VIVALDI

6 SONATAS

FOR CELLO AND PIANO

Revision and realization of the Figured Bass
by LUIGI DALLAPICCOLA

INTERNATIONAL MUSIC COMPANY
545 FIFTH AVENUE
NEW YORK CITY
Of the Six Sonatas for Cello Solo by Antonio Vivaldi, I know of only one complete edition, revised by Marguerite Chaigoux with realization of the figured bass by Wölter More Mummel, published by Sonart in 1916. However, of the 46th Sonata in E minor, to my knowledge, there are at least 3 other editions; this is a proof that it enjoys particular success. Without wishing to go into the details of the reasons for the success of one composition as compared with another, I will not hesitate to say that I accepted with pleasure the invitation of the Internationale Music Company to prepare a new edition of the 6 Sonatas by Vivaldi, and did so with the intention of interesting cellists in all of the Sonatas in this collection.

In preparing this new edition, I used the manuscript of the Bibliothèque Nationale de Paris. Thus it was possible for me to correct certain inaccuracies, which in the case of the Sonatas in E minor, had been transmitted from one edition to another.

Being convinced that there do not exist manuscripts absolutely free of errors, I corrected without hesitation the more evident "slips of the pen", for instance, measure 18 of the Largo (tempo sostenuto) of the first Sonata, which had appeared written in 8 and measure 19 in which the triplet of the cello part is written in semi-quavers instead of quavers. Thus, I undertook to correct the following, taken from the finale of the same Sonata:

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\[ \begin{array}{c}
17 & 18 & 19 & 20 \\
\end{array} \]
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In a similar case, (measures 46 to 49) a natural is missing in front of E. The omission is evident. Yet in other cases, though the errors in the MS were evident, I have retained them with the remark so because such errors resulted in a more pleasing harmony or in a more varied rhythmic pattern. As an example of the first case, I will cite measure 16-17 of the finale of the 3rd Sonata:

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\[ \begin{array}{c}
\end{array} \]
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and as example of the second case (it is almost certain that measure 24 should be rhythmically identical with measure 20), a passage of the finale of the 4th Sonata:

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\[ \begin{array}{c}
19 & 20 & 21 & 22 & 23 & 24 & 25 & 26 \\
\end{array} \]
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To conserve as much as possible the aspect of the Vivaldian text I did not change the musical notation in which the Allegro, instead of being written in 4/4, would have warranted being notated in 2/4.

Insofar as the question of the realization of the figured bass, rather than harmonizing it in chords of 4 notes, I often had recourse to the principle of imitation, with the intention of rendering the texture lighter and more airy and at the same time, allowing greater liberty to the expressiveness of the cello. Also, where the device of imitation appeared to me out of place or not applicable, I wrote the piano part with the idea in mind of not overburdening it with ornamental figures or making it too voluminous. In this connection, I permit myself to suggest to pianists not to add octaves to the bass when they are not specifically indicated.

Ludovico Dallapiccola
SONATA No. 1

Revision and realization of the Figured Bass
by LUIGI DALLAPICCOLA

Largo
(Largamente, ma Andante)

ANTONIO VIVALDI
(1680-1741)

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SONATA No. 3

Largo
(Maestoso con grandezza)

Cello

PIANO

 nota sopro.
 più sopro.

*Original indication
**The following execution is suggested: etc.

1952 The orchestral accompaniment by LUGI DALLAPICCOLA for this Sonata is available on rental from the Publishers.
SONATA No. 5

Cello

Largo

con molte voce, solo.

Piano

sonoro e sostenuendo

1952 The orchestral accompaniment by LMCI DALLAPICCOLA for this Sonata is available on request from the Publishers.
SONATA No. 6

Largo (Andante sostenuto)

Cello

with sweetness, but intense

PIANO

intense e sostenute.

molti intenso ed expr.

*Original indication

The orchestral accompaniment by LUIGI DALLAPICCOLA for this Sonata is available on rental from the Publishers.
*The manuscript has a repeat sign.*

(Allegro non troppo)

**leggero, mezzo forte**
CELO MUSIC

Cello and Piano (cont'd)

PAGANINI, Niccolo
Variations on one string on a theme by Rococo (PIERRE FOURNIER)

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Op. 47, Capriccio (LEONARDO ROSE)
Op. 61, No. 2, Valse (PIERRE FOURNIER)
Op. 75, No. 1, Souvenir (PIERRE FOURNIER)

PROKOFIEV, Sergei
Op. 46, Waltz (RIVIERA SKY)
Op. 110, Suite (RIVIERA SKY)
Op. 113, Symphony Concerto (RIVIERA SKY)

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Arte (POPPER)

RACHMANINOFF, Sergei
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Op. 2, No. 2, Dance Orientale (ROSE)
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Op. 3, Concerto No. 1 in D major (ROSE)
Op. 33, No. 1, Sonatina in E minor (PIERRE FOURNIER)
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Op. 43, No. 1, Sonatina in D (PIERRE FOURNIER)
Op. 54, No. 1, Sonatina in G major (PIERRE FOURNIER)
Op. 51, Concerto (PIERRE FOURNIER)

SAINTE-SAENS, Camille
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Op. 35, Concerto No. 1 in A minor (ROSE)
Op. 43, Allegro appassionato (ROSE)
Op. 36, Romance

SAINT-SAENS, Camille
The Swan (LEONARDO ROSE)

SALISBURY, Giovanni Battista
Sonata in C major (LEONARDO ROSE)

SARASATE, Pablo
Op. 23, No. 2, Zapatado (ROSE)

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The Blue Danube (PIERRE FOURNIER)

SCHUBERT, Franz
Sonata in F major, "Arpeggione" (ROSE)

SCHUMANN, Robert
Op. 19, Adagio and Allegro (ROSE)
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Op. 102, Five Frenzies in Folk Style
Op. 125, Concerto in A minor, Edited and provided with Cadenzas by ROSE

SEBASTIEN, Jean Baptiste
Allegro Spontaneo

SGAMBATTI, Giovanni
Sonata in C major (RIVIERA SKY)

SOLER, Agustin
La Cigale (ROSE)

SPOHR, Louis
Op. 59, No. 1, Fugue (RIVIERA SKY)

SPOHR, Louis
Op. 110, No. 1, Fugue (RIVIERA SKY)

STRAUSS, Richard
Op. 8, Rondo (RIVIERA SKY)

TARTINI, Giuseppe
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TOCHKOVSKY, Peter L.
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Op. 62, Pezzo Capriccioso, Concerto

TELEMANN, Georg Philipp
Sonata in D major (CIPMETER)

VIVALDI, Antonio
Six Sonatas, Realization of the Figured Bass by LUBO SALLER (ROSE)
Cello part edited by LEONARDO ROSE
Concerto in F major, Edited and provided with Cadenzas by ROSE
Concerto in G major, Edited and provided with Cadenzas by ROSE
Sonata No. 5 in A minor (PIERRE FOURNIER)
Sonata No. 6 in F minor (ROSE)

WEBER, Carl Maria von
Adagio and Rondo (RIVIERA SKY)

TWO CELLOS AND PIANO

GUMM, Carl
Adagio in G major

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KLENGEL, Julius
Op. 37, Concerto in E minor

PIATTI, Alfredo
Sonatina in D major

VIVALDI, Antonio
Concerto in G major (GORENDE)
(Orchestral material available on request)

THREE CELLOS AND PIANO

POPPER, David
Op. 50, Arpeggione

INTERNATIONAL MUSIC COMPANY
545 FIFTH AVENUE
NEW YORK, N. Y. 10017

Complete catalog sent free on request

No. 17A-79
VIVALDI

6 SONATAS

FOR CELLO AND PIANO

Revision and realization of the Figured Bass
by LUIGI DALLAPICCOLA

No. 1852

INTERNATIONAL MUSIC COMPANY
545 FIFTH AVENUE NEW YORK CITY
SONATA No. 2

Largo
(Andante, senza trascinare)

mf semplice ed espress.

(cadenzato)

p
cadenzato

*Original indication

Allegro (misurato)

mf stacc.

f

stacc.

p

perc.

expr.

1855
SONATA No. 3

Largo*
(Maestoso, con grandezza)

**Original indication

The orchestral accompaniment by LIBGI DALLAPICCOLA for this Sonata is available on rental from the Publishers.
SONATA No. 5

Largo

Allegro (con spiritto)

The orchestral accompaniment by LUIGI DALLAPICCOLA for this Sonata is available on rental from the Publisher.
SONATA No. 6

Largo*  (Andante sostenuto)

con sonorità dolce, ma intensa

Allegro (son troppo)

leggiero, con spirito

*Original indication
**The manuscript has a repeat sign

1953 The orchestral accompaniment by LUIGI DALLAPICCOLA for this Sonata is available on rental from the Publishers.
Largo (dolcissimo)
con suono, ben declamato ma non forte

*The manuscript has a repeat sign

1852