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.,
36-38, Dean Street, London, W. 1

I. Allegro 1
II. Larghetto e spiritoso 13
III. Allegro 17

Notice.

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

Zum Beachtung!

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

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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 composure (music may contain such an apparent contradiction in terms) in the Tutti passages; of a sober, thematic seriousness 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 untrammeled 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

Dr. Alfred Einstein

II

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 langsamen 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 Schlußsatz, 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 Gefaßtheit — 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 *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 Schlußsatz verdoppelt, mit Unisoni, in wilden und hämmernden 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.

Berlin, im Juli 1932

Dr. Alfred Einstein

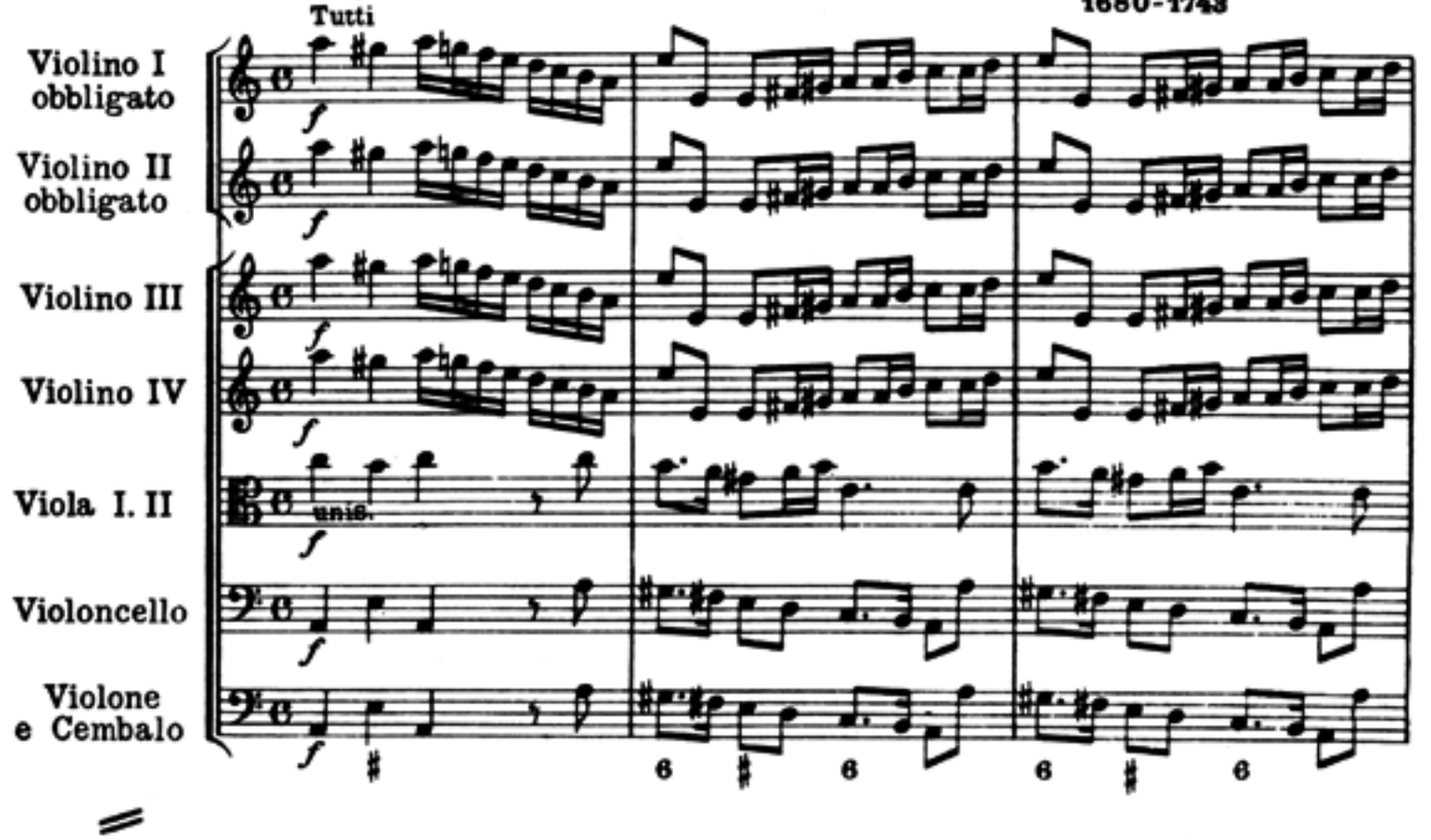
Concerto grosso

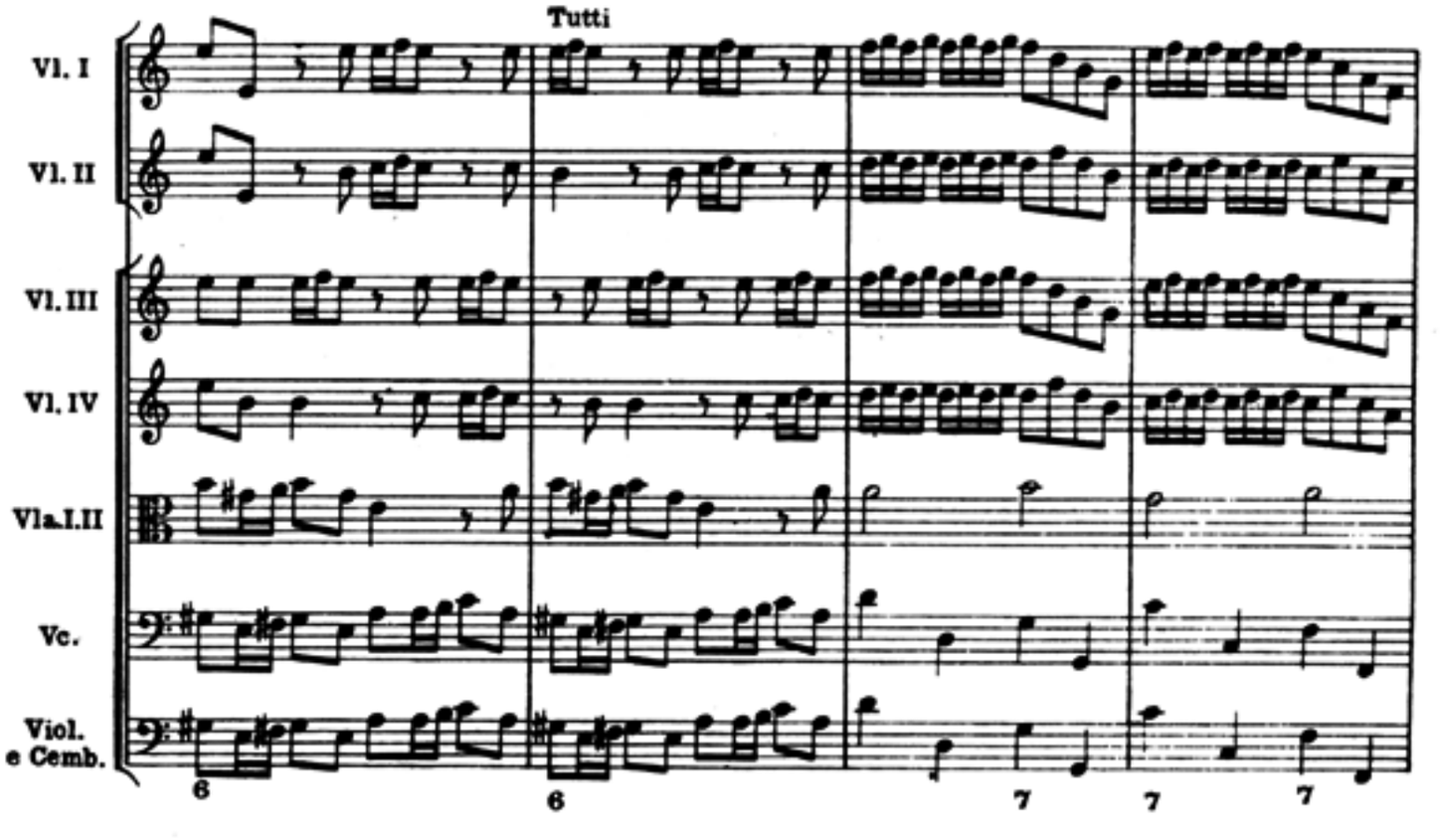
I

Allegro

Antonio Vivaldi Op. 3, Nr. 8

1680-1743





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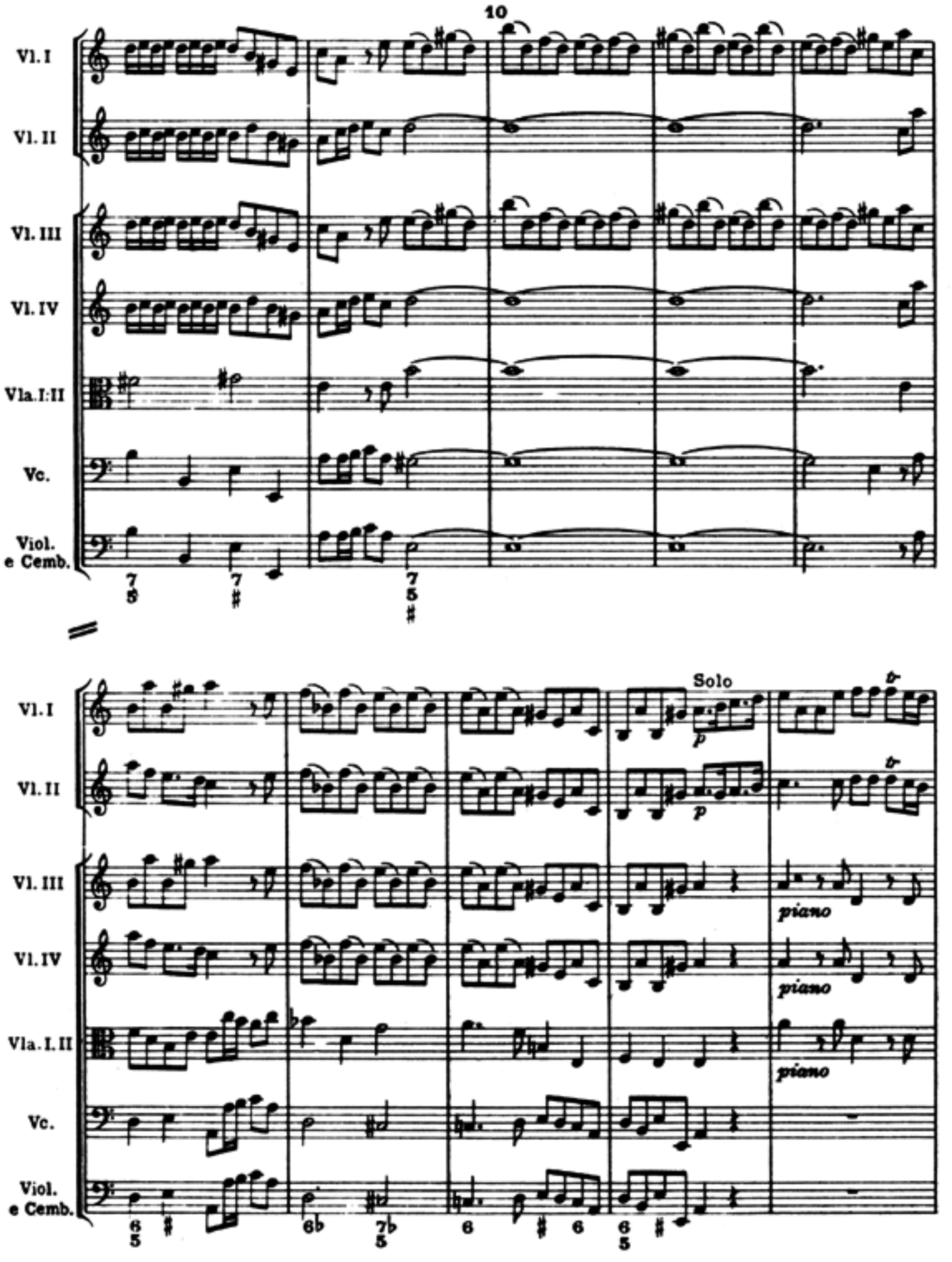
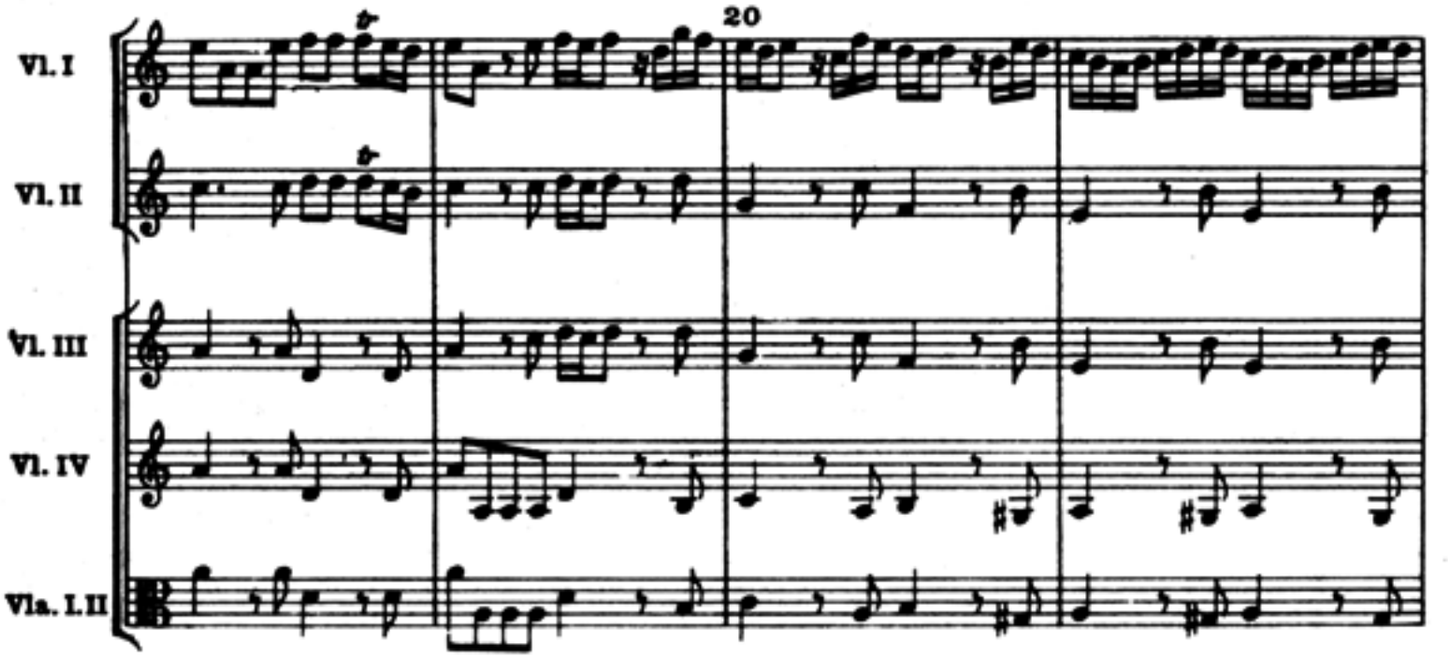
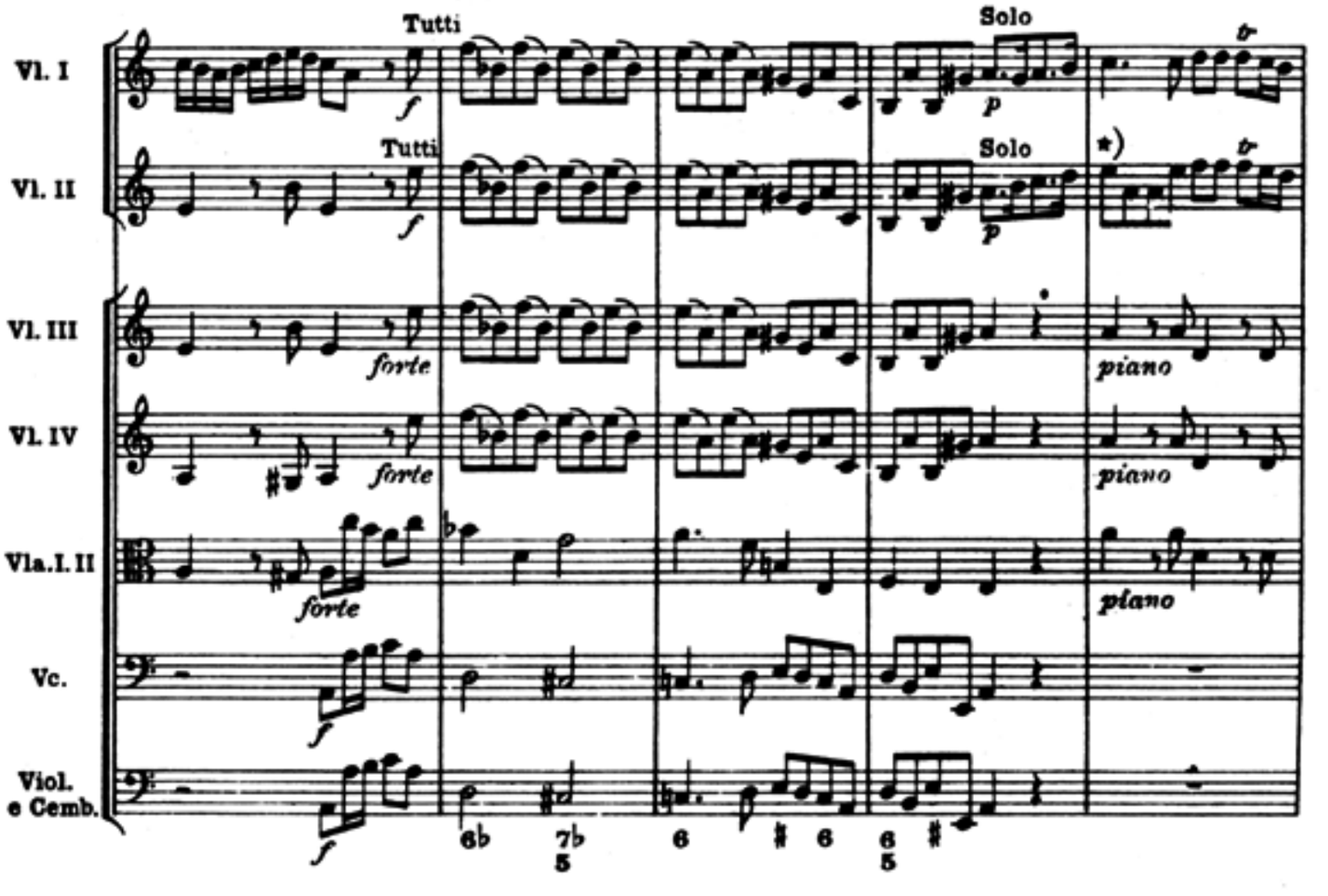
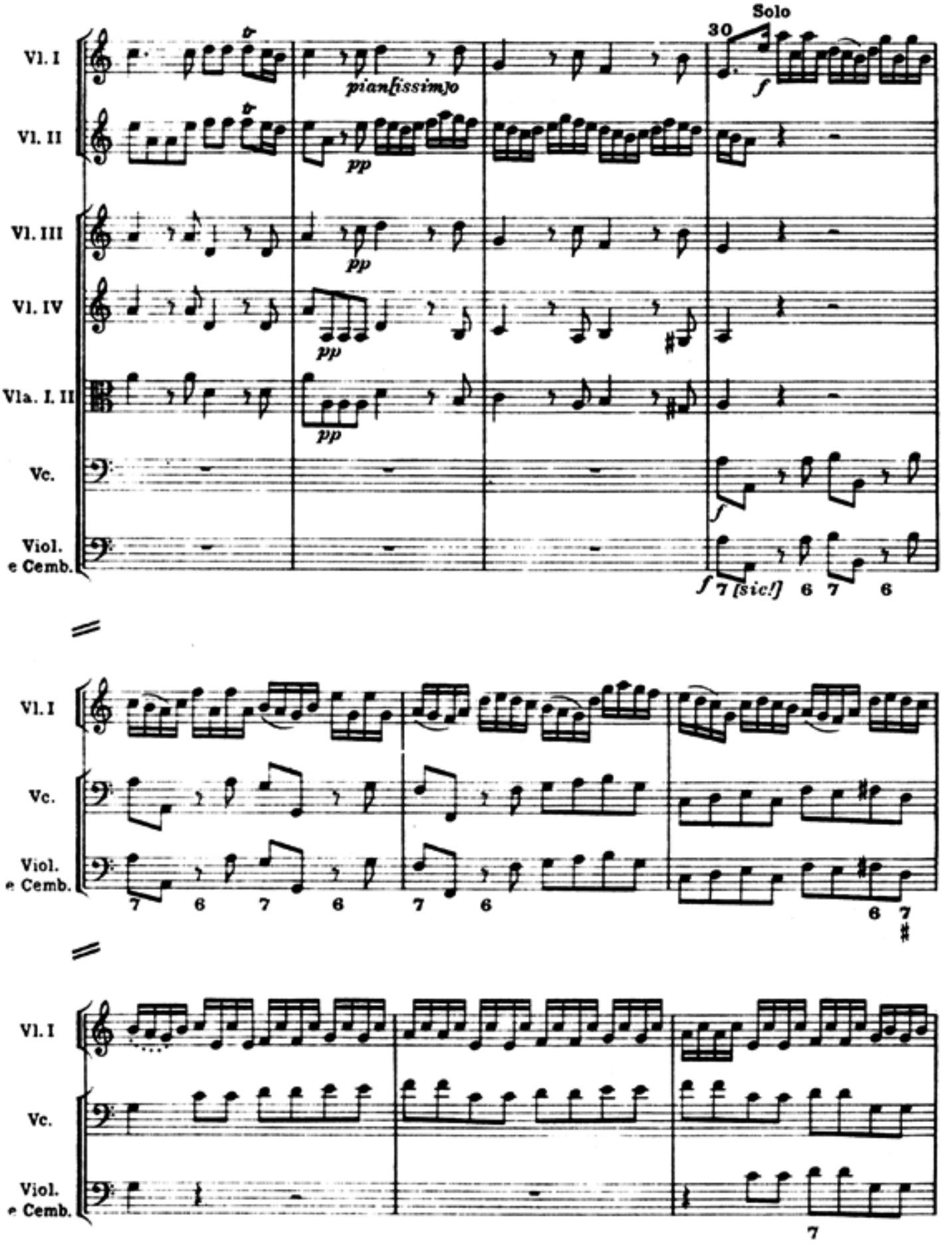
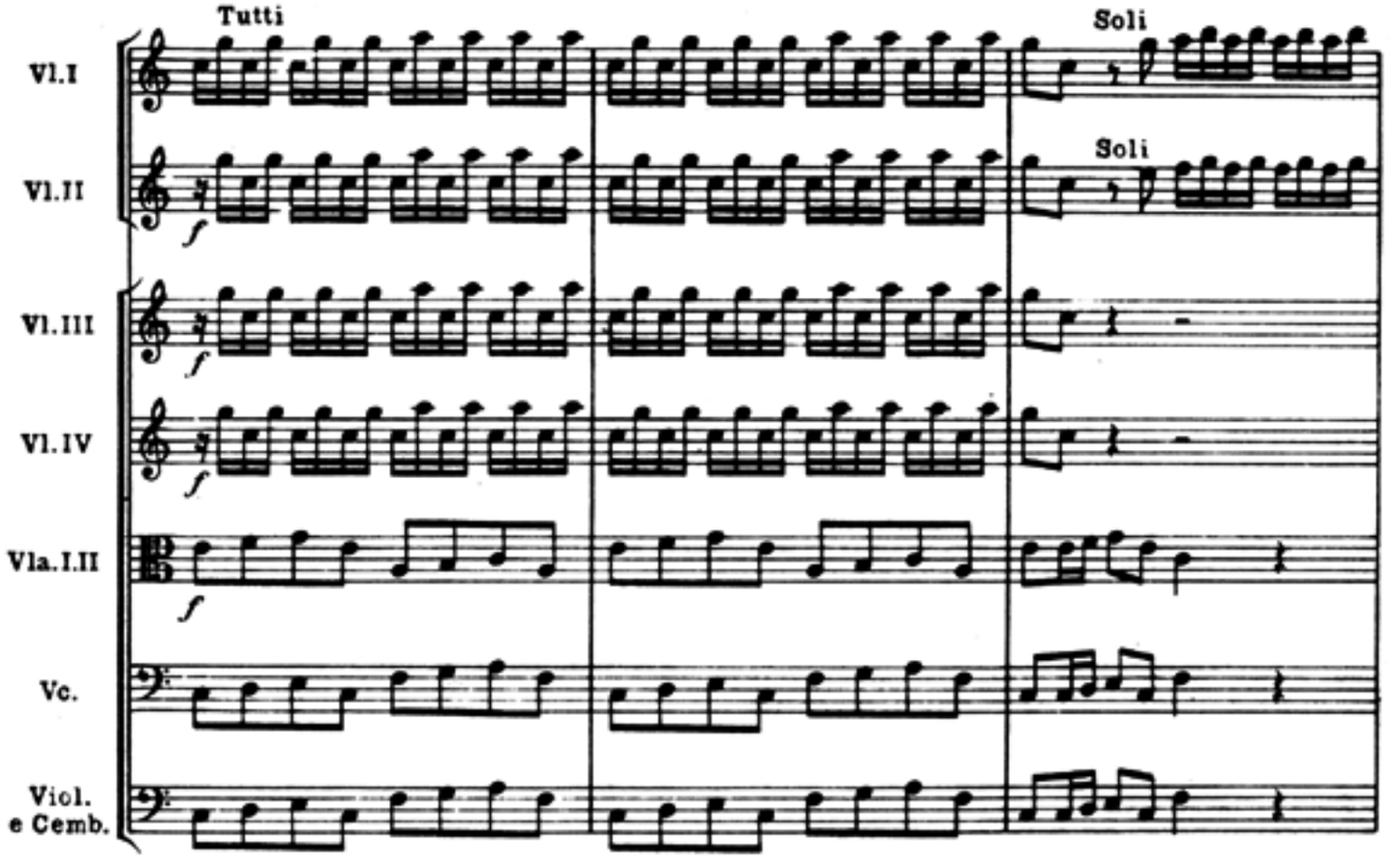

10
Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I:II
Vc.
Viol. e Cemb.
Solo
p
piano

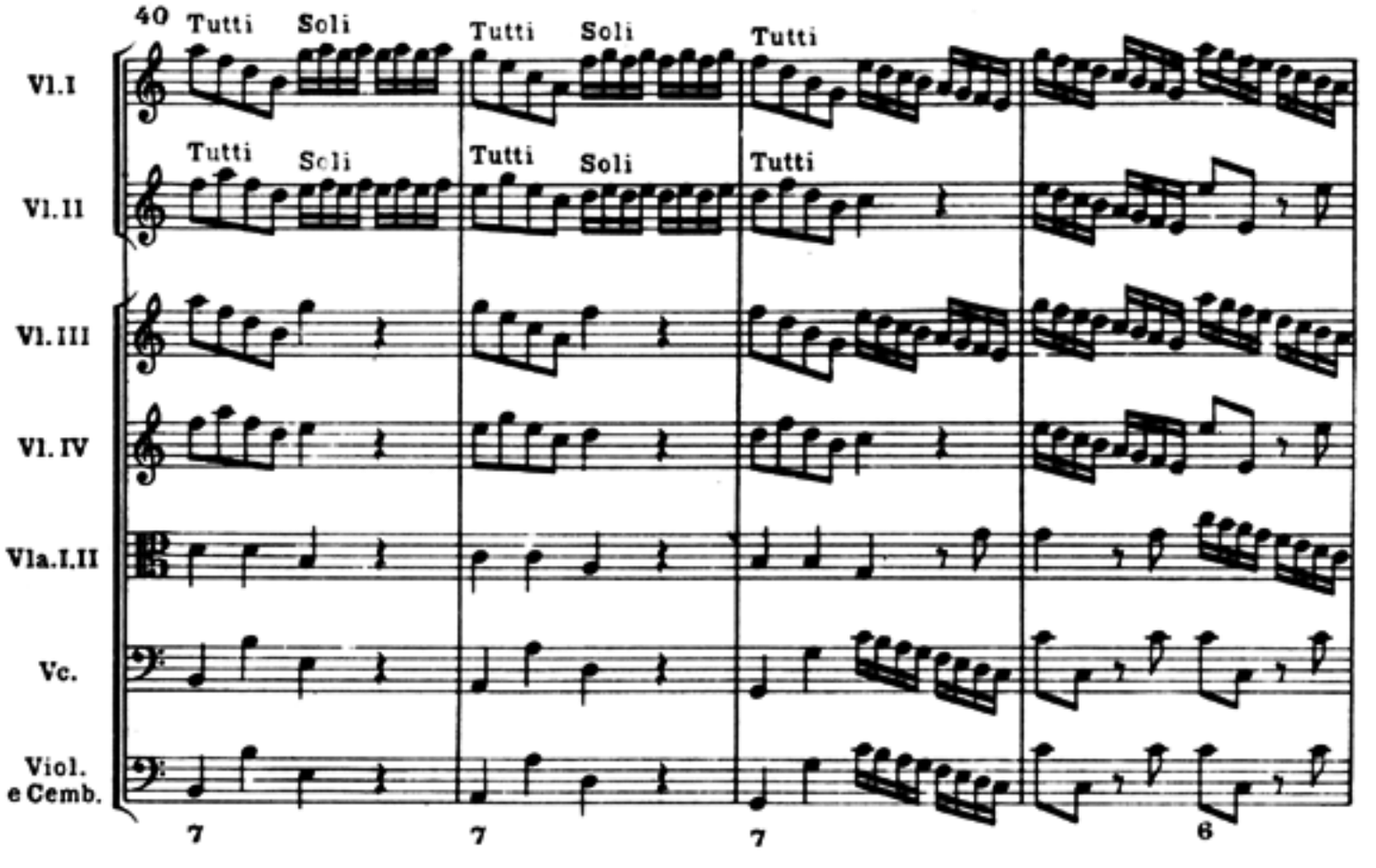

20
Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I. II

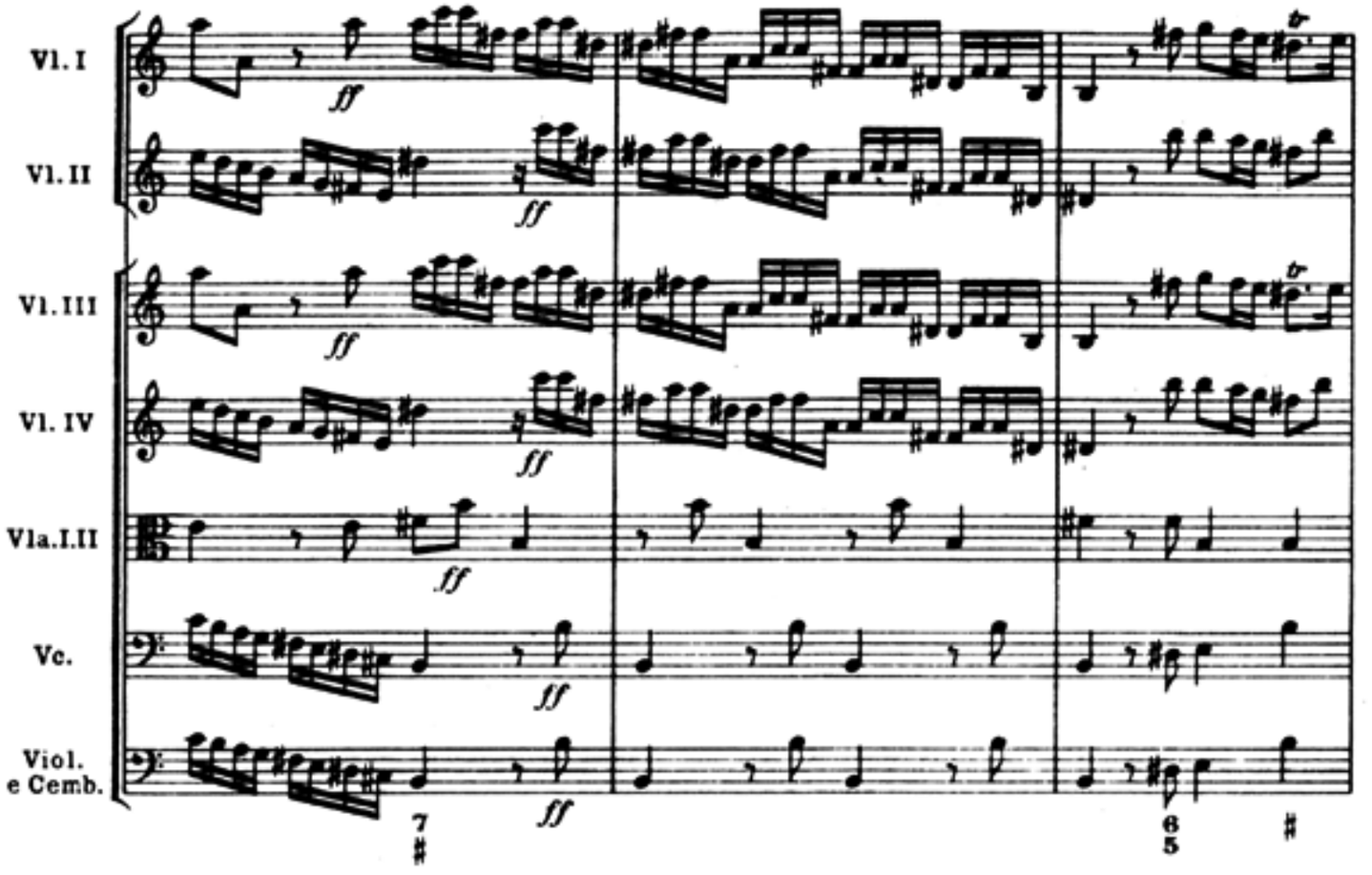

Tutti
Solo
Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I. II
Vc.
Viol. e Cemb.
forte
piano
*)

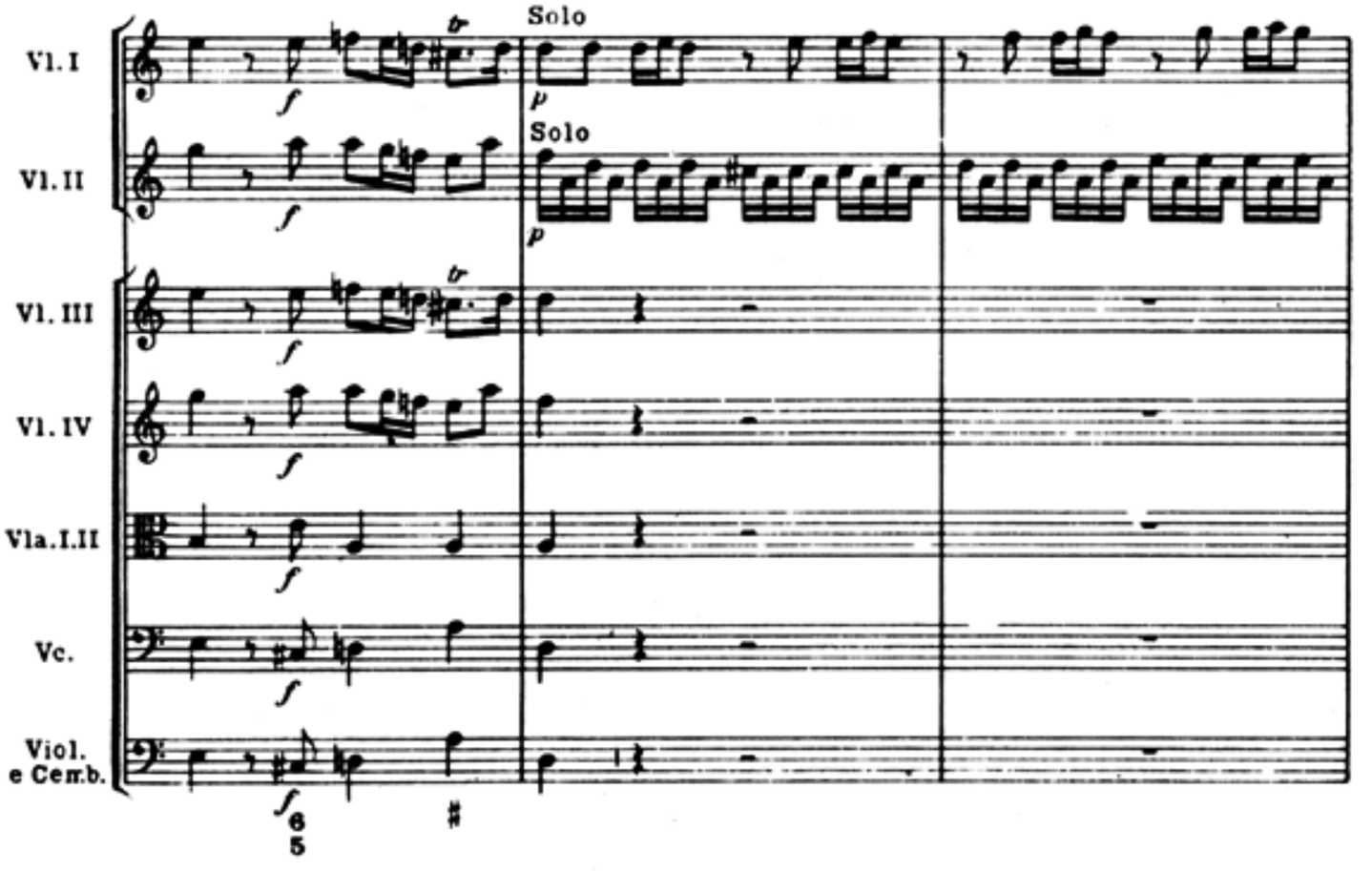
*) Original:

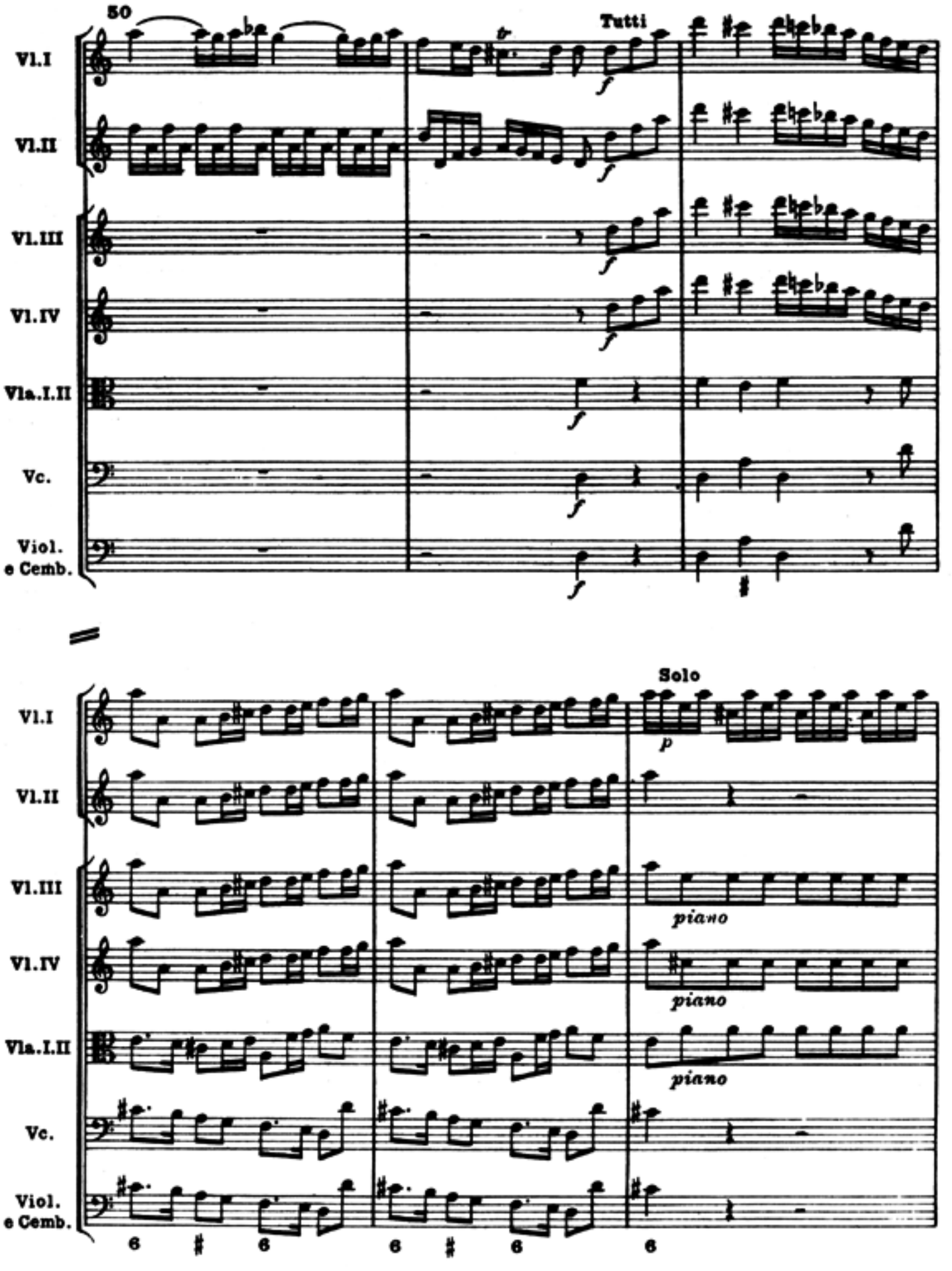

Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I. II
Vc.
Viol. e Cemb.
pianissimo
pp
Solo
30
f
f 7 [sic!] 6 7 6
7 6 7 6 7 6
6 7
7

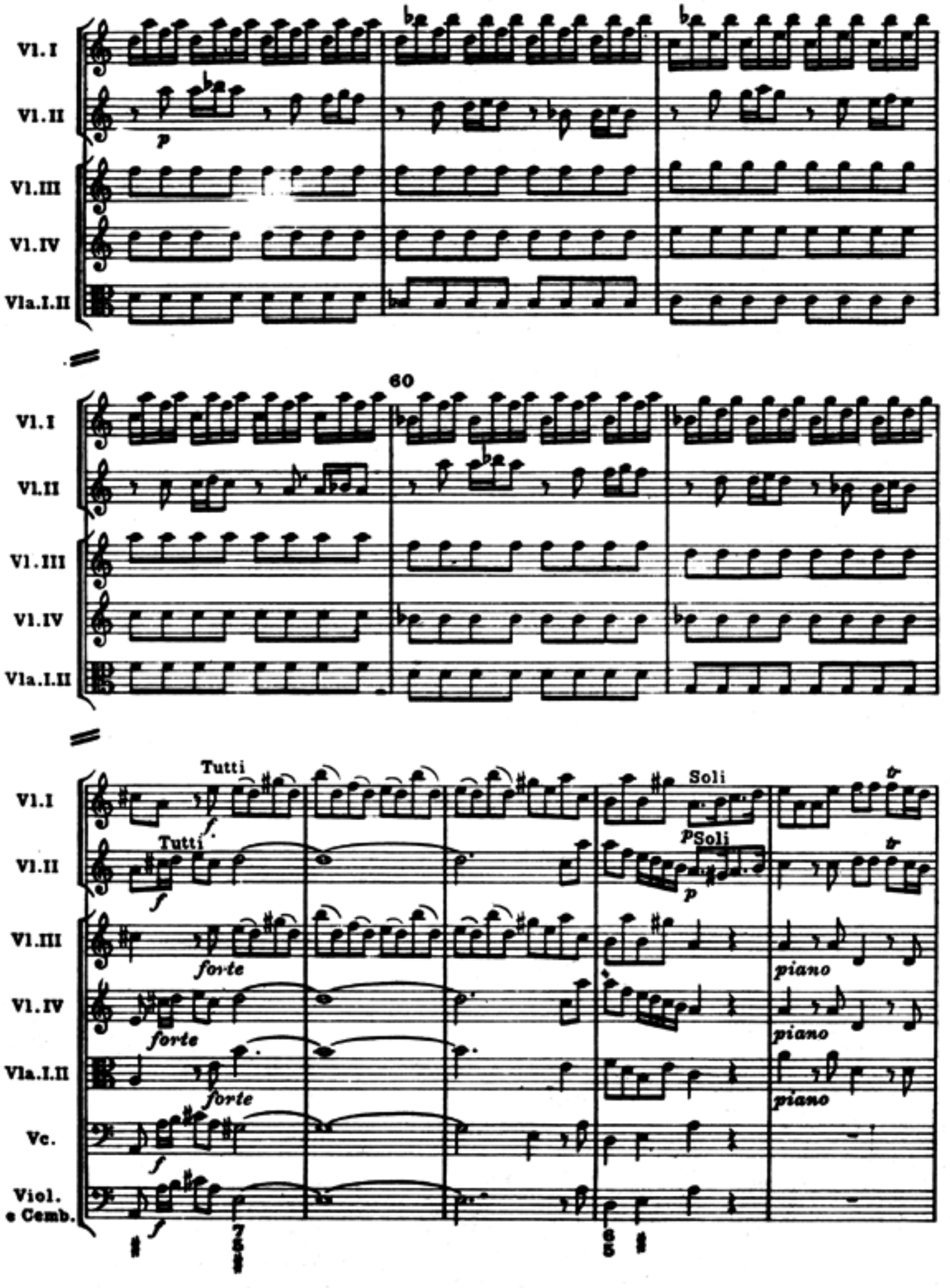

Tutti
Soli
Soli
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
f
f
f
f

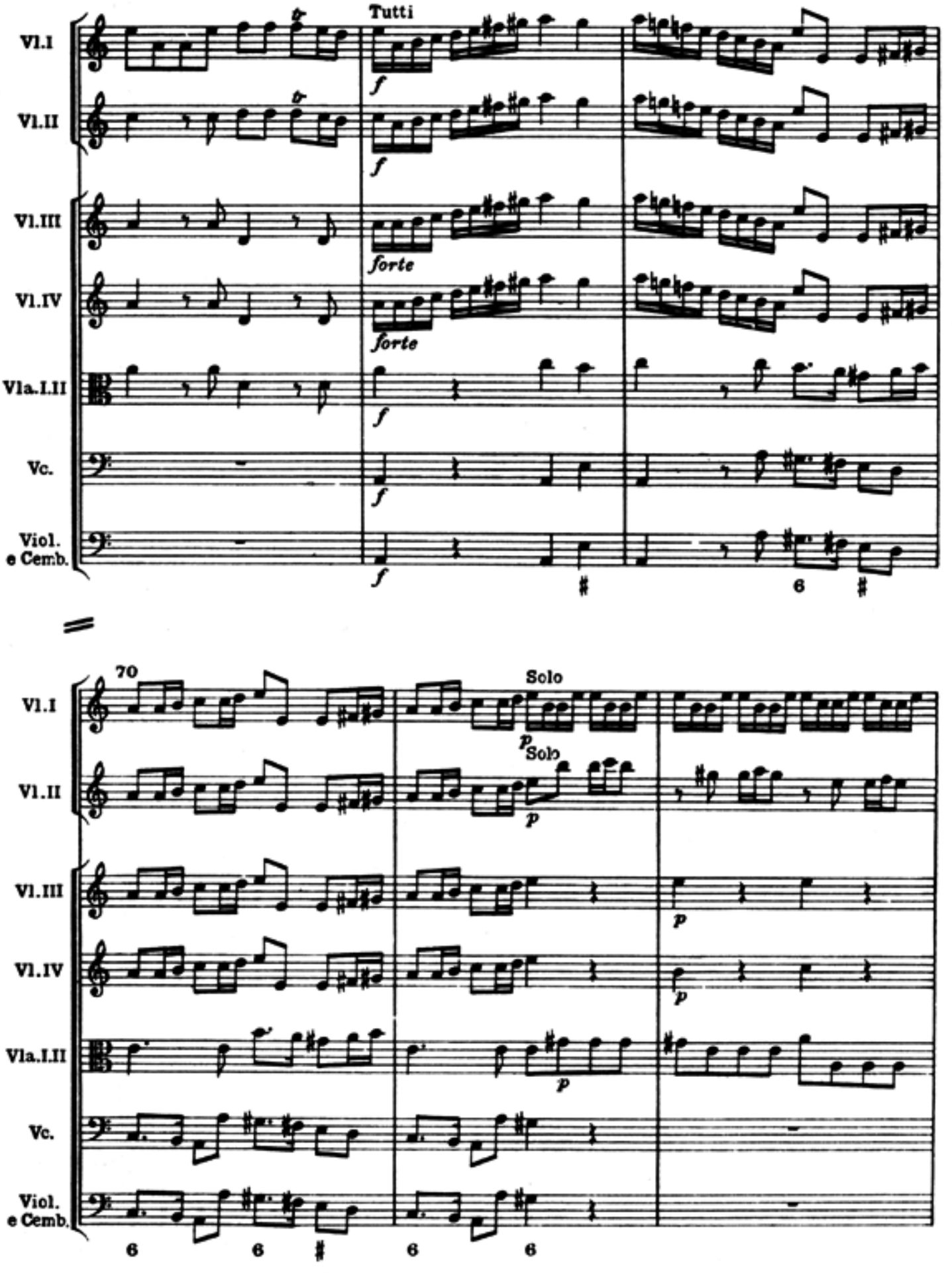

40
Tutti
Soli
Tutti
Soli
Tutti
Tutti
Soli
Tutti
Soli
Tutti
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
7
7
7
6

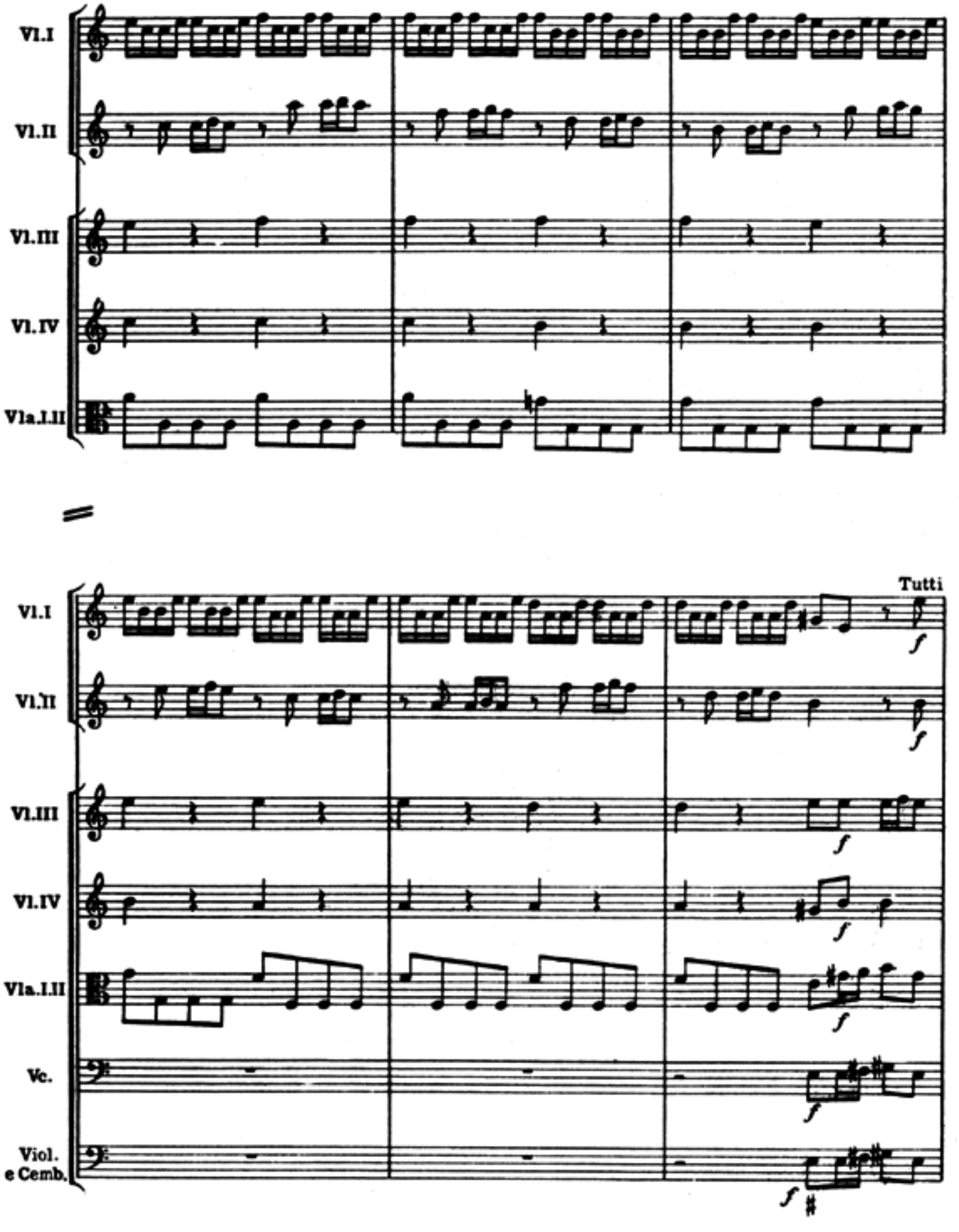

Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I. II
Vc.
Viol. e Cemb.
ff
7
#
6
5
#

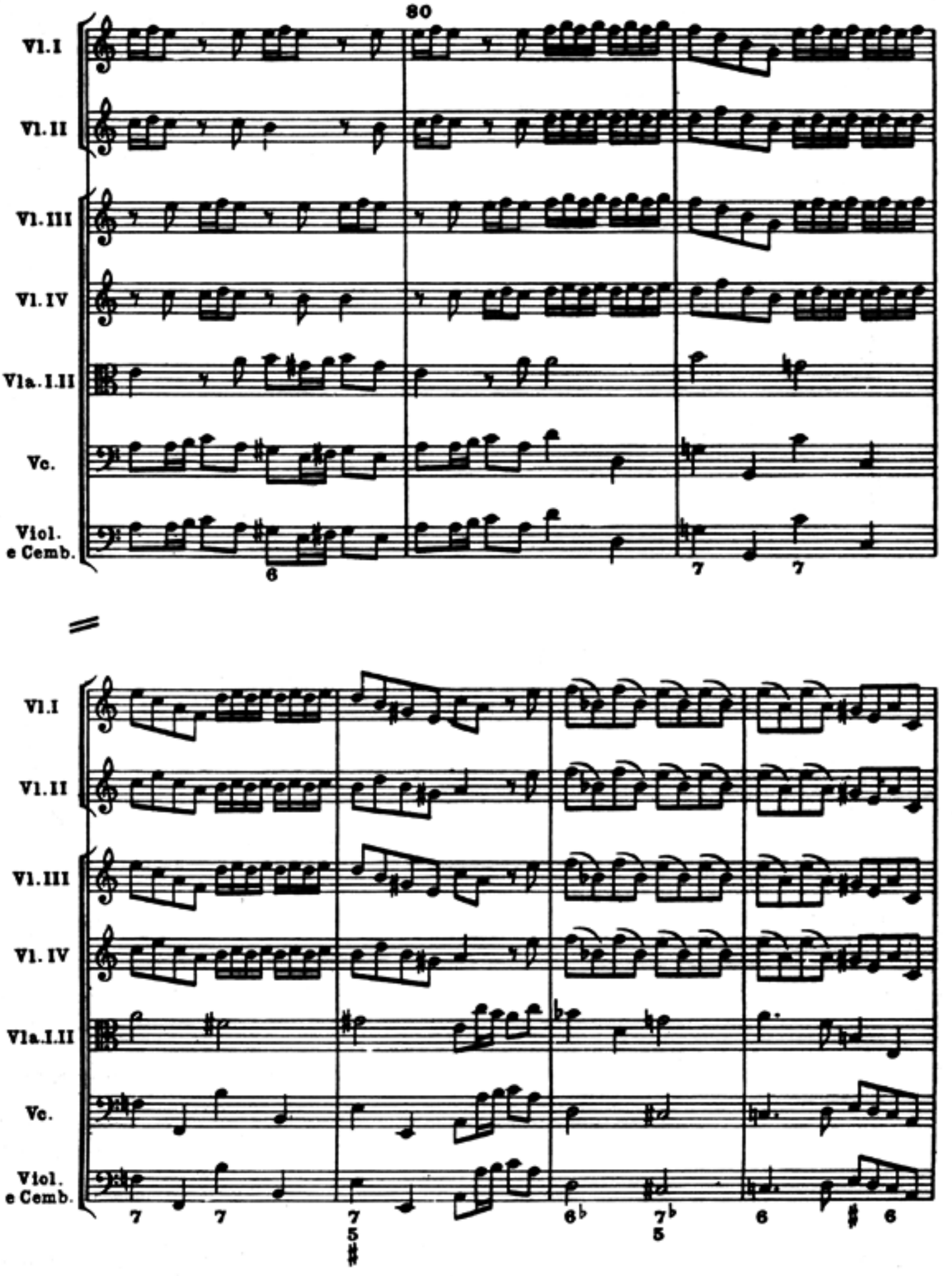

Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I. II
Vc.
Viol. e Cemb.
f
Solo
p
Solo
p
6
5
#

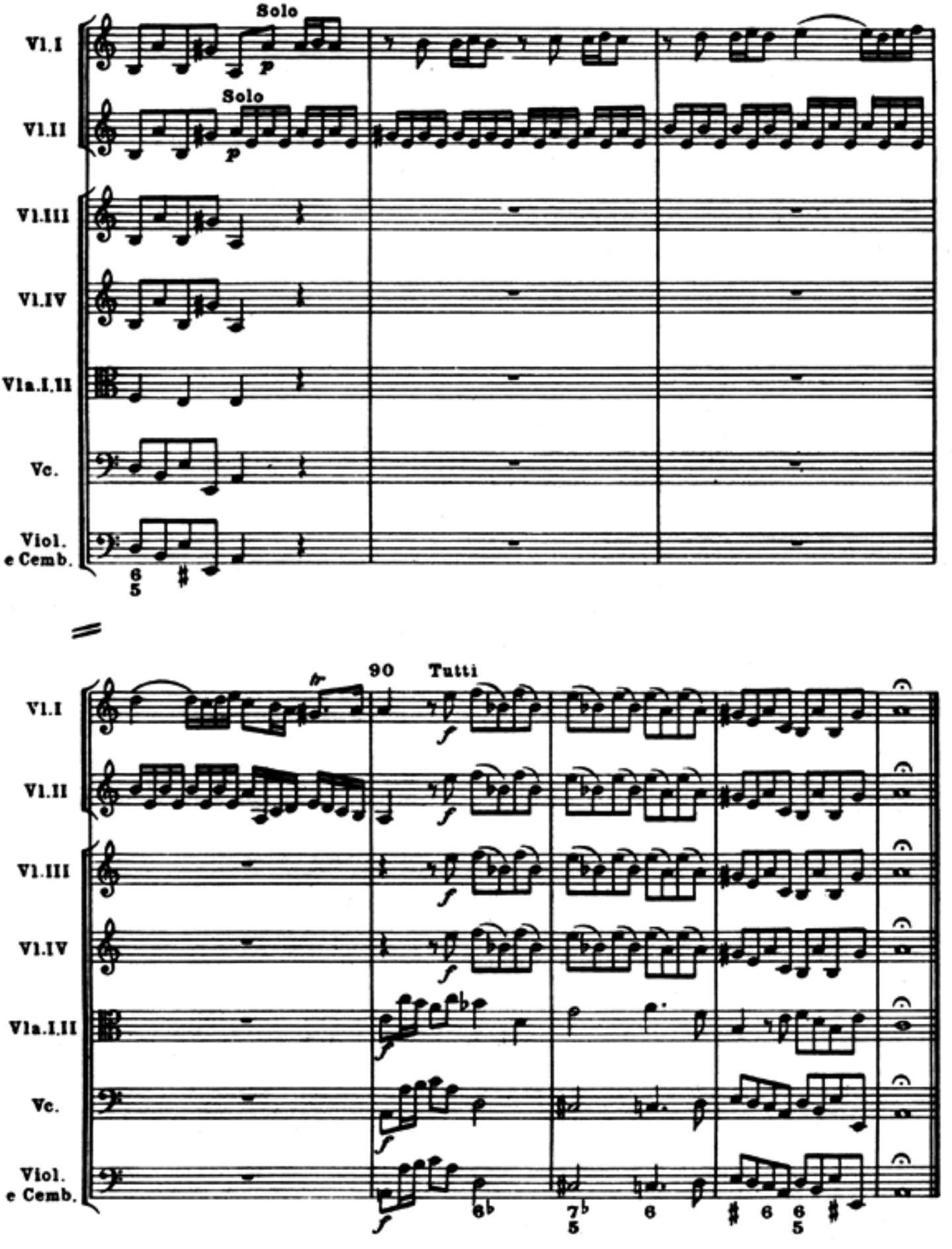

50
Tutti
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
f
Solo
p
piano
6
#
6
6
#
6
6


Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I. II
60
Tutti
Soli
forte
piano
Vc.
Viol. e Cemb.

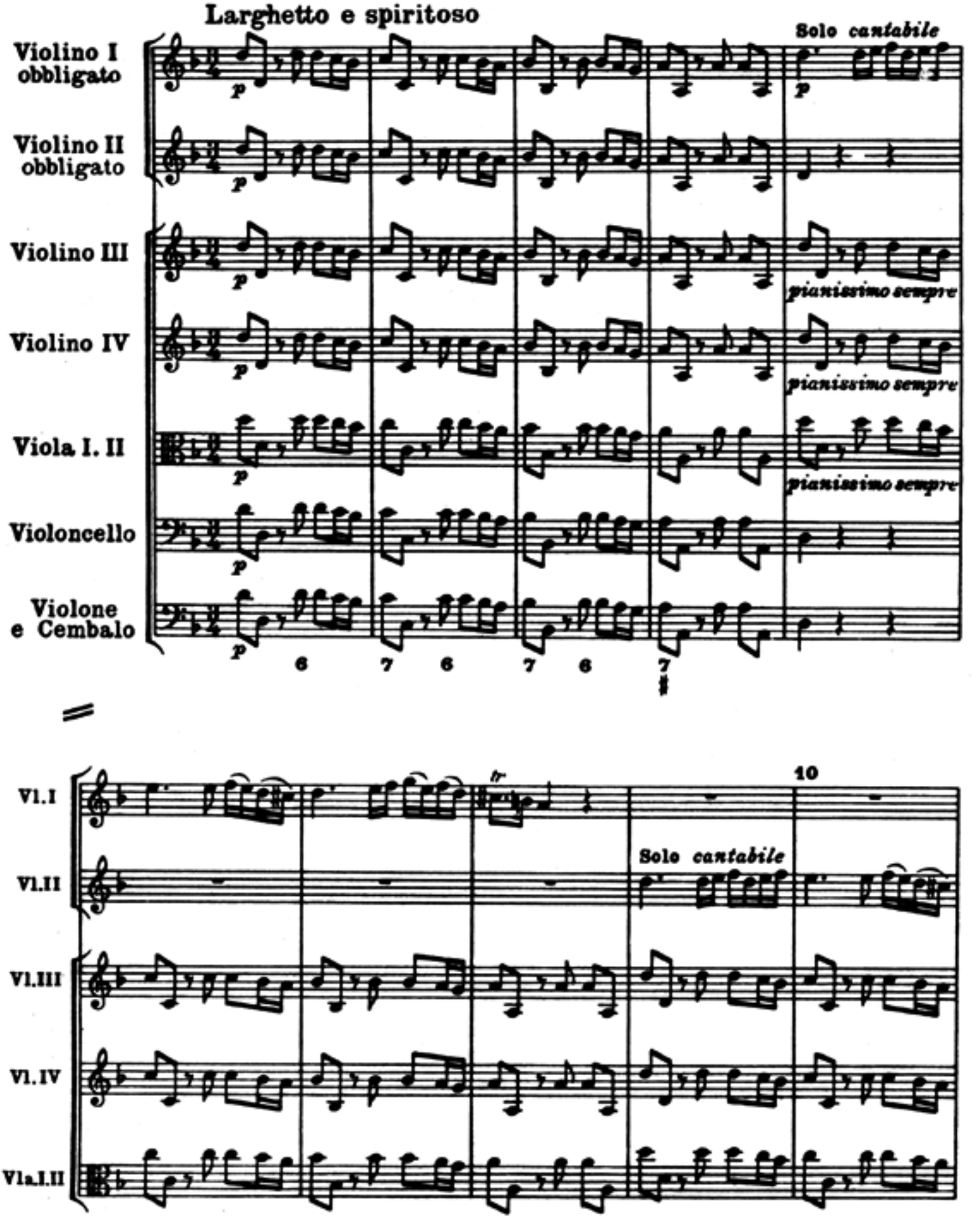

Tutti
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
f
forte
70
Solo
p
Solo

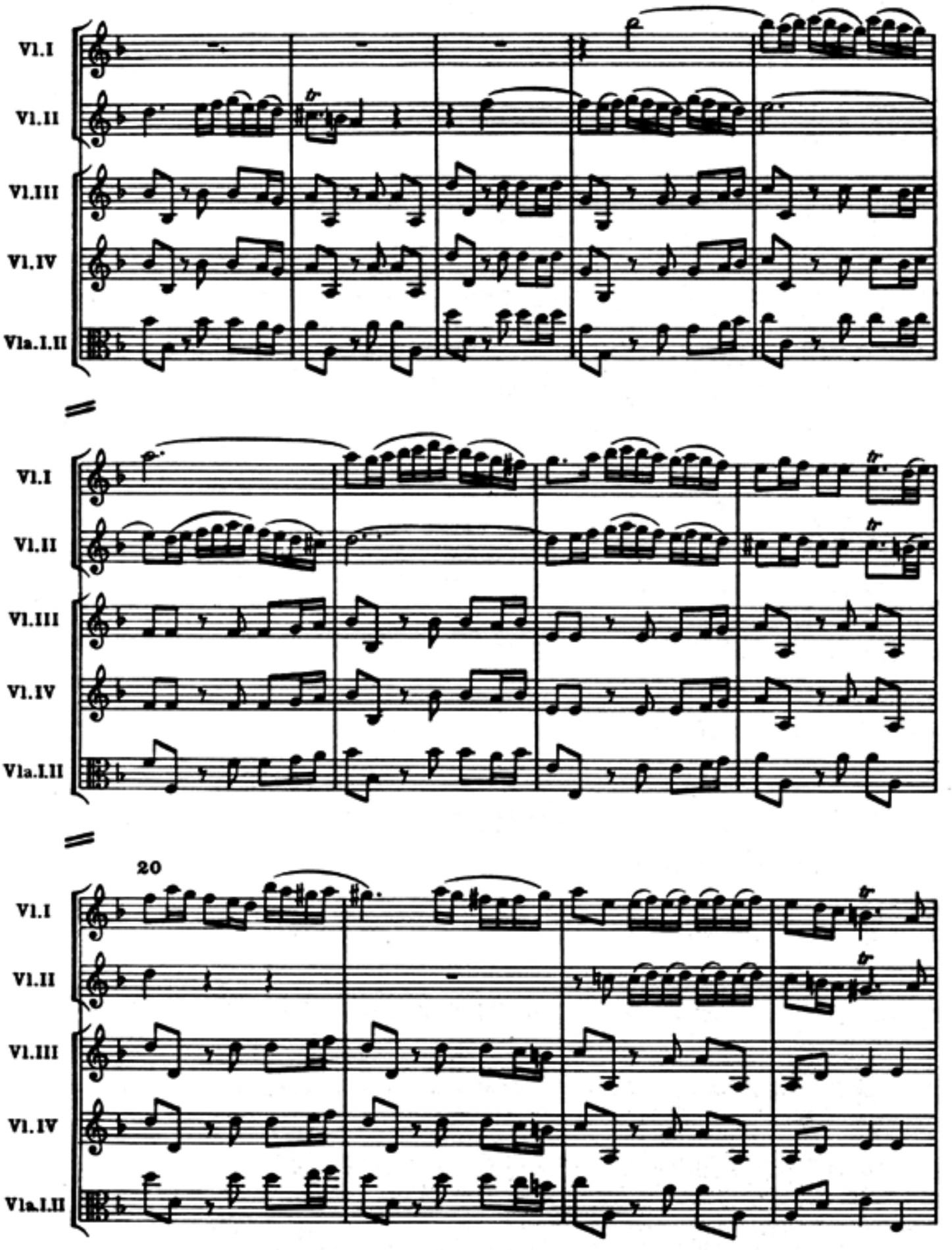

Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Tutti
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
f

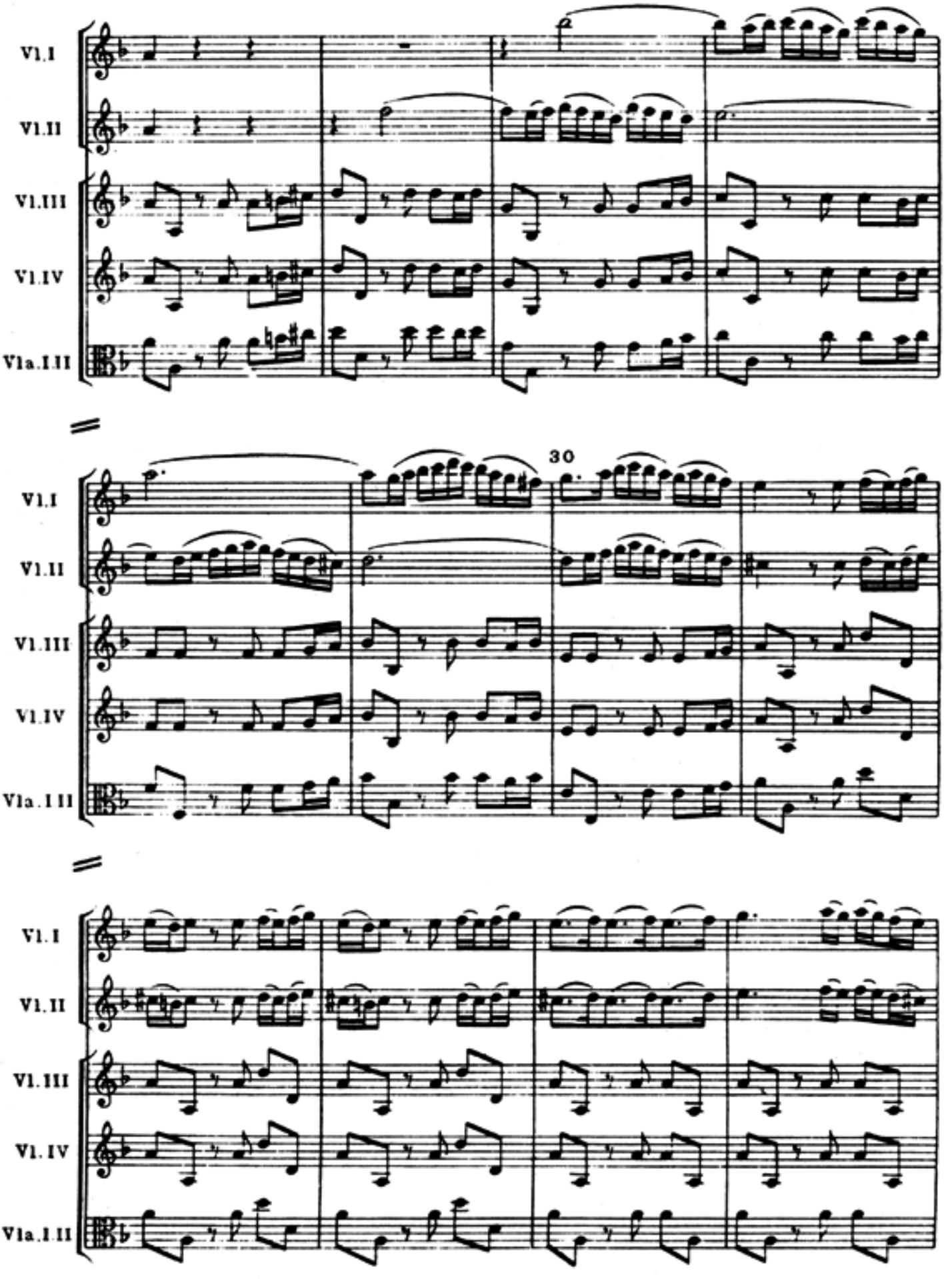

80
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
6
7
7
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
7
7
7
5
♯
6♭
7♭
5
6
♯
6

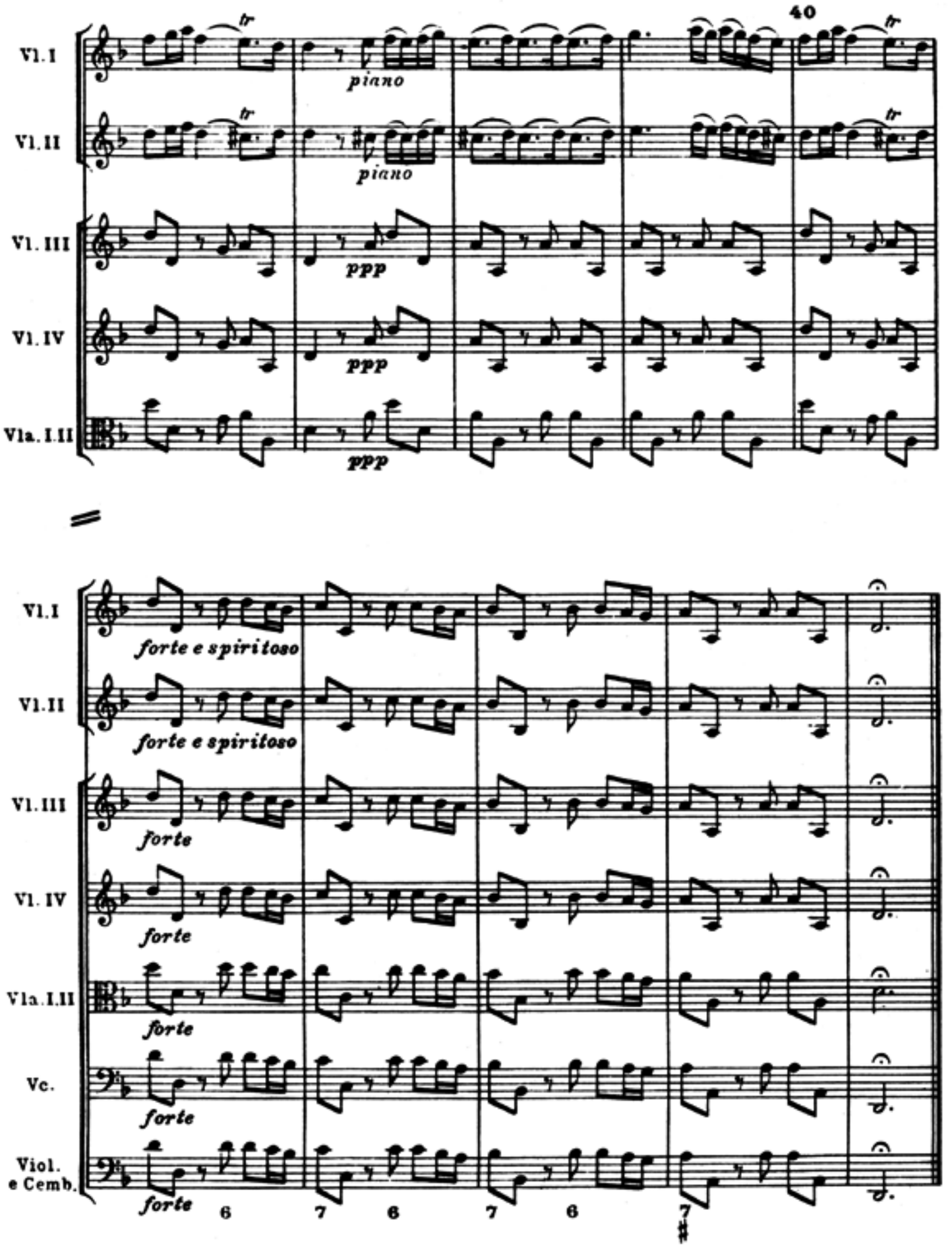

Solo
Vl.I
Solo
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
90
Tutti
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.

II

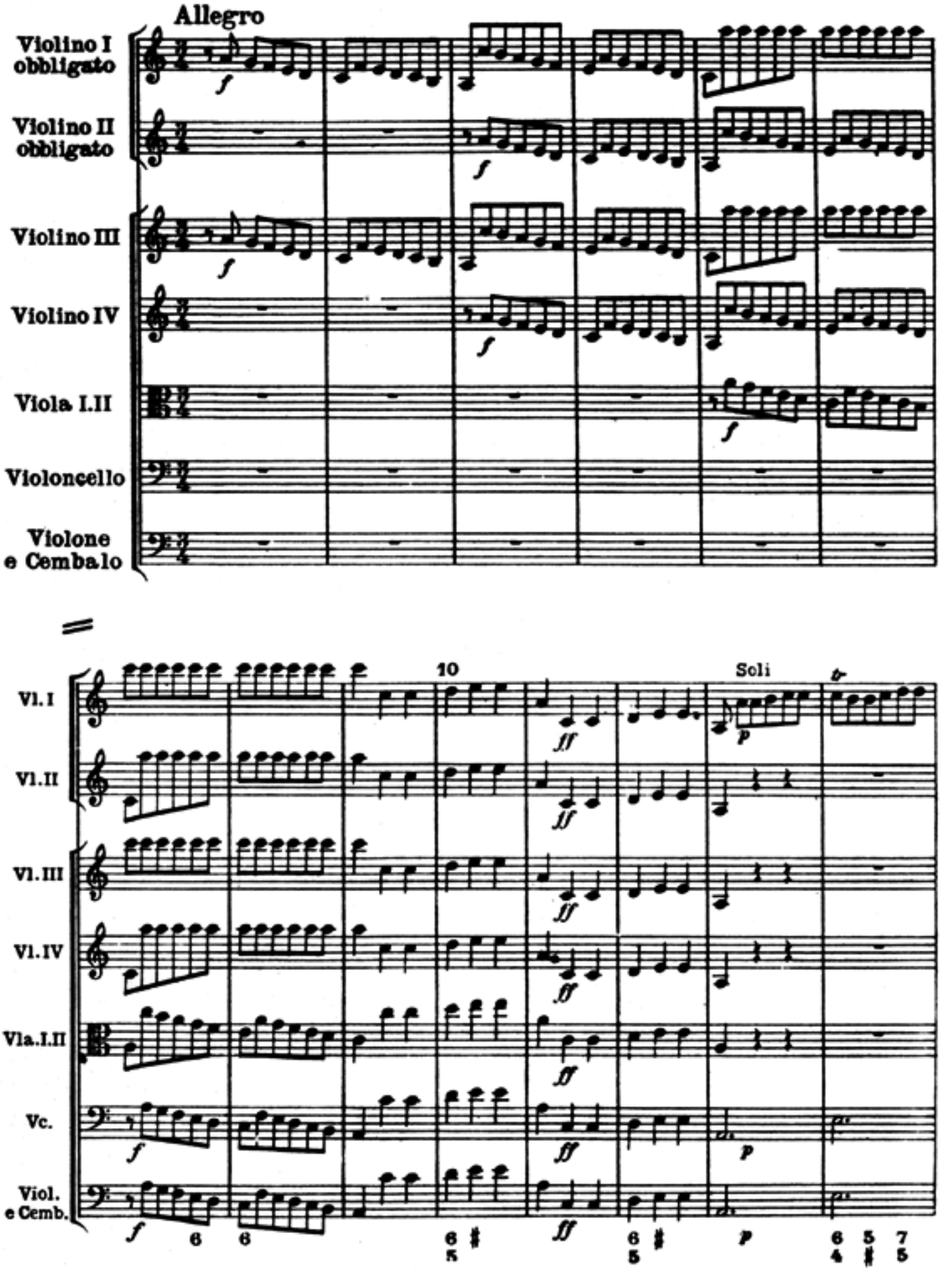

Larghetto e spiritoso
Violino I obbligato
Violino II obbligato
Violino III
Violino IV
Viola I. II
Violoncello
Violone e Cembalo
Solo cantabile
pianissimo sempre
10
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II

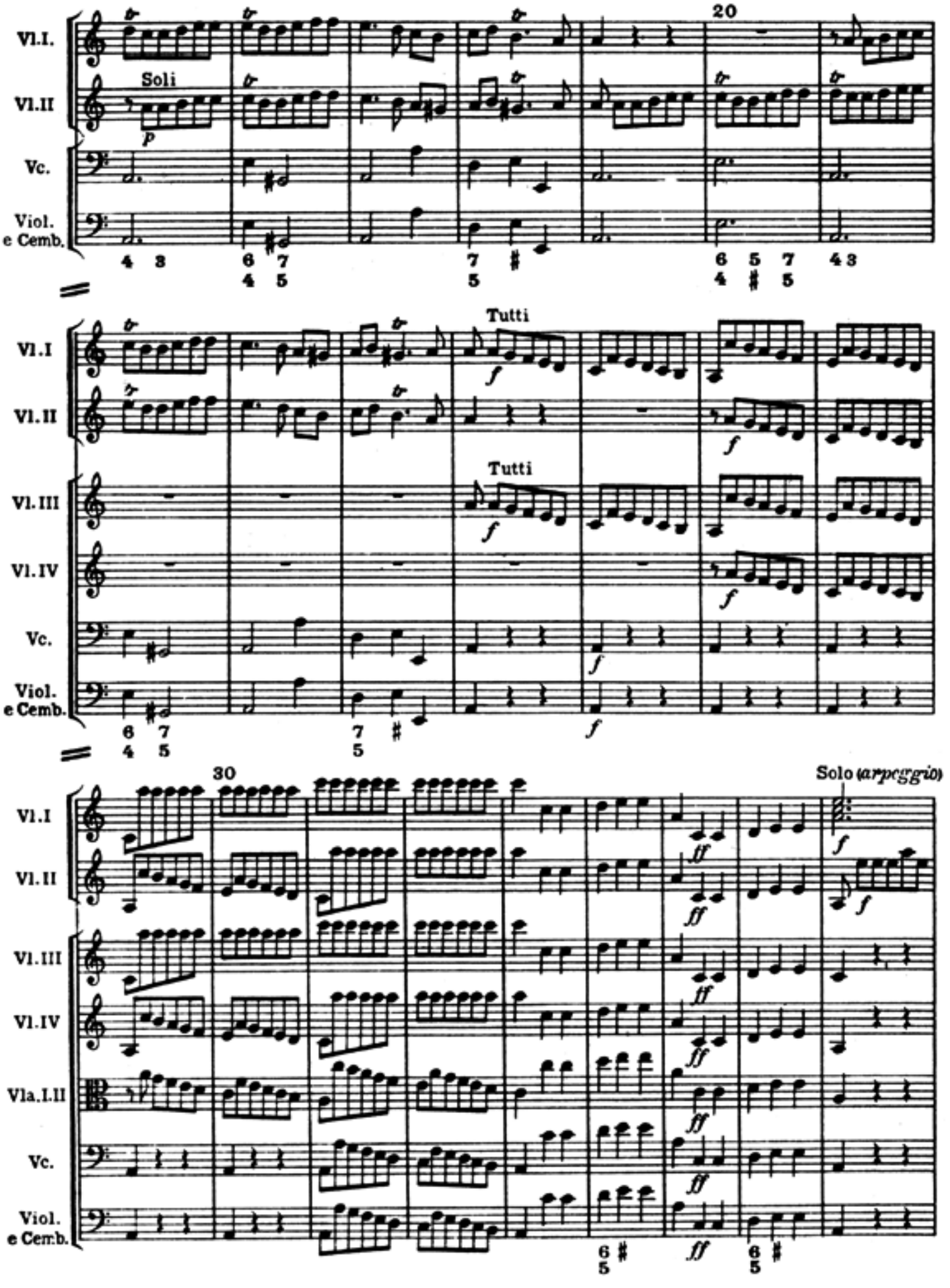

Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
20

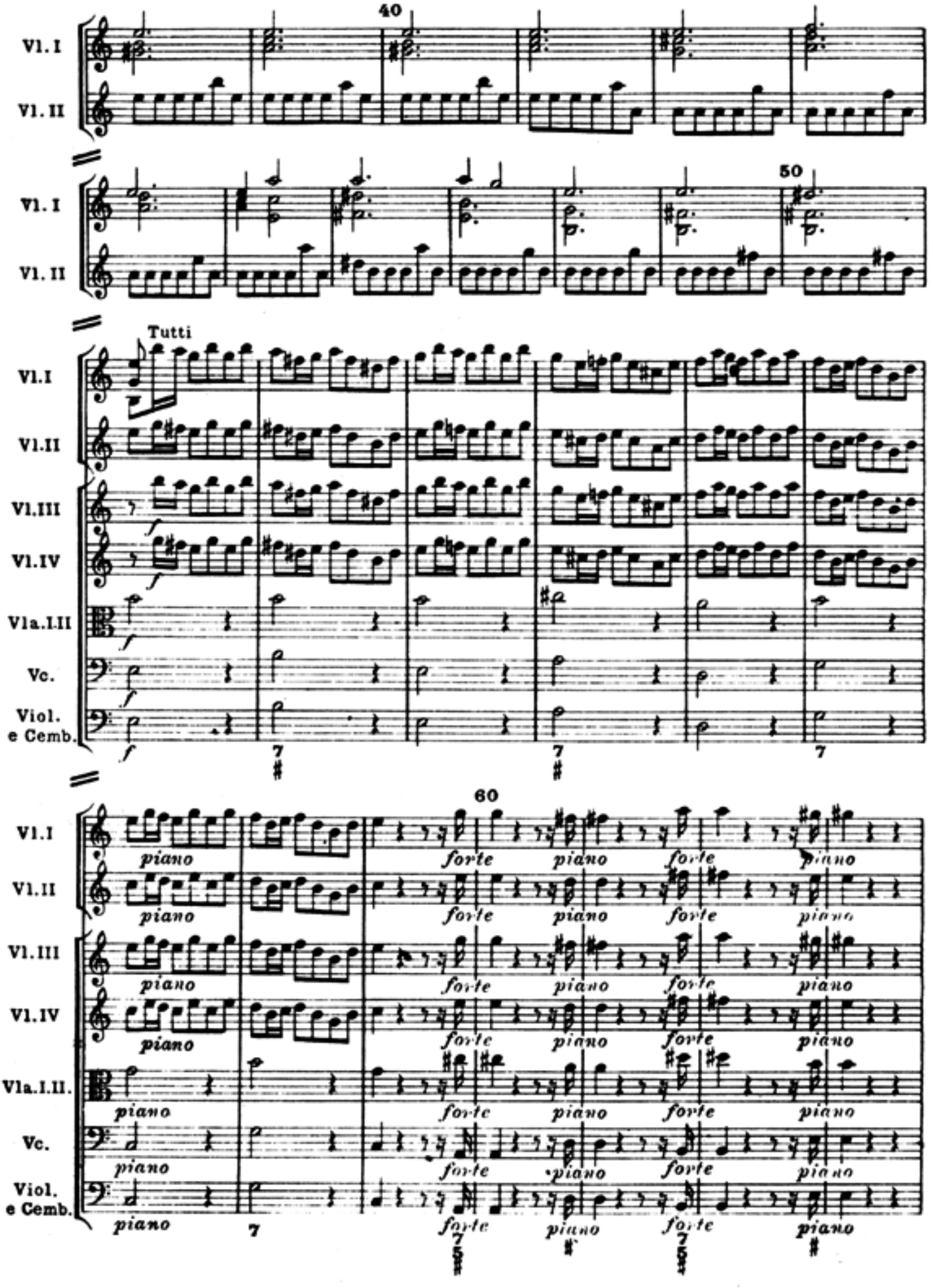

Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I II
30
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I II
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I II

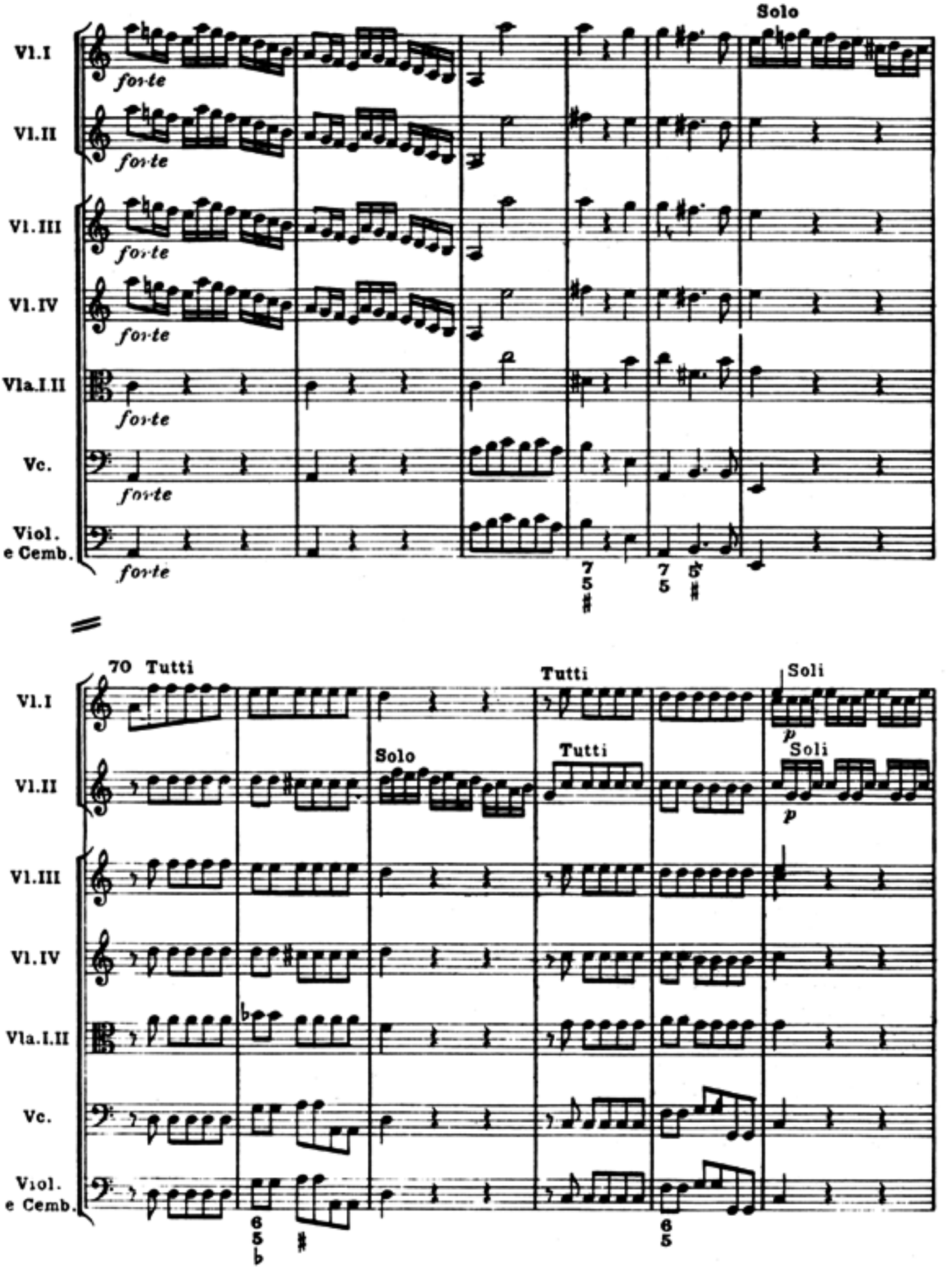

40
Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I. II
Vc.
Viol. e Cemb.
tr
piano
ppp
forte e spiritoso
forte
6
7
6
7
6
7

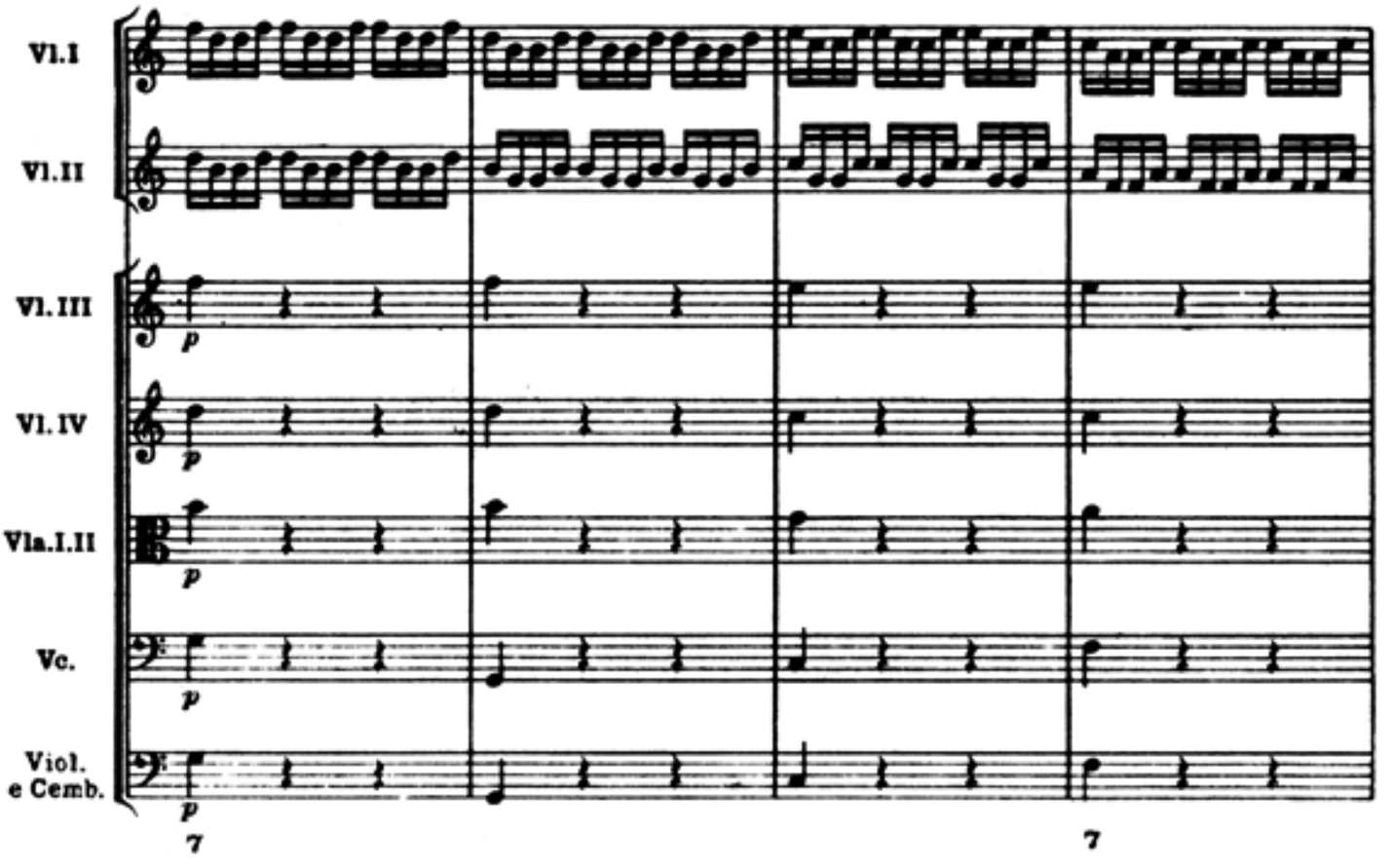
III

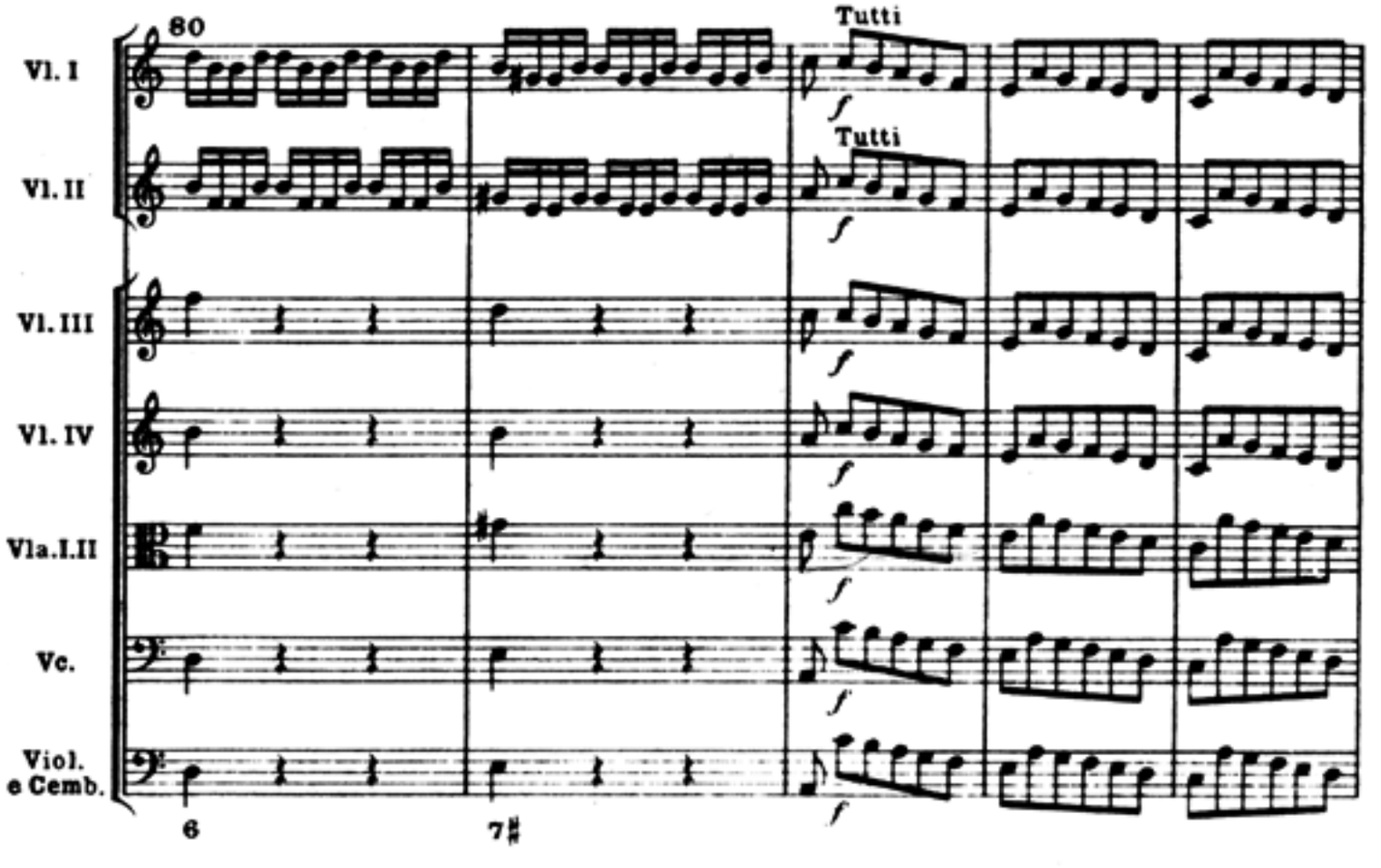

Allegro
Violino I obbligato
Violino II obbligato
Violino III
Violino IV
Viola I.II
Violoncello
Violone e Cembalo
10
Soli
Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I.II
Vc.
Viol. e Cemb.

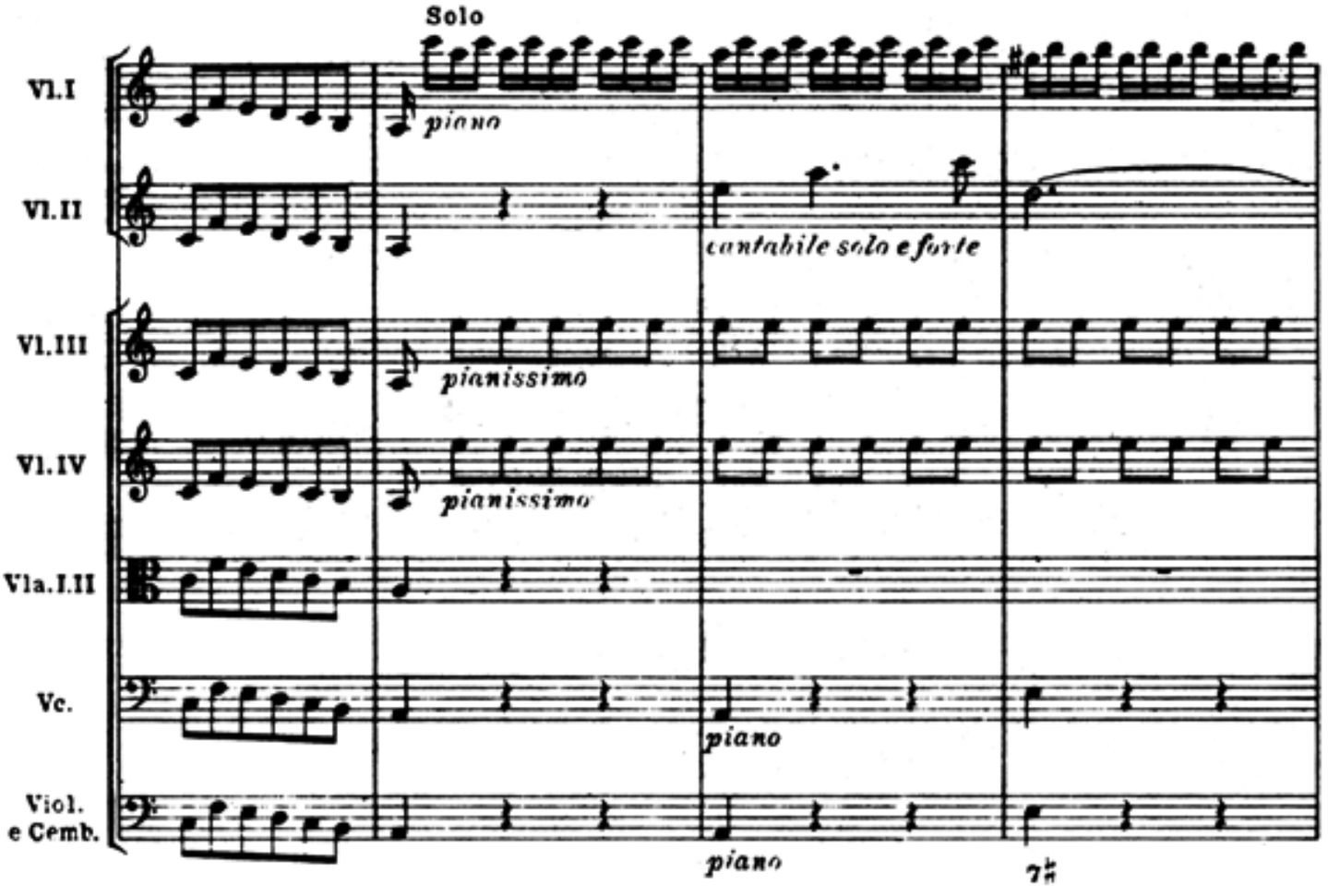

Vl.I.
Vl.II
Vc.
Viol. e Cemb.
Soli
p
20
Vl.I
Vl.II
Vl.III
Vl.IV
Vc.
Viol. e Cemb.
Tutti
f
Tutti
f
30
Solo (arpeggio)
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol. e Cemb.
ff

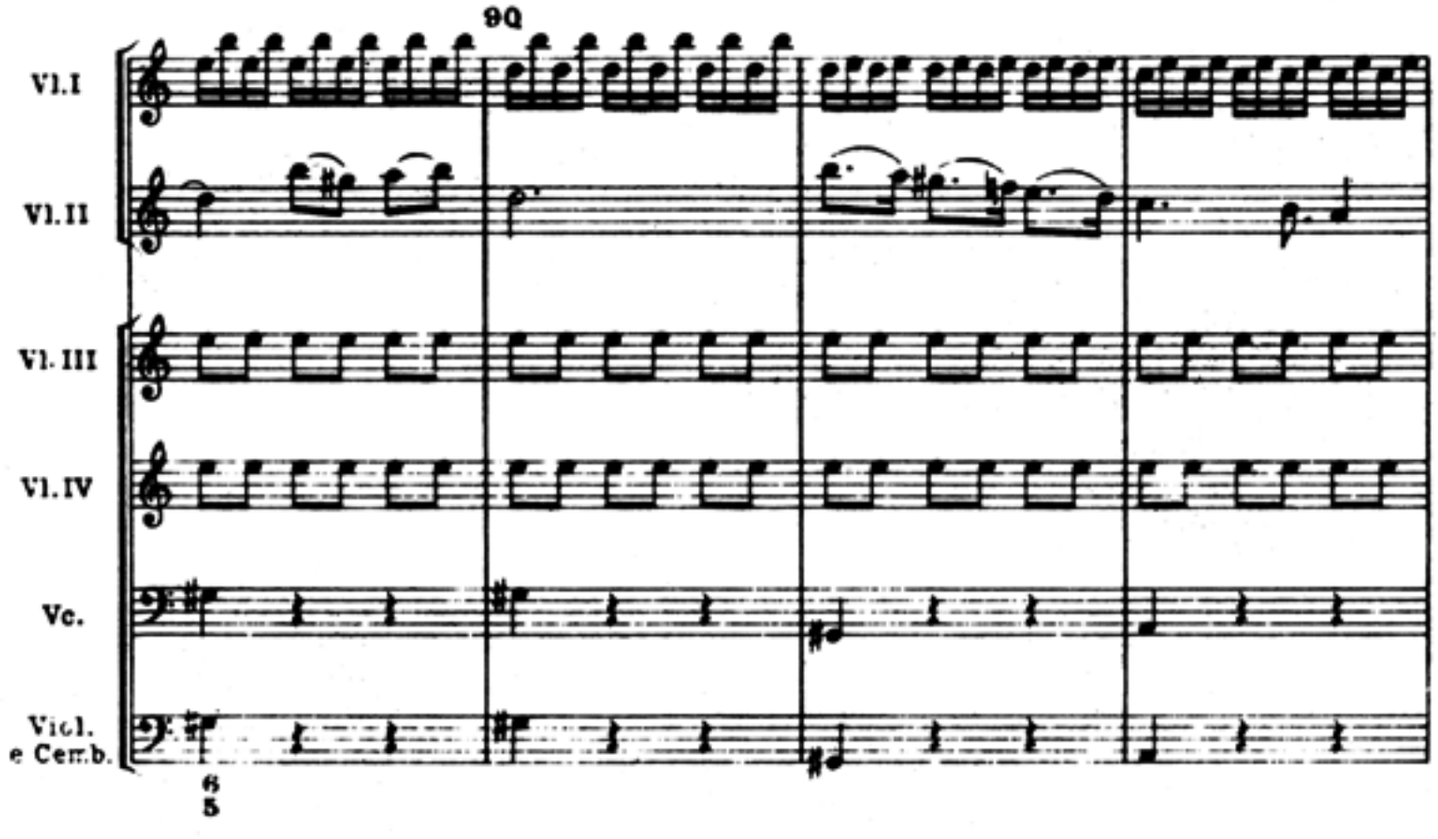

40
Vl. I
Vl. II
50
Vl. I
Vl. II
Tutti
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
f
7
60
piano
forte

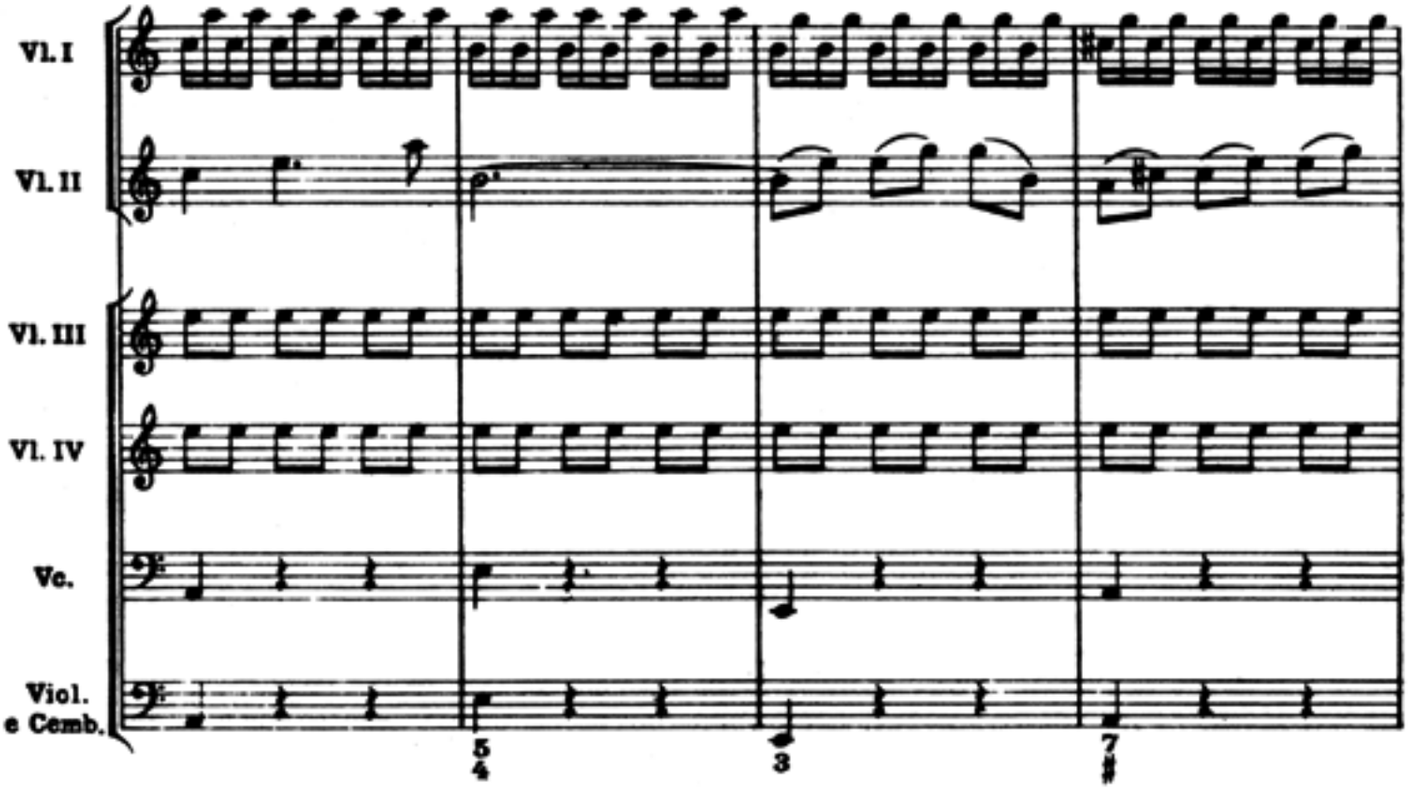

Solo
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol. e Cemb.
forte
70 Tutti
Tutti
Soli
Solo
p

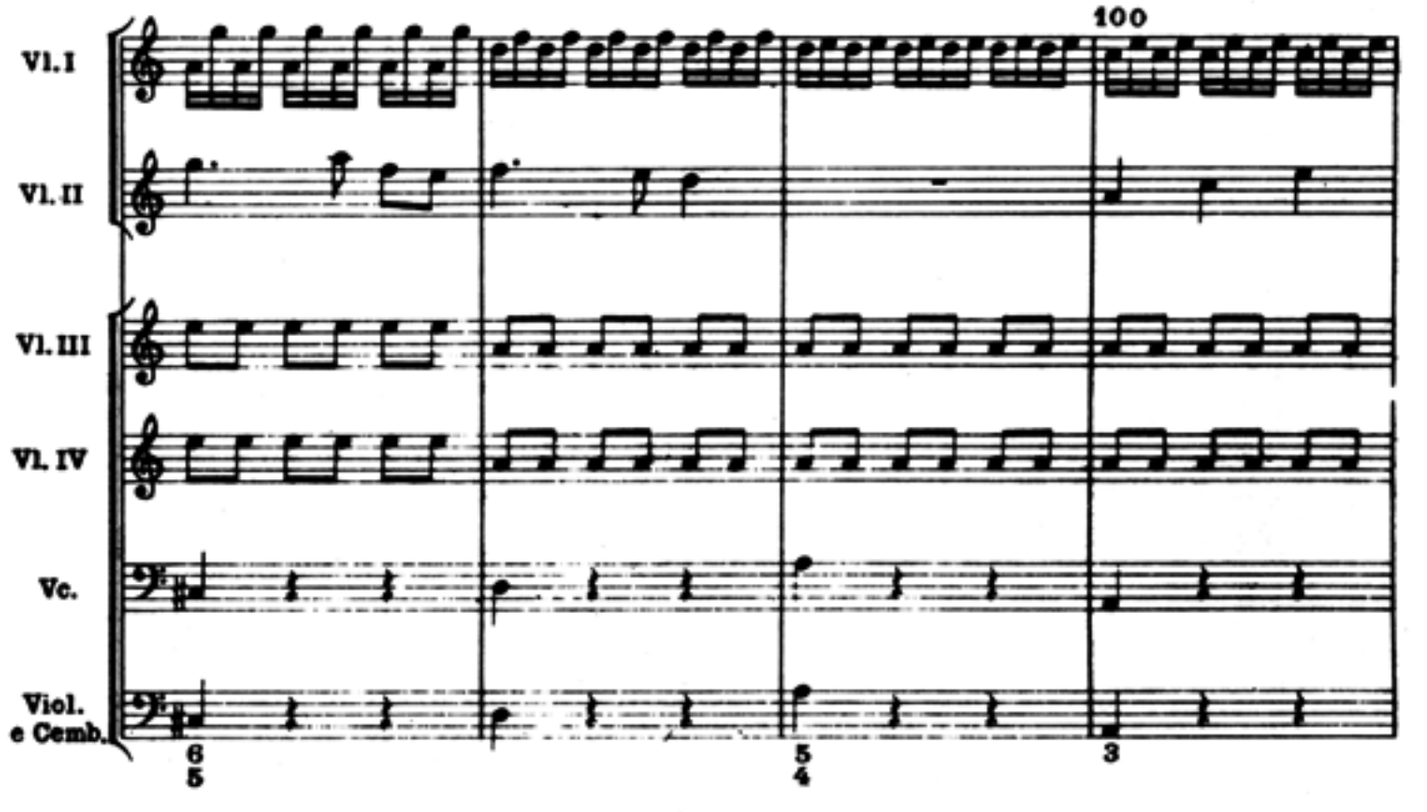

Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.II
Vc.
Viol.
e Cemb.
p
7
7

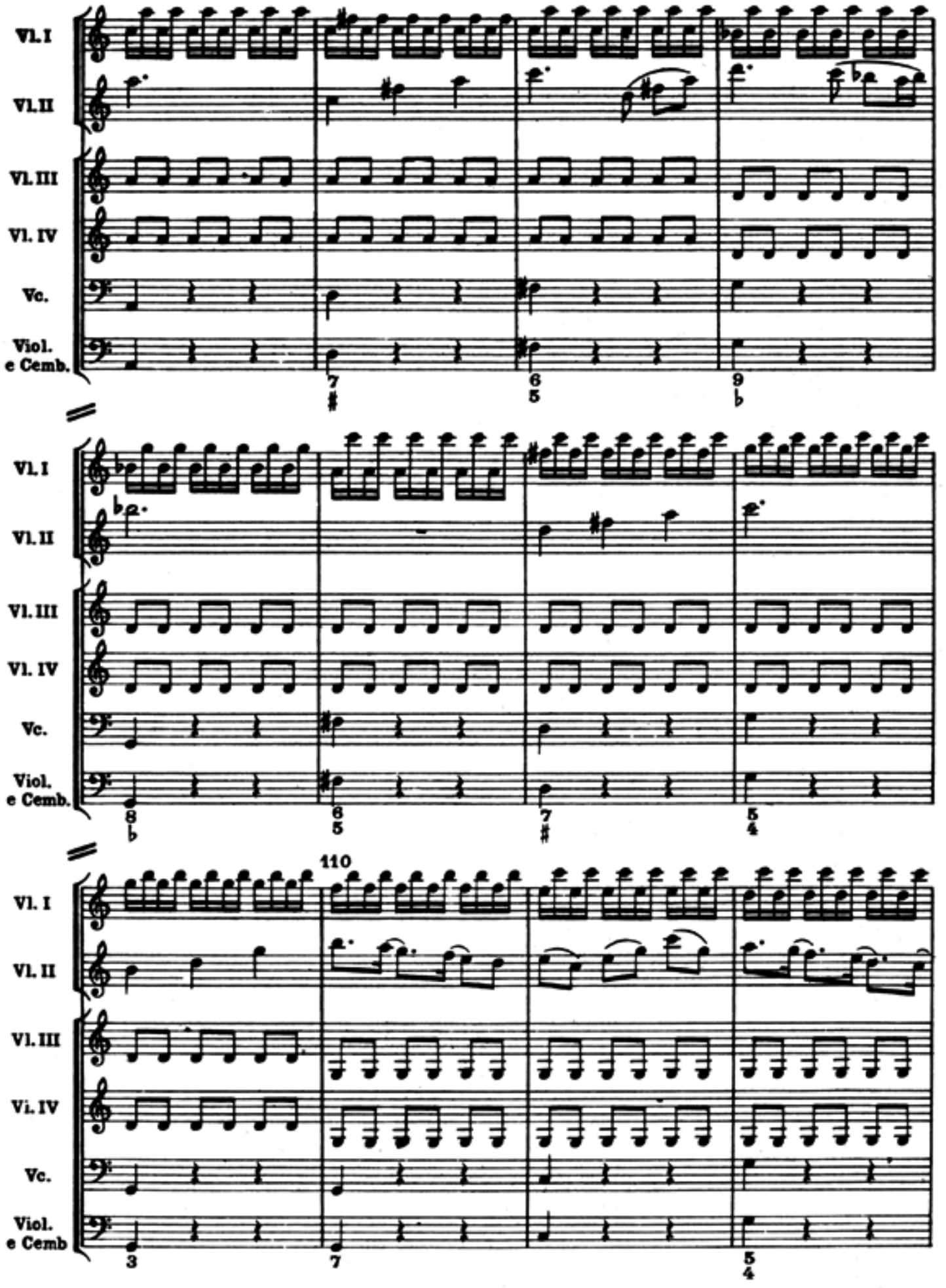

80
Tutti
Tutti
Vl. I
Vl. II
Vl. III
Vl. IV
Vla.I.II
Vc.
Viol.
e Cemb.
f
6
7♯

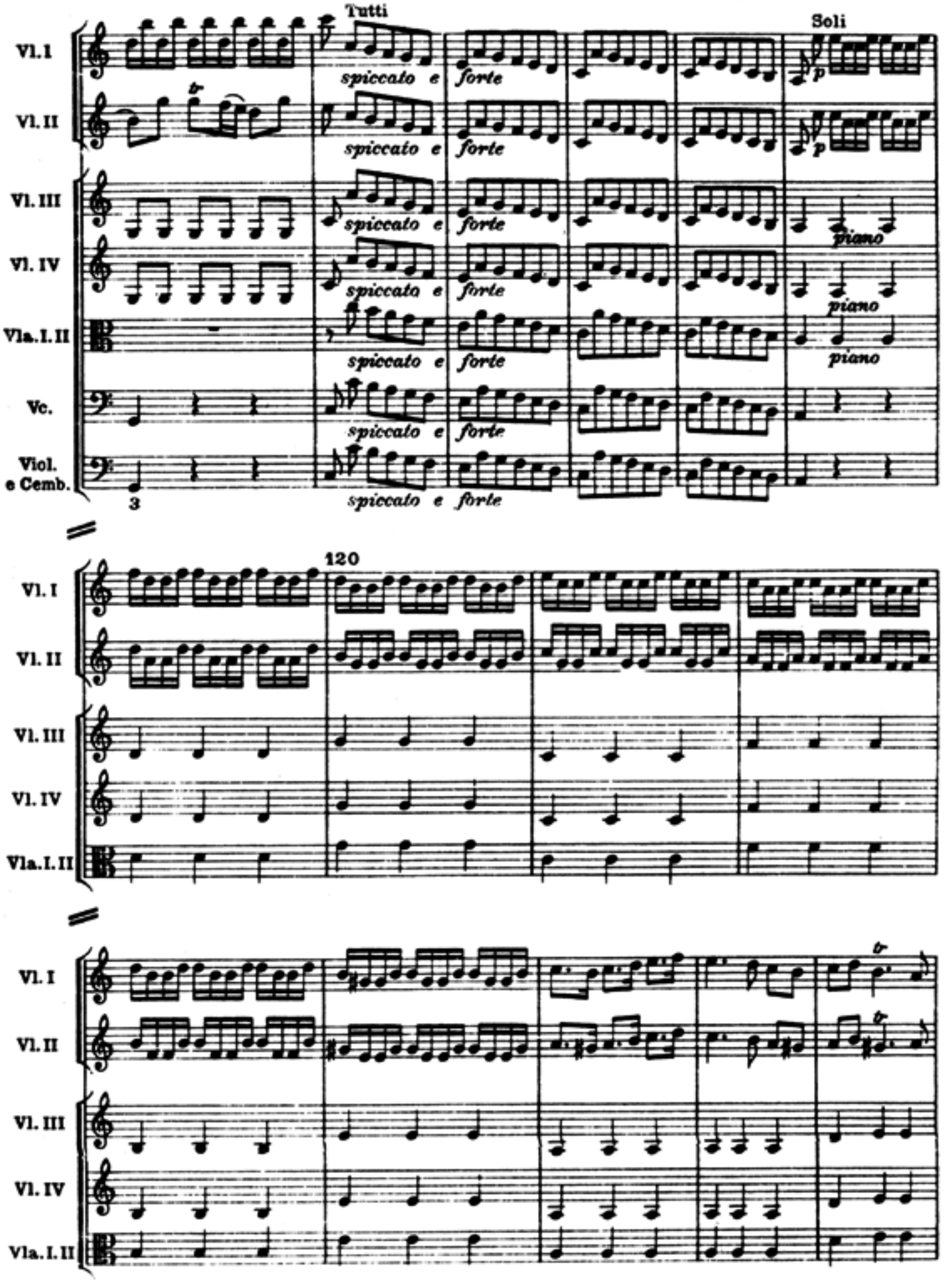

Solo
Vl.I
Vl.II
Vl.III
Vl.IV
Vla.I.III
Vc.
Viol.
e Cemb.
piano
cantabile solo e forte
pianissimo
pianissimo
piano
piano
7♯

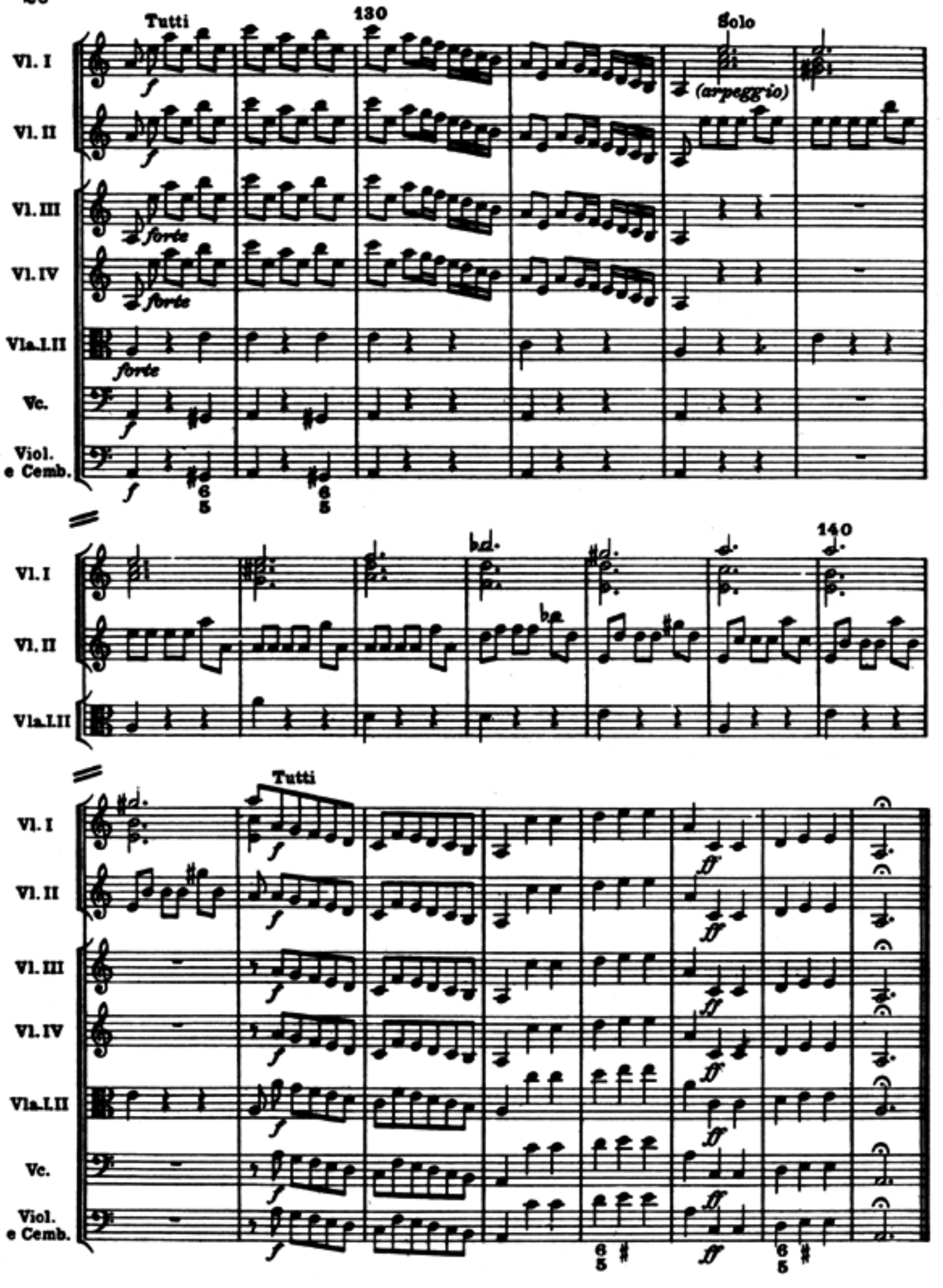

90
Vl.I
Vl.II
Vl.III
Vl.IV
Vc.
Viol.
e Cemb.
6
5


Vl. I
Vl. II
Vl. III
Vl. IV
Vc.
Viol.
e Cemb.
5
4
3
7
♯


100
Vl. I
Vl. II
Vl. III
Vl. IV
Vc.
Viol.
e Cemb.
6
5
5
4
3


Vl. I
Vl. II
Vl. III
Vl. IV
Vc.
Viol. e Cemb.
110


Tutti
Soli
Vl. I
Vl. II
Vl. III
Vl. IV
Vla. I. II
Vc.
Viol. e Cemb.
spiccato e forte
piano
3
120


Tutti
130
Solo
(arpeggio)
Vl. I
Vl. II
Vl. III
Vl. IV
Vla.I.II
Vc.
Viol. e Cemb.
forte
140
Tutti