Edition Eulenburg
No. 756

# VIOTTI

## CONCERTO No. 22

for Violin and Orchestra
A minor/a-Moll/La mineur

Eulenburg

# G. B. VIOTTI

## Violin-Konzert Nr. 22 in A-Moll

„Das A-Moll Konzert von Viotti ist meine ganz besondre Schwärmerei, und ich glaube, Joachim hat es auch meinetwegen gewählt! Es ist ein Prachtstück, von einer merkwürdigen Freiheit in der Erfindung; als ob er phantasiere, klingt es, und alles ist meisterhaft gedacht und gemacht...Dass die Leute im Allgemeinen die allerbesten Sachen, also Mozartsche Konzerte und obiges (von) Viotti nicht verstehen und nicht respektieren—davon lebt unsereiner und kommt zum Ruhm. Wenn die Leute eine Ahnung hätten, dass sie von uns tropfenweise dasselbe kriegen, was sie dort nach Herzenslust trinken können!"

Das hat, im Juni 1878, Johannes Brahms an Clara Schumann geschrieben, und den Worten eines solchen Meisters und Könners ist kaum etwas hinzuzusetzen. Auch das Historische hat Brahms mit Feinheit und Richtigkeit angedeutet: denn Viotti steht in der Entwicklung der Konzertform nicht hinter, sondern neben Mozart, zum mindesten in der Wirkung auf die nächste Musikergeneration und besonders auf deren grössten Vertreter, Beethoven. Es lässt sich erweisen, dass Beethoven Viottis Schaffen sehr genau gekannt hat, und es laufen Fäden von Viottis Konzerten, schon vom 6. an in D-Moll bis zu den bekannteren späteren, nicht bloss zu Beethovens Violinkonzert und Klavierkonzerten, sondern auch zu den Ouvertüren und Sinfonien. Vor allem hat es die schlichte Beredsamkeit oder beredte Schlichtheit der langsamen Sätze oder der graziöse Humor der Rondos Viottis Beethoven angetan.

Aber es sind nicht die Beziehungen zu einem Grösseren, um derentwillen Viottis A-Moll Konzert seine Neuausgabe verdient. Es ist jene ‚Meisterschaft in der Konzeption und Gestaltung', von der Brahms spricht, jene ‚merkwürdige Freiheit in der Erfindung', die auf einem inneren Erlebnis leidenschaftlichen Charakters beruht, und trotz dieser Leidenschaftlichkeit das Gleichgewicht im Formalen, im Verhältnis von Solopart und Orchester, die Feinheit der Ausführung im einzelnen wahrt. Und diese Feinheit kann man nur im Partiturbild würdigen. An der instrumentalen Arbeit ist nichts Schematisches und Konventionelles, und es ist gleichmässig erfrischend und köstlich, die Ausgestaltung des Streicherparts, die kontrastierende Behandlung von Oboen und Klarinetten (die Viotti noch als Verbindungs-Klangmittel zu den Clarini ansieht), die sparsame und bedachtsame Verwendung der Blechbläser und Pauken zu verfolgen. Es ist kein Zufall, dass Viotti im Schluss-Rondo als einer der ersten eine begleitete Kadenz' schreibt, die der Triumph dieser Kunst der Orchestrierung oder vielmehr der sinfonischen Gestaltung ist.

Eine Partitur des Konzerts existierte bisher nicht. Da das Autograph nicht nachweisbar war, habe ich die mutmasslich älteste Stimmenausgabe benutzt, die als Verlagsnummer 1841 bei André in Offenbach gestochen wurde *( ‚Vingt deuxième Concerto pour le Violon, accompagné de grand orchestre composé par J. B. Viotti' ).* Ausser der Tilgung von ein paar

Inkonsequenzen und Hinzusetzung von Selbstverständlichkeiten habe ich nichts verändert, da es sich nicht darum handeln durfte, das Dutzend Bearbeitungen des Urtextes um eine neue zu vermehren. Man möge zur Kontrolle die Neuausgabe für Violine und Klavier benützen, die vor kurzem Karl Klingler im Peters-Verlag hat erscheinen lassen; dort finden sich auch feinsinnige Erörterungen über die technische Ausdeutung des Soloparts und im Zusammenhang damit über den Sinn der sparsamen Vortragsbezeichnungen Viottis. Möge mit dieser ersten Partitur-Ausgabe das Konzert den Stempel als ‚Schüler-Konzert' verlieren, den es bisher zu Unrecht getragen hat!

*Berlin*, im Januar 1929 Alfred Einstein

# G. B. VIOTTI

## Violin Concerto No. 22 in A minor

'Viotti's A minor Concerto is my special delight, and I believe Joachim has chosen it just for my sake! It is a marvellous piece, showing a remarkable freedom of invention; indeed it sounds as though the soloist is improvising. Every detail is conceived in masterly style. Lack of appreciation and respect for the very best concertos, for instance Mozart's and this one by Viotti, is the reason we composers today find acknowledgement and fame. If people only knew it, what they get from us in drops they could drink in abundance there.'

These were Brahms' words in a letter to Clara Schumann of June 1878, and little need be added to this opinion. The historical aspect is hinted at by Brahms with shrewd sense: Viotti does not stand behind Mozart in the concerto form but beside him, at least as regards influence on the next generation of musicians—in particular on its greatest representative, Beethoven. There is evidence that Beethoven knew much of Viotti's output quite well, and there are threads linking Viotti's violin concertos from No. 6 in D minor onwards not only with Beethoven's violin and piano concertos, but with his symphonies and overtures as well. In particular Beethoven was impressed by the austere eloquence (or eloquent austerity) of Viotti's slow movements, and by the graceful humour of his rondos.

It is not, however, because of its relationship with a greater composer that Viotti's A minor Violin Concerto deserves this new edition. It is rather the 'mastery in conception and elaboration' as Brahms put it, and the 'remarkable freedom of invention' stemming from a fundamentally passionate nature. Yet in spite of this passion, Viotti preserves formal balance in the relationship between soloist and orchestra, especially in the splendid development sections. There is nothing conventional or stale in the instrumental writing, and it is equally refreshing and rewarding to study the development of the string parts, the contrasting treatment of oboes and clarinets (Viotti still thought of the latter as related in sound to Clarini trumpets), and the economic use of brass and timpani. It is no accident that Viotti was among the first to write an accompanied cadenza (it occurs in the finale of this concerto at bar 280); it shows his orchestration and sense of symphonic form at their very best.

No score of this concerto previously existed. Owing to the lack of the original MS, I have used what I think to be the earliest edition of the parts; they were engraved by André, Offenbach (plate number 1841), and the title runs: '*Vingt-deuxième Concerto pour le Violon, accompagné de grand orchestre composé par J.B. Viotti.*' Except for the elimination of a few inconsistencies and the addition of some obvious details, I have altered

nothing, as my purpose is not to increase the many arrangements of the original by yet another. For comparison the new violin-and-piano version by Karl Klinger in the Peters edition can be used. This adds subtle suggestions for the technical interpretation of the solo part in accordance with the sense of Viotti's thrifty expression marks. May this first edition of the score dispel the prejudice that for so long has branded this work as a 'Student's Concerto'!

*Berlin*, January 1929 Alfred Einstein

*(Translation revised 1971)*

I. Moderato . . . . . 1

II. Adagio . . . . . 45

III. Agitato assai . . . . . 52

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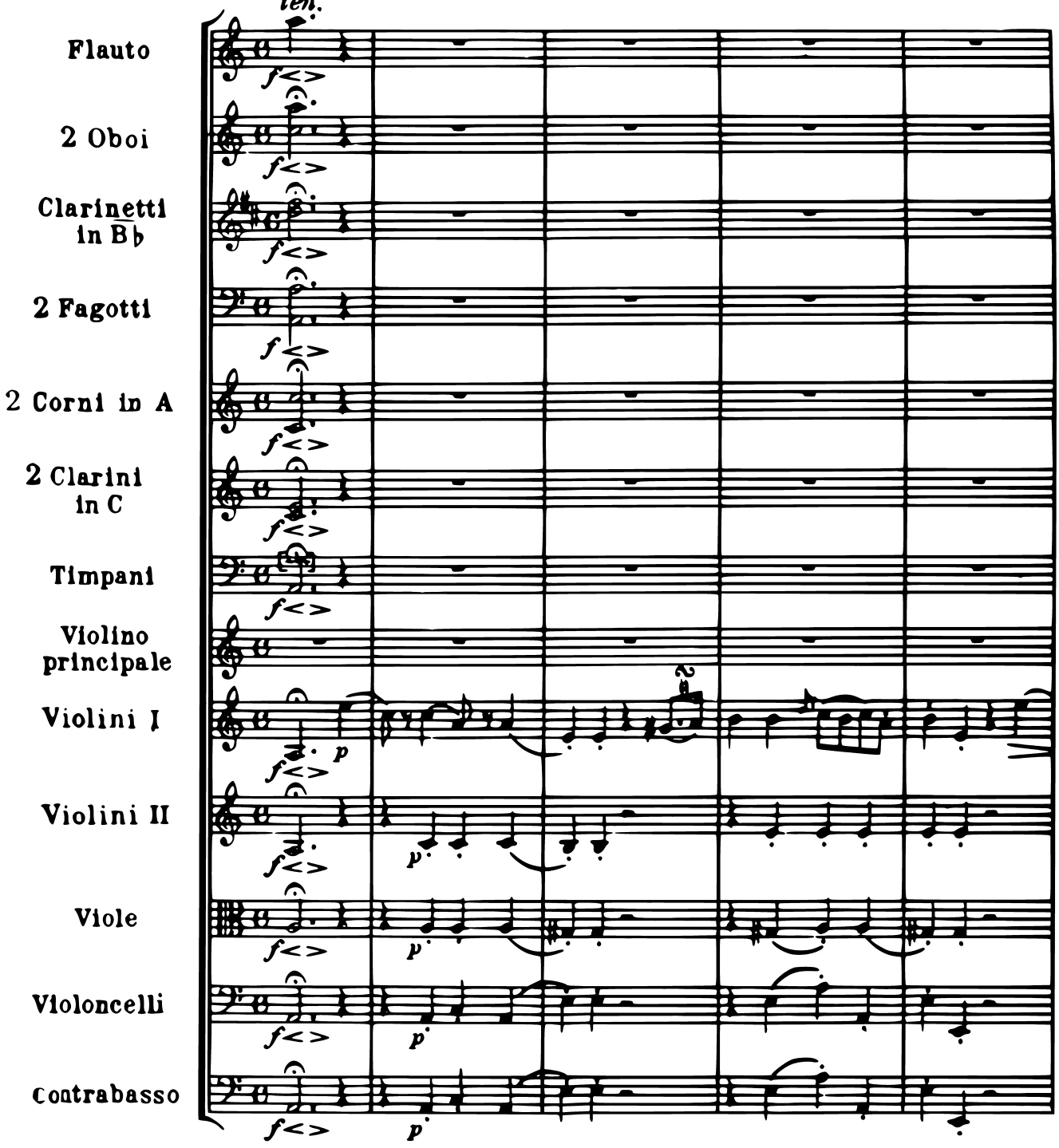
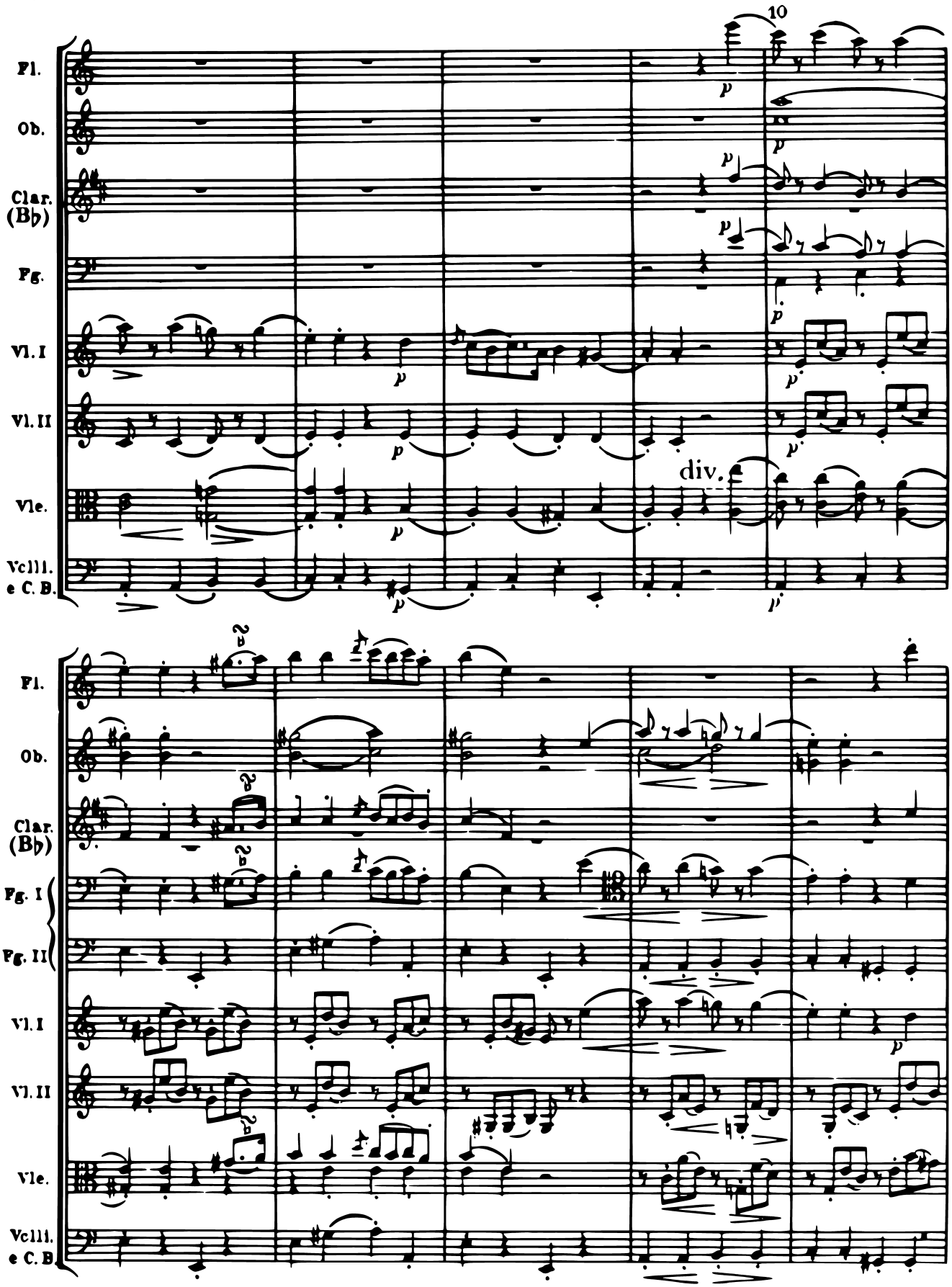
# Concerto No. 22

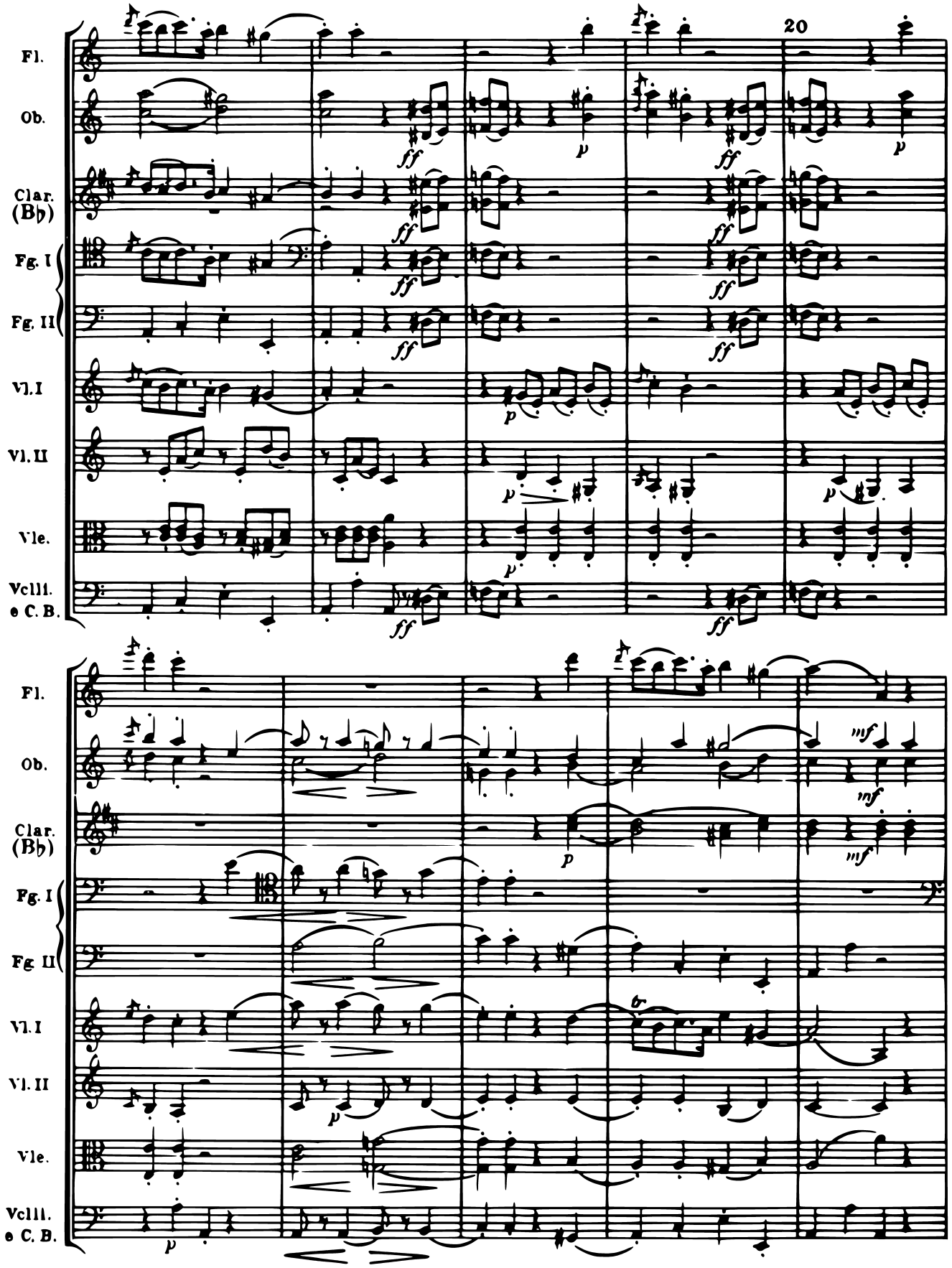
## I

Moderato

Giovanni Battista Viotti
1753 - 1824




10
Fl.
Ob.
Clar. (B♭)
Fg.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
p
div.
Fl.
Ob.
Clar. (B♭)
Fg. I
Fg. II
Vl. I
Vl. II
Vle.
Vcll. e C. B.


20
Fl.
Ob.
Clar. (B♭)
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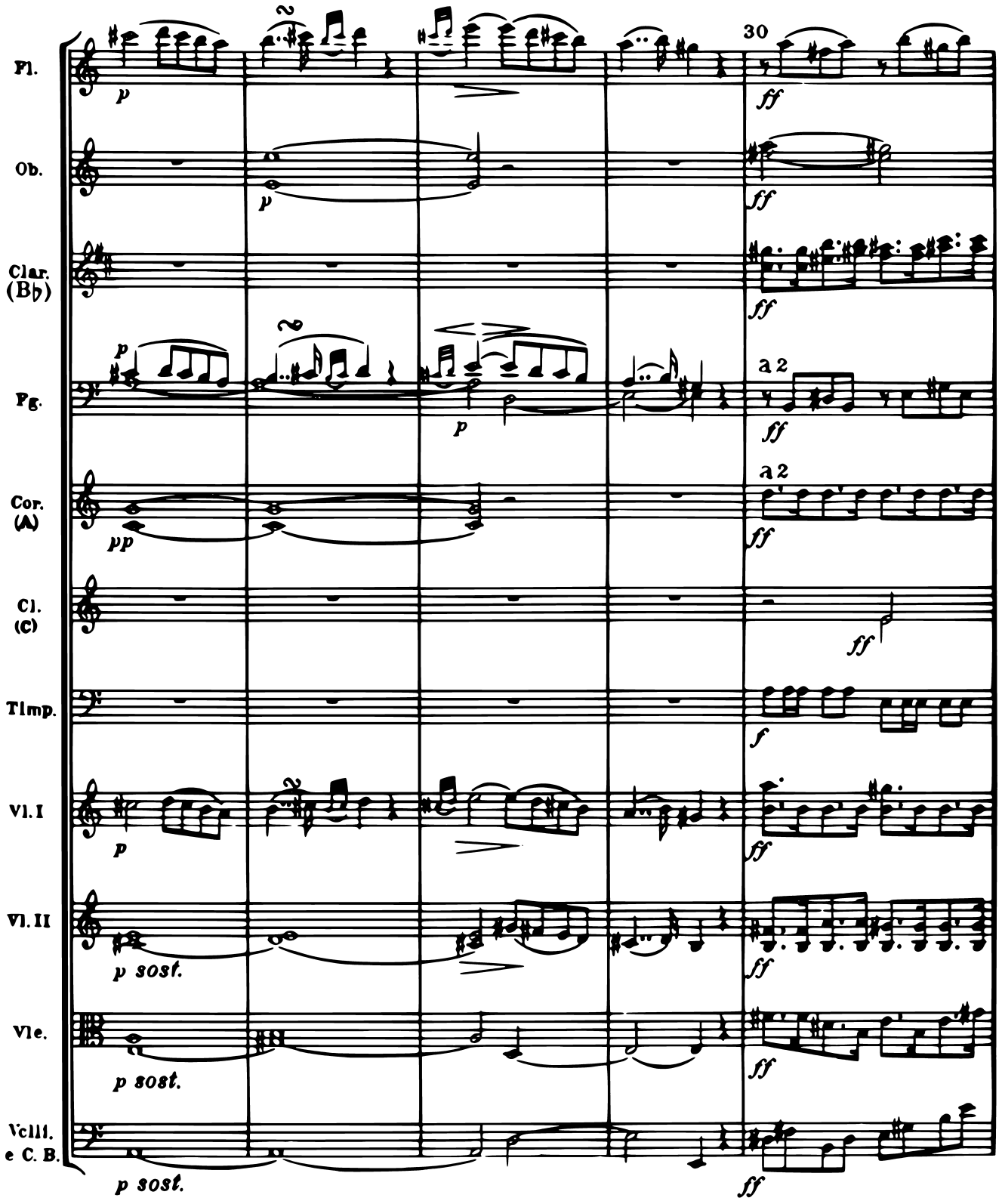
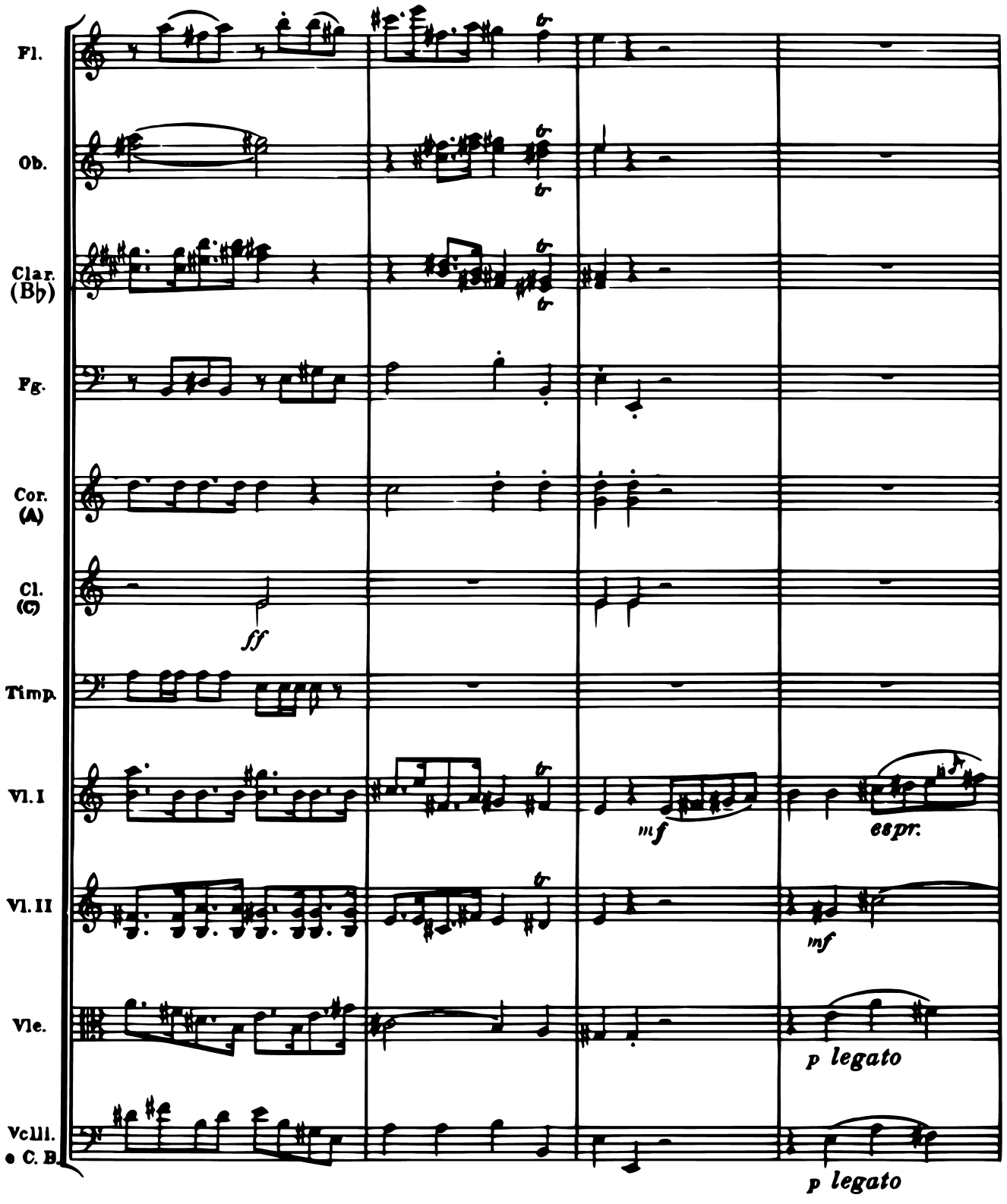
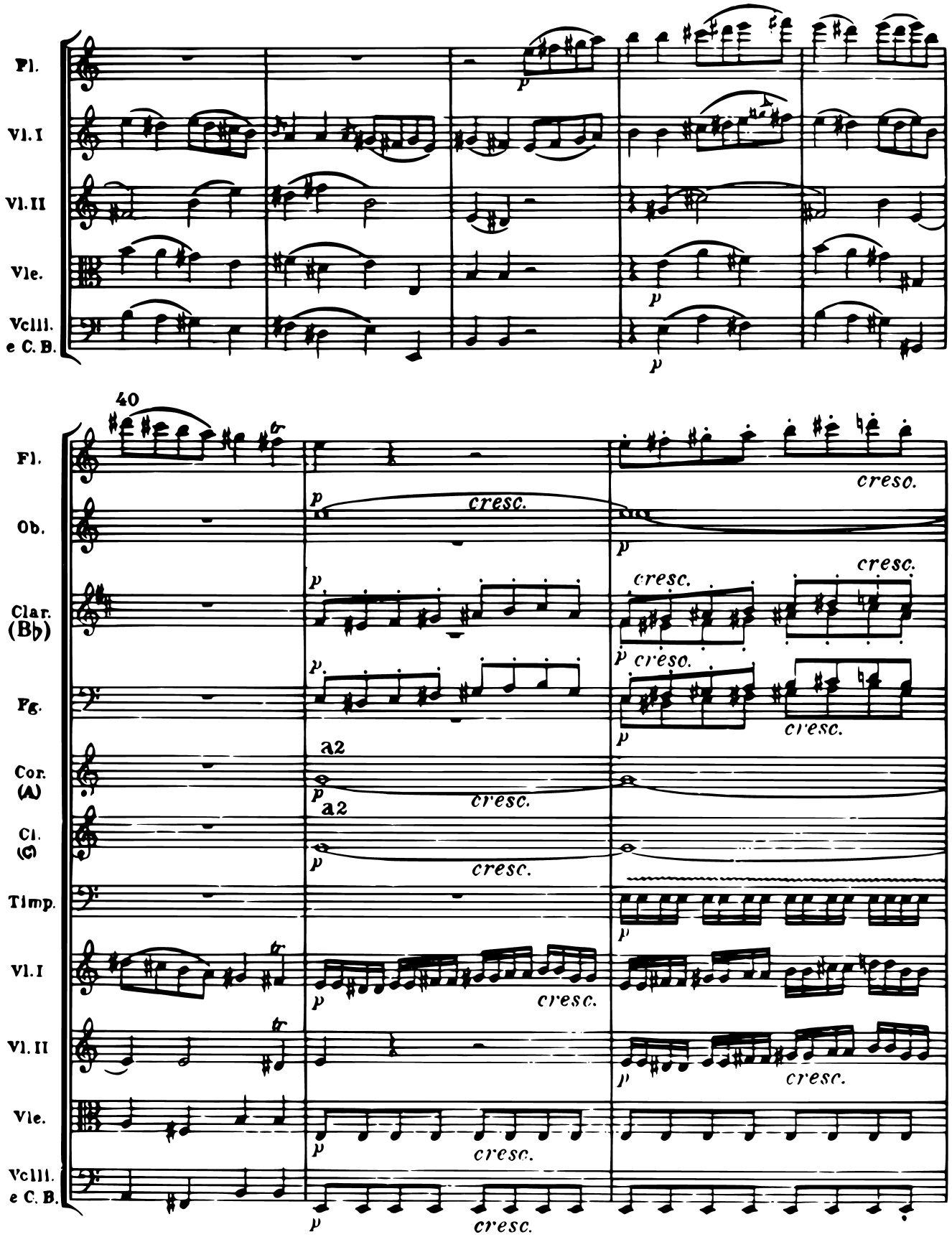
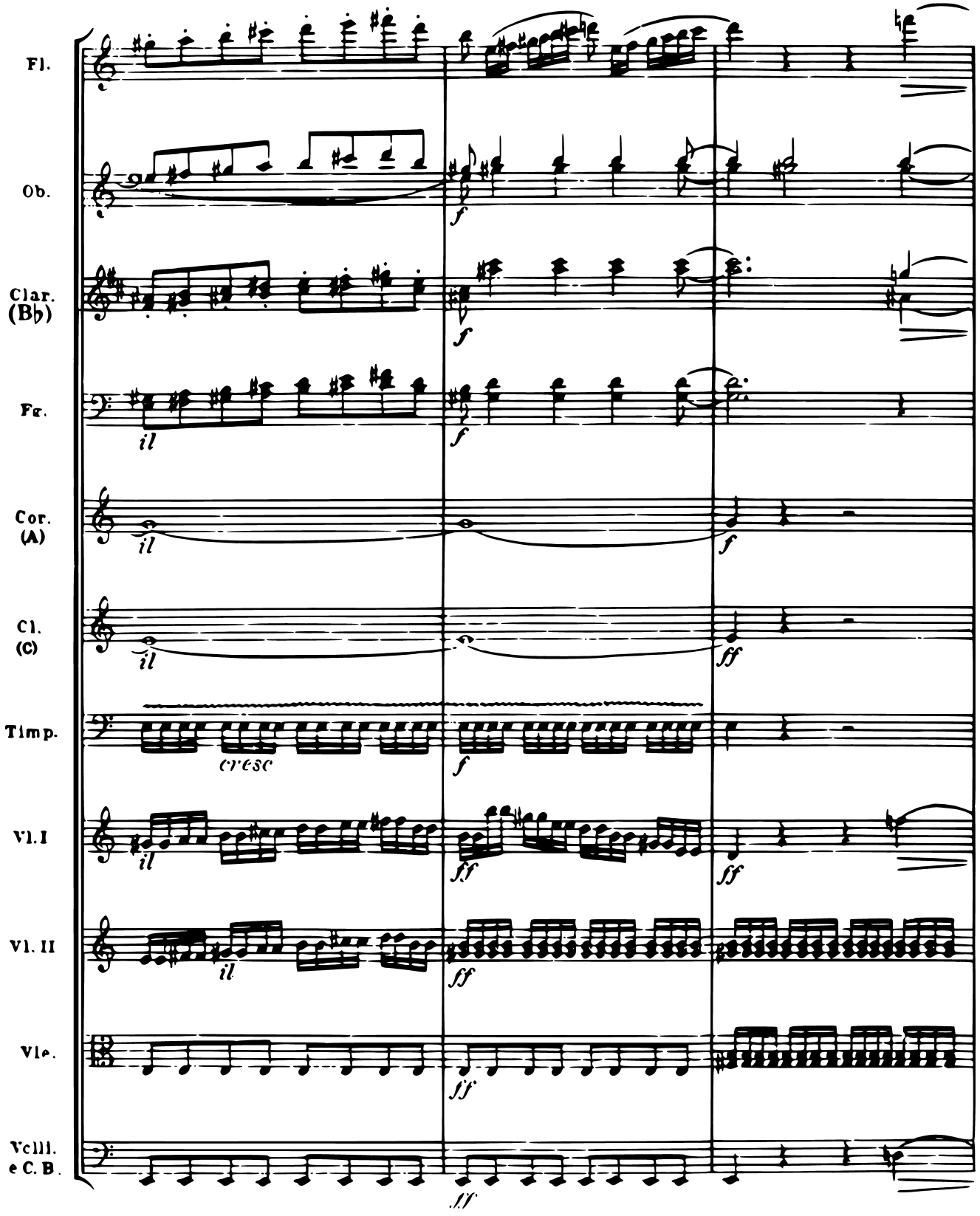
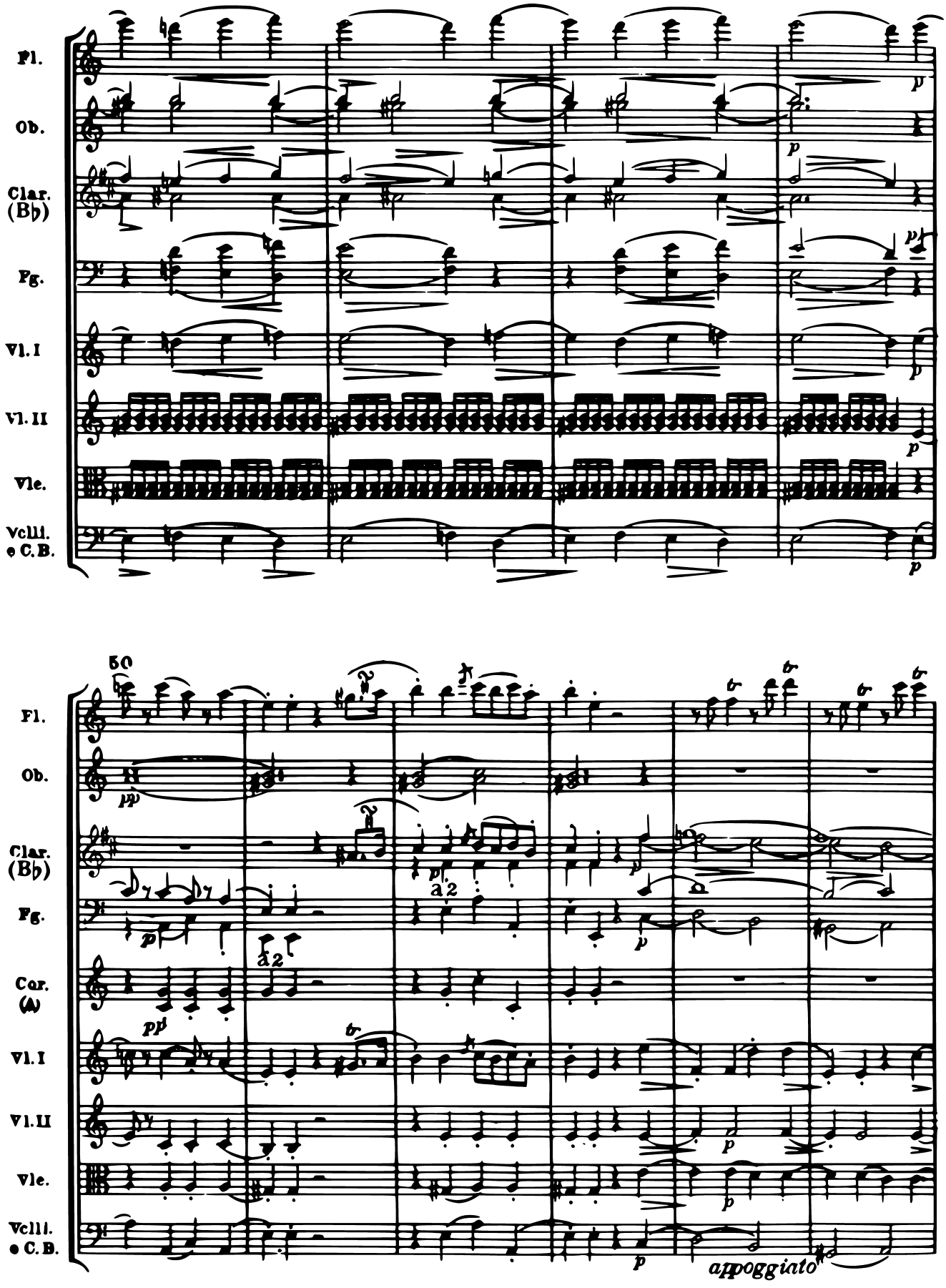
Fg. II
Vl. I
Vl. II
Vle.
Vcll. e C. B.
ff
p
mf


Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
2
30
p
ff
a 2
pp
f
p sost.


Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
ff
mf
espr.
mf
p legato
p legato


Fl.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
40
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
p
cresc.
creso.
a2


Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
il
f
cresc
ff
fff


Fl.
Ob.
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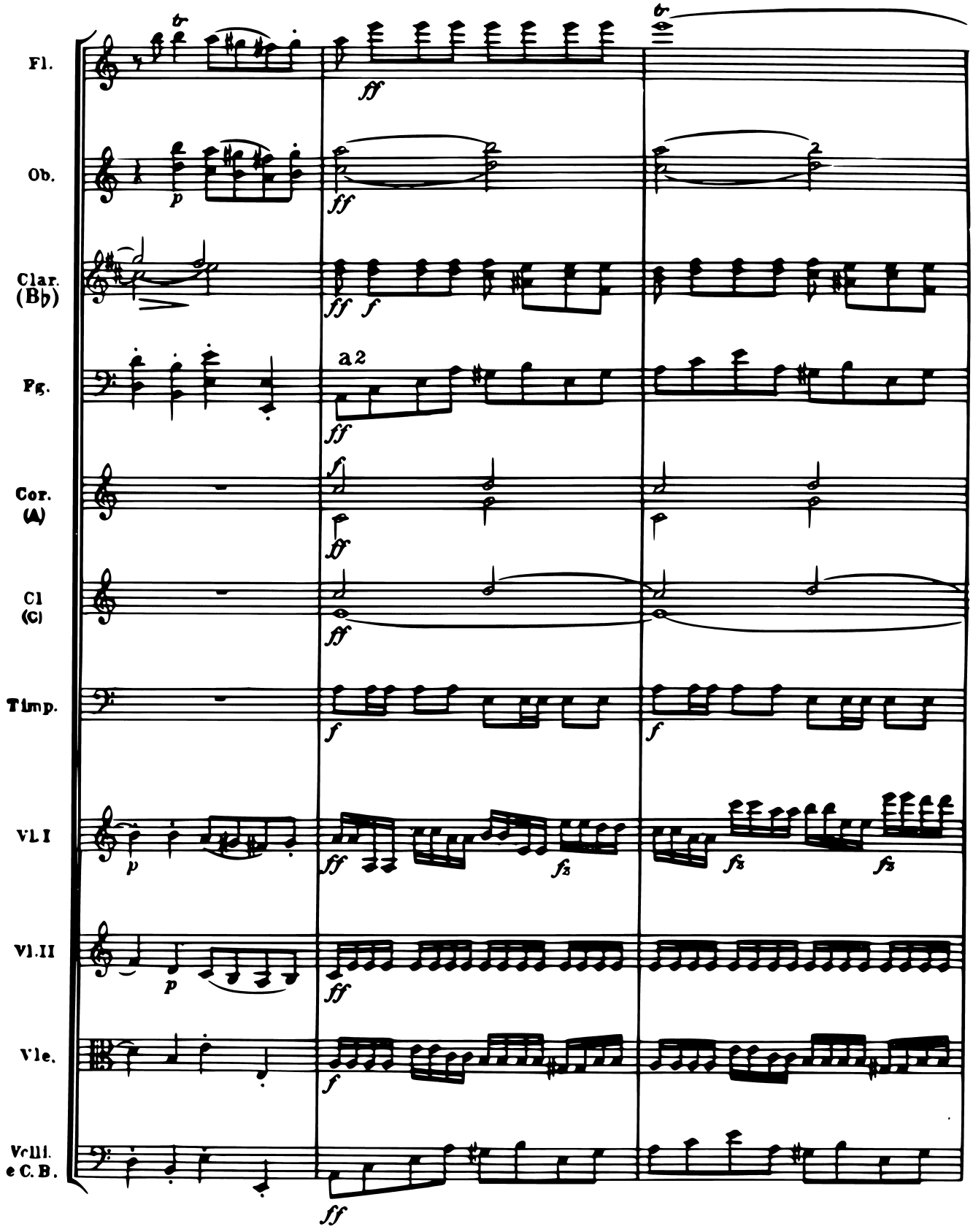
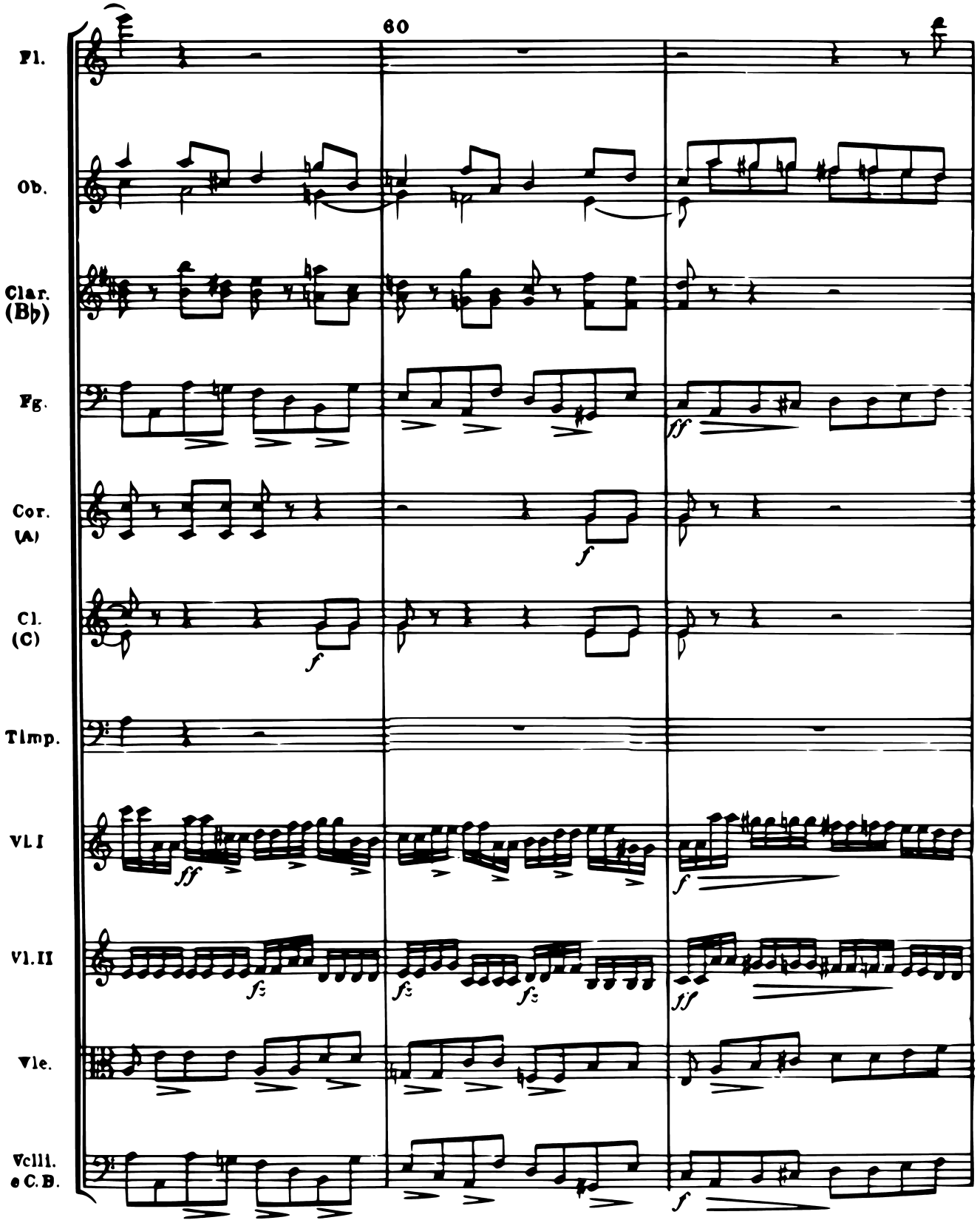
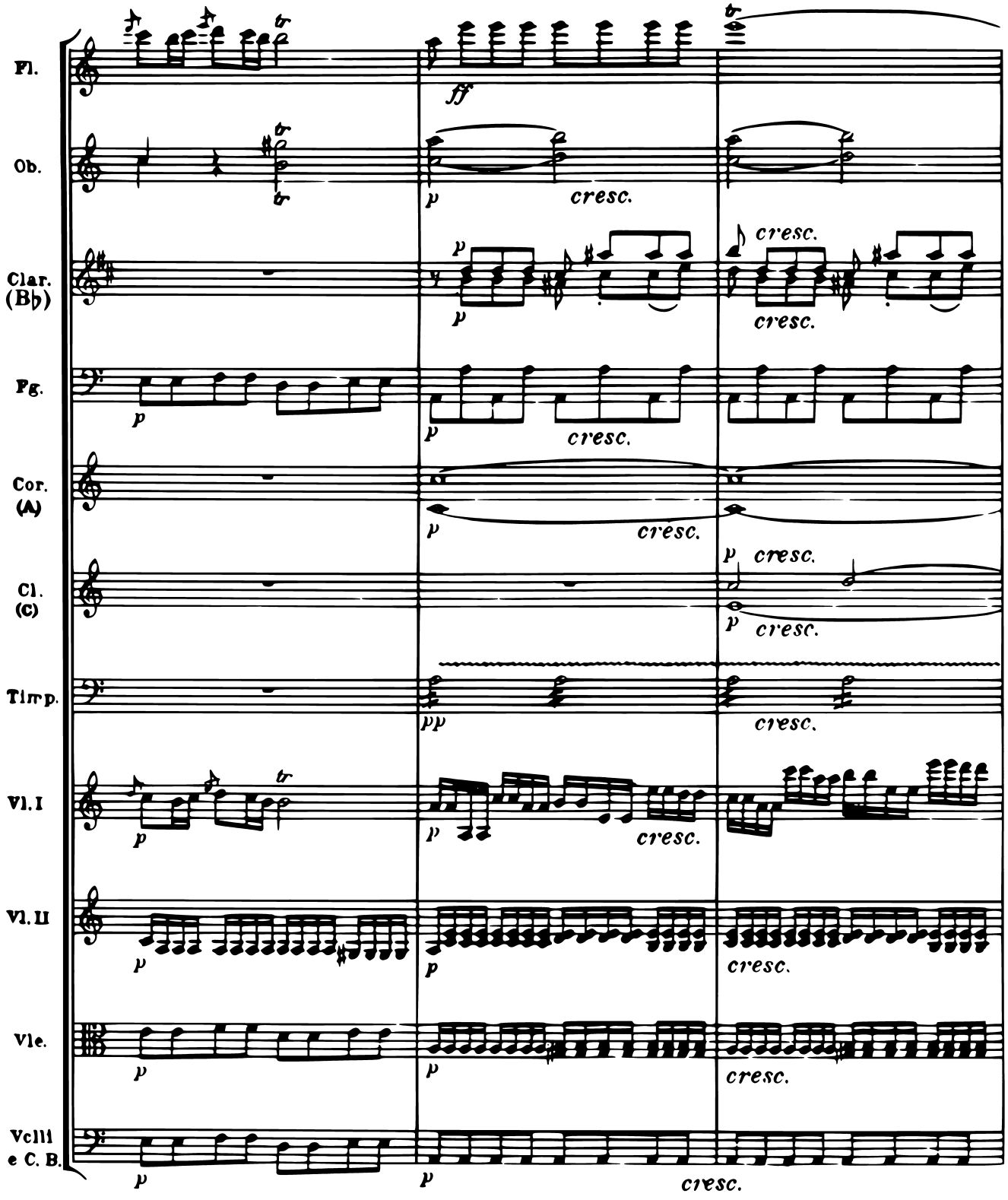
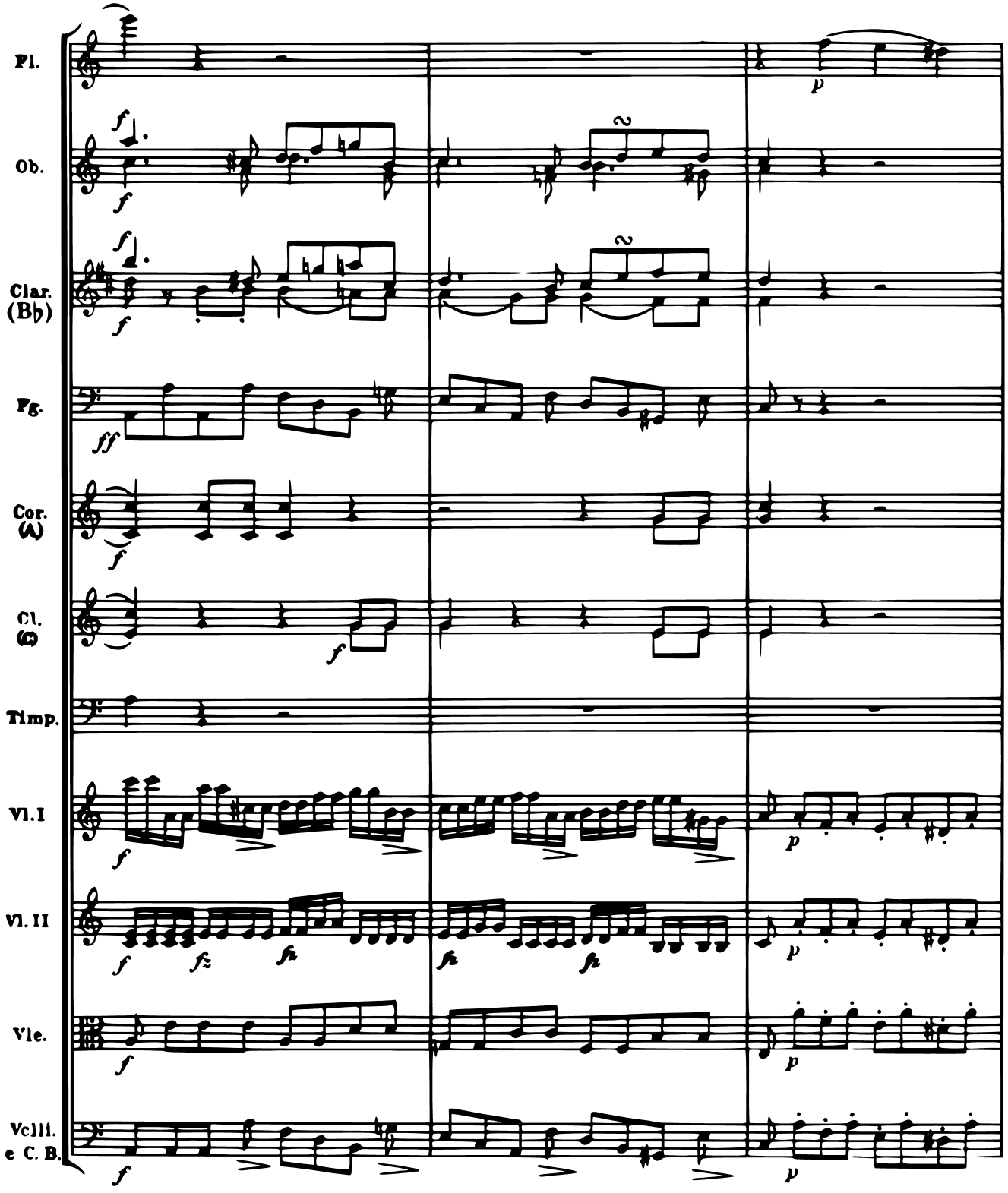
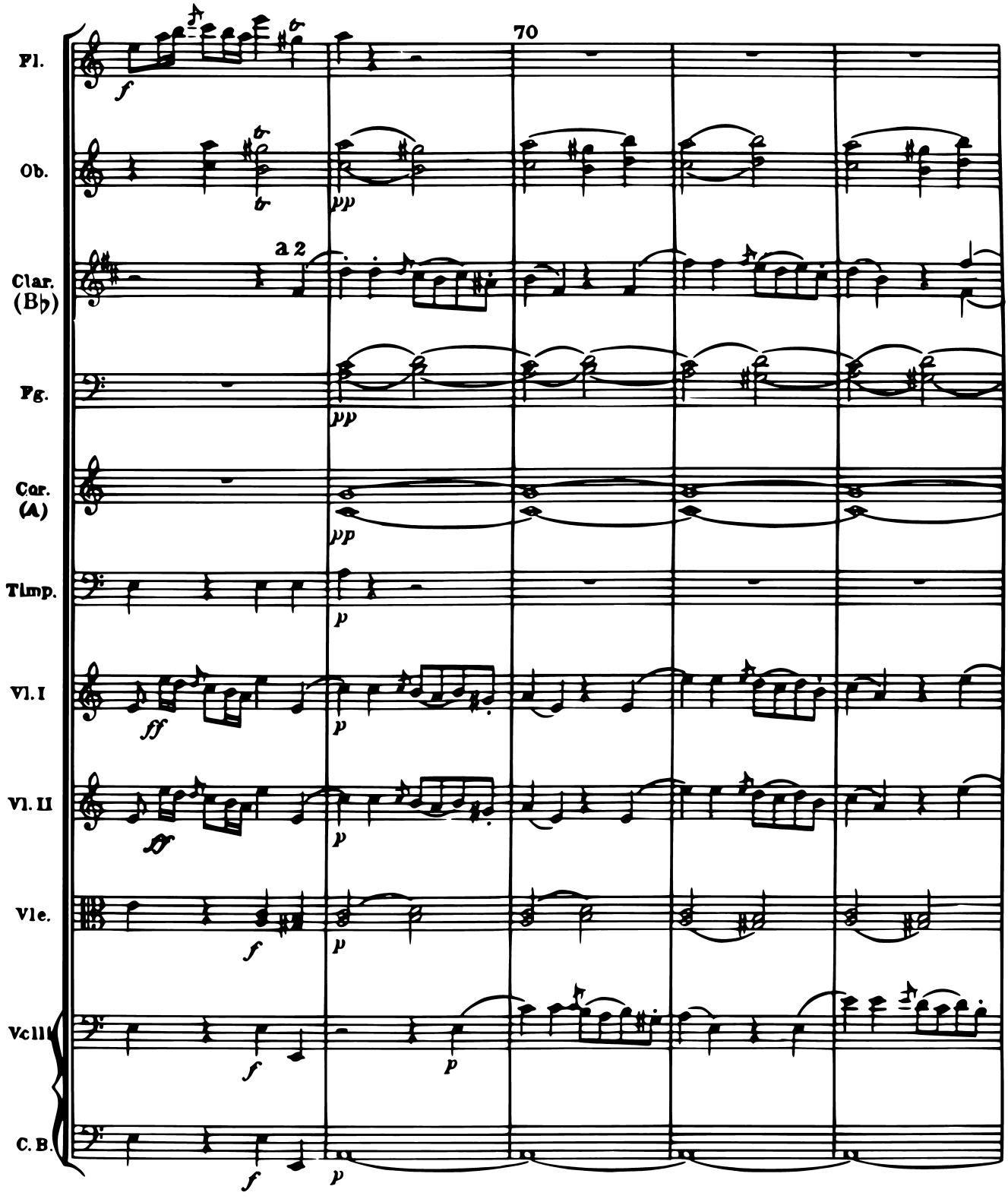
Fg.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
50
a 2
appoggiato

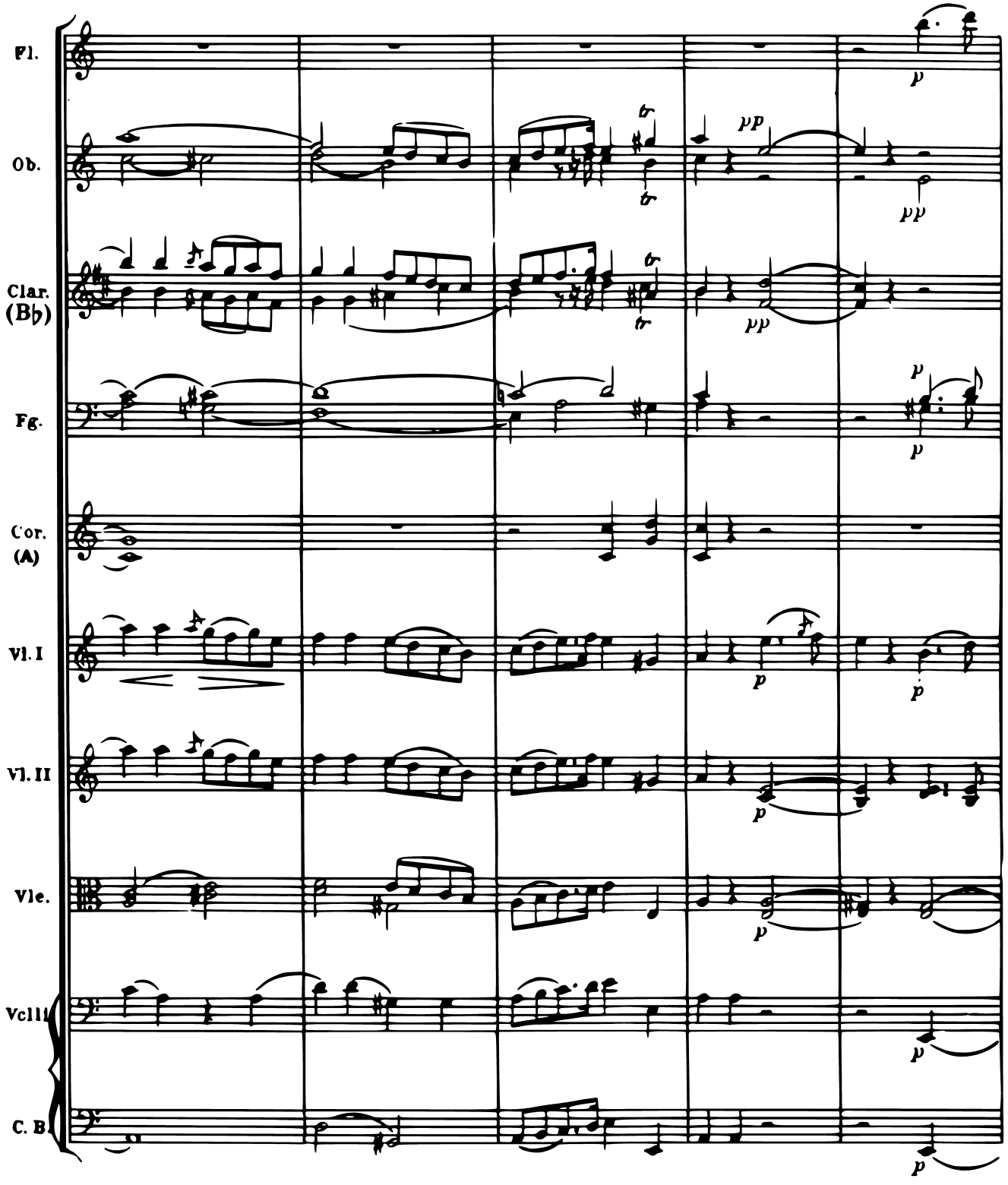

Fl.
Ob.
Clar. (B♭)
Fg.
a2
Cor. (A)
Cl (C)
Timp.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

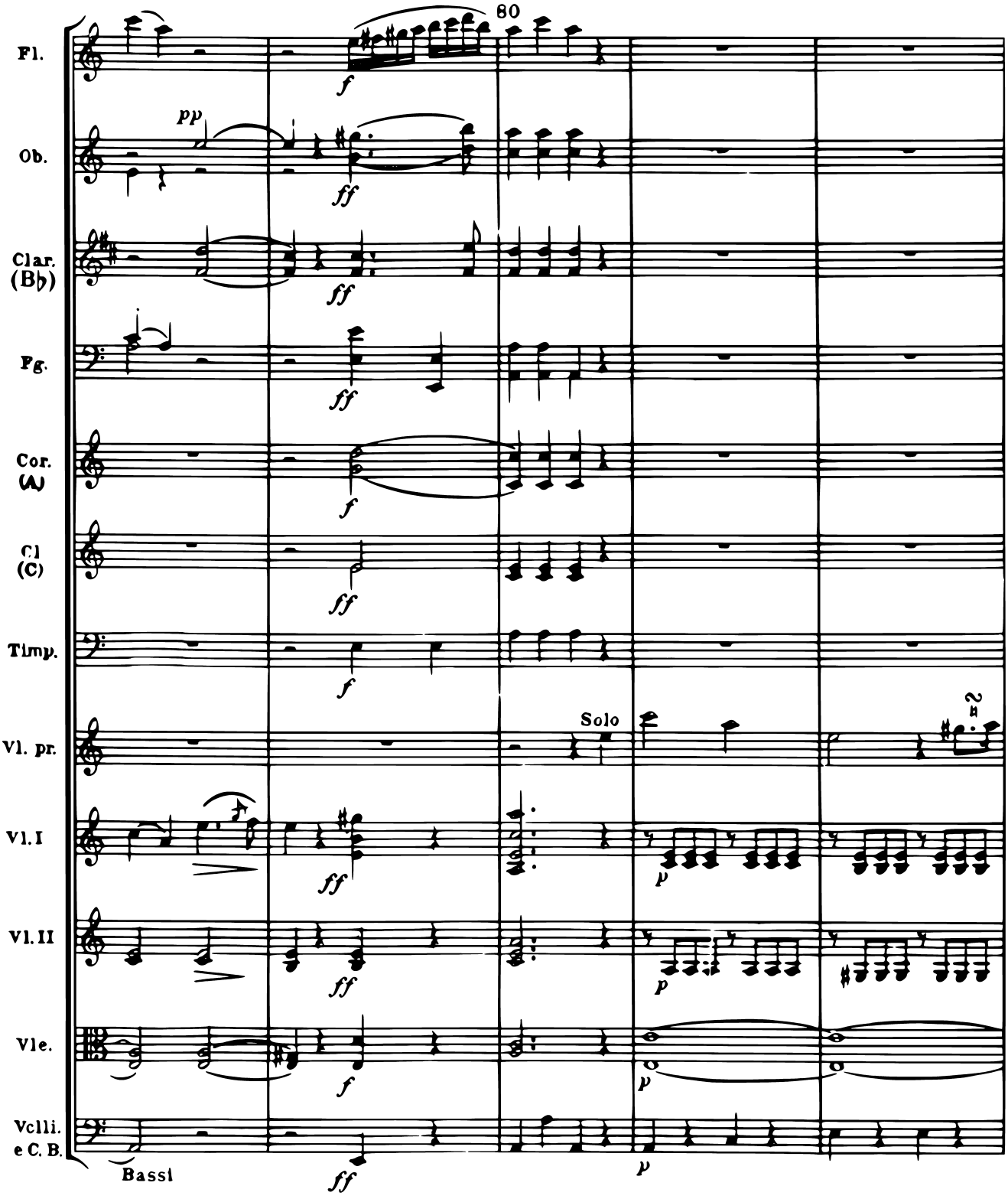

60
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
ff
f
fz

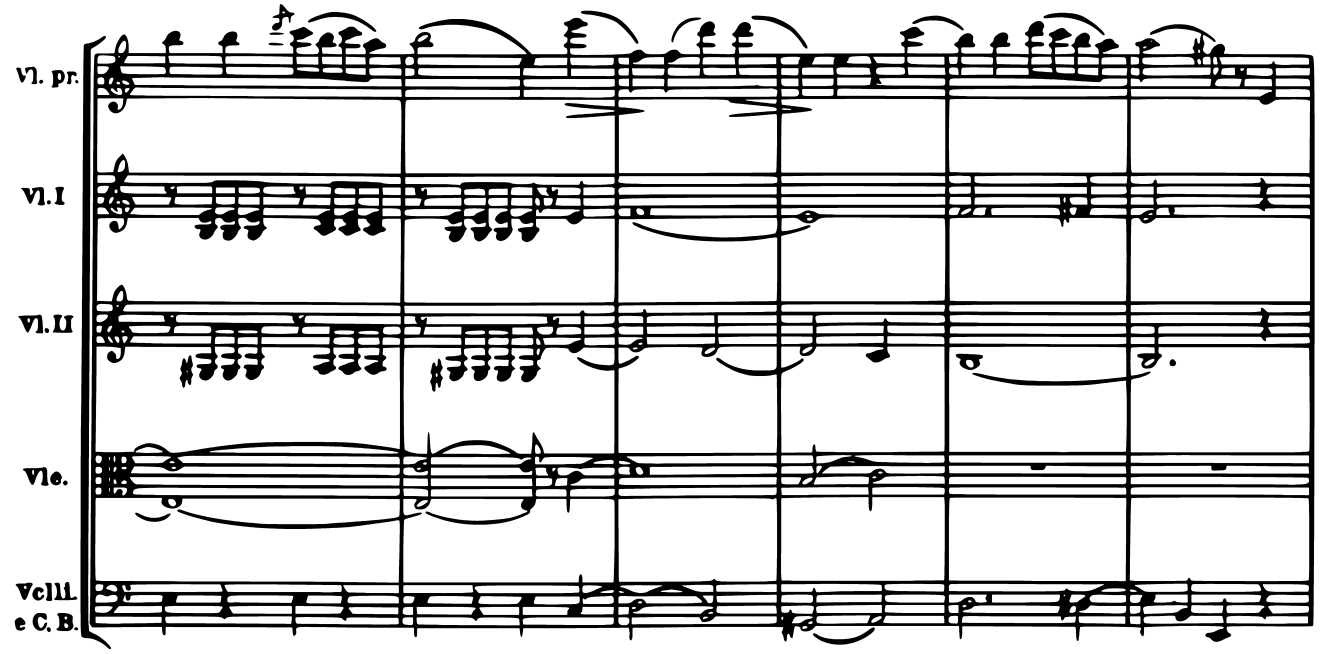

Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vcli e C. B.
ff
p
cresc.


Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (G)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vcll. e C. B.


70
Fl.
Ob.
Clar. (B♭)
a 2
Fg.
Cor. (A)
Timp.
Vl. I
Vl. II
Vle.
Vcll.
C. B.
f
pp
p
ff


Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Vl. I
Vl. II
Vle.
Vcll
C. B.
p
pp


80
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl (C)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
Solo
Bassi
pp
f
ff
p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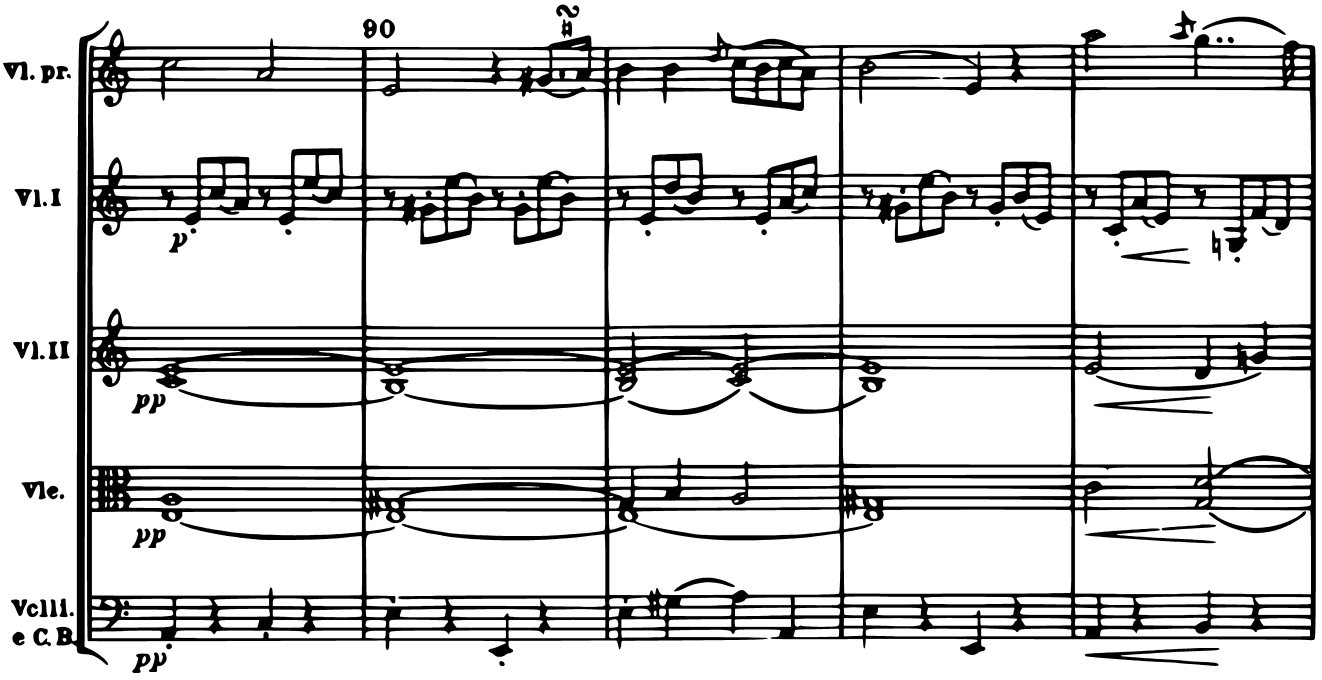
Vl. I
Vl. II
Vle.
Vcll. e C. B.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Vl. pr.
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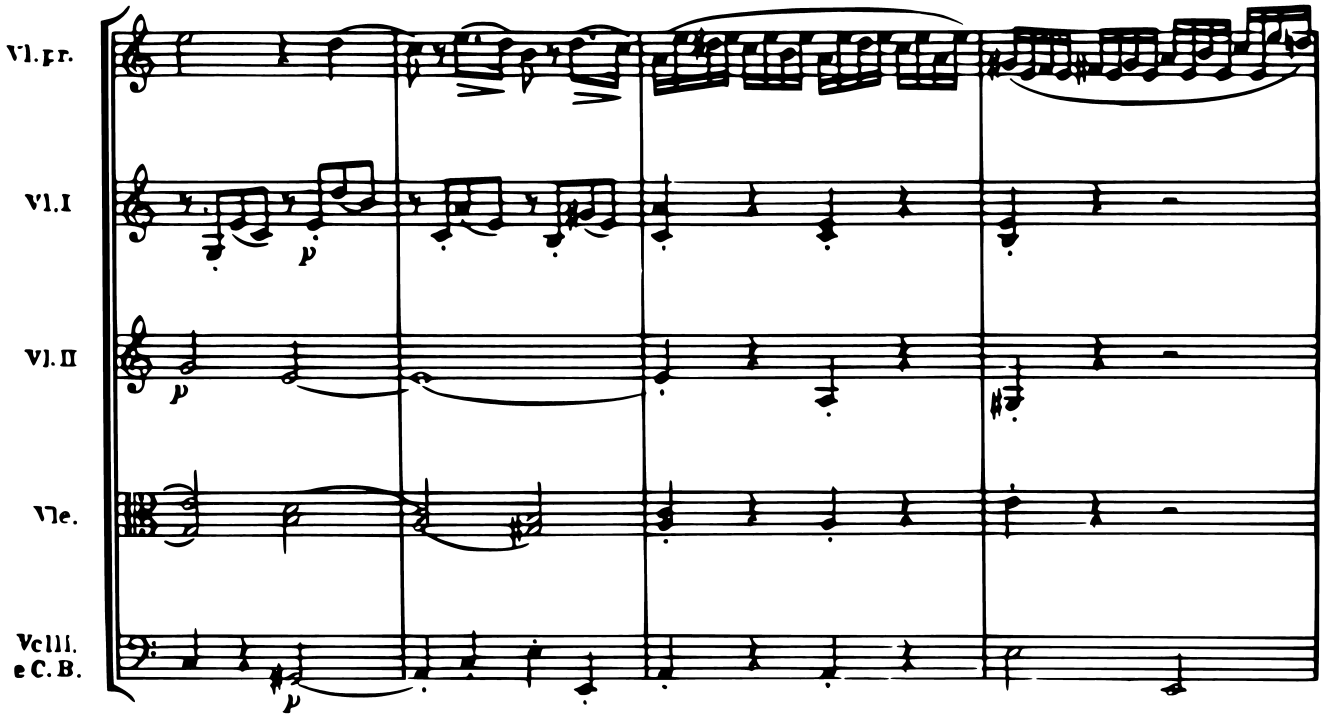
Vl. II
Vle.
Vcll. e C. B.
p
pp
pp
pp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p
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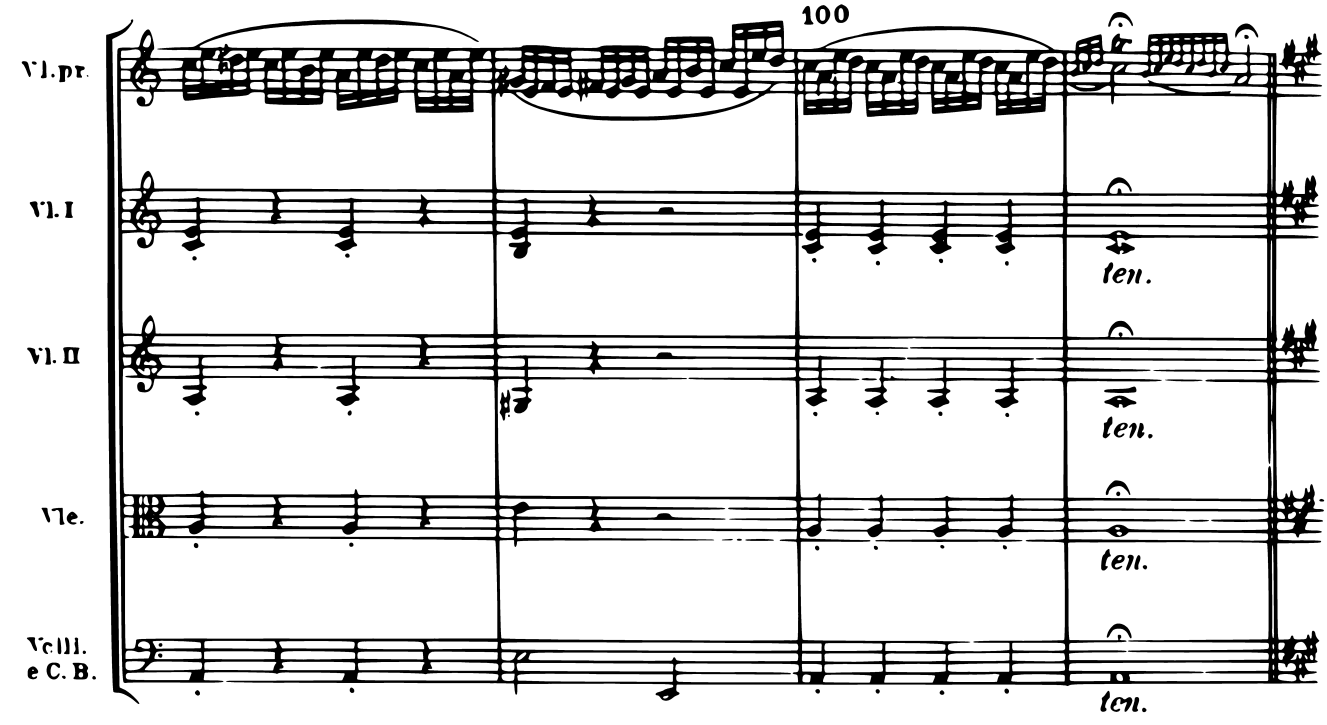
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Vl. pr.
Vl. I
Vl. II
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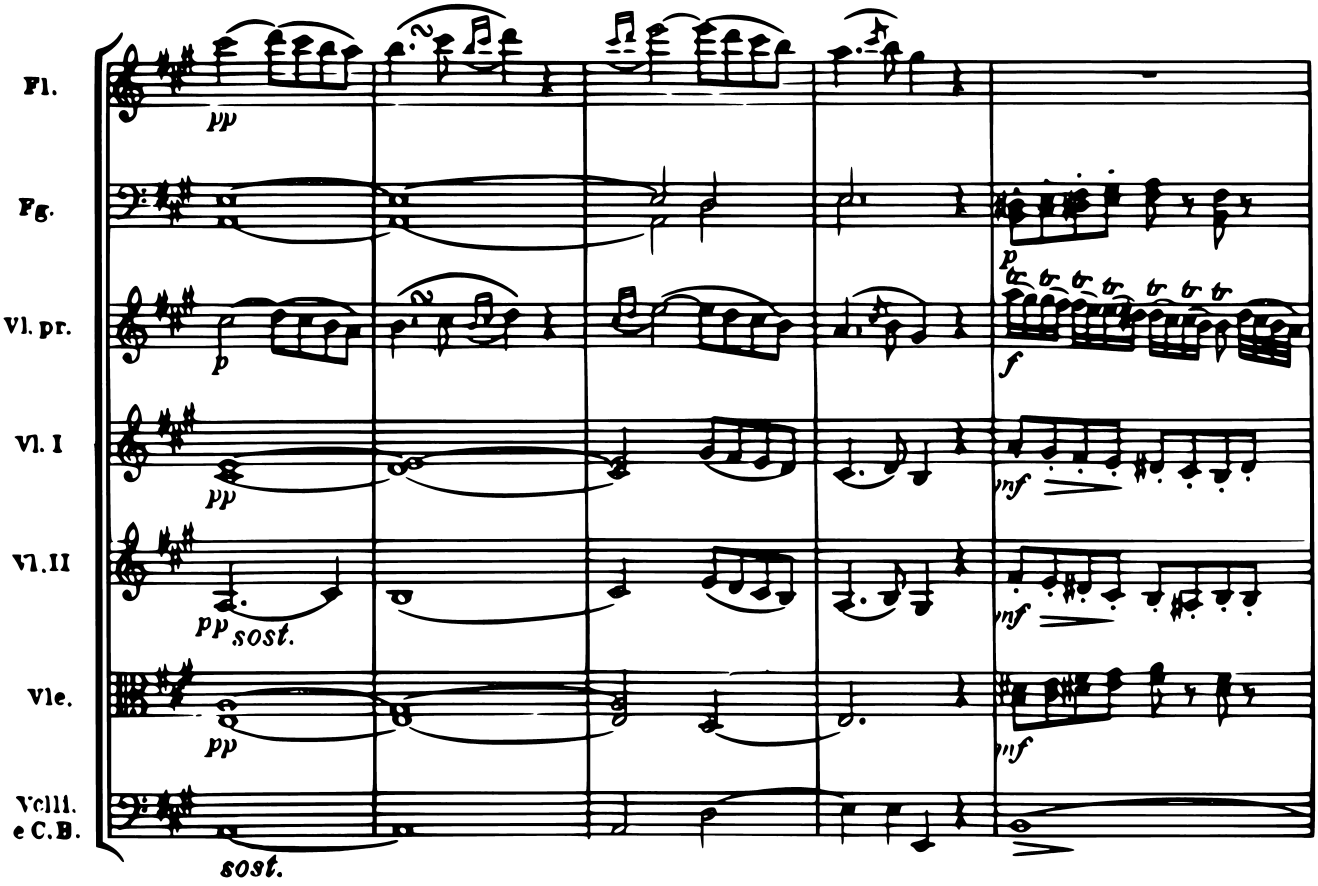
Vclli. e C. B.
ten.
ten.
ten.
ten.


Fl.
Fg.
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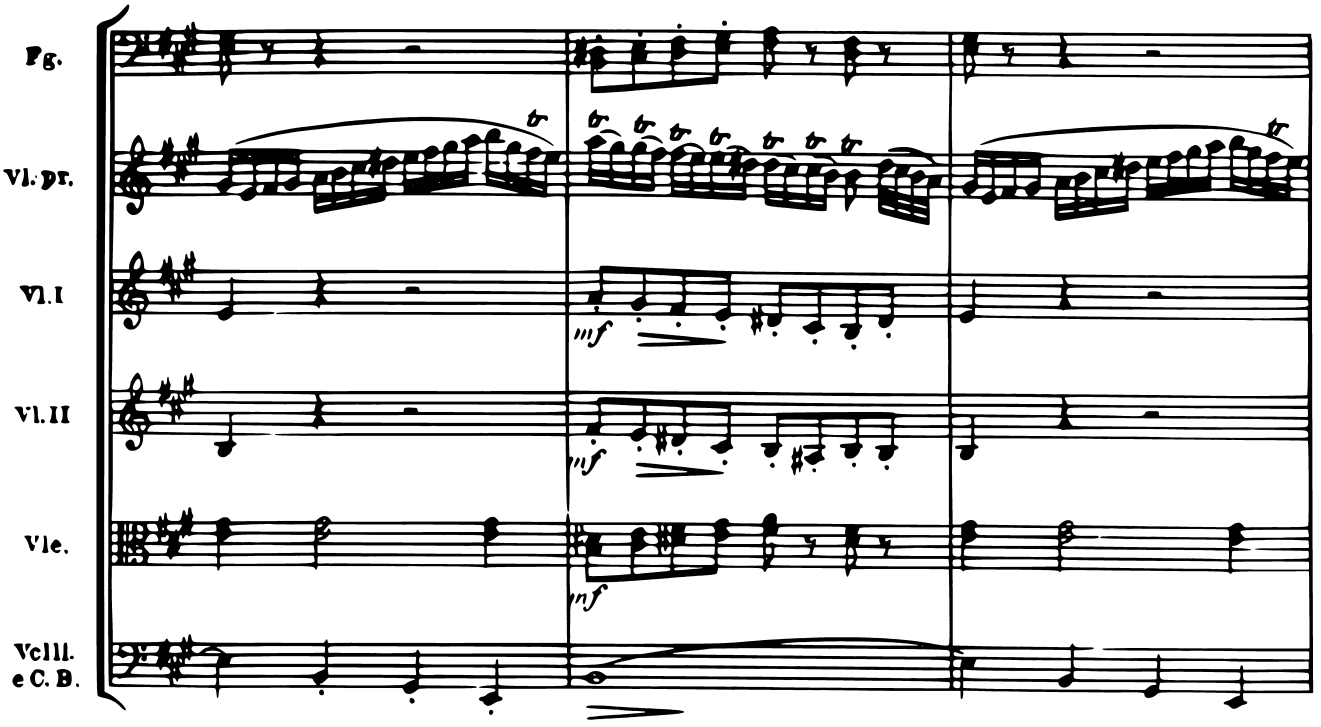
Vle.
Vclli. e C.B.
pp
p
f
mf
sost.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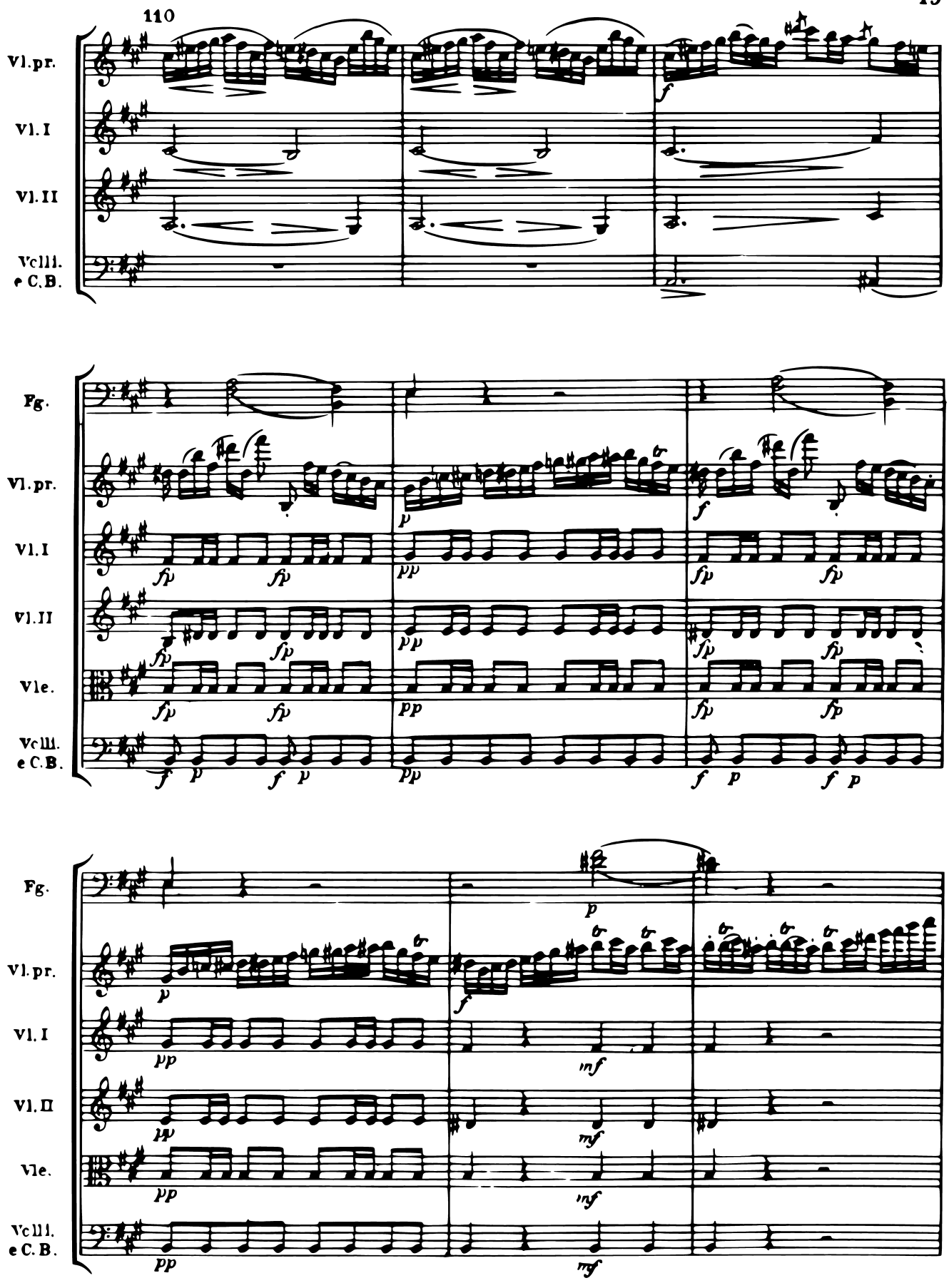
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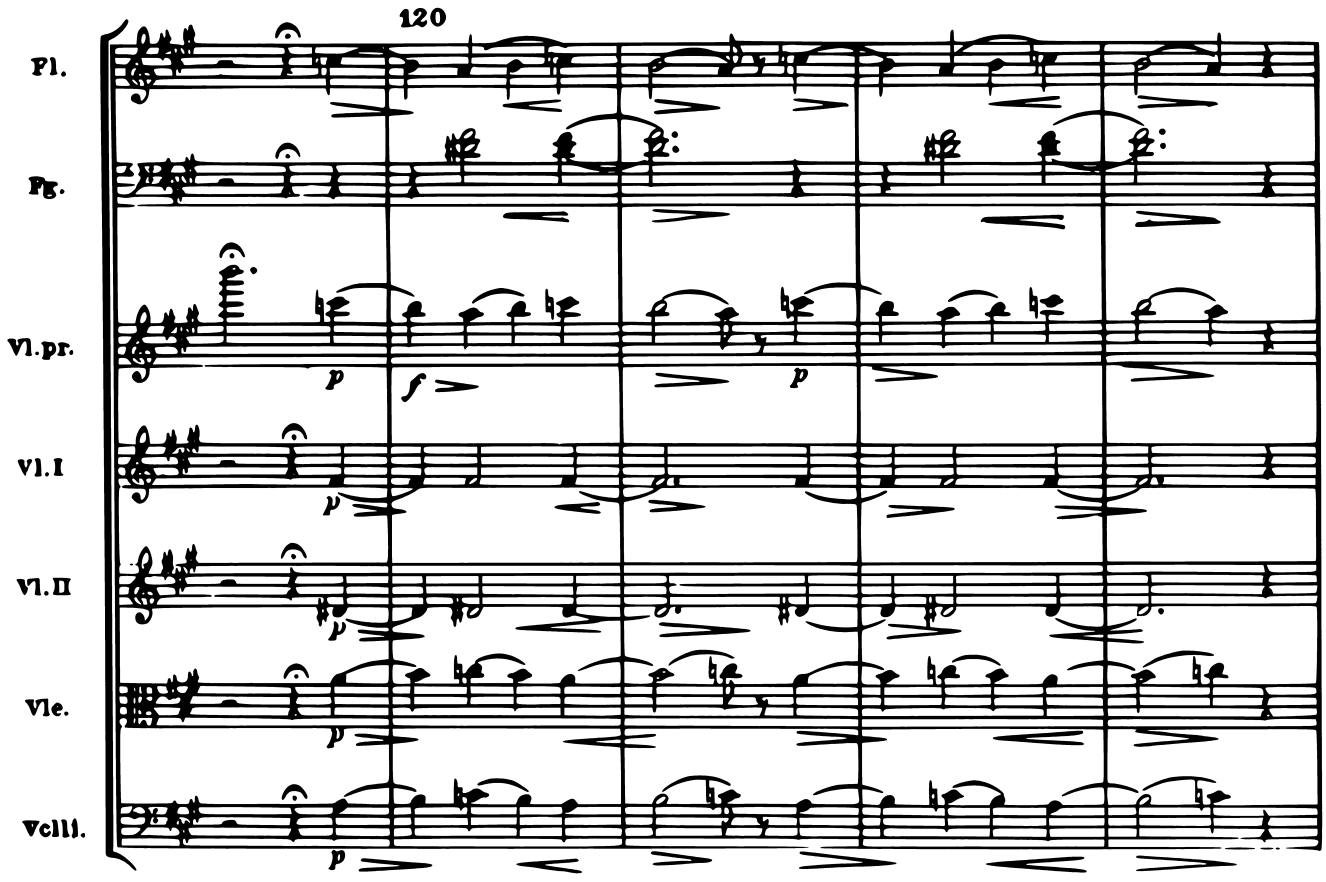
e C.B.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f
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p
p
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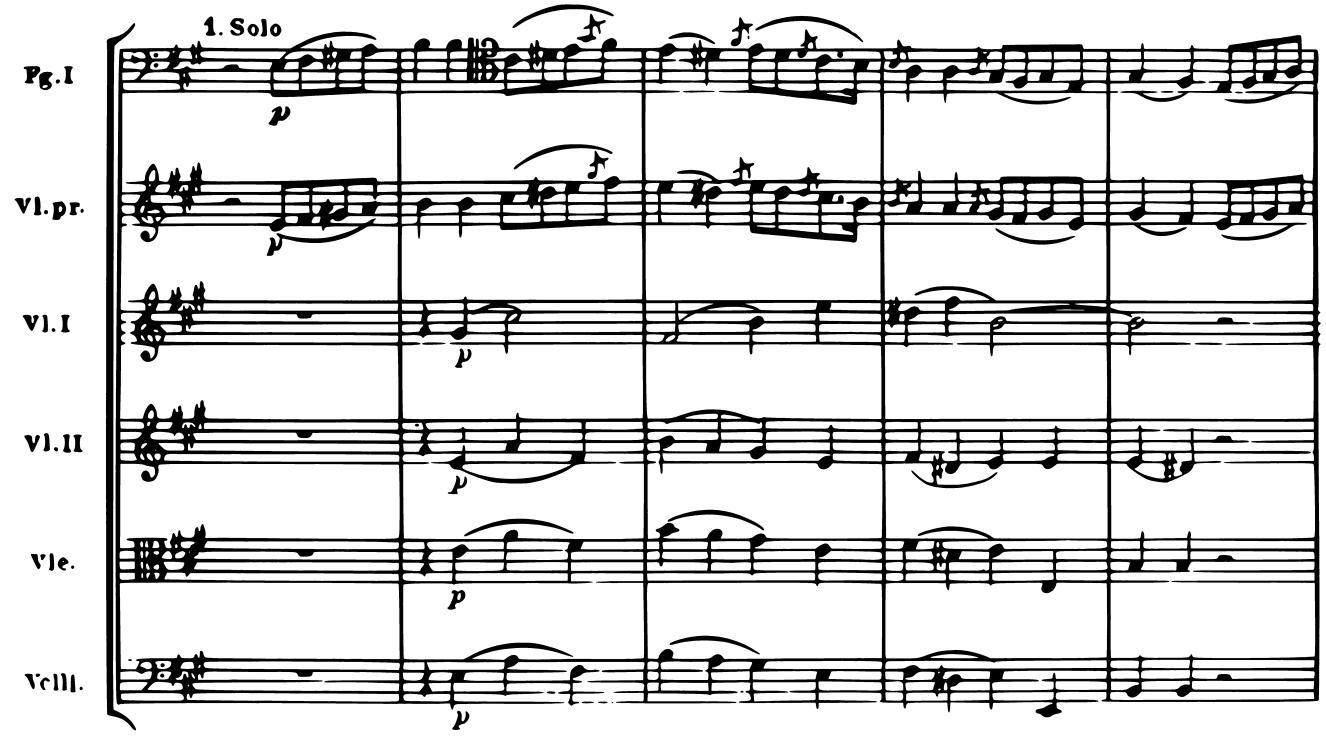
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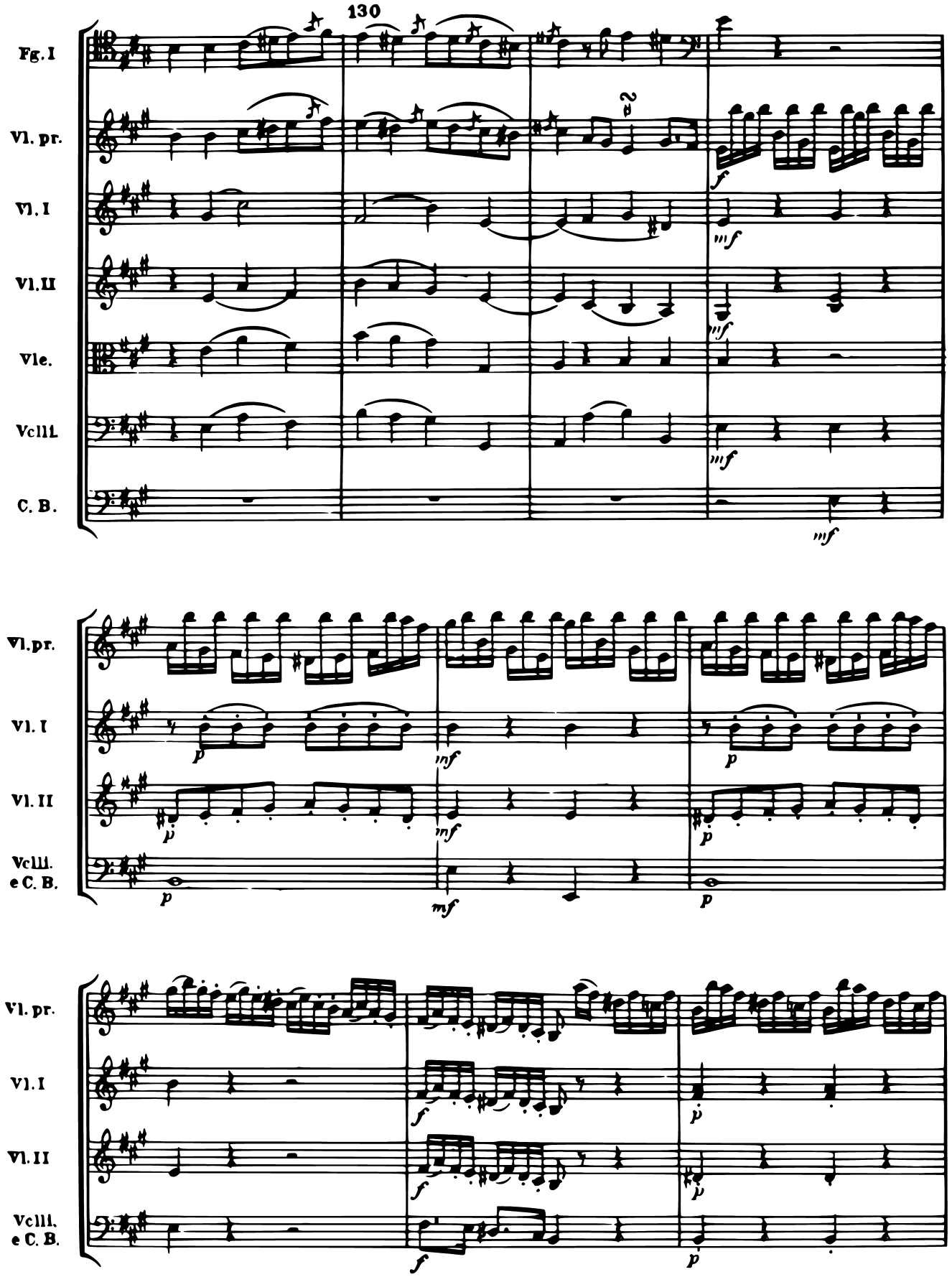
Vle.
Vcll.
p
p
p
p
p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C. B.
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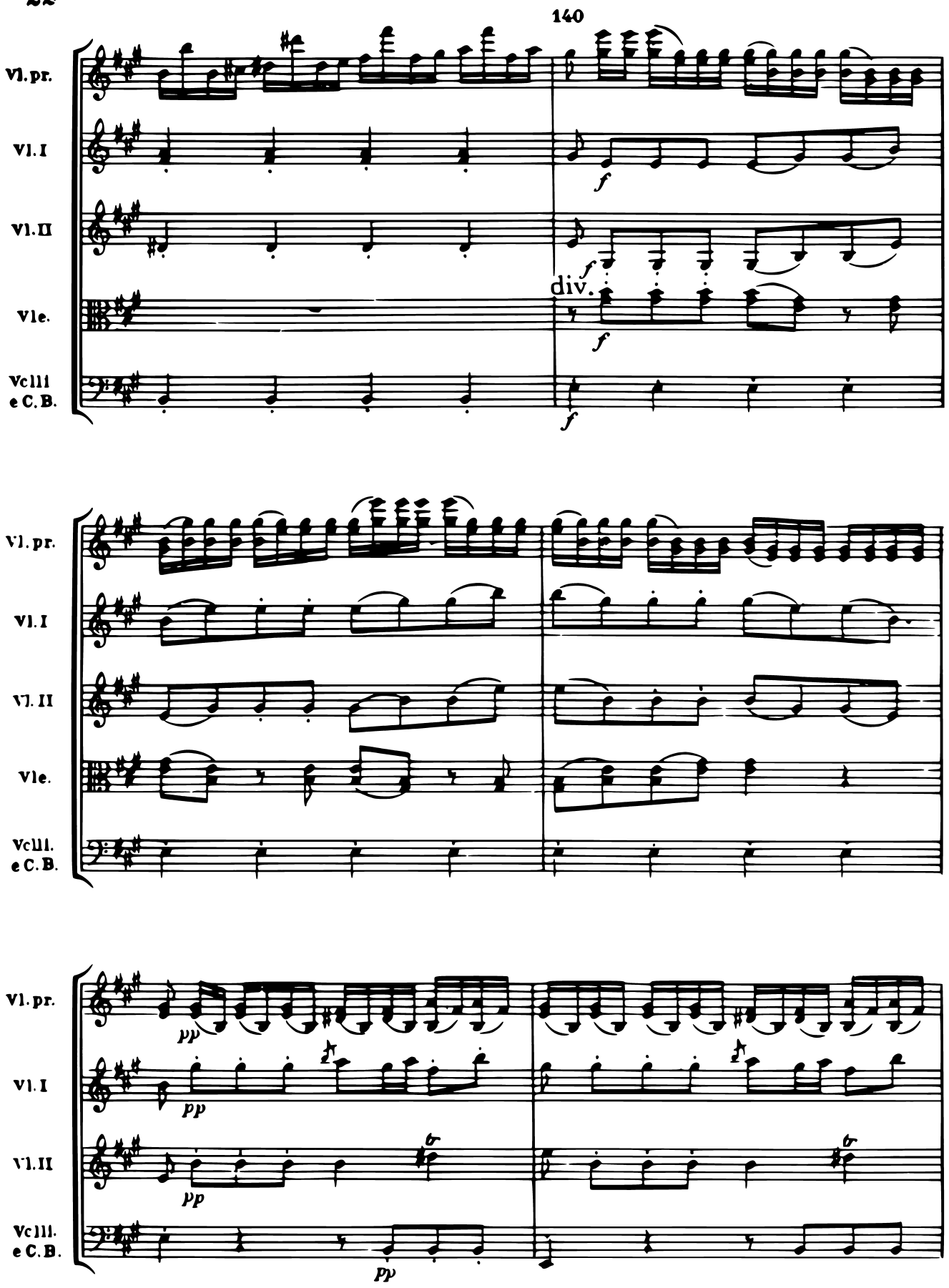
Vl. II
Vcll. e C. B.
Vl. pr.
Vl. I
Vl. II
Vcll. e C. B.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Vclli e C. B.
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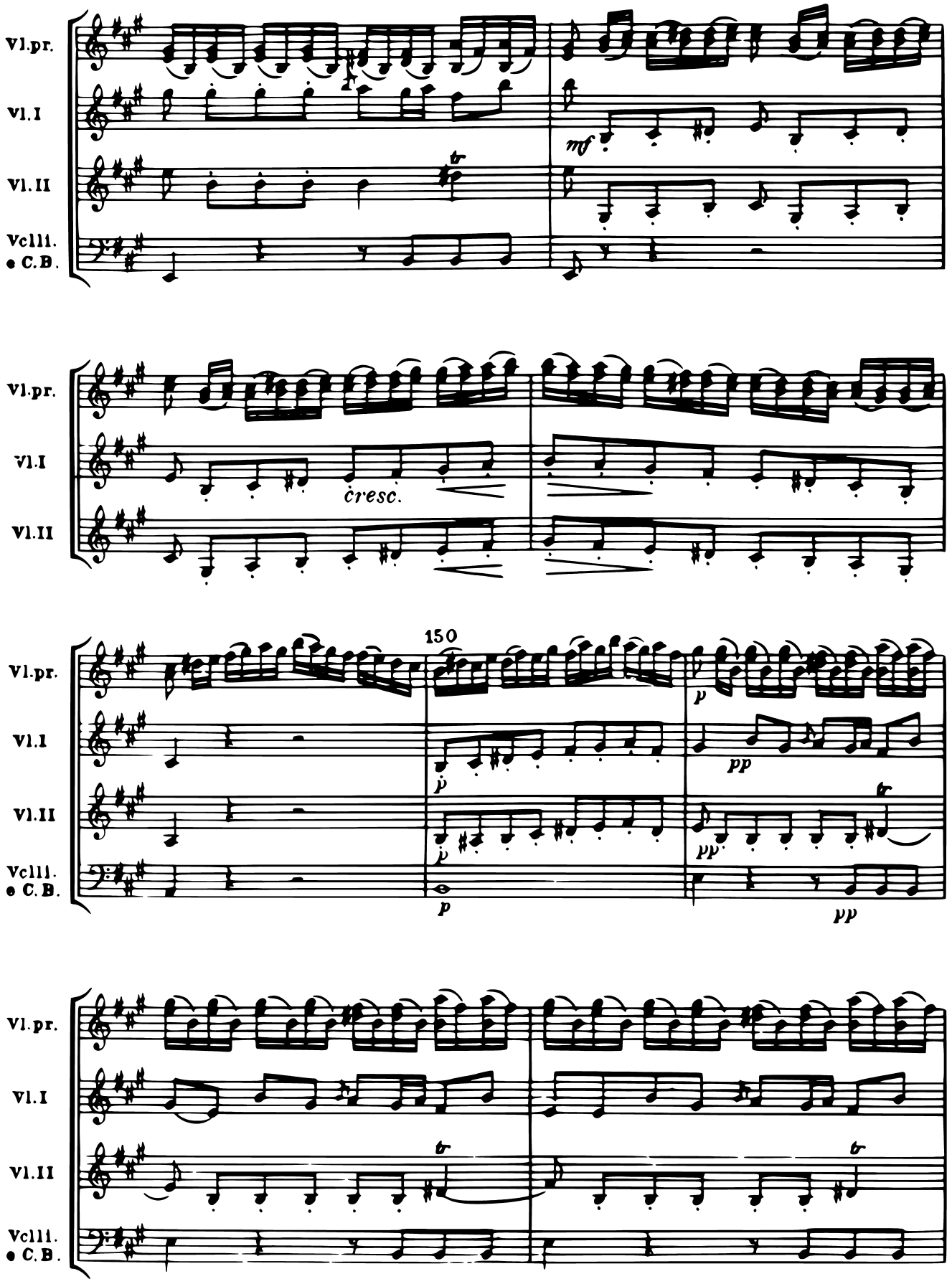
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Vl.II
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p
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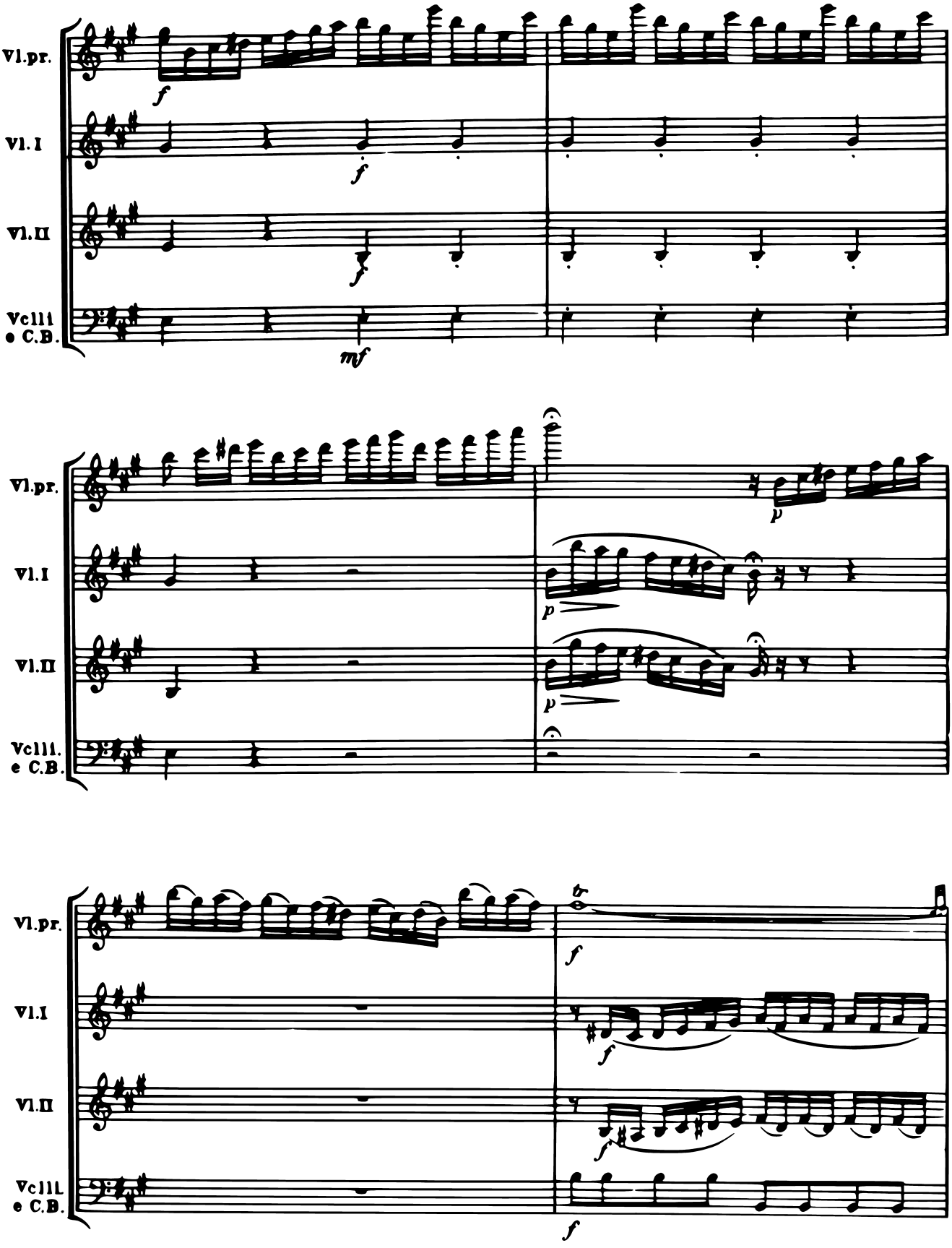
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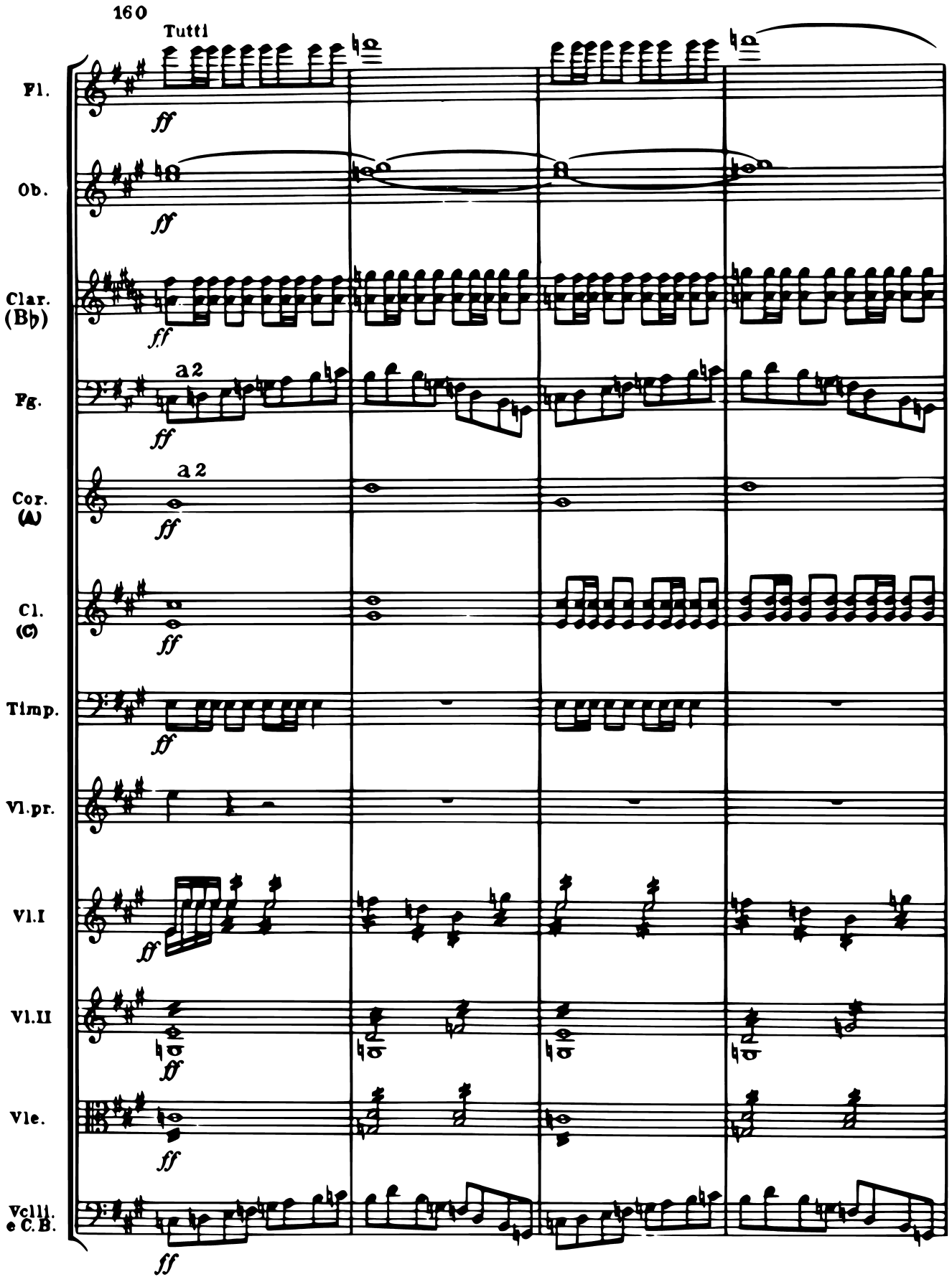
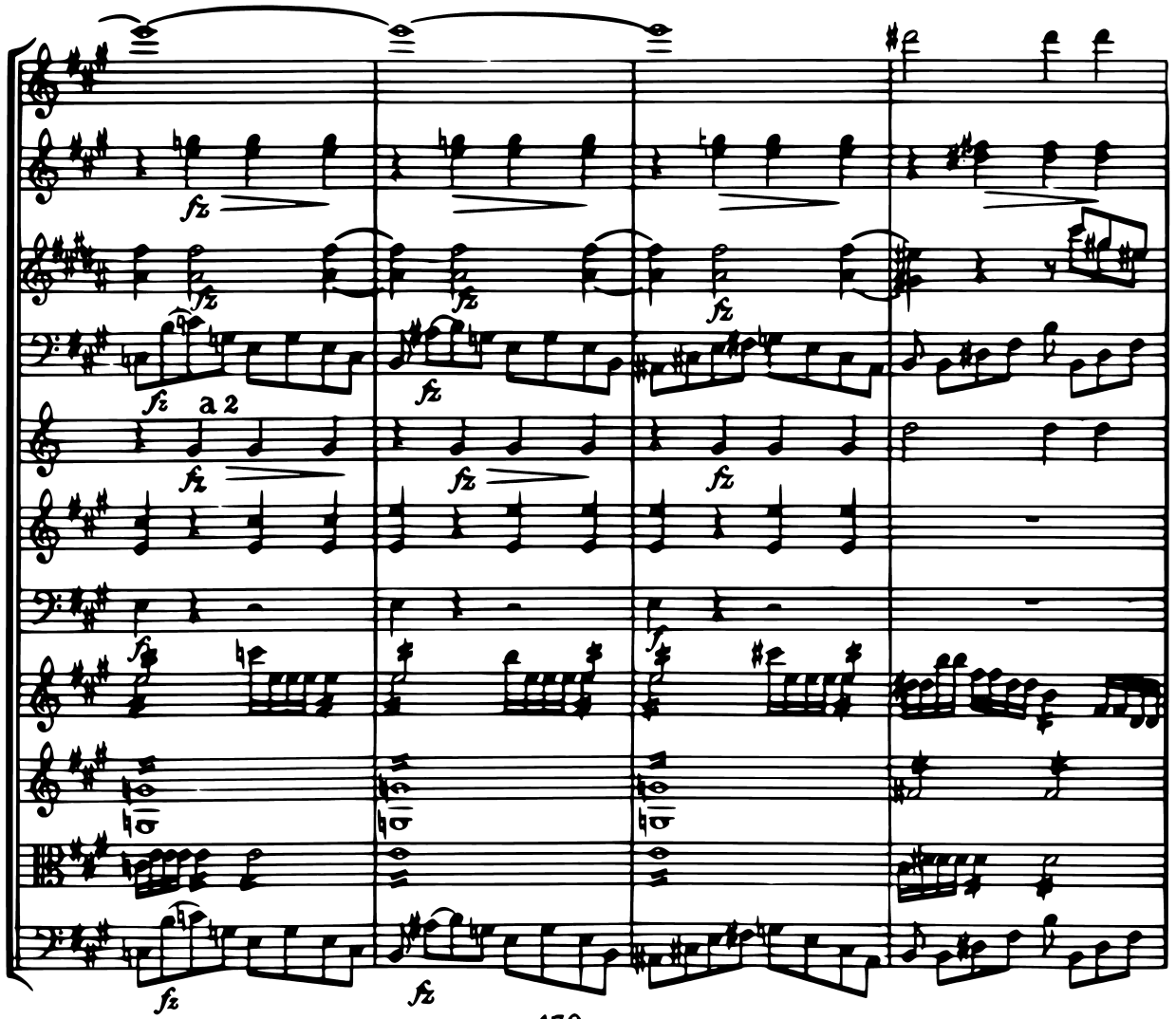
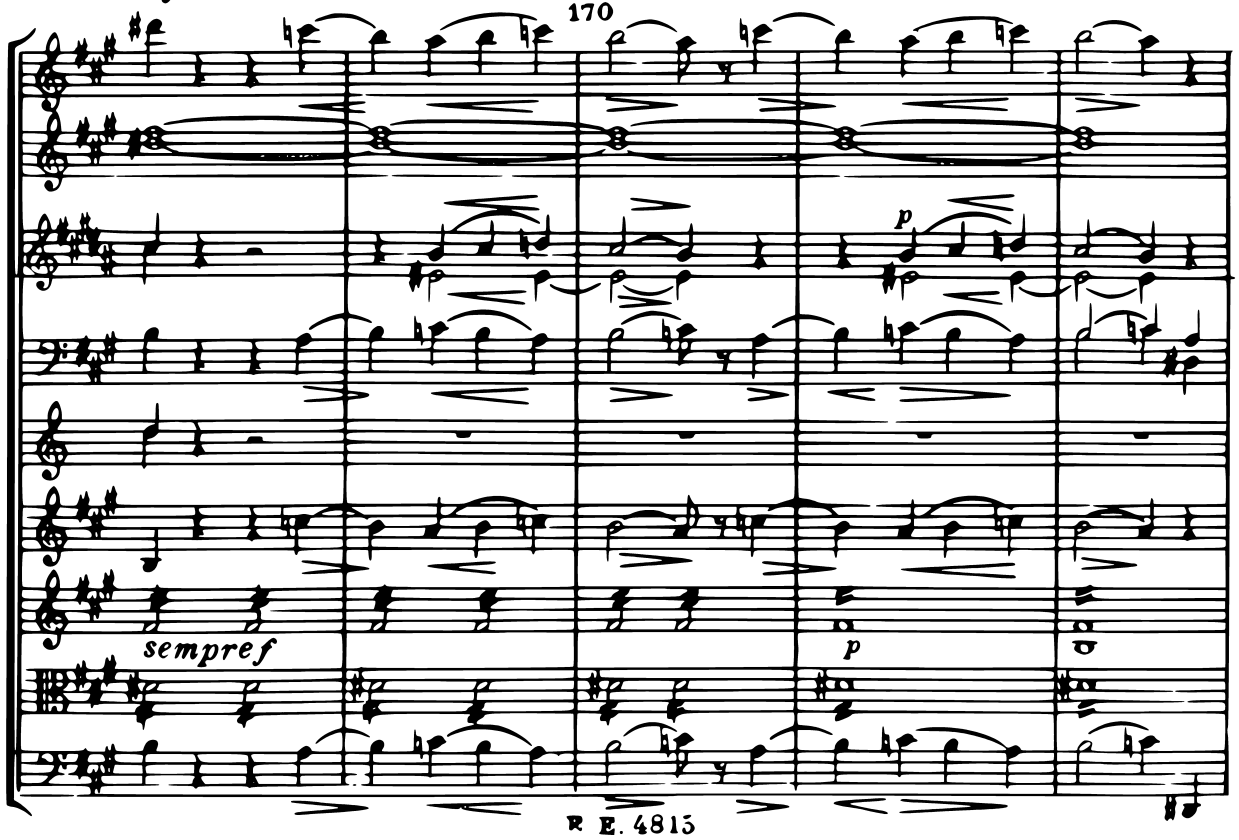
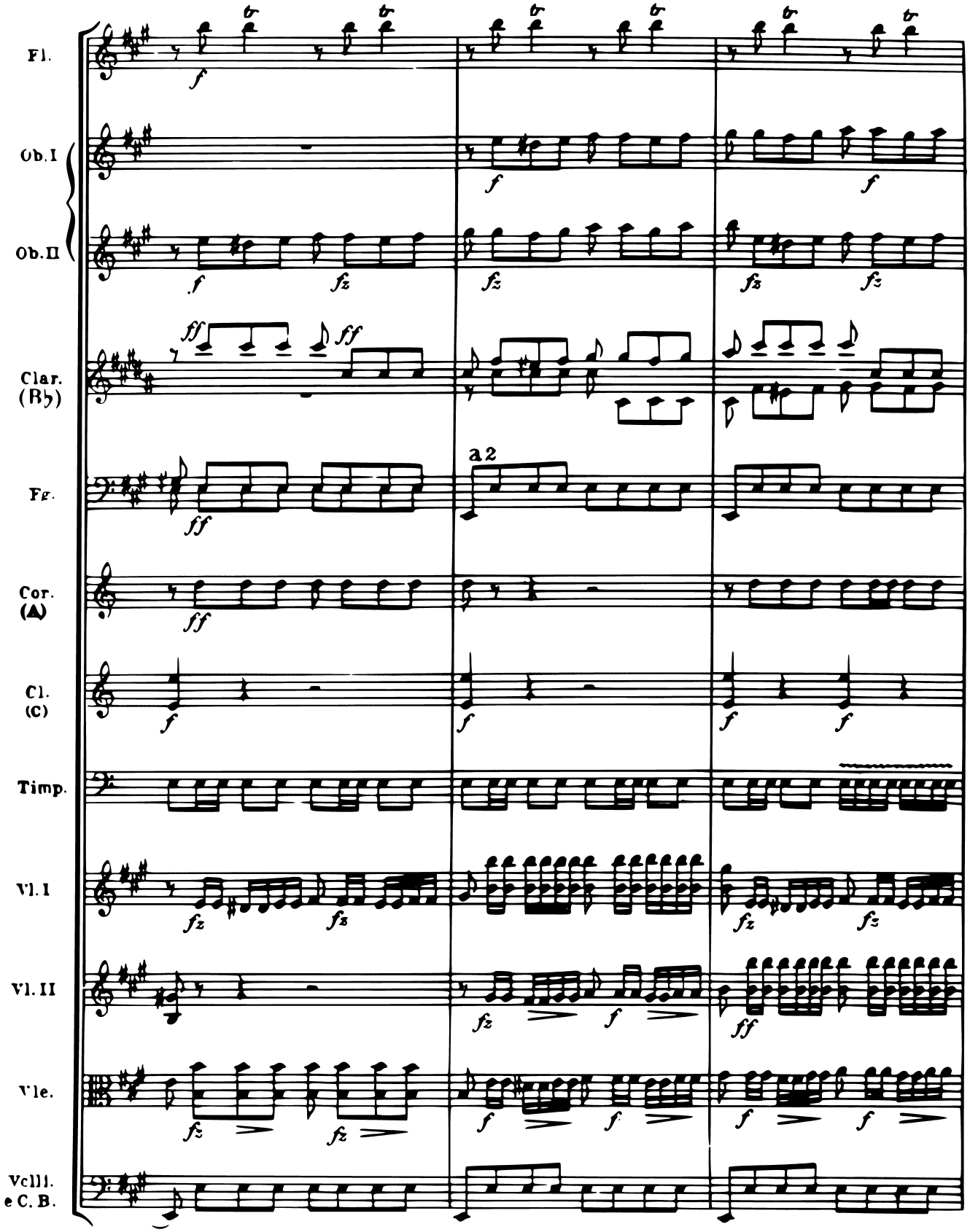
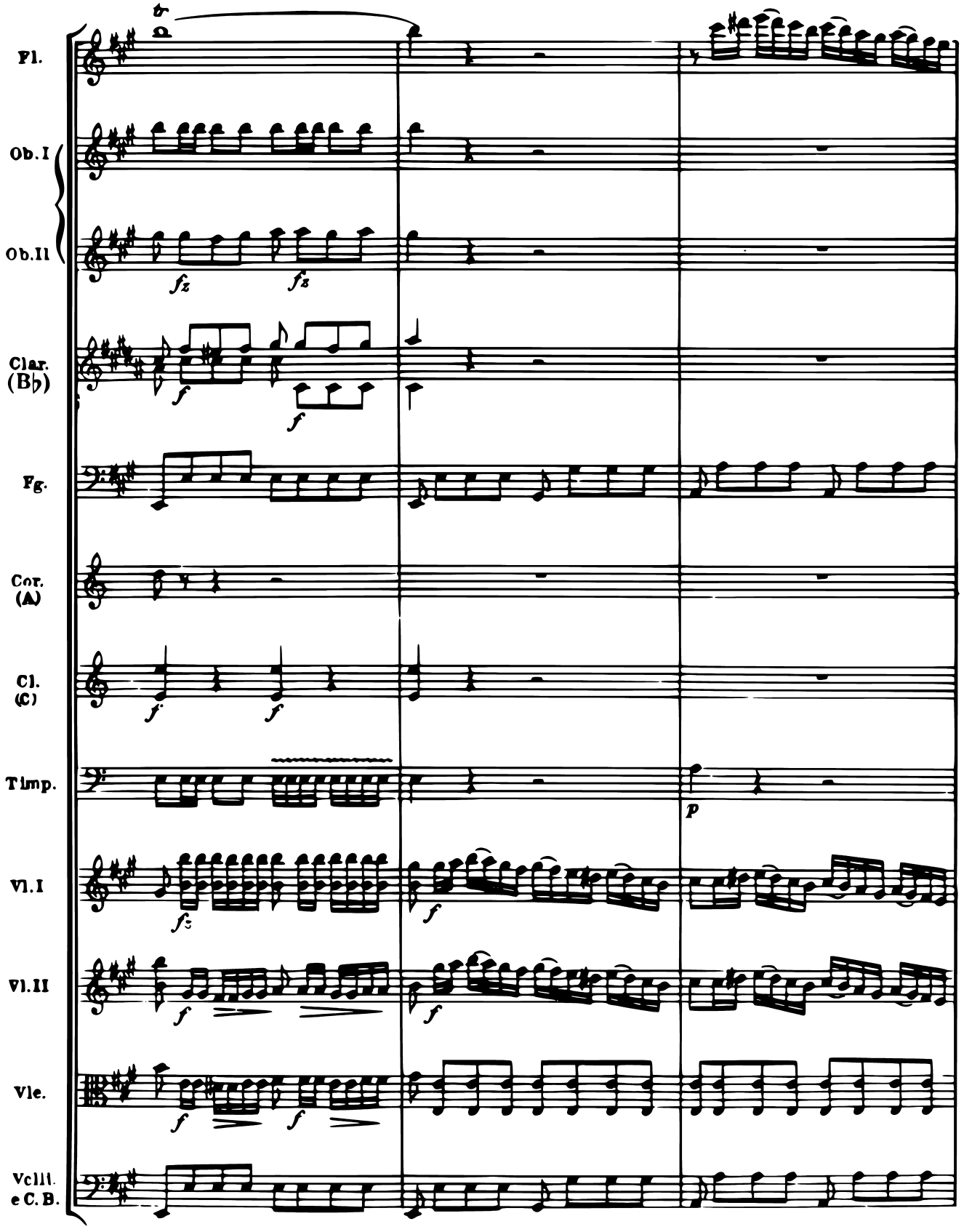
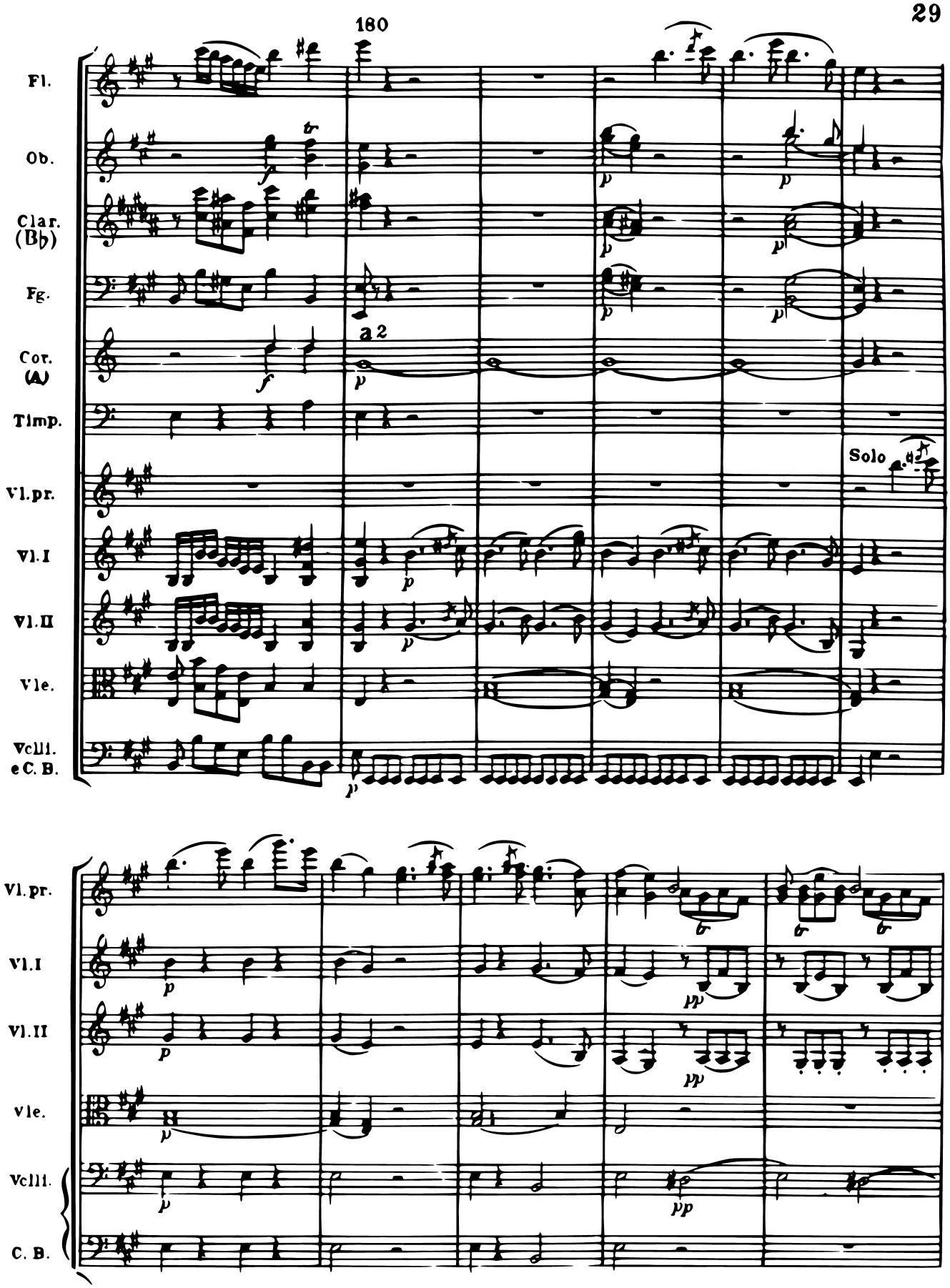

160
Tutti
Fl.
Ob.
Clar. (B♭)
Fg.
a 2
Cor. (A)
a 2
Cl. (C)
Timp.
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll. e C.B.
ff

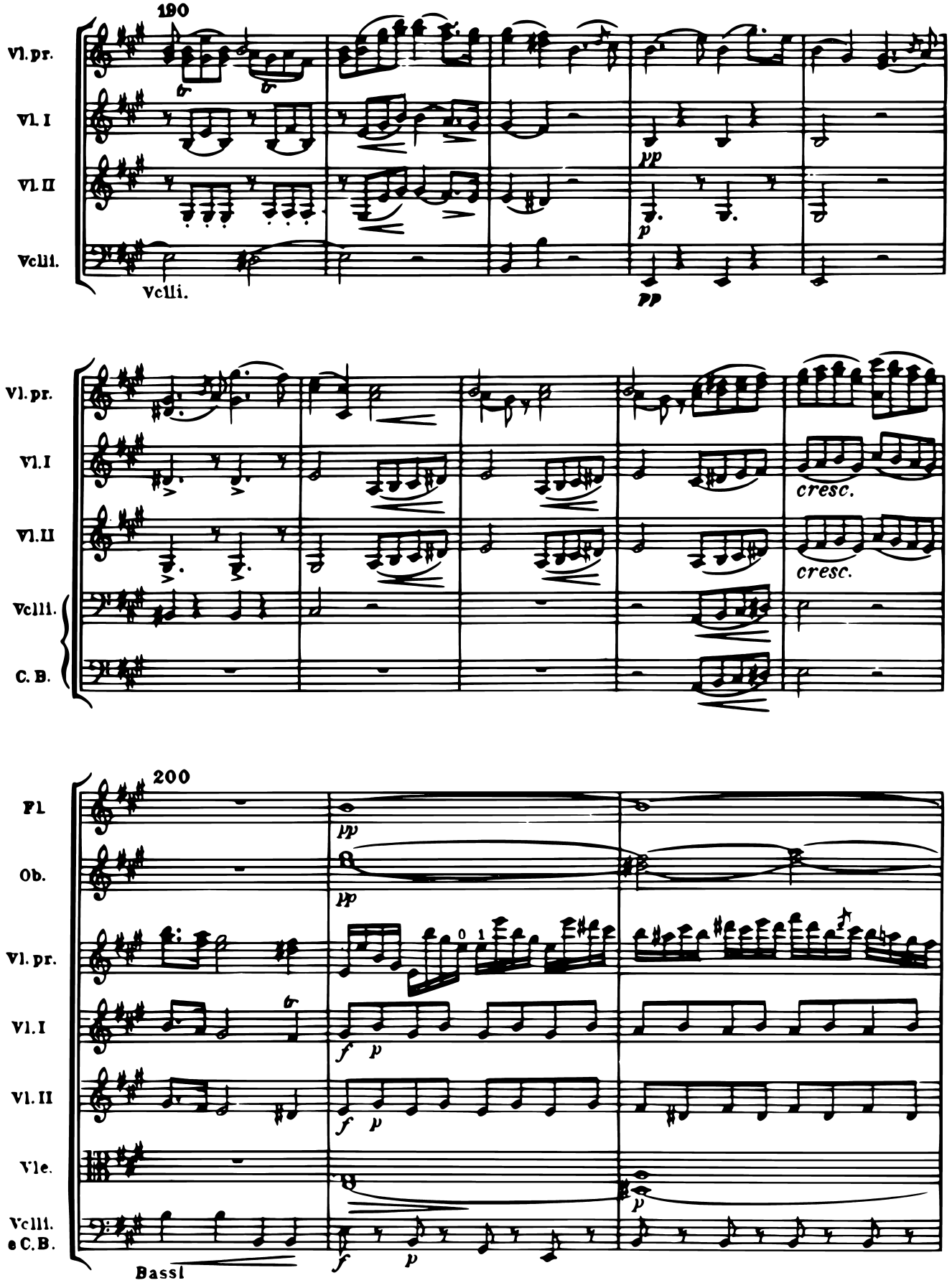

Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl.I
Vl.II
Vle.
Vcll. e C.B.
fz
a 2
f

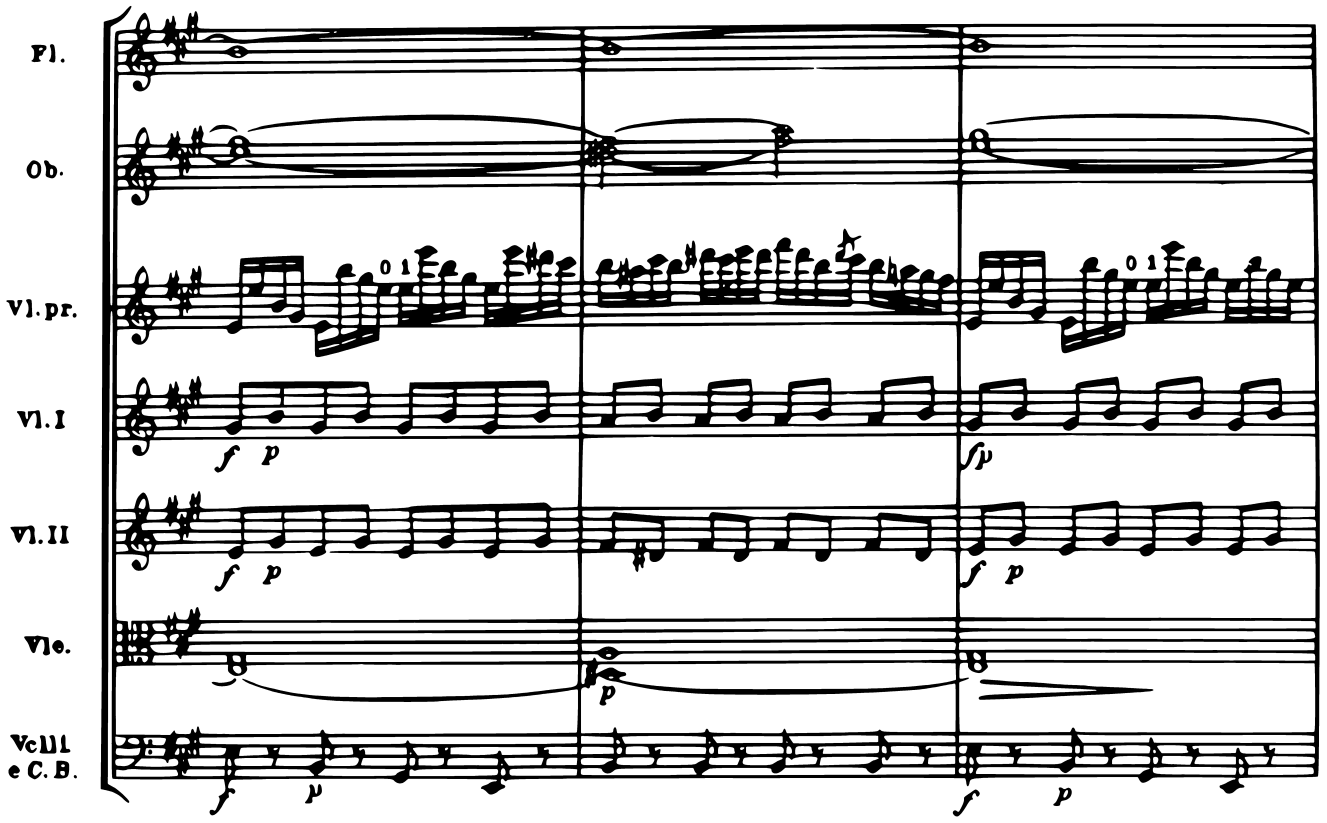

170
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Vl.I
Vl.II
Vle.
Vcll. e C.B.
sempre f
p

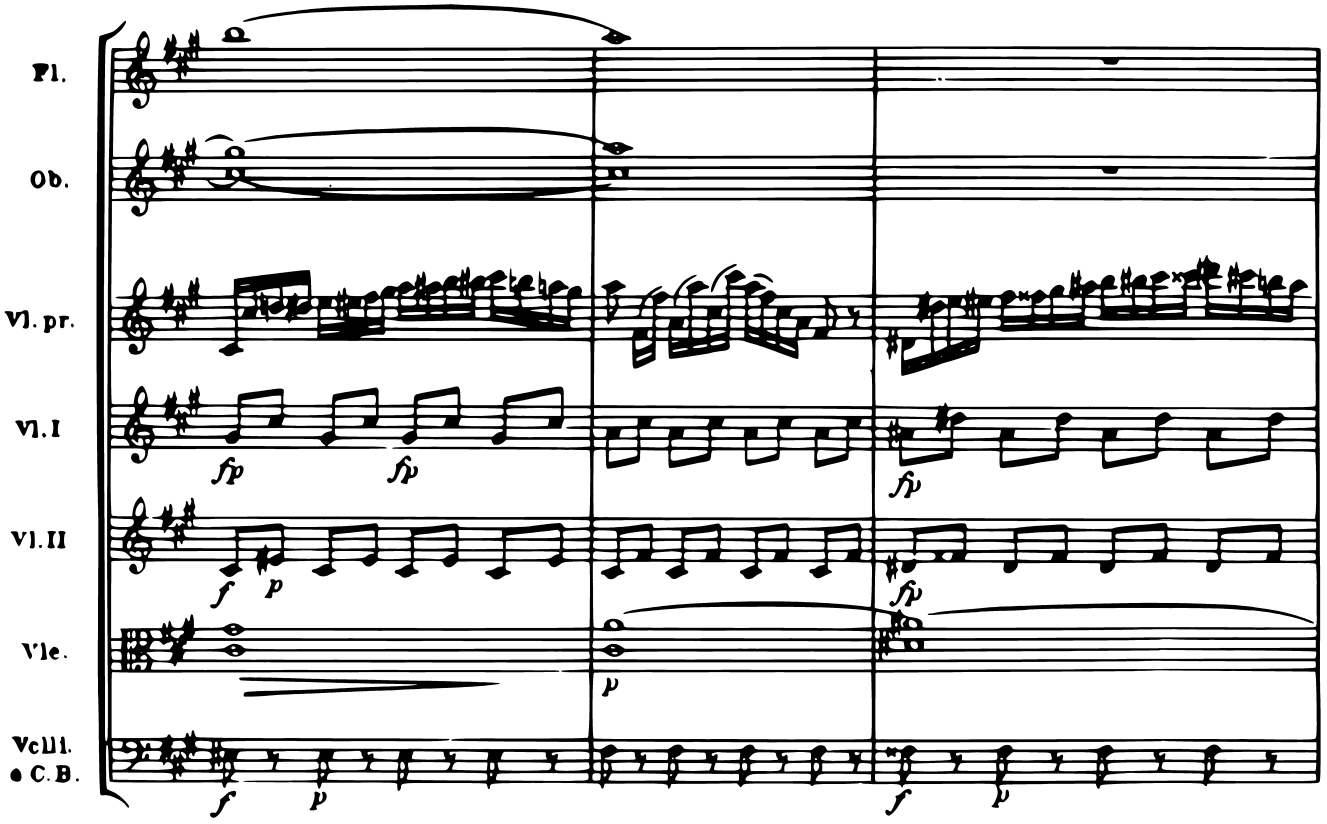

Fl.
Ob.I
Ob.II
Clar. (B♭)
Fg.
a2
Cor. (A)
Cl. (C)
Timp.
Vl.I
Vl.II
Vle.
Vcll. e C.B.

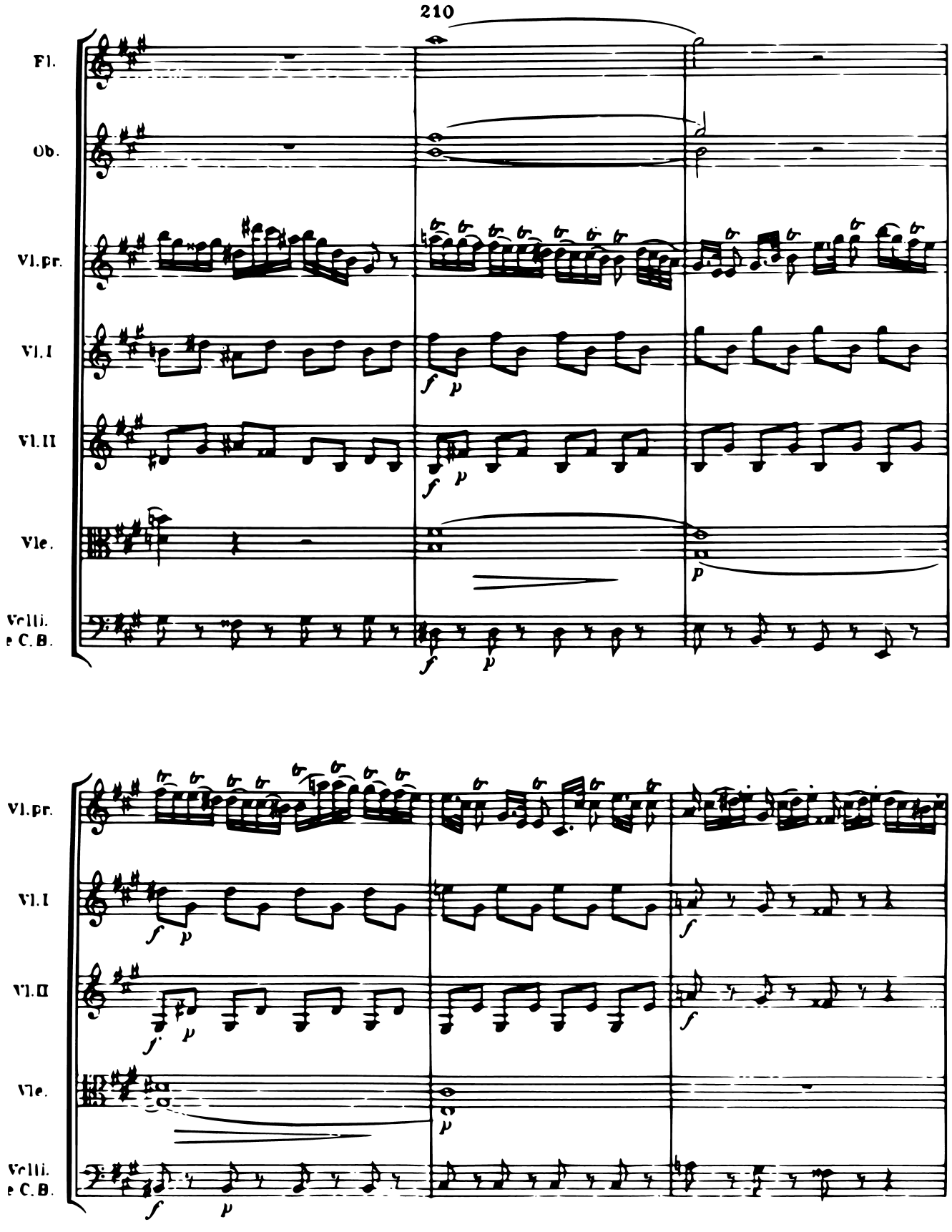

Fl.
Ob. I
Ob. II
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

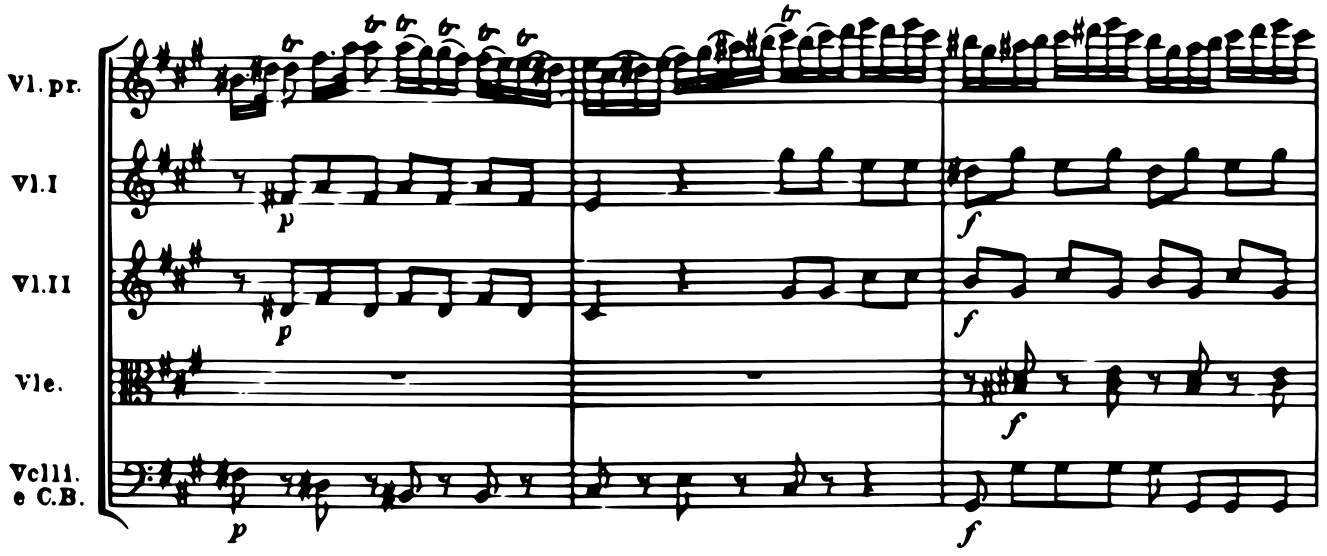

180
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
a 2
Timp.
Solo
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll. e C. B.
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll.
C. B.

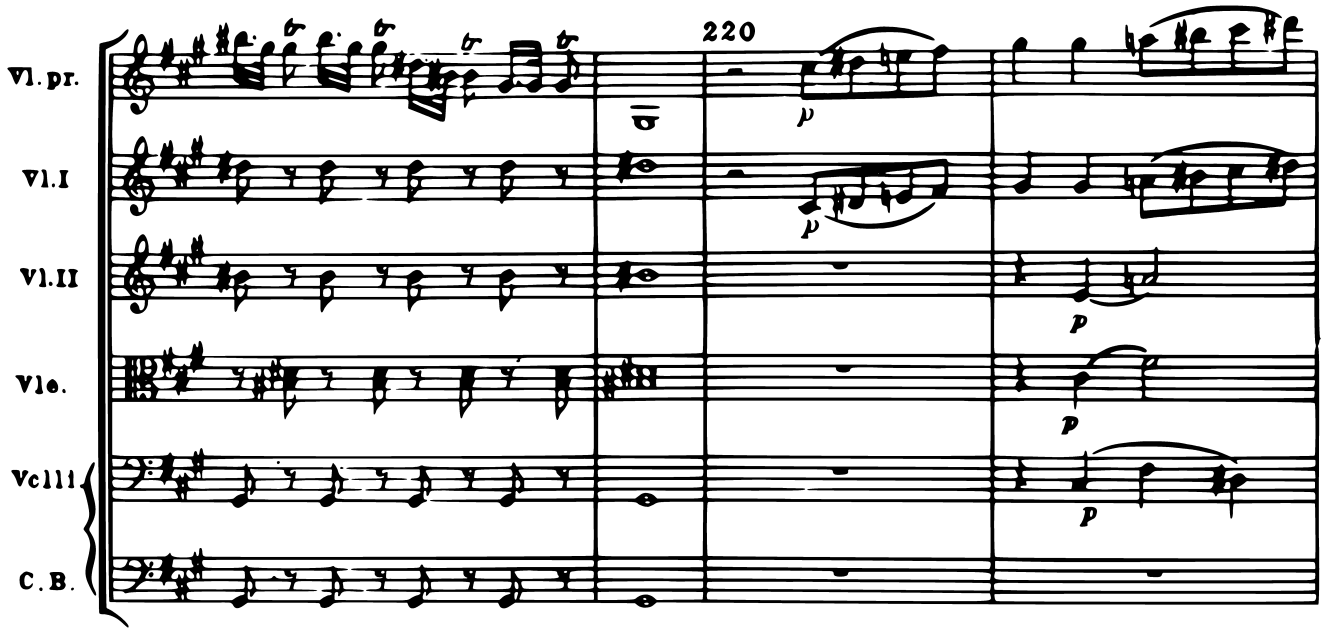

190
Vl. pr.
Vl. I
Vl. II
Vcll.
Vcll.
pp
p
pp
Vl. pr.
Vl. I
Vl. II
Vcll.
C. B.
cresc.
cresc.
200
Fl.
Ob.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
pp
pp
0
1
f
p
f
p
p
f
p
Bassi

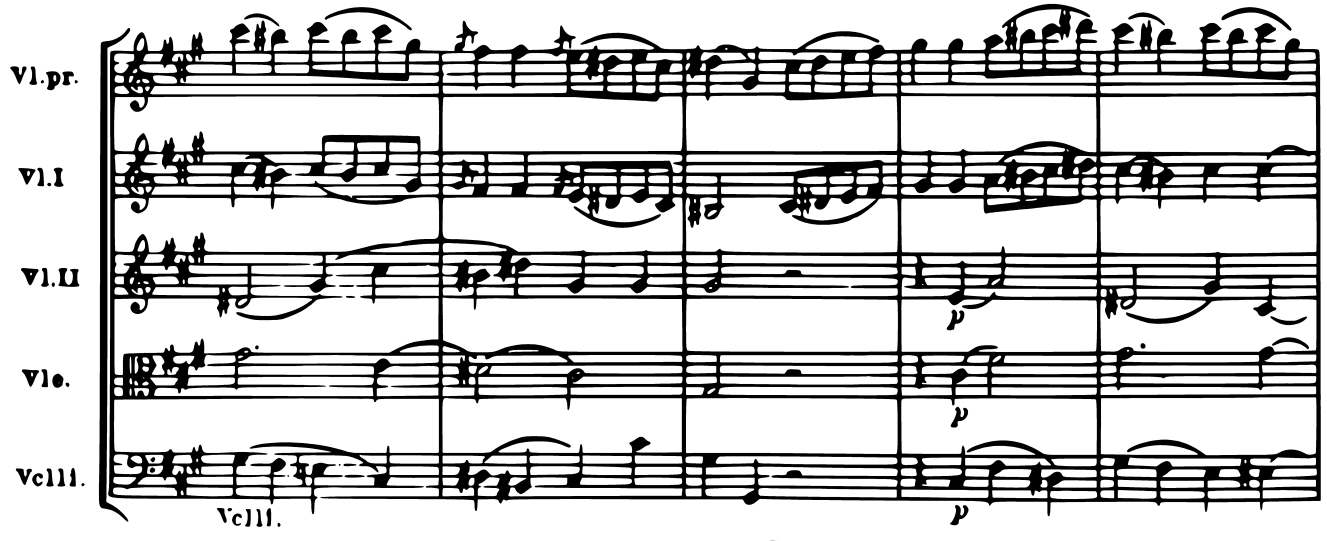

Fl.
Ob.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

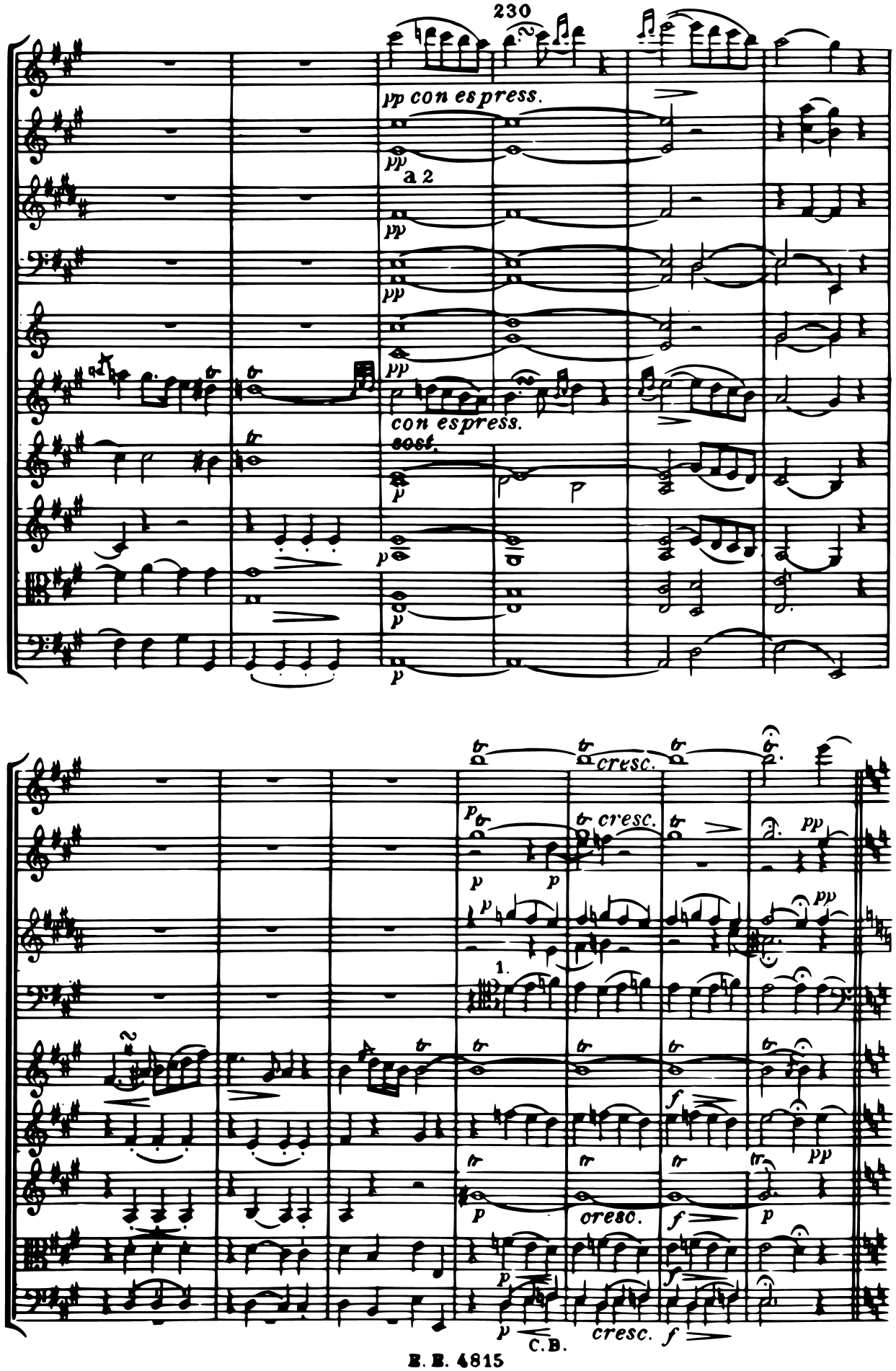

Fl.
Ob.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

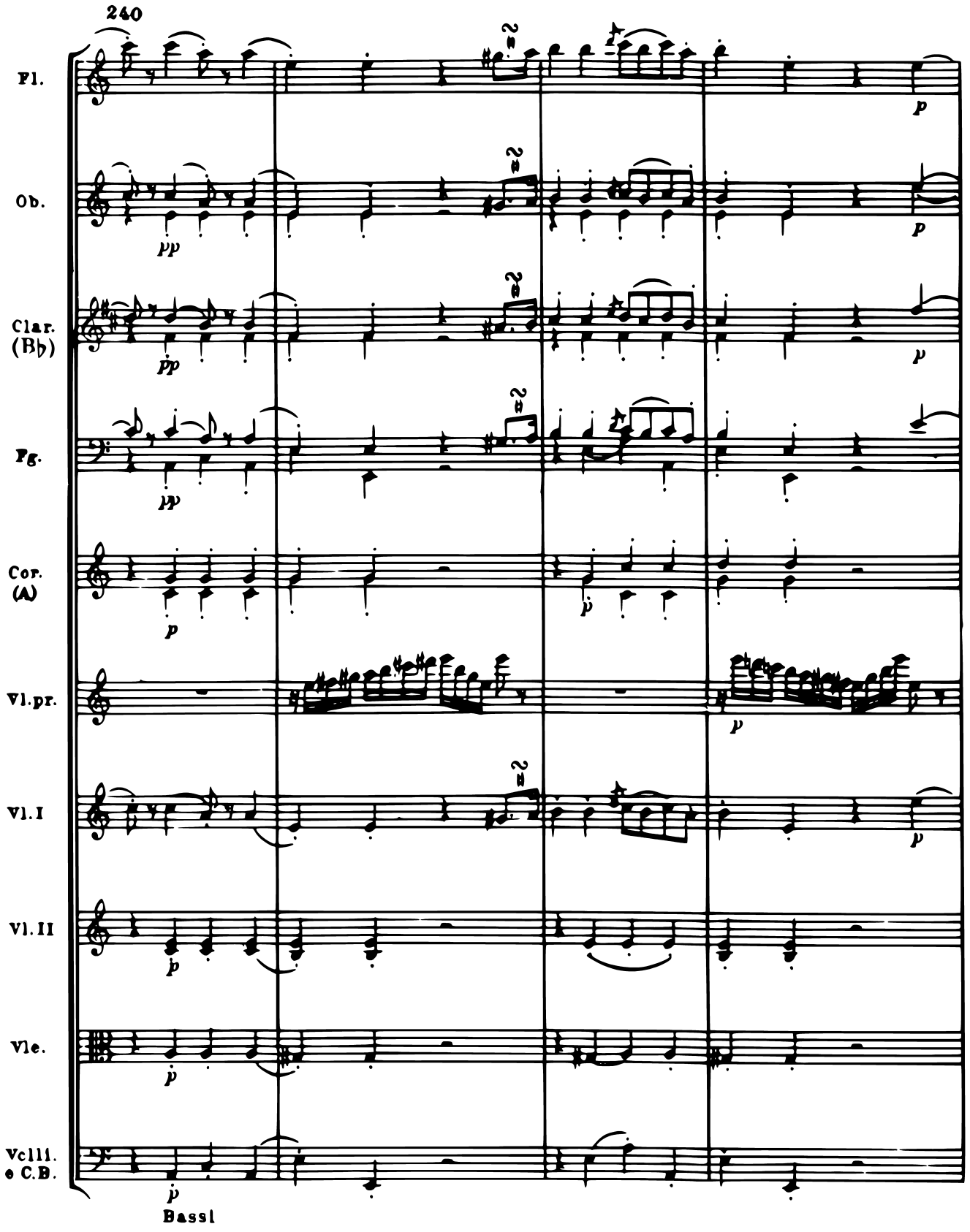

210
Fl.
Ob.
Vl.pr.
Vl.I
Vl.II
Vle.
Vclli.
e C.B.
f
p
Vl.pr.
Vl.I
Vl.II
Vle.
Vclli.
e C.B.

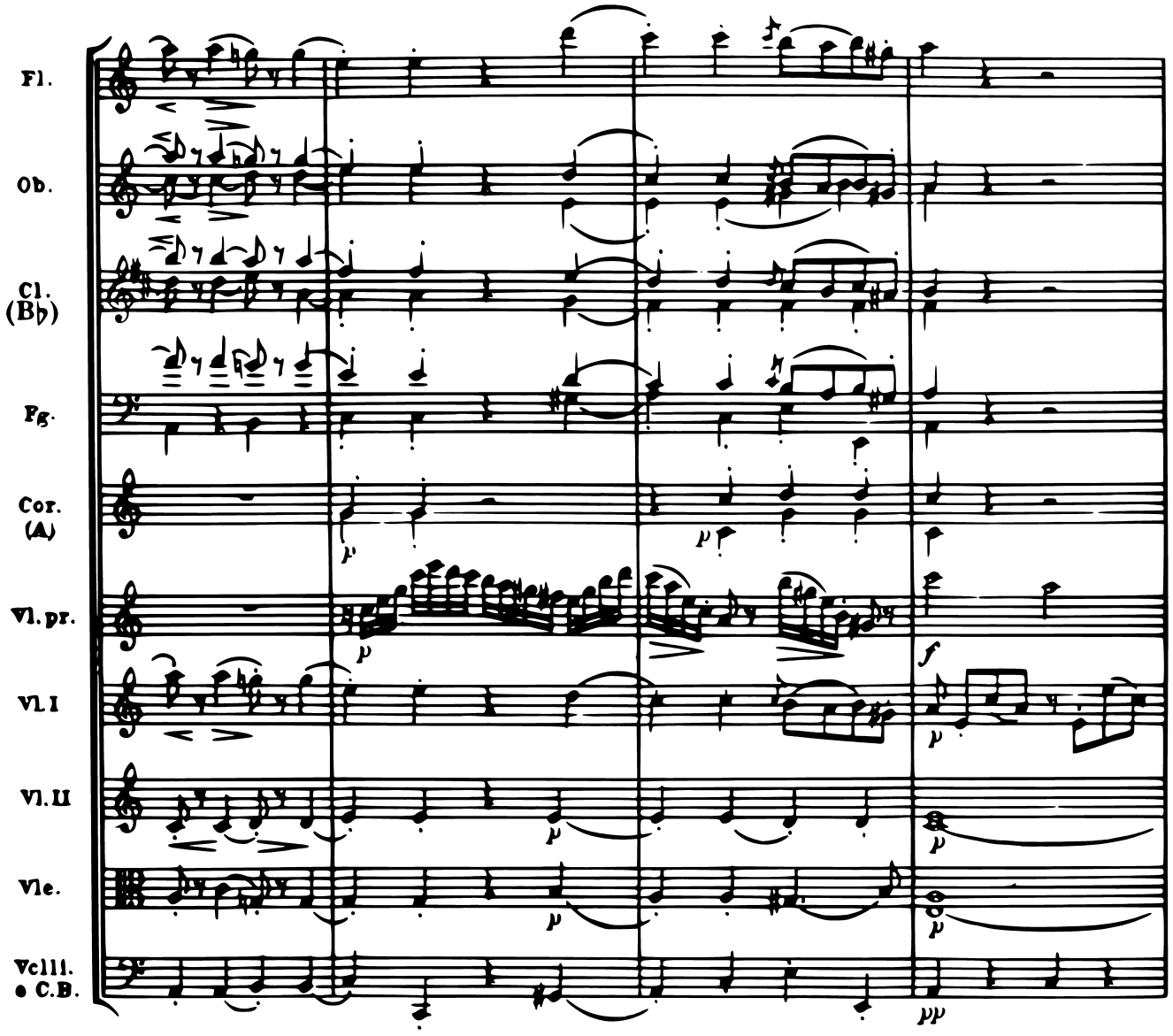

Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.
p
f

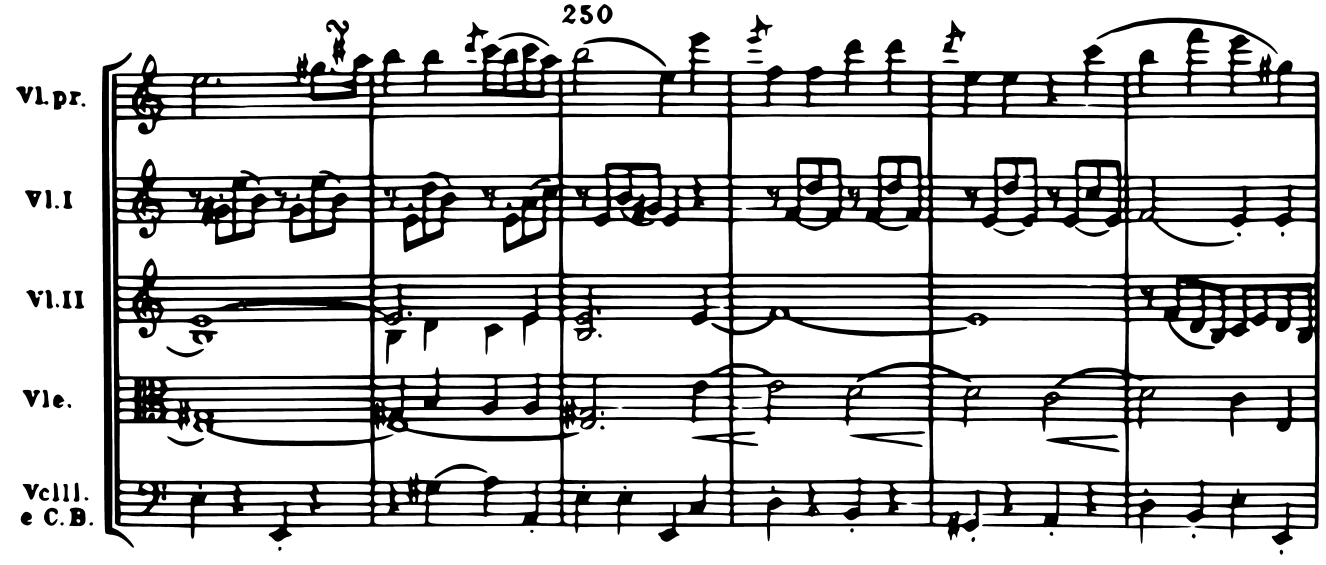

220
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll.
C. B.
p

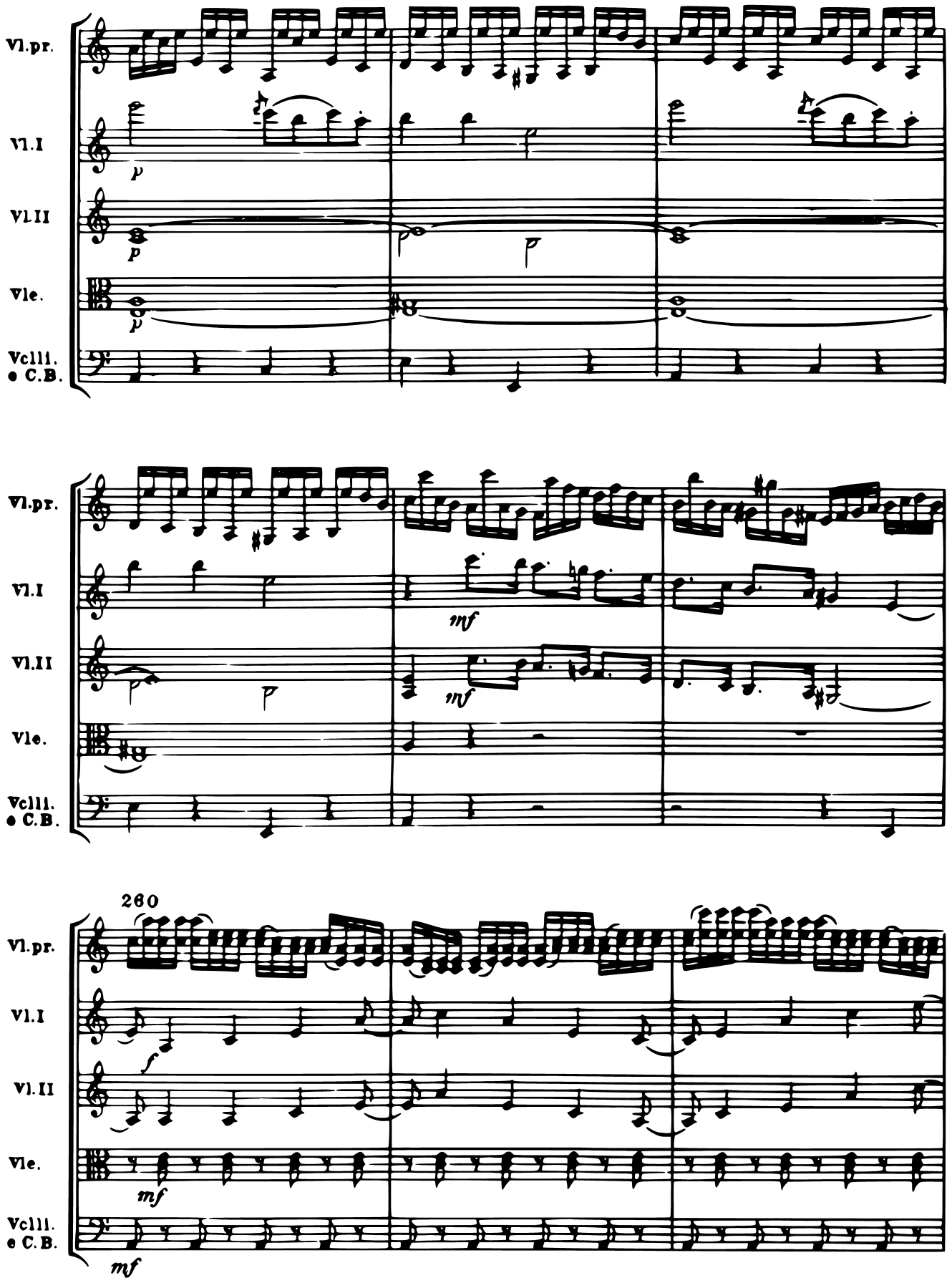

Vl. pr.
Vl. I
Vl. II
Vle.
Vcll.
Vcll.
p

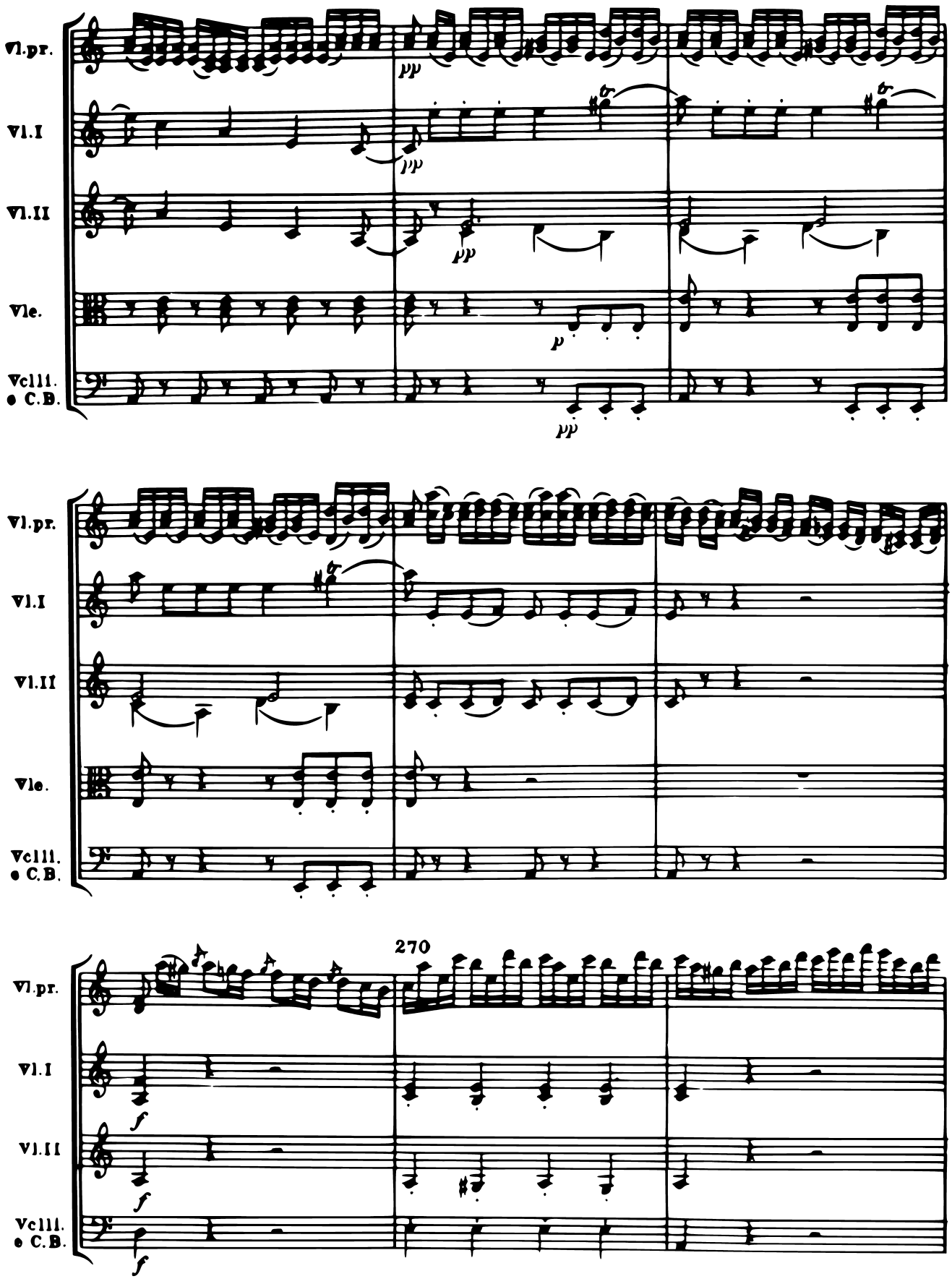

230
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli.
pp con espress.
a 2
con espress.
sost.
cresc.
1.
C.B.

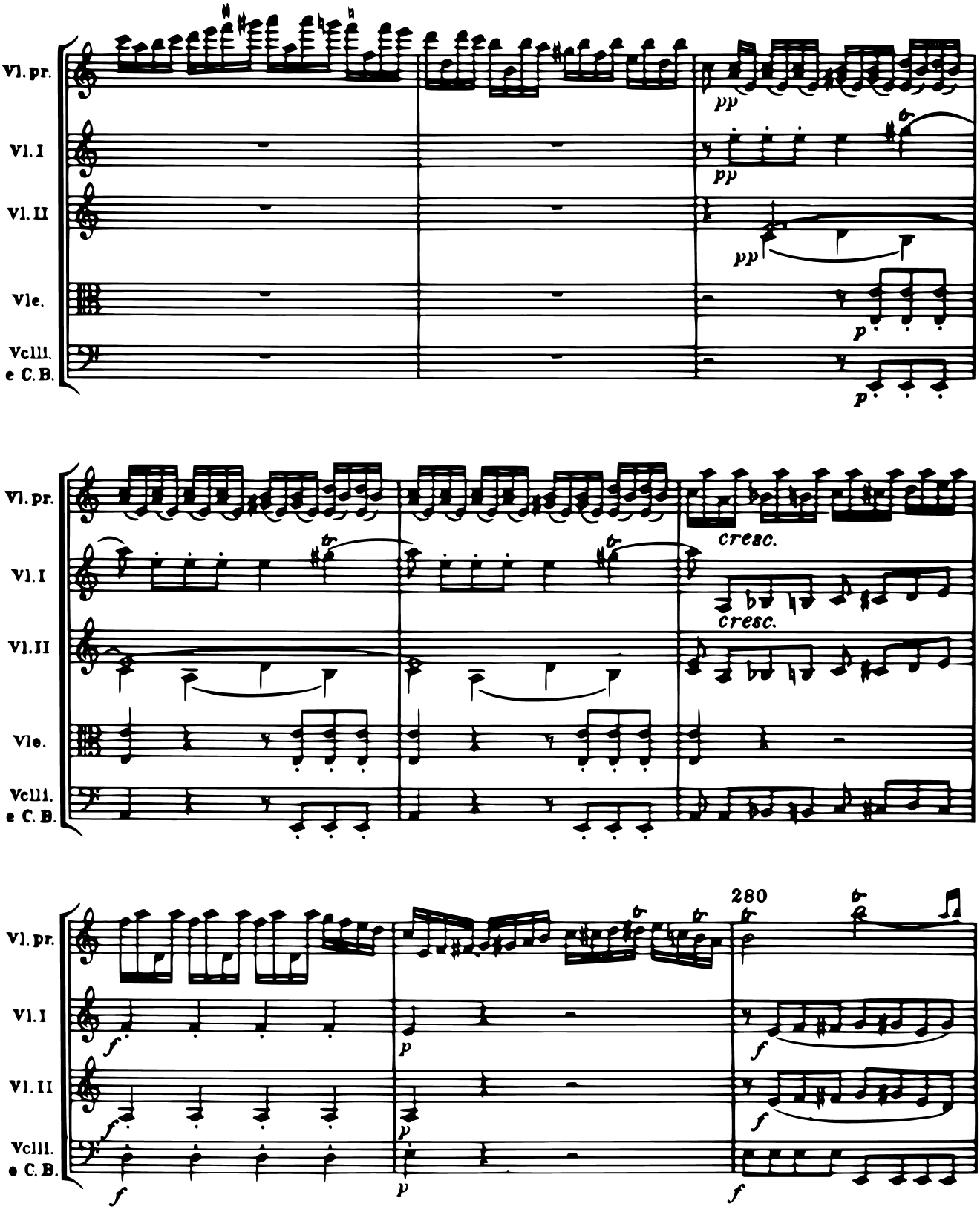

240
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Vl.pr.
Vl.I
Vl.II
Vle.
Vclli. e C.B.
Bassi
p
pp
2

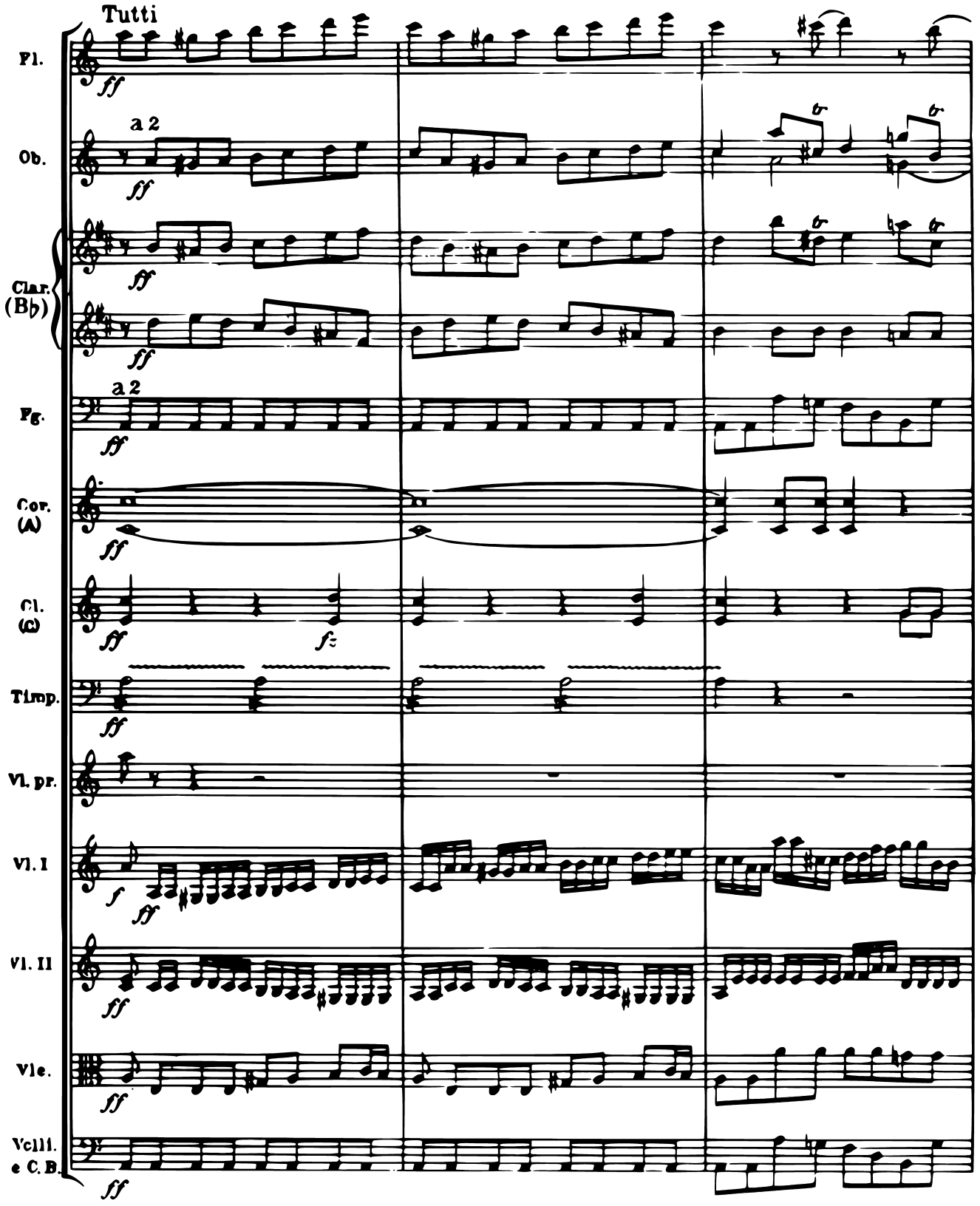

Fl.
Ob.
Cl. (B♭)
Fg.
Cor. (A)
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.
p
f
pp

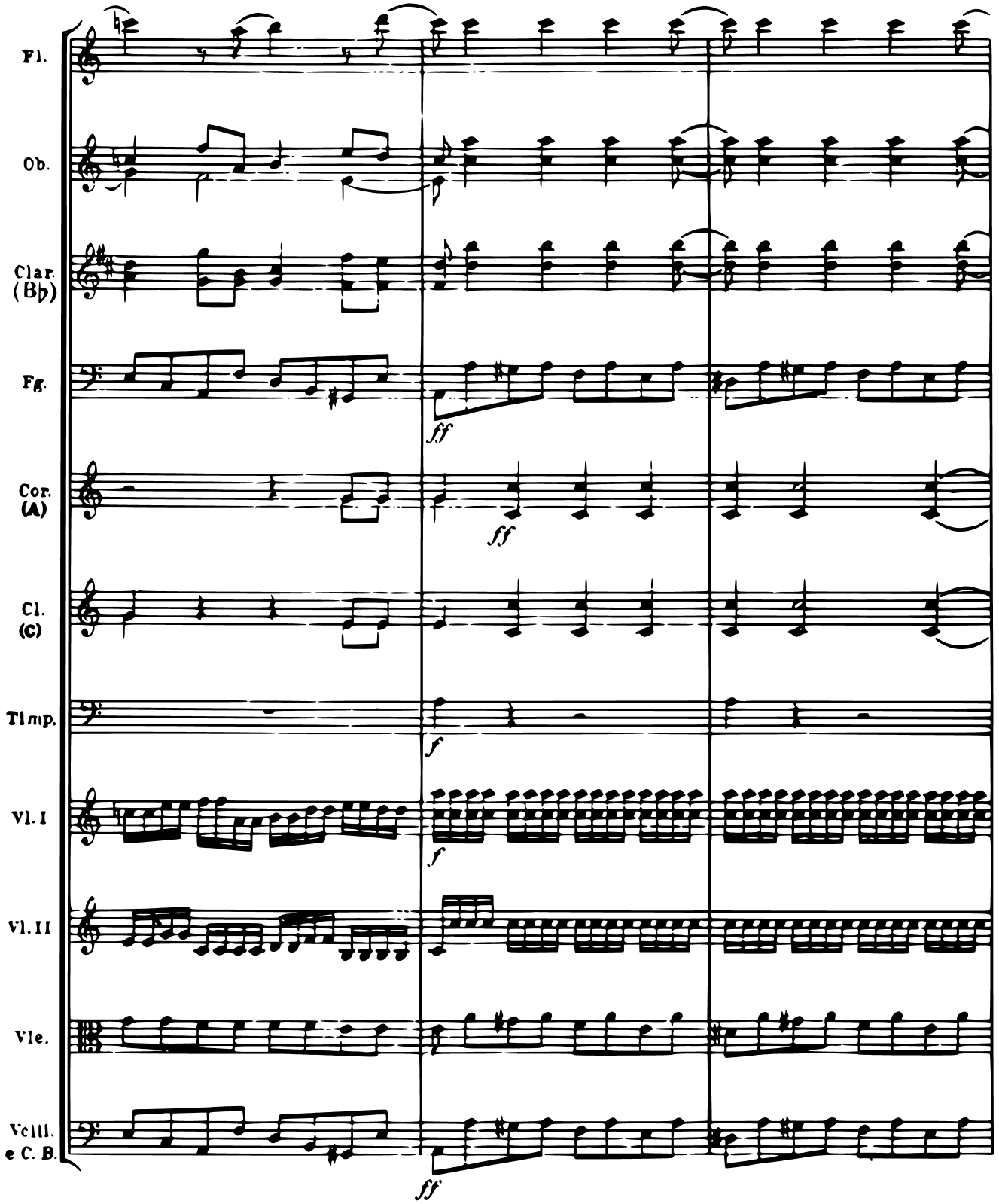

250
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.

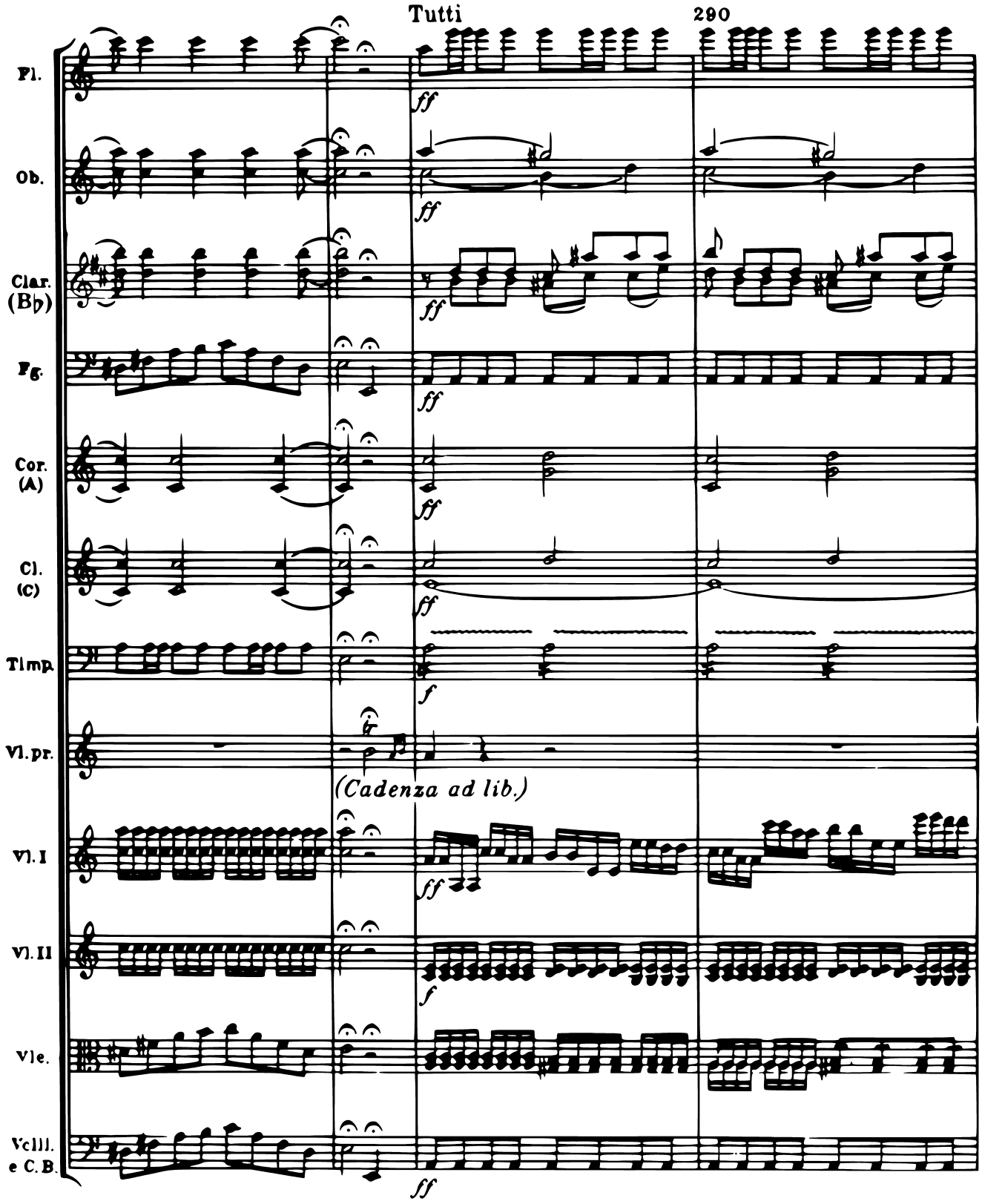

Vl.pr.
Vl.I
Vl.II
Vle.
Vcll.
e C.B.
p
p
p
mf
mf
260
f
mf
mf

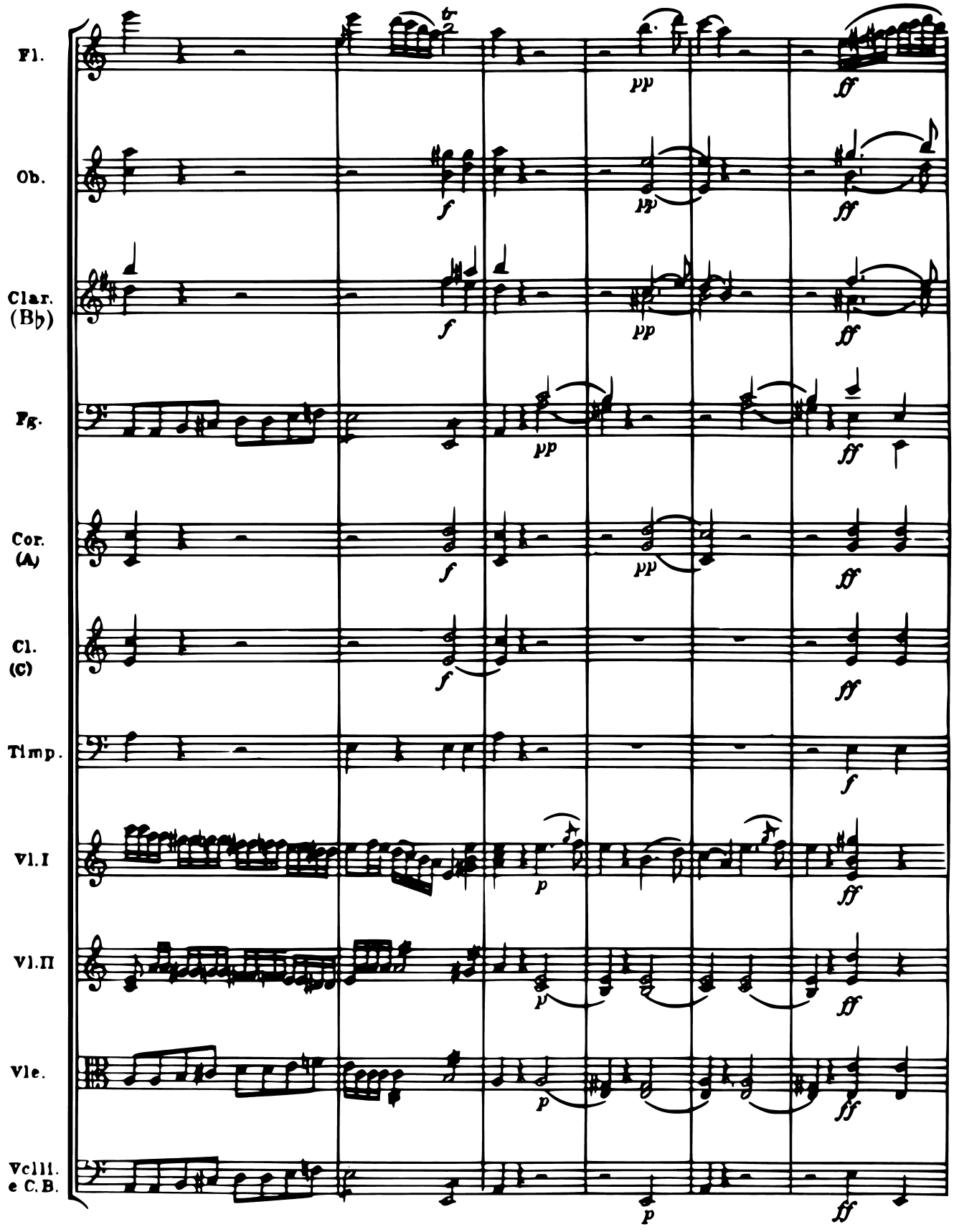

Vl.pr.
Vl.I
Vl.II
Vle.
Vcll.
e C.B.
pp
p
270
f

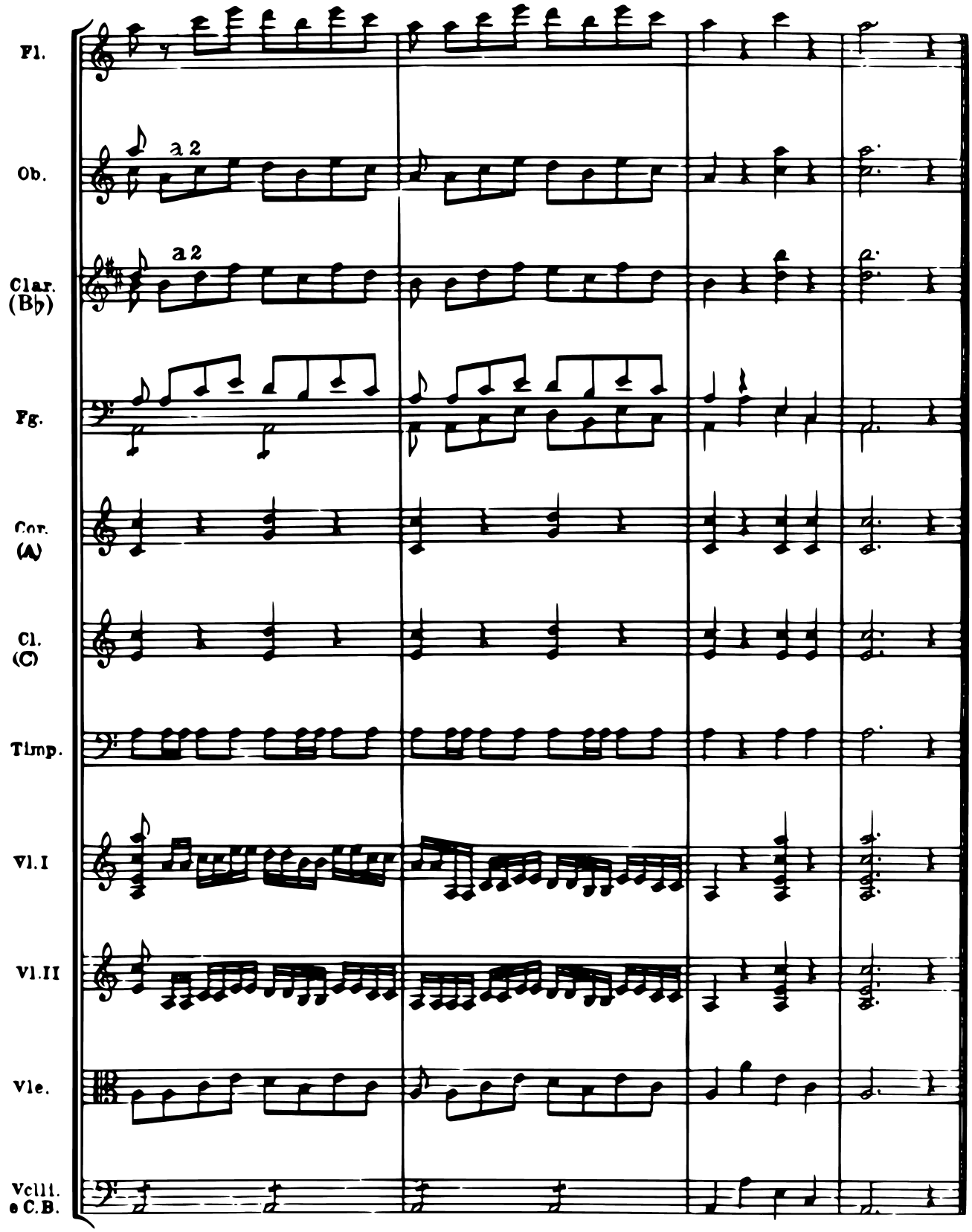

Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
pp
pp
pp
p
p
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
cresc.
cresc.
Vl. pr.
Vl. I
Vl. II
Vclli. e C. B.
280
f
p
f
p
f
p
f


Tutti
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
a 2
a 2
ff
f
fz


Fl.
Ob.
Clar. (B♭)
Fg.
ff
Cor. (A)
ff
Cl. (C)
Timp.
f
Vl. I
f
Vl. II
Vle.
Vcll. e C. B.
ff

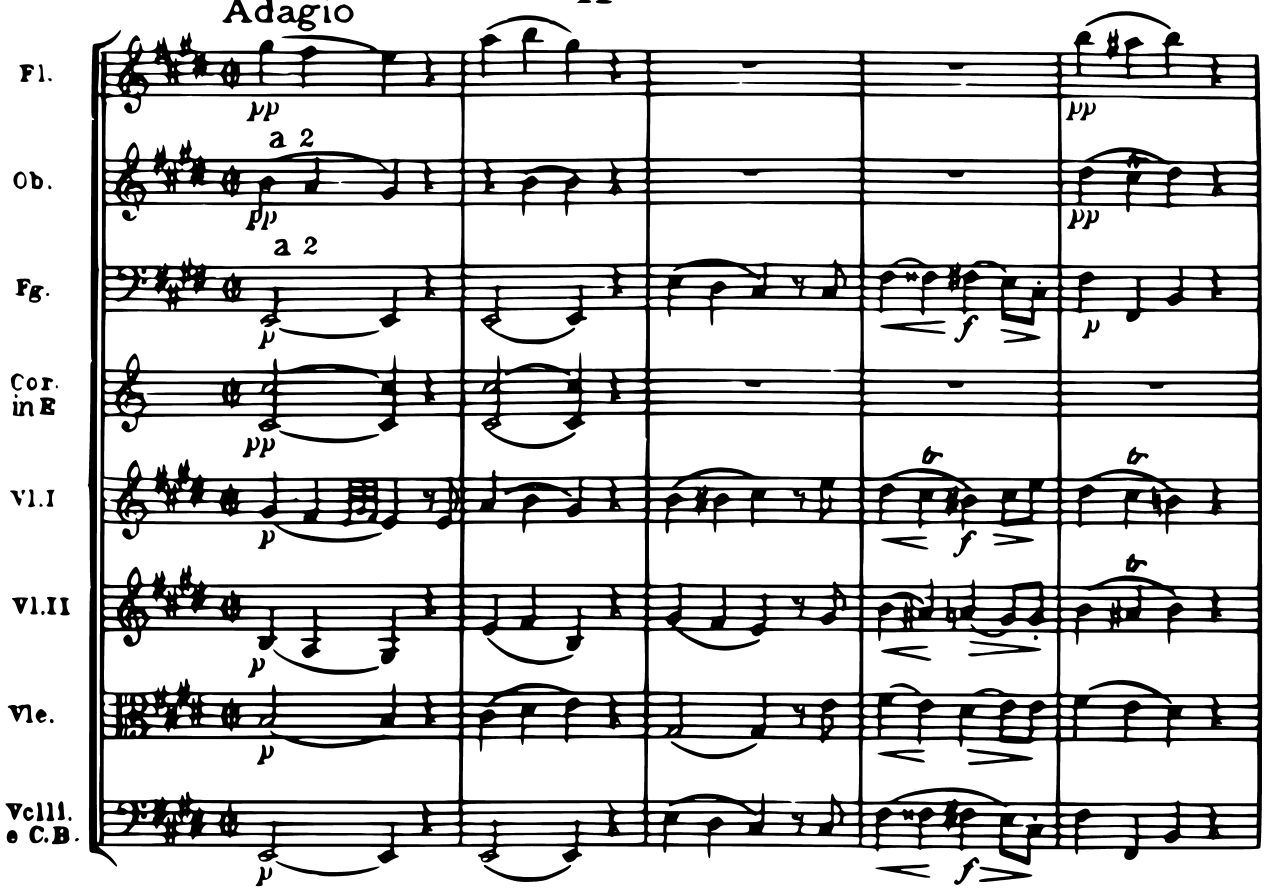

Tutti
290
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. pr.
(Cadenza ad lib.)
Vl. I
Vl. II
Vle.
Vcll. e C. B.
ff
f

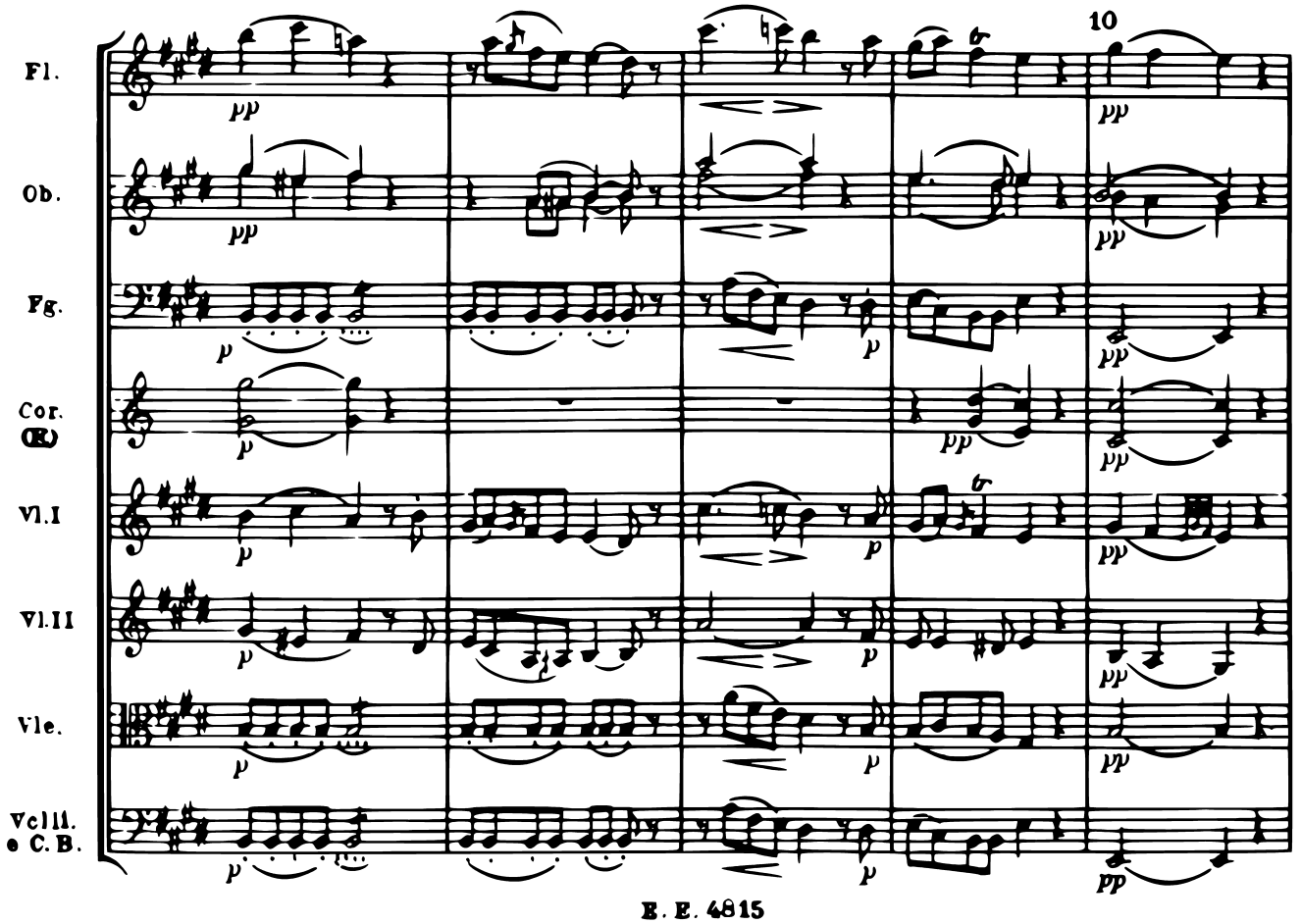

Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl.I
Vl.II
Vle.
Vcll. e C.B.
pp
ff
f
p

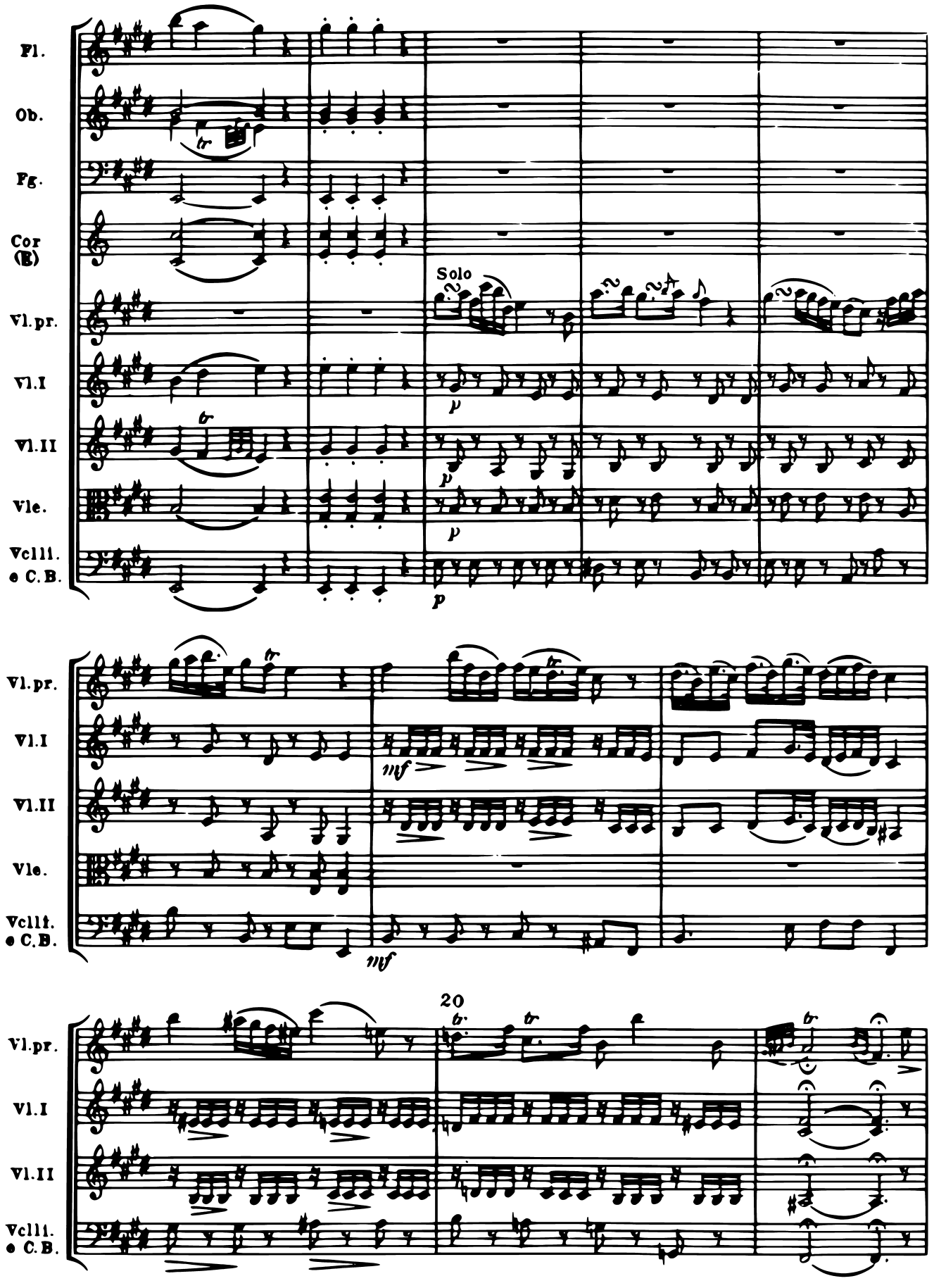

Fl.
Ob.
a 2
Clar.
(B♭)
a 2
Fg.
Cor.
(A)
Cl.
(C)
Timp.
Vl.I
Vl.II
Vle.
Vcll.
e C.B.

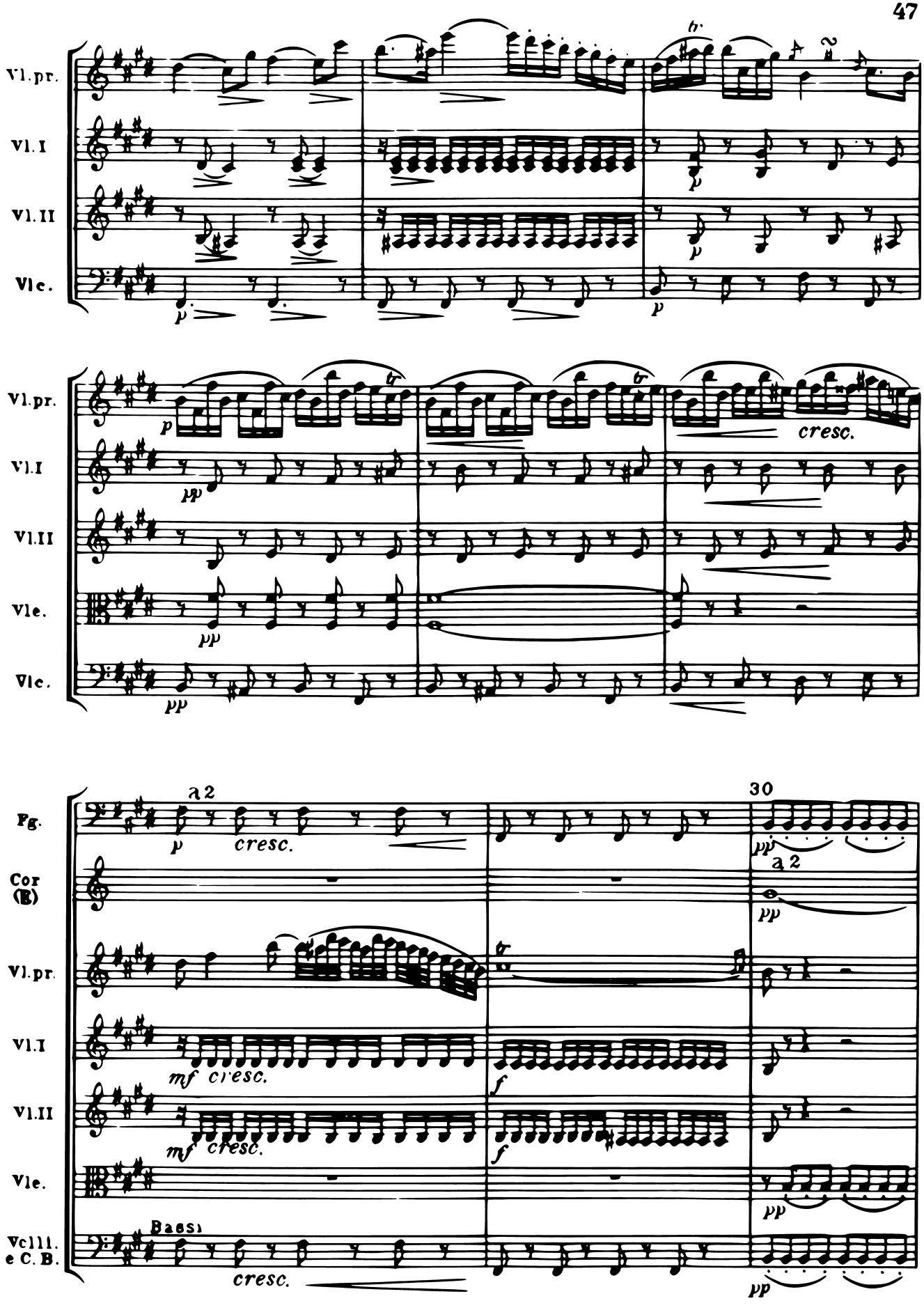
# II

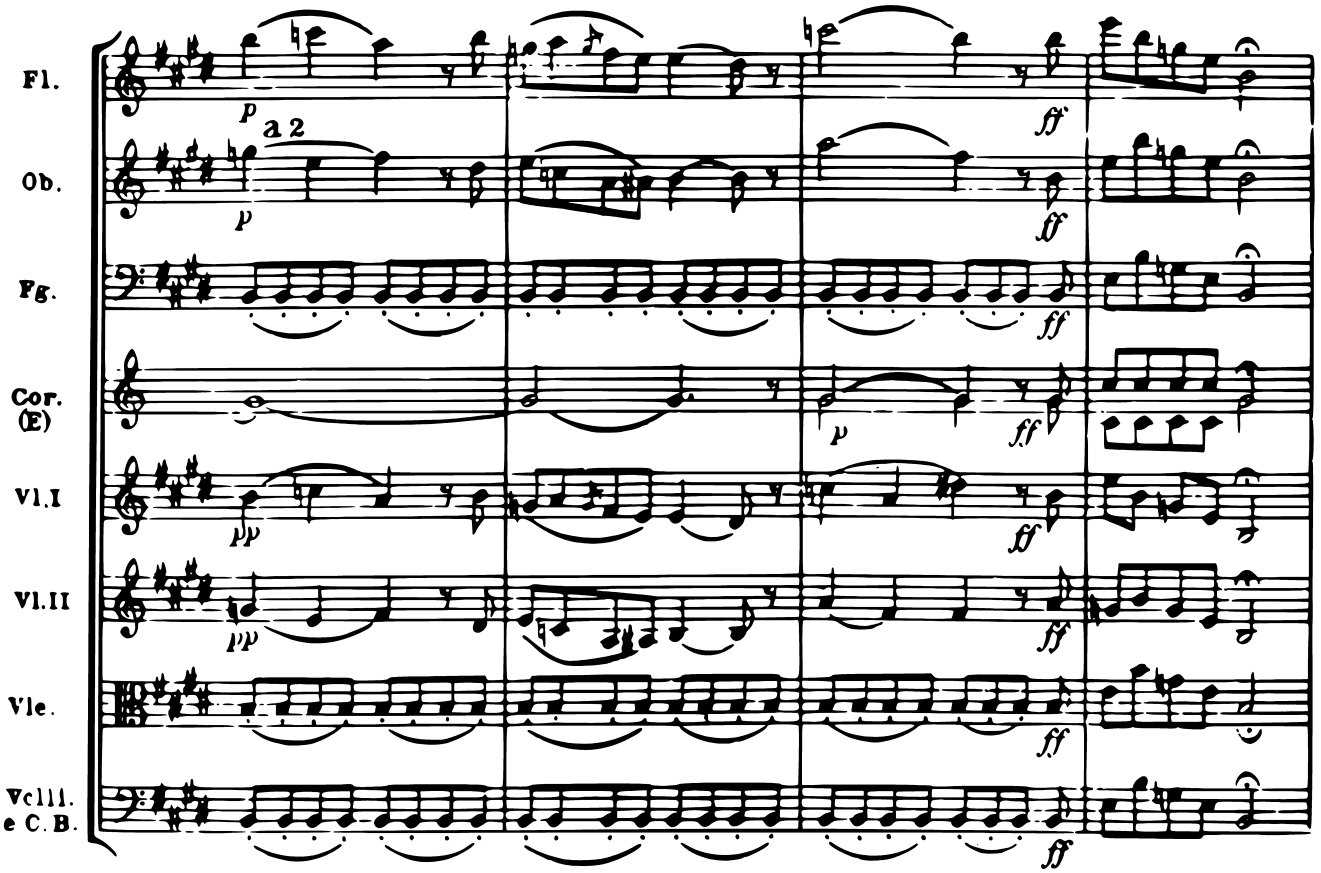
## Adagio

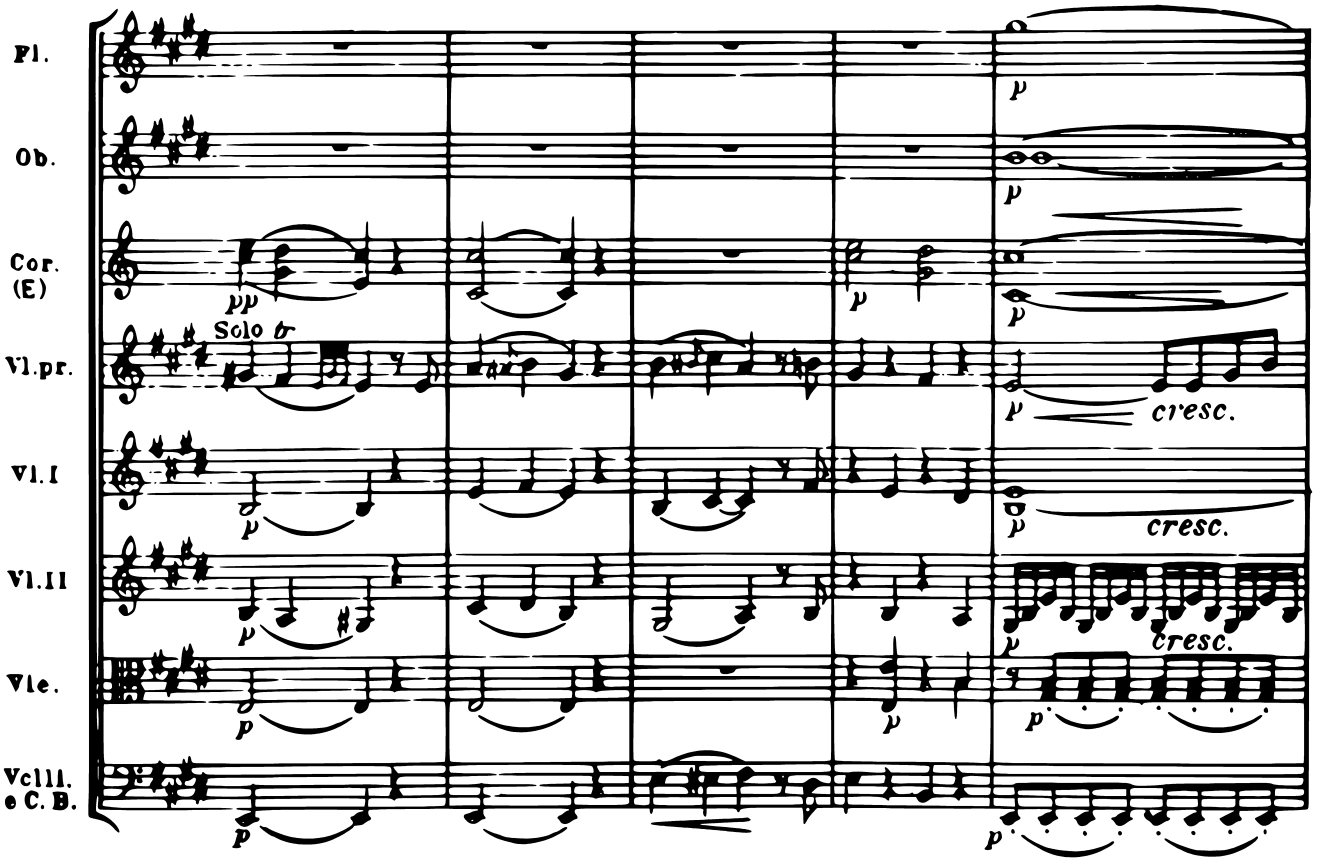

Fl.
Ob.
Fg.
Cor. in E
Vl.I
Vl.II
Vle.
Vclli. e C.B.
a 2
a 2
pp
p
f

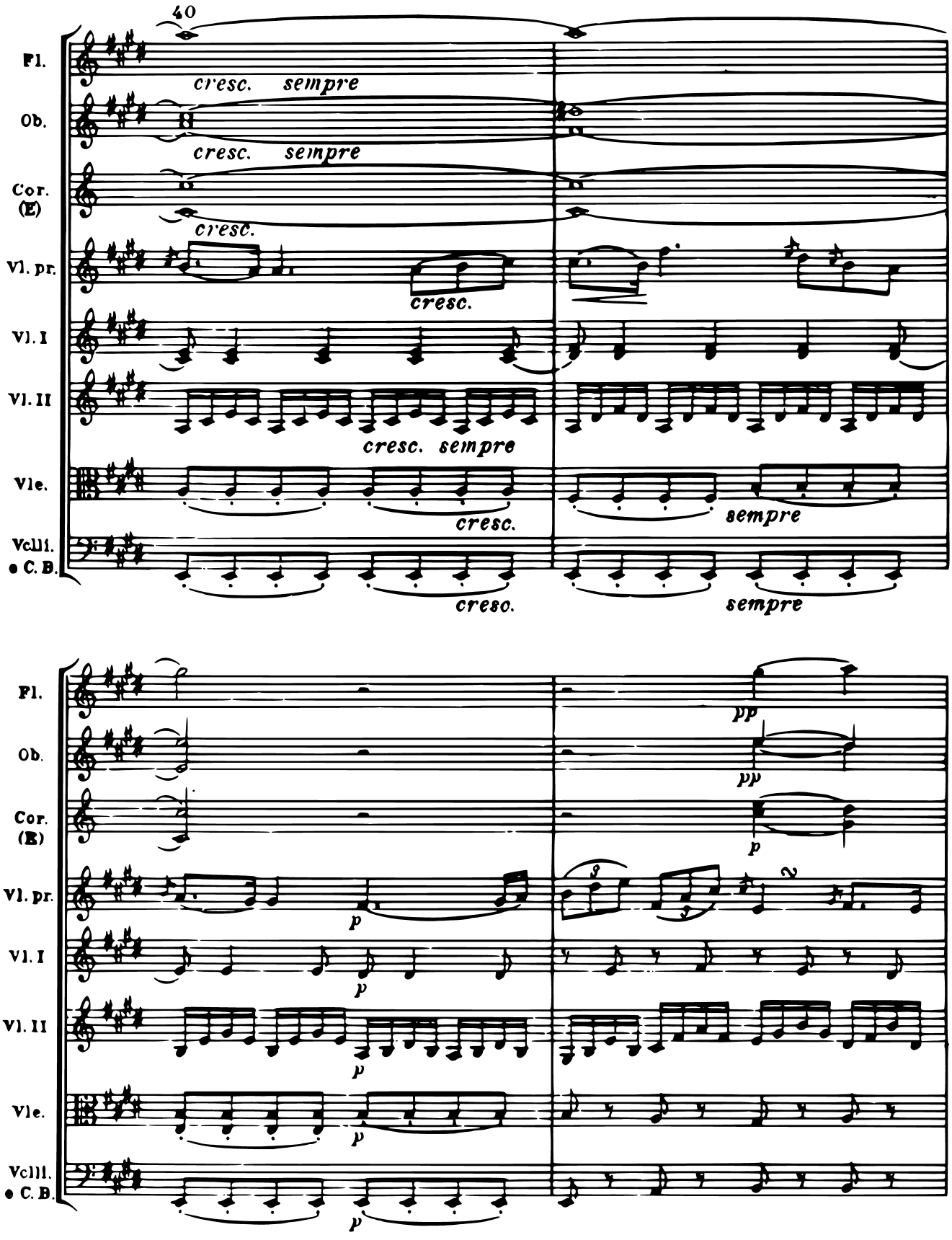

10
Fl.
Ob.
Fg.
Cor. (E)
Vl.I
Vl.II
Vle.
Vclli. e C.B.
pp
p

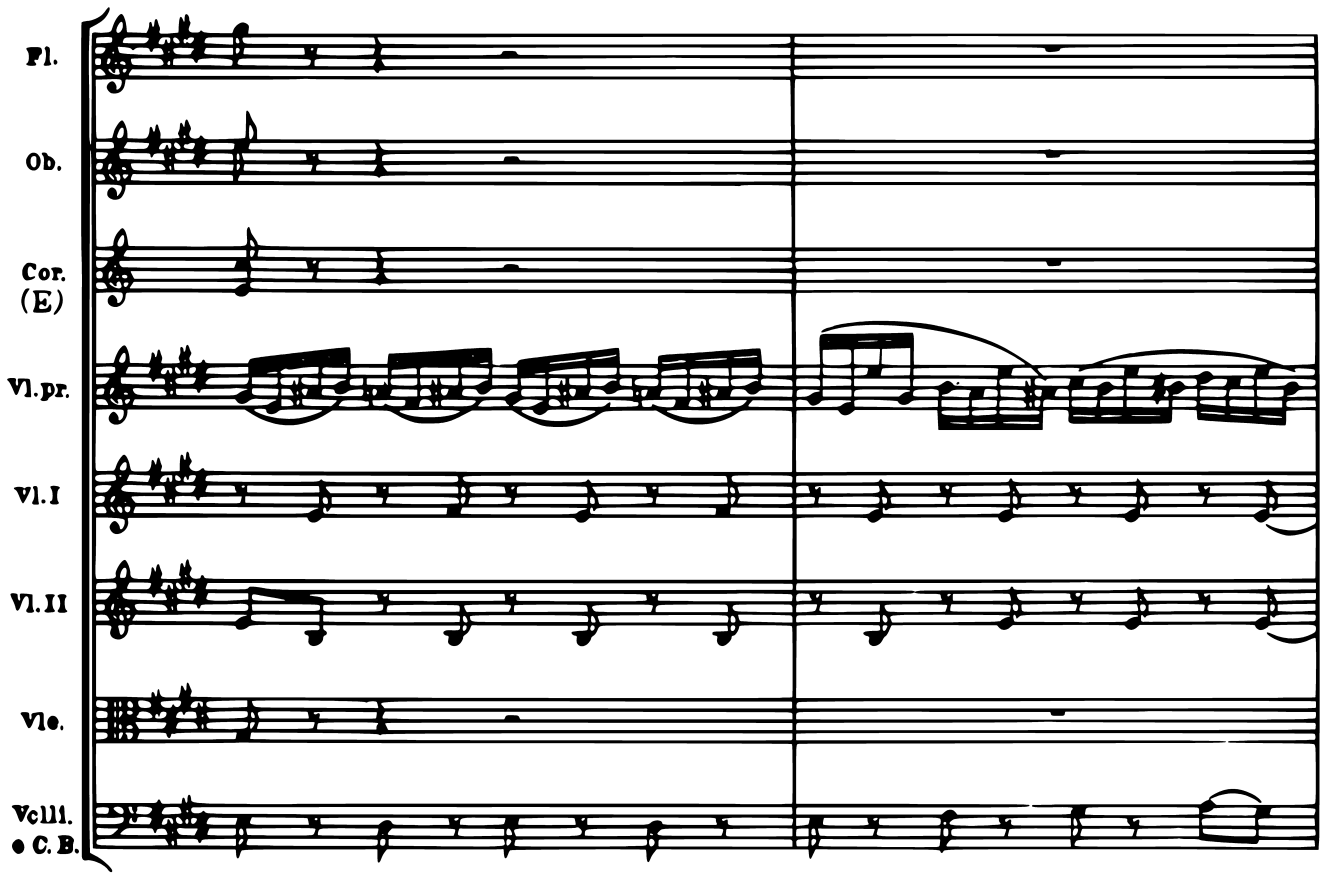

Fl.
Ob.
Fg.
Cor (E)
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll. e C.B.
Solo
p
mf
20

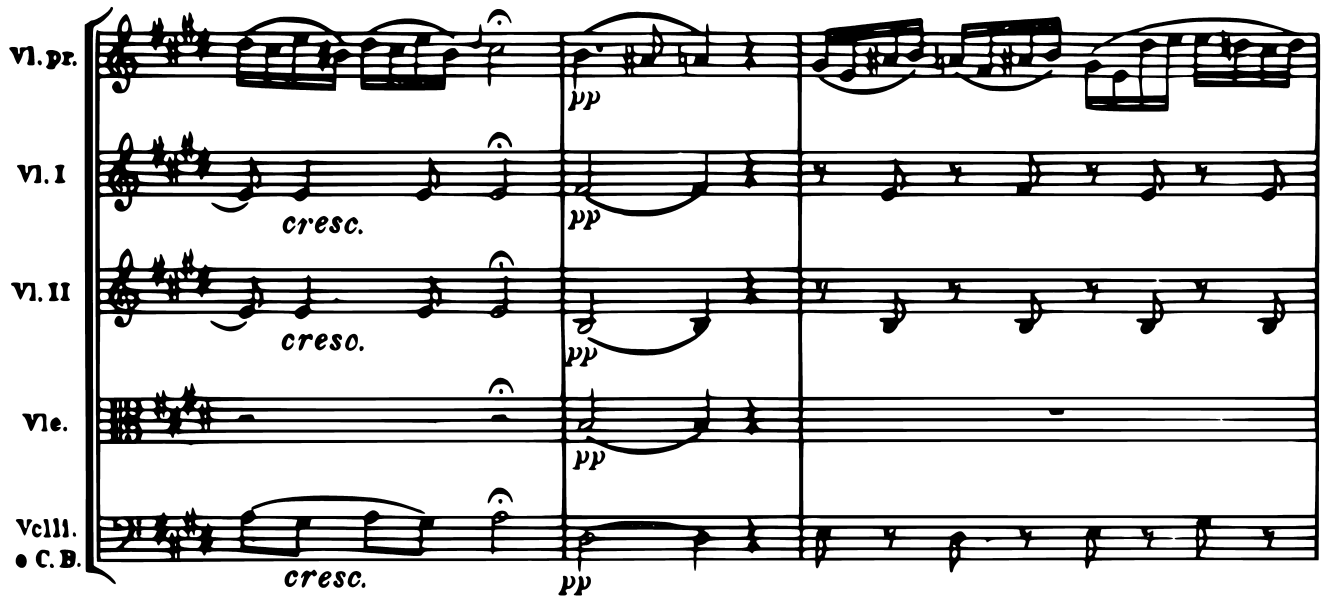

Vl. pr.
Vl. I
Vl. II
Vle.
Vl. pr.
Vl. I
Vl. II
Vle.
Vle.
Fg.
Cor (E)
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
a 2
30
a 2
Bassi
cresc.
mf cresc.
f
pp

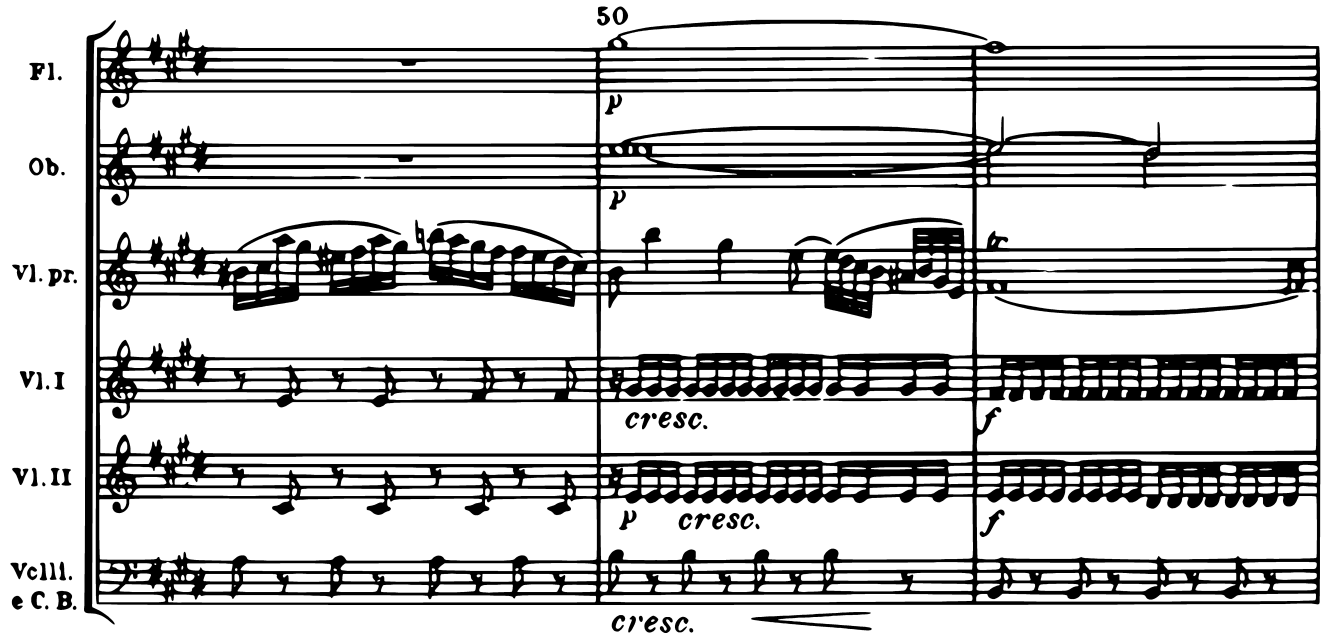

Fl.
Ob.
Fg.
Cor. (E)
Vl.I
Vl.II
Vle.
Vcll. e C.B.
a 2

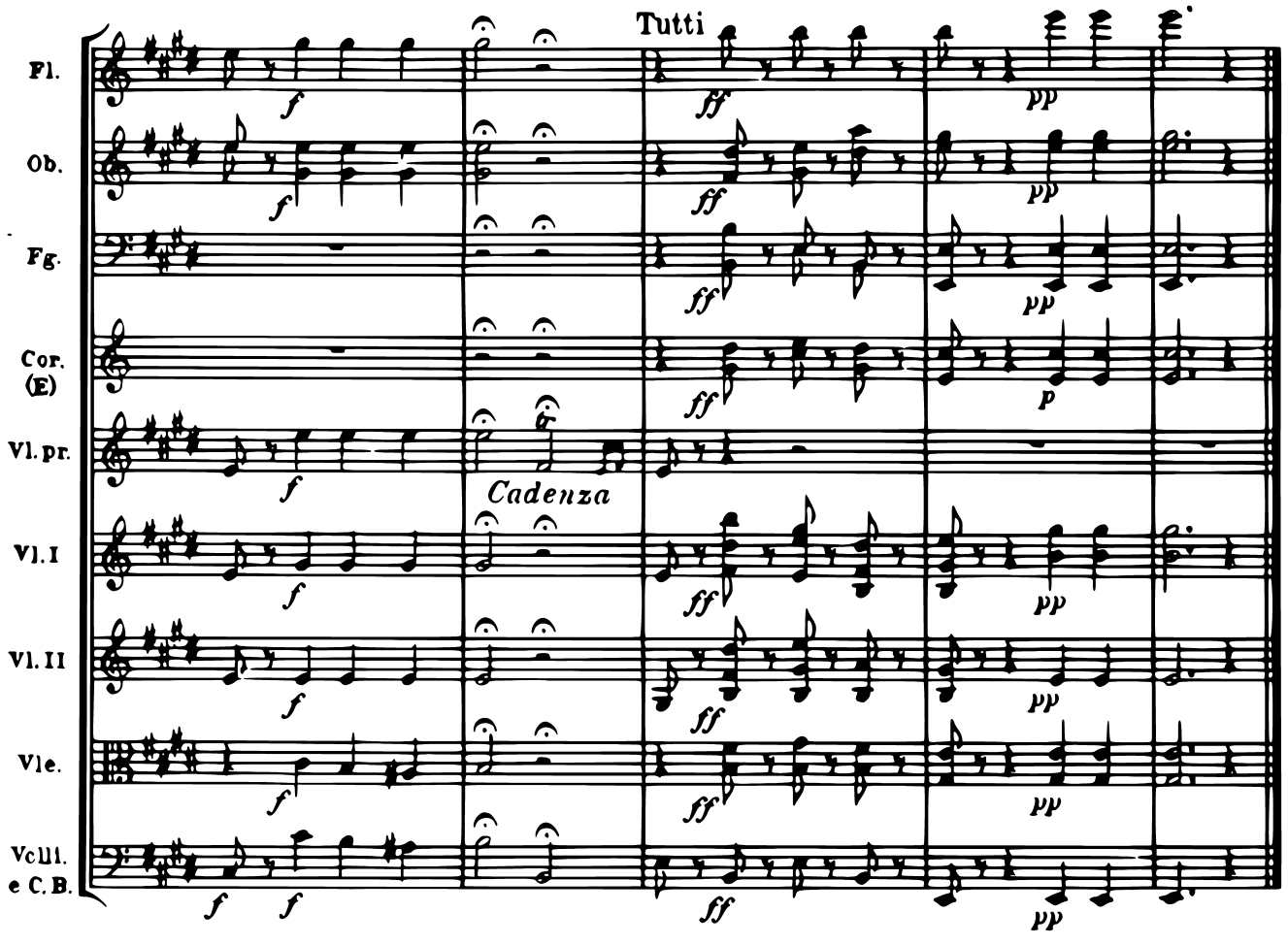

Fl.
Ob.
Cor. (E)
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll. e C.B.
Solo
cresc.
cresc.
cresc.


40
Fl.
Ob.
Cor. (E)
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
cresc. sempre
cresc.
cresc. sempre
cresc.
cresc.
cresc. sempre
cresc.
sempre
cresc.
sempre
pp
pp
p
p
p
p
p
p


Fl.
Ob.
Cor. (E)
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.

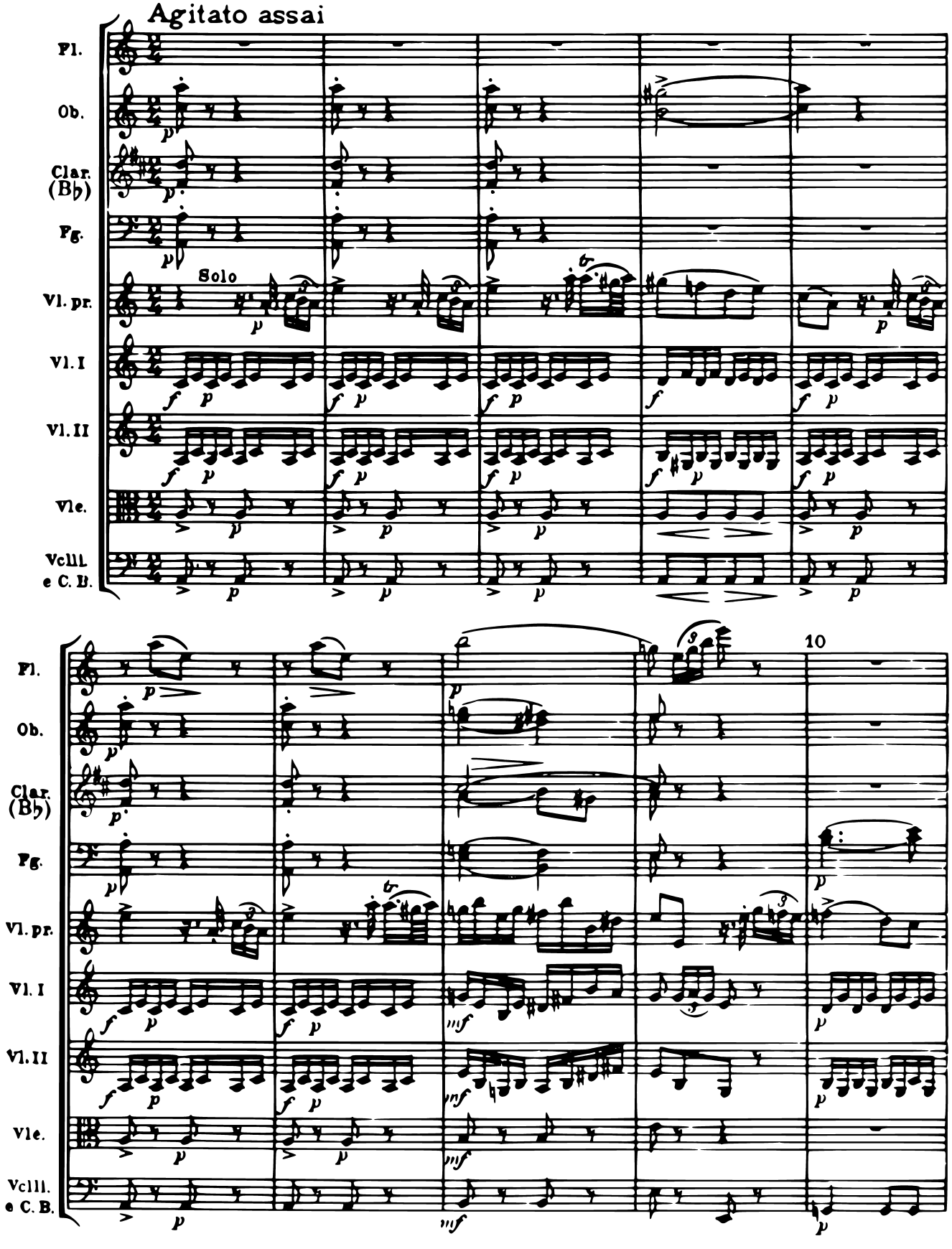

Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
pp
cresc.
pp
cresc.
pp
pp
cresc.
pp

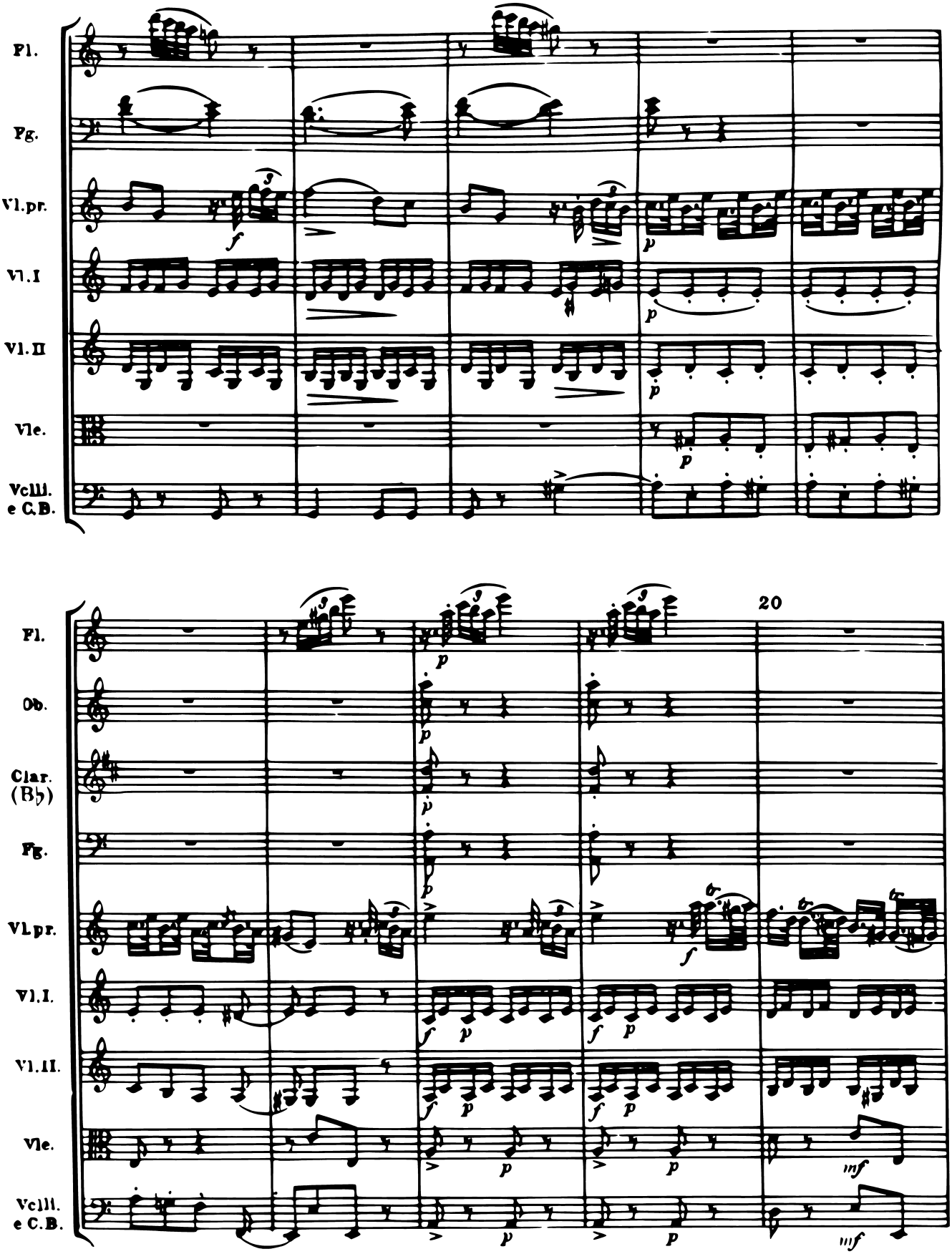

50
Fl.
Ob.
Vl. pr.
Vl. I
Vl. II
Vclli. e C. B.
p
cresc.
f
tr
cresc.

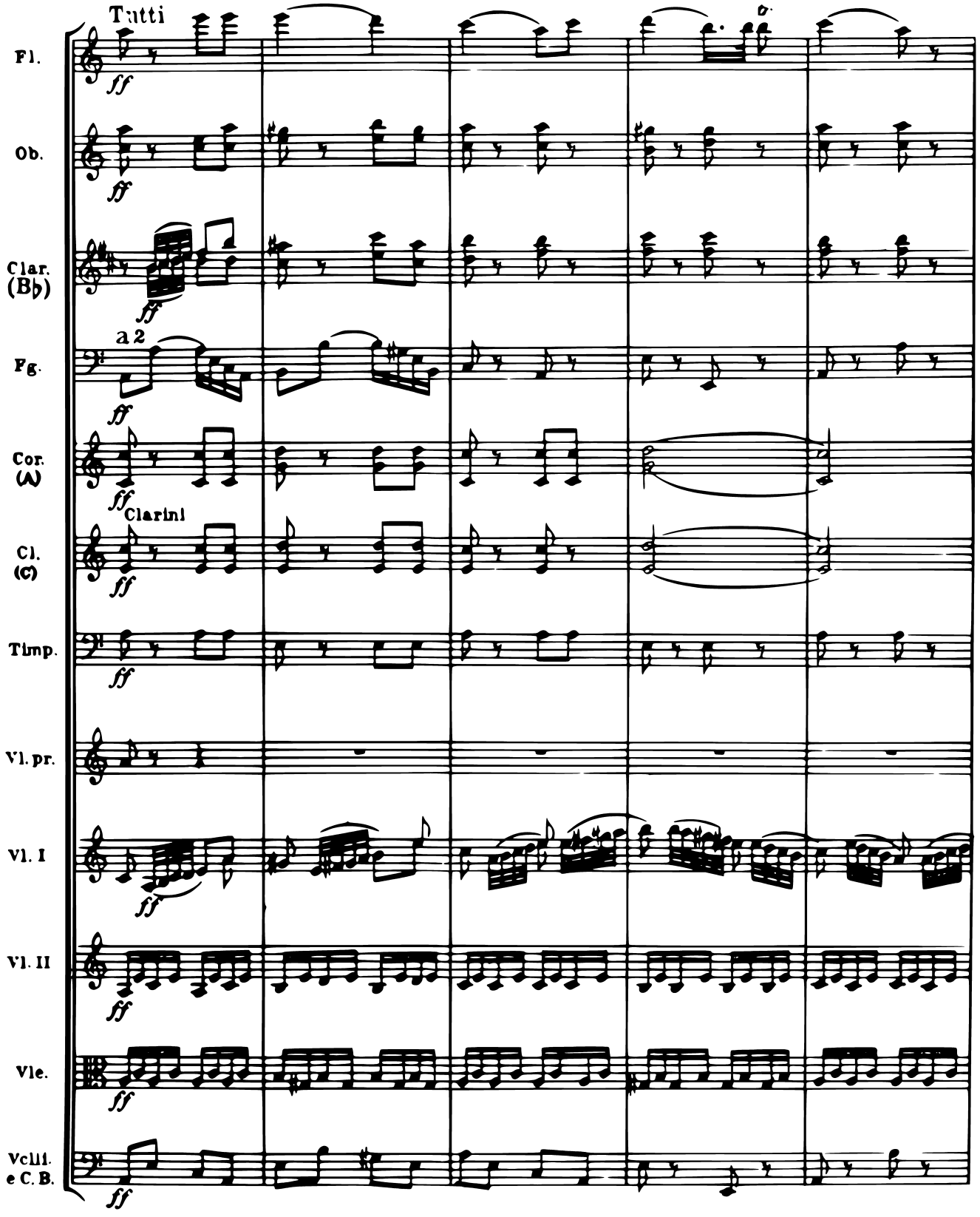

Tutti
Fl.
Ob.
Fg.
Cor. (E)
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
Cadenza
f
ff
pp
p

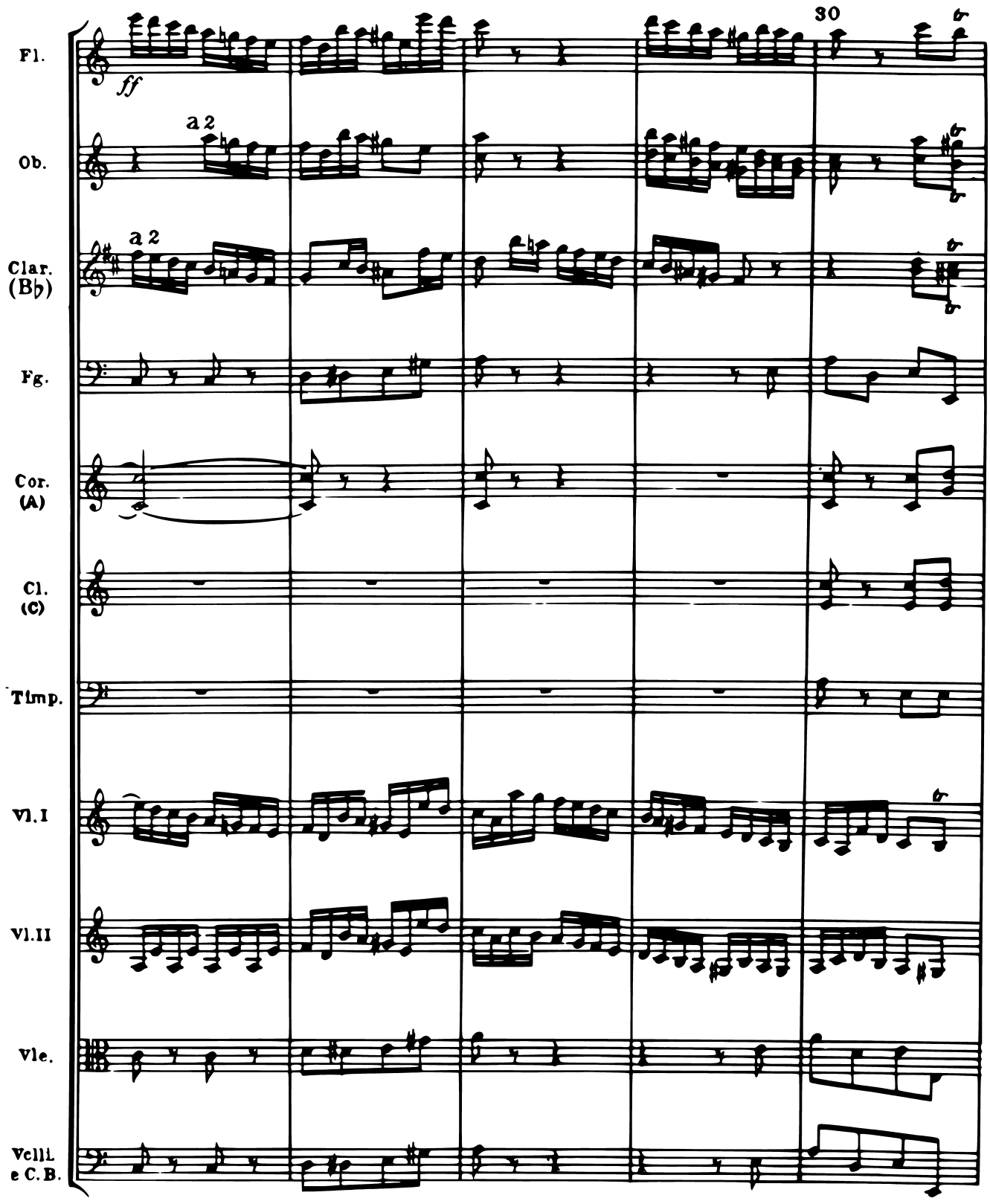
# III

Agitato assai




Fl.
Fg.
Vl.pr.
Vl.I
Vl.II
Vle.
Vclli. e C.B.
20
Fl.
Ob.
Clar. (B♭)
Fg.
Vl.pr.
Vl.I.
Vl.II.
Vle.
Vclli. e C.B.


Tutti
Fl.
Ob.
Clar. (B♭)
a 2
Fg.
Cor. (A)
Clarini
Cl. (C)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcli. e C. B.
ff


30
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ff
Ob.
a 2
Clar. (B♭)
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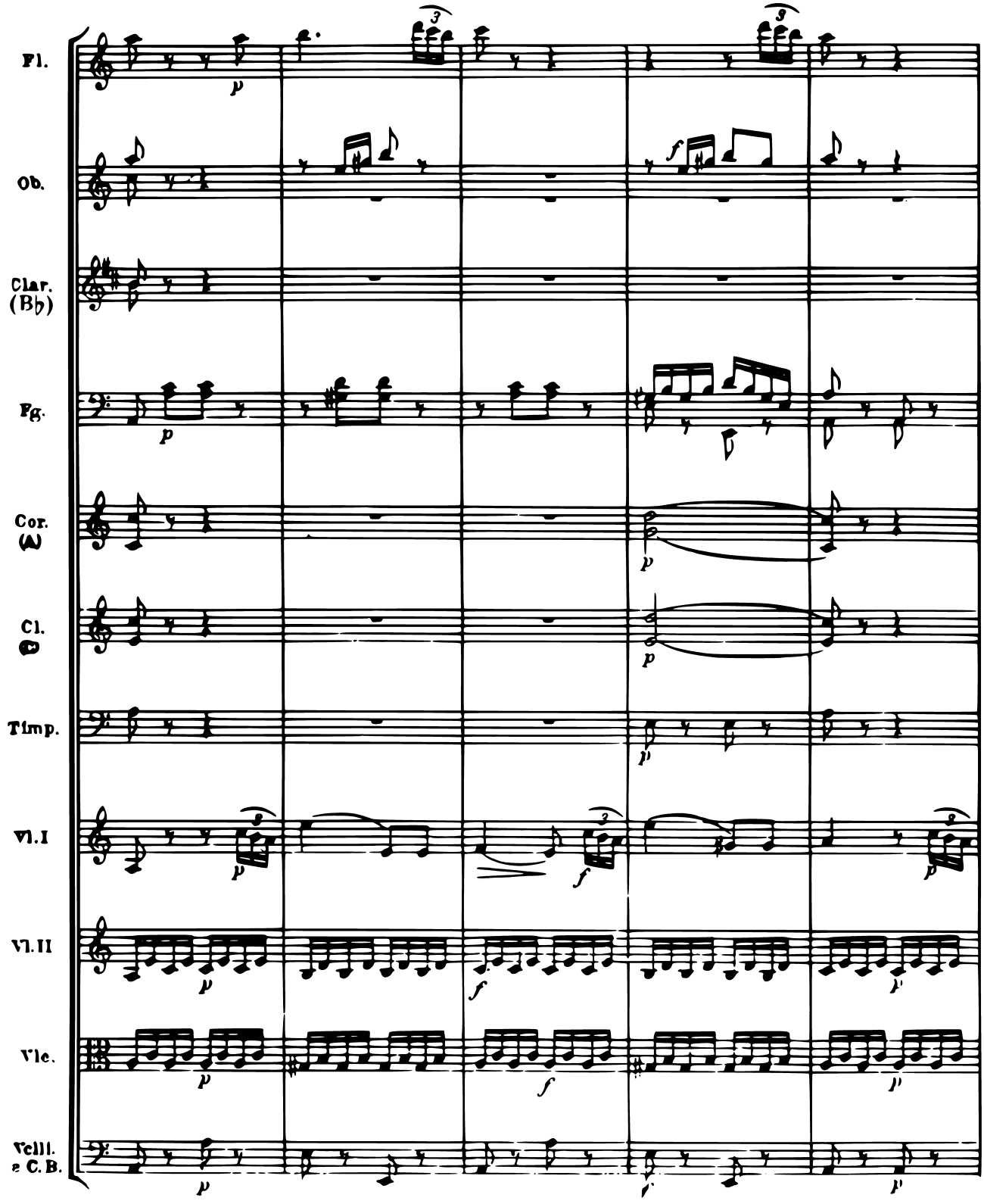
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl. I
Vl. II
Vle.
Vcli. e C. B.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Ob.
Clar. (B♭)
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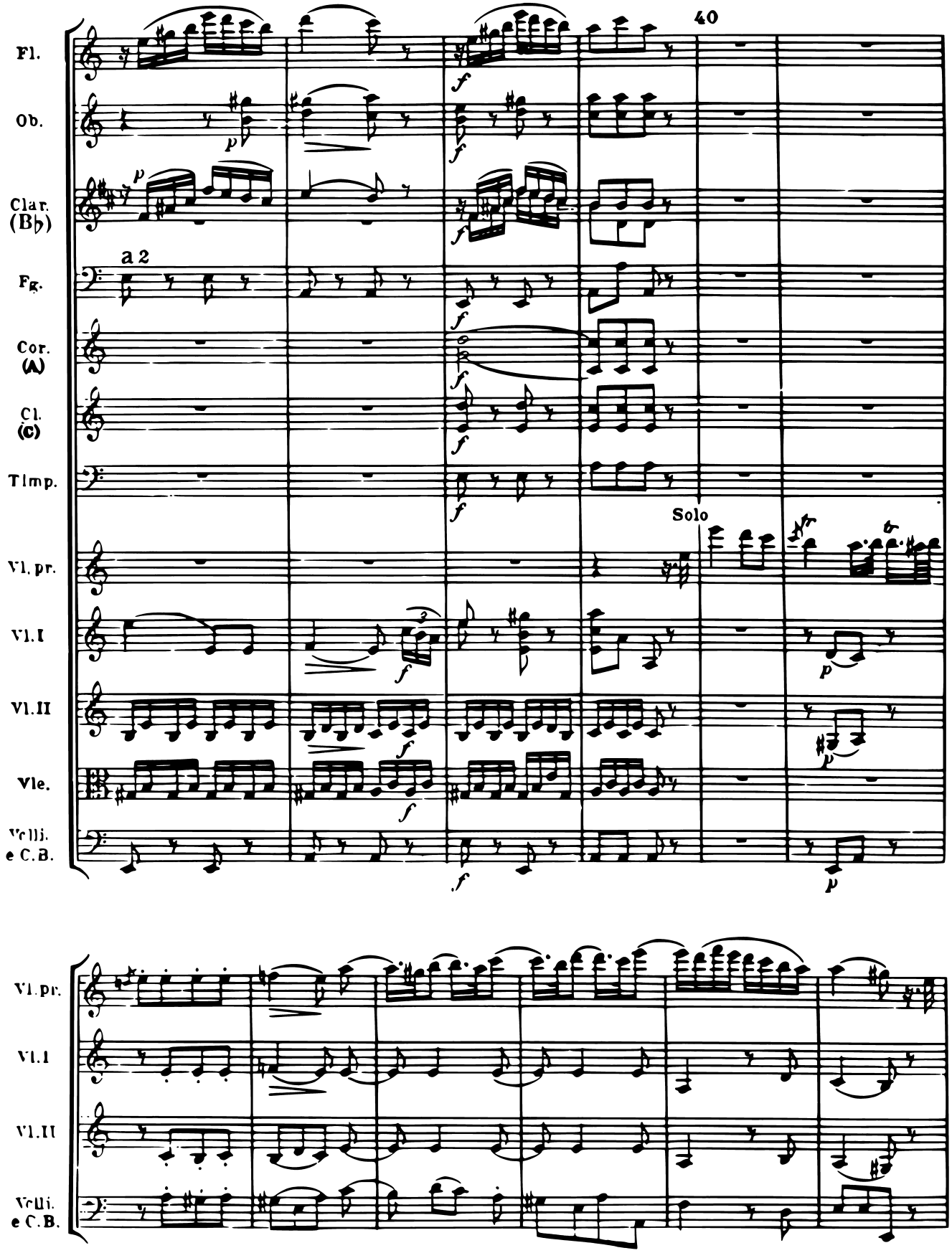
Cor. (A)
Cl. (C)
Timp.
Vl.I
Vl.II
Vle.
Vcll. e C.B.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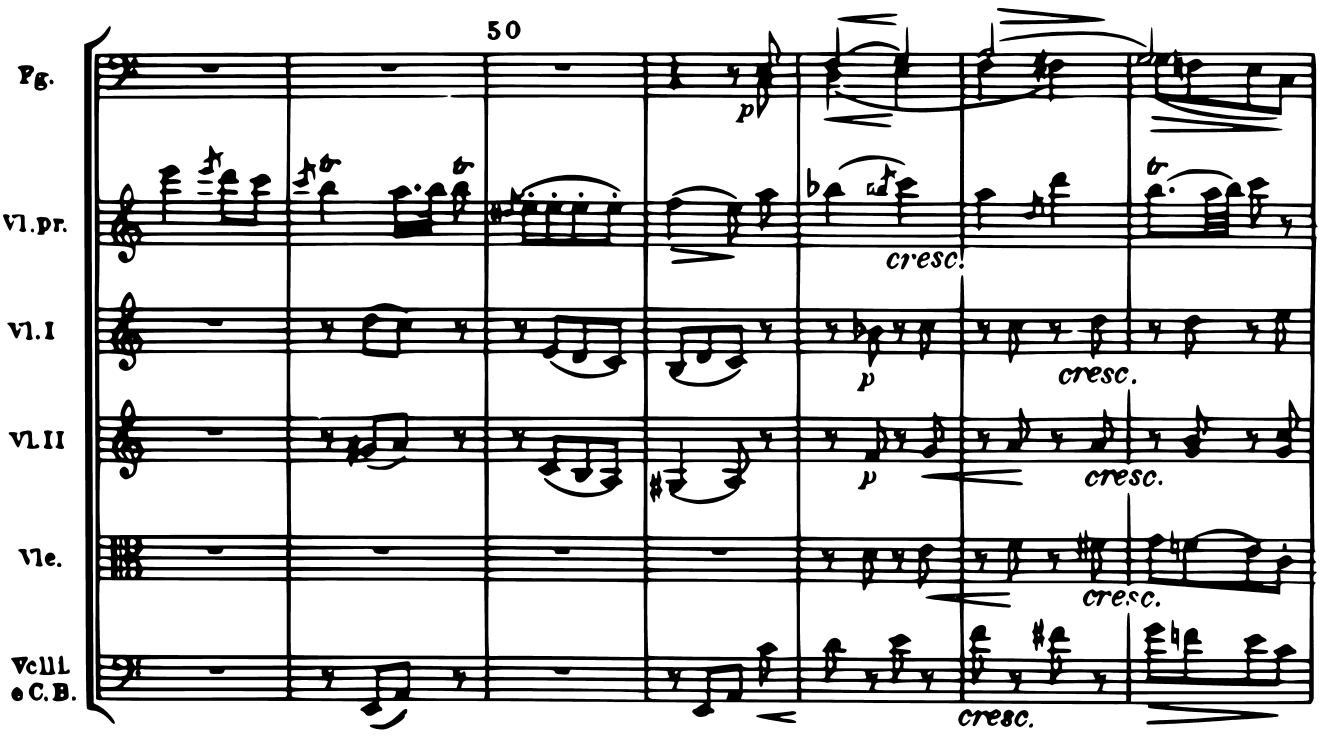
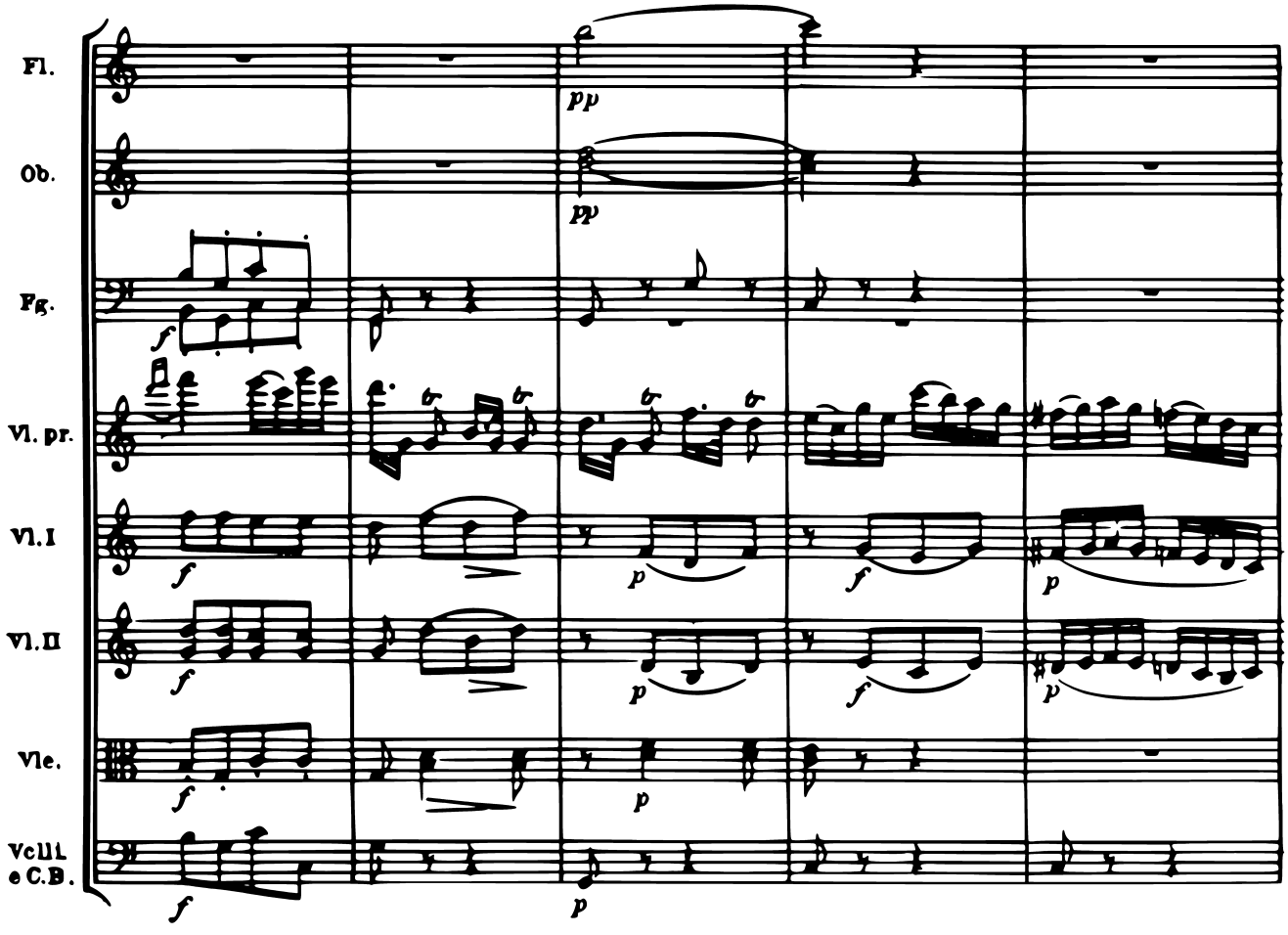
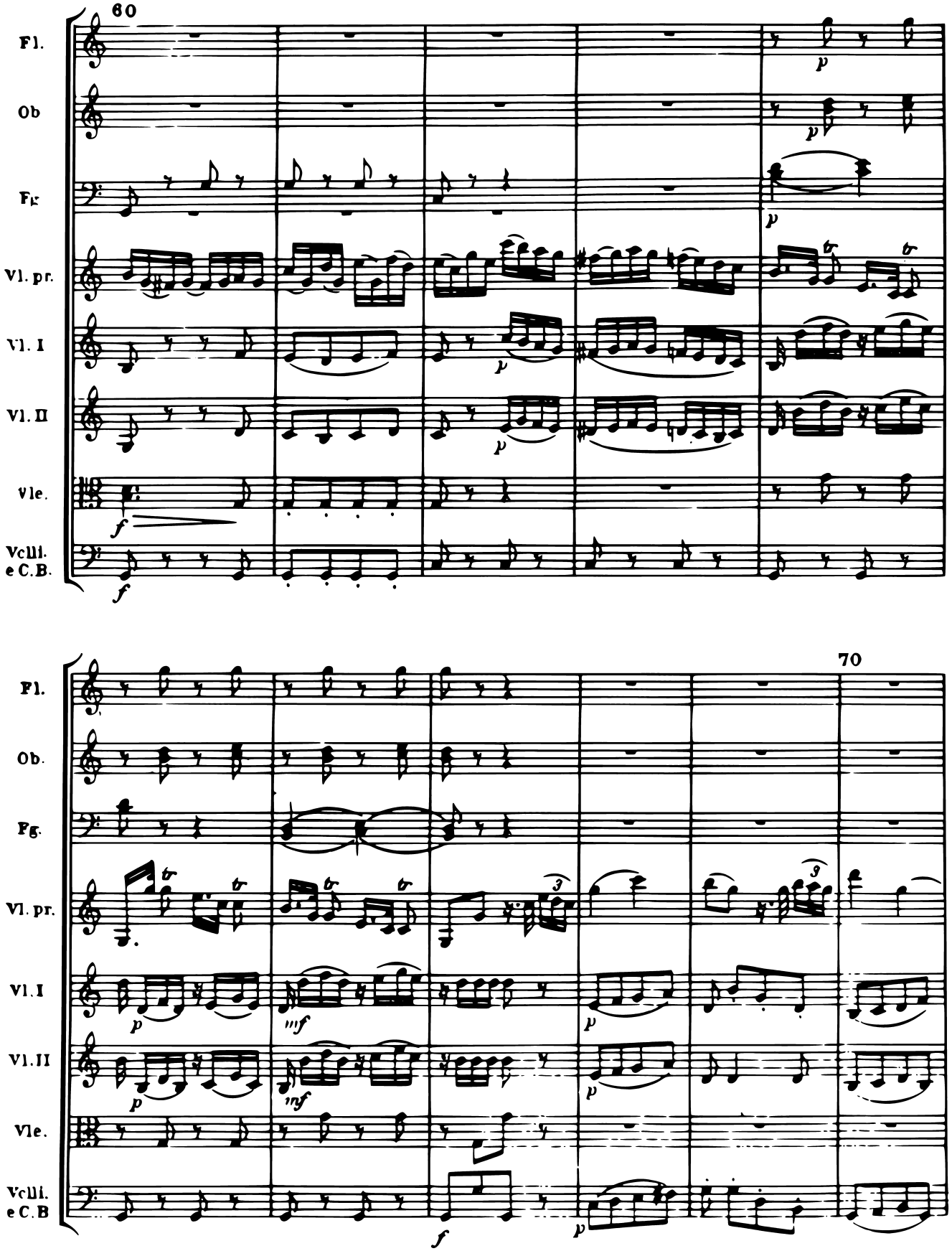
Fl.
Ob.
Clar. (B♭)
Fg.
a 2
Cor. (A)
Cl. (C)
Timp.
Solo
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C.B.
Vl. pr.
Vl. I
Vl. II
Vclli. e C.B.

50


Pg.
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll. e C.B.
p
cresc.
cresc.
cresc.
cresc.
cresc.


Fl.
Ob.
Fg.
Vl. pr.
Vl.I
Vl.II
Vle.
Vcll. e C.B.
pp
pp
f
p
f
p
f
p
f
p
f
p
f
p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Fg
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Vl. I
Vl. II
Vle.
Vclli. e C.B.
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Fg.
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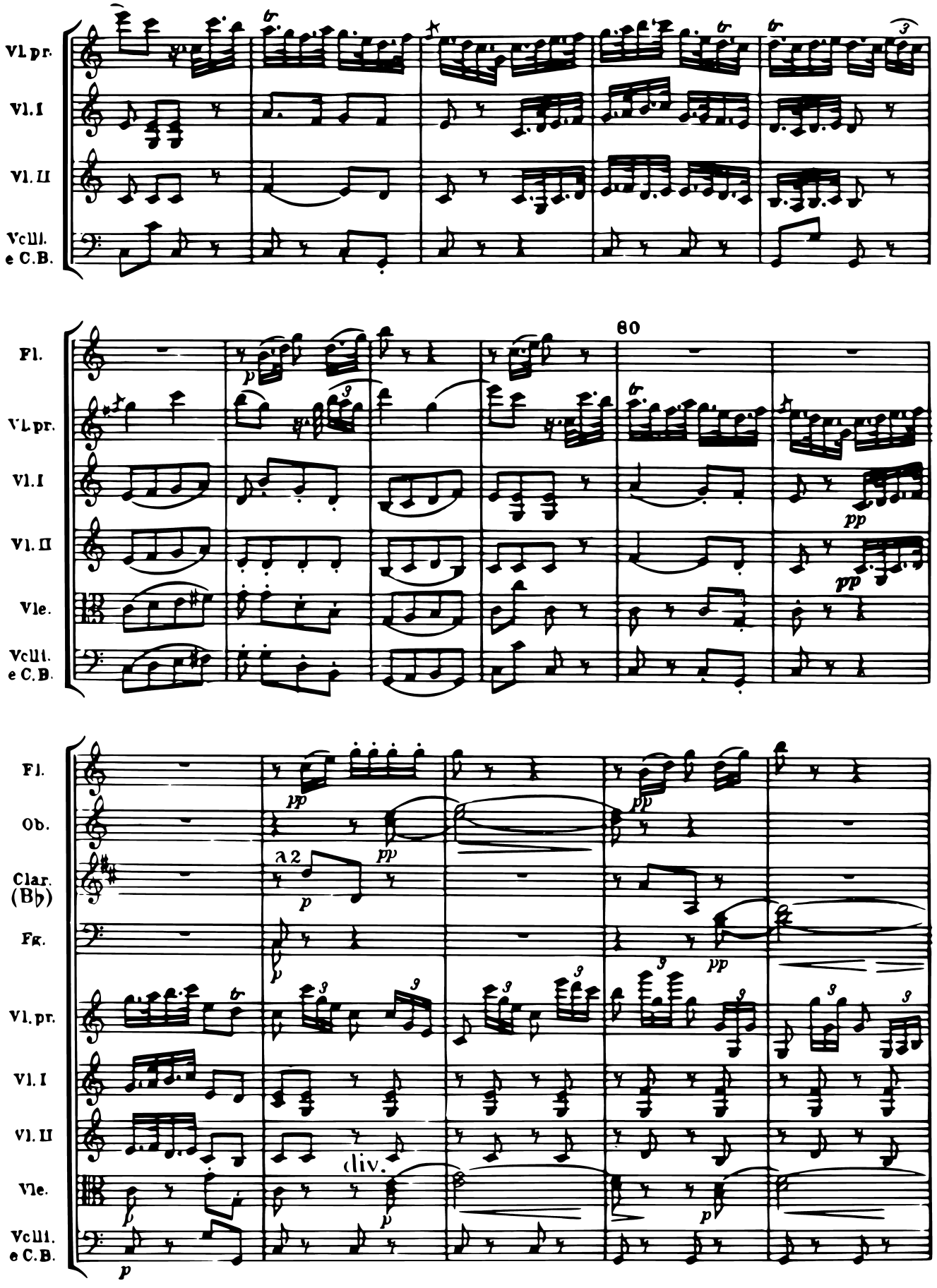
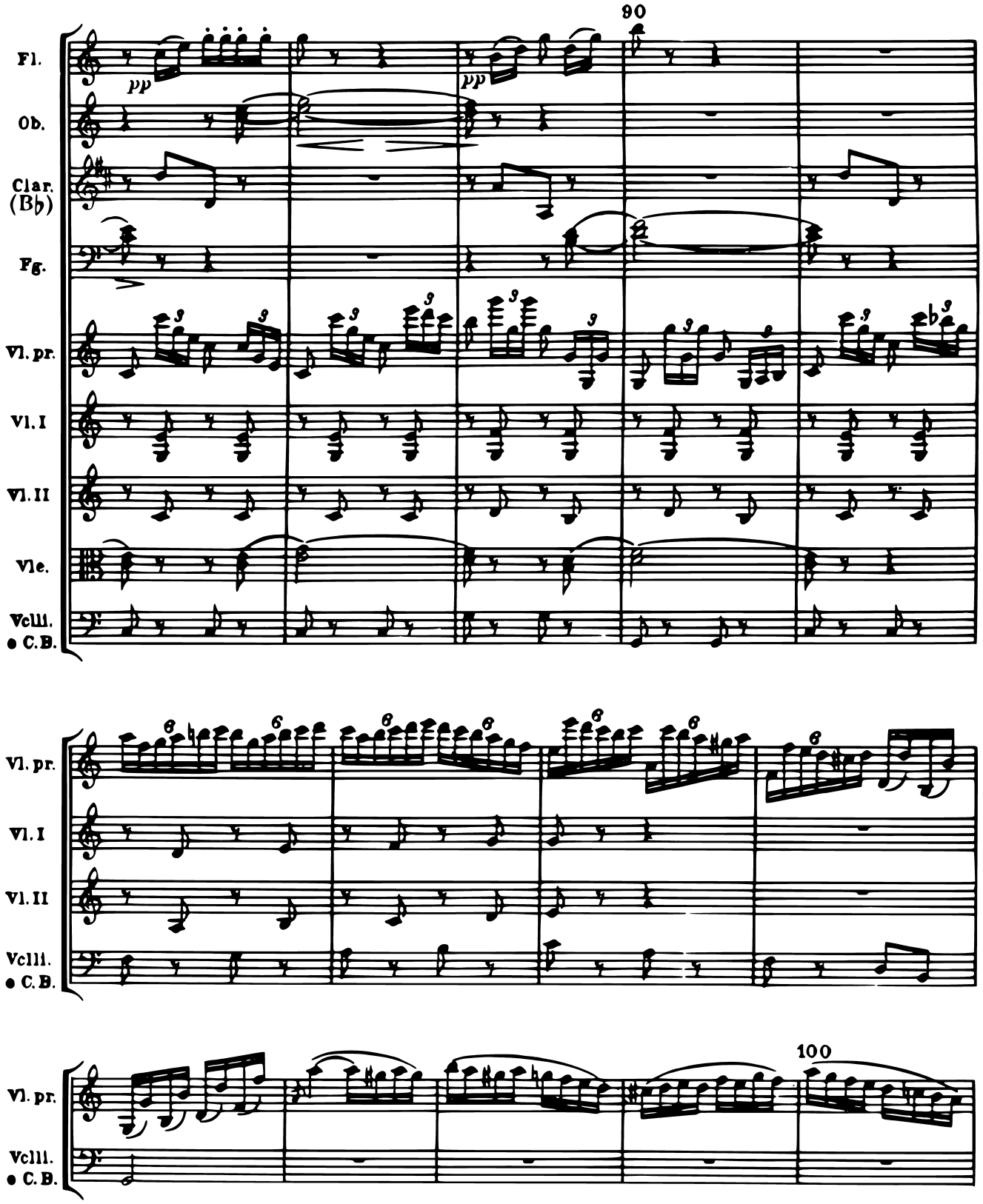
Vl.I
Vl.II
Vle.
Vclli. e C.B


Vl. pr.
Vl. I
Vl. II
Vcll. e C.B.
60
Fl.
Ob.
Clar. (B♭)
Fg.
a 2
div.


90
Fl.
Ob.
Clar. (B♭)
Fg.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.
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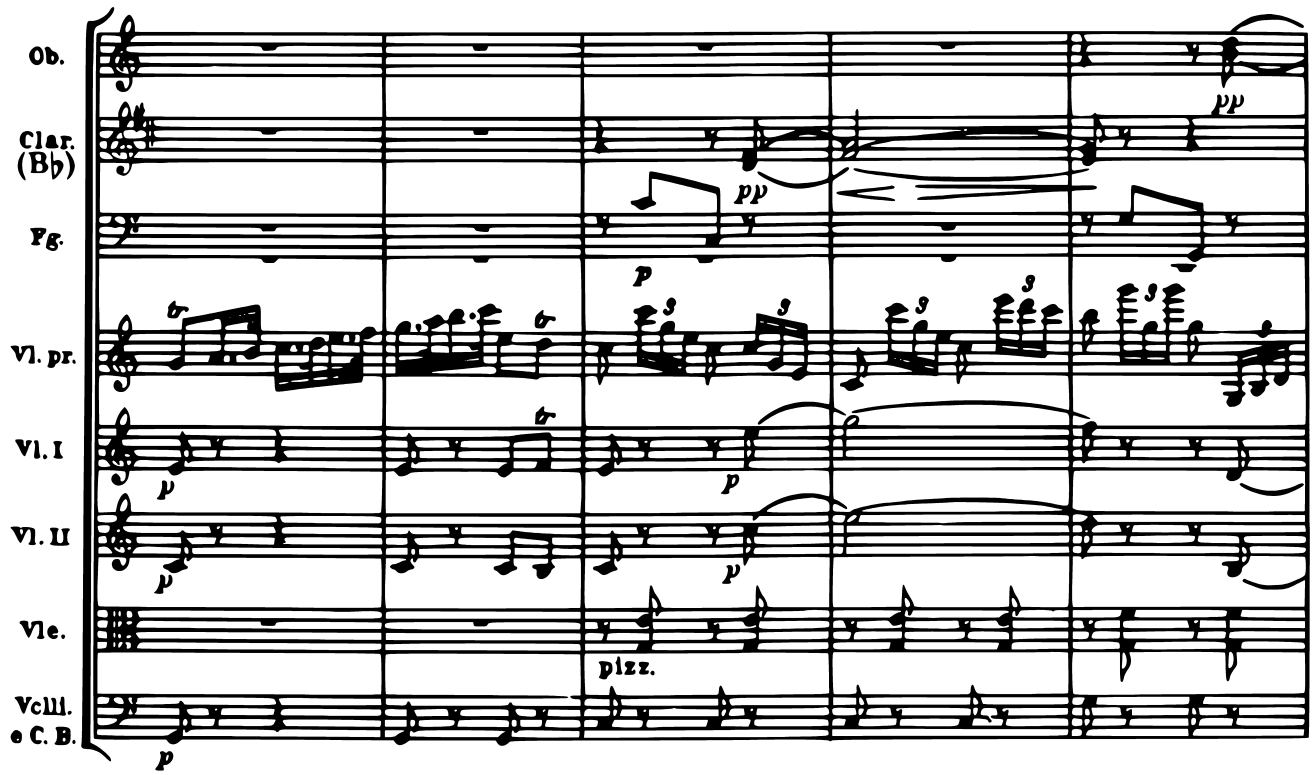
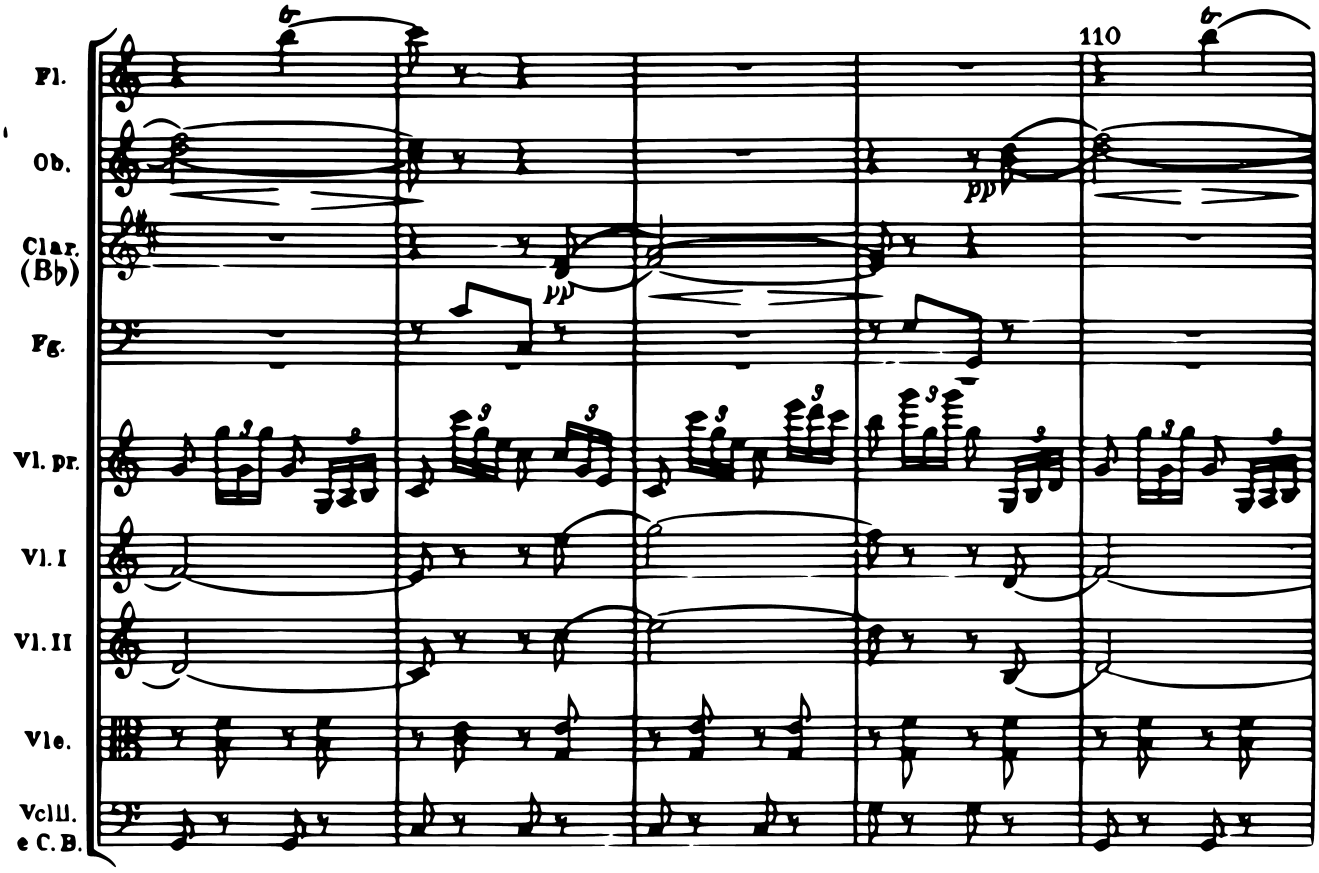
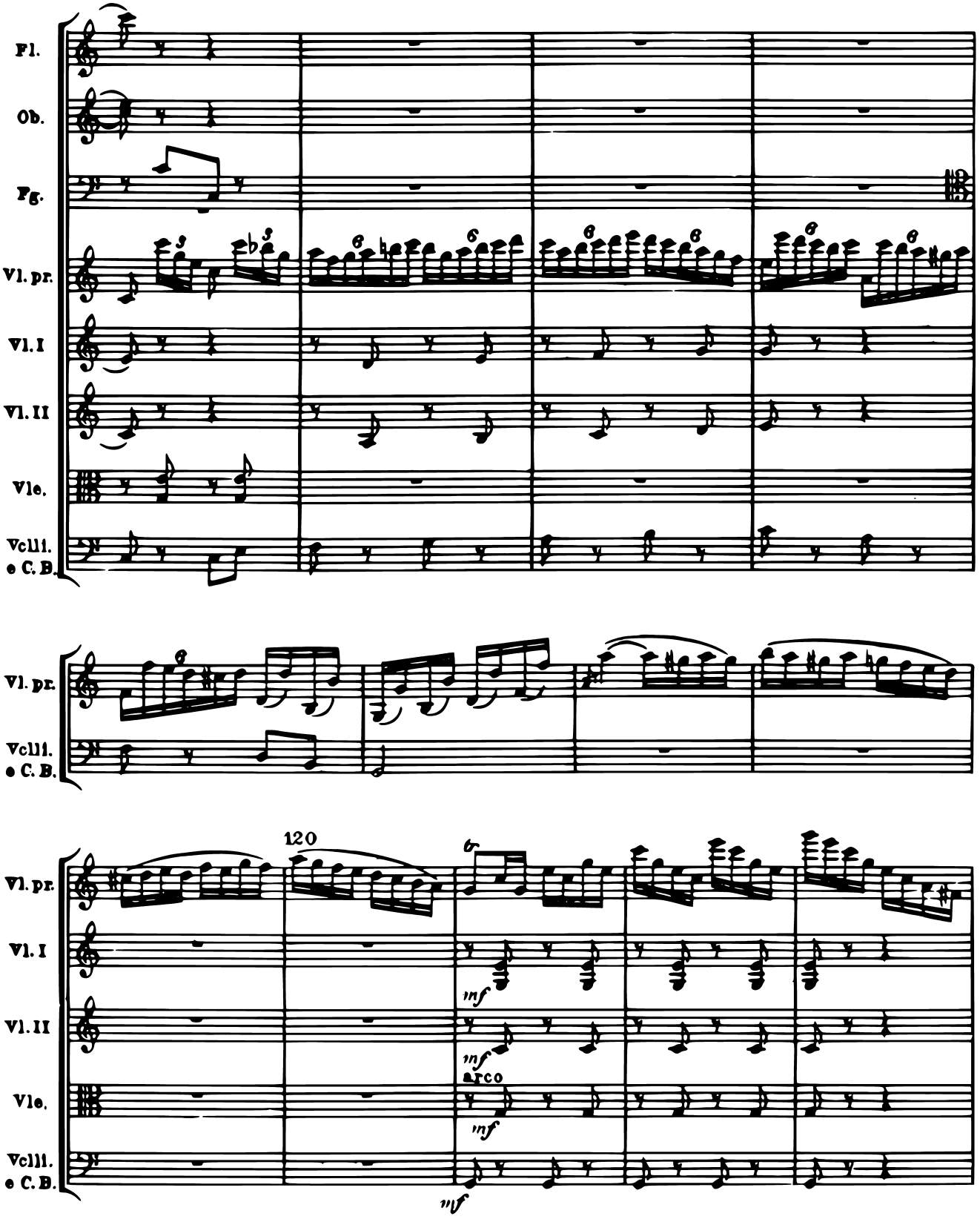
pp
Vl. pr.
Vl. I
Vl. II
Vcll. e C.B.
100
Vl. pr.
Vcll. e C.B.


Ob.
Clar. (B♭)
Fg.
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
pp
p
pizz.


110
Fl.
Ob.
Clar. (B♭)
Fg.
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
pp


Fl.
Ob.
Fg.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
Vl. pr.
Vcll. e C. B.
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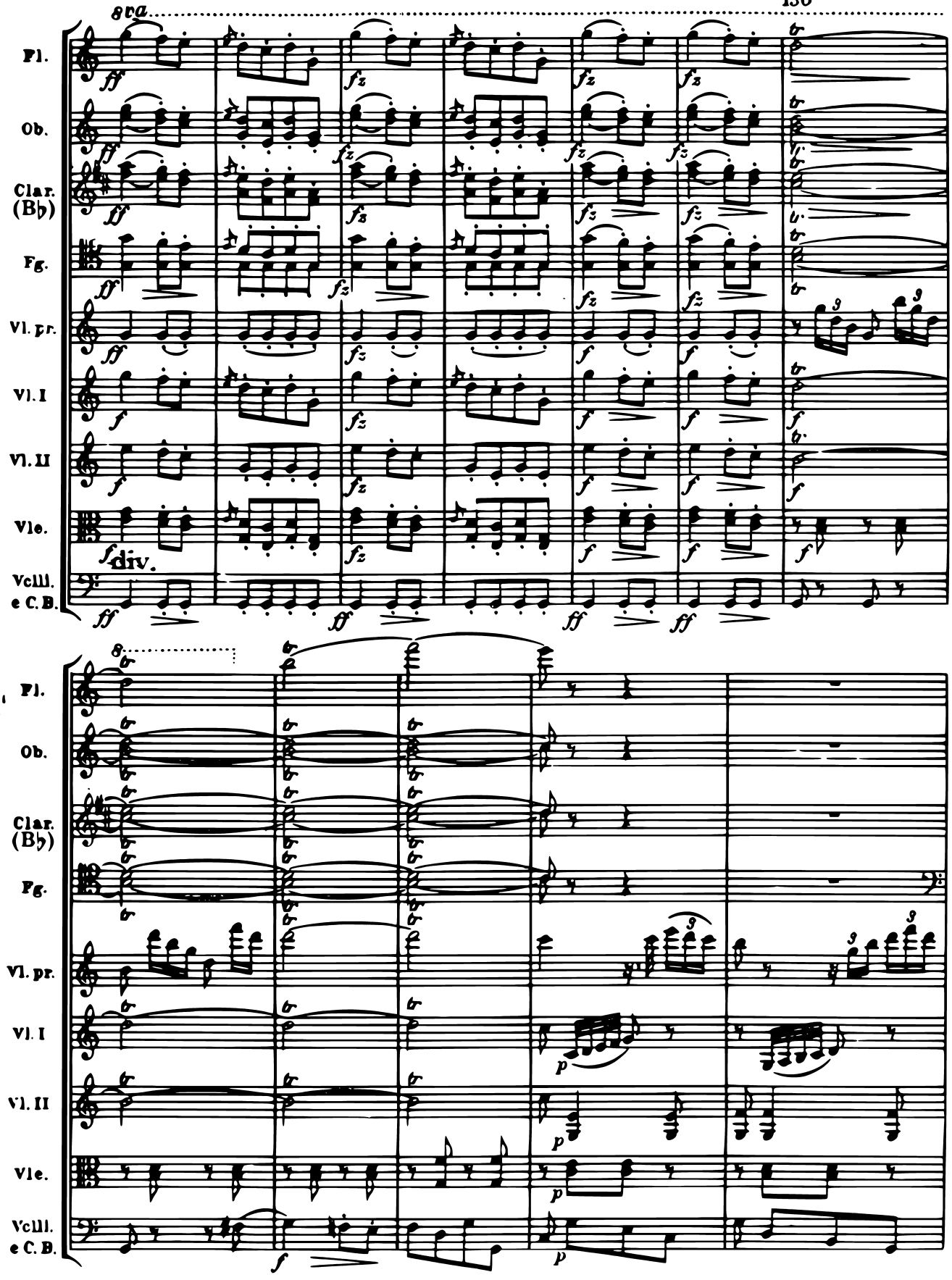
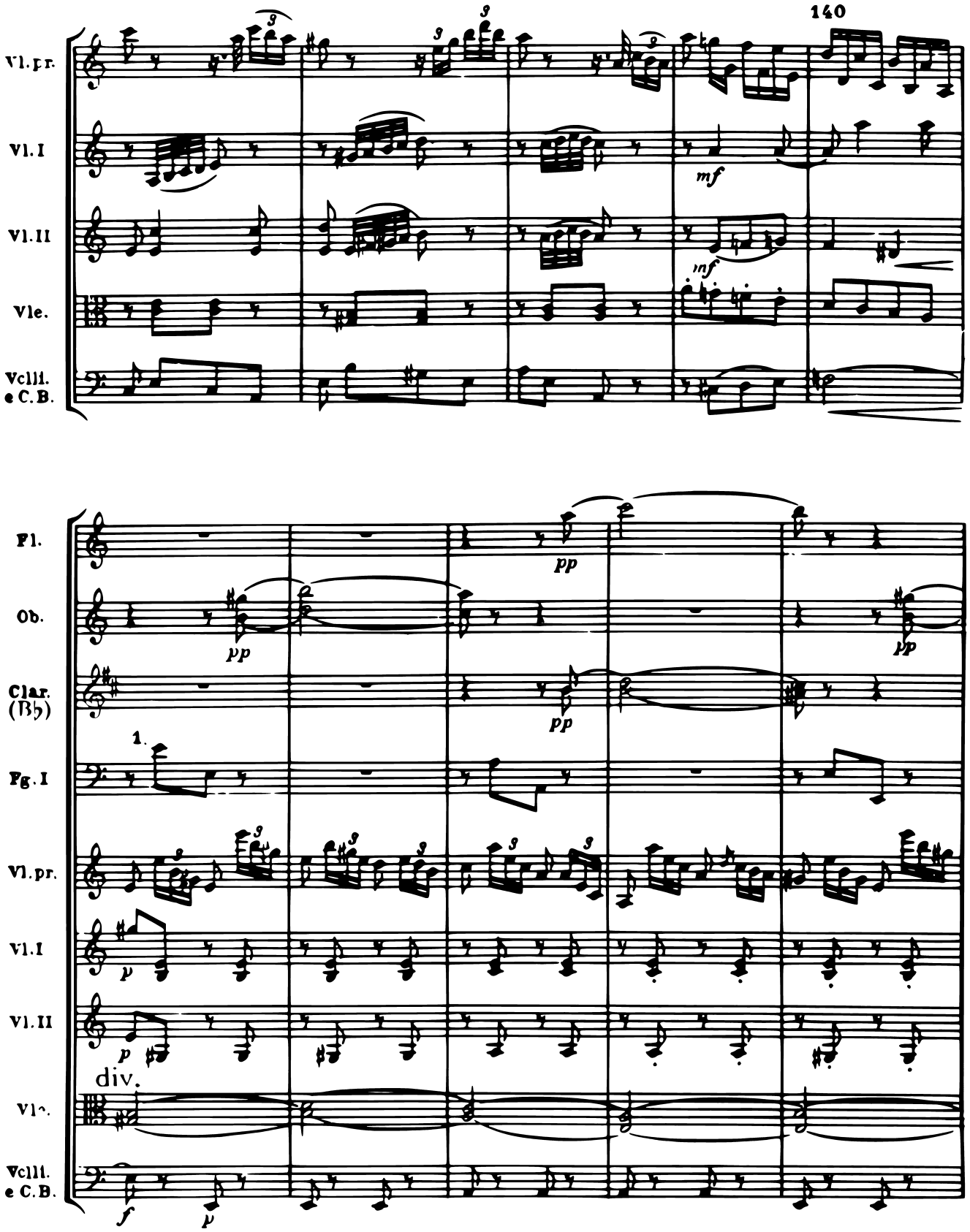
Vl. I
Vl. II
Vle.
Vcll. e C. B.
mf
mf
arco
mf
mf


8va
Fl.
Ob.
Clar. (B♭)
Fg.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.
div.
8
Fl.
Ob.
Clar. (B♭)
Fg.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C. B.


140
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
mf
mf
Fl.
Ob.
Clar. (B♭)
Fg. I
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
pp
pp
pp
pp
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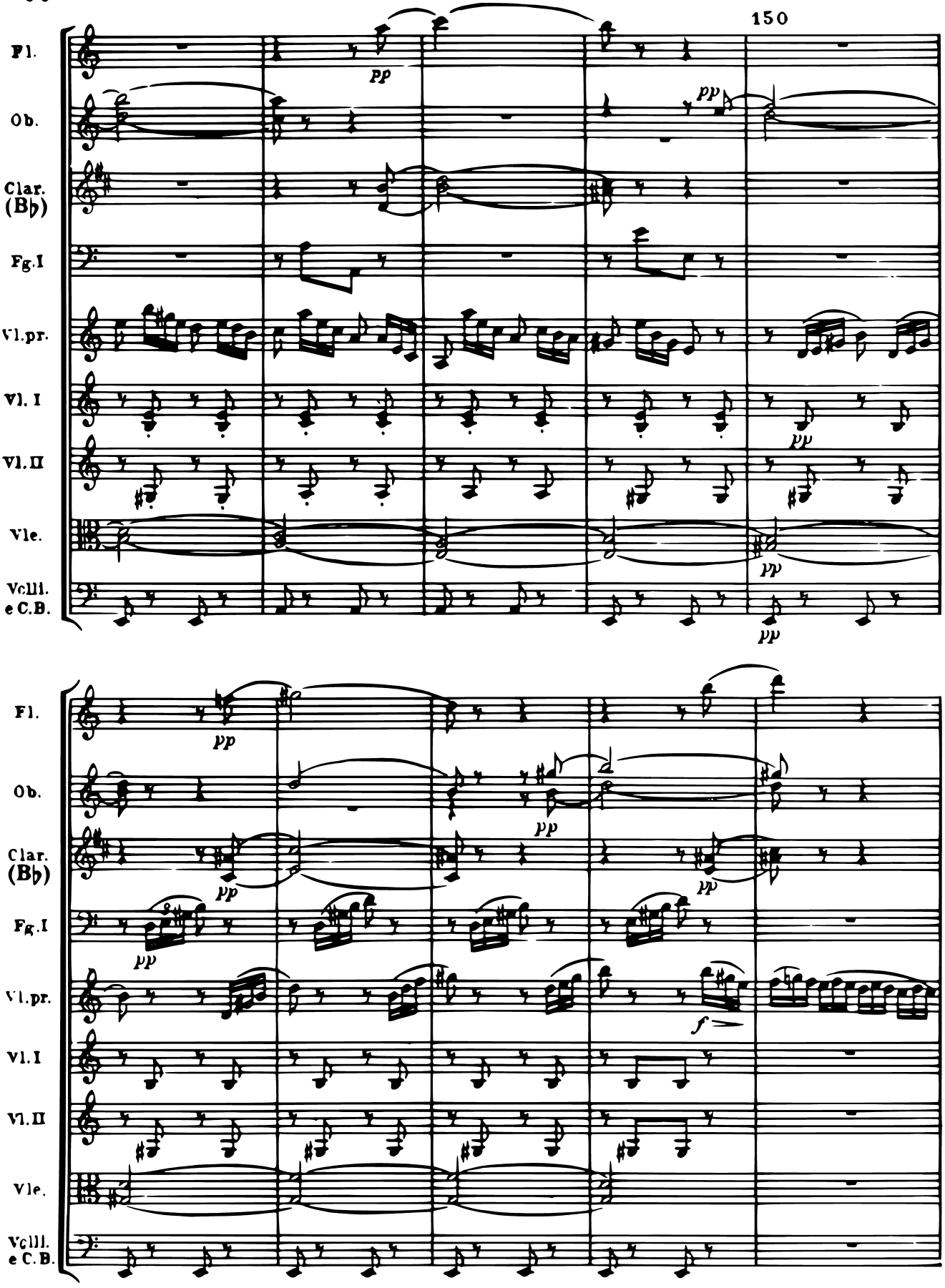
p
p
div.
f
p


150
Fl.
Ob.
Clar. (B♭)
Fg.I
Vl.pr.
Vl. I
Vl. II
Vle.
Vclli. e C.B.
pp
Fl.
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Vl.I
Vl.II
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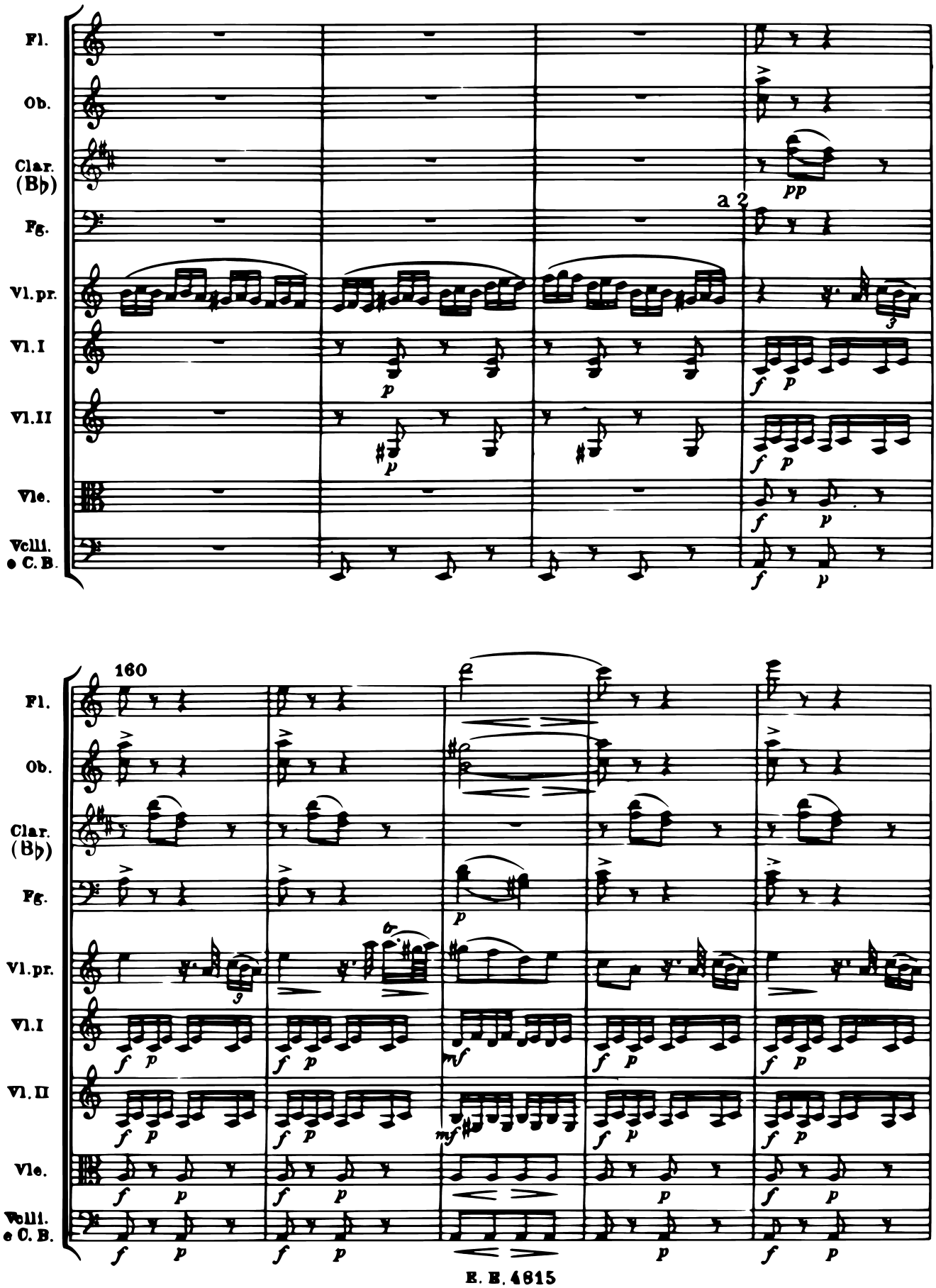
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Clar. (B♭)
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Vl. II
Vle.
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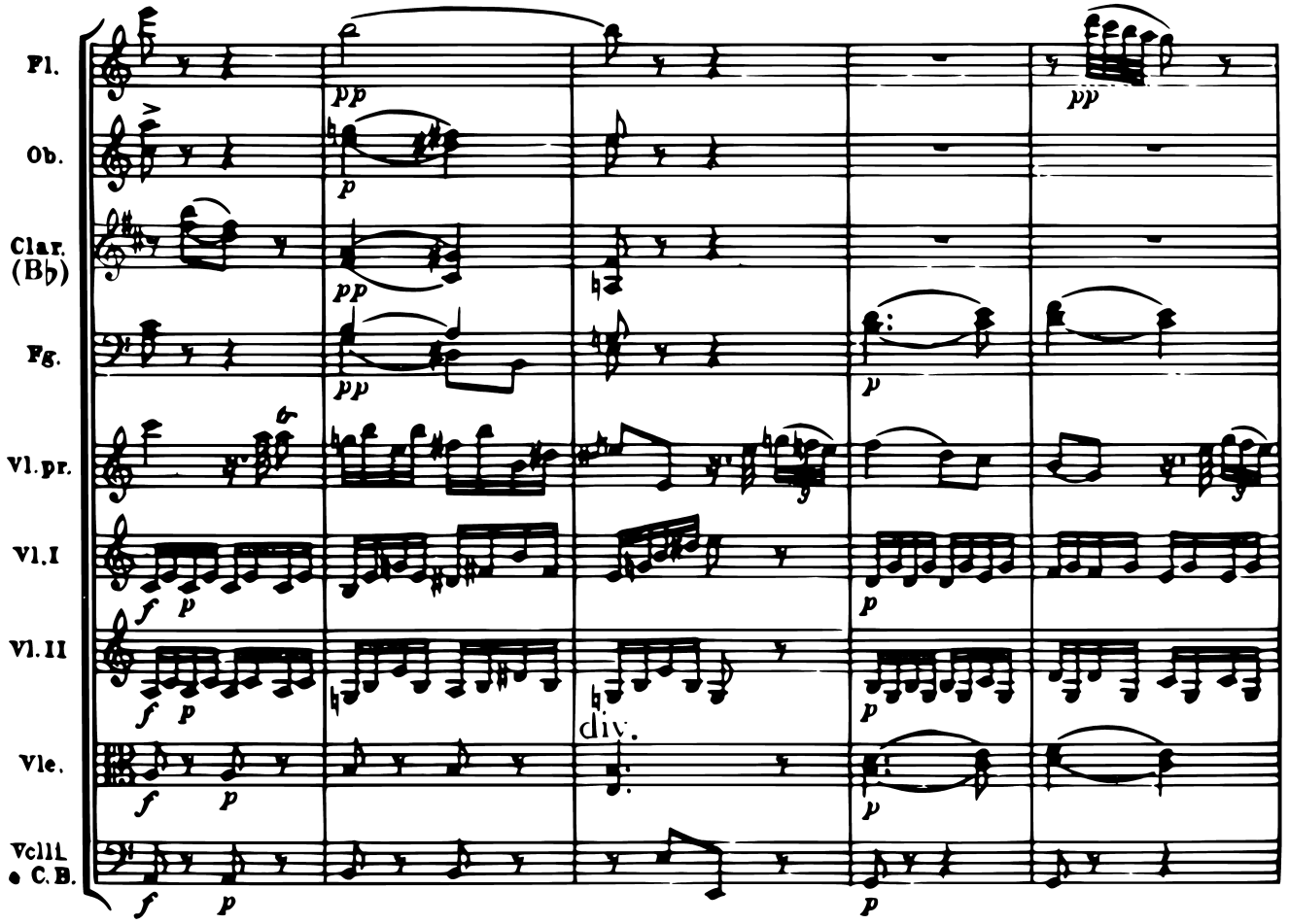
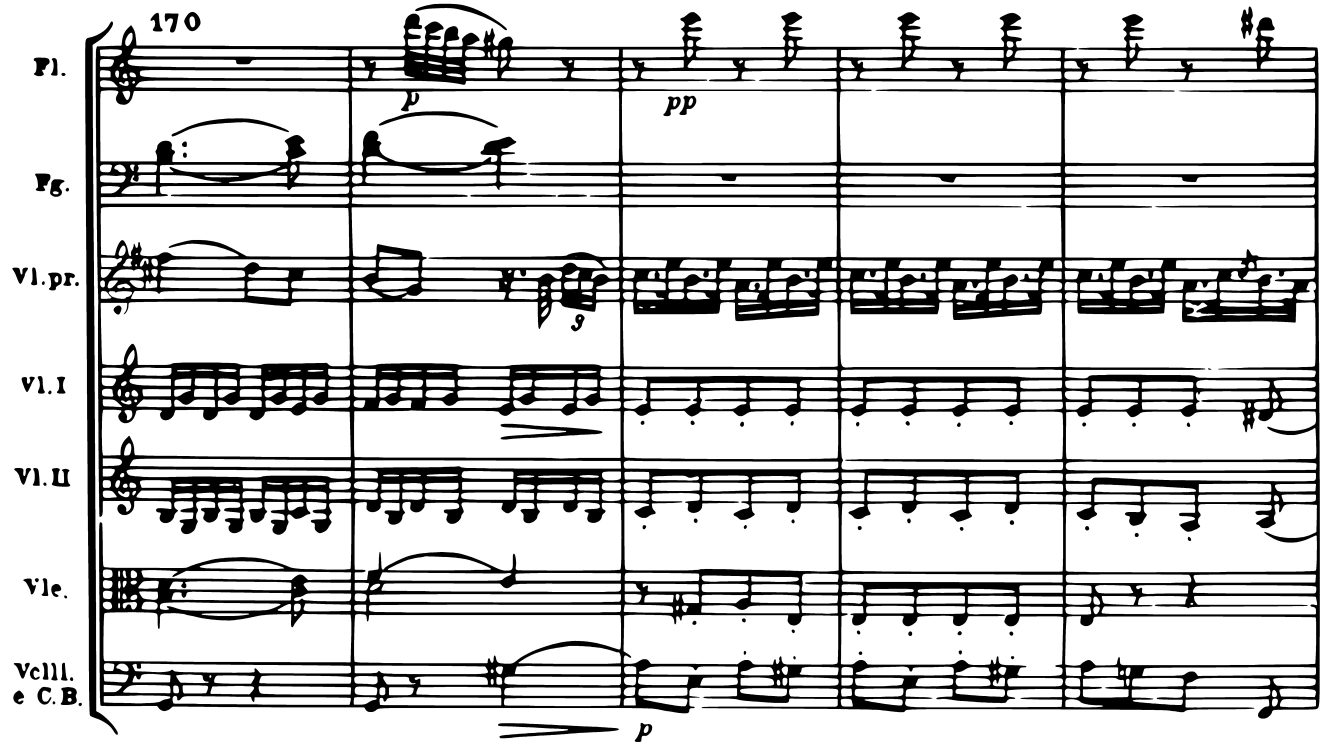
a 2
160


Fl.
Ob.
Clar. (B♭)
Fg.
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll. e C.B.
pp
p
f
div.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Fg.
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Vle.
Vcll. e C.B.
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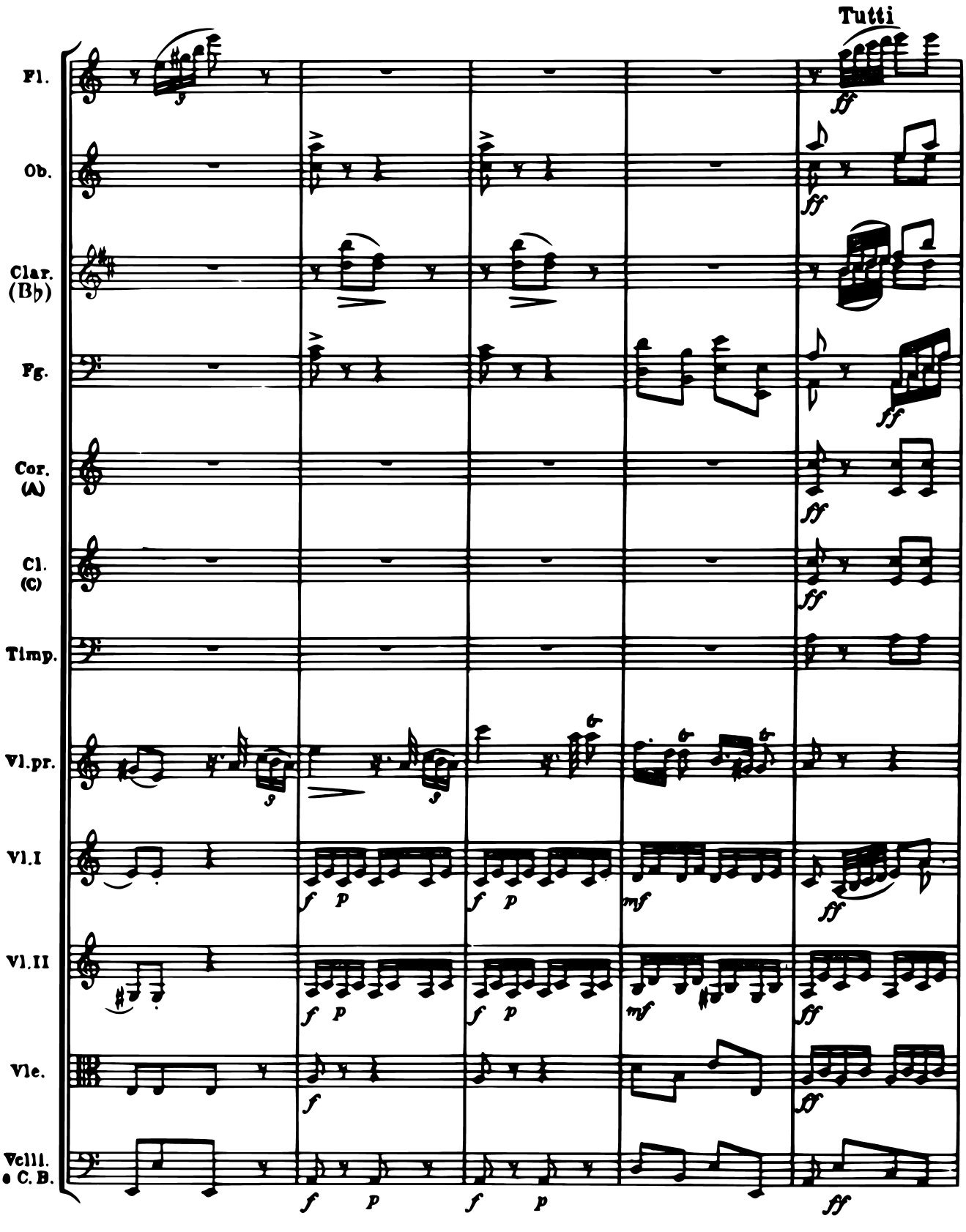
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Fl.
Ob.
Clar. (B♭)
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Cl. (C)
Timp.
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Vl.II
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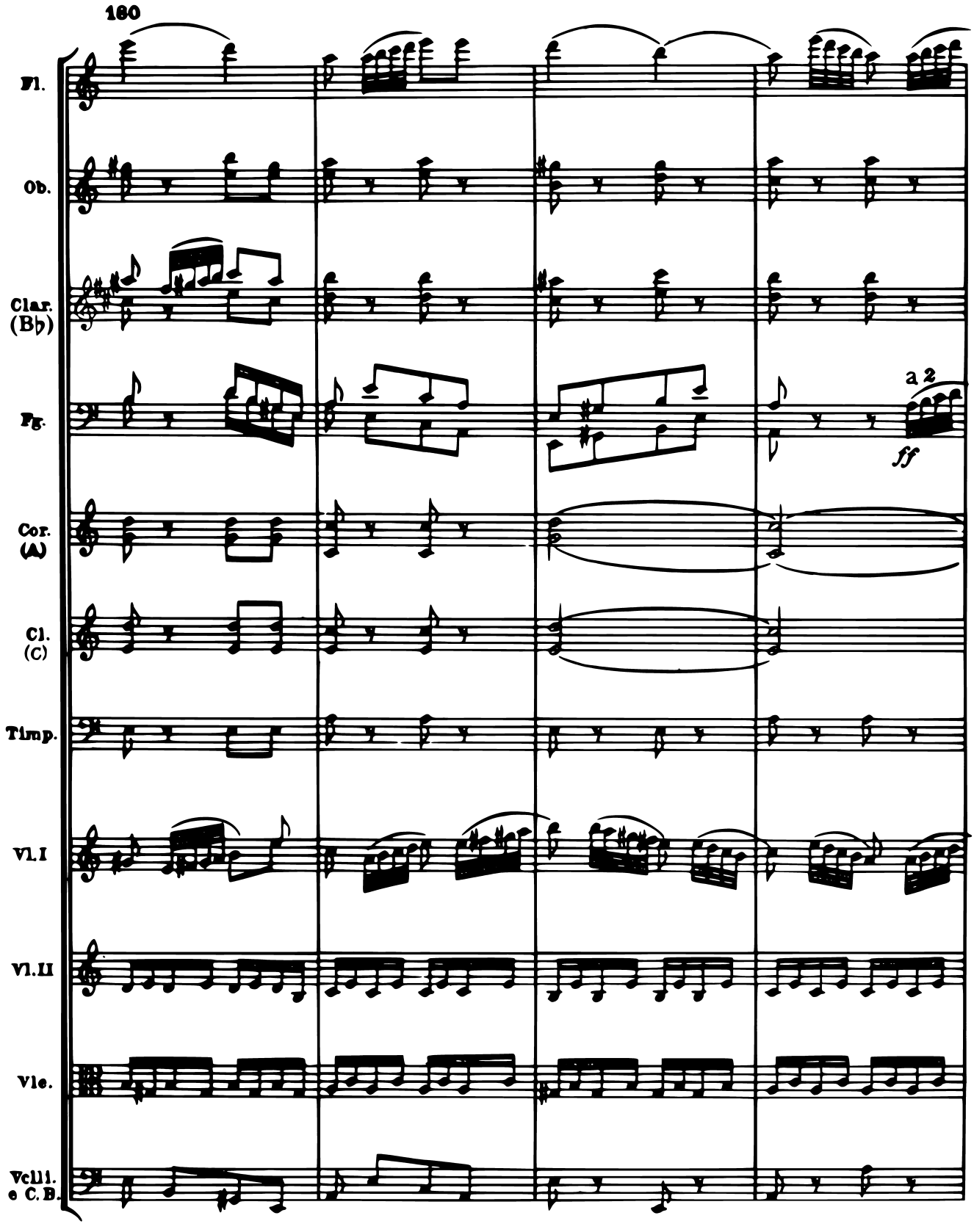
Vcll. e C.B.


180
Fl.
Ob.
Clar. (B♭)
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Cor. (A)
Cl. (C)
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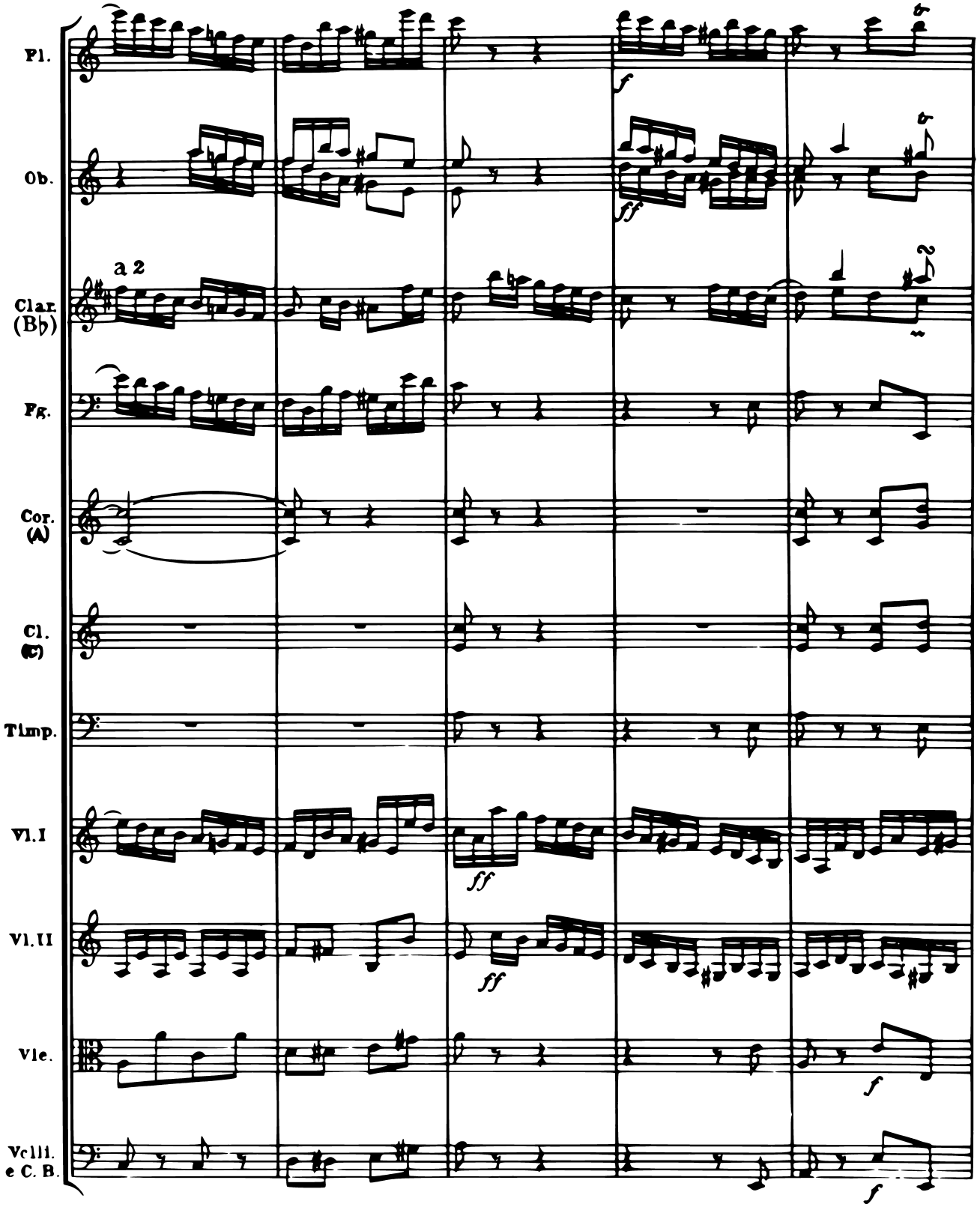
Fl.
Ob.
a 2
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
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Vl. II
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Vclli. e C. B.
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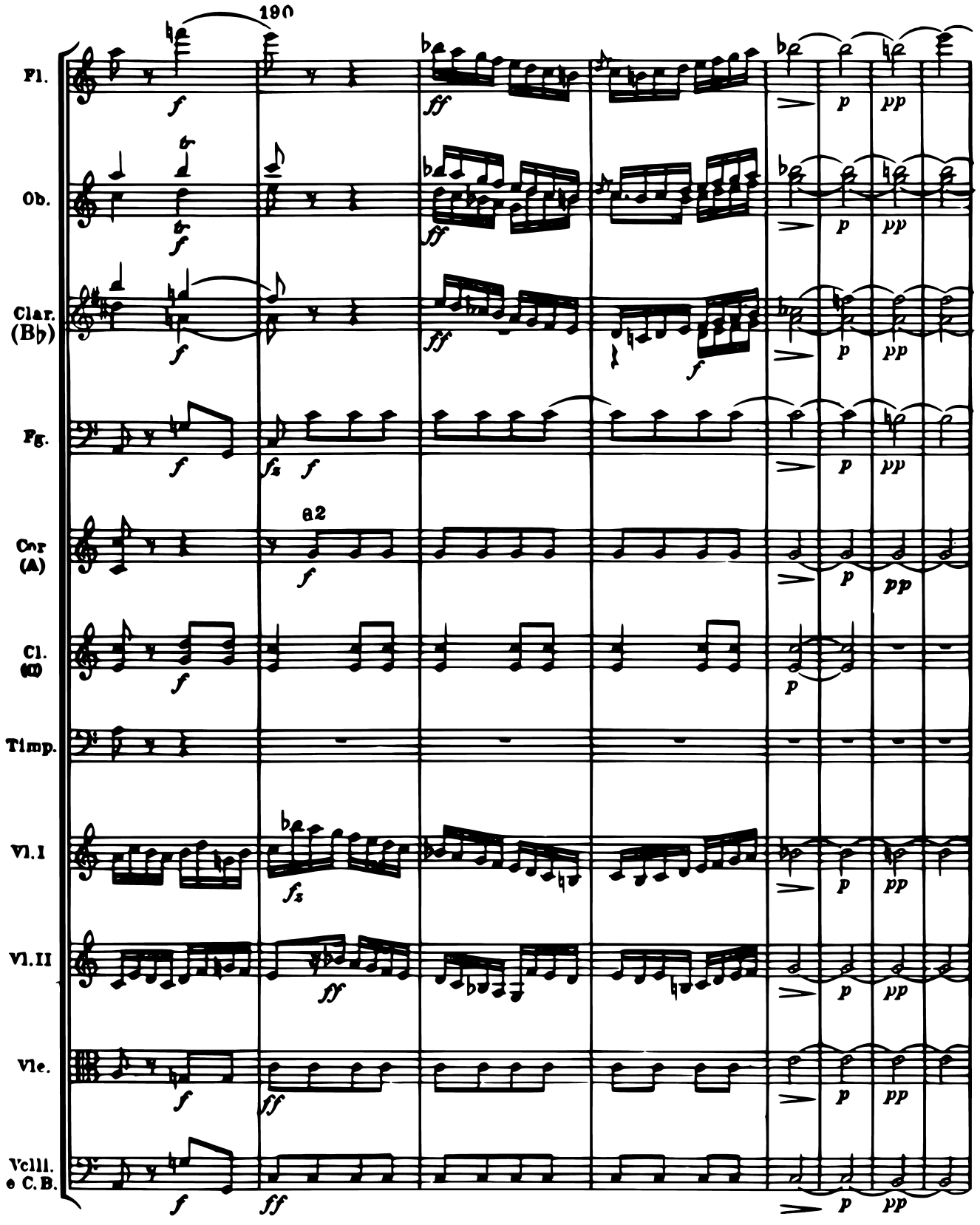
ff
ff
ff
f
f


190
Fl.
Ob.
Clar. (B♭)
Fg.
Cor (A)
Cl. (B)
Timp.
Vl.I
Vl.II
Vle.
Vclli. e C.B.
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ff
fz
p
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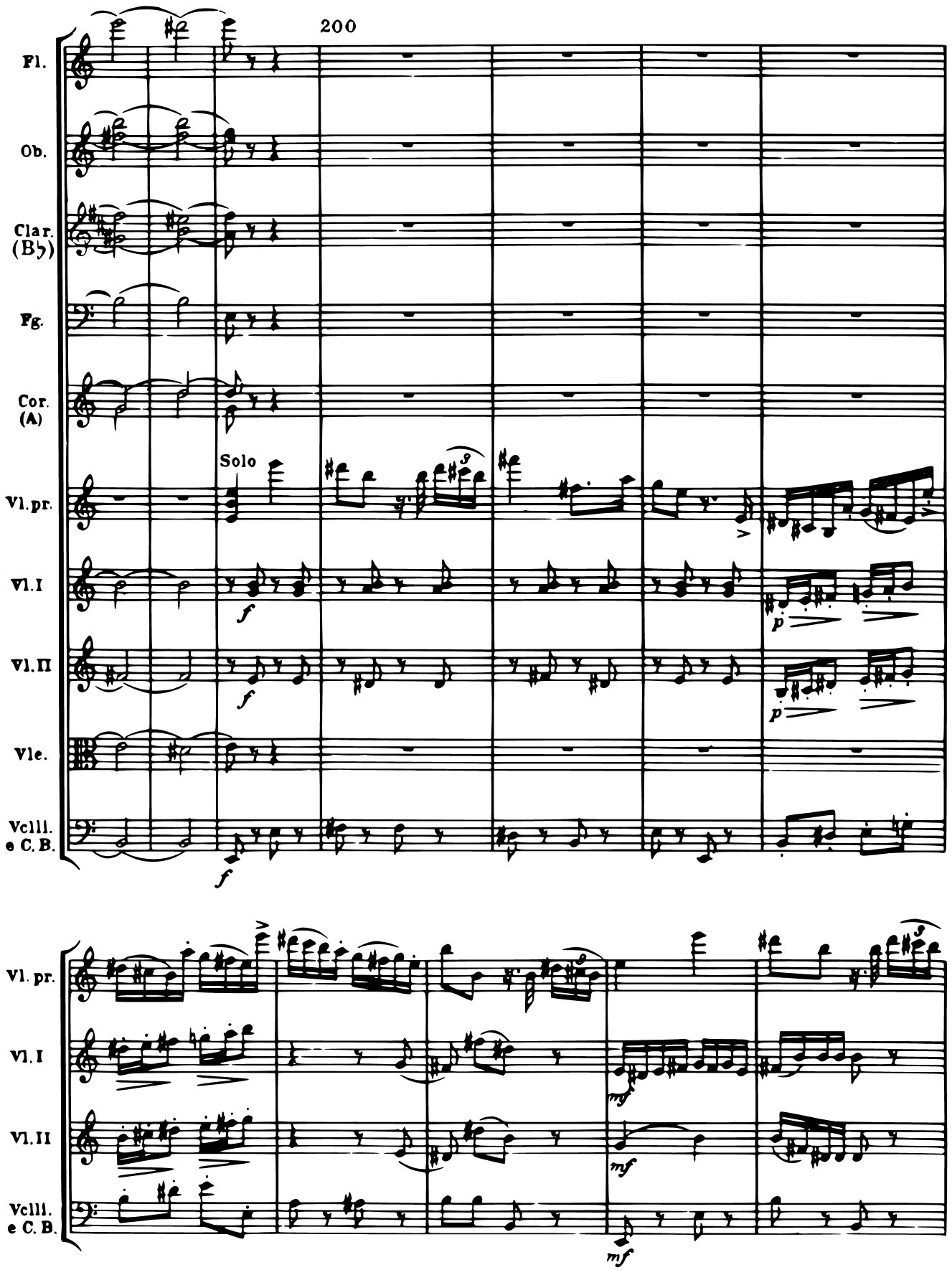
200
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Ob.
Clar. (B♭)
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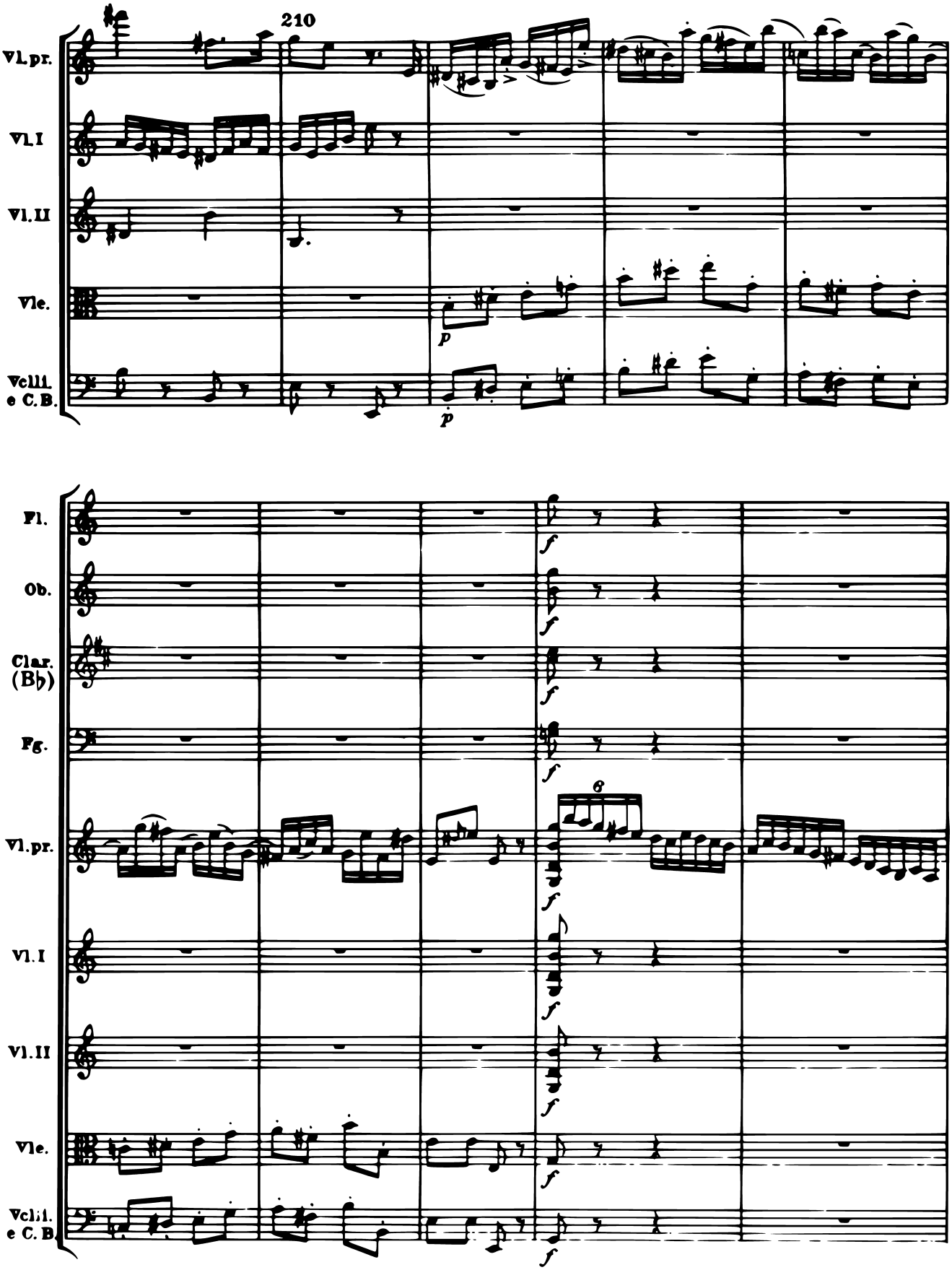
Solo
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
f
p
mf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Vl. I
Vl. II
Vle.
Vcll. e C. B.
p
p
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Ob.
Clar. (B♭)
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f
6
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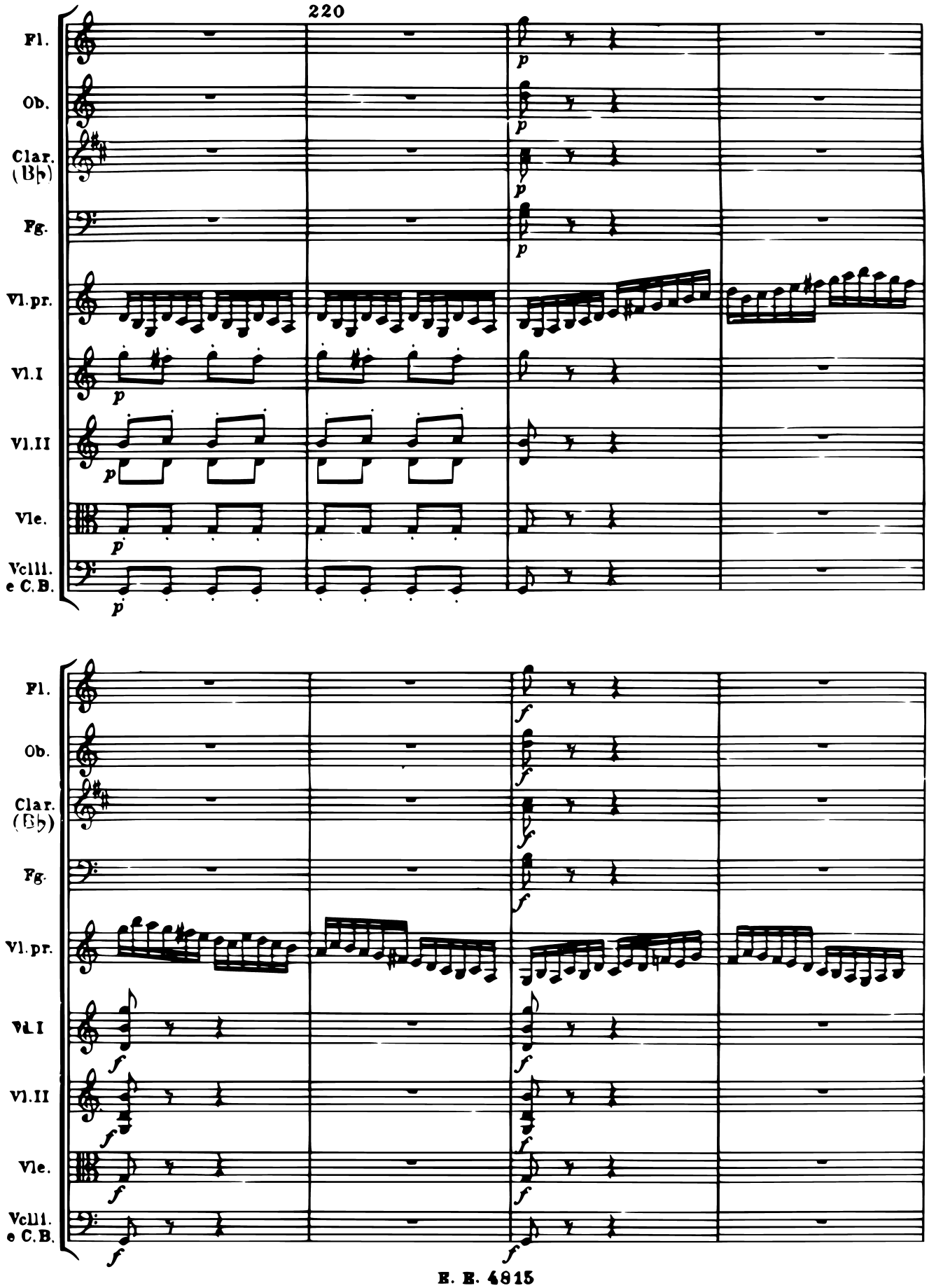
Vl. II
Vle.
Vcll. e C. B.


220
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Ob.
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Fg.
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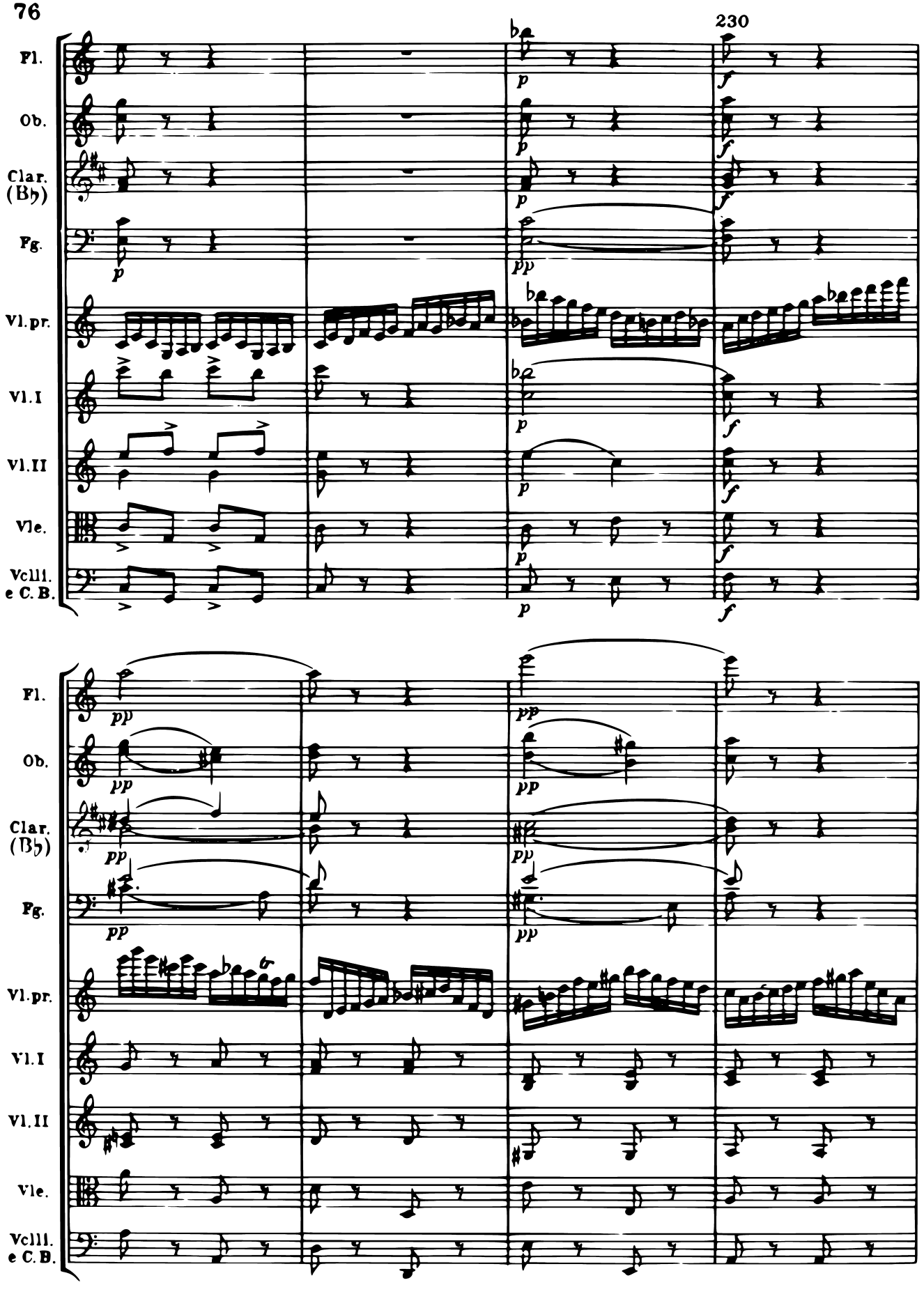
Vl.I
Vl.II
Vle.
Vclli. e C.B.
p
f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Fl.
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Fg.
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Vl.I
Vl.II
Vle.
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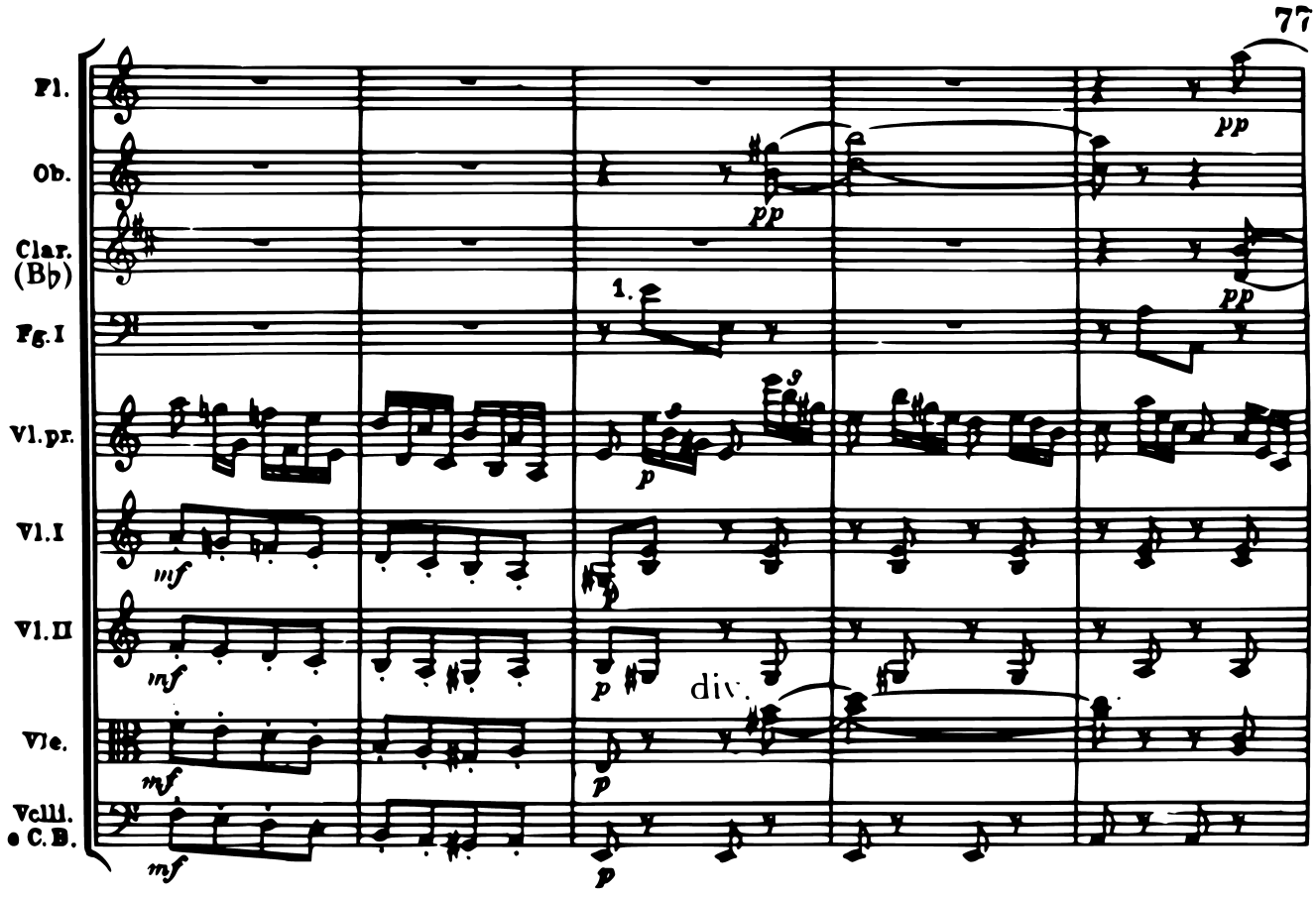
f
pp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Ob.
Clar. (B♭)
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Vl.I
Vl.II
Vle.
Vclli. e C.B.
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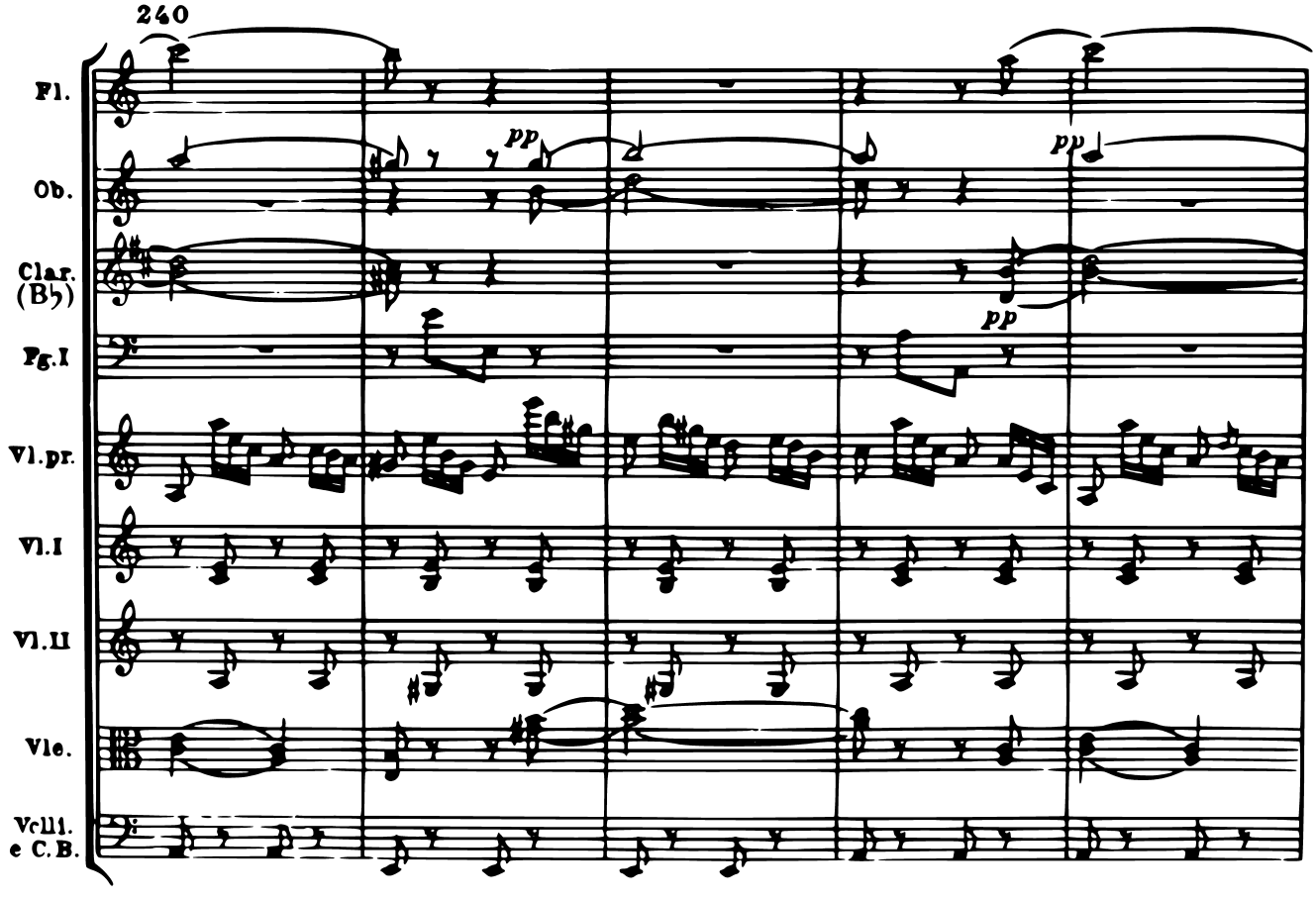
pp
mf
p
div.


240
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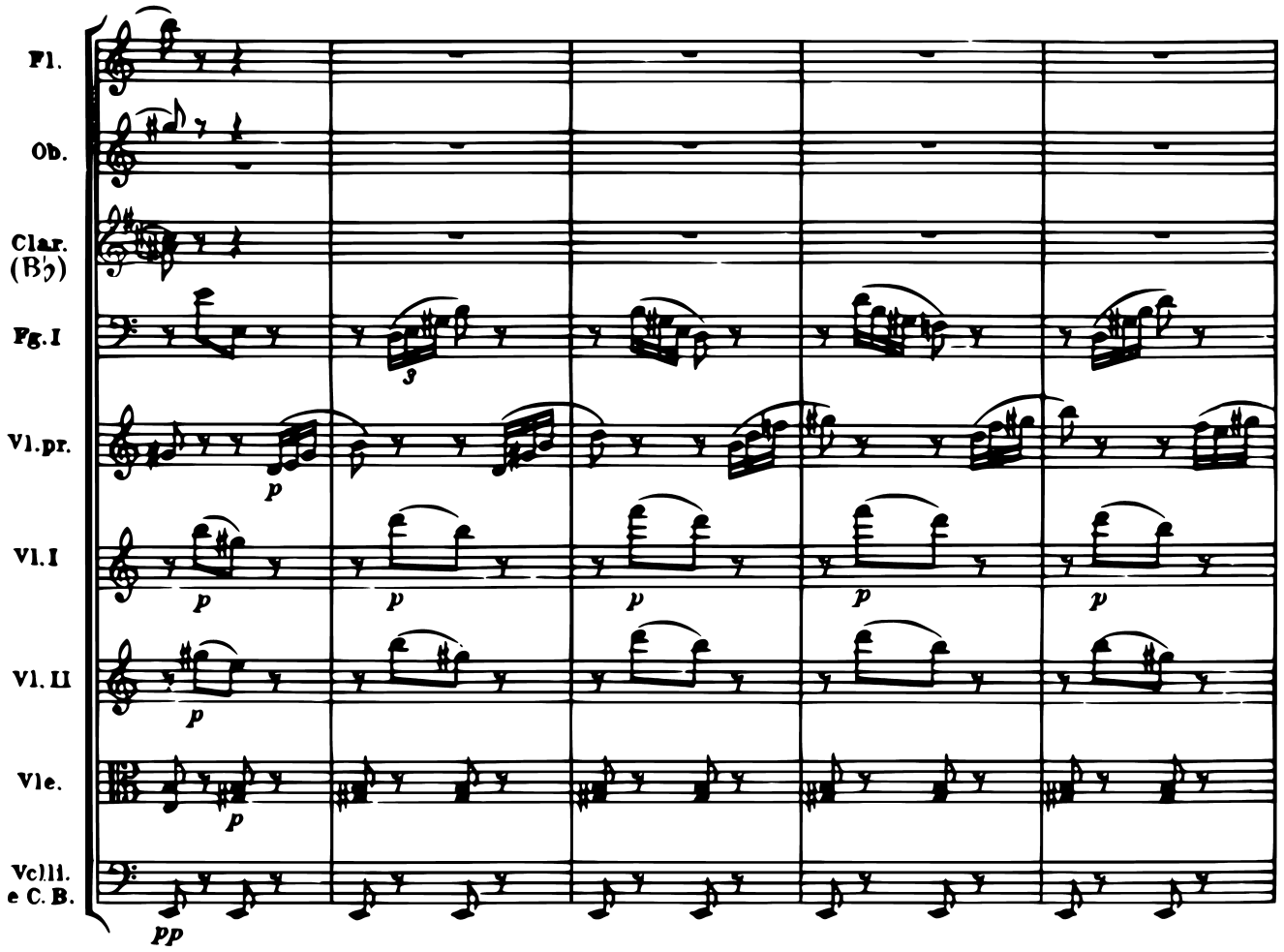
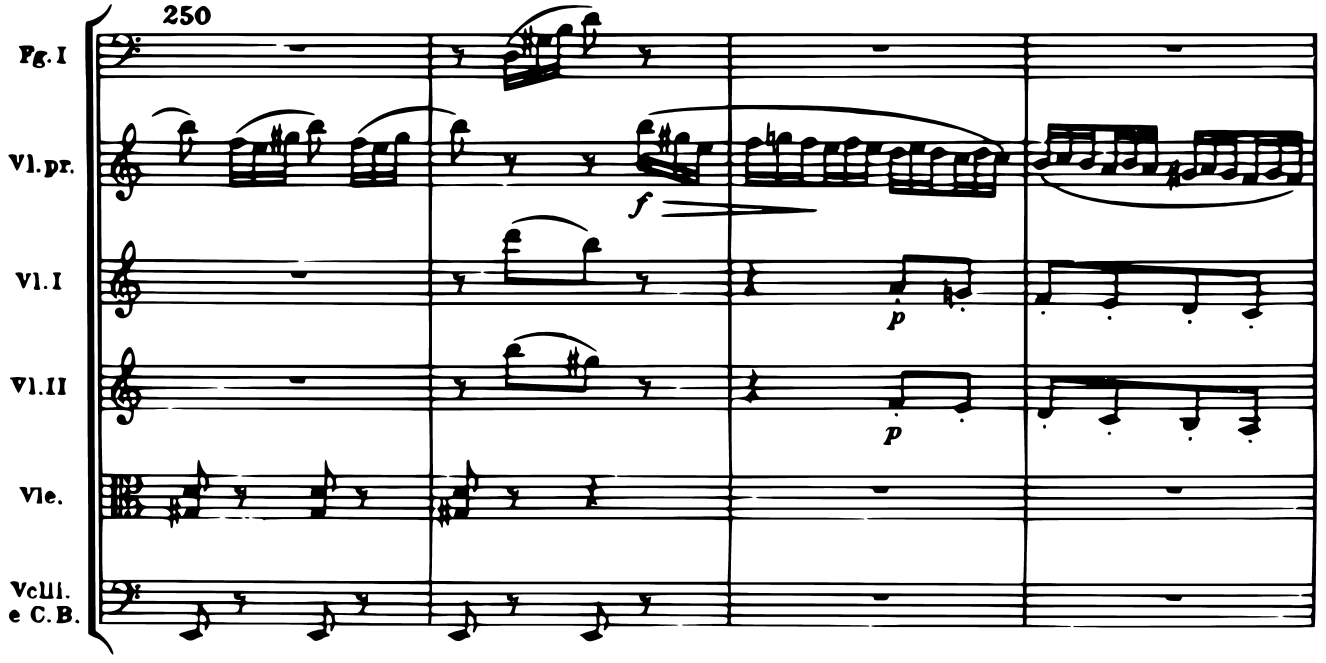
Ob.
Clar. (B♭)
Fg.I
Vl.pr.
Vl.I
Vl.II
Vle.
Vclli. e C.B.
pp


Fl.
Ob.
Clar. (B♭)
Fg. I
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
3
p
pp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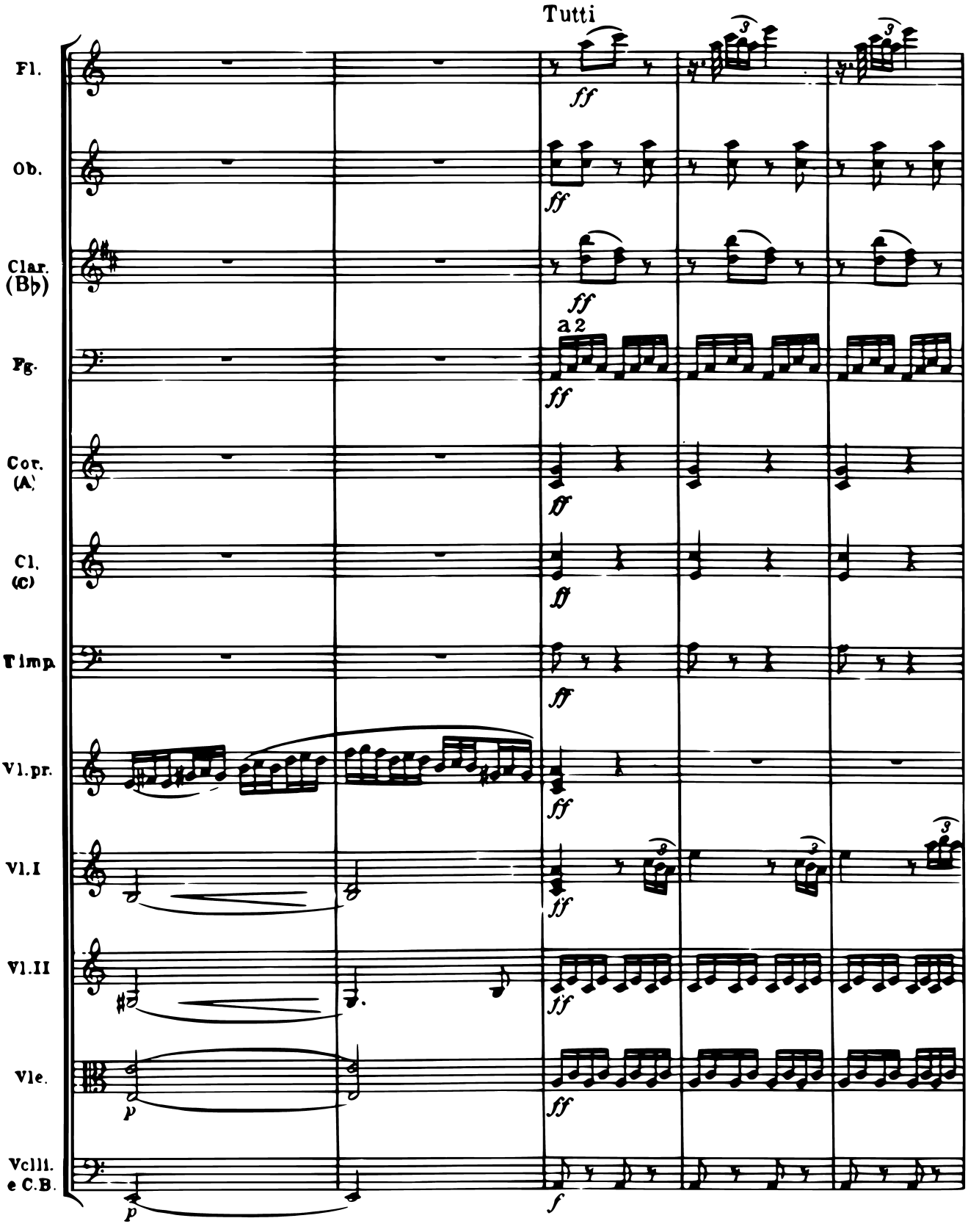
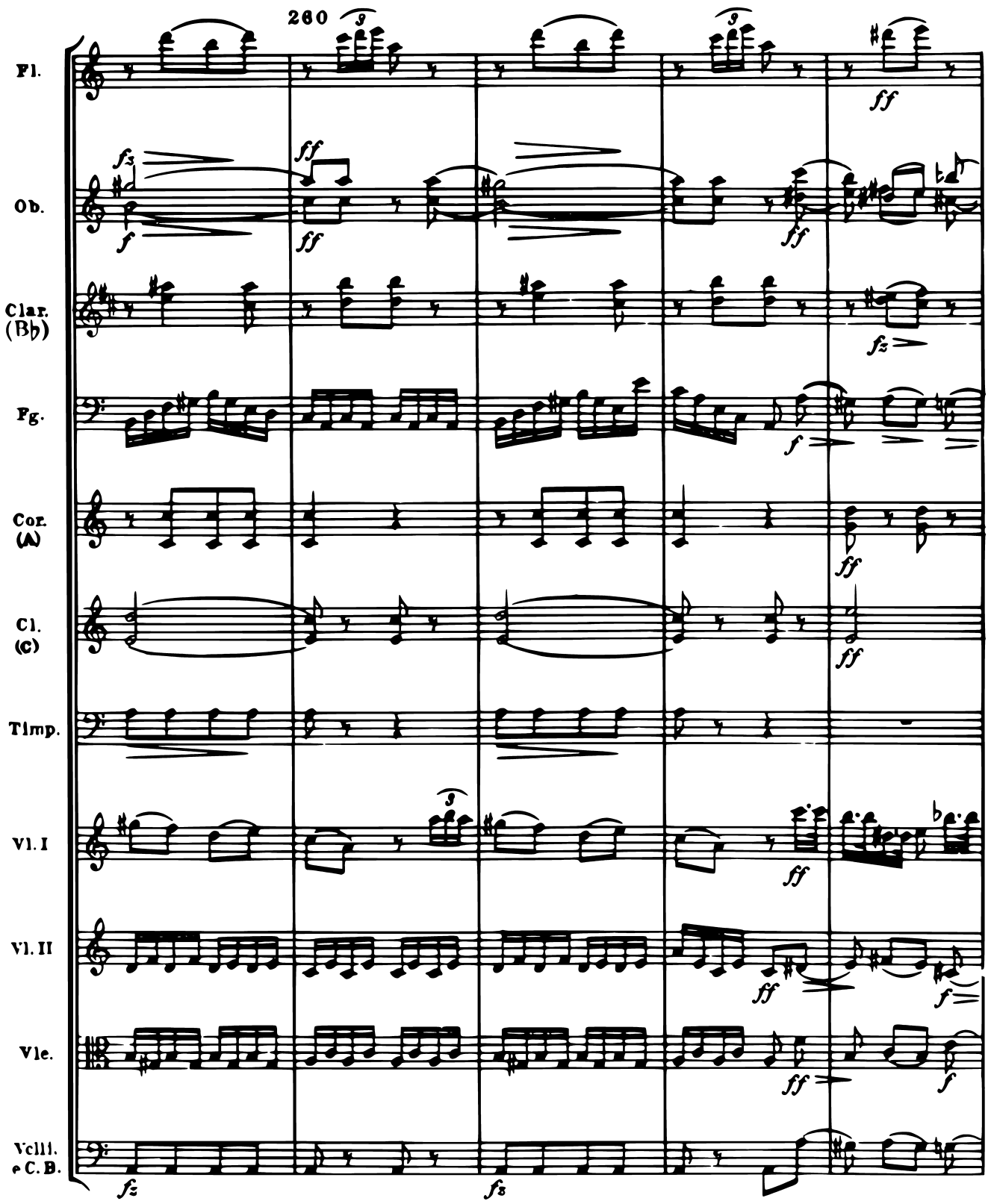
Fg. I
Vl. pr.
Vl. I
Vl. II
Vle.
Vclli. e C. B.
f
p


Tutti
Fl.
Ob.
Clar. (B♭)
Fg.
a 2
Cor. (A)
Cl. (C)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vcll. e C.B.
ff
p
f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Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
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Vl. II
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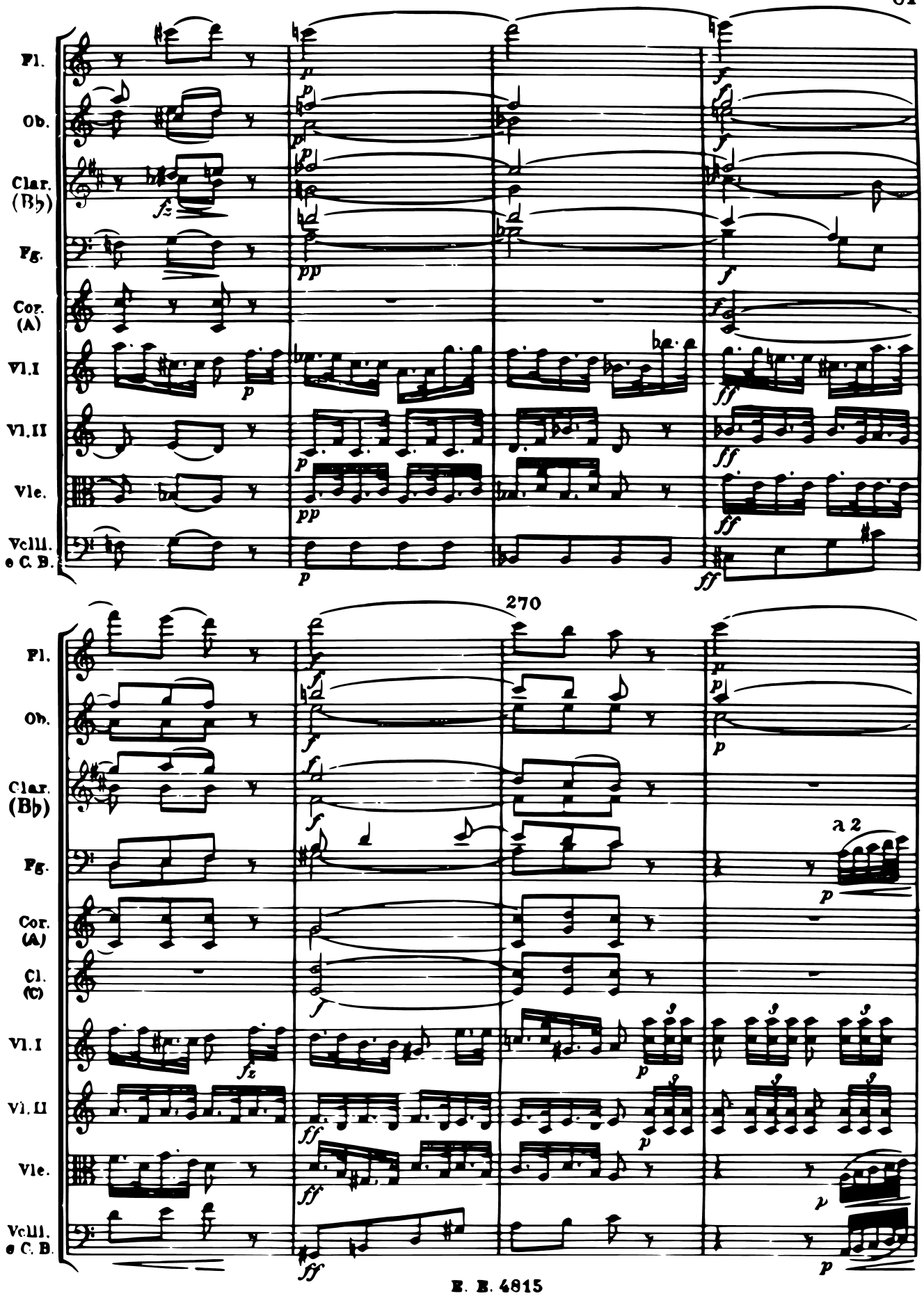
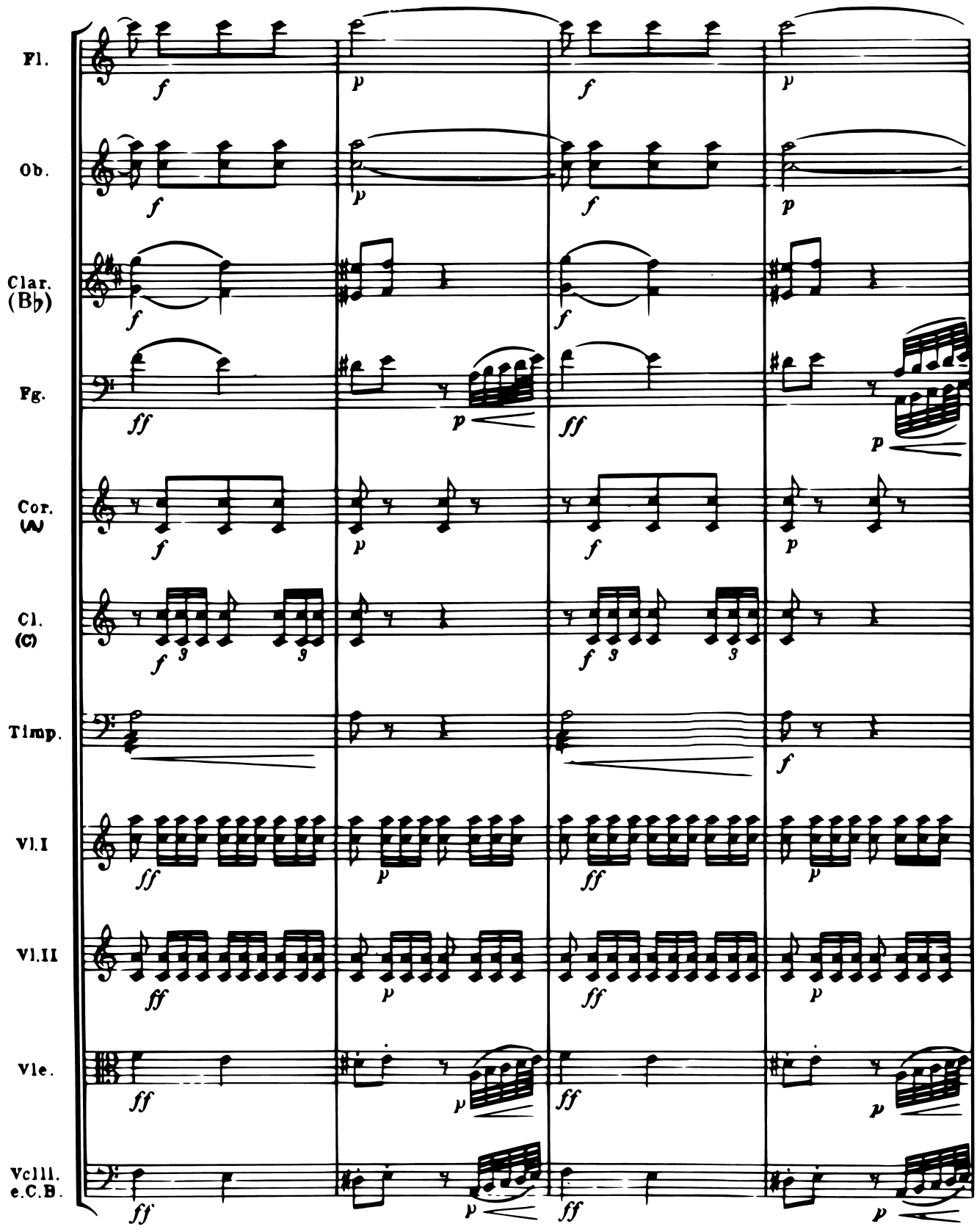
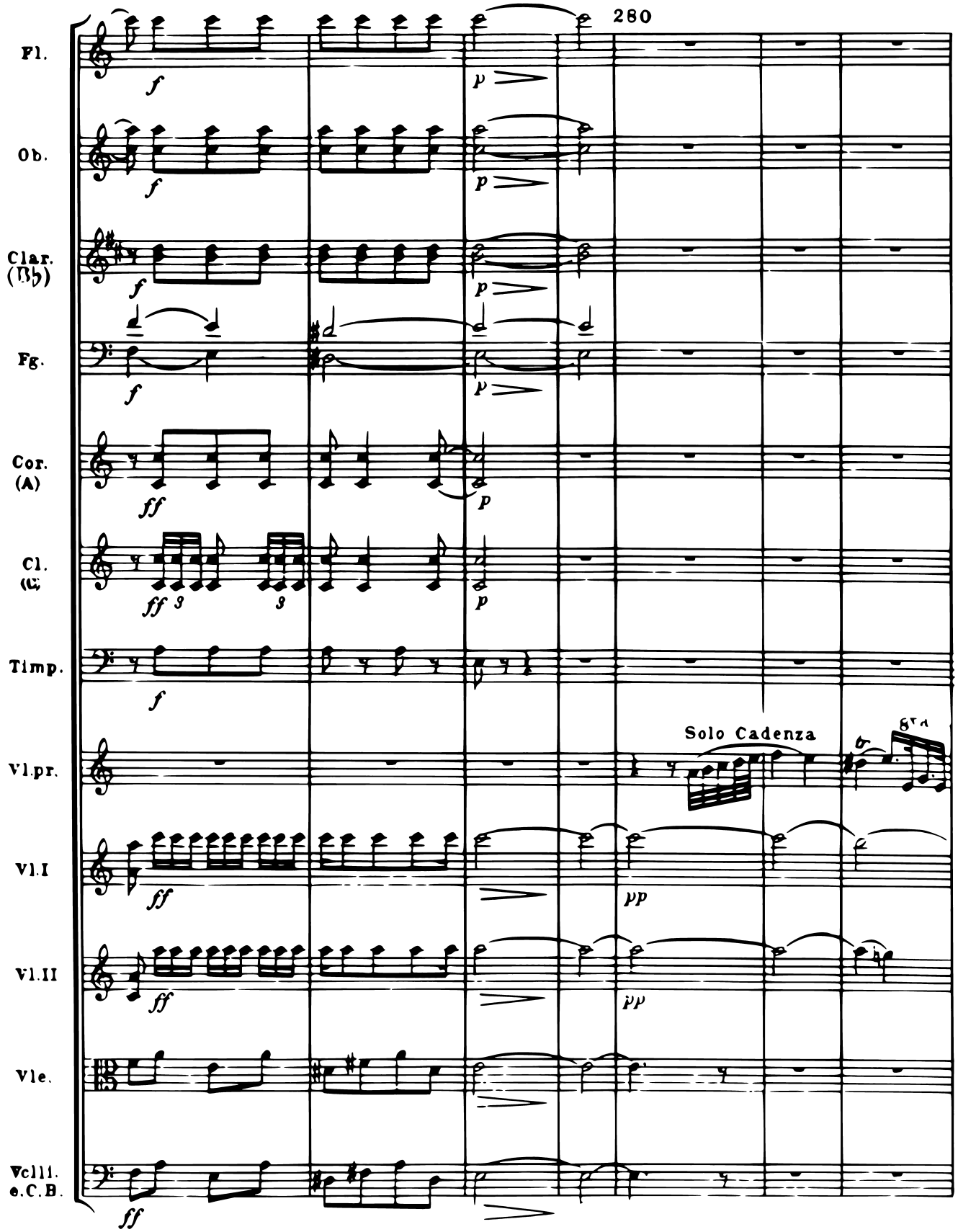

Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Vl.I
Vl.II
Vle.
Vcll. e C. B.
270
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Vl.I
Vl.II
Vle.
Vcll. e C. B.
a 2


Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl.I
Vl.II
Vle.
Vcll. e.C.B.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Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
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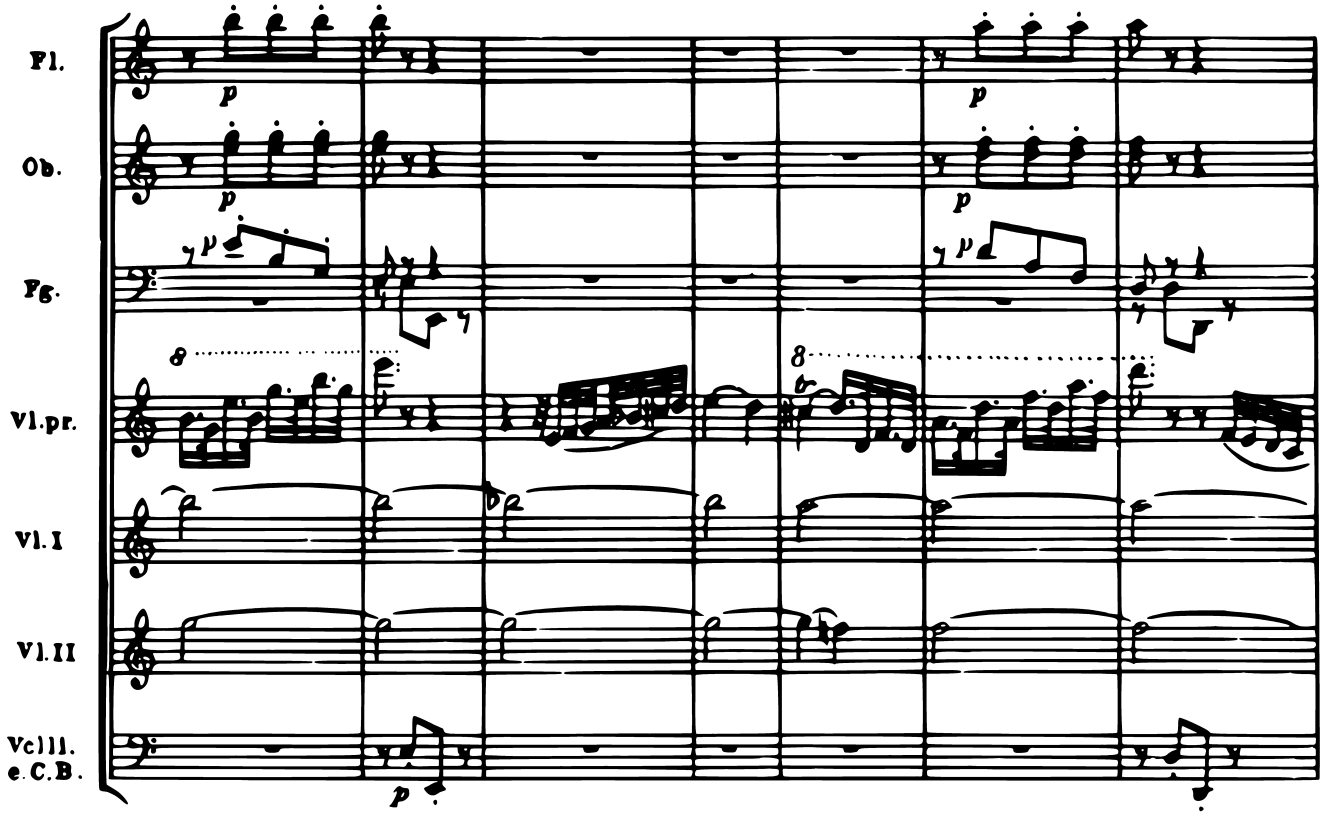
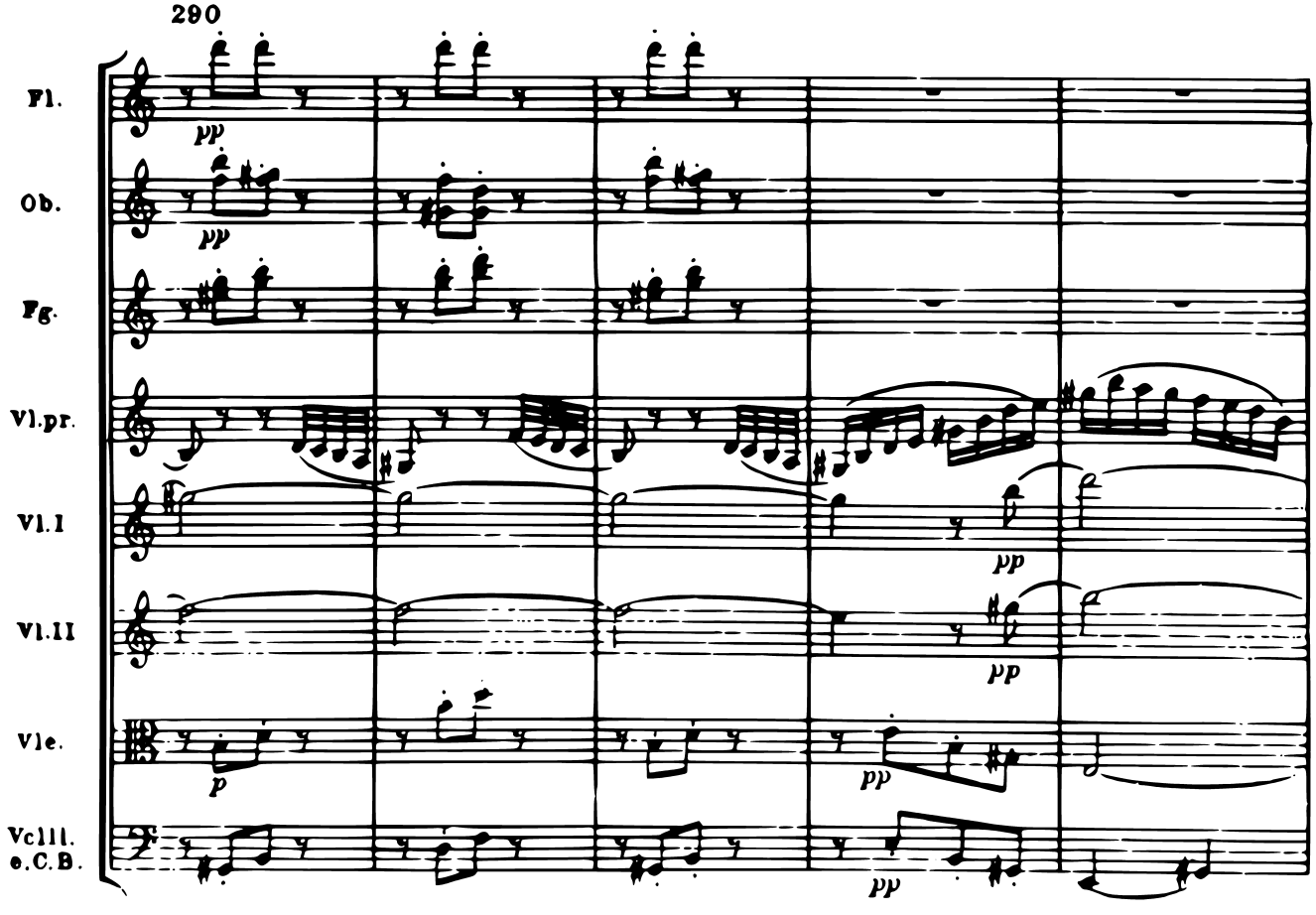
Vl.I
Vl.II
Vle.
Vcll. e.C.B.
Solo Cadenza
f
p
ff
pp


Fl.
Ob.
Fg.
Vl.pr.
Vl.I
Vl.II
Vcll.
e.C.B.
p
8


290
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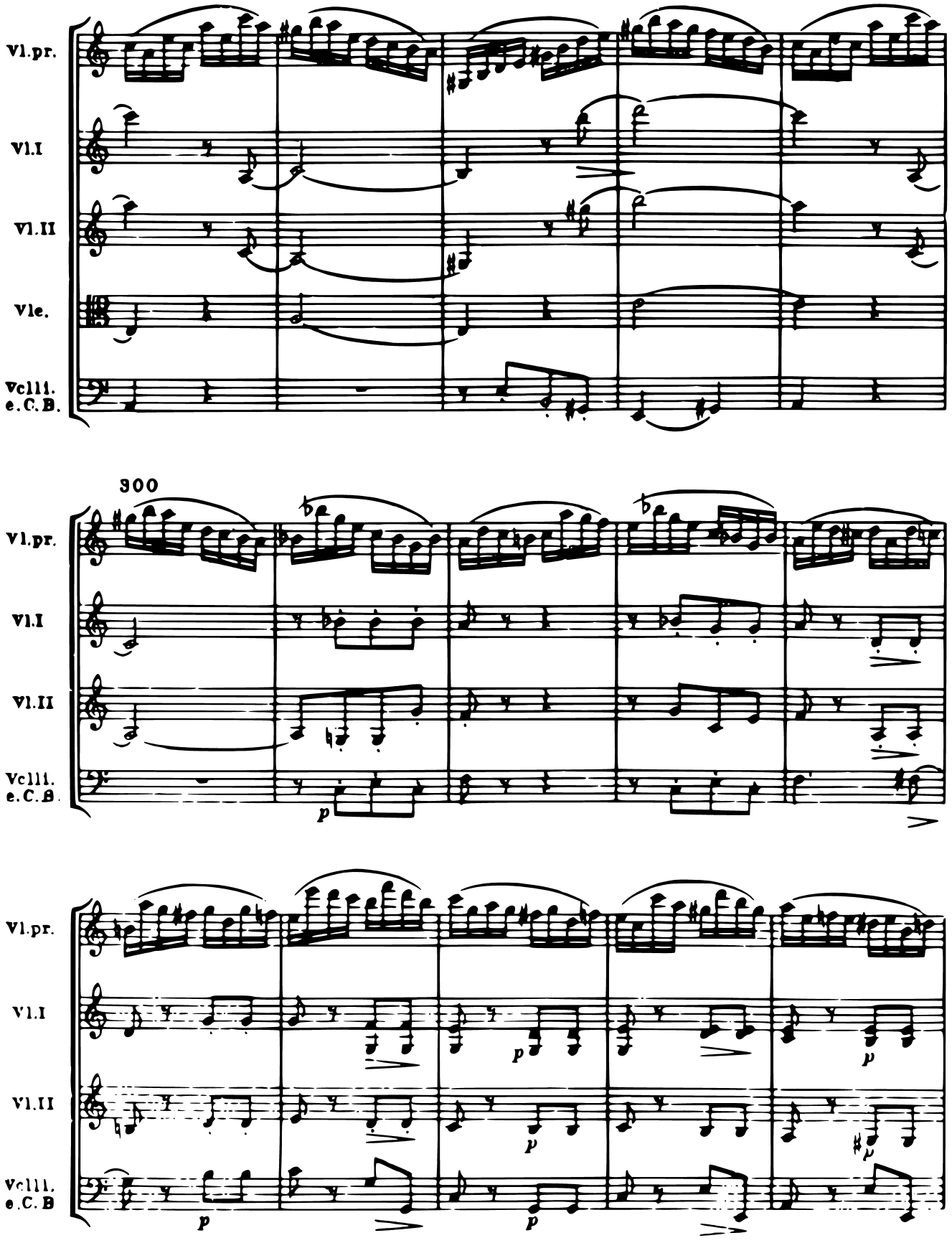
Ob.
Fg.
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll.
e.C.B.
pp
p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Vl.II
Vle.
Vcll.
e.C.B.
300
Vl.pr.
Vl.I
Vl.II
Vcll.
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p
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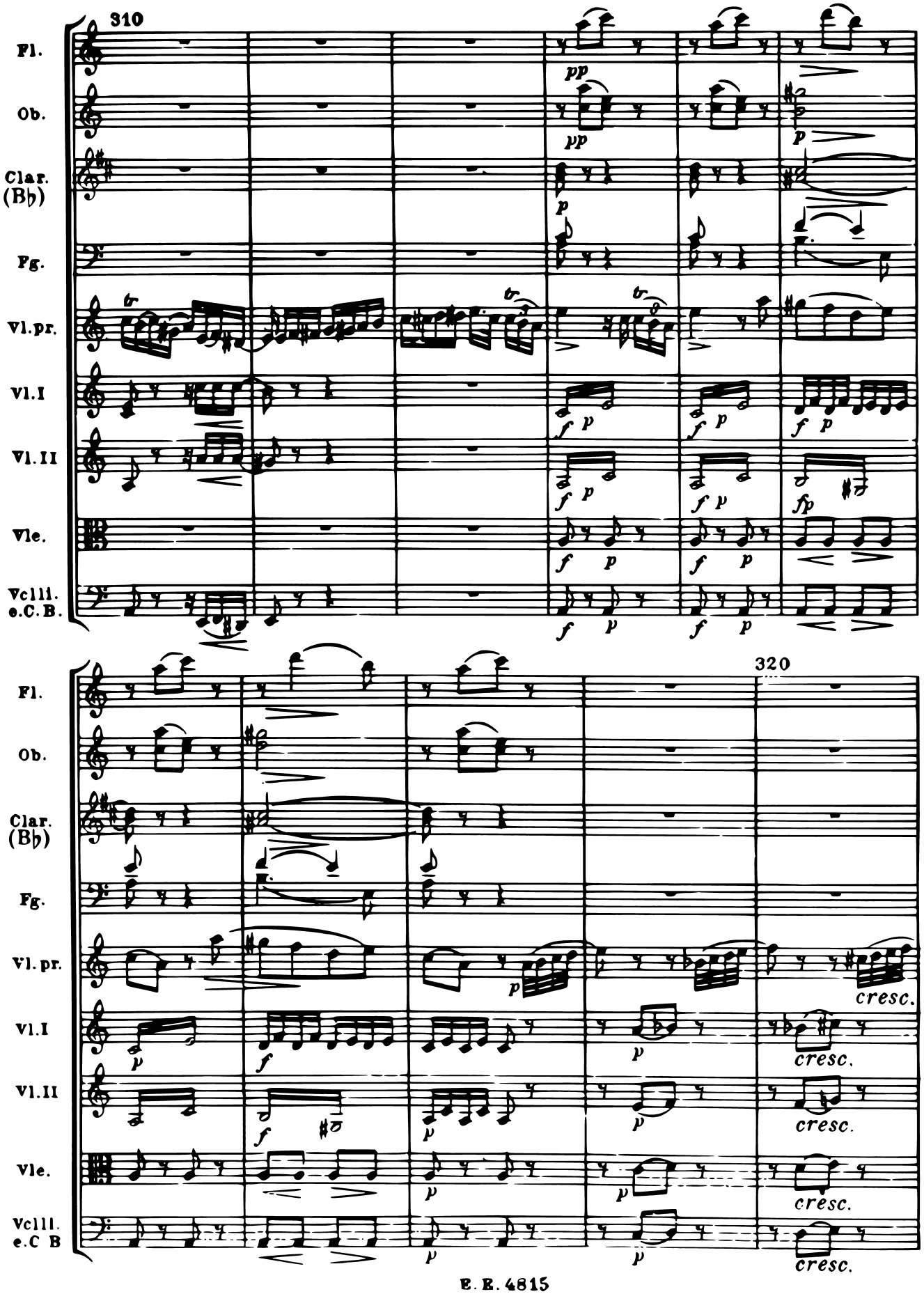
p
p
p
p


310
Fl.
Ob.
Clar. (B♭)
Fg.
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Vl.II
Vle.
Vcll. e.C.B.
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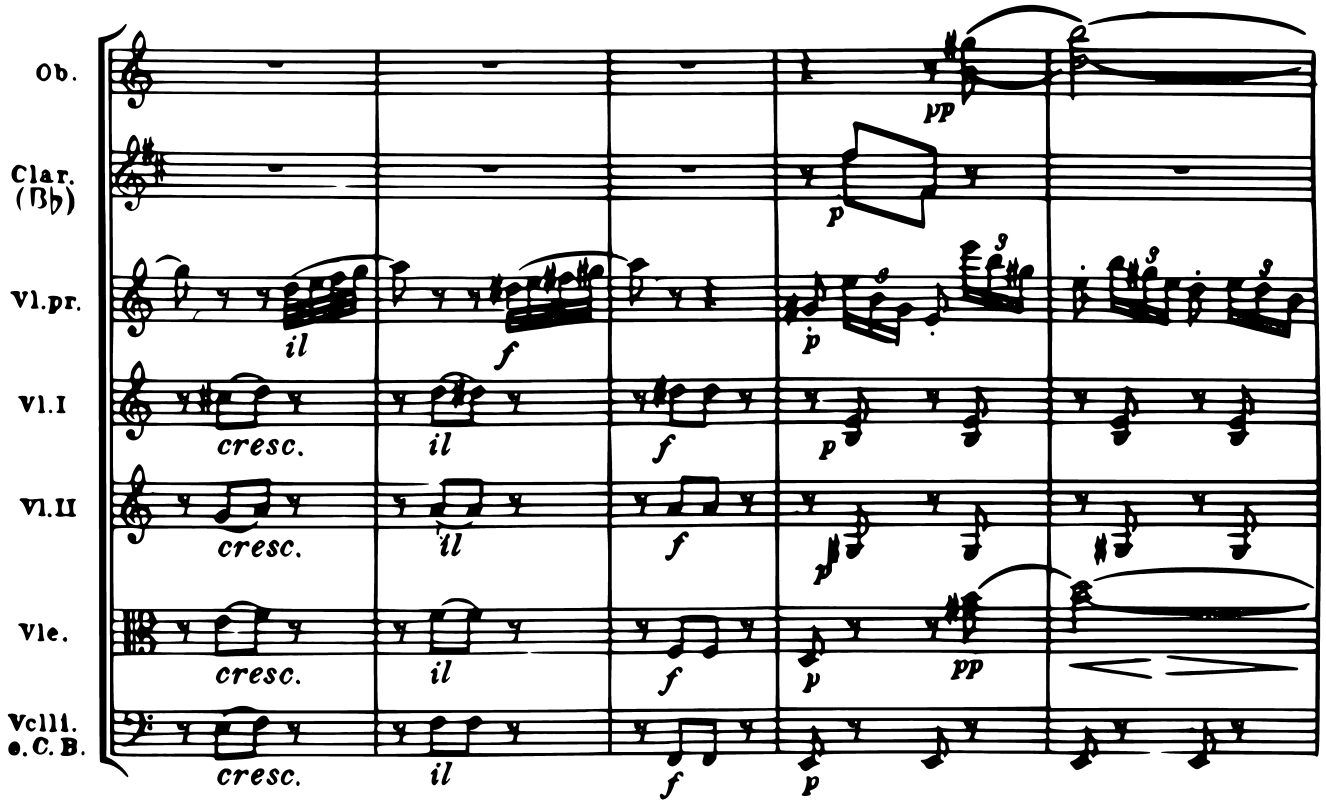
f
fp
320
cresc.


Ob.
Clar. (B♭)
Vl.pr.
Vl.I
Vl.II
Vle.
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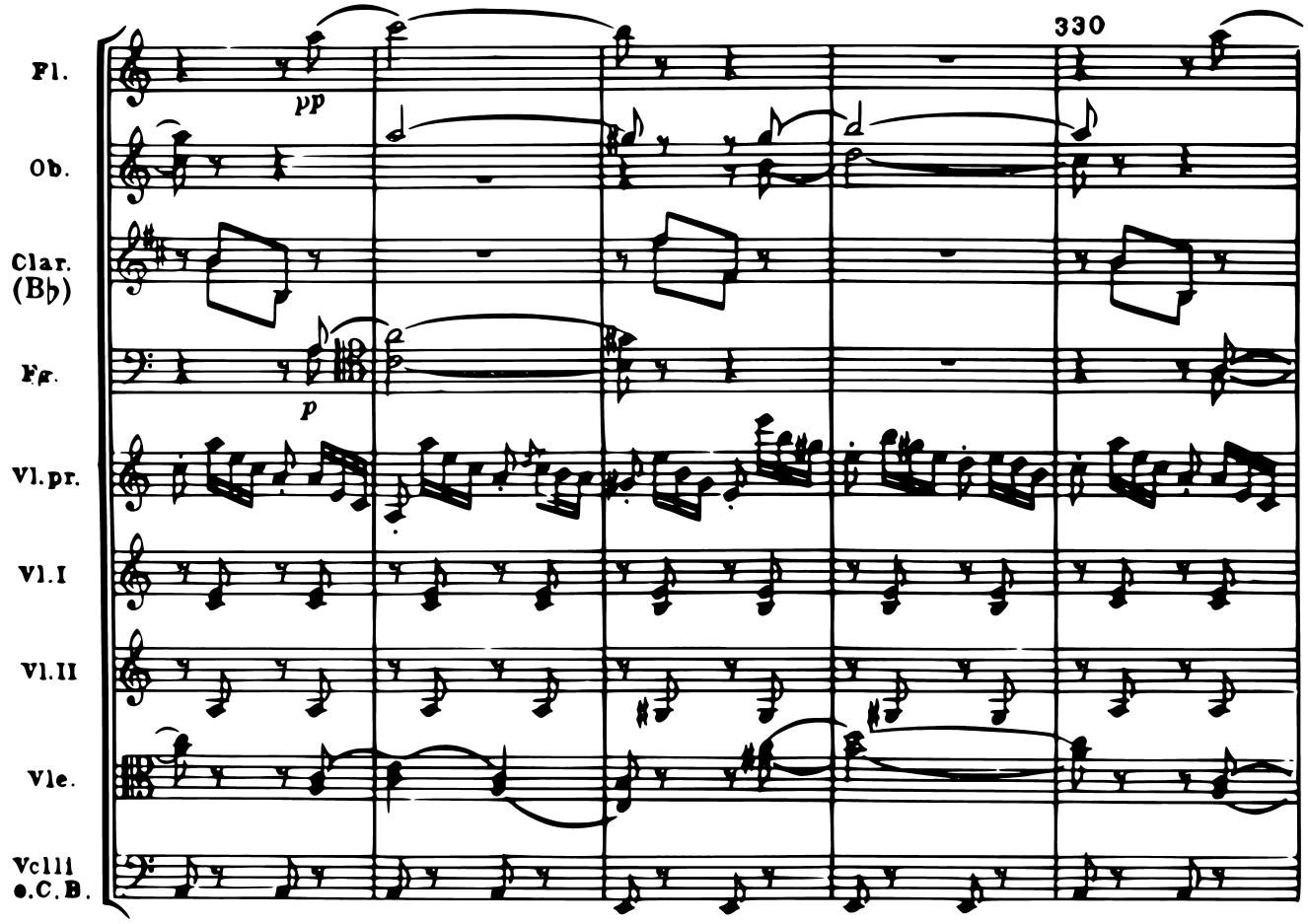
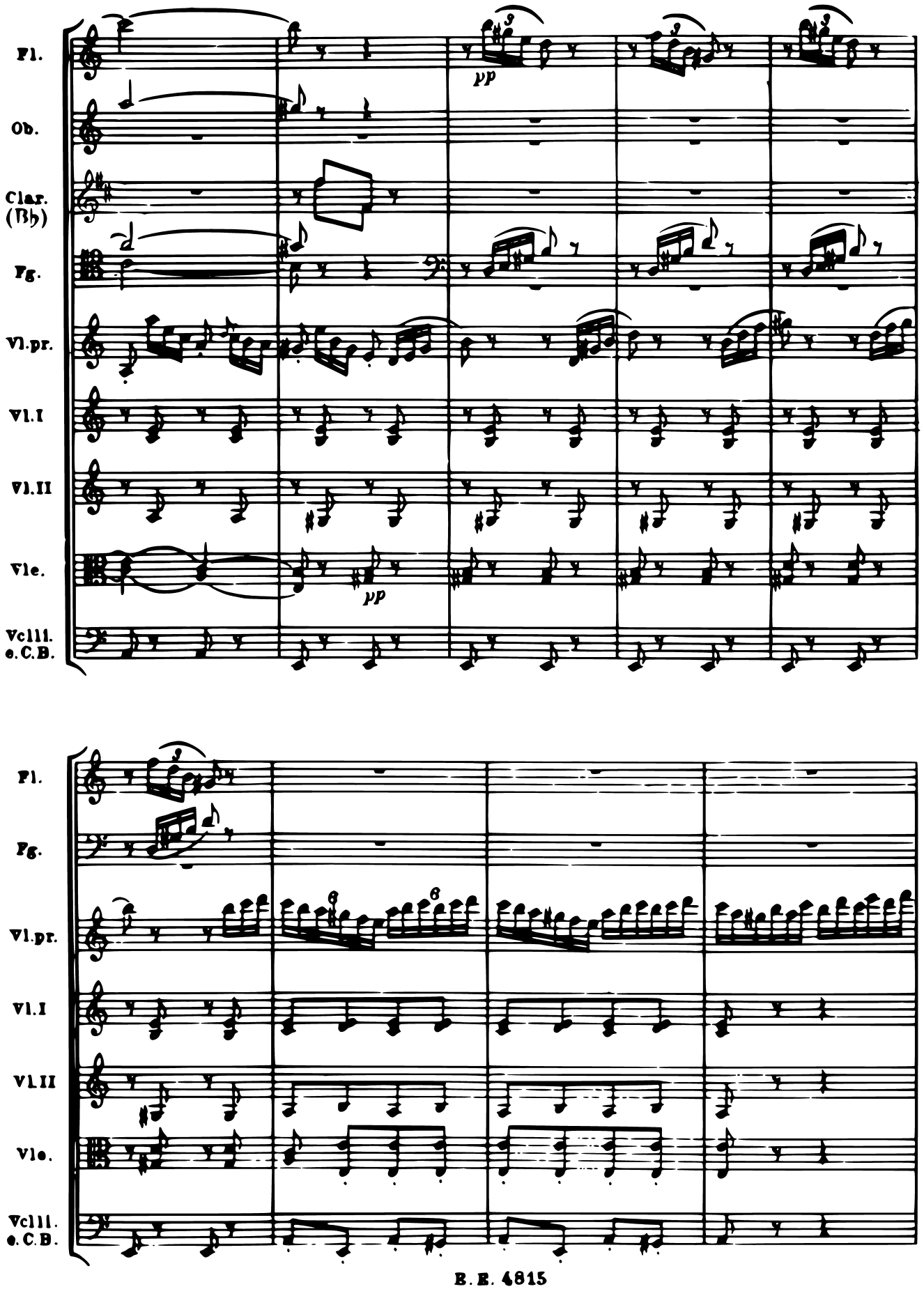
pp
p
il
f
cresc.


330
Fl.
Ob.
Clar. (B♭)
Fg.
Vl.pr.
Vl.I
Vl.II
Vle.
Vcll e.C.B.
pp
p


Fl.
Ob.
Clar. (B♭)
Fg.
Vl.pr.
Vl.I
Vl.II
Vle.
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pp
pp
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Fg.
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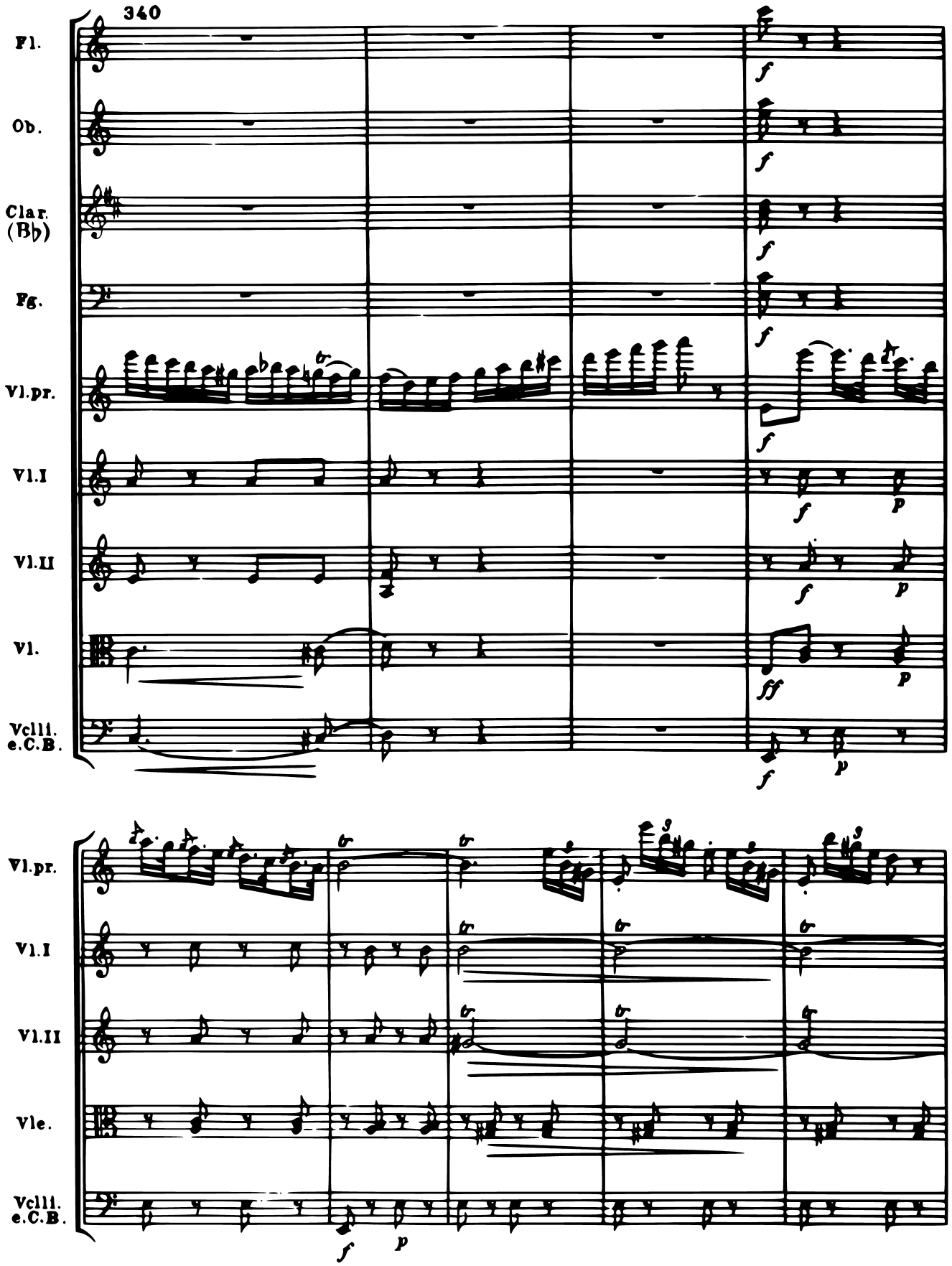
340
Fl.
Ob.
Clar. (B♭)
Fg.
Vl.pr.
Vl.I
Vl.II
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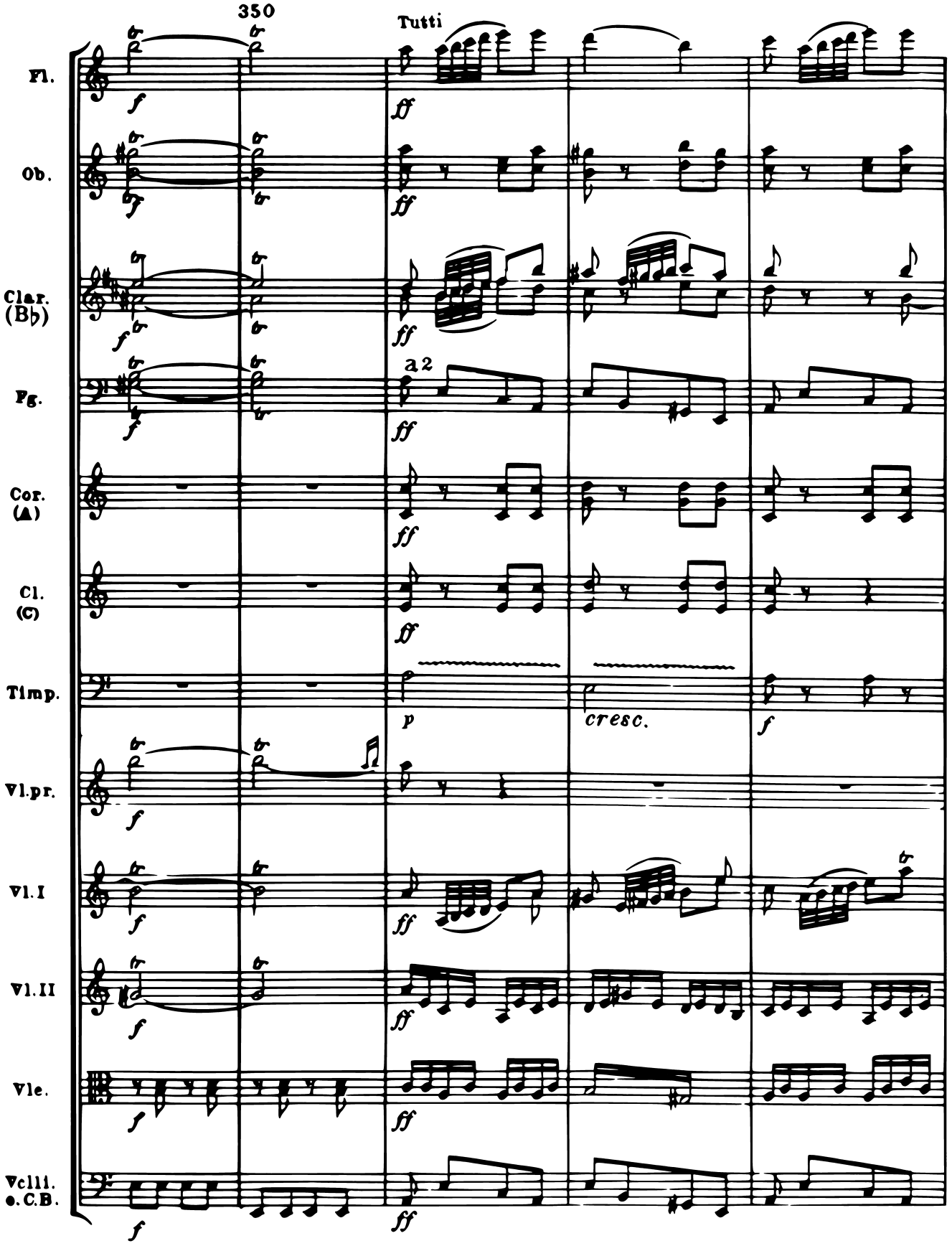
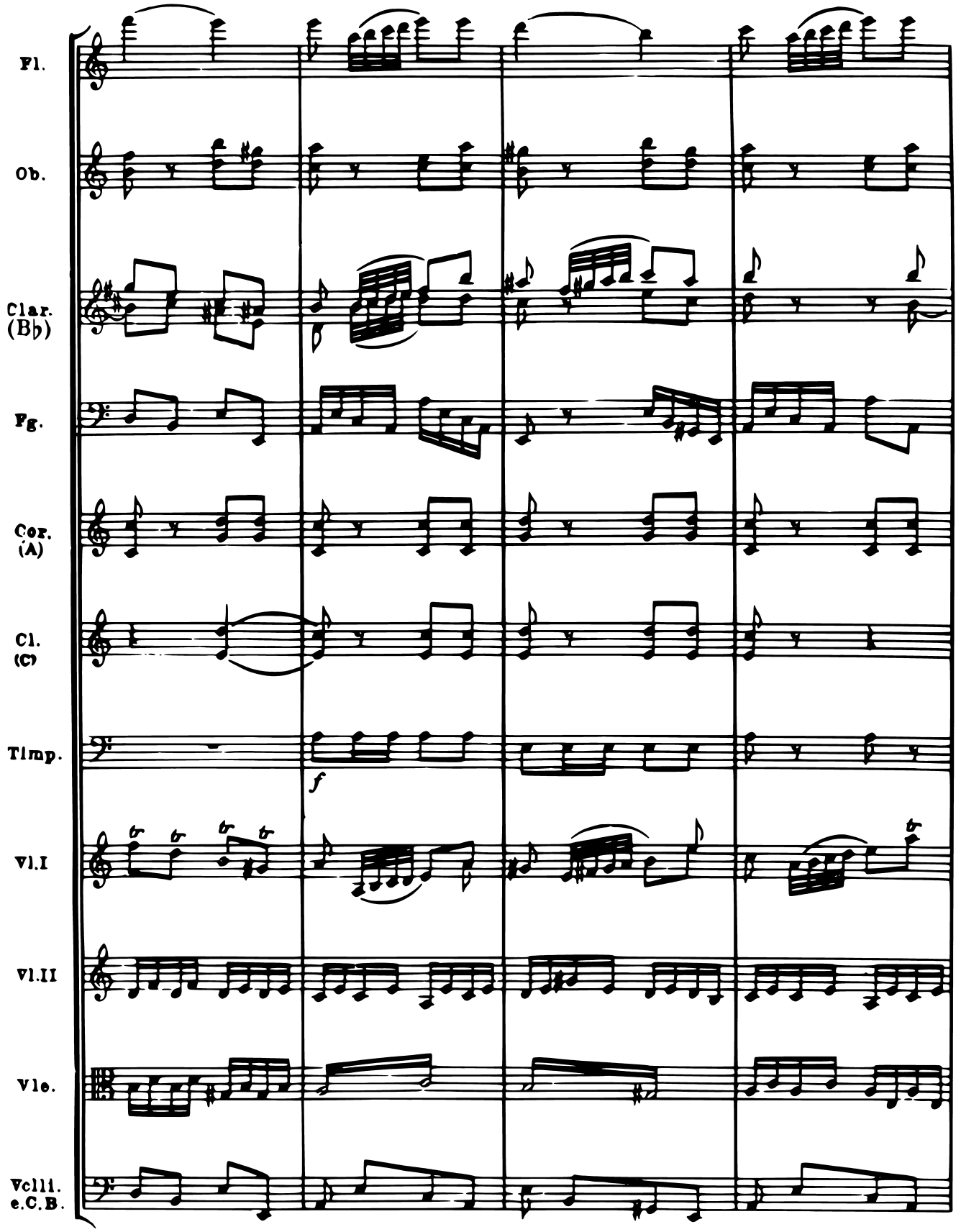
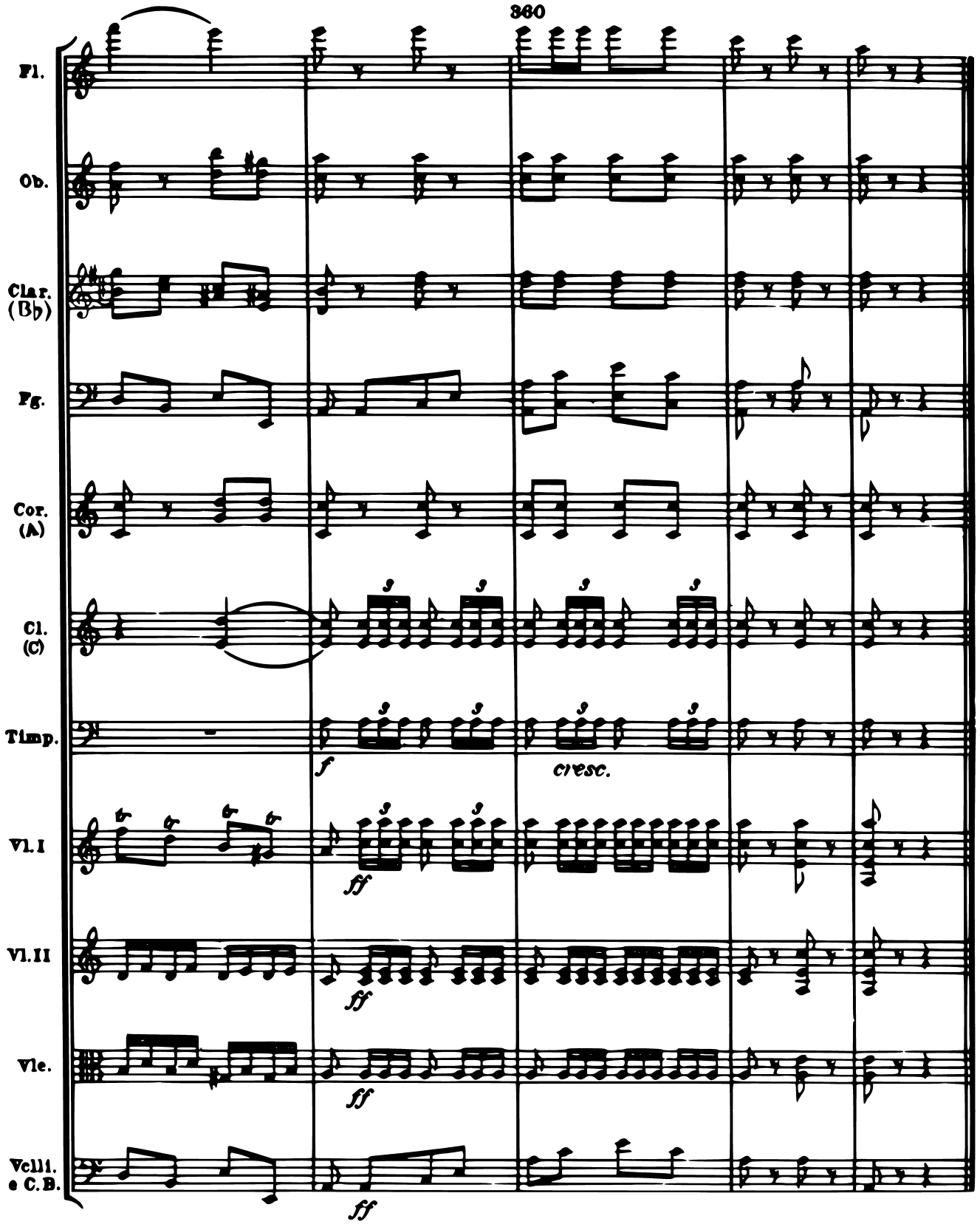
Vl.II
Vle.
Vcll. e.C.B.


350
Tutti
Fl.
Ob.
Clar. (B♭)
Fg.
a 2
Cor. (A)
Cl. (C)
Timp.
cresc.
Vl.pr.
Vl.I
Vl.II
Vle.
Vclli. e C.B.


Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
f
Vl.I
Vl.II
Vle.
Vcll. e.C.B.


360
Fl.
Ob.
Clar. (B♭)
Fg.
Cor. (A)
Cl. (C)
Timp.
Vl.I
Vl.II
Vle.
Vcli. e C.B.
f
cresc.
ff
ff
ff
ff