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BASS

CONCERTO FOR ORCHESTRA

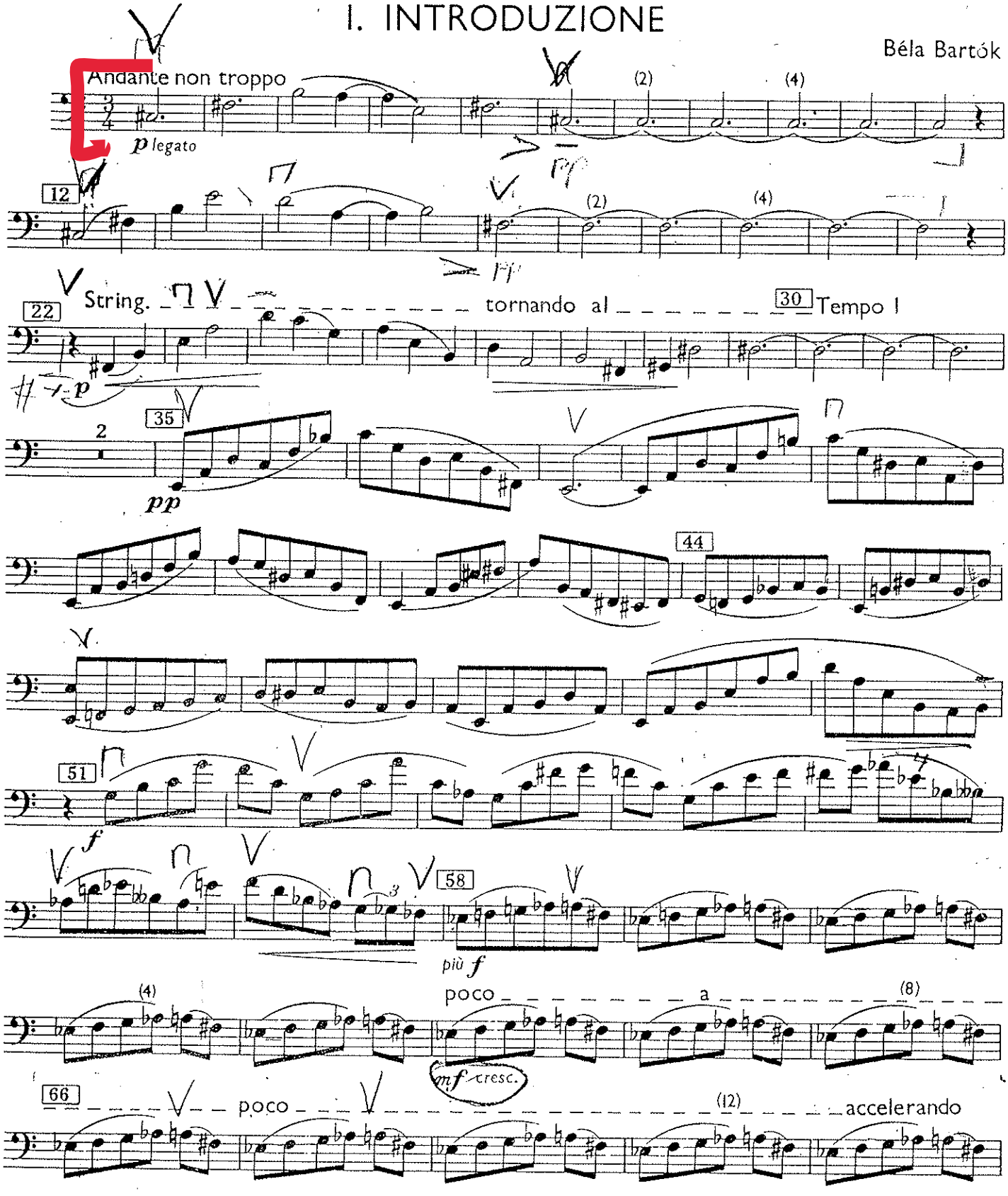
Béla Bartók

1p

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók



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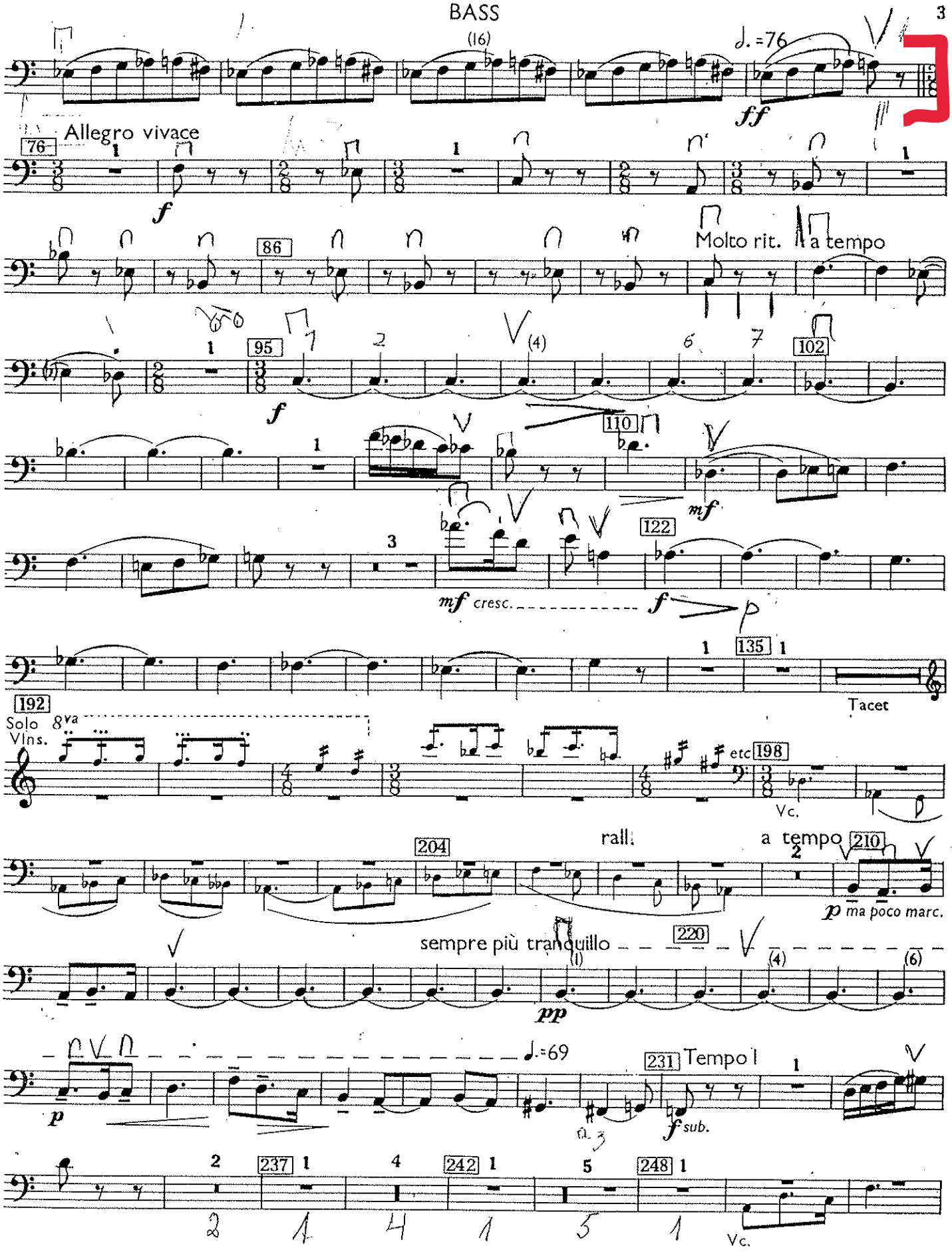
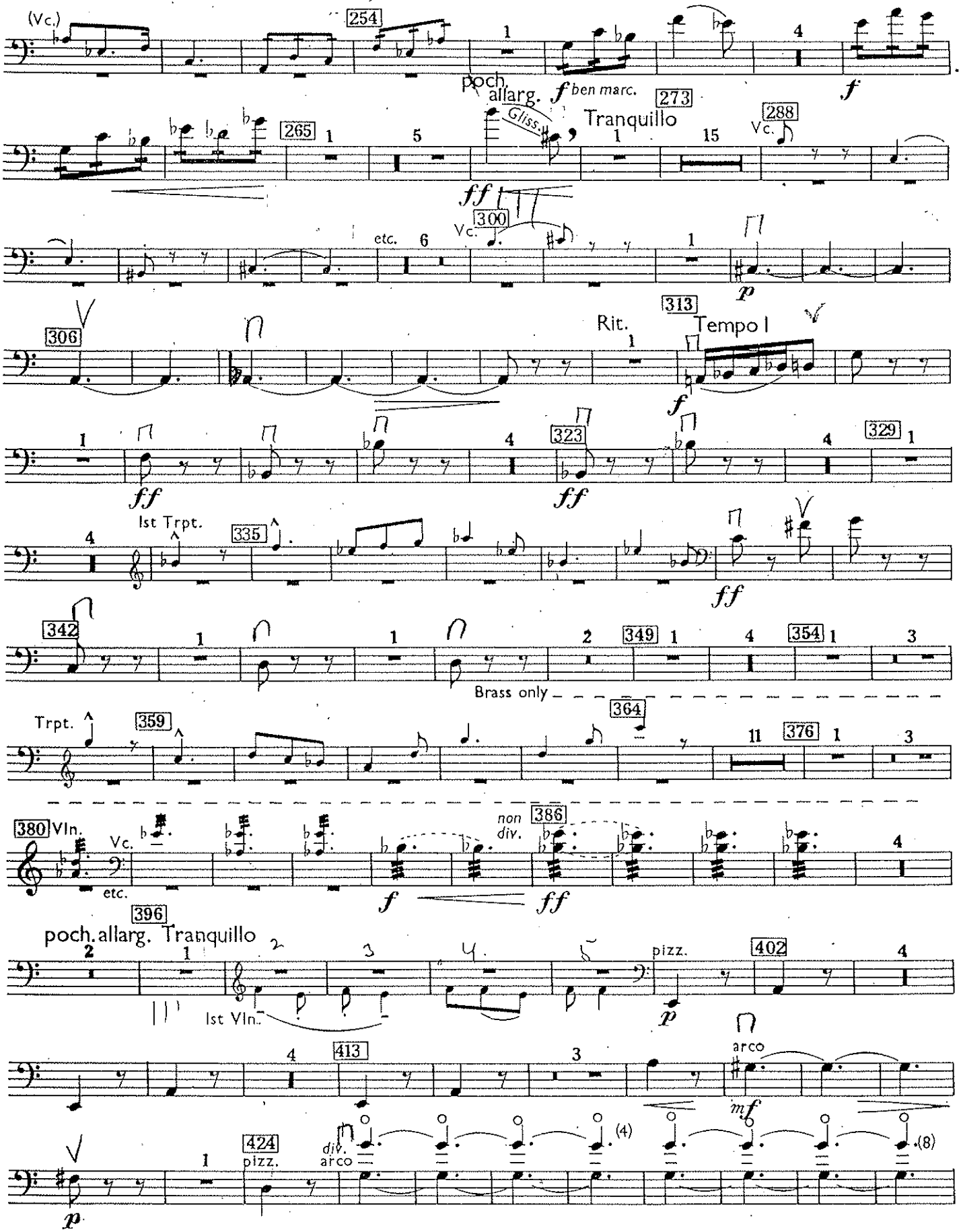
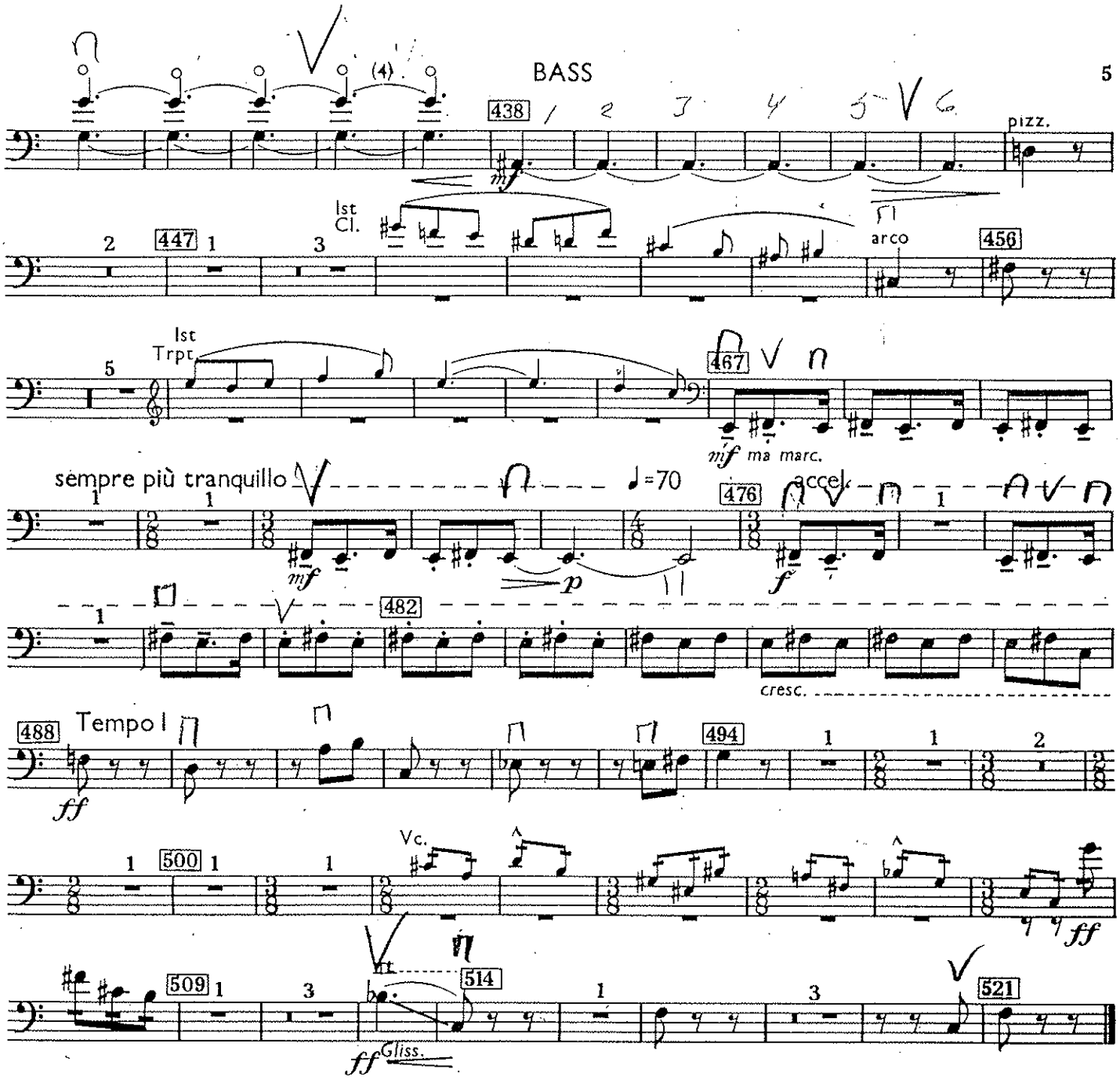
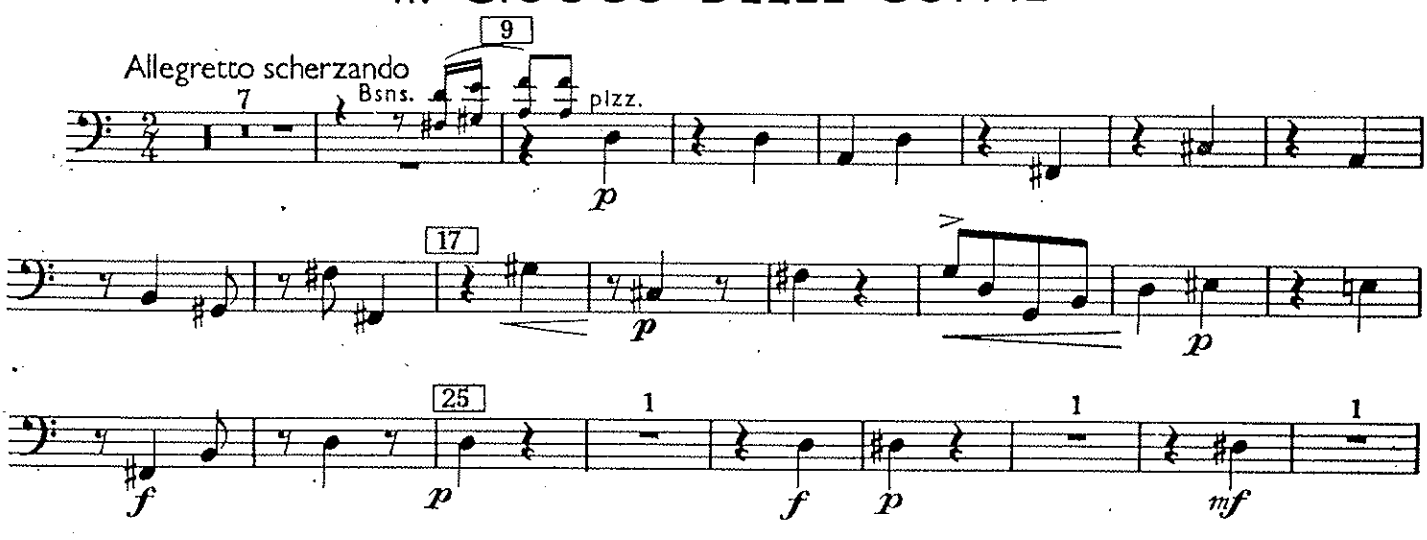
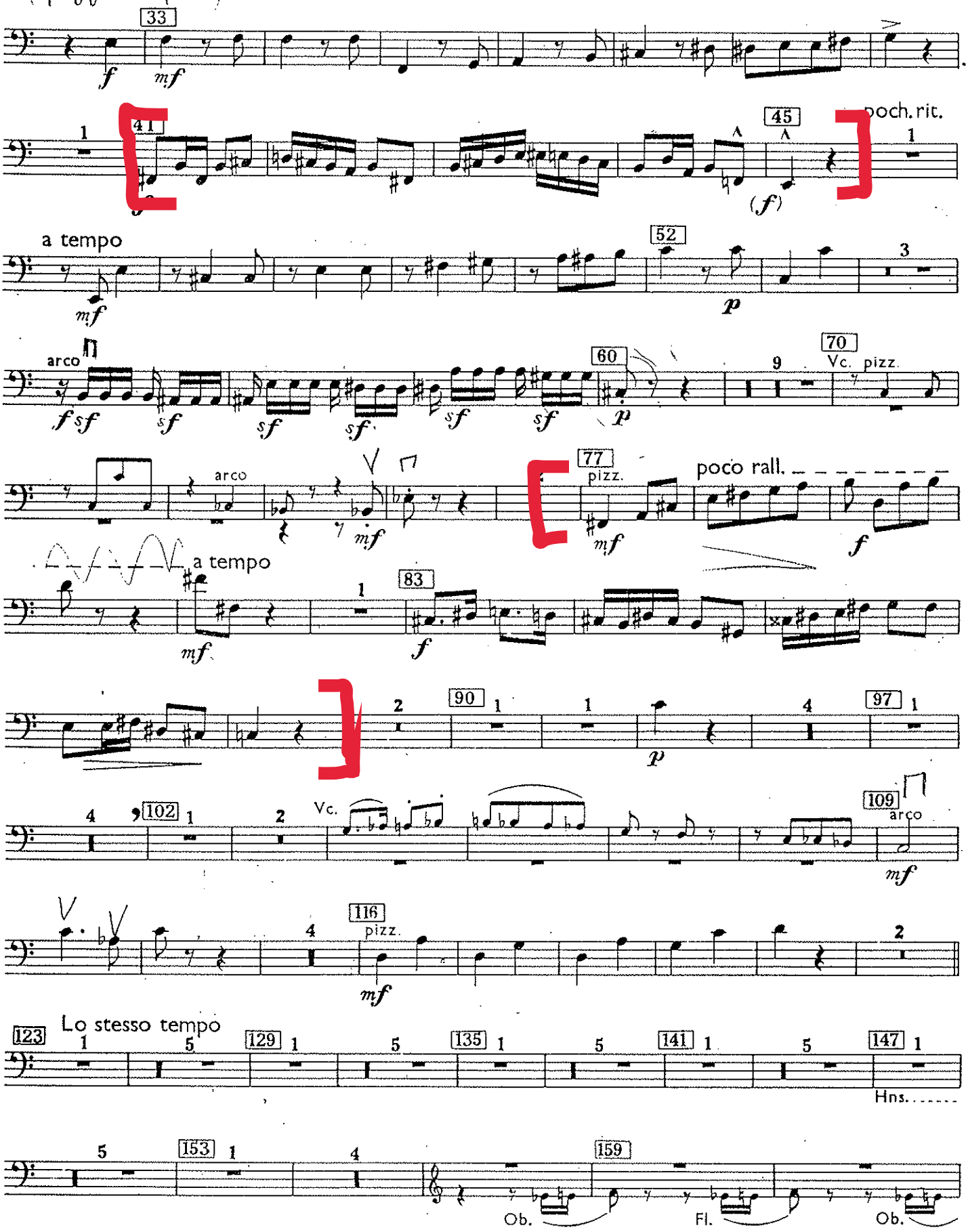

(16)
♩.=76
ff
Allegro vivace
76
f
86
Molto rit.
a tempo
95
102
(4)
110
mf
122
mf cresc.
f
p
135
Tacet
192
Solo Vlns.
8va
198
etc
Vc.
204
rall.
a tempo
210
p ma poco marc.
sempre più tranquillo
220
pp
♩.=69
231 Tempo I
f sub.
237
242
248
Vc.

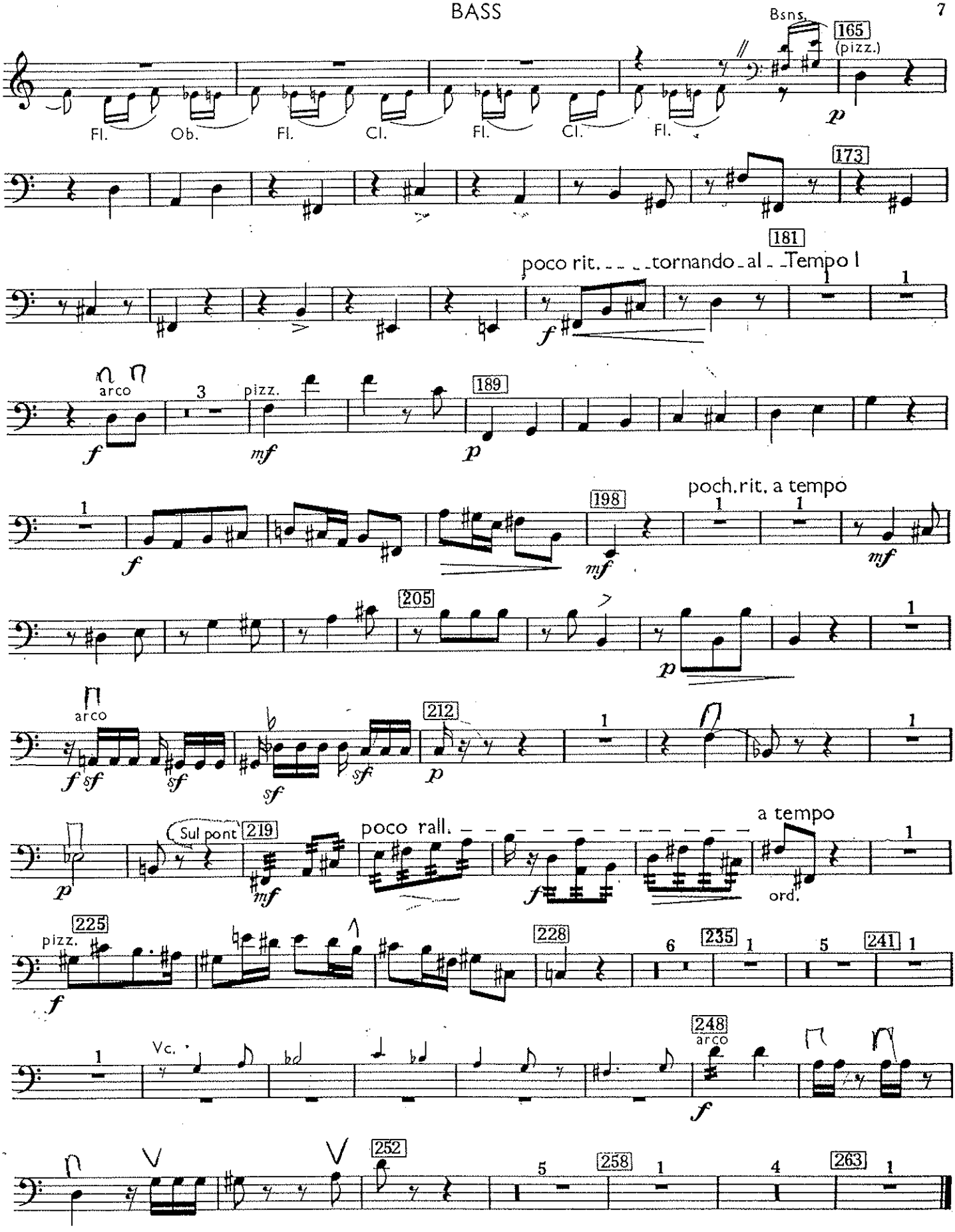

(Vc.)
254
poch. allarg.
f ben marc.
273
Tranquillo
Gliss.
265
288
Vc.
ff
300
Vc.
etc.
p
306
313
Rit.
Tempo I
f
ff
323
ff
329
1st Trpt.
335
ff
342
Brass only
349
354
Trpt.
359
364
376
380 Vln.
Vc.
etc.
non div.
386
f
ff
396
poch. allarg. Tranquillo
1st Vln.
pizz.
p
402
413
arco
mf
424
pizz.
div.
arco
p



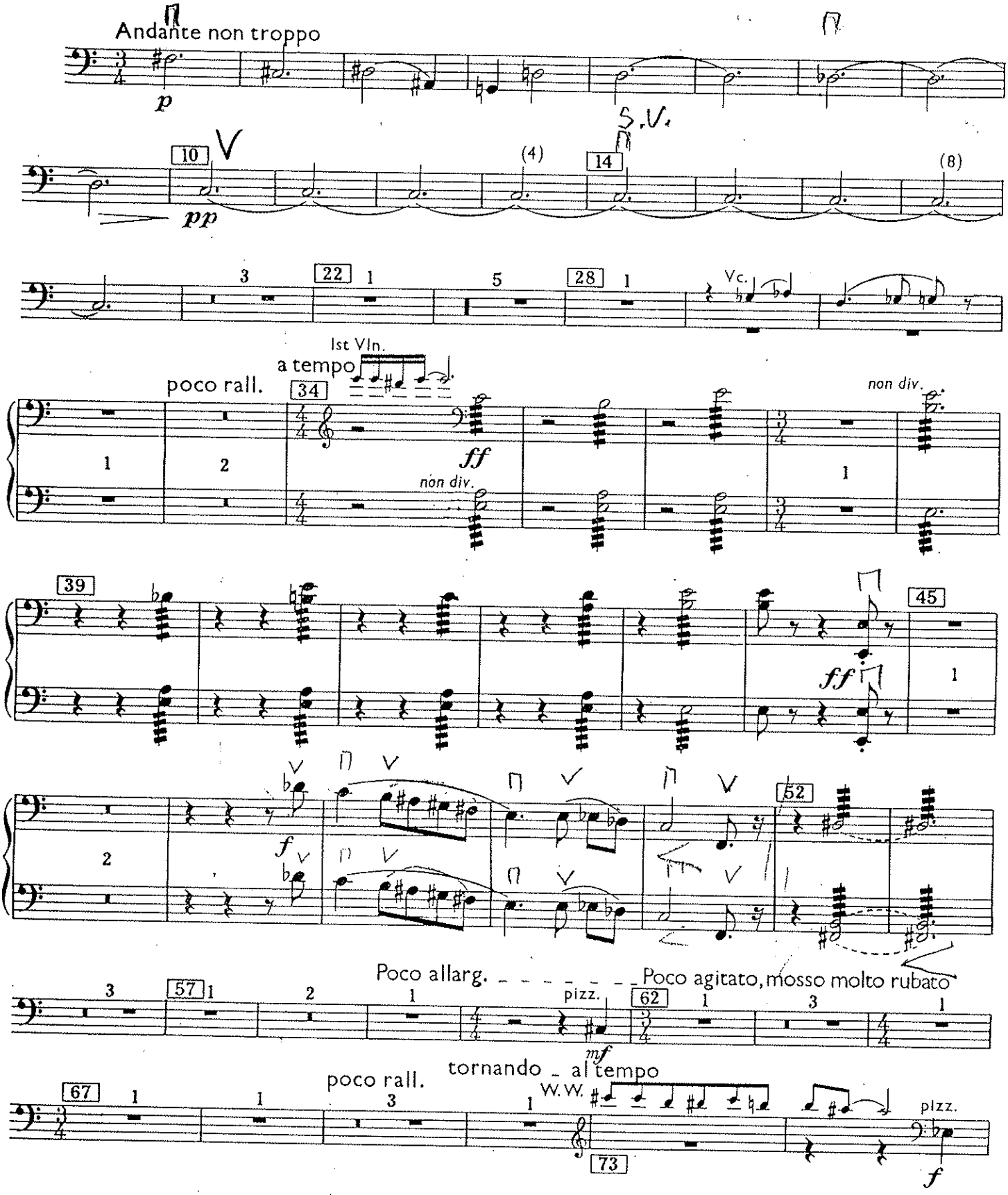
II. GIUOCO DELLE COPPIE

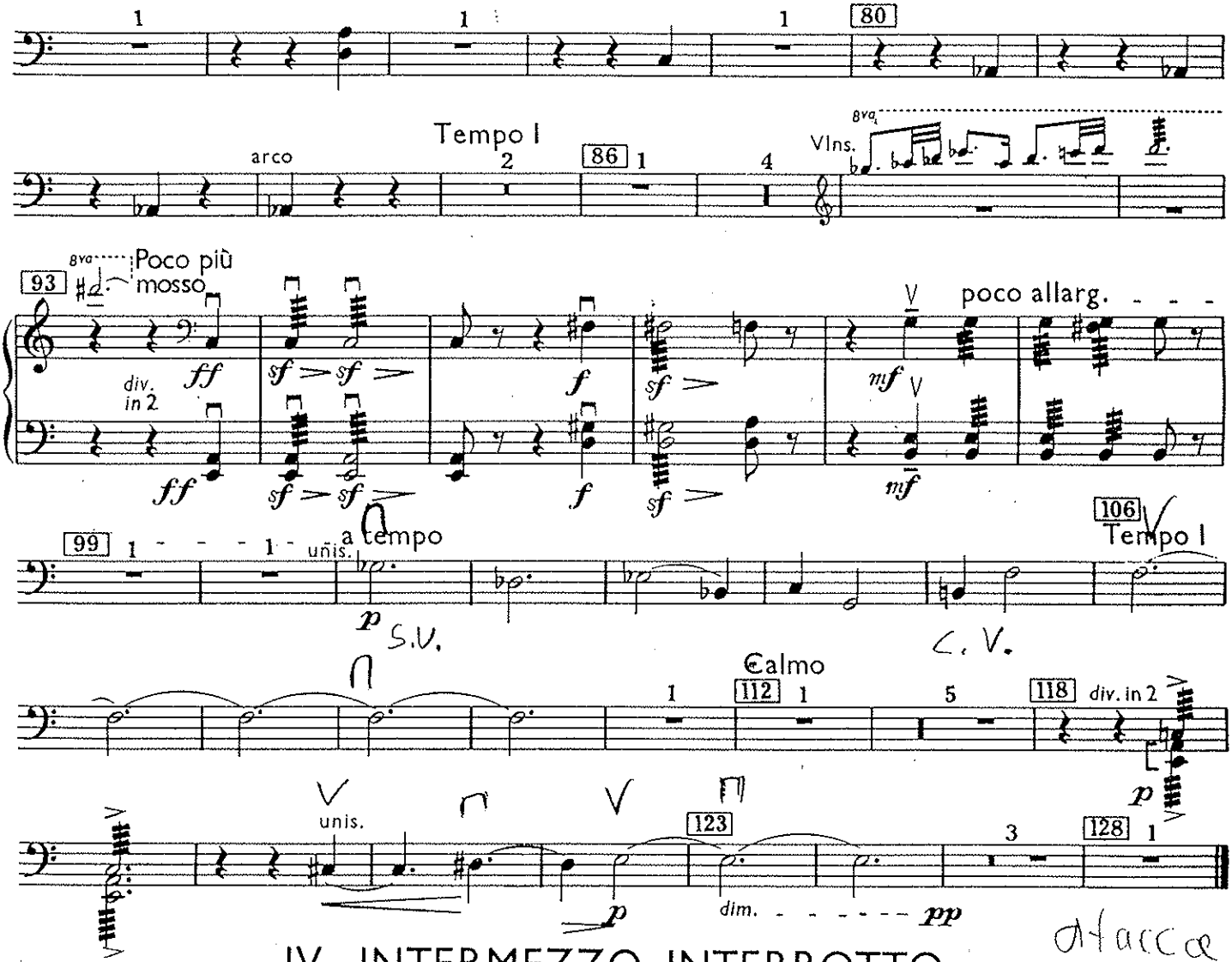



33
41
45
poch. rit.
a tempo
52
arco
60
70
Vc. pizz.
arco
77
pizz.
poco rall.
a tempo
83
90
97
102
Vc.
109
arco
116
pizz.
123
Lo stesso tempo
129
135
141
147
Hns.
153
159
Ob.
Fl.
Ob.

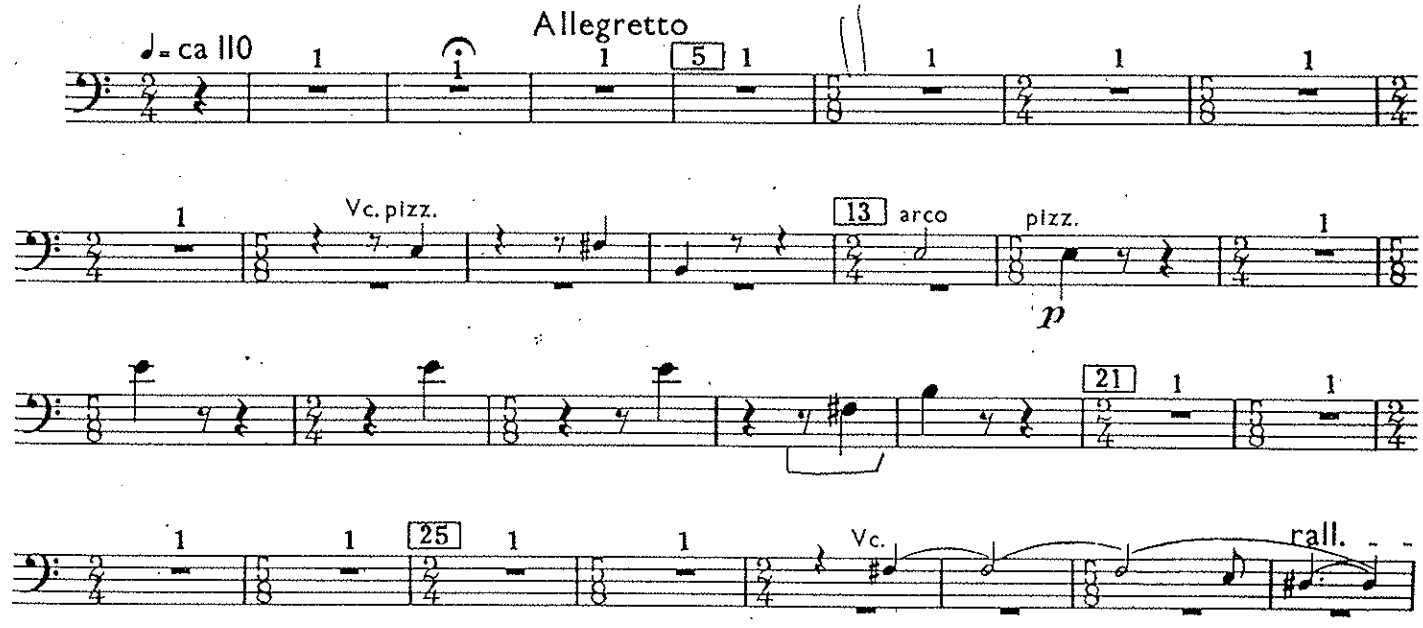

Bsns.
165
(pizz.)
Fl.
Ob.
Fl.
Cl.
Fl.
Cl.
Fl.
173
181
poco rit. - - - - tornando - al - Tempo I
arco
pizz.
189
198
poch. rit. a tempo
205
arco
212
Sul pont
219
poco rall.
a tempo
ord.
225
pizz.
228
235
241
Vc.
248
arco
252
258
263

III. ELEGIA


Andante non troppo
p
10
pp
(4)
14
(8)
S.V.
3
22
1
5
28
1
Vc.
1st Vln.
a tempo
poco rall.
34
ff
non div.
non div.
39
45
ff
52
f
Poco allarg.
Poco agitato, mosso molto rubato
57
pizz.
62
mf
tornando al tempo
poco rall.
67
W.W.
73
pizz.
f



IV. INTERMEZZO INTERROTTO



attacca

BASS

arco

33 a tempo

38

pp

Calmo

43

Vln.

51

f

59

Tempo I

pizz.

66

arco

pp

accel.

75

pizz.

arco

mf

al Più mosso

84

5

92

Trb.

f

(4)

100

4

108

3

112

2

ff

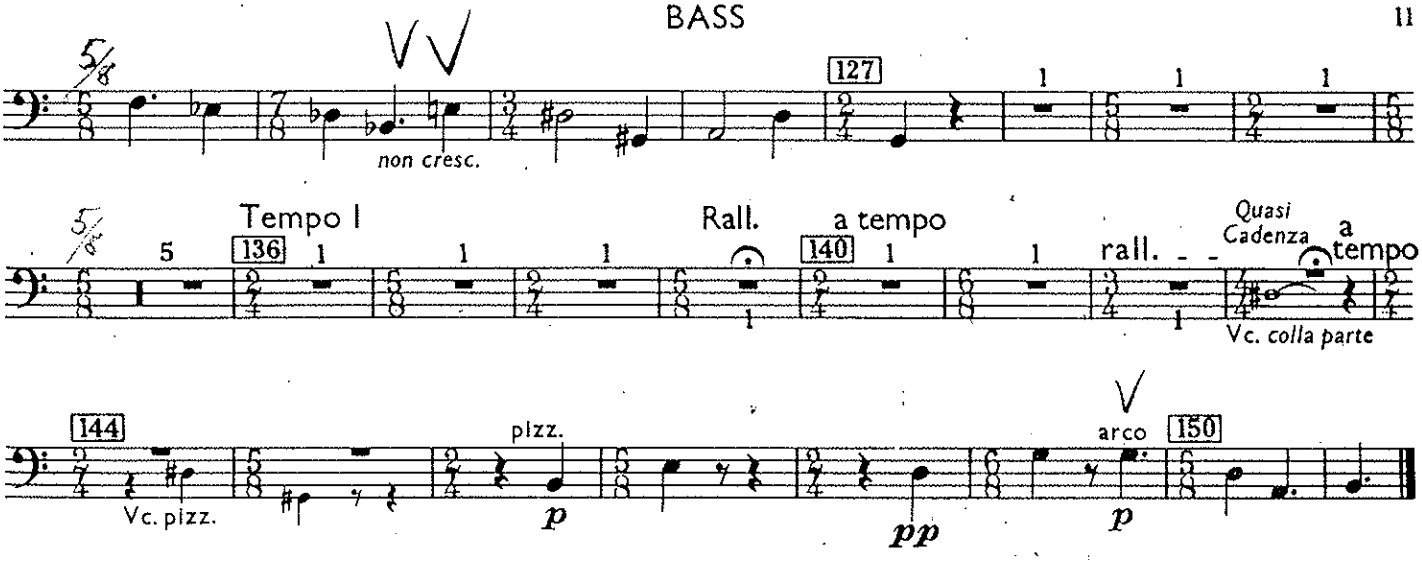
Calmo

120

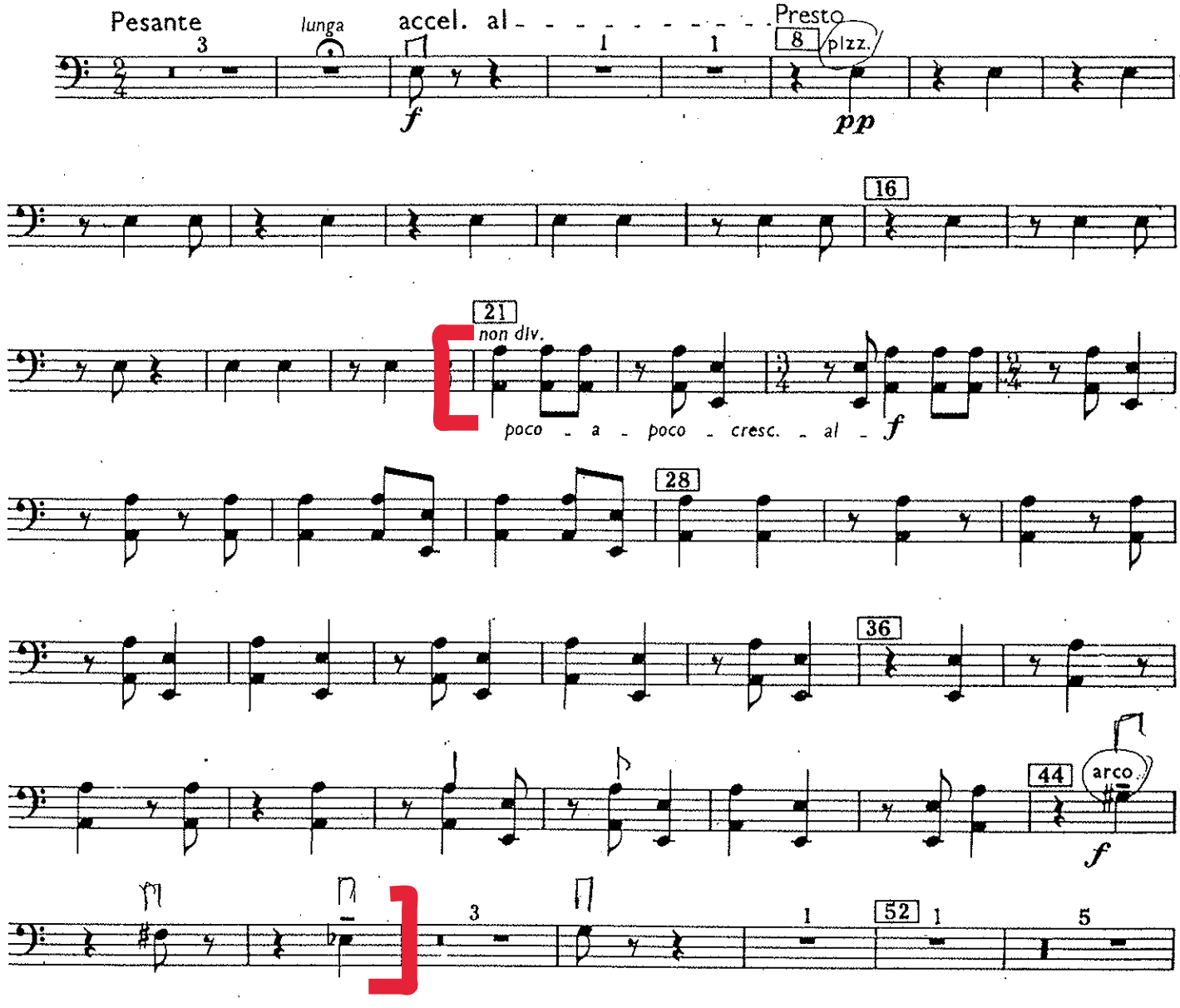
1st Trb.

Real sound:

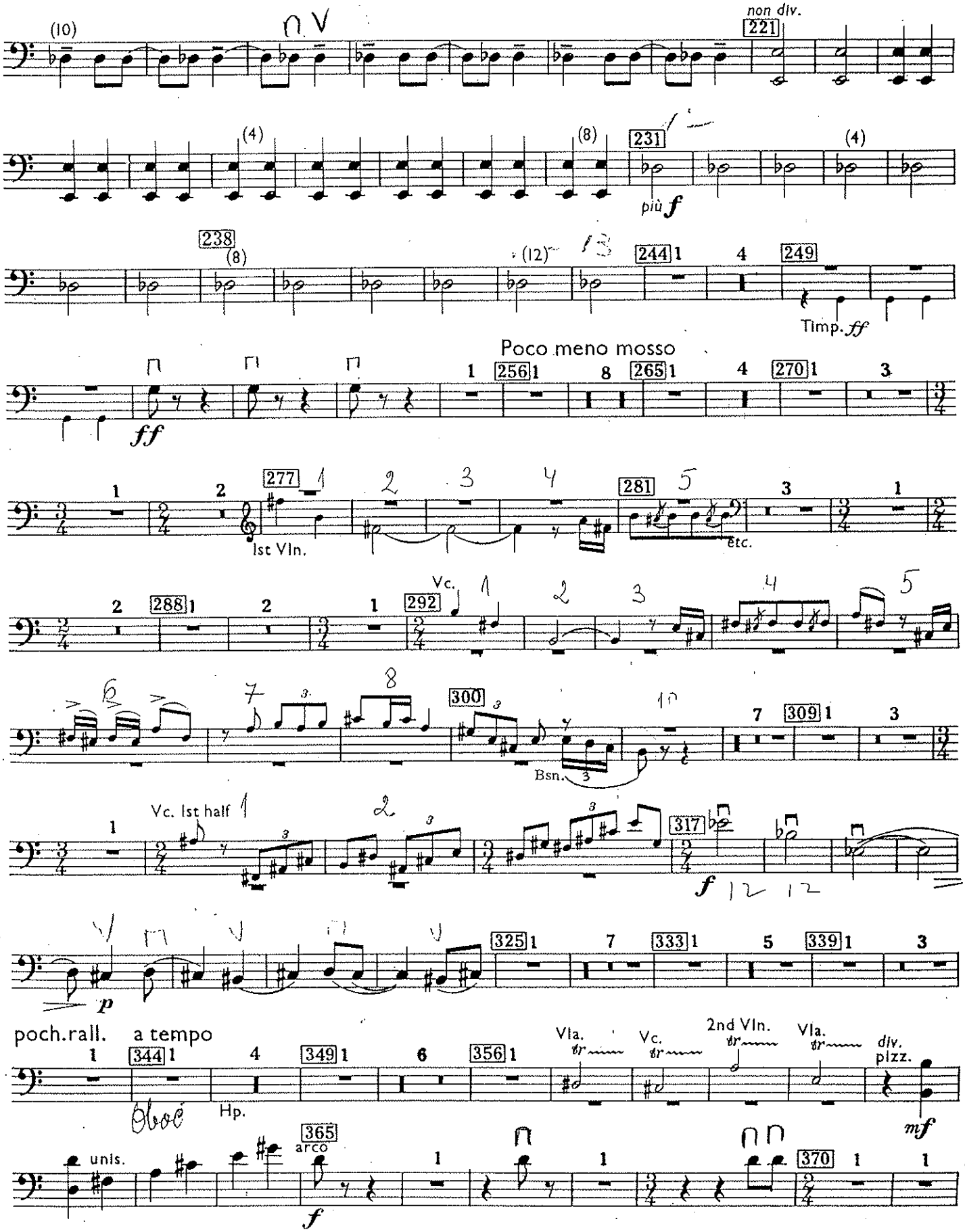
p


5/8
non cresc.
127
Tempo I
136
Rall.
a tempo
140
rall.
Quasi Cadenza
a tempo
Vc. colla parte
144
Vc. pizz.
pizz.
arco
150

V. FINALE


Pesante
lunga
accel. al
Presto
8
pizz.
16
21
non div.
poco - a - poco - cresc. - al
28
36
44
arco
52

più f
Vc.
cresc.
Vc.
Tranquillo
Vc. pizz.
poco rall.
accel.
Vc. arco
1st Vln. pizz.
etc.
Tempo I (Presto)


(10)
non div.
221
(4)
(8)
231
più f
(4)
238
(8)
(12)
244 1
4
249
Timp. ff
Poco meno mosso
ff
1
256 1
8
265 1
4
270 1
3
277
1st Vln.
281
etc.
288 1
292
Vc.
300
Bsn.
309 1
Vc. 1st half
317
f
325 1
7
333 1
5
339 1
3
p
poch. rall.
a tempo
344 1
4
349 1
6
356 1
Vla.
Vc.
2nd Vln.
Vla.
div.
pizz.
mf
Hp.
365
arco
unis.
f
370 1

BASS

non div.

Tempo I (Presto)

cresc.

sempre ff

Vc.

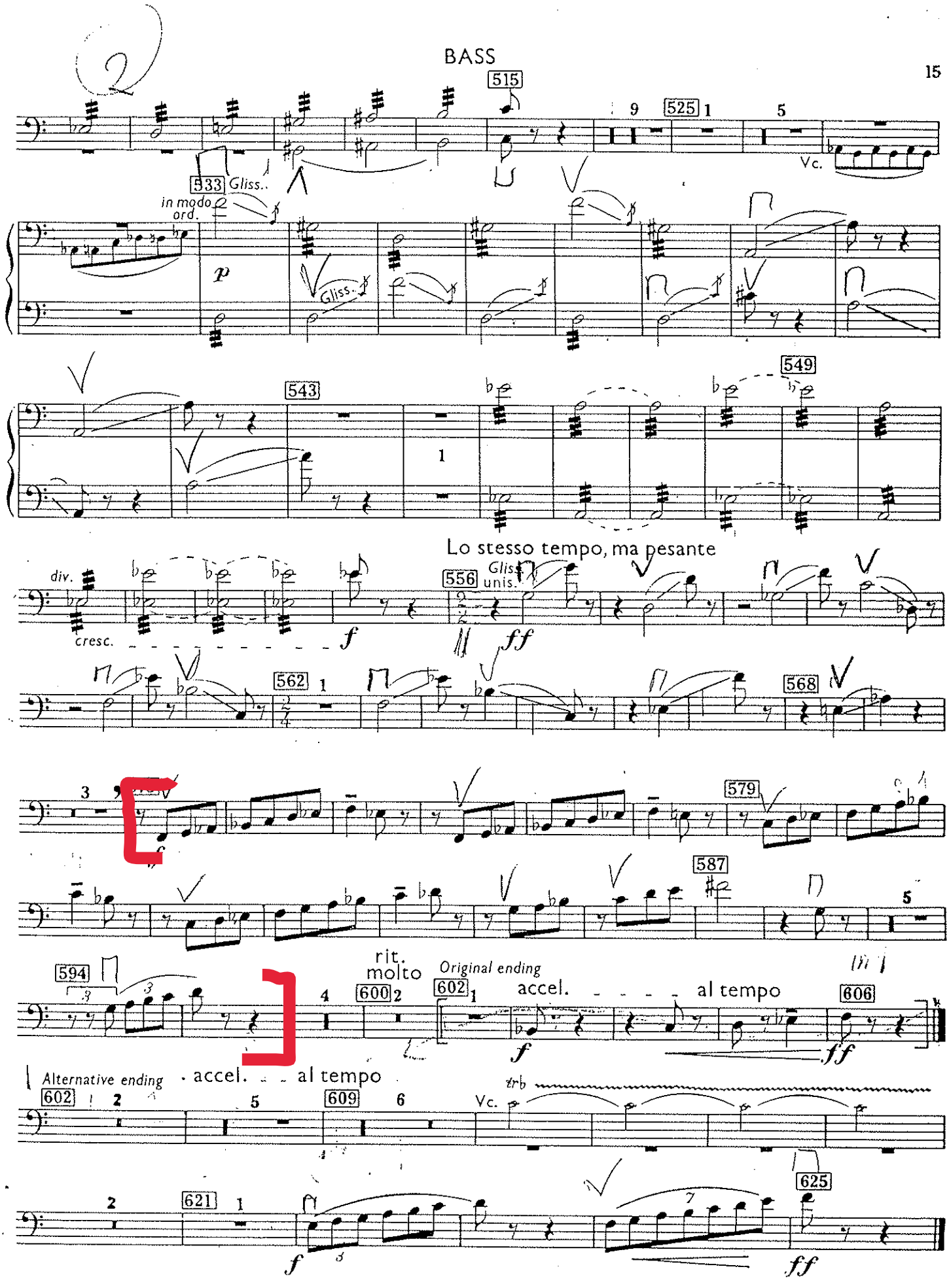
Tranquillo

Sempre più - - - Tranquillo

Più presto

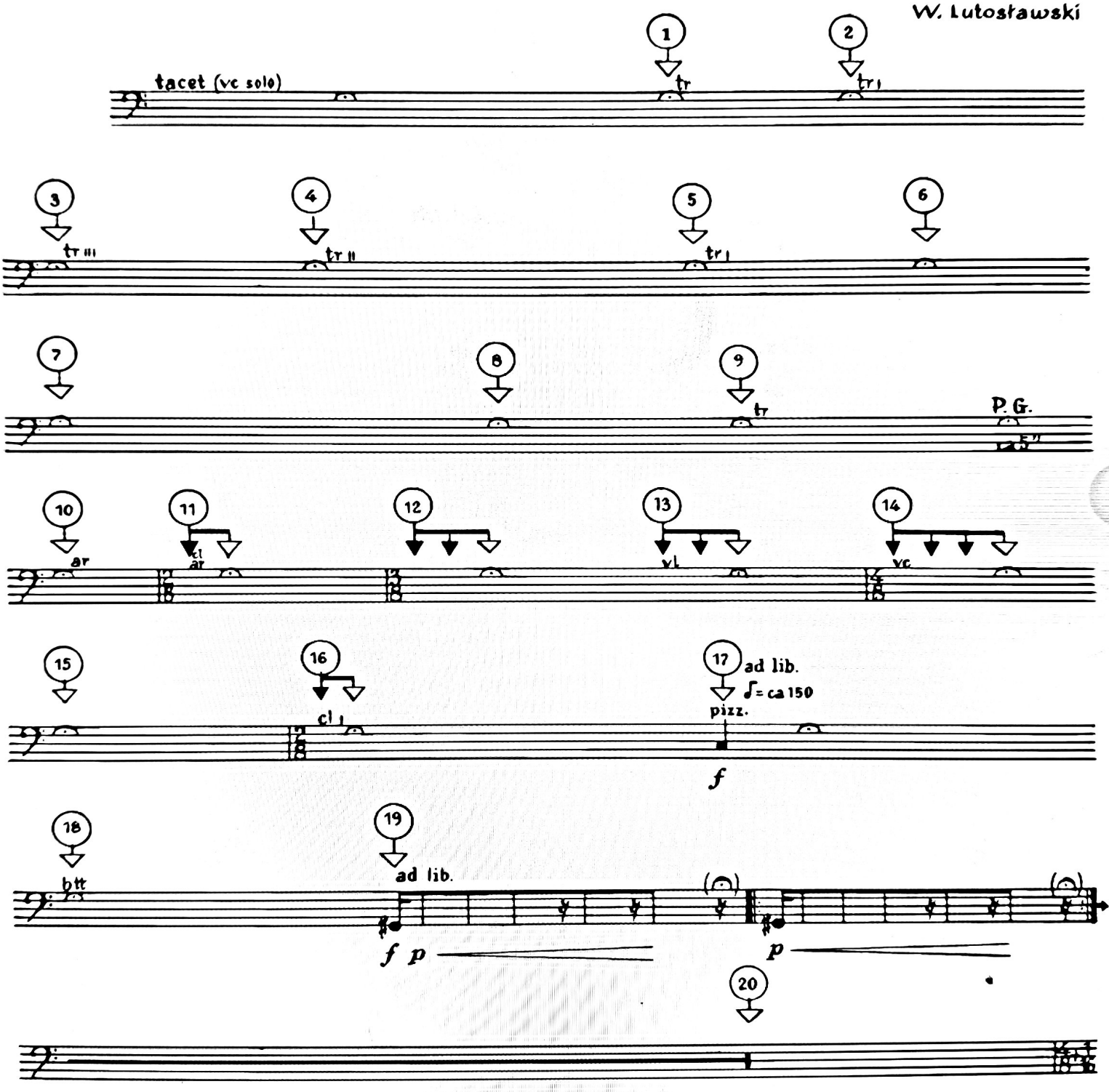
Sul pont. (As near bridge as possible)

div. pp ordinario


515
525
Vc.
533 Gliss.
in modo ord.
p
Gliss.
543
549
Lo stesso tempo, ma pesante
div.
cresc.
f
556 Gliss. unis.
ff
562
568
579
587
594
rit. molto
600
Original ending
602
accel.
al tempo
606
ff
Alternative ending
accel.
al tempo
609
trb
Vc.
621
625

KONCERT na wiolonczelę i orkiestrę
CONCERTO for Cello and Orchestra

W. Lutosławski



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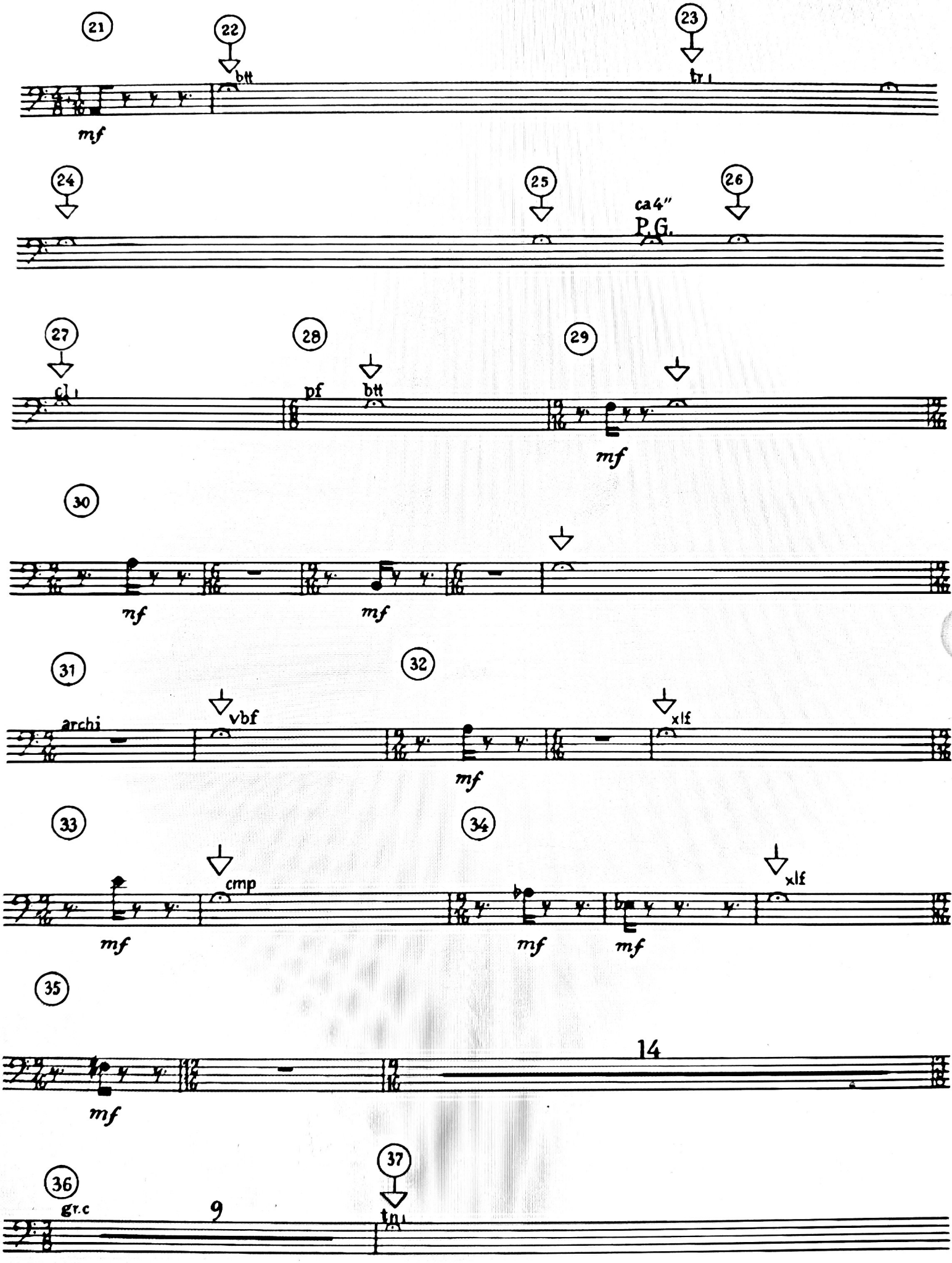
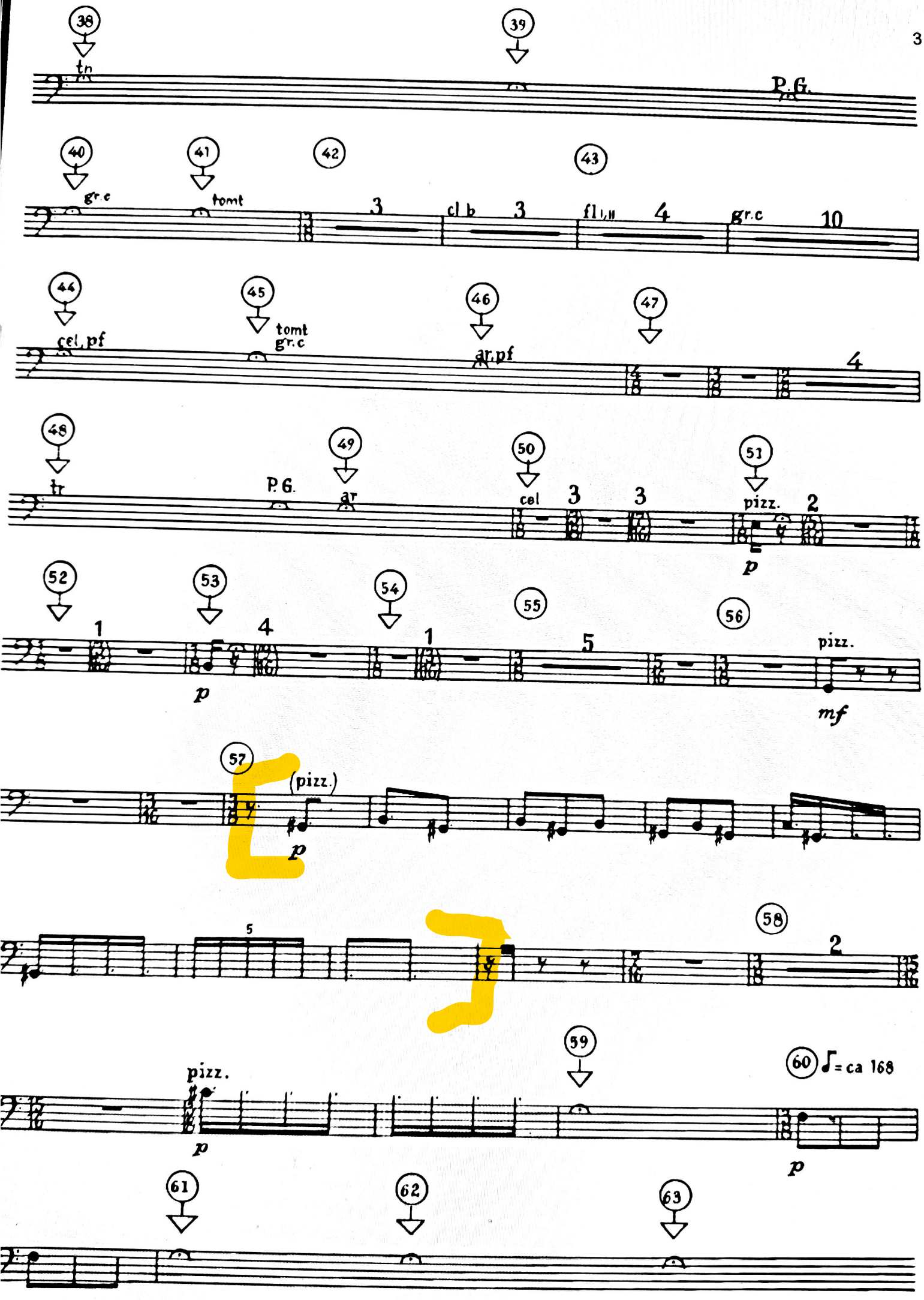
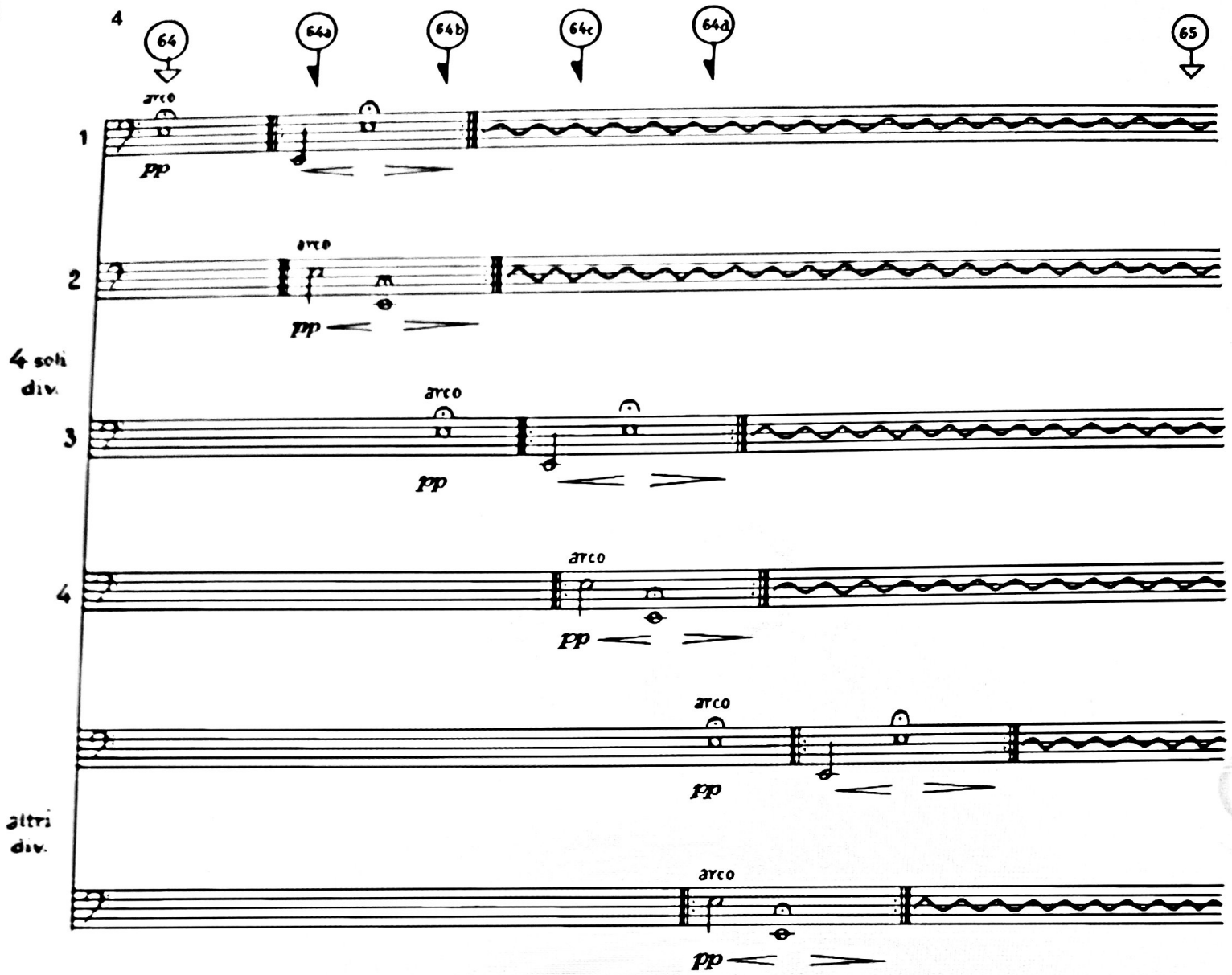
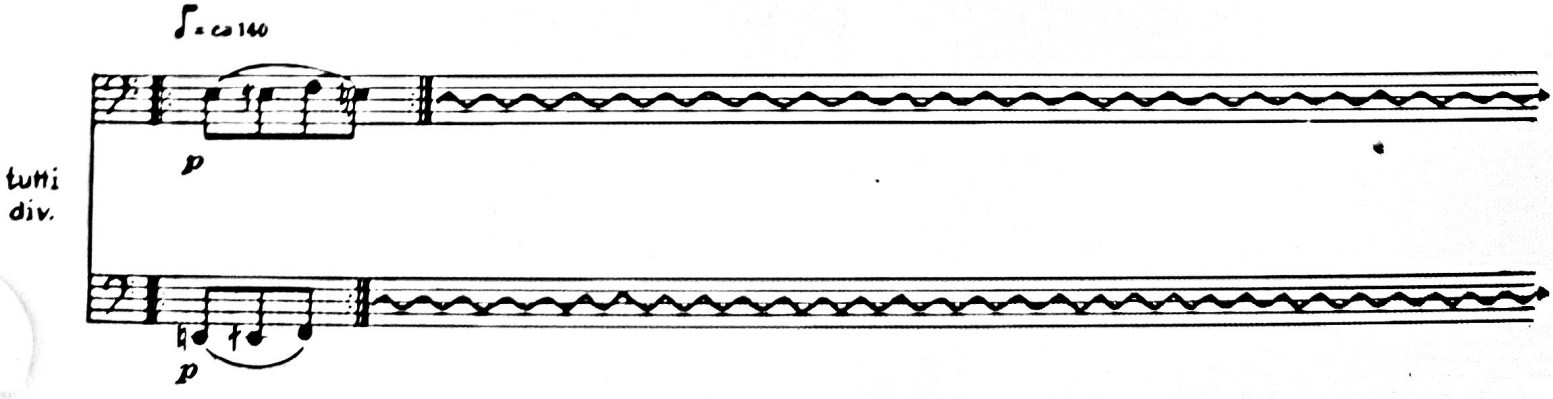
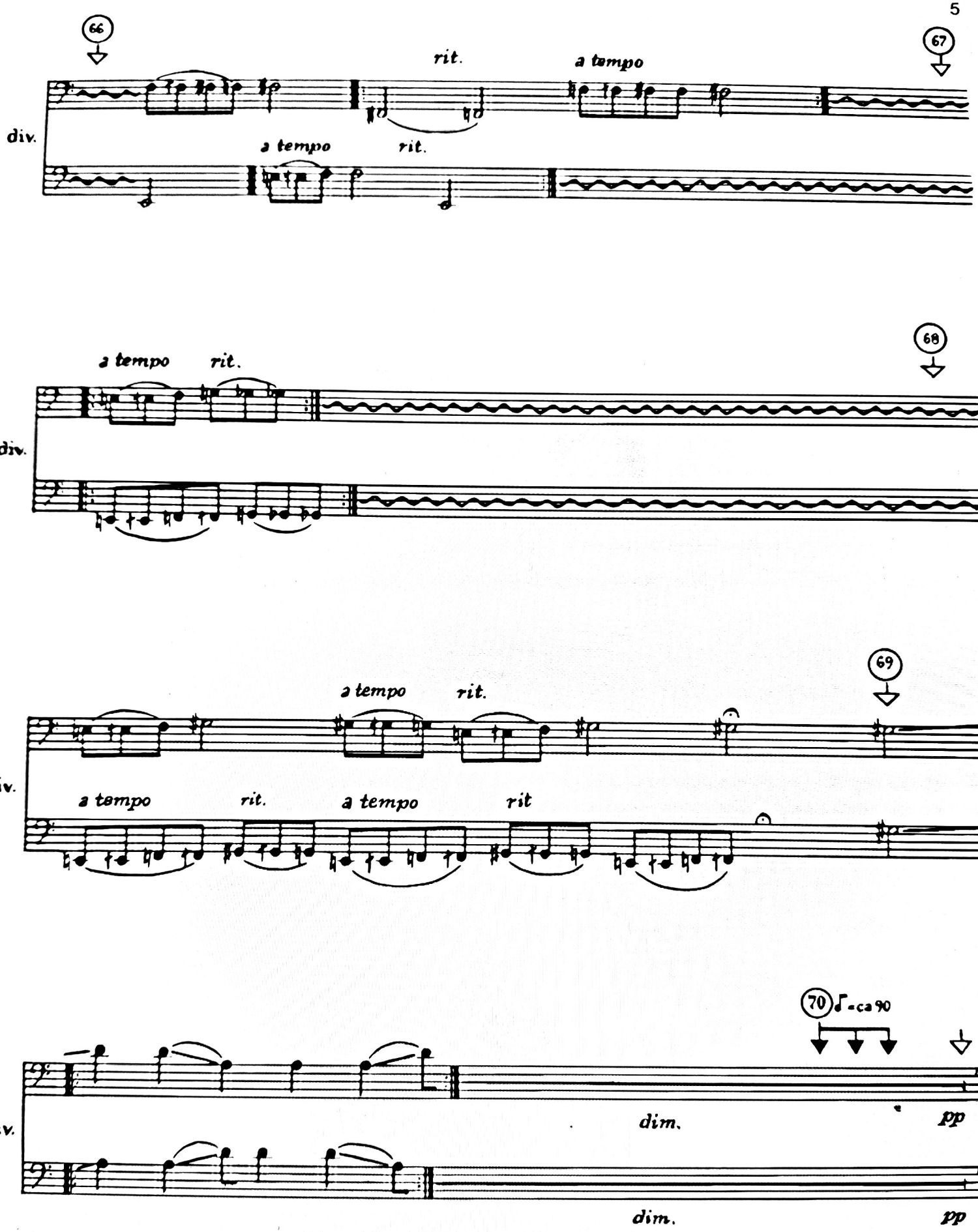
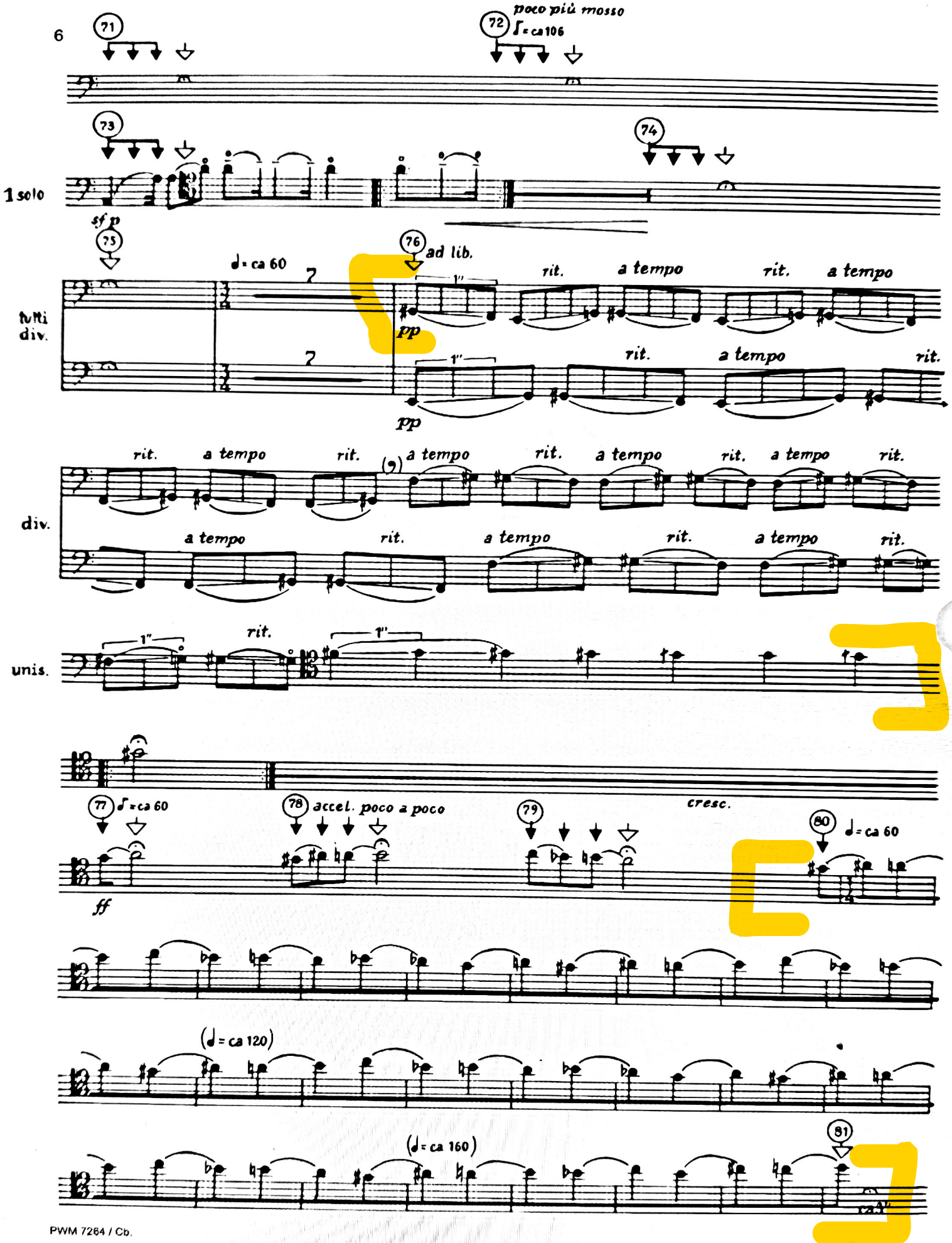

21
22
btt
23
tr
mf
24
25
ca 4"
P.G.
26
27
cl
28
pf
btt
29
mf
30
mf
mf
31
archi
vbf
32
xlf
mf
33
cmp
34
xlf
mf
mf
mf
35
14
mf
36
gr.c
9
37
tn
mf

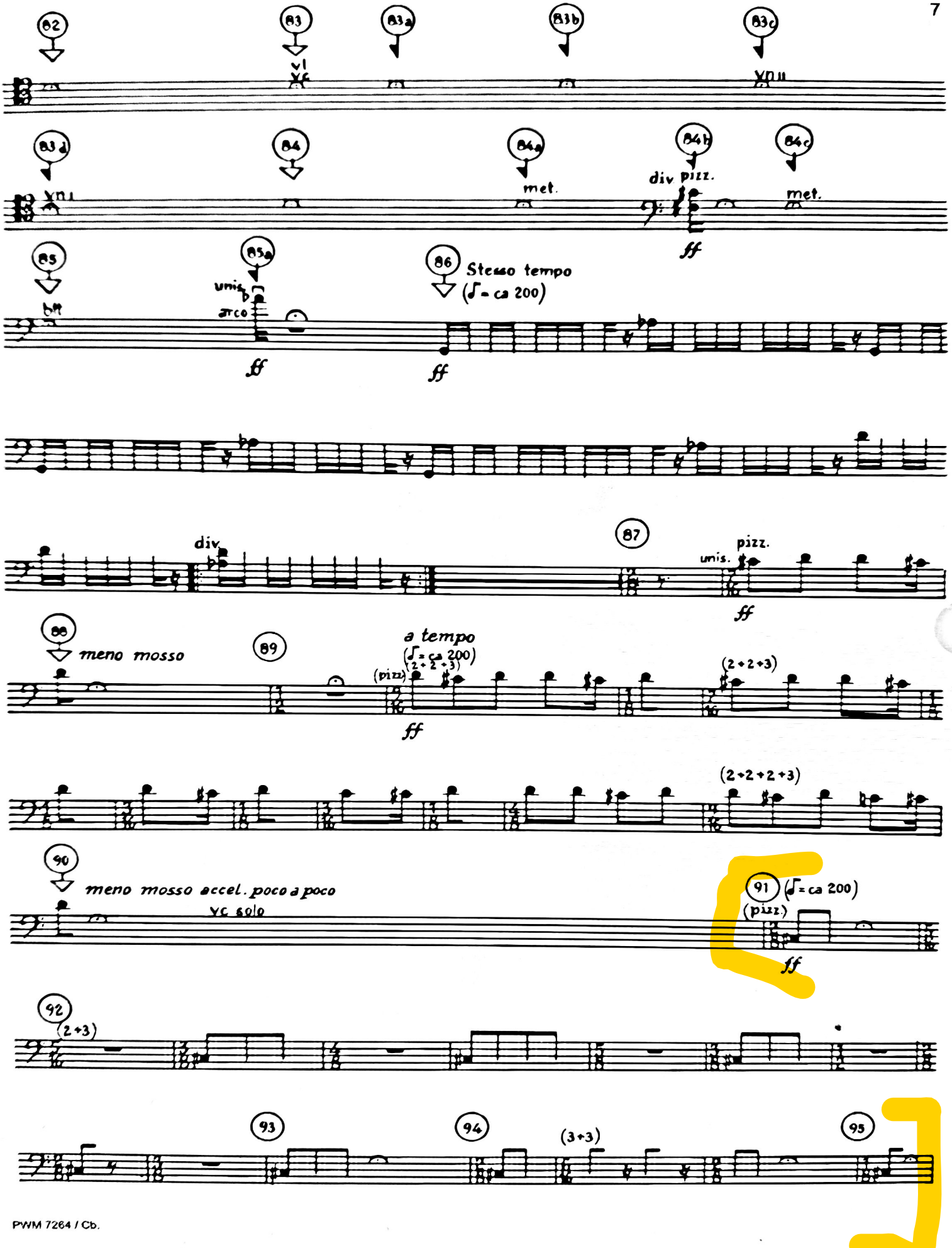

38
tn
39
P.G.
40
gr.c
41
tomt
42
3
43
cl.b 3
fl.I,II 4
gr.c 10
44
cel.pf
45
tomt
gr.c
46
ar.pf
47
4
48
tr
P.G.
49
ar
50
cel 3 3
51
pizz. 2
p
52
1
53
4
p
54
1
55
5
56
pizz.
mf
57
(pizz.)
p
5
58
2
59
pizz.
p
60 ♩= ca 168
p
61
62
63

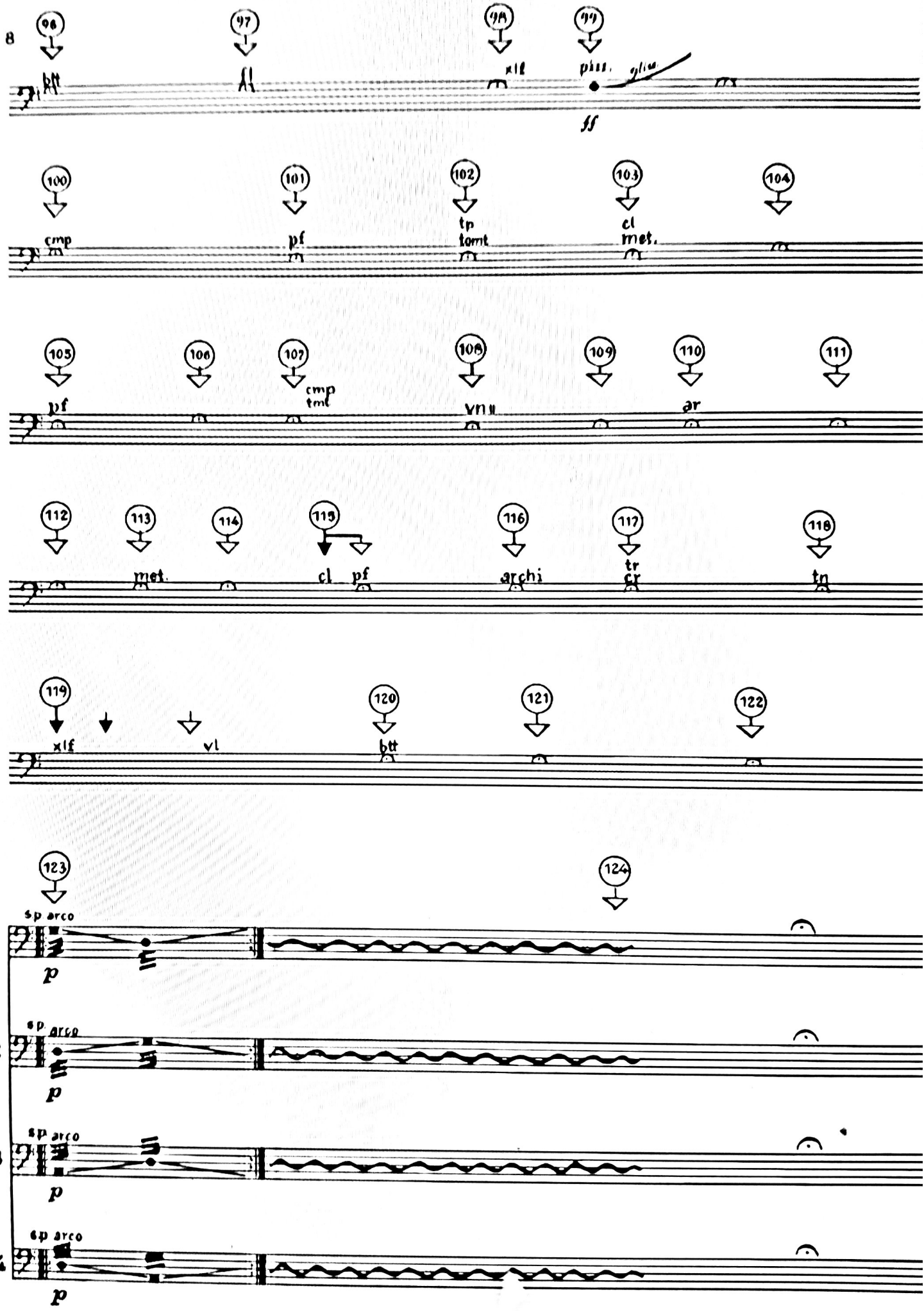

64
64a
64b
64c
64d
65
arco
pp
1
2
4 soli
div.
3
4
altri
div.

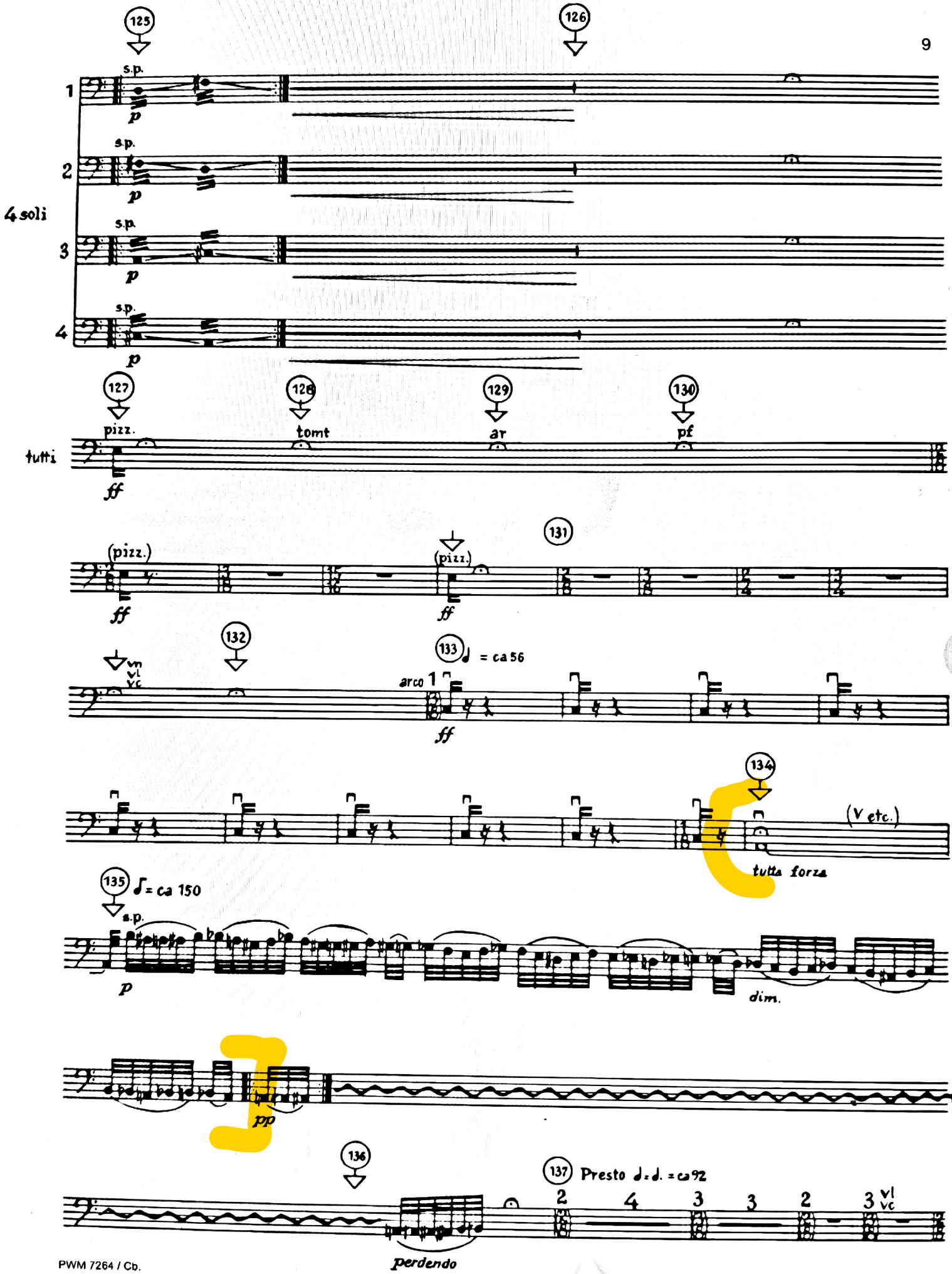

♩ = ca 140
p
tutti
div.
p

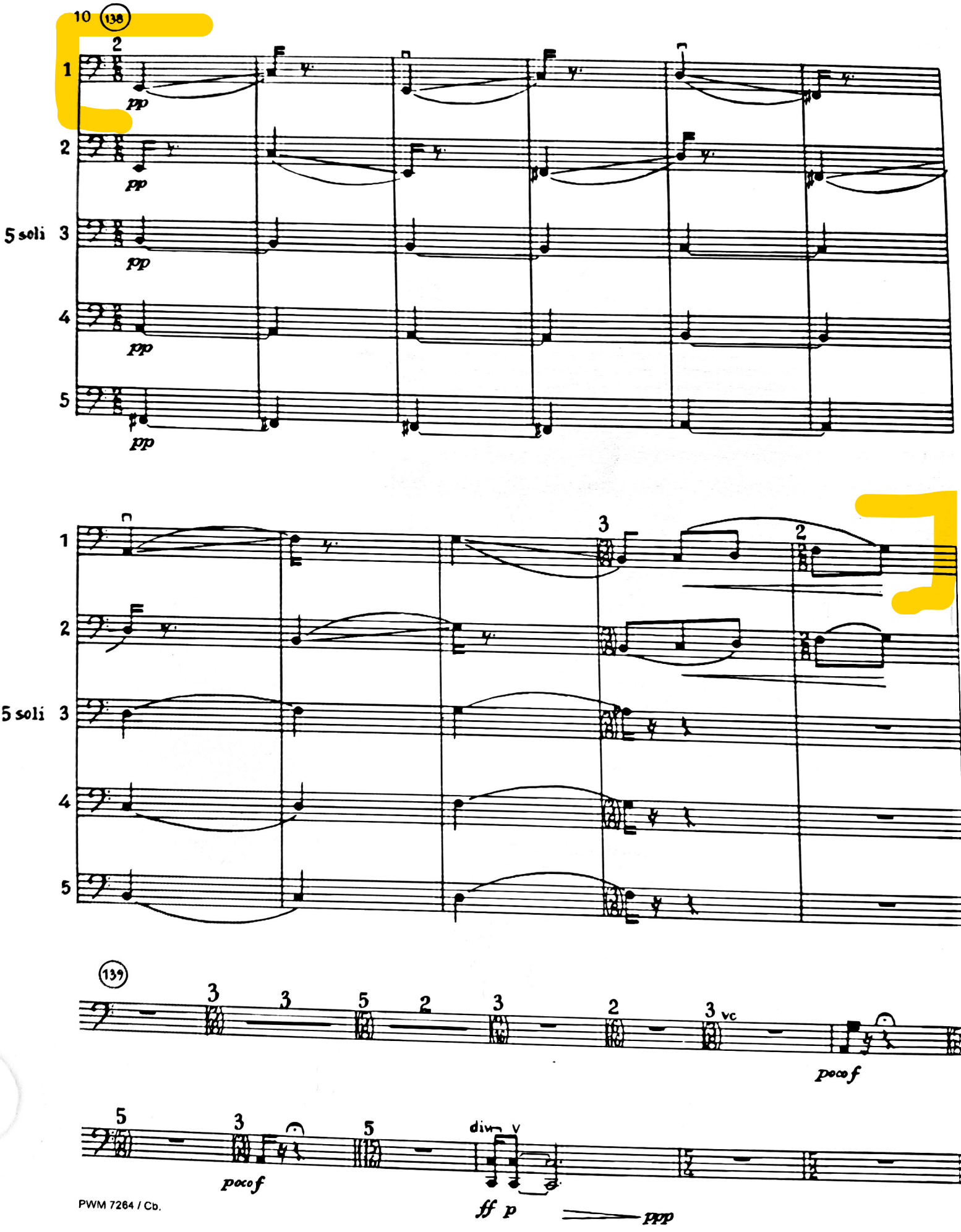

66
67
rit.
a tempo
div.
a tempo
rit.
a tempo
rit.
68
div.
69
a tempo
rit.
div.
a tempo
rit.
a tempo
rit
70
ca 90
div.
dim.
pp
dim.
pp


71
72
poco più mosso
♩ = ca 106
73
74
1 solo
sf p
75
♩ = ca 60
76
ad lib.
rit.
a tempo
rit.
a tempo
tutti
div.
pp
1"
rit.
a tempo
rit.
pp
div.
rit.
a tempo
rit.
(9)
a tempo
rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
unis.
1"
rit.
1"
77
♩ = ca 60
78
accel. poco a poco
79
cresc.
80
♩ = ca 60
ff
(♩ = ca 120)
(♩ = ca 160)
81


82
83
vl
vc
83a
83b
83c
vn II
83d
vn I
84
84a
met.
84b
div pizz.
ff
84c
met.
85
bn
85a
unis.
arco
ff
86
Stesso tempo
(♩= ca 200)
ff
div
87
pizz.
unis.
ff
88
meno mosso
89
a tempo
(♩= ca 200)
(2+2+3)
(pizz)
ff
(2+2+3)
(2+2+2+3)
90
meno mosso accel. poco a poco
vc solo
91
(♩= ca 200)
(pizz.)
ff
92
(2+3)
93
94
(3+3)
95


96
97
98
99
btt
fl
xlf
piss.
glis.
ff
100
101
102
103
104
cmp
pf
tp
tomt
cl
met.
105
106
107
108
109
110
111
pf
cmp
tml
vn II
ar
112
113
114
115
116
117
118
met.
cl
pf
archi
tr
cr
tn
119
120
121
122
xlf
vl
btt
123
124
sp arco
1
p
2
3
4
4 soli


125
126
s.p.
1
p
s.p.
2
p
4 soli
s.p.
3
p
s.p.
4
p
127
pizz.
128
tomt
129
ar
130
pf
tutti
ff
(pizz.)
ff
131
(pizz.)
ff
132
vn
vl
vc
133
= ca 56
arco 1
ff
134
(V etc.)
tutta forza
135
= ca 150
s.p.
p
dim.
pp
136
137
Presto = ca 92
2
4
3
3
2
3
vl
vc
perdendo


138
1
2
5 soli 3
4
5
pp
139
vc
poco f
div
ff p
ppp

Jan Křtitel Vaňhal

Konzert D-Dur

für Kontrabaß und Orchester

Concerto D major

for double bass and orchestra

Bearbeitet und herausgegeben von
Arranged and edited by
Klaus Trumpf

Kontrabaß
double bass

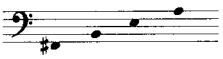
Friedrich Hofmeister Musikverlag
Leipzig

Kontrabaß

Konzert D-Dur

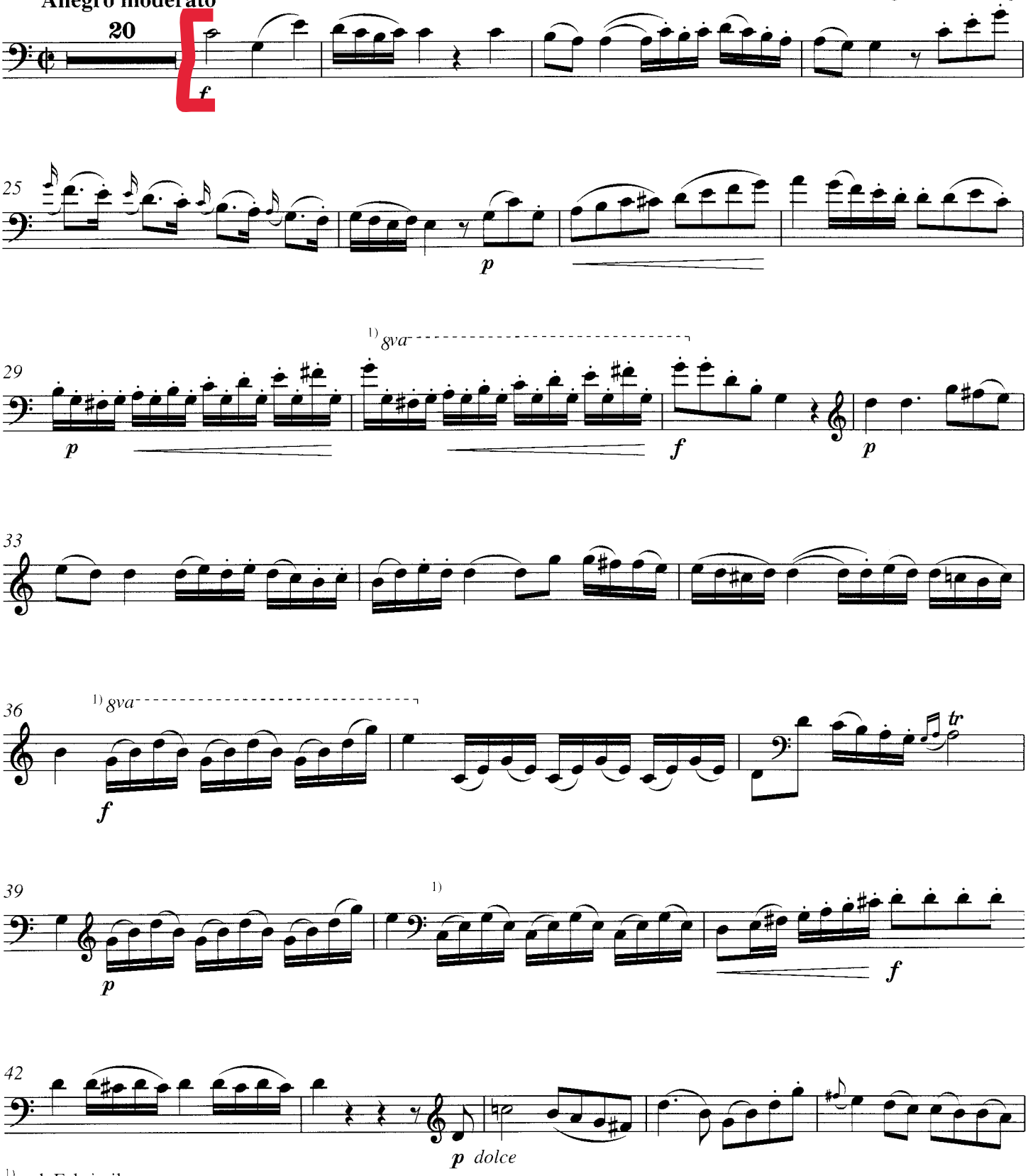
für Kontrabaß und Orchester

Stimmung:



Jan Křtitel Vaňhal (1739-1813)
Einrichtung: Klaus Trumpf

Allegro moderato



1) vgl. Faksimile

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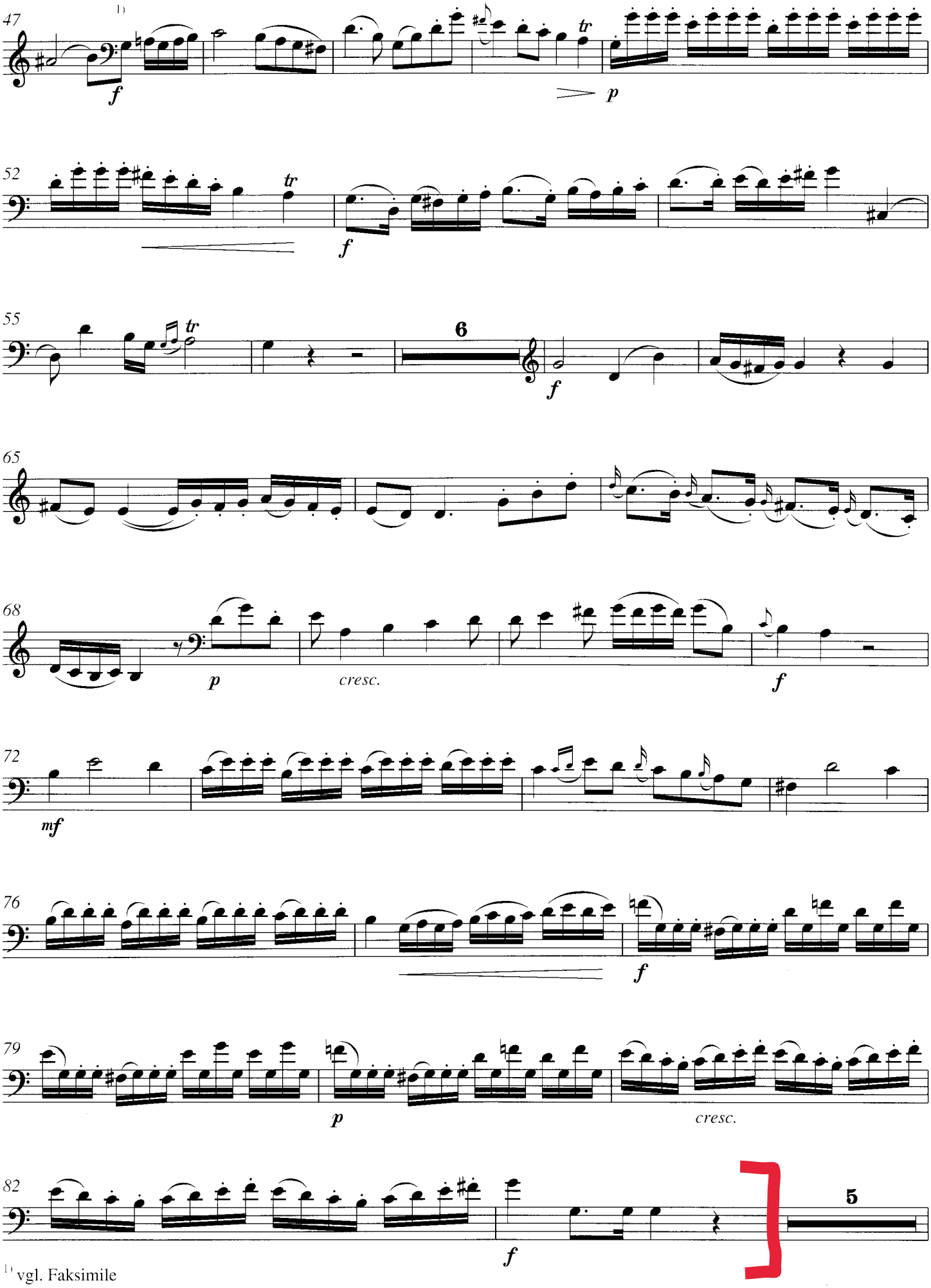
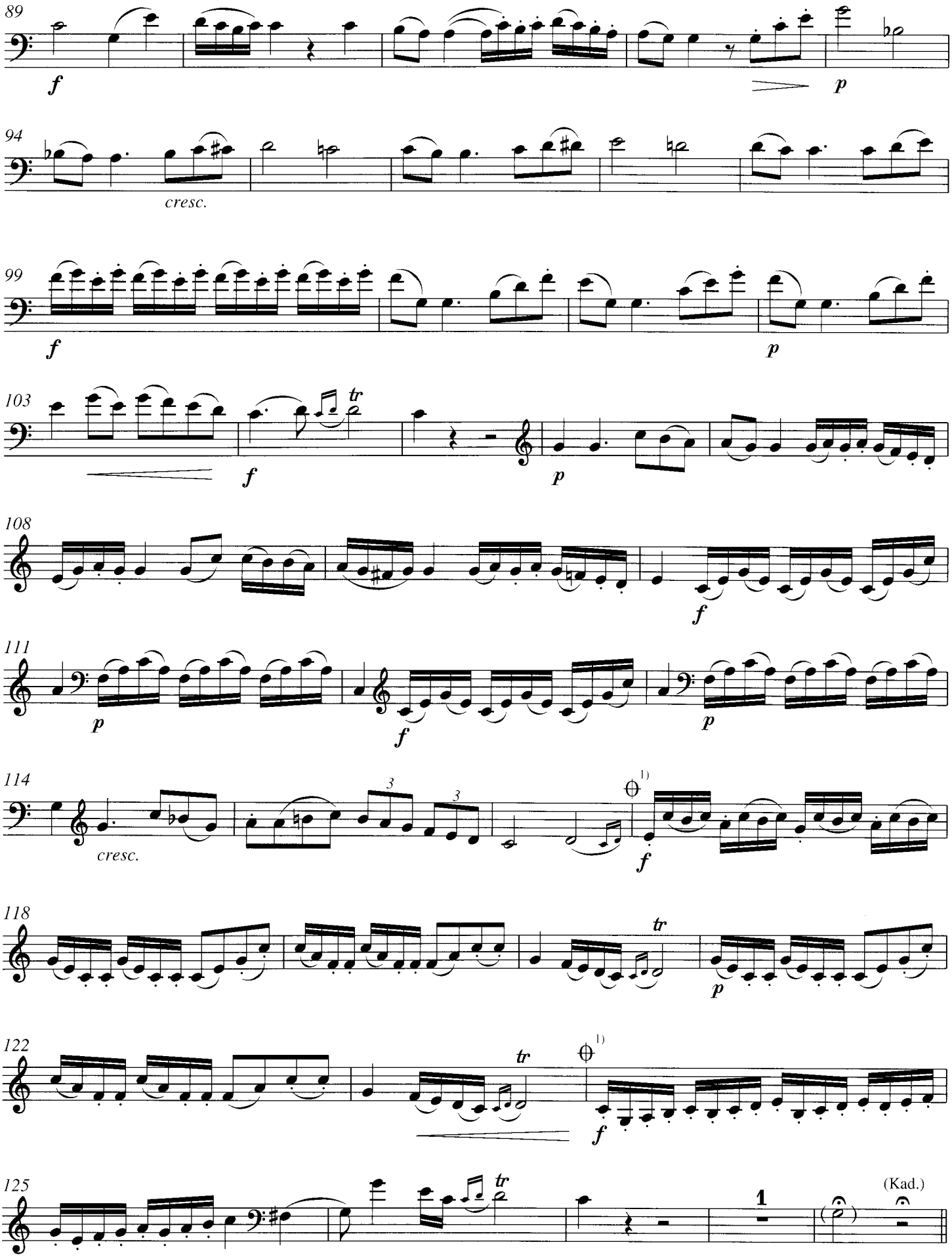
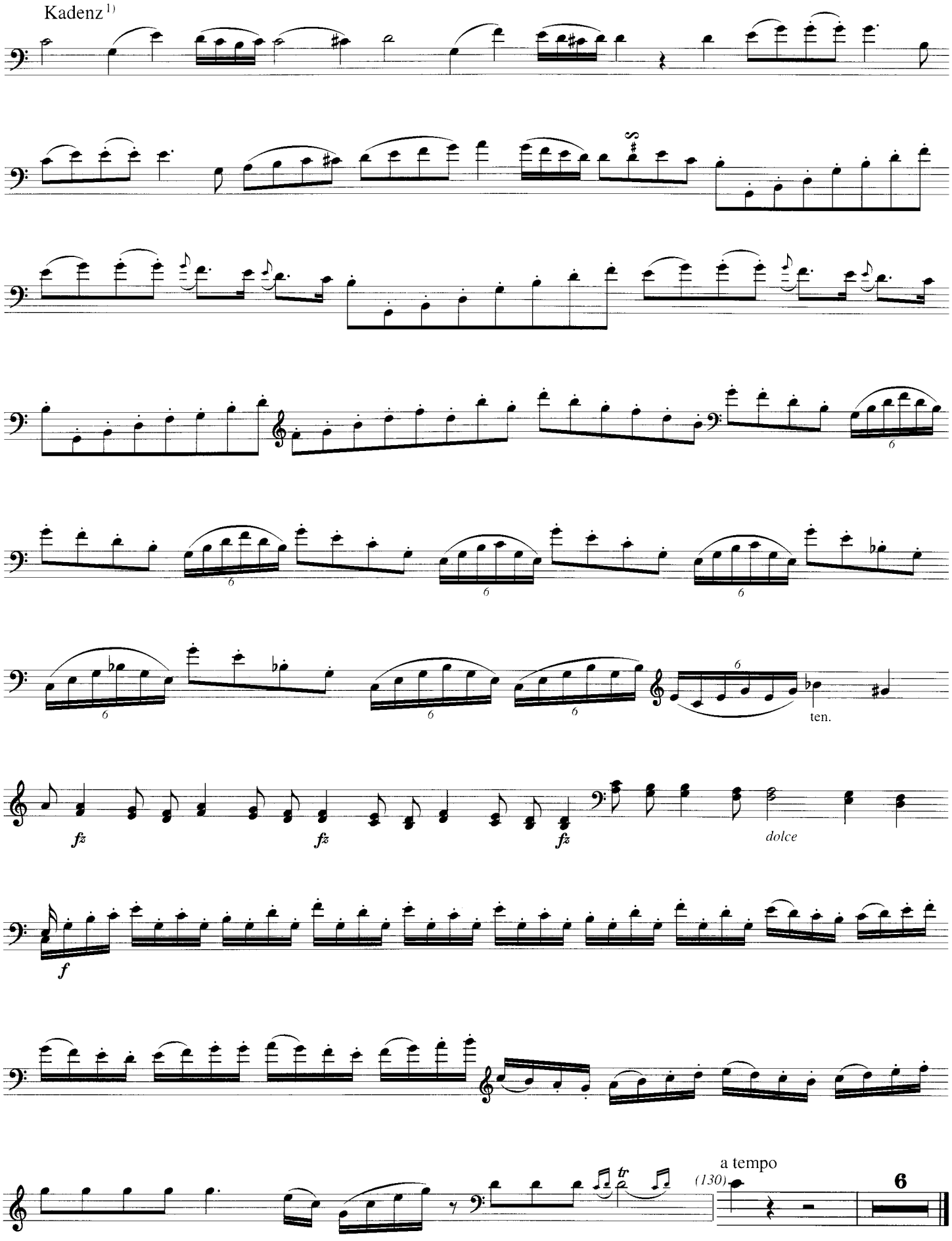


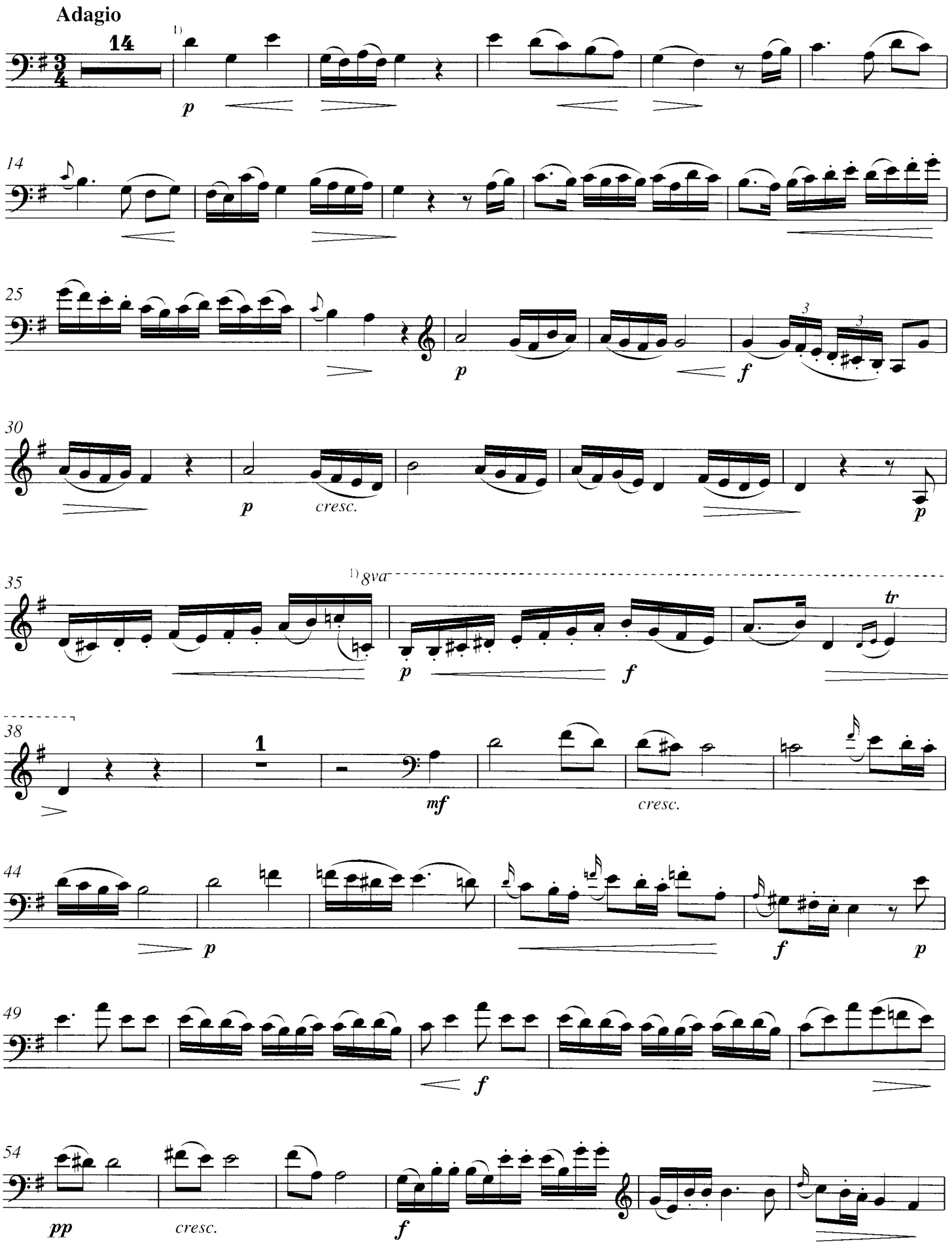
1) vgl. Faksimile


89
f
p
94
cresc.
99
f
p
103
f
p
tr
108
f
111
p
f
p
114
cresc.
3
3
1)
f
118
tr
p
122
tr
1)
f
125
tr
1
(Kad.)

1) ⊖ - ⊖ ad lib.



1) Kadenz von Johann Matthias Sperger, vgl. Faksimile



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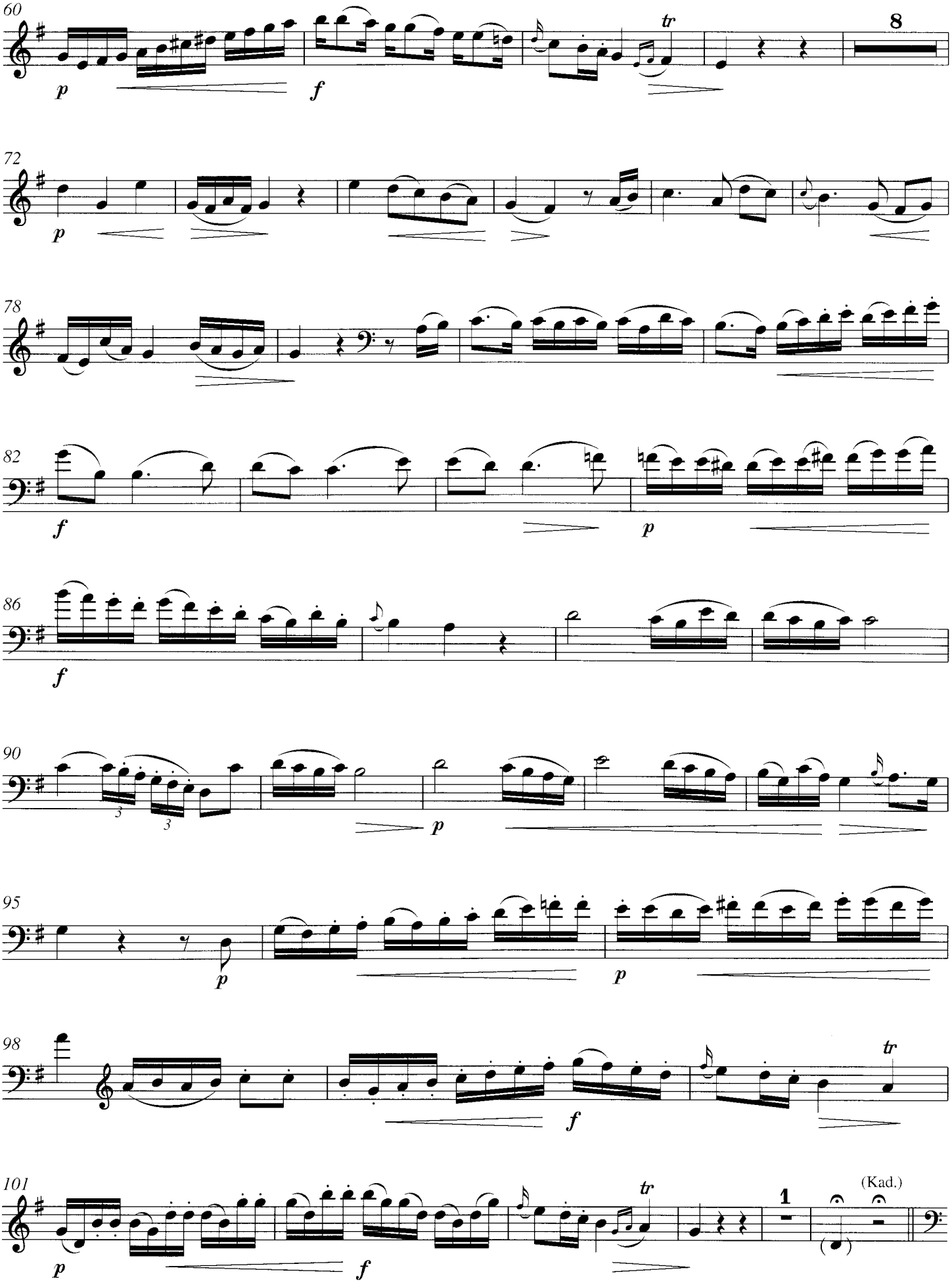
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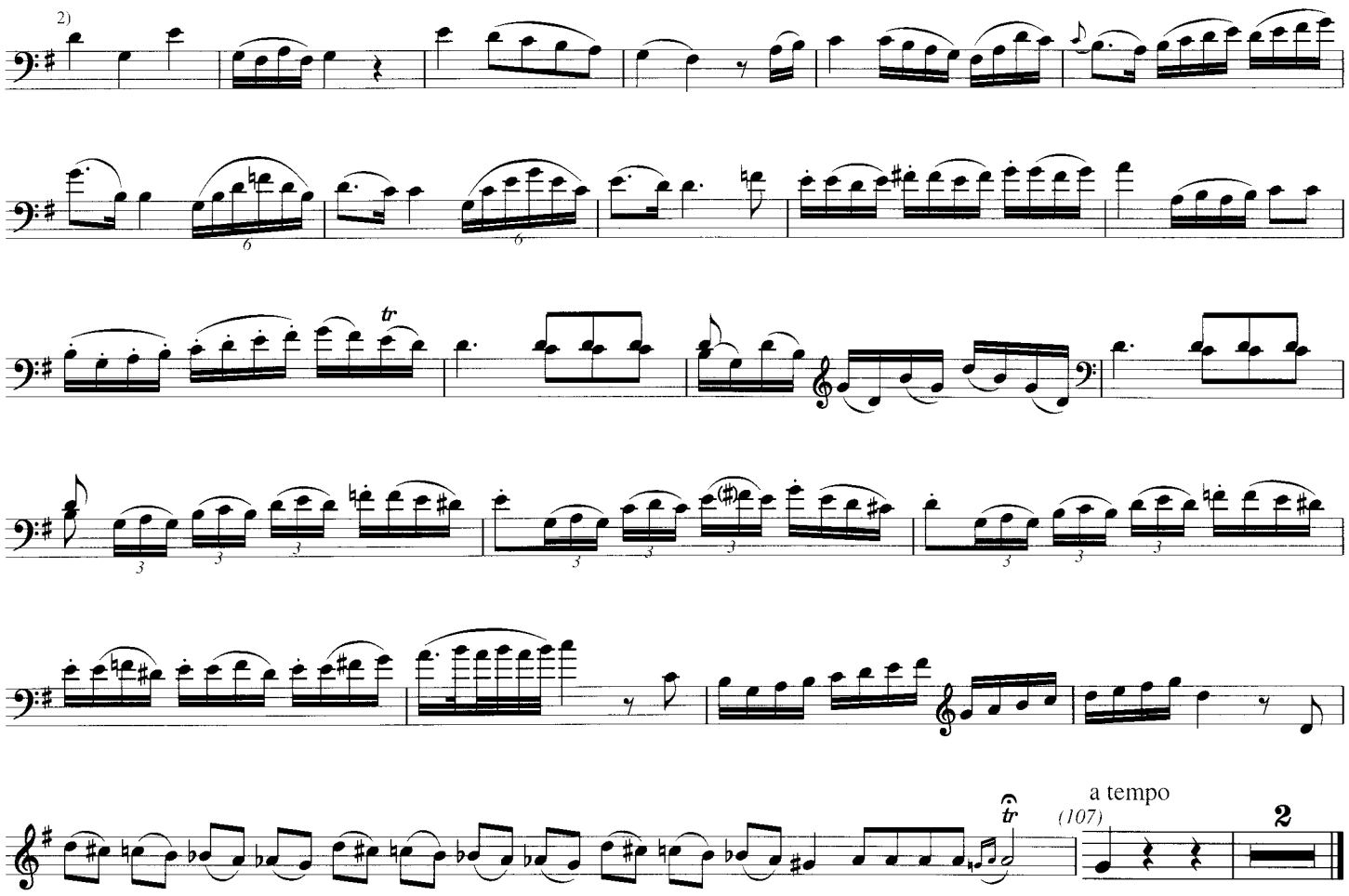
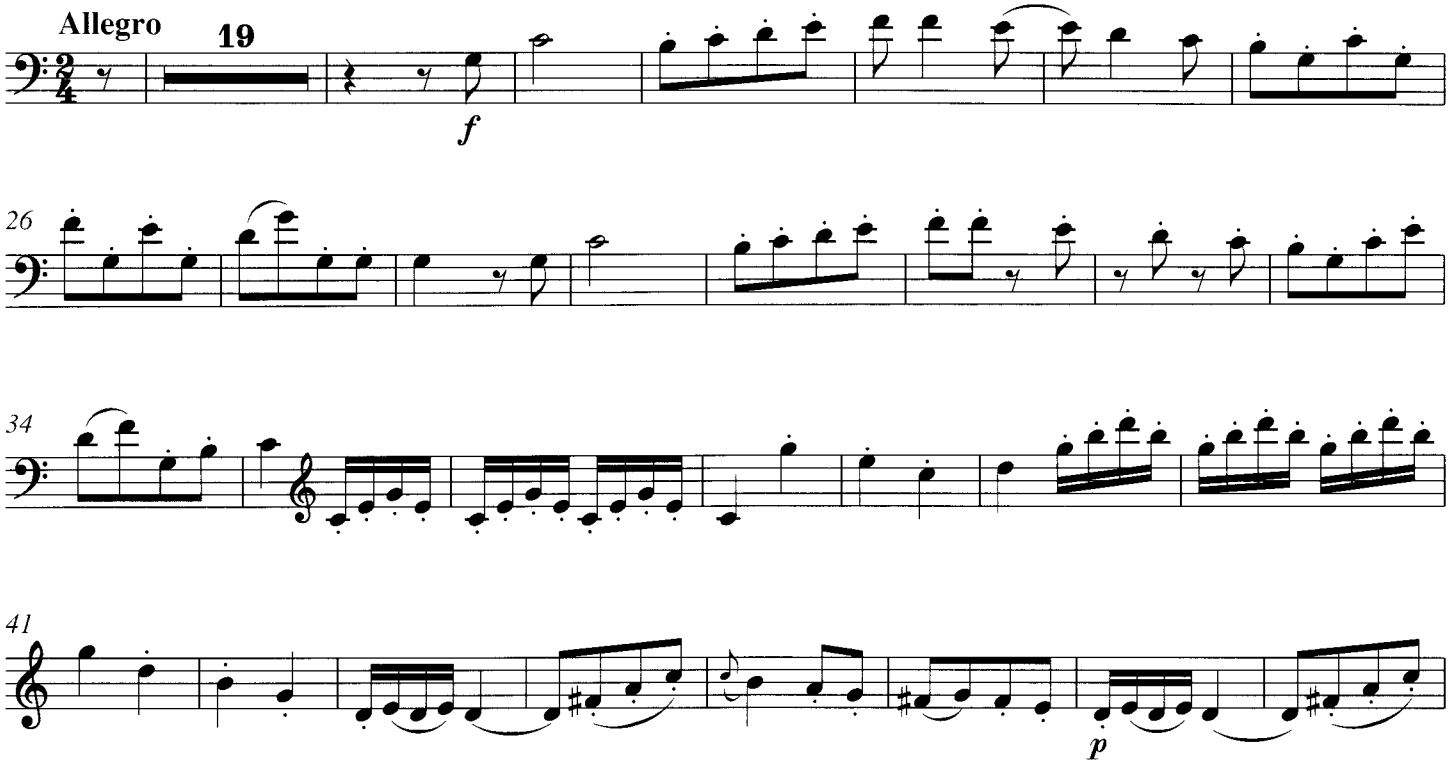
Kadenz [1]



FINALE

Allegro



[1] s. Fußnote S.5

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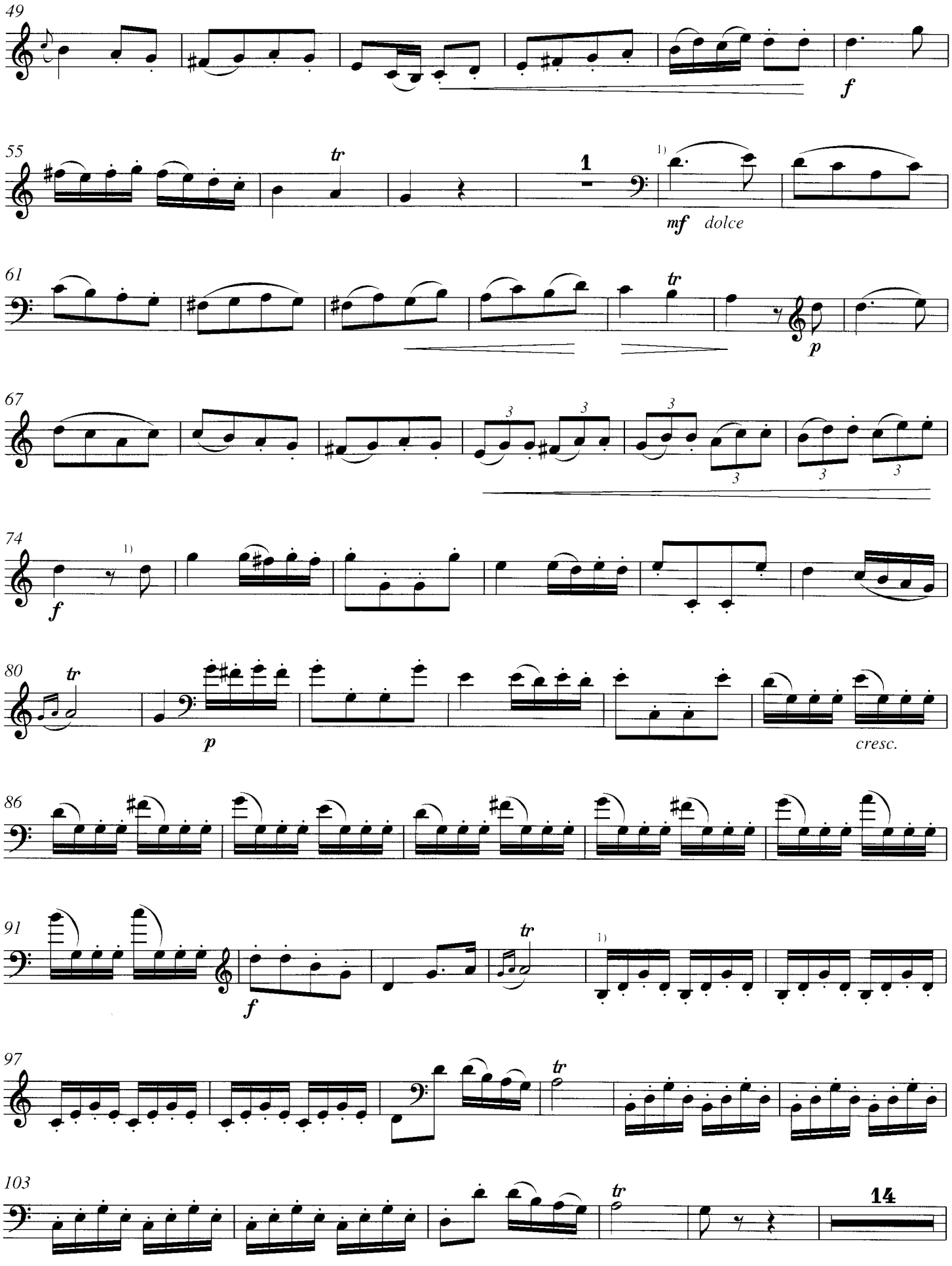

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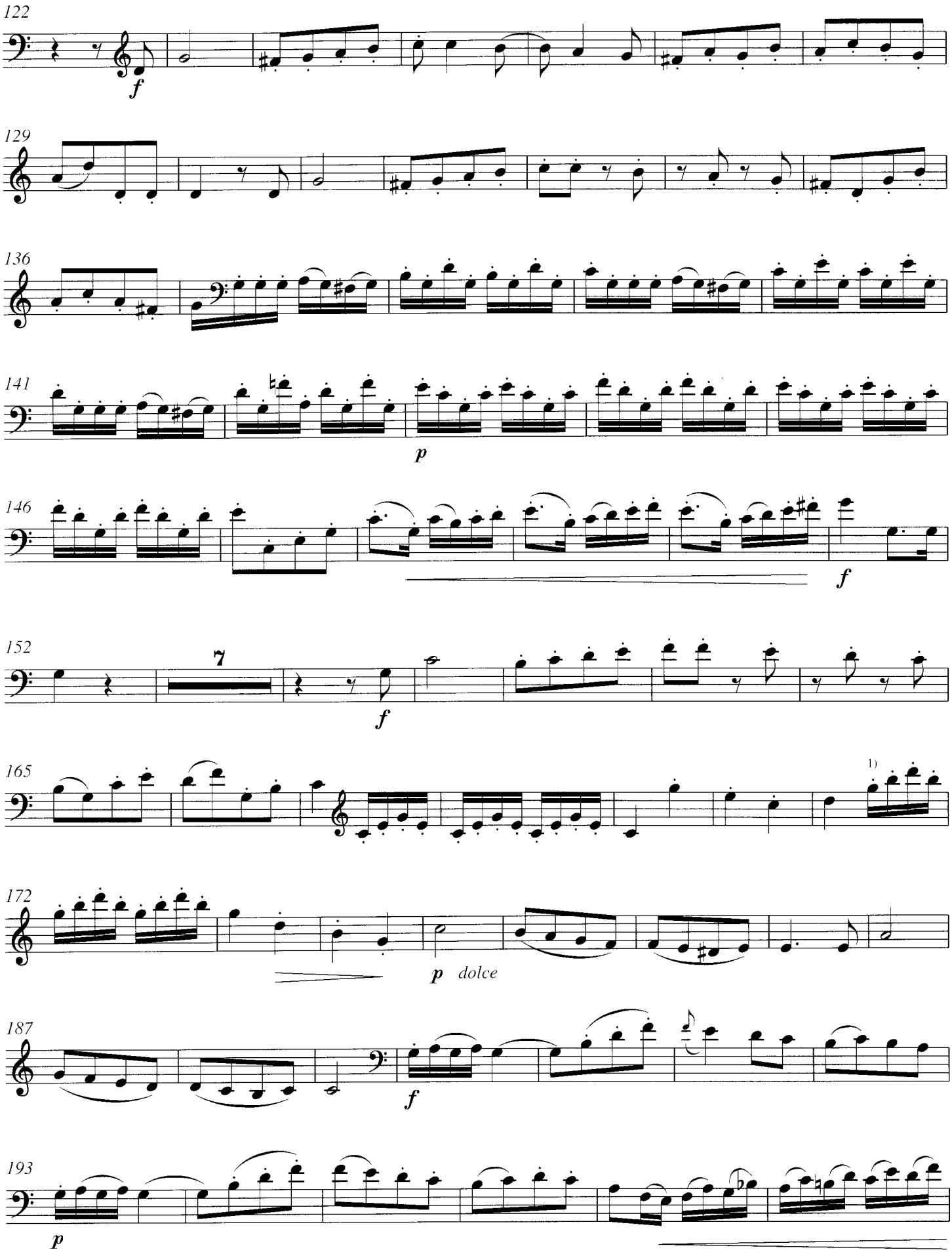

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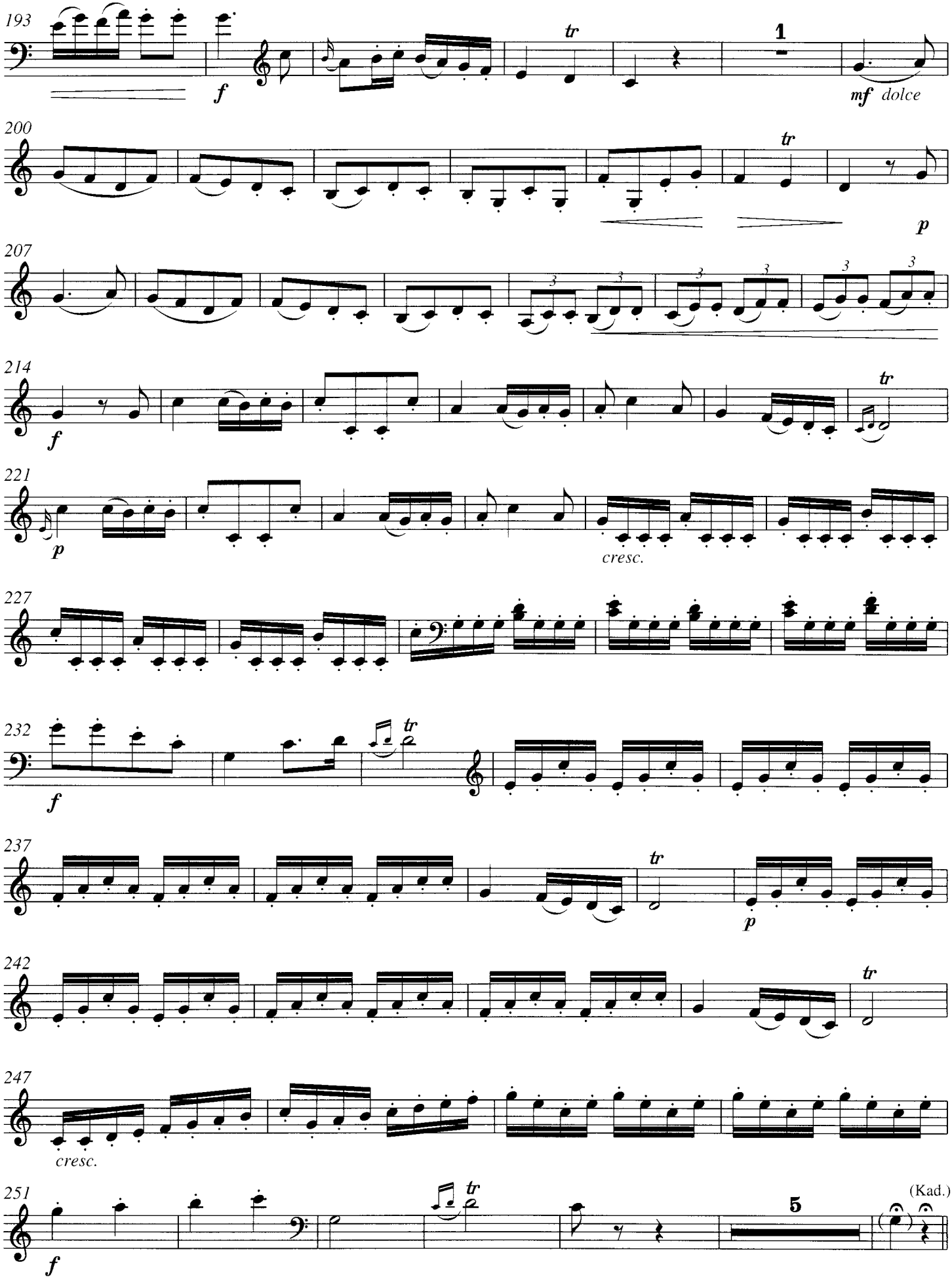
193
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cresc.
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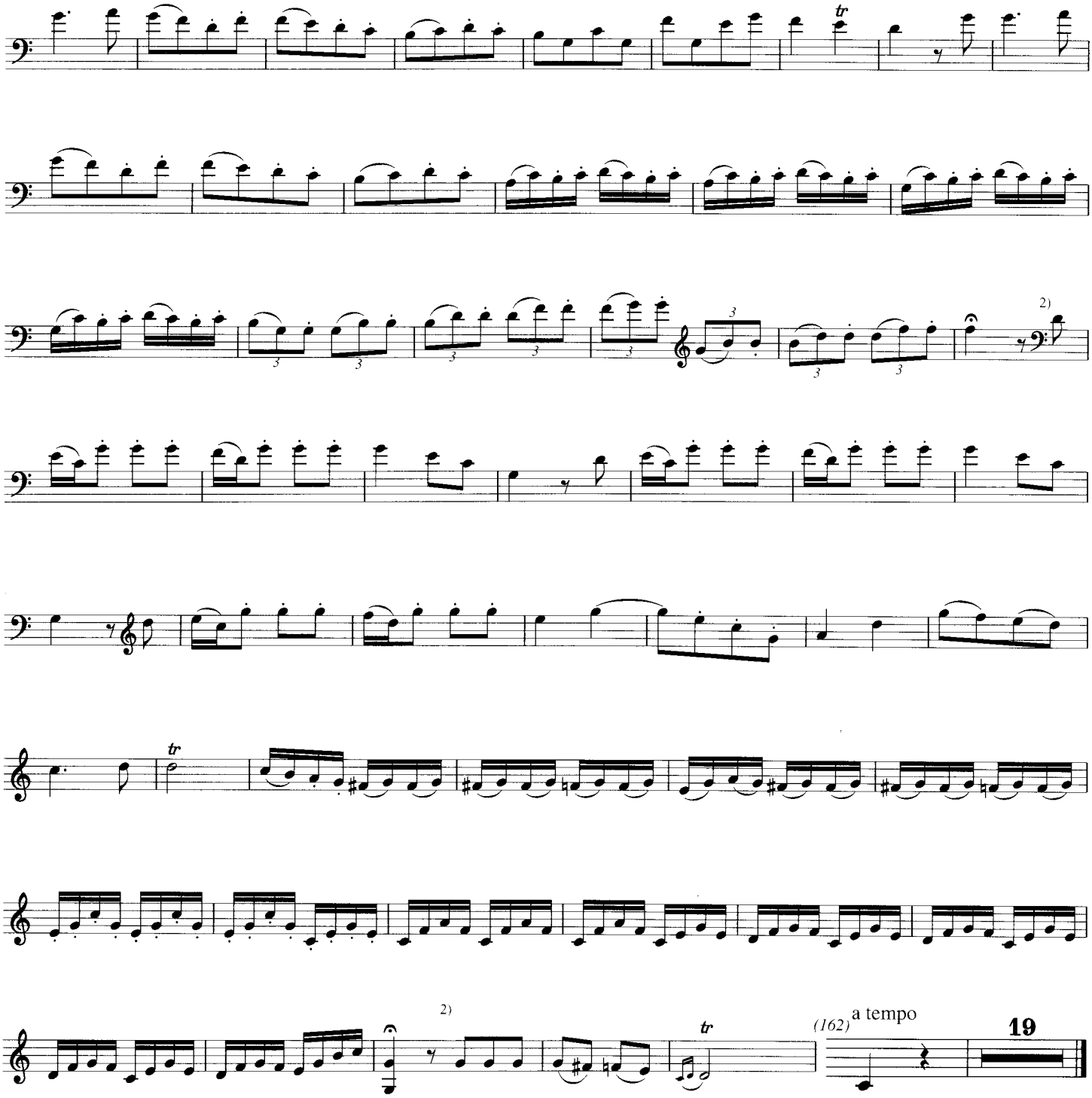
Kadenz[1)]



1) s. Fußnote S.5

2) vgl. Faksimile

Jan Křtitel Vaňhal

Konzert D-Dur

für Kontrabaß und Orchester

Concerto D major

for double bass and orchestra

Bearbeitet und herausgegeben von
Arranged and edited by
Klaus Trumpf

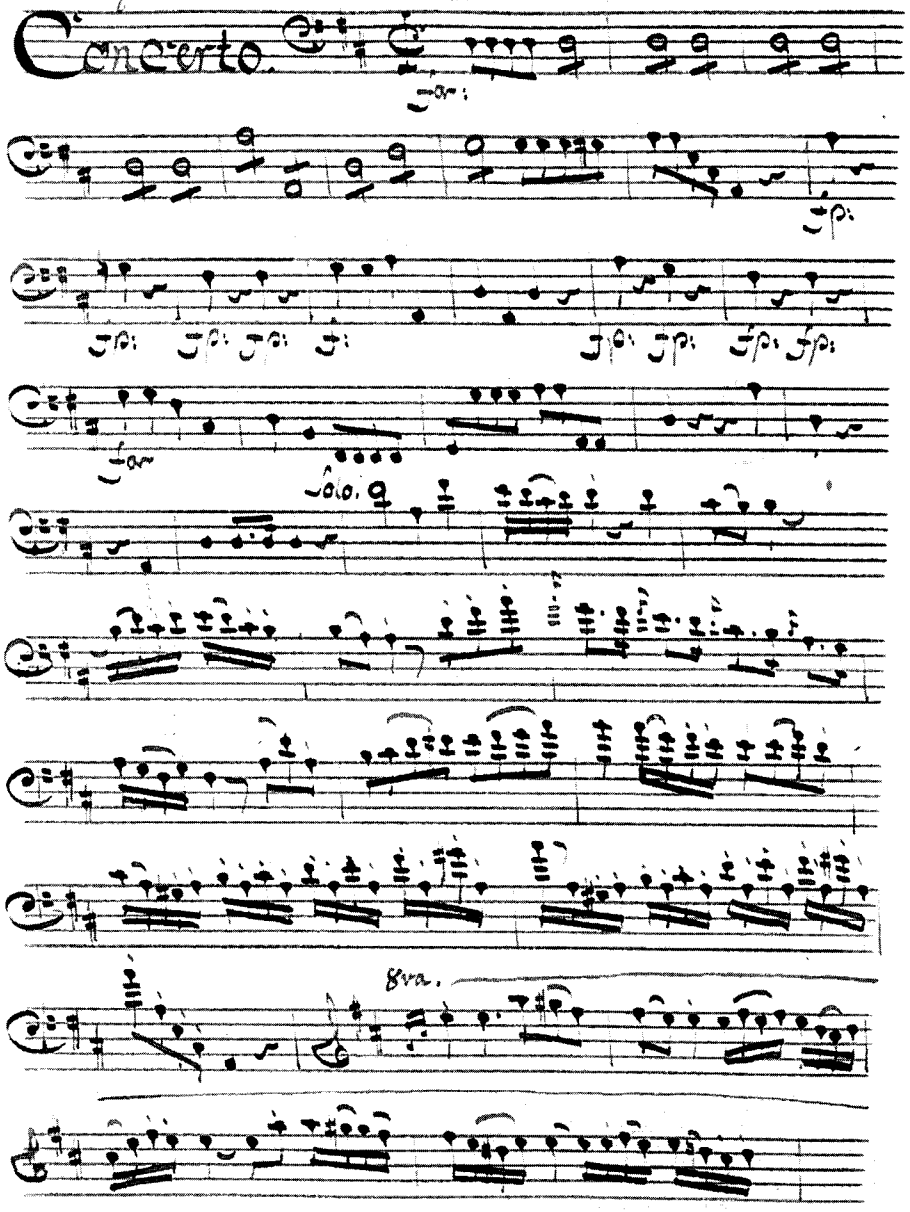
Solostimme (Faksimile)
Solo part (facsimile)

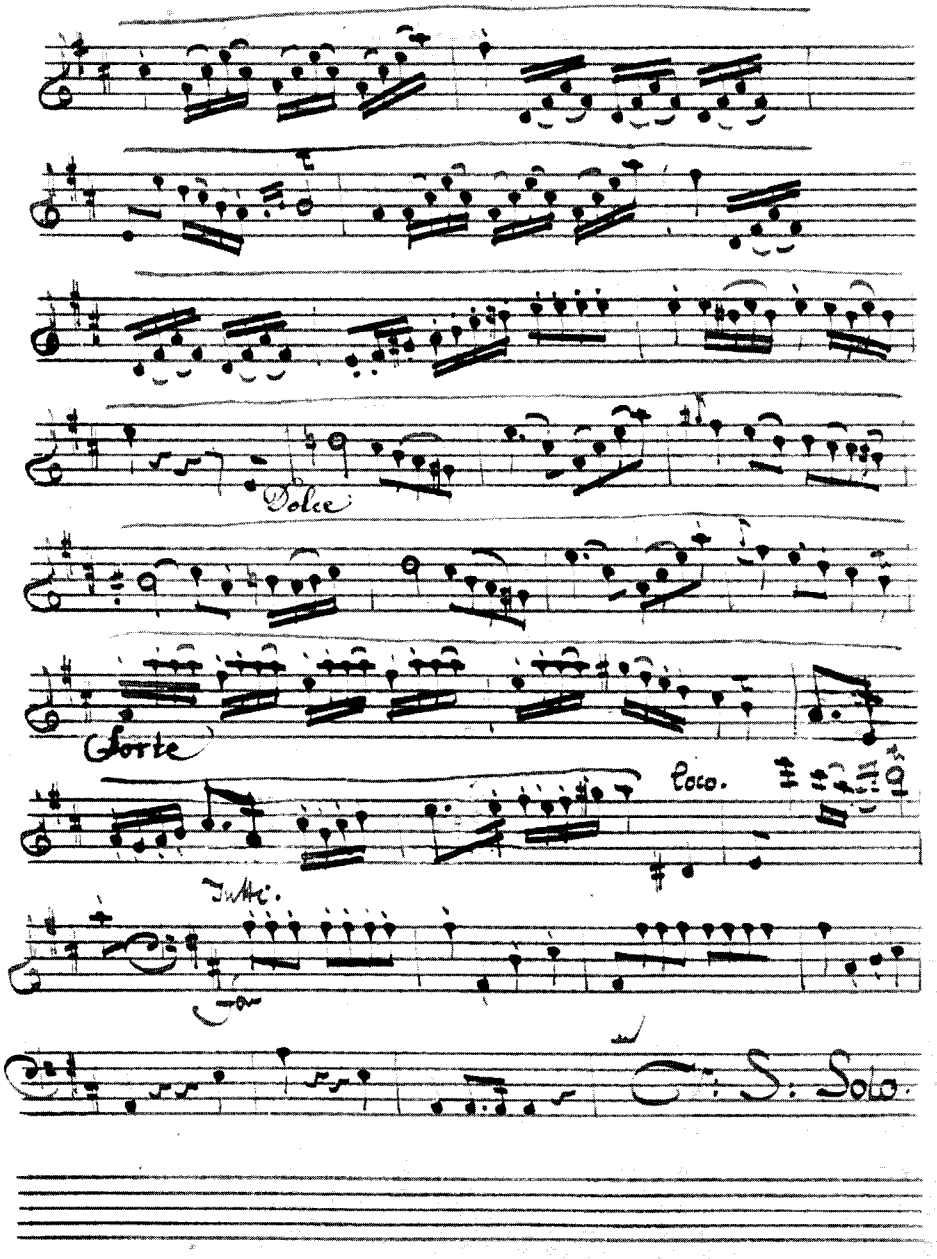
Friedrich Hofmeister Musikverlag
Leipzig

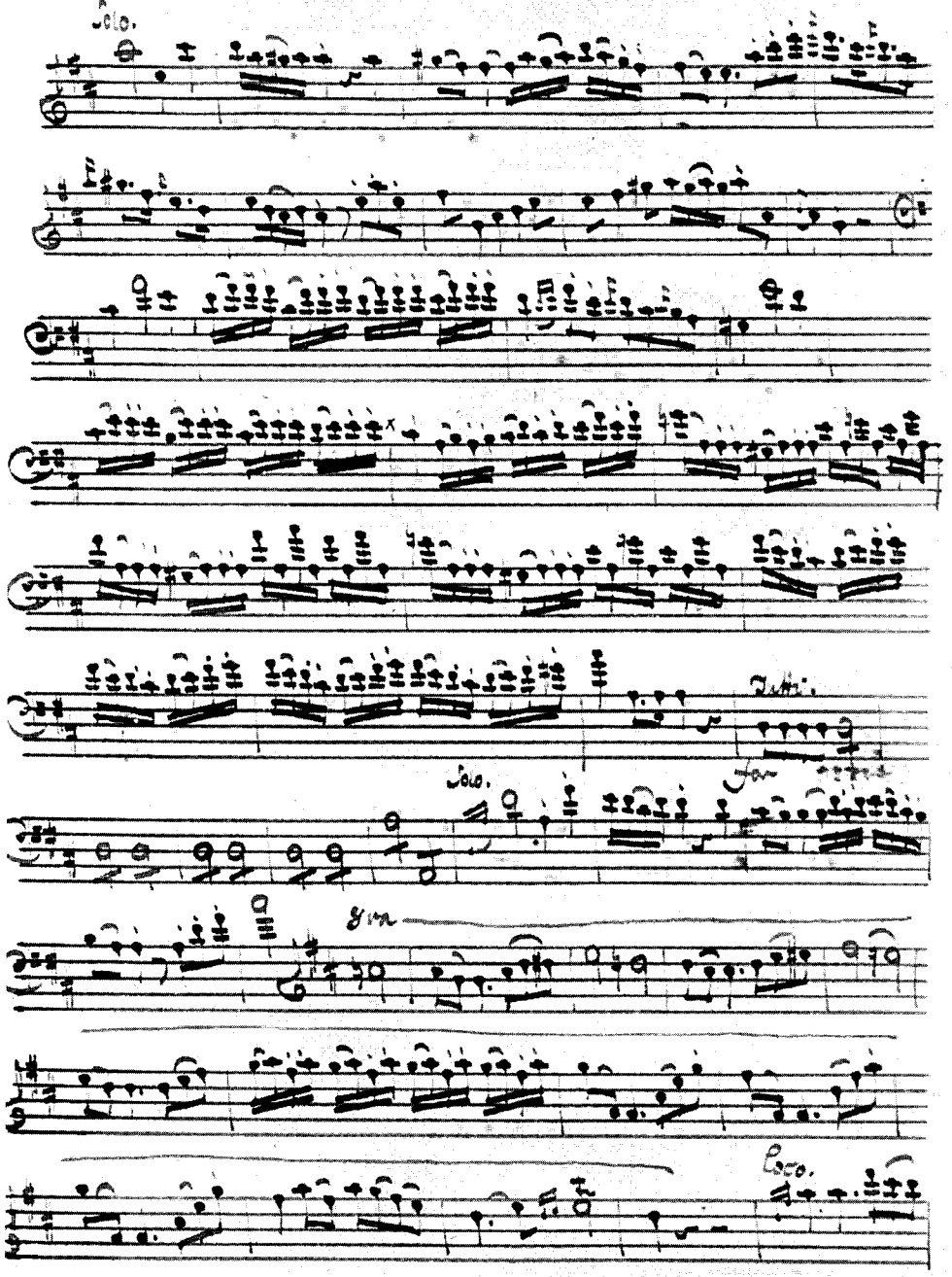
Contra Basso.

Allegro moderato. Tutti.

Concerto.



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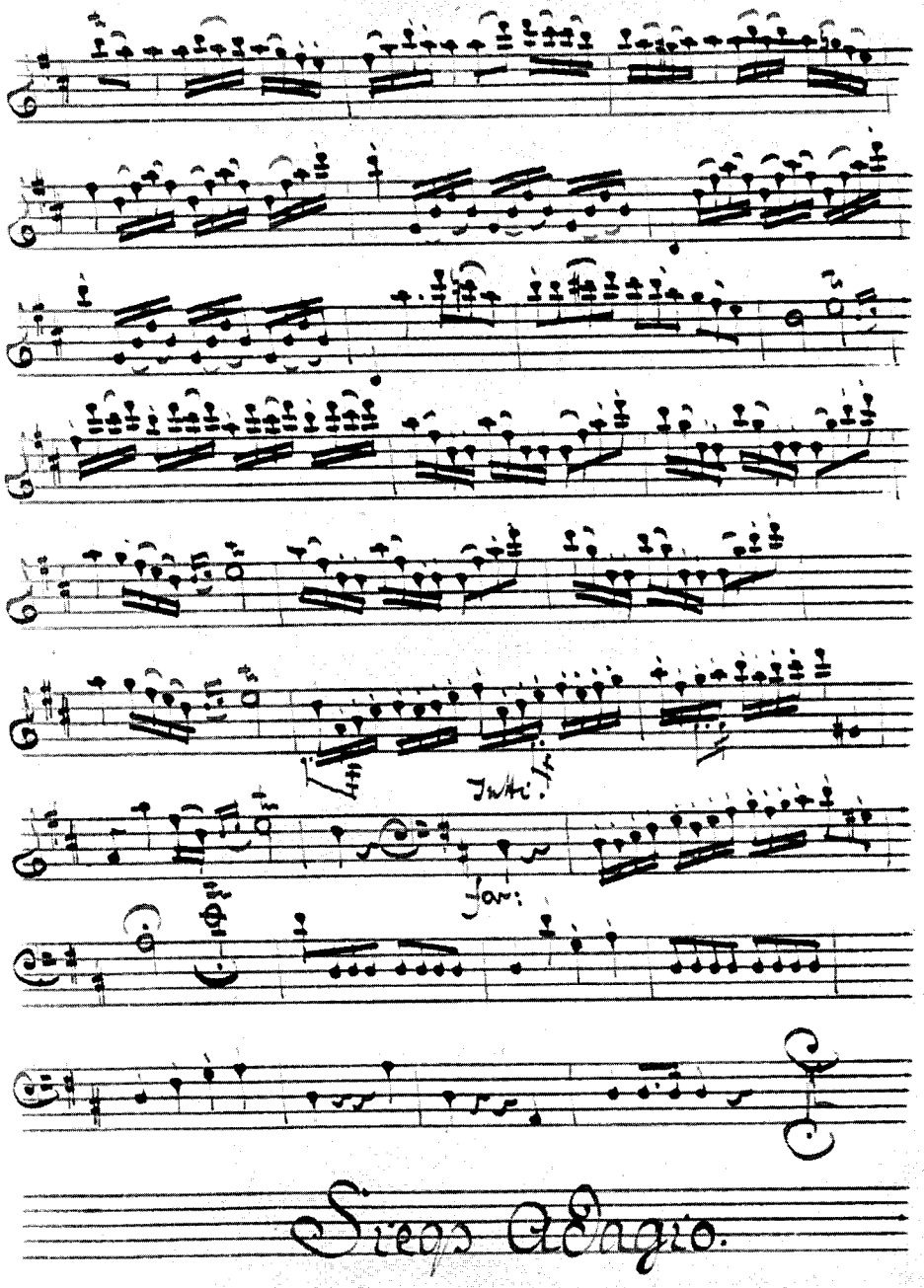
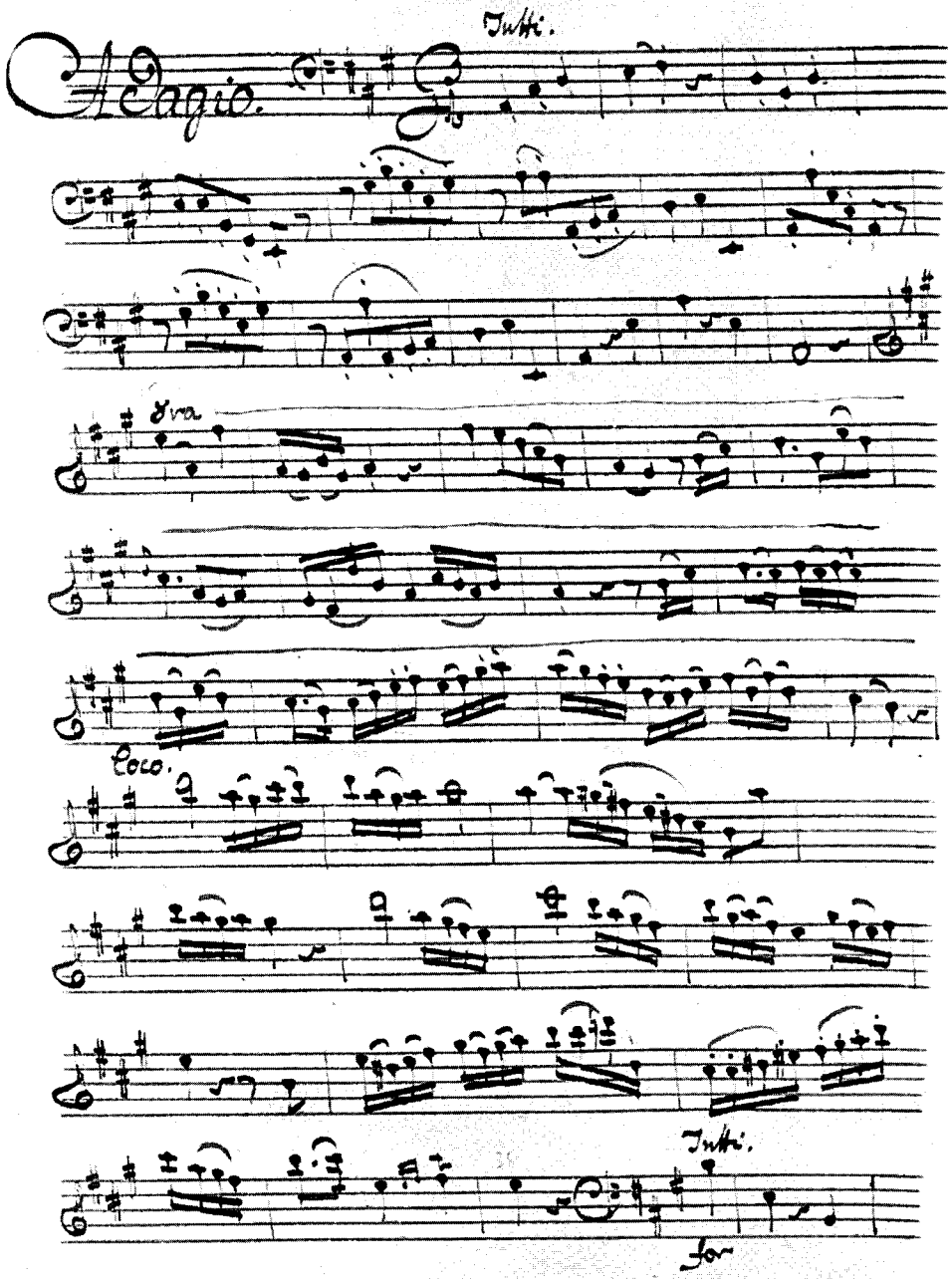
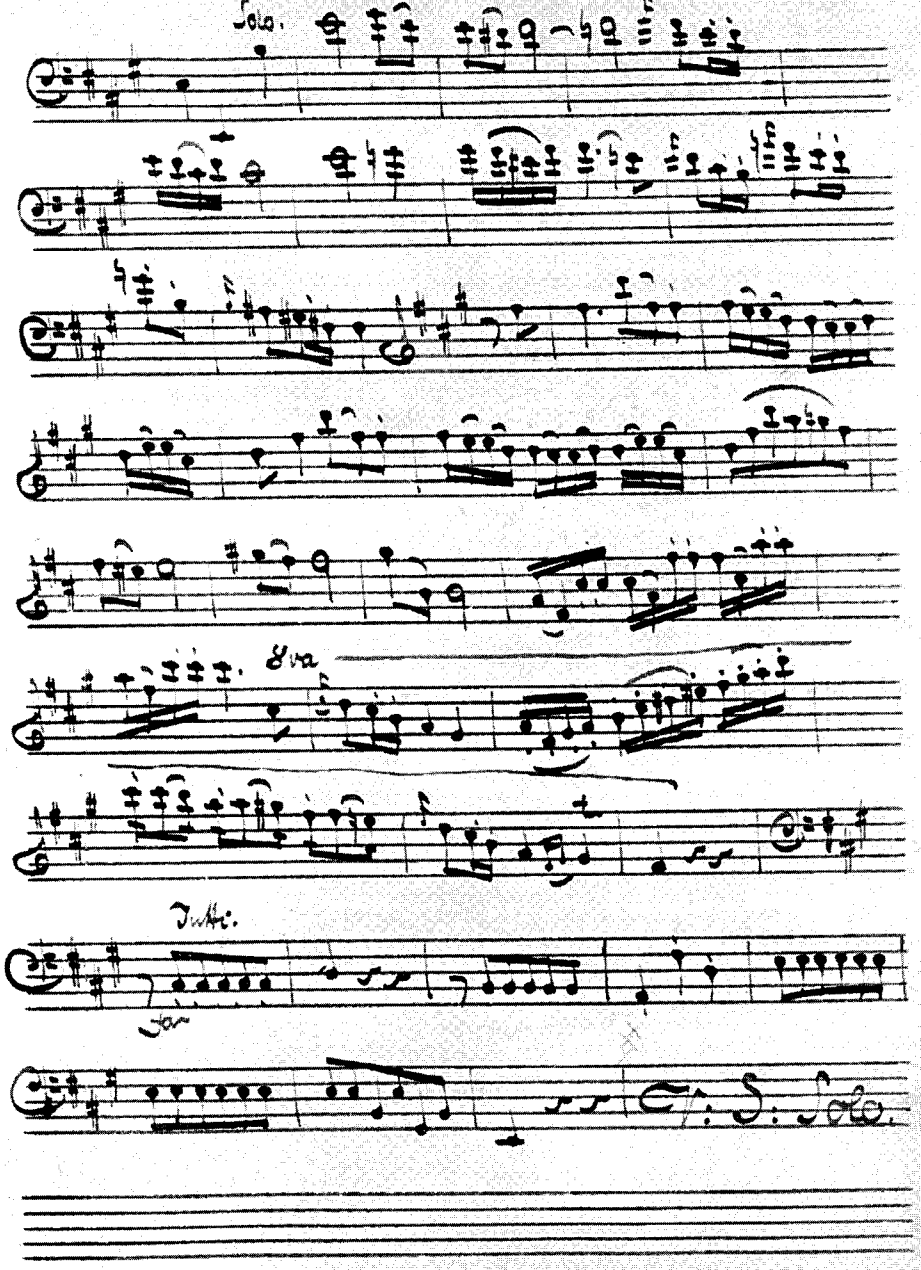
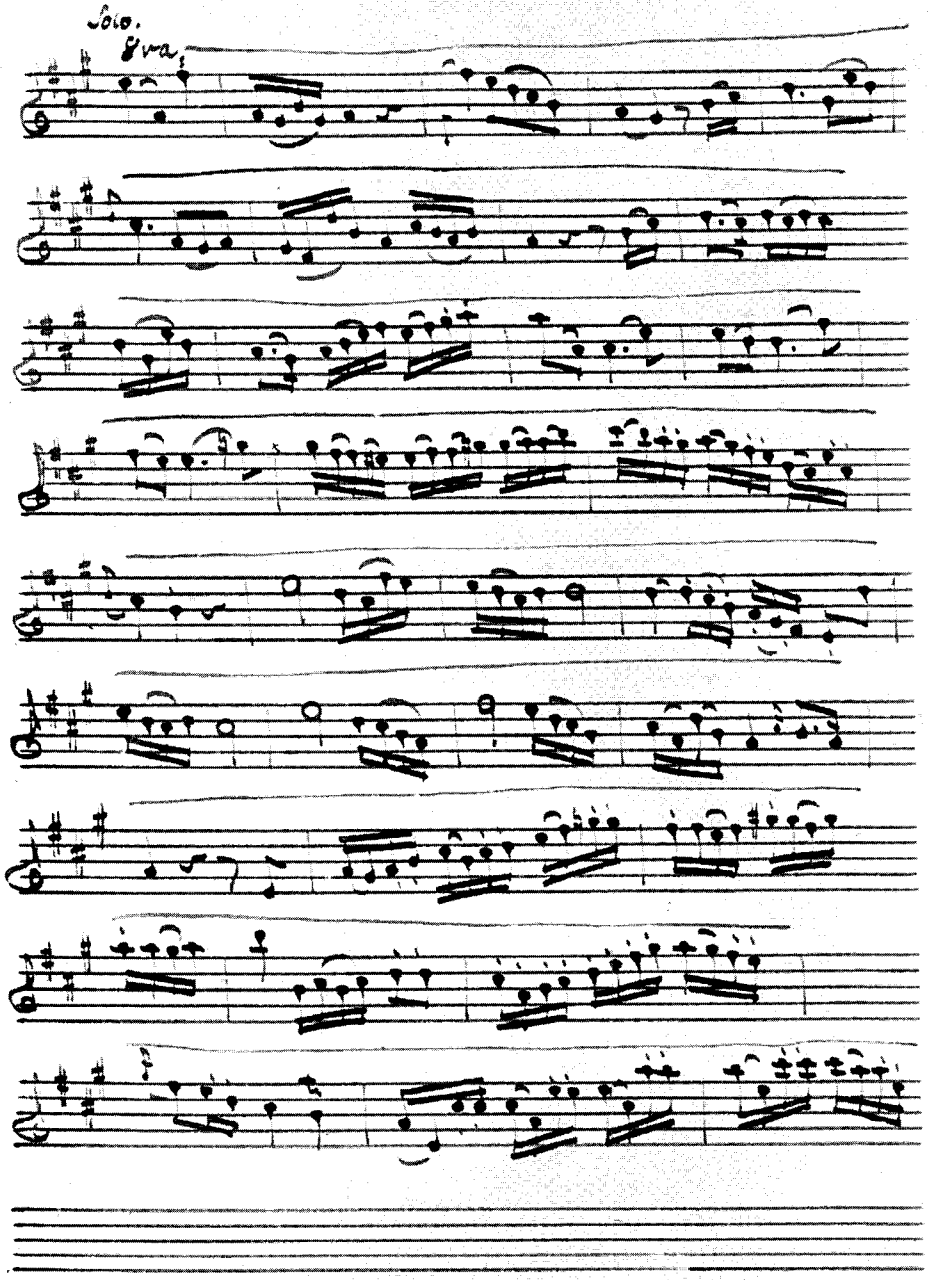
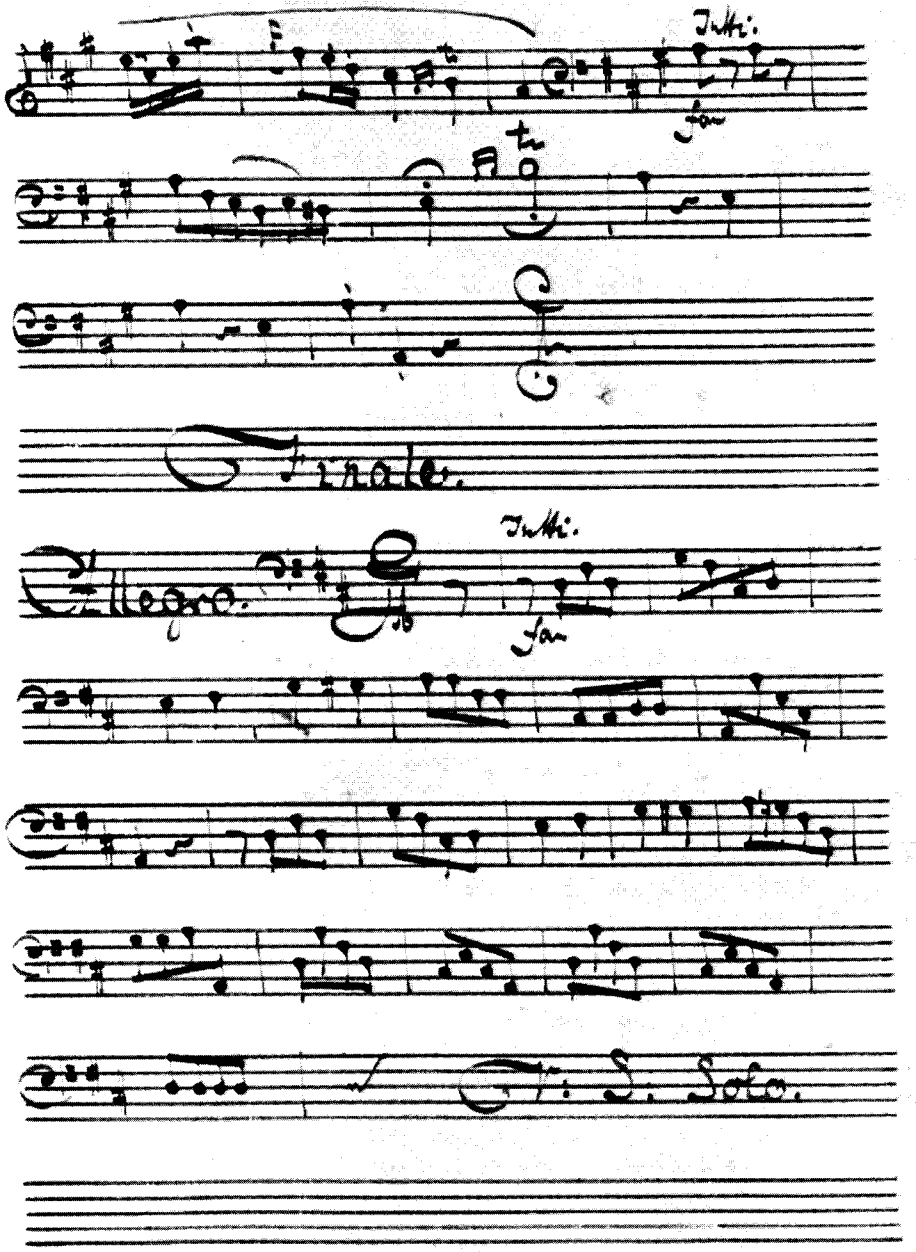
Tutti.
Solo.
Tutti.
Loco.

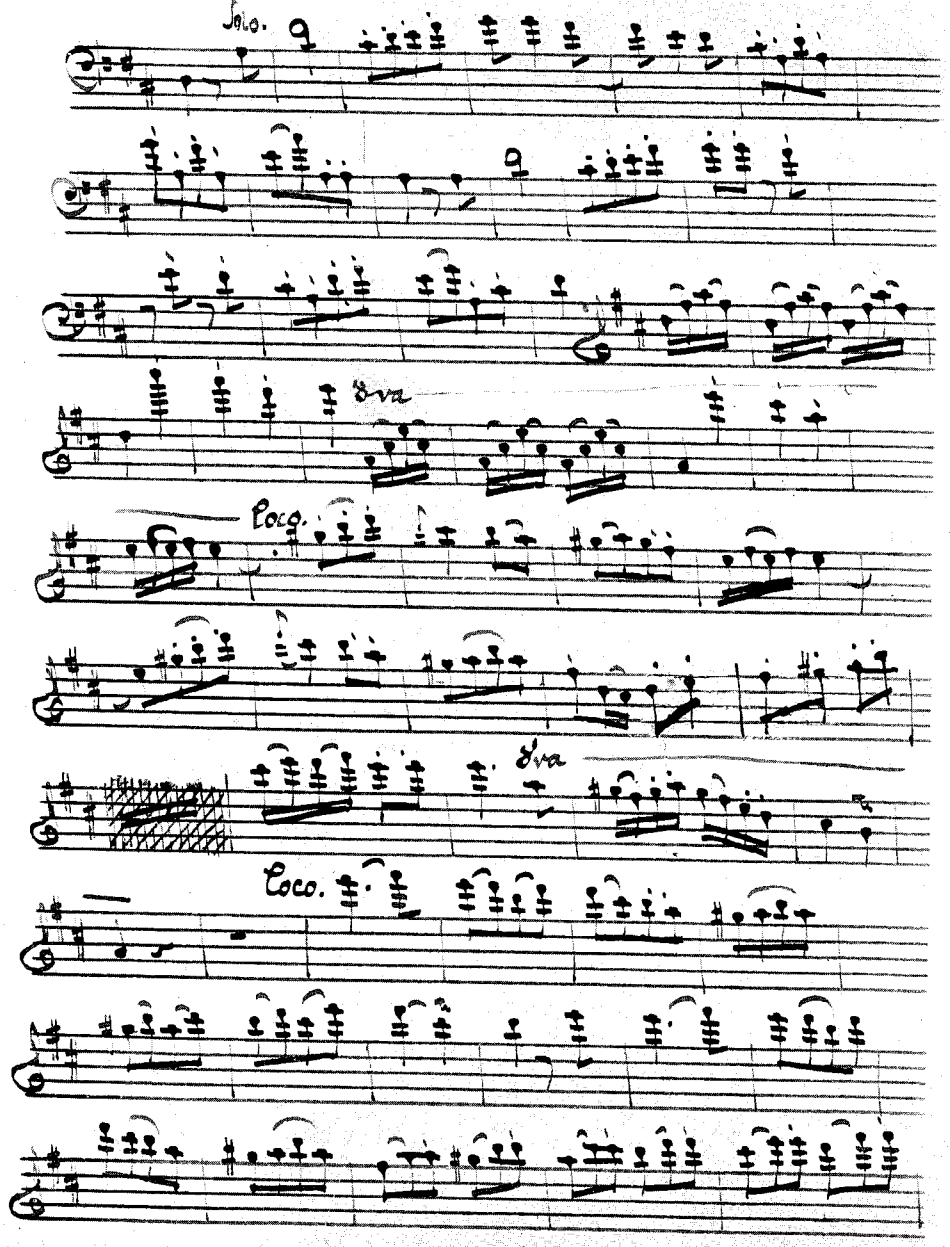

Tutti.
Solo.
Sieys Adagio.

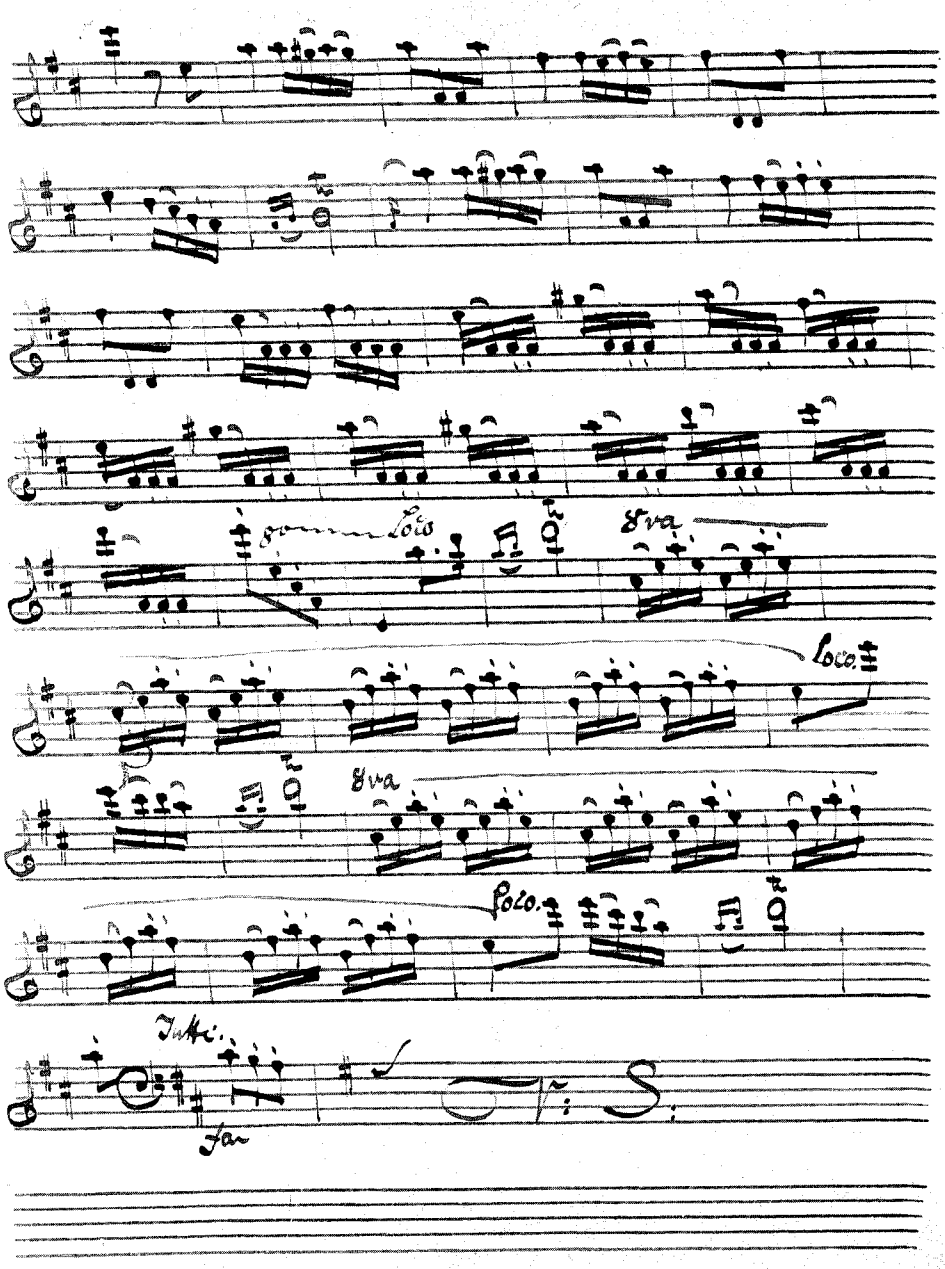

Tutti.
Adagio.
8va
Loco.
Tutti.
for

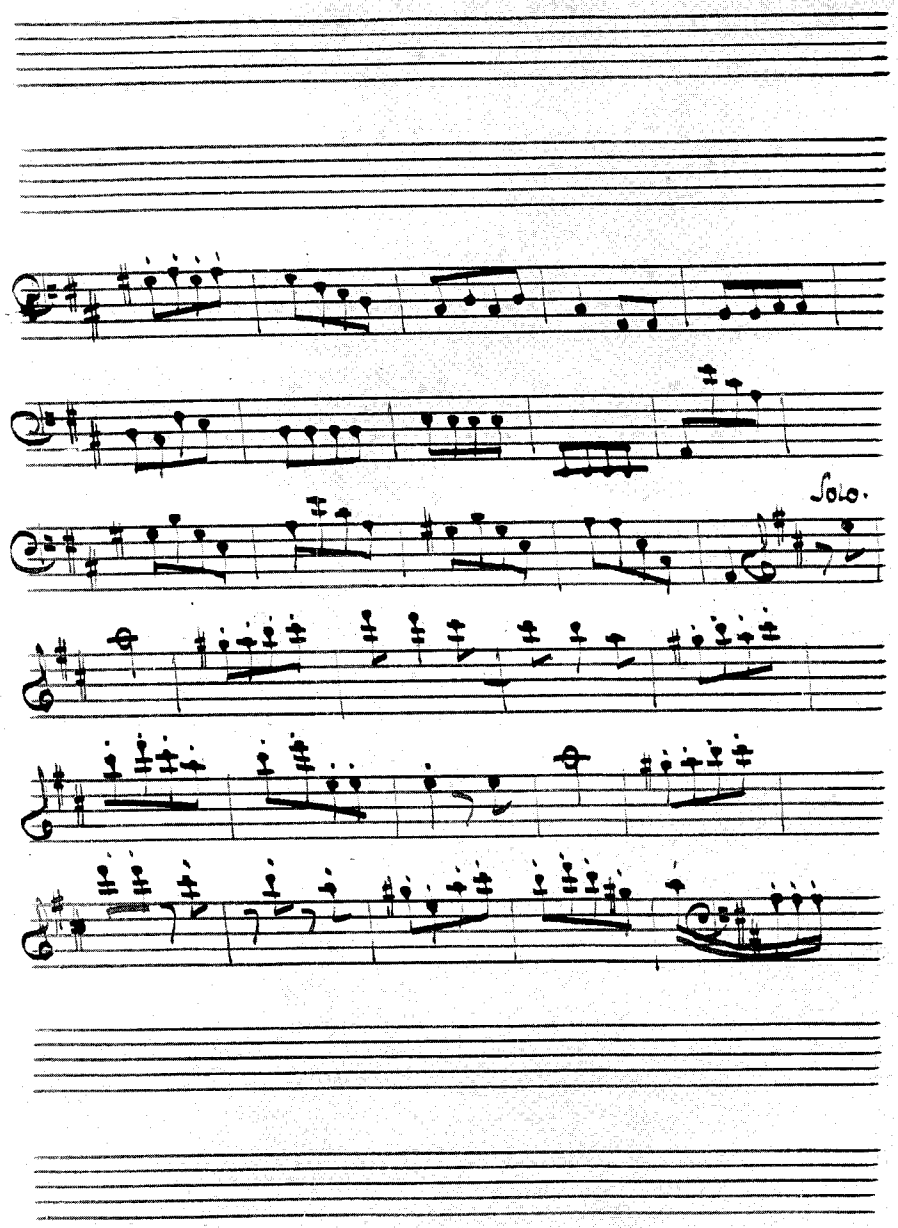

Solo.
8va
Tutti.
for

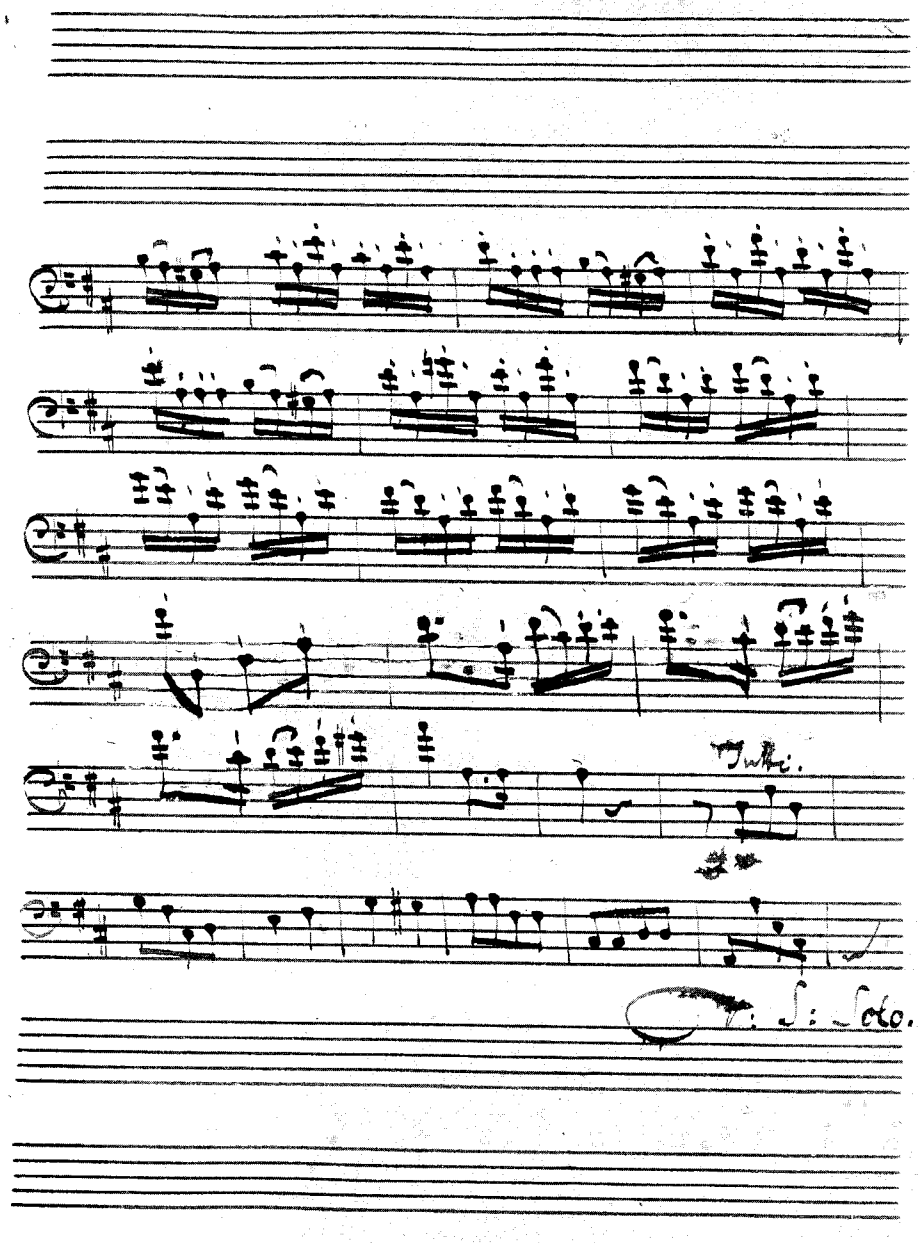

Solo.
8va

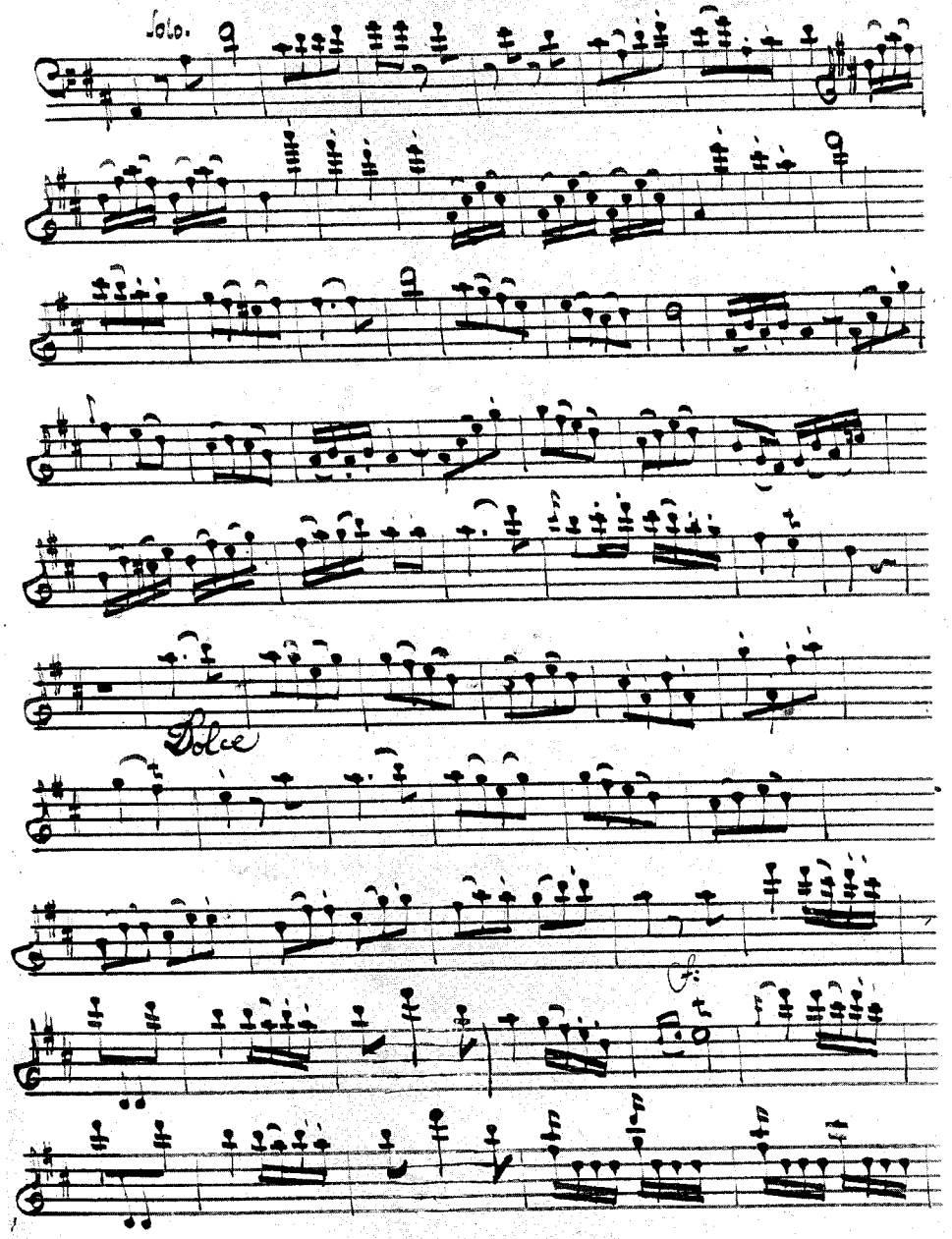

Tutti.
Finale.
Tutti.
Allegro.
S. Solo.

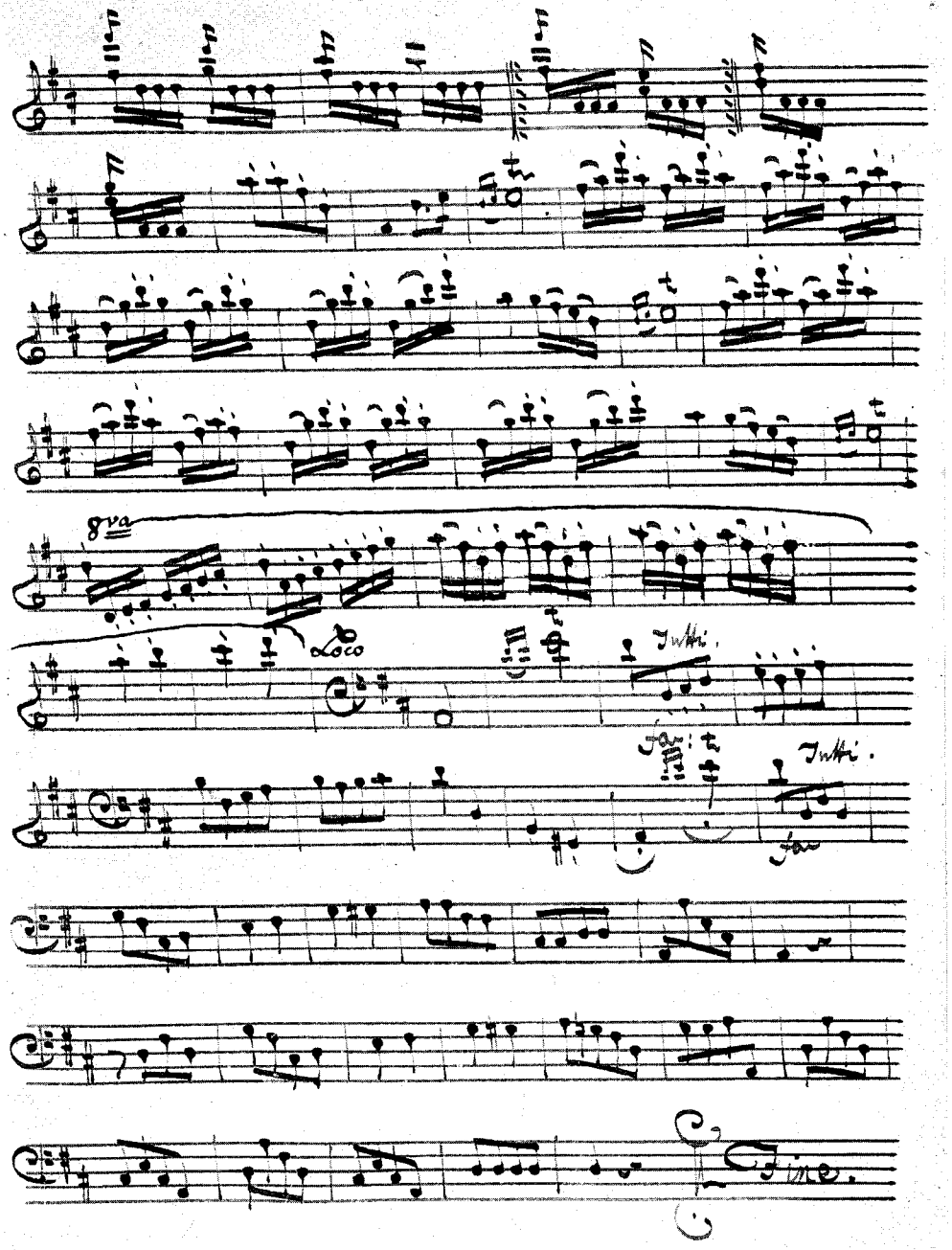

Solo.
8va
Loco.
8va
Loco.


Loco
8va
Loco.
8va
Loco.
Tutti
fp


Solo.


Tutti.
S: Solo.


Solo.
Dolce


8va
Loco
Tutti.
Tutti.
Tutti.
Fine.

Mit Dank für ihre Geduld,
widme ich diese Ausgabe meiner Frau

With thanks for her patience
I dedicate this edition to my wife

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Vorwort · Preface

Jan Křtitel (Johann Baptist) Vaňhal wurde am 12. 5. 1739 in Neu-Nechanitz (Böhmen) geboren. Hier erhielt er seinen ersten Musikunterricht, und schon mit 18 Jahren war er in seiner Heimat als Organist und bald darauf auch als Chordirektor tätig. 1761 führte ihn die Gräfin Schaffgotsch in Wien ein, wo er seine Studien bei dem gleichaltrigen Carl Ditters von Dittersdorf fortsetzte, aber bald auch selbst hohes Ansehen genoß: Nicht nur als freischaffender Komponist war er erfolgreich, sondern auch als Musiklehrer erfreute er sich vor allem in Adelskreisen großer Beliebtheit. 1769 unternahm er mit Unterstützung seines Gönners, Baron Riesch, eine zweijährige Studienreise nach Italien. Gesundheitliche Gründe zwangen ihn im Anschluß daran zu einer längeren schöpferischen Pause, die er in Ungarn auf den Gütern des Grafen Erdödy verbrachte. Hier kam es übrigens eventuell schon zu einer ersten Begegnung mit J. M. Sperger, für den er später vermutlich sein Kontrabaßkonzert komponierte. 1780 kehrte Vaňhal nach Wien zurück und lebte dort hochgeachtet und in sehr guten Verhältnissen bis zu seinem Tode am 20. August 1813.

Die Wertschätzung Vaňhals im Urteil seiner Zeitgenossen galt nicht nur seinem Wirken als Musiker – als Komponist, Instrumentalist und Lehrer –, auch als Mensch und Persönlichkeit erfreute er sich einhelliger Sympathie. Er pflegte Kontakte zu allen großen Musikern seiner Zeit: So konzertierte er bei Koželuch und spielte mit Haydn, Mozart und Dittersdorf im Streichquartett. Sowohl Haydn wie auch Mozart führten seine Sinfonien auf, die in Abschriften und Drucken in ganz Europa bekannt waren, denn, so heißt es bei Christian Friedrich Daniel Schubart: „da er solide Harmonie und liebliche Melodie mit so vieler Klugheit und Einsicht zu vermischen wußte, so ist's kein Wunder, daß er von Deutschen und Welschen gleich günstig aufgenommen wurde."*)

Vaňhals umfangreiches Schaffen weist 100 Sinfonien, zahlreiche Kammermusikwerke, Konzerte für verschiedene Soloinstrumente, nicht wenig Kirchenmusik, 2 Opern und Vokalmusik auf.

Das vorliegende Kontrabaßkonzert entstand vermutlich in den Jahren 1786–89; Vaňhal hat es – wie schon oben angedeutet – wahrscheinlich für Johann Matthias Sperger (1750–1812) geschrieben, der zu dieser Zeit ebenfalls in Wien ansässig war. Die einzige überlieferte Quelle, eine zeitgenössische Abschrift, fand sich im Nachlaß Spergers, und die erhaltenen Kadenzen stammen von seiner Hand – ein weiteres Indiz für die Annahme, daß ihm das Konzert dediziert war.

Das Werk weist den typischen Duktus des Kontrabaß-Konzerts der Wiener Klassik auf, d. h. es wurde für das terz-quart-gestimmte Instrument mit den leeren Saiten A-d-fis-a komponiert. Für alle spieltechnischen Abläufe der Solostimme – die virtuosen Passagen, Doppelgriffe, Arpeggien und Flageoletts – bietet diese (D-Dur-) Dreiklangstimmung (heute als „Wiener Stimmung" bezeichnet) die günstigsten Voraussetzungen, und es erklärt sich daraus die Vorliebe der Wiener Kontrabaß-Komponisten für die Tonart D-Dur oder aber auch für Es-Dur (die Originaltonart des Konzerts von Vaňhal), was dank der zu jener Zeit oft praktizierten Halbtonscordatur erklang, ohne daß der Kontrabassist auf die instrumentengerechte D-Dur-Grifftechnik verzichten mußte.

Um dem Original heute so nah wie möglich zu kommen und seine spieltechnische Struktur weitestgehend zu erhalten, ist es geraten, daß der Kontrabassist, der auf dem modernen quartgestimmten Solo-Instrument mit den leeren Saiten Fis-H-e-a- spielt, seine Stimme in C-Dur liest und musiziert, so daß D-Dur erklingt. Vorliegende Ausgabe trägt dem Rechnung. Für den an der historischen Spielpraxis Interessierten liegt zum Vergleich das Faksimile der Solostimme in der zeitgenössischen Handschrift bei. Die Notierung erfolgte im Baß-(Klang 1 Oktave tiefer) und Violinschlüssel (Klang 2 Oktaven tiefer).

Die Neuausgabe des Konzerts basiert auf der Handschrift, die in Schwerin, in der Musikaliensammlung der Landesbibliothek

*) *Ideen zu einer Ästhetik der Tonkunst*, Wien 1784/1806

Jan Křtitel (Johann Baptist) Vaňhal was born on May 12th 1739 in Neu-Nechanitz (Bohemia). Receiving here his first musical training, by the age of 18 he was active in his native country as organist and later choirmaster. A Countess Schaffgotsch introduced him in 1761 to Vienna, where he continued his studies with his exact contemporary Carl Ditters von Dittersdorf, soon making a reputation for himself. Both as free-lance composer and as teacher he became popular, especially amongst the nobility. With the support of his patron Baron Riesch, he undertook in 1769 a two year study trip to Italy. After this he was forced for reasons of health to take a break from composition, which he spent in Hungary on the estate of Count Erdödy. It was here that he probably first met J. M. Sperger, for whom he may later on have written his concerto for double bass. Vaňhal returned to Vienna in 1780, where he lived well respected and in easy circumstances until his death on August 20th 1813.

Vaňhal was highly regarded by his contemporaries not only for his activities as musician – as composer, performer and teacher – but widely esteemed also as man and artist. He was in touch with all the leading musicians of his time, performing in public with Koželuch and playing string quartets with Haydn, Mozart and Dittersdorf. Both Haydn and Mozart performed his symphonies, which circulated in print and in copy throughout Europe. C. F. D. Schubart wrote that „as he was able to combine solid harmony and beautiful melody with such skill and insight, it was no wonder that he was well received both in Germany and abroad."*)

Vaňhal's prolific output includes 100 symphonies, concertos, much church music, two operas, vocal works and a quantity of chamber-music.

The present concerto for double bass was probably written between 1786 and 1789; as noted above, Vaňhal probably wrote it for Johann Matthias Sperger (1750–1812), who was also living in Vienna at this time. The sole surviving source is a contemporary copy in manuscript found in Sperger's estate: the cadenzas are in the latter's handwriting – a further indication that the concerto was written for him.

The work shows the typical features of Viennese classical style, that is, written for an instrument tuned in thirds and fourths (A-d-f sharp-a). For all the solo passage work – technical passages, double-stops, arpeggios and harmonics – this tuning to a D major chord (known today as „Viennese tuning") offers the best solution. It also explains why the Viennese school of composers for double bass preferred the key of D major – or indeed E flat major (the original key of Vaňhal's concerto) which, thanks to the semitone *scordatura* commonly in use at that time, did not require the player to forgo his characteristic D major technique.

In order to get as close as we can to the original today and retain as far as possible its technical basis, it is advisable for the bass-player using a solo instrument tuned in fourths (F sharp-B natural-e-a) to read the part in C major, playing it so that it sounds in D major. This the present edition enables him to do. For those interested in historic performance practice, a facsimile is given of the solo part as it appears in the original manuscript. This is notated in bass clef (sounding one octave lower) and in treble clef (sounding two octaves lower).

This new edition of the concerto is derived from the manuscript preserved in the Landesbibliothek Mecklenburg-Vorpommern in

*) *Ideen zu einer Ästhetik der Tonkunst*, Vienna 1784/1806

Mecklenburg-Vorpommern unter der Signatur Mus. 5512 aufbewahrt wird. Der Originaltitel lautet: *Concerto in Eb. / per il / Contrabasso. / 2 Violini. / 2 Oboe / 2 Corni in Dis / Viola / é / Basso Continuo.*

Der Notentext folgt, abgesehen von der Transposition von Es- nach D-Dur, getreu der überlieferten Quelle; notwendige Veränderungen und Ergänzungen sind im Notenbild des Klavierauszugs sowie in der überlegten Solostimme durch Kleinstich bzw. Klammern kenntlich gemacht. Sinnvolle Oktavverdopplungen in der linken Hand wird der erfahrene Klavierbegleiter nach klanglichen Gesichtspunkten ermessen oder aus den gegebenen Hinweisen ersehen.

Ich danke der Landesbibliothek Mecklenburg-Vorpommern für die freundliche Genehmigung zur Veröffentlichung sowie für die Bereitstellung der Vorlagen für die Faksimile-Beilage.

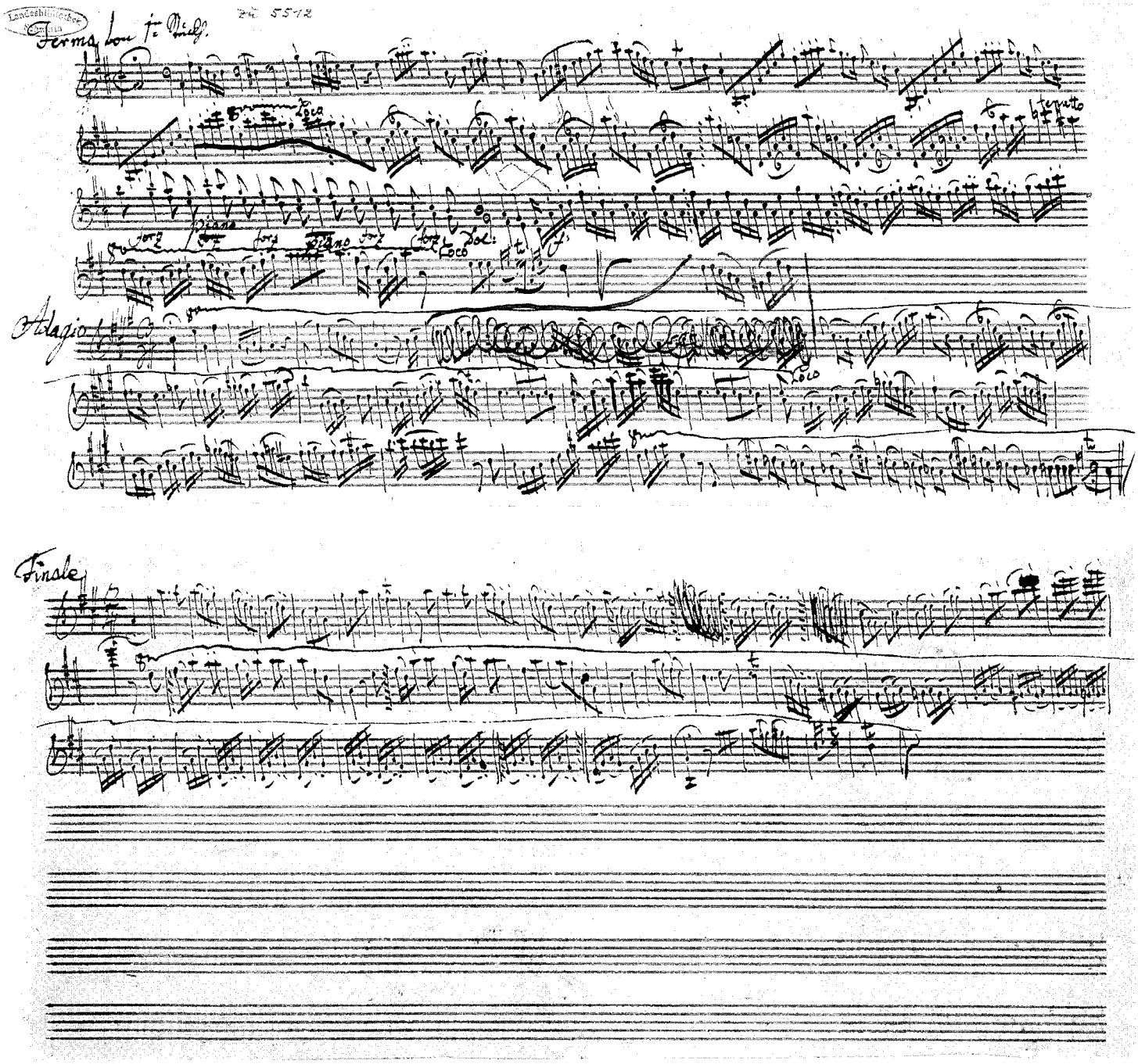
Dezember 1995 Klaus Trumpf

Schwerin (Mus. 5512). The original title reads: *Concerto in Eb. / per il /Contrabasso. / 2 Violini. / 2 Oboe / 2 Corni in Dis / Viola / é / Basso Continuo.*

Apart from the transposition (from E flat to D major) the musical text follows faithfully the source: anything it was found necessary to alter or add is shown in small print or in brackets in the piano score and in the solo part above. The experienced pianist may wish at his discretion to double some octaves in the left hand.

I wish to thank the Landesbibliothek Mecklenburg-Vorpommern for their kind permission for this publication and for having supplied the materials for the facsimile.

Dezember 1995 Klaus Trumpf
(Translation: William Waterhouse)



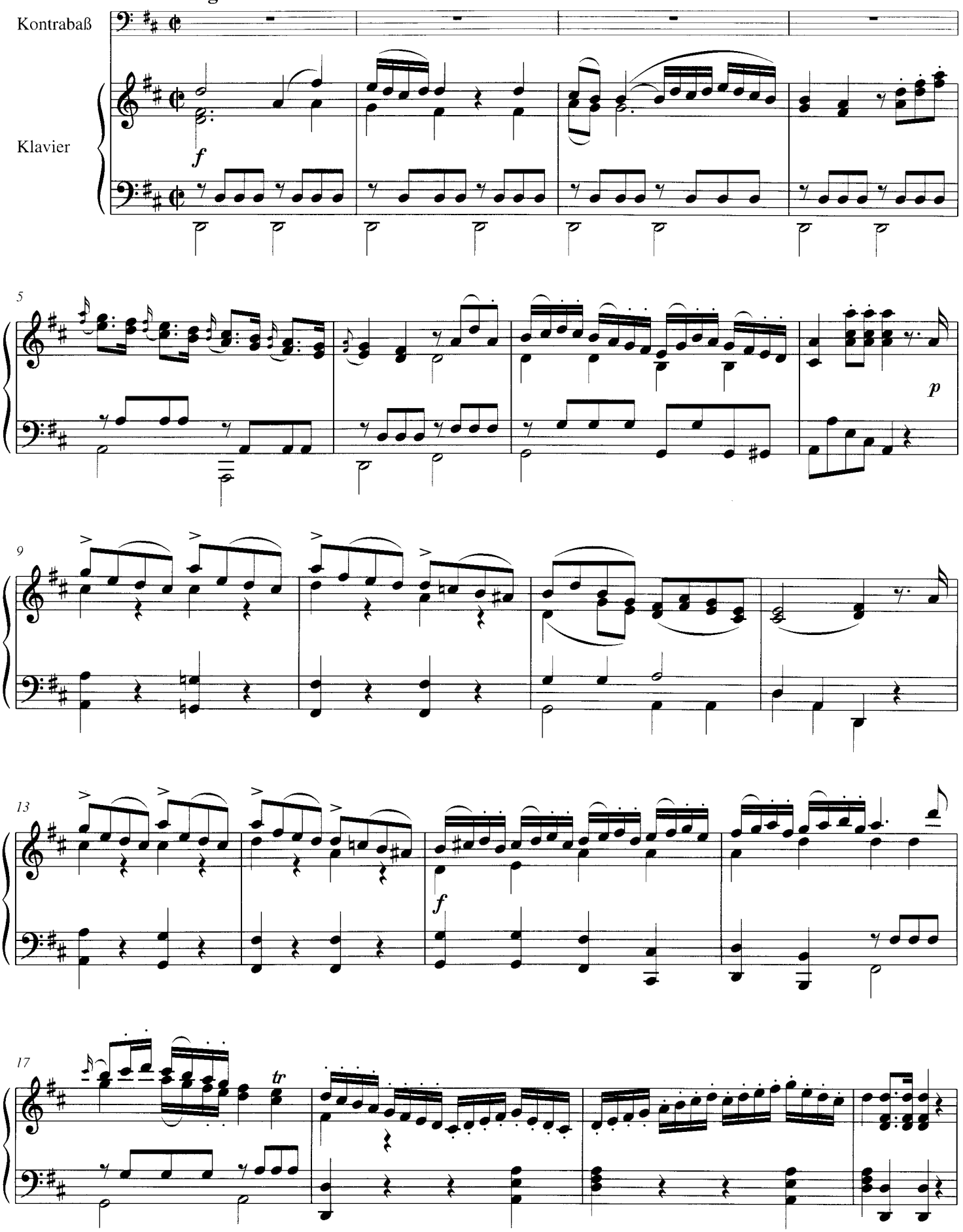
Kadenzen von J. M. Sperger · Cadenzas by J. M. Sperger

Konzert D-Dur für Kontrabaß und Orchester

Ausgabe für Kontrabaß und Klavier

Jan Křtitel Vaňhal (1739-1813)
Klavierauszug: Klaus Trumpf

Allegro moderato



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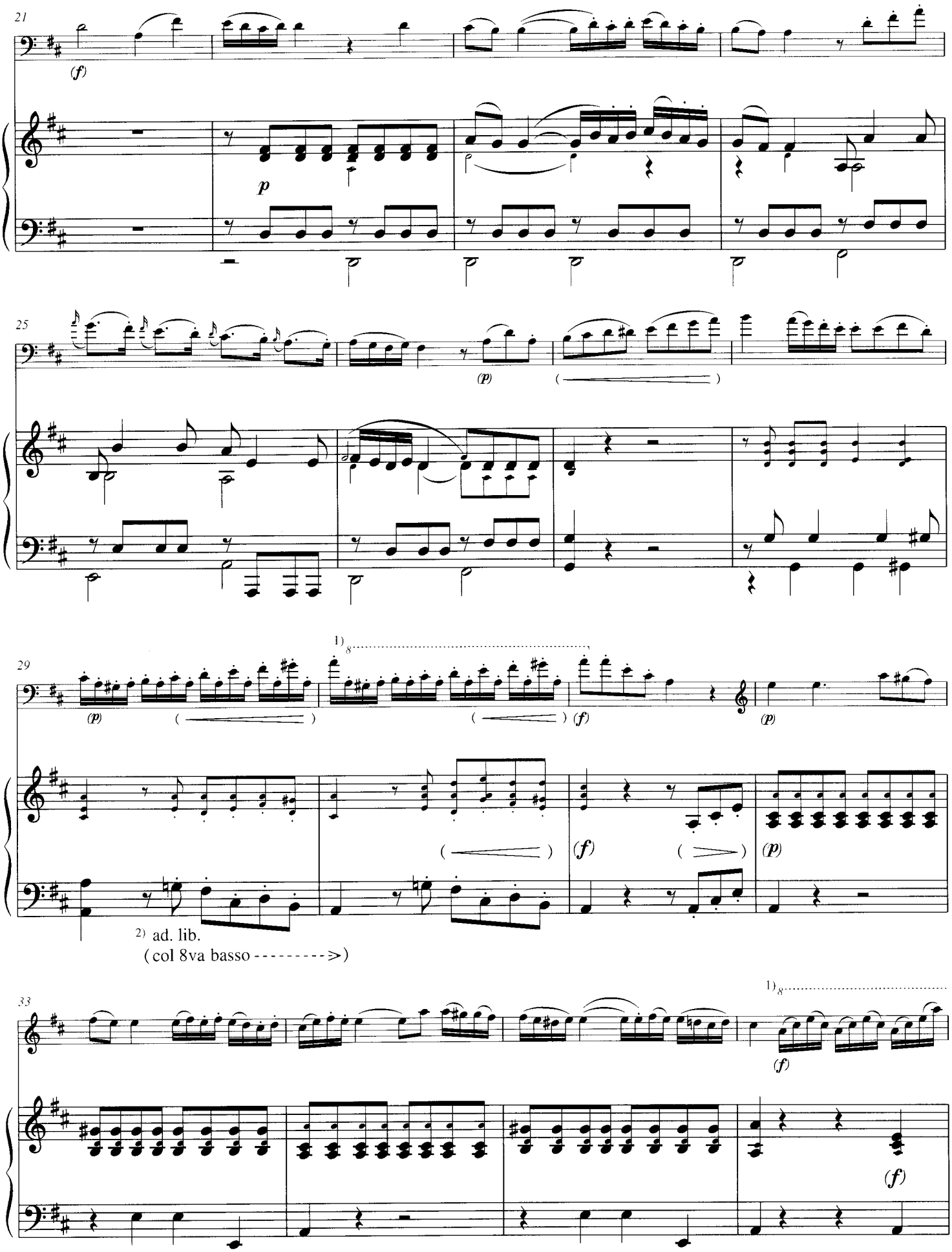

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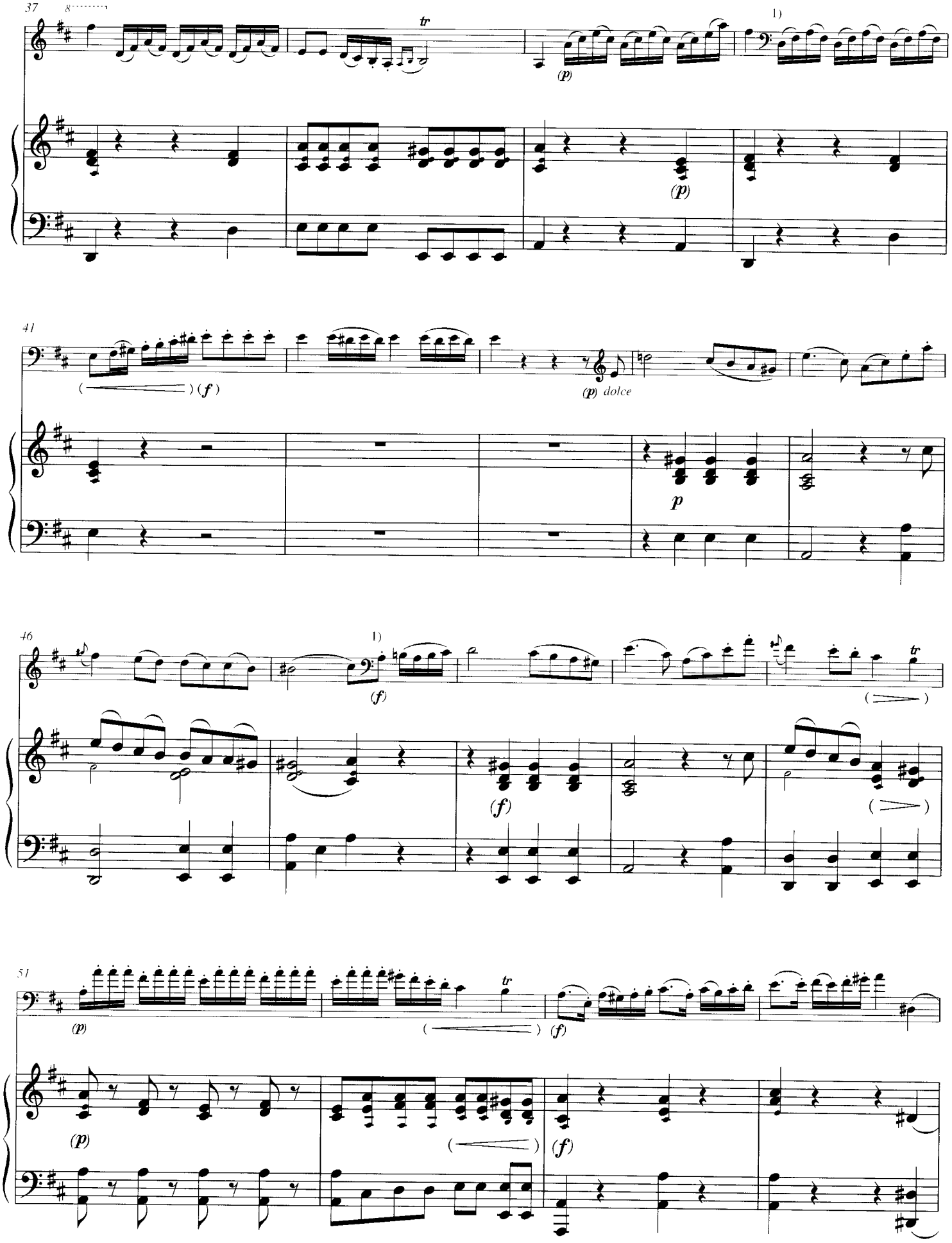
2) vgl. auch Vorwort



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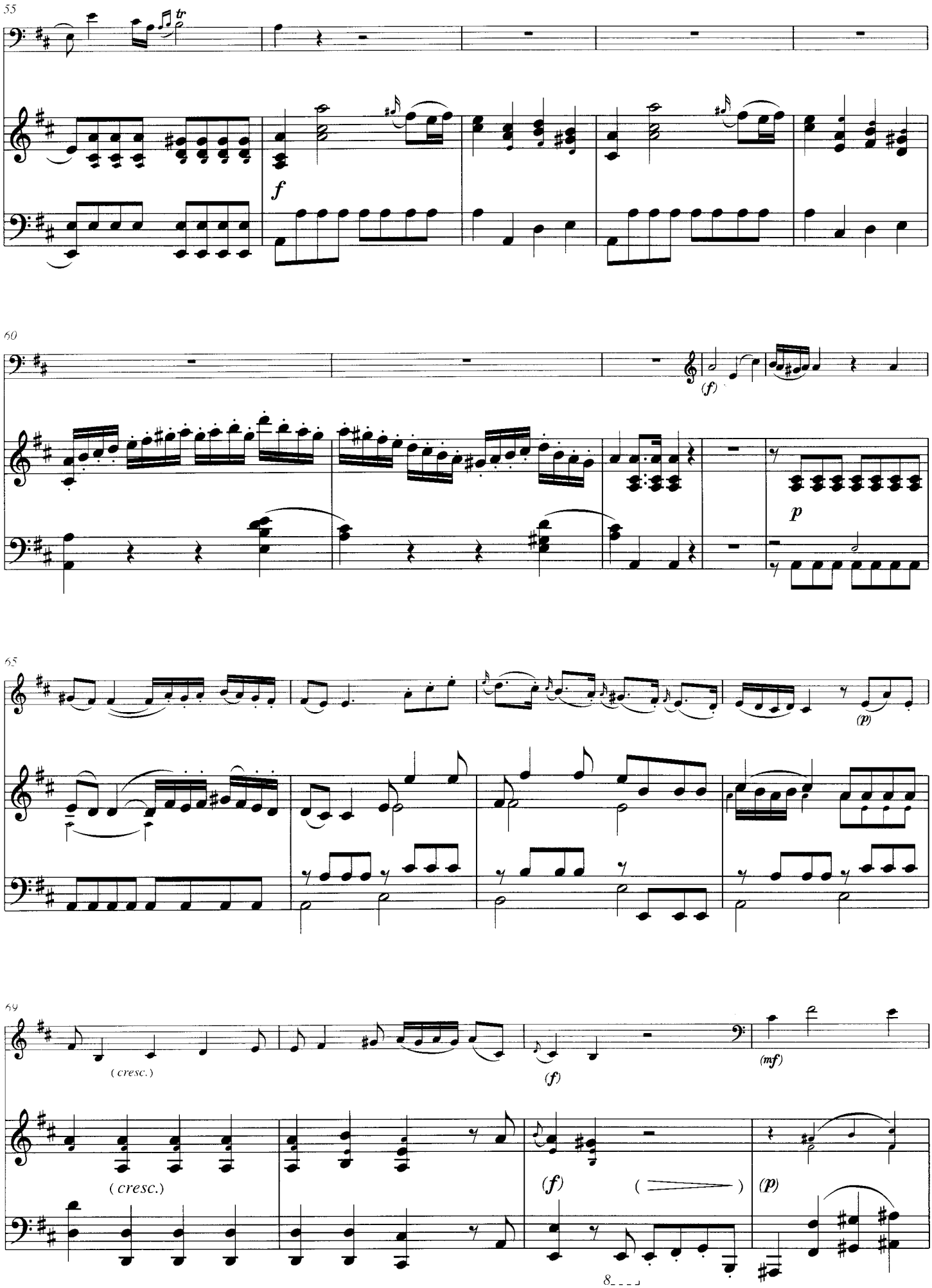
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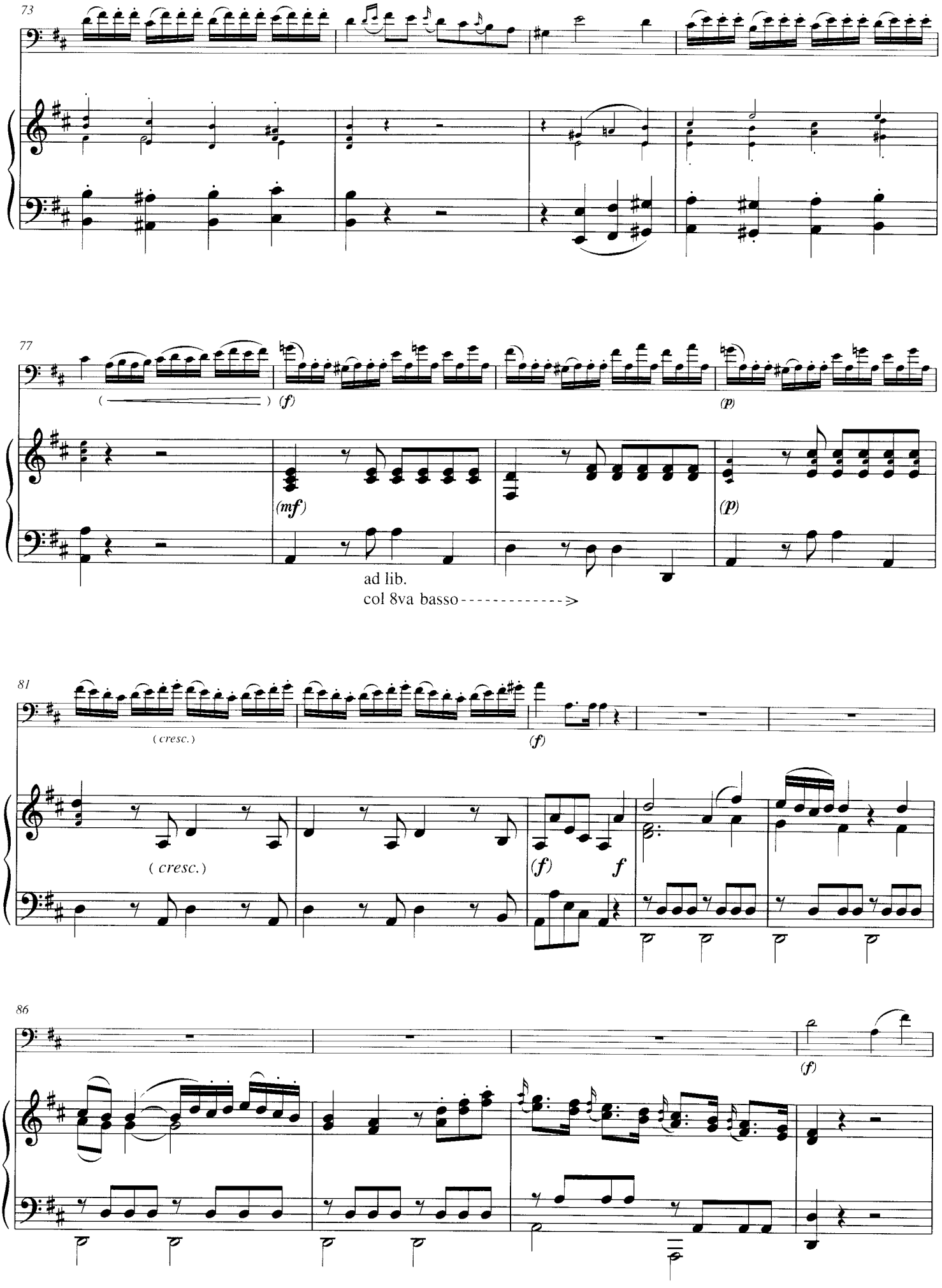
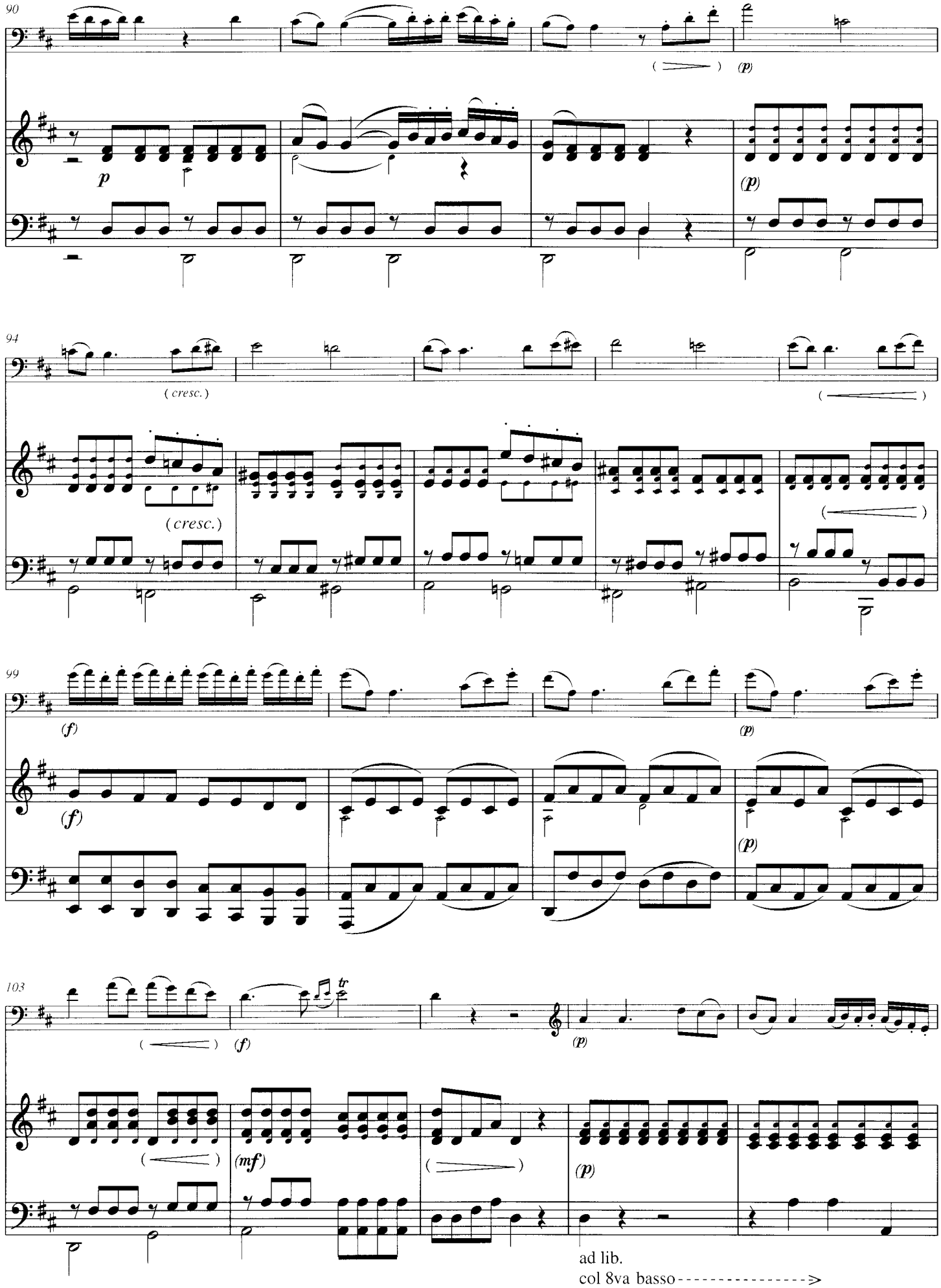
(f)
p
(p)
(mf)
(cresc.)
(cresc.)
(f)
(f)
(p)
8


73
77
(f)
(p)
(mf)
(p)
ad lib.
col 8va basso
81
(cresc.)
(f)
(cresc.)
(f)
f
86
(f)


90
p
(p)
94
(cresc.)
(cresc.)
99
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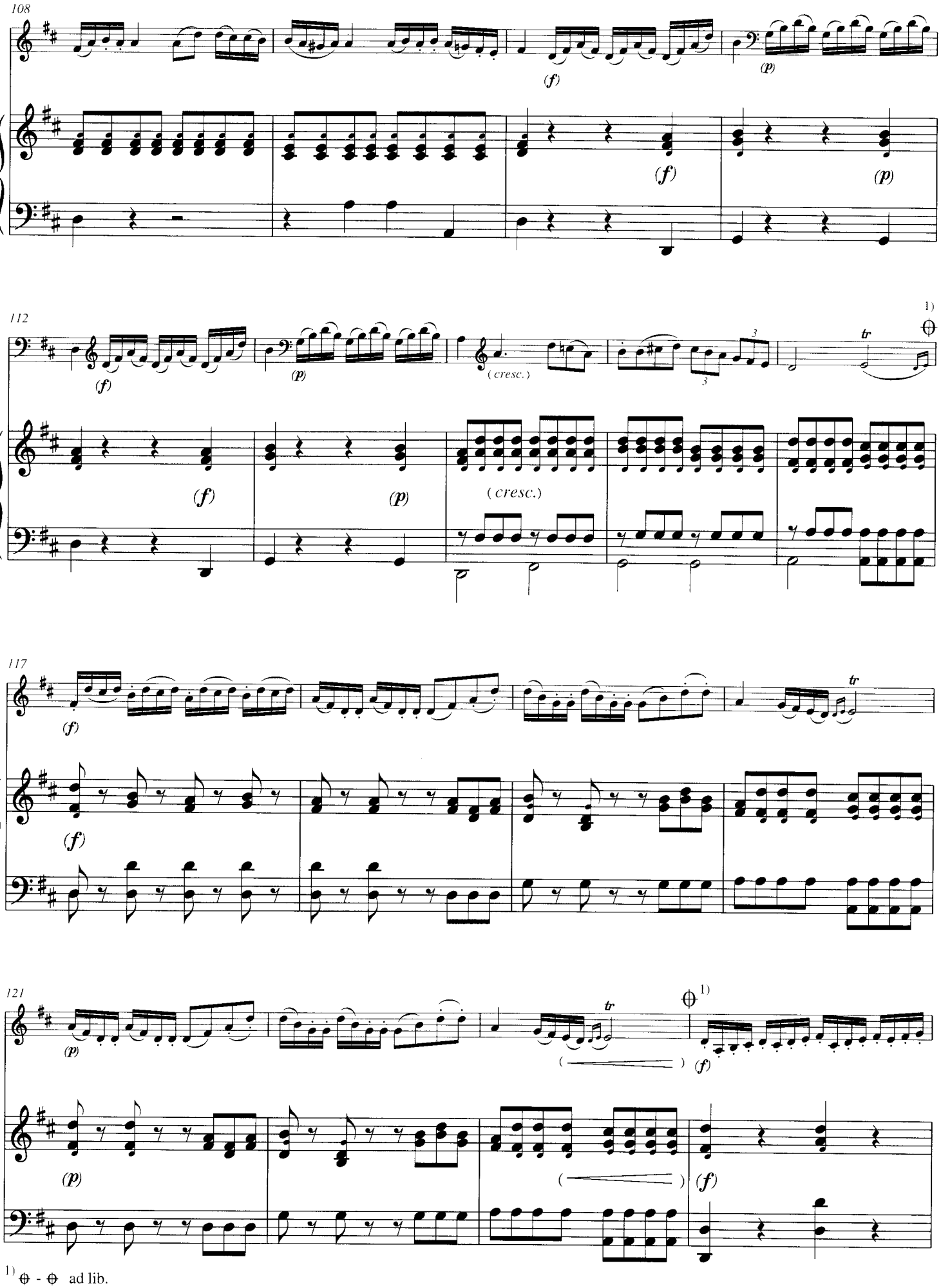
(f)
(p)
(p)
103
(f)
(p)
(mf)
(p)
ad lib.
col 8va basso



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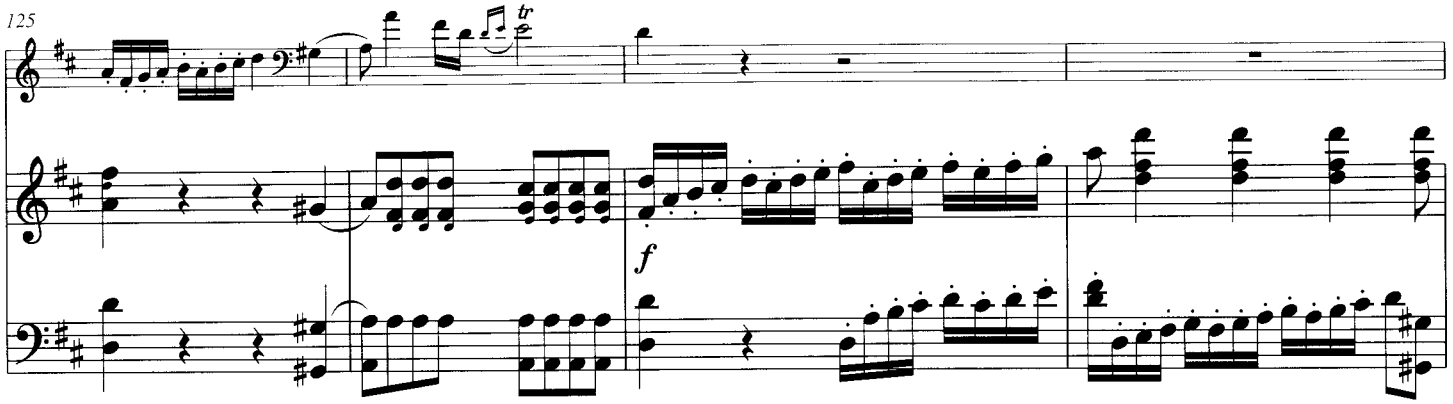

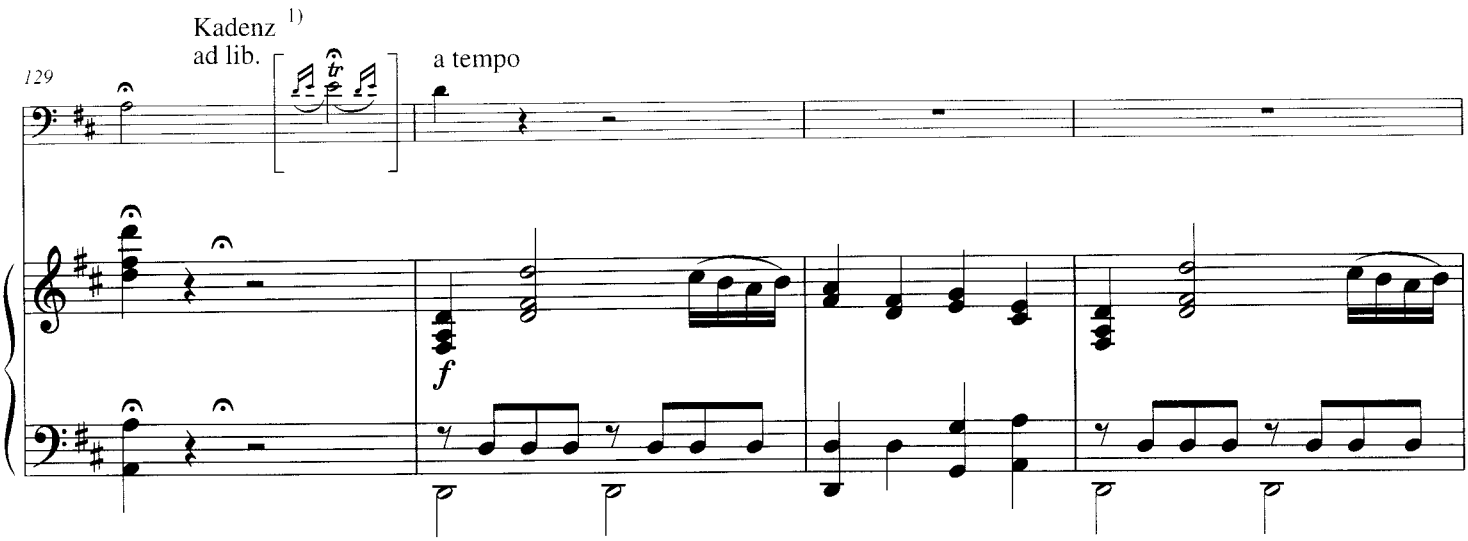

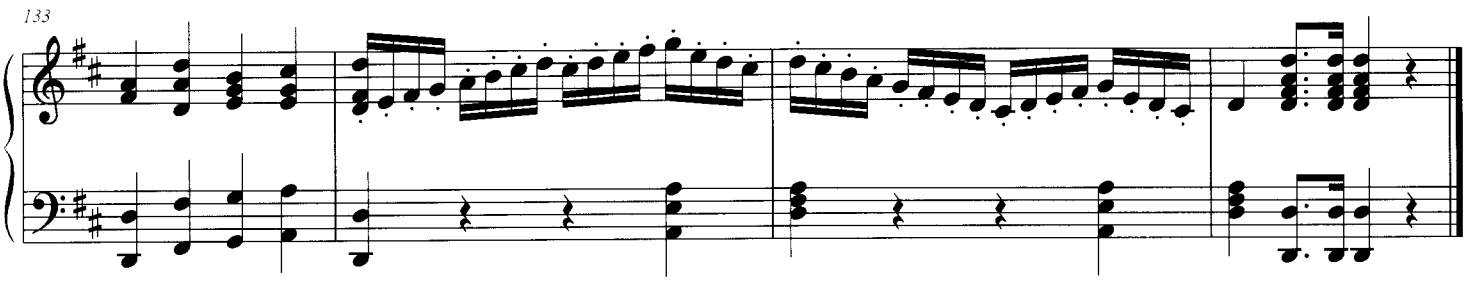

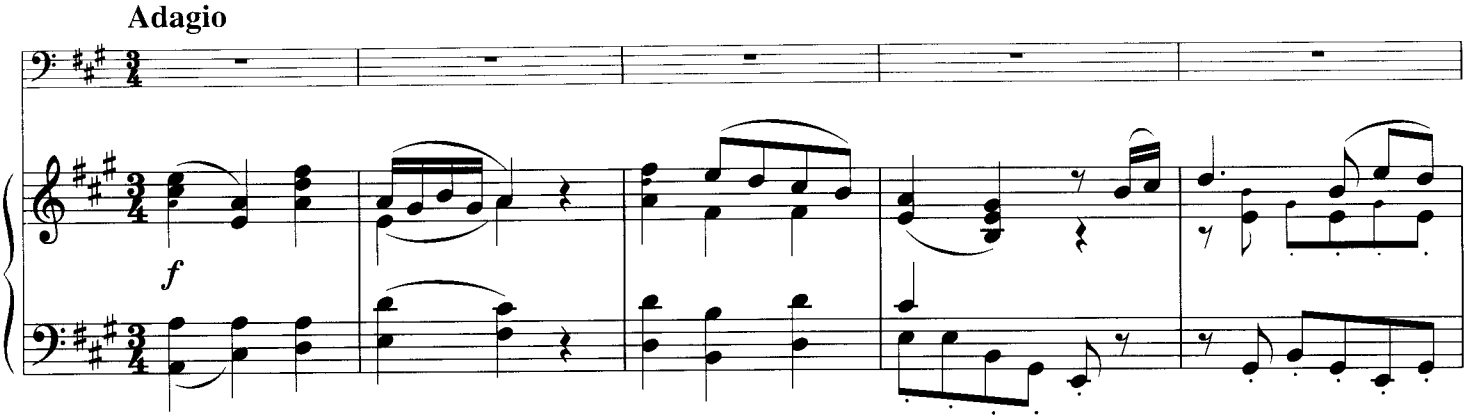

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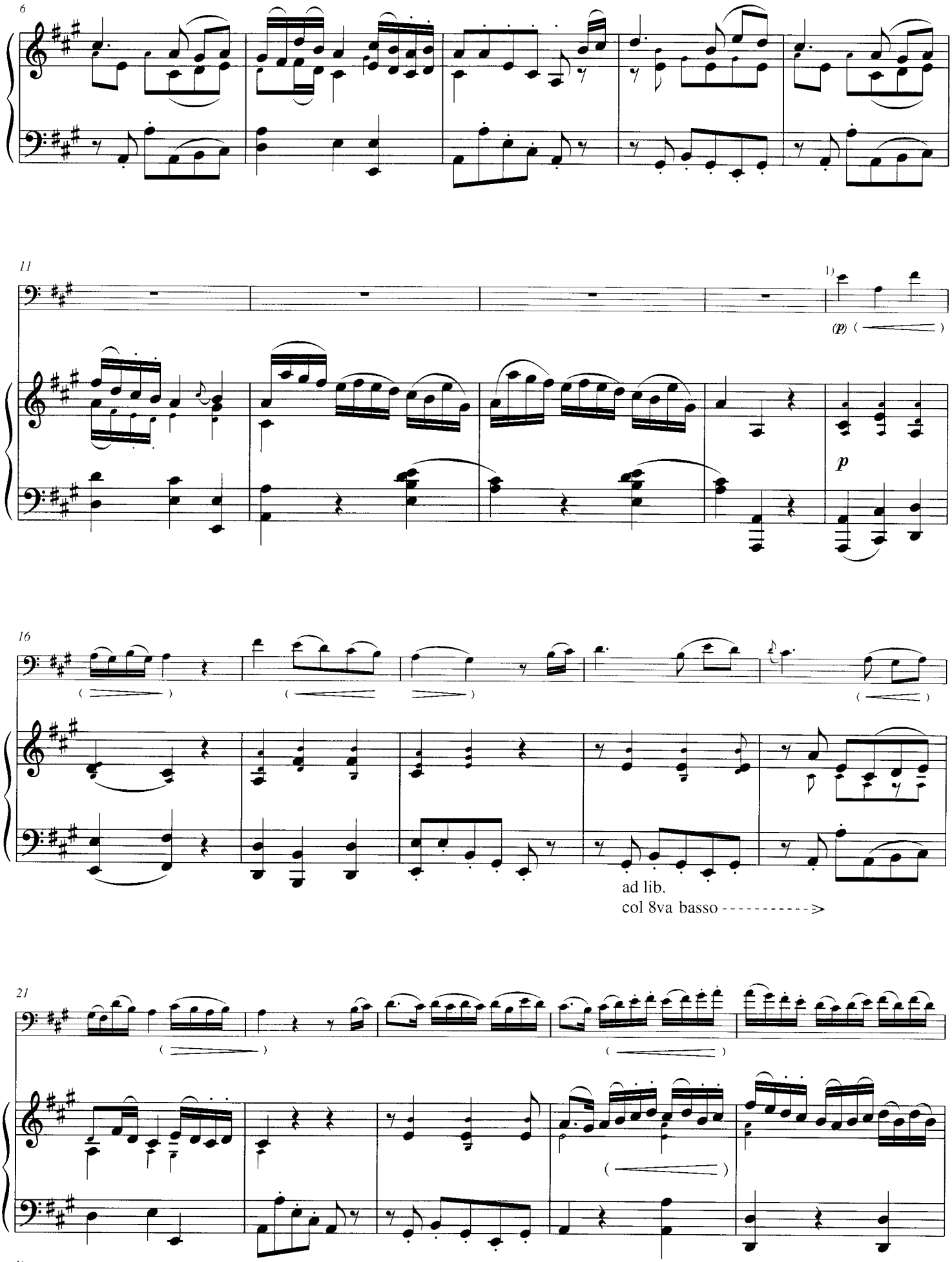

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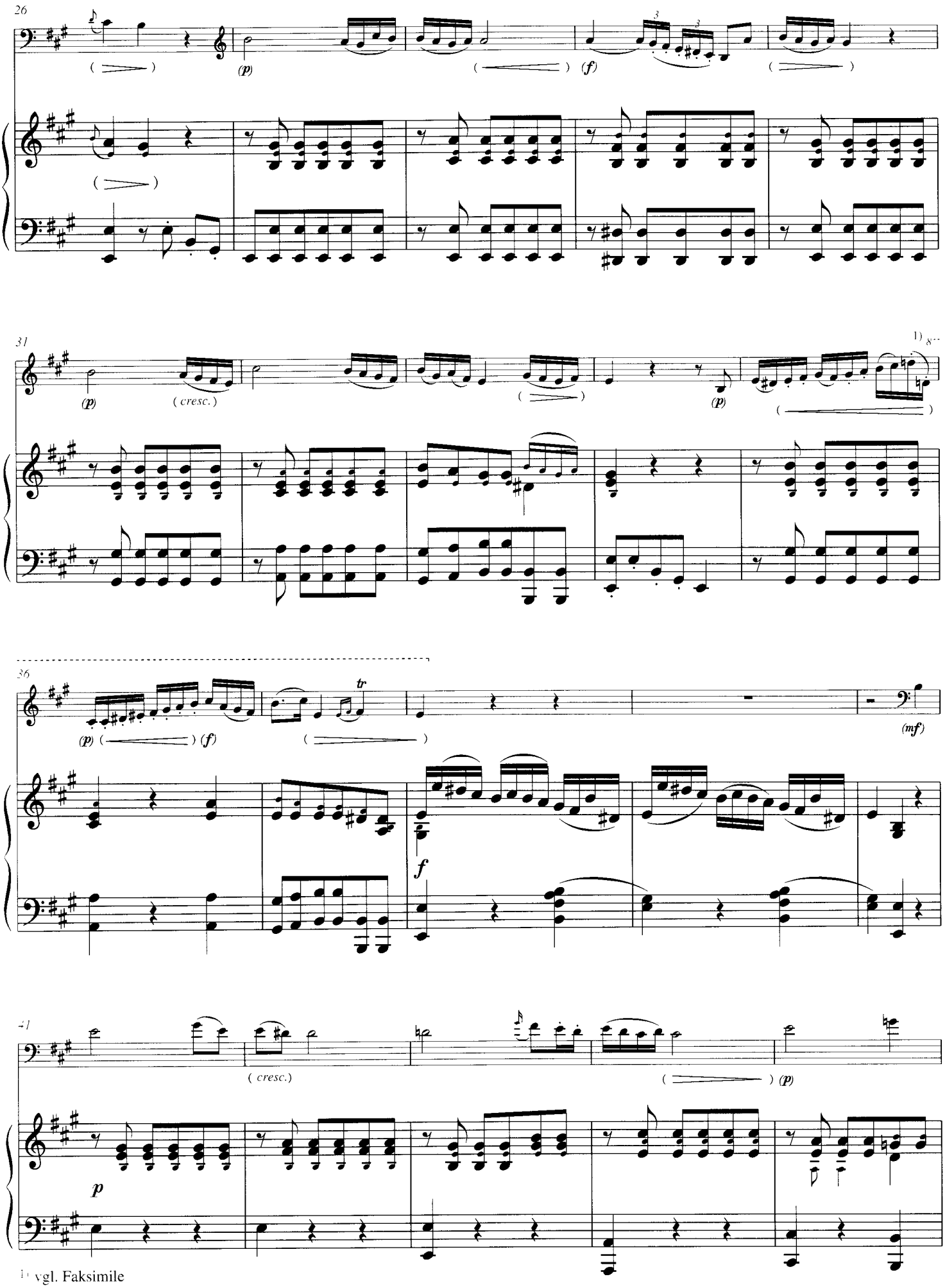

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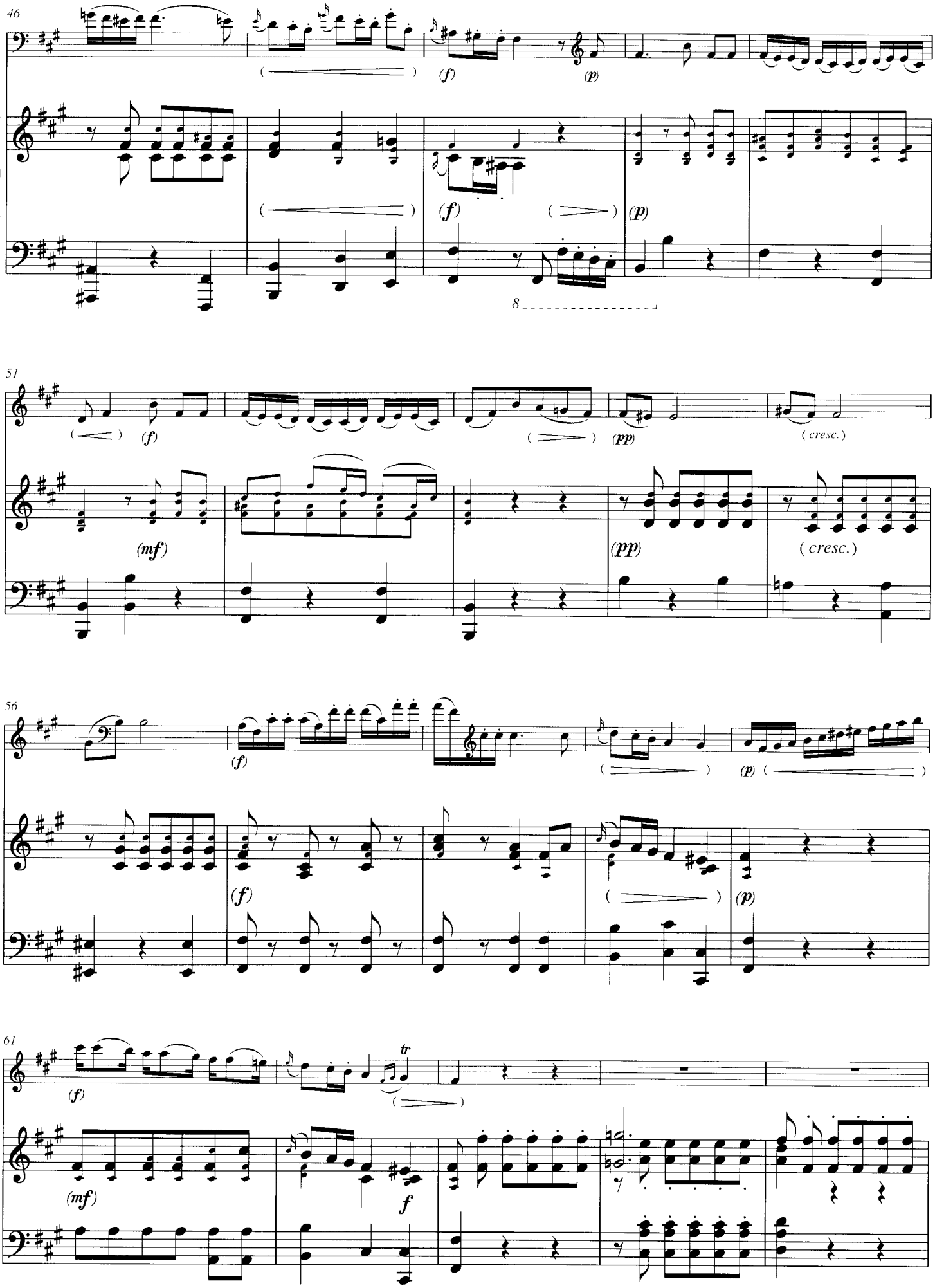
46
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(f)
(p)
8
51
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(pp)
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56
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(p)
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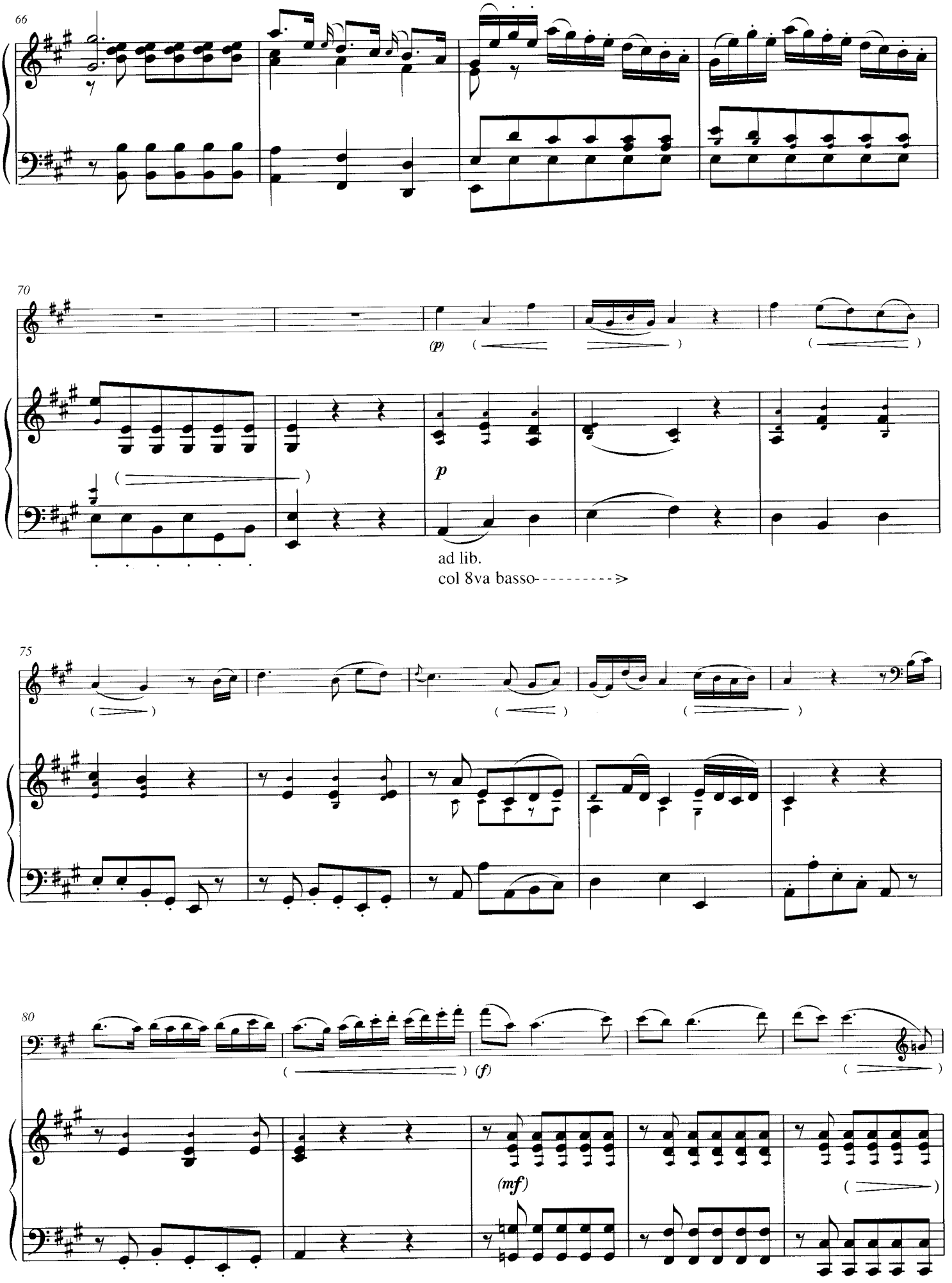
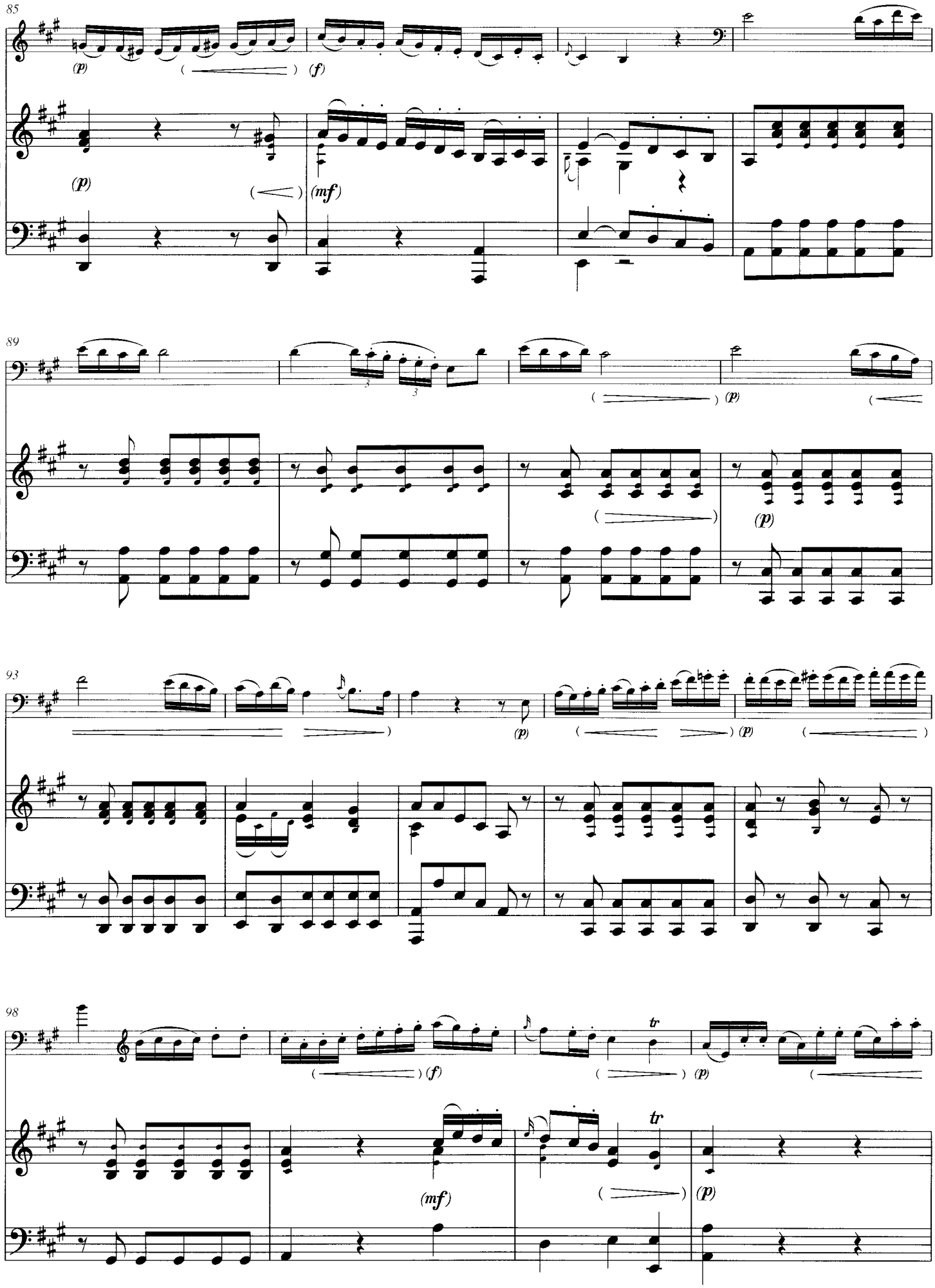
(p)
61
(f)
tr
(mf)
f


66
70
(p)
p
ad lib.
col 8va basso---------->
75
80
(f)
(mf)


85
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93
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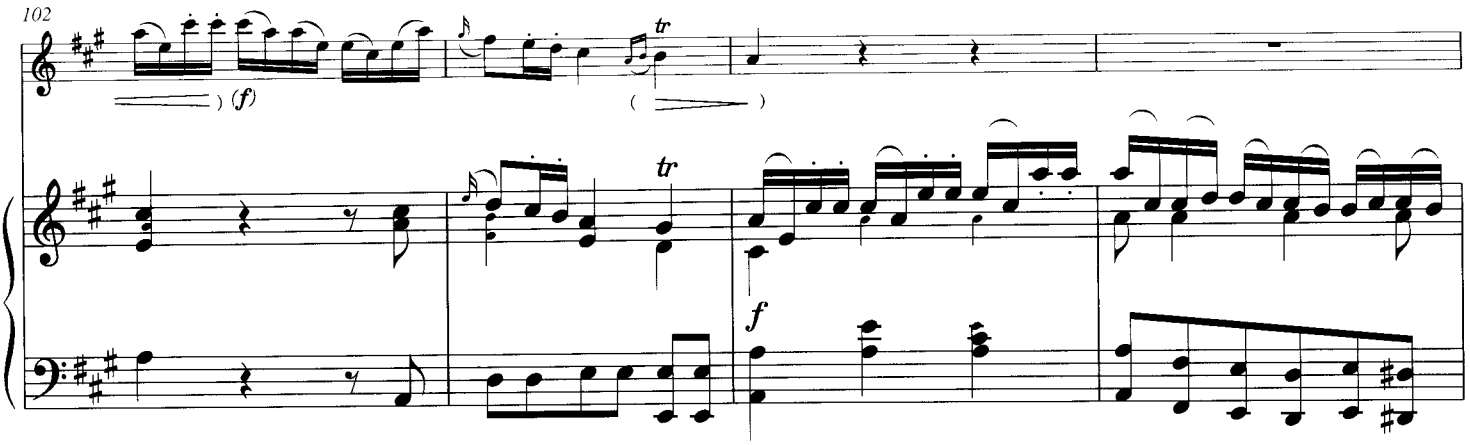
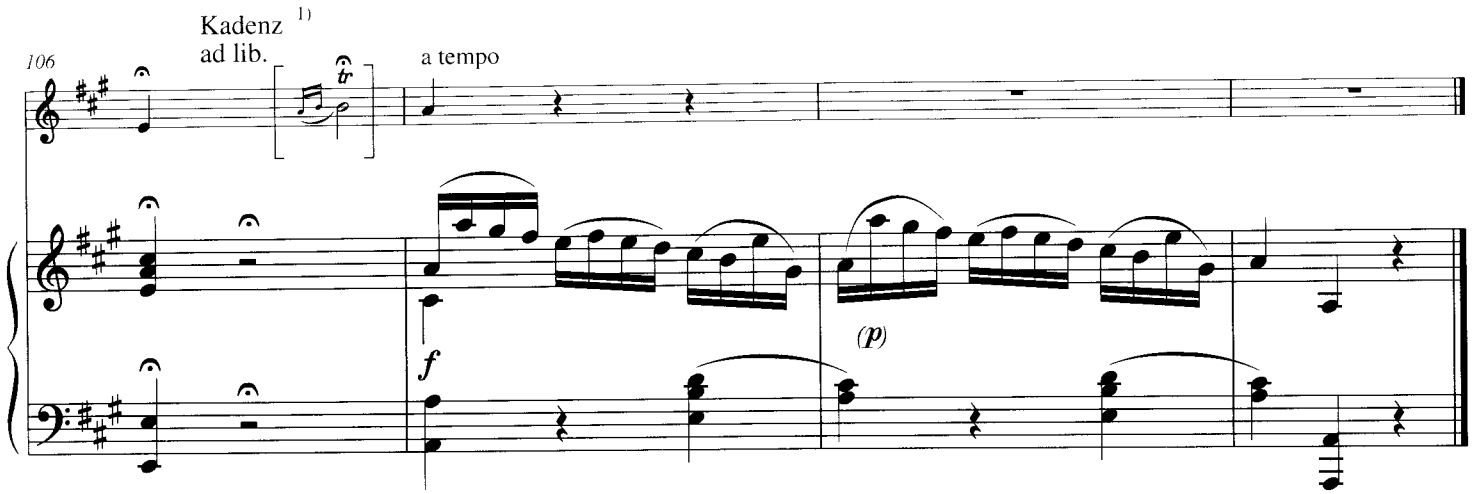
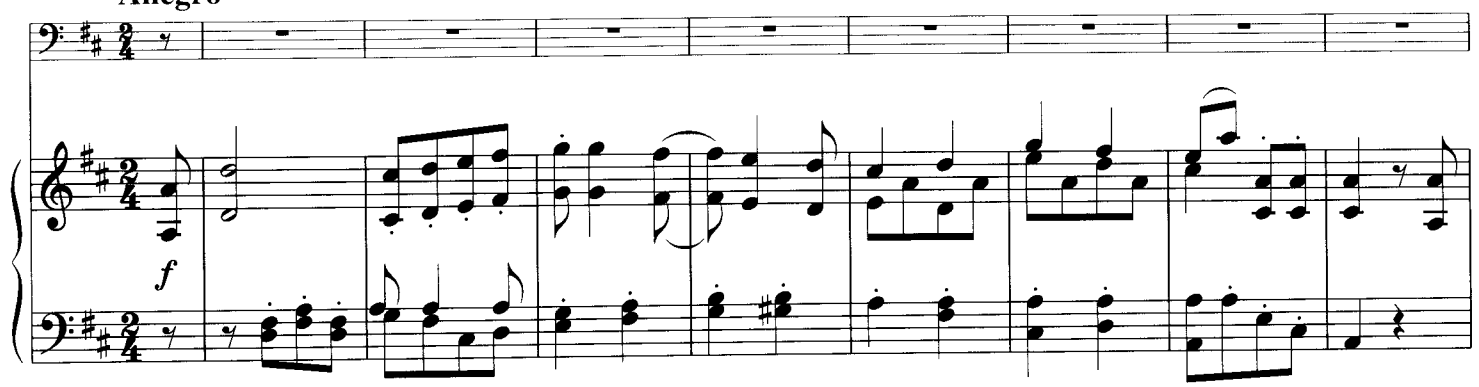
tr
(p)

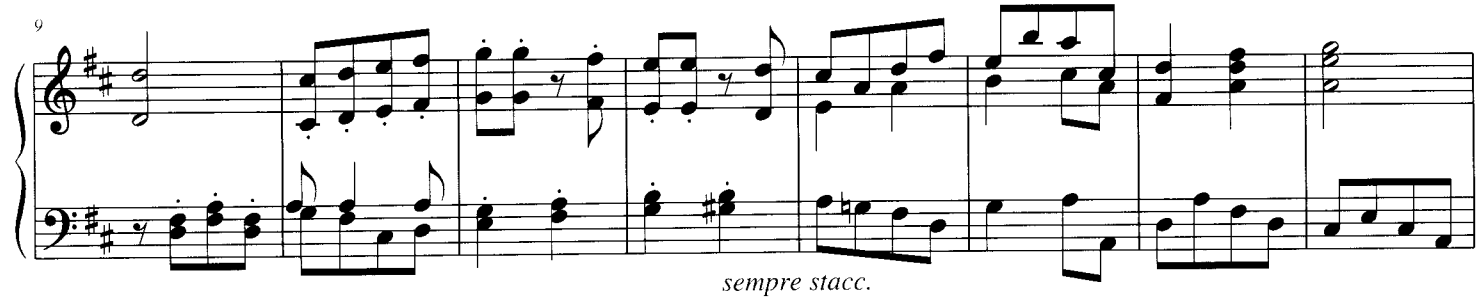




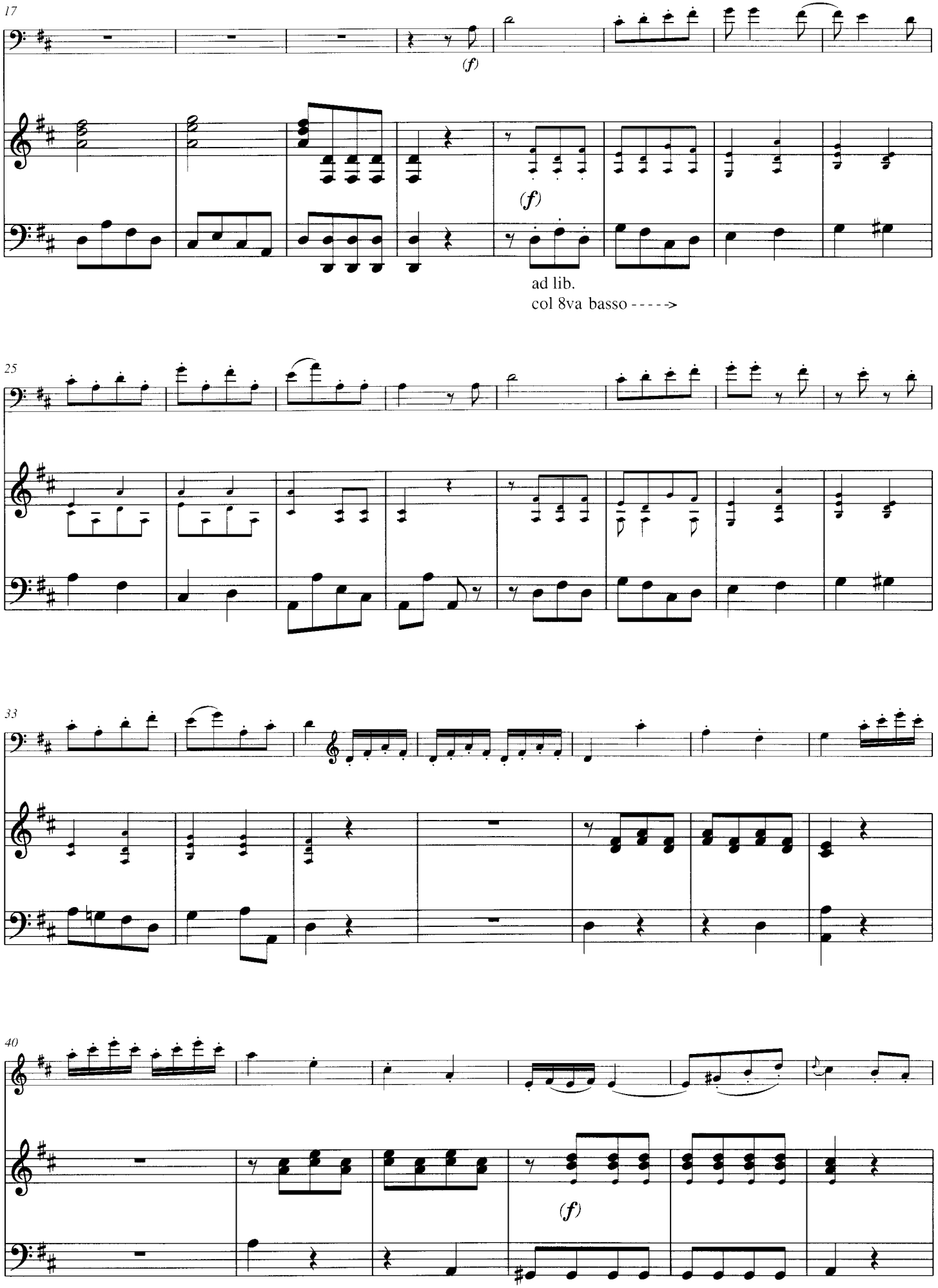
FINALE

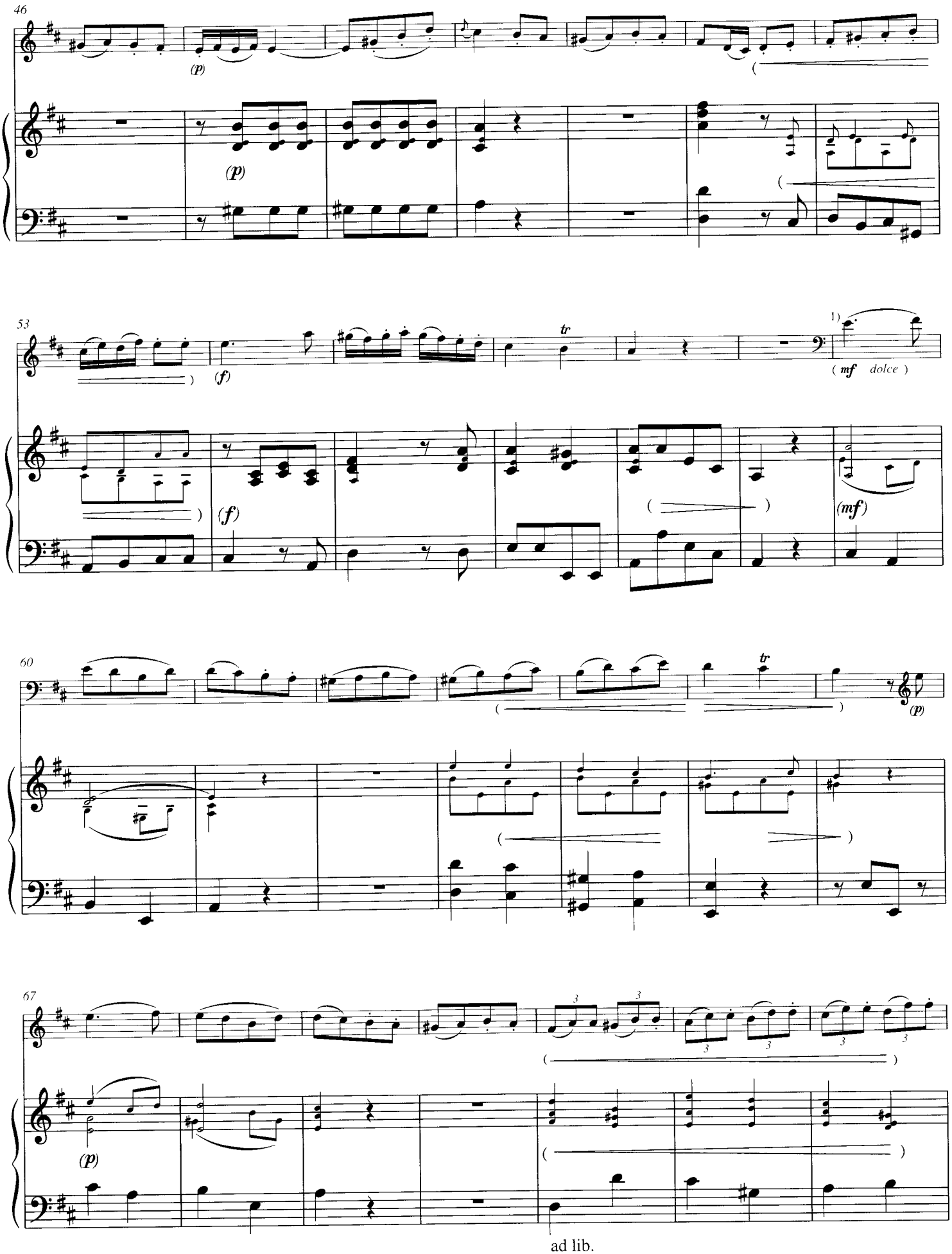
Allegro





1) s. Fußnote S. 12


17
(f)
(f)
ad lib.
col 8va basso ----->
25
33
40
(f)


46
(p)
(p)
53
(f)
tr
1)
(mf dolce)
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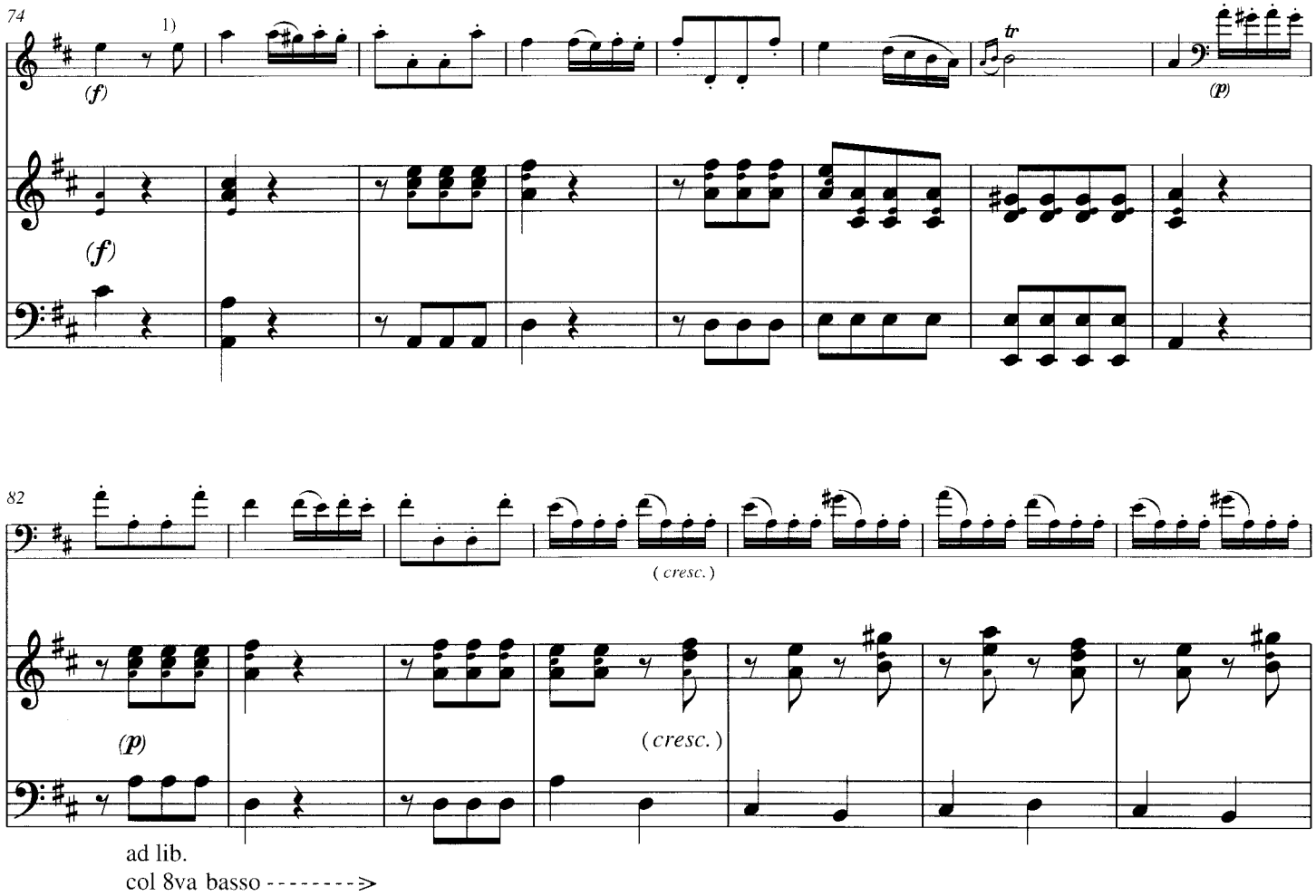
(mf)
60
tr
(p)
67
(p)
ad lib.
col 8va basso ---------->
1) vgl. Faksimile



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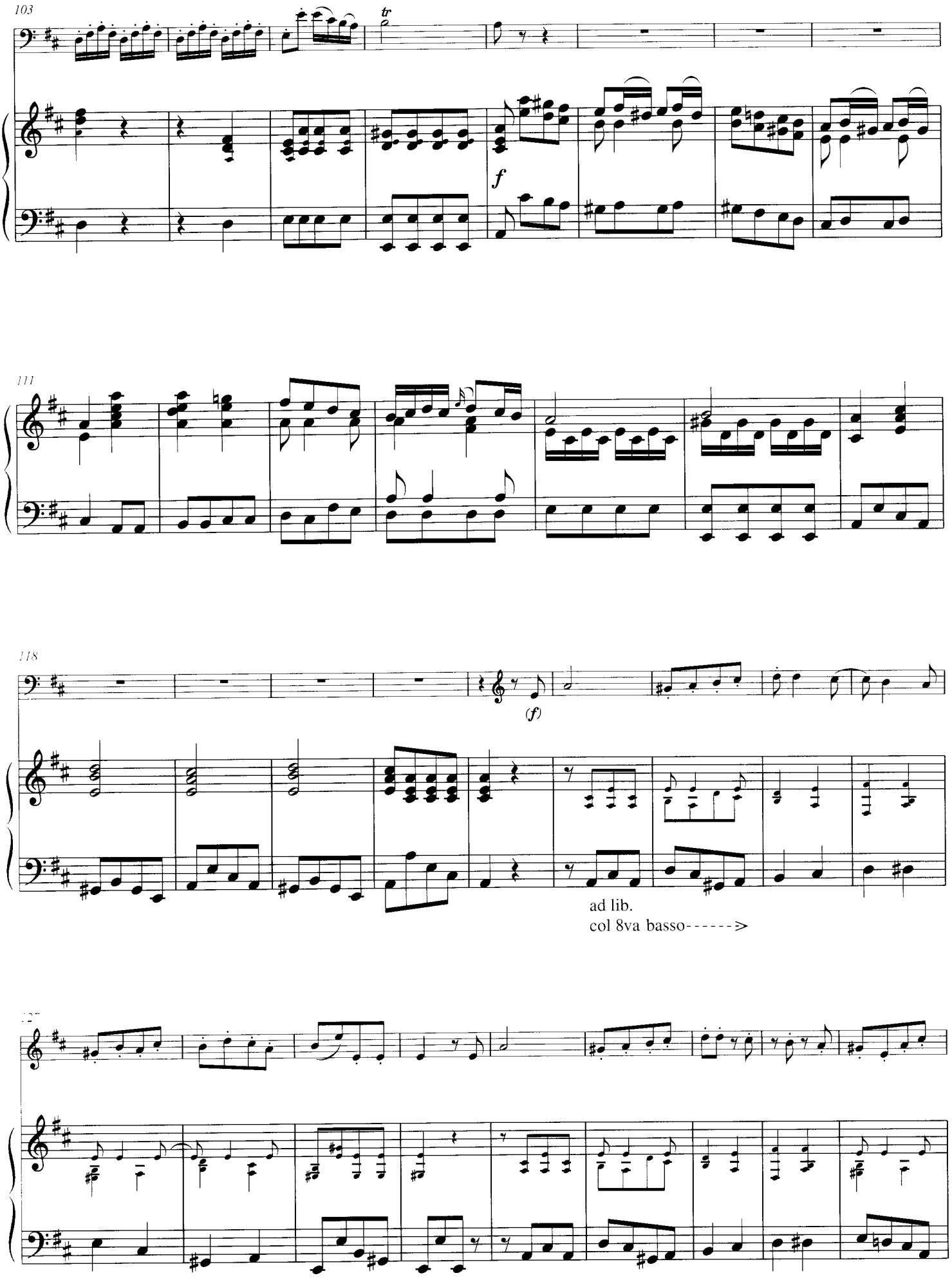
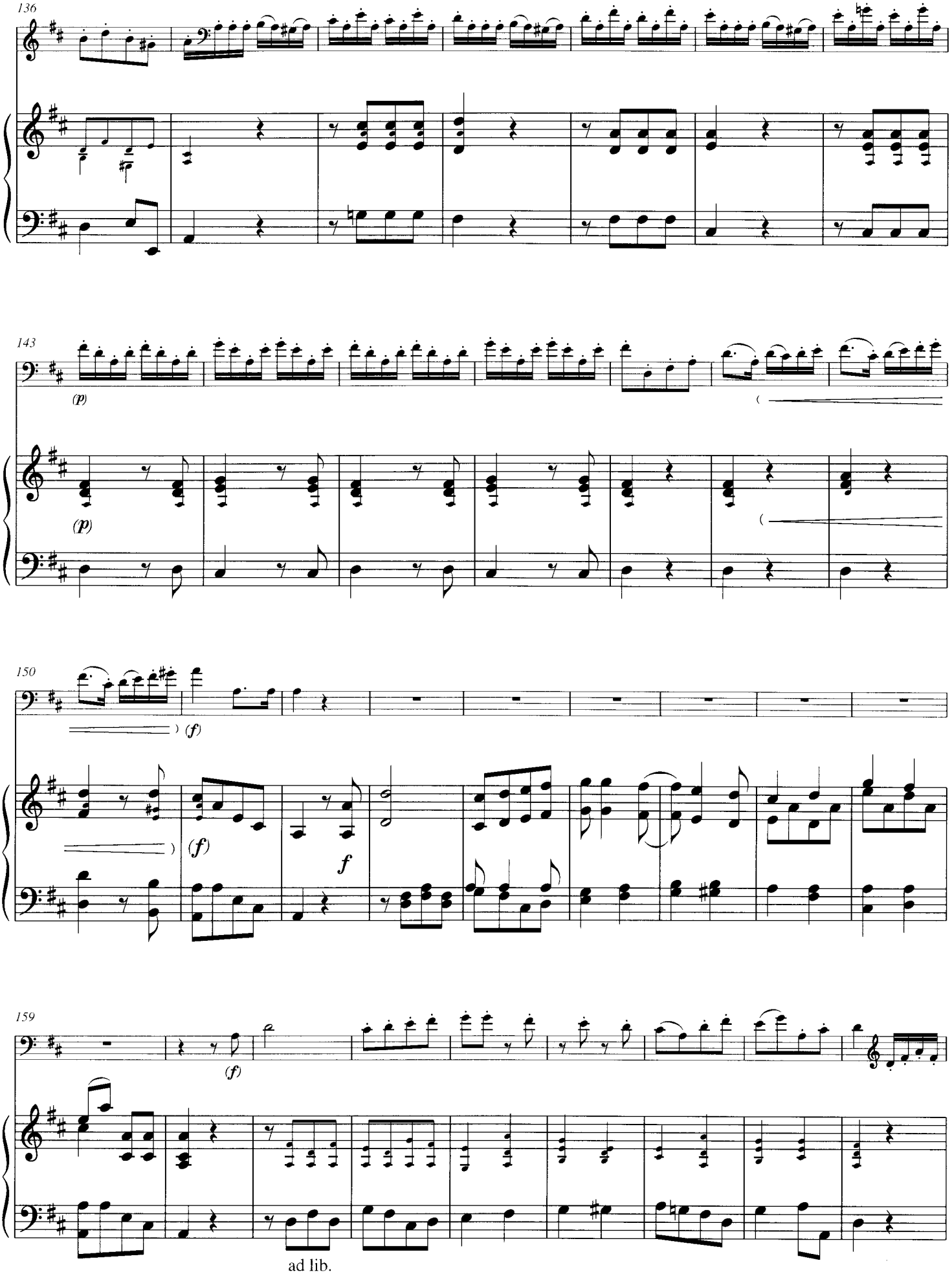

103
tr
f
111
118
(f)
ad lib.
col 8va basso------>


136
143
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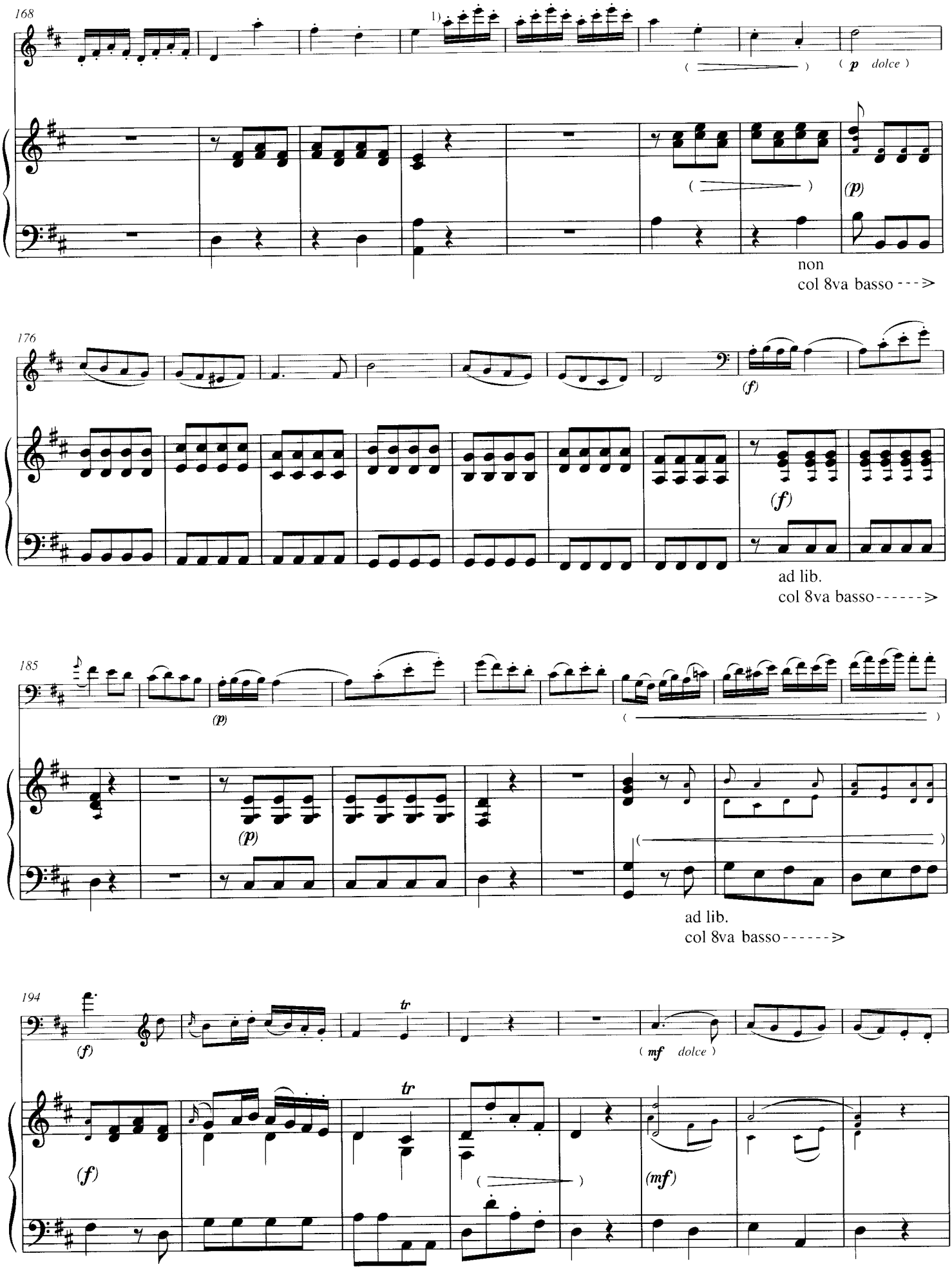
(p)
150
(f)
(f)
f
159
(f)
ad lib.
col 8va basso---------->



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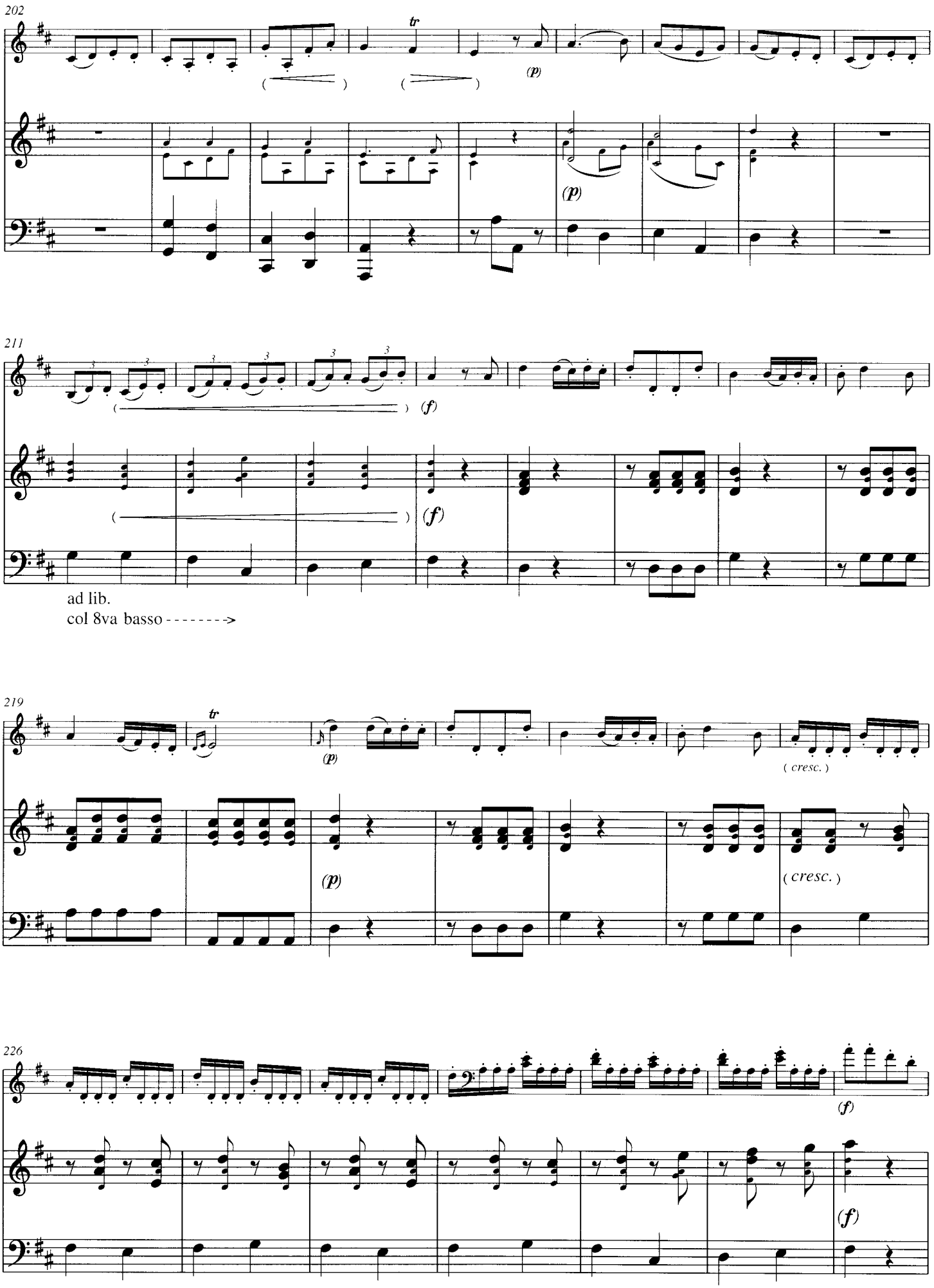
202
tr
(p)
(p)
211
(f)
(f)
ad lib.
col 8va basso - - - - - - - ->
219
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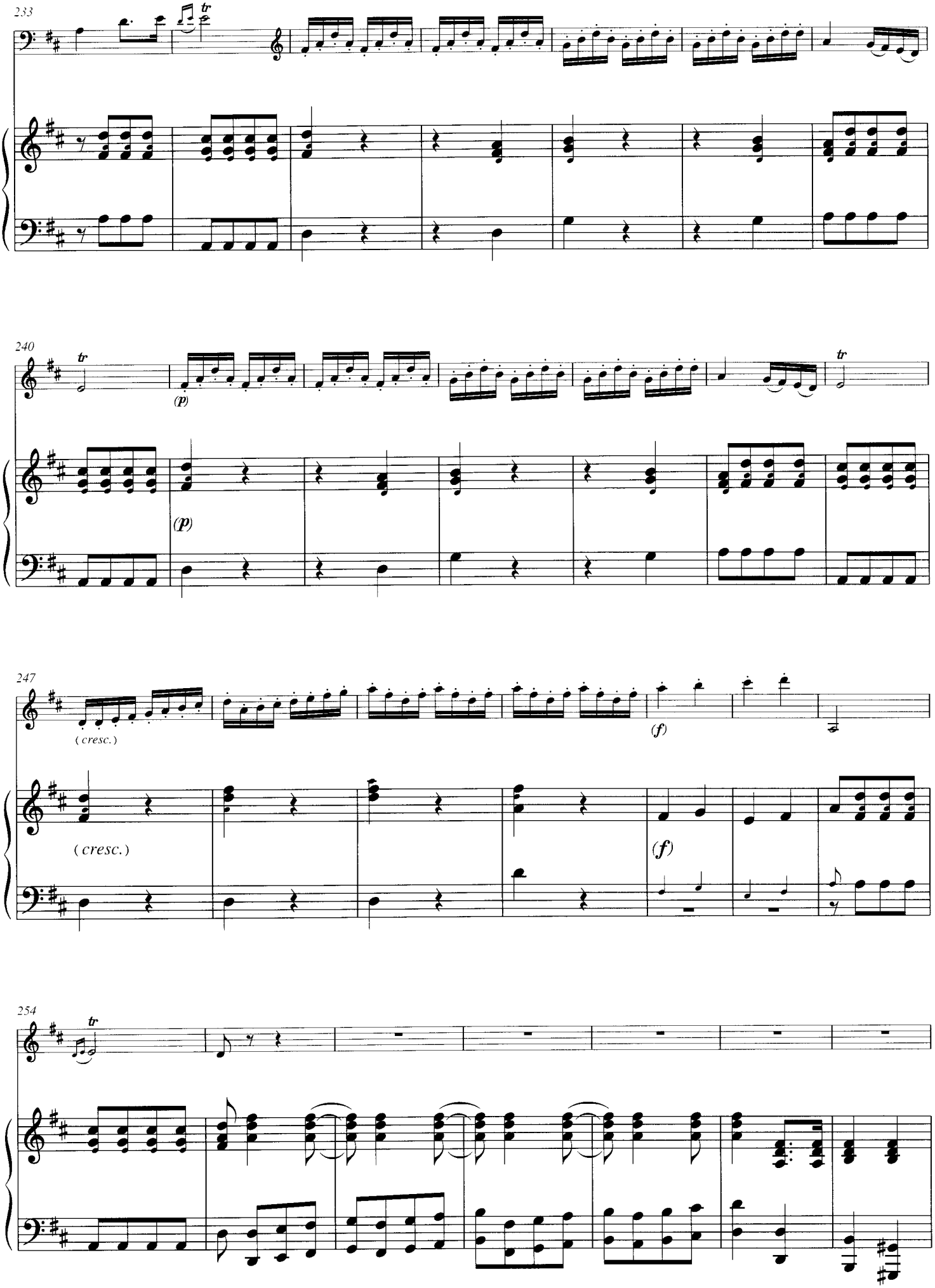
(cresc.)
(p)
(cresc.)
226
(f)
(f)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(f)
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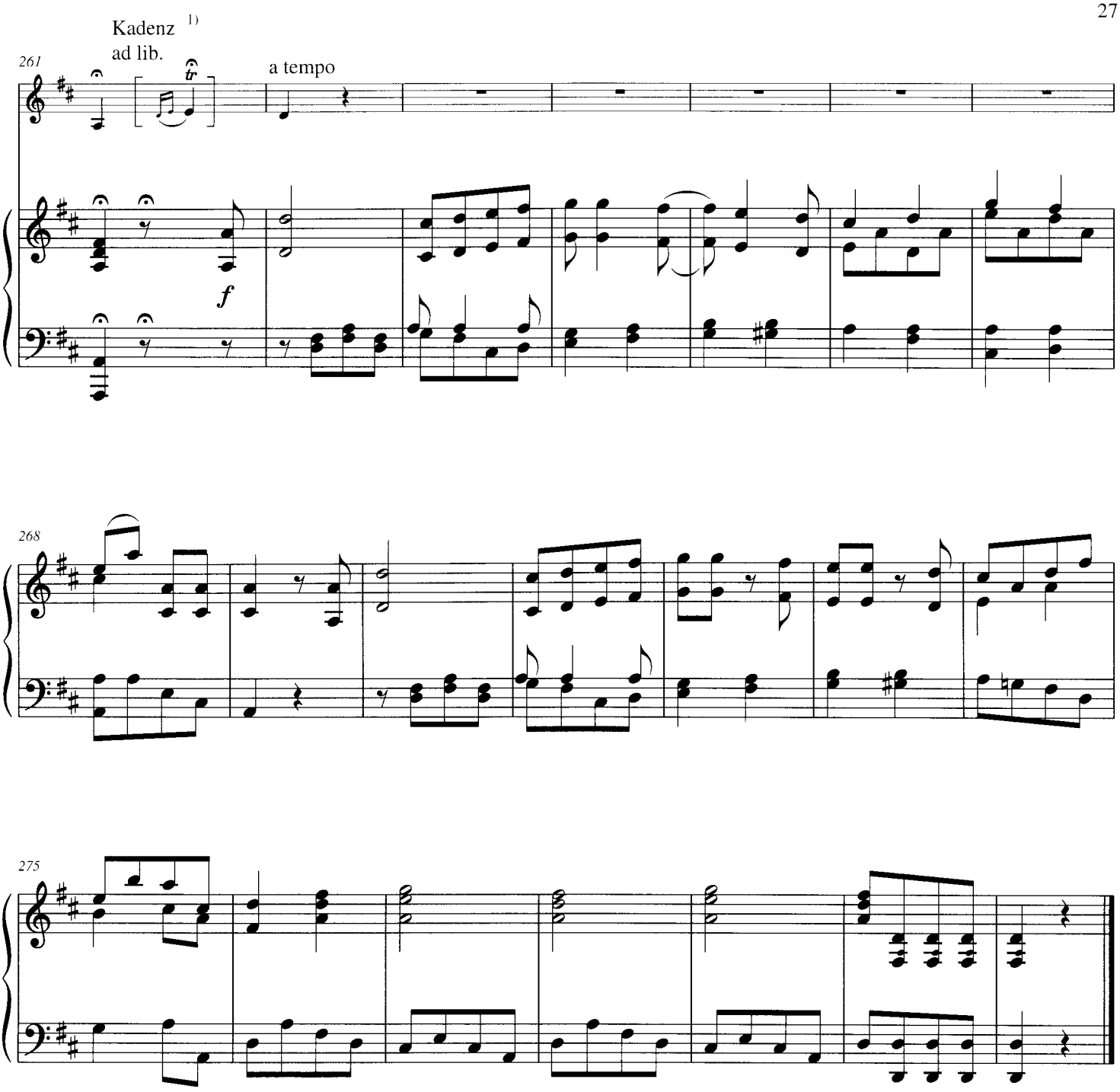
tr



1) s. Fußnote S. 12