VIVALDI

CONCERTO

IN DO MAGGIORE

PER 2 TROMBE E PIANOFORTE

EDITIO MUSICA BUDAPEST

Z. 3768

ANTONIO VIVALDI

CONCERTO

IN DO MAGGIORE

per 2 trombe, archi e cembalo

RV 537

2 trombitára és zongorára átírta

Bearbeitung für 2 Trompeten und Klavier von

Transcription for 2 trumpets and piano by

GALAMBOS János — NAGY Olivér

EDITIO MUSICA BUDAPEST

ELŐSZÓ

Antonio Vivaldi (1675?—1741) C-dúr (Fanna IX. No. 1.) concertója a Malipiero gondozásában megjelent Vivaldi összkiadás 97-ik darabja. (Ricordi, 1950.) Az eredeti partitúra beosztása: Tromba I, Tromba II, Violini I—II, Viole, Violoncelli, Contrabassi, Cembalo. A trombita-zongora átirat híven követi a partitúra szövegét, a continuo feldolgozás azonban már szabadabban kezelt (természetesen a barokk-stílus adta lehetőségeken belül). Az eddigi átiratoktól eltérően a zongoraszólam a Tuttikban a teljes zenekar mondanivalóját magábanfoglalja: tehát a szólistáknak nem kötelező az összes Tuttit megszólaltatni. (De az I. és III. tételben az első és utolsó Tuttit sohasem hagyhatják ki az előadók.) Egyetlen harmóniai változtatást engedtünk meg magunknak: az I. tételben az első (fő-, ritornell-) téma záró szakaszában az I—IV—V^7—I—*I*—II^6—V—I fokokra épült motívum harmóniáját így adjuk közre: I—IV—V^7—I—*VI*—II^6—V—I. A kétszer egymásután következő I. fokú akkord közül az utóbbi álzárlat-szerűen, VI. fokra épült hangzatként jelenik meg (tehát a funkció nem változott) a 15. és 17., 28. és 30., 51. és 53., valamint a 77. és 80. ütemekben. A C-dúr concerto felépítése:

VORWORT

Das Concerto in C-Dur (Fanna IX. No. 1.) von Antonio Vivaldi (1675?—1741) ist das 97. Stück der von Malipiero besorgten Gesamtausgabe der Werke Vivaldis (Ricordi, 1950.). Instrumentenangabe der Originalpartitur: Tromba I, Tromba II, Violini I—II, Viole, Violoncelli, Contrabassi, Cembalo. Die Bearbeitung für Trompeten und Klavier folgt getreu dem Text der Partitur, die Aussetzung des Continuo wurde jedoch freier gestaltet (natürlich innerhalb der durch den Stil des Barockzeitalters gebotenen Möglichkeiten). Abweichend von den bisherigen Bearbeitungen sind in den Tutti-Partien sämtliche Stimmen des Orchesters mit einbezogen: für die Solisten ist daher das Mitspielen sämtlicher Tutti nicht verbindlich. (Die Ausführung der Anfangs- und Schlusstutti des I. und III. Satzes darf aber seitens der Vortragenden nie unterbleiben.) Wir haben uns eine einzige Änderung der Harmonie gestattet: die Harmonie des, auf die Stufenfolge I—IV—V^7—I—II^6—V—I gelagerten Motivs im Schlussabsatz des ersten (Haupt-, Ritornell-) Themas des I. Satzes geben wir wie folgt wieder: I—IV—V^7—I—VI—II^6—V—I. Von den beiden aufeinander folgenden Akkorden der I Stufe erscheint im 15 und 17., im 28. und 30. im 51. und 53. sowie im 77. und 80. Takt der letztere trugschlussartig, als Dreiklang der VI. Stufe (die Funktion blieb also unverändert).

Aufbau des Concertos in C-Dur:

PREFACE

The Concerto in C major (Fanna IX. No. 1.) by Antonio Vivaldi (1675?—1741) is the 97th piece in the Collected Works of Vivaldi edited by Malipiero, published by Ricordi (1950). — The setting of the original score was: Tromba I, Tromba II, Violini I—II, Viole, Violoncelli, Contrabassi, Cembalo. The arrangement for trumpets and piano is kept in accurate conformity with the musical text of the score. The continuo part, however, has been more freely adapted (of course within the possibilities of baroque style). Differing from previous arrangements, the piano part contains the entire orchestral material in the Tutti-s: thus, the soloist is not obliged to play all the Tutti parts. However, in Movement I and III the first and last Tutti may never be omitted by the performer. — Concerning harmony we have made only one single modification: in Movement I, in the final section of the first theme (main theme, ritornello), the harmony of the motif built upon the degress I—IV—V^7—I—*I*—II^6—V—I has been given thus: I—IV—V^7—I—*VI*—II^6—V—I. In the measures 15 and 17, 28 and 30, 51 and 53, 77 and 80, where a I degres chord followed twice in succession, the second one appears, like a deceptive cadence, as a VI degree chord, thus without any alteration of its function.

The structure of the Concerto in C major:

	Tutti	Solo	Tutti	Solo	Tutti	Solo	Tutti
I. Allegro	A	B	A	C	A		
hangnem: Tonart: tonality:	C	C	G-e	C	C		
	T	T	D-Dp	T	T		
II. Largo	6 ütemes átvezetés (modulatórikus) Überleitung von 6 Takten (modulatorisch) A transition part of six measures (modulatory)						
III. Allegro	A	B	A^V	C	A	D	A
hangnem: Tonart: tonality:	C	C	C	C	G	a-C	C
	T	T	T	T	D	Tp-T	T

CONCERTO IN DO MAGGIORE

per 2 trombe

A. VIVALDI
(1678—1741)

I.

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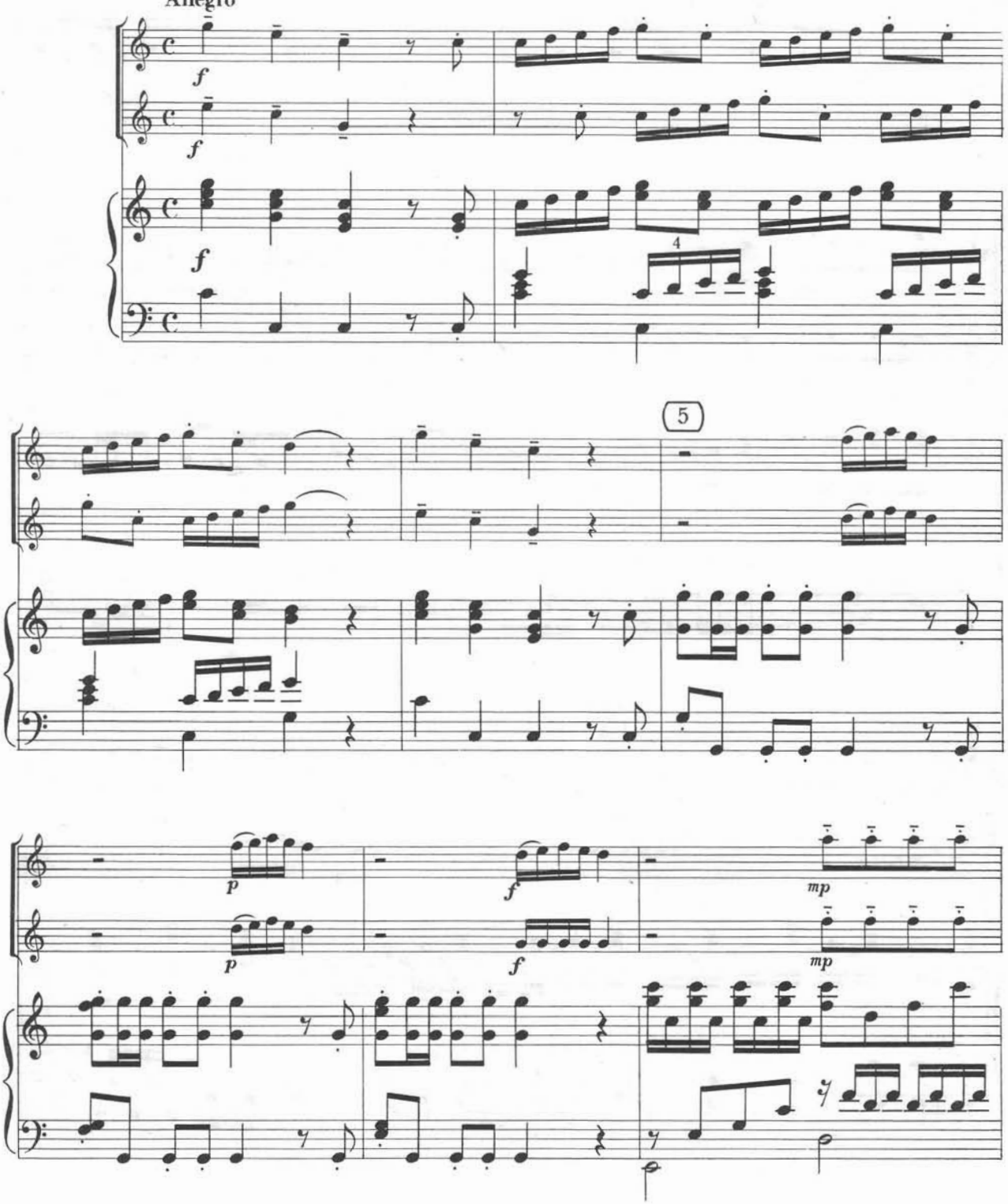

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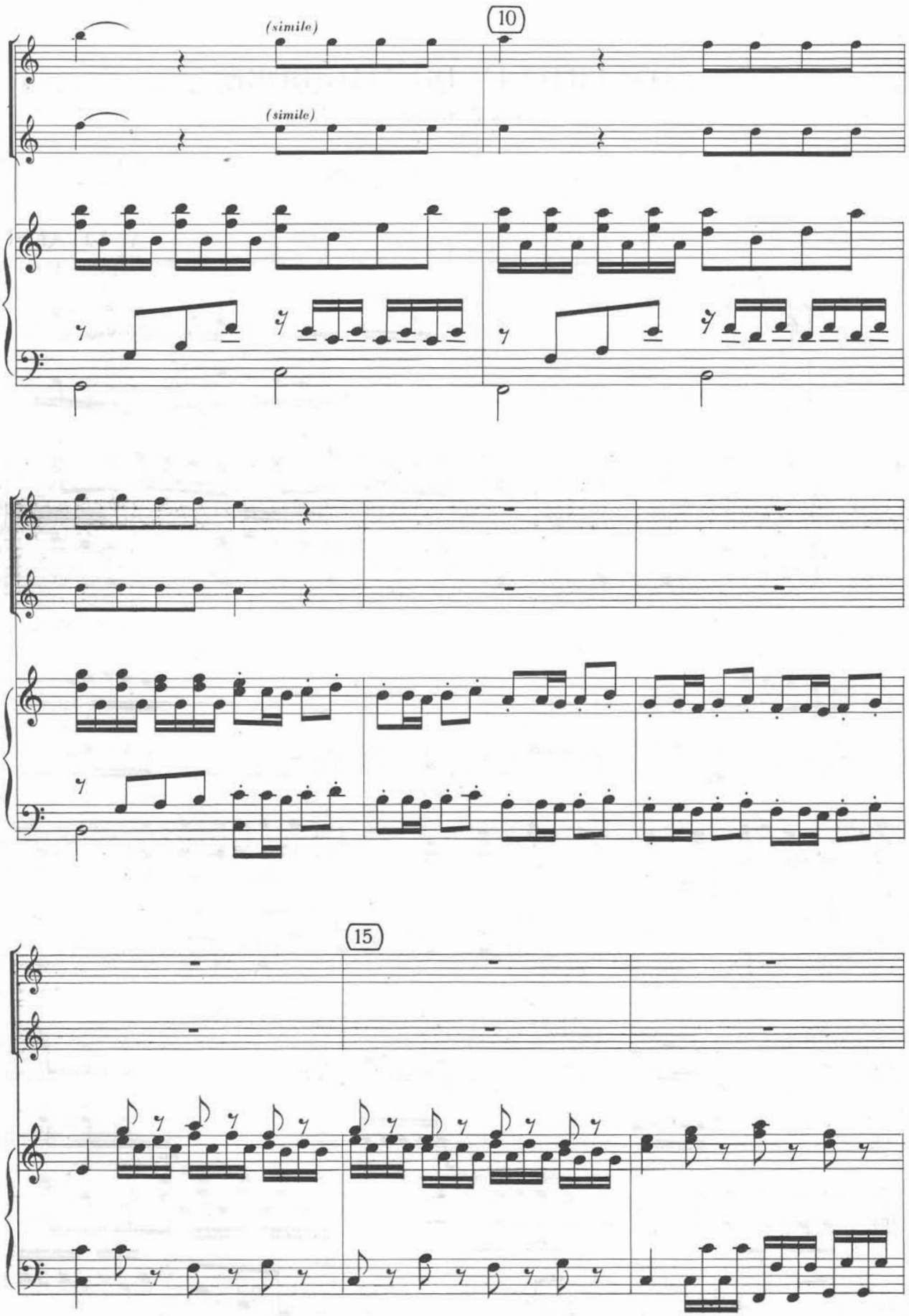
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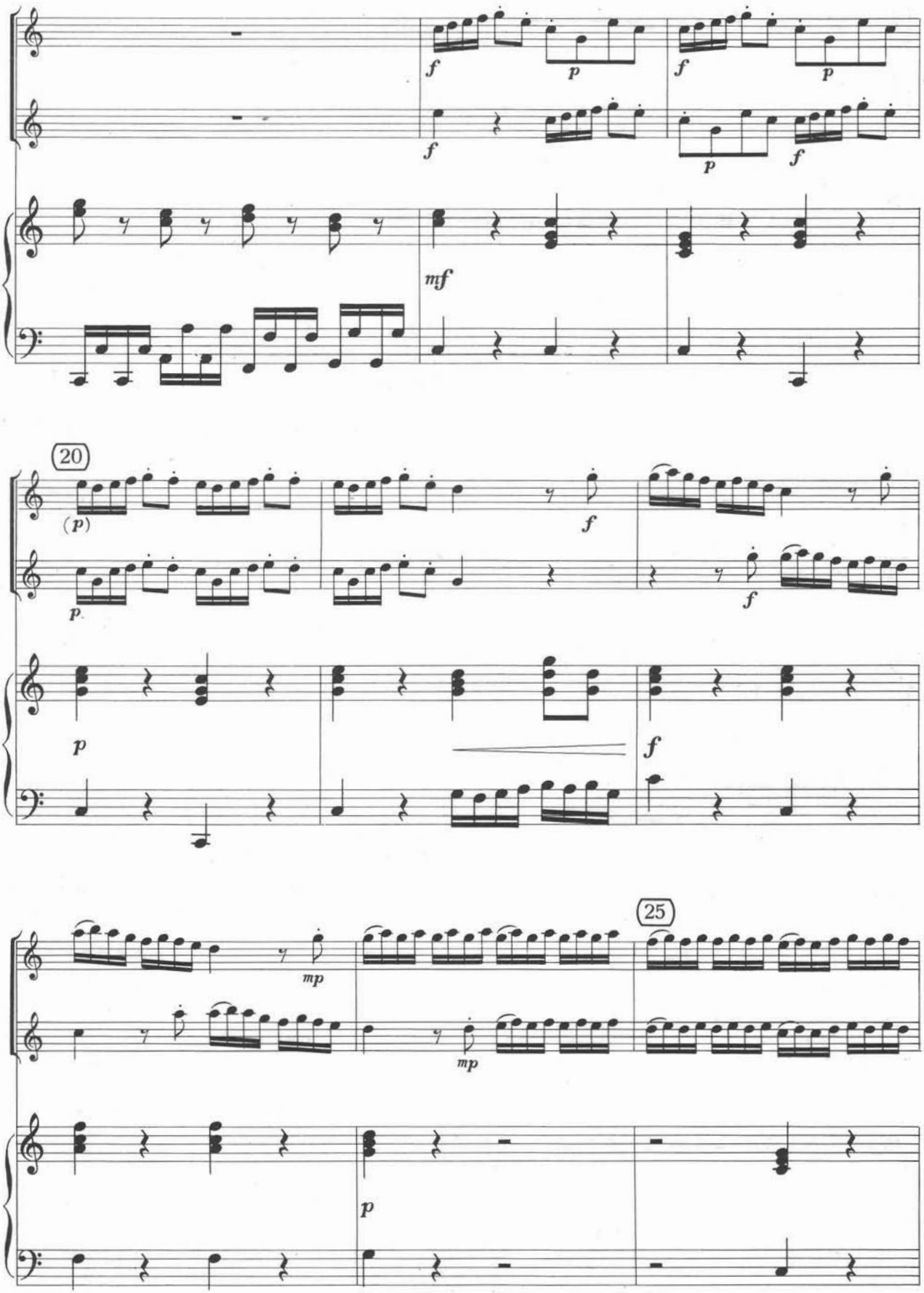
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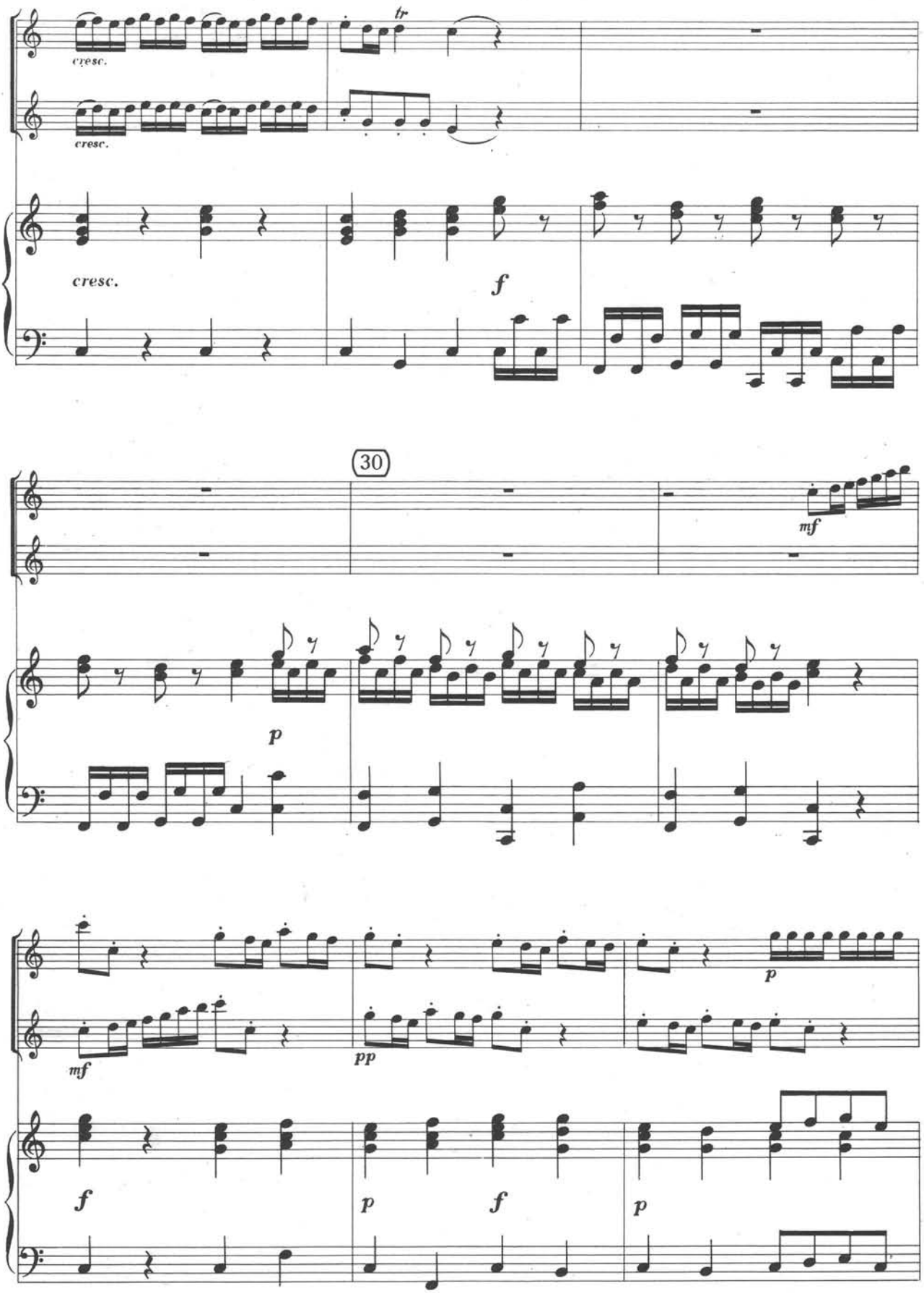
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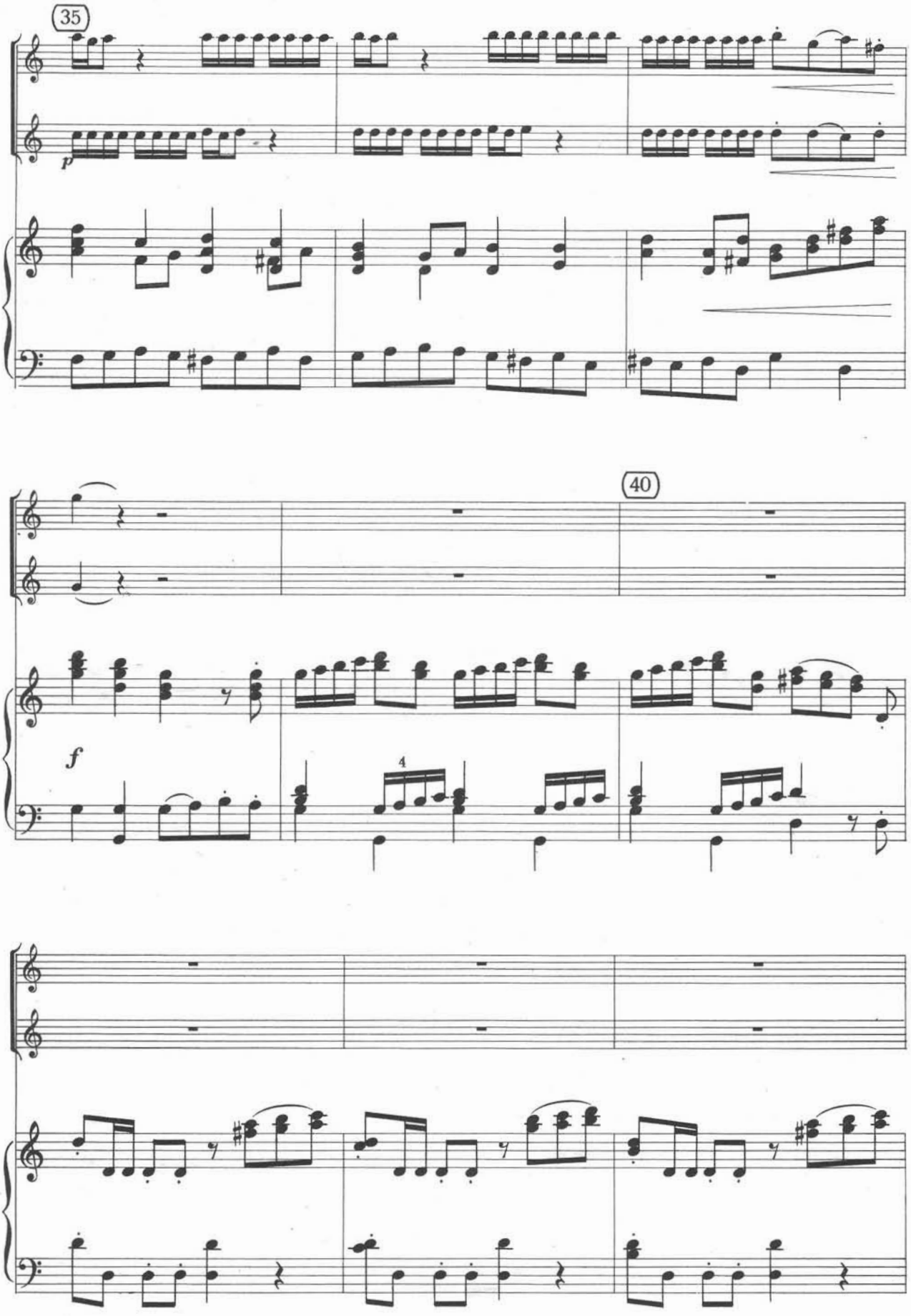
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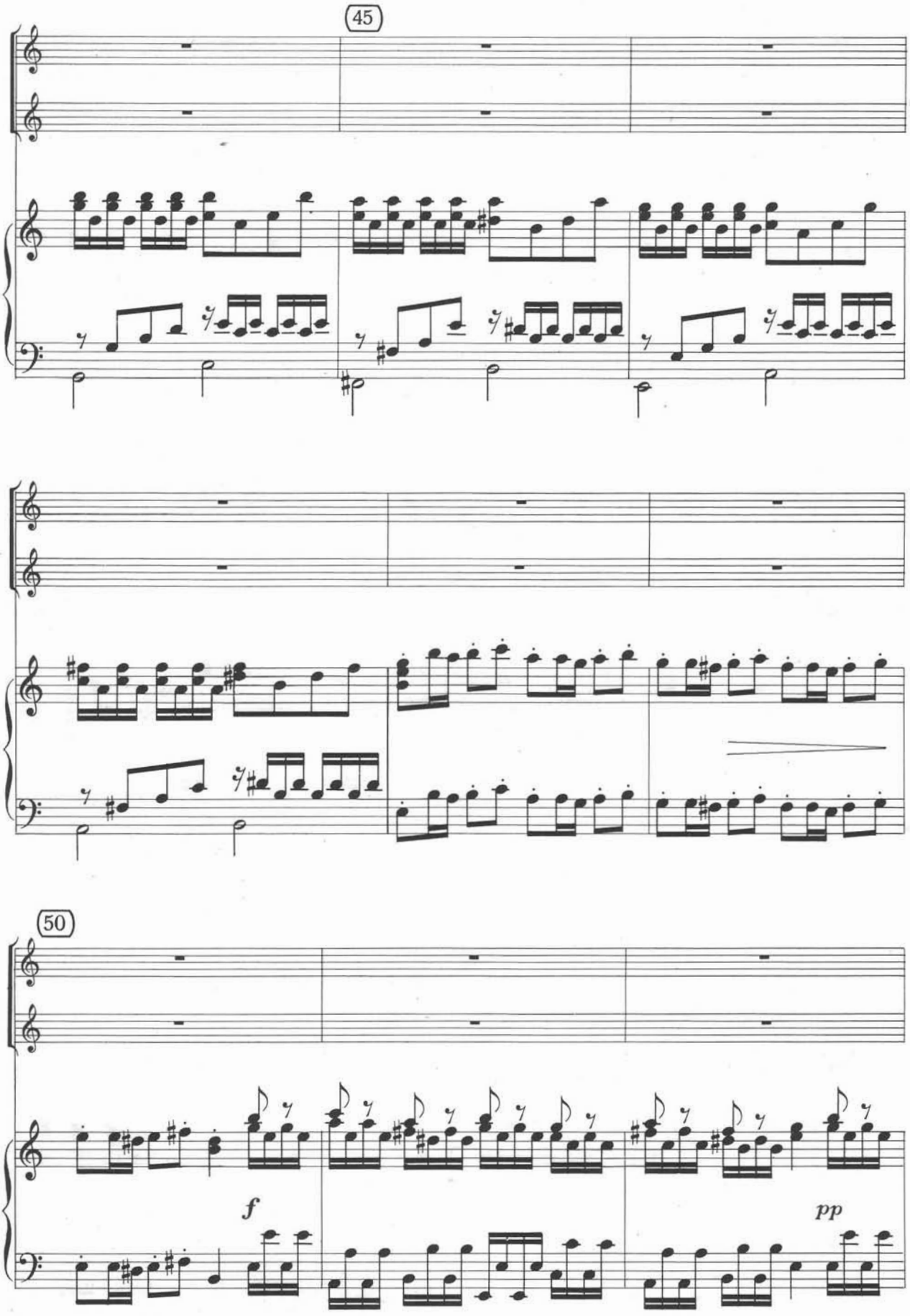
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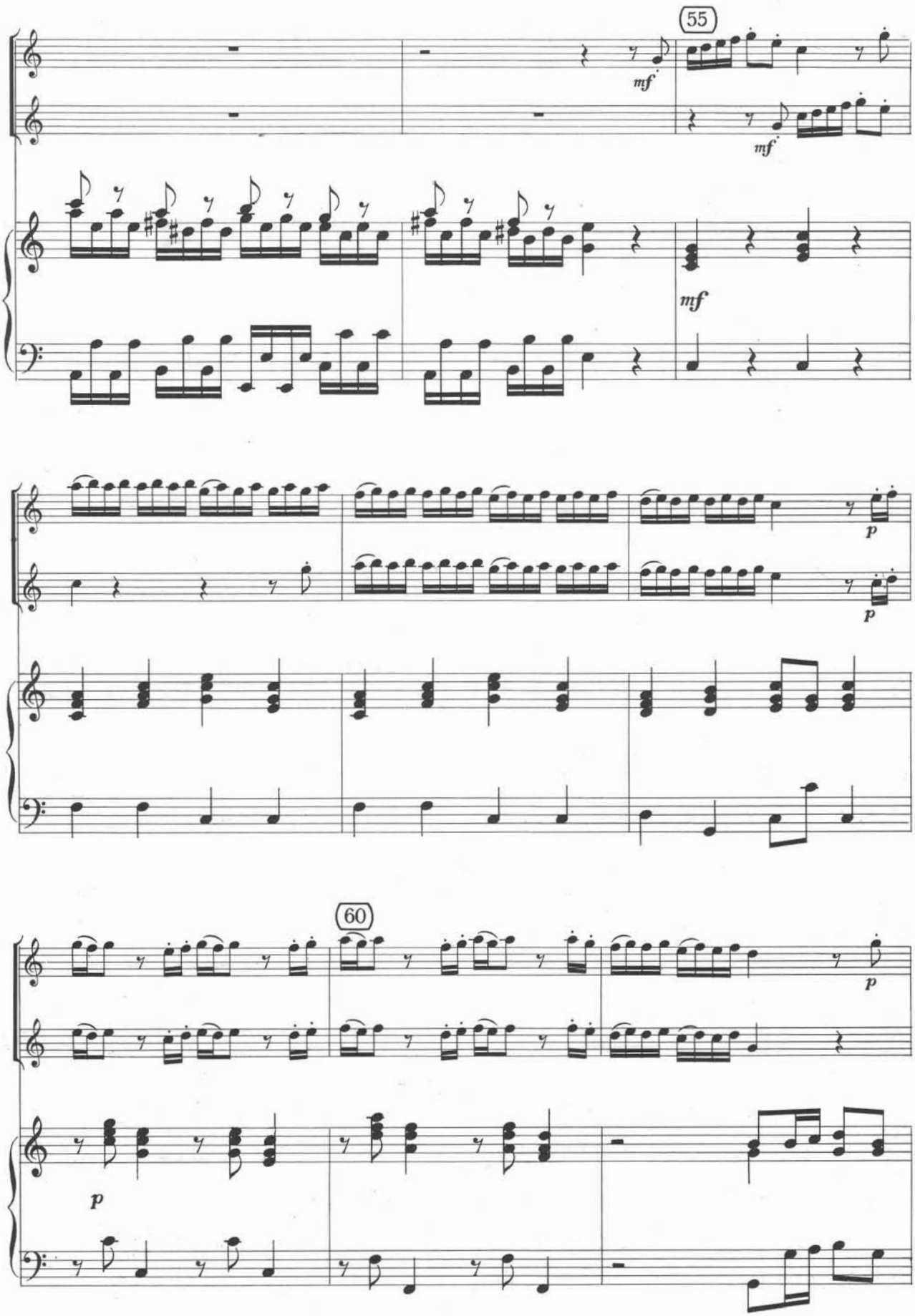
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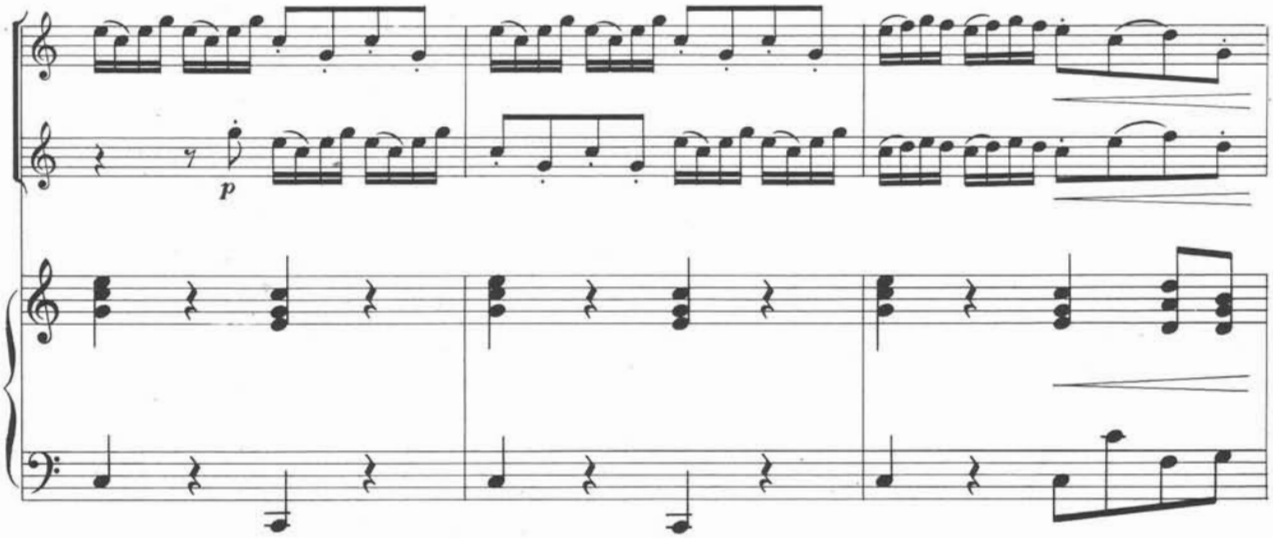
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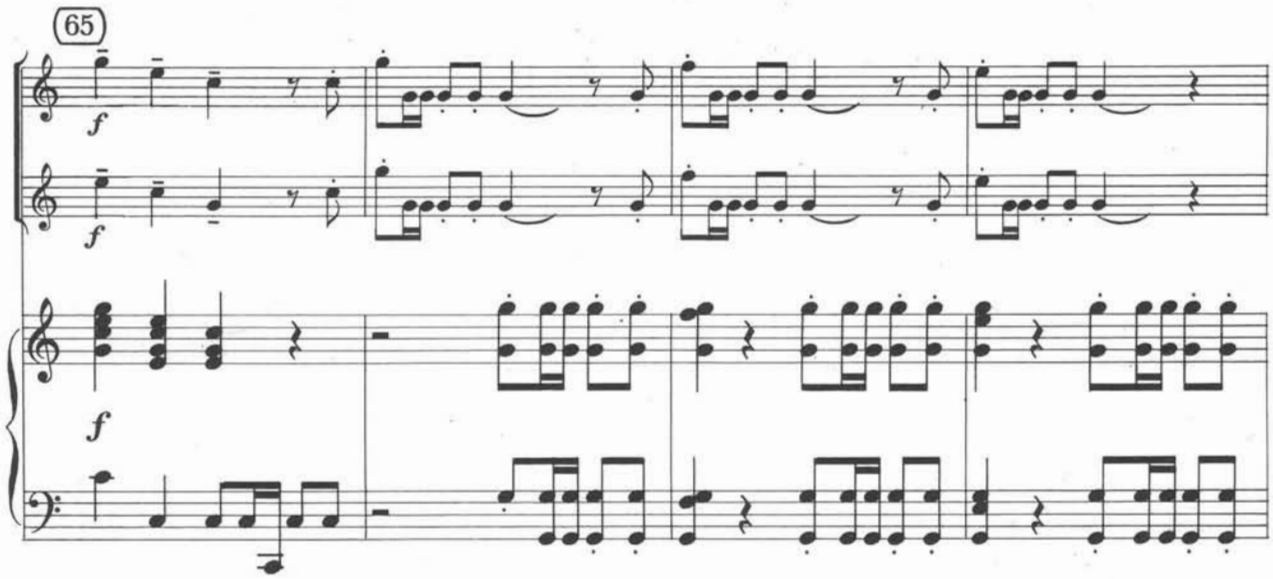
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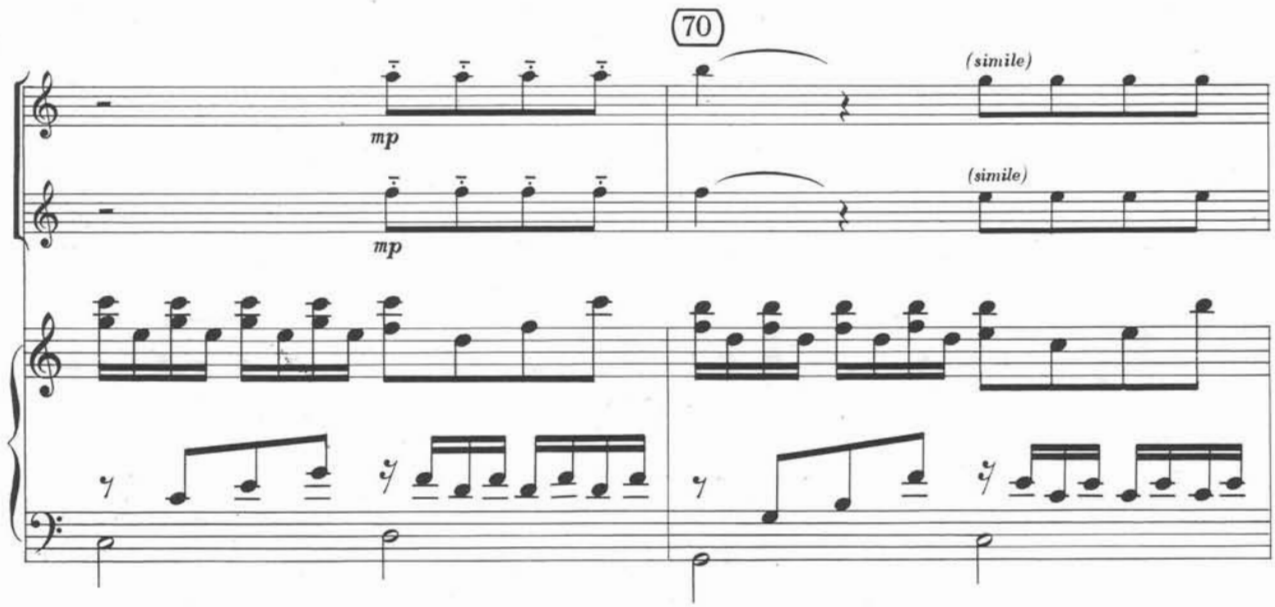
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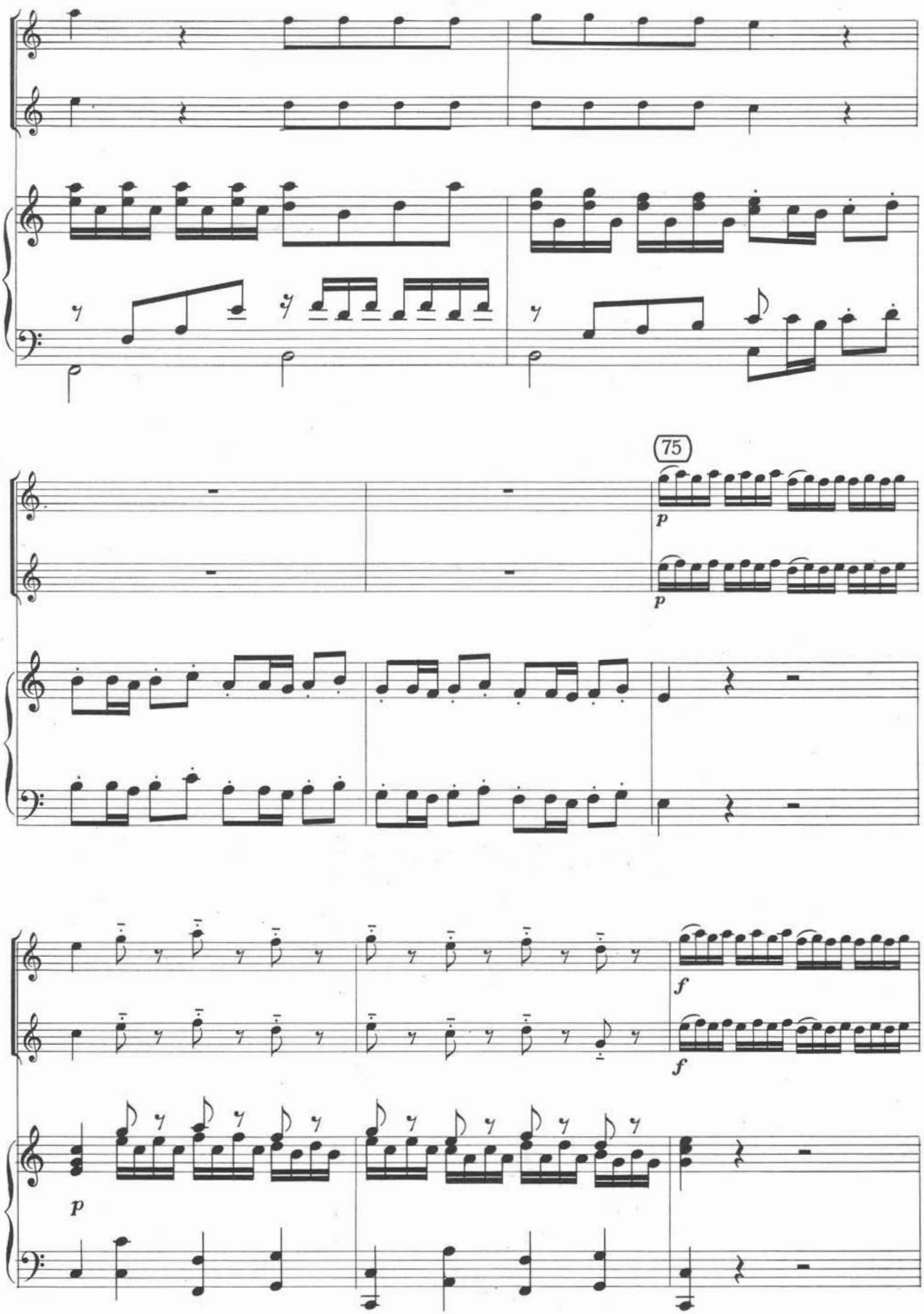
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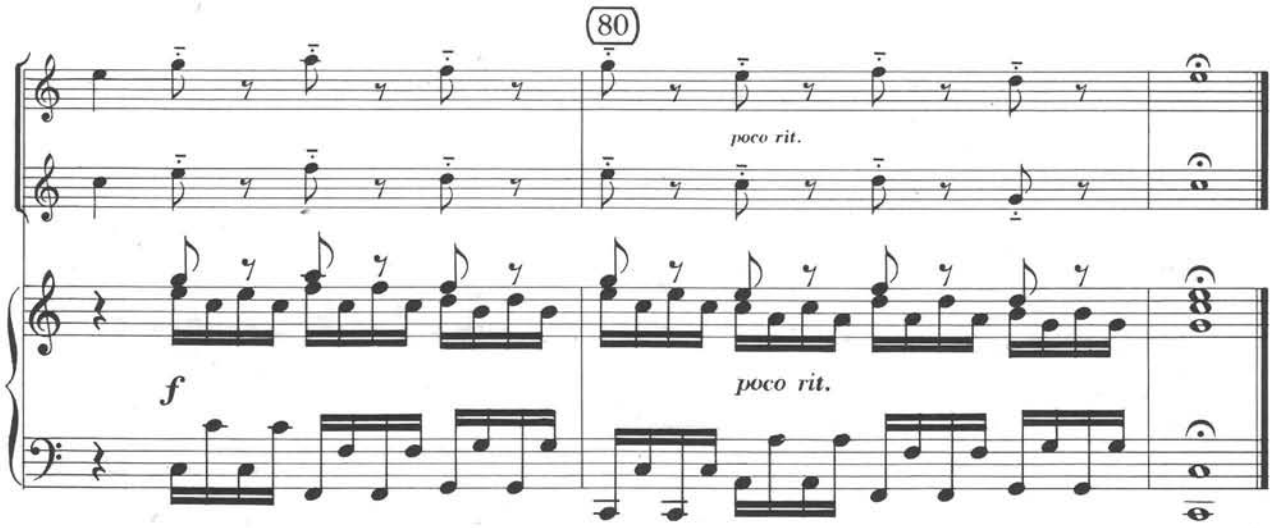

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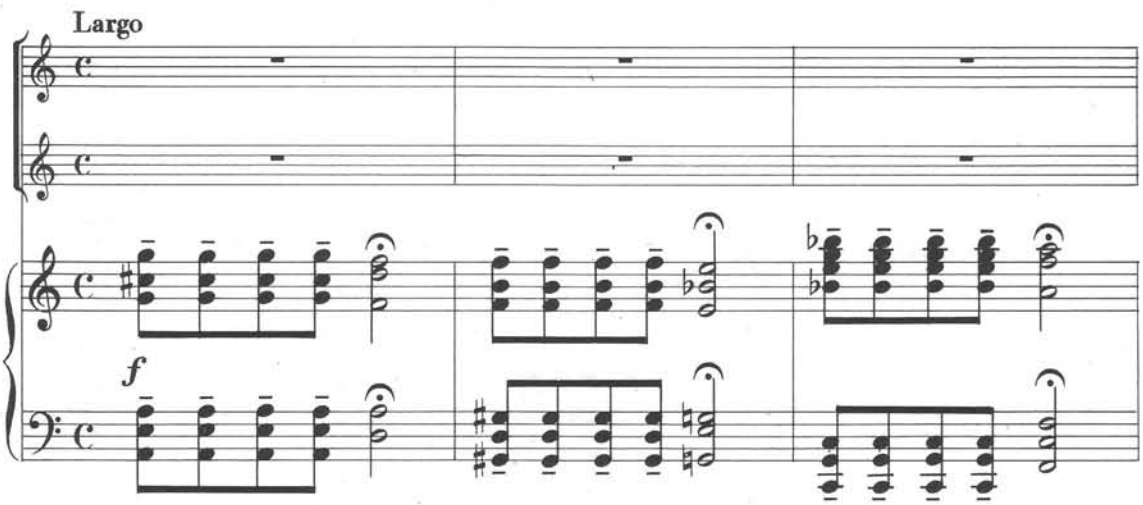

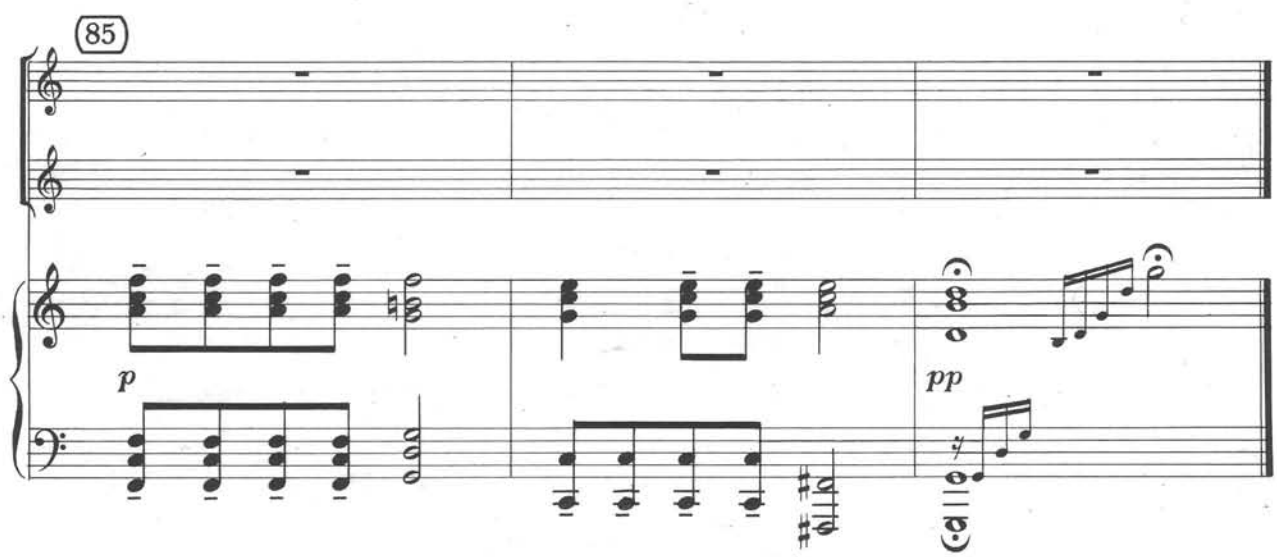

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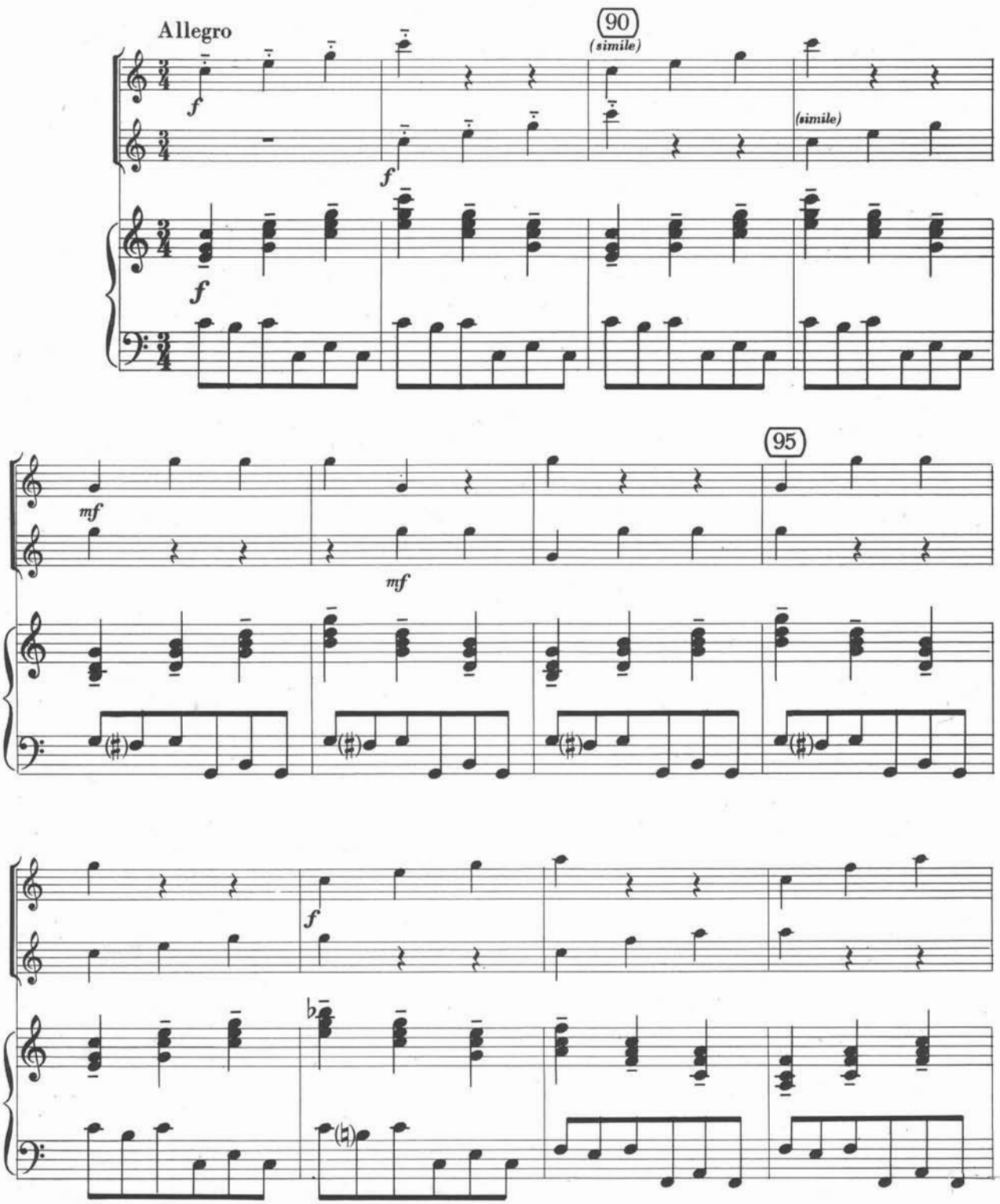

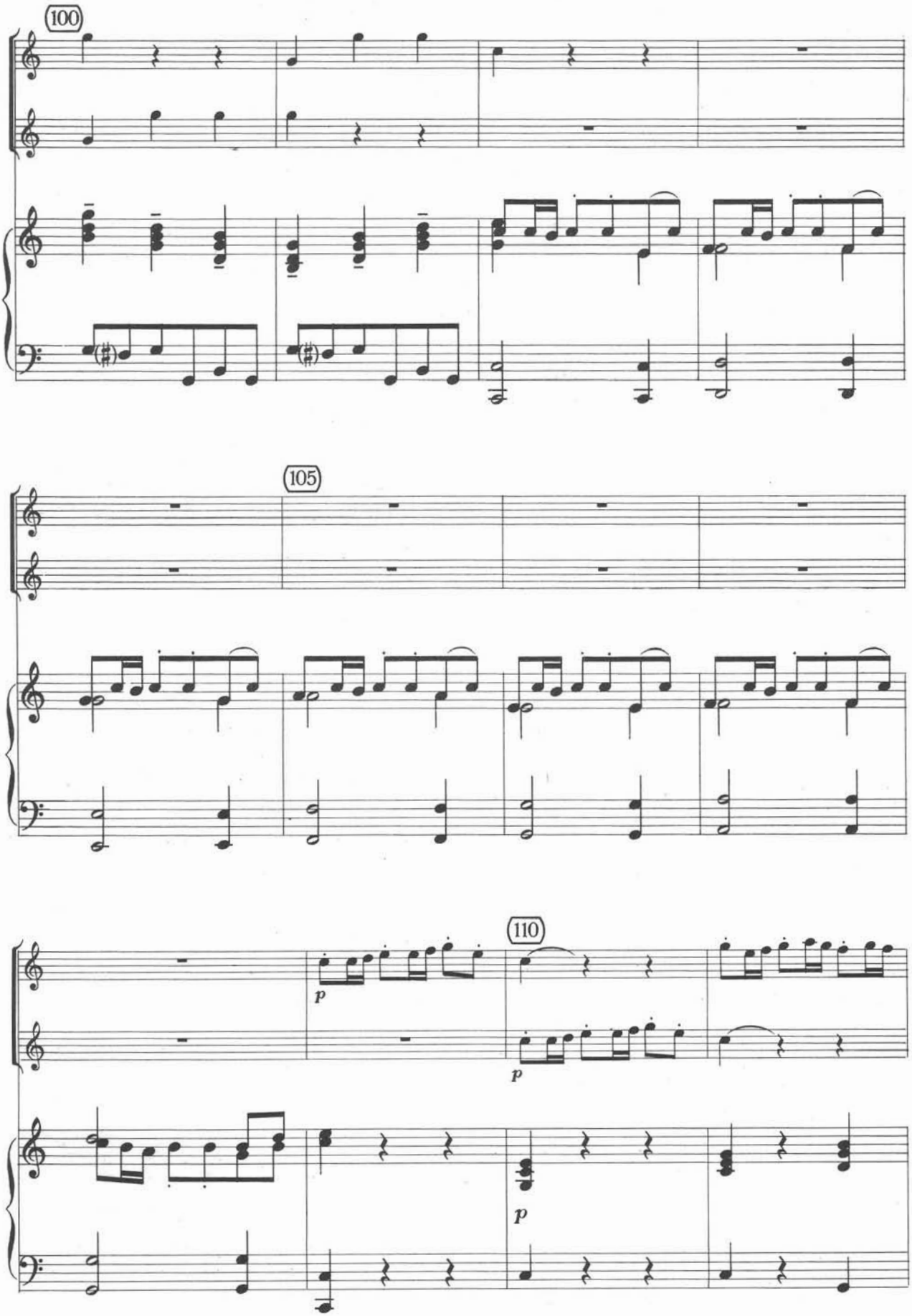
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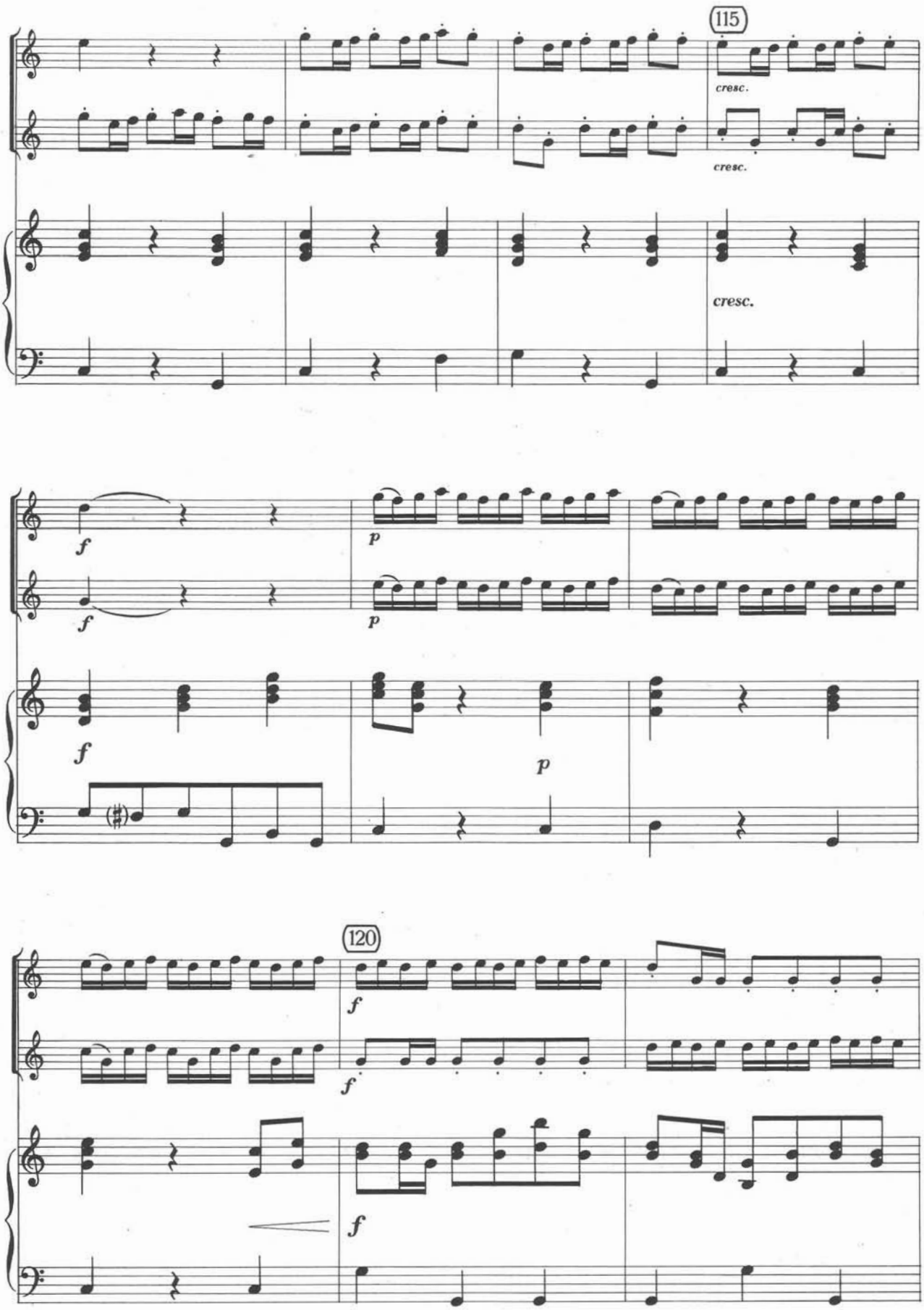
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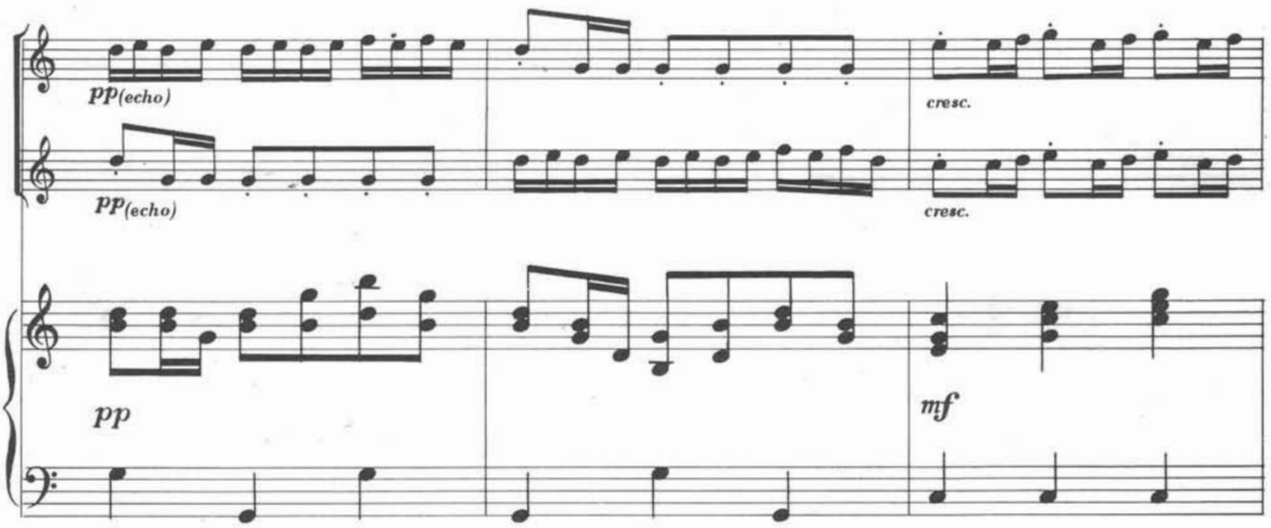
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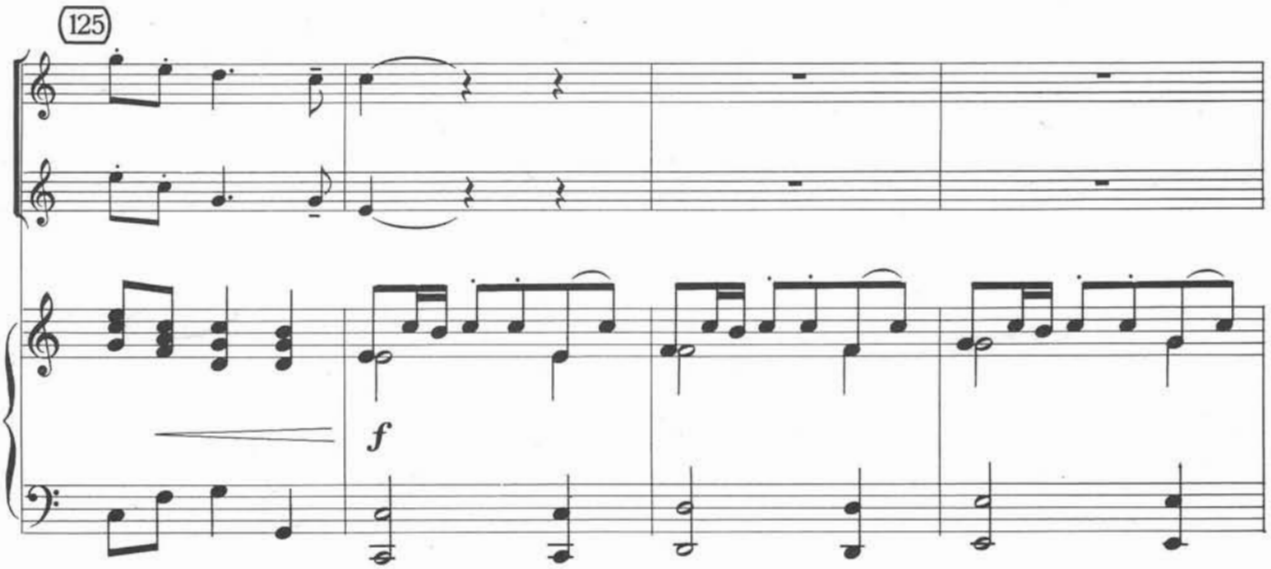
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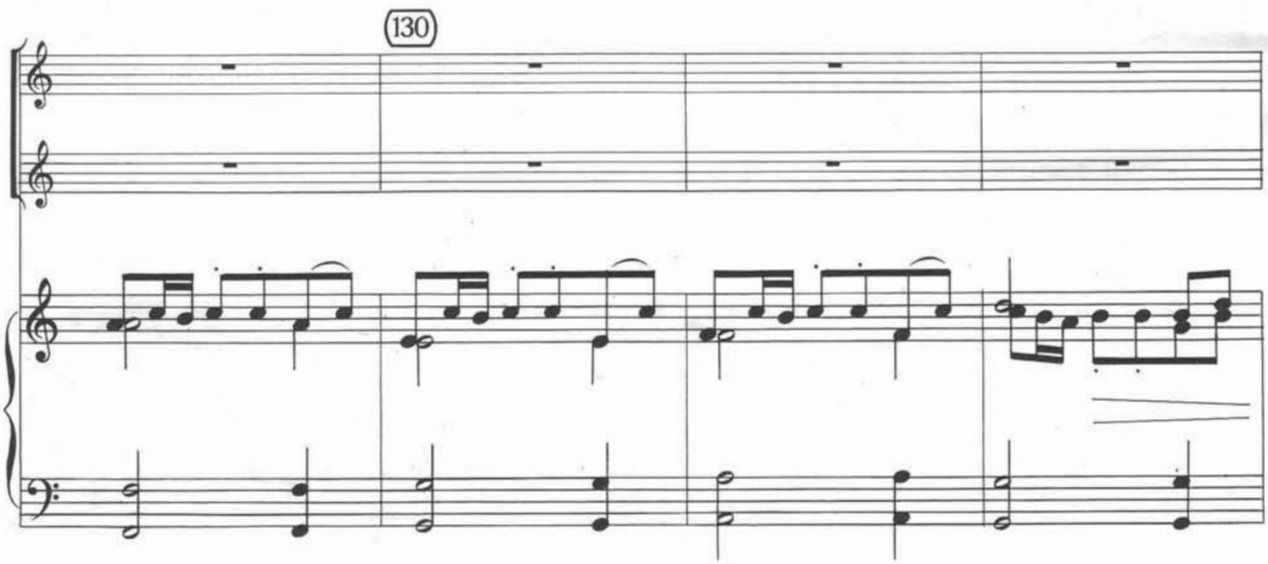
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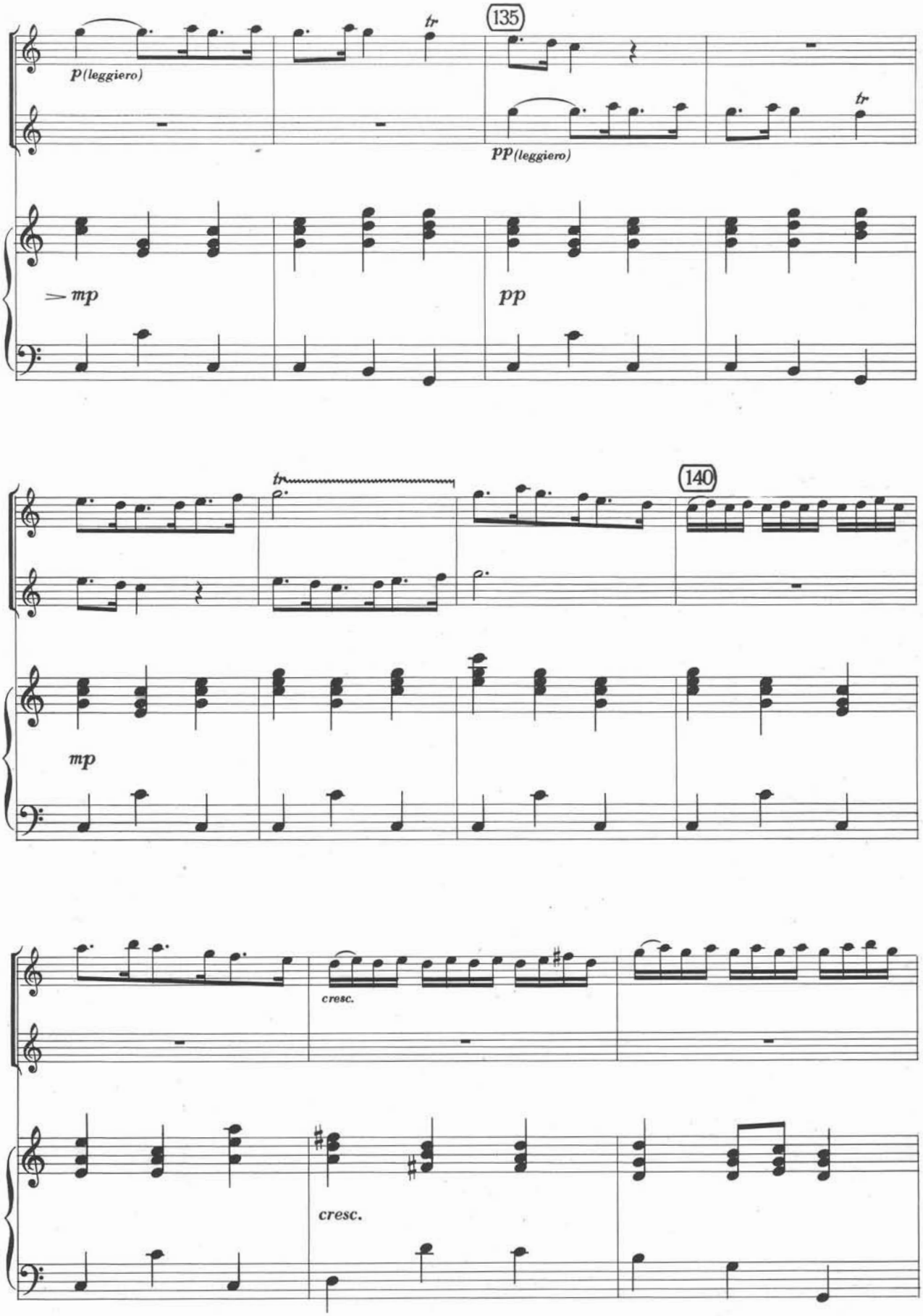
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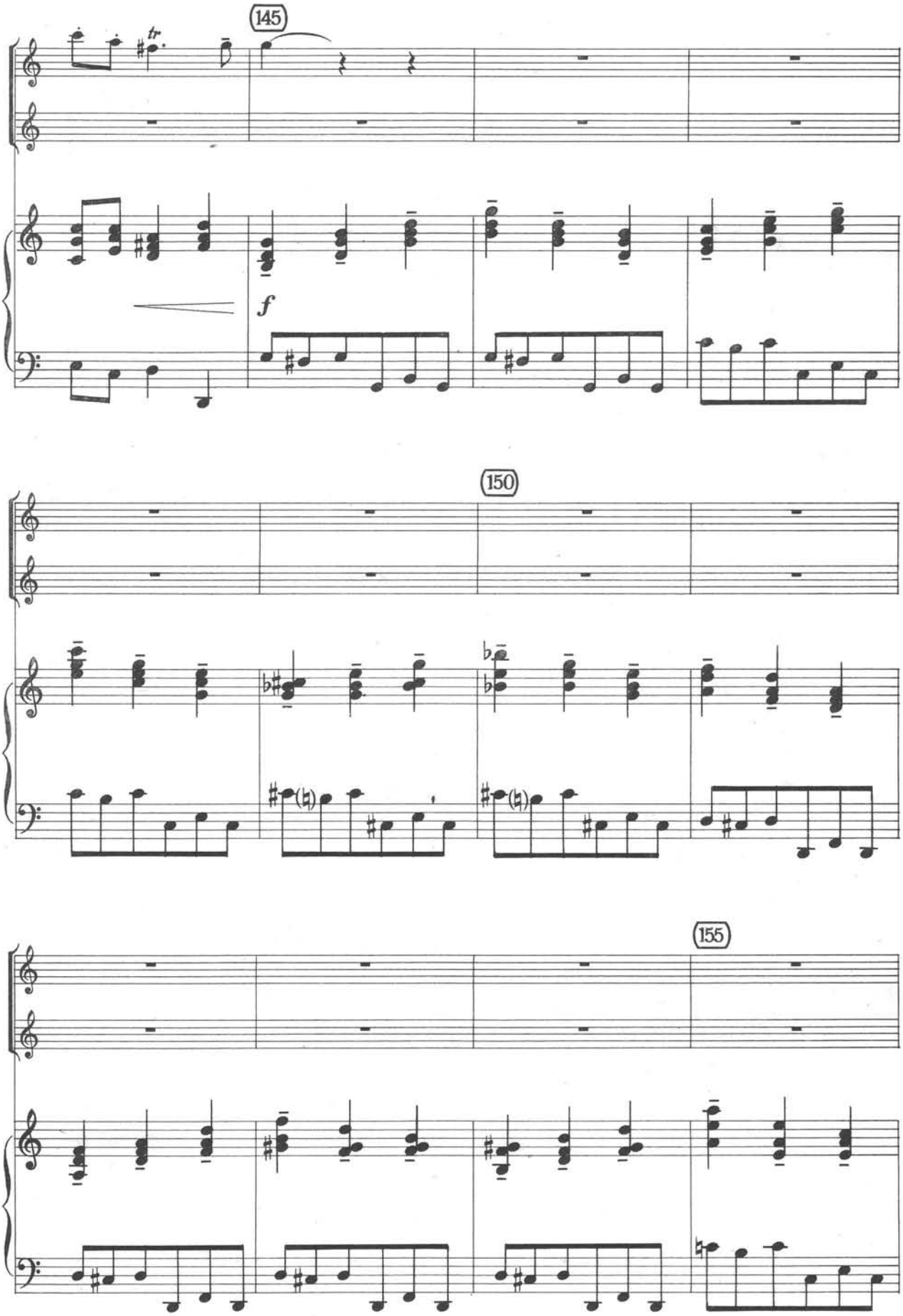
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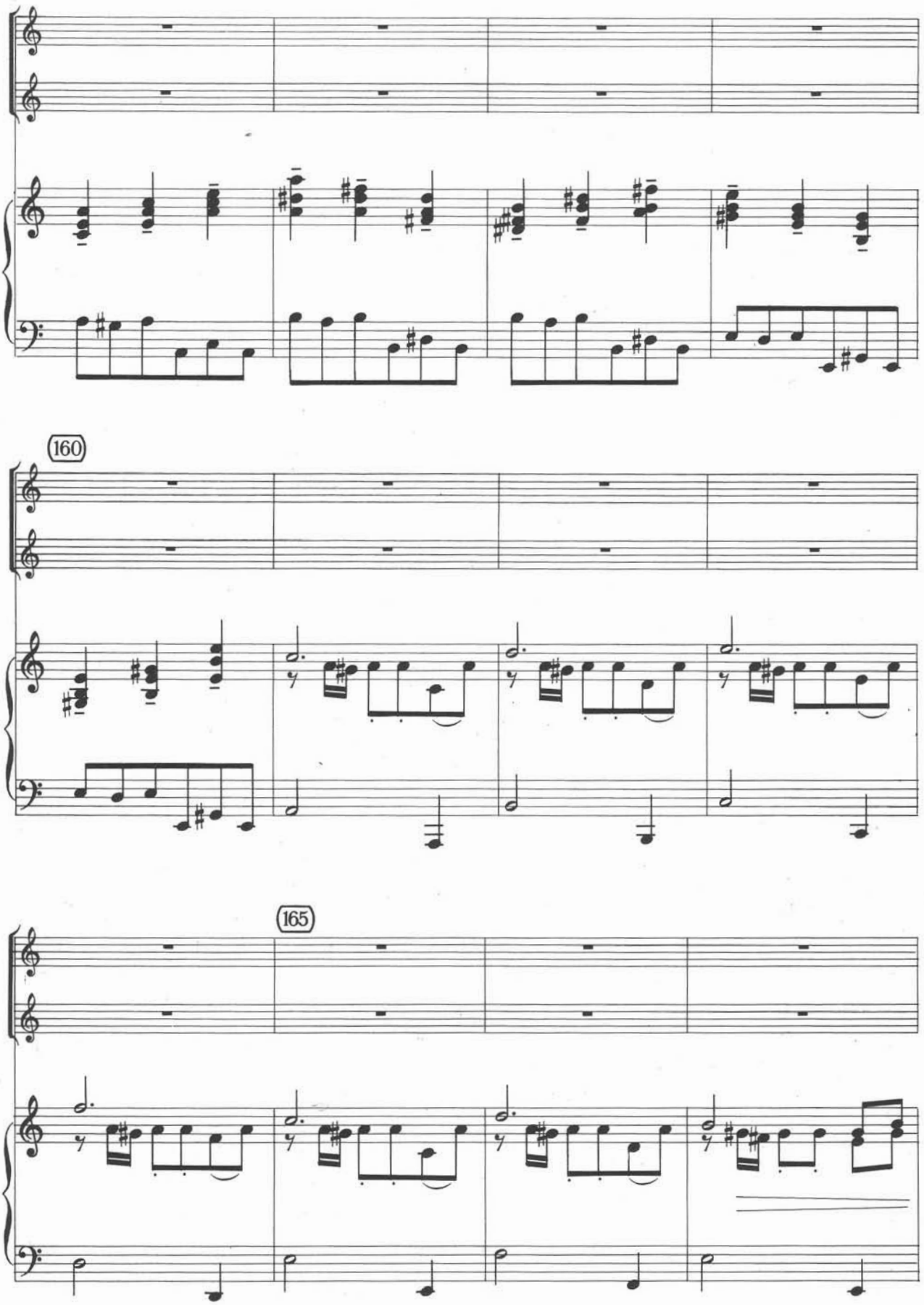
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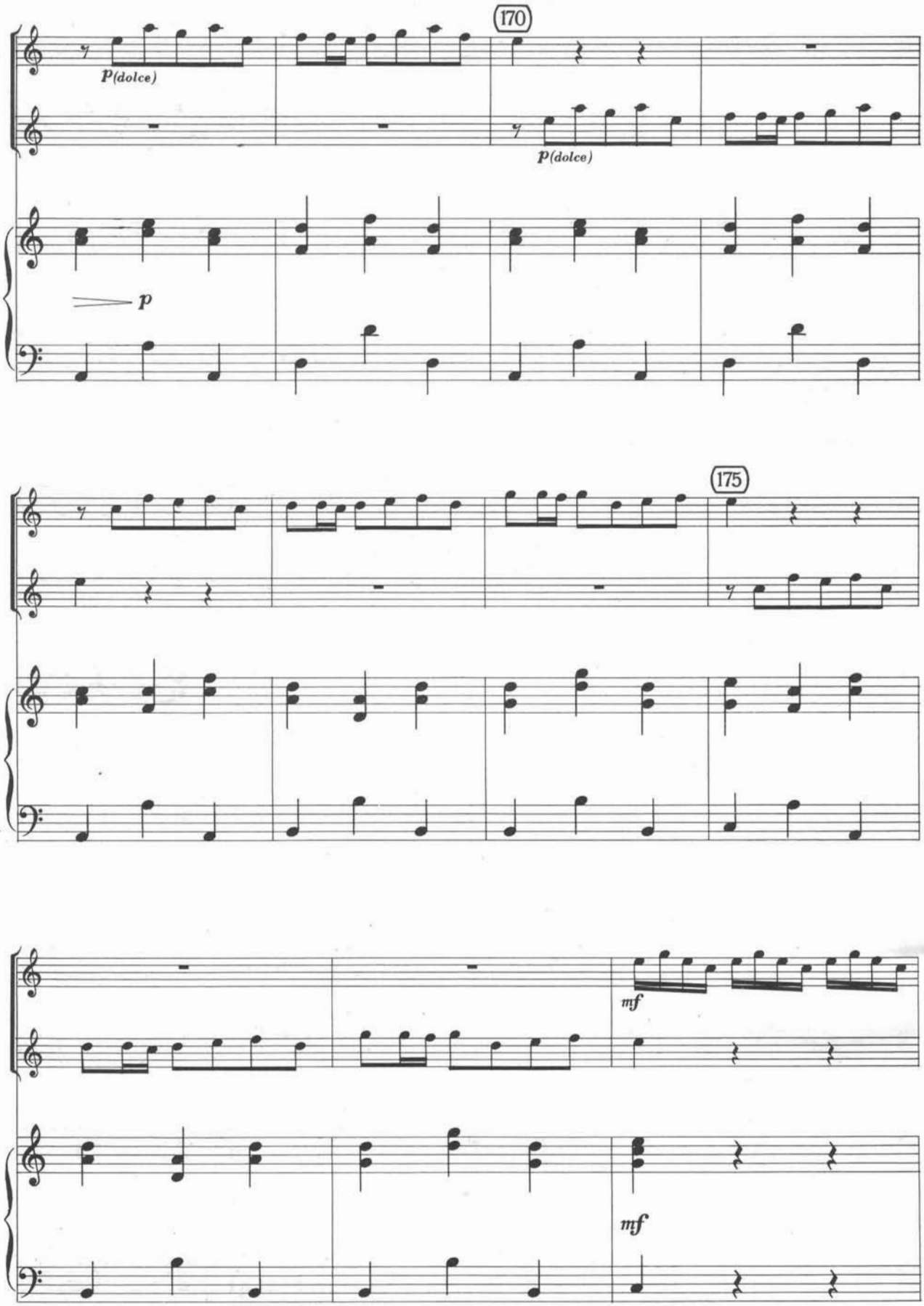
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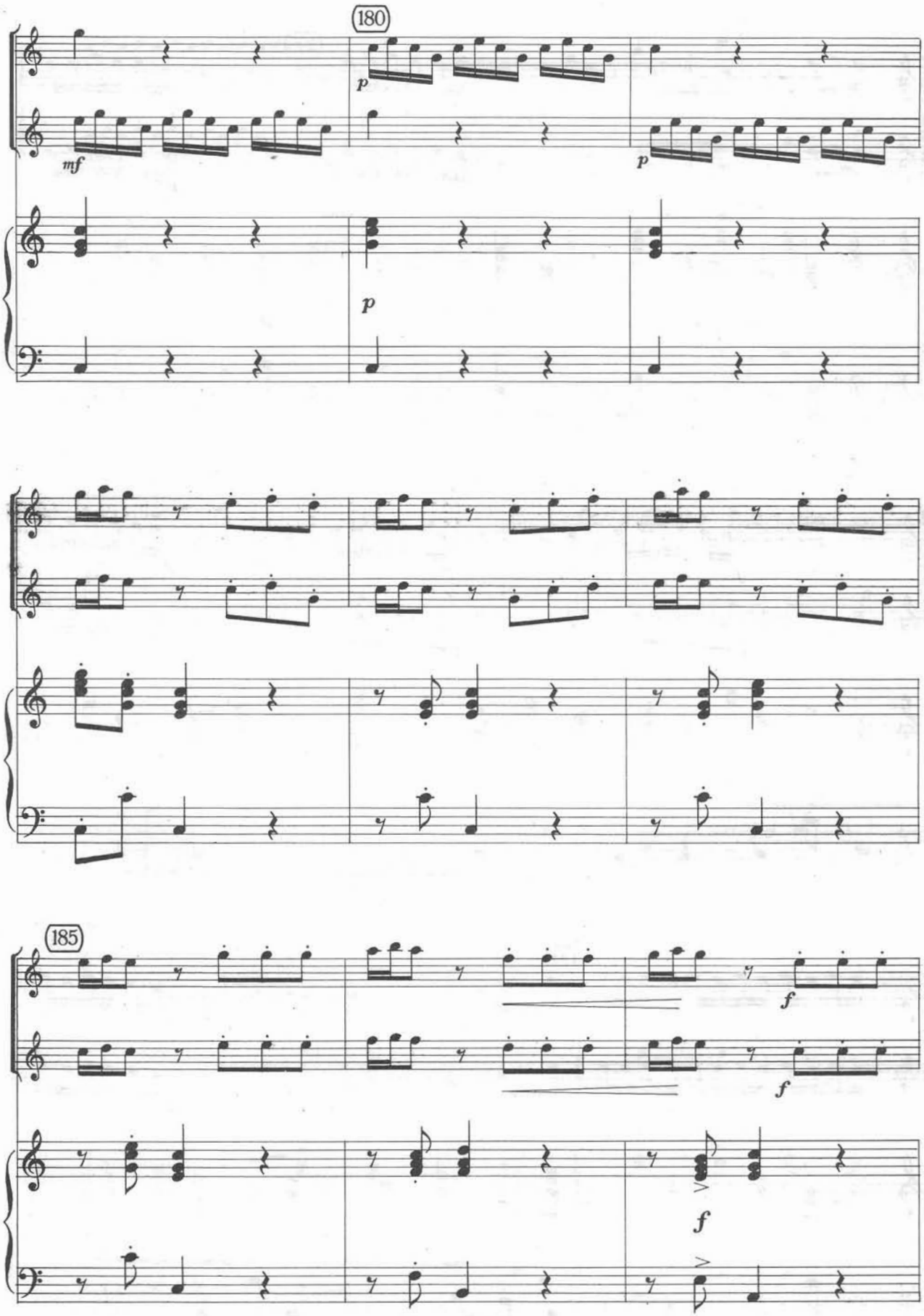
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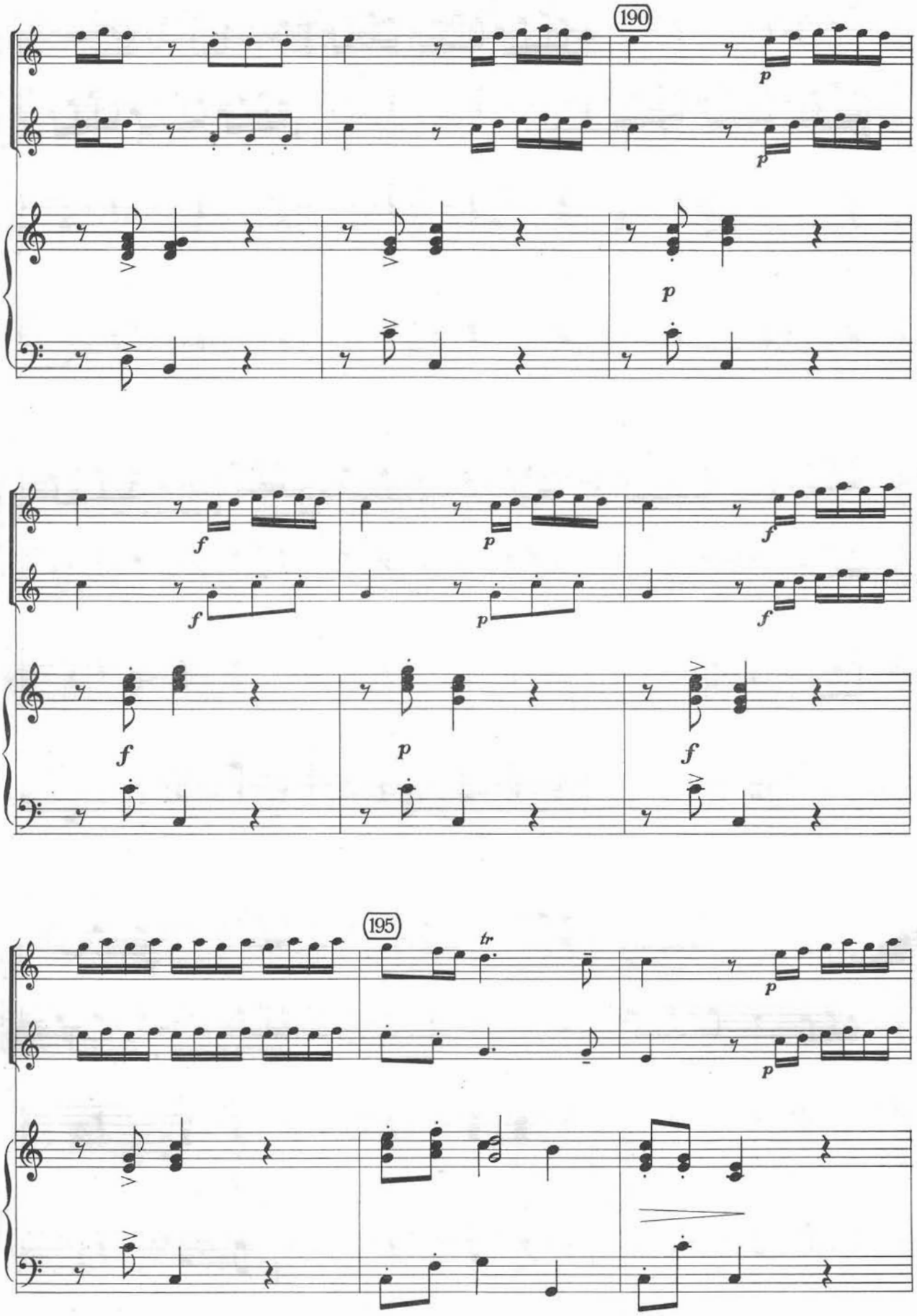
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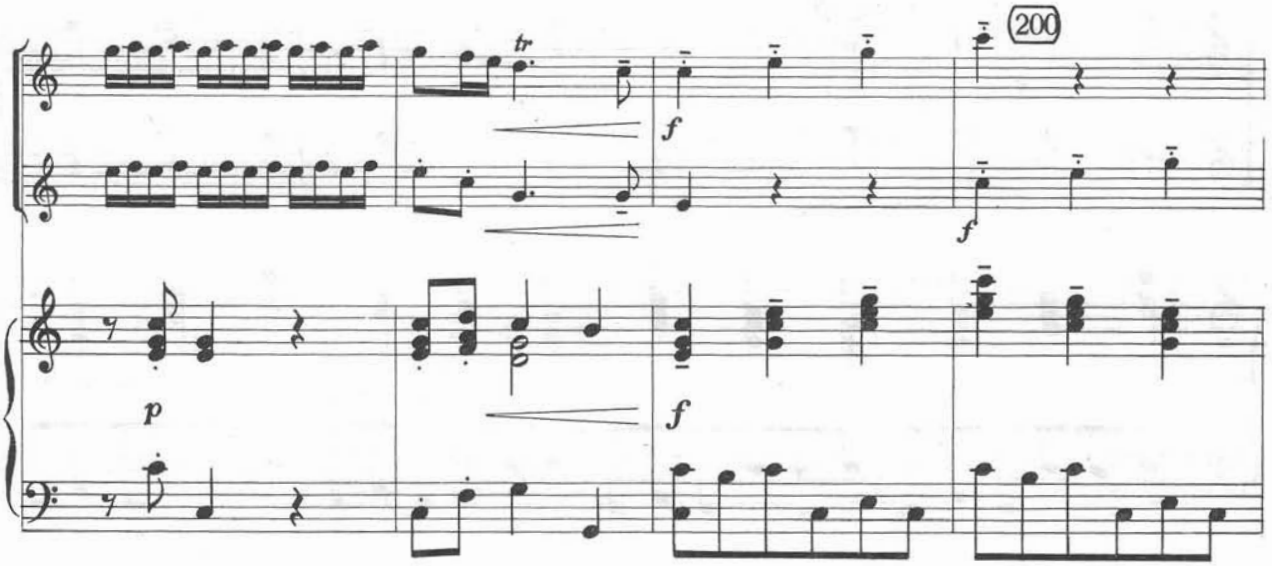
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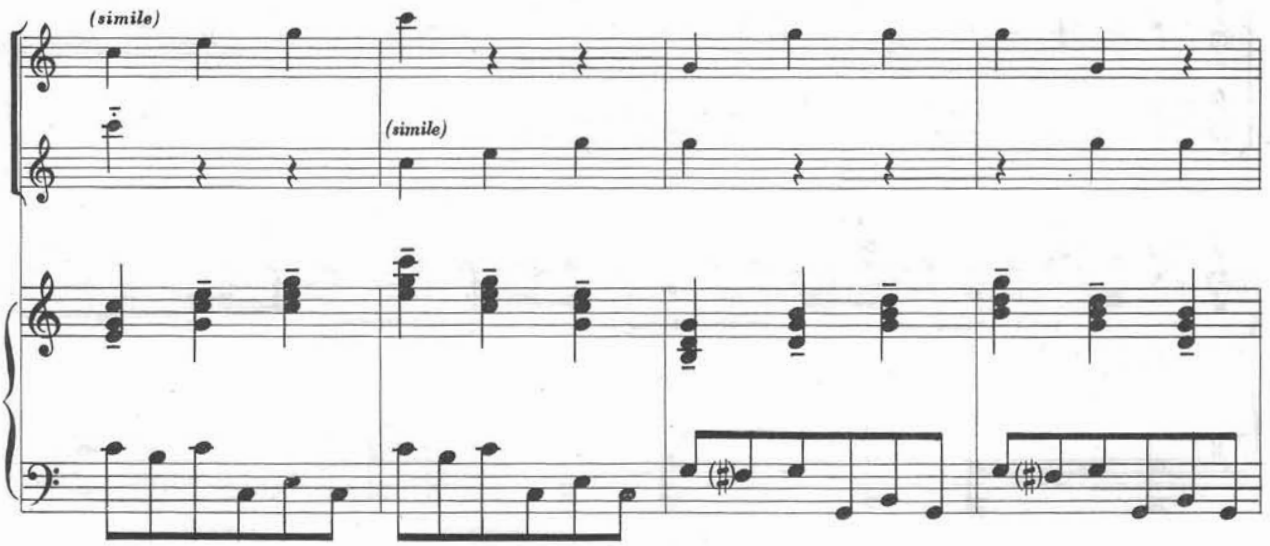
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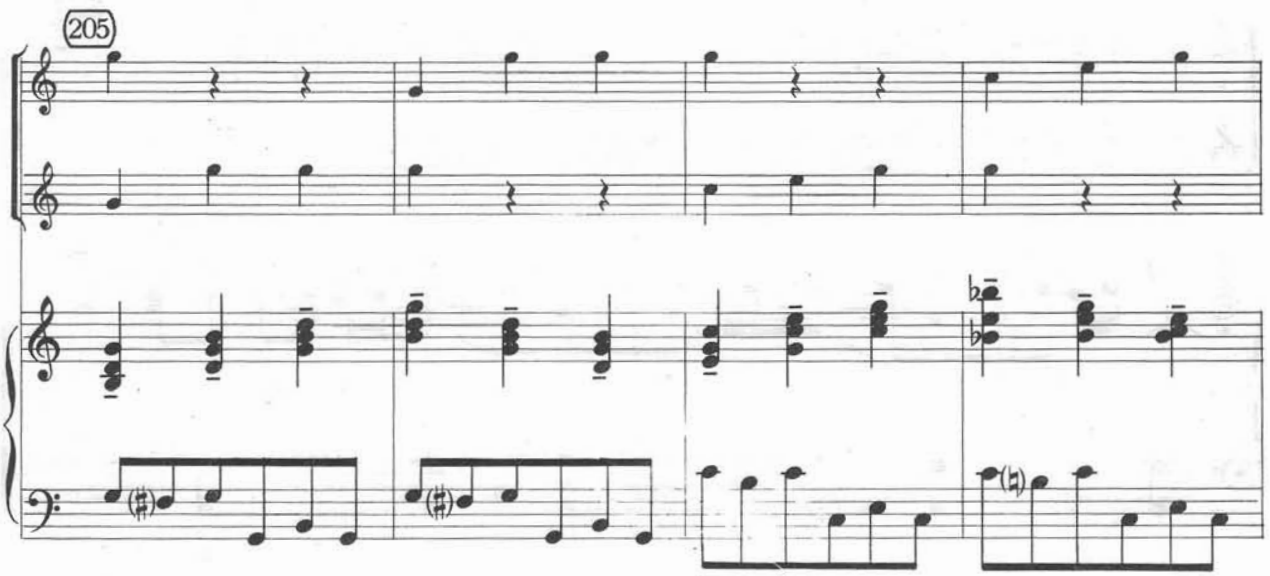
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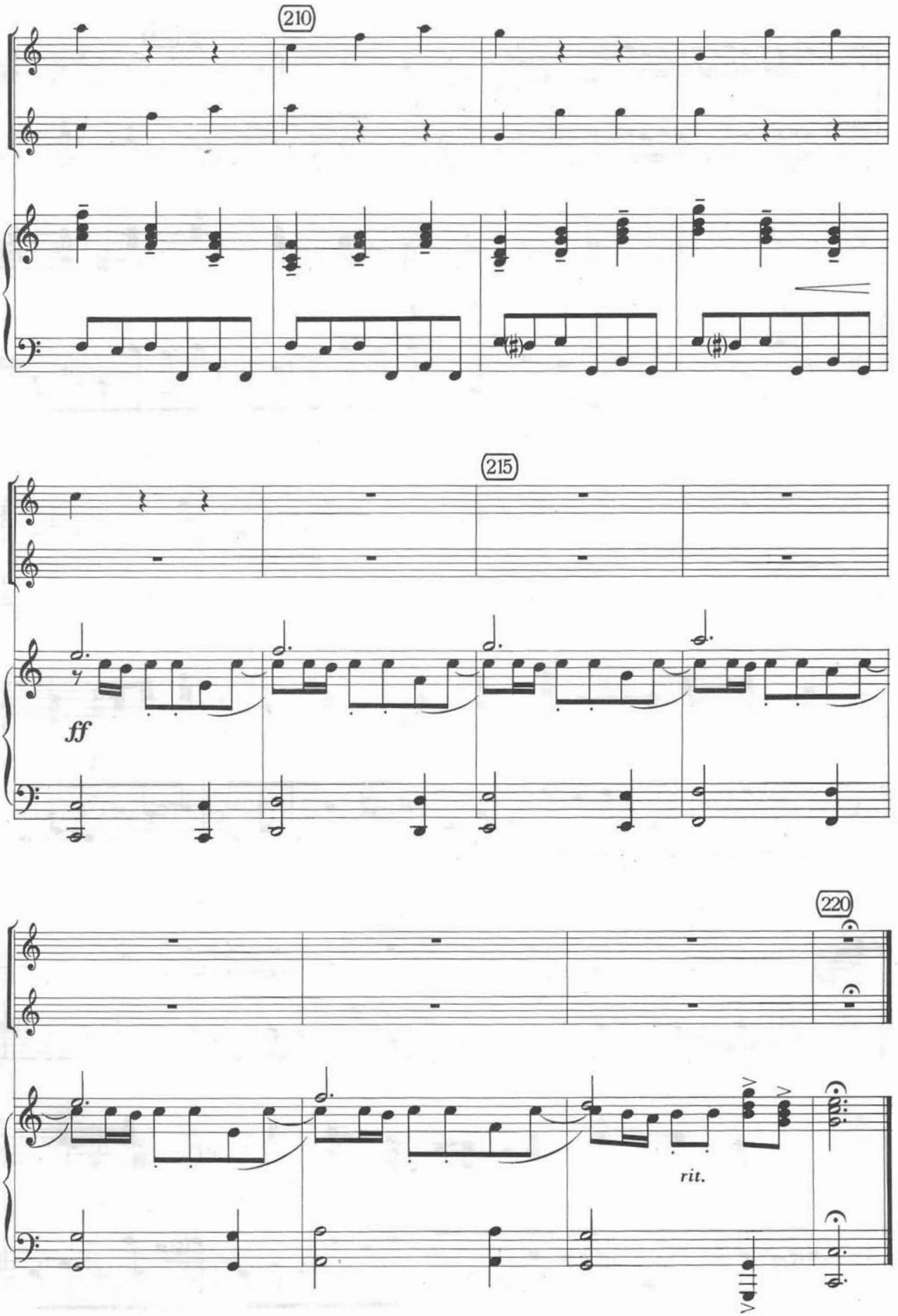
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Trombitaművek

Iskolák és gyakorlatok

4666 BOR K.: A modern trombitafúvás technikája
7157 SKÁLAGYAKORLATOK TROMBITÁRA (Borst)
SZŐDY L.: Trombitaiskola
5414 I. kötet
5415 II. kötet

Trombitaszóló

8589 LÁNG I.: Poco a poco dim.

Két és három trombita

7955 JENEY Z.: Tropi, két trombitára
7123 LÁNG I.: Duo
4687 MEZŐ I.: Variációk három trombitára
6819 RESCHOFSKY S.: Trio
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5732 zongorakivonat
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PURCELL, H.: Sonata per tromba e orchestra d'archi (Nagy)
5653 zongorakivonat
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J/4

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SZŐDY, L.: Trompetenschule
5414 Band I
5415 Band II

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5732 Klavierauszug
PURCELL, H.: Sonata per tromba e orchestra d'archi (Nagy)
5653 Klavieraszug
6625 TROMPETENMUSIK FÜR ANFÄNGER (Borst, Bogár)
VIVALDI, A.: Concerto in do maggiore per 2 trombe, archi e cembalo, F. IX. No. 1 (Galambos, Nagy)
3768 Klavierauszug
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J/5

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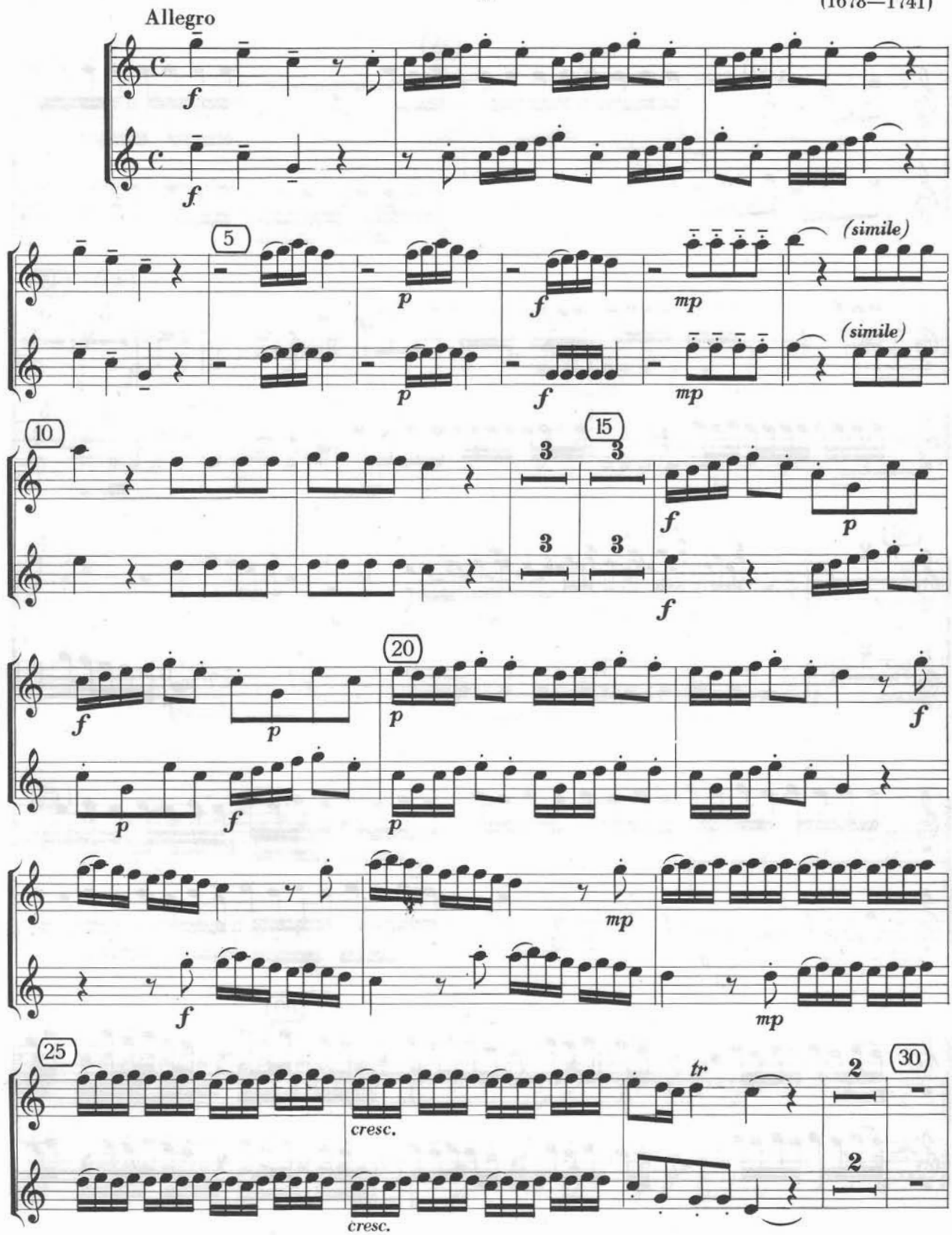
TROMBE

CONCERTO IN DO MAGGIORE

per 2 trombe

A. VIVALDI
(1678—1741)

I.



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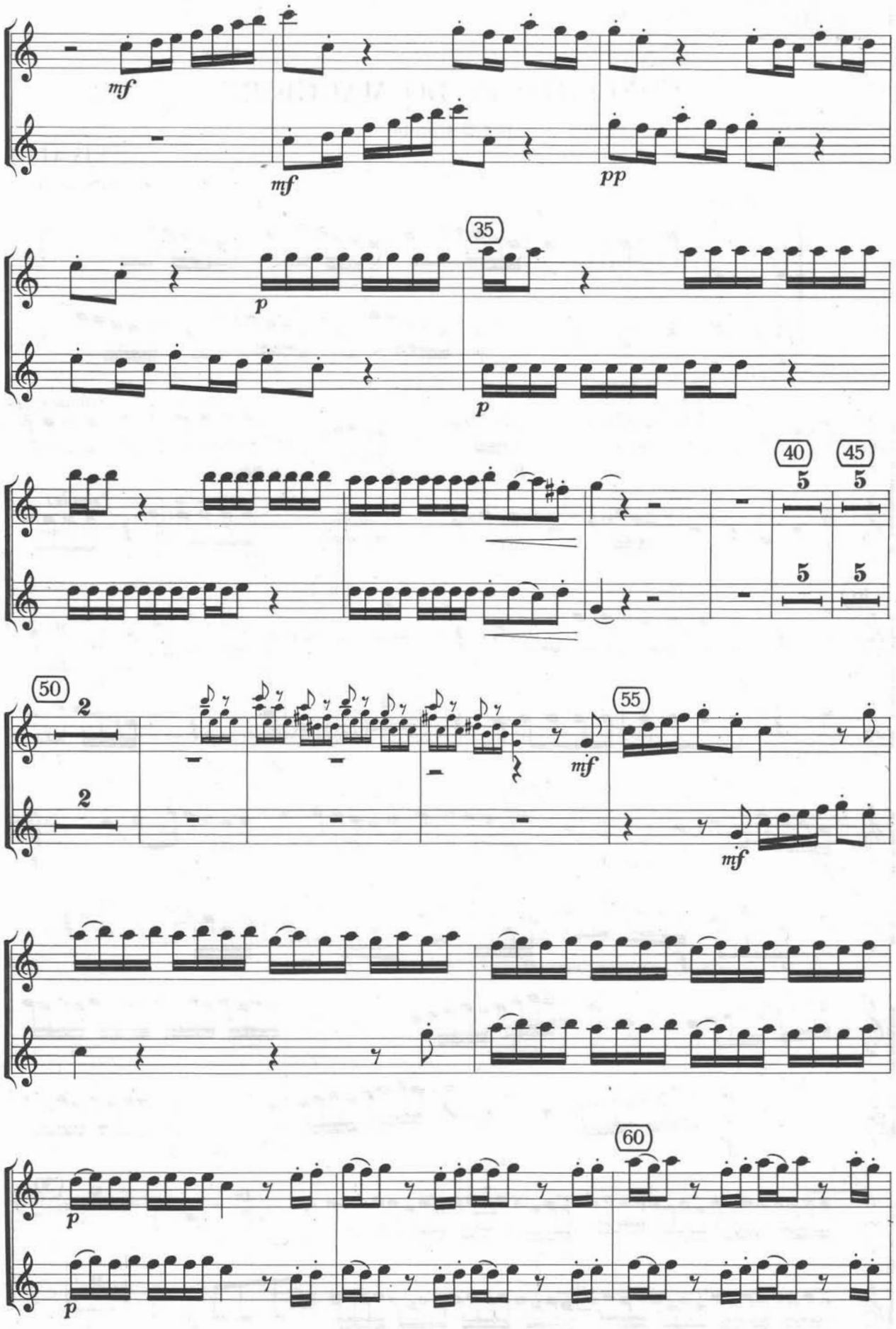
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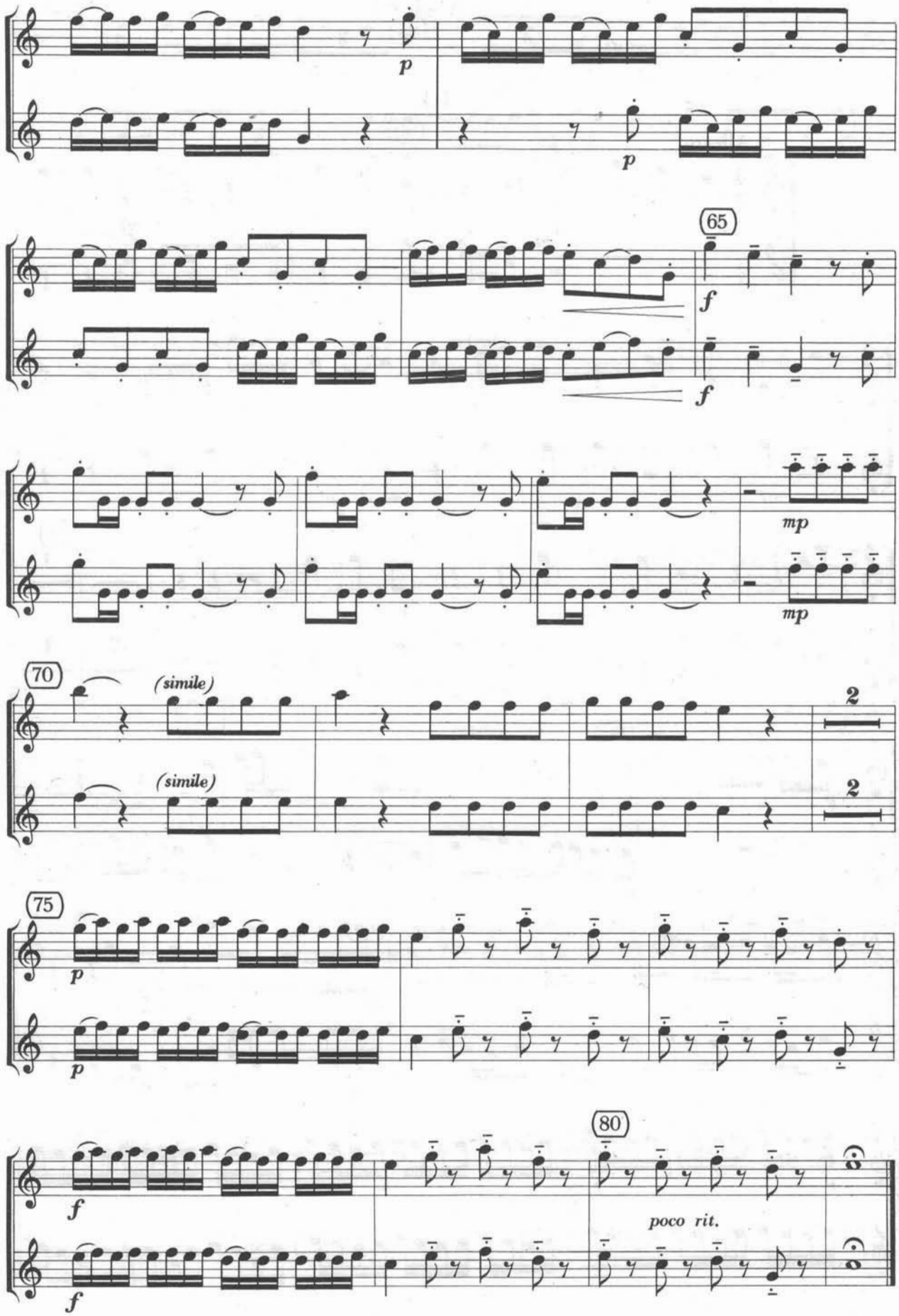
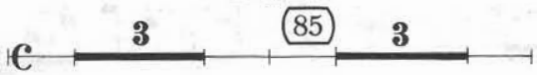

p
p
65
f
f
mp
mp
70
(simile)
(simile)
2
2
75
p
p
80
f
f
poco rit.

II.
TACET



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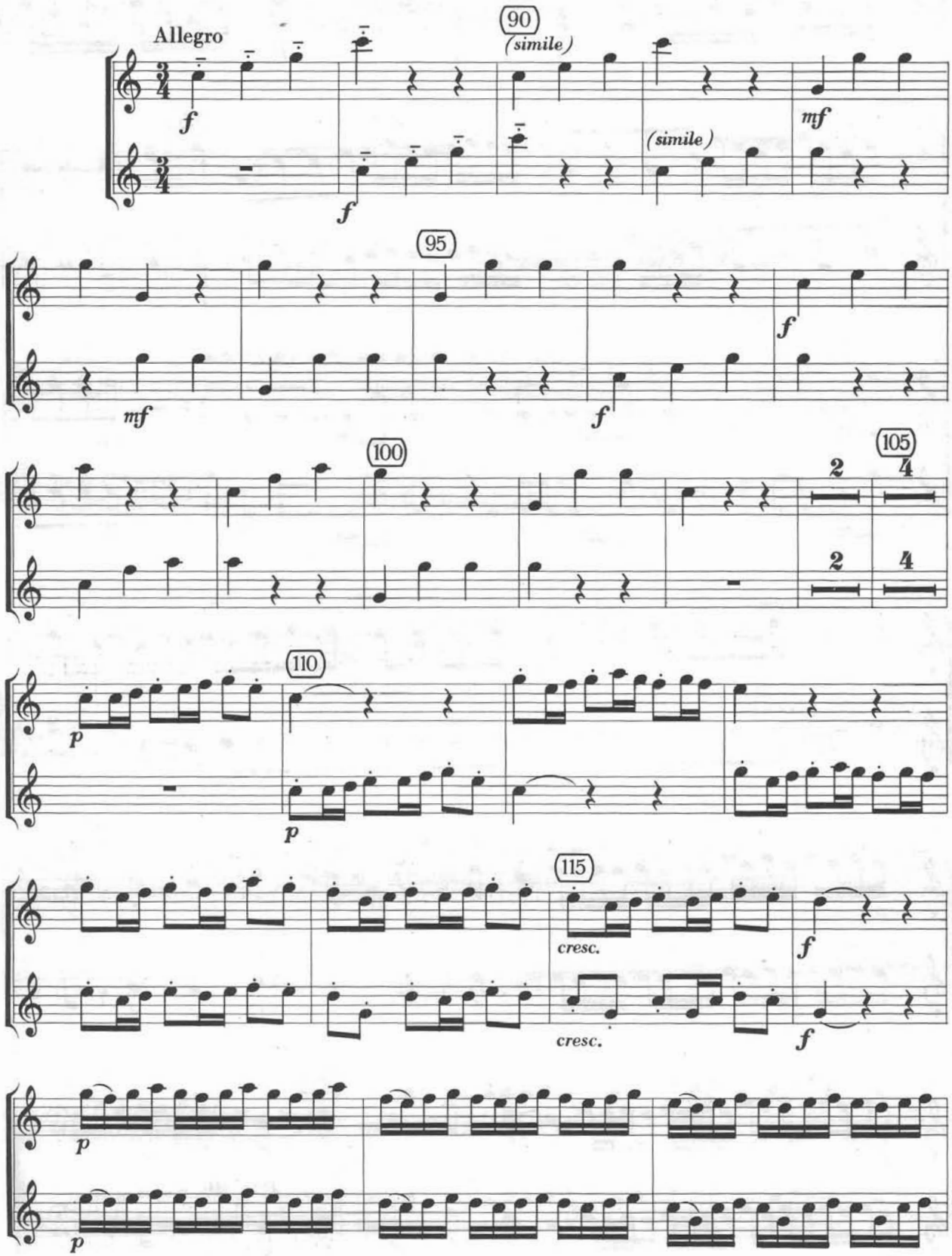
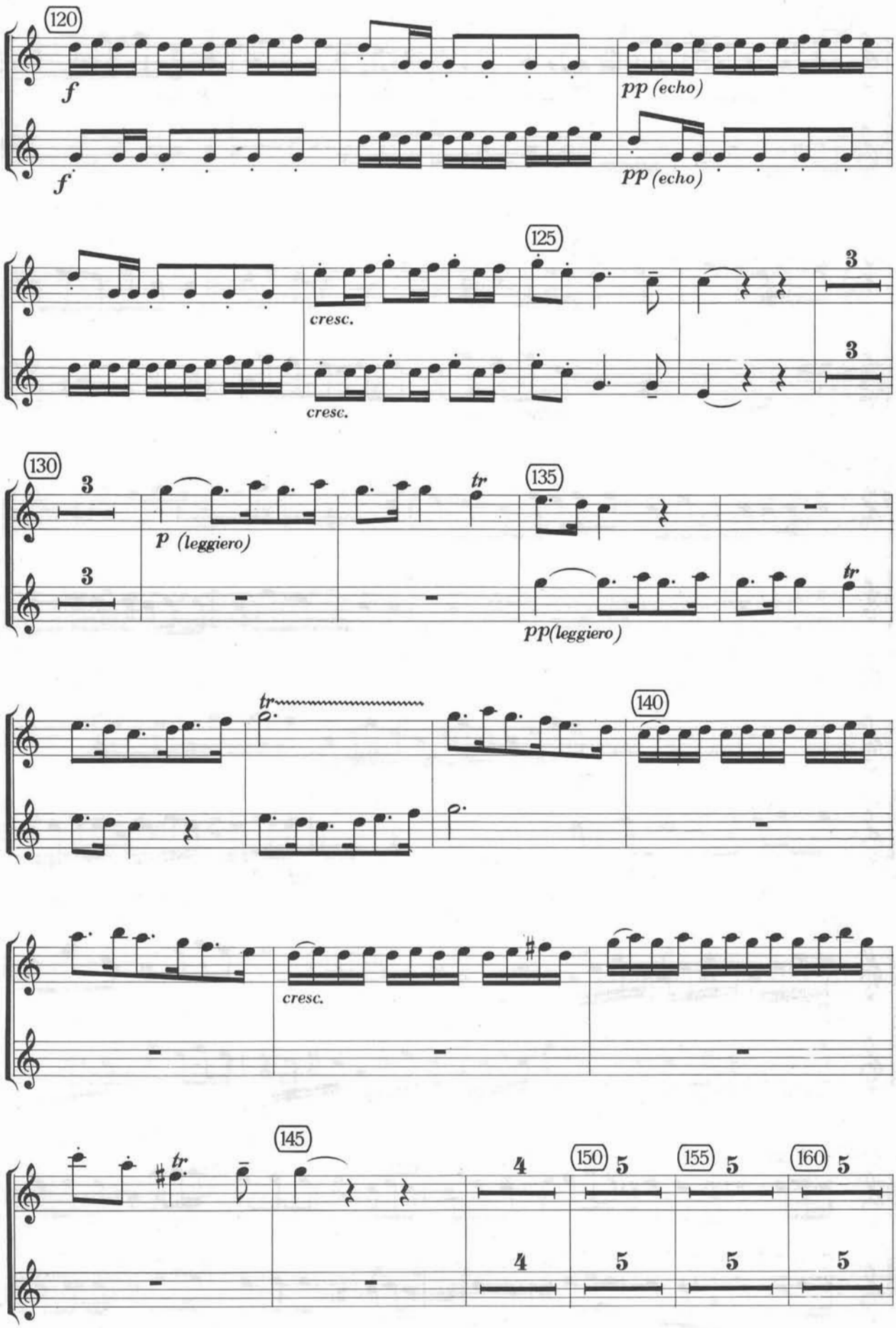
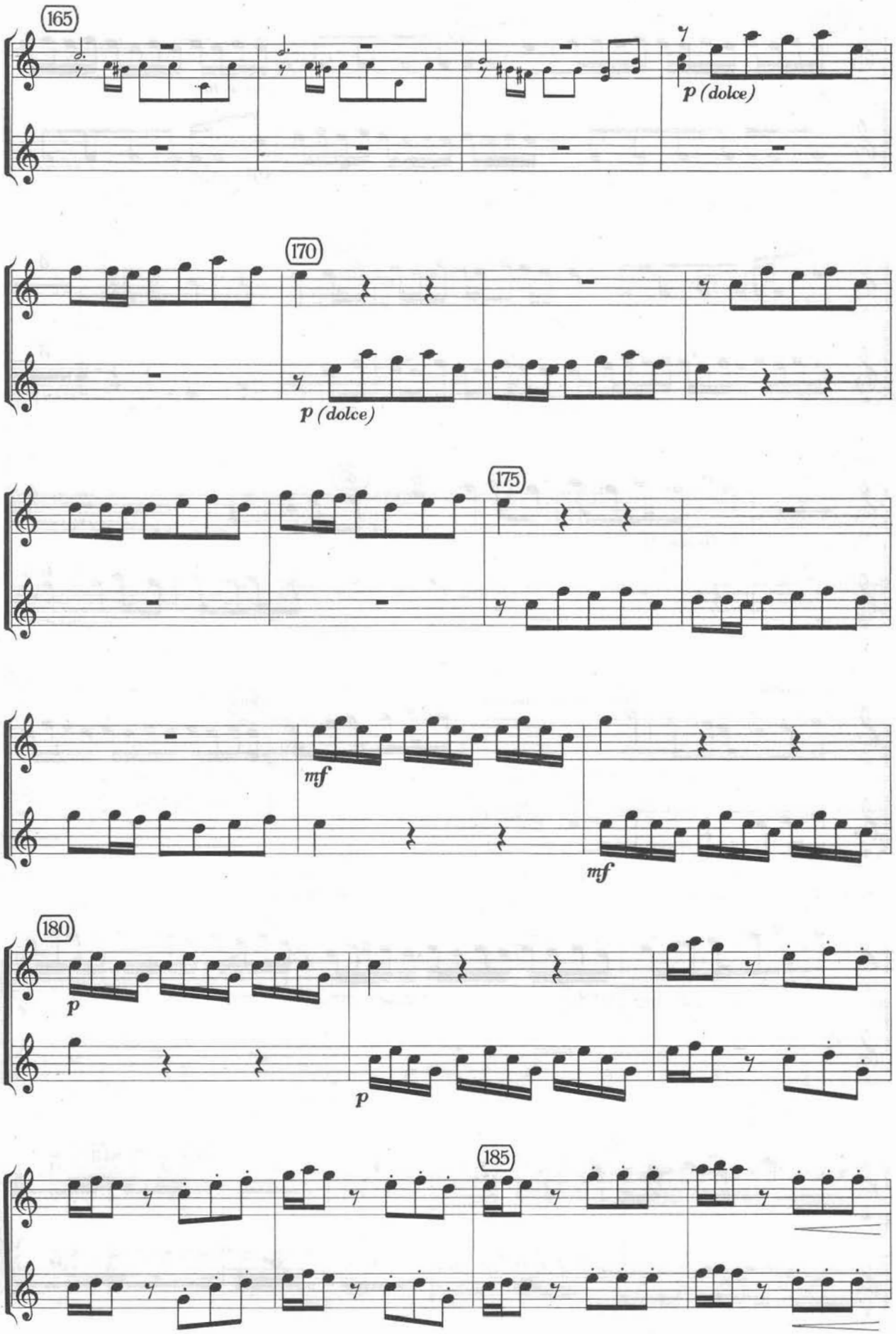



120
f
f
pp (echo)
pp (echo)
125
cresc.
cresc.
3
3
130
3
3
p (leggiero)
tr
135
pp(leggiero)
tr
tr
140
cresc.
145
tr
150
155
160
4
4
5
5
5
5
5
5


165
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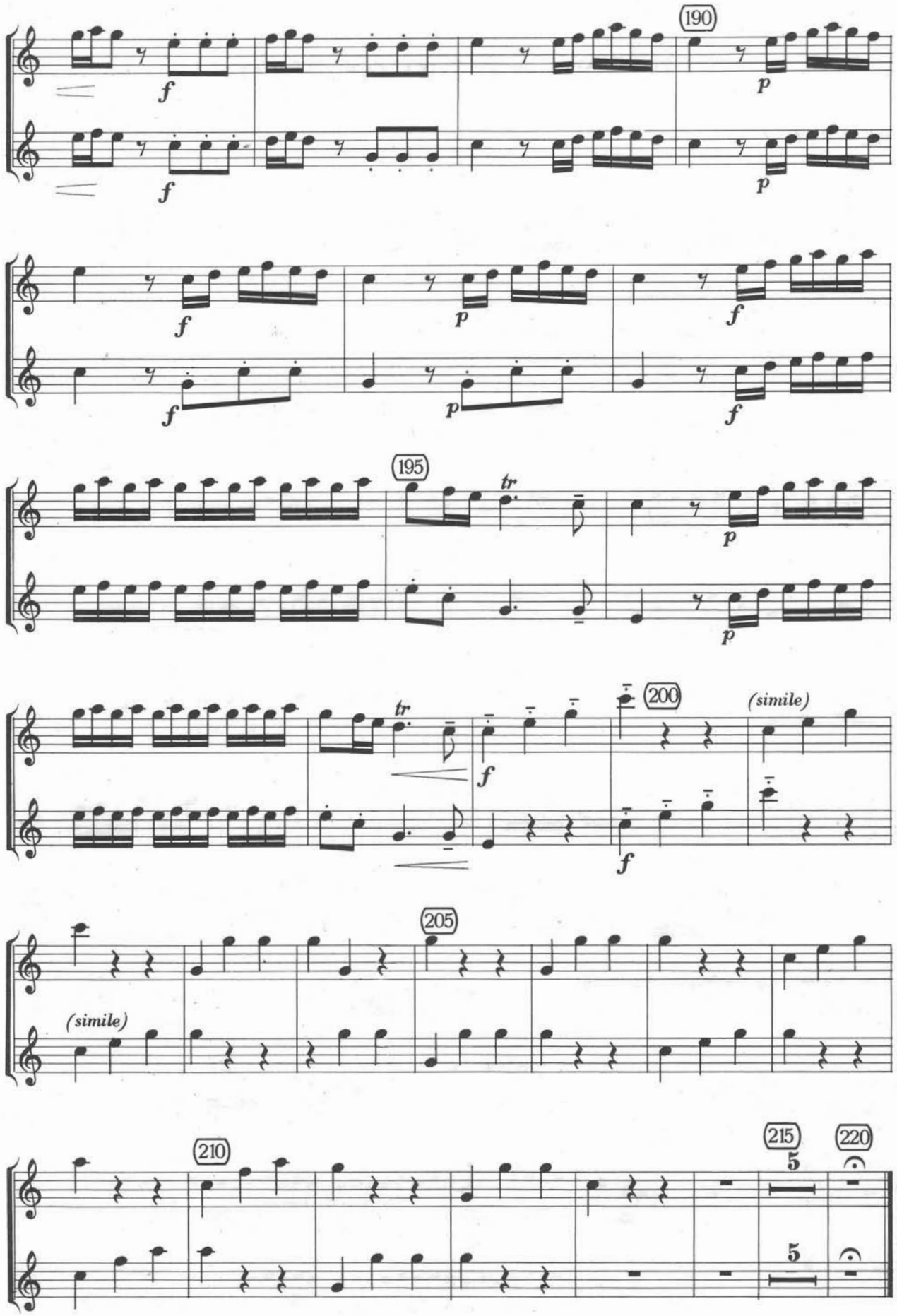
170
p (dolce)
175
mf
mf
180
p
p
185


190
195
200
205
210
215
220
tr
(simile)
5

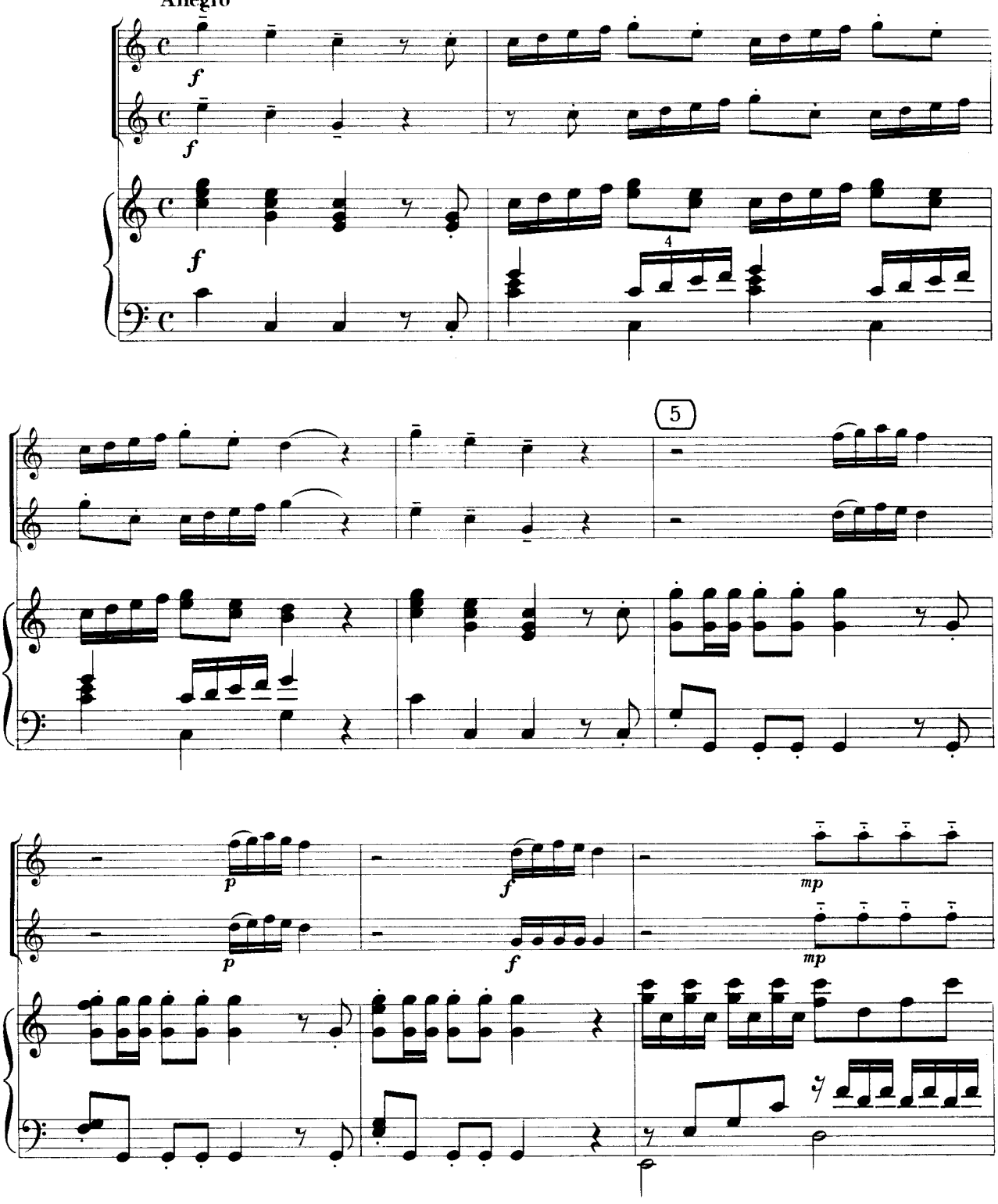
CONCERTO IN DO MAGGIORE

per 2 trombe

A. VIVALDI
(1678—1741)

I.

Allegro



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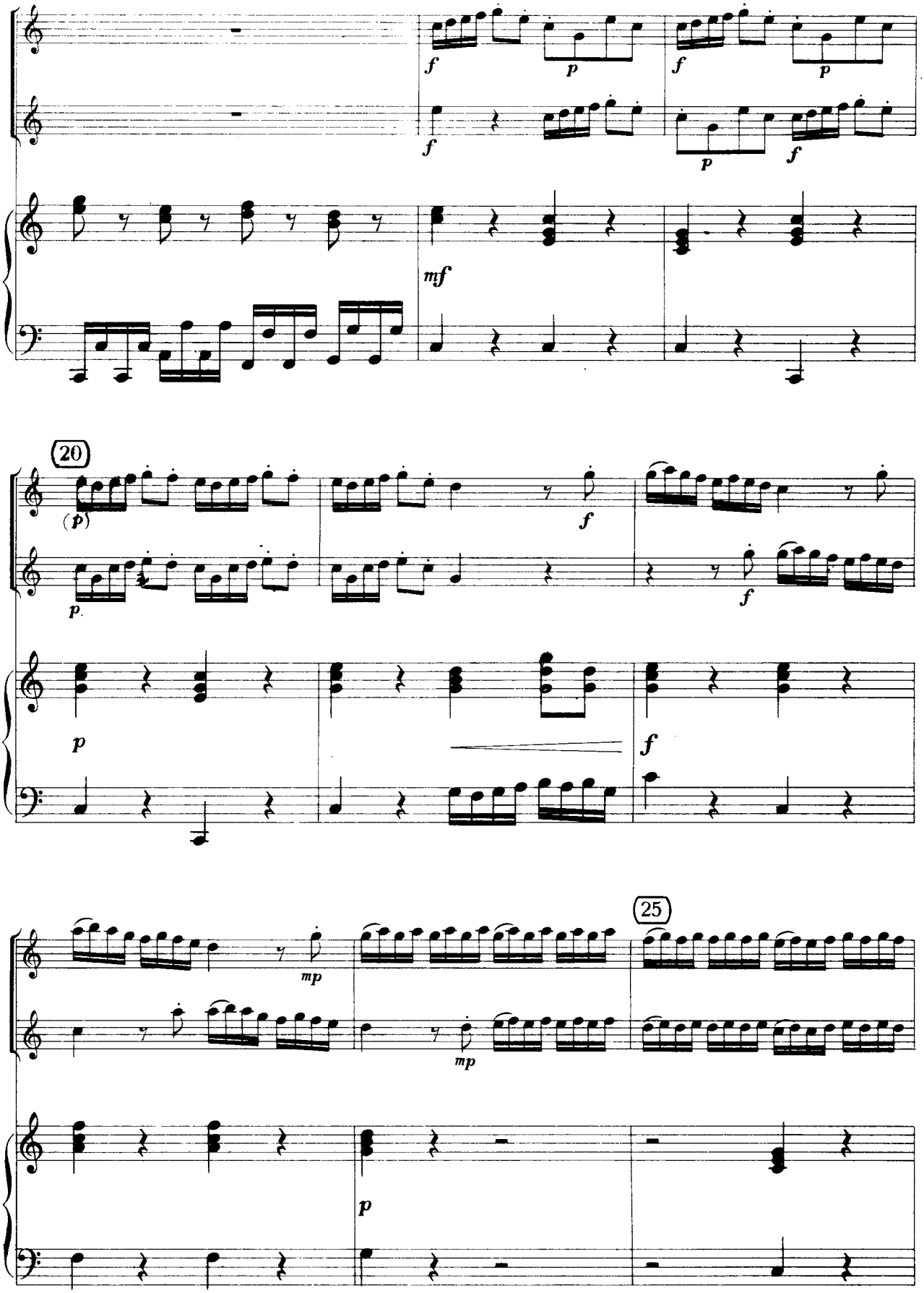
f
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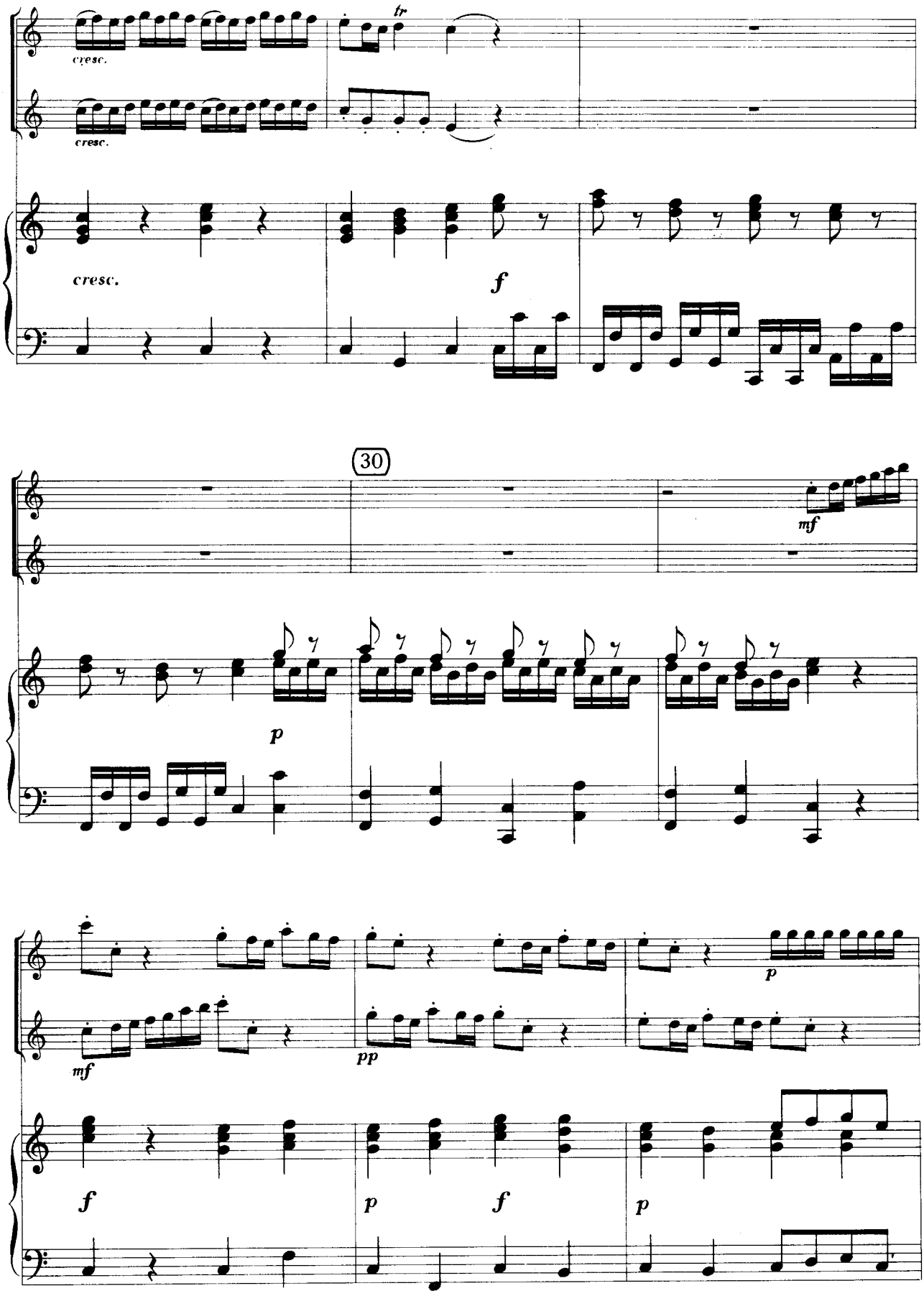
f
p
f
p
f
mf
20
(p)
p
f
p
f
p
f
25
mp
mp
p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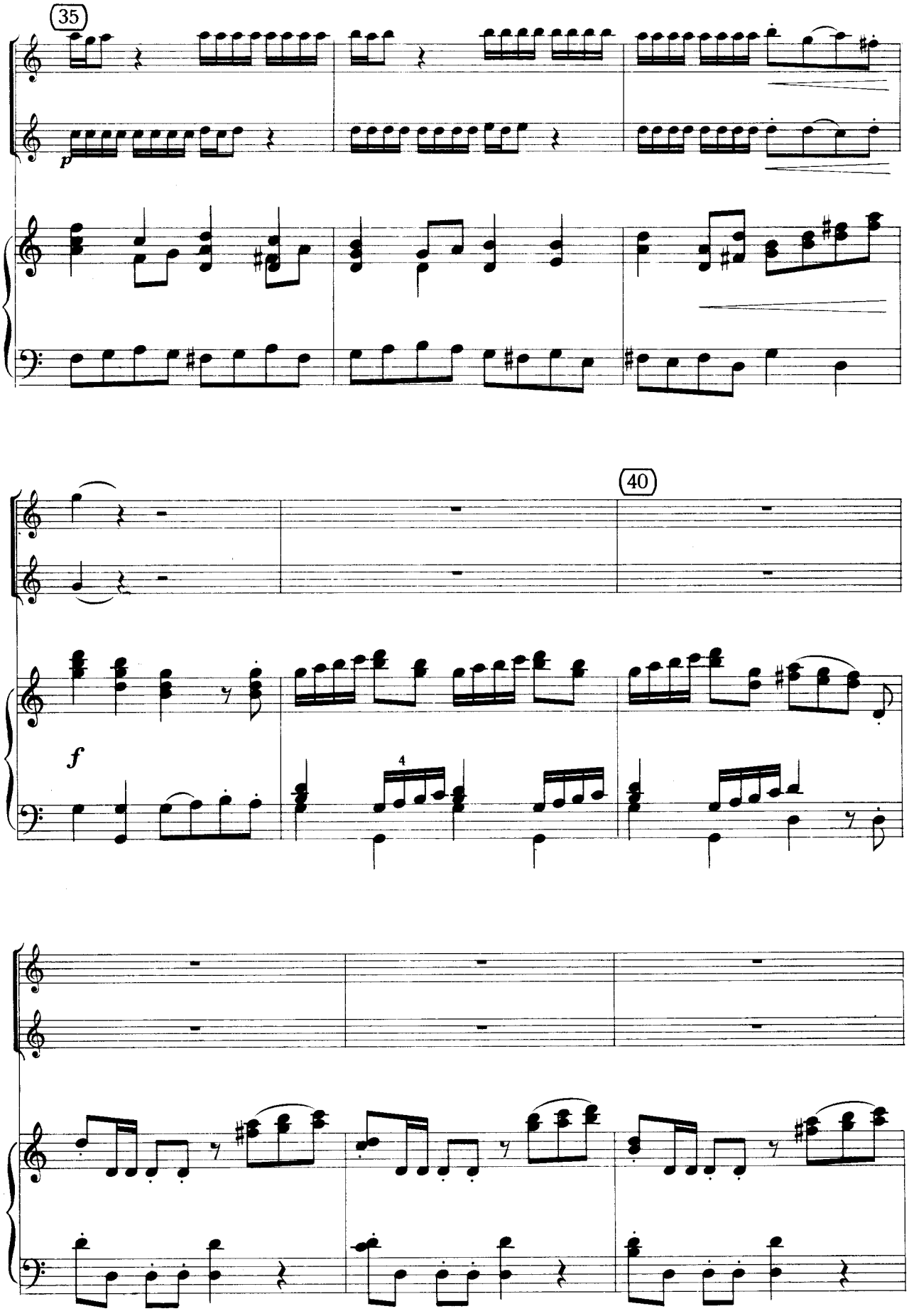
cresc.
cresc.
cresc.
f
30
mf
p
mf
pp
p
f
p
f
p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p
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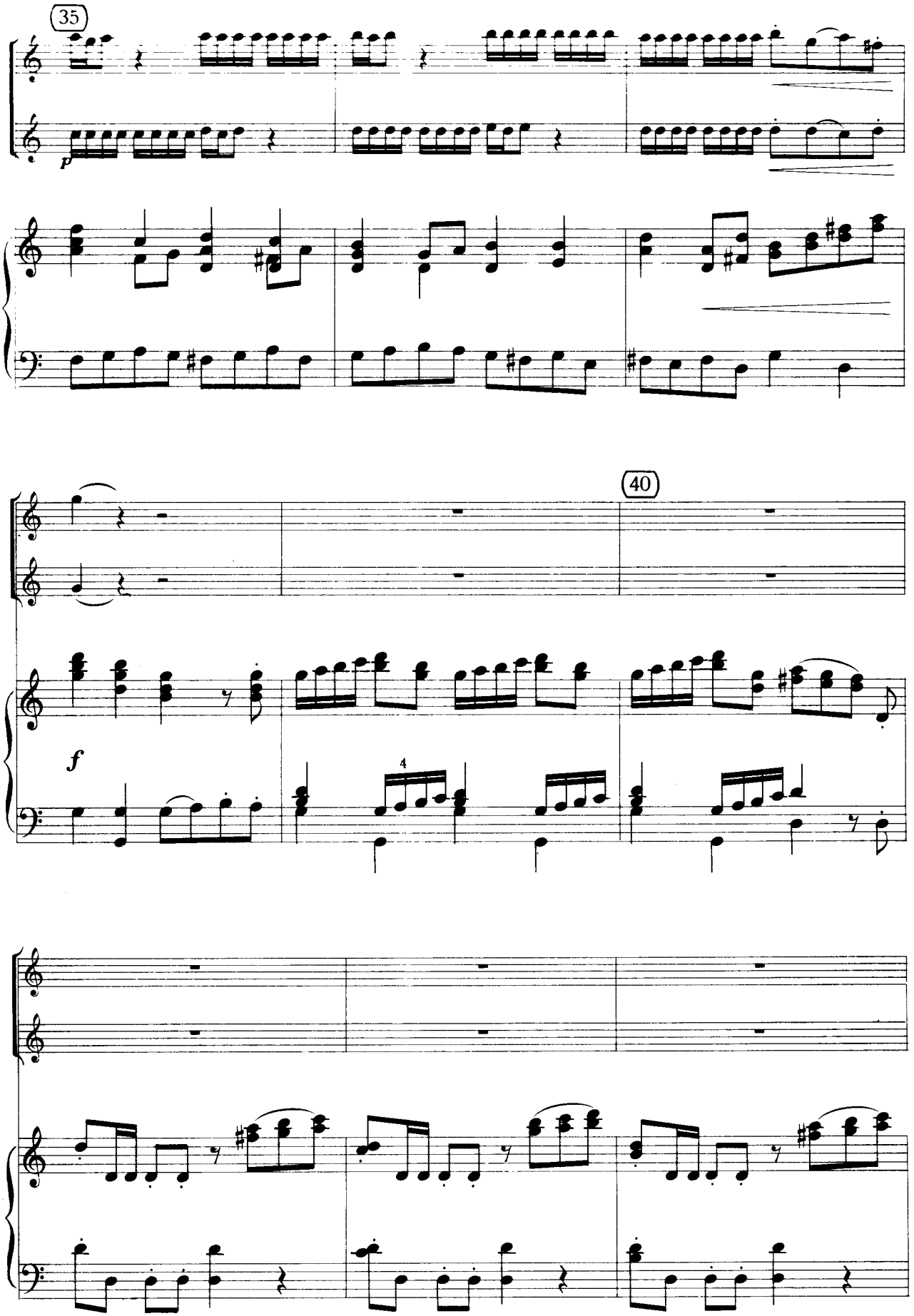
4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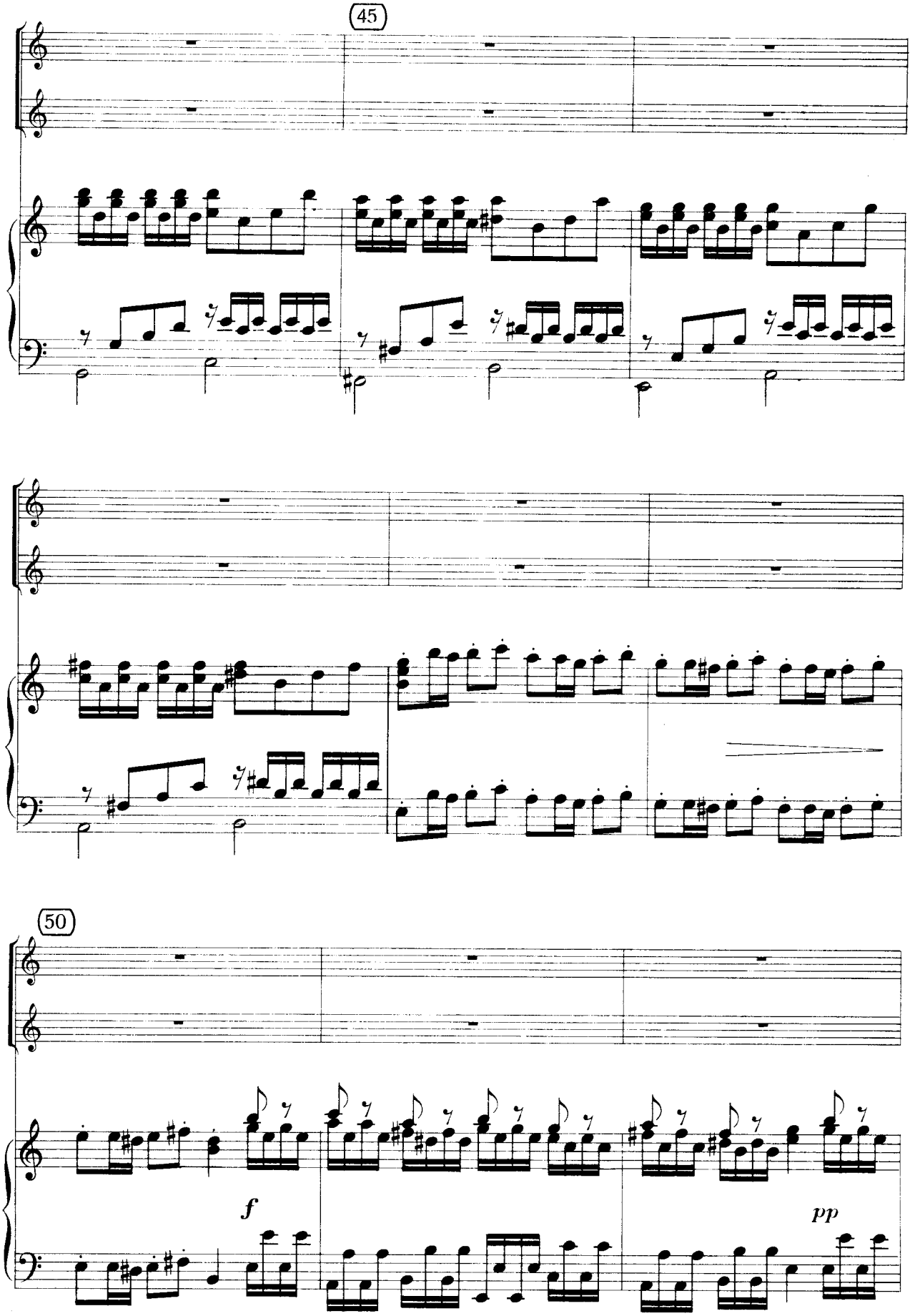
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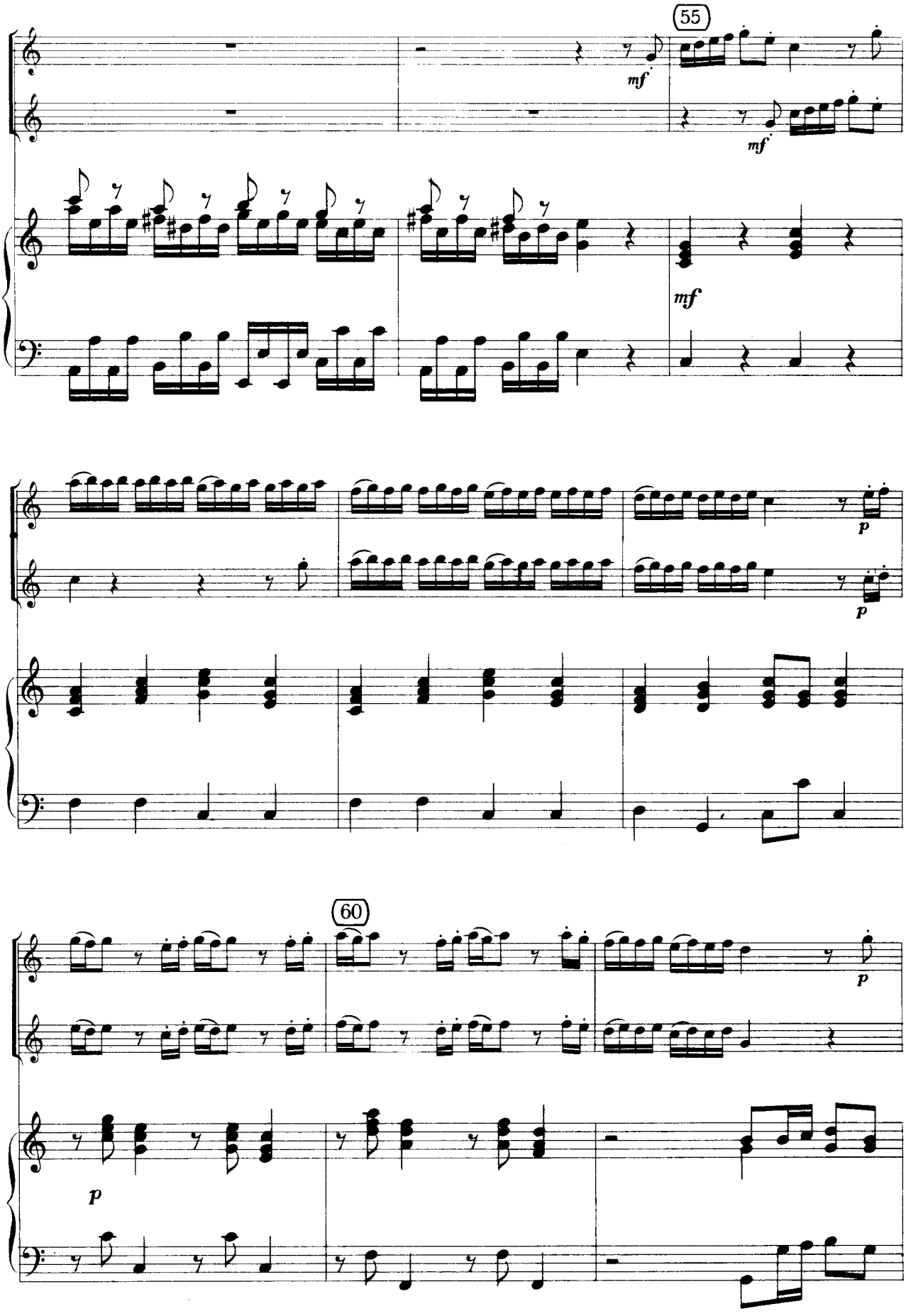
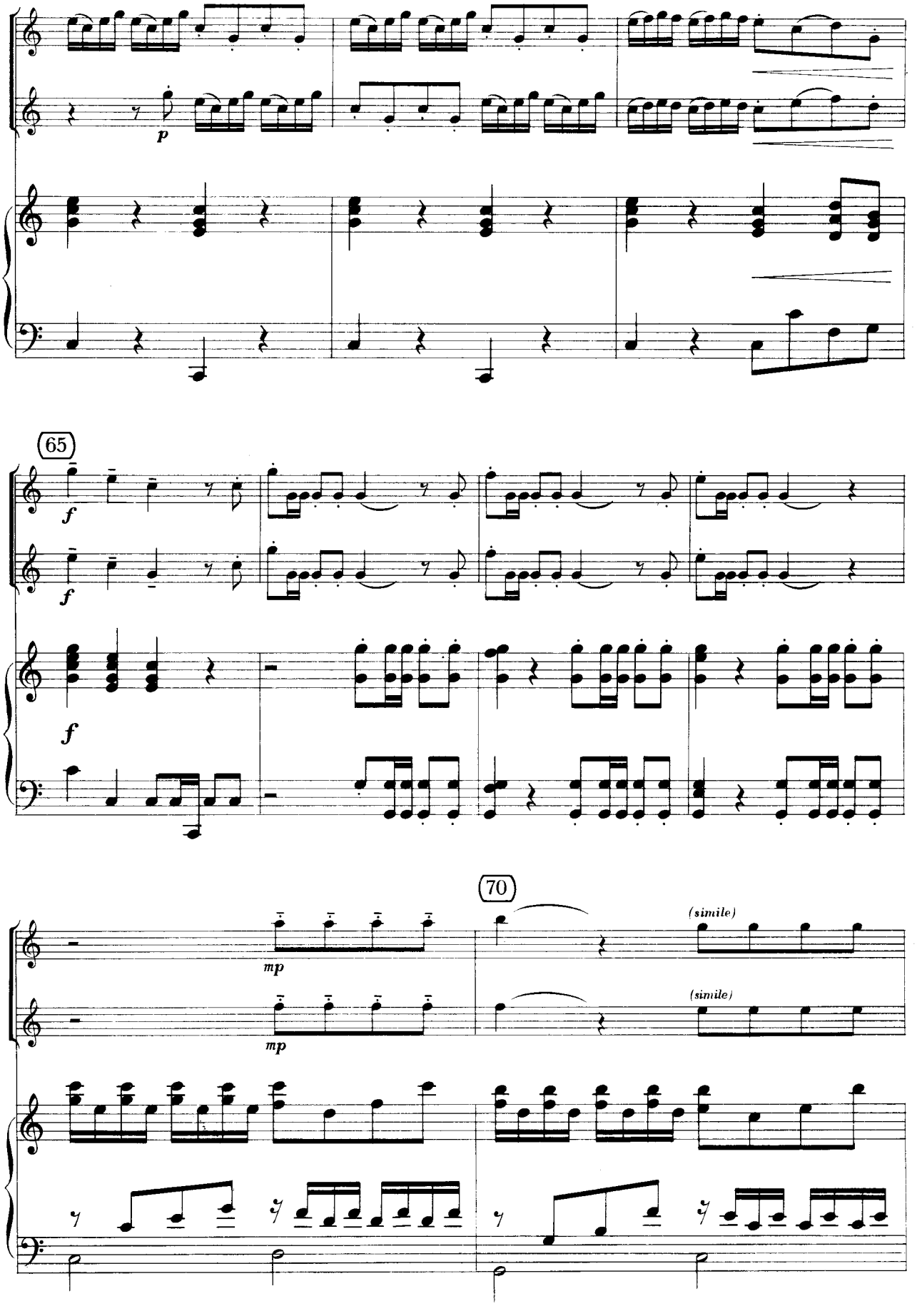
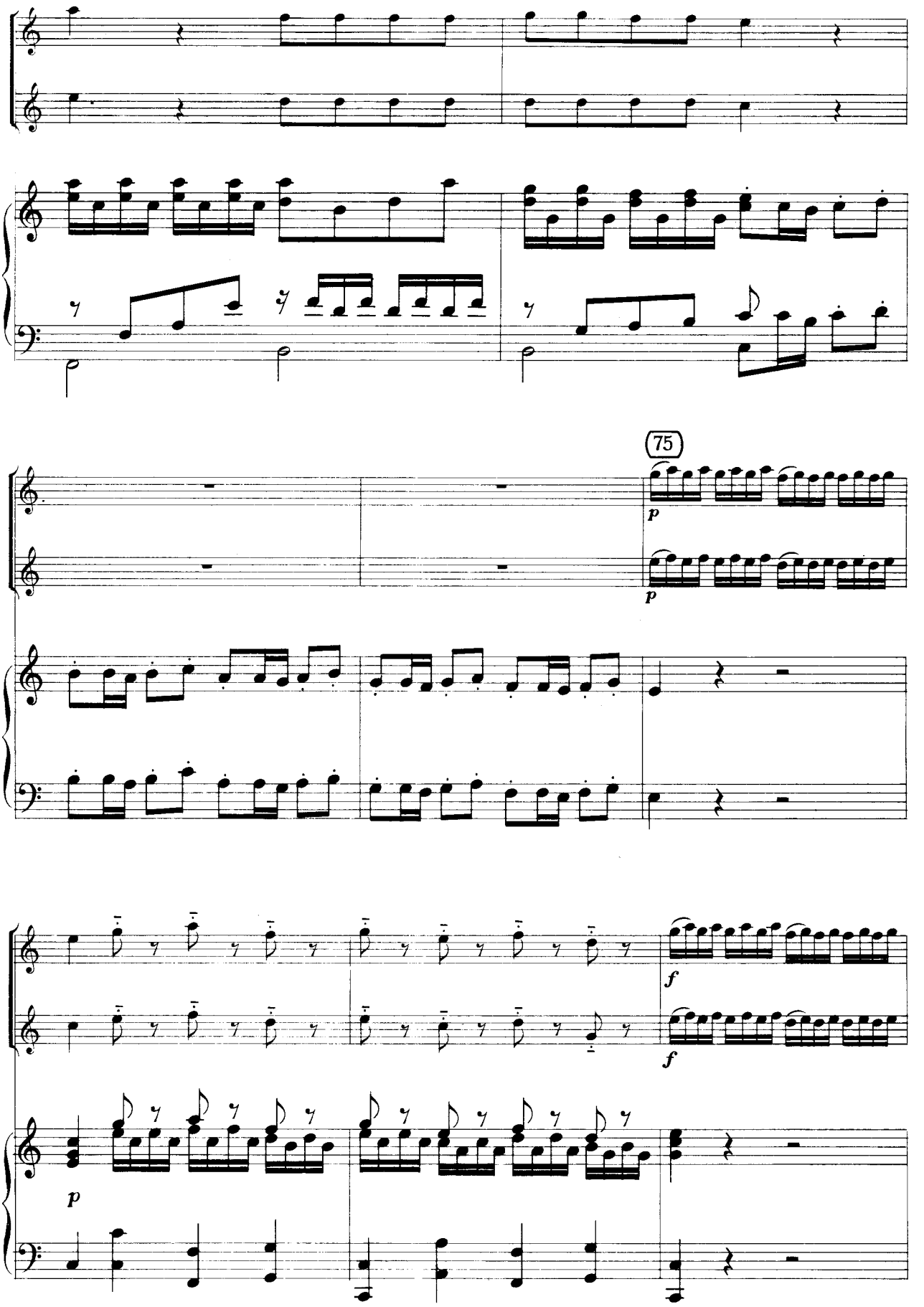
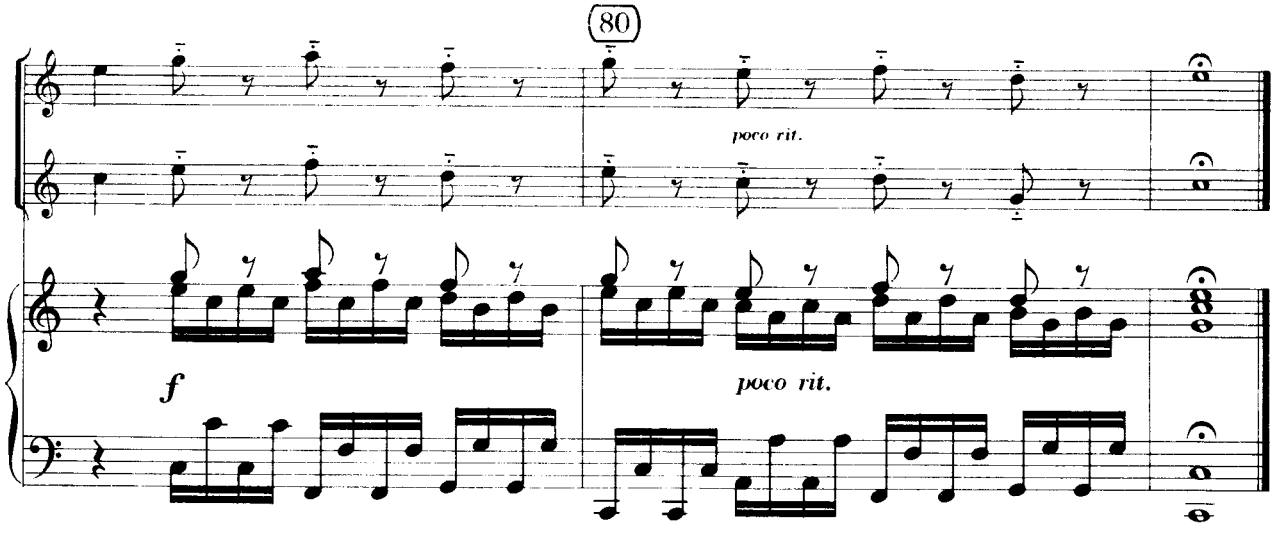
f
pp


55
mf
mf
mf
p
p
60
p
p


p
65
f
f
f
70
mp
mp
(simile)
(simile)


75
p
p
f
f
p



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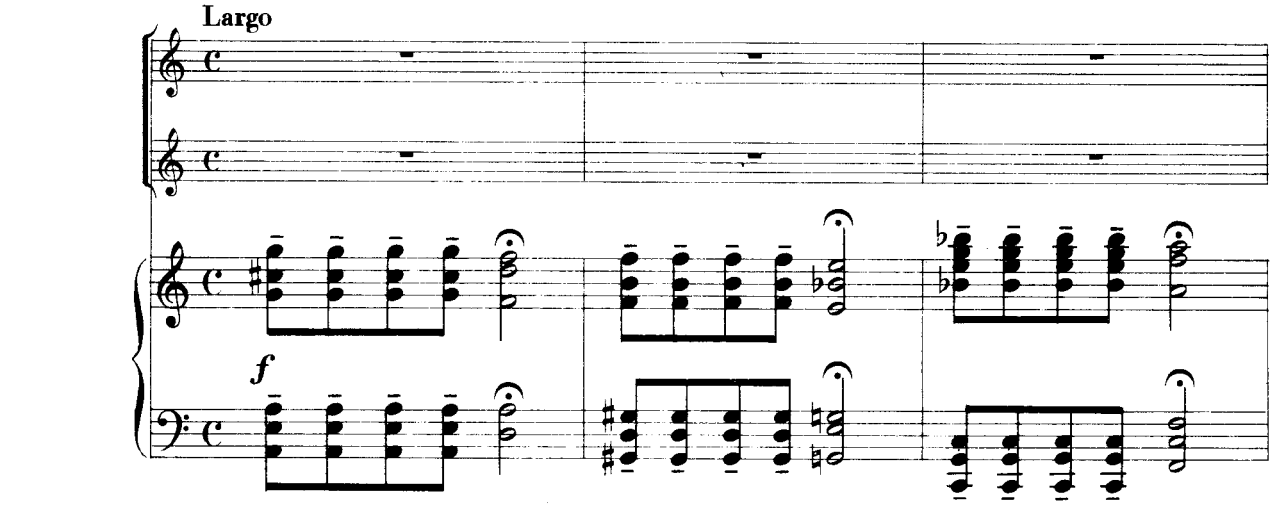

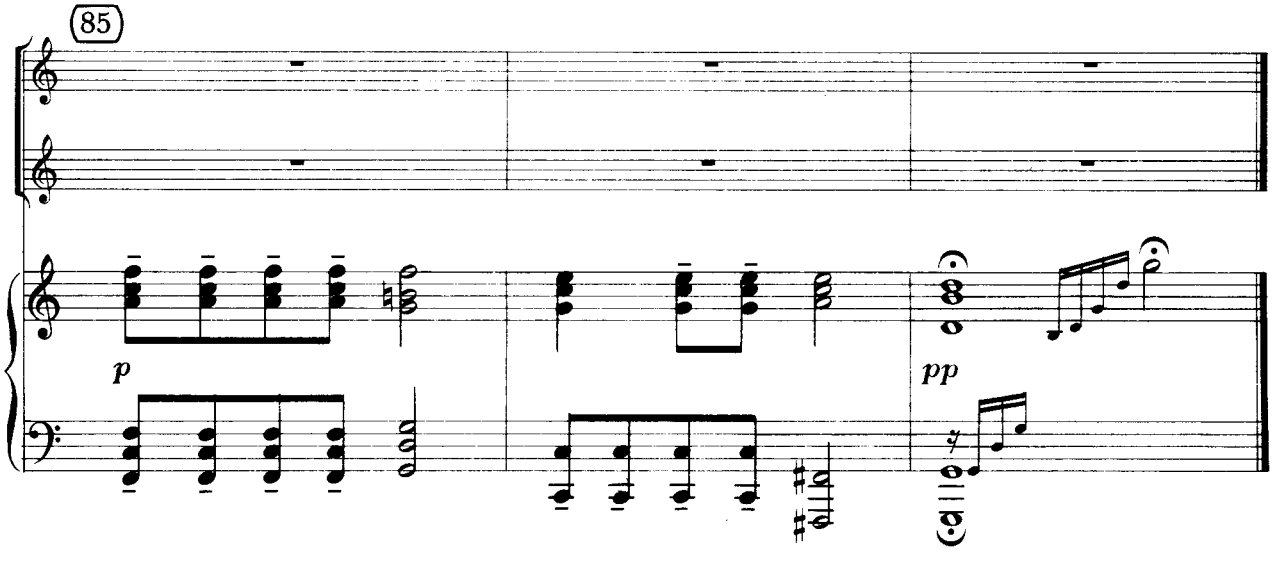

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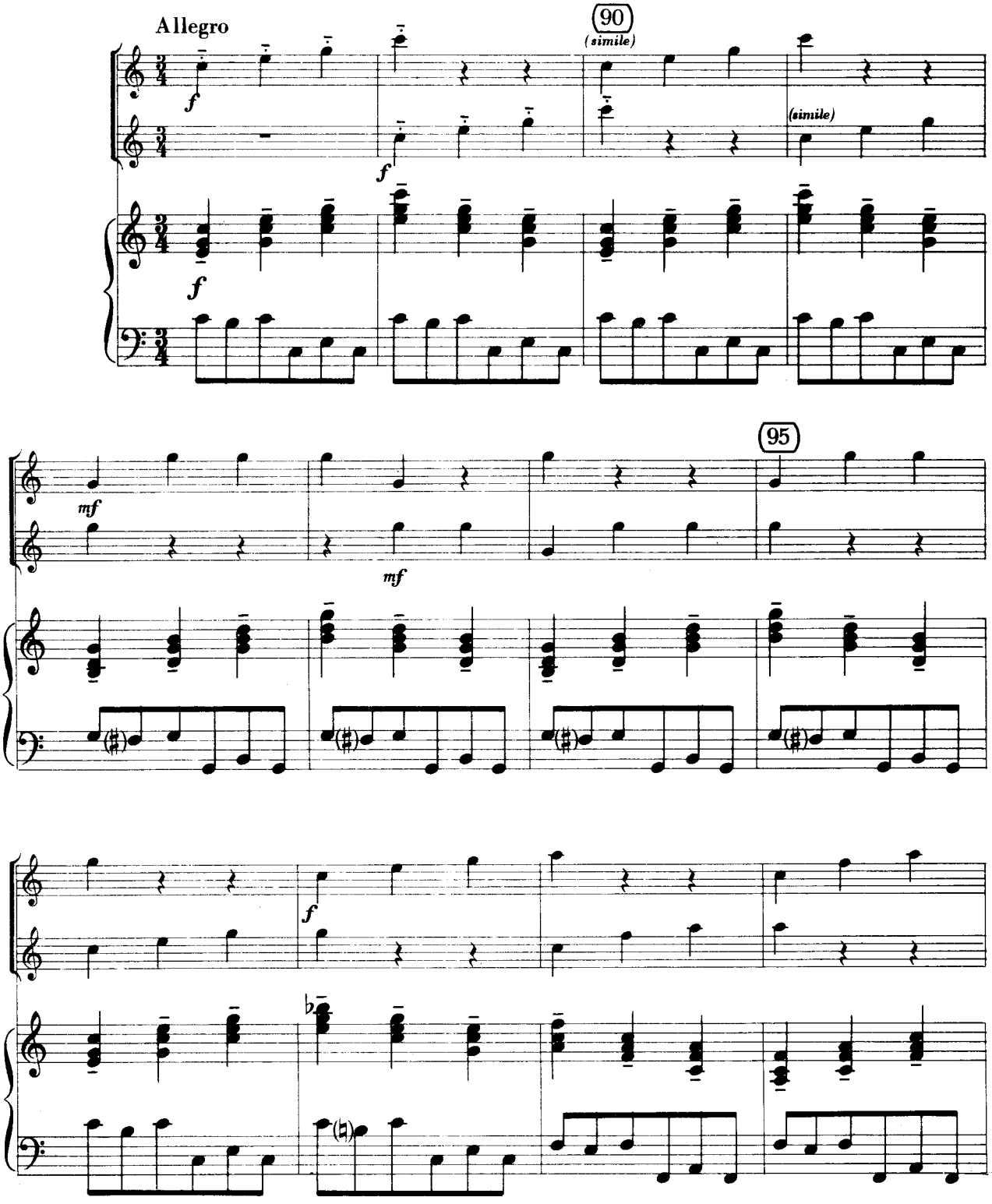
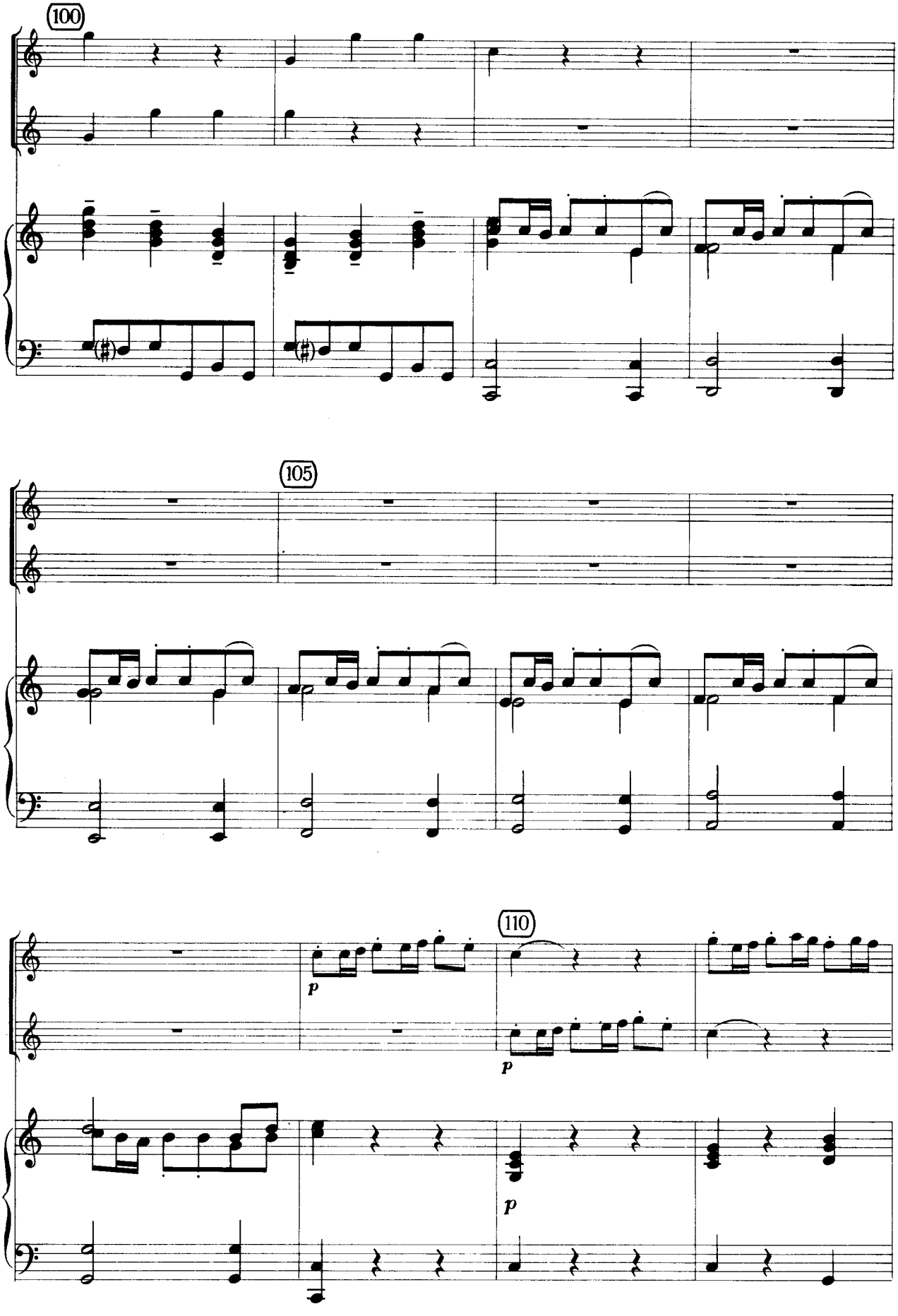
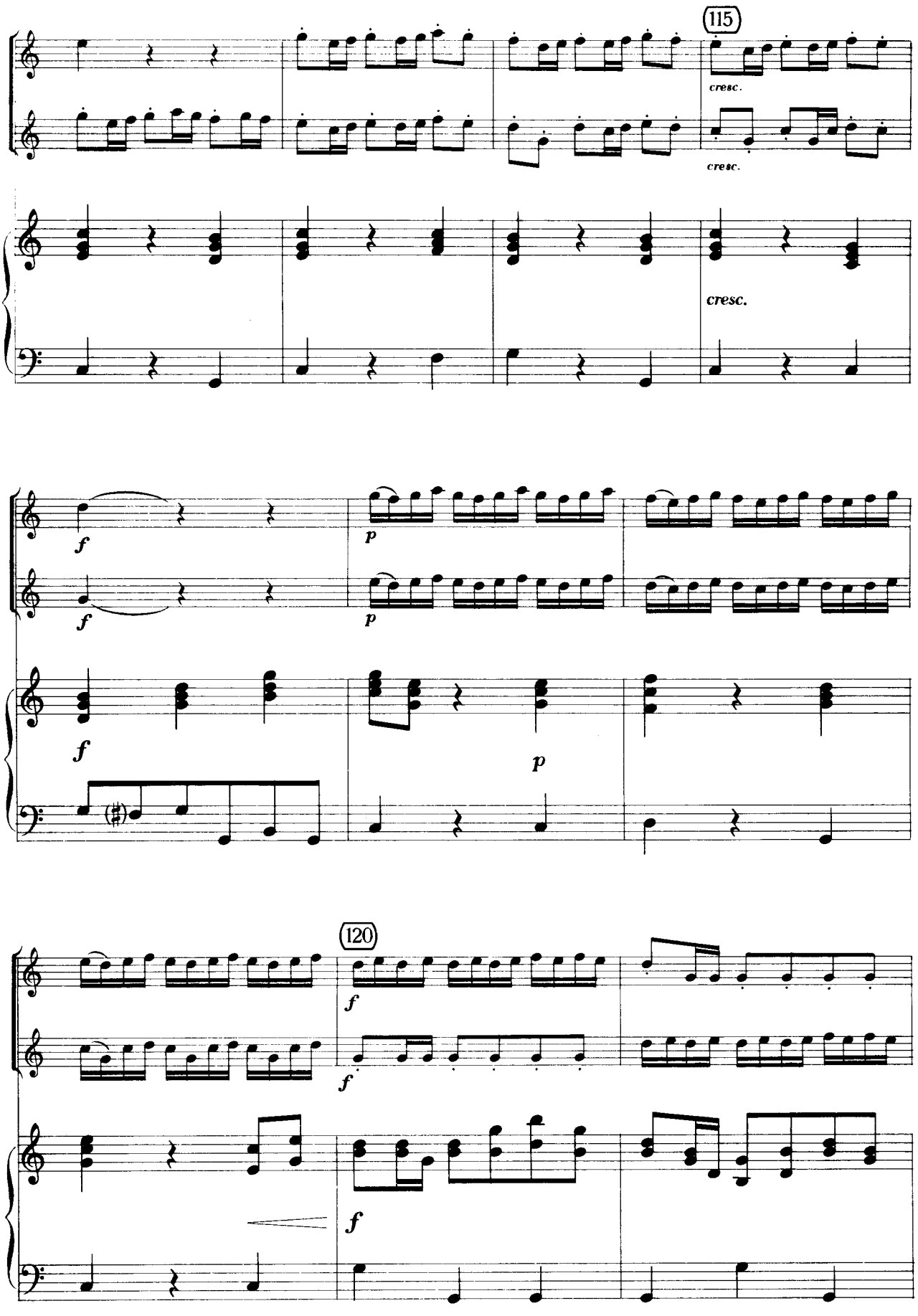
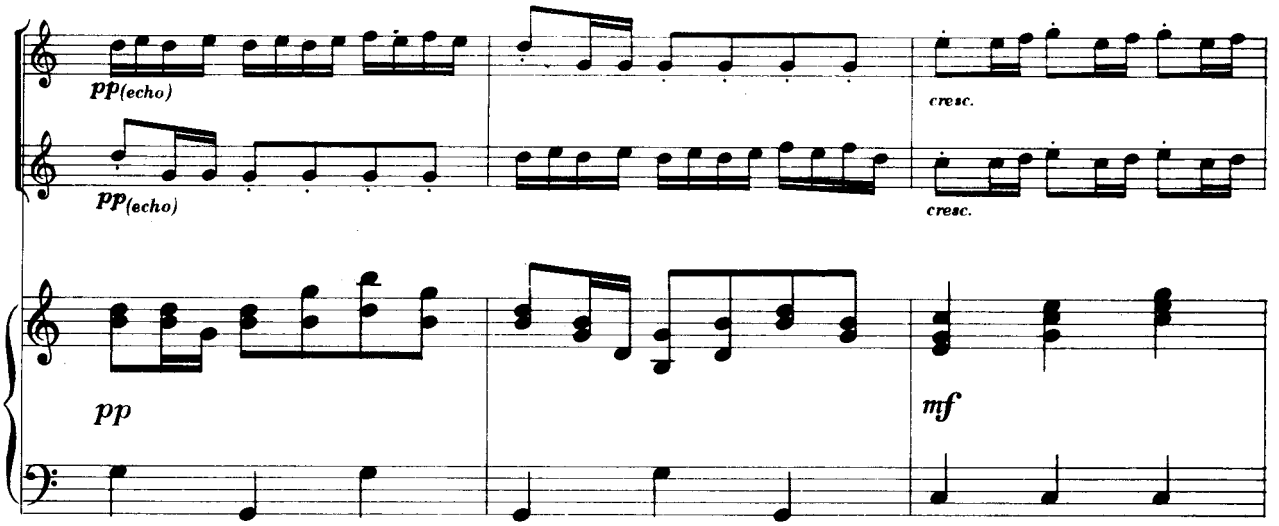
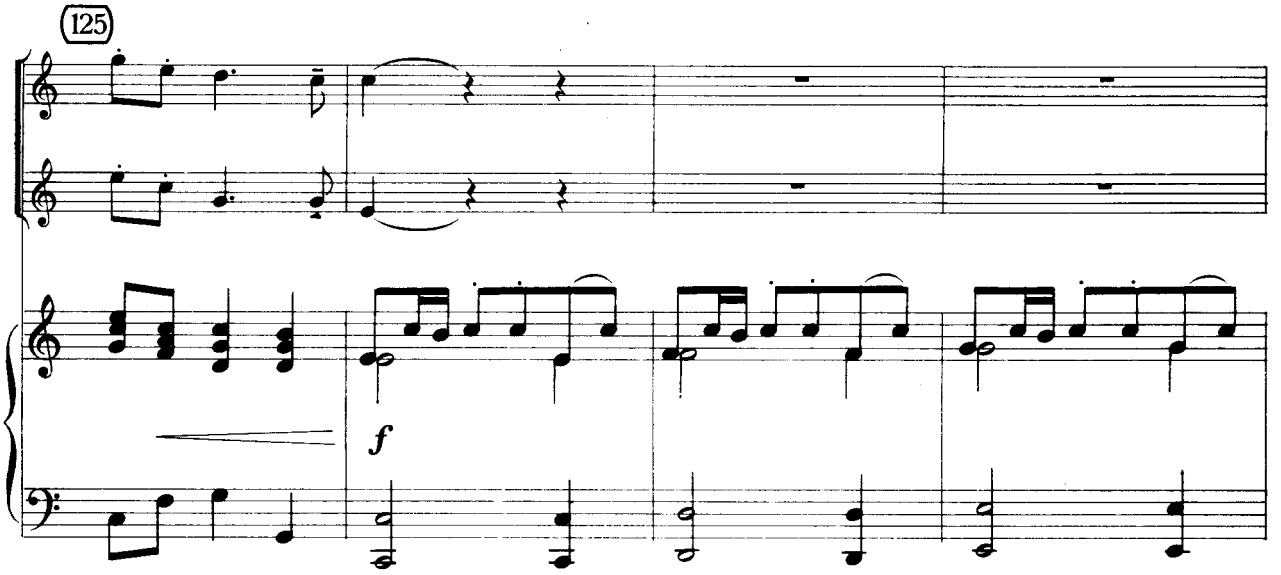
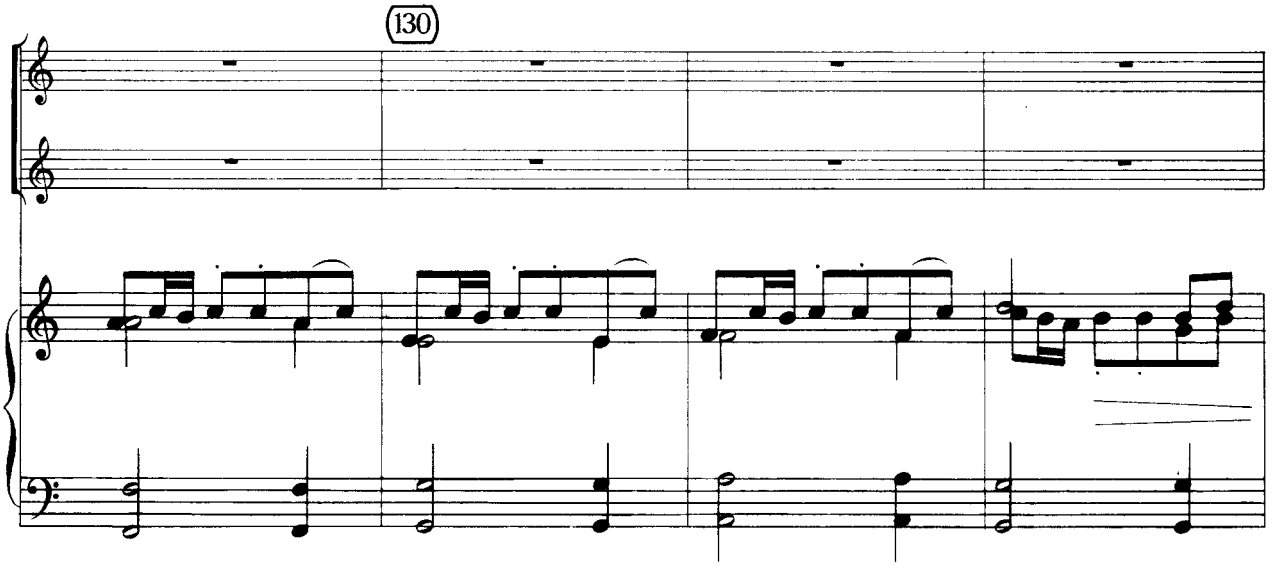


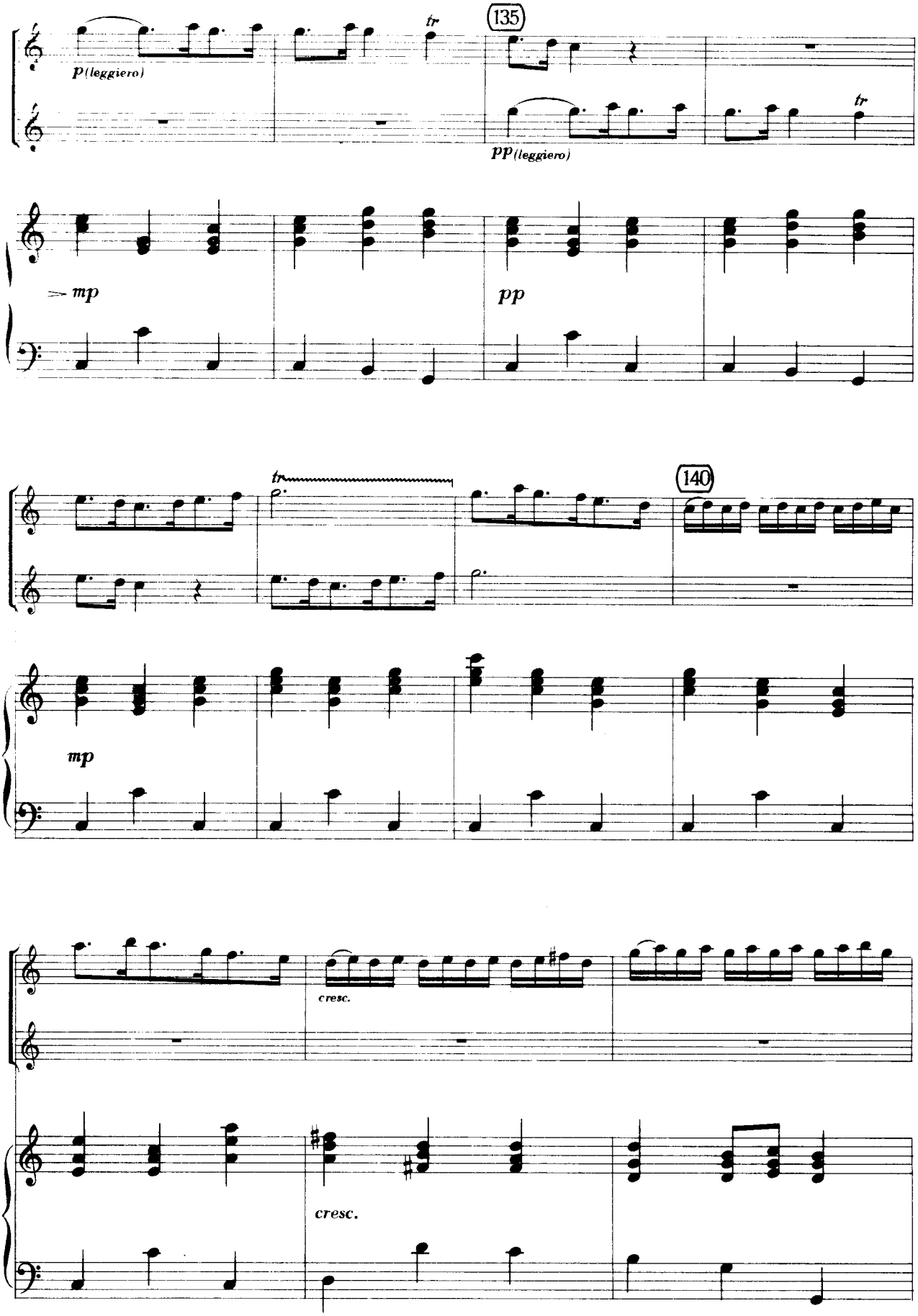

100
105
110
p
p
p

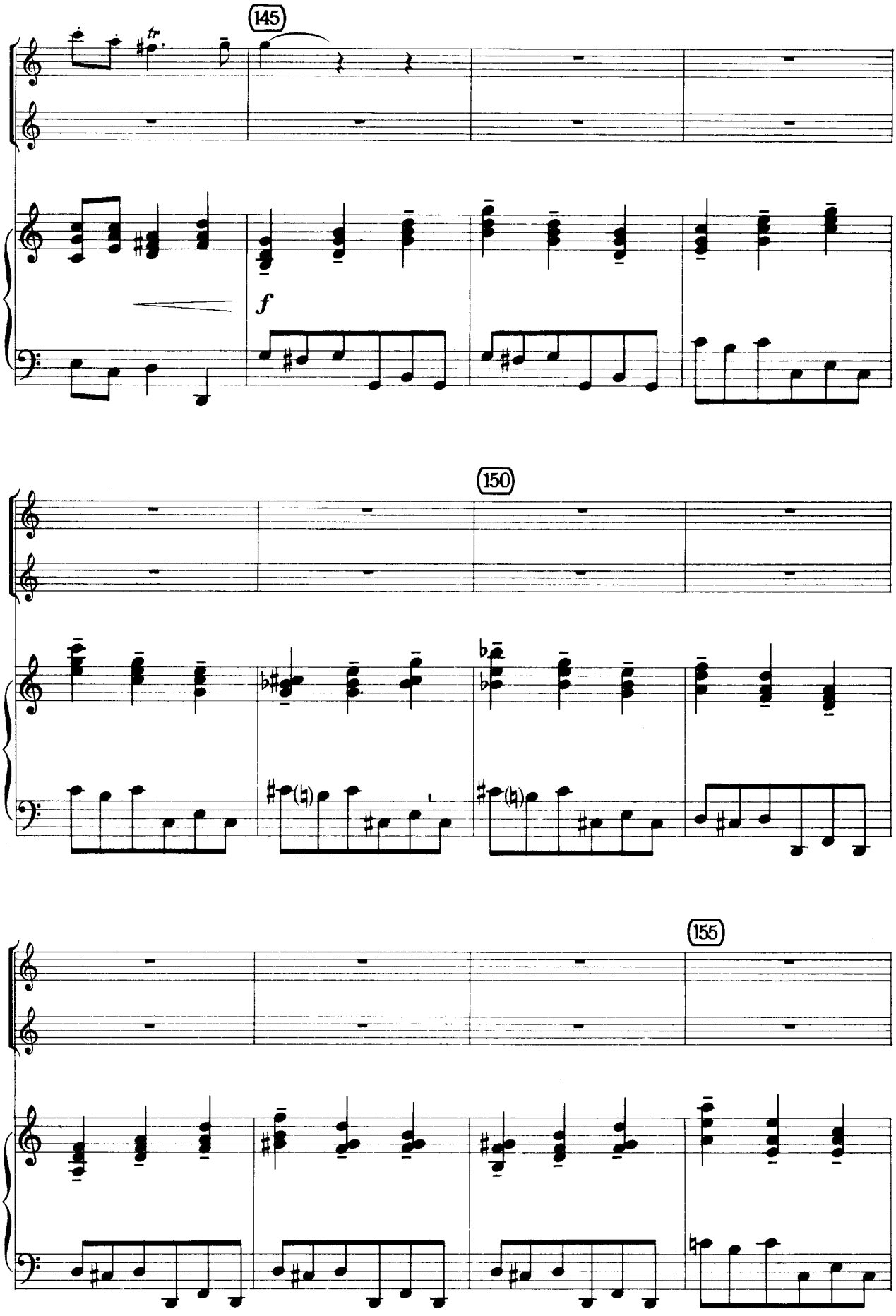

115
cresc.
cresc.
cresc.
f
p
f
p
f
p
120
f
f
f

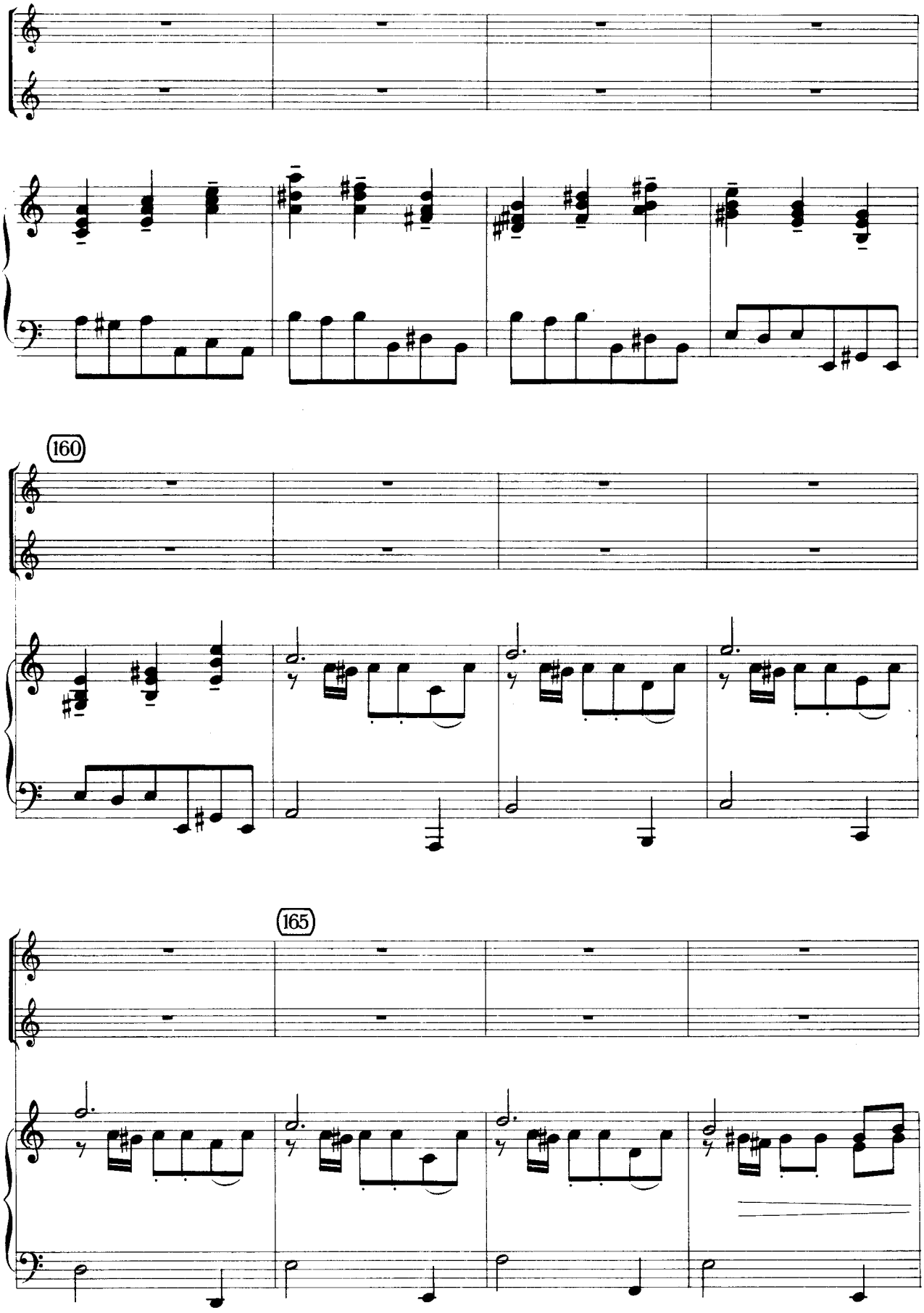

pp(echo)
pp(echo)
cresc.
cresc.
pp
mf

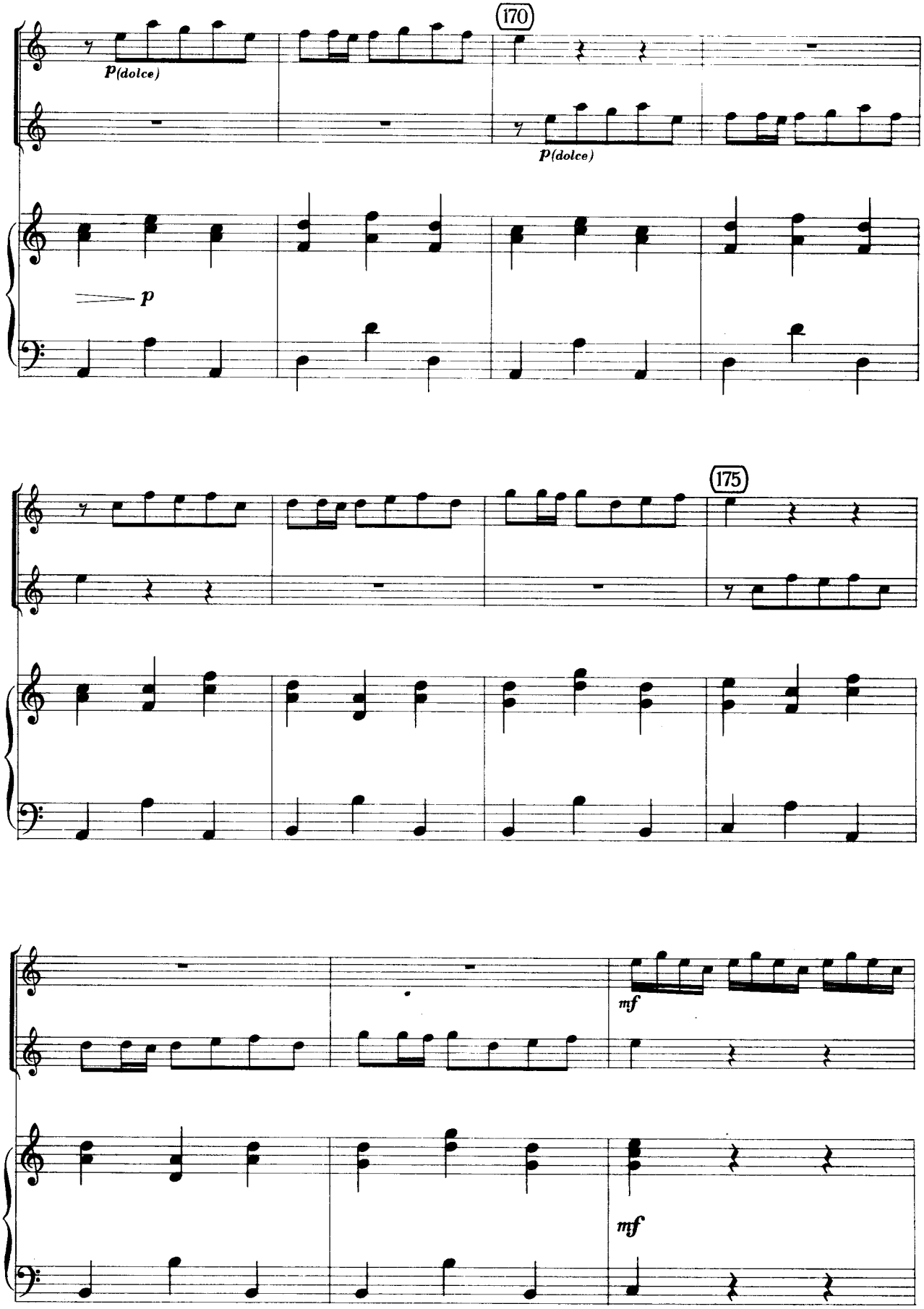

125
f


130


p (leggiero)
tr
135
pp (leggiero)
tr
mp
pp
tr
140
mp
cresc.
cresc.


145
tr
f
150
155


160
165


170
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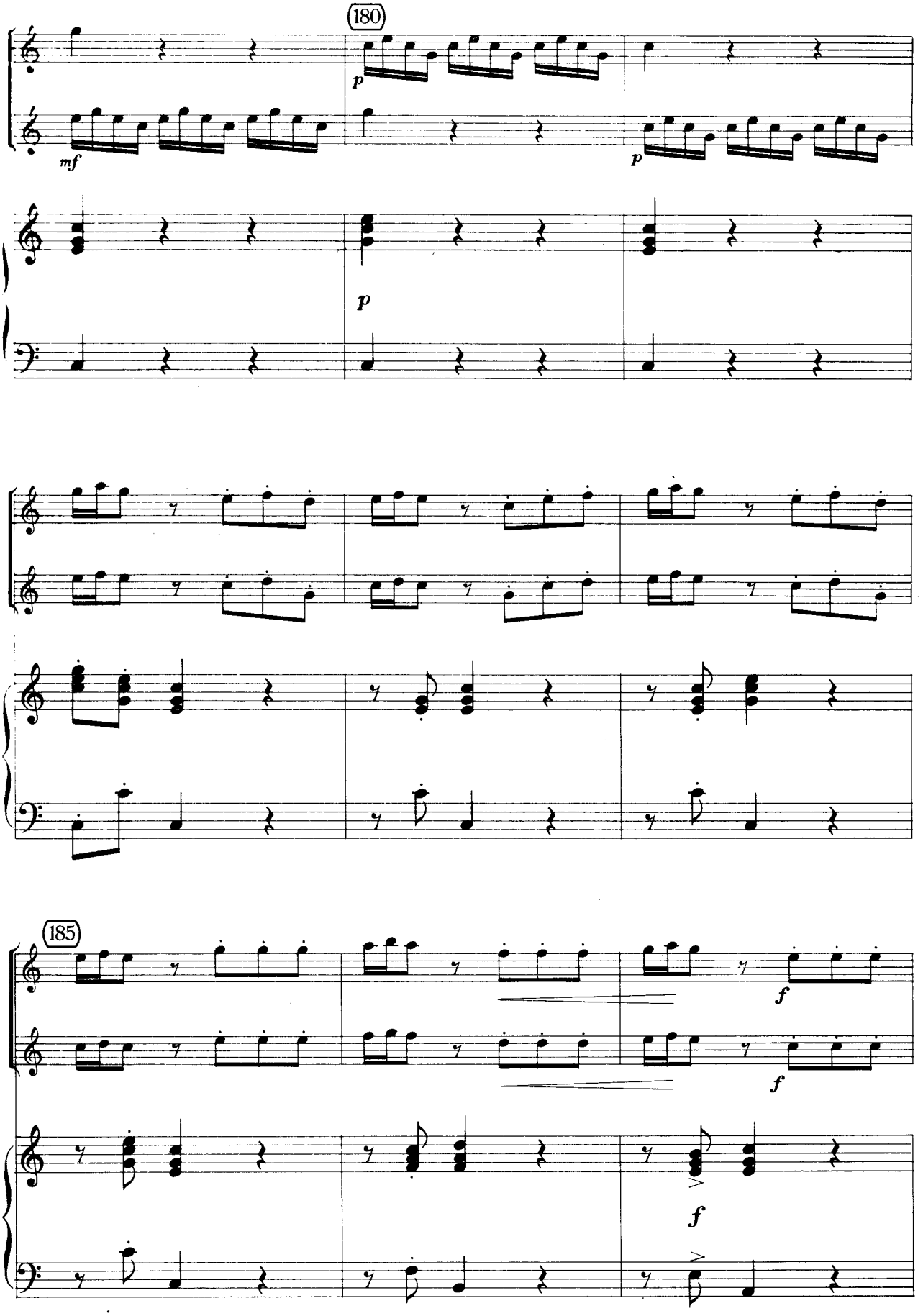
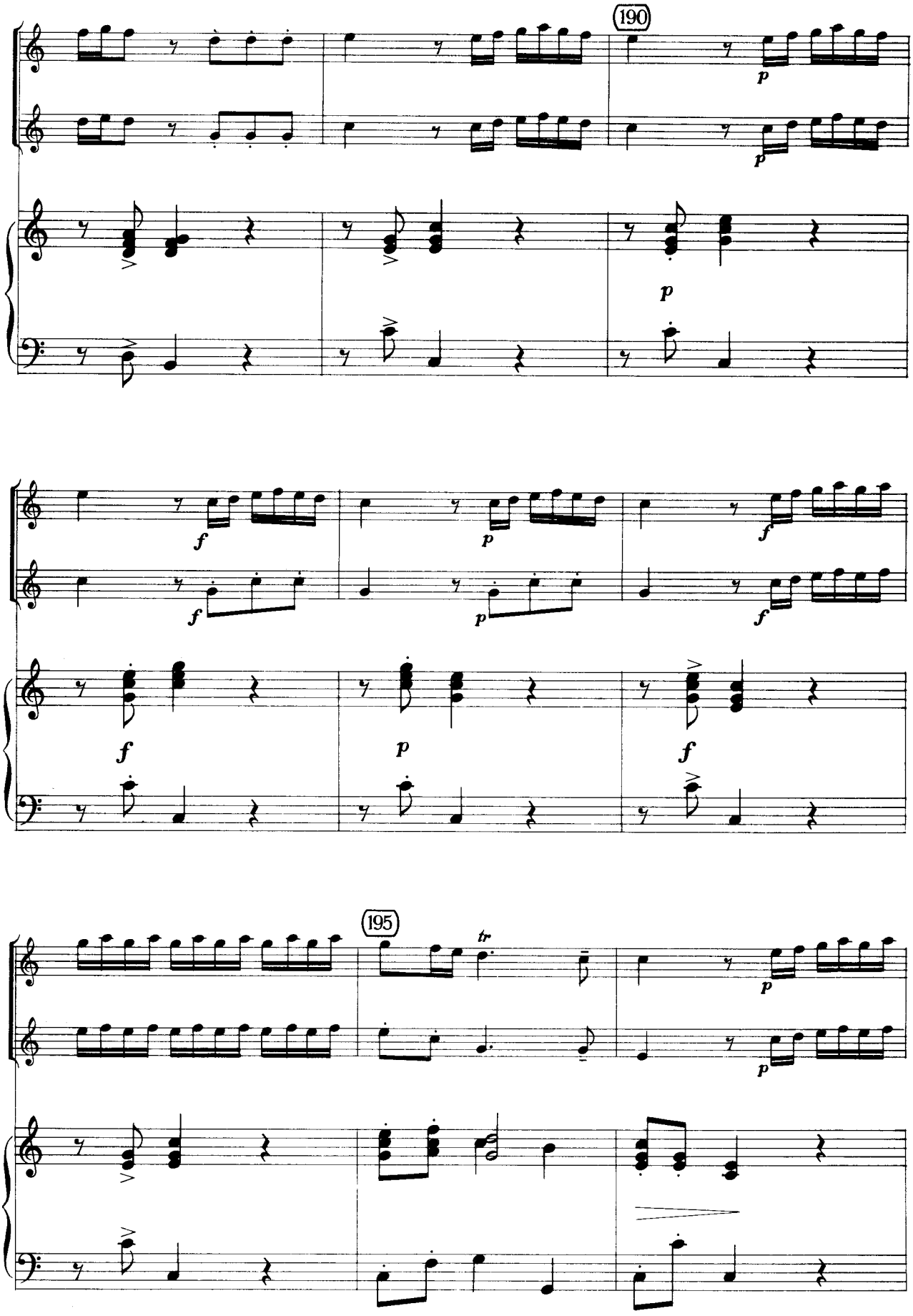
p(dolce)
p
175
mf
mf


180
mf
p
p
p
185
f
f
f


190
p
p
p
f
f
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f
f
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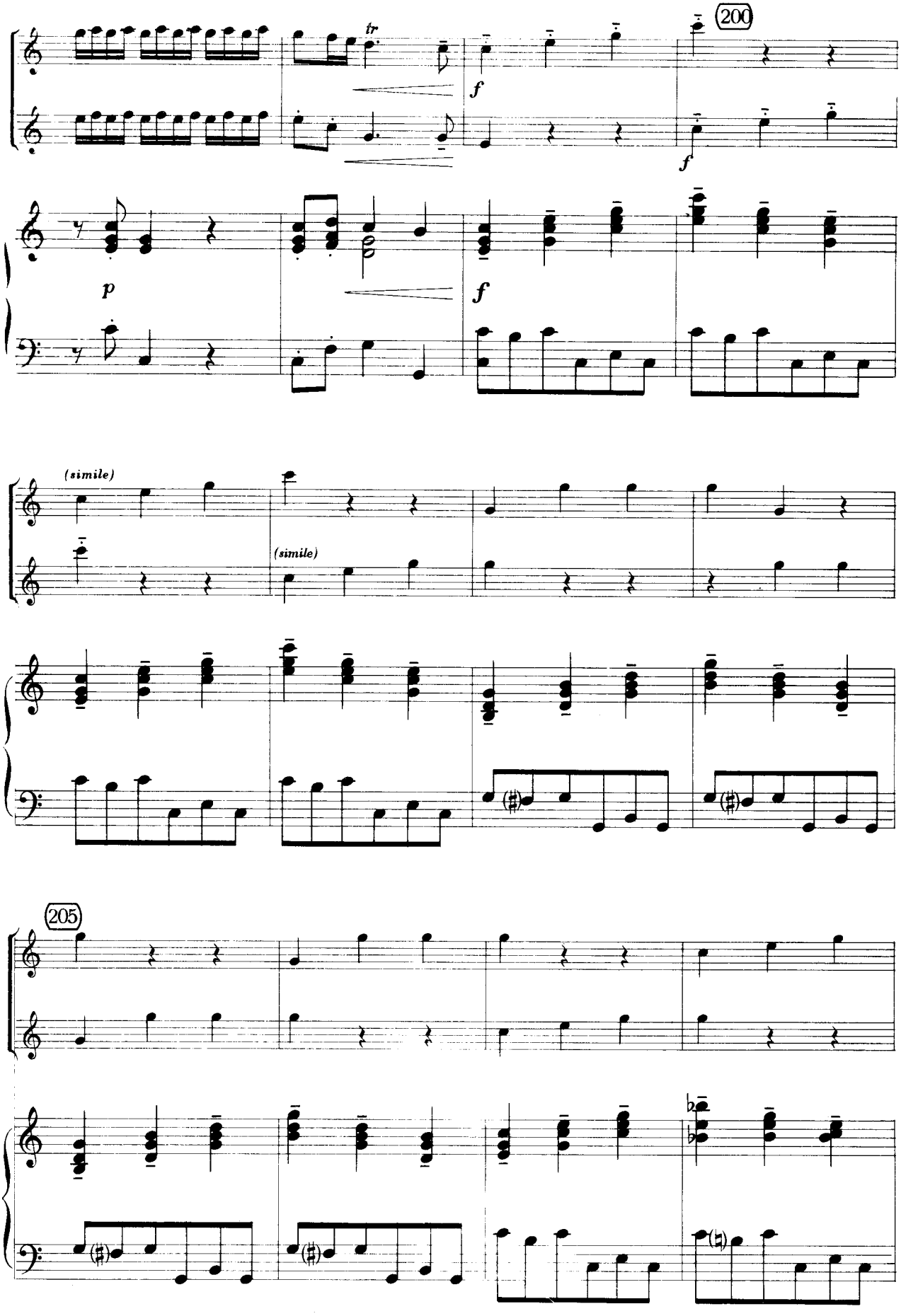
195
tr
p
p


200
tr
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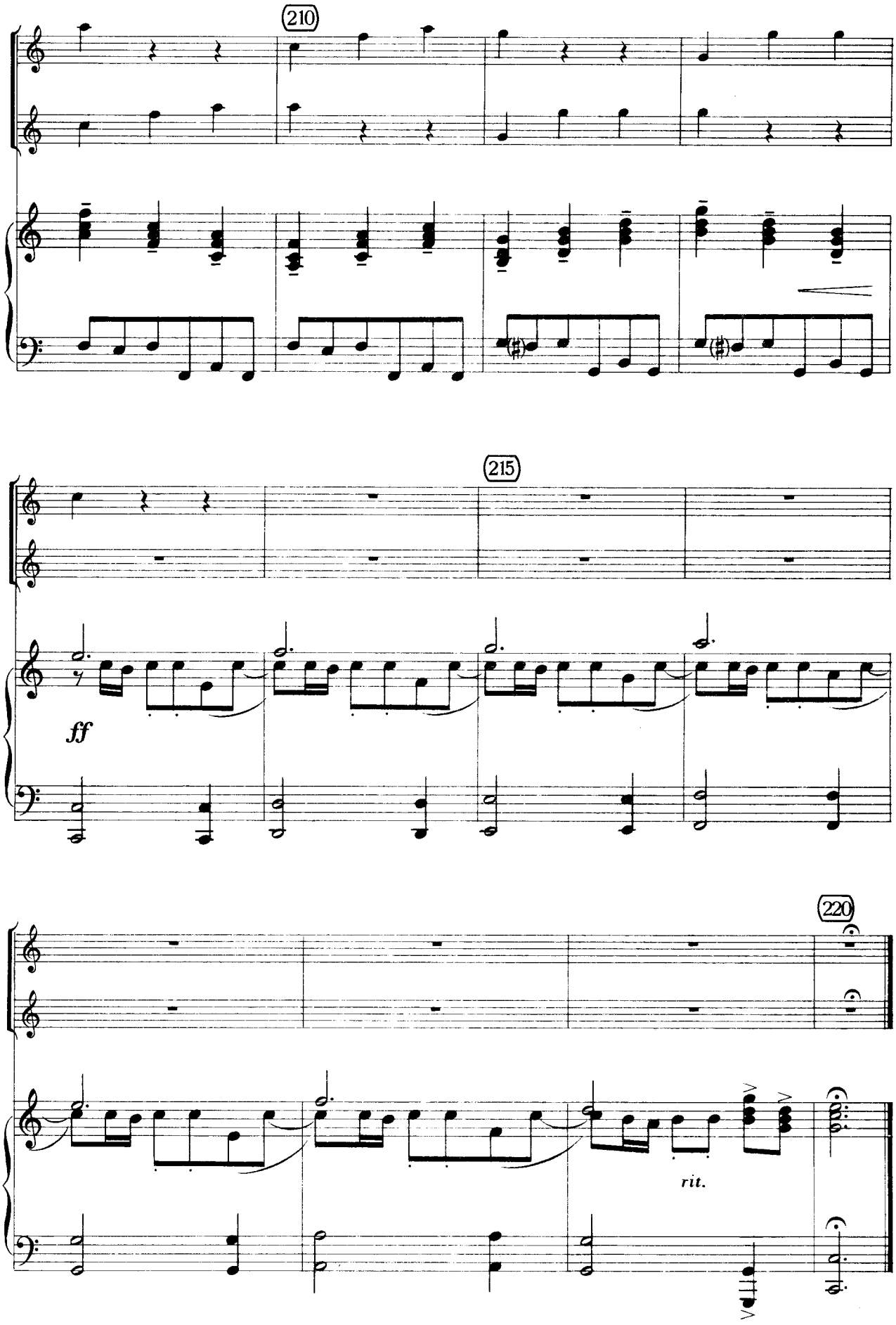
f
p
f
(simile)
(simile)
205


210
215
ff
220
rit.

TROMBE

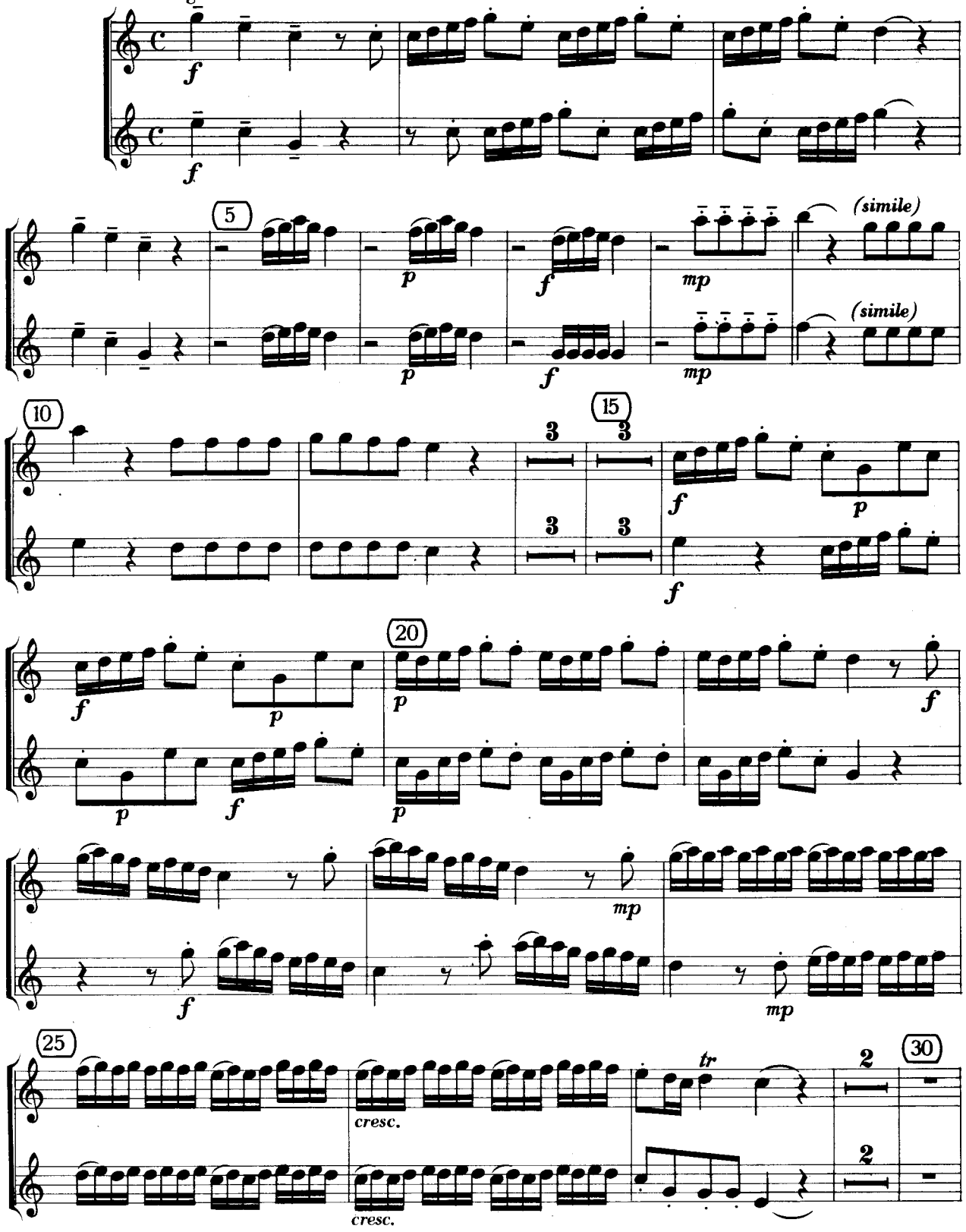
CONCERTO IN DO MAGGIORE

per 2 trombe

A. VIVALDI
(1675—1741)

I.

Allegro



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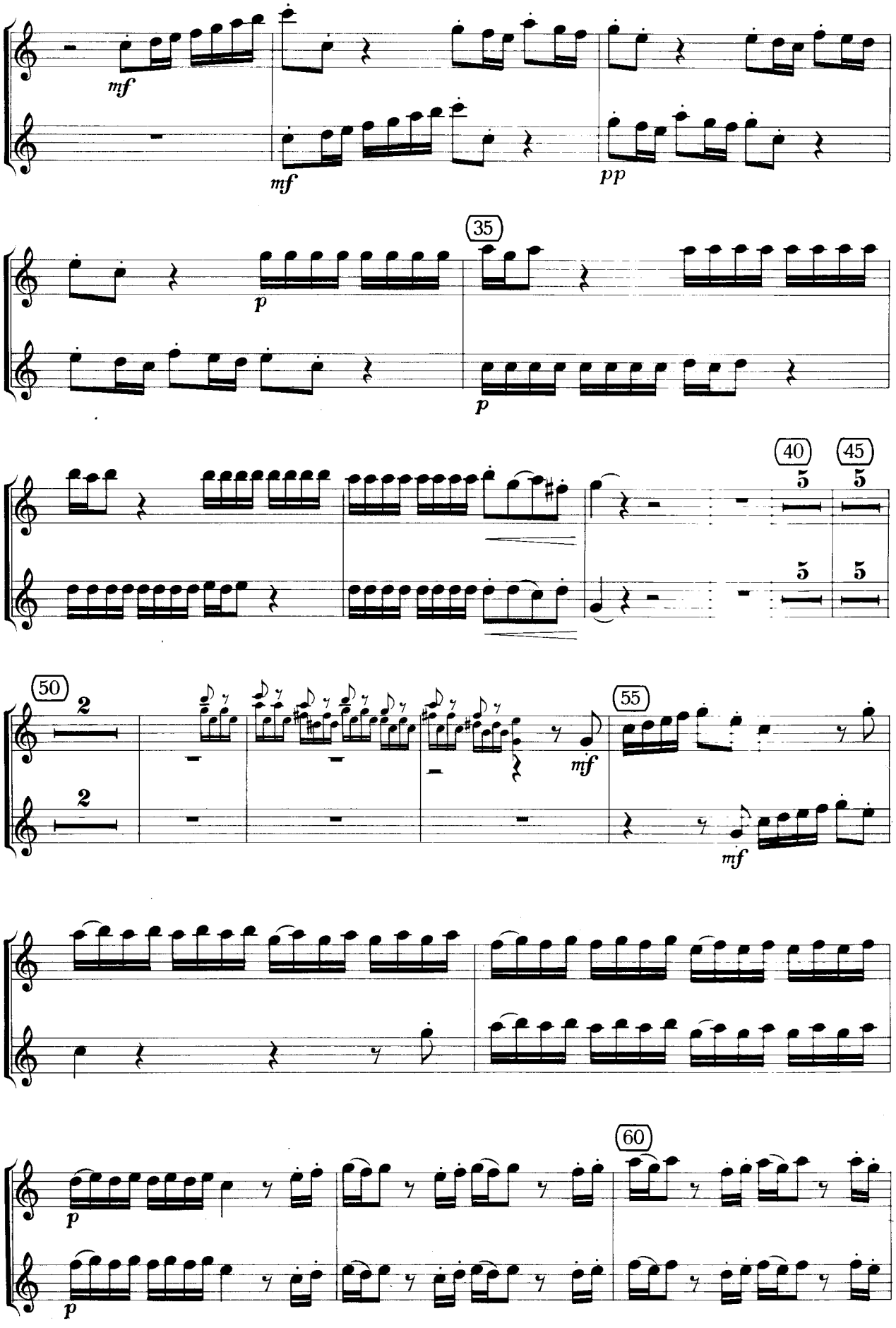
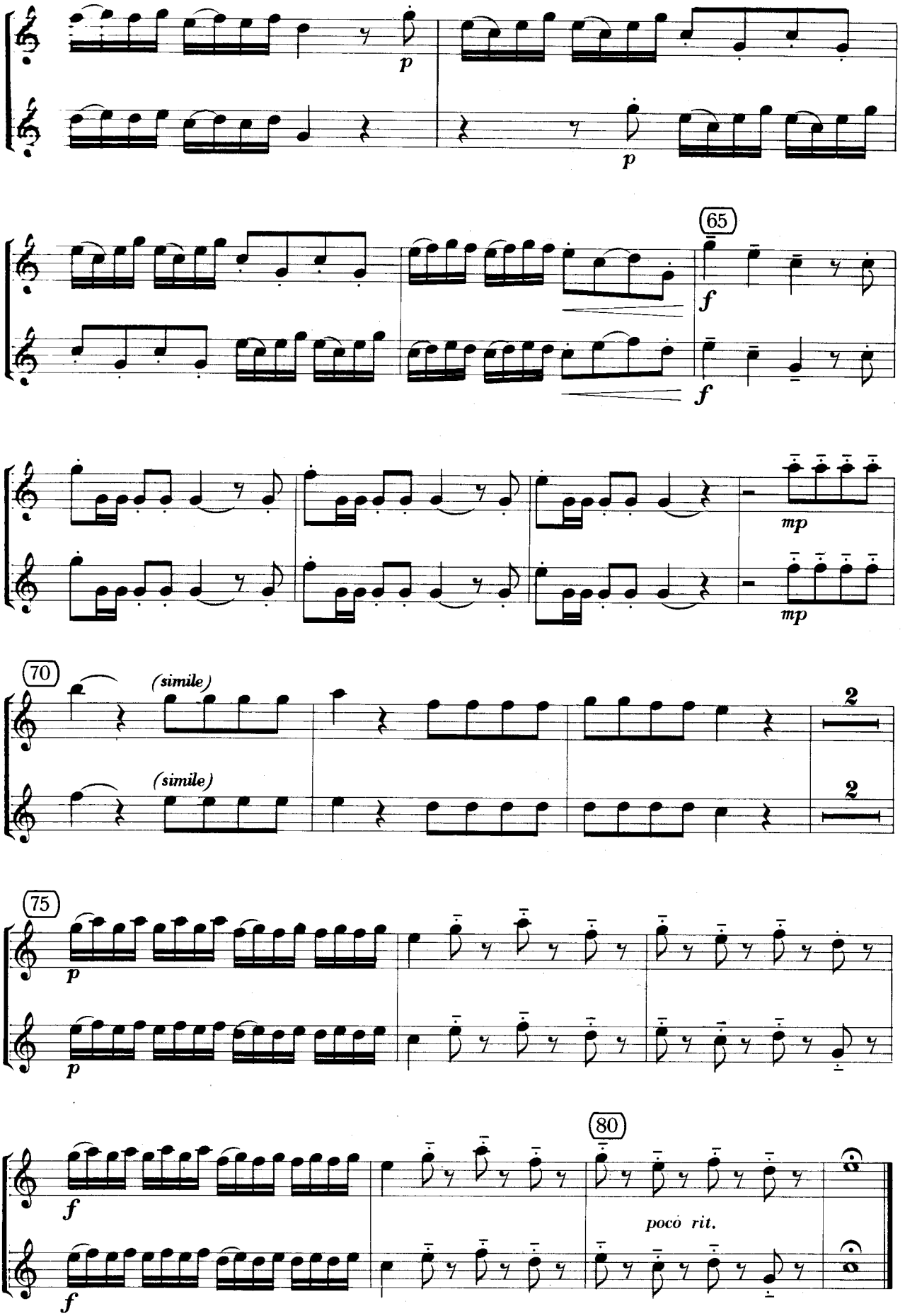
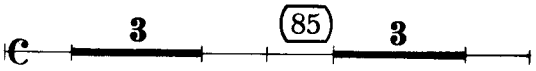

mf
mf
pp
35
p
p
40
45
5
5
5
5
50
2
2
mf
55
mf
60
p
p

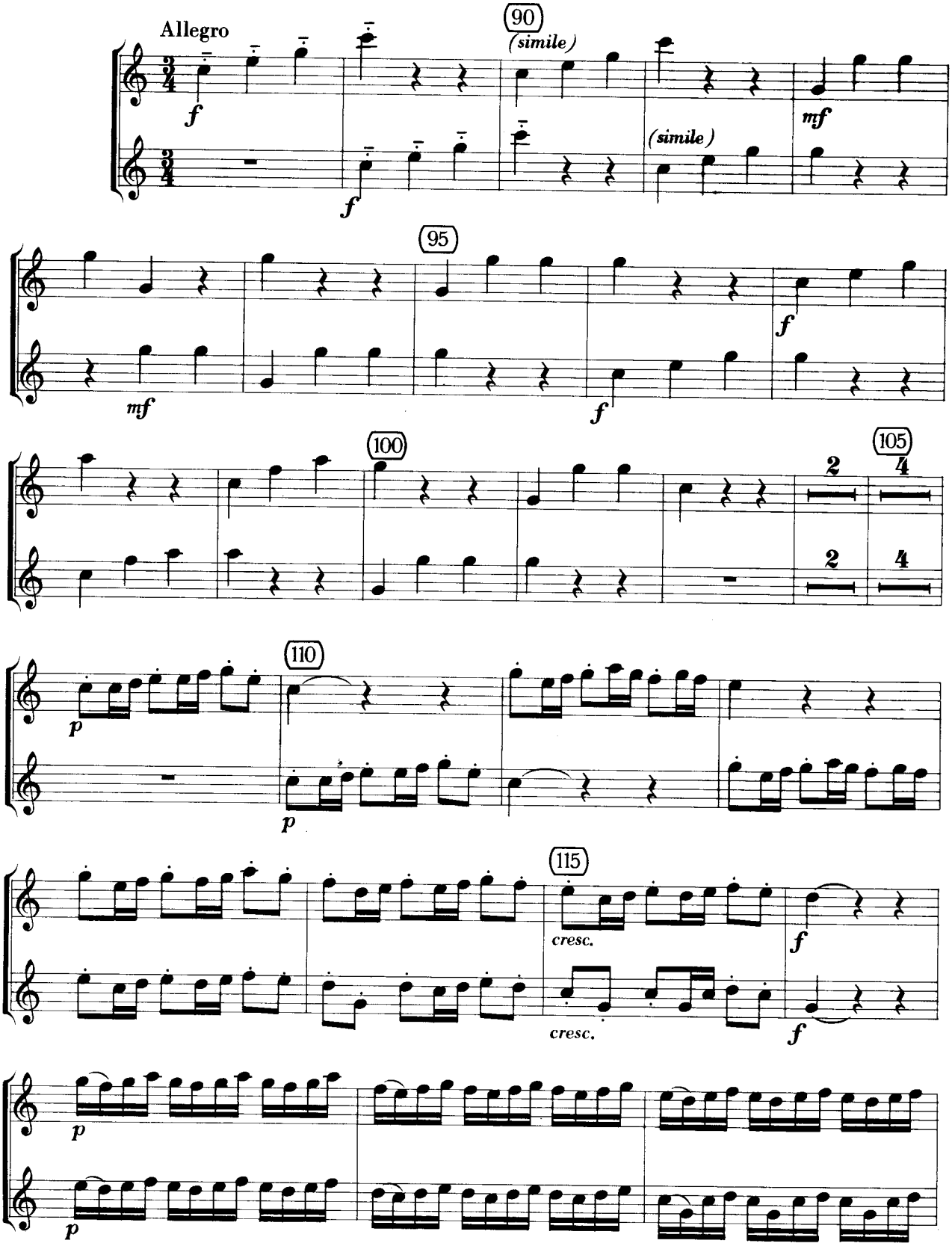

p
p
65
f
f
mp
mp
70
(simile)
(simile)
2
2
75
p
p
80
f
f
poco rit.

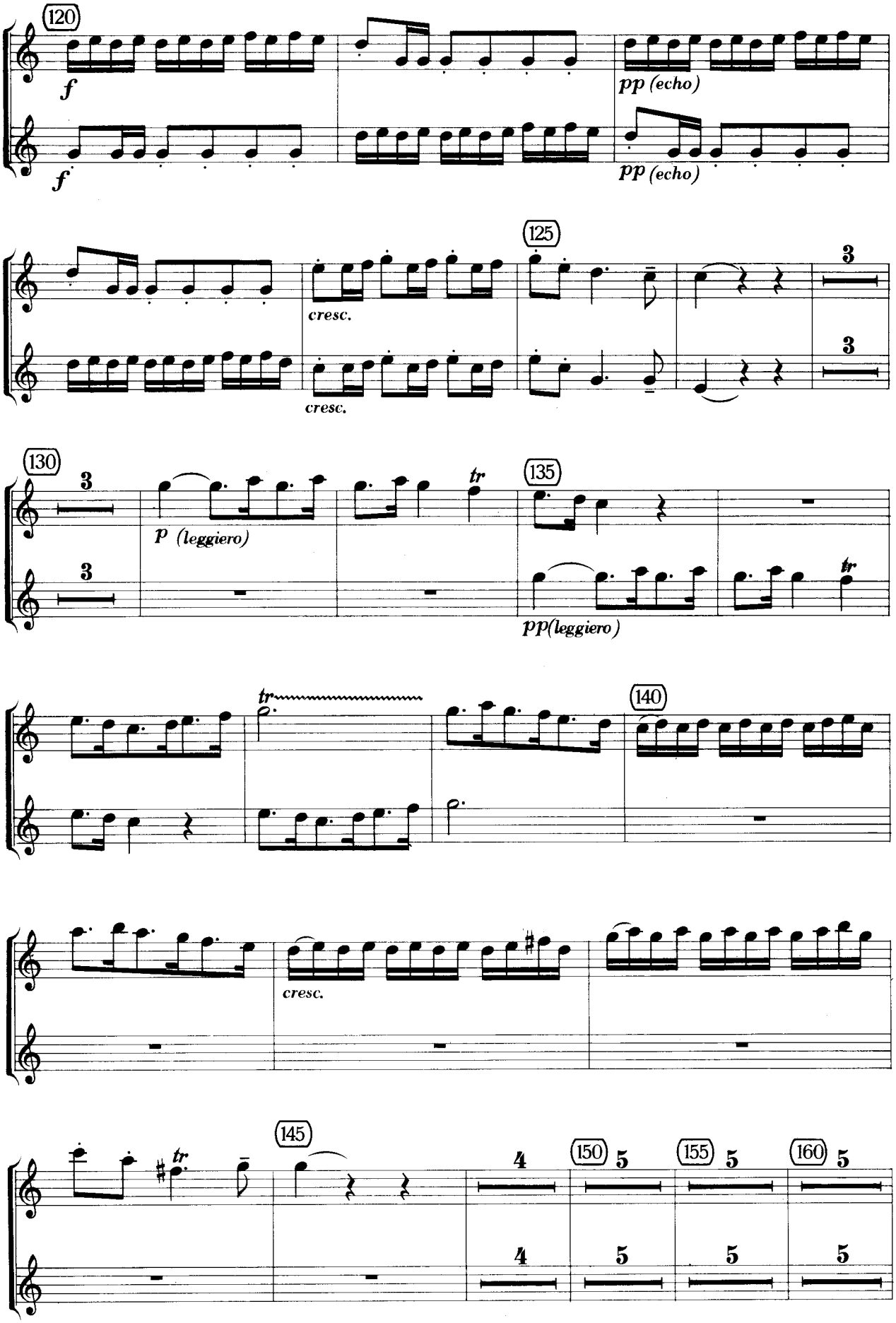
II.

TACET



III.




120
f
f
pp (echo)
pp (echo)
125
cresc.
cresc.
3
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130
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3
p (leggiero)
tr
135
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tr
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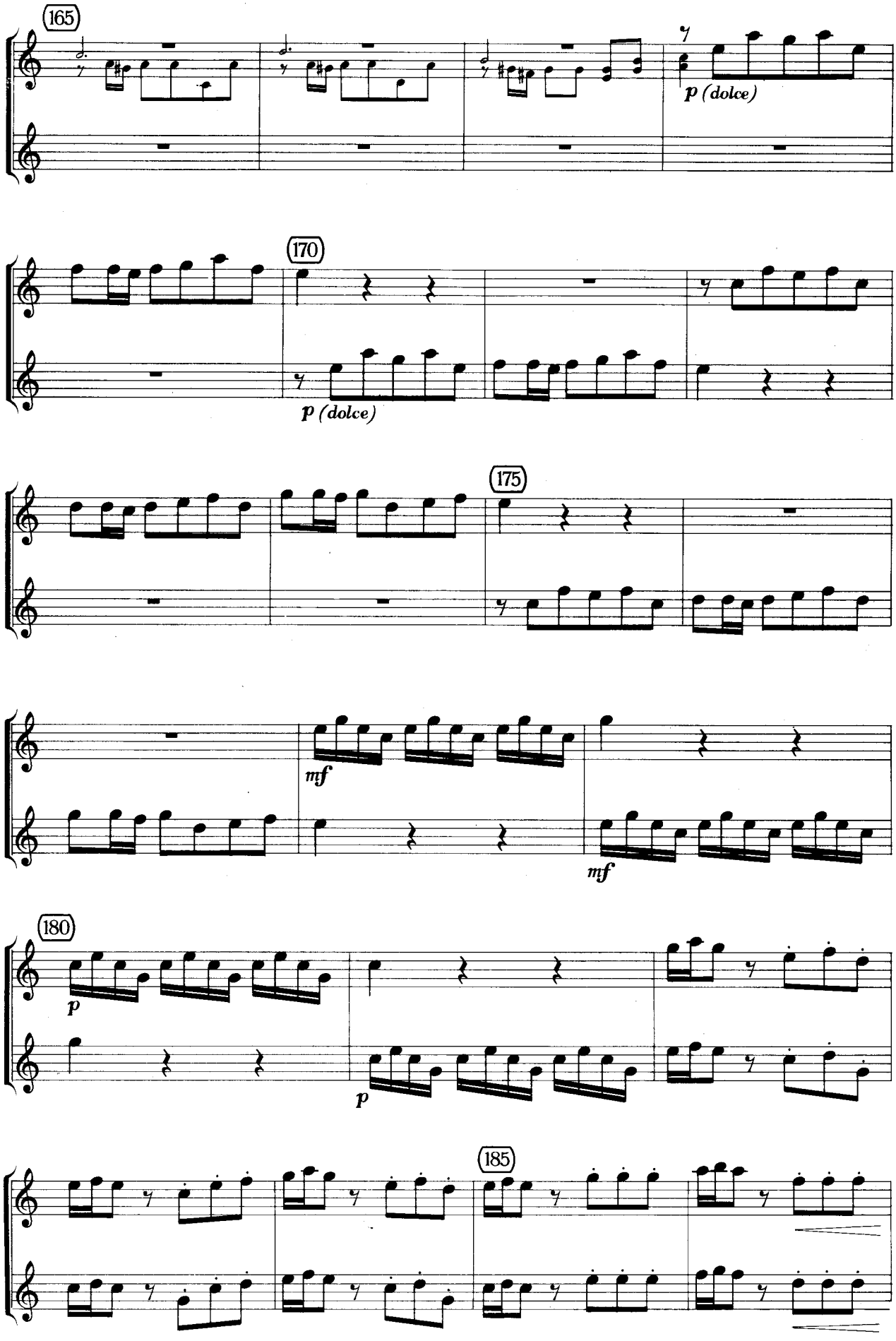
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170
p (dolce)
175
mf
mf
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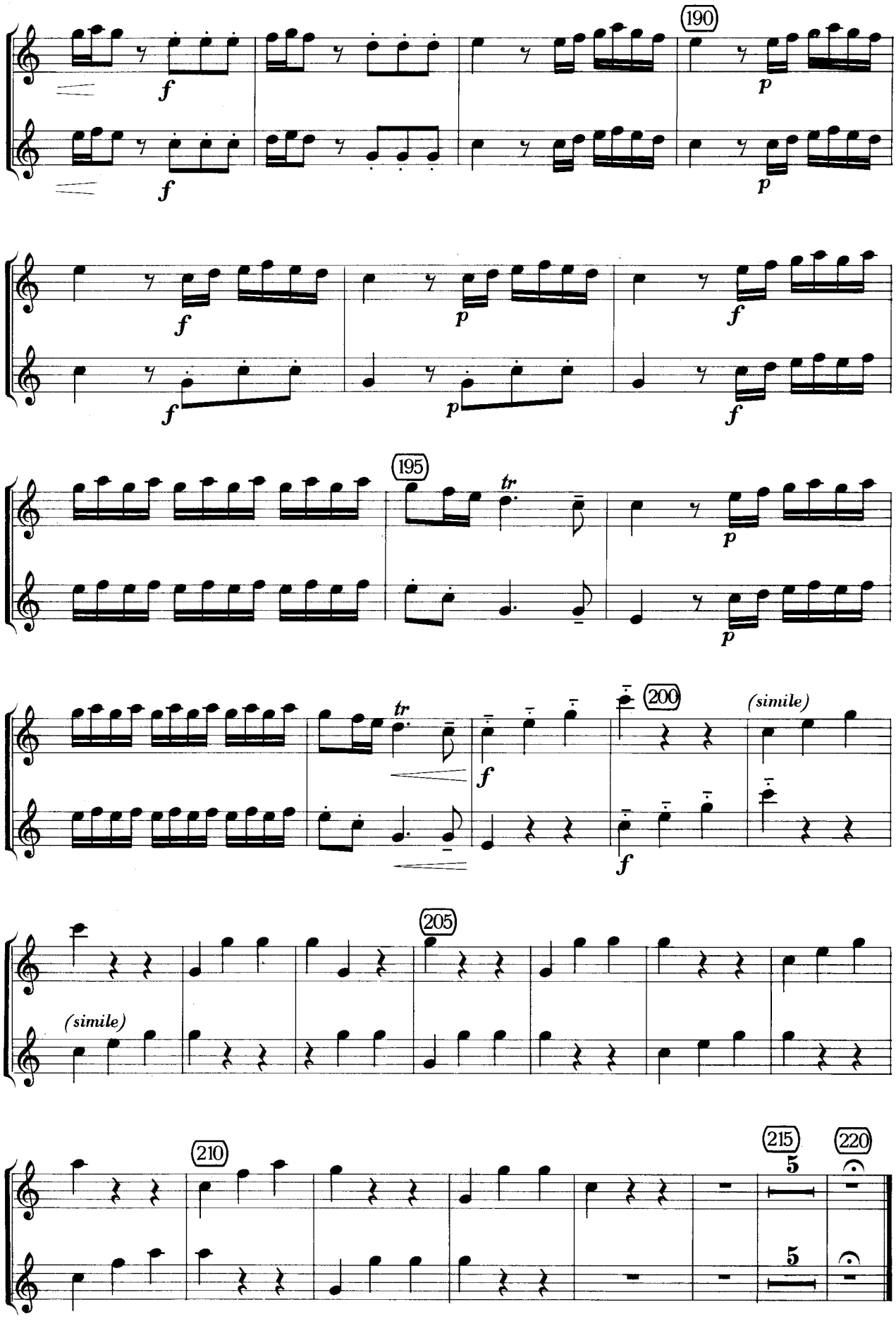
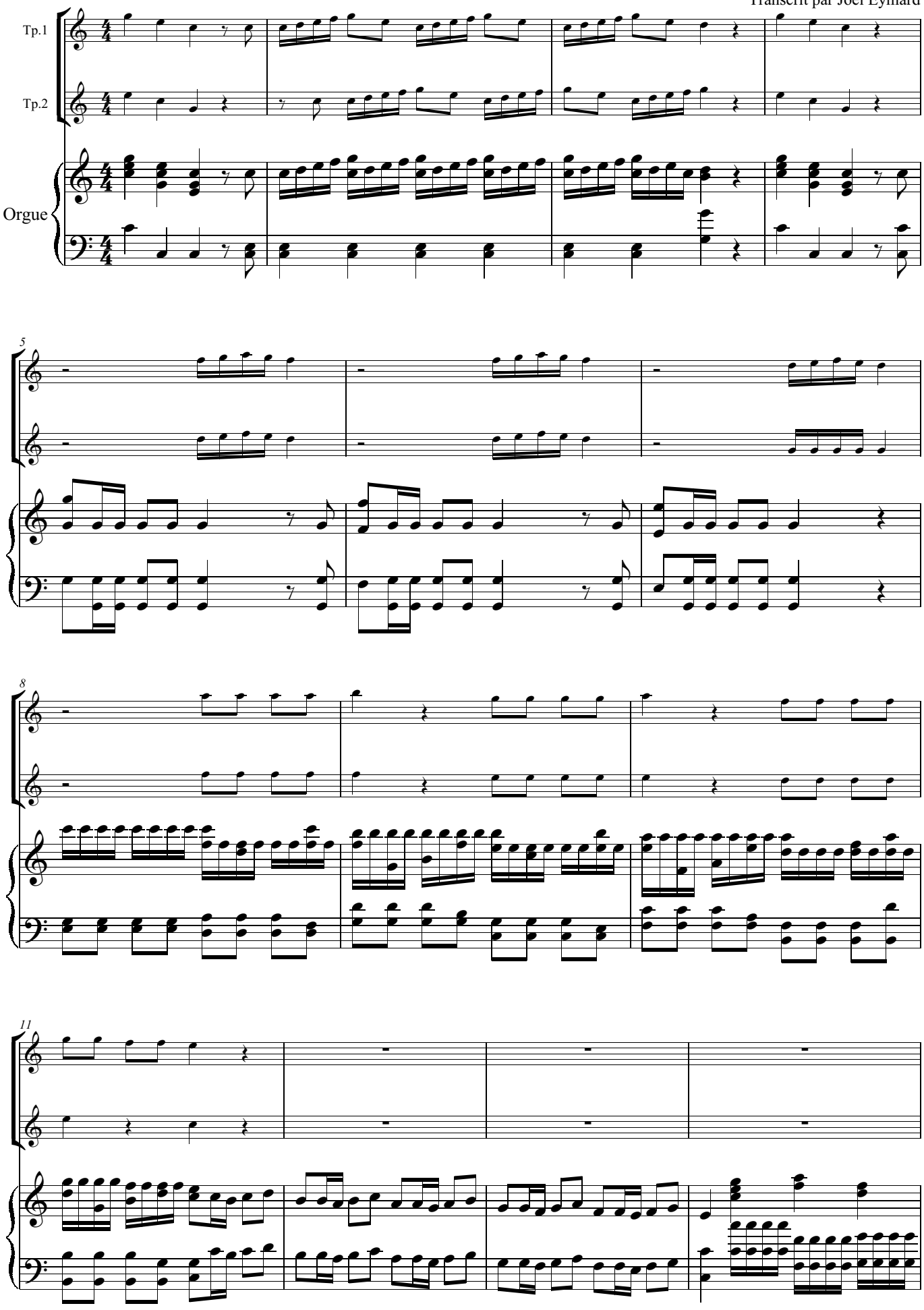
p
185


190
f
p
195
tr
200
(simile)
205
210
215
220
5

Concerto pour deux trompettes

Antonio Vivaldi
(1678-1741)
Transcrit par Joël Eymard

Allegro ♩=116



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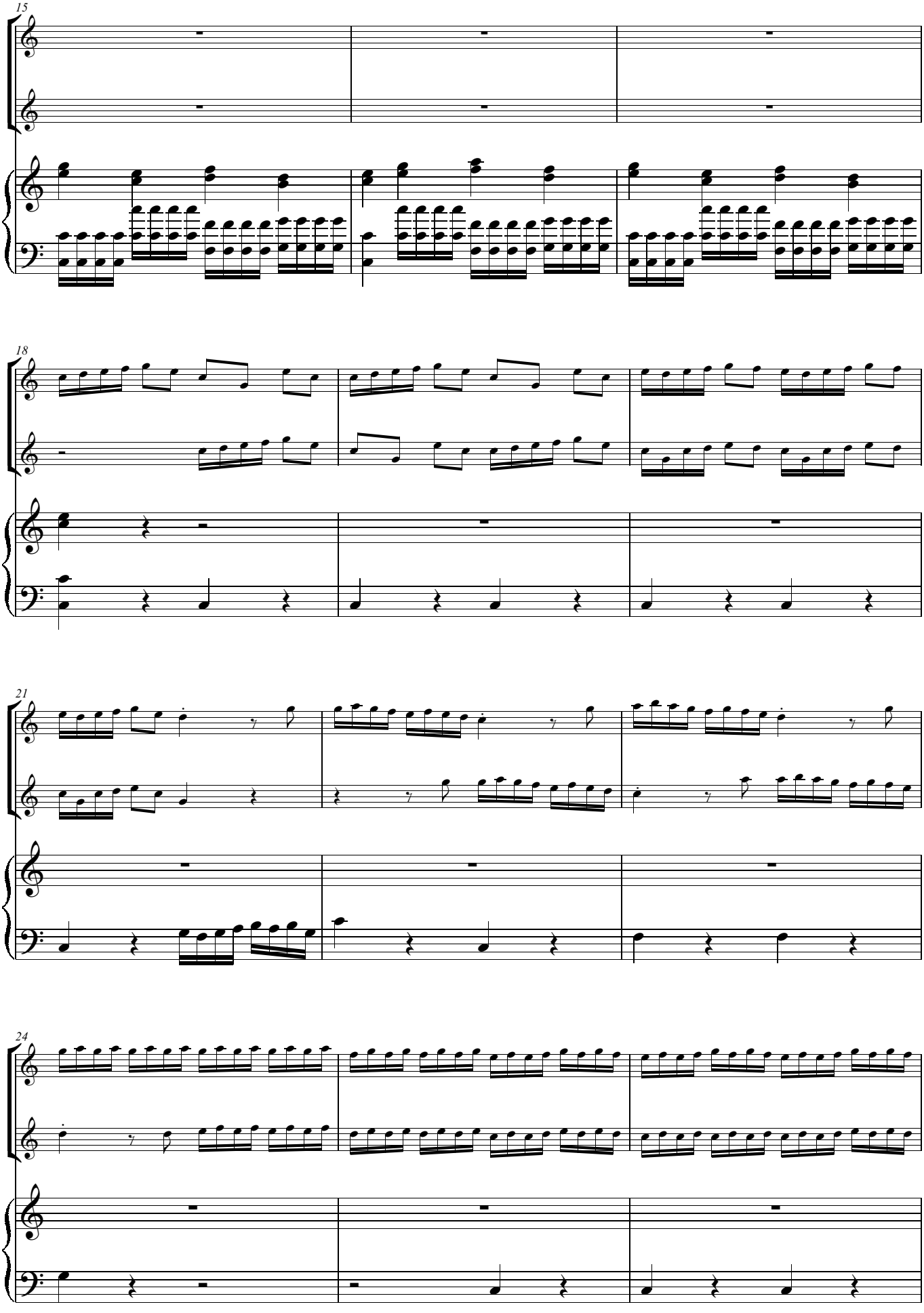

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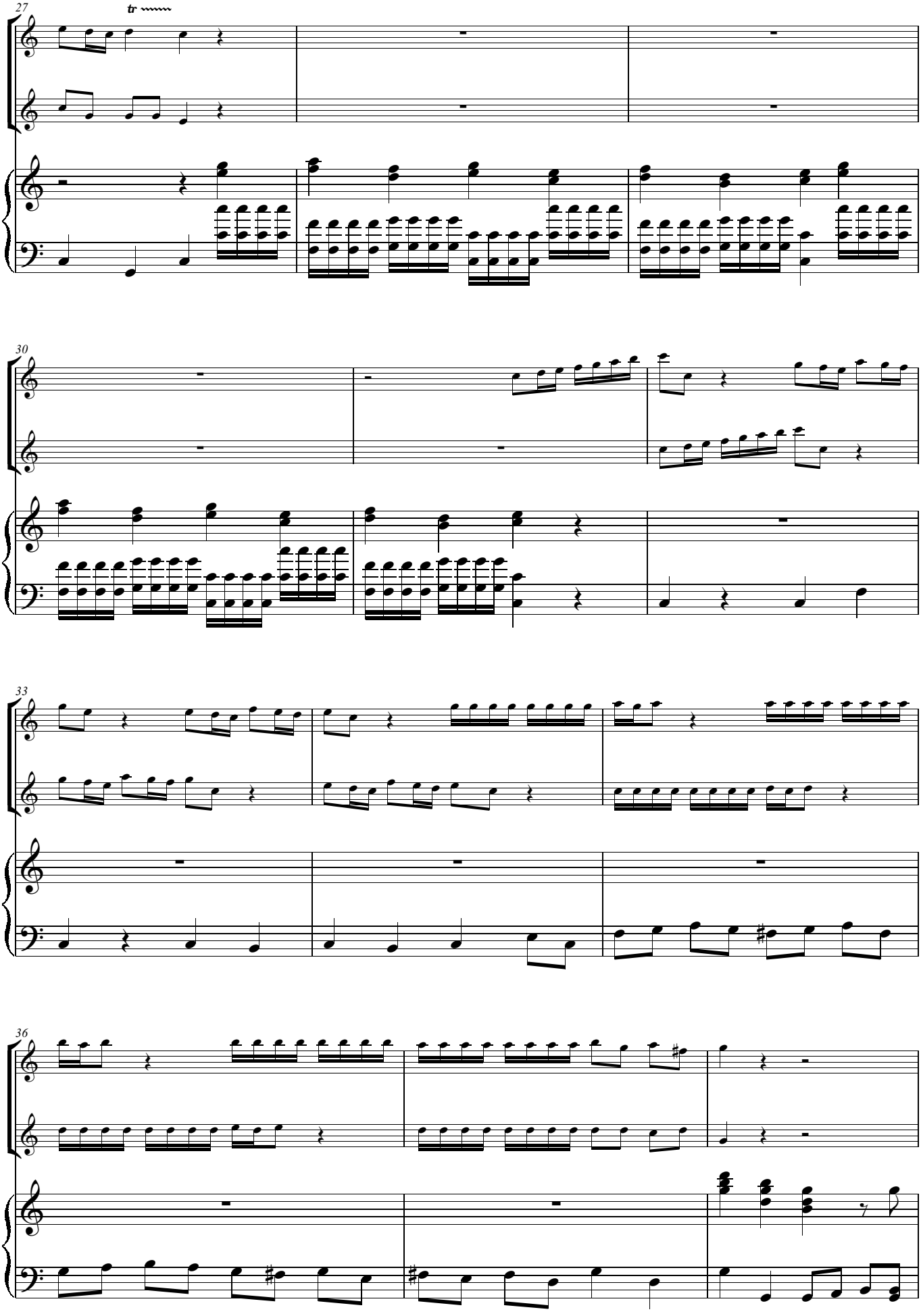

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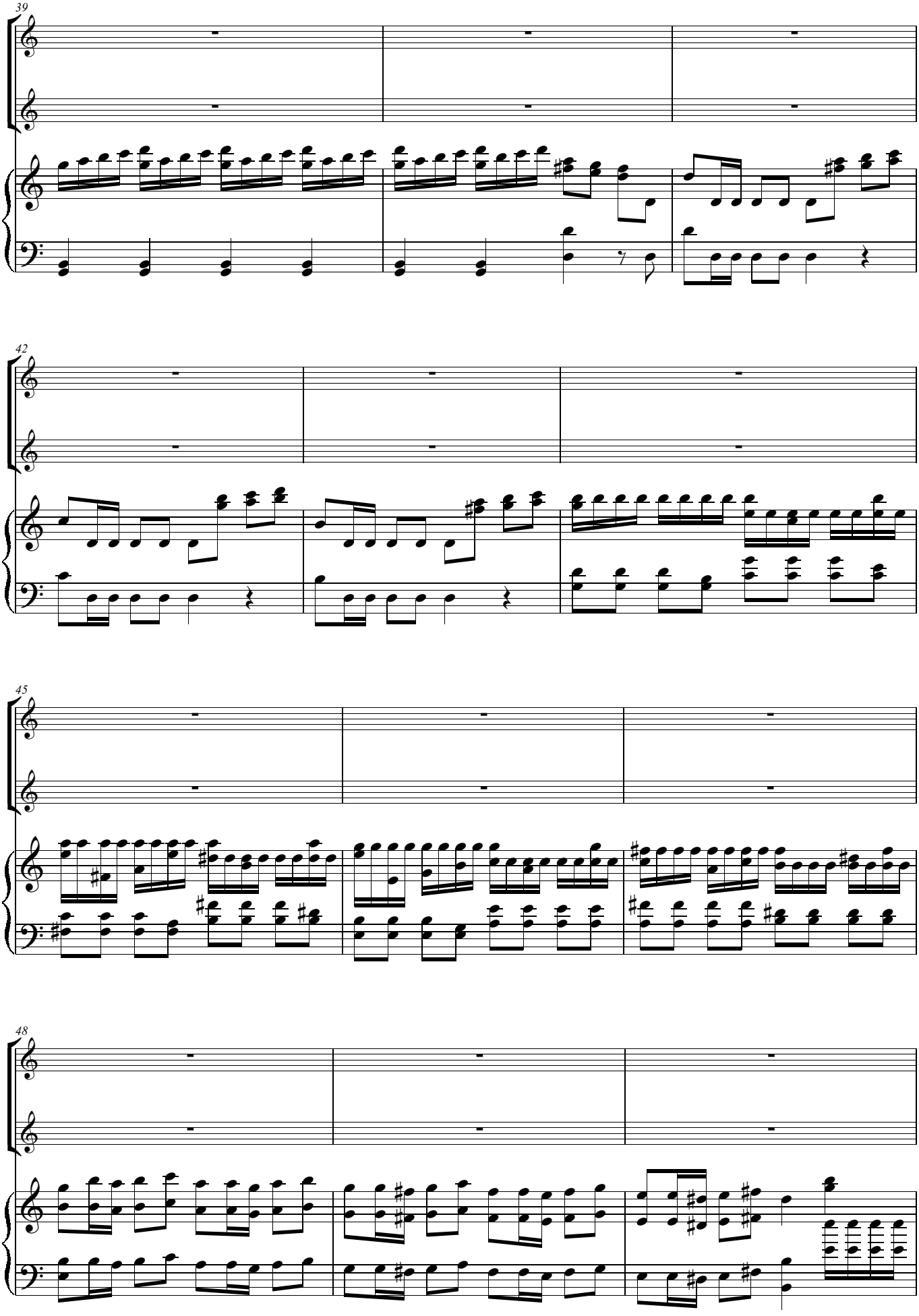

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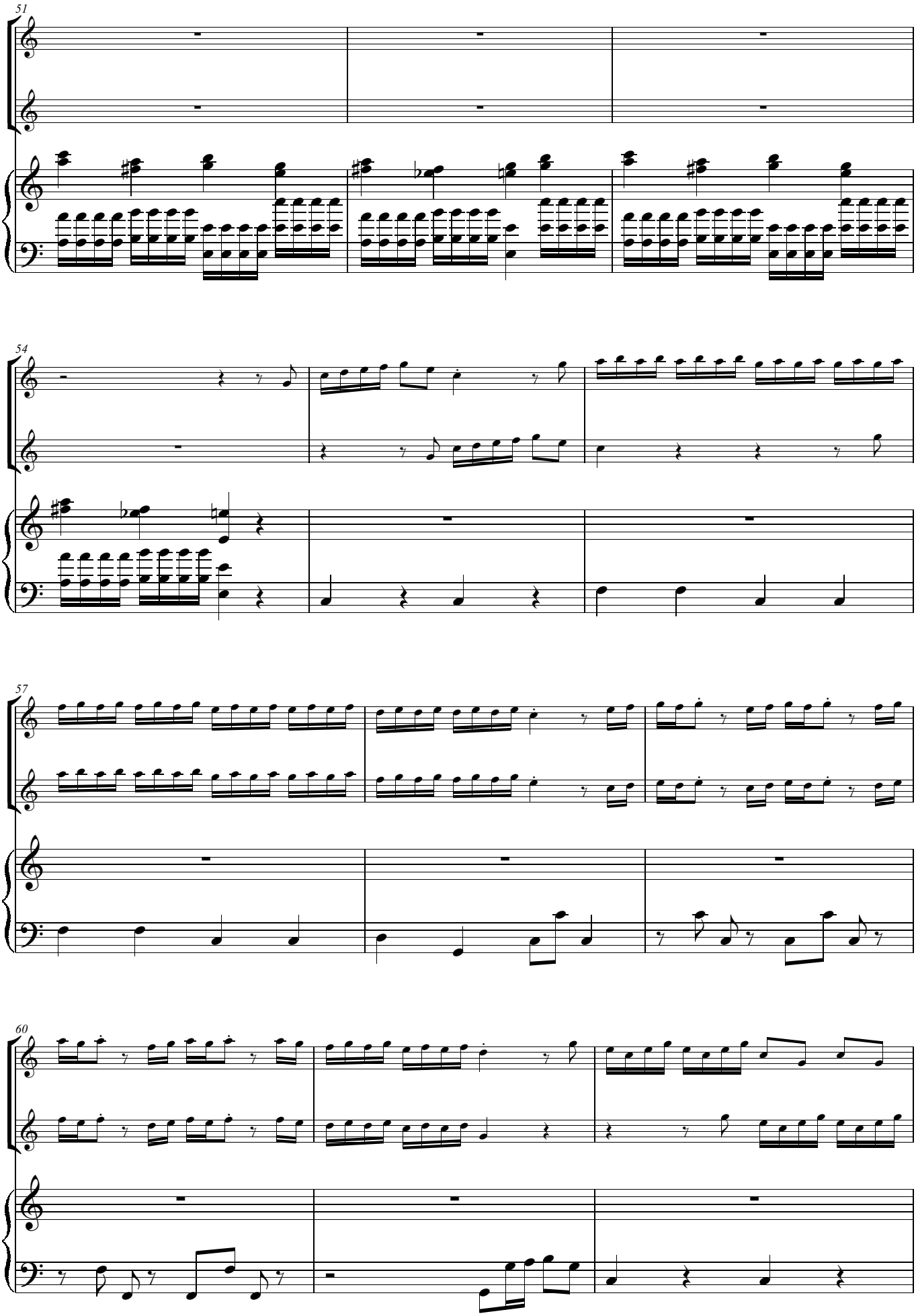

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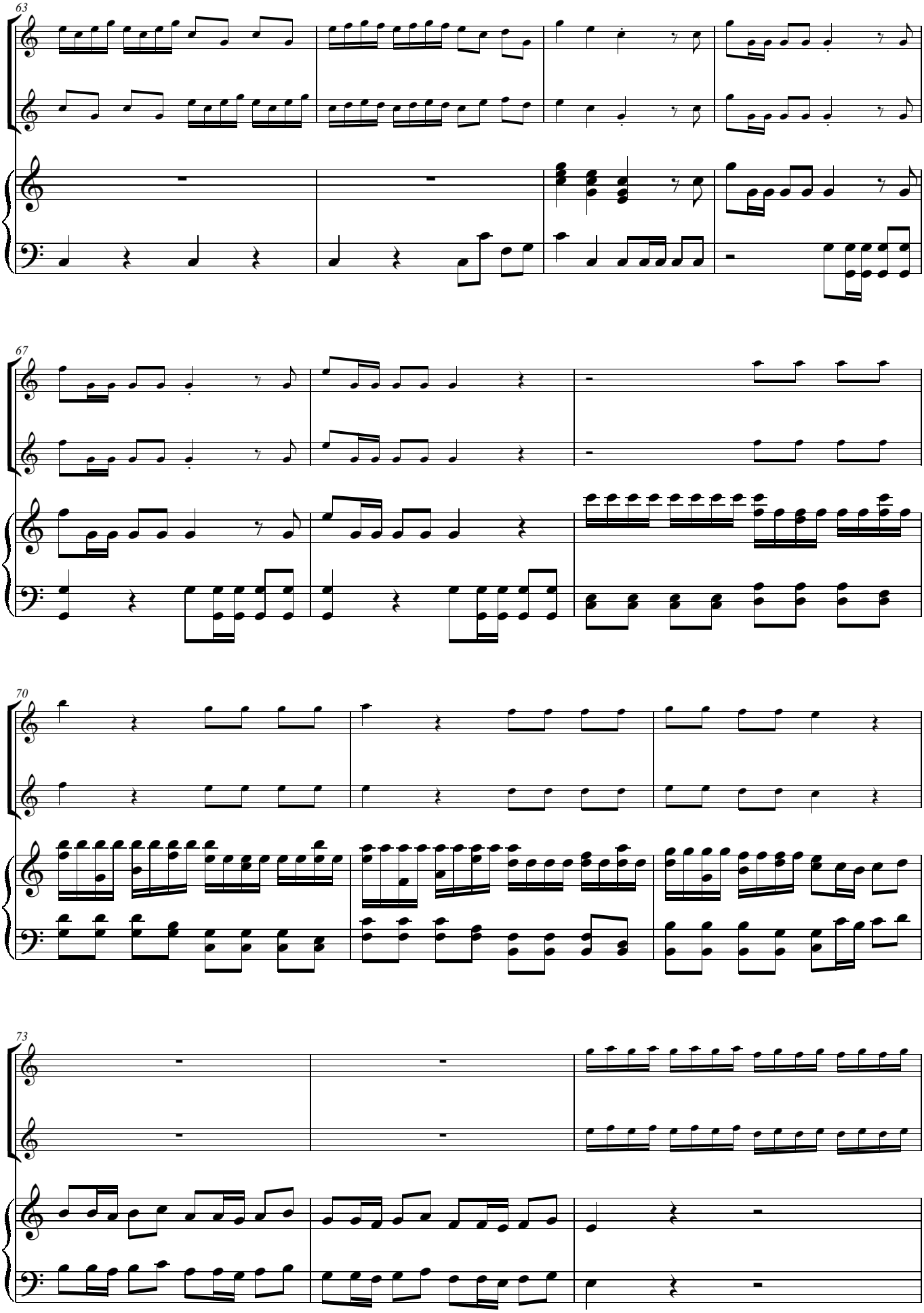

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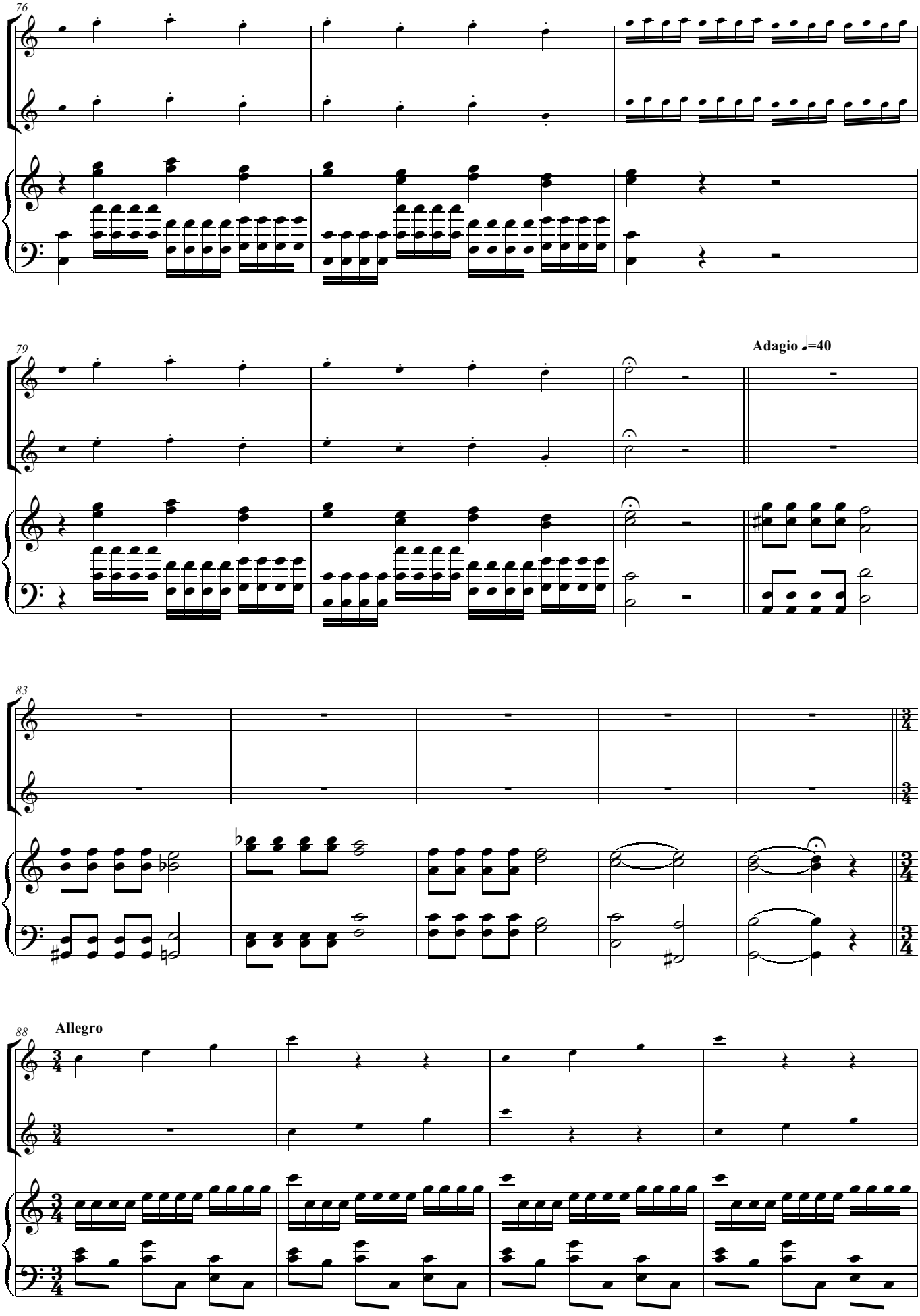

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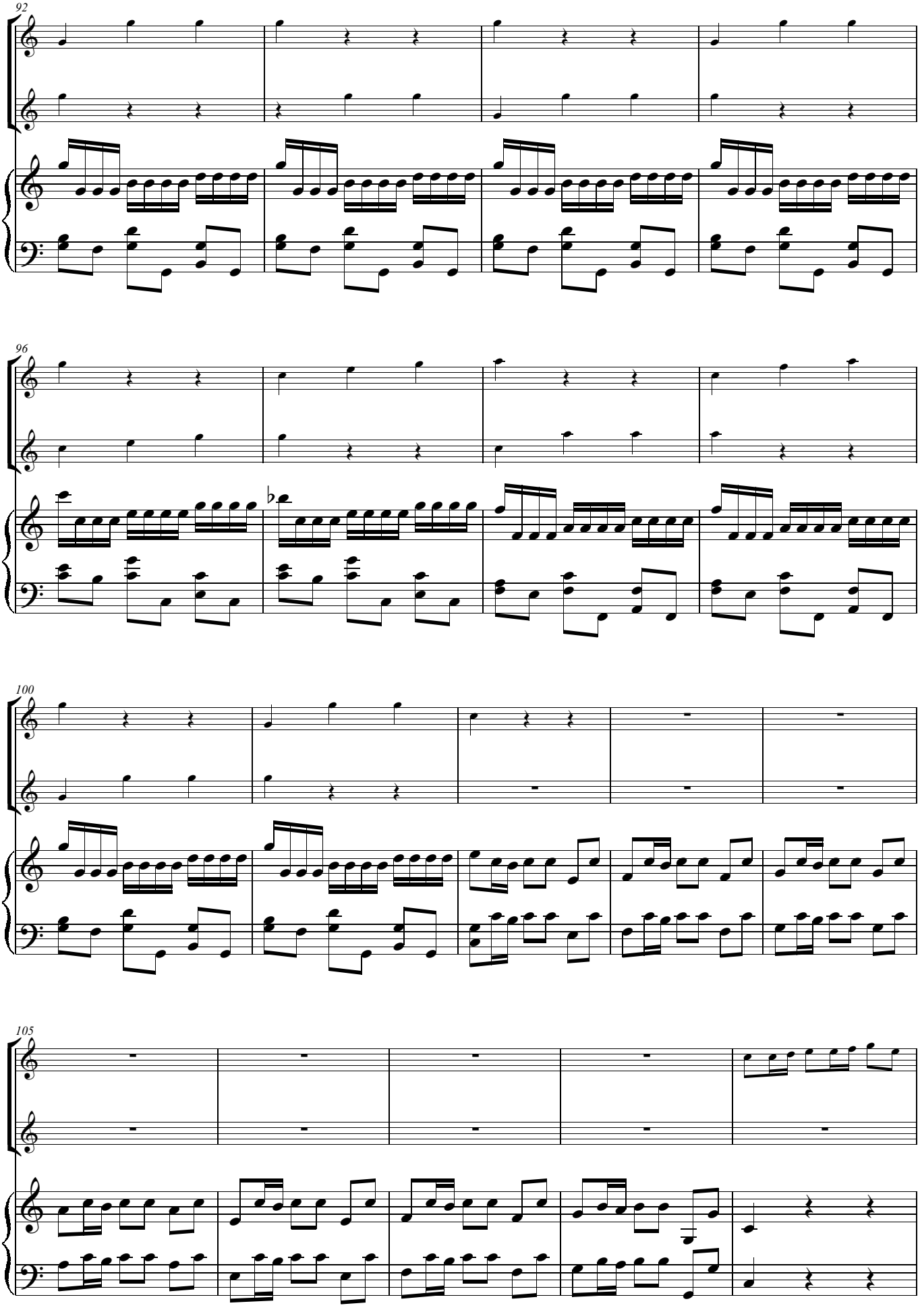

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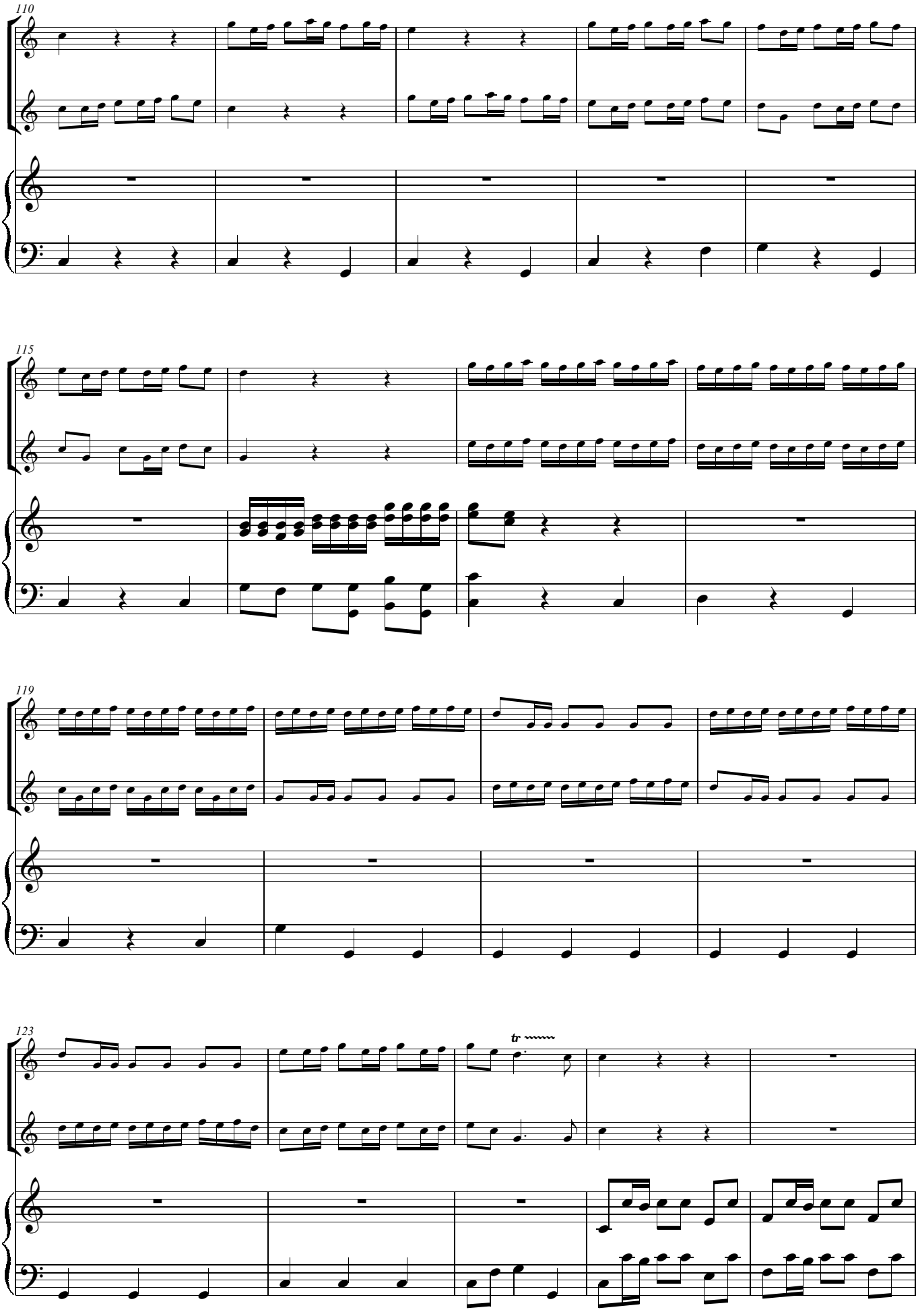

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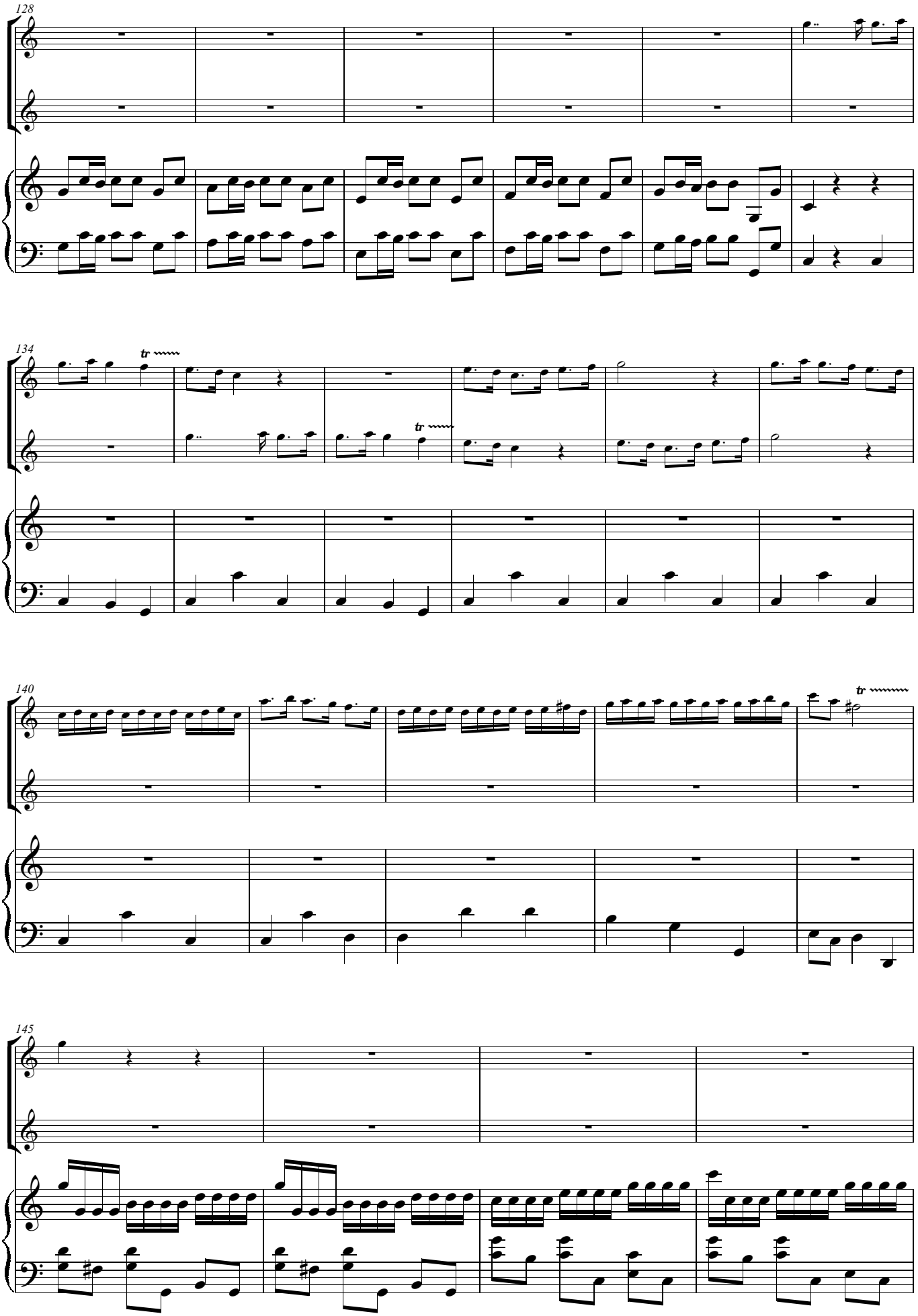

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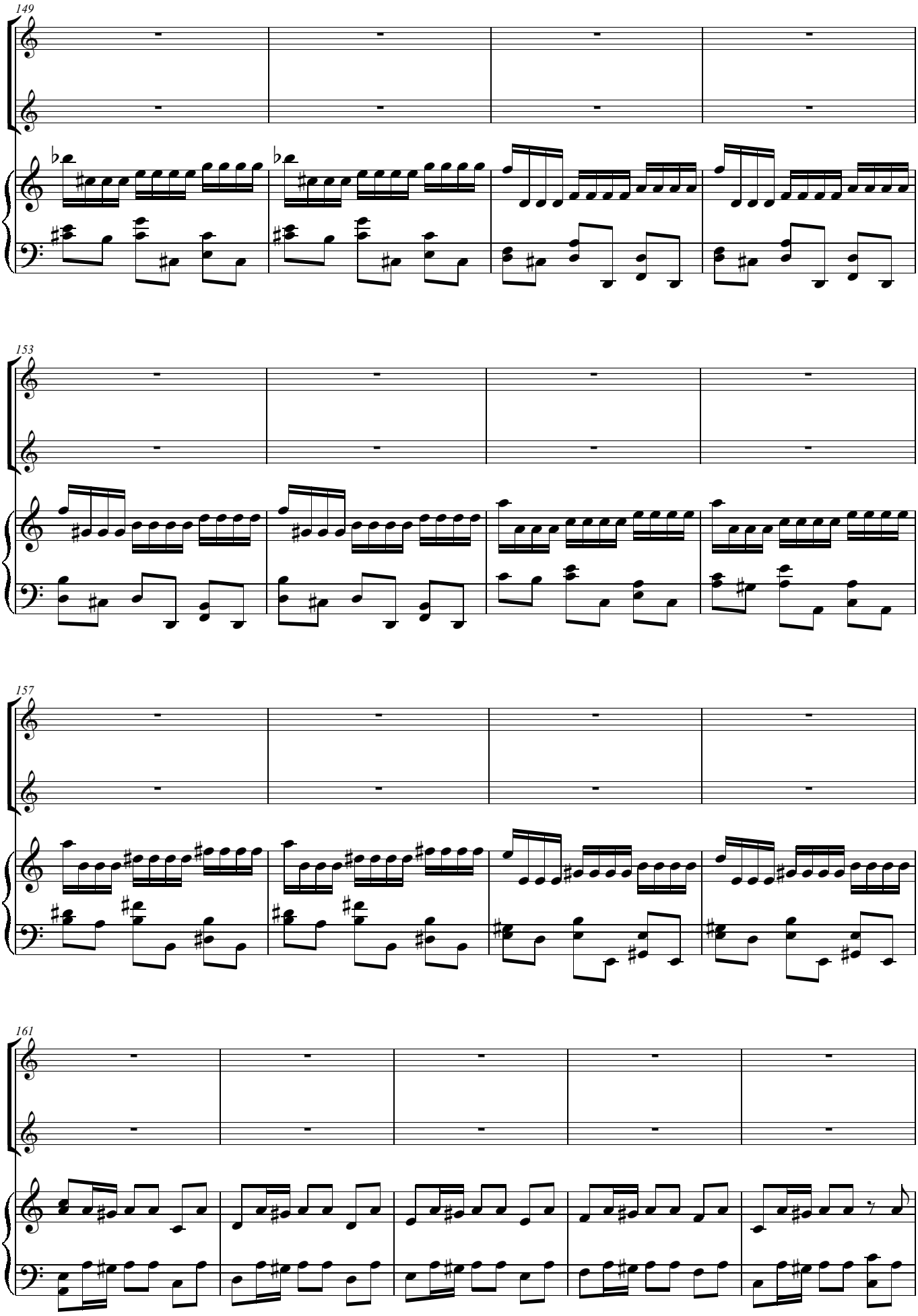

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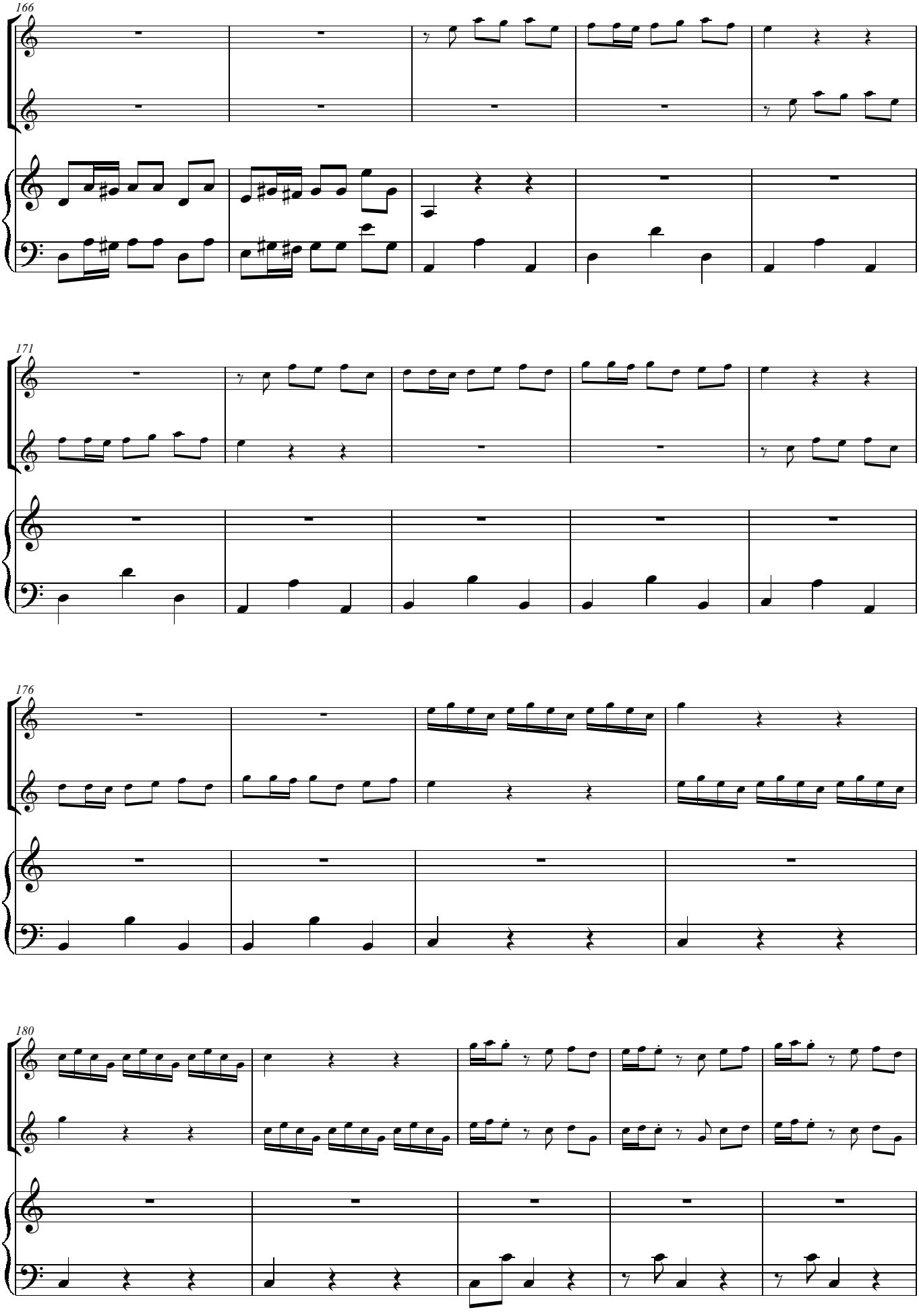

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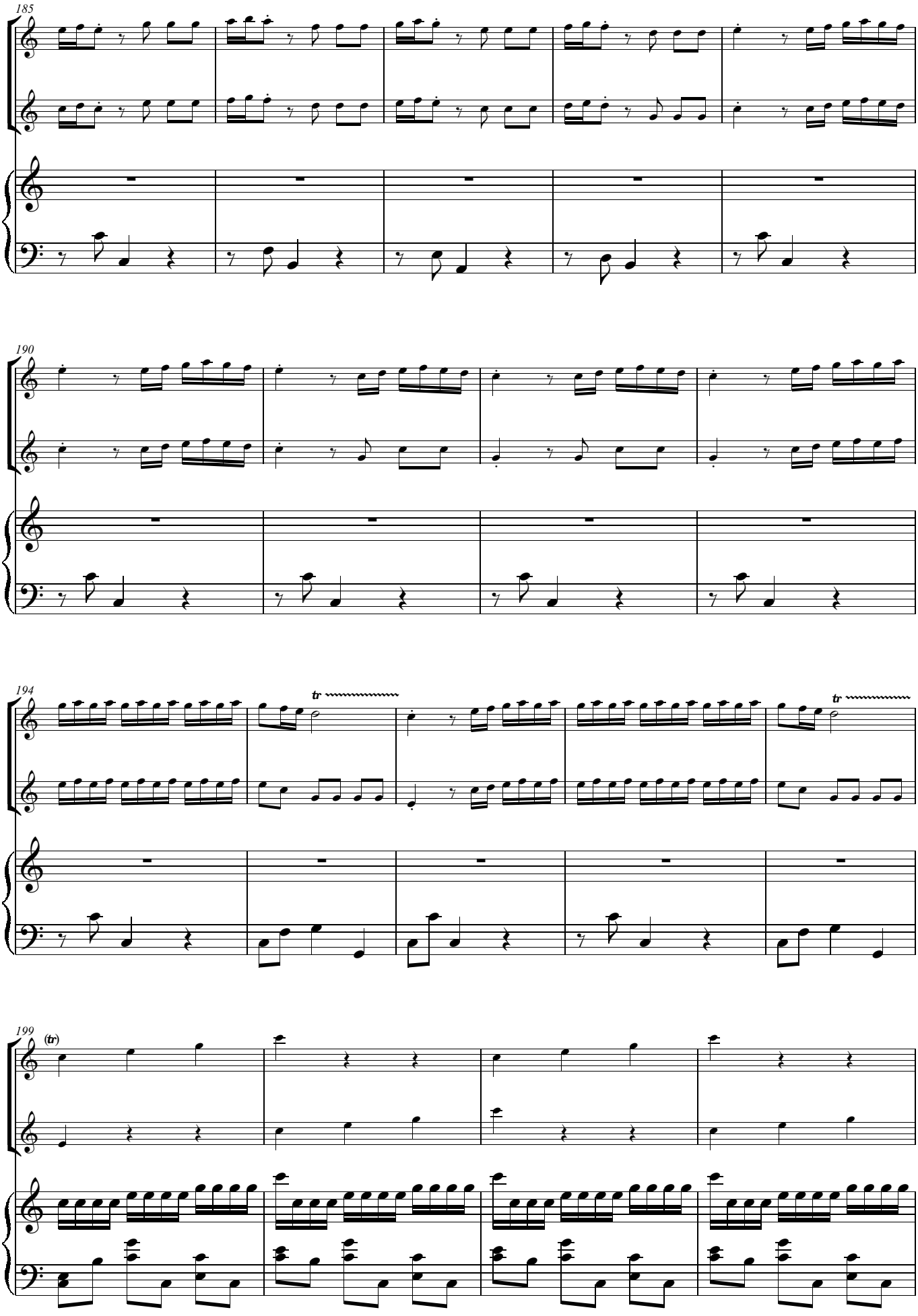

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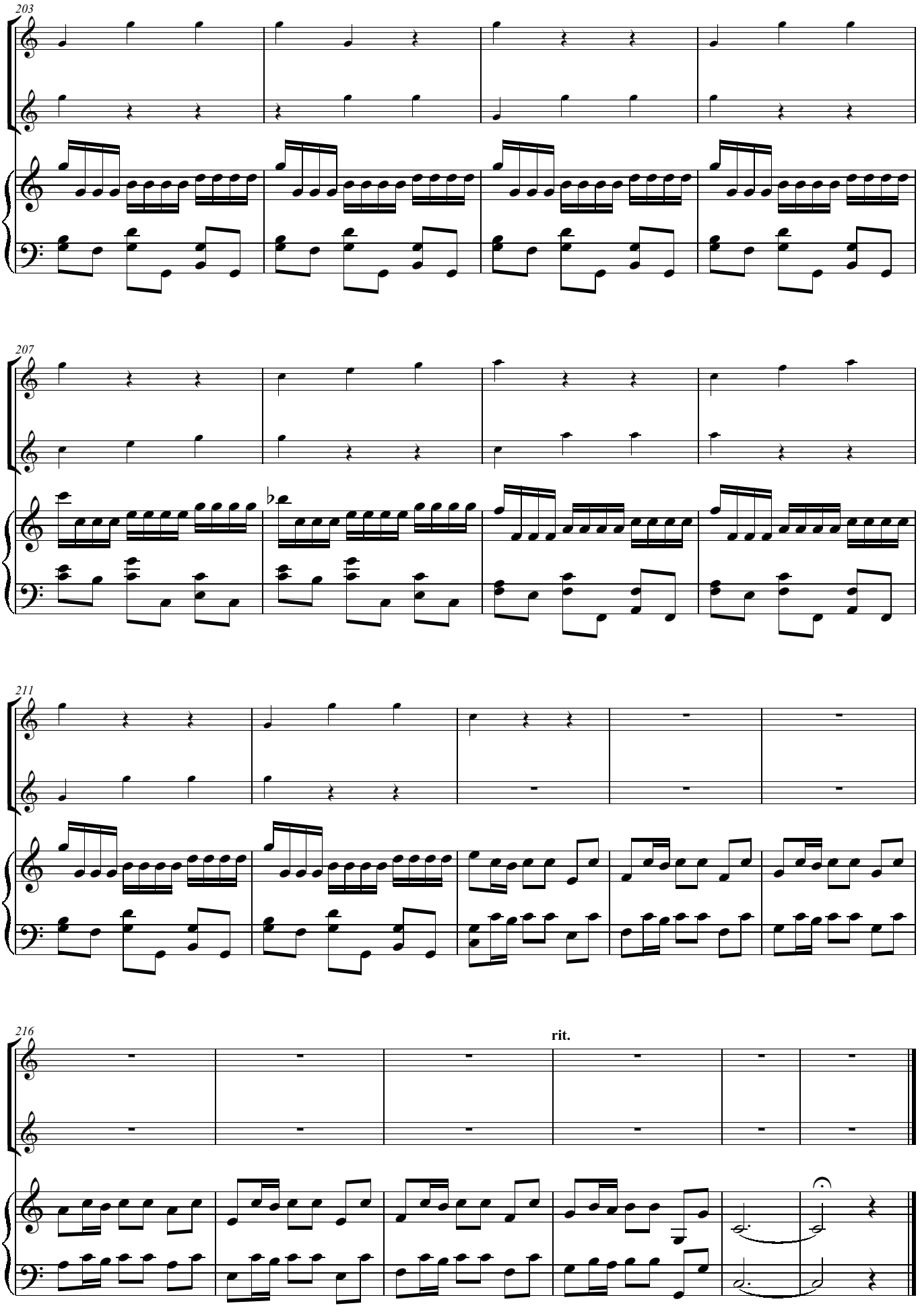

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