

Concerto in G Minor

for Bassoon, Strings, and Basso Continuo

RV 495

(Op. 40, No. 20/P. 384/F VIII, No. 23/M 269)

Antonio Vivaldi

1678-1741

Edited by David A. Wells, 2013



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Critical Report

In this edition, I have strived to stay as close as possible to what Vivaldi wrote, using a copy of his autograph manuscript as my source. All the slurs and other articulation markings are his. I have added accidentals in places either as reminders (he did not always rewrite accidentals at the beginnings of bars when the preceding note was the same) or when the harmony suggests it is simply missing. The composer also sometimes used a flat symbol to cancel a previous sharp symbol or vice versa; I have adhered to the modern convention of using a natural symbol in these places. Accidentals I have added or changed appear in parentheses.

Creating a performing edition from Vivaldi's manuscript involves a good deal of fleshing out of his indications. Any time two parts are in unison (often an upper string playing with the basso), he simply directs that player to play the other part rather than writing it out a second time. Similarly, the last tutti section of the first movement is identical to measures 23-55. Rather than writing out these 33 bars again, Vivaldi writes a *dal segno* and places fermatas at the spot where the movement ends. Here, I have expanded all of the composer's shorthand.

In most of the tutti sections, Vivaldi indicates that the soloist should follow the basso continuo line. I have reproduced the bass line in the solo part with small noteheads in these spots. In the few places where Vivaldi did not make such an indication, I have left rests for the soloist.

Comments on specific measures or notes:

Presto

m. 93, BC: This measure in the basso part contains a single quarter note without dot or rest. I have added an eighth rest to bring it in line with the same bar in the solo part and the previous bars in the basso part.

m. 249-252 and 258-9, Bsn: The articulation markings at 258-9 are distinctly longer in Vivaldi's hand than those at 249-252. Thus, I have rendered the markings in 249-252 as staccati and those in 258-9 as wedges.

m. 293, Bsn: Because of the composer's use of a *dal segno* to save space, the final note of the movement is the same as the first note of the solo part. I have changed it from an eighth note to a quarter note to match the other parts.

Allegro

m. 62, Bsn: Vivaldi left beats three and four of this measure blank. I have added a quarter note E-flat on beat three to complete the cadence.

m. 65, BC: The fourth note in this measure is clearly a G-sharp in the composer's hand, but given the harmonic and motivic context, F-sharp seems more appropriate.

Presto

Tutti

This section of the musical score consists of five staves. From top to bottom, they are: Bassoon (Bass clef, 3/4 time), Violin 1 (Treble clef, 3/4 time), Violin 2 (Treble clef, 3/4 time), Viola (Bass clef, 3/4 time), and Basso Continuo (Bass clef, 3/4 time). The music is labeled 'Tutti' at the top. The instruments play eighth-note patterns primarily.

12

This section of the musical score consists of five staves. From top to bottom, they are: Bsn (Bass clef, 3/4 time), Vn 1 (Treble clef, 3/4 time), Vn 2 (Treble clef, 3/4 time), Va (Bass clef, 3/4 time), and BC (Bass clef, 3/4 time). The music is labeled '12' at the top left. The instruments play sixteenth-note patterns, with some eighth-note patterns appearing in the bassoon and basso continuo parts.

23

Bsn

Vn 1

Vn 2

Va

BC

33

Bsn

Vn 1

Vn 2

Va

BC

Solo

44

Bsn Vn 1 Vn 2 Va BC

57

Bsn BC

69

Bsn Vn 1 Vn 2 Va BC

79

Bsn BC

90

Bsn BC

This section contains two staves. The top staff is for the Bassoon (Bsn), which plays eighth-note pairs followed by a rest. The bottom staff is for the Bass Clef Cello (BC), which plays eighth-note pairs. Measure 90 ends with a bass clef and a key signature of one flat. Measures 91 through 95 show the Bassoon playing eighth-note pairs with a bass clef, and the Bass Clef Cello playing eighth-note pairs with a bass clef. Measures 96 through 99 show the Bassoon playing eighth-note pairs with a bass clef, and the Bass Clef Cello playing eighth-note pairs with a bass clef.

100

Bsn Vn 1 Vn 2 Va BC

This section contains five staves. The top staff is for the Bassoon (Bsn), which plays eighth-note pairs with a bass clef. The second staff is for Violin 1 (Vn 1), which rests throughout. The third staff is for Violin 2 (Vn 2), which rests throughout. The fourth staff is for Cello (Va), which plays eighth-note pairs with a bass clef. The bottom staff is for the Bass Clef Cello (BC), which plays eighth-note pairs with a bass clef. Measure 100 ends with a bass clef and a key signature of one flat. Measures 101 through 105 show the Bassoon playing eighth-note pairs with a bass clef, and the Bass Clef Cello playing eighth-note pairs with a bass clef. Measures 106 through 110 show the Bassoon playing eighth-note pairs with a bass clef, and the Bass Clef Cello playing eighth-note pairs with a bass clef. A 'Tutti' dynamic is indicated above the Bassoon staff in measure 106.

110

Bsn Vn 1 Vn 2 Va BC

This section contains five staves. The top staff is for the Bassoon (Bsn), which plays eighth-note pairs with a bass clef. The second staff is for Violin 1 (Vn 1), which plays eighth-note pairs. The third staff is for Violin 2 (Vn 2), which plays eighth-note pairs. The fourth staff is for Cello (Va), which plays eighth-note pairs with a bass clef. The bottom staff is for the Bass Clef Cello (BC), which plays eighth-note pairs with a bass clef. Measures 110 through 115 show the Bassoon, Violin 1, Violin 2, and Cello playing eighth-note pairs, while the Bass Clef Cello rests.

6

121

Bsn Vn 1 Vn 2 Va BC

133

Solo

Bsn Vn 1 Vn 2 Va BC

142

Bsn BC

150

Bsn Vn 1 Vn 2 Va BC

Bsn Vn 1 Vn 2 Va BC

158

Bsn BC

Bsn BC

168

Bsn Vn 1 Vn 2 Va BC

Bsn Vn 1 Vn 2 Va BC

177

Bsn Solo

Vn 1

Vn 2

Va

BC

186

Bsn

BC

194

Bsn

BC

205

Bsn Vn 1 Vn 2 Va BC

Tutti

217

Bsn Vn 1 Vn 2 Va BC

Solo

229

Bsn BC

10

239

Bsn Vn 1 Vn 2 Va BC

This section contains five staves. The Bassoon (Bsn) has a sixteenth-note pattern starting with a sharp. The Violin 1 (Vn 1) and Violin 2 (Vn 2) play eighth-note patterns. The Cello (Va) and Double Bass (BC) provide harmonic support with sustained notes and bass lines.

250

Bsn BC

This section contains two staves. The Bassoon (Bsn) plays a rhythmic pattern of eighth and sixteenth notes. The Double Bass (BC) provides a steady bass line.

Tutti

260

Bsn Vn 1 Vn 2 Va BC

This section contains five staves. The Bassoon (Bsn) starts with a eighth note followed by sixteenth-note pairs. The Violins (Vn 1 and Vn 2) play eighth-note patterns with grace notes. The Cello (Va) and Double Bass (BC) provide harmonic support.

271

Bsn Vn 1 Vn 2 Va BC

This block contains measures 271 through 282. The instrumentation includes Bassoon (Bsn), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Double Bass (BC). The key signature is one flat (B-flat). Measure 271 starts with a sustained note followed by eighth-note patterns. Measures 272-275 show continuous eighth-note patterns with various dynamics and articulations. Measures 276-279 continue the eighth-note patterns. Measures 280-282 show eighth-note patterns with some sixteenth-note subdivisions and dynamic markings like forte and piano.

282

Bsn Vn 1 Vn 2 Va BC

This block contains measures 282 through 285. The instrumentation remains the same: Bassoon (Bsn), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Double Bass (BC). The key signature changes to two flats (B-flat and D-flat). Measures 282-283 show eighth-note patterns with some sixteenth-note subdivisions. Measures 284-285 show eighth-note patterns with some sixteenth-note subdivisions and dynamic markings like forte and piano.

Largo

Tutti

Bassoon *Spiritoso*

Basso Continuo

5 Solo *Cantabile* Tutti *Spiritoso*

Bsn BC

10 Solo *Cantabile*

Bsn BC

13 Tutti *Spiritoso* Solo *Cantabile* (b)

Bsn BC

16

Bsn BC

19 (b) Bsn BC

22 Bsn BC

Tutti

Spiritoso

Solo

Cantabile

26 Bsn BC

30 Bsn BC

34 Bsn BC

Tutti

38 Bsn BC

Allegro

Tutti

Bassoon: Bass clef, C key signature. Playing eighth-note patterns.

Violin 1: Treble clef, C key signature. Playing eighth-note patterns.

Violin 2: Treble clef, C key signature. Playing eighth-note patterns.

Viola: Bass clef, C key signature. Playing eighth-note patterns.

Basso Continuo: Bass clef, C key signature. Playing eighth-note patterns.

5

Bsn: Bass clef, C key signature. Playing sixteenth-note patterns.

Vn 1: Treble clef, C key signature. Playing eighth-note patterns.

Vn 2: Treble clef, C key signature. Playing eighth-note patterns.

Va: Bass clef, C key signature. Playing eighth-note patterns.

BC: Bass clef, C key signature. Playing eighth-note patterns.

9

Bsn Vn 1 Vn 2 Va BC

13

Bsn Vn 1 Vn 2 Va BC

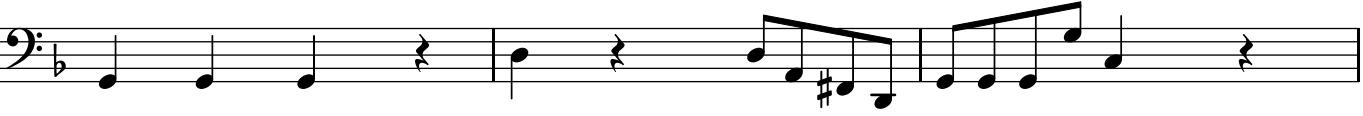
Solo

17

Bsn Vn 1 Vn 2 Va BC

16

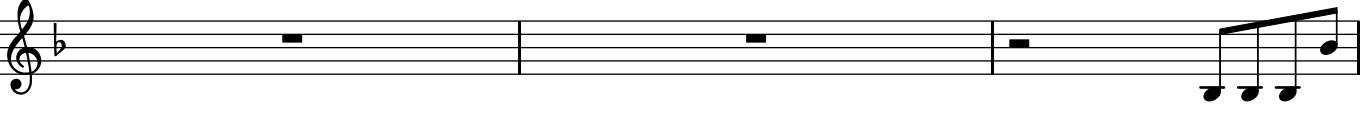
21 Bsn 

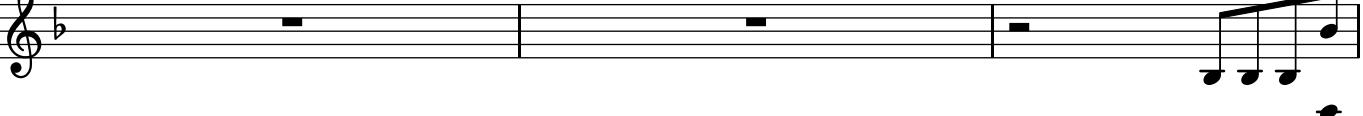
BC 

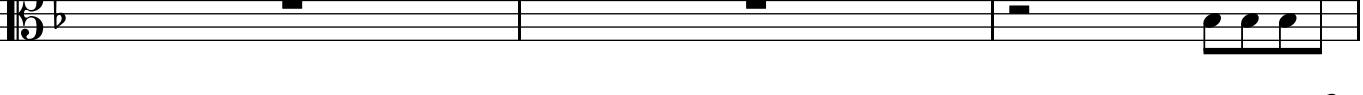
24 Bsn 

BC 

27 Bsn 

Vn 1 

Vn 2 

Va 

BC 

30 Tutti

Bsn 

Vn 1 

Vn 2 

Va 

BC 

34

Bsn Vn 1 Vn 2 Va BC

Solo

38

Bsn BC

41

Bsn BC

44

Bsn Vn 1 Vn 2 Va BC

18

47

Bsn
Vn 1
Vn 2
Va
BC

Tutti

51

Solo

Bsn
Vn 1
Vn 2
Va
BC

55

Bsn
BC

59

Bsn BC

62 *tr.*

Bsn Vn 1 Vn 2 Va BC

66

Bsn Vn 1 Vn 2 Va BC

69

Bsn BC

72

Bsn BC

76

Bsn BC

79

Bsn Vn 1 Vn 2 Va BC

84

Vn 1 Vn 2 Va BC



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