RÉGI KAMARAZENE
ALTE KAMMERMUSIK
EARLY CHAMBER MUSIC

VIVALDI

Sonate a due violini

EDITIO MUSICA BUDAPEST

Z. 8507

ANTONIO VIVALDI

SONATE A DUE VIOLINI

Közreadja — Herausgegeben von — Edited by
PEJTSIK Árpád

EDITIO MUSICA BUDAPEST

Előszó

Antonio Vivaldi fennmaradt és ma ismert húsz triószonátája közül négy — amelyeknek szerzői kéziratát a Torinói Nemzeti Könyvtár őrzi — az alábbi címet viseli: ,,SUONATA DA CAMERA, a 2 violini anco senza basso se piace''. Ezek a művek valójában kétszólamúak. A hozzájuk írt basszusszólam néhány hang kivételével a hegedűszólamok egyikét kettőzi, maga a szerző ítéli elhagyhatónak műve címében. Ez a barokk zenében szokatlan jelenség indokolja e művek hegedűduók formájában történő közreadását.

A jelen kiadás — amelynek forrása Vivaldi műveinek összkiadása (Ricordi & Co., Milano) — gyakorlati célokat szolgál, ezért kritikai megjegyzés nélkül kijavítottuk a nyilvánvaló sajtóhibákat, valamint a két szólam lejegyzése között mutatkozó indokolatlan különbségeket. A basszus elhagyása következtében néhány akkord kvartszekszt megfordításban szólal meg. Bár ez a vonós hangszeres gyakorlatban nem áll példa nélkül, az akkordbasszusokat zárójelbe tettük, az előadóra bízva megszólaltatásukat vagy elhagyásukat.

Pejtsik Árpád

Vorwort

Von den überlieferten, heute bekannten zwanzig Triosonaten Antonio Vivaldis tragen vier, deren Autograph in der Nationalbibliothek in Turin aufbewahrt ist den Titel: ,,SUONATA DA CAMERA, a 2 violini anco senza basso se piace''. Diese Werke sind tatsächlich zweistimmig. Die Baßstimme verdoppelt mit Ausnahme einiger Töne eine der Violinstimmen, und kann, nach Angabe des Komponisten im Titel seines Stückes, auch weggelassen werden. Diese in der Barockmusik ungewöhnliche Erscheinung begründet die Veröffentlichung dieser Werke als Violinduos.

Die vorliegende Ausgabe, die auf der Gesamtausgabe der Werke Vivaldis (Ricordi & Co., Milano) basiert, dient praktischen Zwecken. Deshalb haben wir offensichtliche Druckfehler und die inkonsequente Notation der beiden Stimmen ohne kritische Anmerkungen verbessert. Da der Baß weggelassen wurde, erklingen einige Akkorde in Quartsext-Umkehrung. Obwohl das in der Praxis der Streichinstrumente nicht ohne Beispiel ist, haben wir die Baßtöne des Akkords in Klammern gesetzt; sie können vom Interpreten gespielt oder weggelassen werden.

Árpád Pejtsik

Foreword

From among the twenty trio sonatas by Antonio Vivaldi which have come down to us four are kept with the autograph manuscript in the National Library, Turin. All four bear the title: ,,SUONATA DA CAMERA, a 2 violini anco senza basso se piace.'' They are, as a matter of fact, two-part compositions. The bass part added to them doubles, with the exception of some notes, one of the violin parts. The composer himself indicated in the title of the work that it can be omitted altogether. This phenomenon which is so much unusual in Baroque music accounts for the present form of the edition of these works.

This present practical edition is based on the complete edition of Vivaldi's works (Ricordi & Co., Milan). Due to the nature of the publication evident printer's errors as well as the inconsequent notation of the two parts have been corrected without critical comments. As a consequence of the omission of the bass part some chords appear in six-four inversion. Although this is not without precedent in the practice of string instruments, the bass of the chords has been put in brackets leaving it to the performer's discretion to play or omit them.

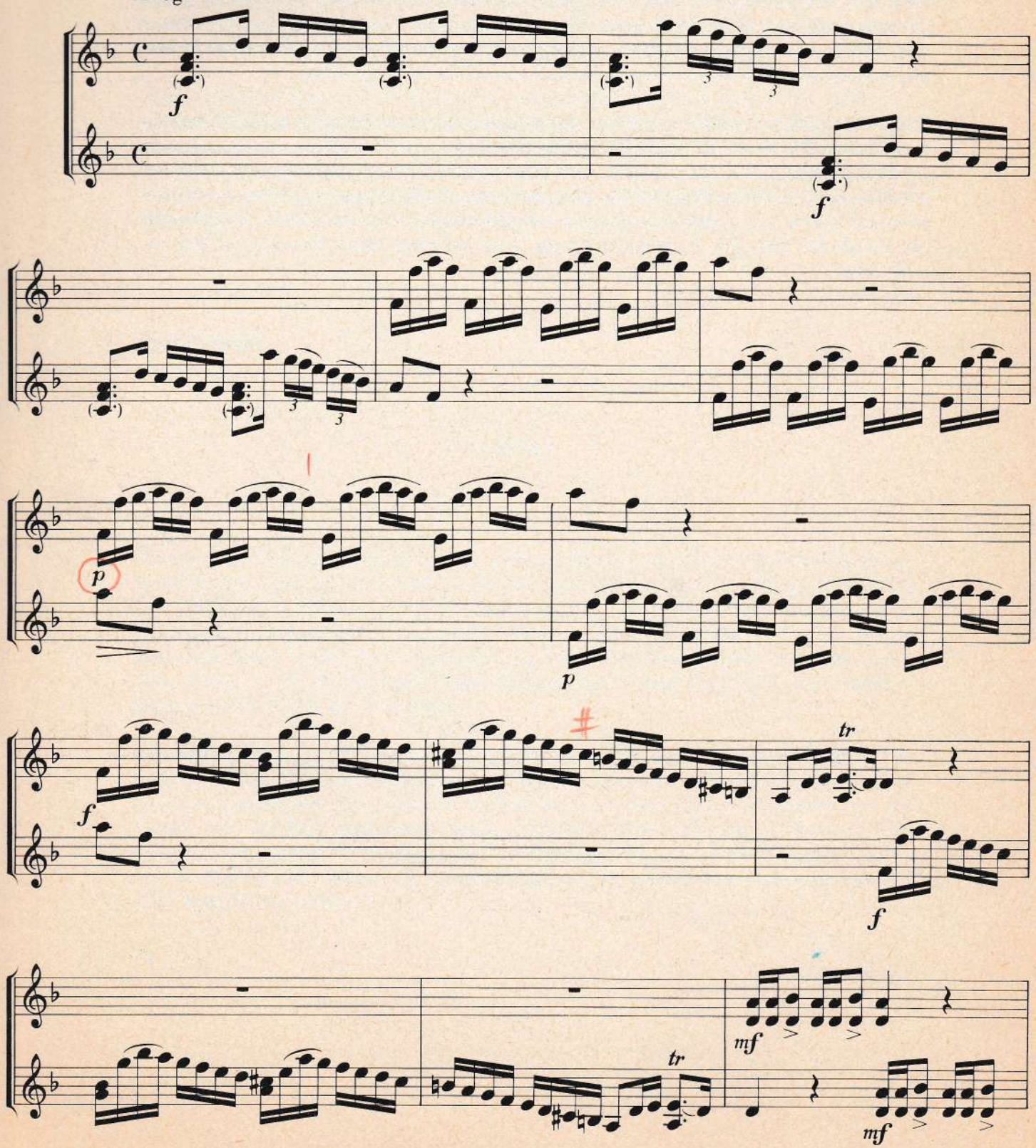
Árpád Pejtsik

Sonata

(RV 70)

Antonio Vivaldi
(1678—1741)
Hrsg. von Árpád Pejtsik

Allegro



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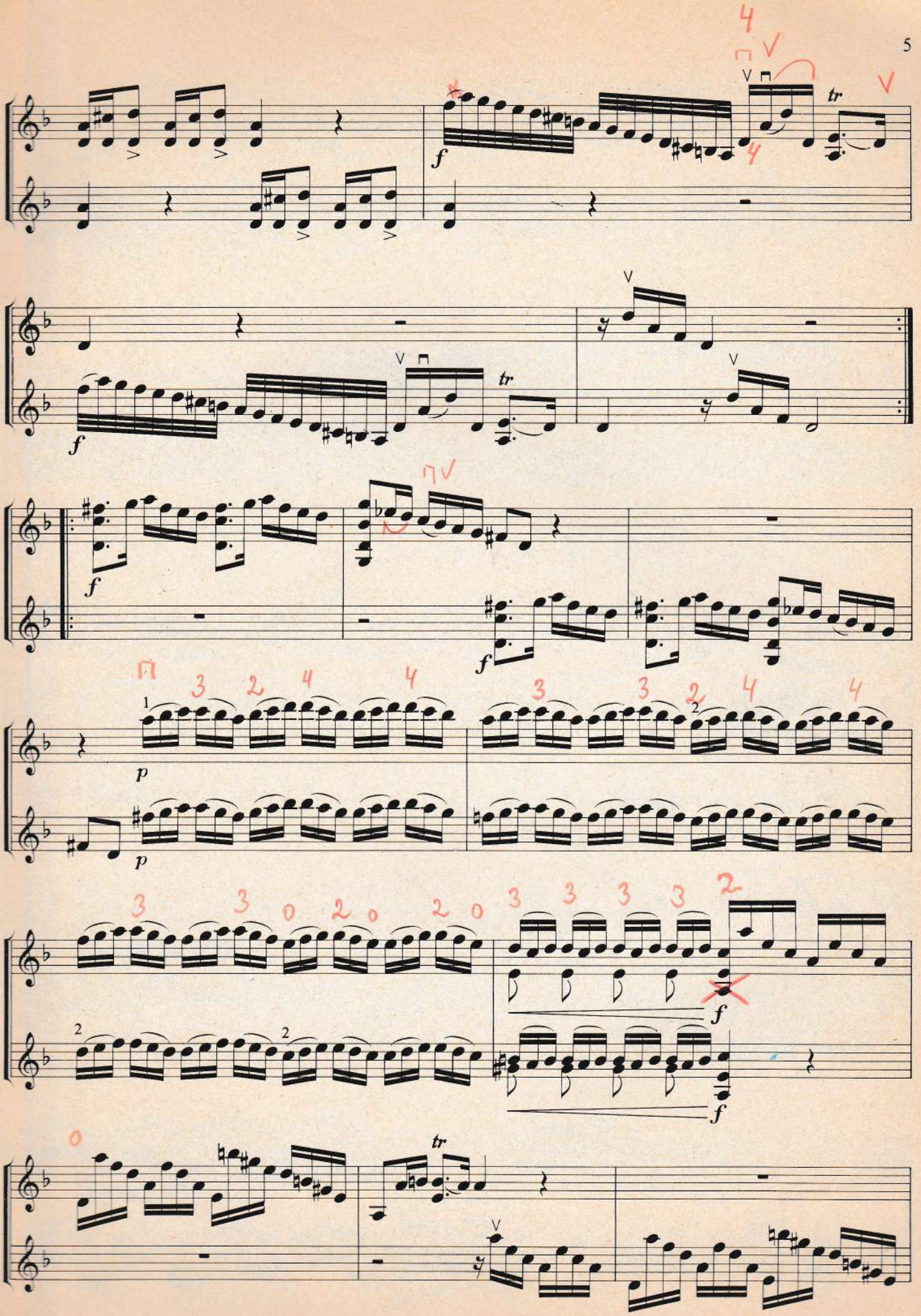

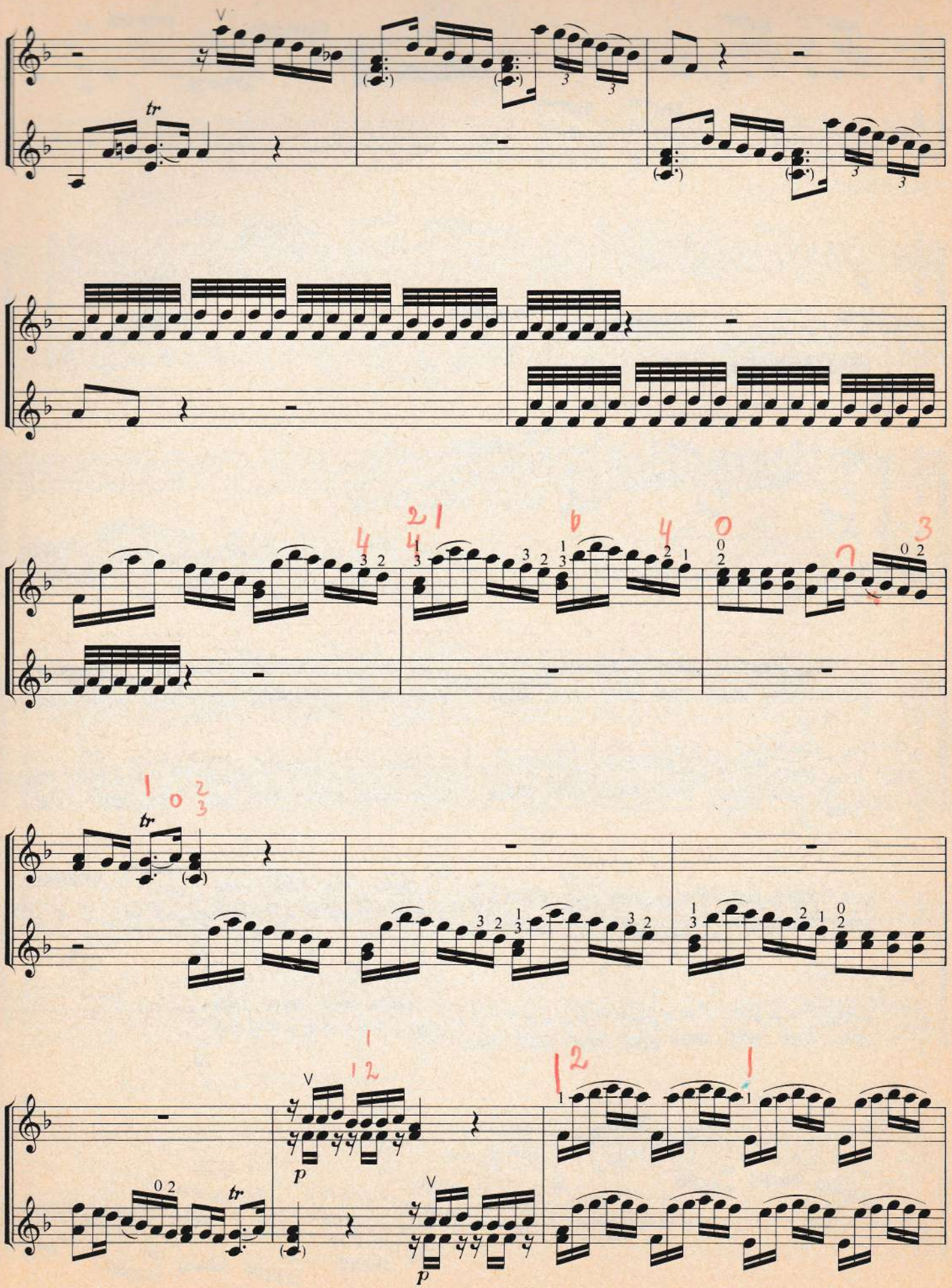

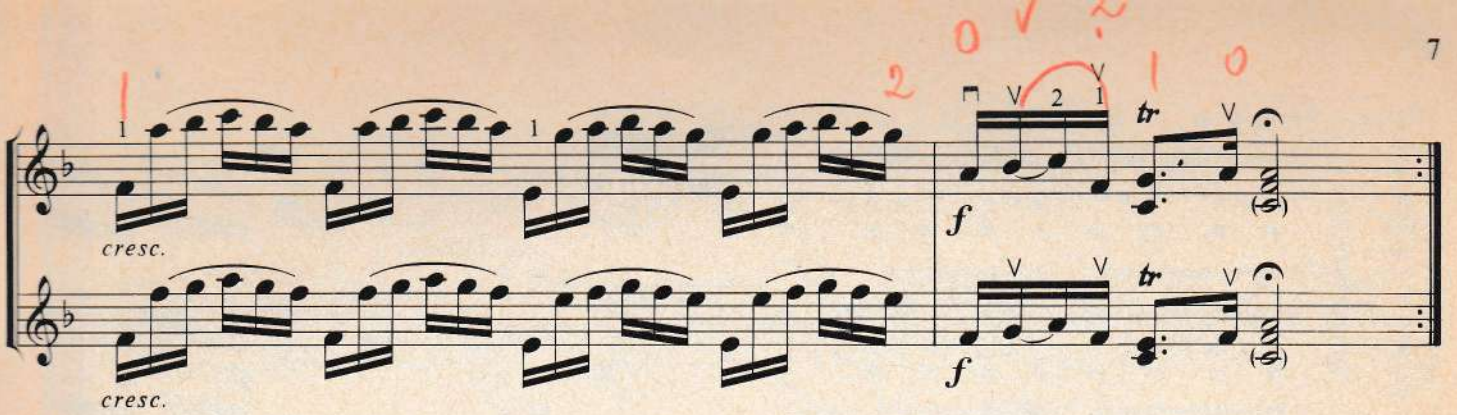
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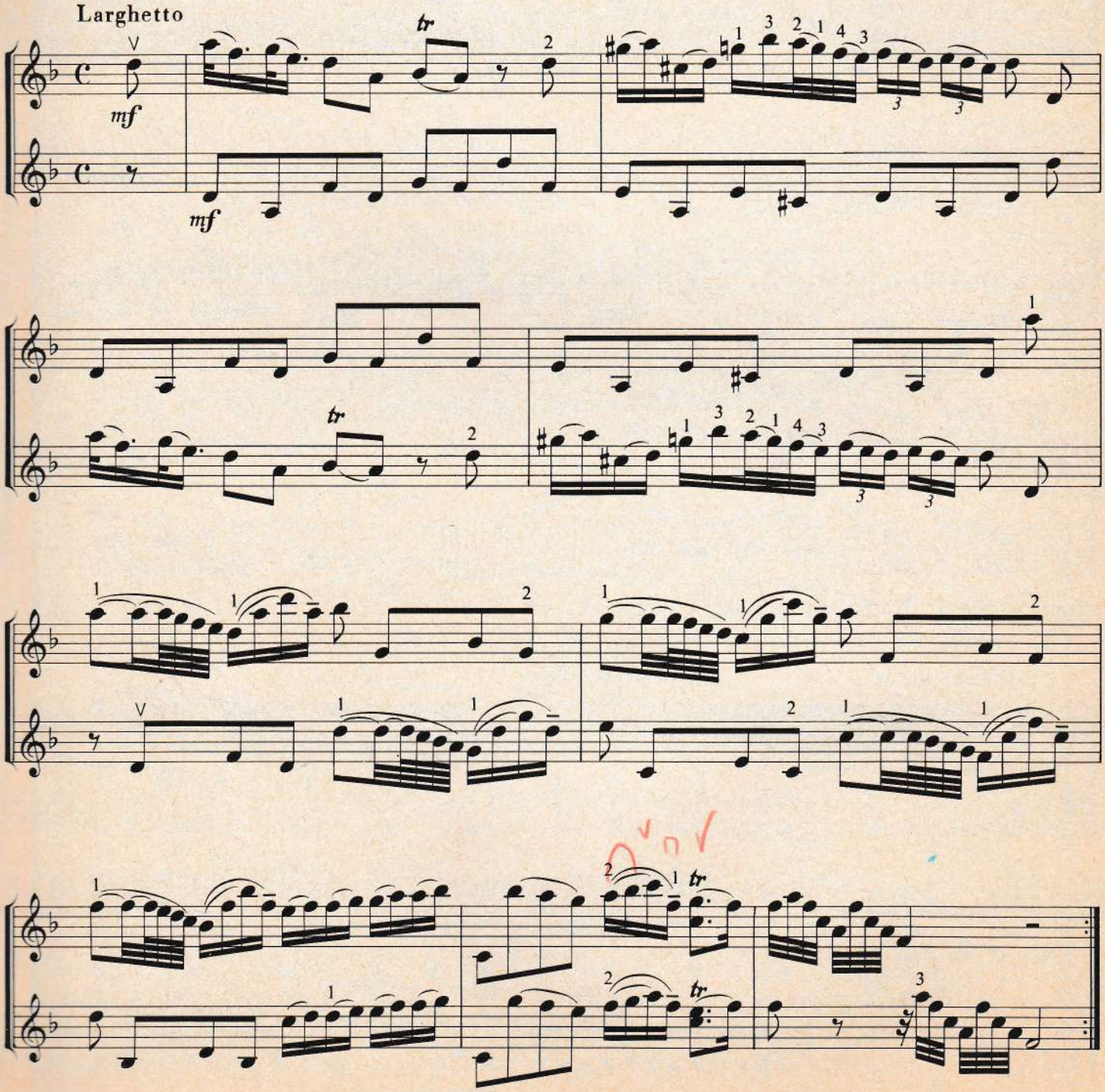
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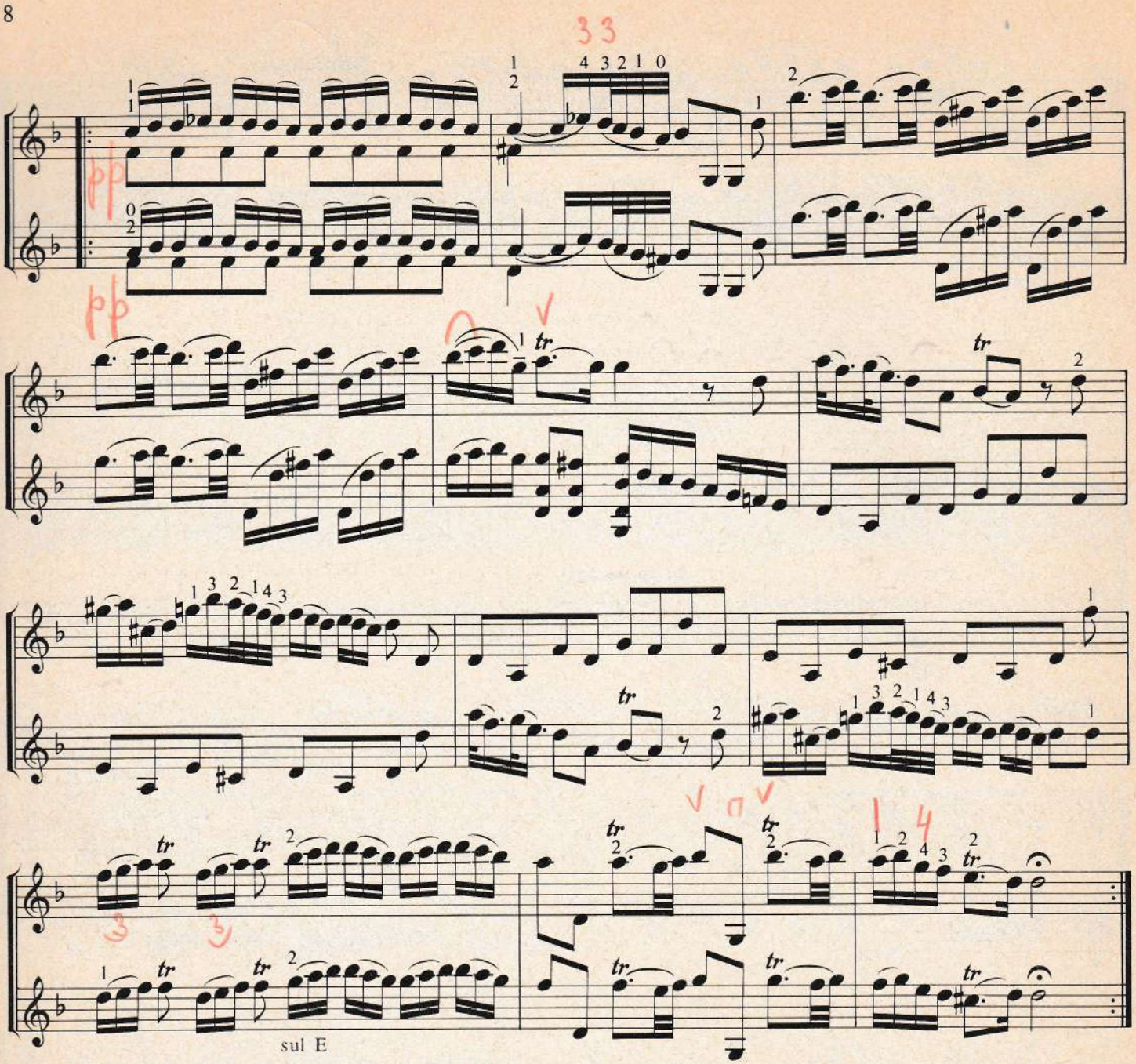

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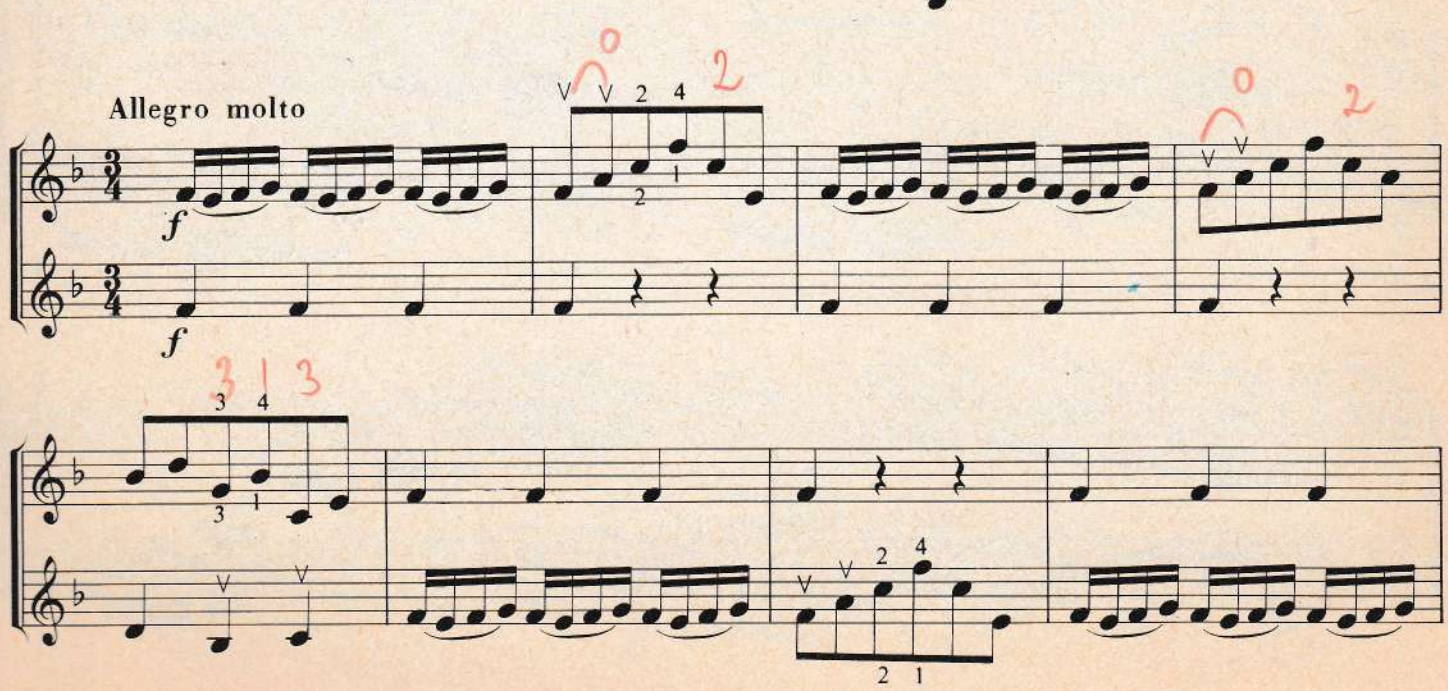

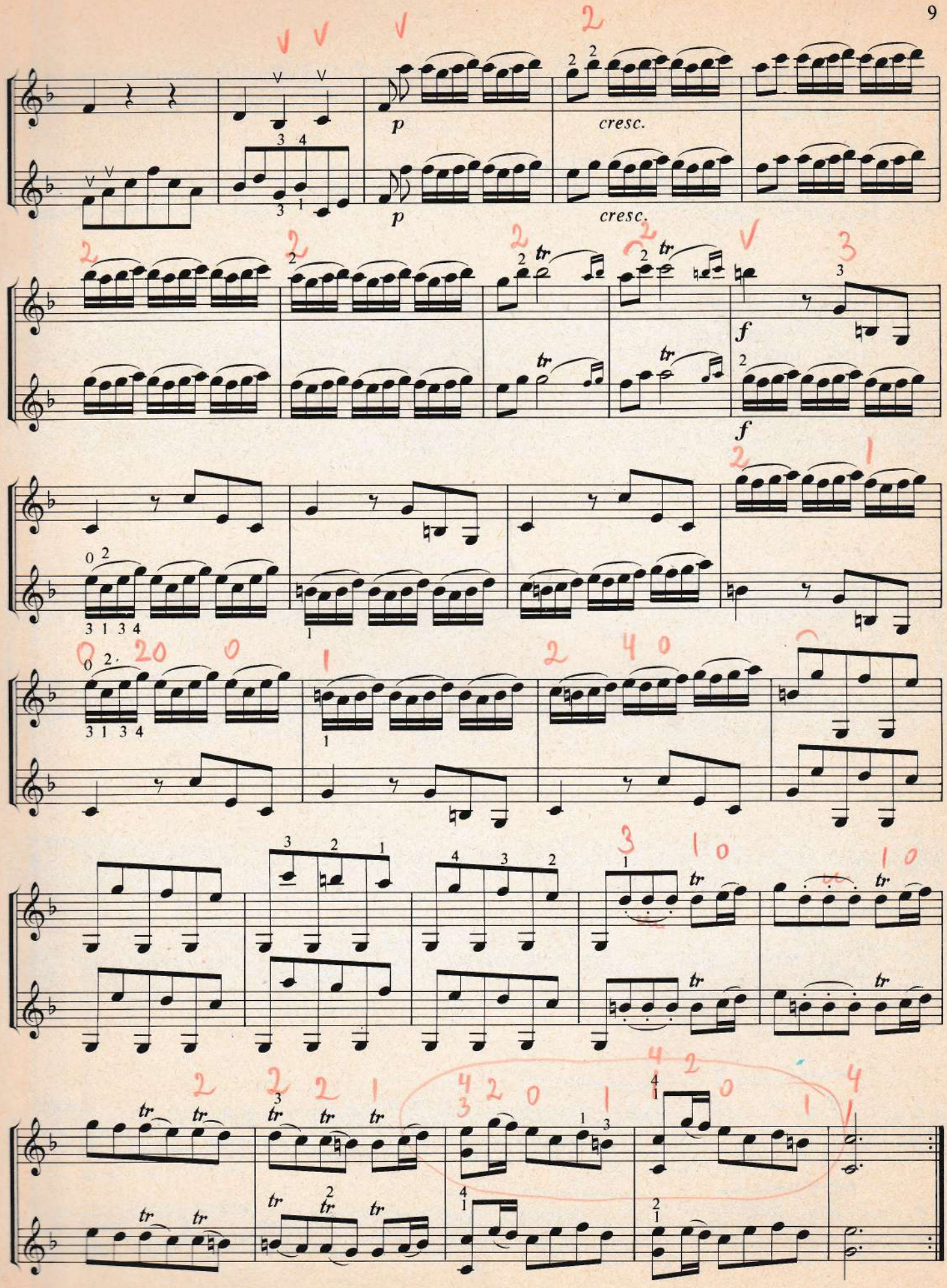
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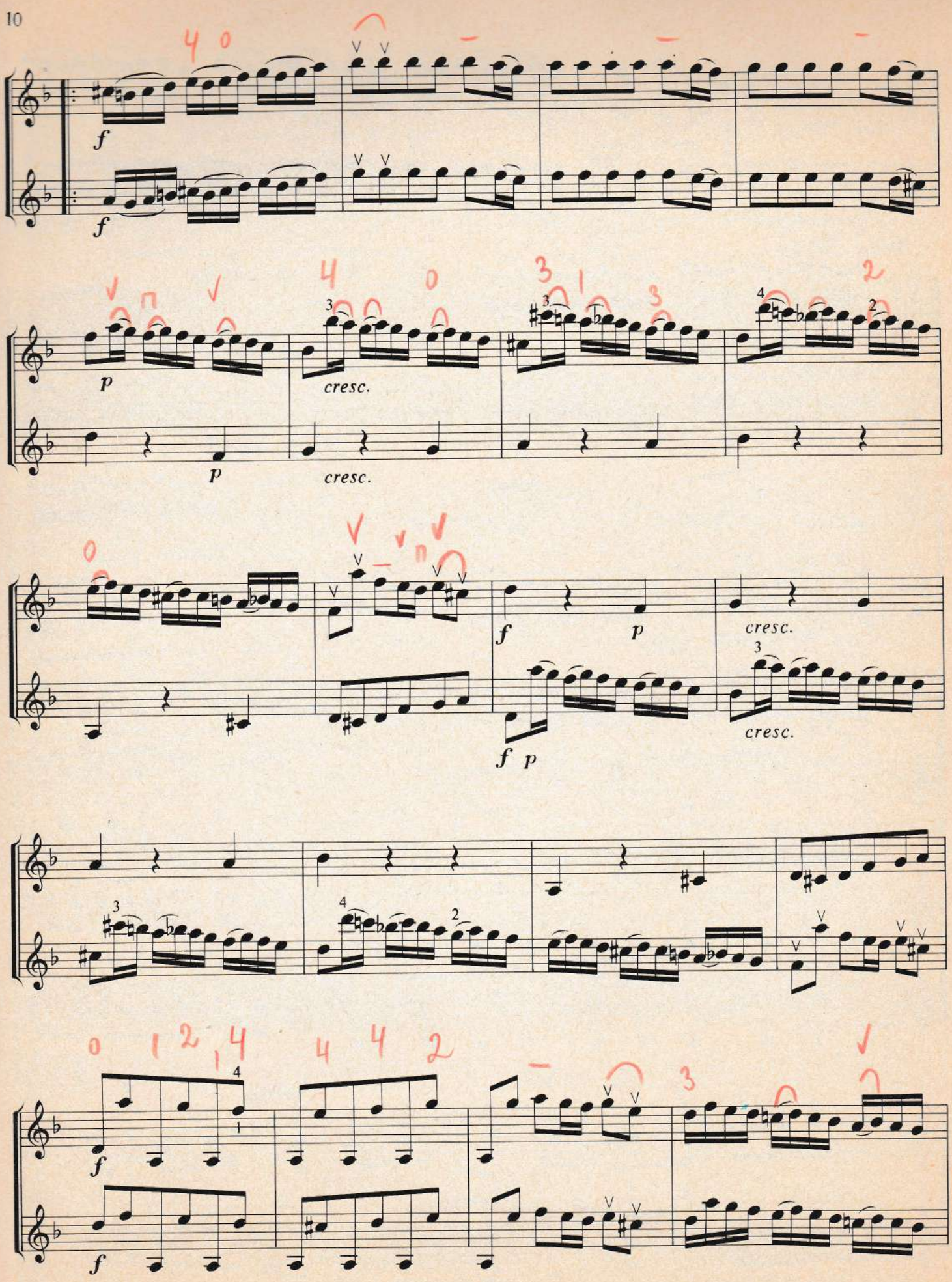
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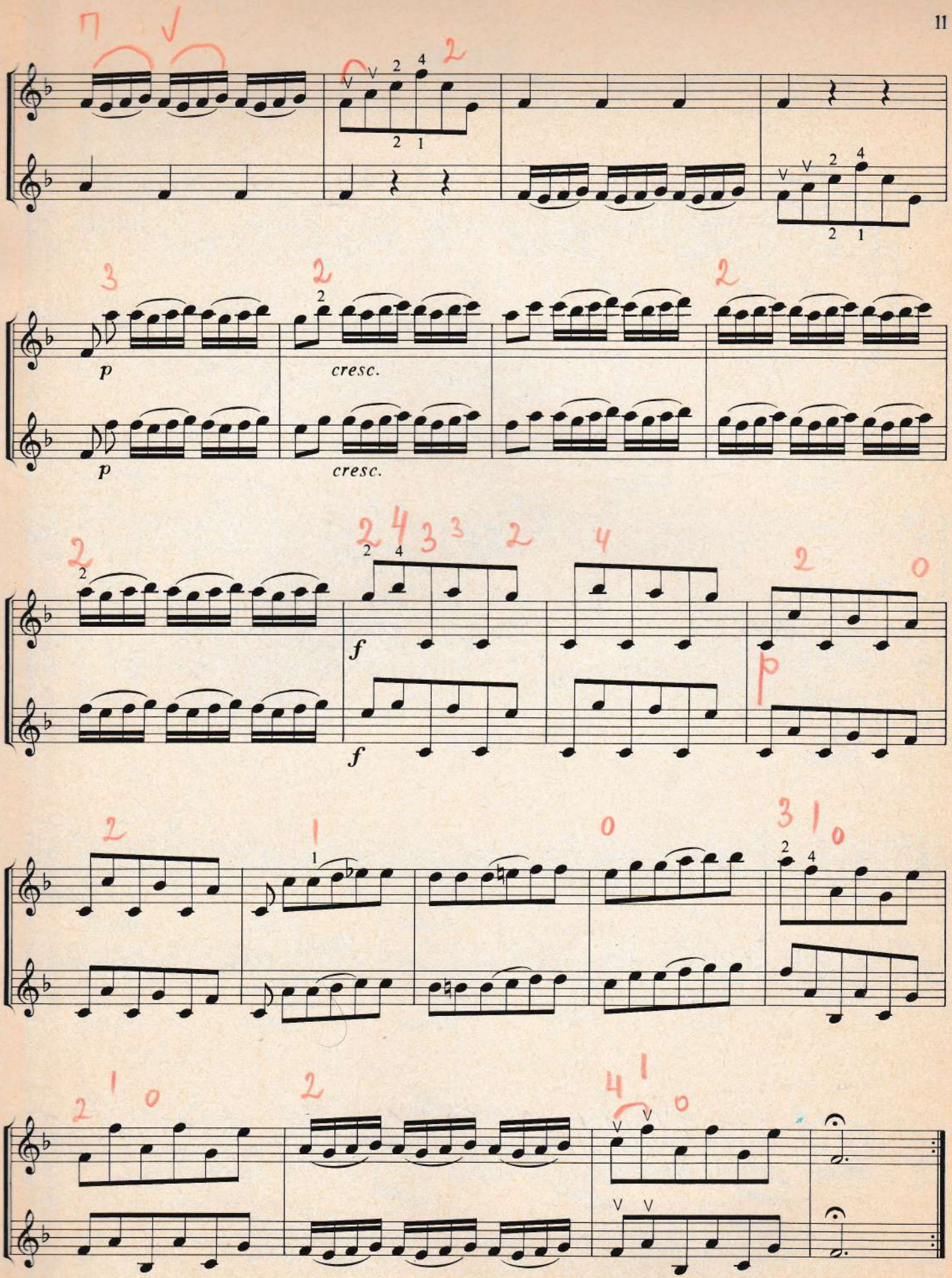
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Sonata

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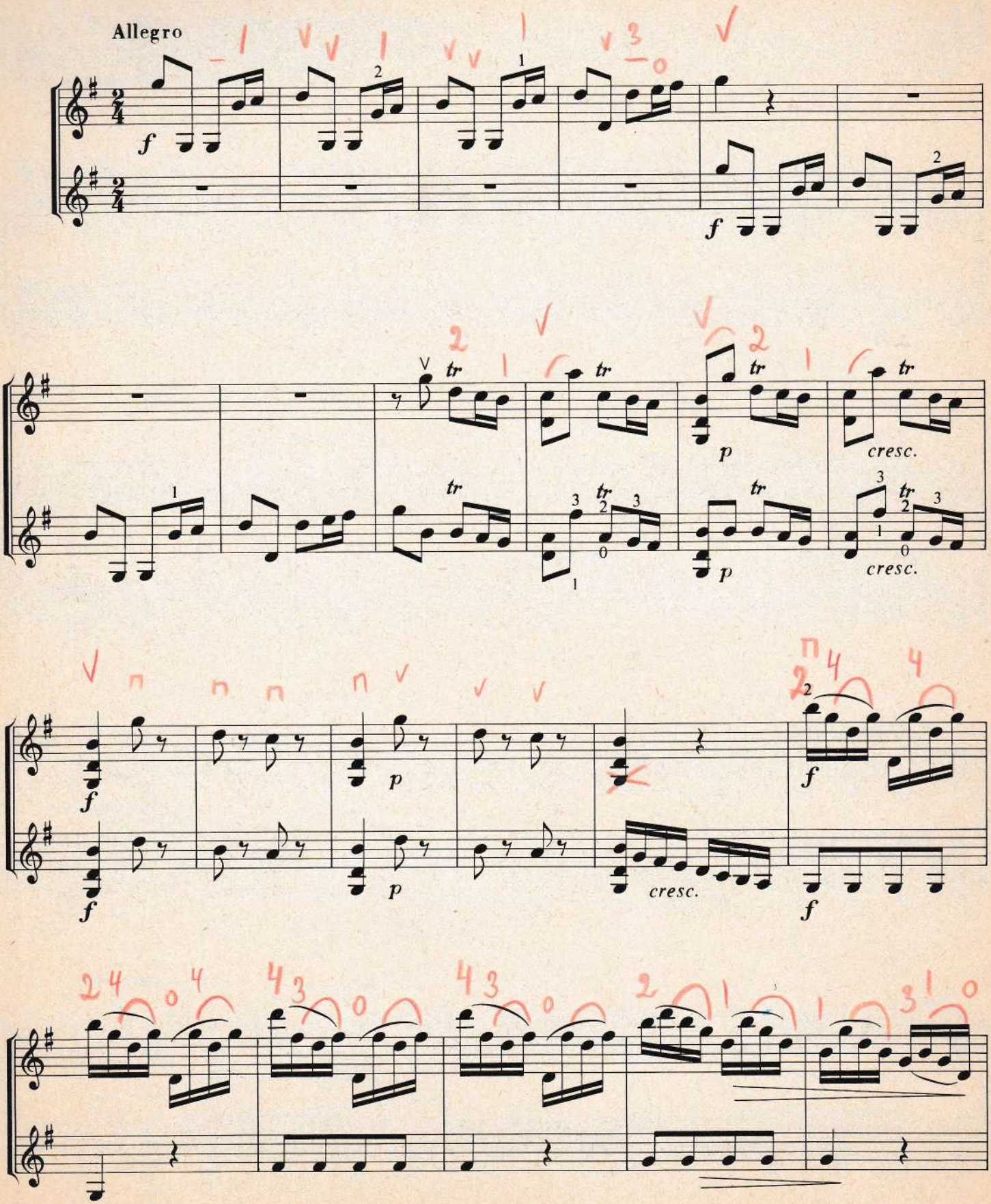

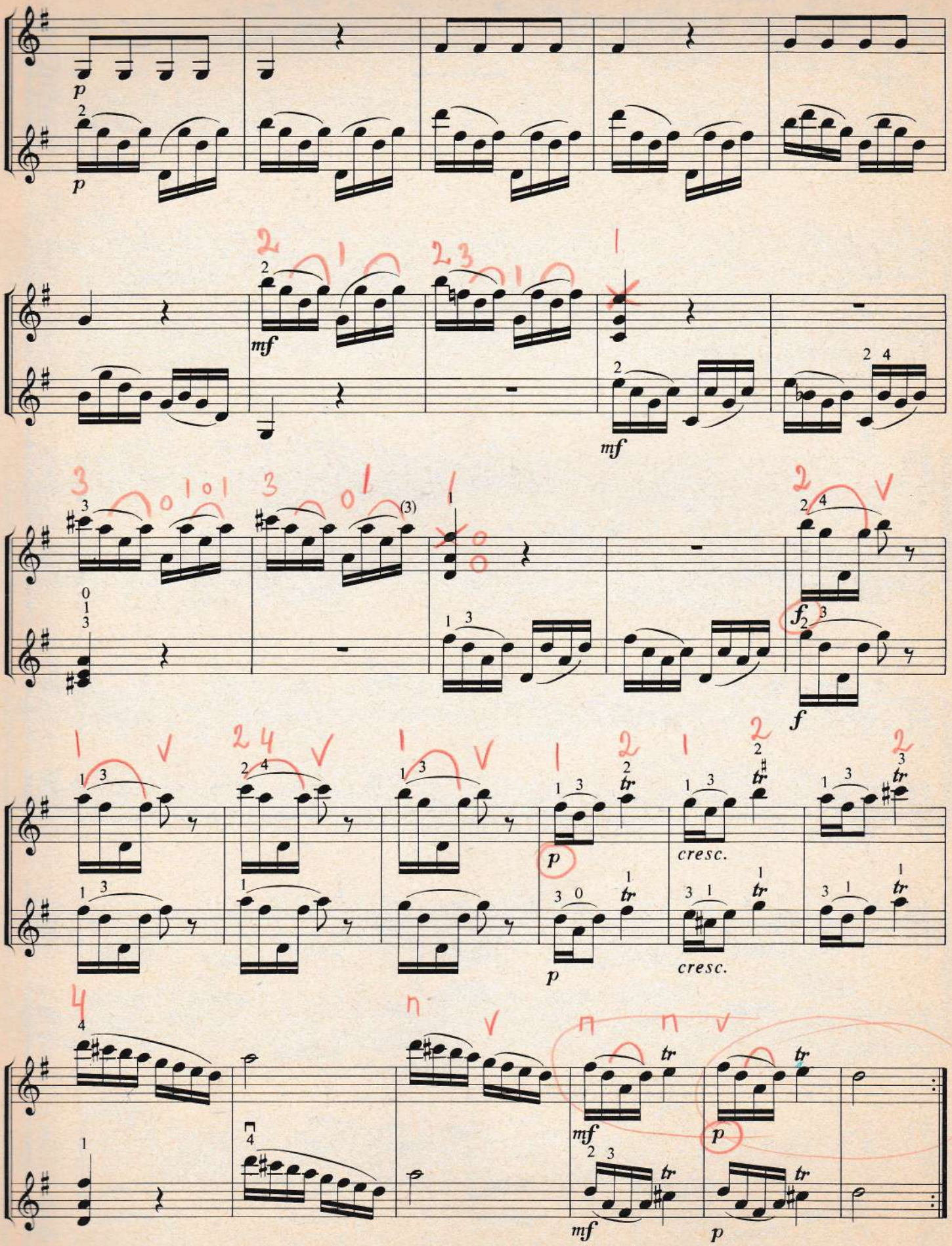
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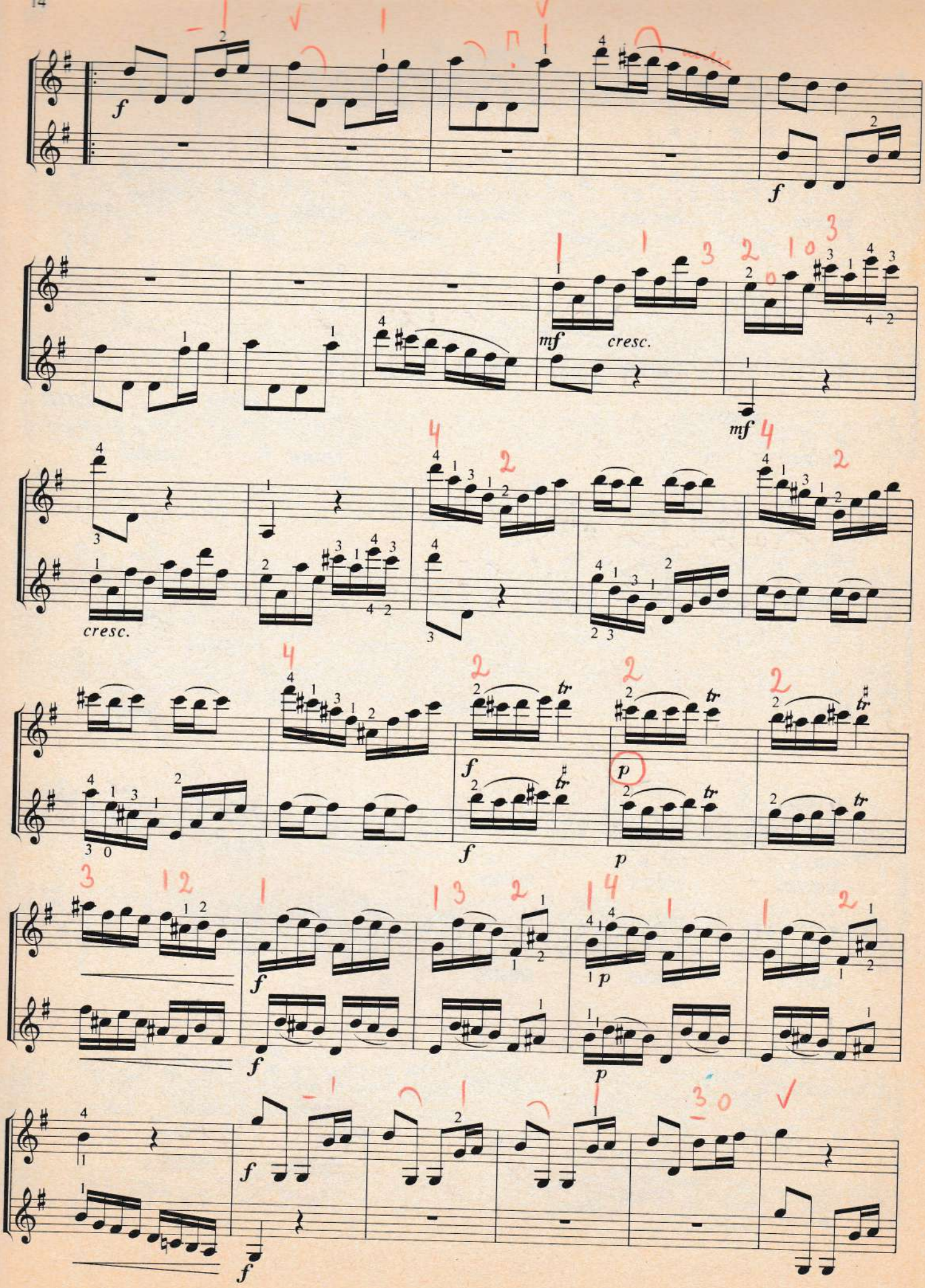
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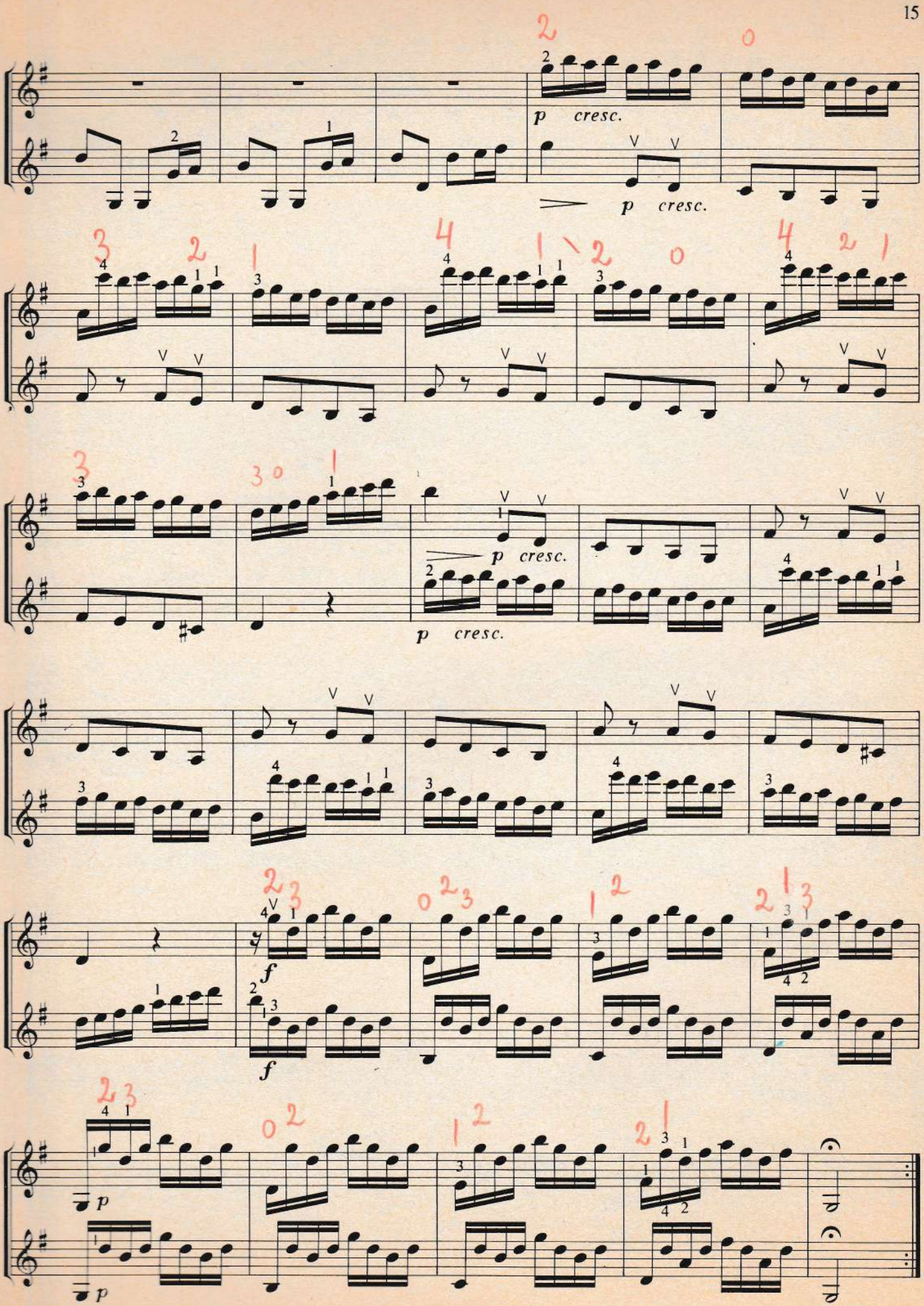
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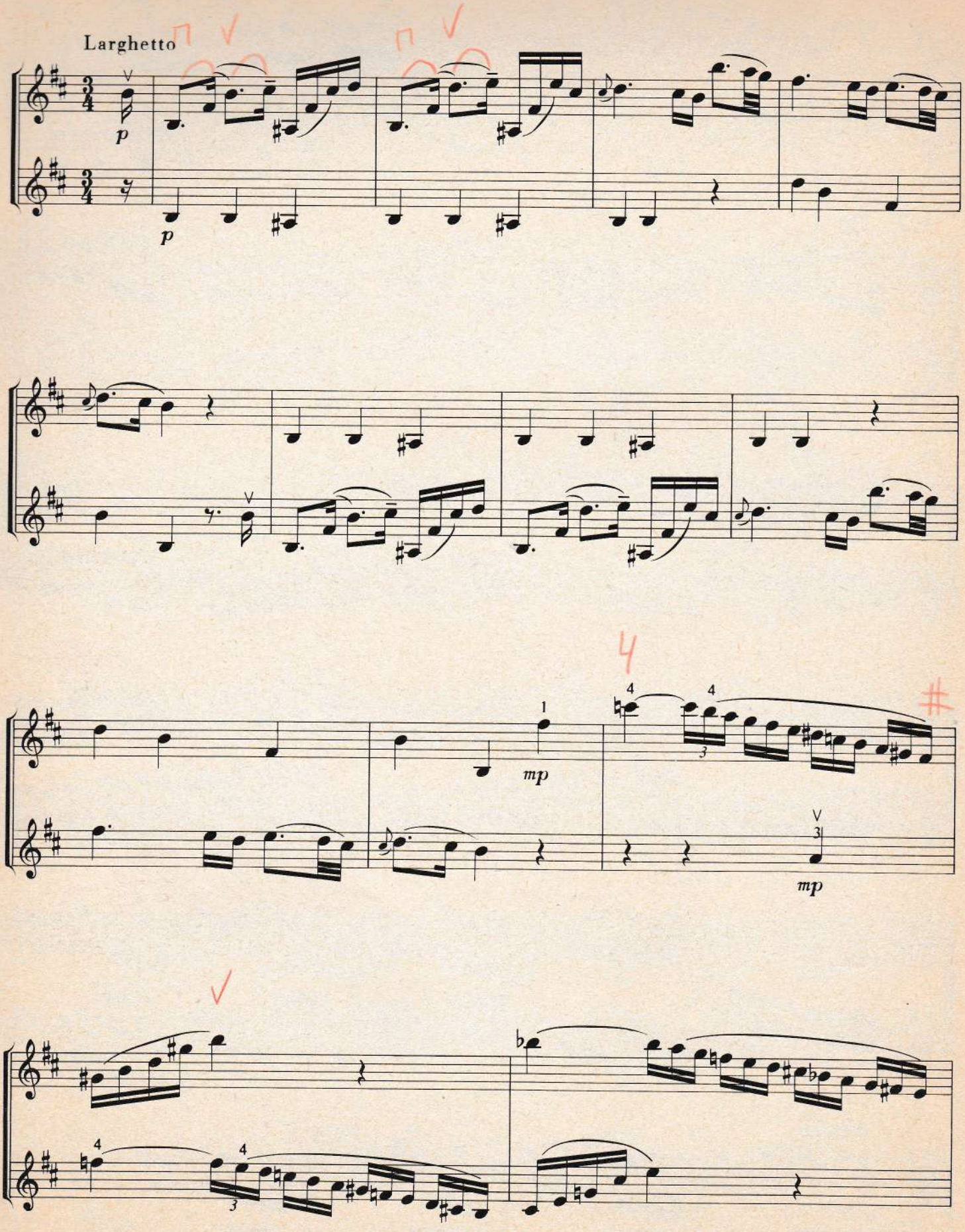
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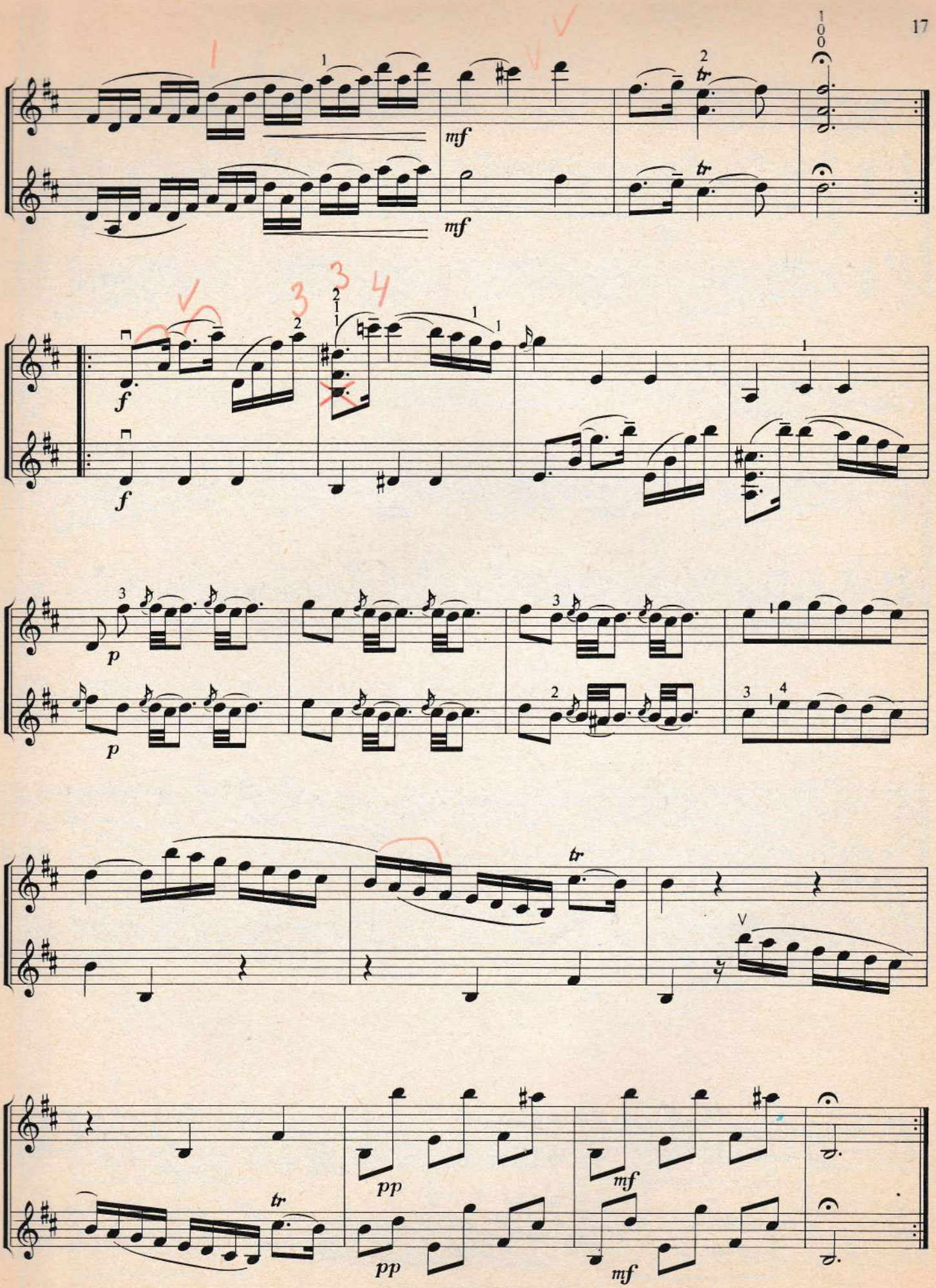
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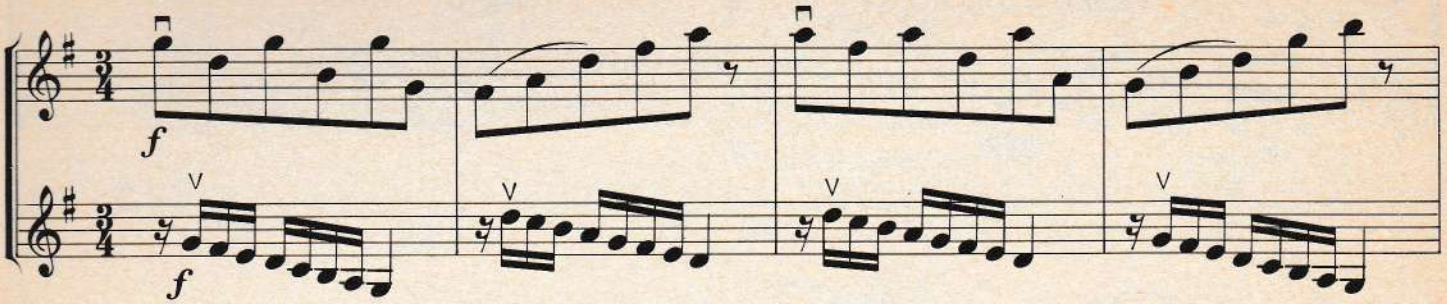

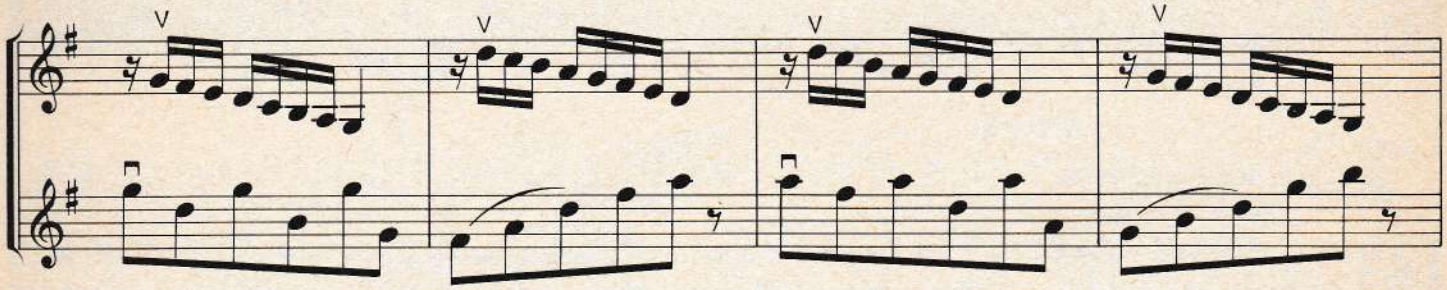

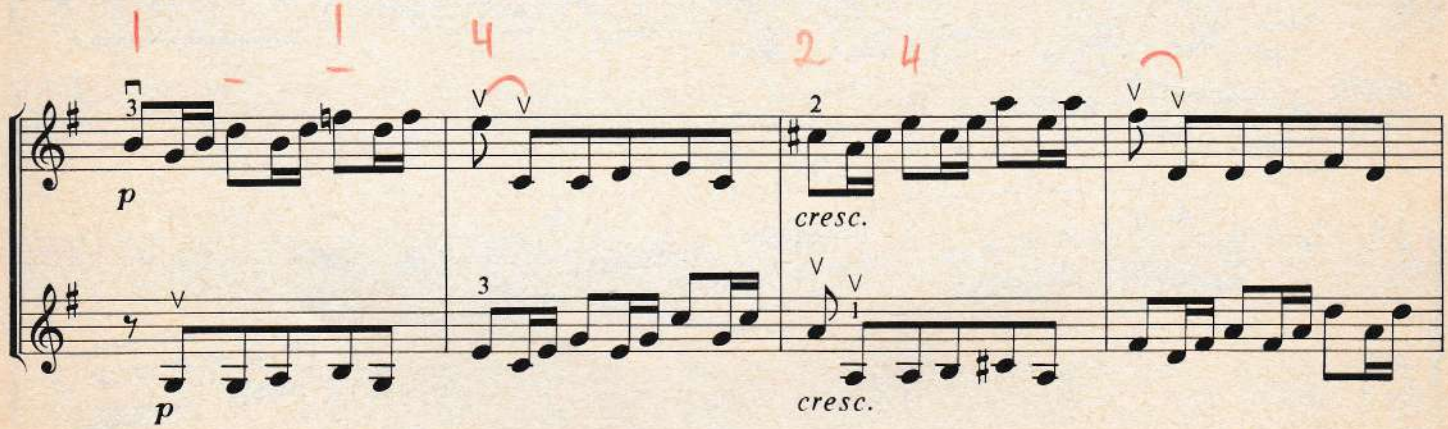

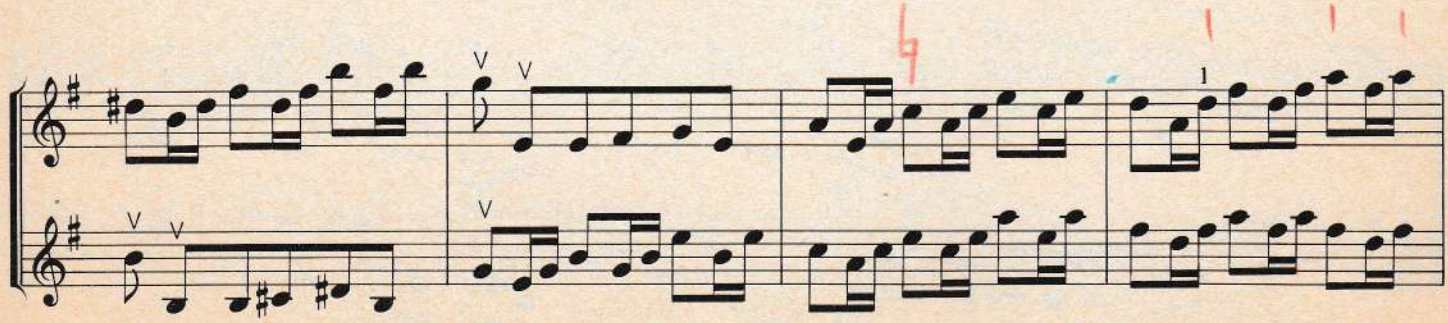

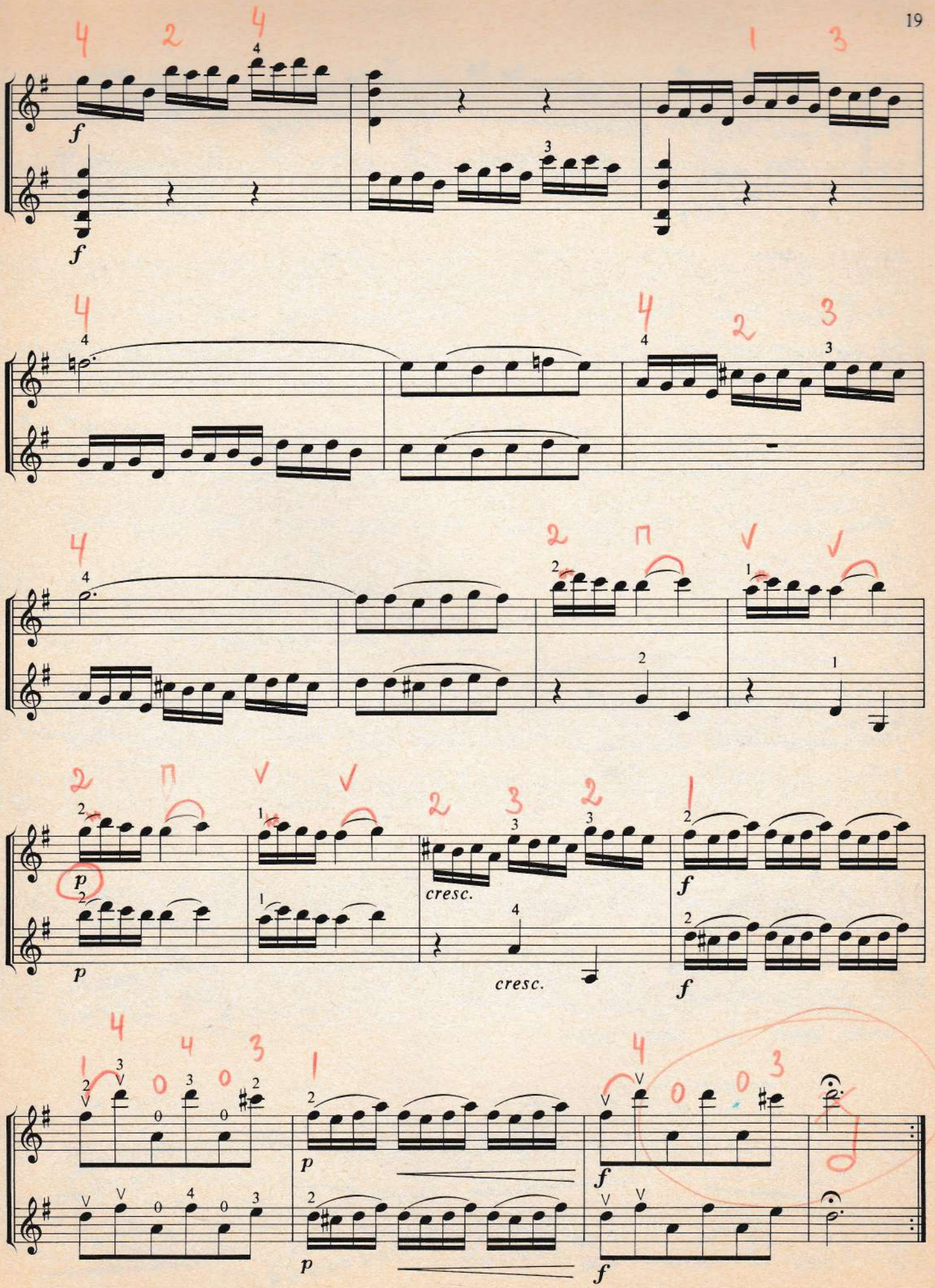
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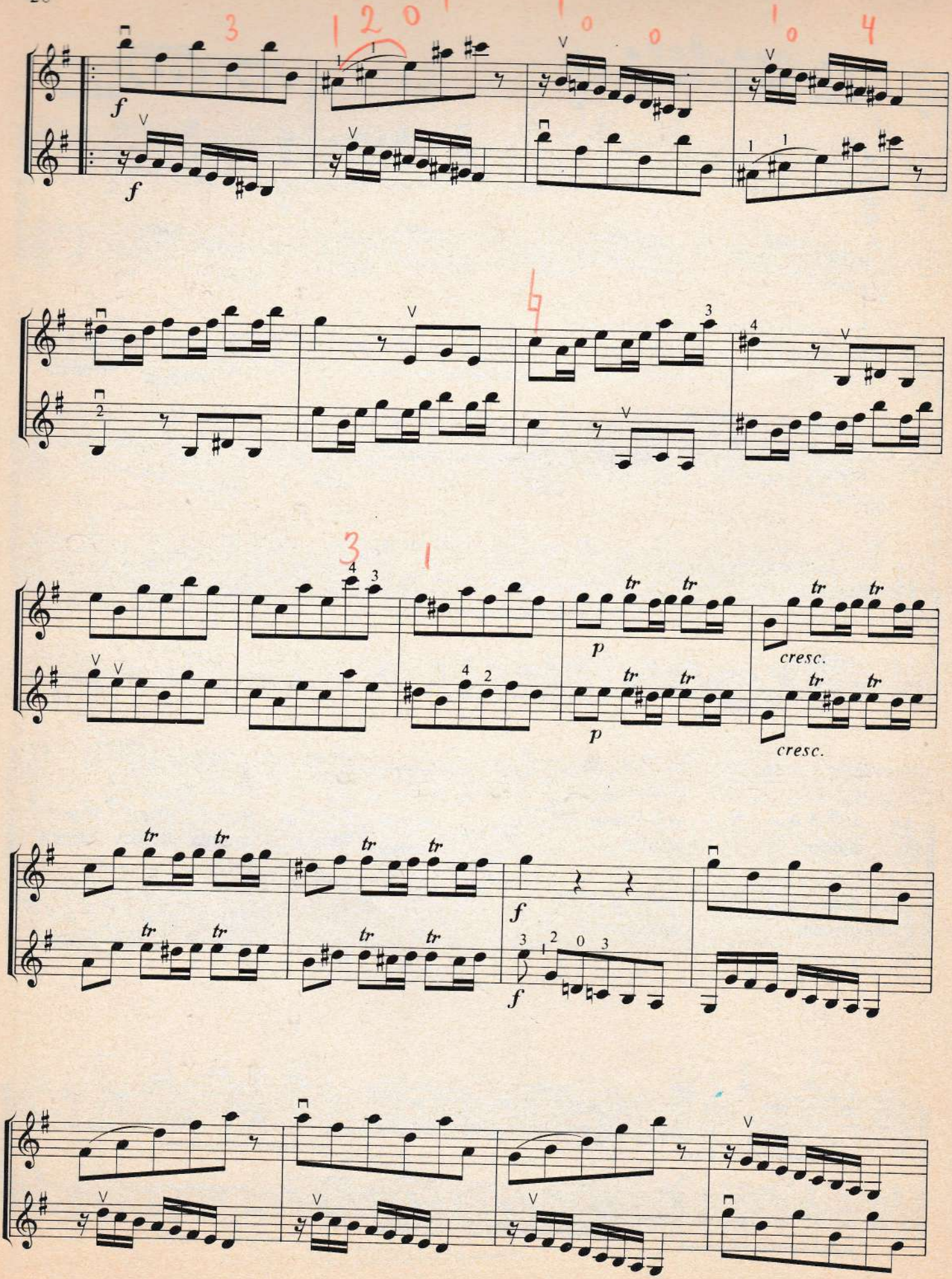
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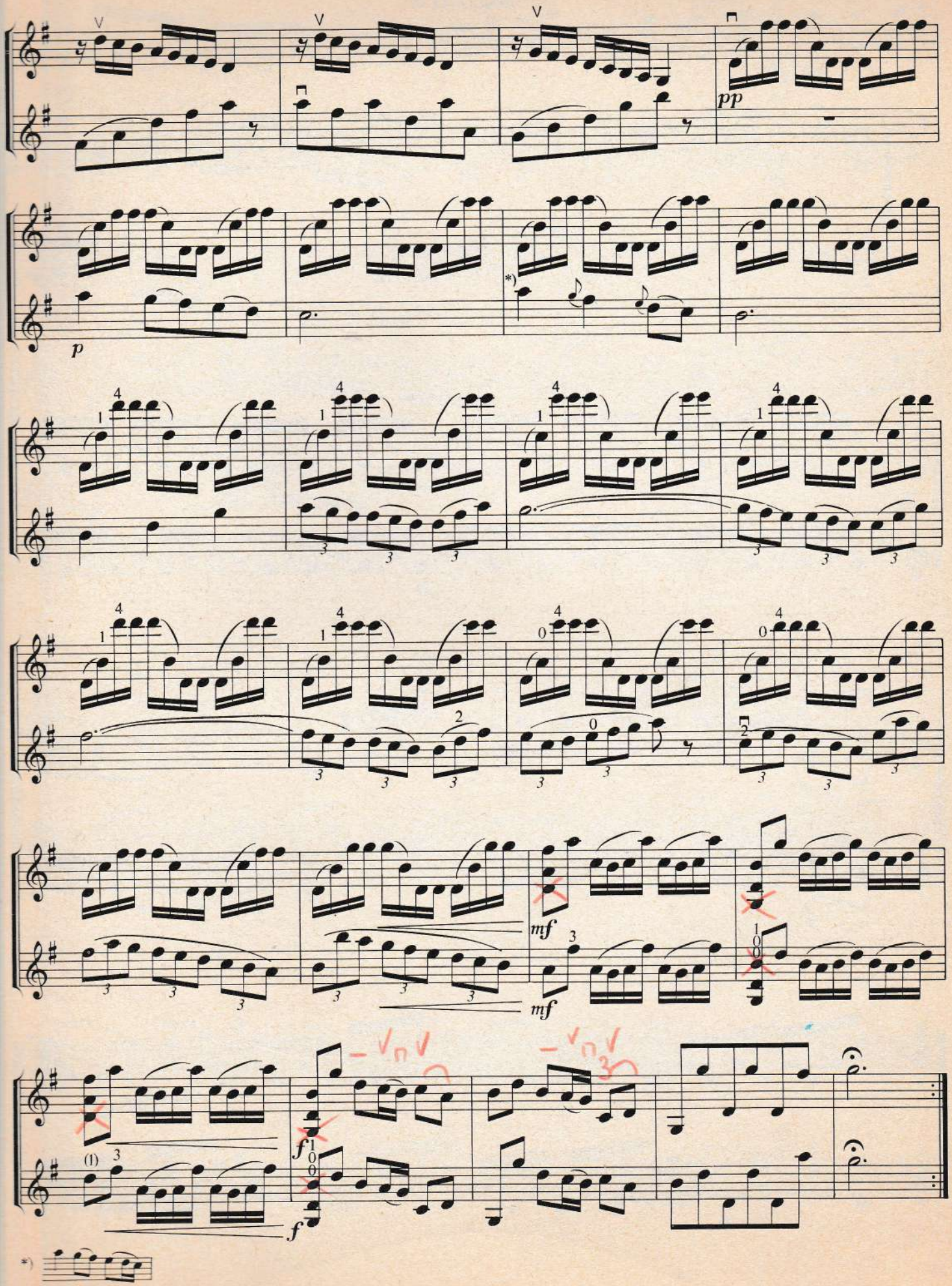
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Sonata

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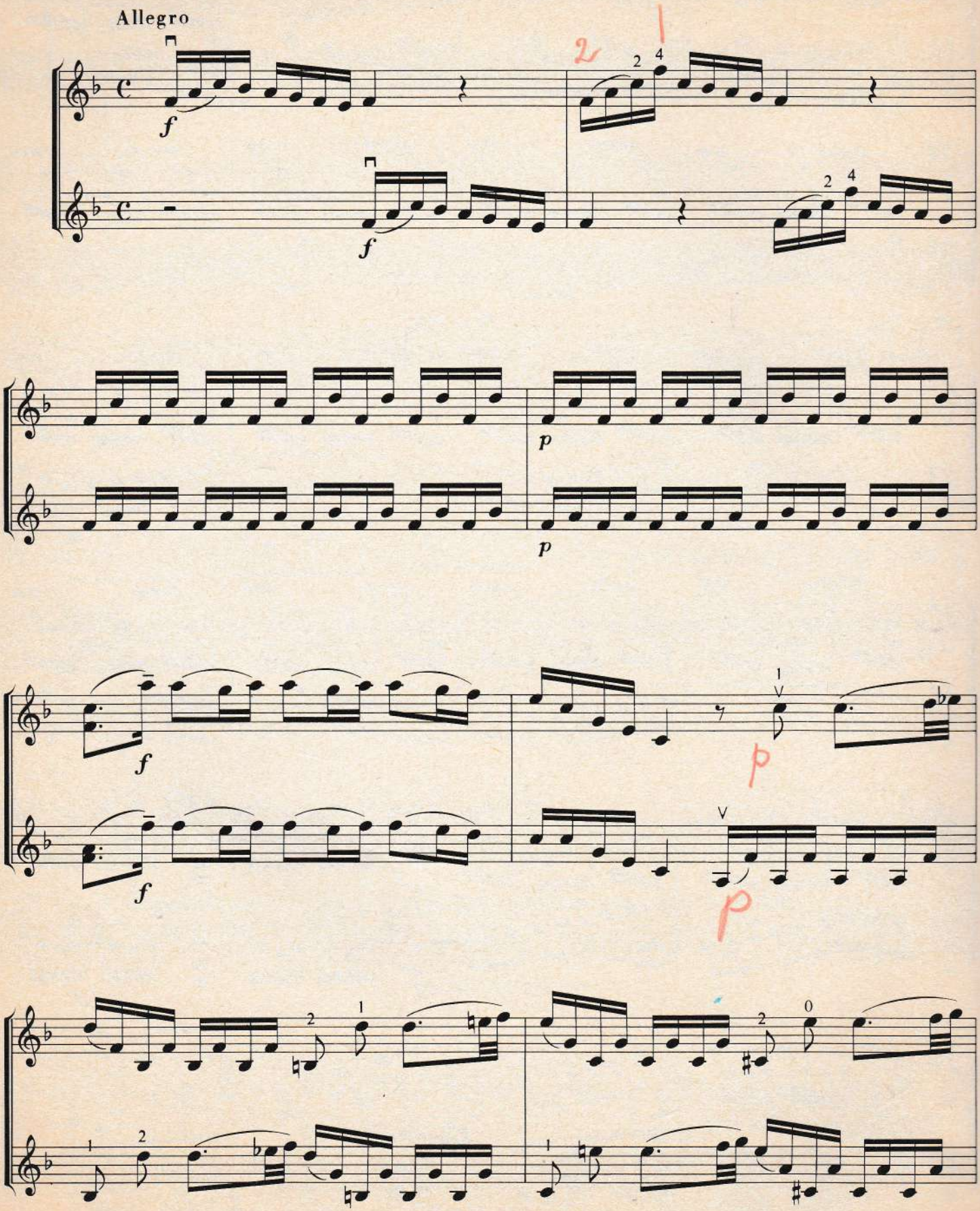

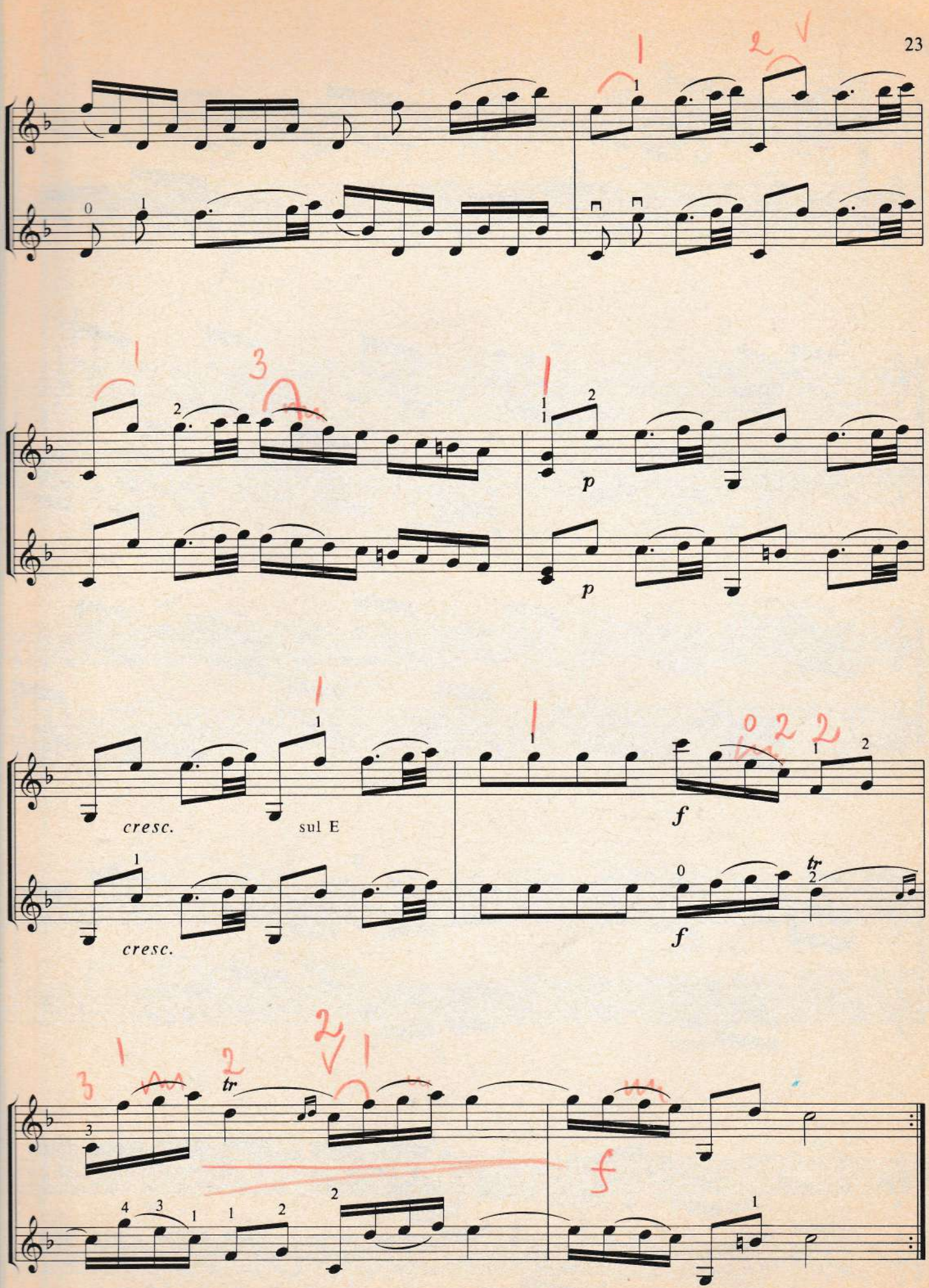
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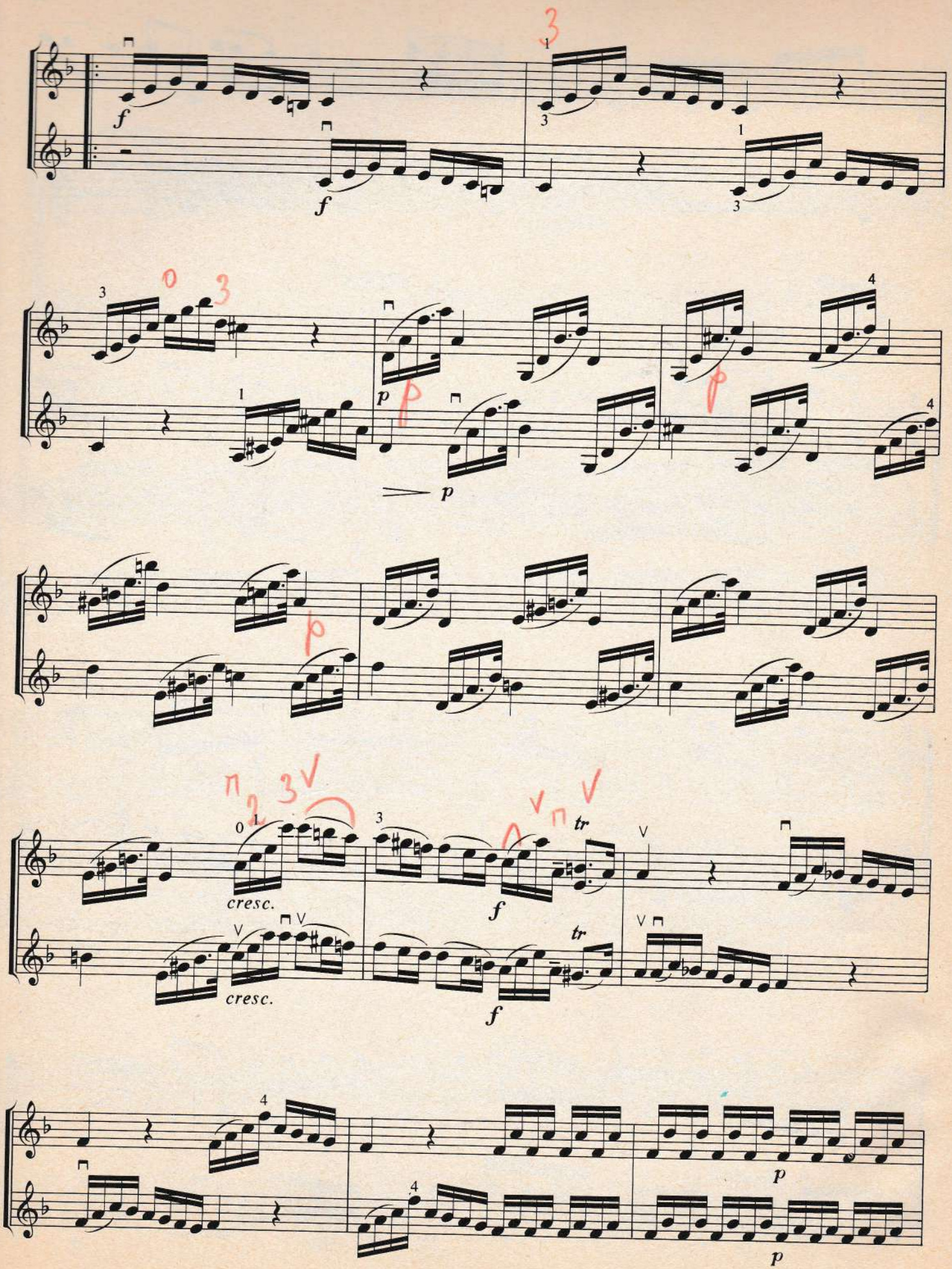
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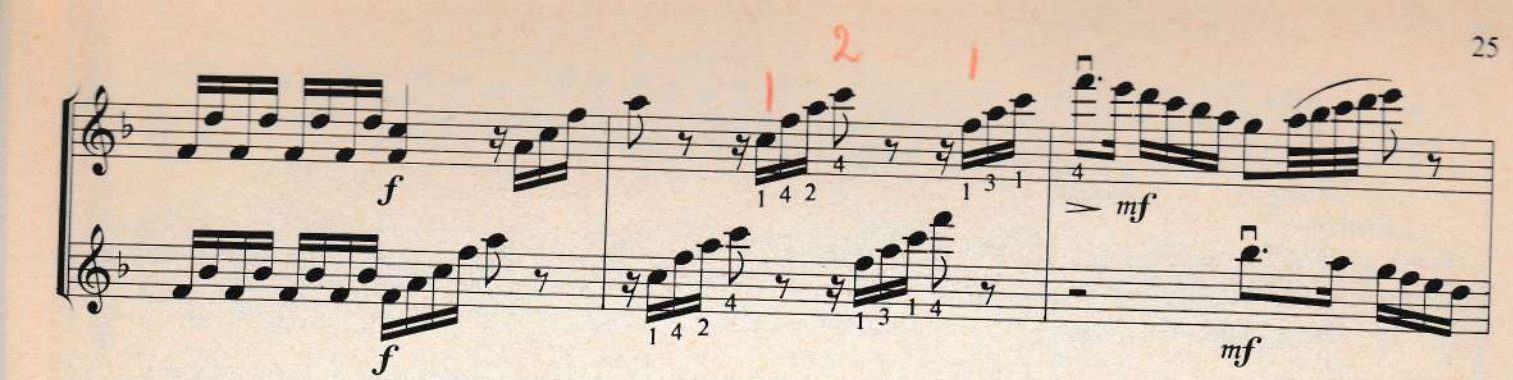
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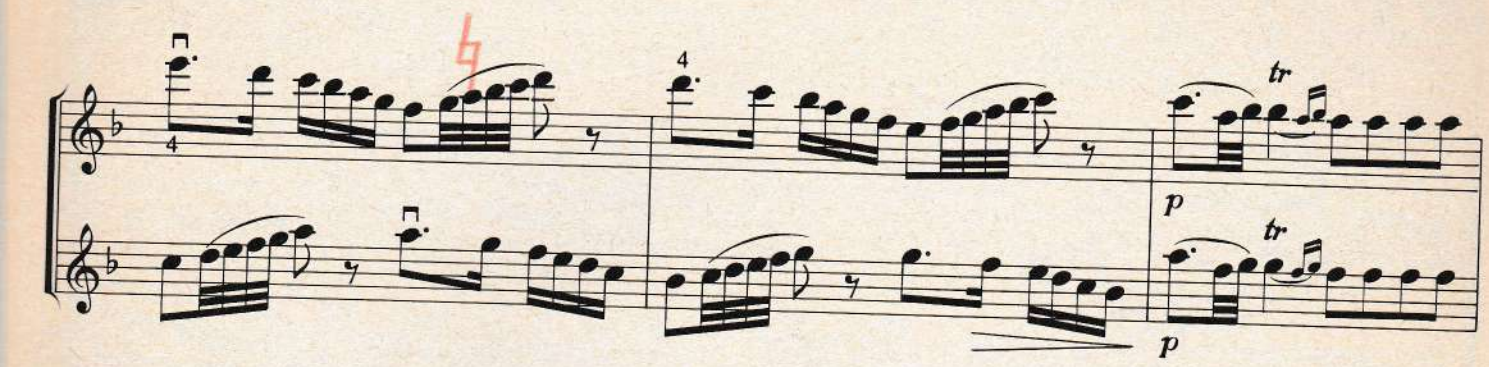
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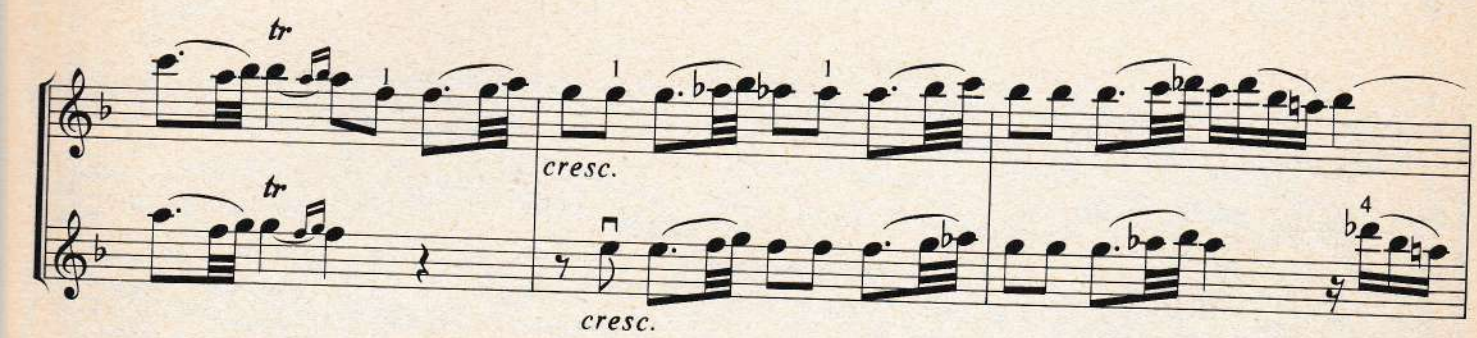
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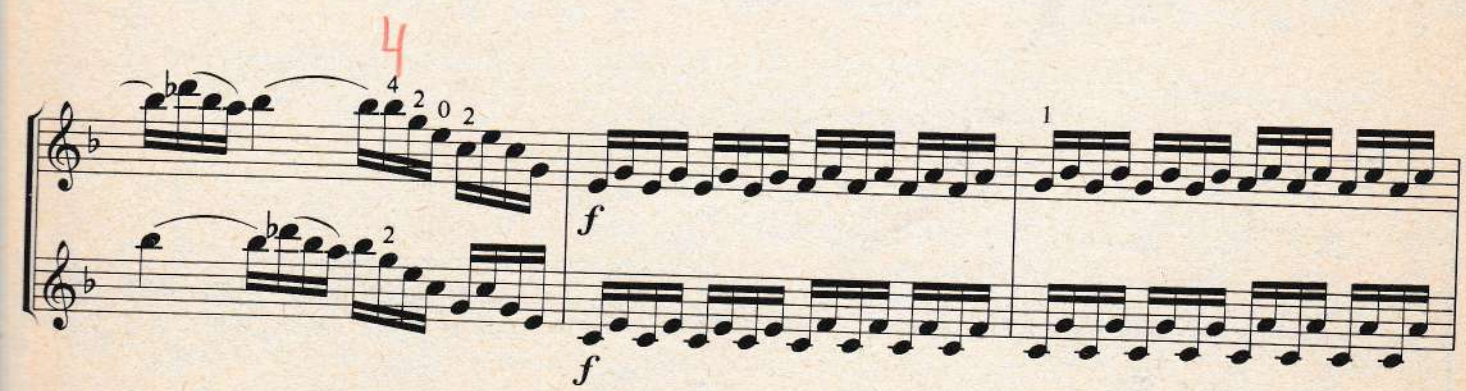
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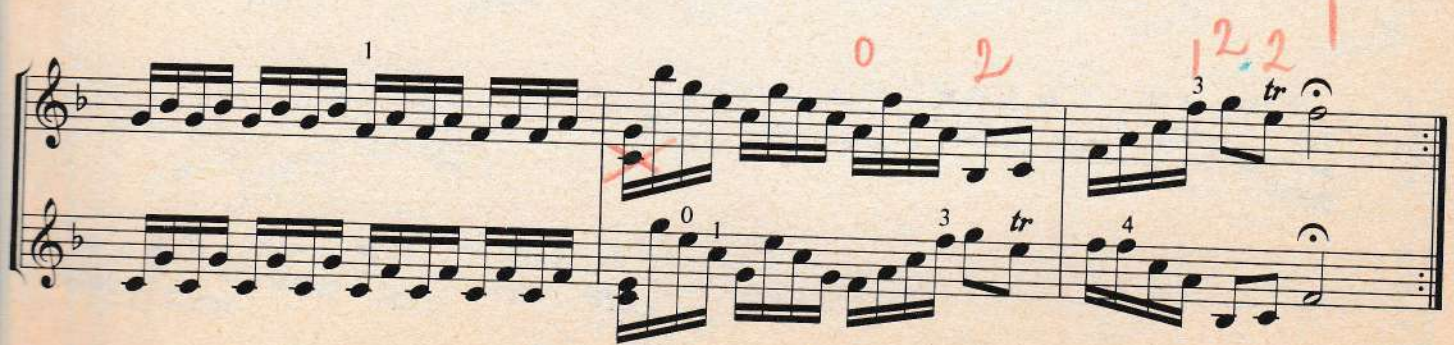
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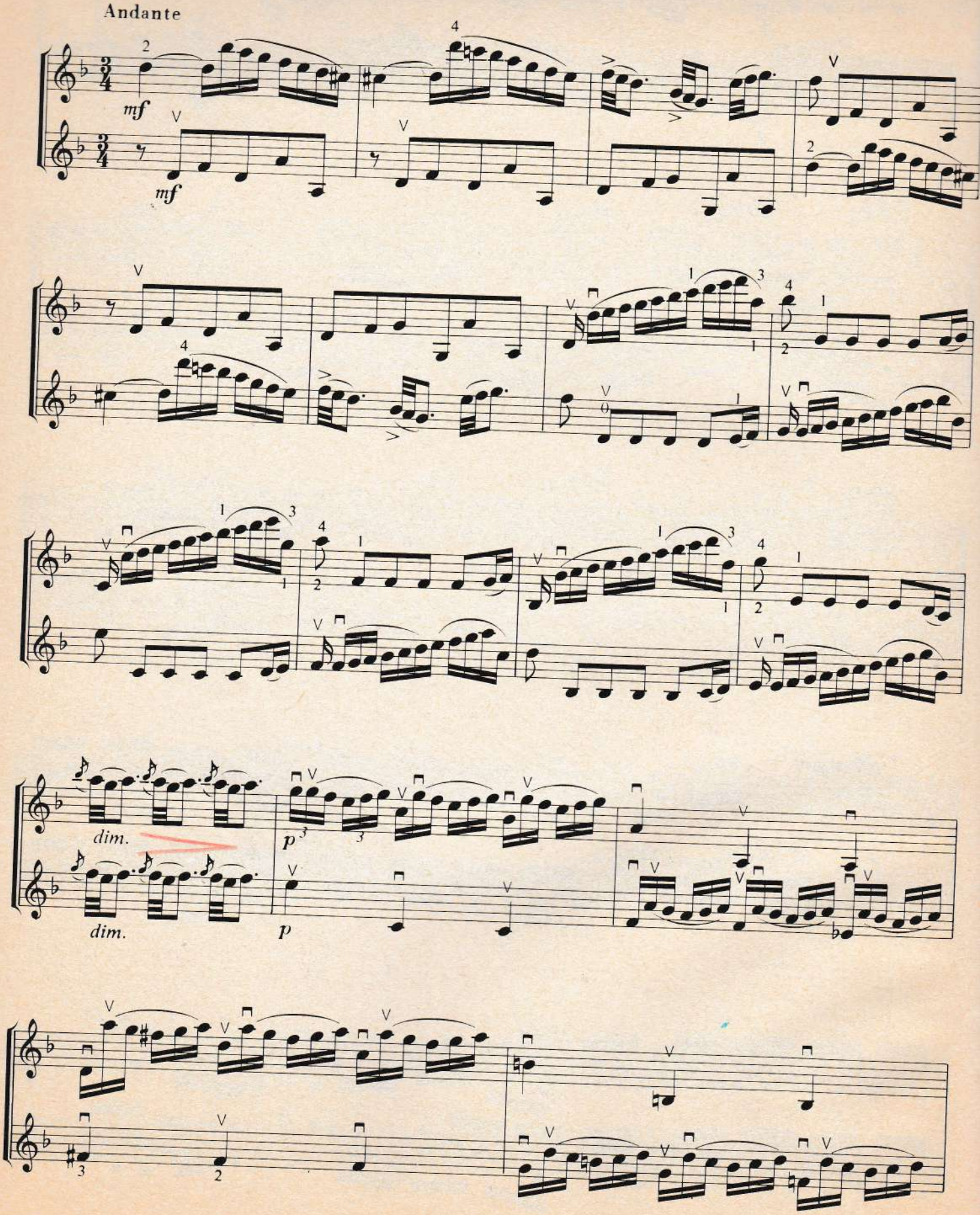
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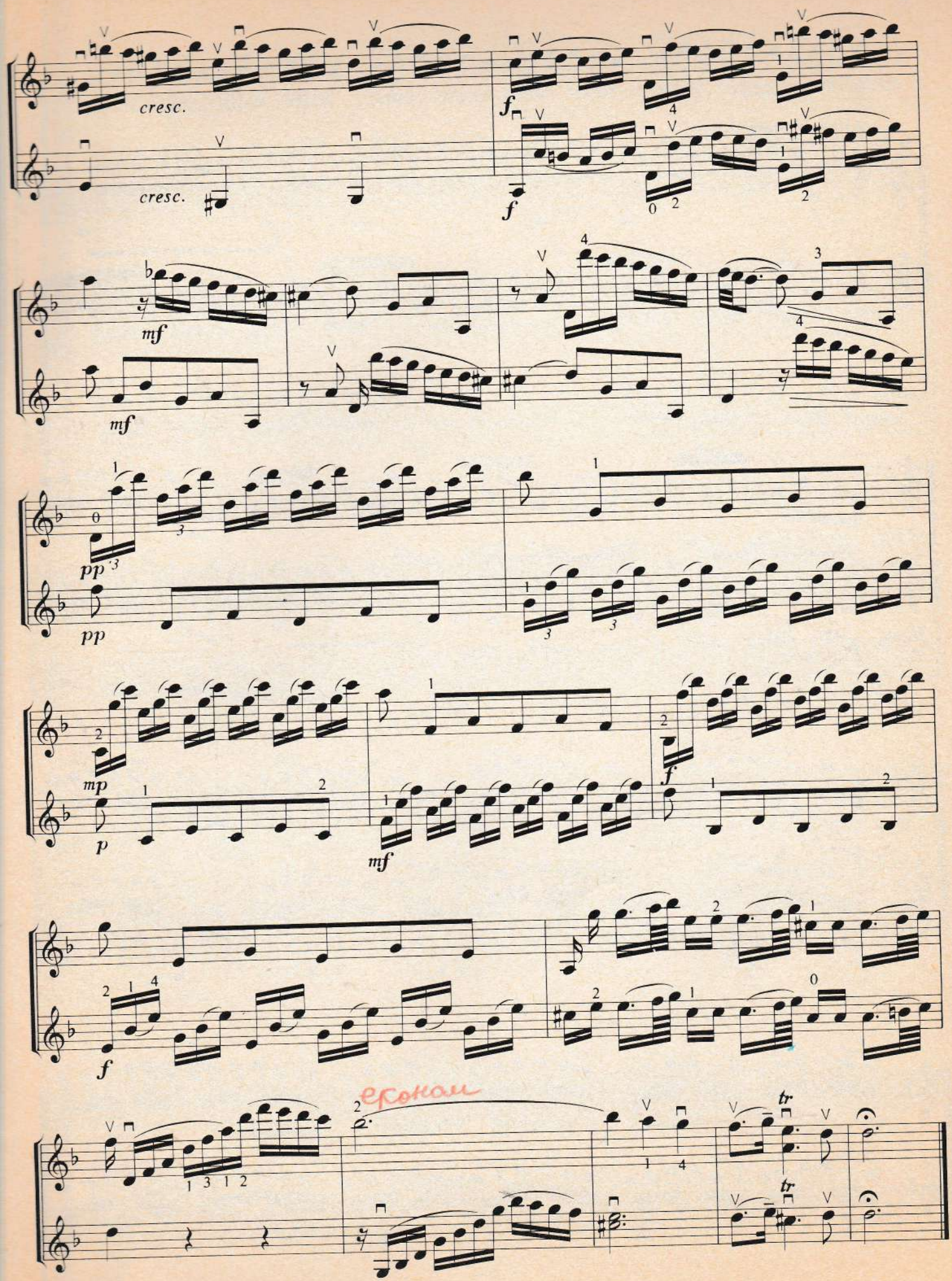
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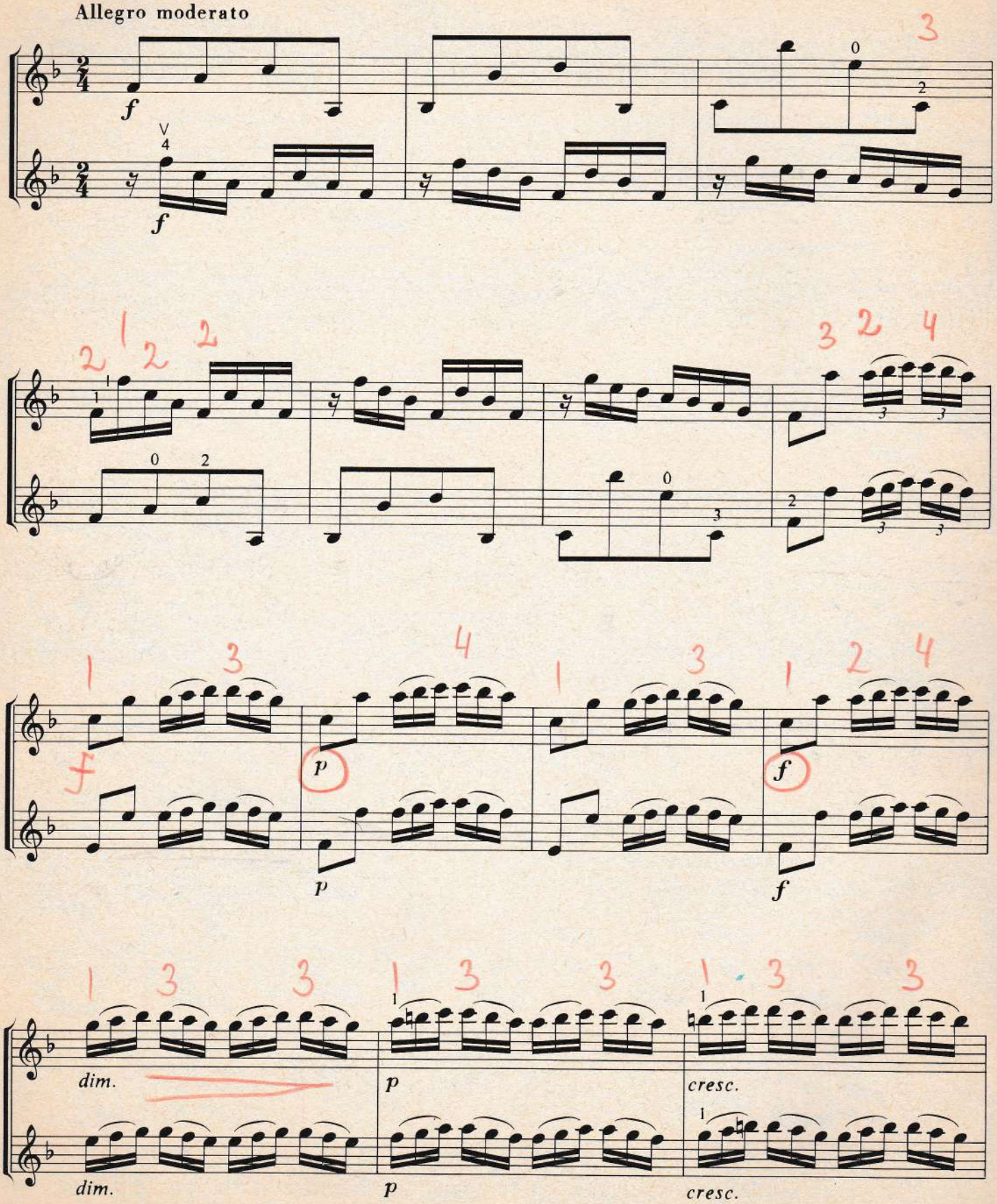
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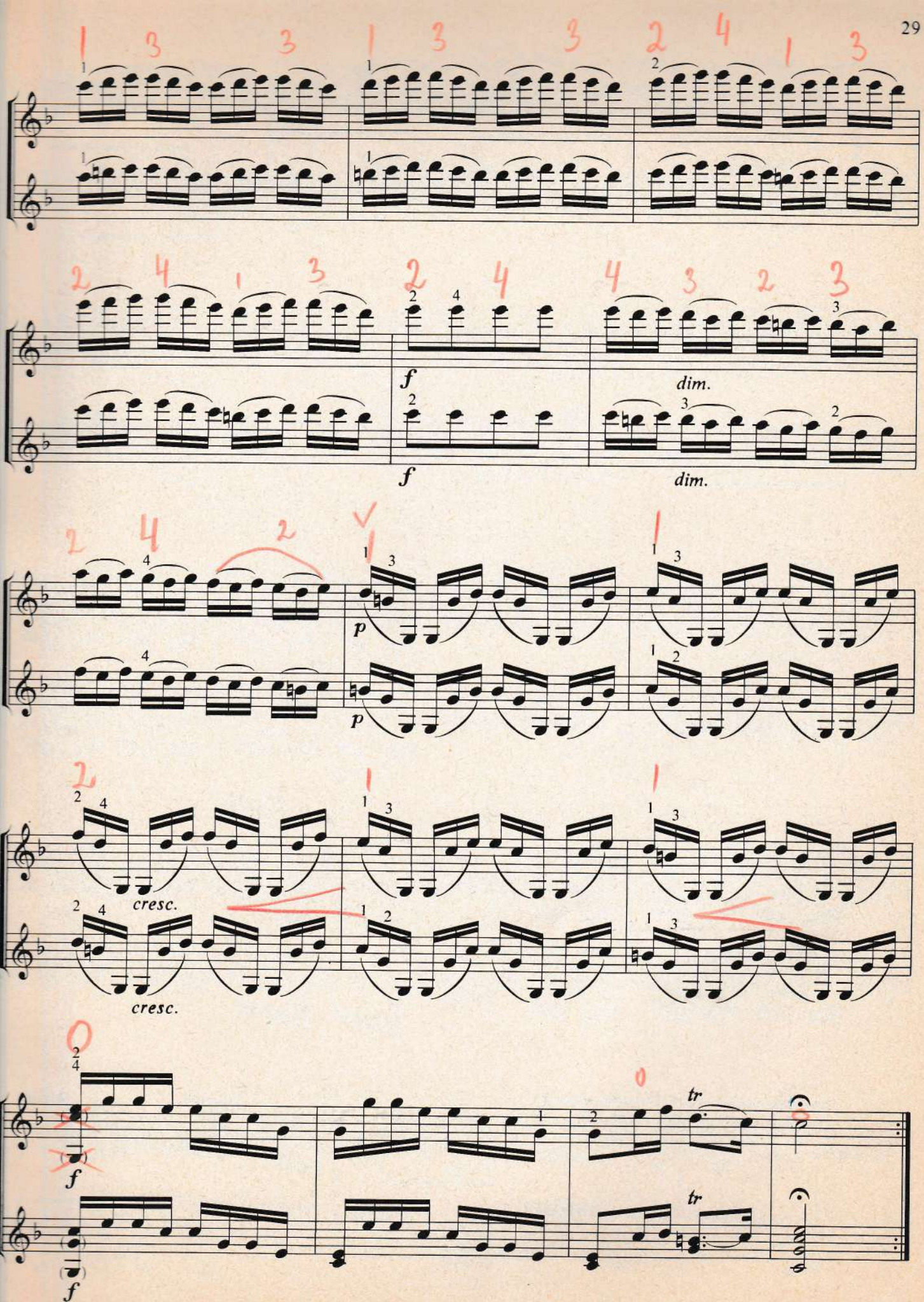
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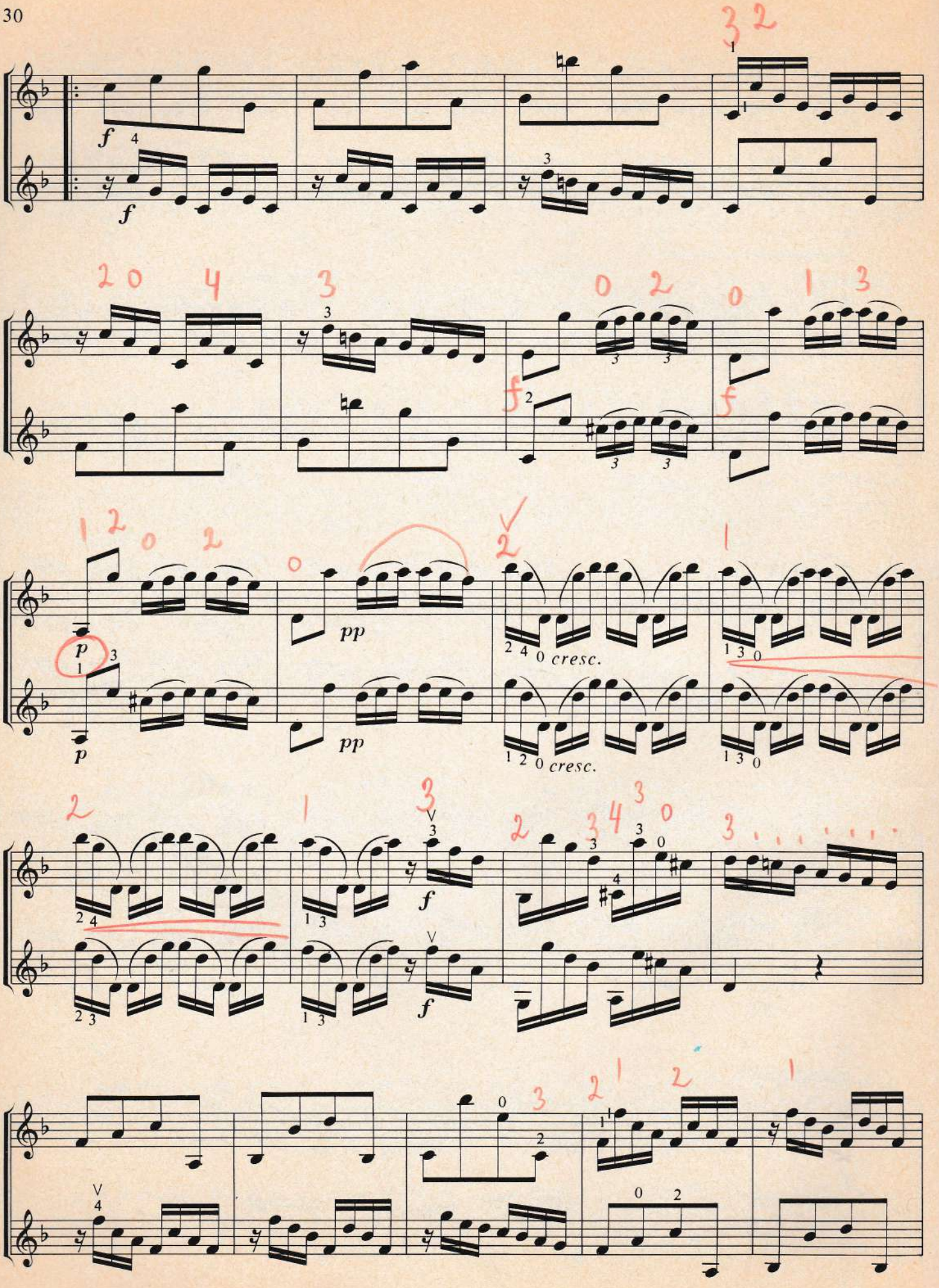
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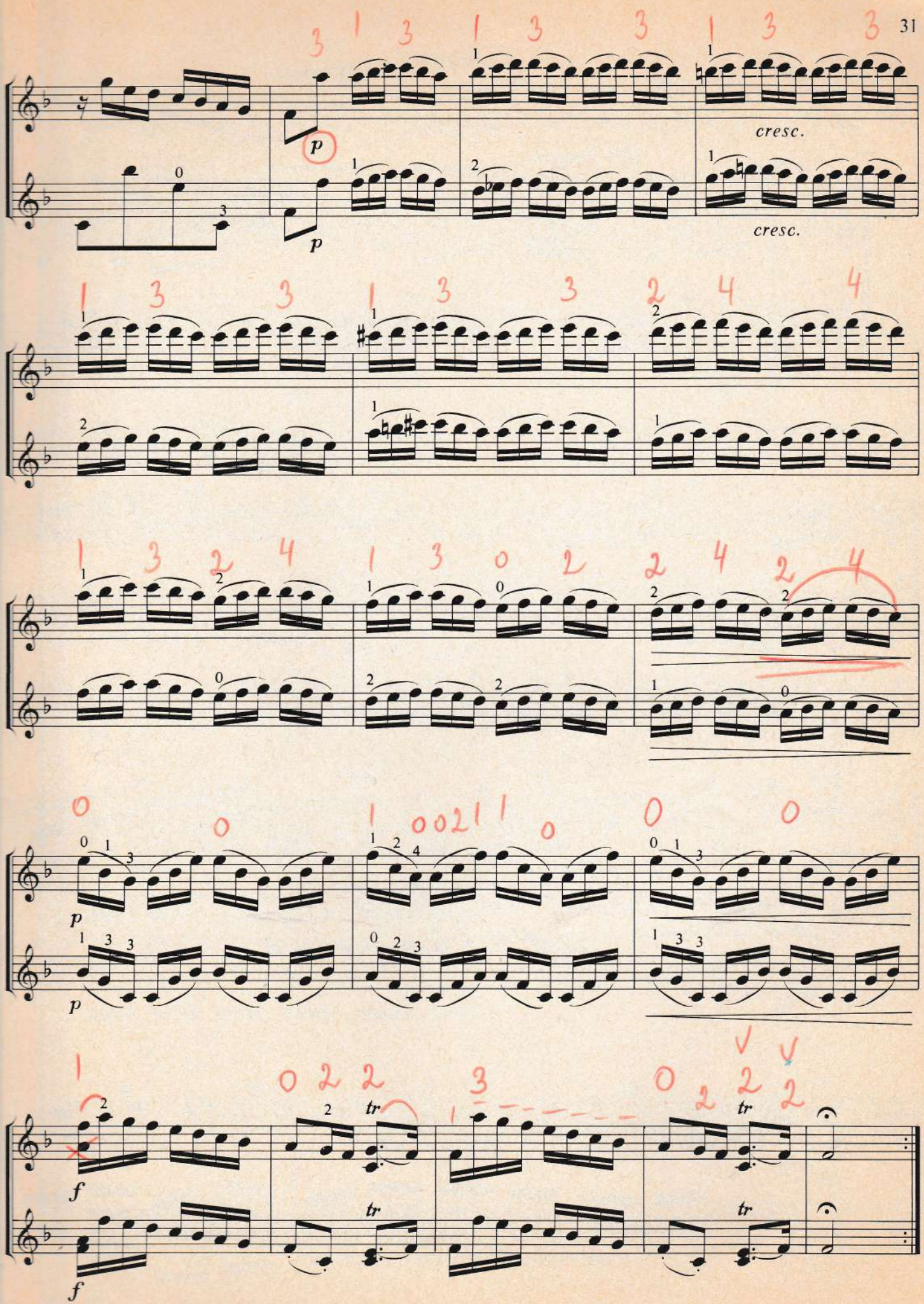
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Sonata

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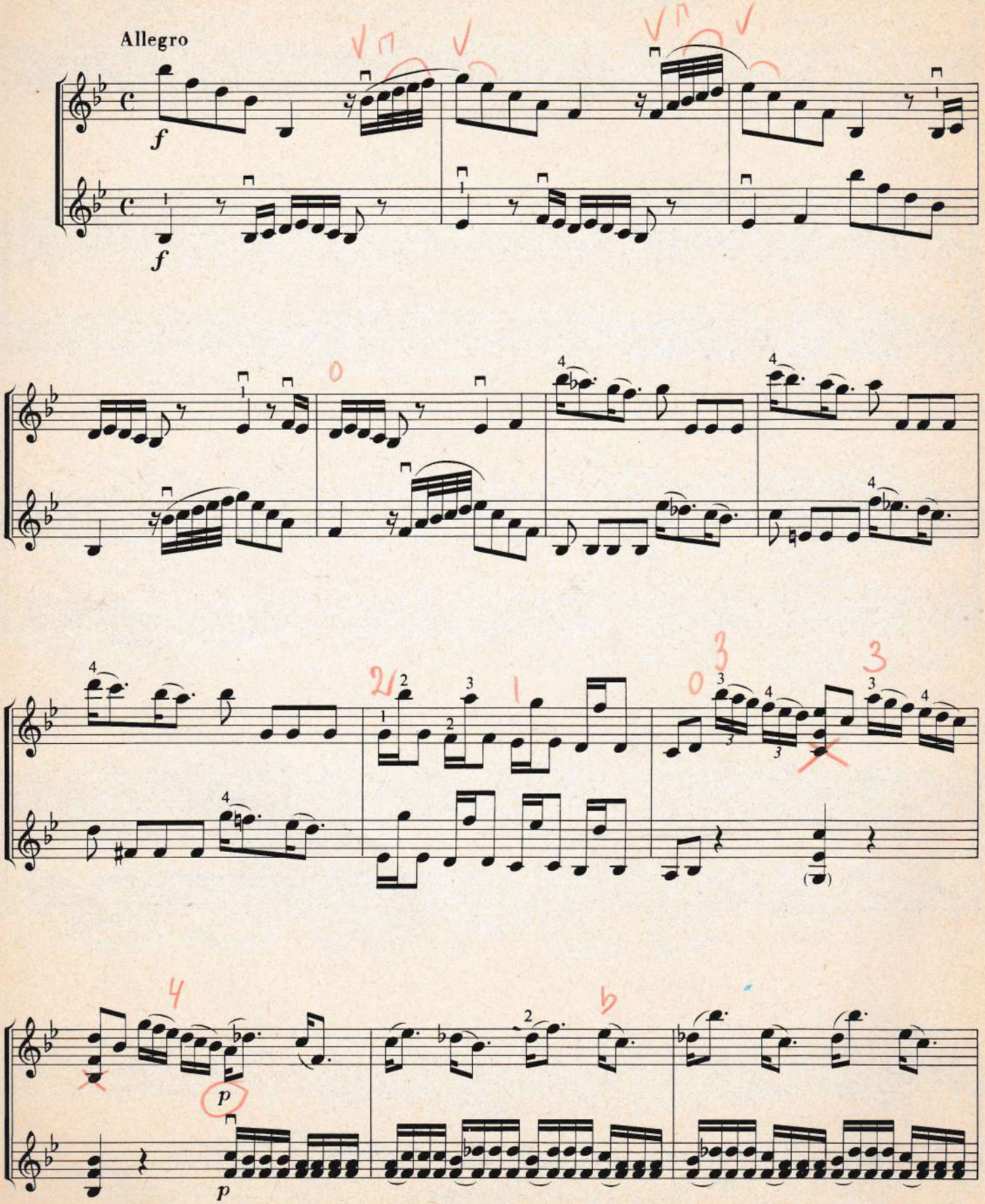

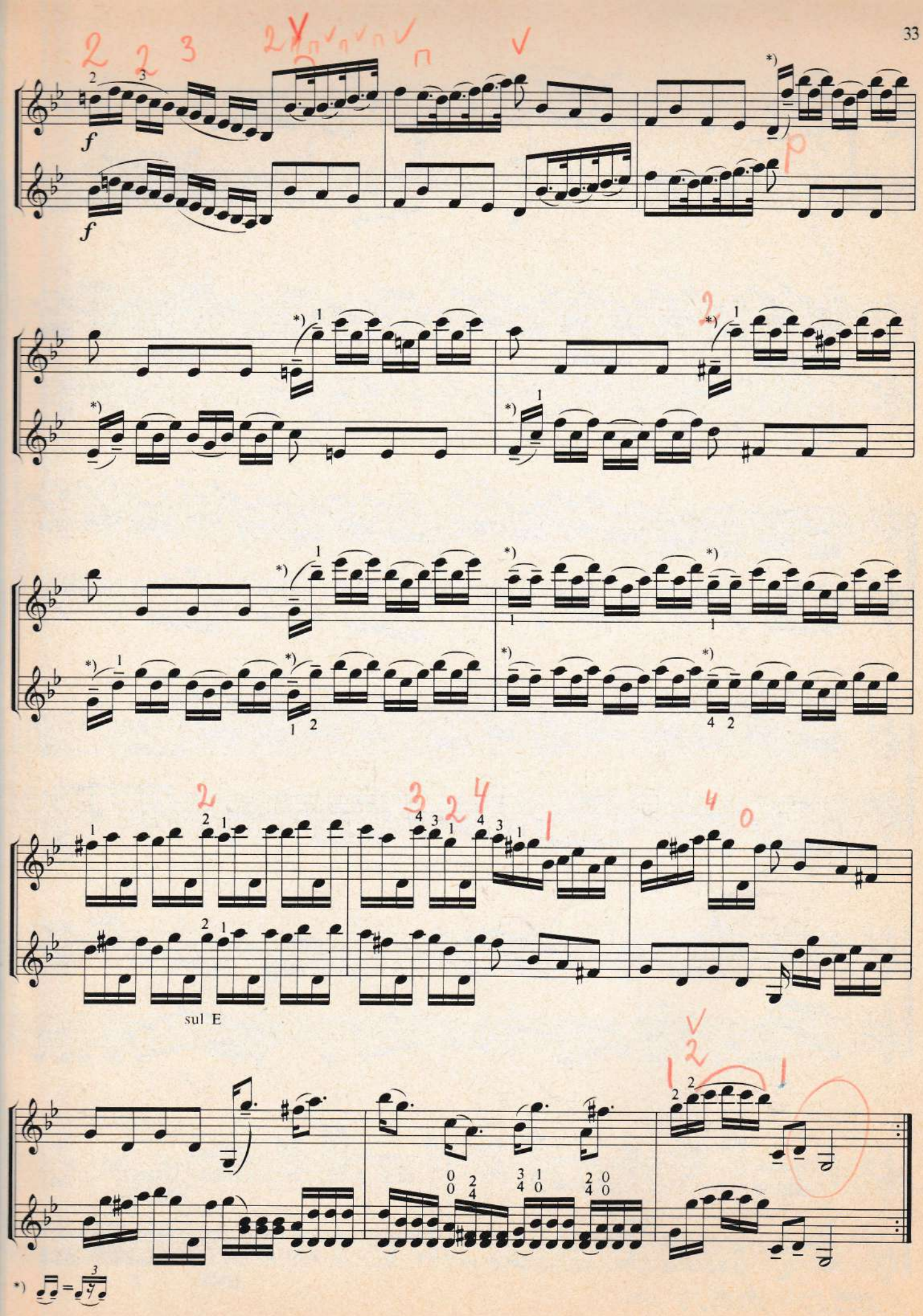
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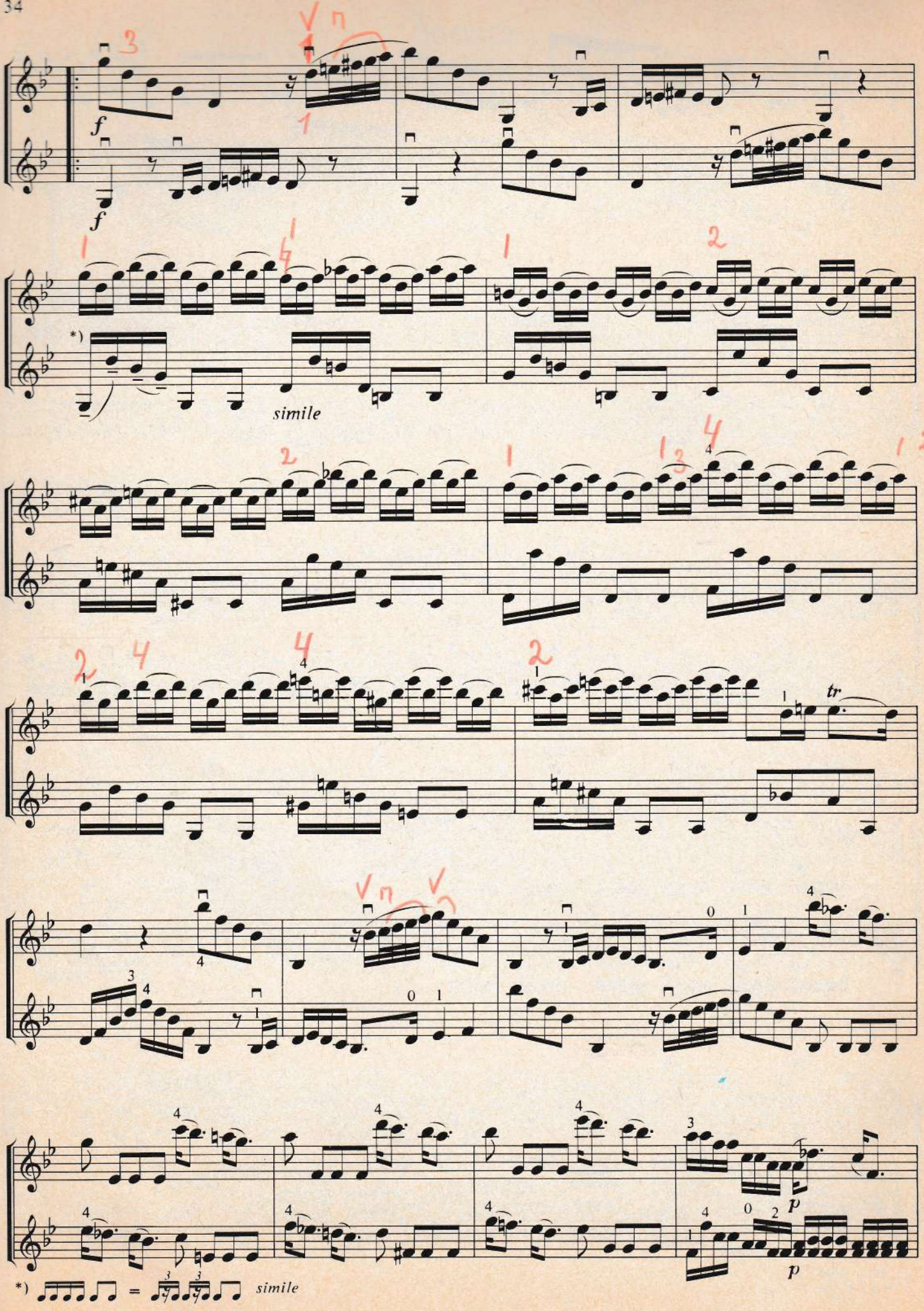
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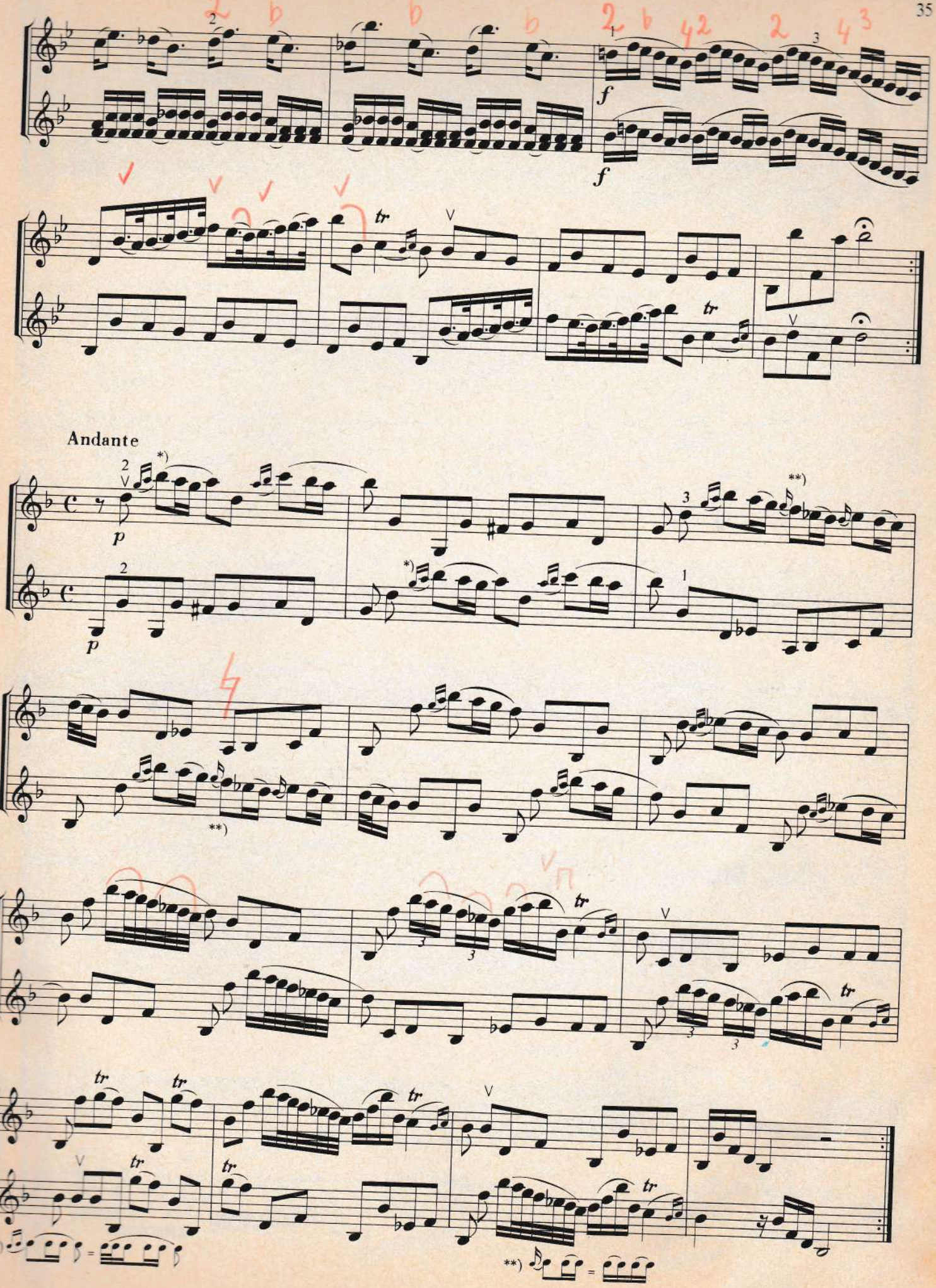
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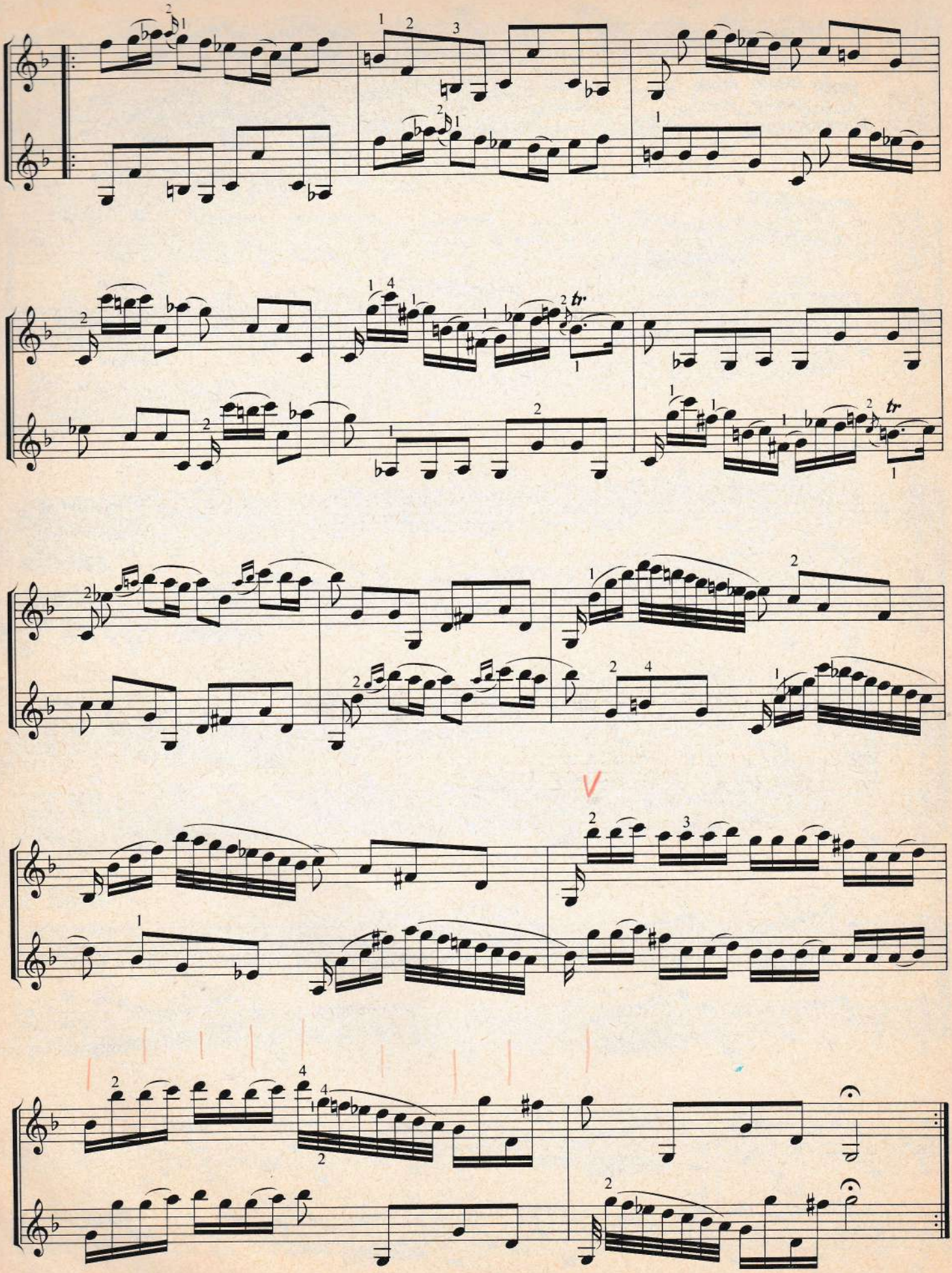

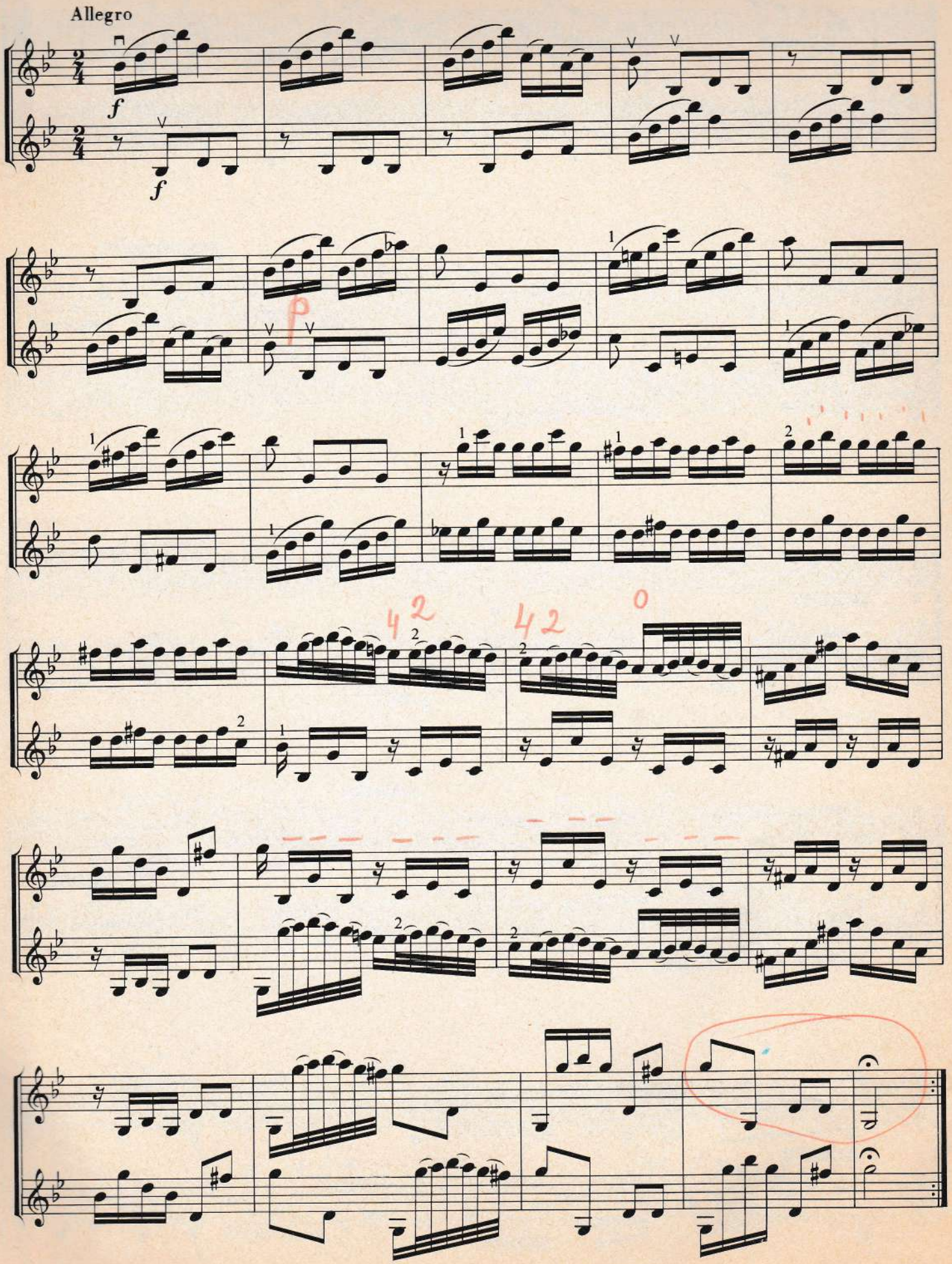
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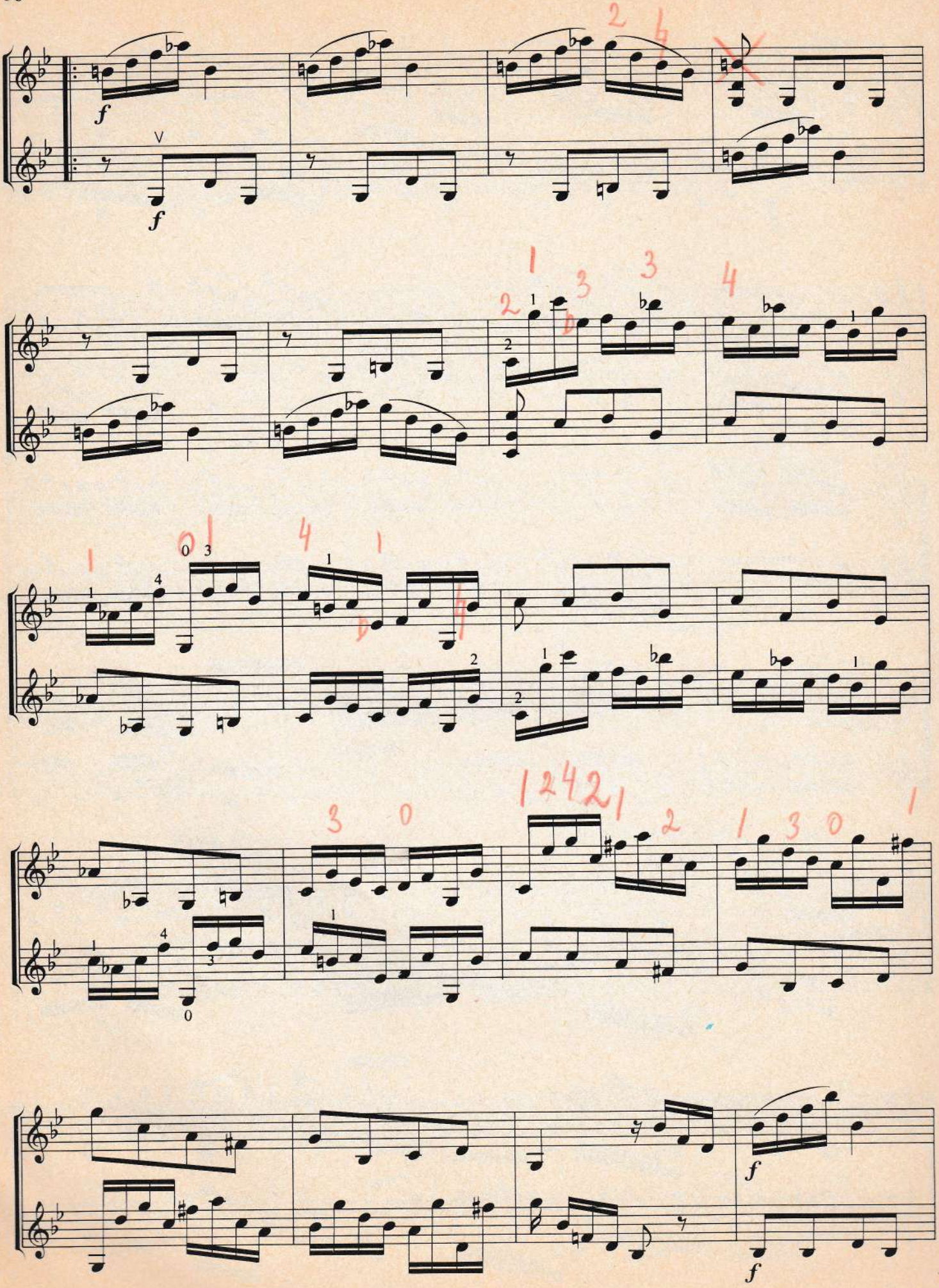

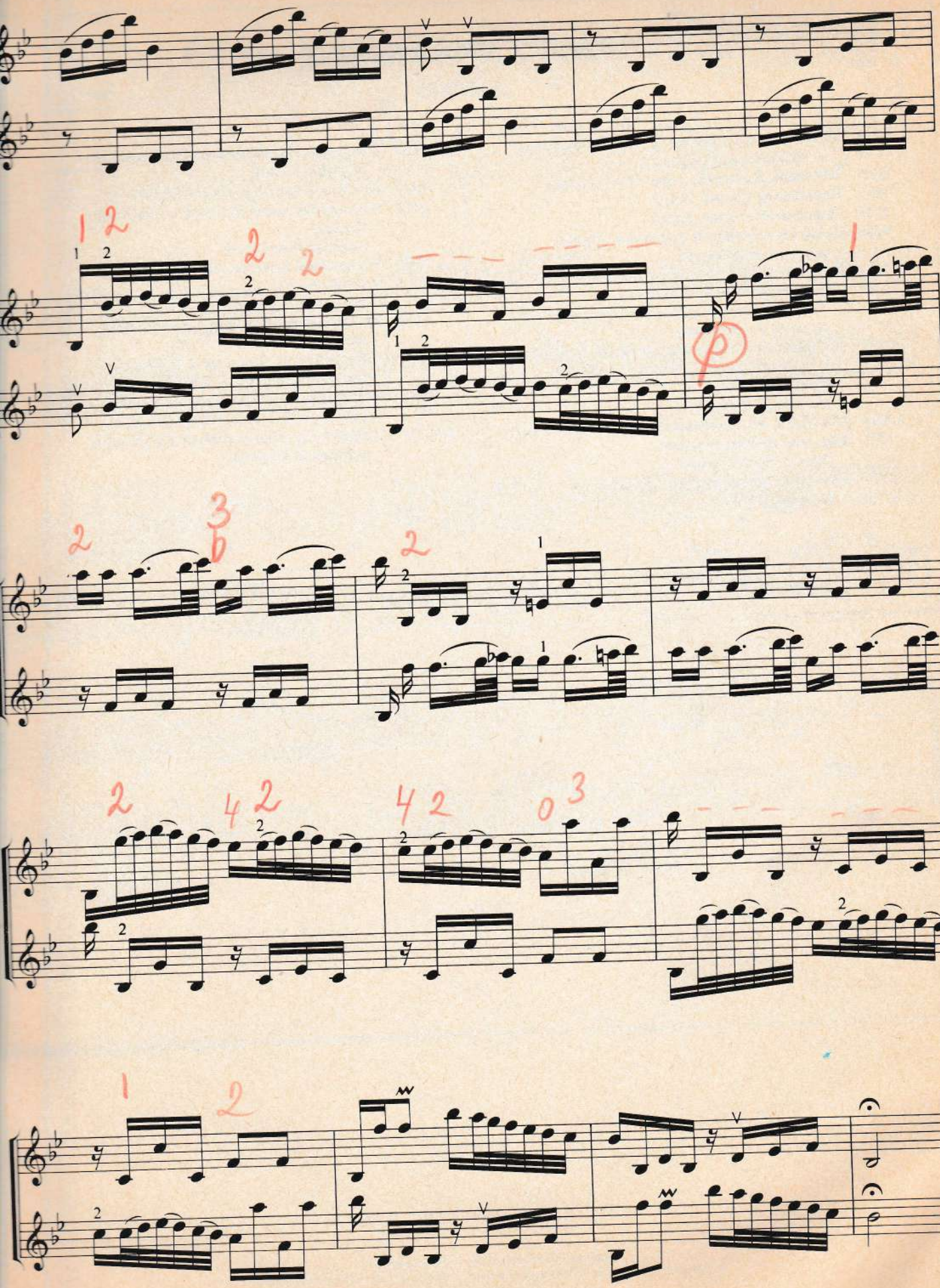

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