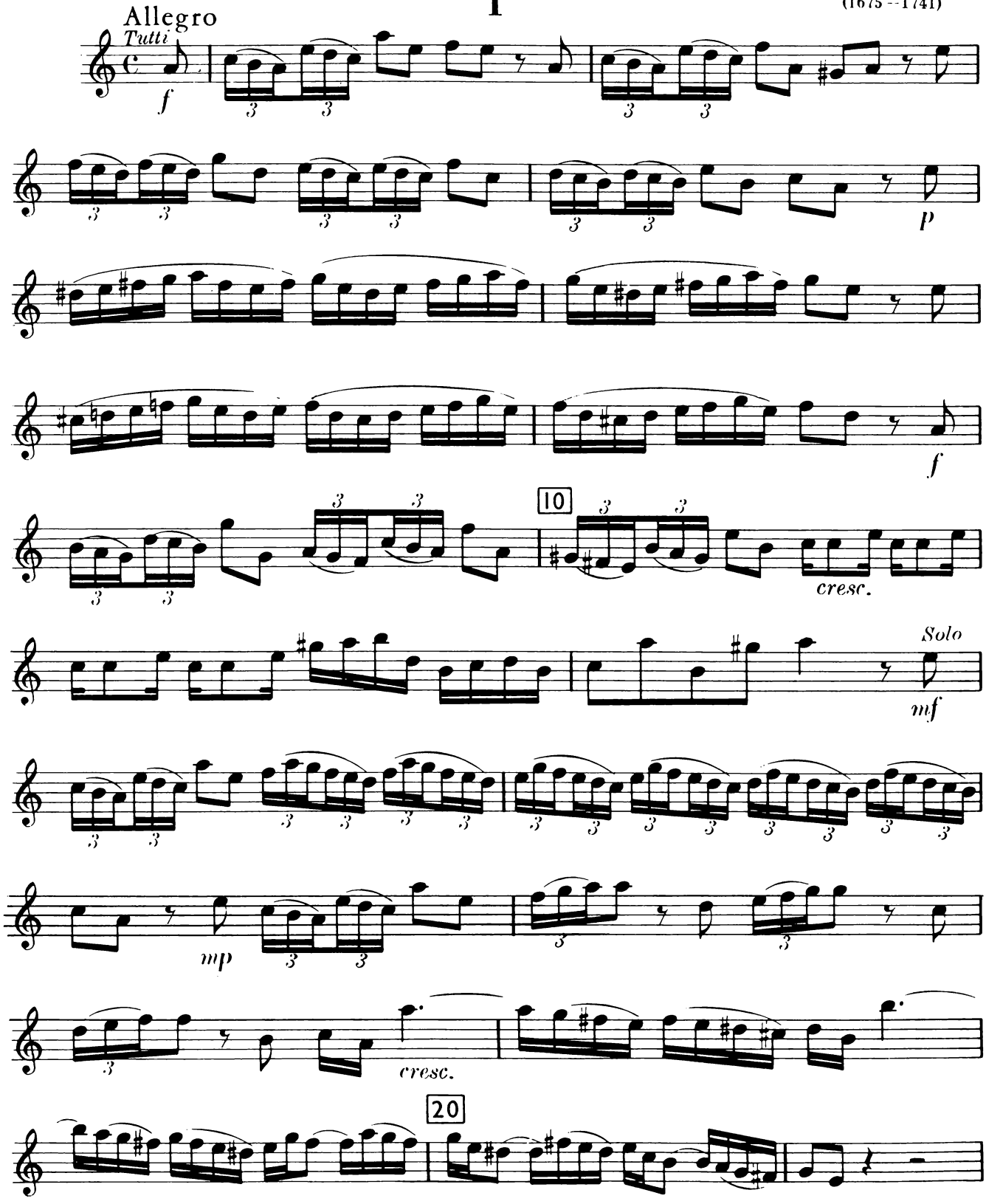
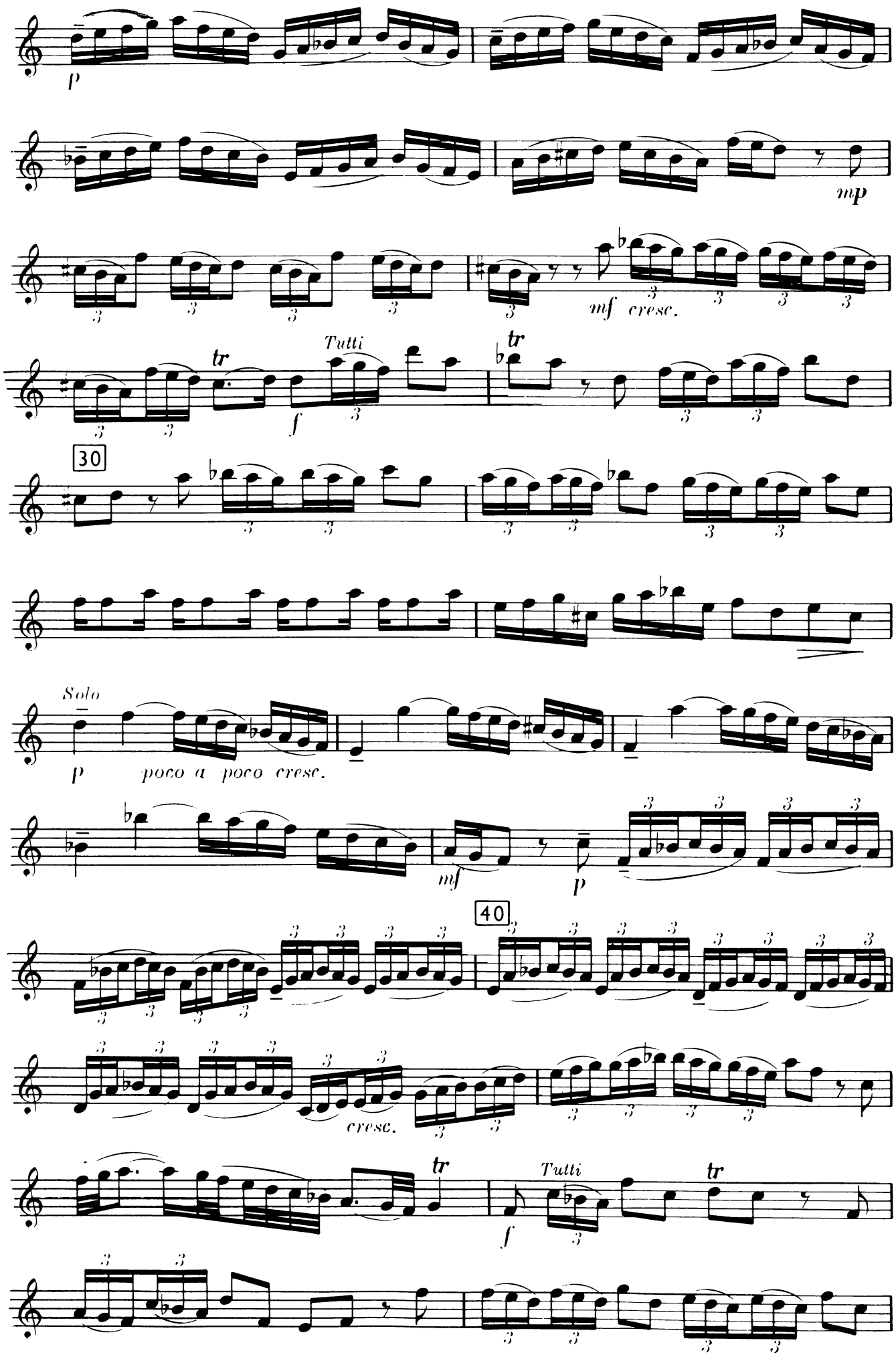
CONCERTO IN LA MINORE

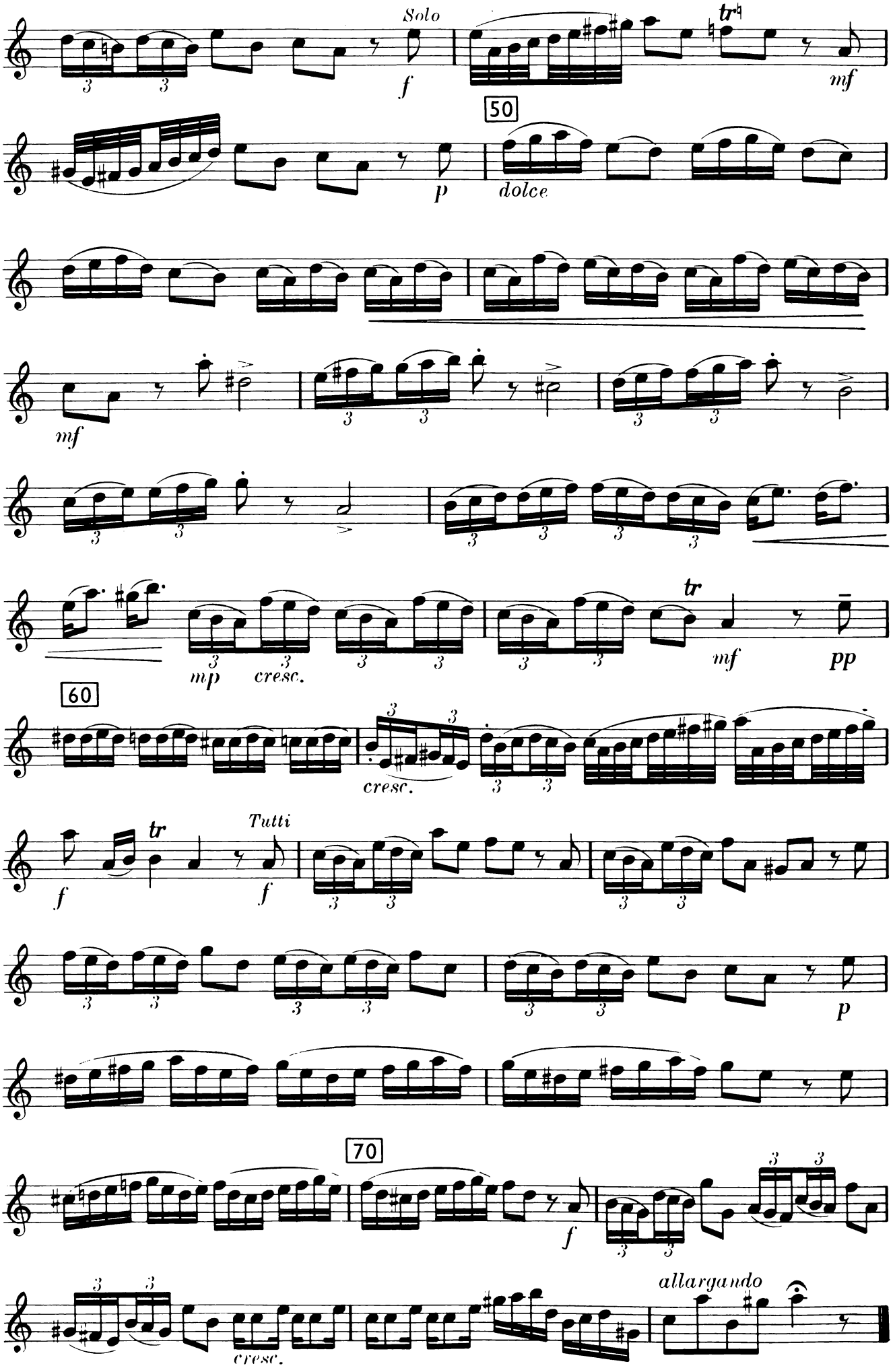
per oboe

A. VIVALDI
(1675 – 1741)

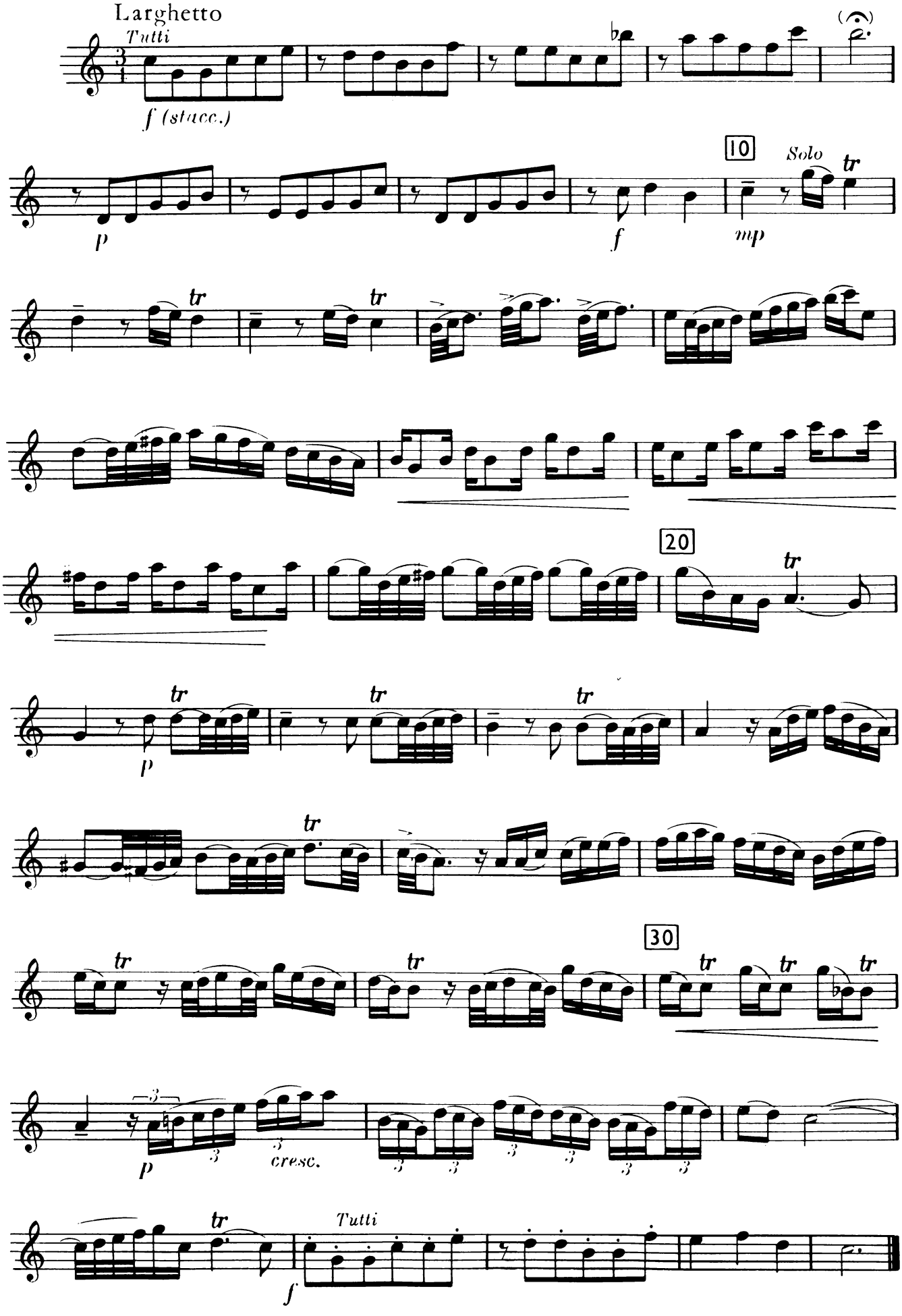
I



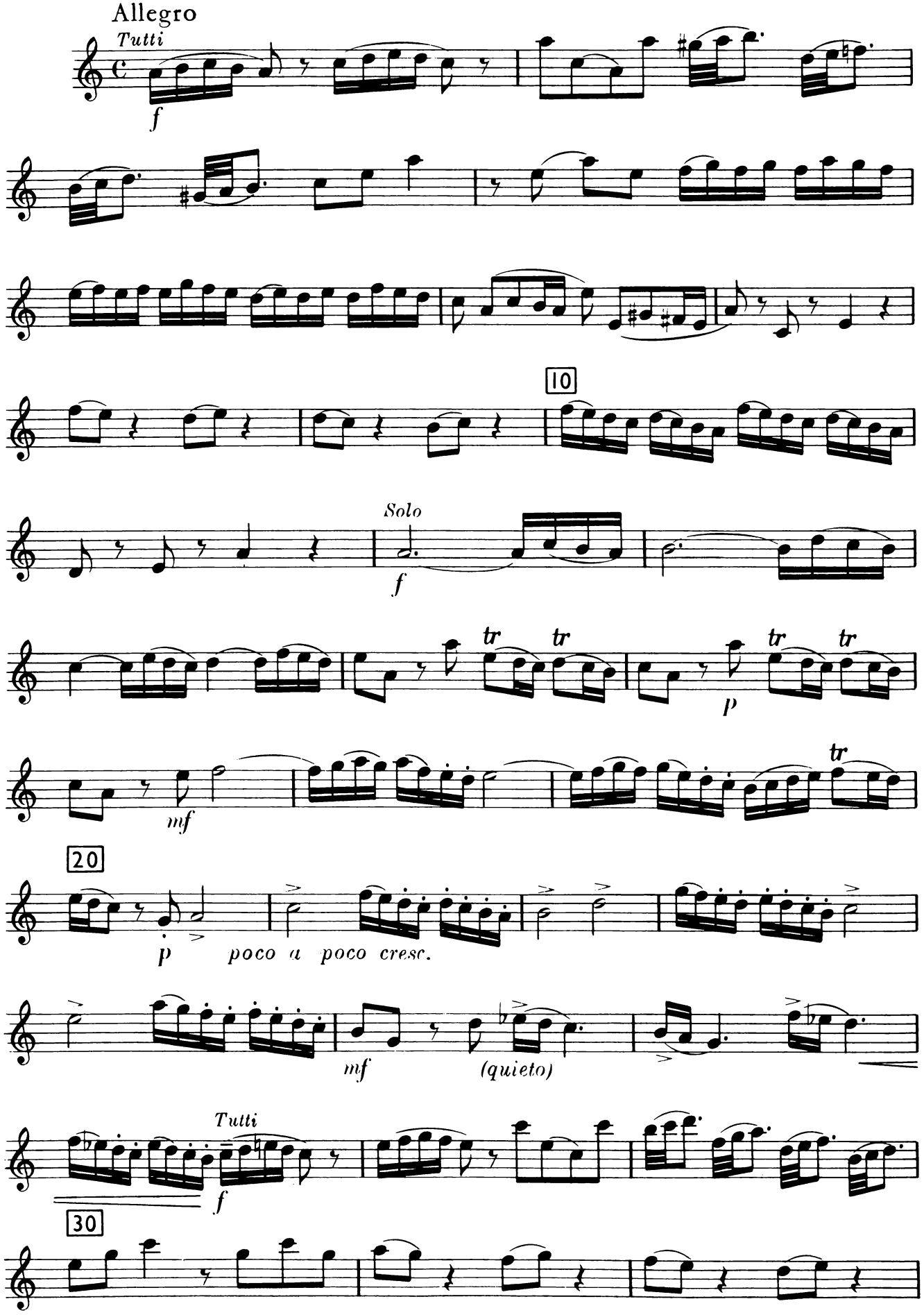

p
mp
mf cresc.
tr
Tutti
f
30
Solo
p
poco a poco cresc.
mf
p
40
cresc.
tr
Tutti
f

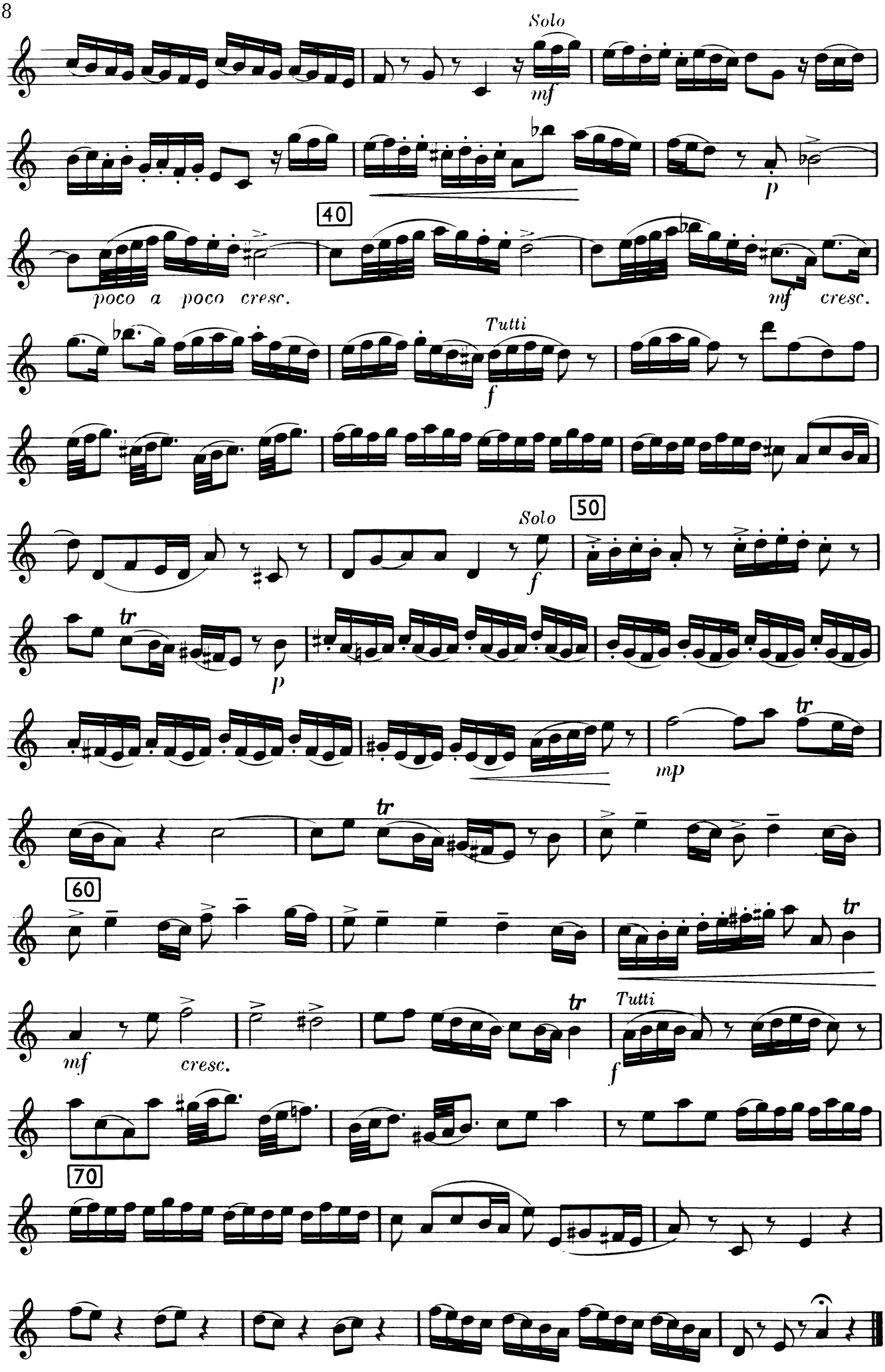

Solo
f
tr
mf
50
p
dolce
mf
mp
cresc.
tr
mf
pp
60
cresc.
f
tr
Tutti
f
p
70
f
cresc.
allargando

II



III


Allegro
Tutti
f
10
Solo
f
tr
p
mf
20
p
poco a poco cresc.
mf
(quieto)
Tutti
f
30


Solo
mf
p
40
poco a poco cresc.
mf cresc.
Tutti
f
Solo
50
f
tr
p
mp
60
mf
cresc.
Tutti
f
70

Antonio Vivaldi (1678—1741) a-moll (Fanna VII. No. 5.) oboaconcertójának forrása a Malipiero gondozásában megjelent Vivaldi összkiadás (Ricordi, 1955.). Az eredeti partitúra címe: Concerto in La minore per oboe, archi e cembalo; beosztása a következő: Oboe, Violini I—II., Viole, Violoncelli, Contrabassi és Cembalo. Az oboa-zongora kiadás híven követi a partitúra szövegét, a continuo feldolgozás azonban már szabadabban kezelt (természetesen a barokk-stílus adta lehetőségeken belül). A zongoraszólam a Tuttikban a teljes zenekar mondanivalóját magában foglalja: a szólistának nem kötelező az összes Tuttit megszólaltatni. (De az I. és III. tételben az első és utolsó Tuttit sohasem hagyhatja ki az előadó.)

Az oboaszólam artikulációját (legato-, staccato-játék, appoggiaturák, esetleges dinamikai problémák megoldását) Szeszler Tibor, a zongorakivonatot és a continuo-kidolgozást Nagy Olivér készítette.

Az a-moll concerto felépítése:

Die Grundlage dieser Ausgabe des Oboenkonzertes in A-Moll (Fanna VII. No. 5.) von Antonio Vivaldi (1678—1741) ist die von Malipiero redigierte Gesamtausgabe (Ricordi, 19é5). Der Titel der Originalpartitur lautet: Concerto in La minore per oboe, archi e cembalo; die Besetzung ist folgende: Oboe, Violini I—II, Viole Violoncelli, Contrabassi, Cembalo. Die Ausgabe für Oboe und Klavier ist dem Urtext der Partitur getreu, doch ist die Ausarbeitung des Continuos etwas freier behandelt (natürlich nur im Rahmen der vom Stil der Barockmusik gebotenen Möglichkeit). Die Klavierstimme enthält an den Tuttistellen das Stimmaterial des ganzen Orchesters: der Solist ist daher nicht verpflichtet, sämtliche Tutti mitzuspielen. (Im I. und III. Satz dürfen jedoch die ersten und letzten Tutti vom Solisten nicht weggelassen werden.)

Die Artikulation der Oboenstimme (Legato-, bezw. Staccatospiel, Appoggiaturen, Lösungen etwaiger dynamischer Probleme) wurden von Tibor Szeszler, der Klavierauszug und das Continuo von Olivér Nagy ausgearbeitet.

Aufbau des Concertos in A-Moll:

The source of the present edition of the Oboe Concerto in A minor (Fanna VII. No. 5.) by Antonio Vivaldi (1678—1741) is the Collected Works of Vivaldi, edited by Malipiero, published by Ricordi in 1955. — The title of the original score is "Concerto in La minore per oboe, archi e cembalo"; the original setting: Oboe, Violini I—II, Viole, Violoncelli, Contrabassi and Cembalo. — The arrangement for oboe and piano is kept in accurate conformity with the musical text of the score, the continuo part — however — has been more freely adapted (of course within the possibilities of baroque style). — The piano part contains the entire orchestral material in the Tutti-s, thus the soloist is not obliged to play all the Tutti parts. However, in Movement I and III the first and last Tutti may never be omitted by the performer.

The articulation of the oboe part (legato-, staccato signs, appoggiaturas, the solving of eventual dynamical problems) has been accomplished by Tibor Szeszler. The arrangement for piano and the elaboration of the continuo part is the work of Olivér Nagy.

The structure of the Concerto in A minor:

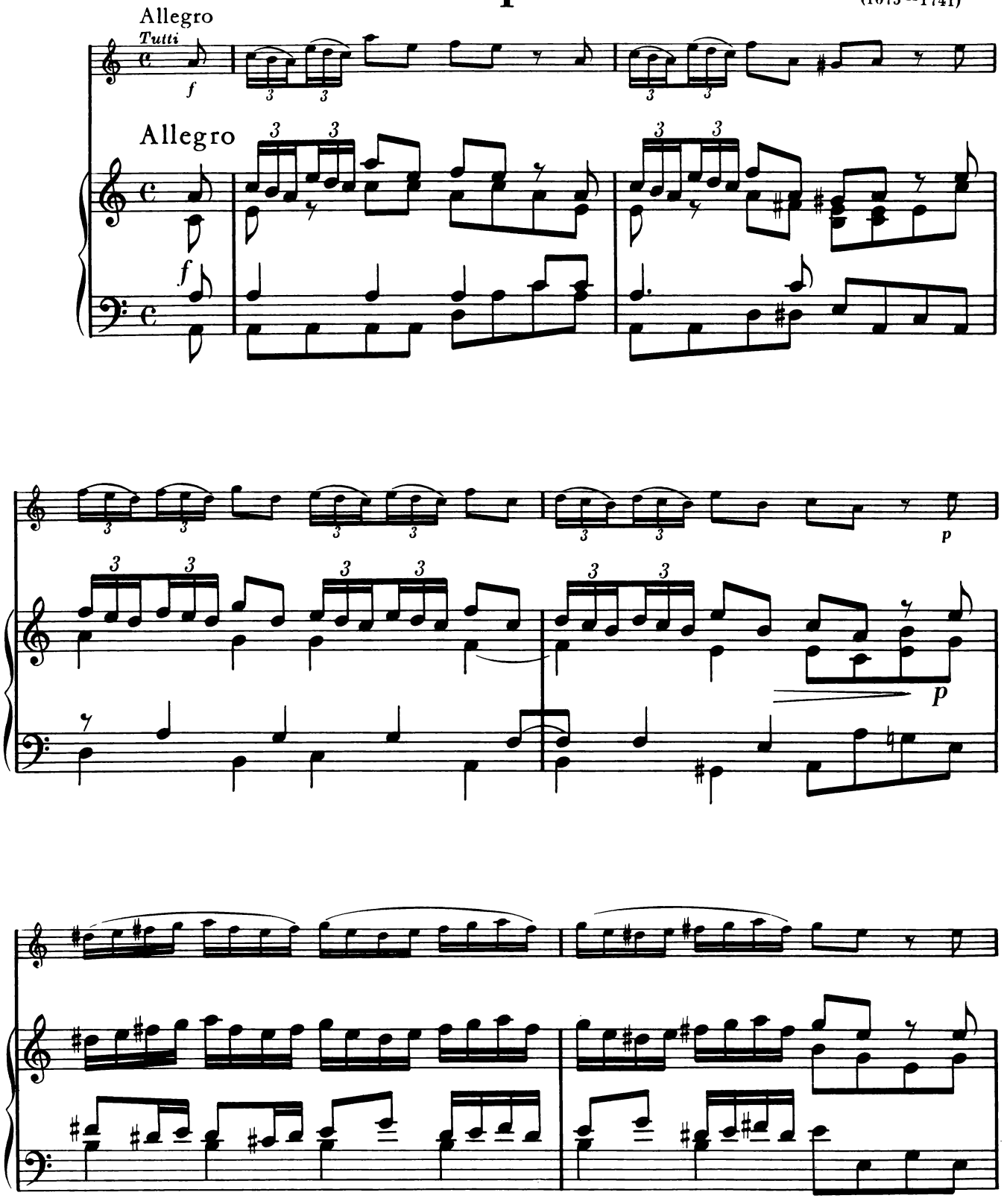
	Tutti	solo	Tutti	solo	Tutti	solo	Tutti
I. Allegro	A	B	A	C	A	D	A
hangnem–*Tonart*–tonality	a	a-e	d	d-F	F	a-e-a	a
	T		S		Sp		T
II. Larghetto	a	b	a				
hangnem–*Tonart*–tonality	C	C-G-C	C				
	T	D	T				
III. Allegro	R	a	R	b	R	c	R
hangnem–*Tonart*–tonality	a	a-C-c	C	C-d	d	a-d-e-a	a
	T		Tp		S		T

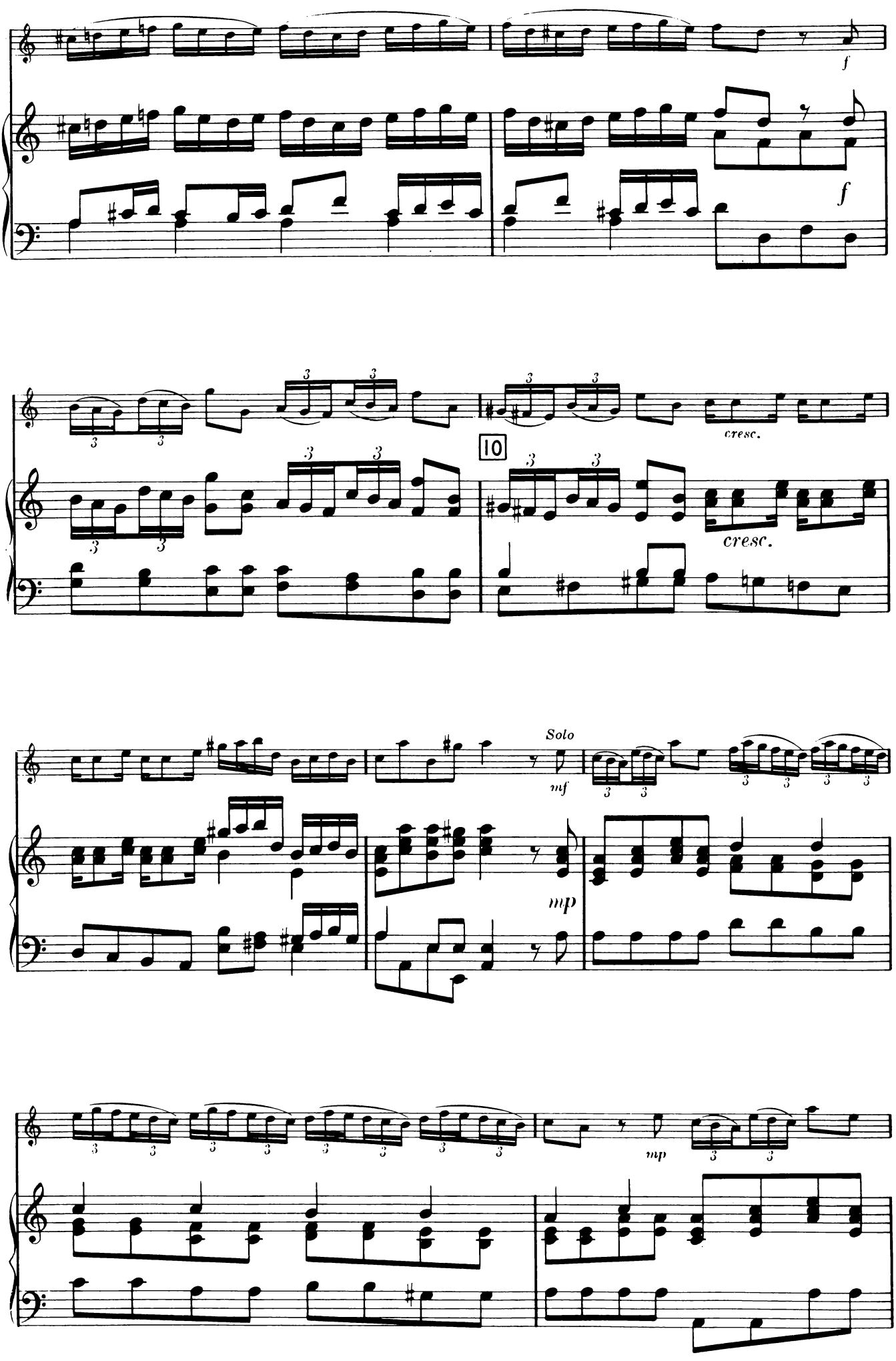
CONCERTO IN LA MINORE

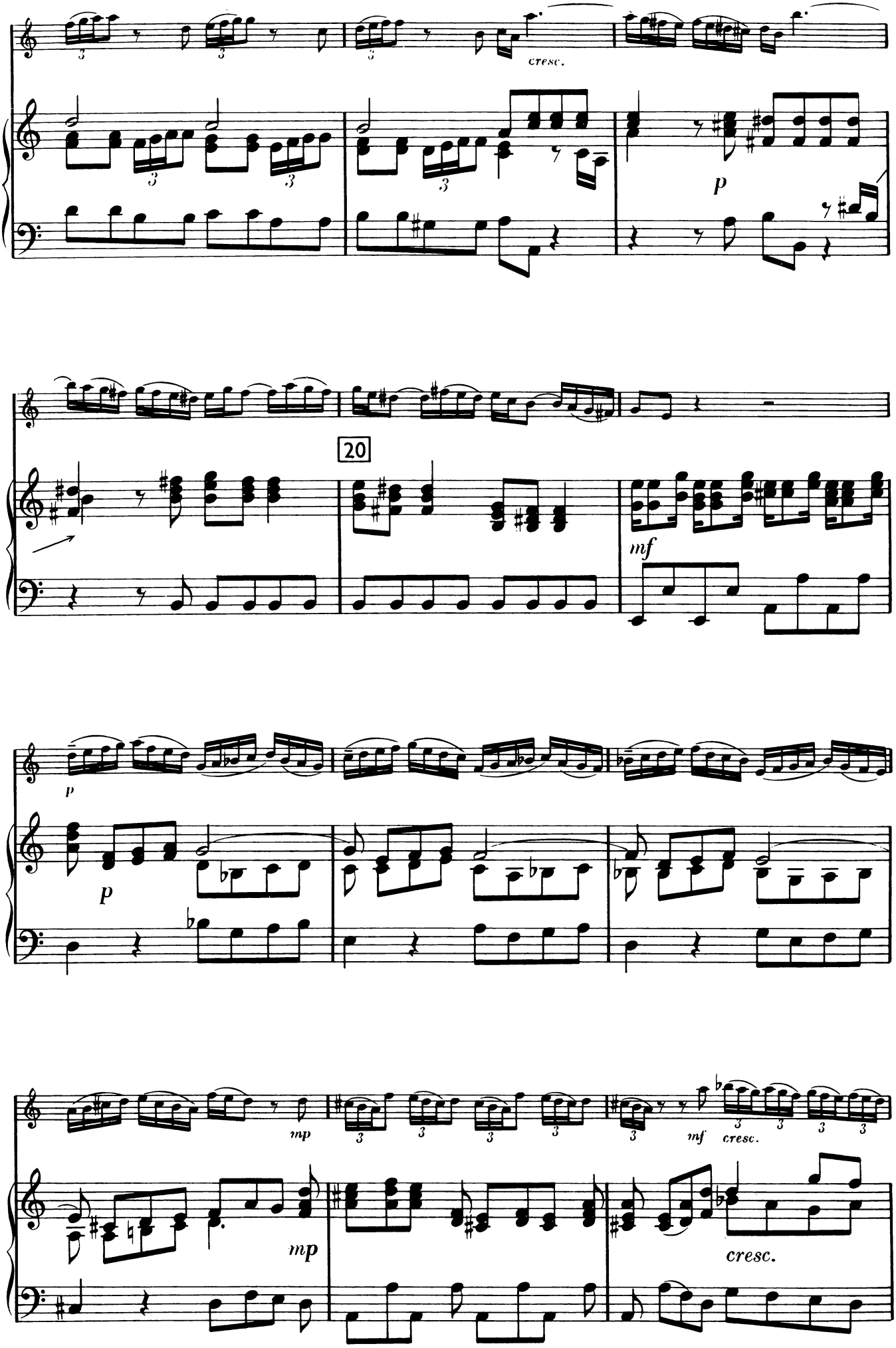
per oboe

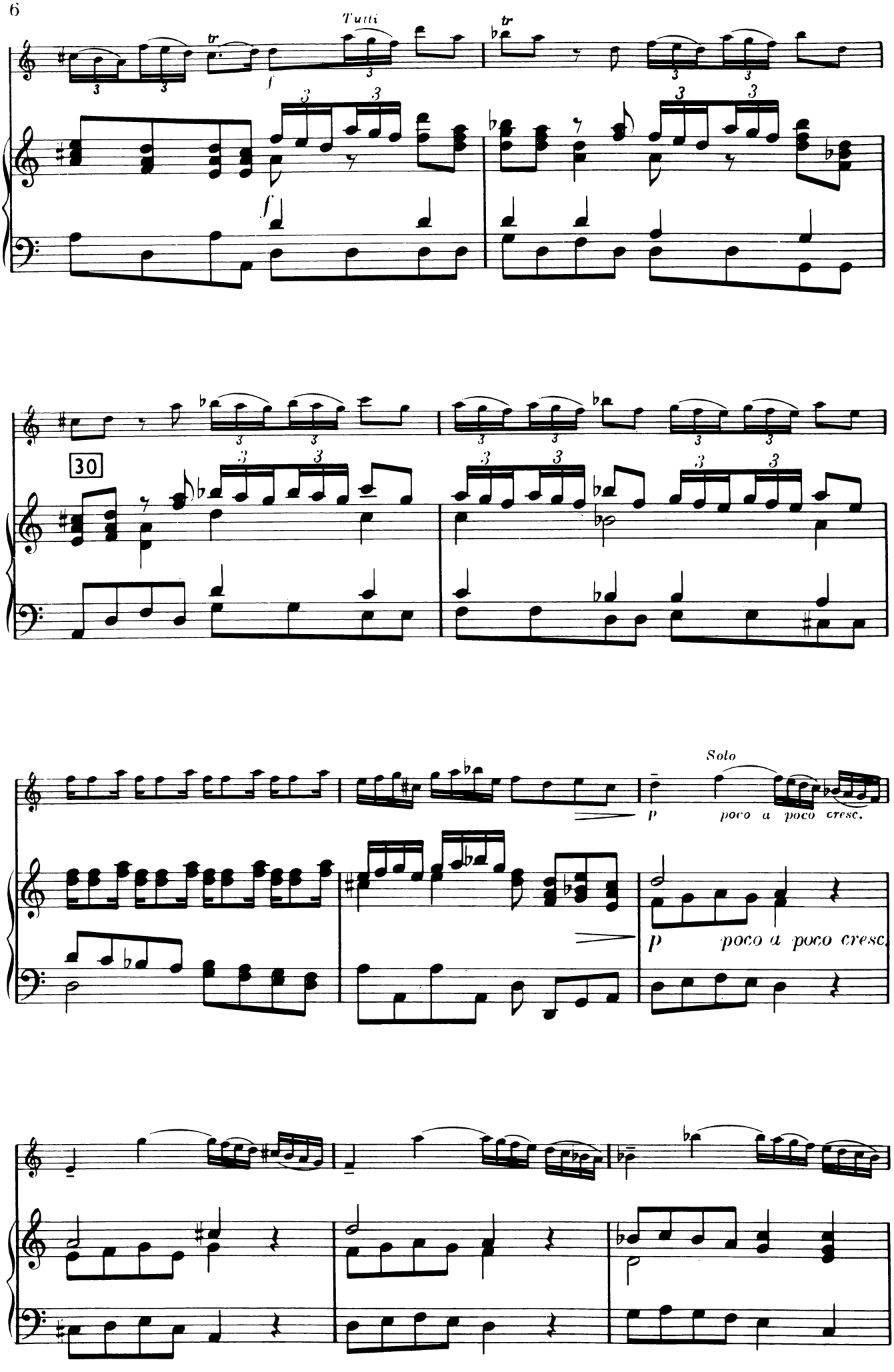
A. VIVALDI
(1675 – 1741)

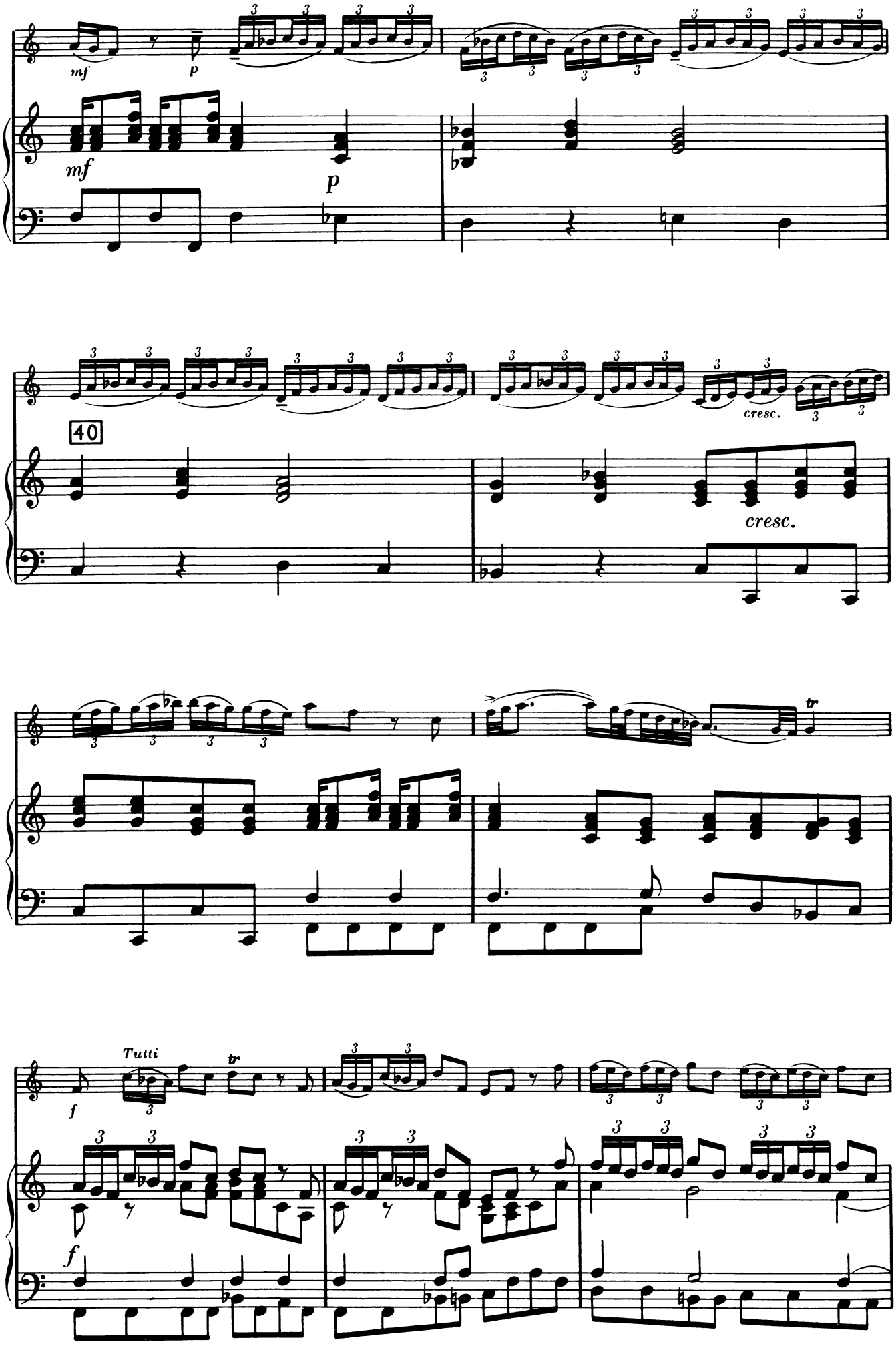
I

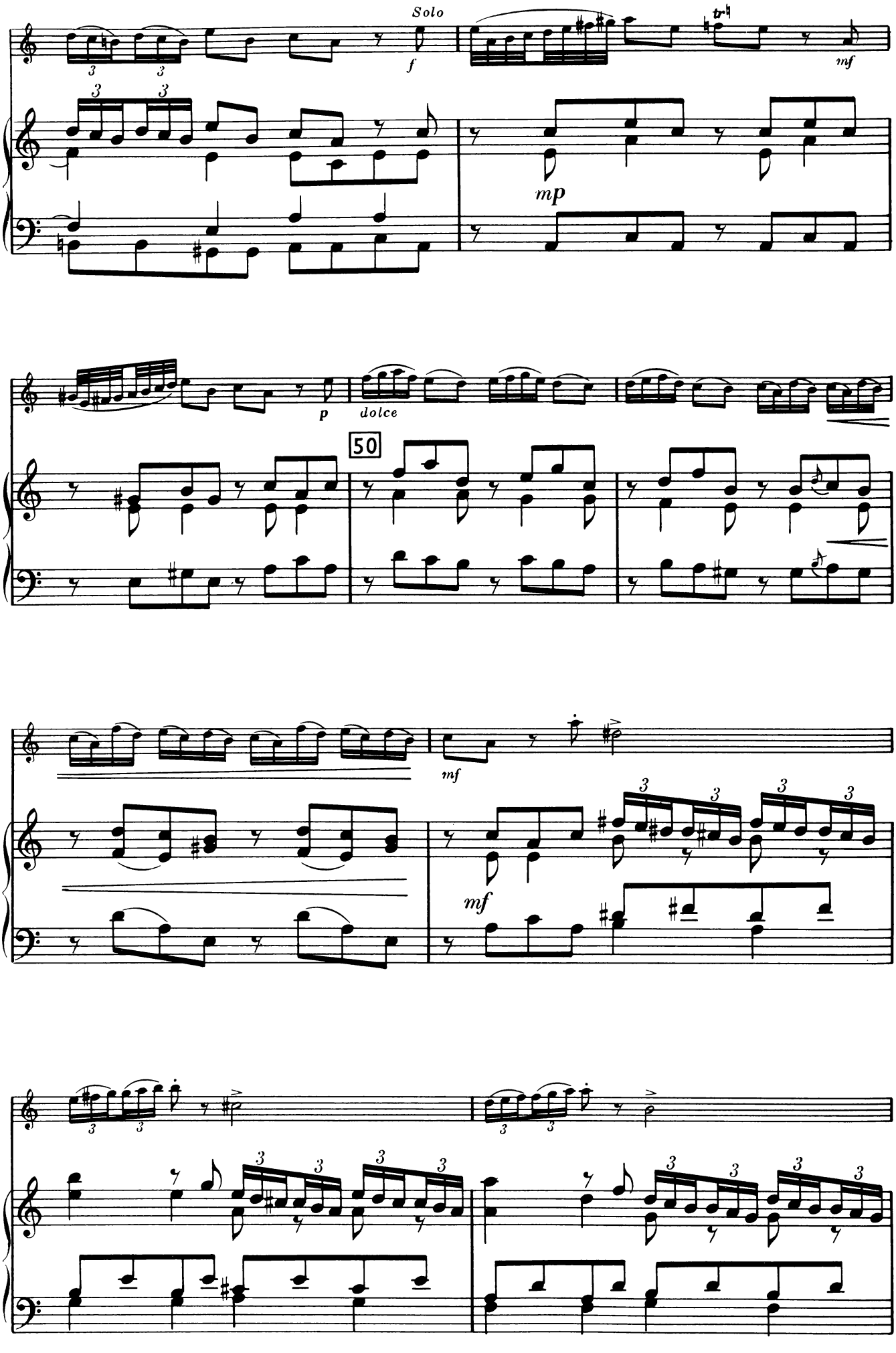


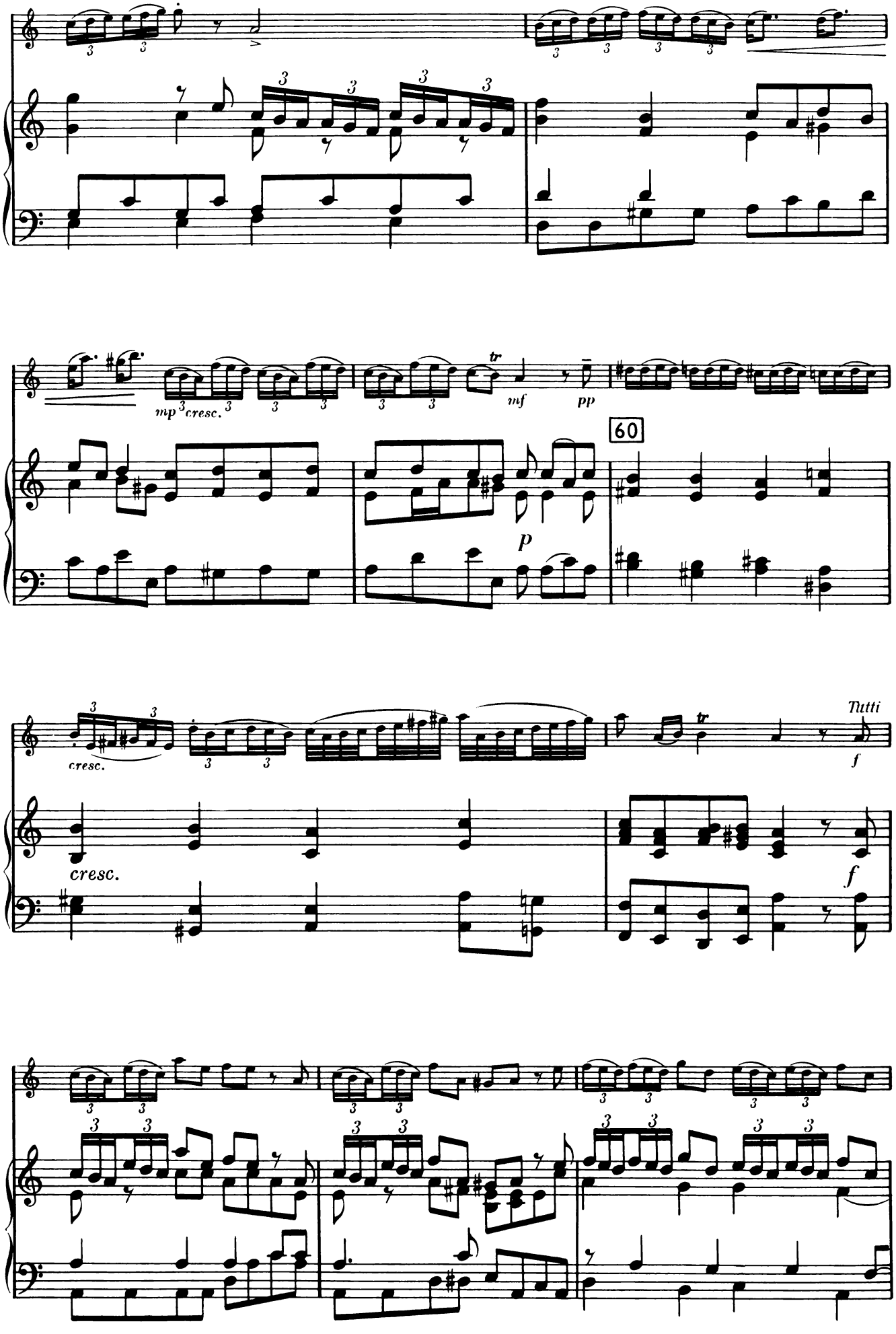

f
f
cresc.
10
cresc.
Solo
mf
mp
mp

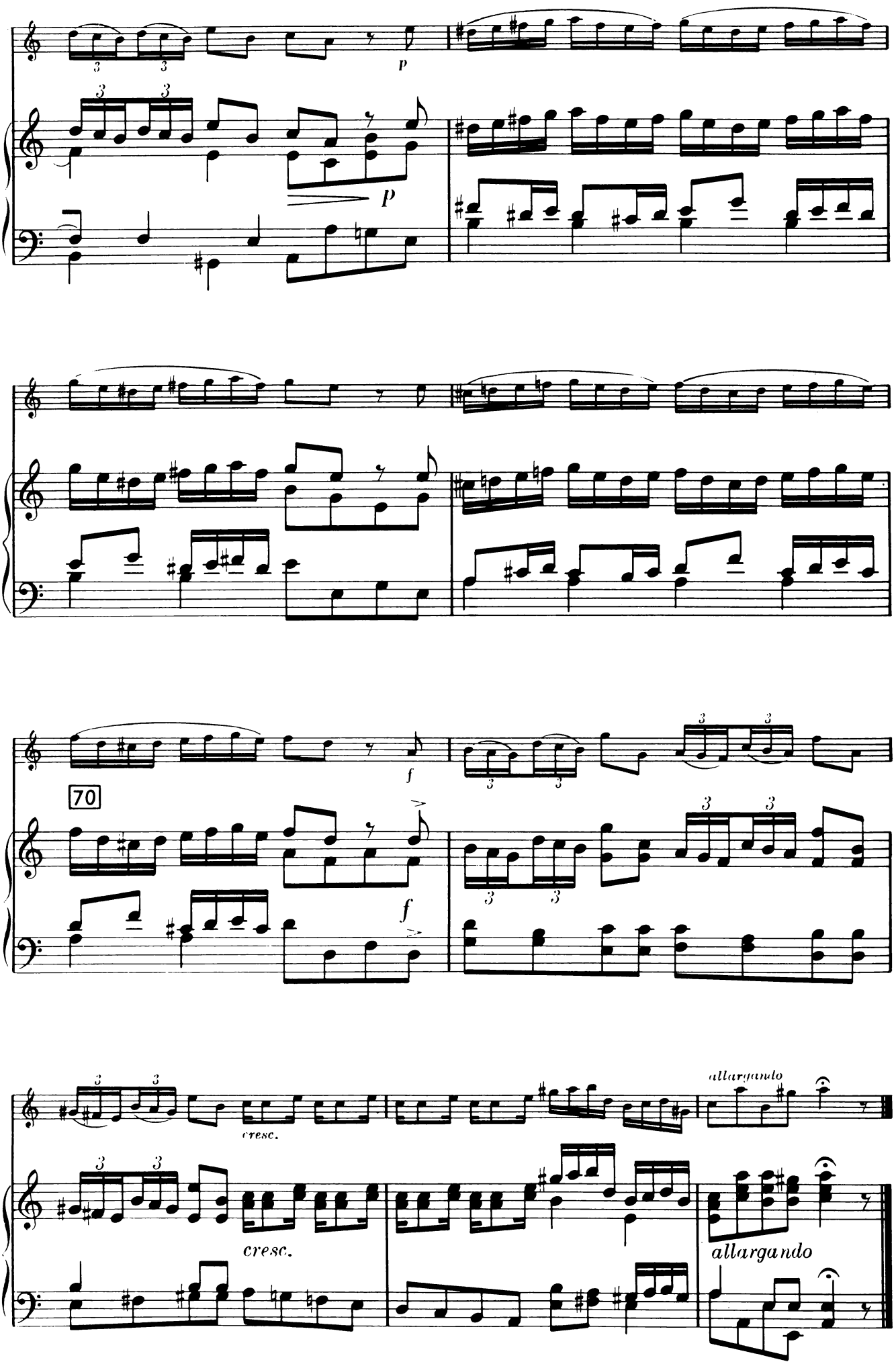

cresc.
p
20
mf
p
p
mp
mf
cresc.
mp
cresc.


Tutti
tr
f
30
Solo
p
poco a poco cresc.

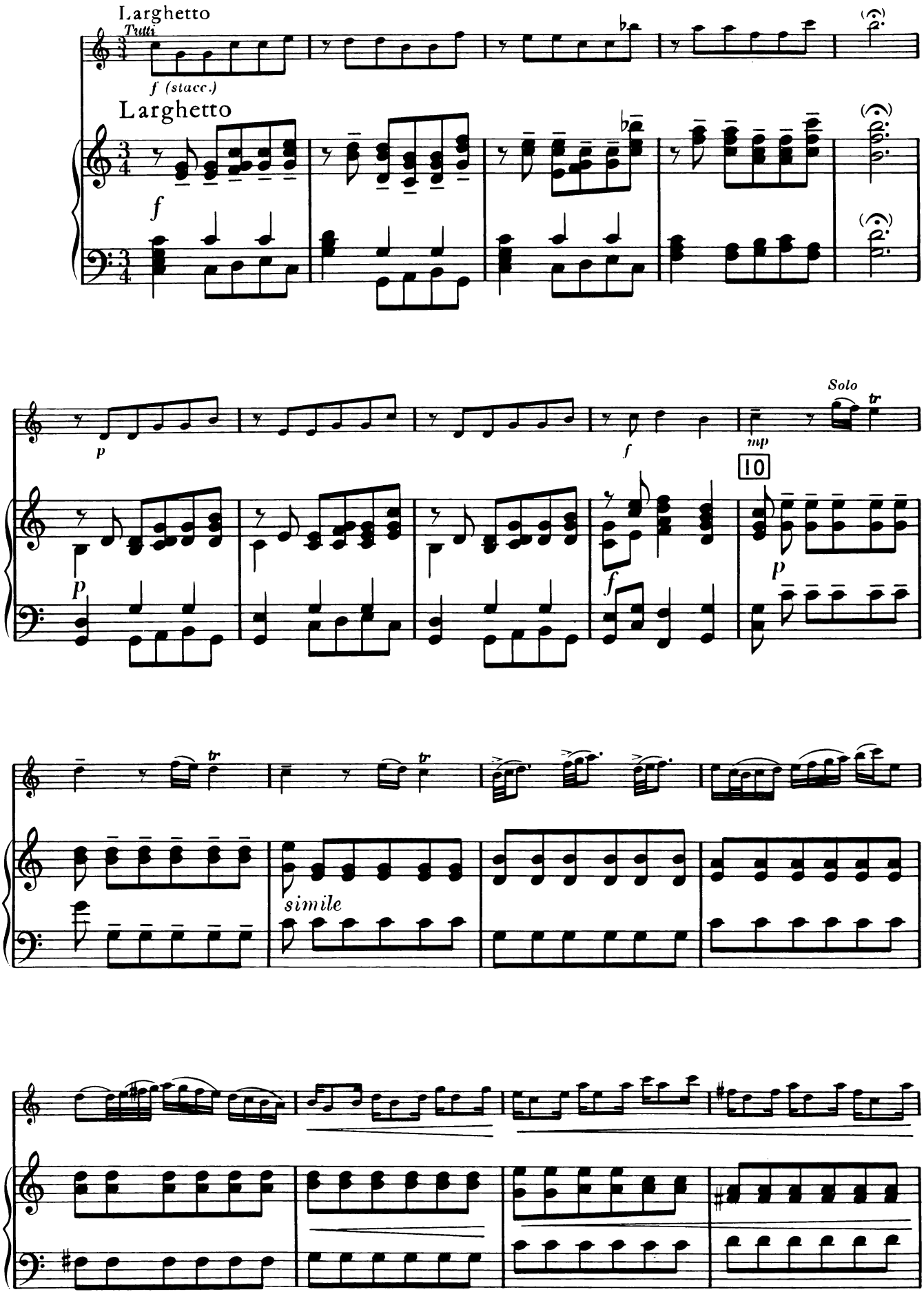

mf
p
mf
p
40
cresc.
cresc.
tr
Tutti
f
tr
f
f

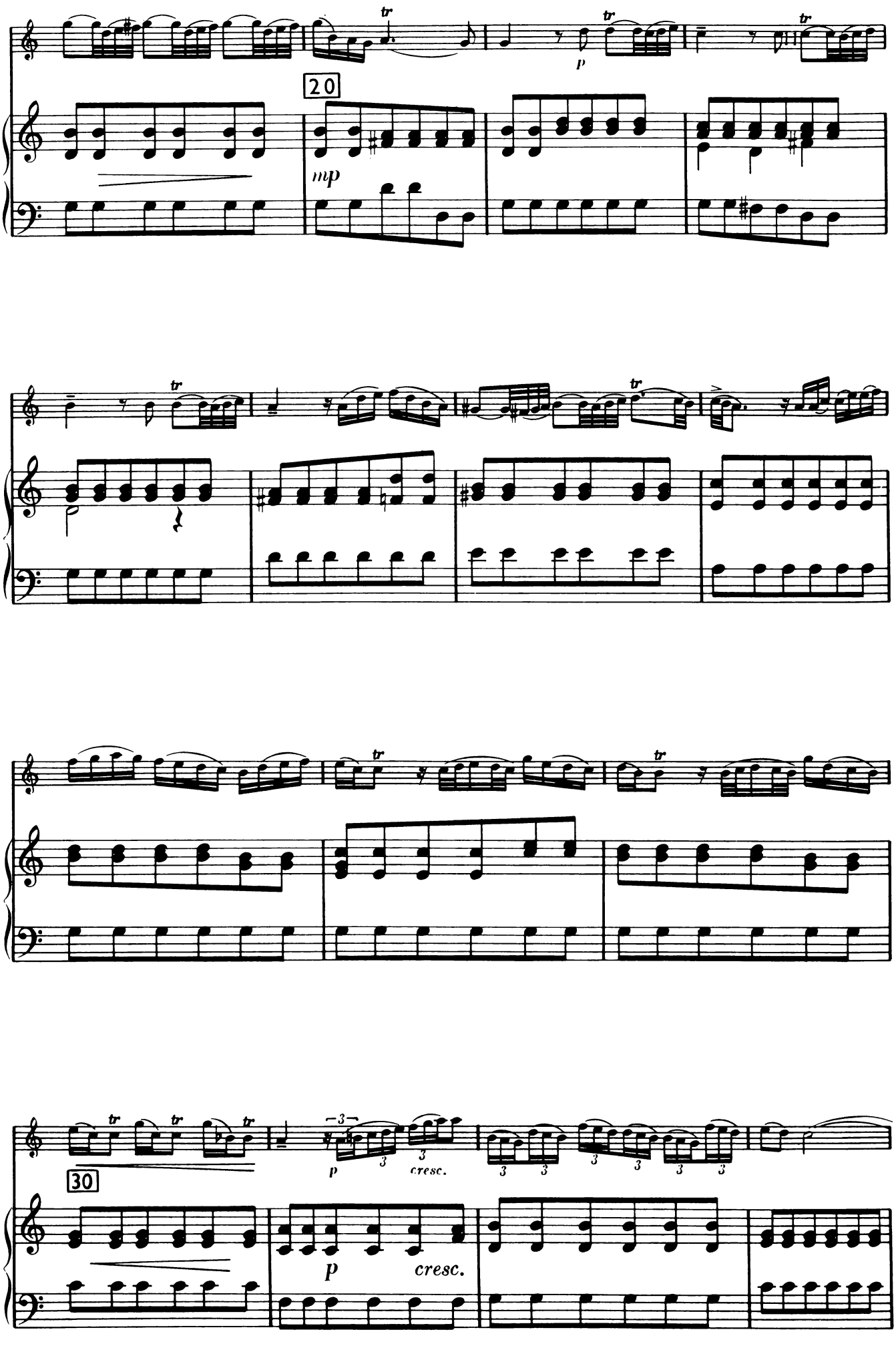

Solo
f
mf
mp
p
dolce
50
mf
mf

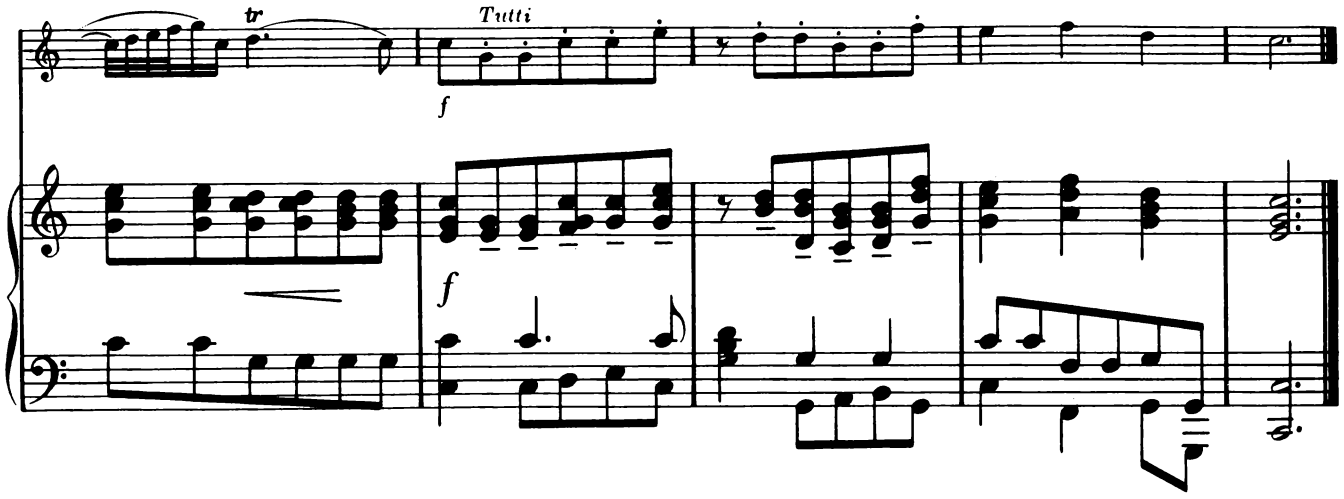

mp cresc.
mf
pp
60
p
cresc.
Tutti
f
cresc.
f


p
p
f
70
f
cresc.
cresc.
allargando
allargando

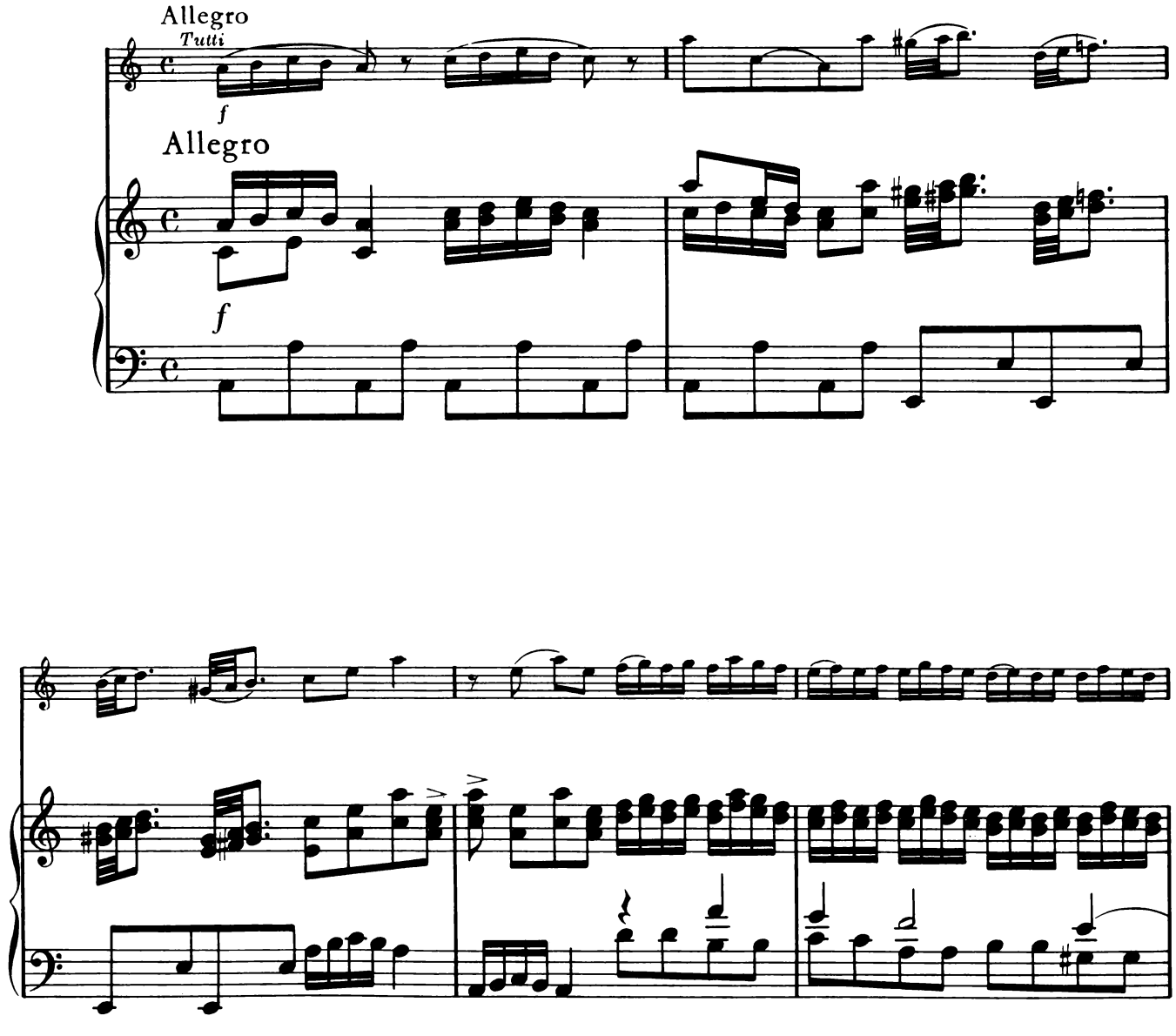
II

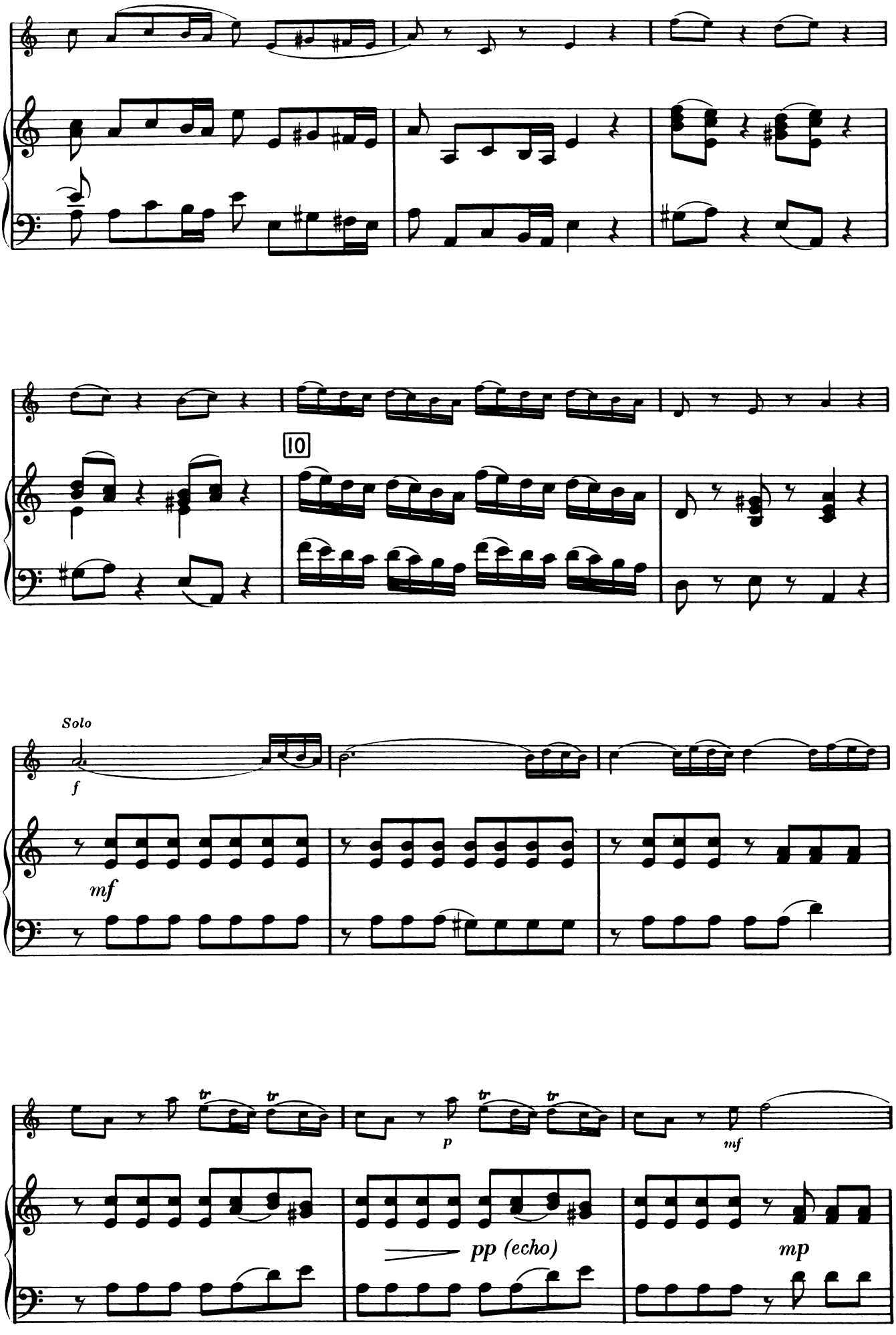

Larghetto
Tutti
f (stacc.)
Larghetto
f
p
f
mp
Solo
tr
10
p
f
p
tr
tr
simile

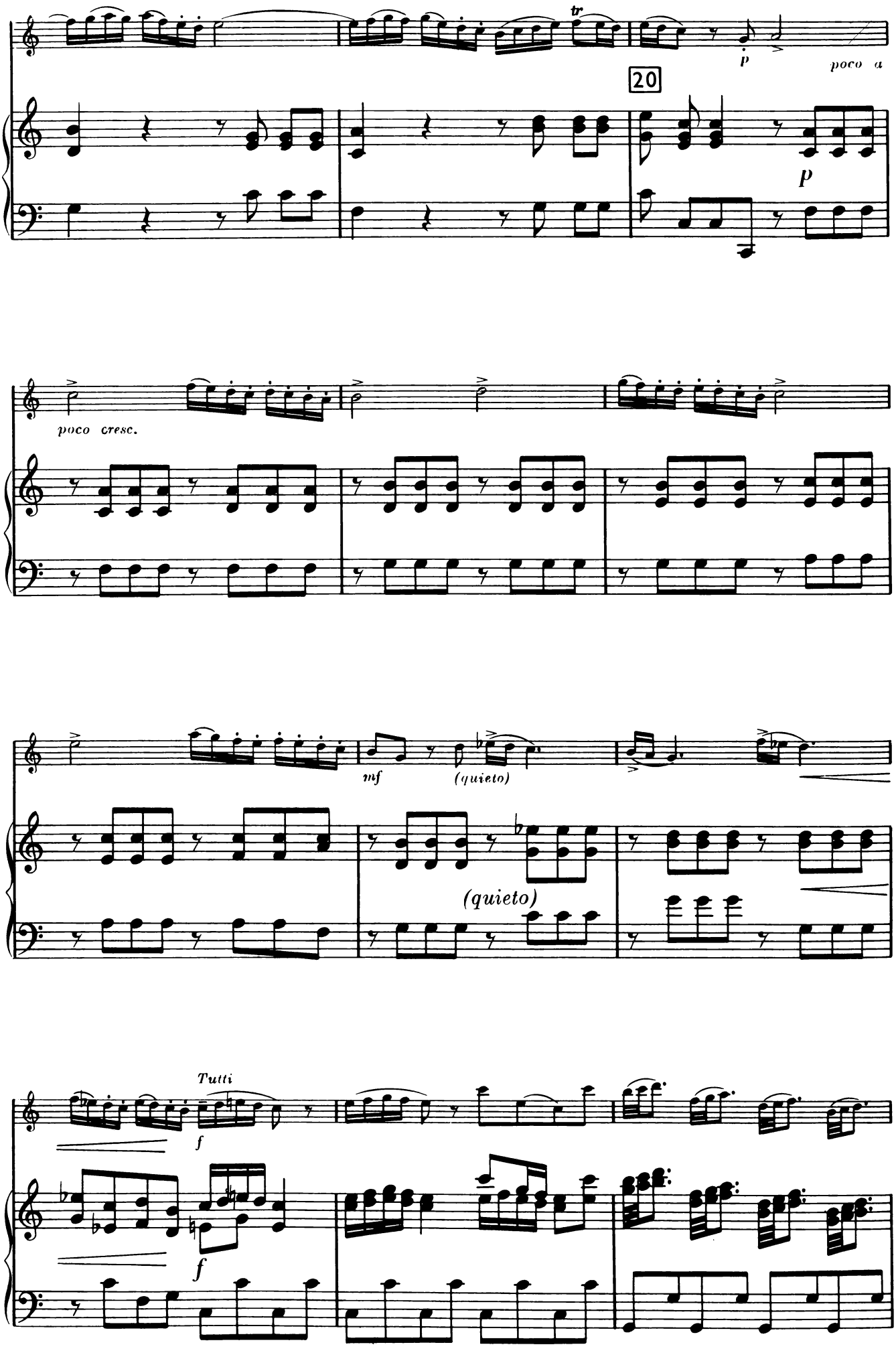

20
mp
p
30
p
cresc.
p
cresc.

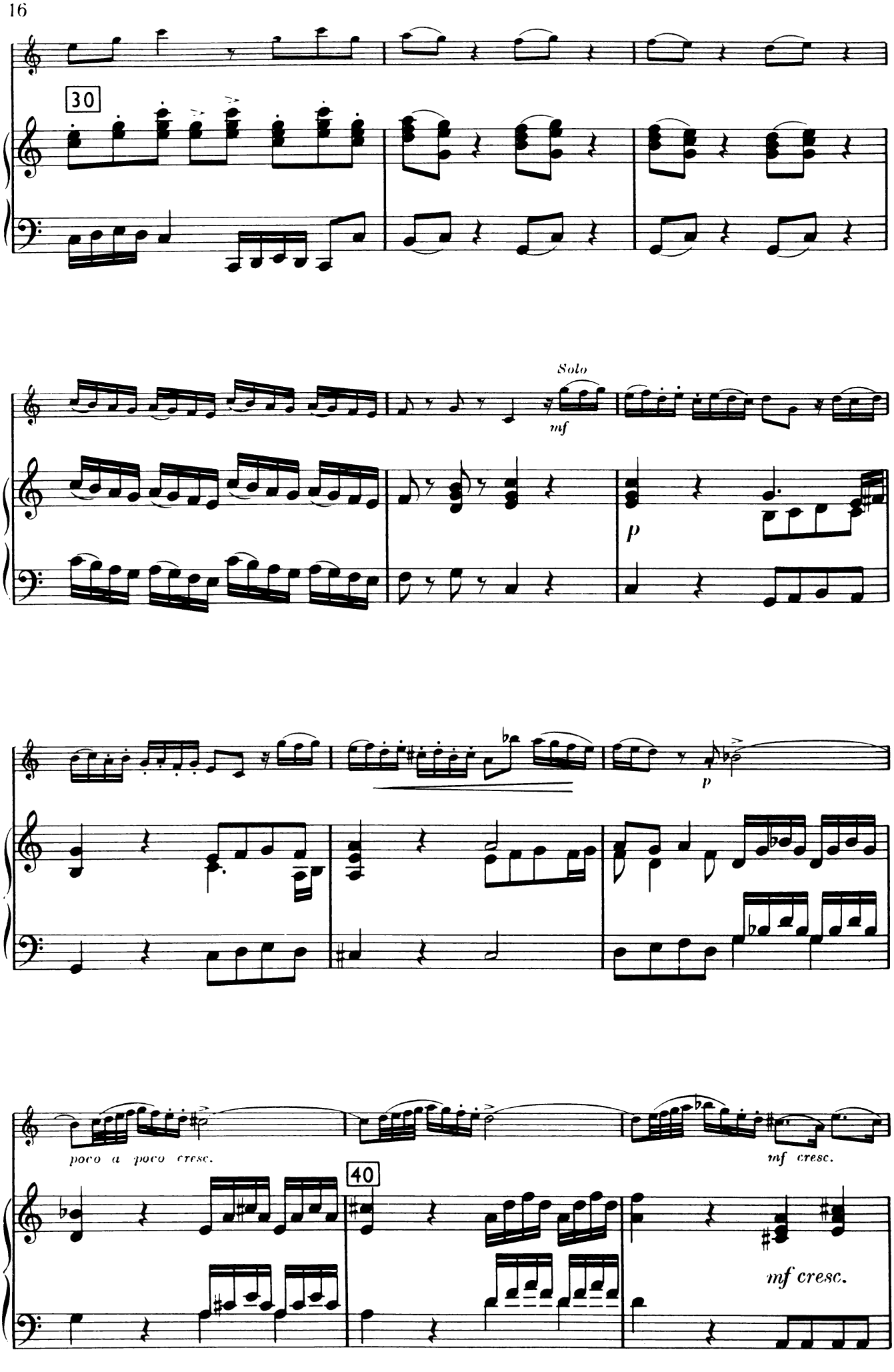


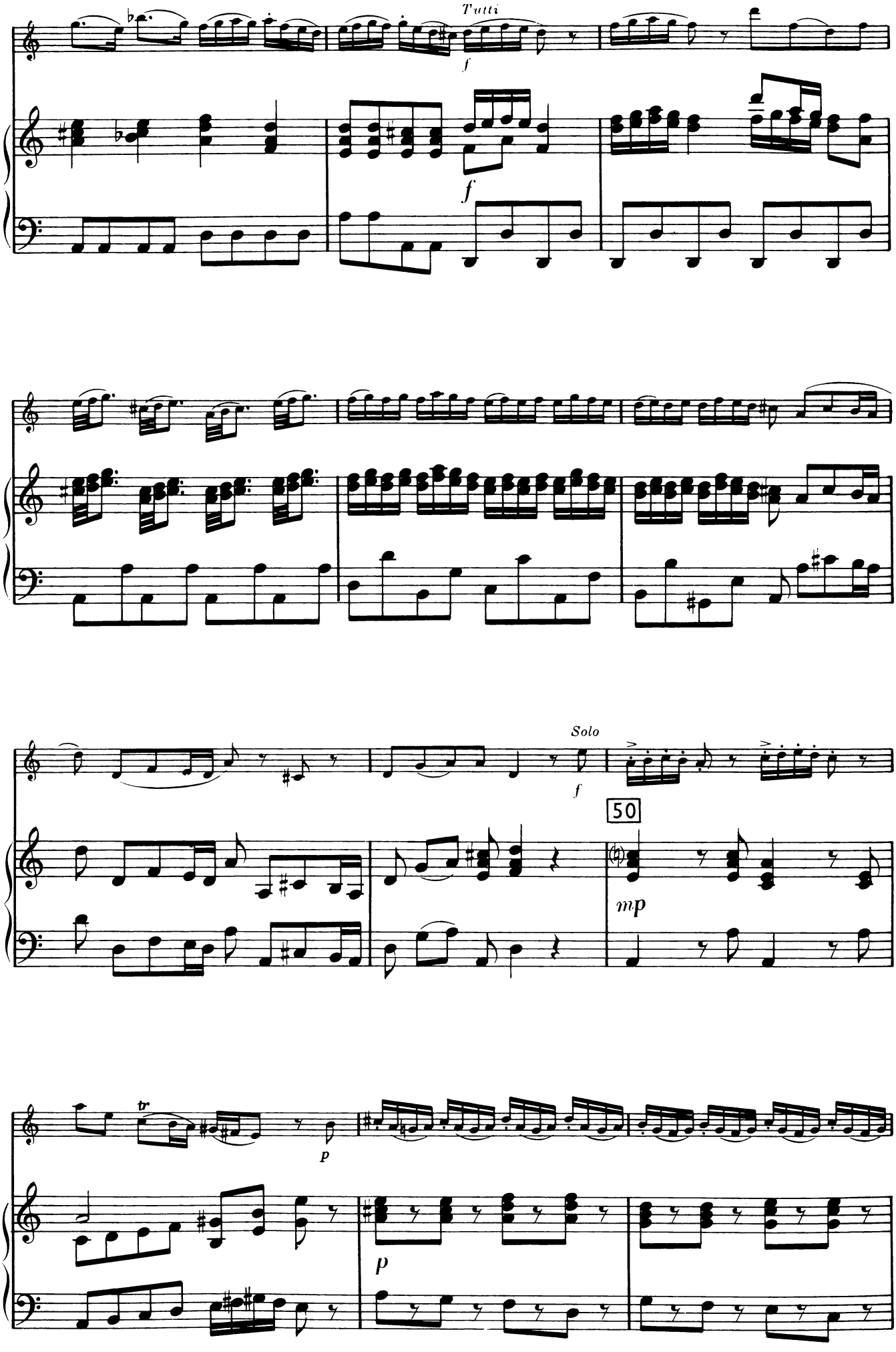
III

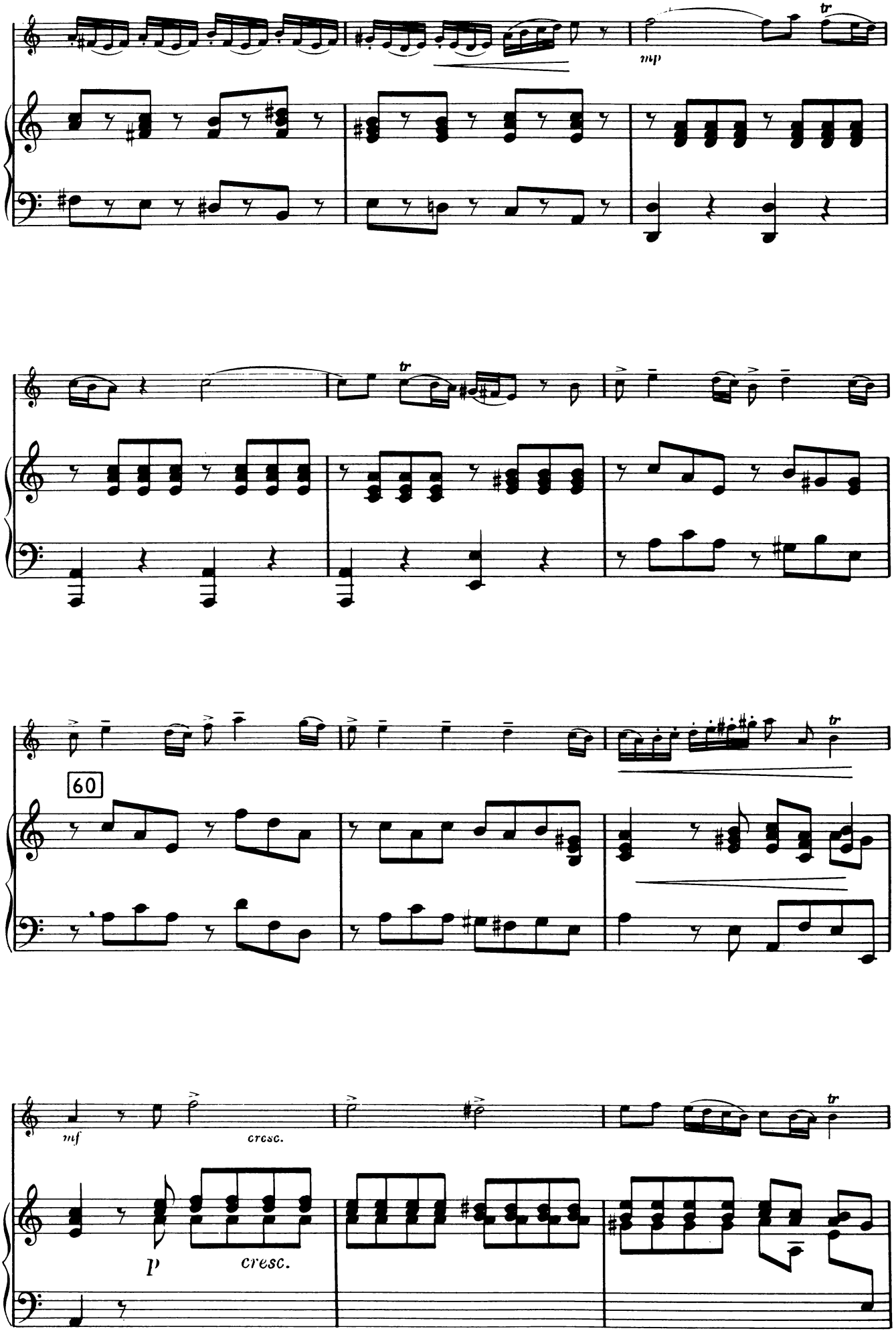


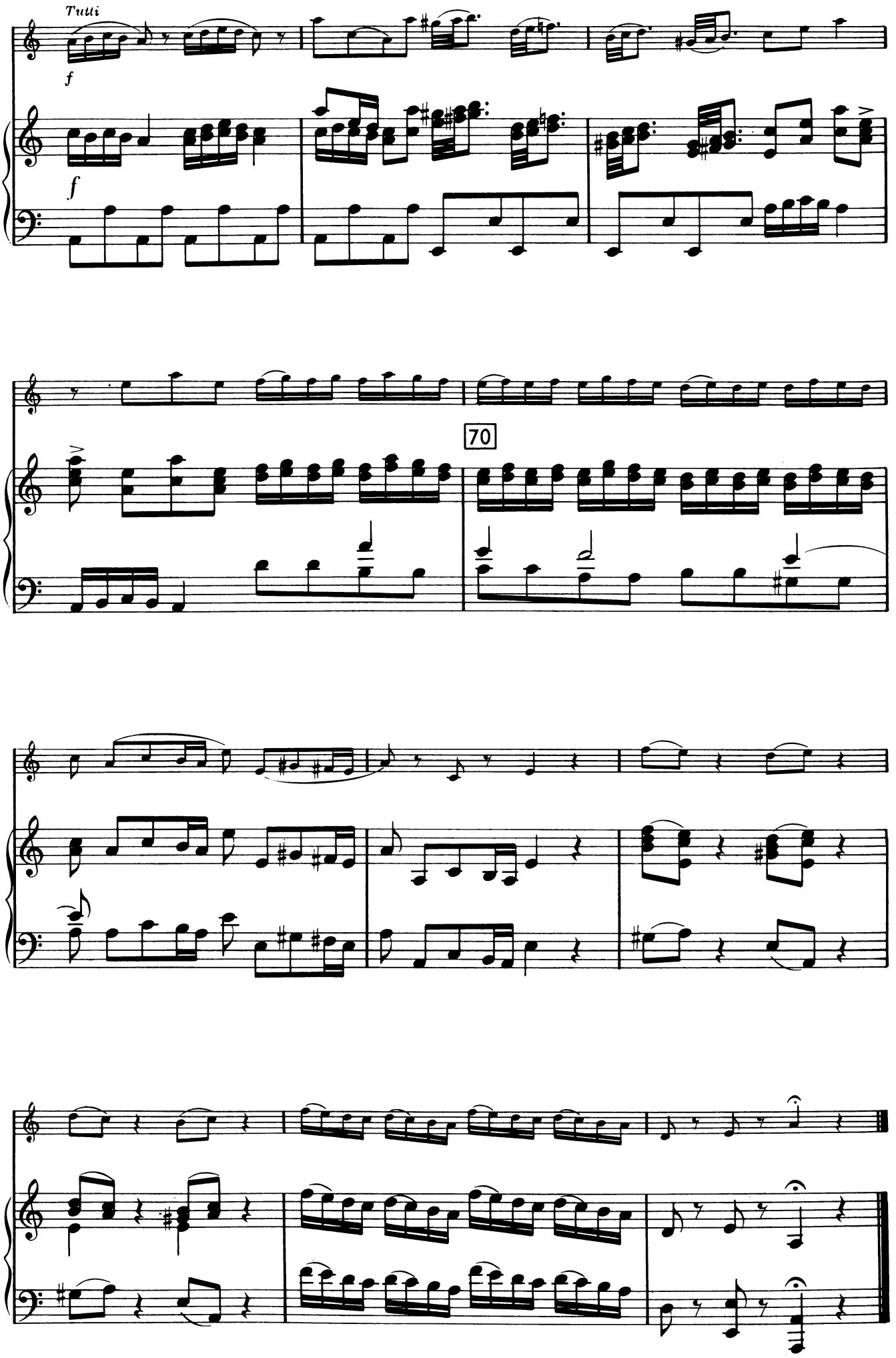

10
Solo
f
mf
tr
tr
p
tr
tr
mf
pp (echo)
mp


tr
p
poco a
20
p
poco cresc.
mf
(quieto)
(quieto)
Tutti
f
f


30
Solo
mf
p
p
poco a poco cresc.
mf cresc.
40
mf cresc.


Tutti
f
f
Solo
f
50
mp
tr
p
p


mp
tr
60
mf
cresc.
p
cresc.


Tutti
f
f
70