Antonio Vivaldi

"THE FOUR SEASONS"
AND OTHER
VIOLIN CONCERTOS
IN FULL SCORE

OPUS 8, COMPLETE

"THE FOUR SEASONS"
AND OTHER VIOLIN CONCERTOS
in Full Score

OPUS 8, COMPLETE

ANTONIO VIVALDI

Edited by Eleanor Selfridge-Field

DOVER PUBLICATIONS, INC.
NEW YORK

Copyright

Introduction and all additional editorial materials copyright © 1995 by Eleanor Selfridge-Field.
Music copyright © 1995 by the Center for Computer Assisted Research in the Humanities.

Bibliographical Note

"The Four Seasons" and Other Violin Concertos in Full Score: Opus 8, Complete is a new work, first published by Dover Publications, Inc., in 1995. The publisher is indebted to Dr. Eleanor Selfridge-Field and the Center for Computer Assisted Research in the Humanities, Menlo Park, California, for making this edition possible.

Library of Congress Cataloging-in-Publication Data

Vivaldi, Antonio, 1678–1741.
[Cimento dell'armonia e dell'inventione]
"The four seasons" and other violin concertos : in full score, opus 8, complete / Antonio Vivaldi ; edited by Eleanor Selfridge-Field.
1 score.
Includes bibliographical references.
ISBN 0-486-28638-X (pbk.)
1. Concertos (Violin with string orchestra)—Scores. I. Selfridge-Field, Eleanor.
M1112.V59 op. 8 1995 95-18109
CIP
M

Manufactured in the United States of America
Dover Publications, Inc., 31 East 2nd Street, Mineola, N.Y. 11501

CONTENTS

INTRODUCTION vii

"The Four Seasons": Sonnet Texts
Bibliography

Il Cimento dell'armonia e dell'inventione
(The Contest of Harmony and Invention)

Twelve Concertos for Violin, Strings and Continuo
(Opus 8 / early 1720s)

"THE FOUR SEASONS" (OPUS 8, NOS. 1–4)

Concerto No. 1 in E Major: *La Primavera* ("Spring") 1
(Op. 8, No. 1 / RV 269)

I. Allegro 1
II. Largo 9
III. Allegro 11

Concerto No. 2 in G Minor: *L'Estate* ("Summer") 19
(Op. 8, No. 2 / RV 315)

I. Allegro non molto 19
II. Adagio 27
III. Presto 29

Concerto No. 3 in F Major: *L'Autunno* ("Autumn") 38
(Op. 8, No. 3 / RV 293)

I. Allegro 38
II. Adagio molto 48
III. Allegro 49

Concerto No. 4 in F Minor: *L'Inverno* ("Winter") 57
(Op. 8, No. 4 / RV 297)

I. Allegro non molto 57
II. Largo 64
III. Allegro 67

Other Violin Concertos (Opus 8, Nos. 5–12)

Concerto No. 5 in E-flat Major: *La Tempesta di Mare* ("The Storm at Sea") 74
(Op. 8, No. 5 / RV 253)
I. Presto 74
II. Largo 83
III. Presto 85

Concerto No. 6 in C Major: *Il Piacere* ("Pleasure") 97
(Op. 8, No. 6 / RV 180)
I. Allegro 97
II. Largo e cantabile 103
III. Allegro 105

Concerto No. 7 in D Minor 111
(Op. 8, No. 7 / RV 242)
I. Allegro 111
II. Largo 117
III. Allegro 118

Concerto No. 8 in G Minor 124
(Op. 8, No. 8 / RV 332)
I. Allegro 124
II. Largo 130
III. Allegro 131

Concerto No. 9 in D Minor 141
(Op. 8, No. 9 / RV 236)
I. Allegro 141
II. Largo 147
III. Allegro 148

Concerto No. 10 in B-flat Major: *La Caccia* ("The Hunt") 153
(Op. 8, No. 10 / RV 362)
I. Allegro 153
II. Adagio 160
III. Allegro 160

Concerto No. 11 in D Major 166
(Op. 8, No. 11 / RV 210)
I. Allegro 166
II. Largo 177
III. Allegro 178

Concerto No. 12 in C Major 189
(Op. 8, No. 12 / RV 178)
I. Allegro 189
II. Largo 196
III. Allegro 196

IMPORTANT VARIANTS / 205

How to Use the Variants 207

Concerto No. 7 in D Minor (RV 242) 209
Allegro (Movement I)
a. Substitute for Bars 50–76

Concerto No. 9 in D Minor (RV 236) 211
(Version for Oboe, Strings and Continuo, RV 454)
Allegro (Movement I)
a. Substitute for Bars 91–102

Concerto No. 11 in D Major (RV 210) 212
Allegro (Movement I)
a. Substitute for Bars 100–112
b. Substitute for Bars 122–132
Allegro (Movement III)
c. Substitute for Bars 38–67
d. Substitute for Bars 113–154
e. Substitute for Bars 171–214
f. Substitute for Bars 171–208

CRITICAL NOTES / 221

The Sources 223
The Amsterdam Print
The Dresden Manuscripts
The Manchester Partbooks
The Turin Autograph Scores

The Dover Edition 226
Text Fonts Used in "The Four Seasons"
Abbreviations Used in the Table of Emendations

Table of Emendations 228

"The Four Seasons": SONNET TEXTS

1. *La Primavera* ("Spring")

Mvt.	Sec.	Rhyme	Italian text
I	A	a	Giunt' è la primavera e festosetti
	B	b	La salutan gl'augei con lieto canto;
	C	a	E i fonti allo spirar de' zeffiretti
		b	Con dolce mormorio scorrono intanto.
	D	b	Vengon' coprendo l'aer di nero amanto,
		a	E lampi e tuoni ad annuntiarla eletti.
	E	a	Indi tacendo questi, gl'augelletti
		b	Toman' di nuovo al lor canoro incanto.
II	F	c	E quindi sul fiorito ameno prato
		d	Al caro mormorio di fronde e piante,
		c	Dorme 'l caprar col fido can' al lato.
III	G	d	Di pastoral zampogna al suon festante
		c	Danzan' ninfe e pastori nel tetto amato
		d	Di primavera all'apparir brillante.

2. *L'Estate* ("Summer")

I	A	a	Sotto dura staggion' dal sole accesa
		b	Langue l'huom, langue 'l gregge, ed arde il pino;
	B	a	Scioglie il cucco la voce, e tosto intesa
	C	b	Canta la tortorella e 'l gardelino.
	D	a	Zeffiro dolce spira, ma contesa
		b	Muove Borea improviso al suo vicino;
	E	a	E piange il pastorel, perche sospesa
		b	Teme fiera borasca, e 'l suo destino.
II	F	c	Toglie alle membra lasse il suo riposo
		d	Il timore de' lampi, e tuoni fieri,
		c	E de mosche e mossoni il stuol furioso!
III	G	d	Ah, che pur troppo i suoi timor ' son veri.
		c	Tuona e fulmina il Ciel, e grandinoso
		d	Tronca il capo alle spiche e a' grani alteri.

3. *L'Autunno* ("Autumn")

Mvt.	Sec.	Rhyme	Italian text
I	A	a	Celebra il vilanel con balli e canti
		b	Del felice raccolto il bel piacere,
	B	a	E del liquor di Bacco accesi tanti
	C	b	Finiscono col sonno il lor godere.
II	D	a	Fa ch'ogn'uno tralasci e balli e canti,
		b	L'aria che temperata dà piacere.
		a	È la staggion ch'invita tanti e tanti
		b	D'un dolcissimo sonno al bel godere.
III	E	c	I cacciator' alla nov'alba a caccia
		d	Con corni, schioppi, e canni escono fuore.
	F	c	Fugge la belva, e seguono la traccia.
	G	d	Già sbigottita, e lassa al gran rumore
		c	De' schioppi e canni, ferita, minaccia
	H	d	Languida di fuggir, ma oppressa, muore.

4. *L'Inverno* ("Winter")

I	A	a	Aggiacciato tremar tra nevi algenti
	B	b	Al severo spirar d'orrido vento,
	C	b	Correr battendo i piedi ogni momento;
	D	a	E pel soverchio gel batter i denti;
II	E	a	Passar al fuoco i dì quieti e contenti
		b	Mentre la pioggia fuor bagna ben cento.
III	F	b	Caminar sopra 'l giaccio, e a passo lento,
	G	a	Per timor di cader, girsene intenti.
	H	c	Gir[3] forte, sdruzziolar, cader a terra,
	I	d	Di nuovo ir sopra 'l giaccio e correr forte
	L	c	Sinch' il giaccio si rompe e si disserra;
	M	d	Sentir uscir dalle ferrate porte
	N	c	Sirocco, Borea, e tutti i venti in guerra.
		d	Quest'è 'l verno, ma tal che gioia apporte.

"THE FOUR SEASONS"
AND OTHER VIOLIN CONCERTOS

Concerto No. 1 in E Major

La Primavera ("Spring")

I.

Allegro

(A) *Giunt' è la primavera*

(Op. 8, No. 1 / RV 269)

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

Il canto degl'uccelli [The song of the birds]

15

19

e festosetti

(B) *La salutan gl'augei con lieto canto;*

22

26

31

[Trickling of the springs]

Scorrono i fonti

(C) *E i fonti allo spirar de' zeffiretti Con dolce mormorio scorrono intanto.*

34

37

f

41

[Thunder]

Tuoni

(D) *Vengon' coprendo l'aer di nero amanto, E lampi e tuoni ad*

annuntiarla eletti.

45

47

6

6
5

49

6
5

51

6

53

55

[Song of the birds]

Canto degl'uccelli

(E) *Indi tacendo questi, gl'augelletti*

Tornan' di nuovo al lor canoro incanto

59

Tasto solo

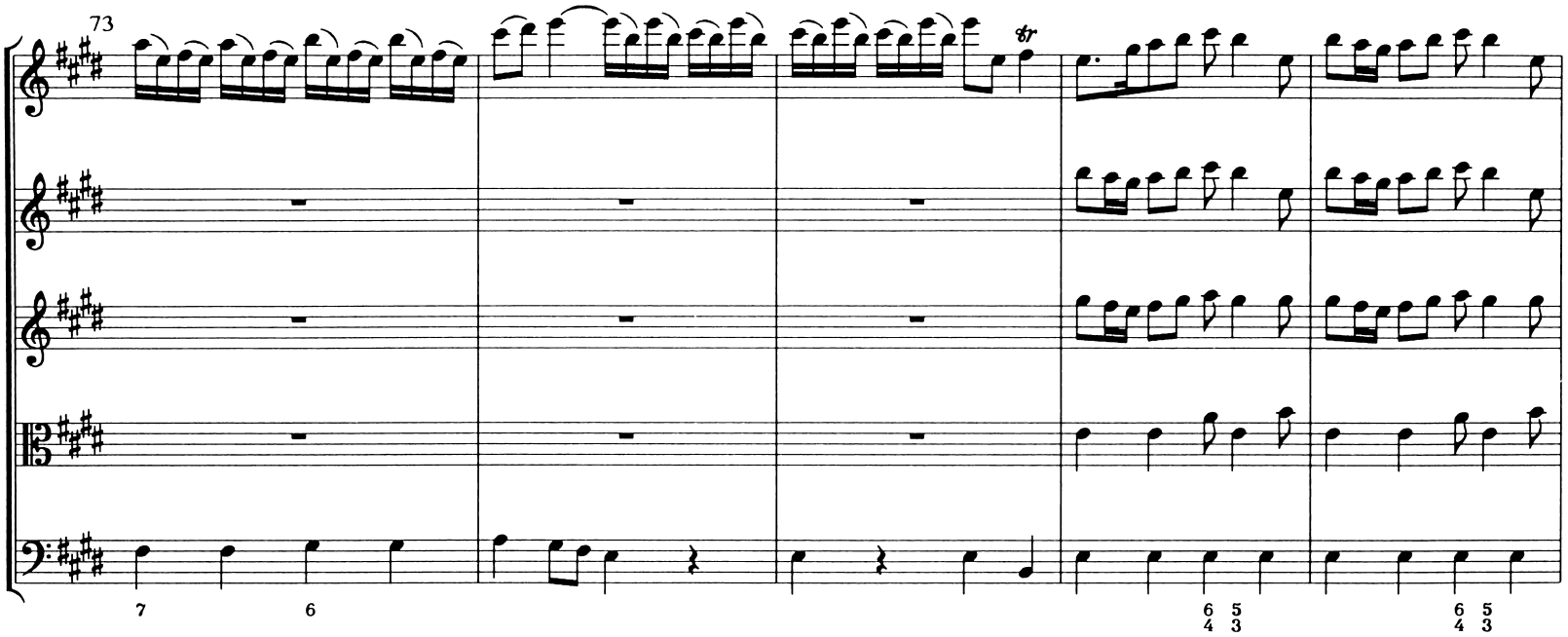
64

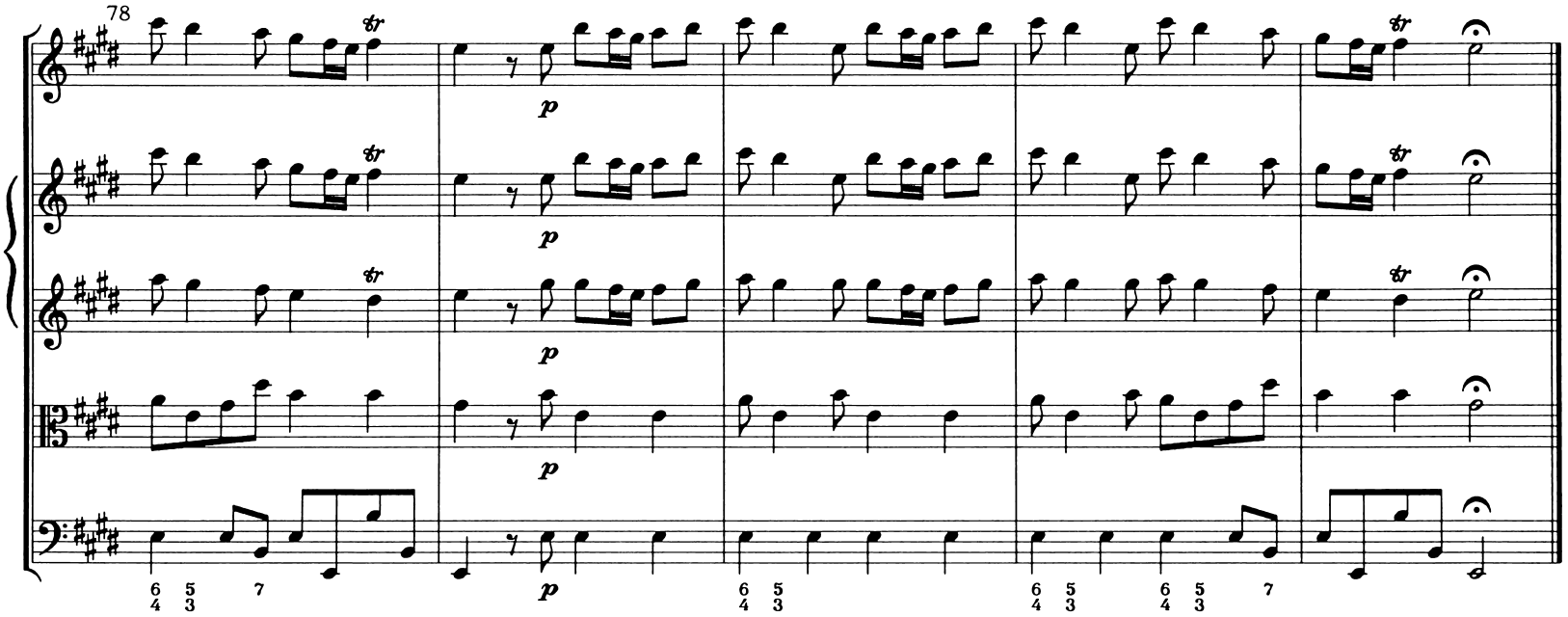
66

7

70

Tasto solo


73
7
6
6 5
4 3
6 5
4 3


78
p
p
p
p
6 5
4 3
7
6 5
4 3
6 5
4 3
6 5
4 3
7

II.

Largo

(F) *E quindi sul fiorito ameno prato, Al caro mormorio di fronde e piante, Dorme 'l caprar col fido can' al lato.*

Violino principale

[Murmur of the fronds and plants]
Mormorio di frondi e piante

Il caparo che dorme [The sleeping goatherd]

Violino 1

pp sempre

Violino 2

pp sempre

Il cane che grida [The barking dog]

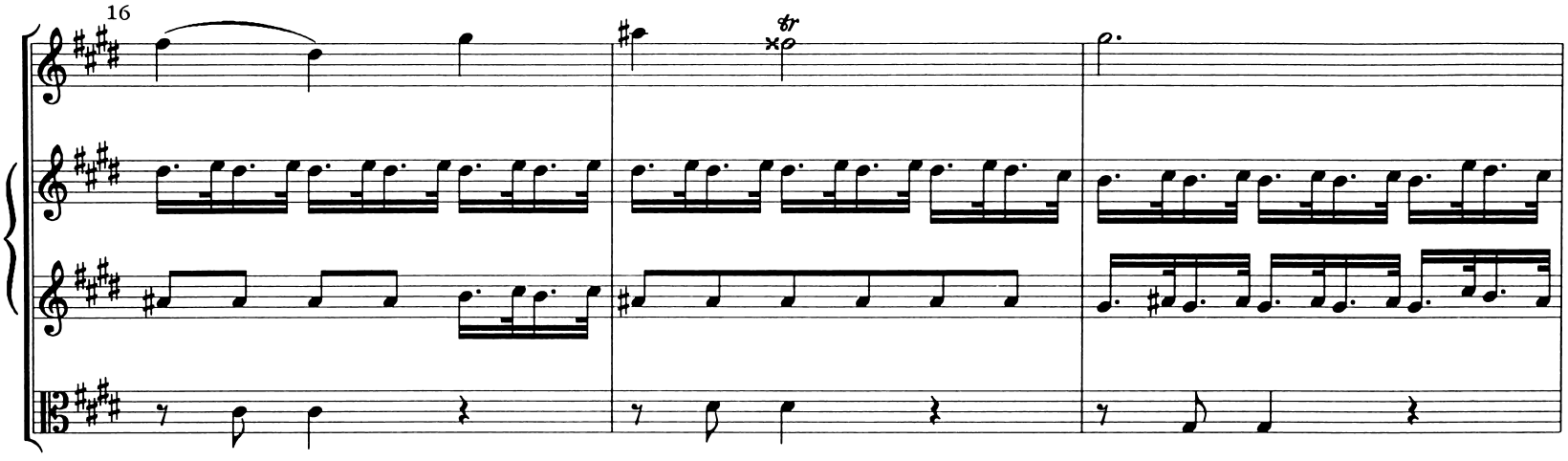
Viola

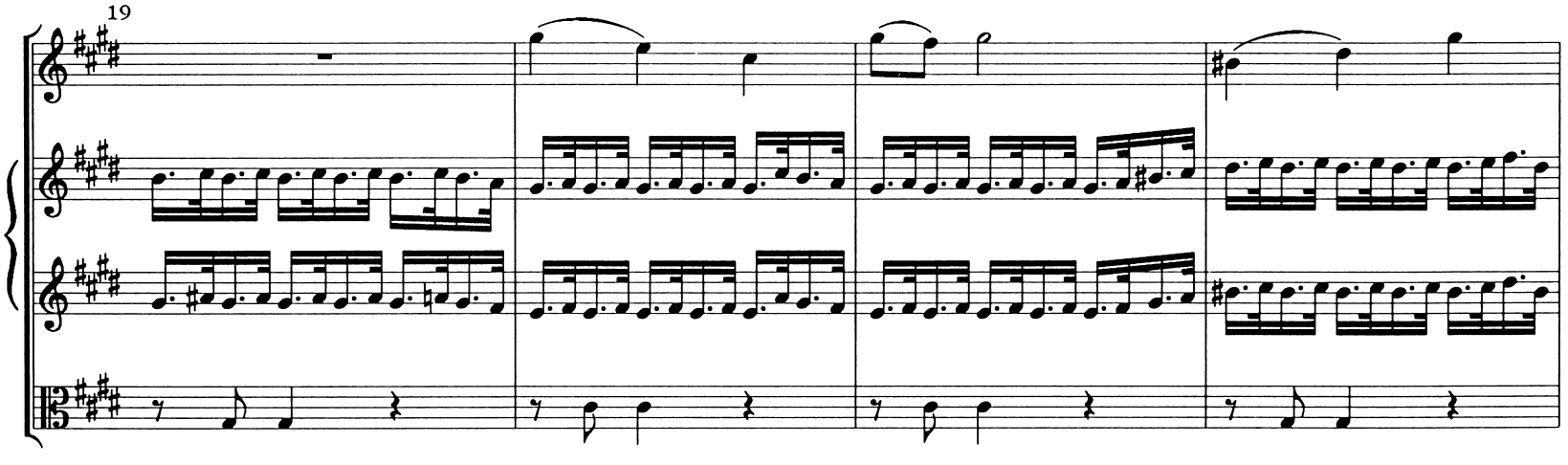
(Si deve suonare sempre molto forte e strappato)

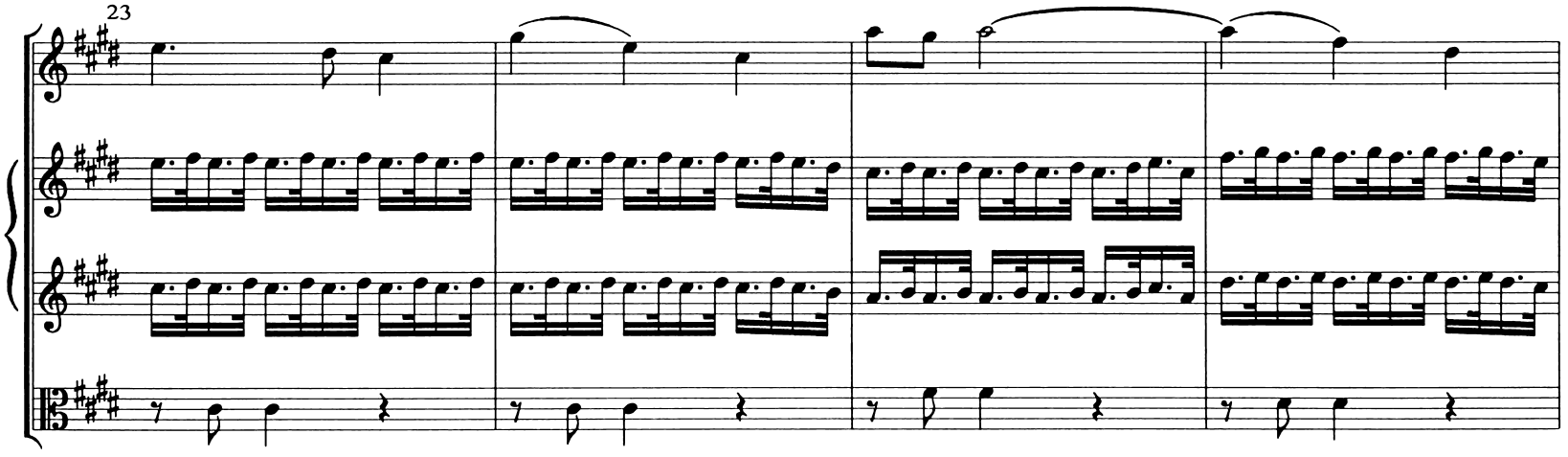
4

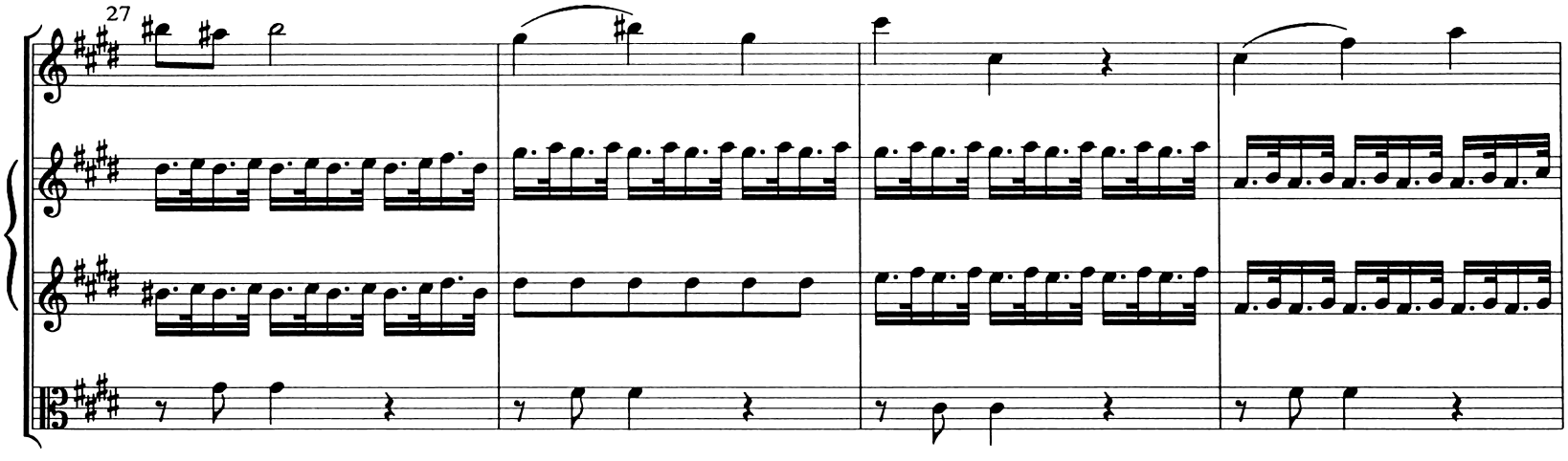
8

12


16


19


23


27

31

35

III.

Allegro

[Rustic dance]
Danza pastorale
(G) *Di pastoral zampogna al suon festante Danzan' ninfe e pastori nel tetto amato Di primavera all'apparir*

Violino principale

Violino 1

Con sordine

Violino 2

Con sordine

Viola

Violoncello; Basso continuo

5 *brillante.*

f

f

f

f

Tasto solo

9

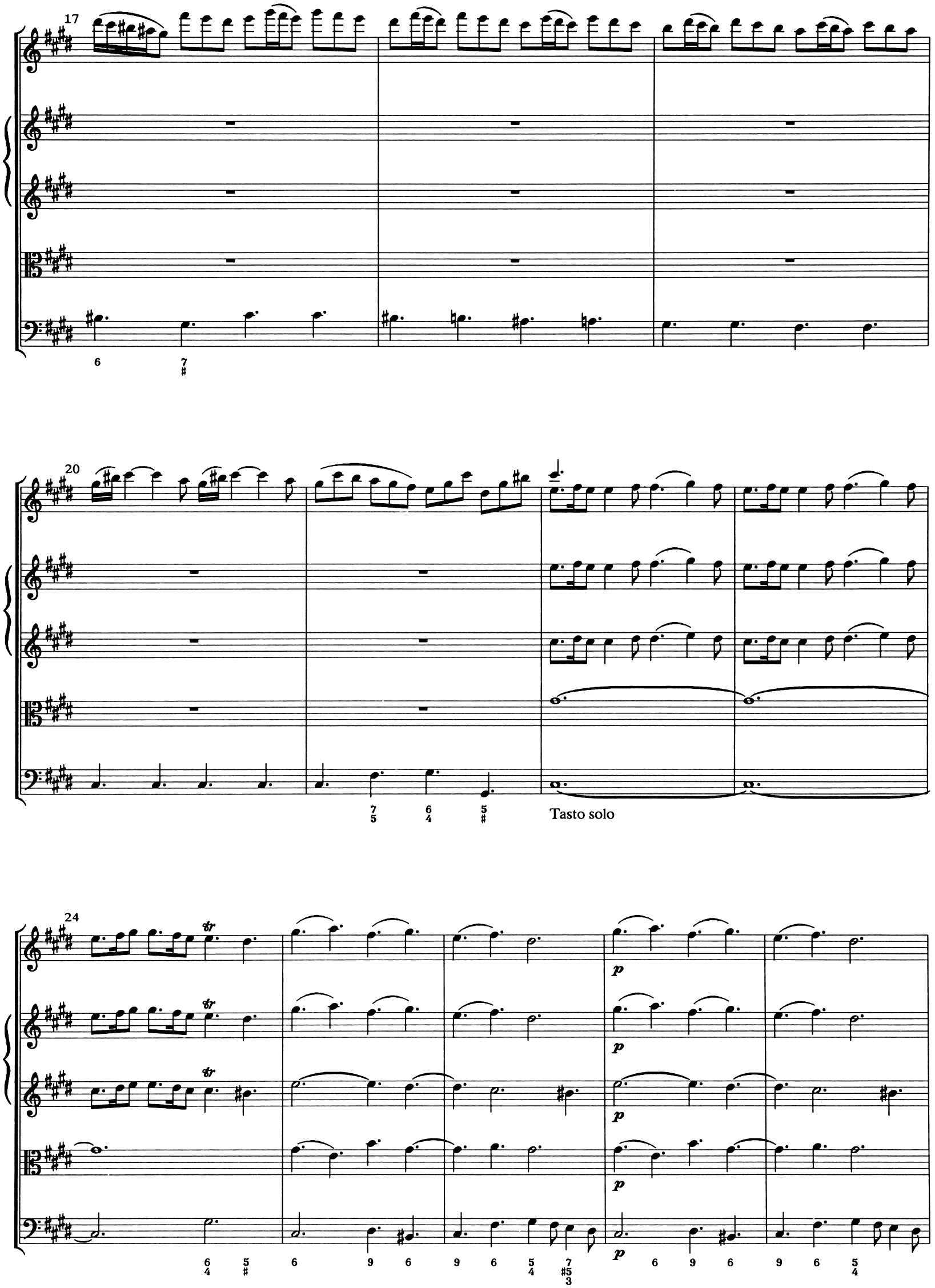
7

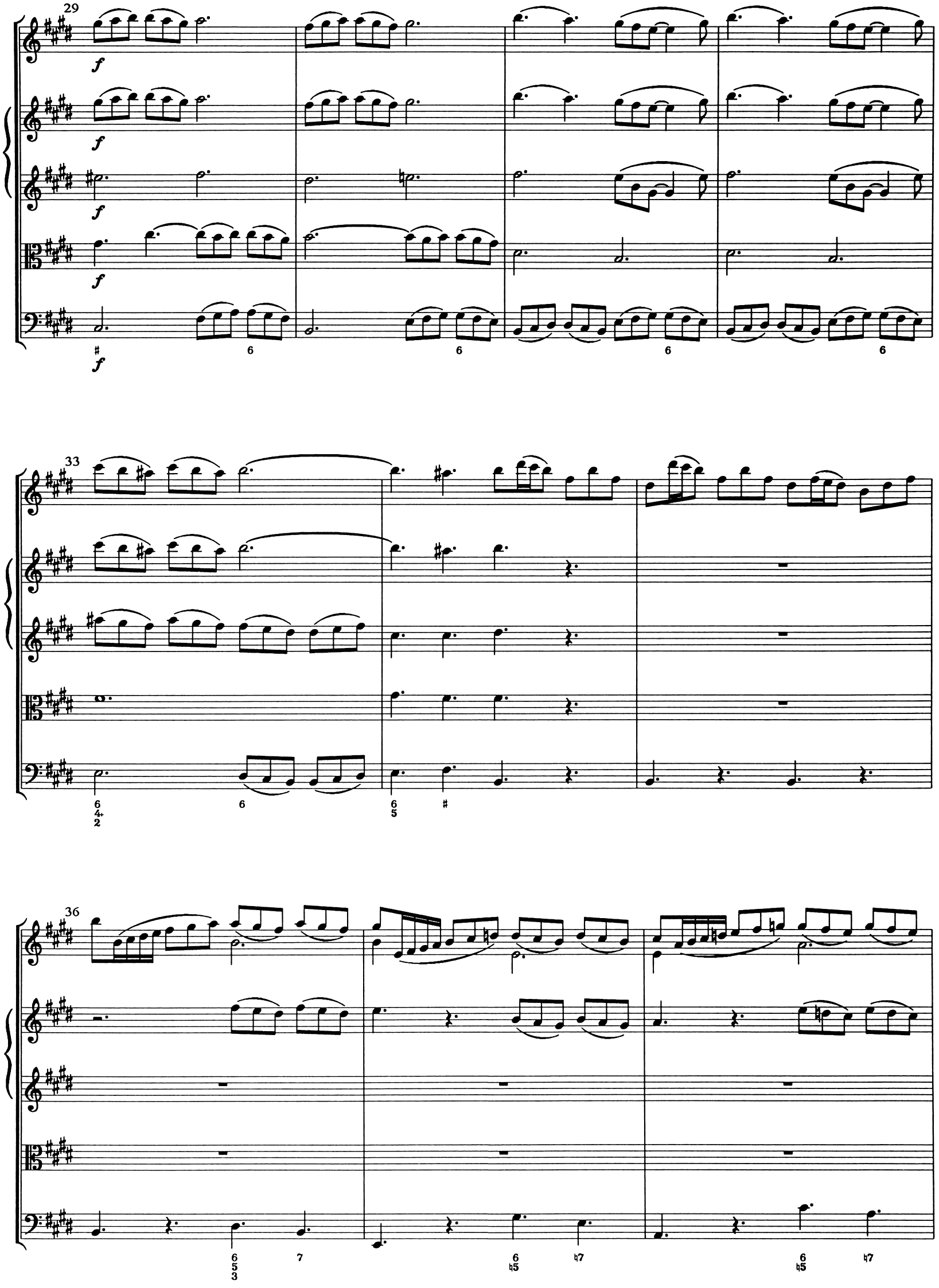
13

p

f

6 6 7


17
20
Tasto solo
24
p


29
33
36

39

6 5 7

Tasto solo

44

p

p

49

52

p

55

58

f

f

f

f

Tasto solo

6

62

67

Tasto solo

72

76

79

84

p

p

p

p

Tasto solo

Concerto No. 2 in G Minor

L'Estate ("Summer")

I.

Allegro non molto

Languidezza per il caldo [Exhausted by the heat]

(A) *Sotto dura staggion' dal sole accesa Langue l'huom, langue 'l gregge,*

(Op. 8, No. 2 / RV 315)

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

pp

13

ed arde il pino;

Allegro

Il cucco [The cuckoo]

(B) *Scioglie il cucco la voce, e tosto intesa*

26

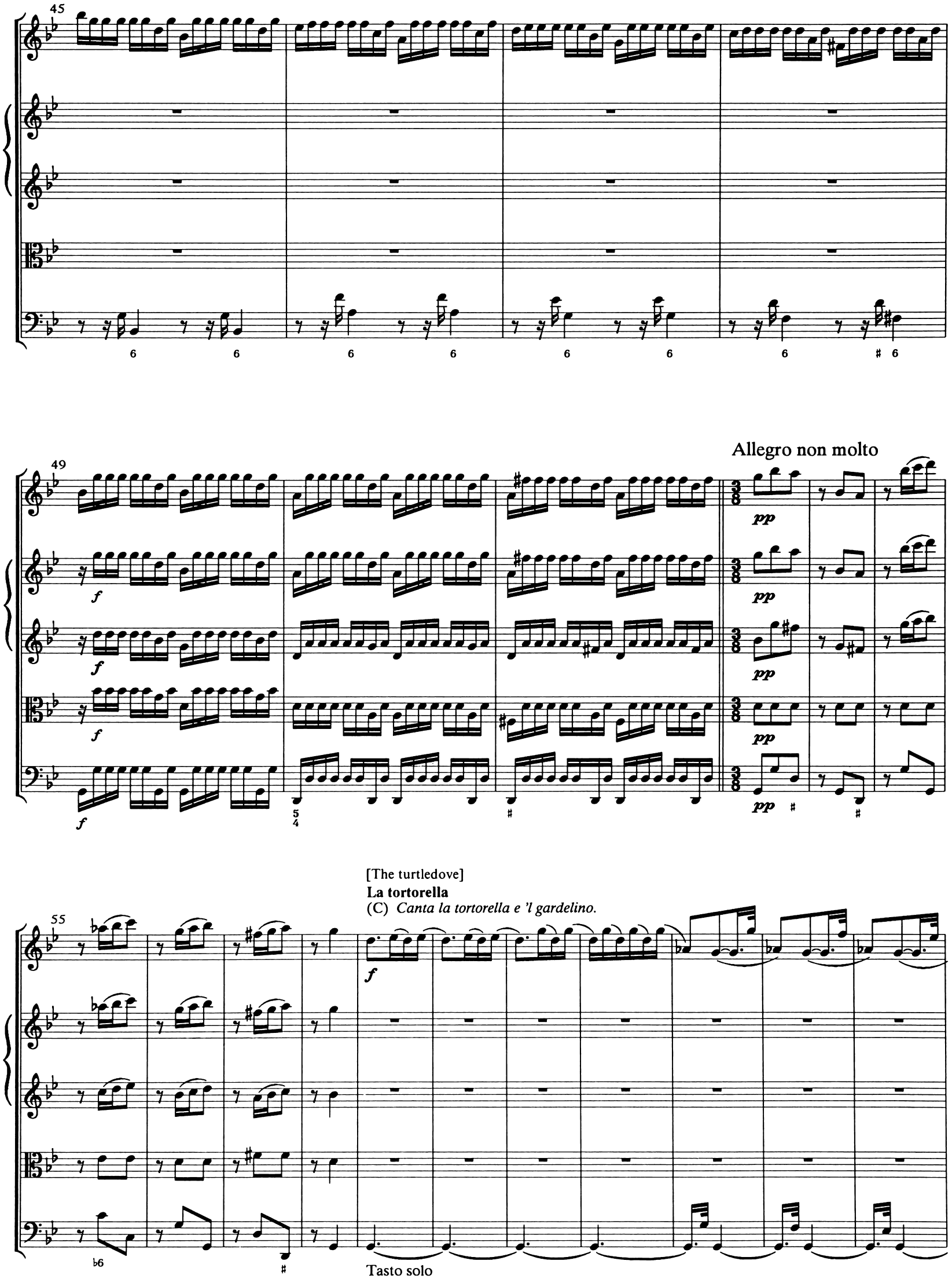
f Tutto sopra il canto

33

37

Sopra il cantino

41


45
49
Allegro non molto
pp
f
55
[The turtledove]
La tortorella
(C) Canta la tortorella e 'l gardelino.
Tasto solo

[The goldfinch]
Il gardellino

66

p

p

p

[Gentle breezes]
Zeffiretti dolci
(D) *Zeffiro dolce spira,*

75

p

p

p

p

81

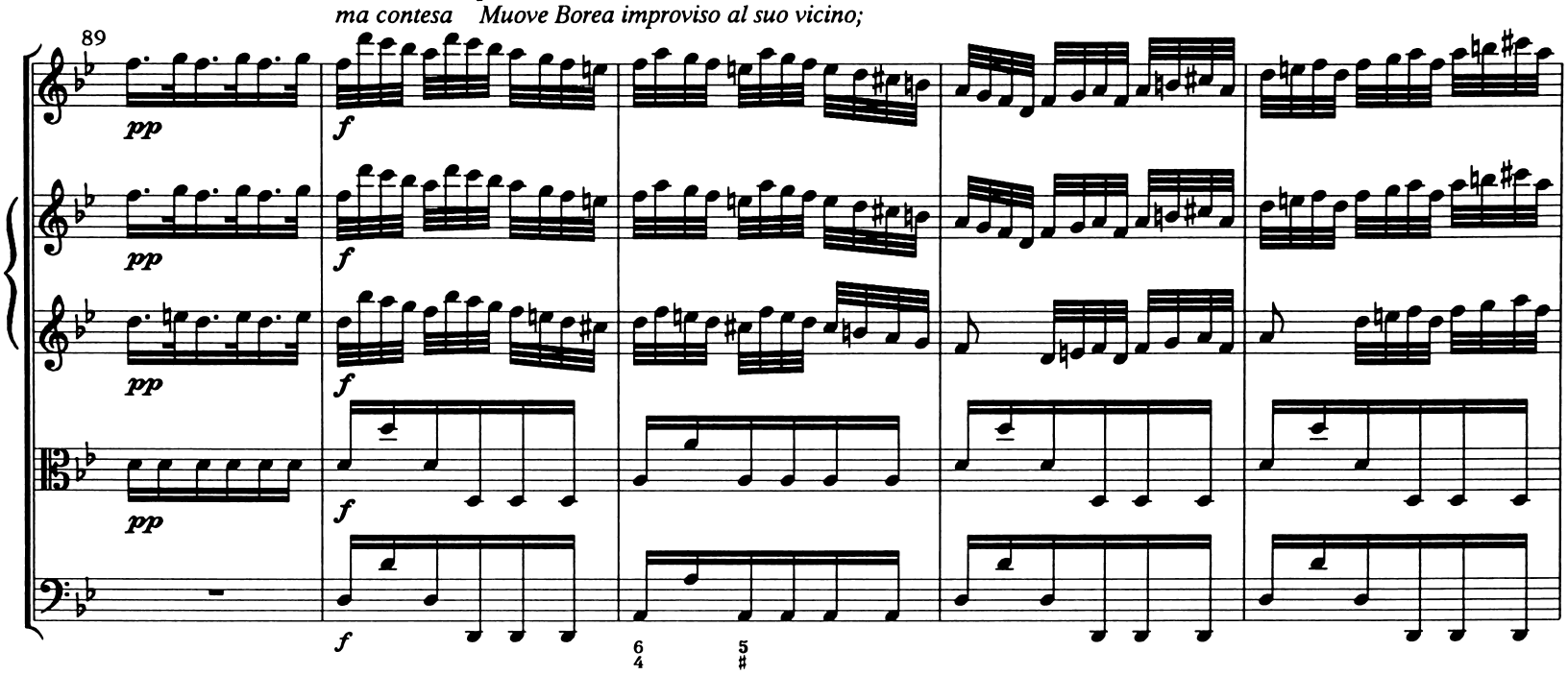
pp *p* *pp* *p* *pp* *p*

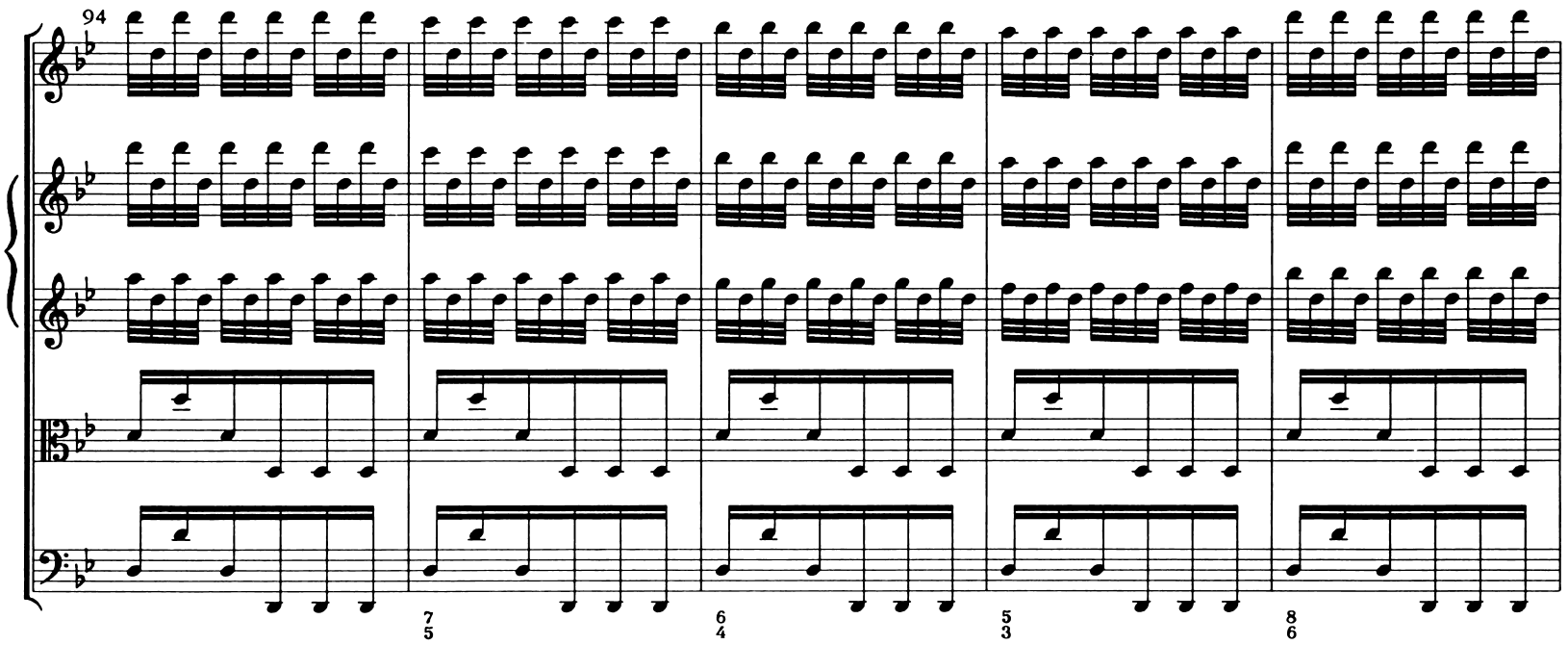
pp *p* *pp* *p* *pp* *p*

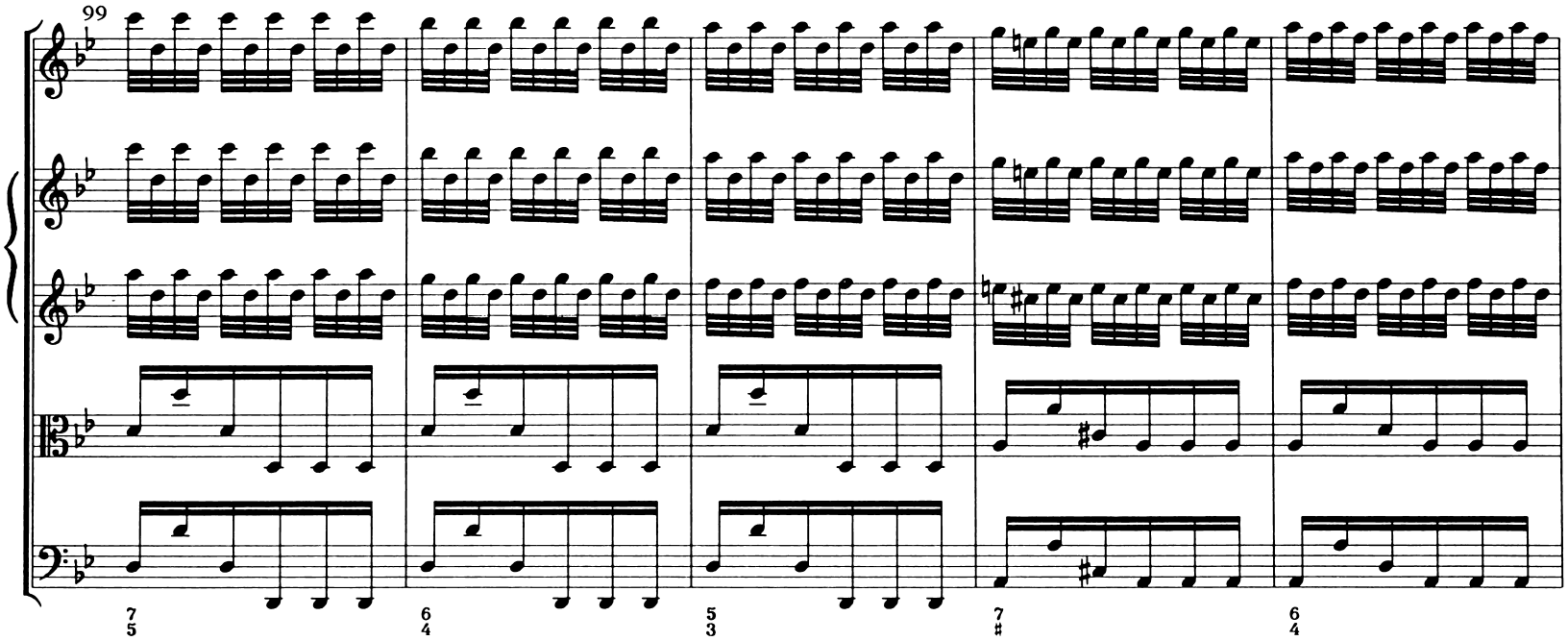
pp *p* *pp* *p* *pp* *p*

pp *p* *pp* *p* *pp* *p*

Vento Borea [The North Wind]
ma contesa Muove Borea improviso al suo vicino;







104

109

[The tears of the village boy]
Il pianto del villanello
(E) *E piange il pastorel, perchè sospesa*

pp

pp

pp

pp

119

Teme fiera borasca, e 'l suo destino.

129

140

Tasto solo

153

f

159

164

169

II.

Adagio

Presto

(F) *Toglie alle membra lasse il suo riposo*

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

Mosche e mossoni [Flies and wasps]

Tuoni [Thunder]

p

f

Adagio

Il timore de' lampi, e tuoni fieri, E de mosche e mossoni

4

[Mosche]

p

Presto

Adagio

il stuol furioso!

8

tr

Tuoni

f

[Mosche]

p

12

15

Presto

Adagio

[Tuoni]

[Mosche]

19

Presto

Adagio

[Tuoni]

III.

Presto

Tempo impetuoso d'Estate [Summer's violent weather]

(G) *Ah, che pur troppo i suoi timor' son veri.*

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

6 *Tuona e fulmina il Ciel,*

e grandinoso

11 *Tronca il capo alle spiche e a' grani alteri.*

16

20

24

28

33

38

p

p

p

43

48

*

*For passages marked with an asterisk, see p. 226.

53

58

7

7

6

63

7

67

6 5

5 4

72

77

6

6

6

82

6

6

6

87

♭7 6 7 6 7

92

6 7 6 7 6

97

Tasto solo

102

107

p

p

p

112

f

f

f

117

121

6 6/5 ♯ 6/5

126

♯

Concerto No. 3 in F Major

L'Autunno ("Autumn")

I.

Allegro

Ballo e canto de' villanelli [Villagers' dance and song]

(A) *Celebra il vilanel con balli e canti Del felice raccolto il bel piacere,*

(Op. 8, No. 3 / RV 293)

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

13

f

17

p

f

21

p

25

f

29

[The drunkard]
L'Ubriaco
(B) *E del liquor di*

p

Bacco accesi tanti

33

36

39

Ubriachi

42

45

48

50

53

56

60

64

p

68

p

71

74

77

81

84

87

Larghetto [The dozing
L'Ubriaco che dorme drunkard]
(C) *Finiscono col sonno il lor godere.*

p

p

p

91

più p

più p

più p

pp

pp

pp

pp

98

104

Allegro assai

f

110

p

II.

Ubriachi dormenti [Dozing drunkards]

(D) *Fa ch'ogn'uno tralasci e balli e canti, L'aria che temperata dà piacere.*

Adagio molto

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

Con sordini

Con sordini

Con sordini

Con sordini

Il cembalo arpeggio

È la staggion ch'invita tanti e tanti D'un dolcissimo sonno al bel godere.

13

sempre p

28

p

più p

pp

III.

Allegro

La caccia [The hunt]

(E) *I cacciator' alla nov'alba a caccia* *Con corni, schioppi, e canni escono fuore.*

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

f

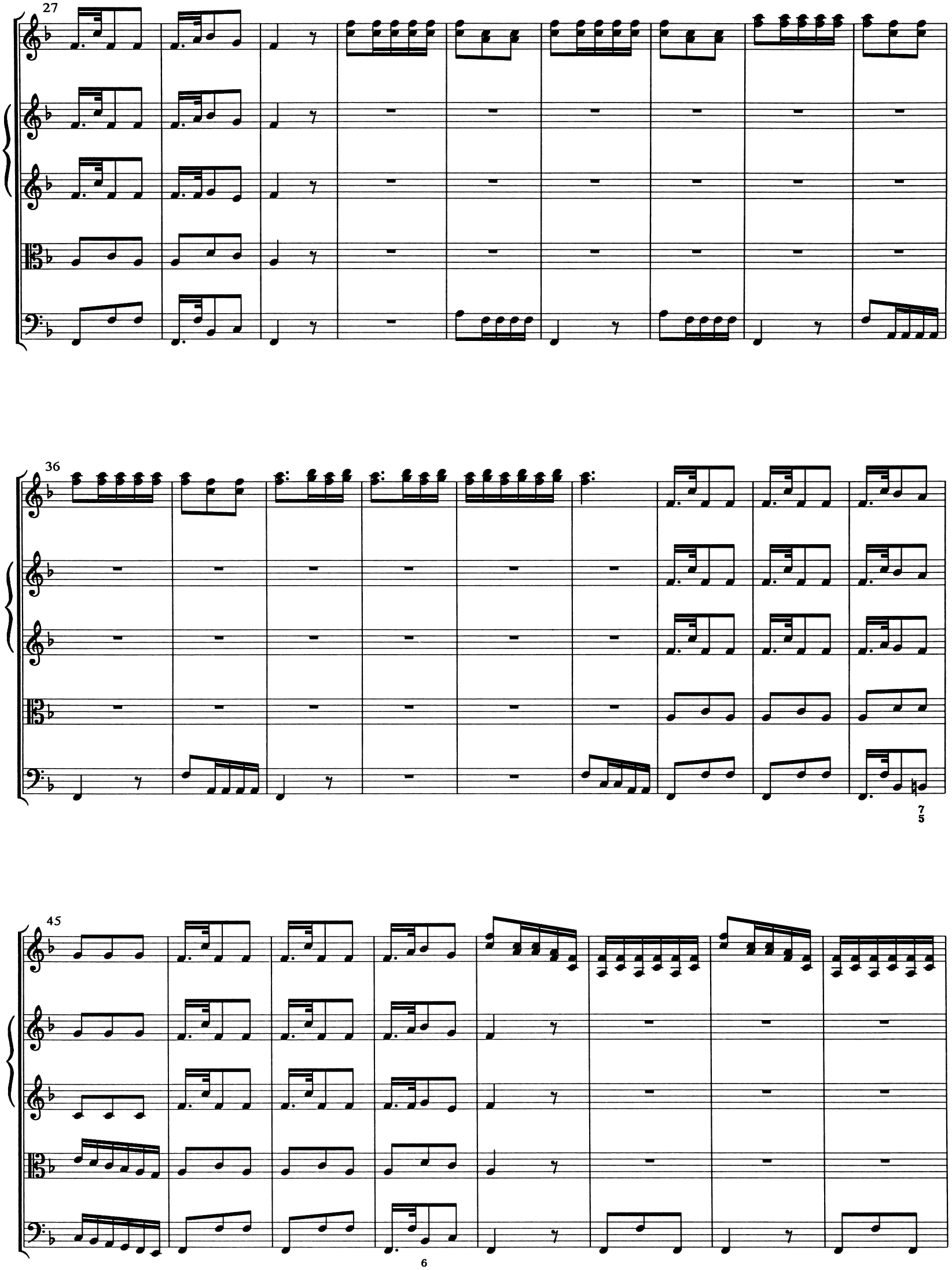
7 5

9

7

18

7


27
36
7
5
45
6

53

60

*

63

<footer>Concerto No. 3: *L'Autunno* 51</footer>

66

71

La fiera che fugge [The wild beast flees]
(F) *Fugge la belva, e seguono la traccia.*

78

(G) *Già sbigottita, e lassa al gran rumore De' schioppi e canni, ferita, minaccia*

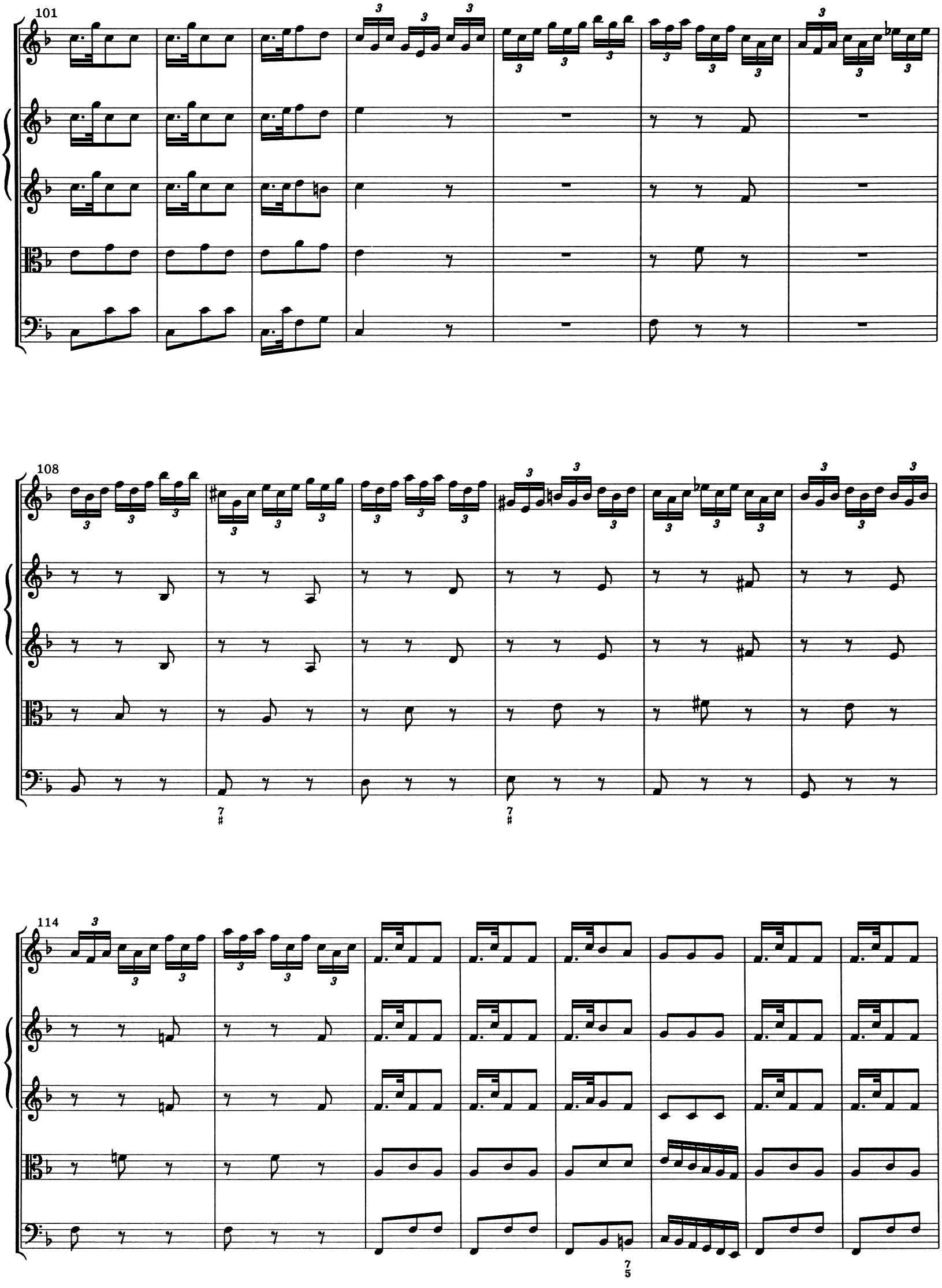
84

89

6

94

7
5


101
108
114

122

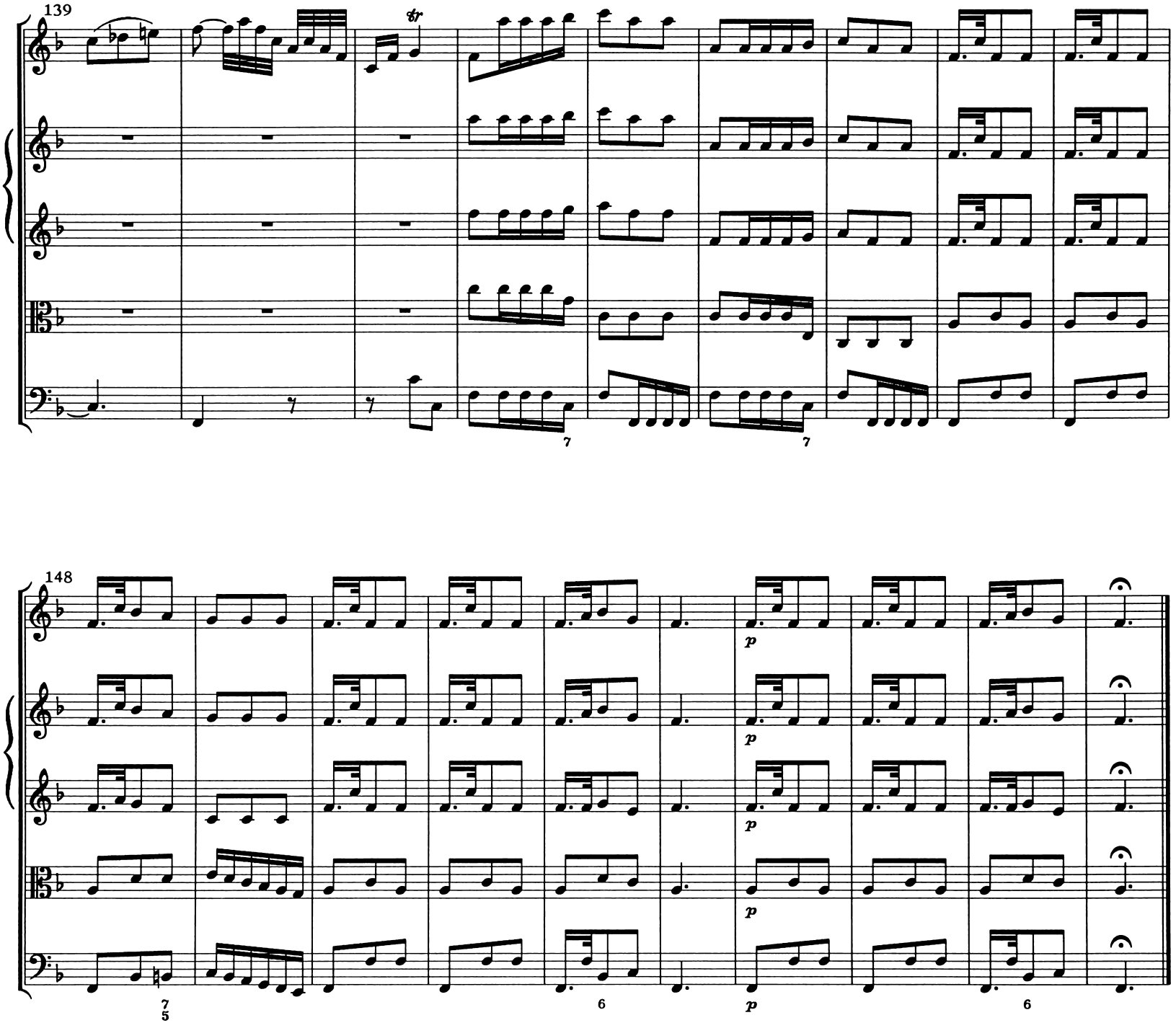
7
5

La fiera, fuggendo, muore [The beast, fleeing, dies]
(H) *Languida di fuggir, ma oppressa, muore.*

127

132

Tasto solo


139
148

Concerto No. 4 in F Minor

L'Inverno ("Winter")

I.

Allegro non molto (Op. 8, No. 4 / RV 297)

(A) *Aggiacciato tremar tra nevi algenti*

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

6

[Horrid wind]

Orrido vento

(B) *Al severo spirar d'orrido vento,*

12

14

17

20

Batter de' piedi per
(C) *Correr battendo*

il freddo [To stamp one's feet from the cold]
i piedi ogni momento;

23

26

28

30

7 6 7 6

32

Venti [Winds]

7

34

7 7

36

38

42

Batter li denti [Chattering of teeth]
(D) *E pel soverchio gel batter i denti;*

46

p

p

p

50

53

*

56

f

f

f

f

59

7

6
5

61

6
5

II.

Largo

La pioggia [The rain]

(E) *Passar al fuoco i dì quieti e contenti Mentre la pioggia fuor bagna ben cento.*

Violino principale

Violino 1

Pizziccati forte

Violino 2

Pizziccati forte

Viola

pp con l'arco

Violoncello [solo]

Sempre molto forte

Basso continuo

Sempre piano

2

tr

7

4

6

8

tr

10

tr

tr

12

6 6 6

14

6 5 6 5
4 3 4 3

16

tr tr

III.

Allegro

(F) *Caminar sopra 'l giaccio,*

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

Arcate lunghe, e tasto solo

9

[Walking slowly and fearfully]
Caminar piano e con timore

e a passo lento, (G) *Per timor di cader, girsene intenti.*

19

Tasto solo

29

Gir forte [A bold turn]
(II) *Gir forte,*

42

sdruzziolar, cader a terra,

Cader a terra [Falling down]

[Running hard]
Correr forte
(I) *Di nuovo ir sopra 'l giaccio e correr forte*

51

61

p

p

Tasto solo

71

Tasto solo

79

85

(L) *Sinch' il giaccio si rompe e si disserra;*

93

Lento

Il vento Sirocco [Sirocco (the hot desert wind)]

(M) *Sentir uscir dalle ferrate porte*

101

[Boreas (the cold North Wind)]
Il vento Borea
(N) *Sirocco, Borea, e tutti*

113

i venti in guerra.

e tutti li venti [and all the winds]

121

125

129

6

6

133

6

7

137

141

145

Quest'è 'l verno, ma tal che gioia

149 *apporte.*

Concerto No. 5 in E-flat Major

La Tempesta di Mare ("The Storm at Sea")

I.

Presto

(Op. 8, No. 5 / RV 253)

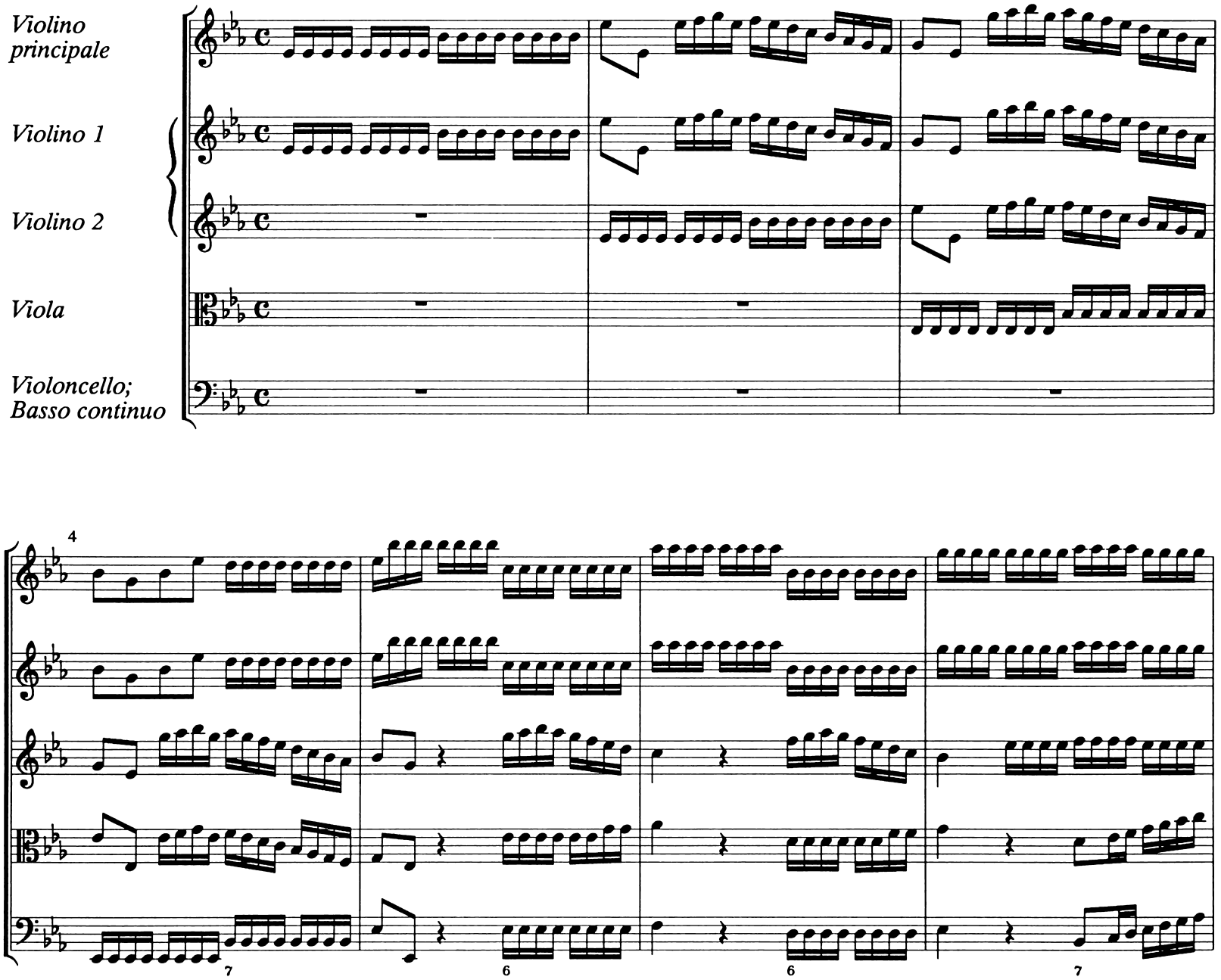
Violino principale

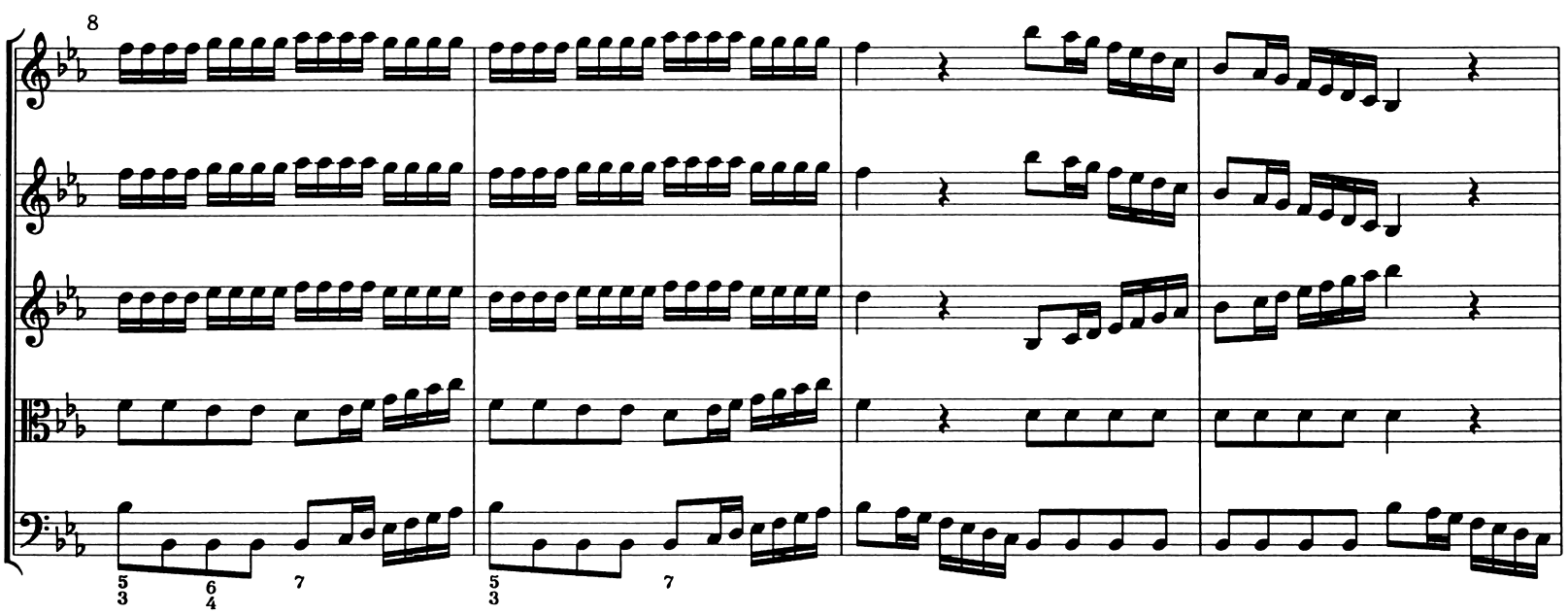
Violino 1

Violino 2

Viola

Violoncello; Basso continuo



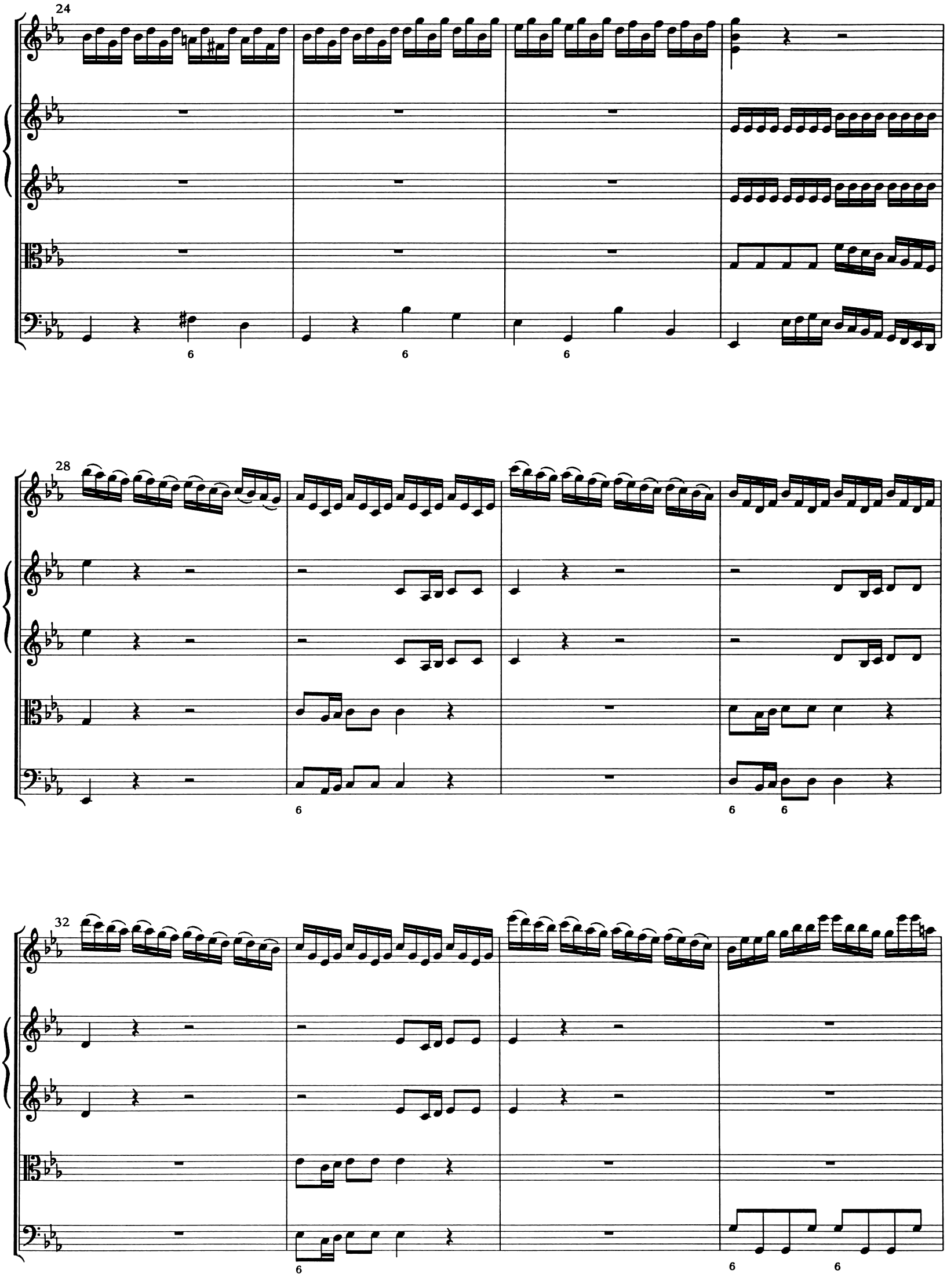


12

16

*

20


24
6
6
6
28
6
6
6
32
6
6

36

40

44

48

51

54

57

*

6

7

7

60

7
♯

7
♯

6
5

6
4

63

7
5
♯

7
5
♯

7
4

6
4

5
4

5
♯

66

69

72

75

7

78

6

81

6

6

84

[Cadenza]

Allegro

f

f

f

f

f

7

7

7
5

88

7
5

6
4

7
5

II.

Largo

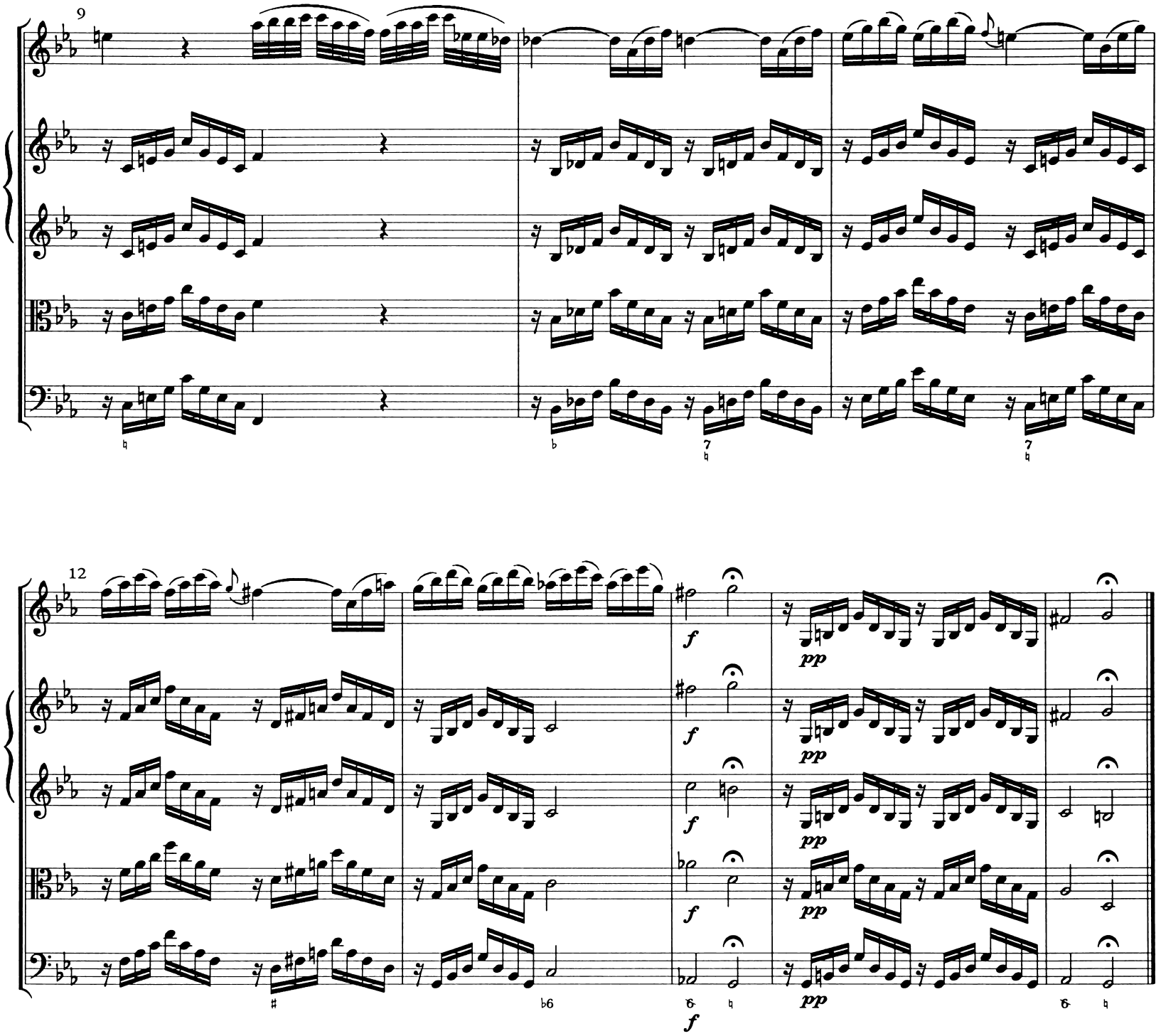
Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo


9
12
f
pp
Segue

III.

Presto

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

6

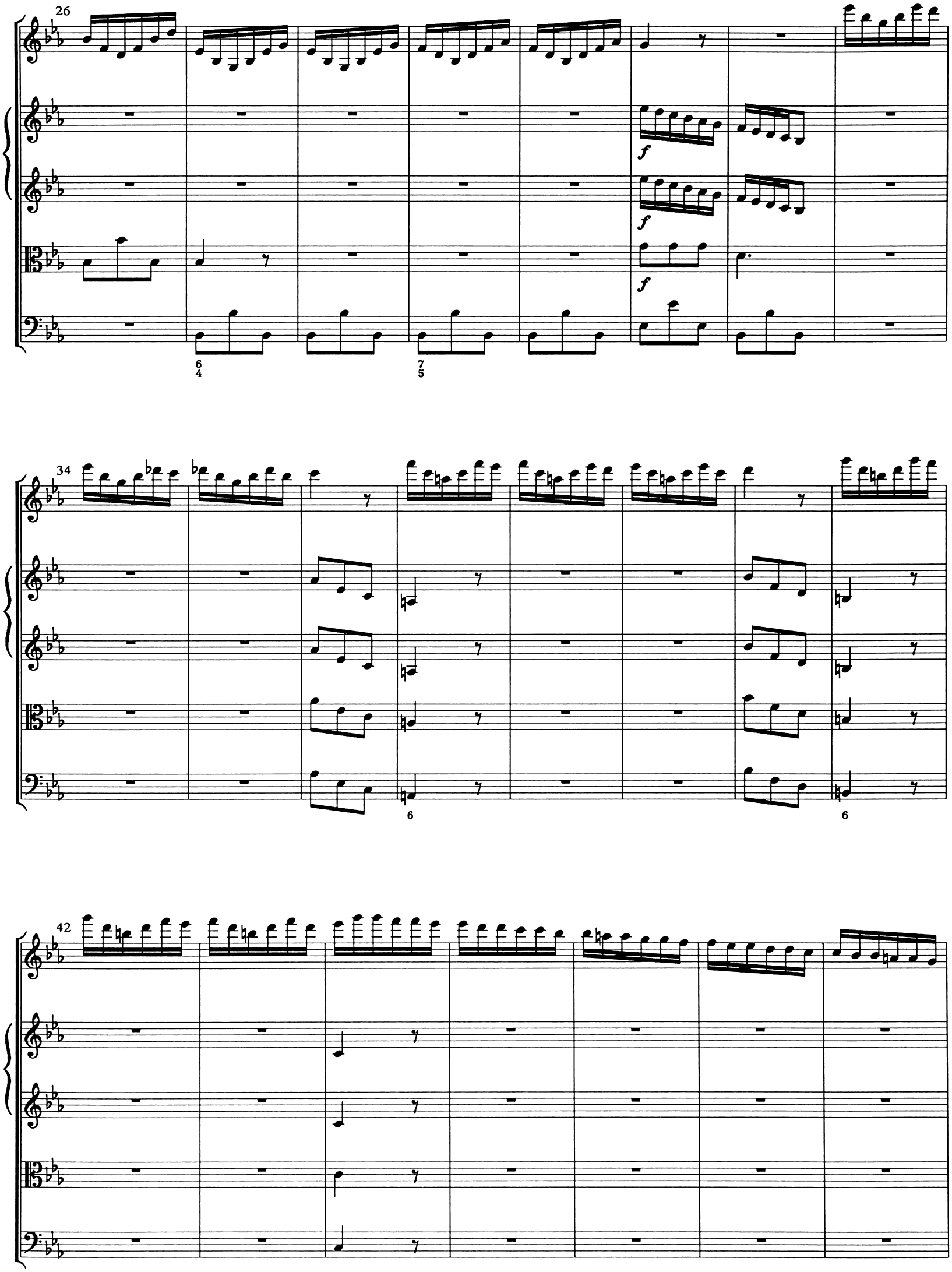
9

18

p

p

p


26
f
f
f
6
4
7
5
34
6
6
42

49 *

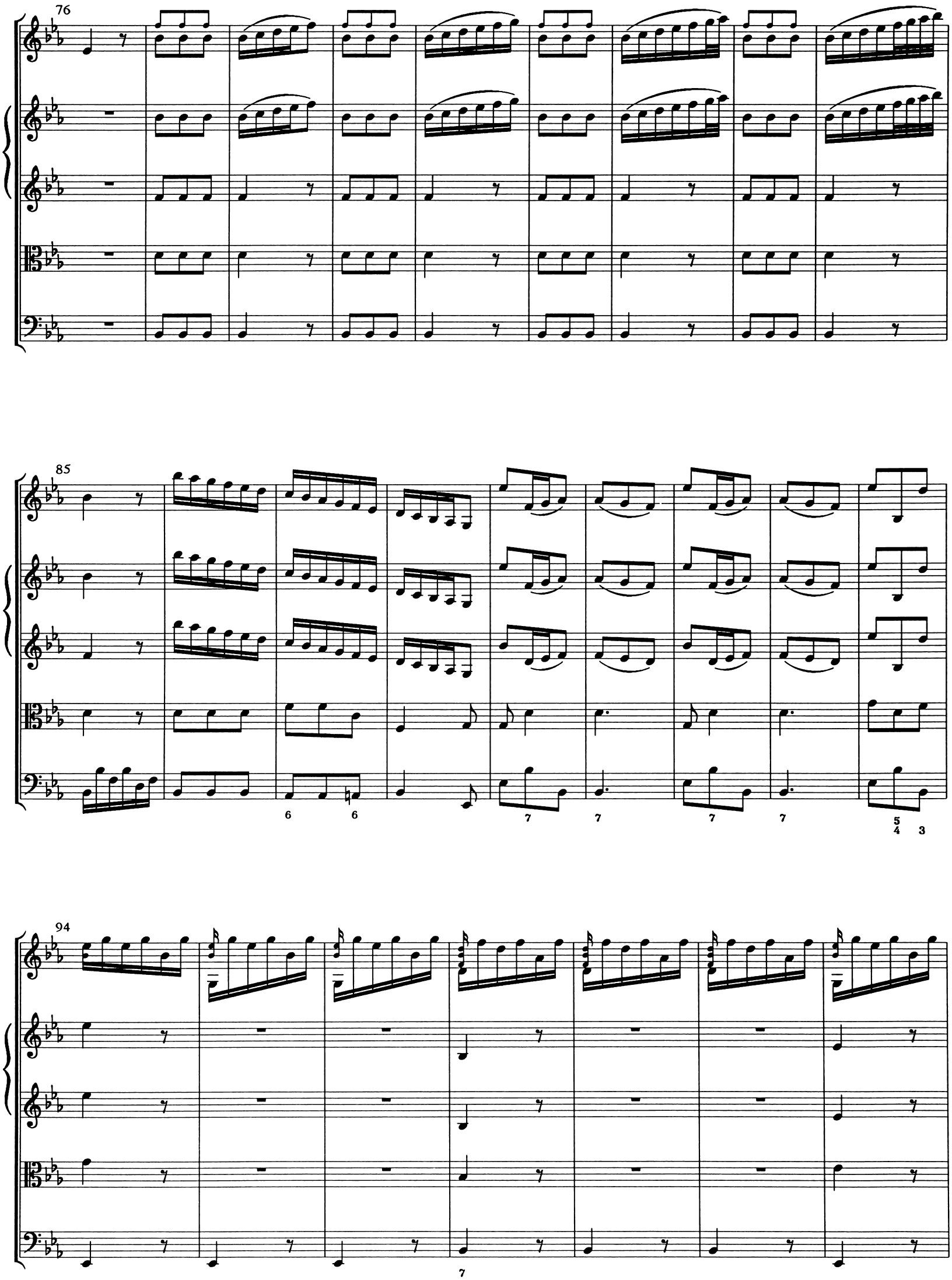
sopra il basso

6 6 6/5 7

57

6 7

65


76
85
6
6
7
7
7
7
5
4
3
94
7

101

7
♮

6 6 ♮

109

6 6

118

6

127

135

143

150

158

166

175

184

193

p

p

201

209

218

*

Concerto No. 5: *La Tempesta di Mare* 93

226

7 6 7 6 7 6 7 6 *f* 6

235

6/4 7 7 7 7 7 7 7♭

245

p *f*

6/4 5

253

6 7 7 7 7

262

f

5 4 3

270 *

277

6

285

5 4 3

5 4 3

Concerto No. 6 in C Major

Il Piacere ("Pleasure")

I.

Allegro

(Op. 8, No. 6 / RV 180)

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

17

22

27

32

37

41

44

*

tr

7
♯

♯

6
4

6
4

48

p

p

6
4

6
4

7
♯

♯

53

57

61

65

Tasto solo

69

73

79

II.

Largo e cantabile

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

pp

f

11

6/5 6 6 6 # 7

14

6/5 7 7 6 7 6

17

f *f* *f* *f*

7/# 6 # 6/4 #

III.

Allegro

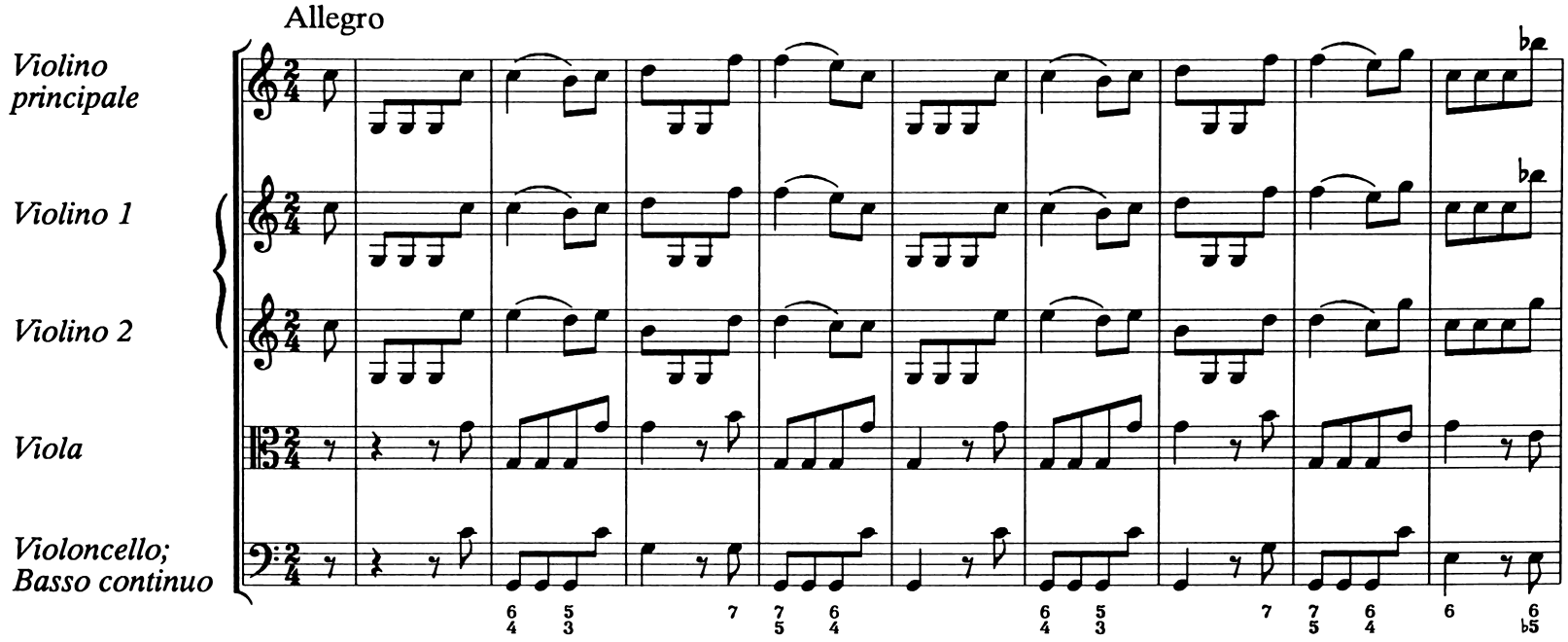
Violino principale

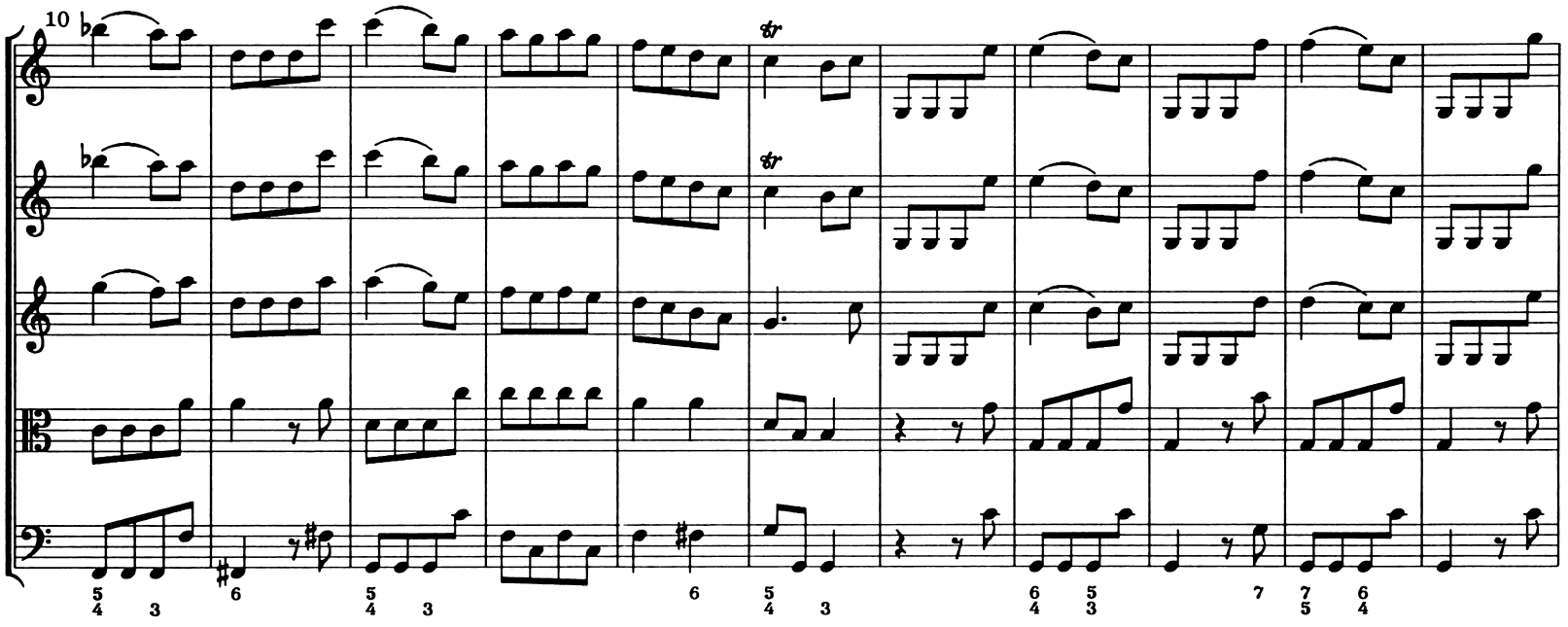
Violino 1

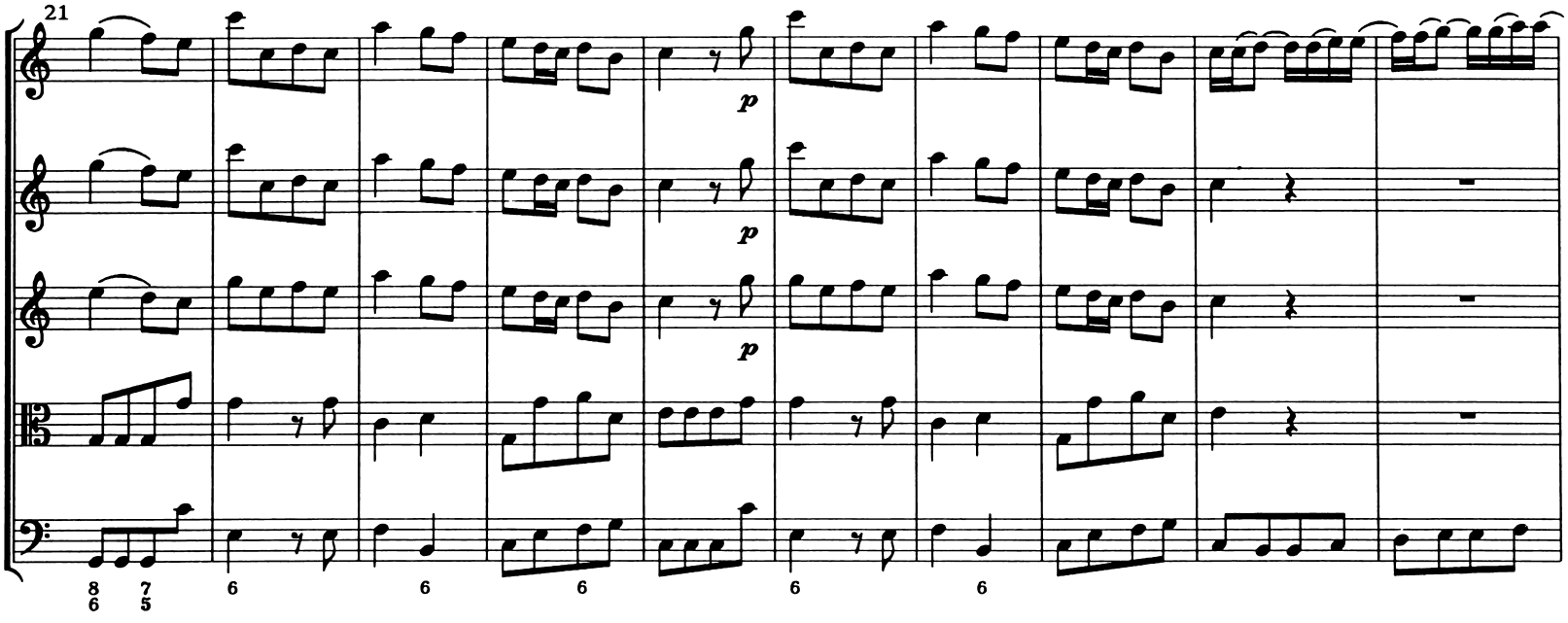
Violino 2

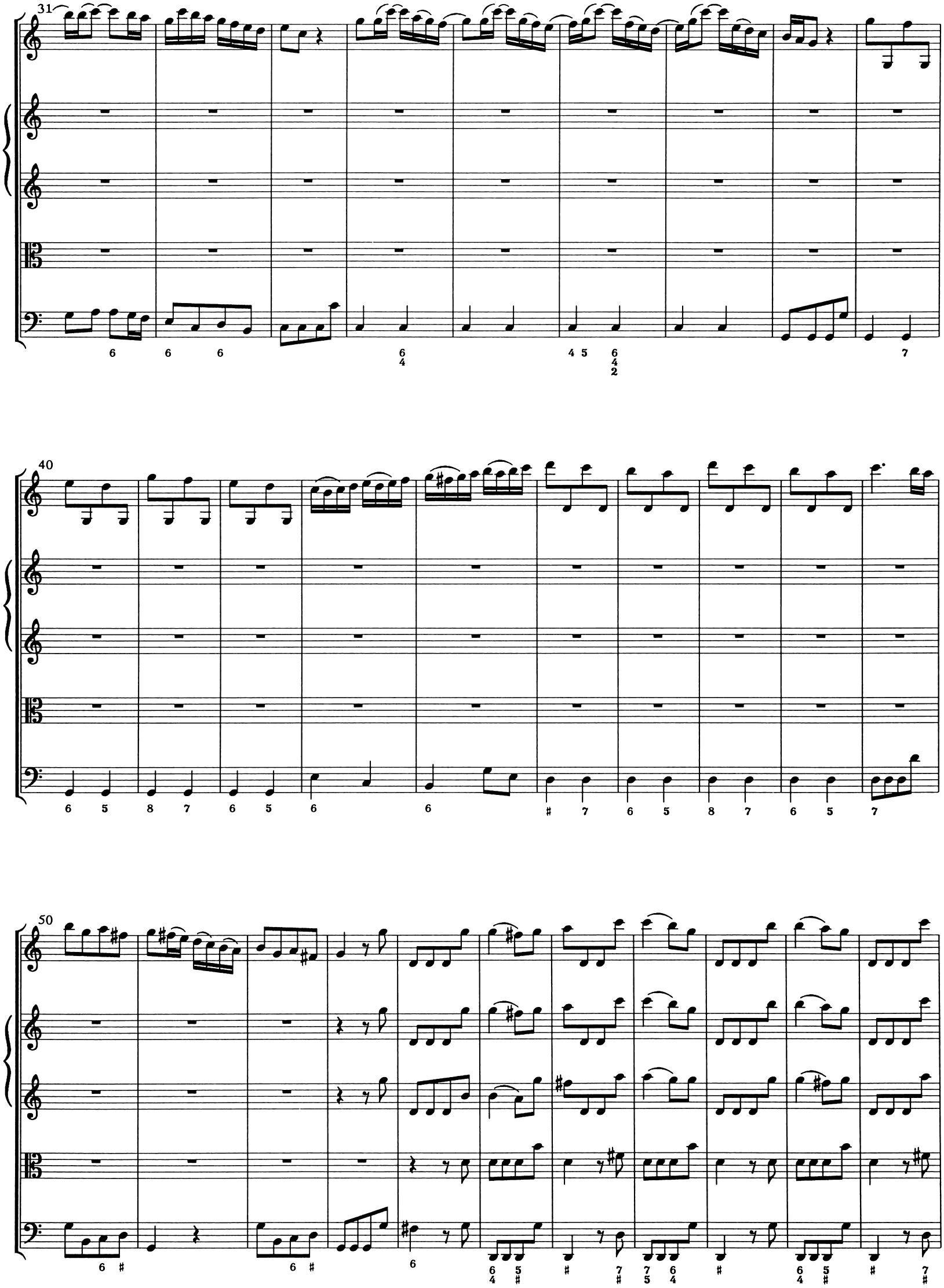
Viola

Violoncello; Basso continuo








31
40
50

61

p

72

79

87

97

108

118

6 6 6 6

126

6 6 7 6 5 8 7 6 5 8 7

135

6 5 8 7 6 5 6 6

145

156

p

Concerto No. 7 in D Minor

I.

(Op. 8, No. 7 / RV 242)

Allegro

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

15

19

22

26

30

35

39

43

*

46

50 *

f f f f

54

p

59

63

67

72

II.

Largo

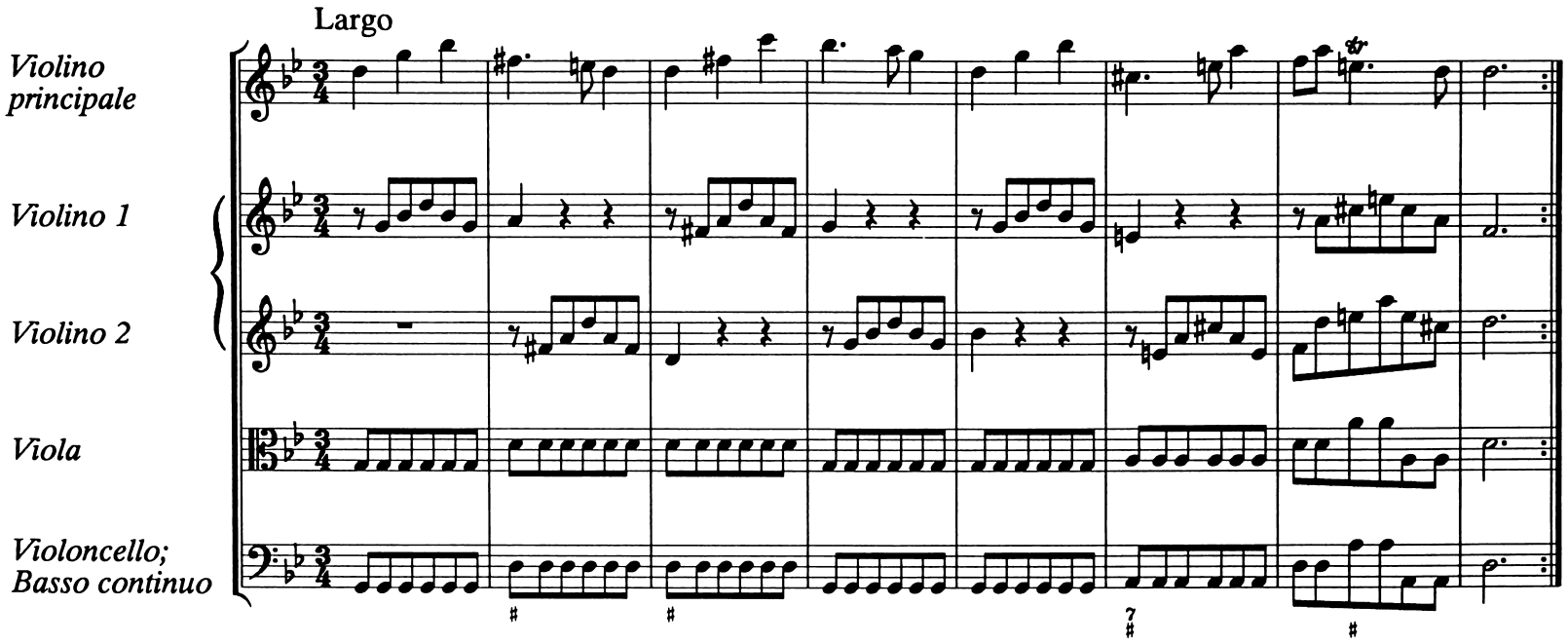
Violino principale

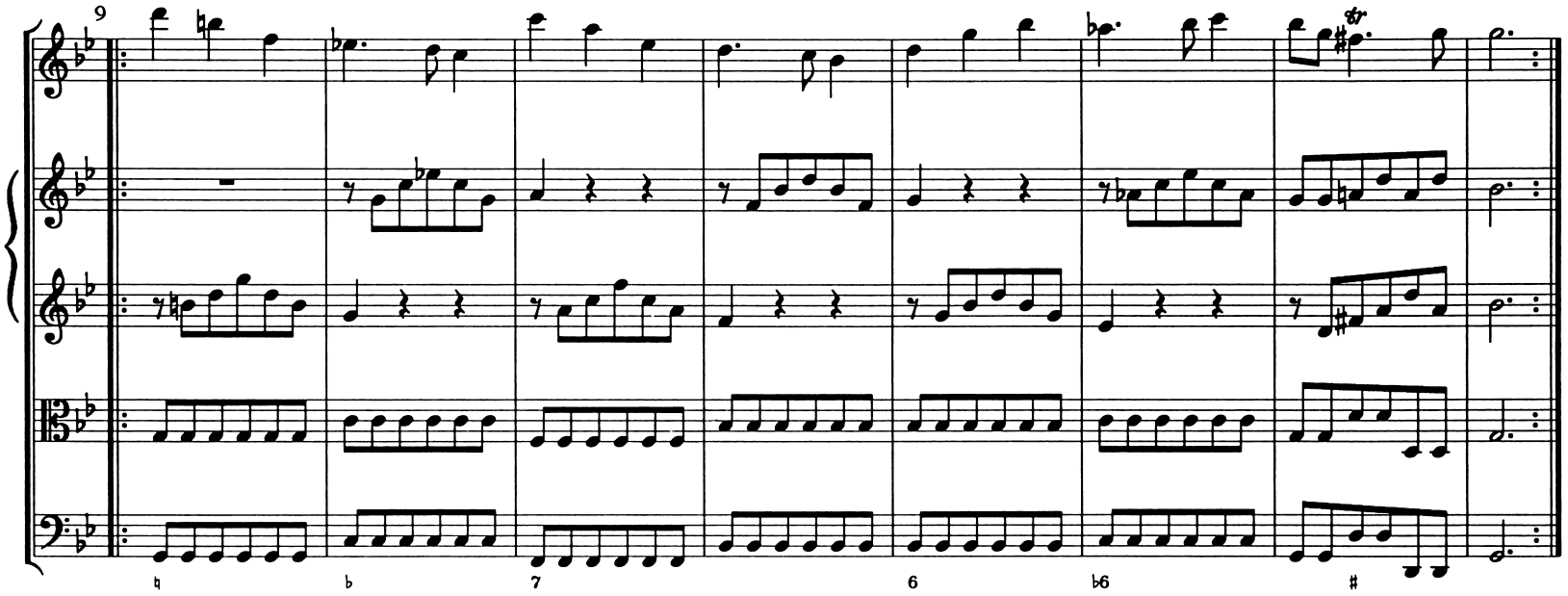
Violino 1

Violino 2

Viola

Violoncello; Basso continuo





III.

Allegro

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

20

p

p

27

34

41

f

f

f

4 # 6 7 6 #

47

7 7 ♮7 7 7 7 ♯

54

p

p

6 5 # 6 5 # 6 5 # 6

61

6 6 6 7 6/5 ♮ 7/♮

68

♮

74

tr tr

p p

4 3 4 3

f f f f

82

6 7 ♭6 6

90

6 4 3 ♯

98

♯ ♯

106

112

119

Concerto No. 8 in G Minor

I.

Allegro

(Op. 8, No. 8 / RV 332)

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

15

21

26

31

36

40

44

49

54

58

62

f

p

67

f

71

76

81

p

II.

Largo

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

9

16

III.

Allegro

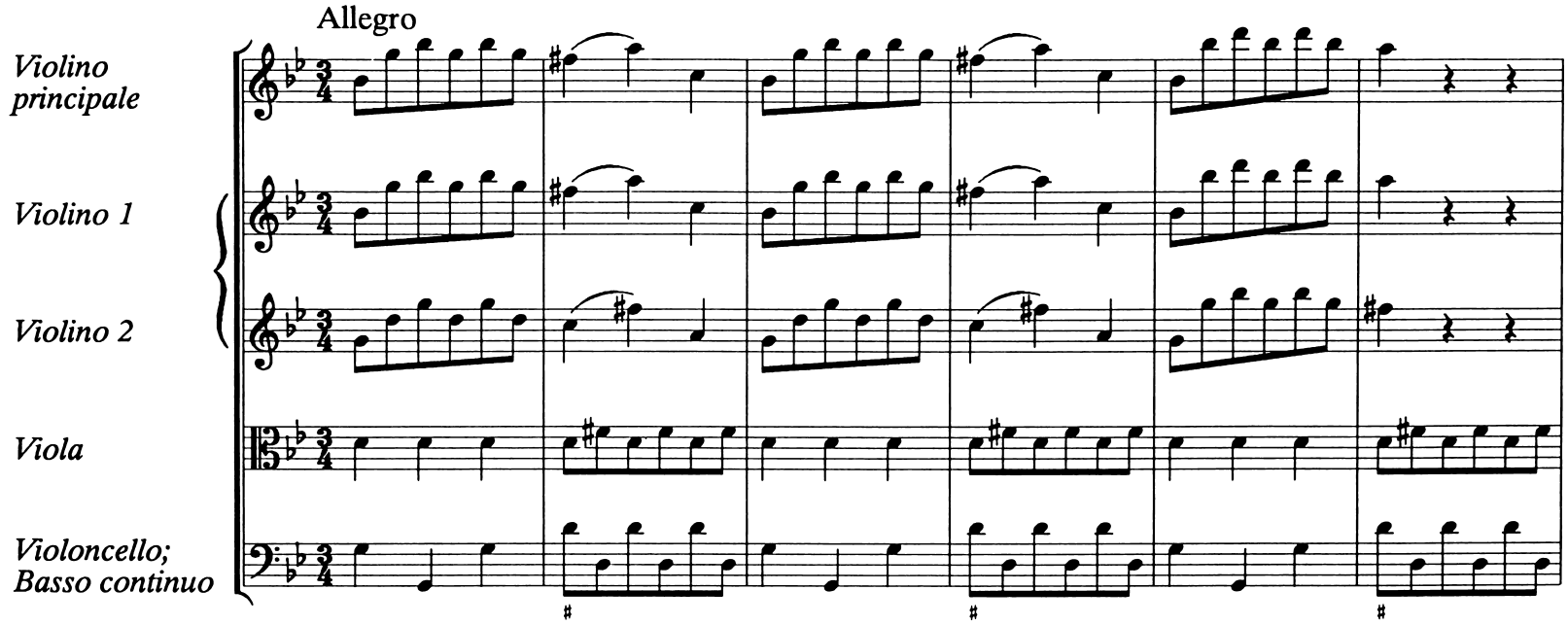
Violino principale

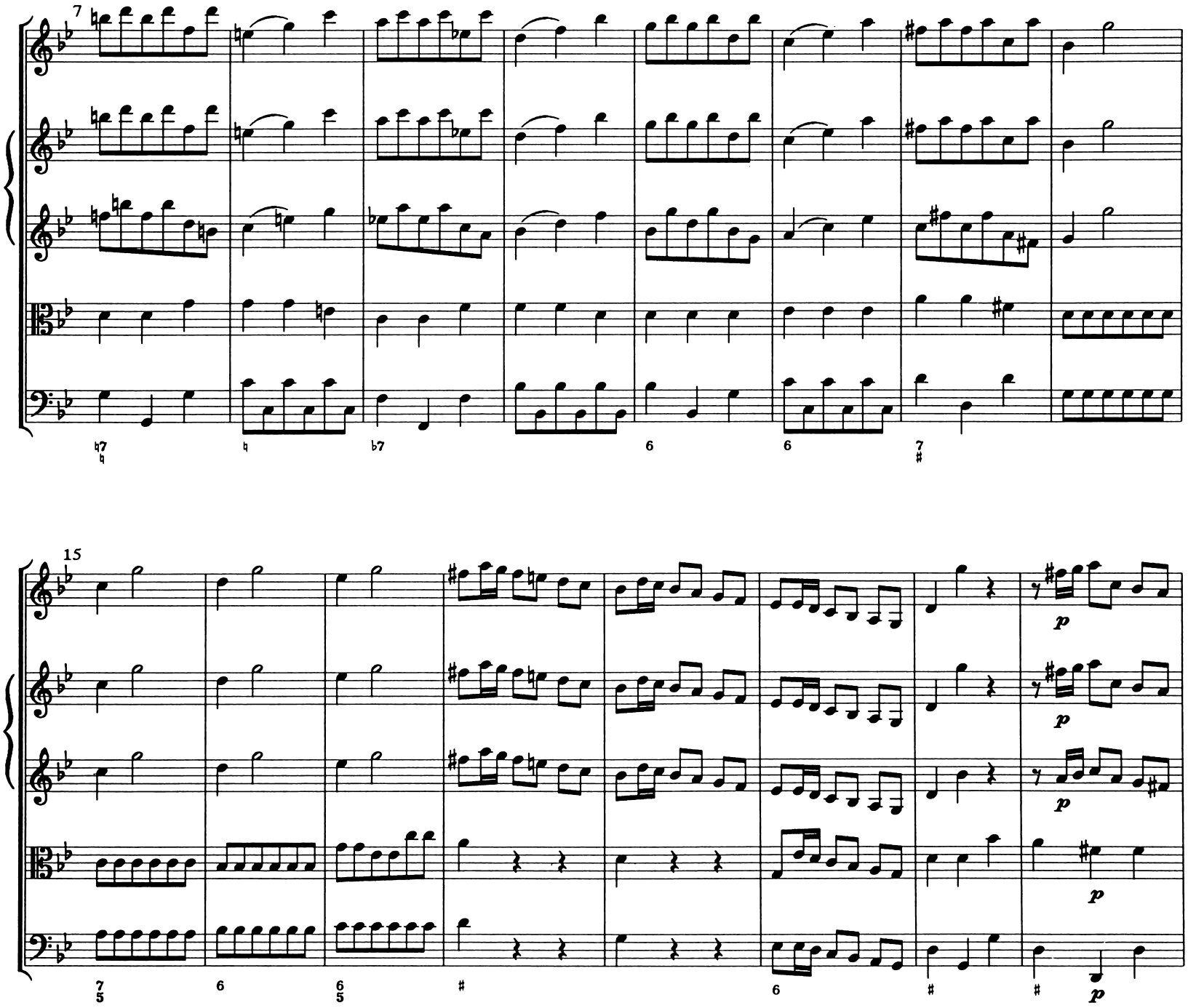
Violino 1

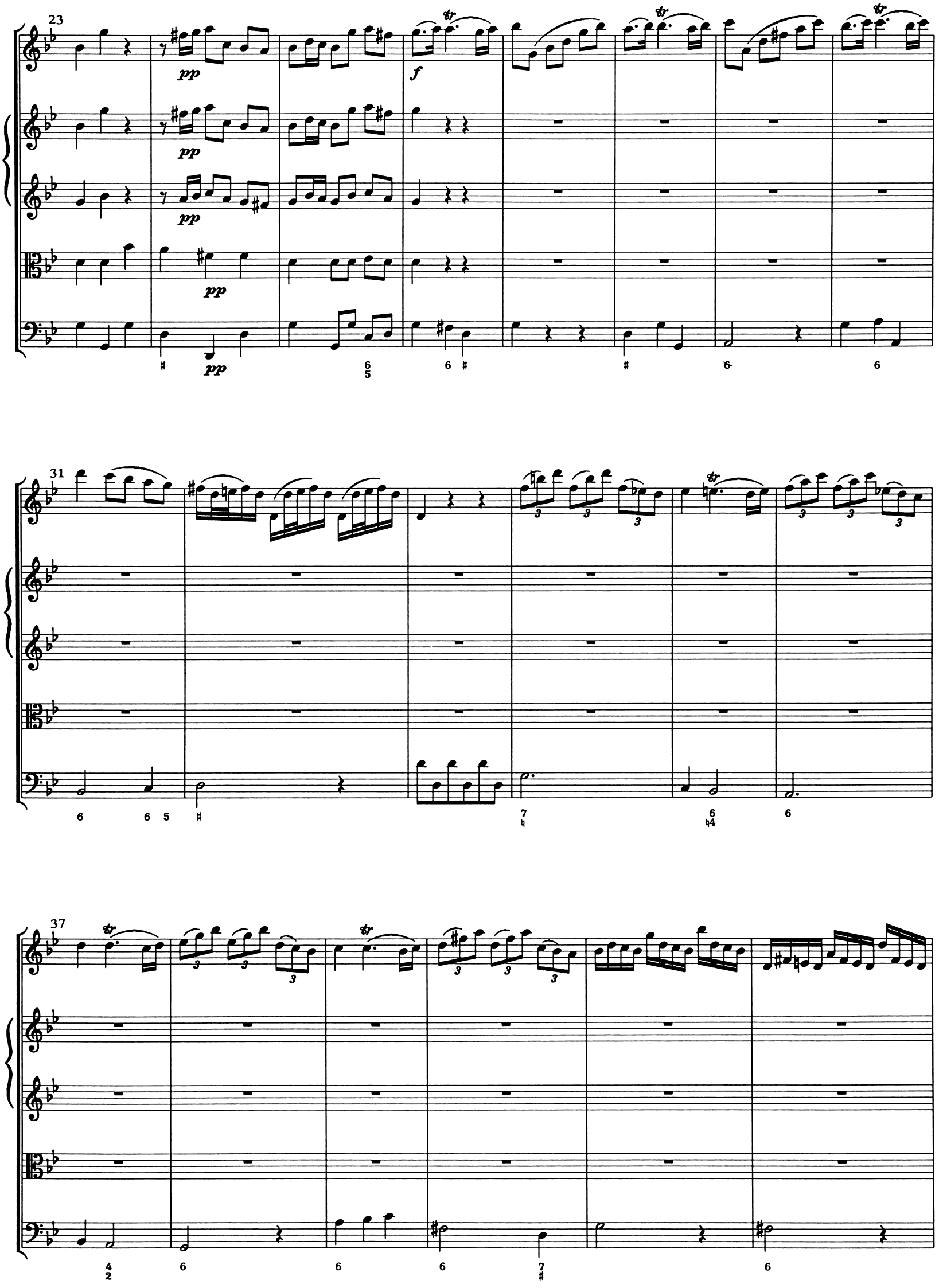
Violino 2

Viola

Violoncello; Basso continuo






23
pp
f
31
37

43

6

6
5

6
4

48

*

Tasto solo

53

58

63

68

73

79

87

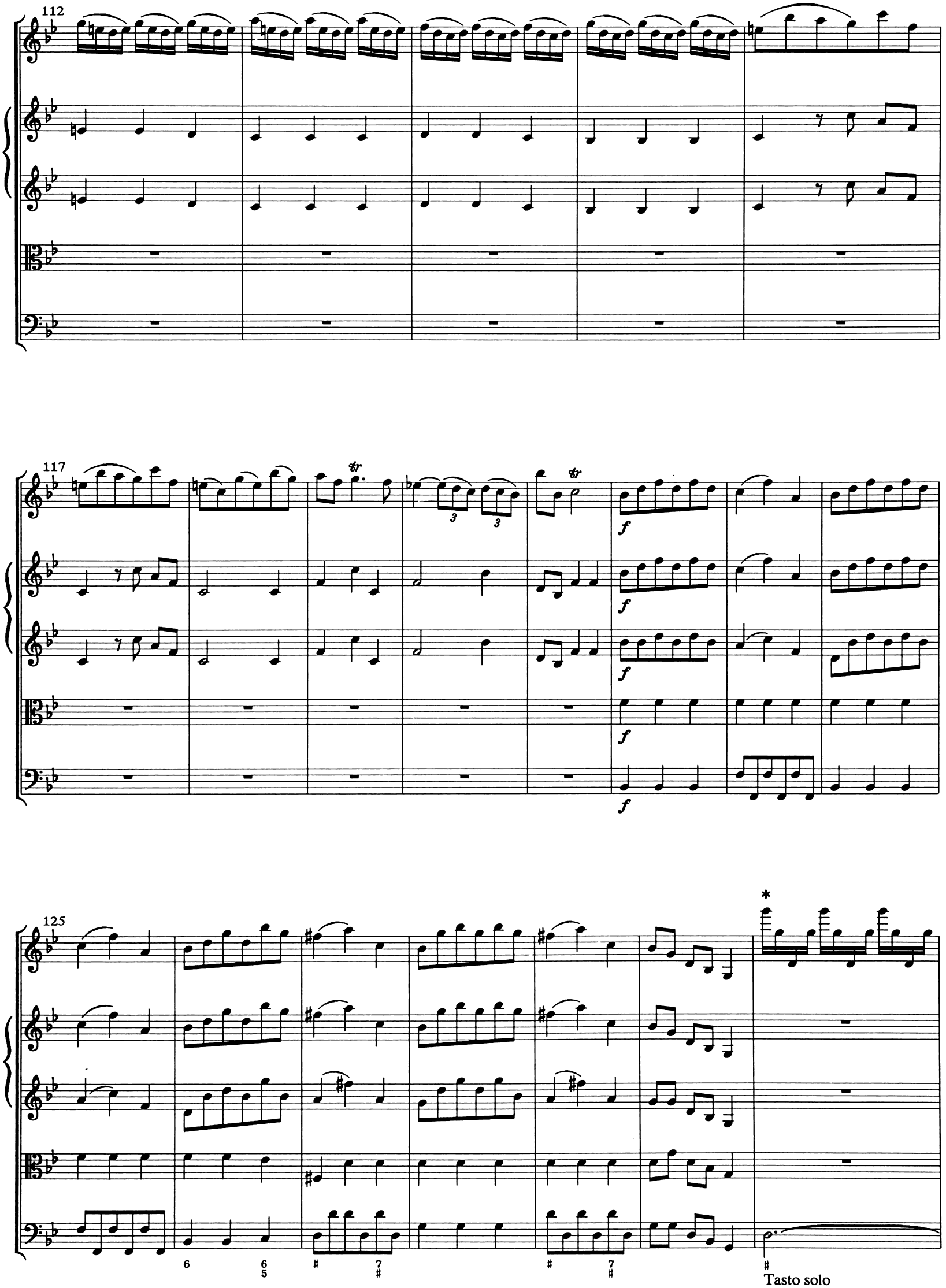
95

101

p

p

107


112
117
tr
3
3
f
125
*
6
6
5
#
7
#
Tasto solo

132

136

140

144

148

152

156

163

p *pp*

Concerto No. 9 in D Minor

I.

(Op. 8, No. 9 / RV 236)

Allegro

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

22

f *p* *p* *f*

p *p*

p *p*

30

37

f

f

f

6 6 6 6

44

tr *tr* *tr* *tr*

p *p* *p*

6 6/5 6

51

3 3 3 3 3 3 3 3

56

61

68

75

82

p

p

6 6 ♯ 6 ♯ 6

89

*

6

95

6 7 6

101

106

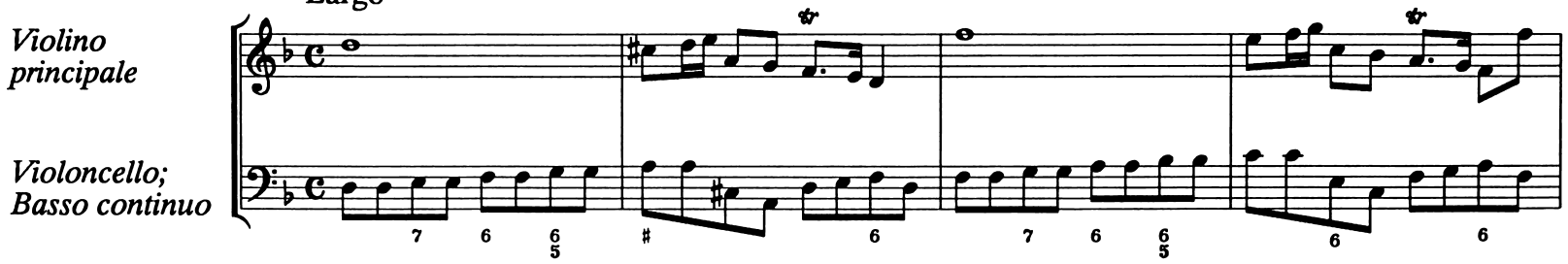
113

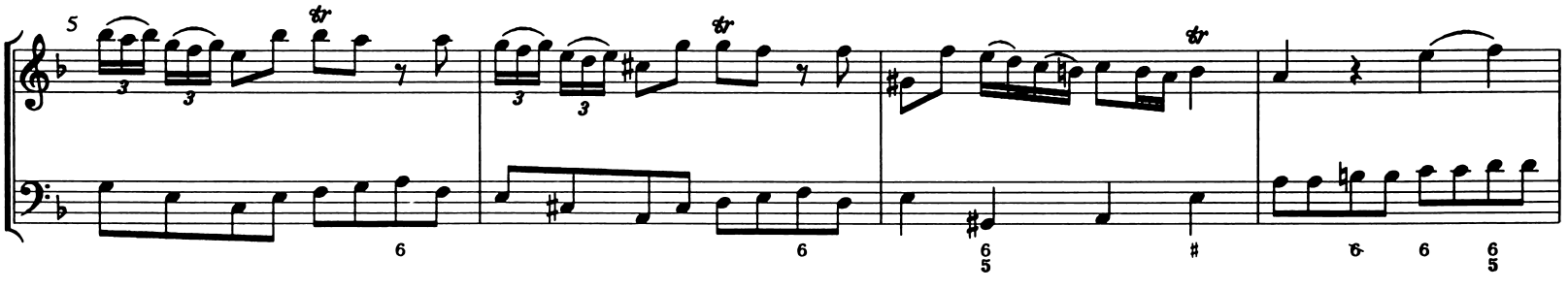
II.

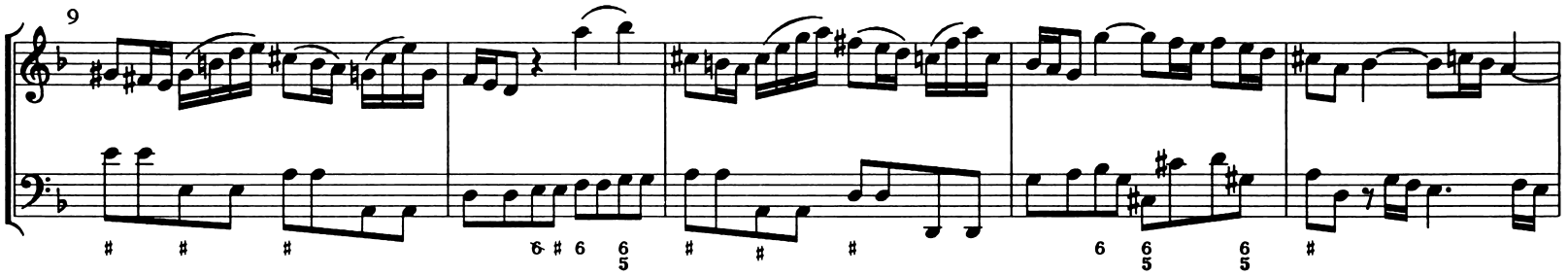
Largo

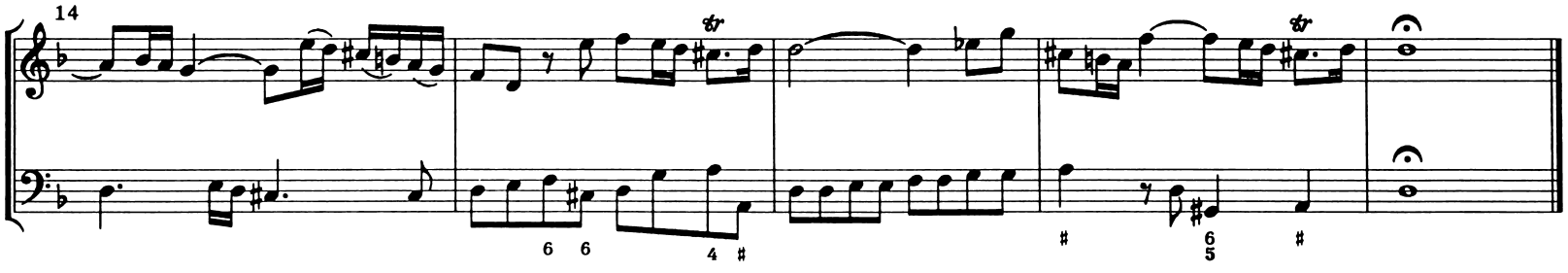
Violino principale

Violoncello; Basso continuo









III.

Allegro

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

6

12

17

21

26

30

tr

f

f

f

6 7 6 6/5

34

6 6/5 6 6 7/# 6 6 # 6 6 # 6 # 6 # 6

40

6 6 6 6

45

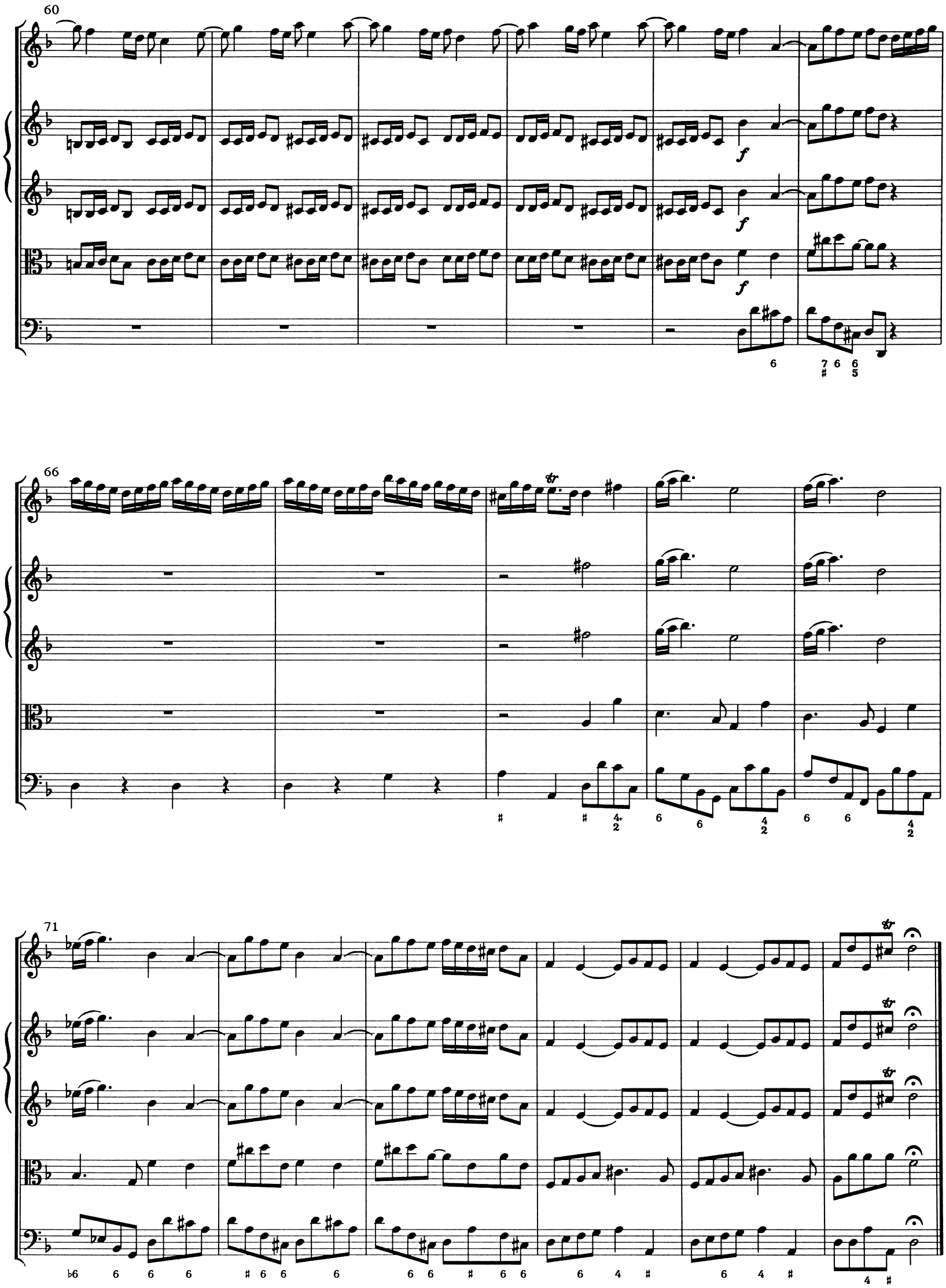
6 6 6 6 7

49

6/♭5 6/5 6 7 6 6 6

54

6 6 7 6 6 6 6 6


60
66
71

Concerto No. 10 in B-flat Major

La Caccia ("The Hunt")

I.

Allegro

(Op. 8, No. 10 / RV 362)

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

22

p

30

f

39

f

47

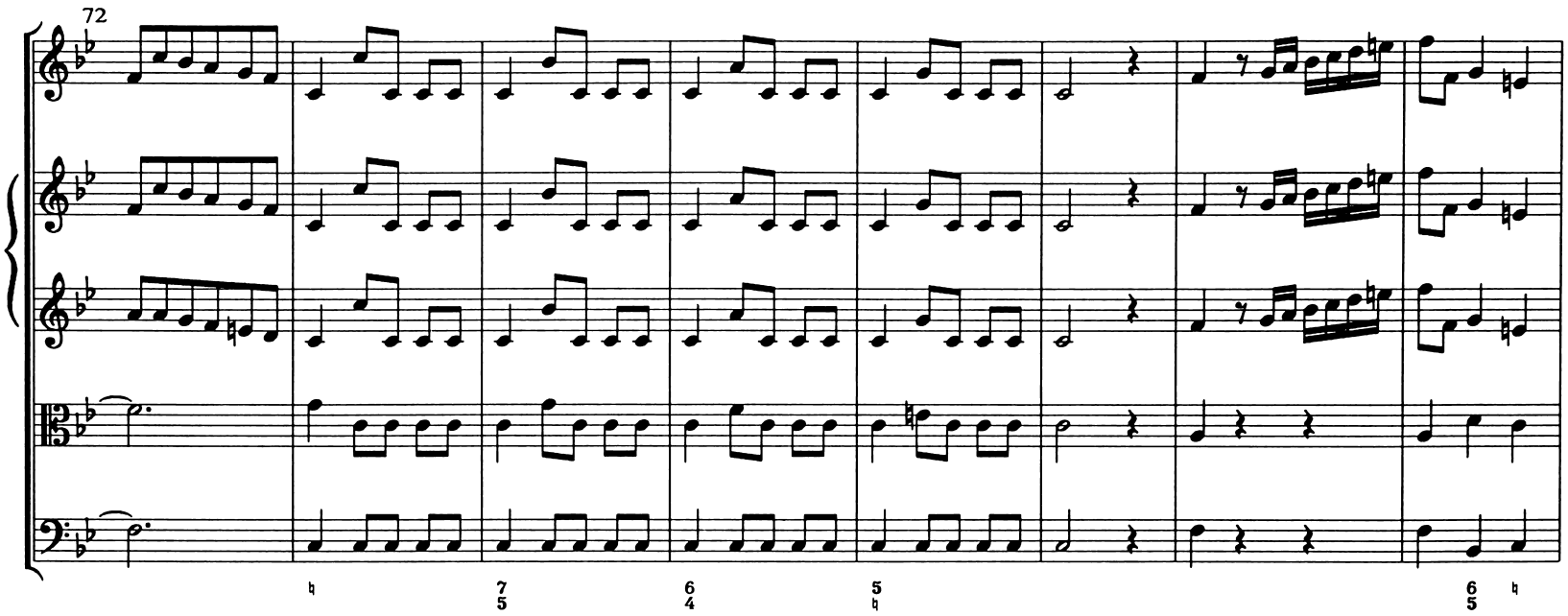
p

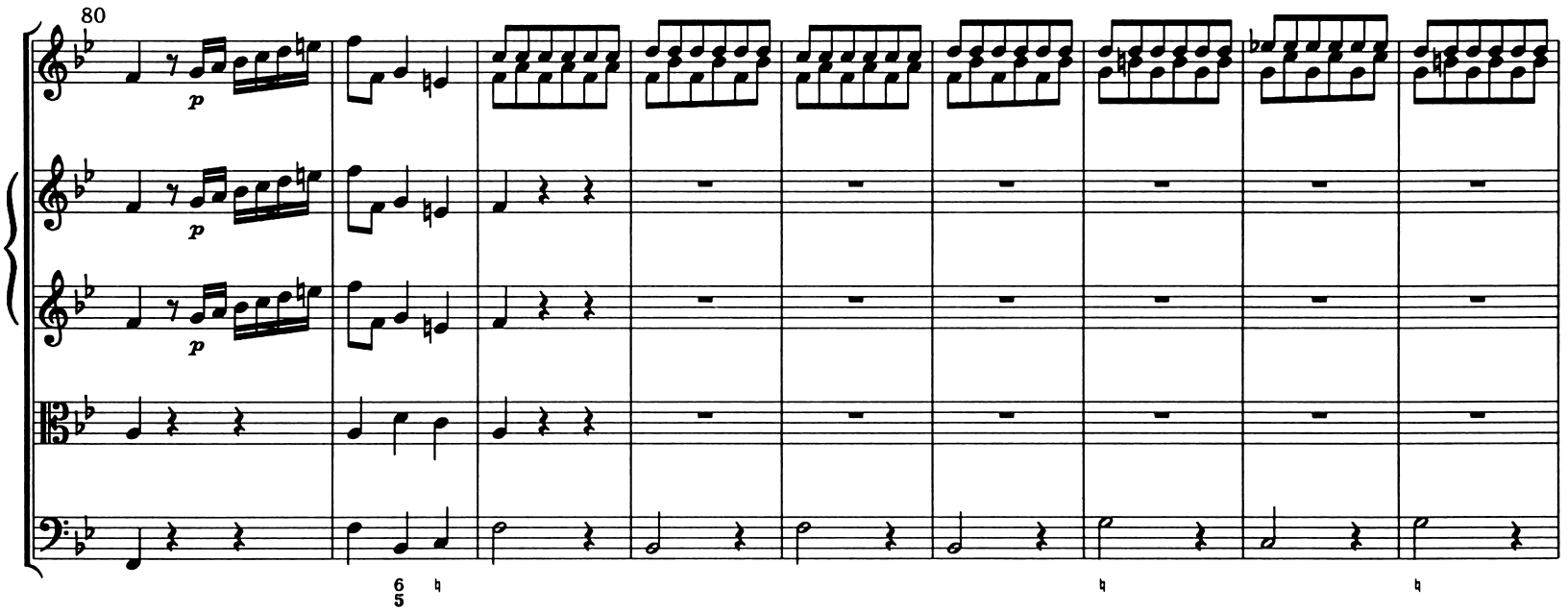
54

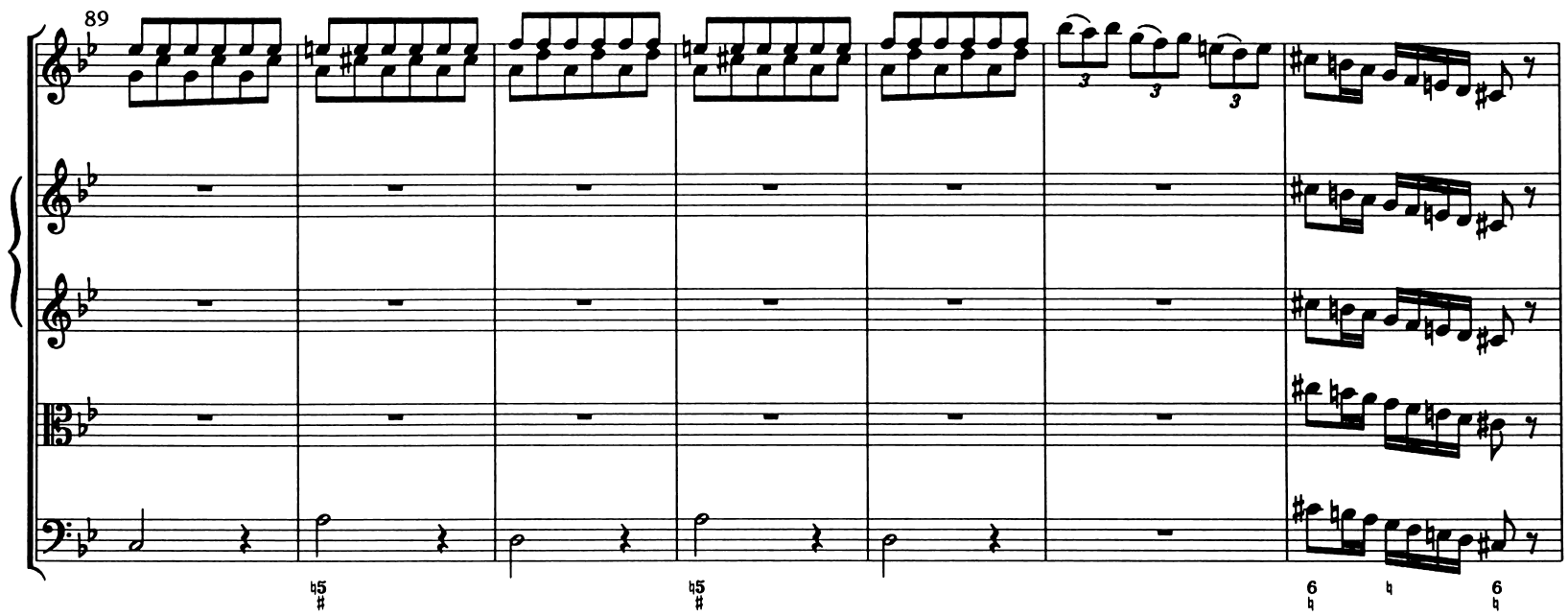
f *p*

64

f *f* *f* *f*


72


80
p
p
p


89
3
3
3

96

102

109

116

124

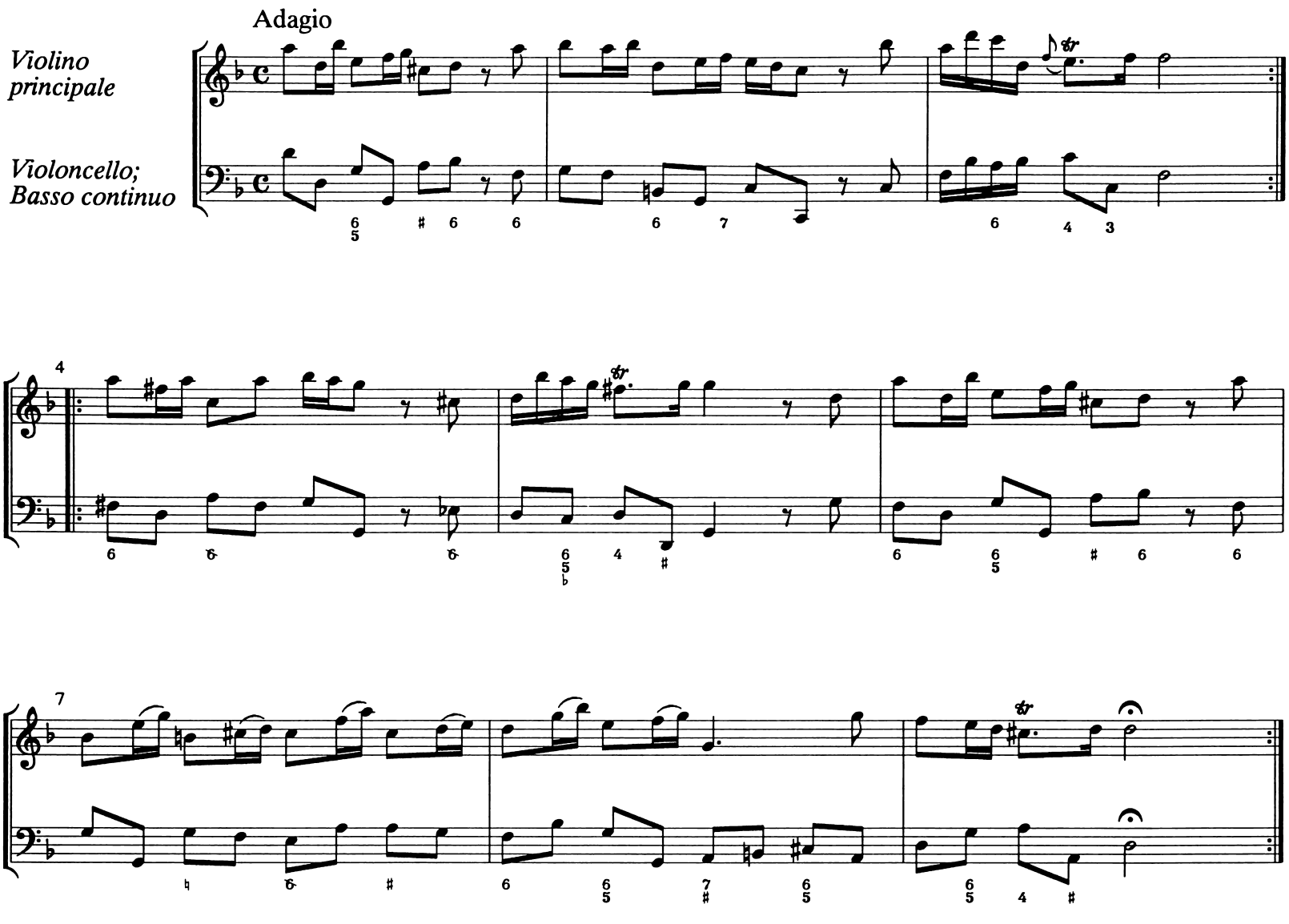
130

137

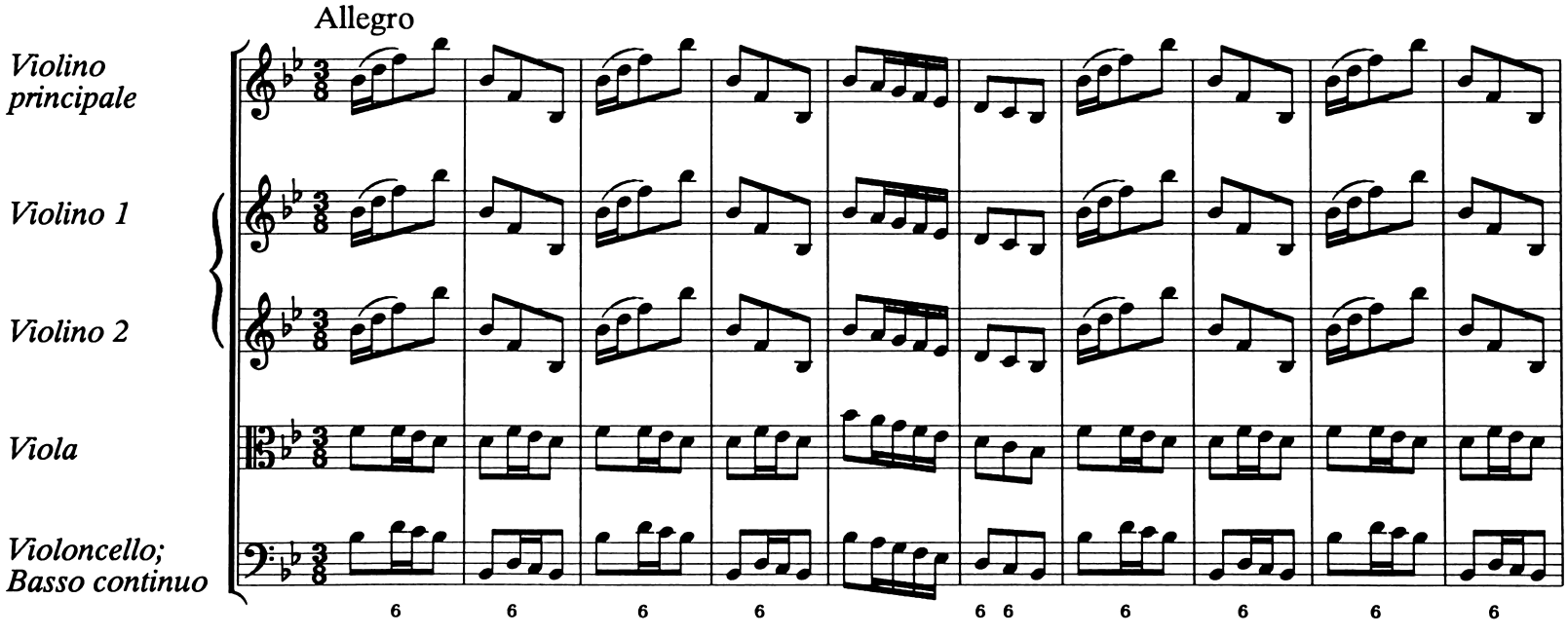
145

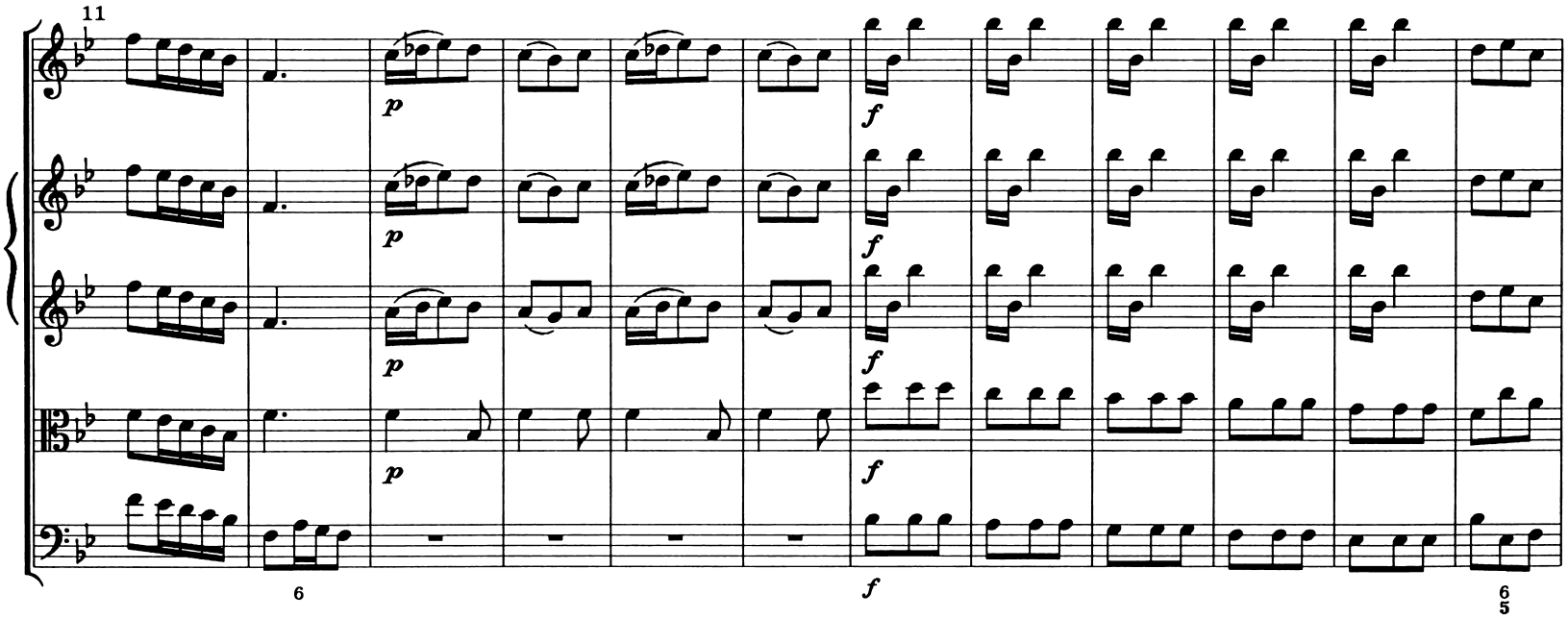
153

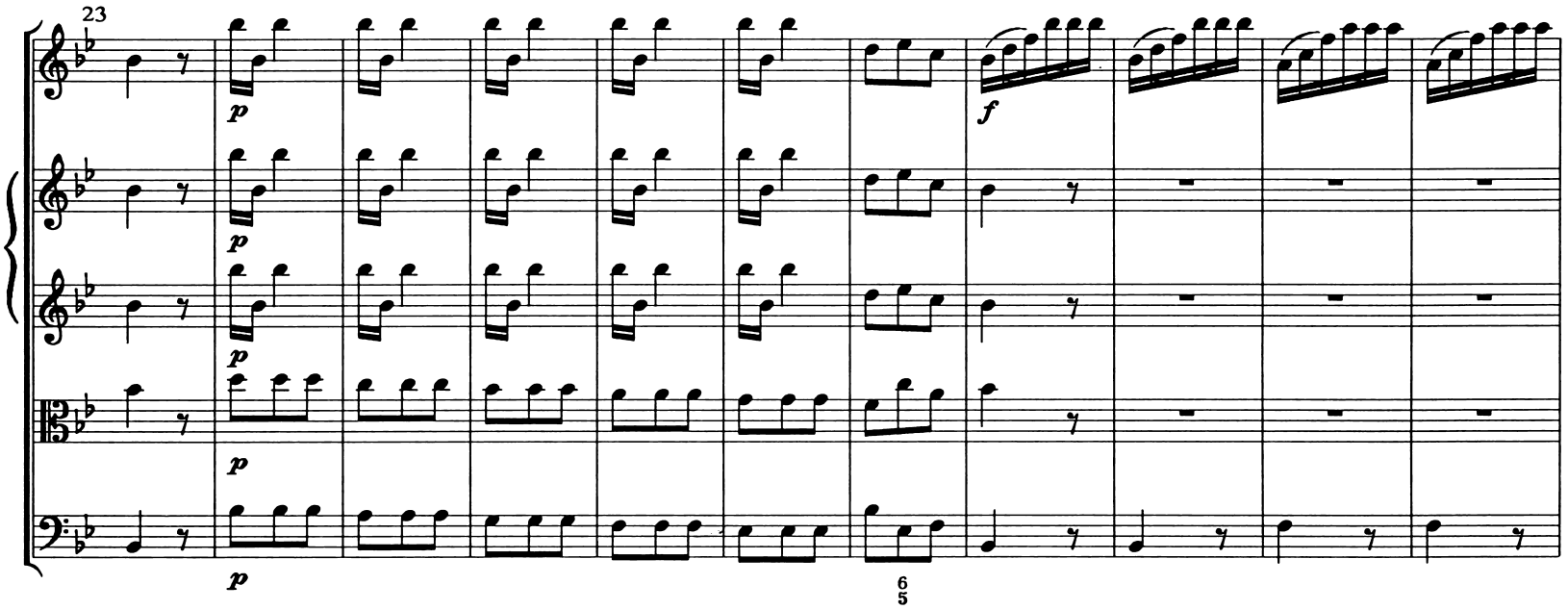
II.

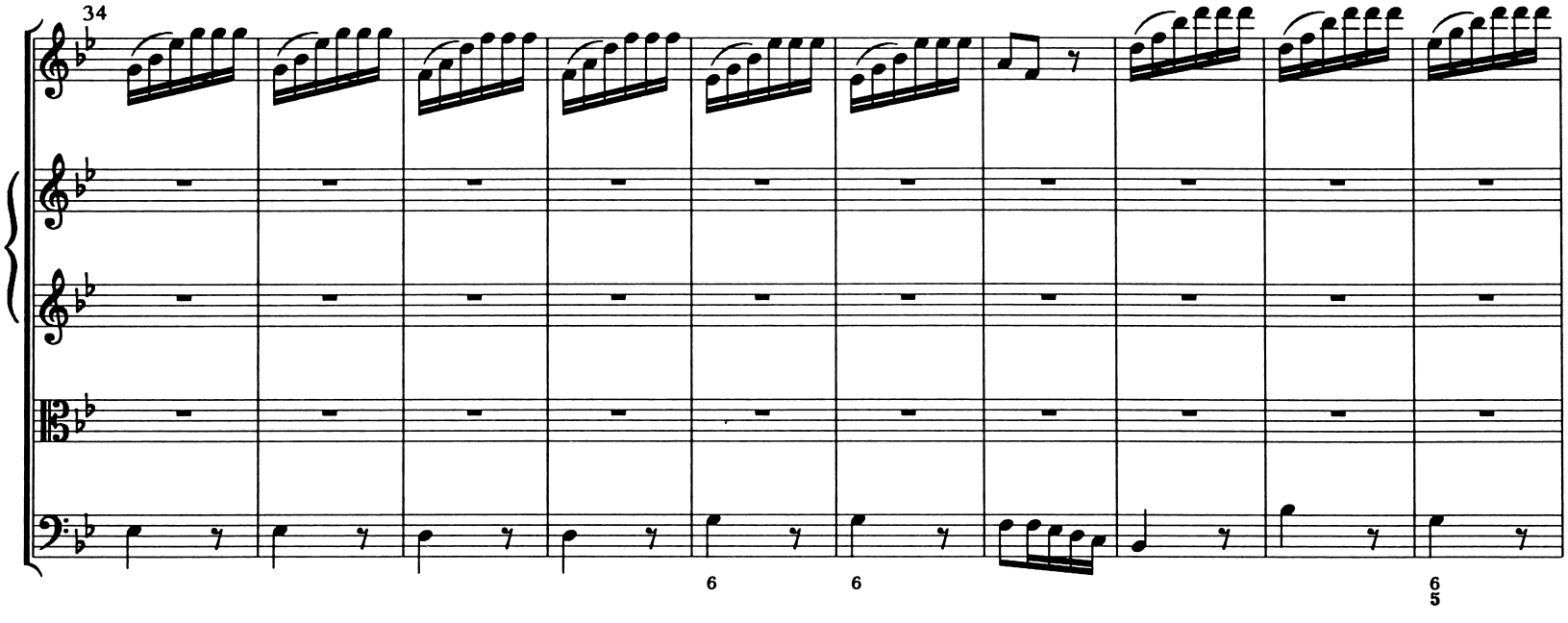

Adagio
Violino principale
Violoncello; Basso continuo
4
7

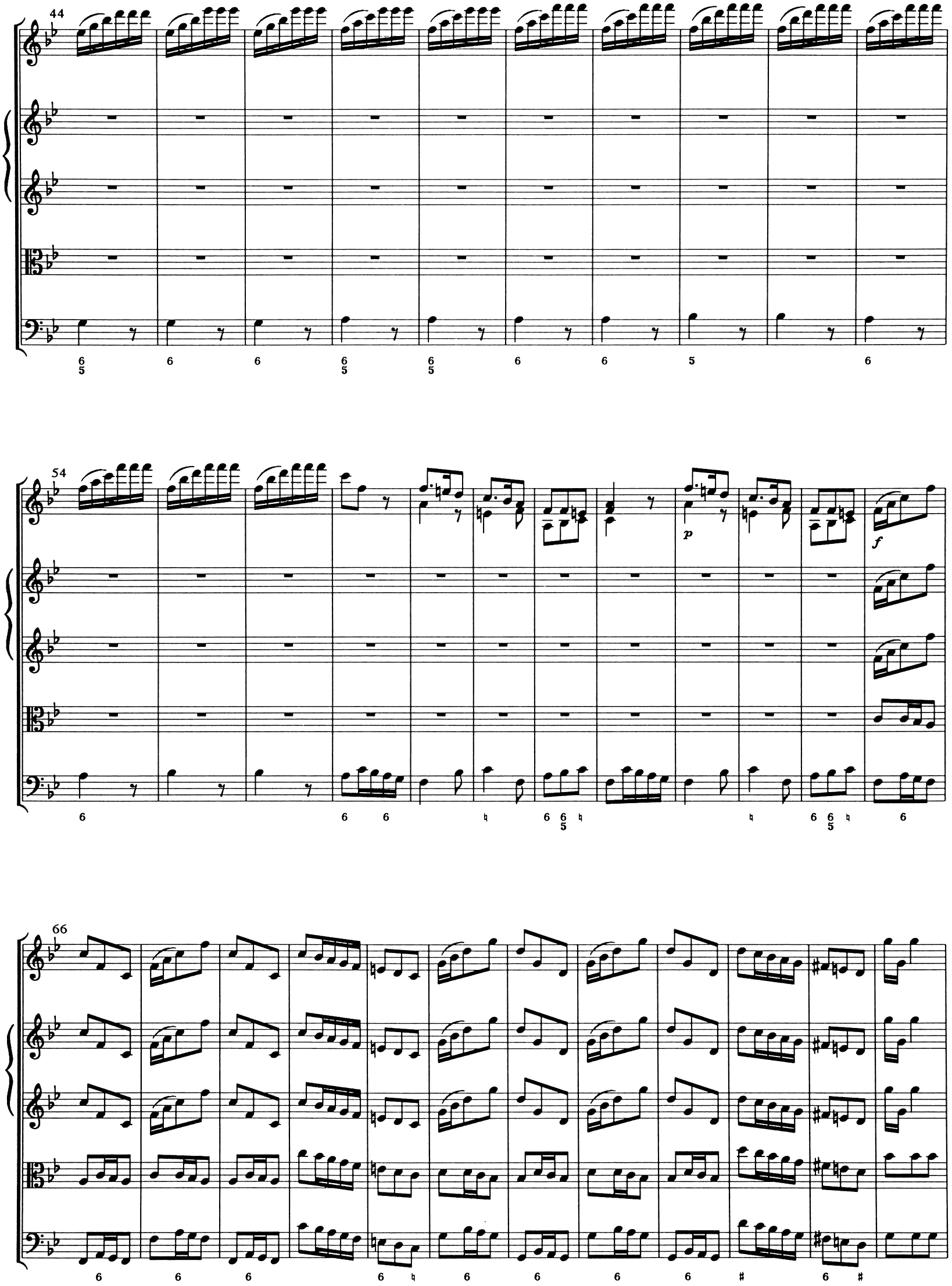
III.


Allegro
Violino principale
Violino 1
Violino 2
Viola
Violoncello; Basso continuo


11
p
f
6
6
5


23
p
f
6
5


34
6
6
6
5


44
54
p
f
66

78

tr

p

90

tr

f

102

114

126

134

141

150

162

Concerto No. 11 in D Major

I.

Allegro (Op. 8, No. 11 / RV 210)

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

15

p *f*

21

25

29

33

38

p

f

Tasto solo

42

p

Tasto solo

p

46

50

55

p

p

Tasto solo

60

63

più p

più p

67

pp

pp

pp

pp

71

6/5

5

6/5

75

6/5

7/♯

78

82

*

86

f

91

96

*

101

104

107

110

113

p

p

117

p

p

6

120

*

p

p

p

7

125

*

p

p

130

tr

f

f

f

6
4

6
4

134

7

7

6
5

7

6
5

II.

Largo

Violino principale

Violino 1

Violino 2

Viola

p

più p

6

11

16

III.

Allegro

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

10

18

26

7 6 6 6

34

6/5 6 6/5 6 6

41

6 6 6

47

54

60

p

p

66

74

82

89

Tasto solo

94

Tasto solo

99

104

109

*

114

119

125

131

137

143

148

155

5 5 6
3 4

6

6

6 #
♮

6 7
#

164

6

6

6

6

6

171

*

p

p

176

181

188

193

199

207

Concerto No. 12 in C Major

I.

(Op. 8, No. 12 / RV 178)

Allegro

Violino principale

Violino 1

Violino 2

Viola

Violoncello; Basso continuo

14

p

p

p

♭7 6 ♭7

18

f

6 6/5 6 6 6/5 6 6/5

23

tr

4/2 5 6 7 6 # # #

27

p f

32

tr

36

40

44

48

p

p

f

f

f

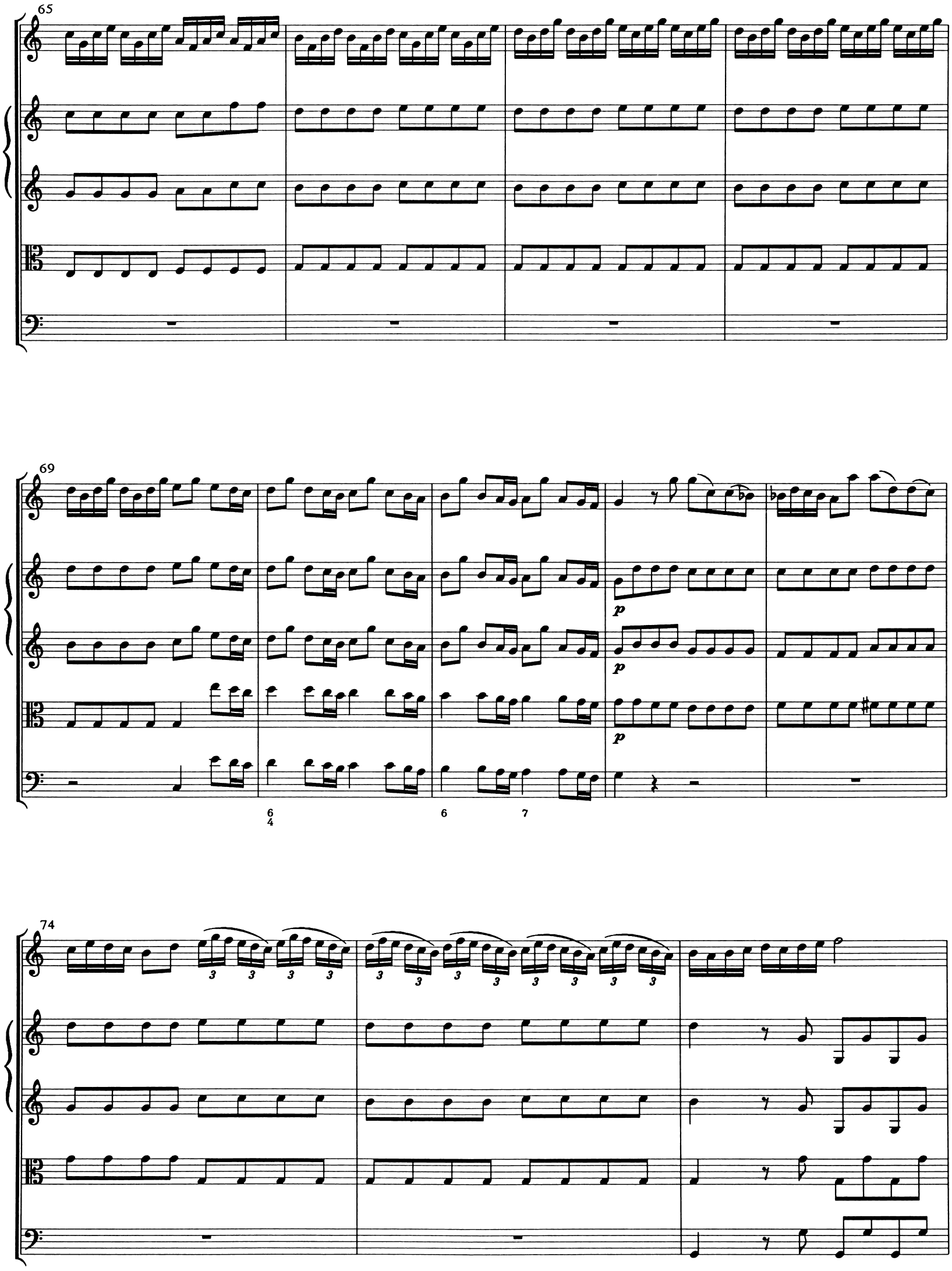
52

p *f*

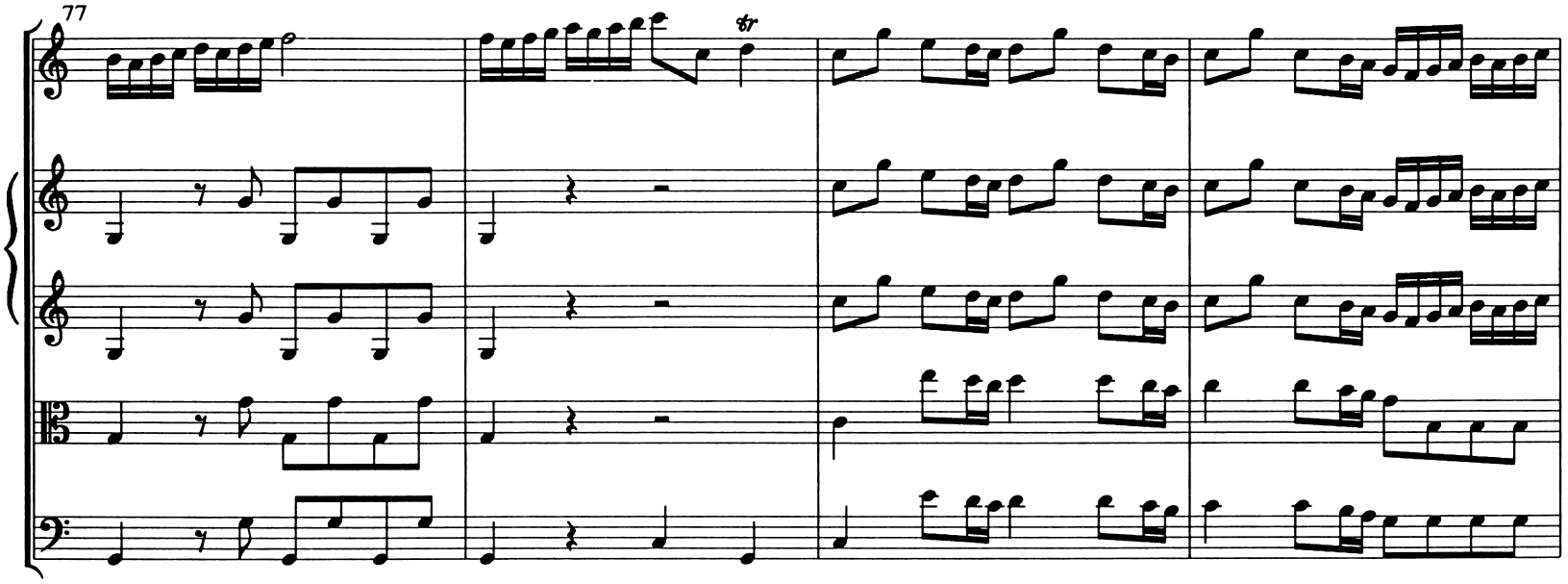
57

61

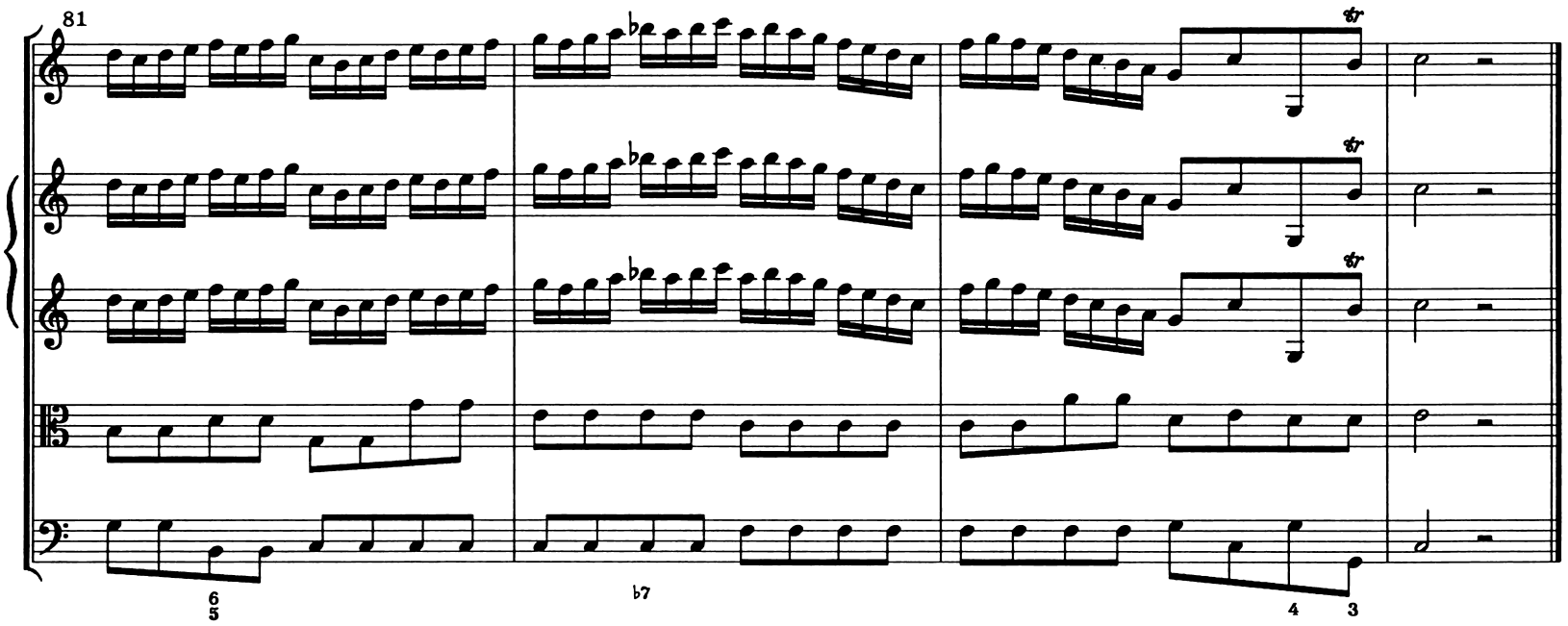
p


65
69
p
p
p
6
4
6
7
74
3

77



81

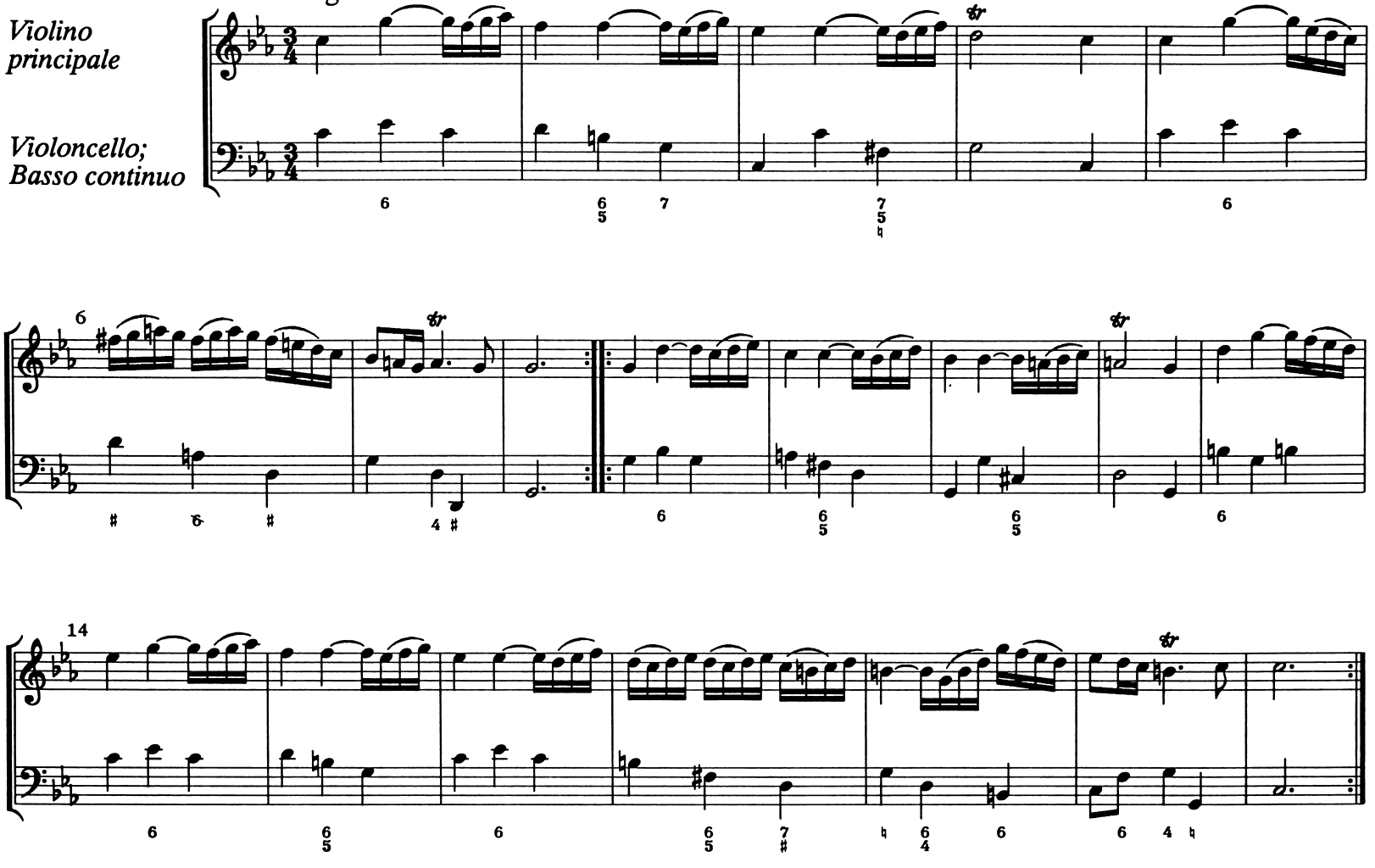


II.

Largo

Violino principale

Violoncello; Basso continuo



III.

Allegro

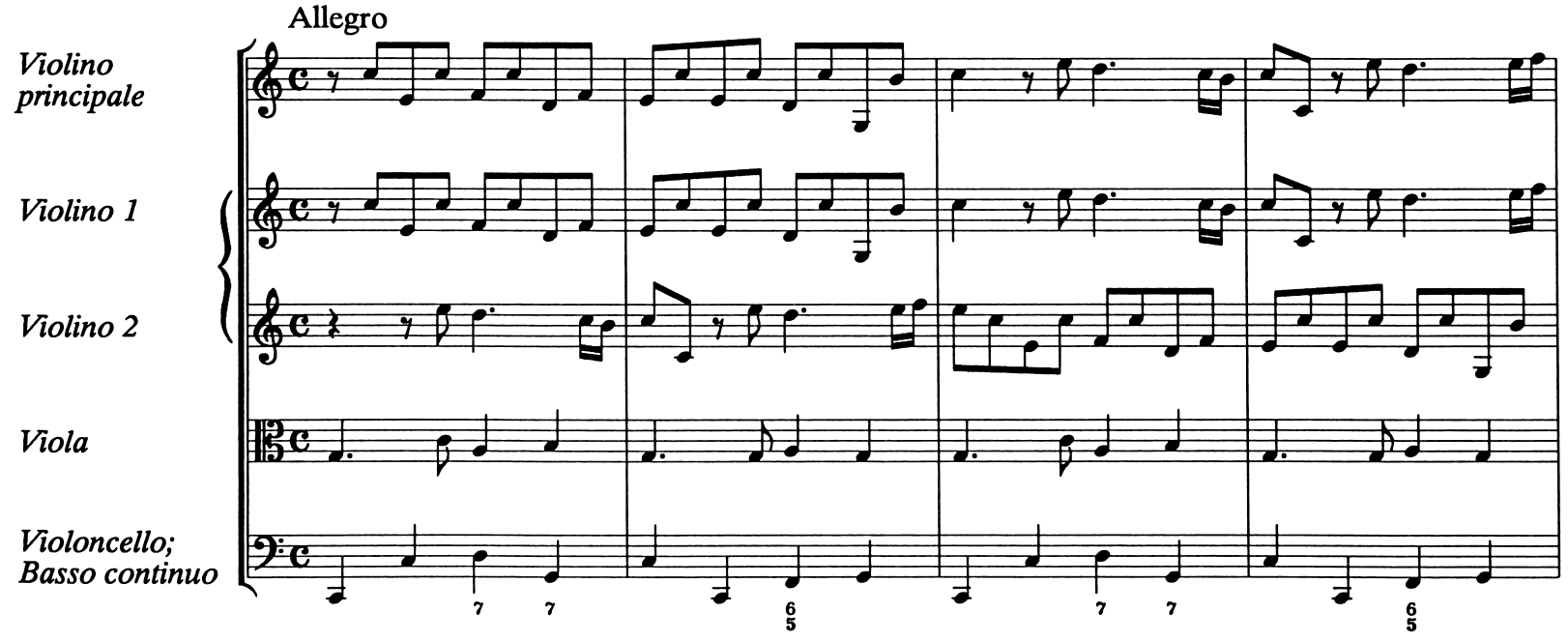
Violino principale

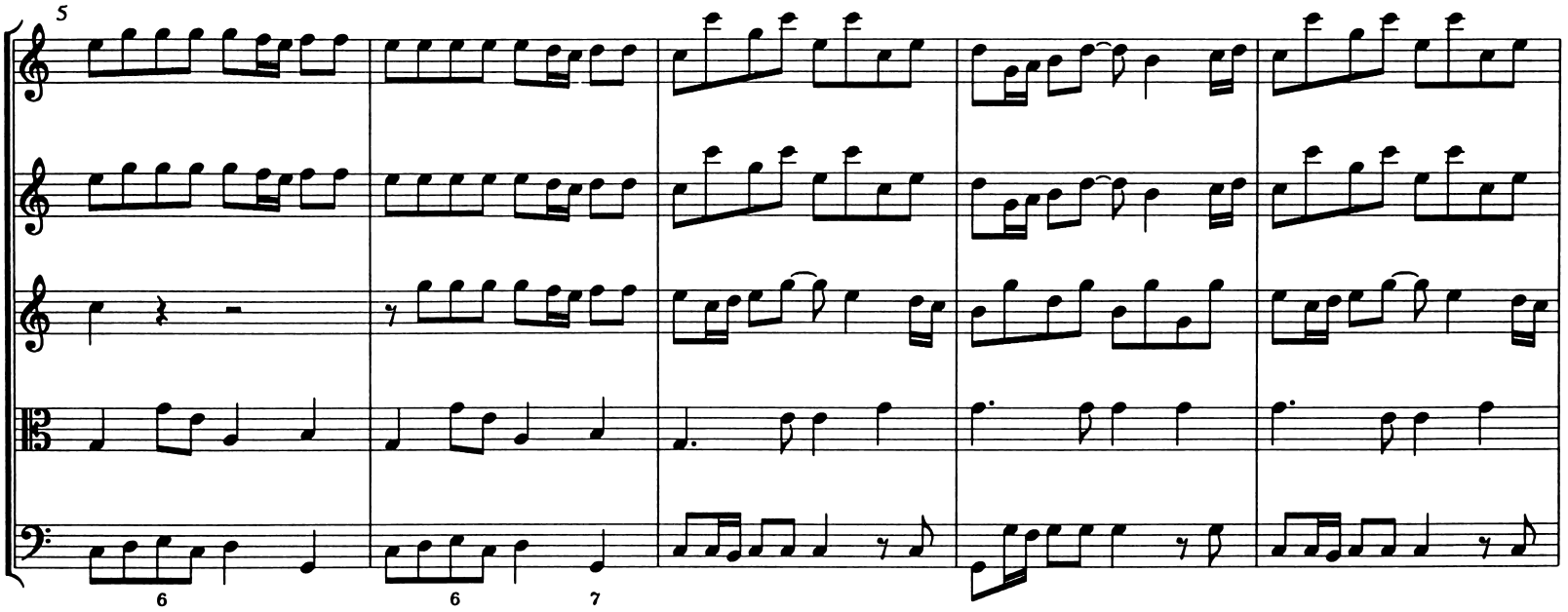
Violino 1

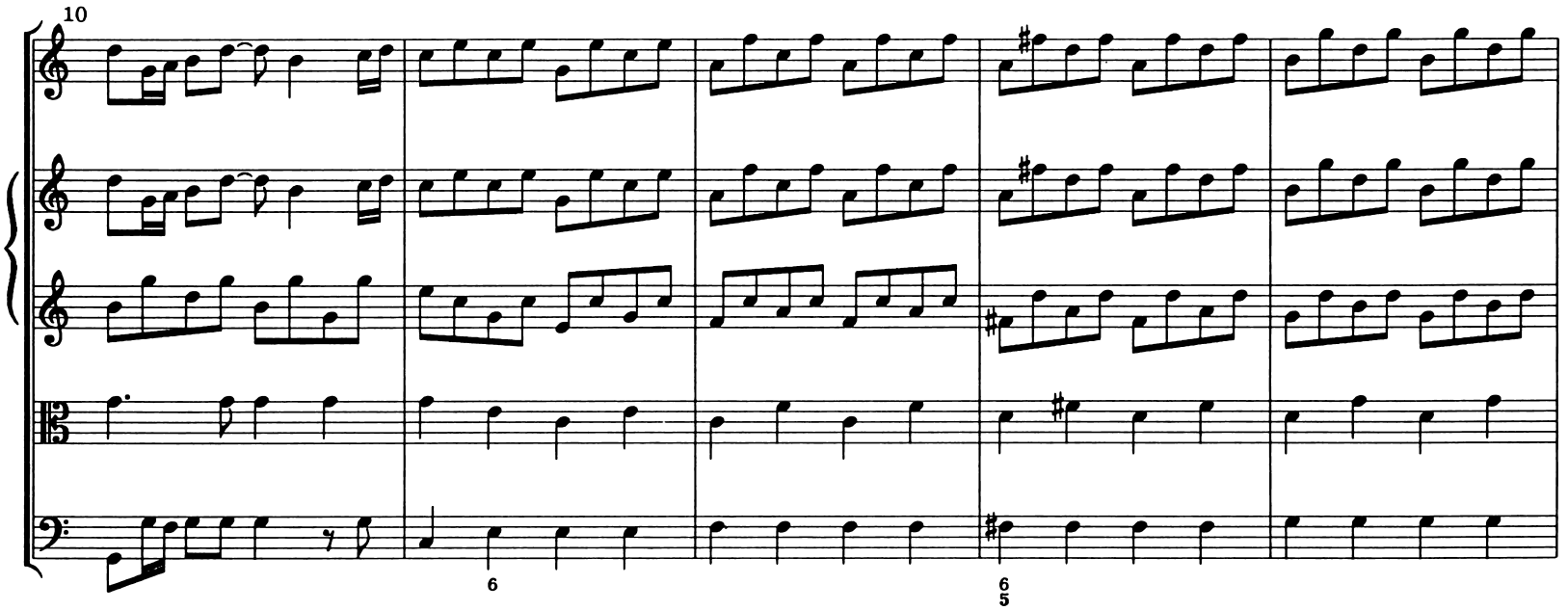
Violino 2

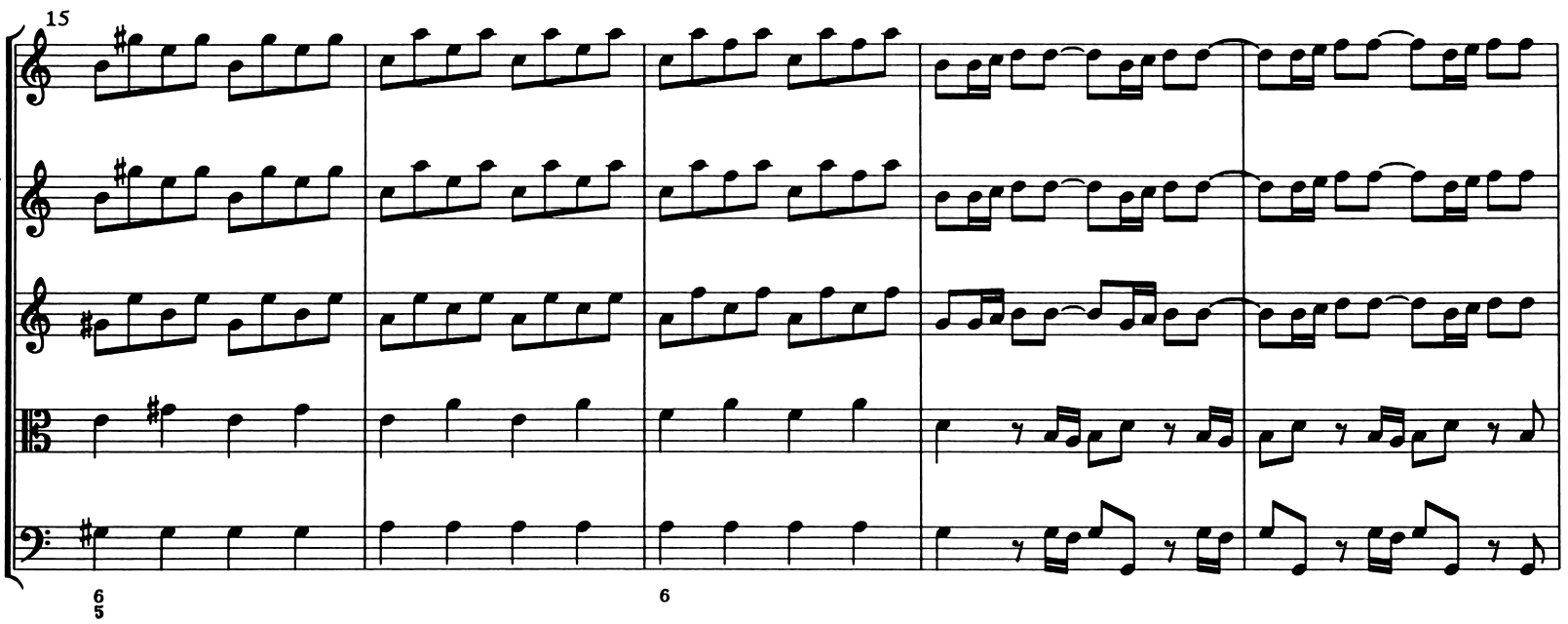
Viola

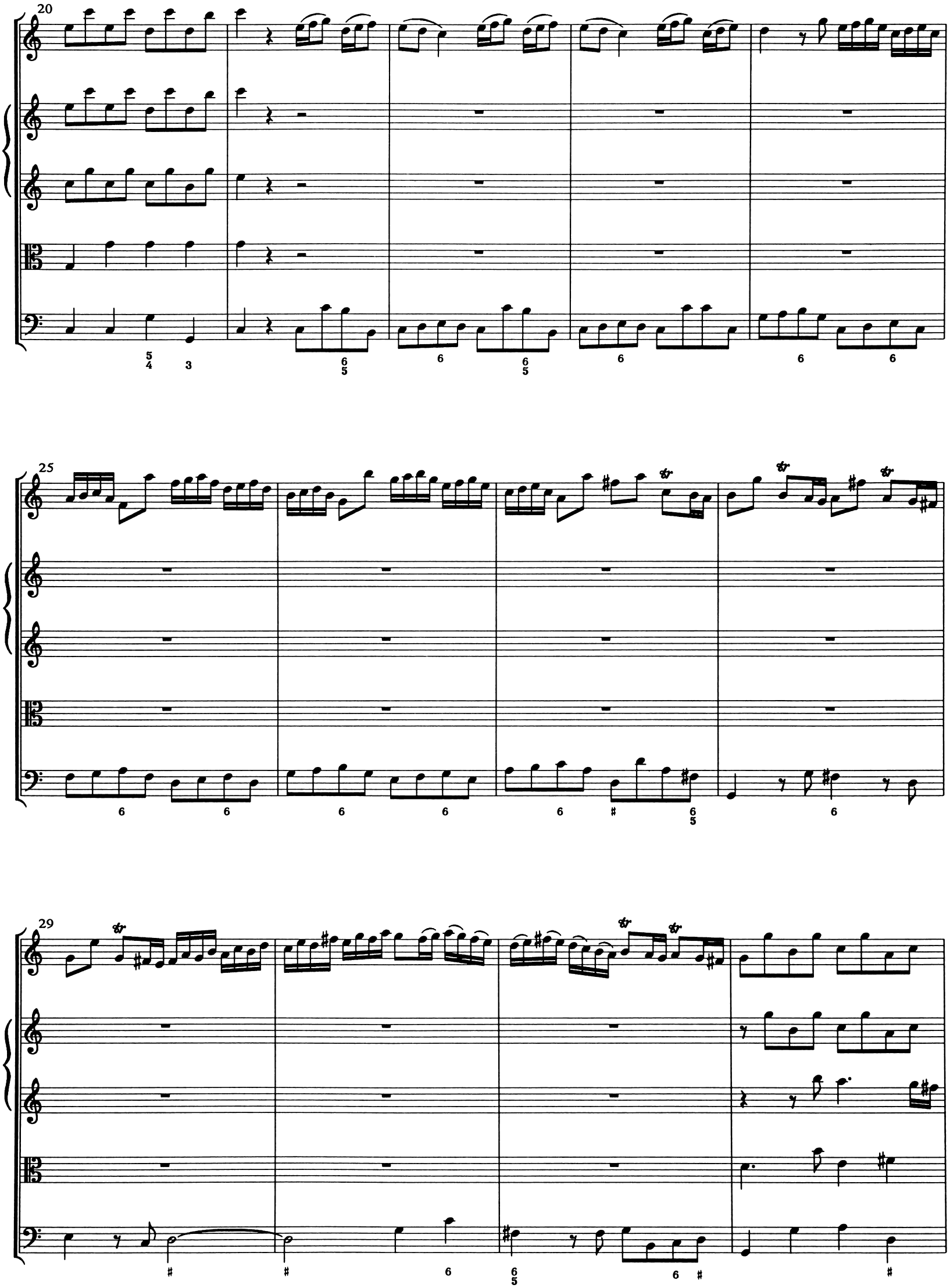
Violoncello; Basso continuo




5
6
6
7


10
6
6
5


15
6
5
6


20
25
29

33

38

43

47

50

54

59

64

68

72

6

77

p

p

p

81

tr

f

f

f

6

85

6

6

88

6

6

6

92

5
4
3

5
4
3

IMPORTANT VARIANTS

HOW TO USE THE VARIANTS

Vivaldi's autographs support the creation of new versions of some of the works of Opus 8. Instructions to assemble these alternative versions are given below. The alternative musical passages follow.

No. 7. To create an alternative version, change one solo in the first movement to use the substitute Bars 50-76 found on pp. 209-10.

No. 9. The oboe concerto differs from the violin concerto principally in using an alternative solo in Bars 91-108. This solo is found on p. 211.

No. 11. There are a number of possible versions of this work. They can be constructed by substituting various materials found on pp. 212-219. The standing material in this edition represents Vivaldi's original manuscript version, insofar as it can be determined. The principal variant is Version 2.

To assemble the first movement of Version 2, proceed as follows:

BAR NOS.	INSTRUCTIONS
$1\text{-}100^{2}$	Use standing material
$100^{3}\text{-}112^{4}$	Substitute Variant 11a, Bars $100^{3}\text{-}126^{4}$
$113^{1}\text{-}121^{4}$	Use standing material (as Bars $127^{1}\text{-}135^{4}$)
$122^{1}\text{-}132^{2}$	Substitute Variant 11b, Bars $122^{1}\text{-}129^{2}$ (as Bars $136^{1}\text{-}143^{2}$)
$132^{3}\text{-}137$	Use standing material (as Bars $143^{3}\text{-}148$)

To assemble the third movement of Version 2, proceed as follows:

BAR NOS.	INSTRUCTIONS
1-37	Use standing material
38-67	Substitute Variant 11c, Bars 38-67
68-112	Use standing material
113-154	Substitute Variant 11d, Bars 113-139
155-170	Use standing material (as Bars 140-155)
171-214	Substitute Variant 11e, 8 bars (as Bars 156-163)

Version 3 is the same as Version 2 through Bar 170 of the third movement of Version 1 (= Bar 155 of Version 2). The completion of this movement offers a range of possibilities. Bar numbers cited outside parentheses below and on pp. 218 and 219 are consistent with those found on pp. 186-88. Actual bar numbers vary with the version created. The options are described below:

BAR NOS.	INSTRUCTIONS
171-208	1a. Substitute the 5-bar passage sketched on p. 238 (as Bars 156-160) OR 1b. Proceed to Step 2b
	2a. Use Variant 11f (with a one-bar overlap, as Bars 160-197) OR 2b. Use Variant 11f (as Bars 156-193)
209-214	3a. Use 11e (as Bars 198-205 or as Bars 194-201) OR 3b. Use its 7-bar variant on p. 238 (as Bars 198-204 or as Bars 194-200)

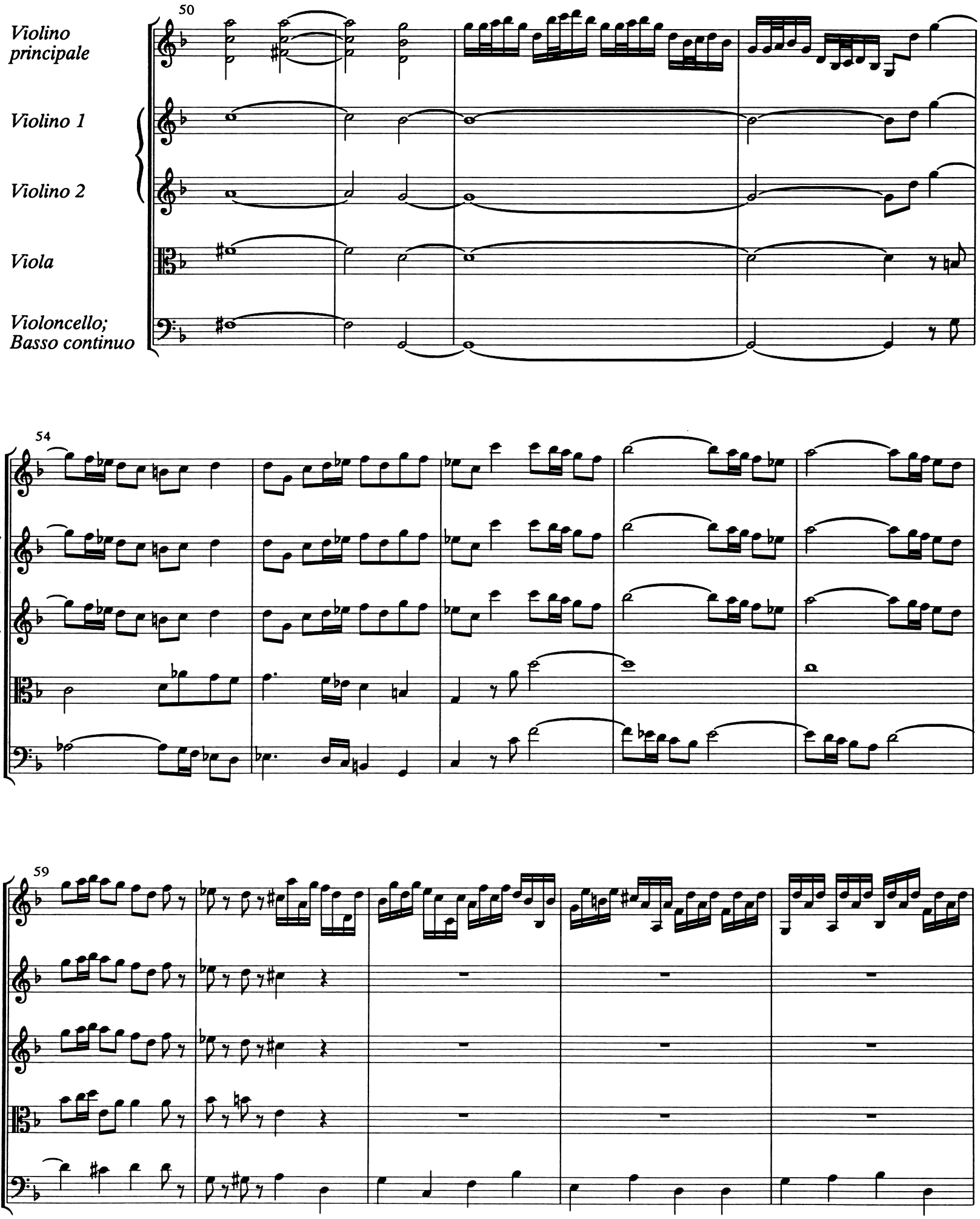
The possibilities thus obtained are:

Version 3a	1a + 2a + 3a	205 bars total
Version 3b	1a + 2a + 3b	204 bars total
Version 3c	(1b) + 2b + 3a	201 bars total
Version 3d	(1b) + 2b + 3b	200 bars total

Concerto No. 7 in D Minor

Mvmt. I: Version 2

Variant 7a: Substitute for Bars 50–76



64

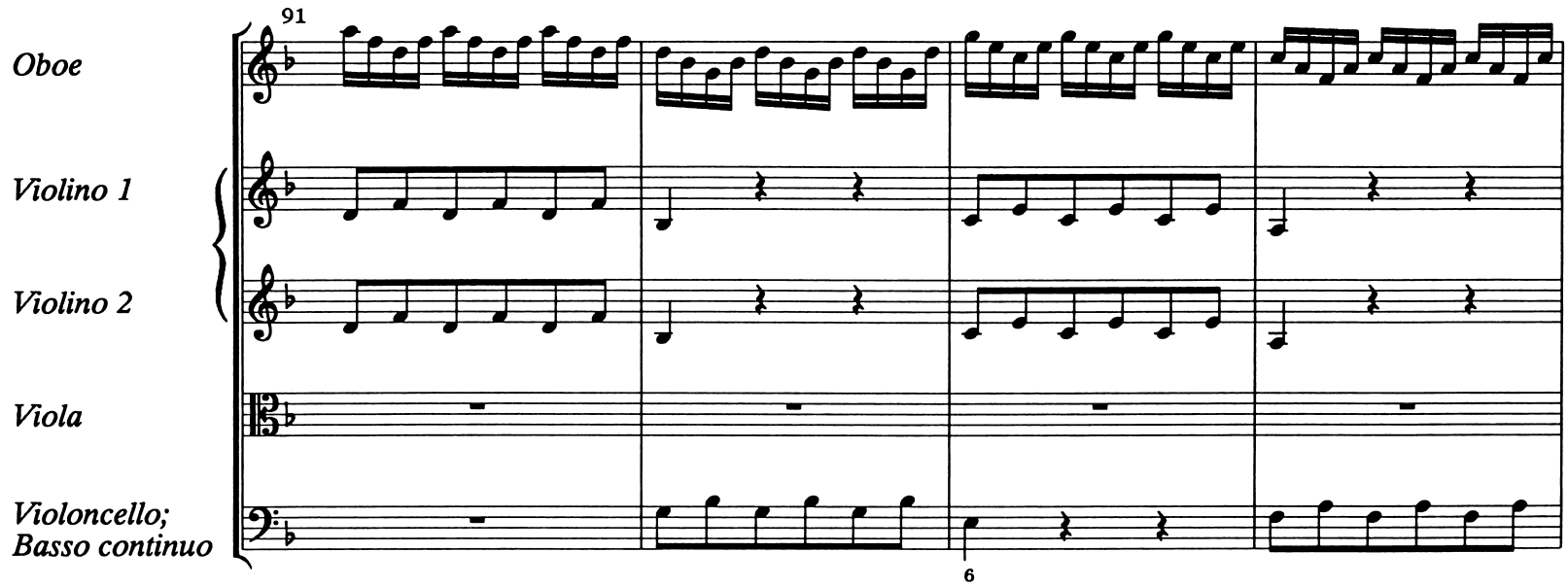
68

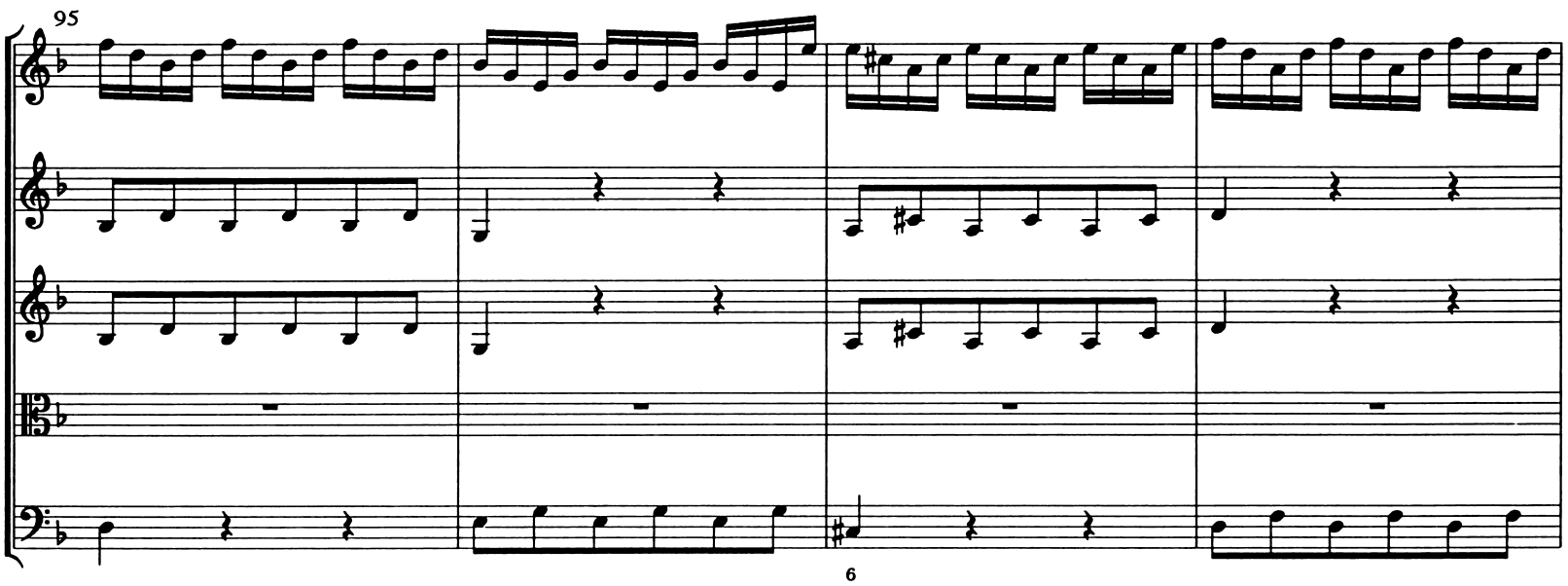
73

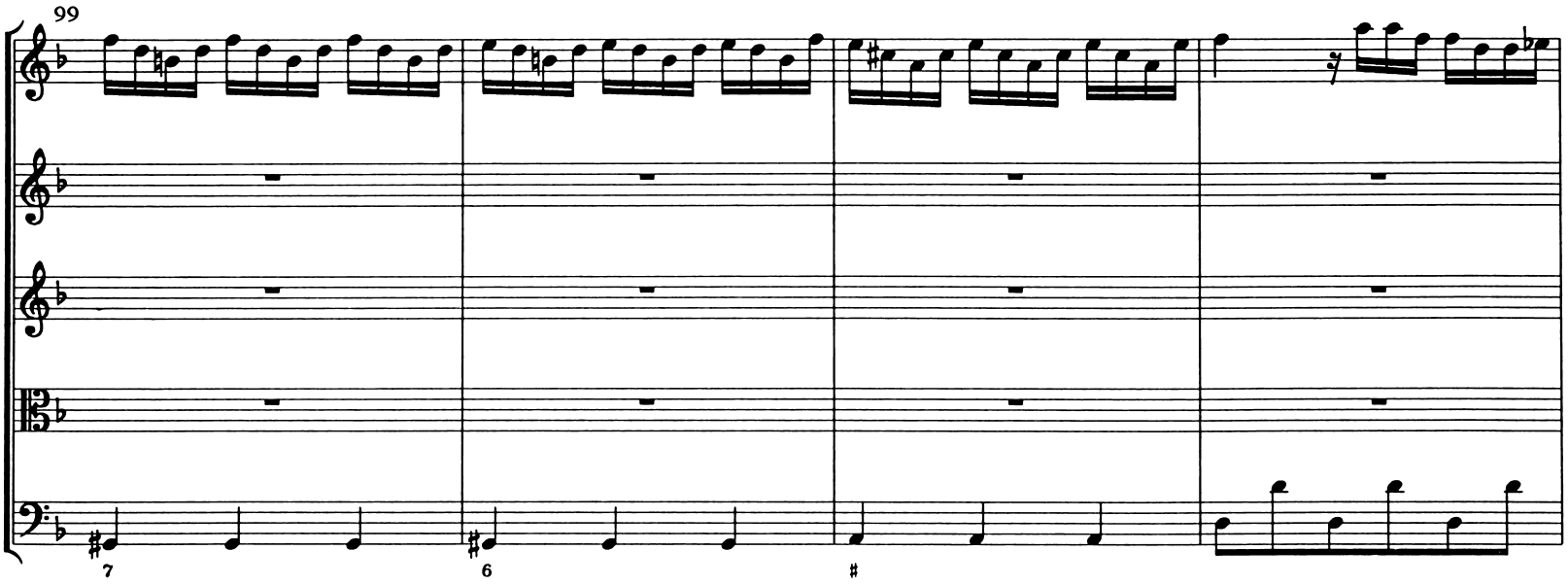
Concerto No. 9 in D Minor

Version for Oboe, Strings and Continuo (RV 454): Mvmt. I

Variant 9a: Substitute for Bars 91–102





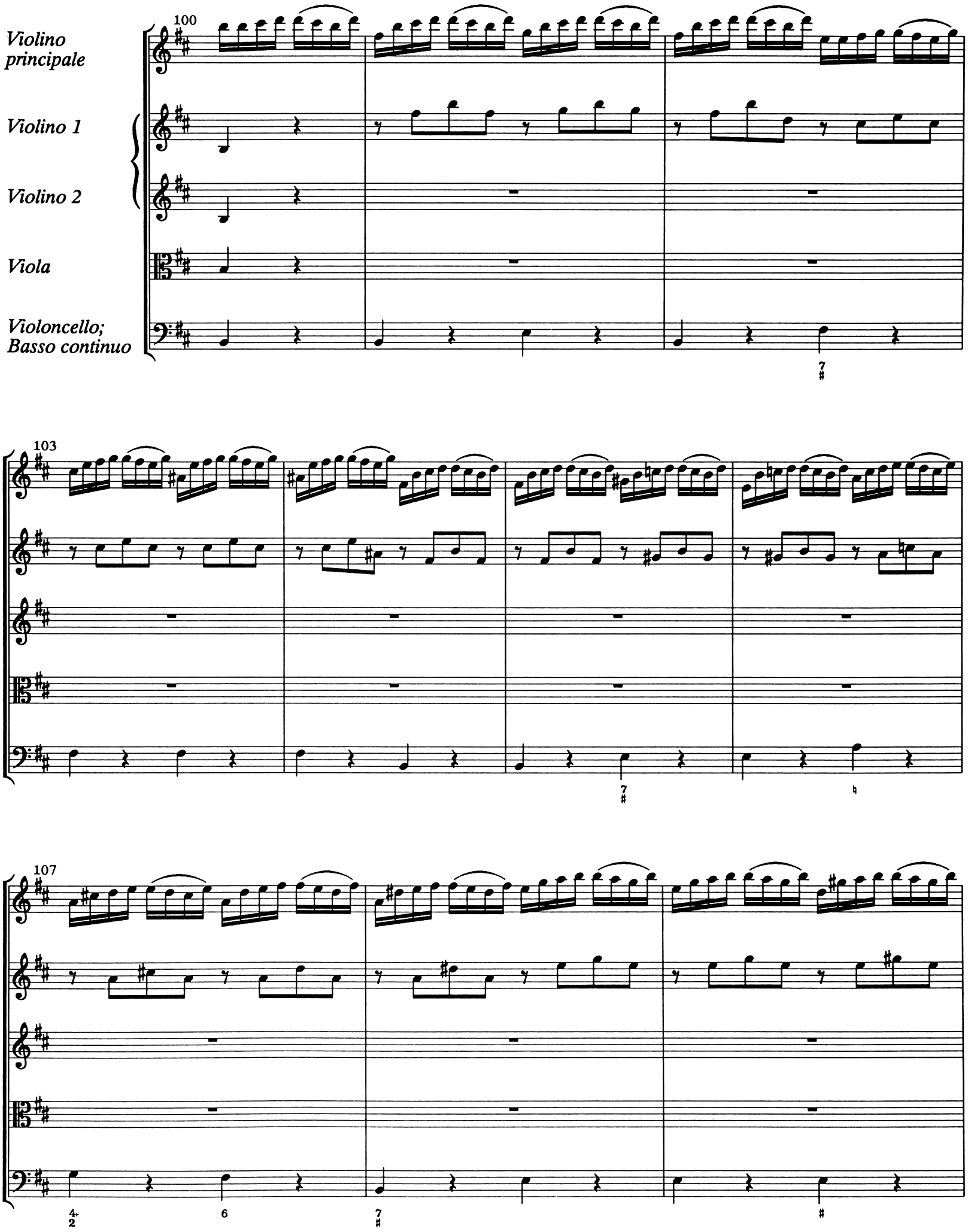


Go to Bar 103, p. 146

Concerto No. 11 in D Major

Mvmt. I: Version 2

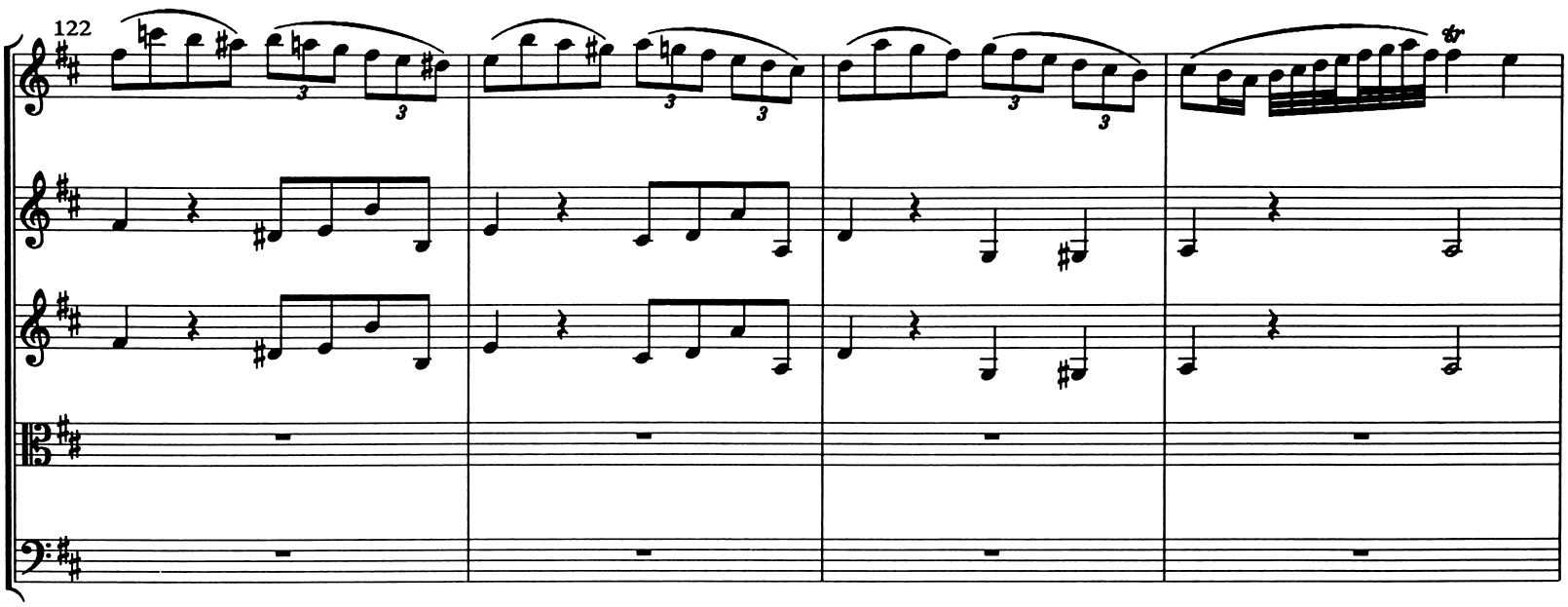
Variant 11a: Substitute for Bars 100–112



110

114

118

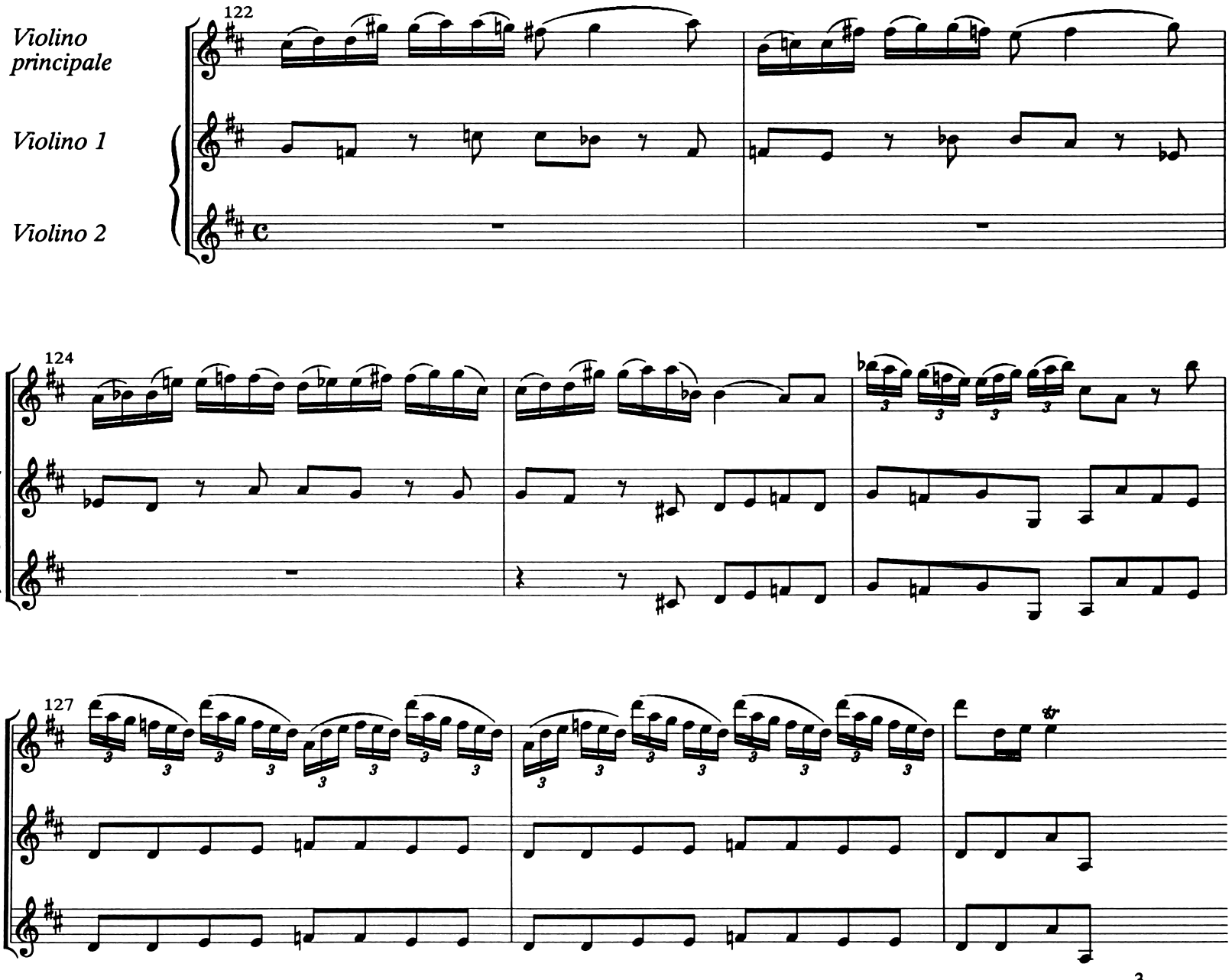


Go to Bar 113, p. 175

Concerto No. 11 in D Major

Mvmt. I: Version 2

Variant 11b: Substitute for Bars 122–132

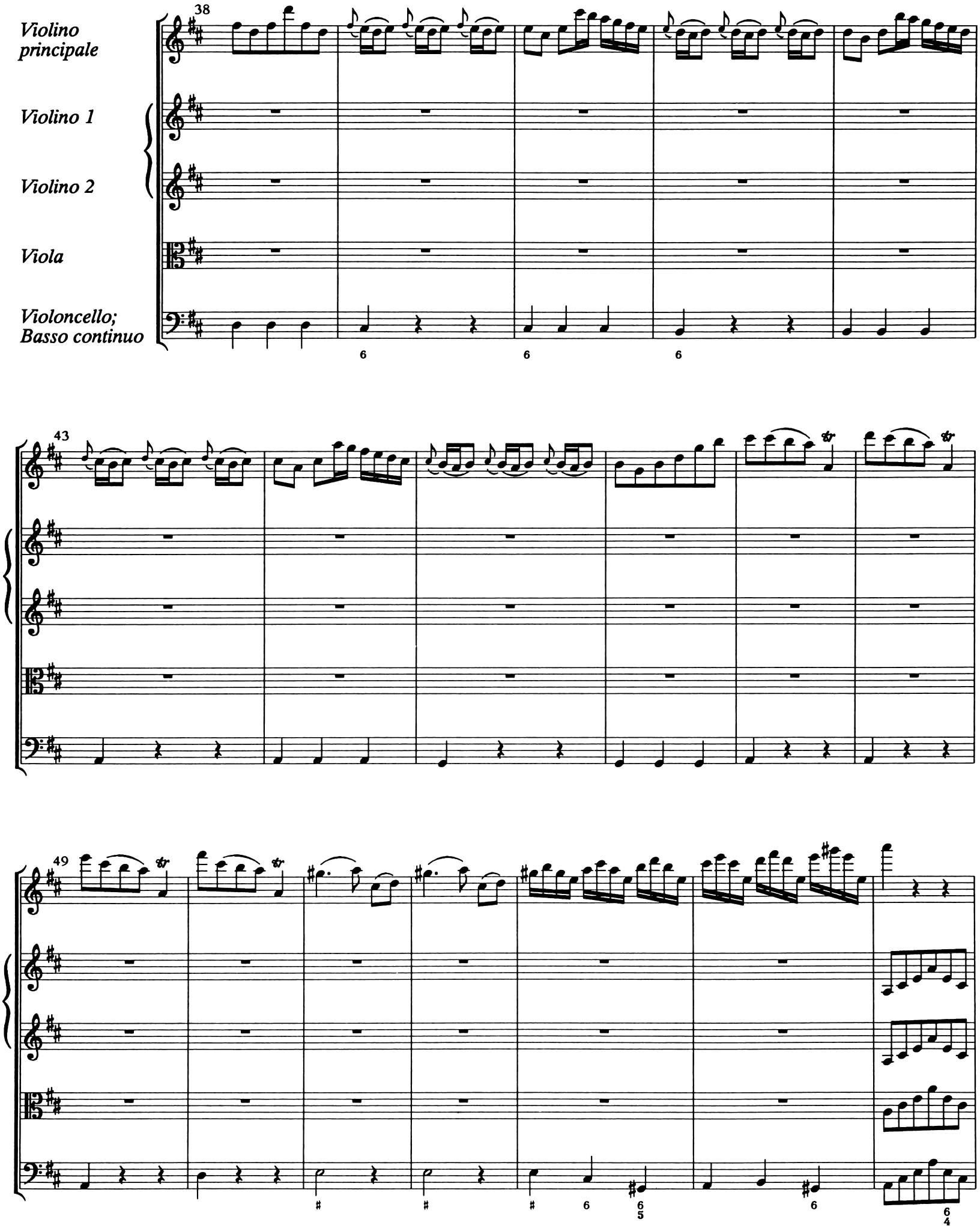


Go to Bar 132[3], p. 176

Concerto No. 11 in D Major

Mvmt. III: Version 2

Variant 11c: Substitute for Bars 38–67



56

p

p

62

tr

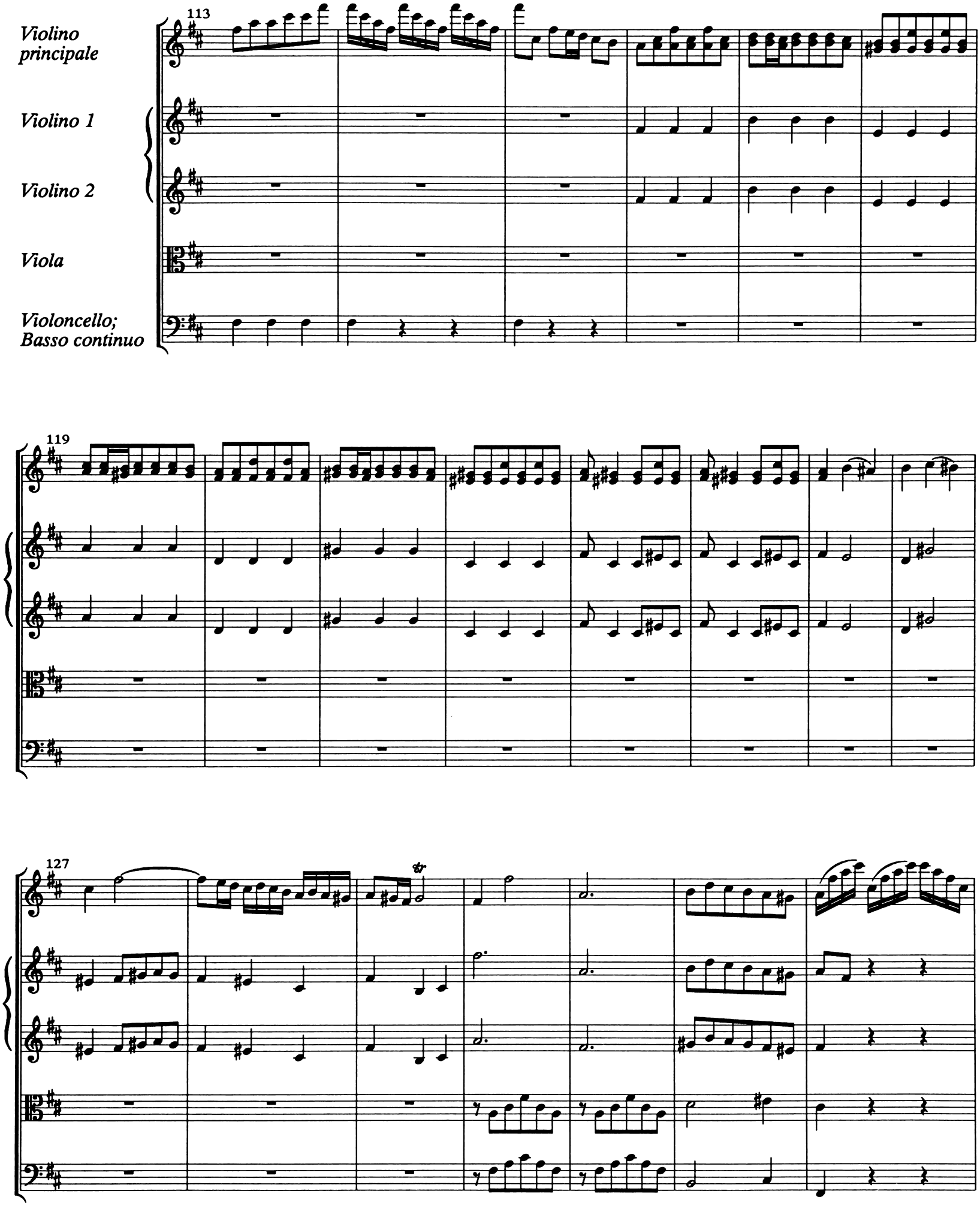
6 4 #

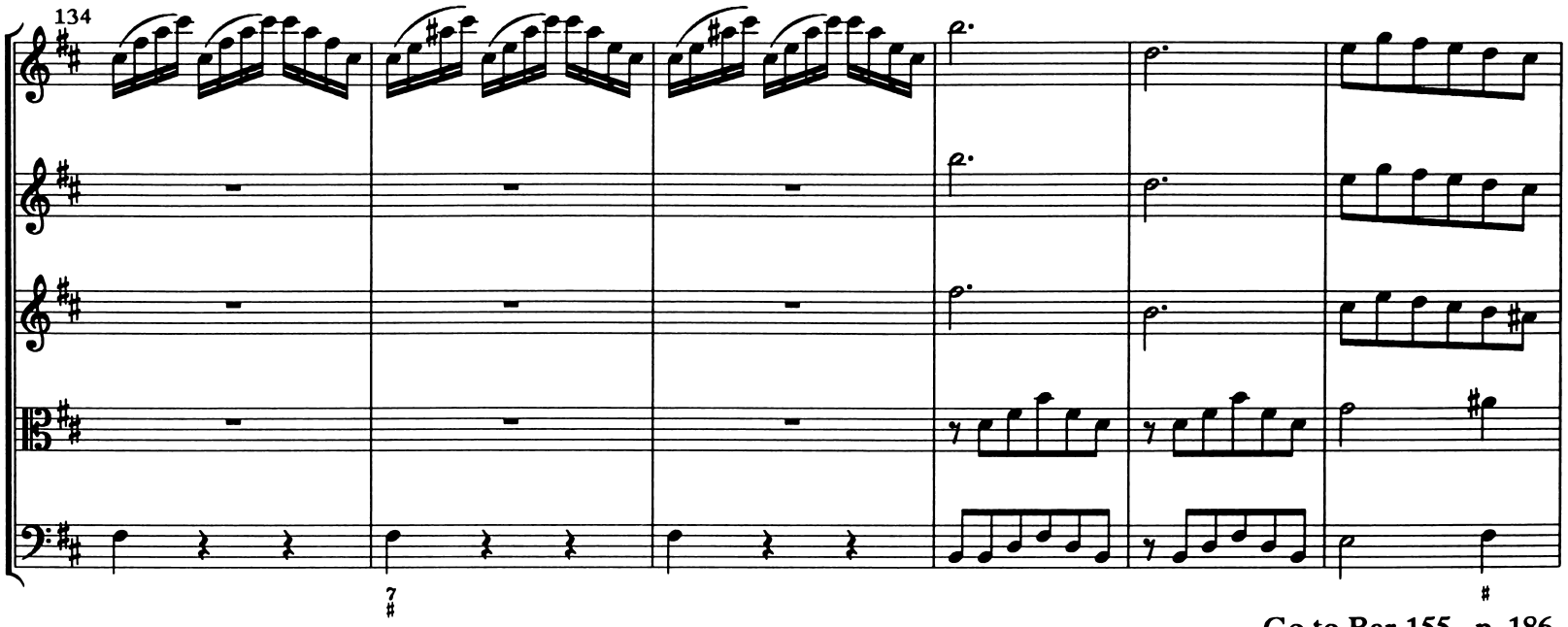
Go to Bar 68, p. 181

Concerto No. 11 in D Major

Mvmt. III: Version 2

Variant 11d: Substitute for Bars 113-154



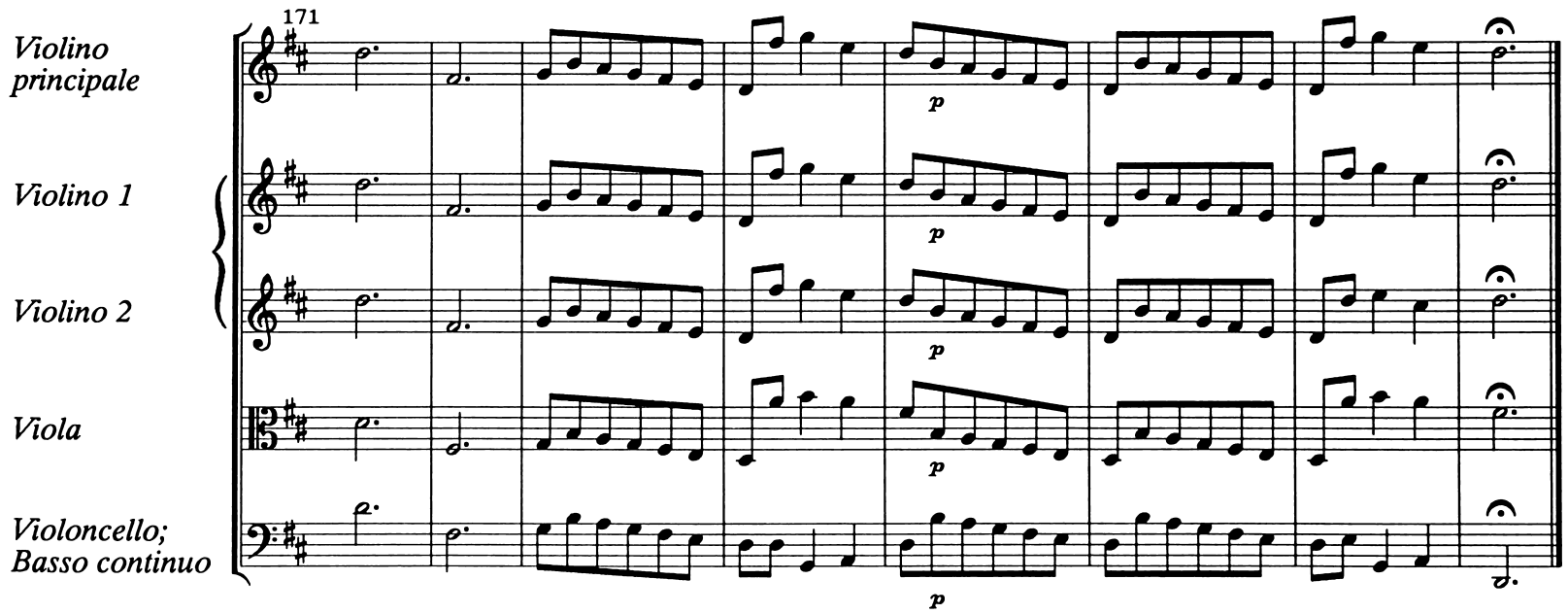


Go to Bar 155, p. 186

Concerto No. 11 in D Major

Mvmt. III: Version 2

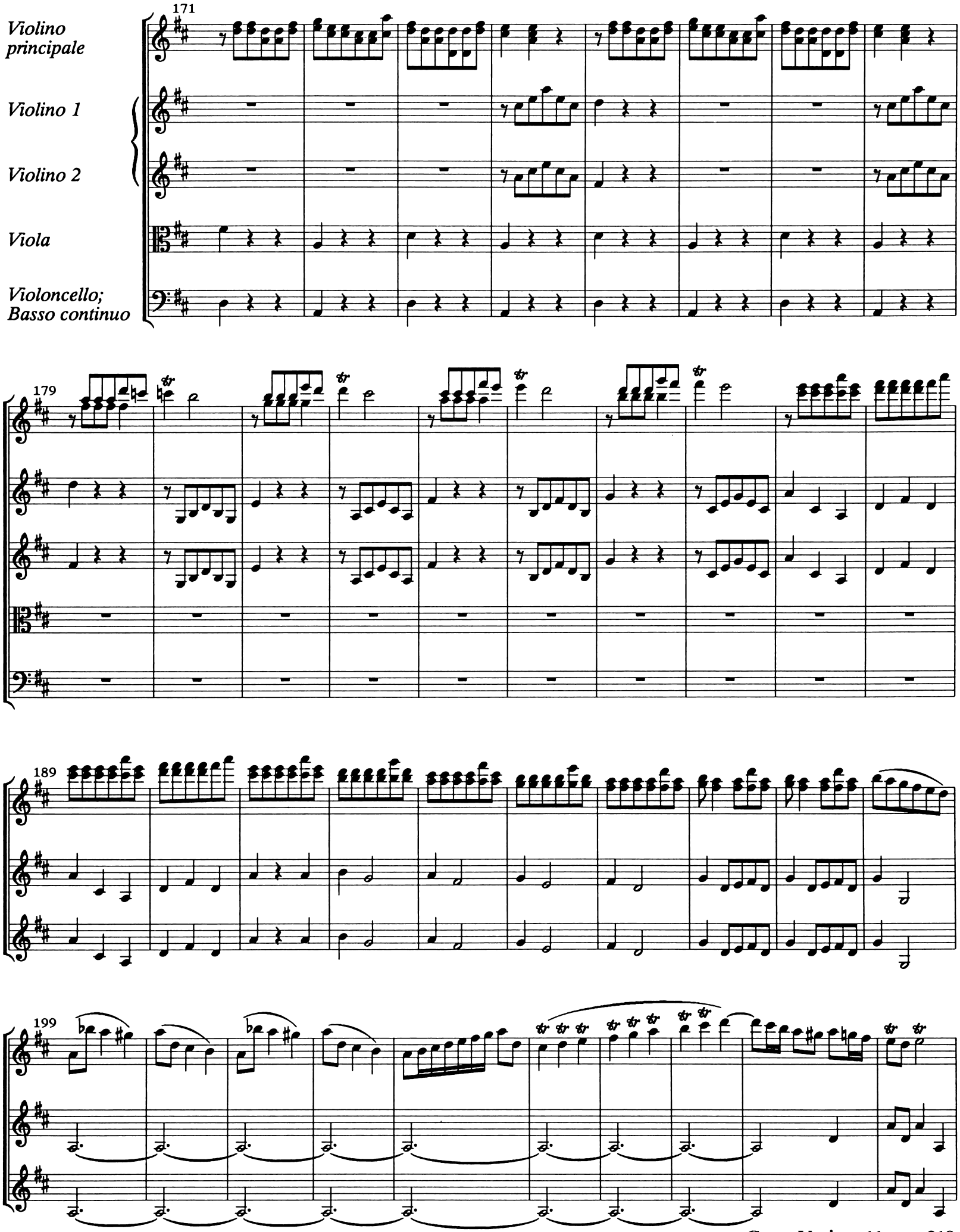
Variant 11e: Substitute for Bars 171–214



Concerto No. 11 in D Major

Mvmt. III: Version 3

Variant 11f: Substitute for Bars 171–208



Go to Variant 11e, p. 218

CRITICAL NOTES

PRINCIPAL SOURCES FOR THE CONCERTOS, OP. 8, NOS. 1–12

Amsterdam Print (A)	Dresden Manuscripts (D)	Manchester Manuscripts (M)	Turin Manuscripts (T)
No. 1 RV 269		GB-Mp MS 580 Ct 51, vv. 1-4, 6; No. 9: copy of A	
No. 2 RV 315		GB-Mp MS 580 Ct 51, vv. 1-4, 6; No. 10: copy of A	
No. 3 RV 293		GB-Mp MS 580 Ct 51, vv. 1-4, 6; No. 11: copy of A	
No. 4 RV 297		GB-Mp MS 580 Ct 51, vv. 1-4, 6; No. 12: copy of A	
No. 5 RV 253	D-Dlb MS 2389-O-62: parts in the hand of Pisendel and later scribes	GB-Mp MS 580 Ct 51, vv. 1-4, 6; No. 13: copy of A	
No. 6 RV 180			
No. 7 RV 242	D-Dlb 2389-O-44: autograph score for first movement		
No. 8 RV 332			MS. Giordano 30, No. 1, ff. 2-11: autograph score
No. 9 RV 236 Oboe version = RV 454			MS. Foà 32, No. 6, ff. 41- 50: autograph score (as oboe concerto)
No. 10 RV 362	D-Dlb 2389-O-63: parts		MS. Giordano 29, No. 28, ff. 245-53: autograph score
No. 11 RV 210			MS. Giordano 30, No. 25, ff. 184-206; + Giordano 29, f. 304: autograph score with myriad revisions
No. 12 RV 178 Oboe version = RV 449			

Text Fonts Used in "The Four Seasons"

Three layers of verbal information originating in the printed partbooks are differentiated as follows:

Sonnet texts	*Italics*
Labels derived from sonnets	**Bold**
Performance instructions	Roman

Abbreviations Used in the Table of Emendations

1. Musical sources

A	Amsterdam print (1725)
D	Dresden manuscript
M	Manchester manuscript
T	Turin manuscript

2. Musical information

Instrumental parts		Rhythmic values		Notes, Rests, Octaves	
VPr	Violino Principale	w	whole note	A..G	Pitch names
V1	Violino 1	h	half note	g	Grace note
V2	Violino 2	q	quarter note	N	Note (any)
Va	Viola	e	eighth note	R	Rest
Vc	Violoncello	s	sixteenth note	4	Octave ascending from Middle C
Bc	Basso continuo	t	thirty-second note		
		sf	sixty-fourth note	3	Octave ascending to B below Middle C, etc.
		M	measure (any)		
		|	barline	8^{ve}	Octave

N.B. Elements may be combined, *e.g.* Bq=B quarter note, Rh=half-note rest, G3=the G below Middle C.

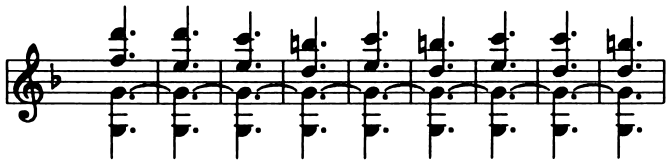
General comments may pertain to the work, the movement or the part. Specific comments address a precise location and/or musical object. An asterisk (*) in the Table means that the same change applies in all analogous passages throughout the movement.

TABLE OF EMENDATIONS

WRK	MVMT	PART	BAR^{BEAT}	OBJECT	CONTENT OF SOURCE (A, D, M, OR T)
1	1	Bc	12^{4}	Ee-Be	A: Eq
1	1	Bc	45	Bs	A: Bt-Bt
1	1	Va	57^{2}	G♯	A: F♯
1	3	Bc	16^{7}	B	A: A [♯]
1	3	VPr	17^{2}	B♯	A: B
1	3	VPr	17^{2}	A♯	A: A
1	3	V2/Bc	29^{1}	E♯	A: E/No ♯
1	3	VPr	43	Bq.	A: Bq
1	3	Bc	71	*Tasto solo*	A: *Tasto solo sempre*
2	1	V2/Bc	25	Re Nq	A: Nq Re
2	1	Va	110^{1}	D	A: C
2	1	VPr	122^{2}	D♭	M: D
2	1	VPr	122^{2}	D♭	A: D
2	1	VPr	154^{2-3}	e.	A: s.
2	1	VPr	154^{2}	g	A: No g
2	1	Bc	$168^{1.5}$	C♯	A: C
2	1	VPr	174	G	A: Measure duplicated as Bar 175
2	2	V2	19^{4}	D	A: C♯
2	3	V2	13^{1}	E♭	A: G3
2	3	V2	15^{1}	G	A: C4
2	3	V2	17^{1}	B♭	A: E♭4
2	3	V2	17^{2}	F♯	A: F
2	3	VPr	18^{2}	F♯	A: F
2	3	V1	19^{2}	F♯	A: F
2	3	Bc	33	All	M: Written an 8^{ve} lower
2	3	V2	36^{1}	E♮	A: E [♭]
2	3	VPr	54^{1}	C♯	A: C
2	3	VPr	51-54	All	A: Notated as follows:

2	3	Bc	56^{1}	E♭	A: E
2	3	Bc	60^{2}	A♭	A: A
2	3	V2	65^{2}	A♭	A: A
2	3	V2	66^{2}	A♭	A: A
2	3	V1	85^{1}	All C4s	A: A♭3
2	3	VPr	96^{1}	E♭	A: E
2	3	Bc	96^{1}	E♭	A: E
2	3	VPr	101^{2}	F♯	A: F
2	3	V2	102^{2}	F♯	A: F
2	3	V2	108^{2}	F♯	A: F

3	1	VPr/V1	2^{2-3}	B♭-A	A: A-B♭
3	1	VPr	35^{4}	A3	A: C4
3	1	Bc	51^{4}	E♭	A: E
3	1	VPr	53^{2}	F♯	A: F
3	1	Bc	59^{4}	C♮	A: C
3	1	VPr	60^{3-4}	All E♭	A: E
3	1	VPr/V1	62^{4}	E♮	A: E
3	1	VPr	70^{4}	C♮	A: C
3	1	Va	81^{4}*	ee	M: q
3	1	VPr/V1	89^{3}	*Larghetto*	A: No tempo marking
3	1	Bc	80-82	B♮	A: B
3	1	V1/Va/Bc	106	*Allegro assai*	A: *Allegro molto*
3	2	Bc	1	*Il cembalo arpeggio*	M: *Il cembalo arpeggiato ed il Violon e Violoncello piano*
3	3	VPr	39	All	M: Same as Bar 40
3	3	Va	44^{1}	A	A: B♭
3	3	VPr	60-68	All	A, M: Notated as follows:



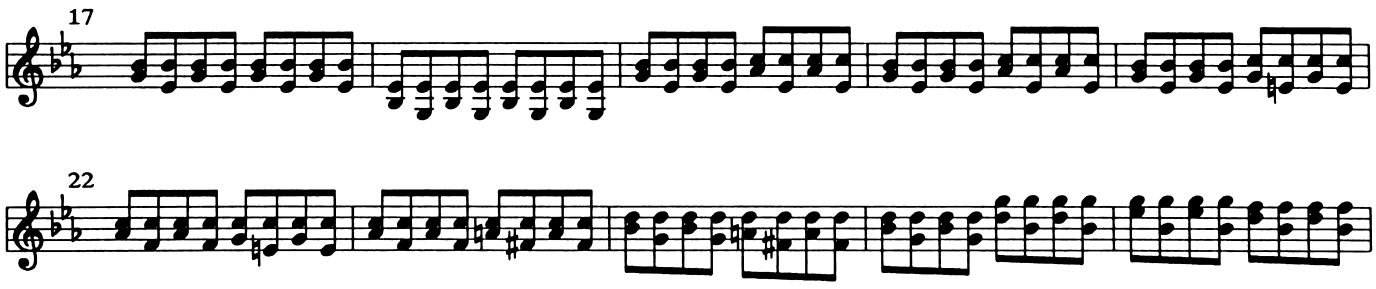
3	3	VPr	69	s. chord	A: q. chord
3	3	VPr	78^{2}	G	A: A
3	3	Bc	82^{3}*	Rs Ns	M: Rs. Nt
3	3	V1/V2/Va	83*	Rs Ns	M: Rs. Nt
3	3	VPr	86^{3}	B♭	A: B
3	3	Bc	96^{1}	e	A: q
3	3	V2	102	All	A: Measure missing
3	3	VPr	126^{1}	E♮	A: E
3	3	V1	142	A5	A: F4
4	1	Bc	1	*Violoncello; Basso continuo*	*M: Violoncello, Organo, e Violone*
4	1	Bc	1^{1-2}*	Staccato	M: *tr*
4	1	Bc	2*	Staccato	A: No staccato
4	1	VPr	44*	Martellato	M: Staccato
4	1	VPr	47^{3}	D♮	A: D [♭]
4	1	VPr	48^{1}	D♮	A: D [♭]
4	1	VPr	48-53	All t	A, M: Notated as h double stops
4	1	Va	53^{3}	D♭	A: D♮
4	1	VPr	54-55	All t	A: Notated as follows:

4 2 The Violoncello obbligato incorporated here demonstrates one way to elaborate the skeleton provided by the continuo. It originates on an unnumbered page, facing p. 10, in the *Basso continuo* partbook of A, suggesting that its publication was an afterthought.

4	2	Bc	1	*Basso continuo*	M: *Violoncello solo, Cembalo* [*e*] *Violone*
4	2	V1	1^{2}	2nd G	M: E♭5
4	2	V1	6^{4}	2nd A	M: E♭5
4	2	V1	7^{2}	2nd F	M: D5
4	2	V2	16^{2}	2nd D	M: B♭4
4	3	VPr/V1,2/Va	30-38	All	M: Staccato
4	3	Bc	36^{4}	Last t	A: Two sf
4	3	V2/Va	42-47	Martellato	M: Staccato
4	3	VPr	73-79	All Ds	A: Without ♮
4	3	VPr	80^{2}	A♮	M: A [♭]
4	3	VPr	81^{3}	D♮	A: D [♭]
4	3	VPr	82^{1}	D♮	M: D [♭]
4	3	VPr	82^{3}	A♮	M: A [♭]
4	3	VPr	84^{2}	D♮	M: D [♭]
4	3	Bc	84-89	Ties	A: No ties
4	3	VPr	85^{2}	D♮	A: D [♭]
4	3	VPr	86^{2}	B♮	A: B [♭]
4	3	V2	119^{2-3}	E♭-D♮	A: E♮-D♭
4	3	VPr	120^{1}	D♮	A: D
4	3	VPr	136^{3}	D♮	A: D
4	3	V1/V2	138-139	All R	A: Part duplicates VPr
4	3	V1/V2	146-147	All R	A: Part duplicates VPr

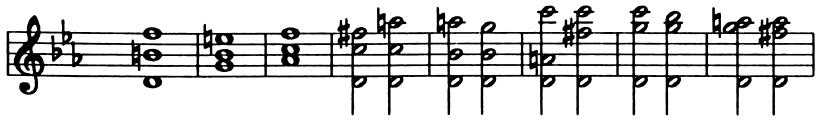
5 Notated with two flats in A, D, and M. The first and second violins are doubled by oboes in D, reflecting the greater use of woodwinds in Dresden. Also in D there are two *Organo* and two *Basso* parts for the accompaniment of the outer movements. Pisendel's bowings in D, which are generally longer than those of A, are adopted throughout. Pisendel's *Violino principale* also includes multiple stops on some strongly accented notes and other additional notes. The additional tones are indicated here in cue-size notes. In M the *Violoncello* is marked "*tacet*" in all *soli*.

5	1	V2	6^{3}	A♭	A: A
5	1	VPr/V1/V2	14^{4}	Last D	M: F
5	1	Bc	15^{3}	C	A: C♭
5	1	VPr	17-26	All	A: Notated as follows:

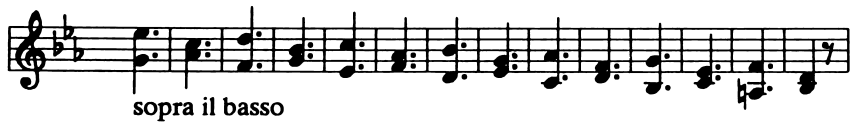


5	1	VPr	23	All C	M: D
5	1	Va	29-34*	All	M: Duplicates V1/V2
5	1	V1	32^{1}	D	A: E♭
5	1	VPr	48^{1-2}	All e	A: s
5	1	Bc	48^{3}	F♮	A: F
5	1	VPr	52^{1}	All	M: Repeats 51^{3}

5	1	VPr	58-65	All	A, D, M: Notated as follows:

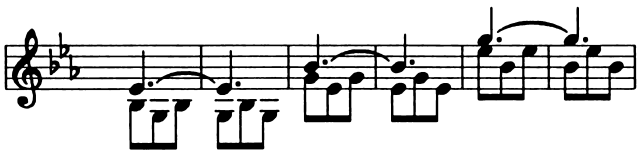


5	1	Va	61[1]	D4	M: A♮3
5	1	VPr	66[2-3]	All	A, D: Rq 4 Gs
5	1	V2	66-76	All	A: Part shifted one bar to left, with no R in 66 and all R in 76
5	1	V1	71[4]	B♭	A: B
5	1	Bc	72[1]	E♭	A: E
5	1		87	*Allegro*	D, M: *Presto*
5	1		92		M: *Segue subito*
5	2	V2	1[3]	F	A: G
5	2	V2	4[1]	A♭	A: A
5	2	VPr	6[1-2]	Tie	A: No tie
5	2	VPr	9[4]	E	A: E♭
5	2	V2	13[1]	B♭	A: B♮
5	2	VPr	13[4]	G	A, M: B♭
5	2	Va	14[3]	D4	A, D: G4
5	2		16		M: *Segue subito*
5	3	V1/V2/Va	44	All N	A, D: R
5	3	VPr	49-62		A, D, M: Notated as shown below; the realization combines the rhythmic pattern of the preceding passage with the melodic pattern of the following one [*sopra il basso* = play on the G string]

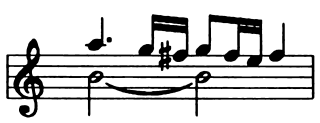


5	3	VPr	59	B♮	A, M, D: B [♭]
5	3	VPr	77-105*	Cue notes	D: Double/triple stops (Pisendel's; absent in A, M)
5	3	VPr/V1/V2	91	A♭	A: A
5	3	All	143[3]	A♭	M: A♮
5	3	VPr	144[1]	A	A: B♭
5	3	V1/V2/Va	147-148	All N	A, D: R
5	3	Bc	147	A♮	A, D: A [♭]
5	3	Va	174	B♭3 B♭3	A, D: D4 D4
5	3	Bc	179[3]	C	A: D
5	3	VPr	198[1]	A	A: G
5	3	VPr	199[3]	F	A: G; M: D
5	3	VPr	206[2]	G	A: A
5	3	VPr	218*	6 s	A, M: 3 e (E♭-D-C)
5	3	All	221-242	All	M: Omitted; Bar 220 (VPr) = G5q Re
5	3	VPr/Bc	223-242	All	D: Replaced by one bar: qChord C5/E♭4/A♭3 Re (VPr)
5	3	VPr	250	3 F e	M: Fq.
5	3		250-256	Cue notes	A, M: Absent (taken from D)

5	3	Va	259	Dq.	A, D: Dq Re
5	3	VPr	270-275		A, M, D: Notated as shown below; the realization absorbs the rhythmic figuration of Bars 263-269



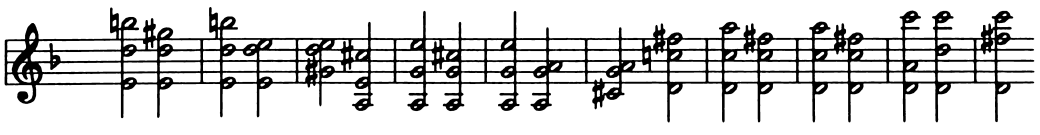
5	3	V1	289[2]	B♭3	M: E♭4
5	3	VPr	290[1]	Gt	A: Gs
5	3	VPr	290	All	D: E♭s F-E♭t
5	3	All	292	Nq.	A: Nq Re
6	1	Va	15[3-4]	Nq Rq	A: Nh
6	1	V1	33[1]	G♯	A: G
6	1	Va	34[3-4]	e q e	A: q q
6	1	VPr	41	E	A: G
6	1	VPr	42[4]	G♮	A: G [♯]
6	1	VPr	45	All	A: Notated as follows:



6	1	Bc	58[4]	D♯	A: D
6	1	Va	66[2]	C4	A: B3
6	2	V1/V2	All	All	A: Notated at lower 8[ve] in bass clef
6	2	V2	1	Clef sign	A: No clef sign
6	2	V1	6[8]	C♯	A: C
6	3	Va	64[2]	B	A: A
6	3	VPr	76	F♯	A: F
6	3	Bc	76[2]	B	A: C
6	3	Bc	80[2]	B	A: C
6	3	Va	98[2]	G♯	A: G

7 Also printed by John Walsh in *Select Harmony* [London, 1730; reprint, 1732] as No. 1. This republication was based on A.

7	1	VPr	4[3]	E♮	A: E
7	1	VPr	43-52[2]	All	A, D: Notated as follows:

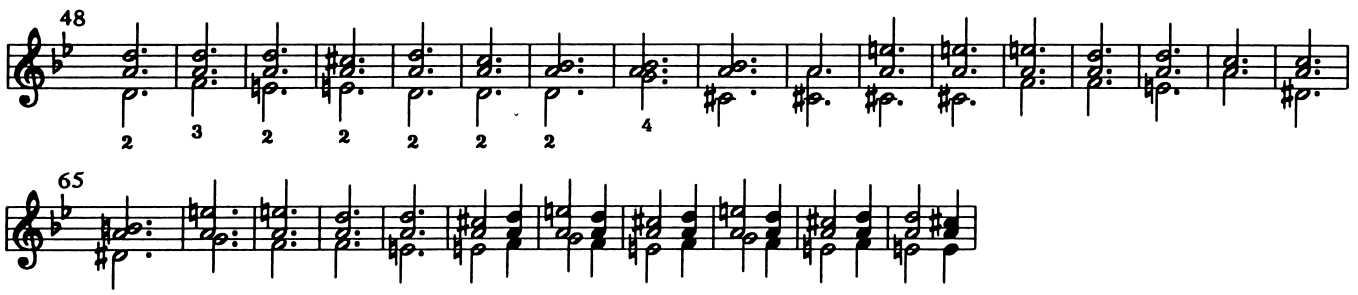


7 2 This movement (notated with one flat only in A and T) also occurs in the Concertos in G Major for Recorder, Oboe, Violin, Bassoon and Continuo, RV 101, and for Flute, Strings and Continuo, RV 437 (Op. 10, No. 6). In these works the third movement is a paraphrase of the theme of the second movement.

7	3	VPr	44[2]	F	A: E
7	3	VPr	65[1]	B♮	A: B
7	3	Va	92[1]	F	A: E

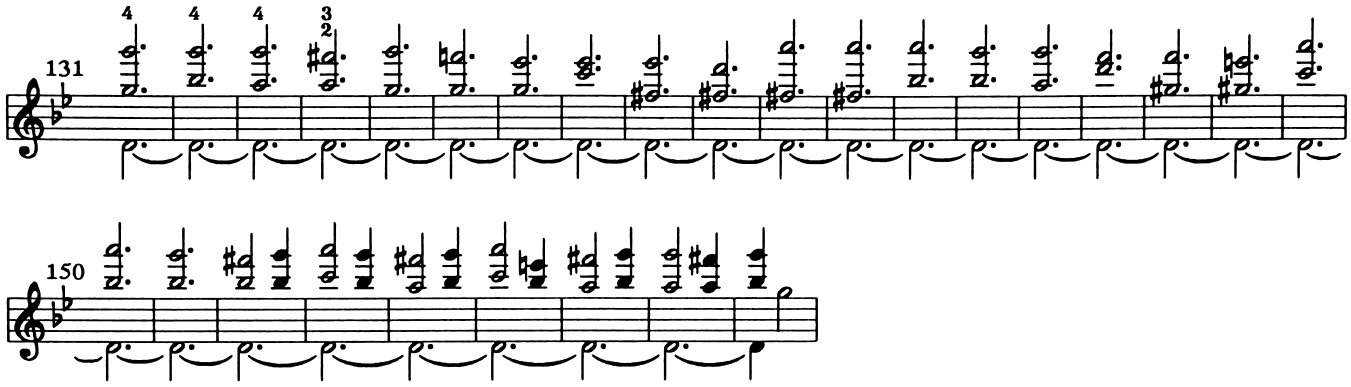
8 In Vivaldi's autograph (T), the instruments are not specified; unison strings are indicated as "Unis.[i]" with initial and terminal notes of *tutti* passages only. Vivaldi's bowings, used here, generally cover more notes than those in A. Vivaldi's *Basso continuo* figures are incorporated here. A suppresses numerous 5/4 figures and often gives 6/5 where 7/5 or 6/4 is correct. This work, which is notated with one flat only in both sources, was also printed by John Walsh in *Select Harmony* [London, 1730; reprint, 1732] as No. 2. This republication was based on A.

8	1	Bc	3[3]	E♮	A: E [♭]
8	1	VPr	8[4]	E♮	A: E
8	1	VPr/V1/V2	11[3]	B[♭]	T: ♮ changed to ♭
8	1	VPr/V1/V2	14[3]	B[♭]	T: B♮
8	1	VPr	26[1-2]	E♭	T: E
8	1	VPr	30[1-2]	B♭4q Re	A: 4s (B♭4 D5 C5 B♭4) B♭5e
8	1	VPr/V1/V2	34[3]	F♮	T: F[♯]
8	1	VPr	37[3-4]	8s	A: 4e (F4 A4 C5 F5)
8	1	VPr	39[1-2]	8s	A: 4e (C5 E♭5 G5 C6)
8	1	VPr/Bc	40[4]	F♮	T: F[♯]
8	1	VPr/V2	85	gF♯	T: No g
8	2	V1	1-7		T: Originally duplicated V2; this was changed to "*Unisoni*"– with V1 matching VPr
8	3	VPr	26[1]	e. s	A: e e
8	3	VPr	41-47	All ssss	T: Slurs crossed out
8	3	Bc	48	*Tasto solo*	A: No marking
8	3	VPr	48-75	All	A, T: Notated chordally in h, with some finger position numbers in T, as shown below:



8	3	VPr	65	D♯	A: D
8	3	VPr	104[1]	B♮	A: B [♭]
8	3	V1	106-121	All	T: Notated an 8[ve] lower in bass clef
8	3	V2	106-121	All	T: In unison with V1
8	3	VPr	130	D4 B♭3	A: C4 A3
8	3	Bc	131	*Tasto solo*	A: No marking

8	3	VPr	131-157	All	A, T: Notated chordally, with some finger position numbers in T (the tied D is missing in Bars 154-158 of A), as shown below:



8	3	VPr	140	F♯	A: F
8	3	VPr/Bc	142	All	T: Not notated; indicated as repeat of Bar 141
8	3	VPr/Bc	143-148	All	T: Crossed out

9 The solo instrument in Vivaldi's autograph score (T) is an oboe. The oboe concerto takes the number RV 454, while the violin version is RV 236. To represent this autograph, its slurs (generally shorter than those for violin) are adopted here and its one variant solo is reproduced as Variant 9a.

An independent *Violino primo* is notated (T) only when the part is not in unison with the solo instrument, and the *Violino secondo* and *Viola* are notated only when not in unison with the *Violino primo*. All three parts are sometimes given in the bass clef. The very active *Basso continuo* suggests use of the bassoon. Vivaldi dedicated one of his bassoon concertos, RV 496, to Count Wenceslas of Morzin.

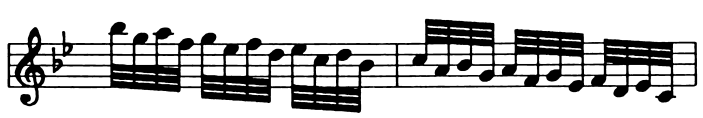
A two-stave continuo is used throughout the second movement in A.

9	1	Va	14	All	A: Notated as a repeat of Bar 13
9	1	Bc	71^{2-3}	4e (A2 B2 C3 D3)	A: A3q D4q
9	1	VPr	73^{2}	B♮	A: B
9	1	VPr	91-108	All	T: Oboe part shown as Variant 9a
9	1	VPr	99^{3}	G♯	A: G
9	2	VPr	1, 3	w	A: Tied h h
9	2	VPr	13^{3}	C♮	A: C
9	3	VPr	26^{4}	C♮	A: C
9	3	V1	26-32	All	T: Written an 8^{ve} lower in bass clef
9	3	V2/Va	26-32	All	T: Indicated only by unison scoring
9	3	VPr	27^{4}	B♭	A, T: B
9	3	V1/V2/Va	30^{1-2}	E4..E4	A: G♯3..G♯4
9	3	V1/V2/Va	31^{1-2}	E4..E4	A, T: G♯3..G♯4
9	3	V1/V2/Va	57^{3}-64^{2}	All	T: Notated an 8^{ve} lower in bass clef

10 D is largely independent of both A and Vivaldi's autograph (T), particularly in the treatment of the bass instruments: series of detached legatos are substituted here and there for sustained notes. Yet the mock drum roll (e ss q q) of Vivaldi's score is subdued into a tame e e q q pattern in D and A. Inner voices in T are treated much as in No. 9. The title "La Caccia" originates in T. A two-stave continuo is used throughout the second movement in A.

10	1	All		Allegro	D: Allegro assai
10	1	Va/Bc	1^{1}*	e ss	A, D: e e
10	1	V1	5^{3}	E♭	A: E

10	1	VPr/V1	10^{3}	A♮	A: A
10	1	Va/Bc	19^{1}-21^{3}*	h.	D: e e e e e e (detached legato)
10	1	VPr	32	Martellato	D: No articulation marks
10	1	VPr	31-63		T: Vivaldi gives many finger position numbers (0..3)
10	1	Va/Bc	70-72	h.	D: q e e e e
10	1	V2	72^{3}	E♮	A: E
10	1	Bc	83-93	Nh Rq	D: Ne Ne Ne Ne Rq
10	1	V1/V2/Va	131-136	All	T: Notated 8ve lower in bass clef
10	1	Va/Bc	150-152	Tied h. h. h.	D: q e e e e | e e e e e e | e e e e q
10	2	VPr	4^{3}	s s e	A: e s s
10	3	Bc	11-13	All	A: = Bar 11 8ve lower + Bars 11-12
10	3	VPr	36, 37	A	D: B♭
10	3	VPr	41, 43, 93, 127^{1}		T: Finger position numbers "2", "1", "2", "2"
10	3	All	77		T: Seven bars not appearing in other sources are crossed out; the contents resemble Bars 77-82 without jumps into the higher register found in Bars 77, 79 and 81
10	3	All	112	All	D, T: Measure omitted
10	3	V1/V2	130-144	All	T: Notated an 8ve lower in bass clef
10	3	V1	144^{1}	F4	A: D5
10	3	VPr	147-148	All	T: Vivaldi crossed out the following passage of divisions:

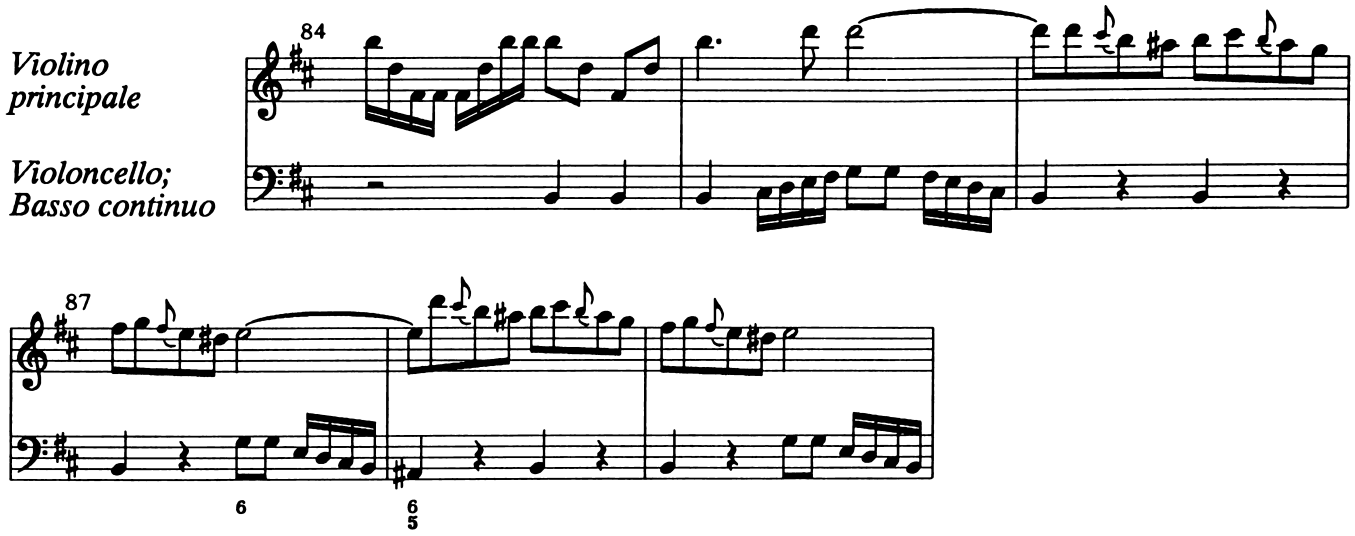


11 The survival of Vivaldi's autograph (T) complicates the task of determining a preferred version of this work. As Ryom has painstakingly noted, the autograph includes parts of at least two versions of the work. The version published by Le Cène (A) corresponds largely to the apparent first version (Version 1), the basis of this edition, but large portions have been crossed out by Vivaldi. The replacement material (Version 2) consists primarily of new solo episodes (shown as Important Variants 11a-d) and creates a shorter movement, since one solo is eliminated. In the third movement, Vivaldi seems to have then modified the ritornello material several times. Variant 11e may have been discarded at an early stage, but the new solo 11f seems to have been followed by a variant of 11e (see the discussion on p. 238).

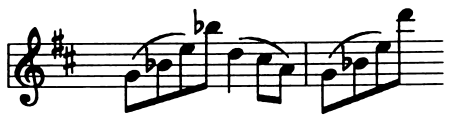
One additional source for this work is the Manuscript Mus. 5568 in the Wissenschaftliche Allgemeinbibliothek in Schwerin, Germany (indicated below as S). It consists of parts that appear to have been made from the print.

11	1	VPr	28^{3}	E4	A, T: D4
11	1	VPr	31^{3}	E4	A, T: D4
11	1	Bc	43^{1}	*Tasto solo*	A: No marking
11	1	All	52		T: The next four bars have been crossed out and do not appear in A
11	1	VPr	59^{3}-66^{2}		A: The irregular beaming of T, followed here, differentiates the open E string (shown with a slash across the stem in Vivaldi's autograph) from passages on the stopped A string.
11	1	V1/V2	59^{3}-66^{2}	G♯	A: G (some ♯ missing in T)
11	1	V1/V2	69^{3}-93^{1}	All	T: Notated 8ve lower in bass clef
11	1	Va	71^{3}	G♯	A: G

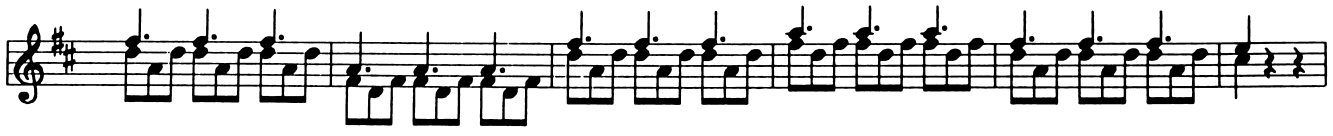
11	1	All	84^3		A: One measure—84^3-85^2 in the example below—is absent in T, all versions, and is omitted here



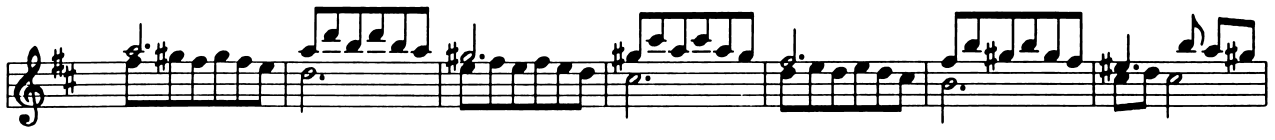
11	1	Bc	86^4,88^4	Ee Ce	A: Es Ds Cs Bs
11	1	VPr	122^3	G♮	A: G
11	1	V1	122^3	C♮	A: C
11	1	VPr	126^1-127^2	All	A: Contains instead:



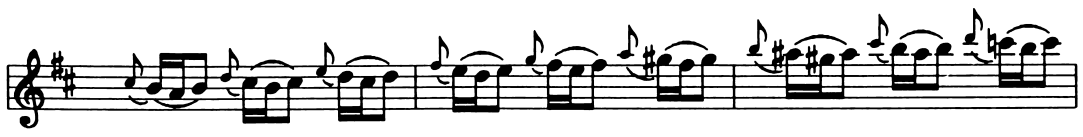
11	1	VPr	132	A4q E5q	A: Eh
11	1	Bc	137^1	D2	A: D3
11	2	V1	4^3	*più p*	A: *pia: piano*
11	3	V2	20^3	G♯	A: G
11	3	All	28^2-31^3	All	T: Crossed out; Bar 31 is followed by a 6-bar sketch with double stops in the VPr without Bc or other accompaniment:



11	3	V1/V2/Va	38^1-50^3	All N	A: R
11	3	V2	40	G G G	T: A A A [causing parallel fifths with V1 at Bar 41]
11	3	V2	41^2-47^1	All N	T: No notation in Vivaldi's autograph, but intended presence of parts suggested by clef signs
11	3	VPr	54^3	G♯	A: G
11	3	V2	75^1	G♯	A: G
11	3	All	113-118	All N	A, T: Notated as follows:



11	3	VPr	116[1]	G♯	A: G
11	3	All	118+		T: Next bar like Bar 117 but a tone lower; omitted in 1725
11	3	VPr	143[1]	A♯	T: A
11	3	VPr	145[1]-147[3]	All	A: Contains instead:

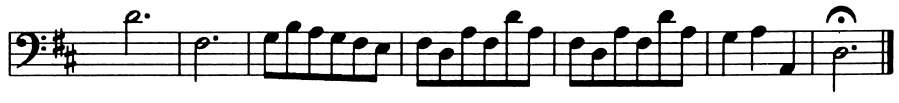


11	3	Va	155[2]	A	A: A♯
11	3	V2	202[3]	G♯	A: G
11	3	Va	210[3]	C♯5	A: A4
11	3	All but Bc	211-213		T: Notated as *col Basso*
11	3		214		T: *Qui si ferma a piacimento*
11	3	All	214		A: Bars 214-216 contain the following VPr (with unison/8ve scoring): D4e D4e G3q A3q | D4e F♯5e G5q E5q | F♯h. This material, absent in S and T, is omitted here, but see the comments under 11e below.

12 A presumed autograph version for oboe (RV 449) is lost. The notes concerning No. 9 give some idea of what difference may have existed between this violin version (RV 178) and that for oboe. A two-stave continuo is used throughout the second movement in A.

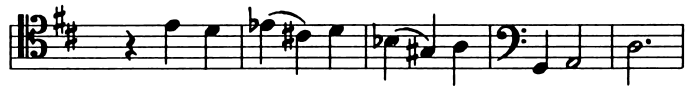
12	1	V2	15[3]	B♭	A: B
12	1	VPr	30[3]	C♯	A: C
12	1	VPr	56[1]	F♯	A: F
12	1	VPr	73[1]	B♭	A: B
12	1	Va	83[3]		A: Superfluous barline removed
12	3	V2	11[3]	E	A: F
12	3	VPr	17[1]	F	A: E
12	3	VPr	17[3]	F	A: E
12	3	VPr	42[3]	s s e	A: e s s
12	3	Va	70[3]	G♯	A: G
12	3	VPr/V1/V2	89[3]	G♮	A: G
7a	1	VPr	50-51	All N	T: Can be figured as in Bars 42-49 (p. 114)
7a	1	V1/V2	54[1]-60[3]	All N	T: Derived from VPr
7a	1	V1/V2	69[3]-77	All N	T: Derived from VPr
11b	1	V2	125-129	All N	T: Derived from V1 ["*Et supra*"]
11c	3	VPr	47-50	All N	T: Notated an 8[ve] lower

11e has its own variant version, notated on one staff only:



11e	3	VPr/V1/V2	177	D4	T: D5
11e	3	Va	177	D3	T: A4

11f 3 The variant ritornello shown under 11e appears to have been intended to follow the solo 11f (Version 3). However, 11f may have been introduced by a transitional passage of 5 bars, based on this sketch in the tenor clef:



This passage ends with the note "*Quì si ferma a piacimento poi segue*" ("Conclude as you please; then continue"). Ryom believes that the inscription originally said " . . . *poi segue cadenza.*" Variant 11f, a cadenza of sorts, could easily be initiated at Bar 5 of the transitional passage and followed by the variant of 11e shown above. The transitional passage, however, does not enhance the movement musically. A direct transition at Bar 171 to 11f and then to either 11e or its variant above (Version 4) makes more sense.

The rationale for supposing that 11f is excluded from Version 2 is that Vivaldi computed the total length of the revised third movement to be 163 bars.

11f	3	V2	180-208	All	T: Indicated only as "*Et supra*"

END OF EDITION