

ANTONIO VIVALDI

# Concerto

in re minore

per viola, chitarra e archi

RV 540

Átdolgozta és közreadja — Bearbeitet und herausgegeben von — Arranged and edited by  
BENKŐ Dániel & BÁRSONY László

A zongorakivonatot készítette — Klavierauszug von — Piano reduction by  
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EDITIO MUSICA BUDAPEST

Die ursprüngliche Besetzung des d-Moll Konzerts von Vivaldi (RV 540) war: Viola d'amore, Laute, Streicher, Cembalo (Continuo). In der vorliegenden Bearbeitung wurde die Viola d'amore durch Viola, die Laute durch moderne Gitarre ersetzt. Da die Stimmung beider Instrumente wesentlich tiefer ist, als die der ursprünglichen Soloinstrumente, wurde in mehreren Fällen Oktavversetzung notwendig und die begleitenden Violinen sollten in den Solo-Teilen durch Violoncello ersetzt werden. Die Gitarre ist als Akkordinstrument geeignet, den Continuo zu spielen, so erwies es sich als überflüssig, auch noch ein Cembalo einzufügen.

Die Herausgeber

The Concerto in D minor (RV 540) by Vivaldi was originally written for viola d'amore, lute, strings and harpsichord (continuo). In the present arrangement the viola d'amore was replaced with viola and the lute with modern guitar. The tuning of both instruments is much lower than that of the original solo instruments was. Consequently, octave transposition has been applied in several cases and the violin accompaniment of the soloistic passages has been transferred to the violoncello. As the guitar as chordal instrument is suitable to performing the continuo it has proved superfluous to include the harpsichord.

The editors

Vivaldi d-moll versenyművének (RV 540) eredeti hangszerösszeállítása: viola d'amore, lant, vonósok, cembalo (continuo). Átdolgozásunkban a viola d'amore-t brácsával, a lantot modern gitárral helyettesítettük. Mindkét hangszer az eredeti szólóhangszereknél jóval mélyebb hangolású. Ennélfogva több esetben oktávtranszpozíciót alkalmaztunk, és a szólórészekben eredetileg kísérőfunkciót betöltő hegedűket gordonkával helyettesítettük. A gitár, mint akkordjátékos hangszer, alkalmas a continuo ellátására, ezért a cembalo beiktatása fölöslegessé vált.

A közreadók

# Concerto

in re minore

per viola, chitarra e archi

RV 540

Antonio Vivaldi

(1678—1741)

Hrsg. von Dániel Benkő und László Bársony

Klavierauszug von Olivér Nagy

**Allegro**

Viola

Chitarra

Piano-  
forte

4

Chit.

9

Chit.

4  
B  
Chit.

17  
Chit.

21  
Chit.

26  
Chit.

30 *mf*

Vla. *mf*

Chit.

*p*

35

Vla.

Chit. *mf*

40

Chit. *c.m.*



44



Vla.



Chit.

6  
48

Vla.    
Chit.    


Chit.    


Chit.    


Chit.    


64

Chit.

7

64 7

Chit.

7

3

3

3

*p*

68

Vla

Chit.

68

Vla

Chit.

3

*p*

72

Vla

72

Vla

77

Vla

Chit.

77

Vla

Chit.

*mf* 2 3-3 3

4.v

82

Chit.

8

82

86

Vla

Chit.

86

Chit.

mf

90

Vla

Chit.

90

Chit.

94

Chit.

94

Chit.

f



98

Chit.

103

103

Vla

Chit.

*mf*

*p echo*

107

Vla

Chit.

*p*

112

Vla. 

Chit. 



116

Vla. 

Chit. 



120

Vla. 

Chit. 





138

Vla.

Chit.

143

Vla.

Chit.

147

Vla.

Chit.

151

Vla. *tr*

Chit.

*f*

156

Chit.

160

Chit.

*tr* *tr* *tr* *tr*

164

Chit.

14  
167

Chit. 8

Musical score for measures 167-170. The Chitarrone part (top) features a melodic line with slurs and accents. The piano accompaniment (bottom) consists of chords and moving lines in both hands, with accents on several notes.

171

Chit. 8

Musical score for measures 171-174. The Chitarrone part (top) continues with a melodic line. The piano accompaniment (bottom) features chords and moving lines, with accents on several notes.

175

Chit. 8

Musical score for measures 175-178. The Chitarrone part (top) features a melodic line with slurs and accents. The piano accompaniment (bottom) includes a triplet in the right hand in measure 178.

179

Chit. 8

Musical score for measures 179-182. The Chitarrone part (top) features a melodic line with slurs and accents. The piano accompaniment (bottom) includes triplets in the right hand and a *p echo* marking in the left hand.

Largo

Viola

Chitarra

1 2 3 4

Vla

Chit.

5 6 7 8

Vla

Chit.

9 10 11 12

7

Vla. *tr*

Chit.

9

Vla.

Chit. *C. vi*

11

Vla.

Chit.



Allegro

Chitarra

Musical score for guitar and piano, measures 1-4. The guitar part features a melodic line with a long slur and a 7th fret barre. The piano accompaniment consists of chords and a bass line.

5

Chit.

Musical score for guitar and piano, measures 5-8. The guitar part continues with a melodic line and a 7th fret barre. The piano accompaniment continues with chords and a bass line.

10

Chit.

Musical score for guitar and piano, measures 9-12. The guitar part features a melodic line with a slur and a 7th fret barre. The piano accompaniment continues with chords and a bass line.

18  
15

Chit.

*x2*

*p echo*

20

Vla.

Chit.

*mf*

*mf*

*tr*

*tr*

25

Vla.

Chit.

①

②

①

②

29

Vla.

Chit.

②

①

*v*

33

Vla.

Chit.

*f*

38

Chit.

*f*

43

Chit.

*p* *echo*

20  
48

Vla.

Chit.

*p*

53

Vla.

Chit.

*mf*

*p*

58

Vla.

Chit.

*mf*

*p*

63

Vla.

Chit.

*mf*

68

Chit.

8

2 3 3

*f*

73

Chit.

8

*f*

78

Chit.

8

*p echo*

22

83

Vla. 


Chit. 


*mf*

*solo* 2 ③ ② ②



87

Vla. 

Chit. 

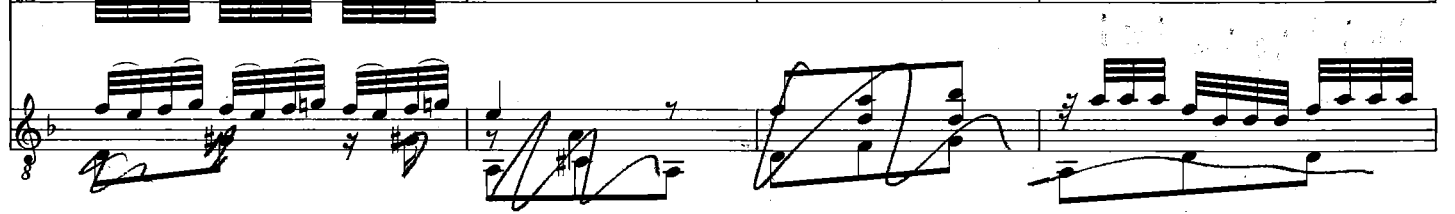
1 2 4 3 4 0

② 1

*tr*

91

Vla. 

Chit. 

95

Vla. 

Chit. 

99

Vla. 

Chit. 



*p*

103

Vla. 

Chit. 



108

Vla. 

Chit. 



113

Vla. 

Chit. 



*p*

24  
118

Vla.

Chit.

121

Vla.

Chit.

125

Vla.

Chit.

130

Chit.

*echo*