The vocal line features a melodic line with some grace notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

33

Musical score for measures 33-36. The system includes a vocal line and a grand piano accompaniment. The vocal line has a more active melodic line. The piano accompaniment continues with chords and a bass line.

37

Musical score for measures 37-40. The system includes a vocal line and a grand piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features chords and a bass line.

41

Musical score for measures 41-44. The system includes a vocal line and a grand piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

46

Solo

51

55

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59

59

63

63

67

67

71

70

Tutti

74

78

Solo

83

tr

88

92

96

100 *tr* *Tutti*

104

108

112 Solo

Musical score for measures 112-116. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with various intervals and accidentals. The piano accompaniment consists of chords and single notes in both hands.

117

Musical score for measures 117-121. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line continues the melodic line from the previous system. The piano accompaniment features chords and single notes.

122

Musical score for measures 122-126. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with various intervals and accidentals. The piano accompaniment consists of chords and single notes in both hands.

126

Musical score for measures 126-129. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a right-hand part with quarter and eighth notes, and a left-hand part with a simple bass line. The key signature has one flat (B-flat).

130

Musical score for measures 130-133. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a right-hand part with quarter and eighth notes, and a left-hand part with a simple bass line. The key signature has one flat (B-flat).

134

Musical score for measures 134-137. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with some rests. The piano accompaniment consists of a right-hand part with quarter and eighth notes, and a left-hand part with a simple bass line. The key signature has one flat (B-flat).

138

142

Tutti

147

Largo

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5

8

10

12

Musical score for measures 12-14. The top staff features a complex melodic line with many triplets. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Allegro molto

Musical score for measures 15-17. The tempo is marked "Allegro molto". The top staff has a rhythmic melody, while the middle and bottom staves have accompaniment with some rests.

Musical score for measures 18-20. The top staff includes trills (tr) and triplets (3). The middle and bottom staves continue the accompaniment.

6

9 *Solo* *tr* *tr* *tr*

12

15

18 *tr* *Tutti* *tr*

Musical score for measures 18-20. The top staff features a melodic line with trills (*tr*) and the instruction *Tutti*. The middle two staves are for a woodwind instrument, showing sixteenth-note patterns. The bottom two staves are for piano accompaniment, including chords and a bass line.

21 *tr* *tr* *tr* *tr* *tr* *tr*

Musical score for measures 21-23. The top staff features a melodic line with trills (*tr*). The middle two staves are for a woodwind instrument, showing sixteenth-note patterns. The bottom two staves are for piano accompaniment.

24 *Solo*

Musical score for measures 24-26. The top staff features a melodic line with a solo section (*Solo*). The middle two staves are for a woodwind instrument, showing rests. The bottom two staves are for piano accompaniment.

27

Musical score for measures 27-29. The top staff is a single melodic line with eighth-note patterns. The bottom two staves are piano accompaniment with chords and a bass line.

30

Musical score for measures 30-32. Similar to the previous system, with a melodic line and piano accompaniment.

33

Musical score for measures 33-35. Includes triplets in the melodic line and piano accompaniment.

36

Musical score for measures 36-38. Features triplets and a "Tutti" marking. The piano accompaniment has a more active bass line.

Musical score for measures 39-41. Continues the melodic and piano accompaniment.

38

Solo

41

44

47

52

tr *Tutti*

54

tr

57

Solo

60

Musical score for measures 60-61. The right hand features a continuous stream of eighth-note triplets. The left hand provides a simple accompaniment of quarter notes and rests.

62

Musical score for measures 62-63. The right hand continues with eighth-note triplets, ending with a triplet of eighth notes. The left hand has a long sustained note in the first measure followed by quarter notes.

64

Musical score for measures 64-65. The right hand has eighth-note triplets with some slurs. The left hand has quarter notes and rests.

66

Tasto solo

Musical score for measures 66-67. The right hand has eighth-note triplets. The left hand has a long sustained note in the first measure followed by quarter notes. The instruction "Tasto solo" is written in the left hand staff.

Musical score for measures 68-69. The right hand has eighth-note triplets with a trill (tr) in the first measure. The left hand has quarter notes and rests.

70 *Tutti*

Musical score for measures 70-71. The top staff features a melodic line with triplets and trills. The middle and bottom staves provide piano accompaniment with chords and rhythmic patterns.

72

Musical score for measures 72-73. The top staff continues the melodic line with trills. The middle and bottom staves continue the piano accompaniment.

75

Musical score for measures 75-76. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment.

Kritischer Bericht

I. Die Quelle

Partiturotograph in der Biblioteca Nazionale Universitaria Torino, *Raccolta Renzo Giordano 31*, fol. 292^r – 301^v. Der autografe Titel auf der ersten Notenseite lautet: *Con^{to}. P Flautino*. Rechts daneben und bis zum Papierrand reichend: *Gl'Istrom.^{di} trasportati alla 4.^a*

II. Zur Edition

Vivaldis Notation ist auf das Nötigste beschränkt. Ohne Einzelnachweis wurden deshalb fehlende Triolenziffern, Ganztaktpausen und Unisonoführungen ergänzt. Weitere Ergänzungen sind durch Kursivschrift kenntlich gemacht. Die Notation der Akzidenzien wurde den heutigen Regeln angepasst. Da Vivaldi im ersten und im dritten Satz gelegentlich Solo- und Tutti-Markierungen angebracht hat, wurden diese zur Vollständigkeit ergänzt.

III. Einzelanmerkungen

Abkürzungen: Fl = Flautino, Vl = Violino, Va = Viola, Bc = Basso continuo.

Zitierweise: Takt, Stimme, Zeichen im Takt (Note oder Pause), Lesart der Quelle / Bemerkung.

1. (Allegro)

10	Bc 2	ohne #
68	Bc 1	ohne ♭
68	Fl 5	ohne ♭
70	Bc 3	ohne ♭
114	Fl 1	ohne #
115	Fl 1	ohne #
147	Bc 2	ohne #

2. Largo

1	Fl 8–15	überzähliger Balken
4	Fl 14–23	überzähliger Balken
4	Fl 22	c ³ ohne #, letzte Note (T. 4.26 ^v)
4	Fl	ohne 10
11	Fl 8	ohne #

3. Allegro molto

27	Fl 2	ohne #
43	Bc 1	ohne #
64	Fl 1	e ³

dem ... folgendes Aufführungsmaterial vor:
(... 238),
... mit Solostimme (Carus 11.238/03),
Fl. ... raninoblockflöte (Carus 11.238/21),
Violi. ... (Carus 11.238/11), Violino II (Carus 11.238/12),
Viola (Carus 11.238/13), Violoncello/Contrabbasso
(Carus 11.238/14).