

Antonio Vivaldi

Cello Sonata No.4, RV45

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Sonata IV

3 click-beats at beginning. Repeats included

Antonio Vivaldi
Op. 14/iv

Largo

Measures 1-8 of the Sonata IV. The score is in 3/8 time, key of B-flat major. The first staff (treble clef) features a melodic line with a trill (tr) in measure 8. The second staff (treble clef) provides harmonic support with chords. The third staff (bass clef) features a bass line with a trill (tr) in measure 8.

Measures 9-14 of the Sonata IV. The first staff (treble clef) continues the melodic line with trills (tr) in measures 10 and 12. The second staff (treble clef) continues the harmonic support. The third staff (bass clef) continues the bass line.

Measures 15-21 of the Sonata IV. The first staff (treble clef) features a melodic line with trills (tr) in measures 16 and 17. The second staff (treble clef) continues the harmonic support. The third staff (bass clef) continues the bass line.

Measures 22-28 of the Sonata IV. The first staff (treble clef) features a melodic line with a trill (tr) in measure 27. The second staff (treble clef) continues the harmonic support. The third staff (bass clef) continues the bass line.

29

37

4 click-beats at beginning. Repeats included

Allegro

7

14

20

Measures 20-26 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure 20 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. A repeat sign appears at the end of measure 22. Measure 26 ends with a double bar line.

27

Measures 27-32 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats, and the time signature is 12/8. Measures 27-30 feature a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. Measures 31 and 32 feature a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. A double bar line is at the end of measure 32.

33

Measures 33-40 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats, and the time signature is 12/8. Measure 33 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. Measures 34-37 feature a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. Measure 38 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. Measure 39 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. Measure 40 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. A double bar line is at the end of measure 40.

41

Measures 41-48 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats, and the time signature is 12/8. Measures 41-44 feature a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. Measures 45-48 feature a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. A double bar line is at the end of measure 48.

49

Measures 49-56 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats, and the time signature is 12/8. Measures 49-52 feature a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. Measures 53-56 feature a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff with eighth notes. A double bar line is at the end of measure 56.

57

Measures 57-64 of a musical score. The top staff is in 12/8 time, featuring a melodic line with eighth and sixteenth notes. The bottom two staves are in 3/4 time, with the right hand playing chords and the left hand playing a bass line.

65

Measures 65-71 of a musical score. The top staff continues the melodic line. The bottom two staves show the right hand playing chords and the left hand playing a bass line.

72

Measures 72-78 of a musical score. The top staff continues the melodic line. The bottom two staves show the right hand playing chords and the left hand playing a bass line.

Largo

2 click-beats at beginning before cello enters. Repeats included

Measures 79-85 of a musical score. The top staff is in 12/8 time, featuring a melodic line with eighth and sixteenth notes. The bottom two staves are in 3/4 time, with the right hand playing chords and the left hand playing a bass line. The word "Largo" is written below the right hand staff.

4

Measures 86-92 of a musical score. The top staff is in 12/8 time, featuring a melodic line with eighth and sixteenth notes. The bottom two staves are in 3/4 time, with the right hand playing chords and the left hand playing a bass line.

7

7

10

10

13

13

16

16

19

19

2 click-beats at beginning before cello enters. Repeats included

Allegro

8

16

24

33

tr *tr* *tr*

41

Measures 41-48 of a musical score. The piece is in 12/8 time and B-flat major. The upper staff features a melodic line with eighth-note patterns and trills. The lower staff provides harmonic support with chords and eighth-note accompaniment.

49

Measures 49-57 of a musical score. The piece is in 12/8 time and B-flat major. The upper staff continues the melodic line with trills and eighth-note patterns. The lower staff provides harmonic support with chords and eighth-note accompaniment.

58

Measures 58-66 of a musical score. The piece is in 12/8 time and B-flat major. The upper staff continues the melodic line with trills and eighth-note patterns. The lower staff provides harmonic support with chords and eighth-note accompaniment.

67

Measures 67-75 of a musical score. The piece is in 12/8 time and B-flat major. The upper staff continues the melodic line with trills and eighth-note patterns. The lower staff provides harmonic support with chords and eighth-note accompaniment.

76

Measures 76-84 of a musical score. The piece is in 12/8 time and B-flat major. The upper staff continues the melodic line with trills and eighth-note patterns. The lower staff provides harmonic support with chords and eighth-note accompaniment.

81

Musical score for measures 81-85, featuring a 12/8 time signature and a key signature of one flat (B-flat). The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) at the bottom.

Measure 81: Treble staff has a half note B-flat. Bass staff has a half note B-flat.

Measure 82: Treble staff has a quarter note A, quarter note G, and quarter note F, all beamed together. Bass staff has a quarter note A, quarter note G, and quarter note F, all beamed together.

Measure 83: Treble staff has a quarter note E, quarter note D, and quarter note C, all beamed together. Bass staff has a quarter note E, quarter note D, and quarter note C, all beamed together.

Measure 84: Treble staff has a quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, and quarter note D, all beamed together. Bass staff has a quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, and quarter note D, all beamed together.

Measure 85: Treble staff has a half note C. Bass staff has a half note C.

Vivaldi Sonatas Critical Commentary

Comments below relate to the cello part only

Sources: A - Paris, Bibliothèque Nationale, Département de la Musique, ms Vm7 6310; B - Printed edition, Paris (Le Clerc), 1740. From details of the layout of the two sources, particularly the beaming and the positioning of clef changes, it would appear that both derive from the composing score. B is unique in adding figured bass, possibly to cater for Parisian clientele. A has additional annotations which include melodic decoration in the third movement. With one exception (first movement, b. 4 in A) the flat symbol is used to indicate a lowering of a semitone rather than a natural in both sources.

The continuo realisation is intended as a simple accompaniment outlining the harmonies and is a suggested realisation only.

Sonata IV

Slurs are taken from A unless otherwise indicated.

I Largo

b. 30, beat 2	Slur lacking in A; supplied from B
b. 38, beat 2	Slur lacking in A; supplied from B, and by analogy with b. 40

II Allegro

b. 8	Slur lacking in A; supplied from B
b. 10	Slur lacking in A; supplied from B
b. 15, 16	Slurs in A unclear duration, possibly intended to cover 3 notes rather than 2
b. 19	Slur lacking in A; supplied from B
b. 42	Slur lacking in A; supplied from B
b. 58, beat 2	A has three triplets slurred; bowing from B

III Largo

b. 5 and 6	Bowing here reproduces A; editorial suggestions in dotted slurs
b. 12, beat 2	Slur lacking in A; supplied from B

IV Allegro

b. 15, 16	Slurs lacking in A; supplied from B
b. 17	Slurs lacking in both sources; supplied to match previous two bars
b. 27, 28	Slurs lacking in A; supplied from B
b. 29	Slur lacking in A; supplied from B
b. 30, 31	Slurs lacking in A; supplied from B