

Concerto Grosso Op.6 Nr.8

Backgrounds Of S. Radic

The Concerto grosso in G minor, Op. 6, No. 8 by Arcangelo Corelli, known as the Christmas Concerto, was commissioned by Cardinal Pietro Ottoboni and published posthumously in 1714 as part of Corelli's Twelve Concerti grossi, Op. 6. The concert bears the inscription Fatto per la notte di Natale (for Christmas night). The date of its creation is uncertain, but there are records that Corelli performed a Christmas concert in 1690 for the pleasure of his new patron.

The concert was written for an ensemble consisting of two Concertino violins and cello, ripieno strings and basso continuo. The work is structured as Concerto da chiesa (Church Concerto), in this case extended from a typical four-movement structure to six movements:

1st Vivace, 3/4 - T=120 - Grave T=60, G minor

2nd Allegro, 4/4 T=120

3rd Adagio - Allegro - Adagio, E flat major

4th Vivace, 3/4

Five. Allegro,

6th largo, pastoral ad libitum, 12/8, G major

Each relatively short sentence offers several tempos and a number of large and small extensions. The concert usually lasts no longer than fifteen minutes and ends with Corelli's famous Pastoral ad libitum, a peaceful 12/8 finale in pastoral form. Corelli's concert series Grossi op. 6 became the European standard in its day.

MIDI processing by S. RADIC. I had two sheet music versions at my disposal: the original ensemble notation and a "trio excerpt" for two violins and cello! I was particularly impressed by this version because it alone fulfils all the characteristics of the composer Corelli. I then extended this notation midi-wise by a double bass, which exactly doubled the cello notation an octave lower down.



I wrote the two violins together in one note line, whereby one can now see exactly the "upper" and "lower" violin through two note necks. I deliberately don't use the terms "first" and "second" violin, because in the Corellis original both play "above" and "below". The Corelli characteristic can then also be seen: he very often leaves these two voices lying in the length of a count or using them later. The cello+bass voice should either be played with the left hand according to notation - or in the bass pedal only the basic notes of the given harmonies, or deviating bass notes to the quarter chord accompaniment. The keyboard player should switch the Celo+Bass tones together in the lower split and then only play the notes circled in blue at the bottom (if the eighths are too "much"):



Barock-Beat, T=120

The musical score is divided into two main sections: Main 1 (1. Grave) and Main 2 (2. Allegro). The tempo is marked as T=120. The score includes parts for Strings 1 and 2, Cello, Bass, Shaker, Drums 1, and Drums 2. The time signature is 4/4. The score includes various musical notations such as rests, notes, and dynamic markings like 'Adv.' and 'small crash'. The drum parts are specifically labeled with 'BD', 'MSD', and 'DSD'.

Programming instruction

There should be three different rhythms in this baroque title or in the movements played here. But in general we have only two Mains! And what else is fatal here: The tempo of Main 1 should be 60 - but the tempo of Main 2 should be original Allegro with 120. What is the solution? The good observer will notice a strange "stretching" in Main 1: Yes, I stretched the 4/4 beat to "8/4" - and that's why the 120 speed was reduced to 60 - and the calculation is right! This is only because the style automats don't have a tempo change - everything has to be programmed in the same time signature and in the same tempo. But, as you can see, you can "pretend" to him! And where is the third style? I came up with the following: The style intro is completely programmed (as first set Vivace), according to the game notation - and so, after entering the basic chord, you simply let the style play this short intro - which by the way is even in 3/4 time, but programmed into the style program as 4/4 time - and then you set your game with Main 1 in the "Grave" set and then go over to the "Allegro" set, where finally the tempo 120 original sounds. Good, what?