

Eulenburgs kleine Partitur=Ausgabe

CONCERTO GROSSO

für

2 Violinen und Violoncell soli
mit Streichorchester

D moll

von

ANTONIO VIVALDI

Op. 3 No.11

*

Herausgegeben und mit Einführung versehen
von

Alfred Einstein



Ernst Eulenburg, Leipzig / Wien

750

INTRODUCTION

Antonio Vivaldi's D minor Concerto op. 3 No. 11 presented here for the first time in its original form*) is one of the best known works of classical music, partly on account of its innate value, partly through the peculiar manner in which it has been handed down to us. In its initial form however, it is certainly not celebrated. In 1844 F. K. Griepenkerl published an Organ Concerto gleaned from Forkel's posthumous collection and considered to be the work of Friedemann Bach, for the latter, (the eldest of Bach's sons) had written on the fly-leaf, — in shaky hand-writing — the words "di W. F. Bach" and had added "manu mei Patris descriptum". In the Bach Jahrbuch (1911) Max Schneider has made it quite plain that the above-mentioned work was really the composition of Johann Seb. Bach and not of Friedemann, who at that date was but a child of seven. In point of fact this Organ Concerto was a Vivaldi arrangement made by the elder Bach who was increasingly fascinated by the original. This is not the only instance of appropriation on the part of the younger Bach; want and weakness of will caused him to pass off some of his own compositions as his father's during the former's declining years. Nevertheless the work has become known as Friedemann Bach's Organ Concerto in D minor and

even made more famous by a brilliant transcription for Piano by Aug. Stradal — an arrangement of an arrangement, so to speak.

The part played by Bach, with the addition of but a single bar (in the Toccata Introduction) is a marvel of powerful assimilation, the classical broad outlines of the original acquiring new impulse and assuming fresh unity of form, the true Bachian personal aspect.

And yet the original must not be despised, as unfortunately so often happens. The fact that it was predestined to be arranged by Bach is in itself an honour and in the Introduction the three Solo Instruments depict the energy of Bach, the Theme and working-out section of the Fugue breathe the true Bachian spirit and the busy, playful Finale reminds one of certain original piano works of the great master himself.

Bach had no cause to retouch the Largo. It is one of those successful movements in the true old Italian cantabile style, the highest expression of classic form. There is no question here of mere "accompanied" melody; Mozart himself may have written a more nervous Siciliano, more highly coloured and perhaps more delicate, but he could not claim to surpass it in beauty.

Munich.

Alfred Einstein.

*) W. Altmann's statement (Arch. f. MW. IV p. 267) that B. & H. issued a score in 1913 has proved to be ill-founded.

L' Estro Armonico

Concerto con due Violini e Violoncello obbligato

Antonio Vivaldi Op. 3 No. 11

(ca. 1680-1743)

Allegro

Violino I Solo

Violino II Solo

Violoncello Solo

Violino I

Violino II

Viola I

Viola II

Continuo

VI. I Solo

VI. II Solo

VI. I Solo

VI. II Solo

15

VI. I Solo

VI. II Solo

20

VI. I Solo

VI. II Solo

Vc. Solo

Cont.

ff

ff

25

Vc. Solo

Cont.

5 6 5 6 5 6

30

Vc. Solo

Cont.

Adagio Spiccato e Tutti

Allegro

VI. I Solo *p* *pp* 35

VI. II Solo *p* *pp*

Vc. Solo *p* *pp* *f*

VI. I *p* *pp*

VI. II *p* *pp*

Vla. I *p* *pp*

Vla. II *p* *pp*

Cont. *p* *pp* *f*

5# 7 5# 7 6b b 7 5# 7 7

Vc. Solo 40

Vla. I *f*

Vla. II *f*

Cont. 7 7 7 7 7 4 6 7 8 3 4 7 6 4 3

Vl. II Solo
 Vc. Solo
 Vl. II
 Vla. I
 Vla. II
 Cont.

40 41 42 43

Vl. I Solo
 Vl. II Solo
 Vc. Solo
 Vl. I
 Vl. II
 Vla. I
 Vla. II
 Cont.

44 45 46 47

50

Vl. I Solo
 Vl. II Solo
 Vc. Solo
 Vl. I
 Vl. II
 Vla. I
 Vla. II
 Cont.

9 8 6 5 4 7 7

Vl. I Solo
 Vl. II Solo
 Vc. Solo
 Vl. I
 Vl. II
 Vla. I
 Vla. II
 Cont.

7 7 7 7 7 7 6 5 4

Soli
 p Soli
 p Solo
 p

55

VI. I Solo

VI. II Solo

Vc. Solo

Cont.

p

7 7 7 7

60

VI. I Solo

VI. II Solo

Vc. Solo

Cont.

7 6 5 7 7 7

VI. I Solo

VI. II Solo

Vc. Solo

VI. II

Vla. I

Vla. II

Cont.

tr.

Tutti

Tutti

p

p

p

7 7 6 5 7 5 7 5 6

65

Tutti

VI. I Solo

VI. II Solo

Vc. Solo

VI. I *p*

VI. II

Vla. I

Vla. II

Cont.

7 7 7 7 7 7 5 4 6 5

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

6 5 # 9 5 4 9 5 4 9 5 4

70

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

$\frac{9}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

f

75

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

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

f

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

6 5 #

6 5

6 5

7 # 5 4 7 # 5 4 #

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

Soli

80

p

p

p

p

6 5 #

6 5

Vl. I Solo
 Vl. II Solo
 Vc. Solo

[sic]

85

Vl. I Solo
 Vl. II Solo
 Vc. Solo

Tutti

f

Tutti

f

Tutti

f

Vl. I

f

Vl. II

f

Vla. I

f

Vla. II

f

Cont.

f

5

4

2

7

5

6 5 4

Tasto Solo

90

piano *forte* *forte*

piano *forte* *forte*

piano *forte* *forte*

piano *forte* *forte*

piano *forte* *forte*

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

piano

forte

piano

forte

piano

forte

piano

piano

95

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

forte

forte

100

Vl. I Solo

Vl. II Solo

Vc. Solo

Vl. I

Vl. II

Vla. I

Vla. II

Cont.

Adagio

Vl. I Solo

Vl. II Solo

Vc. Solo

Vl. I

Vl. II

Vla. I

Vla. II

Cont.

7 6 6 5 # 5 3# 3# # 6 5

Largo e Spiccato

Solo

VI. I Solo *p*

VI. II Solo *p* *pianissimo*

Vc. Solo *p*

VI. I *p* *pianissimo*

VI. II *p* *pianissimo*

Vla. I *p* *pianissimo*

Vla. II *p* *pianissimo*

Cont. *p*

6 4 7 5
2 3 6b 7b 6 5 #

VI. I Solo *tr*

VI. II Solo

VI. I

VI. II

Vla. I

Vla. II

110

VI.I
Solo

VI.II
Solo

VI.I

VI.II

Vla.I

Vla.II

115

VI.I
Solo

VI.II
Solo

VI.I

VI.II

Vla.I

Vla.II

VI. I Solo

VI. II Solo

VI. I

VI. II

Vla. I

Vla. II

120

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

Tutti

f

forte

f

forte

forte

f

6 4 2

7 5 3

6 $\flat$

7 $\flat$

6

6 5

#

σ .

125

Allegro

Soli

VI. I Solo *f* *tr*

VI. II Solo *f* *tr*

VI. I Solo

VI. II Solo

Vc. Solo *f*

130

VI. I Solo *f*

VI. II Solo *f*

Vc. Solo

VIa. I *f*

VIa. II *f*

Cont. *f*

Tutti

Tutti

7

VI. I Solo
 VI. II Solo
 Vc. Solo
 VI. I
 VI. II
 Vla. I
 Vla. II
 Cont.

Tutti

7 7 6 # 6 7 6 7 6

VI. I Solo
 VI. II Solo
 Vc. Solo
 VI. I
 VI. II
 Vla. I
 Vla. II
 Cont.

Soli

Solo

7 # 6 5 #

140

VL.I Solo

VL.II Solo

Vc. Solo

VL.I Solo

VL.II Solo

Vc. Solo

145

VL.I Solo

VL.II Solo

Vc. Solo

Tutti

Tutti

VL.I

VL.II

Vla. I

Vla. II

Cont.

7 7 7

150

Tutti

VI.I Solo

VI.II Solo

Vc. Solo

VI.I

VI.II

Vla.I

Vla.II

Cont.

7 7 7 7 6 6 6

VI.I Solo

VI.II Solo

Vc. Solo

VI.I

VI.II

Vla.I

Vla.II

Cont.

7 6 7 6 7 6 7

Solo *p*

piano

piano

piano

piano

p

155

VI. I Solo
 VI. II Solo
 Vc. Solo
 VI. I
 VI. II
 Vla. I
 Vla. II
 Cont.

160

VI. I Solo
 VI. II Solo
 Vc. Solo
 VI. I
 VI. II
 Vla. I
 Vla. II
 Cont.

VI. I Solo

VI. II Solo

VI. I

VI. II

Vla. I

Vla. II



165

VI. I Solo

VI. II Solo

VI. I

VI. II

Vla. I

Vla. II

Tutti

VI. I Solo *f*

VI. II Solo *forte*

Vc. Solo

VI. I *forte*

VI. II *forte*

Vla. I *forte*

Vla. II *forte*

Cont. *f* # $\frac{6}{4}$ $\frac{4}{2}$

170 Soli

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont. $\frac{6}{5}$ #

175

Tutti *tr* **Soli** *tr*

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

Tutti *tr* **Soli** *tr*

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

180

VI. I Solo

VI. II Solo

Vc. Solo

Cont.

Solo

185

VI. I Solo

Vc. Solo

Cont.

VI. I Solo

Vc. Solo

Cont.

190

VI. I Solo

Vc. Solo

Cont.

Tutti

VI. I Solo

VI. II Solo

Vc. Solo

piano

piano

piano

piano

piano

piano

Cont.

6 7 7 6 7 6 5 # 6

piano

195 197

VI. I Solo

VI. II Solo

Vc. Solo

forte

forte

forte

forte

forte

forte

forte

forte

Cont.

7 6 7 6 7 6 5 # 6