

EDITION FROBOZZ

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LA STRAVAGANZA
CONCERTI

CONSACRATI A SUA ECCELLENZA
IL SIG. VETTOR DELFINO

NOBILE VENETO

DA

D. ANTONIO VIVALDI

*Musico di Violino, e Maestro de Concerti
del Pio Ospitale della Pietà di Venetia*

OPERA QUARTA
CONCERTO I



FULL SCORE
DAVID ROTHSCHILD, EDITOR

THE FROBOZZ MAGIC SHEET MUSIC COMPANY
ARAGAIN • LOS ANGELES

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Preface

A brief history of *La Stravaganza*, Op.4

Although Antonio Vivaldi (1678-1741) had already accomplished himself as a composer of violin sonatas and of sacred music, nothing propelled his career more than his first set of concertos -- *L'estro armonico* (Op.3) -- which first appeared in 1711. Besides being widely popular with both musicians and audiences of the day, *L'estro armonico* had a significant impact on the development of the relatively new solo-concerto. The set's influence was felt all across Europe -- no less a figure than J.S. Bach transcribed six of the Op.3 concertos for keyboard.

La Stravaganza (Op. 4) appeared shortly after, in around 1713, and was dedicated to Vettor Dolfin (the surname given in its Tuscan form, Delfino), a young Venetian noble to whom Vivaldi had taught the violin. While enormously successful in it's own right, this set of twelve concertos was a complete departure from Op.3. While the influence of the Corellian *concerto grosso* had been significant in *L'estro armonico*, in *La Stravaganza* Vivaldi severed himself completely from past traditions. The Op.4 set is characterized by harmonic daring, passagework bordering on the bizarre, and a new, uniquely flexible, solo-concerto "form" that would become so typical of Vivaldi. The originality and variety of material is also noteworthy; each work seems to systematically refute a different aspect of the traditional concerto, and even some standards of composition at the time. All this is not without its own sense of musical humor. However, the set also demonstrates the care the composer took over the selection and grouping of works destined for publication; i.e. grouping the concertos into pairs -- one major, one minor -- with an adjustment made to ensure that the whole set ends in major.

The Op.4 concertos are the earliest examples of a theatrical conception of the solo concerto to be offered to international audiences of music lovers. This, even more than Vivaldi's daring writing for the solo violin, is the true significance of the word *stravaganza* in the title. Indeed, among Vivaldi's printed works, the road to the future is marked by the *Stravaganza* concerti rather than those of *L'estro armonico*. Vivaldi would never retrace his steps in the direction of Op.3, and the collections which followed Op.4 further develop the concept of the instrumental solo as outlined in Op.4.

About this Edition

This edition is based on the authoritative 1712/13 first printed edition by the Amsterdam firm of Estienne Roger. Every effort has been made to adhere to the source as much as possible, with two exceptions: first, *piano* and *forte* markings have been abbreviated as *p* and *f*, respectively, to save space. Second, this edition follows the modern practice of having accidentals valid for the entire measure in which they occur -- when necessary extra accidentals have been added (in parentheses in the score), other times redundant ones have been deleted without comment. All other editorial additions are contained in brackets "[]".

One point that deserves special mention is the bass line, which is indicated simply as "Organo e Violoncello". In my opinion, a harpsichord (*cembalo*) would also be present, as well as the usual bass-doubling instruments (contrabass [*violone*] and/or bassoon). I believe it likely that these instruments were always present regardless of the score, so Vivaldi's indication may be meant to read something like "*Organo ...in addition to the usual basso continuo... and violoncello.*" The continuo realizations included in the accompanying set of parts to this edition are based upon this premise.

About this Concerto

This Concerto in B-flat for violin, 4-part strings and continuo, RV 383a, is first in the Op.4 set. As Op.4

goes, this concerto begins relatively straight-forwardly. The first movement, *Allegro*, serves admirably to give *La Stravaganza* a lively start, but stays well within the norms established later on in the set. The second movement, *Largo*, displays some extraordinarily beautiful writing for the violin during an extended solo, which in itself is noteworthy as it was not uncommon for "slow" movements of the period to consist of little more than a few punctuating chords.

The final *Allegro* is, it seems, a joke on form... the "opening" tutti, though wonderfully written, is so long that it takes up a full two-thirds of the movement! By the time the violin solo finally arrives, it is as if the composer ran out of ideas -- the violin solo goes on quite a while simply playing chord progressions, never really introducing any melodic material. After an extended opening tutti and an extended violin solo, one might get the feeling as the second tutti passage arrives that this movement is going to go on for several more minutes, but here Vivaldi takes a proverbial left-turn. To extend the metaphor, he slams on the brakes with some skillfully placed diminished-seventh chords, and brings the entire concerto to a sudden, but efficient, end.

David Rothschild, editor

August 2003

Concerto Op.4 No.1

Antonio Vivaldi

I

Allegro

Musical score for Concerto Op.4 No.1, Movement I, Allegro. The score consists of five staves: Violino di Concertino, Violino Primo, Violino Secondo, Alto Viola, and Organo e Violoncello. The key signature is one flat (B-flat), and the time signature is common time (C). The music is divided into measures by vertical bar lines. Dynamics such as *ff* (fortissimo) are indicated above certain notes. The Violino di Concertino and Violino Primo play eighth-note patterns. The Violino Secondo has a sixteenth-note pattern. The Alto Viola and Organo e Violoncello provide harmonic support with sustained notes and eighth-note chords.

4

Continuation of the musical score for Concerto Op.4 No.1, Movement I, Allegro. The score continues with five staves: Violino di Concertino, Violino Primo, Violino Secondo, Alto Viola, and Organo e Violoncello. The key signature remains one flat (B-flat). Measure 4 begins with eighth-note patterns from the violins and sustained notes from the alto viola and organ/violoncello. Measure 5 shows more complex sixteenth-note patterns from the violins. Measure 6 features eighth-note patterns from the violins and sustained notes from the alto viola and organ/violoncello. Measure 7 concludes with eighth-note patterns from the violins and sustained notes from the alto viola and organ/violoncello.

5

7

7
5
6
4+
6

10

6
6
5
6

12

p

p

p

p

p

7 ♫ 6
4 7 6 5 4 3 7b 6 5 4 3

15

f

f

f

f

7 6 5 4 3 7 6 5 4 3 6 7 6
4 4b 3 4b 3 4 4

18

5 6 7 6 5 7

21

Solo

Solo

[Vc. Solo]

6 5

24

Musical score page 5, measures 24-25. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 24 starts with eighth-note patterns in the top two staves. Measure 25 begins with a rest in the top staff, followed by eighth-note patterns in the other staves.

27

Musical score page 6, measures 27-28. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 27 continues the eighth-note patterns from measure 25. Measure 28 begins with a rest in the top staff, followed by eighth-note patterns in the other staves, with a dynamic marking and a slur over the last note.

30

Solo

7 7 7 7 7 7

33

Tutti

Tutti

Tutti

[Tutti]

7 7 7 7

36

7
5
7
4

39

7
7

42

Musical score page 42. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between measures. Measure 1 starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The music features eighth and sixteenth note patterns with slurs and grace notes.

44

Musical score page 44. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between measures. Measure 1 starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The music features eighth and sixteenth note patterns with slurs and grace notes. A dynamic instruction "[Vc. Solo]" is present in the bass clef staff.

46

Tutti

Tutti

[Tutti]

#

49

#

#

#

52

7 7 7 7 7 7

55

Solo Tutti Solo

7 7 7 7

$\frac{6}{5} \frac{5}{4} \frac{3}{2}$

58

Tutti Solo

Tutti Solo

p

p

Solo

[Vc. Solo]

$\frac{6}{5} \frac{5}{4} 3$

$\frac{6}{5} \frac{5}{4} 3$

7 7 7 7

61

7 7 7 7

7 7 7 7

7 7 7 7

64

Musical score page 12, measures 64-66. The score consists of five staves. The top staff uses a treble clef, the second and third staves use a treble clef, the fourth staff uses a bass clef, and the fifth staff uses a bass clef. Measure 64 starts with eighth-note pairs in the top staff, followed by eighth-note pairs in the second staff, eighth-note pairs in the third staff, eighth-note pairs in the fourth staff, and eighth-note pairs in the fifth staff. Measures 65 and 66 continue this pattern of eighth-note pairs across all staves.

67

Tutti

Tutti

f

Tutti

f

[Tutti]

Solo

Musical score page 12, measures 67-69. The score consists of five staves. The top staff uses a treble clef, the second and third staves use a treble clef, the fourth staff uses a bass clef, and the fifth staff uses a bass clef. Measure 67 starts with a 'Tutti' dynamic, followed by eighth-note pairs in the top staff, eighth-note pairs in the second staff, eighth-note pairs in the third staff, eighth-note pairs in the fourth staff, and eighth-note pairs in the fifth staff. Measure 68 continues with 'Tutti' dynamics. Measure 69 starts with a 'ff' dynamic in the third staff, followed by eighth-note pairs. Measure 70 starts with a 'ff' dynamic in the fourth staff, followed by eighth-note pairs. Measure 71 starts with a '[Tutti]' dynamic in the fifth staff, followed by eighth-note pairs. Measure 72 starts with a 'Solo' dynamic in the top staff, followed by sixteenth-note pairs.

71



A musical score page featuring five staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of eighth-note triplets. It contains six measures of complex rhythmic patterns with grace notes and slurs. The second and third staves have a treble clef and a key signature of one flat, with dynamic markings "p" in both measures. The fourth staff has a bass clef and a key signature of one flat, with a single note in each measure. The fifth staff has a bass clef and a key signature of one flat, with a single note in each measure.

75



A musical score page featuring five staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of eighth-note triplets. It contains six measures of rhythmic patterns with grace notes and slurs. The second and third staves have a treble clef and a key signature of one flat, with a single note in each measure. The fourth staff has a bass clef and a key signature of one flat, with a single note in each measure. The fifth staff has a bass clef and a key signature of one flat, with a single note in each measure. A bracket labeled "[b]" is positioned above the fourth and fifth staves.

78

Tutti

tr

f

f

81

p

p

p

p

p

6 5 6 4 7b 5b 4b 3 7 5 4 3

84

15

II

Largo
Solo

Violino di Concertino

Cantabile

Violino Primo e Secondo

Sempre piano

Alto Viola

Sempre piano

Organo e Violoncello

Sempre piano

7 6 7 6 7 6

6

tr

tr

6 7 6 6b 7 6

12

tr

tr

7 6 # 7 # b

17

$\frac{6}{5}$

6b

7b

21

7

7

b

7

25

tr

7

6

29

A musical score for piano featuring four staves. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. Measure 29 begins with eighth-note pairs in the treble and bass staves, followed by eighth-note pairs in the middle staves. Measure 30 starts with eighth-note pairs in the middle staves, followed by eighth-note pairs in the treble and bass staves. Measure 31 begins with eighth-note pairs in the treble and bass staves, followed by eighth-note pairs in the middle staves. Measure 32 begins with eighth-note pairs in the middle staves, followed by eighth-note pairs in the treble and bass staves. Measure 33 begins with eighth-note pairs in the treble and bass staves, followed by eighth-note pairs in the middle staves.

7 6 7 6 7

33

A musical score for piano featuring four staves. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature changes to no sharps or flats. Measure 33 begins with eighth-note pairs in the treble and bass staves, followed by eighth-note pairs in the middle staves. Measure 34 begins with eighth-note pairs in the middle staves, followed by eighth-note pairs in the treble and bass staves. Measure 35 begins with eighth-note pairs in the treble and bass staves, followed by eighth-note pairs in the middle staves. Measure 36 begins with eighth-note pairs in the middle staves, followed by eighth-note pairs in the treble and bass staves.

7

7b

III

Allegro

Violino di Concertino

Violino Primo

Violino Secondo

Alto Viola

Organo e Violoncello

7

Musical score for orchestra, page 9, measures 6-11. The score consists of five staves. Measures 6-7 show eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 8 begins with a forte dynamic. Measures 9-11 feature eighth-note chords in the upper voices and sixteenth-note patterns in the lower voices.

18

$\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ 7

25

$\frac{5}{4}$ 3 $\frac{5}{4}$

34

6b 5 #

44

7# 7# 7# 6b# 7#

53

$\#$ 6
 $4+$

\natural 7

62

b

7

$6b$

5

$\#$

$\#$

$7\#$

6

5

71

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{5}{4}$ $\#$ 7 6 7

81

6 7 7b 6

91

6 6 $\frac{7}{5}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$

101

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ 7

108

Solo

[Vc. Solo]

$\frac{5}{4}$ 3

5
4

3

116

\natural \natural \natural $\#$

\natural

\natural

\natural

$\#$

122

#

128

133

¶

¶

138

#

#

143

6 5 6/3 5 6/3 5 6/3 5 6/3

148

5/2 6/3 5 6/3 5 6/3 6/4 7 6/4

153

Tutti

[Tutti]

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{5}{4}$ $\frac{3}{2}$

160

$\frac{7}{5}$ $\frac{5}{3}$ $\frac{7}{5}$ $\frac{7}{5}$ $\frac{6}{5}$

FINE