

# Violin Concerto RV335

mov. 3 (Allegro)

*Antonio Vivaldi*

*arranged by Paul De Bra for  
accordion quintet (1, 2, 3, 4, bass)*

The violin concerto rv 335 by Vivaldi is a very happy sounding piece. The arrangement is of the third movement. It is a fast (Allegro) part but not too difficult. The melody jumps around between the first and second voice, and this is more interesting when these voices have a bit of a different sound (and are left and right in the stereo). The fourth voice alternates between continuo (on a sharper register) and organo (on a mellow register).

In the original there is a lot of solo in the first voice, but it benefits from some support by the second voice. (The first voice plays 16<sup>th</sup> notes and the second voice replicates every other notes, this playing short 8<sup>th</sup> notes.)

What makes this work a bit difficult to play is that the runs of 16<sup>th</sup> notes keep going and going on...

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

# Violin Concerto RV335

## mov. 3: Allegro

Antonio Vivaldi  
arr. Paul De Bra

$\text{♩} = \text{ca. } 140$

It's important that Acc. 1 and 2 have a somewhat different sound.

Acc. 1  $\text{♩}$  or  $\text{♩}$  (almost) without tremolo

Acc. 2 *f* *tutto leggero*  $\text{♩}$  or  $\text{♩}$  (almost) without tremolo

Acc. 3 *f* *tutto leggero*

Acc. 4 *f* *tutto leggero* If changing registers is too difficult, play everything in  $\text{♩}$ .

Bass *mp* *tutto leggero*

*f* *tutto leggero*

5

I

II

III

IV

B

9

I

II

III

IV

B

*mp*

*mp*

*mp*

*mf*

*mp*

14

To keep the sound consistent throughout the whole work it's best not to use bellow shake.

17

20

23

I  
II  
III  
IV  
B

28

I  
II  
III  
IV  
B

*mf*<sup>3</sup> 3 3 3

*p*

*mp*

33

I  
II  
III  
IV  
B

*tr* *tr*

*mf*

*mf*

*mp*

36 *tr*

I  
II  
III  
IV  
B

39 *tr*

I  
II  
III  
IV  
B

43

I  
II  
III  
IV  
B

49

Violin I: *f*  
Violin II: *f*  
Violin III: *f*  
Violin IV: *mp*  
Bass: *f*

This system contains measures 49 through 52. The Violin I part features a continuous sixteenth-note tremolo. The Violin II part plays a rhythmic pattern of eighth notes. The Violin III part has a similar eighth-note pattern. The Violin IV part provides harmonic support with chords and rests. The Bass part plays a simple eighth-note accompaniment.

53

Violin I: *f*  
Violin II: *f*  
Violin III: *f*  
Violin IV: *mp*  
Bass: *f*

This system contains measures 53 through 56. The Violin I part continues with a rhythmic eighth-note pattern. The Violin II part resumes the sixteenth-note tremolo. The Violin III part continues with eighth notes. The Violin IV part remains harmonic. The Bass part continues its accompaniment.

57

Violin I: *f*  
Violin II: *f*  
Violin III: *f*  
Violin IV: *mp*  
Bass: *f*

This system contains measures 57 through 60. The Violin I part continues with a rhythmic eighth-note pattern. The Violin II part continues with eighth notes. The Violin III part continues with eighth notes. The Violin IV part remains harmonic. The Bass part continues its accompaniment.

61

First system of musical notation (measures 61-64). It features five staves: I (Violin I), II (Violin II), III (Violin III), IV (Viola), and B (Cello/Double Bass). The key signature is two sharps (F# and C#). Measure 61 shows a dense texture with rapid sixteenth-note patterns in the upper strings. Measure 62 has a similar texture. Measure 63 continues the patterns. Measure 64 features a dynamic shift from *mp* to *f* in the lower strings, with a circled *f* marking in the Viola part.

65

Second system of musical notation (measures 65-67). The texture continues with rapid sixteenth-note patterns in the upper strings. Measure 65 shows *mp* and *f* dynamics in the lower strings. Measure 66 continues with *mp* and *f* dynamics. Measure 67 features a circled *f* marking in the Viola part and a dynamic shift from *mp* to *f* in the lower strings.

68

Third system of musical notation (measures 68-70). Measure 68 shows *mf* dynamics in the upper strings. Measure 69 features *mp* dynamics in the upper strings. Measure 70 features a dynamic shift from *p* to *mf* in the lower strings, with a circled *mf* marking in the Cello/Double Bass part.

71

First system of musical notation, measures 71-74. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), and B (Bass). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The Violin I part has a complex, fast-moving melodic line with many slurs. The Violin II part has a similar but slightly simpler line. The Viola part is mostly rests. The Violoncello and Bass parts provide harmonic support with chords and rhythmic patterns.

75

Second system of musical notation, measures 75-78. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), and B (Bass). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The Violin I part continues with its fast-moving melodic line. The Violin II part has a similar line. The Viola part is mostly rests. The Violoncello and Bass parts provide harmonic support with chords and rhythmic patterns.

79

Third system of musical notation, measures 79-82. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Violoncello), and B (Bass). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The Violin I part continues with its fast-moving melodic line. The Violin II part has a similar line. The Viola part is mostly rests. The Violoncello and Bass parts provide harmonic support with chords and rhythmic patterns.



83

Violin I  
Violin II  
Violin III  
Violin IV  
Bass

*f*

Detailed description: This system covers measures 83 to 85. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. In measure 83, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes. In measure 84, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes. In measure 85, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes. A dynamic marking of *f* is placed above the Bass staff in measure 83.

86

Violin I  
Violin II  
Violin III  
Violin IV  
Bass

*f*  
*f*  
*mp*

Detailed description: This system covers measures 86 to 88. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. In measure 86, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes. In measure 87, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes. In measure 88, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes. Dynamic markings of *f* are placed above the Violin II and Violin III staves in measure 87, and *mp* is placed above the Bass staff in measure 87.

89

Violin I  
Violin II  
Violin III  
Violin IV  
Bass

Detailed description: This system covers measures 89 to 91. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. In measure 89, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes. In measure 90, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes. In measure 91, Violin I and II play quarter notes, Violin III plays a quarter note, and Violin IV and Bass play eighth notes.

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92

Violin I (I) and Violin II (II) parts for measures 92-94. The Violin I part features a complex sixteenth-note pattern. The Violin II part has a simpler eighth-note accompaniment. The strings (III, IV, B) are silent, indicated by a horizontal line on each staff.

95

Violin I (I) and Violin II (II) parts for measures 95-97. The Violin I part continues with its sixteenth-note pattern. The Violin II part has a steady eighth-note accompaniment. The strings (III, IV, B) are silent, indicated by a horizontal line on each staff.

98

Violin I (I) and Violin II (II) parts for measures 98-101. The Violin I part has a sixteenth-note pattern. The Violin II part has a steady eighth-note accompaniment. The strings (III, IV, B) play chords. The Violin IV part has a dynamic marking of *mp* and a *f* dynamic marking with a circled *f* symbol. The Bass (B) part has a dynamic marking of *f*.

102

I  
II  
III  
IV  
B

106

first 1/16th should be rest (3x)

I  
II  
III  
IV  
B

*f*  
*mp*

110

I  
II  
III  
IV  
B

*f*  
*mp*  
*f*

113

Violin I (I): Rapid sixteenth-note runs.

Violin II (II): Sustained notes and sixteenth-note runs.

Violin III (III): Sustained notes and sixteenth-note runs.

Violin IV (IV): Sustained notes, then sixteenth-note runs. Includes a circled 'h' and a circled 'mf'.

Bass (B): Sustained notes and sixteenth-note runs.

Dynamic markings: *mp* (measures 113-114), *mf* (measures 114-115).

Text: "8va if needed" (measure 115).

116

Violin I (I): Rapid sixteenth-note runs.

Violin II (II): Sixteenth-note runs.

Violin III (III): Sustained notes.

Violin IV (IV): Sustained notes.

Bass (B): Sustained notes.

Dynamic markings: *mp* (measure 116), *mf* (measure 117), *p* (measures 118-119).

120

Violin I (I): Rapid sixteenth-note runs.

Violin II (II): Sixteenth-note runs.

Violin III (III): Sustained notes.

Violin IV (IV): Sustained notes.

Bass (B): Sustained notes.

124

Violin I: Rapid sixteenth-note runs in treble clef, starting on G4 and ascending to E5.

Violin II: Quarter notes in treble clef, starting on G4 and ascending to E5.

Violin III: Rests in treble clef.

Violin IV: Chords in treble clef, starting on G4 and ascending to E5.

Bass: Quarter notes in bass clef, starting on G2 and ascending to E3.

127

Violin I: Rapid sixteenth-note runs in treble clef, starting on G4 and ascending to E5.

Violin II: Quarter notes in treble clef, starting on G4 and ascending to E5.

Violin III: Rests in treble clef.

Violin IV: Chords in treble clef, starting on G4 and ascending to E5.

Bass: Quarter notes in bass clef, starting on G2 and ascending to E3.

131

Violin I: Rapid sixteenth-note runs in treble clef, starting on G4 and ascending to E5.

Violin II: Quarter notes in treble clef, starting on G4 and ascending to E5.

Violin III: Rests in treble clef.

Violin IV: Chords in treble clef, starting on G4 and ascending to E5.

Bass: Quarter notes in bass clef, starting on G2 and ascending to E3.

134

I  
II  
III  
IV  
B

138

I  
II  
III  
IV  
B

141

I  
II  
III  
IV  
B

145

I  
II  
III  
IV  
B

149

I  
II  
III  
IV  
B

153

I  
II  
III  
IV  
B

157

I  
II  
III  
IV  
B

160

I  
II  
III  
IV  
B

163

rit. ad lib

I  
II  
III  
IV  
B

*f*