ARCANGELO CORELLI
(1653-1713)

Concerto Grosso, Op. 6, No. 8
“Fatto per la Notte di Natale”
(Christmas Concerto)

Arranged for solo Organ

David Cameron

2016

TRANSCRIBER'S NOTES

In the main this arrangement is based on the full score as presented on the International Music Score Library Project (IMSLP), the particular score being found on line at
http://ks.imslp.info/files/imglnks/usimg/9/9e/IMSLP12468-Corelli_-_Op._6__No._8.pdf
It is scanned from Augener's Edition No.4936a-e, (1888-91), *Les oeuvres de Arcangelo Corelli*, edited by Friedrich Chrysander and Joseph Joachim.

Much assistance, however, came from the transcription by Thomas Billington (1754-1832), which was published as *Corelli's Celebrated 12 Concertos adapted for the Organ or Piano Forte*. In particular the first *Allegro* (following the opening *Vivace* & *Grave*) follows Billington's version very closely. English organs in his time generally lacked pedals, so in many places his version was constrained by the limited reach of a player's two hands, and inevitably he had to omit parts of the orchestral texture. Nevertheless his sparse and elegant keyboard reduction had much to teach the present editor.

This transcription, for organ with pedals, restores notes missing in Billington's arrangement (very often the viola part), and occasionally completes harmonies which for Corelli would have been filled out by the continuo. The concerto is in Corelli's *Concerto da Chiesa* form, with eight movements altogether:

1. *Grave* (with a brief Vivace introduction)
2. *Allegro*
3. *Adagio*
4. *Allegro*
5. *Adagio* (repeat of No. 3)
6. *Vivace* (triple time)
7. *Allegro* (cut time) which merges without a break into No. 8
8. Pastorale (*Largo*, in 12/8 time)

This transcription omits the *Allegro*, No. 4, and the repeated *Adagio* which follows it. In the opinion of this editor any faithful transcription of Corelli's broken-chordal string writing in the *Allegro* would be ineffective on the organ, or indeed on any keyboard instrument. So like Thomas Billington's transcription, this one omits these movements.

Phrasing and registration are extremely dependent on the organ being played, and its acoustical environment. The registrations, and in the Pastorale the suggested phrasings in this transcription, should be seen merely as starting points from which each player can develop her or his own presentation. Familiarity with the sound of the original—easily available on YouTube—would be helpful as a performance is being developed.

In some places I have suggested trills, but the piece would benefit from a good deal more ornamentation. In particular sections like those at measures 154-163 and 184-187 offer wide opportunities for the player to build upon Corelli's bare-bones outlines.

Much of the effect of Corelli's writing comes from his judicious alternation of *Concertino* (small solo ensemble) and *Ripieno* (the full string orchestra); this transcription generally includes the pedals only in *Ripeno* sections. In the end it's important for the transcription to work as an organ piece, and as always with registration and articulation, the sound matters more than any attempt to reproduce every detail of the original.

David Cameron
Kingston, Ontario
December, 2016

Concerto Grosso Op. 6, No. 8

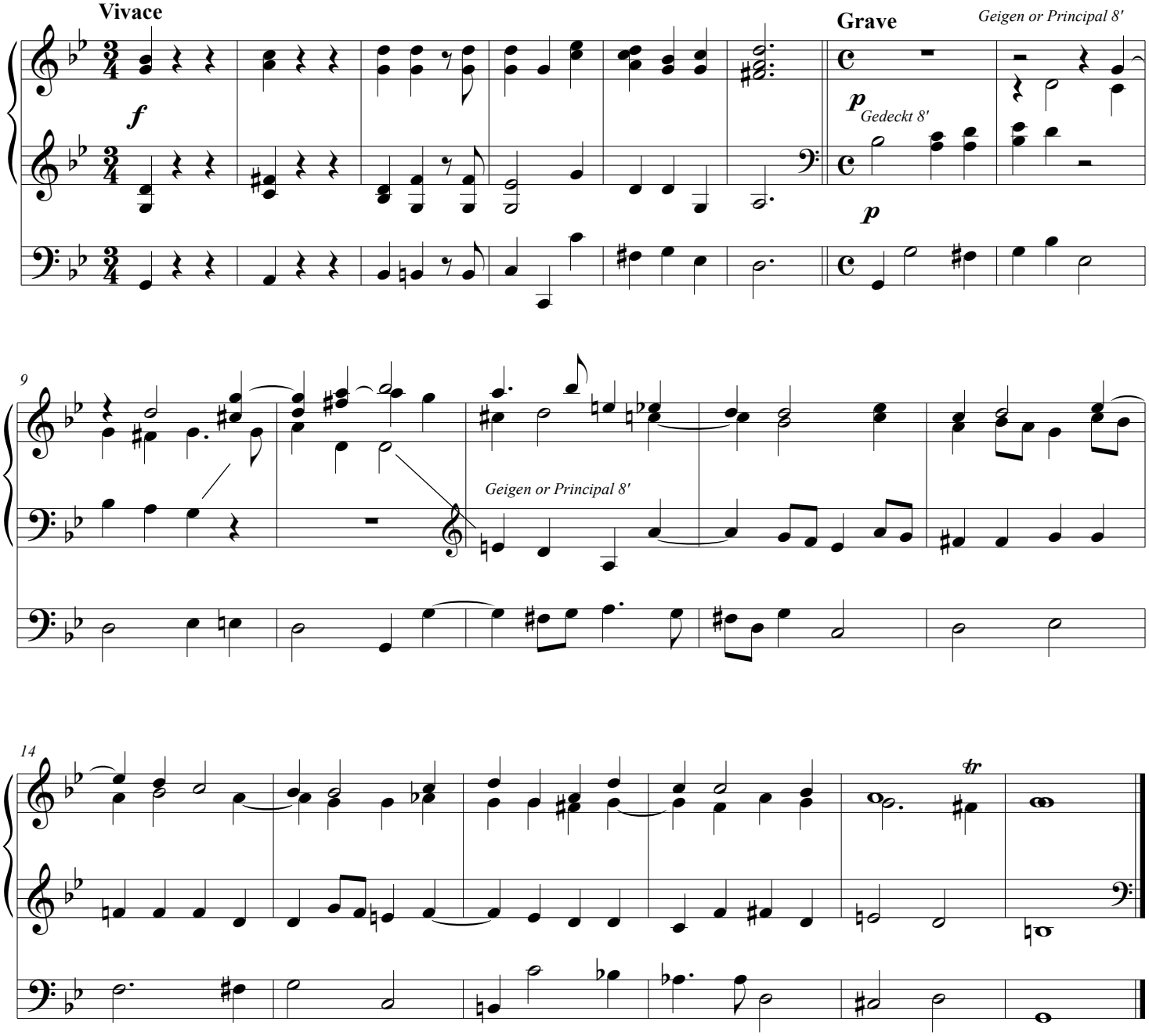
Fatto per la Notte di Natale

Christmas Concerto

Arcangelo Corelli

arr. Thomas Billington (1754-1832)

with revisions by David Cameron, 2016



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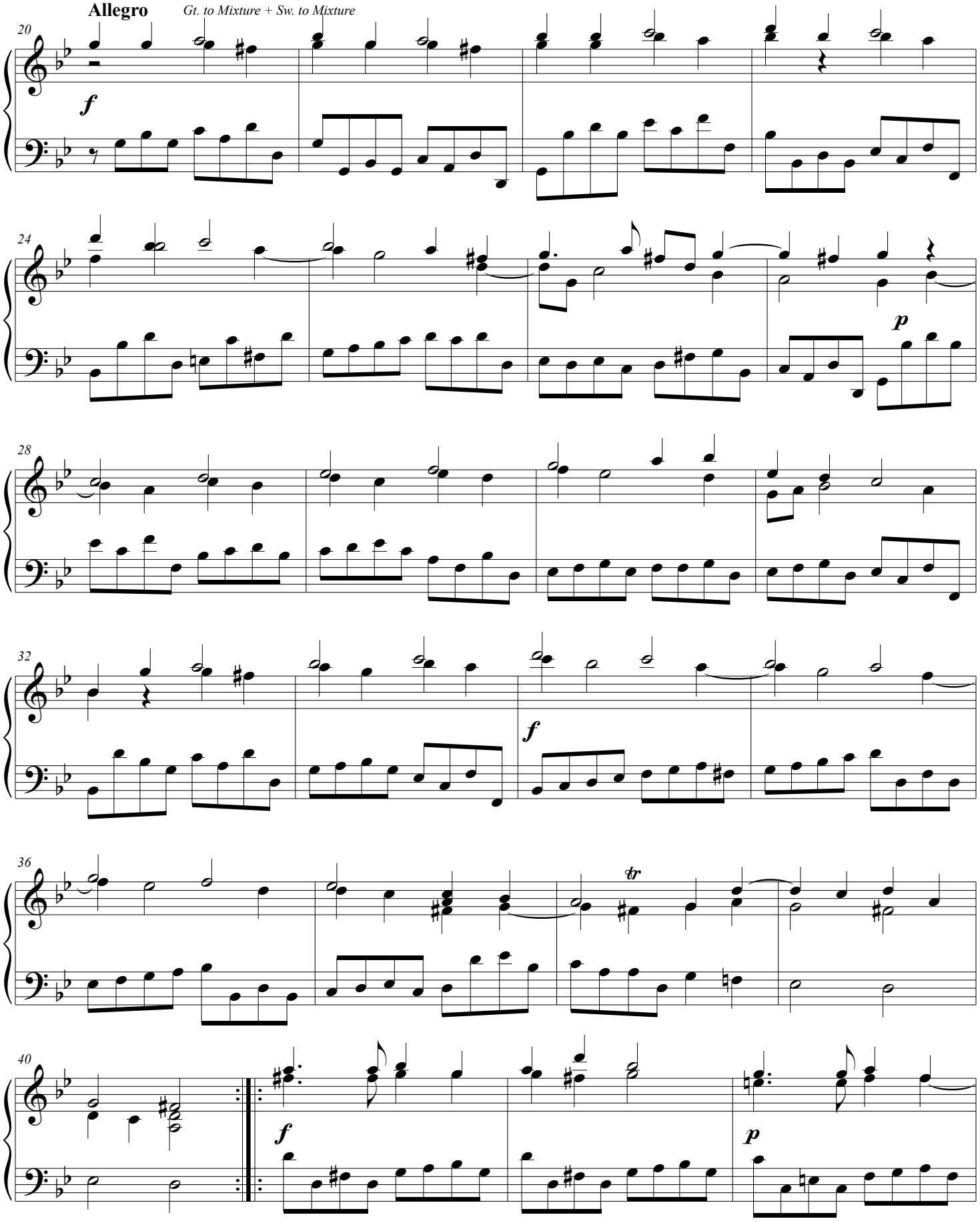
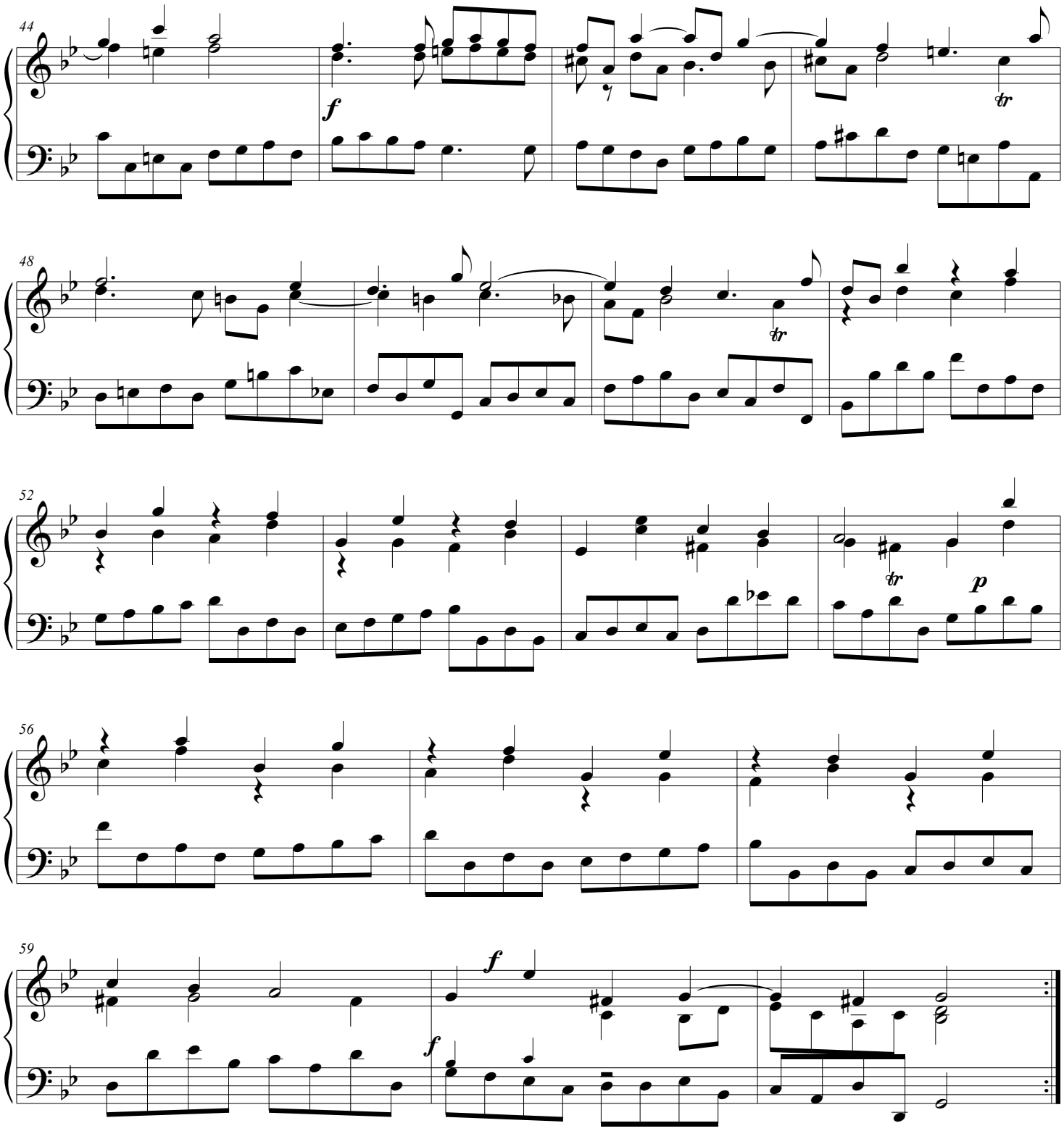
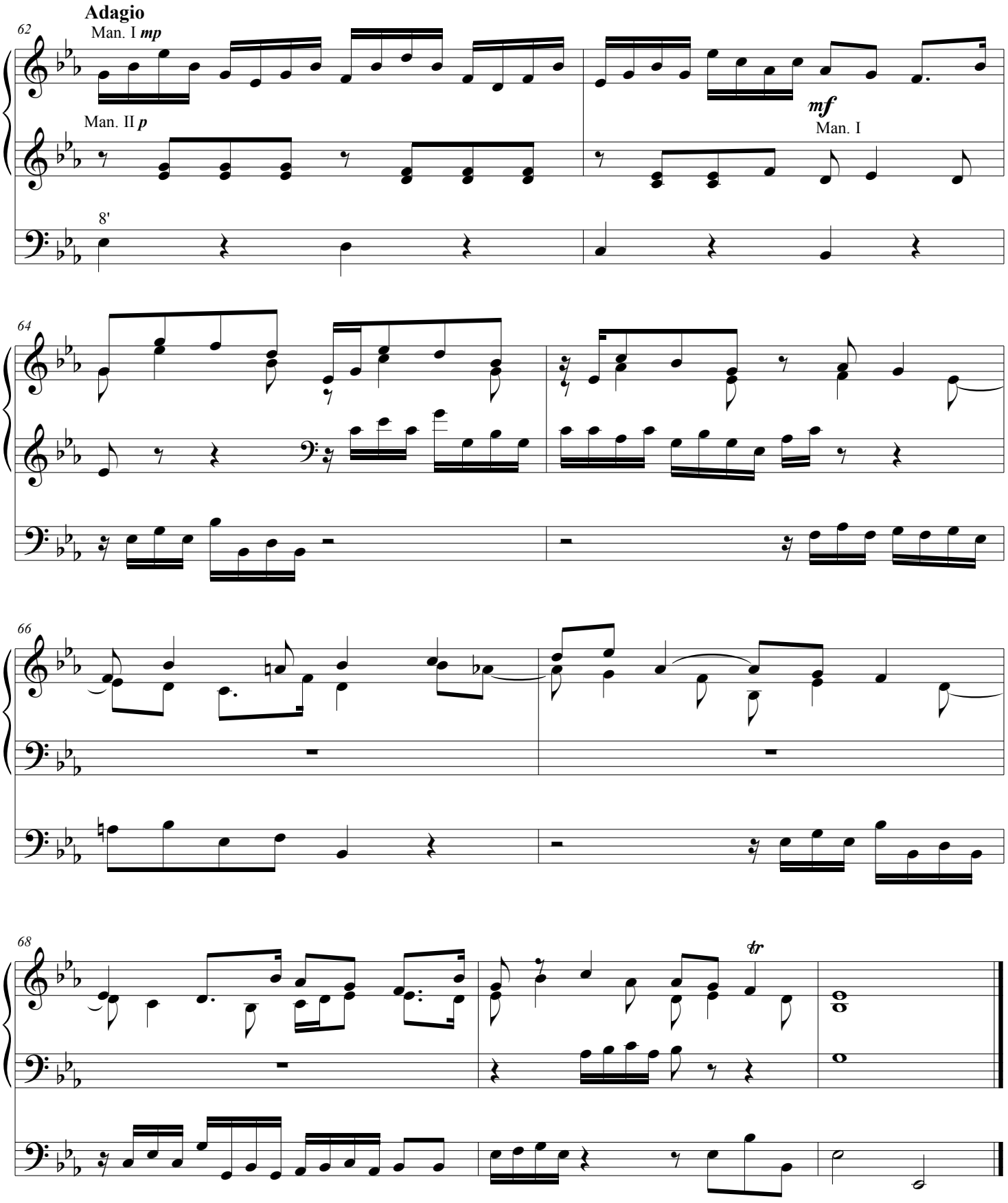
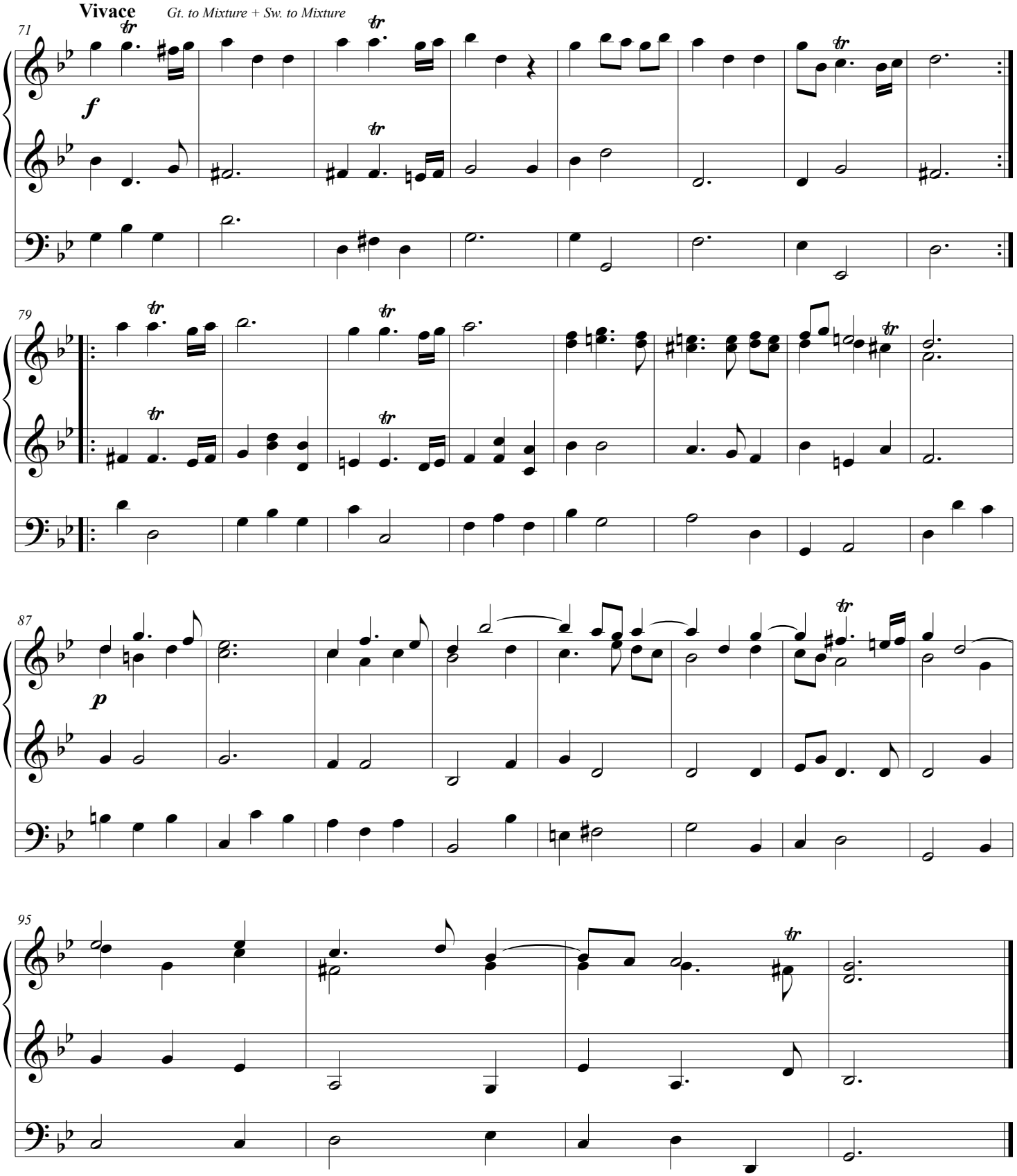
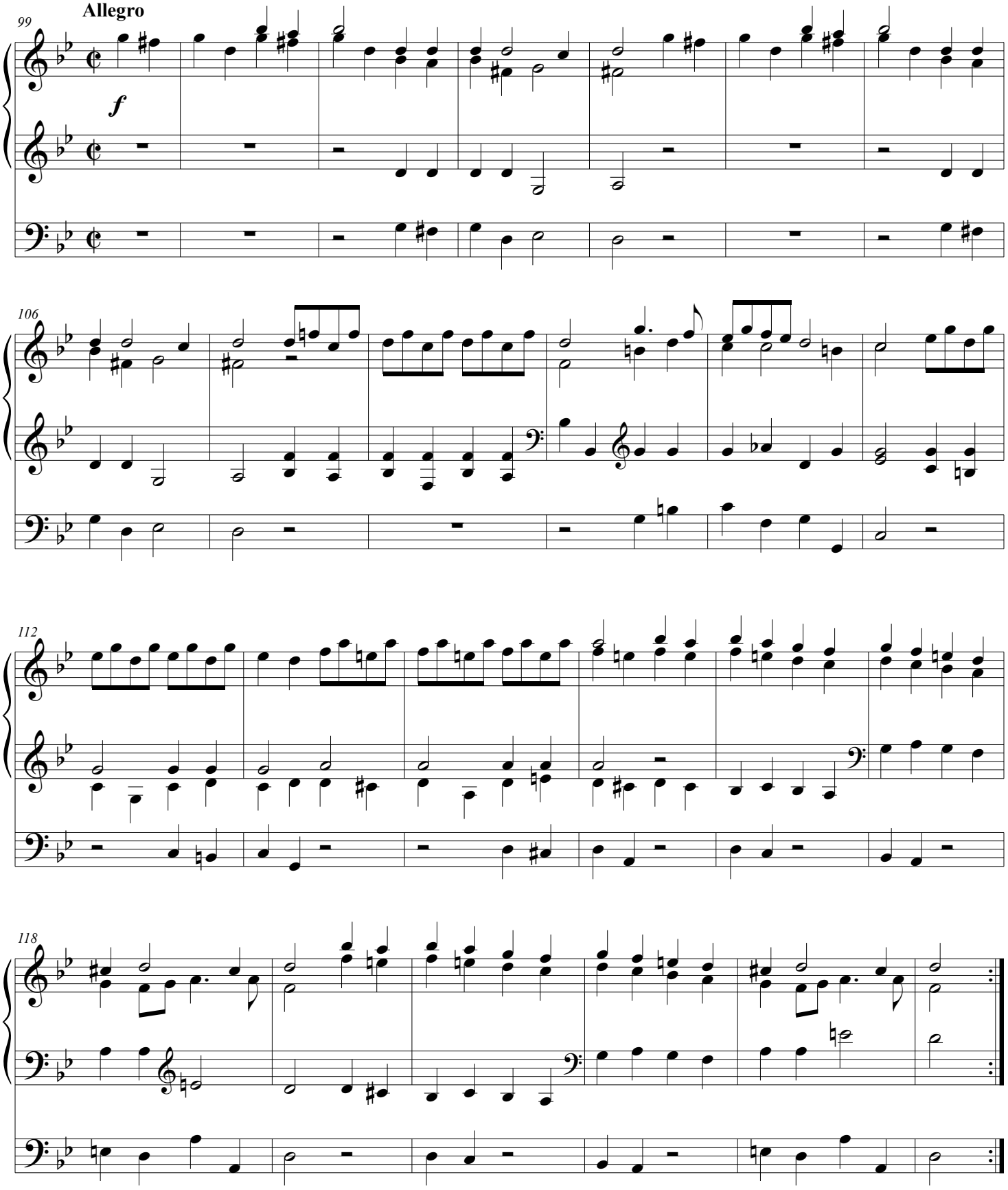
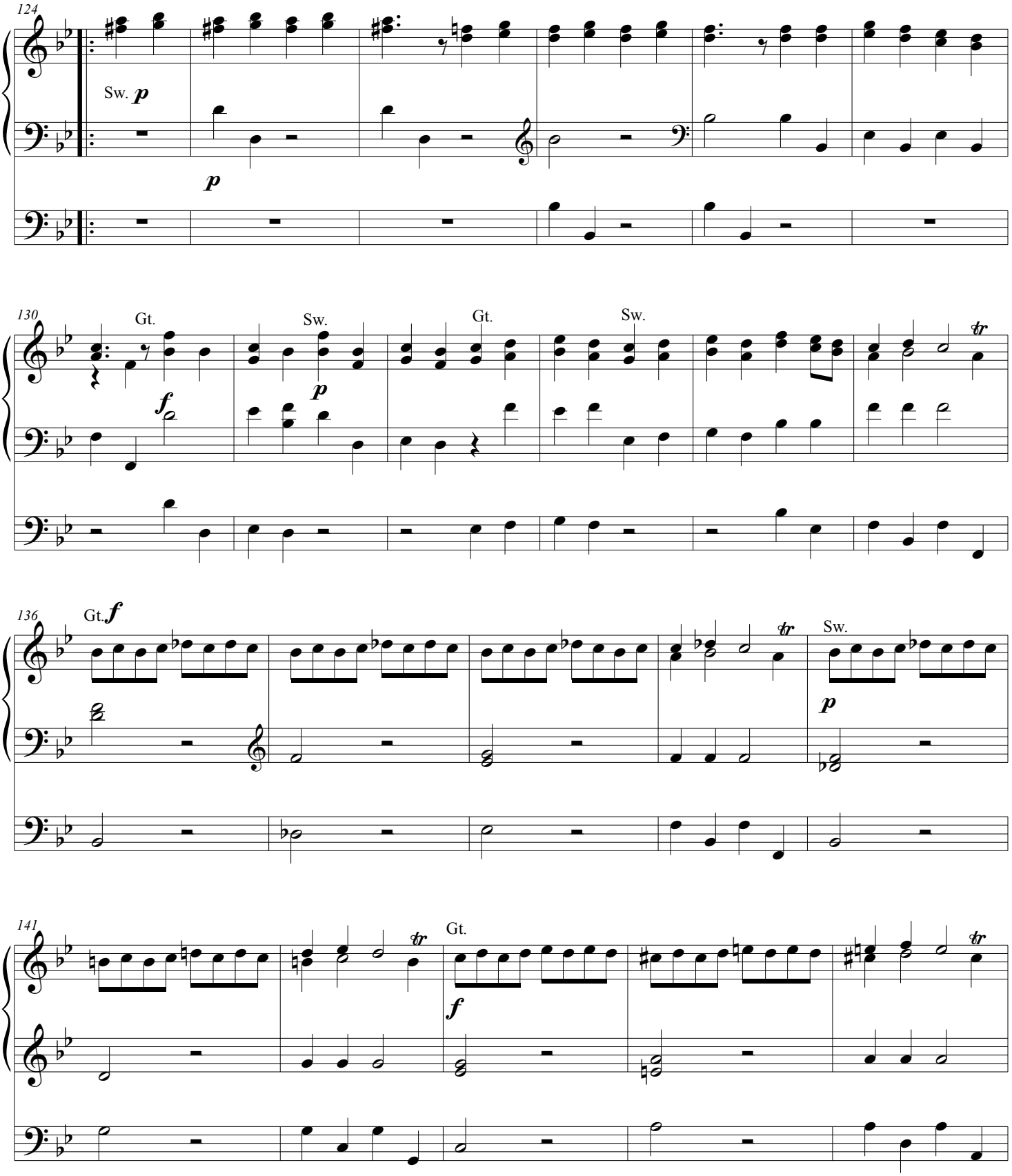

Allegro
Gt. to Mixture + Sw. to Mixture
20
f
24
p
28
32
f
36
tr
40
f
p

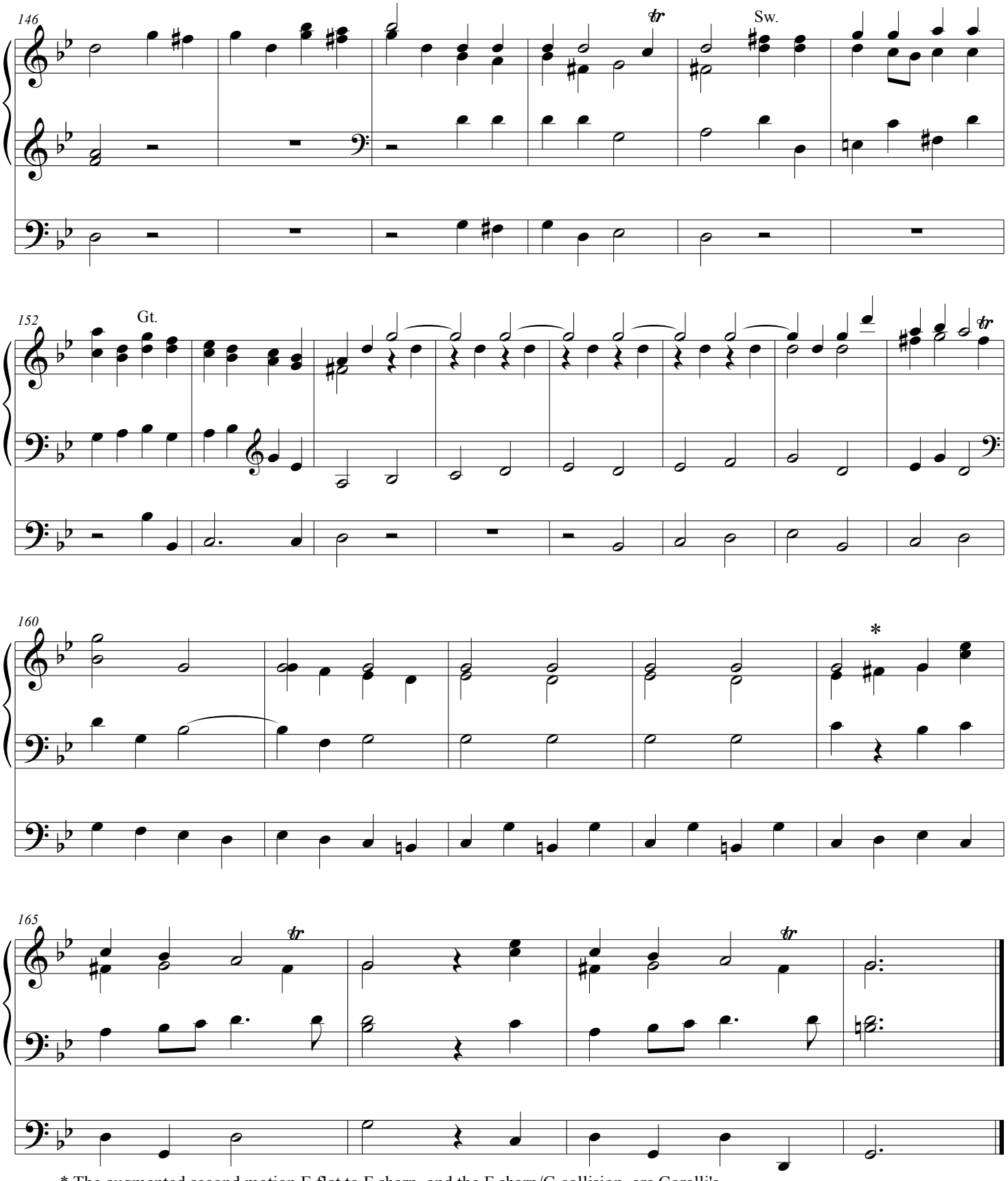

44
f
tr
48
tr
52
tr
p
56
59
f
f


Adagio
62
Man. I mp
Man. II p
8'
mf
Man. I
64
66
68
tr


Vivace
Gt. to Mixture + Sw. to Mixture
71
f
79
87
p
95


Allegro
99
f
106
112
118

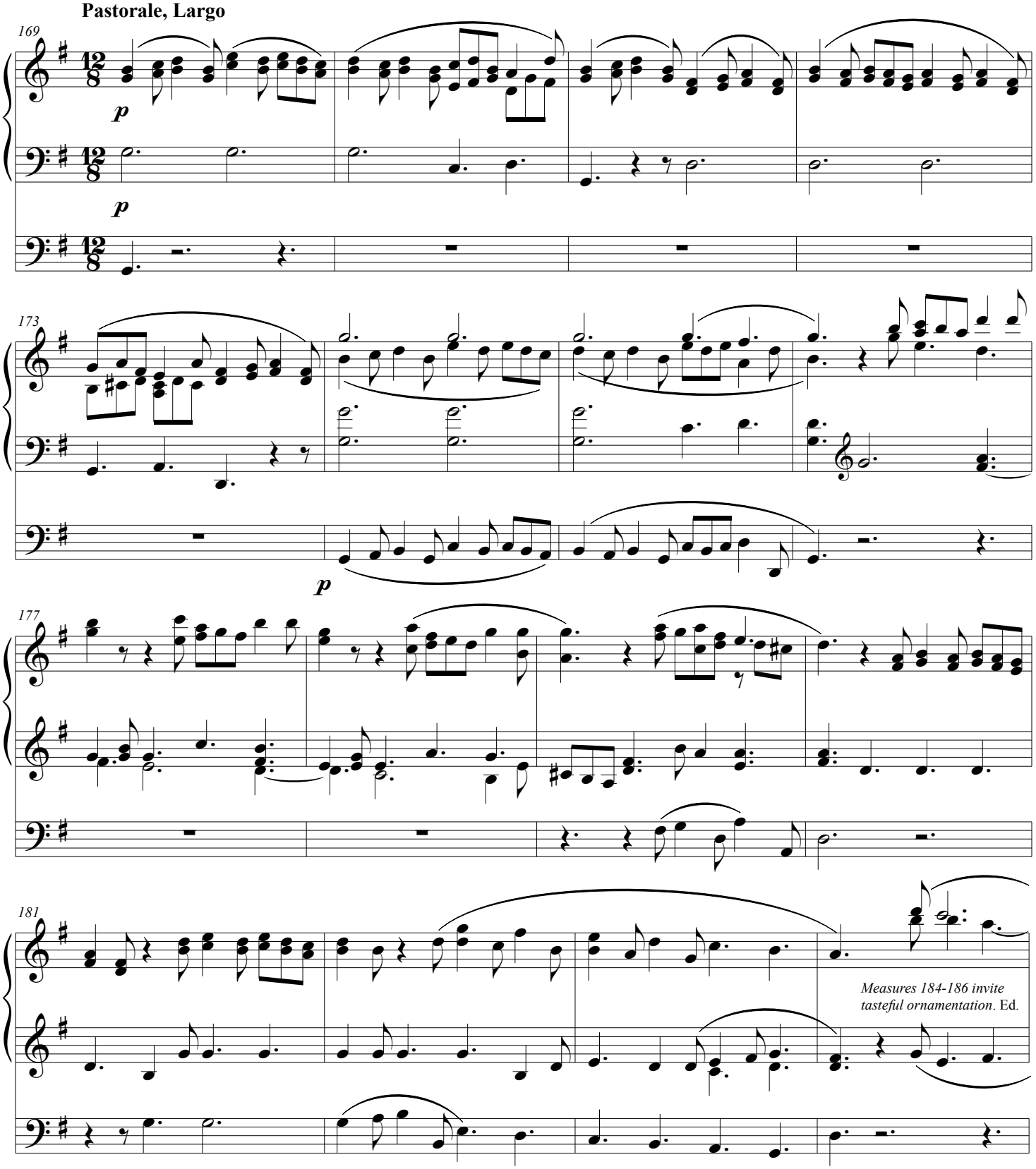

124
Sw. p
p
130
Gt.
Sw.
Gt.
Sw.
f
p
tr
136
Gt. f
tr
Sw.
p
141
Gt.
f
tr

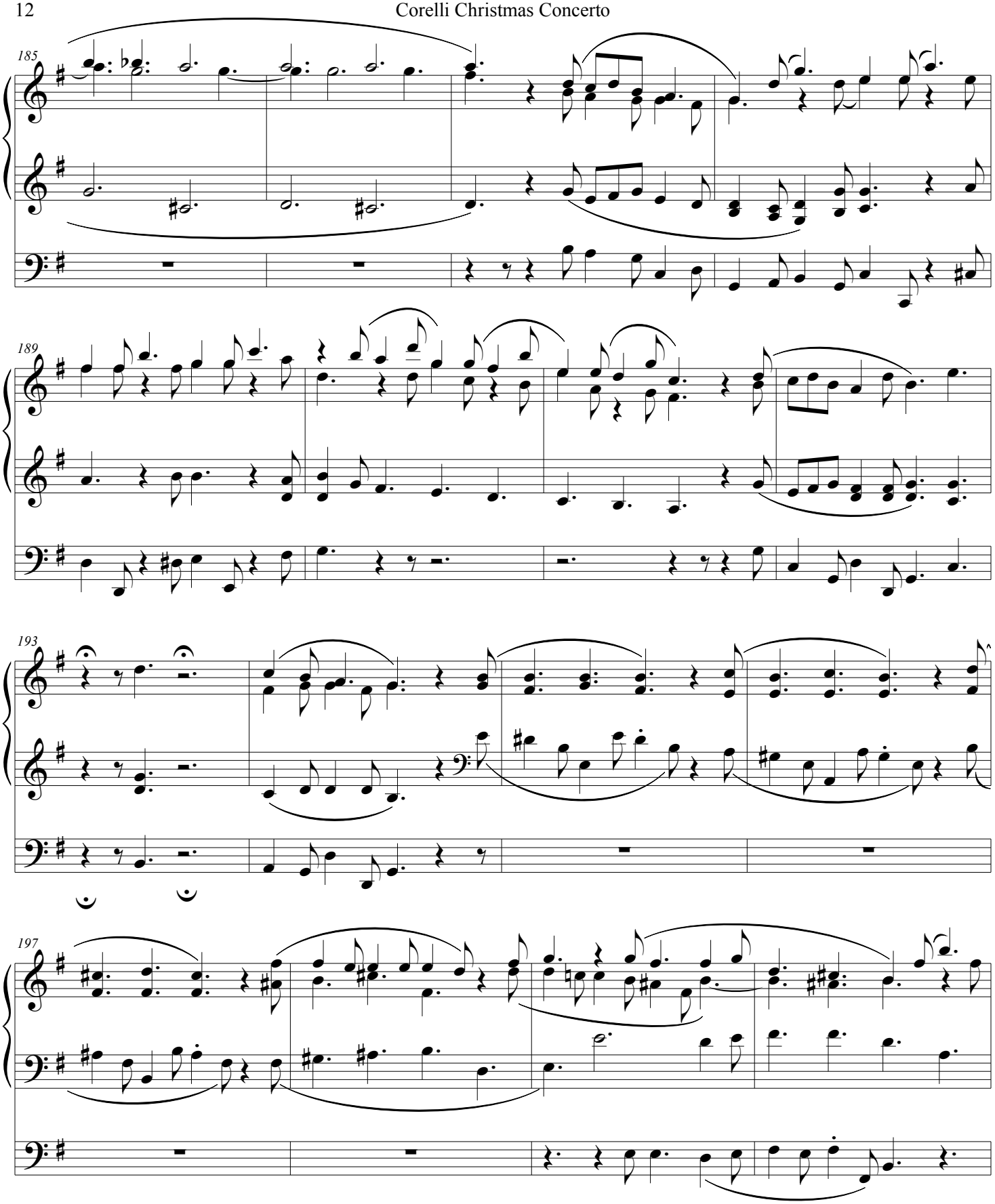


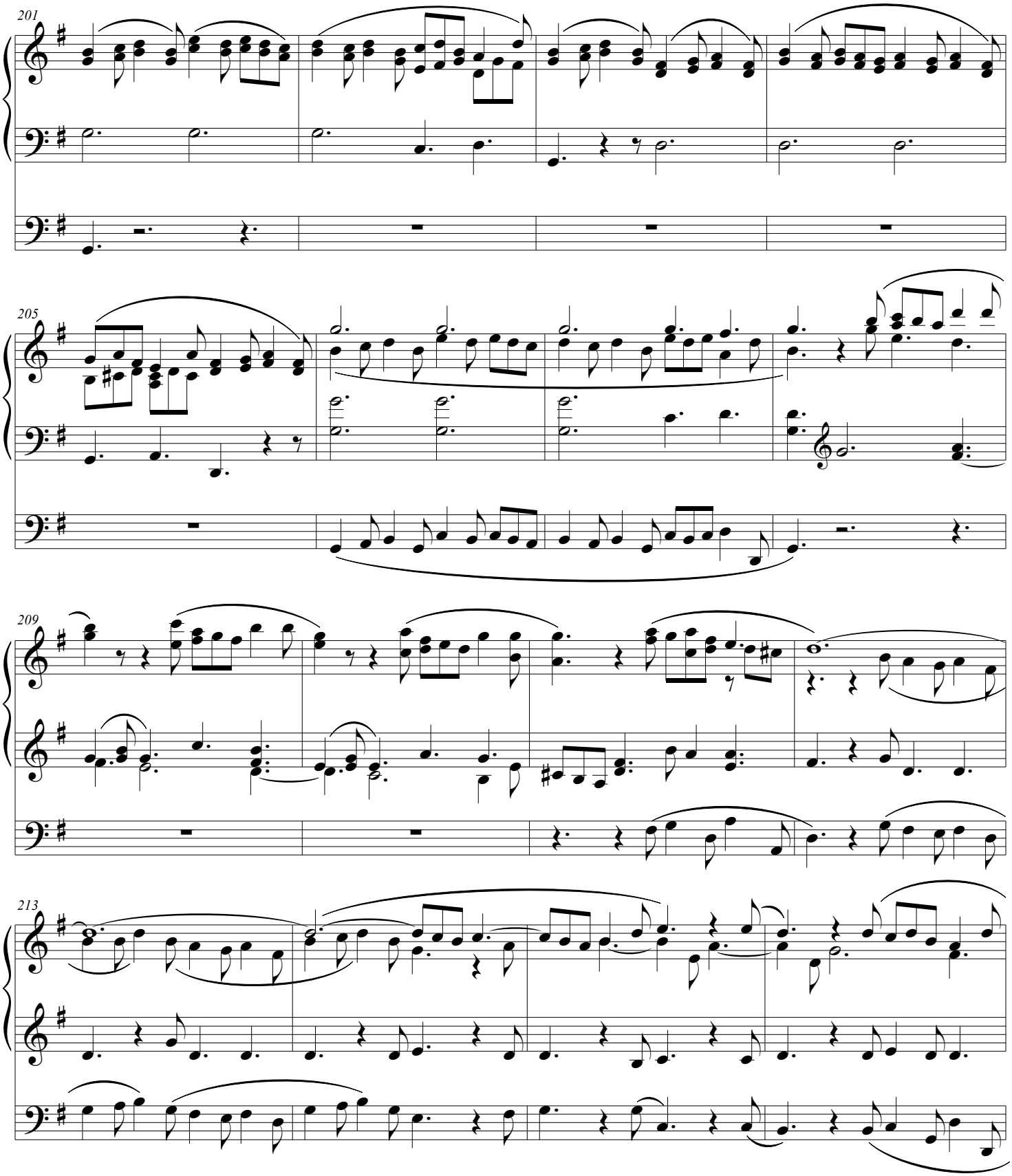
* The augmented second motion E flat to F sharp, and the F sharp/G collision, are Corelli's

Phrasing and articulation in the *Pastorale* need much consideration. Corelli left string bowings only, which if executed literally by the organ are apt to produce a fragmented, unlinear style. Equally however, too much legato is ineffective, even soporific. The suggested phrasings will undoubtedly require adjustments to fit the organ being played, and its acoustical setting, and the player's own sense of the music. One thing probably holds true for most performances: octave leaps in the bass,at cadences, should be detached. Registration should probably be mainly 8' stops, with occasional manual changes.

Pastorale, Largo




185
189
193
197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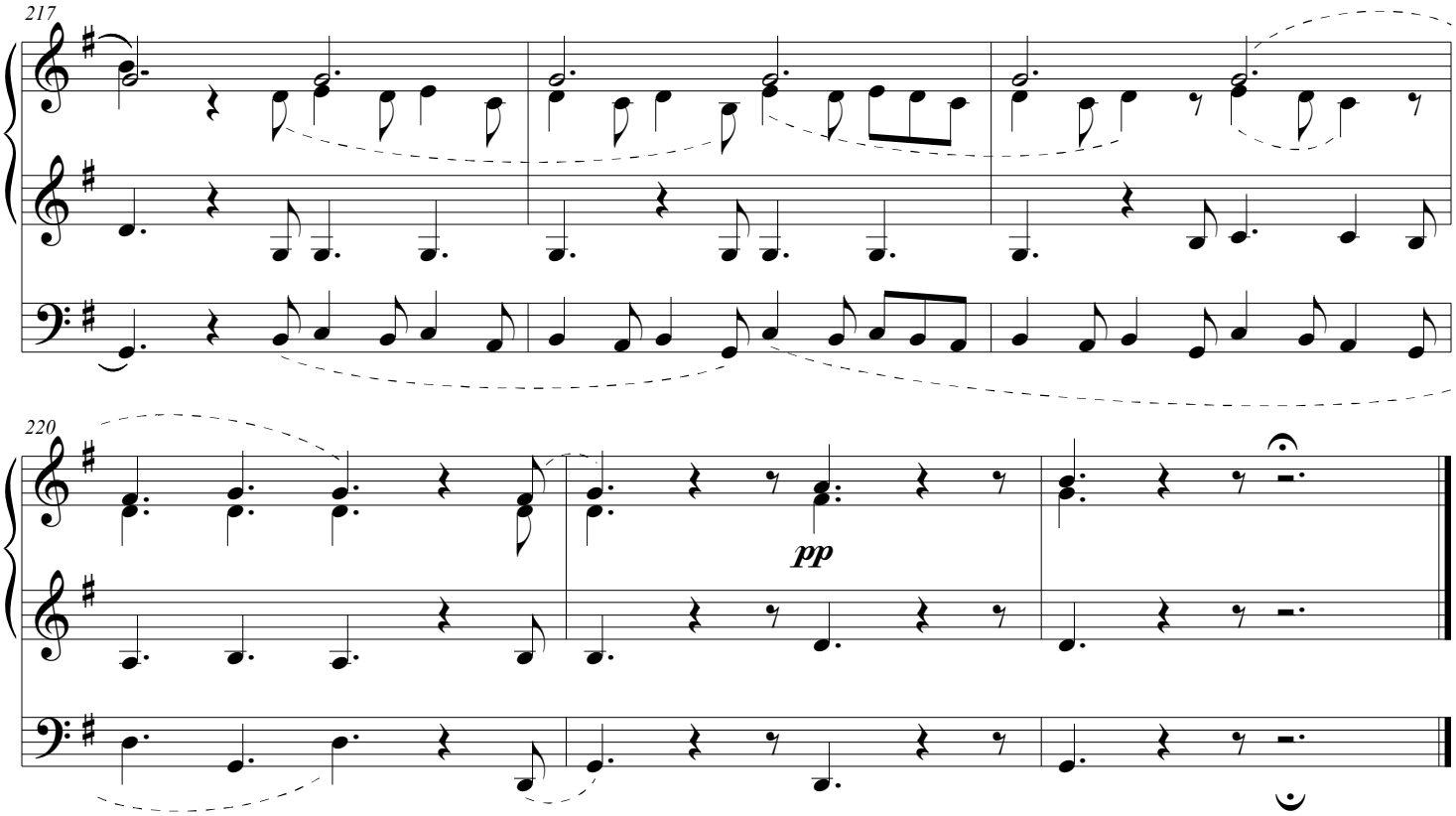
205
209
213


217
220
pp