

Payne's kleine Partitur-Ausgabe

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D. 765

No. 765

# JOH. CHRISTIAN BACH

## Sinfonia Concertante

für Violine und Violoncell

A dur — La Majeur — A major



Ernst Eulenburg, Leipzig

Payne's kleine Partitur=Ausgabe

D. 32  
SINFONIA  
CONCERTANTE

A dur

für Violine und Violoncello  
mit Orchester

von

JOHANN CHRISTIAN BACH

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Zum ersten Mal herausgegeben  
und mit Vorwort versehen



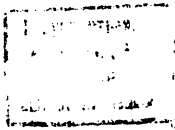
Horst Sander K.G., Leipzig

765

Pag.

|                                  |    |
|----------------------------------|----|
| I. Andante di molto .....        | 1  |
| II. Rondeau. Allegro assai ..... | 22 |

Aufführungsdauer: 21 Minuten



### Zur Beachtung!

Zu diesem Werk sind urtextgetreue Stimmen einschließlich Cembalo in der Sammlung

**PRAECLASSICA No. 9**

im gleichen Verlage erschienen. Zum Dirigieren ist diese Partitur zu benutzen.

## JOHANN CHRISTIAN BACH SINFONIA CONCERTANTE A DUR

Die vorliegende Sinfonia concertante Johann Christian Bachs ist uns erhalten in einer Handschrift der King's Music Library in London (Royal Music 21. a. 5—7), die elf derartige Sinfonien Johann Christians enthält (Nr. 2—12; Nr. 1 ist verloren). Unsrer Sinfonie trägt die Nummer 3. Für die Erlaubnis zur Benützung dieser kostbaren Handschrift, die zweifellos aus dem unmittelbaren Besitz von Bachs Gönnerin und zu gleicher Zeit Mitbegründerin der Kgl. Privatbibliothek, Charlotte, Gattin Georgs III., stammt, ist dem verstorbenen Master of the King's Music, Sir Edward Elgar, sowie der Verwaltung der Bibliothek des British Museum besonderer Dank auszusprechen. Gedruckt liegt das Werk vor in einer Ausgabe des Waldhornisten Johann Georg Sieber, der 1771 in Paris einen Musikverlag begründete; der Titel dieses, keine Verlagsnummer tragenden, aber wohl bald nach 1771 erschienenen Stimmenstichs lautet:

*Symphonie / Concertante / A Plusieurs  
Instrument[s] / Composée / par /  
Cretien Bach / Prix 4l 4s. /  
A. Paris / Chez le Sr. Sieber musicien.  
rue St. Honoré à l'hôtel D'Aligre /  
ou l'on trouve plusieurs nouveaux œuvres /  
En province et aux adresses ordinaires /  
A. P. D. R.*

Diese Stichaussgabe unterschlägt die beiden Hörner. Sie wurde später von Nikolaus Simrock in Bonn übernommen, der den Sieberschen Verlegertitel einfach

durch einen Klebstreifen ersetzte („Chez N. Simrock à Bonn“) — Beweis, daß auch kurz nach 1790 sich noch Liebhaber für das Werk fanden. Ein Manuskript in der Berliner Schloßbibliothek (mit der Aufschrift: „von dem Baron Bagge“, das ist der bekannte Pariser „Musik-Baron“, der auch in Mozarts Briefen eine kleine Rolle spielt) nennt zwar im Titel die beiden Hörner, aber die Stimmen fehlen. Man kann nicht behaupten, daß das Manuskript für die Königin Charlotte sorgfältiger ist als Siebers Stich; und es wäre zwecklos, einen Revisionsbericht zu geben. Eine Variante des Solo-Violoncells im Rondo (T. 56—62) ist aus dem Manuskript in die Wiederholung des Hauptteils aufgenommen. Das Manuskript verlangt, abweichend vom Stich, vom Violoncell nirgends die Sopranlage.

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Man möchte annehmen, daß diese Sinfonia concertante in Johann Christians italienischer Zeit entstanden sei; oder, wenn man sich vorstellen will, er habe den konzertanten Violinpart für Felice Giardini und das Violoncell für seinen Freund, Hausgenossen und Mit-Konzert-Unternehmer Carl Friedrich Abel erst in London geschrieben, so doch in Erinnerung an seine italienische Zeit. Die Sinfonia concertante hatte sich aus Tartinis Konzertform entwickelt. Italienisch ist nicht nur die Herkunft des Werkes, italienisch ist auch die Ausgewogenheit seiner dreiteiligen

## II

Form, die aus dem Orchester-Ritornell die Soli herausspinnt und die Soli durch Teile des Ritornells verbindet. Italienisch aber ist vor allem der melodische Gehalt, der so schön der pastoralen Ton- und Taktart, der pastoralen Instrumentalfarbe des ersten Satzes entspricht. Dieser Satz ist ein reines Idyll mit einer überströmenden Fülle von zärtlichen Wendungen; fast möchte man sagen: „mozärtlichen“ Wendungen, die denn auch bei Mozart bis in das „Incarnatus“ der C-moll-Messe nachgewirkt haben; ja bis auf Rossini, der in einer Arie seiner „Gazza ladra“ das volkstümliche Unisono von Takt 29/30 wörtlich wiederholt. Von diesem Satz „dramatische Gegensätze“ zu verlangen, entspräche etwa der Forderung, eine Fête champêtre von Watteau oder ein Idyll von Boucher müsse Rembrandtsche Tiefen enthalten.

Der Satz, Andante di molto, also ja nicht zu verschleppen, schließt die Gegensätze von Allegro und Andante in sich, er ist ein Musterbeispiel des „kantablen Allegro“. Er bedarf nur der Ergänzung durch das Rondo, das eine richtige „Gavotte en rondeau“ ist, und das an Frische, Feinheit, Zierlichkeit — wie reizvoll ist das musettenartige, den Musettenklang nur eben andeutende Minorel — seinesgleichen sucht. Auch von diesem Satz möchte man mutmaßen, daß er auf Mozart einigen Eindruck gemacht hat; und heute noch wird man das ganze Werk in seiner Mischung des Sinfonischen und Konzerthaften, in seiner melodischen Unschuld und Pikanterie als einen frühen Vorläufer der Gattung begrüßen, die Beethoven mit seinem Tripelkonzert, Brahms mit seinem Doppelkonzert zur Reife geführt hat.

## JOHANN CHRISTIAN BACH SINFONIA CONCERTANTE A MAJOR

The present Sinfonia concertante by Johann Christian Bach is preserved in a manuscript in the King's Music Library in London (Royal Music 21. a. 5-7), which contains eleven such symphonies by Johann Christian (No. 2-12, No. 1 is lost). Our symphony bears the number 3. For the permission to use this costly manuscript, which undoubtedly was originally the private property of Bach's patroness and at the same time co-foundress of the Royal Private Library, namely Charlotte, wife of George III, I have to express my special gratitude to the late Master of the King's Music, Sir Edward Elgar, and to the administration of the library of the British Museum. A printed copy of this work exists in an edition issued by the horn player Johann Georg Sieber, who founded a music publishing house in Paris in 1771; the title of this engraved edition of parts, which bears no number but was probably published shortly after 1771, reads: *Symphonie / Concertante / A Plusieurs Instrument[s] / Composée / par / Cretien Bach / Prix 4l 4s. / A. Paris / Chez le Sr. Sieber musicien. rue St. Honoré à l'hôtel D'Aligre / ou l'on trouve plusieurs nouveaux œuvres / En province et aux adresses ordinaires / A. P. D. R.*

This engraved Edition suppresses the two horns. It was later on taken over by Nikolaus Simrock in Bonn, who simply replaced Sieber's publisher's title by a pasted slip („Chez N. Simrock à Bonn“)

—a proof that even shortly after 1790 there was still a demand for this work. In a manuscript in the Berlin Royal House Library (with the inscription: “from Baron Bagge”, that is to say the wellknown Paris “musicbaron” who also plays a small part in Mozart's letters) the two horns are mentioned in the title, but the parts are missing. One cannot maintain that the manuscript written for Queen Charlotte is more careful than Sieber's engraving; and it would be useless to give a revisional report. A variant of the solo-violoncello in the Rondo (bars 56-62) has been inserted from the manuscript, in the repetition of the principal part. Unlike the engraved edition the manuscript nowhere demands the soprano-position on the violoncello.

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One might be inclined to assume that this Sinfonia concertante originated in Johann Christian Bach's Italian period—or, if one prefers to think that he wrote the concertato-violin part for Felice Giardini, and the violoncello for his friend, house-mate and partner, Carl Friedrich Abel, in London,—then at all events with a memory of his Italian period. The Sinfonia concertante had developed from Tartini's concerto-form. It is not only the origin of the work that is Italian; Italian, too, is the balance of its ternary form, which spins out the soli from the orchestra-ritornello

#### IV

and connects the soli through parts of the ritornello. But, most Italian, is the melodic substance—corresponding so wonderfully to the pastoral key and time, to the pastoral instrumental coloration of the first movement. This movement is a pure idyll with an overflowing abundance of tender turns of expression—one might almost say Mozart-like turns—which influenced Mozart up to the “Incarnatus” of the C minor mass; and even Rossini, who repeats note for note, in an Arietta of his “Gazza ladra”, the popular unisono of bar 29/30. To demand “dramatic contrasts” of this movement would be like expecting a fête champêtre by Watteau or an idyll by Boucher to have Rembrandt’s profundity.

The Andante di molto movement, by no

means to be taken too slow, incorporates the contrasts of Allegro and Andante, it is a model example of a “cantabile allegro”. It only requires supplementation by the Rondo, which is a real “Gavotte en rondeau”, and to which, for freshness, delicacy, gracefulness—how enticing is that musette-like Minore only just indicating the musette tune!—it would be hard to find an equal. Presumably this movement, too, made some impression on Mozart; and even today one will welcome the whole work, in its mingled character of symphony and concerto, in its melodic simplicity and piquancy, as an early forerunner of the form which Beethoven with his Triple-Concerto, and Brahms with his Double-Concerto, brought to maturity.

# Sinfonia concertante

## I

Johann Christian Bach  
(1735-1782)

Andante di molto

Oboi

Corni in A

Violino obbligato

Violoncello obbligato

Violino I

Violino II

Viola

Violoncello e Contrabbasso

*p* *f* *p* *f* *p*

Detailed description: This system contains the first four measures of the piece. The tempo is 'Andante di molto'. The key signature has one sharp (F#). The time signature is 6/8. The instruments listed are Oboe, Horn in A, Violin obbligato, Cello obbligato, Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include piano (*p*) and forte (*f*).

Ob.

Cor. (A)

Vl. obbl.

Vc. obbl.

VI I

VI II

Vla.

Vc. e Cb.

*f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This system contains measures 5-8. The instruments listed are Oboe, Horn (A), Violin obbligato, Cello obbligato, Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include forte (*f*) and piano (*p*).



10

Ob. *a 2*

Cor. (A)

Vl. obbl.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.

*p* *f* *p* *f* *p* *f* *p* *f*

Ob.

Cor. (A) *a 2*

Vl. obbl.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.





40

Ob.  
Cor. (A)  
Vl. obbl.  
Vc. obbl.  
I  
VI.  
II  
Vla.  
Vc. e Cb.

*f*

This system of musical notation covers measures 39 and 40. It includes staves for Oboe, Cor. (A), Violin Obbligato, Viola Obbligato, Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. A dynamic marking of *f* (forte) is present in measures 39 and 40. The Oboe part features a melodic line with some grace notes. The strings play a rhythmic accompaniment with eighth and sixteenth notes.

Ob.  
Cor. (A)  
Vl. obbl.  
Vc. obbl.  
I  
VI.  
II  
Vla.  
Vc. e Cb.

*a. 2* *3 2*

This system of musical notation covers measures 41 through 44. It includes the same instruments as the previous system. The key signature remains one sharp (F#) and the time signature is 4/4. There are dynamic markings *a. 2* and *3 2* above the Oboe staff in measures 41 and 42 respectively. The Oboe part has a more active melodic line with grace notes. The strings continue with their rhythmic accompaniment.

Musical score for measures 47-49. The score is for a woodwind and string ensemble. The instruments are: Ob. (Oboe), Cor. (A) (Cor Anglais), Vl. obbl. (Violin obbligato), Vc. obbl. (Viola obbligato), I (Violin I), VI (Violin II), Vla. (Viola), and Vc. e Ch. (Violoncello e Contrabbasso). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings of *f* (forte) and *p* (piano). A first ending bracket labeled "1" spans measures 47 and 48, and a second ending bracket labeled "2" spans measures 48 and 49. The woodwinds and strings play a rhythmic pattern of eighth notes, while the violins play a melodic line with slurs and accents.

Musical score for measures 50-52. The score is for a woodwind and string ensemble. The instruments are: Ob. (Oboe), Cor. (A) (Cor Anglais), Vl. obbl. (Violin obbligato), Vc. obbl. (Viola obbligato), I (Violin I), VI (Violin II), Vla. (Viola), and Vc. e Ch. (Violoncello e Contrabbasso). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings of *f* (forte) and *p* (piano). A first ending bracket labeled "1" spans measures 50 and 51, and a second ending bracket labeled "2" spans measures 51 and 52. The woodwinds and strings play a rhythmic pattern of eighth notes, while the violins play a melodic line with slurs and accents.

Solo  
 VI. obbl. *p*  
 I  
 VI. *p*  
 II *p*

60  
 Ob.  
 Cor. (A)  
 VI. obbl.  
 Vc. obbl.  
 VI. I  
 VI. II  
 Vla.  
 Vc. e Cb.

a 2  
 Ob.  
 Cor. (A)  
 VI. obbl.  
 Vc. obbl.  
 VI. I  
 VI. II  
 Vla.  
 Vc. e Cb.

Solo  
*p*

Solo 70

Vl. obbl. *p*

Vc. cbl. *p*

Vc. e Cb. *p*

Vl. obbl. *tr*

Vc. cbl. *tr*

I  
Vl. *p*

II *p*

Vla. *p* *f*

Ob. *a2*

Cor. (A) *a2*

Vl. obbl. *f* *p*

Vc. cbl. *f* *p*

I  
Vl. *f* *p*

II *f* *p*

Vla. *f* *p*

Vc. e Cb. *f* *p*

80

Musical score for the first system, measures 1-4. The score is in G major (one sharp) and 3/4 time. The instruments and their parts are:

- E♭:** Rests in measures 1-2, then plays a melodic line in measures 3-4.
- Cor. (A):** Rests in measures 1-2, then plays a melodic line in measures 3-4.
- Vl. obbl.:** Plays a rapid sixteenth-note pattern with triplets in measures 1-2, then rests in measures 3-4.
- Vc. obbl.:** Plays a melodic line with triplets in measures 1-2, then a *Solo* melodic line in measures 3-4.
- I, VI, II:** Violins and Violas play a rhythmic accompaniment of eighth notes.
- Vla.:** Plays a rhythmic accompaniment of eighth notes.
- Vc. e Cb.:** Plays a rhythmic accompaniment of eighth notes.

Dynamics: *f* (measures 1-2), *f* (measures 3-4), *p* (measures 3-4).

Musical score for the second system, measures 5-8. The instruments and their parts are:

- Vl. obbl.:** Rests in measures 5-6, then plays a melodic line in measures 7-8.
- Vc. obbl.:** Plays a melodic line with triplets in measures 5-6, then rests in measures 7-8.
- I, VI, II:** Violins and Violas play a rhythmic accompaniment of eighth notes.
- Vla.:** Plays a rhythmic accompaniment of eighth notes.
- Vc. e Cb.:** Plays a rhythmic accompaniment of eighth notes.

Dynamics: *p* (measures 7-8), *f* (measures 7-8).



90

Ob.

VI. obbl.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.

*p*

Ob.

VI. obbl.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.

100

Ob. *f* *a. 2*

Cor (A) *f*

Vl. obbl. *f* *a. 2*

Vc. obbl. *f*

I *f*

VI. *f*

II *f*

Vla. *f*

Vc. e Cb. *f*

Detailed description: This system of musical notation covers measures 100, 101, and 102. The woodwinds (Ob. and Cor (A)) and strings (Vl. obbl., Vc. obbl., VI. I & II, Vla., Vc. e Cb.) are marked with a forte (*f*) dynamic. The woodwinds play a rhythmic pattern of eighth notes, while the strings play a steady eighth-note accompaniment. The woodwinds have a '2' above them, indicating a second ending or a specific articulation. The system concludes with a double bar line.

Ob.

Vl. obbl. *p*

Vc. obbl. *p*

I *p*

VI. *p*

II *p*

Vla. *p*

Vc. e Cb. *p*

Detailed description: This system of musical notation covers measures 103, 104, and 105. The woodwinds (Ob.) and strings (Vl. obbl., Vc. obbl., VI. I & II, Vla., Vc. e Cb.) are marked with a piano (*p*) dynamic. The woodwinds play a simple melodic line, while the strings play a rhythmic pattern of eighth notes. The woodwinds have a '3' above them, indicating a triplet. The system concludes with a double bar line.

110

Vl. obbl.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.

*tr.*

*Solo*

Ob.

Cor. (A)

Vl. obbl.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.

*tr.*

*Tutti*

*a. 2*

*f*

120

Ob.

Cor. (A)

VI. obbl.

Vc. obbl.

VI. I

VI. II

Vla.

Vc. e Cb.

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

a 2

Ob.

Cor. (A)

VI. obbl.

Vc. obbl.

VI. I

VI. II

Vla.

Vc. e Cb.

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

Musical score for measures 125-130. The score is written for a woodwind and string ensemble. The instruments are: Ob. (Oboe), Cor. (A) (Cor Anglais), Vl. obbl. (Violin obbligato), Vc. obbl. (Viola obbligato), VI I (Violin I), VI II (Violin II), Vla. (Viola), and Vc. e Cb. (Violoncello e Contrabbasso). The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.

Musical score for measures 130-135. The score continues from the previous page. The instruments are: Ob., Cor. (A), Vl. obbl., Vc. obbl., VI I, VI II, Vla., and Vc. e Cb. The key signature remains one sharp (F#) and the time signature is 4/4. Measure 130 is marked with the number "130". The music continues with complex rhythmic patterns and articulations. A dynamic marking "a 2" is present in the Cor. (A) part in measure 132.

Ob. *a. 2*

Cor. (A)

Vl. obbl.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.

Solo

*p*

*p*

Detailed description: This musical score block covers measures 135 to 140. It features eight staves: Oboe (a. 2), Cor Anglais (A), Flute Obbligato, Bassoon Obbligato, Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Oboe part begins with a dynamic marking of *a. 2*. The Flute Obbligato part has a *Solo* marking above it. The Violin I and II parts have a *p* (piano) marking. The Viola and Violoncello/Double Bass parts play a rhythmic accompaniment of eighth notes.

Vl. obbl.

I

VI.

II

140

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

Detailed description: This musical score block covers measures 140 to 145. It features three staves: Flute Obbligato, Violin I, and Violin II. The key signature is one sharp (F#) and the time signature is 4/4. The Flute Obbligato part starts at measure 140 and features a series of trills (*tr*) in the final measures. The Violin I and II parts play a rhythmic accompaniment of eighth notes.

Ob. *p*

Vl. obbl. *f*

Vc. obbl. *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. e Cb. *p*

Vl. obbl. 150 *f*

Vc. obbl. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. e Cb. *f*

VI. obbl.  
Vc. obbl.  
I  
VI.  
II  
Vla.  
Vc. e Cb.

This system contains five staves of music. The top staff is for VI. obbl. (Violin obbligato), followed by Vc. obbl. (Viola obbligato), Violins I and II, Vla. (Viola), and Vc. e Cb. (Violoncello e Contrabbasso). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The VI. obbl. part features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The Vc. obbl. part has a similar rhythmic pattern. The Violins I and II parts play a more melodic line with some slurs. The Vla. part has a simpler, more rhythmic accompaniment. The Vc. e Cb. part provides a steady bass line.

Ob.  
VI. obbl.  
Vc. obbl.  
I  
VI.  
II  
Vla.  
Vc. e Cb.

This system contains seven staves of music. The top staff is for Ob. (Oboe), followed by VI. obbl. (Violin obbligato), Vc. obbl. (Viola obbligato), Violins I and II, Vla. (Viola), and Vc. e Cb. (Violoncello e Contrabbasso). The music continues in the same key and time signature. The Ob. part has a few notes, including a dynamic marking of *p* (piano). The VI. obbl. and Vc. obbl. parts feature trills, indicated by the *tr* marking above the notes. The Violins I and II parts continue their melodic line. The Vla. part has a long, sustained note with a dynamic marking of *p*. The Vc. e Cb. part continues its bass line.



160

Ob.

Vl. obbl.

Vc. obbl.

I  
Vl.

II

Vla.

Vc. e. Cb.

Ob.

Cor.  
(A)

Vl. obbl.

Vc. obbl.

I  
Vl.

II

Vla.

Vc. e. Cb.

Ob. *a 2* 170

Cor. (A) *a 2*

Vl. obbl. *Solo* *p*

Vc. obbl. *p*

I *p*

VI. *p*

II *p*

Vla. *p*

Vc. e Cb. *p*

Vl. obbl. *tr*

Vc. obbl.

I

VI. *tr*

II

Vc. e Cb.

*Cadenza*  
180

Ob. *p* *a 2* *f*

Cor. (A) *p* *f* *f*

VI. obbl. *p* *f* *f*

Vc. obbl. *p* *f* *f*

VI. I *p* *f* *f*

VI. II *p* *f* *f*

Vla. *p* *f* *f*

Vc. e Cb. *p* *f* *f*

*Cadenza* *f*

Ob. *a 2* *f* *a 2*

Cor. (A) *f*

VI. obbl. *f*

Vc. obbl. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. e Cb. *f*

*Cadenza* *f*

190 *a 2*

Ob. *f* *p*

Cor. (A) *f* *p*

Vl. obbl. *p* *f* *p*

Vc. obbl. *p* *f*

VI I *p* *f* *p*

VI II *p* *f* *p*

Vla. *p* *f* *p*

Vc. e. Cb. *p* *f*

*a 2*

Ob. *f* *ff*

Cor. (A) *f* *ff*

Vl. obbl. *f* *ff*

Vc. obbl. *p* *f* *ff*

VI I *f* *ff*

VI II *f* *ff*

Vla. *f* *ff*

Vc. e. Cb. *p* *f* *ff*

## II

Rondeau  
Allegro assai

Oboi  
 Corni in A  
 Violino obbligato  
 Violoncello obbligato  
 Violino I  
 Violino II  
 Viola  
 Violoncello  
 Contrabbasso

This system contains the first four measures of the score. The Oboe part begins with a long note in the first measure, followed by a melodic line. The Horns play a rhythmic accompaniment. The Violin I and II parts play a rhythmic accompaniment, with the Violin I part having a melodic line. The Viola and Violoncello parts play a rhythmic accompaniment. The Contrabasso part plays a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Ob.  
 Cor. (A.)  
 Vl. obl.  
 Vc. obl.  
 Vl. I  
 Vl. II  
 Vla.  
 Vc. e Cb.

This system contains the next four measures of the score. The Oboe part continues with its melodic line. The Horns play a rhythmic accompaniment. The Violin I and II parts play a rhythmic accompaniment, with the Violin I part having a melodic line. The Viola and Violoncello parts play a rhythmic accompaniment. The Contrabasso part plays a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

10

Ob.

Cor. (A.)

Vl. obbl.

Vc. obbl.

I

Vl.

II

Vla.

Vc. e Cb.

*ff*

*tr*

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*Solo*

110

Vl. obbl.

Vc. obbl.

I

Vl.

II

Vla.

Vc. e Cb.

*p*

*p*

*p*

*p*

*3*

20

Musical score for measures 19-22. The instruments are Vl.obbl., VI. I, VI. II, and Vla. The key signature is two sharps (F# and C#). The Vl.obbl. part features a melodic line with slurs and a trill marked 'tr' above the final measure. The VI. I and VI. II parts play a rhythmic accompaniment of quarter notes. The Vla. part plays a simple bass line of quarter notes.

tr 120

Musical score for measures 23-26. The instruments are Vl.obbl., Vc.obbl., VI. I, VI. II, Vla., and Vc.e.Cb. The key signature is two sharps. The Vl.obbl. part continues with a melodic line and a trill marked 'tr' above the first measure. The Vc.obbl. part enters in measure 24 with a triplet of eighth notes. The VI. I and VI. II parts continue with their accompaniment. The Vla. part continues with its bass line. The Vc.e.Cb. part plays a simple bass line. A dynamic marking 'p' is present at the bottom right.

First system of musical notation, measures 1-3. The score includes parts for Vc. obbl., VI. I, VI. II, and Vc. e Cb. The key signature is two sharps (F# and C#). The Vc. obbl. part features a melodic line with triplets and a fermata. The VI. I and VI. II parts play a rhythmic accompaniment. The Vc. e Cb. part provides a bass line.

Second system of musical notation, measures 30-33. The score includes parts for Vl. obbl., Vc. obbl., and Vc. e Cb. The key signature is two sharps. The Vl. obbl. part has a melodic line with a fermata and a dynamic marking of *f*. The Vc. obbl. part features a melodic line with triplets and a dynamic marking of *f*. The Vc. e Cb. part provides a bass line.

Third system of musical notation, measures 130-133. The score includes parts for Vl. obbl., Vc. obbl., VI. I, VI. II, and Vc. e Cb. The key signature is two sharps. The Vl. obbl. part has a melodic line with a fermata and a dynamic marking of *p*. The Vc. obbl. part features a melodic line with triplets and a dynamic marking of *f*. The VI. I and VI. II parts play a rhythmic accompaniment. The Vc. e Cb. part provides a bass line.



Soli

40

Ob.

Cor. (A)

Vlobbel.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.

140

a 2 3 3

Ob.

Cor. (A)

Vlobbel.

Vc. obbl.

I

VI.

II

Vla.

Vc. e Cb.

Ob. *a2* 50

Cor. (A) *a2* *f*

VI. obbl. *p*

Vc. obbl. *p*

I VI. *p*

II *p*

Vla. *p*

Vc. e Cb. *p*

Ob. *a2* 150

Cor. (A) *a2*

VI. obbl. *f* *tr* *p*

Vc. obbl. *f*

I VI. *f* *tr* *p*

II *f* *p*

Vla. *f*

Vc. e Cb. *f*

VI. obbl.

Vc. obbl.

VI. I

VI. II

Vc. e. Cb.

*p*

Ob. 60

Cor. (A)

VI. obbl.

Vc. obbl.

VI. I

VI. II

Vla.

Vc. e. Cb.

*f*

Ob.

Cor. (A)

Vl. I

Vl. II

Vla.

Vc. e Cb.

*p* *f* *p* *f* *p* *f* *p* *f*

70

Ob.

Cor. (A)

Vl. I

Vl. II

Vla.

Vc. e Cb.

*f* *p* *ff* *p* *ff* *f* *p* *ff* *f* *p* *ff* *f* *p* *ff* *f*

## Mineur

Solo *p* *tr* *tr* *tr* *tr* *tr*

Vl. obbl. *p*

Vc. obbl. *p* Solo *tr* *tr* *tr* *tr* *tr*

I *pp*

VI. *pp*

II *pp*

Vc. e Cb. *pp*

80

Vl. obbl.

Vc. obbl.

I

VI. *pp*

II *pp*

Vc. e Cb.

90

Vl. obbl. *tr* *tr*

Vc. obbl. *tr* *tr*

I

VI. *pp*

II *pp*

Vc. e Cb.

Vl. obbl. *tr* *tr* *tr* *tr* *tr* *tr*

Vc. obbl. *tr* *tr* *tr* *tr* *tr* *tr*

I

VI. *pp*

II *pp*

Vc. e Cb.

Ob.

Cor.  
(A)

Vl.obbl.

Vc.obbl.

I  
VI

II

Vla.

Vc.e.Cb.

*f* *f* *p* *p*

100

Ob.

Cor.  
(A)

Vl.obbl.

Vc.obbl.

I  
VI

II

Vla.

Vc.e.Cb.

*f* *f* *f* *f* *p* *p* *p* *p*

10

Ob. *ff* *tr*

Cor. (A) *f*

Vl. obbl. *ff* Solo *p*

Vc. obbl. *ff* *p*

I *ff*

VI. II *ff*

Vla. *ff*

Vc. e Cb. *ff* *p*

Detailed description: This system of musical notation covers measures 10 and 11. The key signature is two sharps (F# and C#). The woodwinds (Ob., Cor. (A)) and strings (Vl. obbl., Vc. obbl., VI. I & II, Vla., Vc. e Cb.) are marked *ff* (fortissimo) in measure 10. In measure 11, the woodwinds and strings are marked *p* (piano). The flute (Vl. obbl.) has a 'Solo' marking in measure 11. A double bar line is present at the end of measure 11.

110

Vl. obbl. *p*

Vc. obbl. *p*

I *p*

VI. II *p*

Vla. *p*

Vc. e Cb. *p*

Detailed description: This system of musical notation covers measures 110, 111, 112, and 113. The key signature is two sharps (F# and C#). The woodwinds (Vl. obbl., Vc. obbl., VI. I & II, Vla., Vc. e Cb.) are marked *p* (piano) throughout. The flute (Vl. obbl.) has a triplet of sixteenth notes in measure 110. The bassoon (Vc. obbl.) has a triplet of sixteenth notes in measure 111. The strings (VI. I & II, Vla., Vc. e Cb.) have a triplet of sixteenth notes in measure 112. A double bar line is present at the end of measure 113.

20

Fl. I

Fl. II

Vla.

tr 120

Fl. I

Fl. II

Vla.

E. e. Cb.

*p*



First system of musical notation, measures 1-3. The score includes parts for Vc. obbl., VI. I and II, and Vc. e Cb. The key signature is two sharps (F# and C#). The Vc. obbl. part features triplet markings (3) and slurs. The VI. I and II parts have slurs. The Vc. e Cb. part has slurs. A double bar line is present at the end of the system.

Second system of musical notation, measures 30-32. The score includes parts for Vl. obbl., Vc. obbl., and Vc. e Cb. The key signature is two sharps. The Vl. obbl. part has slurs and a dynamic marking of *f*. The Vc. obbl. part has triplet markings (3) and slurs. The Vc. e Cb. part has slurs. A double bar line is present at the end of the system.

Third system of musical notation, measures 130-132. The score includes parts for Vl. obbl., Vc. obbl., VI. I and II, and Vc. e Cb. The key signature is two sharps. The Vl. obbl. part has triplet markings (3), slurs, and a dynamic marking of *p*. The Vc. obbl. part has triplet markings (3), slurs, and a dynamic marking of *f*. The VI. I and II parts have slurs and a dynamic marking of *p*. The Vc. e Cb. part has slurs and a dynamic marking of *f*. A double bar line is present at the end of the system.

Ob. *Soli* *f* *p* 40 *f*

Cor. (A)

Vl.obl.

Vc.obbl.

I

VI. I *f* *p* *f*

II *f* *p* *f*

Vla. *p* *f* *f*

Vc. e Cb. *f* *f* *f*

Ob. 140 *p* *f* *a* 2 3 3

Cor. (A)

Vl.obl.

Vc.obbl.

I

VI. I *p* *f* 3 3

II *p* *f* 3 3

Vla. *f*

Vc. e Cb. *f*

Ob. *a 2* 50

Cor. (A) *a 2*

VI. obbl. *f* *p*

Vc. obbl. *p*

I. VI. II. *f* *p*

Vla. *p*

Vc. e Cb. *p*

A double bar line is present below the first system.

Ob. 150

Cor. (A) *a 2*

VI. obbl. *f* *tr* *p*

Vc. obbl. *f*

I. VI. II. *f* *tr* *p*

Vla. *f*

Vc. e Cb. *f*

Fl. x. obbl.

Vc. obbl.

I  
VI.  
II

Vc. e Cb.

*p*

Ob.

Cor.  
(A)

Vl. obbl.

Vc. obbl.

I  
VI.  
II

Vla.

Vc. e Cb.

*Tutti*

*f*

*f*

*f*

*f*

*f*

*f*

Cb.  
 Cor. (A.)  
 Vl.obbl.  
 Vc.obbl.  
 I  
 Vl.  
 II  
 Vla.  
 Vc. e Cb.

Musical score for measures 160-169. The score includes parts for Cb., Cor. (A.), Vl.obbl., Vc.obbl., I Vl., II Vl., Vla., and Vc. e Cb. Dynamics range from *p* to *f*.

Ob.  
 Cor. (A.)  
 Vl.obbl.  
 Vc.obbl.  
 I  
 Vl.  
 II  
 Vla.  
 Vc. e Cb.

170

Musical score for measures 170-179. The score includes parts for Ob., Cor. (A.), Vl.obbl., Vc.obbl., I Vl., II Vl., Vla., and Vc. e Cb. Dynamics range from *p* to *ff*.