КОНЦЕРТНАЯ СИМФОНИЯ

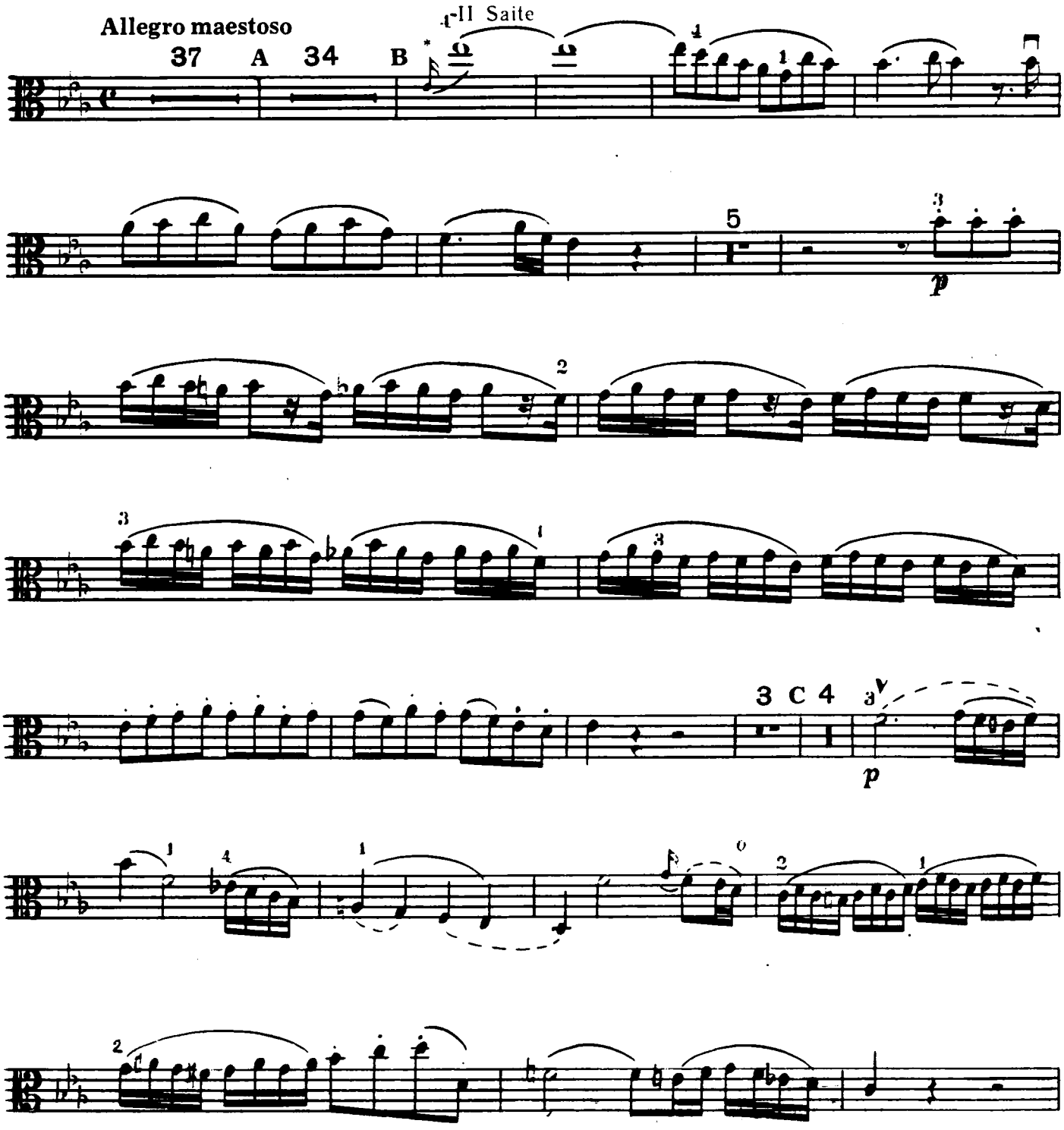
для скрипки и альта с оркестром

VIOLA

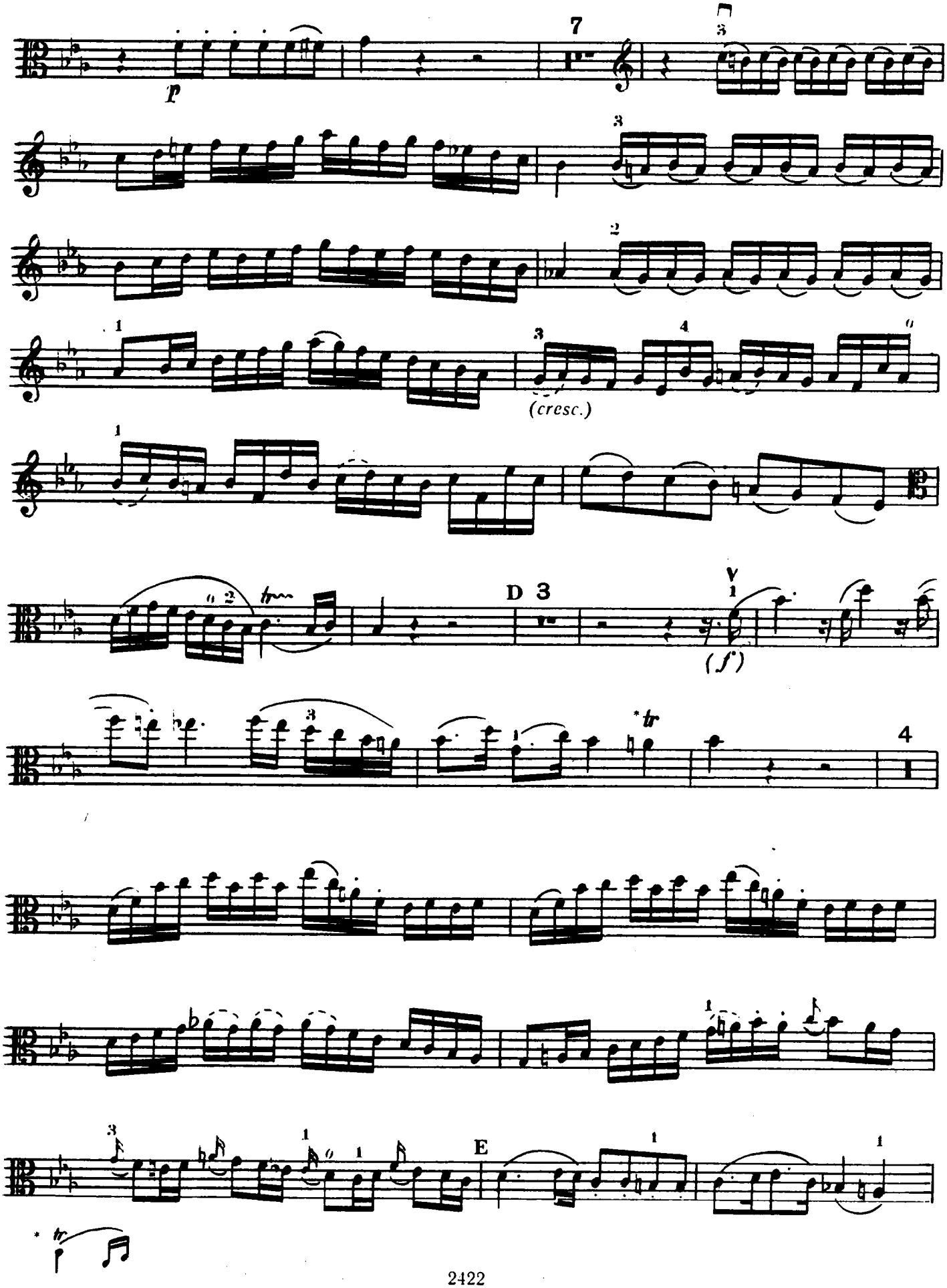
В. А. МОЦАРТ

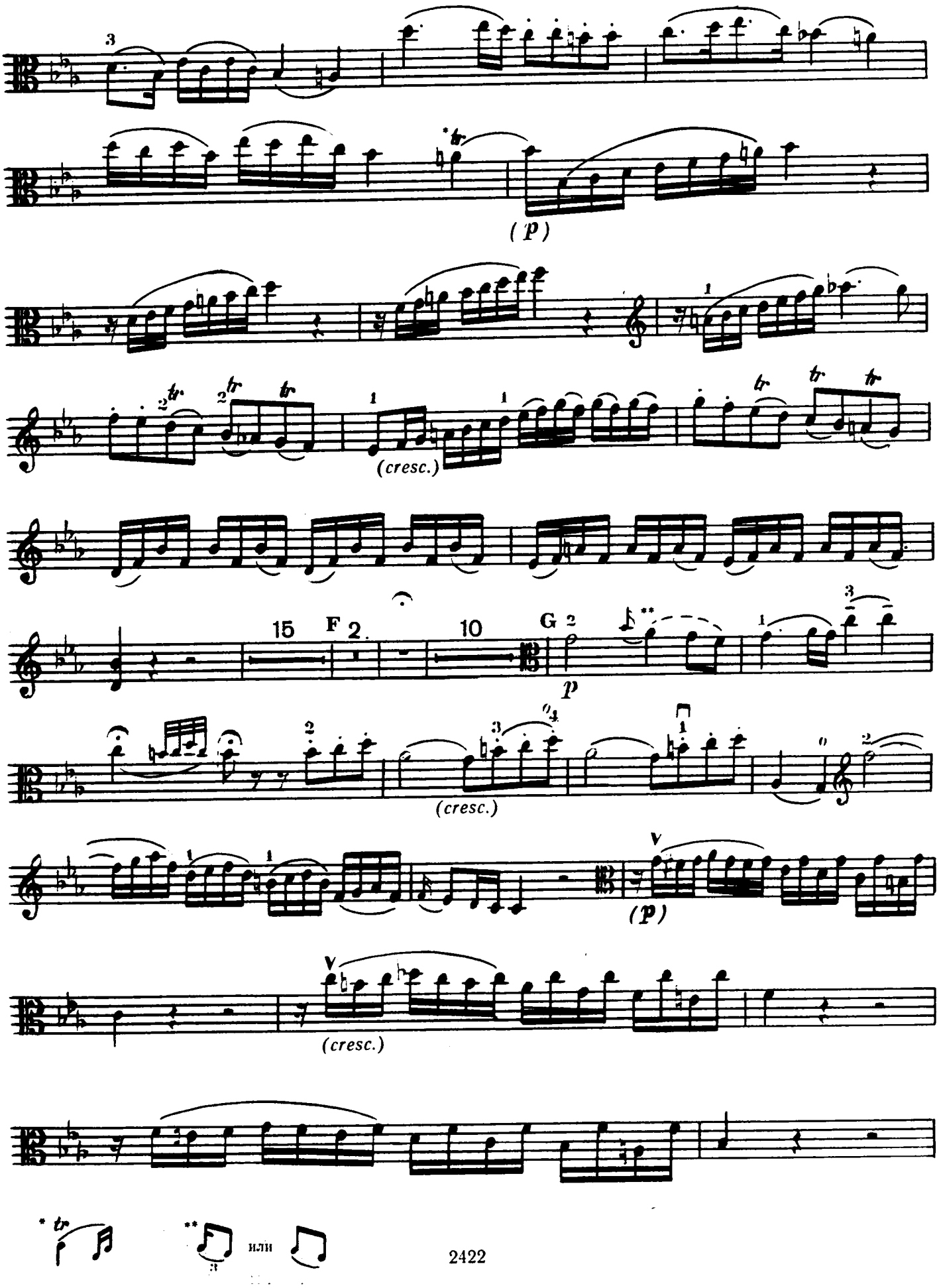
Редакция партии альта Ю. Крамарова

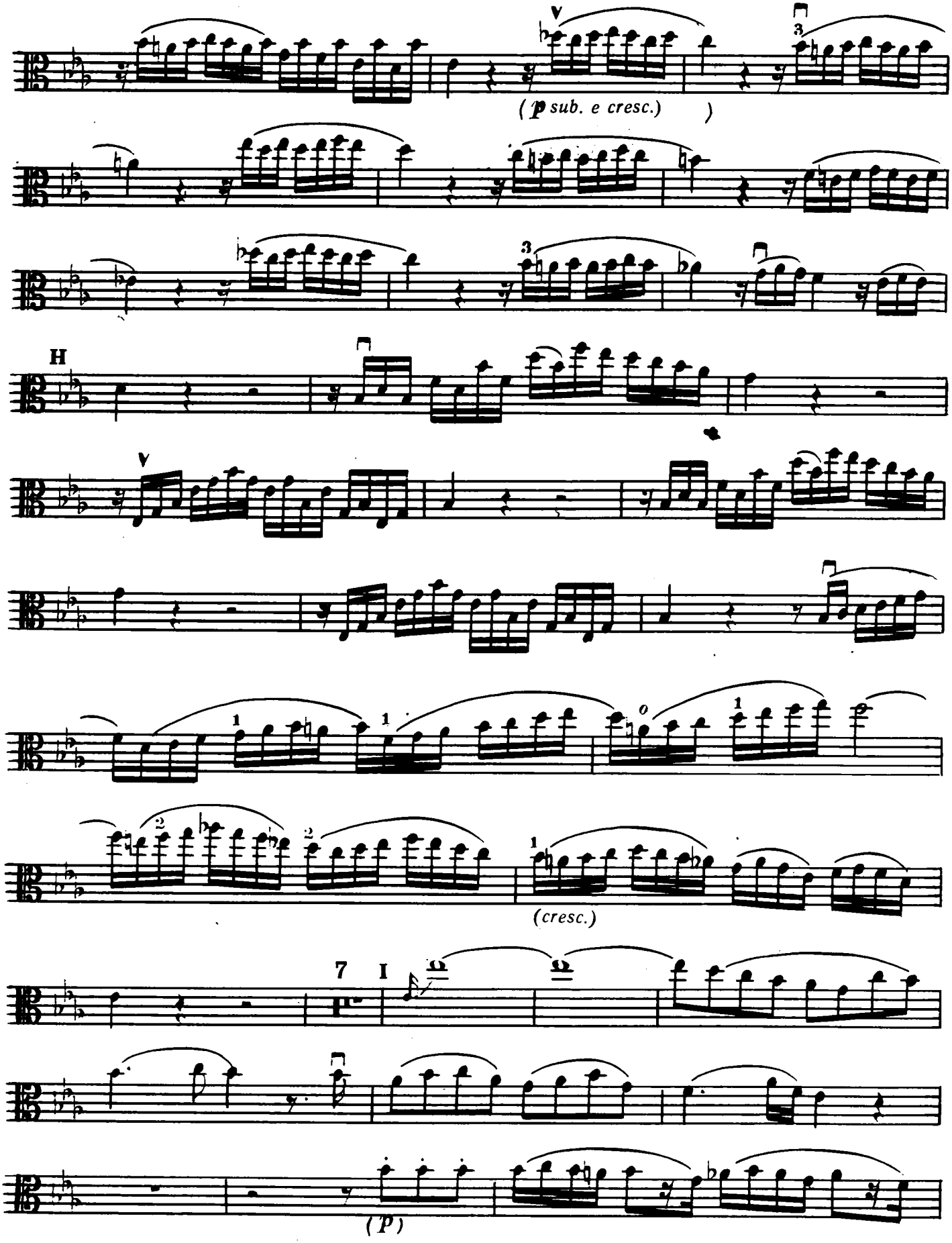
Кёхель № 364

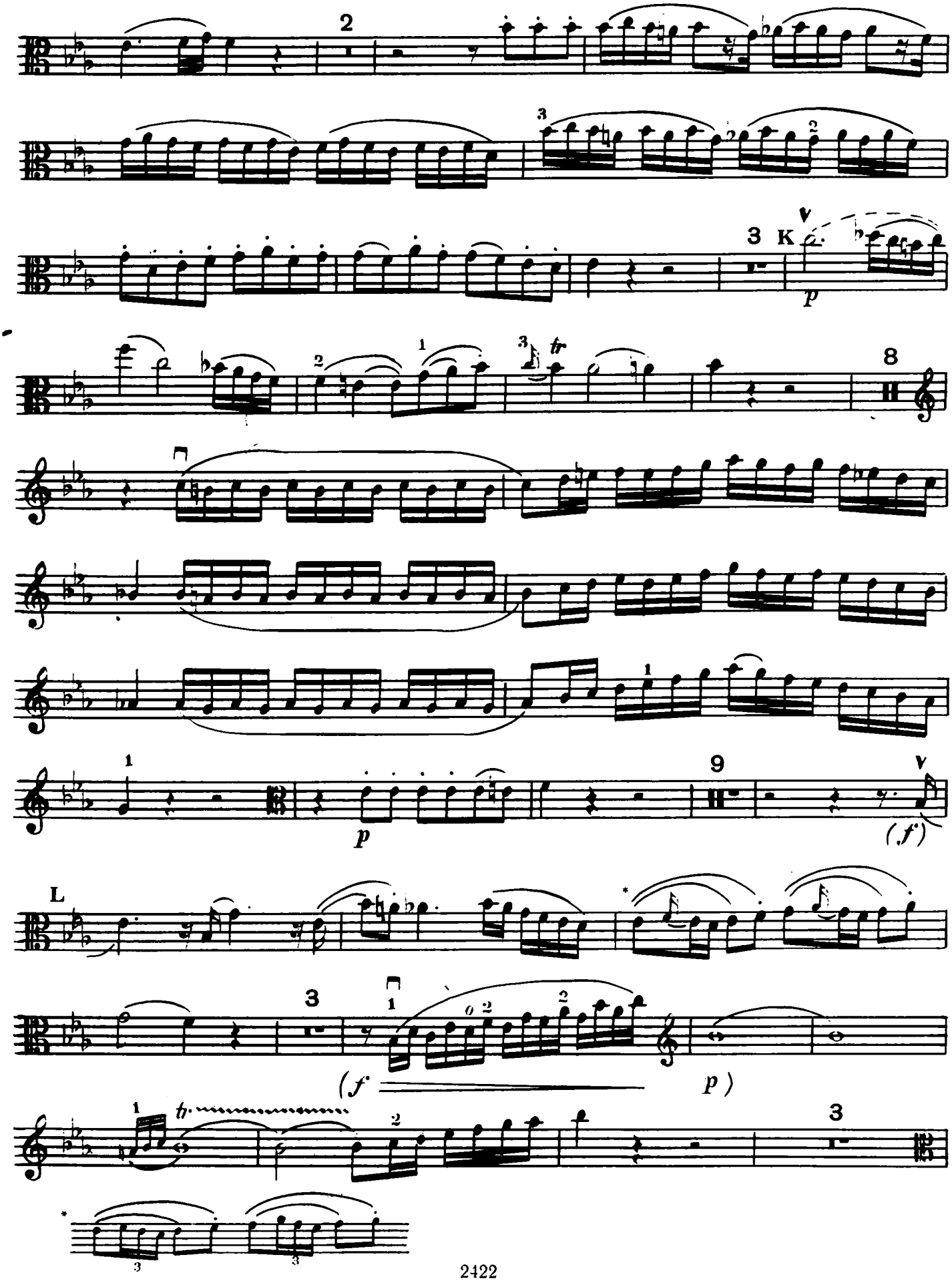


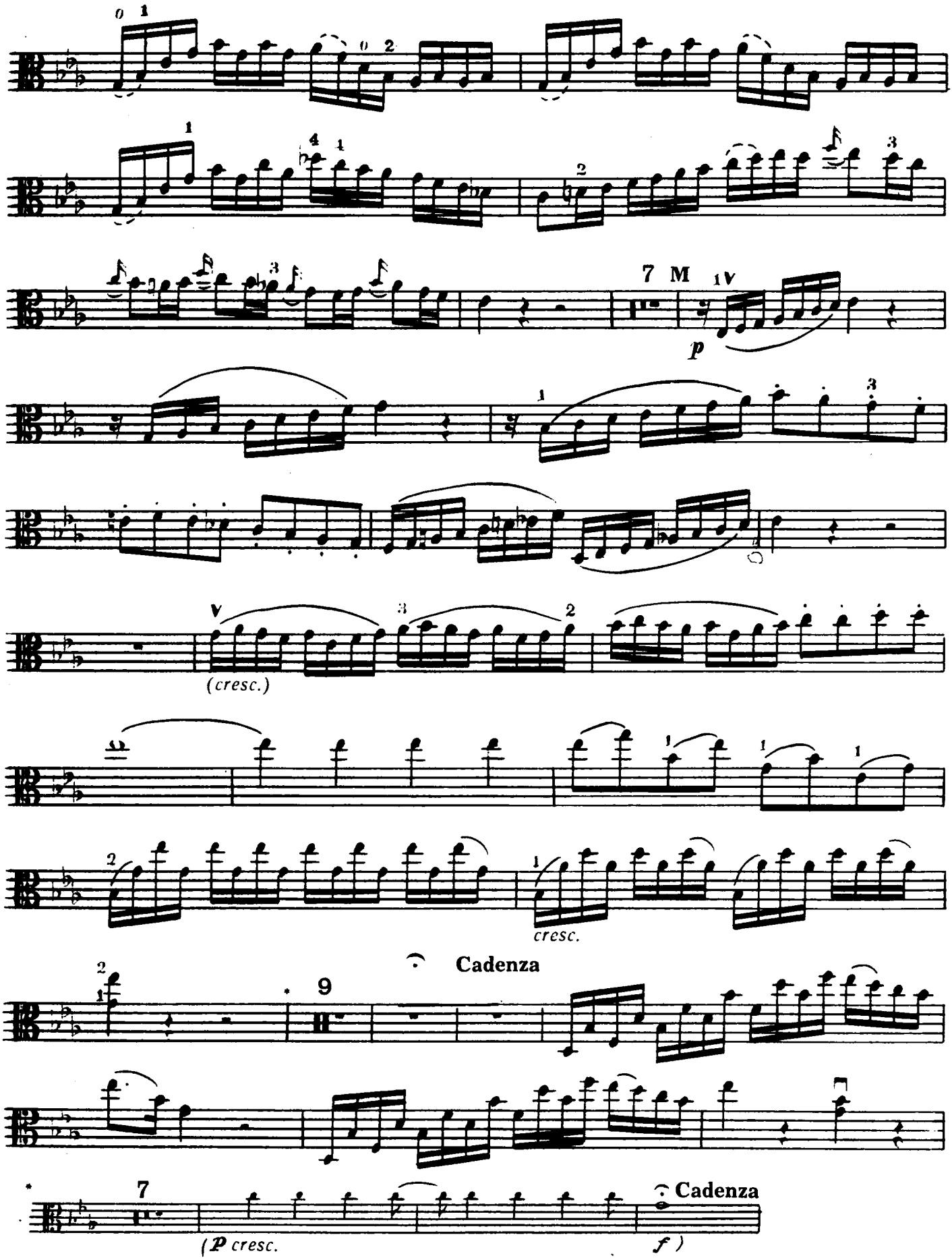
* (Современная запись — короткий форшлаг)

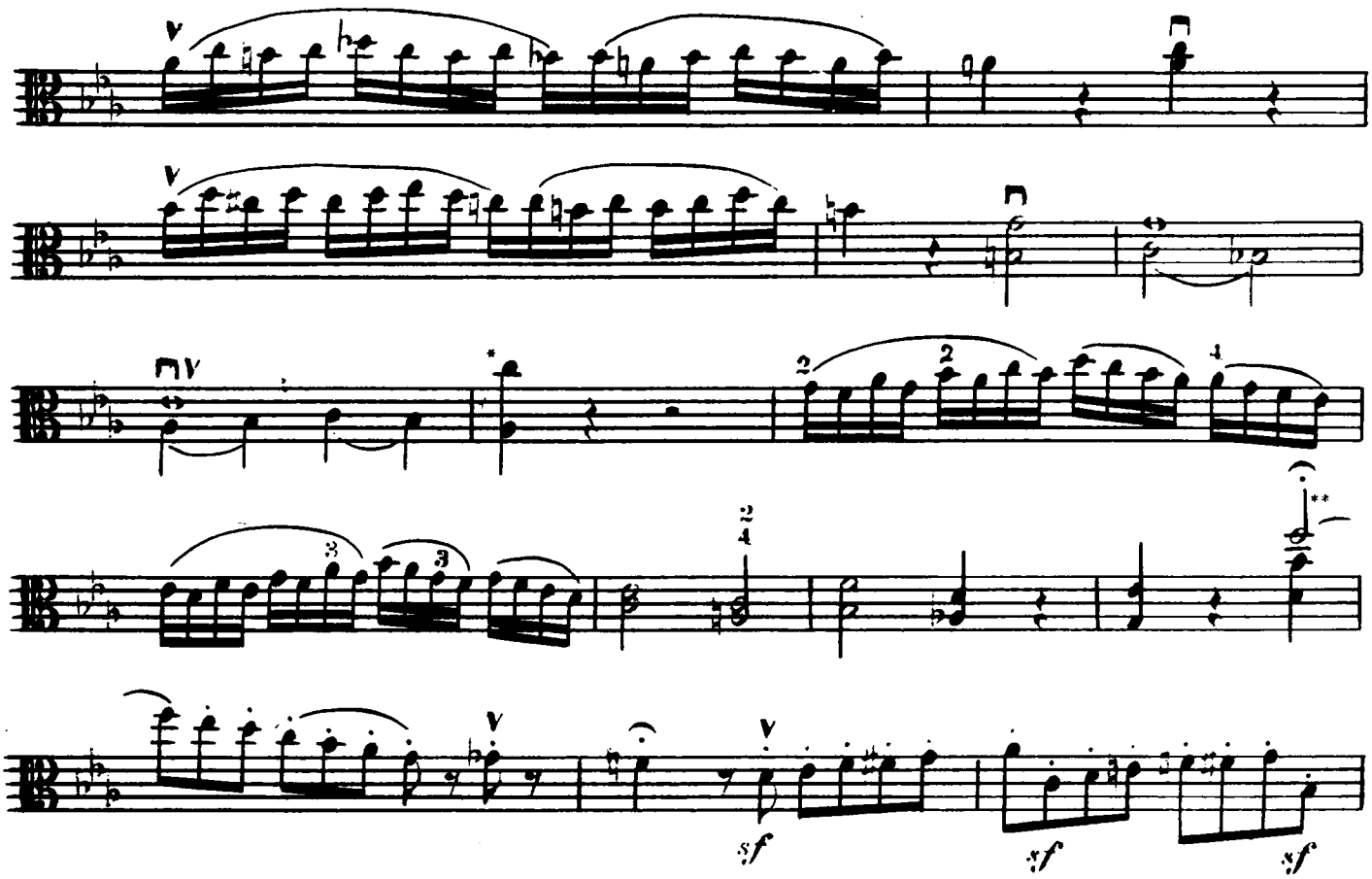

7
(cresc.)
D 3
(f)
4
E


(p)
(cresc.)
15
F
2.
10
G
p
(cresc.)
(p)
(cresc.)
или

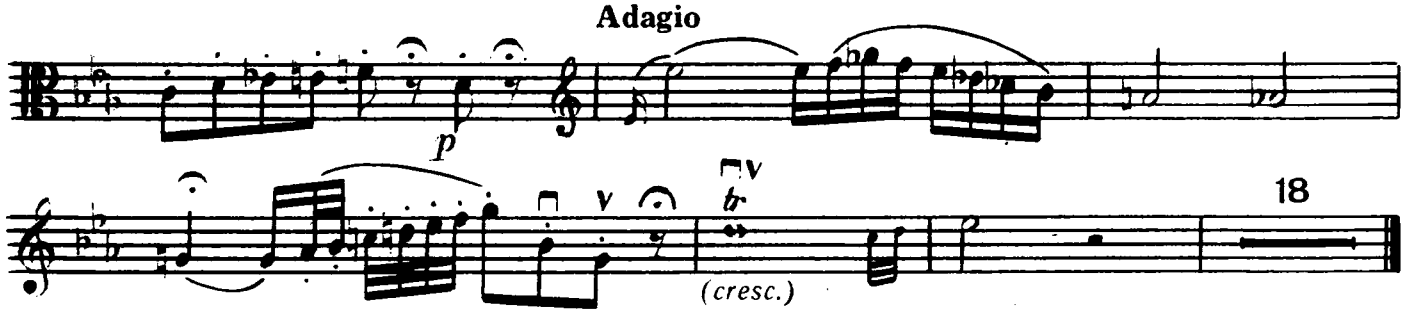

V
3
(p sub. e cresc.)
H
V
(cresc.)
7
I
(P)


K
p
tr
p
(f)
L
(f
p)
tr

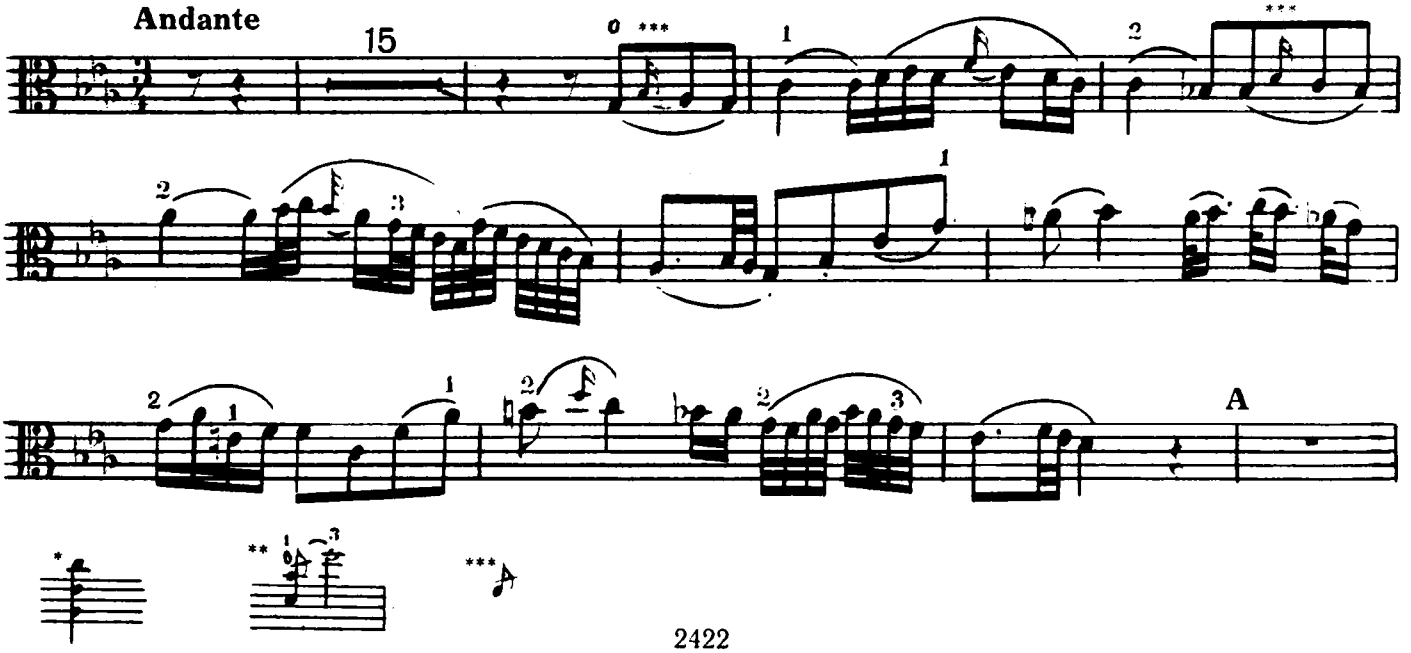

7 M
p
(cresc.)
cresc.
Cadenza
9
7
(p cresc.
f)
Cadenza

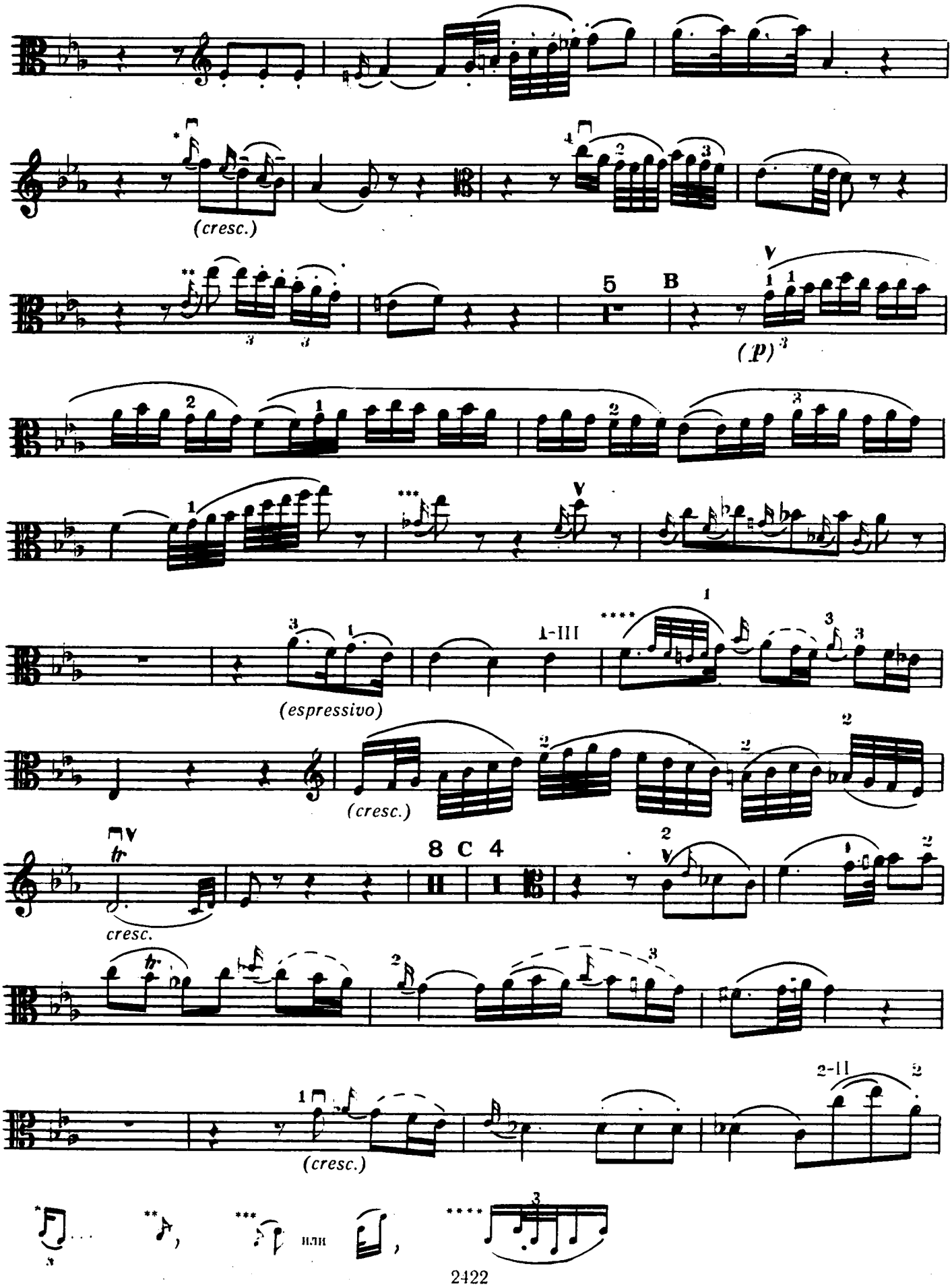


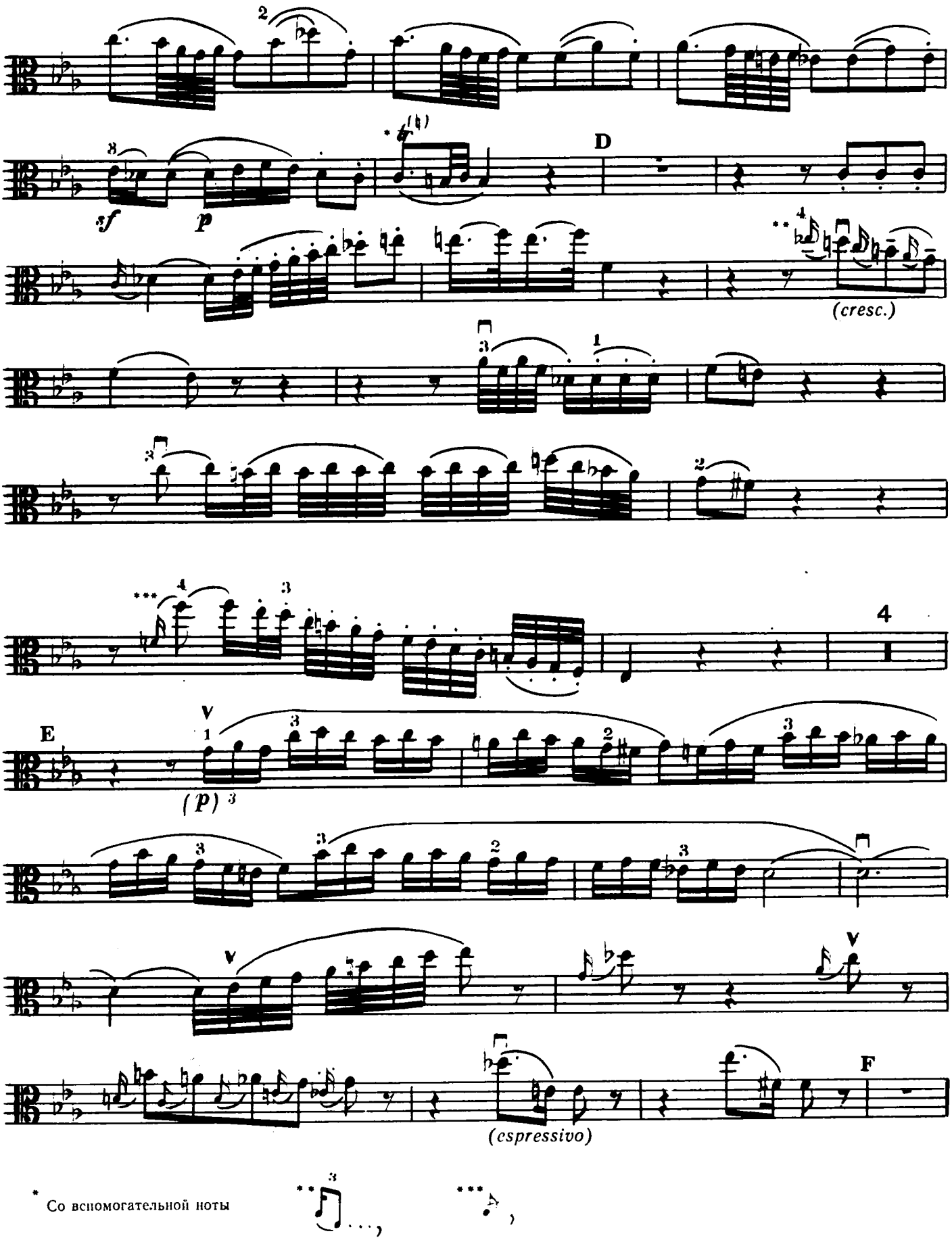
Adagio



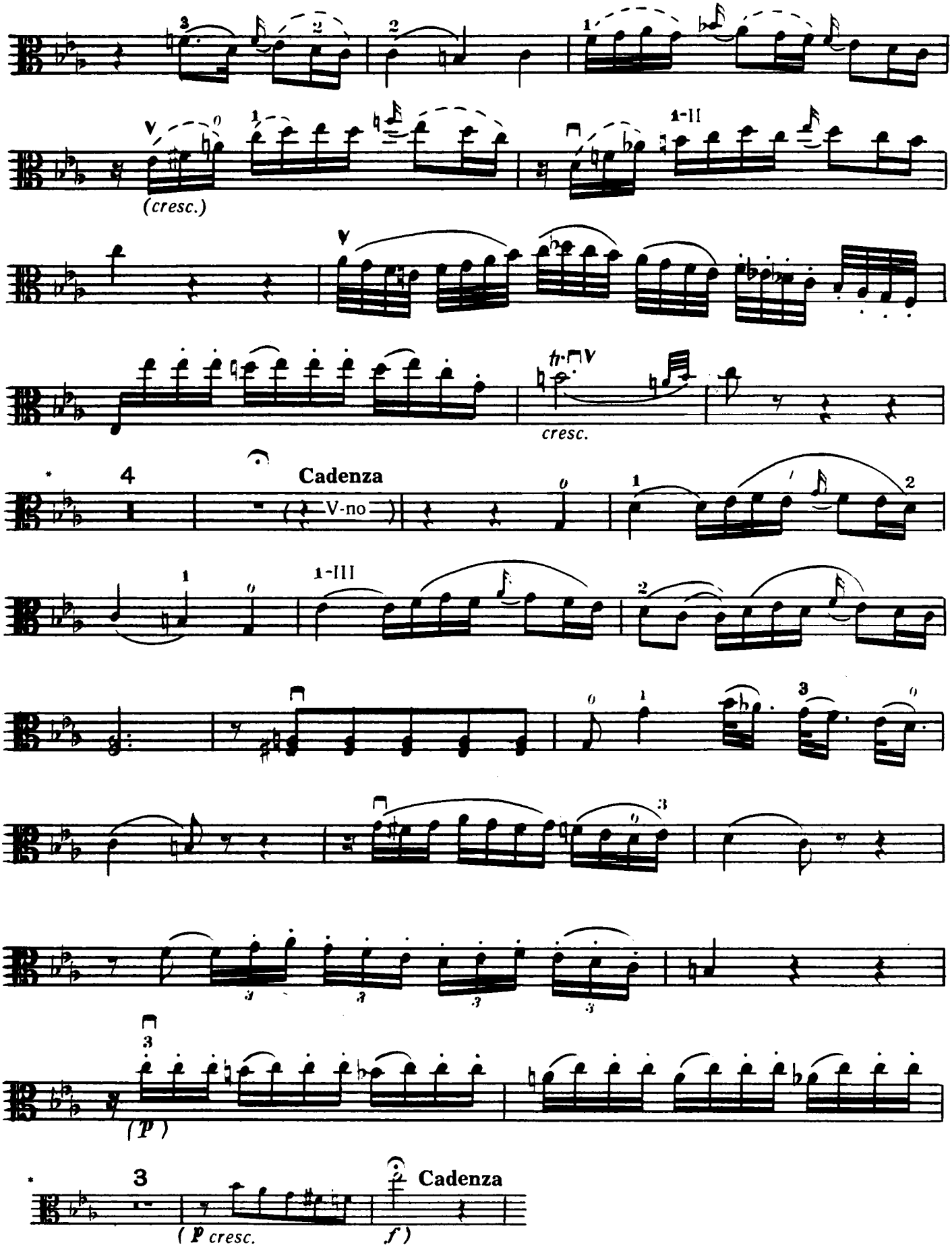
Andante

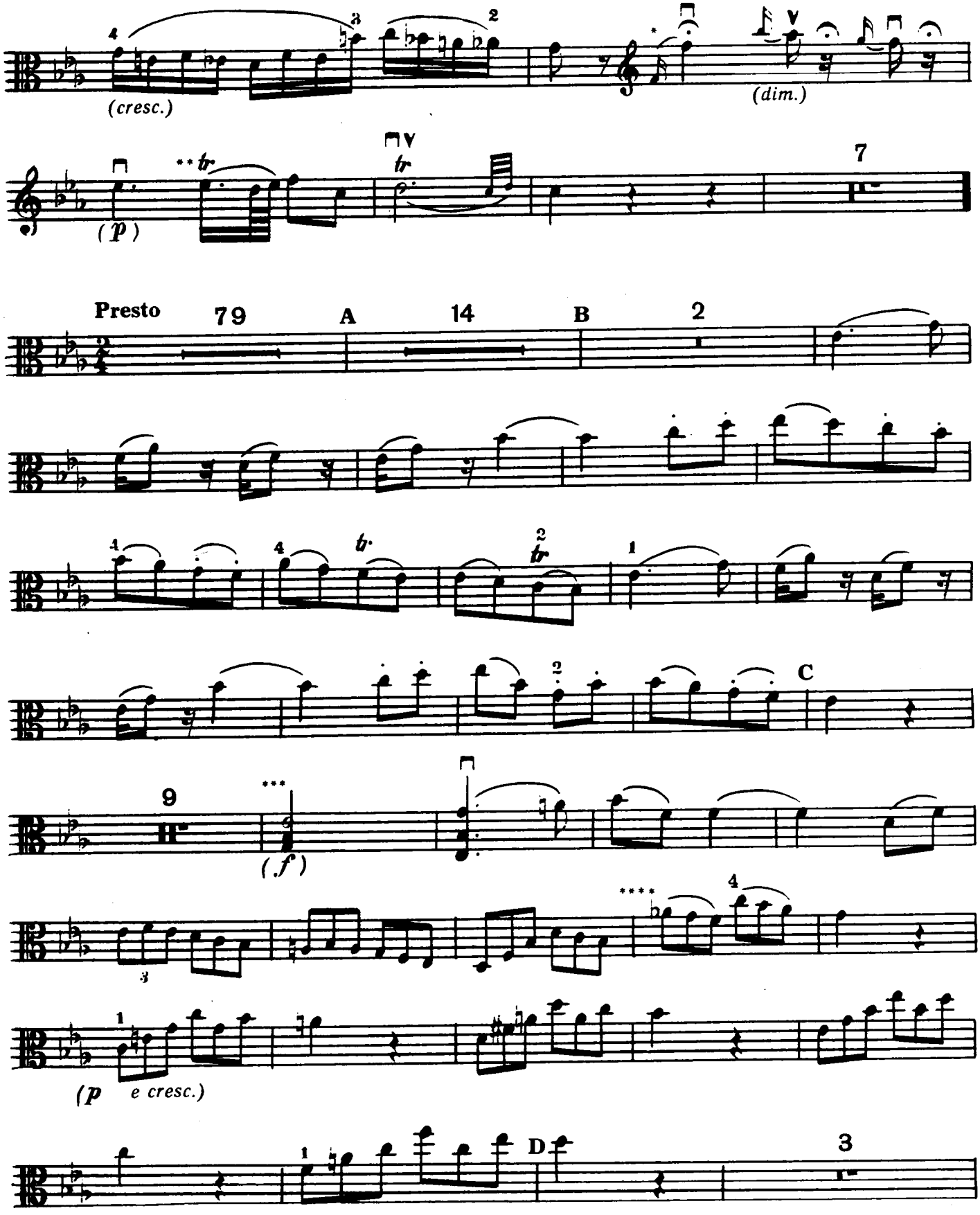



(cresc.)
5
B
(p)
(espressivo)
I-III
(cresc.)
cresc.
8 C 4
(cresc.)
2-II
или



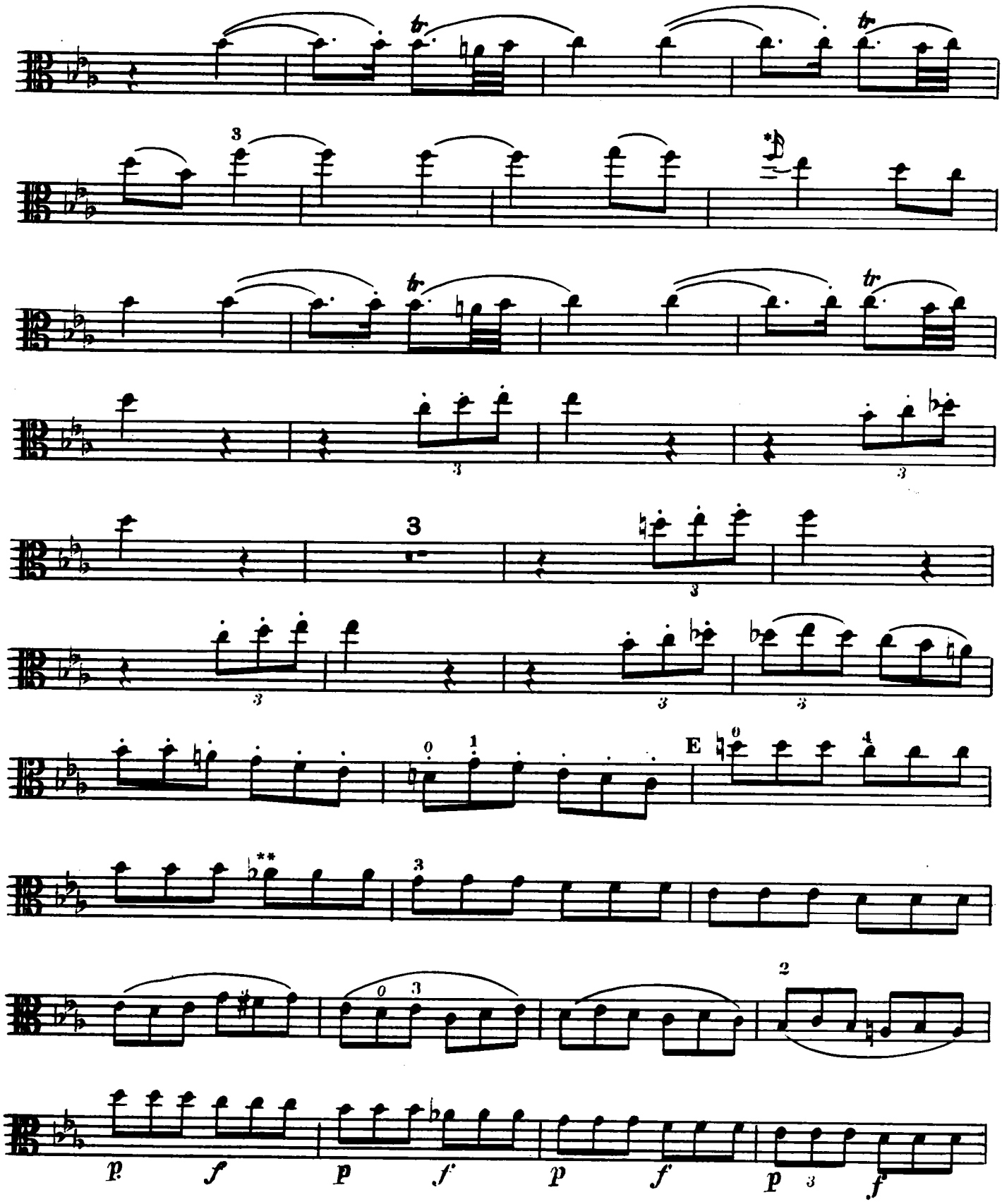
* Со вспомогательной ноты


(cresc.)
cresc.
4
Cadenza
V-no
1-III
1-II
(p)
3
Cadenza
(p cresc.
f)



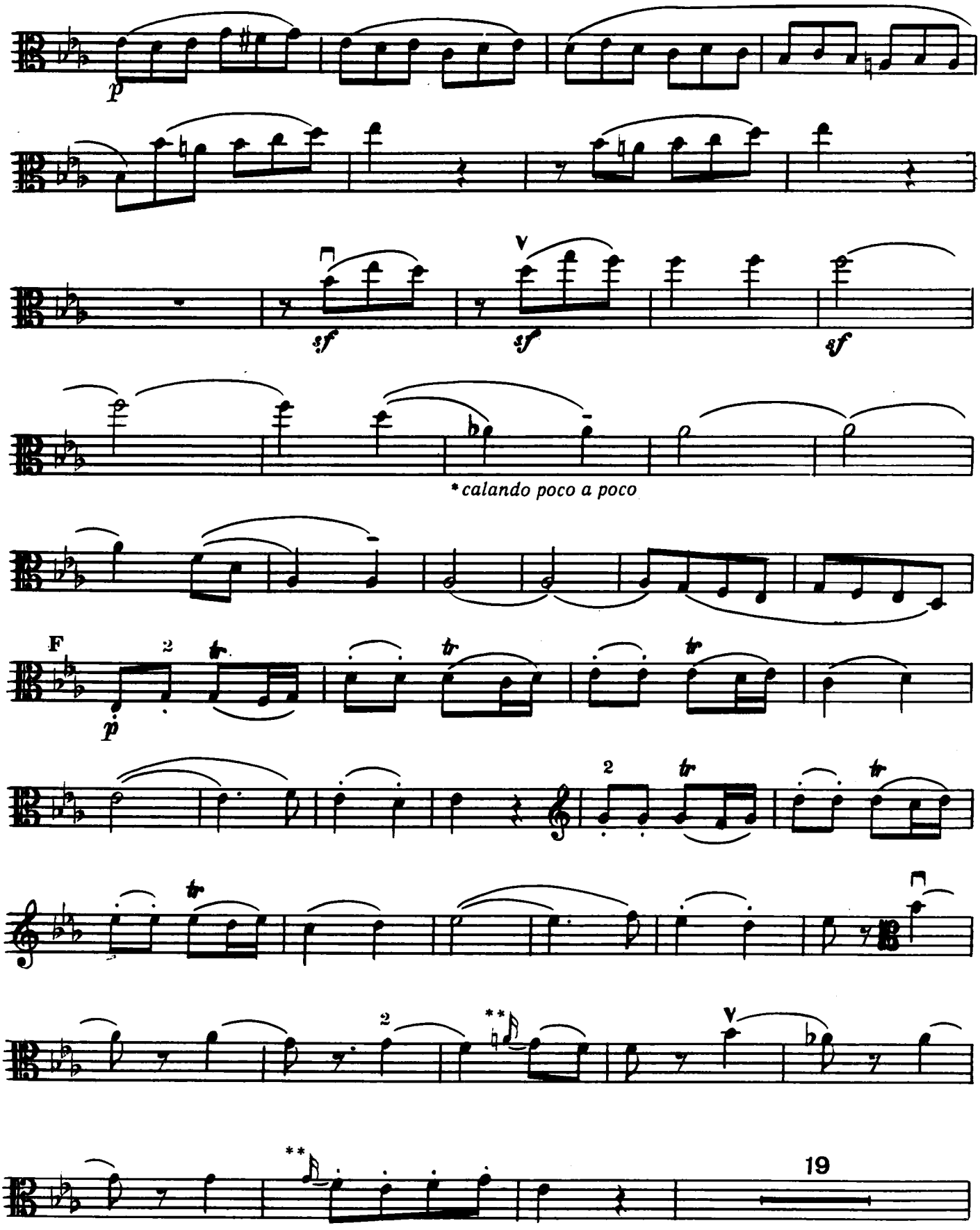
* ..., ** Со вспомогательной ноты

*** **** Текстологические расхождения (Peters 6893, Herrmann)

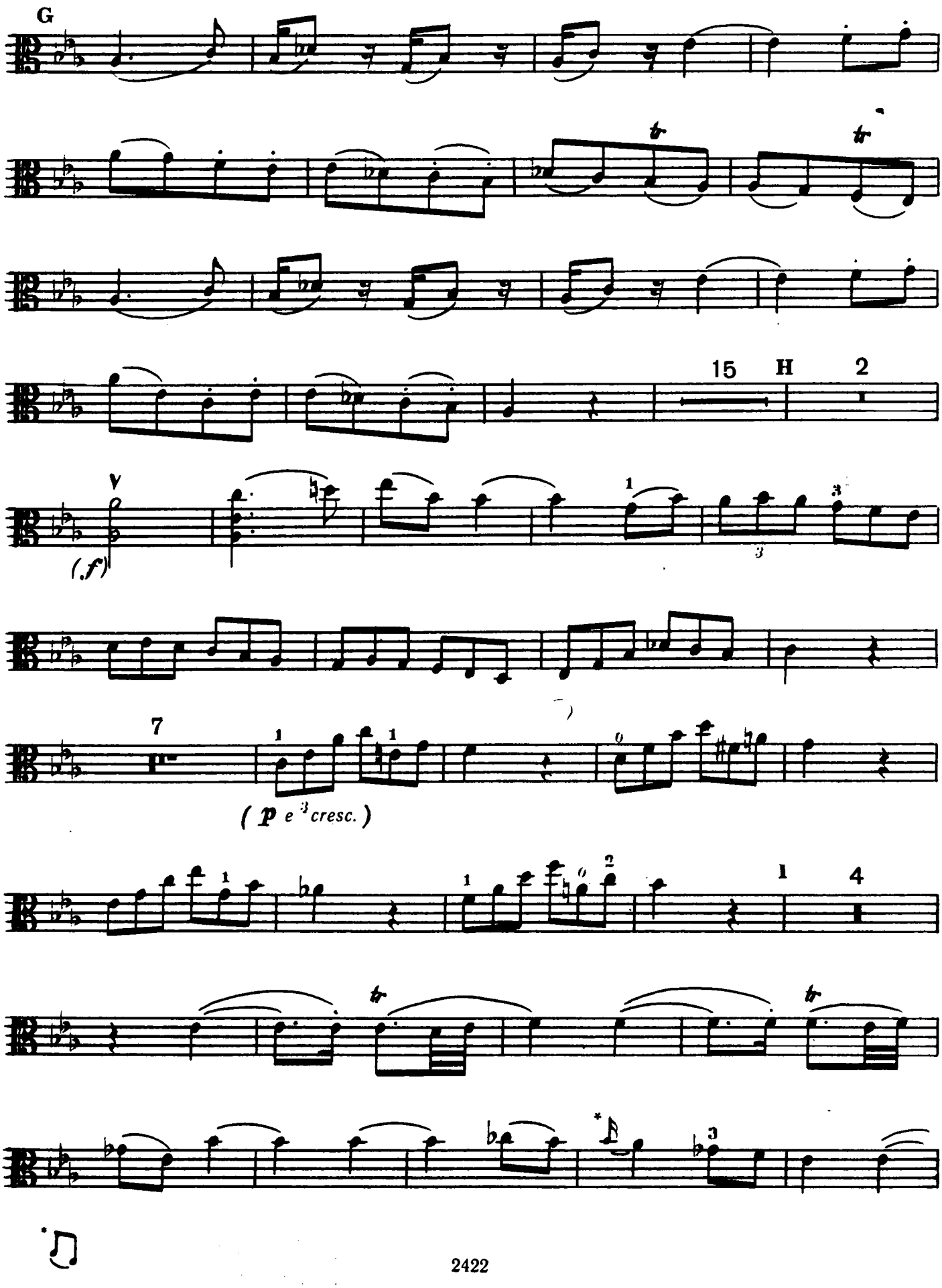


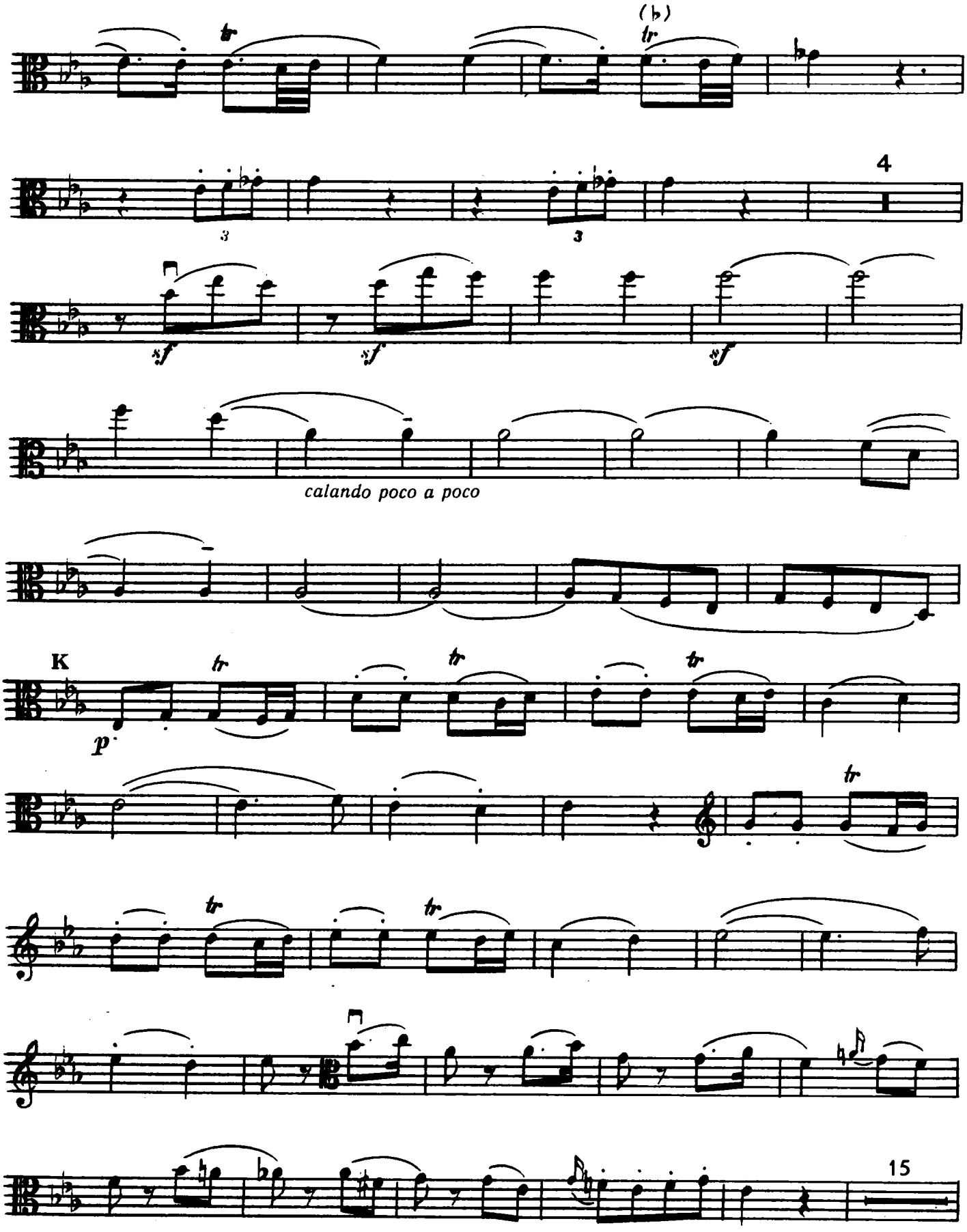
* ,

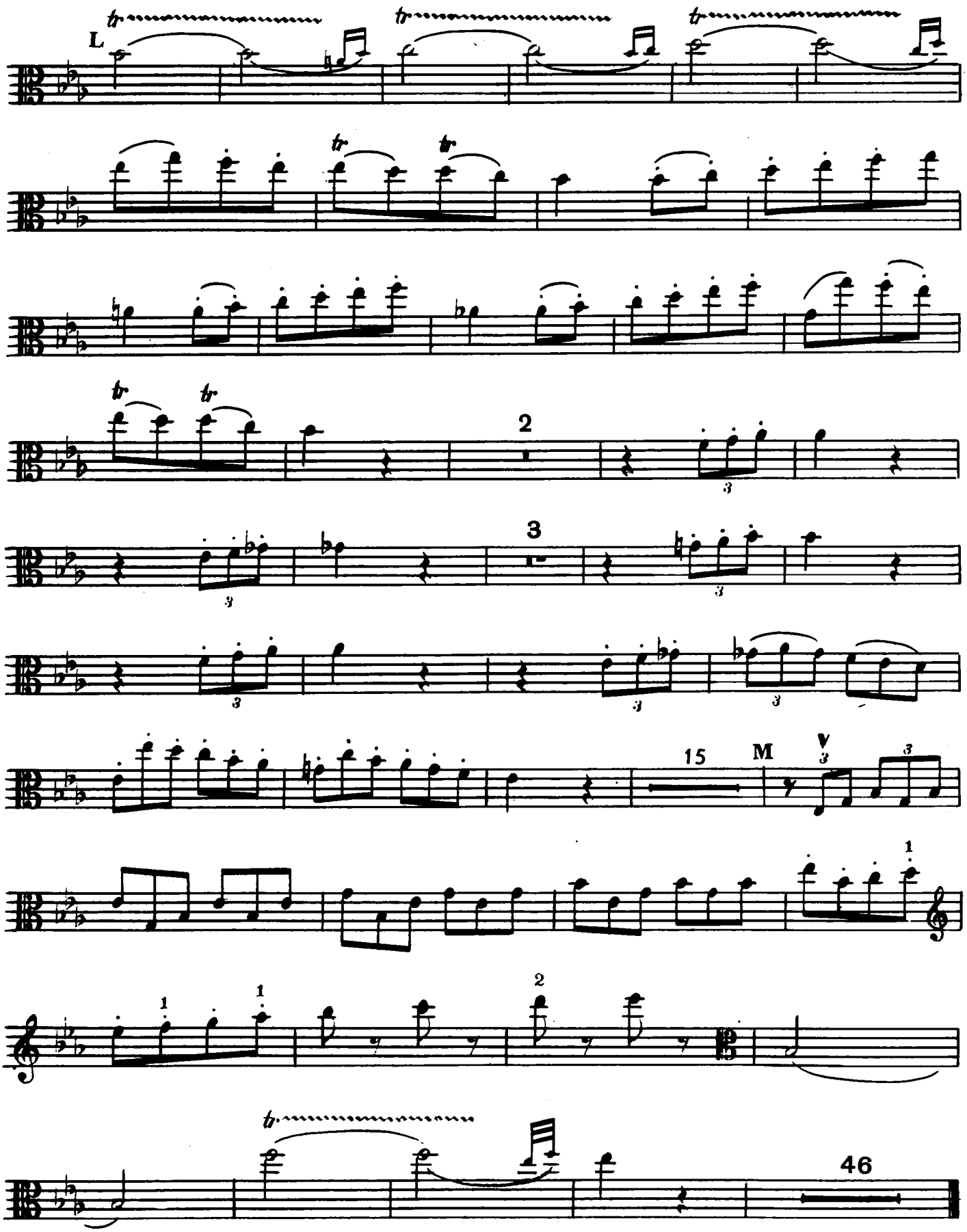
** (то же издание)



* Calando — dim. senza rall. (IO. K.)


G
15
H
2
V
(f)
7
(p e cresc.)
1
4


(♭)
4
sf
sf
sf
calando poco a poco
K
p
15


L
tr
2
3
15
M
46

КОНЦЕРТНАЯ СИМФОНИЯ

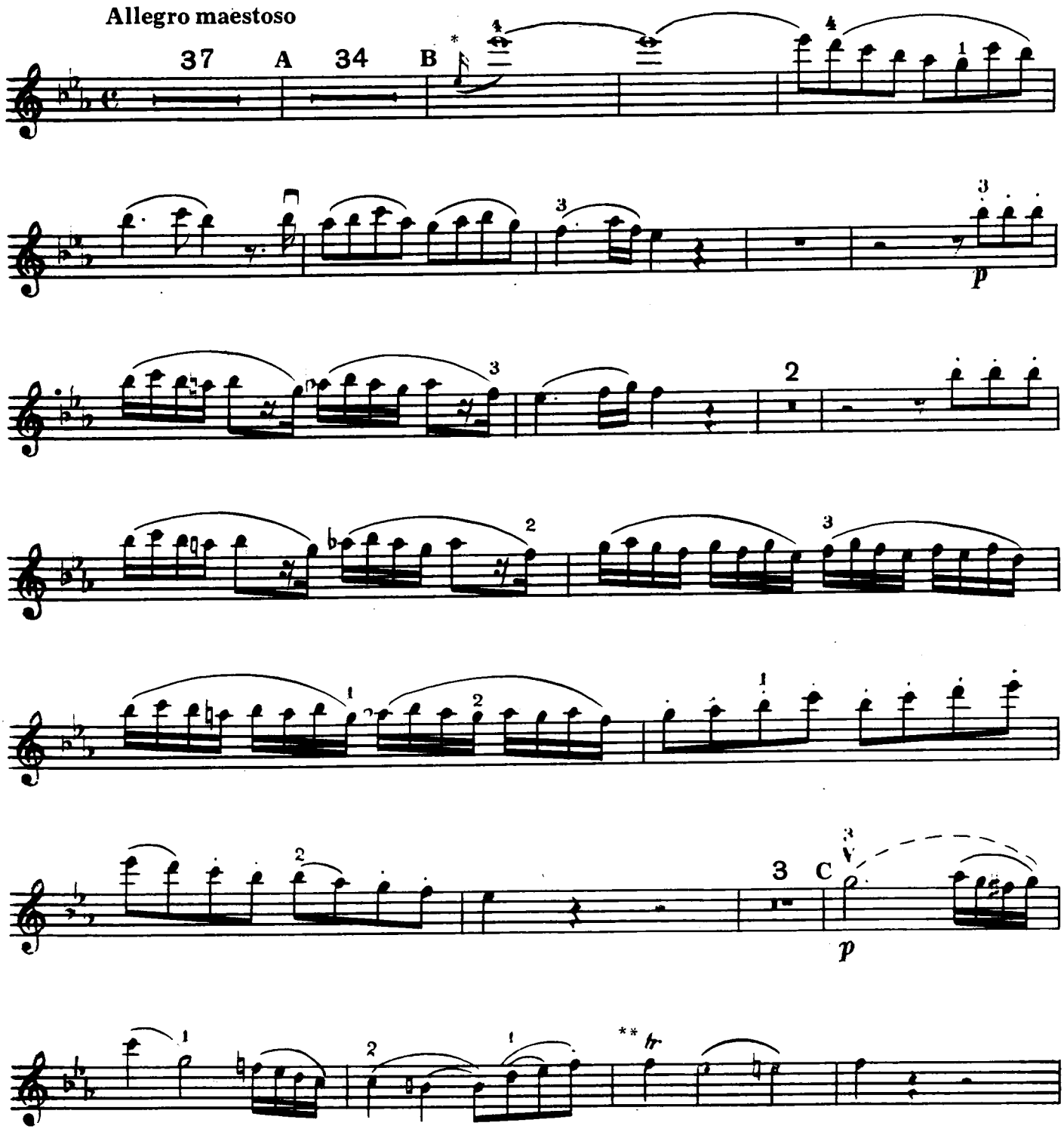
для скрипки и альта с оркестром

VIOLINO

В. А. МОЦАРТ

Кёхель № 364

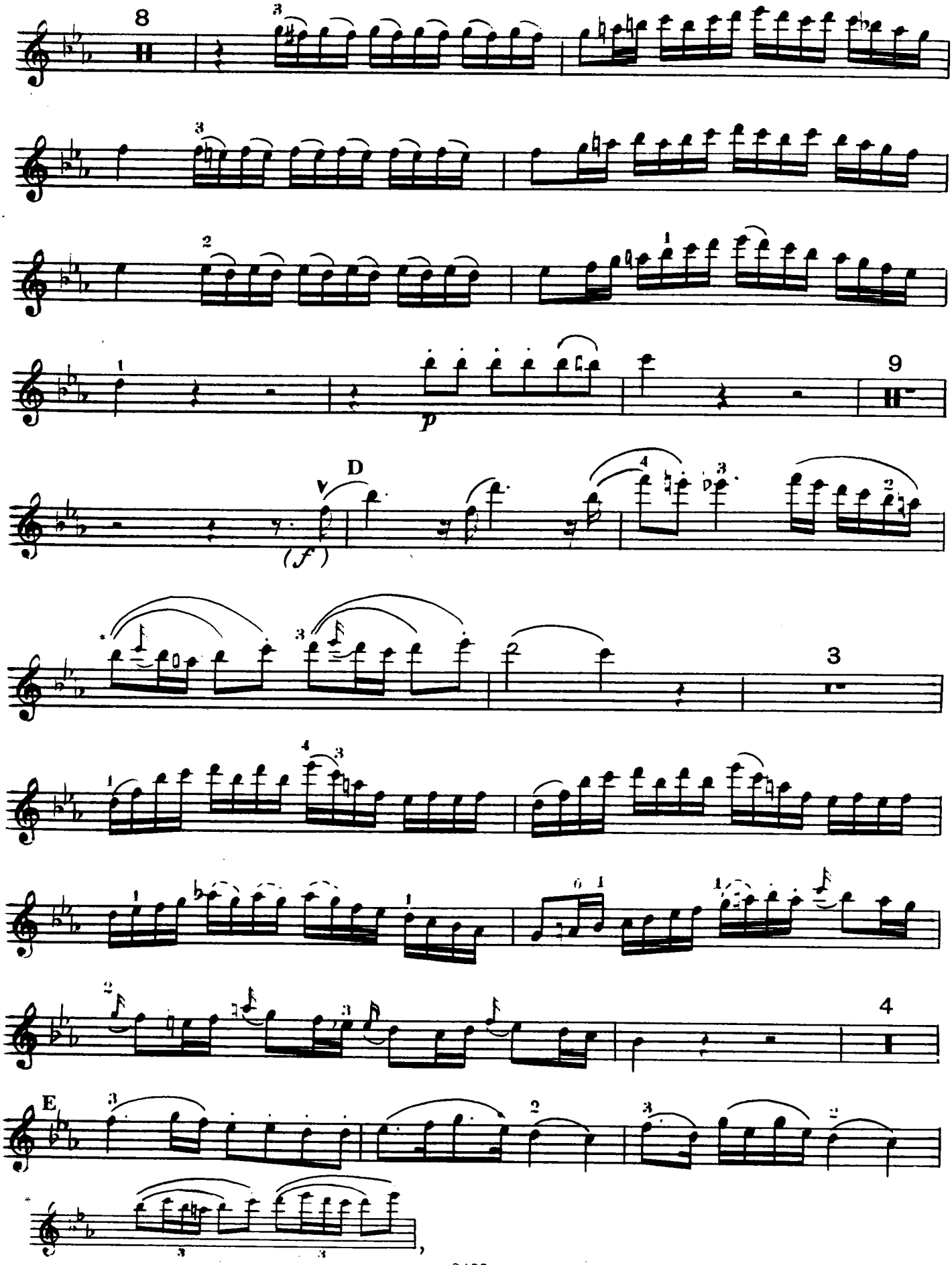
Редакция партии скрипки Ю. Крамарова

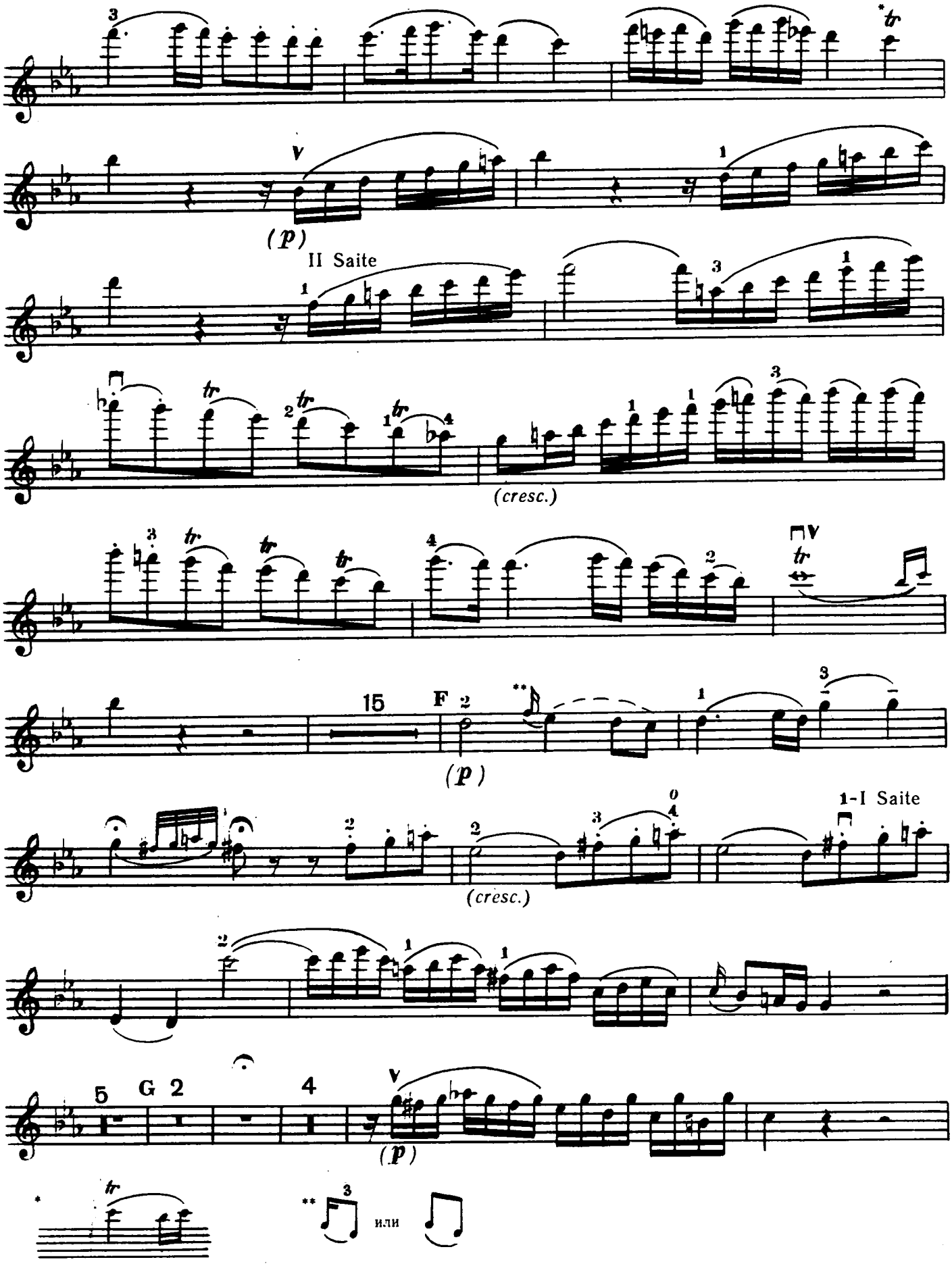


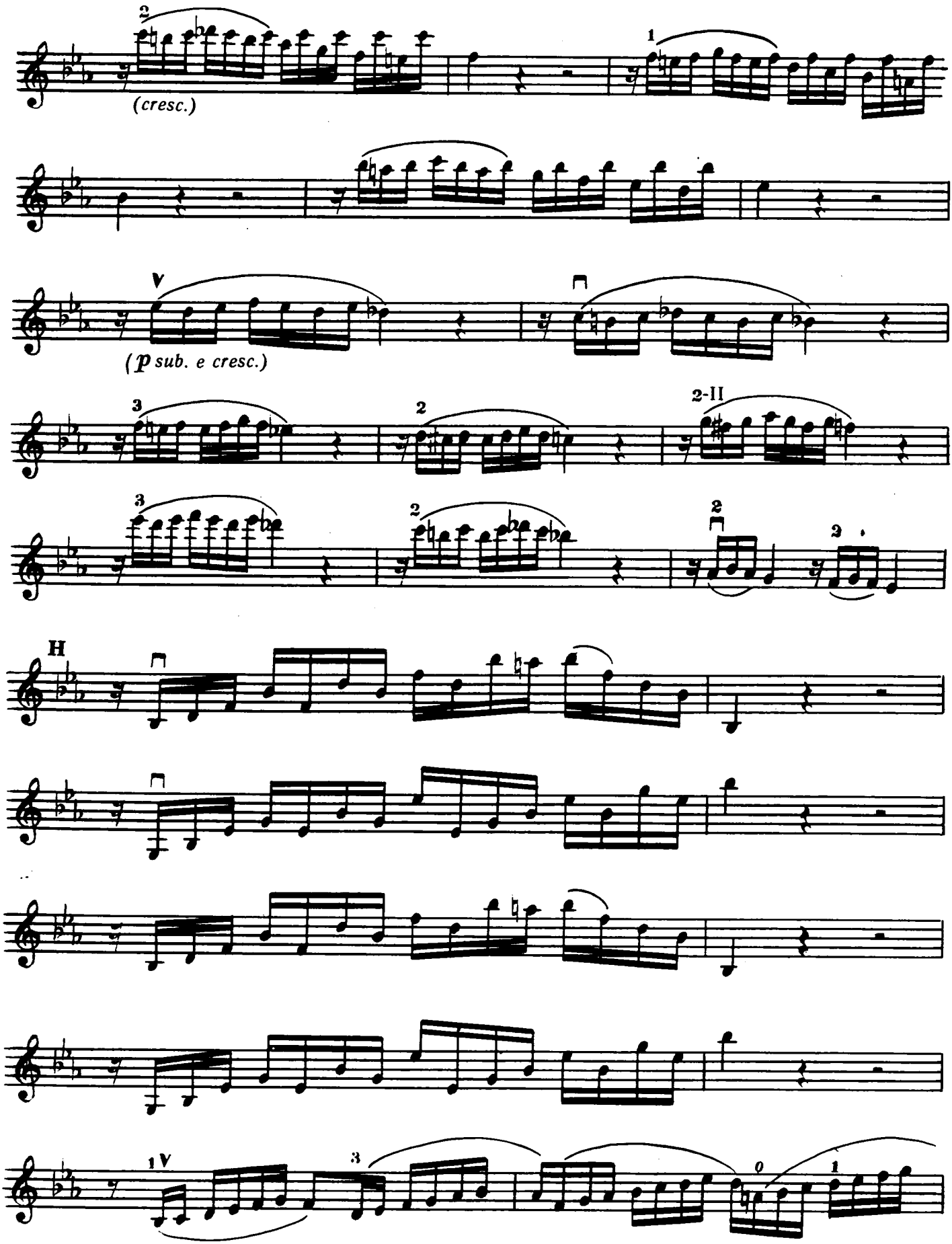
* (Современная запись — короткий форшлаг)

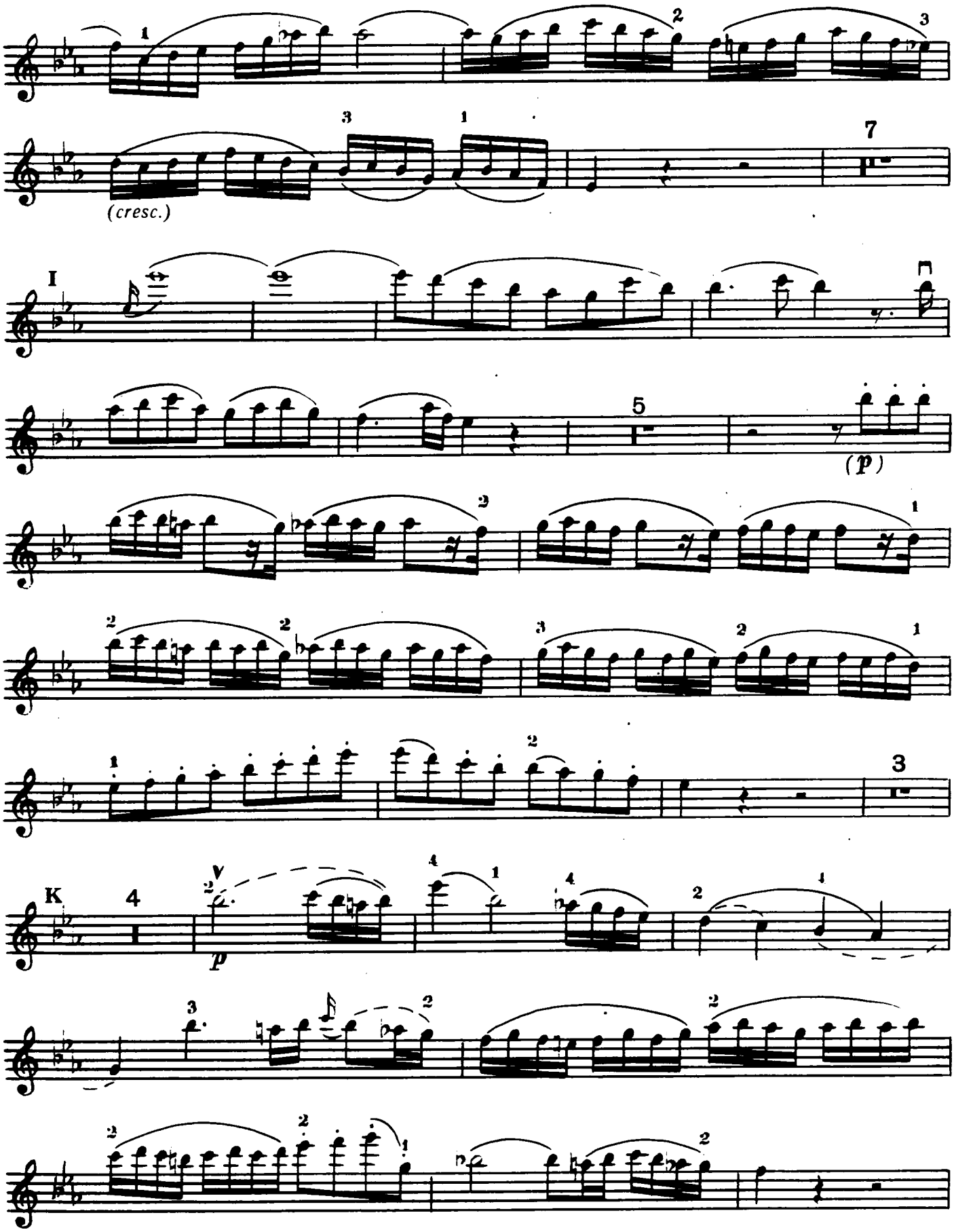
** Со вспомогательной ноты.

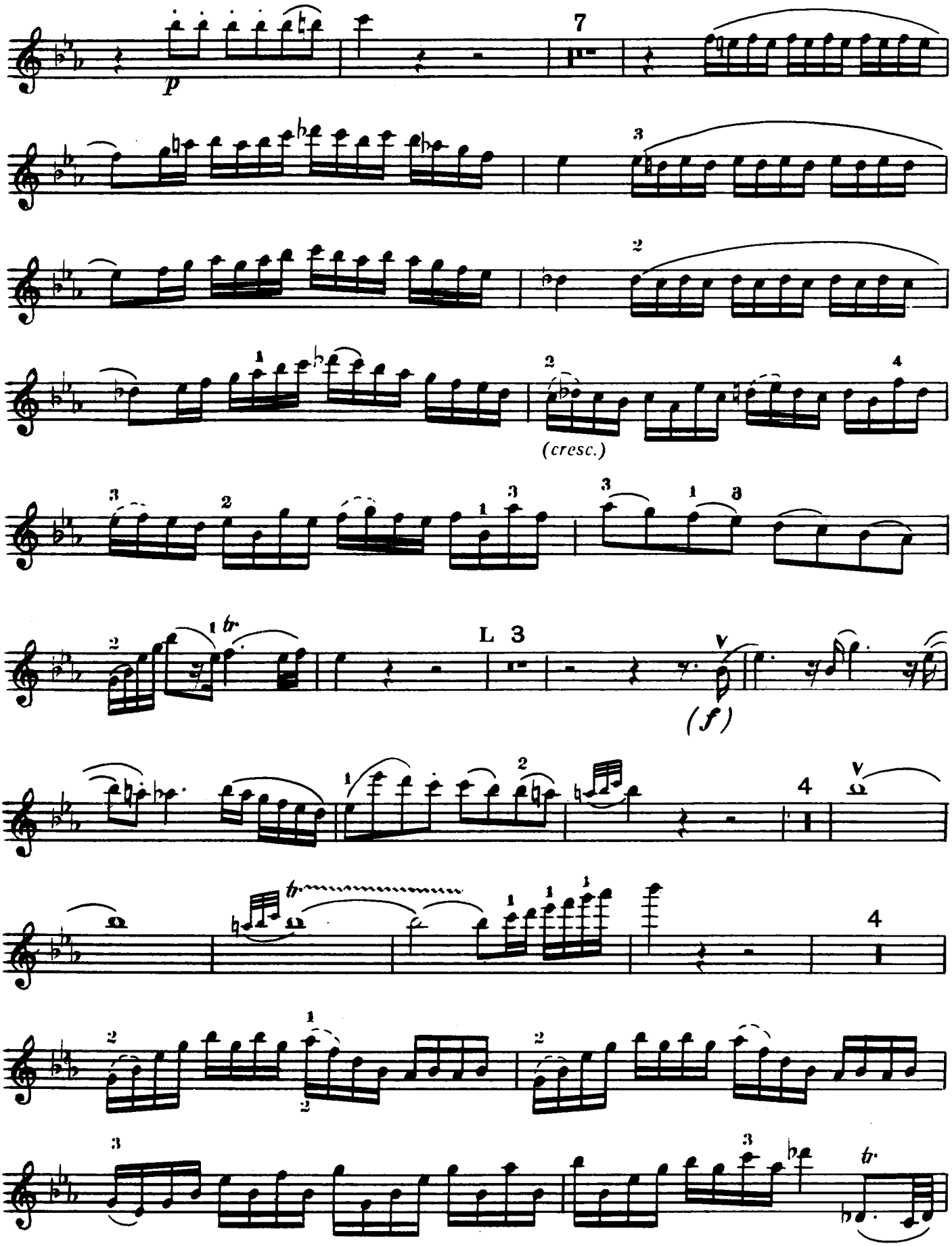
VIOLINO

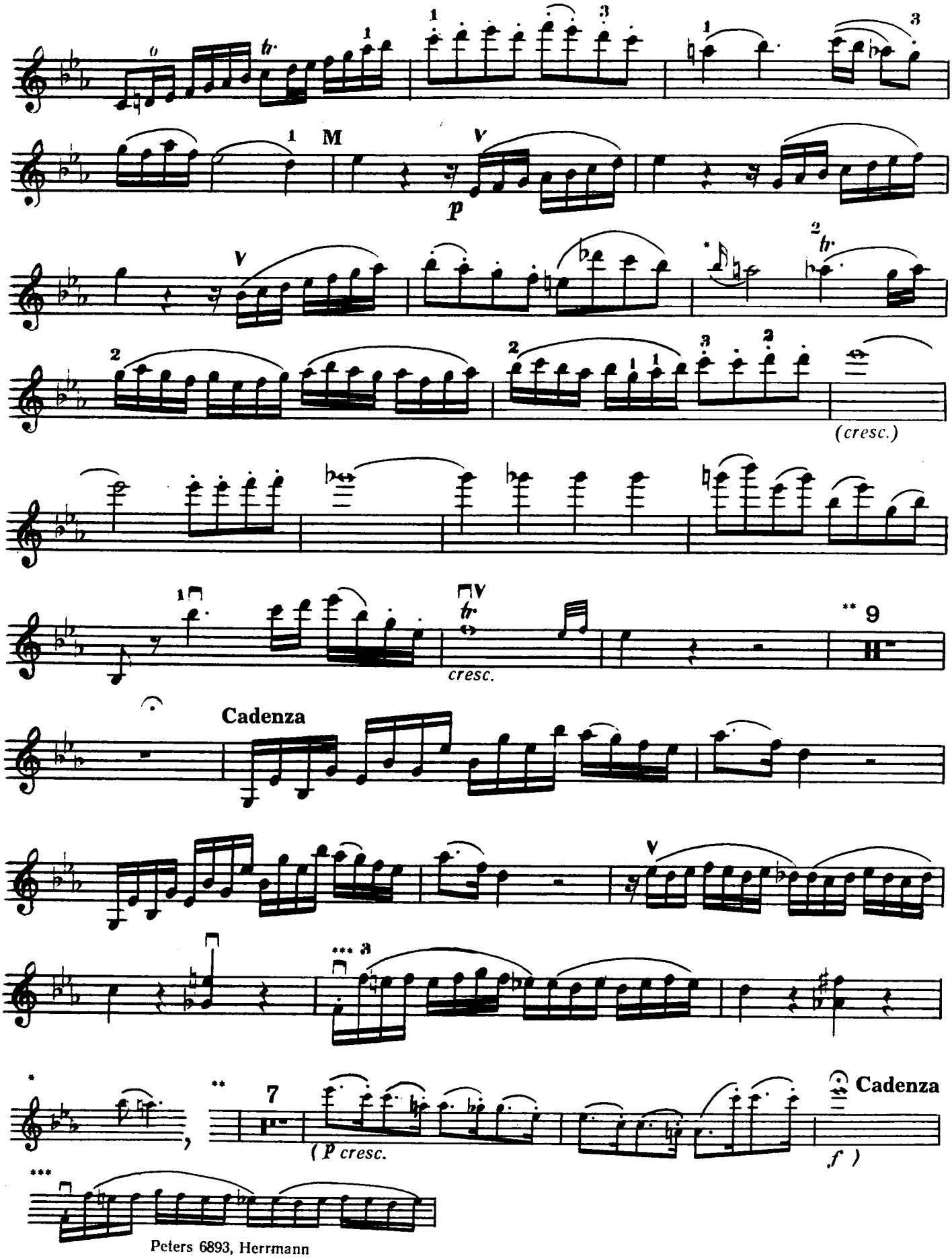


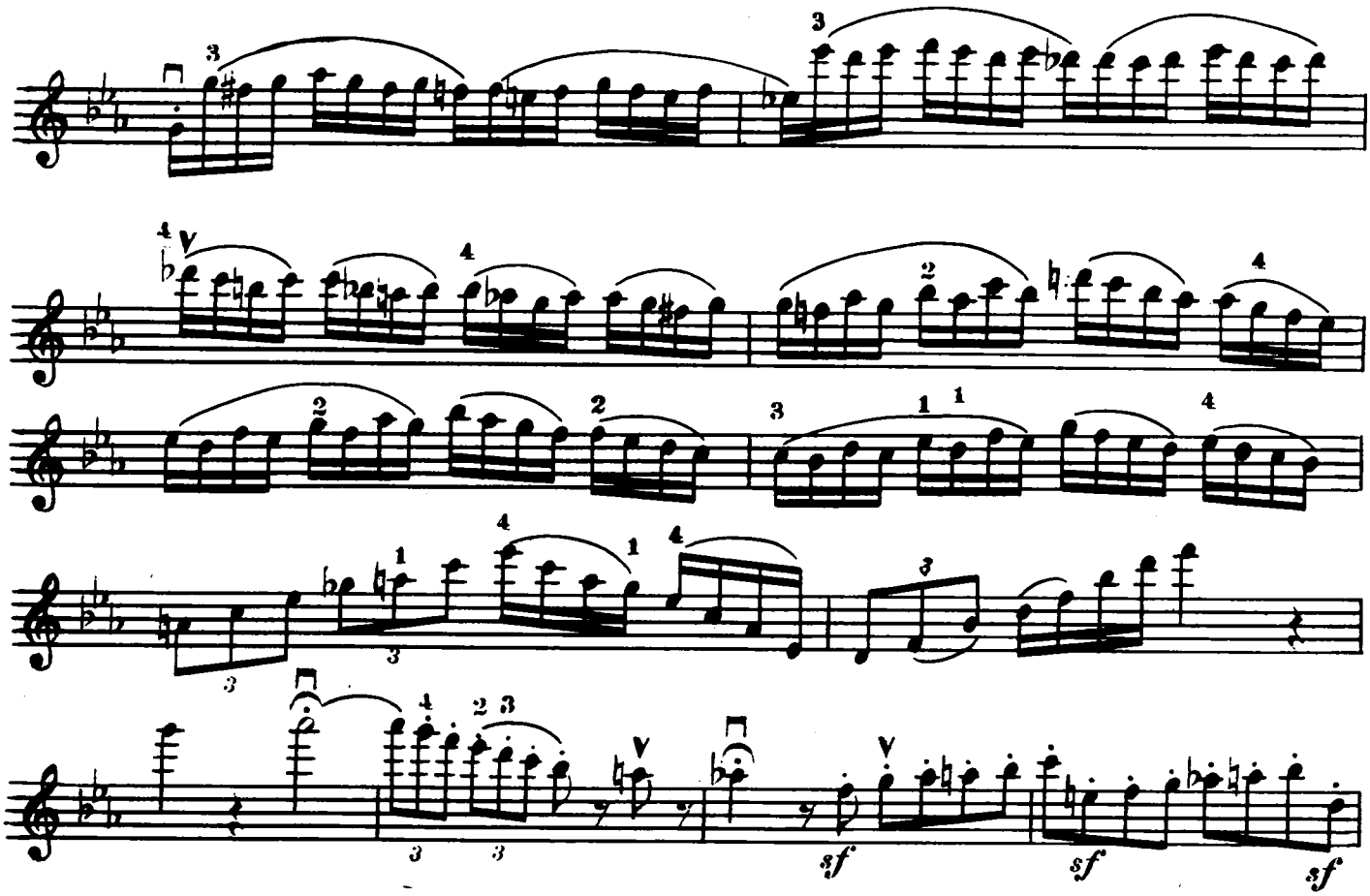

(p)
II Saite
(cresc.)
15
F
(p)
(cresc.)
1-I Saite
5
G
2
4
(p)
или


(cresc.)
(p sub. e cresc.)

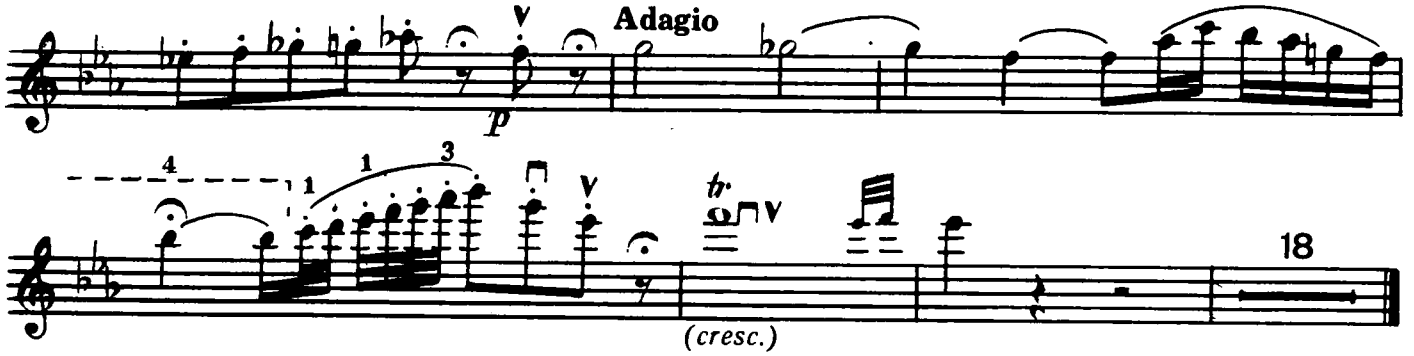

(cresc.)
I
(p)
K
p

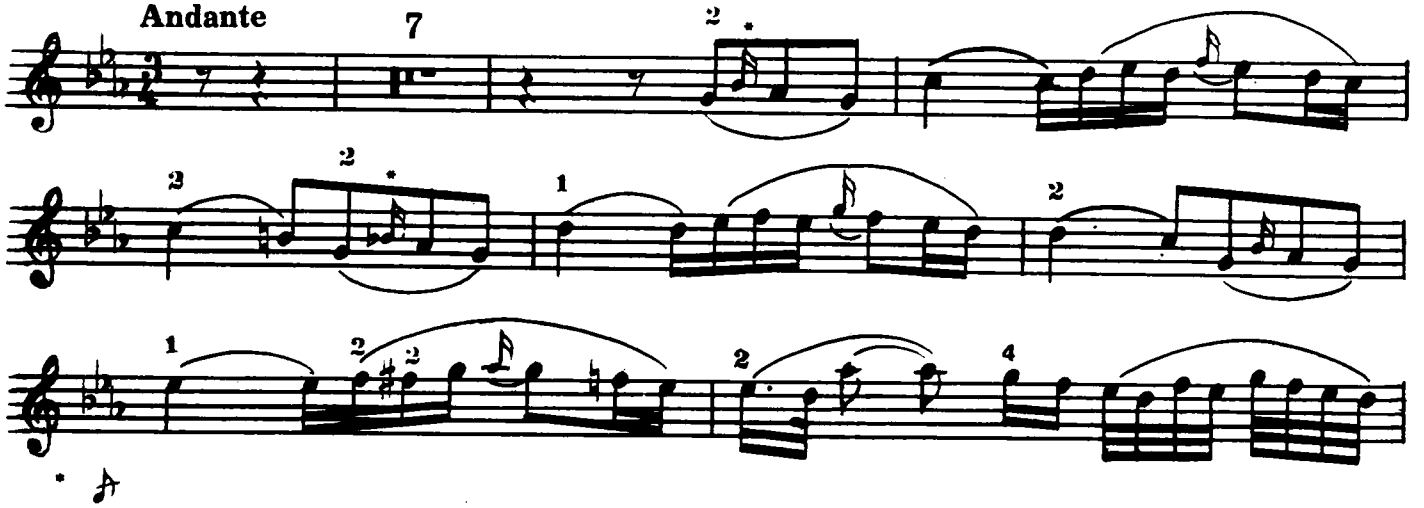

p
7
(cresc.)
L 3
(f)
4
4

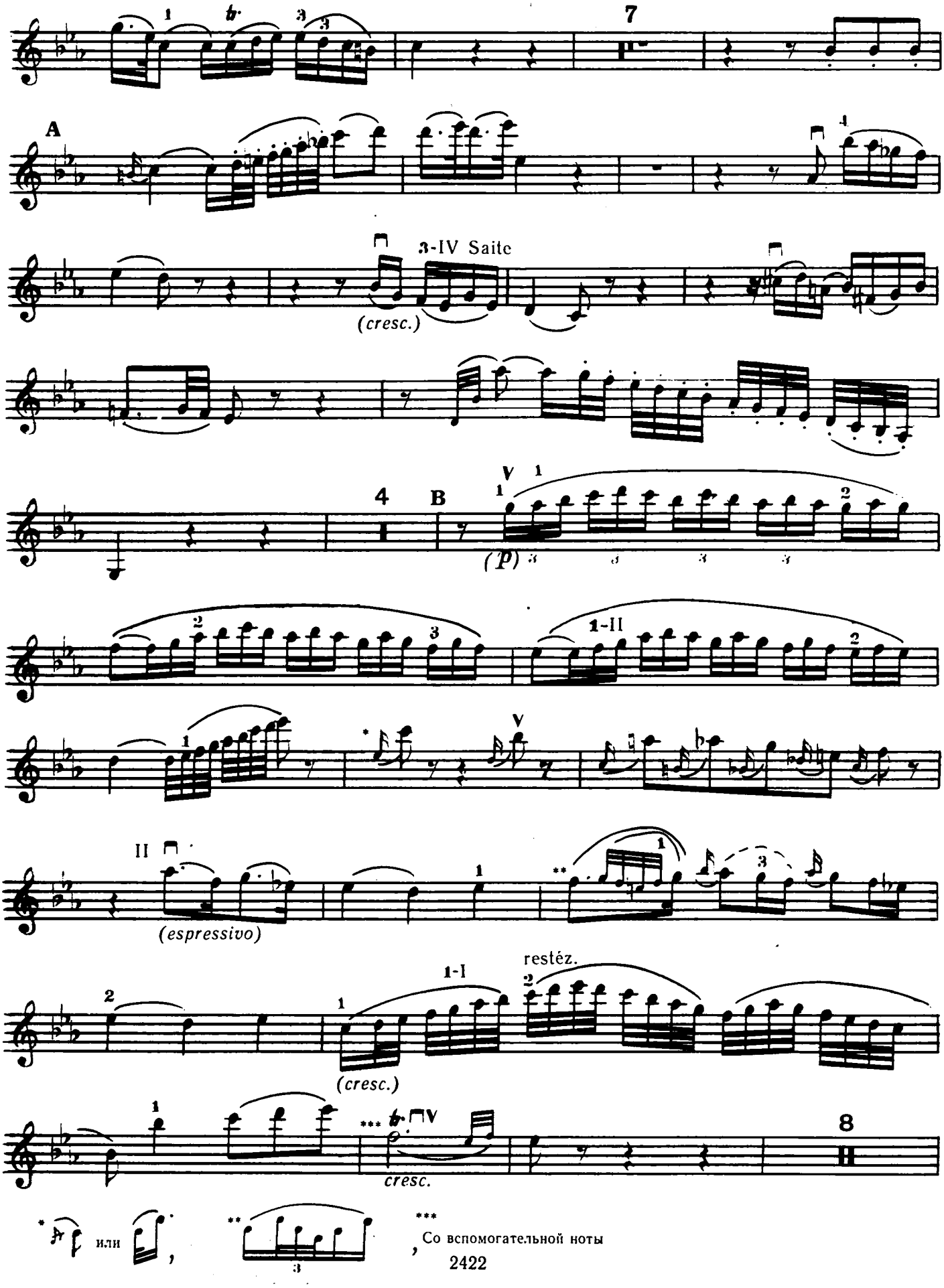

M
p
(cresc.)
cresc.
** 9
Cadenza
*** 3
** 7
(P cresc.
f)
Cadenza
***

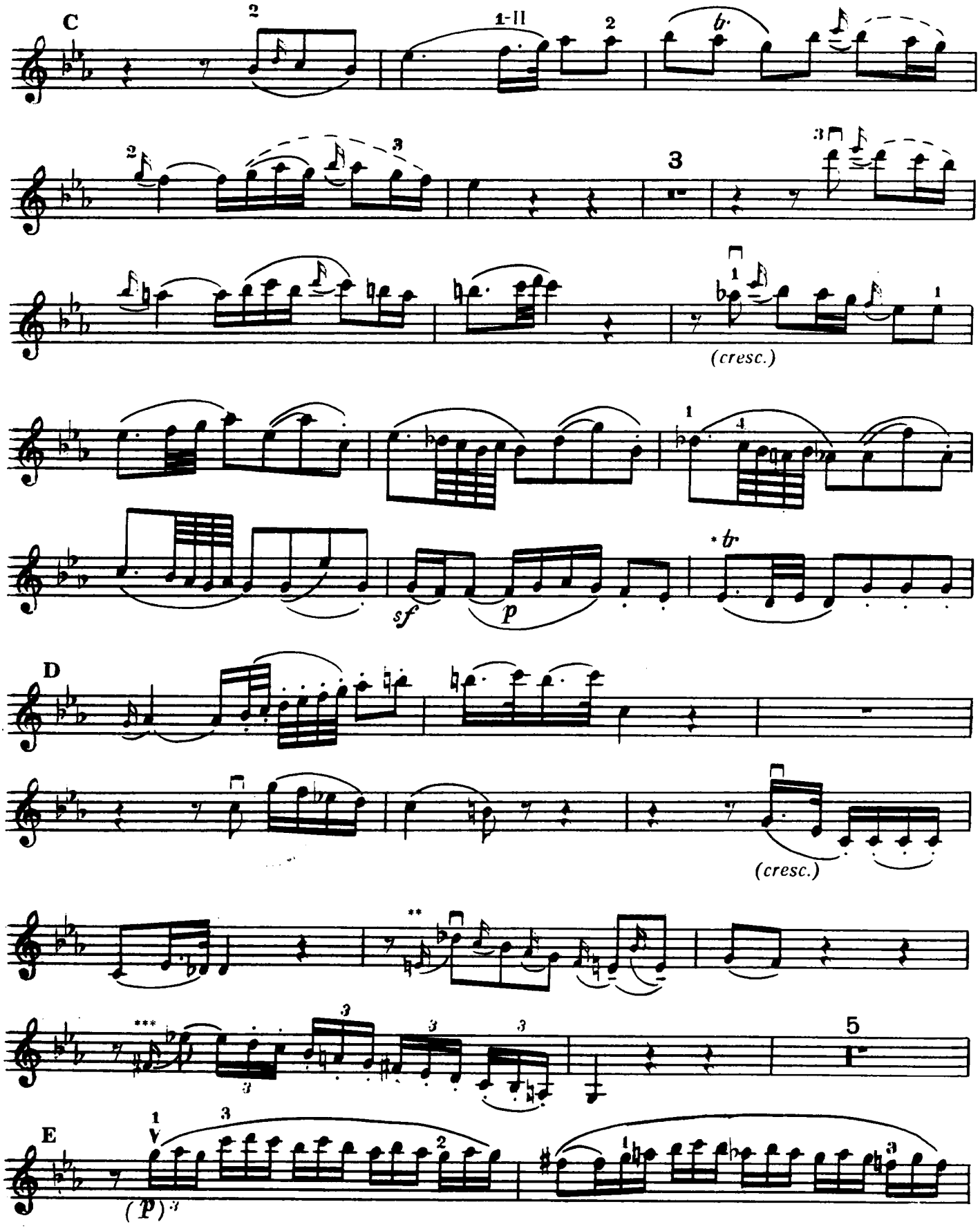


II

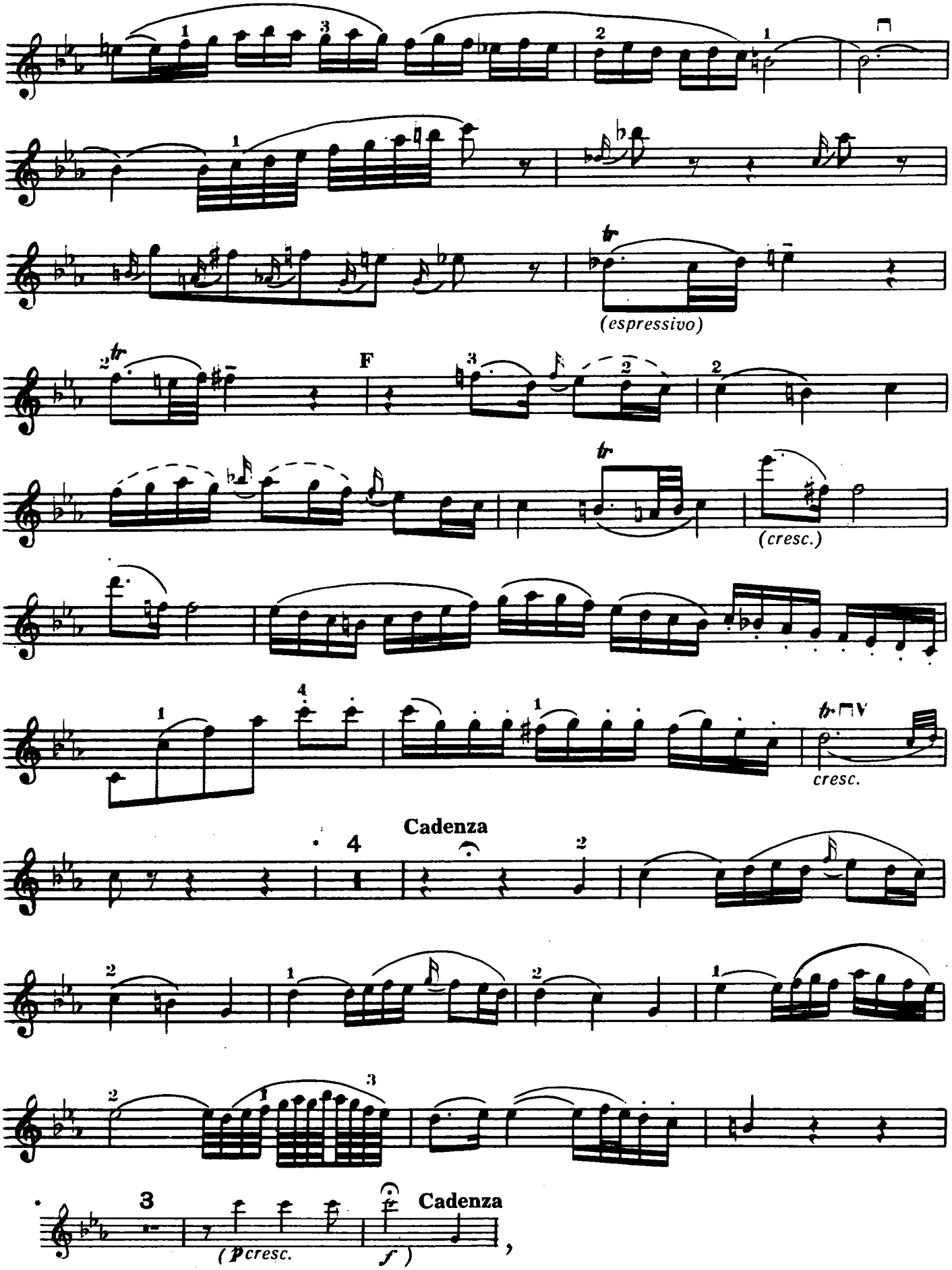


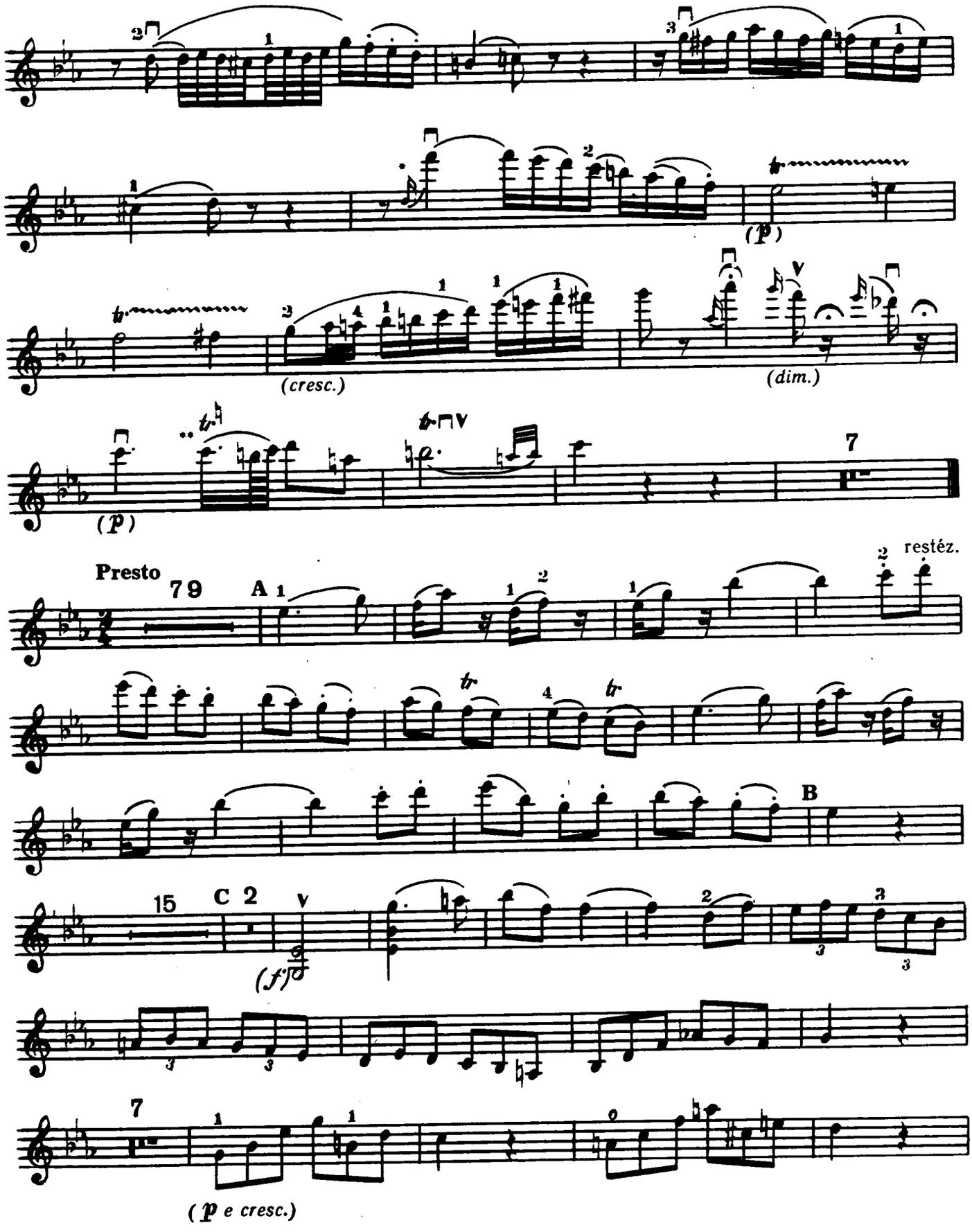



7
A
3-IV Saite
(cresc.)
4
B
(p)
1-II
II
(espressivo)
1-I
(cresc.)
restéz.
8
cresc.
или
Со вспомогательной ноты



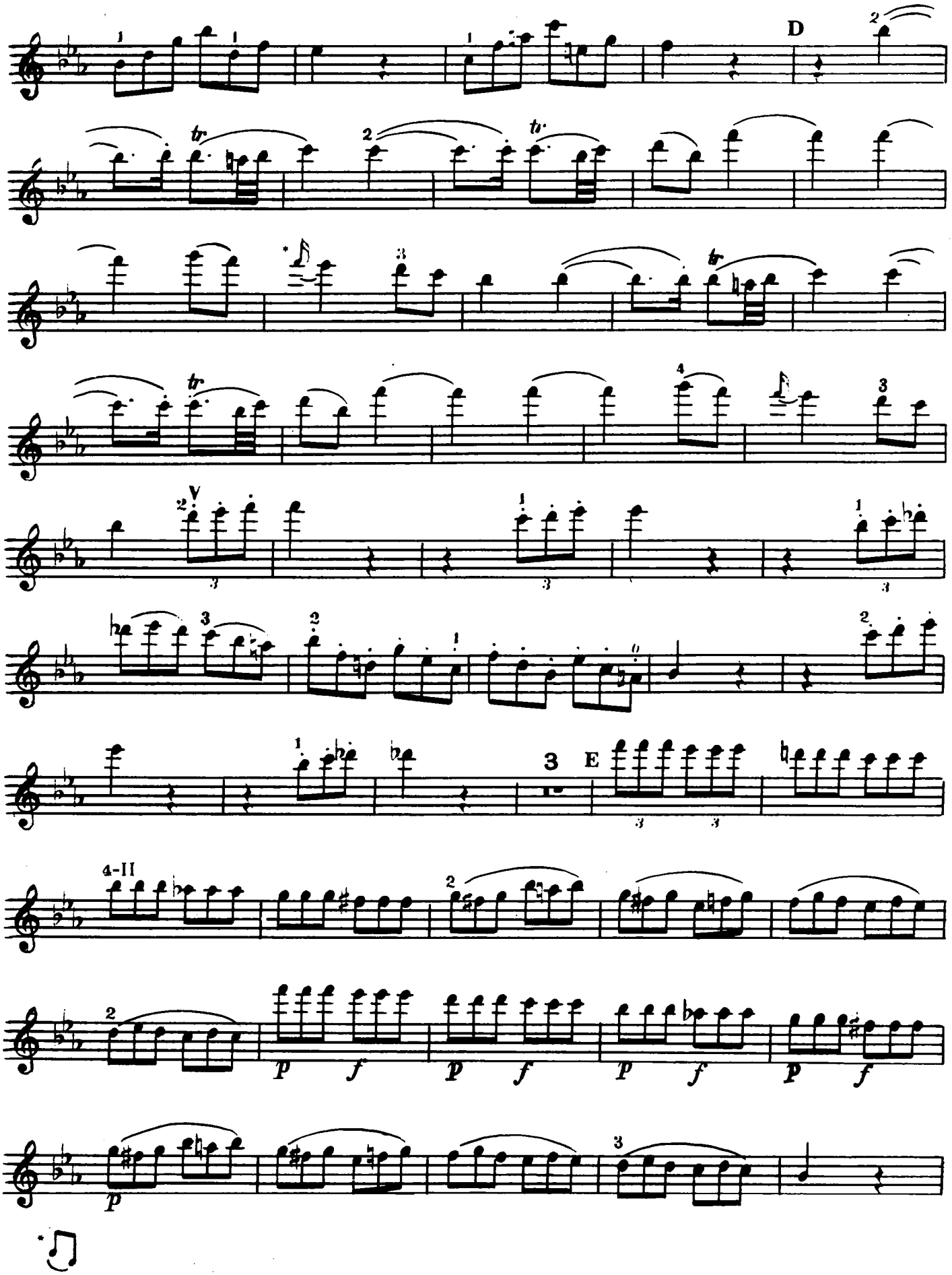
* Со вспомогательной ноты


(espressivo)
F
(cresc.)
cresc.
Cadenza
(p cresc.
f)
Cadenza



* (...)

** Со вспомогательной ноты


D
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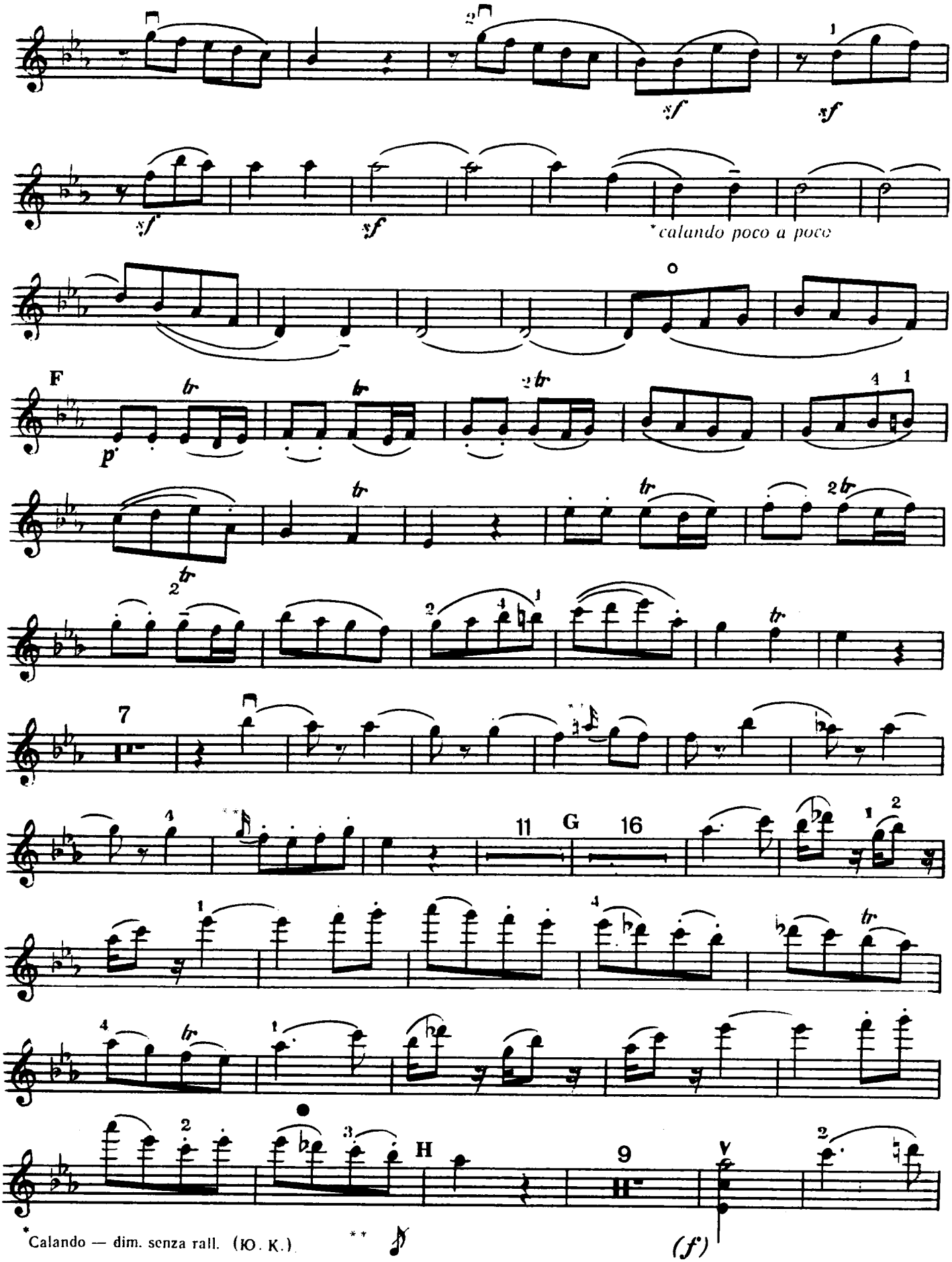
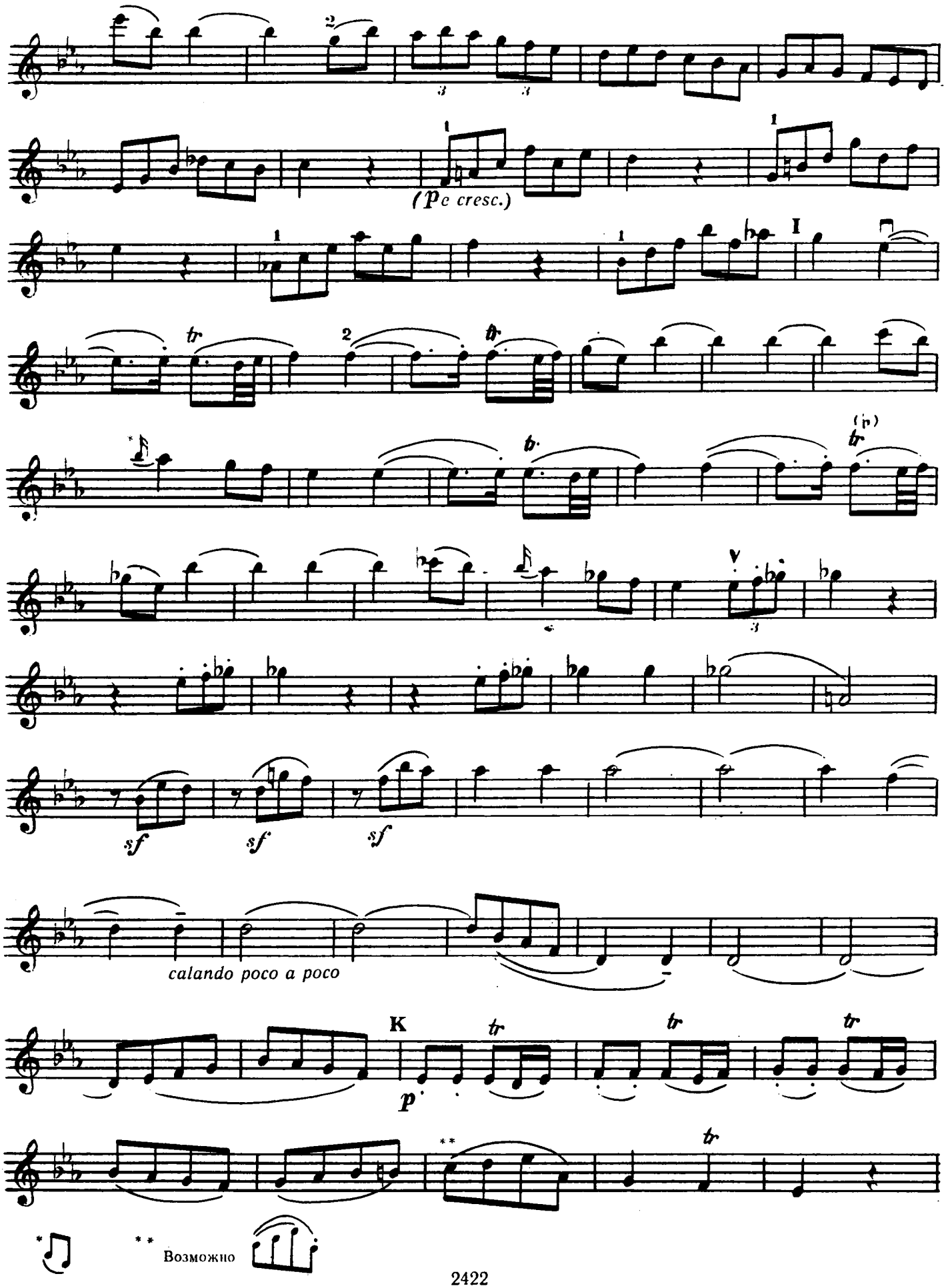
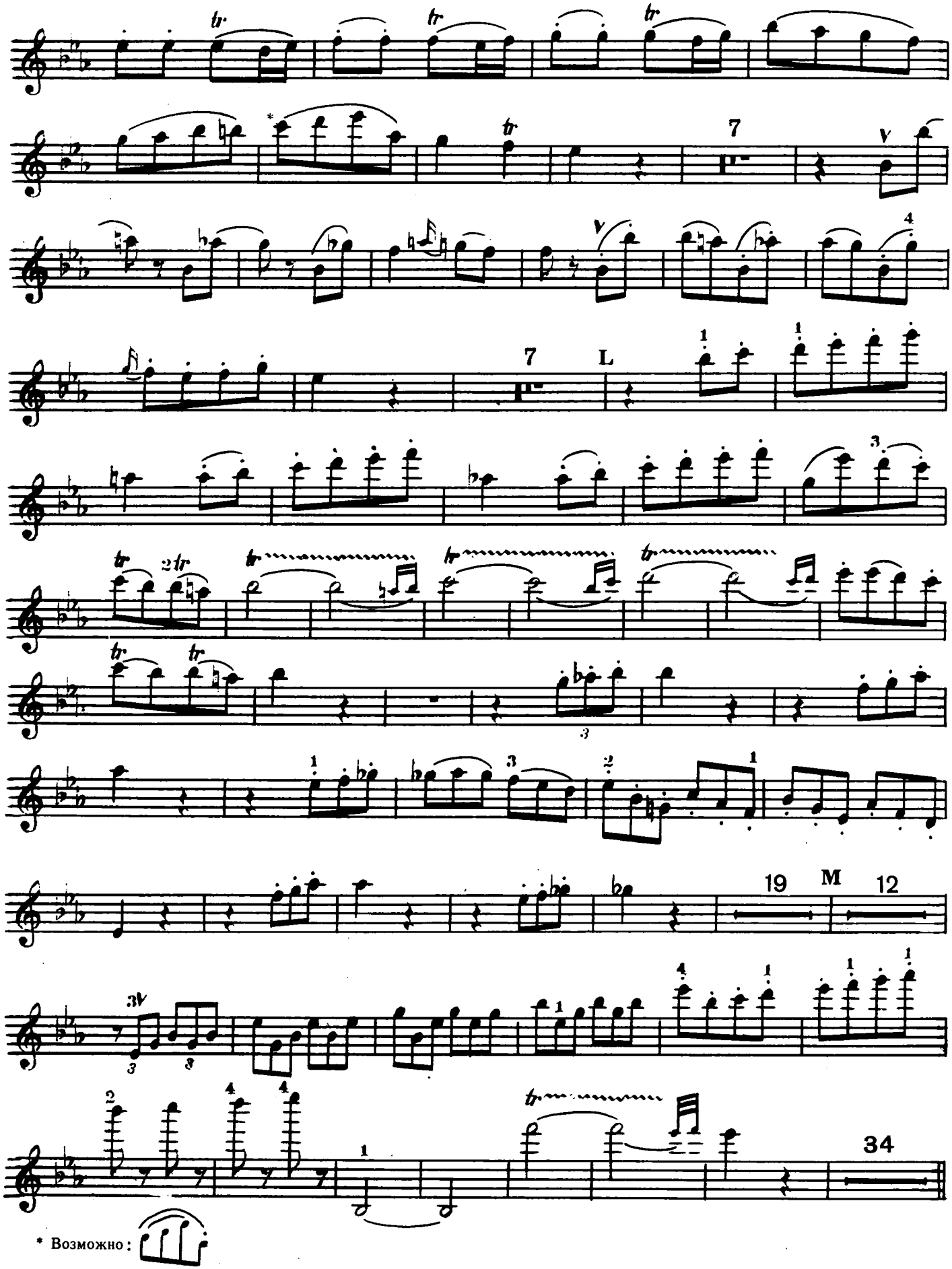
f


*calandando poco a poco
F
7
11
G
16
H
9
(f)
*Calandando — dim. senza rall. (IO. K.)


(pe cresc.)
sf
sf
sf
calandoo poco a poco
K
p
* Возможно



* Возможно:

В. МОЦАРТ

КОНЦЕРТНАЯ СИМФОНИЯ

для скрипки и альта с оркестром

КЛАВИР

МУЗЫКА 1979

ЛЕНИНГРАДСКОЕ ОТДЕЛЕНИЕ

В. Моцарт

КОНЦЕРТНАЯ СИМФОНИЯ

для скрипки и альта с оркестром

Клавир

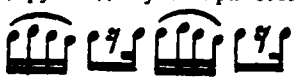
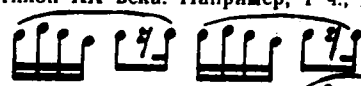
Издательство «Музыка»
Ленинградское отделение · 1979

От редактора

1. Форшлаги. В современной записи, вошедшей в практику в XIX веке, перечеркнутый форшлаг обозначается « » и исполняется перед основной нотой не за счет ее длительности. В XVIII веке перечеркнутый форшлаг исполнялся в два раза короче неперечеркнутого. Так например, форшлаг «» обозначал « », форшлаг «» = «» и т. д. Причем место исполнения форшлага (на сильную долю или перед ней) в каждом случае определялось по-разному.

В связи с неодинаковым значением перечеркнутого форшлага в настоящей редакции все форшлаги выписаны в точном соответствии с их длительностью: «» заменен «» и исполняется на сильную долю за счет длительности основной ноты. В случаях, отмеченных сноской, форшлаг исполняется перед основной нотой и обозначен в сноске «».

2. Лиги. Артикуляционные лиги сохранены. В случаях, допускающих неоднозначное решение, предлагается комбинация лиг, где редакторские лиги даны пунктиром. Например, 1 ч., C (Violino) . В этом и подобных случаях для сохранения правильной артикуляции — — следует вязку из четырех 16-х отделить от первой ноты. Исключением является комбинация, в которой внутренняя лига соединяет одну ноту . Такая комбинация исполняется слитно. Пунктирной лигой также обозначены варианты артикуляции, предложенные редактором. (При этом пунктирные лиги проставлены только в партиях солистов.)

Сплошная лига свидетельствует о совпадении штрихов настоящего издания с текстом собрания сочинений Моцарта «Breitkopf & Härtel», являющегося основным источником. Только в случаях очевидной нецелесообразности исполнения лиг по изданию «Breitkopt & Härtel» редактор настоящего издания также пользуется сплошной лигой, руководствуясь при этом исполнительской практикой XX века. Например, 1 ч., девятый такт B (Violino)  («B. & H.») заменены 

Комбинации с точкой над нотой имеют два варианта исполнения. В первом случае — — последняя нота не отделяется, а укорачивается, во втором — — последняя нота отделяется.

3. Нюансы, заключенные в скобки, рекомендованы редактором.

4. При исполнении концертной симфонии с оркестром перед каденциями в I и II частях солисты незаметно присоединяются к соответствующей группе инструментов и делают cresceпdo к последней ноте, которую играют f. При исполнении с фортепиано эту выписку следует опустить.

5. В сносках в партиях солистов на страницах 7 — Violino, 11 — Viola приведены получившие широкое распространение изменения текста по редакции Herrmann (Peters, 6893). Об этих изменениях следует знать исполнителям, однако играть лучше по основному тексту.

6. Исполнители должны обратить внимание на варианты артикуляции в аналогичных эпизодах. Например, II ч. A — Violino — две восьмые залигованы, в D, в сходном эпизоде — точки и т. д.

Подобная вариантность артикуляции характерна для творчества Моцарта. Бытующее мнение о том, что расхождение артикуляции в произведениях Моцарта — результат небрежности записи, редактор считает в основе своей неверным.

В настоящем издании использованы следующие источники:

Wolfgang Amadeus Mozart's Werke. Kritisch durchgesehene Gesammtausgabe. Leipzig, Verlag von Breitkopf & Härtel.

W. A. Mozart. Simphonie concertante. Köchel № 364. Für Violine, Viola und Orchester mit Klavierbegleitung herausgegeben von Carl Herrmann. Neu Revidierte Ausgabe C. F. Peters. Leipzig.

Mozart. Sinfonia conzertante in mi-bem. Per Violino, Viola e Orch. K. 364. G. Ricordi & C. — Milano.

Ю. Крамаров

КОНЦЕРТНАЯ СИМФОНИЯ

для скрипки и альта с оркестром

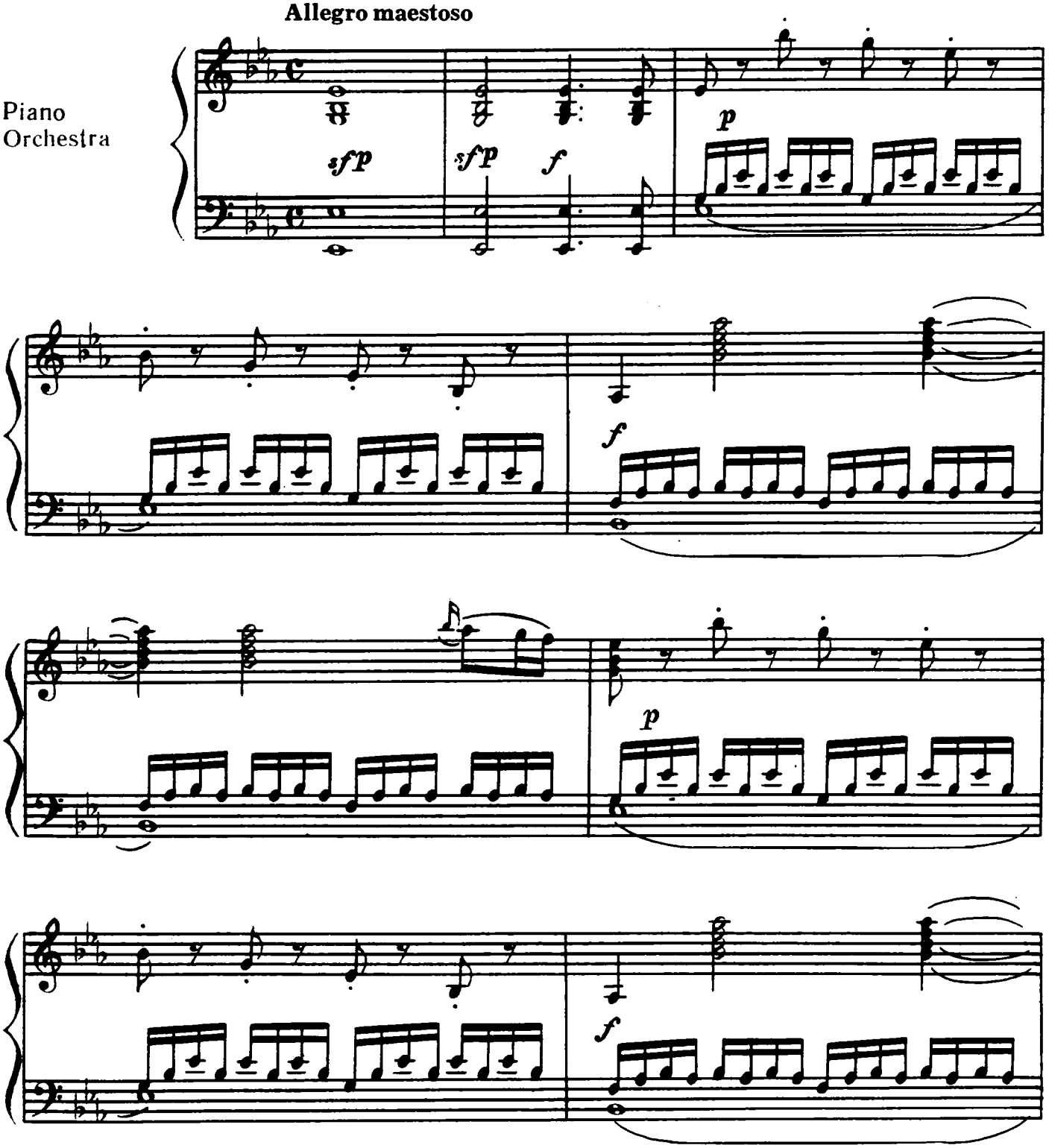
В. А. МОЦАРТ

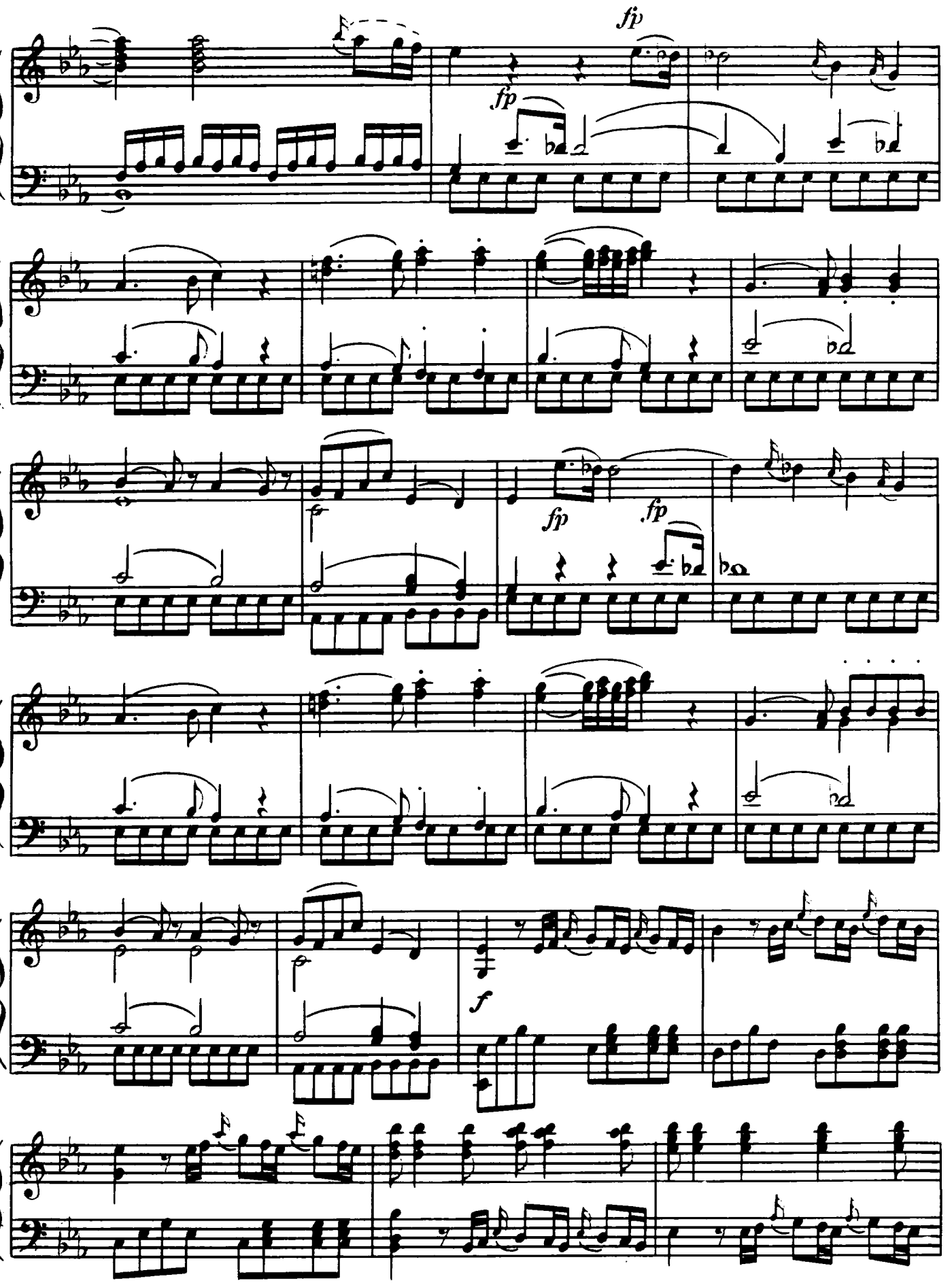
Кёхель № 364

Редакция партий скрипки и альта Ю. Крамарова

Allegro maestoso

Piano
Orchestra

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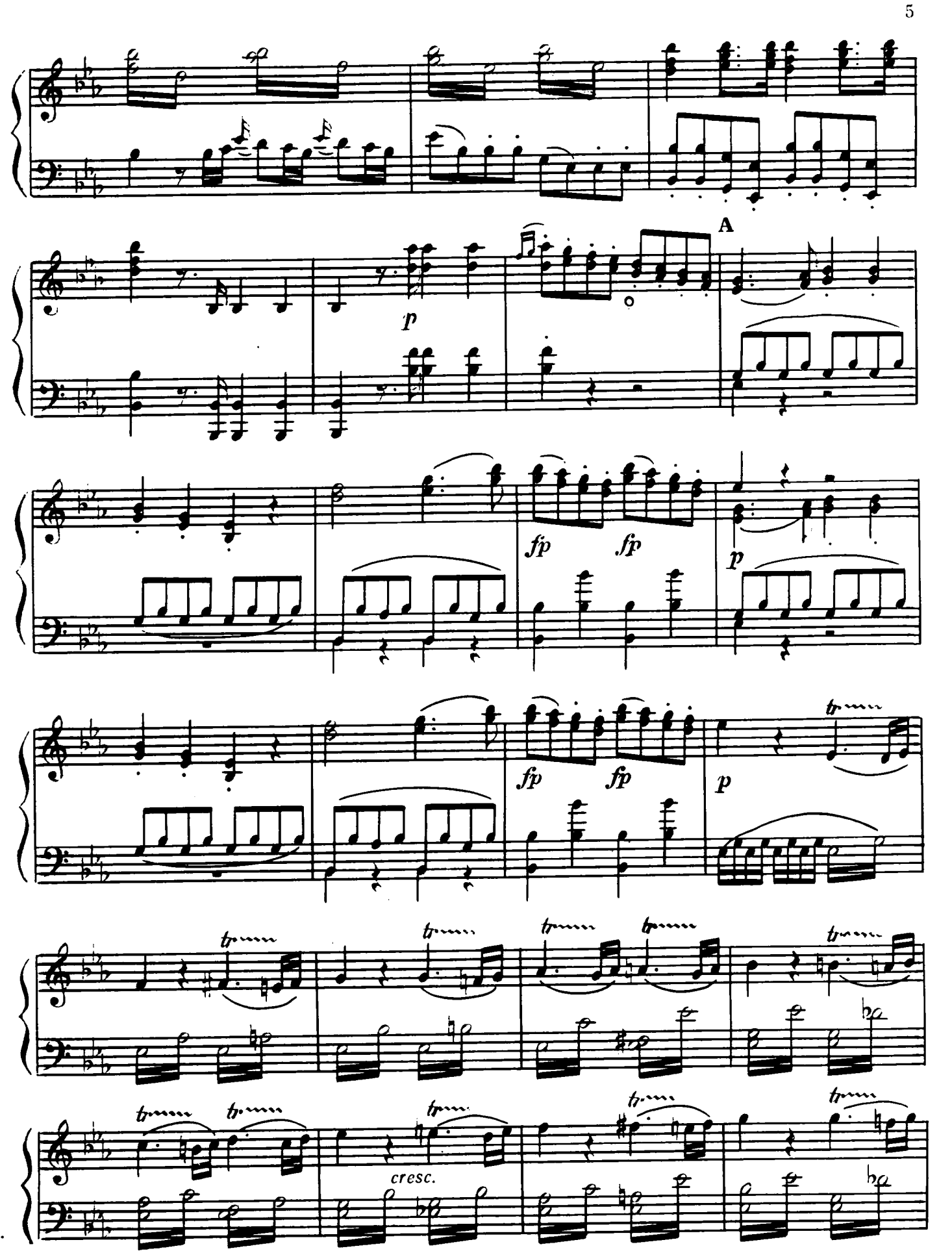
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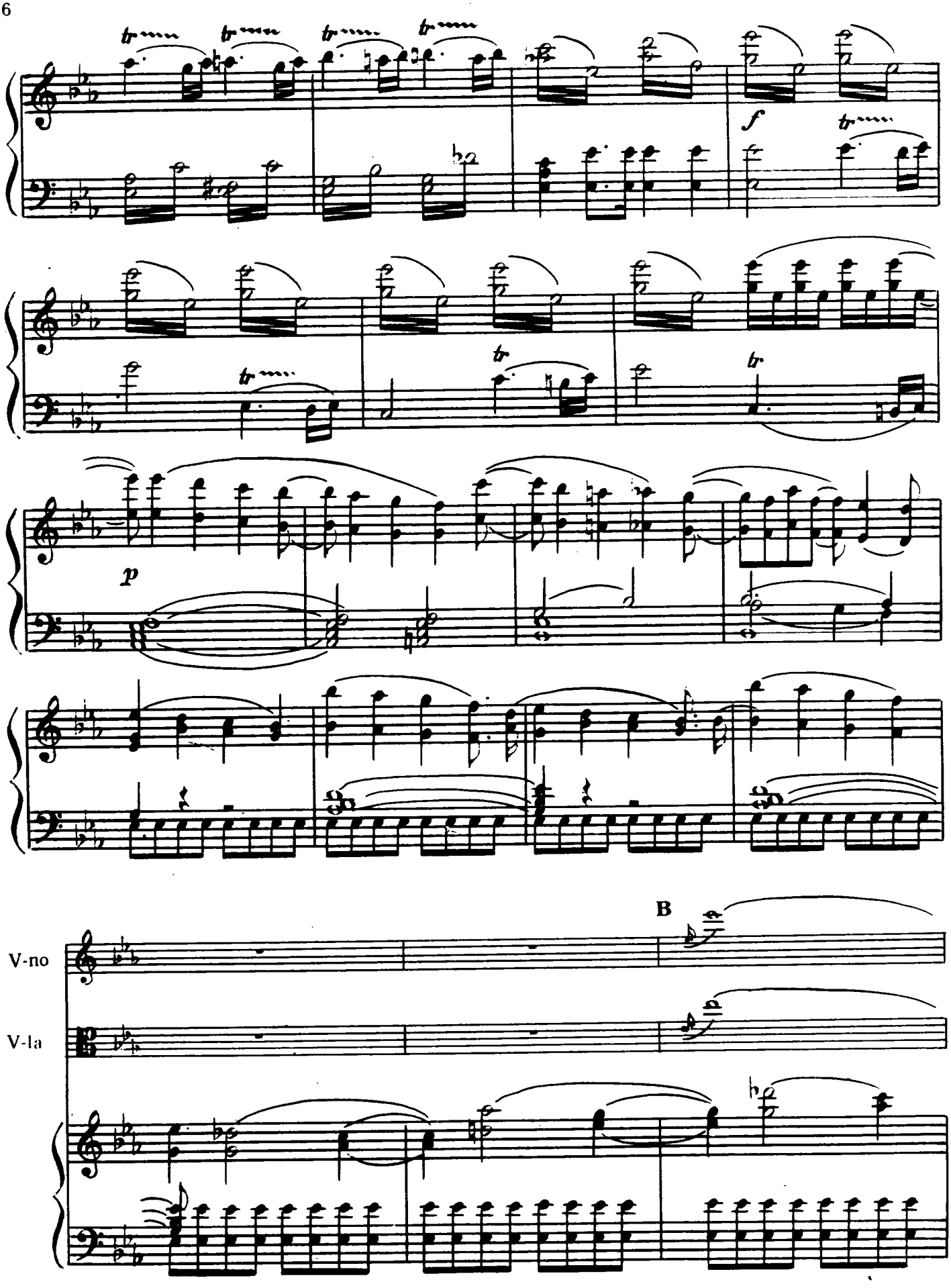
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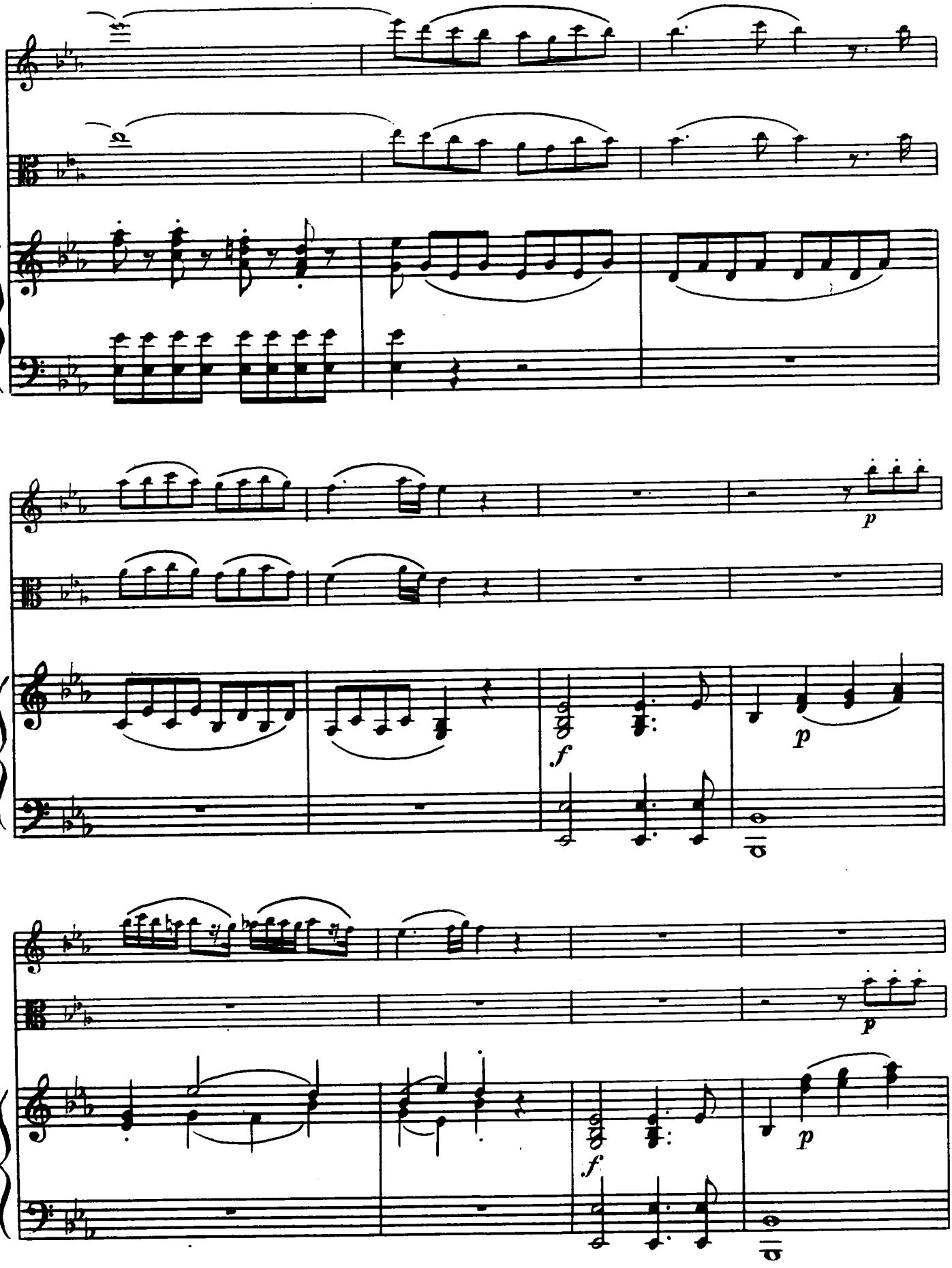
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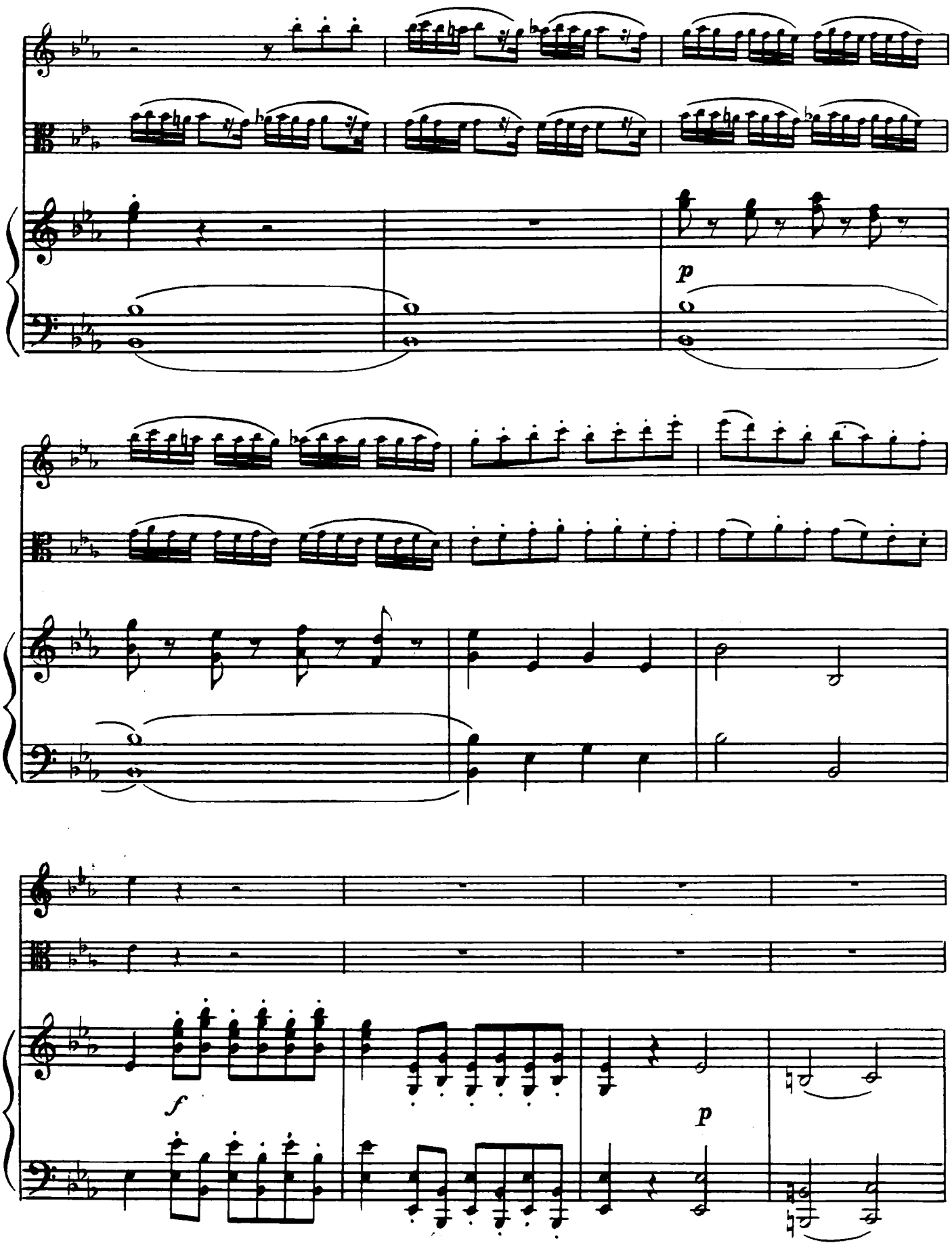
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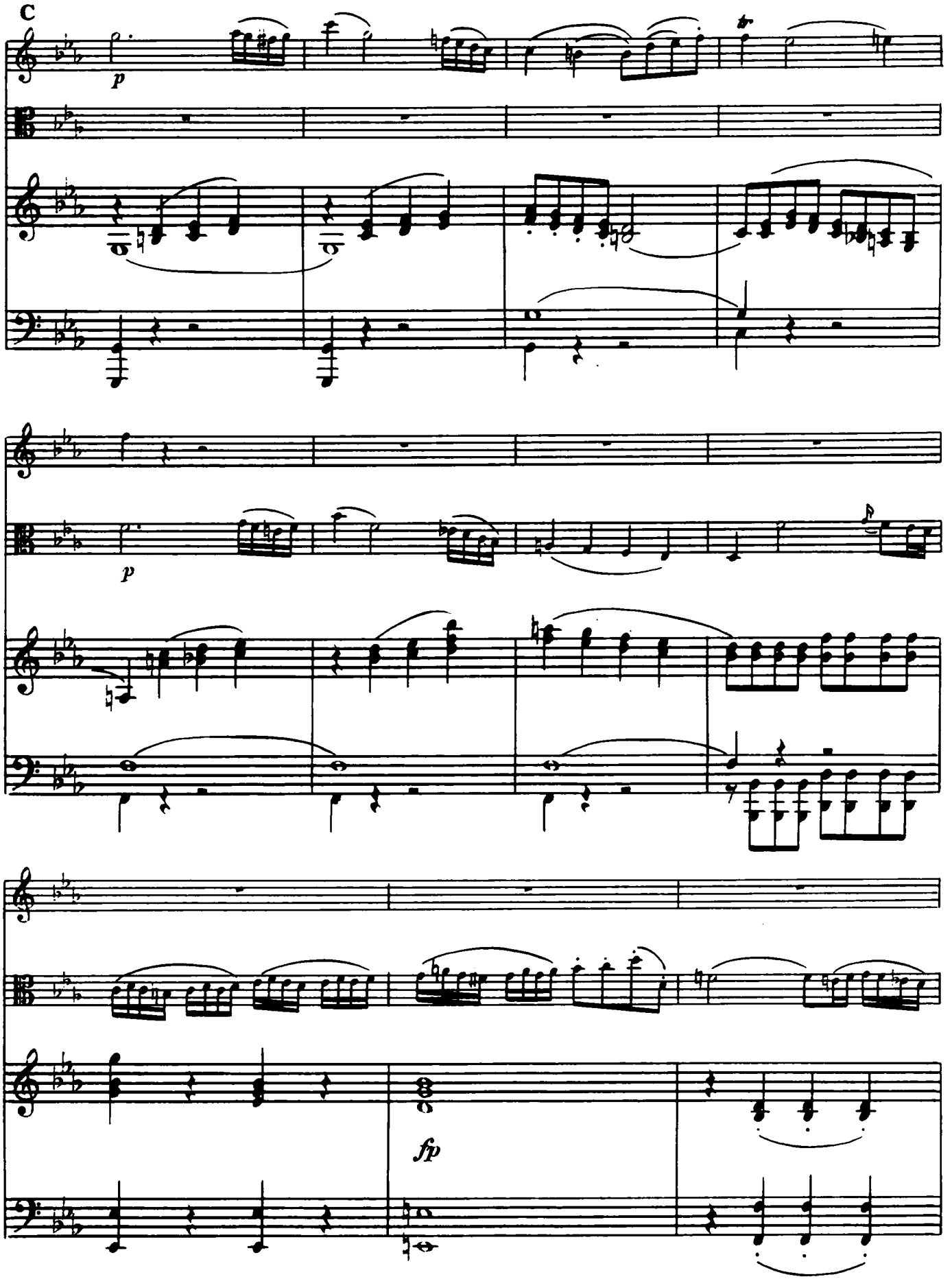
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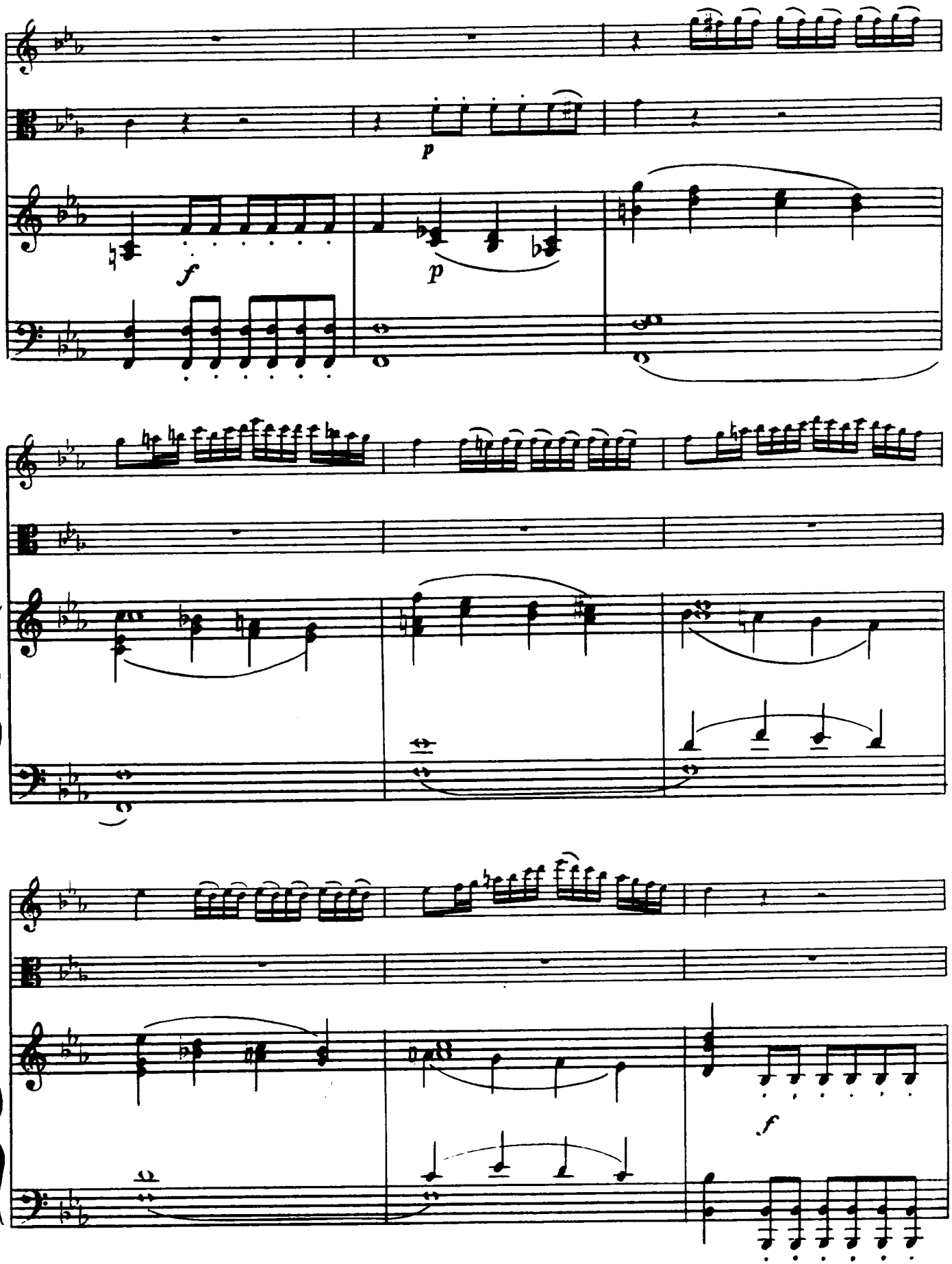
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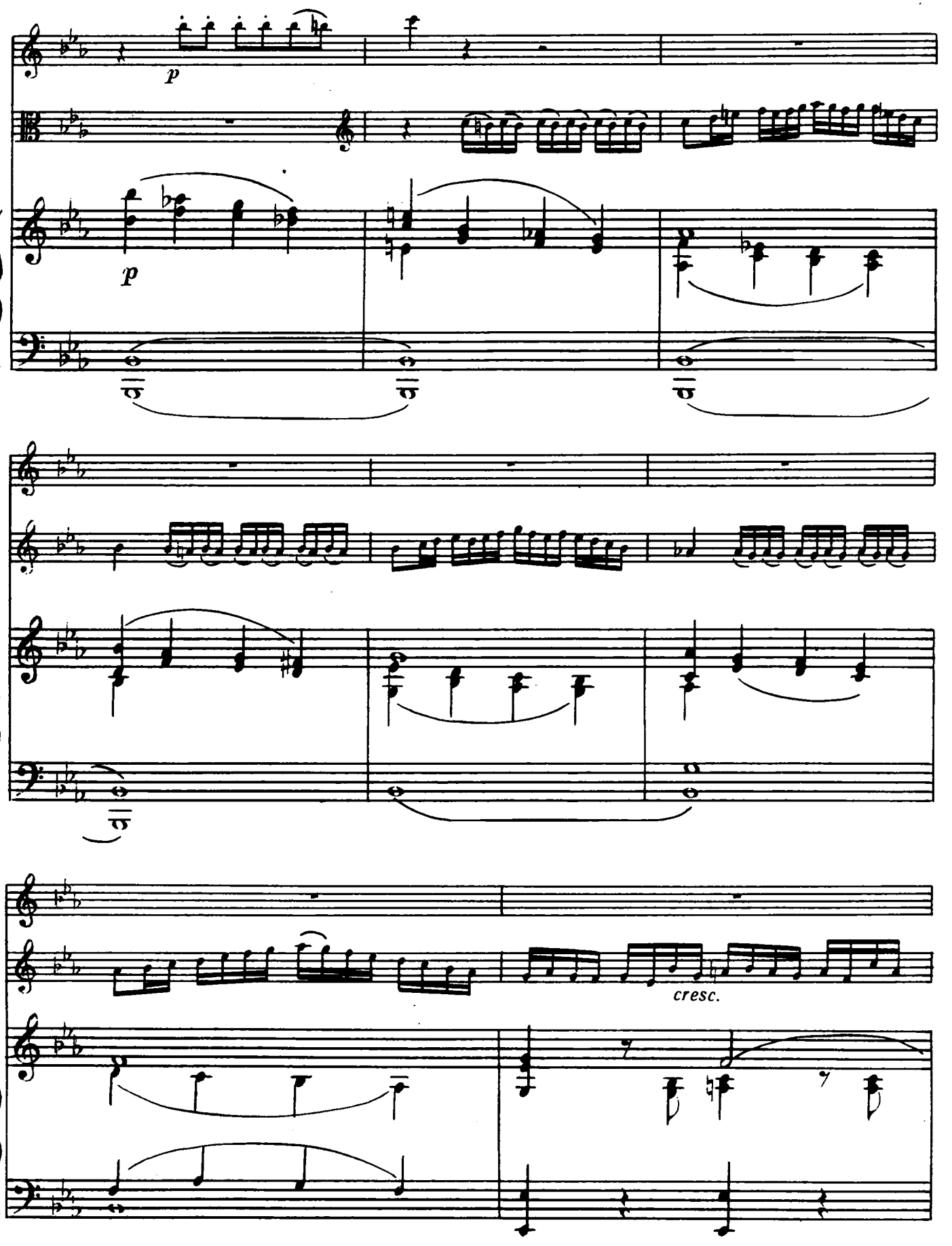
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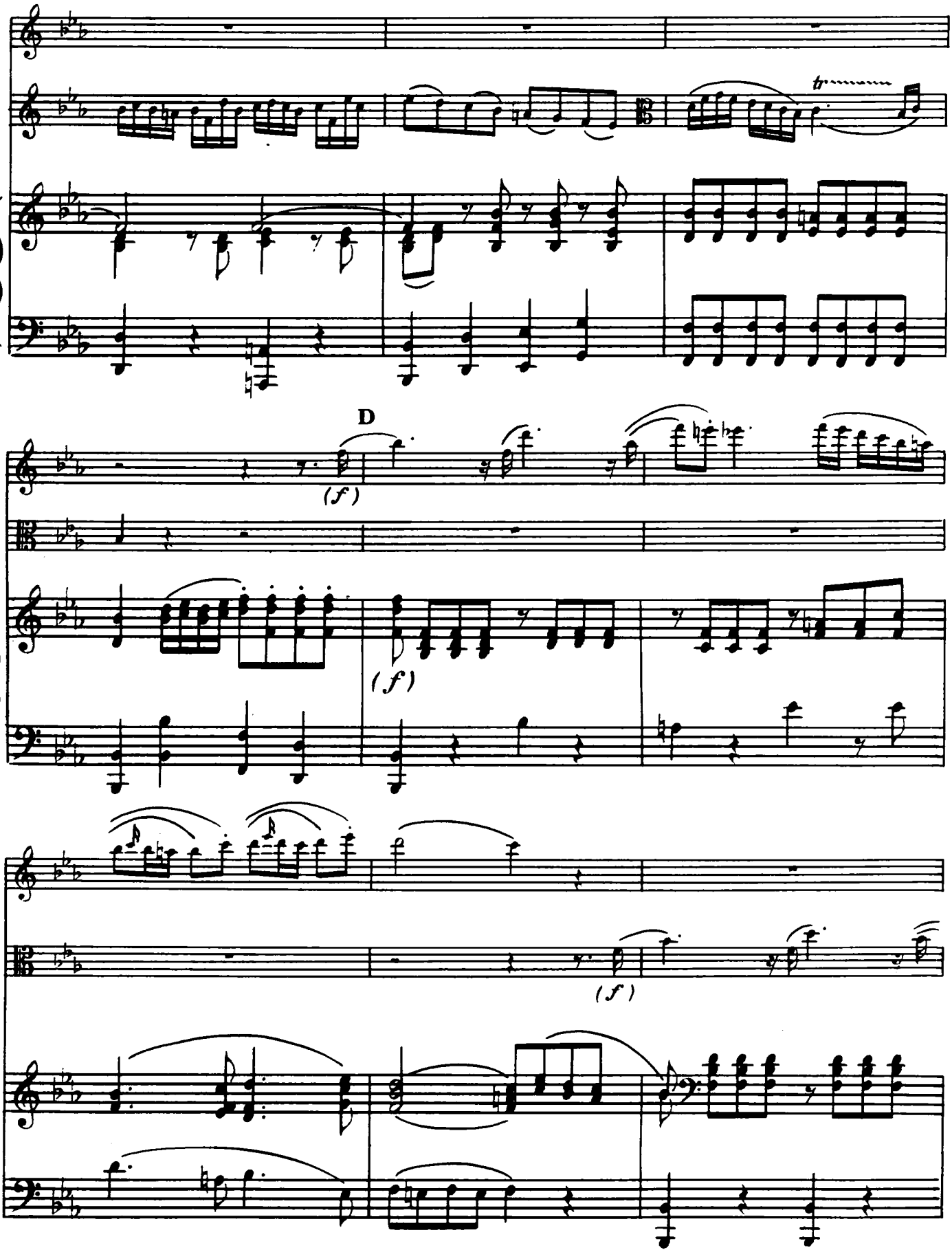
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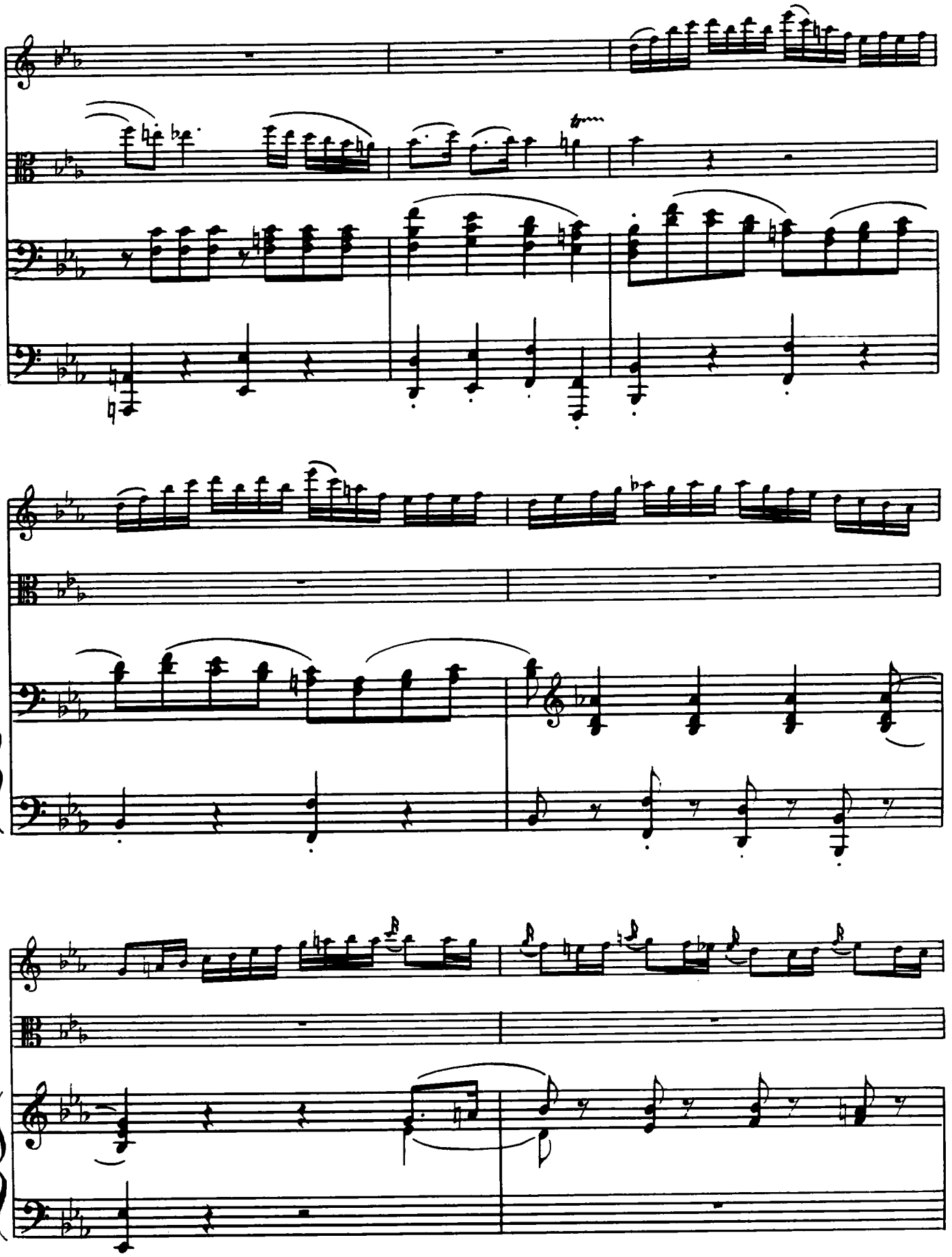

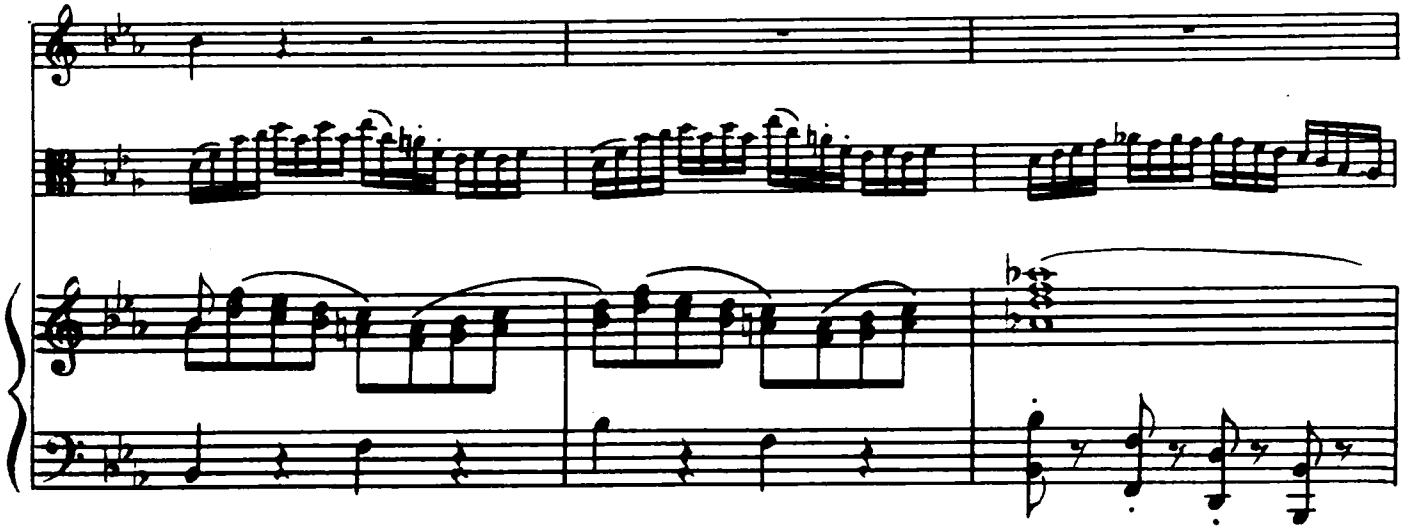

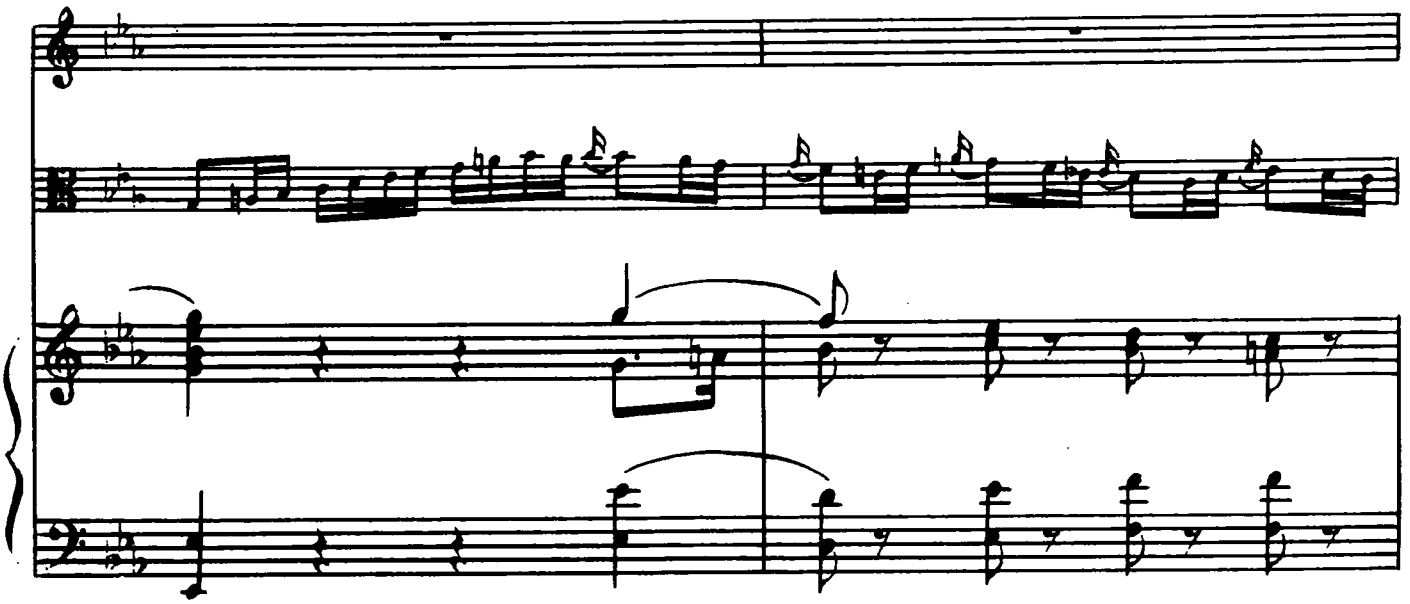

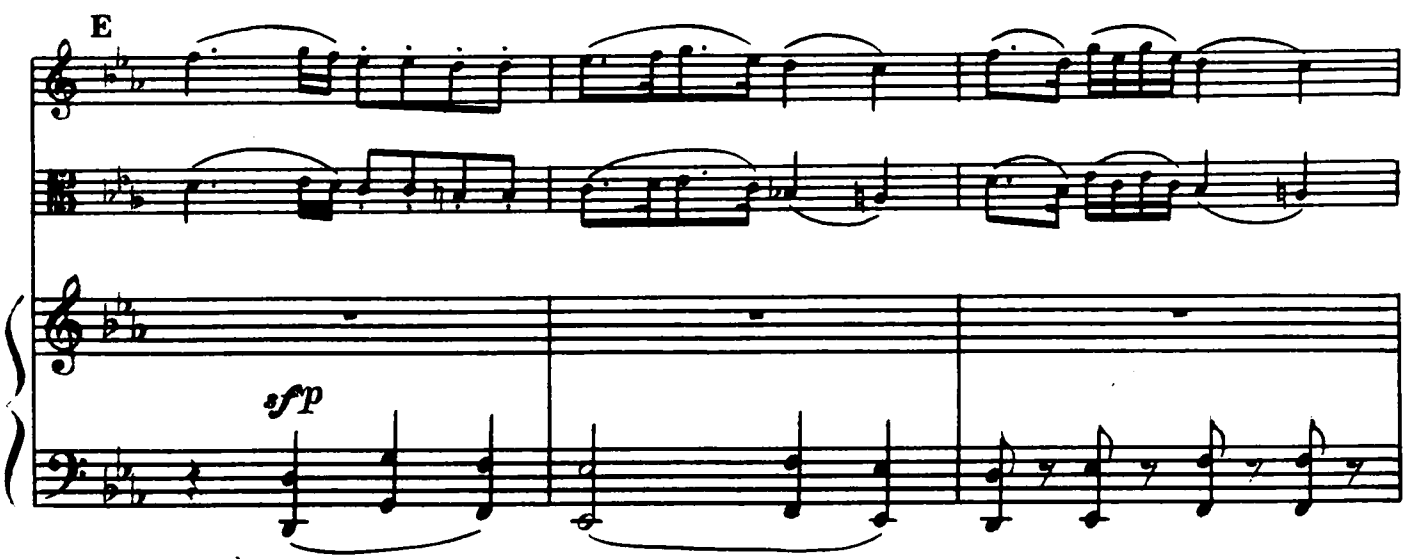
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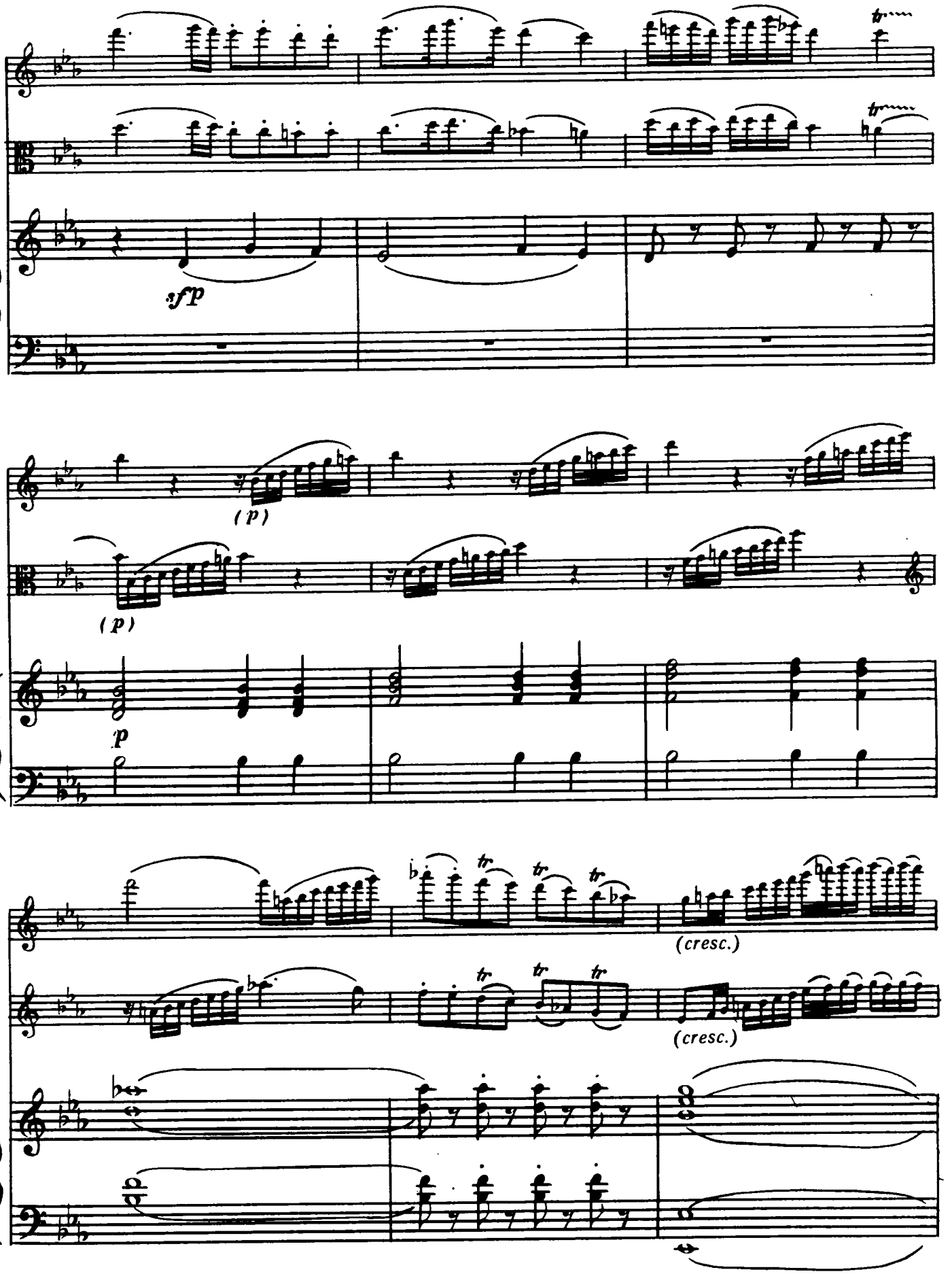
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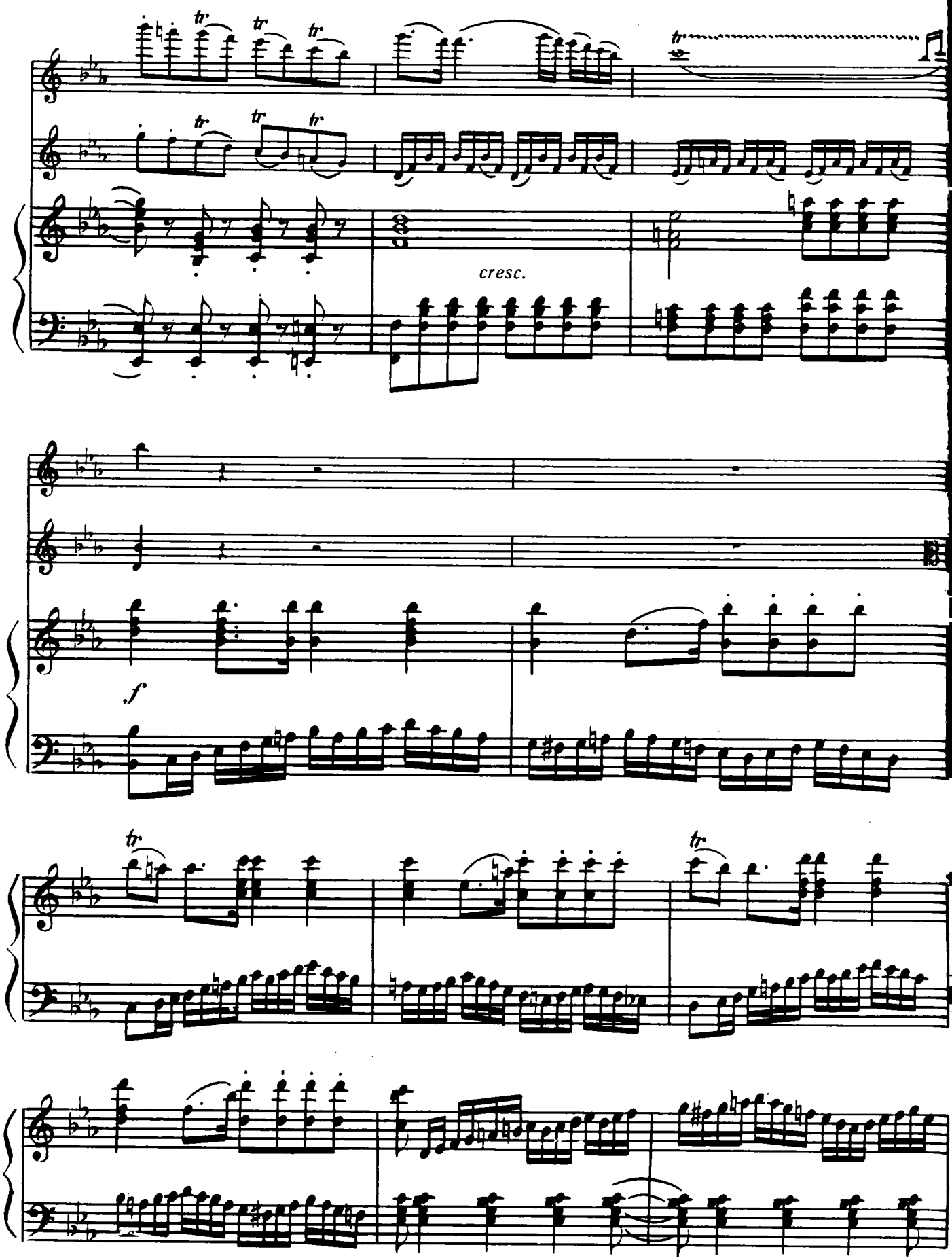
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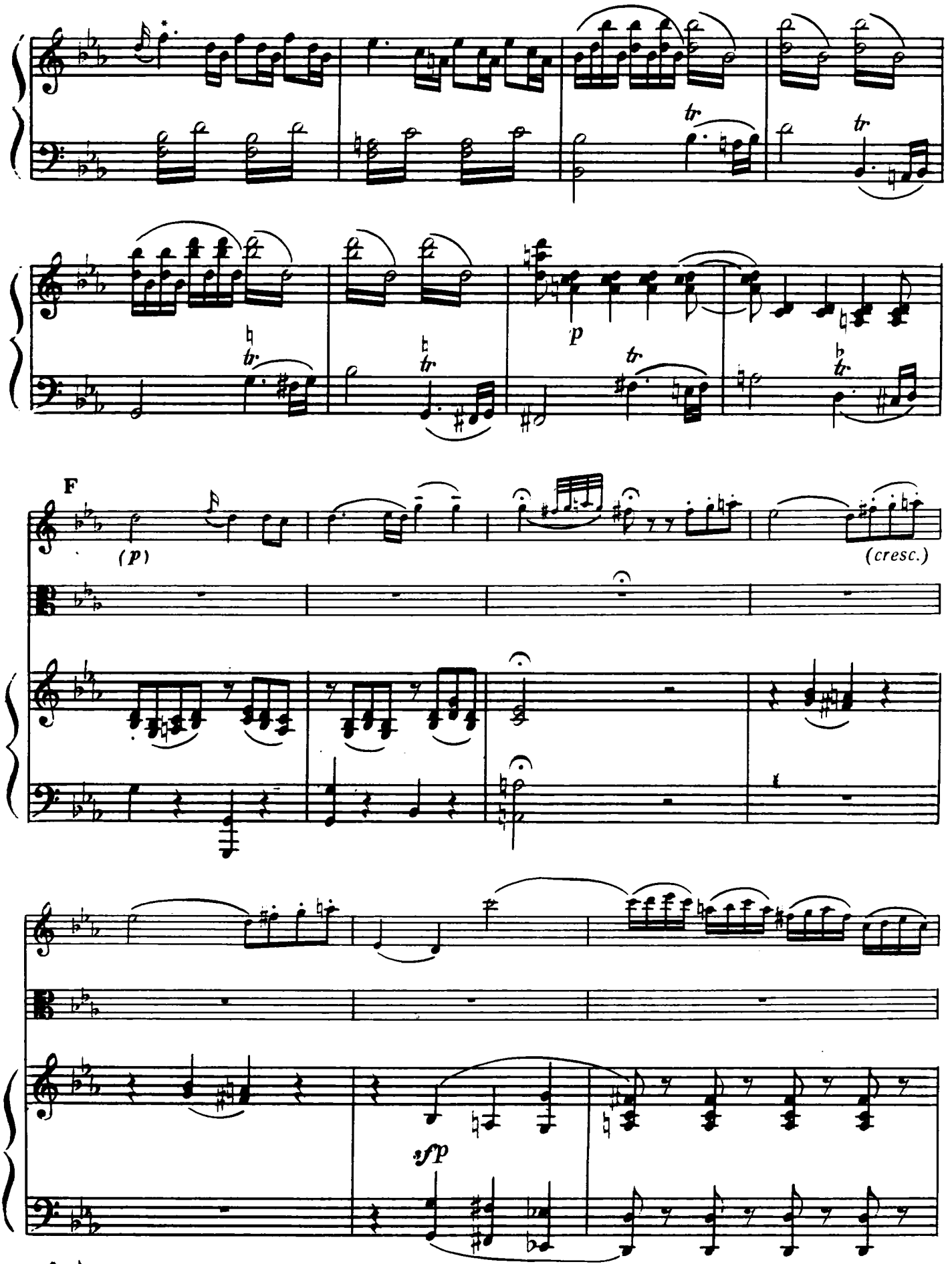

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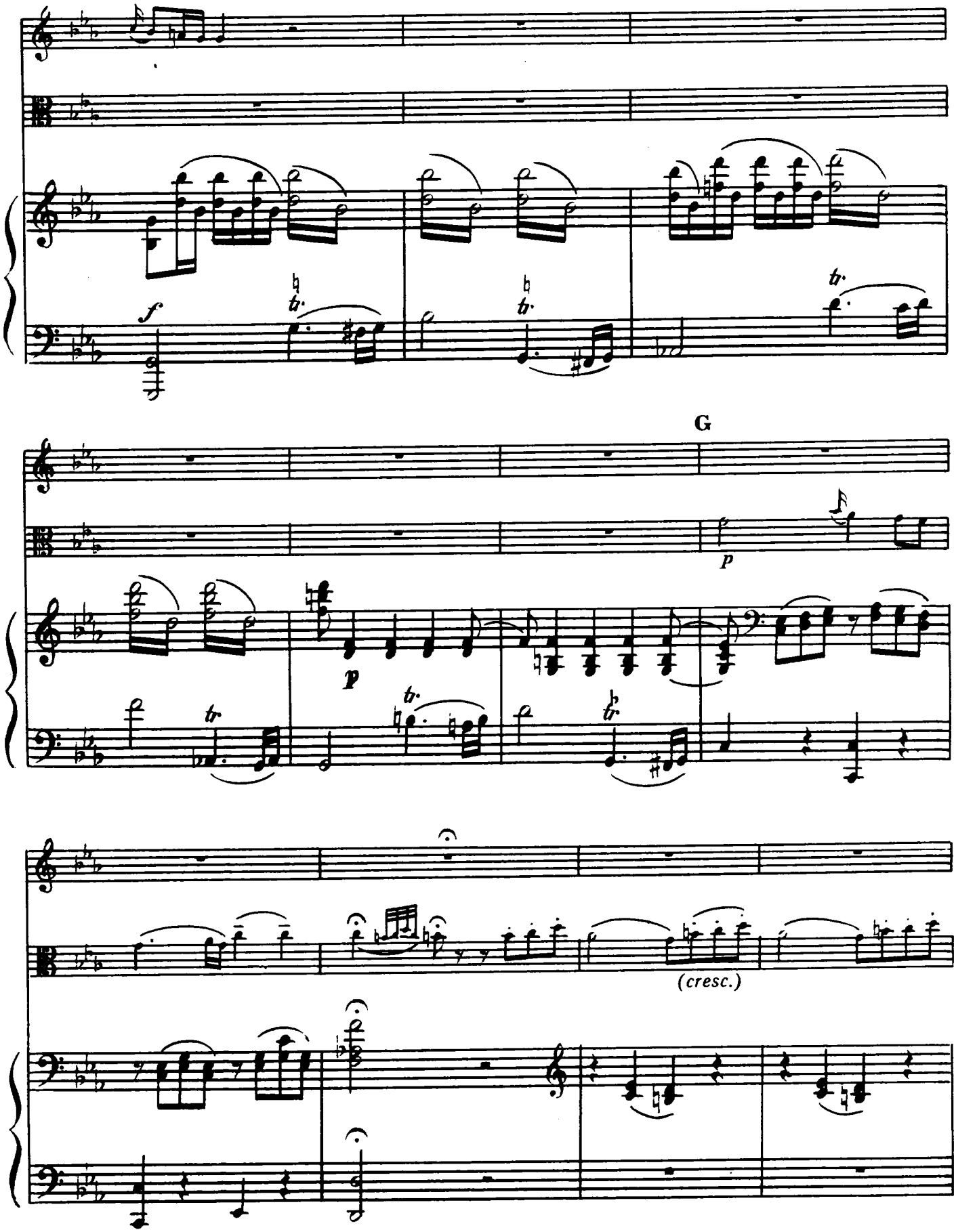
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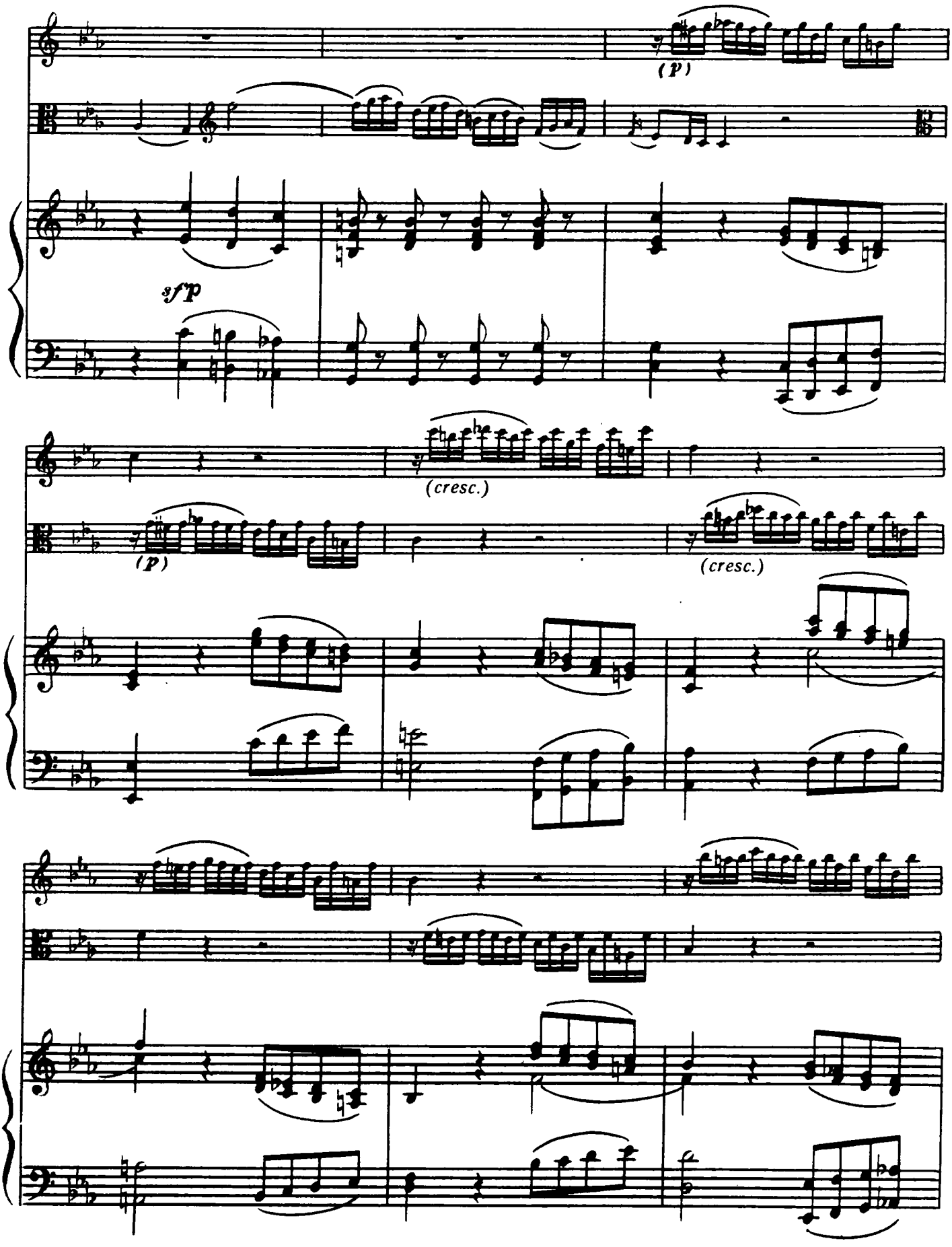
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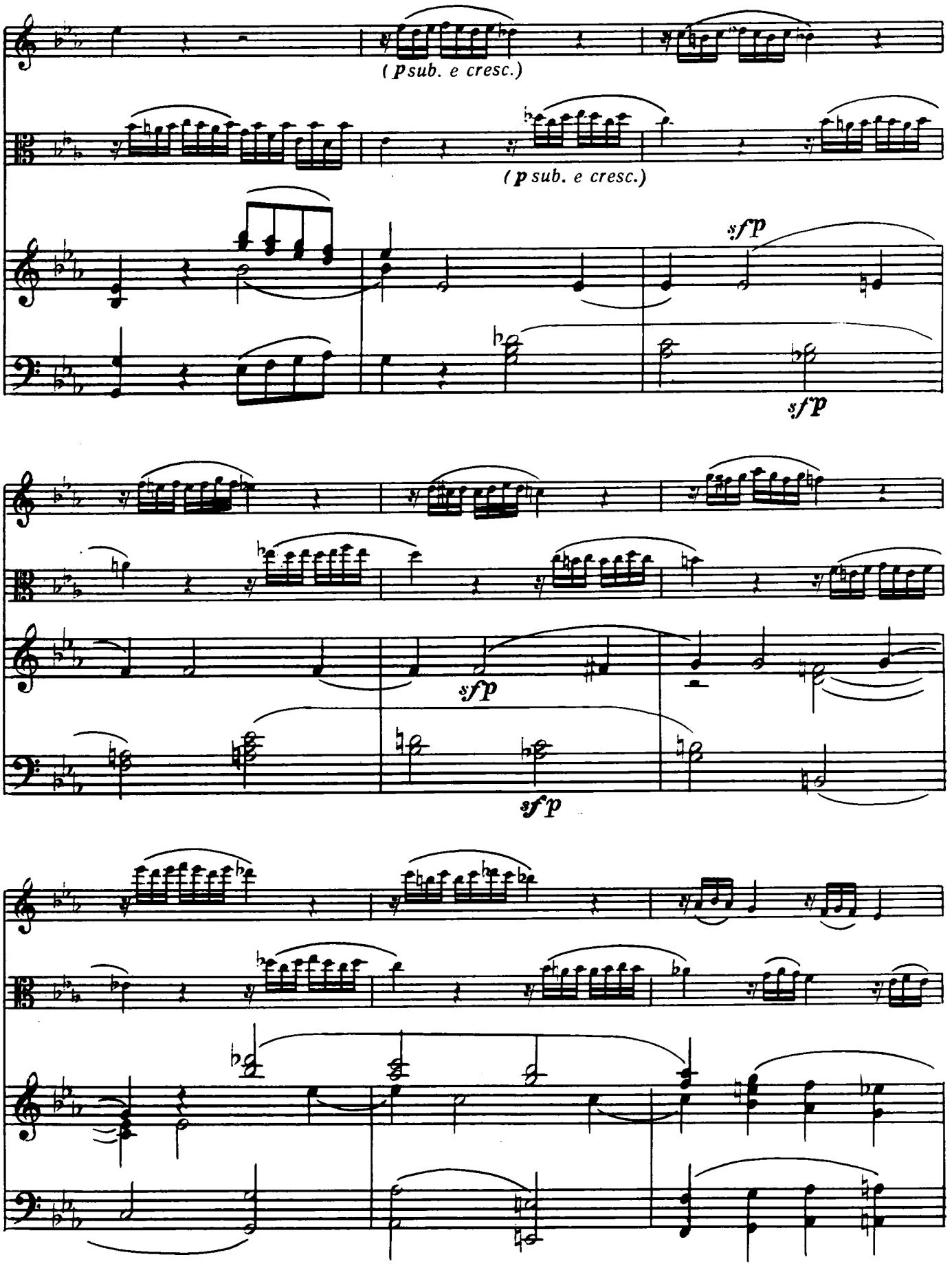
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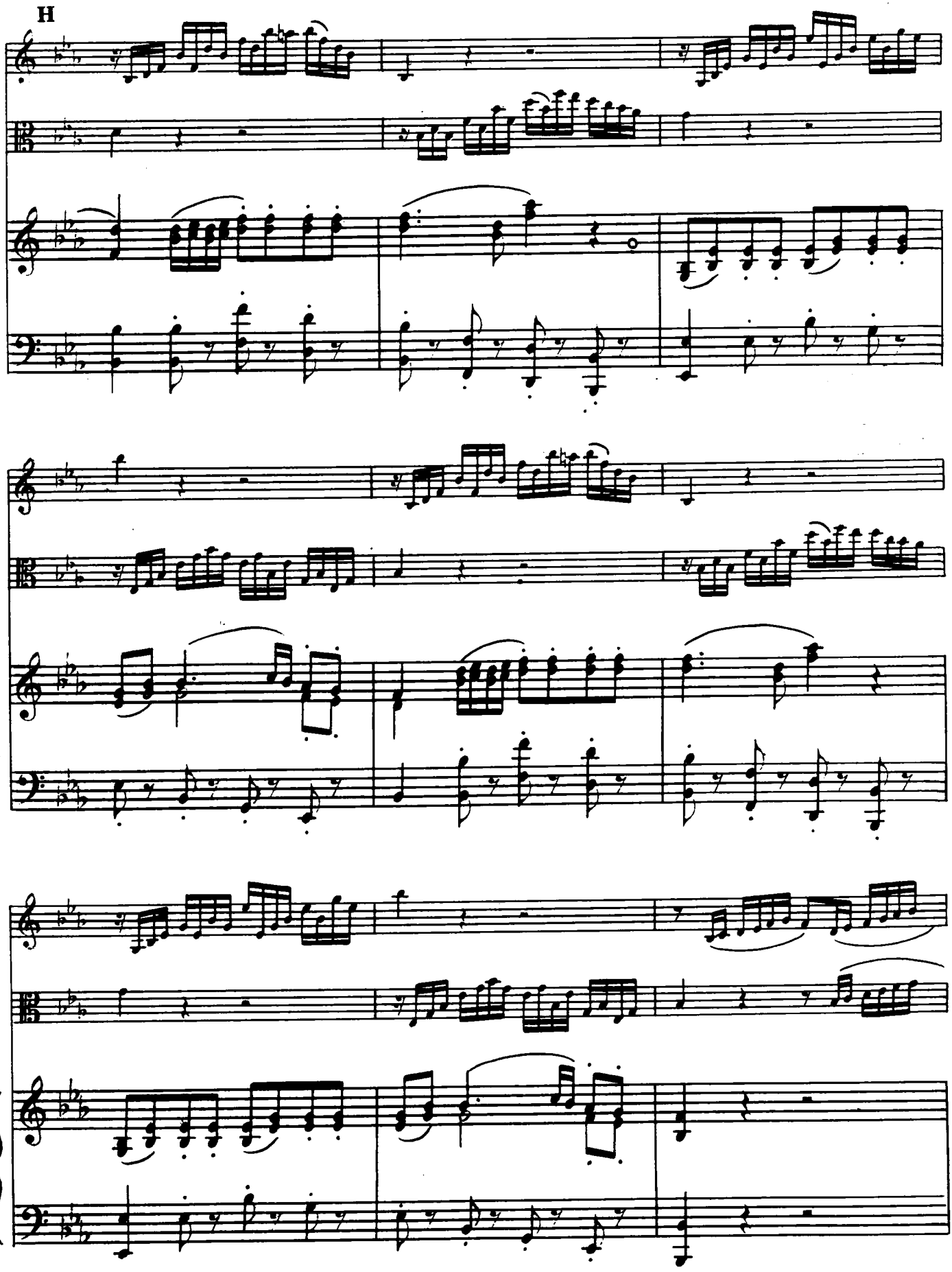
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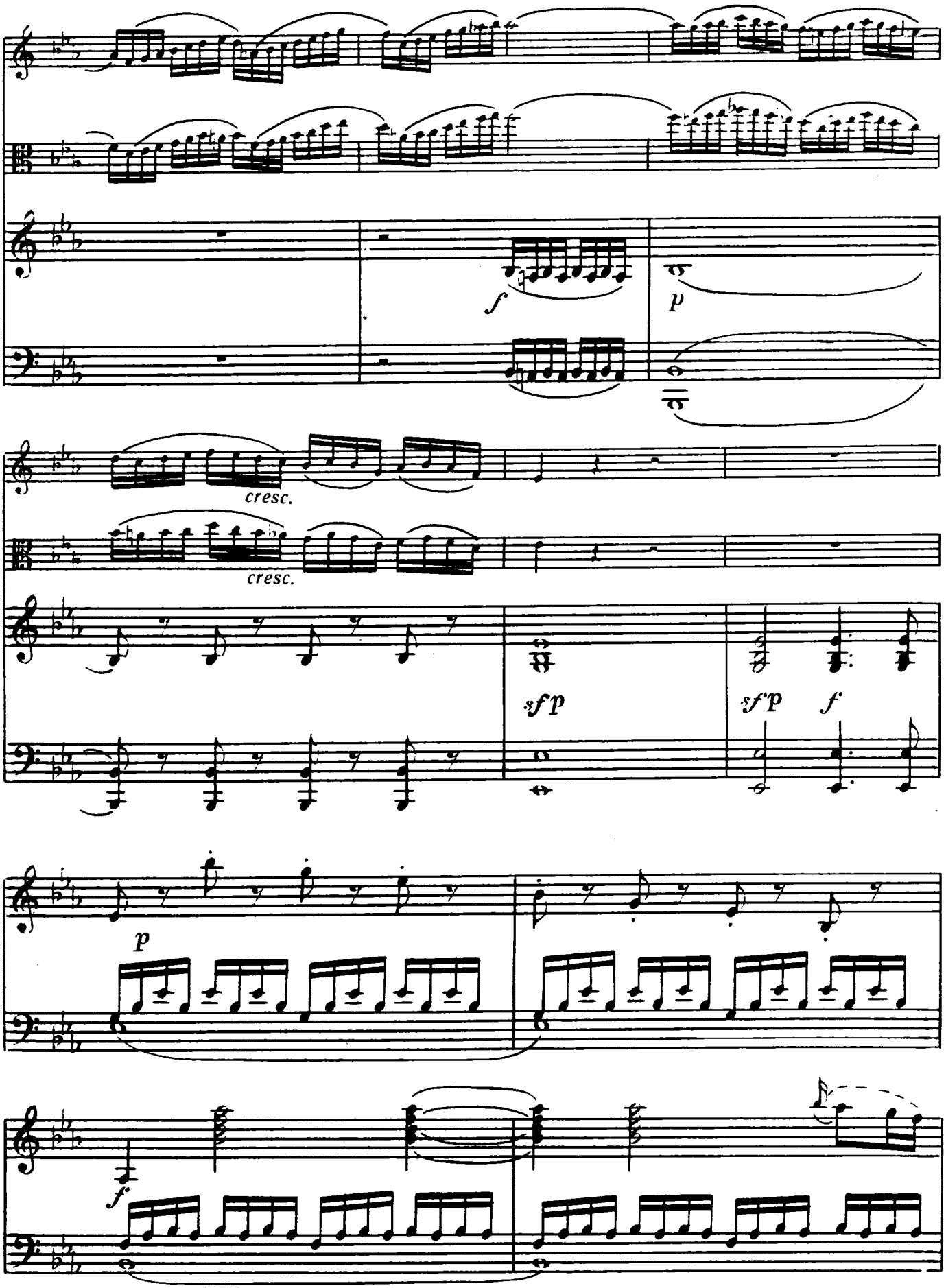
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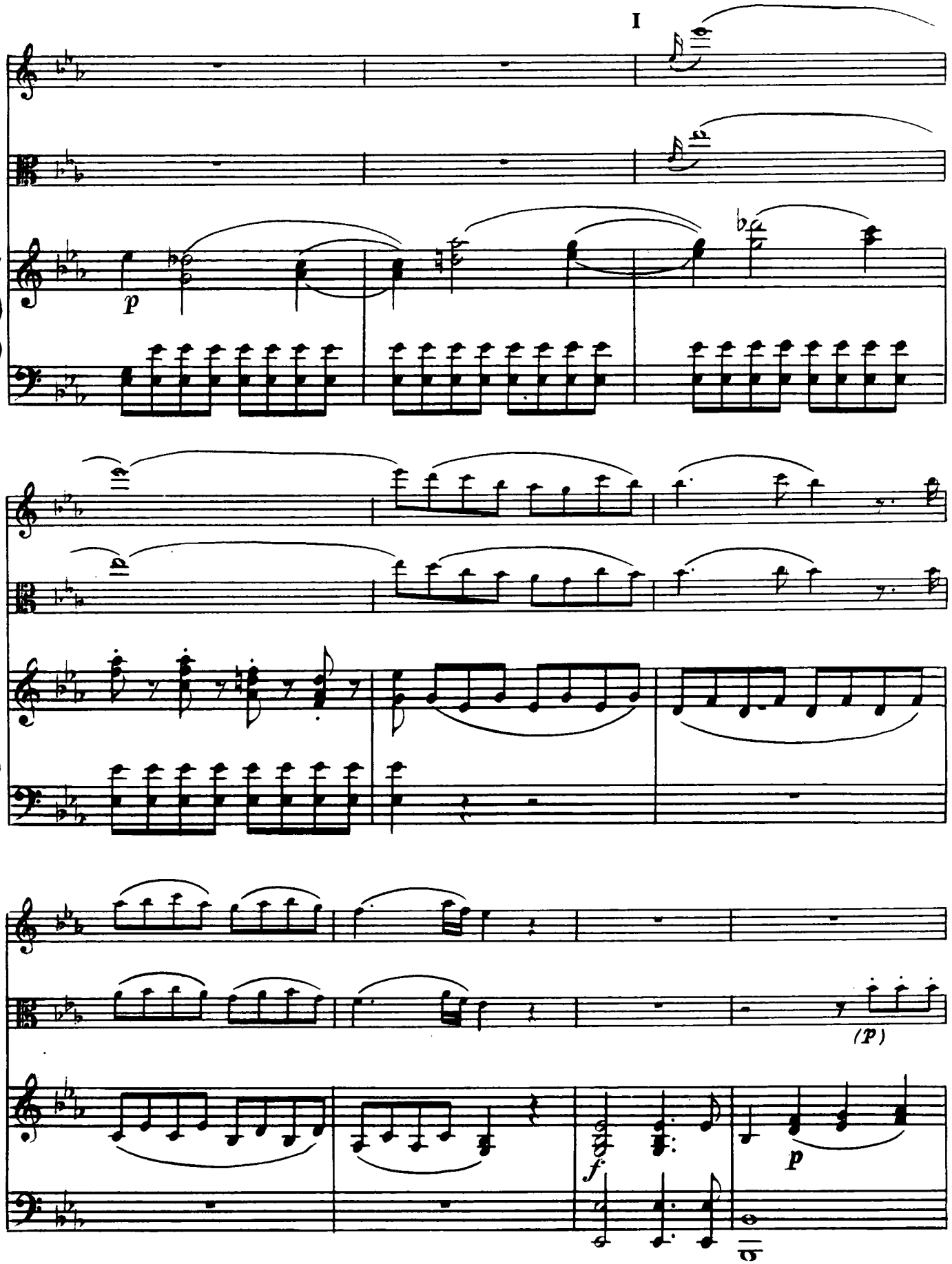
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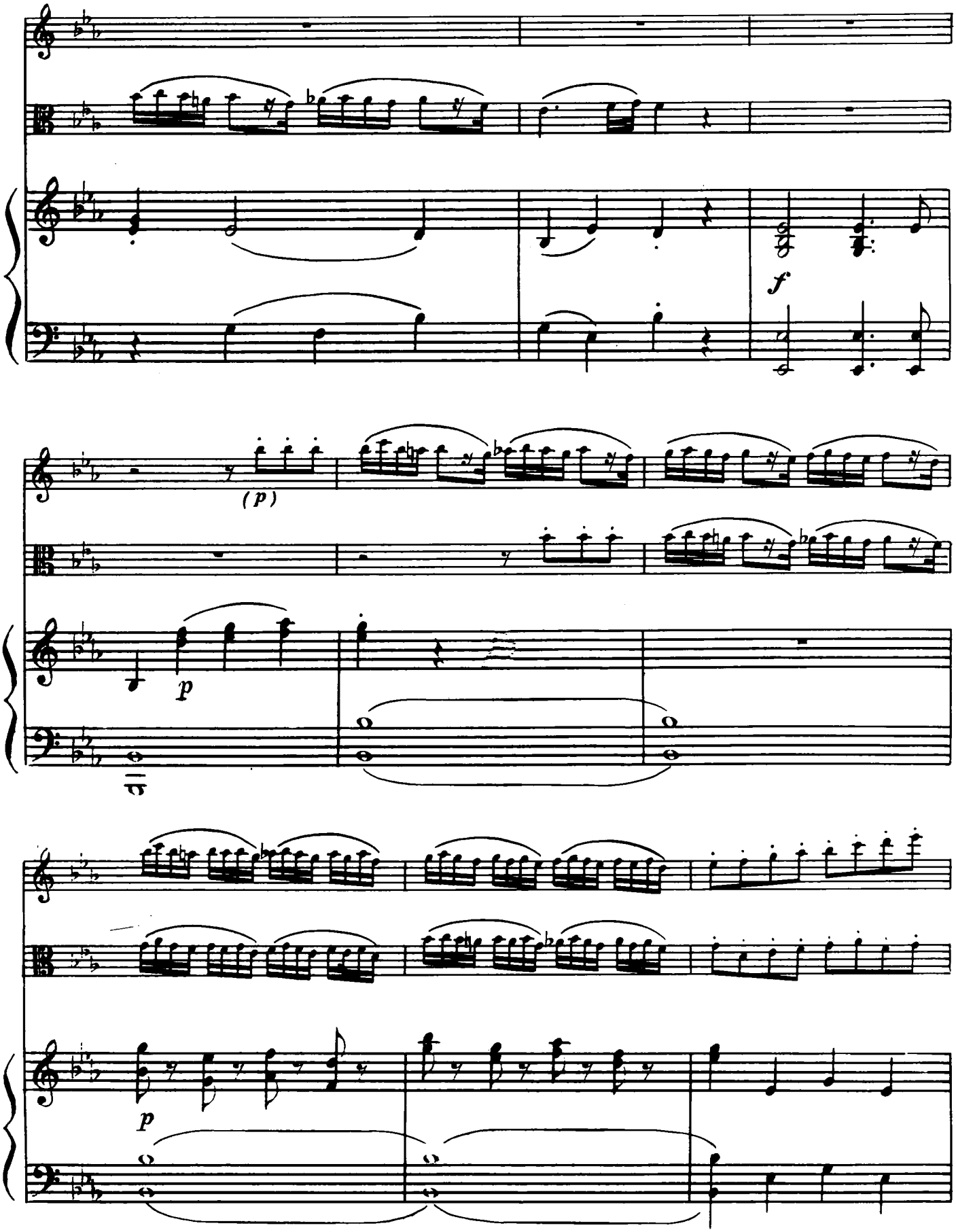
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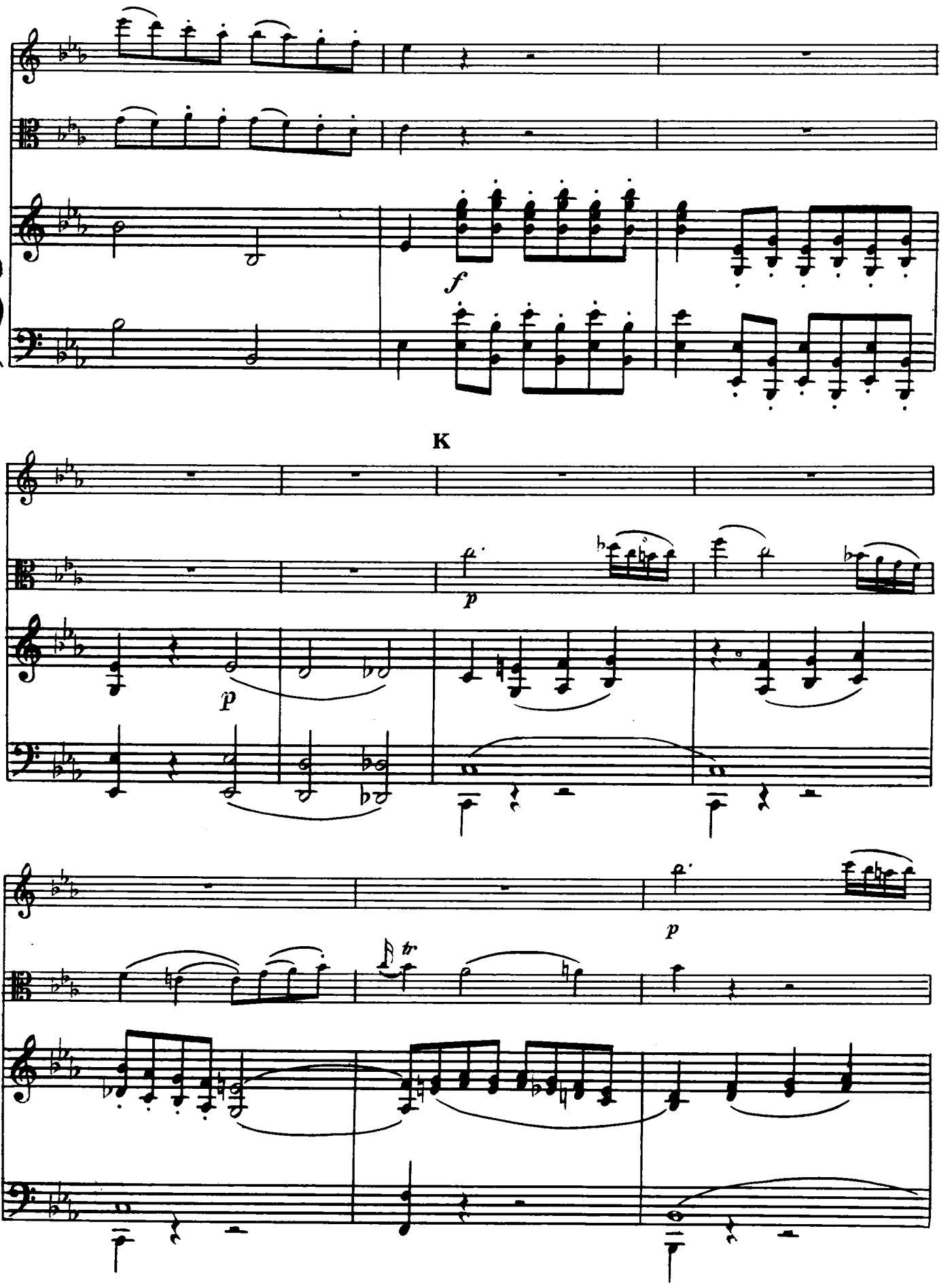
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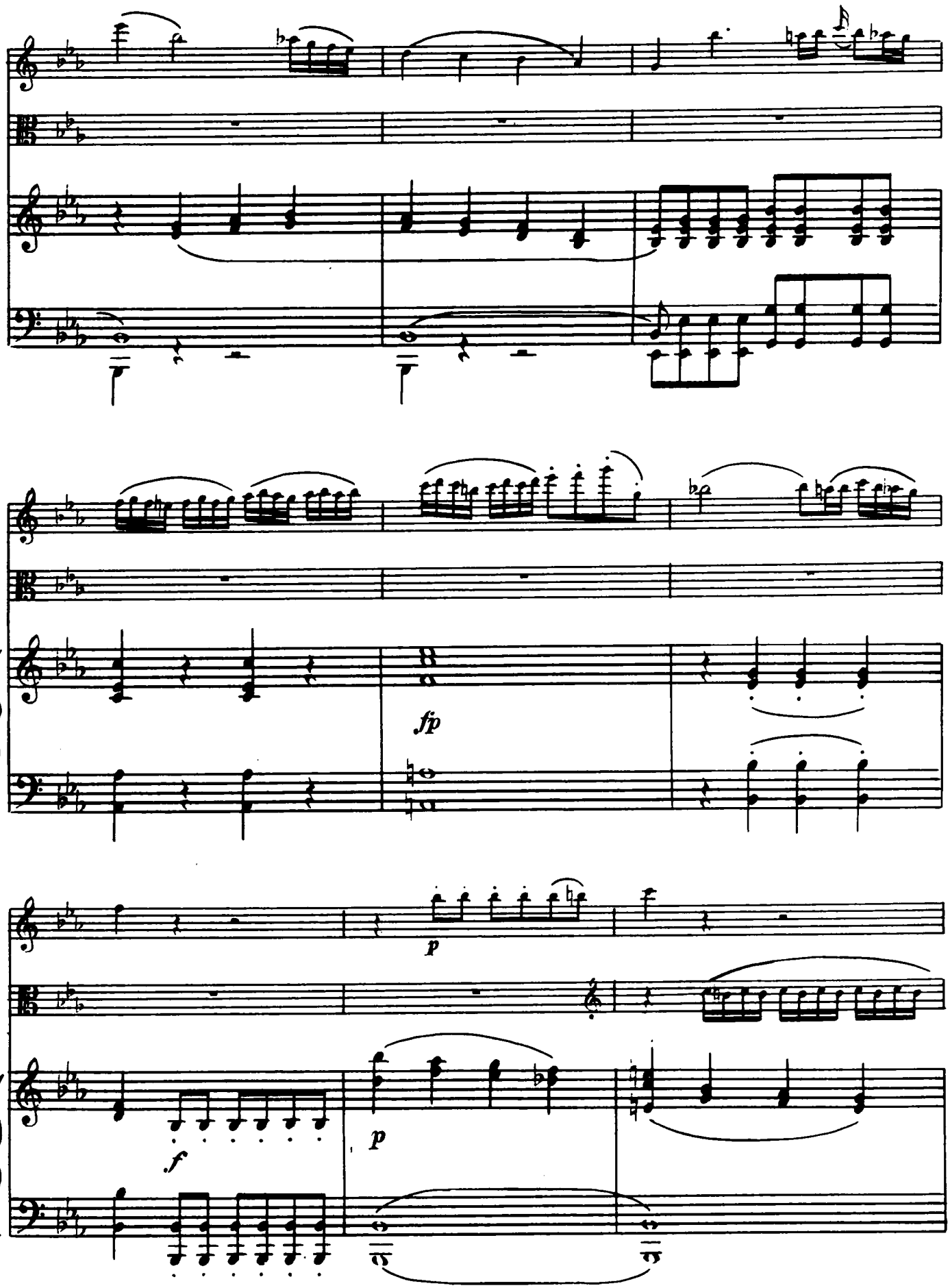
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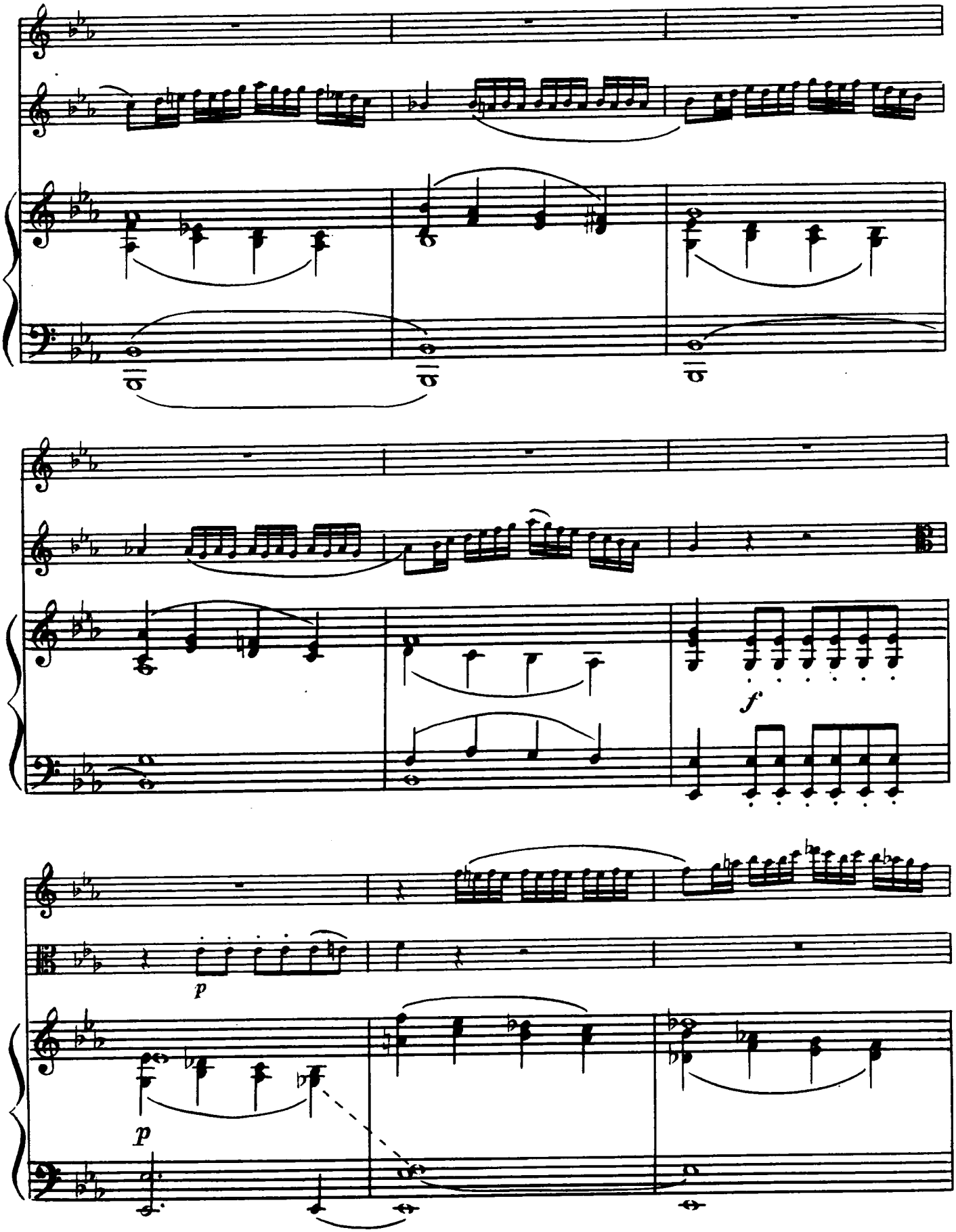
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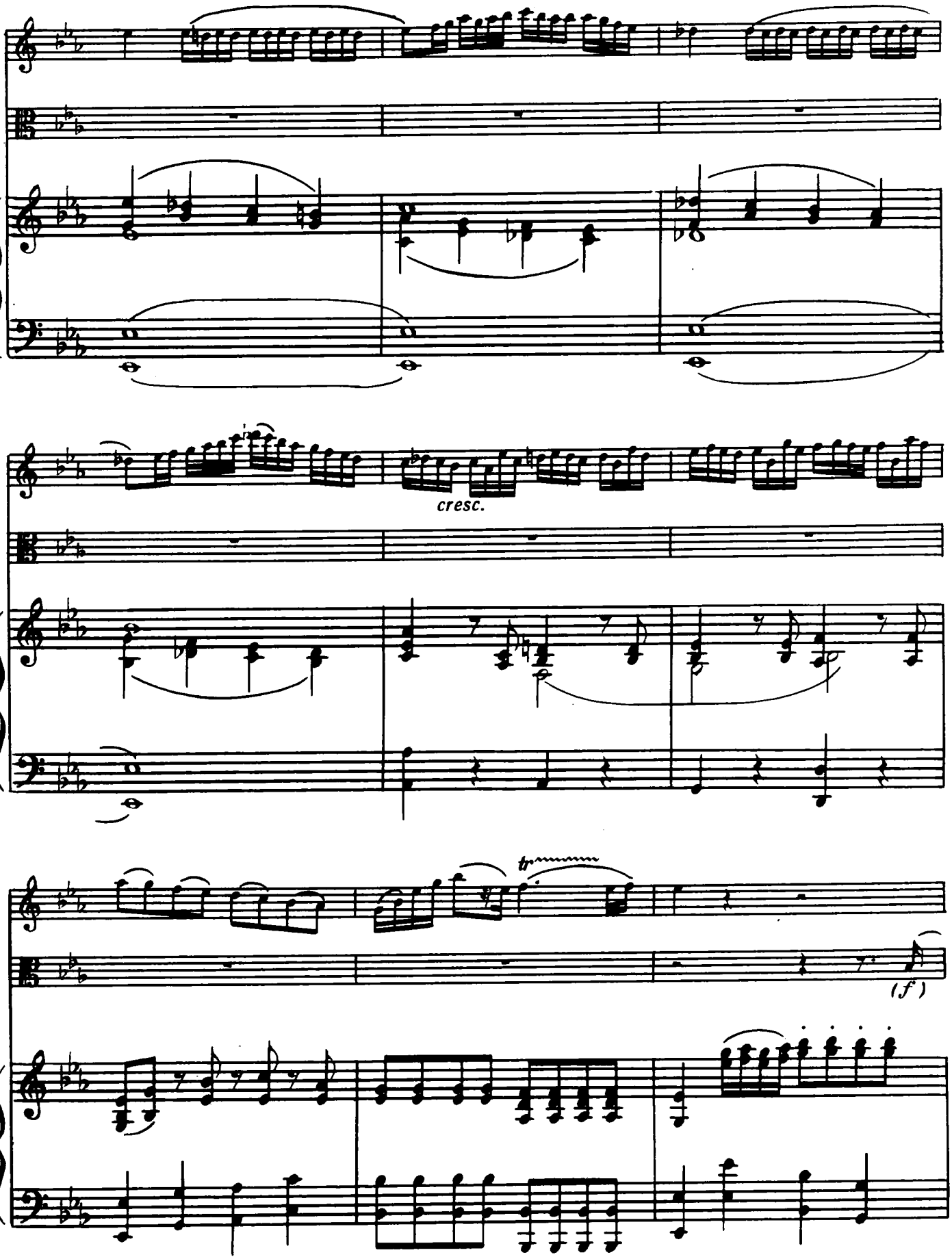
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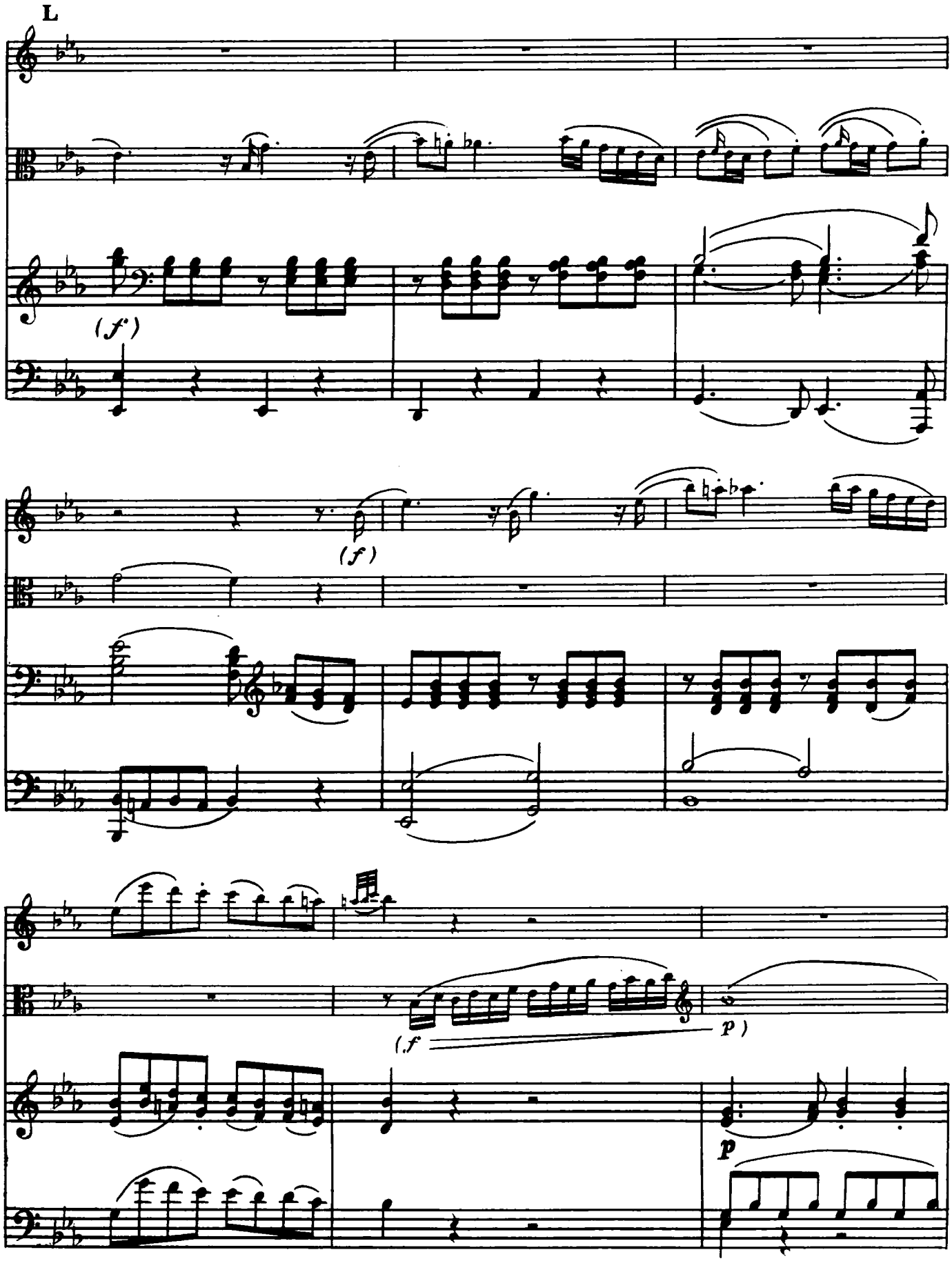
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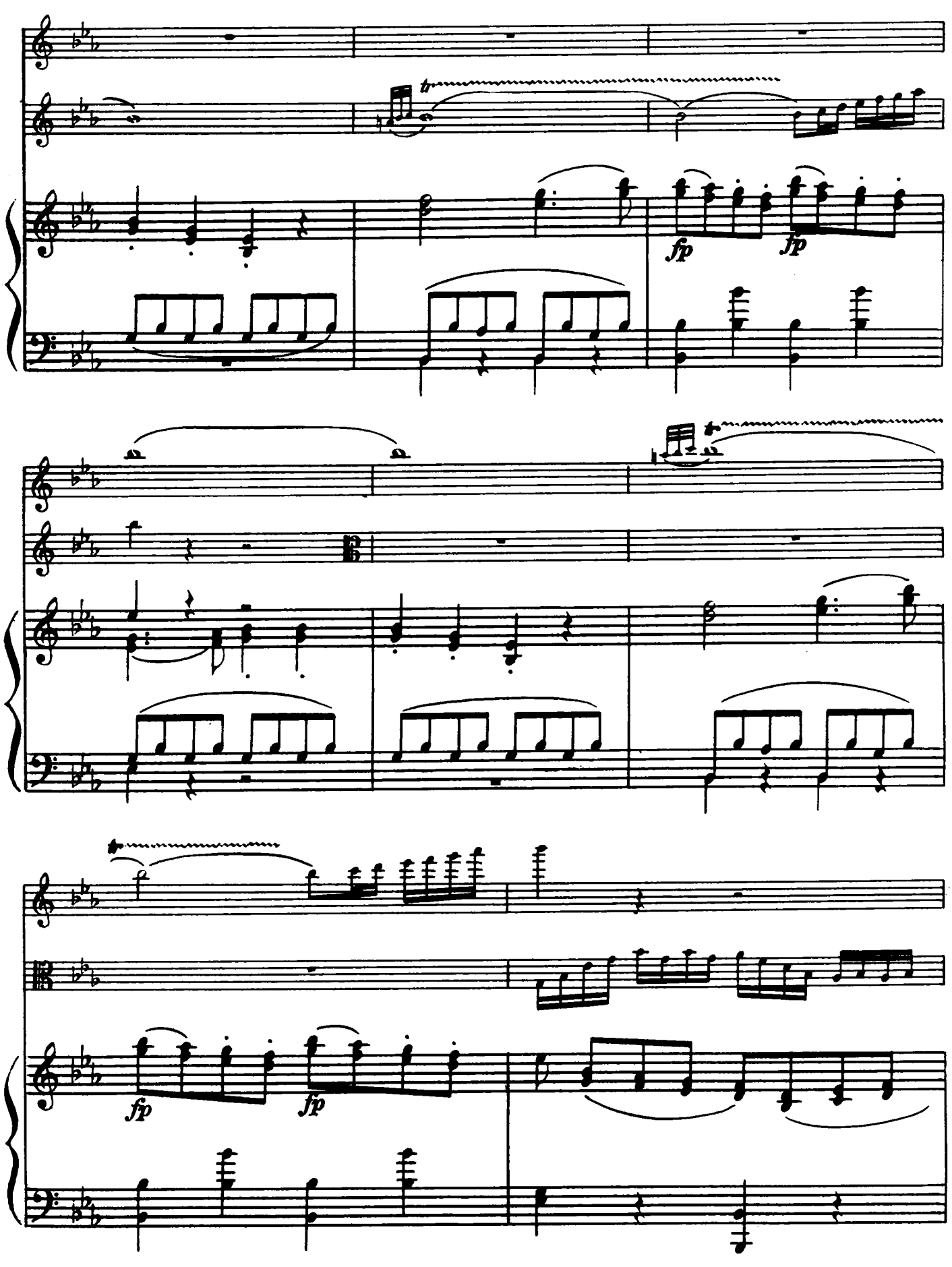
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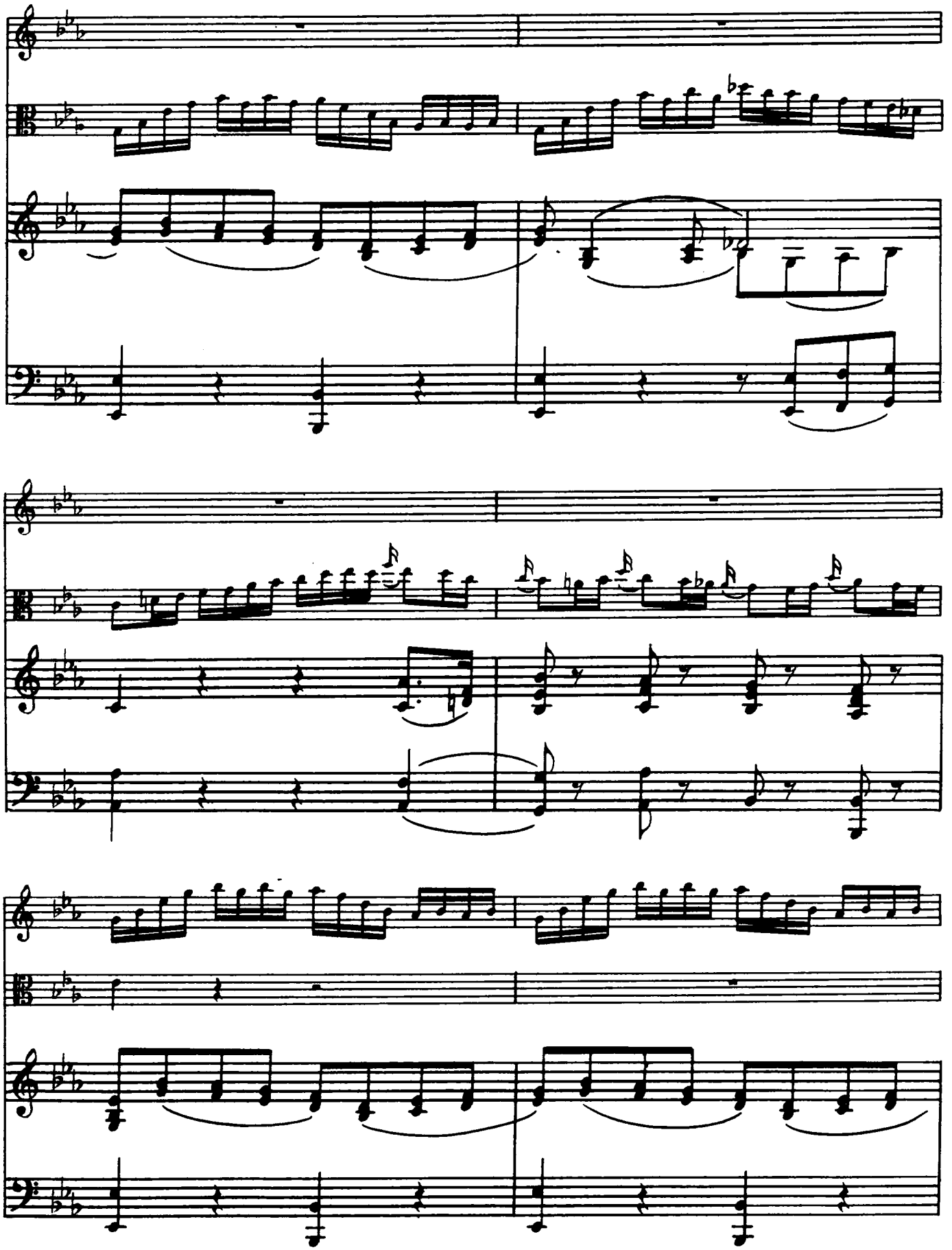

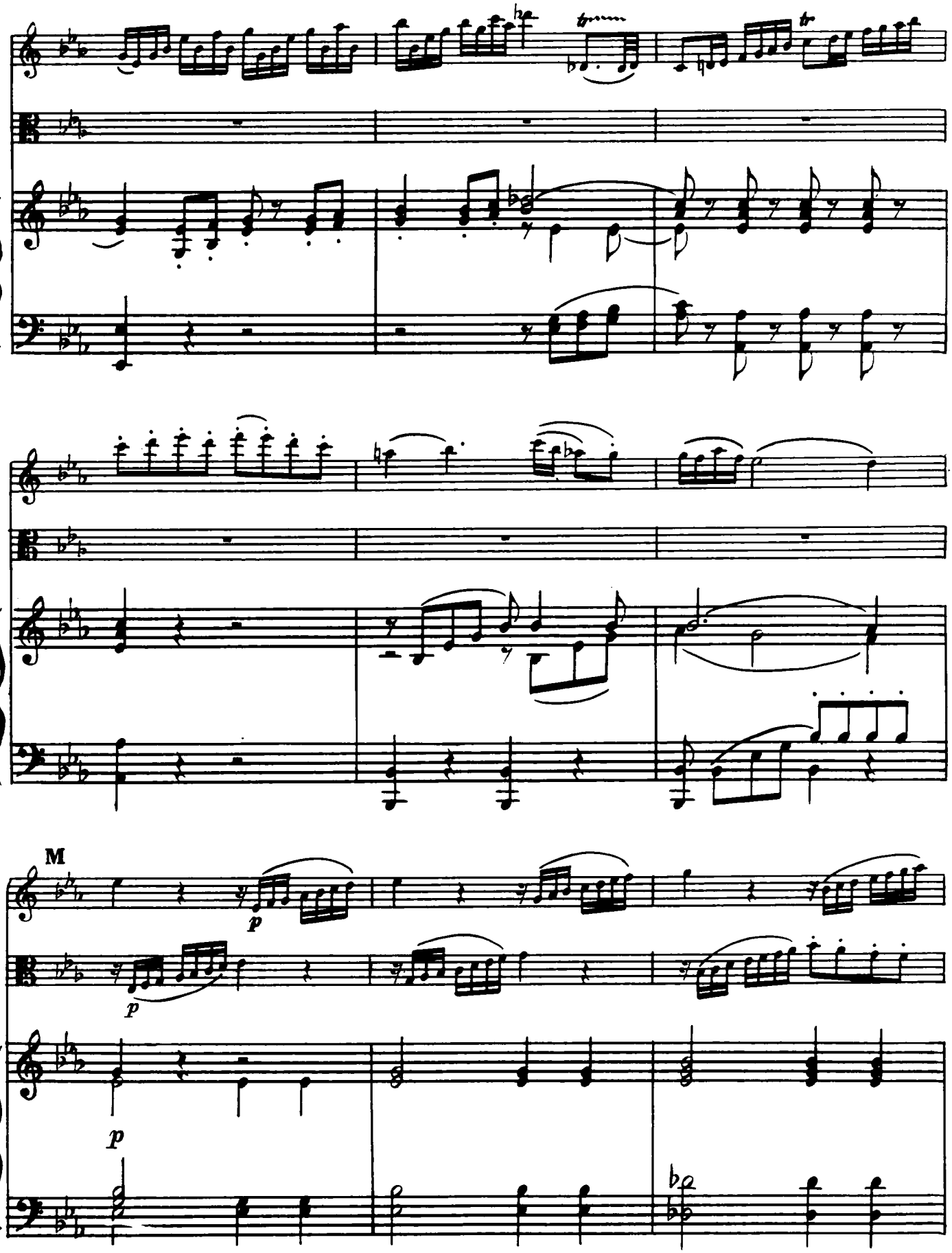
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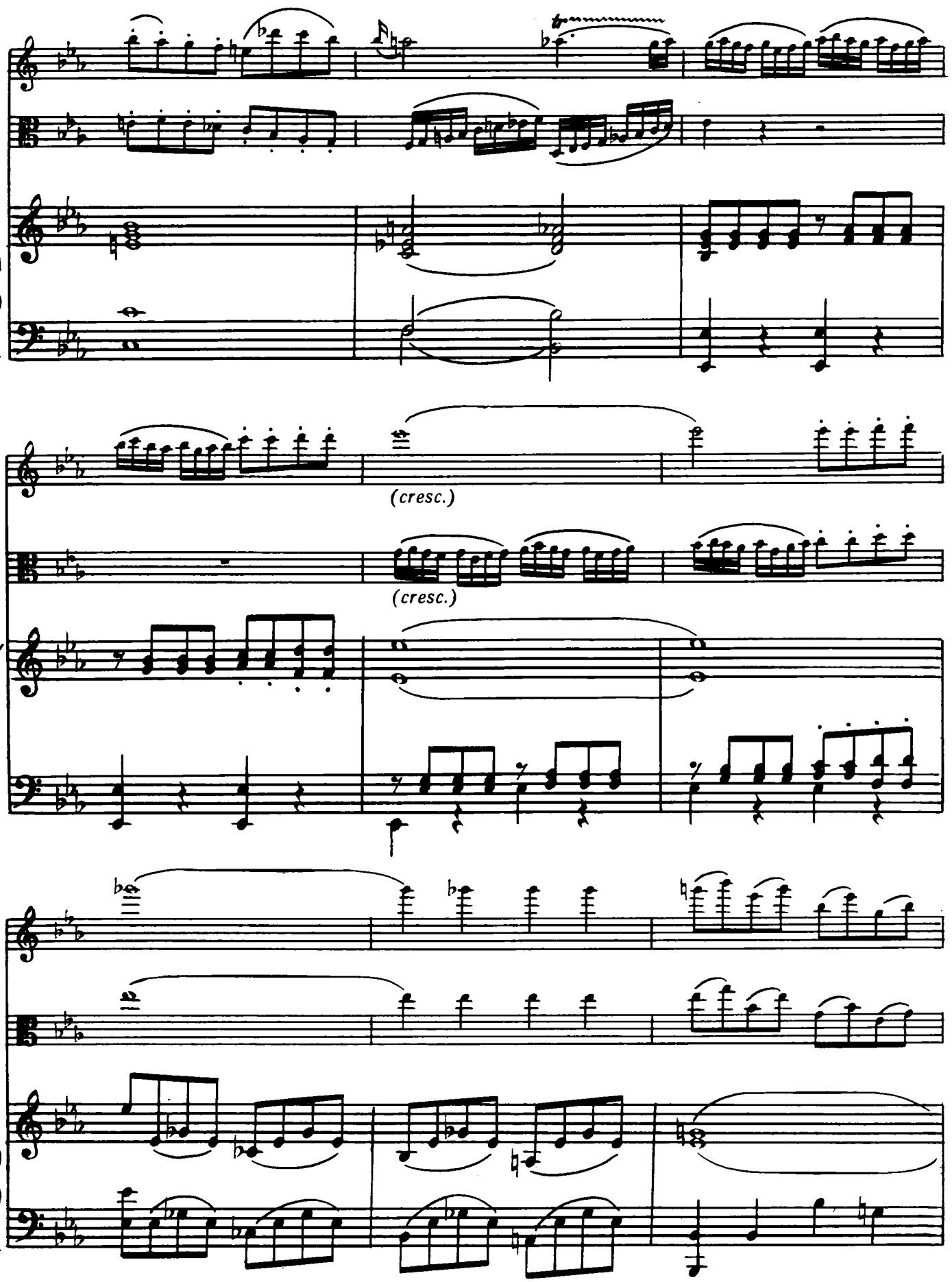
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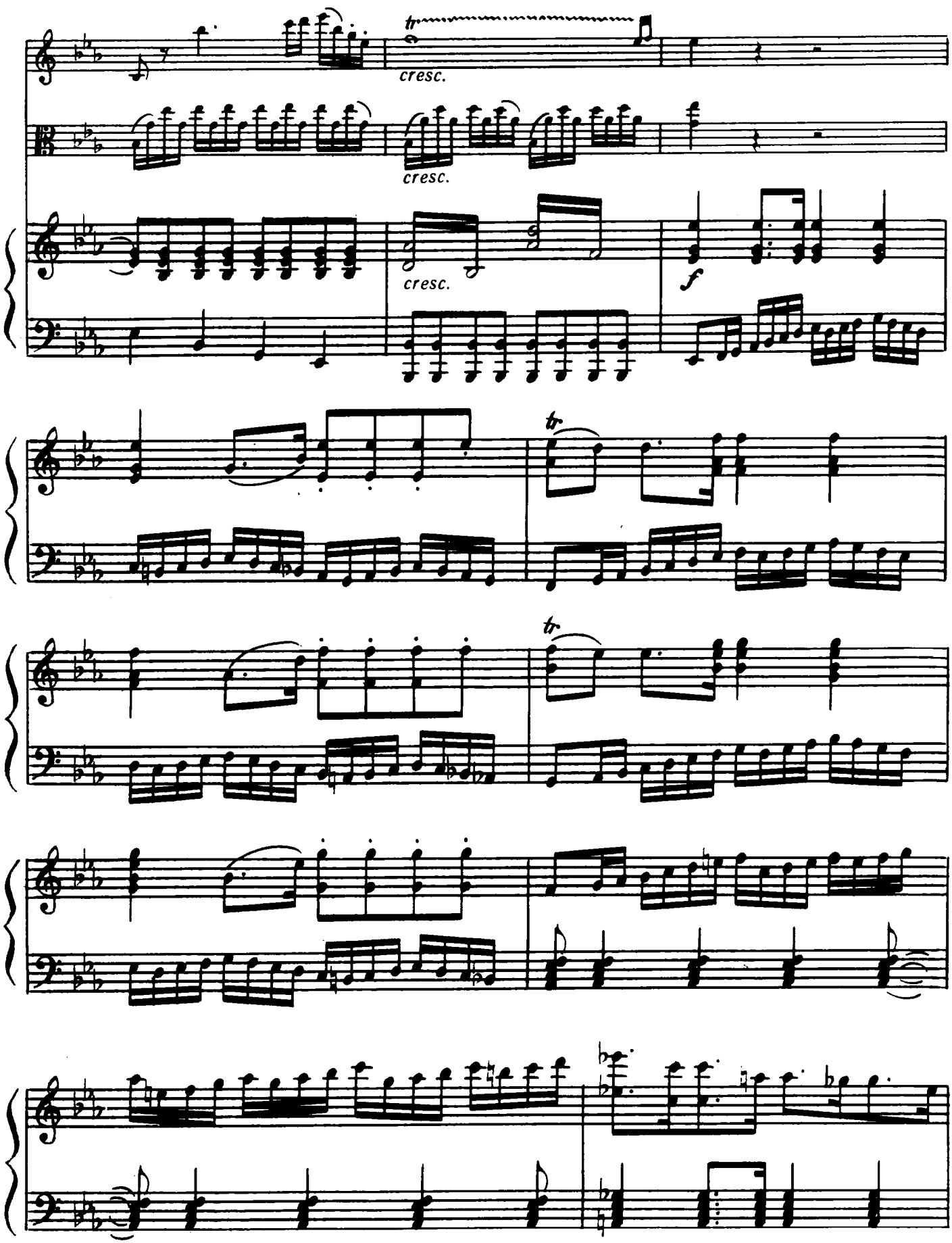
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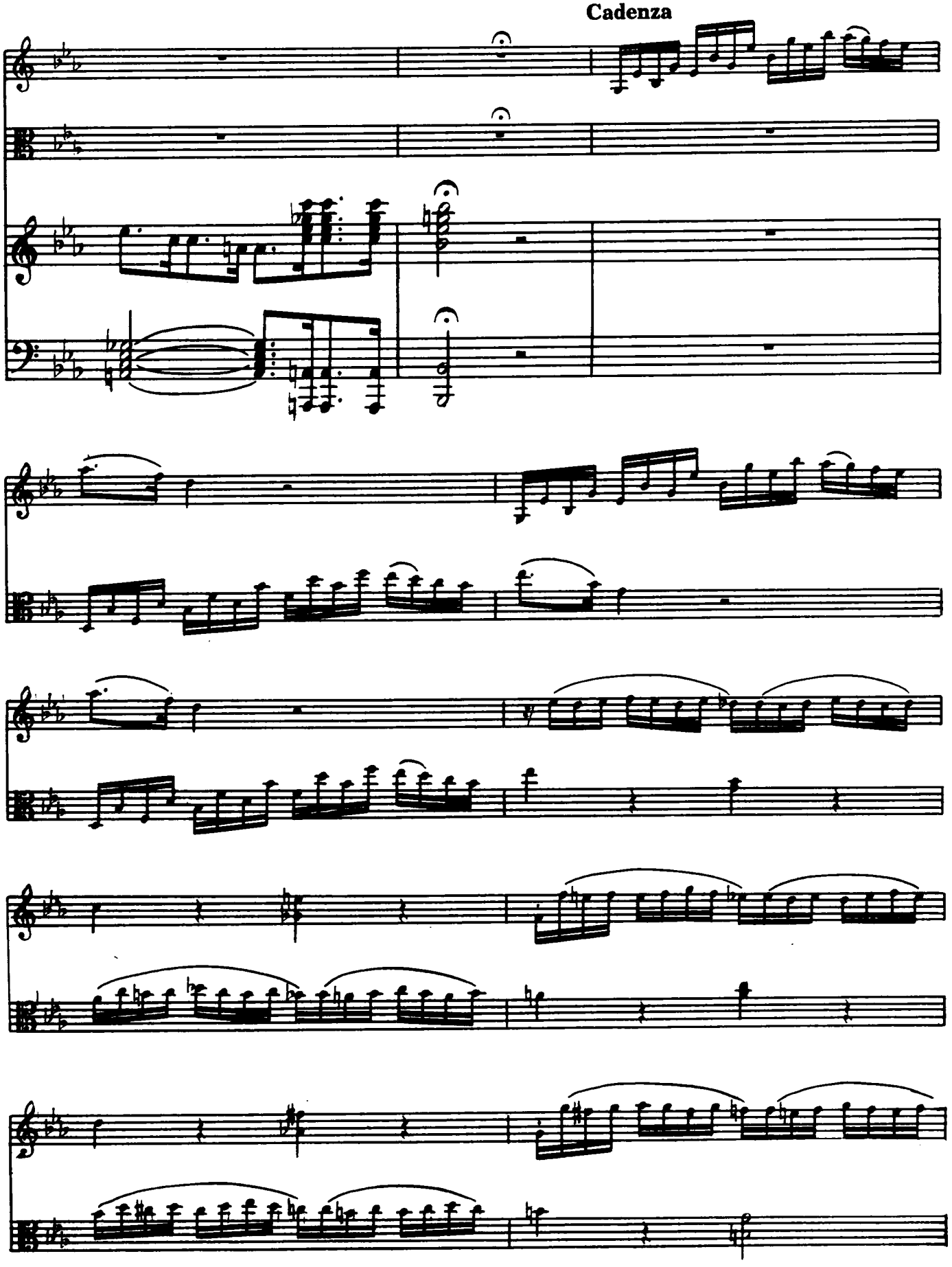

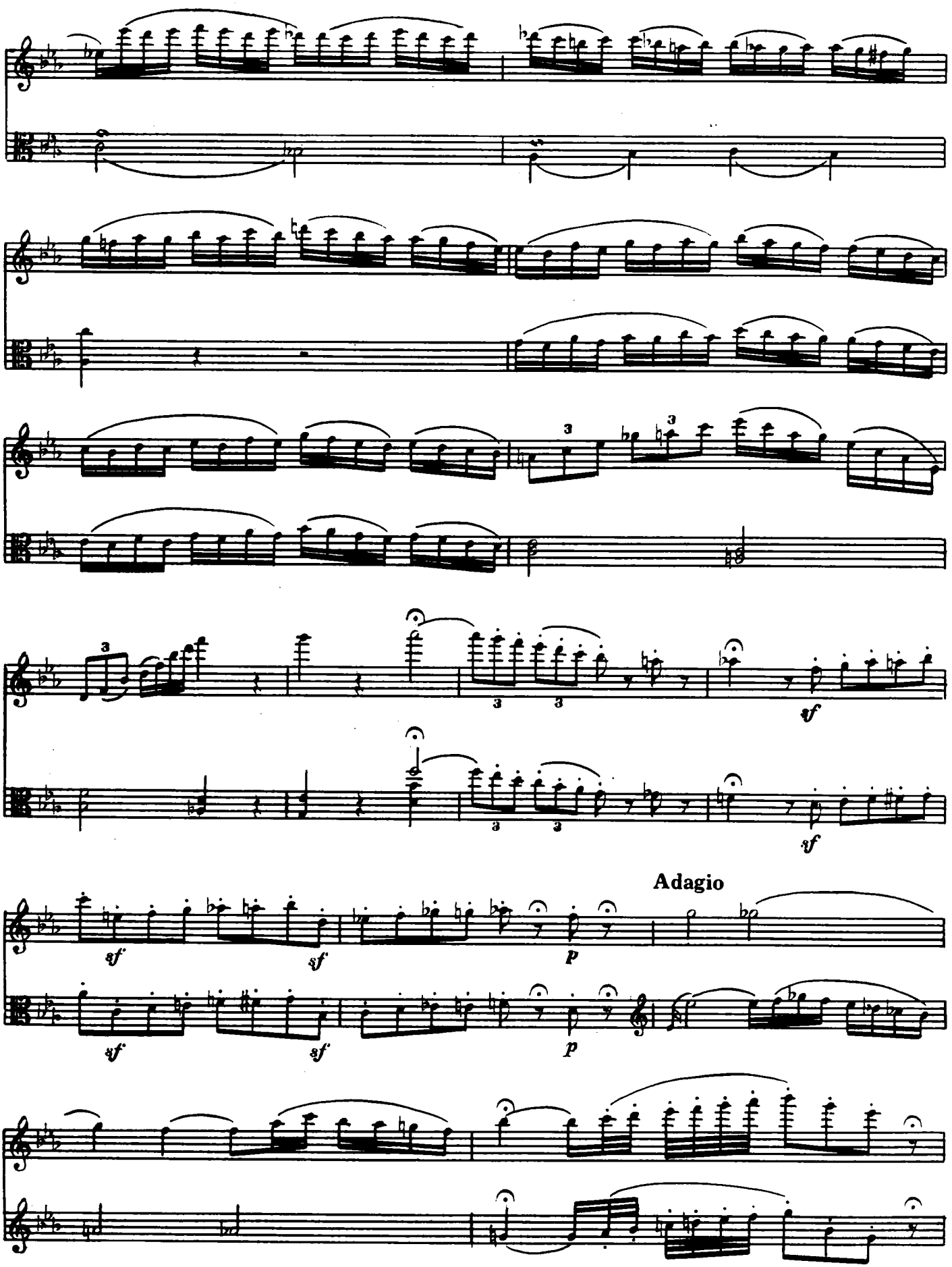
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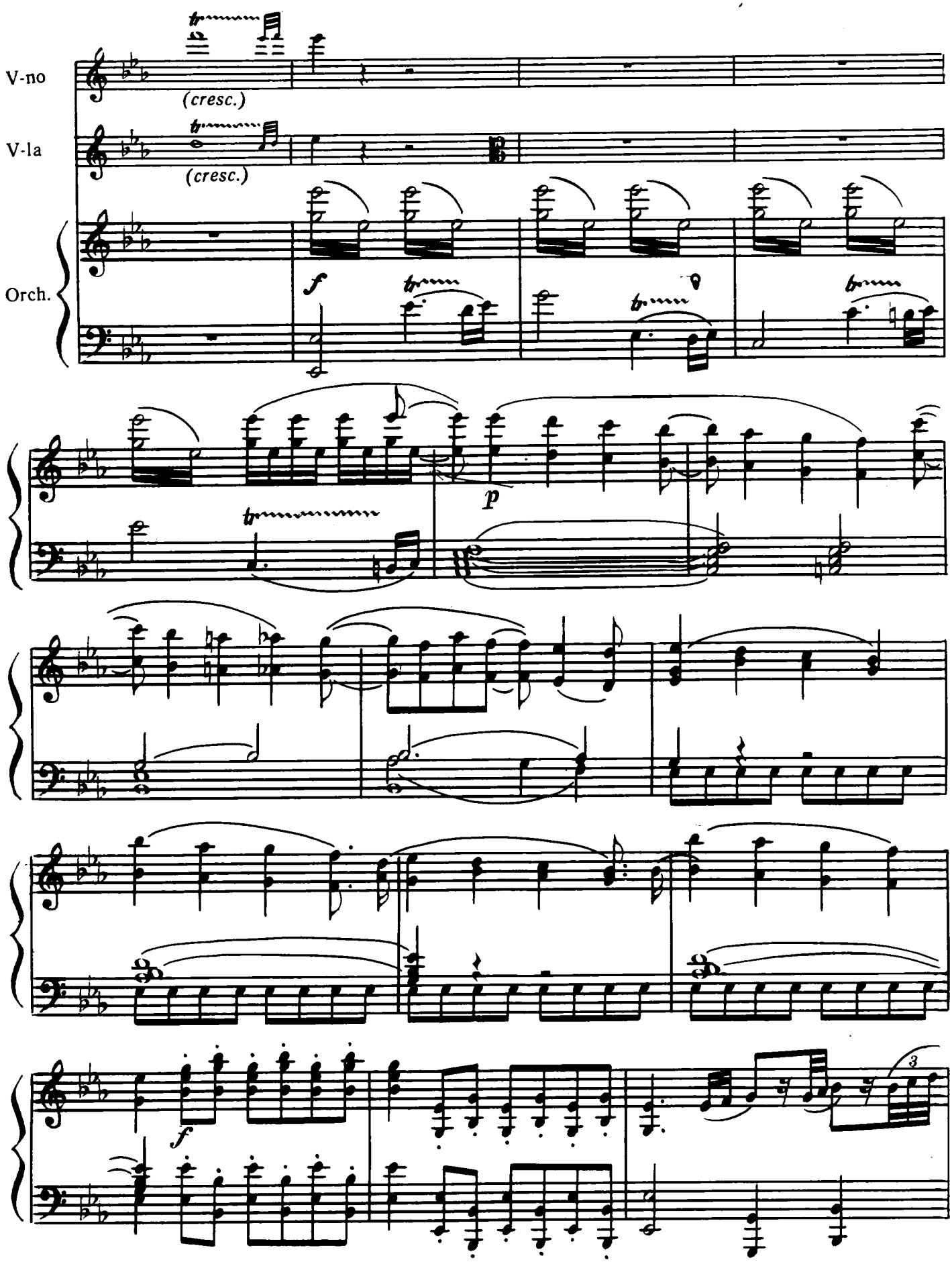
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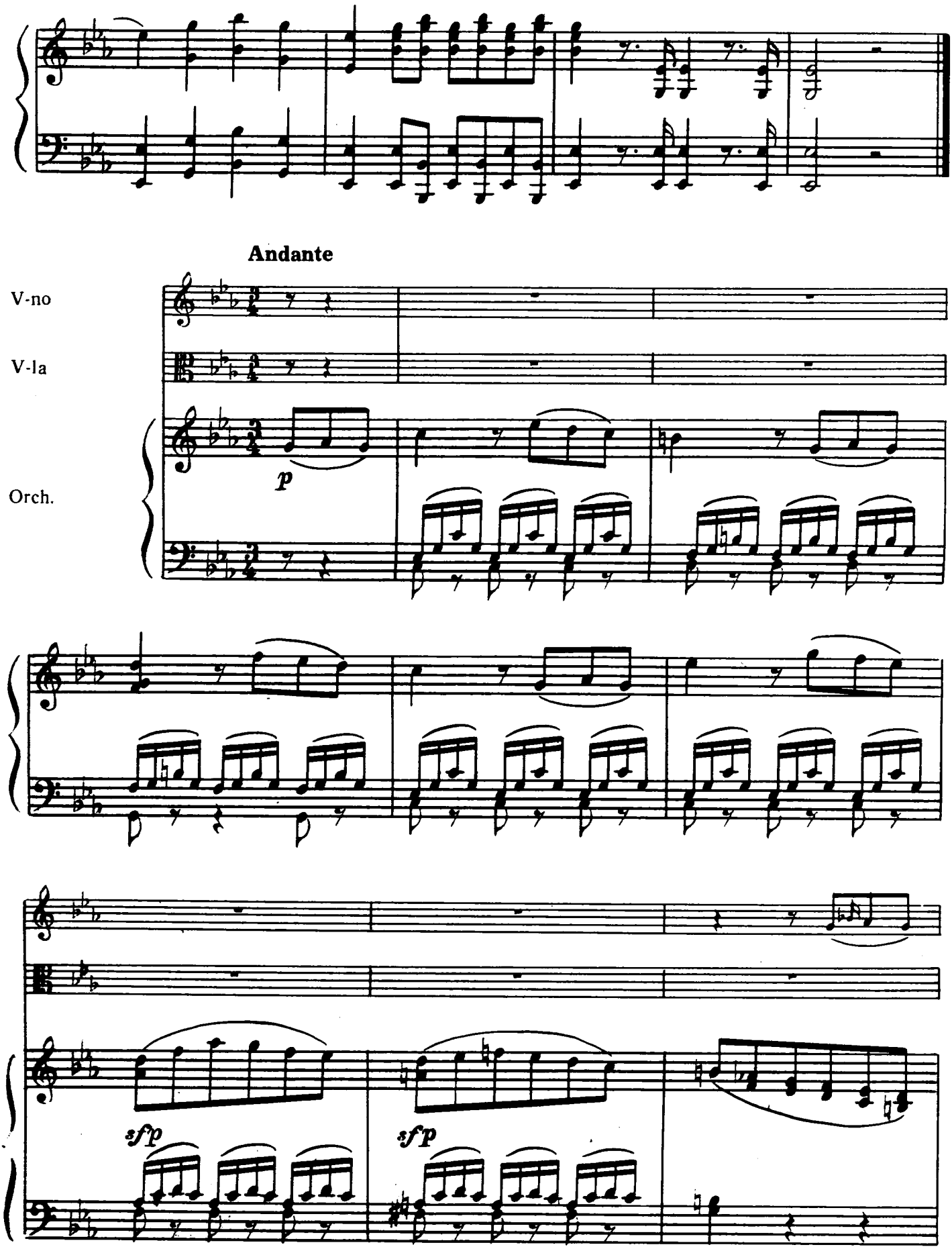
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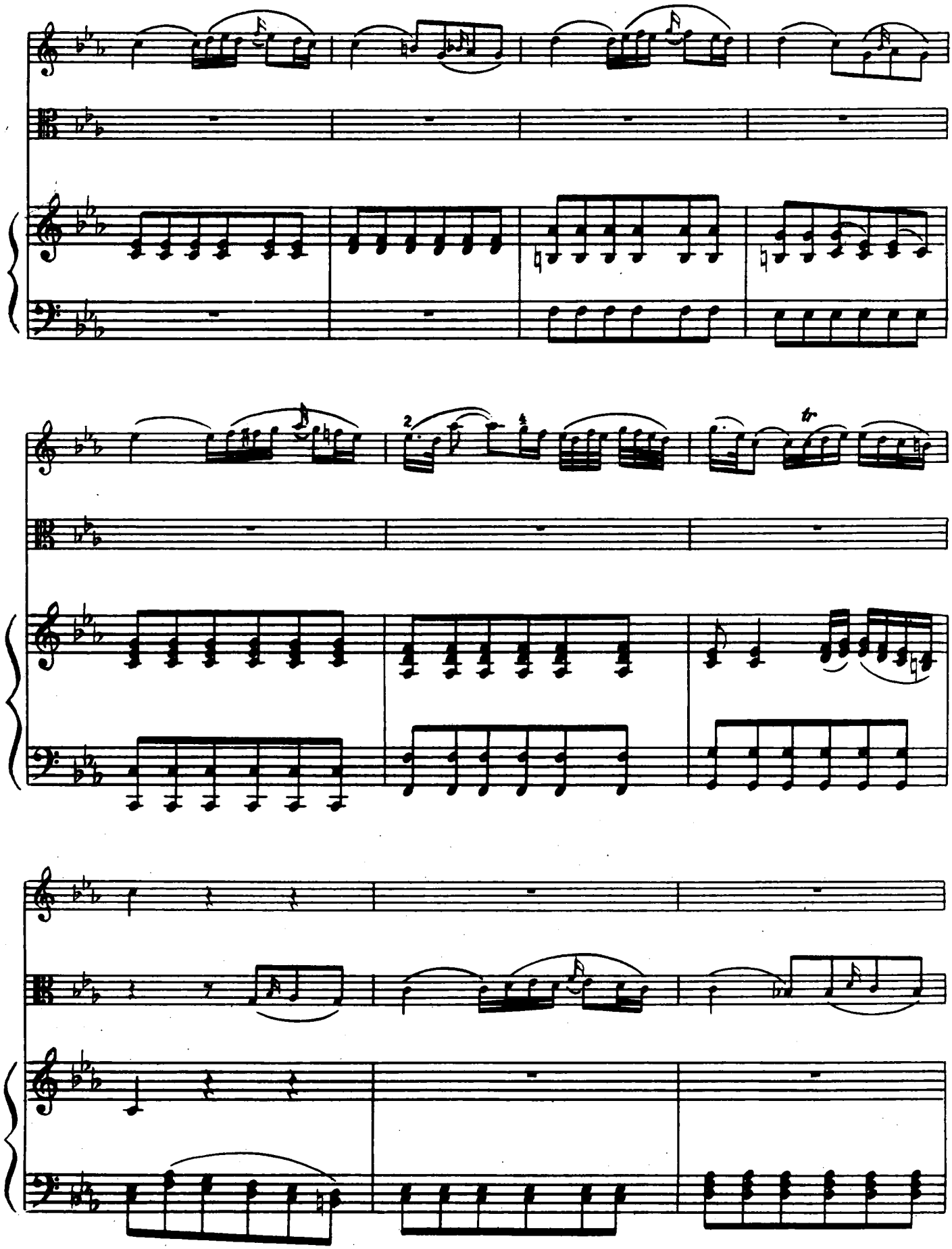

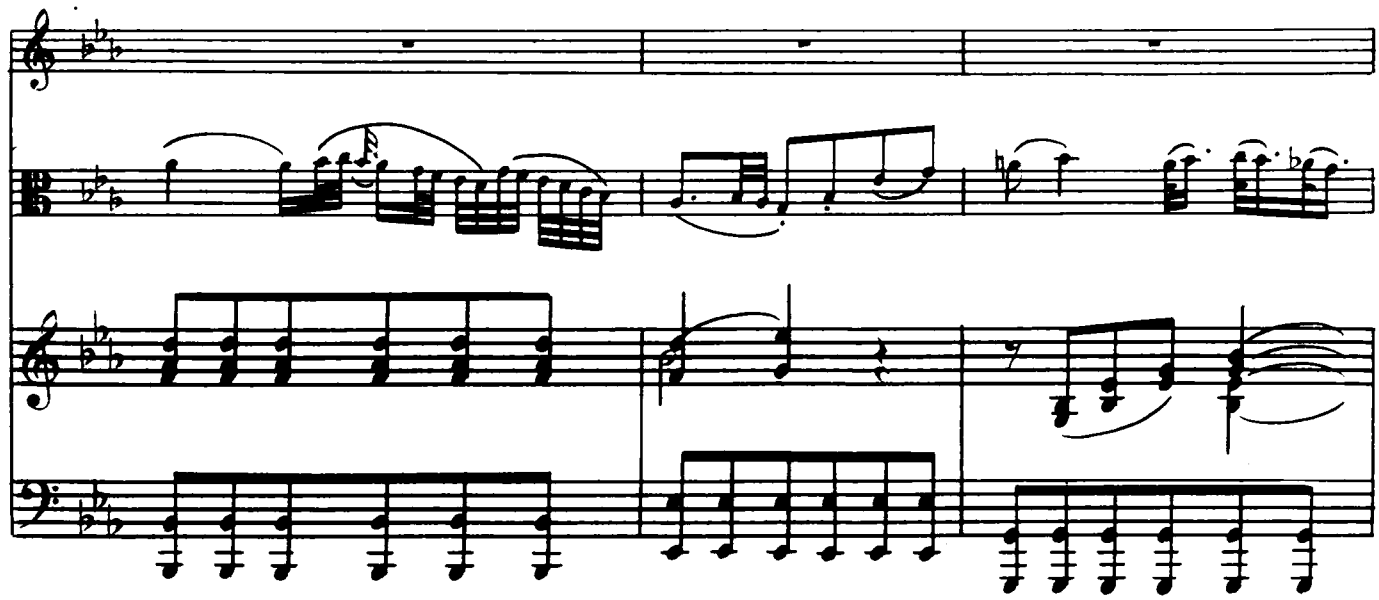

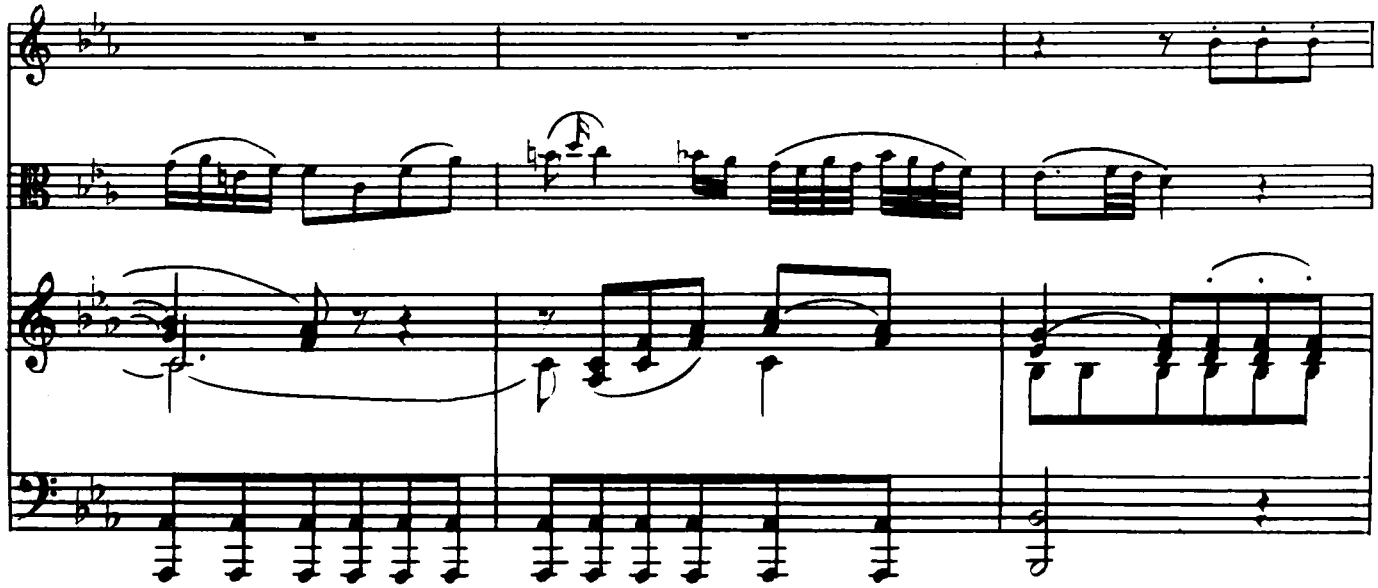

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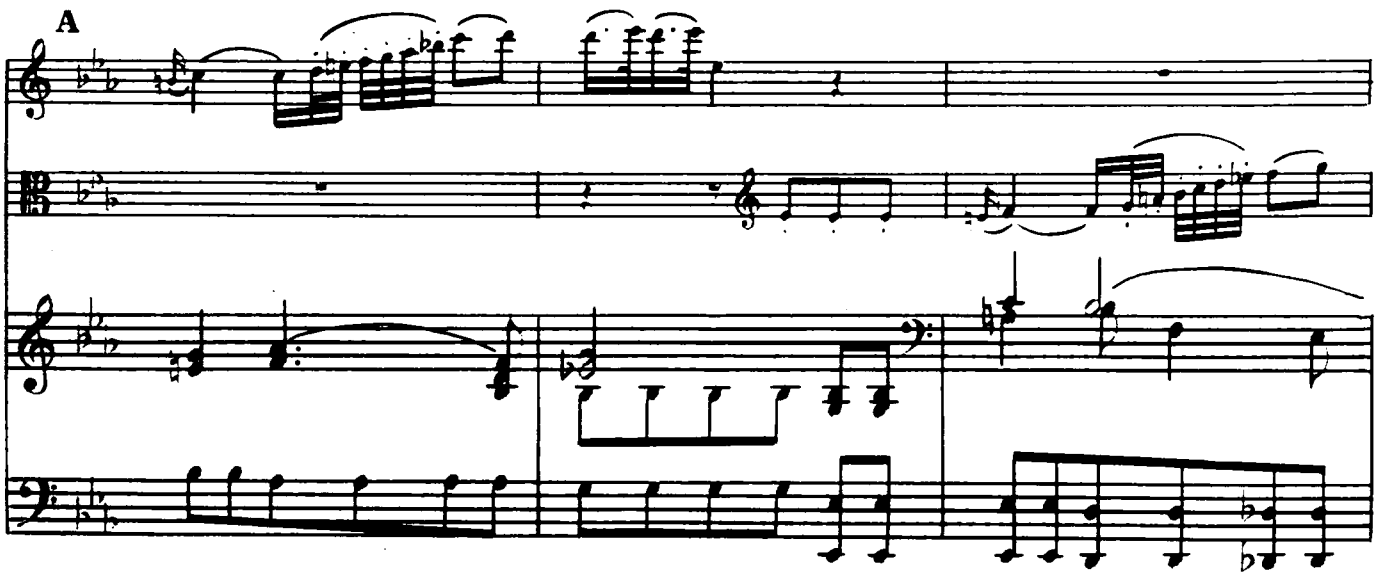

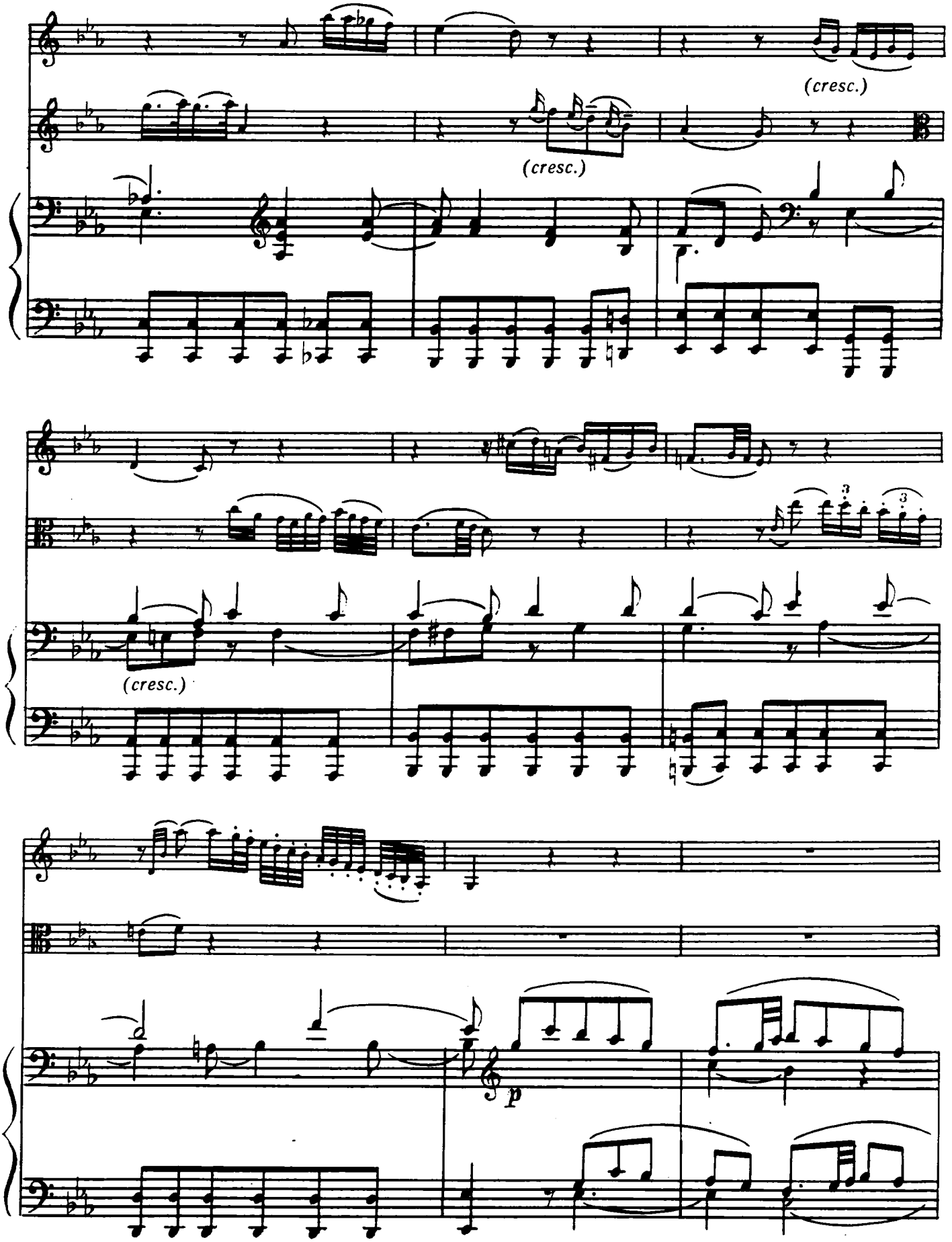
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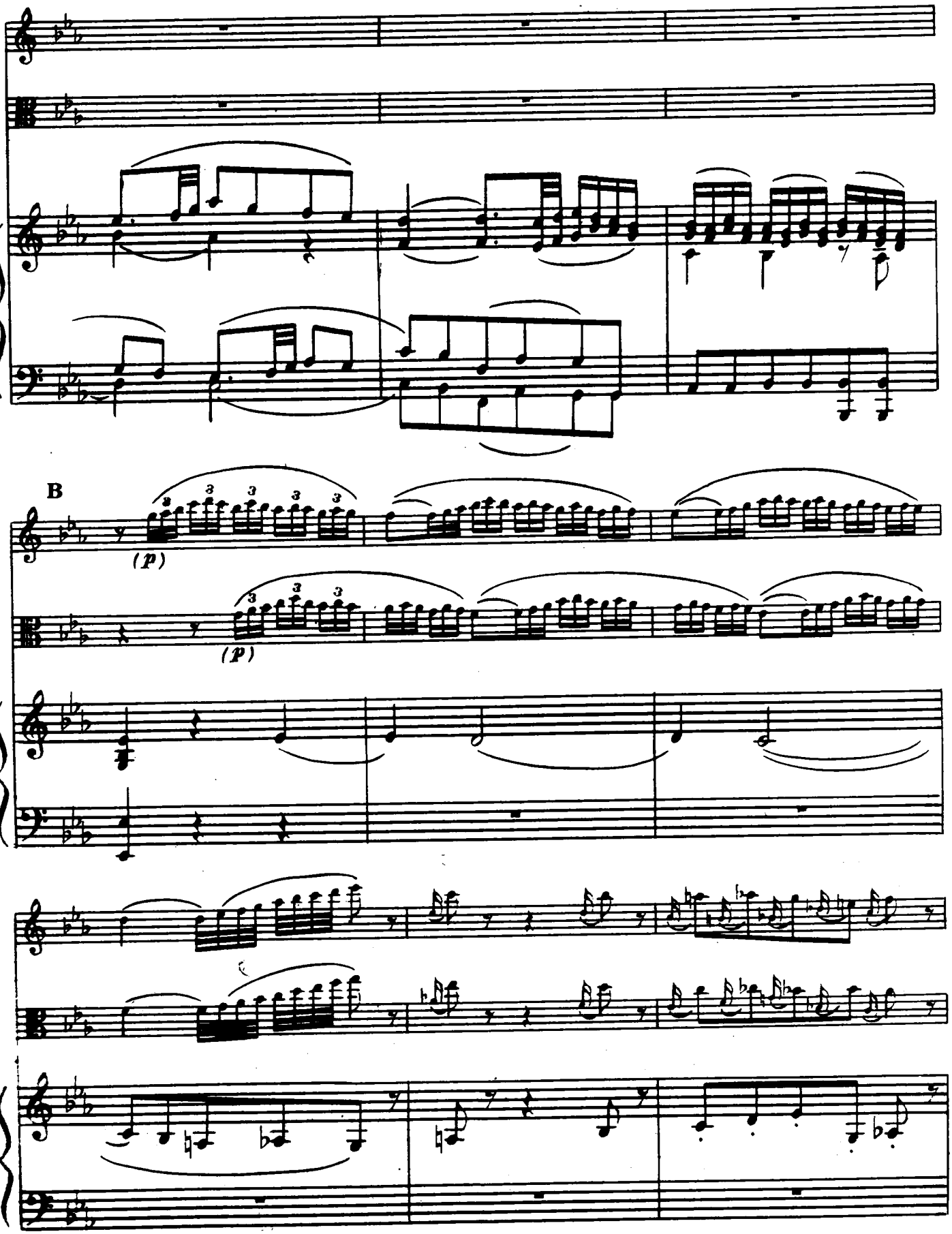
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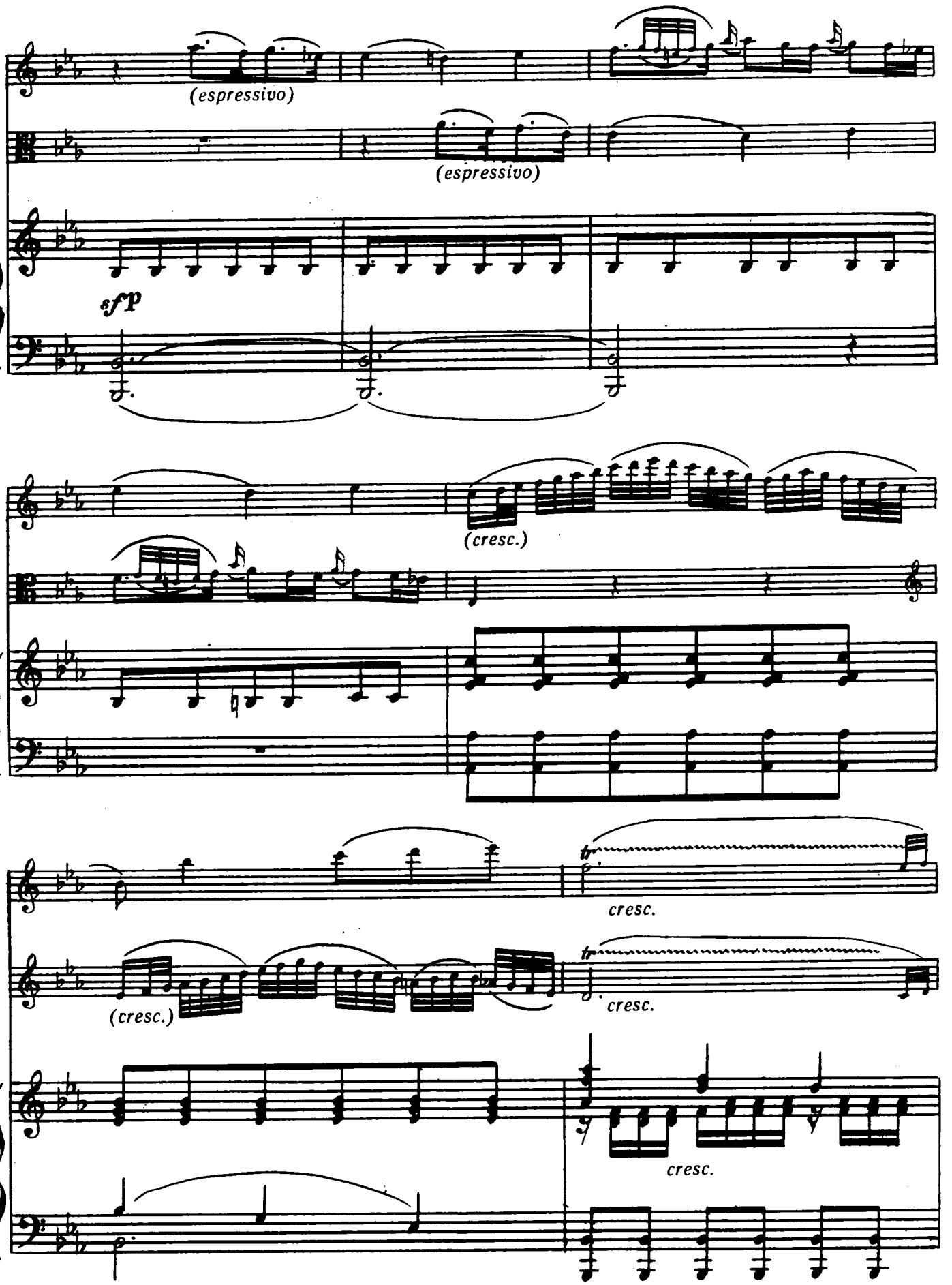
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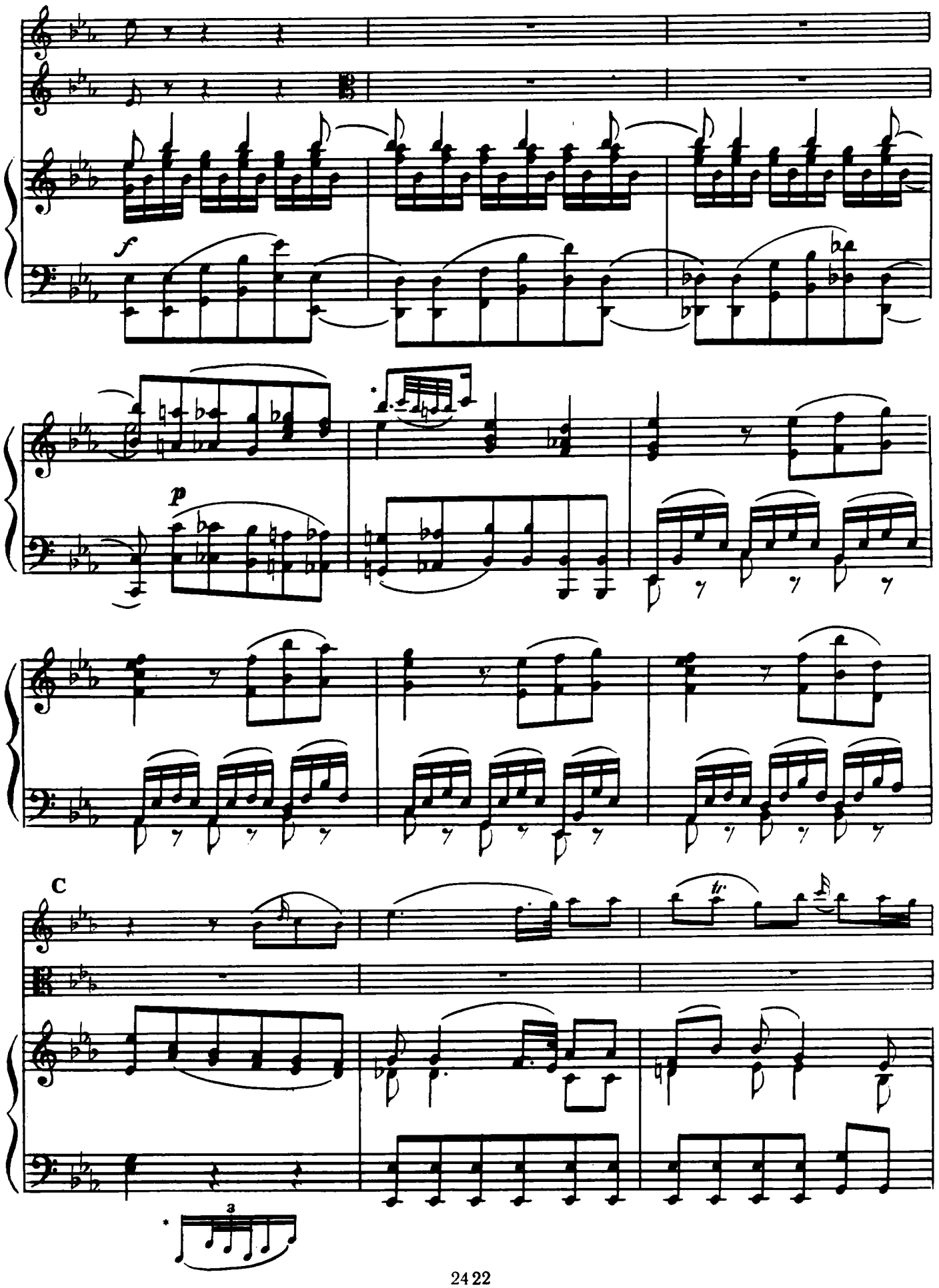
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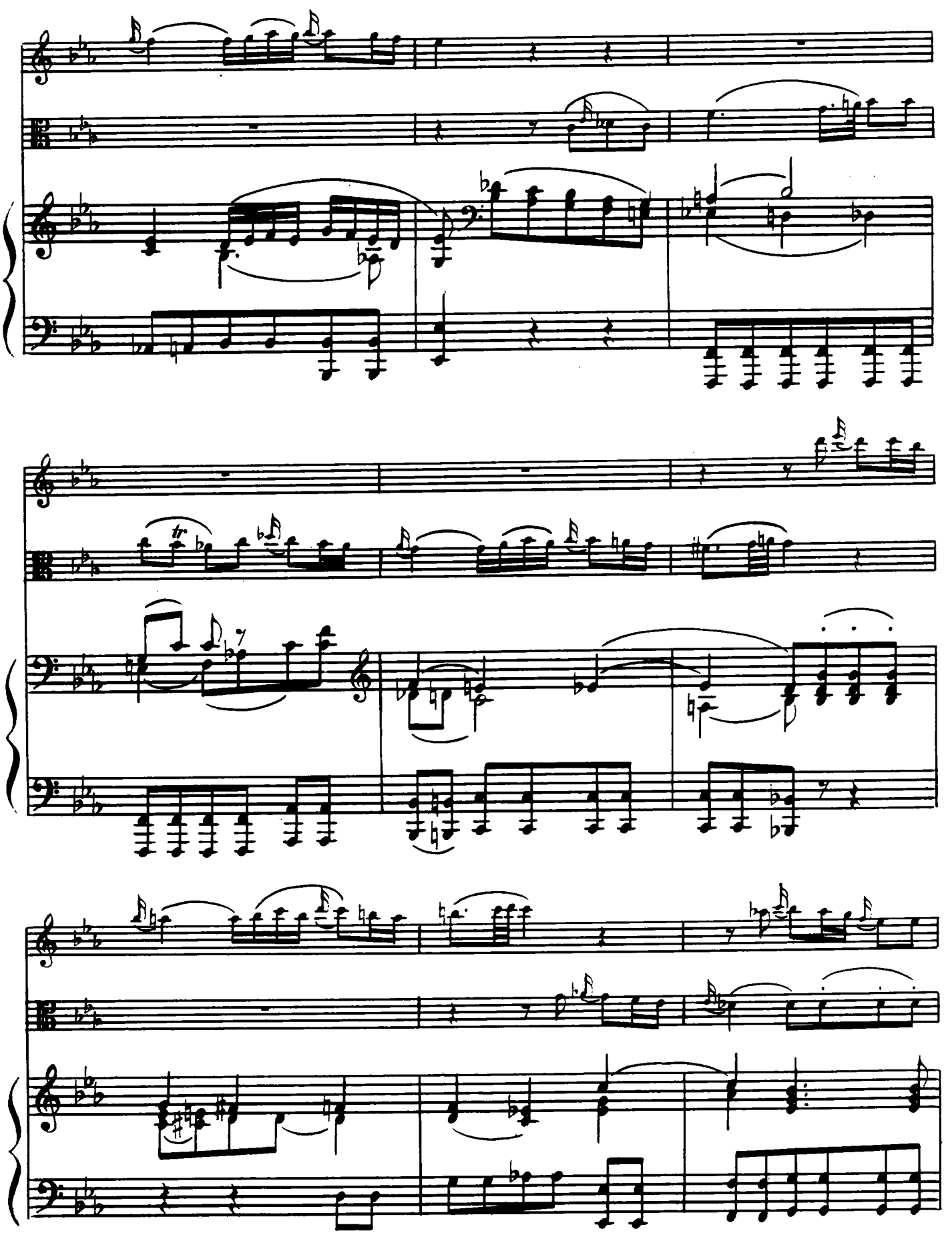

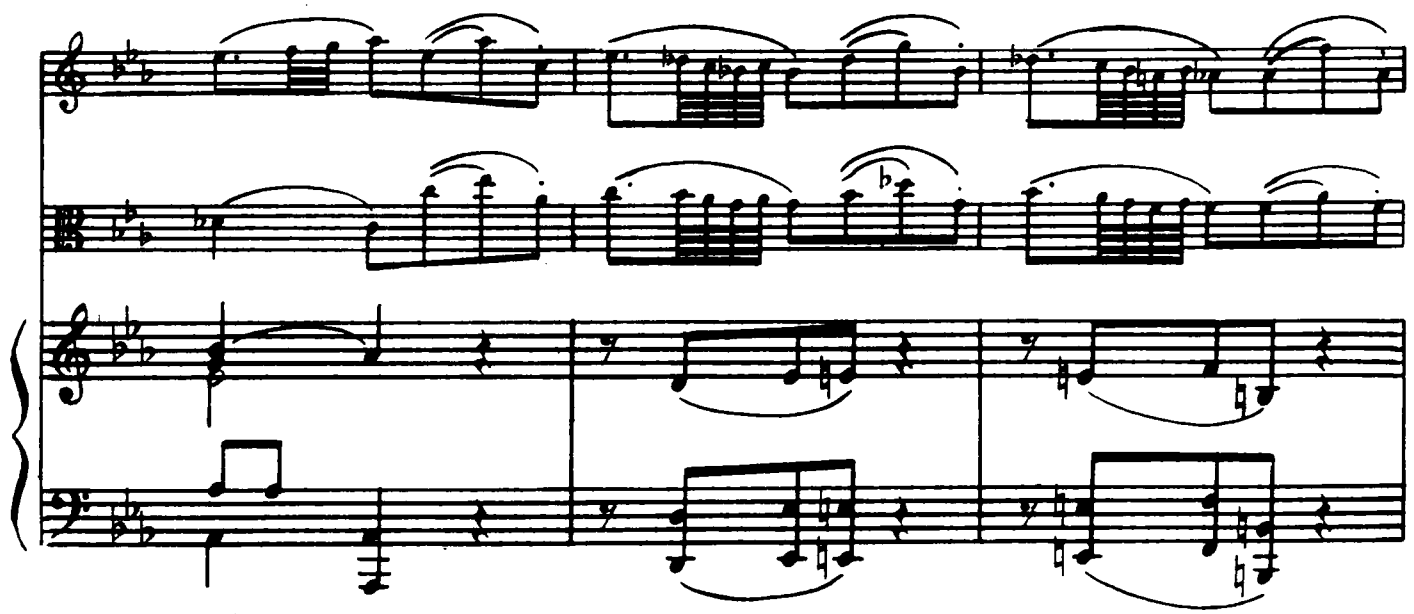

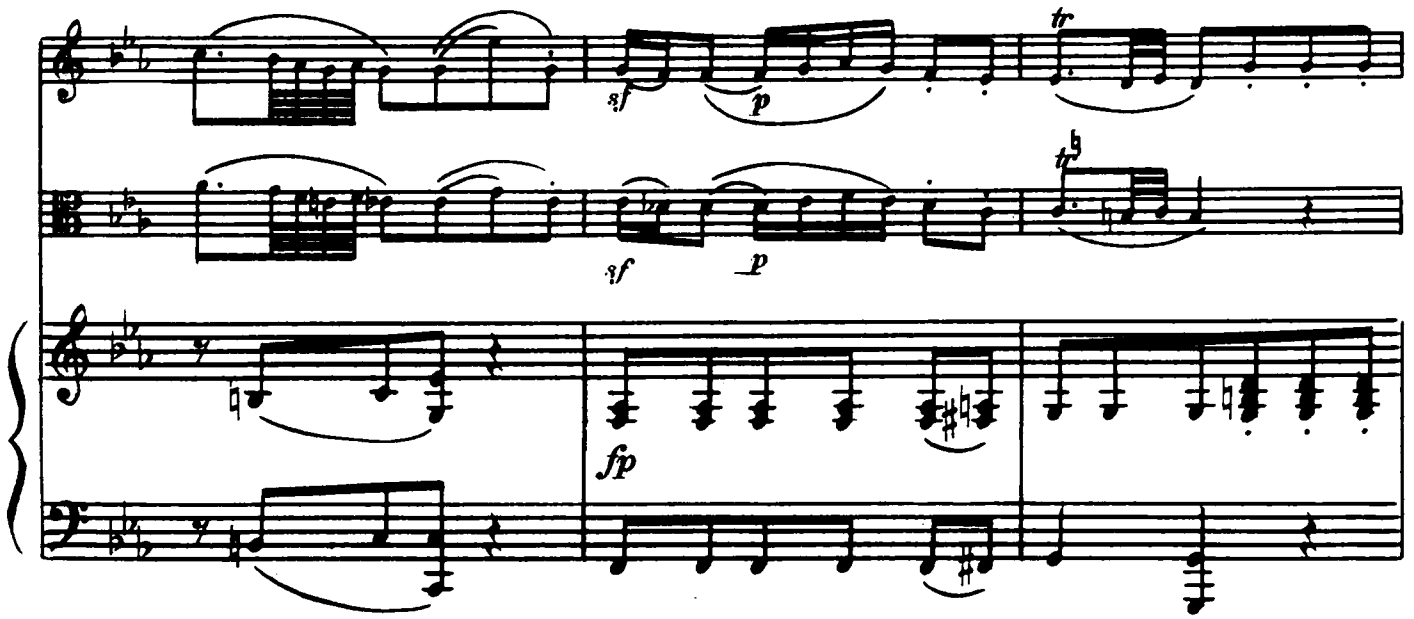
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p
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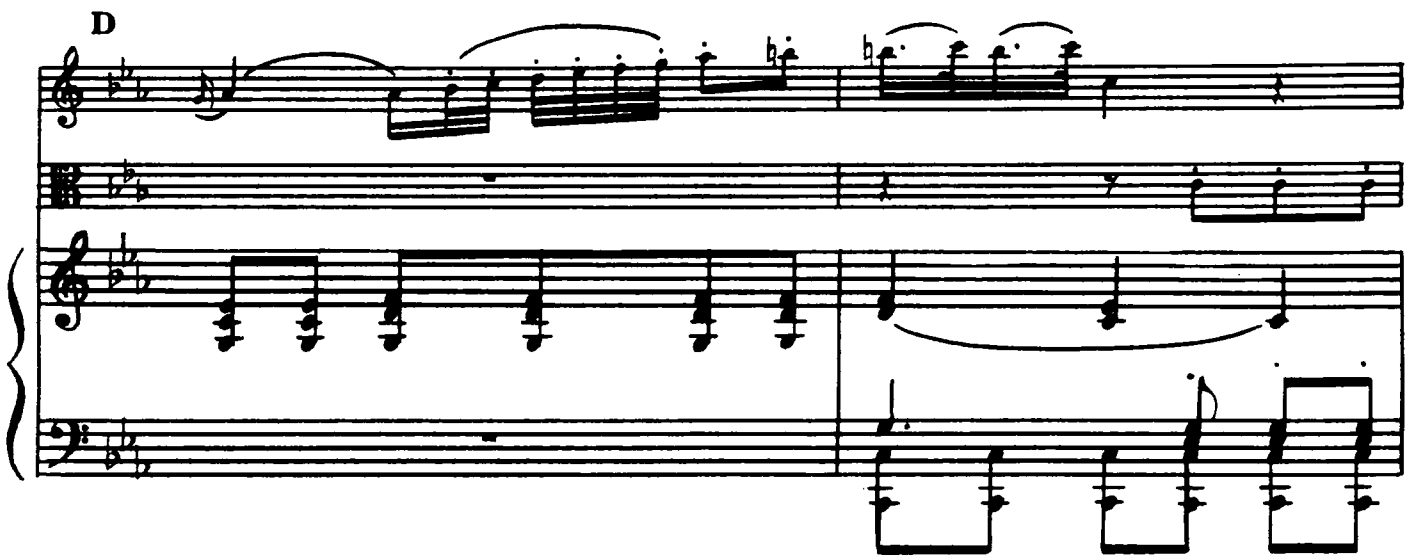
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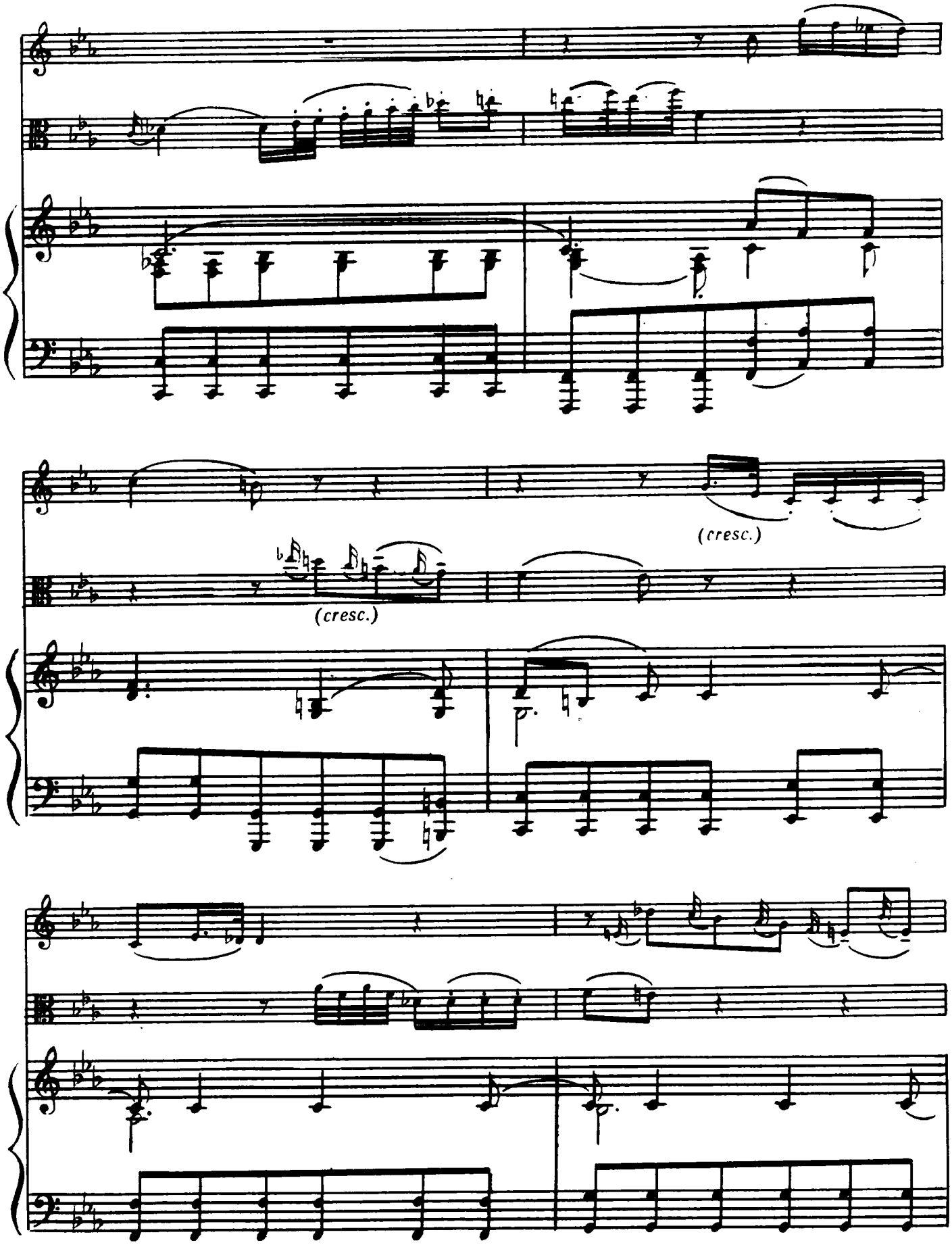
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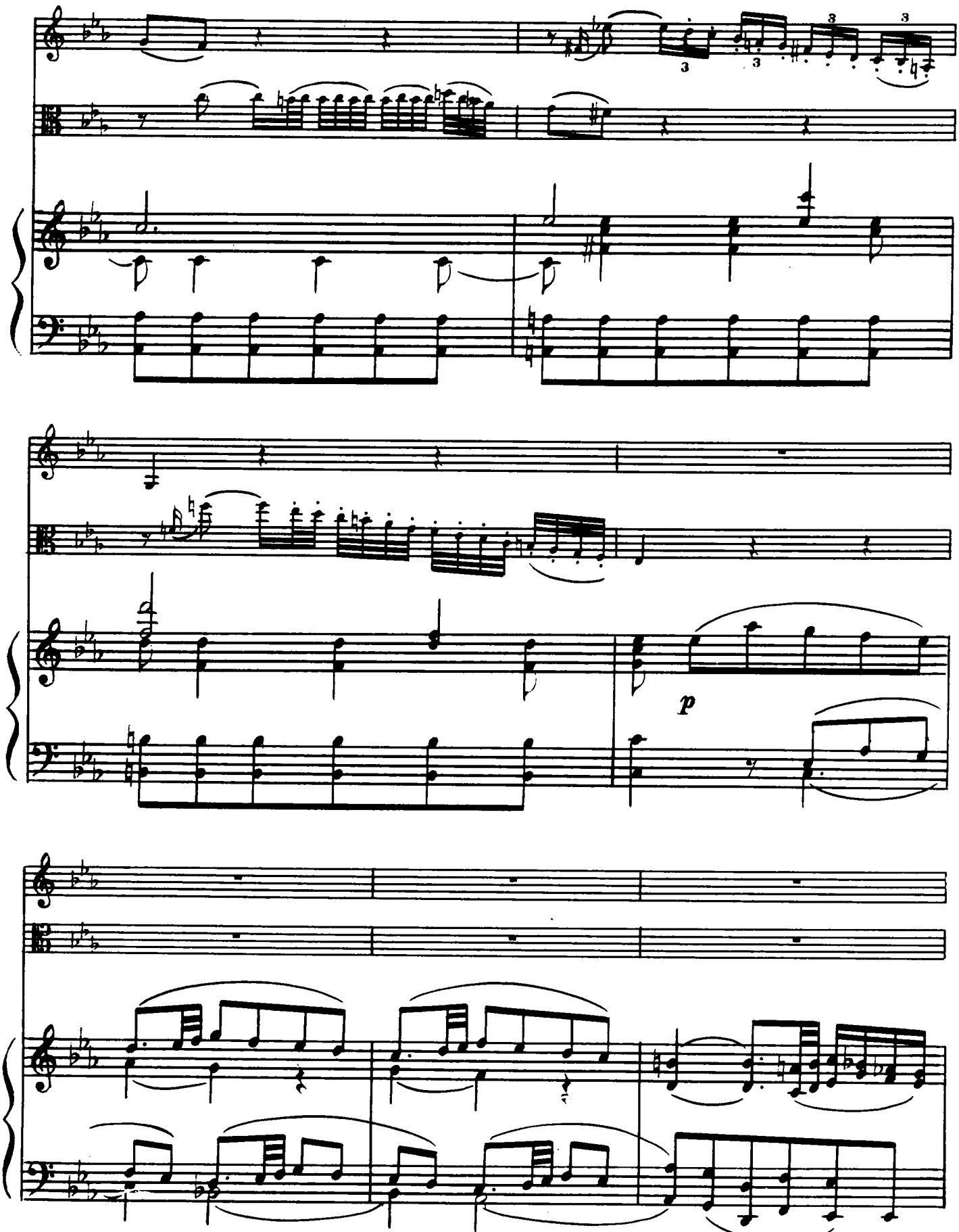
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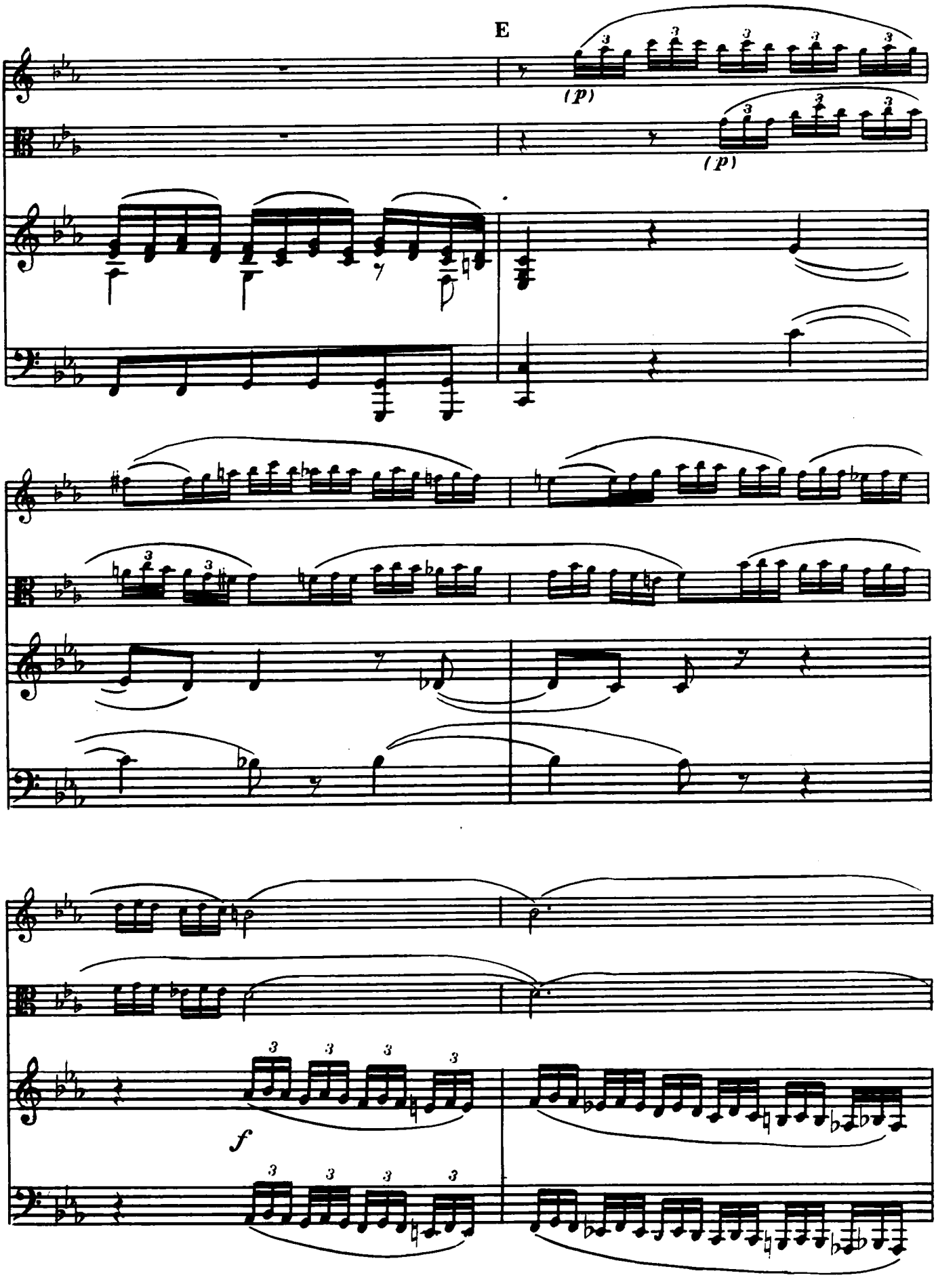
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(p)
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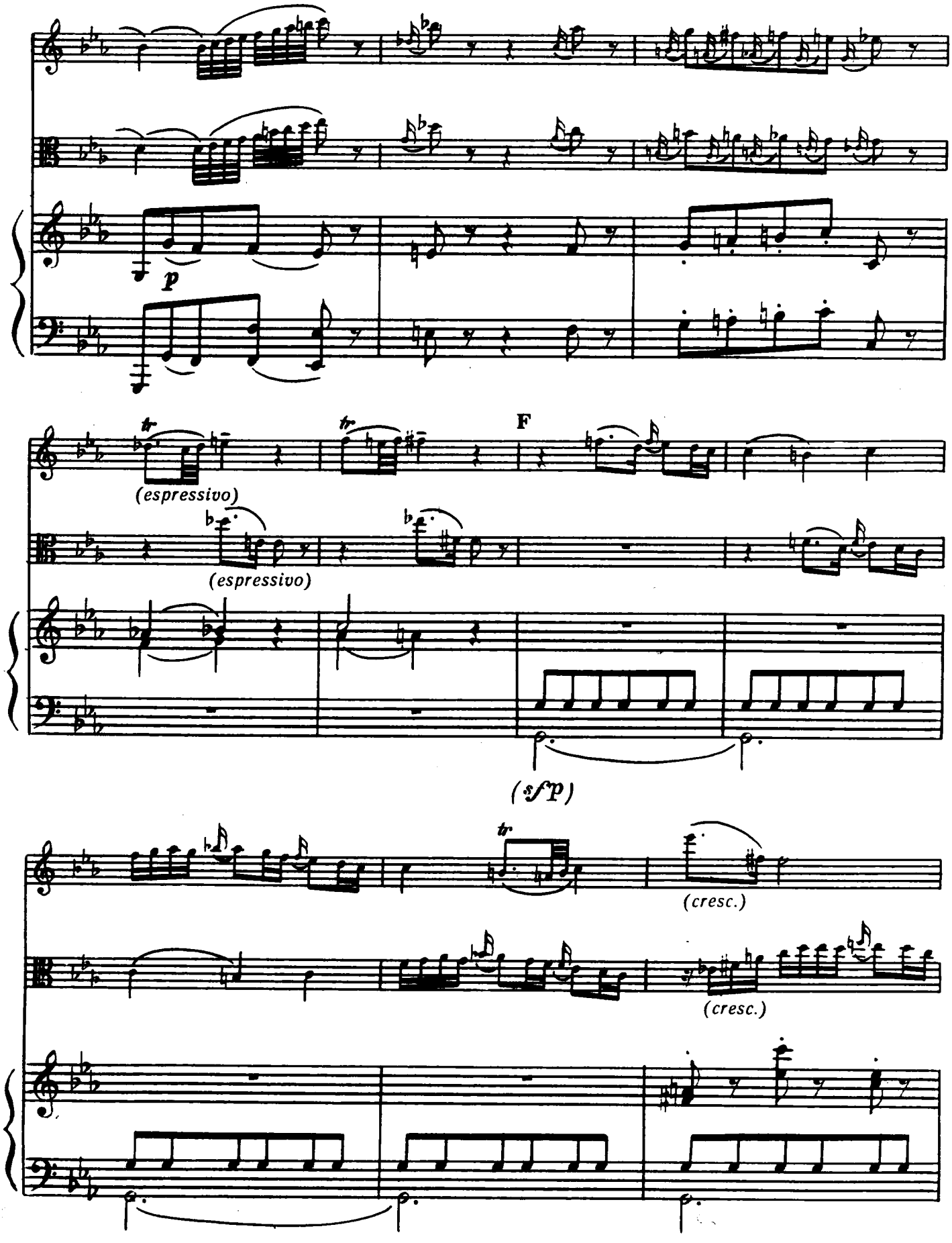
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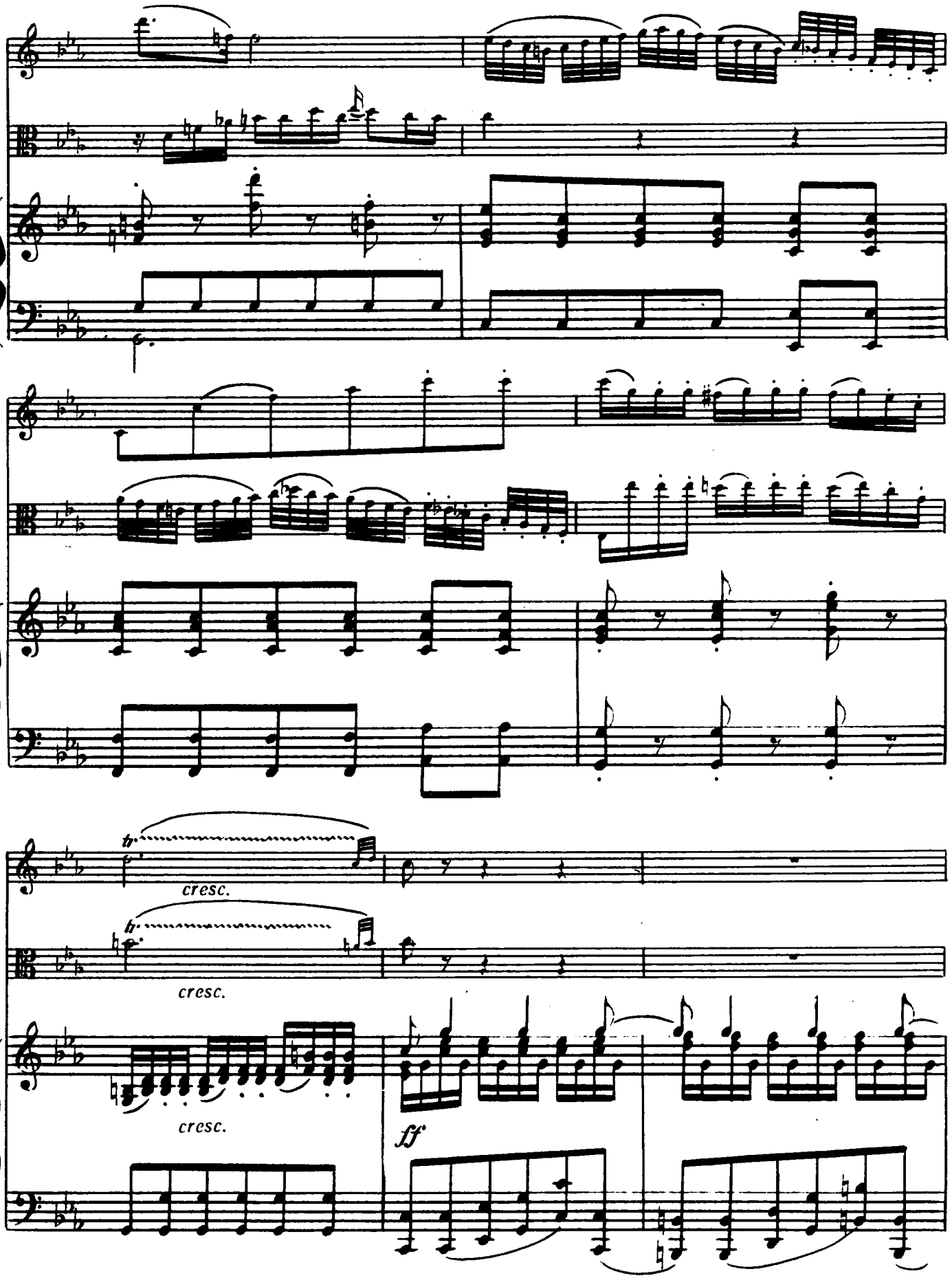
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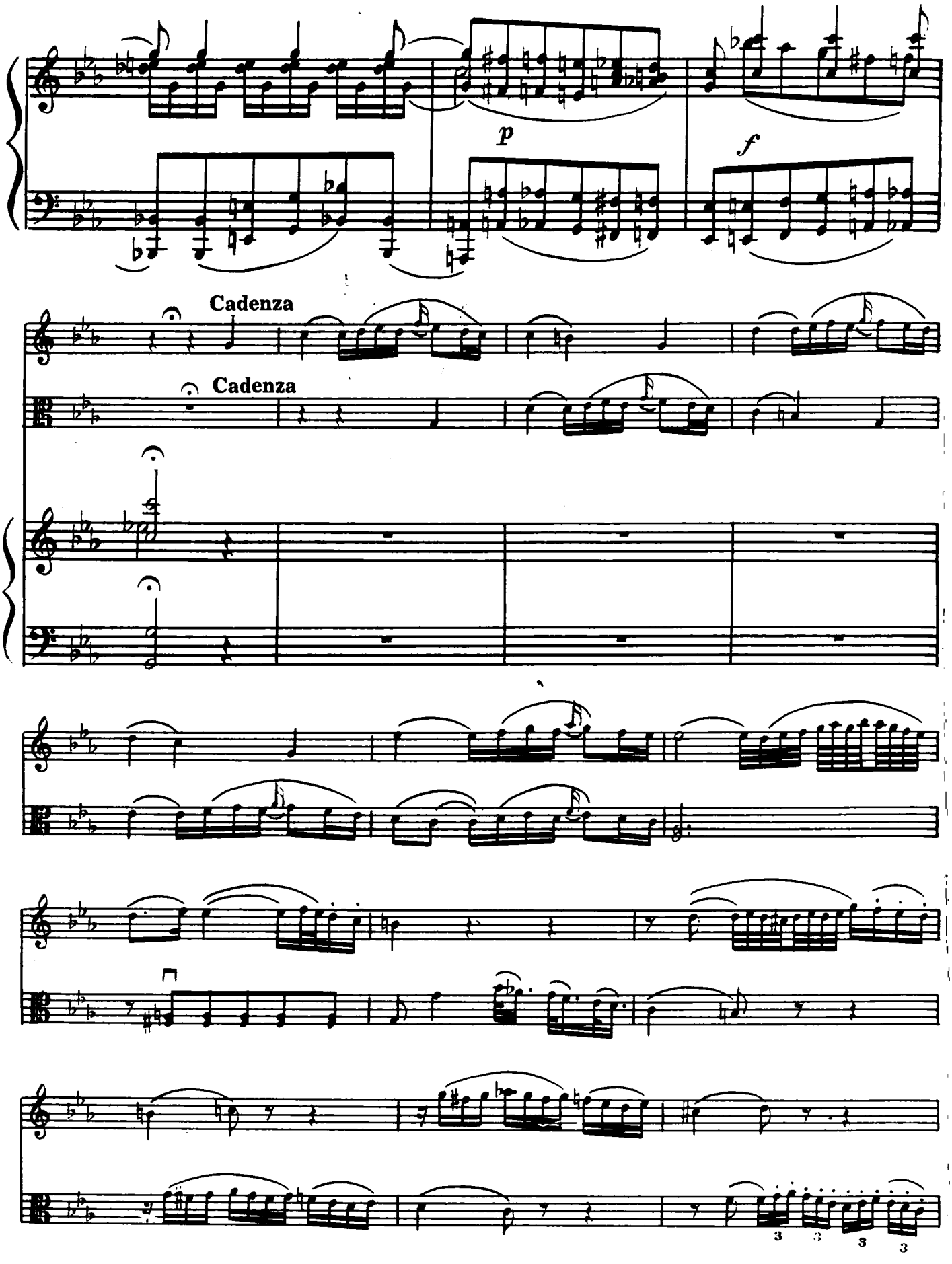
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Cadenza
Cadenza
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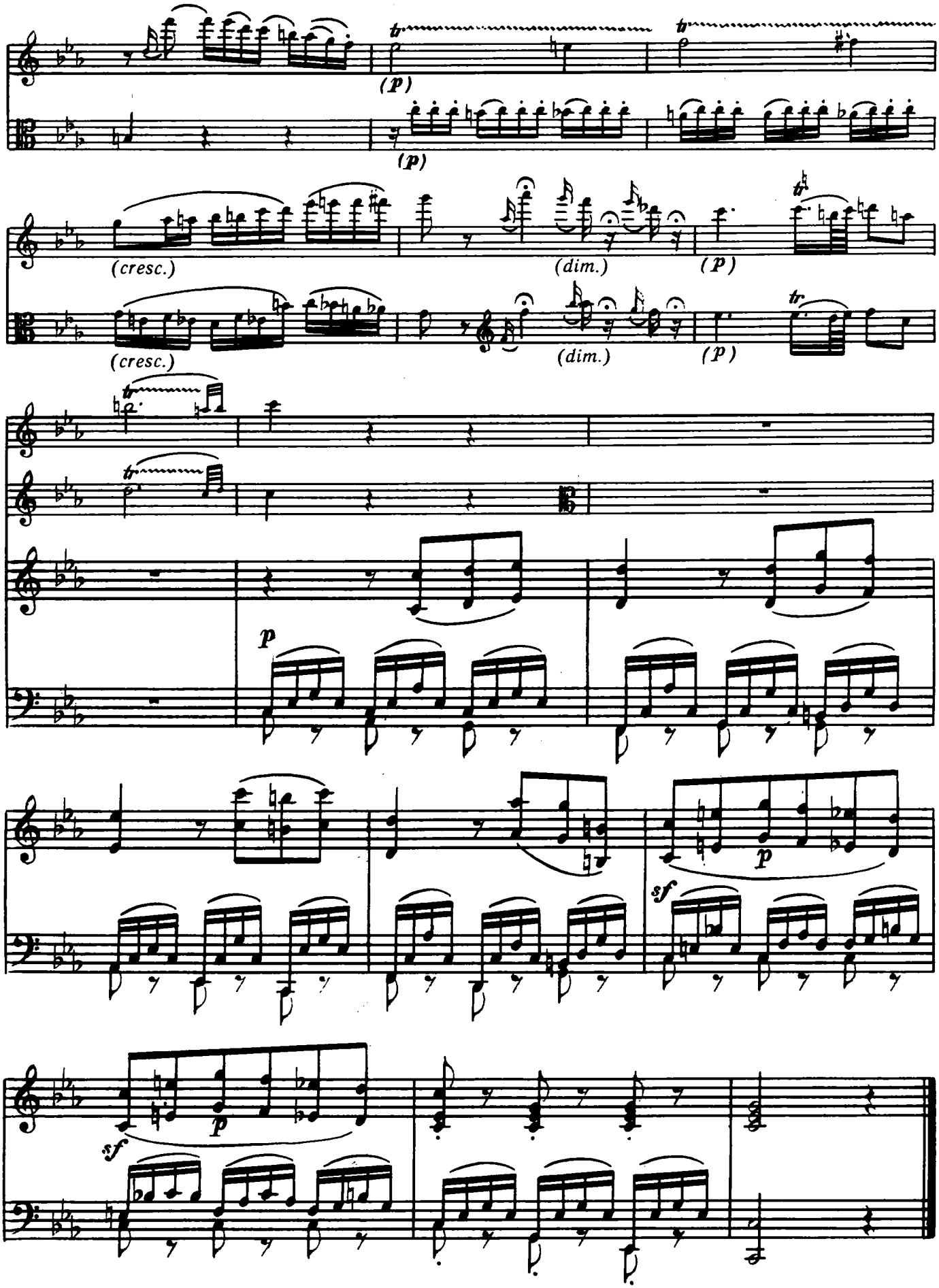
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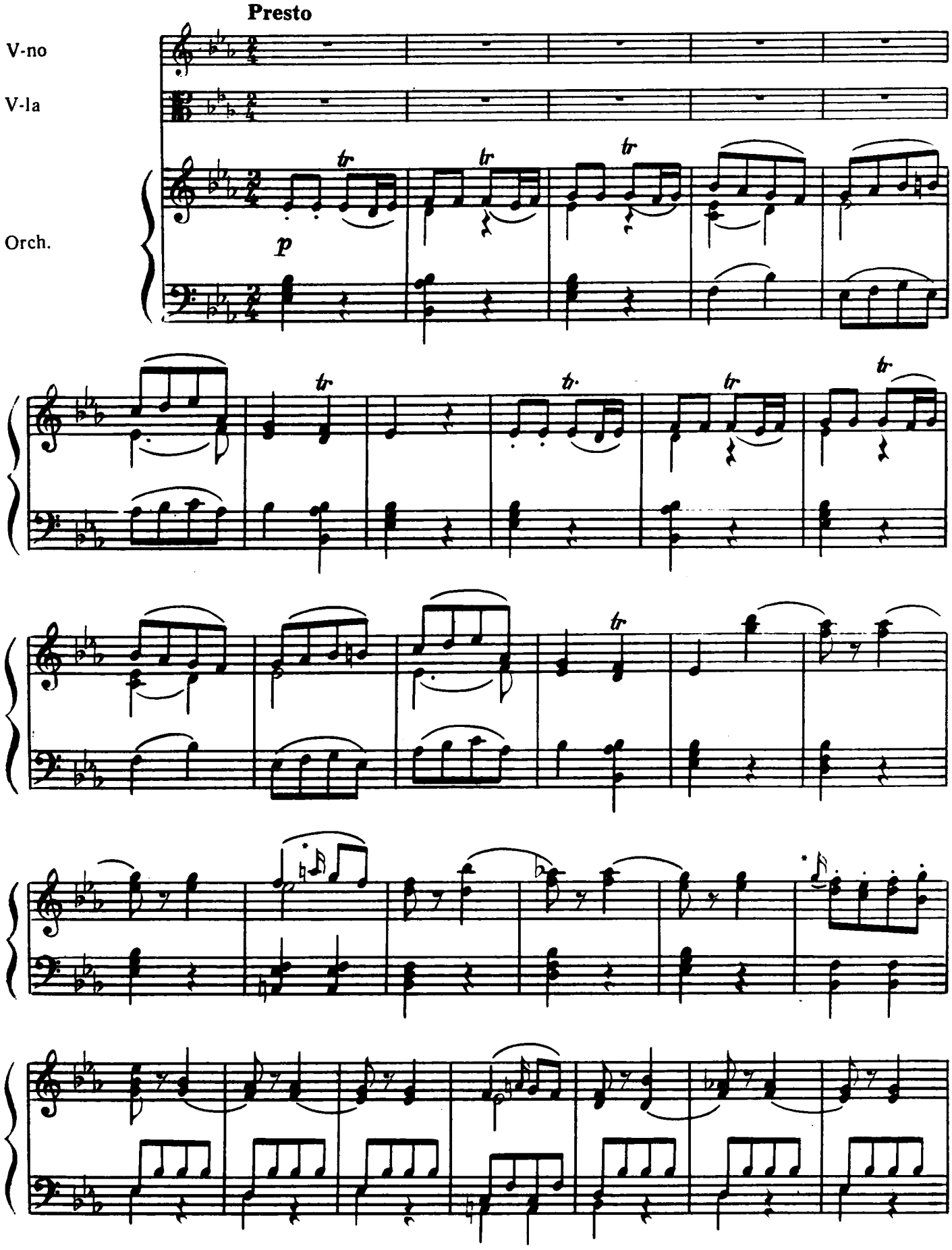
Presto
V-no
V-la
Orch.
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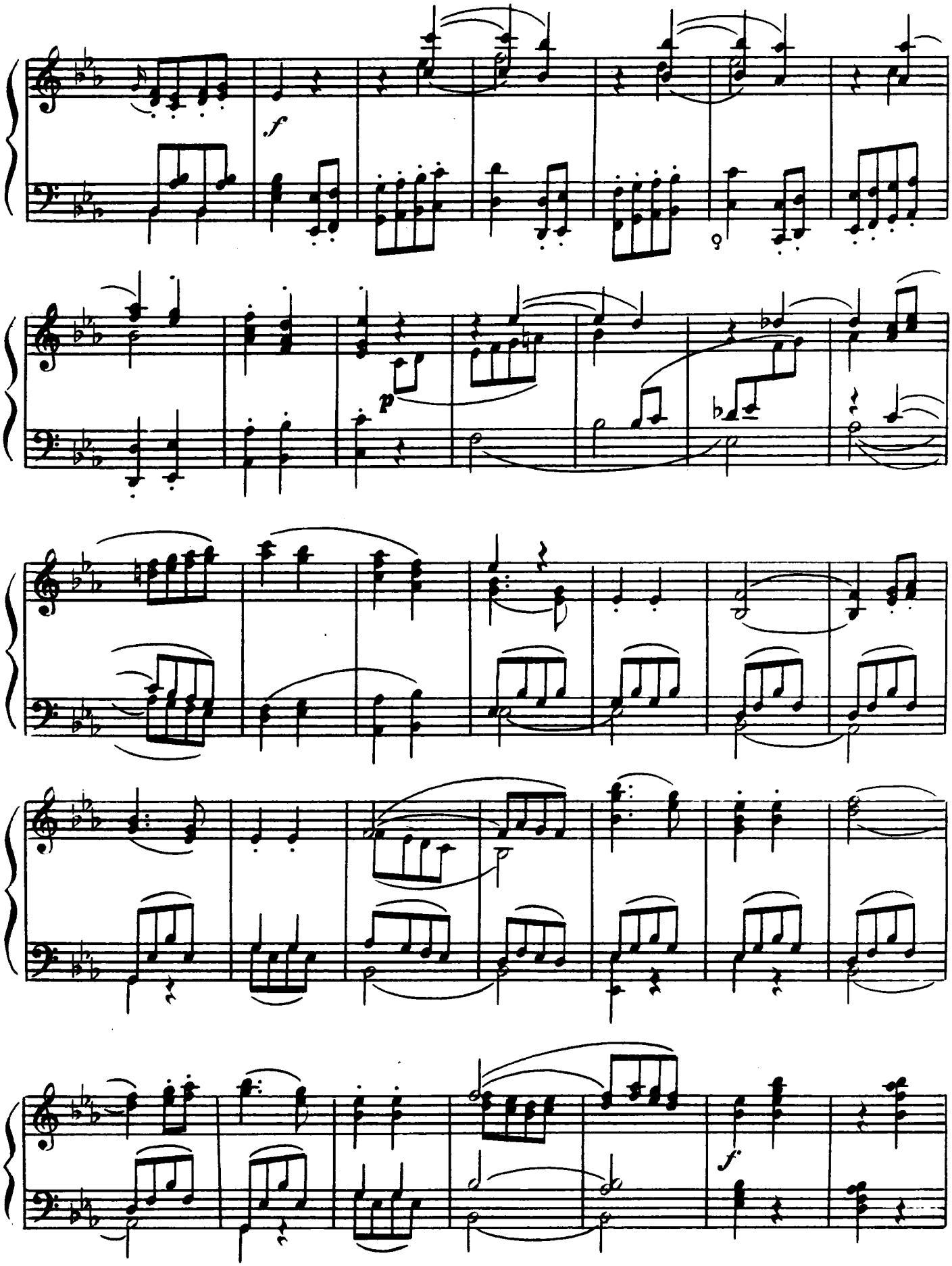
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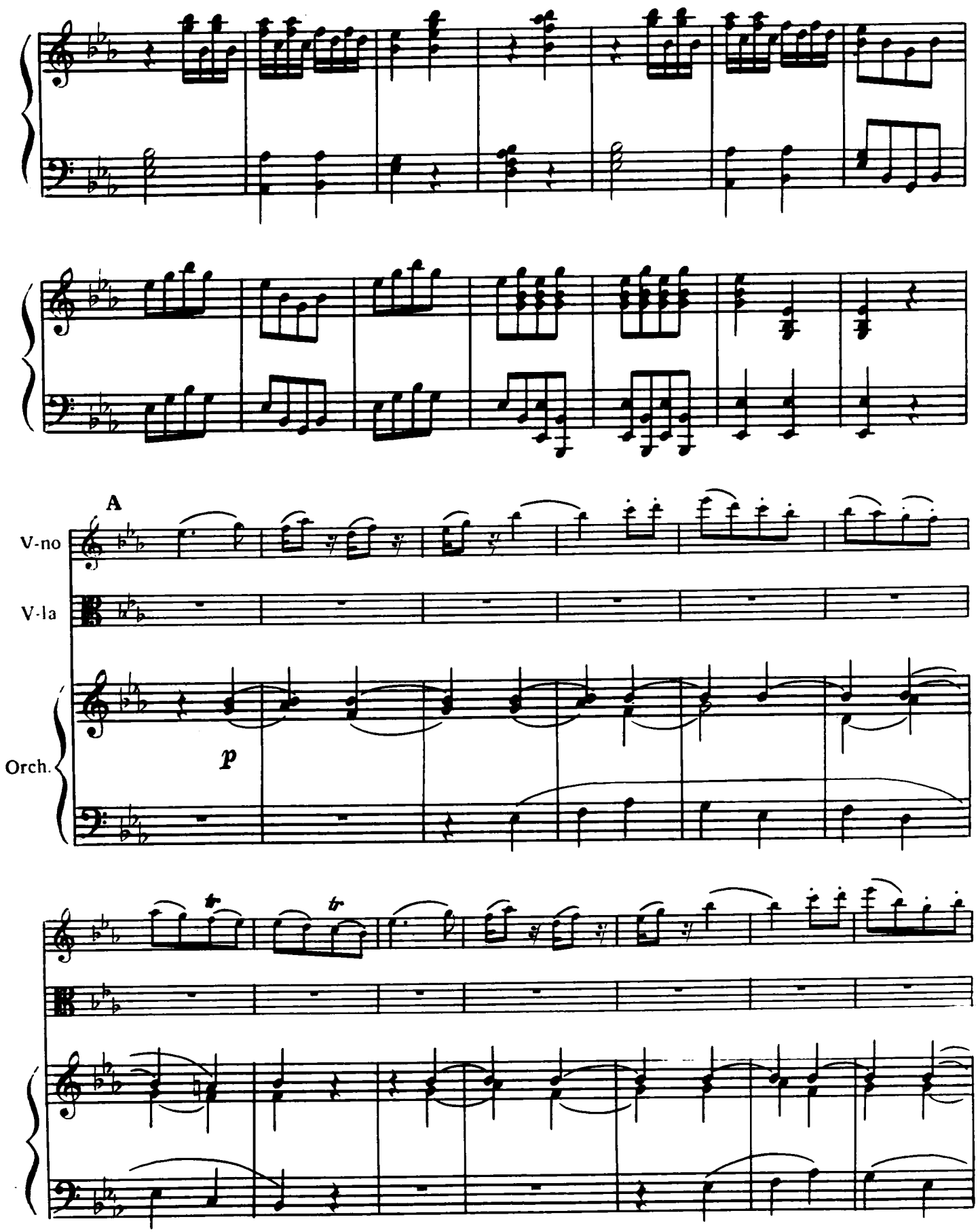
f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V-no
V-la
Orch.
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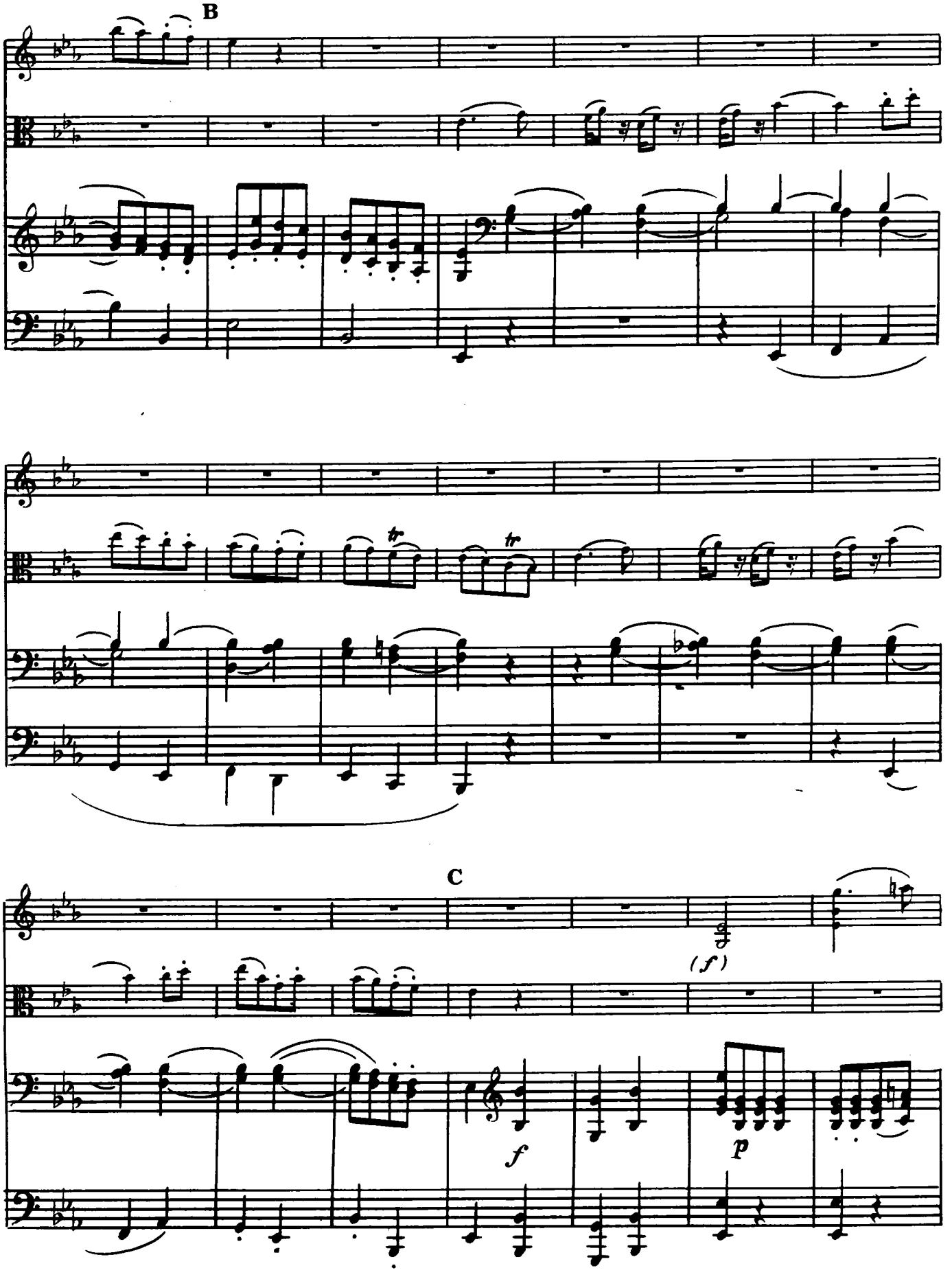
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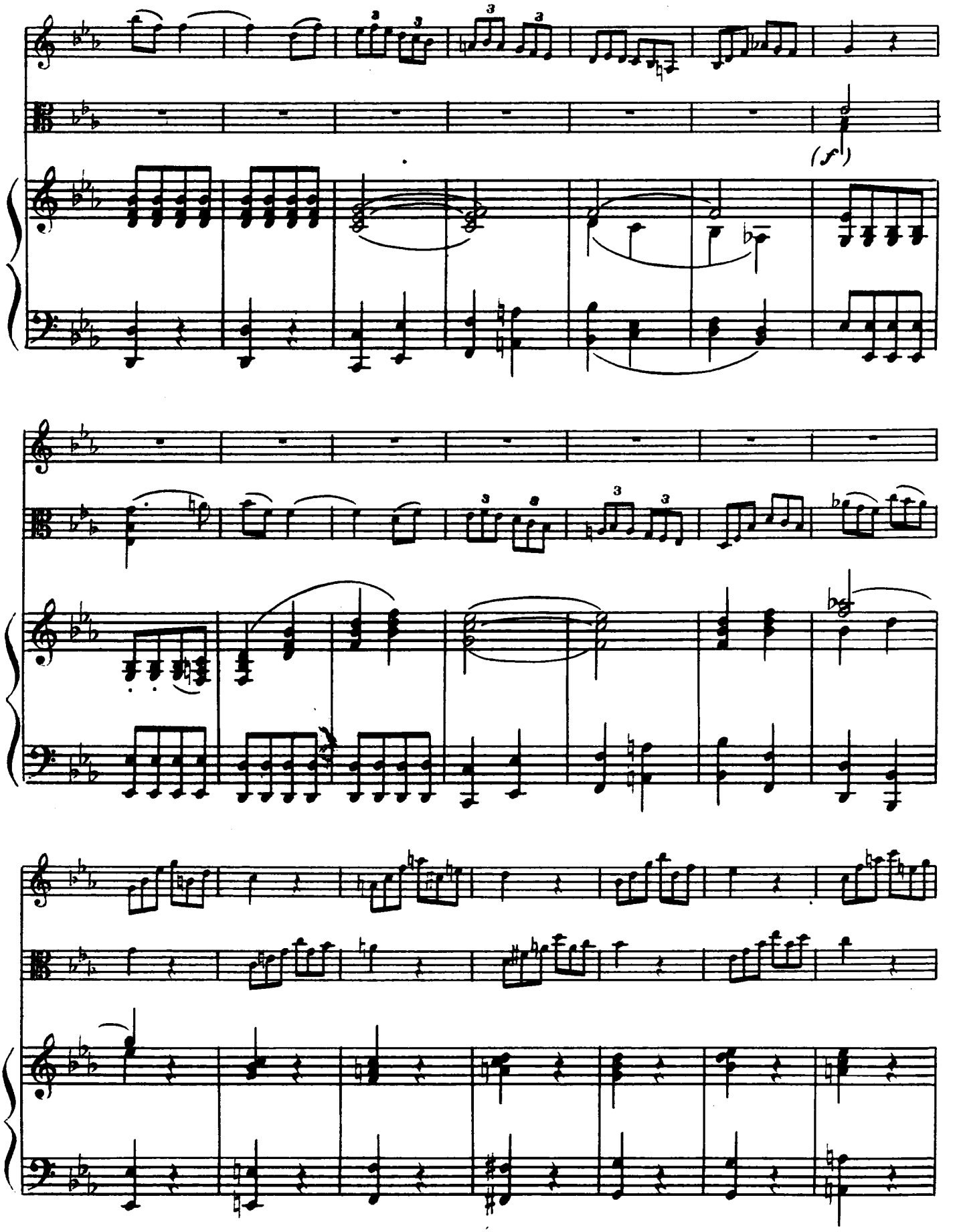
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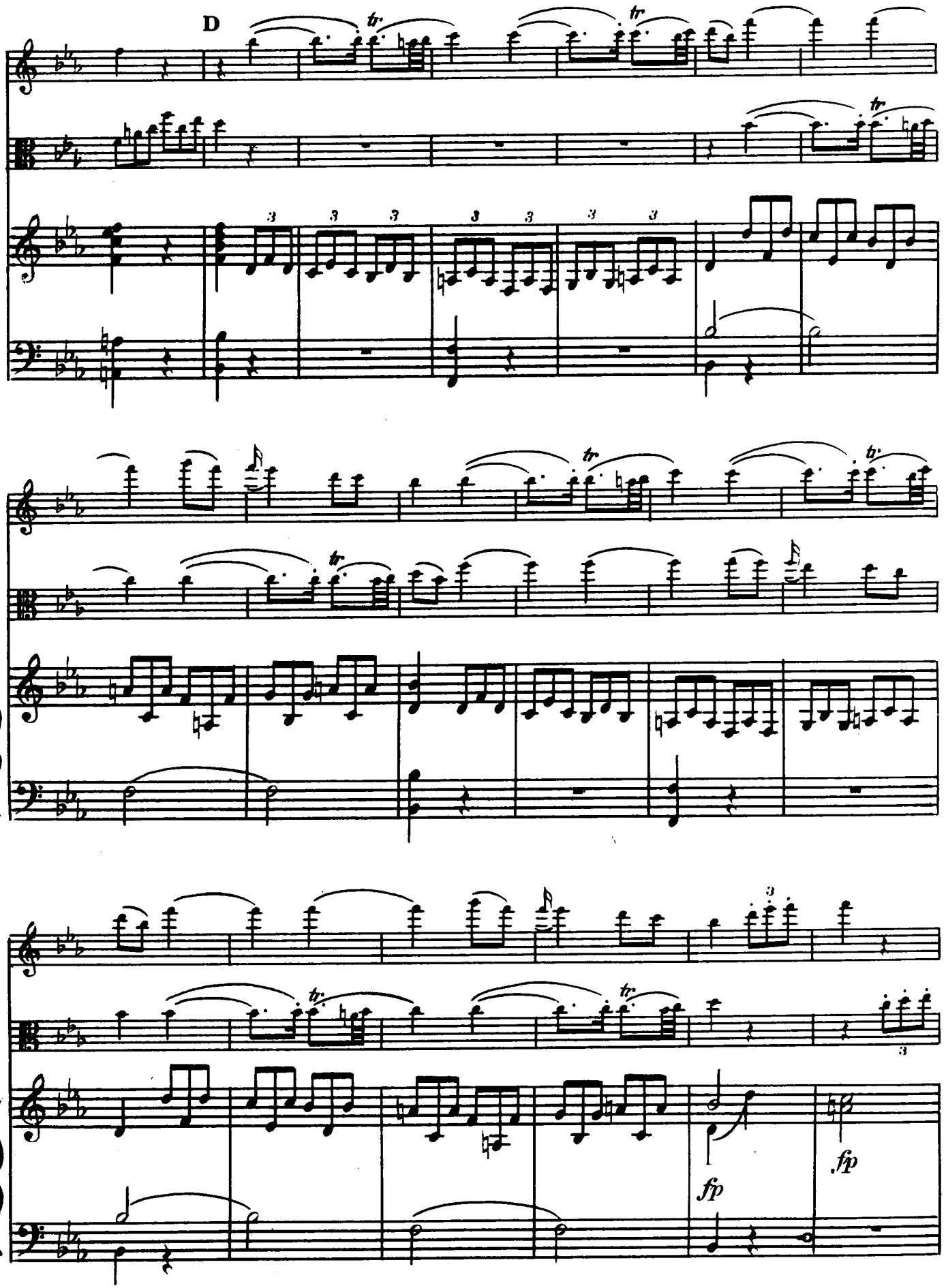
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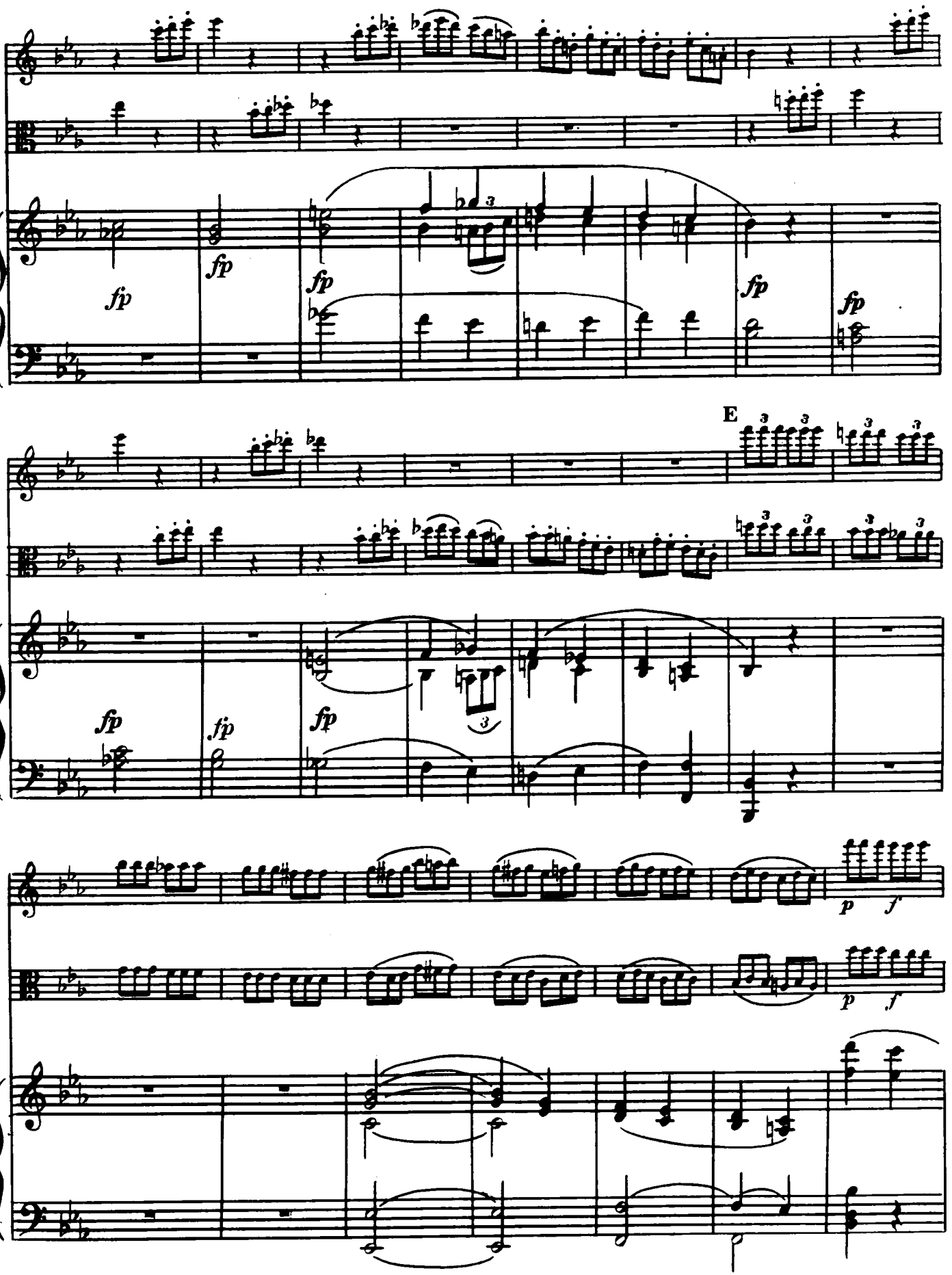
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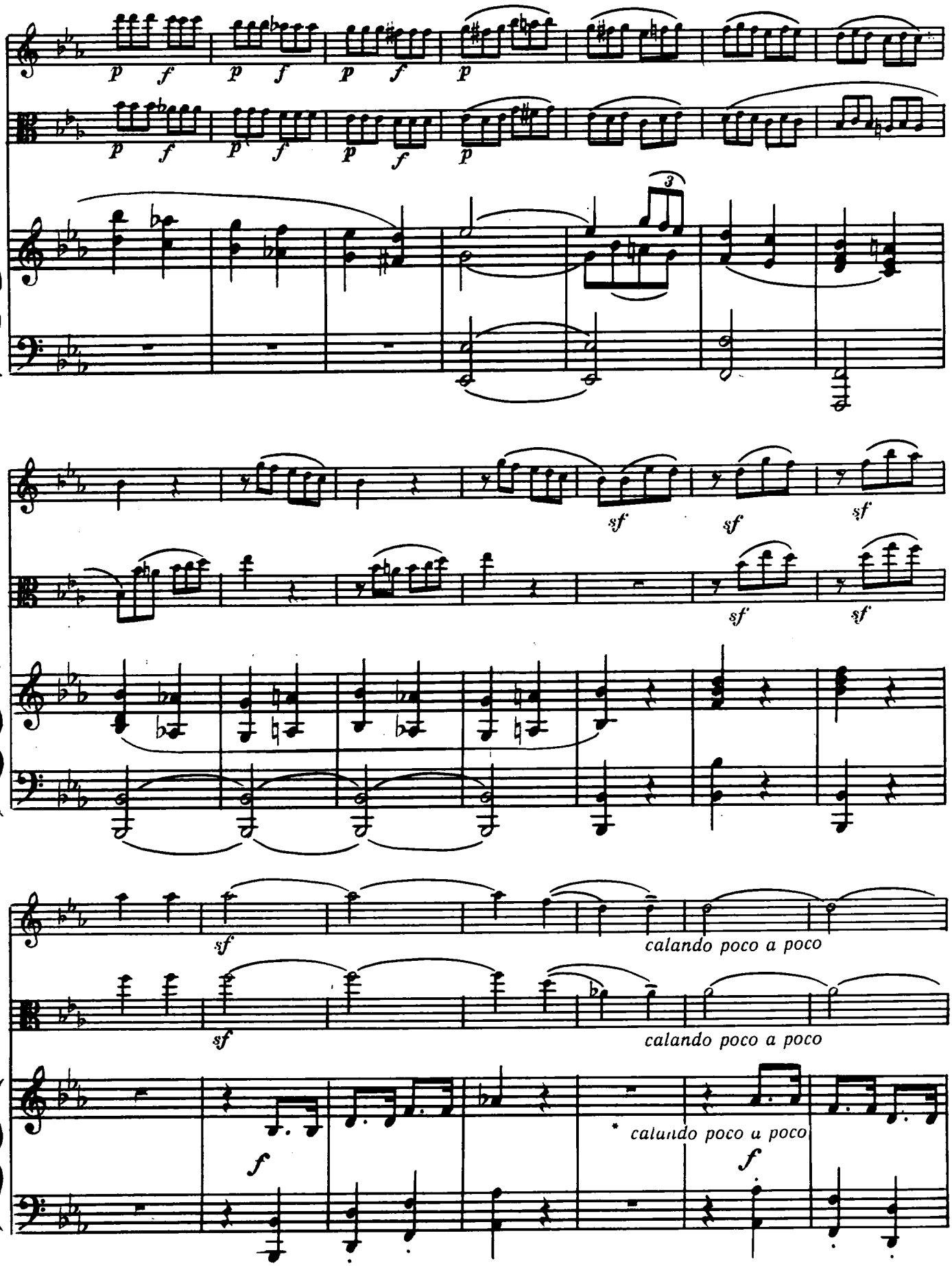
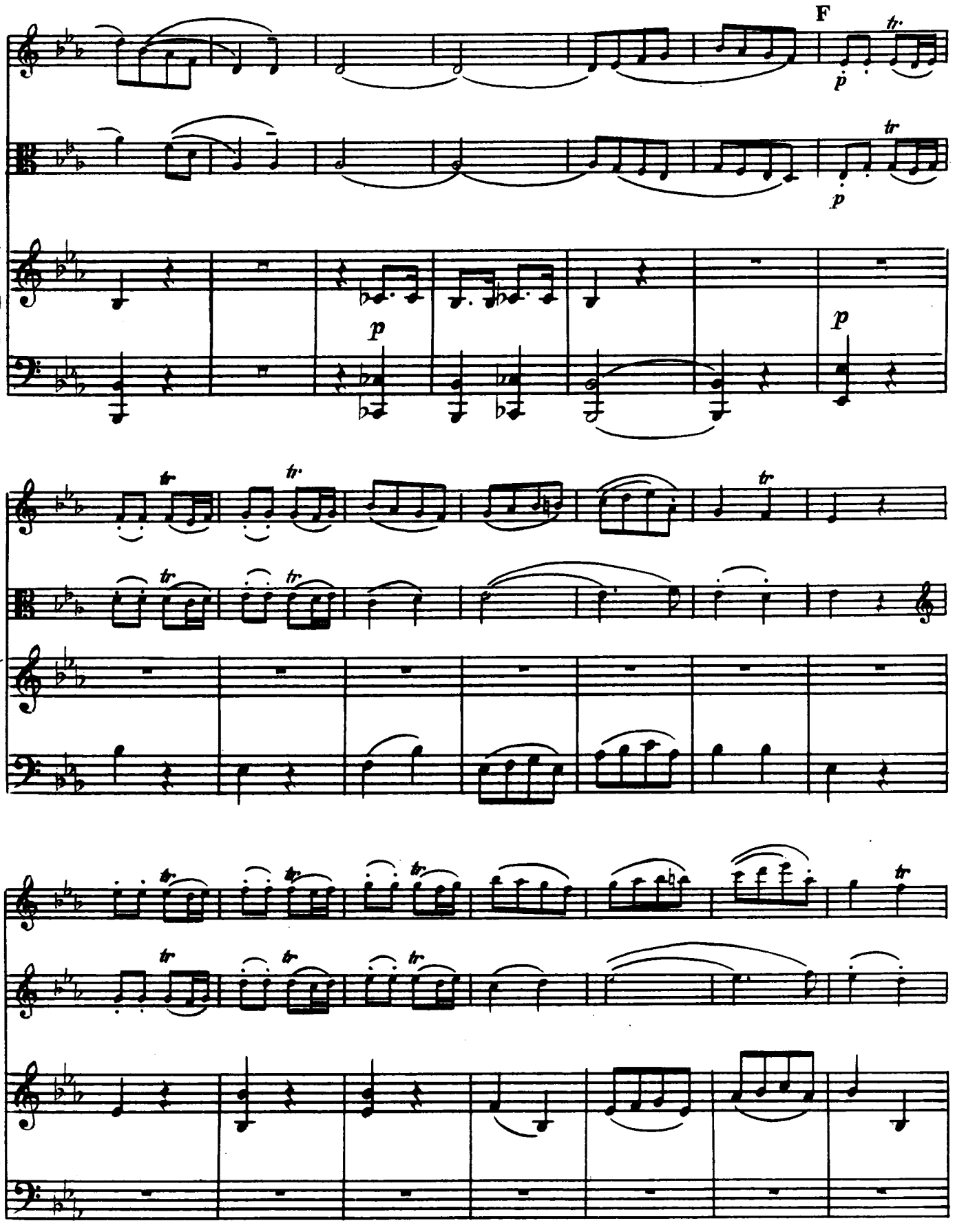


* Calando — dim. senza rall. (IO. K.)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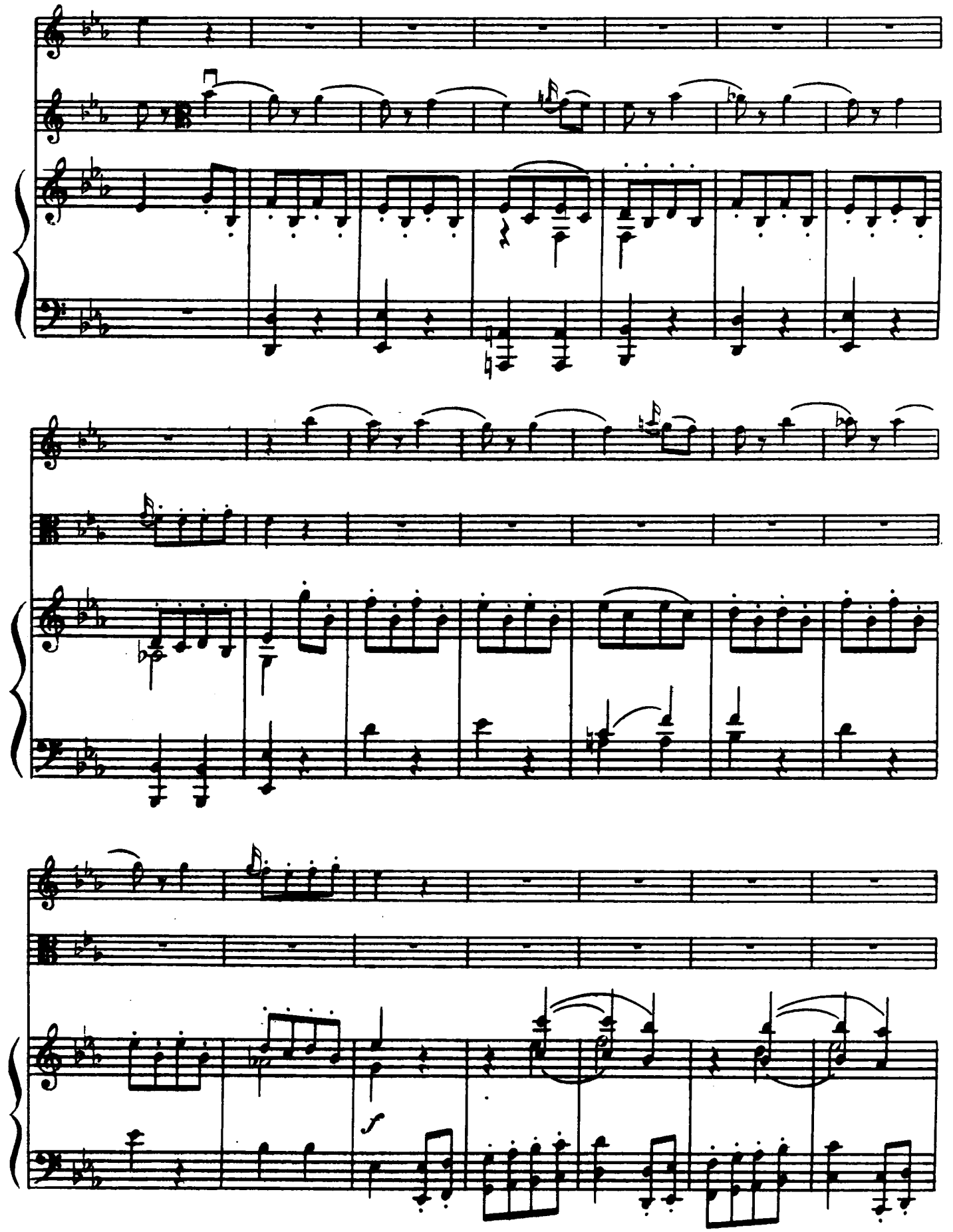
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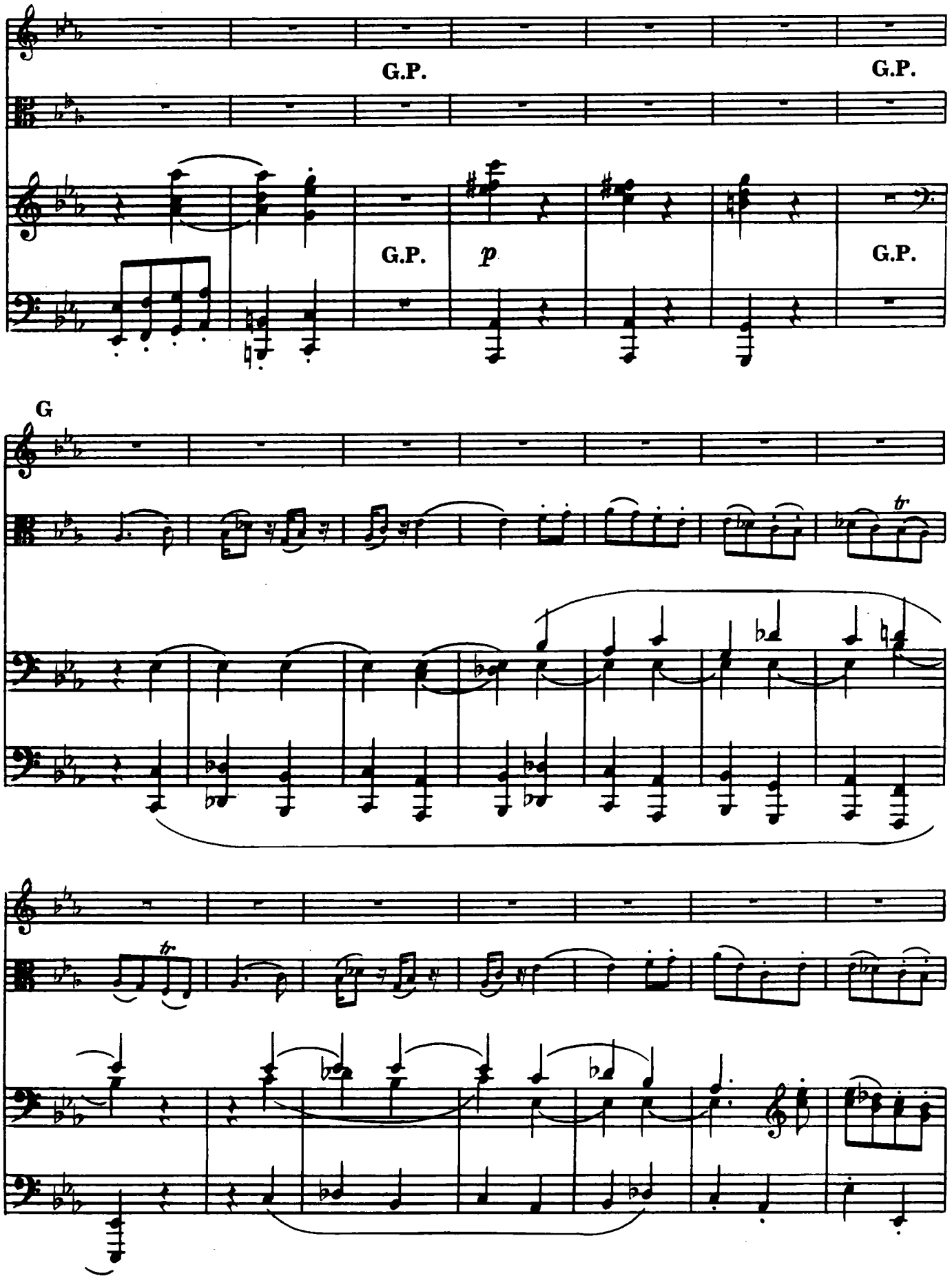
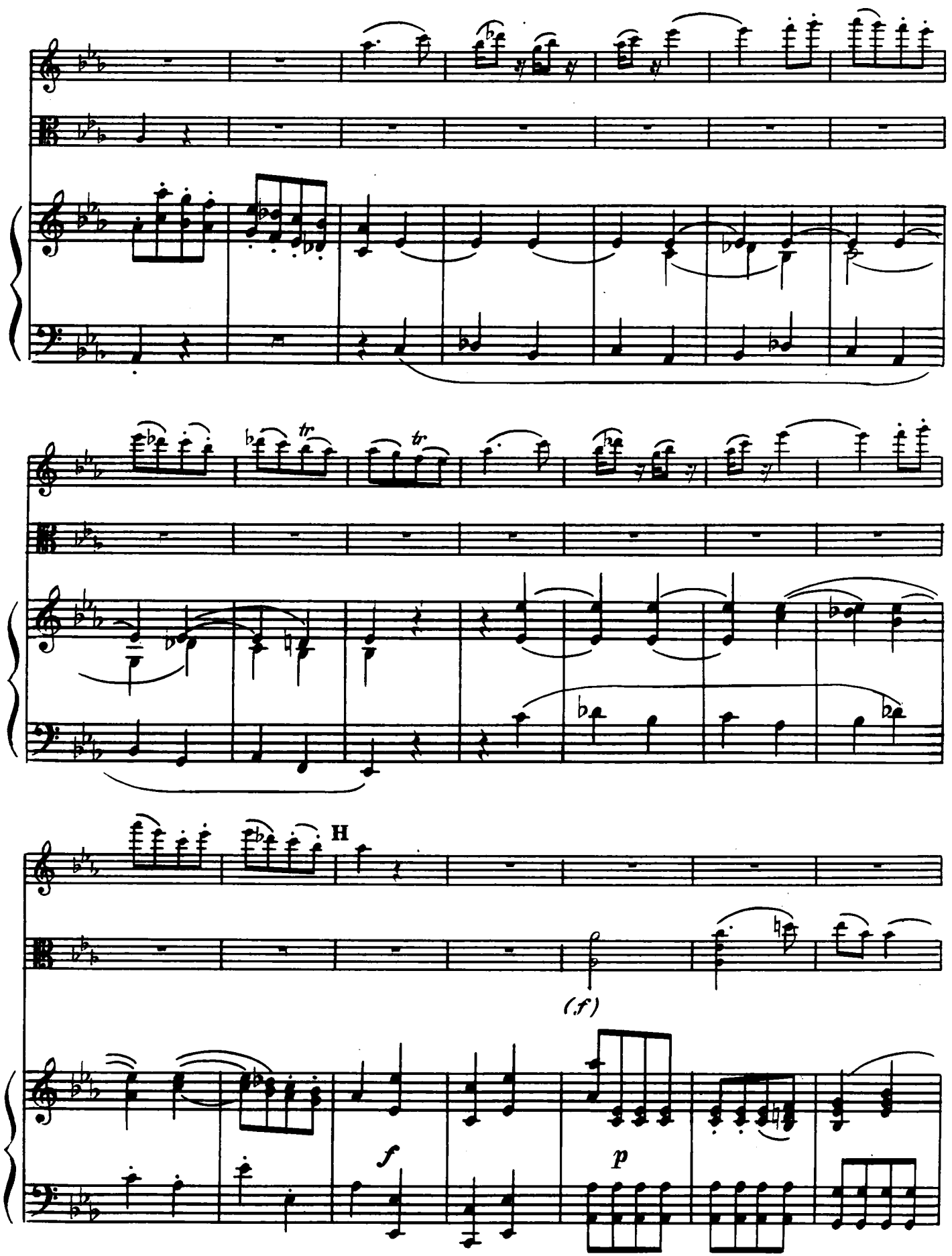
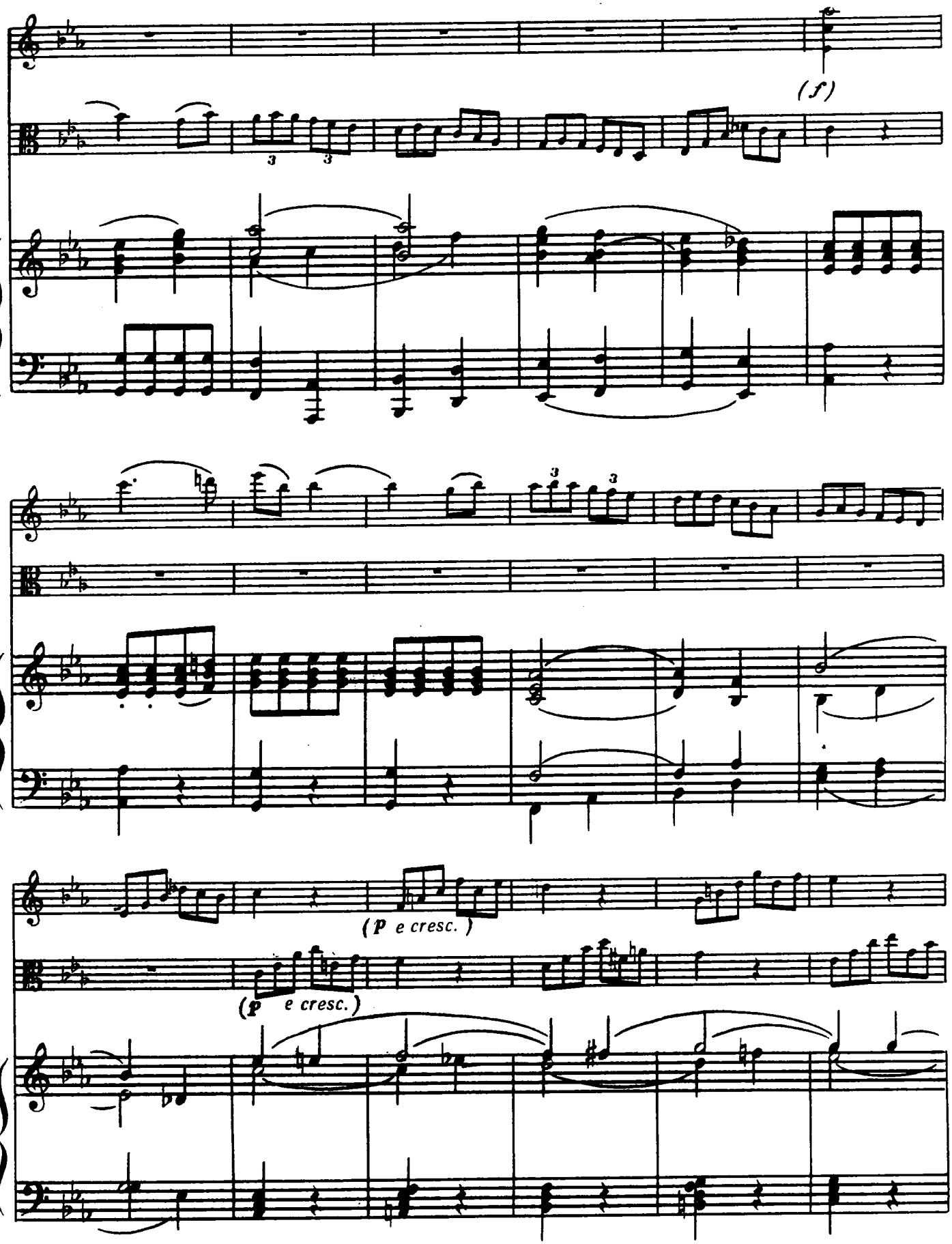

G.P.
G.P.
G.P.
p
G.P.
G
tr
tr


H
(f)
f
p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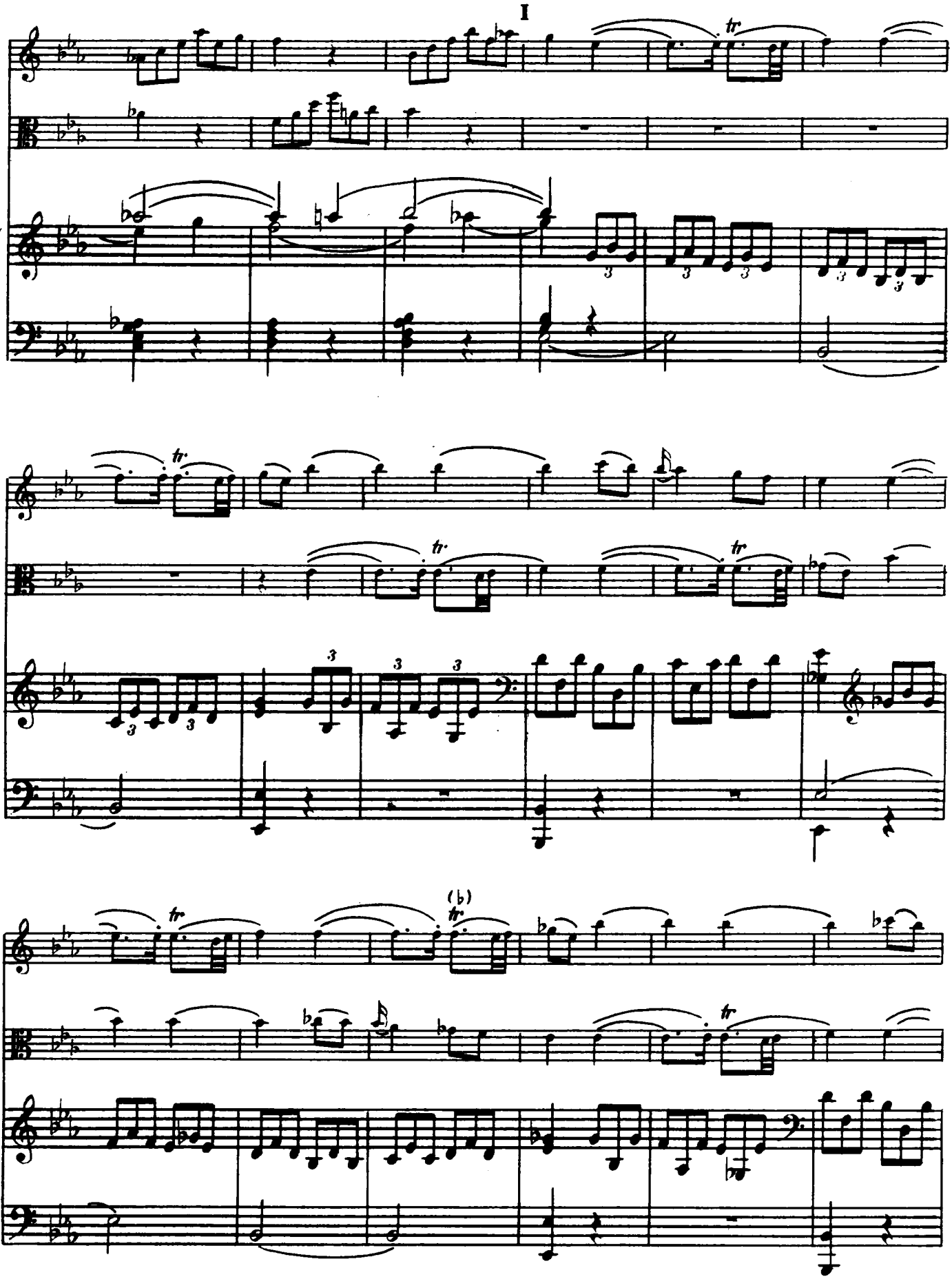
(P e cresc.)
(P e cresc.)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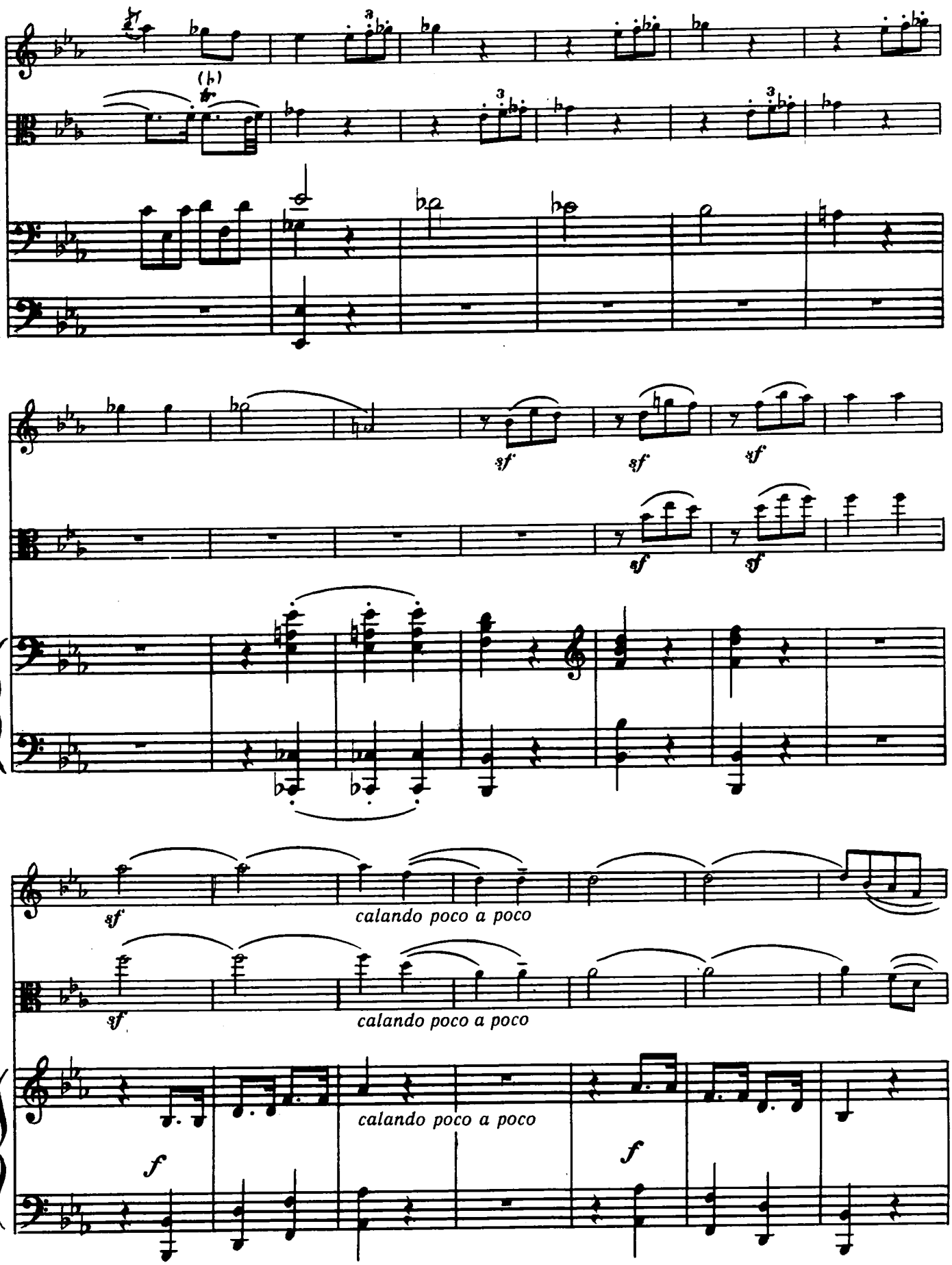
(♭)


sf
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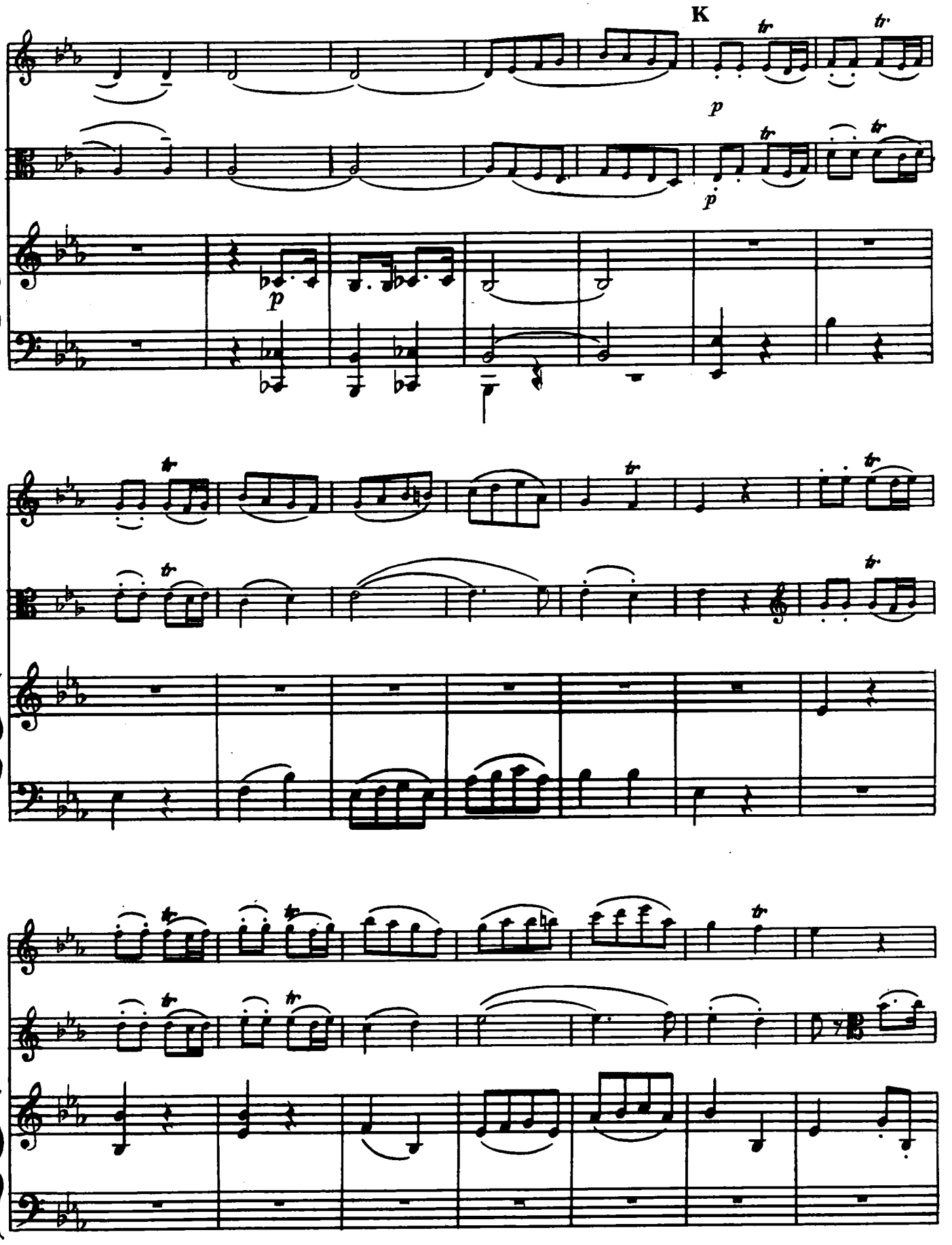
calando poco a poco
calando poco a poco
calando poco a poco
f
f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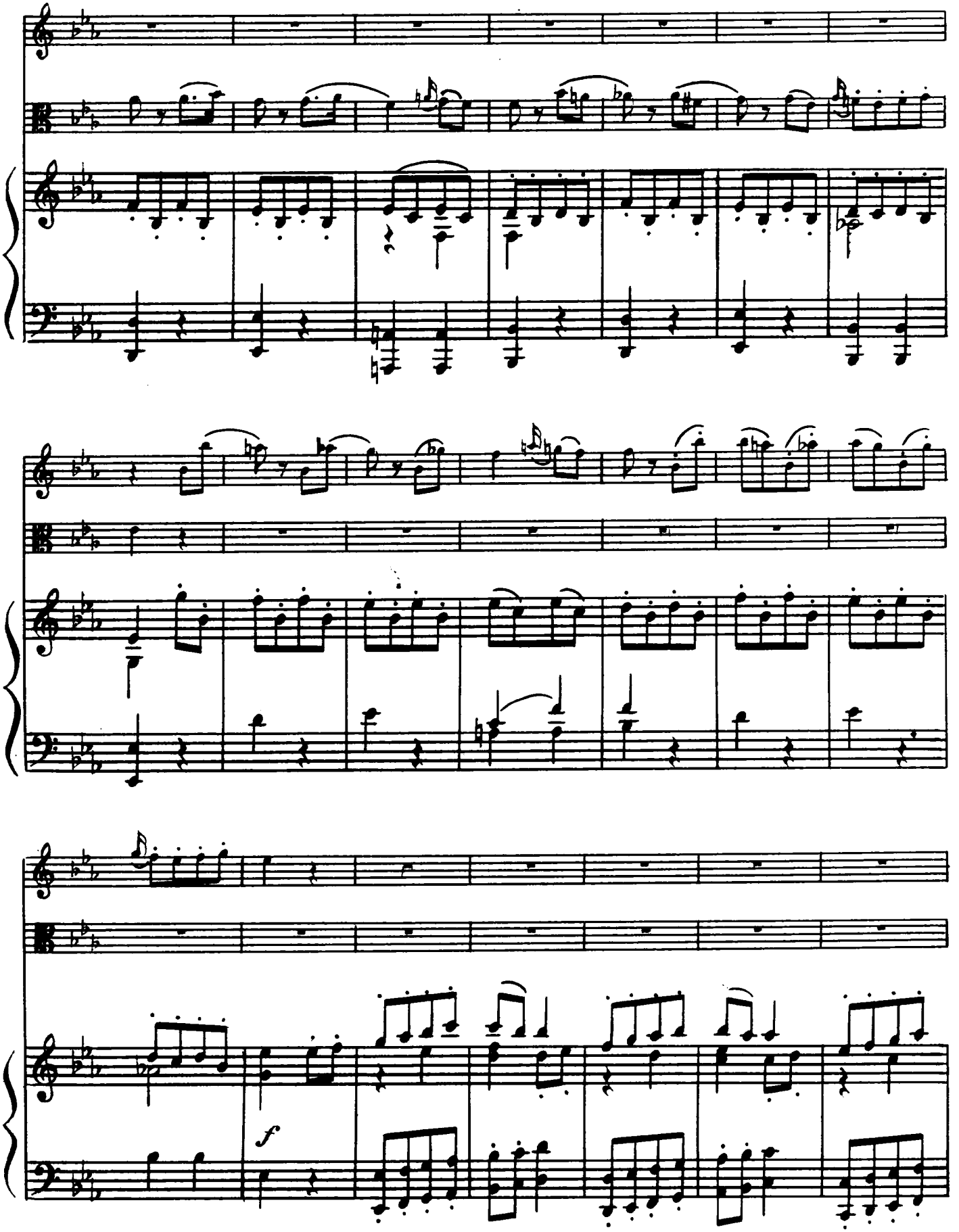
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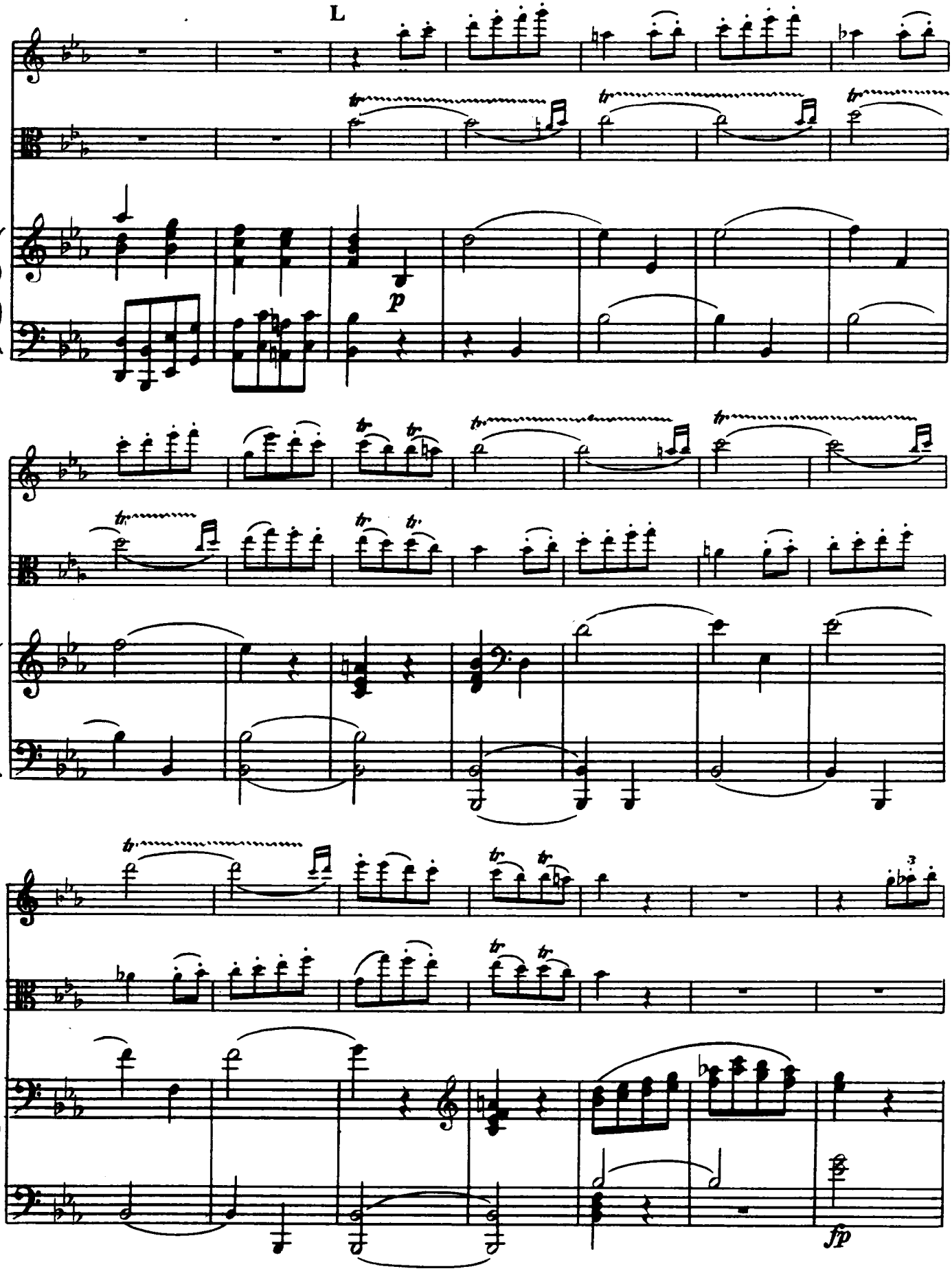
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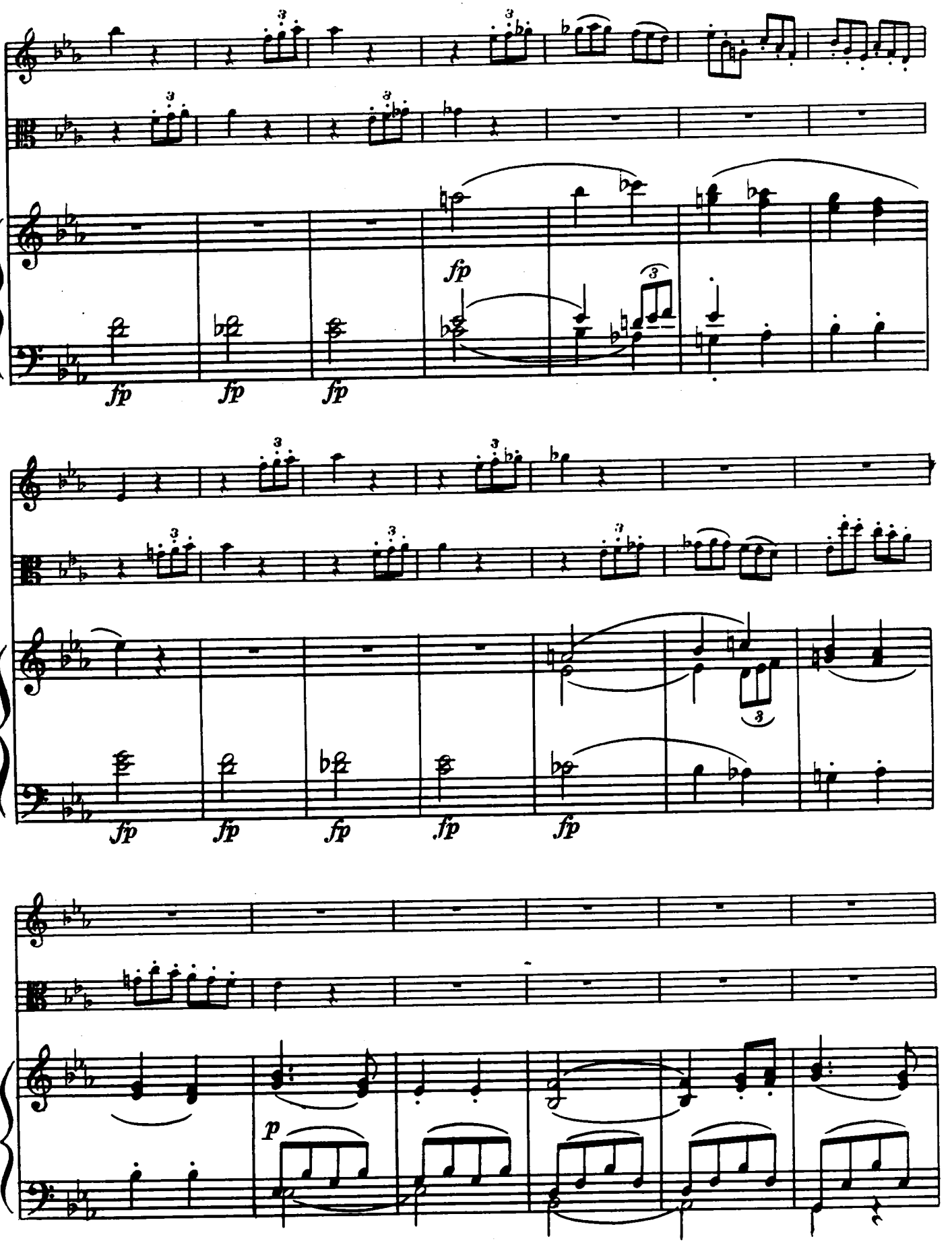
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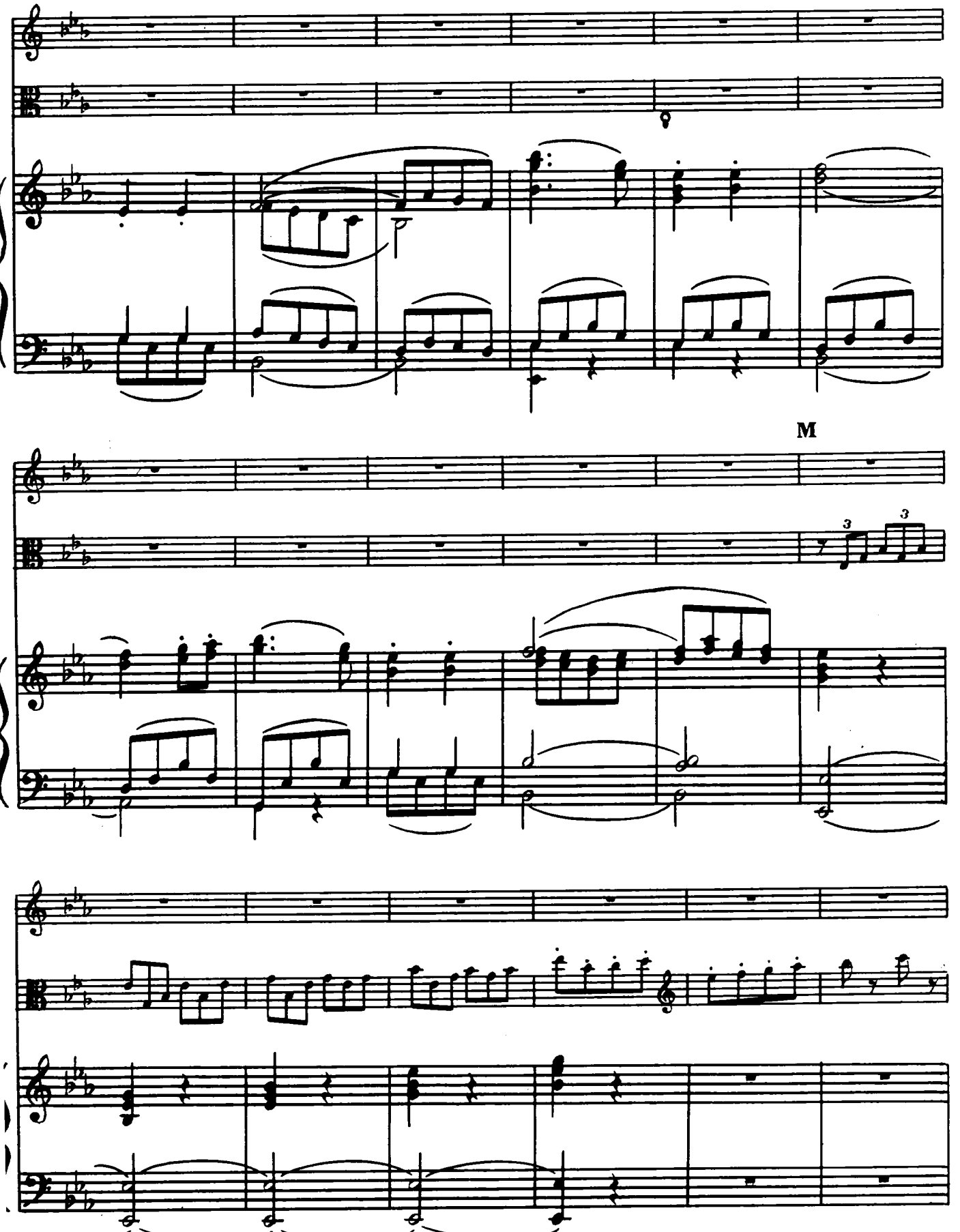
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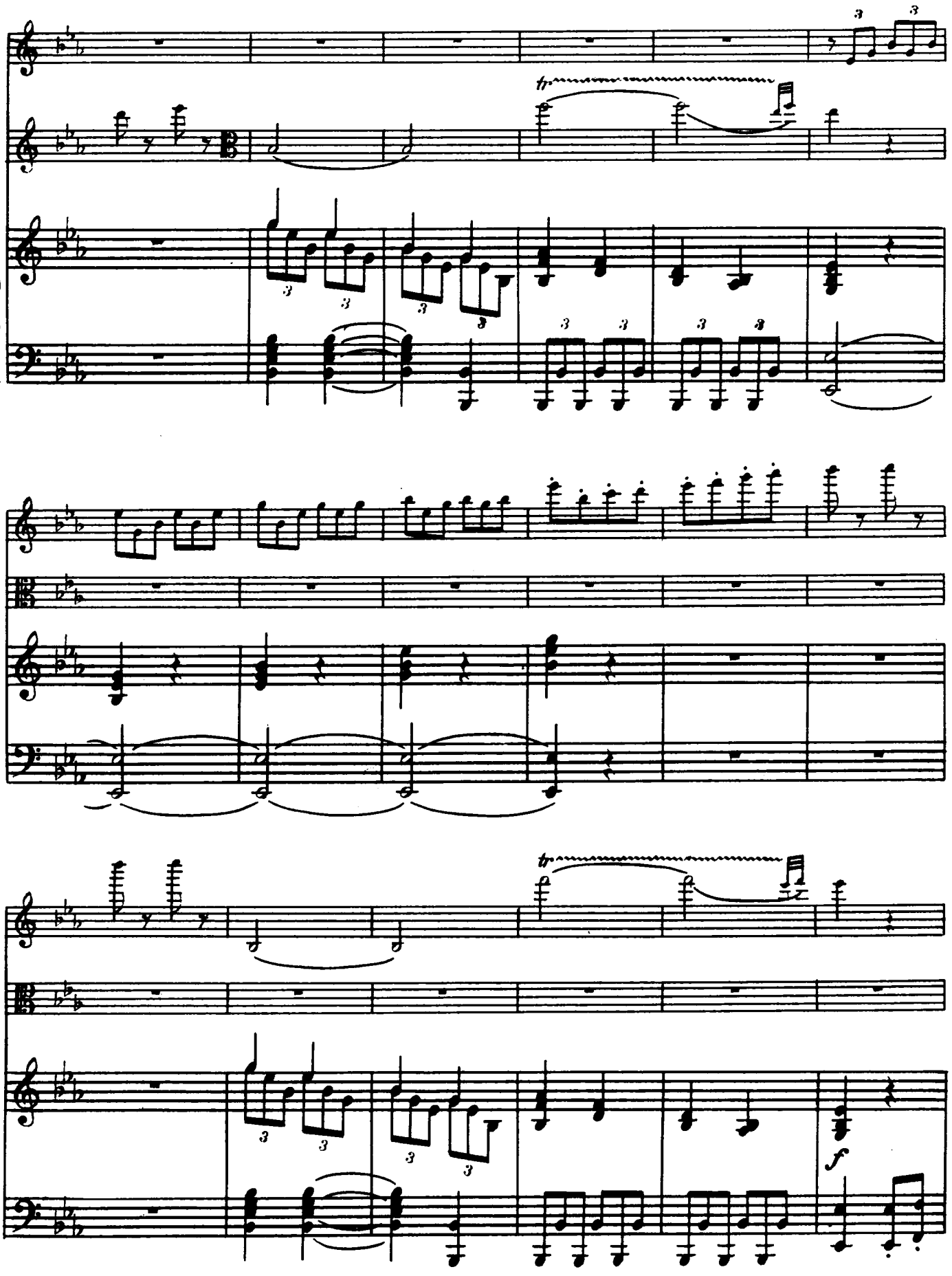
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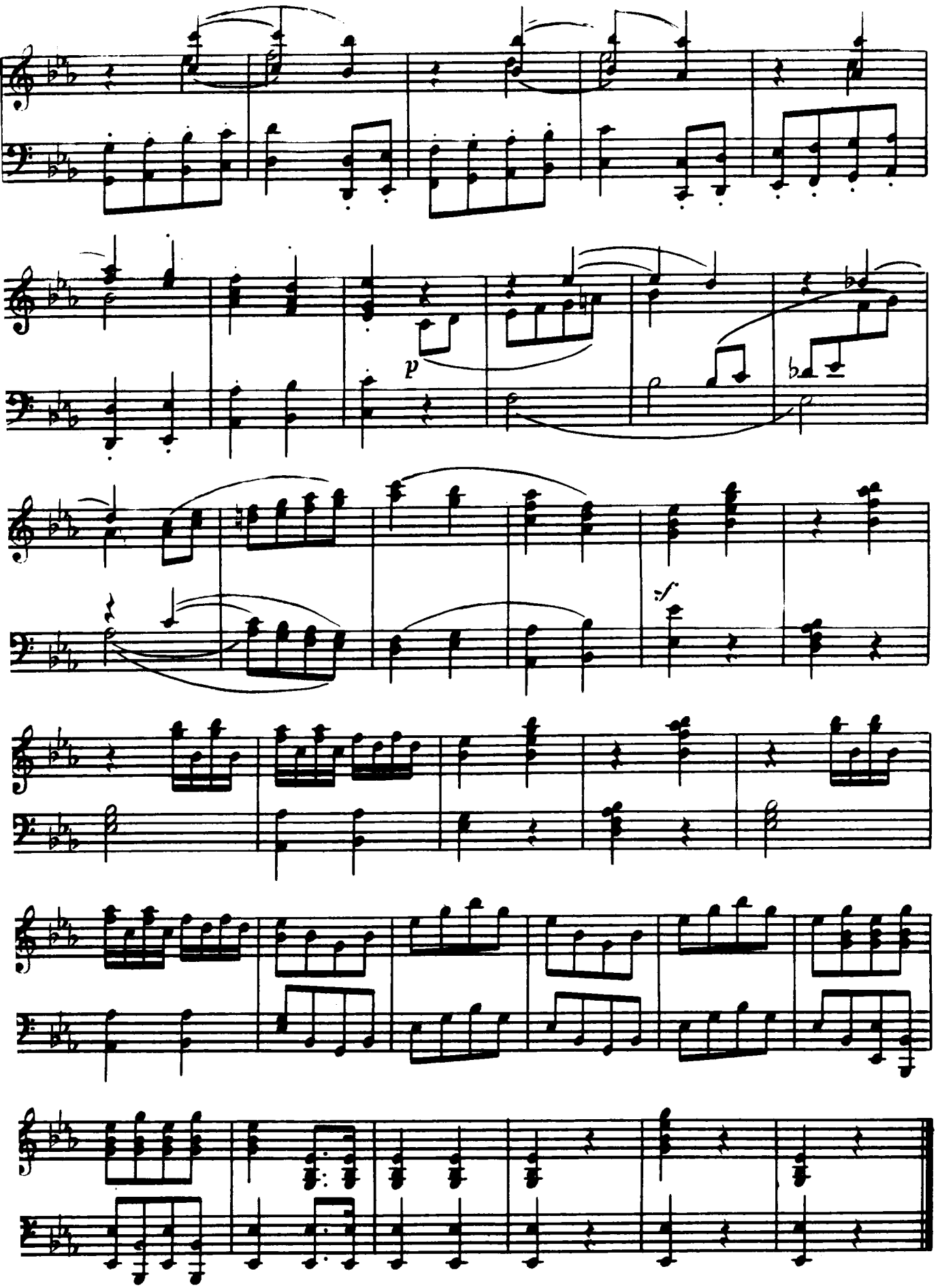
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sf

Вольфганг Амадей Моцарт

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Sinfonia Concertante

for Violin, Viola and Orchestra

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No. 734

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für Violine und Viola

Es dur — Mi♭majeur — E♭major

Ernst Eulenburg, Leipzig

Made in Germany Imprimé en Allemagne

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Es dur

für Violine und Viola
mit Orchester

von

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Köchel-Verzeichnis No. 364

Komponiert 1779

Revidiert und mit Vorwort versehen von
RUDOLF GERBER

Ernst Eulenburg, Leipzig / Wien

734

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I. Allegro maestoso 1

II. Andante 49

III. Presto 67

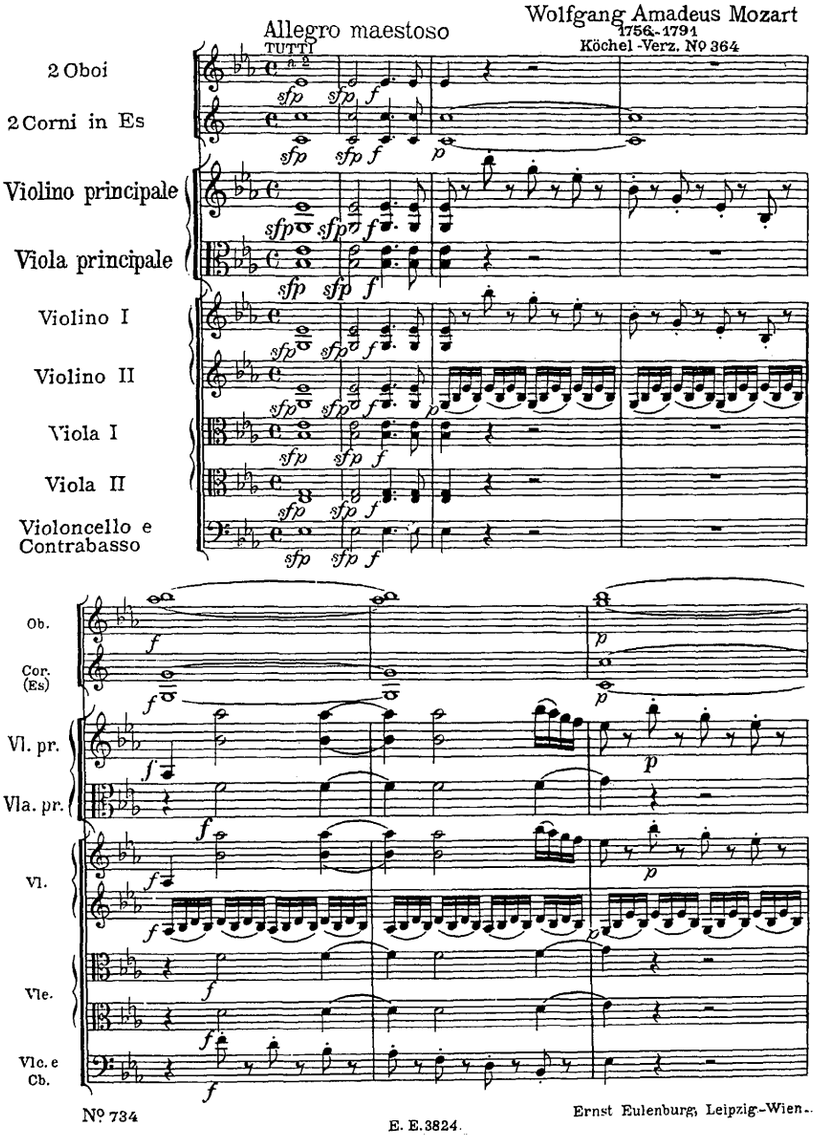
Symphonie Concertante

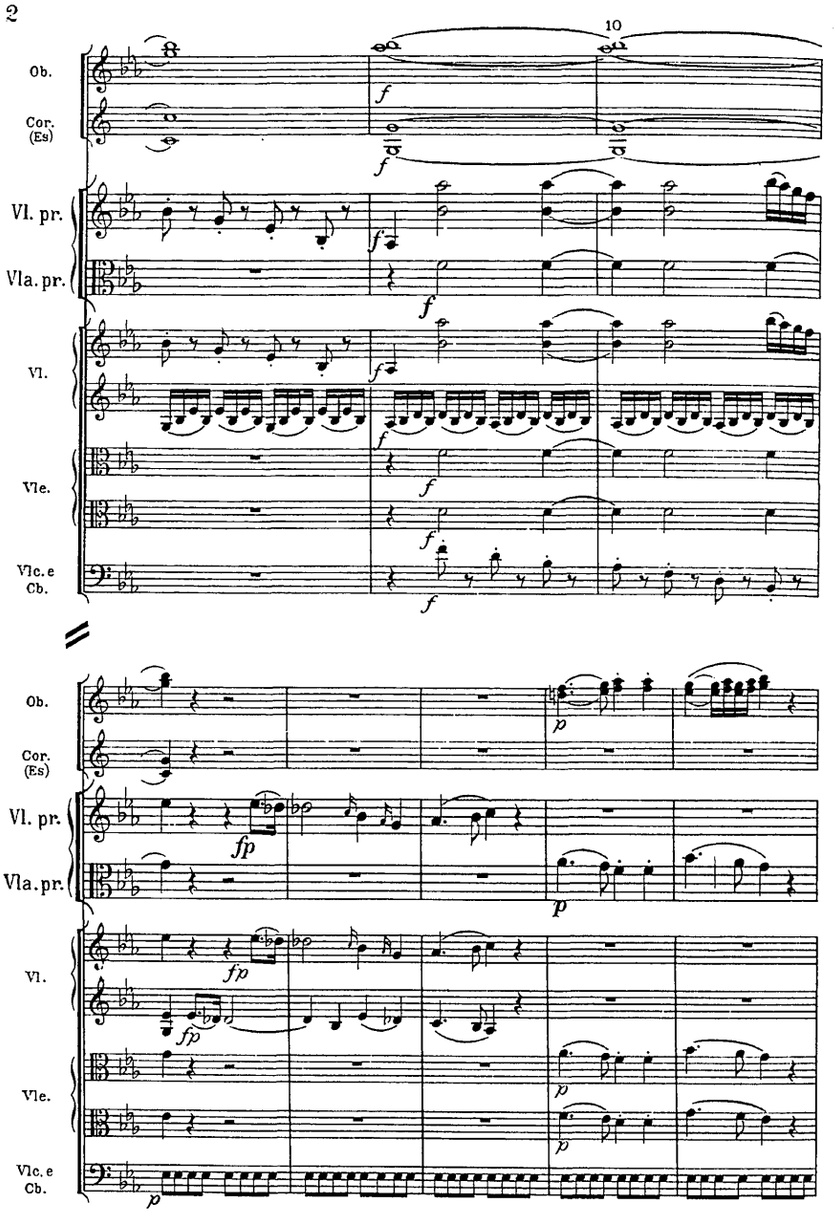
I

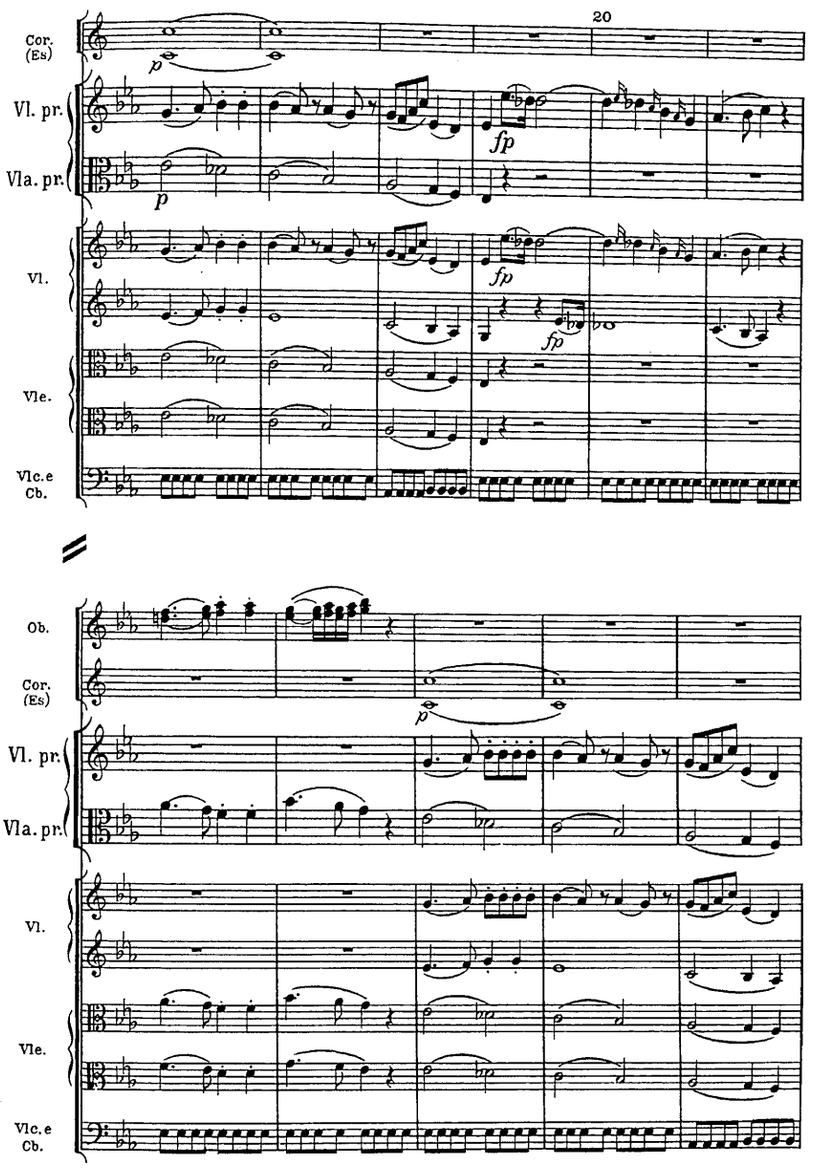
Wolfgang Amadeus Mozart
1756–1791
Köchel-Verz. Nº 364

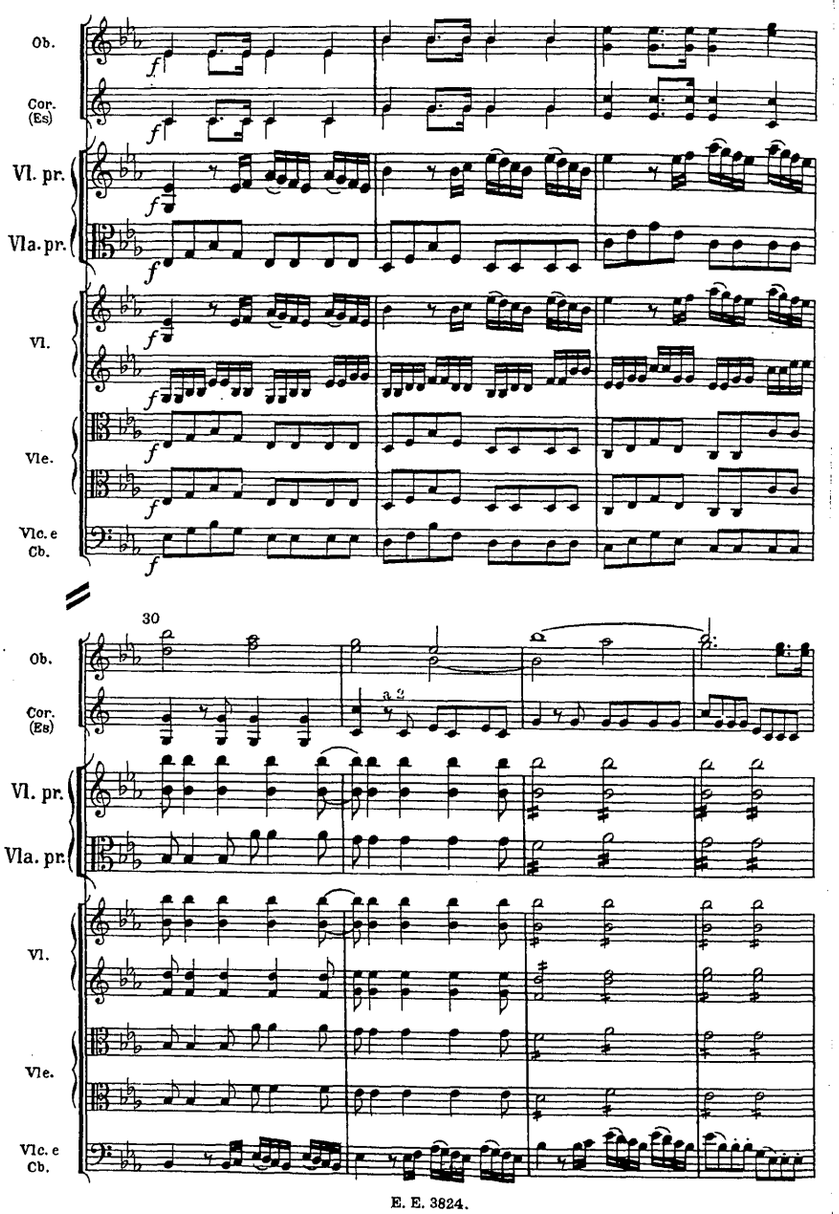
Allegro maestoso

TUTTI




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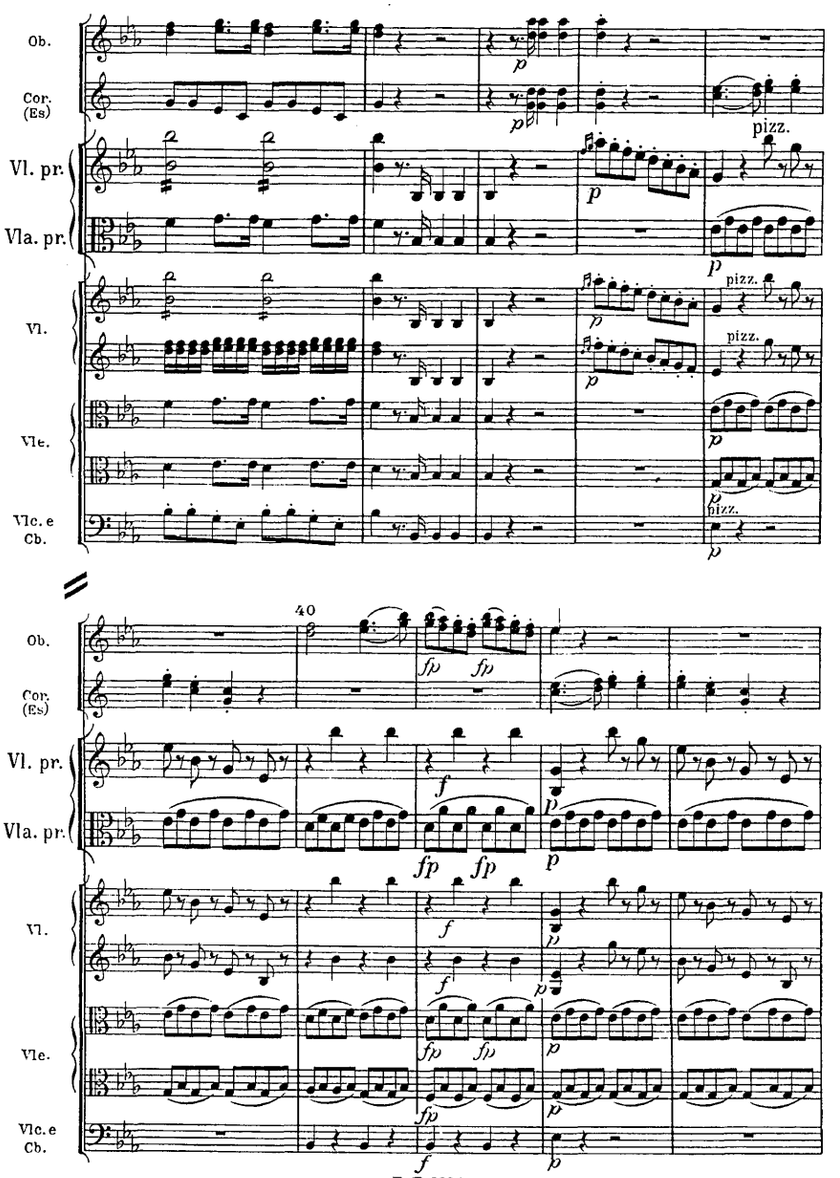
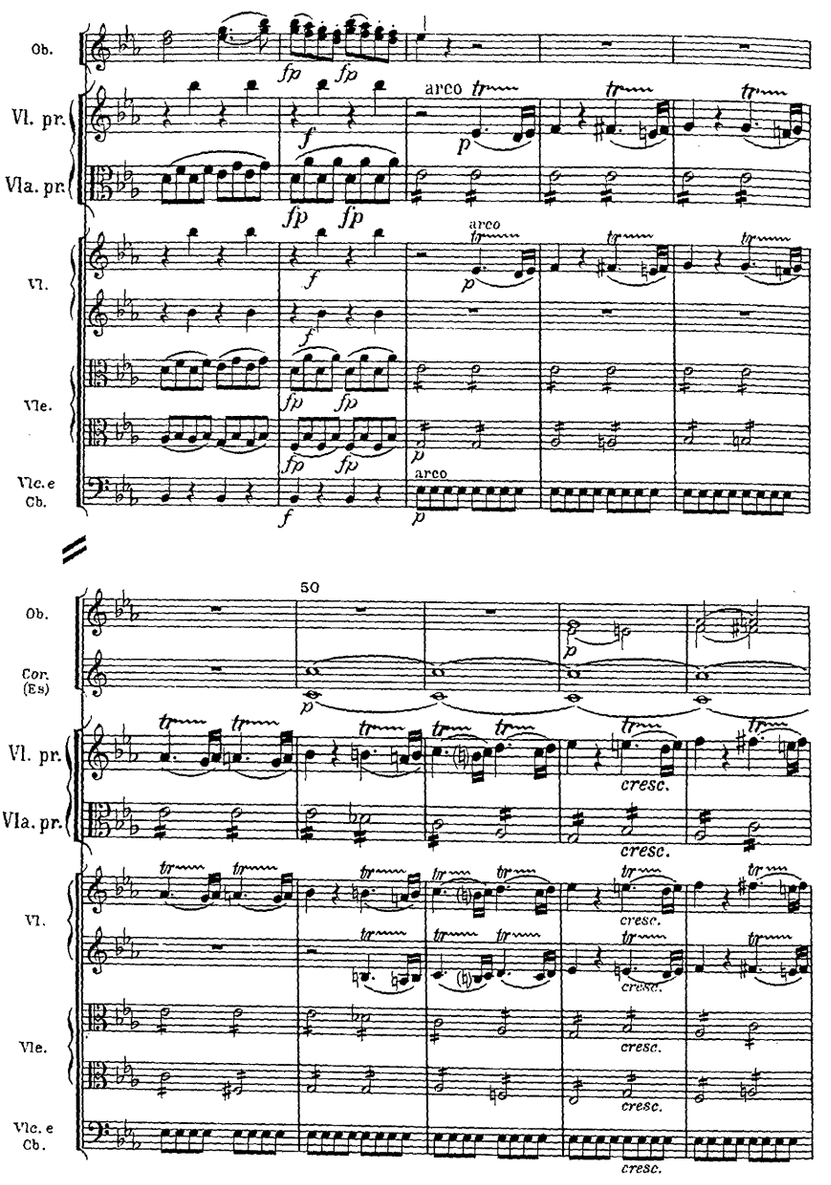
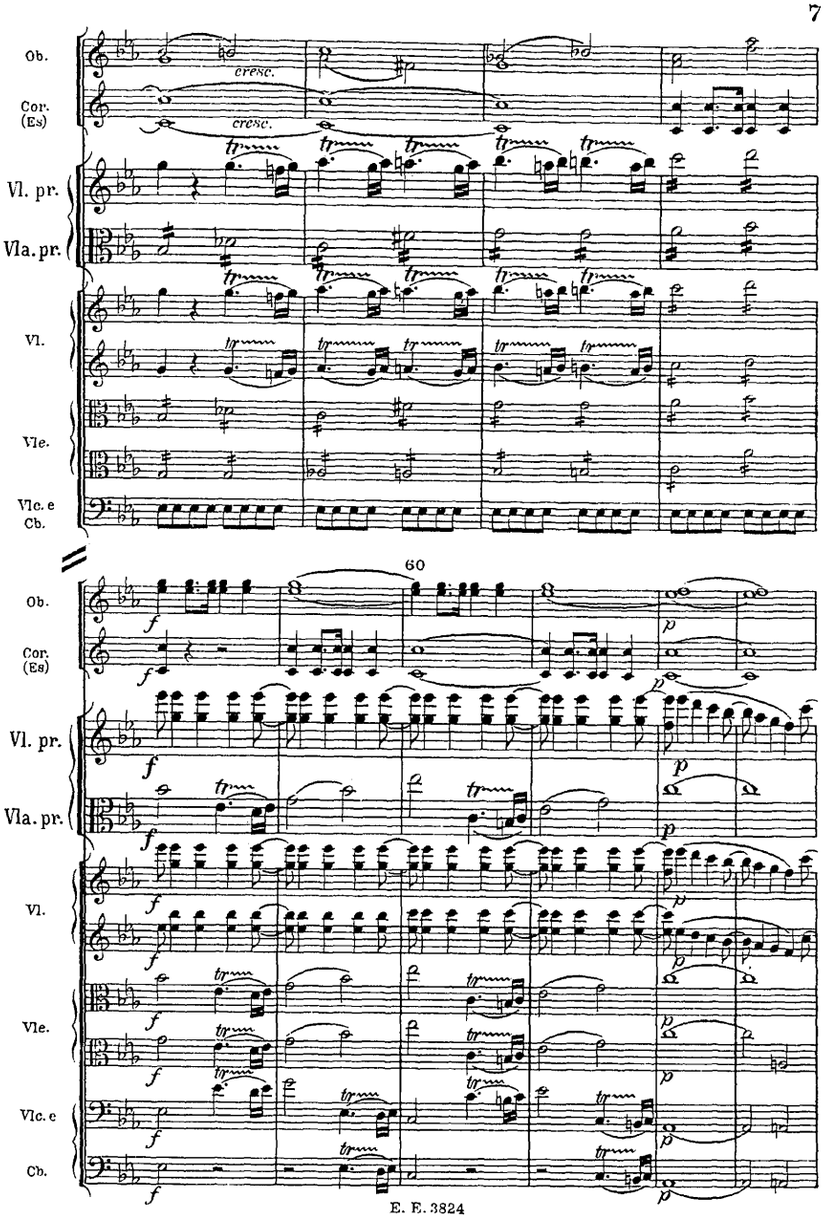
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


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.
arco
50
Cor. (Es)
cresc.


Ob.
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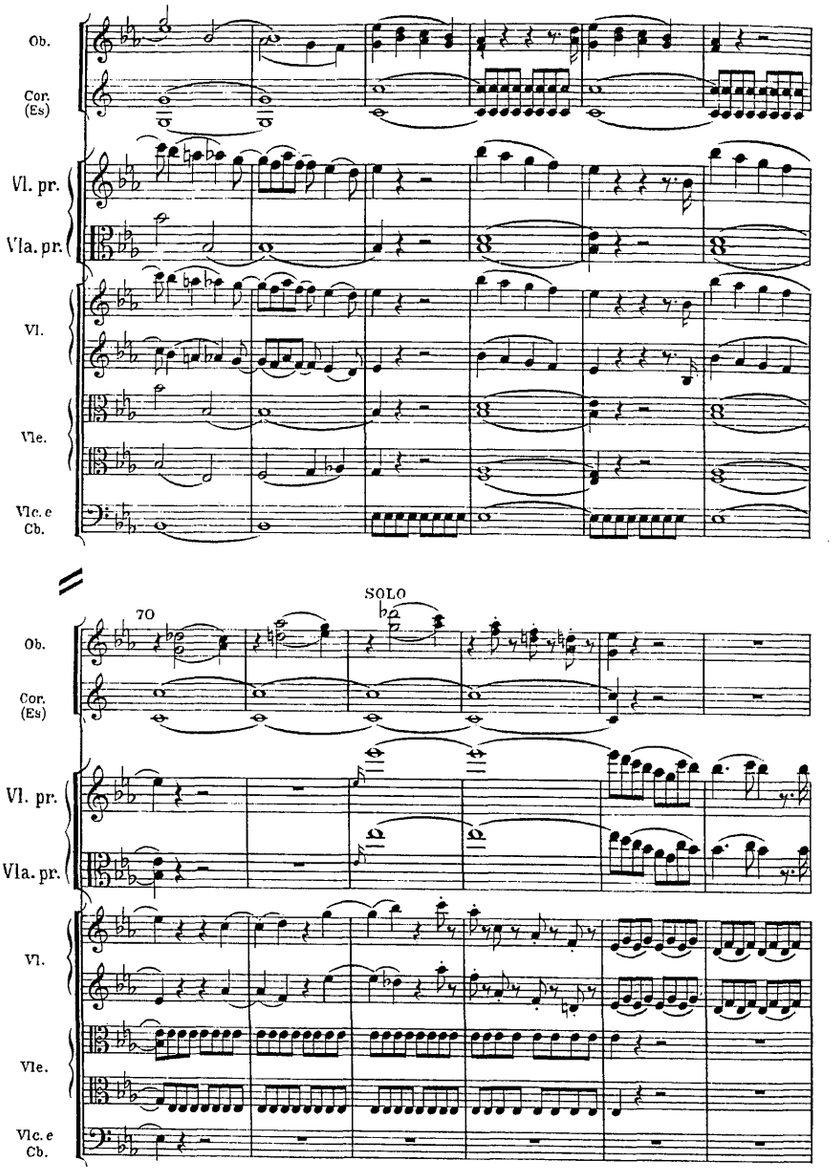
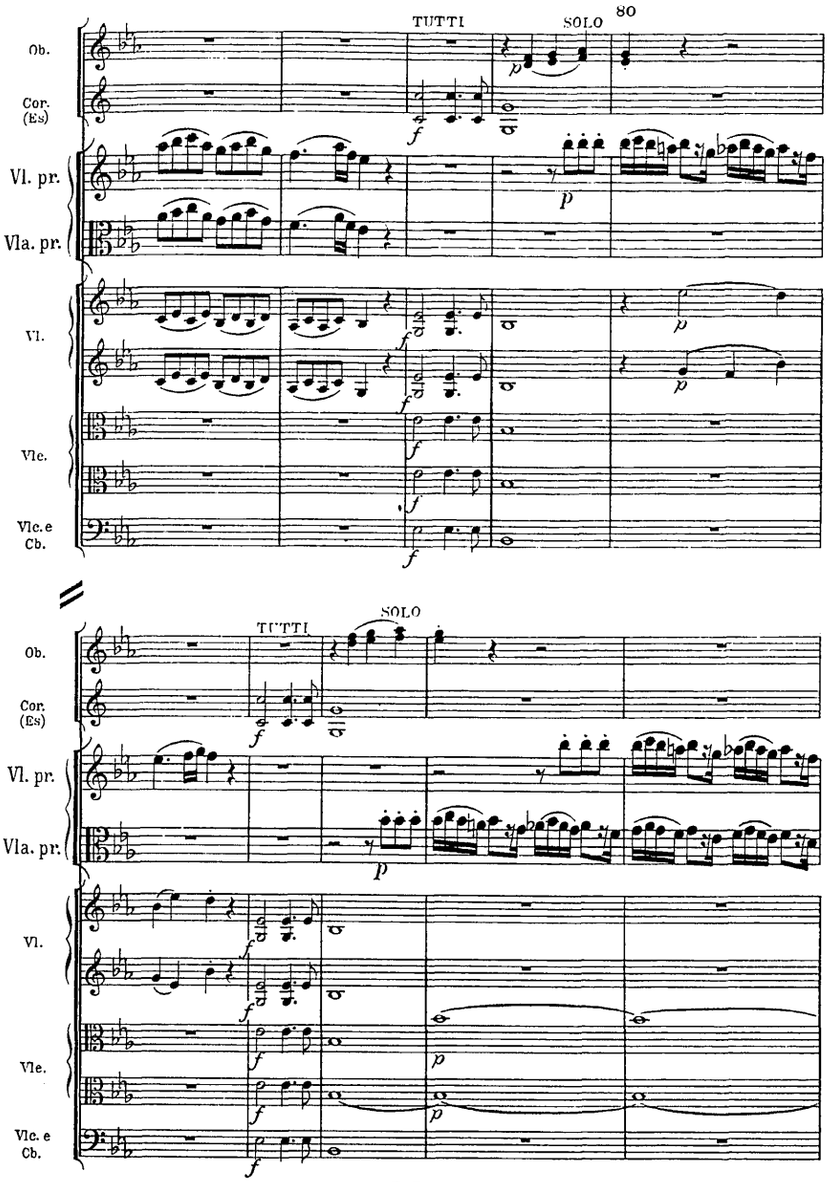
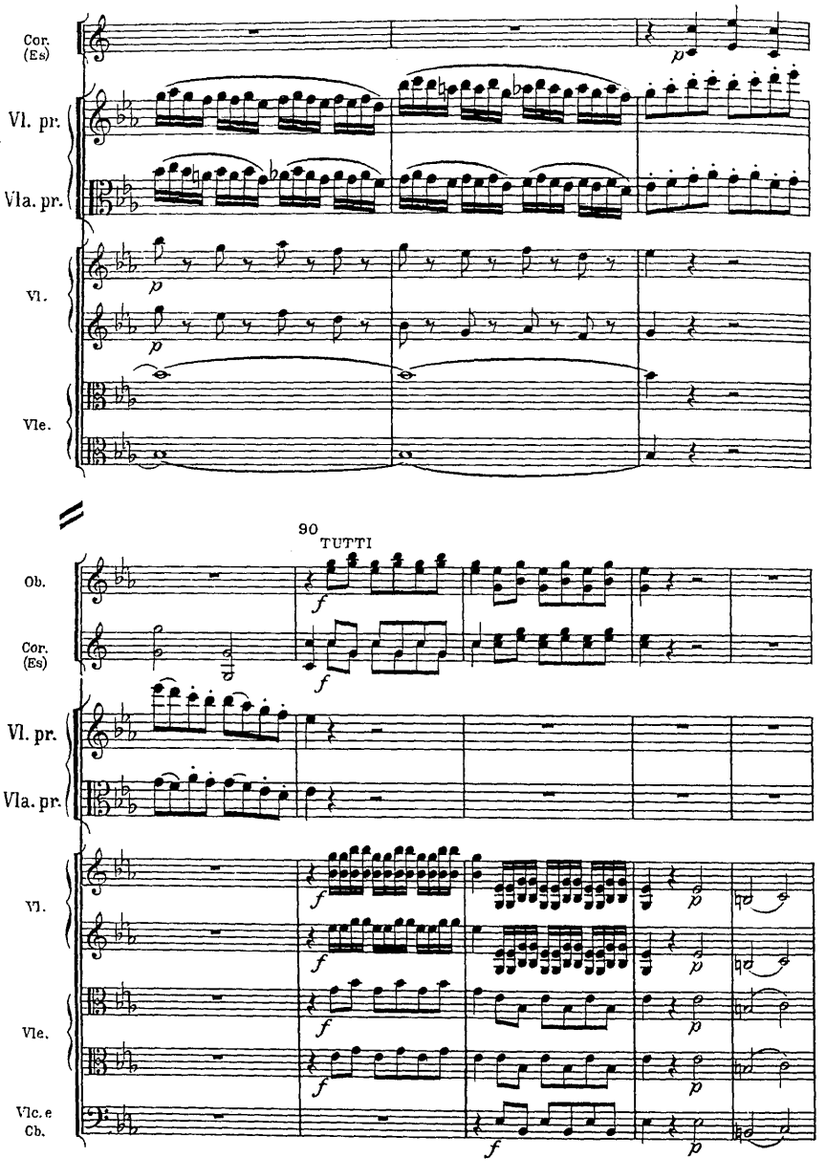
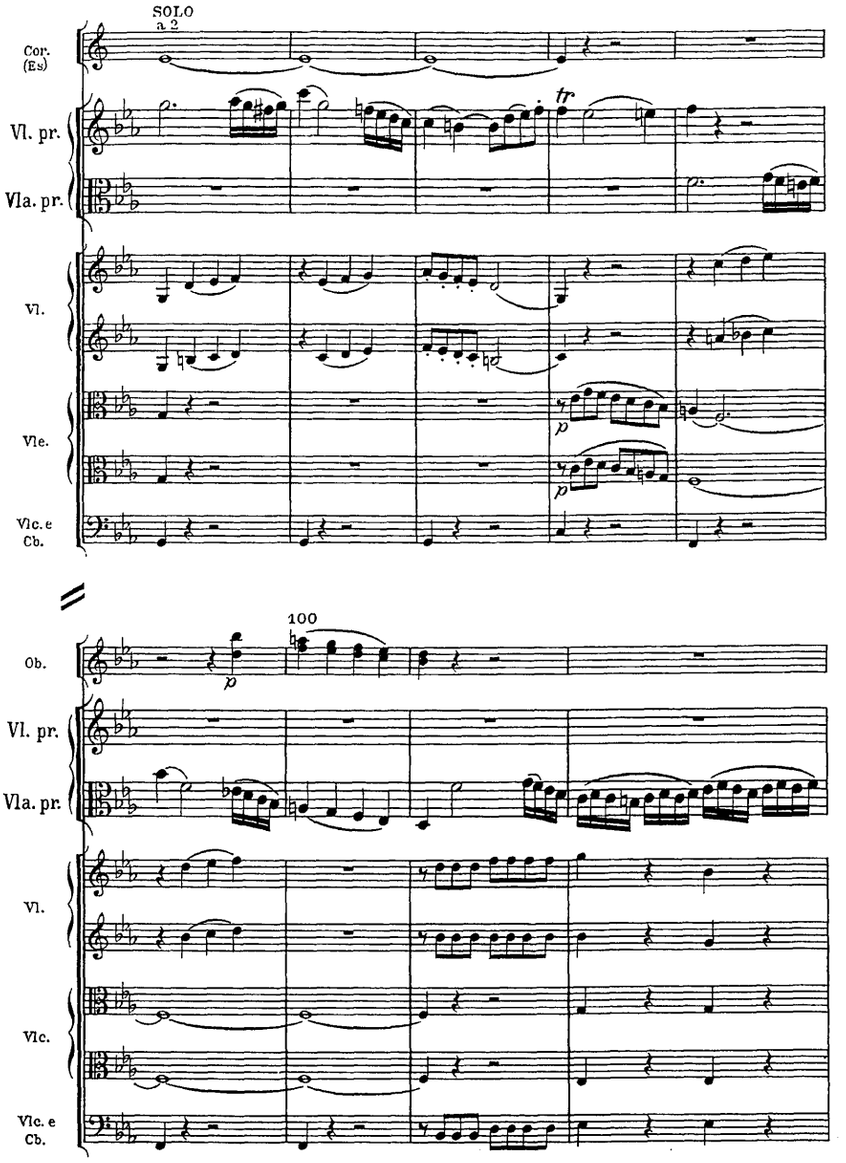
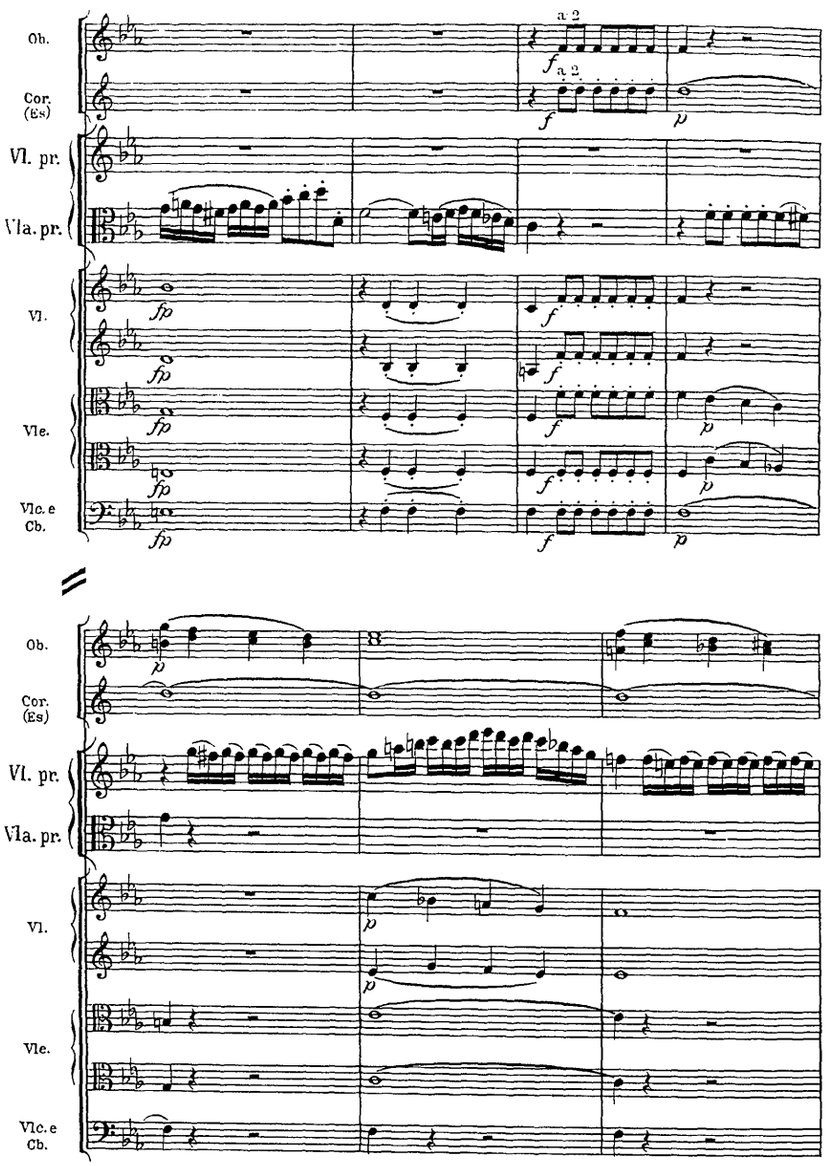
Vl.
Vle.
Vlc. e Cb.
cresc.
cresc.
60
f
p

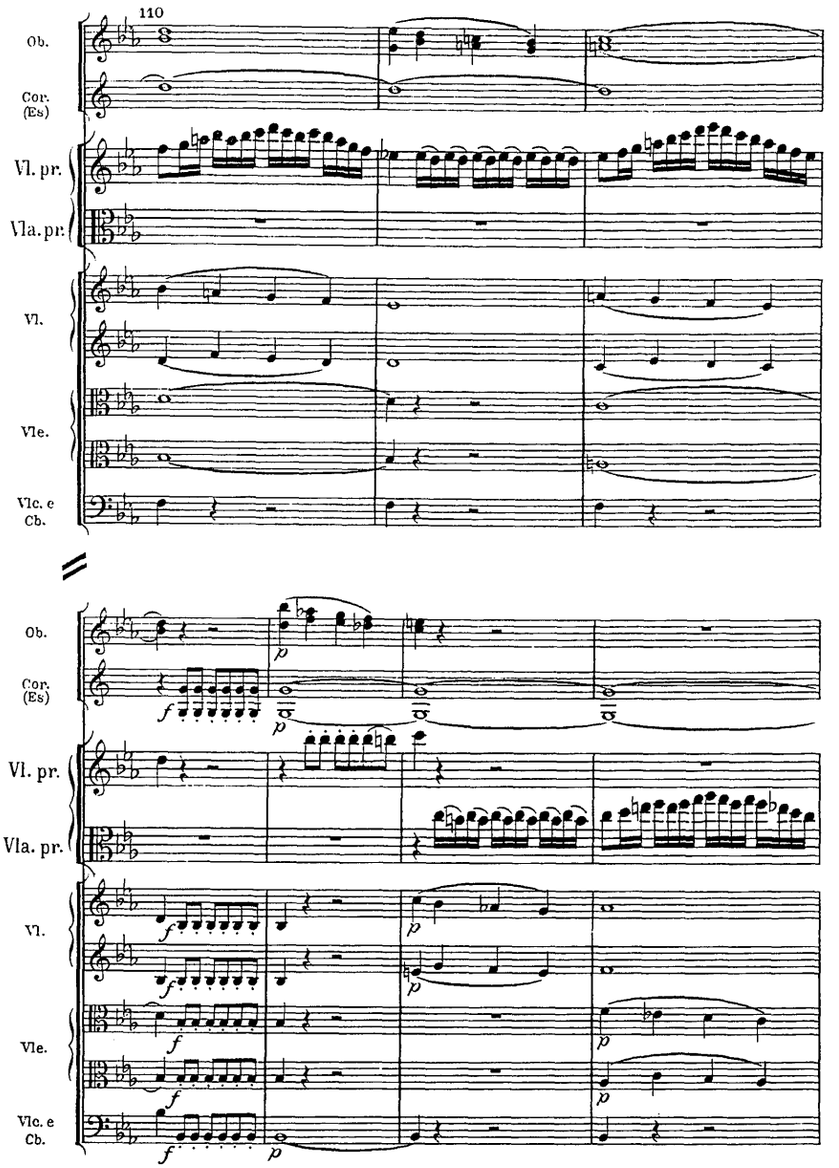

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
70
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

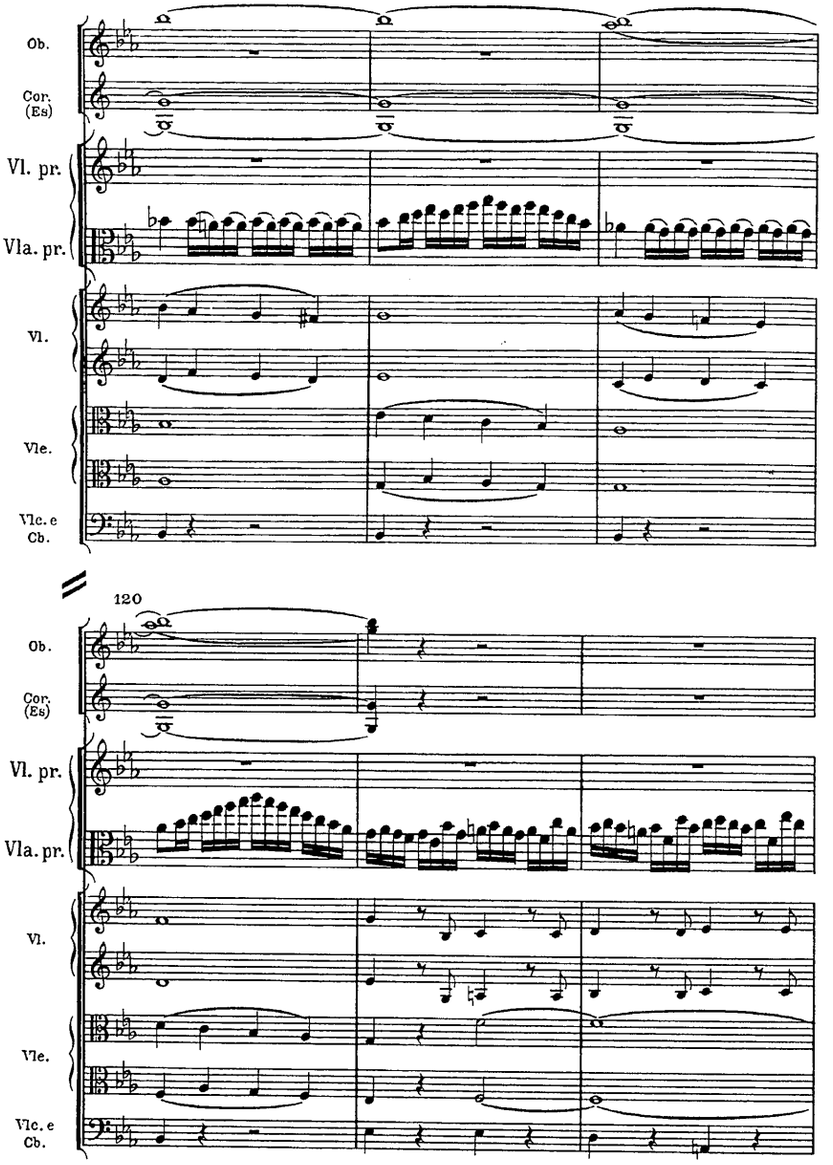

80
TUTTI
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vlc.
Vlc. e Cb.
TUTTI
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vlc.
Vlc. e Cb.

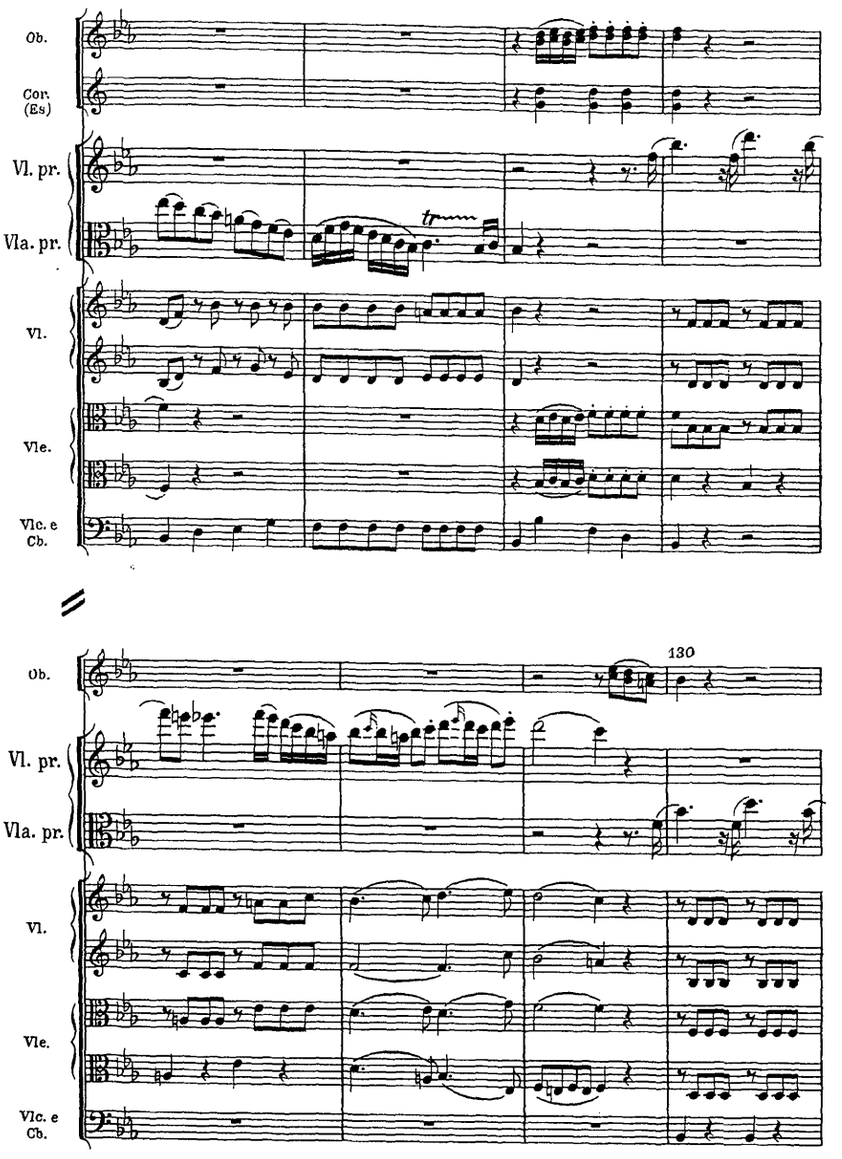

Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
90
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

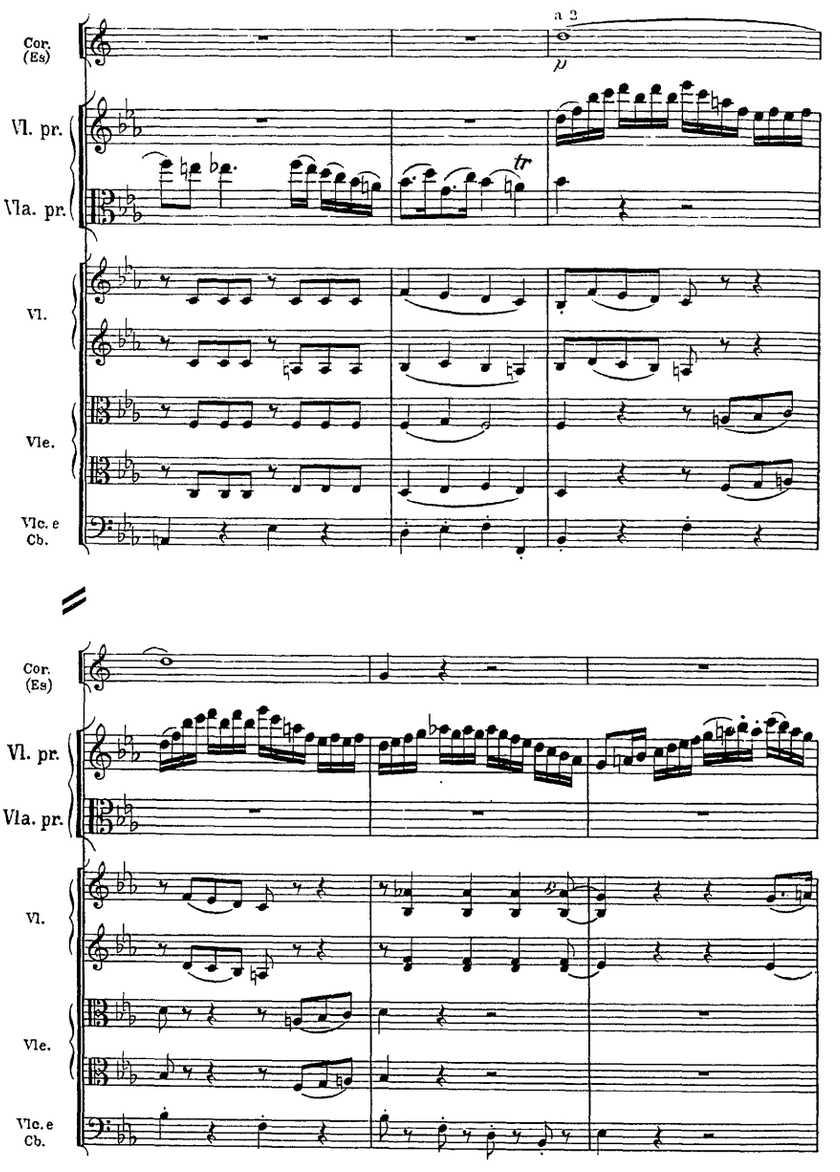

SOLO
a 2
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
p
p
100
Ob.
Vl. pr.
Vla. pr.
Vl.
Vlc.
Vlc. e Cb.

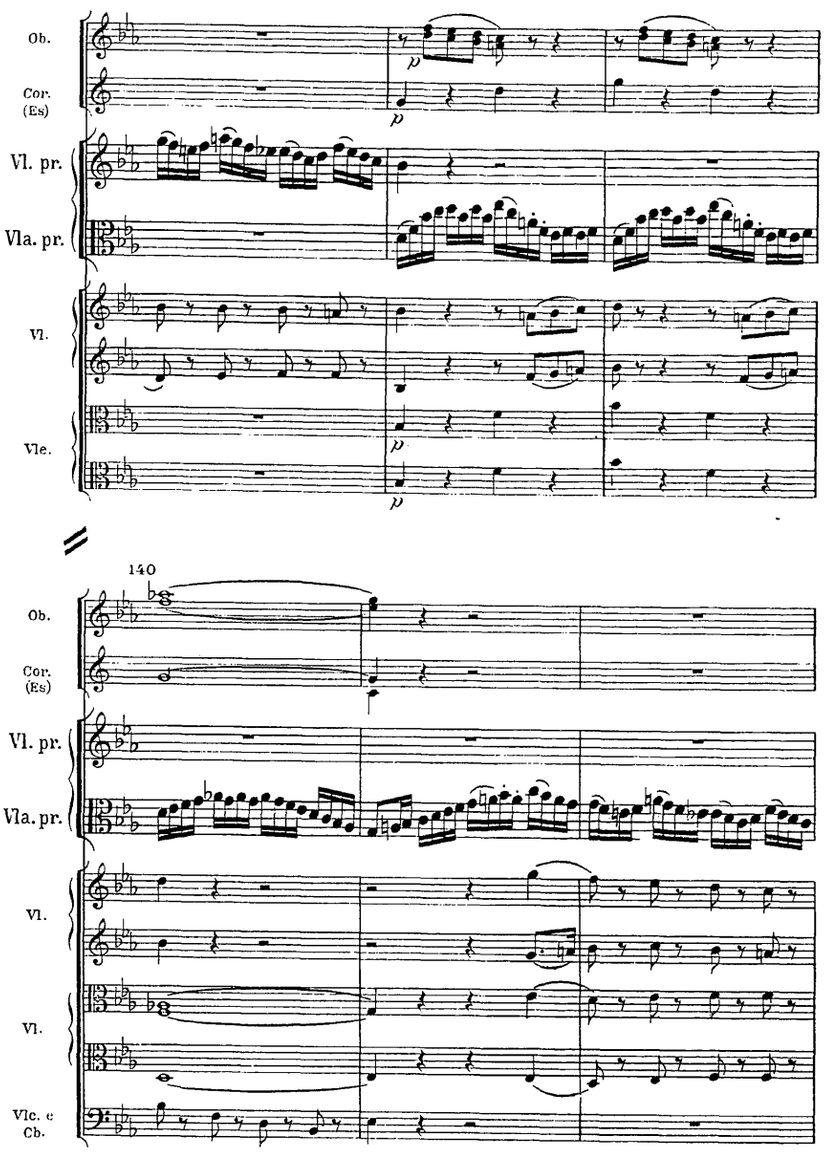

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
a 2
a 2
f
fp
p

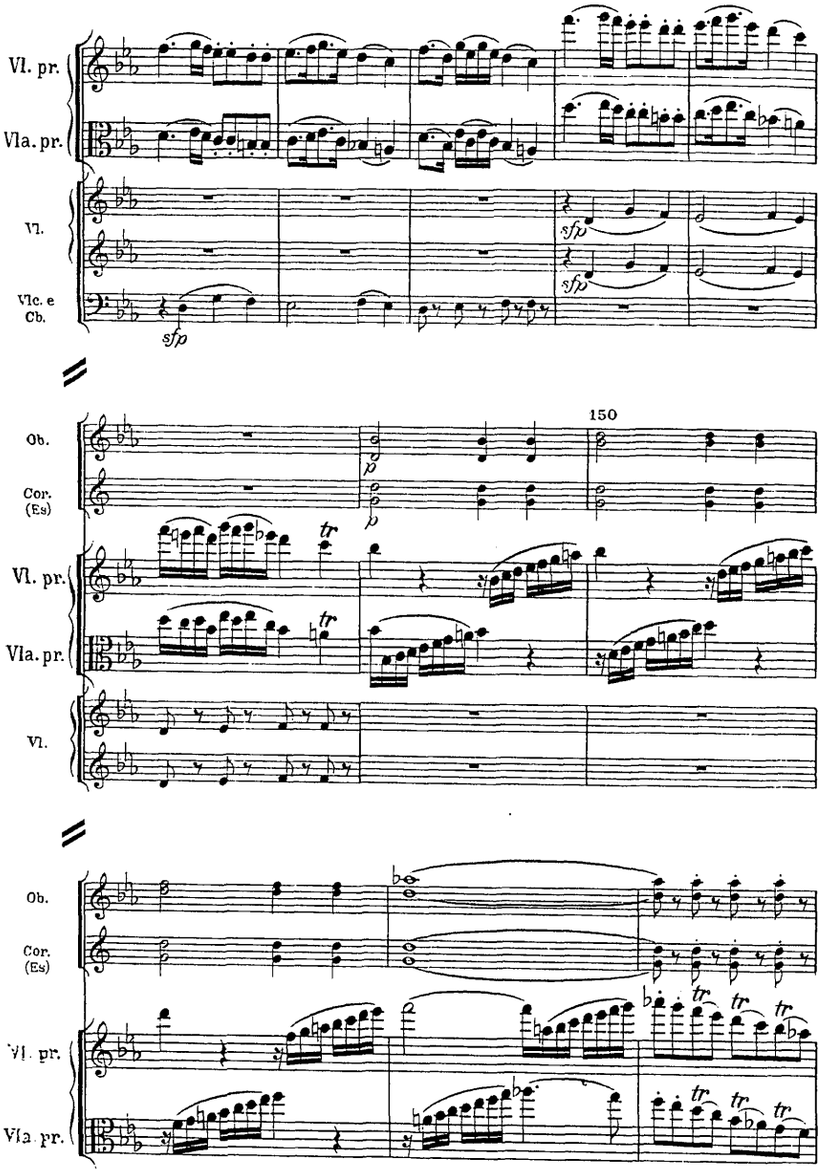

110
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

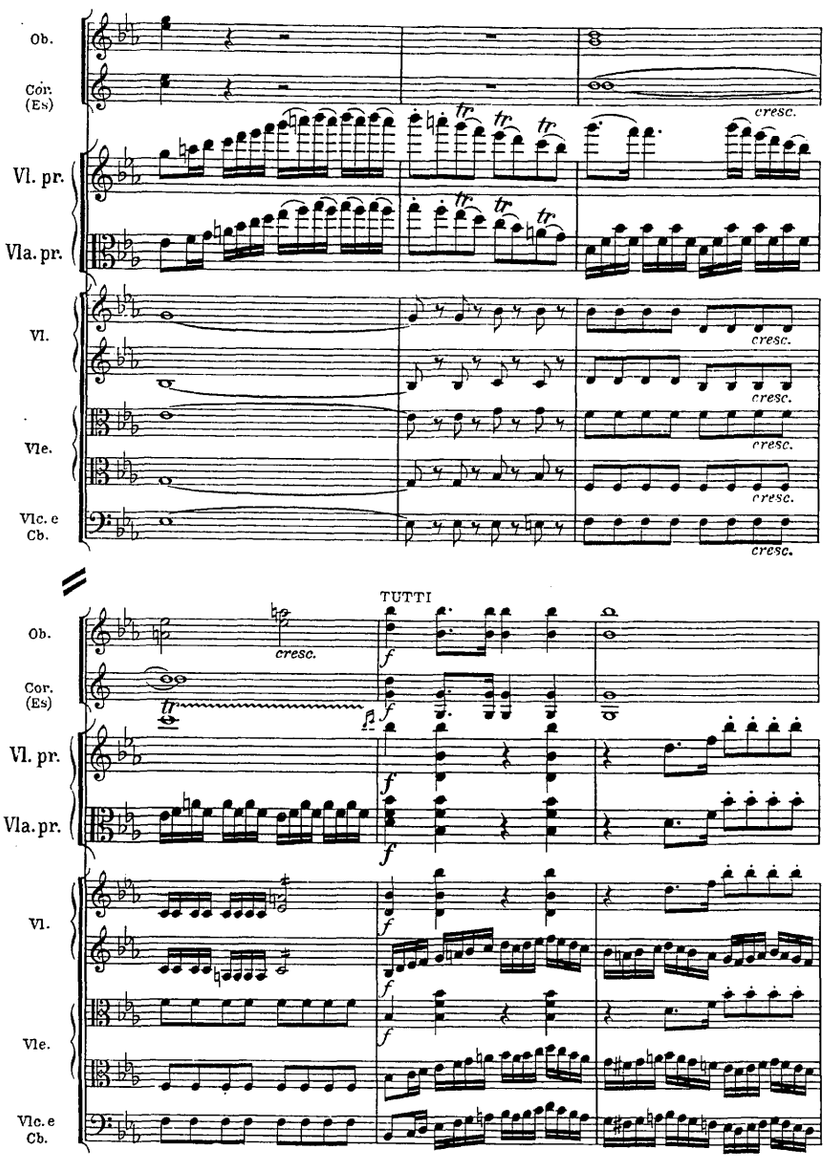

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
120
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

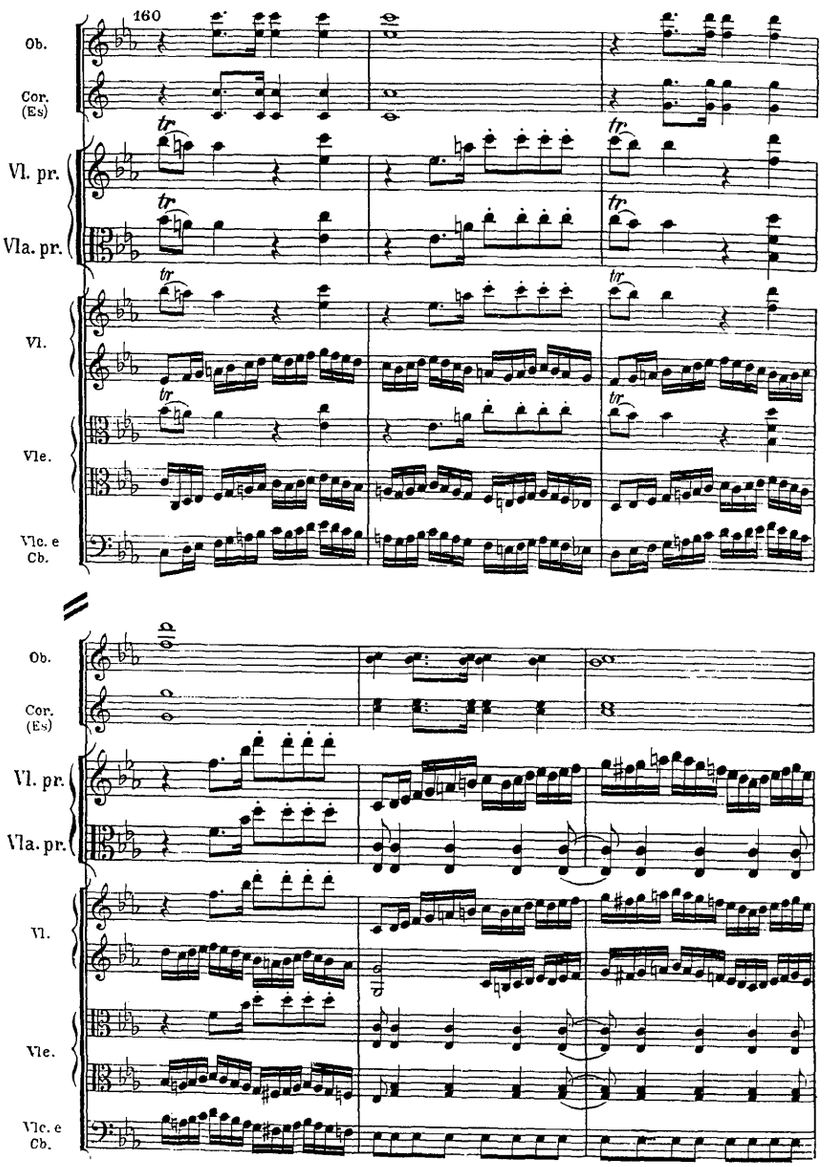

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
130
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

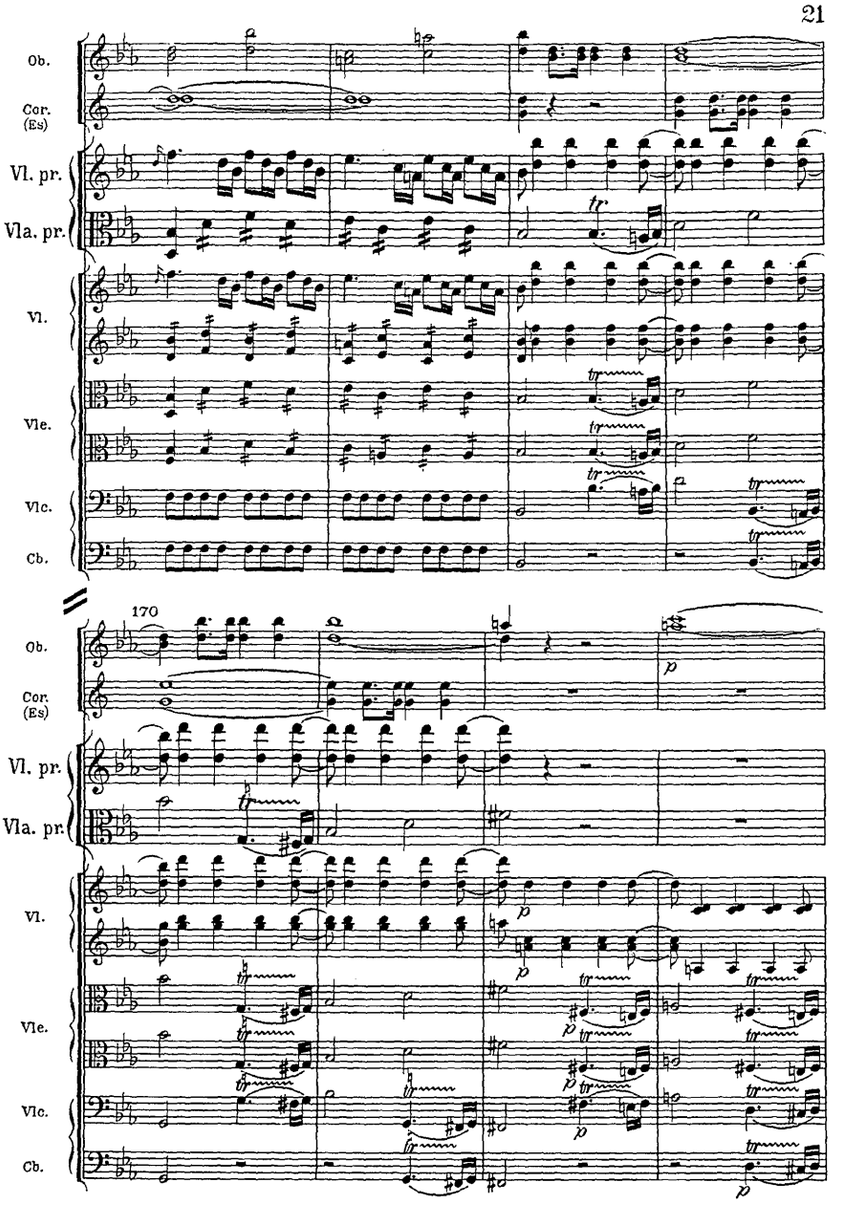

a 2
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

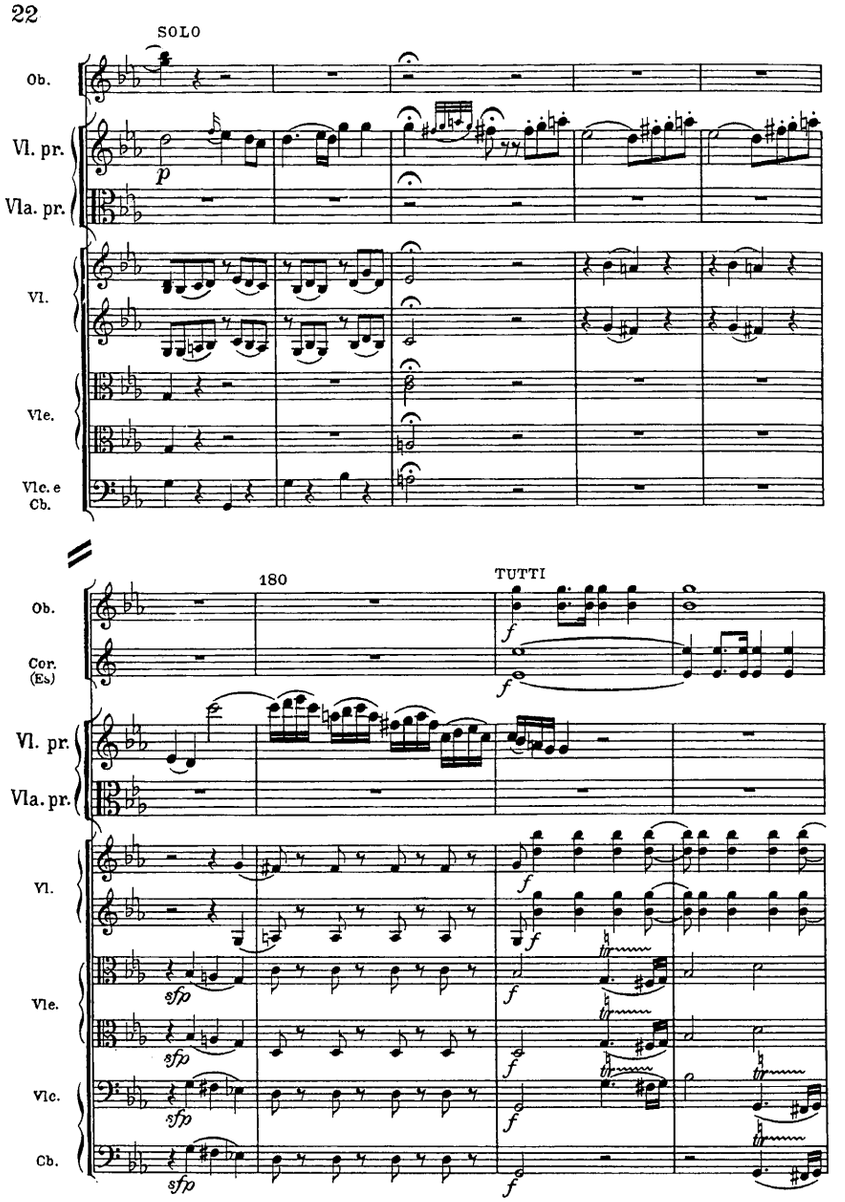

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
p
140
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vl.
Vlc. e Cb.

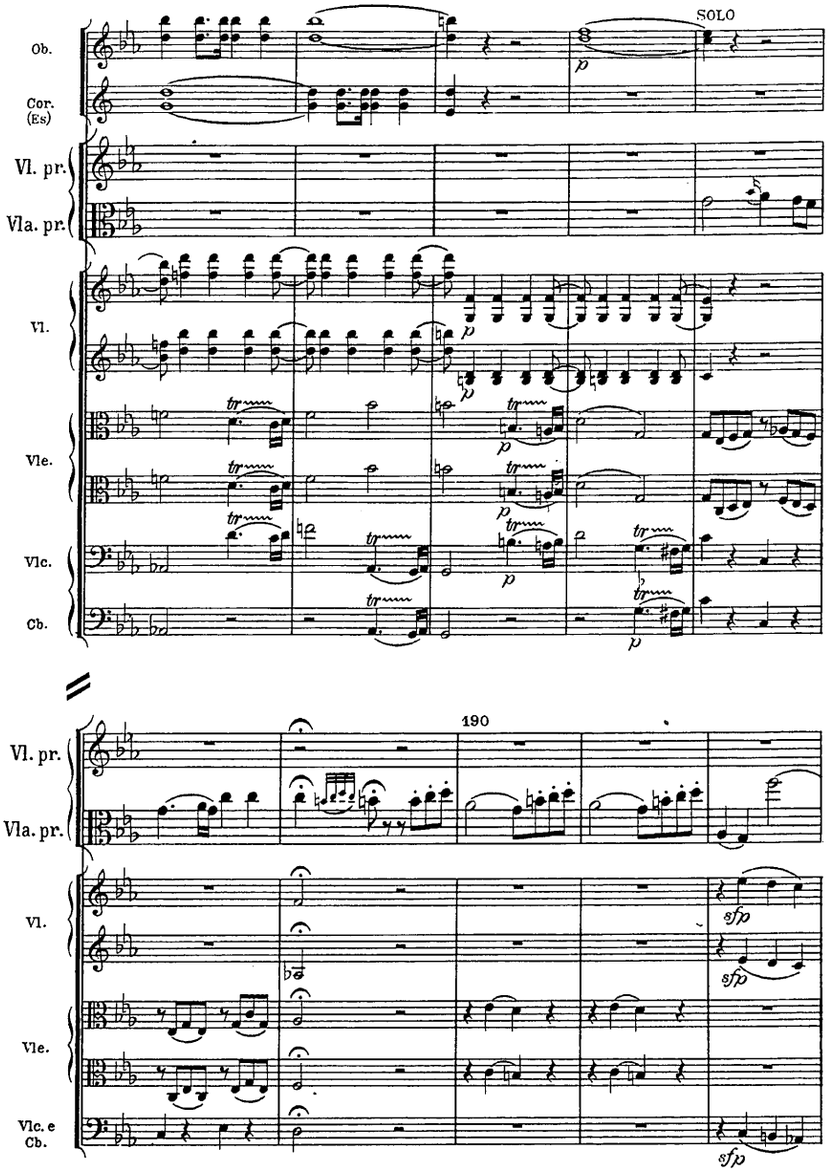

Vl. pr.
Vla. pr.
Vl.
Vlc. e Cb.
sfp
sfp
sfp
150
Ob.
Cor. (Es)
p
p
Vl. pr.
Vla. pr.
Vl.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.

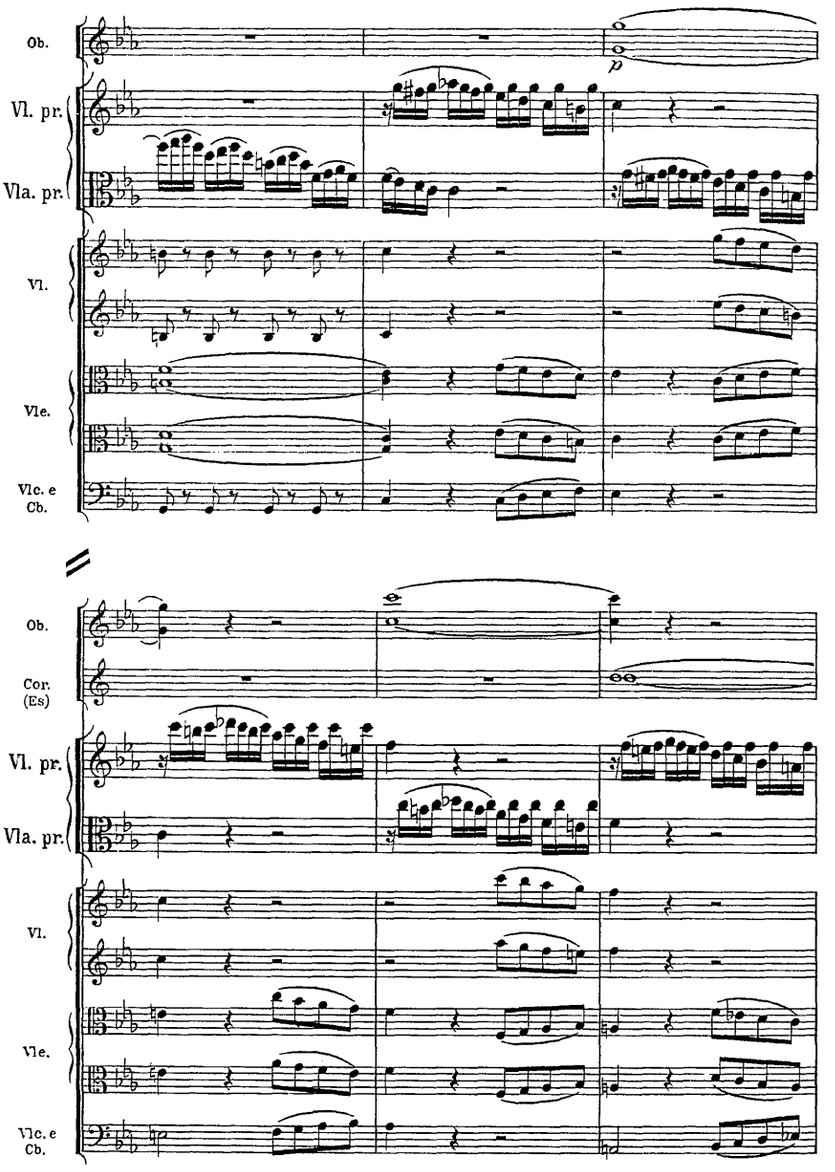

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
cresc.
TUTTI
f

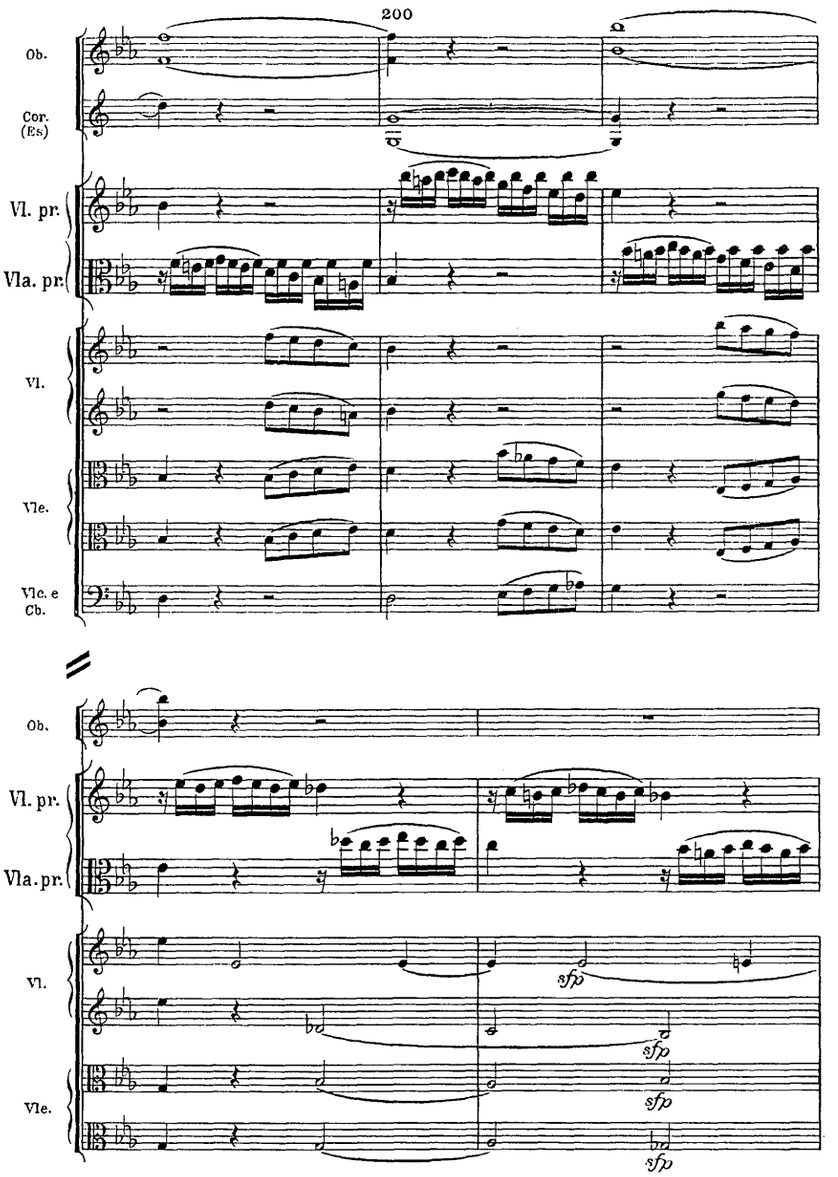

160
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

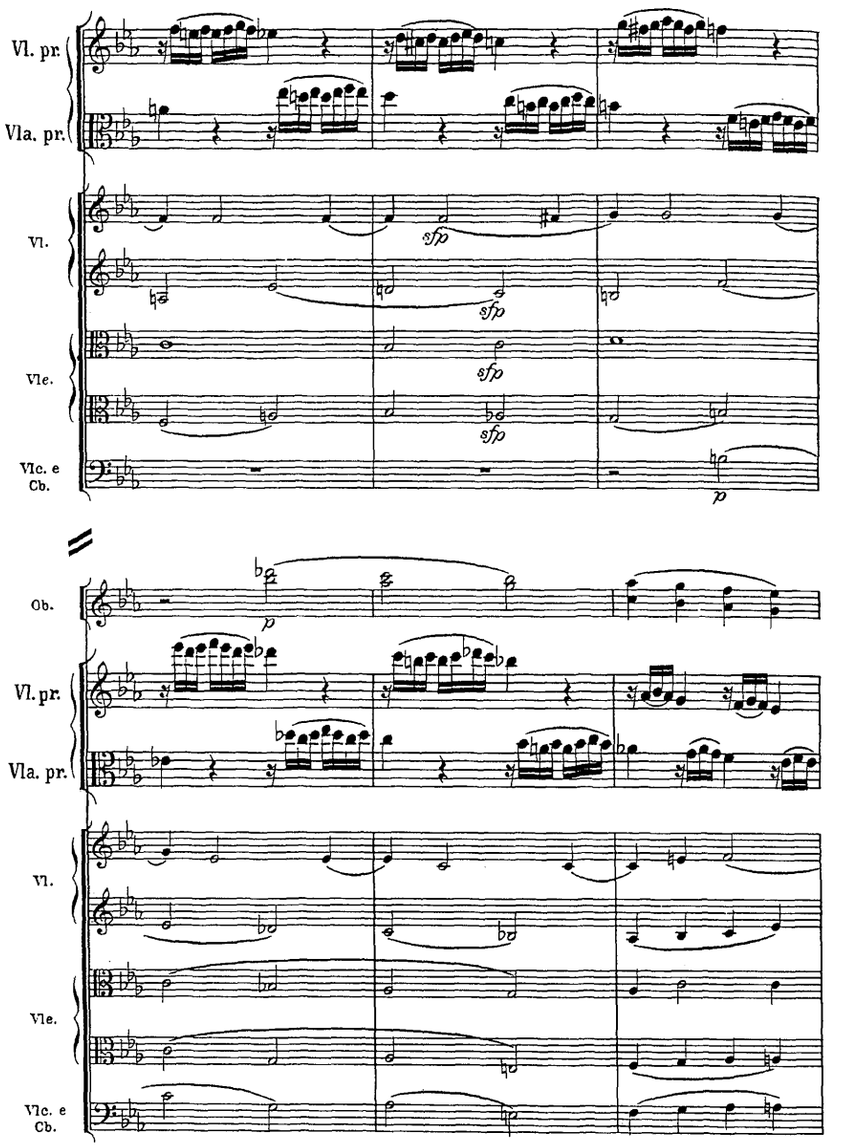

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.
170
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.

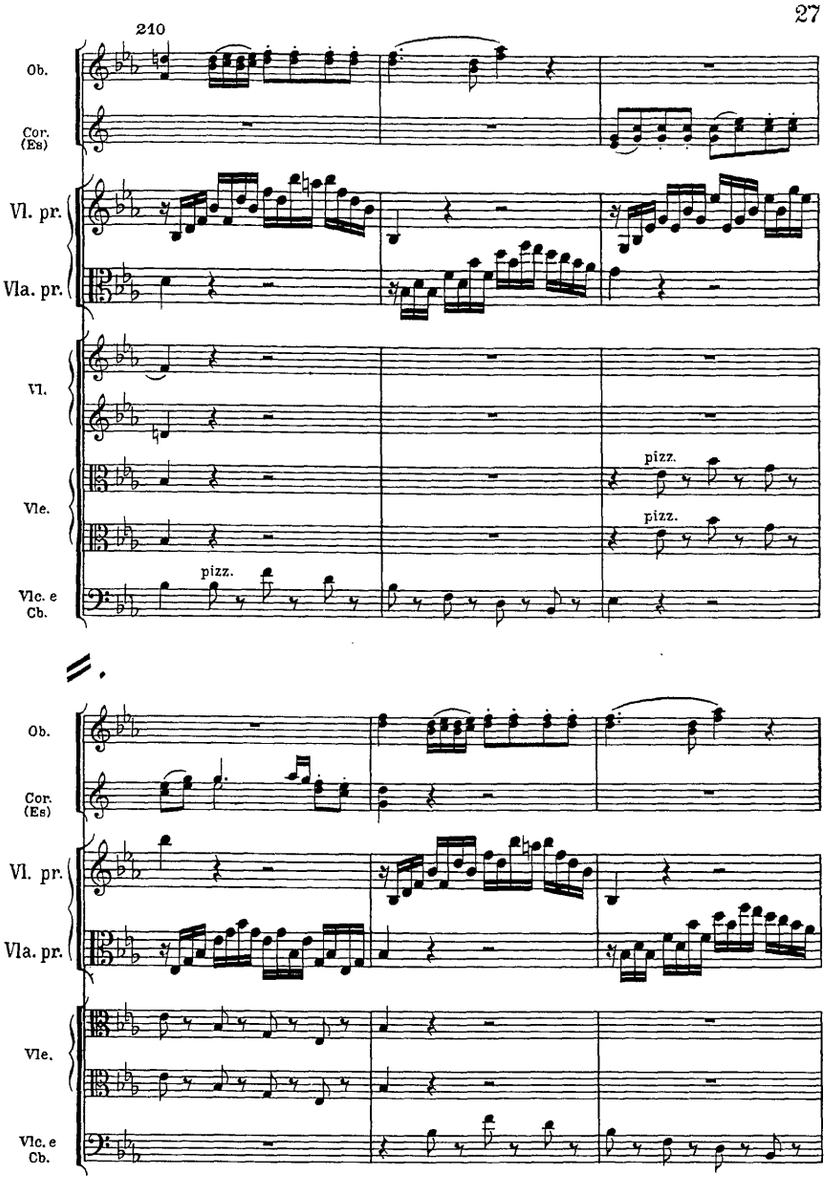

SOLO
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
180
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.

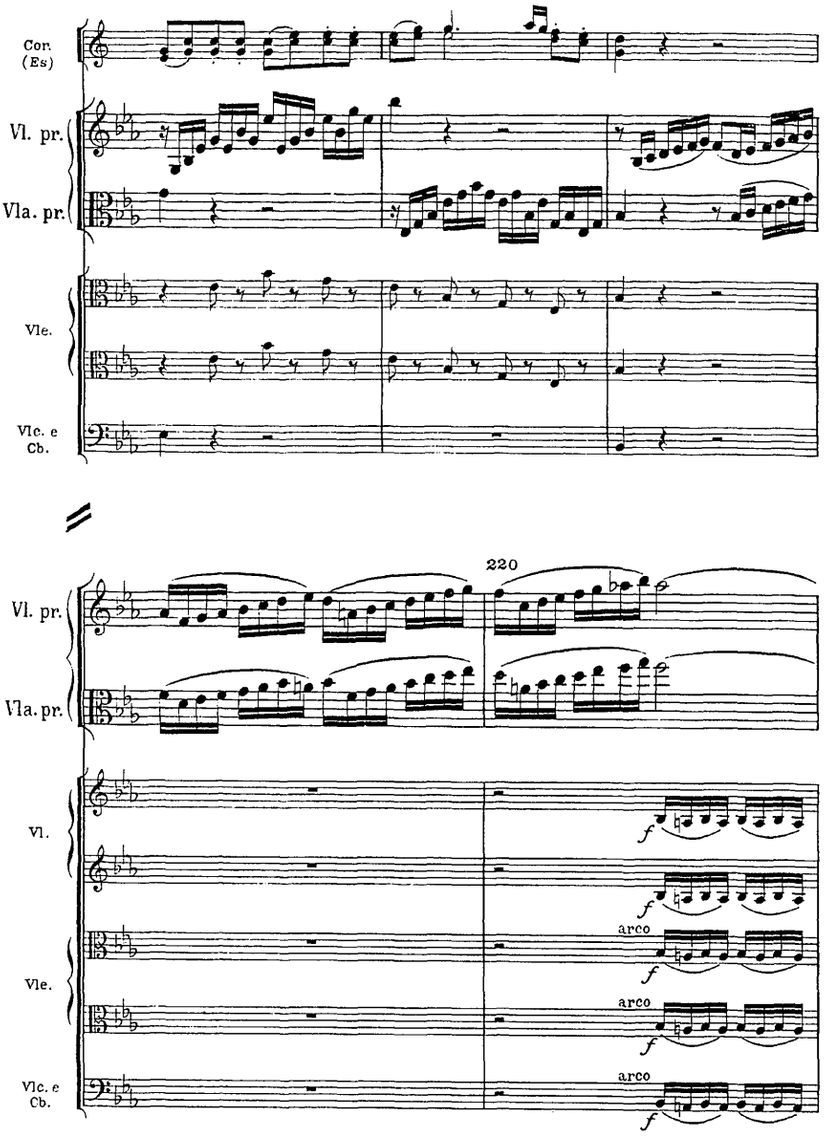

SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.
190
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

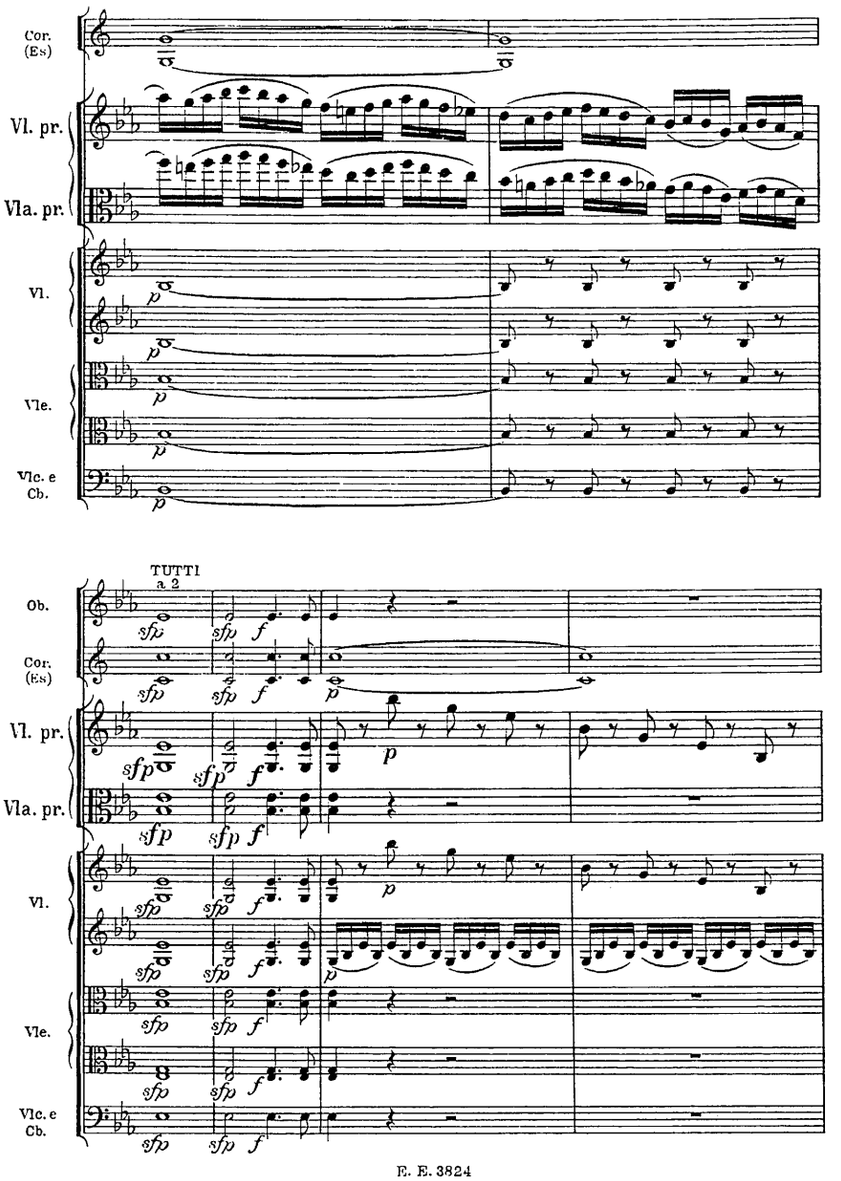

Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

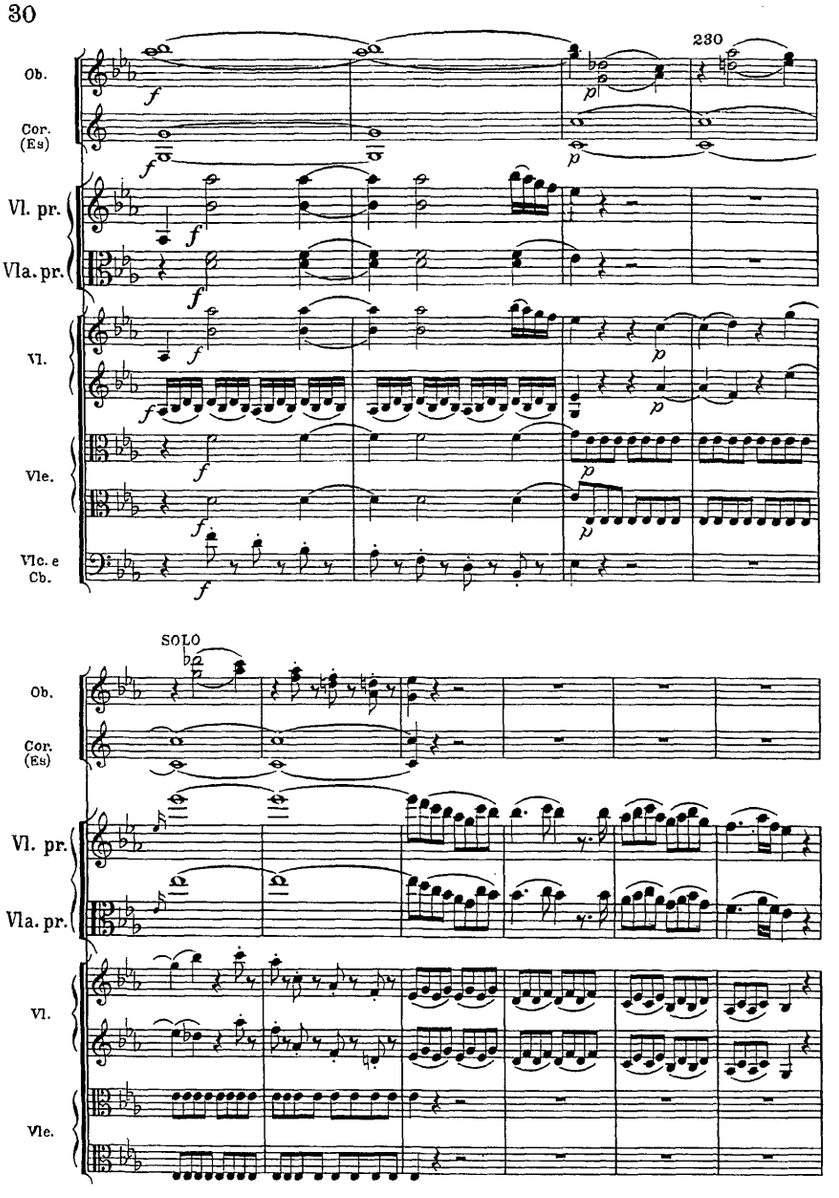

200
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
sfp
sfp
sfp
sfp

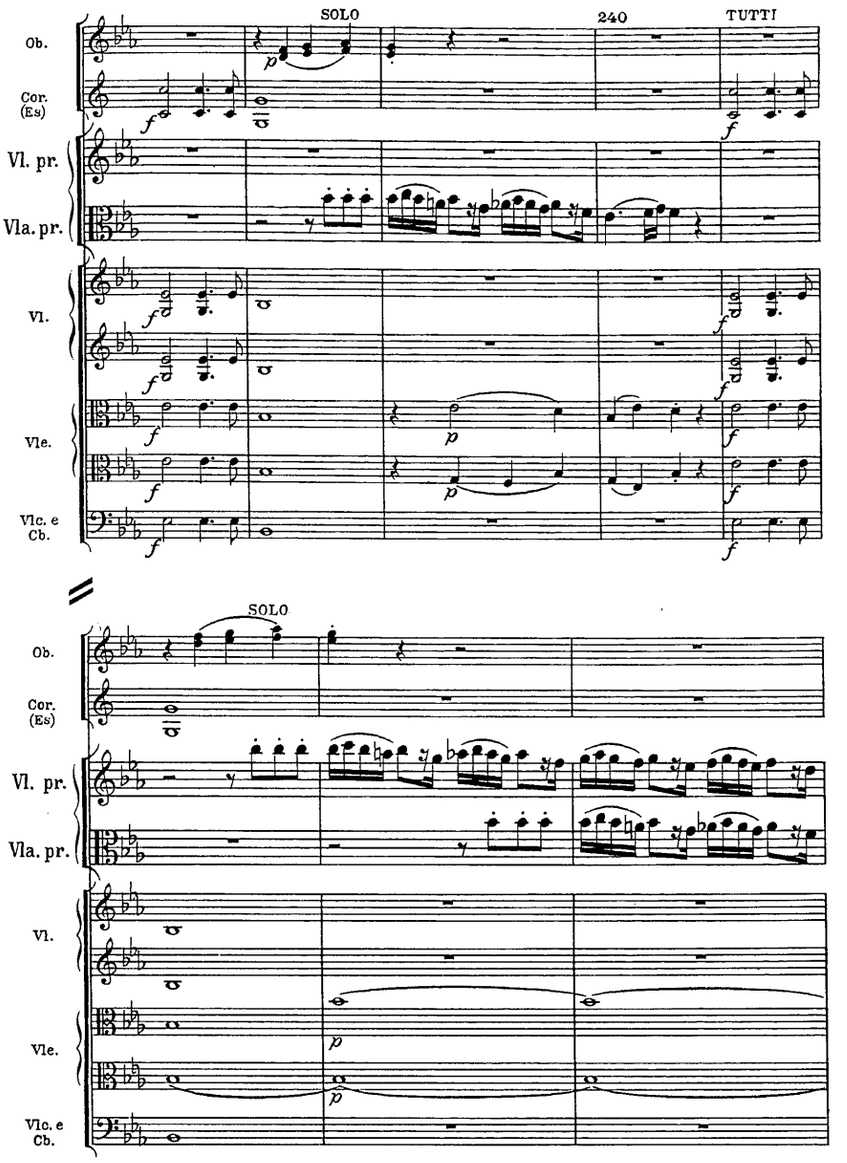

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
sfp
sfp
sfp
sfp
p
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p

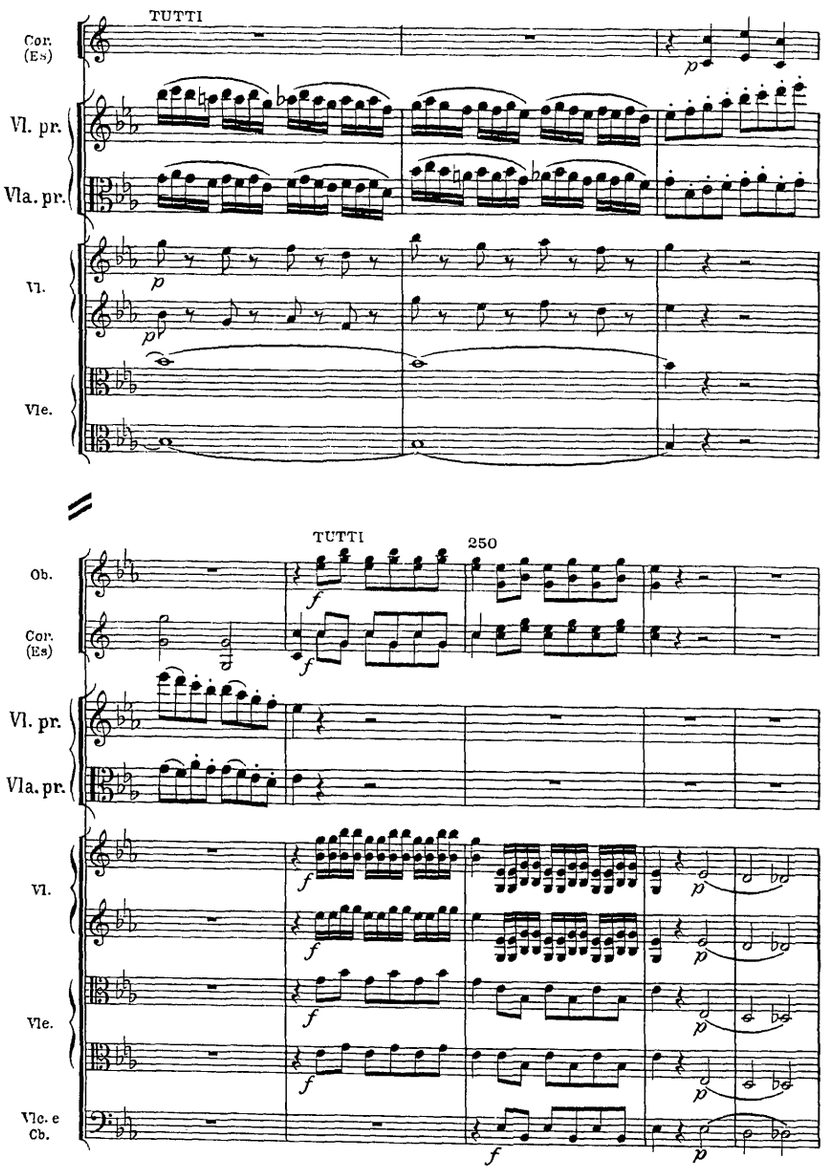

210
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
pizz.
pizz.
pizz.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vle.
Vlc. e Cb.

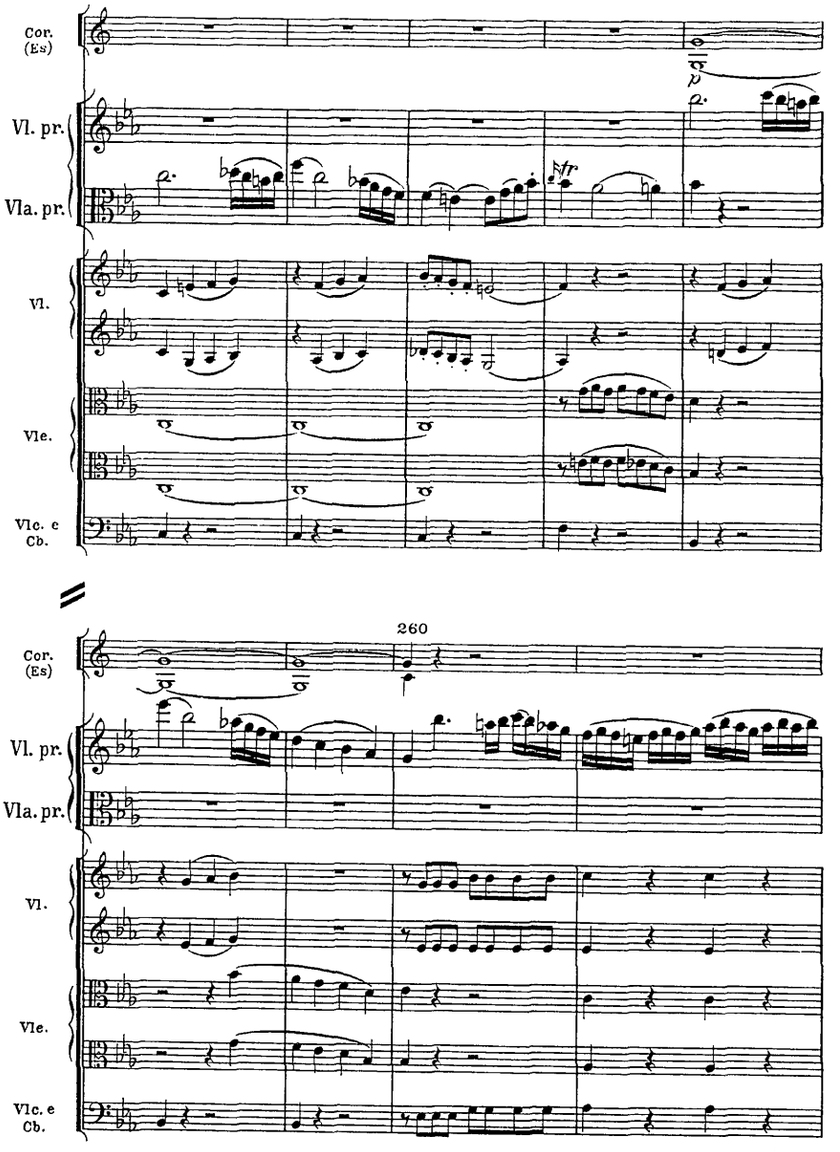

Cor. (Es)
Vl. pr.
Vla. pr.
Vle.
Vlc. e Cb.
220
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
arco
arco
arco

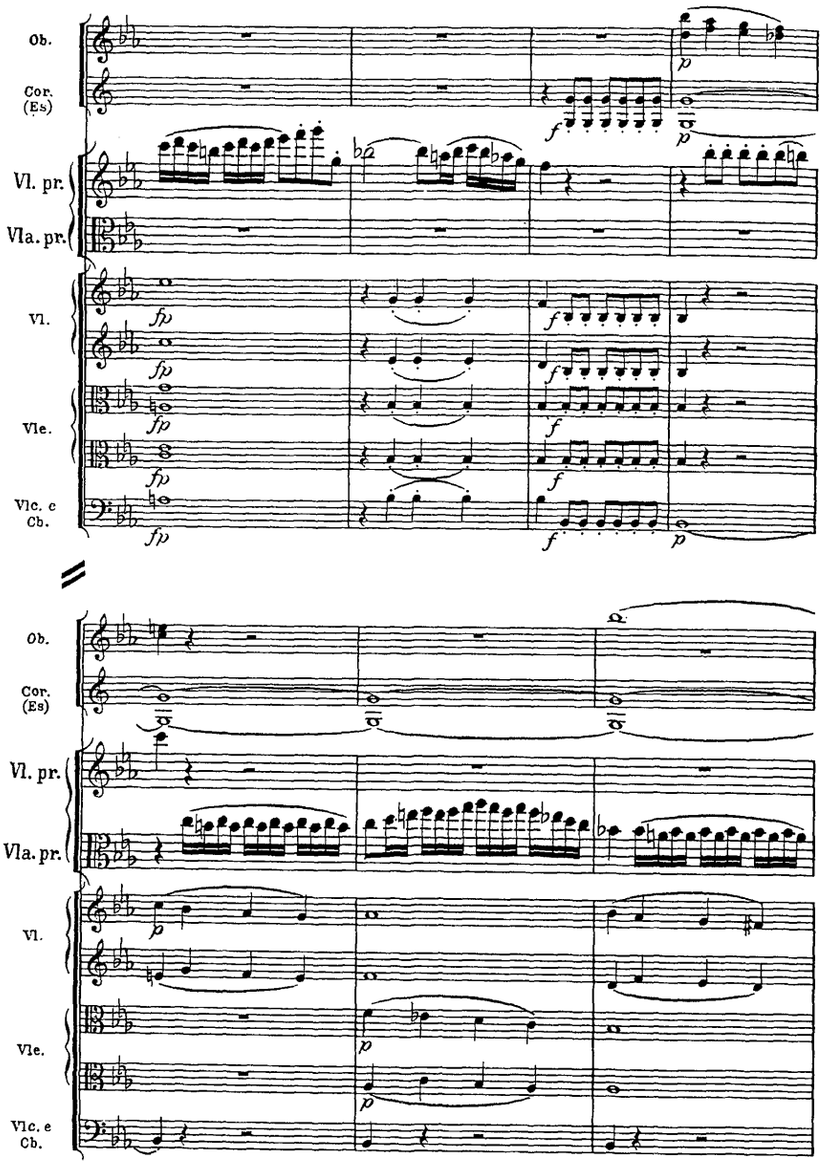

Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
TUTTI
a 2
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

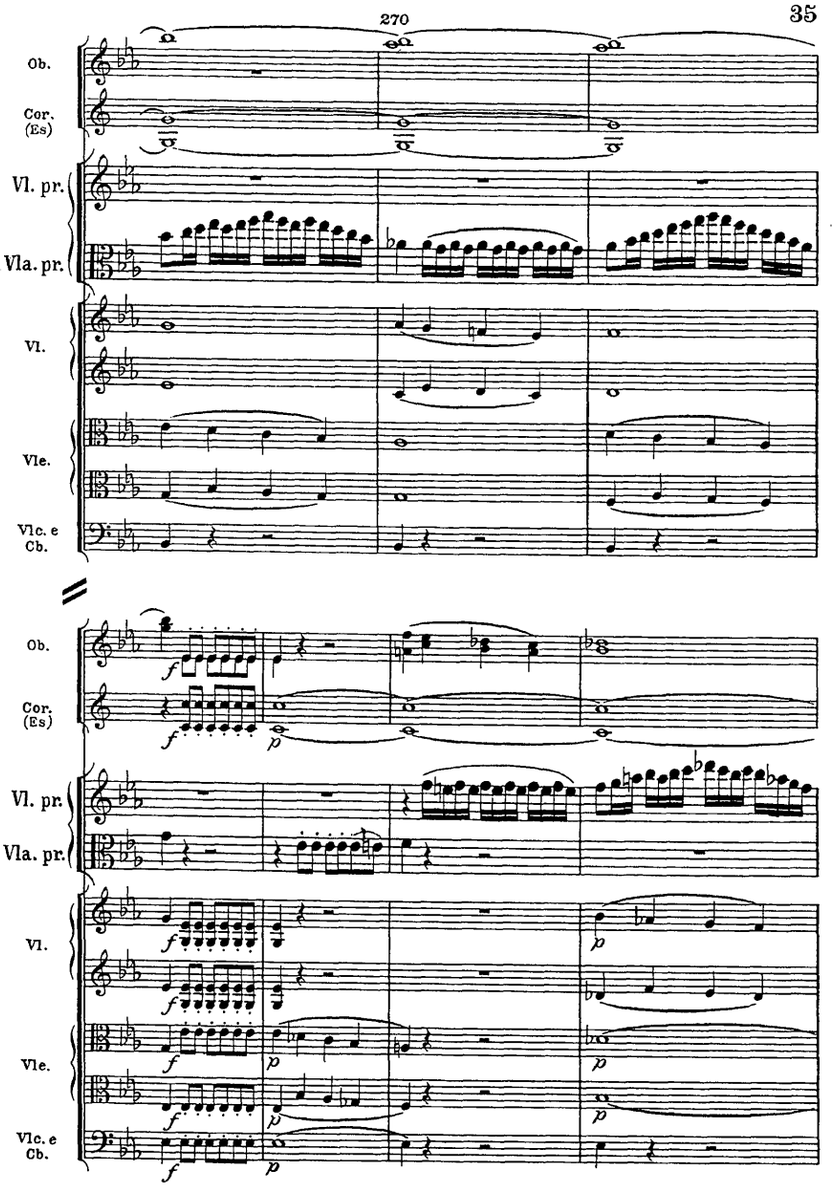

230
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.

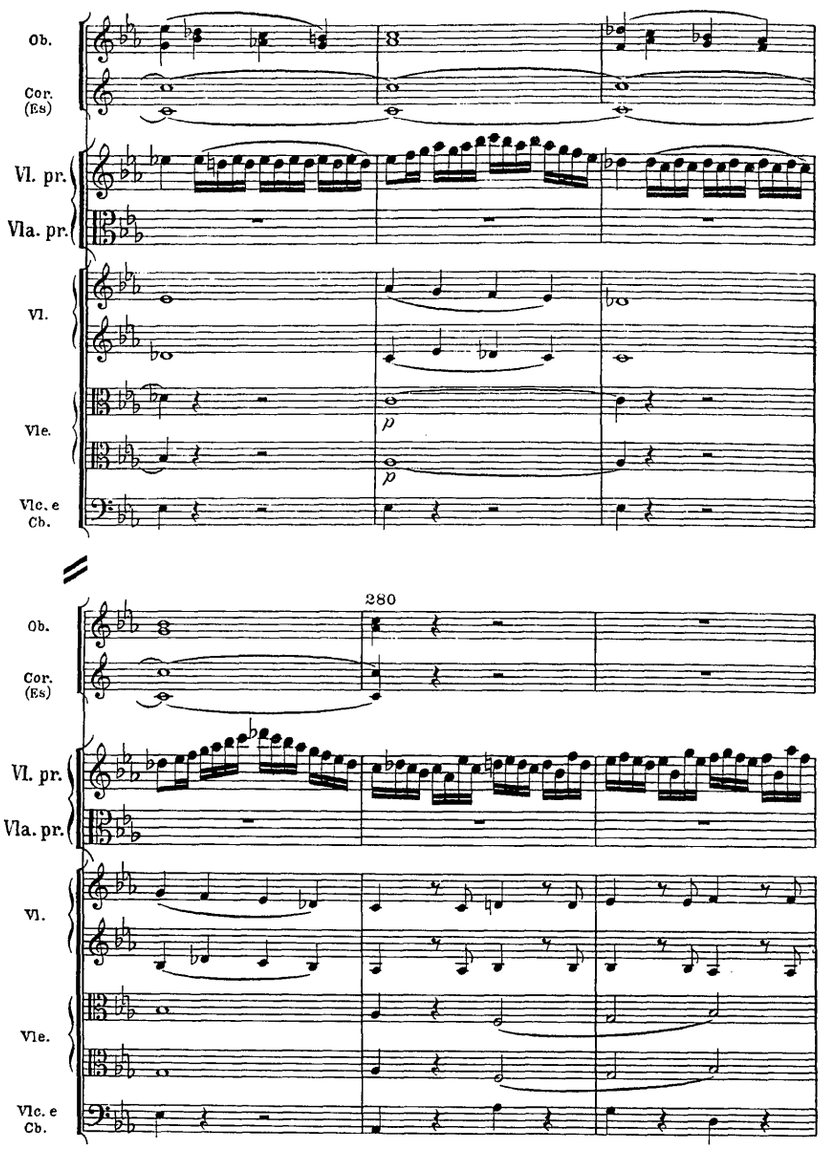

SOLO
240
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
SOLO
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

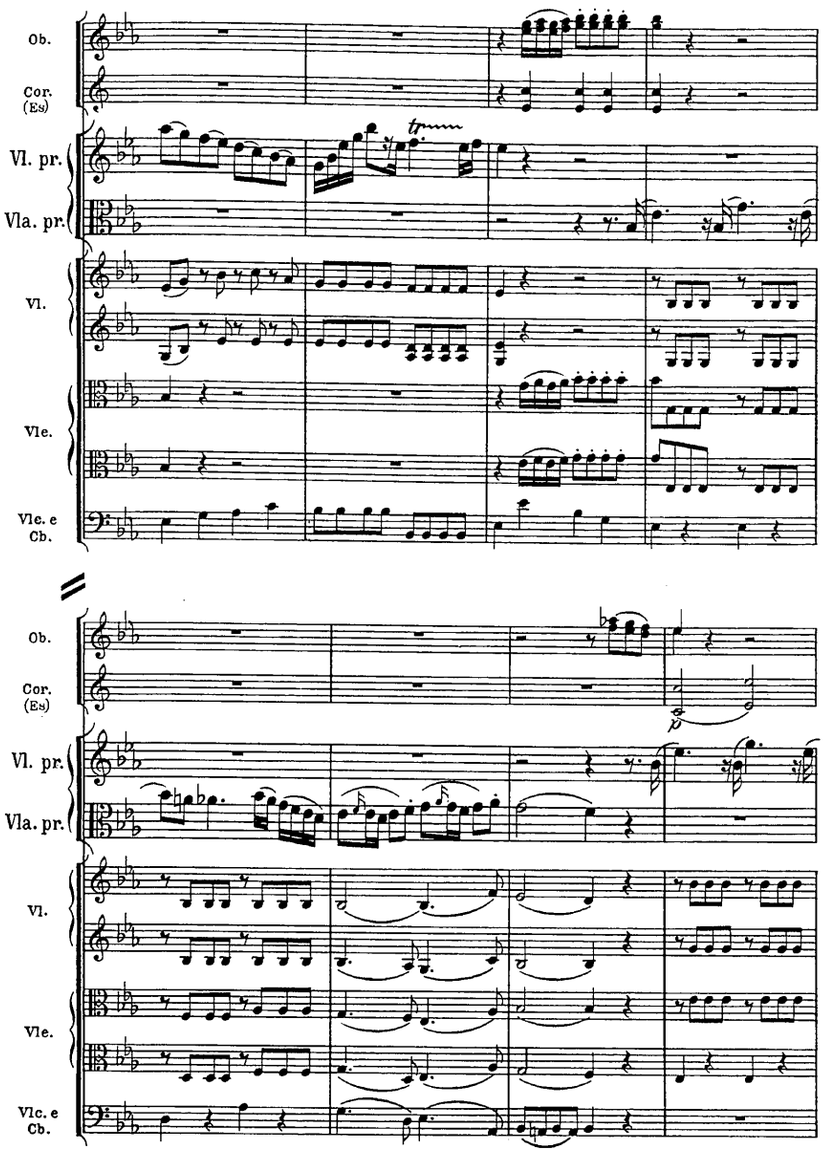

TUTTI
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
TUTTI
250
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

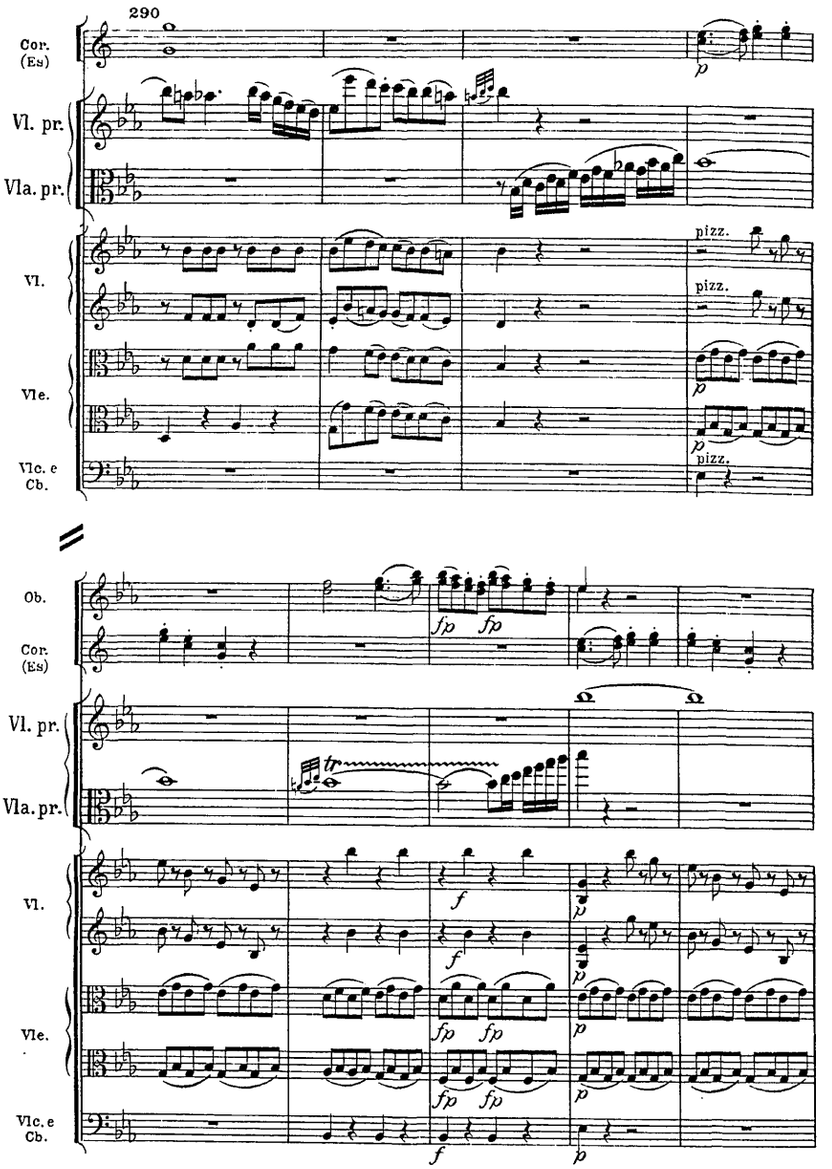

Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
260
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


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

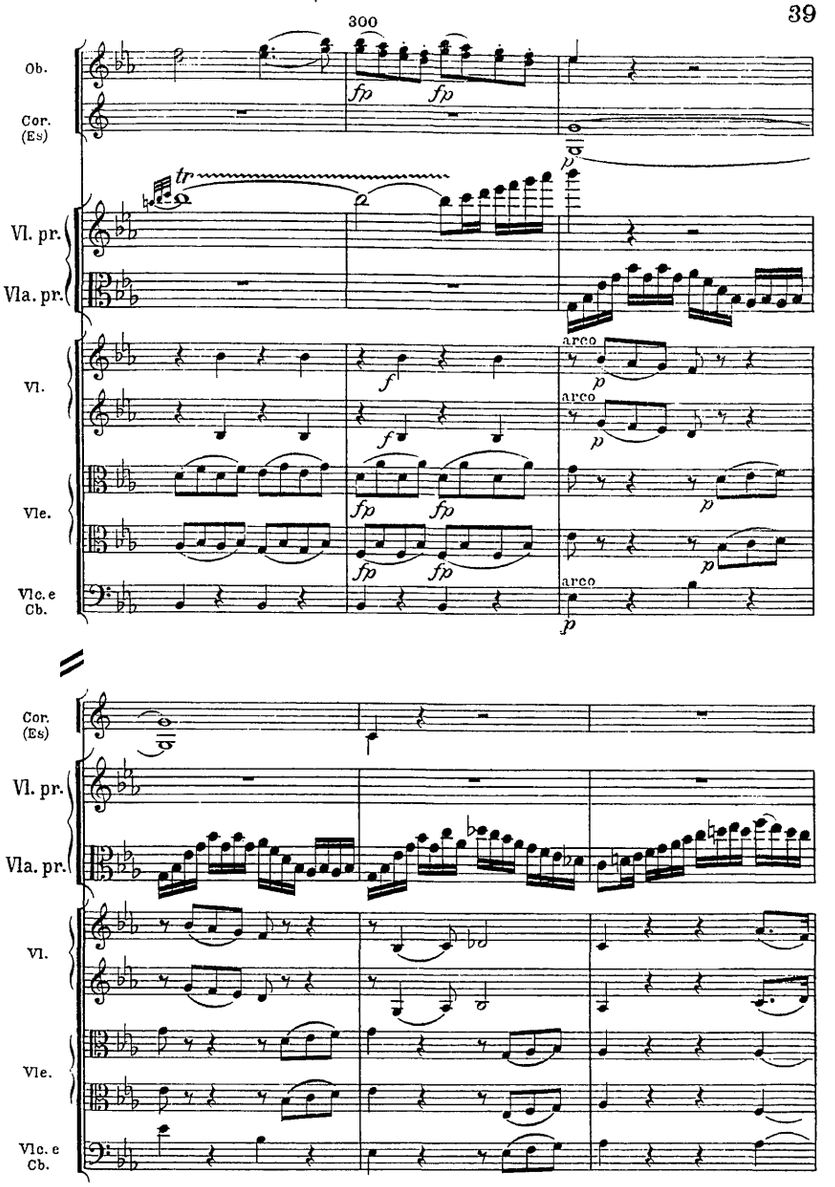

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

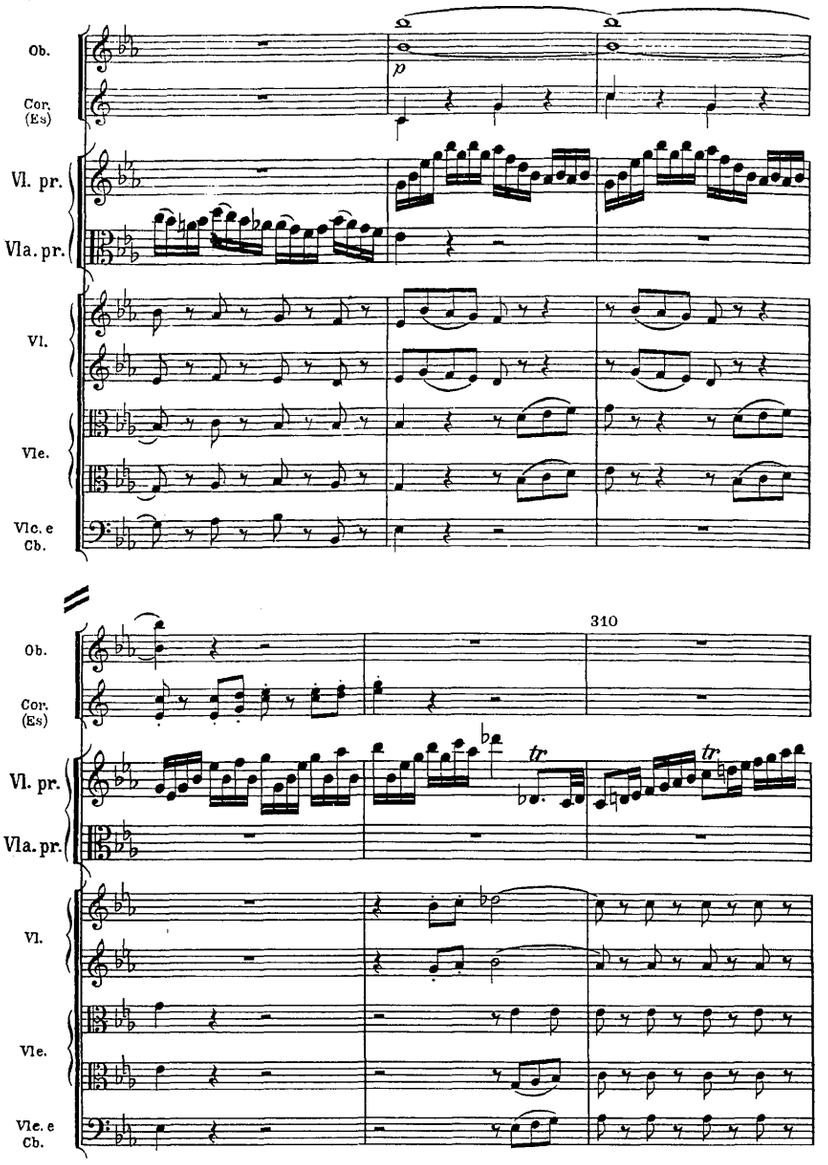

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
p
280
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

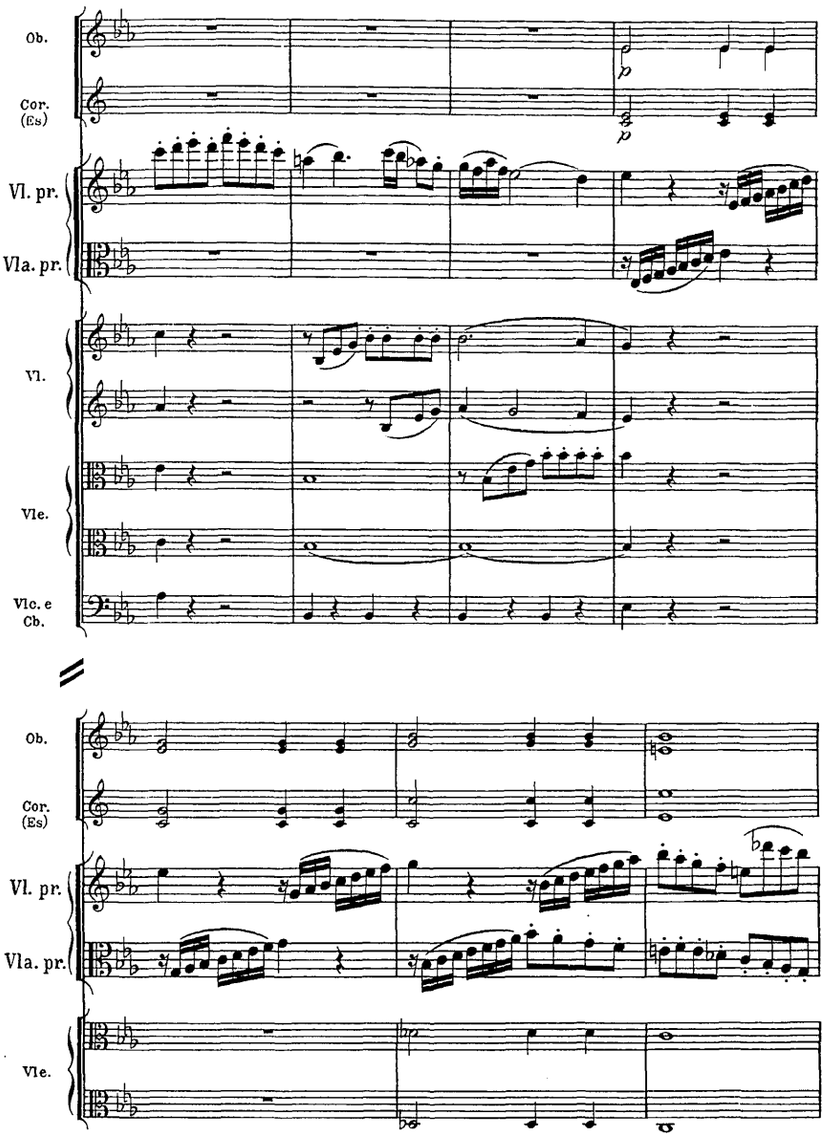

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vle. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

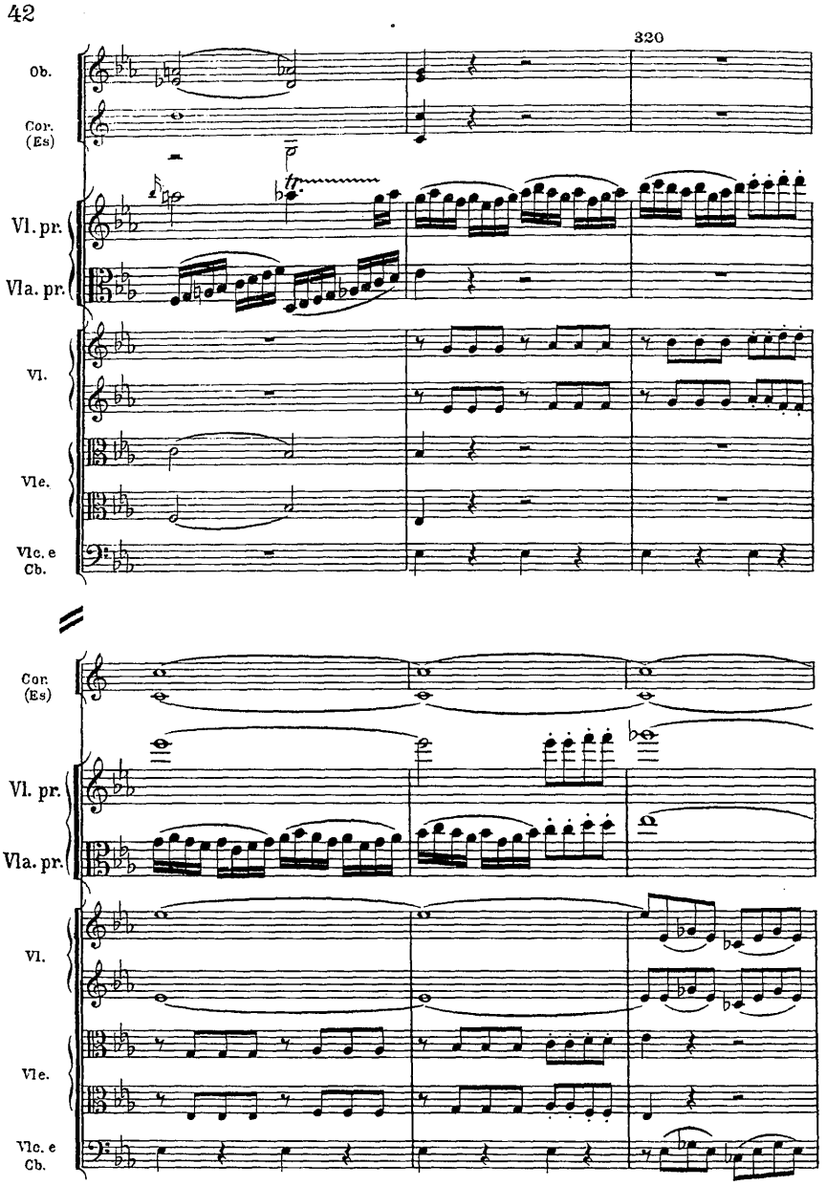

290
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
pizz.
pizz.
pizz.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
fp
fp
f
p
tr

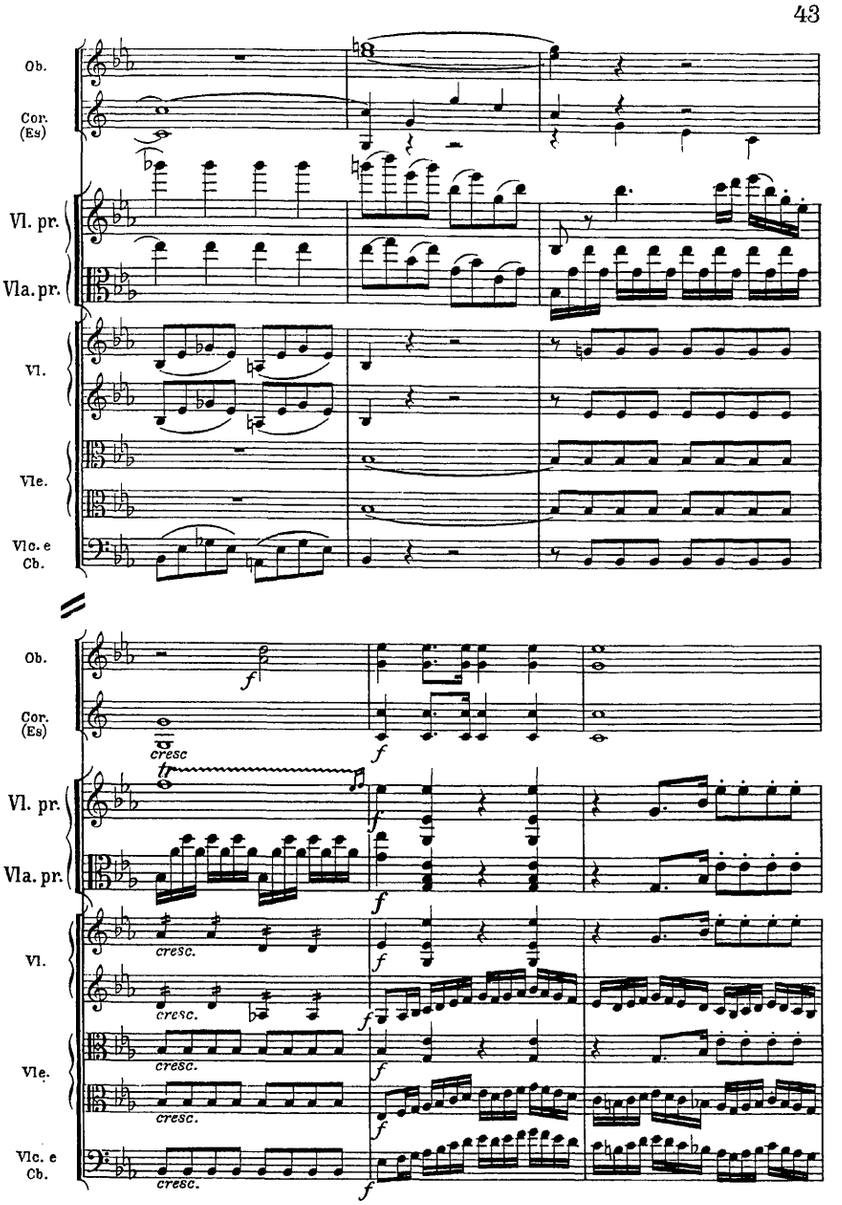
300

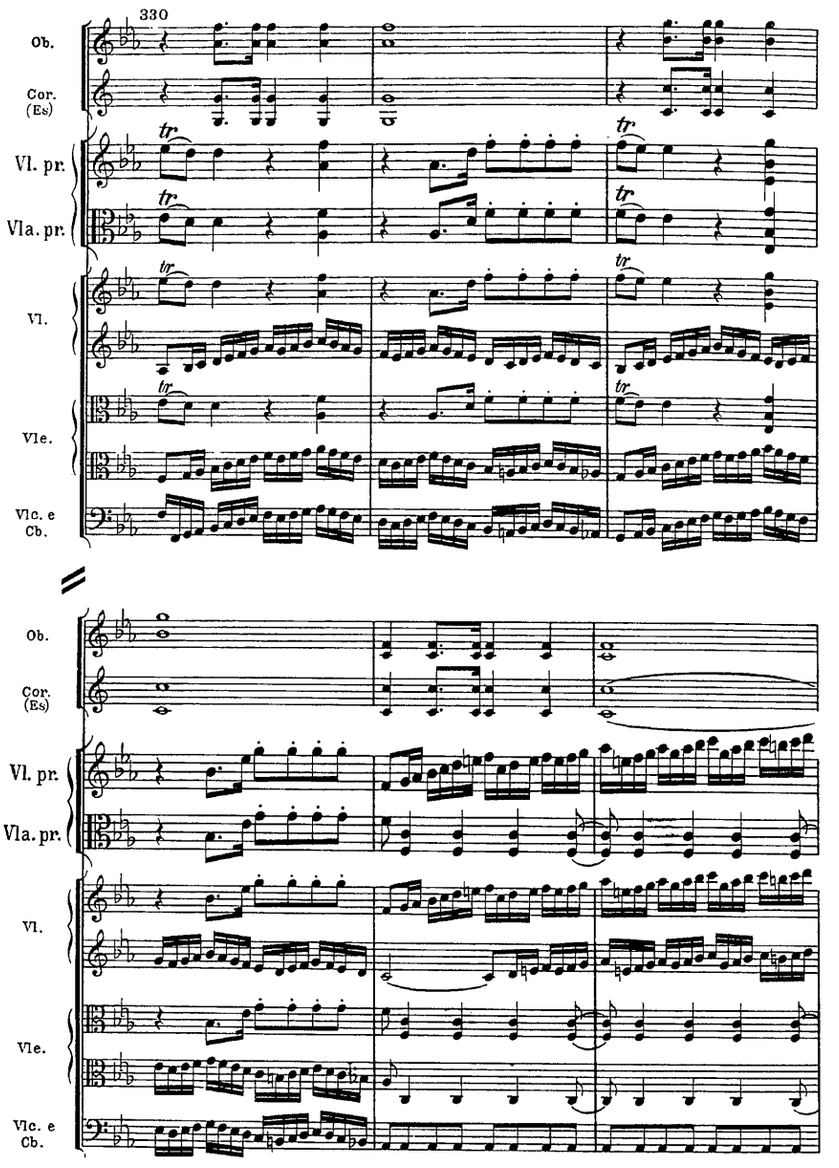

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
fp
f
p
arco
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

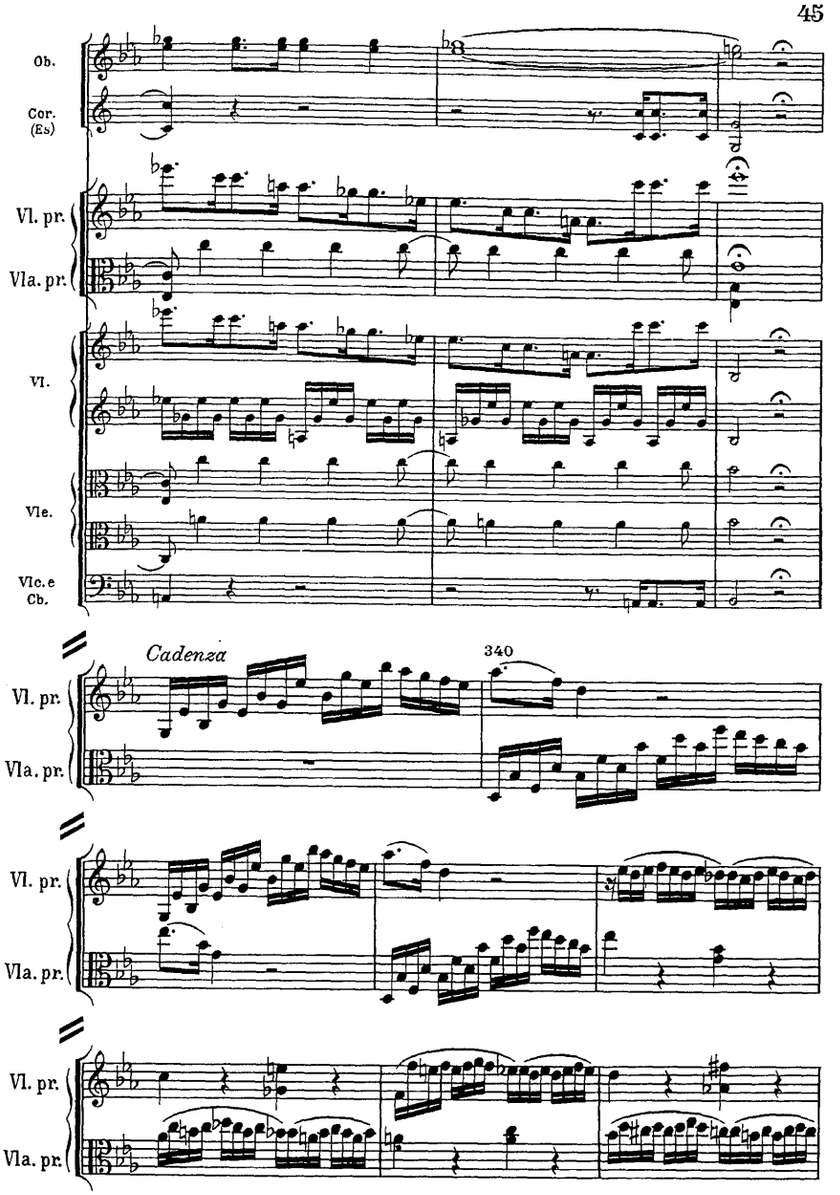

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
310
tr
tr

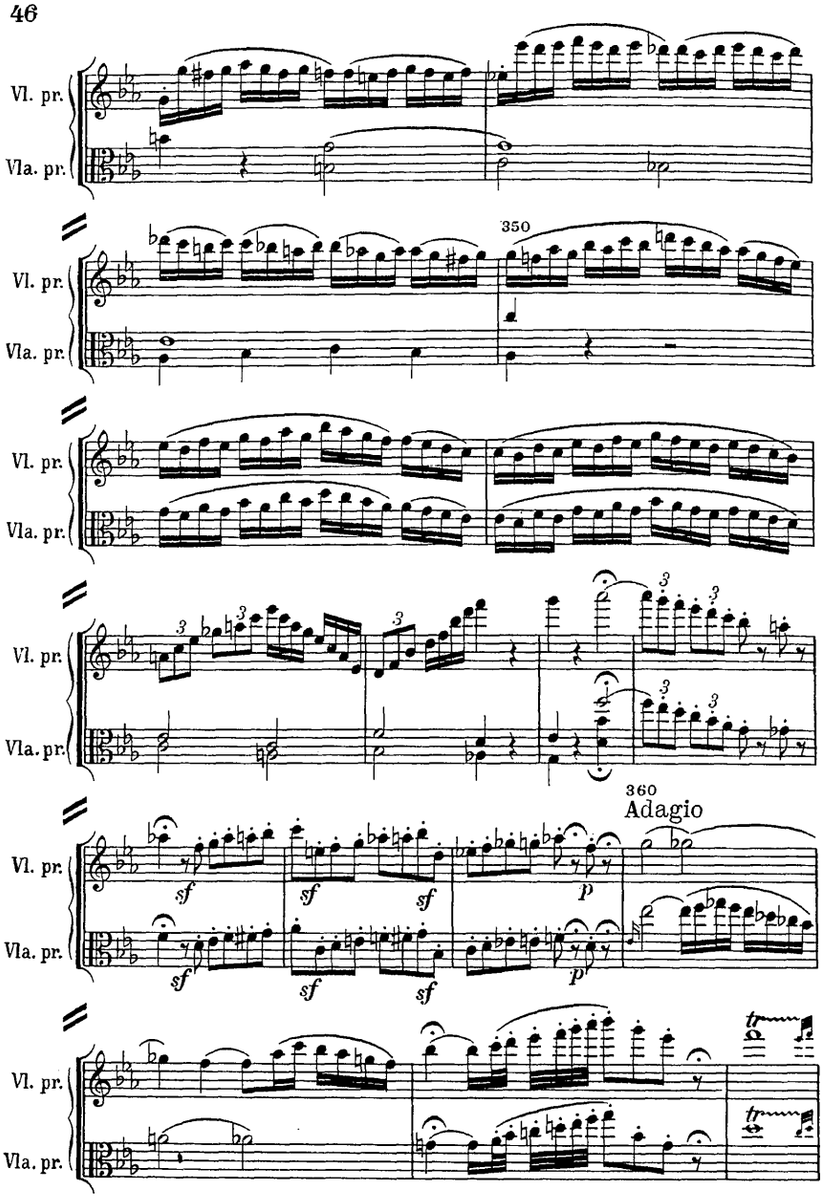

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
p
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vle.

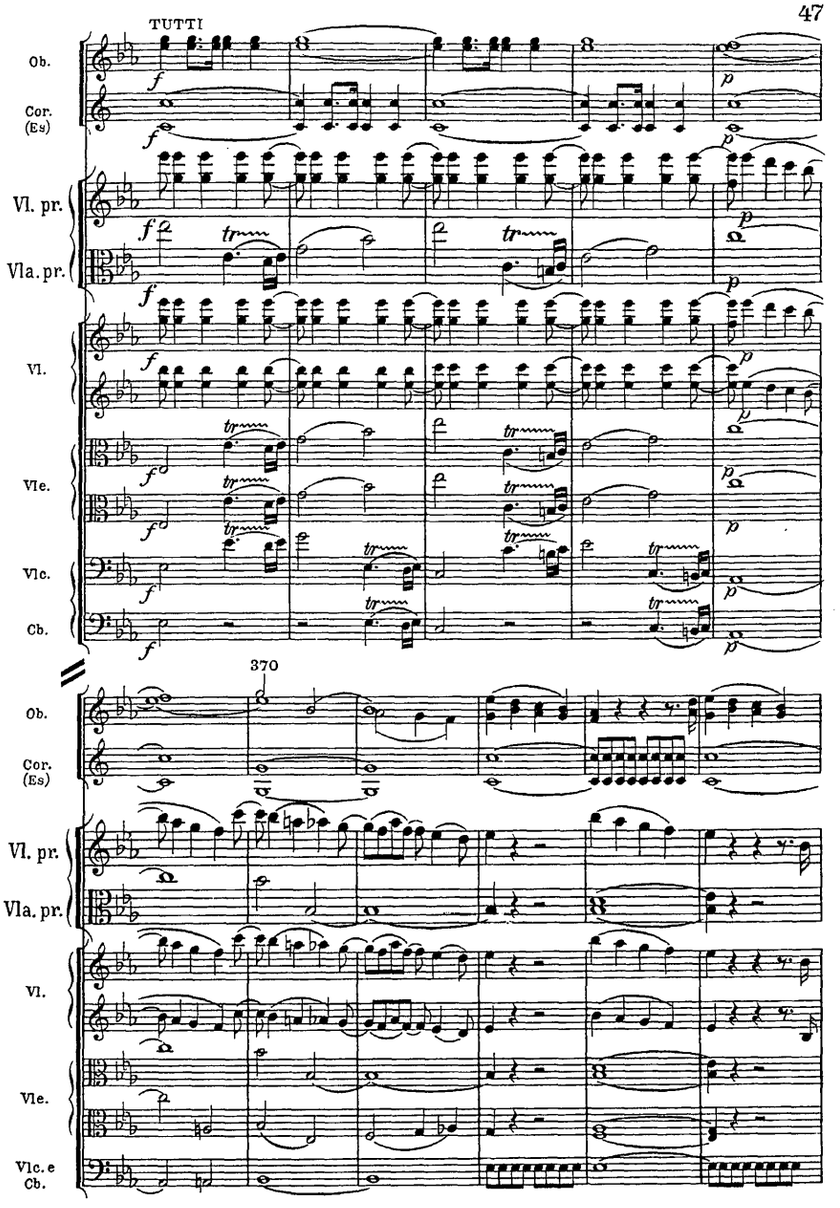

320
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

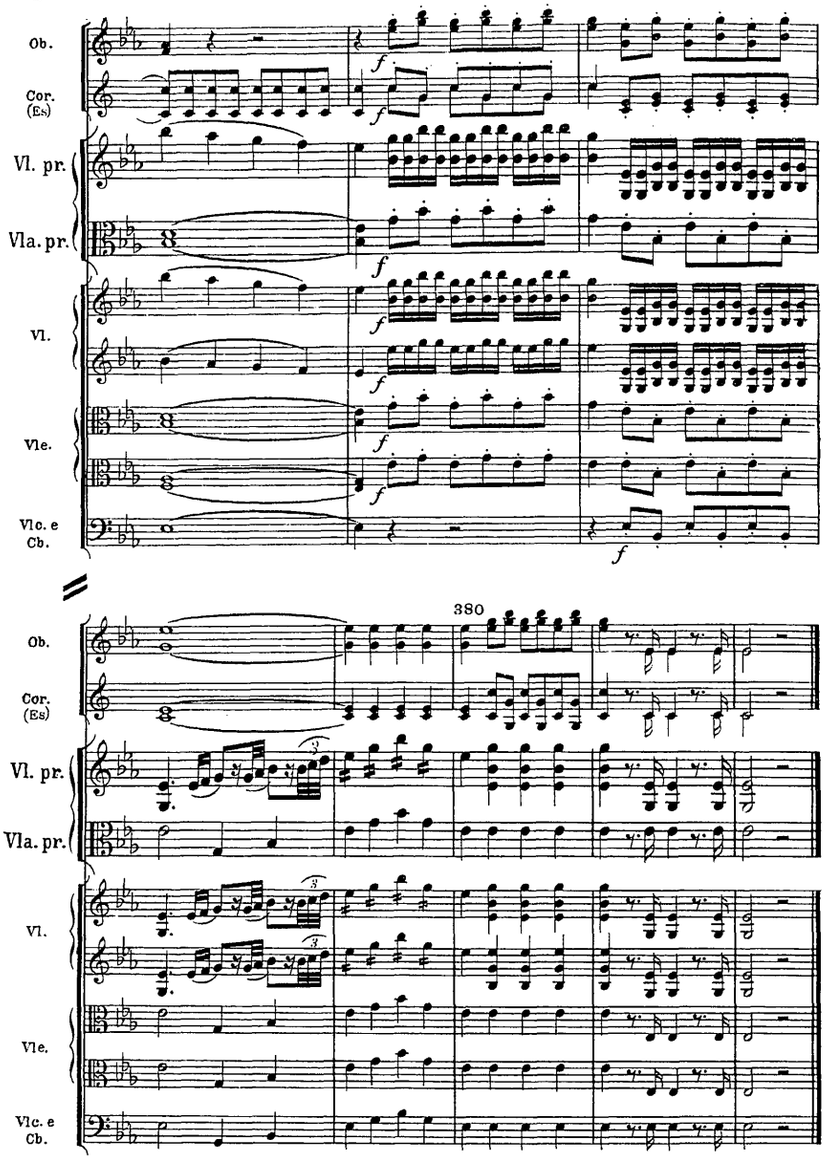

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
8
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
f
cresc
tr
cresc.


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
360
Adagio
sf
p
tr

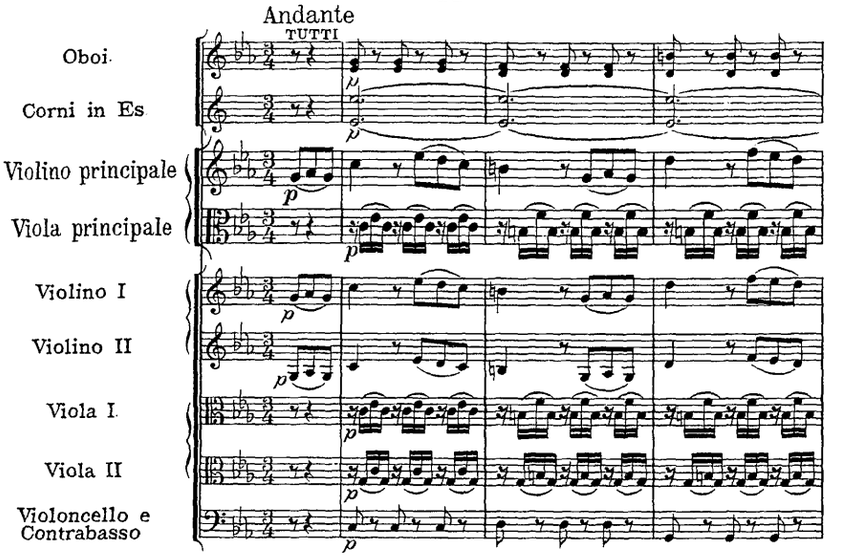

TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc.
Cb.
370
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

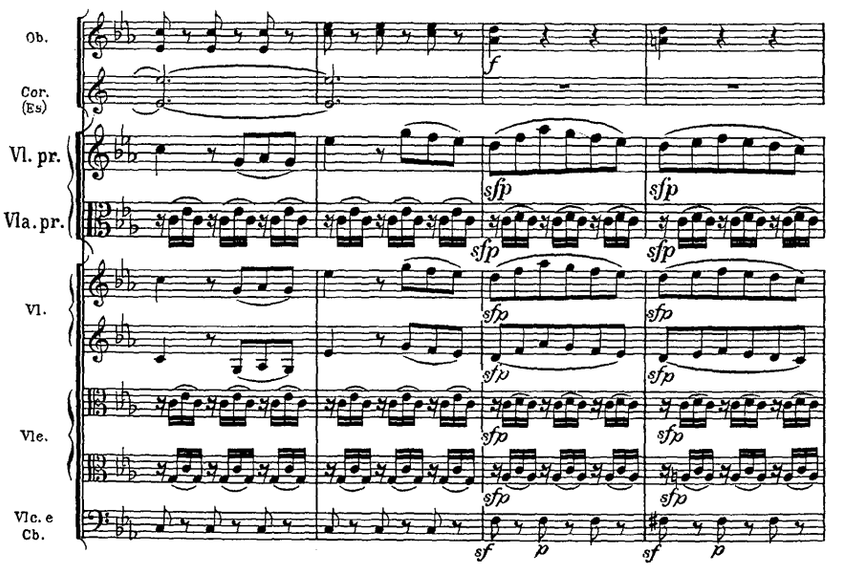

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
f
380
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

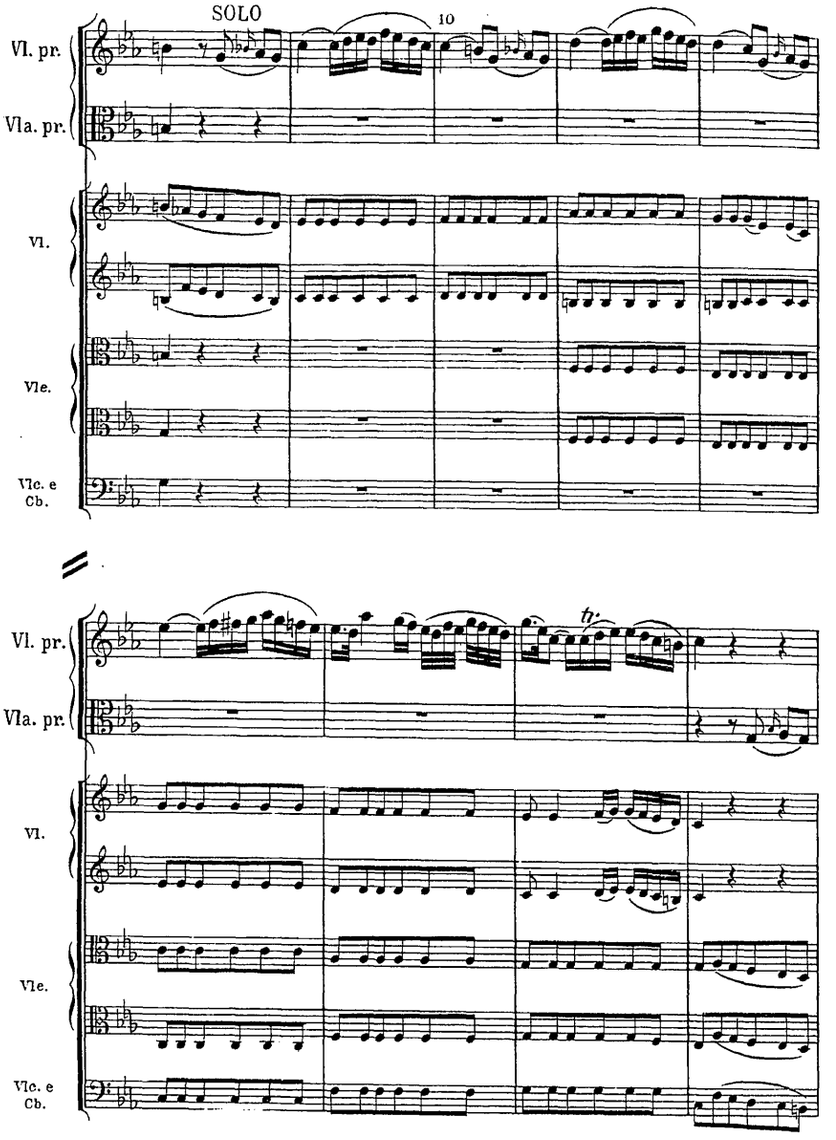
II

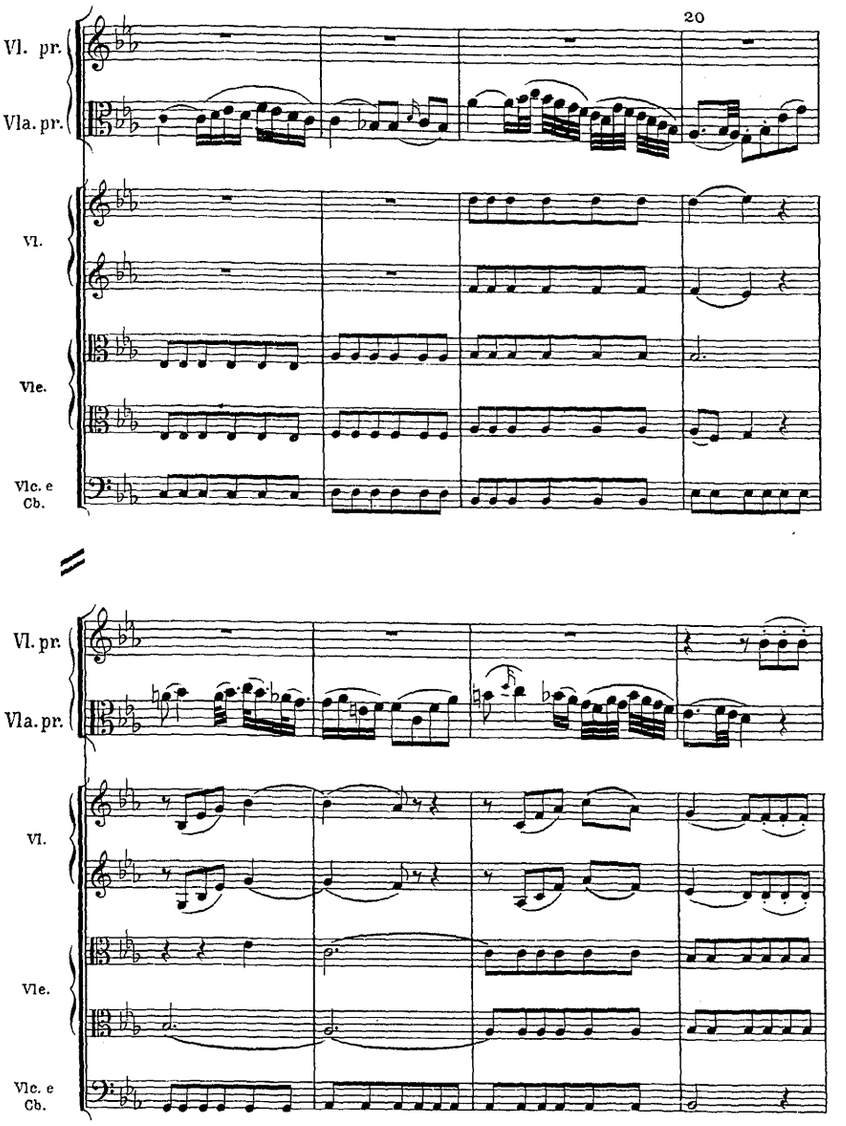
Andante

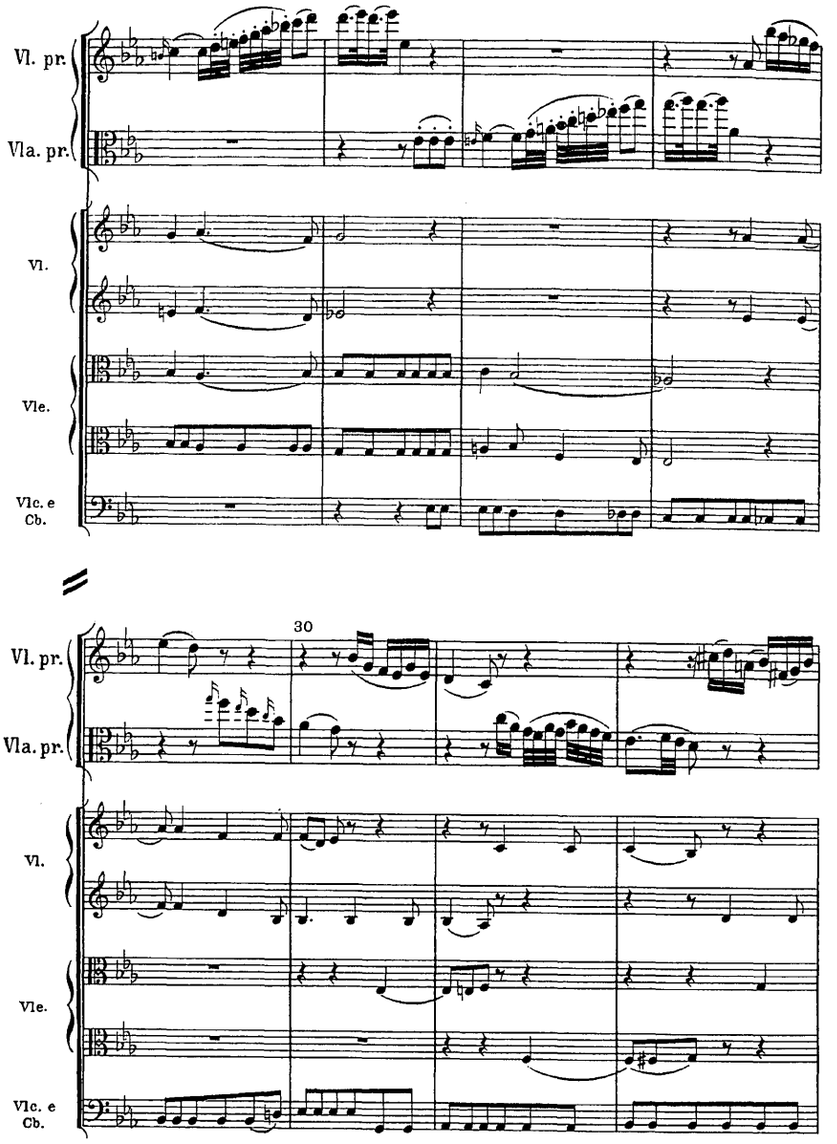
TUTTI

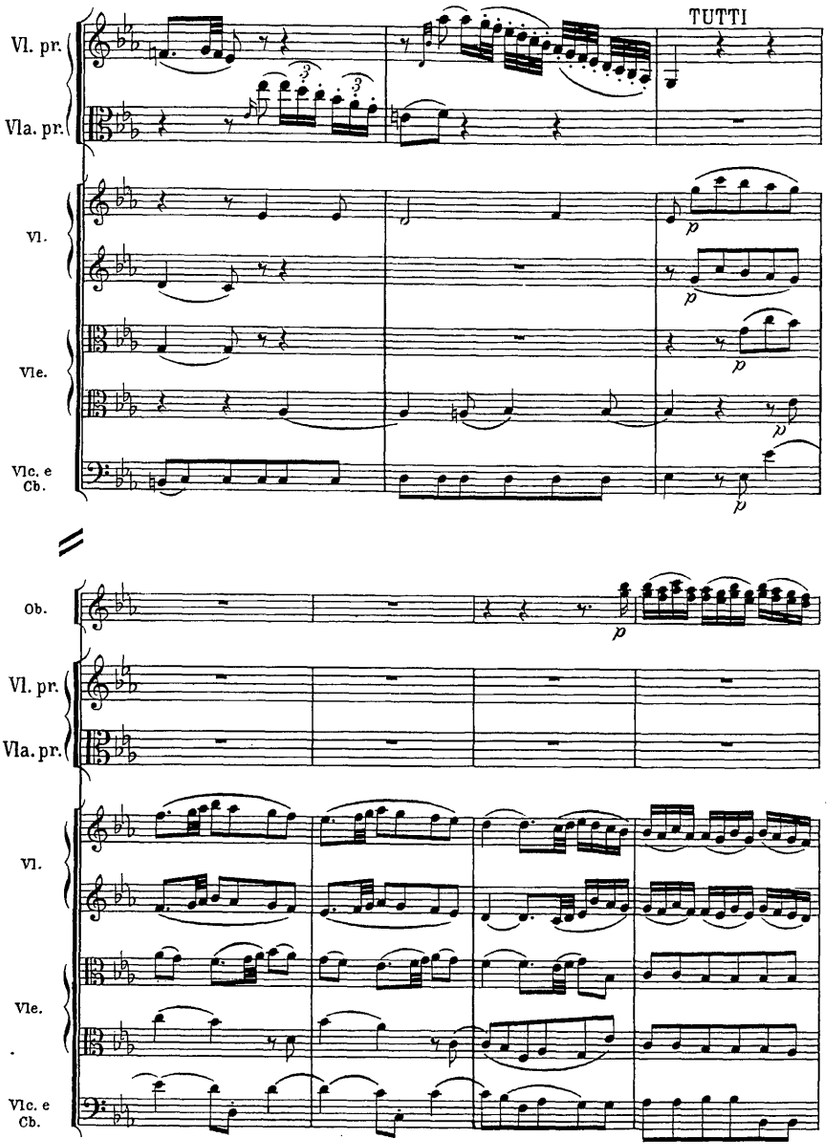


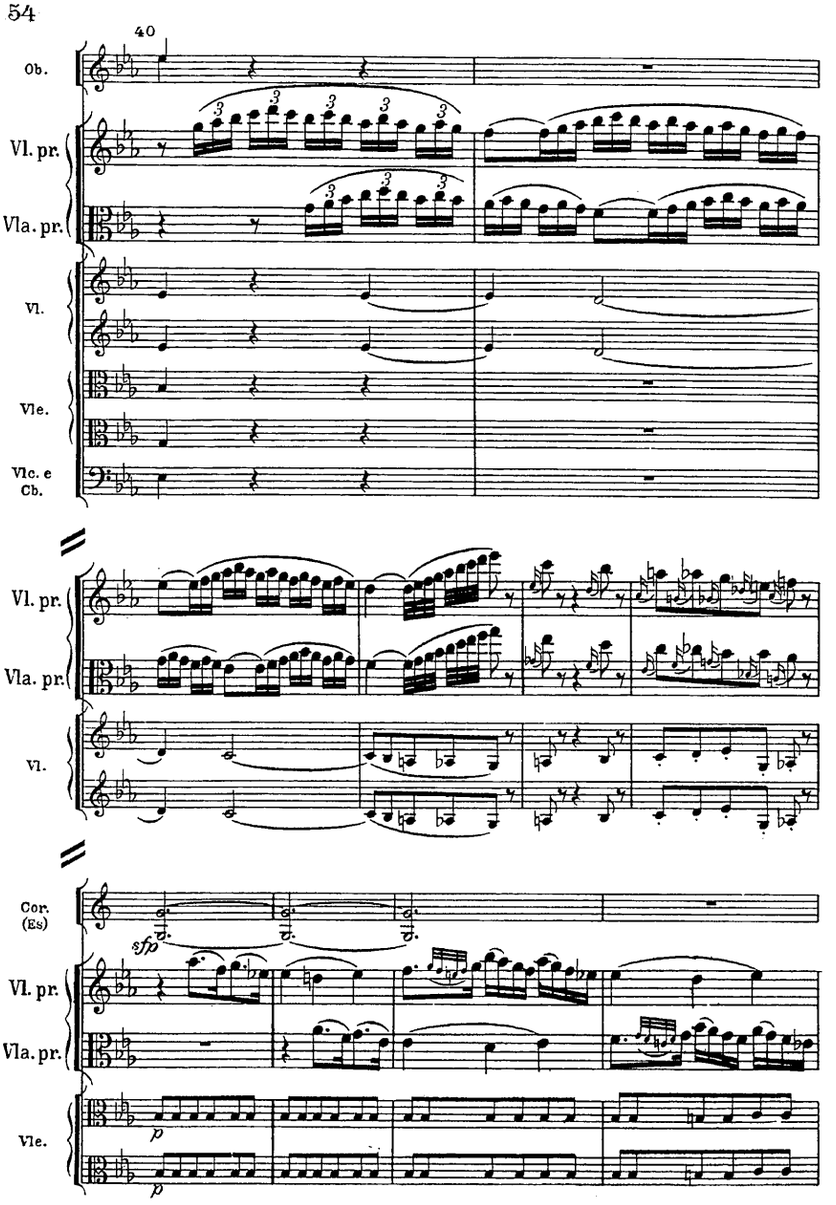


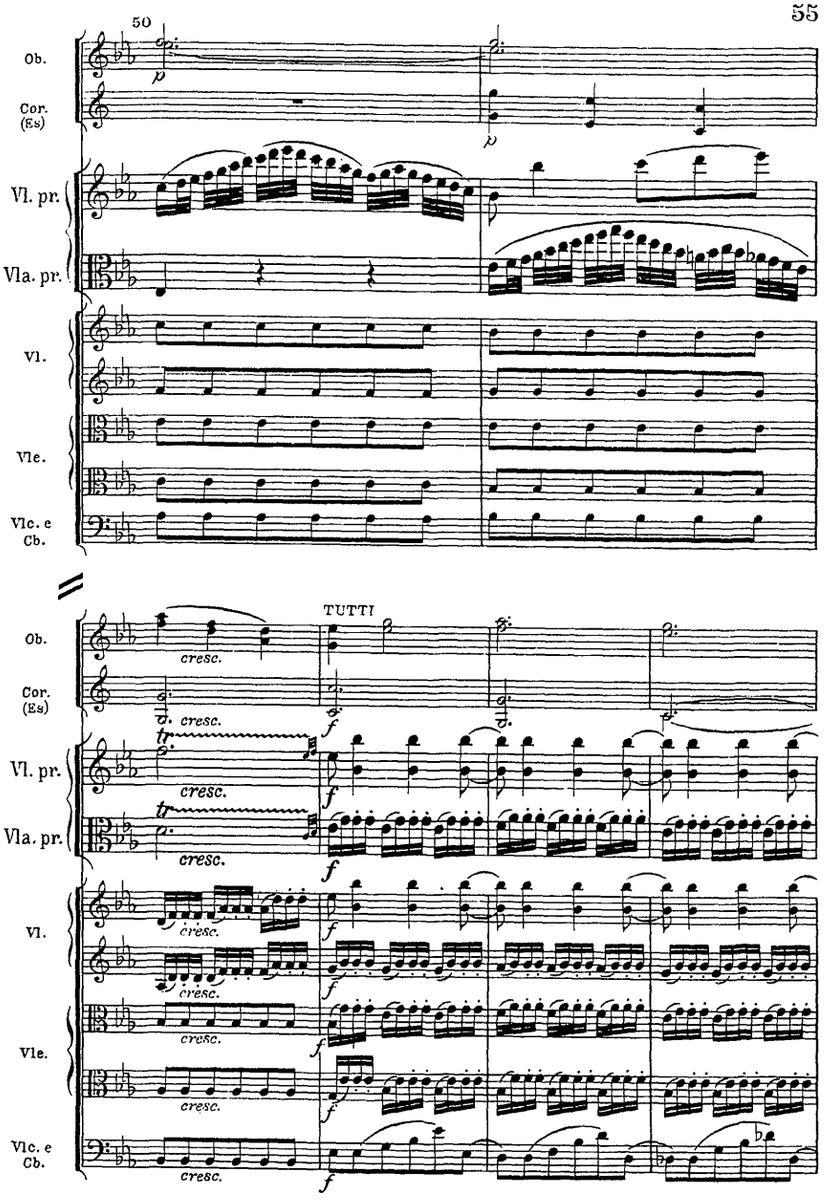

SOLO
10
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

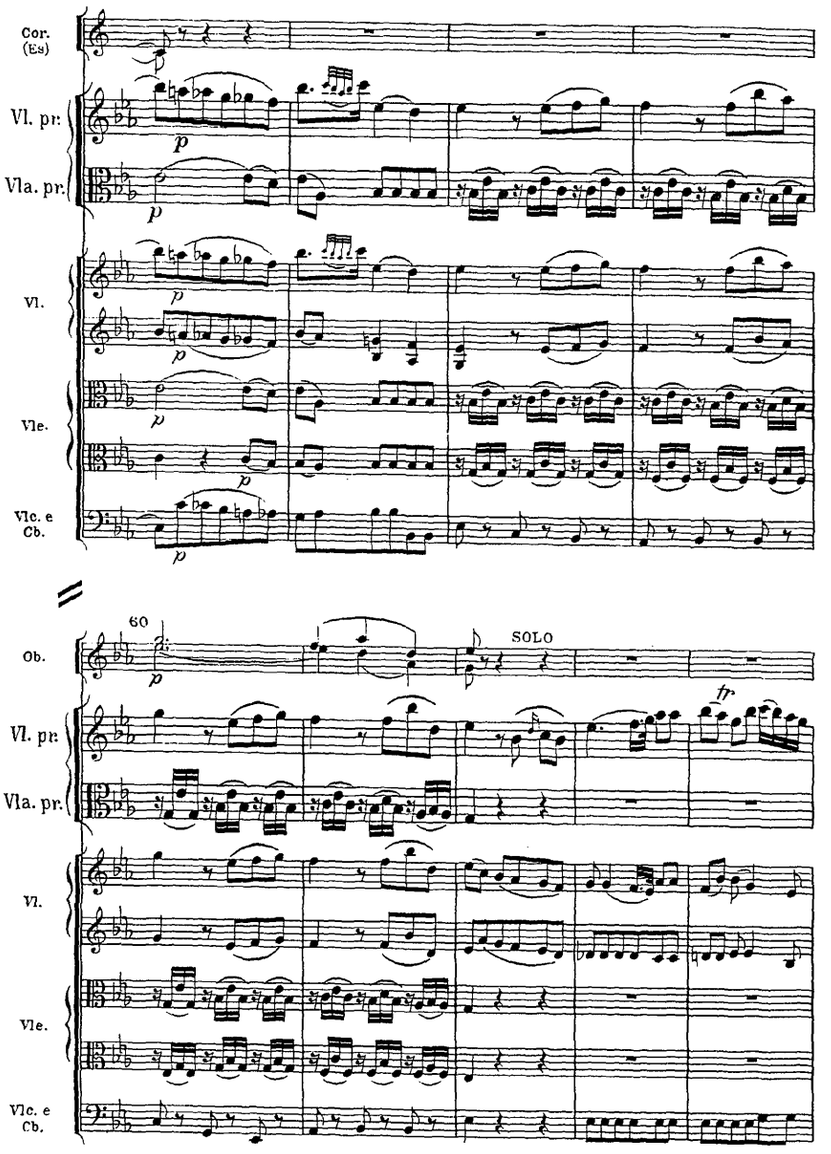

20
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

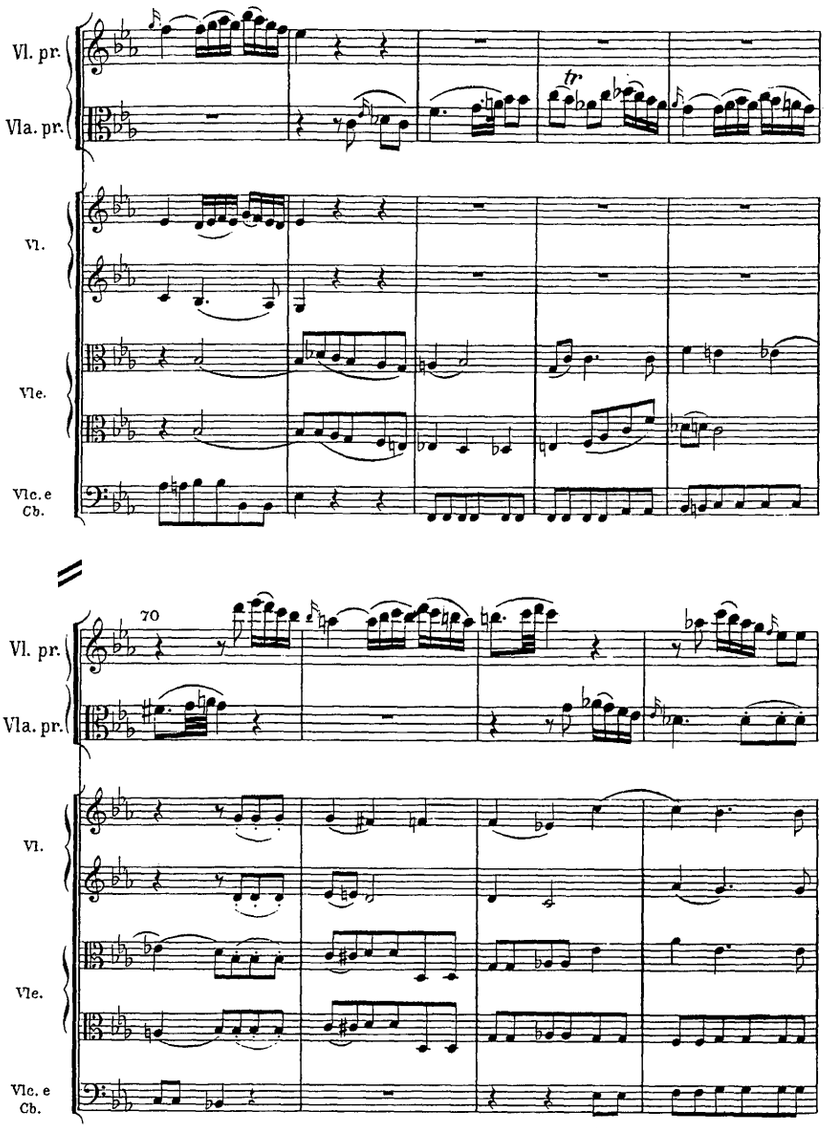

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
30
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

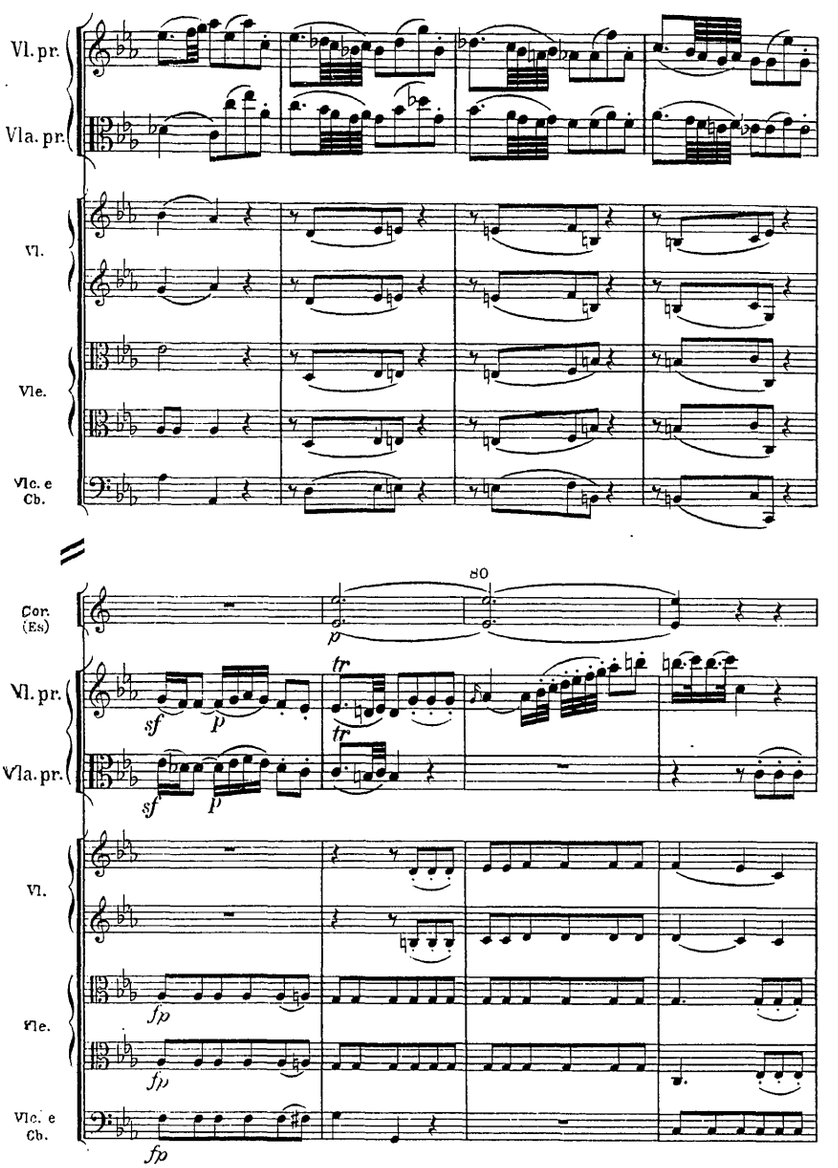

TUTTI
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

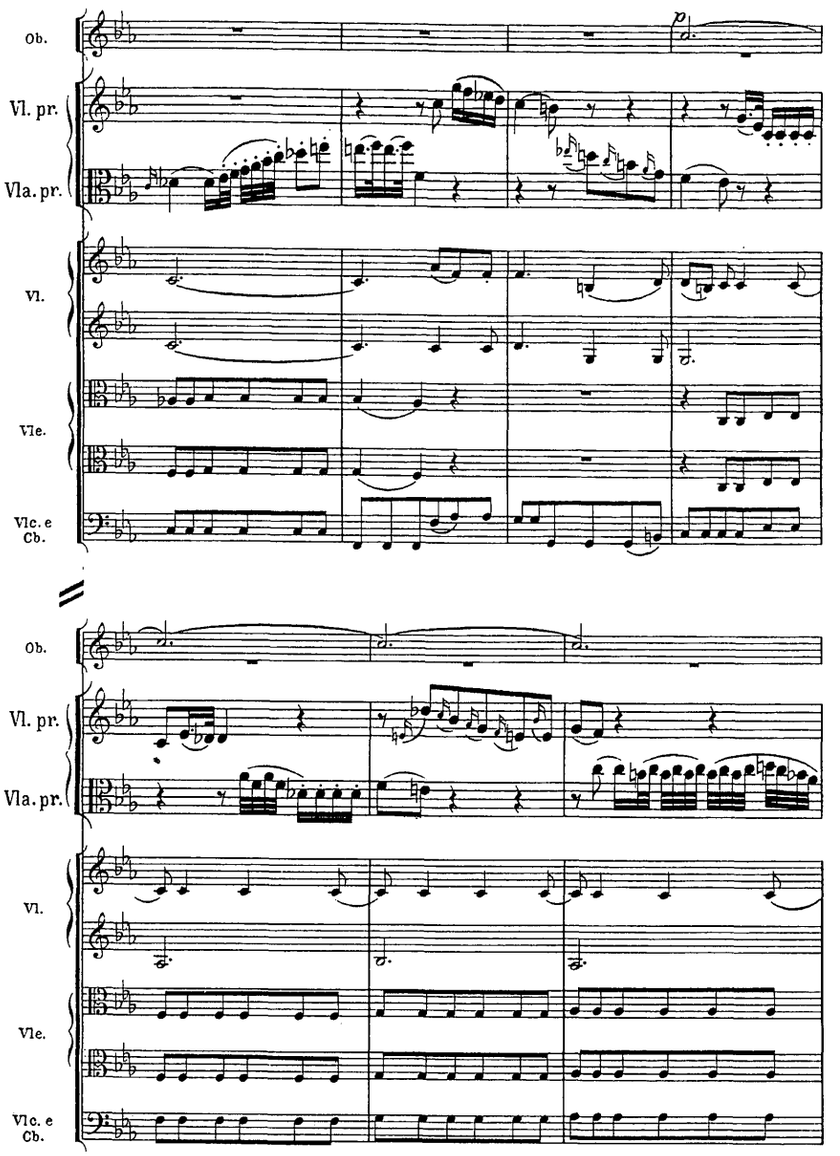

40
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Vl. pr.
Vla. pr.
Vl.
Cor. (Es)
sfp
Vl. pr.
Vla. pr.
Vle.
p
p

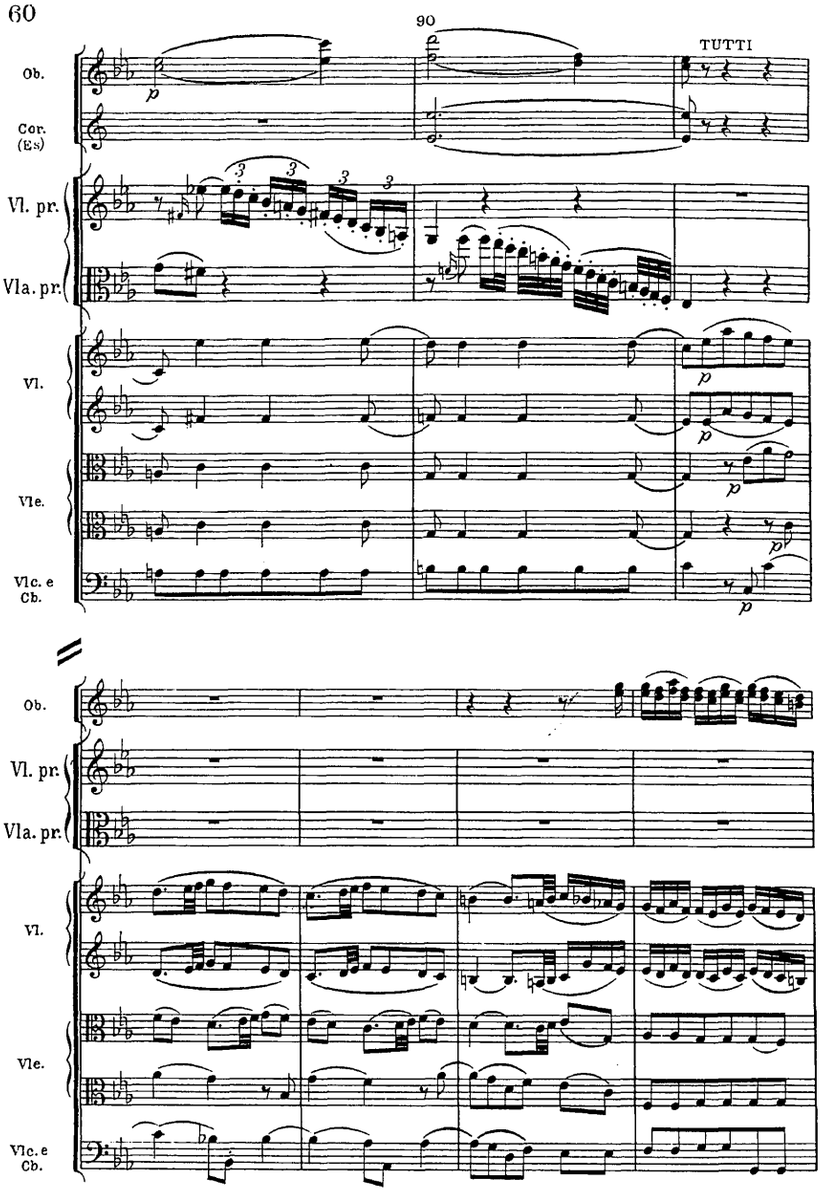

50
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
TUTTI
cresc.
f
p

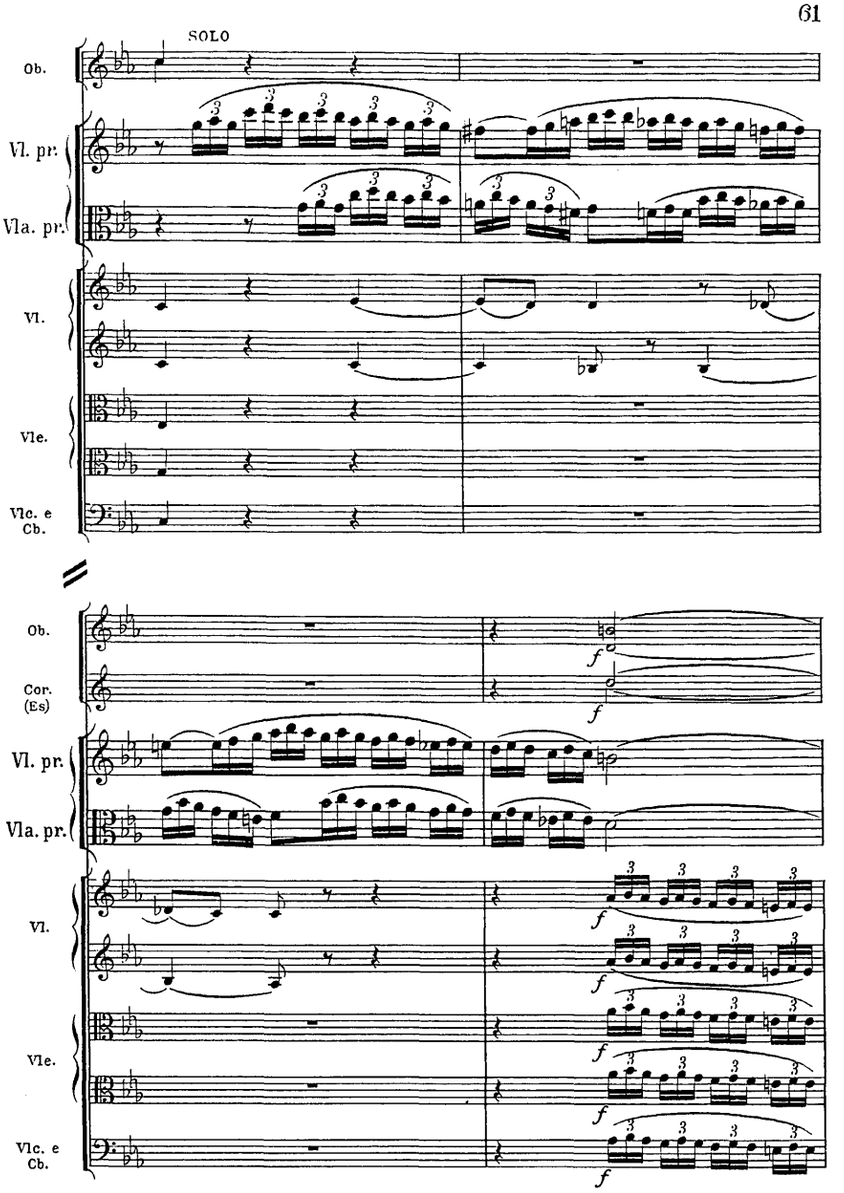

Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
60
Ob.
SOLO
fr

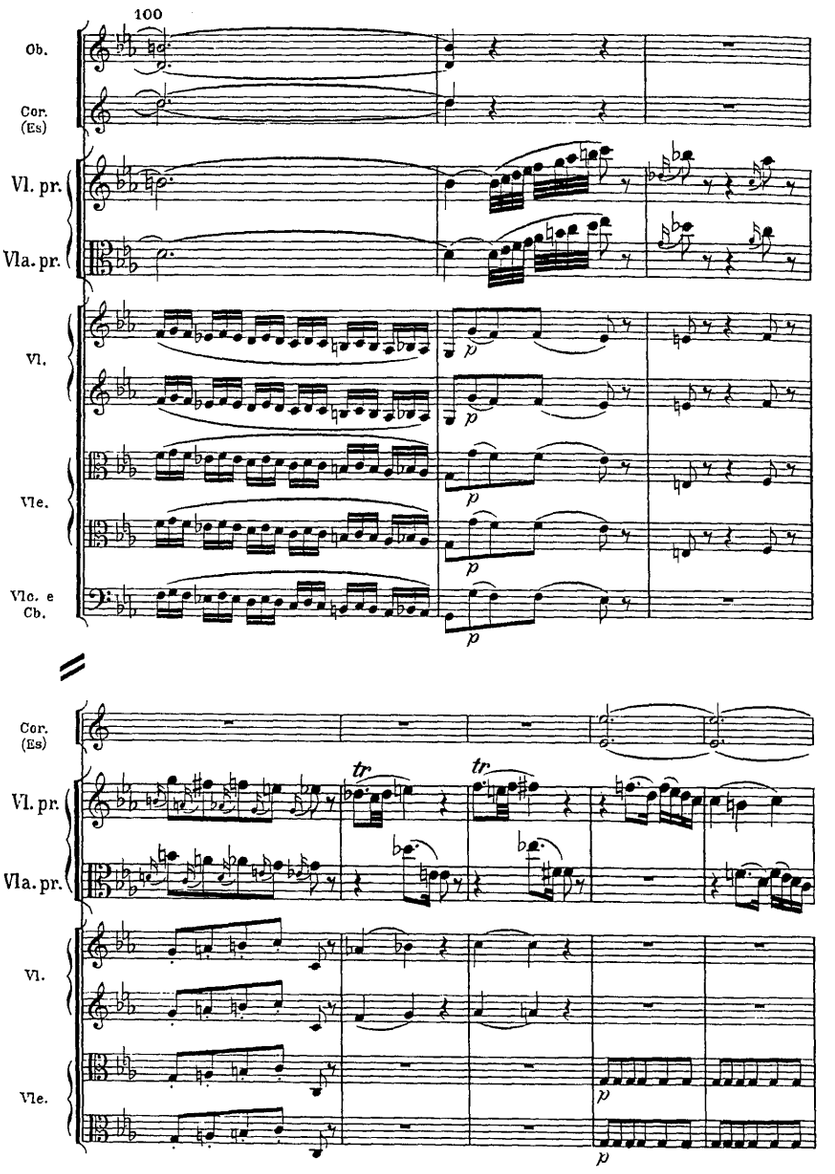

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
70
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

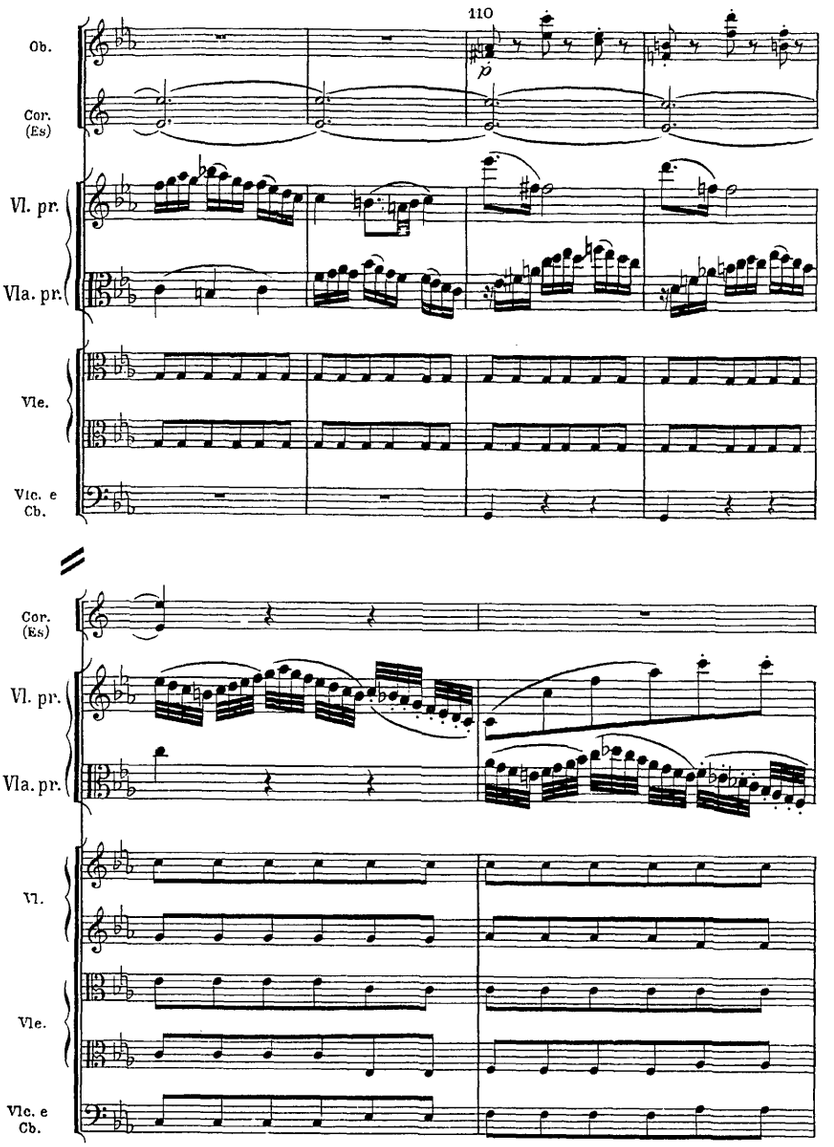

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
80
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
sf
p
tr
fp

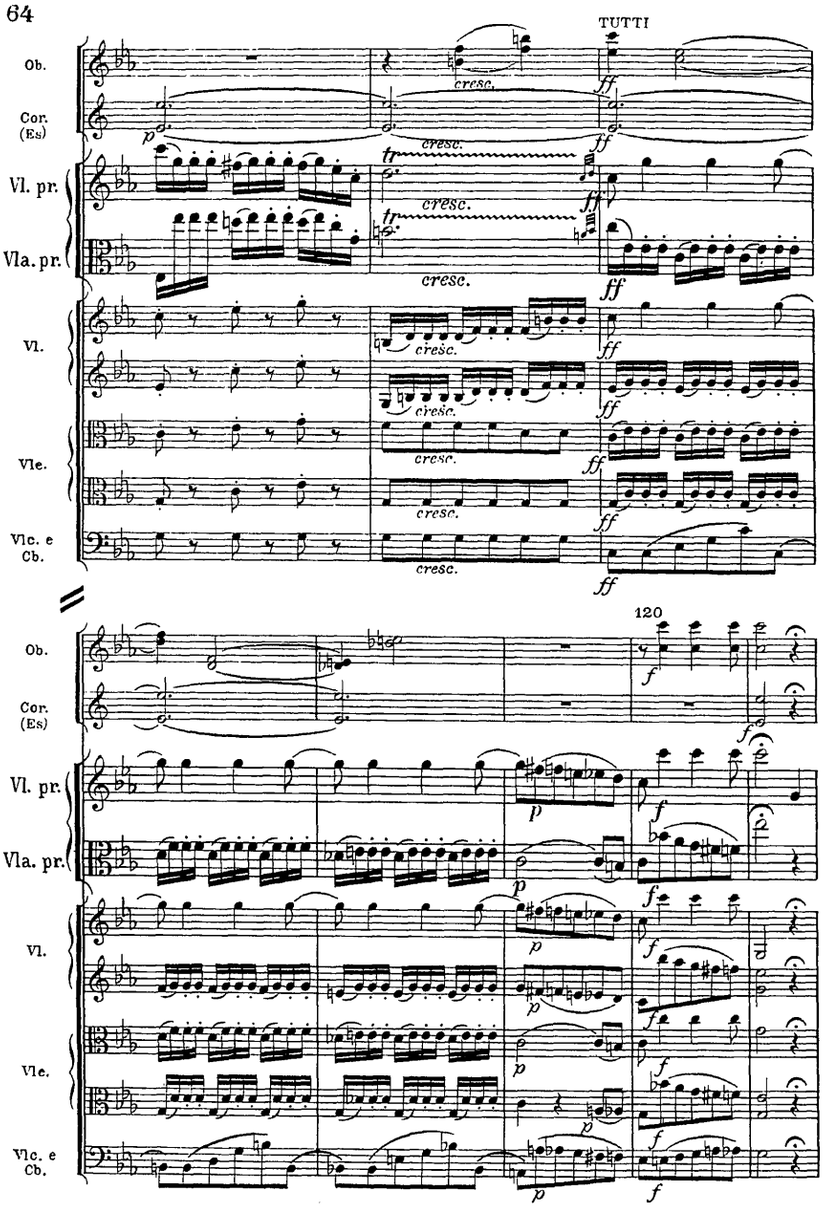

Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

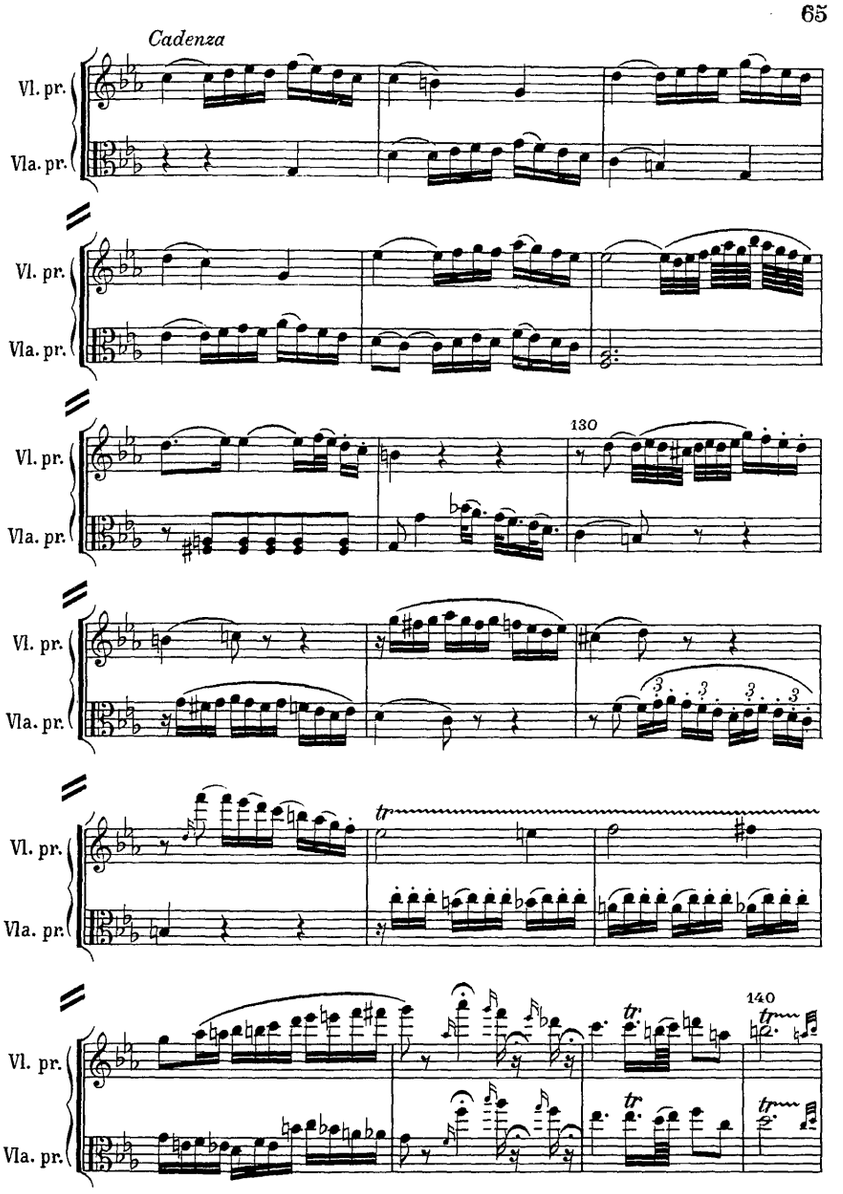

90
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

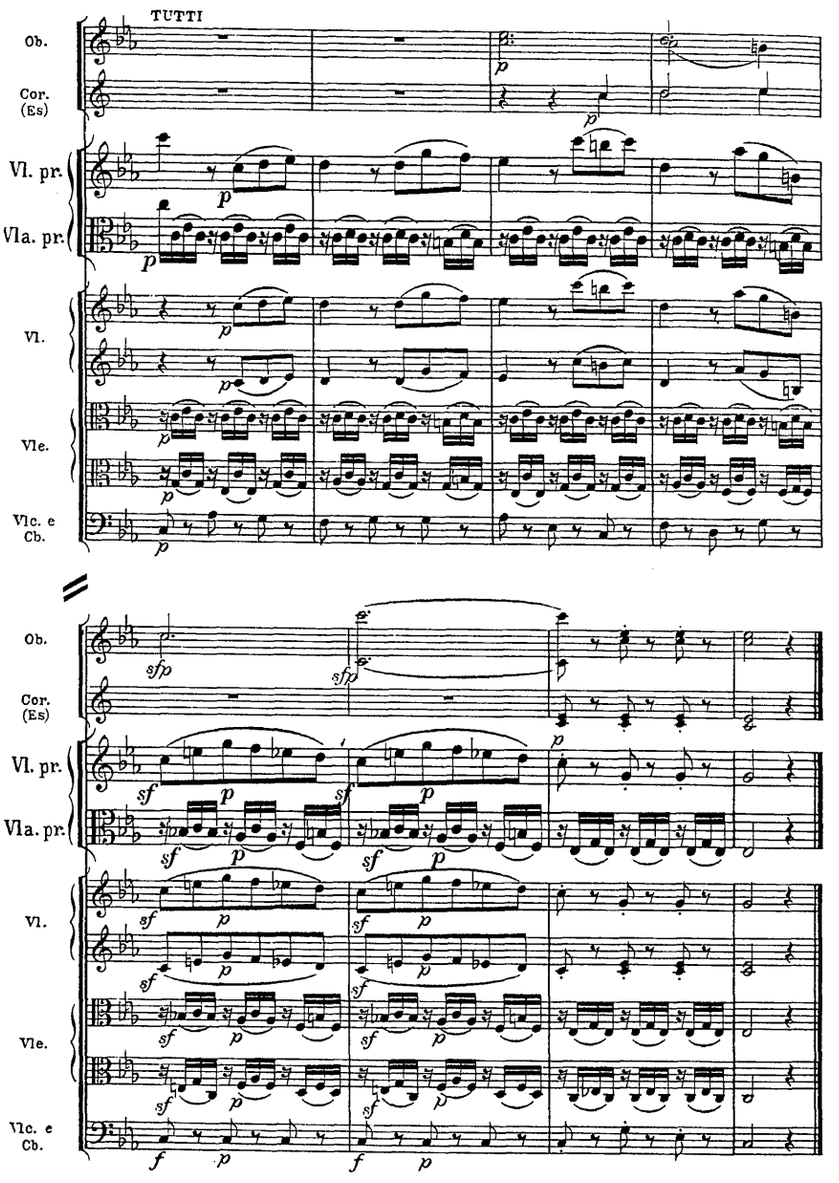

SOLO
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
f


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


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

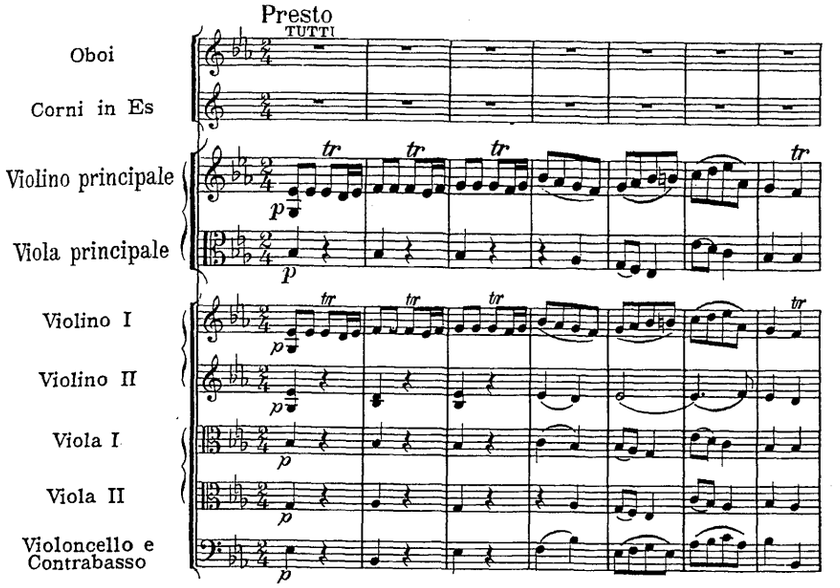

TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
cresc.
ff
120
p
f

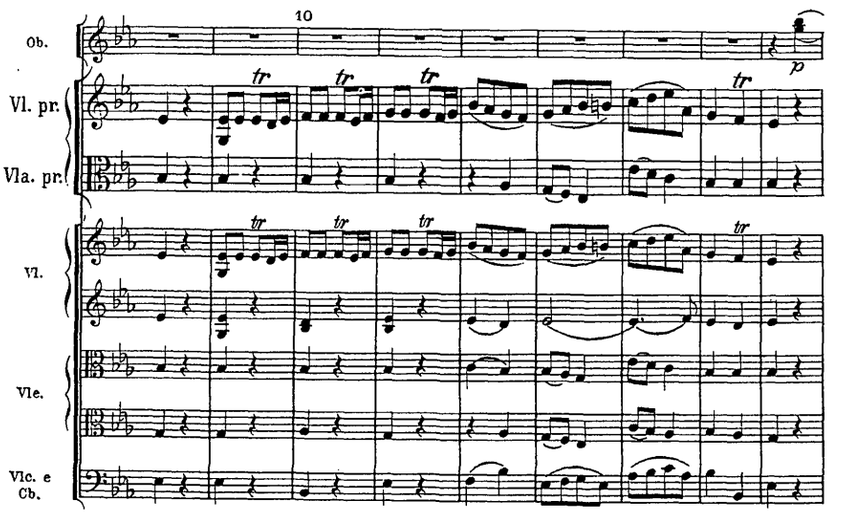

Cadenza
Vl. pr.
Vla. pr.
130
tr
140

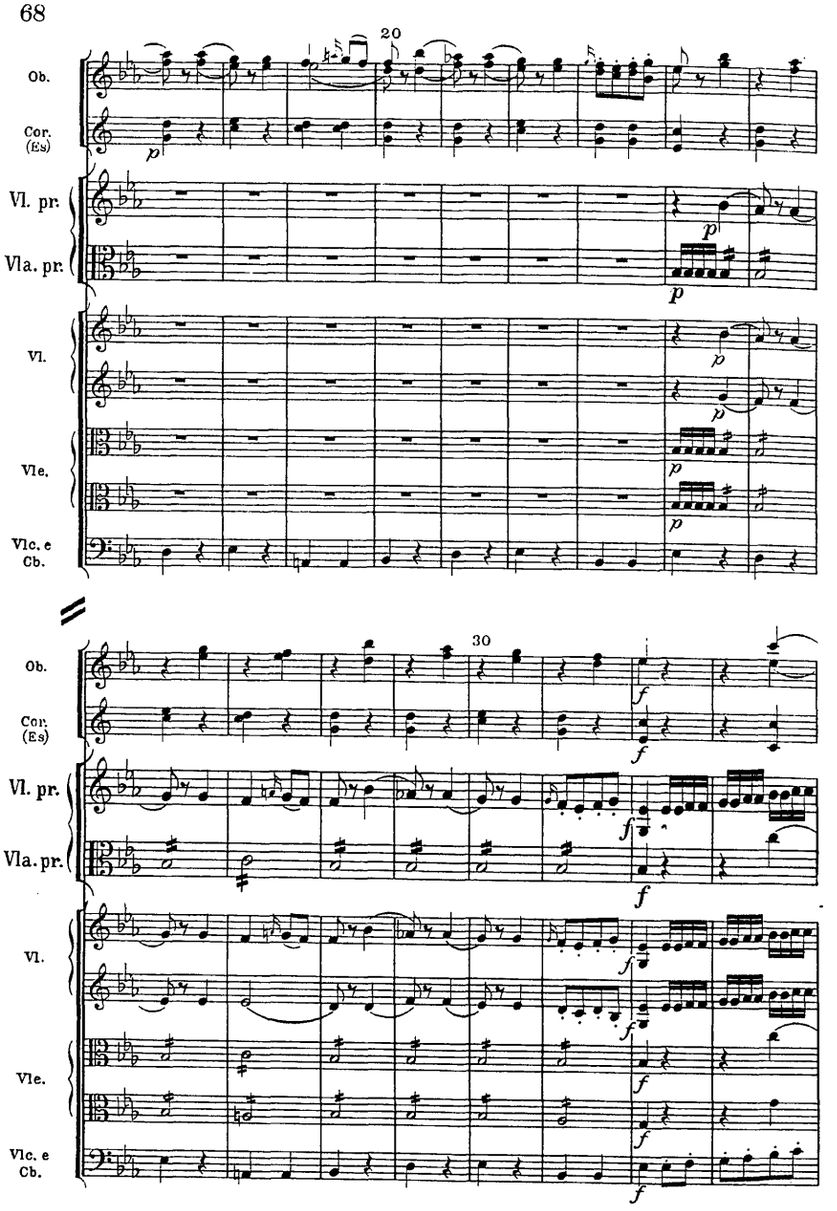

TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

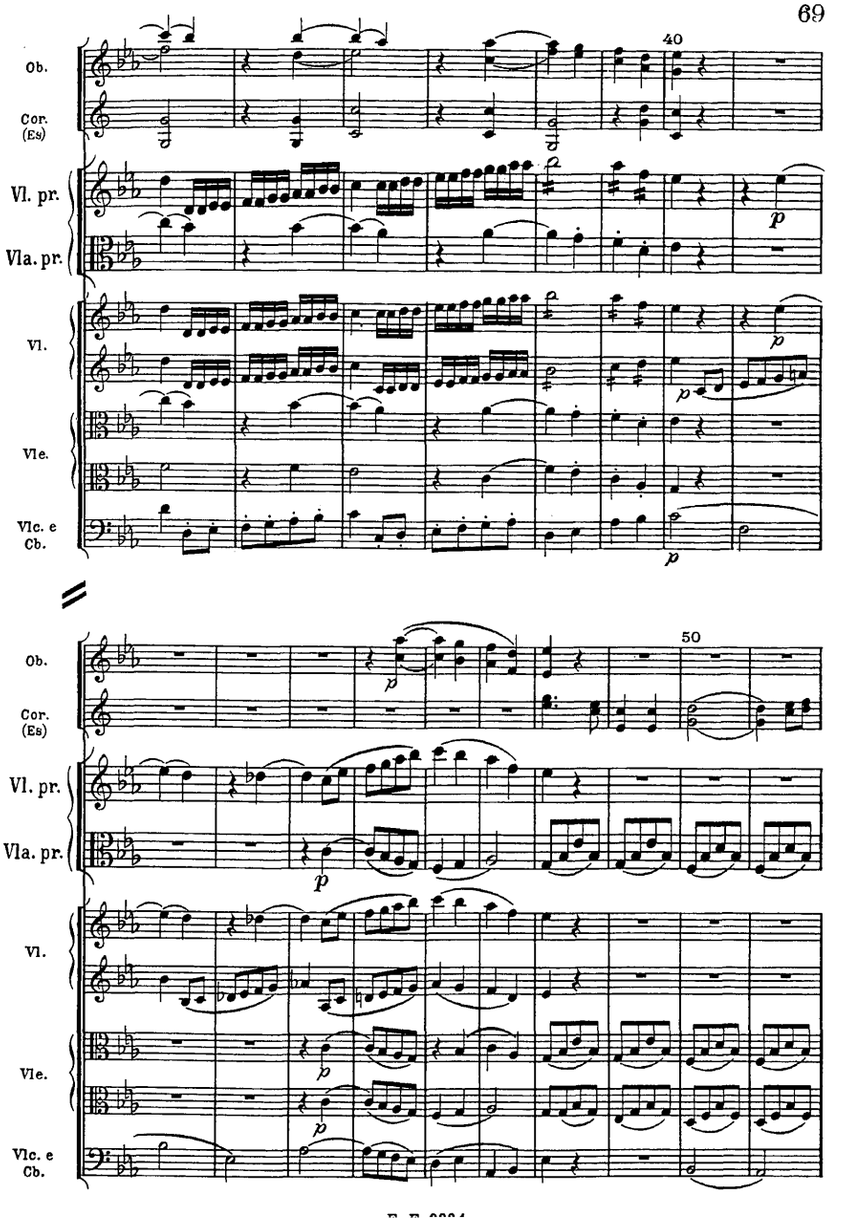
III

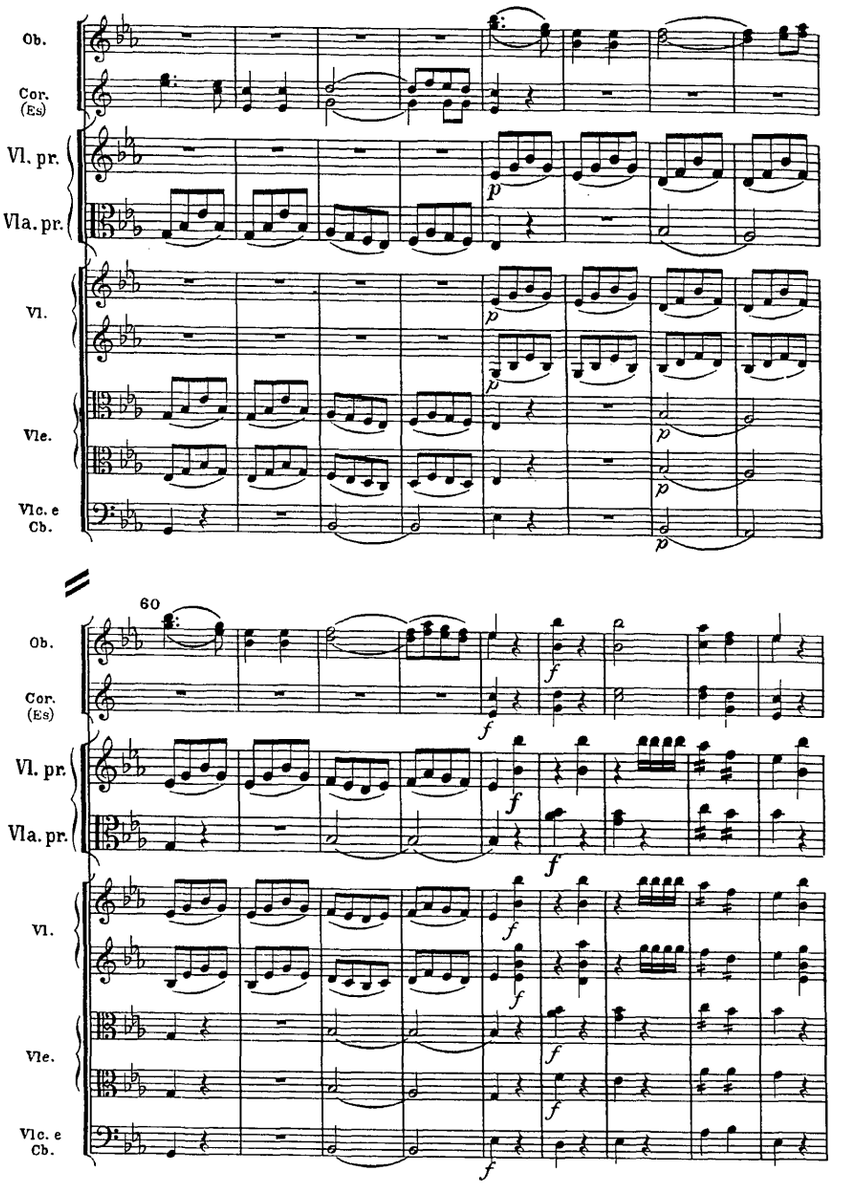
Presto

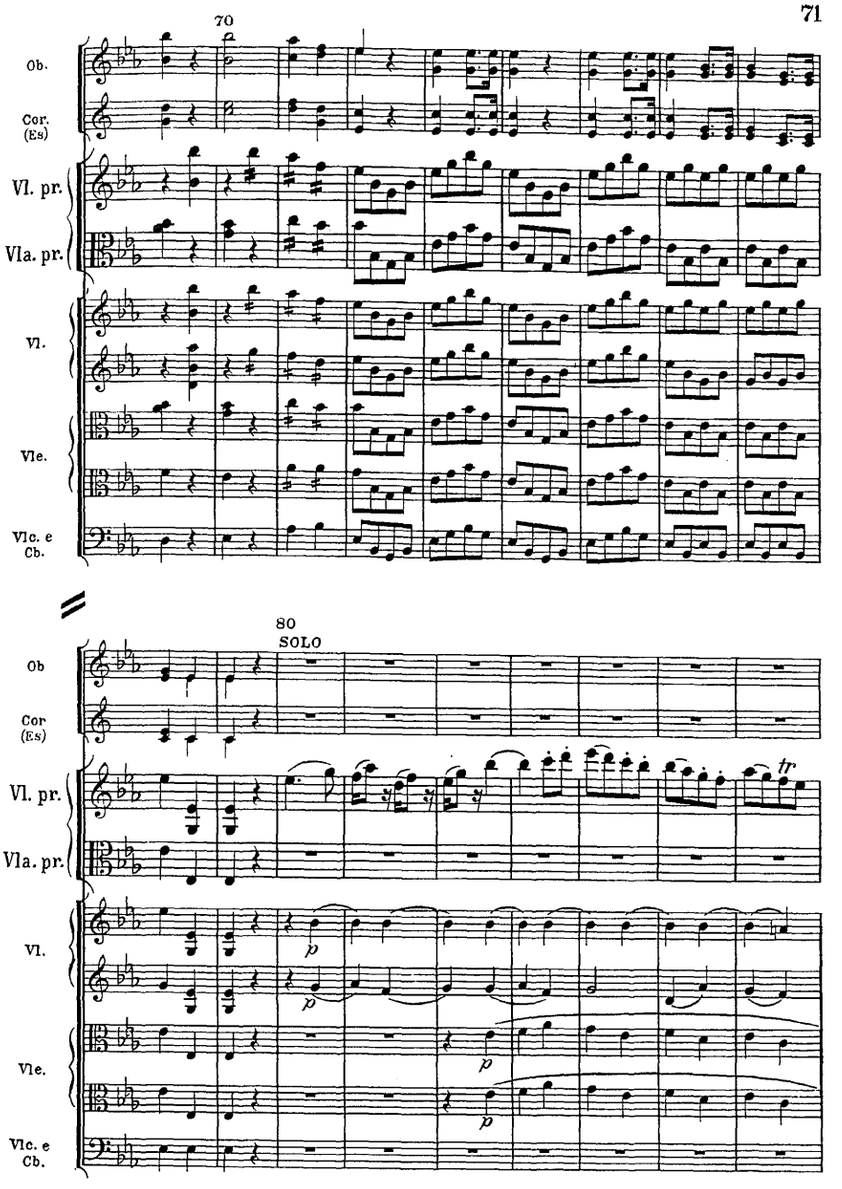

TUTTI
Oboi
Corni in Es
Violino principale
Viola principale
Violino I
Violino II
Viola I
Viola II
Violoncello e Contrabasso
p
tr

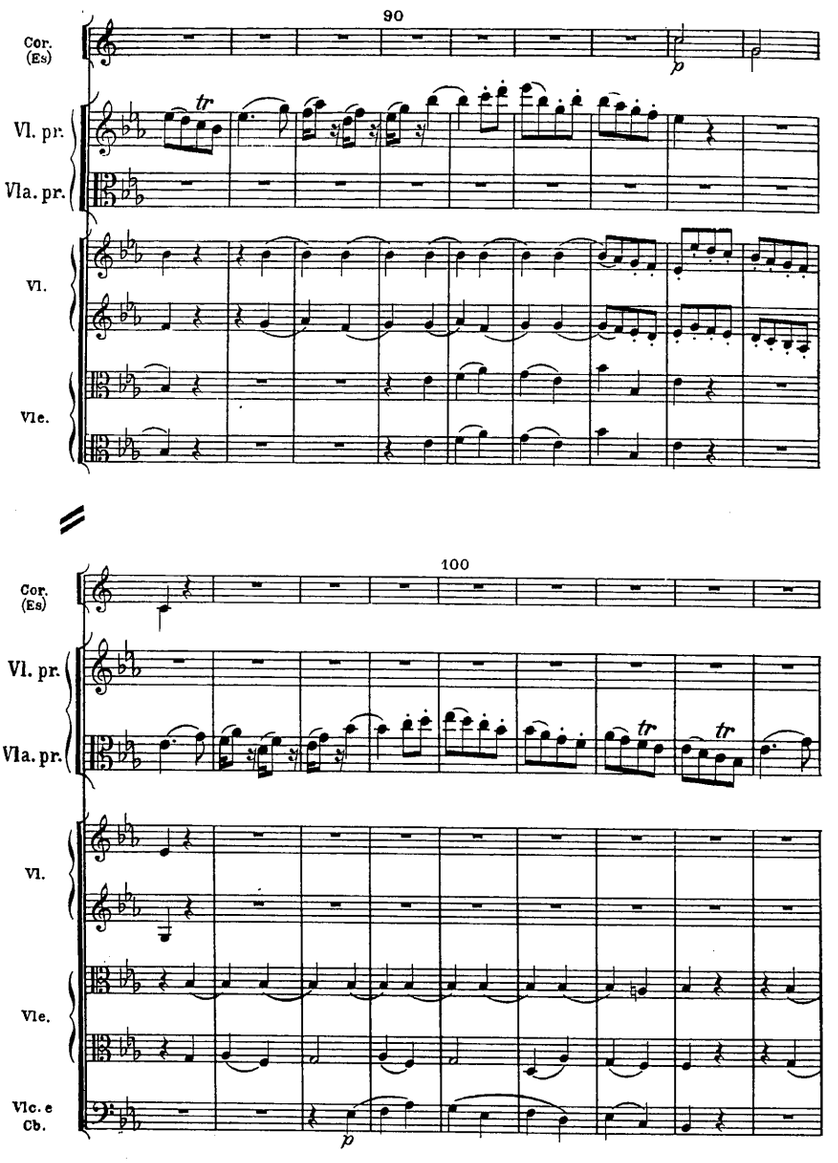

10
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
tr

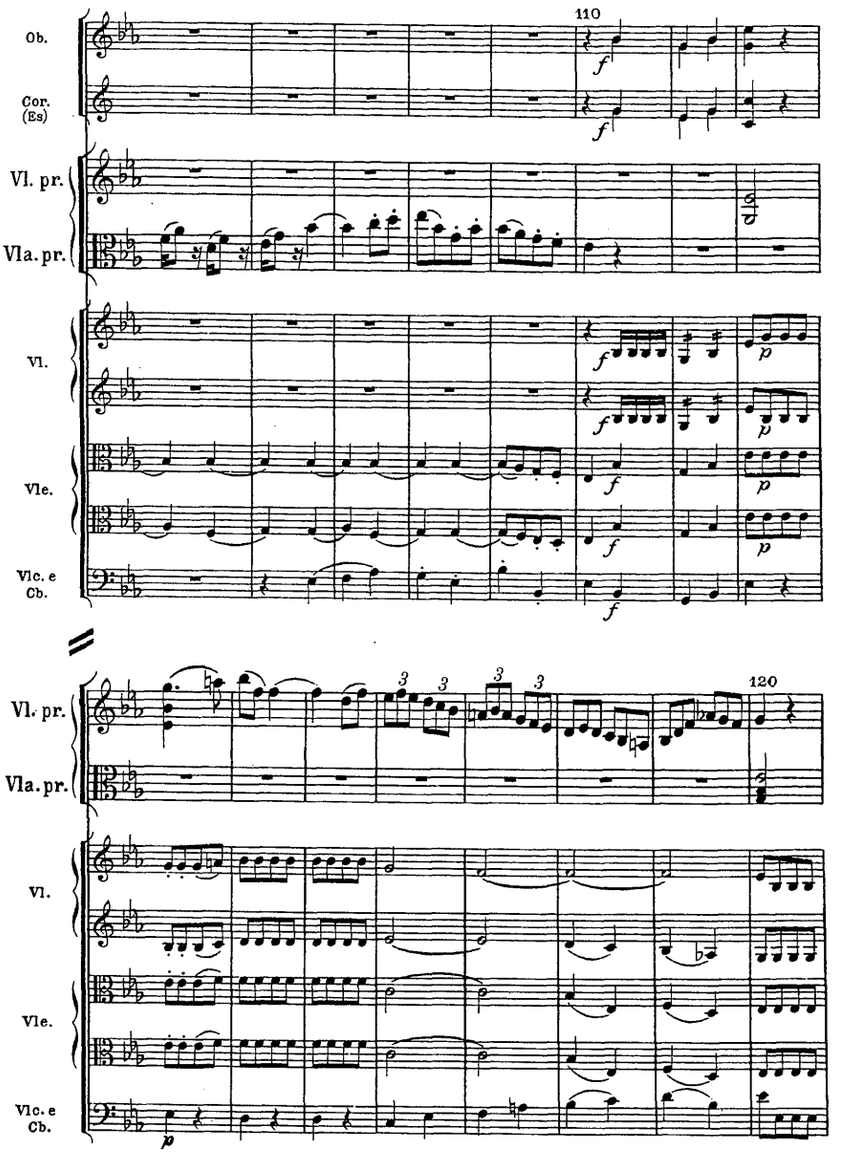

20
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
30
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

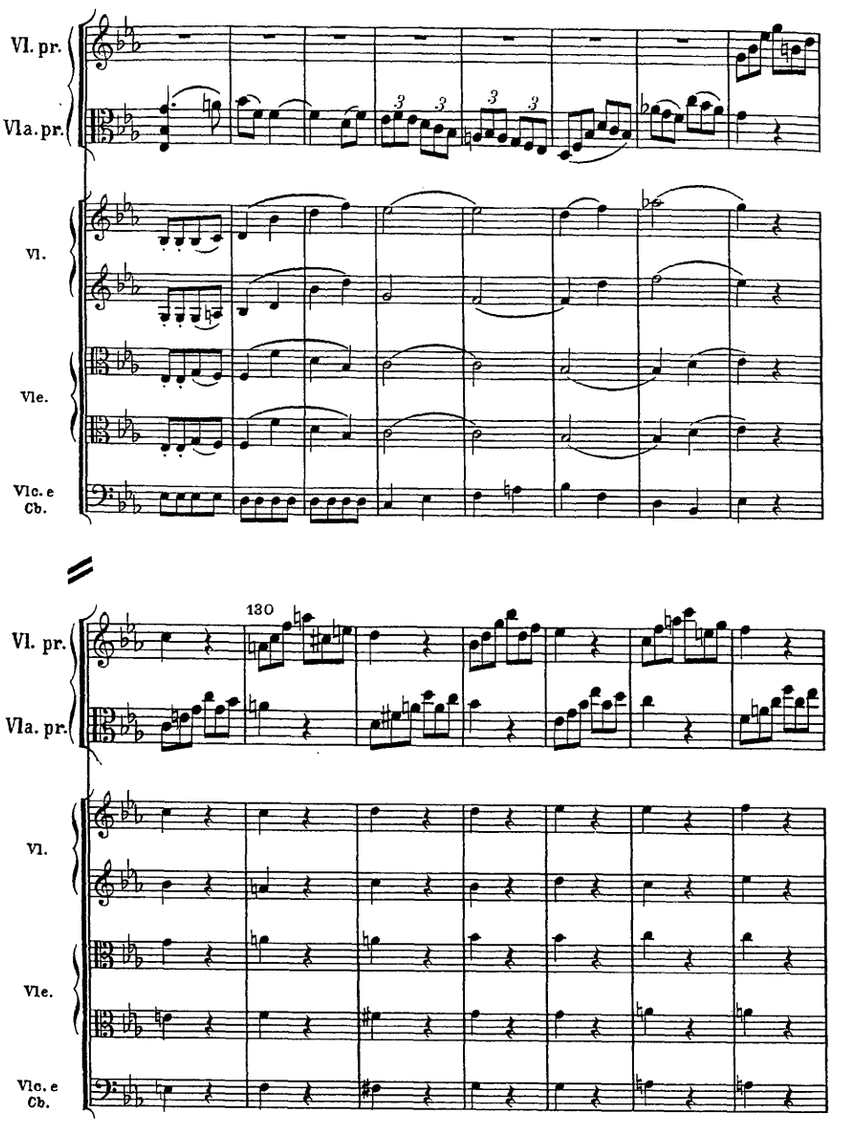

40
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
50
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p

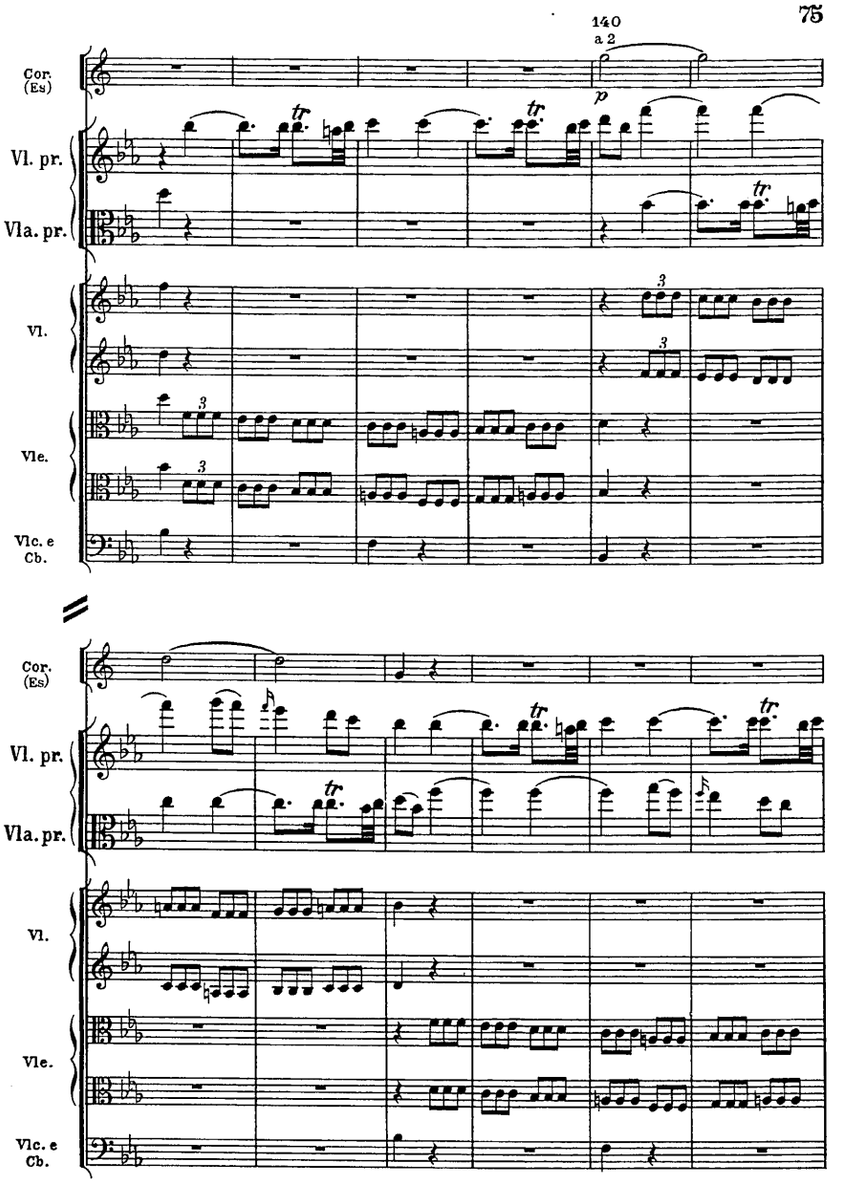

Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
60
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

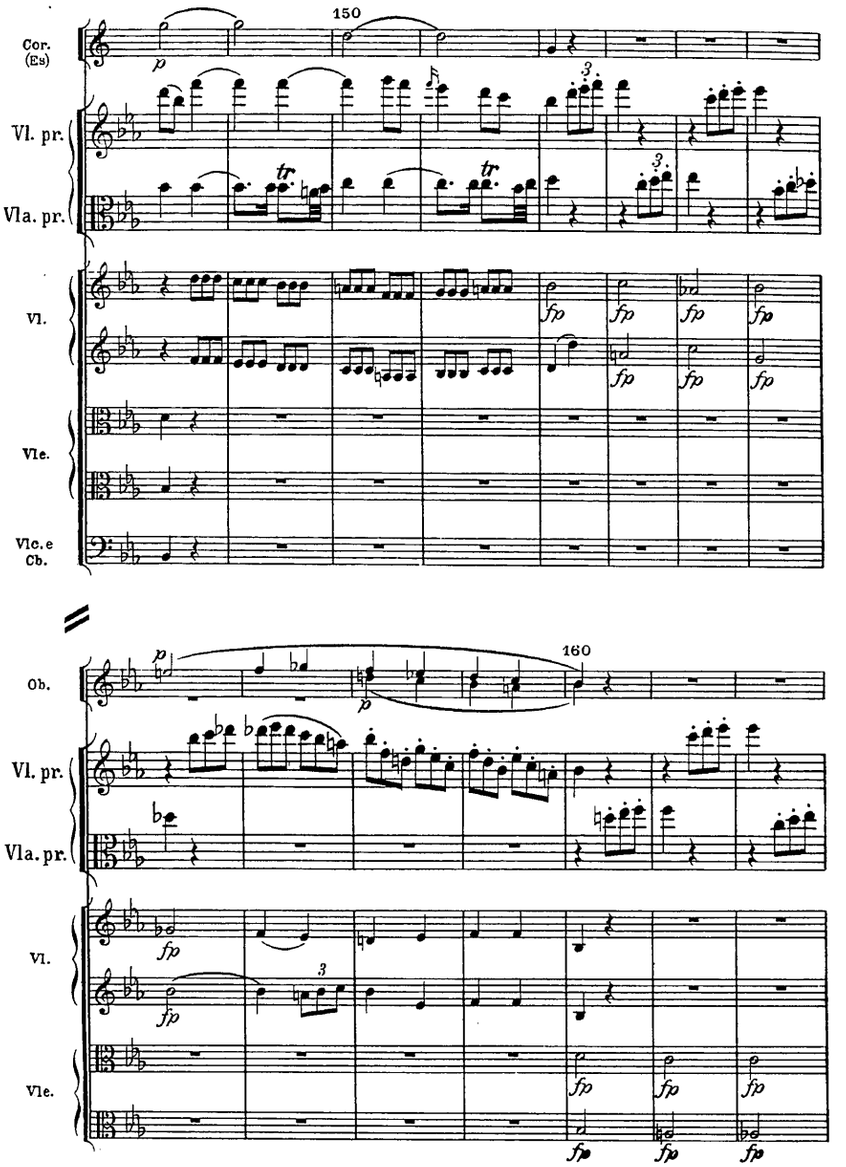

70
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
80
SOLO
Ob
Cor (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
tr
p
p
p

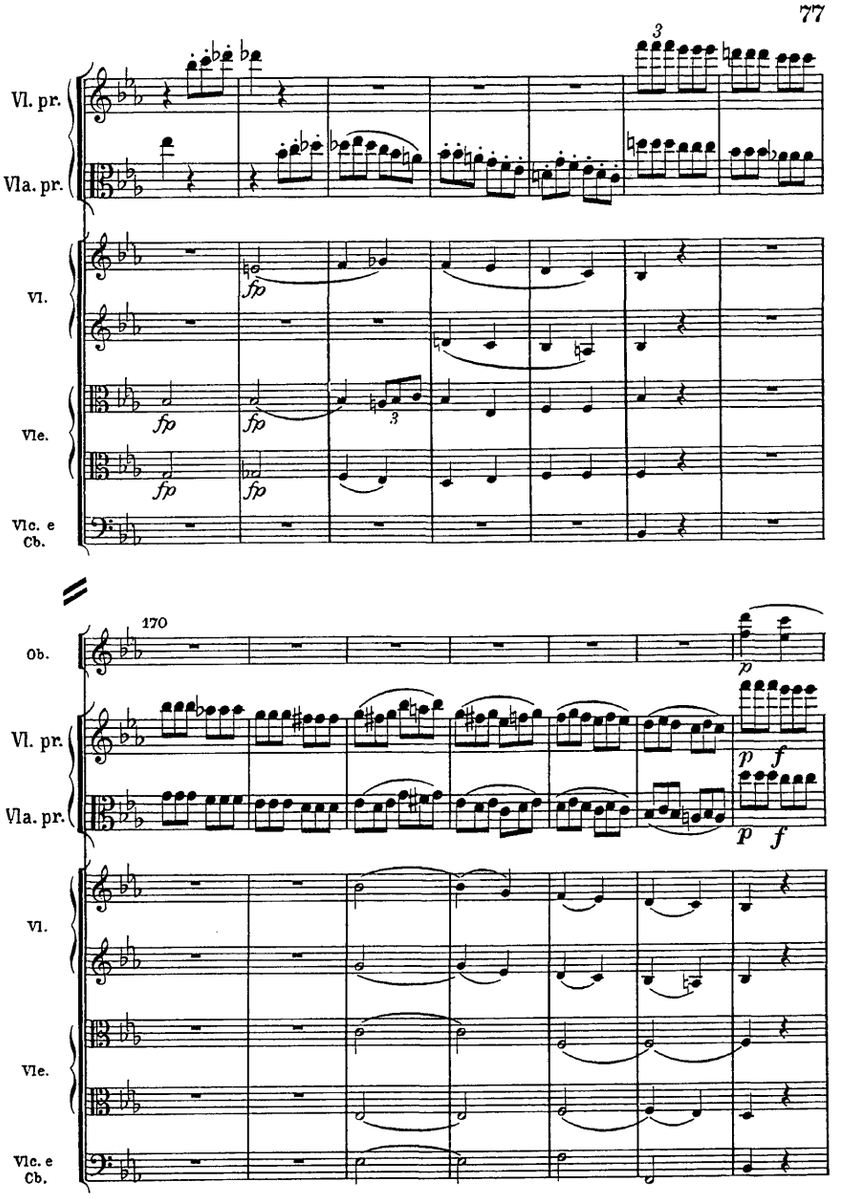

90
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
100
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

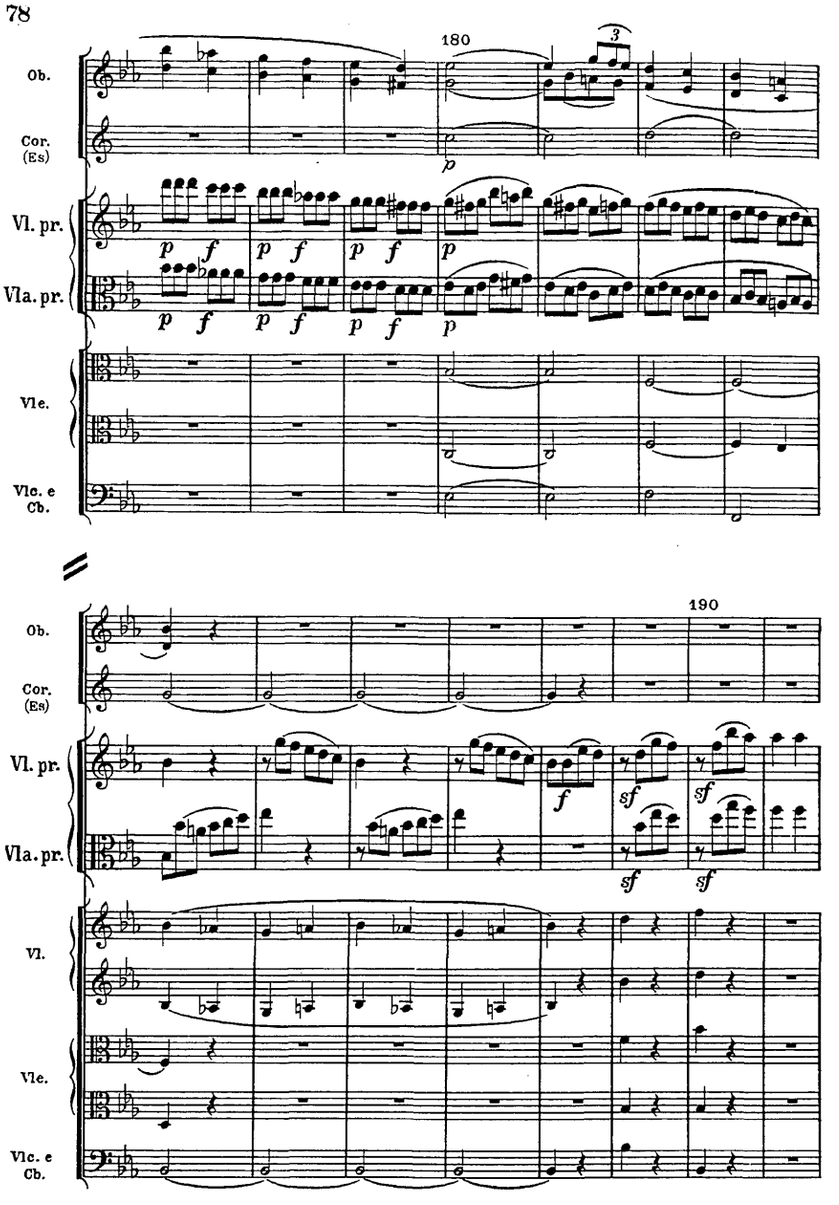

110
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
120
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

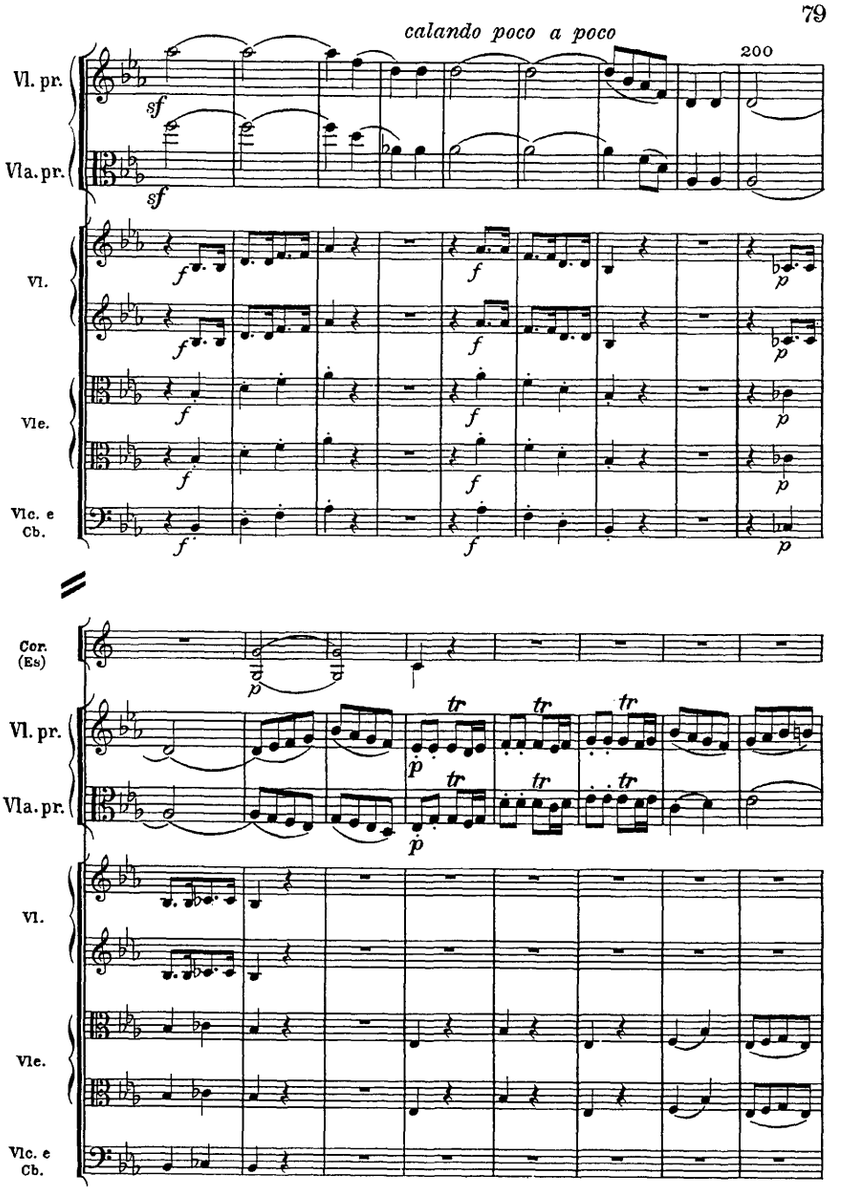

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
130
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

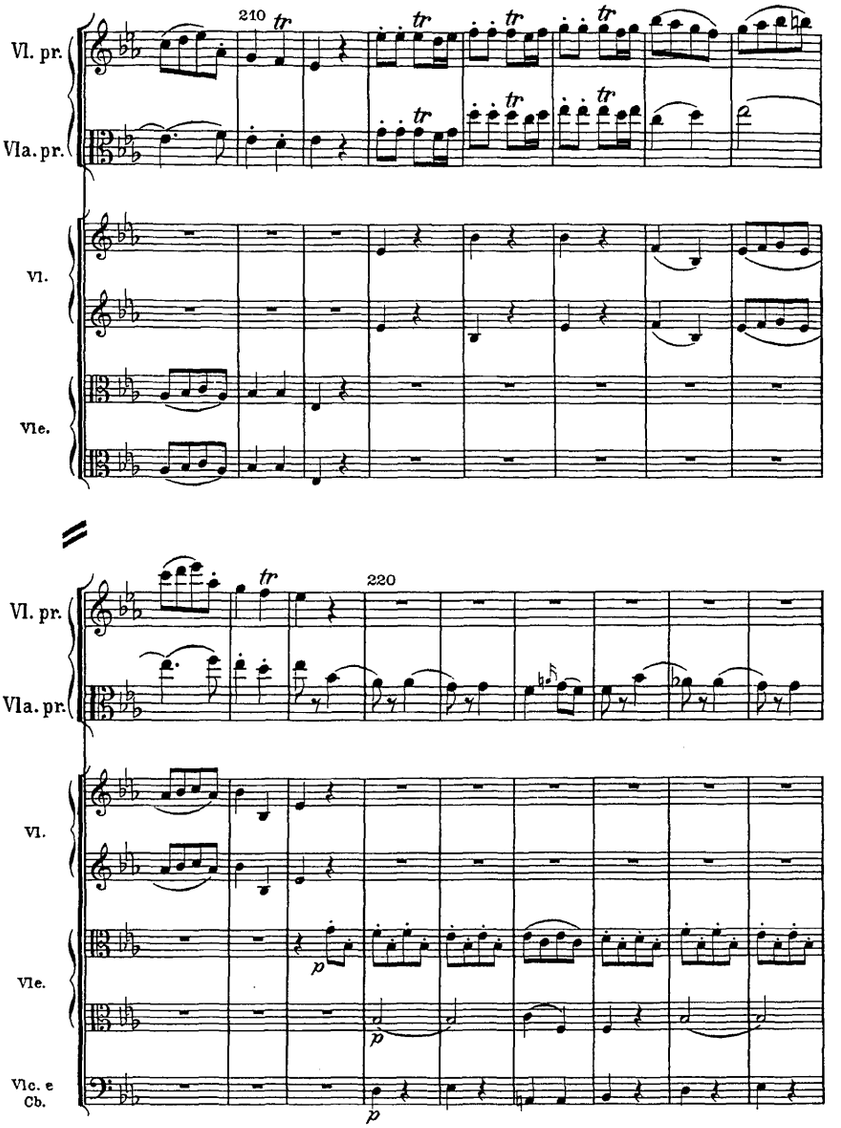

140
a 2
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

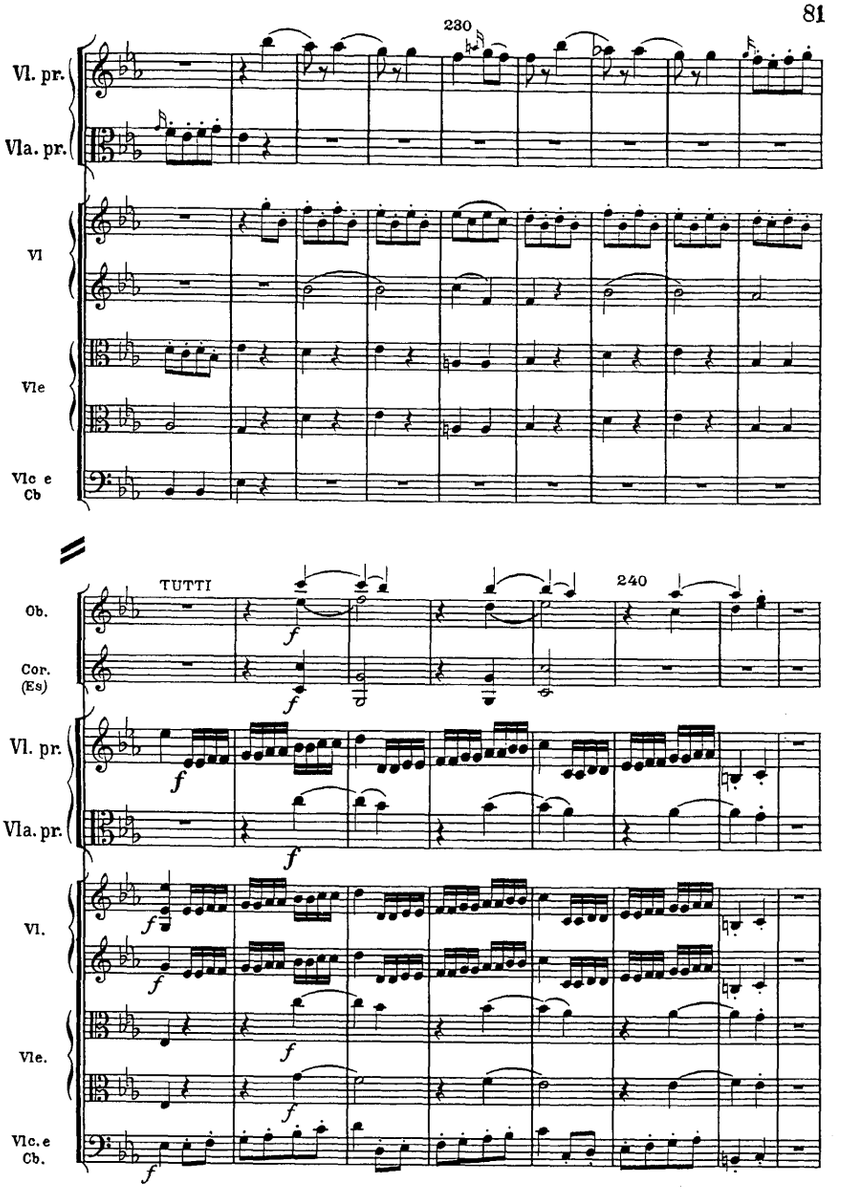

150
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
160
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.

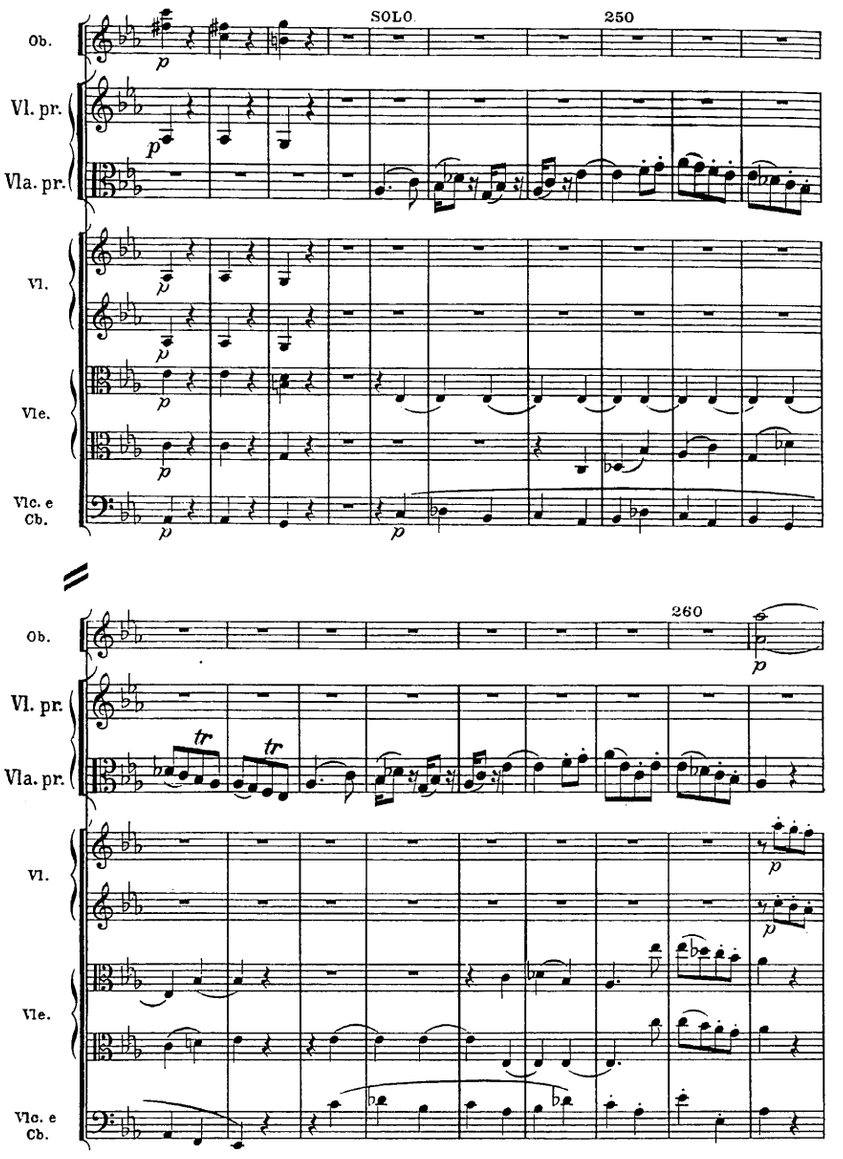

Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
3
fp
170
Ob.
p
f

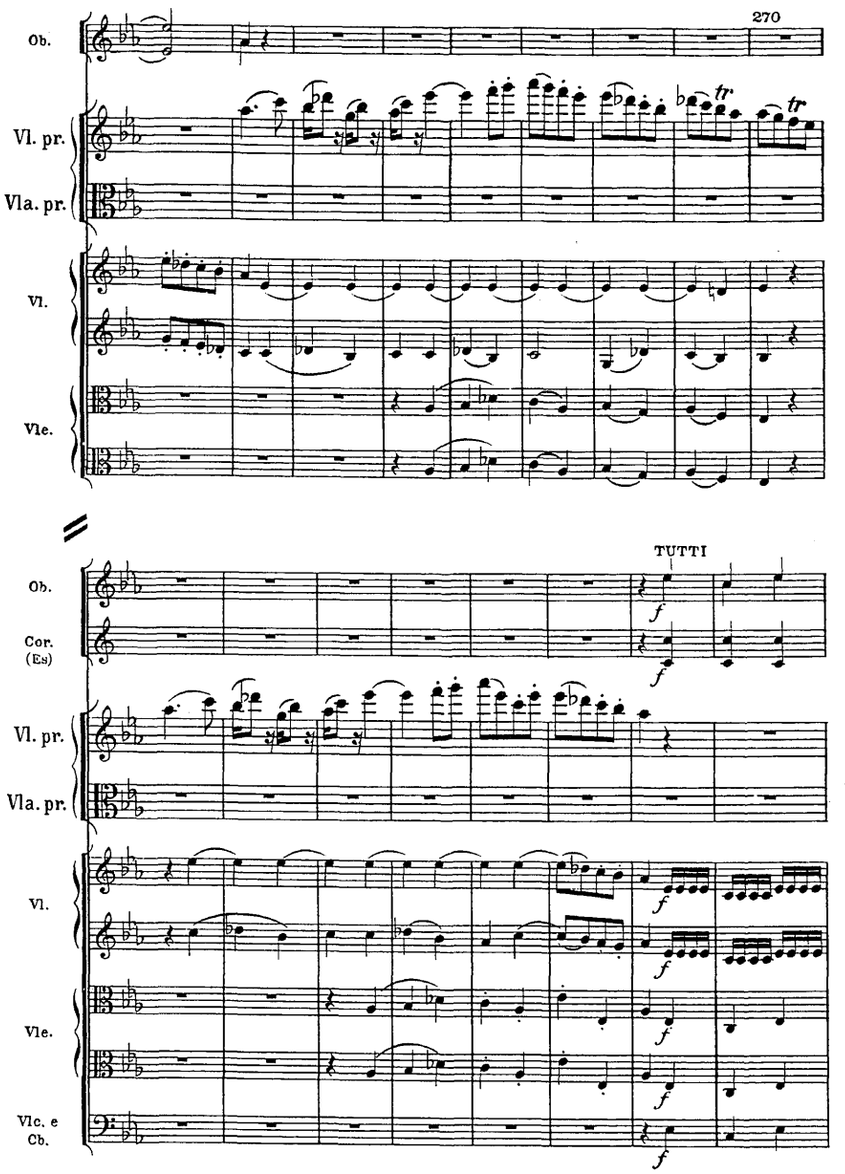

180
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vle.
Vlc. e Cb.
190
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

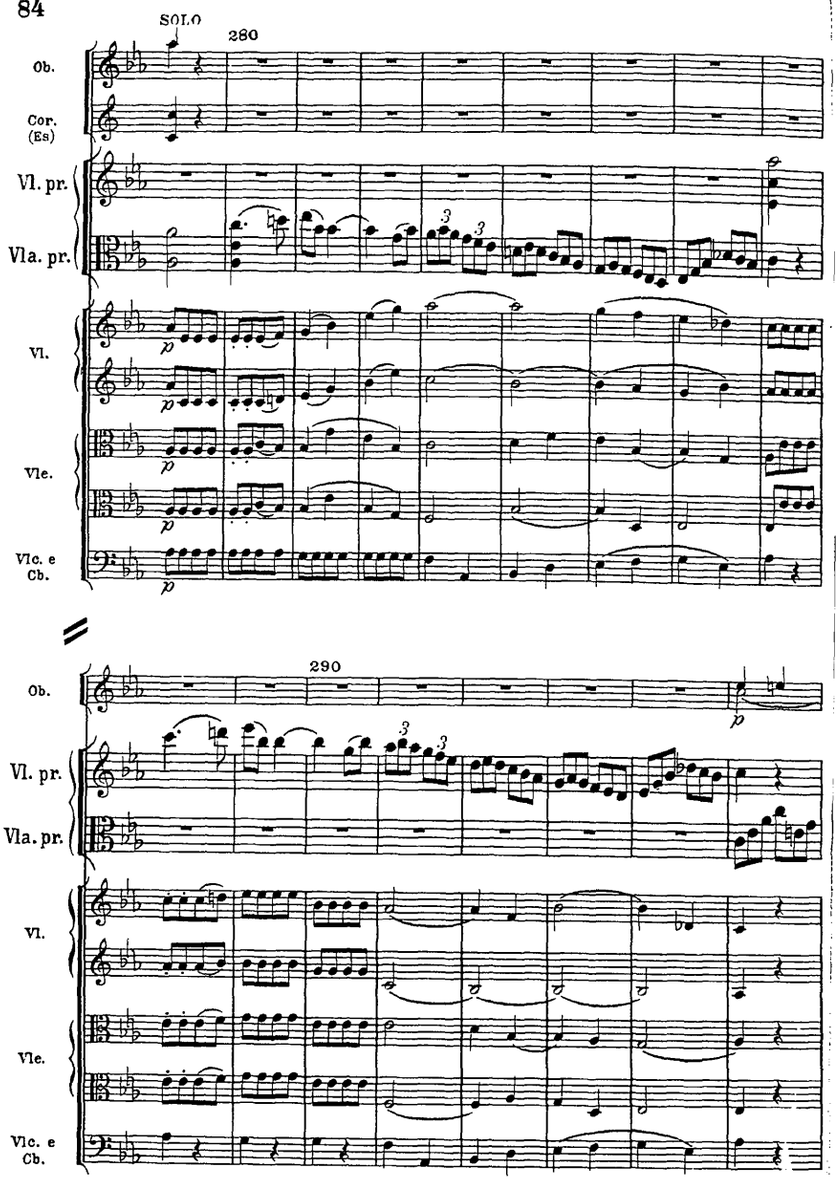

calando poco a poco
200
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.


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

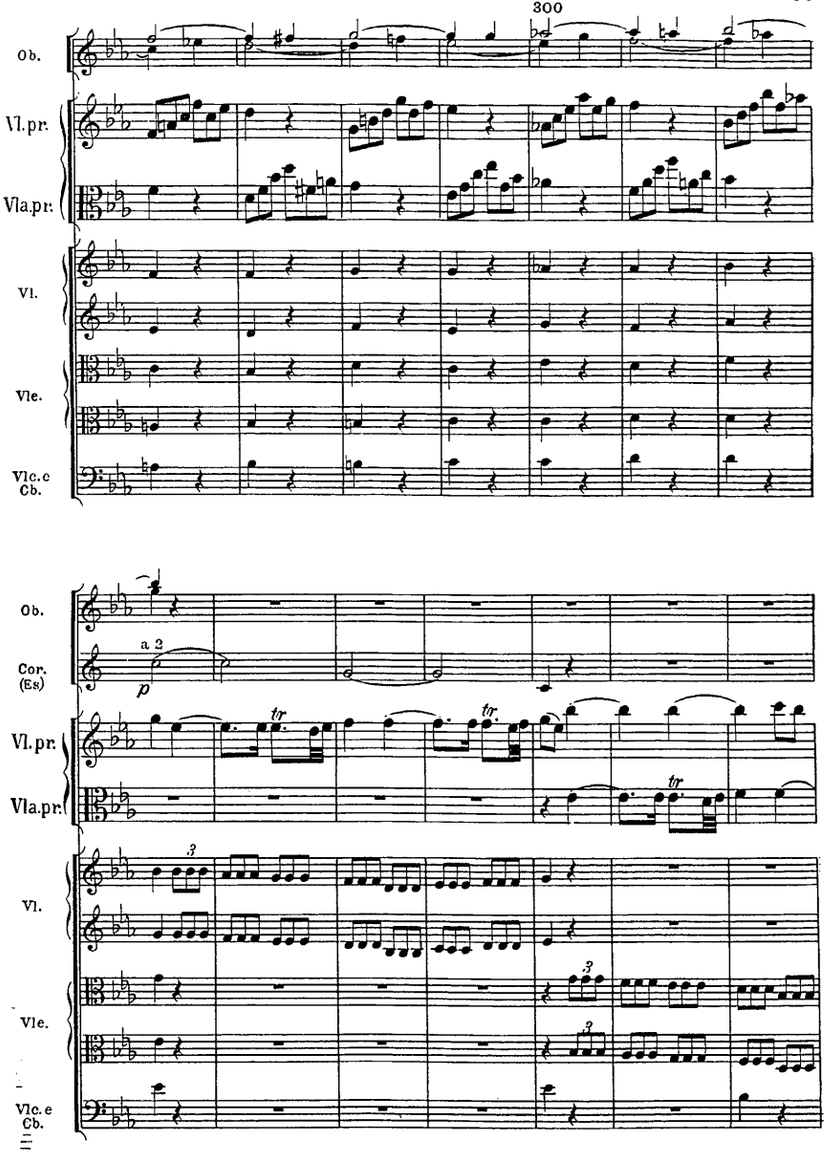

230
Vl. pr.
Vla. pr.
Vl
Vle
Vlc e Cb
TUTTI
240
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

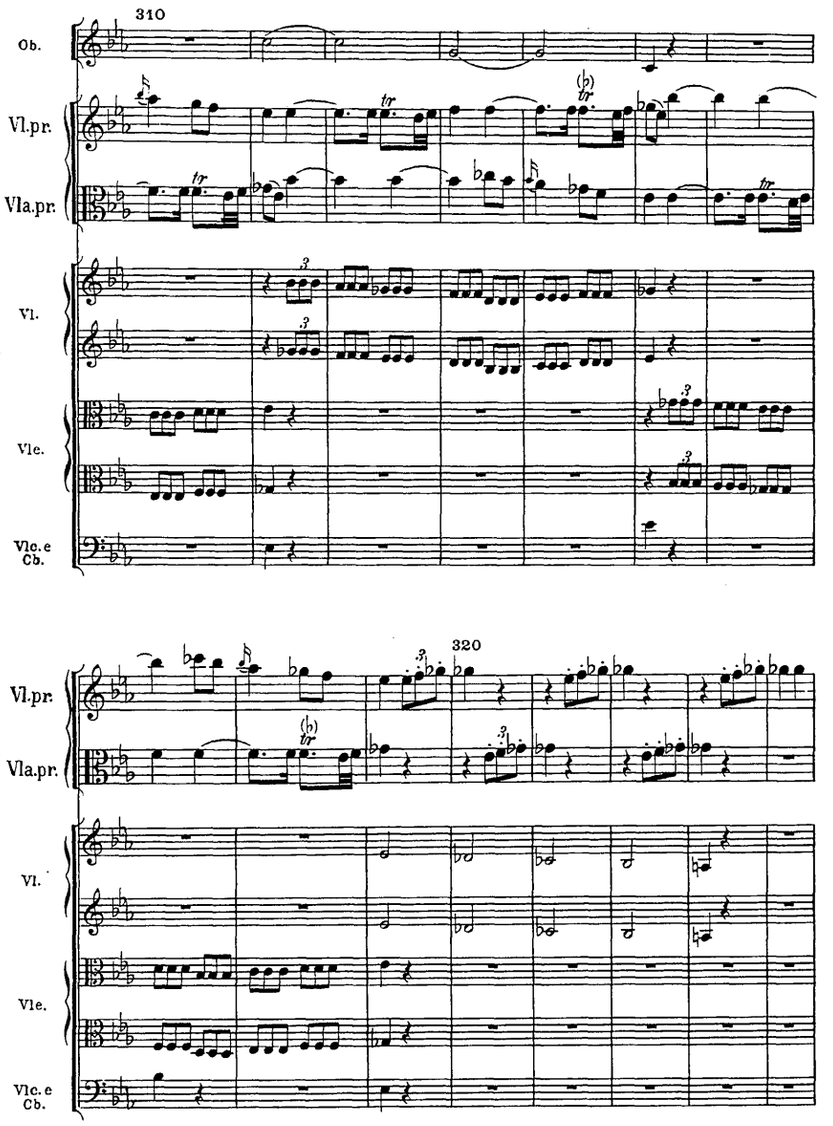

SOLO
250
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
260
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

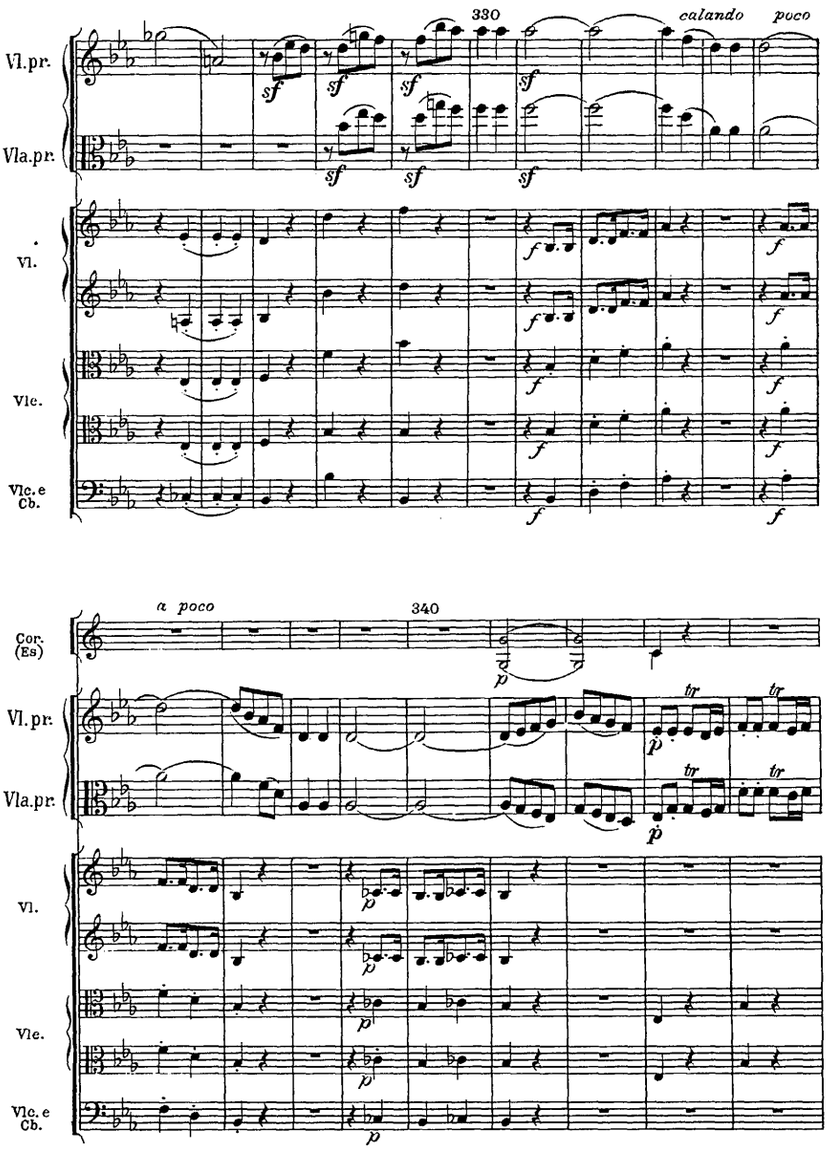

270
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

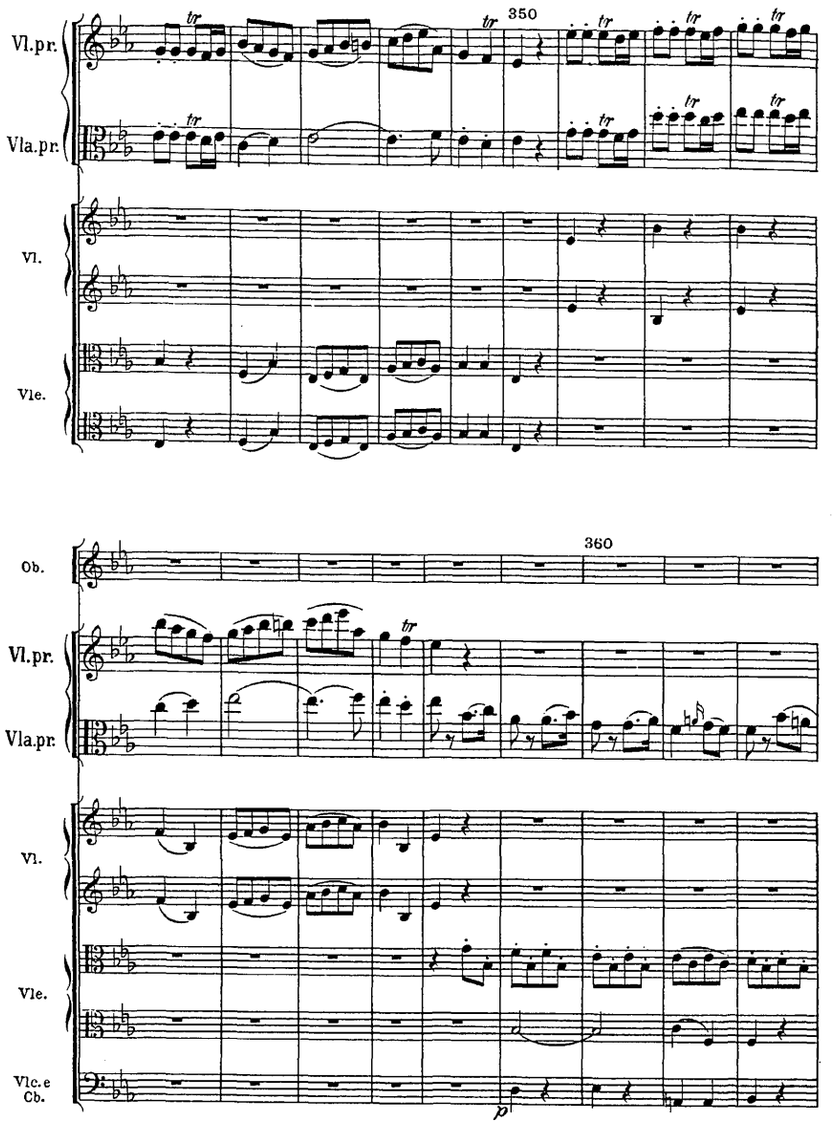

SOLO
280
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
290
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

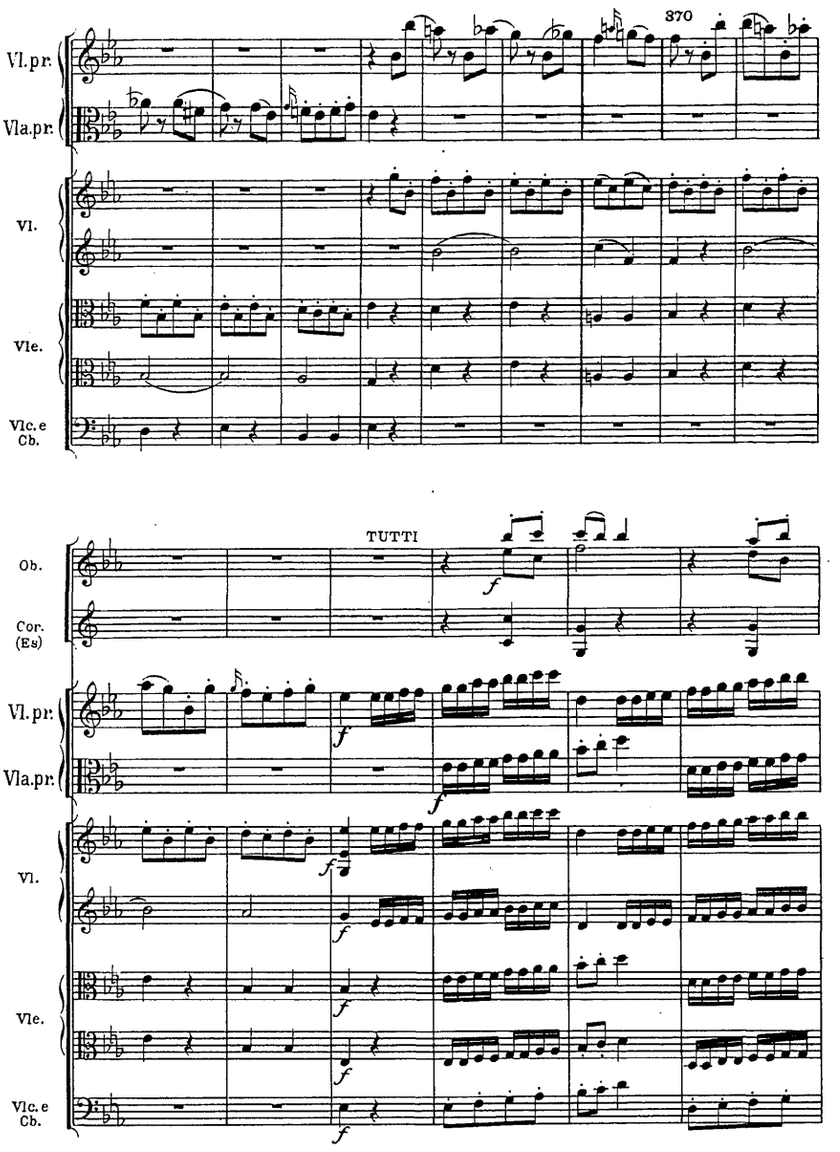
300

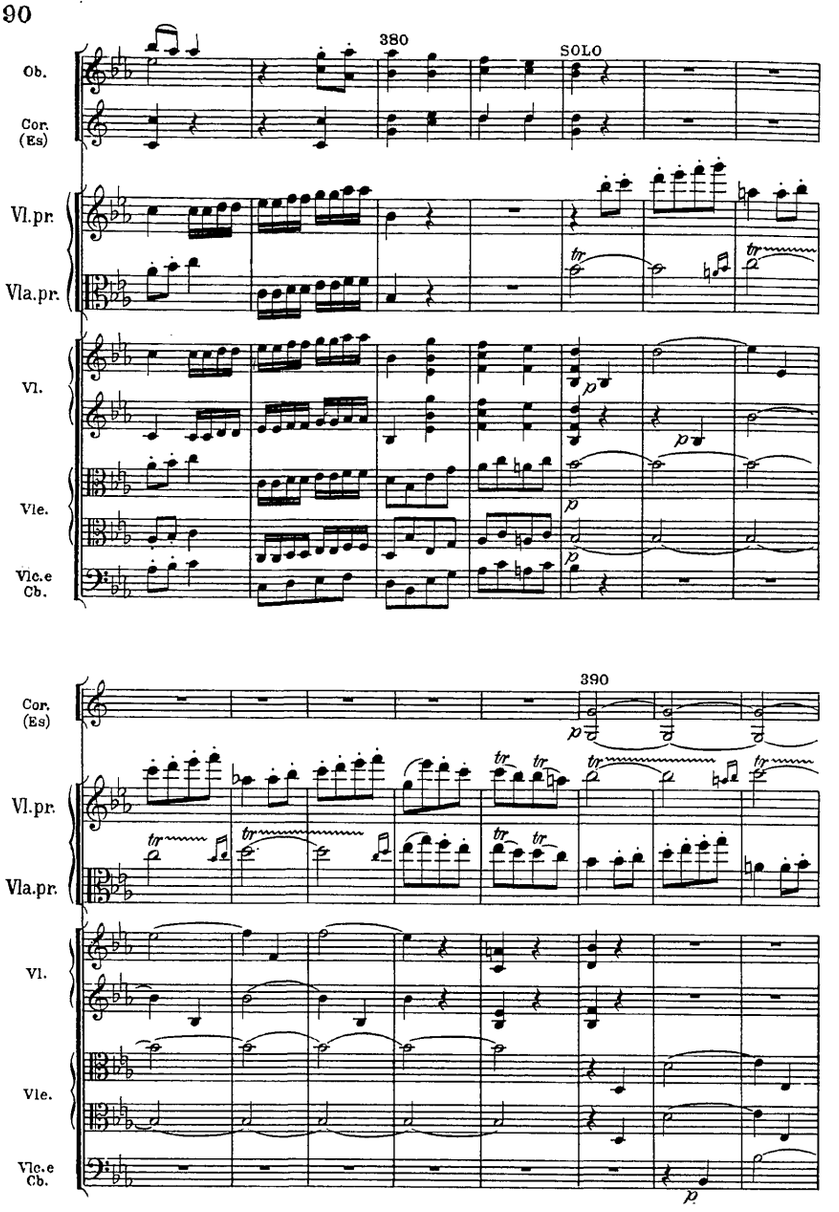

Ob.
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e
Cb.
Ob.
Cor.
(Es)
a 2
p
Vl.pr.
Vla.pr.
tr
Vl.
Vle.
Vlc.e
Cb.

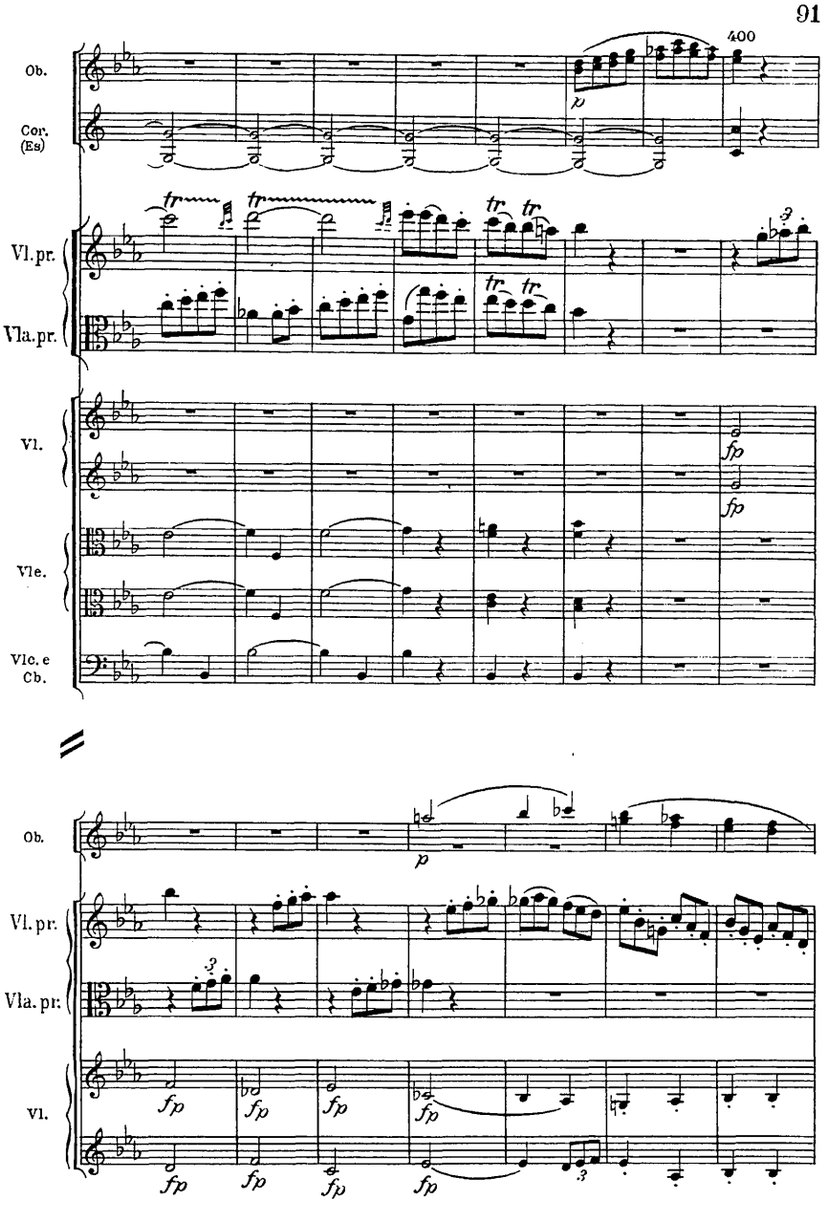

310
Ob.
Vl.pr.
Vla.pr.
Vl.
Vle.
Vle.e Cb.
320
Vl.pr.
Vla.pr.
Vl.
Vle.
Vle.e Cb.

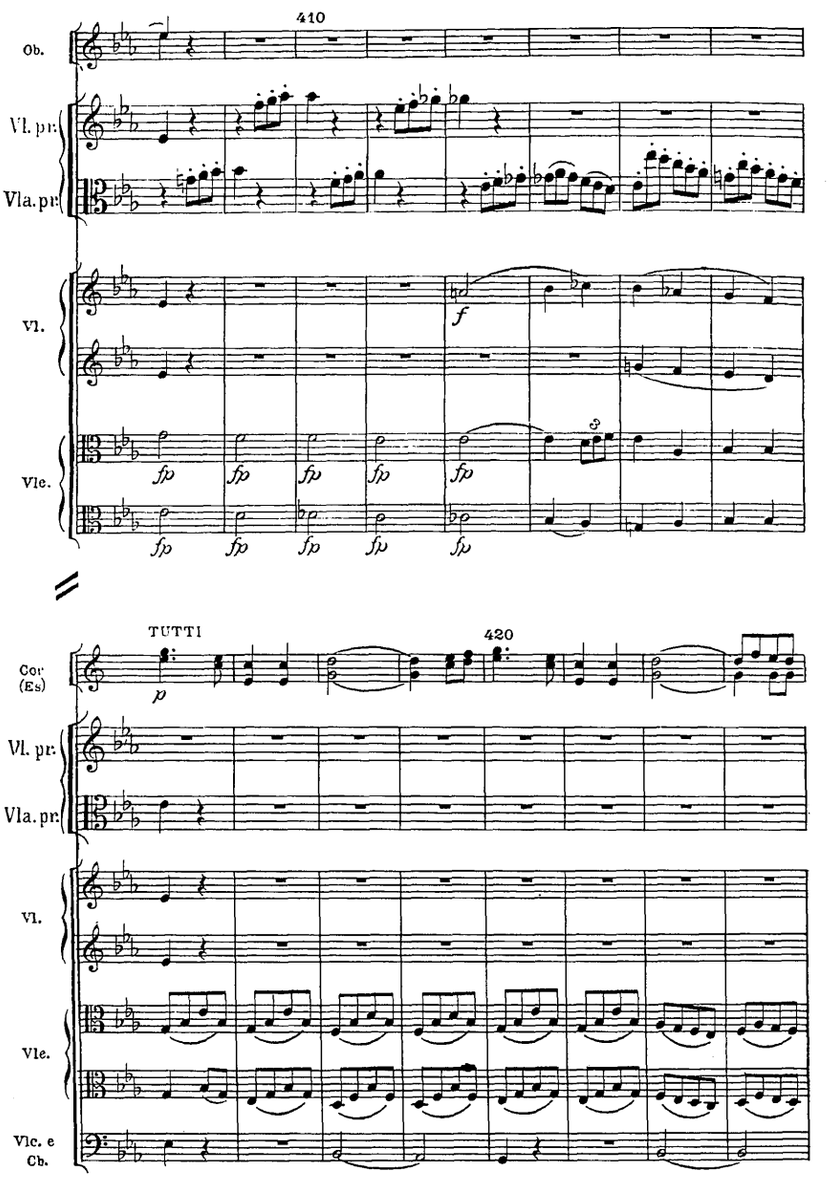

330
calando
poco
Vl.pr.
Vla.pr.
Vl.
Vlc.
Vlc.e Cb.
a poco
340
Cor. (Es)

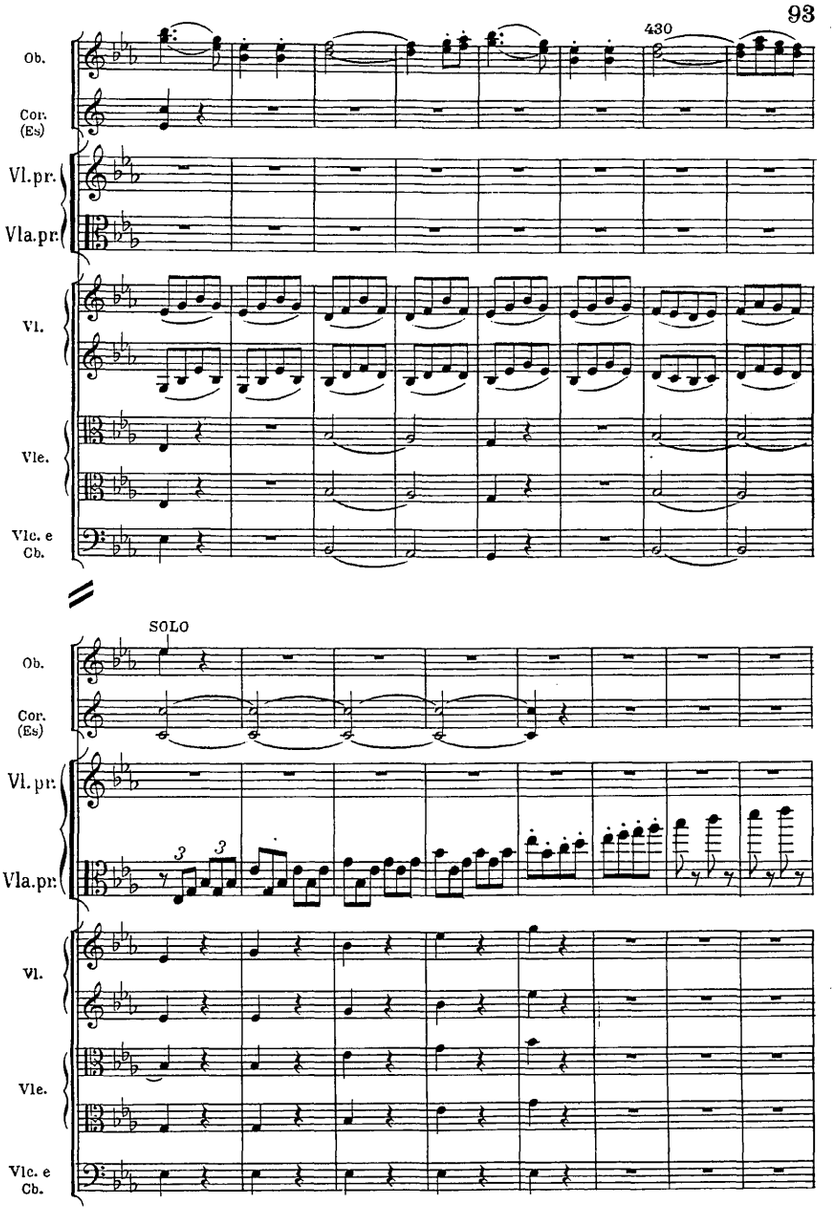

Vl.pr.
Vla.pr.
Vl.
Vle.
350
Ob.
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e Cb.
360
p

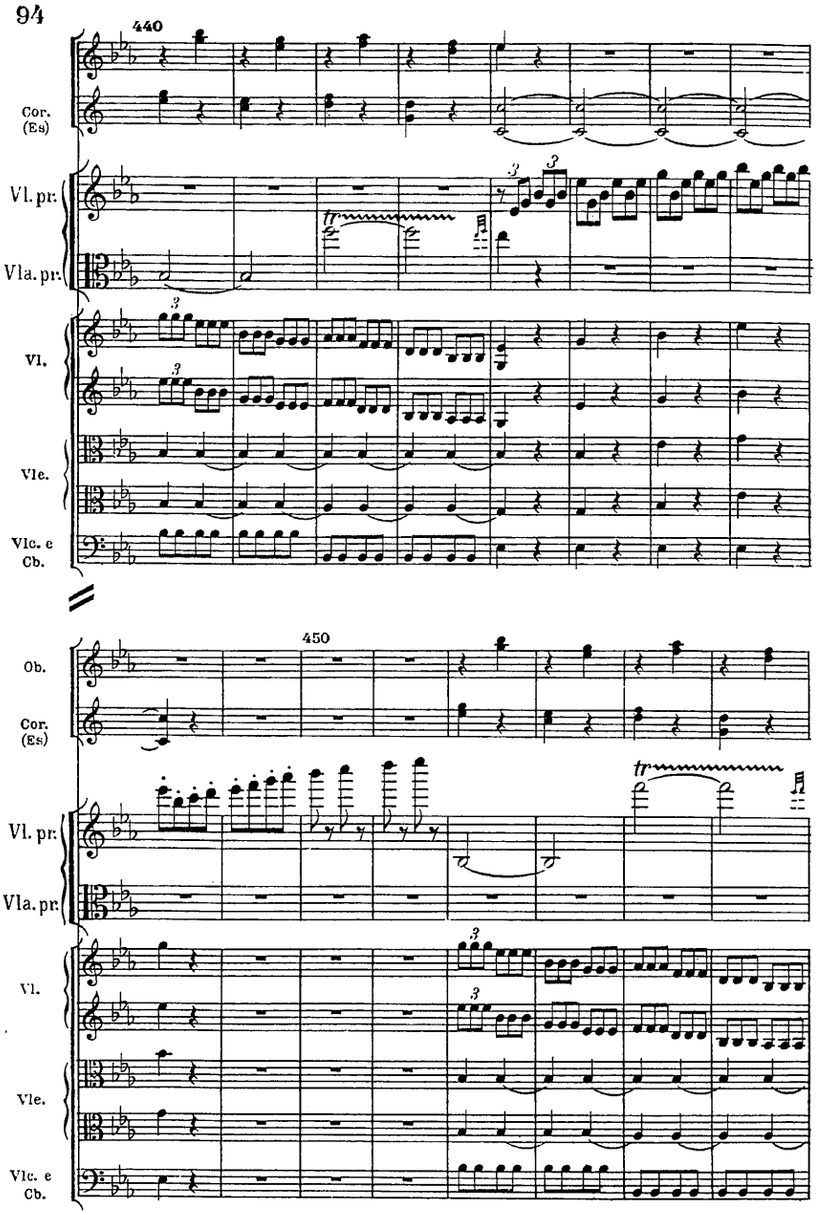

370
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
TUTTI
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.

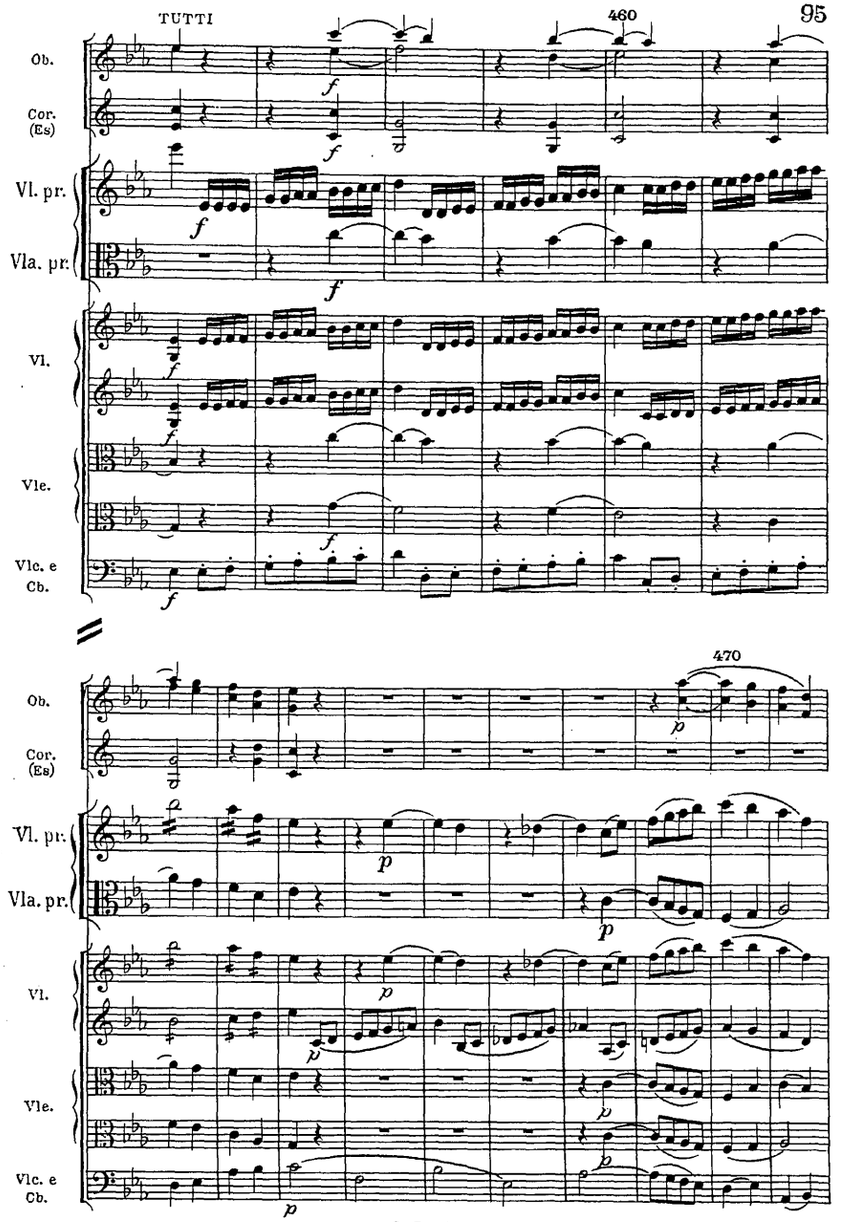

380
SOLO
Ob.
Cor. (Es)
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e Cb.
390
Cor. (Es)
Vl.pr.
Vla.pr.
Vl.
Vle.
Vlc.e Cb.

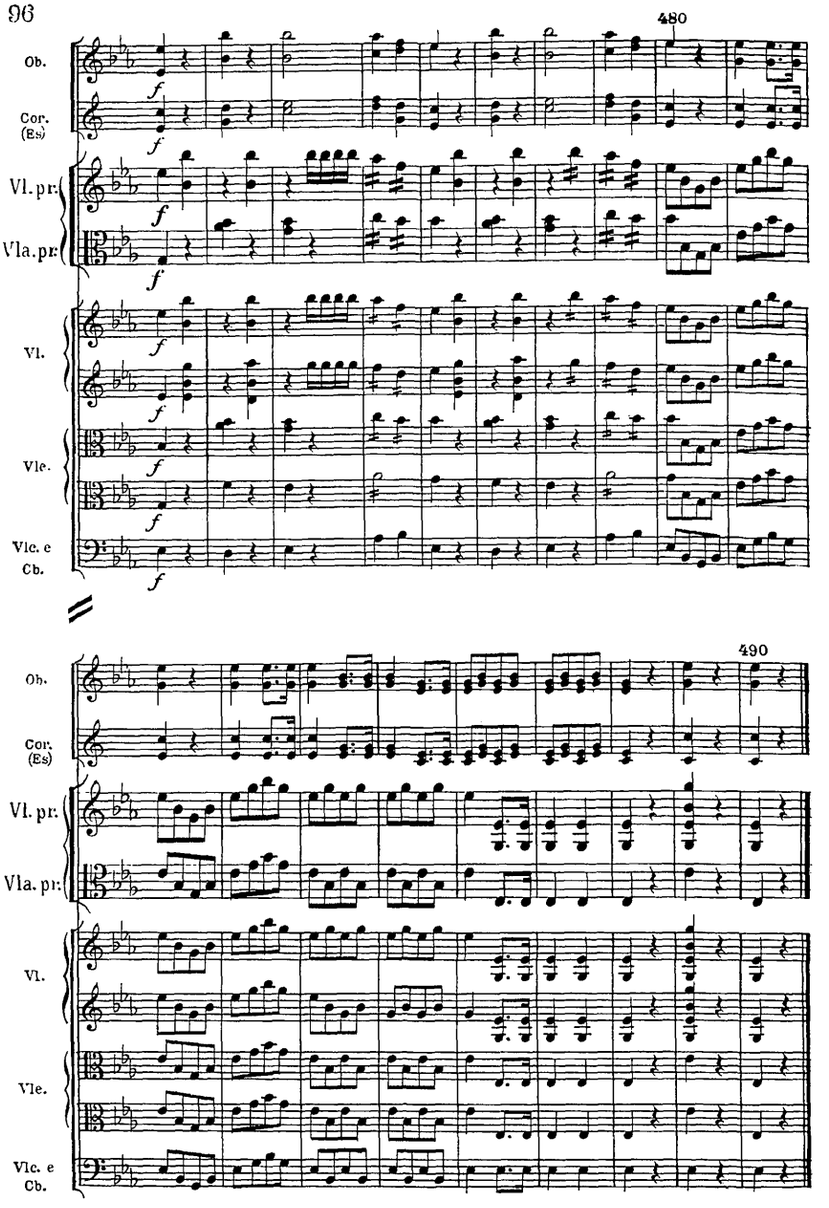

400
Ob.
Cor. (Es)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e Cb.
p
fp


410
Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
TUTTI
420
Cor (Es)
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.