

„ Antonio Vivaldi:

Concerto in do minore
no 40" (1761)

per

Fagotto, Archi e Cembalo
(RV 978)

Partitura

"ANTONIO VIVALDI:

Concerto in Do minore - No 40"

(1761) (R V 978)

FOR

Fagott-Strykere-Cembalo/Arc-Lutt

Komponert av:

Robert Rønnes (1993)

Hvorfor komponere en fagottkonsert i BAROKKSTIL I 1993??
Komponisten Vivaldi har alltid fasinert meg-og etter å ha spillt
en rekke av hans fagottkonserter-kom jeg på tanken:"Hva om Vivaldi
kunne ha levd 20 år til? Hvordan ville musikken hans da ha vært?"

Hvis han reiste til Bach i Tyskland og hørte hans Brandenburgerkonsert
nr.3; Ble kjent med den Galante stil i Tyskland(Braun-Goepfert m.m.)
-Ville han brukt dette i sin egen musikk? JEG TROR DET!!

Han ville også ha utvidet Fagottsolo-registret til C2-Som Michael
Haydn og Leopold Mozart gjorde i den tiden i sine trompetkonserter,
i de rolige satsene.
Vivaldi's continuo-klang ville nok i 2 sats ha forblitt Italiensk,
men kanskje han ville ha skiftet ut Teorben med Arc-lutten,p.g.a.
ett videre og kanskje mer solistisk Continuo-spill.

Hadde Vivaldi besøkt Frankrike og Rameau-ville han blitt fasinert
av rytmen i den Franske Rondeau, men kanskje brukt sitt eget uttrykk,
men samme solo-obligat føring som Bach gjorde i sin Brandenburger-
konsert nr 4?? Jeg tenker her på 3 sats (Rondeau)fra takt 33-hvor
Fagotten "Svever" over de andre instrumentene,akkurat som solo-Violinen
i B.b. nr. 4 gjør..
Hvis disse 3 elementene hadde fra Vivaldi's hånd latt seg gjennomføre
tror jeg "min" Rondeau hadde vært ett forslag til en slik løsning.

Vivaldi's akkordikk-som er krydret med vakre og espresive dissonanser
ville nok ha blitt ennå mer utvidet,(Som i slutten av "min" 2 Sats)
der man kan ane dissonans-følelsen som utviklet seg i sen-Galant stil
og som senere munnet ut i dissonans-bruken til Mozart i hans Symfoni
nr.1!!(Köchel 16 - 1764)

Dette er med andre ord en "Science Fiction - Vivaldi-konsert" der
både årstall og R.V. (Ryom-katalognummer) er tatt fra min fantasi.
Etter å ha samlet alle disse ideer om hva som KUNNE ha skjedd-hvis
Vivaldi hadde levd 20 år lenger og skrevet sin fagott-konsert nummer
40, ut fra Mine ideer og tanker.

Robert Rønnes 9/5 93

"Antonio Vivaldi:
concerto in do minore no 40
(1761)" (RV 978)

Allegro

Robert Rønnes 93

Fagotto Solo (col v. cello ad. Lib)

I^{mo} Violino (3)

II^{do} Violino (3)

Viola (3)

V. Celli (2)

C. Bassi (1)

Cembalo obbligato

Fag Solo (col vc)

IV.

III.

II.

Vle.

V. C.

c. b.

(cemb.)

⑥

Fag. Solo (col. V.L.)

IV. *p* *ppolo Legato. Cresc. - - - - f*

II. *p* *Cresc. - - - - f*

Vlc. *p* *Cresc. - - - - f*

V.L. *p* *Cresc. - - - - f*

C.b. *p* *Cresc. - - - - f*

Comb. *p* *Cresc. - - - - f*

⑦

Fag. Solo (col. V.L.)

IV. *f*

II. *f*

Vlc. *f*

V.L. *f*

C.b. *f*

Comb. *f*

(12)

Solo + + + + +

Fag. Solo (col. u.c.)

IV. *p*

IV. *1 solo p*

Vlc.

V.l. *1 solo p*

c.b.

Lomb.

(14)

Fag. Solo

IV *1°*

IV *1°*

Vlc.

V.l. *1°*

c.b.

Lomb.

18

Fag. Solo

IV.

IIV.

Vlc.

V.L.

C.b.

Comb.

19

Fag. Solo

IV

IIV

Vlc.

V.L.

C.b.

Comb.

(b)

27

Fag. Solo (col V.C.)

IV

IIV

Vlc.

V.l.

Cb.

Cemb.

29

Fag. Solo

IV

IIV

Vlc.

V.l.

Cb.

Cemb.

1^o

P

Furioso

31

Fay. solo

IV.

II.

Vlc.

Vcl.

Cb.

Cemb.

mf

f

Tutti

34

Fay. solo

IV.

II.

Vlc.

Vcl.

Cb.

Cemb.

f

mf non legato

p

(36)

Fag. solo

EV

IV

Vle

V.L.

C.b.

Cemb.

(non dio.)

f

1^o

mf

Tr

+ Tr

p

(39)

Fag. solo

IV

IV

Vle

V.L.

C.b.

Cemb.

f

f

f

Tutti

f

42

Fag. Solo

IV

IV

Vle

V.L.

C.b.

Comb.

p *f* (col. v.c.)

45

Fag. Solo

IV

IV

Vle

V.L.

C.b.

Comb.

48

Fag. Solo

IV

IV

Vle.

V.c.

c.b.

Conb.

51

Fag. Solo

IV

IV

Vle.

V.c.

c.b.

Conb.

54

Fag. solo

IV

IV

Vle.

V.L.

C.b.

Cemb.

56

Fag. solo

IV

IV

Vle.

V.L.

C.b.

Cemb.

1° SOLO

58

Fag. Solo

IV

IV

Vlc

Vcl

Cb.

Combi

60

Fag. Solo

IV

IV

Vlc

Vcl

Cb.

Combi

10

p

p

p

7utti

p

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(63)

Musical score for measures 63-64. The score includes staves for Flg. Solo, IV, IIIV, Vle, V.L., C.b., and Cemb. The Flg. Solo part features a complex melodic line with many accidentals and slurs. The IV and IIIV parts have simple harmonic accompaniment. The Vle, V.L., and C.b. parts are mostly rests. The Cemb. part is also mostly rests.

(65)

Musical score for measures 65-66. The score includes staves for Flg. Solo, IV, IIIV, Vle, V.L., C.b., and Cemb. The Flg. Solo part continues with a complex melodic line. The IV and IIIV parts have simple harmonic accompaniment. The Vle, V.L., and C.b. parts are mostly rests. The Cemb. part is also mostly rests.

68 (C. C. V. C.)

Fag. Solo

IV

IIIV

Vle.

V.C.

Cb.

Cemb.

71

Fag. Solo

IV

IIIV

Vle.

V.C.

Cb.

Cemb.

Solo

1° Solo

Furioso

74

Fag. Solo

IV

IV

Vlc.

V.L. (2°) Tutti

Cb.

Cemb.

76

Fag. Solo

IV

IV

Vlc.

V.L.

Cb.

Cemb.

p senza Tremolo

p senza Tremolo

p senza Tremolo

p senza Tremolo

p senza Tremolo

(78) (b)

Musical score for measures 78-80. The score is for a woodwind ensemble and strings. The instruments are Flageolet Solo (Fag. Solo), IV, IIIV, Vle, VL, Cb., and Cemb. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The Flageolet Solo part features a melodic line with trills and slurs, marked with dynamics *p* and *pp*. The IV and IIIV parts have similar melodic lines. The Vle, VL, and Cb. parts provide harmonic support with sustained notes. The Cemb. part has a rhythmic accompaniment. A watermark 'This music is copyright protected' is visible across the score.

(81)

Musical score for measures 81-83. The score is for a woodwind ensemble and strings. The instruments are Flageolet Solo (Fag. Solo), IV, IIIV, Vle, Vc., Cb., and Cemb. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The Flageolet Solo part features a melodic line with trills and slurs, marked with dynamics *p* and *f*. The IV and IIIV parts have similar melodic lines. The Vle, Vc., and Cb. parts provide harmonic support with sustained notes. The Cemb. part has a rhythmic accompaniment. A watermark 'This music is copyright protected' is visible across the score.

(83)

Fag. solo

Non legato

IV

Div.

Vle

Vcl

Cb

Cemb.

p

Tutti -

mf

(85)

Fag. solo

f molto furioso

IV

IV

Vle

Vcl

Cb

Cemb.

mf

mf

mf

mf

87

Fag. solo (Col. V.L. - ad-Lib)

IV

IV

Vle

VL

cb

Cemb

90

Fag. solo

IV

IV

Vle

VL

cb

Cemb

93

Fag. solo (Col. V.C. - ad lib.)

IV *p* poco Legato. *Cresc.* *f*

IIV *p* *Cresc.* *f*

Vlc. *p* *Cresc.* *f*

V.C. *p* *Cresc.* *f*

C.b. *p* *Cresc.* *f*

Cemb. *p* *Cresc.* *f*

96

Fag. solo

IV *p* *Cresc.* *f* *sost.*

IIV *p* *Cresc.* *f* *sost.*

Vlc. *p* *Cresc.* *f* *sost.*

V.C. *p* *Cresc.* *f* *sost.*

C.b. *p* *Cresc.* *f* *sost.*

Cemb. *p* *Cresc.* *f* *sost.*

98

II: Fantasia

Largo e Lamentoso

1° Volta
Fagotto Solo
2° Volta

I Violini
II Violini
Viola
V.celli
* C. Bassi

** arciliuto
(ossia Cembalo)

p (Contrabasso: sempre pizzicato)

1° V.
Fag. solo
2° V.

IV
IV
Vle
V.l.
C.b.

arc. Lita.
(Cemb)

** (arciliuto:)

* (Contrabassi - ad. Lib.)

Musical notation includes various notes, rests, dynamics (C, P, mf), and articulation marks. A large watermark 'Copyright protected' is visible across the center of the page.

Handwritten musical score for a string quartet, consisting of two systems of staves. The score includes parts for Violin I (1^o), Violin II (2^o), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.).

System 1 (Measures 4-14):

- Violin I (1^o):** Melodic line with various accidentals (sharps, flats, naturals) and slurs. Includes a circled measure number '4' and a circled measure number '14'.
- Violin II (2^o):** Melodic line with triplets and slurs.
- Viola (Vle.):** Chordal accompaniment with some slurs.
- Violoncello (Vcl.):** Chordal accompaniment with some slurs.
- Contrabass (Cb.):** Chordal accompaniment with some slurs.
- arco. Liu. (Comb):** Arco part with some slurs.

System 2 (Measures 15-20):

- Violin I (1^o):** Melodic line with various accidentals and slurs. Includes a circled measure number '5' and a circled measure number '20'.
- Violin II (2^o):** Melodic line with slurs.
- Viola (Vle.):** Chordal accompaniment with slurs.
- Violoncello (Vcl.):** Chordal accompaniment with slurs.
- Contrabass (Cb.):** Chordal accompaniment with slurs.
- arco. Liu. (Comb):** Arco part with slurs.

The score features a variety of musical notations including slurs, accents, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). A large watermark 'this music is copyright protected' is visible across the center of the page.

7

Fag. Solo

IV

IIIV

Vle

V.c.

c.b. (pizz)

arc. Liu. (cemb)

8

9

Fag. Solo

IV

IIIV

Vle

V.c.

c.b. (pizz)

arc. Liu. (cemb)

10

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17

Fag. Solo

IV

IIIV

Vle

VC

c.b. (pizz)

arc. Lin.

Handwritten musical score for measures 17-18. The Fag. Solo part features a melodic line with triplets and dynamic markings *p* and *mf*. The strings (IV, IIIV, Vle, VC, c.b.) provide harmonic support with sustained notes and dynamic markings *mf* and *p*. The woodwinds (arc. Lin.) play a rhythmic accompaniment. Performance instructions include *2* (fingerings), *(<=>)* (accents), and *mf* (*p*).

19

Fag. Solo

IV

IIIV

Vle

Vc.

c.b. (pizz)

arc. Lin.

(c.c.)

Handwritten musical score for measures 19-20. The Fag. Solo part begins with a *f* dynamic and includes a *Rec.* (ritardando) marking. The strings (IV, IIIV, Vle, Vc., c.b.) play sustained notes with dynamic markings *mf* and *p*. The woodwinds (arc. Lin., (c.c.)) play a rhythmic accompaniment. Performance instructions include *f*, *mf*, *p*, *Rec.*, *Lento*, and *acc.*

(21)

Fag. Solo

IV

IV

Vle

Vcl

c.b.

arc. Lin.

(Cemb)

SOLO

mf

ritassa

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

(24) Grave

Fag. Solo

IV

IV

Vle

Vcl

c.b.

arc. Lin.

(Cemb)

mf

p

pp

Rit---

Attacca

Attacca

III: Rondeau

(♩ = 144)
poco Allegro

Fag. Solo (col. v.c.)

IV

IIV

Vlc

Vcl

c.b.

Cemb.

Fag. Solo

IV

IIV

Vlc

Vcl

c.b.

Cemb.

⑬

Fag. solo

IV

IIIV

Vle.

V.L.

C.b.

Cemb.

Solo

sim.

⑭

Fag. solo

IV

IIIV

Vle.

V.L.

C.b.

Cemb.

25

Fag. Solo
IV
IIIV
Vle.
V.C.
C.b.
Cemb.

31

Fag. Solo
IV
IIIV
Vle.
V.C.
C.b.
Cemb.

35

Fag. solo

IV

IV

Vlc.

VC

C.b.

Comb.

38

Fag. solo

IV

IV

Vlc.

VC

C.b.

Comb.

41

Handwritten musical score for measures 41-44. The score is for a woodwind section and includes parts for Flute (Fag. Sdo), Clarinet in Bb (IV), Clarinet in Eb (IV), Violin (Vle.), Viola (Vcl.), Cello (Cb.), and Piano (Cemb.). The key signature is Bb major. The flute part features a melodic line with slurs and accents. The woodwinds and strings play a rhythmic accompaniment of quarter notes. Dynamics include *mf* and *p*. A watermark 'This music is copyright protected' is visible across the score.

45

Handwritten musical score for measures 45-48. The score continues from the previous system and includes parts for Flute (Fag. Sdo), Clarinet in Bb (IV), Clarinet in Eb (IV), Violin (Vle.), Viola (Vcl.), Cello (Cb.), and Piano (Cemb.). The key signature is Bb major. The flute part continues its melodic line. The woodwinds and strings play a rhythmic accompaniment. Dynamics include *f* and *mf*. A watermark 'This music is copyright protected' is visible across the score.

49

Fag. Solo

(col. V. 2. ad. Lib)

IV

IV

Vle.

VL.

C.b.

Cemb.

54

Fag. Solo

IV

IV

Vle.

VL.

C.b.

Cemb.

p dolce

p dolce

p dolce

p dolce

p

59

Fag. solo

IV

IIIV

Vlc

V.l.

C.b.

Cemb

64

Fag. solo

IV

IIIV

Vlc

V.l.

C.b.

Cemb

1° solo

PP

68

Fag. solo

IV

IIIV

Vle.

V.c.

C.b.

mf

p

mf

non legato

Solo (Duetto)

72

Fag. solo

IV

IIIV

Vle.

V.l.

C.b.

Cemp.

f

non legato

p

76

Fag. Solo

IV

IV

Vle.

V.L.

Cb.

Cemb.

p (non legato)

f

mf

80

Fag. Solo

IV

IV

Vle.

V.L.

Cb.

Cemb.

p

f

mf

85

Fag. Solo *mp* *cresc.*
 IV *Tutti p cresc.*
 IV *Tutti p cresc.*
 Vle. *Tutti p cresc.*
 VL. *Tutti p cresc.*
 Cb.

Comb. *p sim. cresc.*
 Cb.

90

Fag. Solo
 IV *f* *(b)*
 IV *f*
 Vle. *f*
 VL. *f*
 Cb. *f*
 Comb. *f*
 Cb.

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95

Handwritten musical score for measures 95-100. The score includes parts for Flute Solo, IV, II, Vle., V.L., C.b., and Comb. The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The music features various dynamics such as *f* (forte) and *p* (piano), and includes articulation marks like accents and slurs. The Flute Solo part has checkmarks above it. The woodwind parts (IV, II, Vle., V.L., C.b.) and the keyboard part (Comb.) are written in treble and bass clefs respectively. A large watermark is visible across the middle of the page.

100

Handwritten musical score for measures 100-105. The score includes parts for Flute Solo, IV, II, Vle., V.L., C.b., and Comb. The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The music features various dynamics such as *f* (forte) and *p* (piano), and includes articulation marks like accents and slurs. The Flute Solo part has a *f* dynamic and a slur. The woodwind parts (IV, II, Vle., V.L., C.b.) and the keyboard part (Comb.) are written in treble and bass clefs respectively. A large watermark is visible across the middle of the page.

106

Fag. Solo

IV

IV

Vle.

V.L.

C.b.

Cemb.

112

Fag. Solo

IV

IV

Vle.

V.L.

C.b.

Cemb.

717

Fug. Solo

(col. Va. ad Lib.)

IV

IV

Vle.

V.C.

C.b.

Cemb.

(b)

(+tutti)

122

Fug. Solo

IV

IV

Vle.

V.C.

C.b.

Cemb.

(b)

128

Fug. solo

IV.

IV

Vle.

Vcl.

C.b.

Comb.

134

Fug. solo

IV.

IV

Vle.

Vcl.

C.b.

Comb.

139

Fag. Solo

IV

IV

Vle.

V.L.

C.b.

Cemb.

143

Fag. Solo

IV

IV

Vle.

V.L.

C.b.

Cemb.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

R. R. 5/4 - 93 starker