ISTITUTO ITALIANO ANTONIO VIVALDI
FONDATO DA ANTONIO FANNA
DIREZIONE ARTISTICA DI GIAN FRANCESCO MALIPIERO
TOMO 320.°

ANTONIO VIVALDI

CONCERTO IN RE MINORE

PER VIOLA D'AMORE, LIUTO, ARCHI E CEMBALO

F. XII nº 38

REVISIONE ED ELABORAZIONE DI
GIAN FRANCESCO MALIPIERO

EDIZIONI RICORDI
ANNO MCMLX
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La sigla F. . .n°. . .indica l'ordine della catalogazione delle opere vivaldiane eseguita da Antonio Fanna.

Lo schema generale della catalogazione è il seguente:

F. I - Concerti per violino.
F. II - Concerti per viola.
F. III - Concerti per violoncello.
F. IV - Concerti per violino con altri archi solisti.
F. V - Concerti per mandolino.
F. VI - Concerti per flauto.
F. VII - Concerti per oboe.
F. VIII - Concerti per fagotto.
F. IX - Concerti per tromba.
F. X - Concerti per corno.
F. XI - Concerti per archi.
F. XII - Concerti per complessi vari.
F. XIII - Sonate per violino.
F. XIV - Sonate per violoncello.
F. XV - Sonate per fiati.
F. XVI - Sonate per complessi vari.

Entro ogni singolo gruppo, designato con la cifra romana, l'ordine è determinato dalla cifra araba seguente.

È sembrato opportuno ricorrere ad una catalogazione sistematica, non essendovi elementi per una catalogazione cronologica sia pure approssimativa.

Il manoscritto del presente concerto è custodito presso la Sächsische Landesbibliothek di Dresda.

Durata: min. 9

CONCERTO*) in Re minore

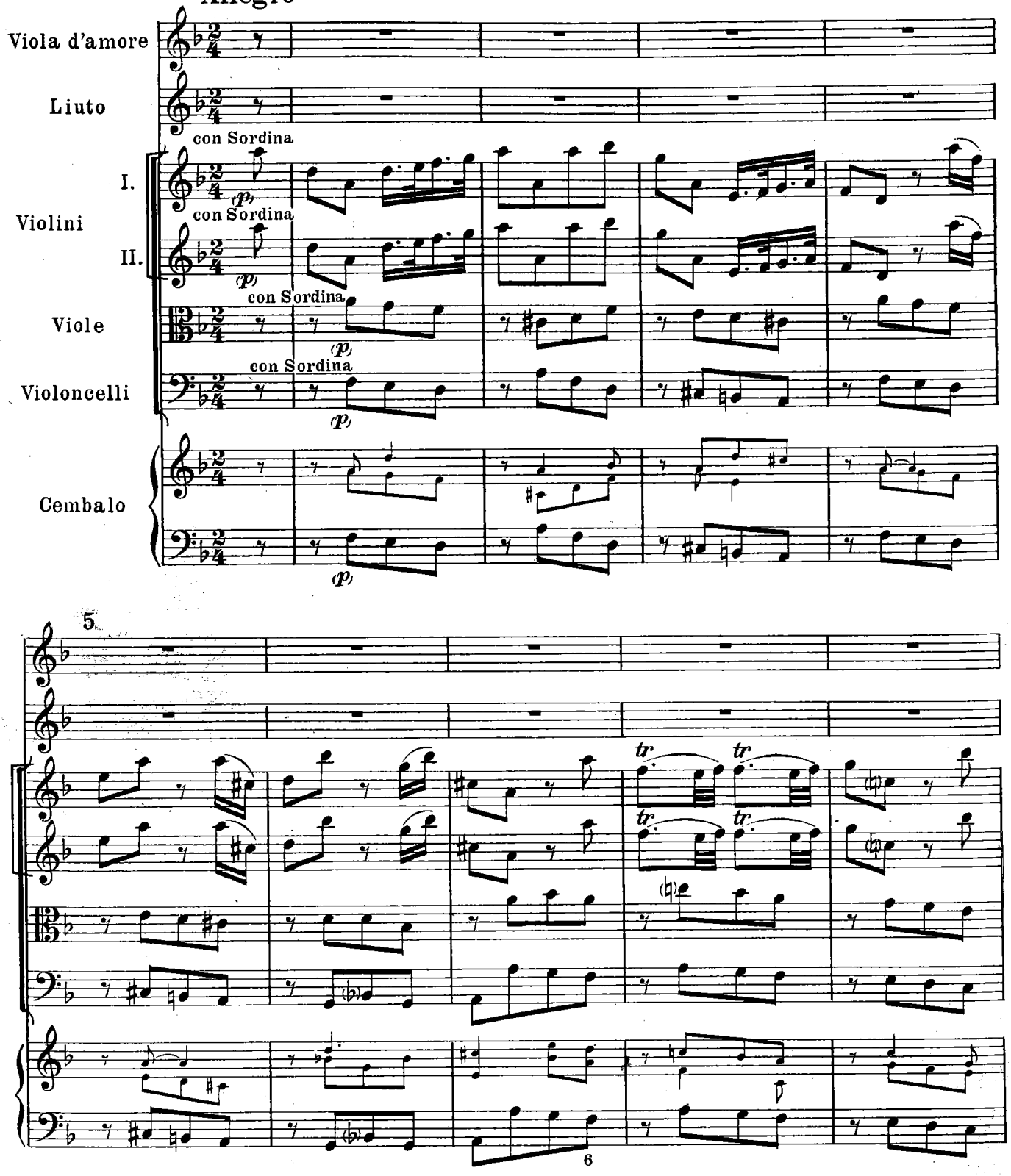
per Viola d'amore, Liuto, Archi e Cembalo

F. XII nº 38

Revisione ed elaborazione di
Gian Francesco Malipiero

Antonio Vivaldi
1678 - 1741

Allegro



*) Il titolo originale è: *Concerto con Viola d'amor e Leuto e con tutti gl'Istromenti sordini.*
Nel manoscritto stesso nei "Tutti,, la Viola d'amore rinforza, a unisono, i Violini I. e il Liuto i Bassi.

G. RICORDI & C. Editori, MILANO.
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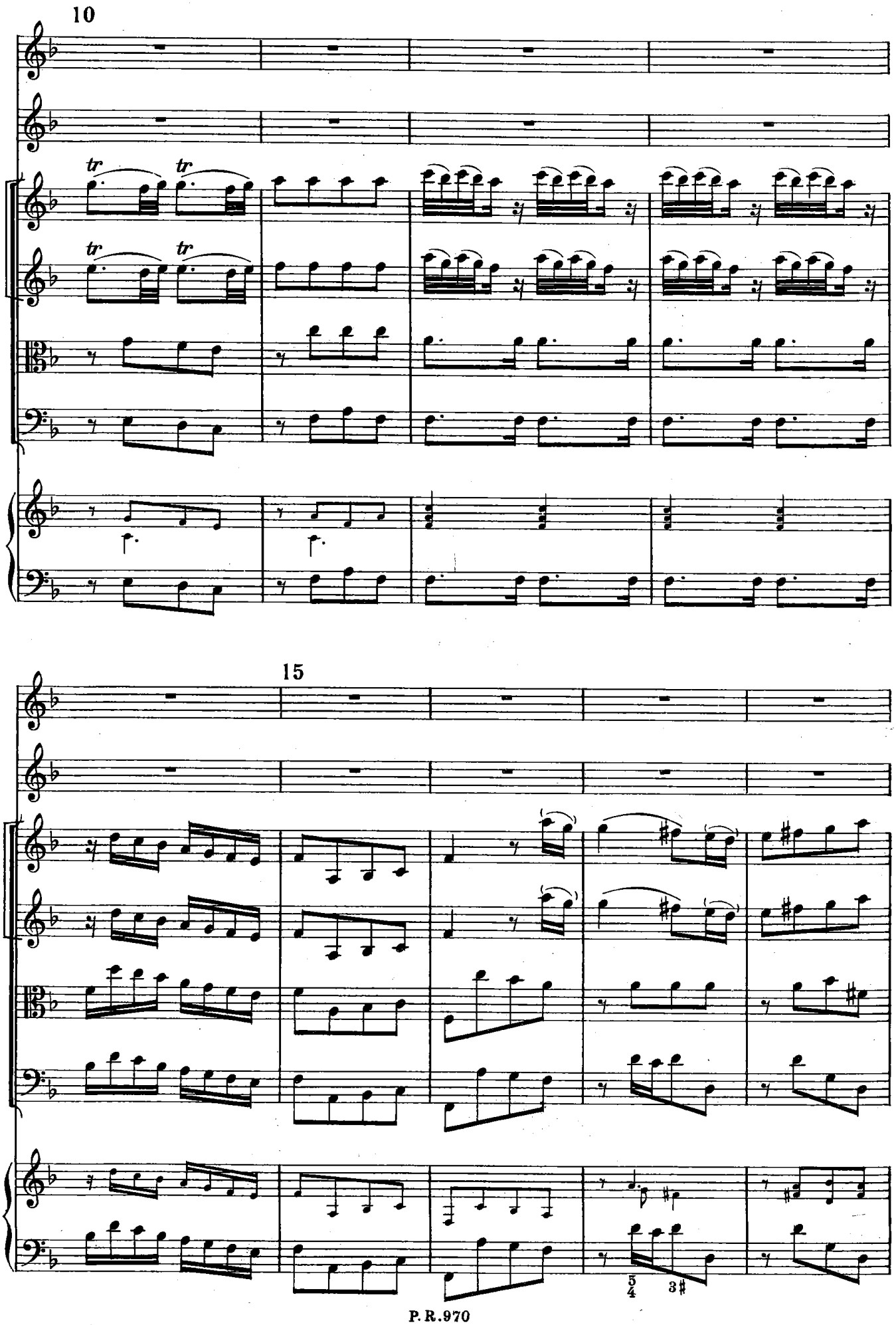
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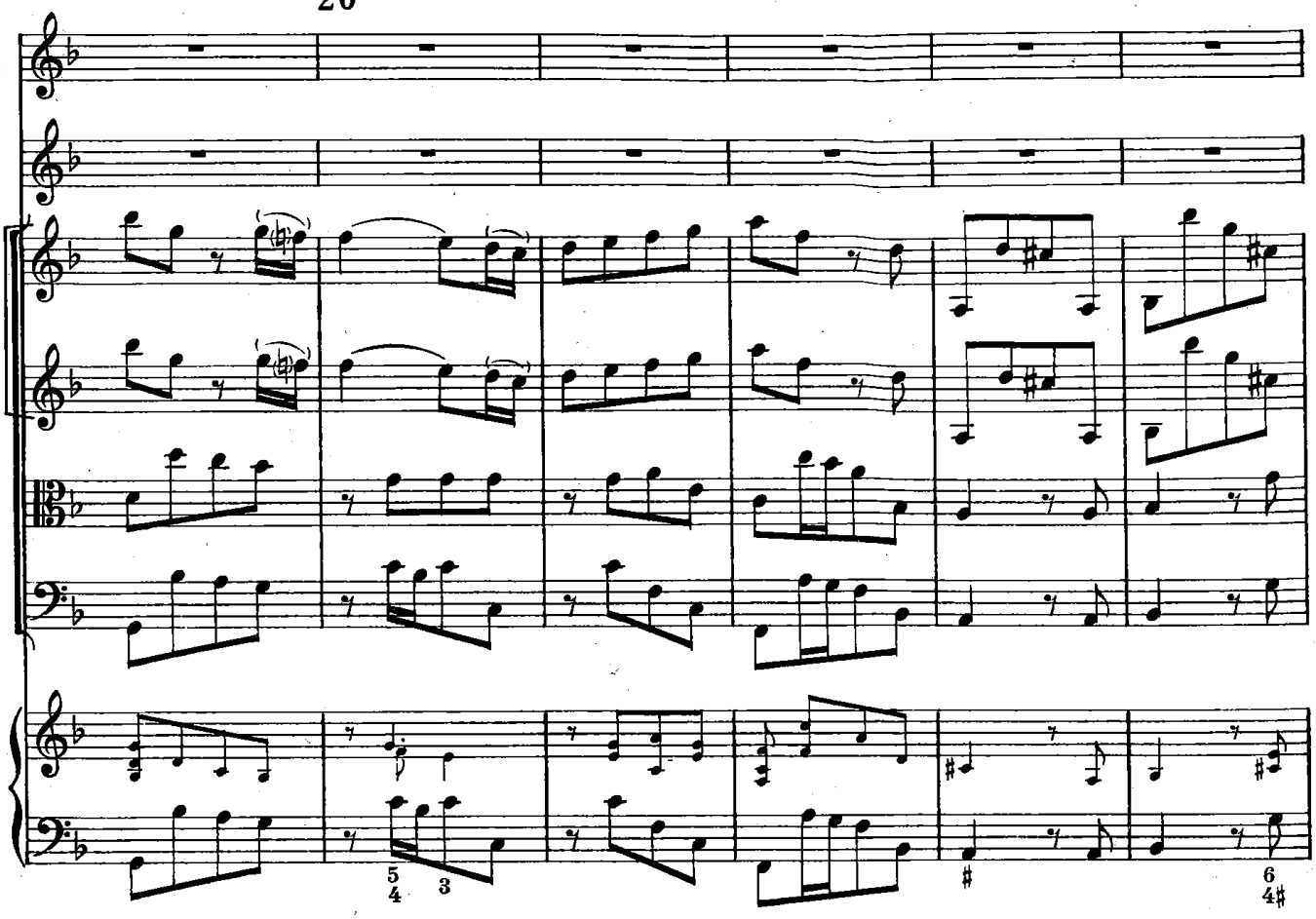

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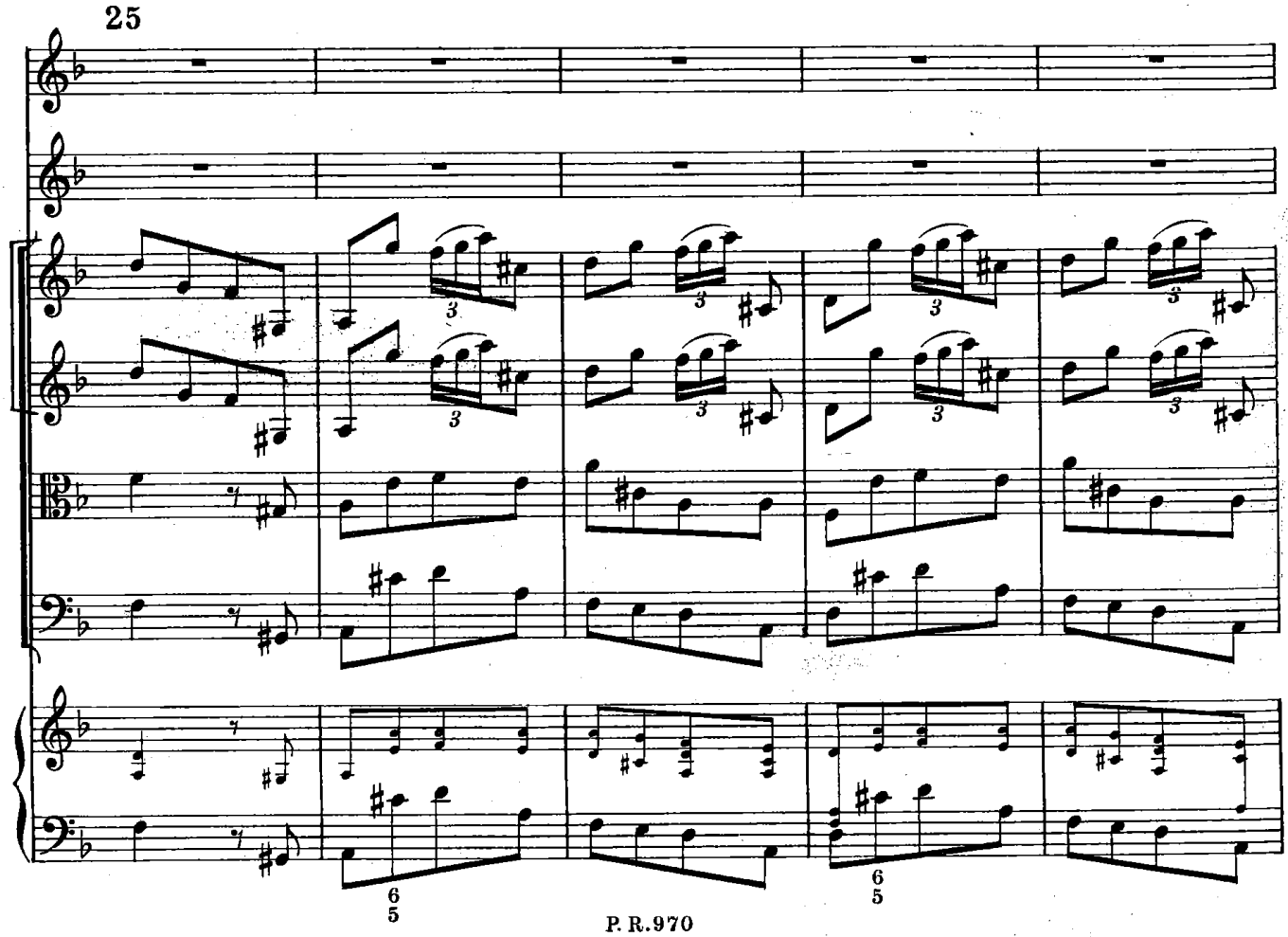

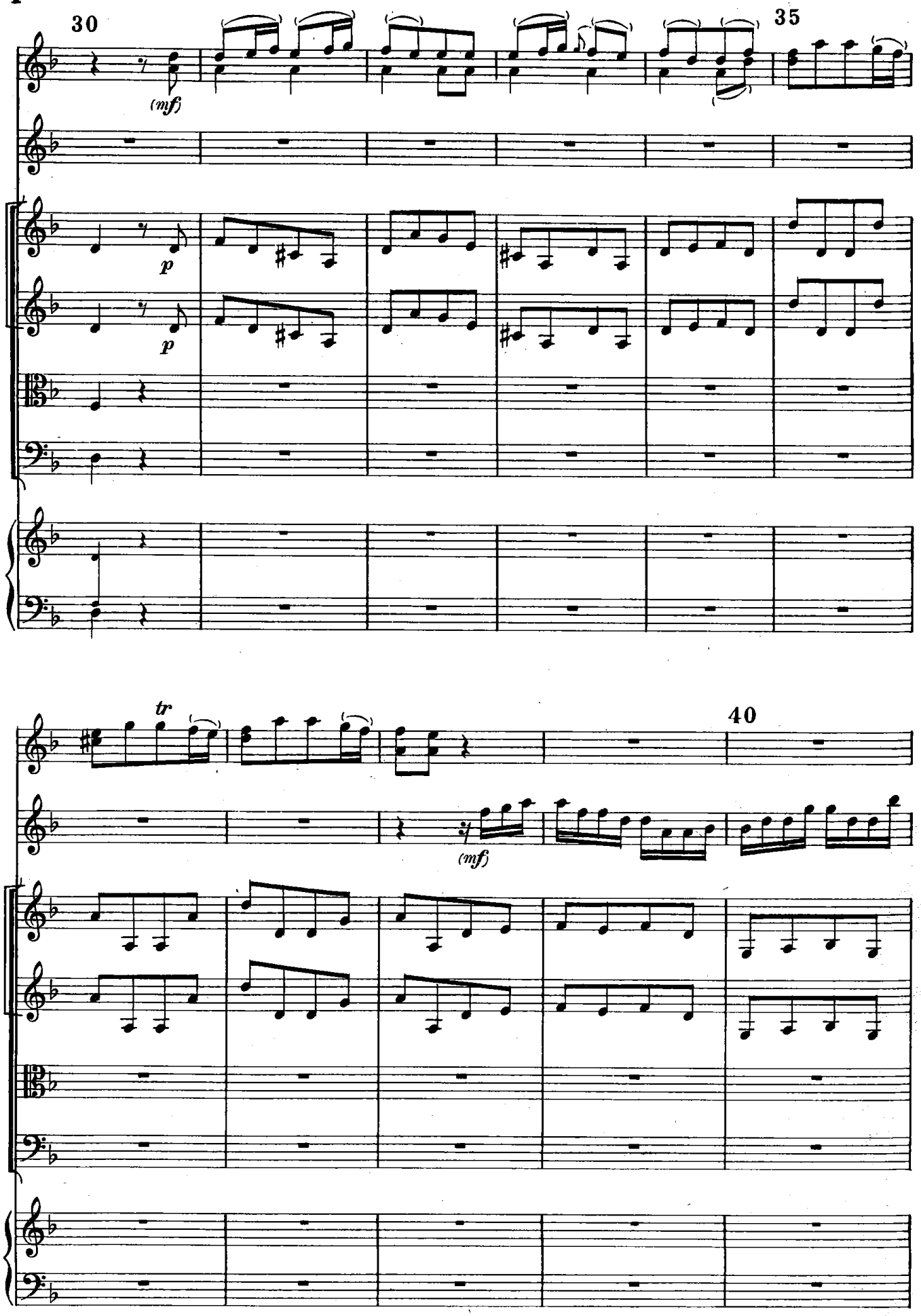
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p
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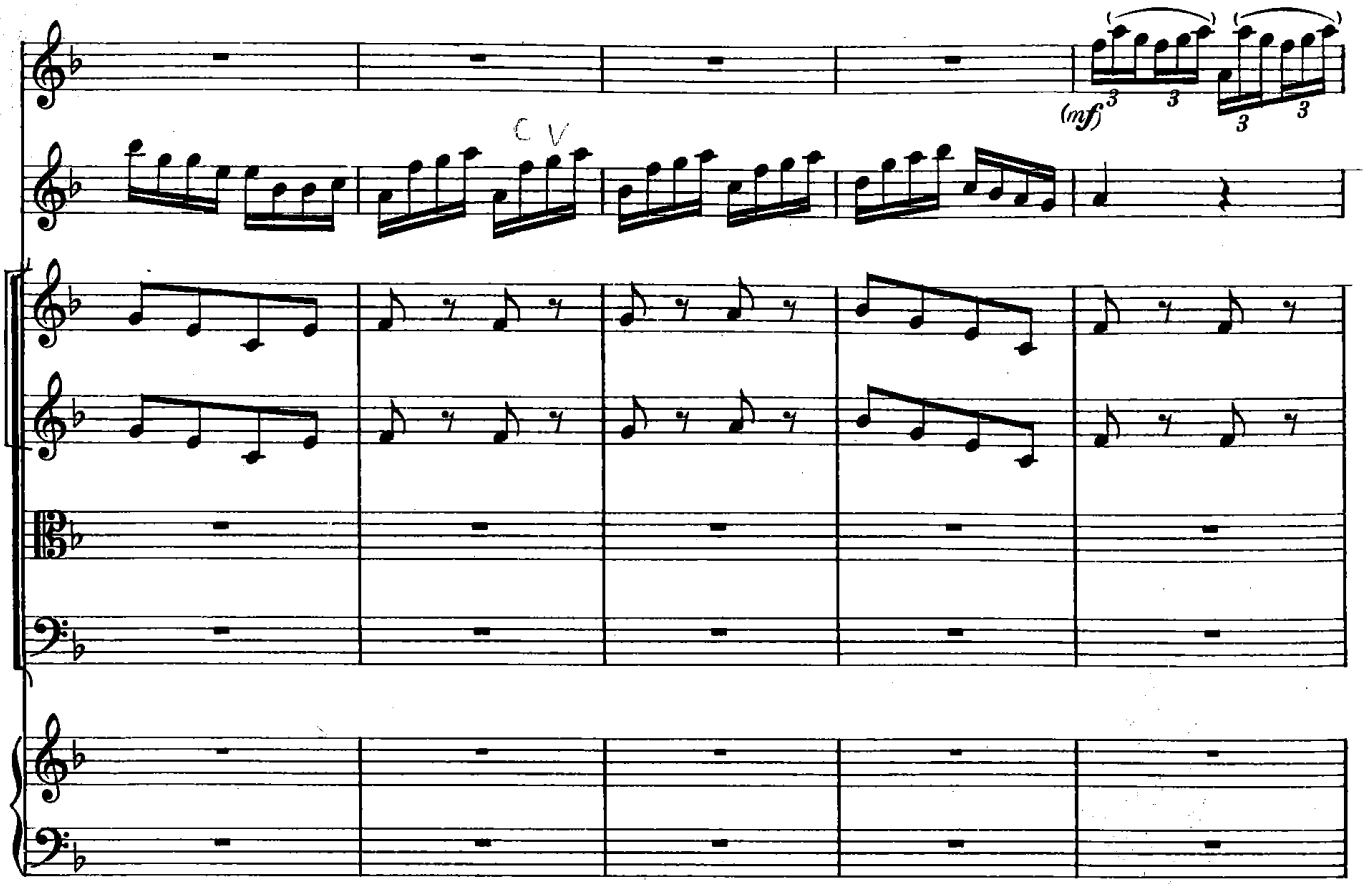
40
(mf)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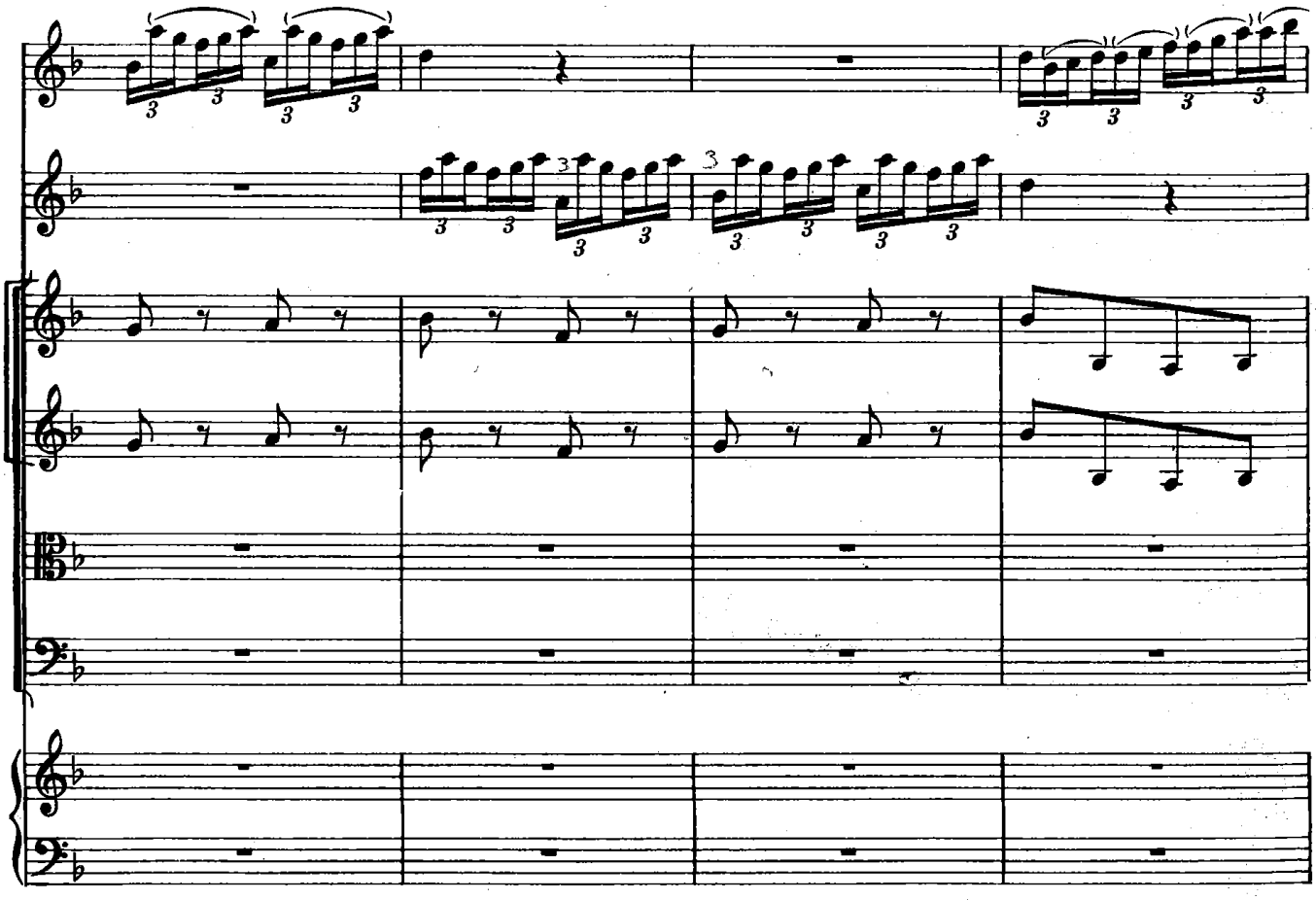

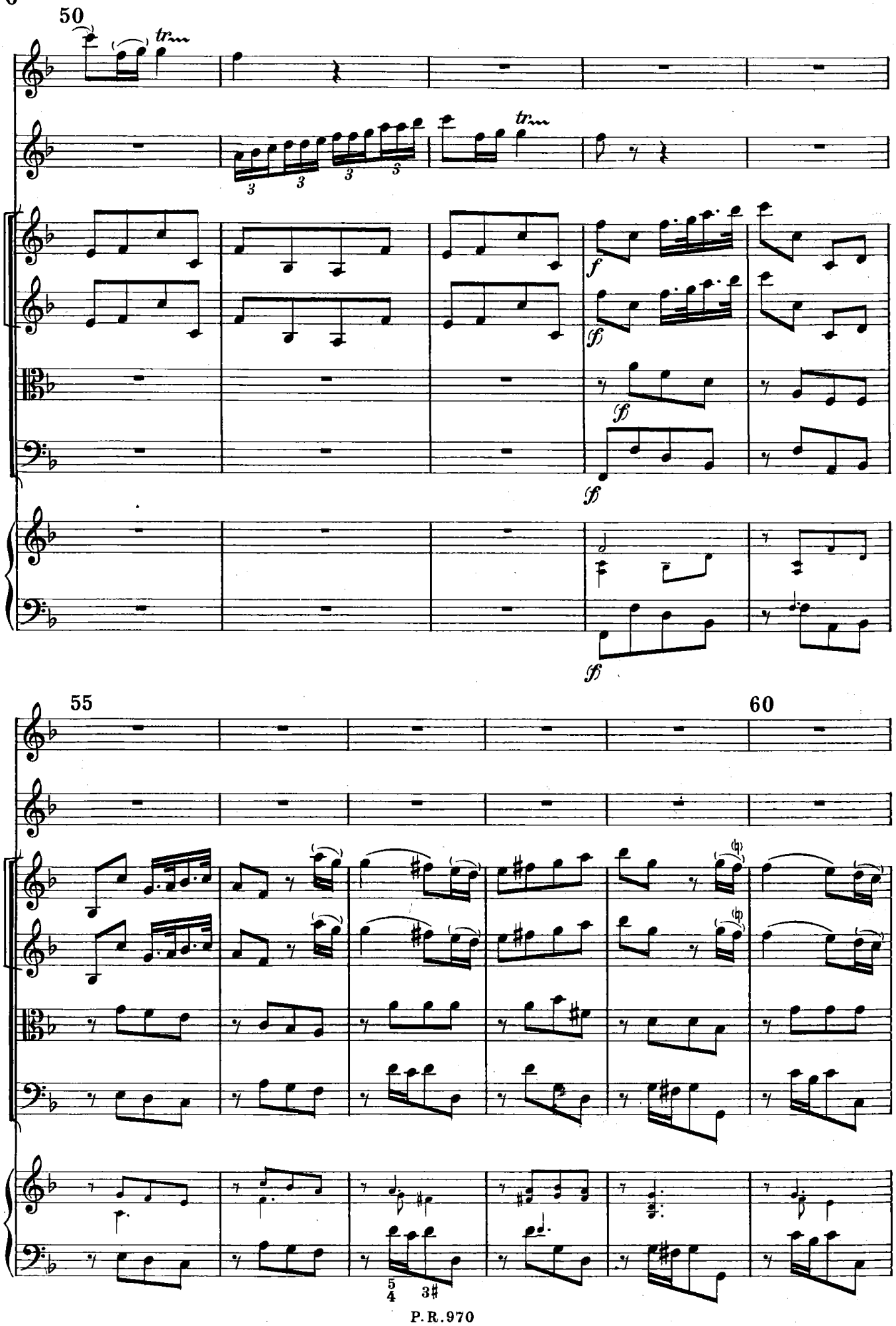
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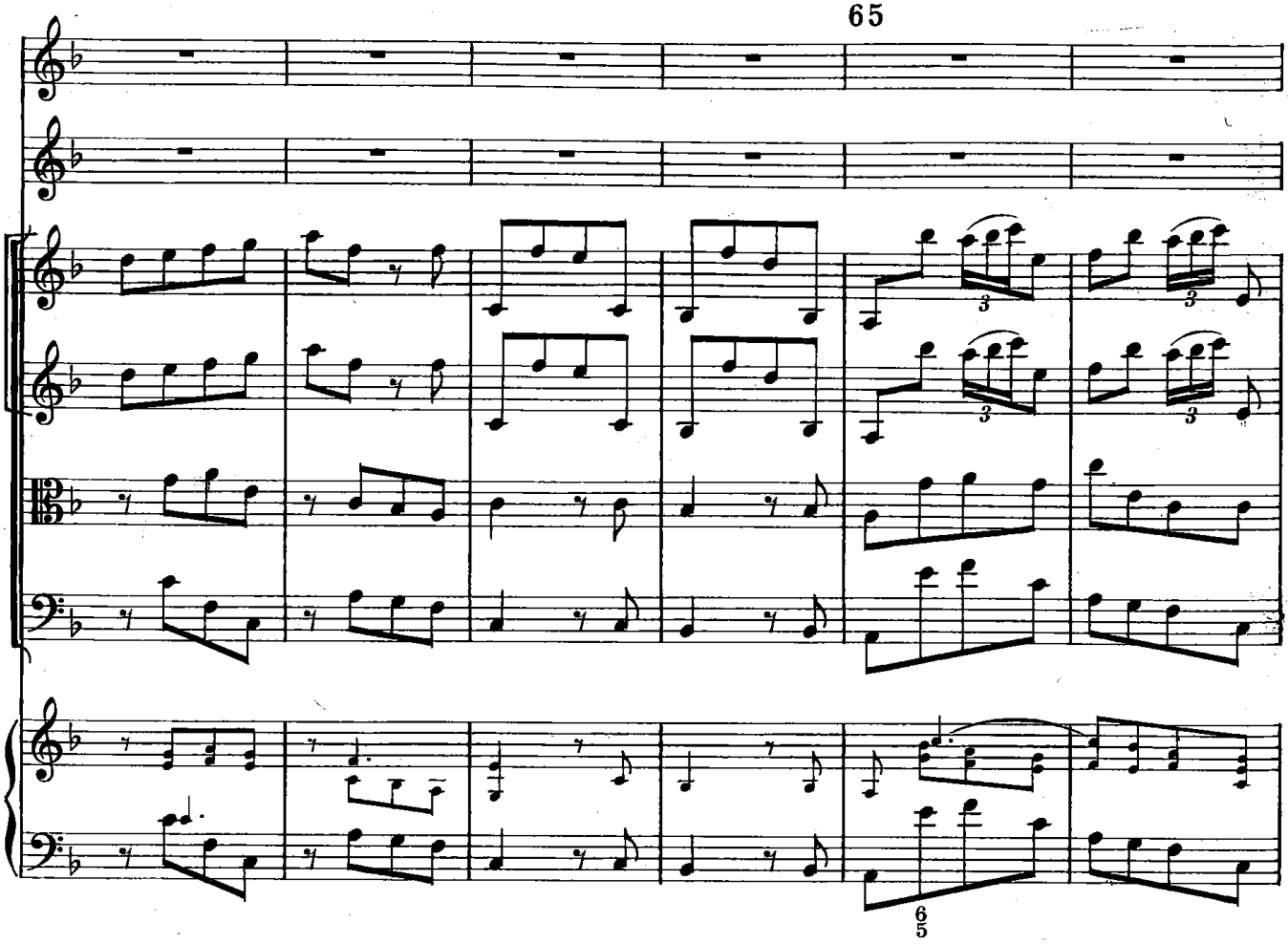

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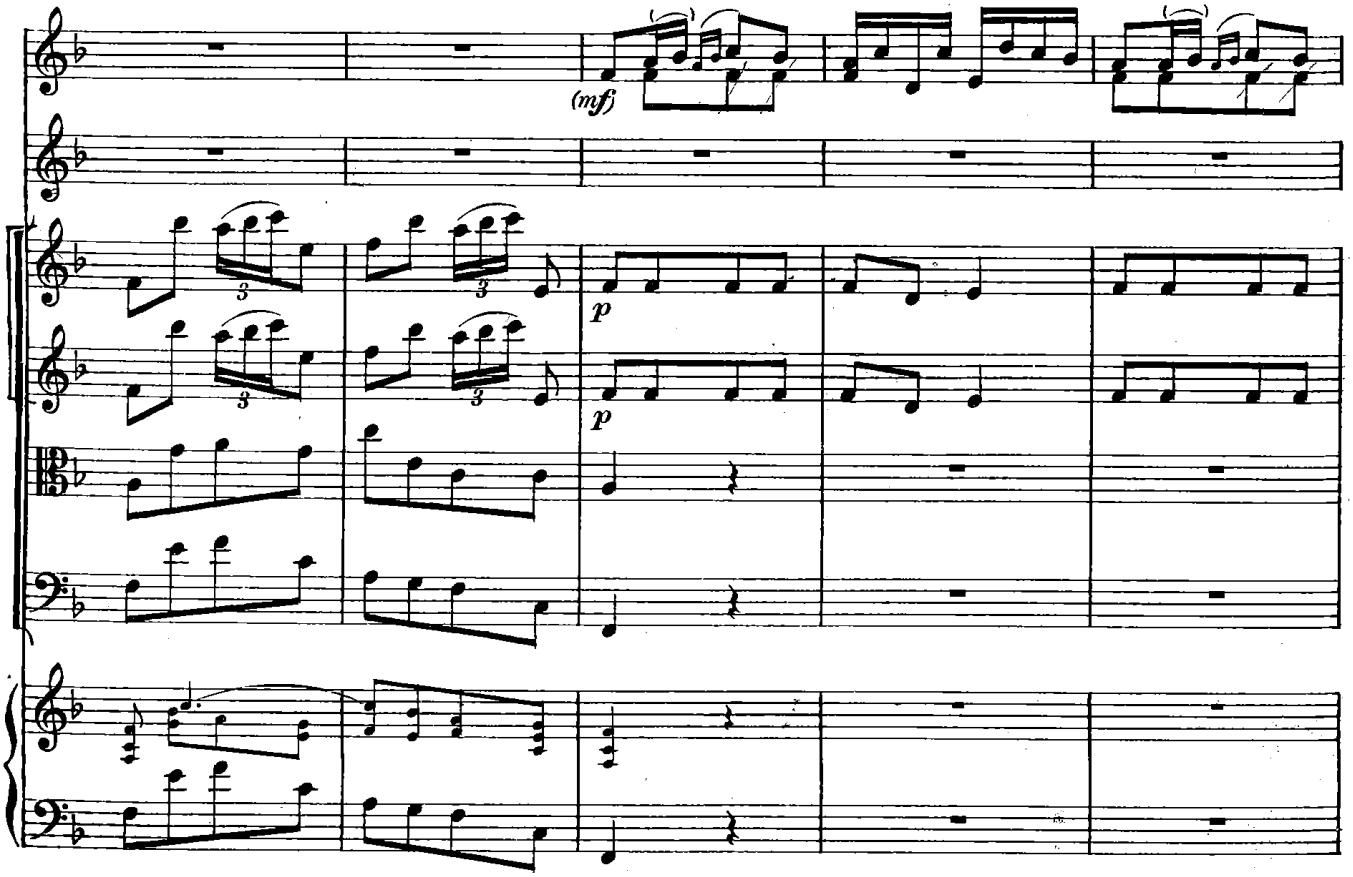

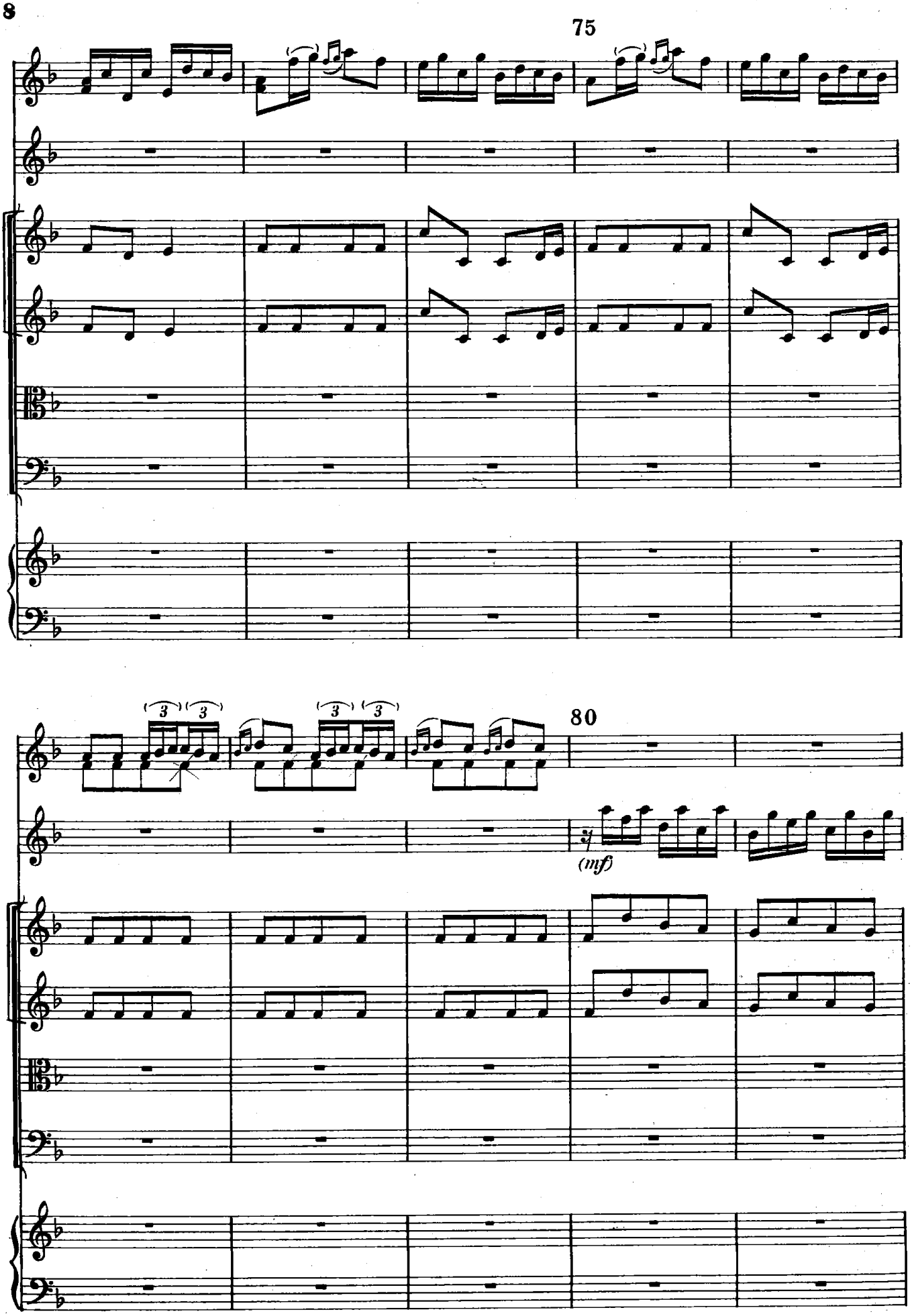
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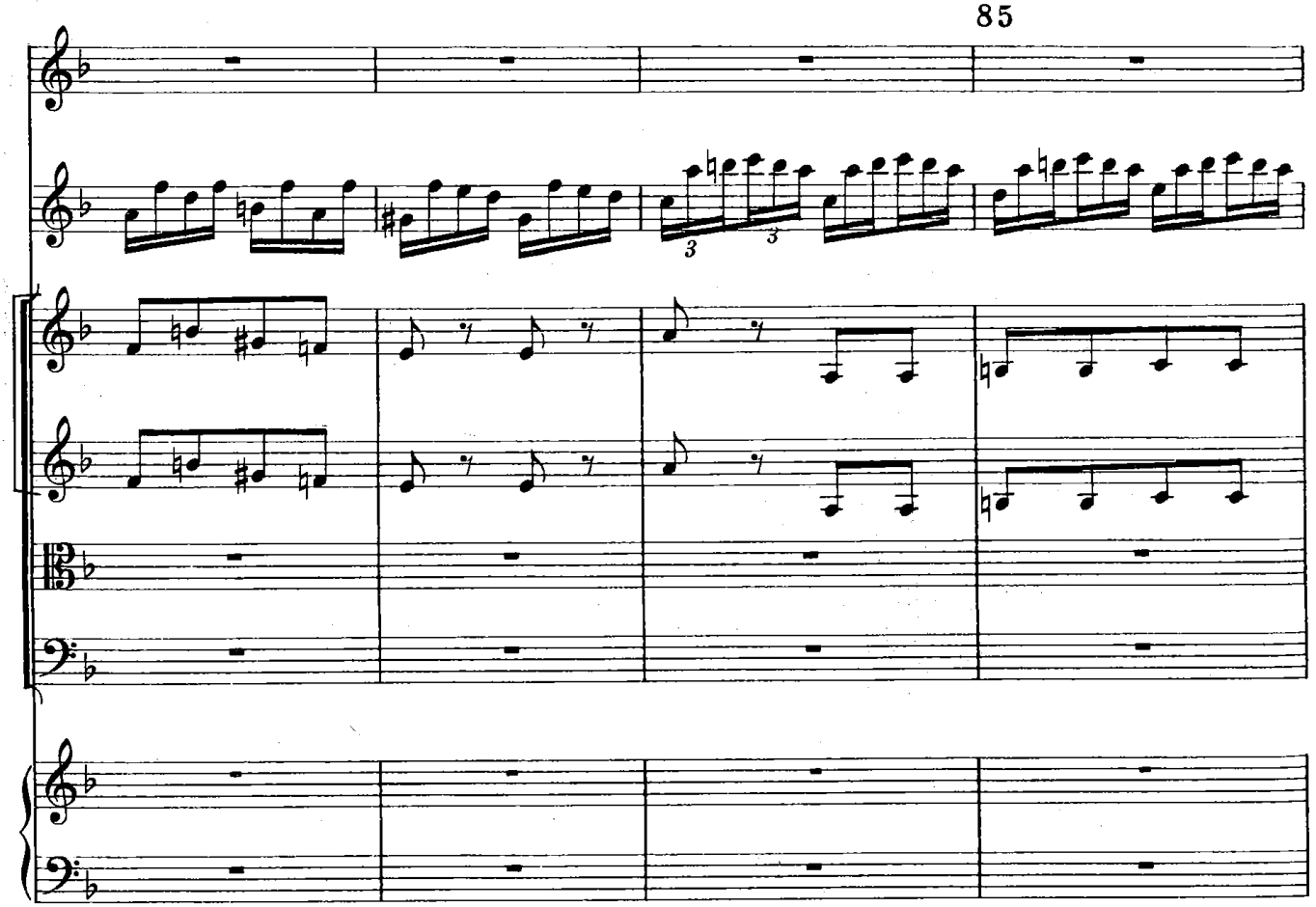

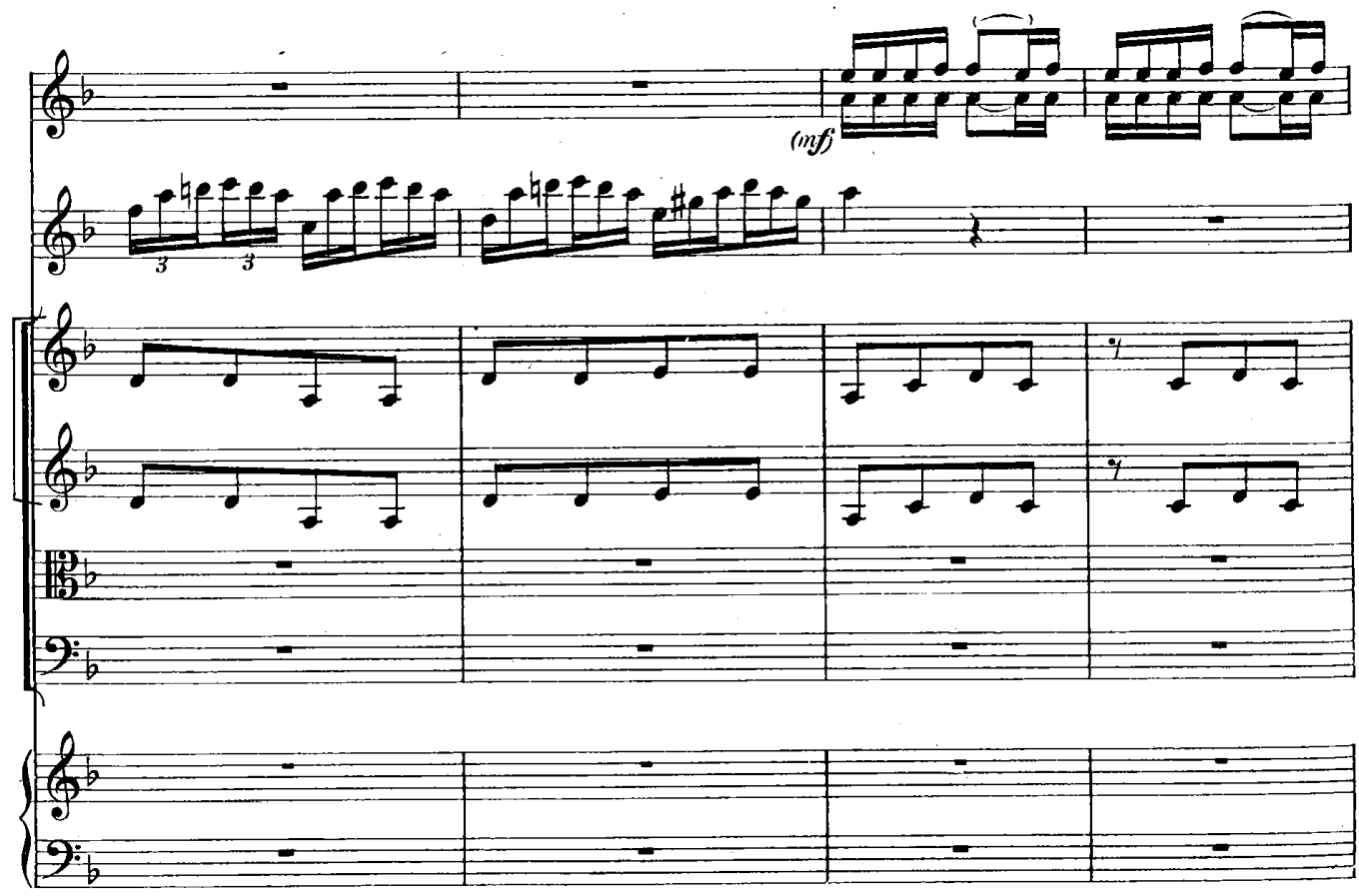

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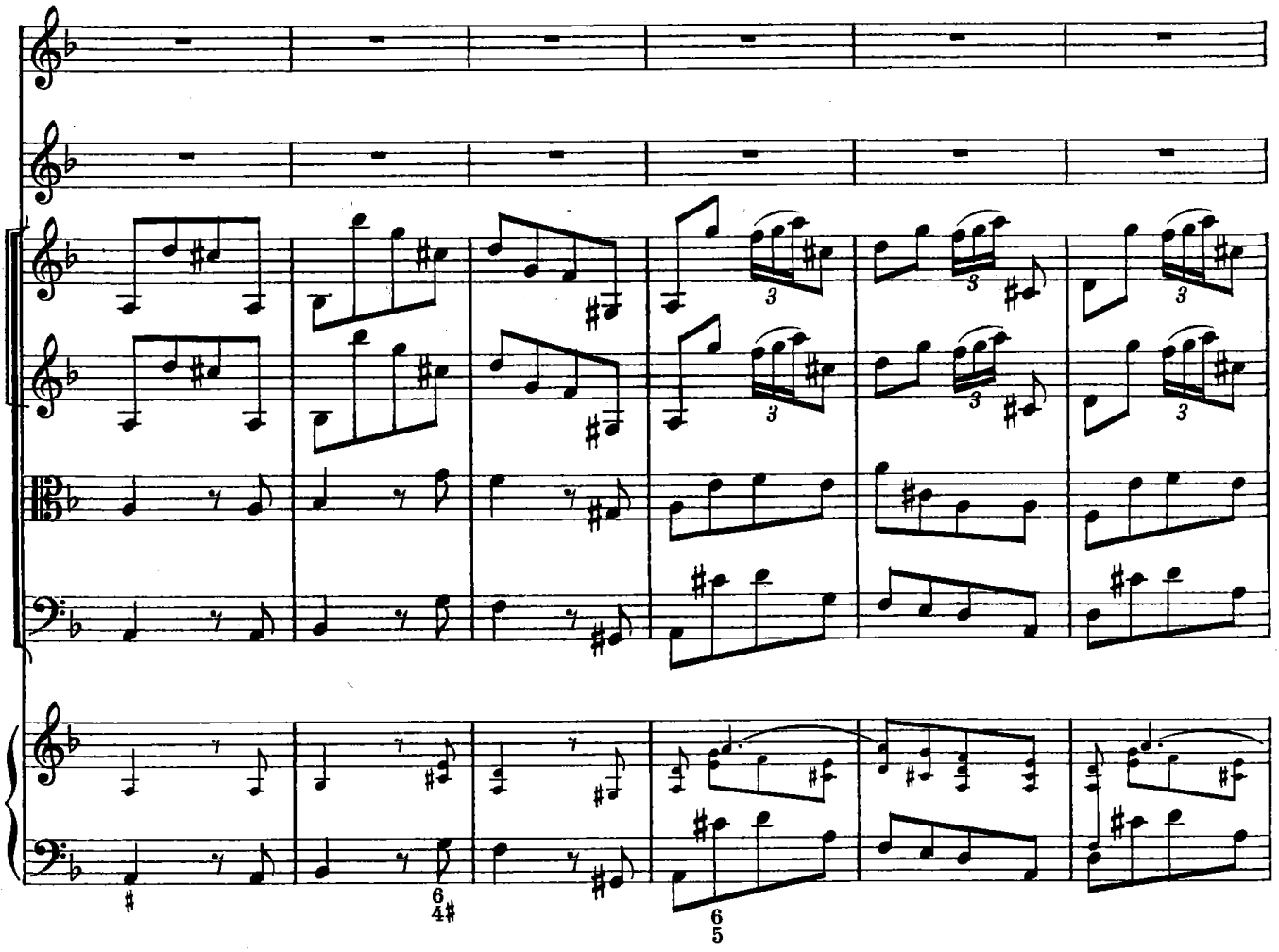

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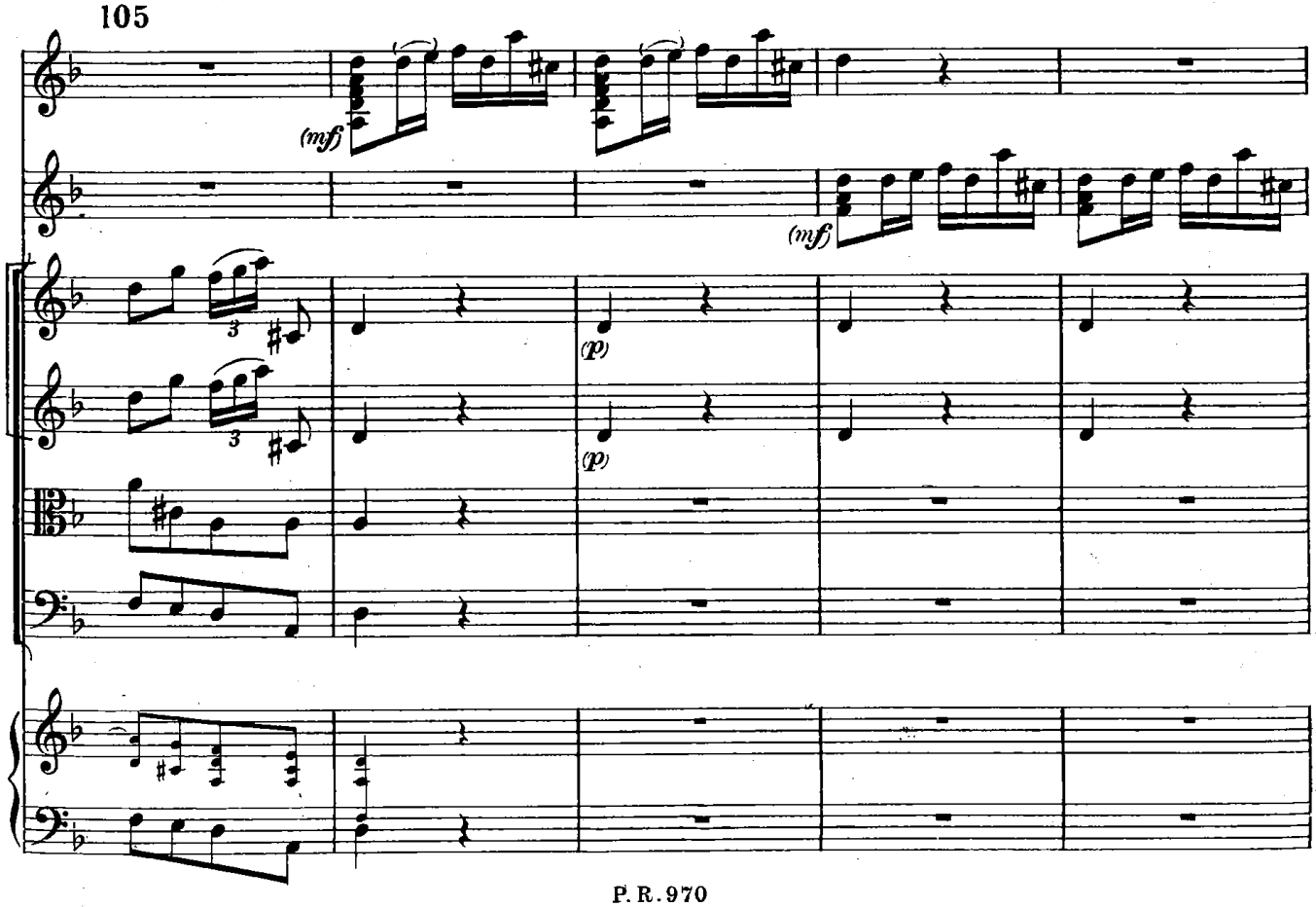

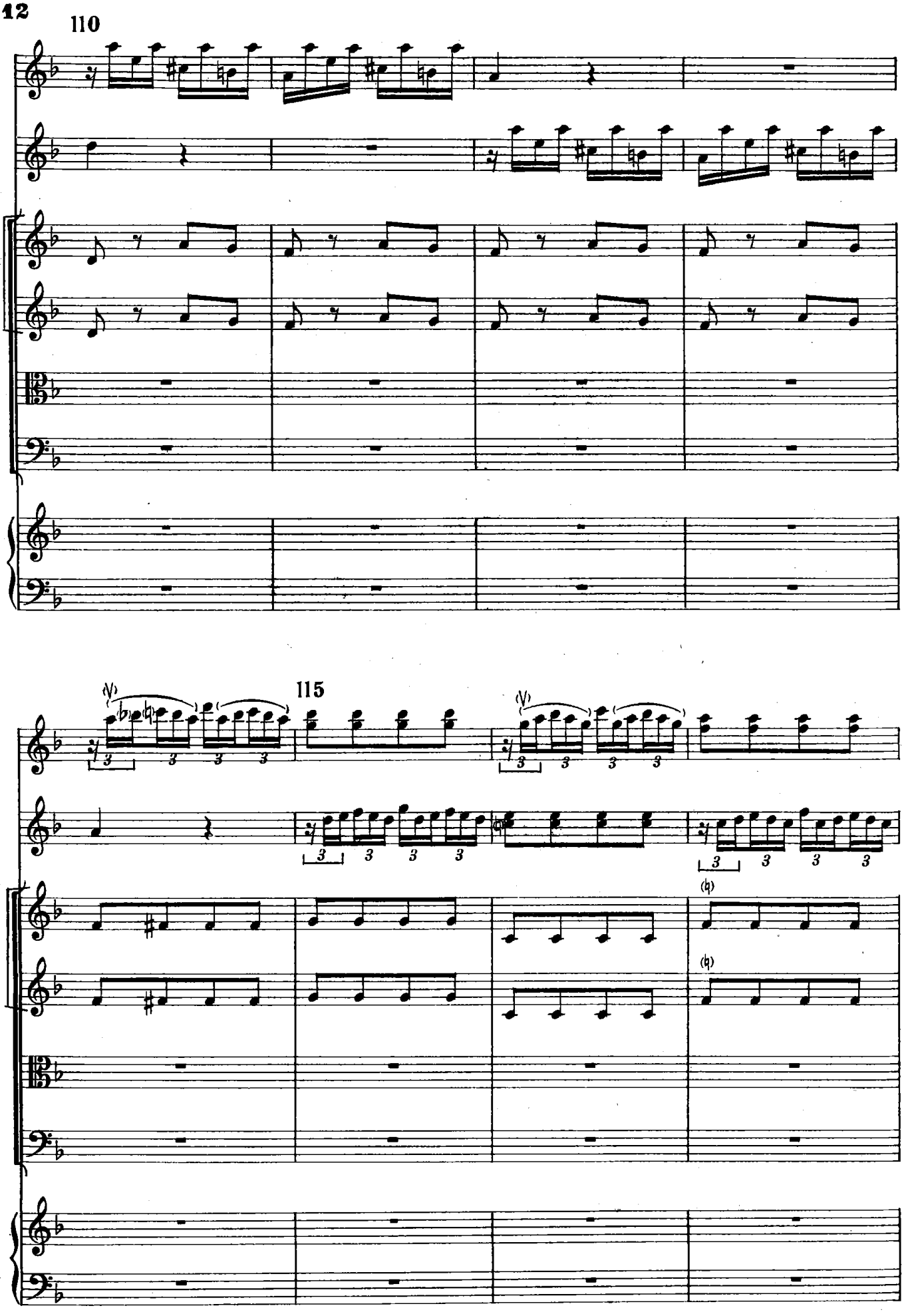
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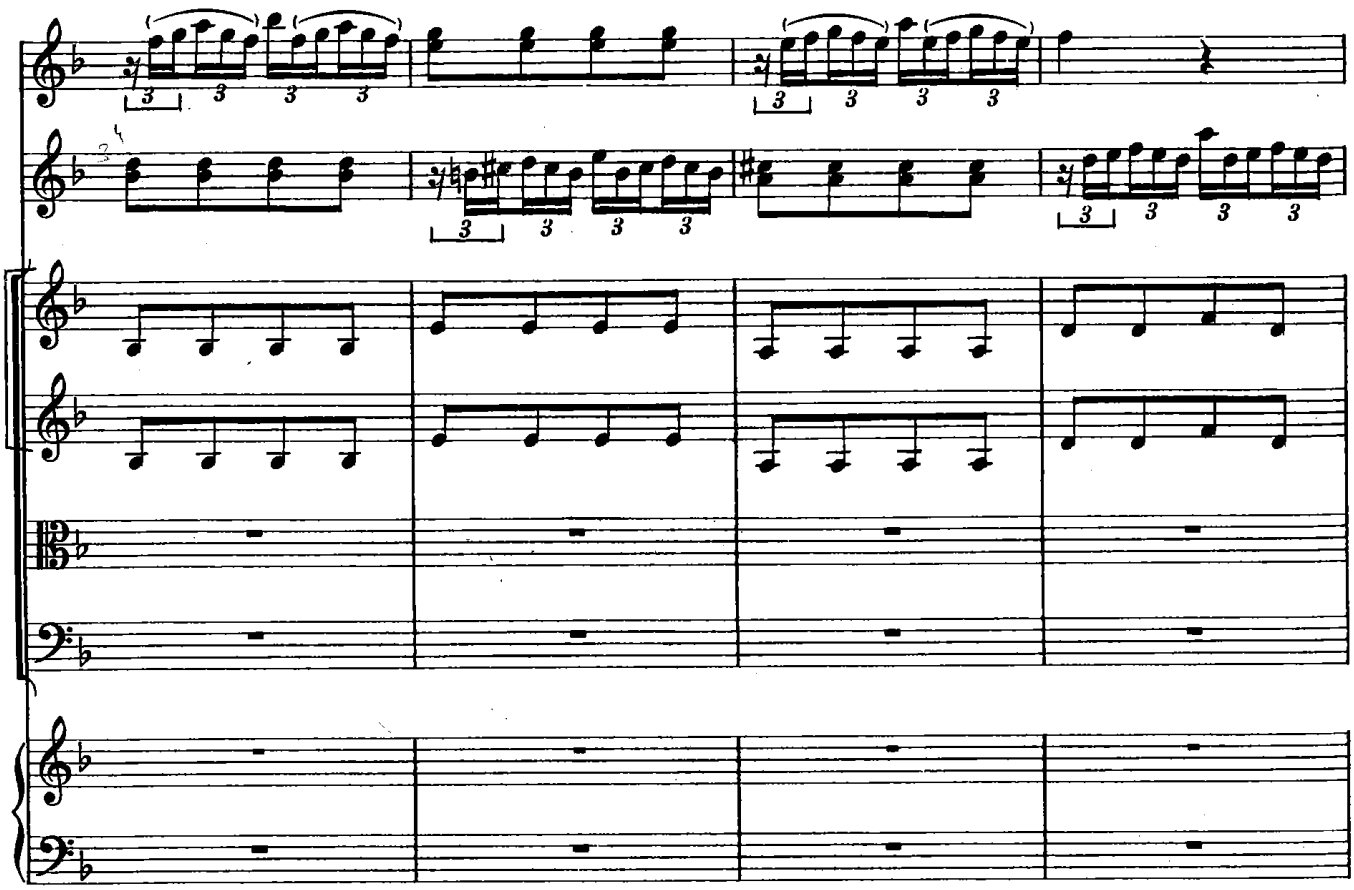

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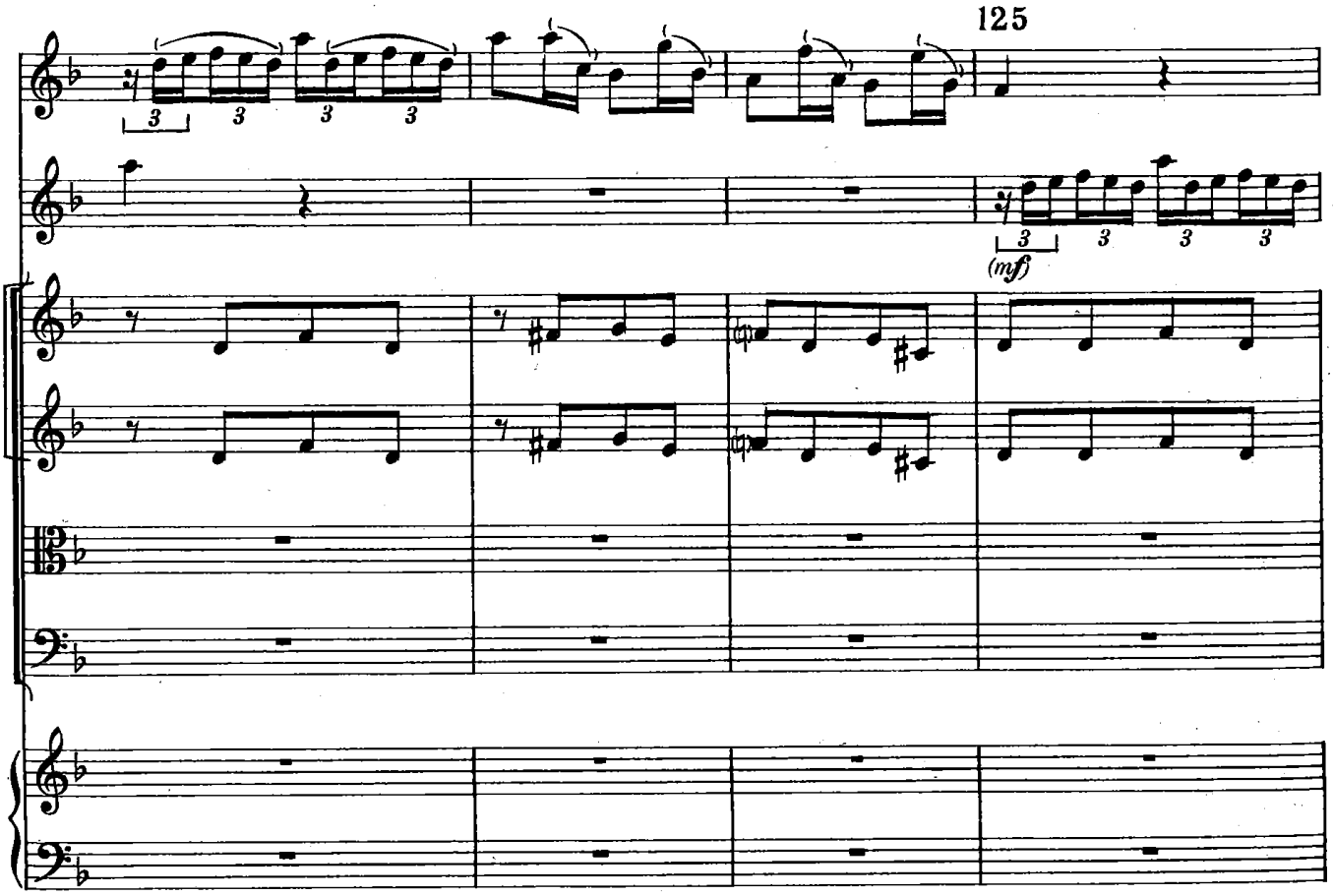

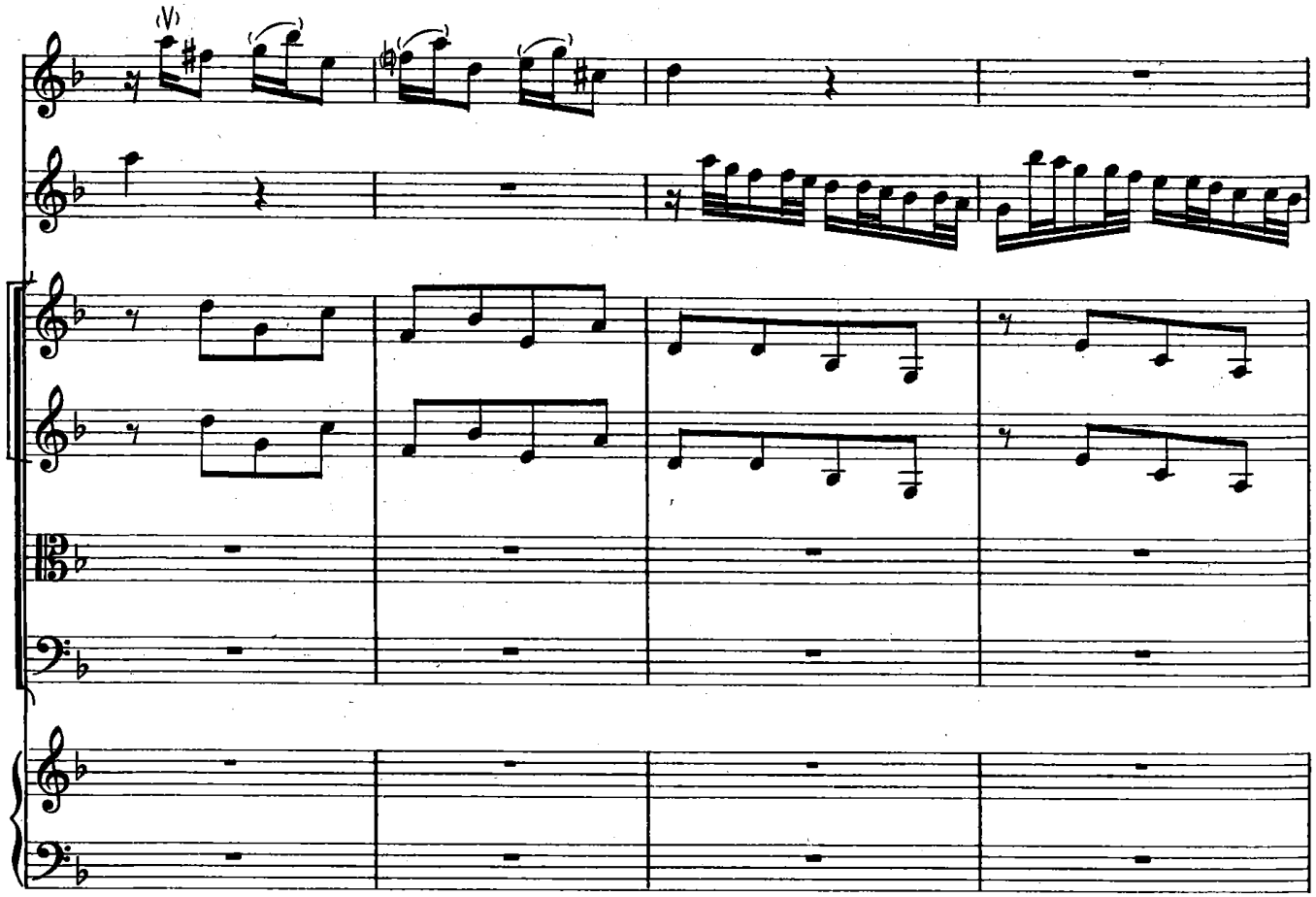

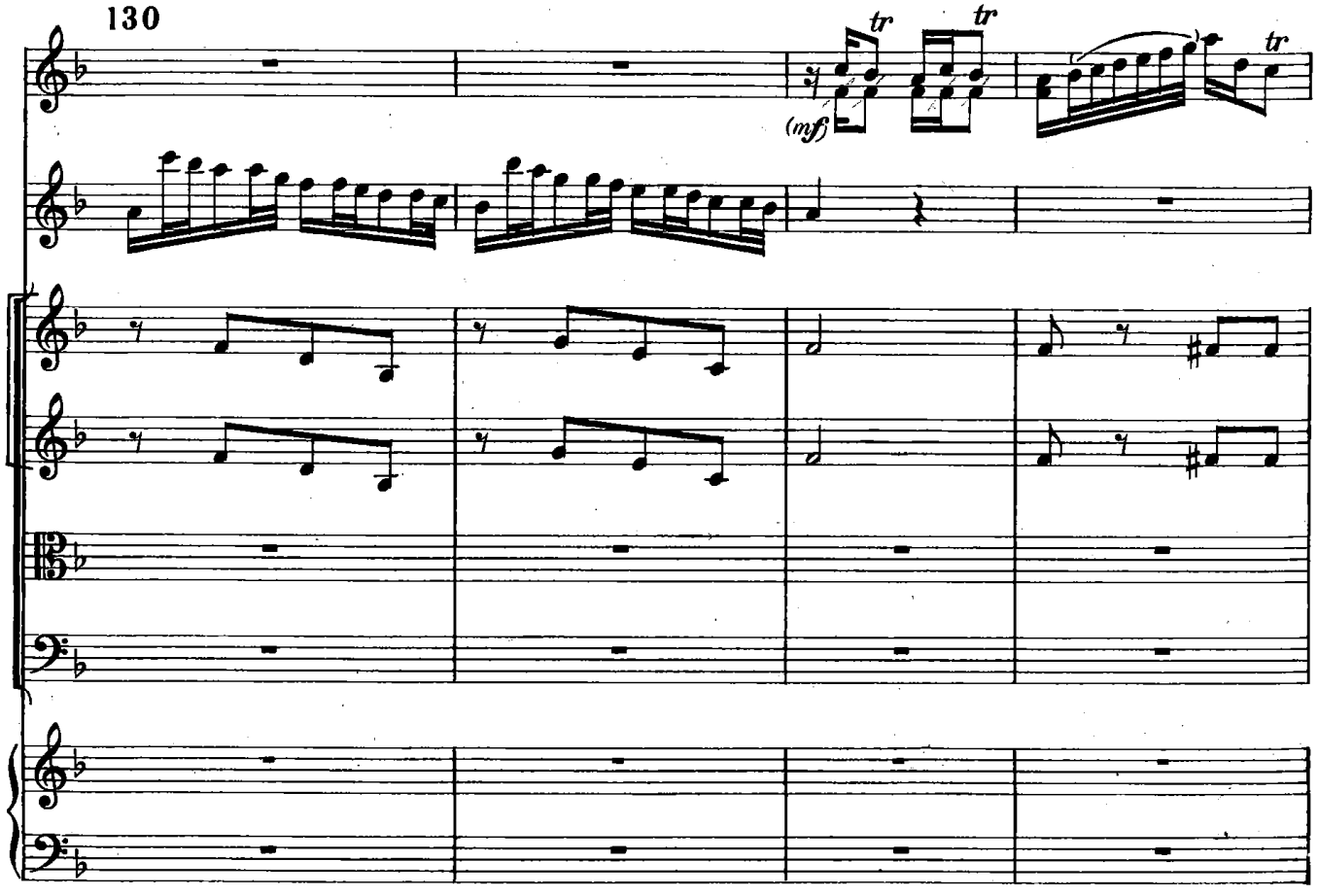
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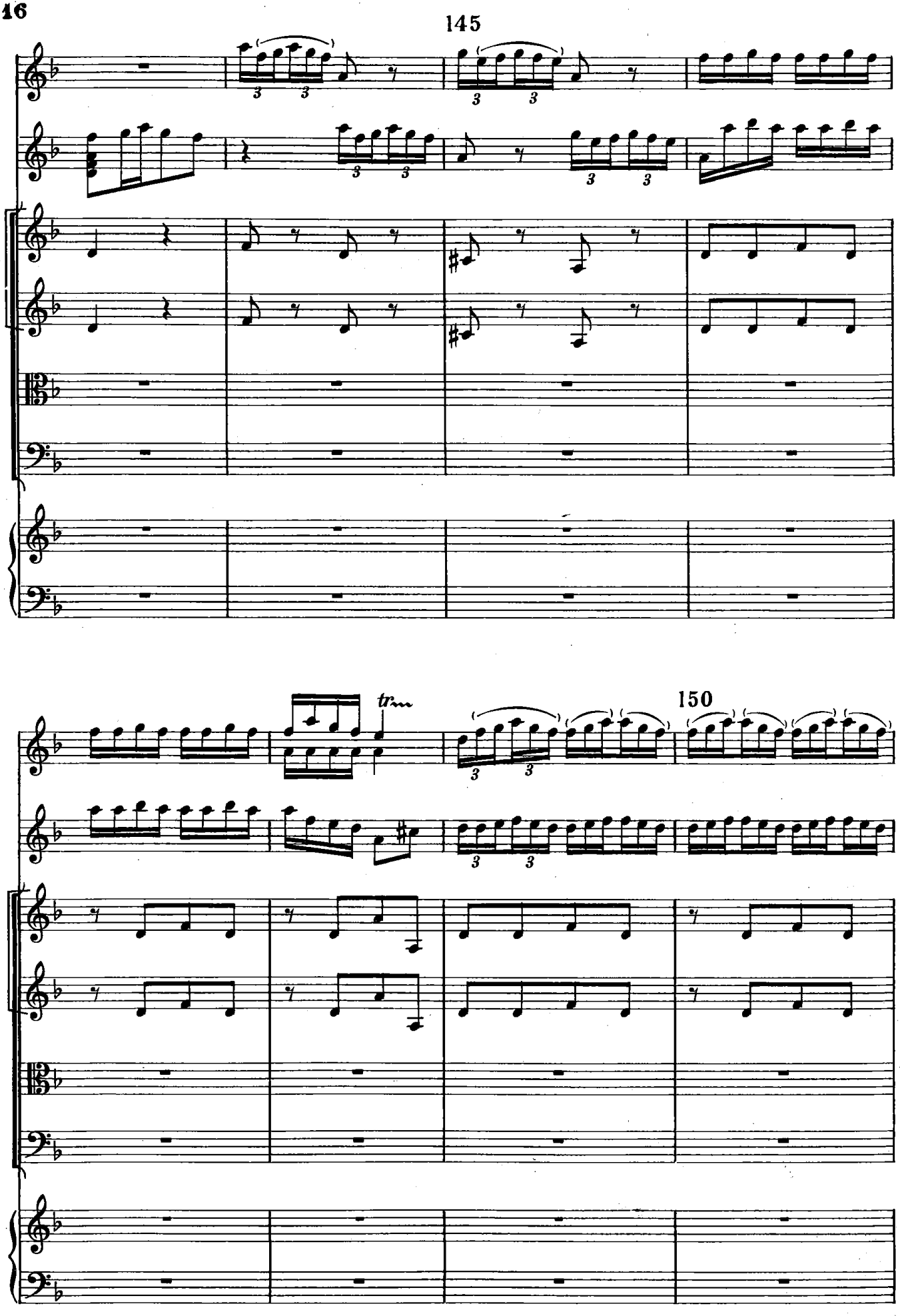
tr
tr
tr
(mf)

135

(mf)

140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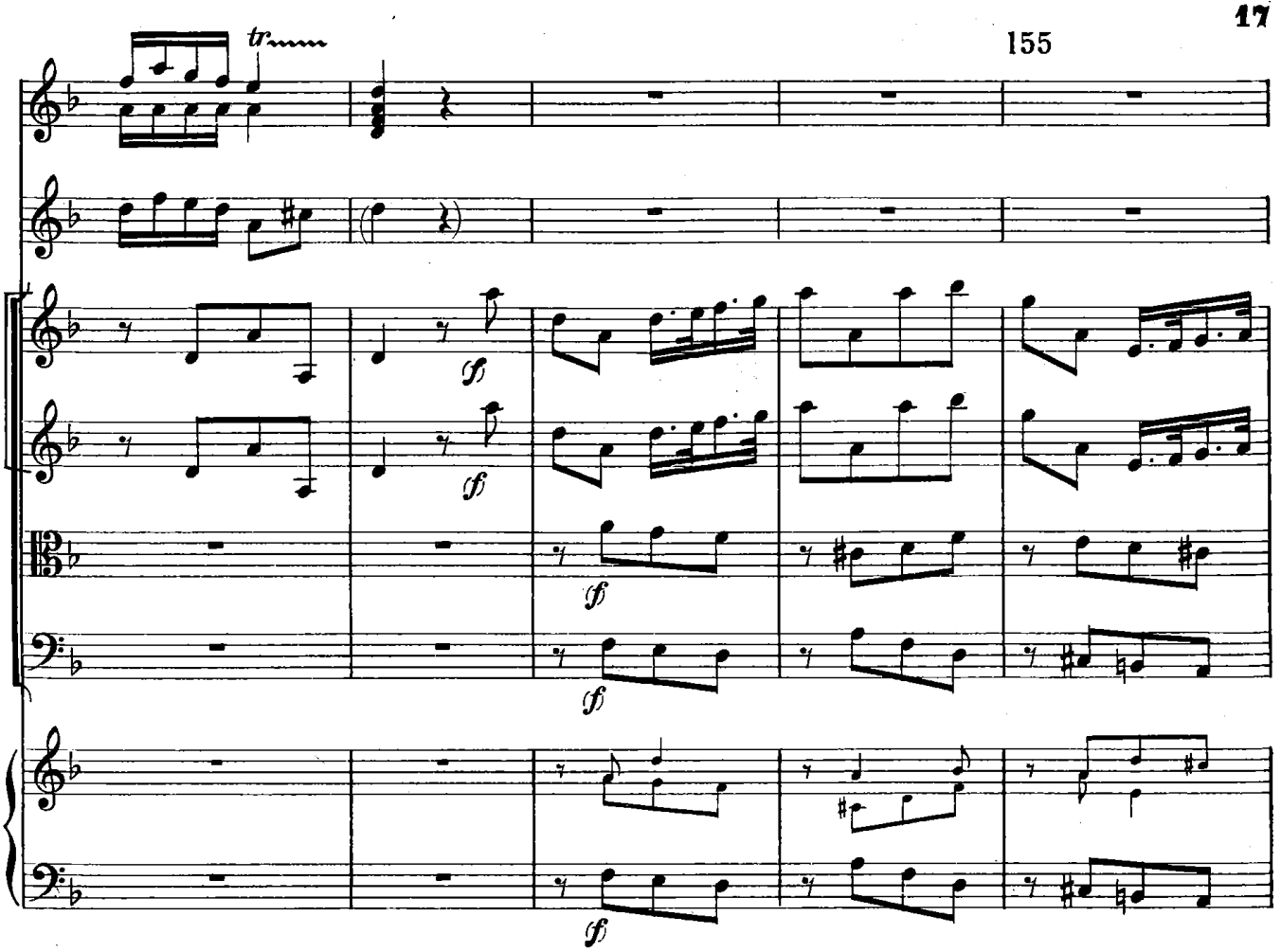
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sf
sf
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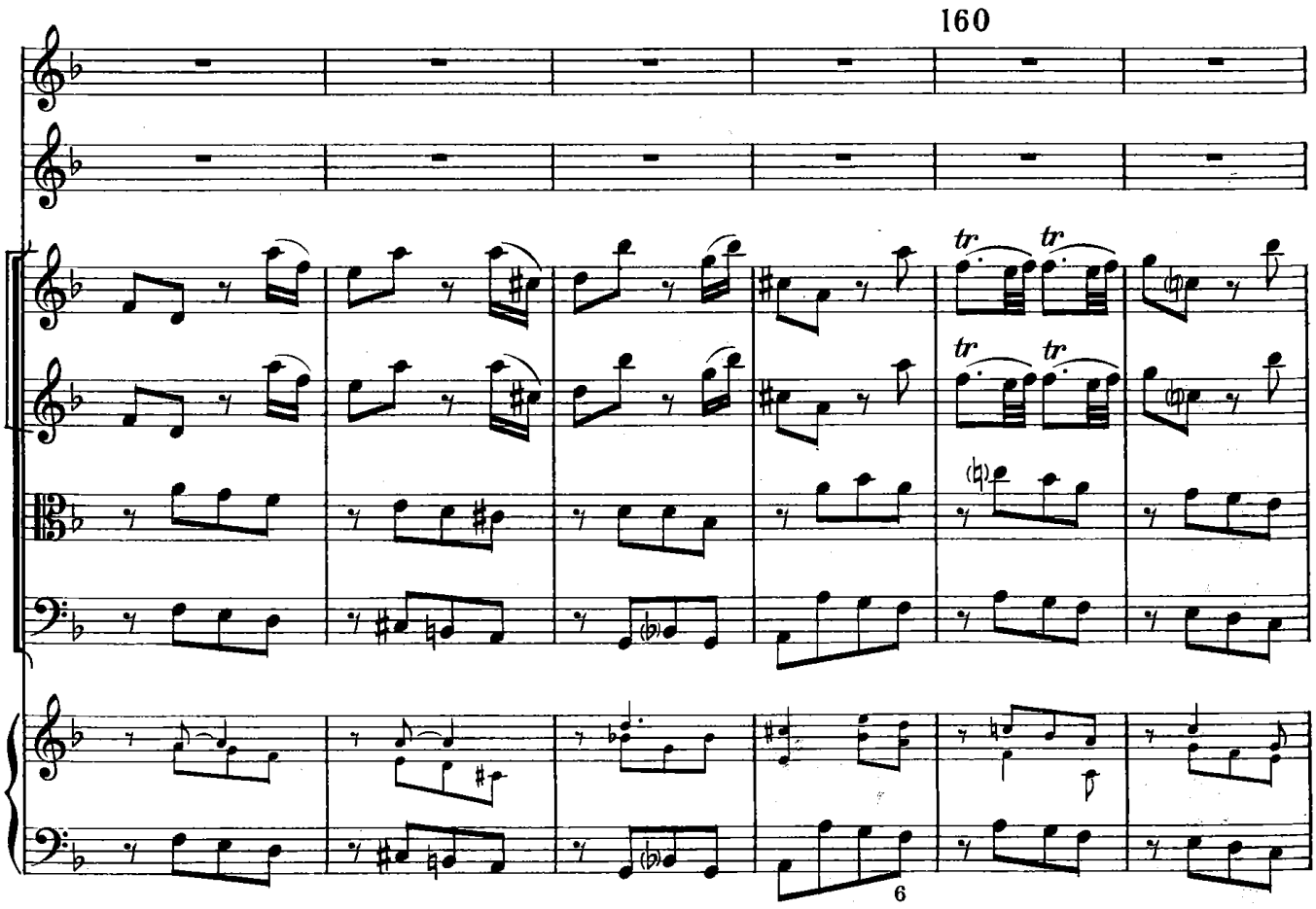
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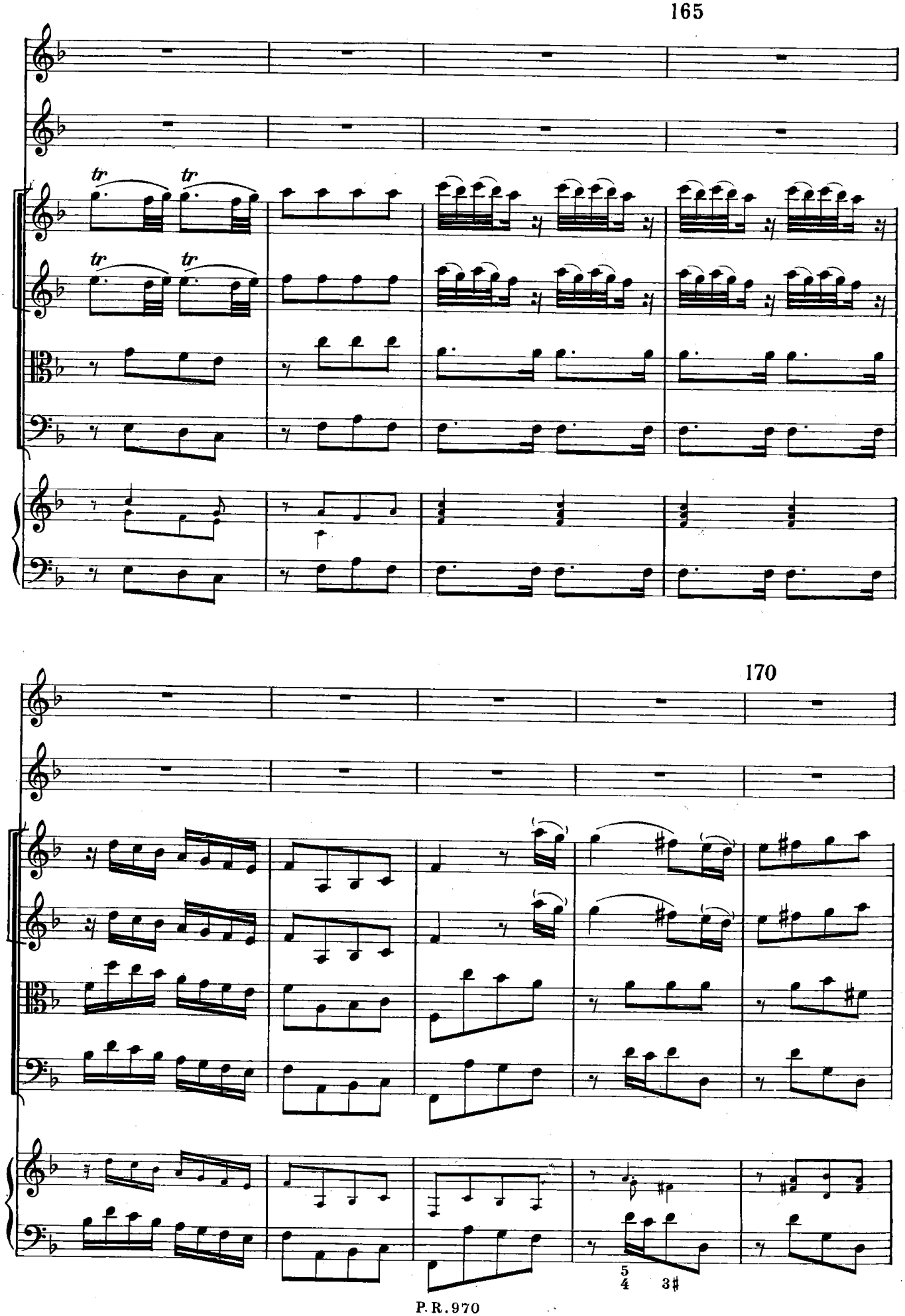
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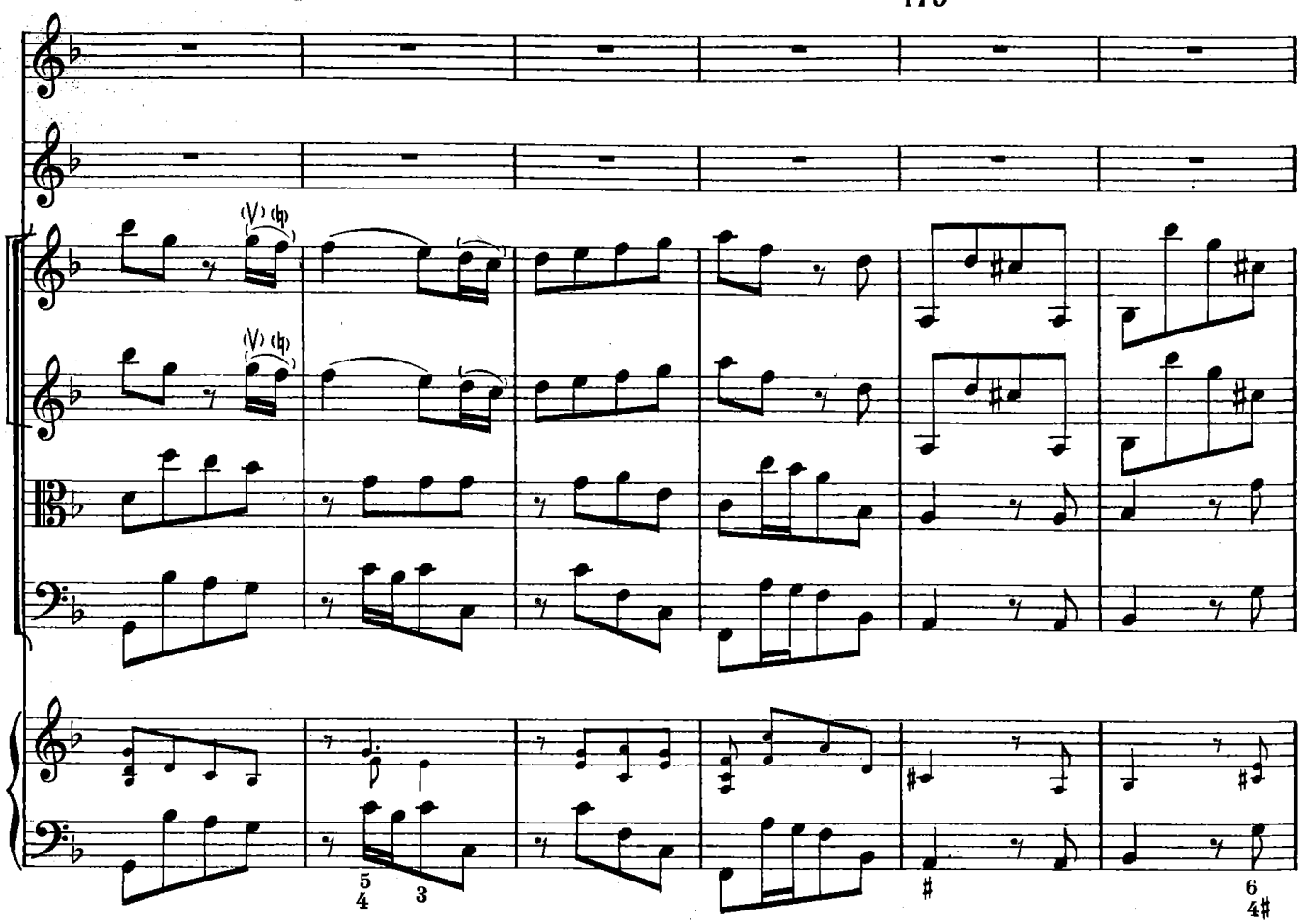
tr
tr
170
5
4
3♯

175



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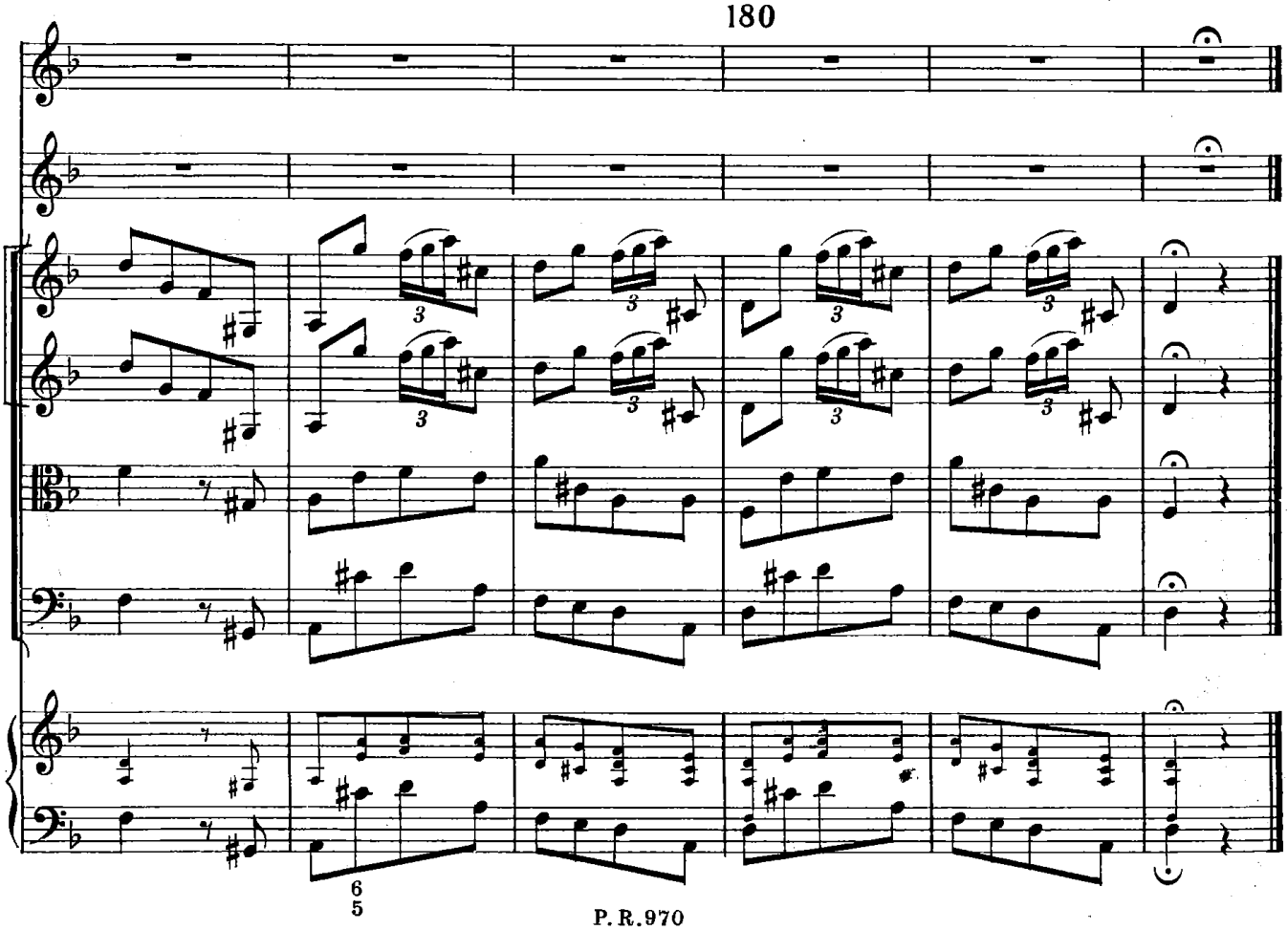
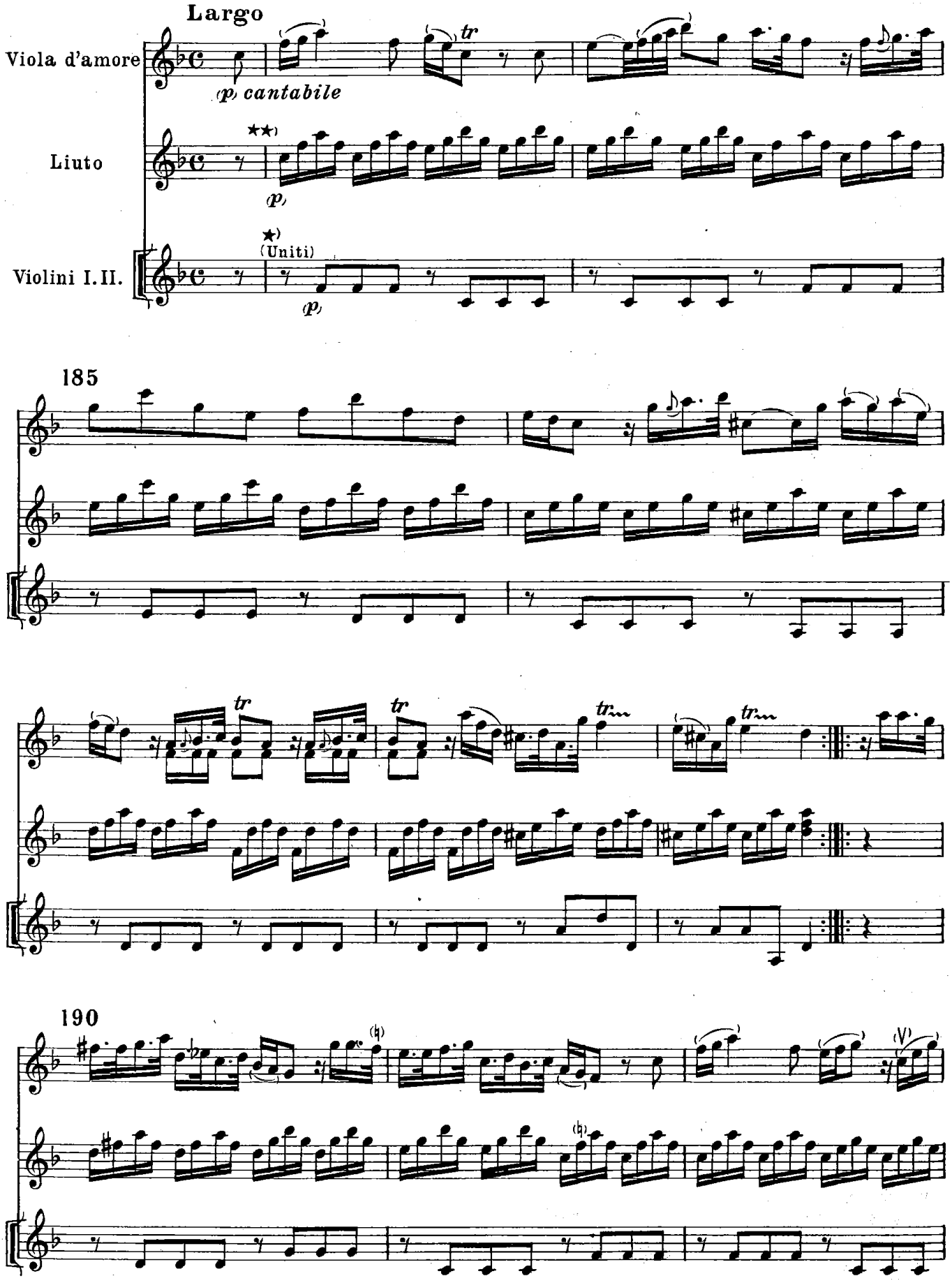
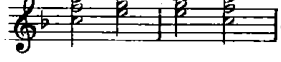
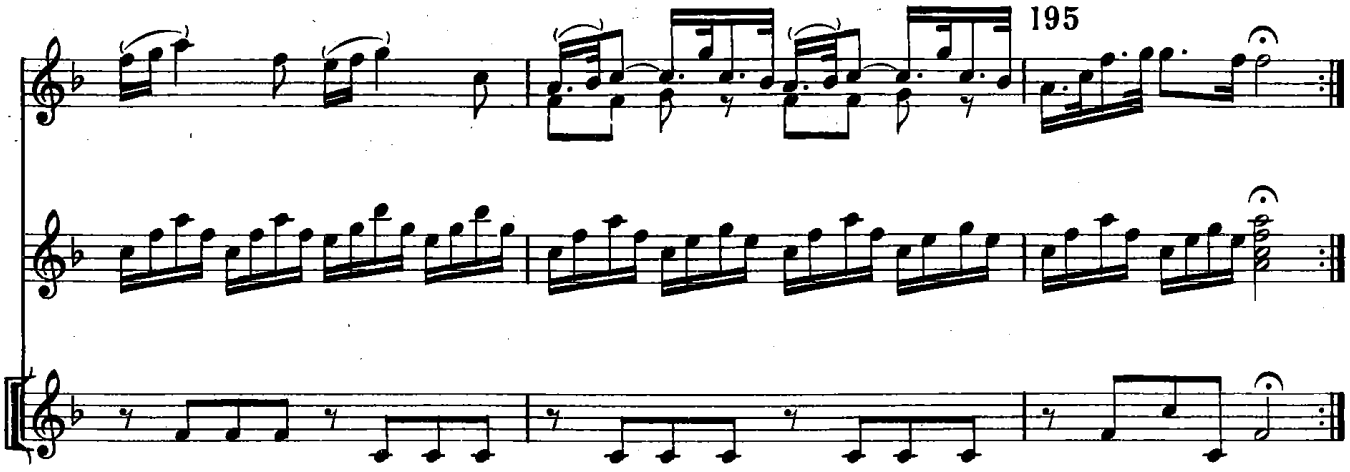
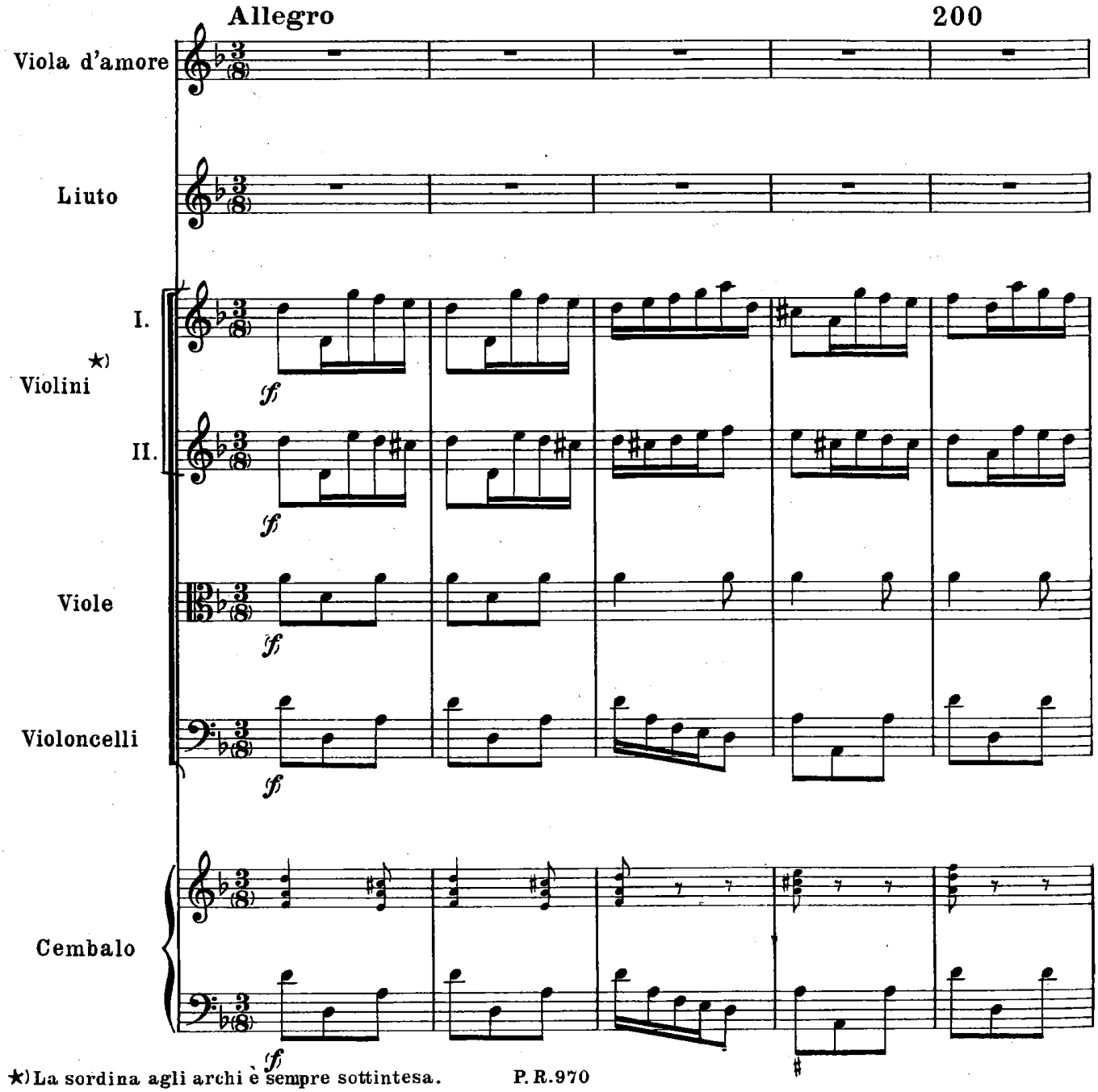




★) La indicazione che si trova sul frontespizio del manoscritto: "*con tutti gl'istromenti sordini*„ certo significa che, salvo la viola d'amore-solista, tutti gli altri archi suonano sempre con la sordina.

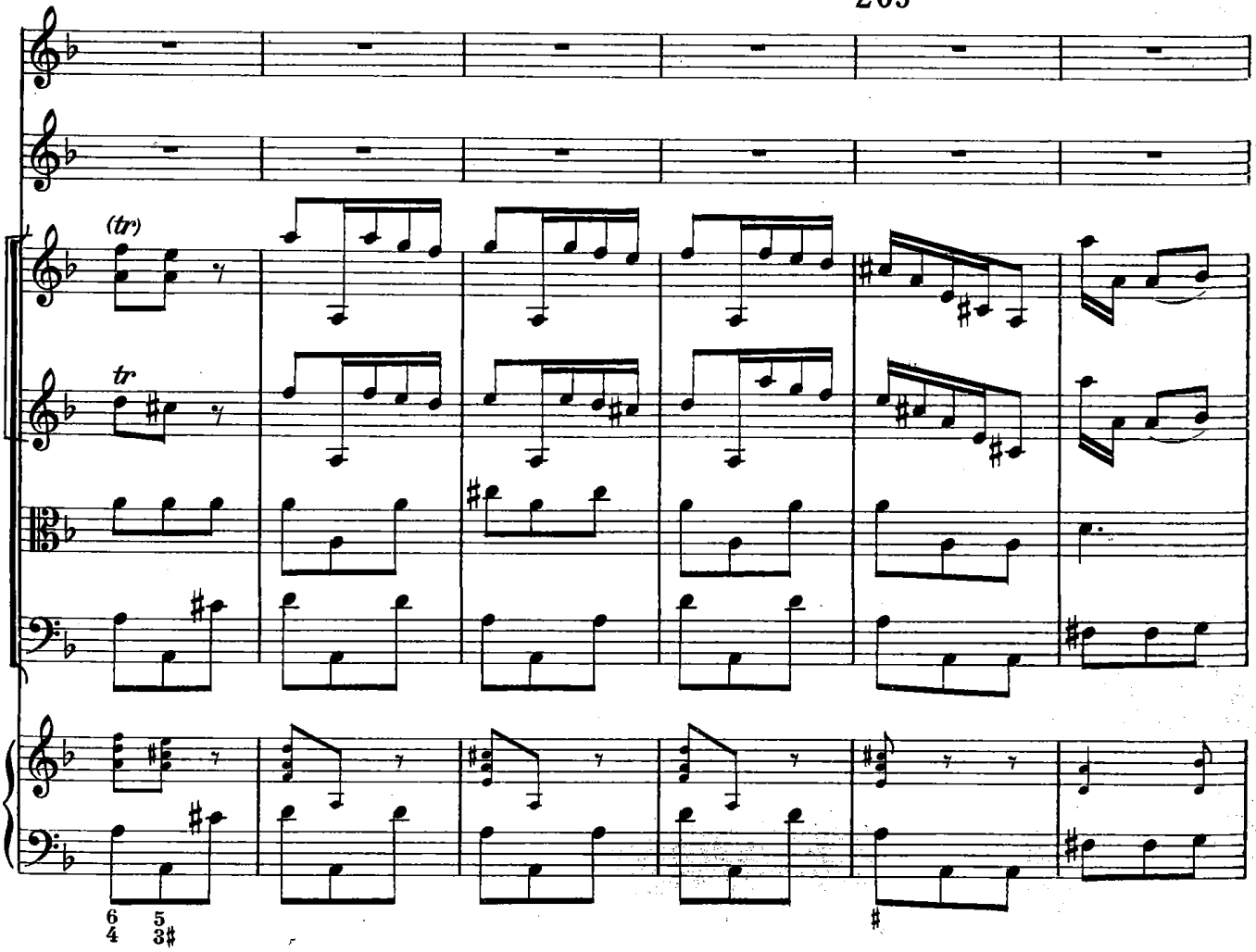
★★) Gli accordi sono scritti così:  *ecc.* ma c'è la indicazione: *Arpeggio.*





★) La sordina agli archi è sempre sottintesa.

205



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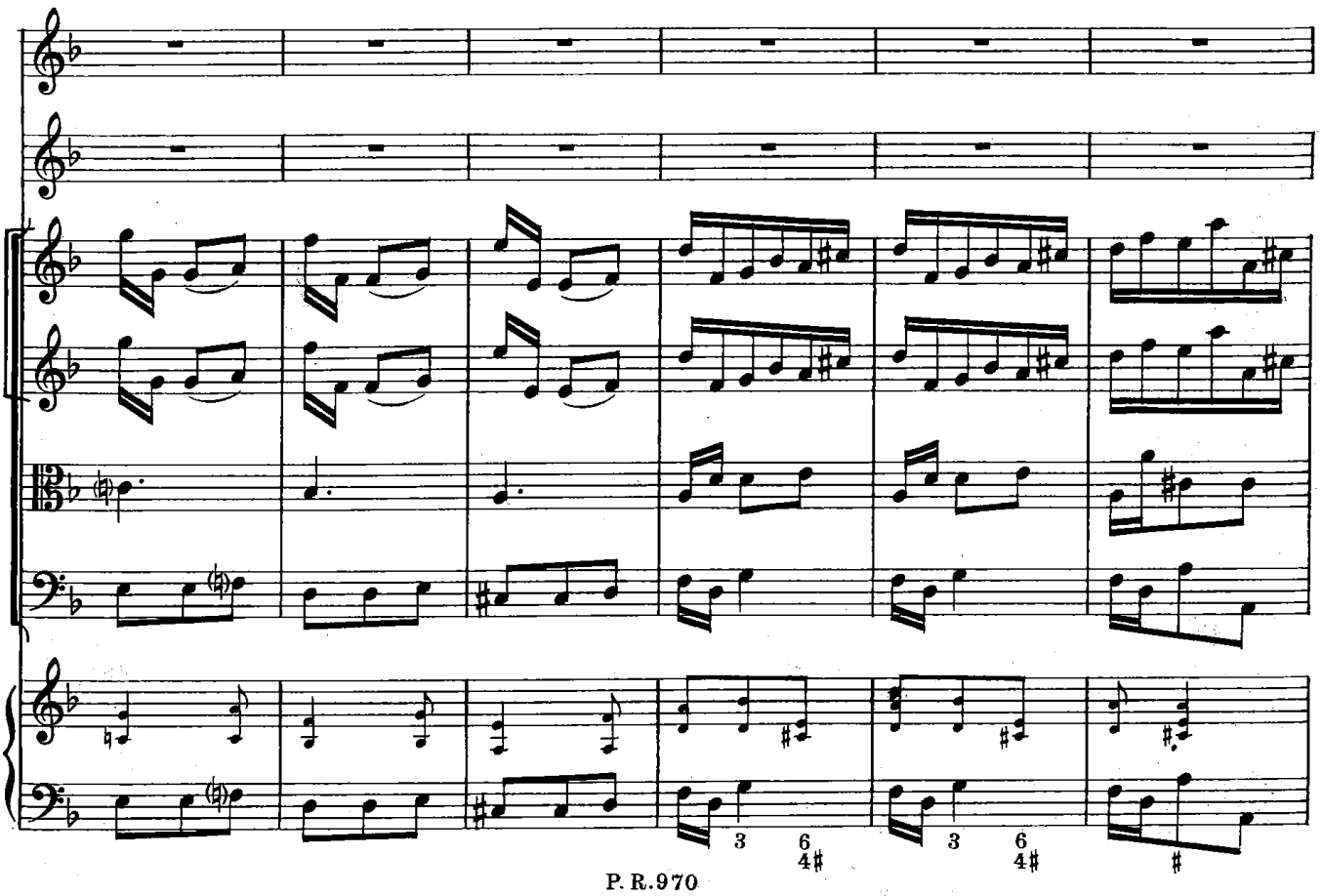


215

(mf)

(mf)

p

p

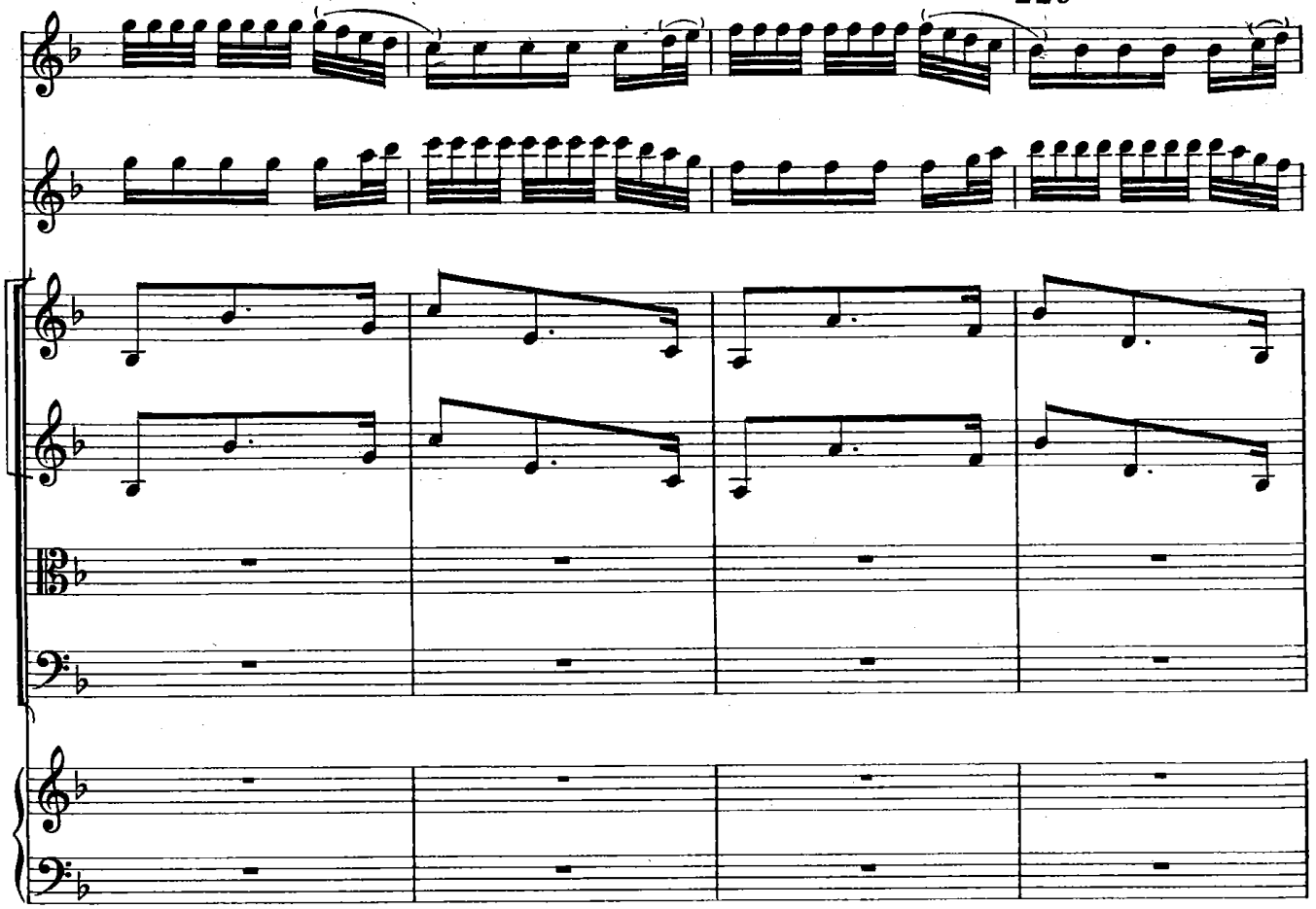
3 6 4♯ 3 6 4♯

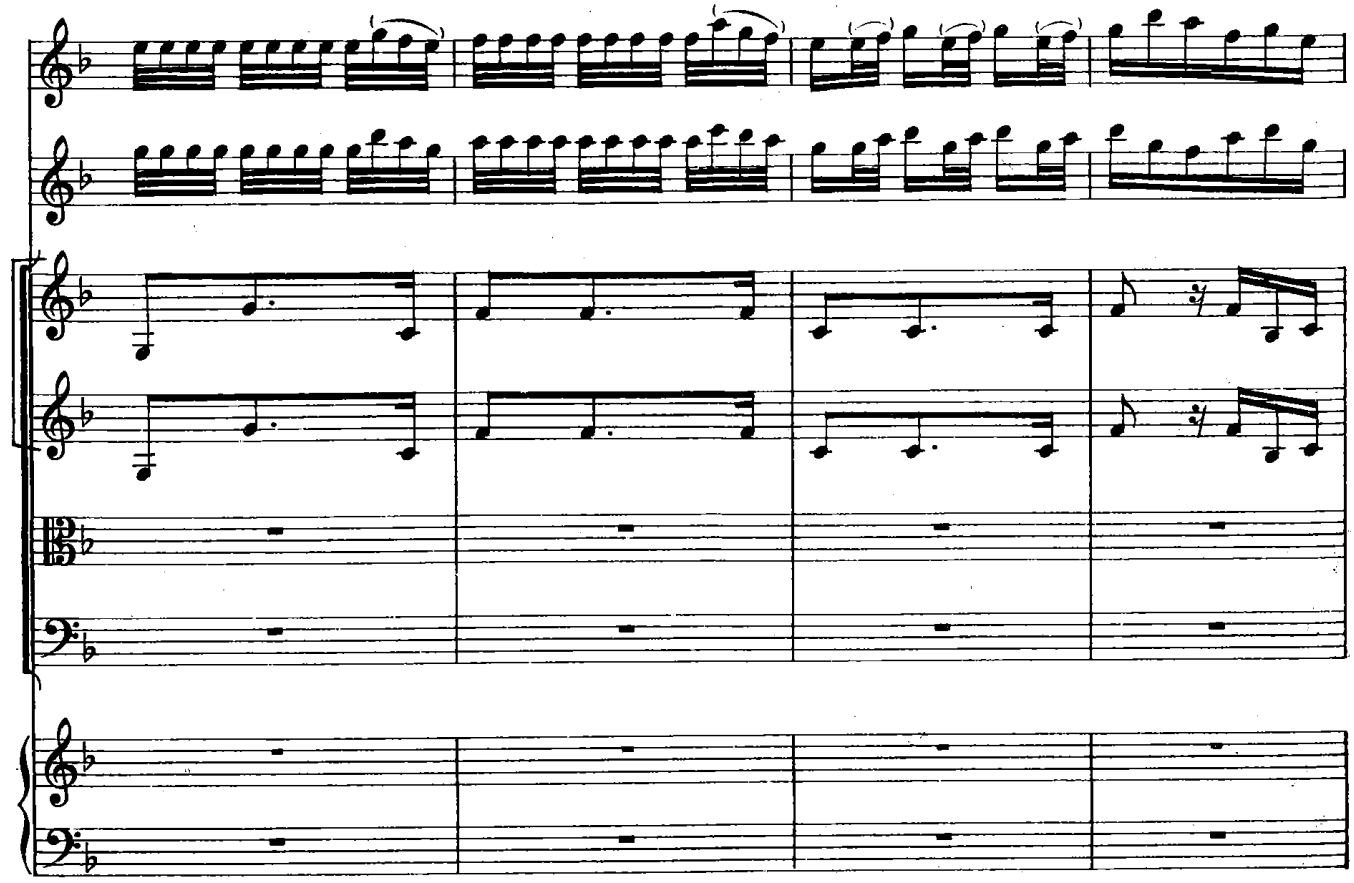
220

tr tr

tr tr

225





230

235

240

245

(mf)

(p)

(p)

6/4

6/4

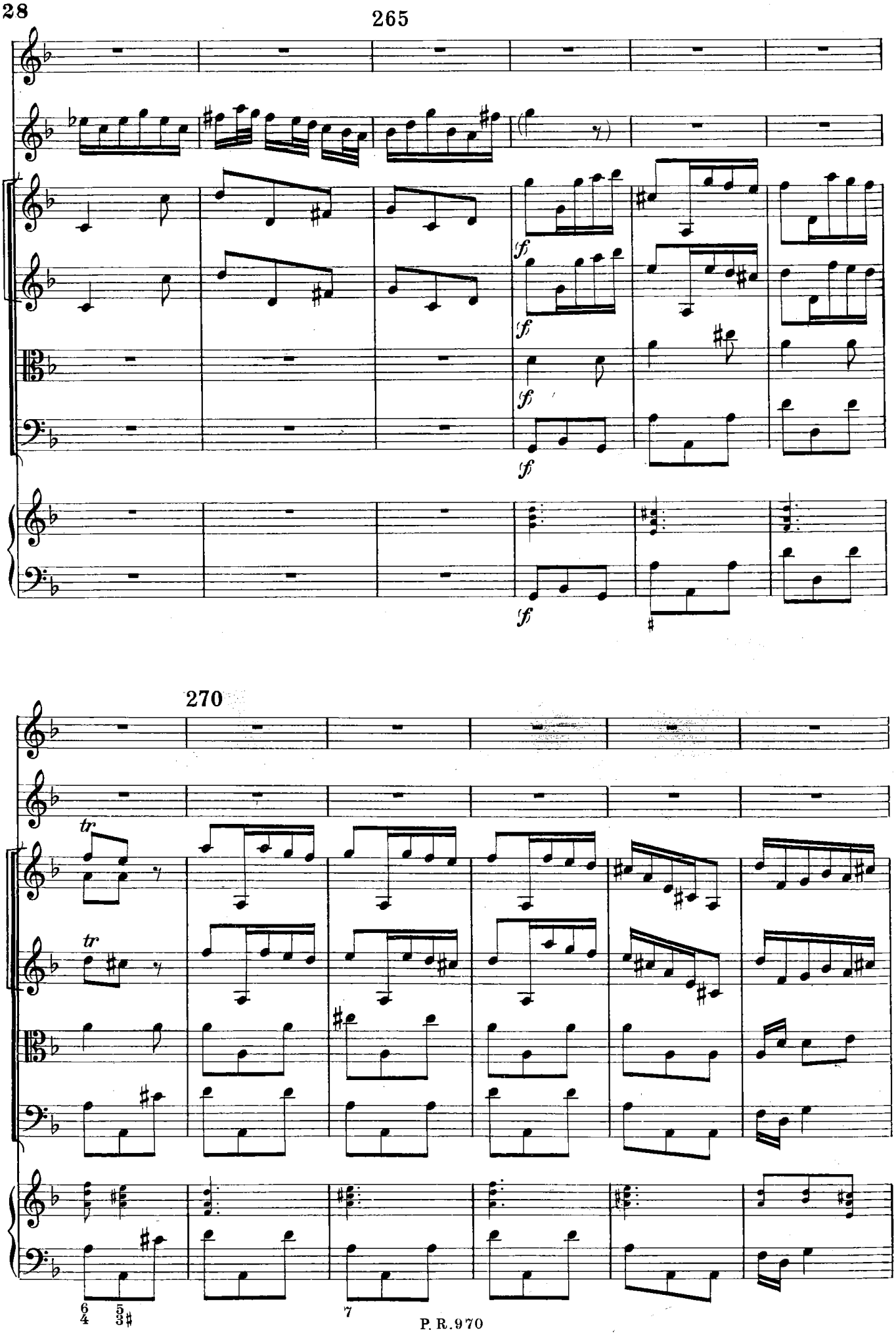
250

(mf)

255

260

(mf)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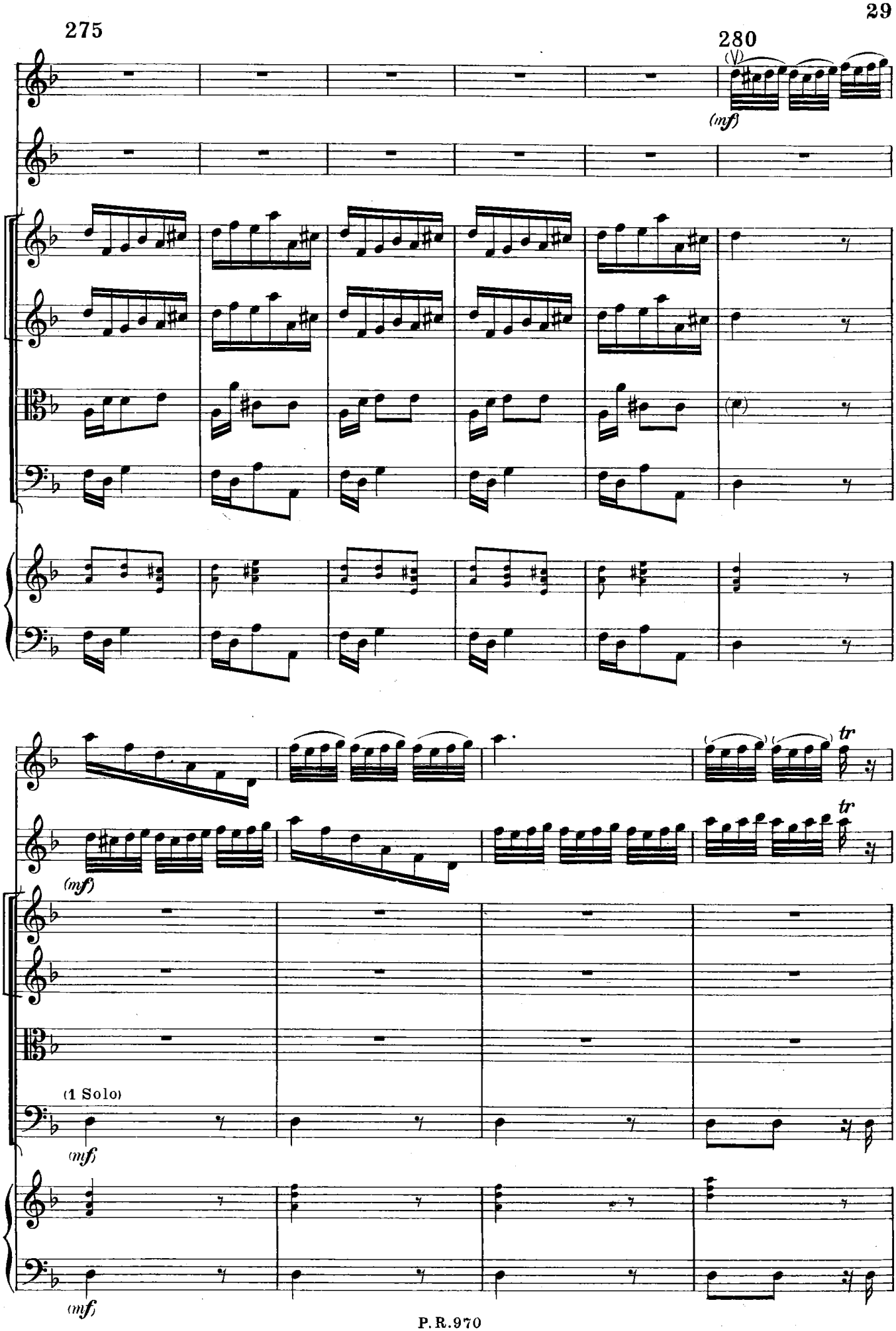
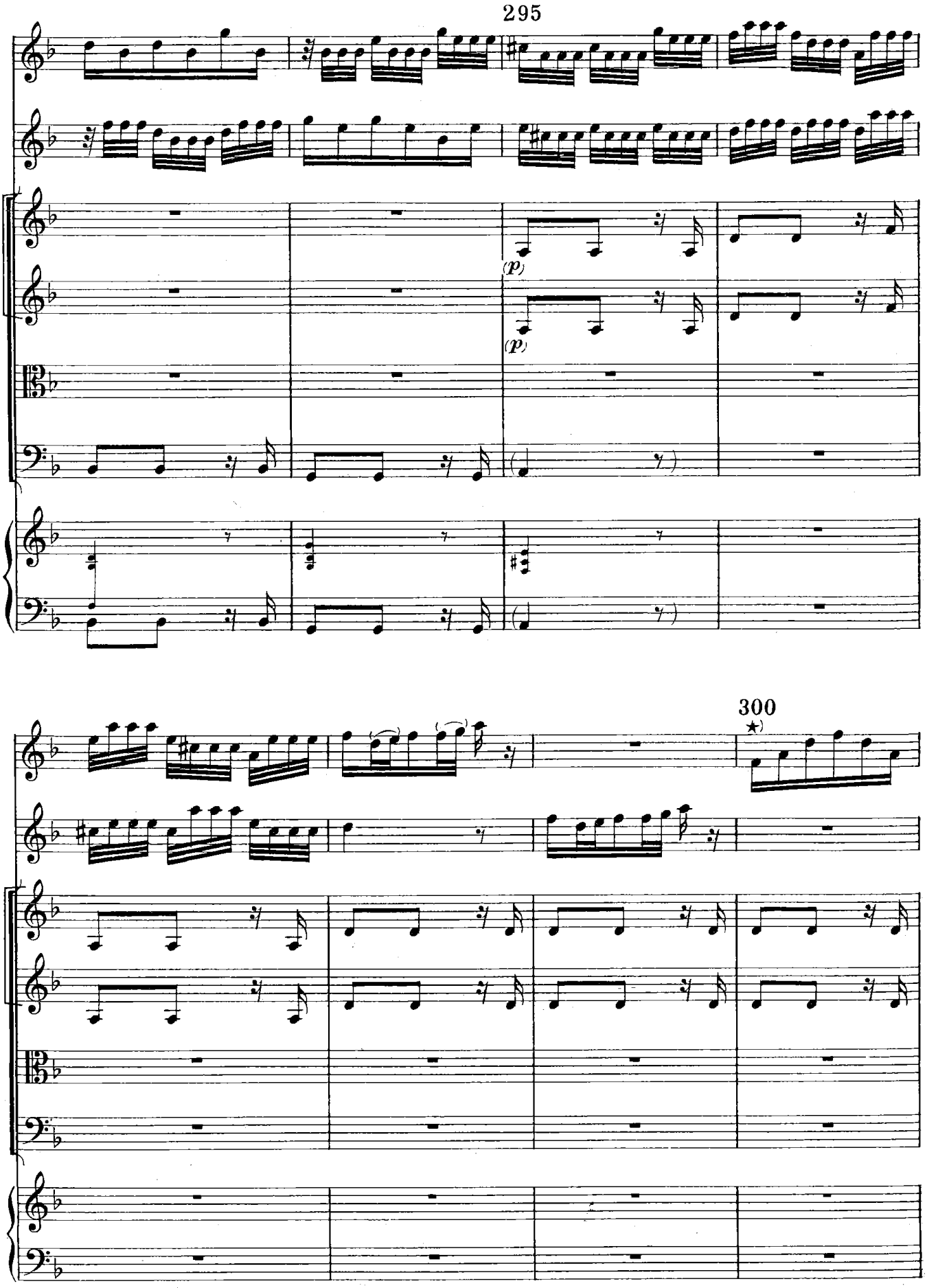
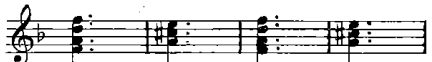
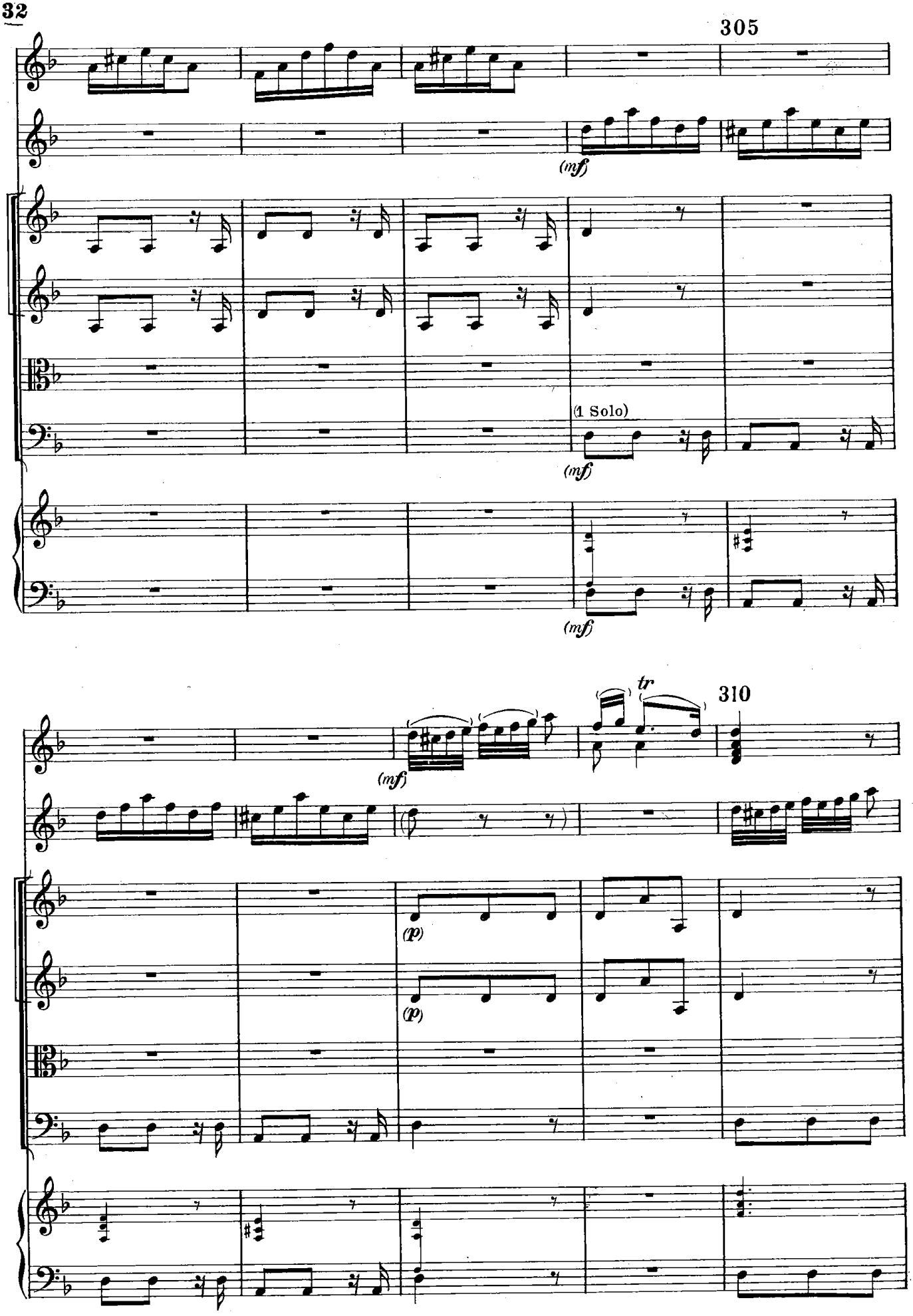

275
280
(mf)
tr
tr
(mf)
(1 Solo)
(mf)
(mf)

285

290



★) Manoscritto:  con la indicazione: "*Arpeggio*„.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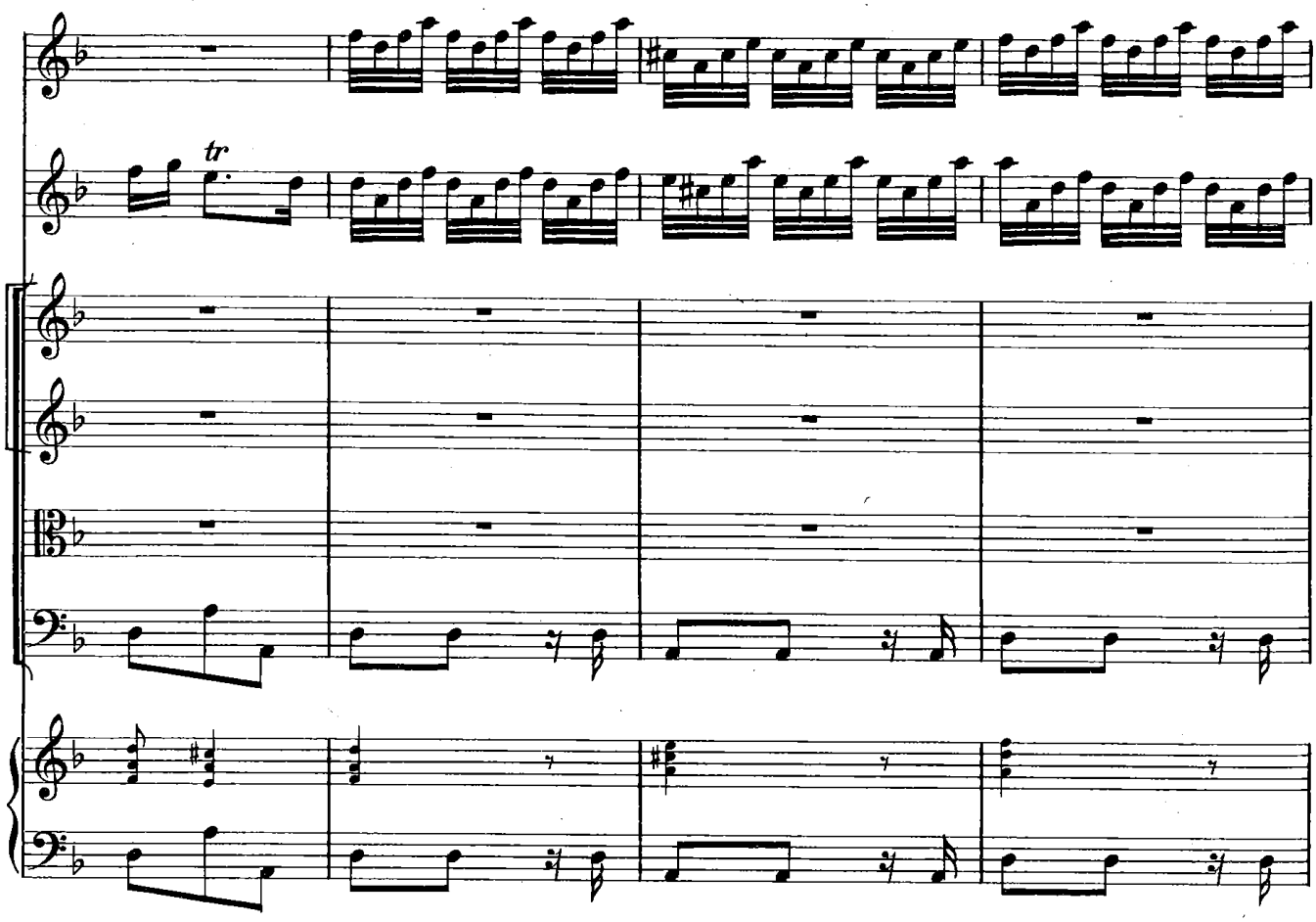
(mf)
(1 Solo)
(mf)
(mf)
tr
310
(p)
(p)



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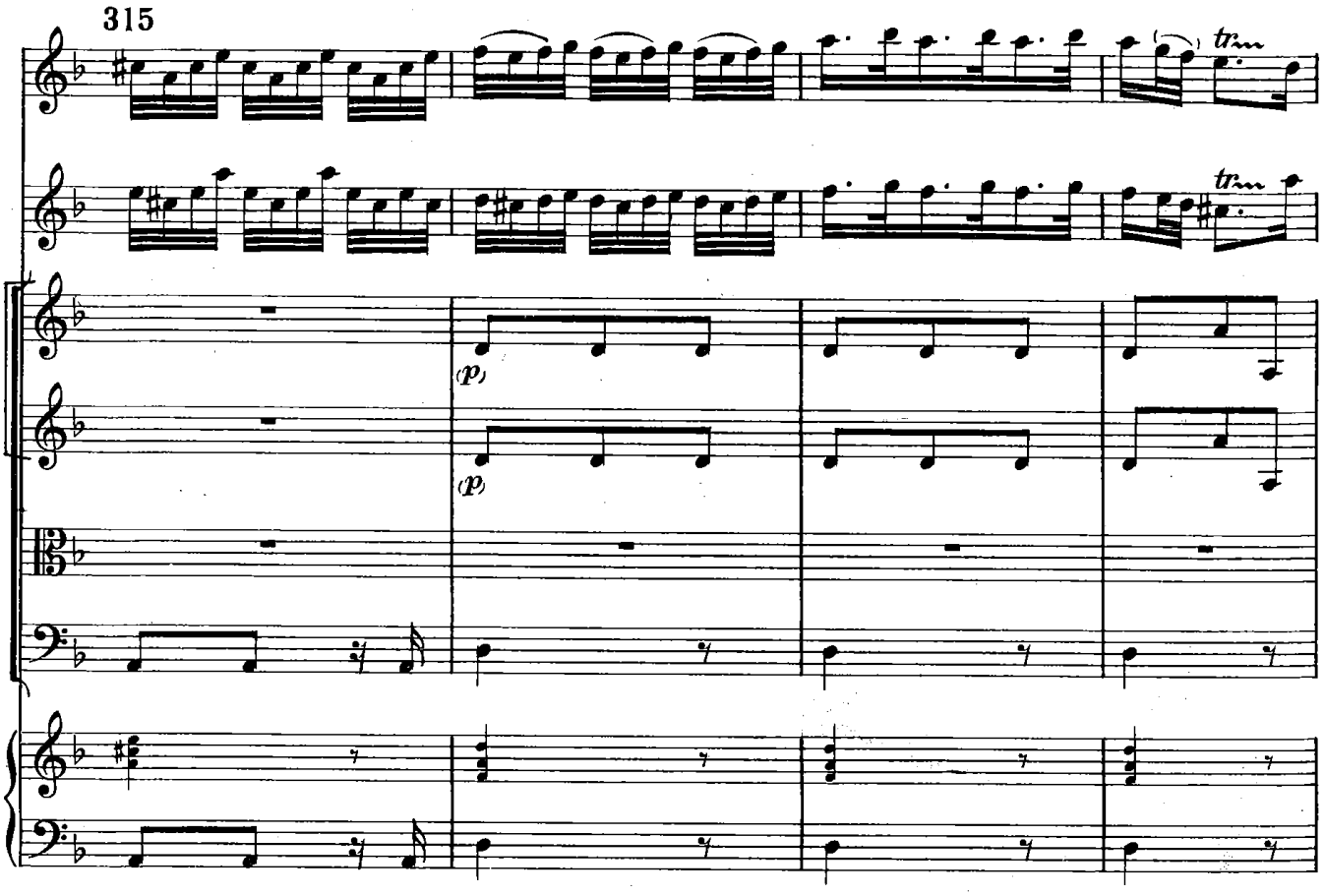

320

tr

tr

(Tutti)

325