



Antonio Vivaldi
(1678-1741)

*Concerto for Lute
and Strings*

1. Allegro 2. Largo 3. Allegro

Transcribed for Organ Solo



Fruhau Music Publications

2022



Antonio Vivaldi

(1678-1741)

Concerto for Lute & Strings (RV 93)

1. Allegro 2. Largo 3. Allegro

Transcribed for Organ (with Pedalboard)

Notes

Antonio Vivaldi was born in Venice on March 4, 1678, and was taught in his youth to play the violin by his father, Giovanni Battista. Although he prepared for the priesthood, the young Vivaldi stepped aside soon after his ordination. For six years he served as *maestro di violino* at the *Pio Ospedale della Pietà*, an orphanage for girls. After a leave of two years, he returned to Venice and in 1716 was appointed *maestro de' concerti*. His growing reputation as a composer secured him publications and an appointment from 1718-20 as *maestro di cappella da camera* to Prince Philipp of Hessen-Darmstadt. Following subsequent activities in Rome and Venice, he traveled abroad from 1729-33, during which time he composed three concerti for lute and strings. In 1738, Vivaldi was named *maestro di cappella* at the *Pietà* in Venice, a position he left in 1741 to travel to Vienna, where he died soon after his arrival on July 28 of the same year.

The Concerto in D Major for Lute dates from the early 1730s and was composed while Vivaldi was visiting in Bohemia; it bears a dedication to Count Joseph von Wrtby (Jan Josef Vrtba). It is uncertain what variety of lute (*leuto*) the work was written for; although the composer was familiar with the 'archlute' (*arciliuto*), the baroque lute would have been a more familiar fixture in Prague at that time. Practice and custom, as well as the range of the archlute, suggest that the solo passages would have sounded in alto and tenor registers, an octave lower than their actual notation.

The score presented here retains the integrity of the solo sections, while the bass lines of solo and tutti passages have in some instances been adapted to include octave displacements. There are occasional creative additions to inner voices for reasons of technique, or added in keeping with due period practices and idiomatic usage of organ techniques, timbres, textures and sonorities. The lowered octave transposition of the solo lines has been applied to the second movement only. With all due apologies, individual system layouts include numerous instances of merged voicings within a single measure, occurring most often at various expressive hiatus marks (notated by floating commas).

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Concerto in D Major

for Lute and Strings (RV 93)

Antonio Vivaldi
(1678-1741)

Arrangement for Organ:
Ennis Fruhauf

I. Allegro [Andante = ♩]

[Tutti] *f*

f

4 *f* [or *mf*] *mp*

7

10 *f* [Tutti] [Solo] *poco f*

f

Antonio Vivaldi ❖ Concerto for Lute I. Allegro

13

Musical notation for measures 13-15. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment of eighth notes.

16

Musical notation for measures 16-18. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand has a more active bass line. A dynamic marking *mp* (mezzo-piano) is present in measure 17.

19

Musical notation for measures 19-21. Treble clef, key signature of two sharps. The right hand has a solo section marked *poco f* (poco forte). The left hand has a simple bass line with rests.

22

Musical notation for measures 22-24. Treble clef, key signature of two sharps. The right hand has a tutti section marked *f* (forte). The left hand has a bass line with rests and a dynamic marking *f* (forte) in measure 23.

25

[Solo]
poco f

28

mp

sempre poco f

31

f

mp

34

f

[Solo]
poco f

37

f

[Solo]
poco f

Antonio Vivaldi ❖ Concerto for Lute I. Allegro

40 *f* [Tutti] *f*

43 [Solo] *poco f* *mp*

46

49 [Tutti] *f* *f*

II. Largo [♩ = quasi adagio]

mp

poco f

* [Solo: see N.B. p. 7]

poco f

[Ped. 8' *ad lib.*]

3

* [Dotted rhythms *ad lib.*]

5

* [Dotted rhythms *ad lib.*]

Antonio Vivaldi ❖ *Concerto for Lute* II. Largo

16

18

19

* [First ending is an editorial addition]

N.B. See Notes for general details regarding the transcription process as applied to the concerto as a whole. This movement (II. Largo) notates the melodic line of the solo passages an octave lower than Vivaldi's original score, reflecting the range of the archlute (*arciliuto*) with which the composer was most familiar. The two outer movements retain the originally notated ranges.

III. Allegro [Andante = ♩.]

[Tutti] *f*

f

4

7 [Solo] *poco f*

10

Antonio Vivaldi ❖ Concerto for Lute III. Allegro

13

[Tutti] *f*

16

* 1. 2.

* [First and second endings are editorial suggestions]

19

[Tutti] *f* *poco f* [Solo]

mf *poco f*

22

25

f [Tutti]

mf

28

poco f

[Solo]

poco f

31

34

f [Tutti]

mf

*1.

2.

* [First and second endings are editorial suggestions]



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