Payne's kleine Partitur-Ausgabe

No. 734

MOZART

K.-V. No. 364

Symphonie concertante

für Violine und Viola

Es dur — Mi♭majeur — E♭major

Ernst Eulenburg, Leipzig

Eulenburgs kleine Partitur-Ausgabe

SYMPHONIE CONCERTANTE

Es dur

für Violine und Viola
mit Orchester

von

WOLFGANG AMADEUS MOZART

Köchel-Verzeichnis No. 364

Komponiert 1779

Revidiert und mit Vorwort versehen von
RUDOLF GERBER

Ernst Eulenburg, Leipzig / Wien

Pag.

I. Allegro maestoso..... 1

II. Andante 49

III. Presto 67

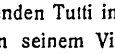
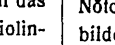
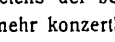
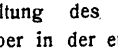
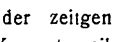
MOZART, SYMPHONIE CONCERTANTE ES-DUR (K.-V. Nº 364)

Die Symphonie concertante für Violine und Viola schuf Mozart bald nach der Rückkehr aus Paris, vermutlich schon im Herbst des Jahres 1779. In dem kurzen aber ereignisreichen Salzburger Zwischenaufenthalt von 1779 bis 1781 ist sie eines der Werke des Meisters, die zu den großen Schöpfungen der Reifezeit unmittelbar hinüberführen. Mozart war damals in seiner inneren und äußeren Entwicklung an einem Scheideweg angelangt. Die seelischen Erschütterungen, die die Pariser Reise mit sich brachte, haben ihn um vieles freier und selbständiger gemacht. Die Salzburger Jahre sollten ihm nun neben der vollkommenen inneren auch die äußere Freiheit in zwar heftigen und bitteren Kämpfen bringen. Sein Genie bäumte sich auf gegen die Anmaßungen einer feudalen Oberschicht, die den Künstler als Lakaien und Bediensteten noch mit Fußtritten und demütigenden Beschimpfungen traktieren konnte. In seine Kunst ist von den Kümmernissen und Konflikten dieser Zeit, in der oft, wie er selbst 1781 ausspricht, „mein Gemüt nicht vergnügt war", nur die in allem Leid sich stetig vertiefende Seelenhaftigkeit eines sich läuternden Menschentums eingegangen. Die bedeutendste Schöpfung jener Jahre, der „Idomeneo", spiegelt das Antlitz des die letzten Bindungen abstreifenden Meisters am vollkommensten — wir erkennen seine Züge aber auch in der feierlichen Pathetik und Gehaltenheit der Symphonie concertante.

Die unmittelbaren Anregungen zu einer derartigen „konzertanten Sinfonie" scheint Mozart kurz zuvor von den Mannheimern erhalten zu haben, die (Holzbauer, Cannabich und vor allem Karl Stamitz) dieser Gattung eine besondere Pflege zuteil werden ließen. Die Tradition des spätbarocken Concerto grosso erfährt hier im sinfonischen Bereich eine neue Blüte. Konzerthafte Einfälle, Technik und Formgebung verbinden sich dabei in eigenartiger Weise mit der immer mehr zur repräsentativen Erscheinung des klassischen Zeitalters heranreifenden Sonate (Sinfonie). Jene Zeit fand ein besonderes Gefallen daran, gerade diese Grenzgattung zu pflegen, in der sich der spätbarock-galante Konzertstil, das Alternieren eines „Concertino" und eines „Concerto grosso" mit der zwar noch im Konversationston befangenen, aber gleichwohl auf ein neues Zeitalter vorausweisenden sinfonischen Geste verbindet. Unnötig zu sagen, daß Mozarts Werk nicht nur all seine zeitgenössischen Geschwister turmhoch überragt, es ist auch den späteren, spärlichen Vertretern der Gattung im 19. Jahrhundert — Beethovens Tripelkonzert und dem Doppelkonzert für Violine und Violoncello von Brahms — an stilistischer Geschlossenheit und in der Verwirklichung des sinfonisch-konzertanten Doppelproblems ohne Zweifel überlegen.

Mit der Feierlichkeit der Es-dur-Tonart, die bei Mozart stets eine besondere Bedeutung hat, der dunklen Tönung des Streichkörpers durch die zweifach besetzten Bratschen verbindet sich sogleich die eminent sinfonische Diktion des Anfangs, die merkwürdige tonale und thematische Einheitlichkeit des Einleitungsritornells und die ganz ungewöhnliche Art des Hineingleitens des im *piano* verklingenden Tutti in das Solo, die Beethoven in seinem Violinkonzert in so meisterhafter Weise ausgeprägt hat. Nach diesen vorwiegend sinfonischen Zügen des Anfangs herrscht während des Hervortretens der beiden Soloinstrumente eine mehr konzerthafte Musizierfreudigkeit, die in der bemerkenswerten Zurückhaltung des Orchesters, vor allem aber in der etwas lockeren Aufreihung der solistischen Themen erkennbar ist. Das von tiefem Ernst erfüllte Andante reiht sich würdig an diesen Einleitungssatz, während das Finale als leicht beschwingter Abschluß den Gesellschaftston der zeitgenössischen Sinfonie- und Konzertmusik anschlägt. Vorbildlich in jeder Hinsicht sind die beiden von Mozart selbst komponierten Kadenzen im ersten und zweiten Satz. Unsere Geiger mögen daraus lernen, wie sich Mozart wohl auch in seinen Soloviolinkonzerten die Kadenzen gedacht hat — weniger langatmig, kompliziert und überladen, als sie in den heutigen Ausgaben zutage treten.

Erwähnt sei noch, daß die Solobratsche im Original in D dur geschrieben ist, weshalb sie einen halben To.. höher eingestimmt werden muß, wodurch sie klanglich besser hervortritt.

Die Durchsicht des Werkes für die vorliegende Neuausgabe erfolgte nach der Gesamtausgabe der Werke Mozarts Serie XII Nr. 10. Die Vorschläge wurden aus Gründen der Übersichtlichkeit und der Erhaltung des Mozartschen Schriftbildes in der originalen Form (als kleine Nötchen) belassen. Die einzige Ausnahme bildet die häufig wiederkehrende Figur  , die in  aufgelöst wurde. Für die Ausführung der übrigen Vorschlagsarten dürften folgende grundsätzliche Hinweise nicht überflüssig sein. Die Verbindung einer Sechzehntelvorschlagsnote mit einer Ganz-, Halb- oder Viertelnote (, ,) hat zur Folge, daß die Vorschlagsnote in die folgende Hauptnote miteinbezogen wird, hier den Akzent erhält und den Wert der Hauptnote um ein Sechzehntel verringert, z.B.  – Besitzt die Vorschlagsnote den Wert einer Achtel- oder Viertelnote, so wird sie ebenfalls als Akzentnote in die folgende Hauptnote miteinbezogen und verringert deren Wert um den betreffenden Vorschlagswert, z.B.  . Handelt es sich dagegen um eine Sechzehntelvorschlagsnote vor einer Achtel- oder Sechzehntelhauptnote (,), so ist die Vorschlagsnote im Sinne unseres „kurzen" Vorschlags zu bewerten, d. h. sie entzieht der vorangehenden Note den Sechzehntelwert, z. B.  .

Gießen, im November 1935

Rudolf Gerber

MOZART, SYMPHONIE CONCERTANTE E♭ MAJOR (K. 364)

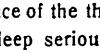
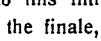
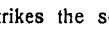
Mozart created the *Symphonie concertante* for Violin and Viola soon after his return from Paris, probably already in the autumn of 1779. In the short but eventful intermediate stay in Salzburg from 1779—1781 it is one of the works of the master that lead immediately over to the great creations of the period of maturity. In his inner and outer development Mozart had at that time arrived at crossroads. The spiritual concussions occasioned by the journey to Paris had made him far more free and independent. The years in Salzburg were now to bring him, beside the inner, also the outer freedom, if in intense and bitter struggles. His genius revolted against the arrogance of a feudal society who could still treat the artist as a footman and servant with kicks and disparaging invectives. Of the misery and conflicts of this period in which frequently, as he himself said in 1781, "my mind was not happy", only the soulfulness of purged humanity, steadily deepening in all the misery, entered his art. The greatest creation of those years, *Idomeneo*, reflects most perfectly the image of the master severing the last bonds — but we also recognize his features in the solemn pathos of the *Symphonie concertante*.

Mozart seems to have received the immediate inspiration to such a concert-like symphony shortly before from the Mannheim school (Holzbauer, Cannabich, and above all Karl Stamitz) who devoted special care to this type of composition. The tradition of the late baroque *concerto grosso* derives new splendour in the symphonic sphere. Concertlike inspirations, technique and form are united in a peculiar manner with the sonata (symphony) which is developing more and more into the representative manifestation of the classical age. That period derived special pleasure from cultivating this borderline type in which the late baroque concerto style, the alternating of a *concertino* and a *concerto grosso* is linked with symphonic gesture which is still restrained in a conversational tone but already points to a new age. Unnecessary to say that Mozart's work not only surpasses by far all its contemporaries, it is also undoubtedly superior to the sparse representatives of this type in the 19th century — Beethoven's Triple Concerto, and the Double-Concerto for Violin and Viola by Brahms — in stylistic perfection and in the realisation of the double problem of symphony and concerto.

The solemness of the E♭ major key, which with Mozart always has a special significance, and the dark hue of the strings derived from the divided violas, is immediately joined by the eminently symphonic diction of the beginning, the singular tonal and thematic uniformity

of the introductory *ritornello*, and the quite unusual blending of the fading-out *tutti* into the solo, which Beethoven developed in so masterly a manner in his Violin Concerto. After these mainly symphonic traits of the beginning, a more concertlike musicality prevails when the two solo instruments come to the fore, noticeable in the striking reserve of the orchestra, and above all in the somewhat loose sequence of the themes. The *Andante*, full of deep seriousness, is a worthy follower to this introductory movement, whilst the finale, as a fleeting conclusion, strikes the society tone of the contemporary symphony- and concerto music. A model in every respect are the two cadenzas in the first and second movements, composed by Mozart himself. From them our violinists may learn how Mozart would have wished the cadenzas also in his solo violin concertos—less prolix, complicated and overburdened than they appear in present editions.

It may be mentioned that in the original the Solo Viola is written in D major and for this reason had to be tuned one semitone higher; this gave it more tonal prominence.

The revision of the work for the present edition was carried out in accordance with the Complete Edition of Mozart's works, Series XII No. 10. The grace-notes were left in their original form (in small type) for the sake of clearness and to preserve the characteristics of Mozart's notation in their original form. The only exception is the frequently recurring figure which was dissolved into . For the execution of the other types of grace-notes the following fundamental remarks should not be superfluous. If a semi-quaver grace-note is linked to a semibreve, a minim or a crotchet ( ) then the grace-note is included in the following principal note, here receives its accentuation, and reduces the value of the principal note by a semi-quaver, e. g.  — If the grace-note has the value of a quaver or crotchet it is also included as accentuated note in the following principal note and reduces its value by the respective grace-note value e. g. . But if a semi-quaver grace-note precedes a principal note of a quaver or semi-quaver (), then the grace-note is valued in the sense of our "short" grace-note, i. e. it derives the semi-quaver value from the preceding note, e. g.  .

Giessen, November 1935

Rudolf Gerber

Symphonie Concertante

I

Wolfgang Amadeus Mozart
1756–1791

Köchel-Verz. Nº 364

Allegro maestoso

TUTTI

2 Oboi

2 Corni in Es

Violino principale

Viola principale

Violino I

Violino II

Viola I

Viola II

Violoncello e Contrabasso

Ob.

Cor. (Es)

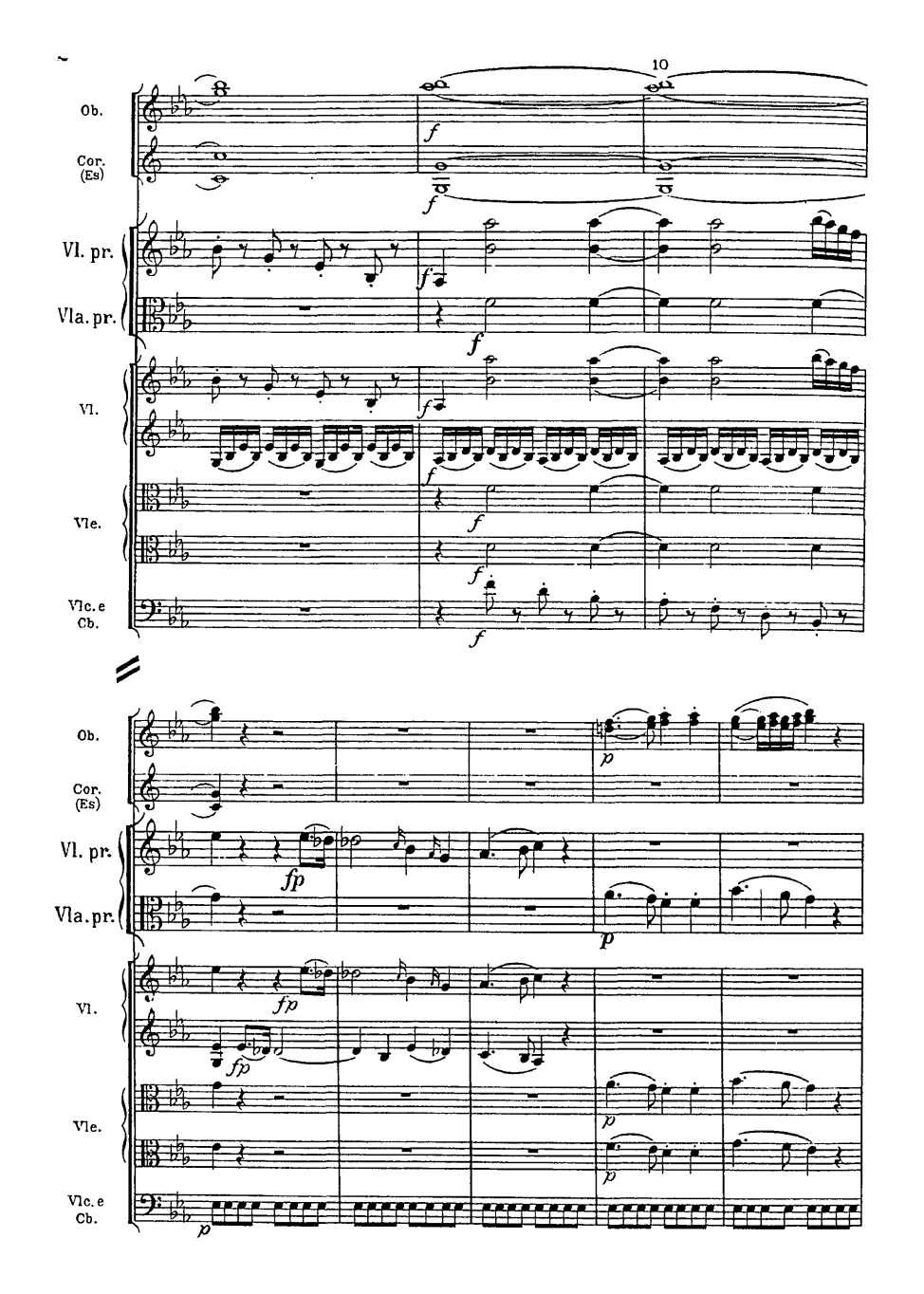
Vl. pr.

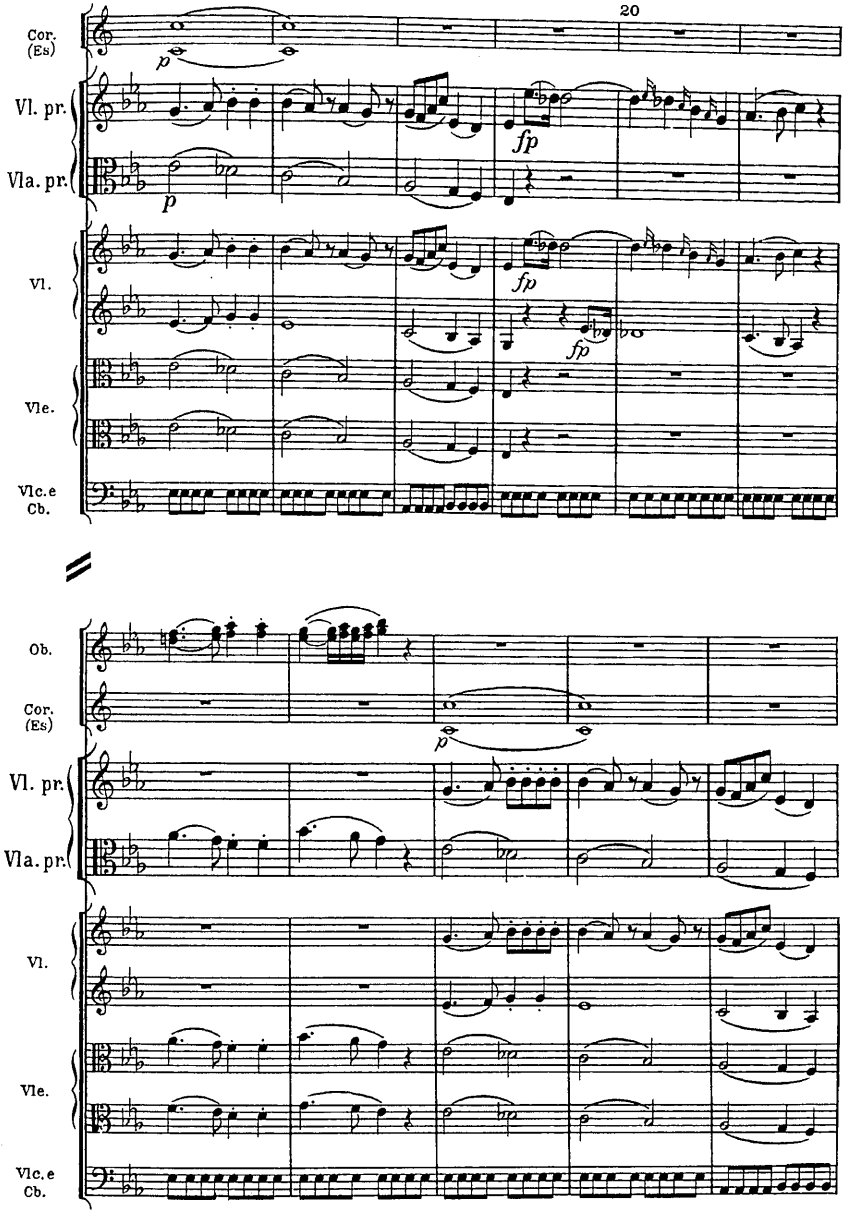
Vla. pr.

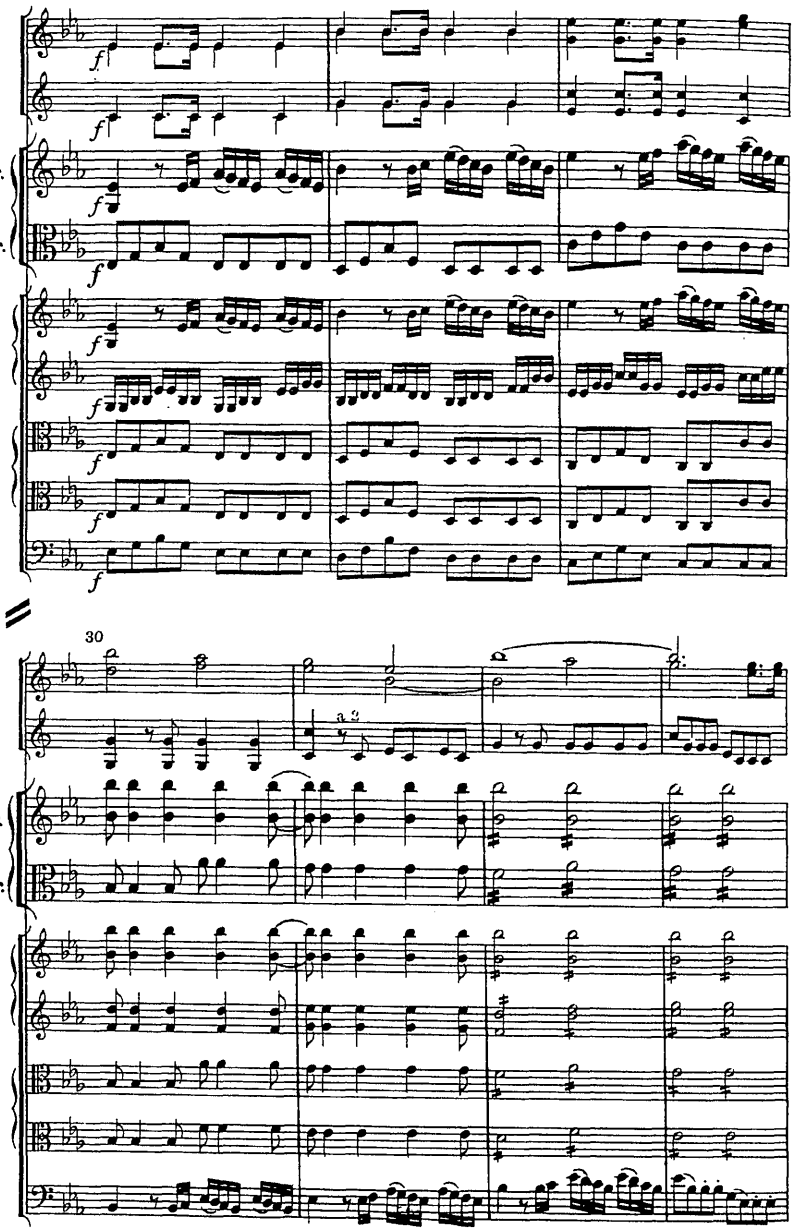
Vl.

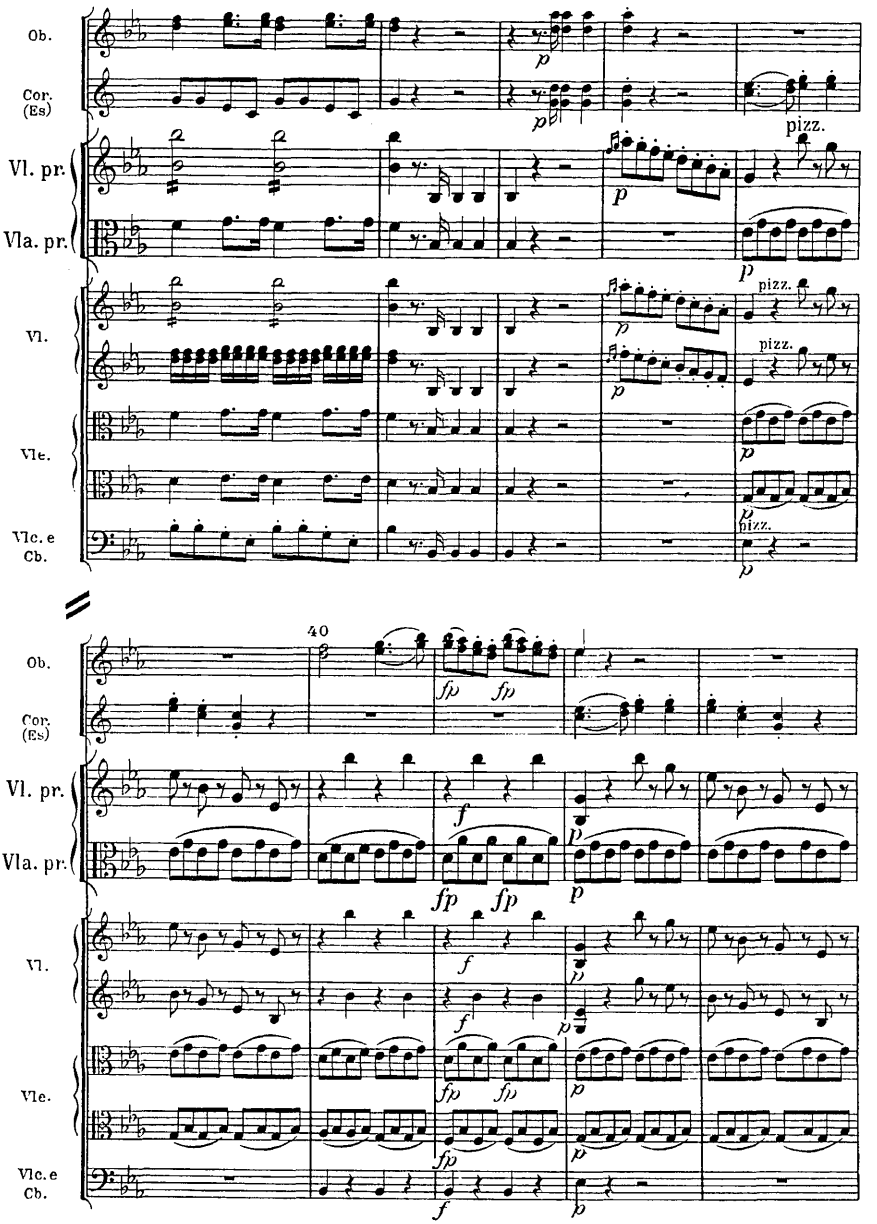
Vle.

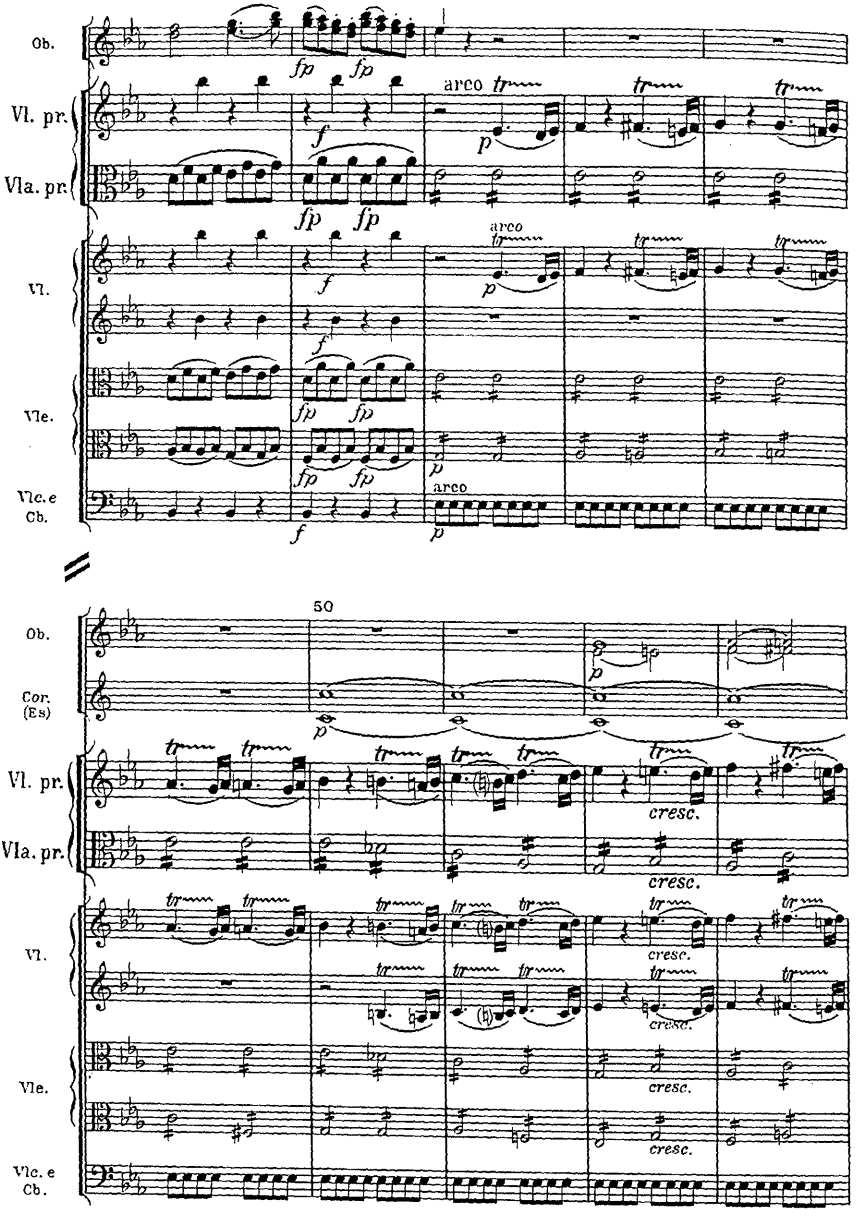
Vlc. e Cb.

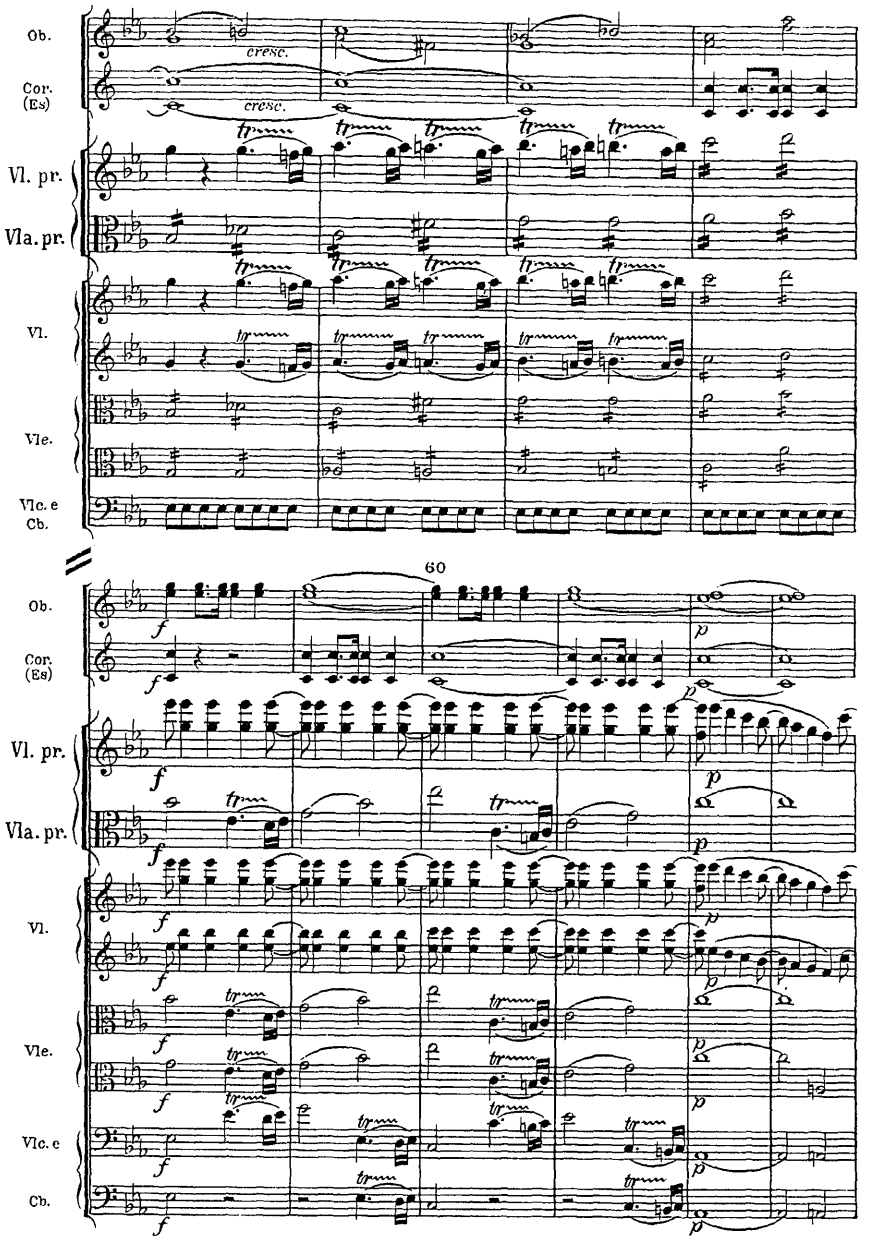

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
f
fp
p

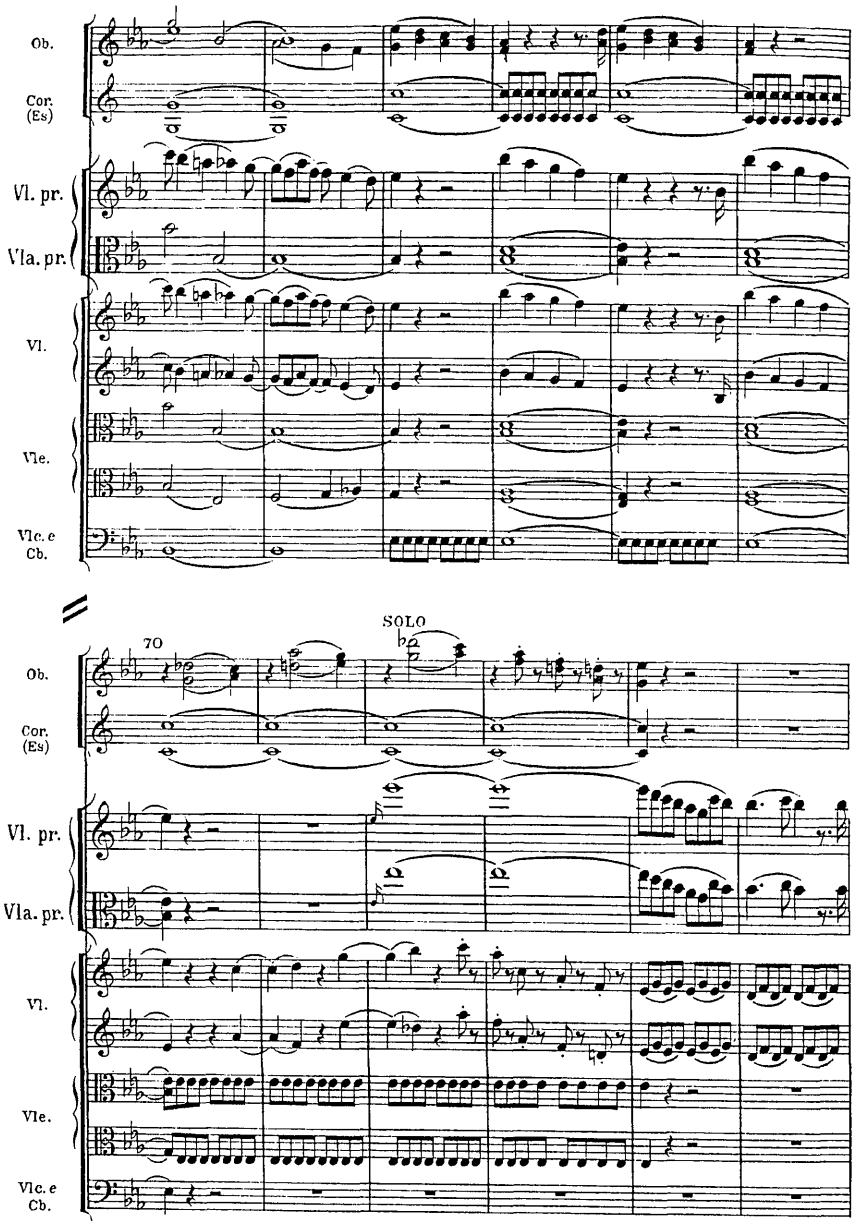

20
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.e Cb.
p
fp
fp
p

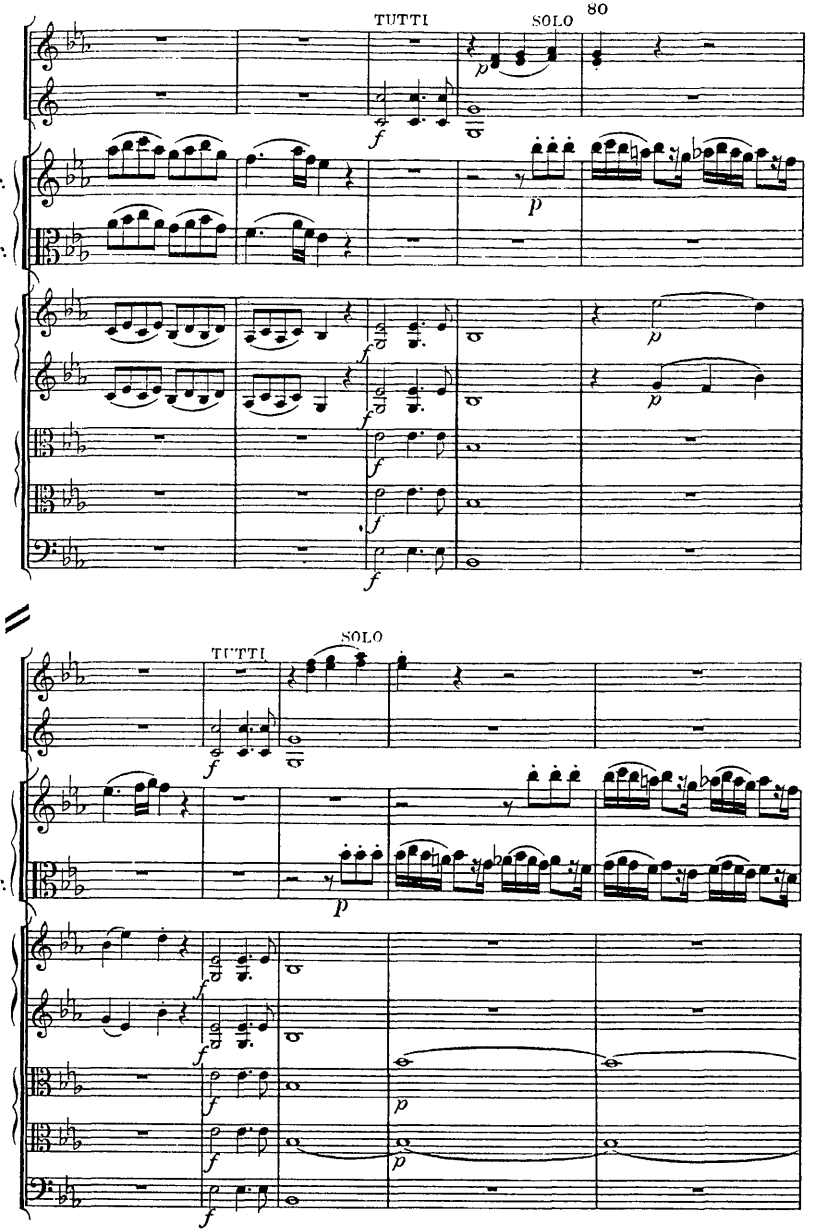

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
30
a 2
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

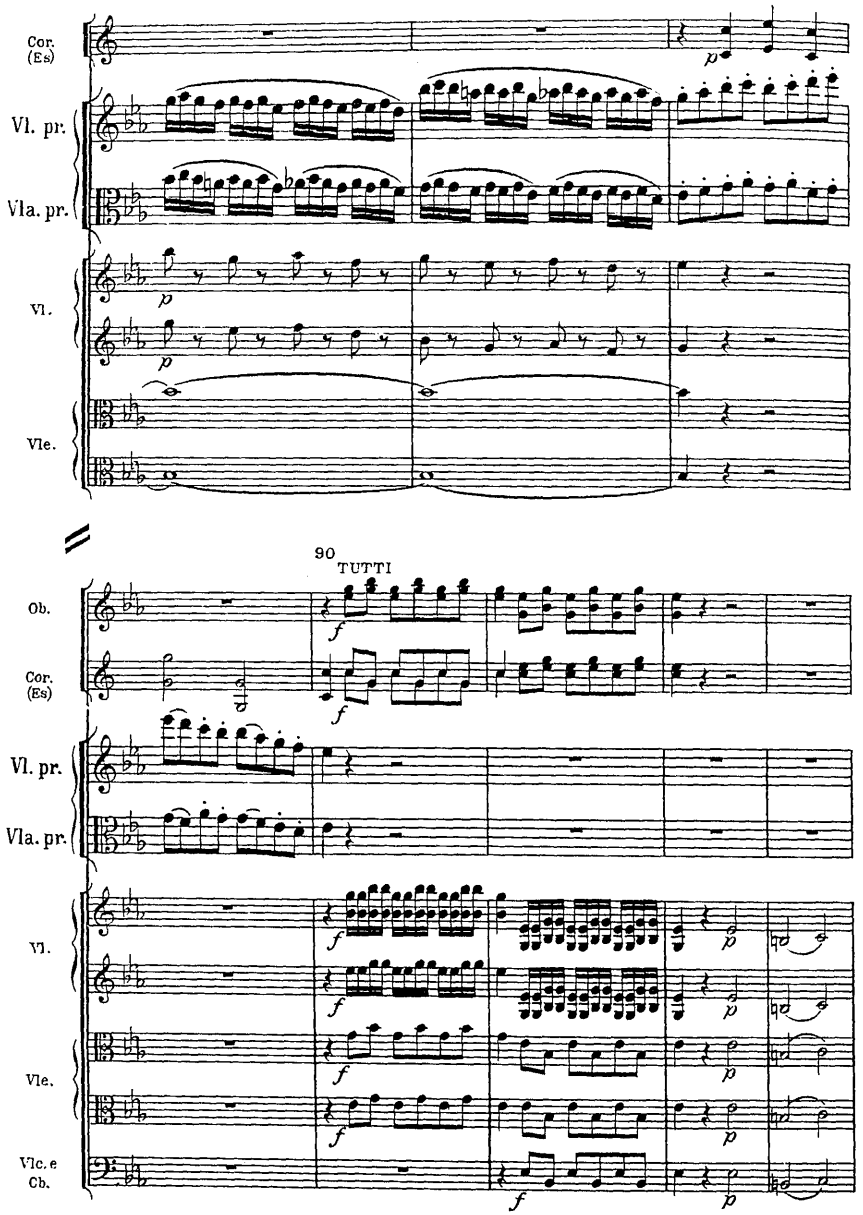

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
pizz.
40
fp
f
p


Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
fp
f
p
arco
tr
50
Cor. (Es)
cresc.


Ob.
Cor. (Es)
cresc.
cresc.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
60
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e
Cb.


Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
70
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


80
TUTTI
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
TUTTI
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
90
TUTTI
Ob.
Cor. (Es)
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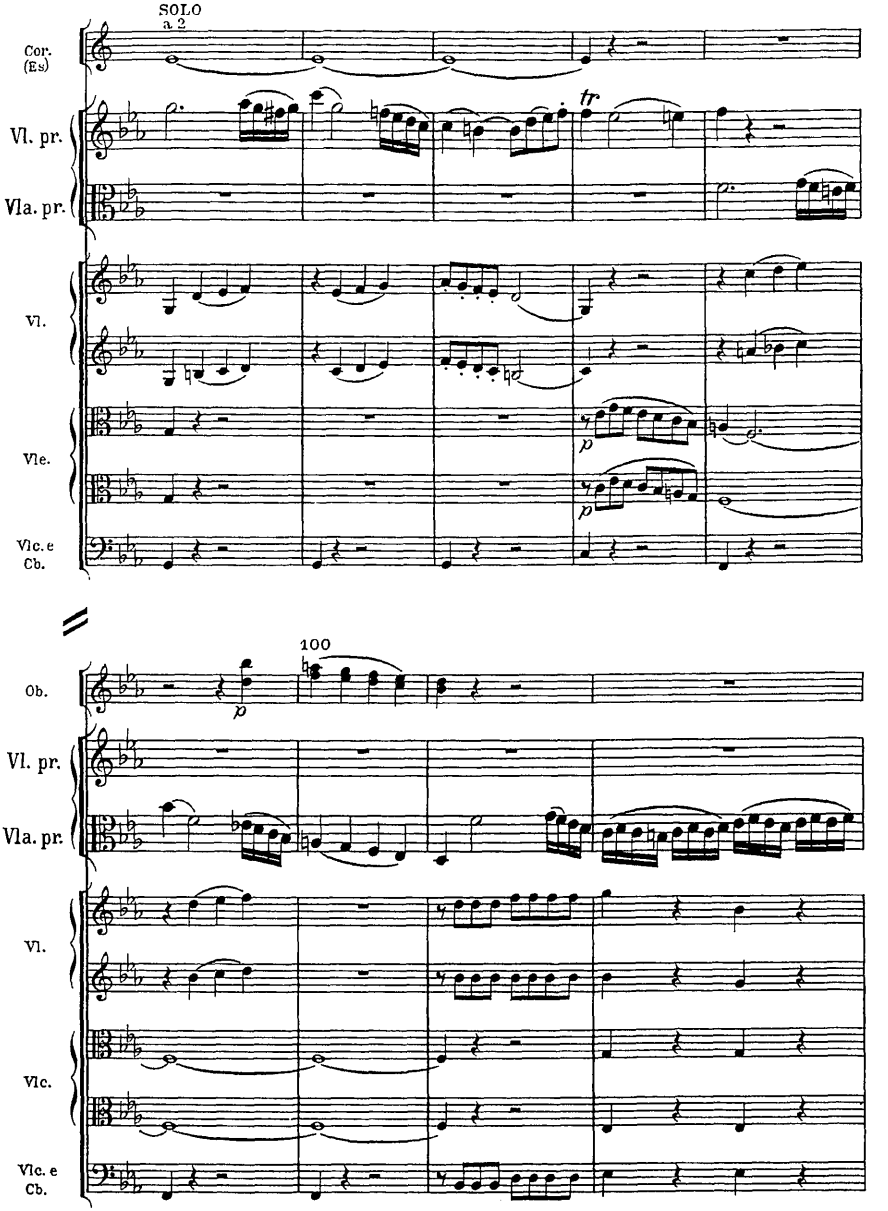
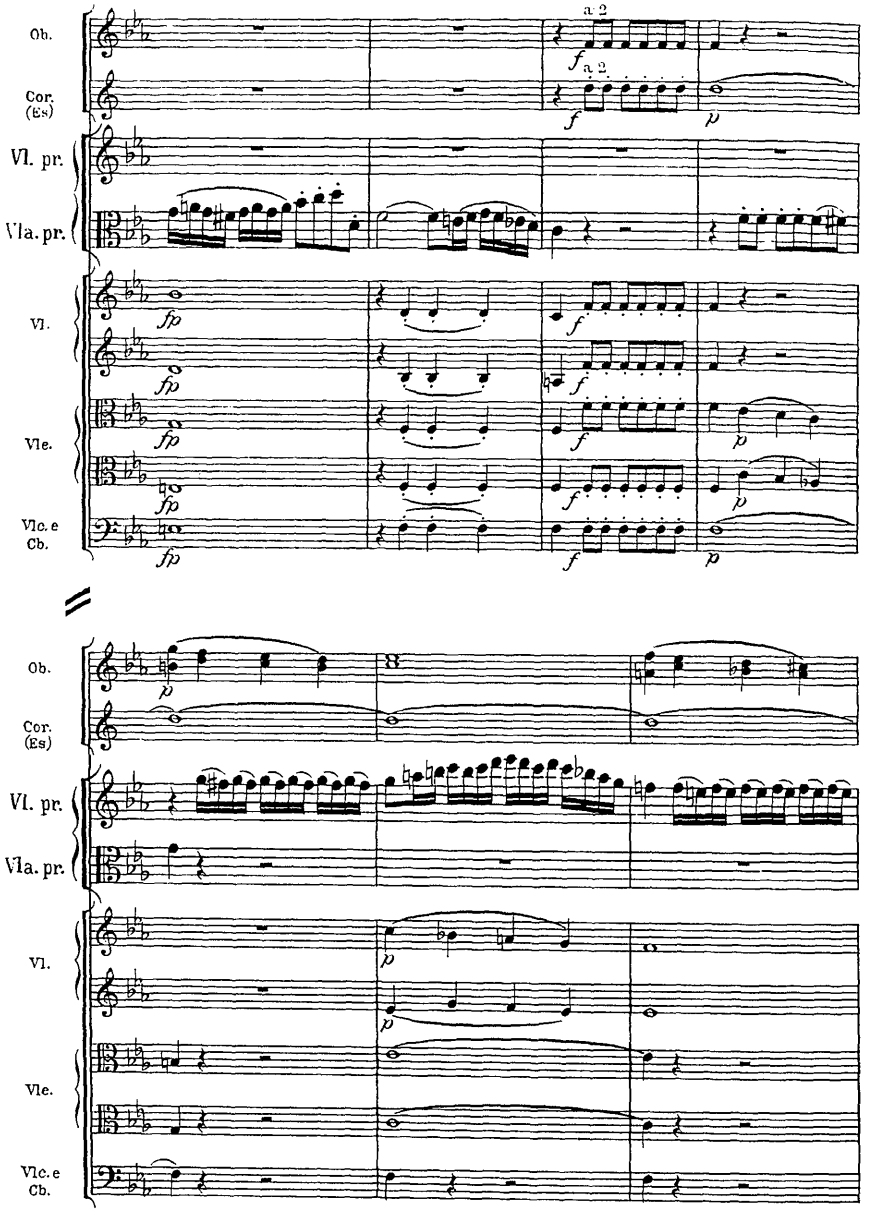
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


SOLO
a 2
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
p
p
100
Ob.
p
Vl. pr.
Vla. pr.
Vl.
Vlc.
Vlc. e Cb.


Ob.
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Vle.
Vlc. e Cb.
a 2
a 2
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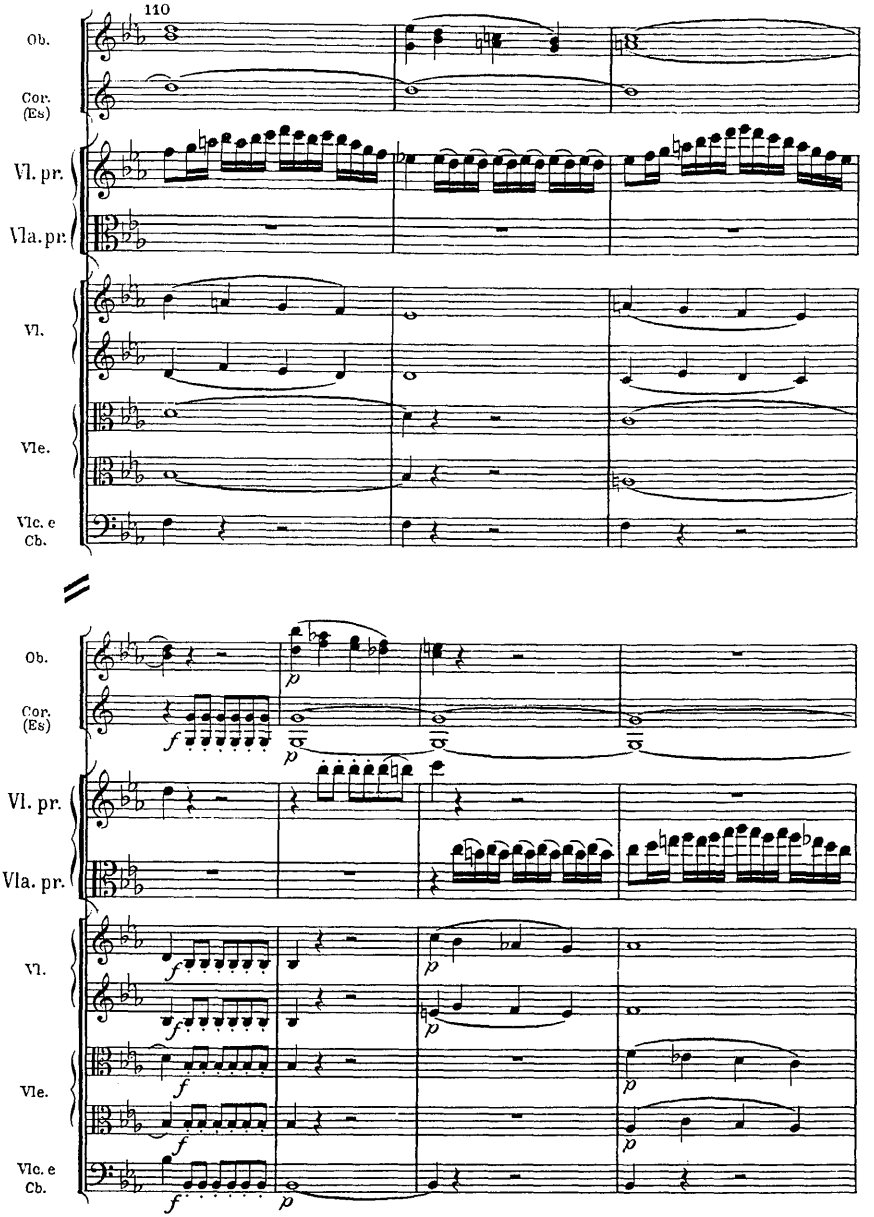
f
p


110
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Cor. (Es)
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Vl.
Vle.
Vlc. e Cb.
Ob.
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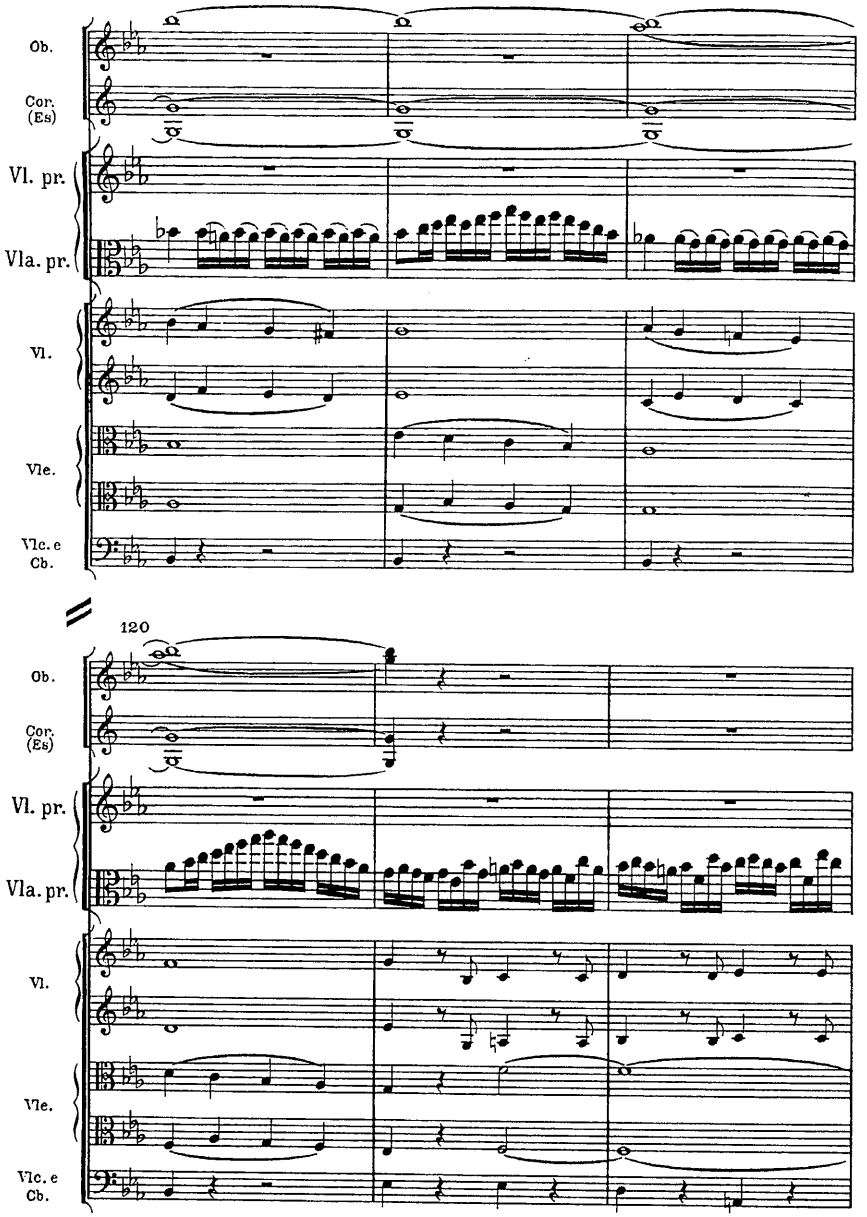
Vl.
Vle.
Vlc. e Cb.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Vle.
Vlc. e Cb.
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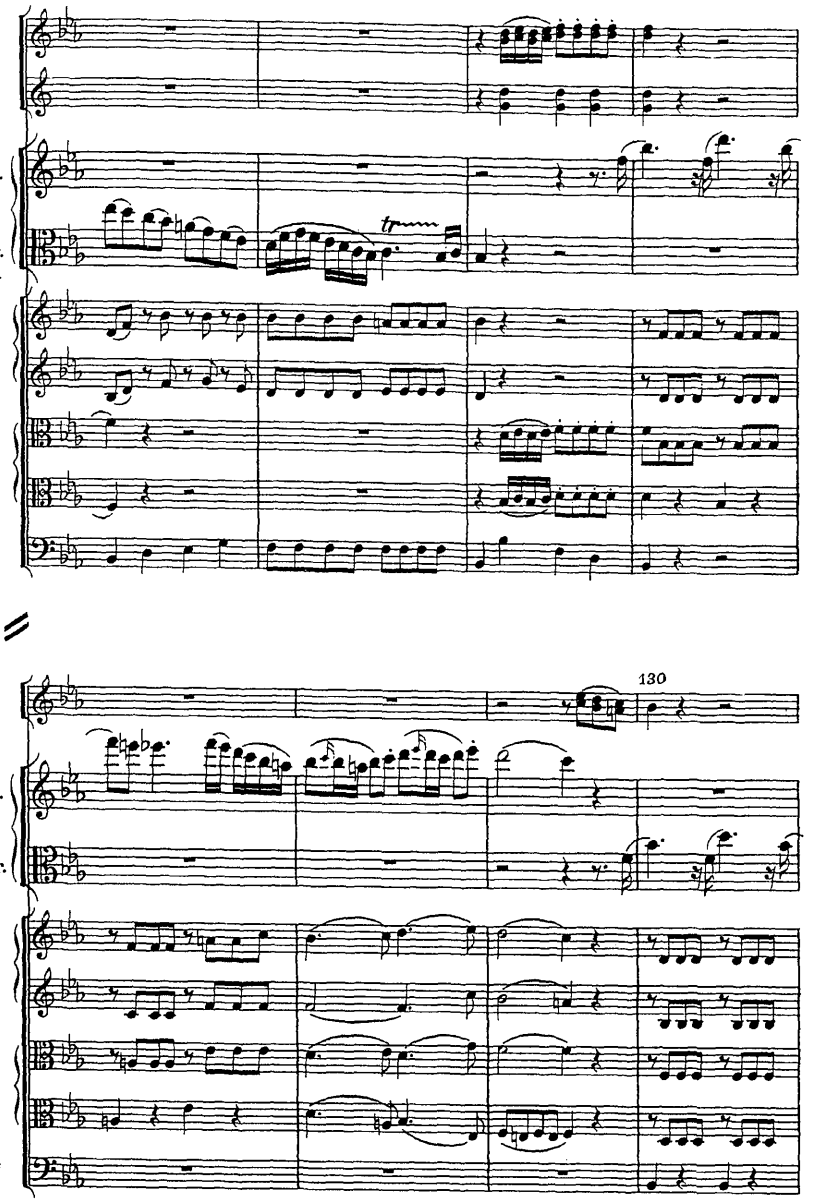
Vl.
Vle.
Vlc. e Cb.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Vlc. e Cb.
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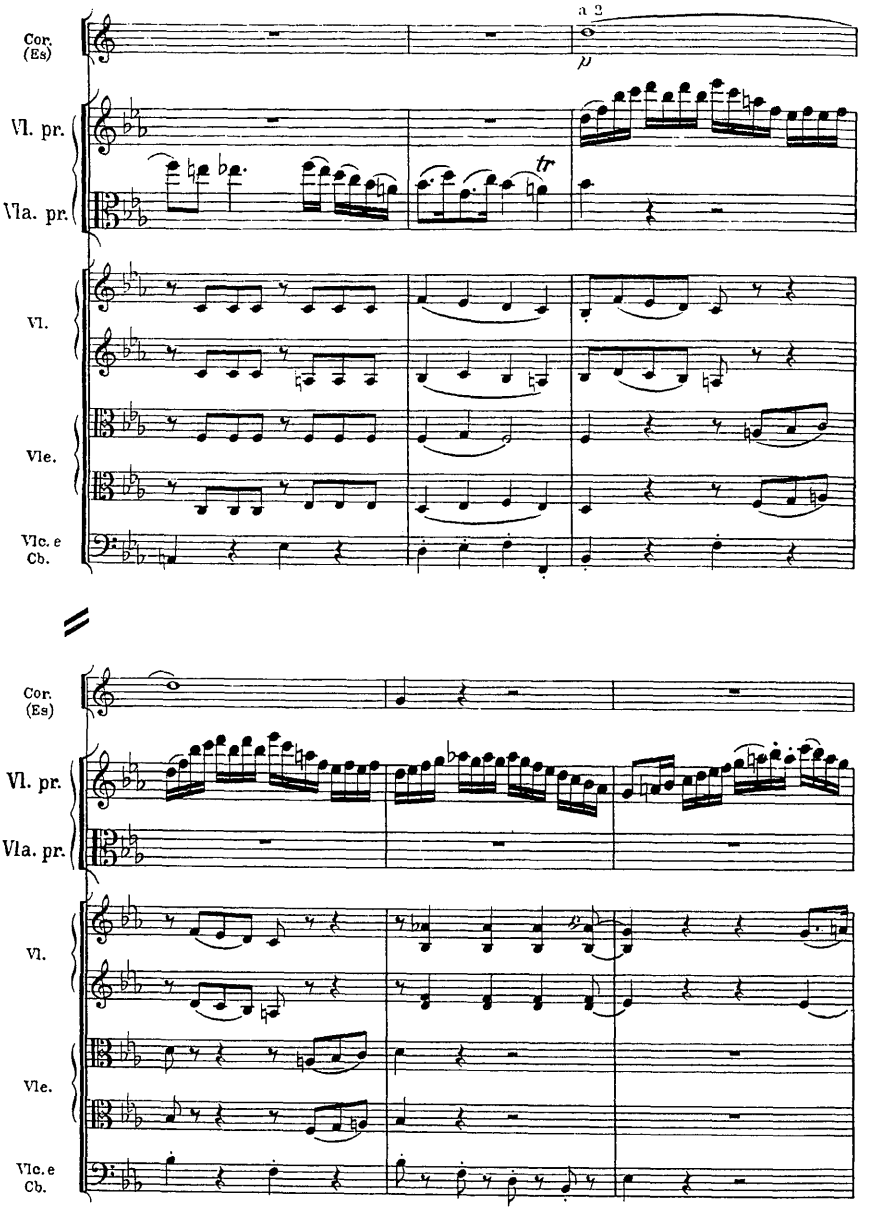
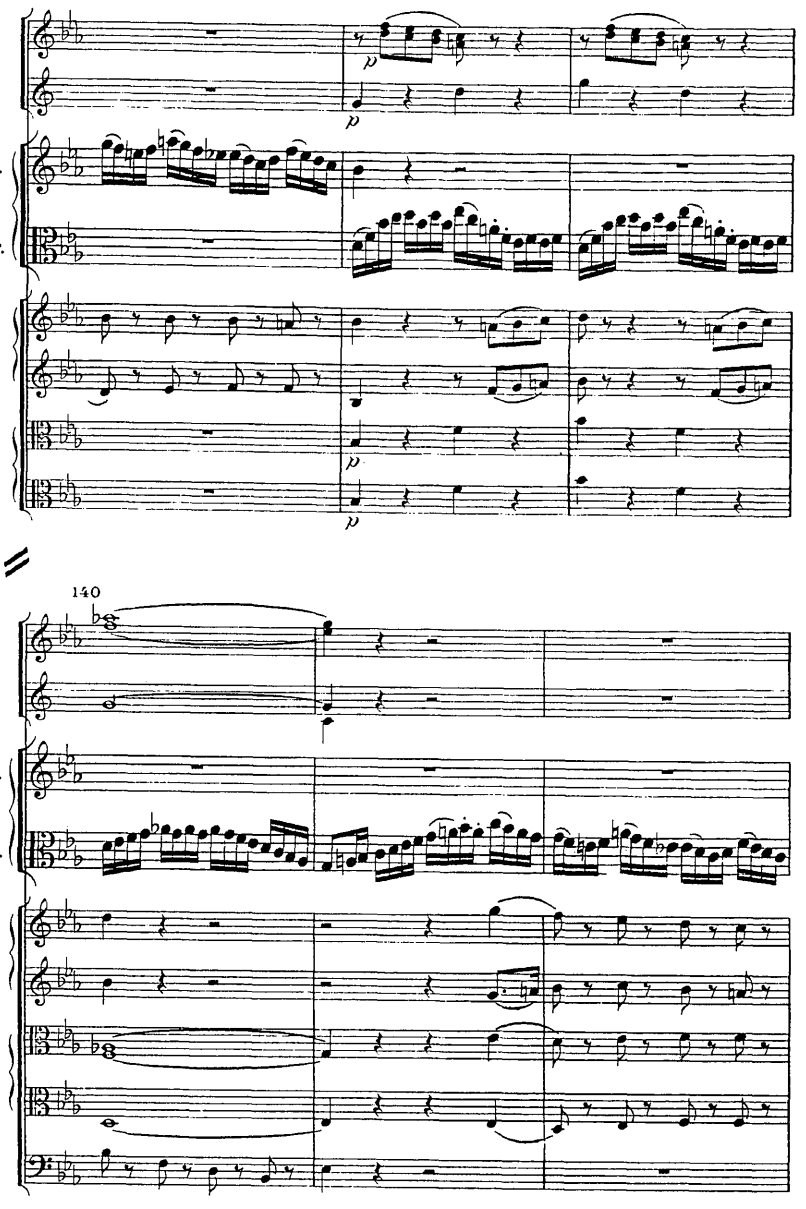
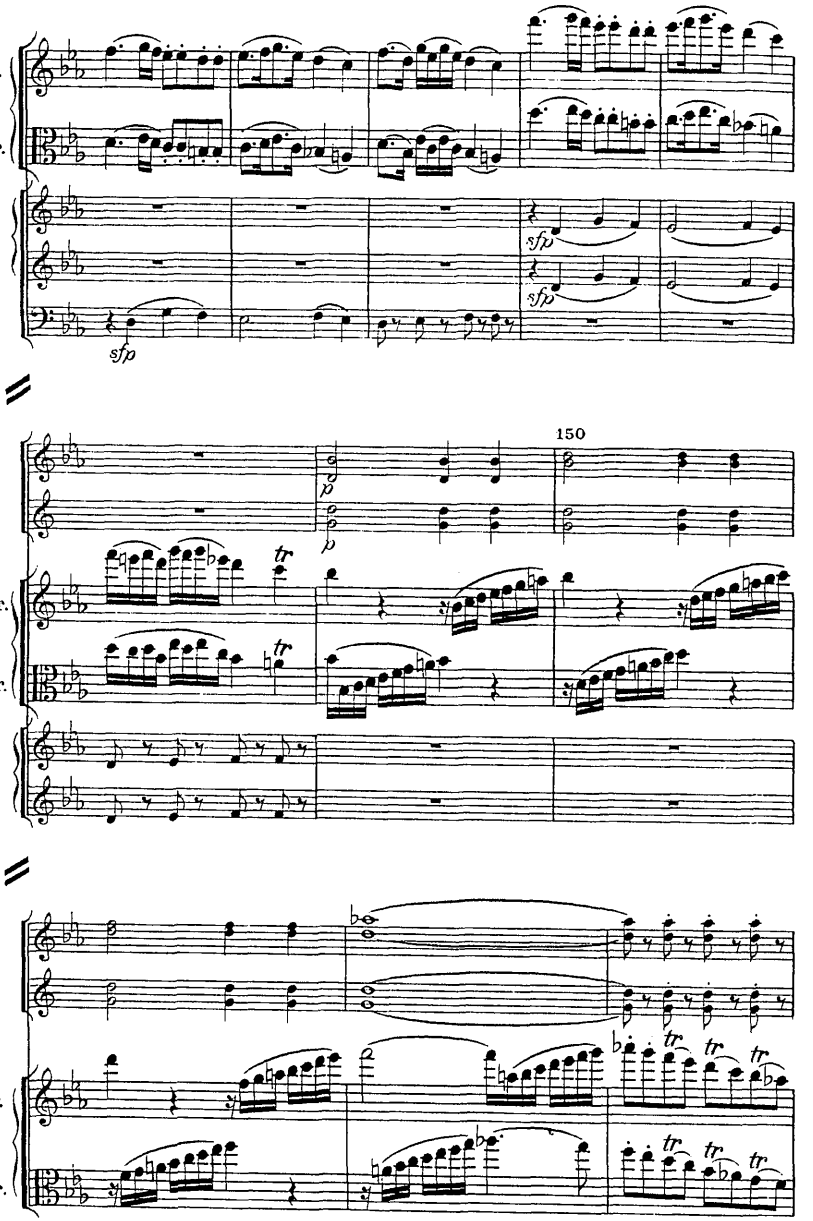
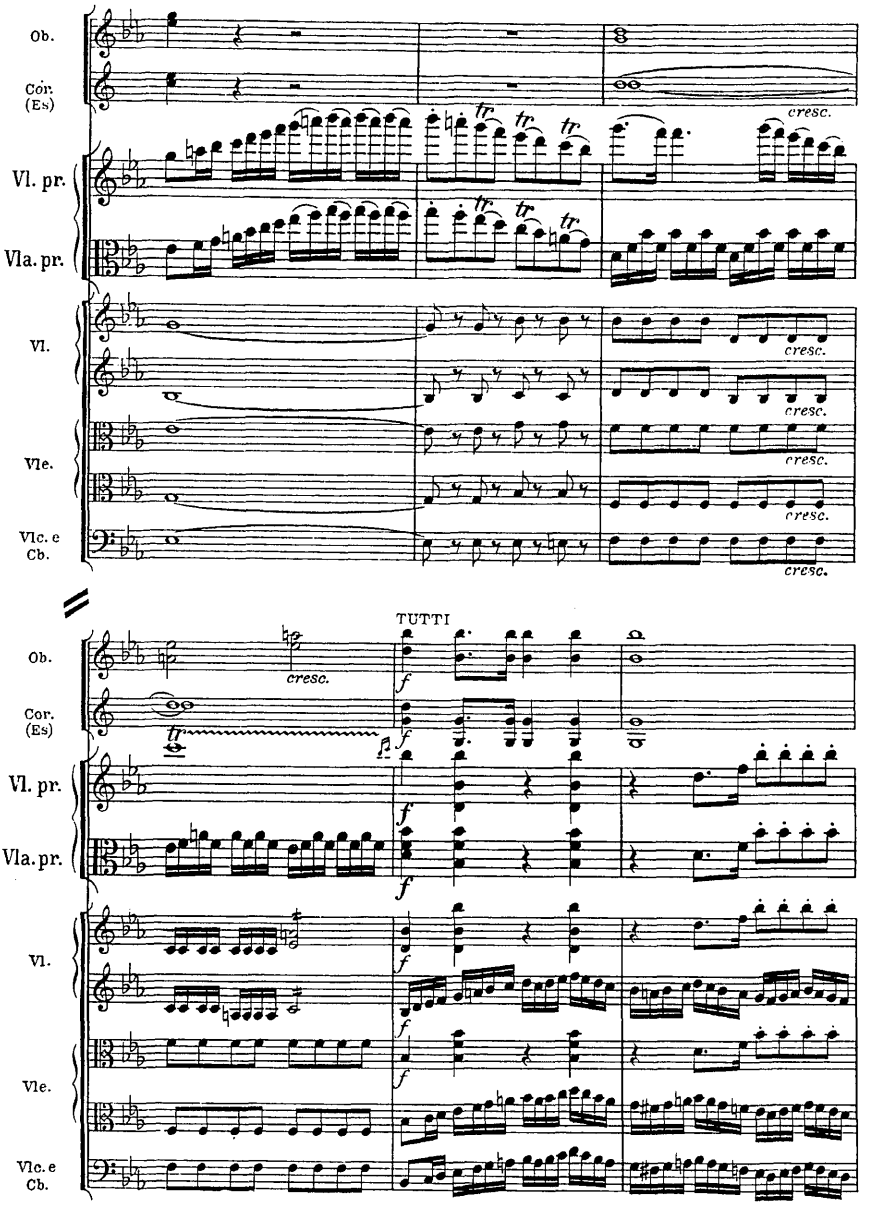
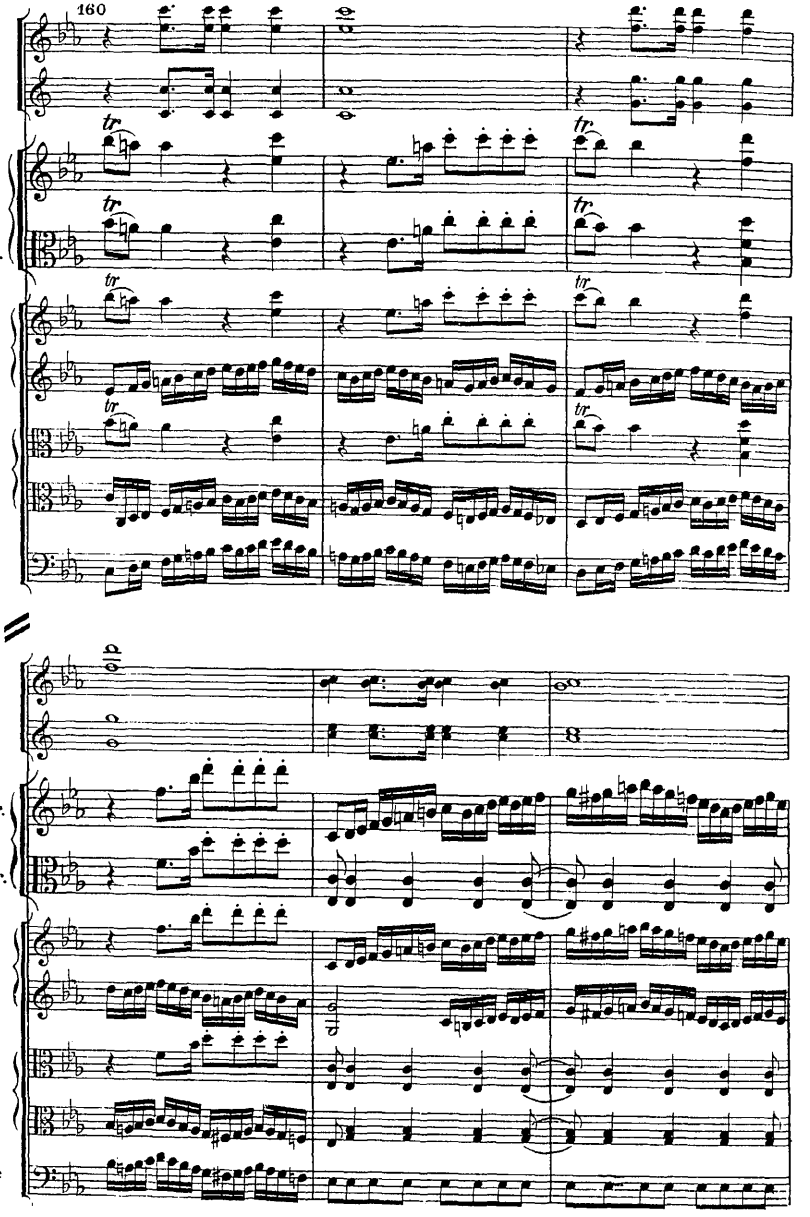
Vlc. e Cb.

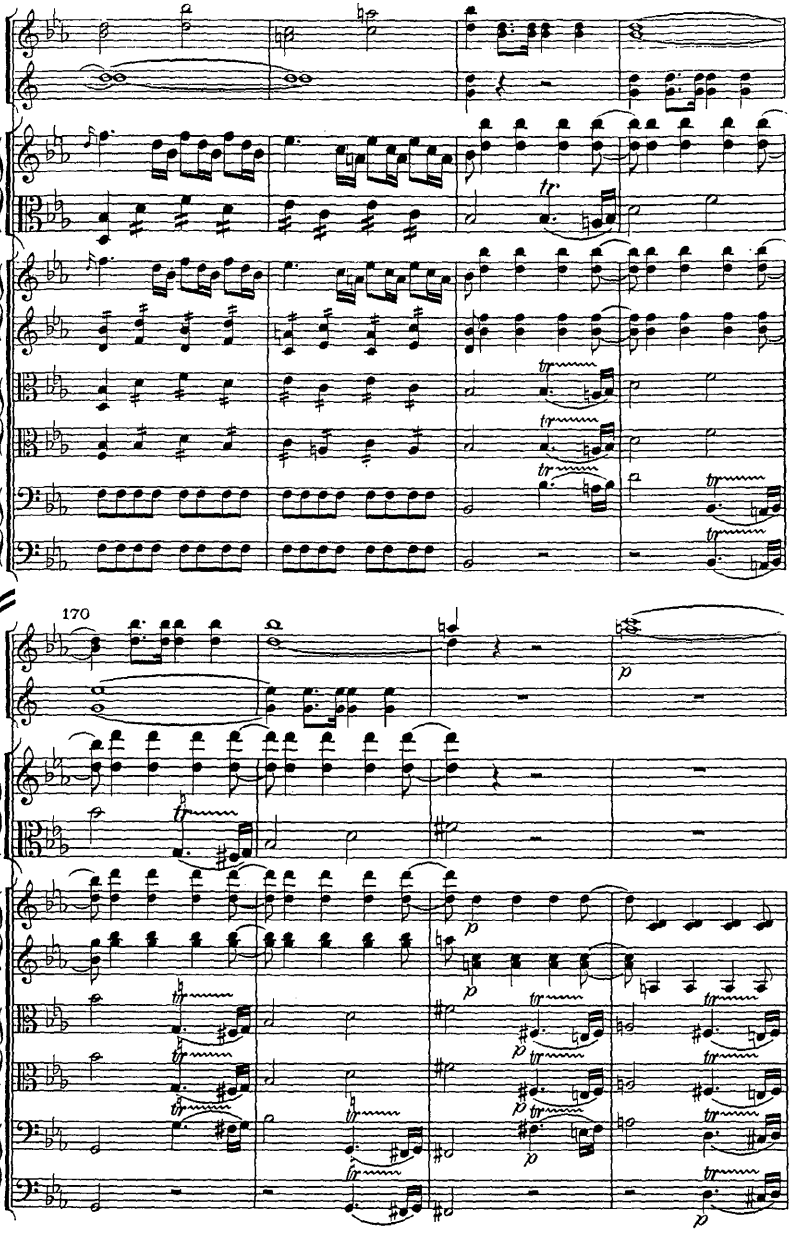

a 2
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

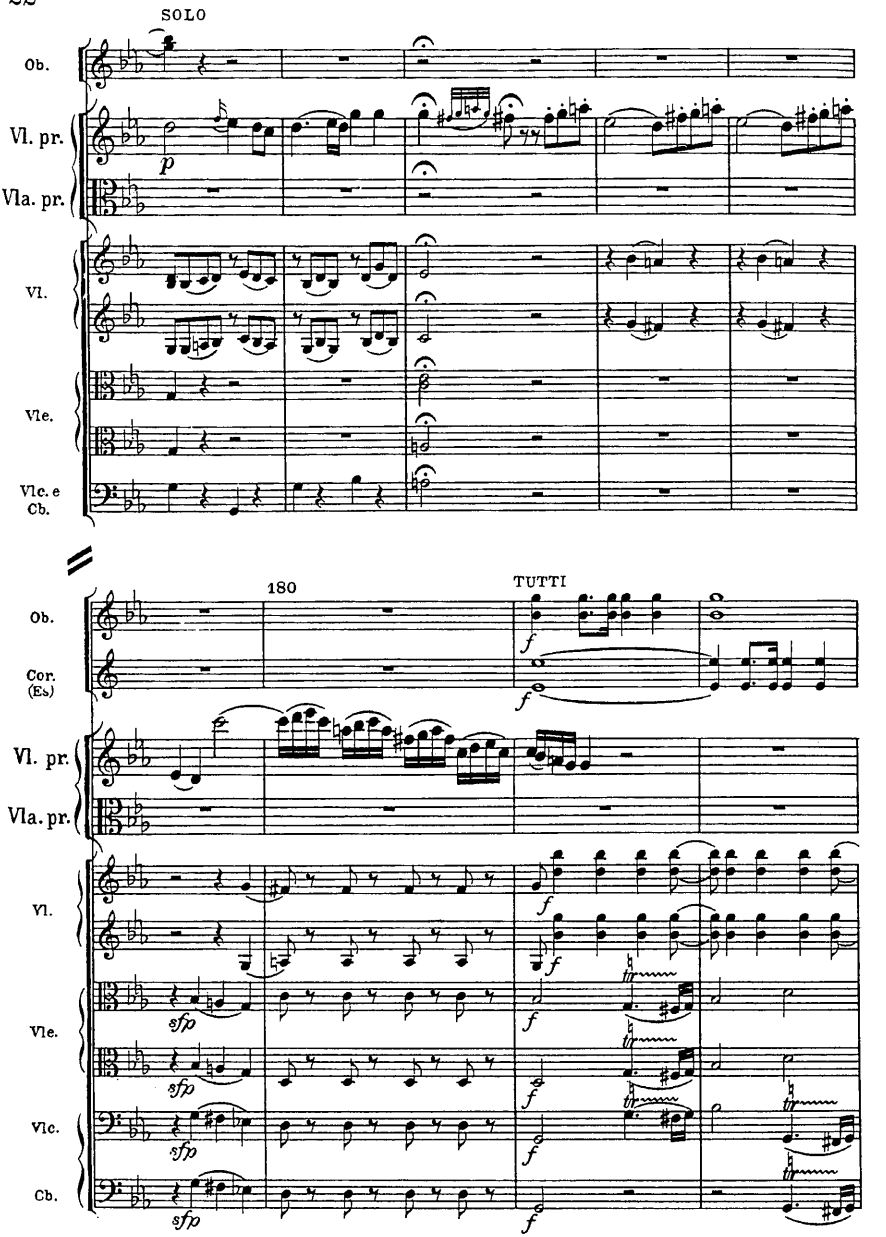

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
p
p
140
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vl.
Vlc. e Cb.

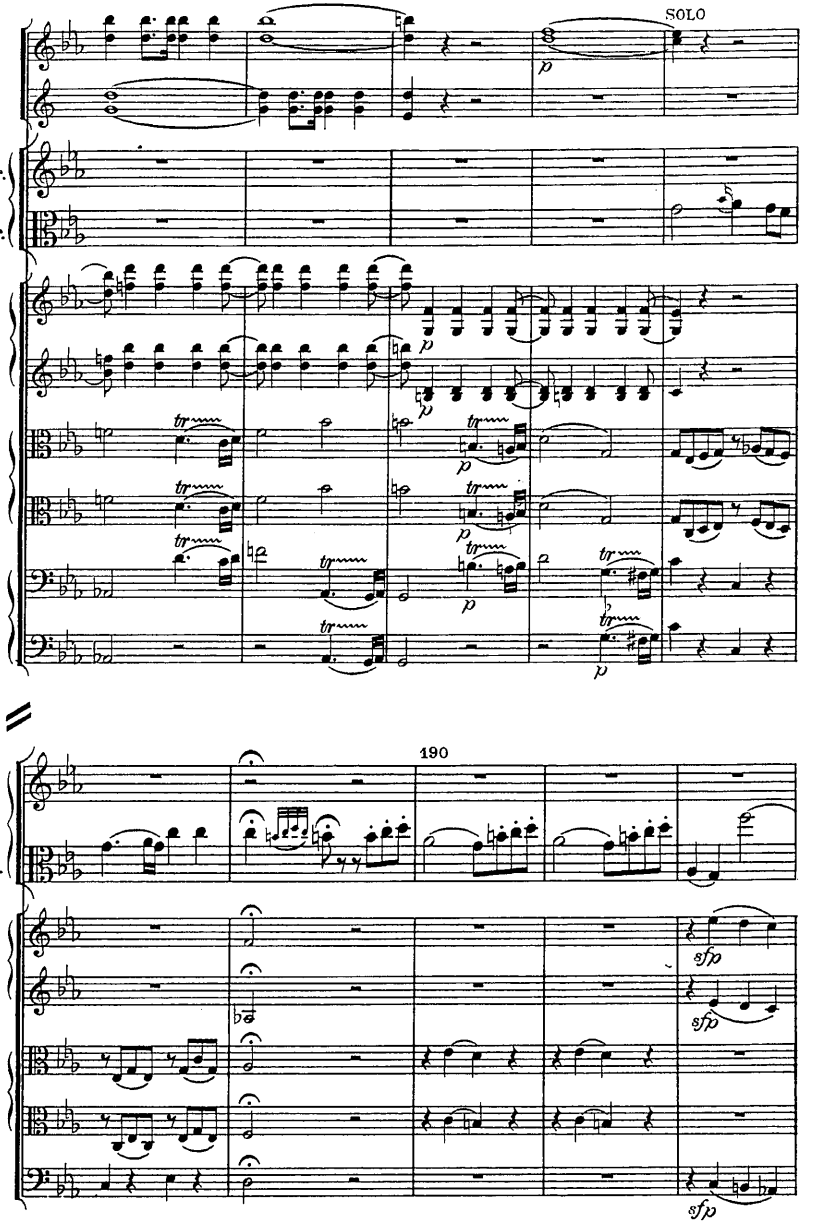

Vl. pr.
Vla. pr.
Vl.
Vlc. e Cb.
sfp
sfp
sfp
150
Ob.
Cor. (Es)
p
p
Vl. pr.
Vla. pr.
tr
tr
Vl.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
tr
tr
tr
tr
tr

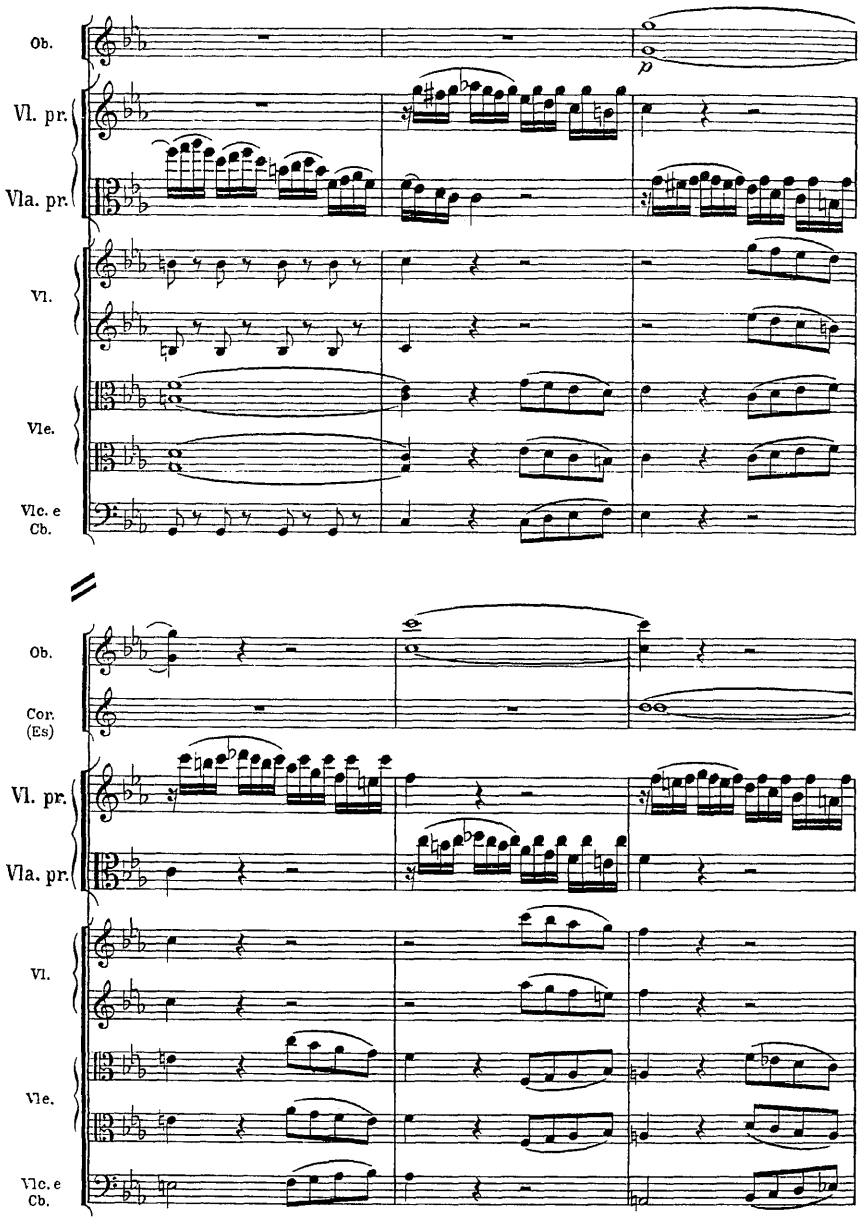

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
cresc.
TUTTI
f

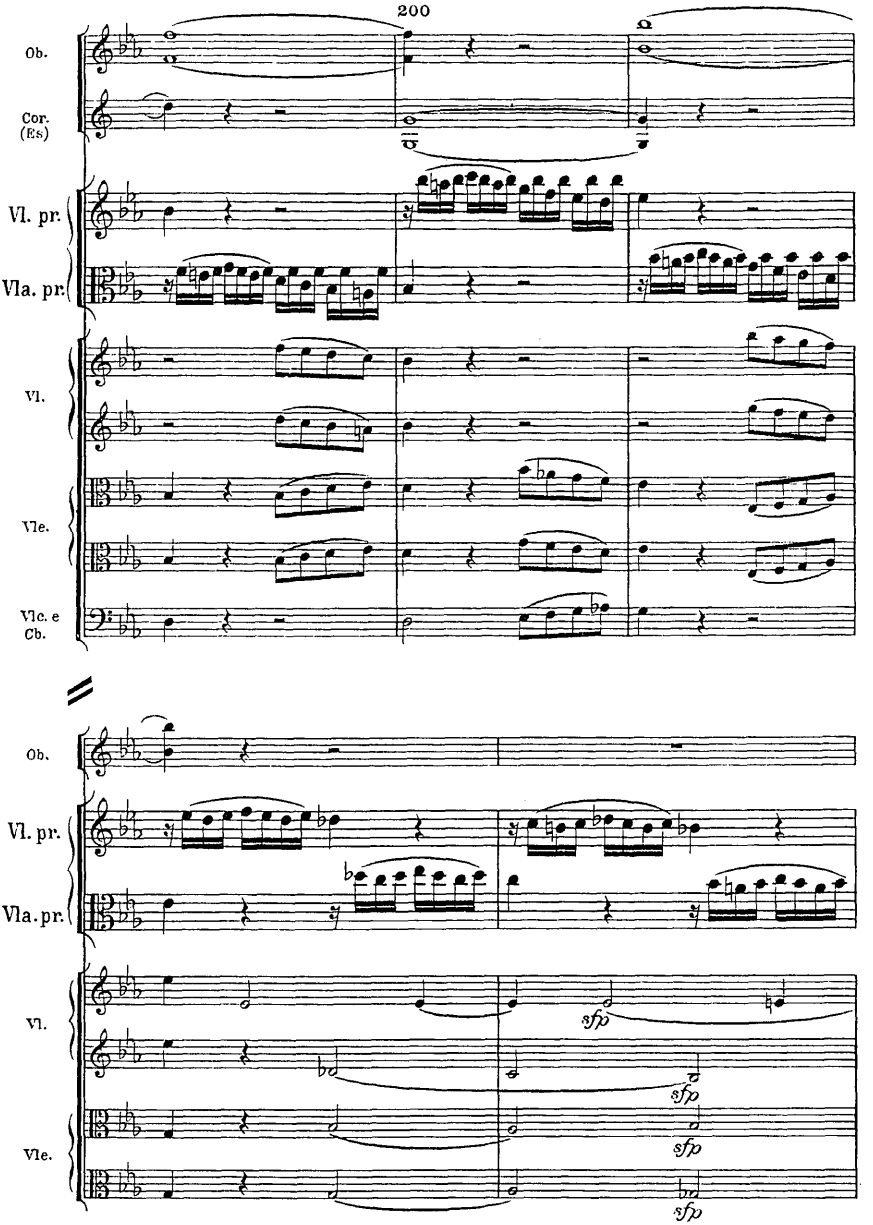

160
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

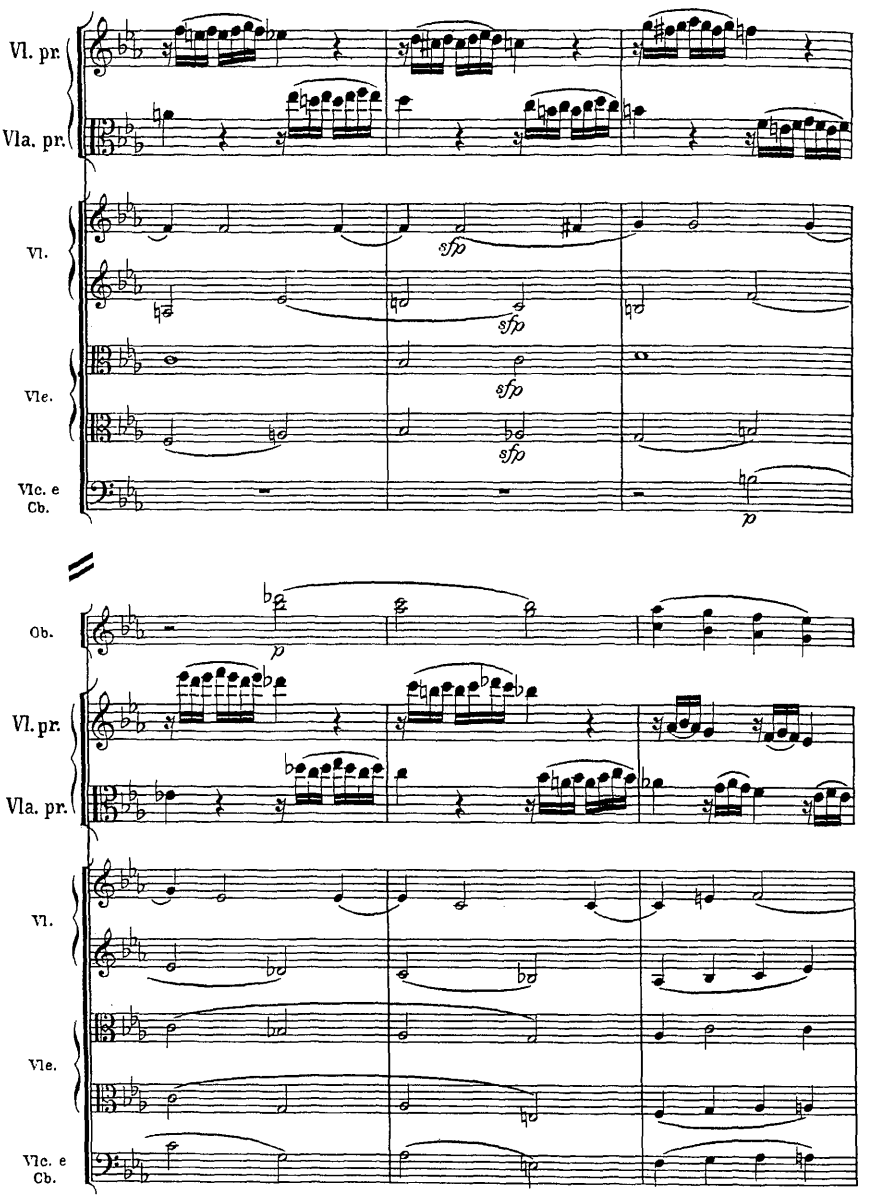

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.
170
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.

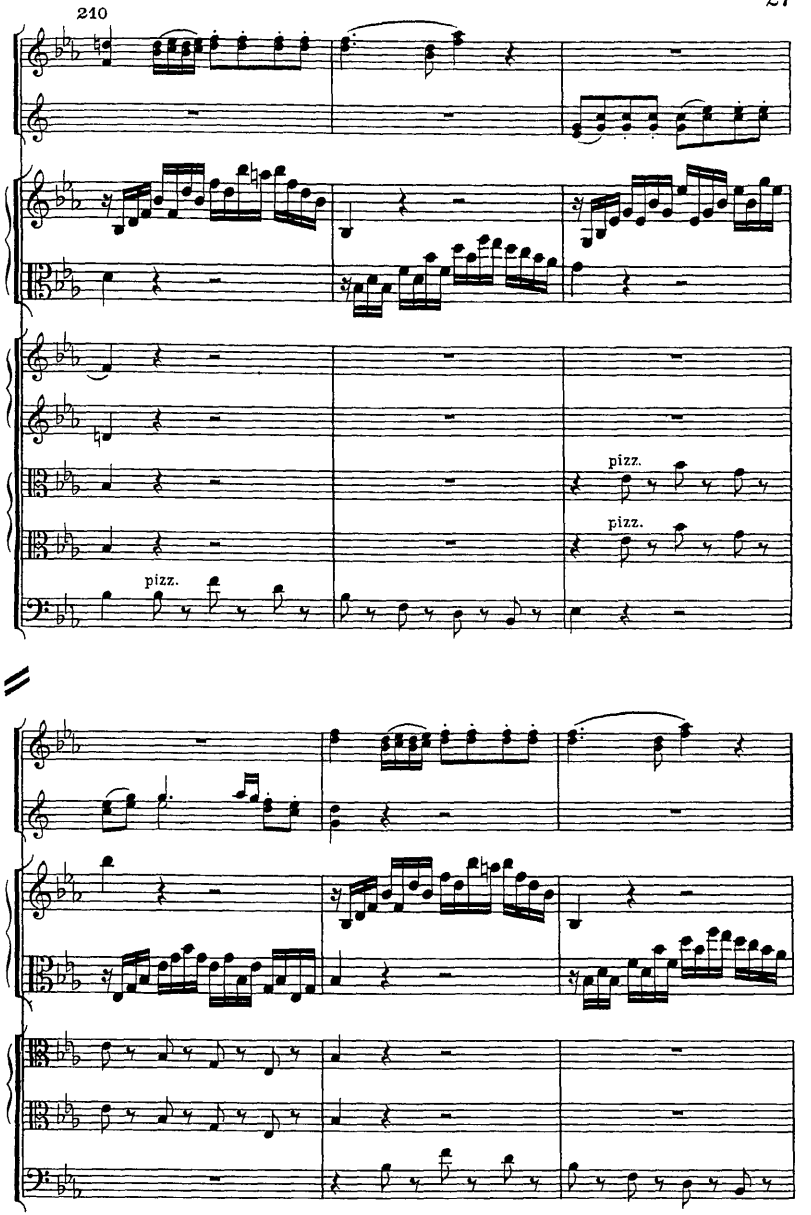

SOLO
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
180
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.
f
sfp

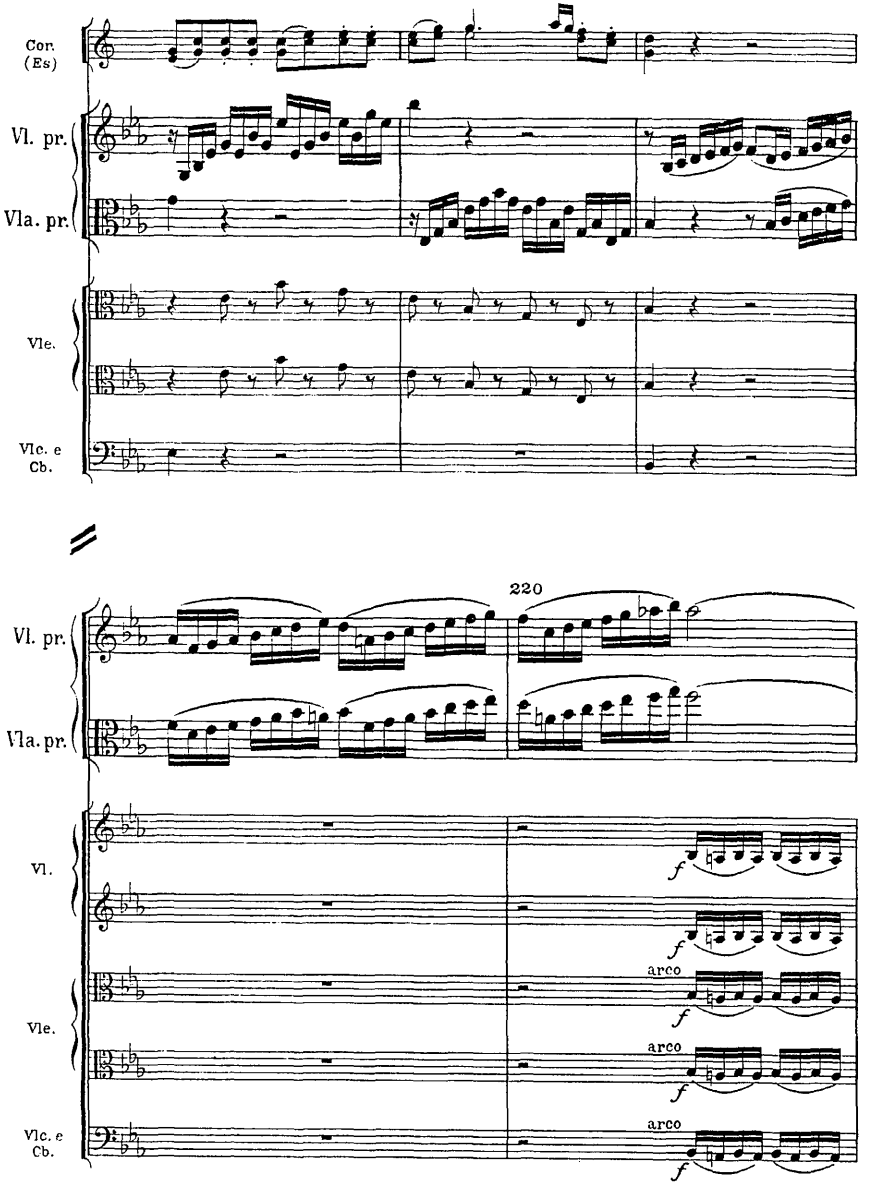

SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.
190
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

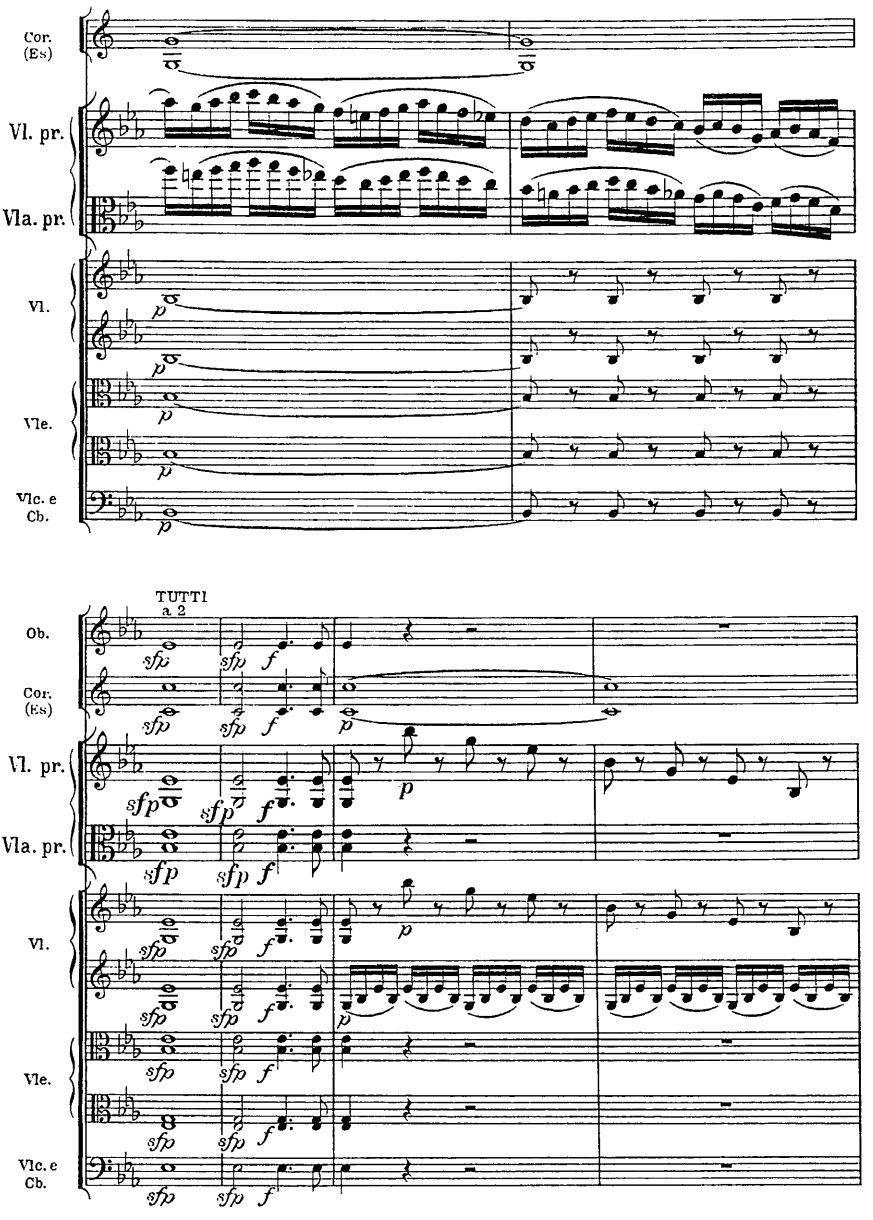

Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

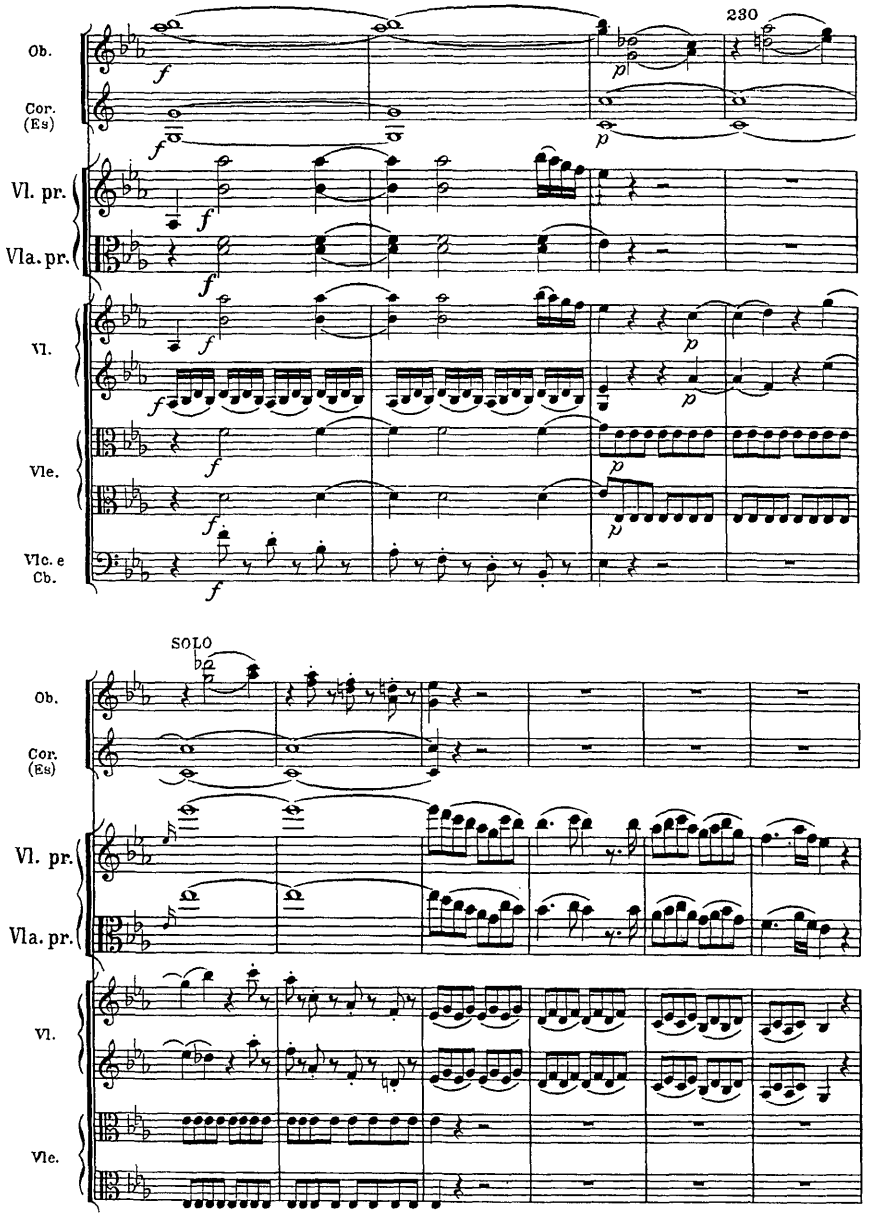

200
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
sfp
sfp
sfp
sfp

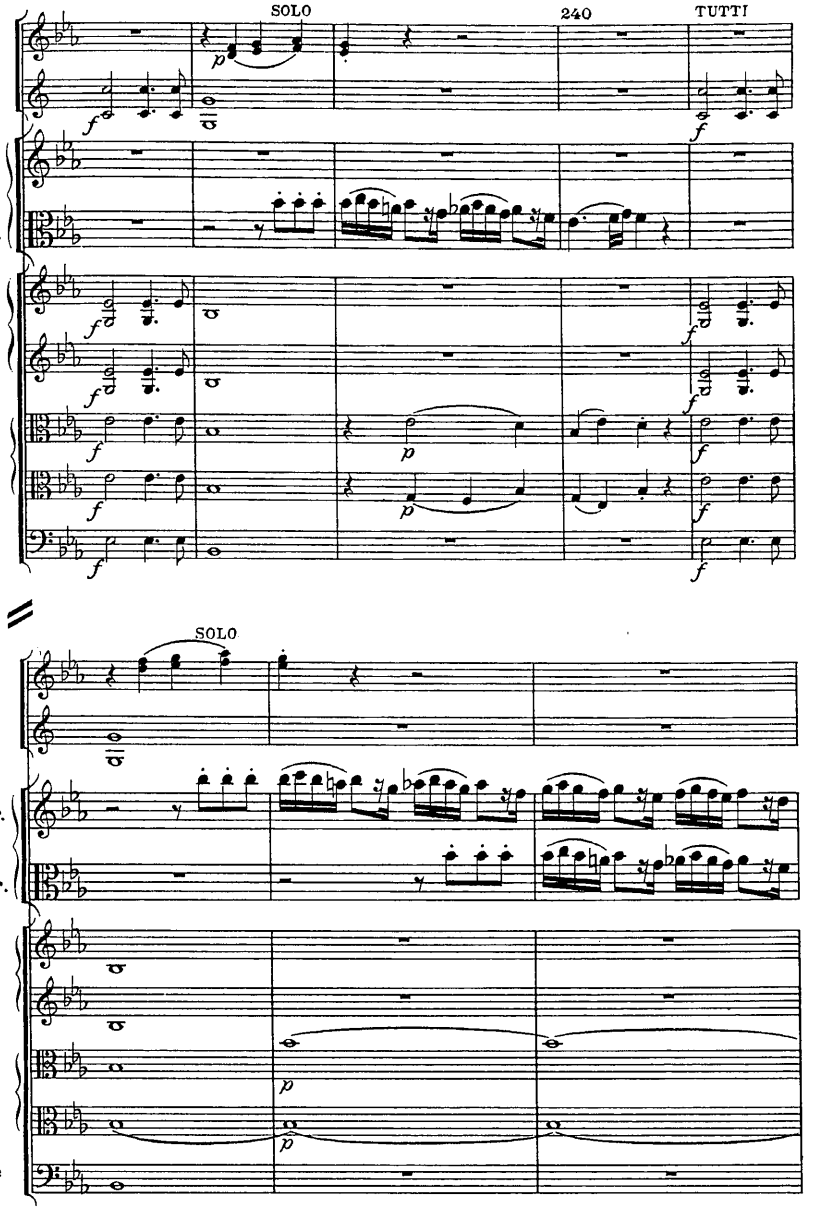

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
sfp
sfp
sfp
sfp
p
Ob.
p
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

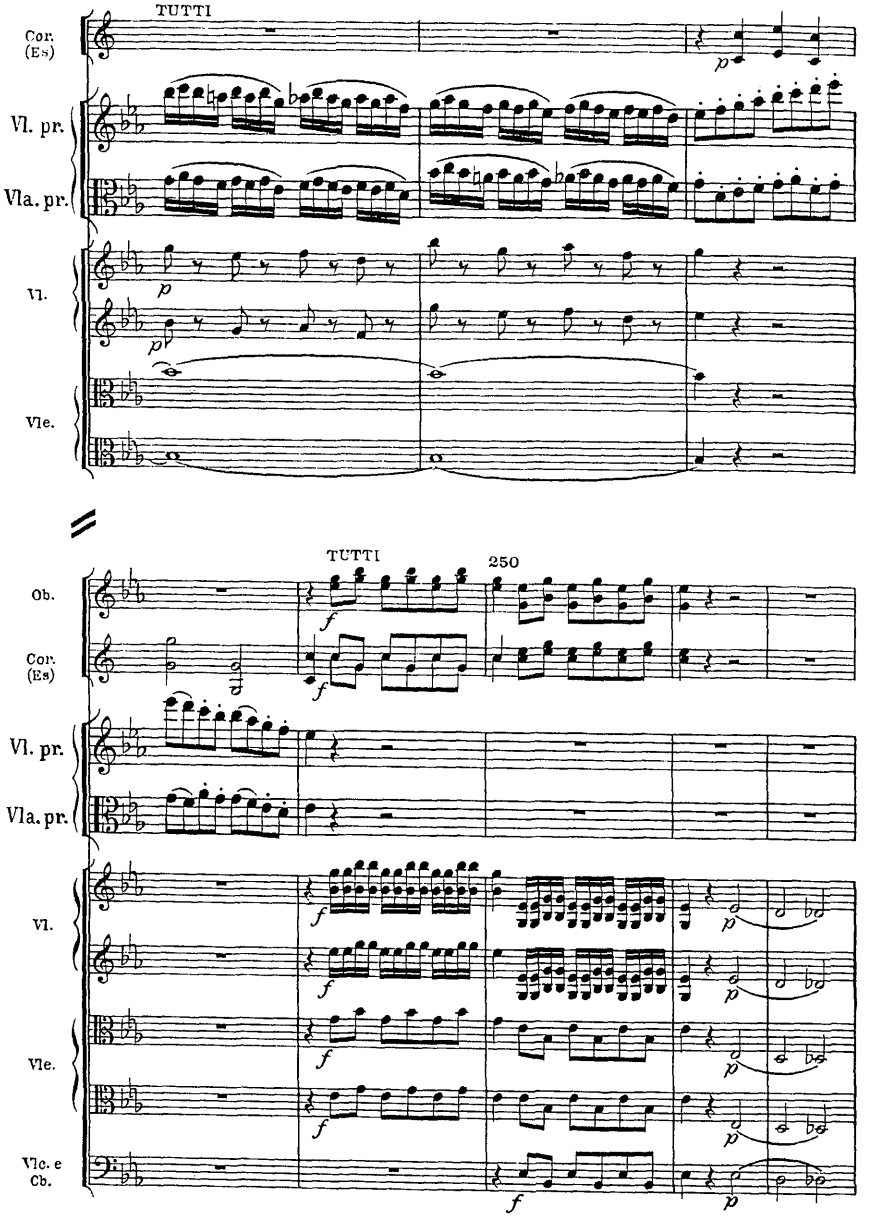

210
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
pizz.
pizz.
pizz.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vle.
Vlc. e Cb.

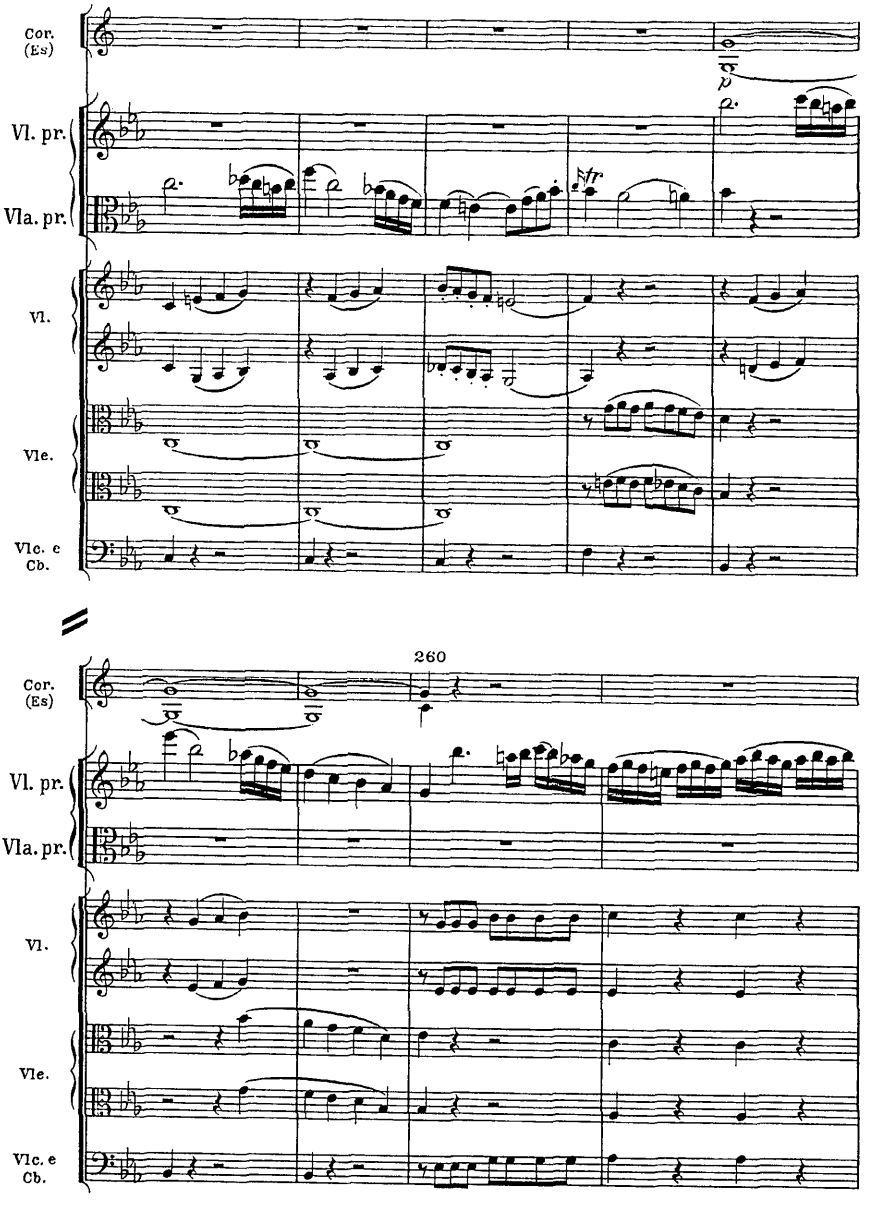

Cor. (Es)
Vl. pr.
Vla. pr.
Vle.
Vlc. e Cb.
220
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
arco
arco
arco
f

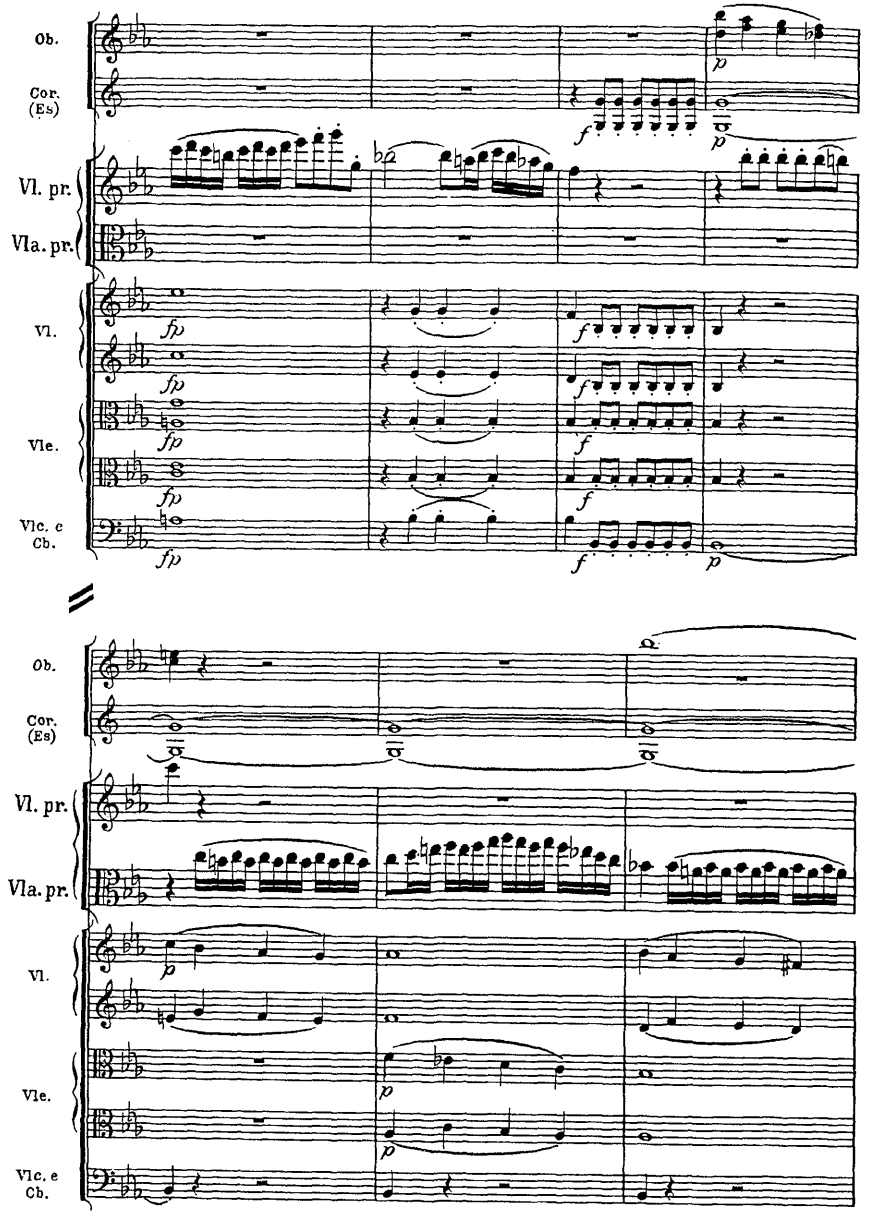

Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
TUTTI
a 2
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

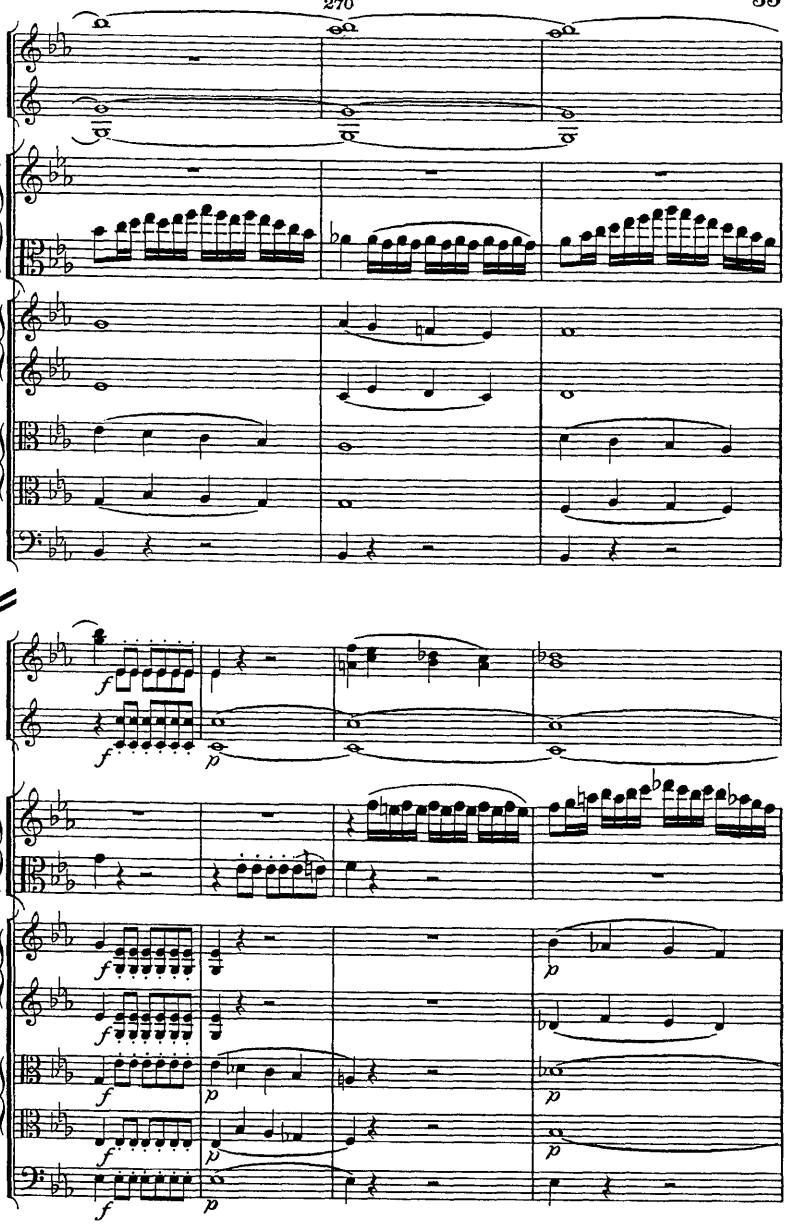

230
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.

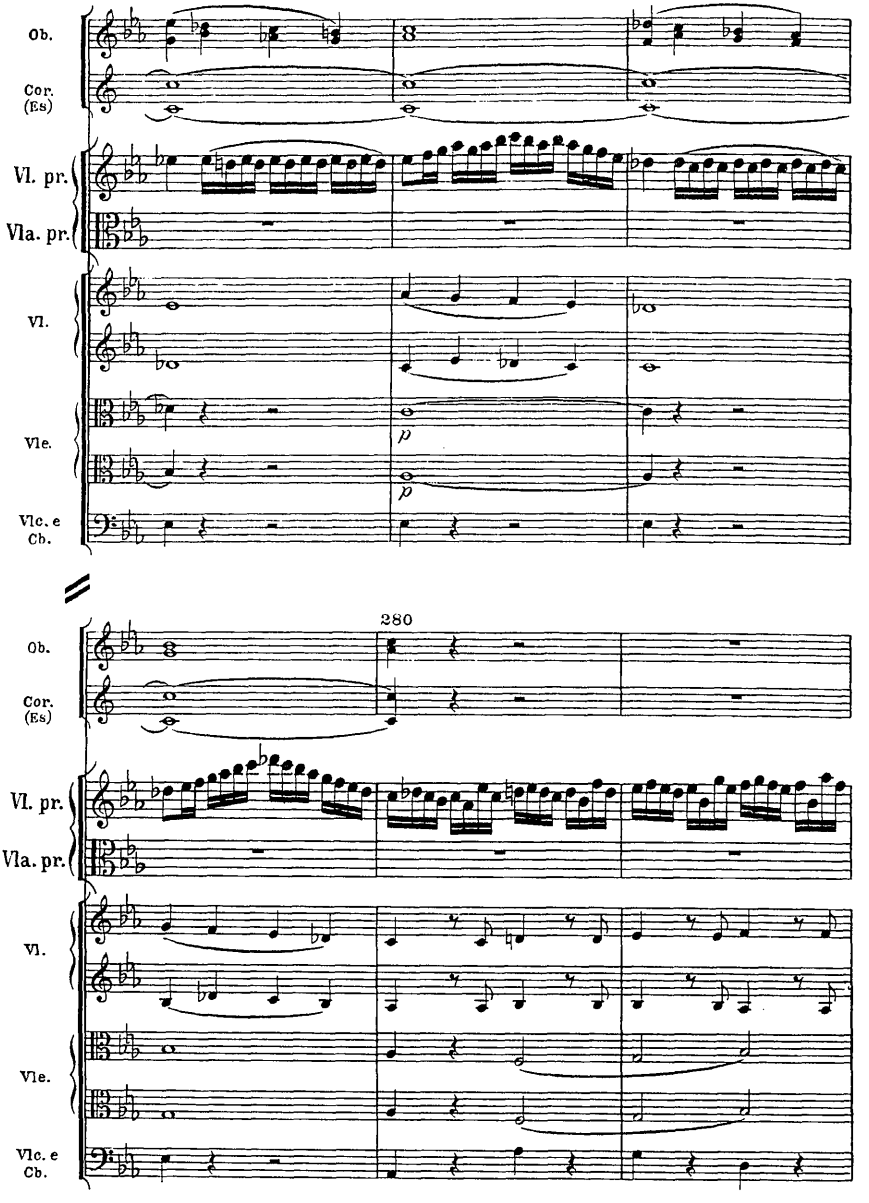

SOLO
240
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

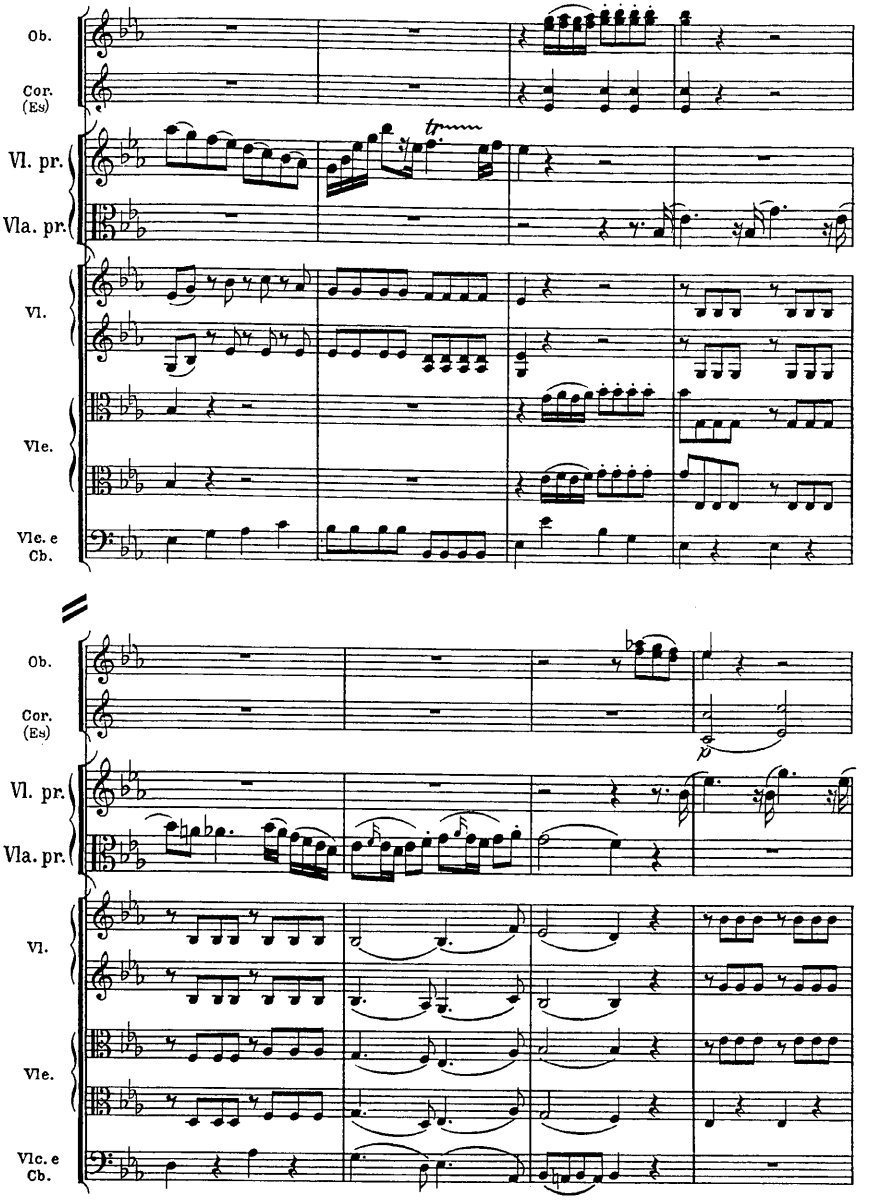

TUTTI
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
TUTTI
250
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

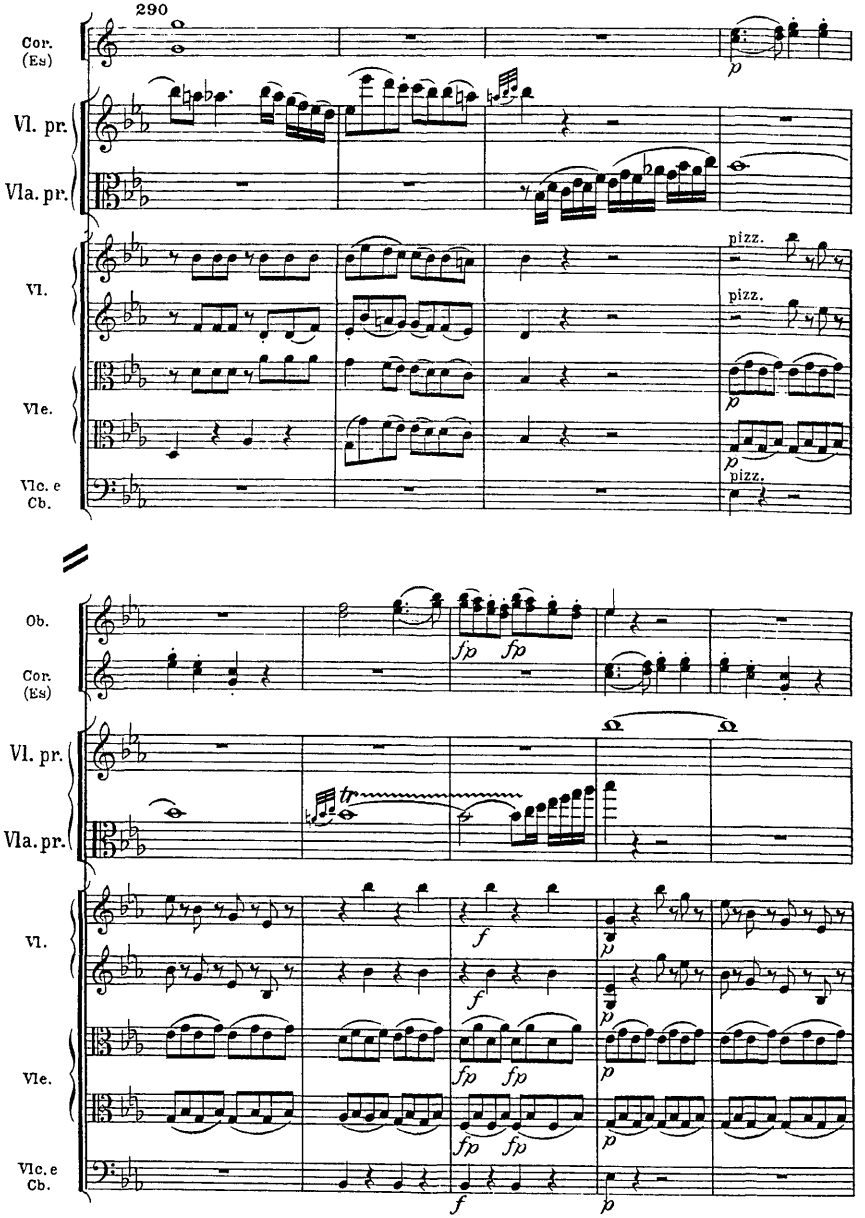

Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
260
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

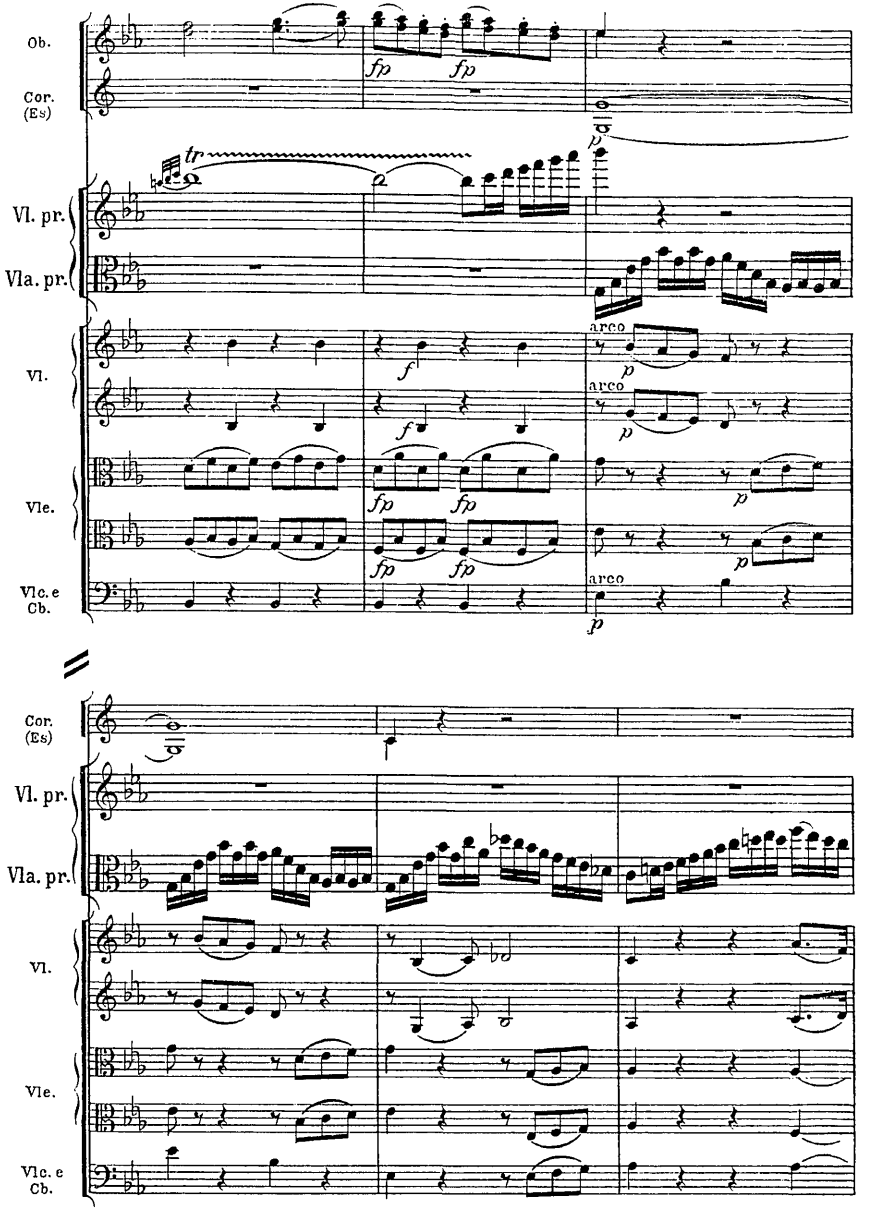

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

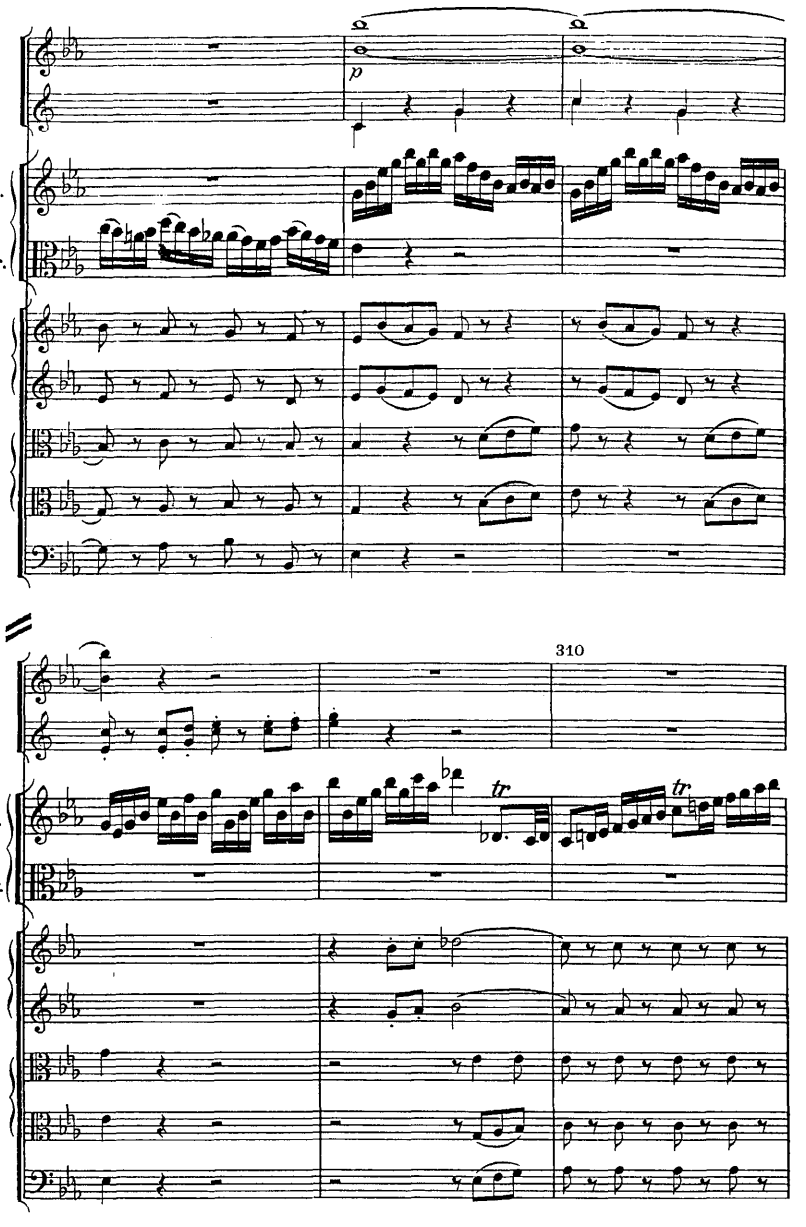

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
f
p

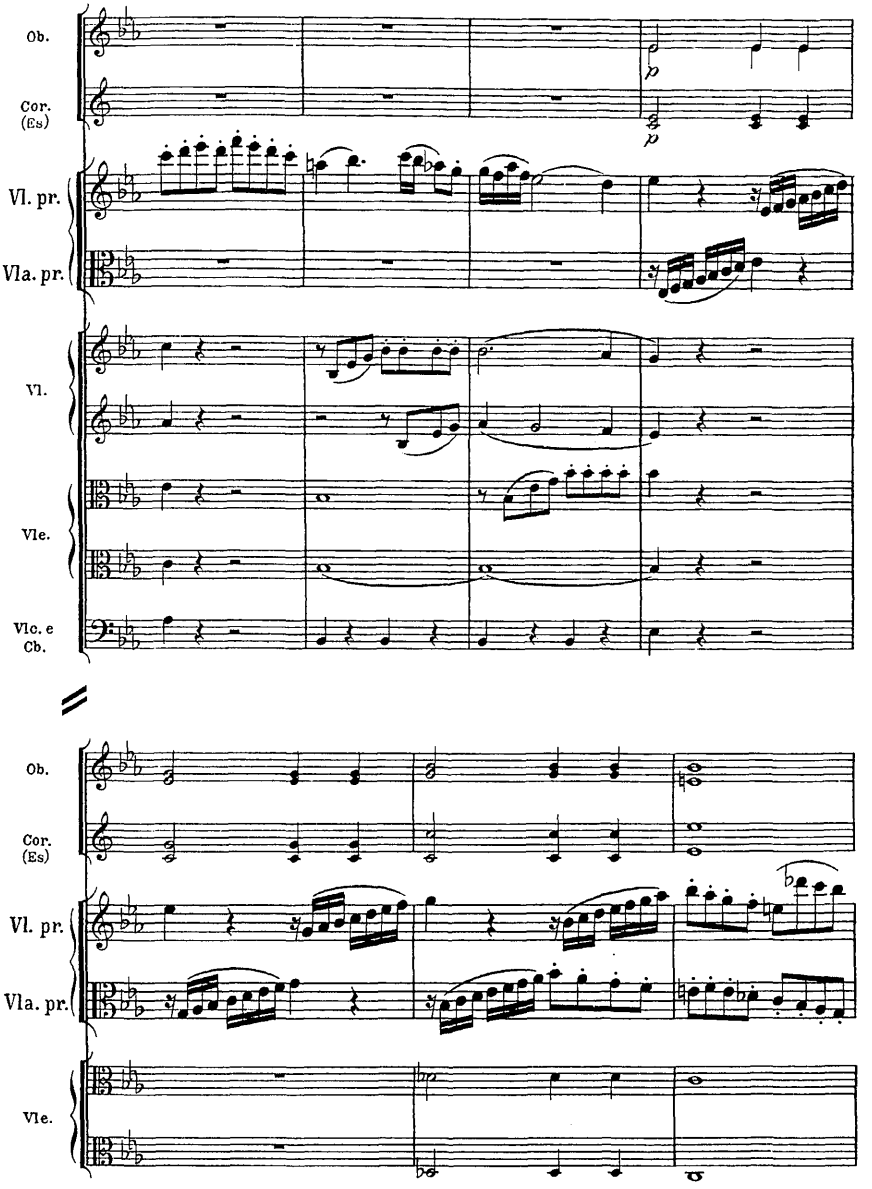

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
p
280
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
Ob.
Cor. (Es)
p
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


290
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
pizz.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


300
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
fp
f
p
arco
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
310
tr
tr


Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
p
Ob.
Cor. (Es)
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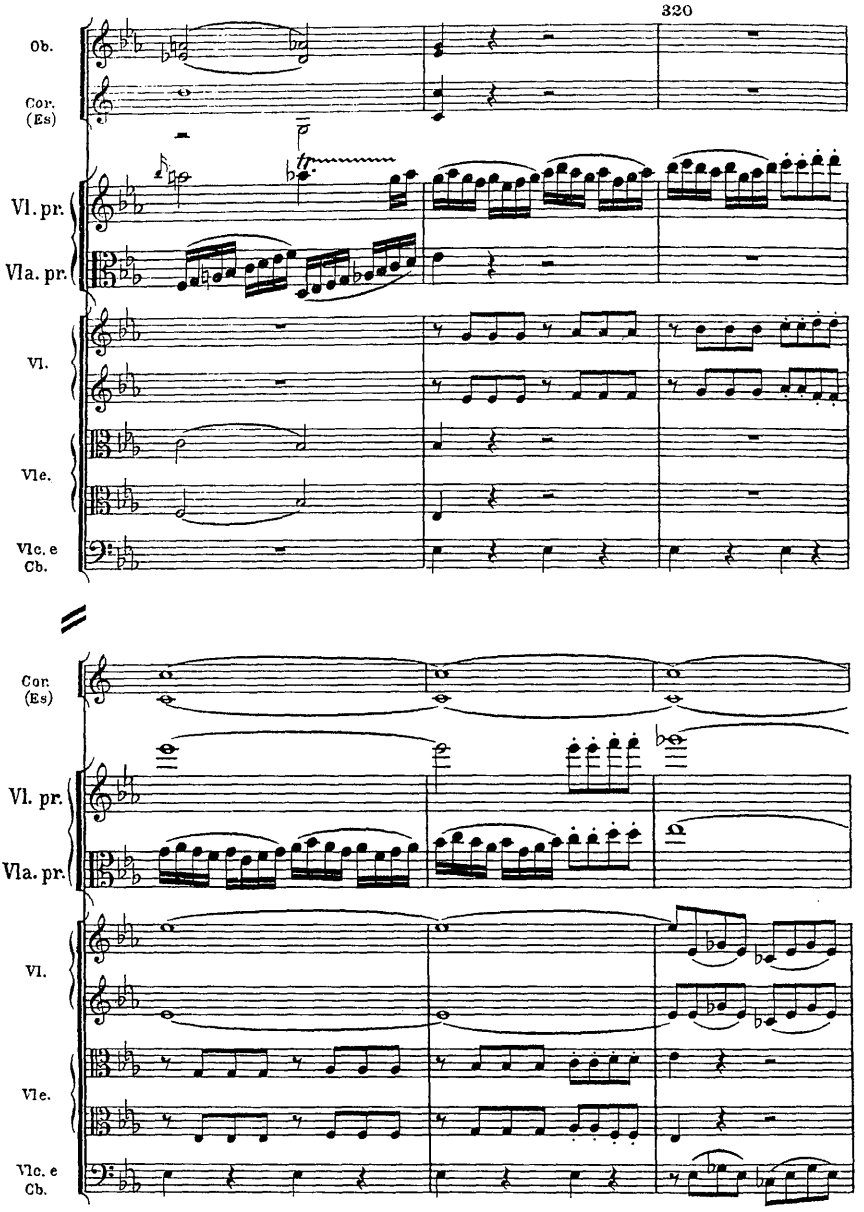
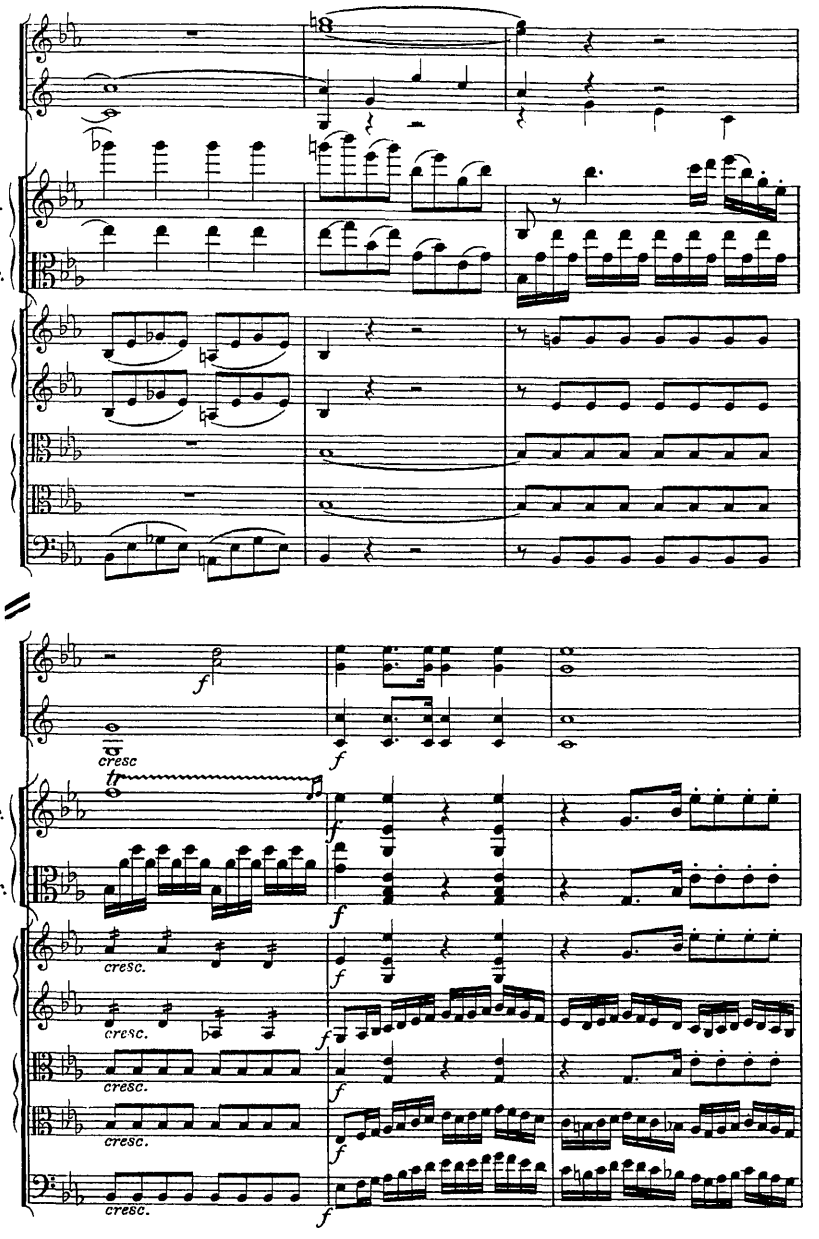
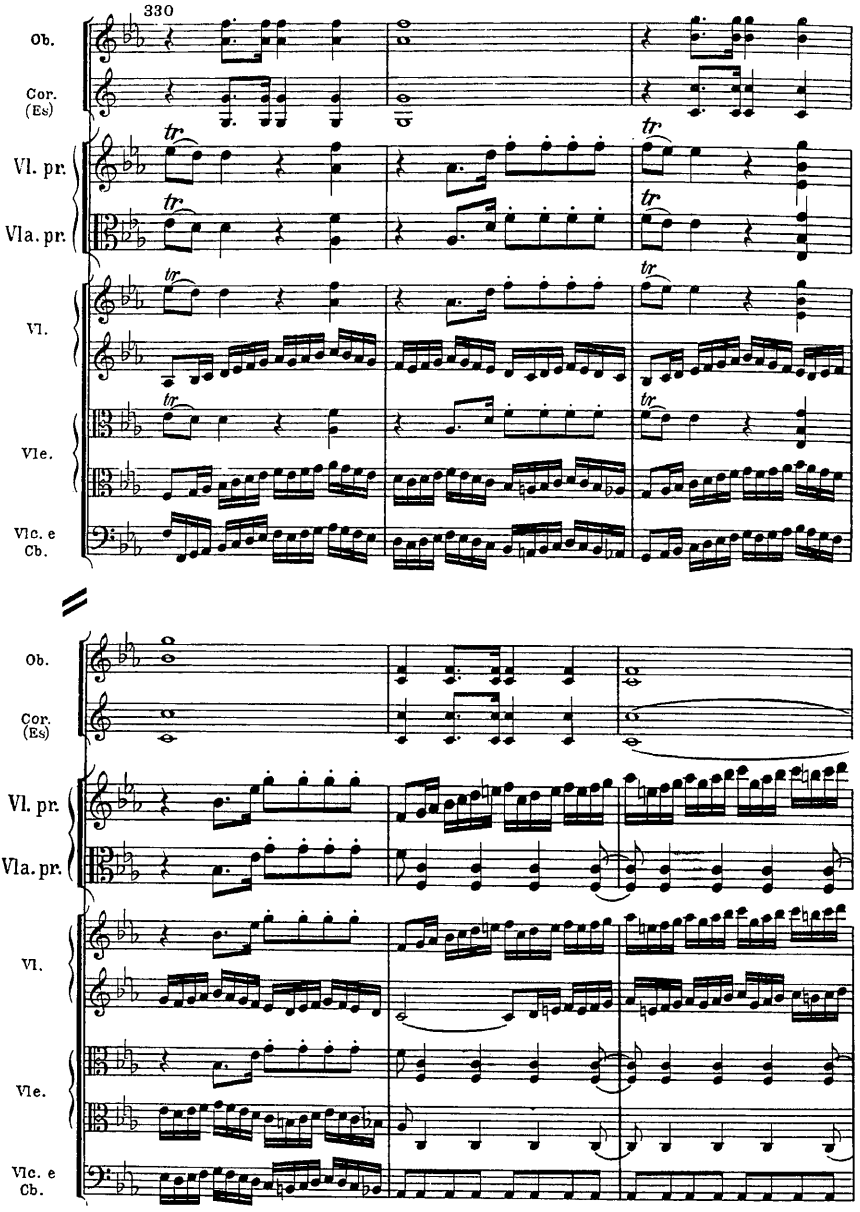
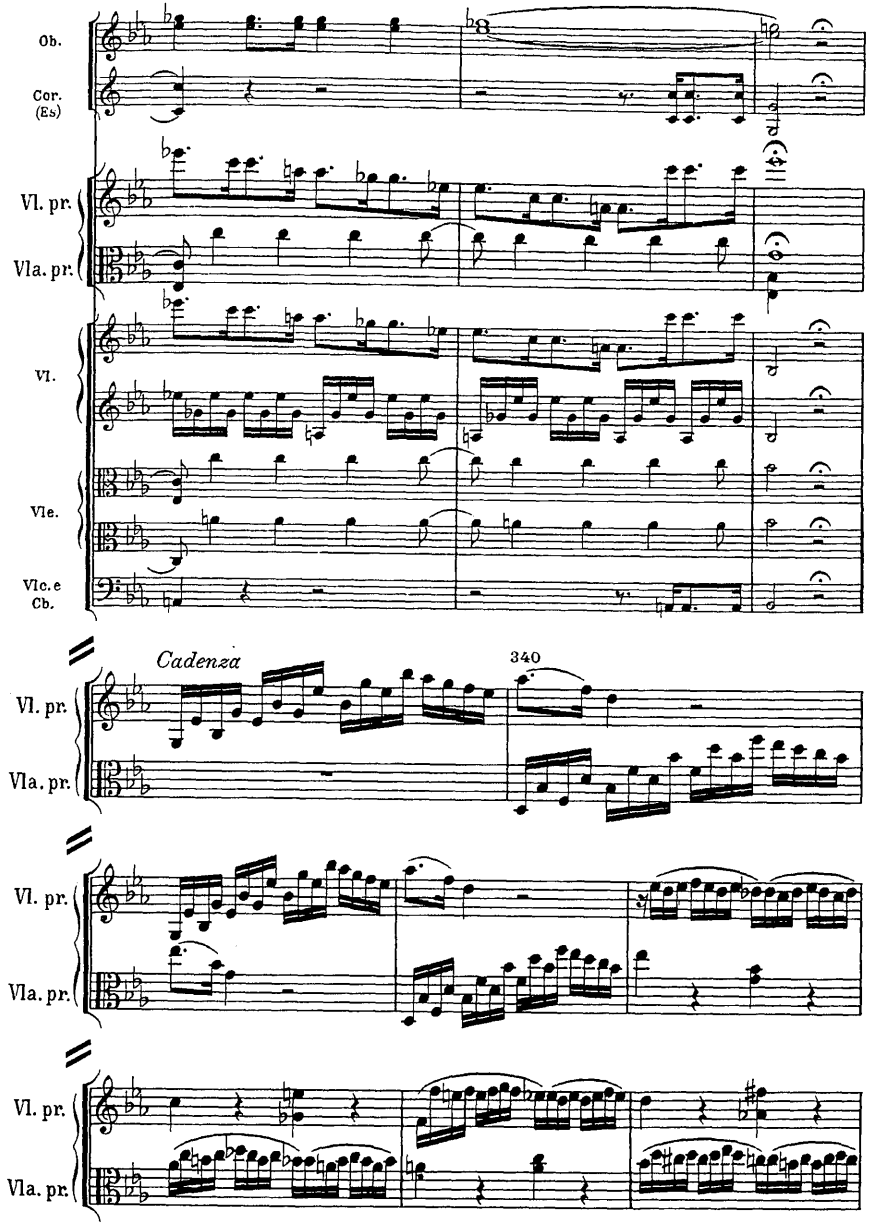
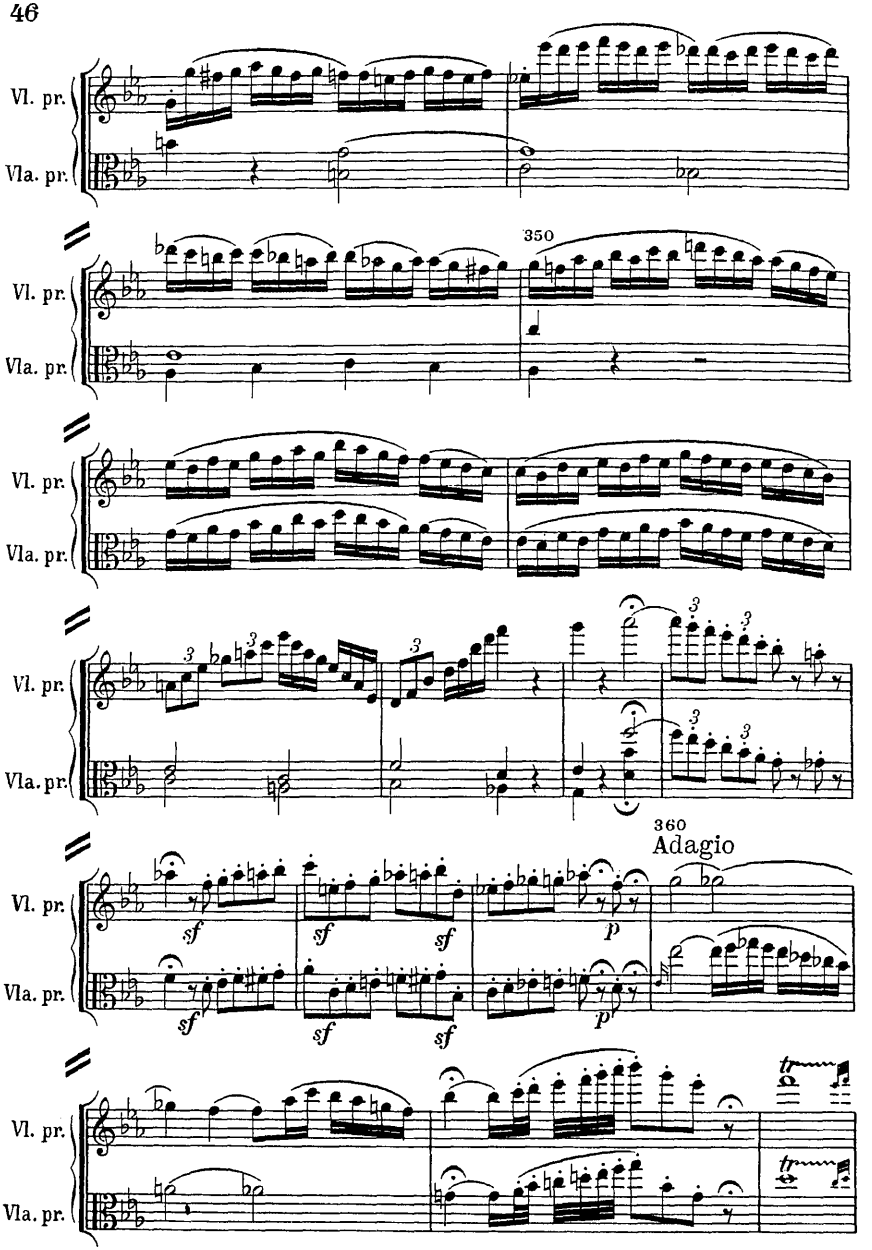
Vla. pr.
Vle.

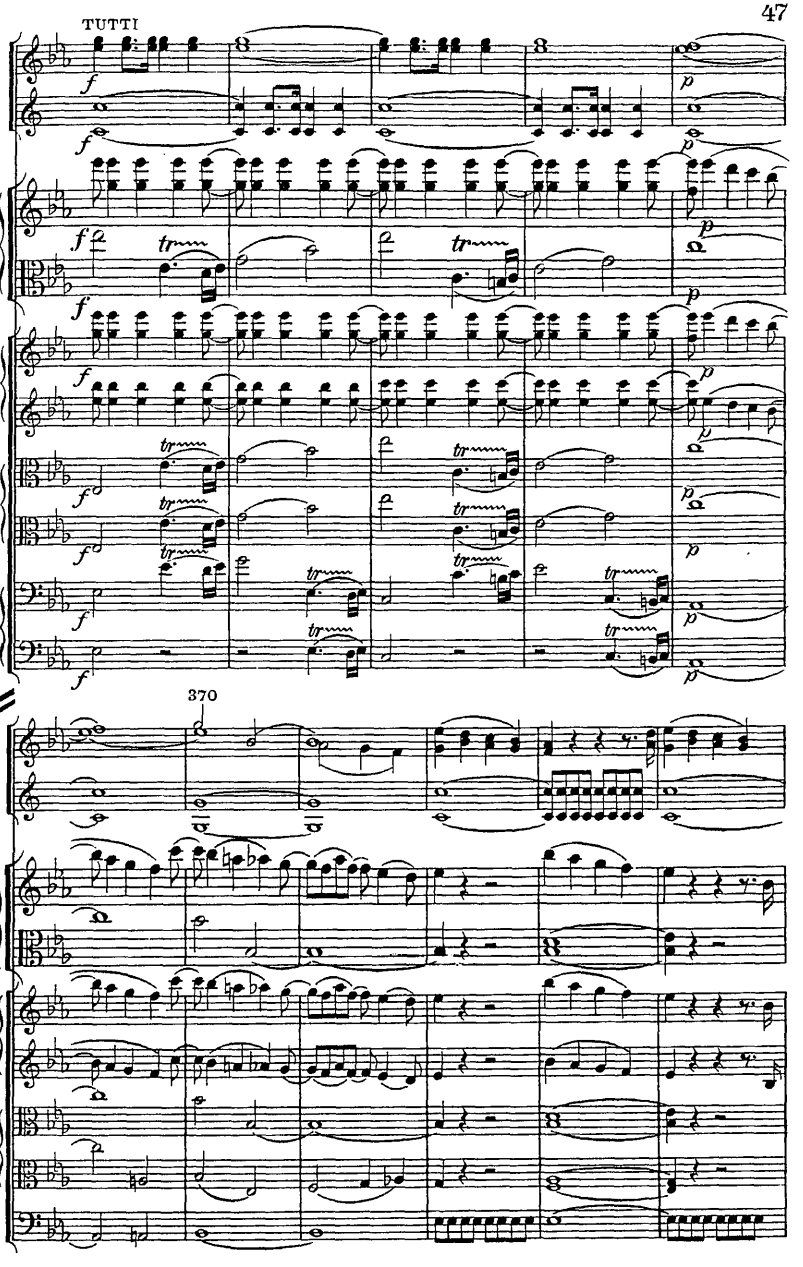

320
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

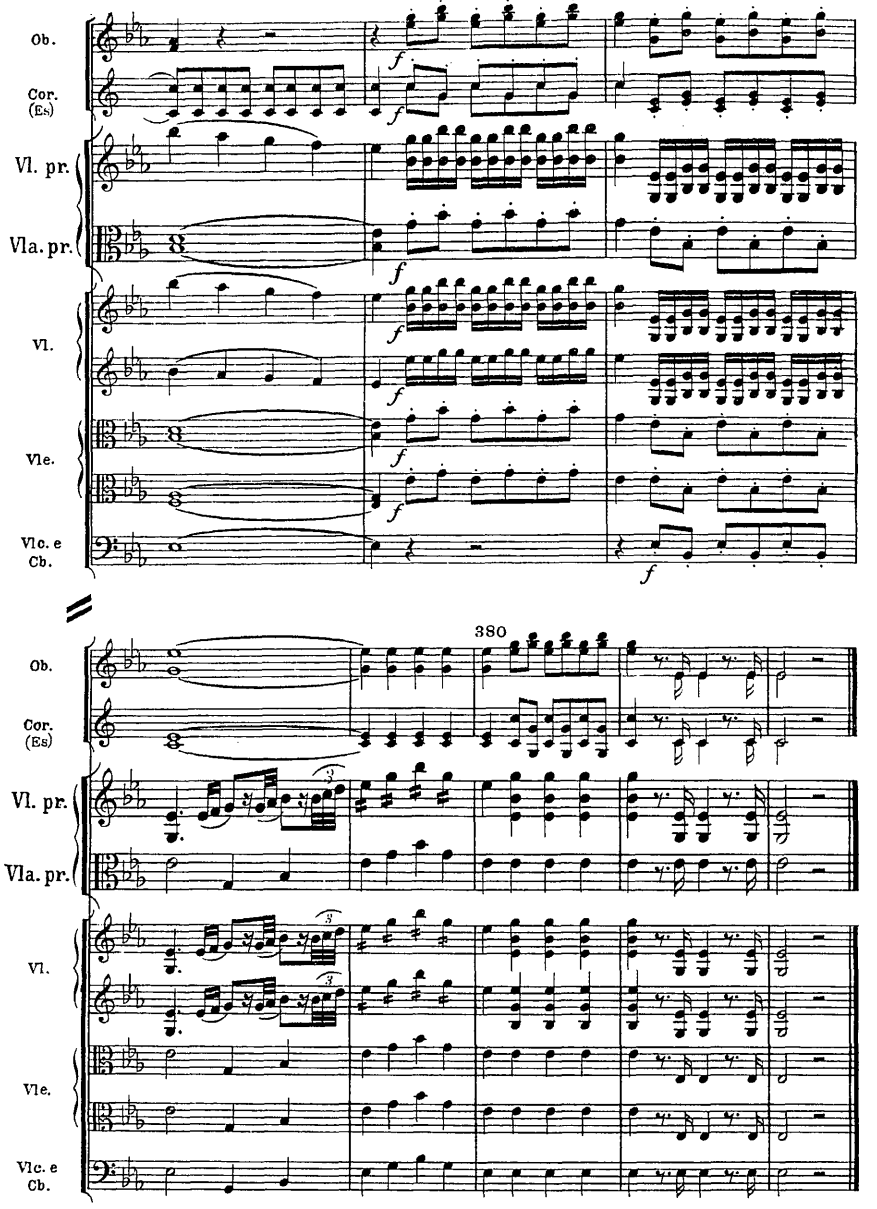

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
f
cresc
ff
cresc.


330
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.e Cb.
Cadenza
340
Vl. pr.
Vla. pr.
Vl. pr.
Vla. pr.
Vl. pr.
Vla. pr.


Vl. pr.
Vla. pr.
350
Adagio
sf
p
tr


TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.
370
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
f
380
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

II

Andante

TUTTI

Oboi

Corni in Es

Violino principale

Viola principale

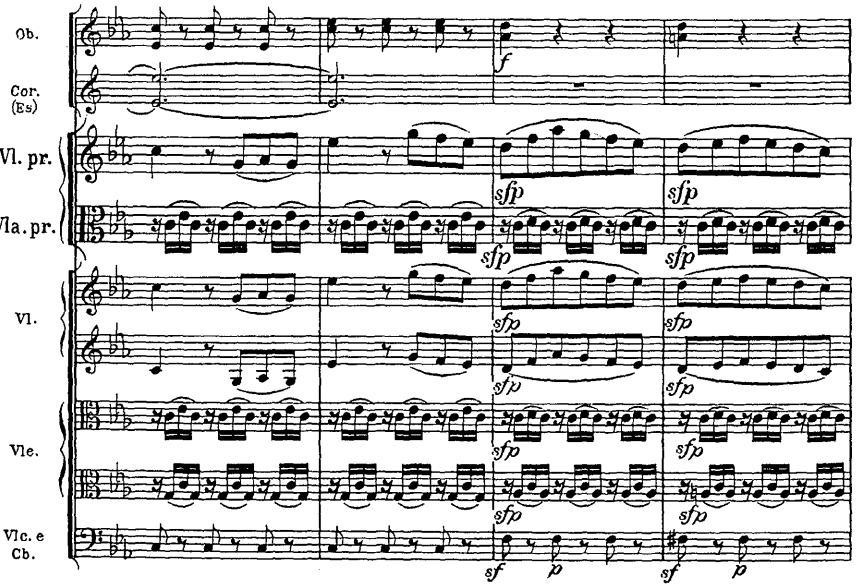
Violino I

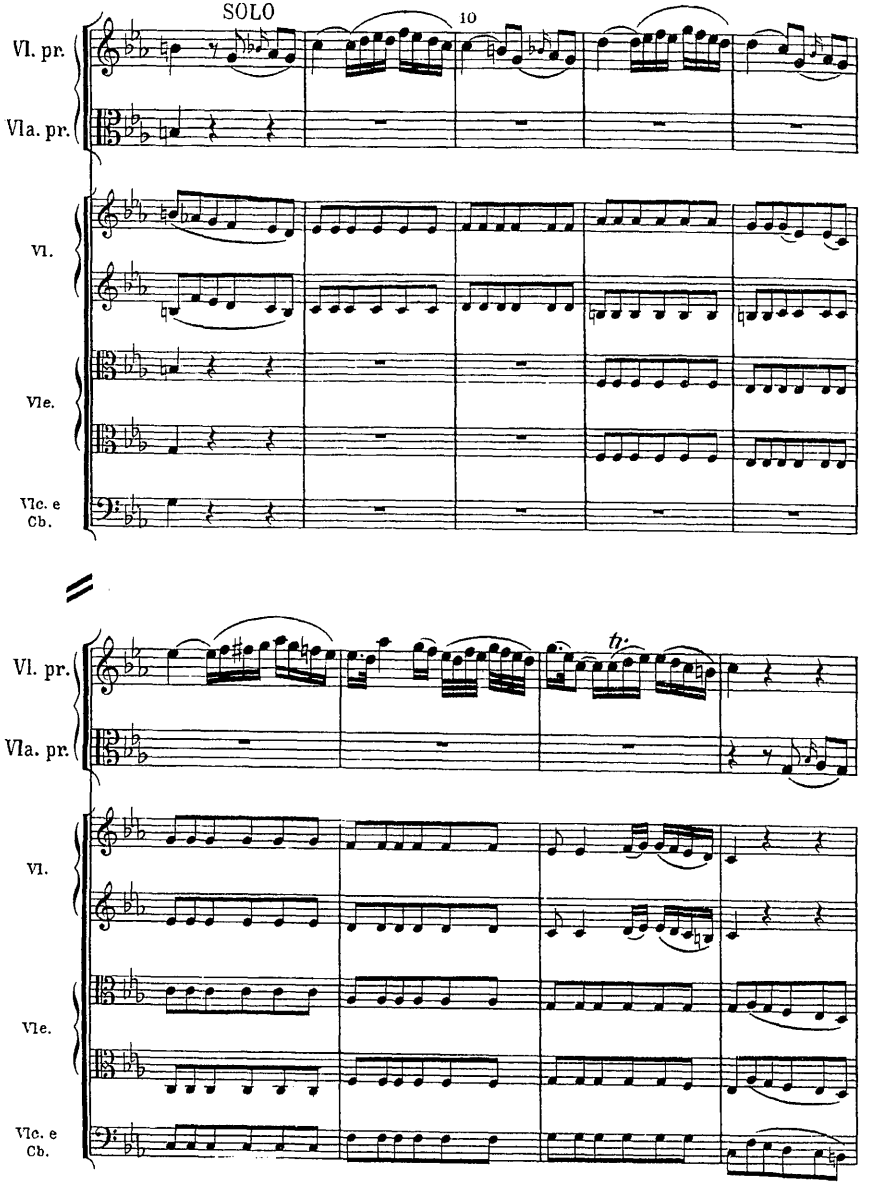
Violino II

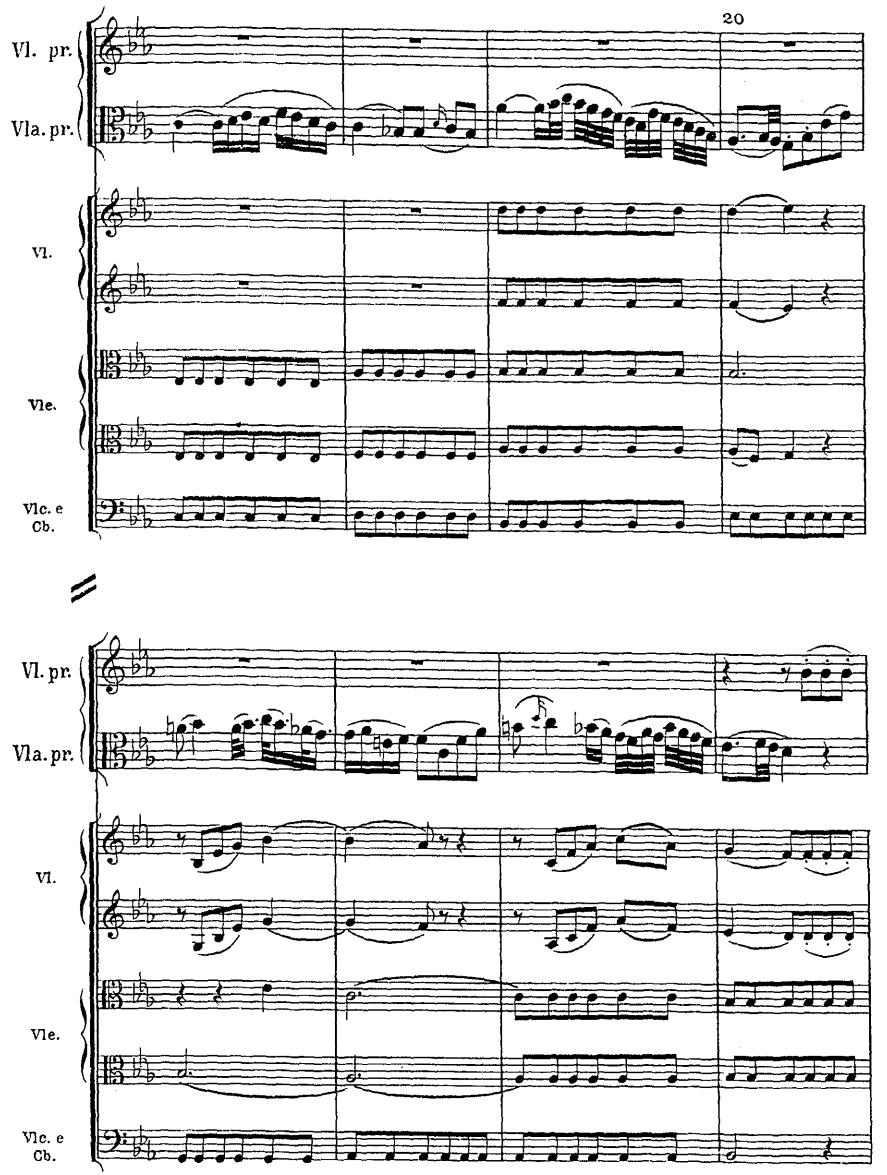
Viola I

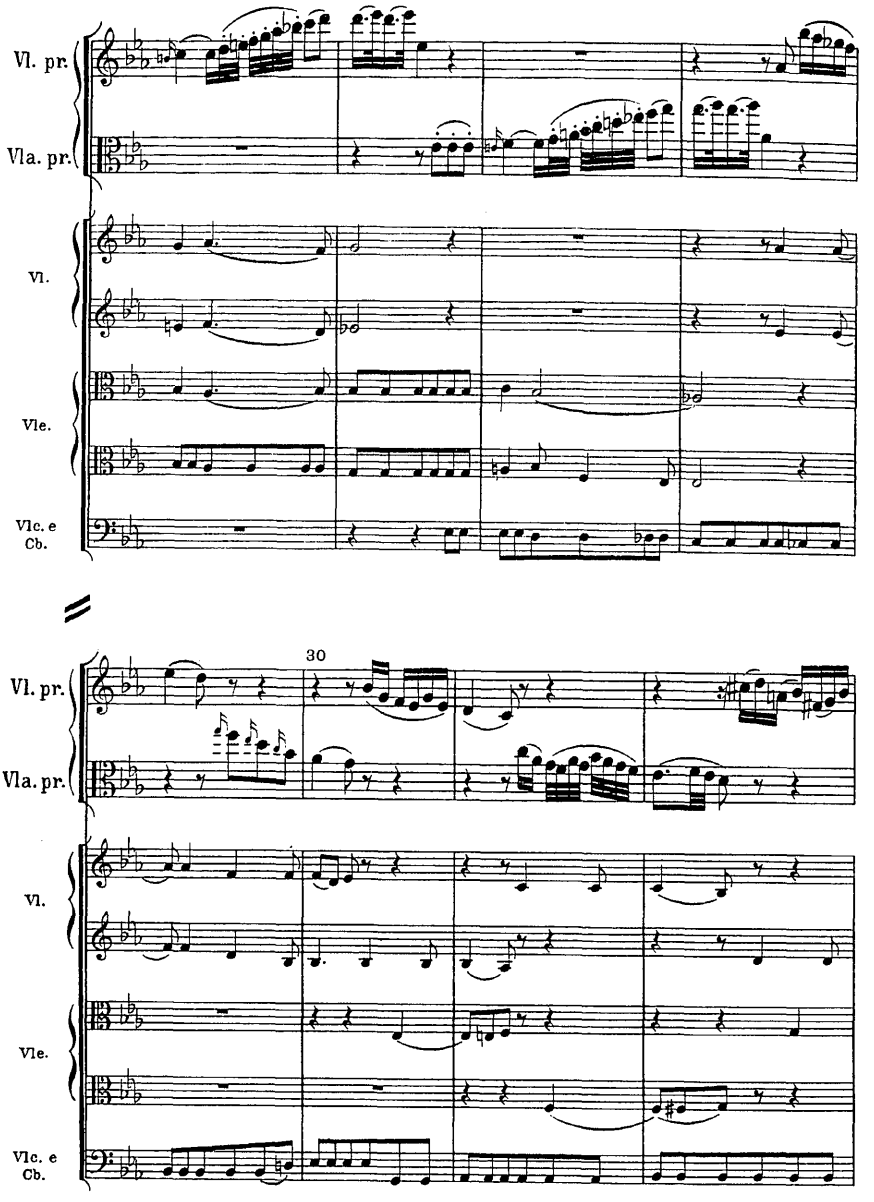
Viola II

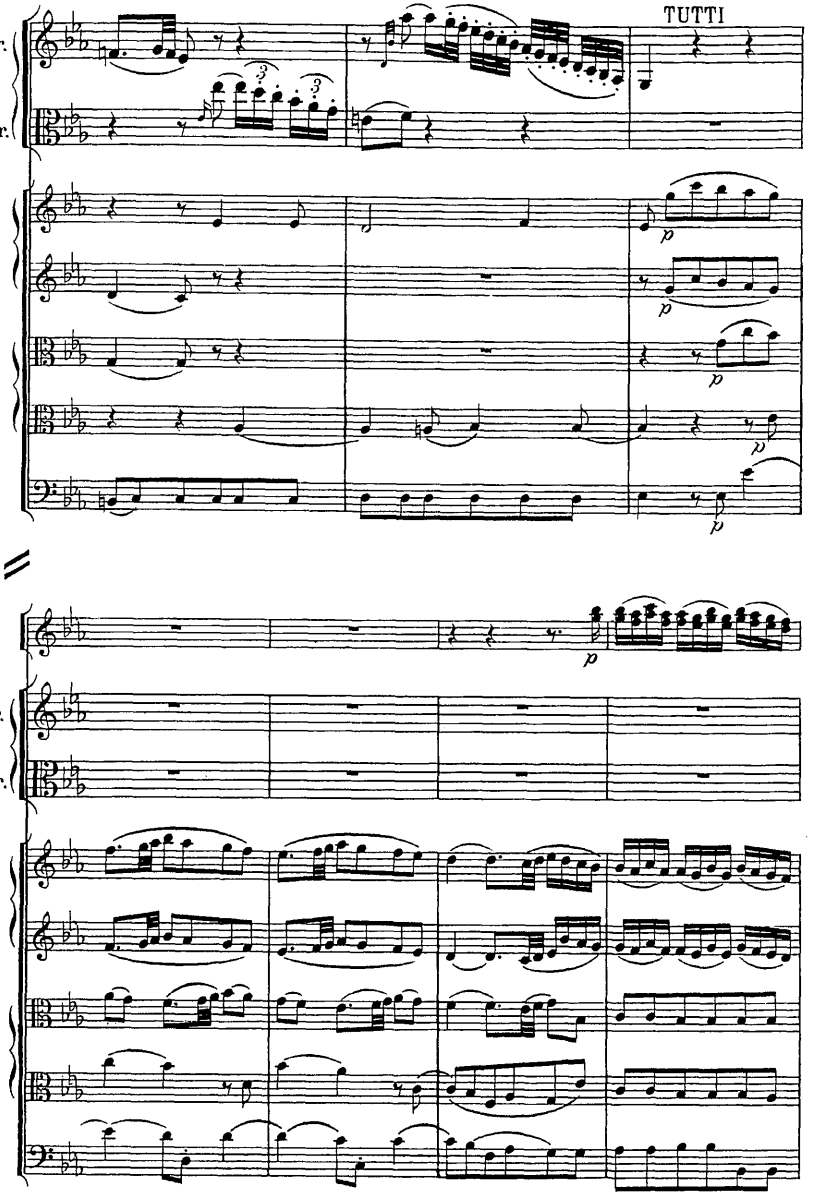
Violoncello e Contrabasso

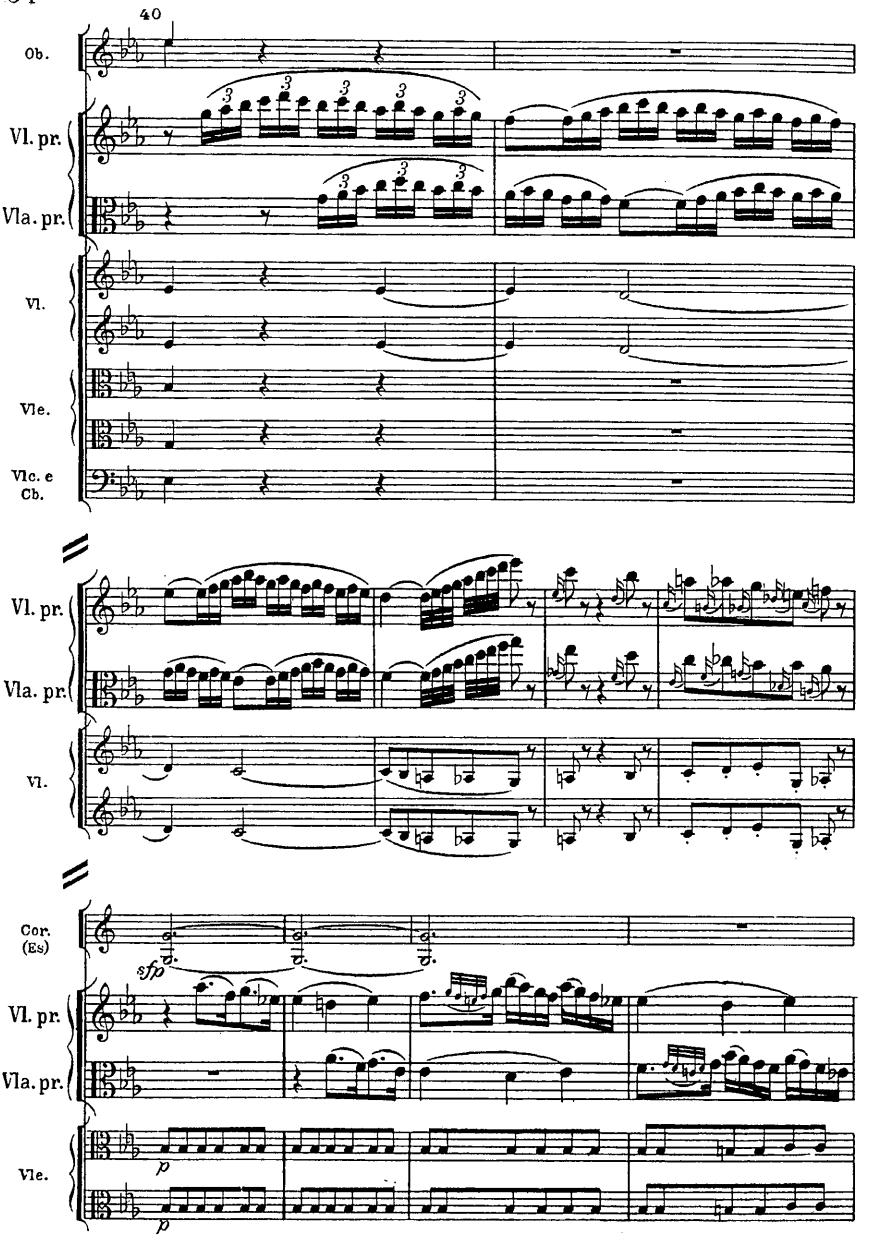


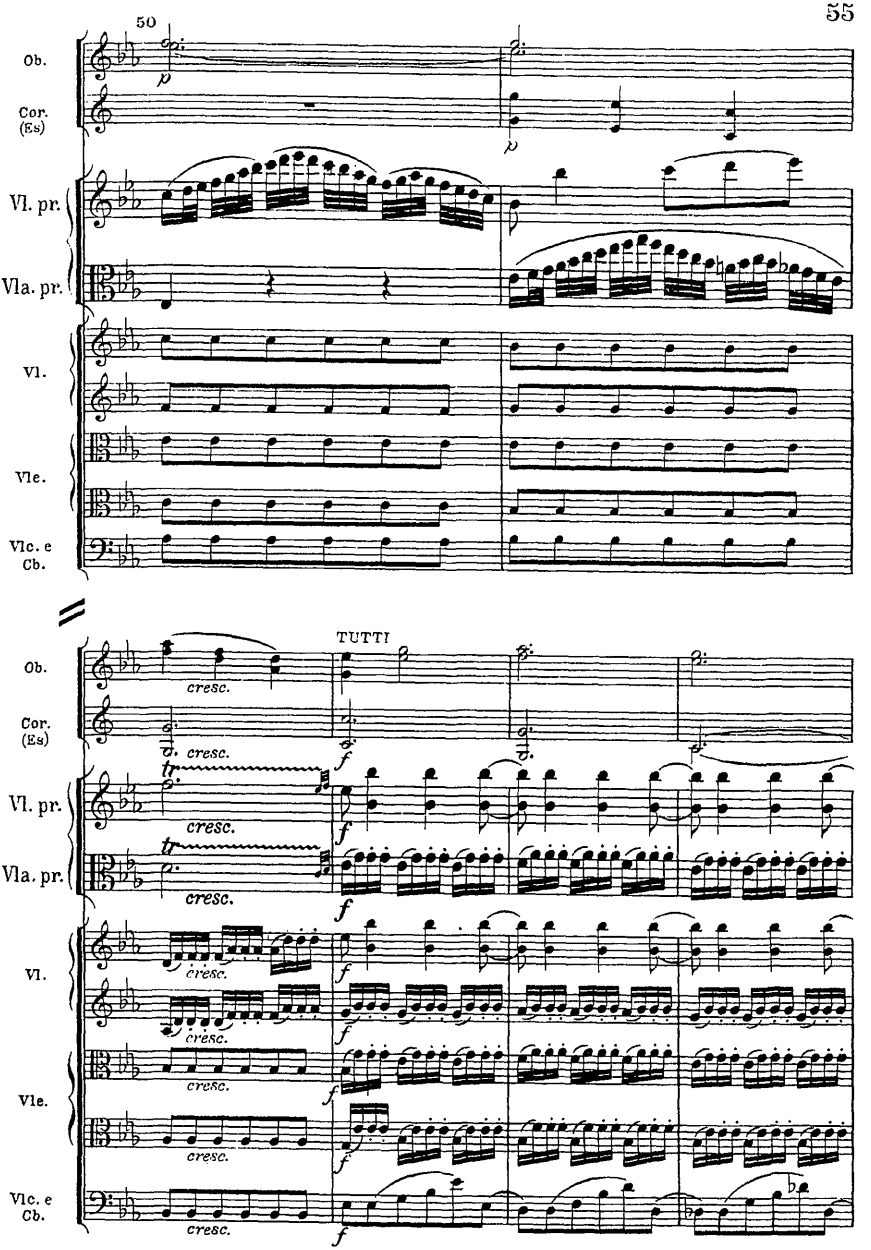

SOLO
10
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Vl. pr.
Vla. pr.
tr.
Vl.
Vle.
Vlc. e Cb.

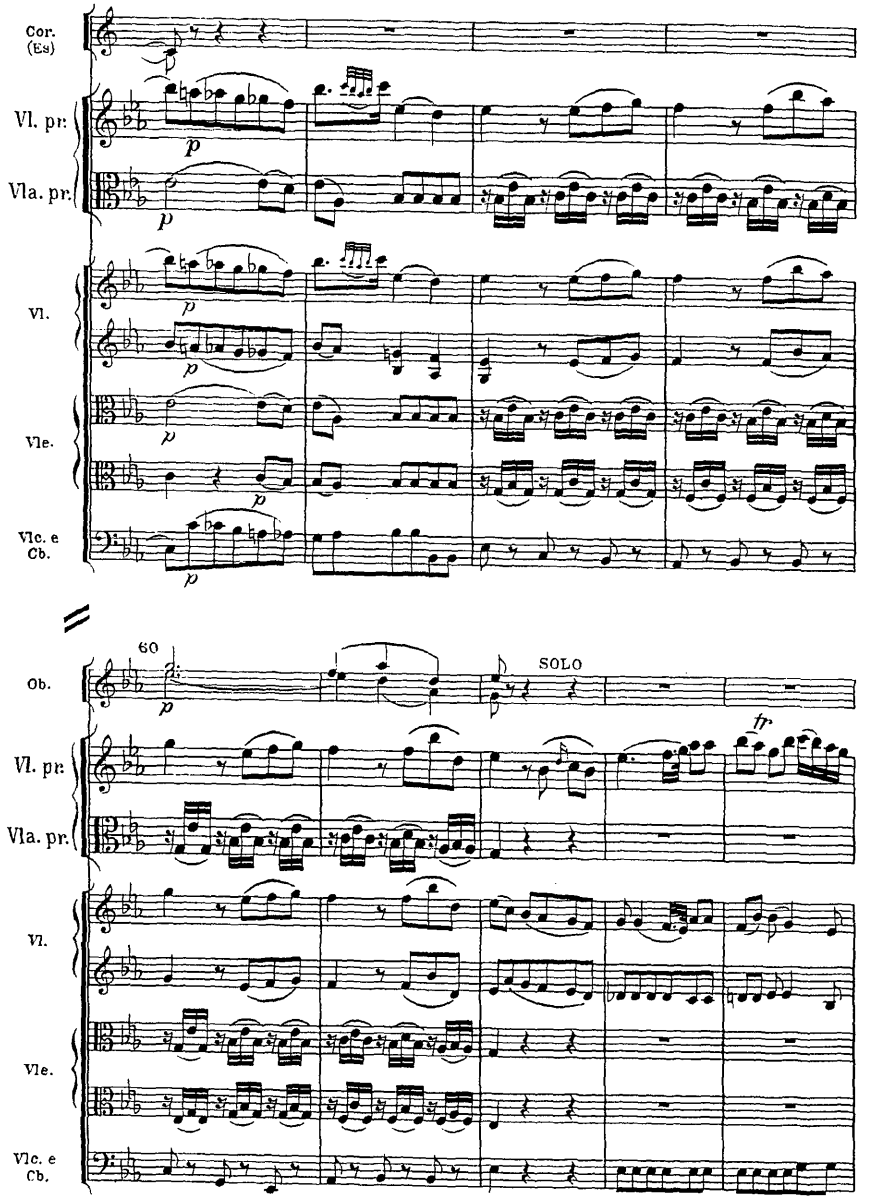

20
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

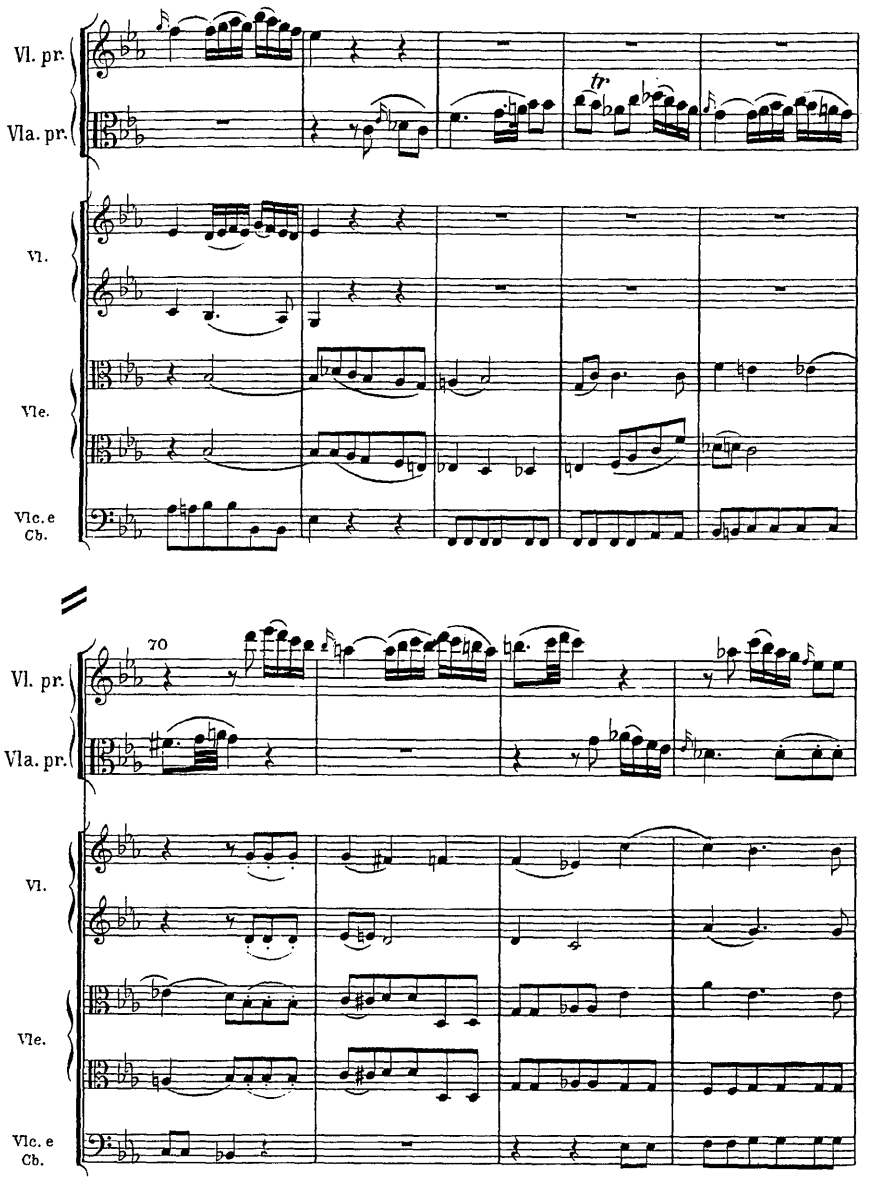

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
30
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

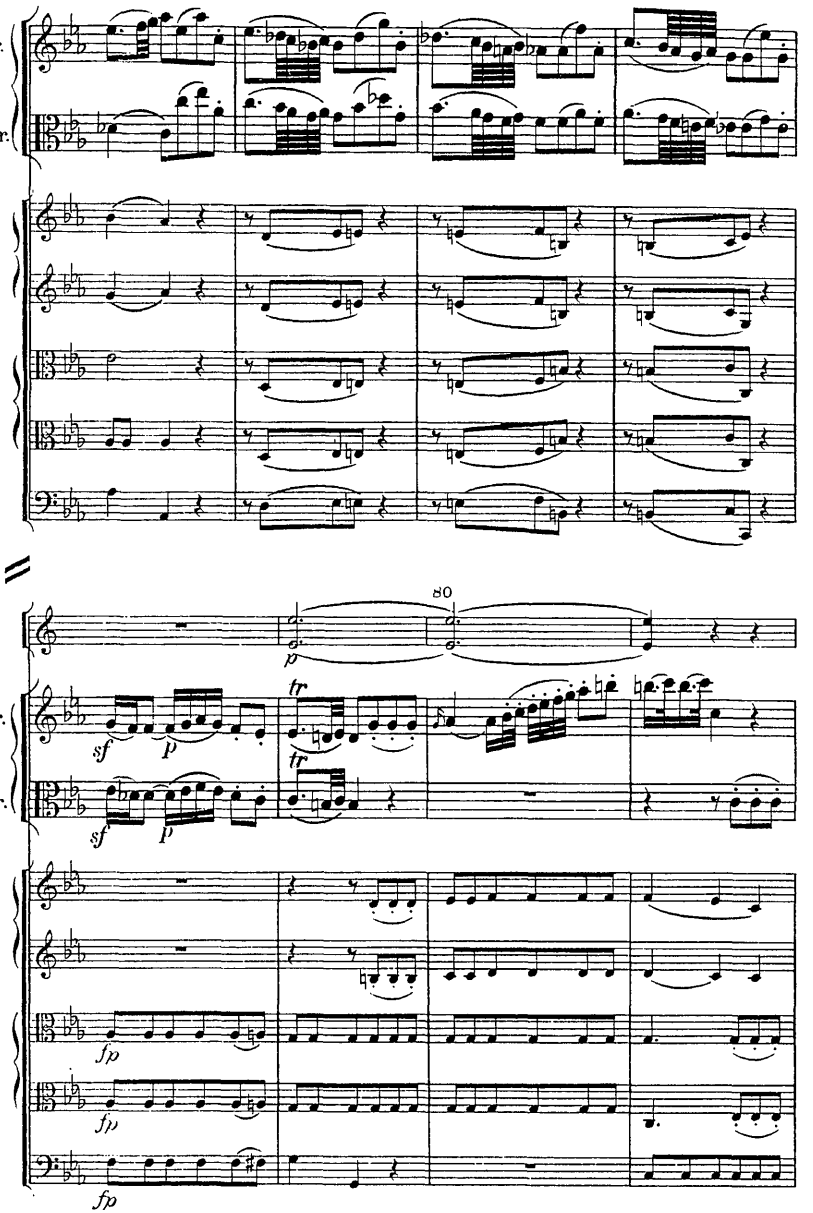

TUTTI
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

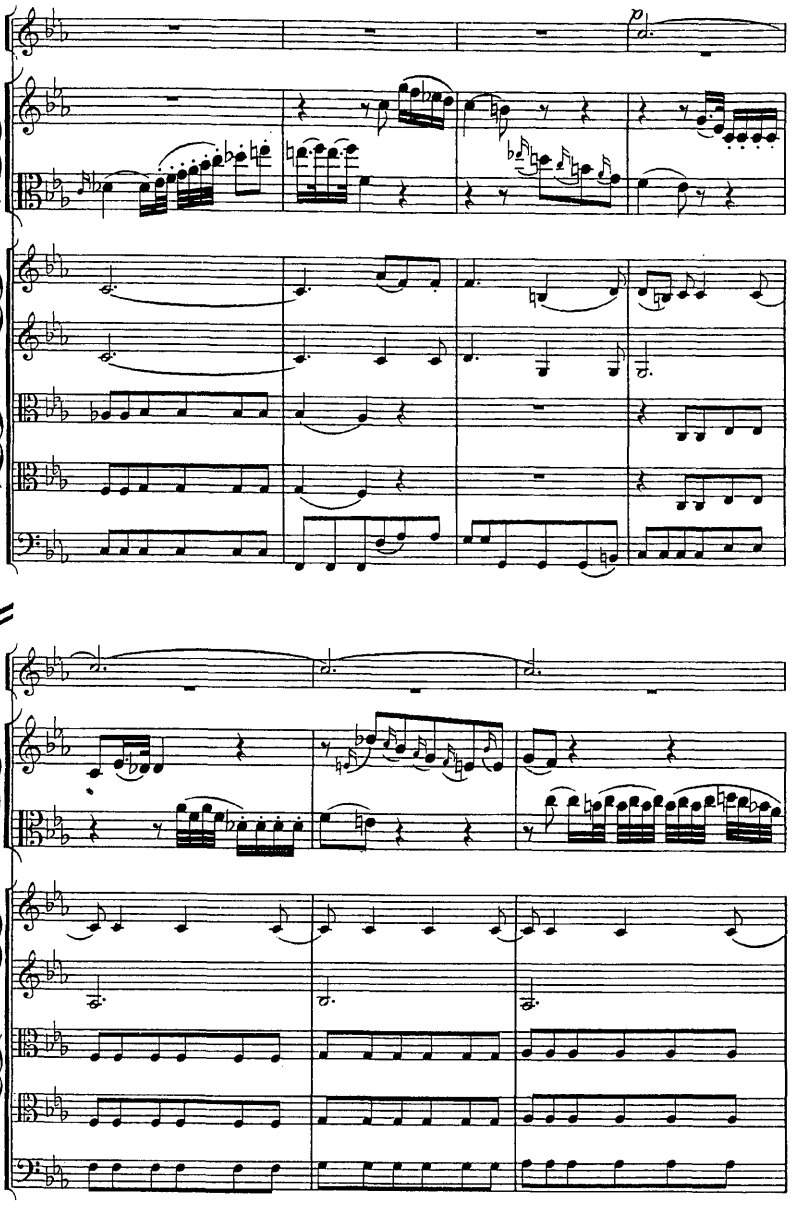

40
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Vl. pr.
Vla. pr.
Vl.
Cor. (Es)
sfp
Vl. pr.
Vla. pr.
Vle.
p
p

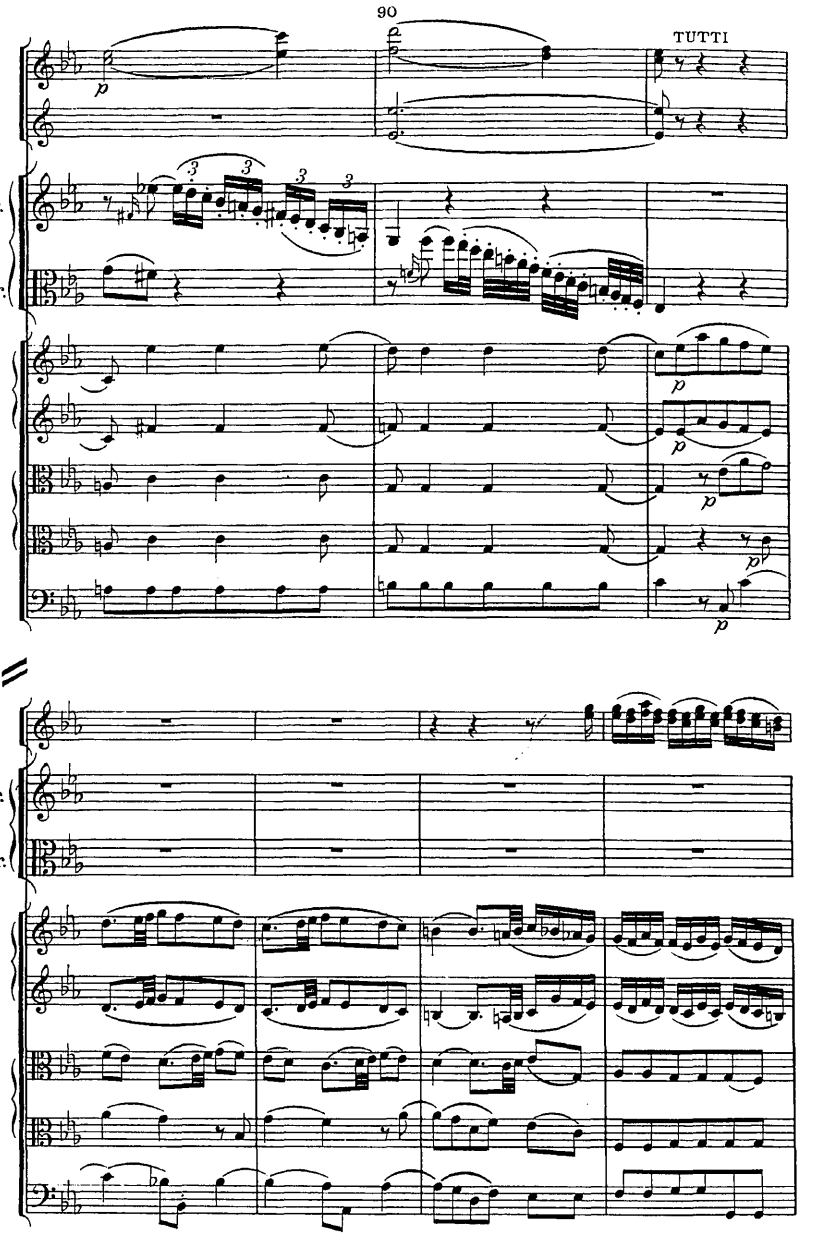

50
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
TUTTI
cresc.
f

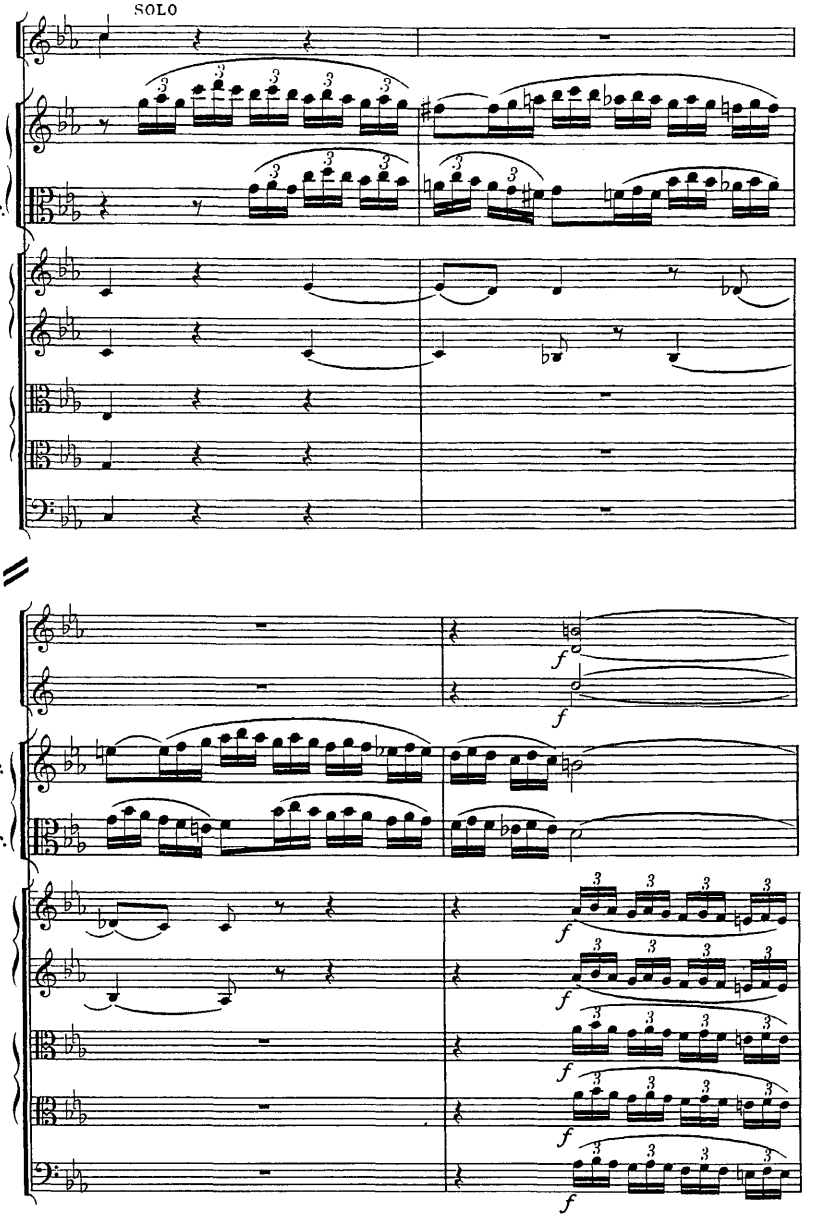

Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
60
SOLO
fr.

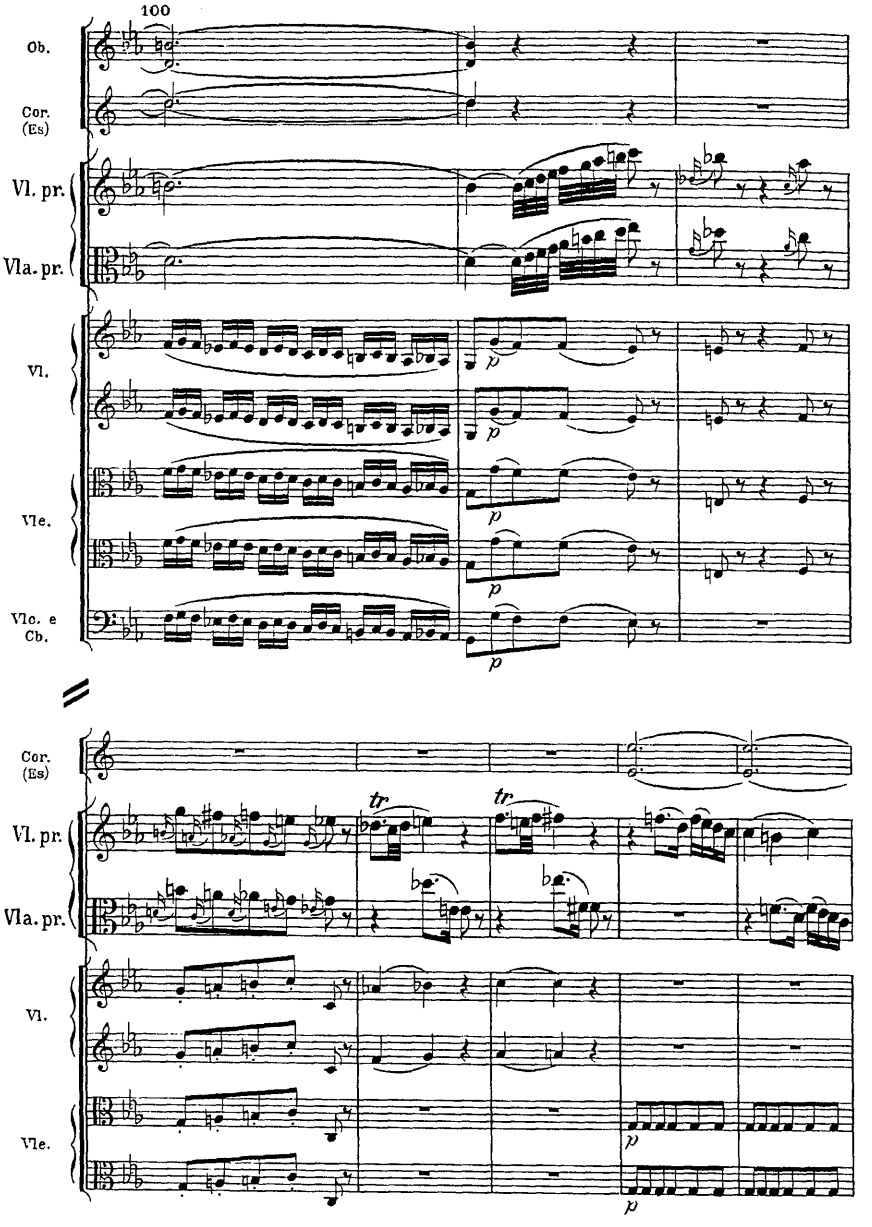

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
70
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

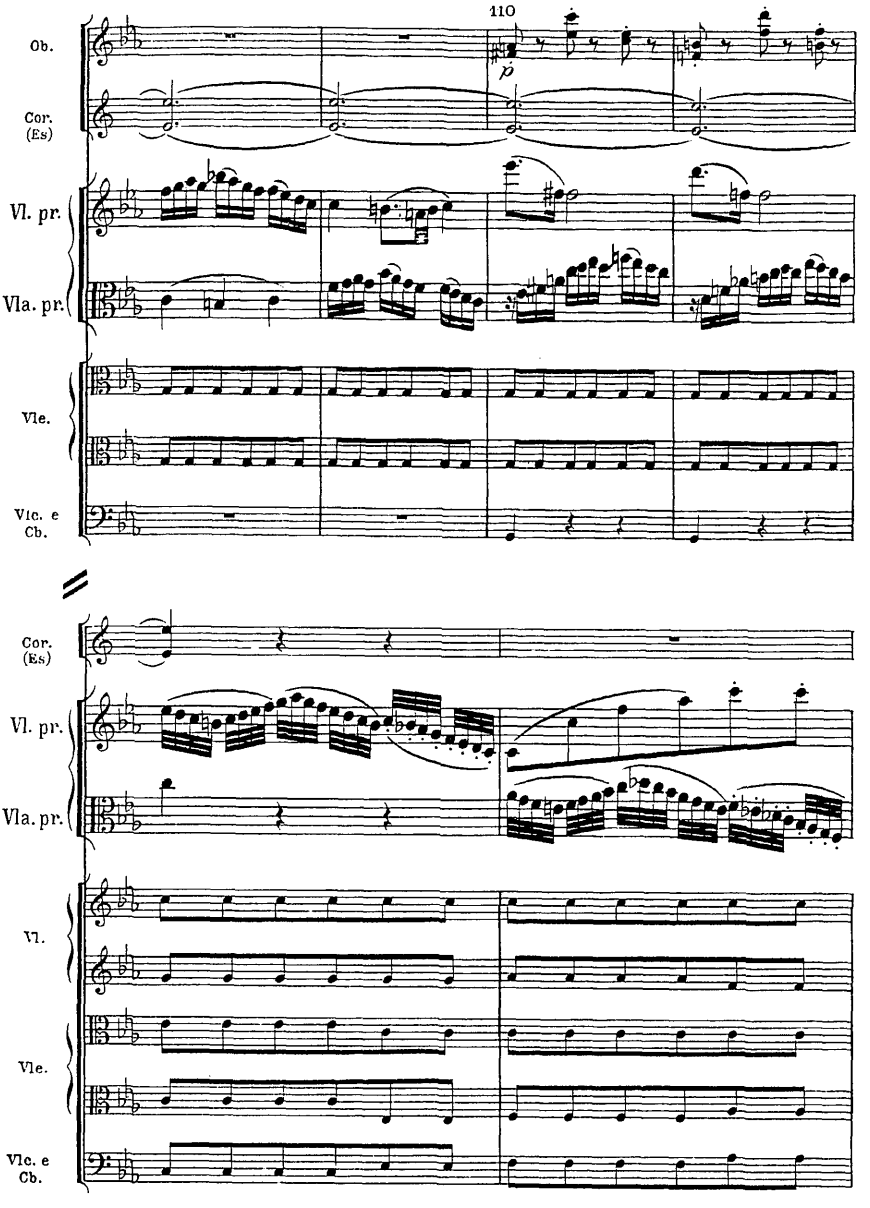

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
80
Cor. (Es)
p
Vl. pr.
tr
sf
p
Vla. pr.
tr
sf
p
Vl.
Vle.
fp
fp
Vlc. e Cb.
fp

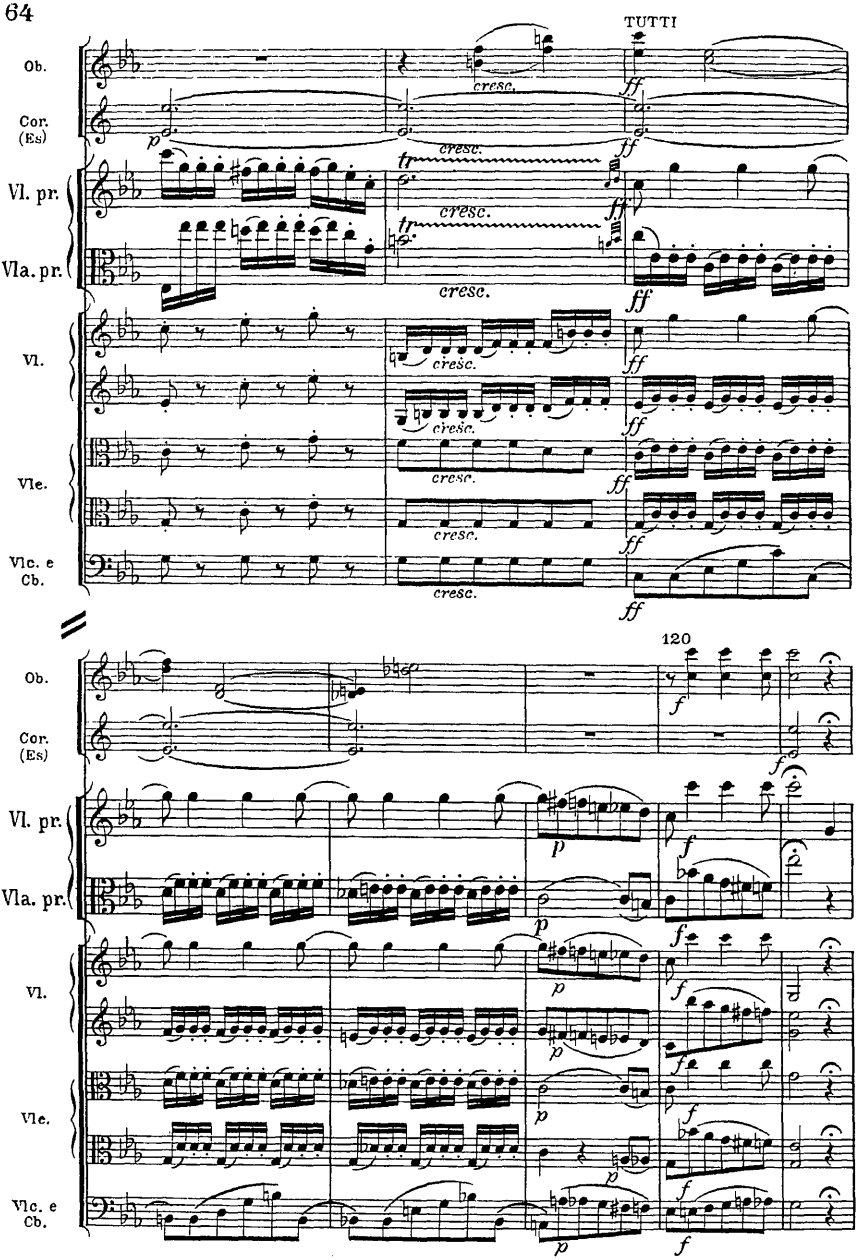

Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

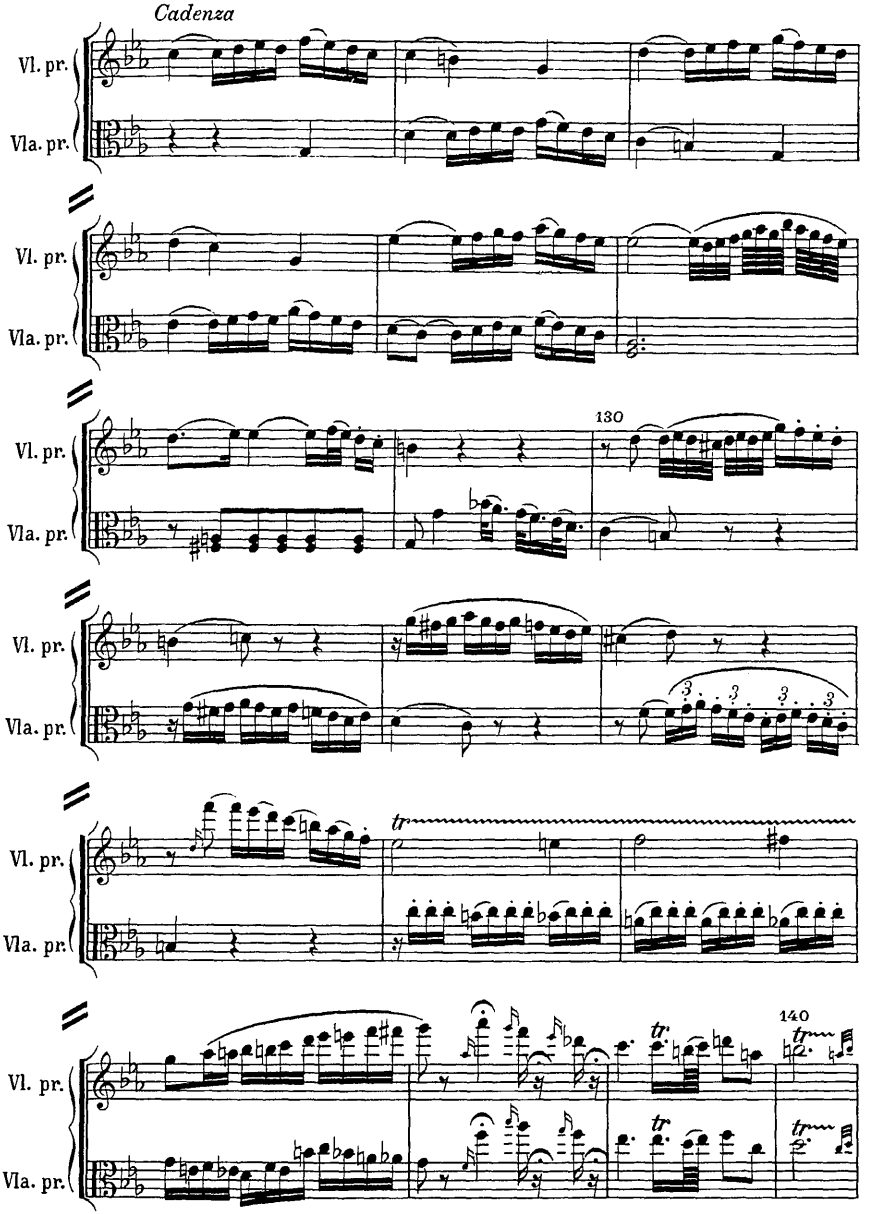

90
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
3

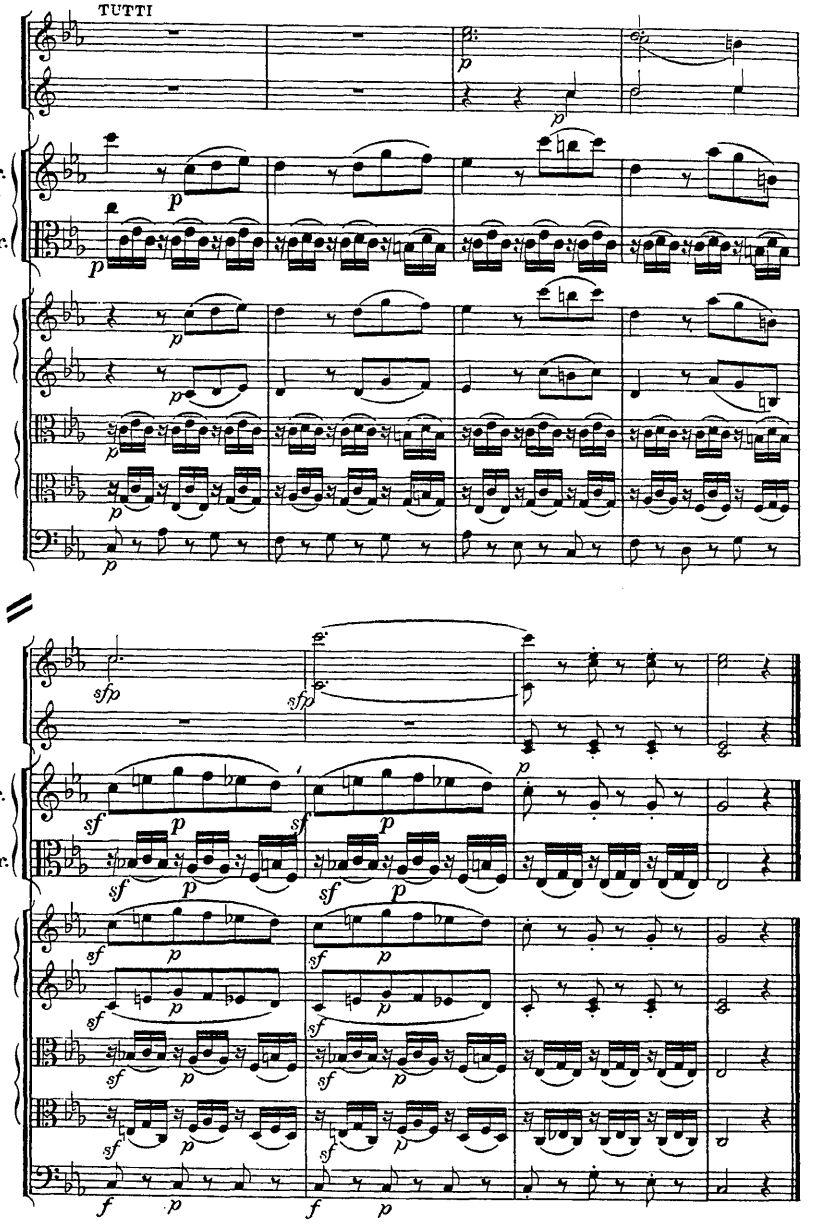

SOLO
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
f


100
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
Cor. (Es)
tr
tr
Vl. pr.
Vla. pr.
Vl.
Vle.
p
p


110
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vle.
Vlc. e Cb.
p
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
cresc.
ff
tr
120
p
f


Cadenza
Vl. pr.
Vla. pr.
130
tr
140


TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

III

Presto

TUTTI

Oboi

Corni in Es

Violino principale

Viola principale

Violino I

Violino II

Viola I

Viola II

Violoncello e Contrabasso

10

Ob.

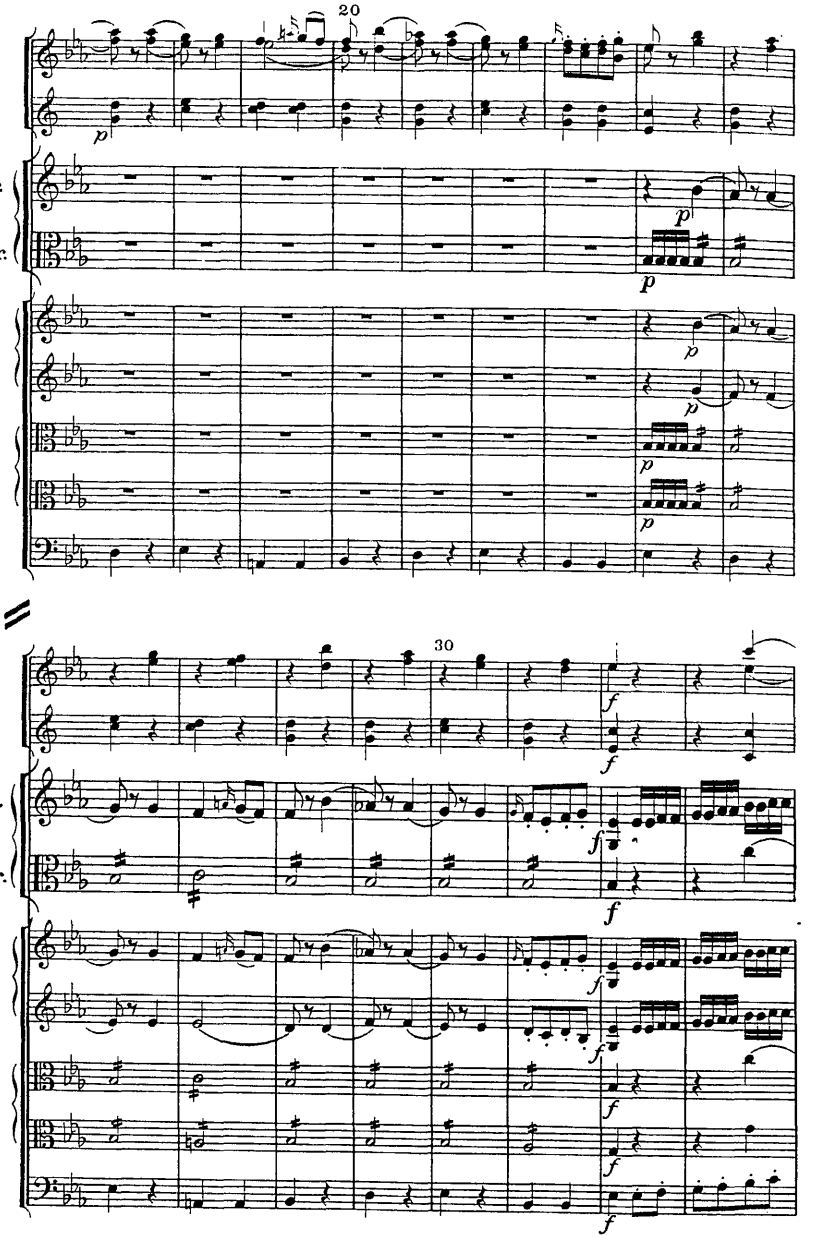
Vl. pr.

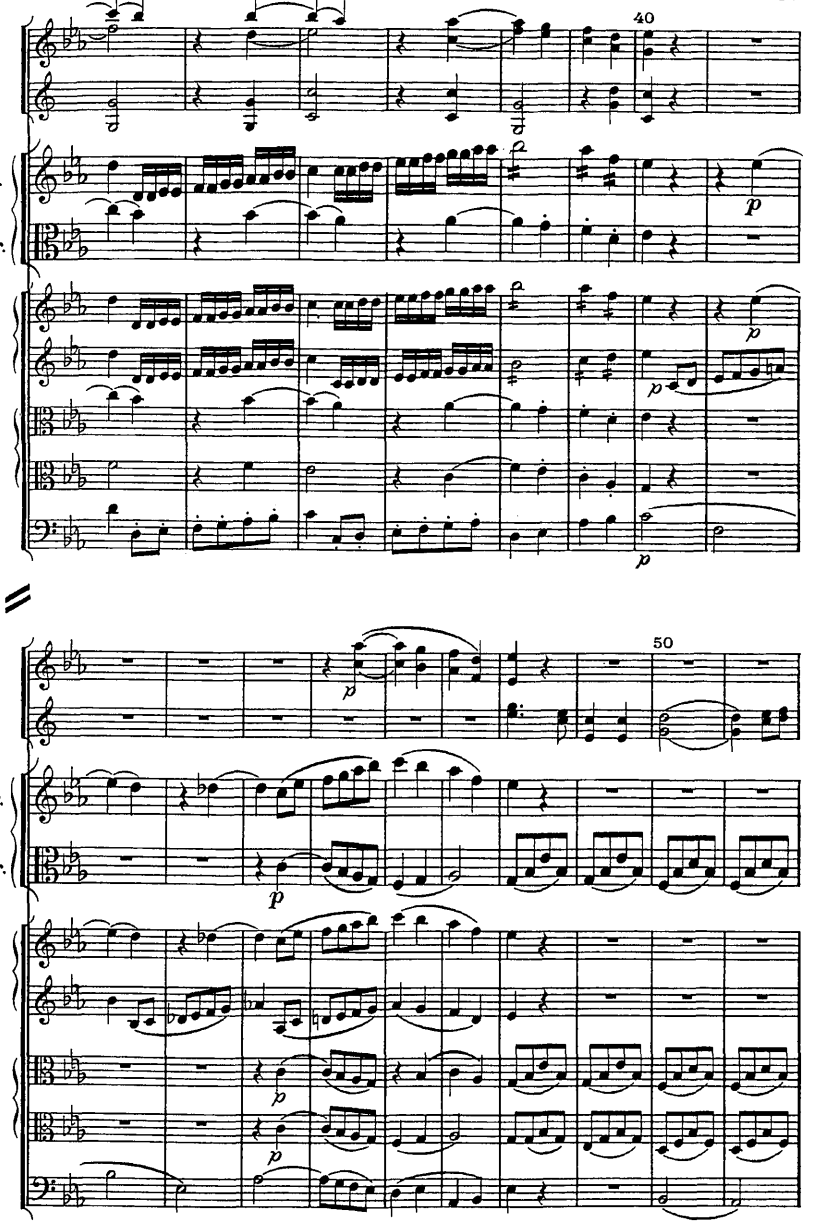
Vla. pr.

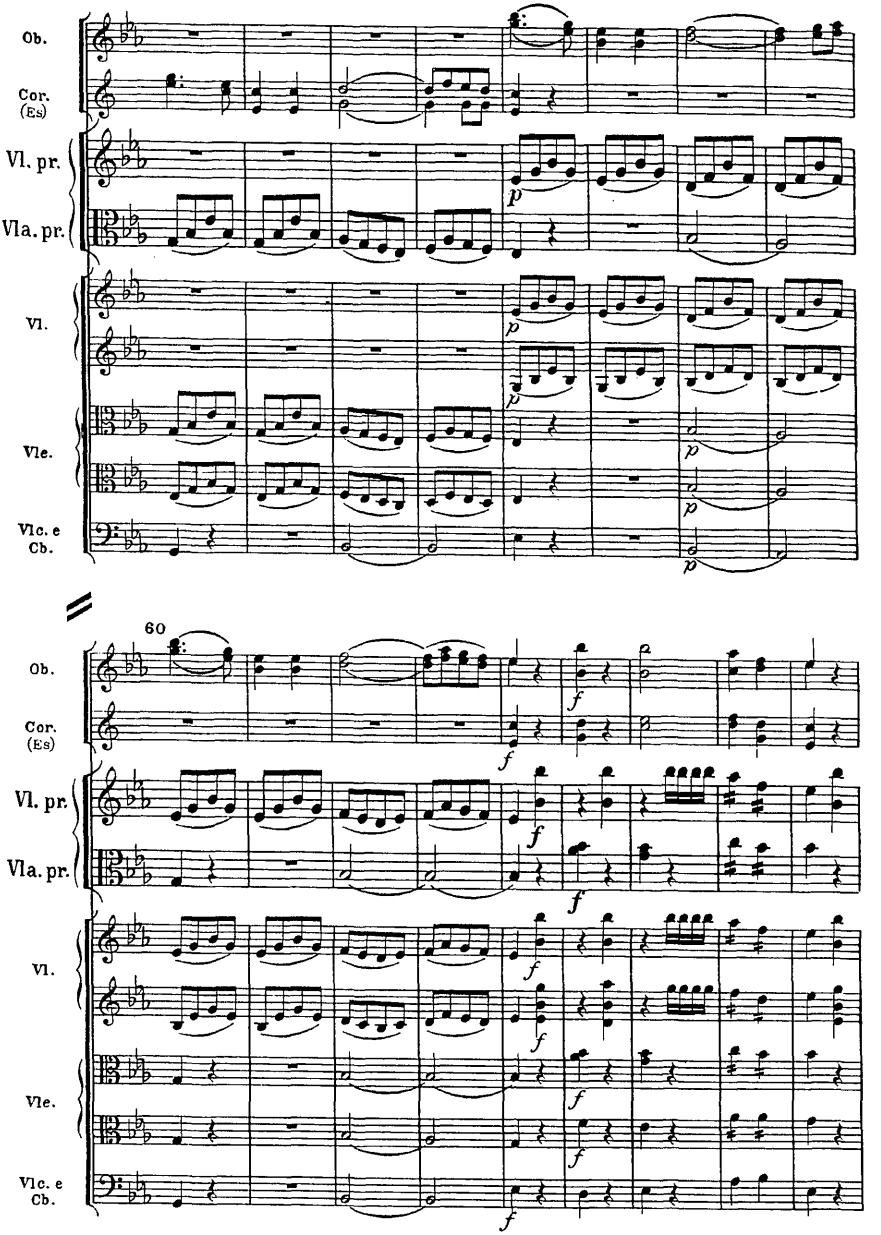
Vl.

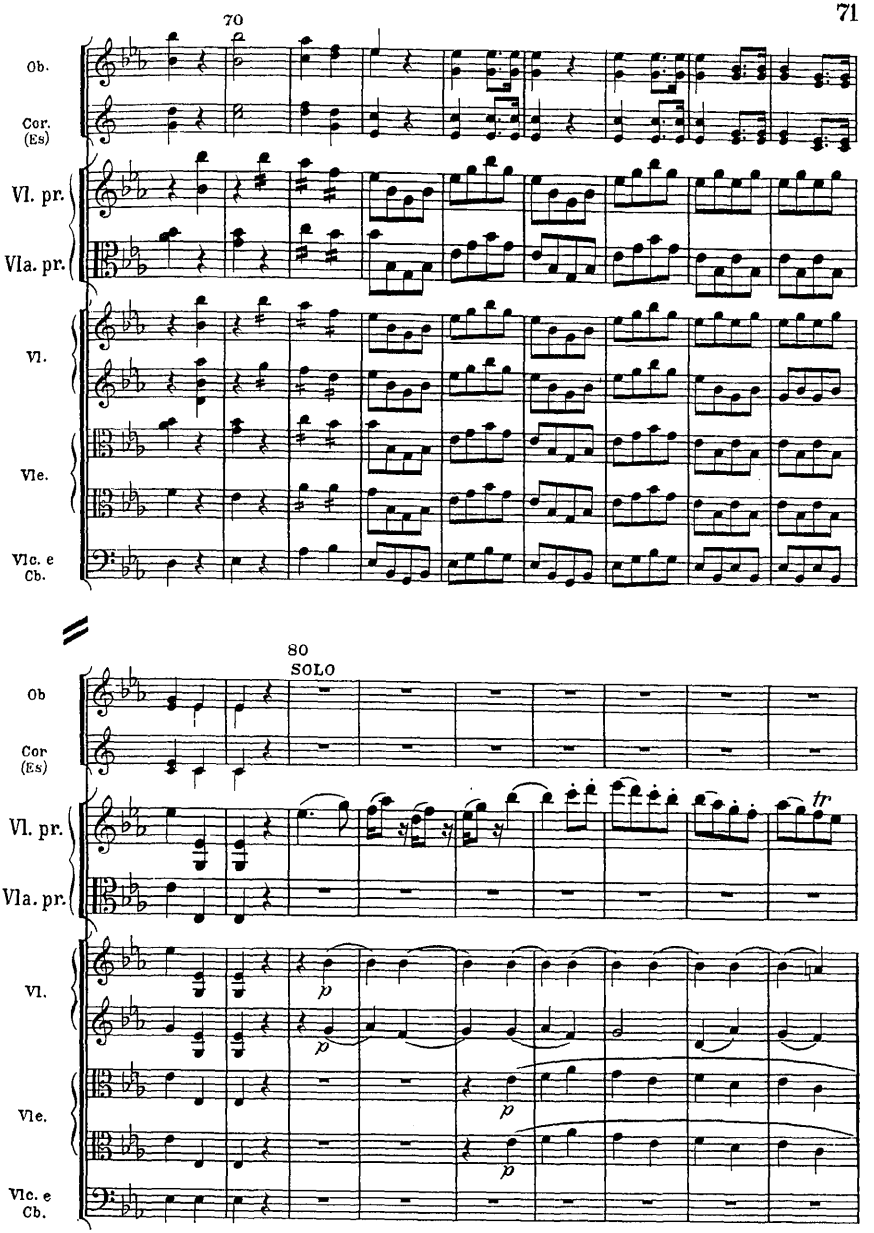
Vle.

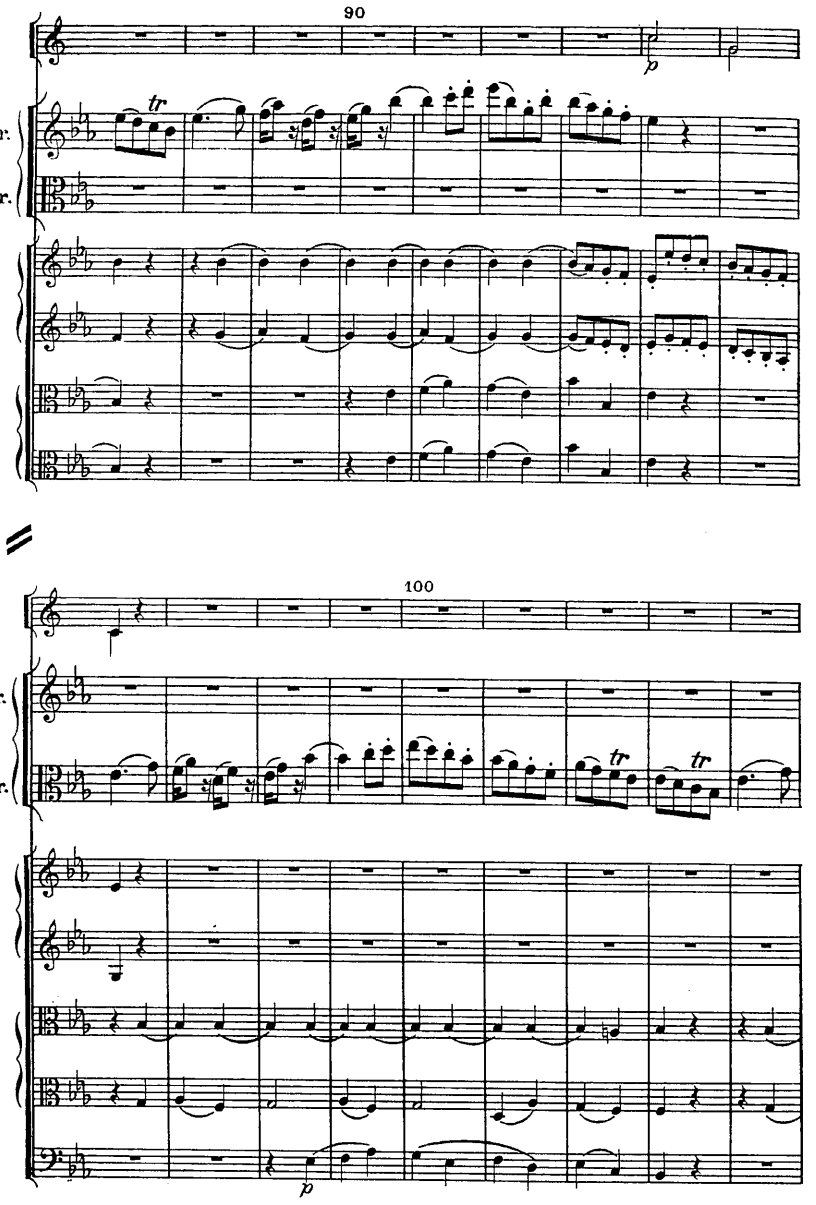
Vlc. e Cb.

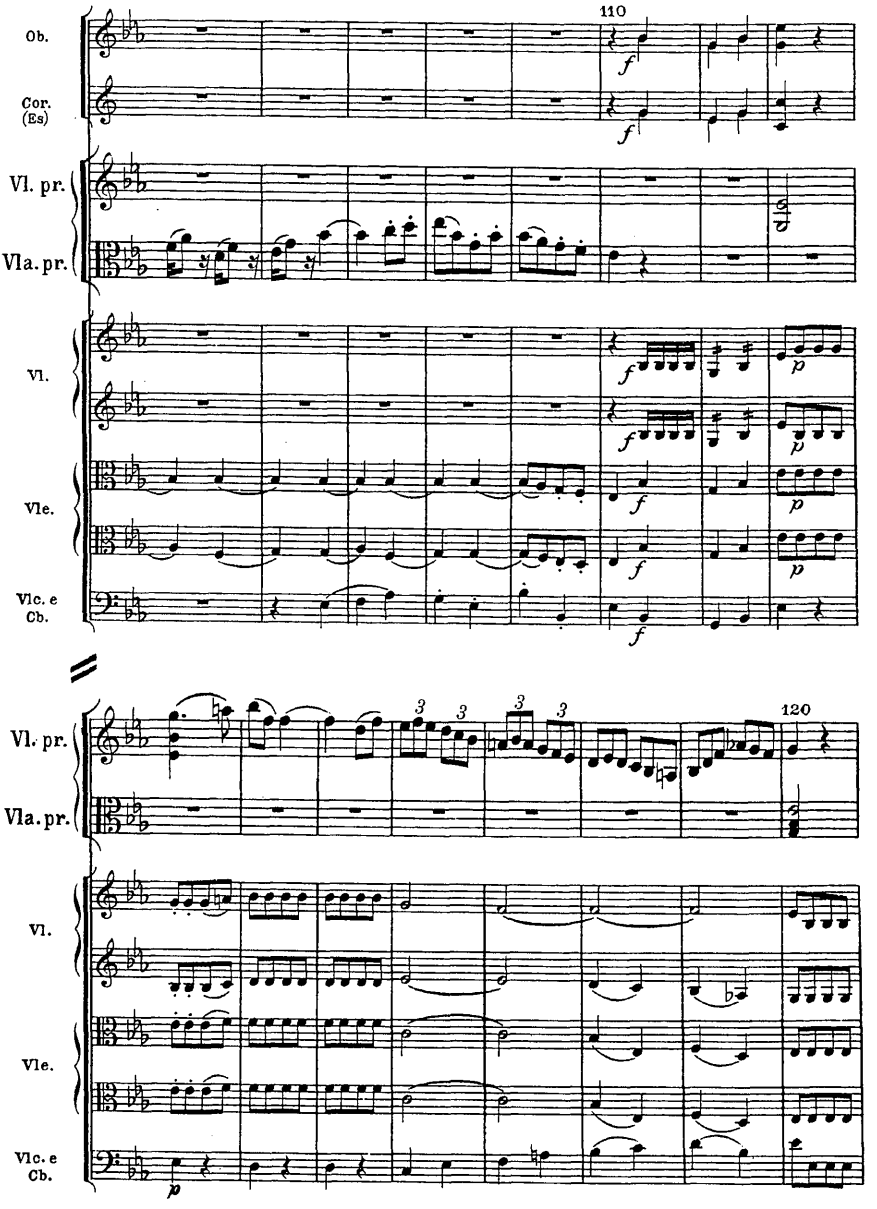

20
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
30
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

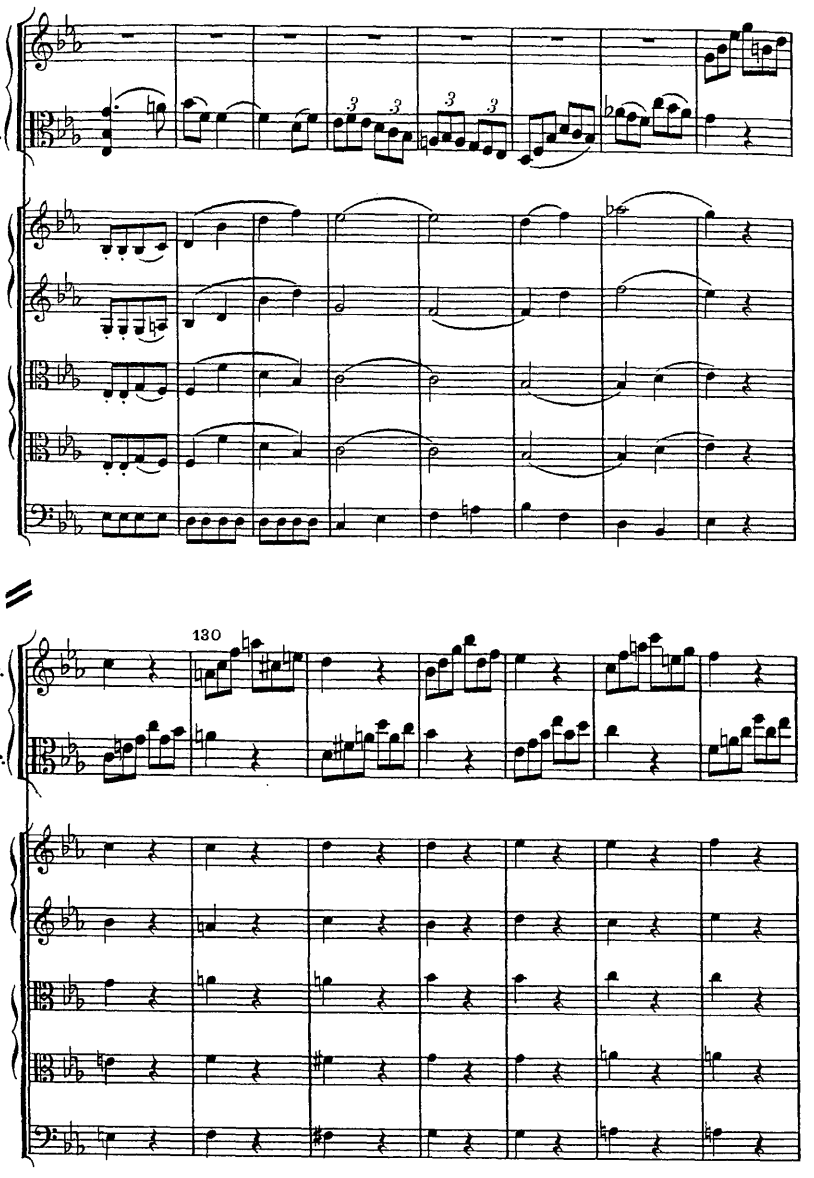

40
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
50
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p

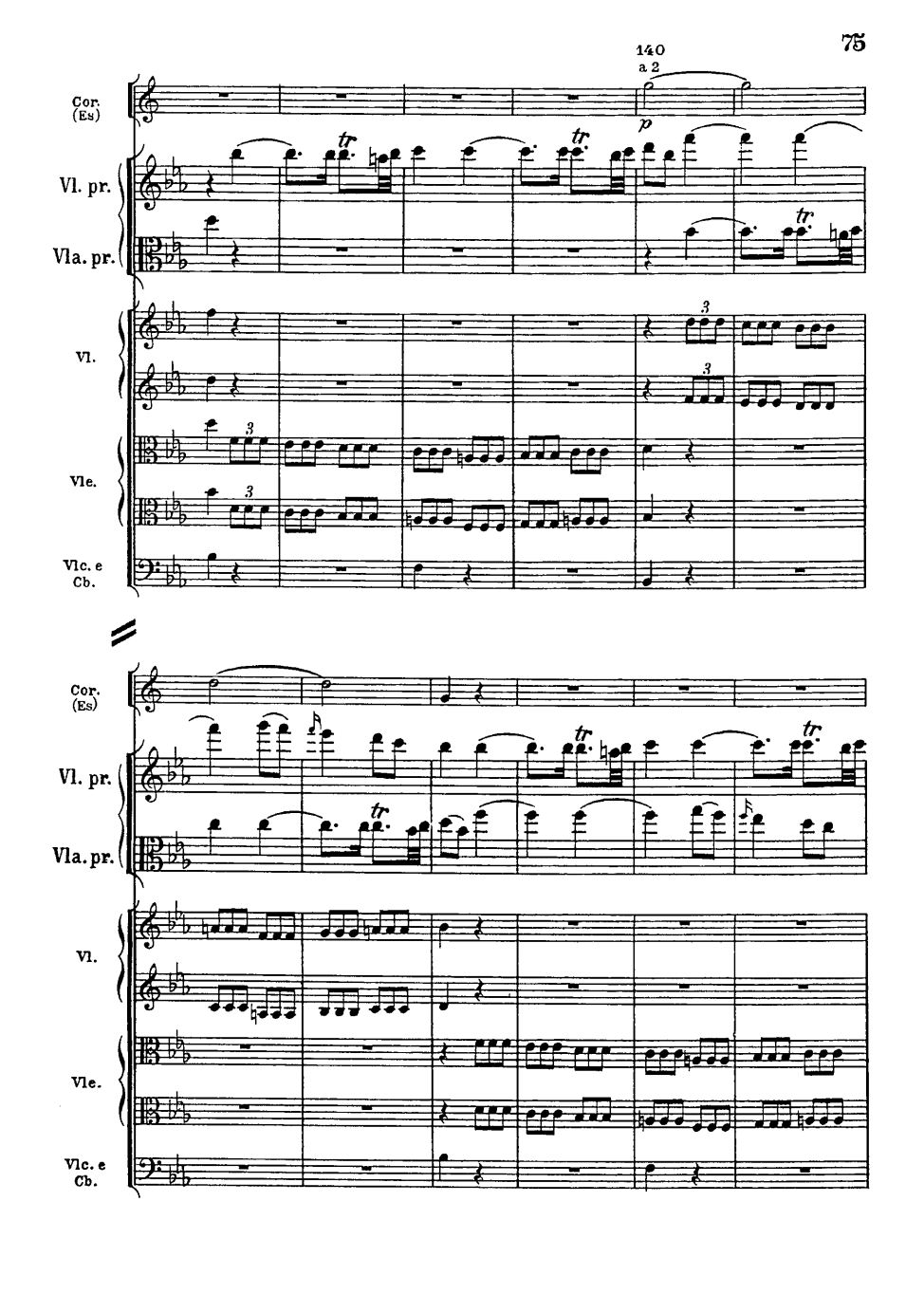

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
60
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

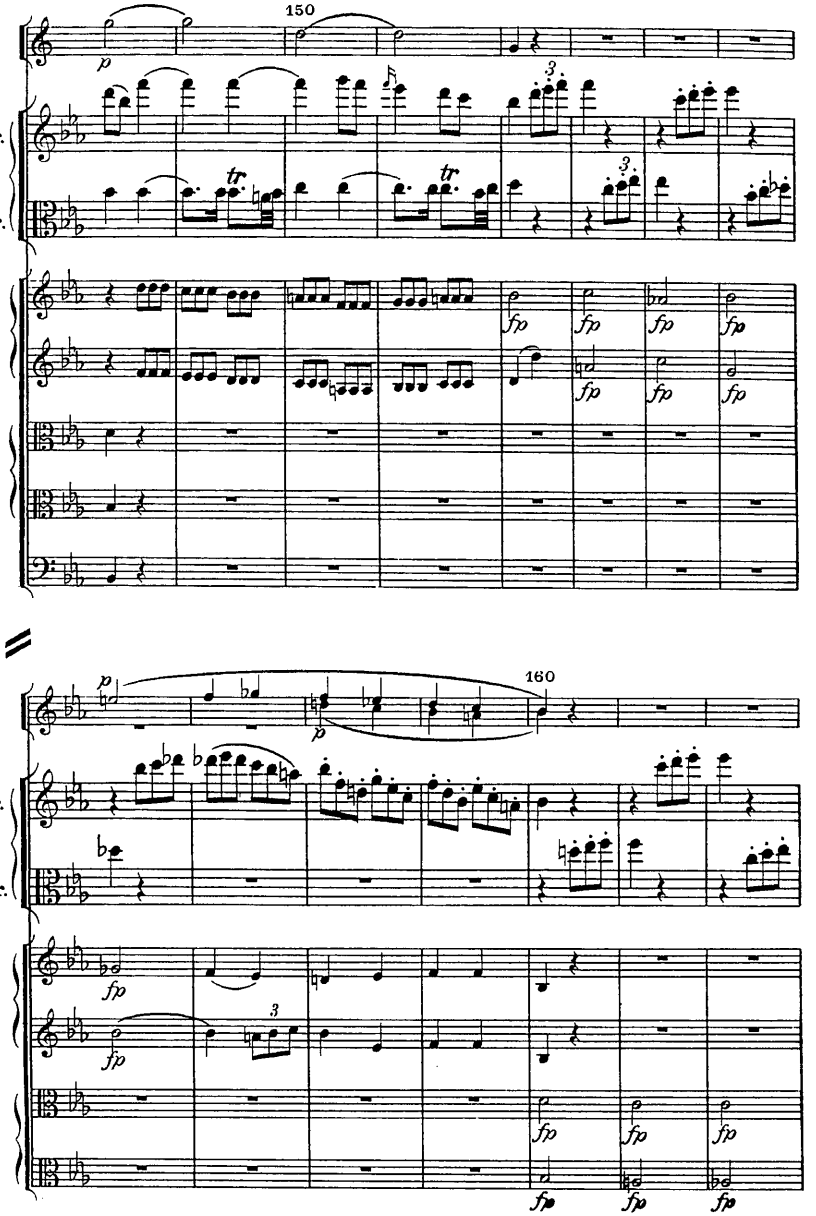

70
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
80
SOLO
Ob
Cor (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
p
p
p

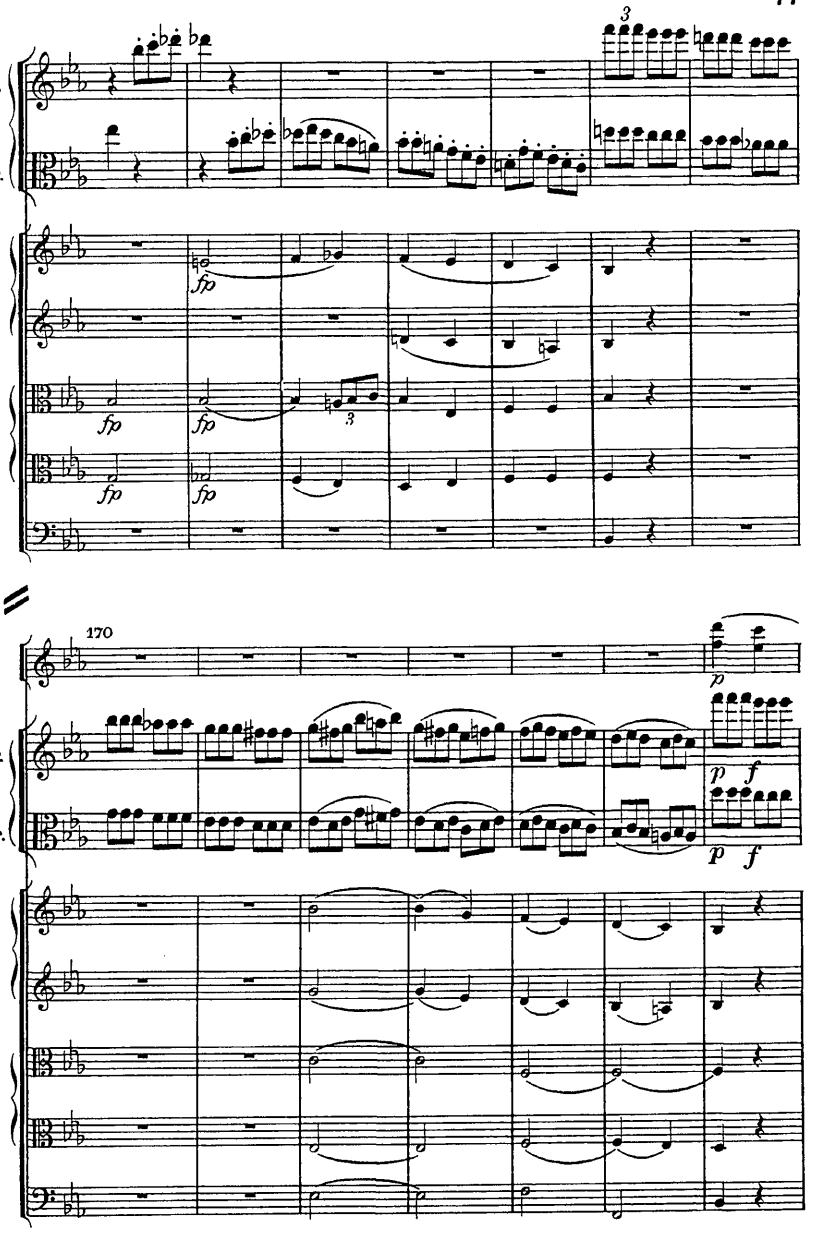

90
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
100
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

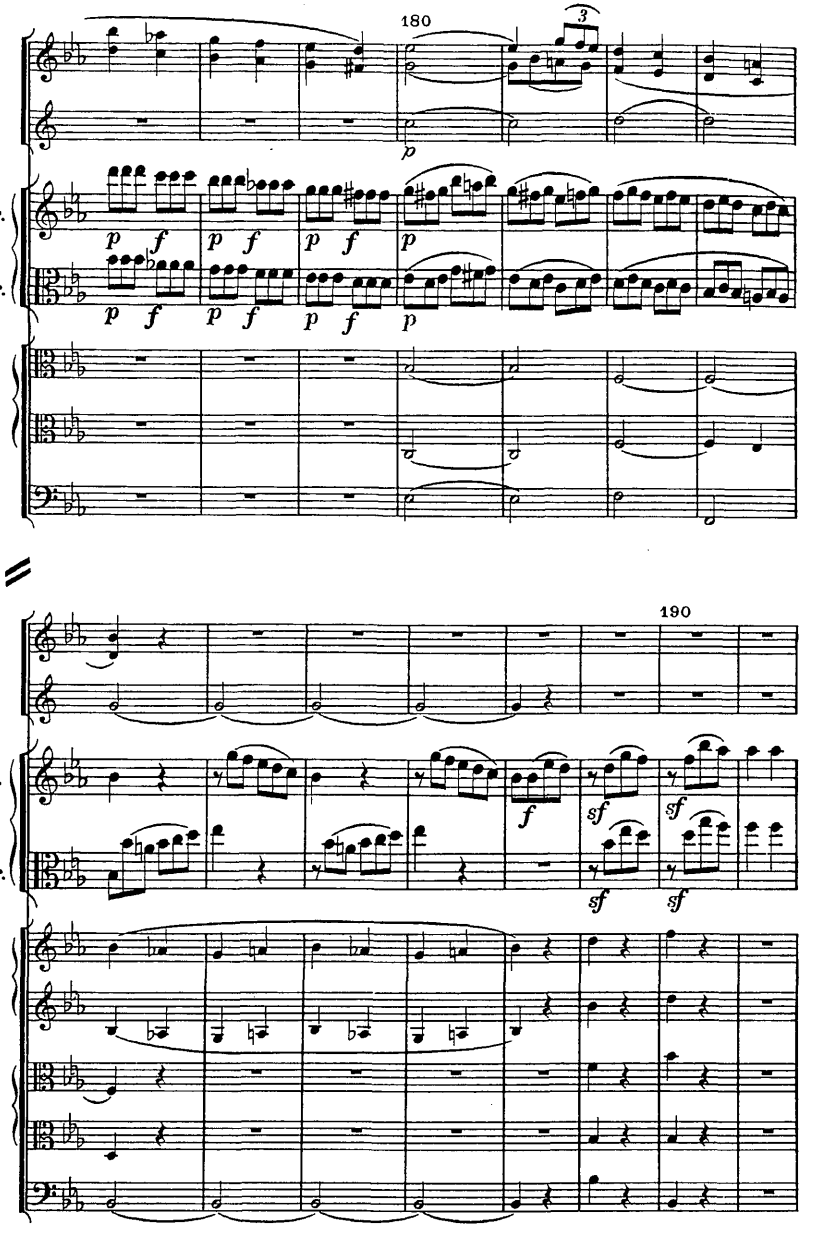

110
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
120
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

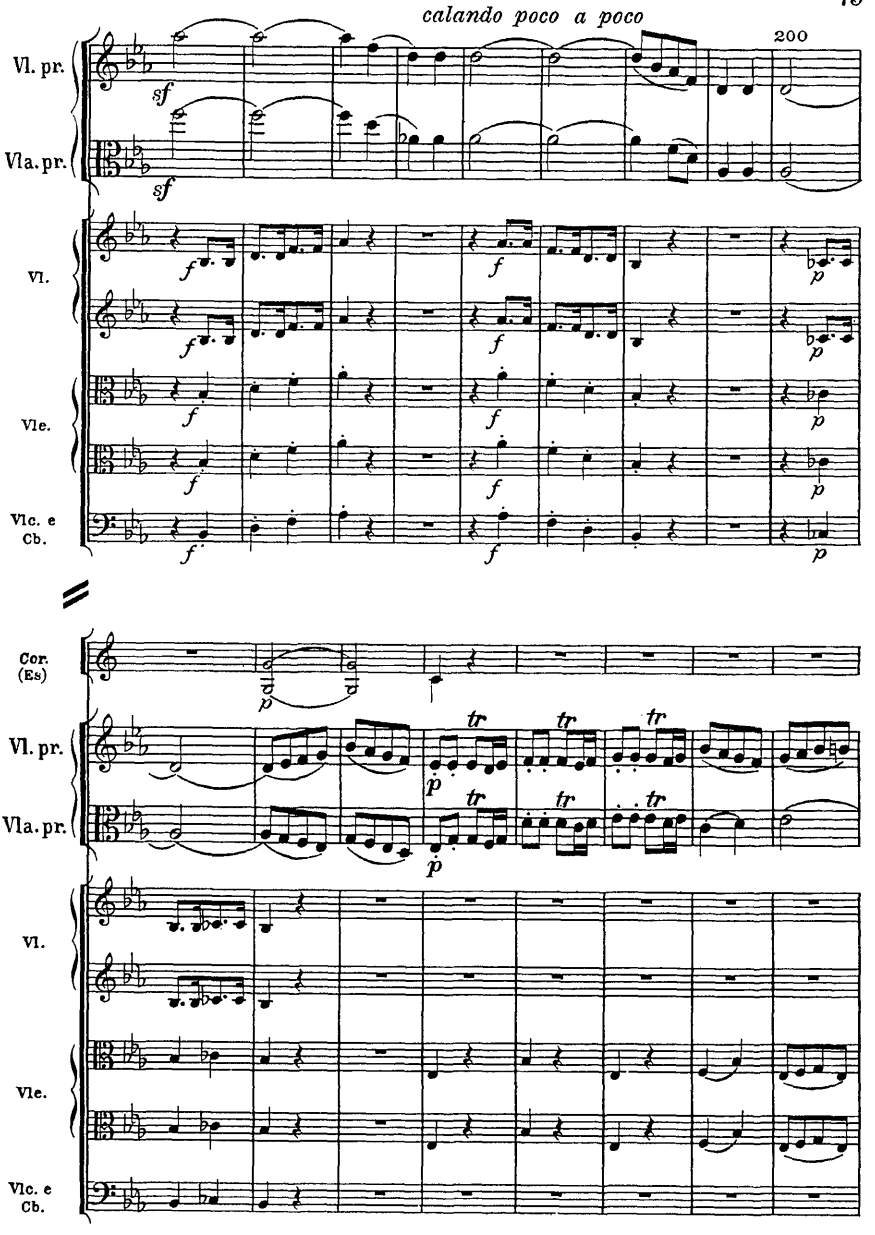

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
130
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

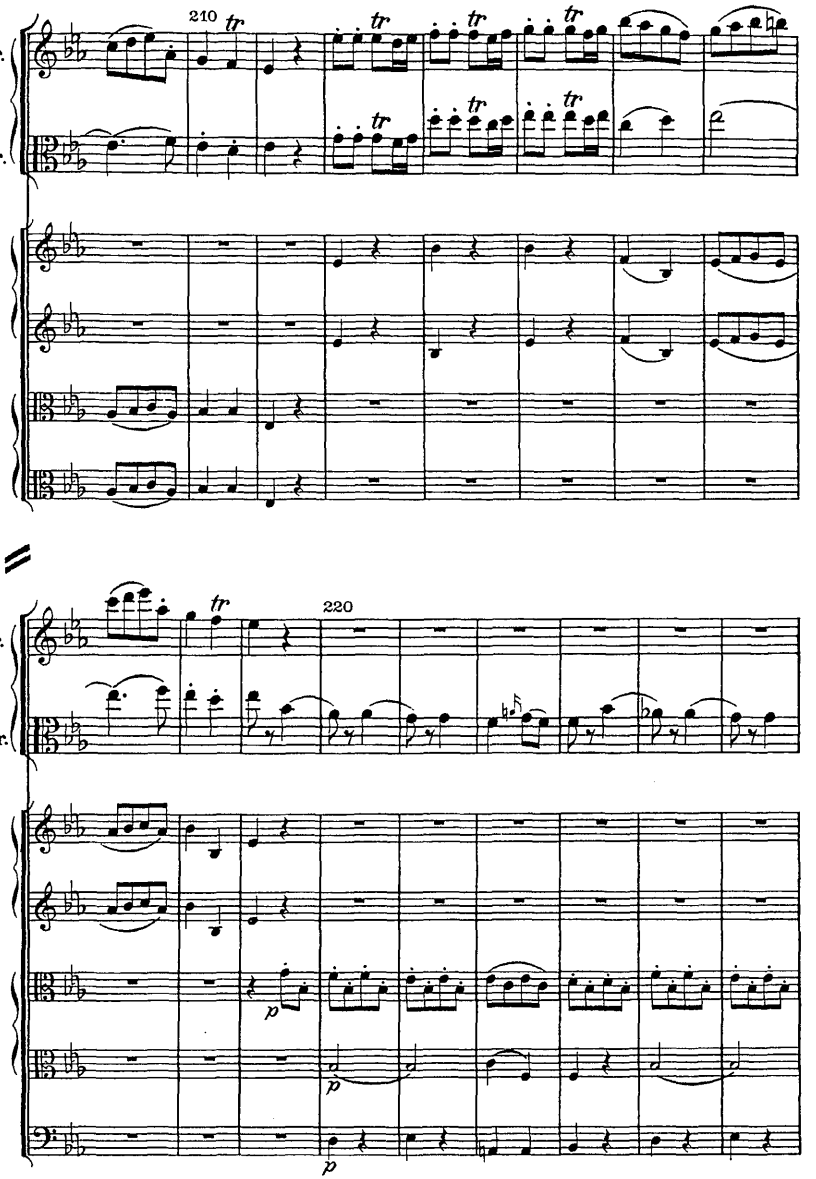

140
a 2
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
tr
3

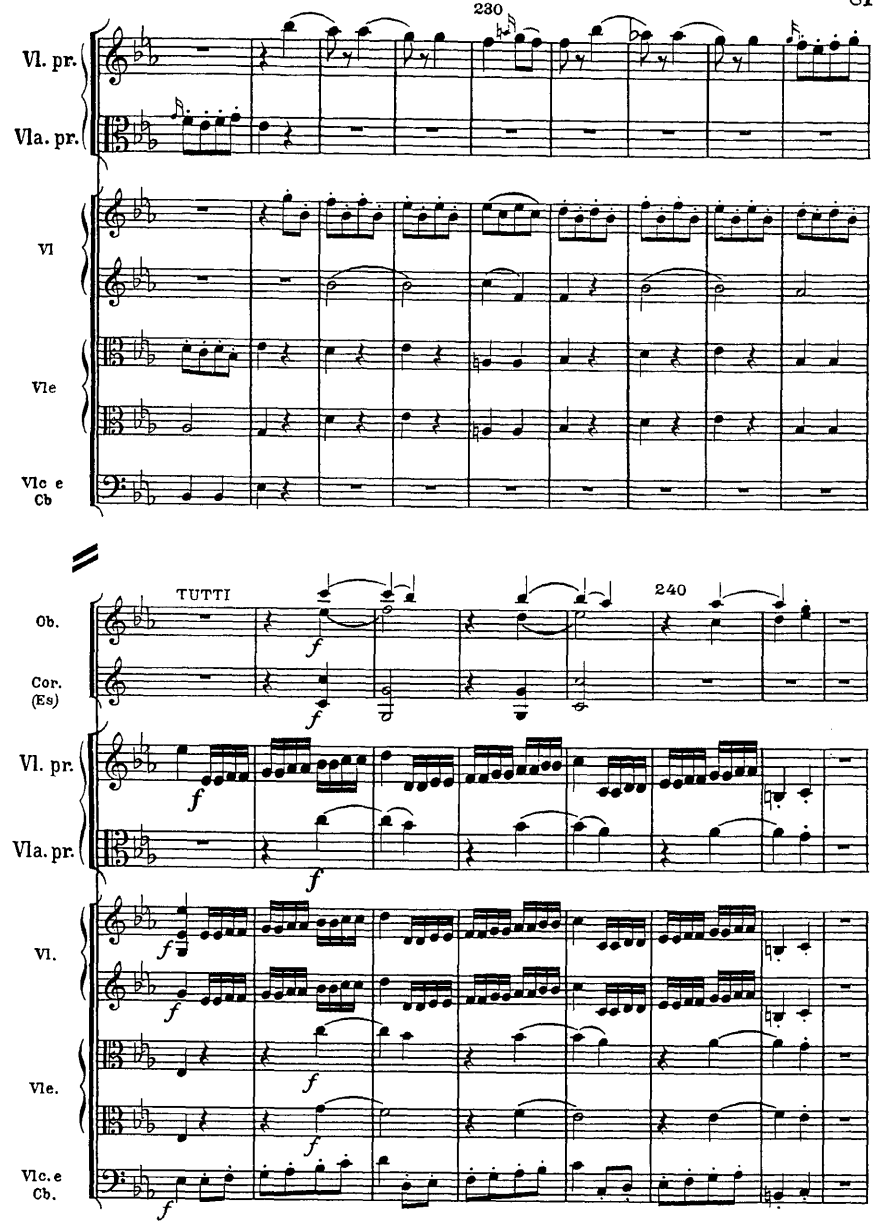

150
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.e Cb.
160
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.

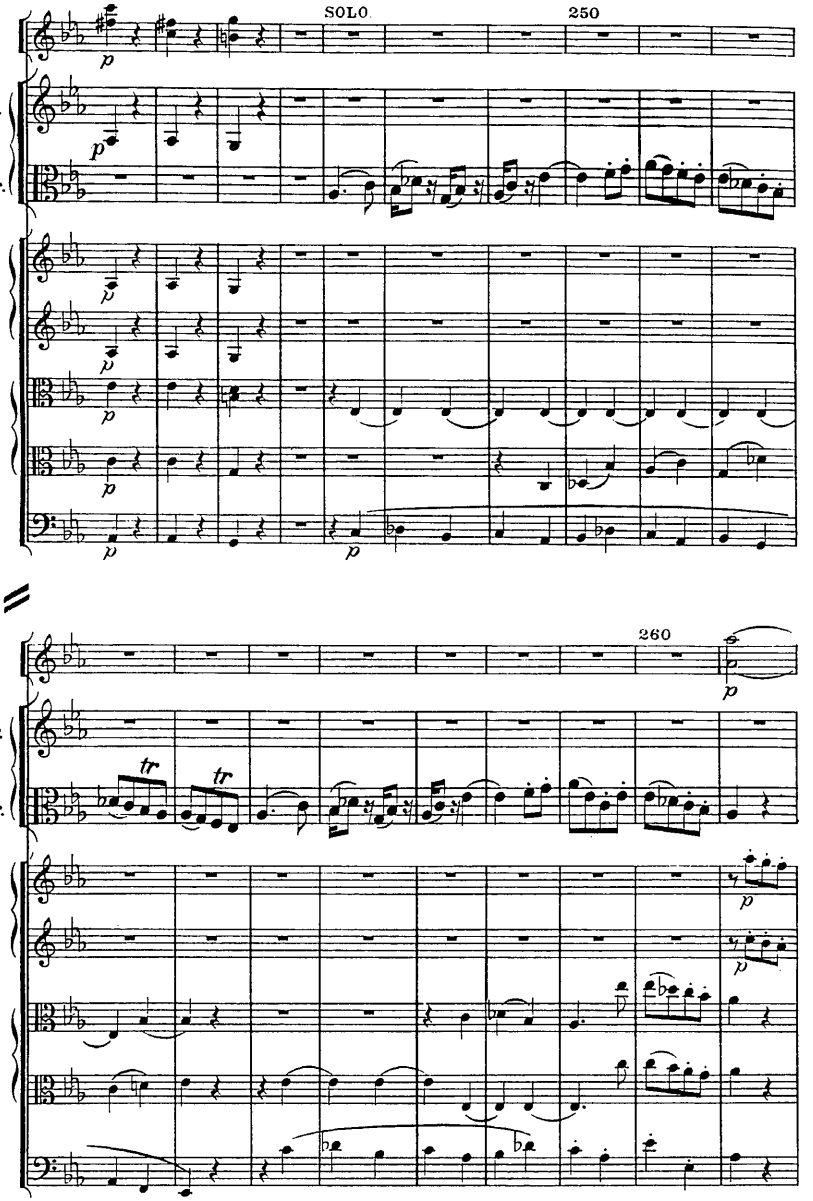

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
fp
3
170
Ob.
p
f

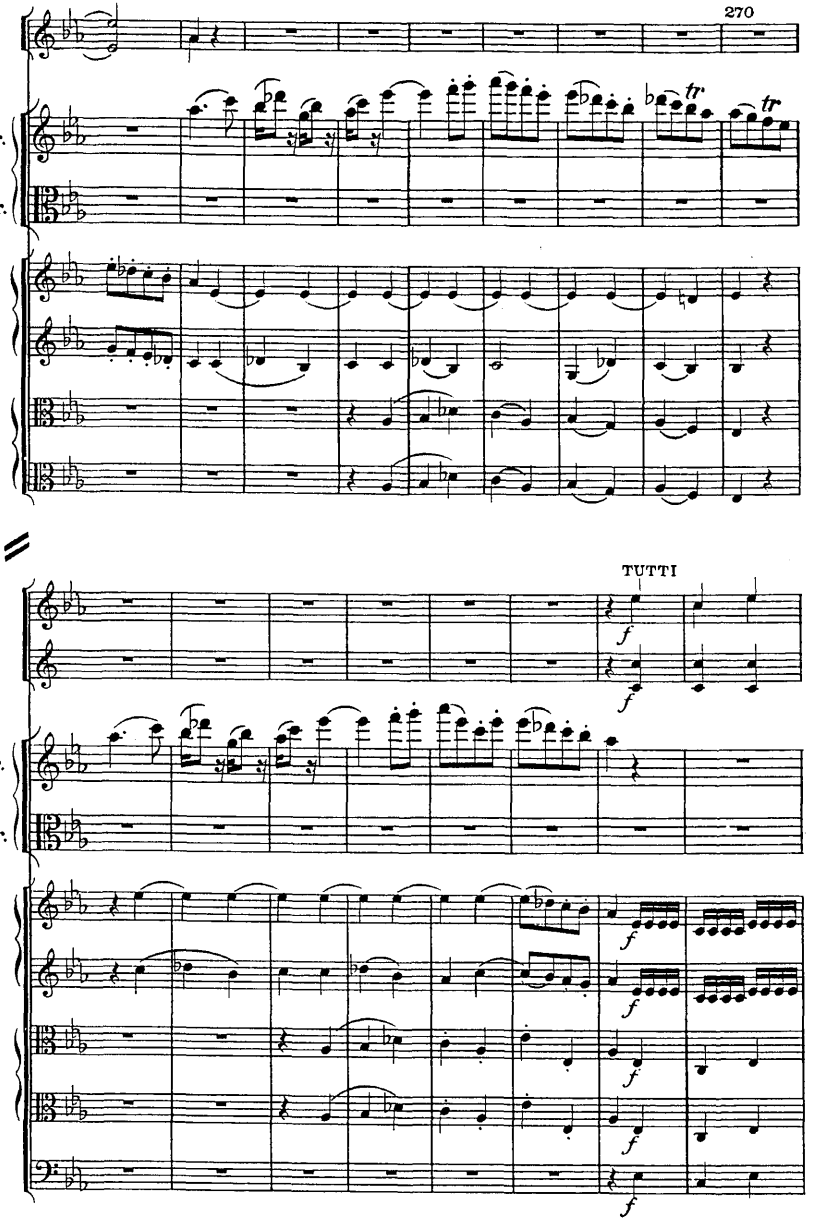

180
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vle.
Vlc. e Cb.
190
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

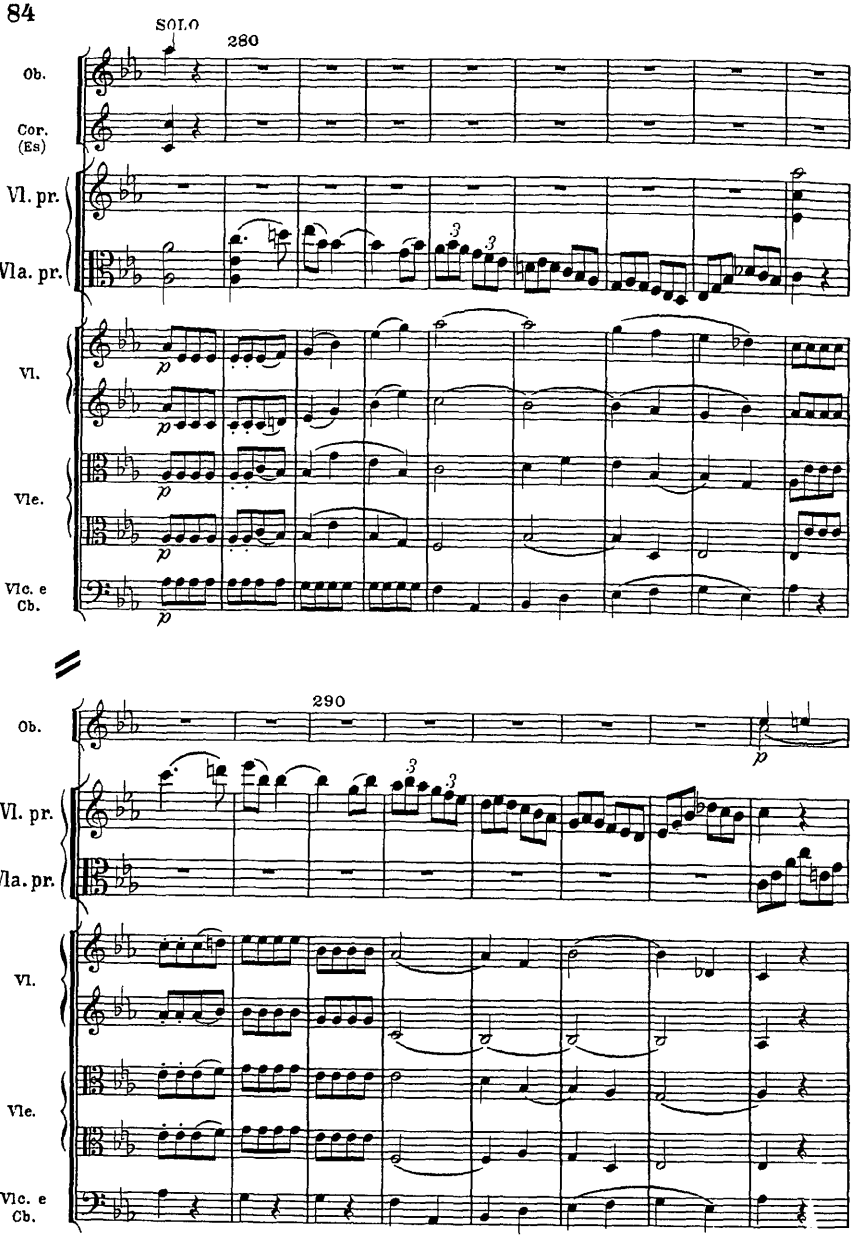

calandо poco a poco
200
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


210
tr
Vl. pr.
Vla. pr.
Vl.
Vle.
220
p
Vlc. e
Cb.


230
Vl. pr.
Vla. pr.
Vl
Vle
Vlc e Cb
TUTTI
240
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.e Cb.


SOLO
250
260
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
tr
p


270
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


SOLO
280
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
290
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

300

Ob.

Vl. pr.

Vla. pr.

Vl.

Vle.

Vlc. e Cb.

Ob.

Cor. (Es)

a 2

p

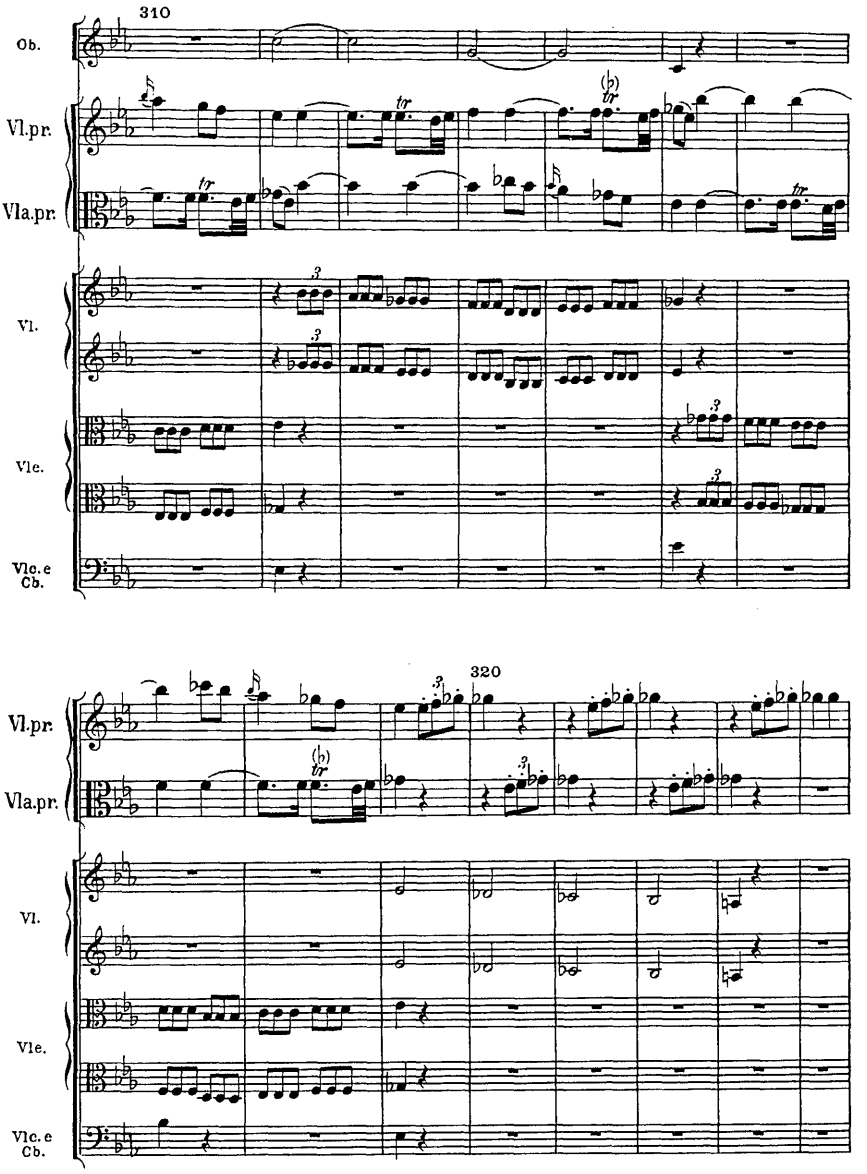
Vl. pr.

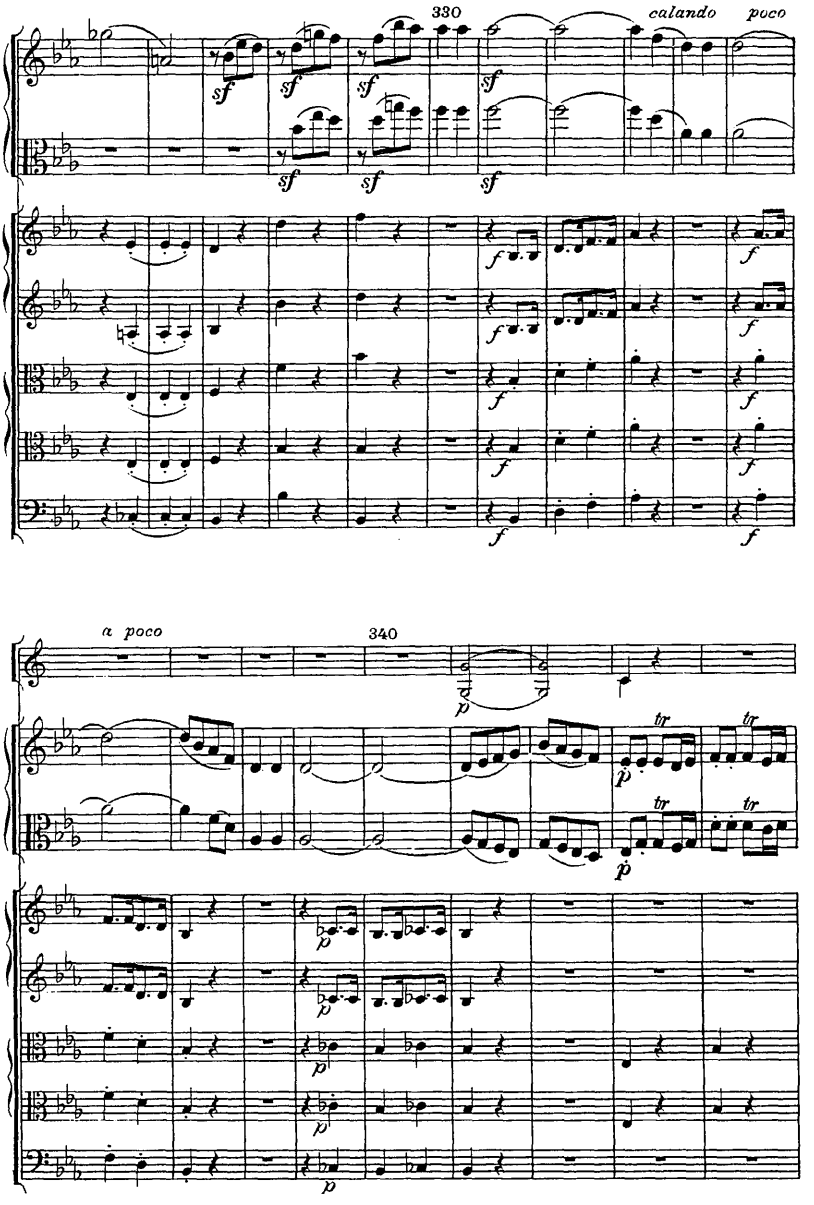
Vla. pr.

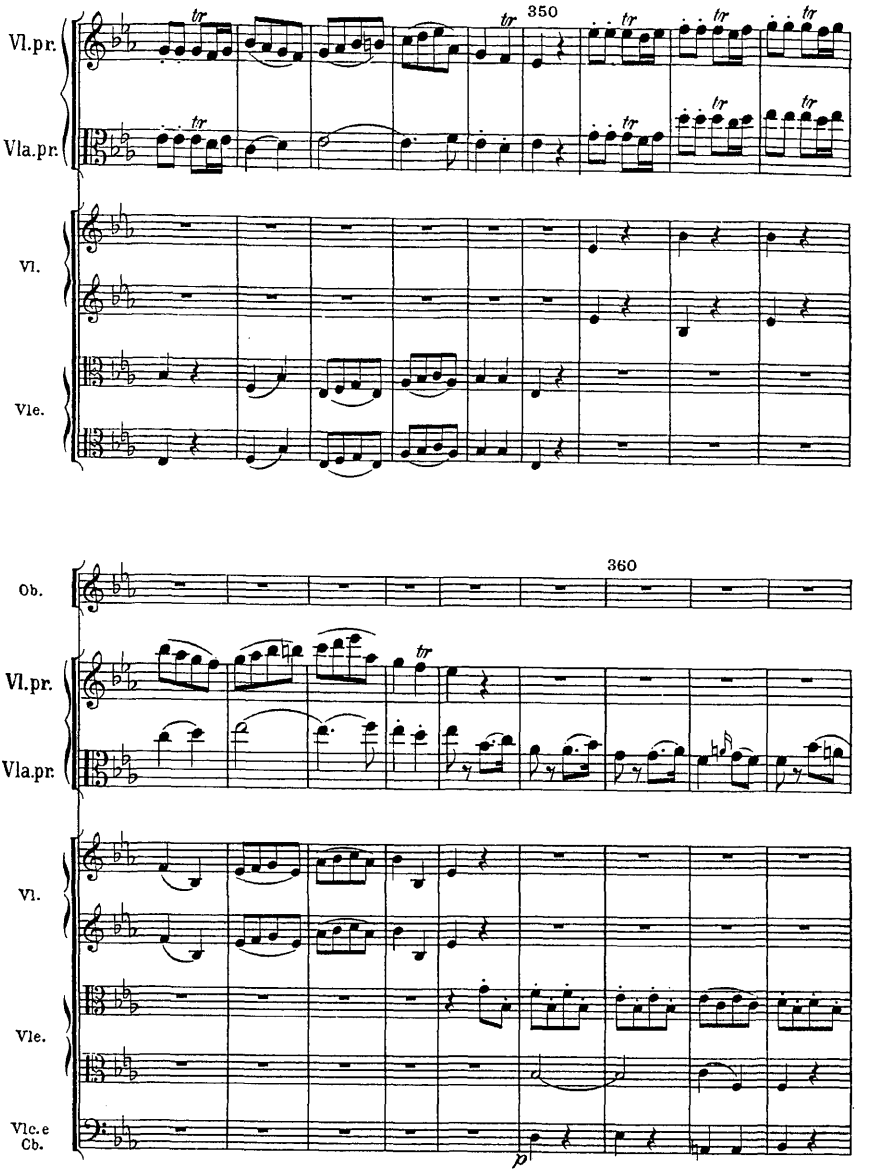
Vl.

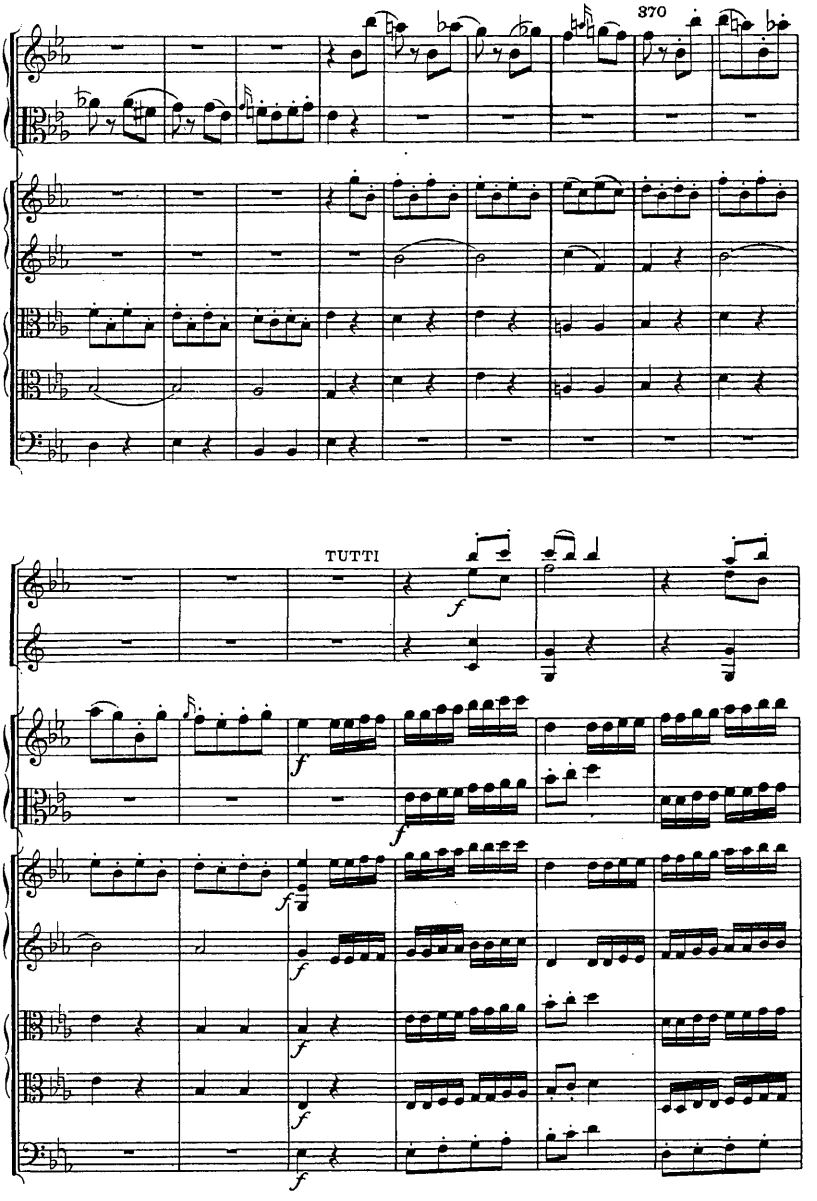
Vle.

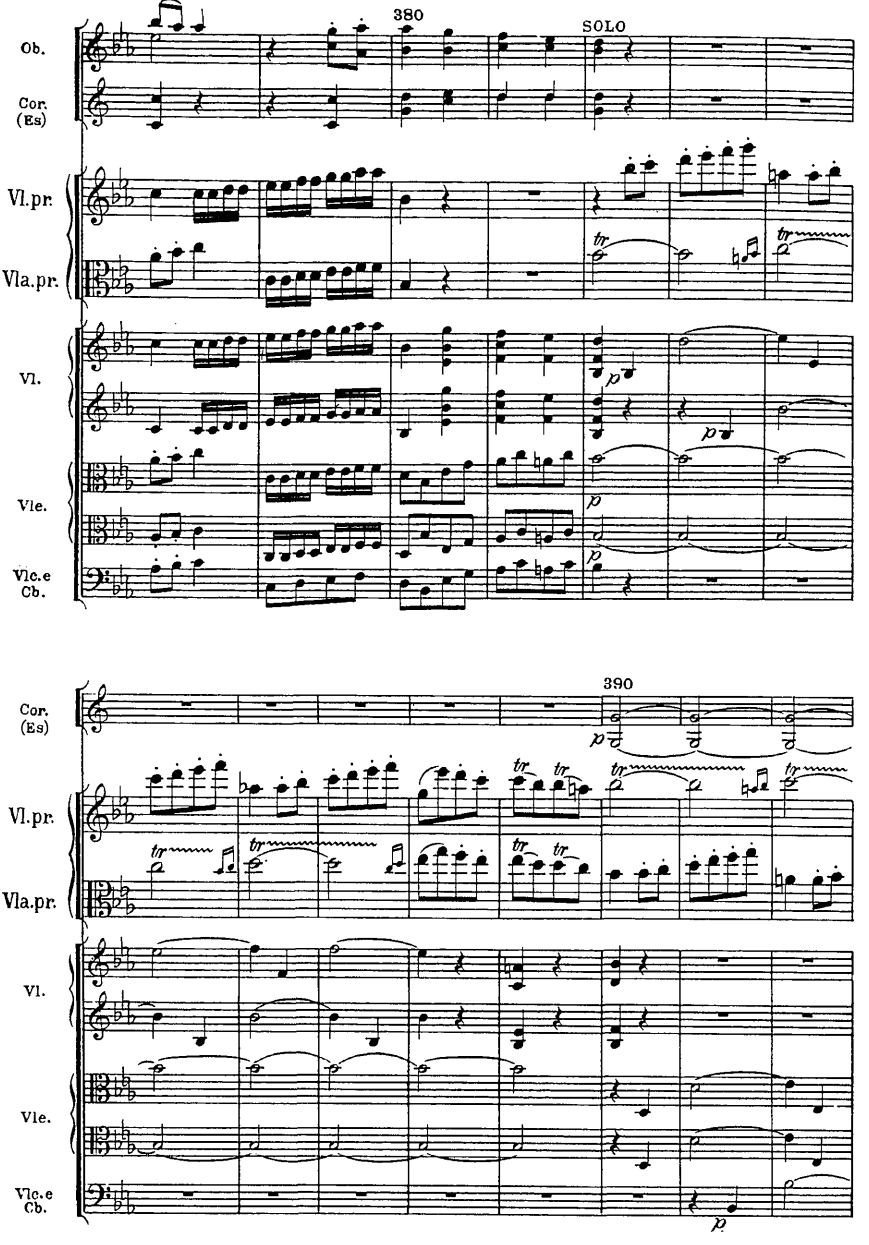
Vlc. e Cb.

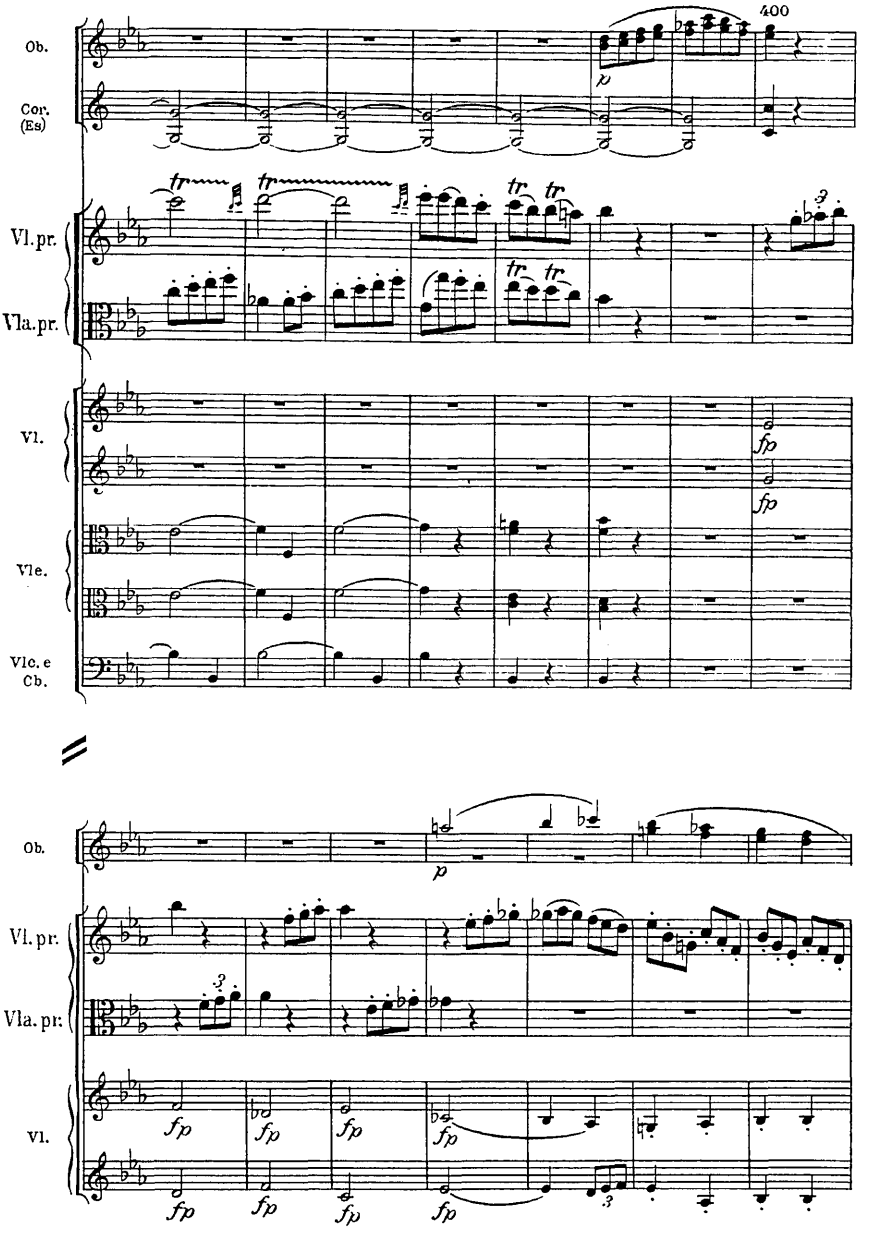

310
Ob.
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e Cb.
320
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e Cb.

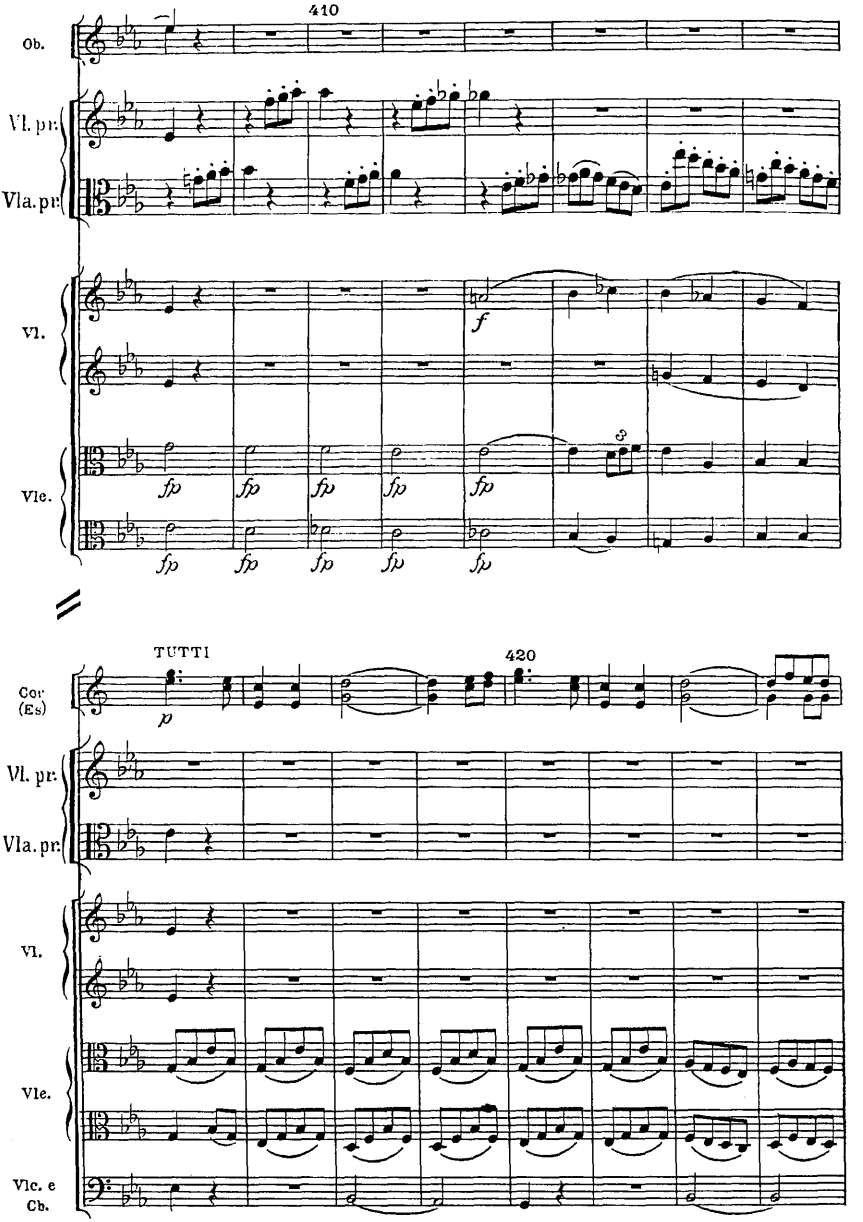

330
calando
poco
Vl.pr.
Vla.pr.
Vl.
Vlc.
Vlc.e Cb.
a poco
340
Cor. (Es)
tr

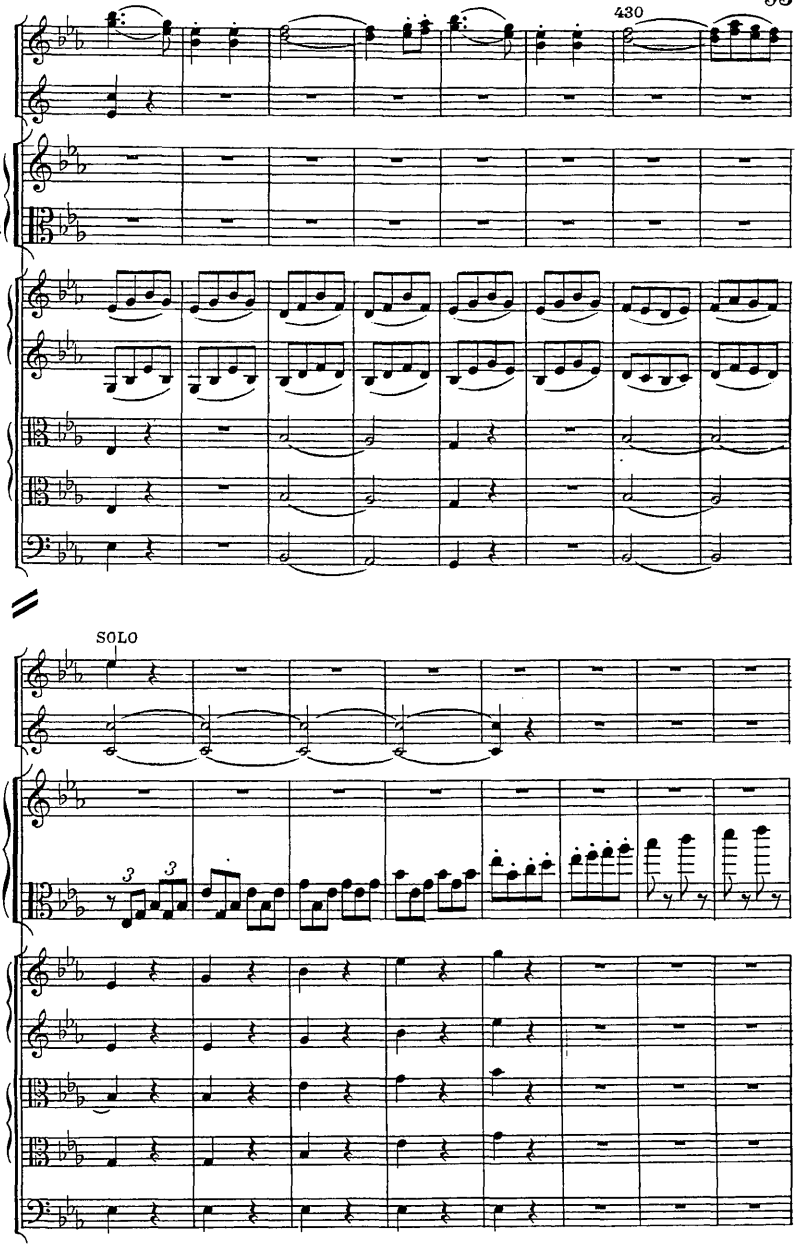

Vl.pr.
Vla.pr.
Vl.
Vle.
350
Ob.
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e
Cb.
360
tr
p

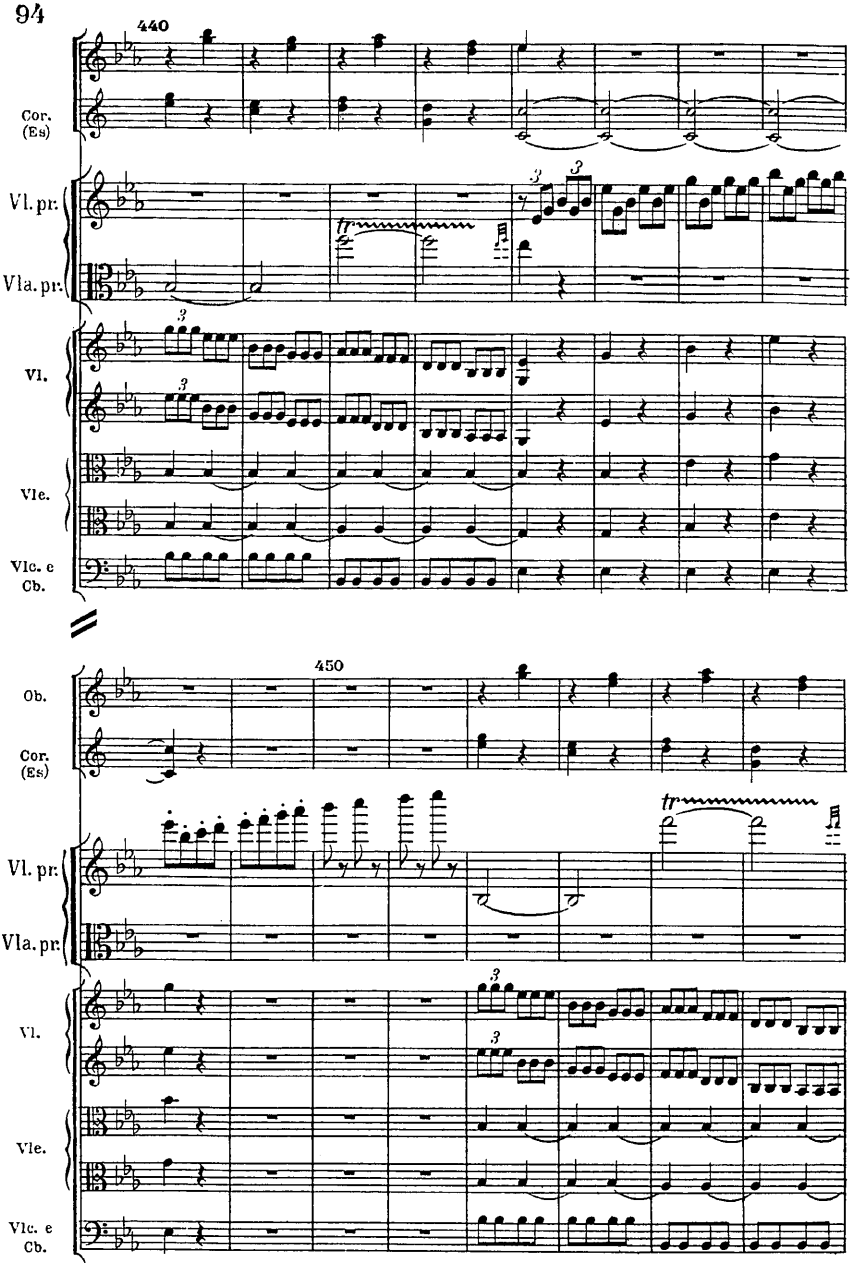

370
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

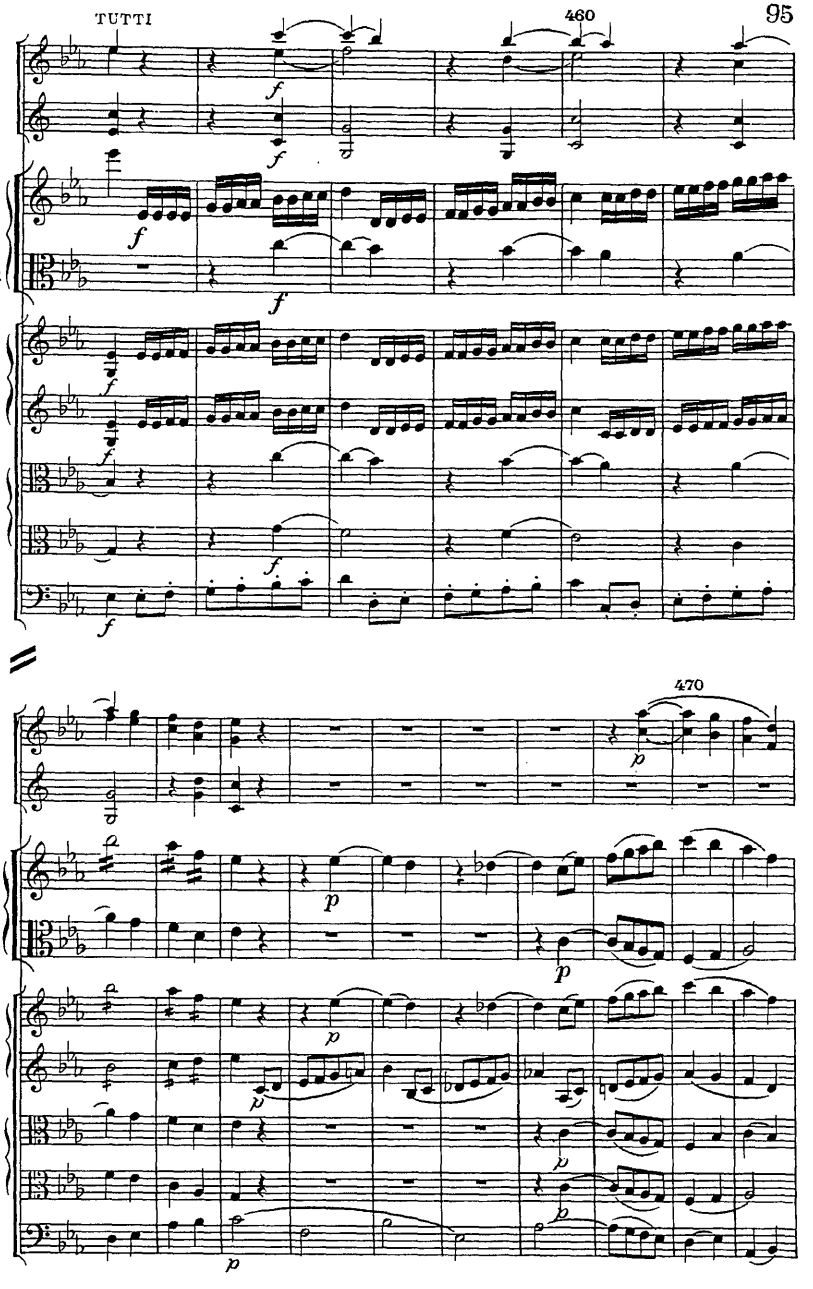

380
SOLO
Ob.
Cor. (Es)
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e Cb.
390
Cor. (Es)
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e Cb.


400
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Vl. pr.
Vla. pr.
Vl.
fp
p


410
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
f
fp
TUTTI
420
Cor (Es)
p
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


430
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


440
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
450
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


TUTTI
460
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
470
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

480

Ob.

Cor. (Es)

Vl. pr.

Vla. pr.

Vl.

Vle.

Vlc. e Cb.

490

Ob.

Cor. (Es)

Vl. pr.

Vla. pr.

Vl.

Vle.

Vlc. e Cb.