



ANTONIO VIVALDI (1678–1741)

Concerto Grosso in G Minor, Op. 3, No. 2,

RV 578

78

nata da chiesa (church sonata) has the typical slow-fast-slow-fast succession of movements. Although the movements, as befits church music, belyious secular connotations, they betray a kinship with the stylized of the suite: the first movement with the allemande, the third with bande, and the fourth with the gigue.

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e, the marking on the first movement, is not merely a designation of but a description of the music's character: serious, intense, and pro-

berate suspended dissonance on nearly every downbeat. That dissonance is then defined as an alien note against a consonant chord is evi-

the leaps within chord tones against the dissonance, as in measure other indication is the ornamental pattern of leaping from a suspen- wn to a chord tone, then up to the note of resolution (as in measure in the first Allegro, measures 47–48). Especially typical of Corelli's movements are the chains of suspensions that begin in measure 6 while ins meet, cross, and separate as the bass walks on.

like Legrenzi, Corelli gave the bass in the fast movements an equal the figural action. Indeed the bass is the first to answer the Allegro ent's subject in direct motion, the second violin having answered by in and incompletely. After the first exposition only the second part subject reappears (measures 36ff.), both in direct motion and inver-

ie three notes that are the head of the subject keep intervening as points. The key of D major is neatly circumscribed by well-prepared is in A major, B minor, and E major, before the return to D. This ent is remarkably taut in its exclusion of non-thematic material.

Adagio resembles a passionate vocal duet in which two singers alternate each other or proceed in parallel motion. The sigh effects in 14–15 are operatic, while syncopations and suspensions on the 1 second beats of the triple-time measures emphasize through both on and dissonance the second beat of the sarabande rhythm. The character is reinforced by the hemiola passages (measures 19–21 and A Phrygian cadence at the end of the Adagio makes one expect a final movement, although a gigue, is simply labeled Allegro. It again o B minor, but instead an Allegro in D major ensues.

all three instrumental parts in a fugue, and the subject of the second un inversion of that of the first half, as it is in many later gigues for d. There are two sequential episodes of the kind found in later (measures 8–10 and 28–32). Fascination with contrapuntal devices ; inversion, stretto (measures 32–35), and pedal point (measures betray the influence of the Bologna school, in which such artifices lltivated and where Corelli was trained.

## a) Adagio e spiccato (first movement)

[27]

**Adagio e spiccato**

Violin concerto I	Violin concerto II	Violoncello concerto
<i>f</i>	<i>f</i>	<i>f</i>

**Adagio e spiccato**

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

**Adagio e spiccato**

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

I.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

II.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

III.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

IV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

V.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

VI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

VII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

VIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

IX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

X.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XIV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XVI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XVII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XVIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XIX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXIV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXVI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXVII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXVIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXIX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXIV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXVI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXVII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXVIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XXXIX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XL.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLIV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLVI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLVII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLVIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

XLIX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

L.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LIV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVIII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVIX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVX.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVXI.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVXII.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVXIII.

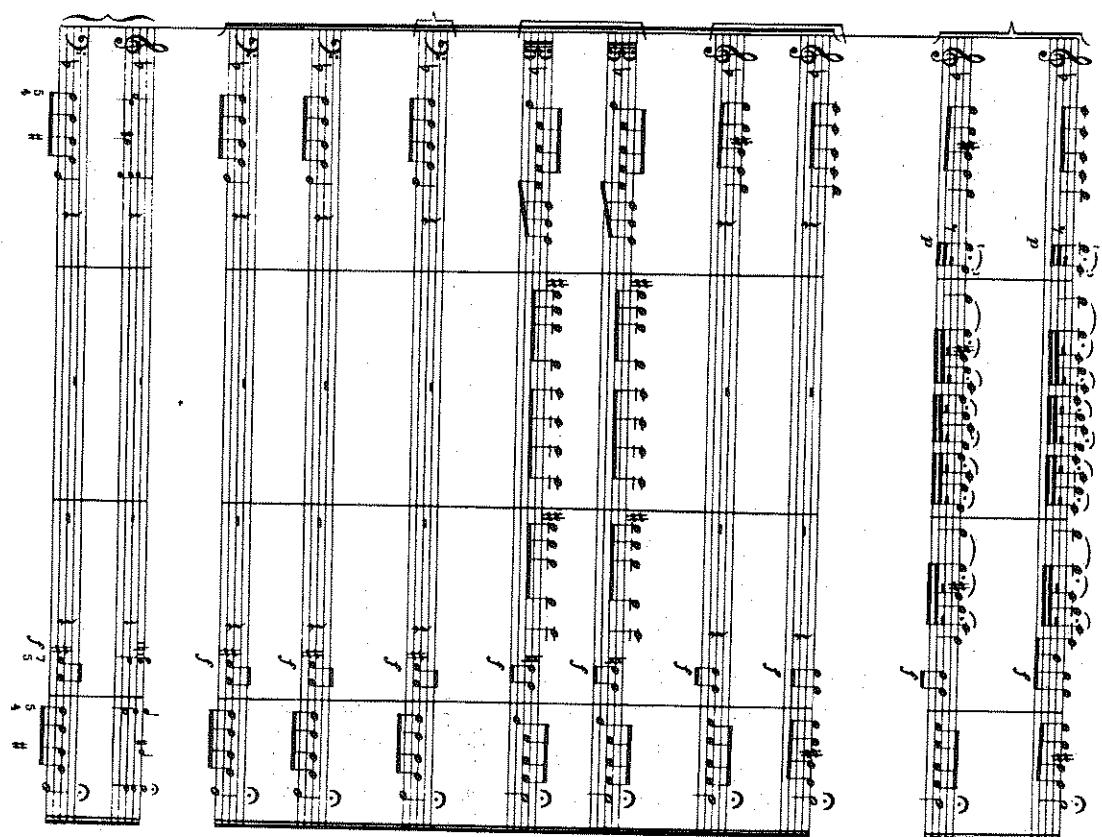
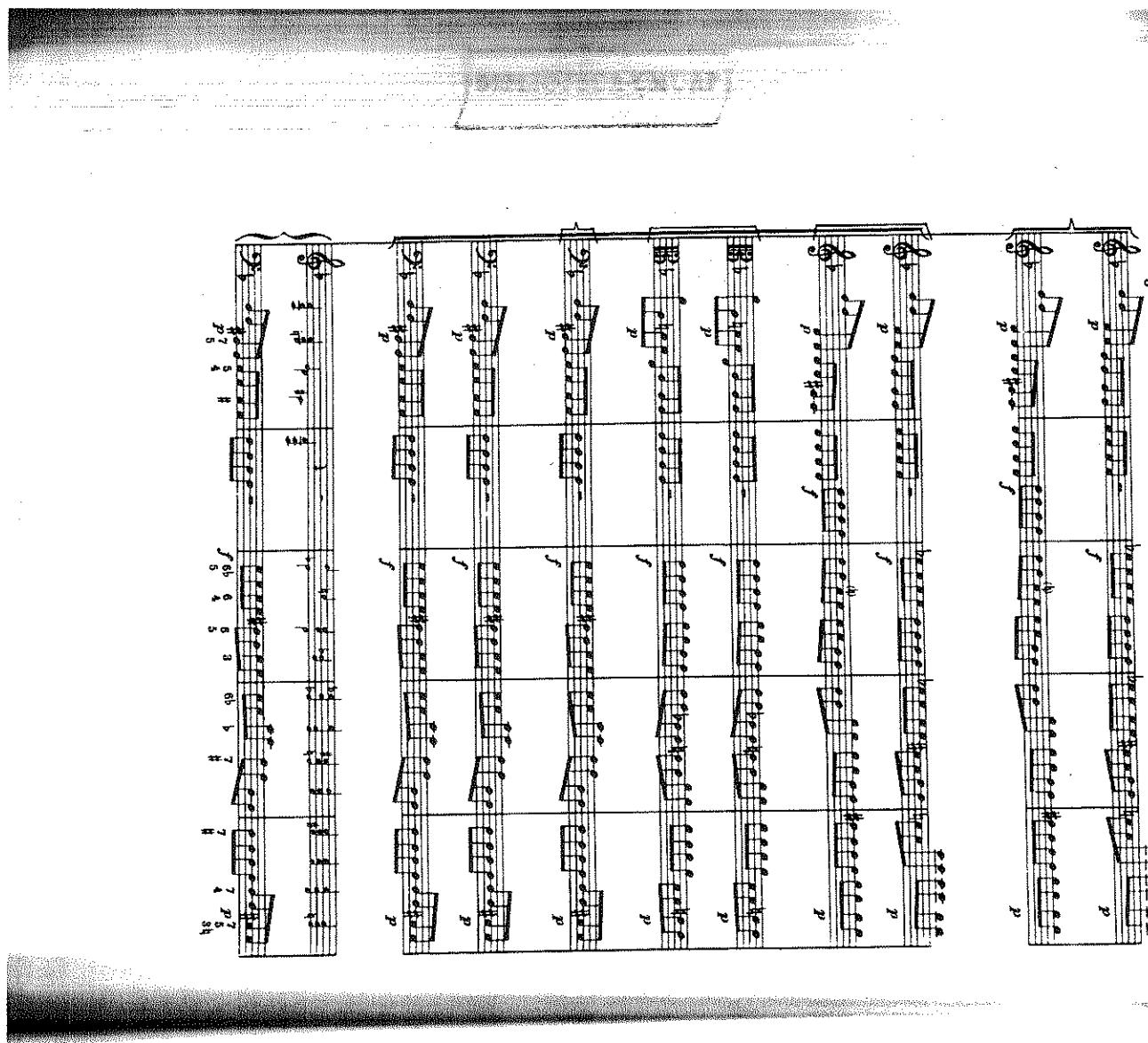
Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVXIV.

Violin	Violin	Violoncello
<i>f</i>	<i>f</i>	<i>f</i>

LVXV.

Violin	Violin	Violoncello
<i>f&lt;/</i>		



b) Allegro (second movement)

Allegro  
 28 34

15

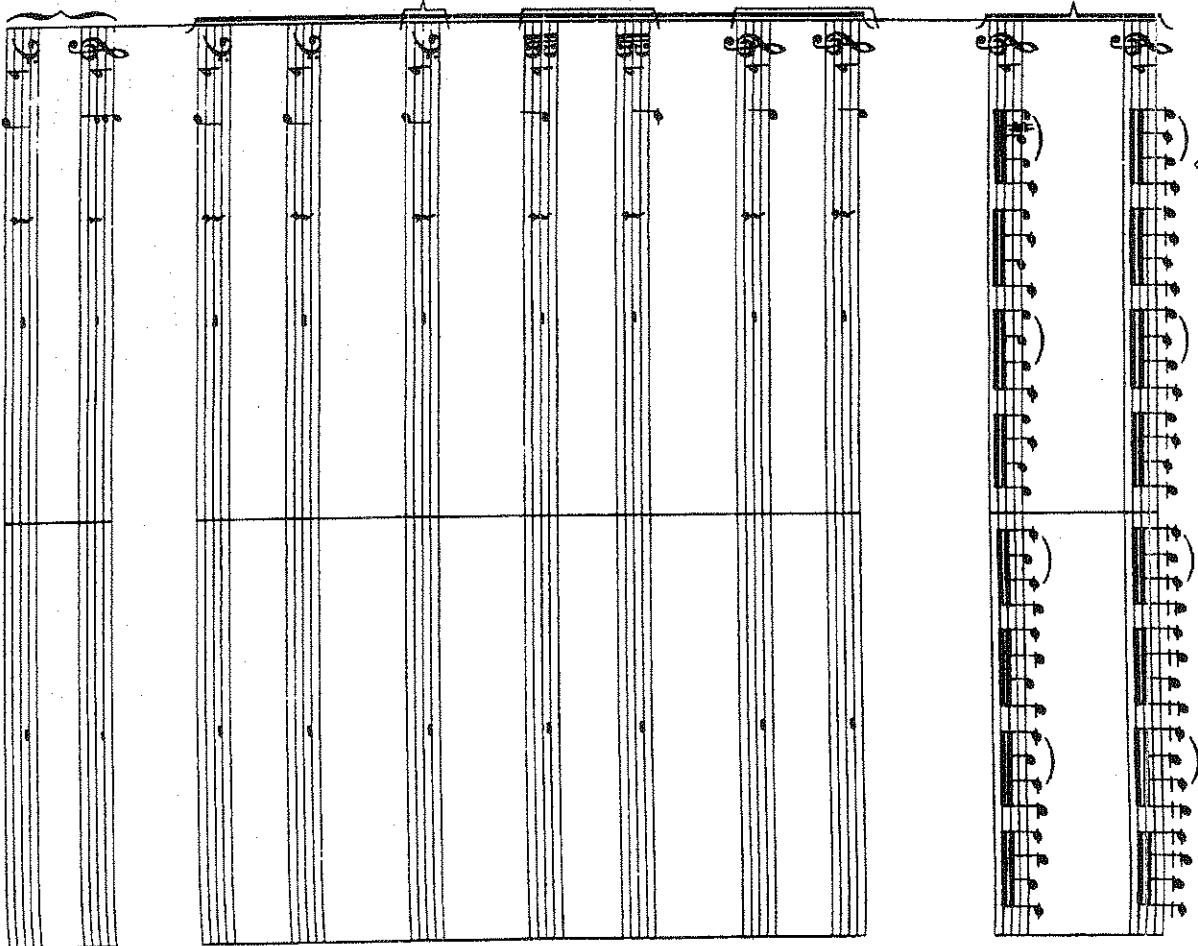
Allegro

Musical score for Vivaldi's Concerto Grosso, Op. 3, No. 2: II, page 20. The score consists of four staves. The first staff (Violin I) starts with a dynamic of  $f$  and includes a measure with a 16th-note pattern. The second staff (Violin II) has a dynamic of  $f$ . The third staff (Cello) has a dynamic of  $f$ . The fourth staff (Double Bass) has a dynamic of  $f$ . Measures 17-20 are shown, with measure 17 starting with a dynamic of  $f$ .

Musical score for Vivaldi's Concerto Grosso, Op. 3, No. 2: II, page 20. The score consists of four staves. The first staff (Violin I) starts with a dynamic of  $f$  and includes a measure with a 16th-note pattern. The second staff (Violin II) has a dynamic of  $f$ . The third staff (Cello) has a dynamic of  $f$ . The fourth staff (Double Bass) has a dynamic of  $f$ . Measures 17-20 are shown, with measure 17 starting with a dynamic of  $f$ .

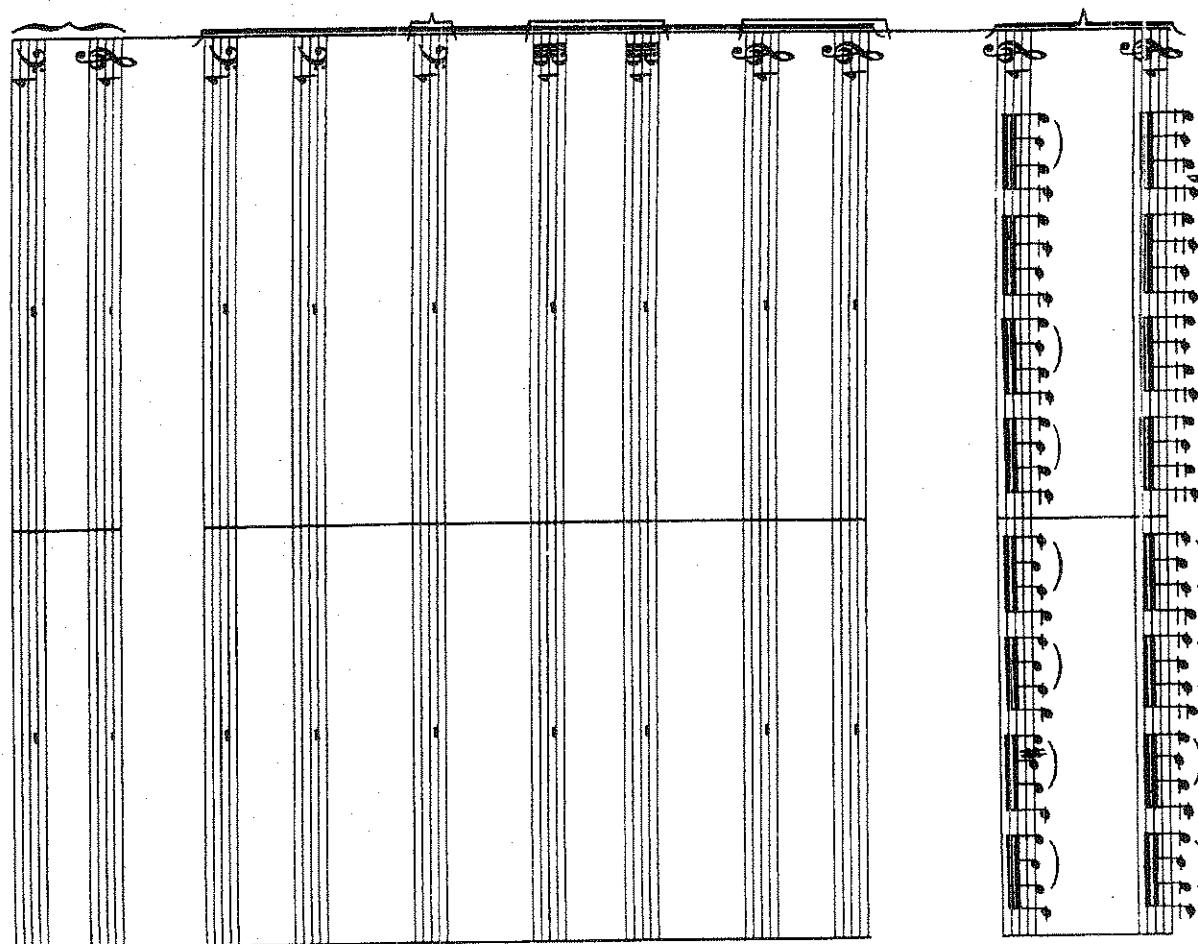
78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

29  
35



78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

25



30
36

Musical score for Vivaldi Concerto Grosso, Op. 3, No. 2: II, page 30, measures 30-36. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). Measure 30 starts with a forte dynamic (f) followed by a piano dynamic (p). Measures 31-35 show various patterns of eighth and sixteenth notes. Measure 36 begins with a piano dynamic (p) and continues the rhythmic patterns established in the previous measures.

30

Continuation of the musical score for Vivaldi Concerto Grosso, Op. 3, No. 2: II, page 30, measures 30-36. The score continues from the previous page, maintaining the four-staff layout, common time, one-sharp key signature, and 2/4 time for the fourth staff. The dynamics remain primarily piano (p), with occasional forte (f) and forte with a grace note (f).

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

31 37

*f*

*p*

31 37

*f*

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

35

Musical score for Vivaldi Concerto Grosso, Op. 3, No. 2: II, page 35. The score consists of four staves. The first three staves are treble clef (G-clef) and the fourth staff is bass clef (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The music features continuous eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show a continuation of the patterns. Measures 8-9 show a continuation of the patterns. Measures 10-11 show a continuation of the patterns. Measures 12-13 show a continuation of the patterns. Measures 14-15 show a continuation of the patterns. Measures 16-17 show a continuation of the patterns. Measures 18-19 show a continuation of the patterns. Measures 20-21 show a continuation of the patterns. Measures 22-23 show a continuation of the patterns. Measures 24-25 show a continuation of the patterns. Measures 26-27 show a continuation of the patterns. Measures 28-29 show a continuation of the patterns. Measures 30-31 show a continuation of the patterns. Measures 32-33 show a continuation of the patterns. Measures 34-35 show a continuation of the patterns.

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

46

Musical score for Vivaldi Concerto Grosso, Op. 3, No. 2: II, page 46. The score consists of four staves. The first three staves are treble clef (G-clef) and the fourth staff is bass clef (F-clef). The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The music features continuous eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show a continuation of the patterns. Measures 8-9 show a continuation of the patterns. Measures 10-11 show a continuation of the patterns. Measures 12-13 show a continuation of the patterns. Measures 14-15 show a continuation of the patterns. Measures 16-17 show a continuation of the patterns. Measures 18-19 show a continuation of the patterns. Measures 20-21 show a continuation of the patterns. Measures 22-23 show a continuation of the patterns. Measures 24-25 show a continuation of the patterns. Measures 26-27 show a continuation of the patterns. Measures 28-29 show a continuation of the patterns. Measures 30-31 show a continuation of the patterns. Measures 32-33 show a continuation of the patterns. Measures 34-35 show a continuation of the patterns.

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

40

41

42

43

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

45

*f*

*f*

*f*

*f*

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

45

*f*

*(Tutti) f*

*f*

*f*

49

50

50

78 VIVALDI Concerto Grosso, Op. 3, No. 2. II

78

33 35 37 39 55

33 35 37 39 55

78 VIVALDI Concerto Grosso, Op. 3, No. 2. II

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

Musical score for Vivaldi Concerto Grosso, Op. 3, No. 2: II, page 78. The score consists of four staves of music for two violins, violoncello, and bassoon. The first three staves are in common time and common key signature. The fourth staff begins with a repeat sign and changes to common time and common key signature. Measures 60 through 64 are shown.

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

Continuation of the musical score for Vivaldi Concerto Grosso, Op. 3, No. 2: II, page 78. The score continues from measure 64 to the end of the section. The first three staves are in common time and common key signature. The fourth staff begins with a repeat sign and changes to common time and common key signature. Measures 65 through 72 are shown.

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

120

65

66

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

65

66

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

70

34

40

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

Musical score for Vivaldi Concerto Grosso, Op. 3, No. 2: II, page 78. The score consists of six staves of music for two violins, viola, cello, bassoon, and strings. The violins play eighth-note patterns, while the bassoon provides harmonic support.

Musical score for Vivaldi Concerto Grosso, Op. 3, No. 2: II, page 78. The score consists of six staves of music for two violins, viola, cello, bassoon, and strings. The violins play eighth-note patterns, while the bassoon provides harmonic support.

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

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