

Eulenburgs kleine Partitur-Ausgabe

70198
No. 750

VIVALDI

Op. 3 No. 11

Concerto grosso

D moll — Ré mineur — D minor



70198
Ernst Eulenburg, Leipzig/Wien

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

EINFÜHRUNG

Das D moll-Konzert op. 3 Nr. 11 von Antonio Vivaldi, das wir hier zum ersten Male*) in der originalen Gestalt vorlegen, ist infolge seines eigentümlichen Werts und des eigentümlichen Schicksals seiner Überlieferung eines der bekanntesten Werke altklassischer Musik. Allerdings nicht in seiner Urgestalt. 1844 gab F. K. Griepenkerl ein Concerto für Orgel heraus, das er aus Forkels Nachlaß erworben hatte und für eine Komposition Wilhelm Friedemann Bachs hielt, denn dieser älteste Sohn Bachs hat auf dem ersten Blatt des Manuskripts mit allerdings zitternder und unsicherer Hand vermerkt: „di W. F. Bach“, und dazugesetzt: „manu mei Patris descriptum“. In Wahrheit ist, wie zuerst Max Schneider im Bach-Jahrbuch für 1911 überzeugend nachgewiesen hat, dies Orgelwerk zwar von Johann Seb. Bach geschrieben, aber keineswegs eine Schöpfung Friedemanns, der zur Zeit der Entstehung der Handschrift ein Junge von sieben Jahren war, sondern eine der Bearbeitungen, zu denen Vivaldis opus III den „alten“ Bach selber ja mehrfach verlockt hat. Friedemanns Usurpation ist nicht die einzige der Fälschungen, zu der in spätem Alter ihn Not und Willensschwäche veranlaßten — hat er doch auch eigne Kompositionen für solche seines Vaters ausgegeben. Aber als

„Friedemann Bachs Orgelkonzert in D moll“ ist das Werk berühmt und immer berühmter geworden, zumal als es durch Aug. Stradal noch eine brillante Fassung für Klavier — die Übertragung einer Übertragung — erfuhr.

Bachs Übertragung ist wieder, obwohl er dem Vivaldischen Vorbild nur einen einzigen Takt (in der tokkatenartigen Einleitung) hinzugefügt hat, ein Wunder einer gewaltigen „Aneignung“, einer Erhöhung, Transsubstantiation ins persönlich Bachsche, die mit der Aufweisung der vielen Änderungen im einzelnen — der „Realisierung“ des einleitenden Orgelpunkts, der Hinzufügung von Akkordschlägen, der organischen Belebung von Stimmen in der Fuge, des herrlichen Dur-Schlusses vor dem Largo, usf. — nicht voll erklärt ist: das ganze Werk, bei Vivaldi klassisch, flächig ausgebreitet, hat bei Bach einen neuen Impuls, eine andre Einheit, Insichbezogenheit gewonnen.

Dennoch soll man, wie es wohl geschehen ist, das Urbild nicht verachten. Daß es zur Bachschen Umformung prädestiniert sein konnte, ist schon ein Ruhm; und in der Tat: in jener konzertanten Einleitung der drei Soloinstrumente ist schon die Bachsche Energie latent, in der Fuge haben Thema und Durchführung Bachschen Charak-

*) W. Altmanns Angabe (Aroh. f. MW. IV, S. 267), es sei 1913 bei Br. & H. in Partitur erschienen, hat sich als irrtümlich erwiesen.

II

ter und Bachschen Atem, im Schlußsatz ist das Stürmische des Concertino-Sätzchens, das Spiel-riche und die Klangfreudigkeit der Episoden mit Bachischem verwandt — es gibt gerade D moll-Werke von Bach, etwa eine seiner Klavier-Tokkaten, in denen solche Verwandtschaft sehr deutlich wird. Und an dem Largo brauchte selbst ein Bach nichts Wesentliches mehr zu ändern. Es ist einer jener göltigen Sätze, in denen die altitalienische aristokratische Kantabilität reinsten Ausdruck, in denen

reinste Empfindung ihre klassische Form gefunden hat, in der nicht eine Melodie „begleitet“ wird, sondern ebenso sich aus dem bewegten harmonischen Urgrund sichtbar, hörbar macht. Selbst Mozart hat vielleicht nur einen „nervöseren“, in farbigerem Licht zitternden Typ des Siciliano geschaffen, aber keinen schöneren. Und erst im beseelten Klang der Streicher, also in der Urform, wird er seine eigentliche Heimat finden.

München.

Alfred Einstein.

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 *ff*

Violino II Solo *Soli ff*

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

VI. I Solo

VI. II Solo

20

VI. I Solo

VI. II Solo

Vc. Solo

Cont.

ff

ff

Vc. Solo

Cont.

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^h 7 5^h 7 5^h 7 5^h 6^b 6^b 7 5^h 7 7

Vc. Solo 40

Vla. I *f*

Vla. II *f*

Cont. 7 7 7 7 7 4/2 6 7 6 3 4/2 4 6 4/2 3

VI. II Solo

Vc. Solo

VI. II

Vla. I

Vla. II

Cont.

f

f

$\frac{4}{2}$ 6 6 $\frac{4}{2}$ 3

$\frac{4}{2}$ 6 6 7 3 $\frac{4}{2}$ 3 6

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

5

45

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

f

f

6 5 6 5 6 5 5 4 $\frac{7}{\#}$

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

50

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

9 8

$\frac{6}{5}$

$\frac{5}{4}$ #

7 7



VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

Soli

p Soli

p Solo

p

7 7 7 7

7 7 7 6

$\frac{5}{4}$ #

55

VI. I Solo

VI. II Solo

Vc. Solo

Cont.

p

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 5 6 5 # 7 5 6

Tutti 65

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

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

6/5 # 6/5 6/5 # 7/4 # # 5/4 #

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

Soli *p* *Soli* *p* *Solo*

80

p *p* *p*

Solo

6/5 # 6/5 #

VI. I Solo

VI. II Solo

Vc. Solo

[sic]

85

VI. I Solo

VI. II Solo

Vc. Solo

Tutti

f

Tutti

f

Tutti

f

VI. I

VI. II

Vla. I

Vla. II

Cont.

f

5

4

2

7

5

.I
lo
 .II
lo
 c
lo
 .I
 .II
 .I
 .II
 nt.

6 5 4 #

Tasto Solo

Detailed description: This musical system covers measures 6, 7, and 8. It consists of seven staves. The top two staves (labeled .I lo and .II lo) are treble clefs. The third staff (labeled c lo) is a bass clef. The next two staves (labeled .I and .II) are treble clefs. The sixth and seventh staves (labeled .I and .II) are alto clefs. The eighth staff (labeled nt.) is a bass clef. The music is in a key with one flat (B-flat major or D minor). Measure 6 contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 7 contains: G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 8 contains: G4, F4, E4, D4, C4, Bb3, A3, G3. Dynamic markings include 'piano' and 'forte'. A 'Tasto Solo' instruction is present at the beginning of measure 8. A double bar line is at the end of measure 8.

90

I
O
 II
O
 O
 I
 I
 I
 II
 I

piano *forte* *piano* *forte*

piano *forte* *piano* *forte*

piano *forte* *piano* *forte*

piano *forte* *piano* *forte*

piano *forte* *piano* *forte*

piano *forte* *piano* *forte*

piano *forte* *piano* *forte*

Detailed description: This musical system covers measures 9, 10, and 11. It consists of nine staves. The top staff (labeled I O) is a treble clef. The second staff (labeled II O) is a bass clef. The third staff (labeled O) is a bass clef. The fourth staff (labeled I) is a treble clef. The fifth staff (labeled I) is an alto clef. The sixth staff (labeled I) is an alto clef. The seventh staff (labeled II) is an alto clef. The eighth staff (labeled I) is an alto clef. The music is in a key with one flat. Dynamic markings 'piano' and 'forte' are used throughout. The system ends with a double bar line.

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

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

Adagio

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

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

5 5 4 4

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
2

7
5
3

6^b 7^b 6

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

Violin I Solo: Treble clef, key signature of one flat (B-flat), 4/4 time. The solo part features a melodic line with slurs and accents, including a trill-like figure in the second measure.

Violin II Solo: Treble clef, key signature of one flat, 4/4 time. The solo part consists of a rhythmic accompaniment of eighth notes.

Violin I: Treble clef, key signature of one flat, 4/4 time. The part consists of eighth-note accompaniment.

Violin II: Treble clef, key signature of one flat, 4/4 time. The part consists of eighth-note accompaniment.

Viola I: Bass clef, key signature of one flat, 4/4 time. The part consists of eighth-note accompaniment.

Viola II: Bass clef, key signature of one flat, 4/4 time. The part consists of eighth-note accompaniment.

115

VI. I Solo
VI. II Solo

VI. I
VI. II

Vla. I
Vla. II

Violin I Solo: Treble clef, key signature of one flat, 4/4 time. The solo part features a melodic line with slurs and accents, including a trill-like figure in the second measure.

Violin II Solo: Treble clef, key signature of one flat, 4/4 time. The solo part consists of a rhythmic accompaniment of eighth notes.

Violin I: Treble clef, key signature of one flat, 4/4 time. The part consists of eighth-note accompaniment.

Violin II: Treble clef, key signature of one flat, 4/4 time. The part consists of eighth-note accompaniment.

Viola I: Bass clef, key signature of one flat, 4/4 time. The part consists of eighth-note accompaniment.

Viola II: Bass clef, key signature of one flat, 4/4 time. The part consists of eighth-note accompaniment.

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.

tr

Tutti

f

forte

f

forte

forte

f

f

6
4
2

7
5
3

6 \flat

7 \flat

6

6
5

#

125

Allegro *Soli* *f* *tr*

VI. I Solo

VI. II Solo *f* *tr*

130

VI. I Solo

VI. II Solo

Vc. Solo *f*

Tutti

VI. I Solo *f*

VI. II Solo *f*

Vc. Solo

Vla. I *f*

Vla. II *f*

Cont. *f*

VI. I Solo

VI. II Solo

Vc. Solo

Tutti

VI. I

VI. II

Vla. I

Vla. II

Cont.

7 7 6 # 6 7 6 7 6

VI. I Solo

VI. II Solo

Vc. Solo

Soli

Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

5

140

Vl. I Solo

Vl. II Solo

Vc. Solo

145

Vl. I Solo

Vl. II Solo

Vc. Solo

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.

Solo *p*

p

piano

piano

piano

piano

7 6 7 6 7 6 5 # *p*

155

Musical score for measures 155-159. The score is arranged in two systems. The first system includes parts for VI. I Solo, VI. II Solo, and Vc. Solo. The second system includes parts for VI. I, VI. II, Vla. I, Vla. II, and Cont. The music is in 3/4 time with a key signature of one flat. The VI. I and VI. II parts feature intricate sixteenth-note patterns. The Vc. Solo part provides a simple harmonic accompaniment. The Vla. I and Vla. II parts play a steady eighth-note accompaniment. The Cont. part features a bass line with frequent fingerings of the number 7.



160

Musical score for measures 160-162. The score is arranged in two systems. The first system includes parts for VI. I Solo, VI. II Solo, and Vc. Solo. The second system includes parts for VI. I, VI. II, Vla. I, Vla. II, and Cont. The music is in 3/4 time with a key signature of one flat. The VI. I Solo part begins with a *pp* dynamic marking. The VI. II Solo part is marked *pianissimo*. The Vc. Solo part continues with a simple accompaniment. The VI. I, VI. II, Vla. I, and Vla. II parts all play a steady eighth-note accompaniment, with the Vla. I and Vla. II parts also marked *pianissimo*. The Cont. part continues with a simple bass line.

Musical score for measures 150-164. The score is arranged in six staves, labeled VI. I Solo, VI. II Solo, VI. I, VI. II, Vla. I, and Vla. II. The key signature is one flat (B-flat). The VI. I Solo part features a complex, fast-moving melodic line with many accidentals. The VI. II Solo part plays a steady eighth-note accompaniment. The VI. I and VI. II parts play a simple eighth-note accompaniment. The Vla. I and Vla. II parts play a steady eighth-note accompaniment.



165

Musical score for measures 165-179. The score is arranged in six staves, labeled VI. I Solo, VI. II Solo, VI. I, VI. II, Vla. I, and Vla. II. The key signature is one flat (B-flat). The VI. I Solo part features a complex, fast-moving melodic line with many accidentals. The VI. II Solo part plays a steady eighth-note accompaniment. The VI. I and VI. II parts play a simple eighth-note accompaniment. The Vla. I and Vla. II parts play a steady eighth-note accompaniment.

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* # 6/4 2

170 **Soli**

VI. I Solo

VI. II Solo *Soli*

Vc. Solo *Solo*

VI. I

VI. II

Vla. I

Vla. II

Cont. # 5

VI. I Solo
VI. II Solo
Vc. Solo

Tutti *tr* 175 Soli *tr*

VI. I
VI. II
Vla. I
Vla. II
Cont.

Detailed description: This system contains measures 175, 176, and 177. The first three staves (VI. I Solo, VI. II Solo, Vc. Solo) are active throughout. In measure 175, VI. I and VI. II play a sixteenth-note pattern with trills. In measure 176, VI. I and VI. II play a similar pattern, while VI. I and VI. II have rests. In measure 177, VI. I and VI. II play a sixteenth-note pattern with trills. The lower strings (Vla. I, Vla. II, Cont.) have rests in all three measures.

VI. I Solo
VI. II Solo
Vc. Solo

Tutti *tr* Soli *tr*

VI. I
VI. II
Vla. I
Vla. II
Cont.

Detailed description: This system contains measures 178, 179, 180, and 181. The first three staves (VI. I Solo, VI. II Solo, Vc. Solo) are active throughout. In measure 178, VI. I and VI. II play a sixteenth-note pattern with trills. In measure 179, VI. I and VI. II play a sixteenth-note pattern with trills, while VI. I and VI. II have rests. In measure 180, VI. I and VI. II play a sixteenth-note pattern with trills. In measure 181, VI. I and VI. II play a sixteenth-note pattern with trills. The lower strings (Vla. I, Vla. II, Cont.) have rests in all four measures.

180

Solo

VI. I Solo

VI. II Solo

Vc. Solo

Cont.

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

VI. I

VI. II

Vla. I

Vla. II

Cont.

piano

piano

piano

piano

piano

piano

piano

6 7 7 6 7 6 5 # 6

piano

195

197

VI. I Solo

VI. II Solo

Vc. Solo

VI. I

VI. II

Vla. I

Vla. II

Cont.

forte

forte

forte

forte

forte

forte

forte

forte

7 6 7 6 7 6 5 # 6