

Edition Eulenburg

CHAMBER MUSIC

No.	
1.	Mozart, Quartet, G. [387].....
2.	Beethoven, Quartet, op. 131, C#m.....
3.	Haydn, Quartet, op. 76, 3, C (Emperor)
4.	Beethoven, Quartet, op. 135, F.....
5.	Cherubini, Quartet, E♭.....
6.	Beethoven, Quartet, op. 132, A m.....
7.	Mendelssohn, Quartet, op. 44, 2, E m.....
8.	Mozart, Quartet, C. [465].....
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11.	Schubert, Quartet, op. posth., D m (Death and the Maiden).....
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13.	Mozart, Quintet, G m [516].....
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15.	Schubert, Quintet, op. 163, C.....
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17.	Beethoven, Quartet, op. 18, 2, G.....
18.	Beethoven, Quartet, op. 18, 3, D.....
19.	Beethoven, Quartet, op. 18, 4, C m.....
20.	Beethoven, Quartet, op. 18, 5, A.....
21.	Beethoven, Quartet, op. 18, 6, B♭.....
22.	Beethoven, Quartet, op. 74, E♭ (Harp).....
23.	Cherubini, Quartet, D m.....
24.	Mozart, Quartet, D [495].....
25.	Mozart, Quartet, D [575].....
26.	Mozart, Quartet, B♭ [589].....
27.	Mozart, Quartet, F [590].....
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29.	Beethoven, Quartet, op. 59, 2, D m.....
30.	Beethoven, Quartet, op. 59, 3, C.....
31.	Beethoven, Quintet, op. 29, C.....
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33.	Mozart, Quartet, E♭ [423].....
34.	Mozart, Quartet, B♭ (Jagd-) [458].....
35.	Mozart, Quartet, A [464].....
36.	Beethoven, Quartet, op. 127, E♭.....
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38.	Mozart, Quintet, C [515].....
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40.	Schubert, Quartet, op. 29, A m.....
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42.	Beethoven, String Trio, op. 9, 1, G.....
43.	Beethoven, String Trio, op. 9, 2, D.....
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50.	Mozart, Quintet, D [593].....
51.	Mozart, Quintet, E♭ [514].....
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54.	Haydn, Quartet, op. 54, 1, G.....
55.	Haydn, Quartet, op. 64, 3, D (Lark).....
56.	Haydn, Quartet, op. 75, 4, B♭.....
57.	Haydn, Quartet, op. 76, 3, D (Imm. Largo).....
58.	Haydn, Quartet, op. 74, 3, G m (Horn- man).....
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No.	
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63.	Haydn, Quartet, op. 17, 5, G.....
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65.	Haydn, Quartet, op. 64, 3, B♭.....
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68.	Mendelssohn, Quartet, op. 13, A m.....
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78.	Schumann, Piano-Quintet, op. 44, E♭
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90.	Haydn, Quartet, op. 17, 4, D.....
91.	Haydn, Quartet, op. 64, 4, G.....
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Edition Eulenburg

CONCERTO GROSSO

A minor

for

2 Violins and String Orchestra

by

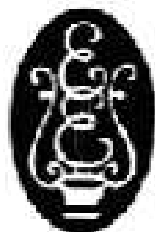
ANTONIO VIVALDI

Op. 3 No. 8

Edited and with

Foreword by

ALFRED EINSTEIN



Ernst Eulenburg, Ltd.,
36-38, Dean Street, London, W. 1

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134. Mendelssohn, Quintet, op. 18, A.....	203. Volkmann, Quartet, op. 35, E m.....
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177. Haydn, Quartet, op. 2, 3, E♭.....	266. Händel, Concerto grosso No. 3, E m.....
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 288. Reger, String-Trio, op. 77b, A m.....
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 301. Dvořák, Quartet, op. 80, E.....
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 304. Dvořák, Quartet, op. 106, G.....
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 354. Schubert, Quartet movements, op.
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 359. Corelli, Concerto grosso No. 9, F.....
 360. Franck, Piano-Trio, op. 1, 1, F♯ m.....
 361. Geminiani, Concerto grosso No. 1, D...
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 907. Wagner, *Rheingold*.....
 908. Wagner, *The Valkyrie*.....
 909. Wagner, *Siegfried*.....

910. Wagner, *Twilight of the Gods*.....
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 961. Bruckner, *Great Mass*, F m.....
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 963. Palestrina, *Missae Papae Marcelli*.....
 964. Bach, *Magnificat*.....
 965. Bach, *St. John, Passion*.....
 966. Palestrina, *Stabat Mater*.....
 967. Bach, *Der zufriedengesetzte Acolit*...

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 979. Schütz, *St. John, Passion*.....
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2. —
Edition Eulenburg

No. 762

VIVALDI

Op. 3 No. 8

Concerto grosso

A minor—La mineur—A moll



Ernst Eulenburg, Ltd.
London - Zurich - New York

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

VI. I. II

Vc.

Viol. e Cemb.

10

VI. I

VI. II

VI. III

VI. IV

Vla. I & II

Vc.

Viol. e Cemb.

7 7 7

5 5 5

Solo

VI. I

VI. II

VI. III

VI. IV

Vla. I & II

Vc.

Viol. e Cemb.

piano

piano

piano

6 6 6 6 6 6

5 5 5 5 5 5

20

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

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

Tutti Solo
Tutti Solo *)
forte *piano*
forte *piano*
forte *piano*

6b 7b e i e 6

*) Original:

VI. I *30 Solo*
piu fortissimo

VI. II *pp*

VI. III *pp*

VI. IV *pp*

Vla. I & II *pp*

Vc.

Viol. & Cemb.

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

VI.I *Tutti* *Soli*

VI.II *Soli*

VI.III

VI.IV

Vla.III

Vc.

Viol. e Cemb.

40 *Tutti* *Soli* *Tutti* *Soli* *Tutti*

VI.I

VI.II *Tutti* *Soli* *Tutti* *Soli* *Tutti*

VI.III

VI.IV

Vla.III

Vc.

Viol. e Cemb.

7 7 7 8

VI. I

VI. II

VI. III

VI. IV

Vla. I, II

Vc.

Viol. e Cemb.

ff

ff

ff

ff

ff

ff

ff

7/4

6/5

VI. I

VI. II

VI. III

VI. IV

Vla. I, II

Vc.

Viol. e Cemb.

Solo

Solo

p

f

f

f

f

f

f

6/5

7/4

50

Tutti

VI. I

VI. II

VI. III

VI. IV

Vla. I. II

Vc.

Viol. e Cemb.

Solo

VI. I

VI. II

VI. III

VI. IV

Vla. I. II

Vc.

Viol. e Cemb.

p

f

p

piano

piano

piano

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

Measures 55-57. Violins I and II play sixteenth-note patterns. Violins III and IV play eighth-note patterns. Viola I and II play eighth-note patterns.

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

60

Measures 58-60. Similar to the previous system, but with a measure rest in measure 59 for all parts.

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

Tutti
Tutti
forte
forte
forte
Tutti
Soli
pSoli
piano
piano
piano

Measures 61-63. Measures 61-62 are marked 'Tutti' and 'forte'. Measure 63 is marked 'Soli' and 'piano'. The Viola and Cembalo part has a measure rest in measure 63.

VI.I

VI.II

VI.III

VI.IV

VIa.III

Vc.

Viol.
e Cemb.

Tutti

f

forte

forte

f

f

70

VI.I

VI.II

VI.III

VI.IV

VIa.III

Vc.

Viol.
e Cemb.

Solo

p Solo

p

p

p

6 6 *f* 6 6

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

This musical system contains five staves. VI.I (Violin I) plays a continuous sixteenth-note pattern. VI.II (Violin II) plays a rhythmic pattern of eighth and sixteenth notes. VI.III (Viola III) and VI.IV (Violin IV) play a simple harmonic accompaniment of quarter notes. Vla.III (Viola III) plays a sixteenth-note pattern similar to VI.I.

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

Tutti

This musical system contains seven staves. VI.I (Violin I) continues the sixteenth-note pattern. VI.II (Violin II) continues its rhythmic pattern. VI.III (Viola III) and VI.IV (Violin IV) continue their harmonic accompaniment. Vla.III (Viola III) continues its sixteenth-note pattern. Vc. (Cello) and Viol. e Cemb. (Violoncello/Contra Bass) enter in the third measure with a melodic line. The word "Tutti" is written above the VI.I staff.

80

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

8 7 7

Detailed description: This system of musical notation covers measures 80, 81, and 82. It features seven staves: four for violins (VI. I-IV), one for viola (Vla. III), and two for cello and double bass (Vc. and Viol. e Comb.). The top four staves are in treble clef, while the bottom three are in bass clef. Measure 80 is marked with a 'C' time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 below the notes. A double bar line with repeat dots is located below the first measure.

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

7 7 7 6 7 6 6 6

Detailed description: This system of musical notation covers measures 83, 84, 85, and 86. It features the same seven staves as the previous system. The notation continues with complex rhythmic patterns, including sixteenth-note runs and rests. Fingerings are indicated by numbers 1-4 below the notes. A double bar line with repeat dots is located below the first measure.

Solo

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

6
5

90 *Tutti*

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

6
5

II

Larghetto e spiritoso

Solo cantabile

Violino I obbligato

Violino II obbligato

Violino III *pianissimo sempre*

Violino IV *pianissimo sempre*

Viola I. II *pianissimo sempre*

Violoncello

Violone e Cembalo

6 7 6 7 6 7 6

VI. I

VI. II *Solo cantabile*

VI. III

VI. IV

VI. II

10



VI.I
VI.II
VI.III
VI.IV
VIa.I.II

System 1: Five staves of music. VI.I (Violin I) has a long rest followed by a melodic line. VI.II (Violin II) has a melodic line with some rests. VI.III (Viola) and VI.IV (Violoncello) have similar melodic lines. VIa.I.II (Double Bass) has a rhythmic accompaniment.



VI.I
VI.II
VI.III
VI.IV
VIa.I.II

System 2: Five staves of music. VI.I (Violin I) has a melodic line with some rests. VI.II (Violin II) has a melodic line with some rests. VI.III (Viola) and VI.IV (Violoncello) have similar melodic lines. VIa.I.II (Double Bass) has a rhythmic accompaniment.



20
VI.I
VI.II
VI.III
VI.IV
VIa.I.II

System 3: Five staves of music. VI.I (Violin I) has a melodic line with some rests. VI.II (Violin II) has a melodic line with some rests. VI.III (Viola) and VI.IV (Violoncello) have similar melodic lines. VIa.I.II (Double Bass) has a rhythmic accompaniment.

VI. I
VI. II
VI. III
VI. IV
VIa. III

Measures 15-28. The score features five violin parts (VI. I-IV) and one viola part (VIa. III). The music is in 4/4 time and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 28.

VI. I
VI. II
VI. III
VI. IV
VIa. III

Measures 29-32. The score continues with five violin parts (VI. I-IV) and one viola part (VIa. III). Measure 30 is marked with the number '30'. The music includes complex rhythmic patterns and rests. A double bar line is present at the end of measure 32.

VI. I
VI. II
VI. III
VI. IV
VIa. III

Measures 33-36. The score continues with five violin parts (VI. I-IV) and one viola part (VIa. III). The music features rhythmic patterns and rests. A double bar line is present at the end of measure 36.

VI. I *40*
piano

VI. II
piano

VI. III
ppp

VI. IV
ppp

Viola. I
ppp

Detailed description: This system of musical notation includes five staves. The top two staves, VI. I and VI. II, are in treble clef and feature a melodic line with a fermata over the first measure and a dynamic marking of *piano*. The next two staves, VI. III and VI. IV, are also in treble clef and play a rhythmic accompaniment with a dynamic marking of *ppp*. The bottom staff, Viola. I, is in alto clef and plays a rhythmic accompaniment with a dynamic marking of *ppp*. A measure number '40' is written above the first measure of the VI. I staff.

VI. I
forte e spiritoso

VI. II
forte e spiritoso

VI. III
forte

VI. IV
forte

Viola. I
forte

Vc.
forte

Viol. e Cemb.
forte

6 7 6 7 6

Detailed description: This system of musical notation includes seven staves. The top four staves, VI. I through VI. IV, are in treble clef and play a melodic line with a dynamic marking of *forte e spiritoso* for the first two staves and *forte* for the last two. The fifth staff, Viola. I, is in alto clef and plays a rhythmic accompaniment with a dynamic marking of *forte*. The sixth staff, Vc., is in bass clef and plays a rhythmic accompaniment with a dynamic marking of *forte*. The seventh staff, Viol. e Cemb., is in bass clef and plays a rhythmic accompaniment with a dynamic marking of *forte*. At the bottom of the system, the numbers 6, 7, 6, 7, 6 are written under the first five measures.

III

Allegro

Violino I obbligato

Violino II obbligato

Violino III

Violino IV

Viola I II

Violoncello

Violone e Cembalo

10

Soli

VI. I

VI. II

VI. III

VI. IV

Via. I II

Vc.

Viol. e Cemb.

20

VI. I.

VI. II.

Vc.

Viol. e Cemb.

Soli

p

4 3 6 7 7 5 6 5 7 4 3
4 5 5 4 5

Tutti

VI. I.

VI. II.

VI. III.

VI. IV.

Vc.

Viol. e Cemb.

f

Tutti

f

6 7 7 5 6 7
4 5 5

30

VI. I.

VI. II.

VI. III.

VI. IV.

Vla. I, II

Vc.

Viol. e Cemb.

Solo string

ff

f

ff

ff

ff

6 4 6 4
5 5

40

VI. I

VI. II

50

VI. I

VI. II

Tutti

VI. I

VI. II

VI. III

VI. IV

Vla. I, II

Vc.

Viol. e Comb.

60

VI. I

VI. II

VI. III

VI. IV

Vla. I, II

Vc.

Viol. e Comb.

piano *forte* *piano* *forte* *piano*

VI.I *forte*

VI.II *forte*

VI.III *forte*

VI.IV *forte*

Vla.I II *forte*

Vc. *forte*

Viol. e Cemb. *forte*

Solo

7 5 E 7 5 E

70 Tutti

VI.I Tutti

VI.II Solo Tutti *p* Solo

VI.III

VI.IV

Vla.I II

Vc.

Viol. e Cemb.

6 5 b 6 5

VI. I

VI. II

VI. III

VI. IV

Vla. I & II

Vc.

Viol. e Cemb.

p

7

7

80

VI. I

VI. II

VI. III

VI. IV

Vla. I & II

Vc.

Viol. e Cemb.

Tutti

f

6

71

Solo

VI.I *piano*

VI.II *cantabile solo e forte*

VI.III *pianissimo*

VI.IV *pianissimo*

Vla. III

Vc. *piano*

Viol. e Cemb. *piano*

75

90

VI.I

VI.II

VI.III

VI.IV

Vc.

Viol. e Cemb.

85

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

4
 3
 7

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

100
 6
 5
 3

VI I

VI II

VI III

VI IV

Ve.

Viol. e Cemb.

7 8 9

Detailed description: This system contains measures 7, 8, and 9. VI I plays a continuous sixteenth-note pattern. VI II has a melodic line with a dynamic marking of *pp.* starting in measure 8. VI III and VI IV play eighth-note patterns. The Ve. and Viol. e Cemb. parts provide harmonic support with sustained notes.

VI I

VI II

VI III

VI IV

Ve.

Viol. e Cemb.

11 12 13 14

Detailed description: This system contains measures 11, 12, 13, and 14. VI I continues the sixteenth-note pattern. VI II has a melodic line with a dynamic marking of *pp.* starting in measure 11. VI III and VI IV play eighth-note patterns. The Ve. and Viol. e Cemb. parts provide harmonic support with sustained notes.

110

VI I

VI II

VI III

VI IV

Ve.

Viol. e Cemb.

15 16 17 18

Detailed description: This system contains measures 15, 16, 17, and 18. VI I continues the sixteenth-note pattern. VI II has a melodic line with a dynamic marking of *pp.* starting in measure 15. VI III and VI IV play eighth-note patterns. The Ve. and Viol. e Cemb. parts provide harmonic support with sustained notes.

Tutti **Soli**

VI. I *spiccato e forte*

VI. II *spiccato e forte*

VI. III *spiccato e forte* *piano*

VI. IV *spiccato e forte* *piano*

Vla. I, II *spiccato e forte* *piano*

Vc. *spiccato e forte*

Viol. e Cemb. *spiccato e forte*

3

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

Solo

(arpeggio)

forte

forte

forte

VI. I

VI. II

VI. III

VI. IV

Vla. I & II

Vc.

Viol. e Cemb.

140

bel.

bel.

del.

VI. I

VI. II

Vla. I & II

Tutti

del.

del.

del.

del.

del.

del.

VI. I

VI. II

VI. III

VI. IV

Vla. I & II

Vc.

Viol. e Cemb.

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 *Præclassica* No. 19. For conducting, this score should be used.

Zum Beachtung!

Zu diesem Werk sind urtextgetreue Stimmen einschliesslich Cembalo in der Sammlung *Præclassica* No. 19 im gleichen Verlage erschienen. Zum Dirigieren ist diese Partitur zu bedützen.

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, Grienkerl 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 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

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 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 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 *f*-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 hereingrößte: 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

SYMPHONIES

No.	
401.	Mozart, C (Jupiter) [551]
402.	Beethoven, No. 5, C m
403.	Schubert, H m (anroll.)
404.	Mozart, G m [550]
405.	Beethoven, No. 3, Es (Eroica)
406.	Mendelssohn, Nr. 3, A m
407.	Beethoven, No. 6, F (Pastorale)
408.	Schumann, No. 3, Es
409.	Haydn, No. 104 [2], D (London)
410.	Schubert, No. 7, C
411.	Beethoven, No. 9, D m
412.	Beethoven, No. 7, A
413.	Schumann, No. 4, D m
414.	Beethoven, No. 4, D
415.	Mozart, Es [543]
416.	Beethoven, No. 8, F
417.	Schumann, No. 1, B
418.	Beethoven, No. 1, C
419.	Beethoven, No. 2, D
420.	Mendelssohn, Nr. 4, A
421.	Schumann, No. 2, C
422.	Berlioz, Fant. Symph.
423.	Berlioz, Harold i. Ital.
424.	Berlioz, Romeo u. Julia
425.	Brahms, No. 1, C m
426.	Brahms, No. 2, D
427.	Brahms, No. 3, F
428.	Brahms, No. 4, E m
429.	Tschalkowsky, Ia. A E m
430.	Tschalkowsky, Ia. F m
431.	Haydn, No. 99 [3], Es
432.	Haydn, No. 85 [15], B (La Betise)
433.	Dvořák, No. 5 E m (Aus der neuen Welt)
434.	Haydn, No. 109 [11], G (III)
435.	Haydn, Ia. W [9], G (Händl.)
436.	Haydn, No. 92 [16], G (Händl.)
437.	Mozart, D [385]
438.	Haydn, No. 102 [12], B
439.	Haydn, Ia. 101 [4], D (Händl.)
440.	Strauß, Don Juan
441.	Strauß, Macbeth
442.	Strauß, Tel und Telibring

No.	
443.	Strauß, Nil Salmstepl
444.	Strauß, Zarathustra
445.	Strauß, Don Quixote
446.	Mozart, D (o. Men.) [504]
447.	Liszt, Bergsymphonie
448.	Liszt, Tasso
449.	Liszt, Préludes
450.	Liszt, Orpheus
451.	Liszt, Prometheus
452.	Liszt, Mazeppa
453.	Liszt, Festklänge
454.	Liszt, Heidenklage
455.	Liszt, Hungaria
456.	Liszt, Hamlet
457.	Liszt, Huncenschlacht
458.	Liszt, Ideale
459.	Bruckner, No. 1, C m
460.	Bruckner, No. 2, C m
461.	Bruckner, No. 3, D m
462.	Bruckner, No. 4, Es (romantische)
463.	Bruckner, No. 5, B
464.	Bruckner, No. 6, A
465.	Bruckner, No. 7, E
466.	Bruckner, No. 8, C m
467.	Bruckner, No. 8, D m
468.	Haydn, No. 93 [5], D
469.	Haydn, No. 108 [1], Es (Paukenwirbel)
470.	Volkmann, No. 1, D m
471.	Smetana, Vyděhrad
472.	Smetana, Moldau
473.	Smetana, Sárka
474.	Smetana, Aus Böhmen (Hain und Flur)
475.	Smetana, Tábor
476.	Smetana, Blaník
477.	Liszt, Faust-Symphonie
478.	Strauß, Aus Italien
479.	Tschalkowsky, No. 5, H m (Pathétique)
480.	Haydn, No. 95 [9], C moll
481.	Haydn, No. 96 [14], D
482.	Franck, D moll
483.	Haydn, No. 97 [7], C
484.	Haydn, No. 86 [10], D
485.	Haydn, No. 98 [8], B

No.	
486.	Haydn, No. 45 [16], Fism (Abschied)
487.	Haydn, No. 88 [13], G
488.	Haydn, No. 82 [17], C (L'ours)
489.	Rimsky-Korsakow, Anter (Symph. No. 2)
490.	Borodin, No. 1, Es
491.	Borodin, No. 2, H m
492.	Mahler, No. 7
493.	Rimsky-Korsakow, Scheherazade
494.	Glasunow, No. 4, Es
495.	Glasunow, No. 6, Es
496.	Skrjabin, Divin Poème
497.	Skrjabin, le Poème de l'Enfant
498.	Strauß, Heidenleben
499.	Strauß, Alpen-Symph.
500.	Tschalkowsky, Manfred
501.	Borodin, No. 3 A moll
502.	Mozart, C [425]
503.	Skrjabin, No. 2, C m
504.	Schubert, No. 1, D
505.	Schubert, No. 2, B
506.	Schubert, No. 3, D
507.	Schubert, No. 4, C m (Tragische)
508.	Schubert, No. 5, B
509.	Schubert, No. 6, C
510.	Strauß, Domestic
511.	Haydn, No. 73 [26], D (Glas)
512.	Haydn, No. 81, D (mit Hornsignal)
513.	Haydn, No. 7, C (Le Midi)
514.	Franck, Gammessucht
515.	Haydn, No. 8, G (Le Soir)
516.	Franck, Les Éolides
517.	Haydn, No. 49, C (Maria Theresia)
518.	Haydn, No. 55, Es (Römis)
519.	Trapp, No. 4, B m
520.	Graener, Sinf. breve
521.	J. Chr. Bach, D
522.	J. Chr. Bach, Es
523.	Franck, Rédemption
524.	Zador, Tann-Symphonie

OVERTURES

No.	
601.	Beethoven, Leonore Ia. I
602.	Weber, Freischütz
603.	Mozart, Figaros Hochzeit
604.	Beethoven, Egmont
605.	Weber, Beherrscher der Geister
606.	Mendelssohn, Melusine
607.	Weber, Oberon
608.	Mozart, Don Juan
609.	Weber, Prezloss
610.	Beethoven, Fidello
611.	Mendelssohn, Ruy Blas
612.	Weber, Jubel-Ouvert.
613.	Mendelssohn, Sommer-nachtsstraum
614.	Mozart, Zauberflöte
615.	Nicolai, Lustig. Weiber
616.	Rossini, Wilhelm Tell
617.	Berlioz, Waverley
618.	Berlioz, Vehmrichter
619.	Berlioz, König Lear
620.	Berlioz, Róm. Carneva
621.	Berlioz, Korsar
622.	Berlioz, Benv. Cellini
623.	Berlioz, Beat u. Bened.
624.	Tschalkowsky, 1812
625.	Beethoven, Prometheus

No.	
626.	Beethoven, Coriolan
627.	Beethoven, Tris in Bass
628.	Beethoven, Leonore No. 1
629.	Beethoven, Leonore No. 2
630.	Beethoven, Iliss u. Iphis
631.	Beethoven, Kng. Stephan
632.	Beethoven, Namensfeier
633.	Marschner, Hans Heiling
634.	Maillart, Glöck. d. Erem.
635.	Weber, Euryanthe
636.	Schubert, Rosamunde
637.	Mendelssohn, Hebriden
638.	Glinka, Leben f. d. Zaren
639.	Glinka, Ruslan u. Ludmila
640.	Cherubini, Abencerages
641.	Cherubini, Medea
642.	Cherubini, Anakreon
643.	Cherubini, Wasserträger
644.	Cornelius, Barb. v. Bagd.
645.	Cornelius, Cid
646.	Schumann, Manfred
647.	Schumann, Genoveva
648.	Bennett, Najaden
649.	Wagner, Tristan u. Isolde
650.	Boieldieu, Weiße Dame
651.	Auber, Eherne Pferd
652.	Wagner, Wälspl: I. u. II.

No.	
653.	Mendelssohn, Meerest. und glückliche Fahrt
654.	Rossini, Semiramis
655.	Rossini, Tankred
656.	Brahms, Akad. Fest-O.
657.	Brahms, Tragische Ouv.
658.	Auber, Schwarz. Domino
659.	Auber, Fra Diavolo
660.	Mozart, Titos
661.	Mozart, Idomenens
662.	Mozart, Così fan tutte
663.	Mozart, Entführung
664.	Smetana, Verkauf. Braut
665.	Wagner, Meistersinger
666.	Wagner, Parsifal
667.	Wagner, Rienzi
668.	Wagner, Holländer
669.	Wagner, Tannhäuser
670.	Reger, Lustspiel-Ouv.
671.	Wagner, Faust-Ouvert.
672.	Weingartner, Lust. Ouv.
673.	Volkmann, Richard III.
674.	Volkmann, Fest-Ouv.
675.	Tschalkowsky, Romeo
676.	Glück, Iphigenie i. Aulis
677.	Smetana, Libussa
678.	Suppé, Dichter u. Bauer

OVERTURES

No.
679. Flotow, Stradella
680. Flotow, Martha
681. Bruckner, in G m. (ausp.)
682. Mendelssohn, Heimkehr
aus der Fremde
683. Mendelssohn, Athalia
684. Mendelssohn, Paulus
685. Rossini, Lucrezia in carcere
686. Rossini, D. dieb. Elster
687. Pfitzner, Fausts, Hesperis
689. Auber, Stomunov, Portici
690. Dvořák, Karneval

No.
691. Gluck, Iphigenie auf Tauris
692. Rimsky-Korsakow, La
grande Pâque Russe
693. Lortzing, Der Hugenotten
694. Kreutzer, Das Nachtlager
von Granada
695. Mussorgsky, In der Nacht
696. Weber, Abu Hassan
697. Weber, Silvana
698. Schubert, Iphigenie auf Tauris
699. Glasunow, Fest-Ouvert.
700. Pfitzner, Hildegarde v. Bithun

No.
1101. Humperdinck, Hänsel
und Gretel
1102. Gluck, Alcide
1103. Strauß, Fledermaus
1104. Lalo, Le Roi d'Ys
1105. Boieldieu, Fall in der Nacht
1106. Strauß, Zigeunerbaron
1107. Verdi, Fall in der Nacht
1108. Verdi, Siallan, Vesper
1109. Cimarosa, Die Schöne
1110. Rossini, Italien. L. Alg.
1111. Weber, Peter Schmill

CONCERTOS

701. Beethoven, Viol.-Konz., D
702. Mendelssohn, Vl.-Kz., E m.
703. Spohr, V.-K., in (ausp.)
704. Beethoven, Klav.-Kz., C m.
705. Beethoven, Klav.-Kzt., G
706. Beethoven, Klav.-Kz., Es
707. Schumann, Klav.-K., Am
708. Tschalkowsky, Viol.-K., D
709. Tschalkowsky, Klav.-Kz., B
710. Liszt, Klav.-Konz., Es
711. Bach, Viol.-Konz., A m.
712. Bach, Viol.-Konz., E
713. Brahms, Klav.-Kzt., D m.
714. Bruch, Viol.-Konz., G m.
715. Brahms, Klav.-Konz., B
716. Brahms, Viol.-Konz., D
717. Mozart, Viol.-Kzt., A [219]
718. Mozart, Viol.-Kz., Es [268]
719. Mozart, Klav.-Kz., D [337]
720. Liszt, Klav.-Konz., A
721. Mozart, Klav.-Kz., D m. [466]
722. Liszt, Totentanz (Siloti)
723. Brahms, K. f. V. u. Ve., in
724. Beethoven, Klav.-Kzt., C
725. Beethoven, Klav.-Kzt., B
726. Grieg, Klav.-Konz., A m.
727. Bach, Konz. f. 2 Viol. D m.
728. Lalo, Symph. espagnole
729. Beethoven, Tripel-Kzt., C
730. Bach, Konz. f. 2 Klav., C

731. Bach, Konz. f. 2 Klav., C m.
732. Bach, Konz. f. 3 Klav., D m.
733. Bach, Konz. f. 3 Klav., C
734. Mozart, Symph. conc. f.
Violine u. Viola, Es [364]
735. Dohnanyi, Variat. über
ein Kinderlied f. Pfte.
736. Mozart, Klav.-Kz., A [488]
737. Mozart, Klav.-Kz., Es [493]
738. Franck, Symph. Variat.
739. Mozart, Klav.-Kz., C [467]
740. Mozart, Kl.-Kz., C m. [491]
741. Mozart, K. f. 2 Kl., Es [39]
742. Mozart, Klav.-Kz., Es [271]
743. Mozart, Klav.-Kz., B [450]
744. Bach, Klav.-Konz., D m.
745. Bach, Klav.-Konz., F m.
746. Weber, Konz. f. Pfte., F m.
747. Mozart, Vl.-Kzt., G [216]
748. Mozart, Vl.-Kzt., D [218]
749. Vivaldi, Konz. No. 10, B m.
750. Vivaldi, Konz. No. 11, D m.
751. Dvořák, Viol.-Kzt., A m.
752. Glasunow, Vl.-Kzt., A m.
753. Vivaldi, Vl.-Kzt., A m. No. 6
754. Vivaldi, Vl.-Kzt., G m.
755. Mozart, Iphigenie auf Tauris
756. Vioti, Vl.-Kzt., A m., No. 22
757. Bach, K. f. Kl., V. u. Fl., in
758. Vivaldi, Konz. f. Flöte D

759. Bach, Konz. f. 4 Kl., A m.
760. Mozart, Klav.-K., G [453]
761. Mozart, Klav.-K., F [459]
762. Vivaldi, Kzt. f. 2 Viol., A m.
763. Mozart, Vl.-Kzt., B [207]
764. Mozart, Vl.-Kzt., D [211]
765. J. Chr. Bach, Sinf. conc., A
766. Mozart, Vl.-Kzt., D [271 a]
767. Mozart, K. f. Fl. u. Hf. [30]
768. J. Chr. Bach, Nat. wst., in
769. Haydn, Ve.-Konz., D
770. Sibellus, Vl.-Kzt., D m.
771. Mozart, Fl.-Konz., D [314]
772. Vivaldi, Konz. f. 2 Viol. u.
Violine, G m., op. 3 No. 3
773. J. Chr. Bach, Kl.-Kz., Es
774. Mozart, Klav.-Kz., C [508]
775. Mozart, Klav.-Kz., B [595]
776. Barsanti, Conc. grosso
D, op. 3 No. 4
777. Barsanti, Conc. grosso
D, op. 3 No. 10
778. Mozart, Klav.-Kz., A [622]
779. Mozart, Flöt.-Kz., G [313]
780. Boccherini, Ve.-Konz., B
781. K. Phil.-Em. Bach, K. A m.
f. Cello od. Fl. od. Camb.
782. Torelli, Viol.-Kzt., C m.
783. Mozart, Kz.-Rondo D III.

MISCELLANEOUS WORKS

801. Berlioz, 3 Stck. a., Faust*
802. Tschalkowsky, Capr., Ital.
803. Beethoven, Ital. Im. (5, 6)
804. Mendelssohn, 5 Stücke a.
„Sommerachtsraum“
805. Brahms, Haydn-Variat.
806. Wagner, Slegm. Liebesl.
807. Wagner, Walkürenritt
808. Wagner, Wotans Abschied u.
Feuertanz
809. Wagner, Waldweben
810. Wagner, Singfried-Idyll
811. Wagner, Trauermusik u.
„Götterdämmerung“
812. Wagner, Liebesquintett
813. Wagner, Huld.-Marsch
814. Wagner, Hochzeitsl.
815. Wagner, Est. d. H. „Faust“
816. Wagner, Liebesl. f. Spindel
817. Schubert, in a., „Mantel“
818. Bach, Suite No. 3, D
819. Volkmann, Seren., D m.
820. Wagner, Kaisermarsch
821. Bach, Suite No. 2, H m.
822. Strauß, Donauwalzer
823. Beethoven, Kyment.-Mus.
824. Tschalkowsky, Nuß-
knacker-Suite
825. Wagner, Einleit. z. 3 Akt
„Meistersinger“
826. Wagner, In der Nacht u.
„Schöne“ I. III., „Parität“

827. Reger, Mozart-Variat.
828. Bizet, L'Arlesienne, I
829. Bizet, L'Arlesienne, II
830. Mozart, Sonn. In der Nacht
831. Weber, In der Nacht im Saal
832. Bizet, Roma, Suite
833. Borodin, Steppenskitze
834. Glinka, Kamarinskaja
835. Reger, Hilar-Variation
836. Reger, Konz. f. alten Stül.
837. Reger, Romant. Suite
838. Reger, Höllein-Suite
839. Graener, in B. mit. f. Fl.
840. Tschalkowsky, Francesca
da Rimini
841. Mussorgsky, Eine Nacht
auf dem kalten Berge
842. Rimsky-Korsakow, Capriccio
espagnol
843. Ljadow, Baba-Jaga
844. Ljadow, Kikimora
845. Glinka, Valse-Fantaisie
846. Glinka, Caprice brillant
847. Schles, Gesichte
848. Strauß, Bürger-Suite
849. Strauß, Tanzsuite
850. Graener, Divertimento
851. Tschalkowsky, Bur. Band
852. Ljadow, In der Nacht
853. Ljadow, Der verzaub. See
854. Mozart, Les petite riens
855. Brahms, Serenade, D

856. Bach, Suite No. 1, O
857. Tschalkowsky, Serenade
858. Mozart, Seren. No. 8, D [20]
859. Mozart, Seren. No. 6, D [20]
860. Graener, Gotische Suite
861. Bach, Suite No. 4, D
862. Brahms, Serenade A
863. Tschalkowsky, In der Nacht
864. Graener, Comediata
865. Wolfurt, Tripelfuge
866. Strauß, Rosen a. d. Süden
867. Strauß, Rosen a. d. Süden
868. Strauß, In der Nacht f. die Fl.
869. Strauß, In der Nacht
870. Strauß, Künstlerliebe
871. Strauß, Kaiserwalzer
872. Graener, in der Nacht
873. Dvořák, Schöne Serenade
874. Wunsch, Lustspiel-Suite
875. Strauß, Wiener Blut
876. Trapp, Divertimento
877. Busch, Capriccio
878. Wunsch, in der Nacht
879. Telemann, Tafelmusik
880. Zador, Ungar. Capr.
881. Mallpiero, in der Nacht
882. Telemann, Suite f. Flöte
u. Streicher, A m.
883. Atterberg, Ball. u. Pass.