Eulenburgs kleine Partitur-Ausgabe

No. 781

C. PHIL. EM. BACH

Konzert

für Violoncell oder Flöte oder Cembalo
mit Streichorchester

A moll — La mineur — A minor

Ernst Eulenburg, Leipzig / Wien

Made in Germany Imprimé en Allemagne

Eulenburgs kleine Partitur-Ausgabe

Kammermusik:

No.		M.
1.	Mozart, Quartett, G [387]	—.50
2.	Beethoven, Quartett, op. 131, Cis m	—.80
3.	Haydn, Quartett, op. 76, 3, C (Kaiser-)	—.50
4.	Beethoven, Quartett, op. 135, F	—.60
5.	Cherubini, Quartett, Es	—.60
6.	Beethoven, Quartett, op. 132, A m	—.80
7.	Mendelssohn, Quartett, op. 44, 2, E m	—.80
8.	Mozart, Quartett, C [465]	—.50
9.	Beethoven, Quartett, op. 130, B	—.80
10.	Haydn, Quartett, op. 76, 2, D m (Quinten-)	—.50
11.	Schubert, Quartett, op. posth., D m (Der Tod und das Mädchen)	—.80
12.	Beethoven, Septett, op. 20, Es	1.—
13.	Mozart, Quintett, G m [516]	—.80
14.	Beethoven, Quartett, op. 95, F m	—.60
15.	Schubert, Quintett, op. 163, C	1.—
16.	Beethoven, Quartett, op. 18, 1, F	—.60
17.	Beethoven, Quartett, op. 18, 2, G	—.60
18.	Beethoven, Quartett, op. 18, 3, D	—.60
19.	Beethoven, Quartett, op. 18, 4, C m	—.60
20.	Beethoven, Quartett, op. 18, 5, A	—.60
21.	Beethoven, Quartett, op. 18, 6, B	—.60
22.	Beethoven, Quartett, op. 74, Es (Harfen-)	—.60
23.	Cherubini, Quartett, D m	—.60
24.	Mozart, Quartett, D [499]	—.50
25.	Mozart, Quartett, D [575]	—.50
26.	Mozart, Quartett, B [589]	—.50
27.	Mozart, Quartett, F [590]	—.50
28.	Beethoven, Quartett, op. 59, 1, F	—.80
29.	Beethoven, Quartett, op. 59, 2, E m	—.60
30.	Beethoven, Quartett, op. 59, 3, C	—.60
31.	Beethoven, Quintett, op. 29, C	—.80
32.	Mozart, Quartett, D m [421]	—.50
33.	Mozart, Quartett, Es [428]	—.50
34.	Mozart, Quartett, B (Jagd-) [458]	—.50
35.	Mozart, Quartett, A [464]	—.50
36.	Beethoven, Quartett, op. 127, Es	—.80
37.	Mozart, Quintett, C m [406]	—.60
38.	Mozart, Quintett, C [515]	—.80
39.	Schubert, Quartett, op. 161, G	—.80
40.	Schubert, Quartett, op. 29, A m	—.60
41.	Beethoven, Streich-Trio, op. 3, Es	—.50
42.	Beethoven, Streich-Trio, op. 9, 1, G	—.50
43.	Beethoven, Streich-Trio, op. 9, 2, D	—.50
44.	Beethoven, Streich-Trio, op. 9, 3, C m	—.50
45.	Beethoven, Streich-Trio, op. 8, D (Seren.)	—.50
46.	Cherubini, Quartett, C	—.60
47.	Mendelssohn, Quartett, op. 12, Es	—.60
48.	Mendelssohn, Quartett, op. 44, 1, D	—.80
49.	Mendelssohn, Quartett, op. 44, 3, Es	—.80
50.	Mozart, Quintett, D [593]	—.80
51.	Mozart, Quintett, Es [614]	—.80
52.	Haydn, Quartett, op. 33, 2, Es (Russ.-No. 2)	—.50
53.	Haydn, Quartett, op. 33, 3, C (Vogel-)	—.50
54.	Haydn, Quartett, op. 54, 1, G	—.50
55.	Haydn, Quartett, op. 64, 5, D (Lerchen-)	—.50
56.	Haydn, Quartett, op. 76, 4, B	—.50
57.	Haydn, Quartett, op. 76, 5, D (ber. Largo)	—.50
58.	Haydn, Quartett, op. 74, 3, G m (Reiter-)	—.50
59.	Mendelssohn, Oktett, op. 20, Es	1.50
60.	Schubert, Oktett, op. 166, F	2.—
61.	Haydn, Quartett, op. 77, 1, G	—.50
63.	Haydn, Quartett, op. 17, 5, G	—.50
64.	Haydn, Quart., op. 20, 6, A (Sonnen-No. 6)	—.50
65.	Haydn, Quartett, op. 64, 3, B	—.50
66.	Haydn, Quartett, op. 54, 2, C	—.50
67.	Mendelssohn, Quintett, op. 87, B	—.60
68.	Mendelssohn, Quartett, op. 13, A m	—.60
69.	Haydn, Quartett, op. 76, 1, G	—.50
70.	Mozart, Streich-Trio (Divert.) Es [563]	—.60
71.	Mozart, Klarinetten-Quintett, A [581]	—.80
72.	Mozart, Sextett (Divertimento) D [334]	—.80
73.	Mozart, Sextett (Divertimento) B [287]	—.60
74.	Schumann, Quartett, op. 41, 1, A m	—.60
75.	Schumann, Quartett, op. 41, 2, F	—.60
76.	Schumann, Quartett, op. 41, 3, A	—.60
77.	Schumann, Klavier-Quartett, op. 47, Es	—.80
78.	Schumann, Klavier-Quintett, op. 44, Es	1.—
79.	Beethoven, Klavier-Trio, op. 97, B	—.80
80.	Mendelssohn, Klavier-Trio, op. 49, D m	—.80
81.	Mendelssohn, Klavier-Trio, op. 66, C m	—.80
82.	Beethoven, Kl.-Tr., op. 70, 1, D (Geister-)	—.60
83.	Beethoven, Klavier-Trio, op. 70, 2, Es	—.80
84.	Schubert, Klavier-Trio, op. 99, B	—.60
85.	Schubert, Klavier-Trio, op. 100, Es	—.80
86.	Schumann, Klavier-Trio, op. 63, D m	—.60
87.	Schumann, Klavier-Trio, op. 80, F	—.60
88.	Schumann, Klavier-Trio, op. 110, G m	—.60
89.	Haydn, Quartett, op. 9, 1, C	—.50
90.	Haydn, Quartett, op. 17, 6, D	—.50
91.	Haydn, Quartett, op. 64, 4, G	—.50
92.	Haydn, Quartett, op. 64, 6, Es	—.50
93.	Haydn, Quart., op. 20, 4, D (Sonnen-No. 4)	—.50
94.	Haydn, Quart., op. 20, 5, F m (Sonn.-No. 5)	—.50
95.	Haydn, Quartett, op. 9, 4, D m	—.50
96.	Haydn, Quartett, op. 55, 1, A	—.50
97.	Spohr, Nonett, op. 31, F	1.20
98.	Beethoven, Quartett, op. 133, B (Fuge)	—.60
99.	Schumann, Klavier-Trio, op. 88, A m	—.50
100.	Mozart, Serenade f. Blas-Instr., B [361]	1.20
101.	Mendelssohn, Quartett, op. 80, F m	—.60
102.	Mendelssohn, Quartett, op. 81, E	—.60
103.	Beethoven, Flötentrio, op. 25, D (Seren.)	—.60
104.	Beethoven, Trio für Blasinstr., op. 87, C	—.60
105.	Dittersdorf, Quartett, Es	—.50
106.	Dittersdorf, Quartett, D	—.50
107.	Dittersdorf, Quartett, B	—.50
108.	Haydn, Quart., op. 20, 2, C (Sonn.-No. 2)	—.50
109.	Haydn, Quartett, op. 64, 2, H m	—.50
110.	Haydn, Quartett, op. 71, 1, B	—.50
111.	Haydn, Quartett, op. 17, 1, E	—.50
112.	Haydn, Quartett, op. 50, 4, Fis m	—.50
113.	Haydn, Quartett, op. 54, 3, E	—.50
114.	Beethoven, Klavier-Quartett, op. 16, Es	—.60
115.	Boccherini, Quintett, E	—.60
116.	Schubert, Quartett, op. 168, B	—.60
117.	Schubert, Quartett, op. posth., G m	—.60
118.	Schubert, Forellen-Quintett, op. 114, A	1.—
119.	Schubert, Quartett, op. 125, 2, E	—.60
120.	Schubert, Quartett, op. 125, 1, Es	—.60
122.	Beethoven, Klavier-Trio, op. 1, 1, Es	—.60
123.	Beethoven, Klavier-Trio, op. 1, 2, G	—.60
124.	Beethoven, Klavier-Trio, op. 1, 3, C m	—.60
125.	Spohr, Doppel-Quartett, op. 77, Es	1.20
126.	Spohr, Oktett, op. 32, E	1.20
127.	Beethoven, Sonate, op. 47, A (Kreutzer-)	—.60
128.	Spohr, Doppel-Quartett, op. 65, D m	1.20
129.	Spohr, Doppel-Quartett, op. 136, G m	1.20
130.	Spohr, Doppel-Quartett, op. 87, E m	1.20
131.	Cherubini, Quartett, op. posth., E	—.60
132.	Cherubini, Quartett, op. posth., F	—.60
133.	Cherubini, Quartett, op. posth., A m	—.60
134.	Mendelssohn, Quintett, op. 18, A	—.80
135.	Beethoven, Oktett f. Blasinstr., op. 103, Es	—.60
136.	Dittersdorf, Quartett, G	—.50
137.	Dittersdorf, Quartett, A	—.50
138.	Dittersdorf, Quartett, C	—.50
139.	Beethoven, Sextett f. Blasinstr., op. 71, Es	—.60
140.	Beethoven, Sextett, op. 81 b, Es	—.60
141.	Mozart, Sextett (Divertimento) D [205]	—.50
142.	Haydn, Quartett, op. 17, 2, F	—.50
143.	Haydn, Quartett, op. 55, 3, B	—.50
144.	Haydn, Quartett, op. 64, 1, C	—.50
145.	Haydn, Quartett, op. 71, 2, D	—.50
146.	Haydn, Quartett, op. 74, 1, C	—.50
147.	Haydn, Quartett, op. 74, 2, F	—.50
148.	Haydn, Quartett, op. 71, 3, Es	—.50
149.	Haydn, Quartett, op. 1, 4, G	—.50

Eulenburgs kleine Partitur-Ausgabe

KONZERT

A moll

für Violoncell oder Flöte oder Cembalo
mit Streichorchester

von

CARL PHILIPP EMANUEL BACH

*

Herausgegeben von
WILHELM ALTMANN

Ernst Eulenburg, Leipzig / Wien
781

Pag.

I. Allegro assai 1

II. Andante 35

III. Allegro assai 50

E. E. 5810

CARL PHILIPP EMANUEL BACH
KONZERT A-MOLL
FÜR VIOLONCELL ODER FLÖTE ODER CEMBALO
MIT STREICHORCHESTER

Von Johann Sebastian Bach liegen verschiedene Konzerte in zweifacher Fassung des Soloinstrumentes, aber in verschiedener Tonart vor. Sein Sohn Carl Philipp Emanuel hat drei Konzerte komponiert, deren Solostimme von drei verschiedenen Instrumenten, nämlich vom Violoncell oder von der Flöte oder vom Cembalo, ausgeführt werden kann, ohne daß die Tonart verändert ist. Bei dem hier in einer gemeinsamen Partitur mit diesen drei (natürlich im einzelnen bisweilen voneinander abweichenden) Solostimmen, und zwar so zum ersten Male veröffentlichten Konzert in a-moll konnte leider sein in dem Verzeichnis des Nachlasses des Komponisten mit 1750 angegebenes Entstehungsjahr nicht mit Sicherheit festgestellt werden, auch nicht für welches Instrument es zunächst bestimmt war. Ich nehme an, daß dies das Violoncell gewesen ist, dem sich der Komponist erst zugewandt hat, nachdem er früher Sonaten für die Gambe geschrieben hatte. Dieses Violoncell-Konzert liegt seit 1893 in einer Ausgabe mit Klavierbegleitung vor, doch hat sich der Herausgeber, Friedrich Grützmacher, manchmal Freiheiten, und zwar nicht nur in der Solostimme erlaubt. Diese kleine Partiturausgabe geht auf die der Preußischen Staatsbibliothek in Berlin gehörende Original-Partitur zurück, doch ist der darin vorkommende Tenorschlüssel durch den Violin- bzw. Baßschlüssel ersetzt worden. Der Titel lautet in dem Autograph: Concerto a Violoncello obligato 2 Violini Viola e Basso di C. P. E. Bach. Die Original-Partitur der bisher unveröffentlichten Fassung für Flöte ist verschollen; sie soll aus Poelchaus Besitz in den der Berliner Singakademie übergegangen sein, wird aber seit Jahren vermißt. Als Ersatz diente eine wohl noch aus dem 18. Jahrhundert stammende Abschrift der Stimmen, die sich in der Bibliothek des Konservatoriums in Brüssel befindet und mir von der Verwaltung in liebenswürdigster Weise zur Verfügung gestellt worden ist. Der Titel dieser Stimmen lautet: Concerto (a) a Flauto concertato 2 Violini Viola e Basso di C. P. E. Bach. Die Fassung für Cembalo hat Georg Amft für den praktischen Gebrauch eingerichtet und in Partitur, Stimmen und in einer Bearbeitung für zwei Klaviere 1905 herausgegeben. Die Cembalo-Solostimme drucke ich nach dieser Ausgabe Amfts, da die von ihm seinerzeit benutzte Original-Partitur jetzt nicht auffindbar ist.

Neben dieser kleinen Partiturausgabe erscheint im gleichen Verlag eine für

den praktischen Gebrauch der drei Fassungen bestimmte Ausgabe der Orchesterstimmen (einschließlich der notwendigen Aussetzung des bezifferten Basses) sowie der Violoncell-, Cembalo- und Flöte-Solostimmen, die in bezug auf Dynamik, Phrasierung und Notentext sich an die dieser Partitur zugrunde liegenden Handschriften hält. In der Violoncellstimme sind die Fingersätze und Kadenzen Friedrich Grützmachers beibehalten worden.

Berlin-Friedenau im Juli 1938

Prof. Dr. Wilhelm Altmann

CARL PHILIPP EMANUEL BACH
CONCERTO IN A MINOR
FOR VIOLONCELLO OR FLUTE OR HARPSICHORD
WITH STRINGS

Several concertos by Johann Sebastian Bach are known in twofold versions of the solo instrument, but in different keys. His son Carl Philipp Emanuel composed three concertos whose solo part may be executed by one of three instruments, viz., violoncello, or flute, or harpsichord, without change of key. In the case of the present Concerto in A minor, for the first time published in a joint score for the three solo instruments (and of course showing occasional deviations from one another), the date of origin which is given as 1750 in the catalogue of the composer's estate could not be reliably ascertained, nor is it certain for which instrument it was originally intended. I assume that it was the violoncello, to which the composer only turned after he had previously written sonatas for the viola da gamba. This Violoncello Concerto has been available since 1893 in an edition with piano accompaniment, but the editor, Friedrich Grützmacher, took some liberties which were not alone confined to the solo part. This Miniature Score edition is based on the original manuscript in the ownership of the Prussian State Library, but the tenor clef contained therein has been replaced by treble and bass clef respectively. The title of the autograph reads: *Concerto a Violoncello obligato 2 Violini Viola e Basso di C. P. E. Bach.* The original score of the hitherto unpublished version for flute has vanished; it is said to have passed from the ownership of Poelchau to that of the Berlin *Singakademie,* but has been missing for years. A copy of the parts, probably still 18th century, served as a substitute; it belongs to the Library of the Conservatory in Brussels and was kindly lent to me by the management The title of these parts reads: *Concerto (a) a Flauto concertato 2 Violini Viola e Basso di C. P. E. Bach.* The harpsichord version was arranged for practical purposes by Georg Amft and published in score, parts, and in an arrangement for two pianos, in 1905. The solo harpsichord part in the present edition follows that of Amft as the original score he used at the time cannot be traced.

Apart from this Miniature Score edition the publishers are issuing orchestral parts designated for practical usage in connection with the three versions (including the necessary elaboration of the thorough bass), and also the violoncello, harpsichord and flute solo parts which, as far as dynamics, phrasing and text are concerned, adhere to the manuscripts on which this score is based. In the violoncello part Friedrich Grützmacher's fingering and cadenzas have been retained.

Berlin-Friedenau, July, 1938.

Prof. Dr. Wilh. Altmann.

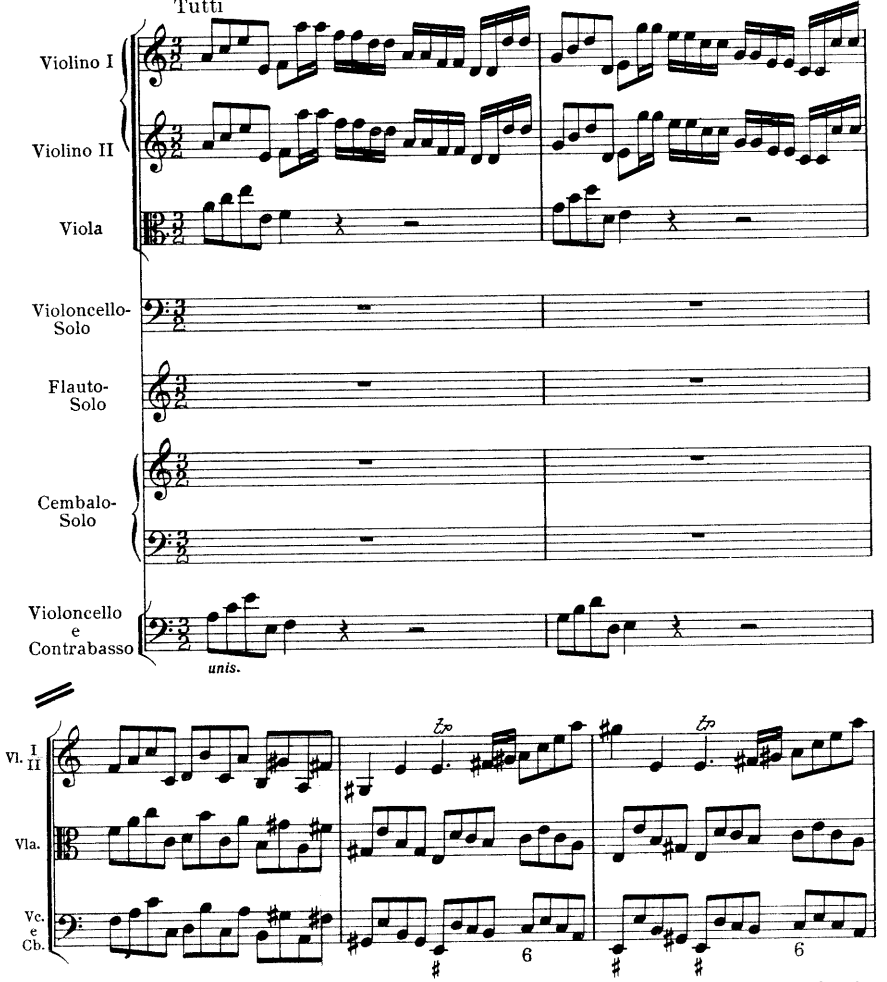
Konzert

I

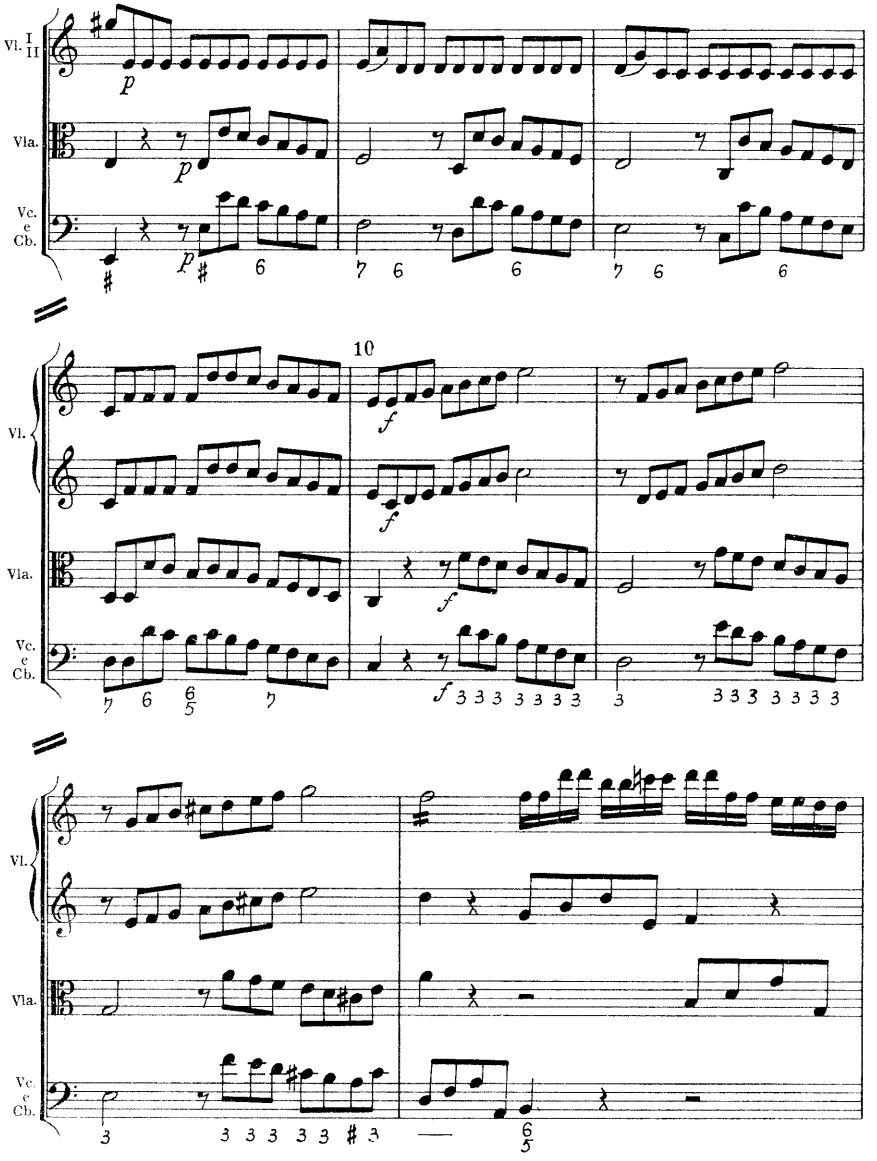
C. Ph. E. Bach
1714—1788
herausgegeben von
Wilhelm Altmann

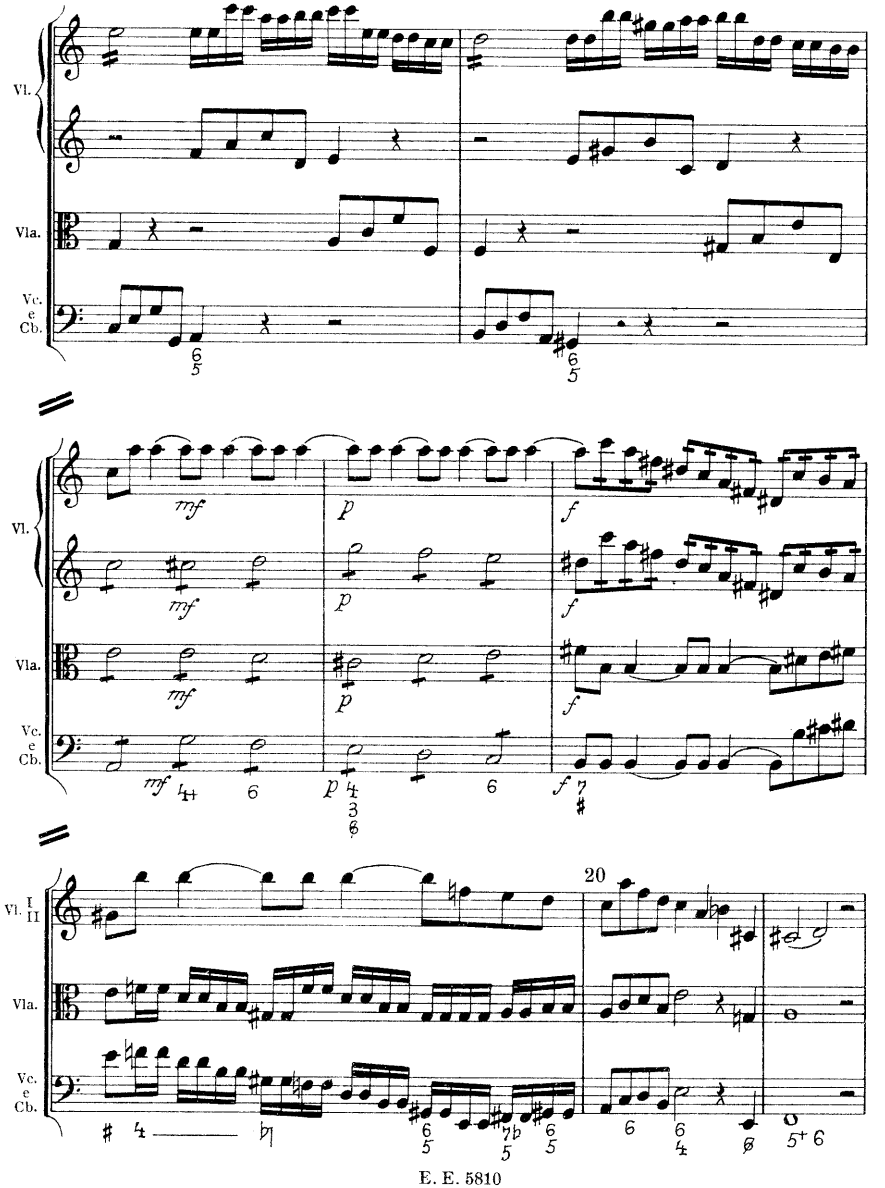
Allegro assai

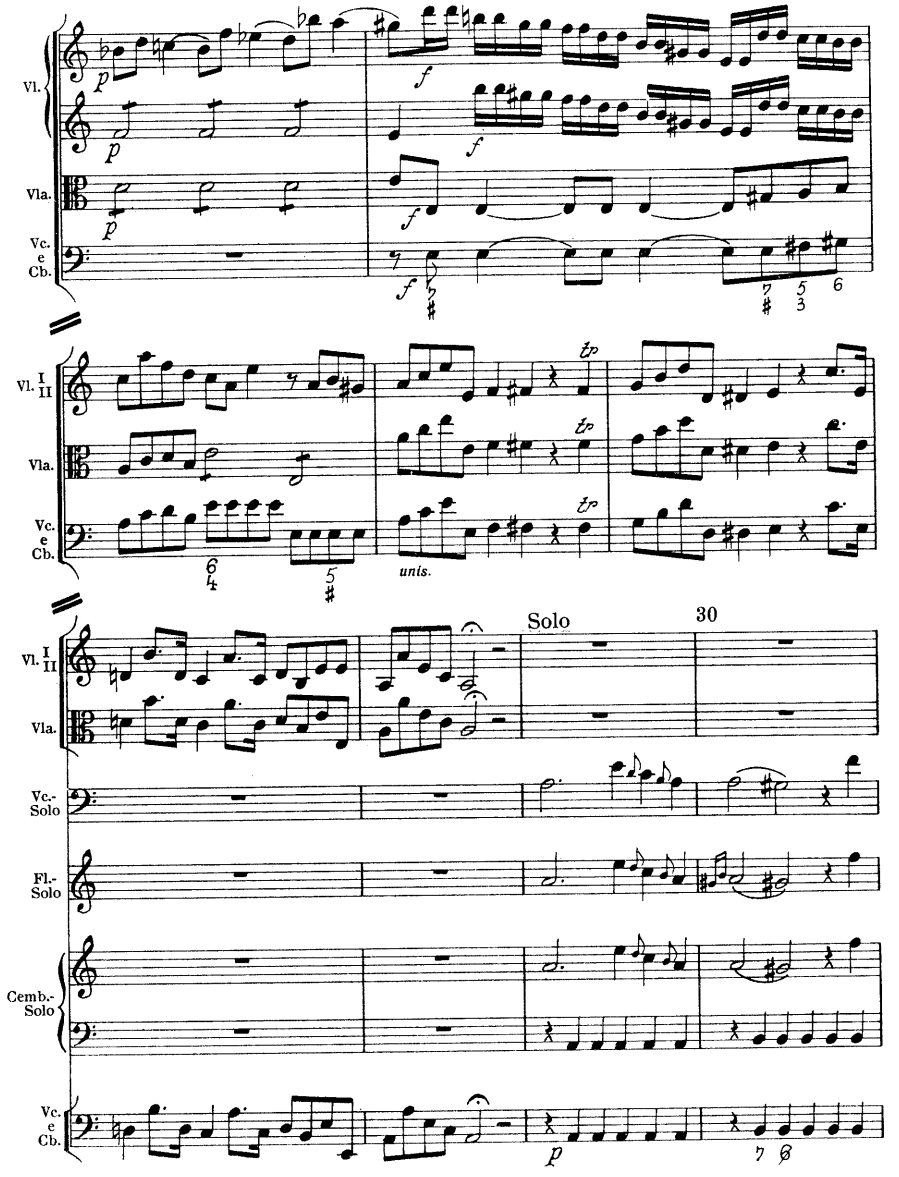
Tutti

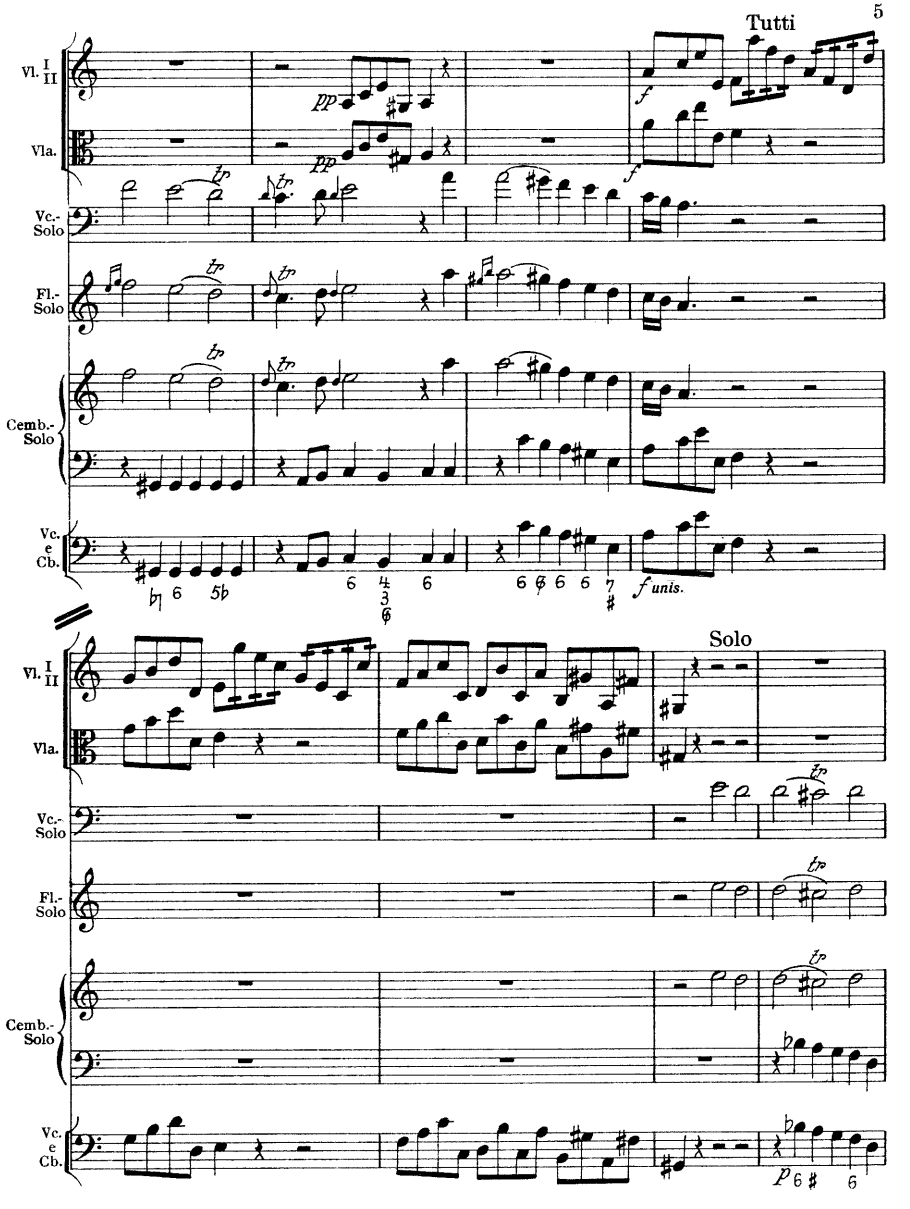


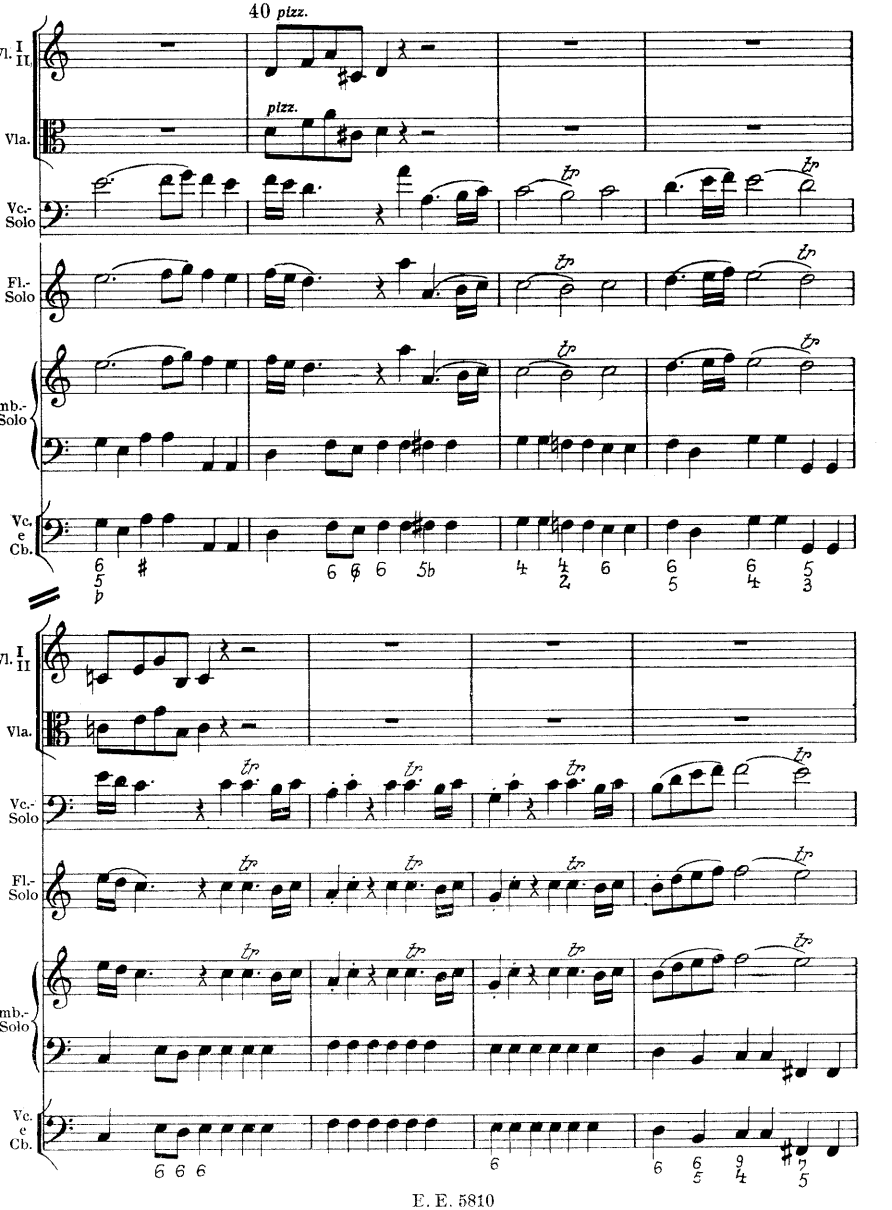
* *An den Stellen, wo das Soloinstrument nur Begleitung mit dem bezifferten Baß hat, wo also das (begleitende) Cembalo von einem Violoncell unterstützt werden soll, hat der Kontrabaß zu schweigen*

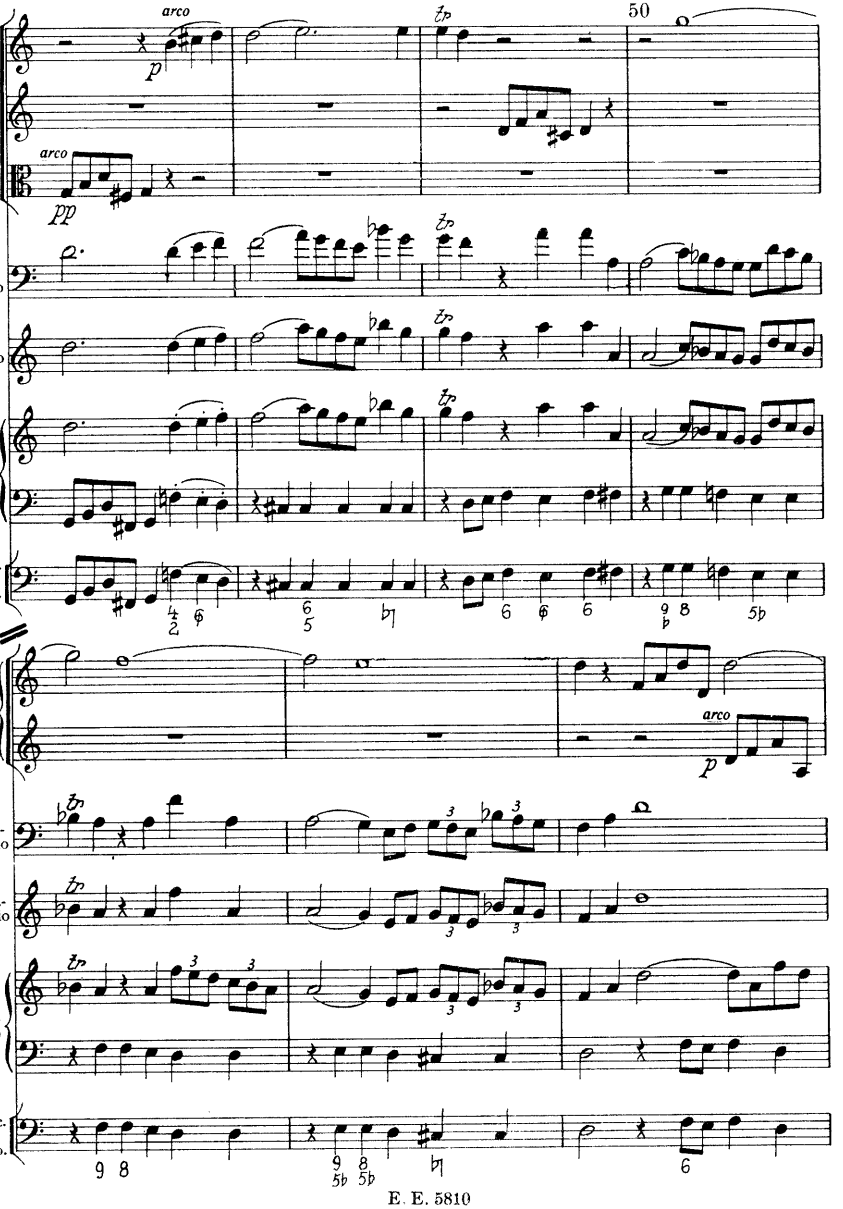

Vl. I II
Vla.
Vc. e Cb.
p
10
f
Vl.
Vla.
Vc. e Cb.

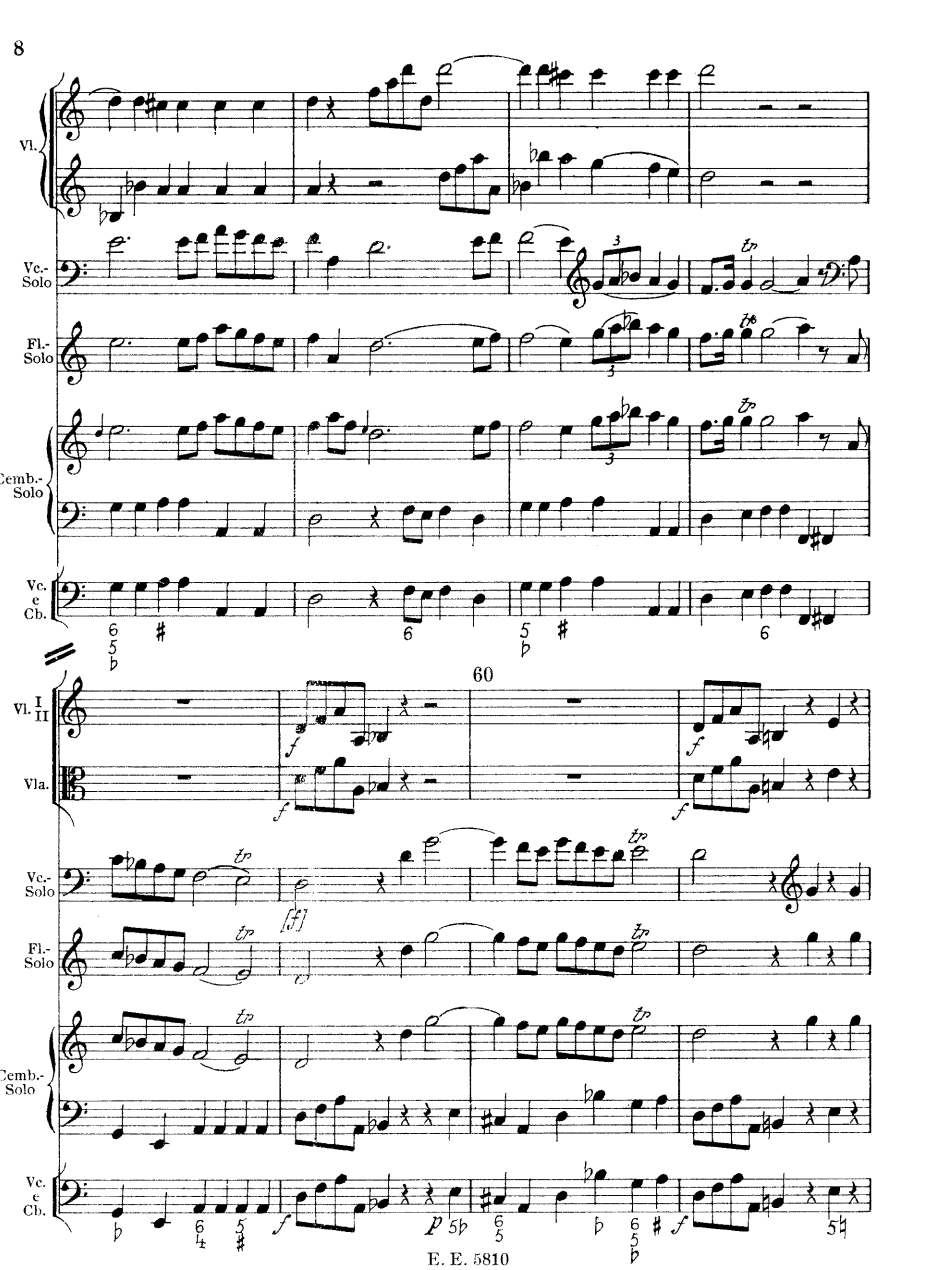

Vl.
Vla.
Vc. e Cb.
mf
p
f
20
Vl. I II

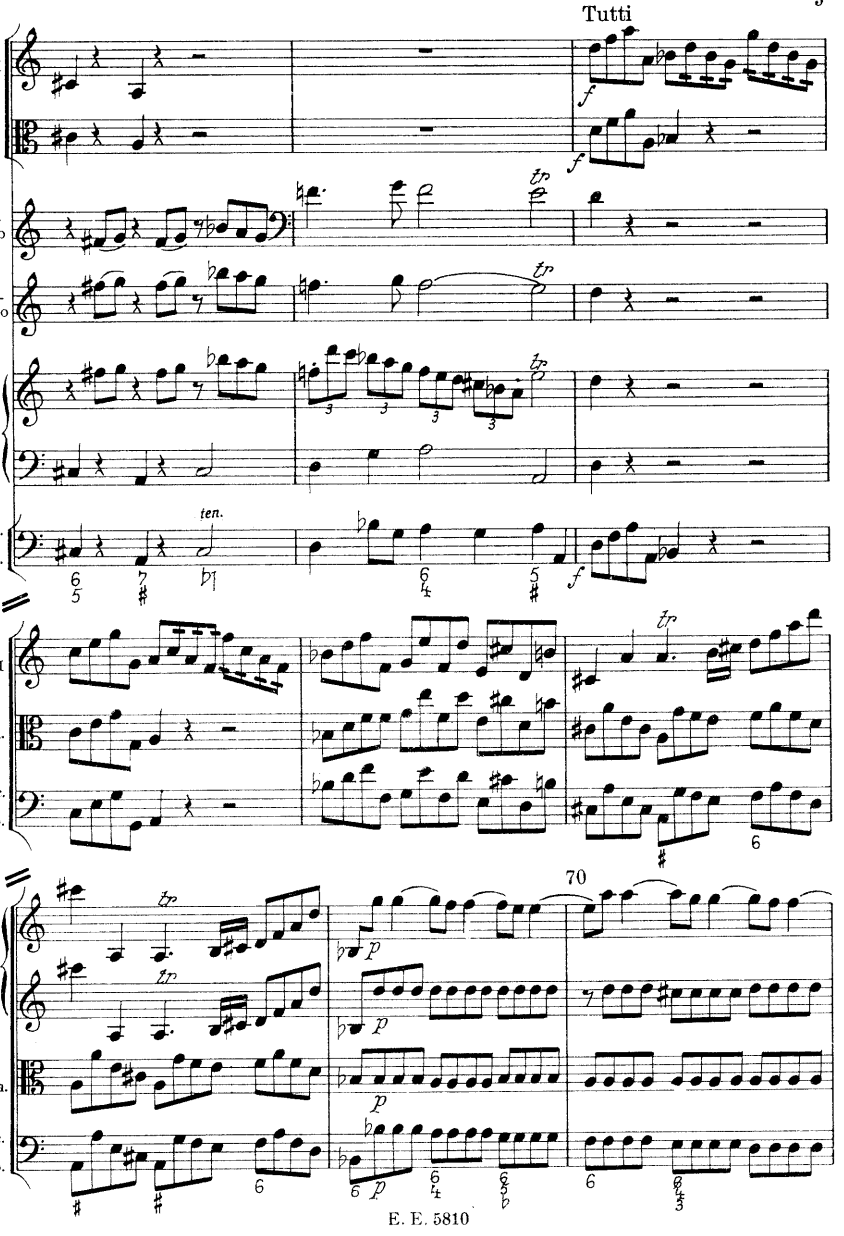

Vl.
Vla.
Vc. e Cb.
Vl. I II
Vla.
Vc. e Cb.
unis.
Solo
30
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

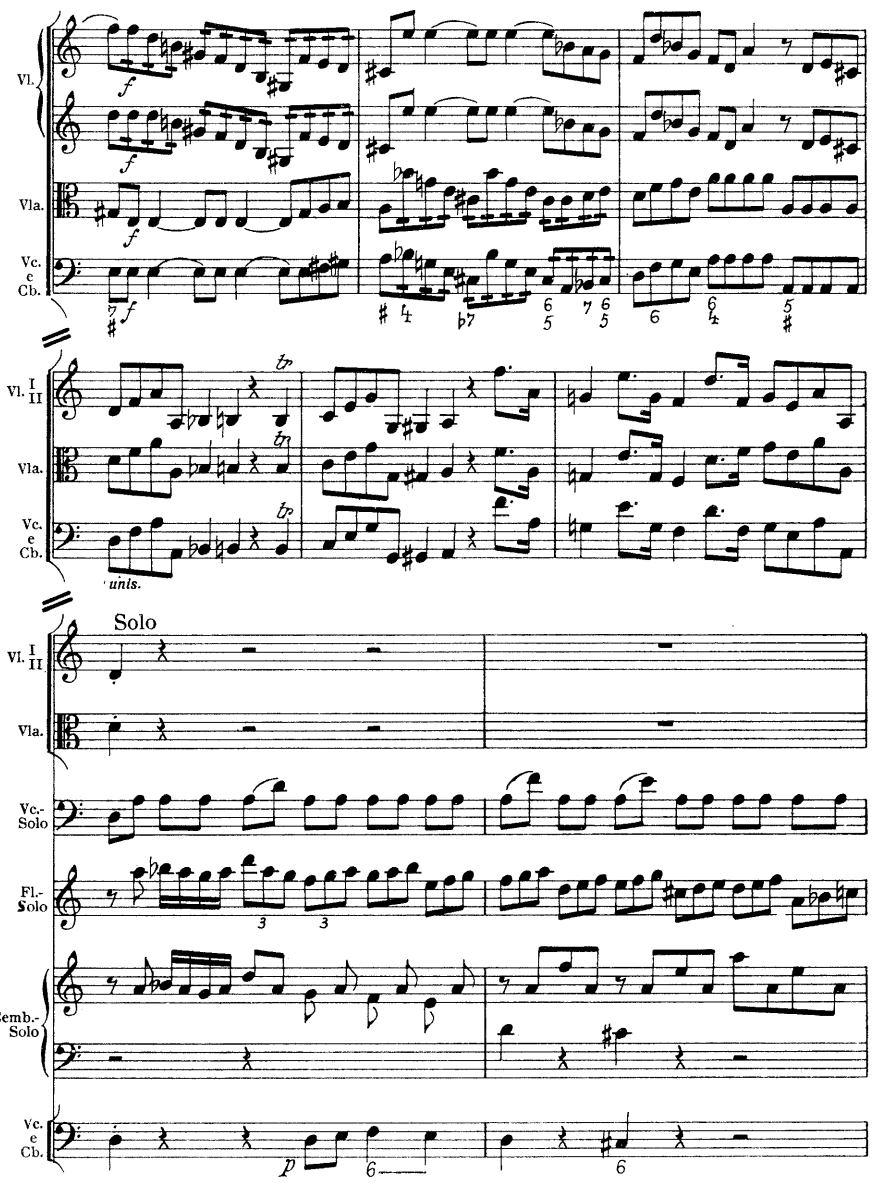

Tutti
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
pp
f
f unis.
Solo
p

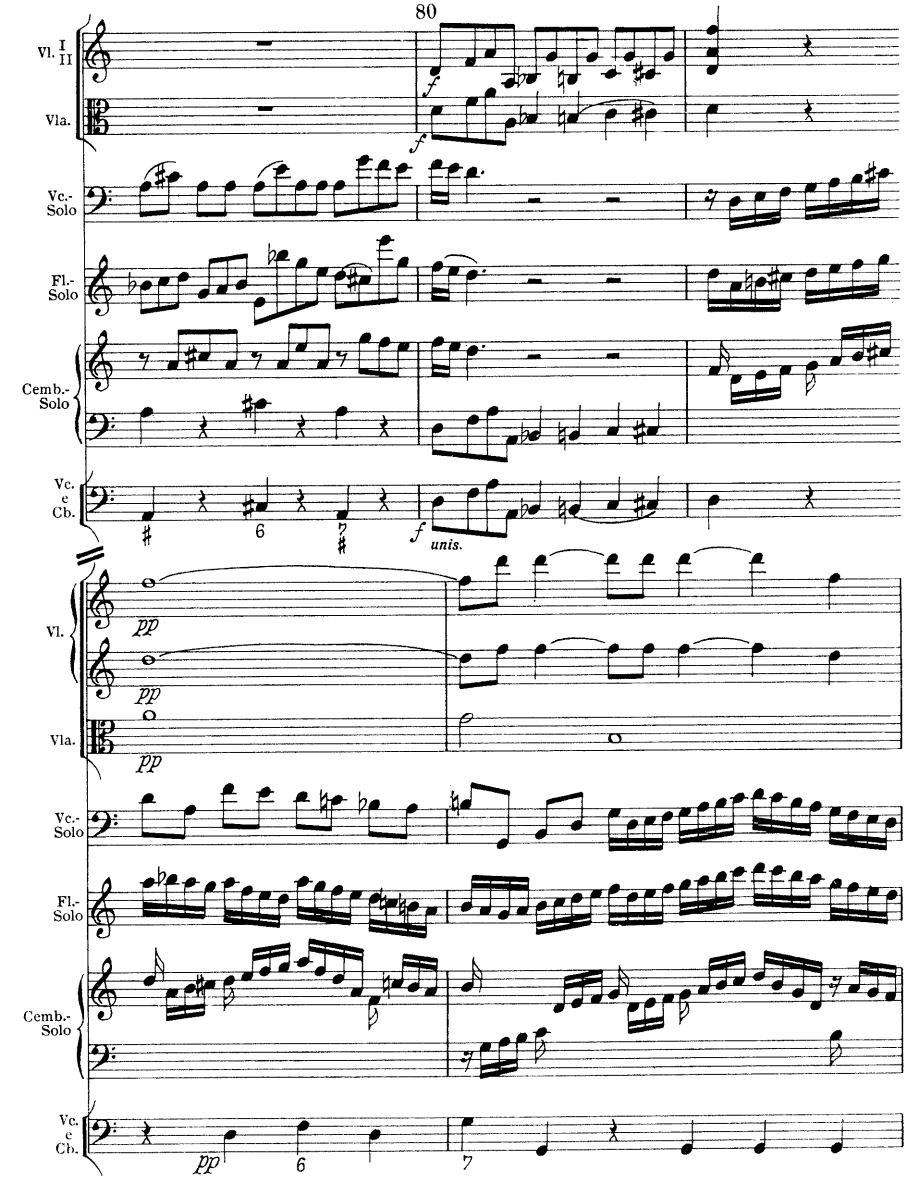

40 pizz.
pizz.
Vl. I II.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
tr

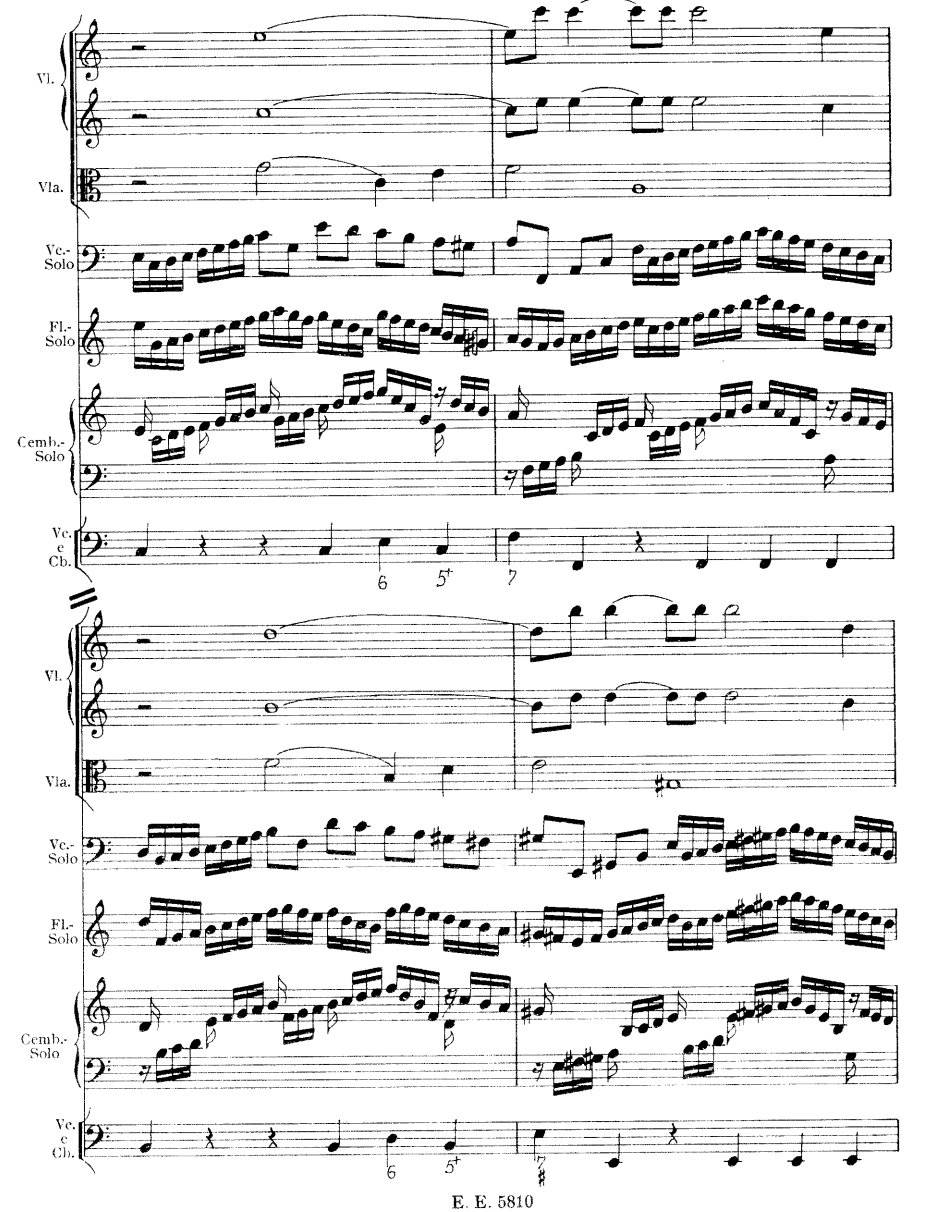

50
arco
p
arco
pp
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
arco
p
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

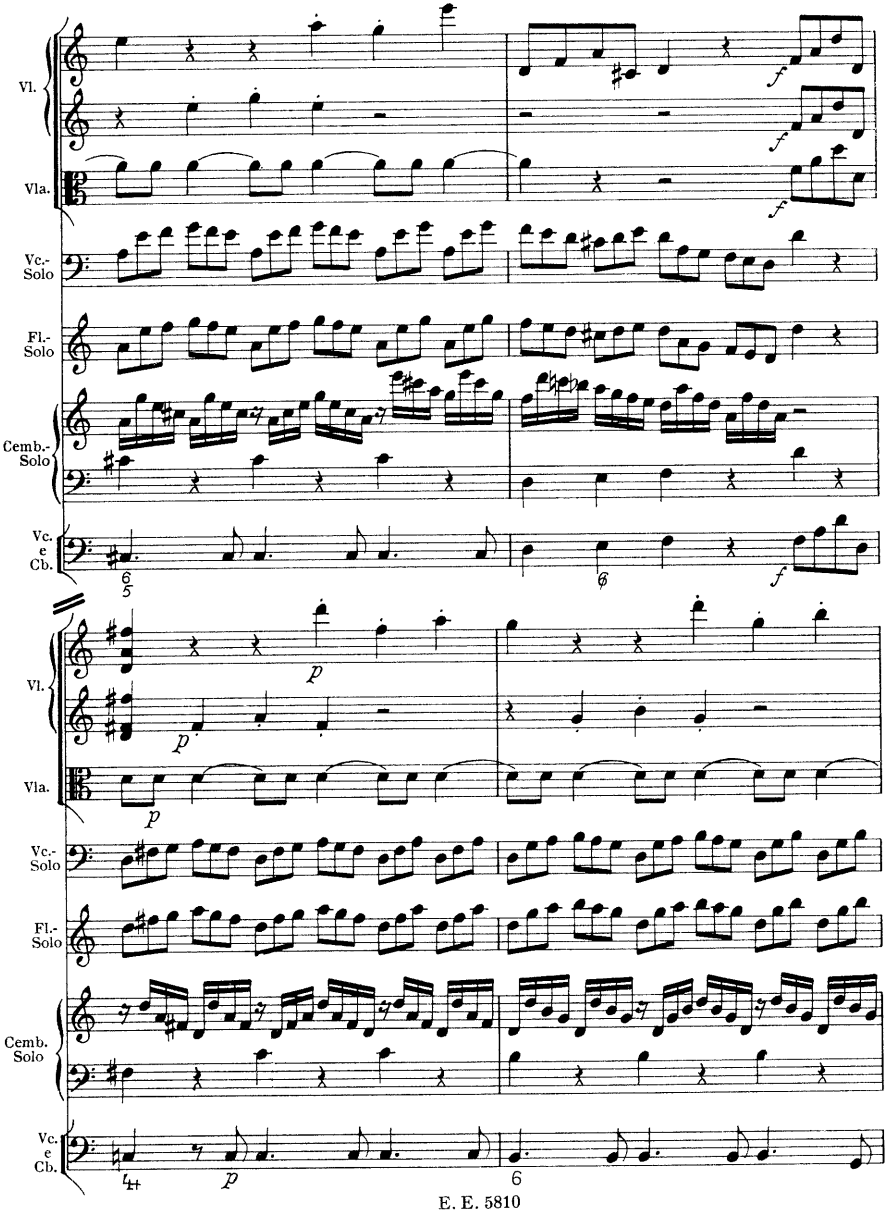

Vl.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
60
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

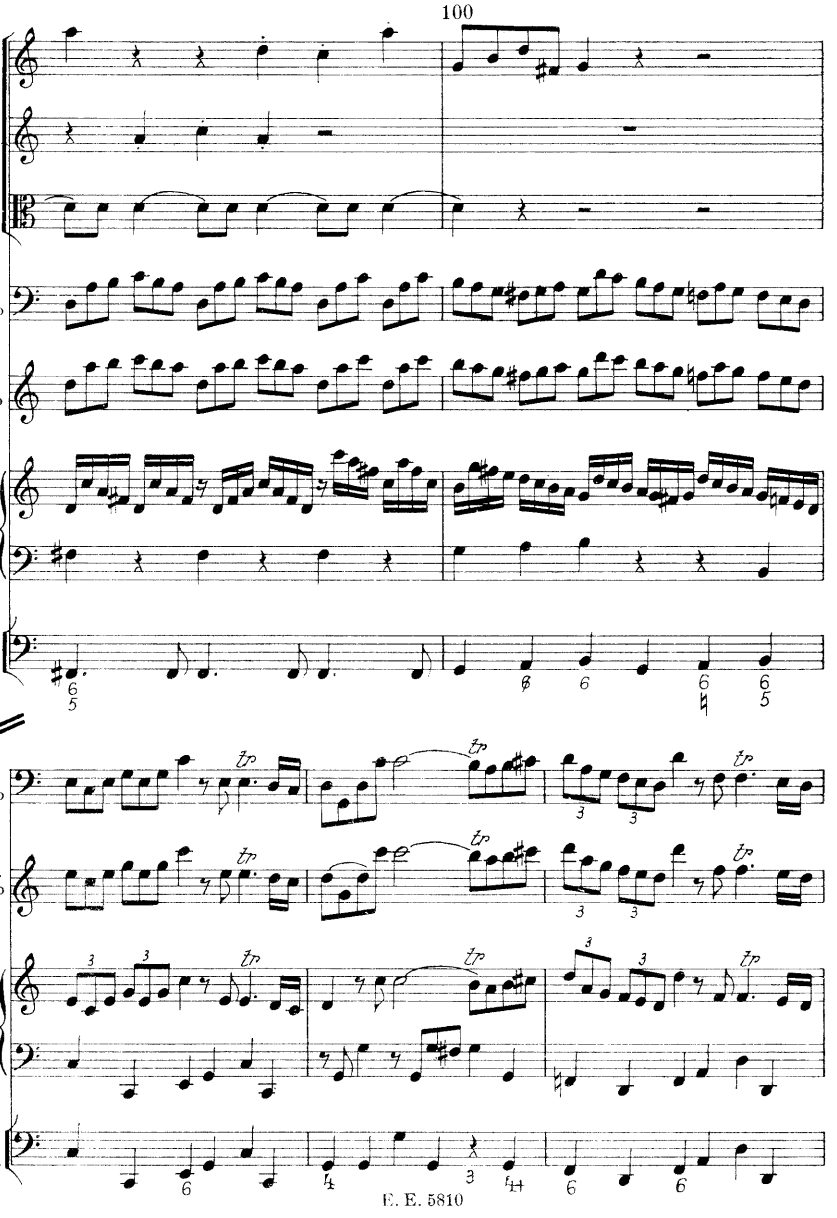

Tutti
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
ten.
70

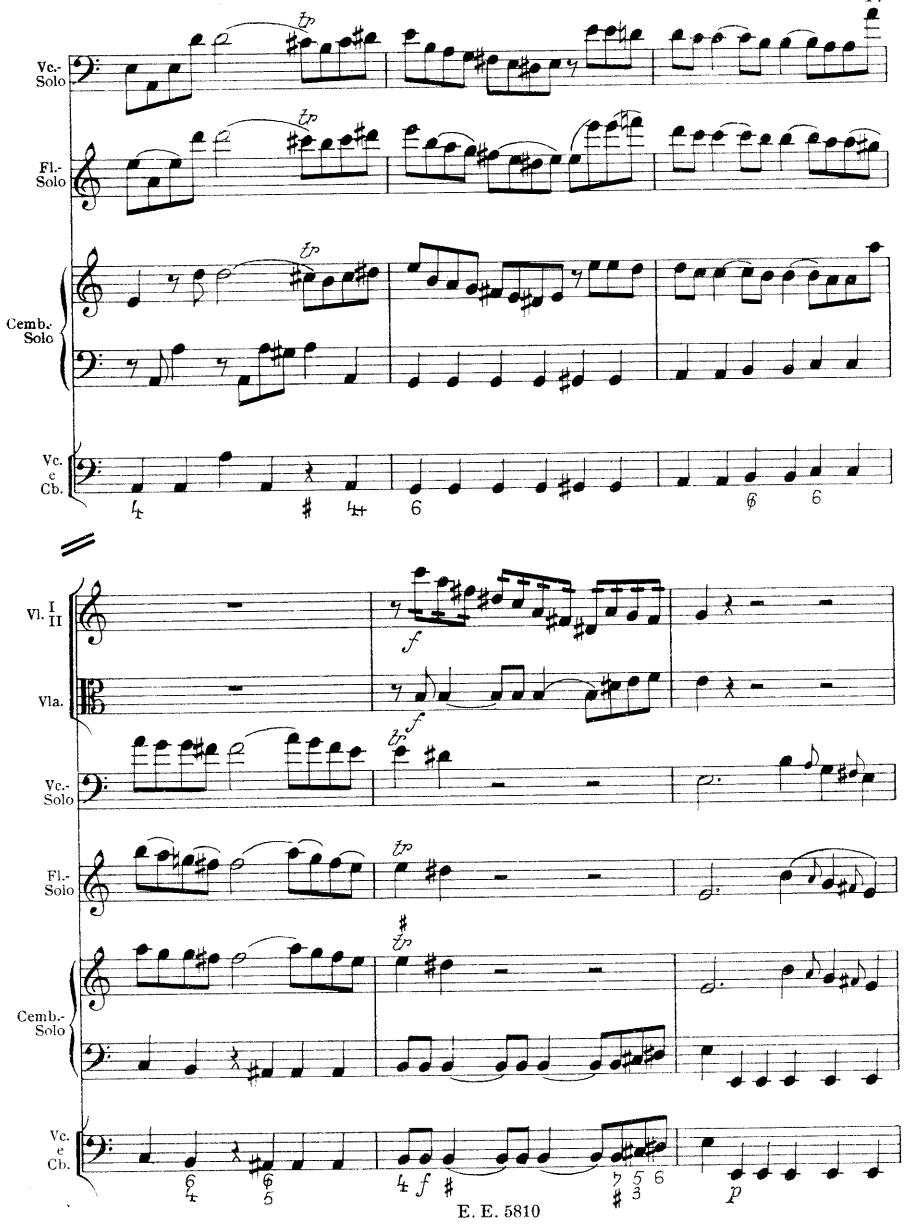

Vl.
Vla.
Vc. e Cb.
Vl. I II
Vla.
Vc. e Cb.
tr
tr
tr
unts.
Solo
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
p

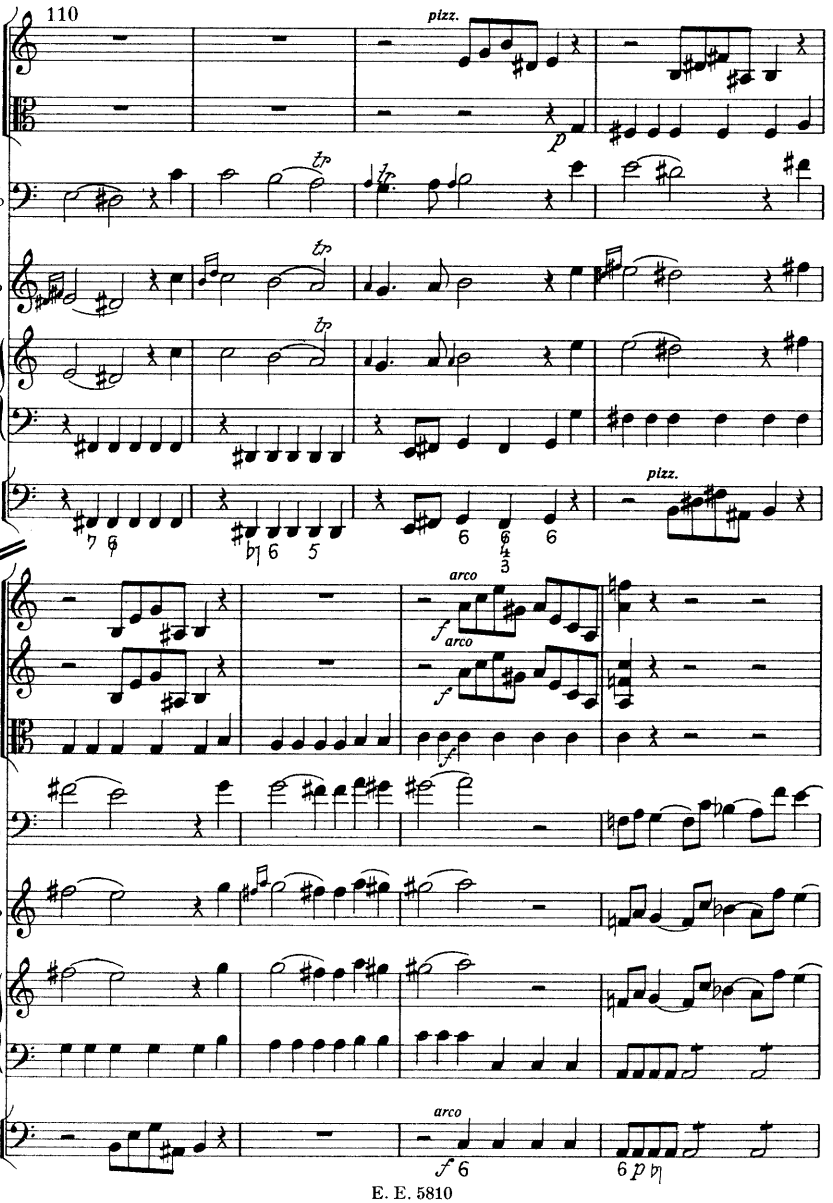

80
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
f
unis.
pp
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
pp
6
7

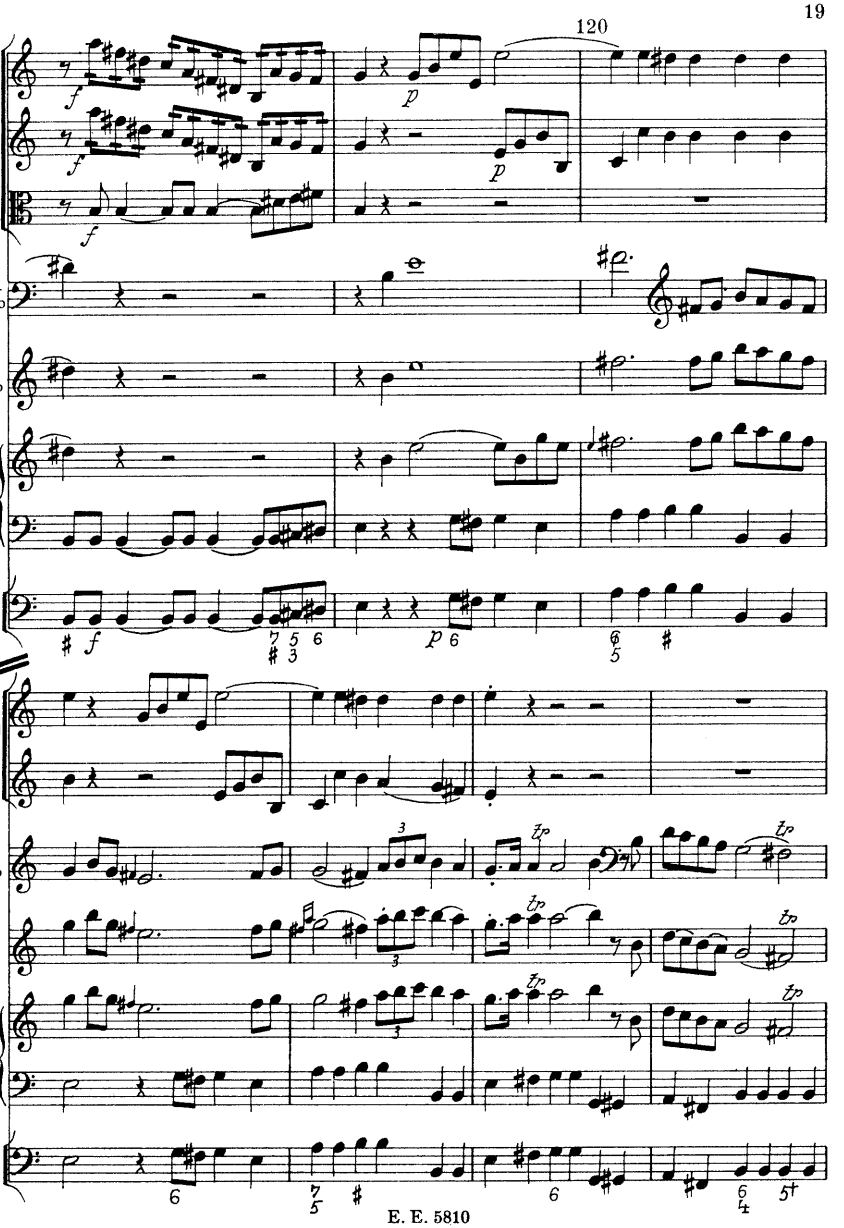

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
6
5+
7
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
6
5+
7

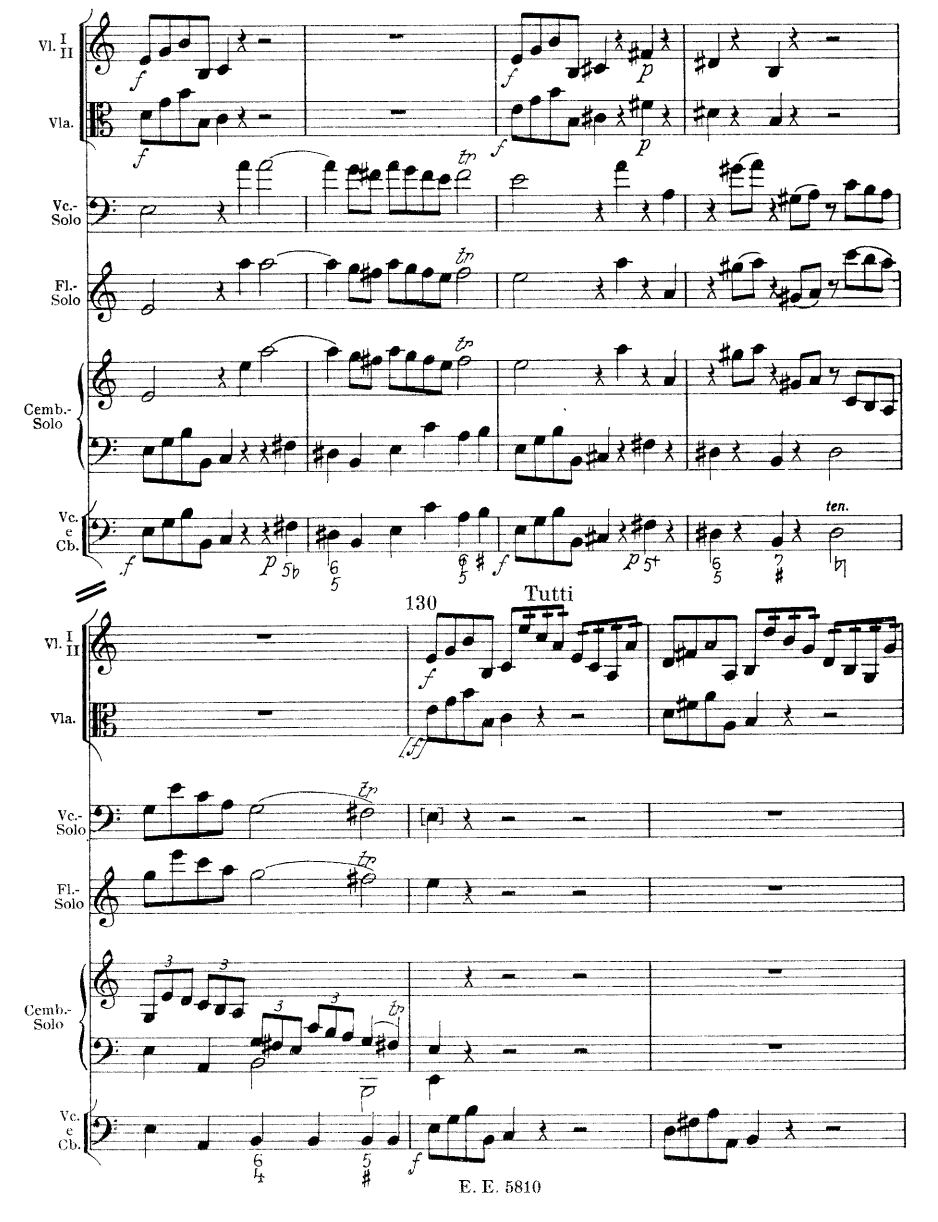

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb. Solo
Vc. e Cb.

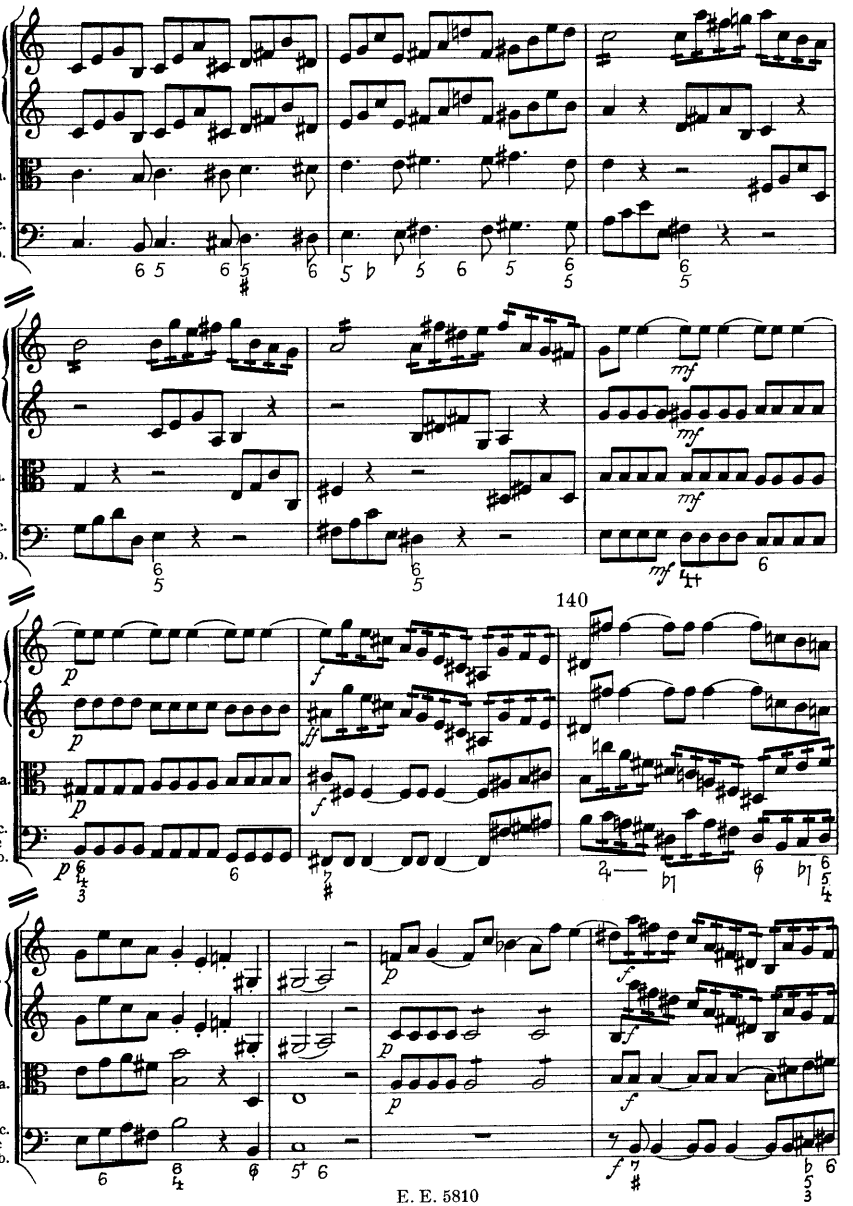

100
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
tr

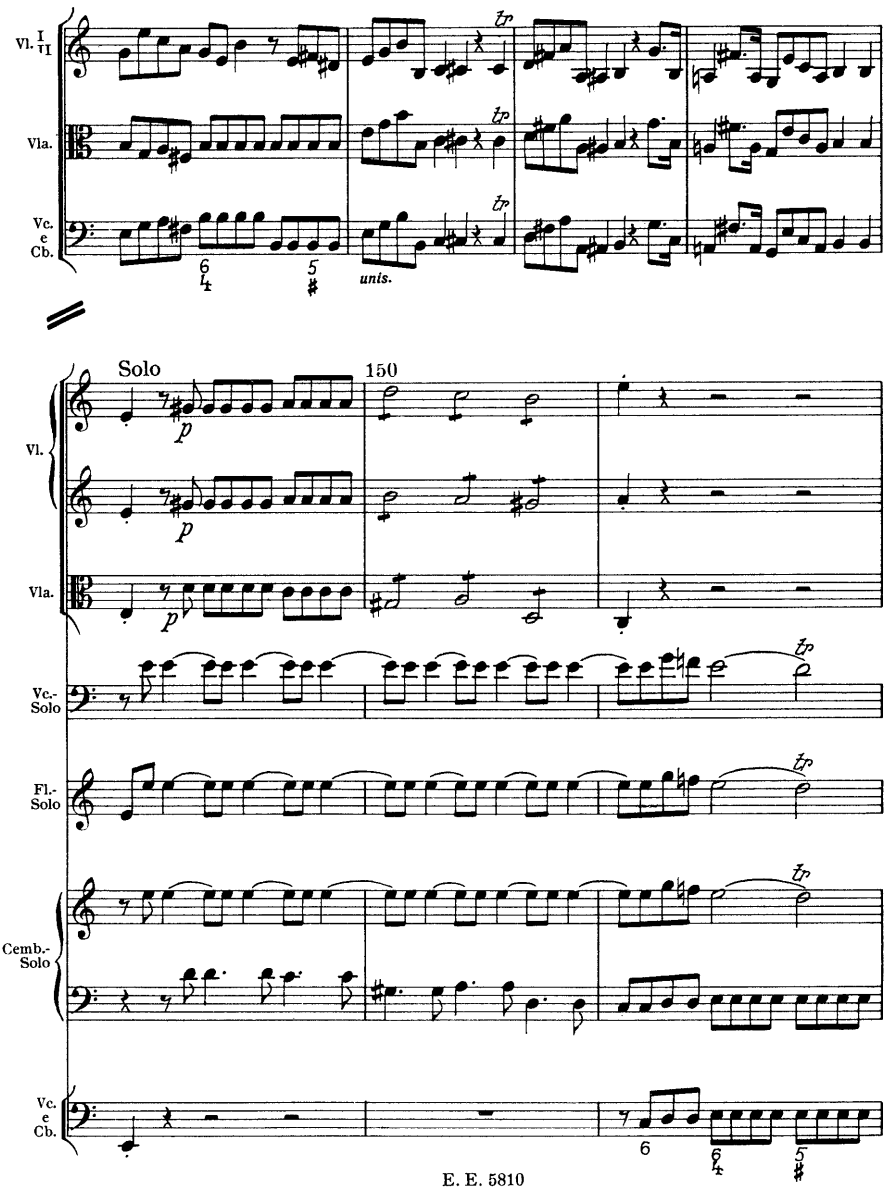

Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
tr
f
p

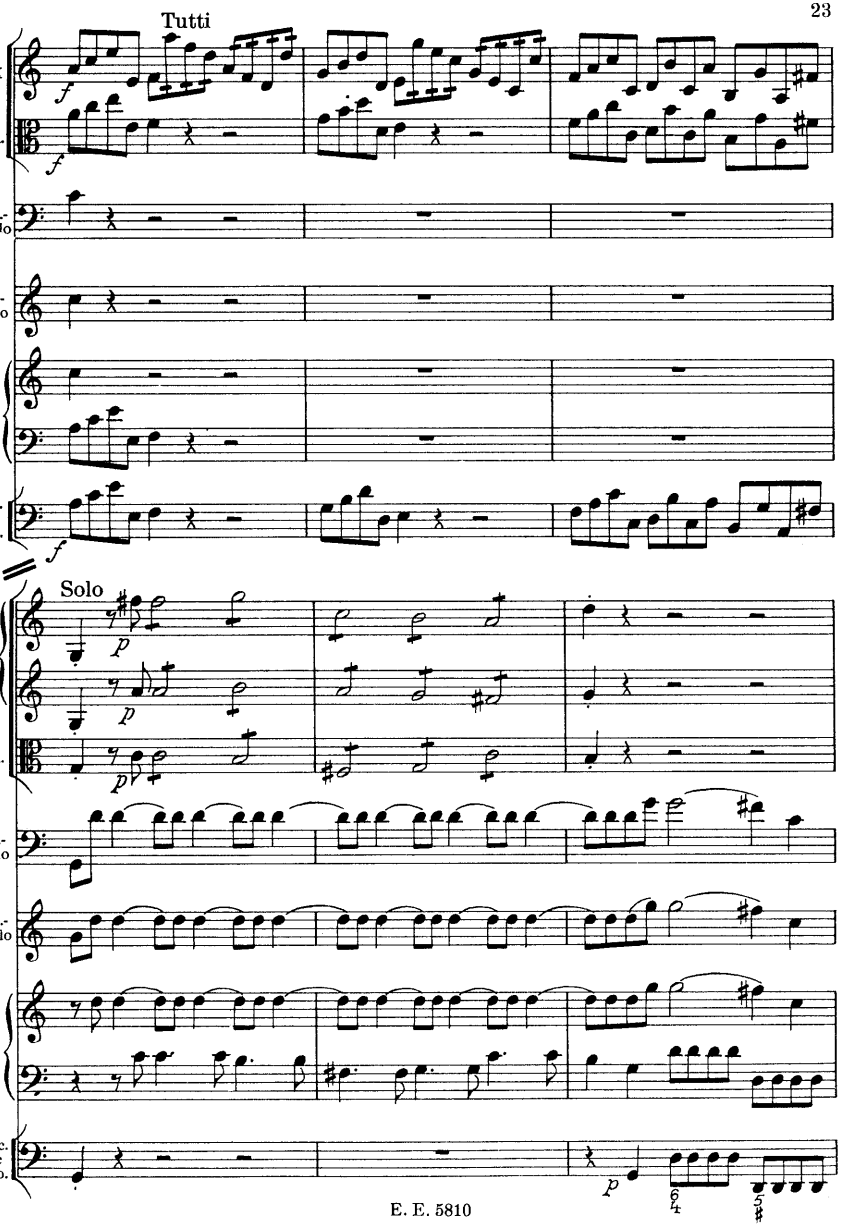

110
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
pizz.
arco
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

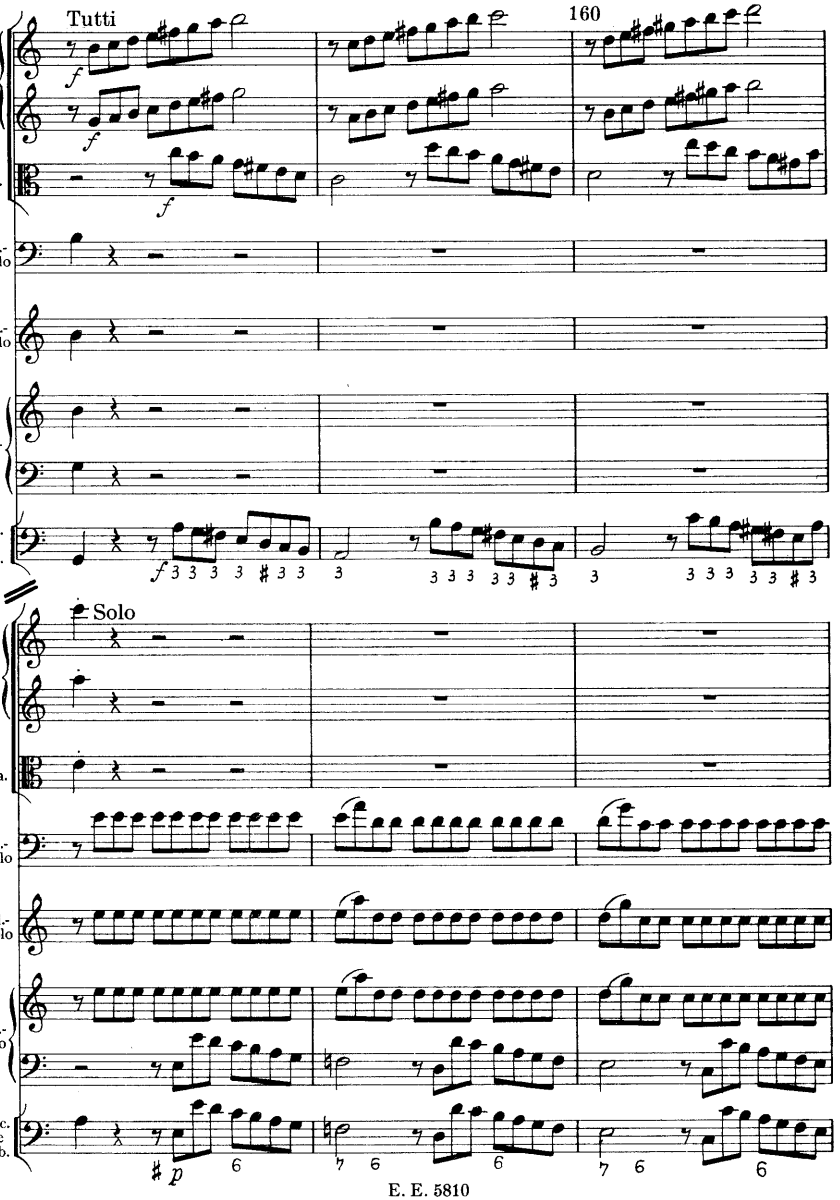

120
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

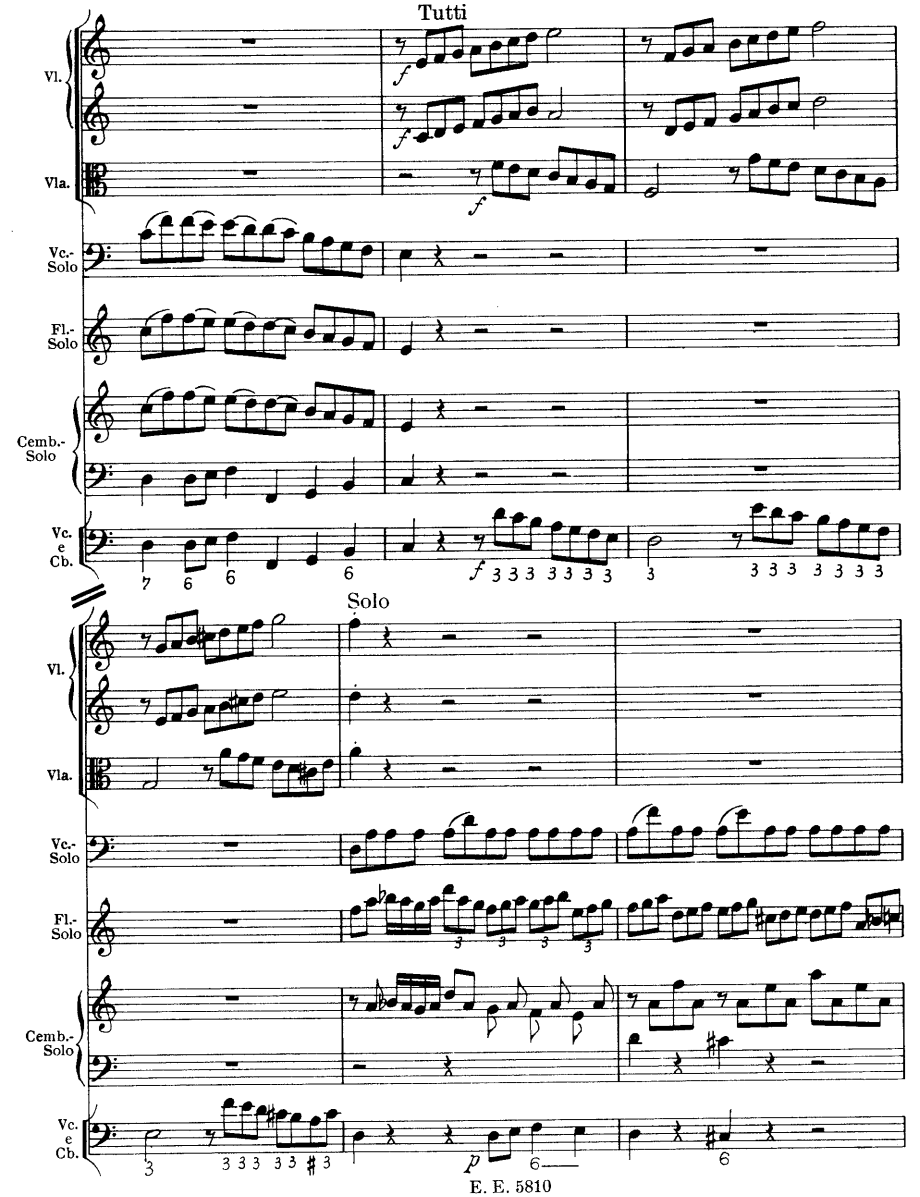

Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
ten.
130
Tutti

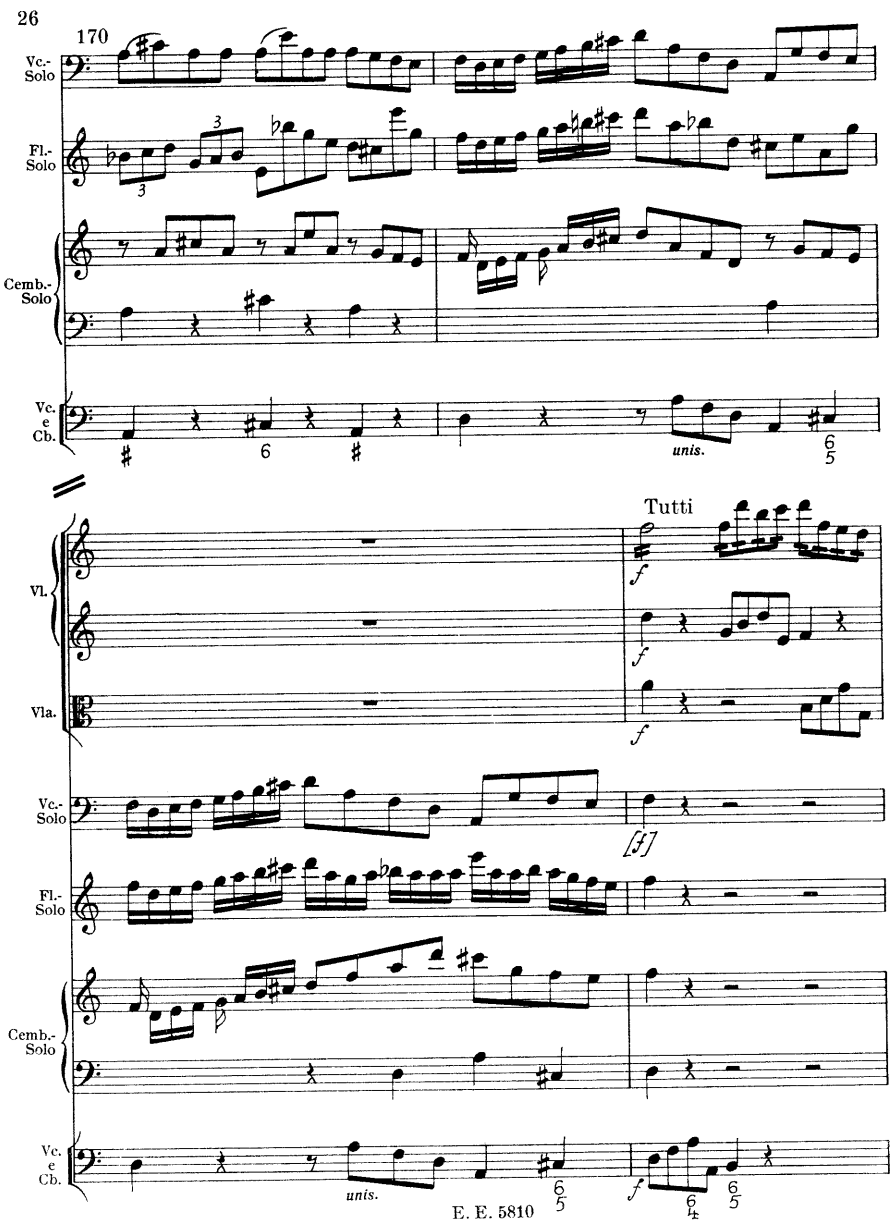

Vl.
Vla.
Vc. e Cb.
mf
140
p
f
ff

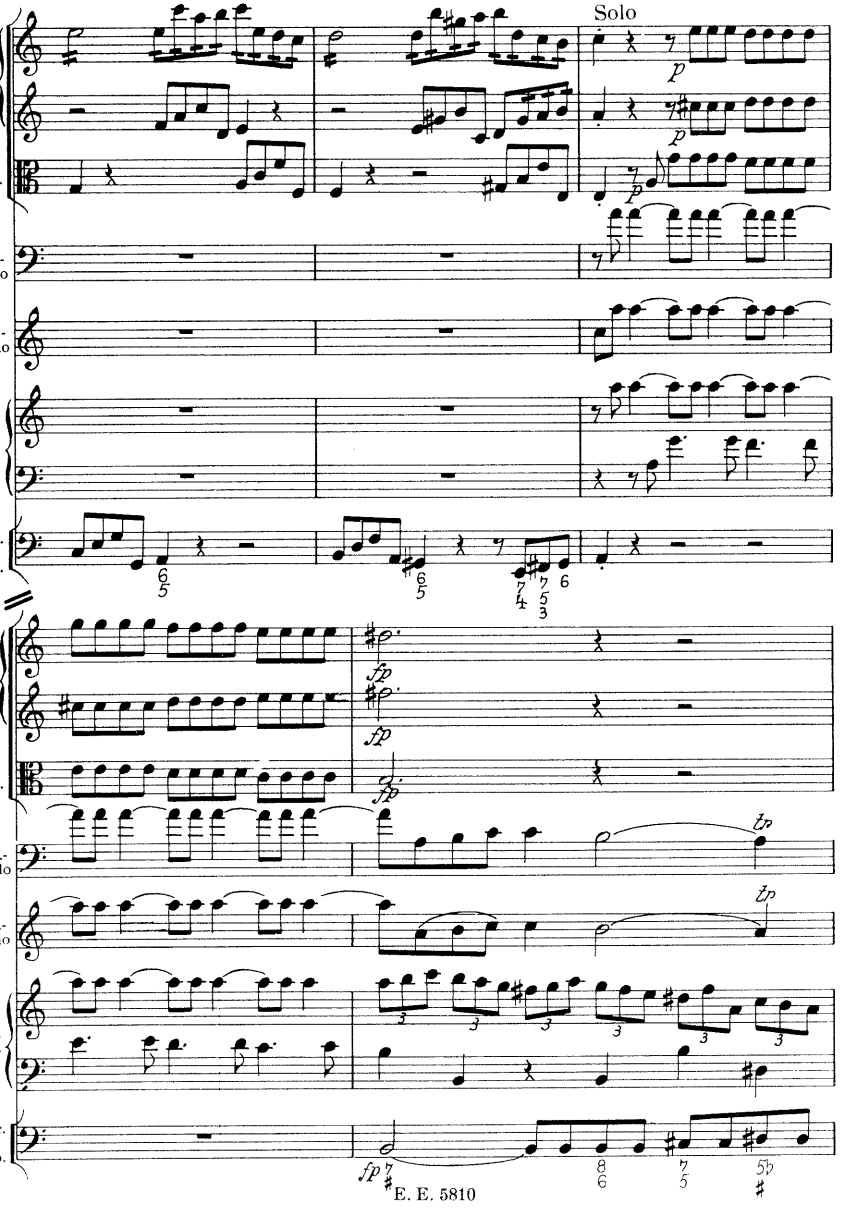

Vl. I II
Vla.
Vc. e Cb.
tr
unis.
Solo
150
p
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

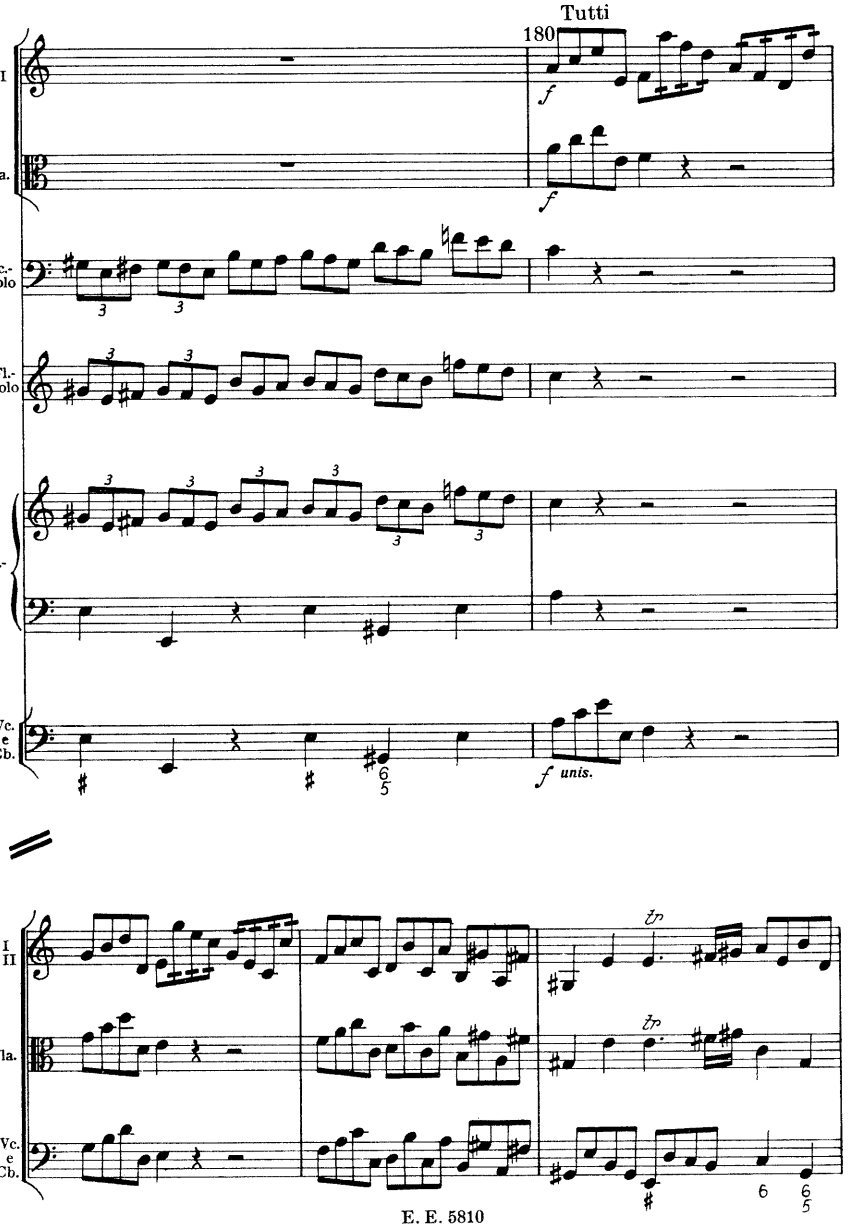

Tutti
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Solo
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

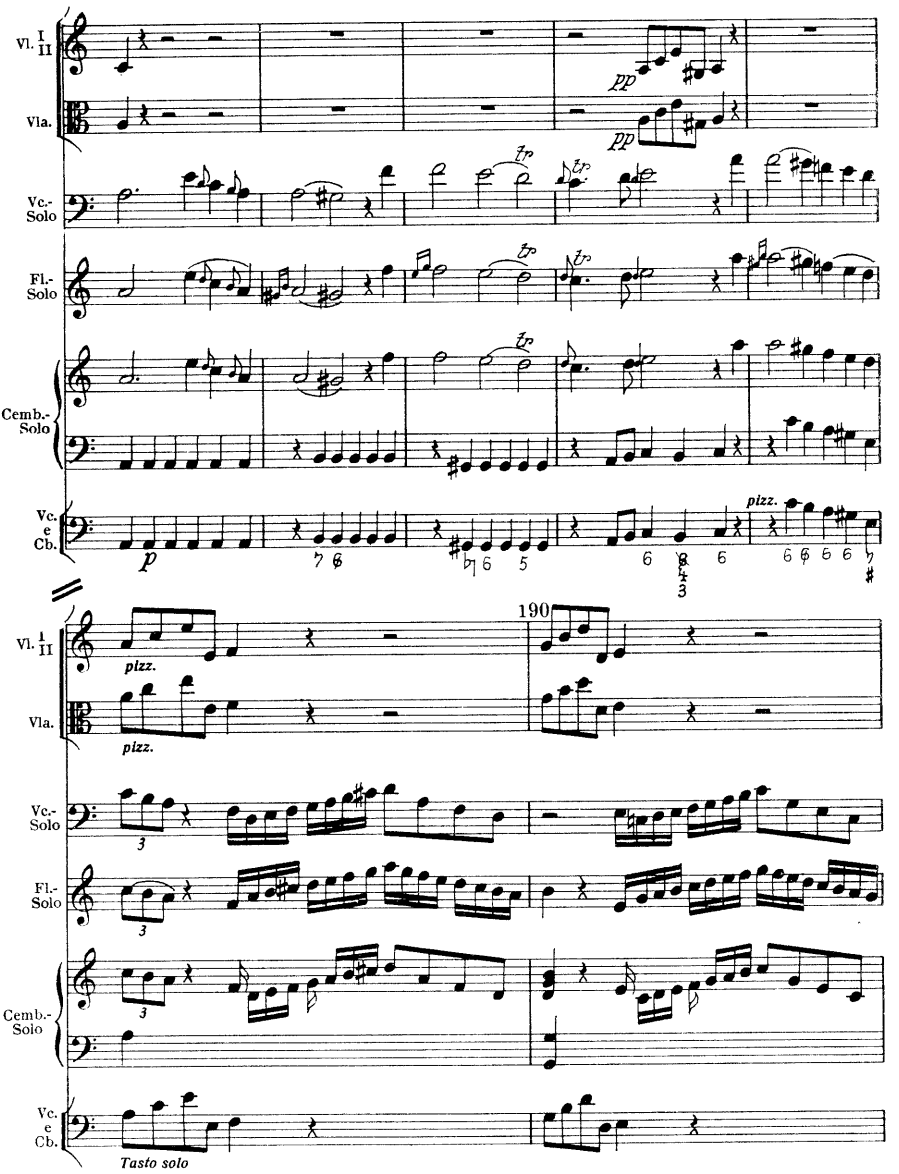

Tutti
160
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Solo

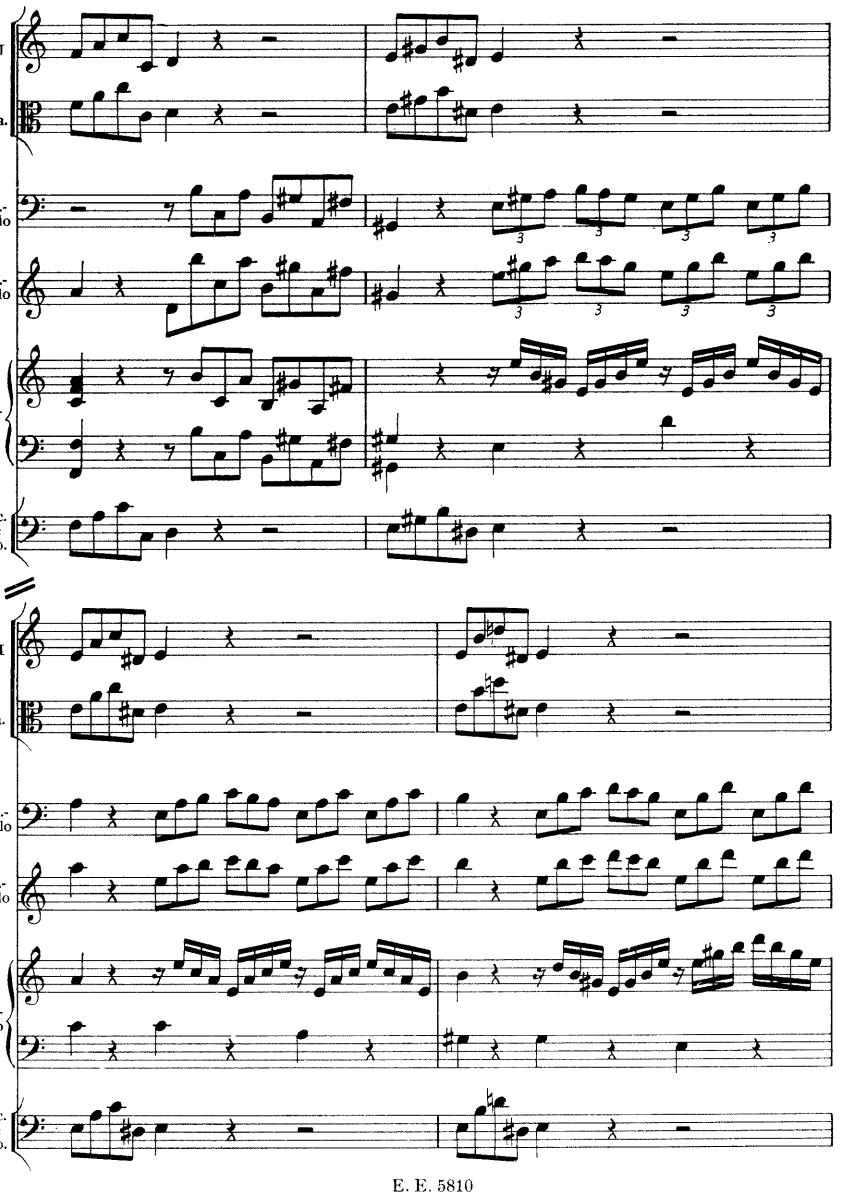

Tutti
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Solo

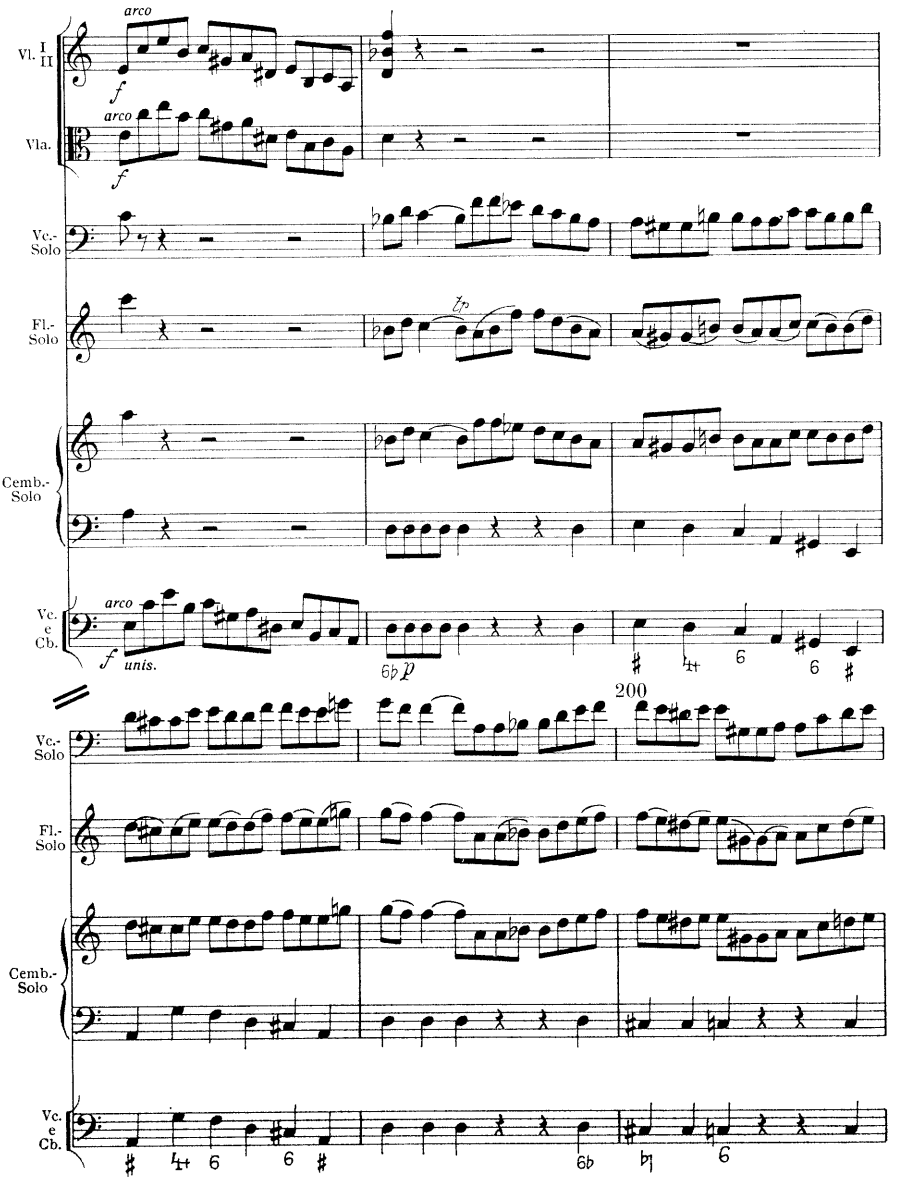

170
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
unis.
Tutti
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
unis.

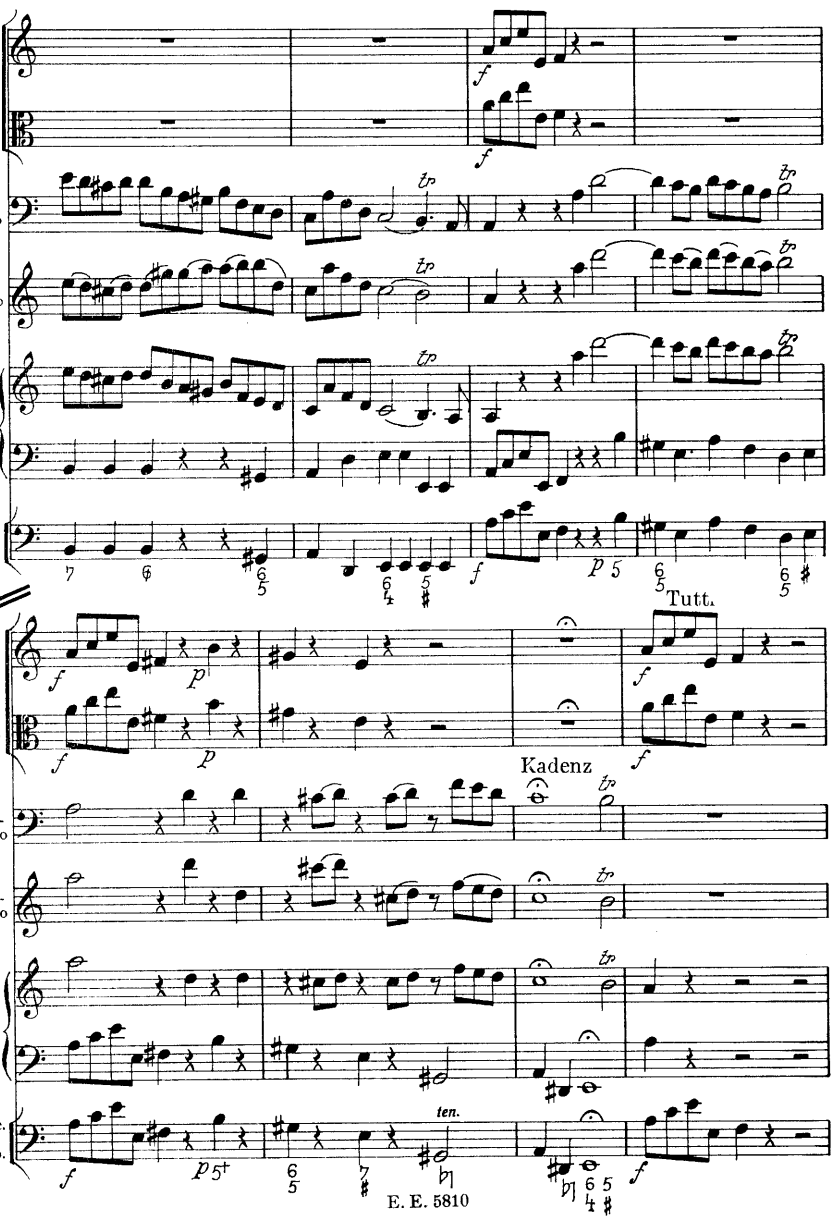

Solo
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
p
fp
tp

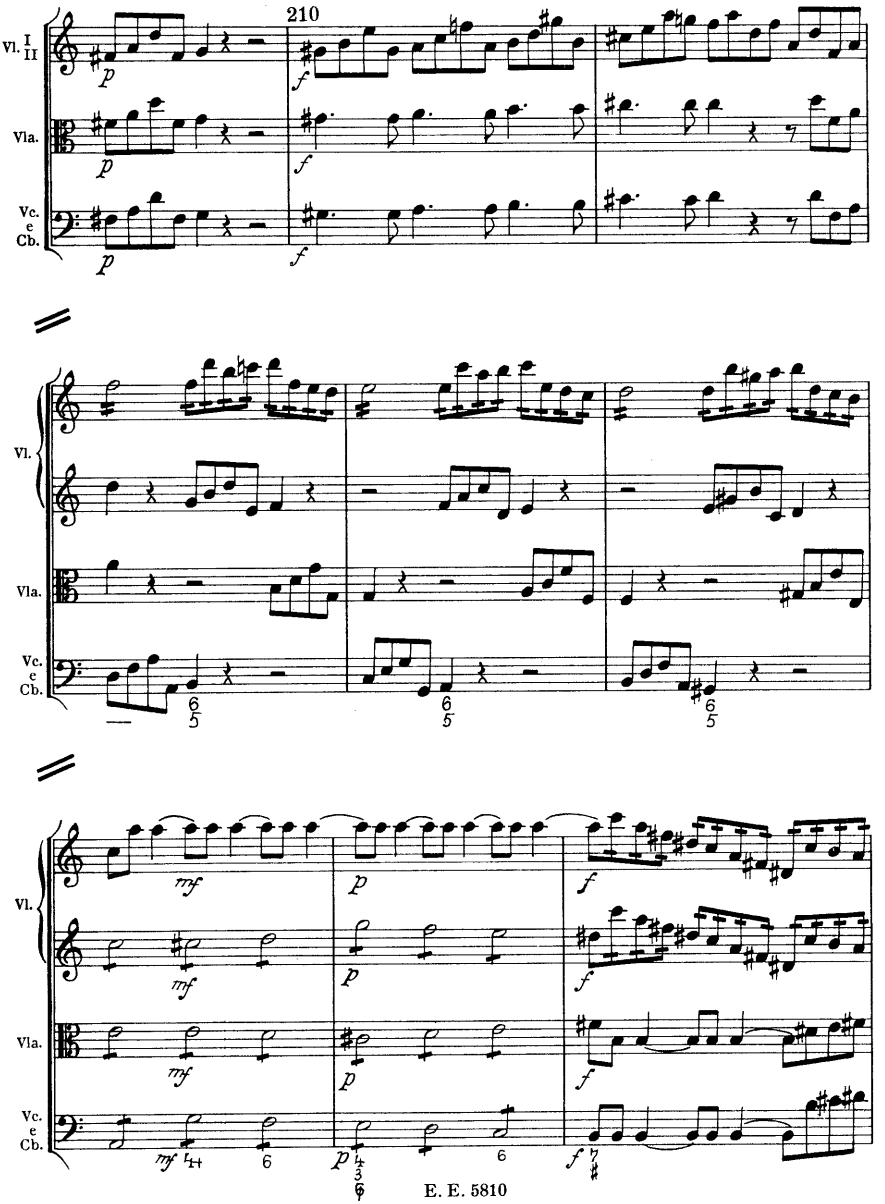

Tutti
180
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
f
f
f unis.
tr
tr

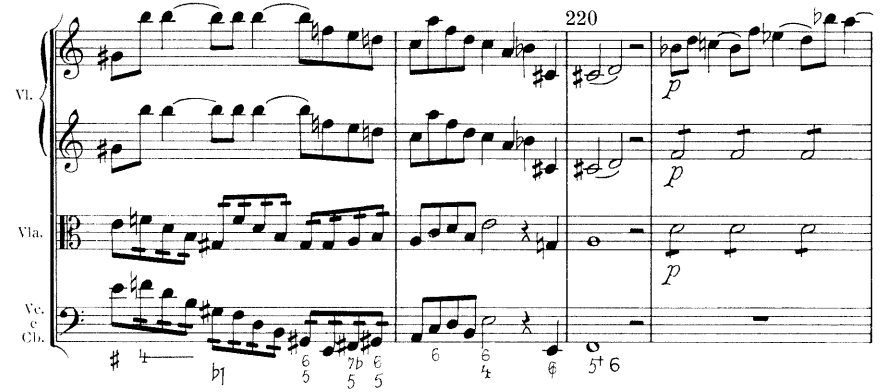

Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
pp
pp
tr
p
pizz.
190
pizz.
pizz.
3
3
3
Tasto solo

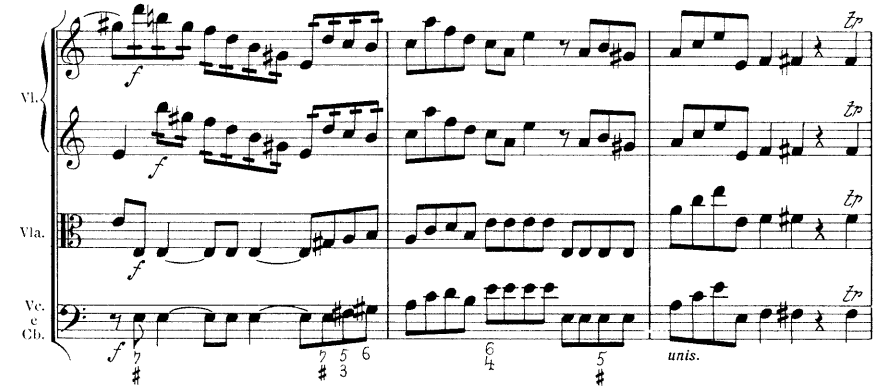

Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

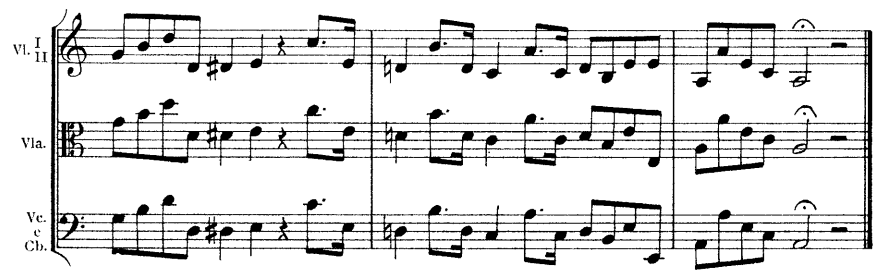

Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
arco
f
unis.
6♭ p
200


Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Tutti.
Kadenz
ten.

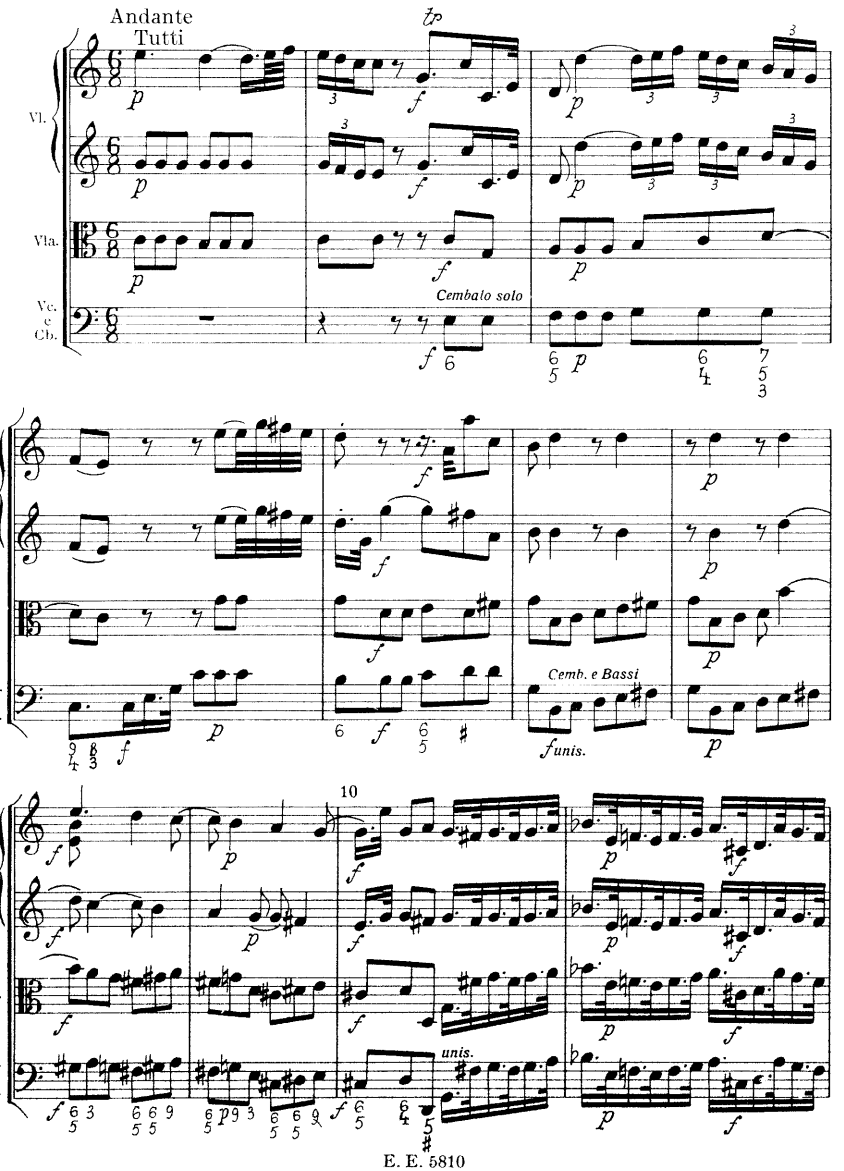

210
Vl. I II
Vla.
Vc. e Cb.
p
f
Vl.
Vla.
Vc. e Cb.
mf
p
f

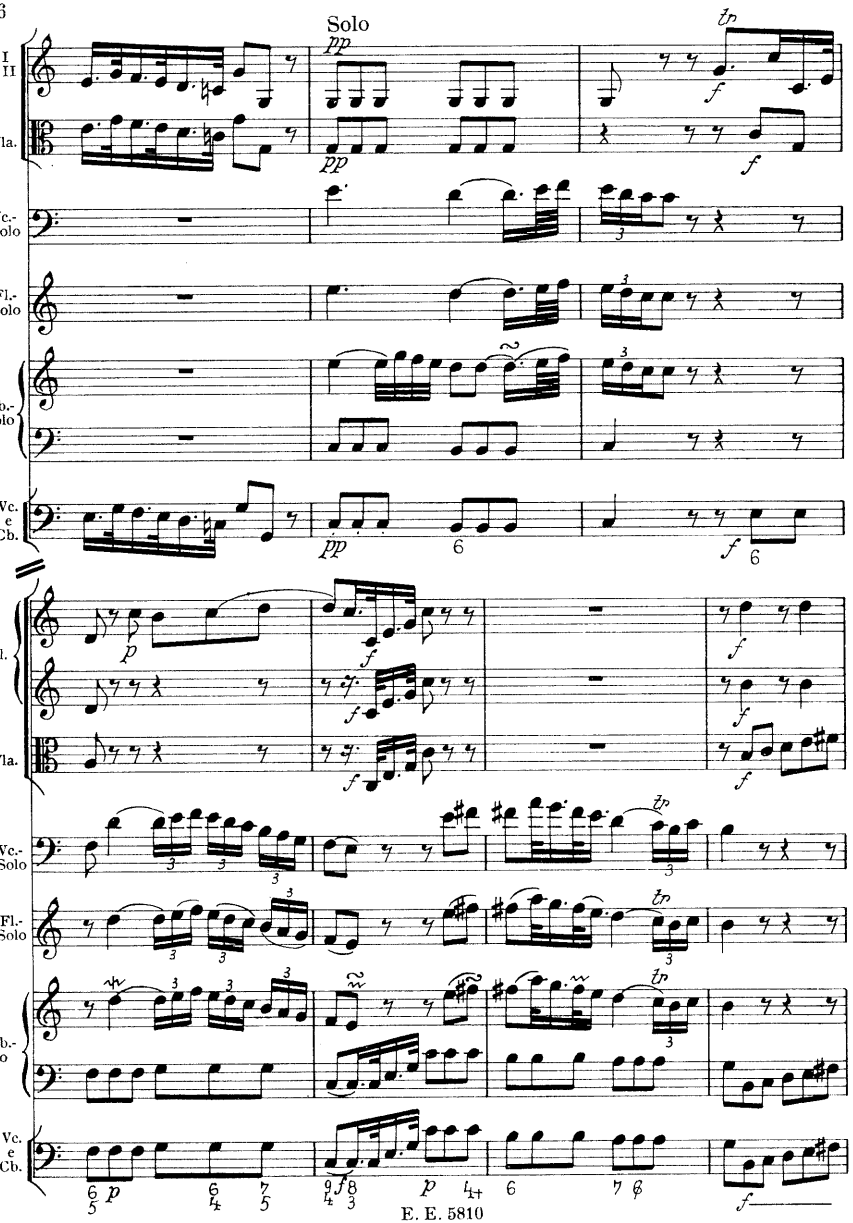

220
Vl.
Vla.
Vc. c Cb.
p
p
p

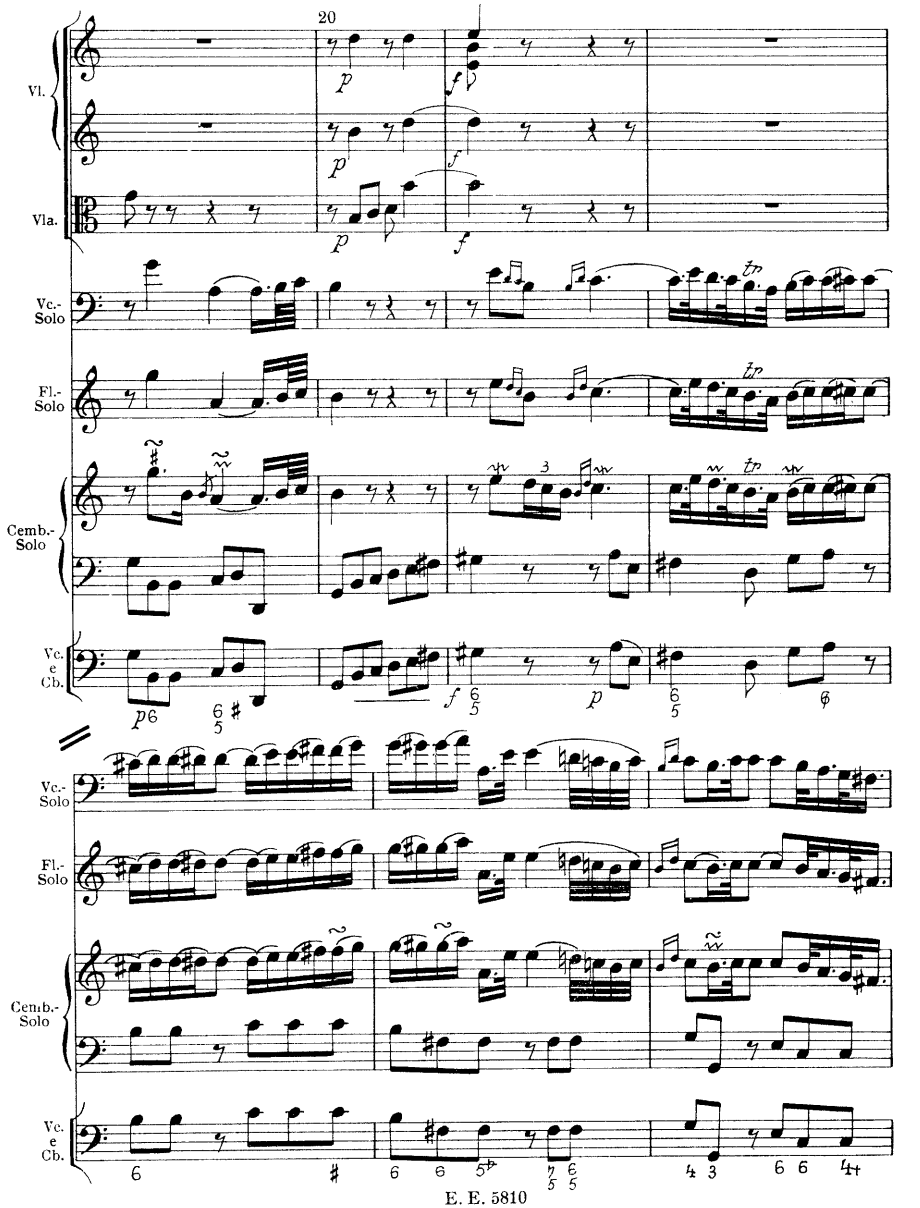

Vl.
Vla.
Vc. c Cb.
f
f
f
tp
tp
tp
unis.

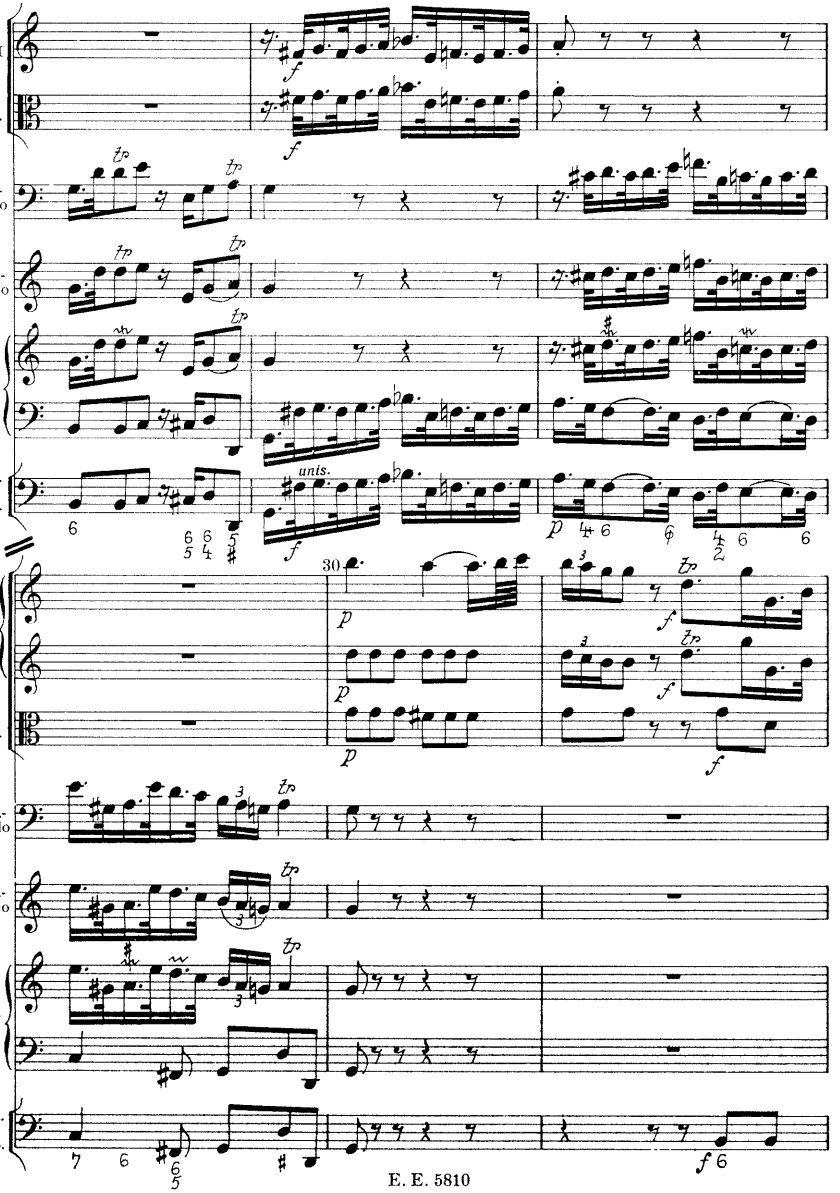

Vl. I II
Vla.
Vc. c Cb.

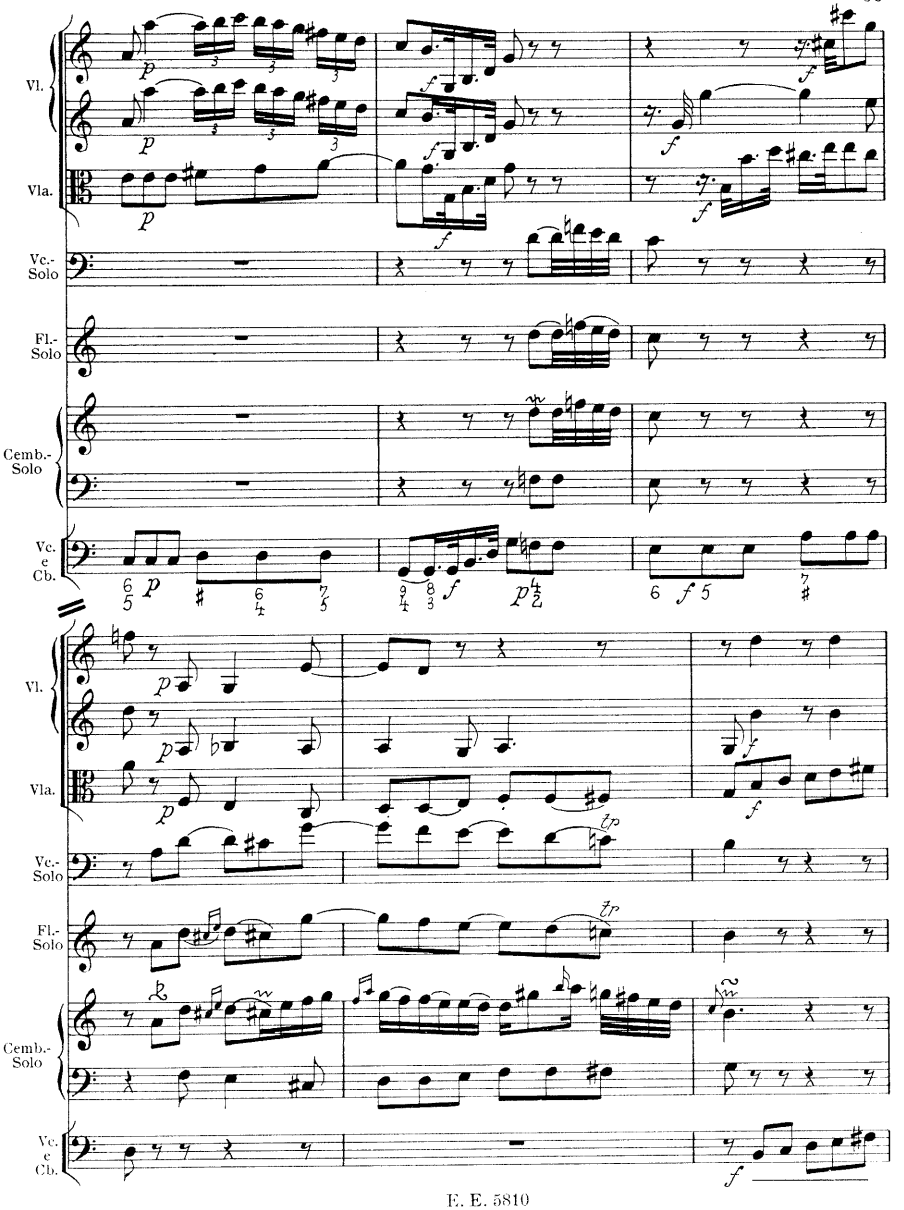
II

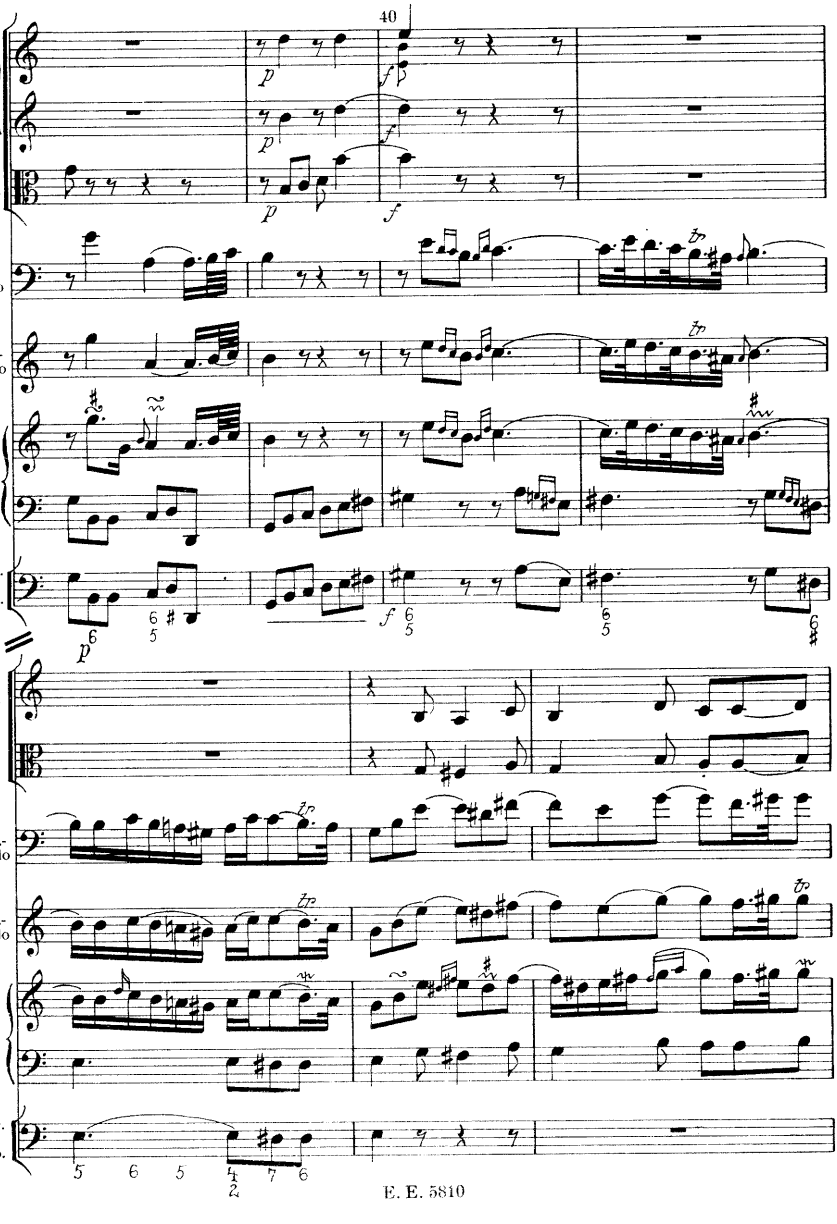

Andante
Tutti
Vl.
Vla.
Vc. e Cb.
Cembalo solo
Cemb. e Bassi
funis.
unis.
10

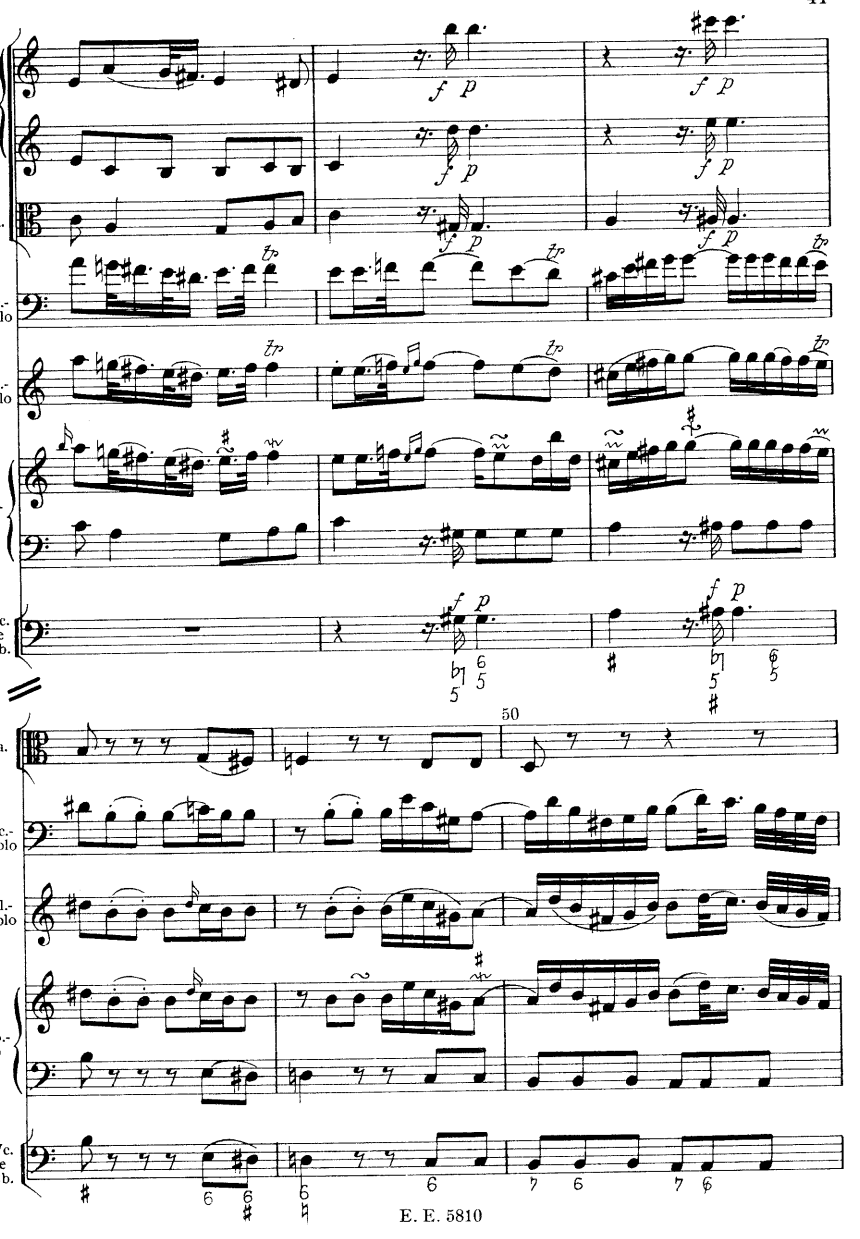

Solo
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

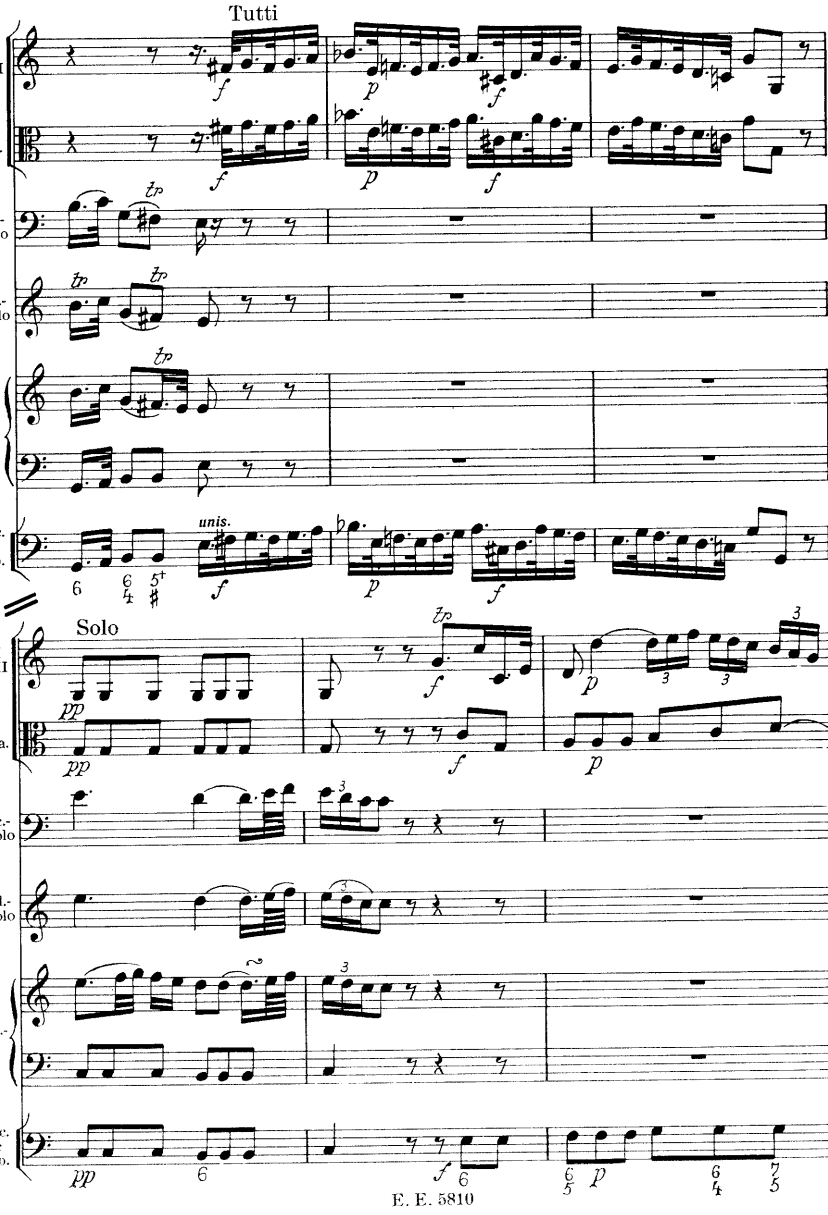

20
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

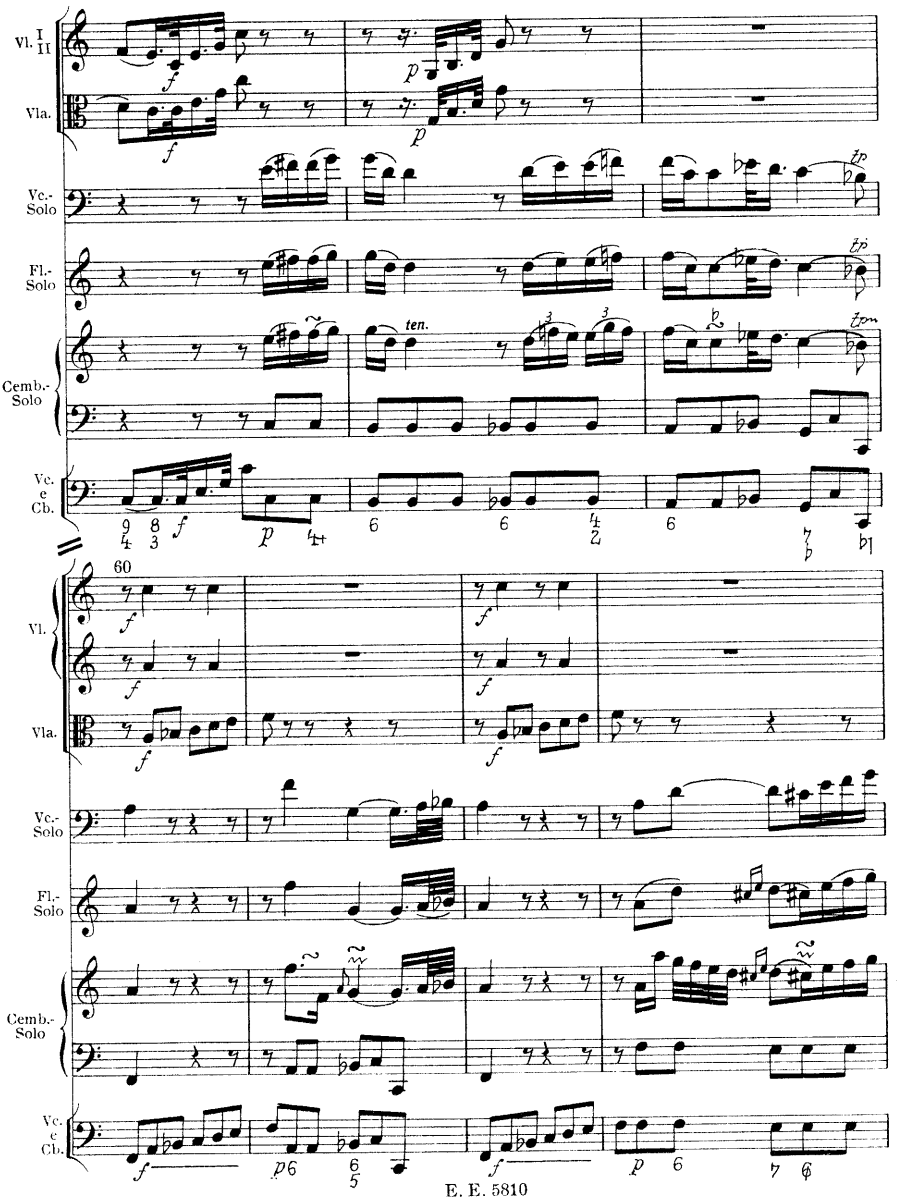

Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
unis.
30
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

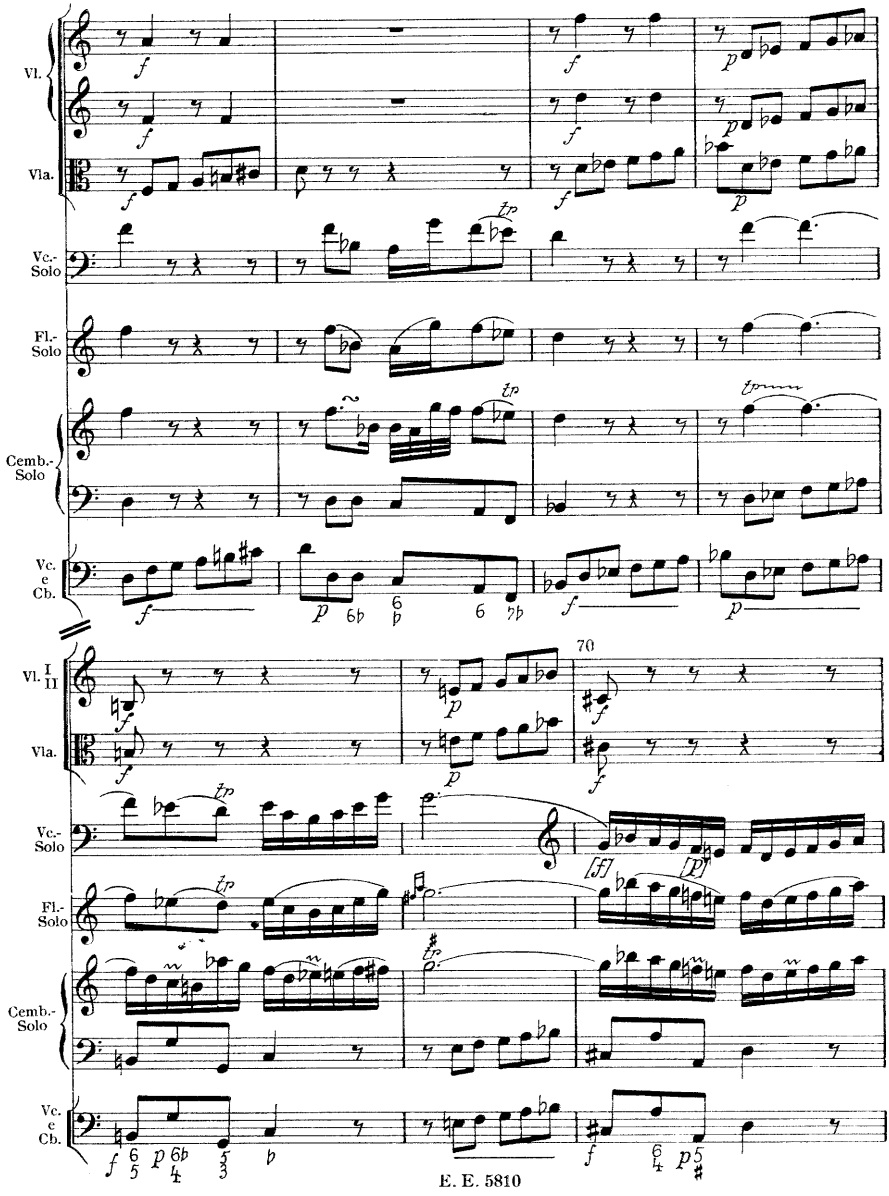

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

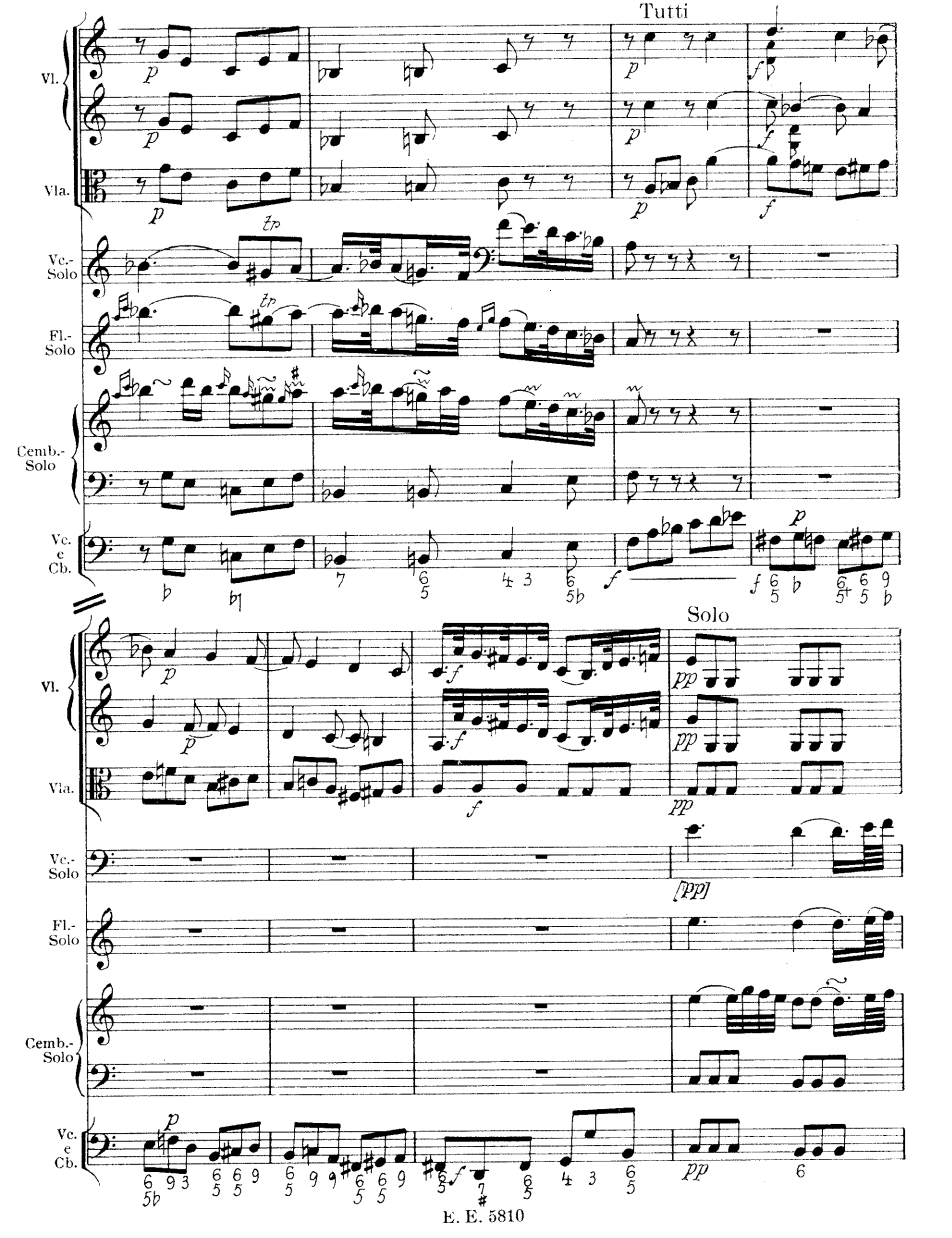

40
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

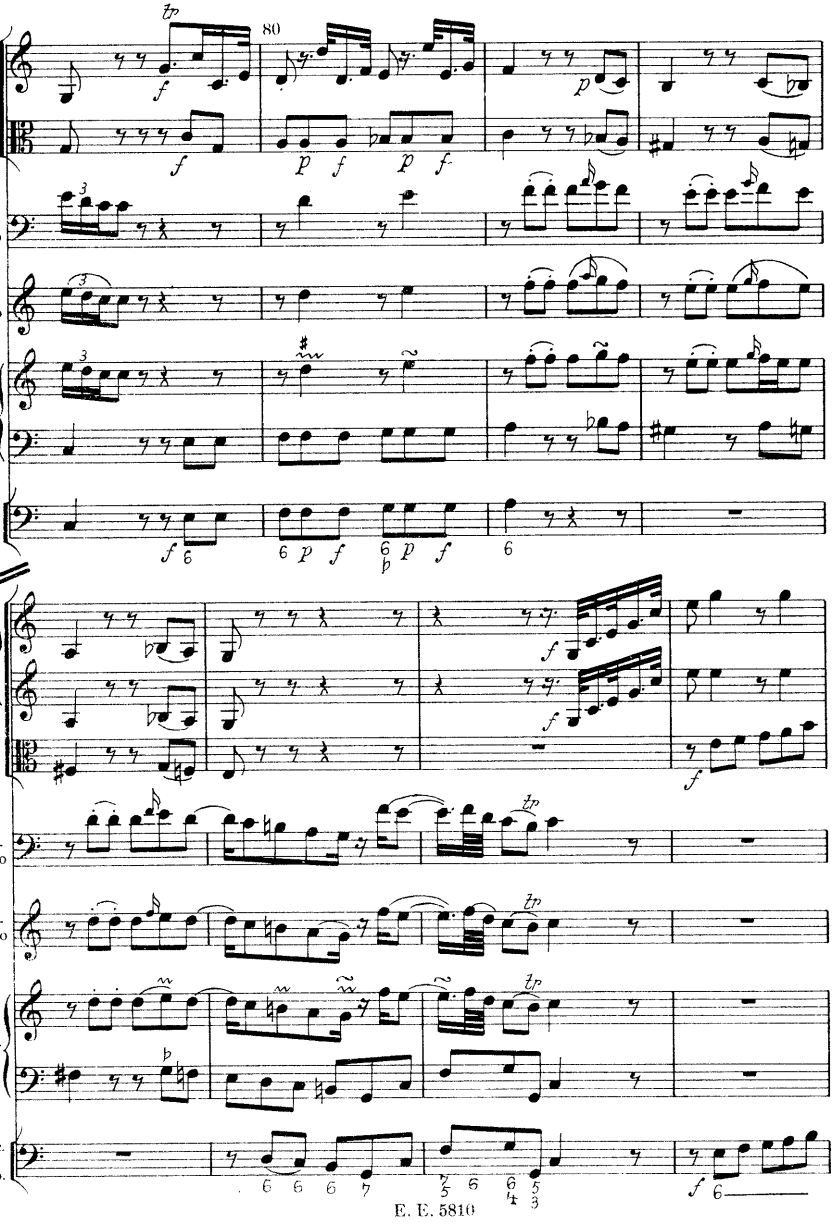

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
50

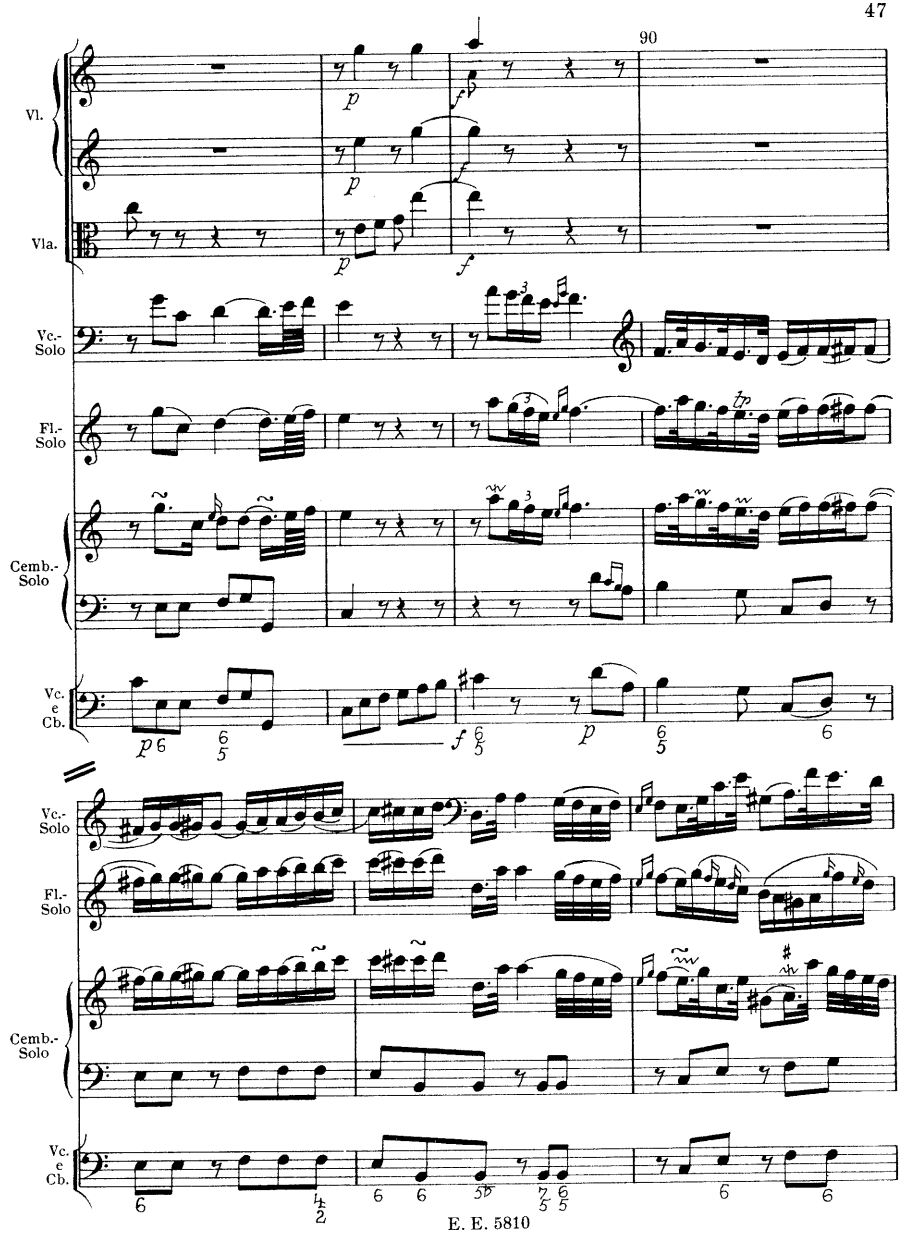

Tutti
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
unis.
Solo

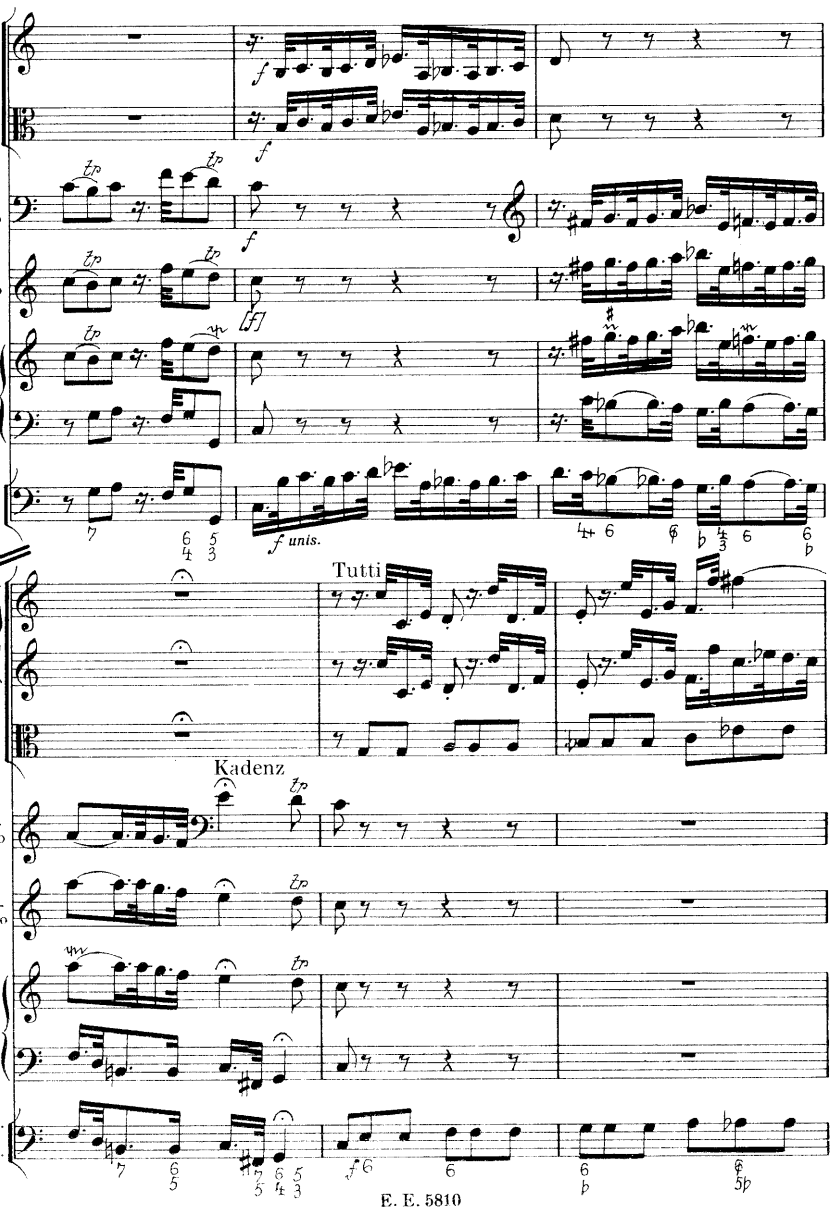

Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
ten.
60
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

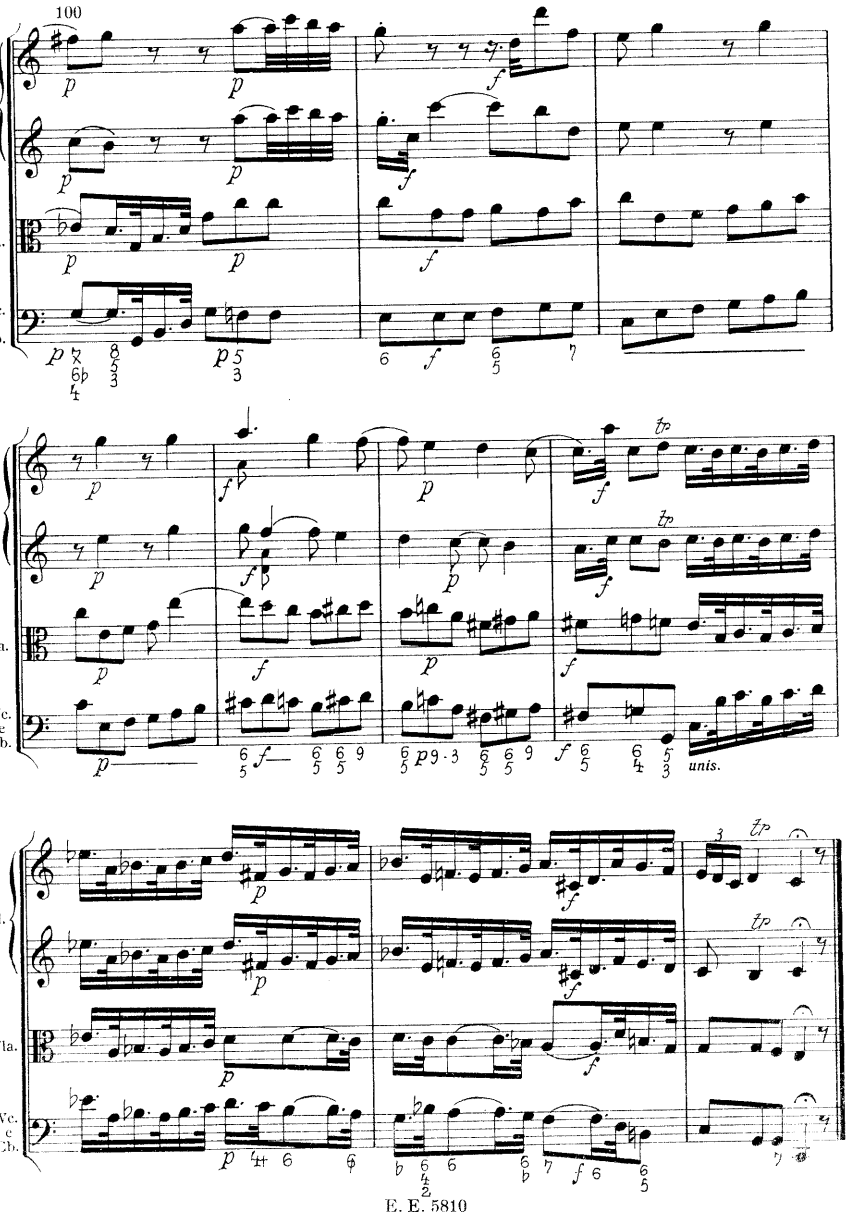

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
70
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.


Tutti
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Solo
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.


80
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.


90
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

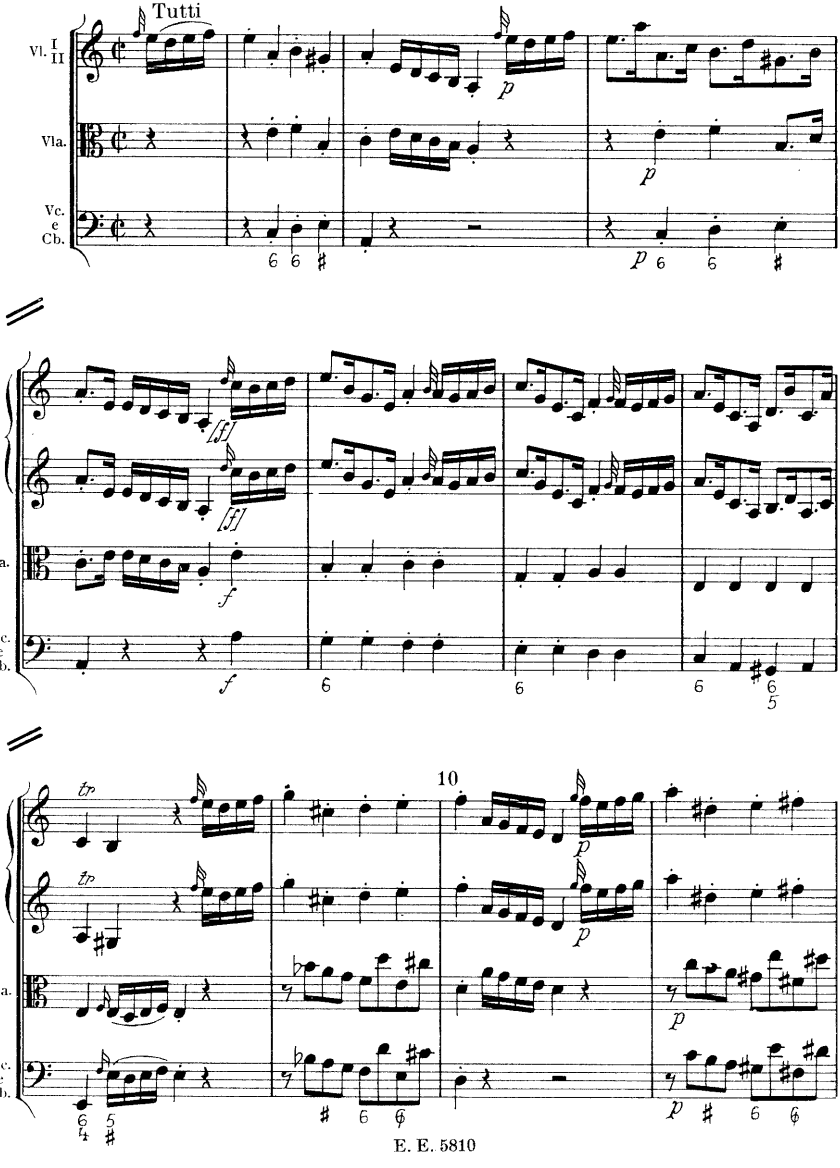

Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
f
[f]
f unis.
Tutti
Kadenz

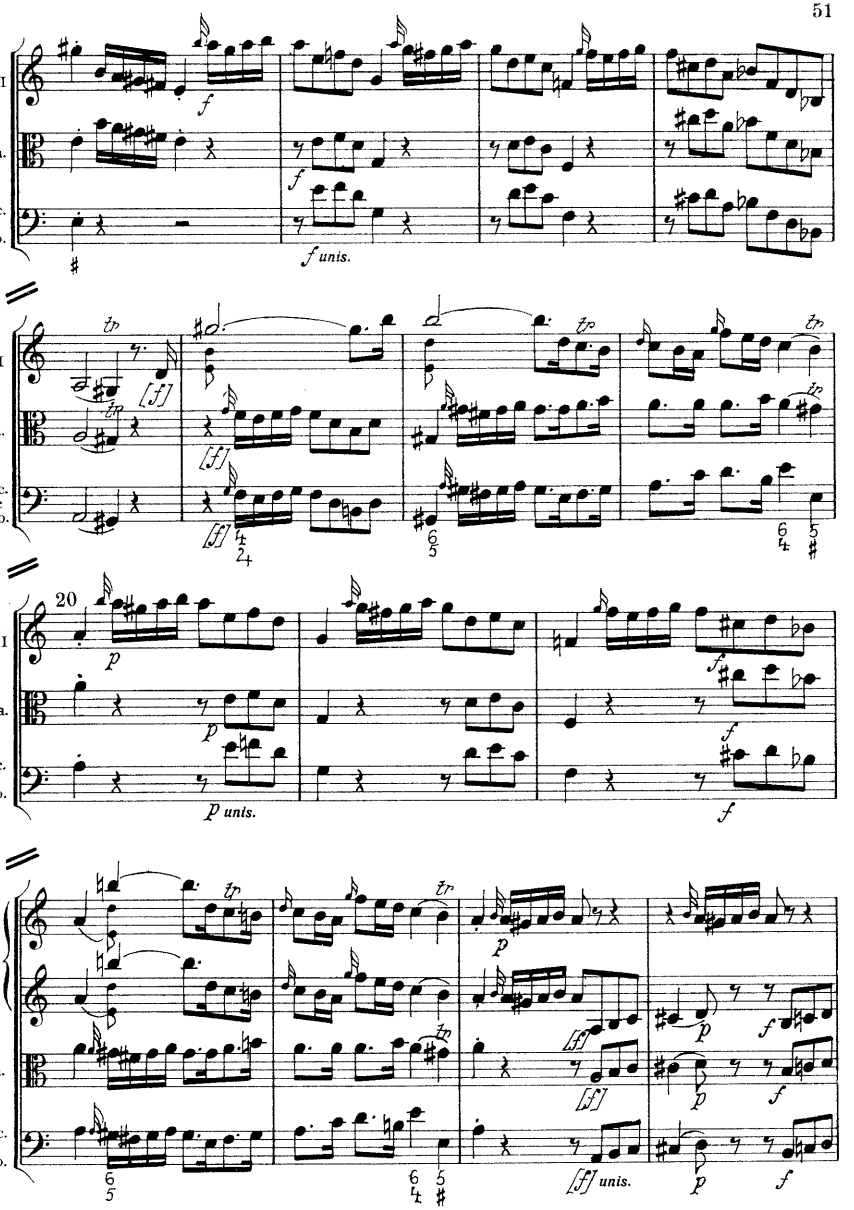

100
Vl.
Vla.
Vc.
e
Cb.
unis.

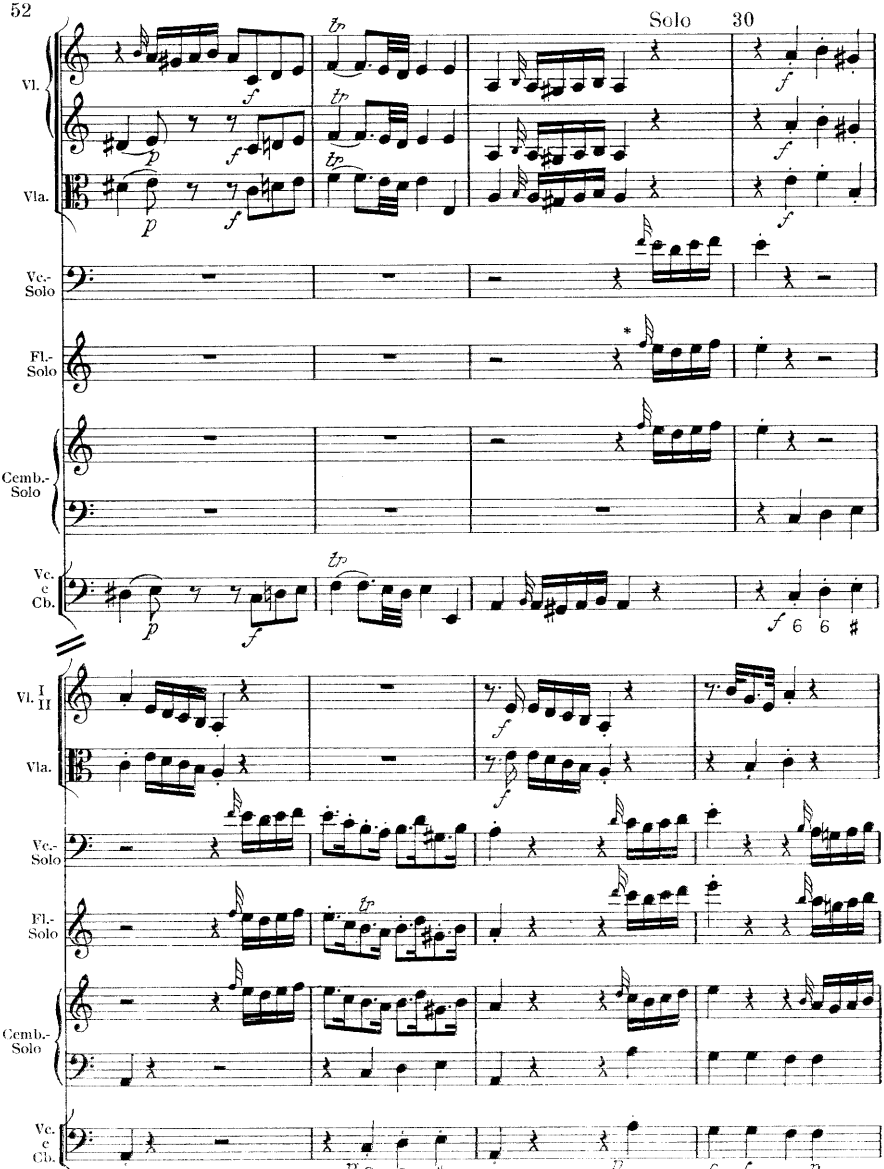
III

Allegro assai

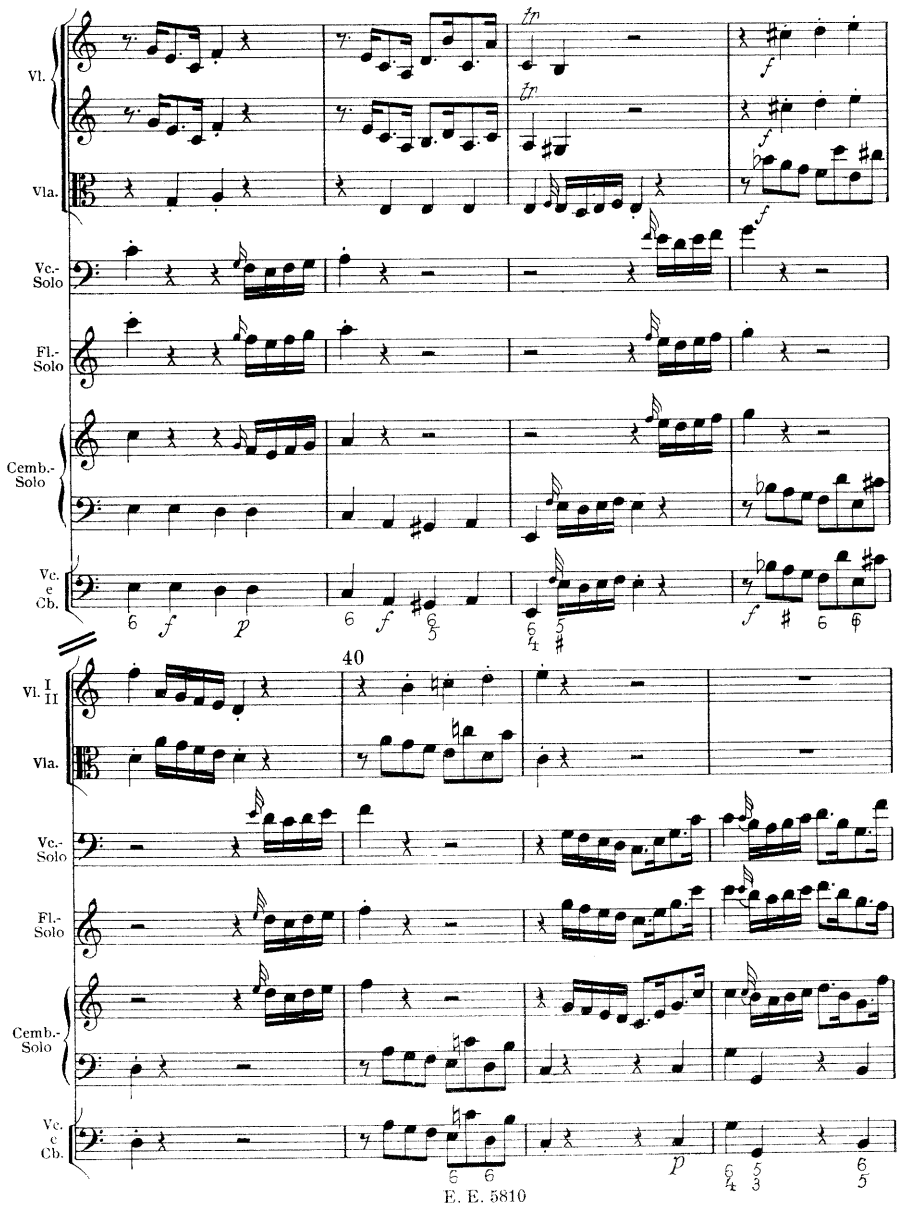
Tutti

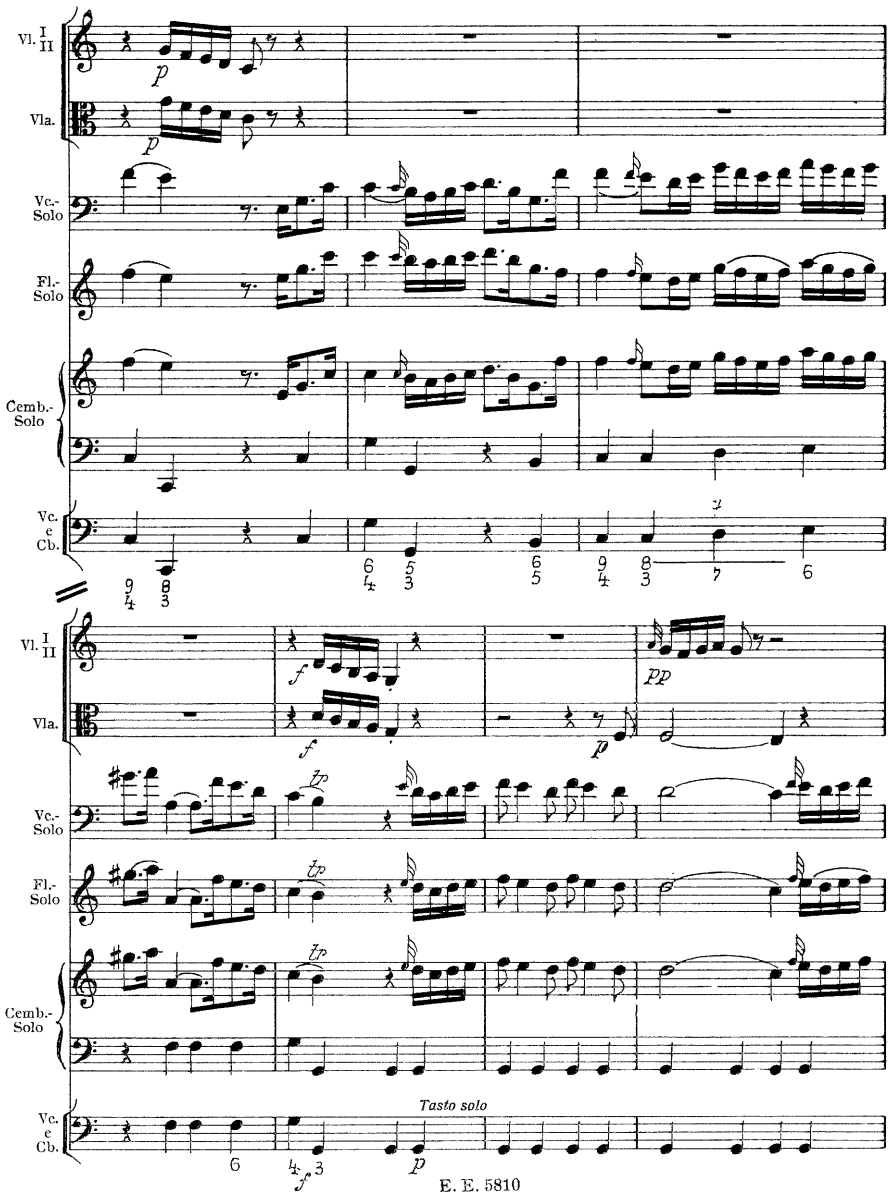


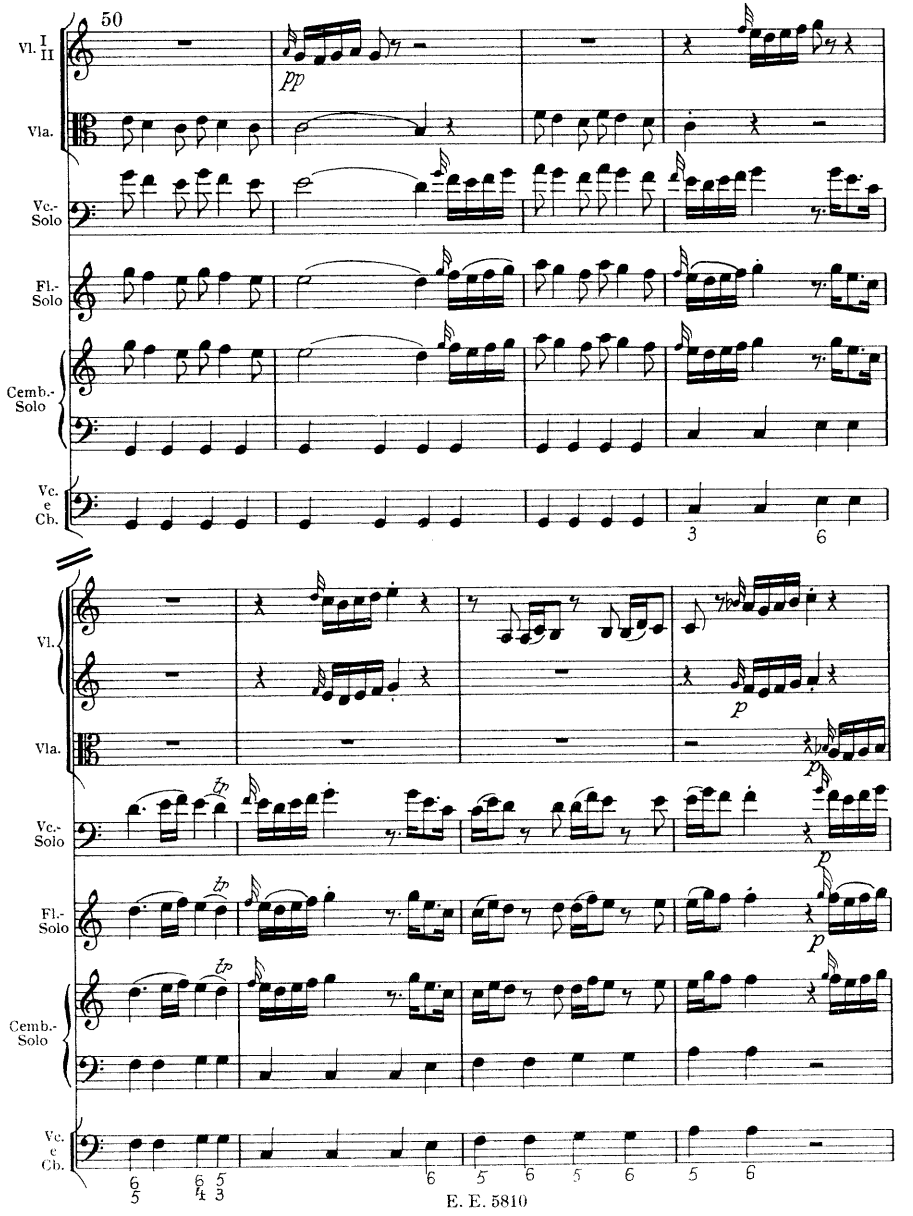

Vl. I II
Vla.
Vc. e Cb.
f unis.
[f]
[ff]
20
p
p unis.
Vl.
[ff] unis.

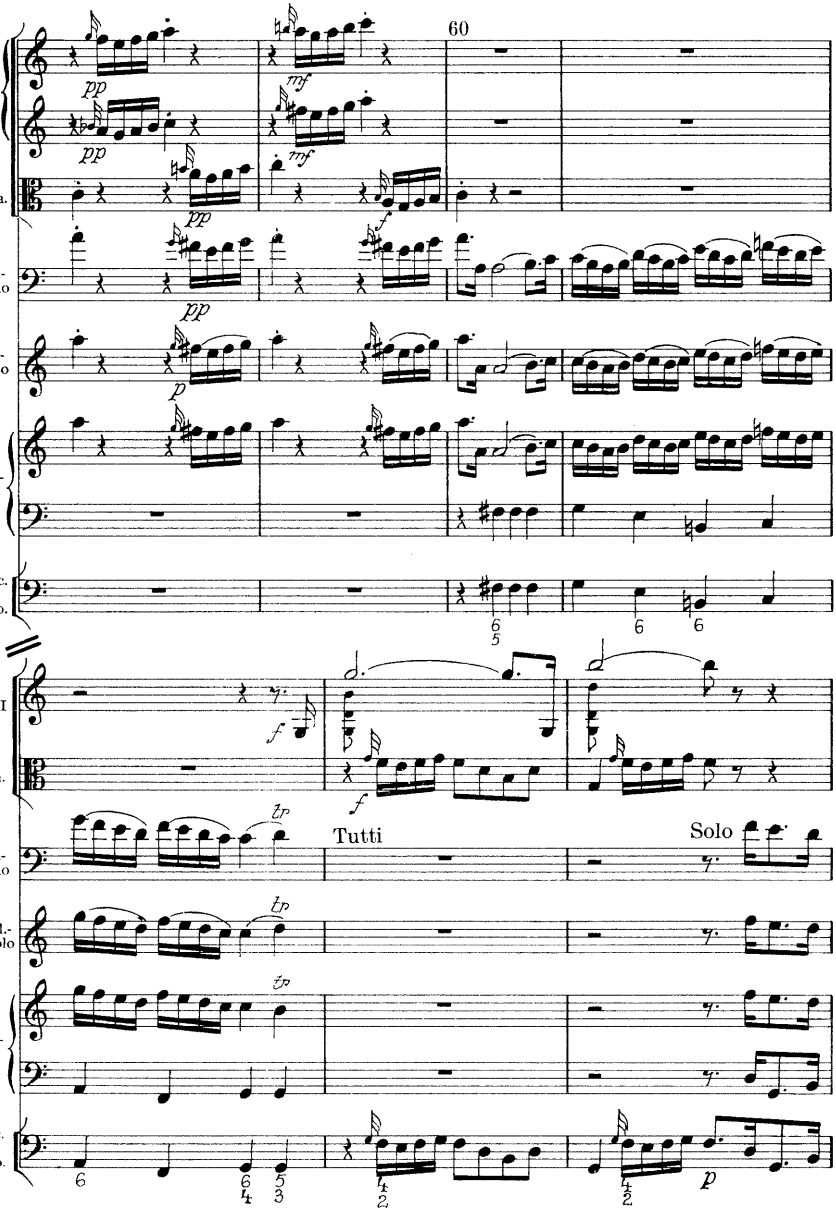


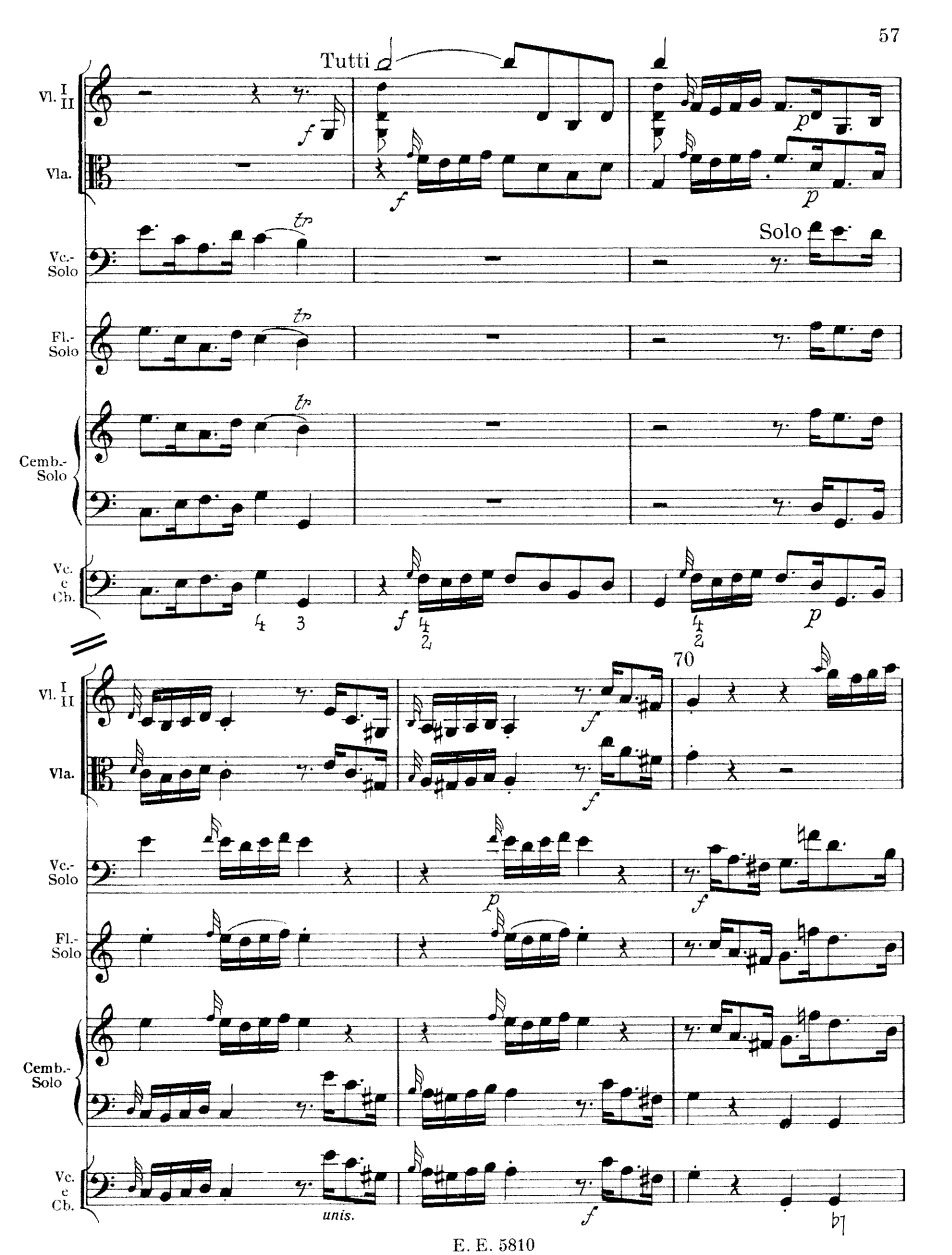
* *Mitunter gar nicht, mitunter über den ersten drei oder letzten drei Noten gebunden, doch soll offenbar das letzte Viertel ganz gebunden werden, was zuweilen sogar erkenntlich ist. Der Handschrift folge ich darin, daß ich die Bindung weglasse, wo sie dort fehlt.*

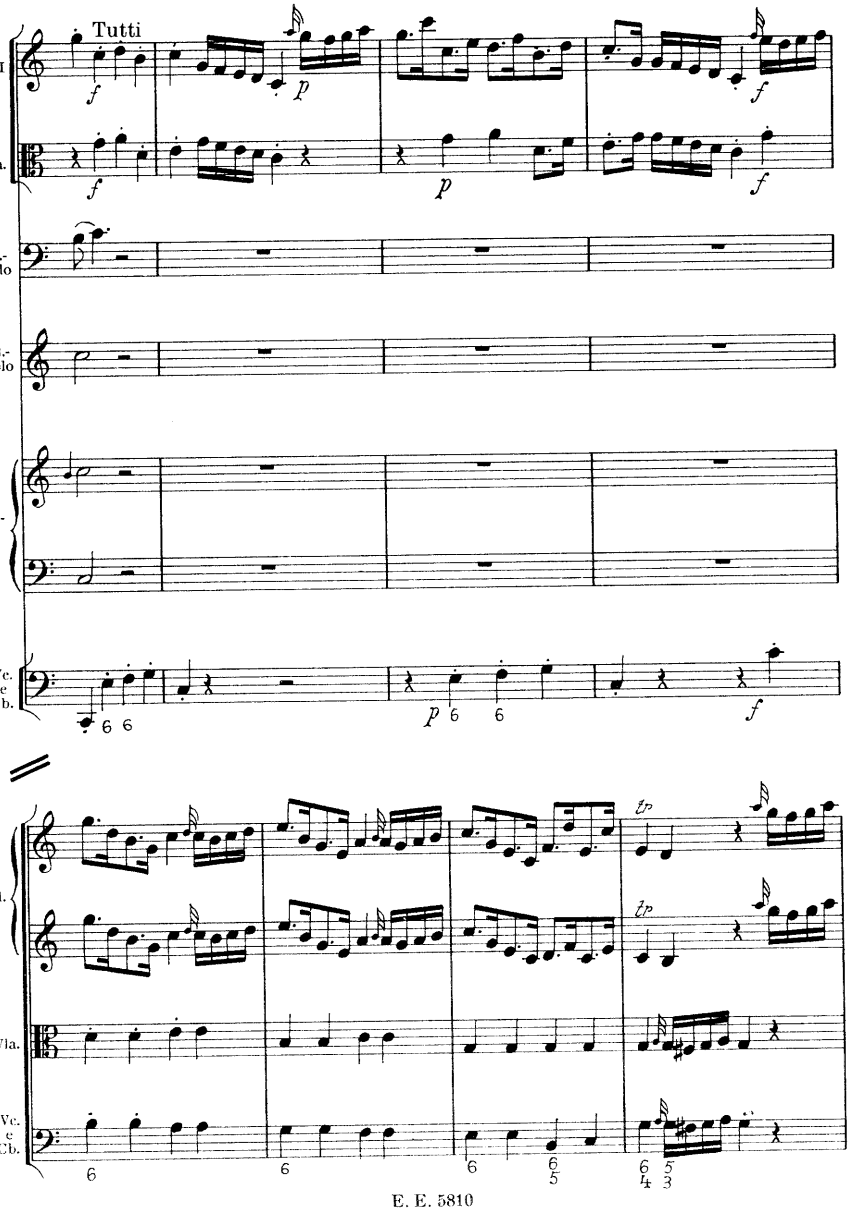

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
40
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

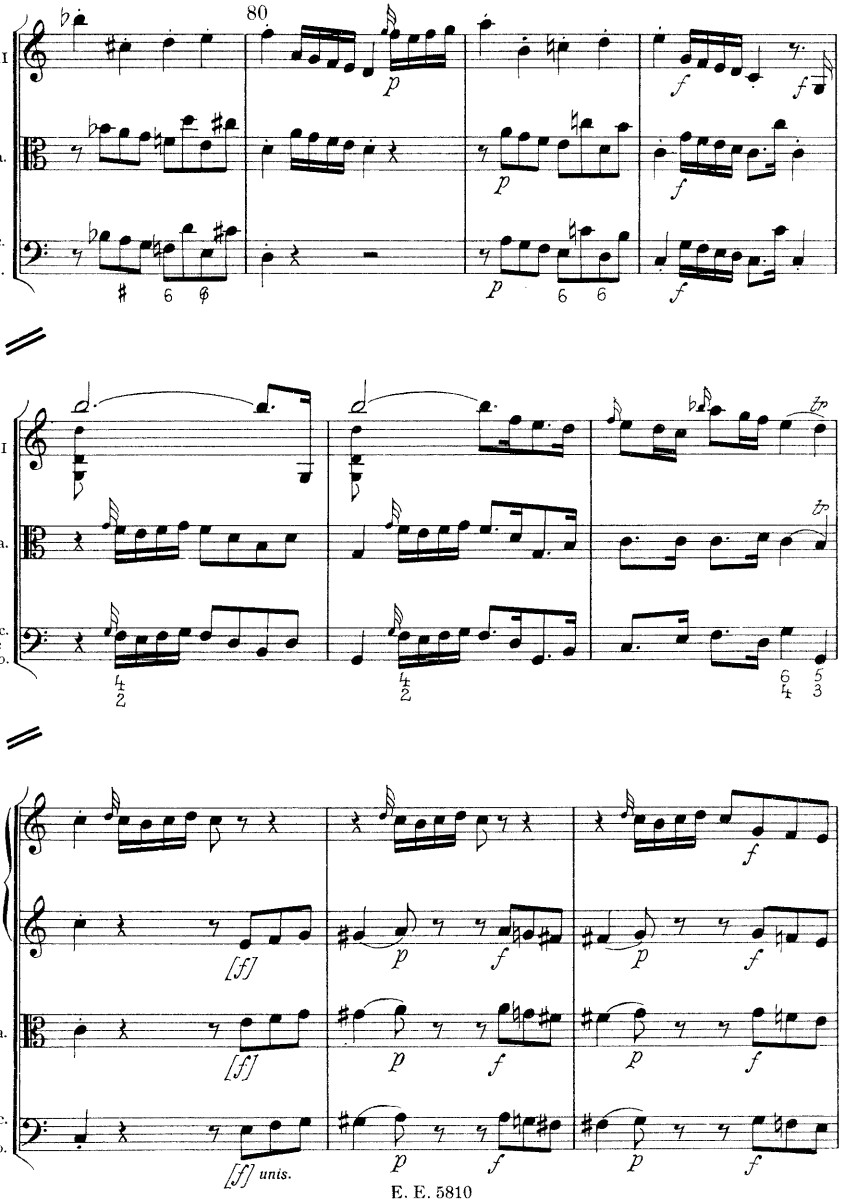

Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
p
f
pp
tp
Tasto solo

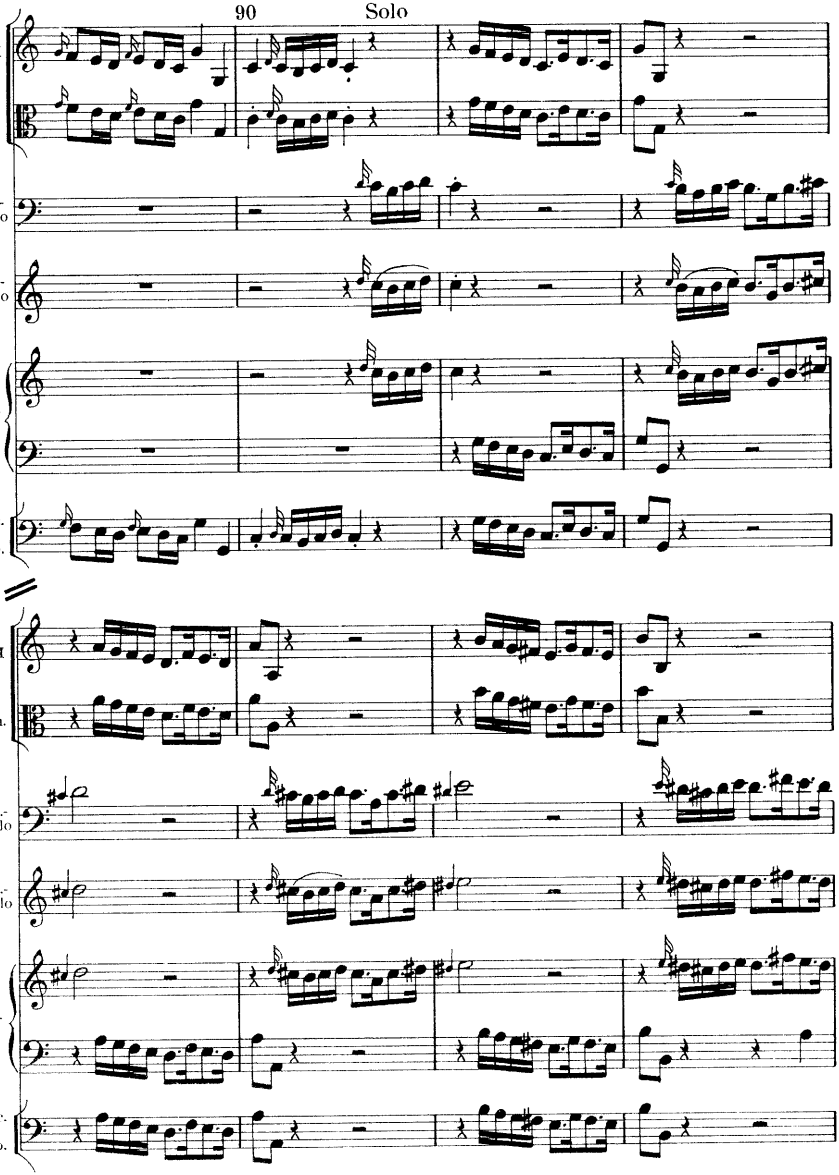

50
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
pp
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
p
tr

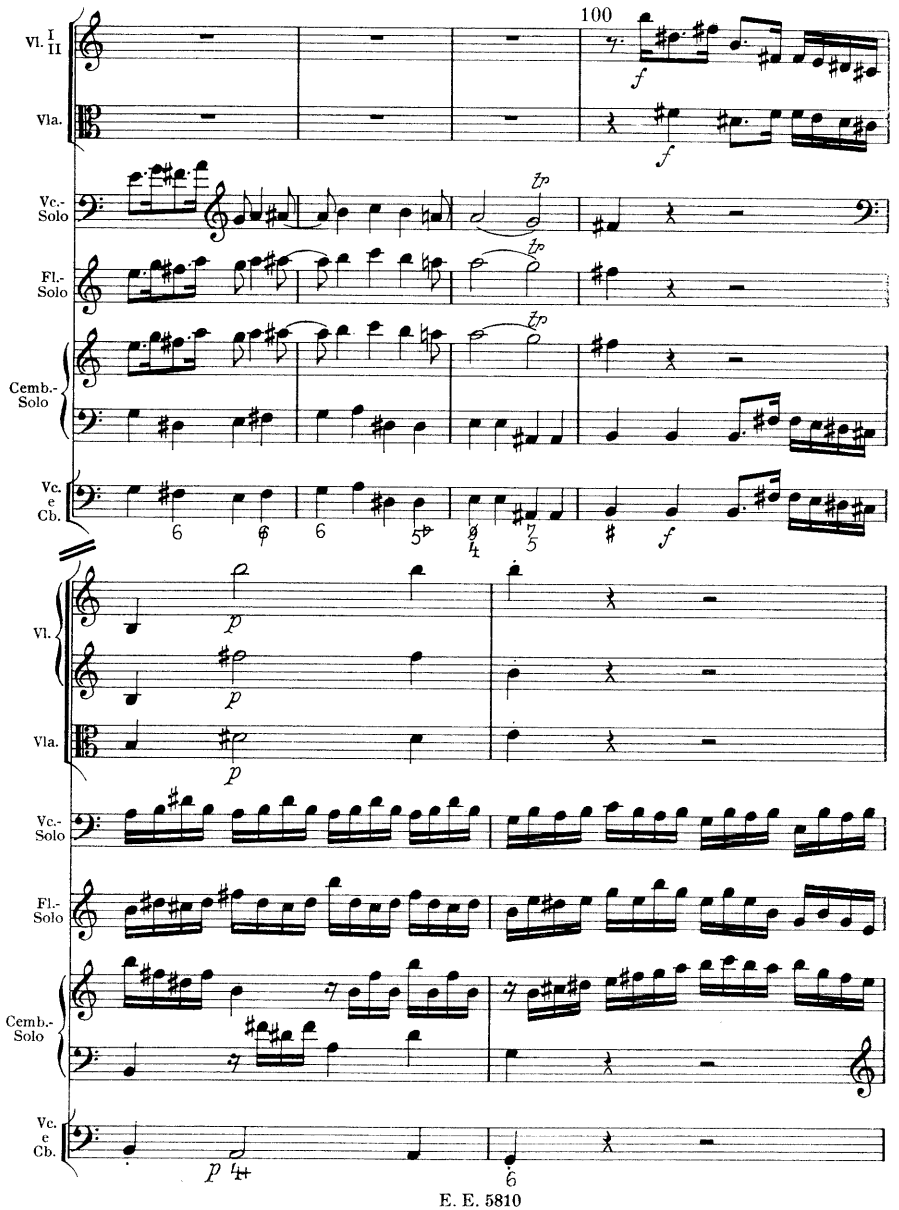

60
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl. I II
Vla.
Tutti
Solo
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

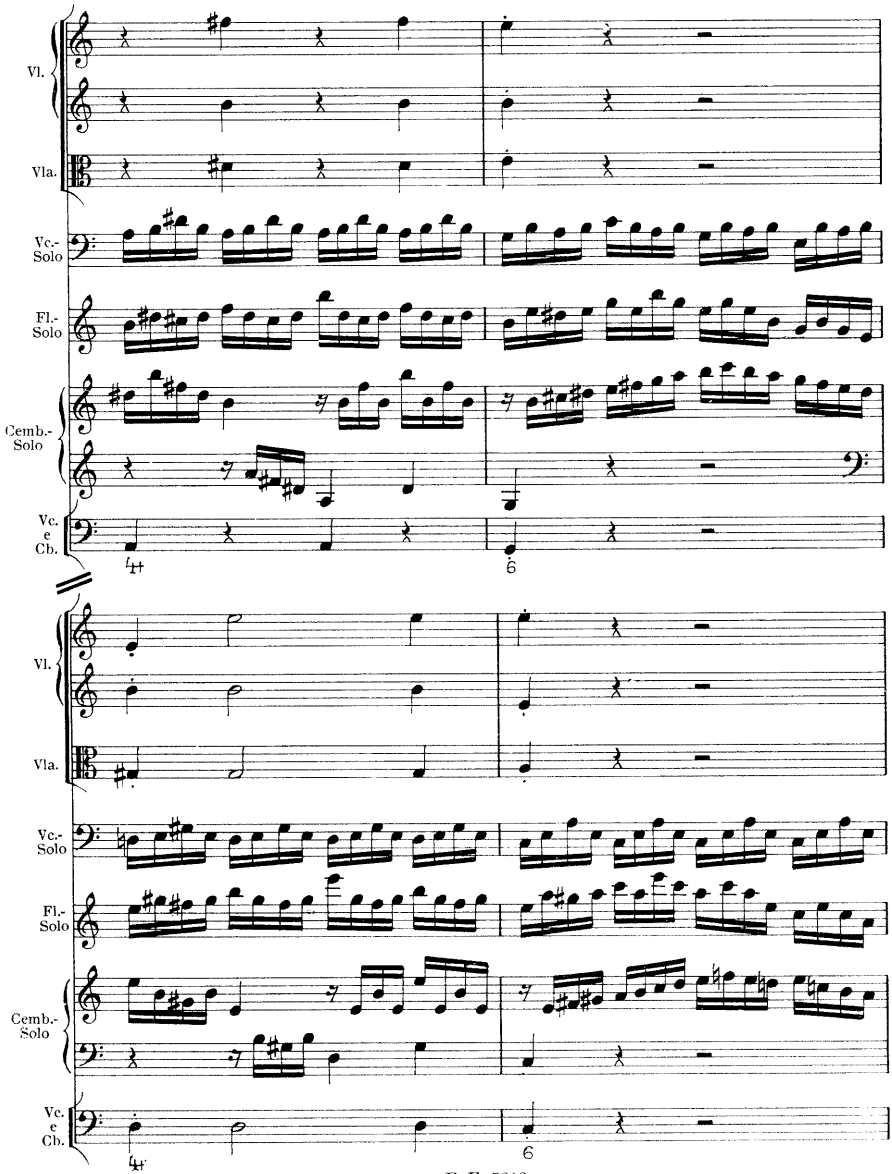

Tutti
Vl. I II
Vla.
Vc.-Solo
Solo
Fl.-Solo
Cemb.-Solo
Vc. c Cb.
70
unis.

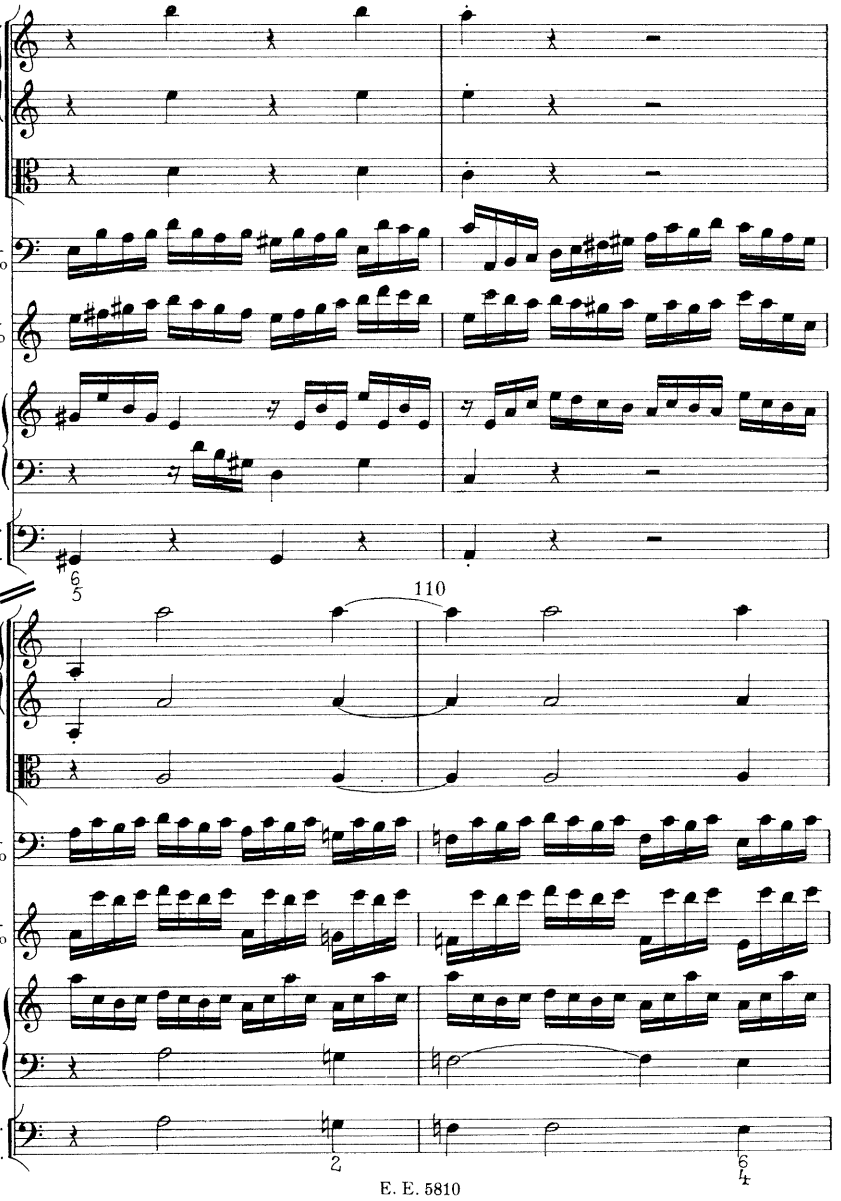

Tutti
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
Vla.
Vc. e Cb.

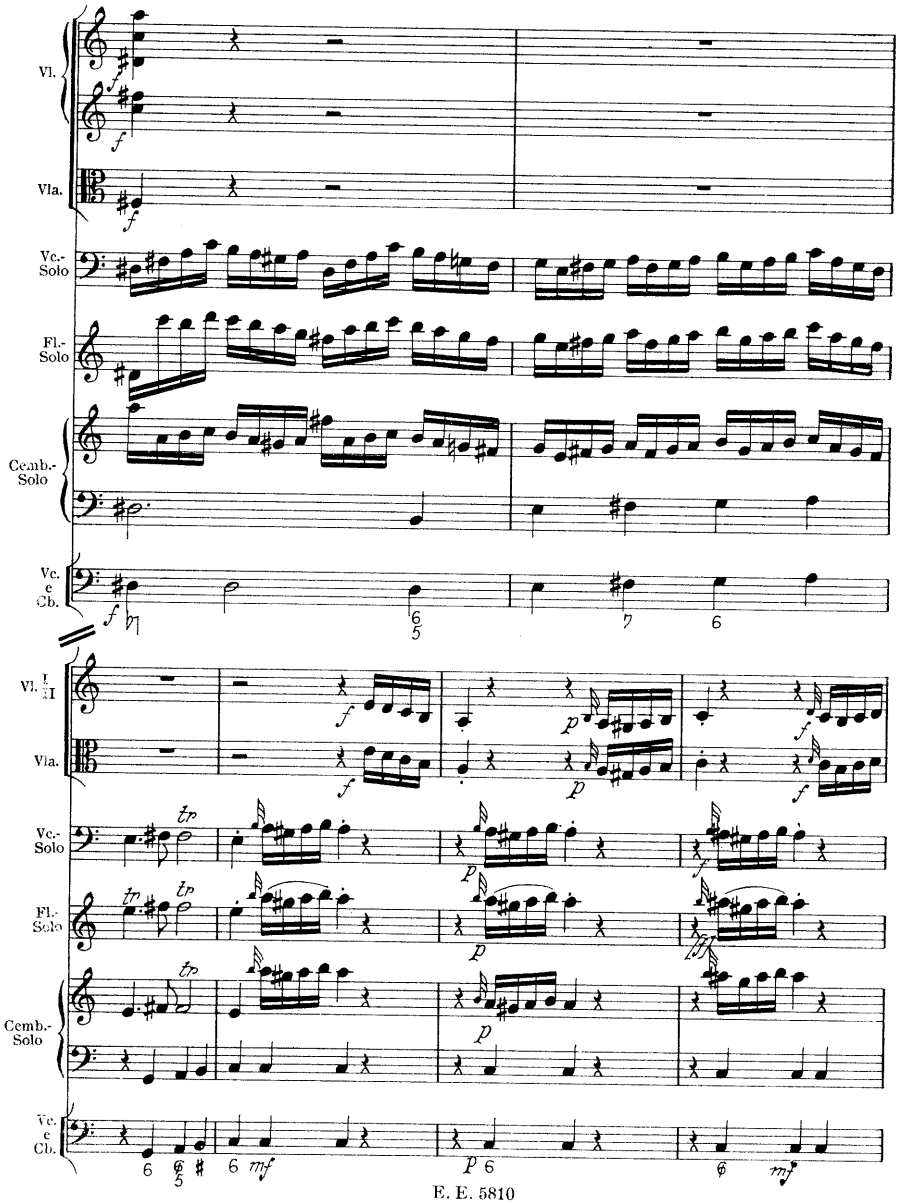

80
Vl. I II
Vla.
Vc. e Cb.
p
f
[f]
[f] unis.

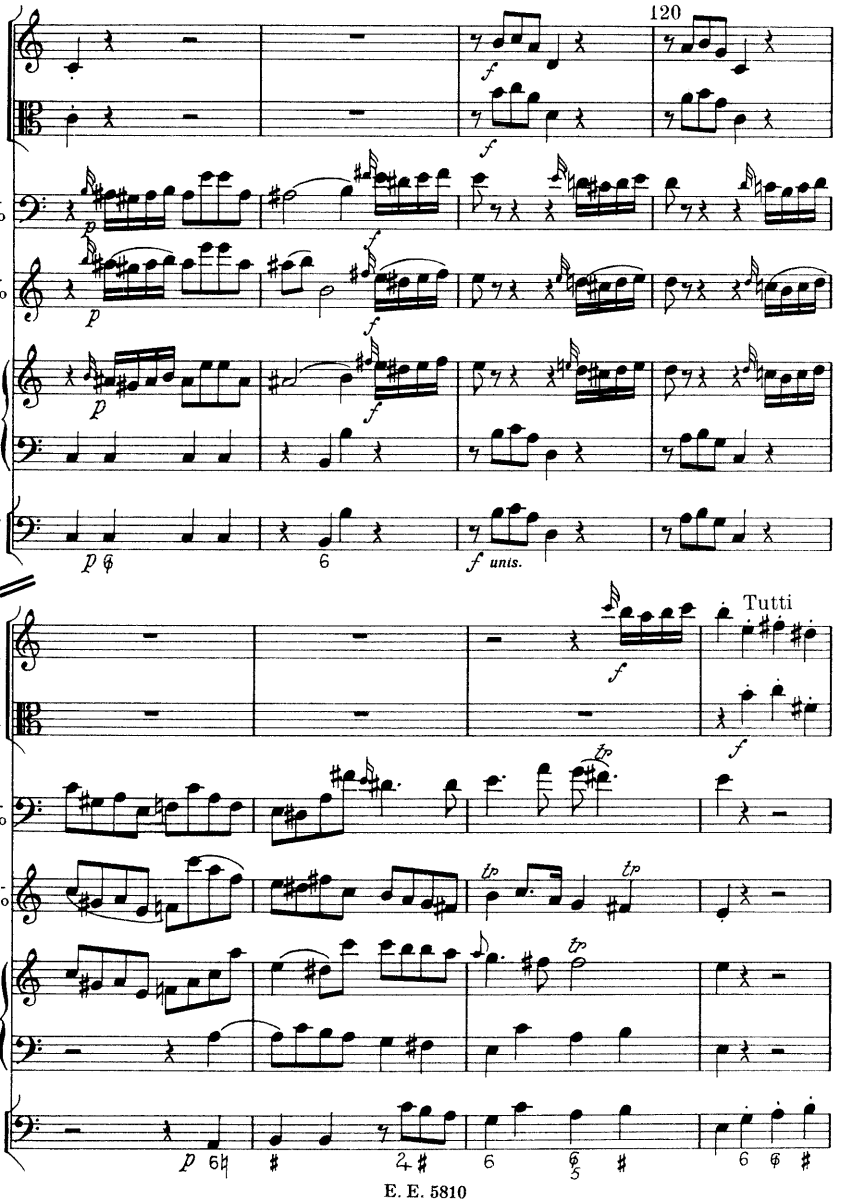

90
Solo
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

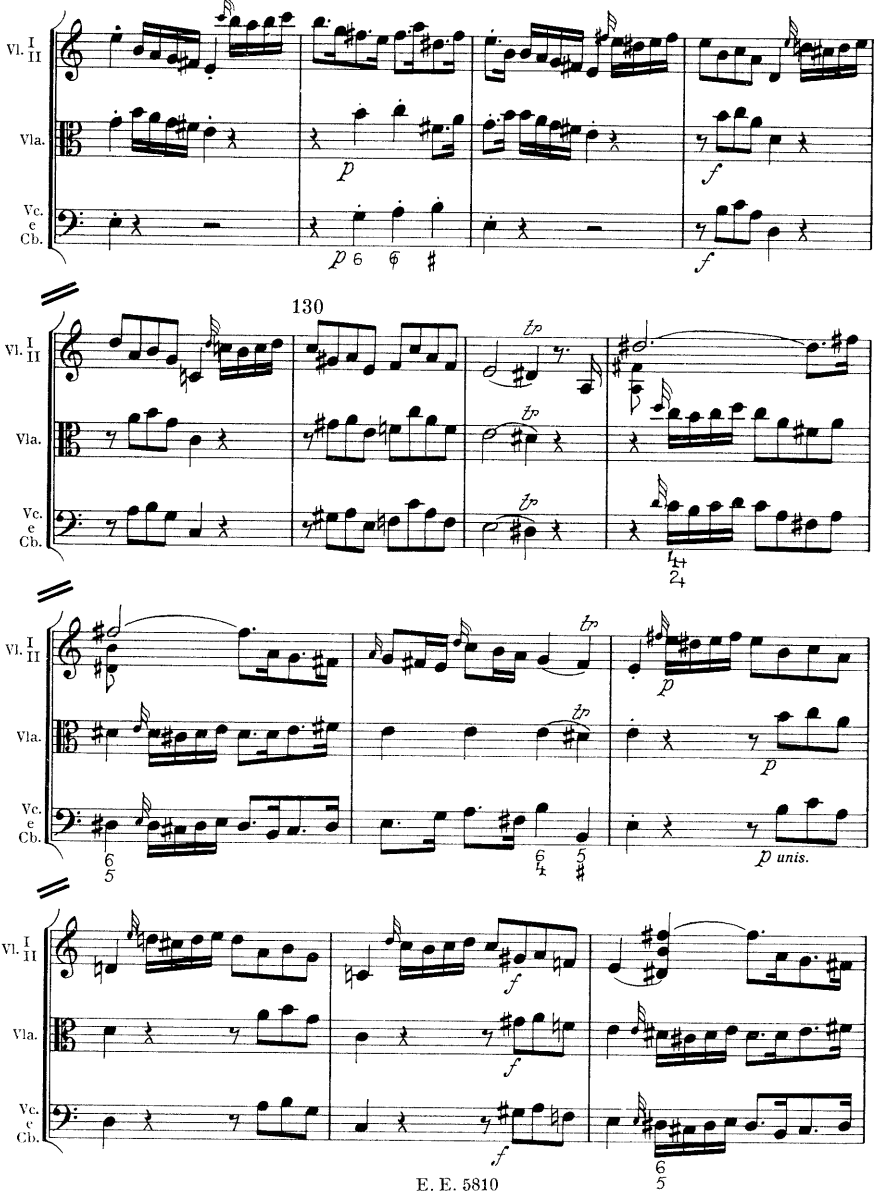

100
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

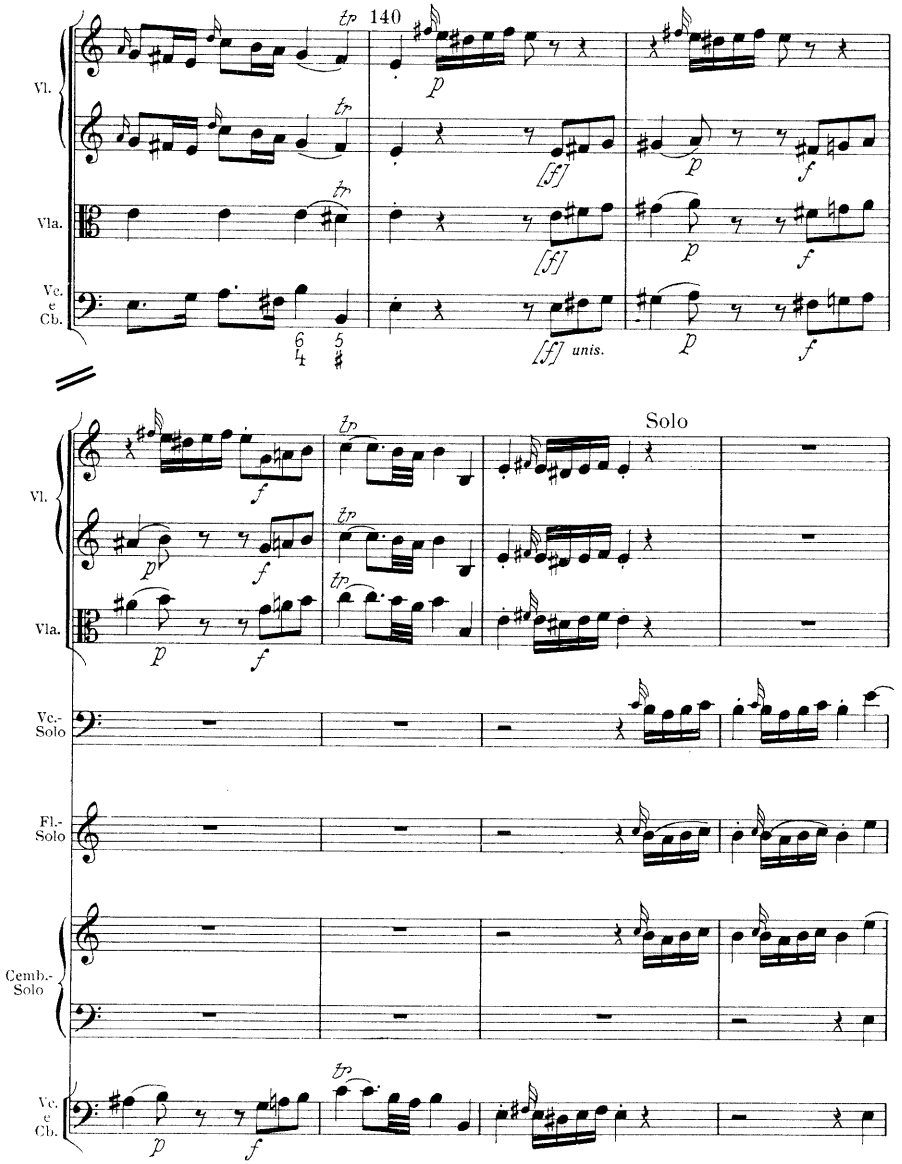

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

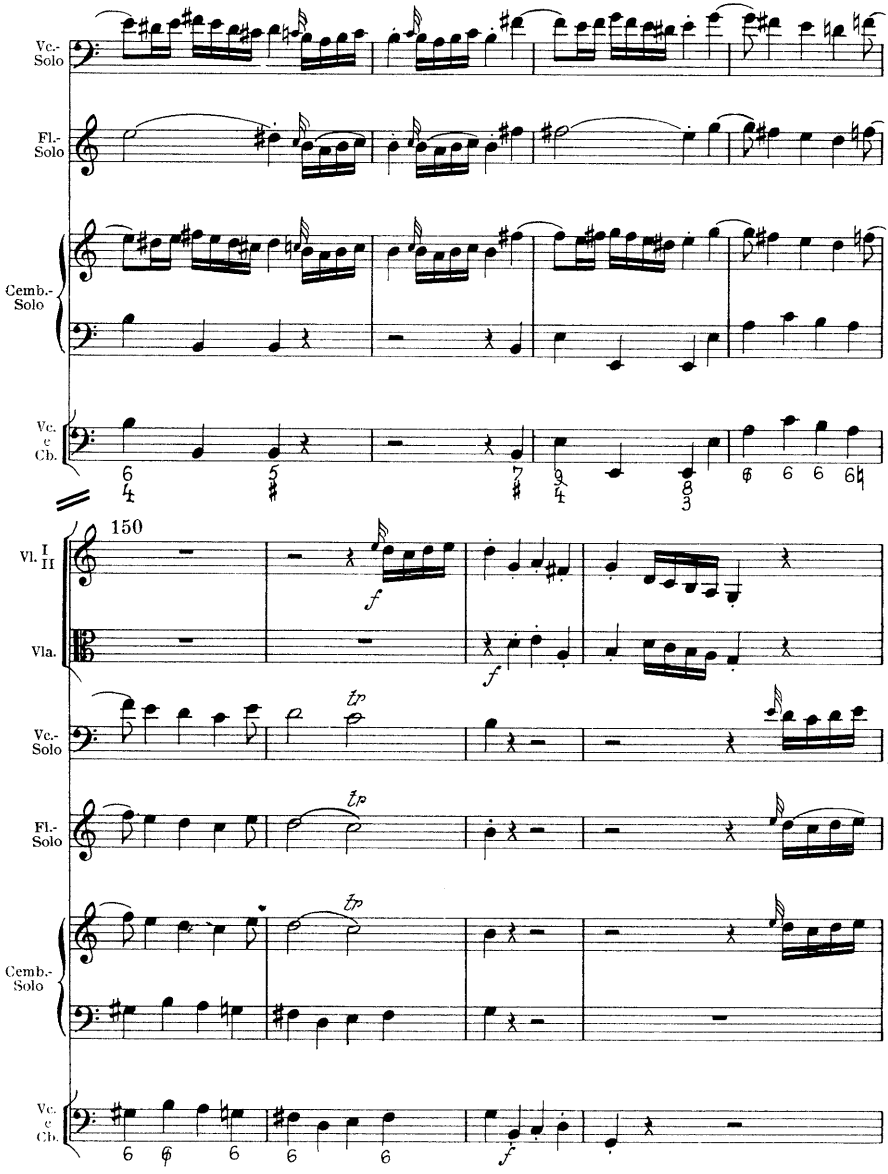

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
6 5
110
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
2
6 4

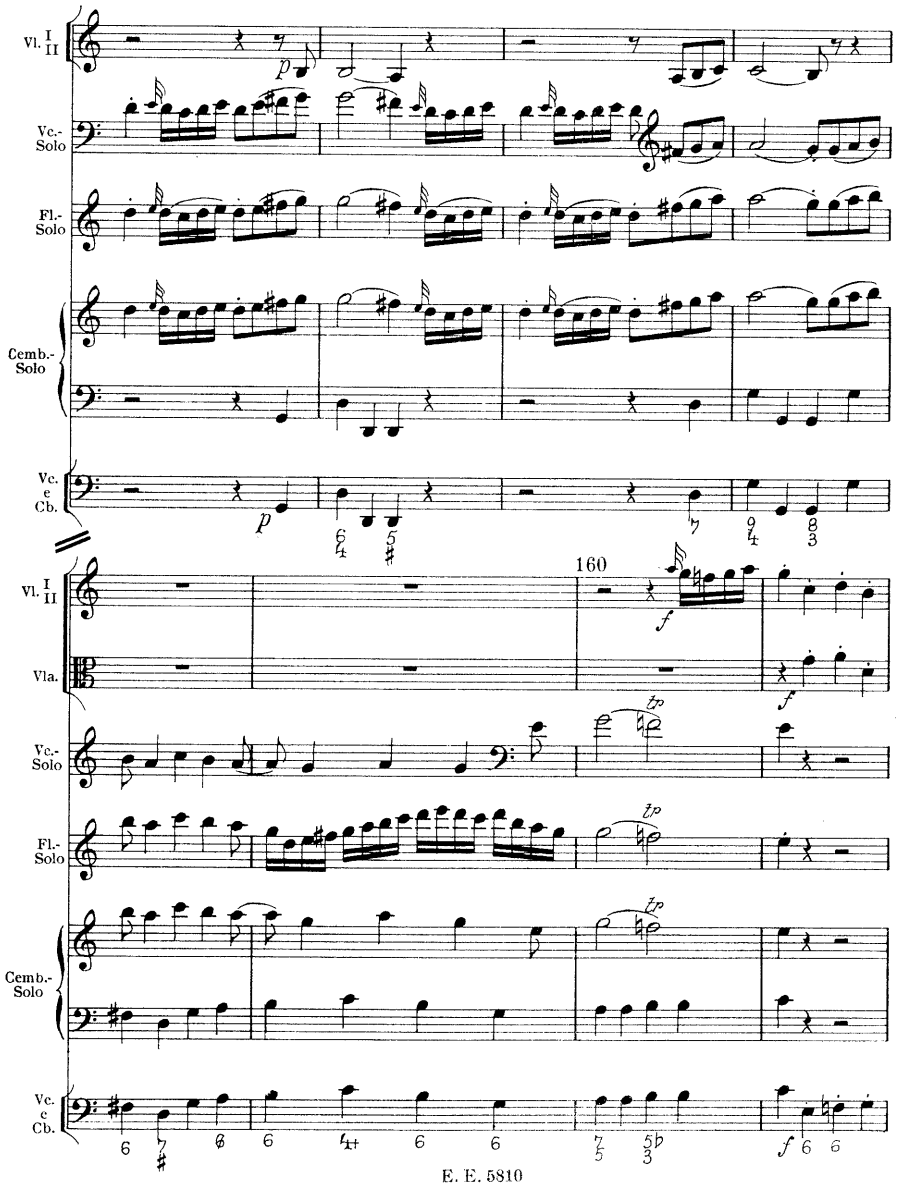

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.

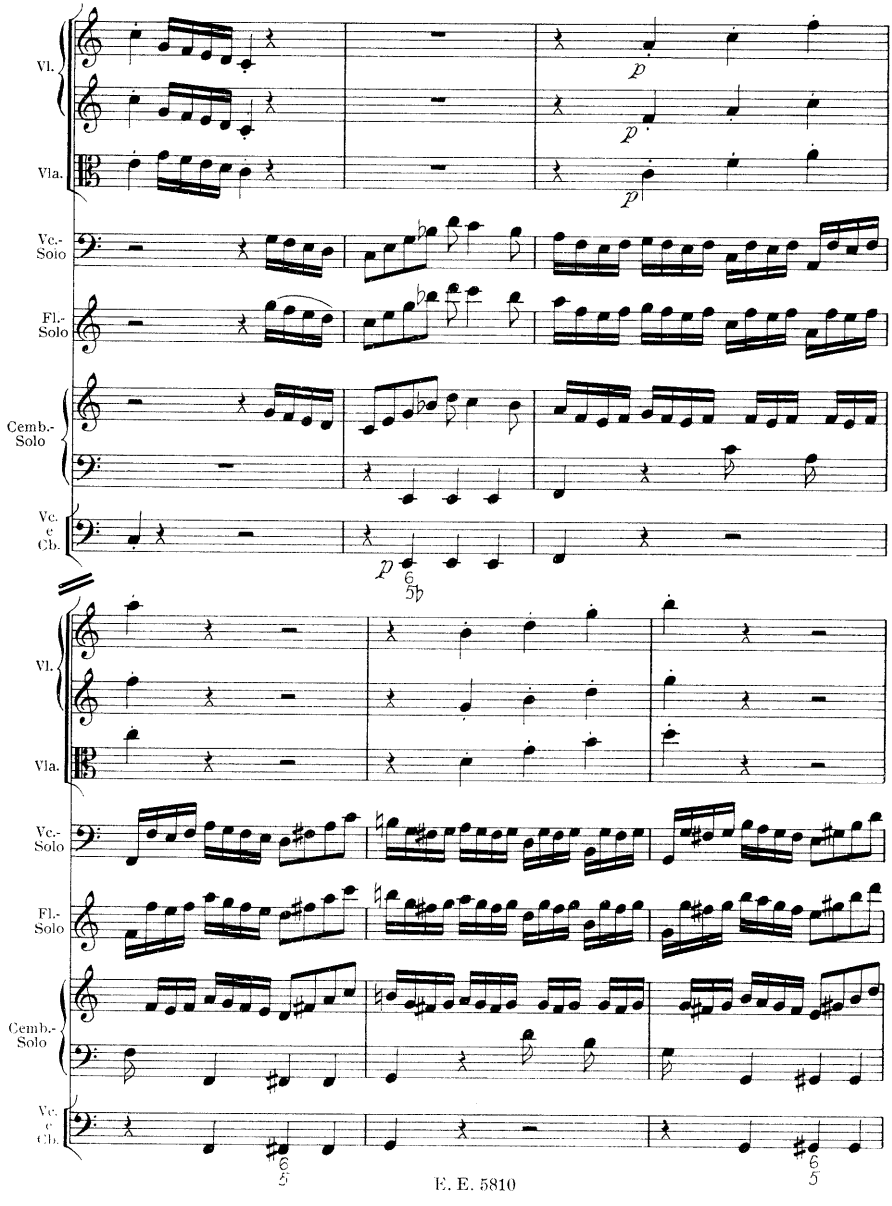

120
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
f
p
unis.
Tutti
tr

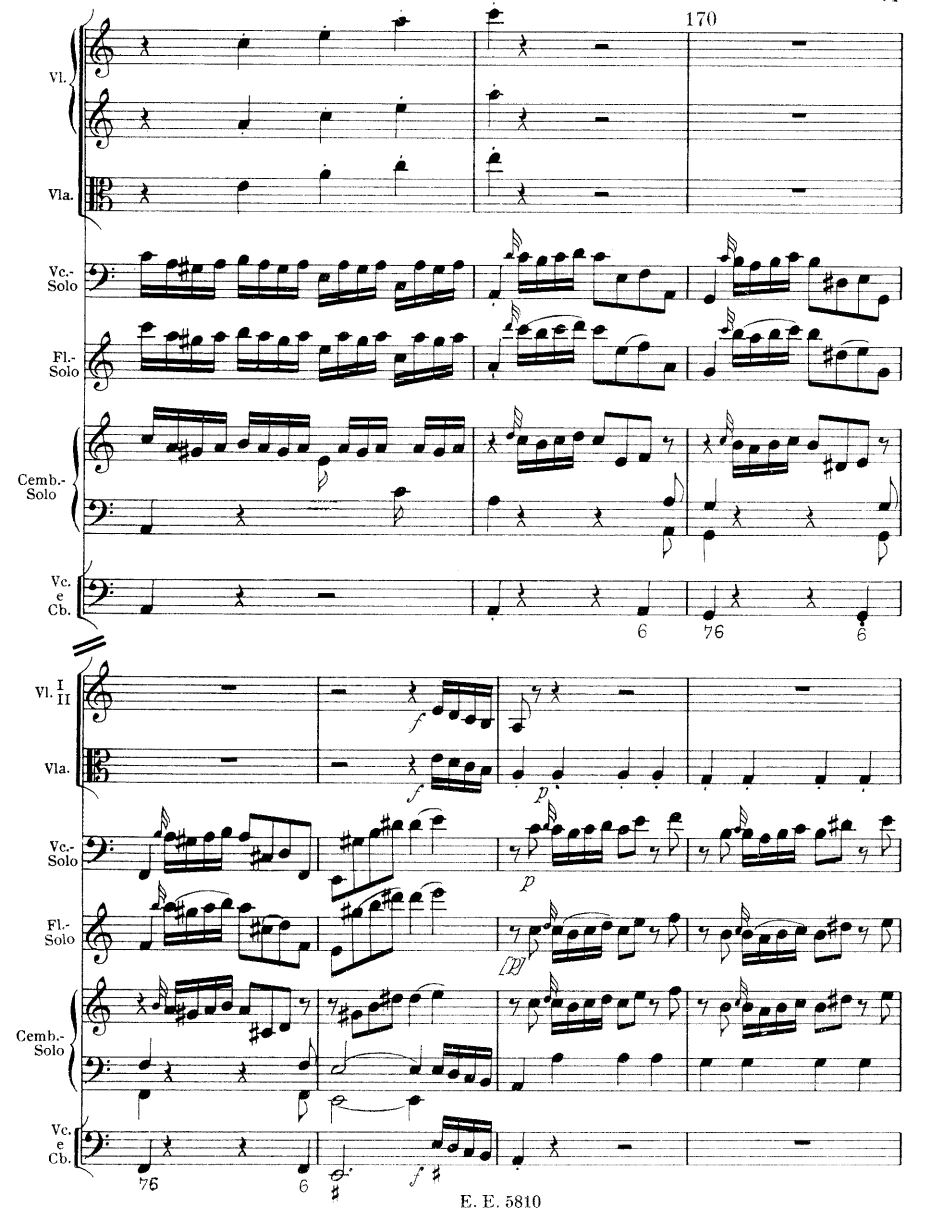

Vl. I II
Vla.
Vc. e Cb.
130
p unis.

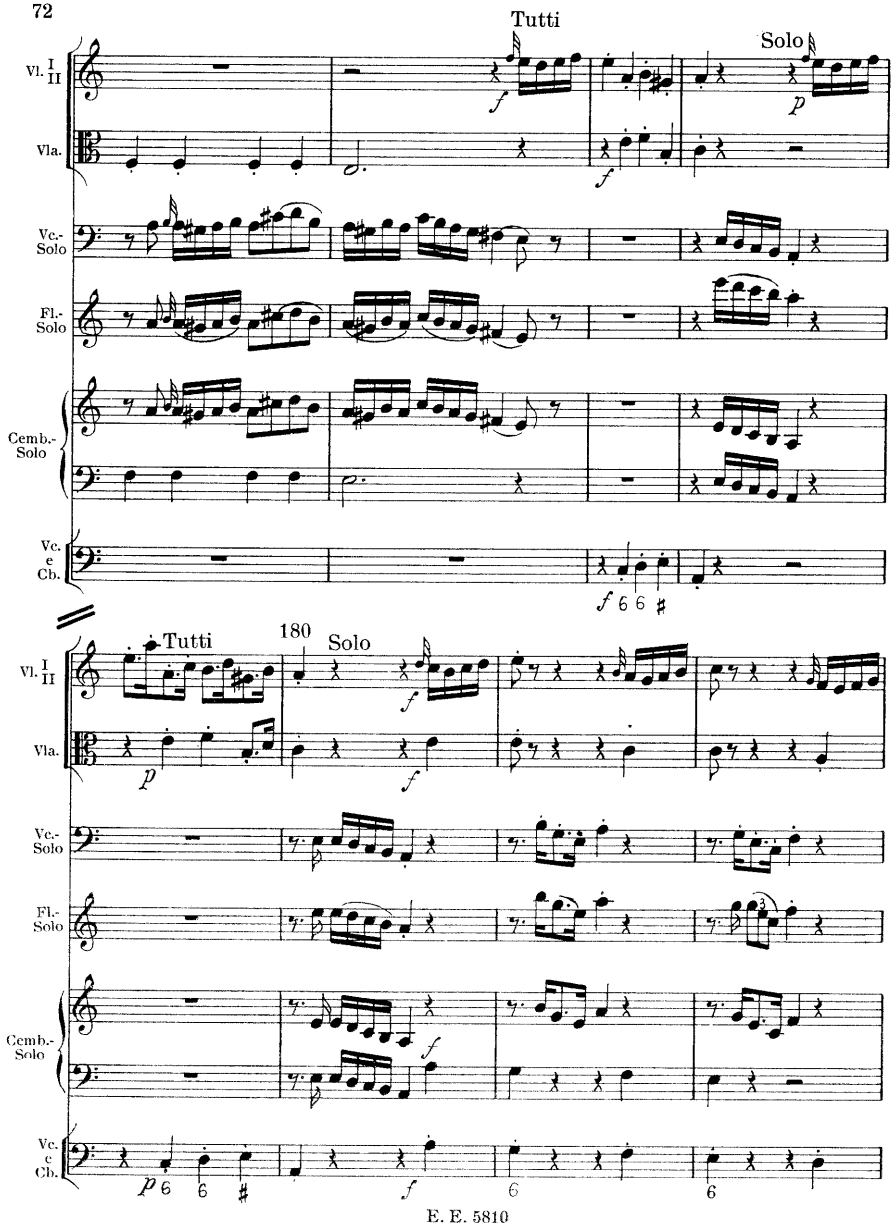

140
Vl.
Vla.
Vc. e Cb.
[f] unis.
Solo
Vc.-Solo
Fl.-Solo
Cemb.-Solo

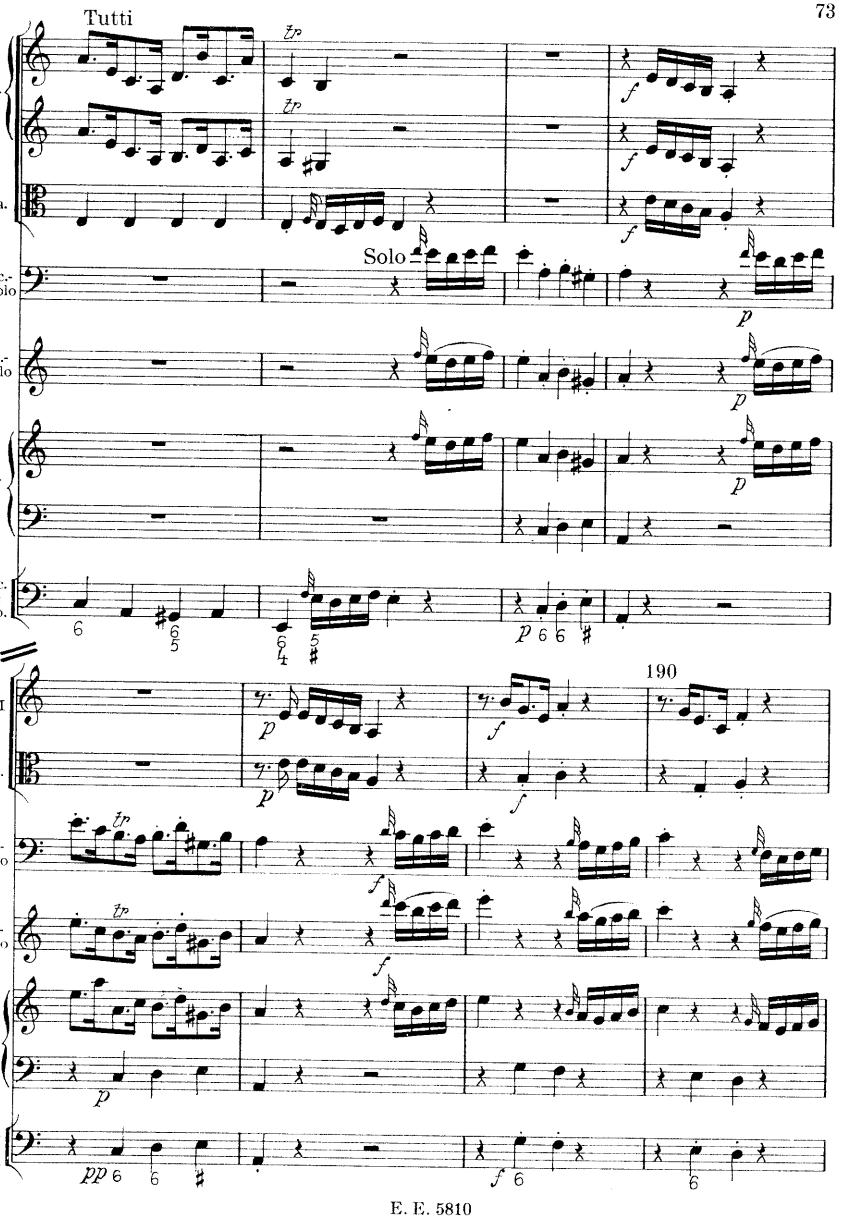

Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
150
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
f
tr

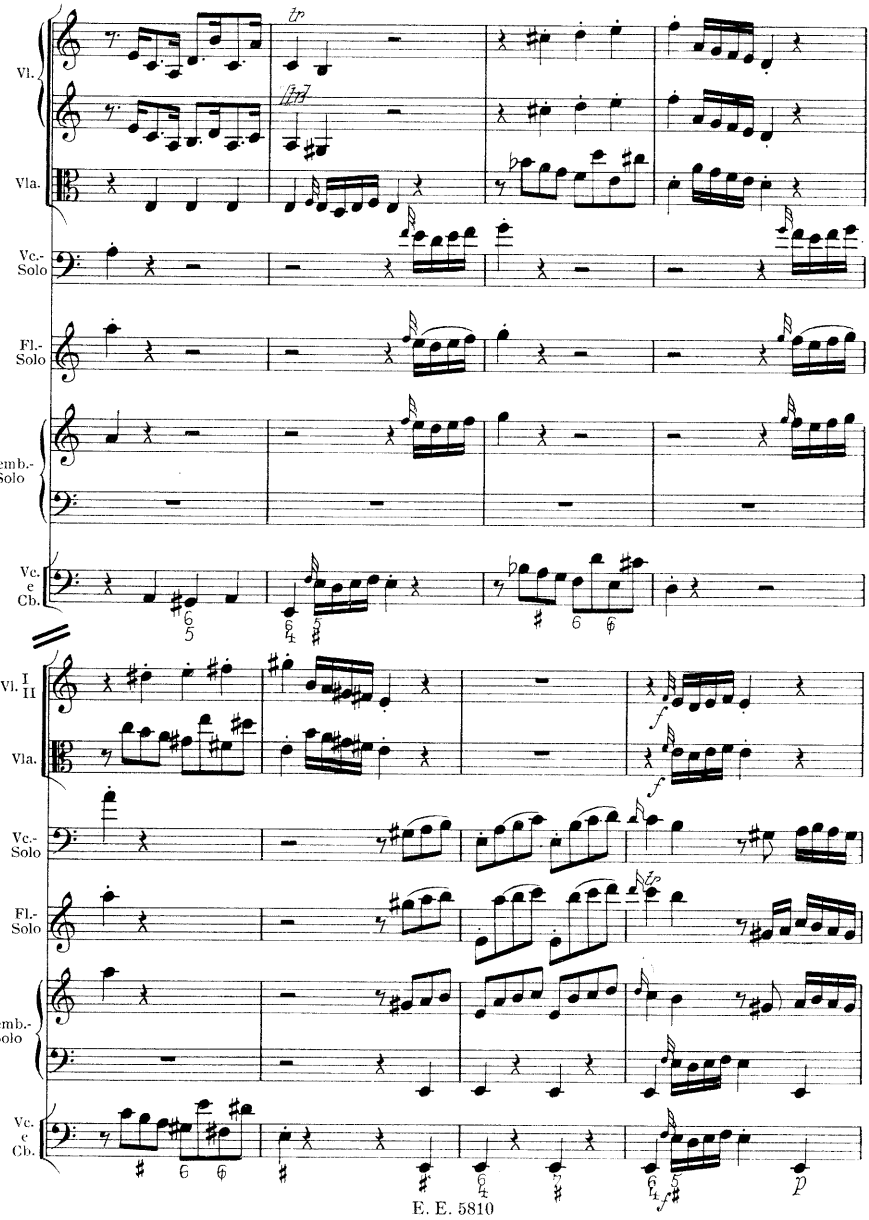

Vl. I II
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
160

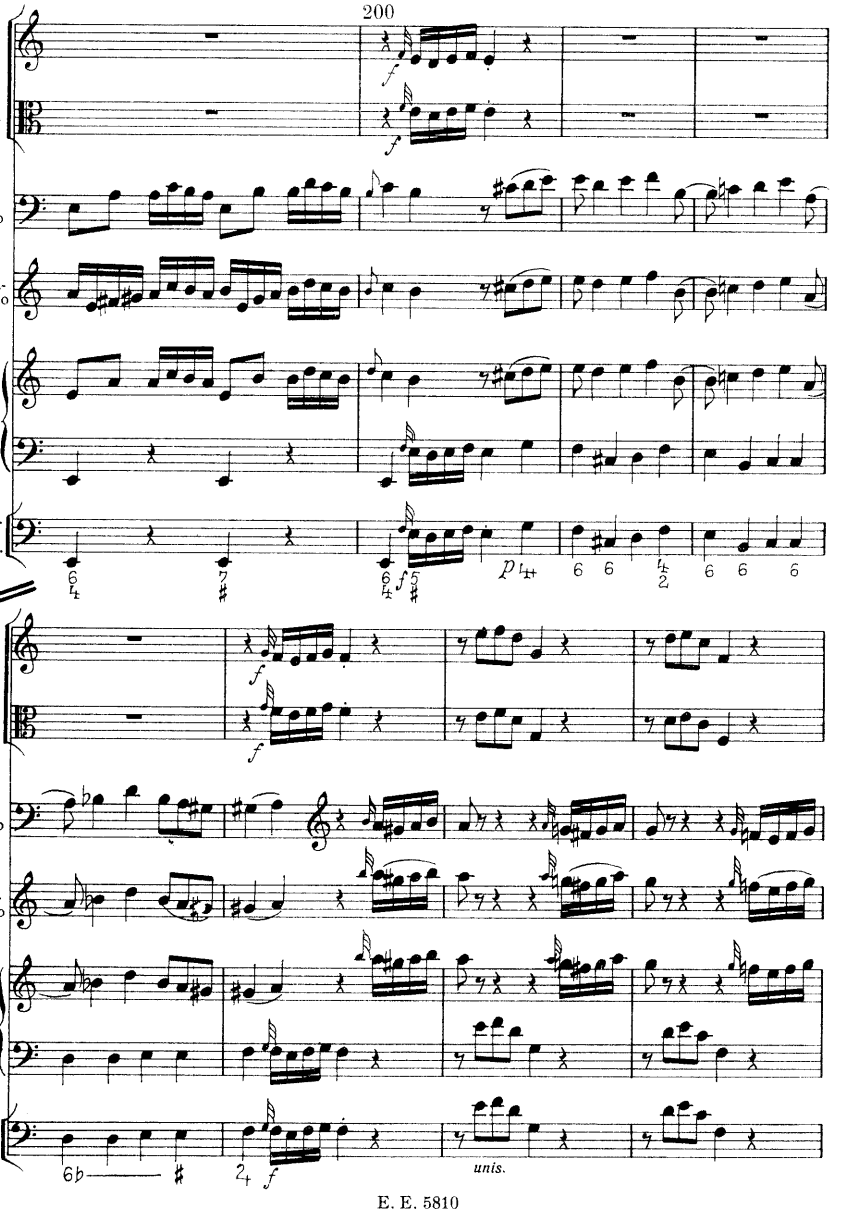

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
p
6/5♭
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
6/5
6/5

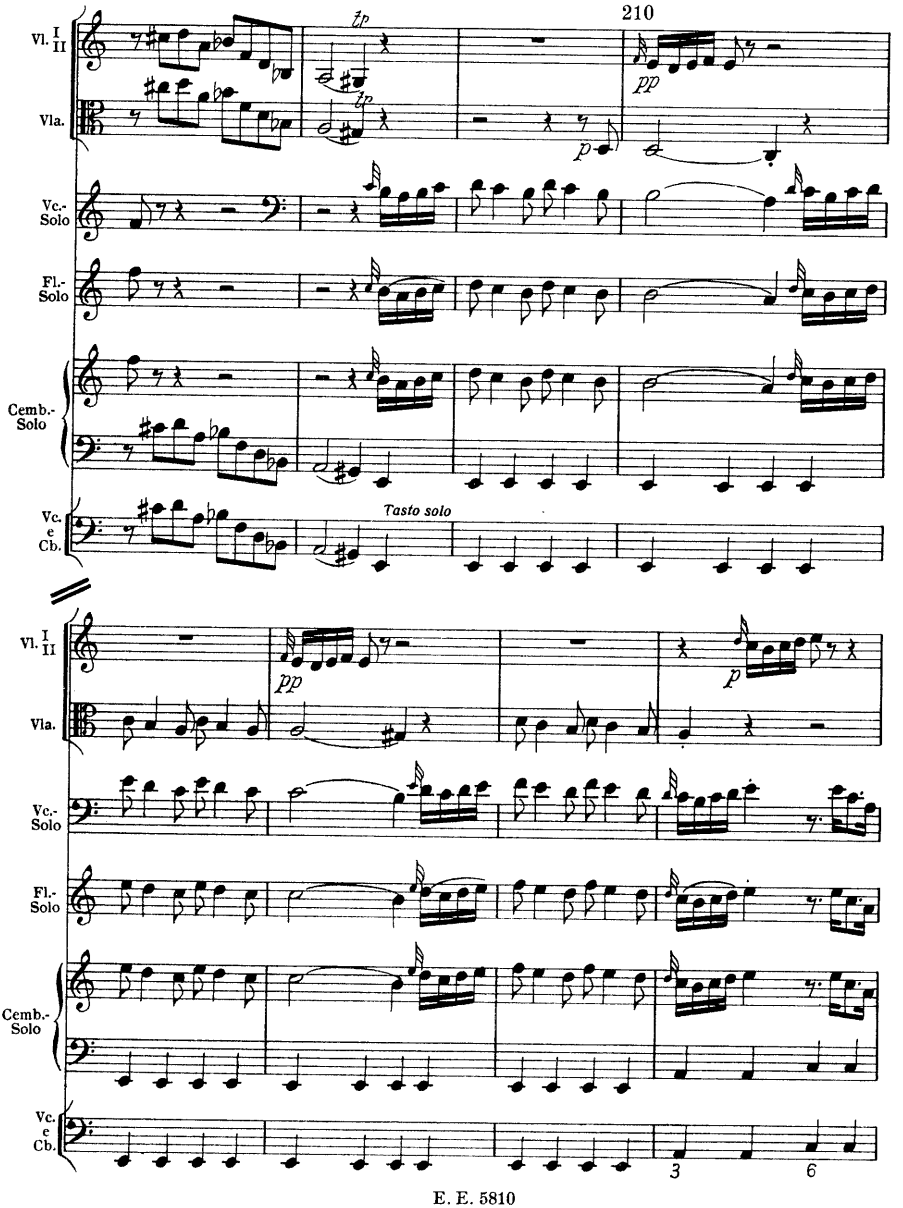

170
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
6
76
6
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
f
f
p
p
(p)
76
6
f

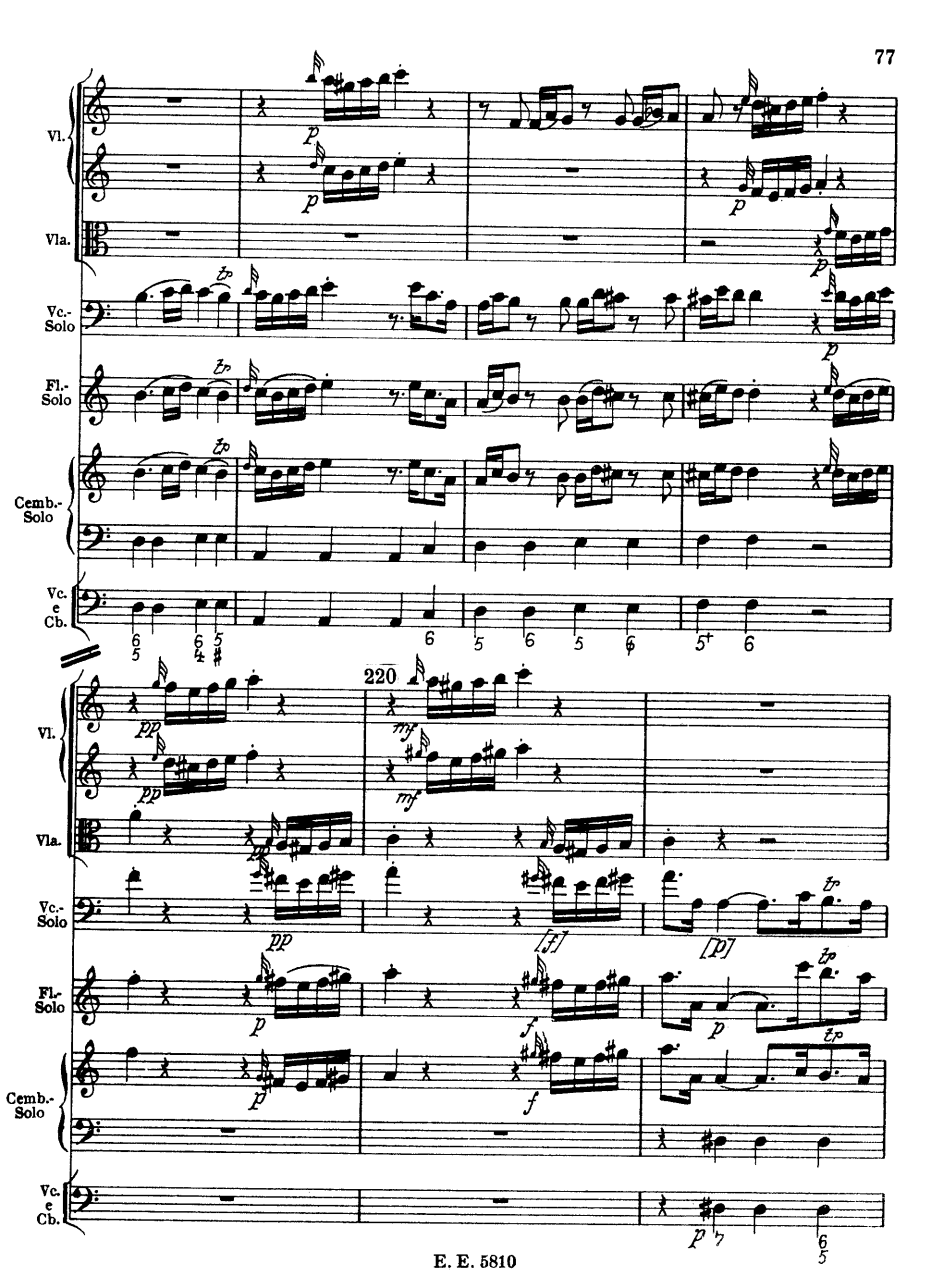

Tutti
Solo
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
180
Tutti
Solo

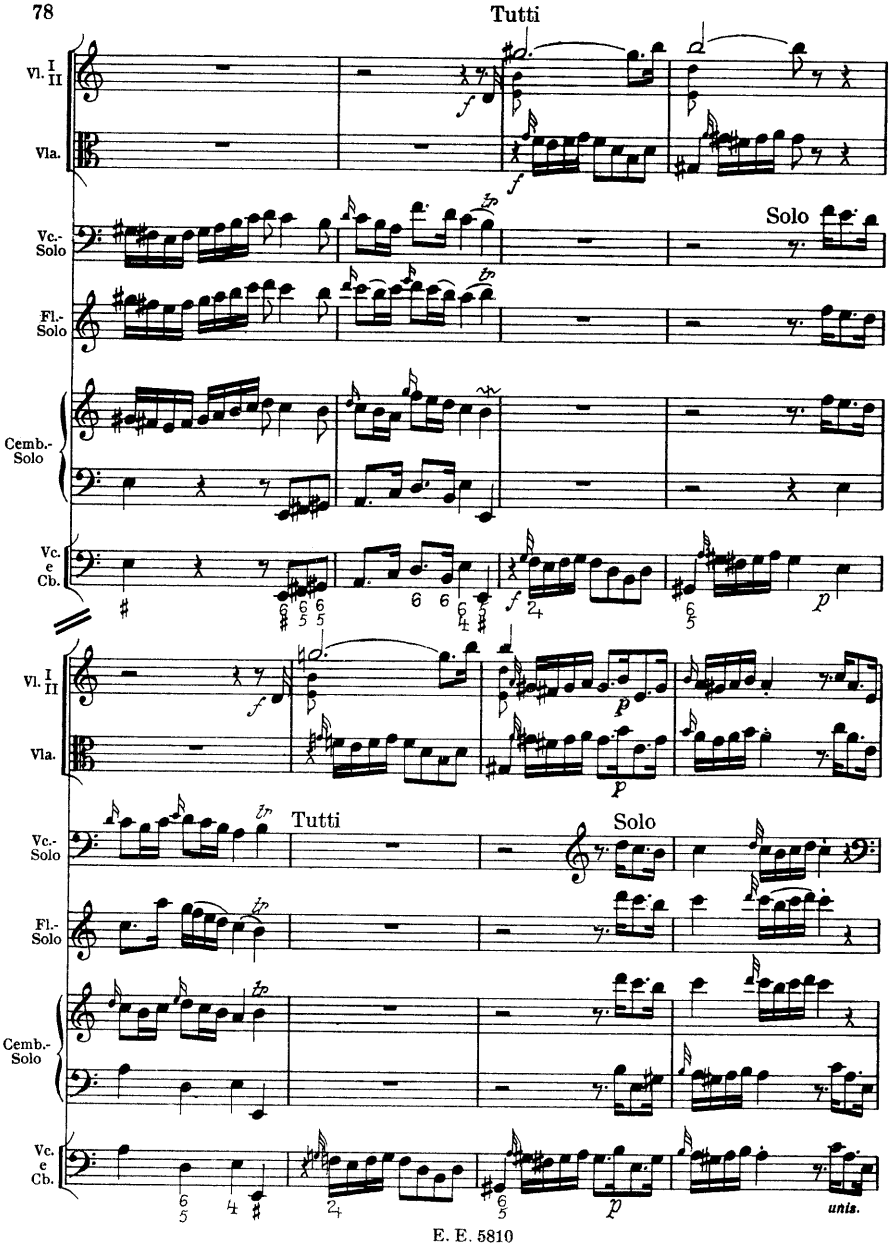

Tutti
Vl.
Vla.
Solo
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. c Cb.
190
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. c Cb.

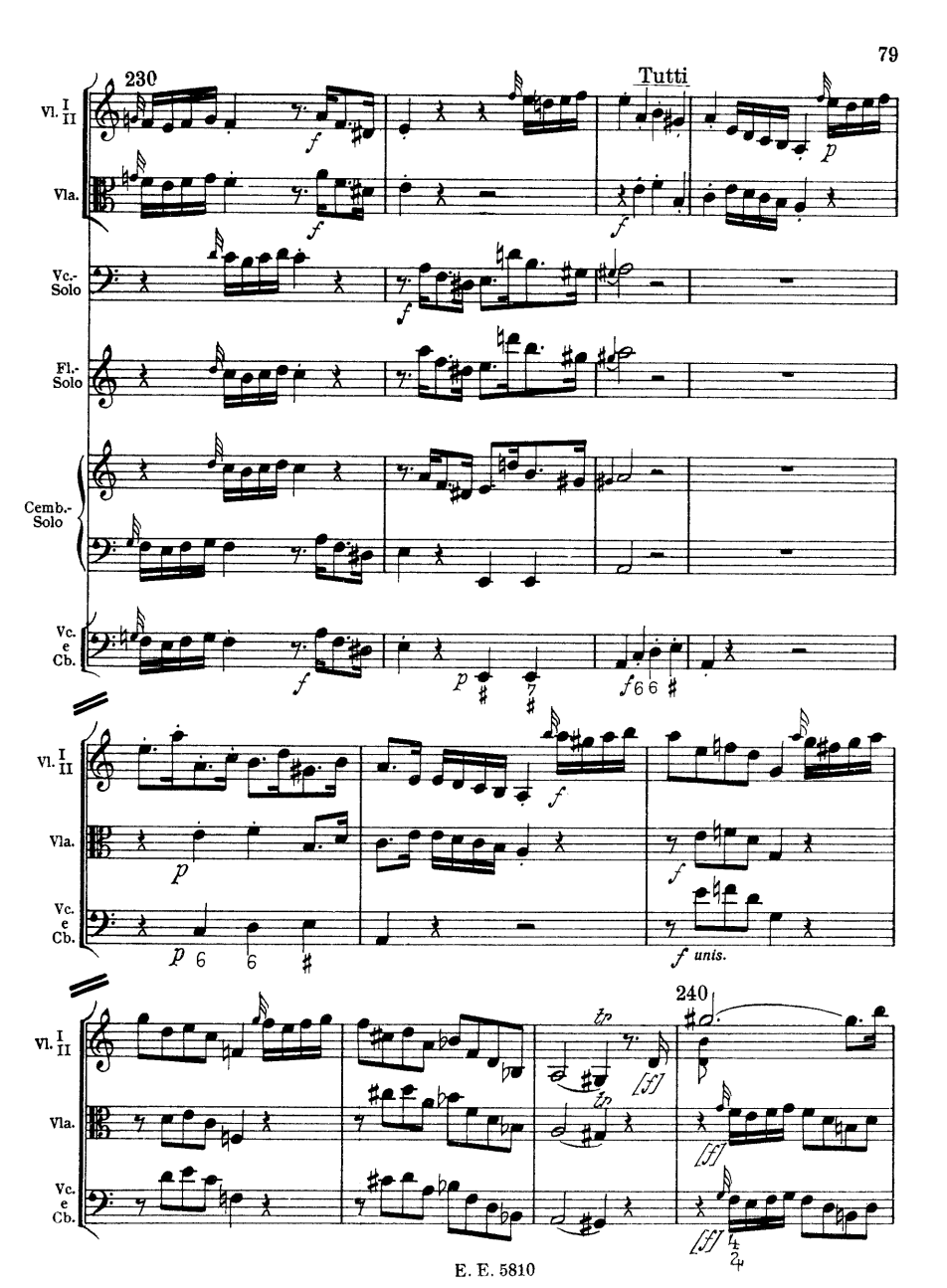

Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
tr
f
p

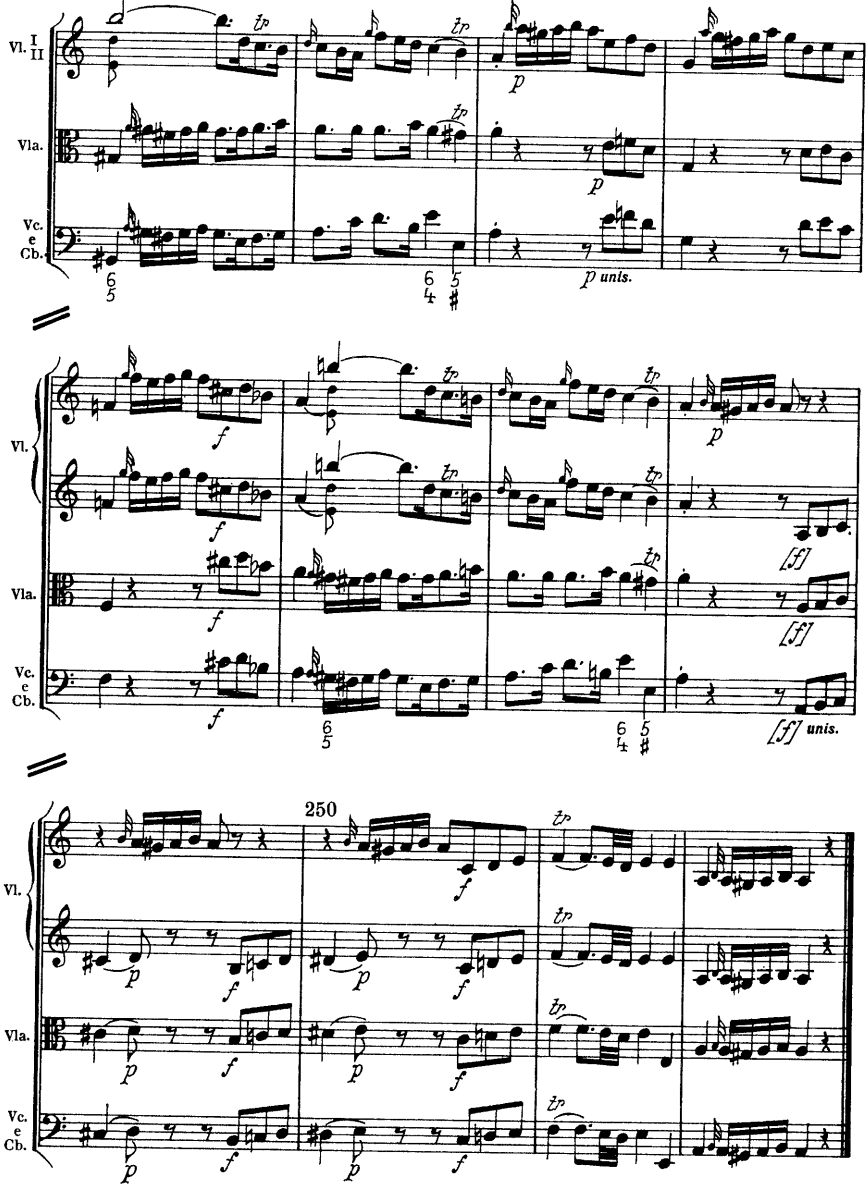

200
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
f
p
unis.


210
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
tp
tp
pp
p
Tasto solo
pp
p
3
6


Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
220
Vl.
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.


Tutti
Vl. I II
Vla.
Vc.-Solo
Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
Tutti
Solo
unis.


230
Tutti
Vl. I II
Vla.
Vc.-Solo
Fl.-Solo
Cemb.-Solo
Vc. e Cb.
f unis.
240


Vl. I II
Vla.
Vc. e Cb.
tr
p
p unis.
f
[f]
[f] unis.
250