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This is a transcription for cello of Vivaldi's Violin Concerto in D Major, RV 208. It follows in the tradition of J. S. Bach, who made a transcription of the same violin concerto for keyboard, and Luigi Silva, who made an earlier, incomplete version for cello.

Chapter I includes an introduction to the history of this work and its series of transcriptions, as well as related research on the topic. Chapter II explains how this present transcription came to be. Chapter III delves into the methodology of how this transcription was created. The document concludes with the completed concerto for cello.

The aim was to finish work begun by Luigi Silva as contained in the Cello Collection housed in the Special Collections Division of Jackson Library at University of North Carolina Greensboro, but in the end, an entirely new transcription was created to add to the cello repertoire.

A TRANSCRIPTION OF VIVALDI'S VIOLIN CONCERTO RV 208 FOR CELLO

by

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This document is dedicated to my mother Janice Kay Gray Hodges, who remains a role model as a musician and person, and helped instill a love of music and art that I will treasure forever.

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## CHAPTER I

### INTRODUCTION

Without question, one of the most prolific composers for stringed instruments in the Baroque period was Antonio Lucia Vivaldi (1678-1741). Nicknamed *Il Prieto Rosso* (The Red Priest due to his red hair and training as a priest), he enjoyed a long and fruitful career centered mostly in his hometown of Venice, Italy.

Although he composed a large number of works in different formats such as operas, sacred works and cantatas, he is best known for his concerti for solo instruments, most notably the violin. In his lifetime, he wrote an astonishing number of concerti, reaching close to 500, including over 200 for the violin. At a time when the use of the cello as a solo instrument was rare, Vivaldi wrote close to 30 concerti for the cello.

Vivaldi played a crucial role in establishing the solo concerto format, despite the fact that after his death, his music and style of composition began to diminish in favor. It would not be until the early twentieth century that Vivaldi's music would undergo a renaissance and be taken seriously among musicologists and performers.

A similar yet not as severe fate fell to Johann Sebastian Bach (1685-1750), who went out of vogue for close to a full century before his works were rediscovered with full intensity. As interest in Bach increased, so did the desire to locate and study his manuscripts. Among his papers, scholars discovered a collection of concerti that Bach had transcribed from works originally by Vivaldi, causing them to take notice of Vivaldi's work, but only in its influence of Bach's music. It would not be until the early twentieth century when a new

wave of performance practice and interest in early Italian Baroque music arose, that serious Vivaldi research developed. Scholars, who had previously dismissed Vivaldi's music as nothing of inherent value except as it related to other composers, now began to look at his work and career seriously on its own.<sup>1</sup>

The instrumental works of Bach were heavily influenced those of Vivaldi's. Most of Vivaldi's works were published not in Venice, which had a particularly prominent publishing house, but in Amsterdam, which allowed for a wider distribution across Europe. Bach was exposed to the works of Vivaldi, and was therefore inspired by him, affecting his own compositional style.

Bach made several transcriptions of Vivaldi's violin concerti and adapted them as concerti for the keyboard. In his book, *The Concerto*, Abraham Veinus writes, "Vivaldi's solo concertos enjoyed the highest respect throughout Europe; they were applauded in Paris and widely studied and imitated in Germany. Just as Muffat had earlier paid tribute to Corelli's models, so now Quantz spoke in praise of Vivaldi; and just as Bach had found fruitful study in Vivaldi's concerti grossi, likewise did he put the Vivaldi solo concertos to use in transcription." (Veinus, 39)<sup>2</sup>

Several theories exist as to why Bach did these transcriptions. One thought is that they might have been used for teaching, or for performances that he and his sons would present in local cafes.<sup>3</sup> Bach was also a great admirer, and ultimately assimilator, of other composer's works and styles. It was not unusual for him to take a stylistic device or form from another composer and turn it into something completely different. In particular, he

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<sup>1</sup> Marc Pincherle, *Vivaldi: Genius of the Baroque* (New York: Norton, 1955) 13, 14.

<sup>2</sup> Abraham Veinus, *The Concerto* (New York: Doubleday, Doran and Company, Inc., 1945) 39.

<sup>3</sup> H.C. Robbins Landon, *Vivaldi: Voice of the Baroque* (Chicago: The University of Chicago Press, 1993) 43.



used Vivaldi's violin concerti as guides to stretch his own ideas in composing. By adapting them to the keyboard, he was forced to be innovative, thus, advancing his own style and technique. Christoph Wolff explains, “. . . Bach's study of Vivaldi represents a critical moment, perhaps the culmination point, in a development of self-guided learning that began with the study of fugue and peaked in a thoroughly analytical approach to the modern Italian concerto style of Vivaldi, the Marcellos, and their contemporaries, resulting in the emergence of new structural designs.” (Wolff, 170)<sup>4</sup>

One such work that Bach transcribed into an organ concerto was Vivaldi's Violin Concerto in D Major, RV 208. [For consistency, the RV cataloging numbers will be used when referencing specific Vivaldi works; a comparison chart for the different catalog references can be found in Appendix A.] This concerto is nicknamed *Il Grosso Mogul* (“The Grand Mogul”), however the meaning behind the title is unclear and has never been properly defined. One reason RV 208 has particular significance is the existence of a cadenza for the third movement entirely written out in Vivaldi's hand. Traditionally for this era, cadenzas were completely improvised. In addition, instead of the typical slow middle movement, he wrote a *recitativo-grave* movement, an unusual tempo marking for an instrumental work.

Almost two hundred years after Bach transcribed this work for keyboard, the cellist, Luigi Silva (1903-1961) transcribed it for cello. Silva was one of the most prominent pedagogues and performers of the early-twentieth century. Italian-born, he eventually settled in America, where he taught at the Eastman School of Music, Manhattan School of Music,

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<sup>4</sup> Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton & Company, 2000) 170.

and Juilliard, among others. He had a vast influence over a generation of cellists and made numerous contributions to pedagogical advancements in cello technique.

One of Silva's interests was arranging pieces for the cello. He made many transcriptions, the bulk of which stemmed from the Italian Baroque literature. For reasons unknown, he never completed his transcription of Vivaldi's *Il Grosso Mogul* Violin Concerto, publishing only the second movement and leaving a completed manuscript for the third movement. To date, there is no evidence that Silva did any work on the first movement.

Inspired by both Bach and Silva, I have made a complete transcription of Vivaldi's *Il Grosso Mogul* Violin Concerto for the cello. The original intention was to simply finish Silva's work, but for reasons to be discussed later, I created an entirely new transcription for the cello.

### **Related Research**

Research on Vivaldi didn't really begin in earnest until the early part of the twentieth century. Since then, along with serious research on Baroque music and performance practice issues, scores of studies have been done on Vivaldi.

One of the first and most prominent books on Vivaldi is the biography by Marc Pincherle, published in 1955. His book, although somewhat outdated, is widely used and referenced today, and deserves to keep its place in the Vivaldi pantheon. Pincherle even developed a catalog system of Vivaldi's compositions, however because many of Vivaldi's manuscripts had yet to be discovered at the time, it is incomplete. Most defer to the more modern and complete RV (Ryom Verzeichnis, named after its creator, Peter Ryom) cataloging system.

Along with Pincherle's book, any substantive survey of Vivaldi research should include Michael Talbot's book, *Antonio Vivaldi: a Guide to Research*.<sup>5</sup> Published in 1988, it is obviously out of date, but remains an excellent repository of material relating to Vivaldi, and includes the locations of the original manuscripts of his works.

Karl Heller<sup>6</sup> and Walter Kolneder<sup>7</sup> wrote two outstanding and exhaustive biographies of Vivaldi. They provide excellent depth and insight into his life and compositions. Other books by H. C. Robbins Landon<sup>8 9</sup> and Patrick Barbier<sup>10</sup> have recently added to the increasing scholarship on Vivaldi and the Baroque culture in which he lived and worked.

For further information on Vivaldi's influence on Bach, there are many helpful resources. There has been a greater amount of scholarship on Bach than Vivaldi, so as a result, the literature is vast and varied. A definitive starting point for Bach research is *The Bach Reader* by Hans T. David and Arthur Mendel, eds.,<sup>11</sup> which includes substantial biographical material, as well as letters and a catalog of his works. A more biographical study, and Pulitzer Prize finalist, is Christoph Wolff's biography *J.S. Bach: The Learned Musician*.<sup>12</sup>

For any material on Luigi Silva, the Cello Music Collection in the Special Collections Division of Jackson Library at the University of North Carolina Greensboro is the best and only resource of its kind in the world. Patrons are able to access his vast number of transcriptions, as well as treatises and pedagogical studies.

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<sup>5</sup> Michael Talbot, *Antonio Vivaldi: A Guide to Research* (New York: Garland Publishing, Inc., 1988).

<sup>6</sup> Karl Heller, *Antonio Vivaldi: The Red Priest of Venice* (Portland, Oregon: Amadeus Press, 1991).

<sup>7</sup> Walter Kolneder, *Antonio Vivaldi: His Life and Work* (California: University of California Press, 1970).

<sup>8</sup> H. C. Robbins Landon, *Vivaldi: Voice of the Baroque* (Chicago: The University of Chicago Press, 1993).

<sup>9</sup> H. C. Robbins Landon and John Julius Norwich, *Five Centuries of Music in Venice* (New York: Schirmer Books, 1991).

<sup>10</sup> Patrick Barbier, *Vivaldi's Venice* (London: Souvenir Press, 2002).

<sup>11</sup> Hans T. David and Arthur Mendel, eds., *The Bach Reader* (New York, W. W. Norton & Company, 1966).

<sup>12</sup> Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York, W. W. Norton & Company, 2000).

For a full list of useful references, please see the bibliography.

## CHAPTER II

### DETAILS OF THE NEW TRANSCRIPTION

The original goal for this project was to complete an unfinished work by Luigi Silva, thereby adding to the concerto repertoire for cello from the Baroque era. The Special Collections Division of Jackson Library at UNCG houses a Cello Music Collection, which is the largest collection of cello music in the world. It contains a vast amount of archival material from numerous prominent cellists, past and present, including Elizabeth Cowling, Rudolf Matz, János Scholz, Bernard Greenhouse, and Laszlo Varga. The cornerstone of the collection is the personal library of Silva. His collection, consisting of over 1700 manuscripts, forms the basis of the archive and serves as an invaluable resource for cellists and scholars.

One of the items in the Silva collection is his transcription of Vivaldi's Violin Concerto in D Major, RV 208 *Il Grosso Mogul*.<sup>13</sup> Silva published the second movement as a stand-alone work, and completed the third movement, which remains unpublished and in manuscript form in the collection. At the time of this project, no evidence has been found to indicate Silva did any work on the first movement. The initial project was to transcribe the first movement, and combine it with Silva's work on the second and third movements, thereby completing the concerto.

However, in transcribing the first movement, using Silva's work on the other two movements as a guide, a few problems surfaced. A comparison of Silva's transcription with

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<sup>13</sup> Vivaldi, Antonio, transcription for cello by Luigi Silva (manuscript). 'Allegro' from *Concerto in D Major for Violin*. Greensboro, NC: Cello Music Collection in the Special Collections Division of Jackson Libraries at the University of North Carolina Greensboro.

the original Vivaldi violin part, revealed quite a number of deviations (see Appendix B). It appears that Silva only used the Vivaldi part as a starting point, and possibly incorporated some of Bach's keyboard transcription of this same concerto as well, although it is possible that Silva did not use the Bach transcription as another source for creating his original edition. However, the fact that Silva does not mention this in any of his letters and no score of the Bach can be found in his personal library leaves this possibility unconfirmed and only a hypothesis. In the preparation for the present transcription it became clear that I had to make a decision about what the primary basis for this new concerto would be.

In the end, I concluded that my transcription should be first and foremost a Vivaldi concerto. Bach's transcription, while interesting in its own right, has little to do with my own transcription for the cello. His version presents numerous concerns, which come as a result from translating the string parts (solo and accompaniment) into keyboard writing. This includes transposing the entire piece into a different key, presumably to take full advantage of the keyboard as well as extrapolating a single instrumental line with accompaniment into a two-handed keyboard part. Therefore, it was abandoned as source material for my project.

In Silva's version, he references both the Vivaldi and Bach versions in the title to his published second movement: *Recitativo per Violoncello e Pianoforte (dai Concerti di Vivaldi trascritti per Organo da J.S. Bach)*. However, it is unclear exactly what he takes from Bach's version. Silva's movement retains the original b minor key of Vivaldi's, yet alters the rhythm (see Appendix B), in effect, writing his own ornaments for the melodic line.

There are challenges with Silva's transcriptions in general. It is a widely known fact that he had relatively small hands for a cellist, which prompted him to forge a new type of cello technique, one that could be adapted to players with different physical attributes. This

was one of the reasons why he was such a successful pedagogue; he was able to teach a wide variety of students with differing abilities and learning styles.

His transcriptions tend to favor violin works, namely from the Italian Baroque era. Due to the small size of his hands, he felt more comfortable playing in the higher registers of the cello, staying for extended periods of time in thumb position, something that most cellists tend to avoid. By translating violin literature into works for cello, he often kept the same octave relationship, causing the player to spend inordinate amounts of time in these high registers. This explains why his transcriptions, which number in the hundreds, are not part of the regular cello canon. He wrote specifically for his hand-type, one that is not necessarily shared by many cellists.

Analysis of Vivaldi's writing for the cello raises the issue of the status of cello technique of the early Baroque. In that era, the cello was just beginning to come into its own as a solo instrument. Most likely influenced by the early cello concerti of Jacchini (1663-1727), Vivaldi transferred his solo concerto writing for violin to that of the cello. Although not much is known about Vivaldi's early musical training, it is assumed that he was acquainted with cello technique and had some kind of instruction on the instrument. It appears to have been part of the curriculum at the Ospedale della Pieta, the all-girls orphanage where he taught. (Kolneder, 124)<sup>14</sup> "Although few of Vivaldi's cello concertos make exceptional technical demands, they fully realize the instrument's warm, expressive sonorities, most adopting minor keys. Their extended focus on the prowess of the soloist and their consistent use of both fast-slow-fast pattern of movements and ritornello form (sometimes elaborately treated) in the outer movements carve for them an important niche

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<sup>14</sup>Walter Kolneder, *Antonio Vivaldi: His Life and Work* (California: University of California Press, 1970) 124.

in history.” (Stowell, 92).<sup>15</sup> In terms of left-hand cello technique, Vivaldi definitely pushed the parameters in the manner of execution, dexterity and virtuosity. He did from time to time require the use of thumb position and wrote several passages in the higher registers.

Silva’s transcription and treatment of the material does not match Vivaldi’s typical writing for the cello. Obviously, cello technique had progressed tremendously by Silva’s time, thereby allowing greater expansion and range for the cello. Silva’s extensive use of thumb position and the higher registers does not accurately reflect the true nature of Vivaldi’s compositional style for the cello.

In addition to the discrepancies in technique between Vivaldi’s and Silva’s styles, it is important to keep in mind the cultural climate in which Silva was making his transcriptions. In a presentation made in 2006, entitled “Luigi Silva and the Idea of Neoclassicism in Performance Practice”, Pierpaolo Polozonetti, former music history professor at UNCG, stated that Silva was part of a new Neoclassic movement in the early twentieth century, which differed from contemporary Neoclassic fashions in other parts of Europe and the US. “Unlike Stravinsky’s or Ravel’s Neoclassicism, Italian Neoclassicism develops in concomitance and in difficult symbiosis with the contradictory ideological standpoints of the Fascist regime.”(Polzonetti)<sup>16</sup> In other words, this style was a reaction to the political climate that was pervading Europe, which Silva found himself facing as he toured internationally.

This reaction involved “rediscovering” the past, which took the form of early Italian Baroque works, most of which were not a regular part of the repertoire. However, the emphasis was not necessarily on scholarly presentations of the works, it had more to do with

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<sup>15</sup> Robin Stowell and David Wyn Jones, *The Cambridge Companion to the Cello* (United Kingdom: Cambridge University Press, 1999) 92.

<sup>16</sup> Pierpaolo Polzonetti, “*Luigi Silva and the Idea of Neoclassicism in Performance Practice*” (Greensboro, NC, 2006).



assimilating the older works into the modern climate. Polzonetti asserted, “The rediscovery of early music is characterized through a butcher-style editorial work without the least philological concern (it will be sufficient to look at the basso continuo part, transformed into a fully composed piano part, or at the spelled-out ornaments, realized independently from historically informed consideration).” (Polzonetti)<sup>17</sup>

Zanibon, a publishing house in Padua, published many of Silva’s transcriptions. Polzonetti stated, “The editors of Zanibon, or of “I classici italiani” were professional musicians, not music philologists, and their intent was to fill the gap separating them from a past they saw as a living model for contemporary music practices. They were not restoring as archaeologists would, they did not want to preserve musical ruins and artifacts so that they could be admired from a distance in an imaginary museum and did not want to protect them from modern corruption. On the contrary, they wanted to make the music of the past a sonic landscape for the present, a living experience for the modern man, adapted to his taste and needs.” (Polzonetti)<sup>18</sup>

Silva wrote in his treatise entitled *La tecnica violoncellistica*, “It is my belief that the artist-teacher does not revolutionize or [even] reforms [...] but discovers and finds the methods of organizing and combining together the existing and preexisting material. Here is true originality.” (Silva, 4-5)<sup>19</sup>

Since the decision was made to narrow the scope of this present transcription, keeping the Vivaldi as the primary source and taking into account his writing for cello, a considerable amount of Silva’s writing would have needed alteration in order to keep

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<sup>17</sup> Pierpaolo Polzonetti, “*Luigi Silva and the Idea of Neoclassicism in Performance Practice*” (Greensboro, NC, 2006).

<sup>18</sup> Ibid.

<sup>19</sup> Luigi Silva, *La tecnica violoncellistica* (UNCG Cello Music Collection, Greensboro, NC) B 2, f 1, 4-5.

continuity between this transcription and Silva's work. In the end, all three movements of the concerto were newly transcribed, and every attempt was made to keep as close to Vivaldi's original as possible.

It is not my intention to discredit Silva or dismiss his talent and his phenomenal contributions to cello pedagogy and repertoire. It simply came down to a matter of focus. I decided to take the route of creating a more authentic edition, filtering out the various interpretations of this concerto, and arriving back to the original version. Indeed, if it weren't for Silva's initial work on the concerto, this project would never have been started.

### CHAPTER III

#### CRITICAL NOTES

In order to successfully translate Vivaldi's Violin Concerto in D Major, RV 208 into a work for cello, alterations had to be made. These changes were necessary to address the various aspects of cello playing that differ from violin playing.

The most obvious change is taking the entire piece down an octave to the normal cello range. Various passages are lowered an additional octave; since the strings are different on the violin than on the cello, register changes had to occur to accomplish some of the writing and respective string crossings.

Vivaldi's original manuscript for this concerto is housed in the Giordano and Foà collections in the National University Library in Turin, Italy. Unfortunately, in the time allotted for this project my attempts to obtain a copy were not successful.

The primary source material was a Ricordi edition published in 1960, edited by Gian Francesco Malipiero. In some instances, I consulted a miniature score published by Eulenberg in 1966 and edited by Felix Schroeder. For further assistance, Silva's manuscripts and his 1937 published edition of the second movement were referenced.

In the Malipiero edition (and presumably the original score, since this was not common practice) there are no dynamic markings; some are added in parenthesis but usually only in the accompaniment. The Schroeder score also includes parenthetical dynamics, which mostly coincide with the Malipiero edition. I added dynamics to my transcription sparingly, using the Malipiero markings as a guide, and added some to the solo part. These

are merely suggestive and in keeping with typical Baroque performance practice; it should be up to performers to implement dynamics as they see fit.

Due to the overabundance of sixteenth notes and the stylistic considerations of the time period, there are minimal bow and articulation markings. A few bowings were added, often in the form of slurs, mostly to simplify several awkward string crossings. The angle and center of gravity of the cello bow differs from the violin, so some changes were necessary in order to successfully execute certain passages.

The cadenza in the first movement was adapted from the Schroeder score, origin unknown, as the Malipiero edition didn't include one. There is no evidence that Vivaldi wrote out a manuscript for a first movement cadenza.

The cadenza in the third movement was considerably trickier to translate. Vivaldi did leave behind a manuscript for the third movement cadenza, housed in the National Library in Turin, which neither the Malipiero nor the Schroeder editions include. Silva's manuscript for the third movement contains a cadenza that is actually close to the original, however he alters the rhythm throughout (see Appendix B). I used Silva's cadenza but changed the rhythm back to the original using two recordings made by Francesco Ommassini and Enrico Onofri (see Appendix C) as a guide. The cadenzas on the two recordings are identical and claim in the liner notes to use the original manuscript. The end result is as close to the original as possible, being a composite of Silva's cadenza and the two recordings.

All bowing and fingering markings are my own.

This new cello concerto is intended for cellists of all levels. In the score that follows, I have included markings to assist in the preparation of performance, while trying to avoid violating certain performance practices of the Baroque era. In the places where I did add

markings, they are included in parentheses, indicating that they are not part of the original score. It is my sincere hope that both students and professionals will enjoy performing this piece.

The following is a detailed list of specific alterations that have been made to the score. Due to the differences in register and writing for violin and cello, the music has been put into the normal octave range for the cello.

### **Movement I**

- Measure 2: slur added over first two sixteenths (as well as similar passages throughout first movement)
- Measures 26-39: Omitted double-stops to simplify passage. This passage is notated directly from the Malipiero edition, which differs from the original manuscript in its presentation. Vivaldi notates a whole note for the sustaining note, and only puts the changing notes in sixteenth-note form. The Malipiero edition writes everything out in sixteenths.
- Measures 29-31: Direction of pitches inverted due to lack of E string.
- Measures 34-35: Direction of pitches inverted due to lack of E string.
- Measures 37-38: Changed bowings; slurs added for ease of string crossings.
- Measures 38-39: Direction of pitches inverted due to lack of E string.
- Measures 65-66: Changed bowings; slurs added for ease of string crossings.
- Measures 125-128: Double-stop notes are inverted due to lack of E string.

### **Movement II**

- Many bowings were changed, often in the form of additions. The Malipiero score contains long passages all under one slur. In many places, I added slurs to break up the longer slurs and also to clarify the smaller rhythmical values.

### **Movement III**

- Measure 44: Changed upper note of trill to C natural based on Schroeder score and both recordings; this was omitted from the Malipiero edition.
- See above text for information on cadenza.

THE TRANSCRIPTION OF THE VIVALDI VIOLIN CONCERTO IN D MAJOR, RV  
208 FOR CELLO

## First Movement: Allegro

## I Movement

Vivaldi  
transcribed by Brian Hodges

Allegro

*f* (tutti)

5

9

12

16

21

*p*

25

*f* (solo)

28

31  $\overset{\text{V}}{\text{f}}$   $\overset{\text{V}}{\text{f}}$

34 1 1 2 1 4

37  $\overset{\text{V}}{\text{f}}$   $\overset{\text{V}}{\text{f}}$

40  $\overset{\text{V}}{\text{f}}$   $\overset{\text{V}}{\text{f}}$   $\overset{\text{V}}{\text{f}}$   $\overset{\text{V}}{\text{f}}$

43  $\overset{\text{V}}{\text{f}}$  4

45 1 2 4 1

II

47 4 1 4 1

49  $\overset{\text{V}}{\text{f}}$  1 3

Detailed description: This image shows a page of musical notation for a bass clef instrument, likely a double bass. The music is in 2/4 time and the key signature has one sharp (F#). The score consists of eight staves of music, numbered 31 through 49. Measure 31 begins with a forte dynamic (f) and a breath mark (V). Measures 34, 37, 40, 43, 45, 47, and 49 also feature breath marks (V) and various fingering numbers (1, 2, 3, 4) above the notes. Measure 45 includes a section marked 'II'. The notation includes eighth and sixteenth notes, often beamed together, and rests.



51

53

55

57

60

64

66

68

*f* (tutti)

(solo)

Detailed description: This page contains a musical score for a bass clef instrument, likely a double bass, in the key of D major (two sharps). The score consists of eight staves of music, numbered 51 through 68. The music is characterized by a steady eighth-note rhythm. Measures 51-56 feature a consistent eighth-note pattern with various fingering indications (1, 2, 3, 4) and a natural sign (0) above the notes. Measure 57 begins with a dynamic marking of *f* (tutti) and includes a fermata over the final note. Measure 60 starts with a dynamic marking of (solo) and continues with the eighth-note pattern. Measures 64-68 show the continuation of the eighth-note pattern with various phrasing slurs and fingering instructions.

70

72

74

77

I

81

*f* (tutti)

85

V

89

93

*f* I (solo)

Detailed description: This page contains a musical score for a bass clef instrument, likely a double bass, in the key of D major. The score is divided into measures 70 through 99. Measures 70-73 feature eighth-note patterns with various fingerings (1, 2, 3, 4) and slurs. Measures 74-76 continue with similar eighth-note patterns. Measure 77 shows a more complex pattern with slurs and fingerings, including a first ending bracket labeled 'I'. Measures 81-84 are marked *f* (tutti) and feature sixteenth-note patterns. Measure 85 is marked with a 'V' (trill) and continues with sixteenth-note patterns. Measures 89-92 show eighth-note patterns. Measures 93-99 are marked *f* I (solo) and feature eighth-note patterns with triplets indicated by brackets and the number '3' below them.

96

100

104

107

110

114

118

122

*f*(tutti)

*f*(solo)

I

I

Detailed description: This page contains a musical score for a bass clef instrument, likely a double bass, spanning measures 96 to 122. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into eight systems. The first system (measures 96-99) features a continuous eighth-note triplet pattern with various fingering numbers (1, 3, 4) and slurs. The second system (measures 100-103) continues the triplet pattern with more complex fingering, including 1, 2, 3, 4, and 1. The third system (measures 104-106) shows a change in the triplet pattern, with some notes beamed together and others separated. The fourth system (measures 107-109) continues with similar triplet patterns and includes a first position (I) marking. The fifth system (measures 110-113) begins with a dynamic marking of *f*(tutti) and includes a first position (I) marking. The sixth system (measures 114-117) starts with a dynamic marking of *f*(solo) and includes a first position (I) marking. The seventh system (measures 118-121) continues with various triplet patterns and includes a first position (I) marking. The eighth system (measures 122-125) concludes with complex triplet patterns and includes a first position (I) marking. The score is heavily annotated with fingering numbers and slurs to guide the performer.



## Second Movement: Grave-Recitativo

## II Movement

Grave-Recitativo

*p*

1

3

5

7

8

10

12

14

I

II



## Third Movement: Allegro

## III Movement

Allegro

*f* (tutti)

7

14

21

28

(solo)

35

40

46

51 *tr* 2 3 4 *V*

56 *tr*

61 *V* *V* *tr* 3-1 *V* *V*

(tutti)

68

74 (solo)

78 1 2 4 *V* *V*

82 1 4 1 4 1 4 1 4

85 1 1 1 1 1 1 1 1

Detailed description: This page contains a musical score for a bass clef instrument, likely a double bass, in the key of D major (one sharp). The score is divided into eight systems of staves, numbered 51 through 85. The first system (measures 51-55) features a melodic line with a trill (tr) and fingerings 2, 3, and 4. The second system (measures 56-60) consists of a continuous eighth-note pattern with a trill (tr) at the end. The third system (measures 61-67) includes a trill (tr) and fingerings 3-1, with a '(tutti)' marking below. The fourth system (measures 68-73) is a steady eighth-note pattern. The fifth system (measures 74-77) begins with a '(solo)' marking and features a sixteenth-note pattern. The sixth system (measures 78-81) continues the sixteenth-note pattern with fingerings 1, 2, and 4, and includes two 'V' markings. The seventh system (measures 82-84) shows a sixteenth-note pattern with fingerings 1 and 4. The eighth system (measures 85-88) continues the sixteenth-note pattern with fingering 1.





130

135

139

143

146

149

153

158

This musical score is written for a bass clef instrument in the key of D major (two sharps). It consists of eight staves of music, numbered 130 through 158. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped into triplets. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings such as accents (V) and hairpins (crescendo and decrescendo) are used throughout. The score concludes with a fermata over a final note in measure 158.

164 *for* *for*  

(tutti)

171

178 *V* *V*  

(cadenza)

183 *q* *q* *q* *3 2 3 1* *2 1 q*

185 *2 1 q 4* *3 4 1 4 1 2*  
*I*

188 *3* *q 2 3*

190 *3*

193 *1* *1*

193

197

200

204

207

211

214

216

This musical score consists of eight staves of music, numbered 193 through 216. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include accents (acc) and accents with breath marks (acc & breath). Articulation marks include slurs and accents (acc). Some measures contain chords with 'V' above them. The score concludes with a double bar line and repeat dots at the end of measure 216.

219

221

224

228

231

234

236

238

This musical score is written for a bass clef instrument in the key of D major (two sharps). It consists of eight staves of music, numbered 219 through 238. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped into triplets. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs are used to group notes across measures. Some notes are marked with a 'V' above them, possibly indicating vibrato or a specific articulation. The score shows a progression of technical exercises or a single melodic line with increasing complexity and speed.



259



261



269



263



267



269



272



(*tr*)

(*tutti*)

277



Detailed description: This page contains seven staves of musical notation in bass clef, key of D major. Measures 259-268 feature a continuous eighth-note pattern. Measure 263 includes fingerings 2, 0, 3. Measure 267 includes fingerings 4, 1, 4. Measure 272 includes a trill (tr) and a 3/4 time signature change. Measure 277 includes accents (v) and a fermata.

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- \* indicates a dissertation in progress.

## APPENDIX A

### CHART COMPARISON OF DIFFERENT VIVALDI CATALOG NUMBERS

For anyone doing research, casual or formal, the cataloging system of Vivaldi's works can be terribly confusing. Many of the early catalogs, such as Pincherle and Fanna are incomplete, since many Vivaldi manuscripts had not been discovered at the time of these systems were set up. Most scholars use the widely accepted RV (Ryom Verzeichnis, after Peter Ryom) numbering system, as it is the most complete; however, depending on the date of the publication, you will find references to several different numbering systems. Below is the chart for the Violin Concerto in D Major *Il Grosso Mogul*.

RV (Ryom Verzeichniz): 208

P (Pincherle): unknown

F (Fanna): 1/138

RC (Ricordi): 314

RN (Rinaldi): 35/13

Op (Opus): 7/11

## APPENDIX B

## EXAMPLES OF DIFFERENCES IN SILVA EDITIONS

The following is the solo part to Silva's published edition of the second movement and compared with the first page of the second movement of the Malipiero edition. Note the differences in rhythm to the original.

*A Gaspar Cassadó*  
**RECITATIVO**  
per Violoncello e Pianoforte  
(dal Concerti di Vivaldi trascritti per Organo da J. S. Bach)  
Trascrizione di Luigi Silva

Recitativo - Adagio Vivaldi-Bach - Silva

Violoncello  
Pianoforte

Editore GUGLIELMO ZANIBON - Padova. n. 2117 z.  
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**Grave-Recitativo** 140

Violino principale (V)

Violoncelli (I Solo)

Cembalo

7 4 3†

145



## APPENDIX C

### EDITIONS REFERENCED FOR THE TRANSCRIPTION

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