

ANTONIO VIVALDI
Concerto in re minore
per due oboi, archi e continuo

RV 535

Rev. 1.2

A cura di

Luigi Cataldi

Edited by

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Concerto in re minore RV535

Antonio Vivaldi (1678-1741)

Largo

Oboe I

Oboe II

Violino I

Violino II

Viola

Basso

8

16

A musical score for six staves. The top five staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The music consists of a series of notes and rests, with some notes beamed together. The final measure of each staff features a fermata over a whole note.

Allegro

A musical score for six instruments: Oboe I, Oboe II, Violino I, Violino II, Viola, and Basso. The tempo is marked 'Allegro'. The score is in common time (C) with a key signature of one flat (Bb).
 - Oboe I: Starts with a melodic line of eighth notes, then rests.
 - Oboe II: Starts with a melodic line of eighth notes, then rests.
 - Violino I: Rests for the first three measures, then enters with a melodic line.
 - Violino II: Rests for the first three measures, then enters with a melodic line.
 - Viola: Rests for the first three measures, then enters with a melodic line.
 - Basso: Plays a rhythmic pattern of eighth notes throughout.
 At the bottom of the Basso staff, the text 'Violon.^{lo} solo' is written under the first three measures, and 'Tutti' is written under the last two measures.

5

Violon.^{lo} solo *Tutti*

10

13

tr

tr

tr

tr

Violon.lo solo

17

Tutti

Violon.lo solo

22

Musical score for measures 22-25. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) is mostly empty with some notes at the end. The third and fourth staves (treble clef) are empty. The fifth staff (bass clef) has a rhythmic accompaniment of eighth notes.

26

Musical score for measures 26-30. The first staff (treble clef) has a melodic line with eighth notes and rests. The second staff (treble clef) has a melodic line with eighth notes and rests. The third staff (treble clef) has a melodic line with eighth notes and rests. The fourth staff (bass clef) has a melodic line with eighth notes and rests. The fifth staff (bass clef) has a rhythmic accompaniment of eighth notes.

Tutti *Violon.^{lo} solo*

31

Tutti *Violon.lo solo*

36

tr *tr*

40

Tutti

44

Violon.^{lo} solo

48

Tutti

52

56

Violon.lo solo

60

Tutti

Largo

Oboe I

Oboe II

Basso

7

12

18

tr

tr

25

Musical score for measures 25-29. The system consists of three staves: Treble, Alto, and Bass. Measure 25 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble with slurs and a bass line with eighth notes. Measures 26-29 continue the melodic development with various rhythmic patterns and slurs.

30

Musical score for measures 30-34. The system consists of three staves: Treble, Alto, and Bass. Measure 30 begins with a treble clef and a key signature of one flat. The treble staff shows a melodic line with slurs and a bass line with eighth notes. Measures 31-34 continue the piece, featuring a treble staff with slurs and a bass line with eighth notes. Measure 34 includes a triplet in the treble staff.

35

Musical score for measures 35-40. The system consists of three staves: Treble, Alto, and Bass. Measure 35 starts with a treble clef and a key signature of one flat. The treble staff features a melodic line with slurs and a bass line with eighth notes. Measures 36-40 continue the melodic development with various rhythmic patterns and slurs.

41

Musical score for measures 41-45. The system consists of three staves: Treble, Alto, and Bass. Measure 41 begins with a treble clef and a key signature of one flat. The treble staff shows a melodic line with slurs and a bass line with eighth notes. Measures 42-45 continue the piece, featuring a treble staff with slurs and a bass line with eighth notes. Measure 45 includes a triplet in the treble staff.

Allegro molto

Oboe I

Oboe II

Violino I

Violino II

Viola

Basso

9 Adagio Allegro molto

tr

tr

tr

tr

tr

tr

16

22

29

Musical score for measures 29-34. The score consists of six staves. The top two staves are in treble clef, the next two in alto clef, and the bottom two in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

35

Musical score for measures 35-40. The score consists of six staves. The top two staves are in treble clef, the next two in alto clef, and the bottom two in bass clef. The music continues with a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

41

Musical score for measures 41-47. The score is written for six staves (four treble clefs and two bass clefs). The music is in a key with one flat (B-flat). The first two staves have a melodic line with eighth and sixteenth notes. The third and fourth staves have a similar melodic line but with some rests. The fifth and sixth staves provide a harmonic accompaniment with eighth and sixteenth notes.

48

Musical score for measures 48-54. The score is written for six staves (four treble clefs and two bass clefs). The music is in a key with one flat (B-flat). The first two staves have a melodic line with eighth and sixteenth notes, including some slurs. The third and fourth staves have a similar melodic line but with some rests. The fifth and sixth staves provide a harmonic accompaniment with eighth and sixteenth notes.

54

Musical score for measures 54-59. The score consists of six staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one flat, containing a similar melodic line. The third and fourth staves are treble clefs with a key signature of one flat, both containing whole rests. The fifth staff is an alto clef with a key signature of one flat, containing whole rests. The sixth staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes.

60

Musical score for measures 60-65. The score consists of six staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including some accidentals. The second staff is a treble clef with a key signature of one flat, containing whole rests. The third and fourth staves are treble clefs with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, including some accidentals. The fifth staff is an alto clef with a key signature of one flat, containing whole rests. The sixth staff is a bass clef with a key signature of one flat, containing whole rests.

67

tr

73

tr

79

Musical score for measures 79-83. The score is written for six staves. The first two staves are treble clefs, the third and fourth are also treble clefs, the fifth is a bass clef, and the sixth is a bass clef. The key signature is one flat (B-flat). The first two staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. The third and fourth staves are mostly empty with some rests. The fifth and sixth staves contain a simple bass line with quarter and eighth notes.

84

Musical score for measures 84-88. The score is written for six staves. The first two staves are treble clefs, the third and fourth are also treble clefs, the fifth is a bass clef, and the sixth is a bass clef. The key signature is one flat (B-flat). The first two staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. The third and fourth staves are mostly empty with some rests. The fifth and sixth staves contain a simple bass line with quarter and eighth notes.

91

Musical score for measures 91-96. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and treble staves, with melodic lines in the upper staves. Measure 91 starts with a treble clef and a B-flat key signature. The music continues through measure 96.

97

Musical score for measures 97-102. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and treble staves, with melodic lines in the upper staves. Measure 97 starts with a treble clef and a B-flat key signature. The music continues through measure 102.

104

Musical score for measures 104-110. The score consists of six staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The second staff is a treble clef with a key signature of one flat, containing a bass line with chords and some eighth notes. The third, fourth, and fifth staves are empty, indicating they are not used in this piece. The sixth staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes, some beamed together, and a few rests.

111

Musical score for measures 111-117. The score consists of six staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The second staff is a treble clef with a key signature of one flat, containing a bass line with chords and some eighth notes. The third, fourth, and fifth staves are empty, indicating they are not used in this piece. The sixth staff is a bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes, some beamed together, and a few rests.

118

126

Adagio *tr* *tr* *tr* *tr* Allegro molto

134

140

NOTE

Il *Concerto per due Oboi, archi e continuo* RV 535¹ è conservato nella Biblioteca Nazionale di Torino, fondo “Foà”, vol. 32, cc. 269r–282v. Il manoscritto, autografo, di formato formato oblungo, reca in alto, al centro di c. 269r il titolo: “*Con.^{to} con 2 Hautbois*”. A destra, in alto, sulla stessa pagina, vi è l’indicazione dell’autore: “*Del Vivaldi*”. Il primo movimento, “*Largo*”, occupa le cc. 269r–269v; il secondo “*All.^o*” le cc. 270r–275r; il terzo, “*Largo*”, le cc. 275v–276r; l’ultimo, “*All.^o molto*”, le cc. 276v–282v. Su ogni pagina sono tracciati 10 pentagrammi. Nelle pagine che ospitano il primo, il secondo e il quarto movimento sono stati lasciati vuoti i primi due e gli ultimi due pentagrammi di ogni pagina, mentre la musica occupa i sei pentagrammi centrali, uniti in un unico sistema da una parentesi graffa posta a sinistra. Nelle pagine che ospitano il terzo tempo, sono stati utilizzati i primi 9 pentagrammi (l’ultimo in basso è vuoto), uniti in sistemi da tre pentagrammi mediante graffe.

La data della composizione resta incerta, ma deve essere posteriore al 1724. Vivaldi infatti da quell’epoca indica il tempo ternario mediante il solo numeratore 3, consuetudine presente anche in questo manoscritto (I mov., c. 269r e III mov., c. 275v)². L’organico prevede 2 oboi, due violini, viola e basso. Gli strumenti ad arco, che costituiscono l’organico consueto dell’orchestra dell’epoca, non sono indicati esplicitamente, mentre i due strumenti solisti sono segnalati all’inizio di ogni movimento mediante la dicitura “*2 Hautbois*”, posta a sinistra, fra i due pentagrammi ad essi relativi. Nei punti in cui intervengono i “ripienisti” dell’orchestra Vivaldi pone l’indicazione “*Tutti*” sotto la linea del basso, mentre quando interviene il solo continuo avverte: “*Violon.^{lo} solo*”.

Criteria editoriali della presente edizione

1. Viene impiegata la notazione moderna e vengono segnalate in nota le divergenze rispetto all’originale.
2. Le abbreviazioni vengono di regola sciolte; gli errori, le omissioni e le sviste presenti sull’autografo vengono corretti dal curatore e sono segnalati in nota solo se non evidenti nella partitura.
3. Si segnala in nota sia l’aggiunta di alterazioni mancanti che l’omissione di quelle ridondanti.
4. La disposizione delle parti, l’indicazione delle chiavi e l’armatura di chiave sono fedeli al manoscritto originale.

Note critiche³

1 LARGO, $\frac{3}{4}$, 1 b, bb. 1–24.

2–24, V1. Non notato e con l’indicazione “Con il P. Ha”.

2–24, V2. Non notato e con l’indicazione “Con il 2. Ha”.

16, B. Il secondo do è con il \sharp .

17, Va. Il si è con il b.

18, Va. Vi è un si b cancellato all’inizio della battuta.

2 ALLEGRO, C, 1 b, bb. 1–65.

1–3, V1, V2 e Va. Mancano le pause.

1, O1. Il secondo do è con il \sharp .

4, O1 e O2. Mancano le pause.

5–6, O1 e O2. Mancano le pause.

7–8, V1, V2 e Va. Mancano le pause.

9, O1 e O2. Mancano le pause.

9, B. L’ultimo sol è con il \sharp .

10, V1. Manca il \flat sul terzo do.

11, O2. Manca il \flat sul si.

11, V1. Manca il \flat sul terzo si.

¹ Gian Francesco Malipiero ne ha curato la prima edizione per conto dell’Istituto Italiano Antonio Vivaldi, ed. Ricordi 1957.

² Cfr. Paul Everett, *Towards a Vivaldi chronology*, in *Nuovi studi vivaldiani*, a cura di Antonio Fanna e Giovanni Morelli, Firenze, Olschki 1988.

³ L’indicazione del movimento è seguita dall’indicazione del tempo e dal numero totale di battute. Le note critiche sono precedute dal numero di battuta a cui si riferiscono e da un simbolo indicante il pentagramma (O[boe]1, O[boe]2, V[iolino]1, V[iolino]2, V[iol]a, B[asso]).

24

- 13, O2, V1, V2 e Va. Mancano le pause.
15, O1. Il secondo sol è con il ♯.
15–17, V1, V2 e Va. Mancano le pause.
18–20, O1. Mancano le pause.
18–24, O2. Mancano le pause eccetto l'ultima di semicroma.
18, V1. Il secondo sol è con il ♯.
21, B. Il quinto do è con il b anziché col ♯.
21–27, V1, V2 e Va. Mancano le pause.
21, O1. Il secondo e il terzo fa con il ♯.
22, O1. Il quinto do è con il b anziché col ♯.
23, O1. Il si è con il b.
23, B. Il quinto la è senza il b.
28–30, O1 e O2. Mancano le pause.
30–31, V1, V2 e Va. Mancano le pause.
32–33, O1 e O2. Mancano le pause.
33, B. Il quarto si è con il ♯.
36–39, V1, V2 e Va. Mancano le pause.
40, V1. Il secondo fa è con il ♯.
40–42, O1 e O2. Mancano le pause.
45–49, V1, V2 e Va. Mancano le pause.
46, O1. Il quarto mi è con il b.
50–52, O1 e O2. Mancano le pause.
53, V1, V2 e Va. Mancano le pause.
56, O1. Il secondo do è con il ♯.
56–60, V1, V2 e Va. Mancano le pause.
61, O1 e O2. Mancano le pause.
62, V1, V2 e Va. Mancano le pause.
63, O1 e O2. Mancano le pause.
64, O2. Il secondo do è con il ♯.
64, V2. Il secondo do è con il ♯.

3 LARGO, $\frac{3}{8}$, 1 b, bb. 1–47.

- 1–3, O2. Mancano le pause.
5–6, O1. Mancano le pause.
19–20, O2. Mancano le pause.
22–23, O1. Mancano le pause.
34, O2. Manca il ♯ sul primo si.

4 ALLEGRO MOLTO, C, 1 b, bb. 1–145.

- 1, O1, O2, V1, V2, Va e B. La battuta è indicata come $\frac{2}{4}$.
1–10, O2. Non notato e con l'indicazione "Ut supra".
1–10, V1. Non notato e con l'indicazione "Ut supra".
1–10, V2. Non notato e con l'indicazione "Ut supra".
1–10, Va. Non notato e con l'indicazione "♯: Bas".
10, O1. Manca l'indicazione del tempo *Allegro molto*.
11–24, V1. Non notato e con l'indicazione "Con il P. Haut.".
21, O2. Manca il ♯ sul si e vi è il ♯ sul terzo do.
21–41, V1. Scritto in chiave di basso un'ottava sotto. Dalla battuta 42 riprende nella normale chiave di violino, ma manca un segno di chiave che lo segnali.
26, V2. Scritto in chiave di basso un'ottava sotto.
26–27, O2. Mancano le pause.
26–41, Va. Mancano le pause.
29–30, O1. Mancano le pause.
27–41, V2. Non notato e con l'indicazione "Ut supra".
42, O2. In chiave di violino, ma manca un segno di chiave che lo segnali.
42, B. In chiave di Tenore.
43, O2, V1, V2. Non notato e con l'indicazione "Ut supra".
43, Va. Non notato e con l'indicazione "Bas:".
45–54, V1. Non notato e con l'indicazione "Con il P.mo Haut:".

- 55–59, V1 e V2. Mancano le pause.
- 55–71, Va. Mancano le pause.
- 59–70, O2. Mancano le pause.
- 60–71, V1. Scritto in chiave di basso un’ottava sotto.
- 60–71, V2. Vi la chiave di basso e l’indicazione “Ut S.”
- 73–78, V1. Non notato e con l’indicazione “Con P:mo Haut:”.
- 75, O2. Il terzo sol è con il ♯.
- 76, O1. Il secondo sol è con il ♯.
- 76, V2. Il secondo si è con il ♮.
- 77, O1. Il secondo sol è con il ♯.
- 77, V2. Il secondo si è con il ♮.
- 79–86, V1 e V2. Mancano le pause.
- 80–86, Va. Mancano le pause.
- 88–92, O2, V1 e V2. Non notato e con l’indicazione “Ut supra”.
- 87–92, Va. Non notato e con l’indicazione “Bas:”.
- 93t2–98, V1. Non notato e con l’indicazione “Con il P: Haut:”.
- 94t2–98, V1. Non notato e con l’indicazione “Con il 2 Haut:”.
- 99–121, V1, V2 e Va. Mancano le pause.
- 108, O2. Il secondo do è con il ♯.
- 113, O2. Il secondo do è con il ♯.
- 121–145. Vivaldi conclude la composizione alla battuta 121 con l’indicazione “*D. C. sino al Segno*”. Il segno è ovviamente la corona della battuta 25 e non quella della battuta 10. Per chiarezza si è ricopiata l’intera ripresa.

NOTES

Source

The autograph manuscript of the concerto RV535¹ is preserved in Torino, Biblioteca Nazionale, “Foà”, vol. 32, fols. 269r–282v, oblong format. On folios 269r (top center) there is the title: “*Con.^{to} con 2 Hautbois*”. At the top right: “*Del Vivaldi*”. The music is notated on fols 269r–269v (first mov. – “*Largo*”), fols 270r–275r (second mov. – “*All.^o*”), fols 275v–276r (“third mov. – *Largo*”), fols 276v–282v (fourth mov. – “*All.^o molto*”). On each page there are 10 staves. The music of the movements 1, 2 and 4 is notated on the six central staves whereas the first two and the last two are void. The movement 3 is notated on the nine first staves (3 system for page) whereas the last is void.

The only indication for the dating is the $\frac{3}{4}$ and $\frac{3}{8}$ time signature, that appear in this source (fols 269r and fols 275v) as a large numerator 3. Invariably Vivaldi use this kind of indication from c. 1724 onwards.²

Editorial method employed in this edition

1. Notational practice has been modernised.
2. Resolutions of abbreviations and corrections of mistakes are mentioned in the Critical Notes when not evident from the score itself.
3. Omitted, but essential, accidentals are inserted and mentioned in the Critical Notes.
4. The arrangement of the parts and clefs are as in the source

Critical Notes³

1 LARGO, $\frac{3}{4}$, 1 b, bb. 1–24.

2–24, **V1**. Not notated and with the direction “Con il P. Ha”.

2–24, **V2**. Not notated and with the direction “Con il 2. Ha”.

16, **B**. With the \sharp before the second C.

17, **Va**. With the b before the B.

18, **Va**. There is a deleted B b at the begin of the bar.

2 ALLEGRO, C, 1 b, bb. 1–65.

1–3, **V1**, **V2** e **Va**. Without rests.

1, **O1**. With the \sharp before the second C.

4, **O1** e **O2**. Without rests.

5–6, **O1** e **O2**. Without rests.

7–8, **V1**, **V2** e **Va**. Without rests.

9, **O1** e **O2**. Without rests.

9, **B**. With the \sharp before the last G.

10, **V1**. Without the \sharp before the third C.

11, **O2**. Without the \sharp before the B.

11, **V1**. Without the \sharp before the third B.

13, **O2**, **V1**, **V2** e **Va**. Without rests.

15, **O1**. With the \sharp before the second G.

15–17, **V1**, **V2** e **Va**. Without rests.

18–20, **O1**. Without rests.

18–24, **O2**. Without rests apart from the last of semiquaver.

18, **V1**. With the \sharp before the second G.

21, **B**. With the b instead of \sharp before the fifth G.

21–27, **V1**, **V2** e **Va**. Without rests.

¹ See also the edition by Gian Francesco Malipiero, Ricordi 1957.

² See **Paul Everett**, *Towards a Vivaldi chronology*, in *Nuovi studi vivaldiani*, eds Antonio Fanna and Giovanni Morelli, Firenze, Olschki 1988.

³ Notes are preceded by the appropriate bar number and a symbol for the part (**O**[boe]1, **O**[boe]2, **V**[iolino]1, **V**[iolino]2, **V**[iol]a, **B**[asso]).

- 21, O1. With the ♯ before the second and third G.
 22, O1. With the ♭ instead of ♯ before the fifth C.
 23, O1. With the ♭ before the B.
 23, B. Without the ♭ before the fifth A.
 28–30, O1 e O2. Without rests.
 30–31, V1, V2 e Va. Without rests.
 32–33, O1 e O2. Without rests.
 33, B. With the ♯ before the fourth B.
 36–39, V1, V2 e Va. Without rests.
 40, V1. With the ♯ before the second F.
 40–42, O1 e O2. Without rests.
 45–49, V1, V2 e Va. Without rests.
 46, O1. With the ♭ before the fourth E.
 50–52, O1 e O2. Without rests.
 53, V1, V2 e Va. Without rests.
 56, O1. With the ♯ before the second C.
 56–60, V1, V2 e Va. Without rests.
 61, O1 e O2. Without rests.
 62, V1, V2 e Va. Without rests.
 63, O1 e O2. Without rests.
 64, O2. With the ♯ before the second C.
 64, V2. With the ♯ before the second C.

3 LARGO, $\frac{3}{8}$, 1 ♭, bb. 1–47.

- 1–3, O2. Without rests.
 5–6, O1. Without rests.
 19–20, O2. Without rests.
 22–23, O1. Without rests.
 34, O2. Without the ♯ before the first B.

4 ALLEGRO MOLTO, C, 1 ♭, bb. 1–145.

- 1, O1, O2, V1, V2, Va e B. Time signature: $\frac{2}{4}$.
 1–10, O2. Not notated and with the direction “Ut supra”.
 1–10, V1. Not notated and with the direction “Ut supra”.
 1–10, V2. Not notated and with the direction “Ut supra”.
 1–10, Va. Not notated and with the direction “Bas” preceded from a bass clef.
 10, O1. Without the time indication: *Allegro molto*.
 11–24, V1. Not notated and with the direction “Con il P. Haut.”.
 21, O2. Without the ♯ before the B and with the ♯ before the third C.
 21–41, V1. Notated with bass clef one octave lower. From bar 42 the music is notated with treble clef but without the clef sign.
 26, V2. Notated with bass clef one octave lower.
 26–27, O2. Without rests.
 26–41, Va. Without rests.
 29–30, O1. Without rests.
 27–41, V2. Not notated and with the direction “Ut supra”.
 42, O2. Notated with treble clef but without the clef sign.
 42, B. Notated with tenor clef .
 43, O2, V1, V2. Not notated and with the direction “Ut supra”.
 43, Va. Not notated and with the direction “Bas:”.
 45–54, V1. Not notated and with the direction “Con il P.mo Haut:”.
 55–59, V1 e V2. Without rests.
 55–71, Va. Without rests.
 59–70, O2. Without rests.
 60–71, V1. Notated with bass clef one octave lower.
 60–71, V2. There is the bass clef followed by the direction “Ut S.”
 73–78, V1. Not notated and with the direction “Con P:mo Haut:”.
 75, O2. With the ♯ before the third G.
 76, O1. With the ♯ before the second G.
 76, V2. With the ♯ before the second B.

28

77, O1. With the † before the second G.

77, V2. With the † before the second B.

79–86, V1 e V2. Without rests.

80–86, Va. Without rests.

88–92, O2, V1 e V2. Not notated and with the direction “Ut supra”.

87–92, Va. Not notated and with the direction “Bas:”.

93t2–98, V1. Not notated and with the direction “Con il P: Haut:”.

94t2–98, V1. Not notated and with the direction “Con il 2 Haut:”.

99–121, V1, V2 e Va. Without rests.

108, O2. With the † before the second C.

113, O2. With the † before the second C.

121–145. The composition ends at bar 121 with the direction “D. C. *sino al Segno*”. For to avoid confusion I have copied the whole repeat (bar 1–25).

Revisioni

25/12/1999 Prima edizione pubblicata nell’archivio GMD

18/07/2000 Revisione 1.0 (Aggiunta delle note critiche e della descrizione della fonte; nuova estrazione delle parti; correzione di alcuni errori nella partitura; nuovo frontespizio; aggiunta di questo indice delle revisioni)

15/09/2001 Revisione 1.1 (Piccole correzioni dell’impaginazione; aggiunta dell’indicazione del copyright)

12/05/2005 Revisione 1.2 (Uso del pacchetto di legature PostScript tipo K; cambio di indirizzo del sito; lievi correzioni di impaginazione)

Revision history

12/25/1999 First release on GMD Archive

07/18/2000 Revision 1.0 (Inclusion of the critical notes and of a description of the source; new extraction of the parts; correction of some mistakes in the score; new front page; inclusion of this revision history)

09/15/2001 Revision 1.1 (Some minor emendations to the layout of the pages; inclusion of the copyright indication)

11/05/2005 Revision 1.2 (Use of PostScript slur package tipe K; new address of the archive; Some minor emendations to the layout of the pages)