

Edition Eulenburg

**CONCERTO GROSSO**  
**A minor**  
**for**  
**2 Violins and String Orchestra**  
**by**  
**ANTONIO VIVALDI**  
**Op. 3 No. 8**

Edited and with  
Foreword by  
**ALFRED EINSTEIN**



**Ernst Eulenburg, Ltd.,**  
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<b>I. Allegro.....</b>	<b>1</b>
<b>II. Larghetto e spiritoso .....</b>	<b>13</b>
<b>III. Allegro.....</b>	<b>17</b>

**Notice.**

Parts of this work to agree with the original, and including Cembalo, are published in the series Prae-classica No. 19. For conducting, this score should be used.

**Zum Beachtung !**

Zu diesem Werk sind urtextgetreue Stimmen einschliesslich Cembalo in der Sammlung Prae-classica No. 19 im gleichen Verlage erschienen. Zum Dirigieren ist diese Partitur zu bedutzen.

# VIVALDI, CONCERTO GROSSO FOR TWO VIOLINS AND STRING ORCHESTRA A MINOR, OP. 3, No. 8

The Concerto grosso, No. 8, from Antonio Vivaldi's "Estro Armonico", op. 3, which appeared in 1715, earned the distinction — together with Nos. 3, 9, 10, 11, and 12 — of being arranged or transcribed by Johann Sebastian Bach. Bach adapted it for Organ (Organ Works, Griepenkerl and Roitzsch, Vol. VIII, Bach Society Edition, Vol. 39). The task, moreover, was accomplished with unusual faithfulness to the original, without disturbing the number of bars or transposition into a different key. In the slow movement only is the figuration slightly altered here and there; and Vivaldi's idea of two violins is replaced, in imagination, by a duet between violin and violoncello. The conformity between the original and the transcription is specially remarkable in the final movement, where the violin embellishment of Vivaldi is adhered to almost note for note, thus producing novel, though strictly "organistic" effects. The only ornamentations added by Bach are the pedal semiquaver runs between the chords in bars 59—63.

Bach had good reasons for keeping so closely to his model. The Concerto is one of the noblest of Vivaldi's works: the first movement being of a stormy composition (music may contain such an apparent contradiction in terms) in the *Tutti* passages; of a sober, thematic se-

riousness in the solo portions, and of a compactness in structure such as is to be vainly sought for elsewhere; to what extent the wild *ff* passage (bars 44/46) impressed the Bach of the *Passion* Music need hardly be conjectured.

While, in the first movement, the two solo instruments are more sharply contrasted with the *Tutti* (in one passage the first violin holds undivided sway), the *Larghetto*, on the other hand, forms a genuine duet over a ground bass, which attained the highest pitch of perfection in the age of Corelli and Steffani. The concluding movement reduplicates the energy of the first, in unison passages and wildly insistent themes. One of the most noticeable fancies of Vivaldi — and not of Vivaldi alone — is the solo allotted to the second violin, to be played *forte* and *cantabile*, accompanied by soft ornamental passages in the first violin, the whole over an orchestral *pianissimo*. It seems as though doors and windows are opened in a majestic hall, to greet untrammelled Nature: a proud and finely pathetic trait, as yet unknown to the 17th century; the call of a freeman of the world. It is notable that Bach was conscious of this; and that, concentrated within himself, he never ventured into these free realms.

Berlin, July 1932

No. 762

Dr. Alfred Einstein

## VIVALDI, CONCERTO GROSSO FÜR ZWEI VIOLINEN MIT STREICHORCHESTER A MOLL, OP. 3, No. 8

Das Concerto grosso No. 8 aus Antonio Vivaldis um 1715 erschienenem „Estro Armonico“ op. 3 hat wie die Nummern 3, 9, 10, 11 und 12 dieses Werkes die Auszeichnung einer Bearbeitung oder Übertragung durch Johann Sebastian Bach erfahren: Bach hat es für die Orgel gesetzt (Orgelwerke edd. Griepenkerl und Roitzsch, Bd. VIII, Ausg. der Bach-Gesellschaft, Bd. 39). Und zwar mit ungewöhnlicher Treue, ohne die Taktzahl zu verändern, ohne es in eine andere Tonart zu transponieren; nur im langsamsten Satz hat er die Figuration da und dort verändert und statt Vivaldis zweier konzertierender Violinen eher das Duett einer Violine mit einem Violoncell im Sinn gehabt. Auffallend ist seine Anhänglichkeit ans Original besonders im Schlussatz, wo er die Geigenfiguration Vivaldis fast wörtlich beibehält und gerade dadurch neue, aber durchaus „organistische“ Wirkungen gewinnt; Bachische Zutat sind nur die Sechzehntelläufe des Pedals zwischen den Akkordschlägen T. 59—63.

Bach hat gewußt, weshalb er sich hier an sein Vorbild so eng gehalten hat. Das Konzert ist eins der großartigsten Werke Vivaldis: der erste Satz von einer stürmischen Gefäßtheit — die Musik kann solche Gegensätze vereinen — des Tutti,

von einem aristokratischen Ernst des Themas im Solo, von einer Geschlossenheit des Baues, die ihresgleichen suchen; wie tiefen Eindruck die wilde  $\text{ff}$ -Stelle (T. 44/46) auf den Bach der Passion gemacht hat, bedarf kaum der Erwähnung.

Während die beiden Solo-Instrumente im ersten Satz dem Tutti mehr „kompakt“ entgegengestellt sind (einmal schwingt sich die erste Violine zur Alleinherrscherin auf), ist das Larghetto eins der herrlichen, echten Duette über ein obstinates Bassthema, in denen die konzertierende Kunst des Corelli- und Steffani Zeitalters gipfelt. Der Schlussatz verdoppelt, mit Unisoni, in wilden und hämmерnden Motiven die Energie des ersten. Einer der größten Einfälle Vivaldis — und nicht nur Vivaldis — ist das „kantabel und laut“ vorzutragende Solo der zweiten Geige zur leisen Figuration der ersten, über dem Pianissimo des Orchesters. Es ist, als ob in einem Prunksaal des Barock die Fenster und Türen geöffnet würden, und die freie Natur hereingrüßte: ein stolzes, großes Pathos, wie es das 17. Jahrhundert noch nicht kannte; der Ruf eines Bürgers der Welt. Denkwürdig, daß Bach dergleichen gekannt hat, und daß er, in sich versponnen, niemals in dies freie Gelände hinausgegangen ist.

# Concerto grosso

I

Antonio Vivaldi Op. 3, Nr. 8  
1680-1743

Allegro

Tutti

Violino I  
obbligato

Violino II  
obbligato

Violino III

Violino IV

Viola I. II

Violoncello

Violone  
e Cembalo

=

Tutti

VI. I

VI. II

VI. III

VI. IV

VIA. I. II

Vc.

Viol.  
e Cemb.

10

VI. I      VI. II      VI. III      VI. IV      Vla. I:II      Vc.      Viol. e Cemb.

$\frac{7}{5}$        $\frac{7}{\sharp}$        $\frac{7}{5}$

Solo

VI. I      VI. II      VI. III      VI. IV      Vla. I:II      Vc.      Viol. e Cemb.

$\frac{6}{5}$        $\frac{6}{\flat}$        $\frac{7}{\flat}$        $\frac{6}{5}$        $\frac{6}{\sharp}$        $\frac{6}{5}$

piano

piano

piano

A musical score for five string parts: Vi. I, Vi. II, Vi. III, Vi. IV, and Vla. I. The score consists of two staves per part, with measure numbers 19 and 20 indicated above the staves. Measure 19 shows various rhythmic patterns including sixteenth-note figures and eighth-note pairs. Measure 20 begins with a dynamic instruction 'f' (fortissimo) and continues with sixteenth-note patterns.

2

Tutti

VI. I

VI. II

VI. III forte piano

VI. IV forte piano

Vla. I. II forte piano

Vc.

Viol. e Cemb. f eb 7b 6 6 6 5

\*) Original: 

VI. I      *pianissimo*  
 VI. II      *pp*  
 VI. III      *pp*  
 VI. IV      *pp*  
 Vla. I. II  
 Vc.  
 Viol. & Cemb.

30 Solo

*f*

*f* 7 [sic!] 6 7 6

=

VI. I  
 Vc.  
 Viol. & Cemb.

7 6 7 6 7 6 6 7

=

VI. I  
 Vc.  
 Viol. & Cemb.

7

Tutti

VI.I VI.II VI.III VI.IV Vla.I.II Vc. Viol. e Cemb.

Soli

40 Tutti Soli Tutti Soli Tutti

VI.I VI.II VI.III VI.IV Vla.I.II Vc. Viol. e Cemb.

7 7 7 6

VI. I      VI. II      VI. III      VI. IV      Vla. I.II      Vc.      Viol.  
e Cemb.

7      ff      8      ff

VI. I      Solo  
VI. II      Solo  
VI. III  
VI. IV  
Vla. I.II  
Vc.  
Viol.  
e Cemb.

*f*      *p*  
*f*      *p*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

6      5

50

Tutti

VI. I

VI. II

VI. III

VI. IV

Vla. I, II

Vc.

Viol. & Cemb.

Solo

p

piano

piano

piano

VI. I

VI. II

VI. III

VI. IV

Vla. I, II

Vc.

Viol. & Cemb.

VI. I      VI. II      VI. III      VI. IV      Vla. I. II

This section consists of three measures of music for five string parts: VI. I, VI. II, VI. III, VI. IV, and Vla. I. II. The notation includes vertical bar lines and rests. Measure 1: VI. I has eighth-note pairs; VI. II has eighth-note pairs with a dynamic 'p'; VI. III has eighth-note pairs; VI. IV has eighth-note pairs; Vla. I. II has eighth-note pairs. Measure 2: VI. I has eighth-note pairs; VI. II has eighth-note pairs with a dynamic 'p'; VI. III has eighth-note pairs; VI. IV has eighth-note pairs; Vla. I. II has eighth-note pairs. Measure 3: VI. I has eighth-note pairs; VI. II has eighth-note pairs with a dynamic 'p'; VI. III has eighth-note pairs; VI. IV has eighth-note pairs; Vla. I. II has eighth-note pairs.

=

VI. I      VI. II      VI. III      VI. IV      Vla. I. II

60

This section consists of three measures of music for five string parts: VI. I, VI. II, VI. III, VI. IV, and Vla. I. II. The notation includes vertical bar lines and rests. Measure 4: VI. I has sixteenth-note pairs; VI. II has eighth-note pairs; VI. III has eighth-note pairs; VI. IV has eighth-note pairs; Vla. I. II has eighth-note pairs. Measure 5: VI. I has sixteenth-note pairs; VI. II has eighth-note pairs; VI. III has eighth-note pairs; VI. IV has eighth-note pairs; Vla. I. II has eighth-note pairs. Measure 6: VI. I has sixteenth-note pairs; VI. II has eighth-note pairs; VI. III has eighth-note pairs; VI. IV has eighth-note pairs; Vla. I. II has eighth-note pairs.

=

Tutti      Soli  
VI. I      VI. II      VI. III      VI. IV      Vla. I. II      Ve.      Viol. & Cemb.

This section consists of three measures of music for seven parts: VI. I, VI. II, VI. III, VI. IV, Vla. I. II, Ve., and Viol. & Cemb. The notation includes vertical bar lines, rests, dynamics, and performance instructions. Measure 7: VI. I, VI. II, VI. III, VI. IV, Vla. I. II, and Ve. play eighth-note pairs. Viol. & Cemb. play eighth-note pairs. Dynamics: 'Tutti' (measures 1-2), 'forte' (measures 3-4). Measure 8: VI. I, VI. II, VI. III, VI. IV, Vla. I. II, and Ve. play eighth-note pairs. Viol. & Cemb. play eighth-note pairs. Dynamics: 'Tutti' (measures 1-2), 'forte' (measures 3-4). Measure 9: VI. I, VI. II, VI. III, VI. IV, Vla. I. II, and Ve. play eighth-note pairs. Viol. & Cemb. play eighth-note pairs. Dynamics: 'Soli' (measures 1-2), 'p' (measures 3-4).

Tutti

*f*

*forte*

*forte*

*f*

*f*

*f*

2

70

*Solo*

*p Solo*

*p*

*p*

*p*

*p*

Musical score for strings and basso continuo, measures 1-3. The score consists of five staves: VI. I, VI. II, VI. III, VI. IV, and Vla. III. The basso continuo part is written below the Vla. III staff.

VI. I: Sixteenth-note patterns.

VI. II: Sixteenth-note patterns.

VI. III: Eighth-note patterns.

VI. IV: Eighth-note patterns.

Vla. III: Sixteenth-note patterns.

=

Musical score for strings and basso continuo, measures 4-6. The score consists of six staves: VI. I, VI. II, VI. III, VI. IV, Vla. III, and Vc. The basso continuo part is written below the Vla. III staff. The section concludes with a tutti dynamic.

VI. I: Sixteenth-note patterns.

VI. II: Sixteenth-note patterns.

VI. III: Eighth-note patterns.

VI. IV: Eighth-note patterns.

Vla. III: Sixteenth-note patterns.

Vc.: Eighth-note patterns.

Viol. e Cemb.: Sixteenth-note patterns.

Tutti dynamic at the end of the section.

80

This musical score page shows six staves of music for string instruments and harpsichord. The instruments listed from top to bottom are: Vl. I, Vl. II, Vl. III, Vl. IV, Vla. I.II, Vc., and Viol. & Cemb. The harpsichord part is combined with the violin parts. Measure 6 begins with eighth-note patterns in the upper voices. Measure 7 starts with a dynamic change and continues the rhythmic patterns. Measures 6 and 7 are separated by vertical bar lines.

=

This musical score page shows the same six staves of music for string instruments and harpsichord. Measure 7 continues the rhythmic patterns established in the previous section. Measure 8 begins with a dynamic change and continues the patterns. Measures 7 and 8 are separated by vertical bar lines. The bassoon part (Vcl.) is present in the basso continuo staff in measure 8.

Vl.I Solo  
 Vl.II Solo  
 Vl.III  
 Vl.IV  
 Vla.I.II  
 Vc.  
 Viol. e Cemb.

$\frac{6}{5}$

=

90 Tutti

Vl.I  
 Vl.II  
 Vl.III  
 Vl.IV  
 Vla.I.II  
 Vc.  
 Viol. e Cemb.

$\frac{5}{6}$     $\frac{7}{6}$     $\frac{6}{5}$     $\frac{5}{6}$

## II

**Larghetto e spiritoso**

Violino I obbligato

Violino II obbligato

Violino III

Violino IV

Viola I. II

Violoncello

Violone e Cembalo

*Solo cantabile*

pianissimo sempre

pianissimo sempre

*pianissimo sempre*

*pianissimo sempre*

=

VI.I

VI.II

VI.III

VI.IV

VI.a.I.II

*Solo cantabile*

10

14

Musical score for strings (VI. I, VI. II, VI. III, VI. IV, Vla. I, II) starting at measure 14. The score consists of five staves. Measures 14-17 show VI. I, VI. II, VI. III, VI. IV, and Vla. I, II playing eighth-note patterns. Measures 18-21 show VI. I, VI. II, VI. III, VI. IV, and Vla. I, II playing sixteenth-note patterns.

=

Continuation of the musical score for strings (VI. I, VI. II, VI. III, VI. IV, Vla. I, II) starting at measure 18. The score consists of five staves. Measures 18-21 show VI. I, VI. II, VI. III, VI. IV, and Vla. I, II playing sixteenth-note patterns.

=

Continuation of the musical score for strings (VI. I, VI. II, VI. III, VI. IV, Vla. I, II) starting at measure 20. The score consists of five staves. Measures 20-23 show VI. I, VI. II, VI. III, VI. IV, and Vla. I, II playing eighth-note patterns. Measures 24-27 show VI. I, VI. II, VI. III, VI. IV, and Vla. I, II playing sixteenth-note patterns.

Vl. I  
Vl. II  
Vl. III  
Vl. IV  
Vla. III

=

Vl. I  
Vl. II  
Vl. III  
Vl. IV  
Vla. III

30.

=

Vl. I  
Vl. II  
Vl. III  
Vl. IV  
Vla. III

40

Vl. I      piano

Vl. II      piano

Vl. III      *ppp*

Vl. IV      *ppp*

Vla. I.III    *ppp*

=

Vl. I      *forte e spiritoso*

Vl. II      *forte e spiritoso*

Vl. III      *forte*

Vl. IV      *forte*

Vla. I.III    *forte*

Vc.           *forte*

Viol. e Cemb. *forte*    6    7    6    7    6    7

## III

**Allegro**

Violino I obbligato

Violino II obbligato

Violino III

Violino IV

Viola I.II

Violoncello

Violone e Cembalo

This section of the score features six staves for string instruments (Violin I, Violin II, Violin III, Violin IV, Viola I.II, Violoncello) and one staff for Violone e Cembalo. The tempo is Allegro. The violins play eighth-note patterns, while the other instruments provide harmonic support. Measure numbers 1 through 8 are present above the staves.

=

VI. I

VI. II

VI. III

VI. IV

Vla. I.II

Vc.

Viol. e Cemb.

10

Soli

*f* 6 6 6 # 5 *ff* 6 # 5 *p* 6 5 7

This section continues the musical score. It includes staves for VI. I, VI. II, VI. III, VI. IV, Vla. I.II, Vc., and Viol. e Cemb. The tempo is indicated by a dynamic marking of *f*. Measure numbers 10 through 14 are shown above the staves. The section concludes with a dynamic marking of *p* and measure numbers 6, 5, and 7 below the staff.

20

VI.I  
 Soli  
 VI.II  
 p  
 Vc.  
 Viol.  
 e Cemb.  
 = 4 8      6 7      7 #      6 5 7 4 3

Tutti

VI.I  
 VI.II  
 VI.III  
 VI.IV  
 Vc.  
 Viol.  
 e Cemb.  
 = 6 7      7 #      f

30

Solo (arpeggio)

VI.I  
 VI.II  
 VI.III  
 VI.IV  
 Vla.III  
 Vc.  
 Viol.  
 e Cemb.  
 = 5 #      ff      6 # 5

40

Vl. I

Vl. II

Vl. I

Vl. II

Tutti

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I. III

Vc.

Viol. e Cemb.

60

Vl. I

Vl. II

Vl. III

Vl. IV

Vla. I. II.

Vc.

Viol. e Cemb.

Solo

VI. I      forte

VI. II      forte

VI. III      forte

VI. IV      forte

Vla. I. II      forte

Vc.      forte

Viol. e Cemb.      forte

7 5      7 5 ♯

=

70 Tutti

VI. I

VI. II      Solo

VI. III

VI. IV

Vla. I. II

Vc.

Viol. e Cemb.

Tutti

Soli

p Soli

p

6 5 ♯      6 5

VI. I

VI. II

VI. III

VI. IV

Vla. I, II

Vc.

Viol.  
e Cemb.

*p*

*p*

*p*

*p*

*p*

*p*

7

7

VI. I

80

VI. II

VI. III

VI. IV

Vla. I, II

Vc.

Viol.  
e Cemb.

*Tutti*

*Tutti*

*f*

*f*

*f*

*f*

*f*

*f*

6

7

*f*

*f*

*Solo*

VI. I                      piano

VI. II                      cantabile solo e forte

VI. III                      pianissimo

VI. IV                      pianissimo

Vla. III

Vc.                          piano

Viol.  
e Cemb.                      piano

7

90

VI. I

VI. II

VI. III

VI. IV

Vc.

Viol.  
e Cemb.

6  
5

Musical score for strings and cembalo. The score consists of six staves: Vl. I, Vl. II, Vl. III, Vl. IV, Vc., and Viol. & Cemb. The music is divided into measures by vertical bar lines. Measure 5: Vl. I plays eighth-note pairs. Vl. II has a eighth-note pair followed by a fermata over two measures. Vl. III and Vl. IV play eighth-note pairs. Vc. and Viol. & Cemb. play quarter notes. Measure 6: Vl. I continues eighth-note pairs. Vl. II starts a eighth-note pair. Vl. III and Vl. IV continue eighth-note pairs. Vc. and Viol. & Cemb. continue quarter notes. Measure 7: Vl. I continues eighth-note pairs. Vl. II starts a eighth-note pair. Vl. III and Vl. IV continue eighth-note pairs. Vc. and Viol. & Cemb. continue quarter notes. Measure 8: Vl. I continues eighth-note pairs. Vl. II starts a eighth-note pair. Vl. III and Vl. IV continue eighth-note pairs. Vc. and Viol. & Cemb. continue quarter notes.

=

Musical score for strings and cembalo, starting at measure 100. The score consists of six staves: Vl. I, Vl. II, Vl. III, Vl. IV, Vc., and Viol. & Cemb. Measure 100: Vl. I plays eighth-note pairs. Vl. II starts a eighth-note pair. Vl. III and Vl. IV start eighth-note pairs. Vc. and Viol. & Cemb. play quarter notes. Measure 101: Vl. I continues eighth-note pairs. Vl. II starts a eighth-note pair. Vl. III and Vl. IV continue eighth-note pairs. Vc. and Viol. & Cemb. continue quarter notes. Measure 102: Vl. I continues eighth-note pairs. Vl. II starts a eighth-note pair. Vl. III and Vl. IV continue eighth-note pairs. Vc. and Viol. & Cemb. continue quarter notes. Measure 103: Vl. I continues eighth-note pairs. Vl. II starts a eighth-note pair. Vl. III and Vl. IV continue eighth-note pairs. Vc. and Viol. & Cemb. continue quarter notes.

VI. I  
 VI. II  
 VI. III  
 VI. IV  
 Vc.  
 Viol.  
 e Cemb.

7            6            9

*b*            5            *b*

*b*            6            7            5

110

3            7            5

Tutti

VI. I      spiccato e forte

VI. II      spiccato e forte

VI. III      spiccato e forte

VI. IV      spiccato e forte

Vla. I. II      -      spiccato e forte

Vc.      spiccato e forte

Viol. e Cemb.      spiccato e forte

3

Soli

p

p

piano

piano

piano

120

VI. I

VI. II

VI. III

VI. IV

Vla. I. II

VI. I

VI. II

VI. III

VI. IV

Vla. I. II

130

**Tutti**

vi. I      vi. II      vi. III      vi. IV      Vla. LII      Vc.      Viol. & Cemb.

*solo*

(arpeggio)

**140**

vi. I      vi. II      Vla. LII

**Tutti**

vi. I      vi. II      vi. III      vi. IV      Vla. LII      Vc.      Viol. & Cemb.