Carl Maria von Weber

(1786-1826)

Concerto in F major, Op.75

for Bassoon & Orchestra

Urtext edition from the composer's
autograph manuscripts by Laurence Perkins

A Brief History of this Concerto

Weber wrote his Concerto for bassoon and orchestra Op.75 in November 1811 for Georg Friedrich Brandt (1773-1836), bassoonist in the Munich Orchestra. It follows the immediate success of his Clarinet Concertino (written for Heinrich Bärmann), and the Bassoon Concerto was first performed by Brandt in the Munich Hoftheater on 28th December 1811. Brandt gave at least three further performances of the Concerto before Weber returned to the work in 1822, making several revisions before passing it on to his publisher Schlesinger in Berlin, who issued parts (but no score) the following year. The first printed orchestral score was published by Eulenberg in 1952. There are now numerous published solo editions with piano, and many are based on an arrangement produced in 1865 (43 years after the revised autographed manuscript) by Schlesinger which contained spurious additional markings and a few alterations (for instance, the rhythm in the second bar of the solo part, i.e. bar 42 in the first movement). In this edition, these amendments have been ignored in favour of Weber's original markings.

Grateful thanks to Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv for making the 1822 autograph manuscript available, and for permission to use it as the basis for this Urtext edition.

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General Notes

Markings - Weber did not always put slurs, accents, dynamics, etc. in all orchestral parts consistently, which can sometimes lead to confusion. To keep this edition practical and clear, where it is obvious that an expressive marking in one part should also apply to another identical or similar part at the same point in the score, I have simply added the markings where appropriate. Where there is any doubt, or there is more than one possible interpretation, I have indicated as such in the notes. All references to the manuscript relate to the 1822 revision, unless otherwise indicated - this later version is the one nearly always performed now, and clearly the one preferred by Weber, as the first published version in 1823 was based on this version.

Phrasing - In the solo part, the virtuoso passages were often left unmarked (i.e. no phrasing) by the composer. As was the practice of the time, this is to enable the performer to balance musical and technical considerations in developing and presenting their own individual performance.

Notes for the orchestral score

First Movement

Bar 3: a 'rogue' accent on the half-note (minim) in violin 2 in the manuscript appears to be in a different pen. As it does not appear in any other parts at this point, I have ignored it.

Bar 6: Weber writes accents only in the orchestral bassoon, cello and bass parts.

Bar 8: Weber clearly required 16th-notes (semiquavers) here and in subsequent bars, so this has been notated as such in bar 8 for clarity.

Bar 9: In the 1811 version, Weber wrote D flats in the viola, bassoon and cello/bass parts. These have not been entirely removed from the 1822 manuscript, but as this is one of the alterations made in Weber's revised version, they appear here and in bar 63 as D natural.

Bar 10: Flute 2 slur is missing in the manuscript – probably an oversight, as slurs are marked in all the moving woodwind parts and in the cello/bass part. Accents have been added to the orchestral bassoon parts to match the cello/bass part and other woodwinds.

Bar 13: The flutes are playing in unison with 1st violins. In the flute parts, the ***fortissimo*** marking is in bar 13, but this dynamic marking appears in bar 14 in the 1st violin part. In this edition, the dynamic mark in the 1st violin part has been moved to match the flute parts.

Bar 19: Flute slur has been added to match violin 1 part.

Bar 20: Slurs added to bassoon 1 part to match flute and oboe parts.

Bars 22–23: Accents are in all parts in the manuscript except violins 1 and 2, flute and horns. These have been added to all parts.

Bar 24: Accents have been added to oboes and viola to match other parts.

Bars 26–29: String phrasing is as Weber indicated in the manuscript. The only addition is in bar 27 where in the previous bar he clearly indicates a slur in violin 1 to extend into the next bar, then in bar 27 (on the next page of the manuscript) he omits to mark it, which presumably is an oversight.

Bar 31: Accents are only marked in violin 2 and viola parts in the manuscript.

Bars 32–33: Slur added to cello/bass parts to match other string parts.

Bars 33–34: A slur in the oboe parts in bar 33 was not indicated in the bassoon parts, hence the addition. However, in bar 34 the flute and bassoon parts (with oboes marked *'col. fl.'*) have no slurs indicated at all. As this has been mainly an articulated rhythm earlier in the movement, it is possible that this is Weber's intention rather than an oversight, therefore it has been left as such. Players and conductors may choose to add the slur to the woodwind parts in bar 34.

Bars 33–37: Dynamics have been made consistent throughout the orchestra. Missing dynamics in the flute and horn parts have been added, as has a *crescendo* in the timpani part. In bar 36 a further *crescendo* hairpin appears only in violin 1, oboes and bassoons. This has been added to other parts. In bar 37, missing ***fortissimo*** markings in flute, horn and cello bass parts have been added.

Bars 35–36: In the manuscript, the quarter notes (crotchets) are variously marked with dashes, dots or nothing at all. As it is inconceivable that these should be different length notes, these have been indicated as all staccato.

Bars 41–47: In bars 41–43 the slur in violin 2 and viola parts is missing in violin 1 in the manuscript. Bar 46 has a slur indication rather carelessly marked in violin 1 which implies that one was intended (therefore matching violin 2 and viola parts), so these have been added in both cases. A slur has also been added to the viola part In bar 47 to match violin 2.

Bars 63–64: The rests in bar 63 in the bassoon, horns, viola and cello/bass parts are not consistent with bar 9, nor does the rest appear in the violin 1 part in bar 63, but this is exactly as Weber indicated. In bar 63 and 64, accents have been added except on repeated or tied notes (as in bars 9 and 10). In bar 64, slurs have been added to orchestral bassoon 2 and violin 1 parts to be consistent with markings in other moving parts.

Bar 67: Accents have been added to violin 2 and viola parts.

Bar 79: Weber marks *staccato* in the cello/bass part only on the 3rd and 4th beats. These have been added to other string parts. However, there are no *staccato* markings 2 bars later, so these have been left as written.

Bars 84–85: ***Piano*** dynamic has been added to flute 1 and horn 1 parts in bar 84. An accent has been added to flute 1 on the second beat of bar 85. Only flute 1, oboe 1 and orchestral bassoon 2 parts have accents indicated in bars 84–85.

Bars 86–87: Weber gives no dynamic marking in the string parts. However, as the woodwind entry at bar 96 is ***pianissimo***, this implies that the string dynamic should be the same, hence the editorial marking.

Bars 88–91 and 96–99: Weber is rather inconsistent with his string phrasing in violin 1 and 2 parts. As he has most often marked the moving quavers into 2–bar phrases, this has been indicated throughout these bars.
Bars 92-93: No phrasing is indicated for violin 2 and viola, so slurs have been added (except on repeated notes) to match *legato* indicated in the cello/bass part.

Bars 96–97: Slurs in flute and oboe parts are not in the manuscript, but as they are marked in the corresponding passage in the recapitulation (bars 215–216) they have been added here.

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Bars 100–101: Accents are only in the cello/bass part in the manuscript. Players and conductors might choose to add the accents to the other parts, eliminate them altogether, or play as originally written.

Bar 102: Accent and slur in violin 1 second beat have been added to match markings for oboe 1.

Bar 103: Horn notes are in the manuscript as a quarter note (crotchet) – this is presumably an oversight and have been changed to an eight note (quaver) to match the other wind note lengths.

Bars 108–109: The *staccato* dash markings appear only in the cello part, but are clearly marked, so these have been added to the other string parts.

Bar 118: The viola part is the only string part to be marked as repeated 16th notes (semiquavers) - surely a mistake, so this marking has been omitted. The timpani roll is as marked.

Bar 121: Weber's note lengths on the 3rd beat are inconsistent, some parts have an eighth note (quaver) and a sixteenth note (semiquaver) rest, others have a dotted eighth note (quaver). For consistency, all parts have been given a sixteenth note (semiquaver) rest.

Bars 124–126: This orchestral *tutti* was rewritten by Weber in 1822. The flute and violin 1 phrasing in bars 124-125 without slurs on the 16th notes (semiquavers) is consistent with a parallel passage in bars 14-18. In many performances, the slurs in bars 124 and 125 on the 16th notes (semiquavers) are often added. (The reference points for these details are the 1823 Schlesinger orchestral parts).

Bar 131: The 3rd and 4th beats of the accompanying parts are variously marked as accented eighth notes (quaver) or quarter notes (crotchets) with or without dashes. For consistency, all parts (except for the melody line in flutes and 1st violins) are marked as eighth notes (quavers) with accents, as in the bassoon parts in the manuscript.

Bar 132: Weber marks the cello/bass part ***piano***, but the violin 2 part is ***forte***, with ***piano*** marked on the second beat. No dynamic is given in the viola part, but it has to be identical to violin 2, so this has been added. All wind and brass are ***forte*** with ***piano*** indicated in the next bar, so the cello/bass ***piano*** marking (at bar 132 in the manuscript) has been moved one bar later to ensure a good balance in the chord on the first beat of bar 132.

Bars 132–135: Two *staccato* dots are indicated in the viola part, and *staccato* dots throughout in the timpani part, therefore I have added them throughout in the violin 2 and viola parts.

Bars 133–136: Flute 1 slur has been added to match violin 1 phrasing.

Bar 133: The *diminuendo* in violin 1 has been added to violin 2 and viola parts.

Bar 136: The ***pianissimo*** dynamic has been added to the viola and cello bass parts to match violins 1 and 2.

Bar 138: Note lengths are as Weber indicated.

Bars 151–153: A missing accent in the viola part on the fourth beat of bar 151 has been added, as it is indicated in all other string parts. Accents in the cello part in 151 and 153 were also omitted in the manuscript, but as there is an accent marked in bar 152 they were obviously intended for this part as well, and have been duly added.

Bars 155–156: Woodwind slurs were rather carelessly marked by Weber, but as the oboe and bassoon parts clearly show a slur through to the first beat of bar 156, the other parts have been phrased the same way. The horn 1 note is not marked as a tie in the manuscript, neither is the horn 2 slur - these have been added.

Bar 158: The oboe solo has no dynamic marking in the manuscript, so the ***pianissimo*** marking has been taken from the flute solo two bars earlier.
Bar 165: The orchestral chord on the first beat is a quarter note (crotchet) in every part except the two horns, which are marked as half notes (minims). Was it an oversight or did Weber intend a special effect? This is usually performed as a quarter note (crotchet) chord in all parts.

Bars 169–173: The slurs are inconsistently marked in the manuscript, but the viola part in 170– 171 and the violin 1 part in 172–173 both indicate that the slur should go across the bar line, so this has been made consistent in all parts.

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Bar 173: it is very odd that in bar 173 the violin 1, viola and cello/bass notes are different lengths. Perhaps another oversight? This is exactly what the composer wrote, in both the 1811 and 1822 versions.

Bars 174–175: The slur in the viola and cello/bass parts was omitted from the violin 1 part. This has been added for consistency.

Bars 177–179: A slur clearly marked in both oboe parts was not indicated in the violin 1 part. It seems likely that this was intended to be legato, consistent with all the legato phrases that precede it, so a slur has been added to the violin 1 part.

Bar 190: The *forte* marking was missing from some parts, and have been added. The varying note lengths on the first beat are as Weber indicated.

Bar 209: Phrasing not marked in manuscript, dotted slur taken from bar 90.

Bars 213–214: Missing slurs in the violin 1, violin 2 and viola parts have been added and indicated as such.

Bars 215–216: The oboe solo (with flute) is marked for the first two bars as an oboe 2 solo in both the 1811 and 1822 manuscripts, changing to oboe 1 in bar 217. This is faithfully reproduced as such in the Schlesinger published parts of 1823.

Bar 223: The *forte / piano* marking in the string parts has been added to the woodwind and horn parts. The timpani quarter note (crotchet) length is as Weber indicated. The trumpets also have a quarter note (crotchet) but with a staccato marking, so for consistency all wind parts (but not the timpani) have been marked as an eighth note (quaver).

Bar 230–231: Accents in the upper string parts have been added to cello/bass notes.

Bars 238–239: The *fortissimo* marking is in all parts except horns (and trumpets in 239) which are only *forte*, presumably for balance. The *forte* marking in the oboe melody part at bar 239 has been added to the cello part for consistency.

Bar 243: The lower part 'A' in Violin I which appears in bar 244 is not marked by Weber in bar 243 in either the 1811 or 1822 manuscript scores. It appears that he just wanted the high 'F' in that bar - perhaps to add reinforcement to the chord in bar 244, though the same 'A' is the top note of Violin II.

Second Movement

Bars 1-4: A missing accent on the first beat of bar 1 in violin 2 has been added. However, in bar 3 an accent appears only in the violin 1 melody (on the F sharp), and presumably applies to that alone. In bar 2 dashes appear only in violin 1 and violin 2 parts – these have been extended to all parts. In bars 3–4, phrasing is as Weber indicated.

Bar 16: The *pianissimo* marking in the horns on the first beat, with all other orchestral parts playing *pianissimo* on the third beat, is Weber's specific marking.

Bars 42–43: These bars are confusing because of Weber's ambiguous phrasing. The accents are in the manuscript (though missed out from the violin 2 part on the first beat of bar 43, surely an oversight). The dotted slur in the viola part is as Weber wrote it, but it is not consistent with the other markings which seem to indicate a slur over the last three 16th notes (semiquavers) of bar 42 (this is very clearly indicated in the cello bass part, less clearly in violins 1 and 2), followed by a separate eighth note (quaver) with an accent on the first beat of bar 43, and the second and third beat legato in violin 1 (a slur clearly indicated) and viola (which is already under a longer slur). The picture is not exactly clear in the manuscript, but what is indicated here adheres to most of Weber's clearest markings and is certainly in keeping with the powerful character of Weber's music at this point.
Bars 55-56: Accents were omitted from the horn parts in bar 56 (they appear in all other parts at that point), but they are marked two bars later, so these have been added. The dynamic for the horns in bar 55 is marked *fortissimo* (in both the 1811 and 1822 manuscripts) when all other parts are *forte*, but two bars later all orchestral parts are *fortissimo*, so in bar 55 the horn parts have been marked *forte*. consistent with all other orchestral parts, to maximise the dynamic and expressive contrast between bars 55 and 57 that Weber indicates.

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Third Movement

Bar 1: An accent appears in the cello/bass part only. It is hardly likely that Weber would want these players to play their notes differently from the upper strings, so the accents have been added to the other parts.

Bars 17–20: Missing slurs in violin 2 have been added.

Bars 23–24: There is a slur in the viola part only – this has been added to the other parts.

Bars 26–28: Accents in violin 1 and cello/bass parts have been included in the other parts.

Bar 37 onwards: Here, and at other points in the movement, Weber marks *staccato* and dashes for the first couple of bars only, often only in one or two parts. In this case (i.e. bars 37–38) there are dashes in the violin 1 part only, which in the manuscript is the second stave down (directly below the solo bassoon part) and in this context could reasonably be taken as a reference for the other orchestral parts. These have been added to the other parts, but Weber's practice of marking only the first couple of bars has been maintained, as players would naturally continue in this style anyway.

Bars 89–90: A missing tie in the cello bass part is obviously a mistake, and has been added.

Bar132: Accents were obviously intended for the ***fortissimo*** upbeat in the flute and violin 1 parts (they are marked for bars later) so these have been added.

Bars 149–152: Accents, hairpins and slurs have been added where necessary for consistency in all parts.

Bars 159–160: These two bars were originally one bar with a pause on the first note (a dotted quarter note or crotchet), but was amended in the manuscript. In bar 160, the tied notes have been indicated as a quarter note (crotchet) – this is not marked specifically in Weber's alteration, but it maintains the performance practice of a held note which clears before the solo upbeat entry.

Bars 161–168: Weber's use of dashes and *staccato* dots is inconsistent here. This is one of the passages he revised in 1822, and the alterations – squashed in around the original with several notes scribbled out – may have led to this inconsistency. Given the *scherzando* marking and the accents in the solo part, dashes have been used throughout, which are the markings Weber used most often here.

Bars 181-182: A missing slur in violin 2 has been added.

Bar 190: A rogue slur and accent in the cello part has been removed.

Bar 191: A missing dynamic in the flute part has been added.

Bars 231–235: The phrasing vanishes in violins 1 and 2, but it is clearly still in two-bar phrases as in the preceding four bars, so I have added these.

Bars 241–243: Weber only marks staccato dots from bar 241, not four bars earlier as one might expect, so perhaps an extra crispness of articulation was desired. This has been kept, extending the dots to all three bars in upper strings, and to the woodwinds (which were not marked) for consistency.

Bar 262: The ***forte*** marking is an addition, to create a satisfactory balance with the solo part which is marked ***forte*** in bar 261. (There are no orchestral dynamics marked in the manuscript beyond the hairpin crescendo in 256–260, until the ***fortissimo*** marking in 269).

Bar 282: Weber writes a mixture of quarter notes (crotchets) and eighth notes (quavers) in the orchestral chord. The majority are quarter notes, and in bar 245 all parts are quarter notes (crotchets), so this has been made consistent in this edition.

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Notes for the Solo Part

This Urtext edition goes back to the markings in Weber's autograph manuscript – mainly the 1822 revised version, but also with occasional references to the first version from 1811.
Weber is not consistent in all his markings, so any suggested phrasing or dynamic additions – mostly taken from the orchestral parts or parallel passages elsewhere in the piece – are indicated by bracketed instructions or dotted slur lines. Clarification where needed is given in the following notes.
Otherwise, the phrasing and dynamics are as indicated by Weber, and should be observed by the soloist. This still leaves a number of passages which are unmarked. Many composers of that period worked in a similar way, with the expectation that soloists would add their own phrasing in the virtuoso sections, also phrasing and expressive characterisation in the more lyrical passages.
It has to be remembered that Weber was a great opera composer, and a significant proportion of this piece is to some extent operatic (notably the lyrical passages), so the characterisation that a tasteful operatic singer might employ would seem entirely appropriate in this concerto.
In the past, many additions have included extra markings, often in a way which makes it impossible to tell which are Weber's markings and which are the ideas of one performer or editor. In this edition, it is clear – when you have phrasing and unbracketed dynamics marked, these are Weber's instructions. This leaves freedom for the soloist to add individual ideas to the other unmarked passages. For instance, when there is a passage consisting of fast semiquaver runs with no phrasing, this does not mean that they all have to be tongued. These are opportunities to add your own ideas which best suit your own technical skills and interpretive ideas, thus recreating this great work in your own individual way.

First Movement

Bar 41: Weber does not mark a dynamic in the solo part. The accompaniment is sustained strings in four or five parts with timpani, all marked ***pianissimo***, hence the suggested ***piano*** marking in the solo part.

Bar 88: Weber does not mark a dynamic in the solo part. The dynamic in the orchestral parts is ***pianissimo***. With Weber's *dolce* marking in the solo part plus a *legato* quaver accompaniment in the violins, a practical solo dynamic in performance would be ***piano***.

Bar 140: No dynamic marked in the solo part, but the ***pianissimo*** markings in the strings in bars 136 and 140 seem to indicate a similarly low solo dynamic. However, '*Con fuoco*' at bar 147 clearly suggests a change of character and dynamic.

Bar 165: No dynamic given in the solo part, but the ***forte*** dynamic in woodwinds, horns and strings clearly indicate the same dynamic from the soloist.

Bar 168: A dynamic drop is needed here to allow for *crescendo* and *decrescendo* hairpin dynamics. The soloist may choose to incorporate a *diminuendo* in bar 167, which is unaccompanied.

Bar 180: The solo part (no dynamic given by Weber) is identical to bars 41–47, but the accompaniment is significantly different both in harmonies and articulations. The lighter repeated-chord texture in the strings makes a *pianissimo* dynamic in the solo part both possible and effective.

Bar 190: This phrasing is taken from Weber's markings in bar 58.

Bar 209: This phrasing is taken from Weber's markings in bar 90.

Second Movement

Bar 5: Weber does not indicate a dynamic for the solo part. The string accompaniment is ***pianissimo***, and remains so until bar 13. The editorial marking is ***piano***, but some soloists may wish to play ***pianissimo***, perhaps until bar 9 when the string accompaniment becomes richer in five parts, when ***piano*** may be more appropriate.
Bar 13: The soloist is marked ***mezzo forte*** (as are the orchestral parts) but the *crescendo* marked in the orchestral parts is not in the solo part, so this has been added as an editorial marking.

Bar 15: The hairpin *diminuendo* has been added to reflect the ***pianissimo*** markings in the orchestral parts in bar 16.

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Bars 21–27: Weber indicated no dynamics in the solo part, but there are dynamics in the orchestral accompaniment, which is clearly quite a dramatic passage. The strings in bar 21 are marked ***piano***, but the soloist may well opt for a higher dynamic at this point. If so, it will be necessary to make a *diminuendo* in bar 24 in order to create dynamic headroom for a *crescendo* in bar 25 (marked in the string parts) leading to a ***forte*** in bar 26 and a (*subito*) ***pianissimo*** in bar 27.

Bar 29: No dynamics are marked in either the solo part or the two horn parts. *Dolce* is a sufficient marking, and the balance with the horns is simply a question of listening and responding as you would in chamber music. Any flexibility in this quasi-recitativo passage can easily be accommodated by the horns – Weber's writing is very practical.

Bar 44: The strings immediately before the solo entry are marked ***forte***, and as bar 45 is a diminished seventh chord – often used in moments of drama in operatic writing – the ***forte*** marking in bar 44 seems appropriate.

Bars 56-59: Weber gives no dynamic marking for the soloist here. The editorial ***forte*** / *diminuendo* / ***pianissimo*** markings are to match the orchestral dynamics, but it is also possible to emerge ***pianissimo*** from the accompanying chords - Weber's writing offers this flexibility.

Bar 62: No solo dynamic given, this editorial ***pianissimo*** marking is taken from the accompanying string chords.

Third Movement

Bar 1 onwards: The ***piano*** dynamic is taken from the string parts – the first chord is ***forte/piano***, then remains ***piano*** until bar 26, despite the ***forte*** in the solo part in the upbeat to bar 7. Weber's *dolce* marking in bar 9 clearly indicates a gentler dynamic to match the ongoing string ***piano*** marking.

Bars 17-20: The slurs that Weber indicates in bars 9–12 are not marked in bars 17-20 in either the 1811 or 1822 manuscript. It may have been assumed that the player would repeat the phrasing, or it may be an invitation for the player to vary the phrasing. It is unlikely to mean that all the notes are articulated, given the legato nature of the accompaniment.

Bars 28-29: The strings move from ***forte*** to ***piano***, which implies that the solo part (which has no dynamic marking at this point) should be a (*subito*) ***piano***.

Bars 34-35: The ***forte*** in the upbeat to bar 34 is clearly marked by Weber, but he does not repeat the marking in the upbeat to bar 35, hence this editorial dynamic marking which may be disregarded if preferred.

Bar 45: Weber gave no dynamic marking to the solo entry. The strings have ***pianissimo*** repeated chords, so the editorial ***piano*** marking reflects the practicalities of that setting.

Bars 89 onwards: From bar 71, despite all the marked dynamic changes in the solo part, the strings remain ***piano*** until bar 132. In bar 89, Weber's accent marking may also be interpreted as a *diminuendo*.

Bars 113–132: The accompaniment in this entire passage is marked ***piano***, Weber marks the solo part ***forte*** at bar 107, then gives no further dynamic indication until the orchestral tutti at bar 133. The editorial *diminuendo* in bar 113 and piano in bar 117 bring the solo dynamic down to match the accompaniment when Weber expands the note values in bar 117, then the editorial ***forte*** in the upbeat to bar 131 is in line with Weber's own dynamic marking in the upbeat to bar 7.

Bars 130-131: This is the same as bars 34-35.

Bars 161–250: Weber gave no dynamic indications in the solo part for this entire passage, and the accompaniment is ***pianissimo*** in the strings and woodwind entries until the *crescendo* hairpin in bars 246–7, leading to ***fortissimo*** in bar 250. This gives the soloist total freedom to play at whatever dynamic feels appropriate from bars 161–214. However, the sudden change of character in the accompaniment in bar 215 can be interpreted as a musical prompt for the soloist to match the accompanying ***pianissimo*** dynamic and remain there until the *crescendo* in bar 246, hence the editorial markings in bars 217, 246 and 250.

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Concerto Op.75

for bassoon & orchestra

Carl Maria von Weber
Urtext performing edition
by Laurence Perkins

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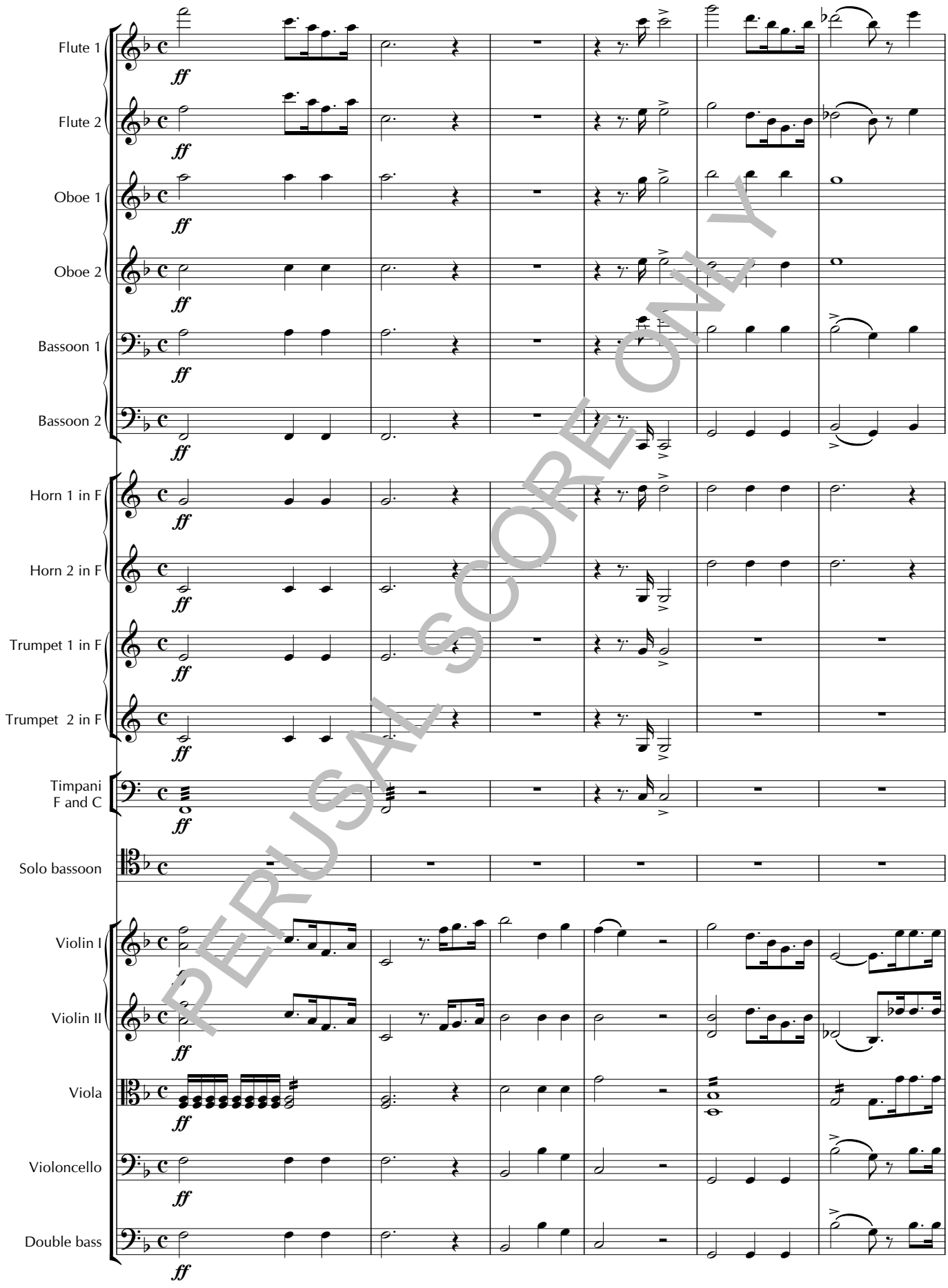
Allegro ma non troppo



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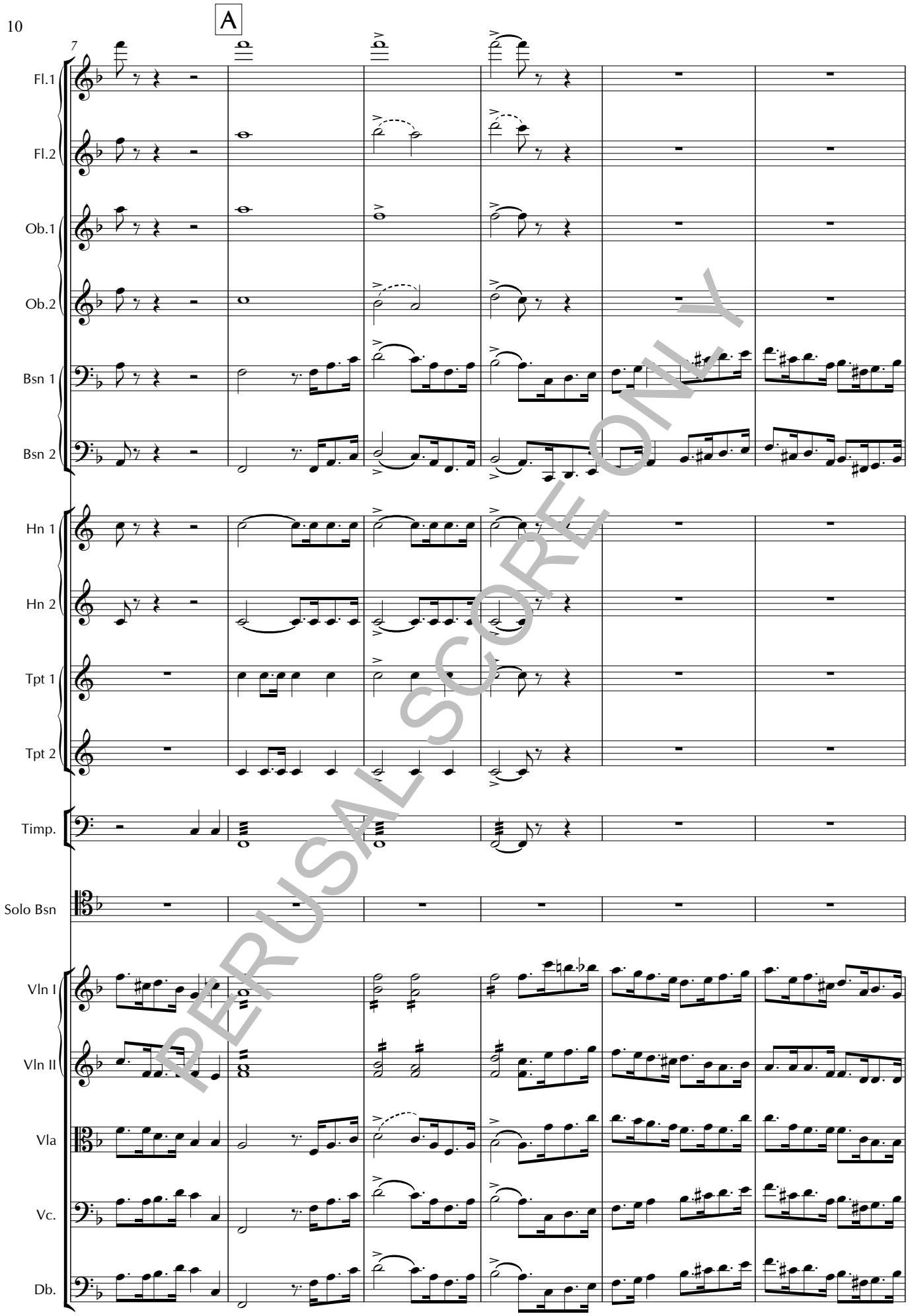

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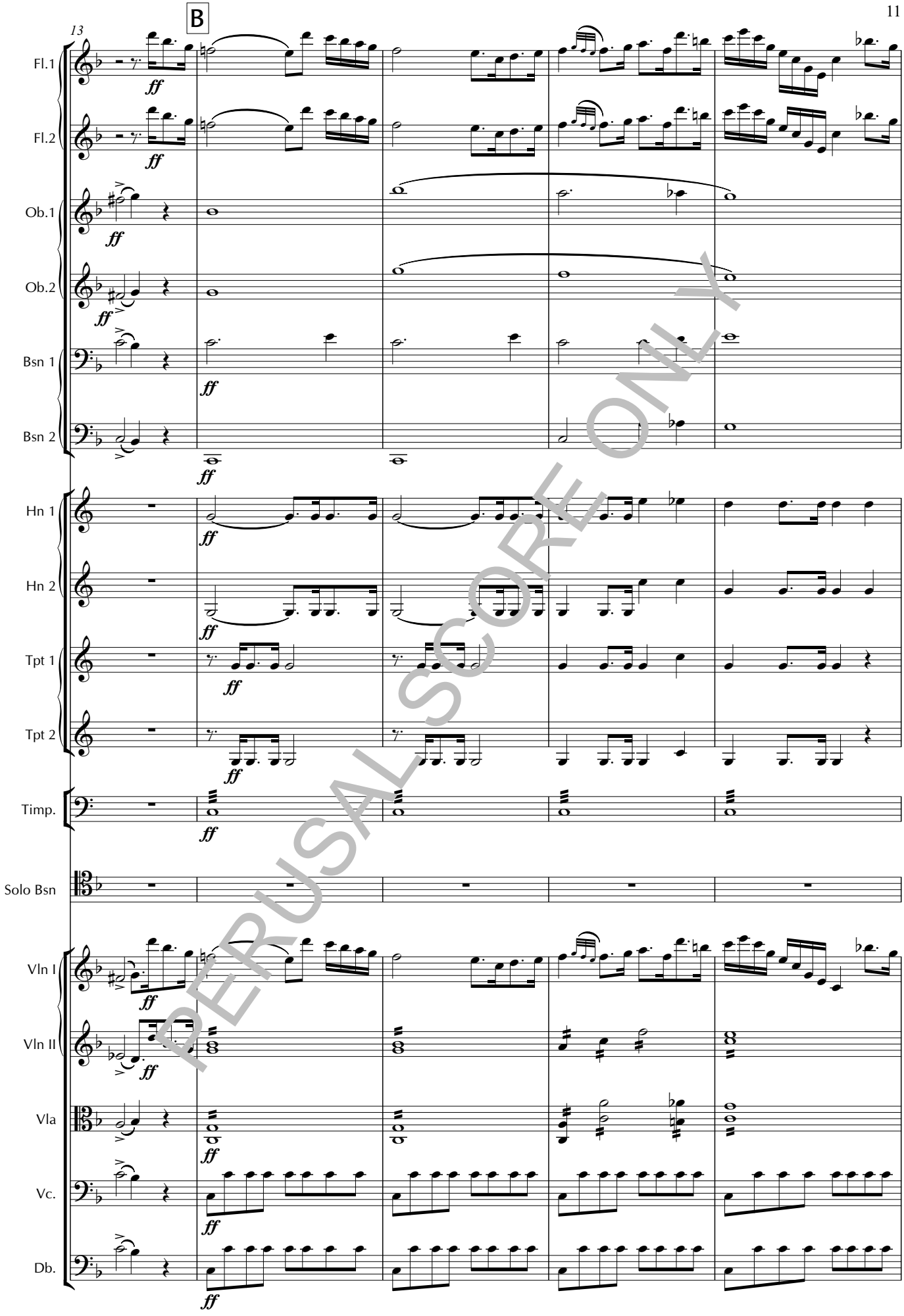

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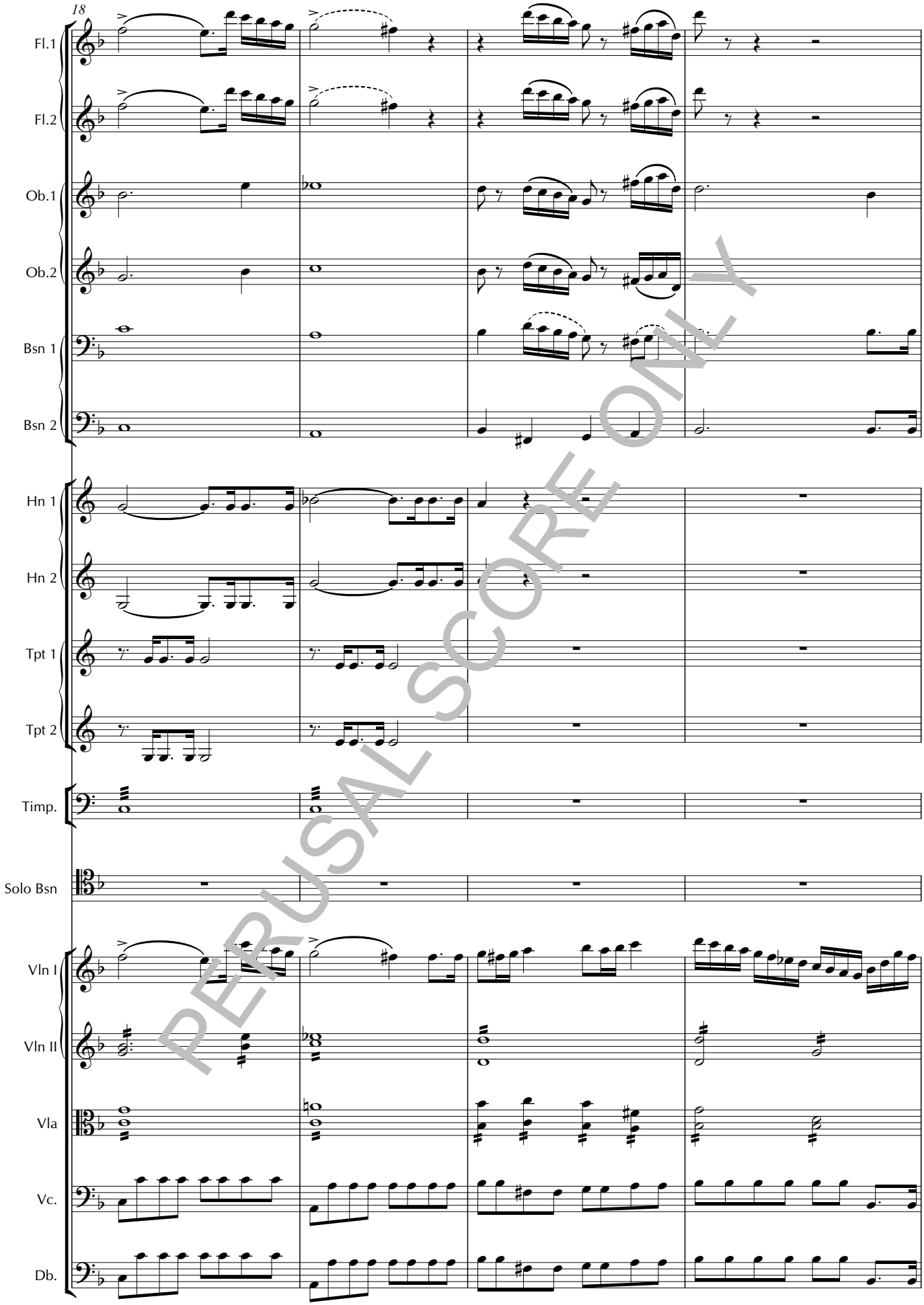

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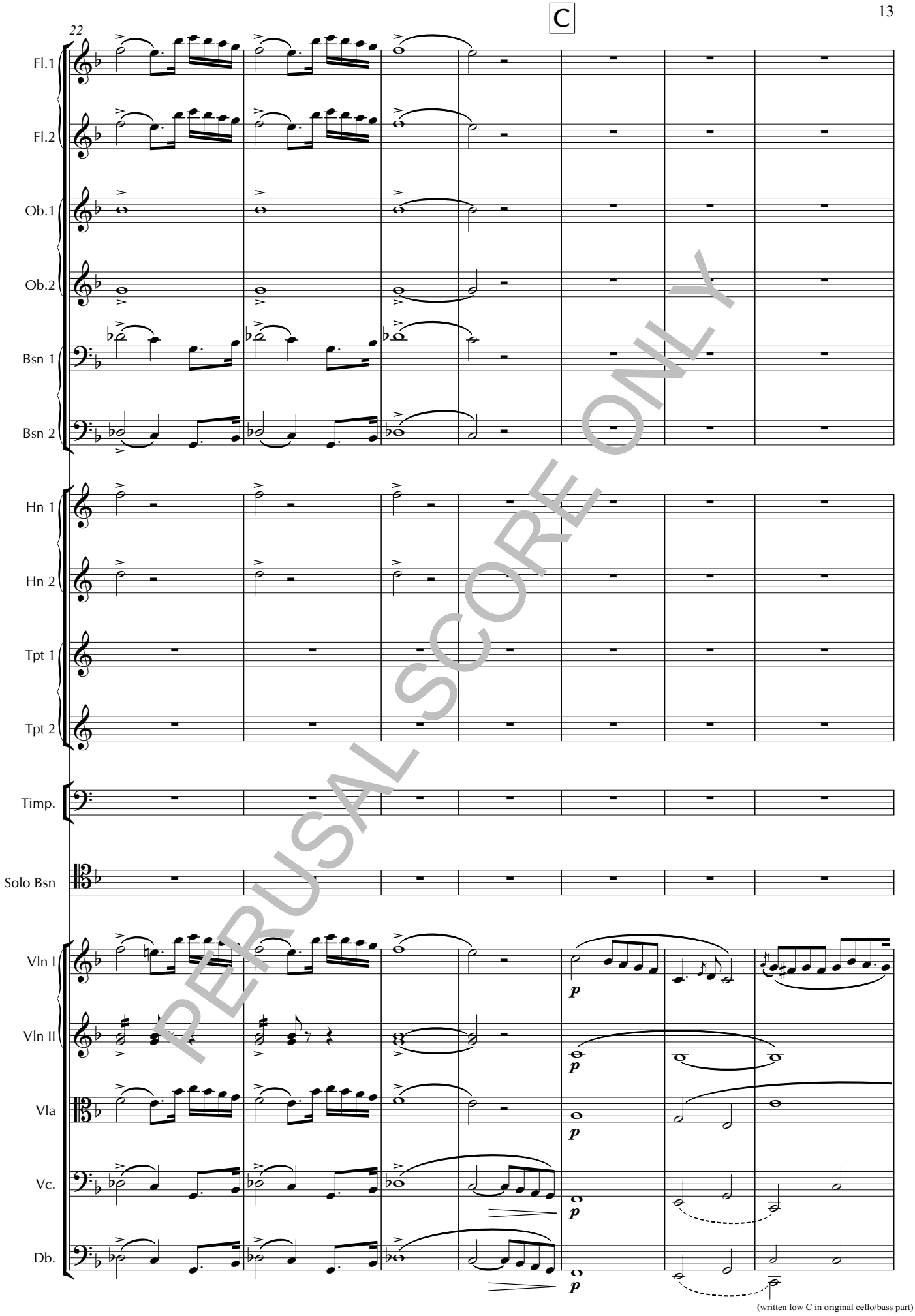

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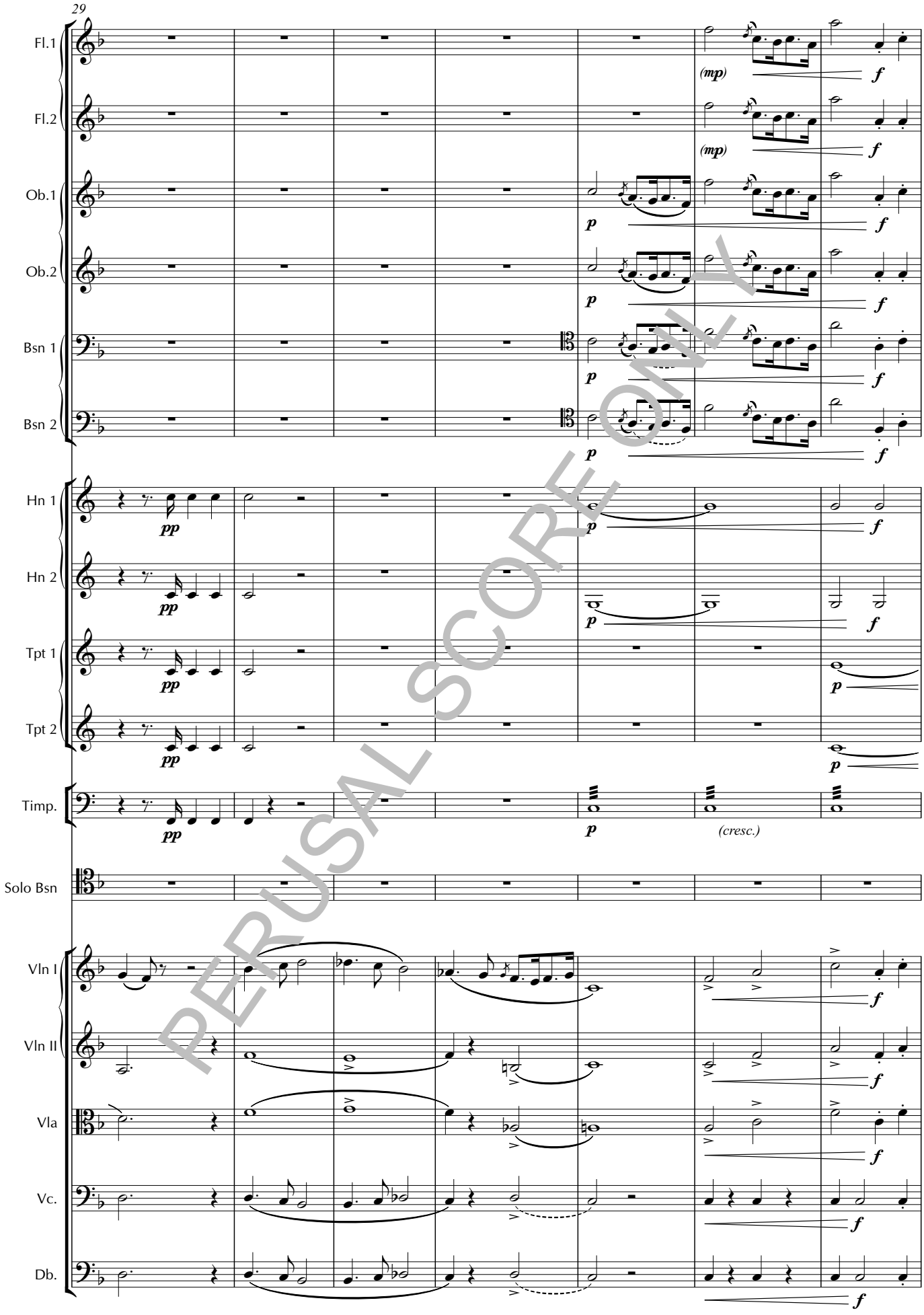
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Fl.2
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Bsn 1
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Hn 1
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Vln I
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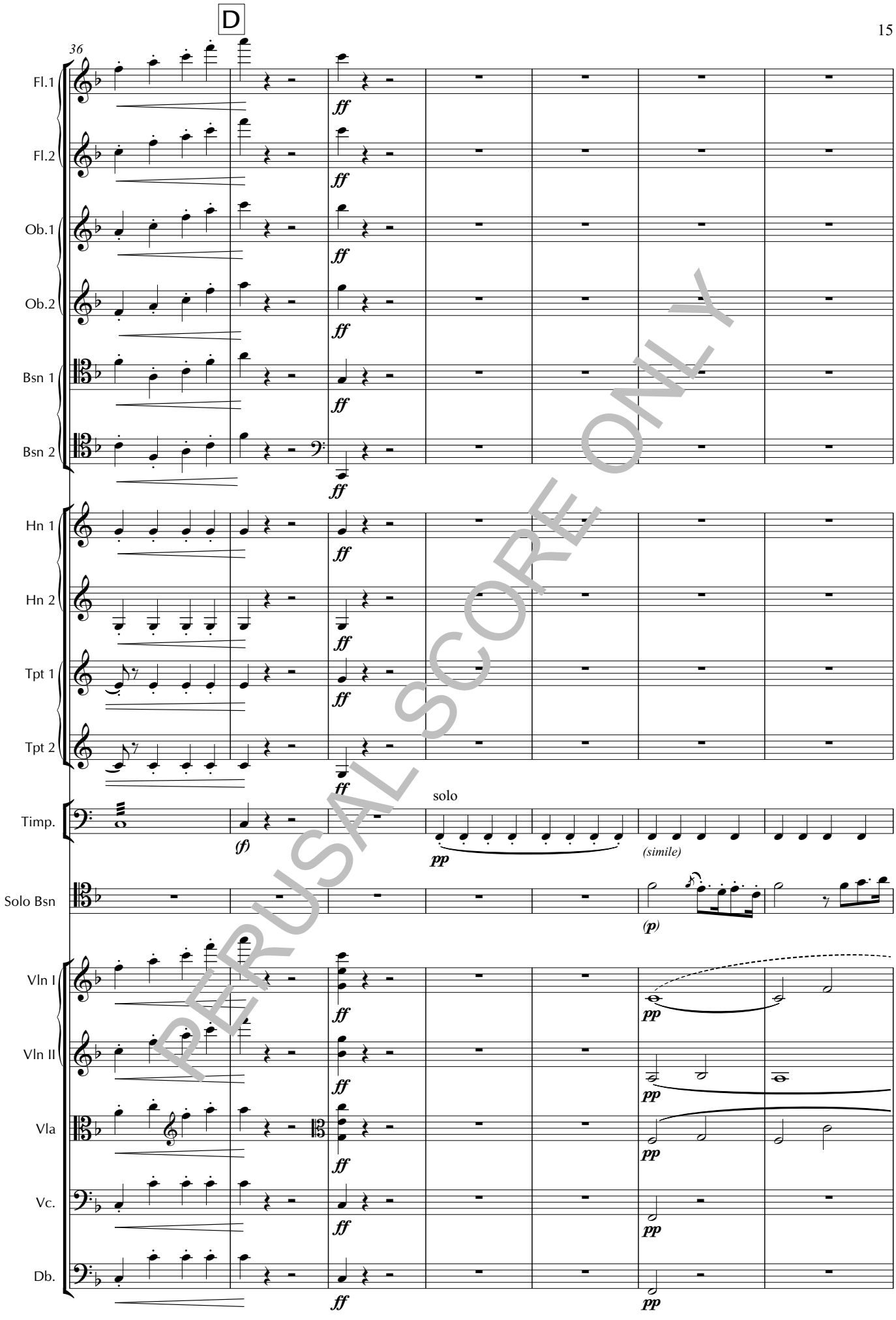
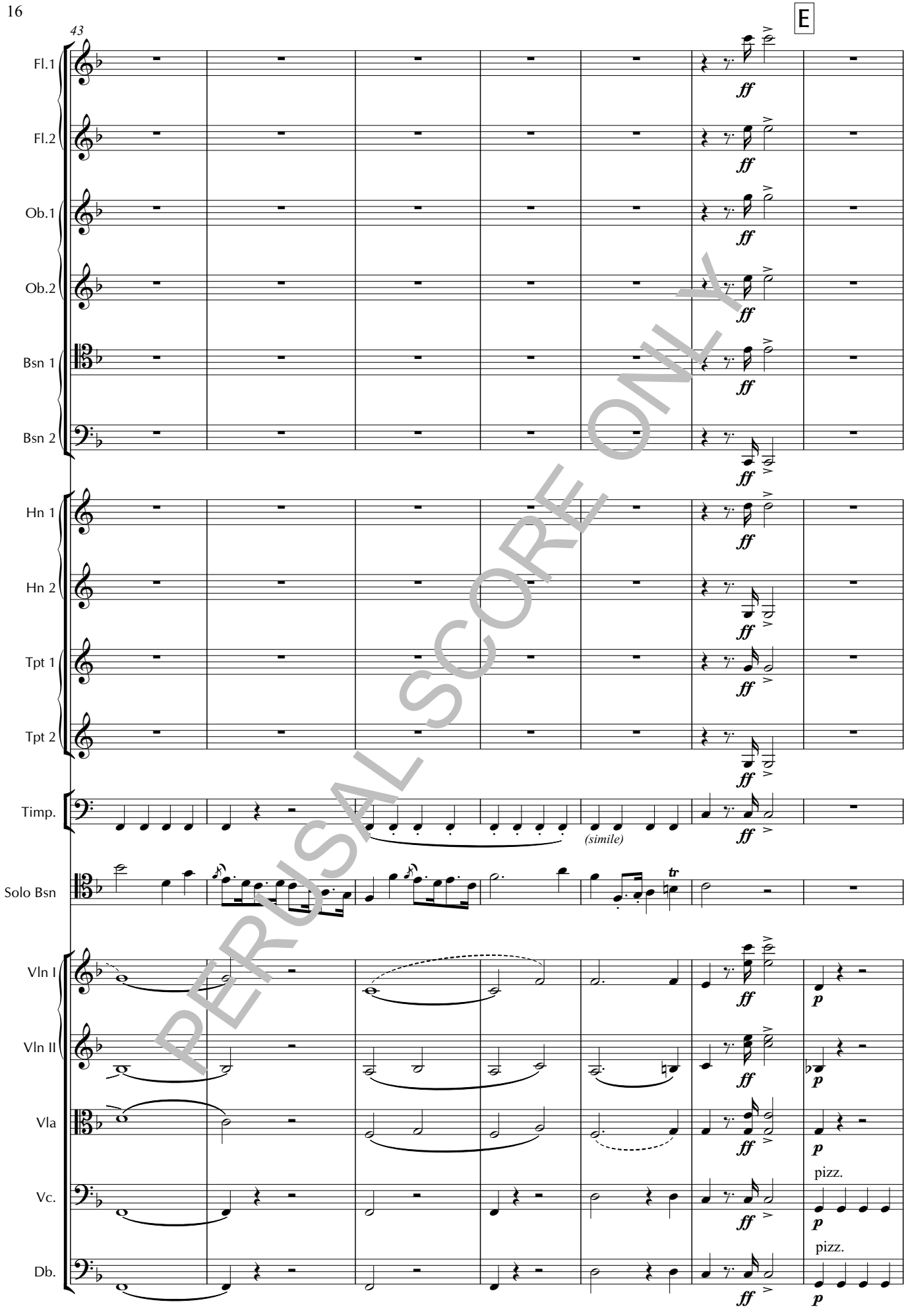
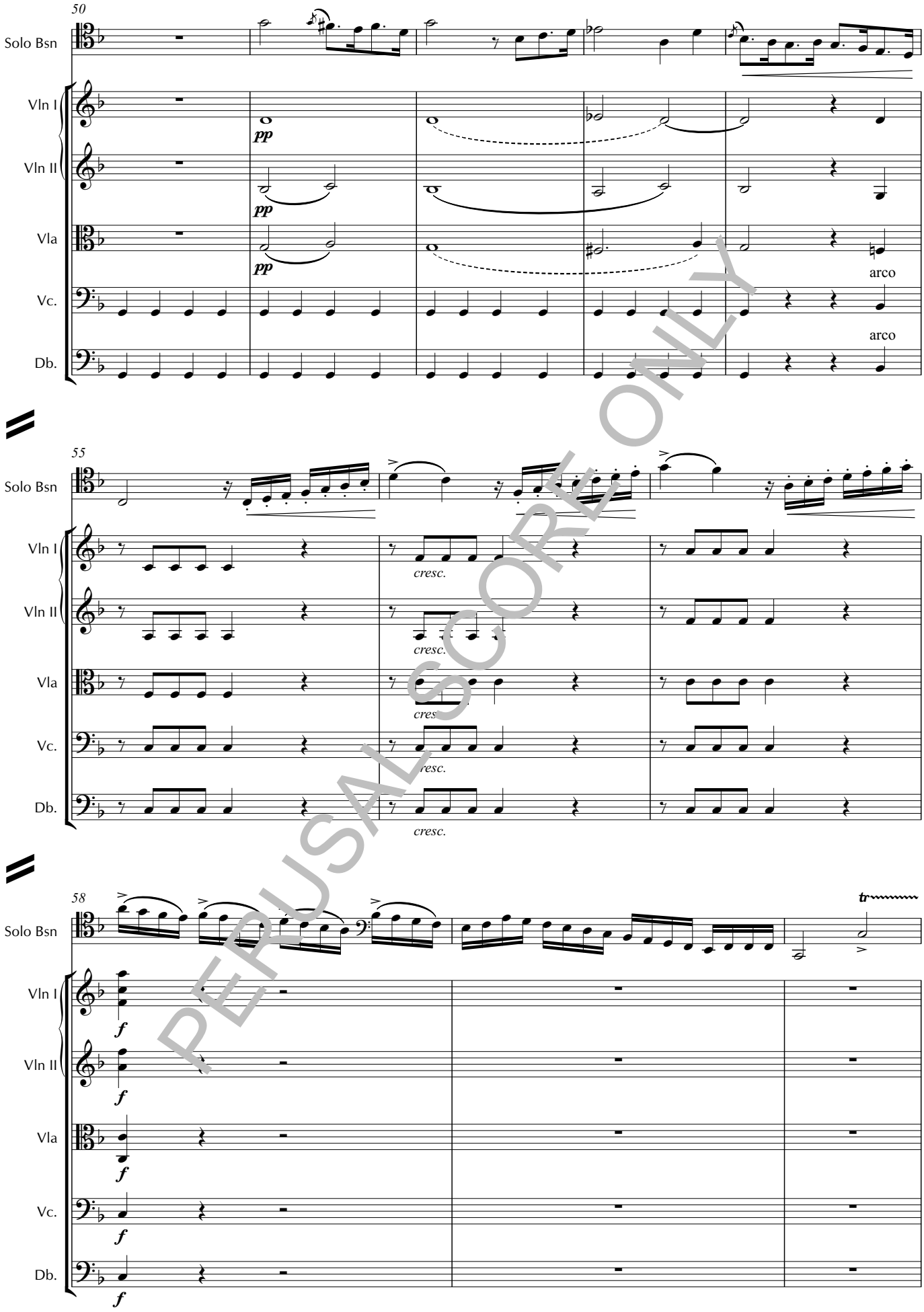
(cresc.)
PERUSAL SCORE ONLY



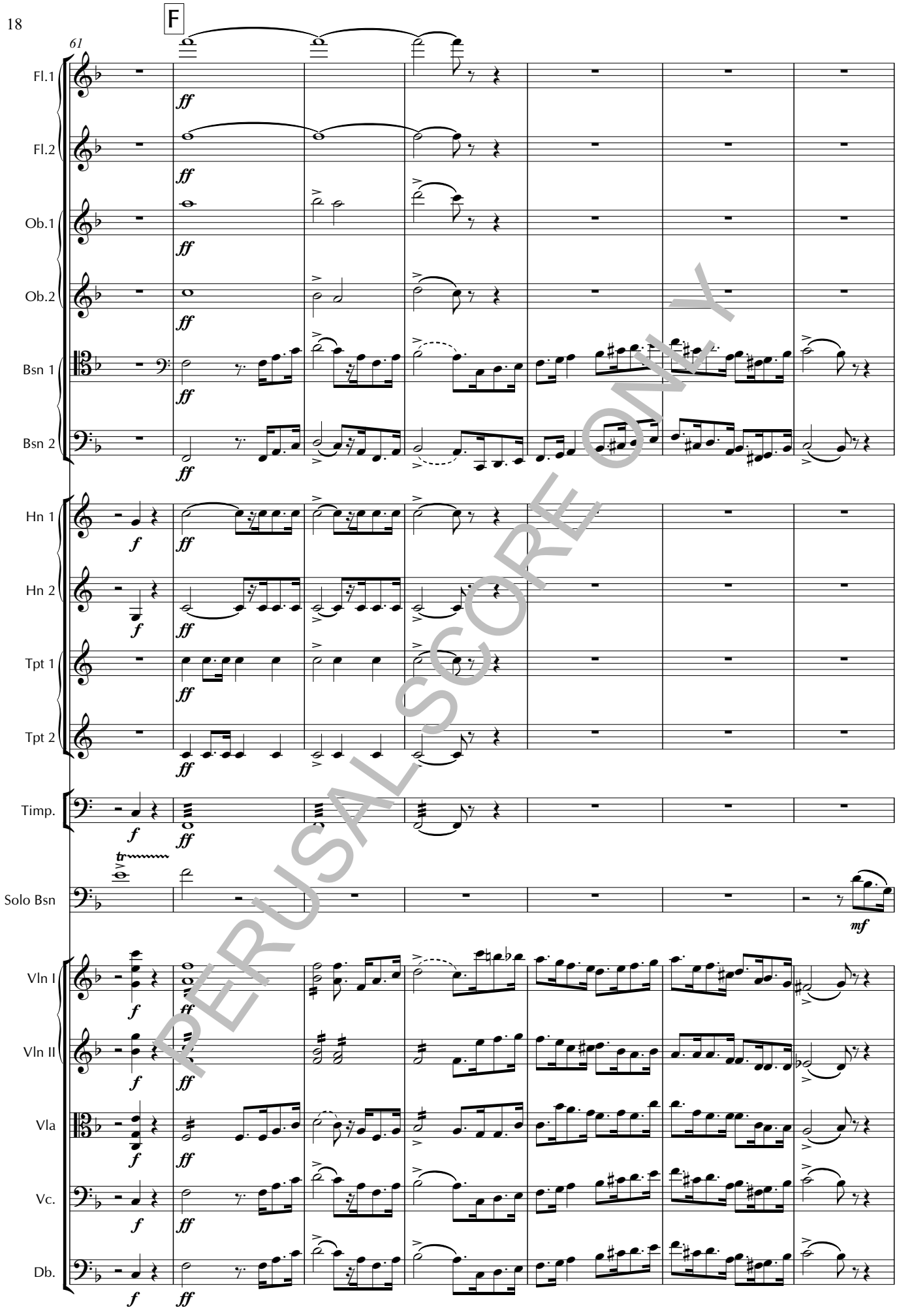
PERUSAL SCORE ONLY



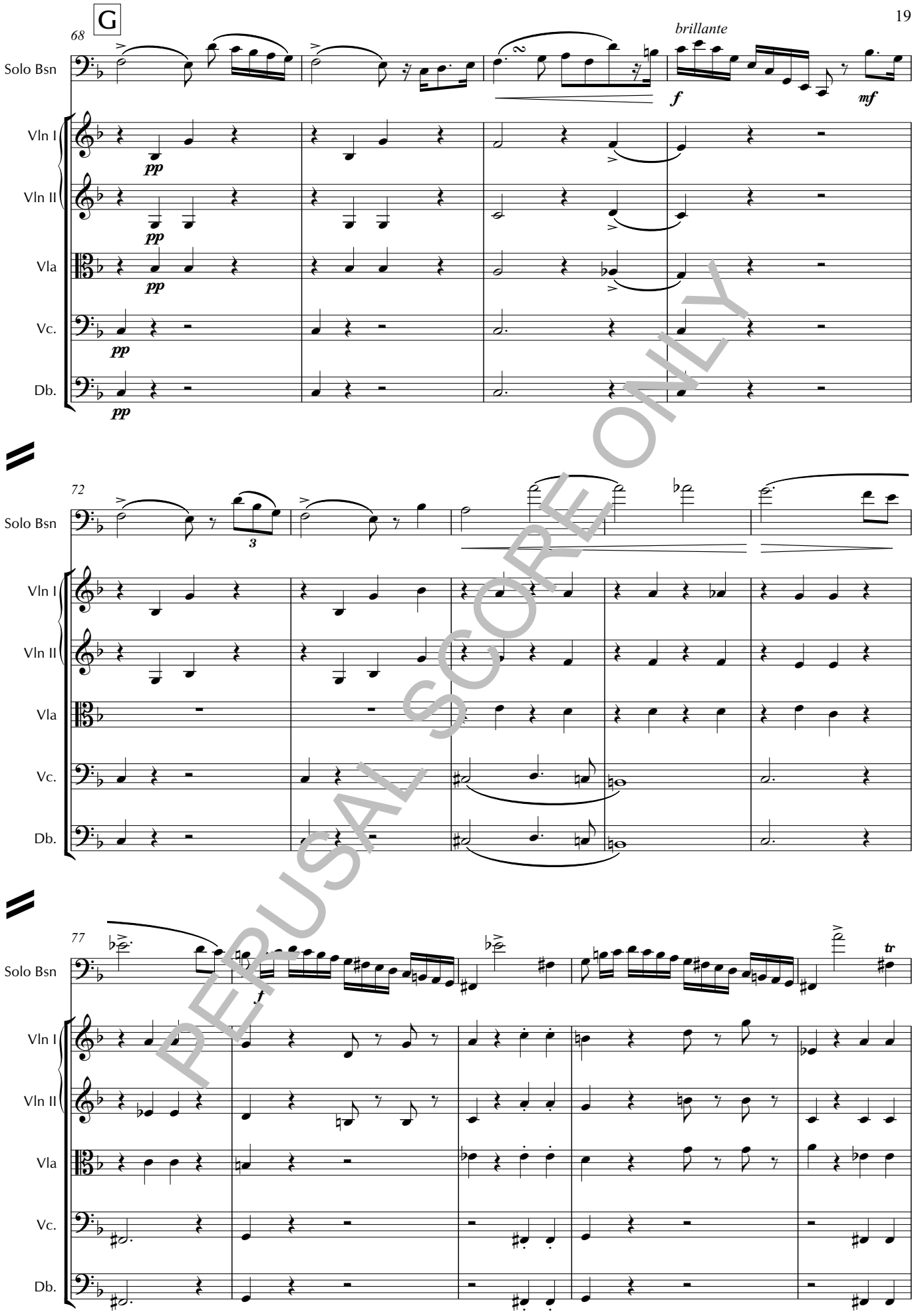
PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



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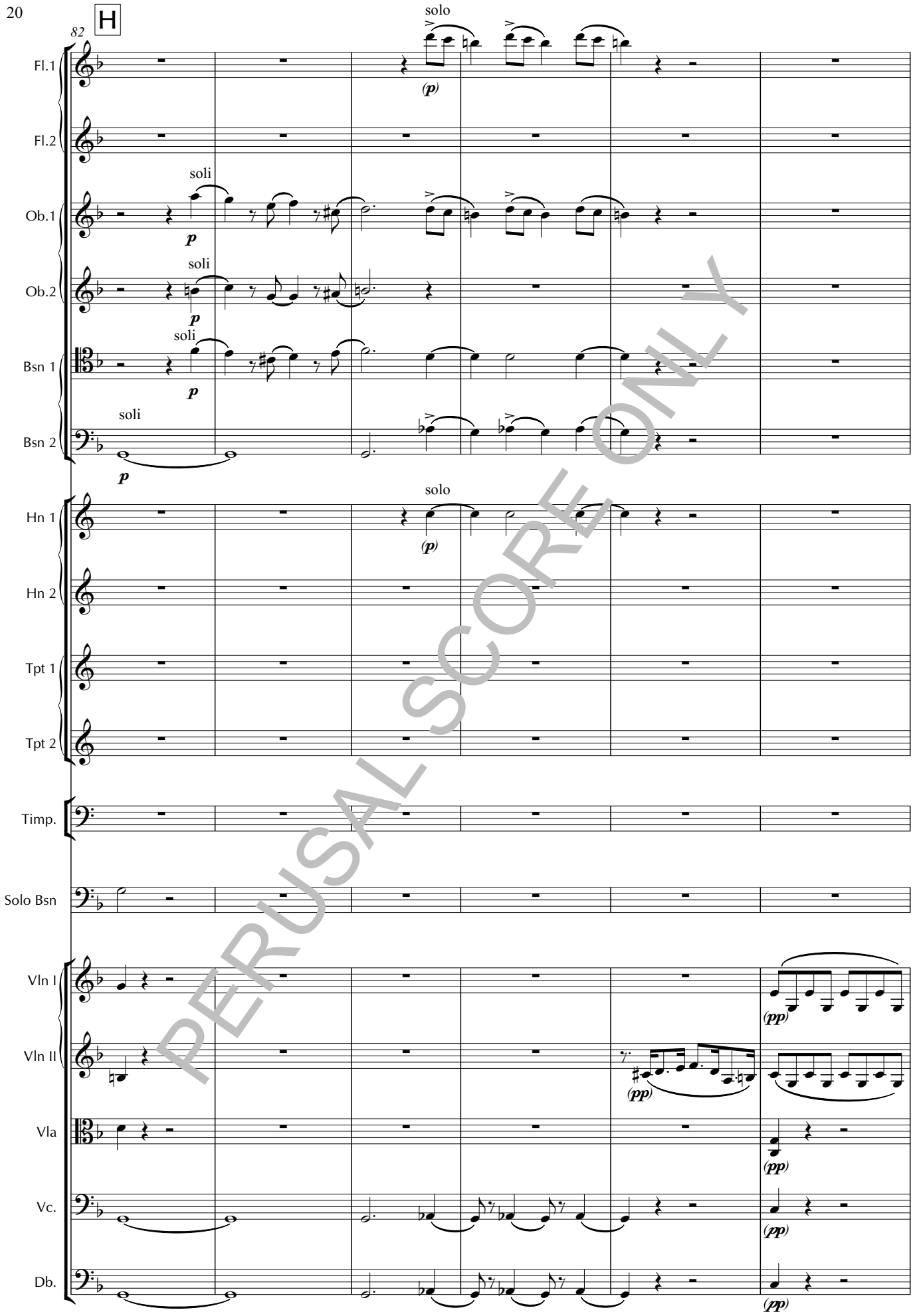
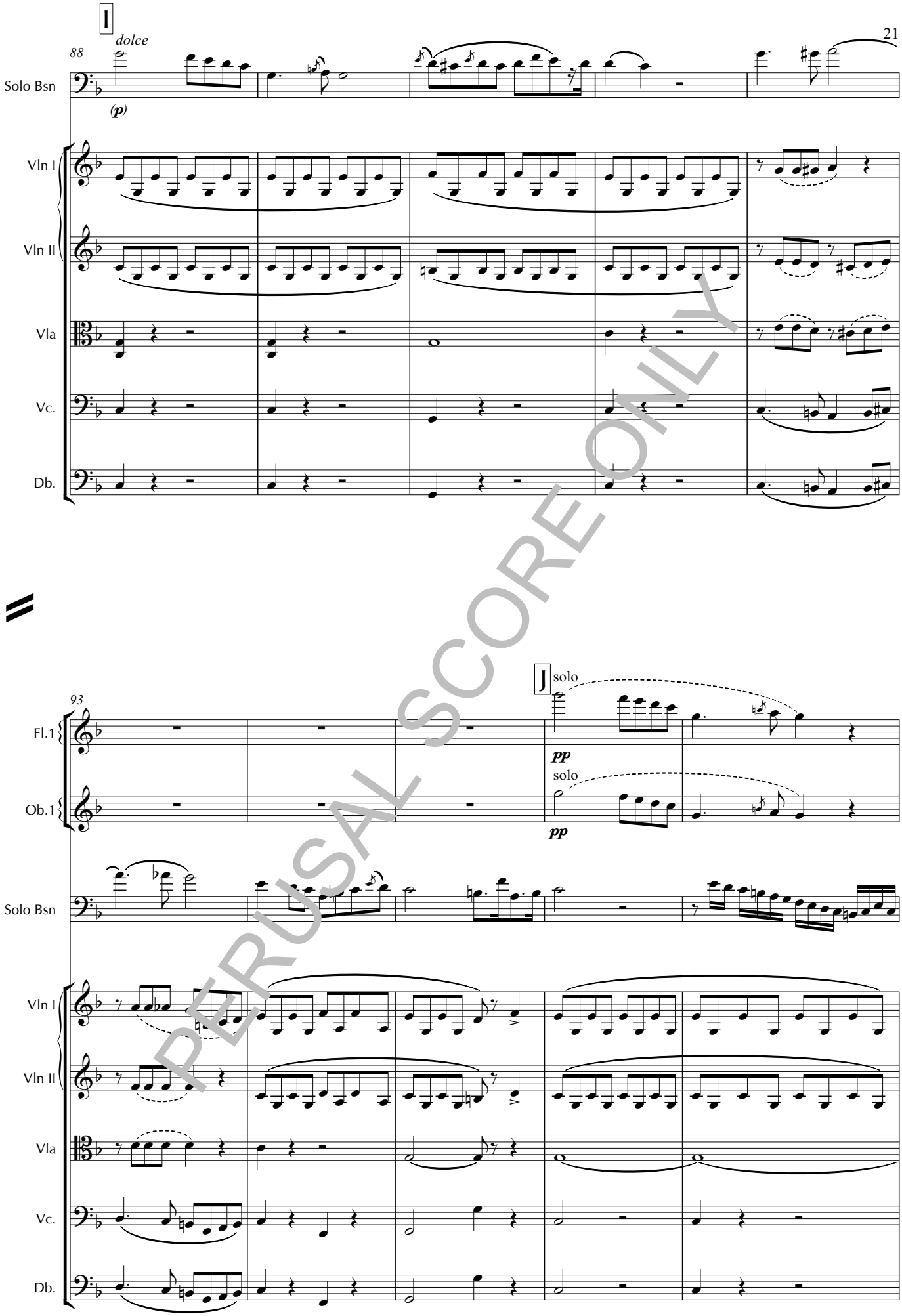


PERUSAL SCORE ONLY



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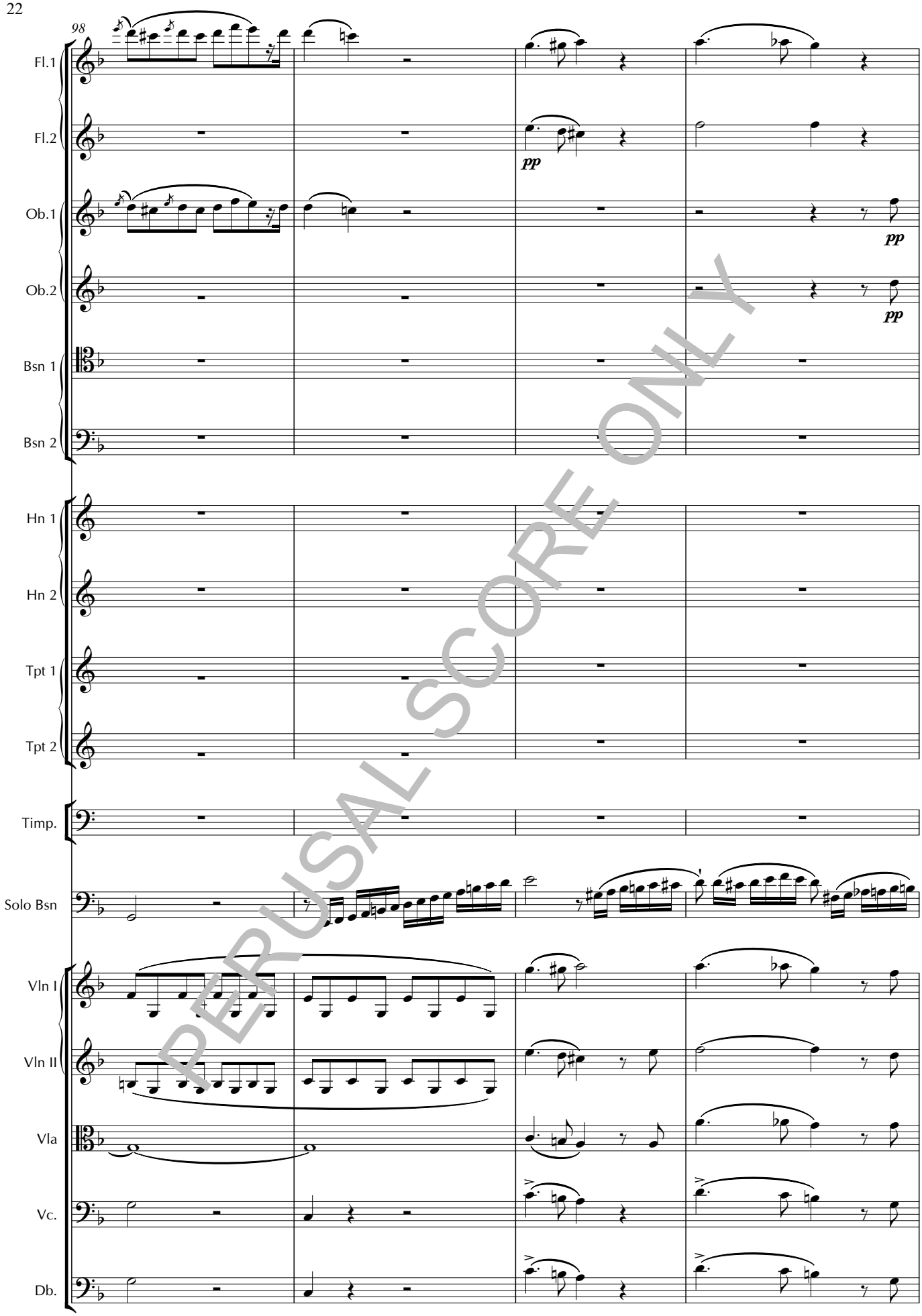

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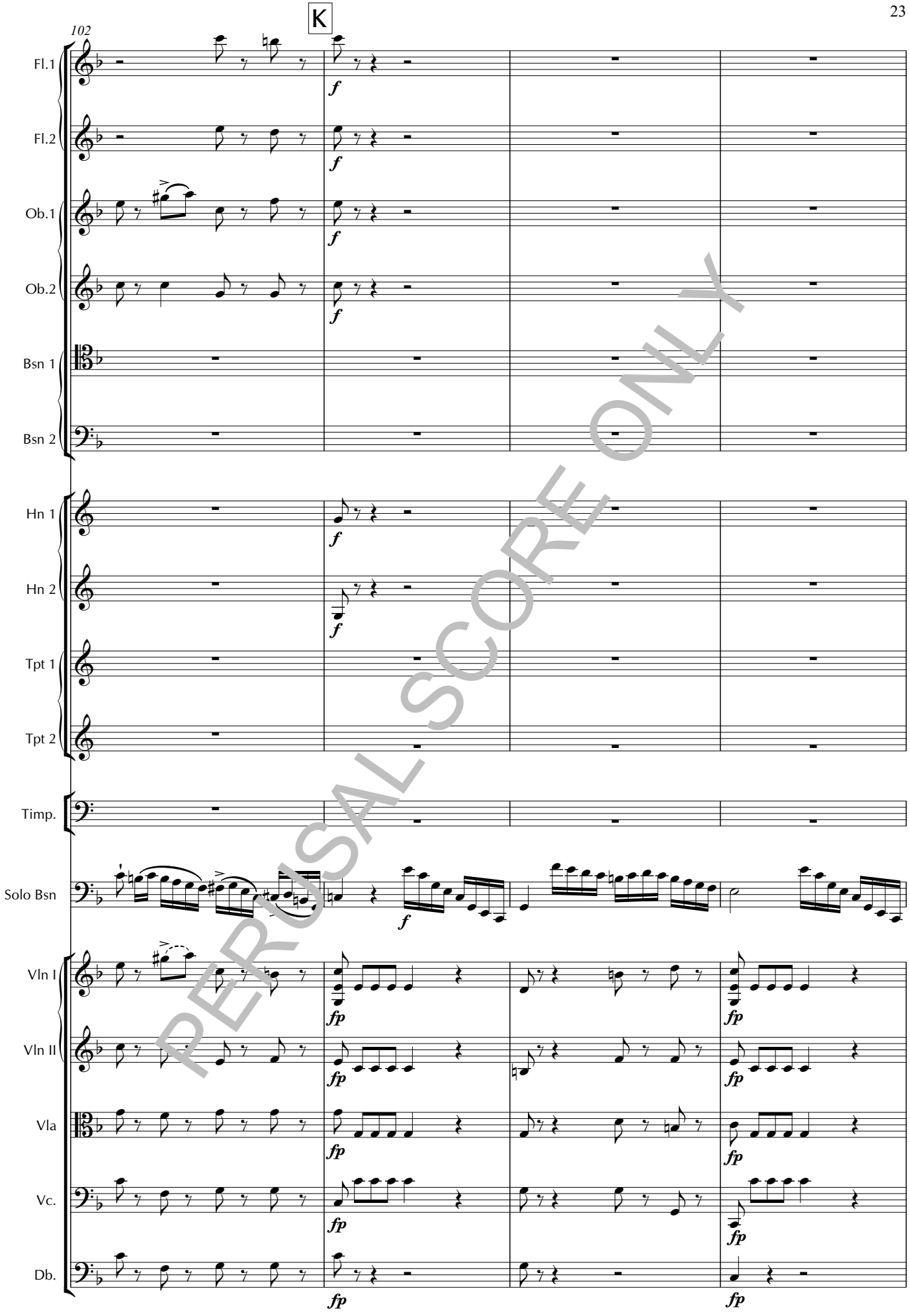

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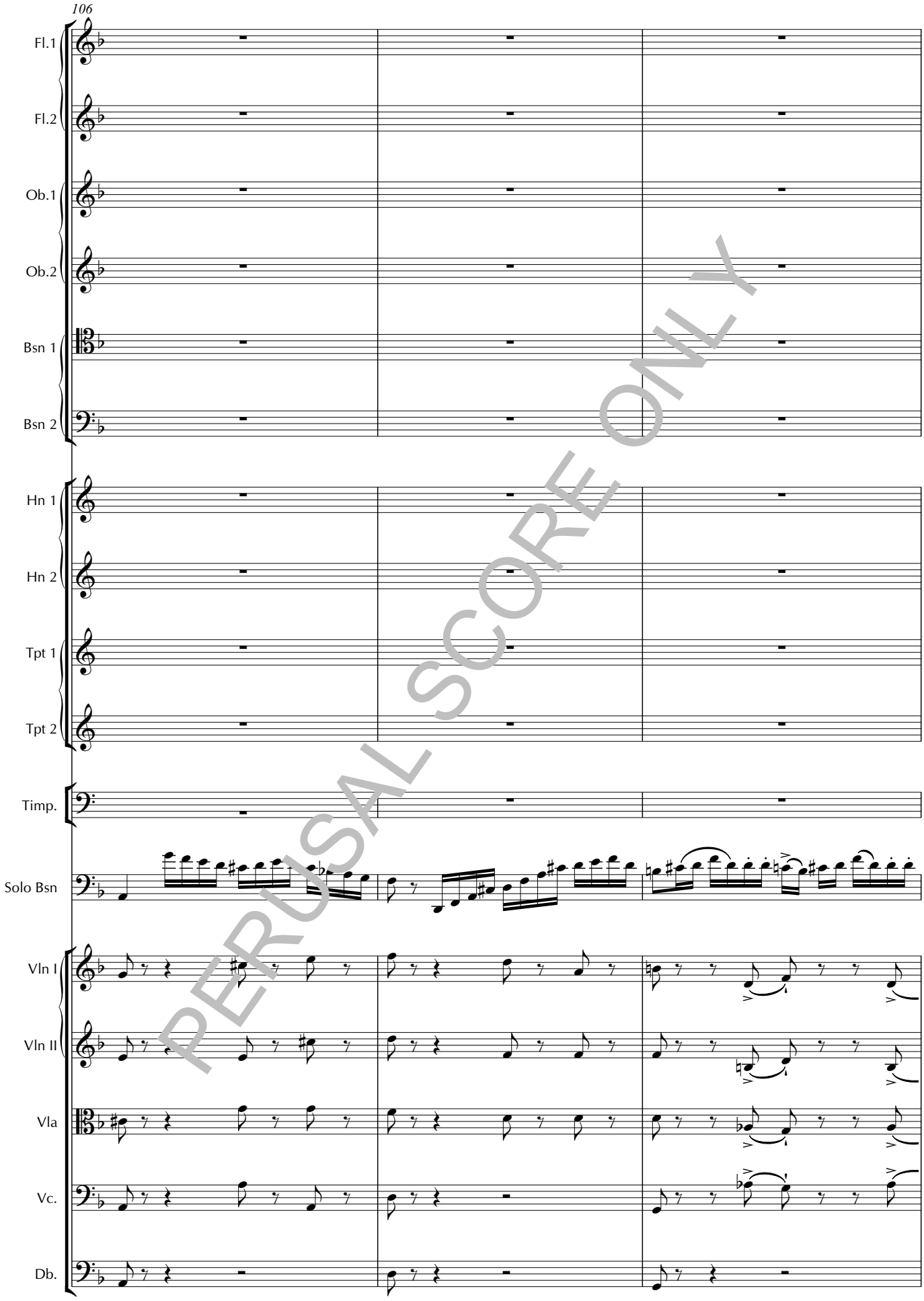

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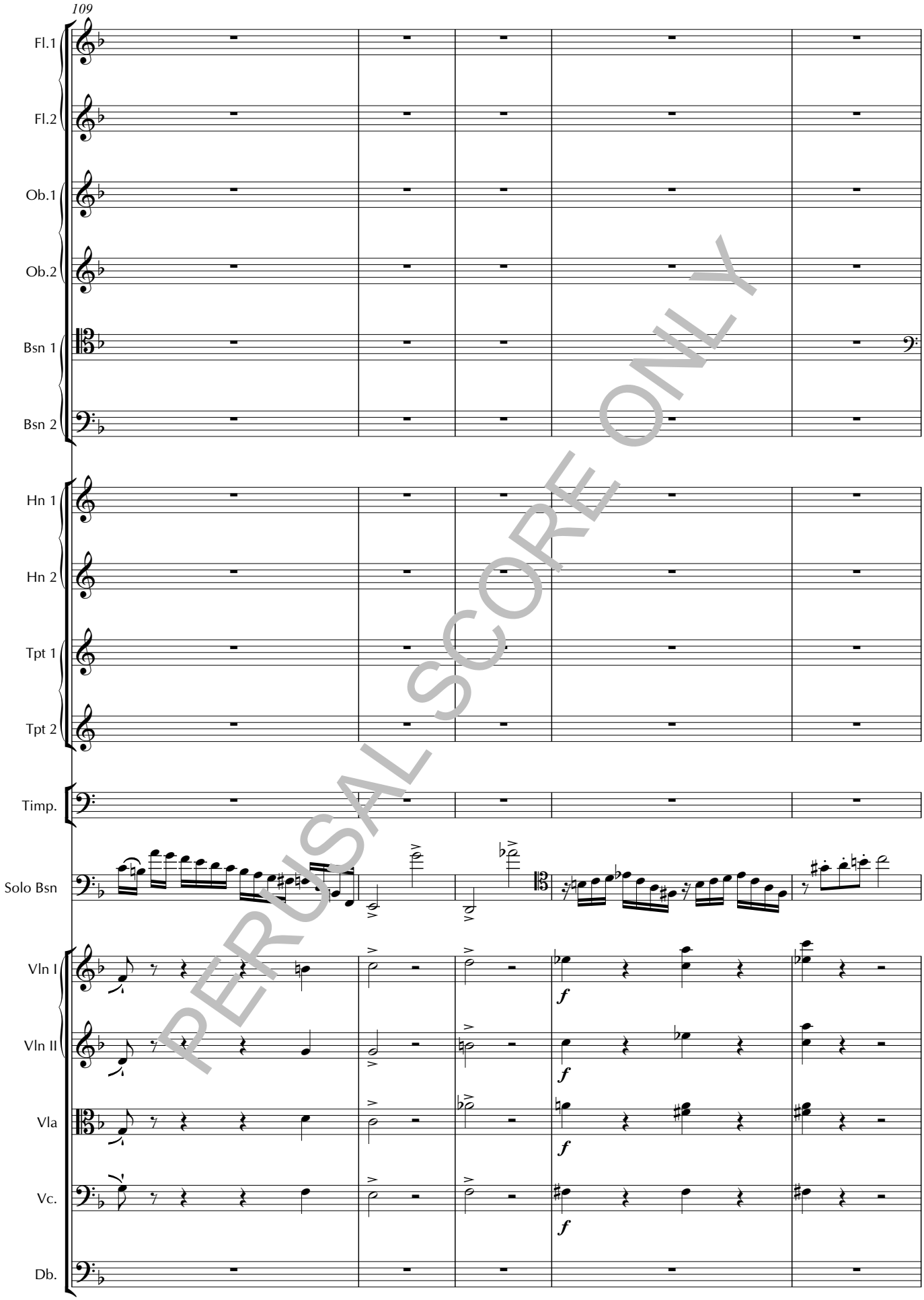

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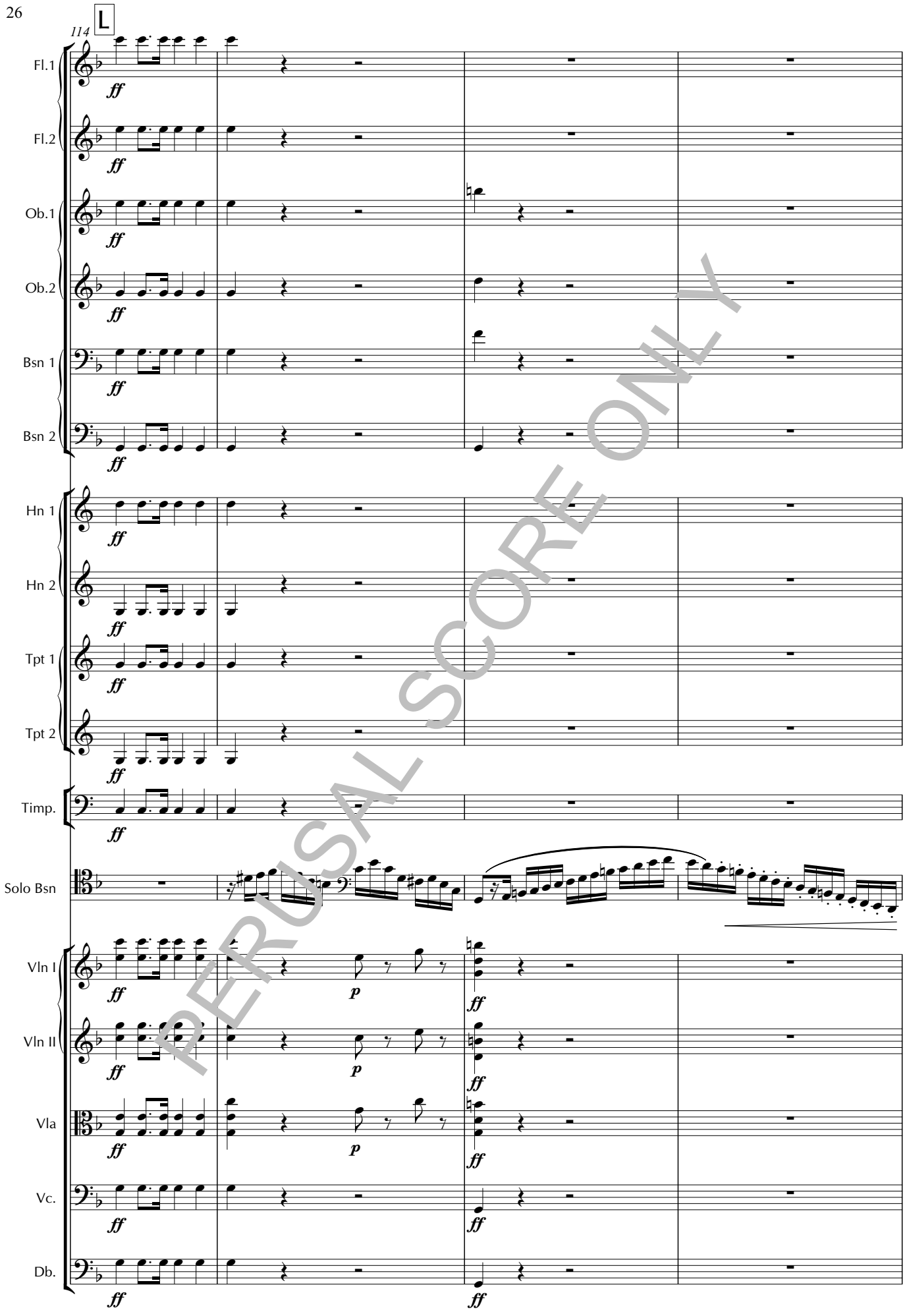

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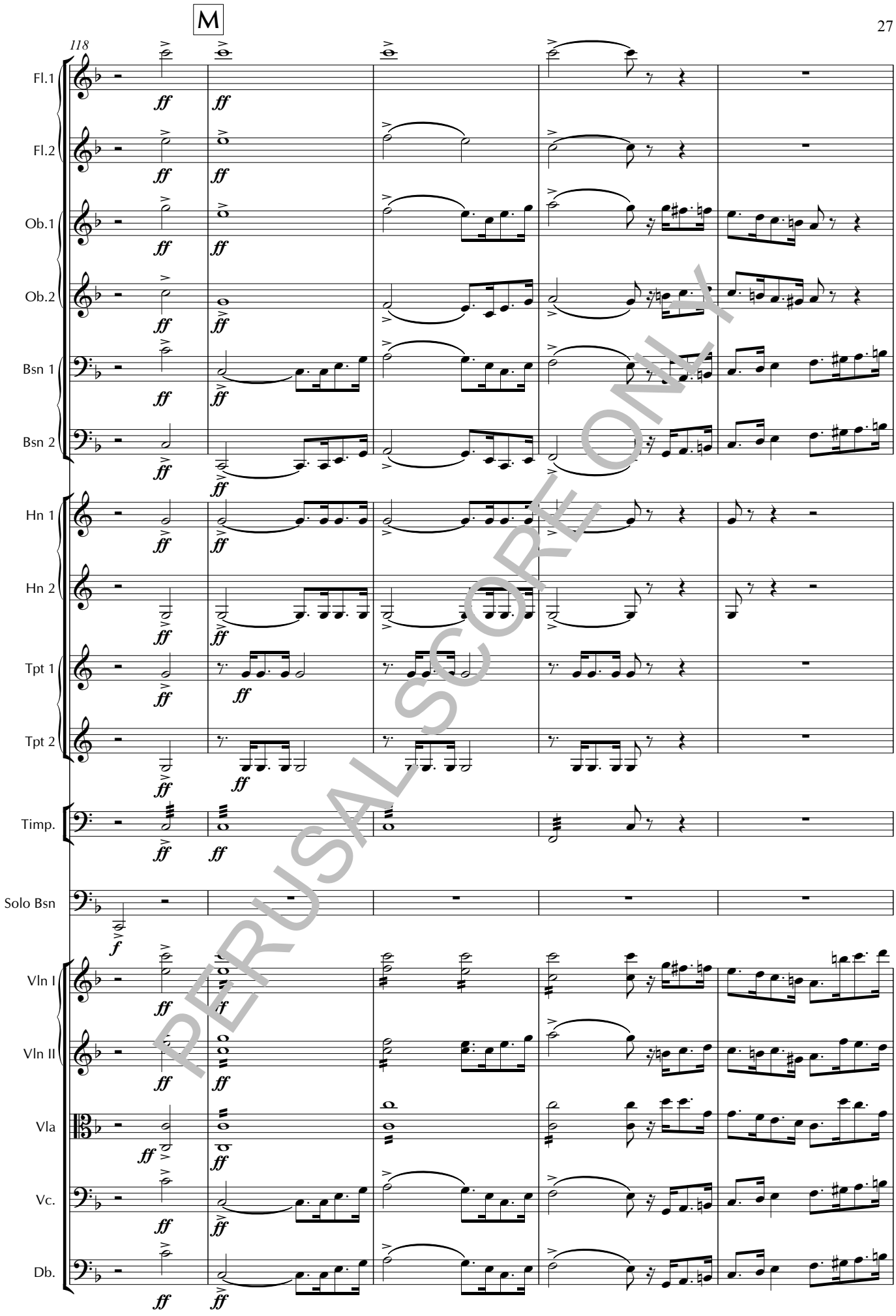

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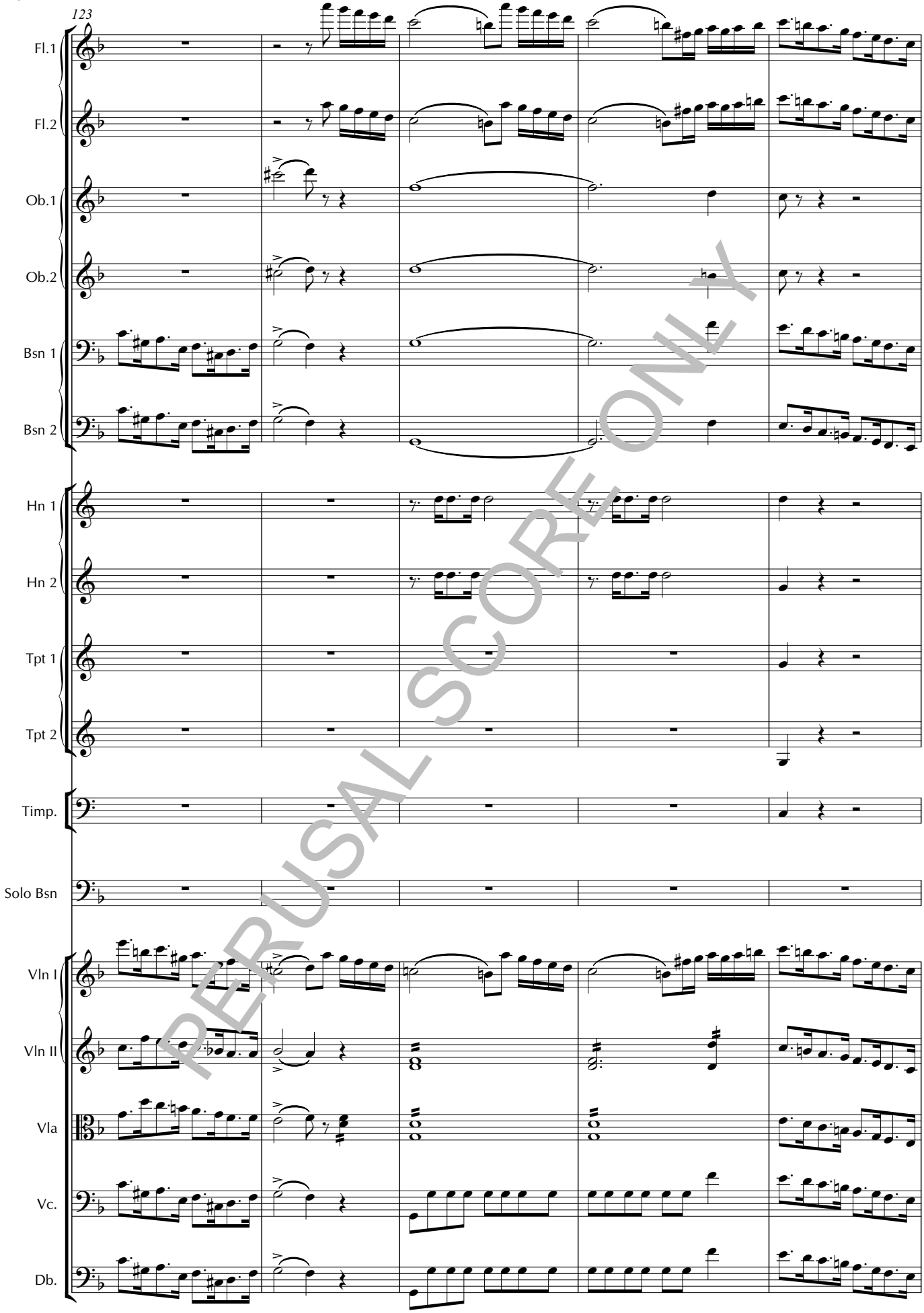

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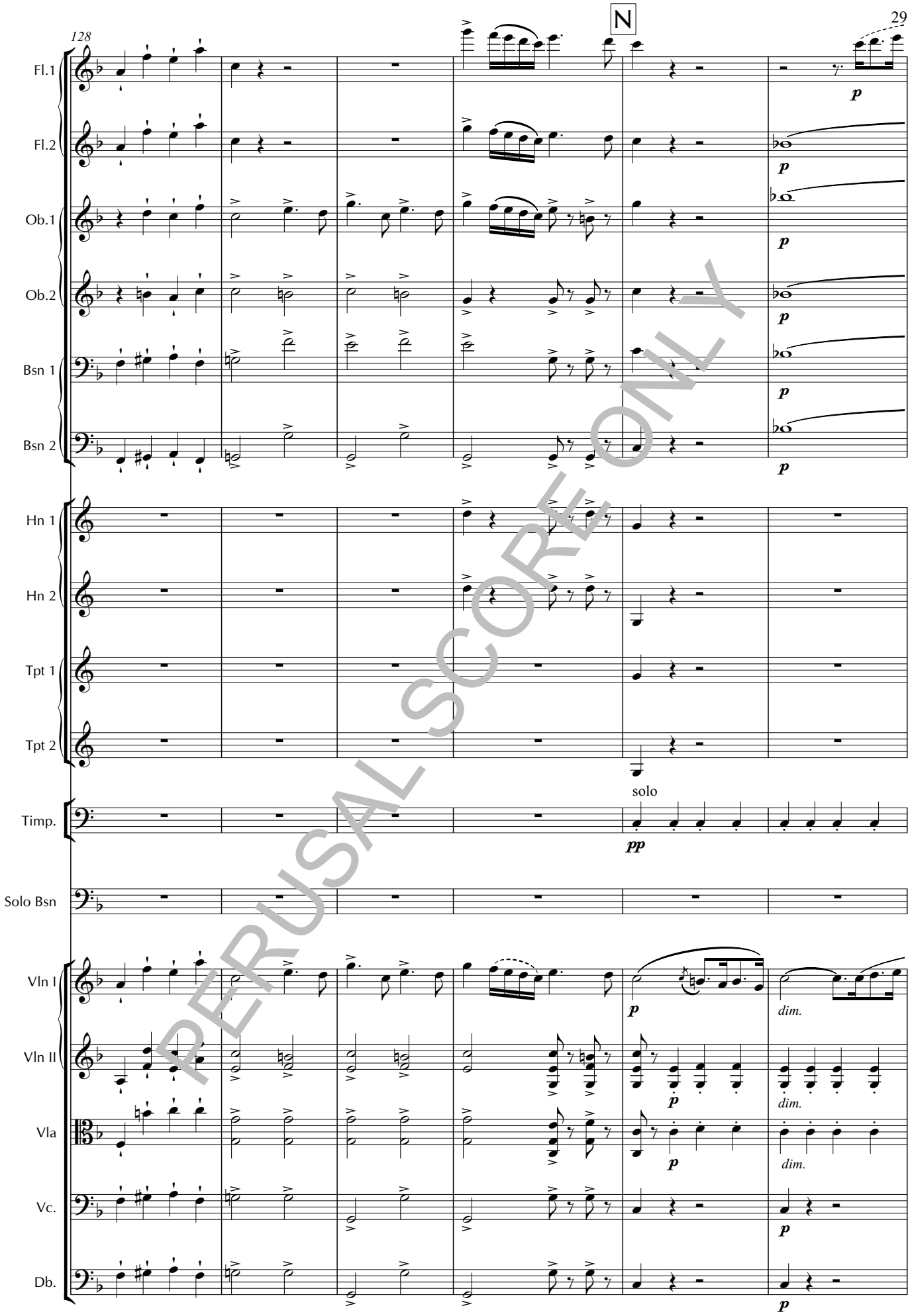

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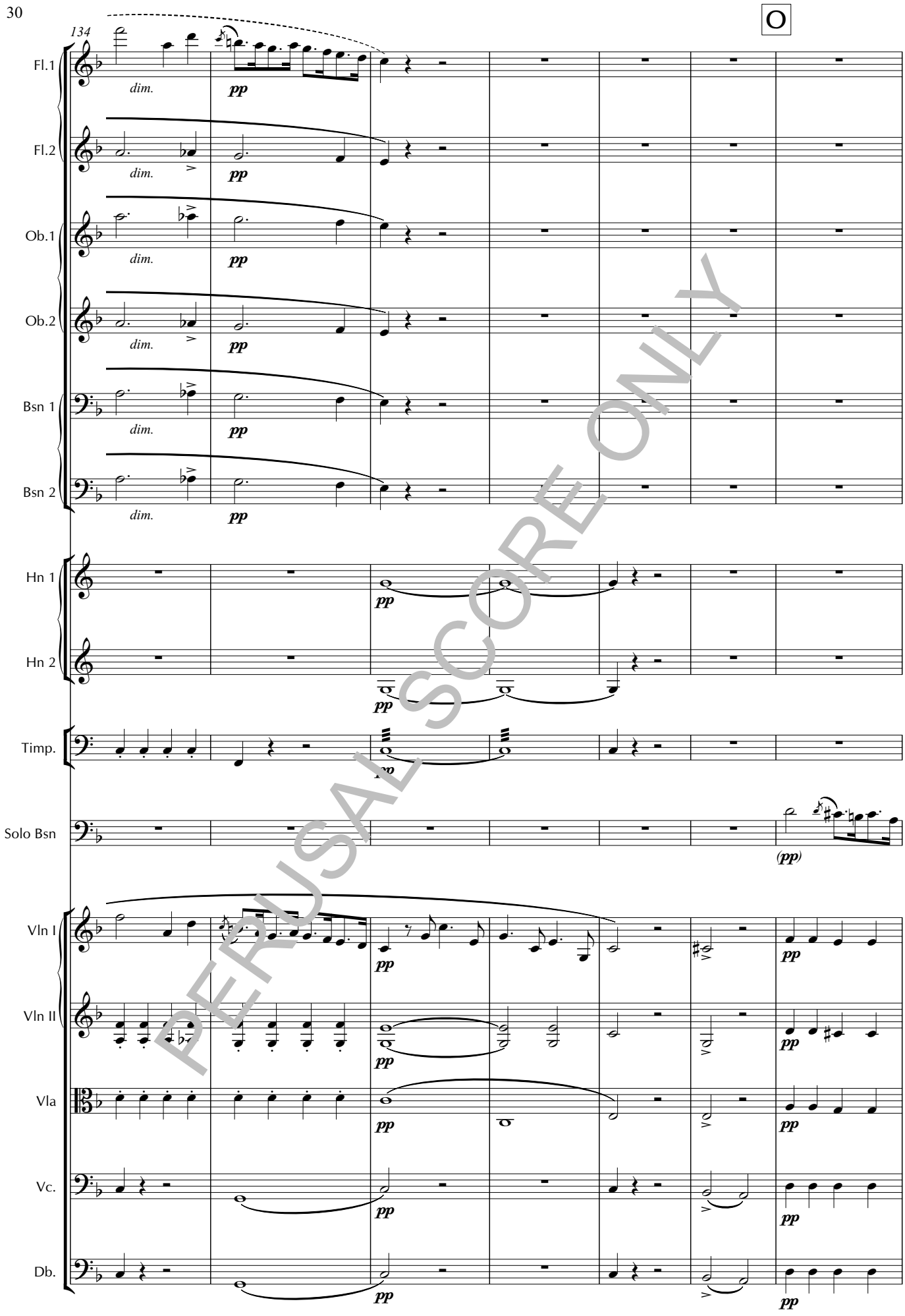

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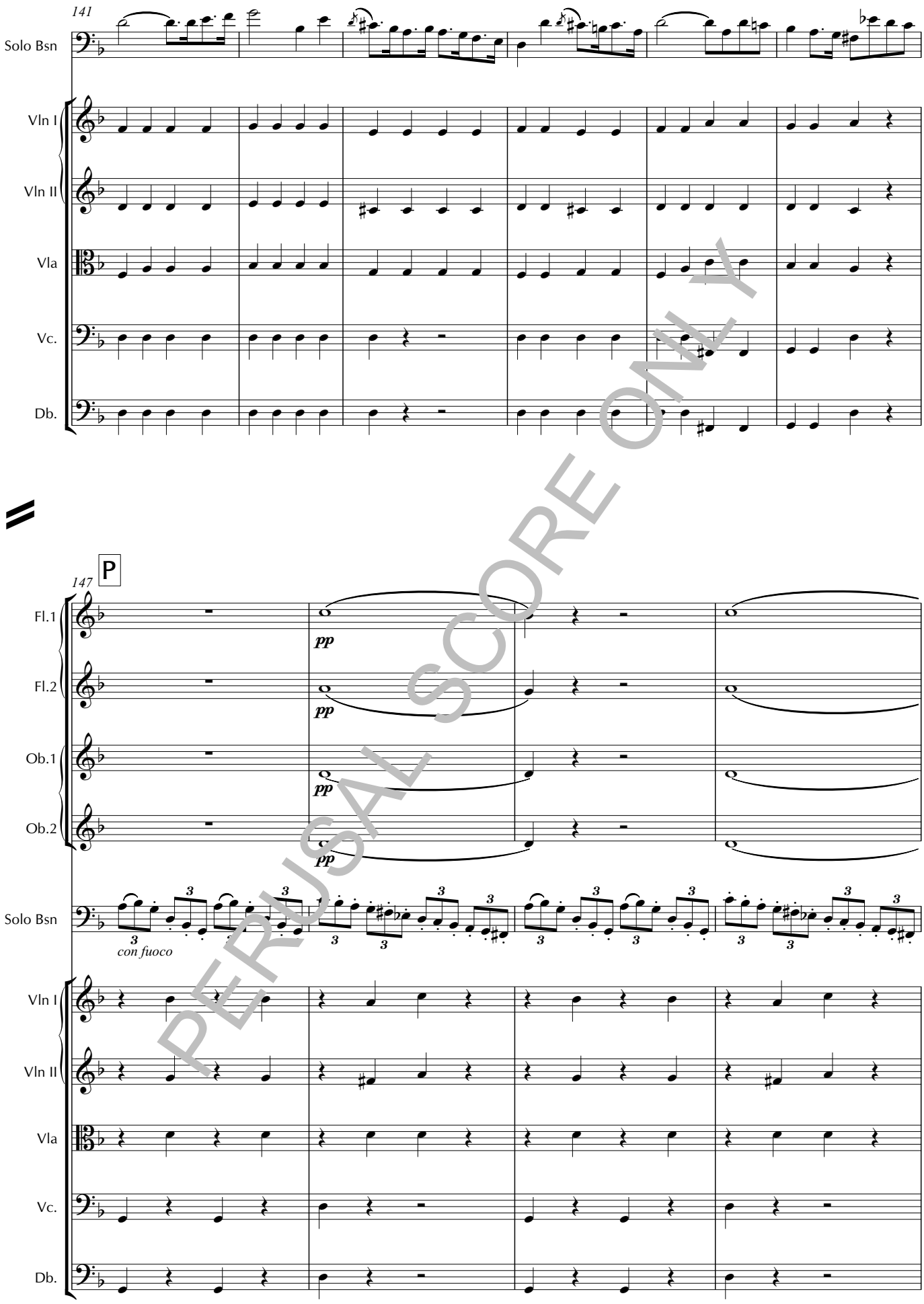

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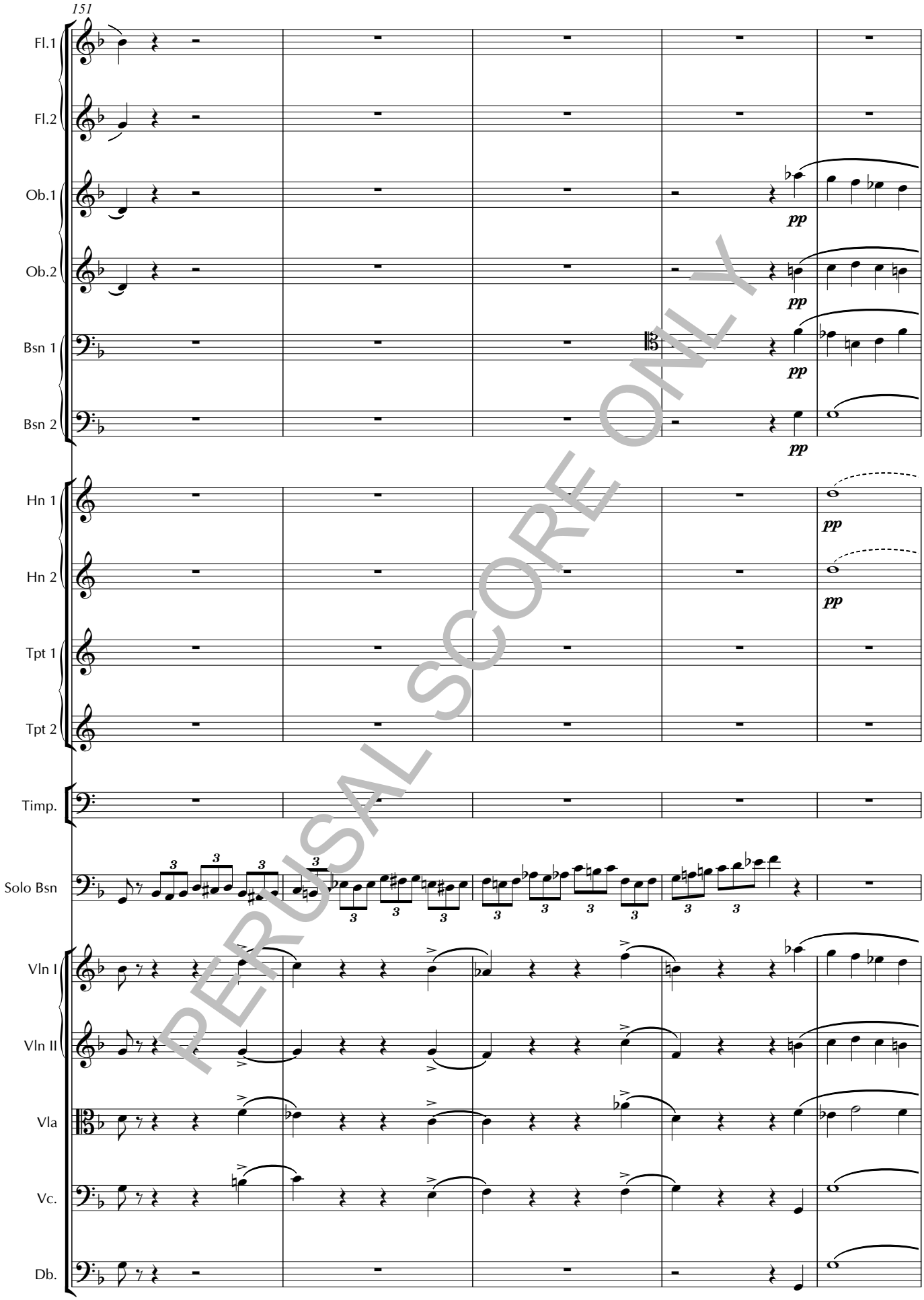

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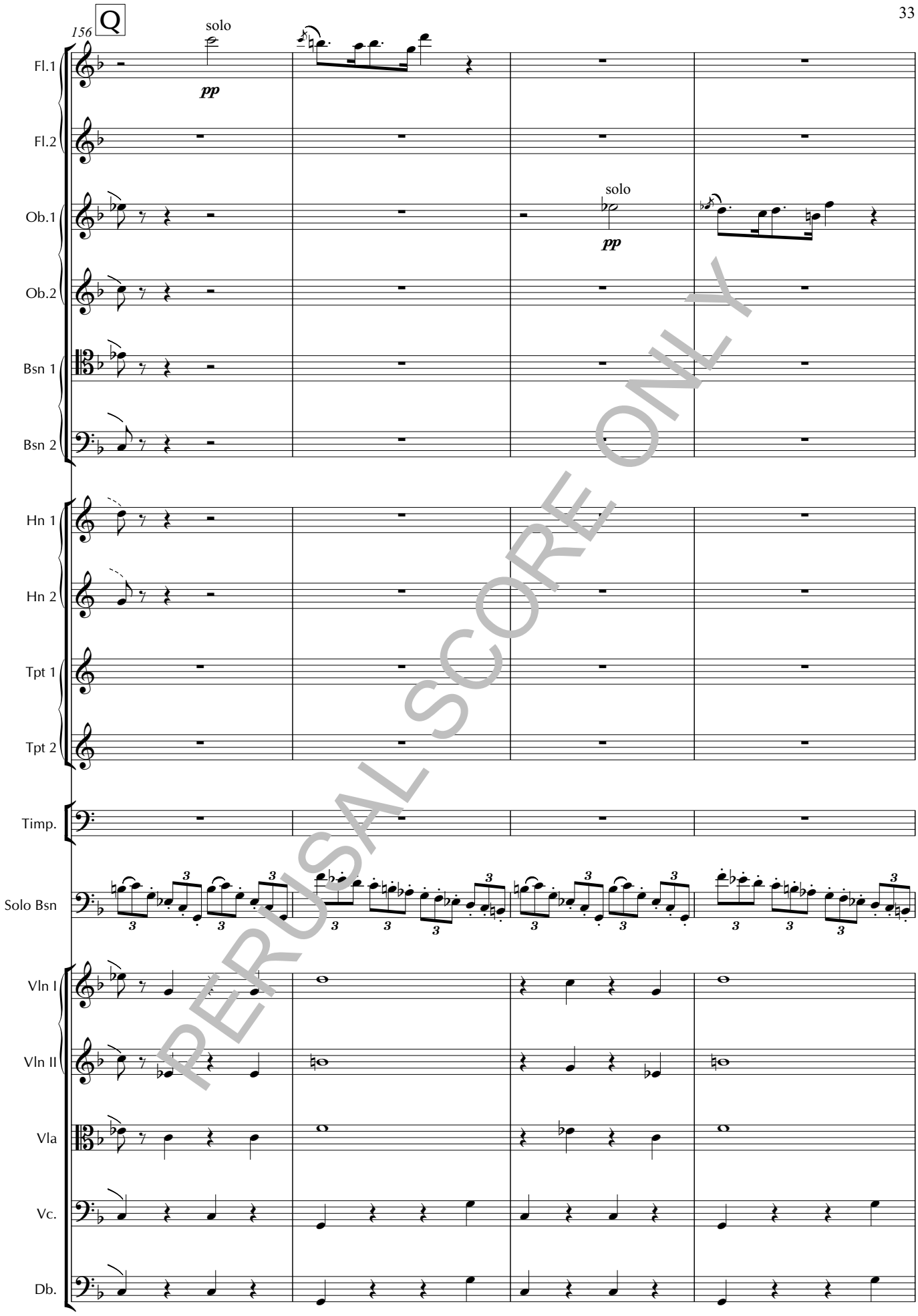

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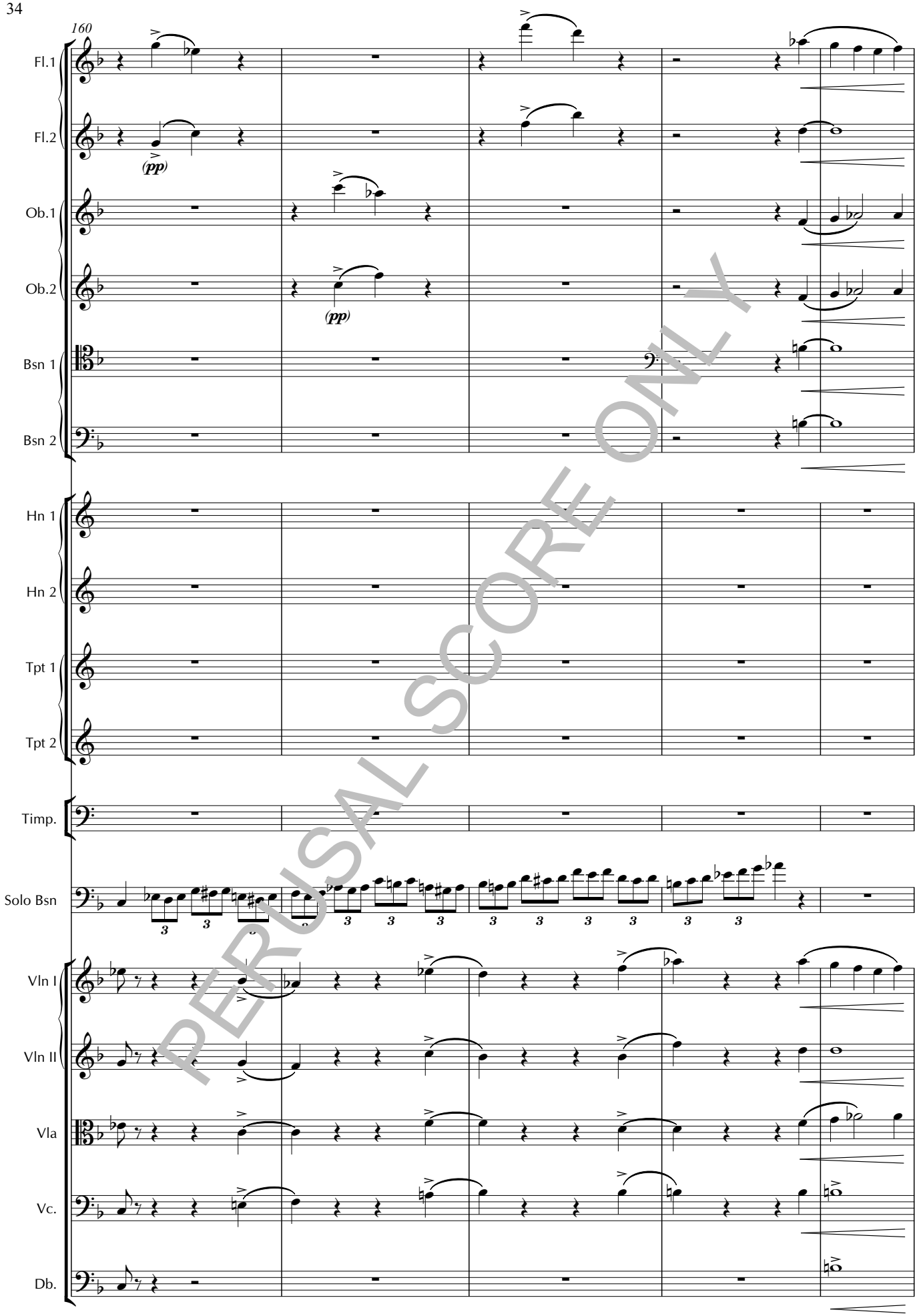


PERUSAL SCORE ONLY

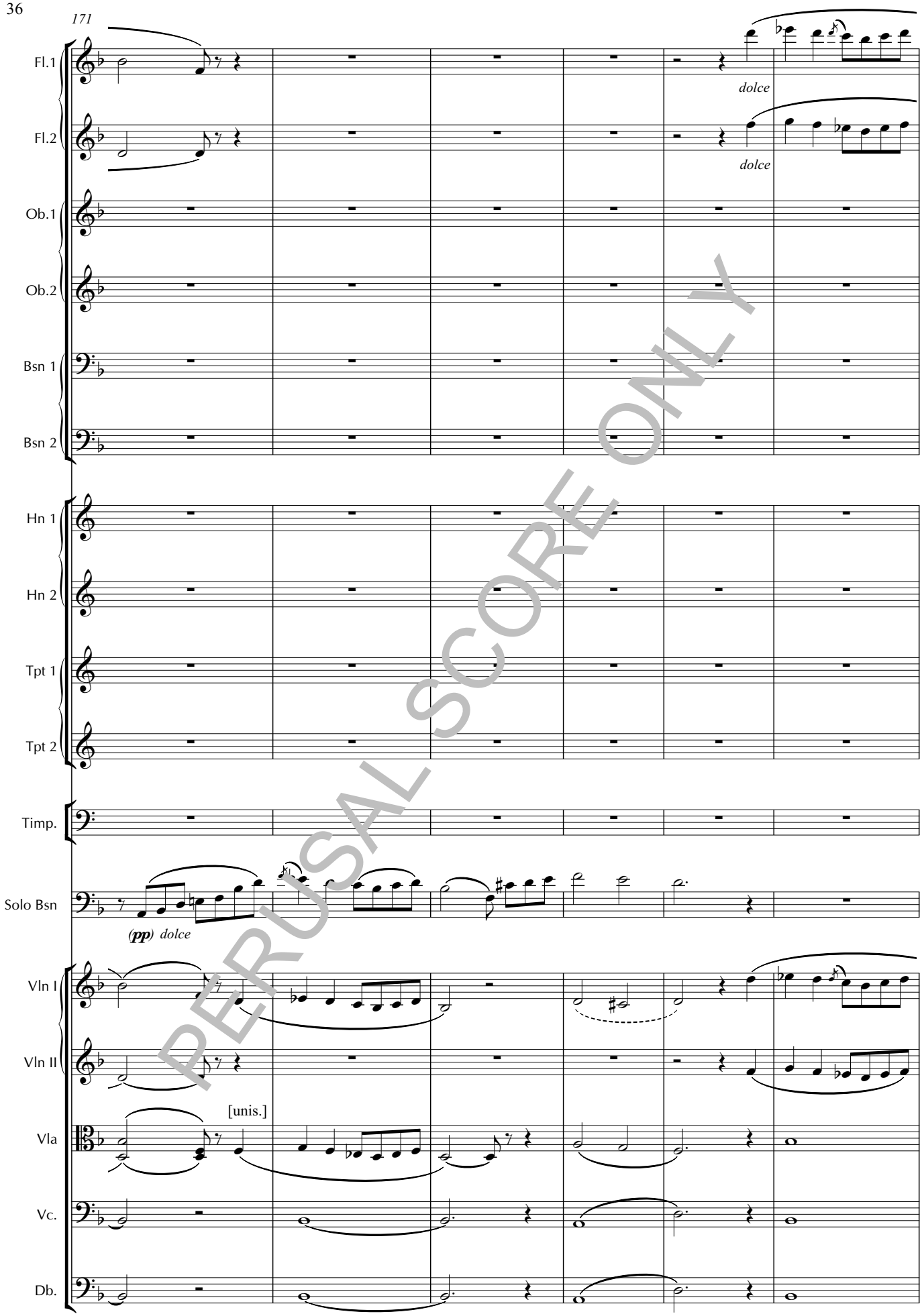
R

165

Fl.1
Fl.2
Ob.1
Ob.2
Bsn 1
Bsn 2
Hn 1
Hn 2
Tpt 1
Tpt 2
Timp.
Solo Bsn
Vln I
Vln II
Vla
Vc.
Db.

f
pp
(see notes in score)
(f)
(pp)
[div.]

PERUSAL SCORE ONLY



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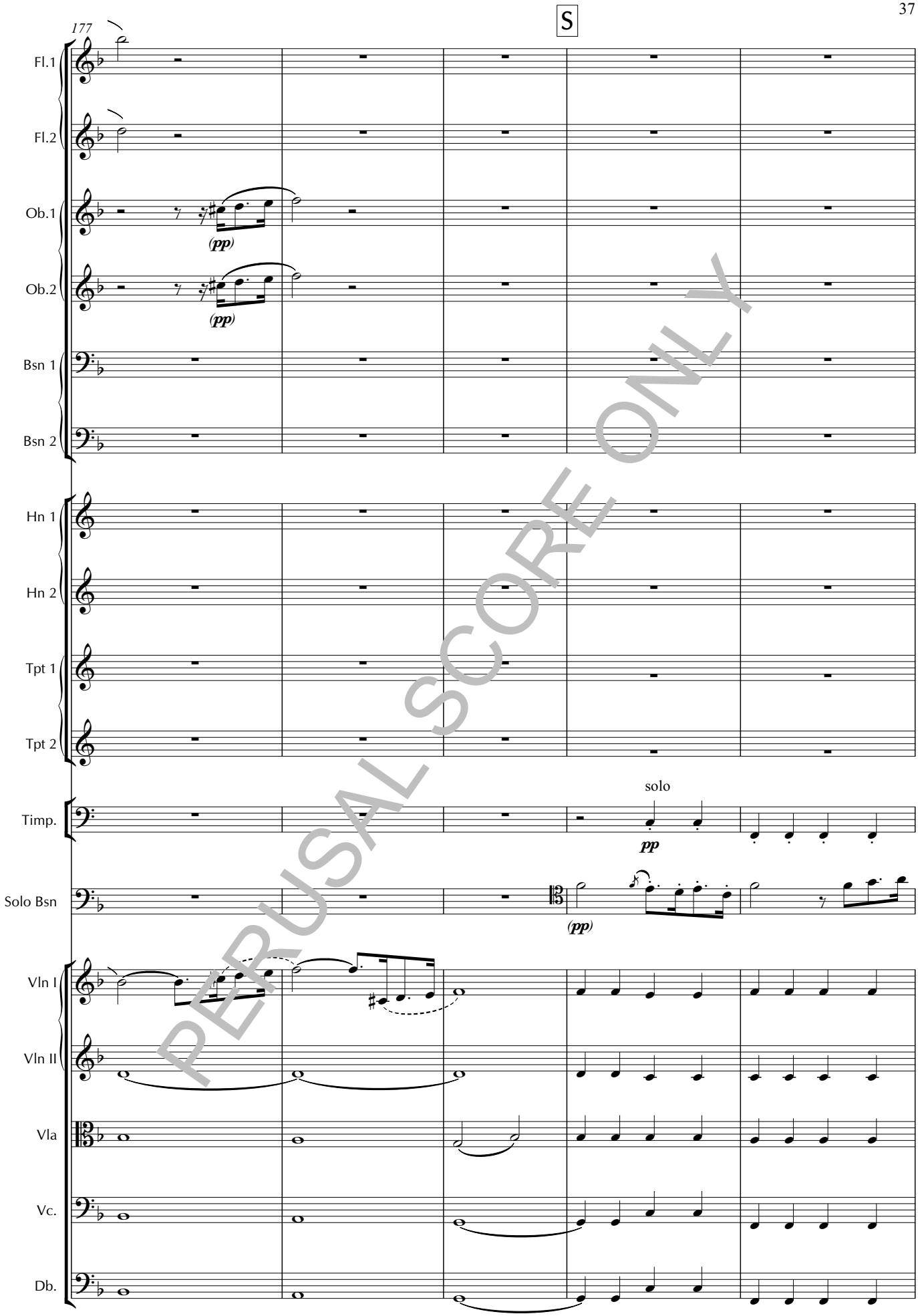

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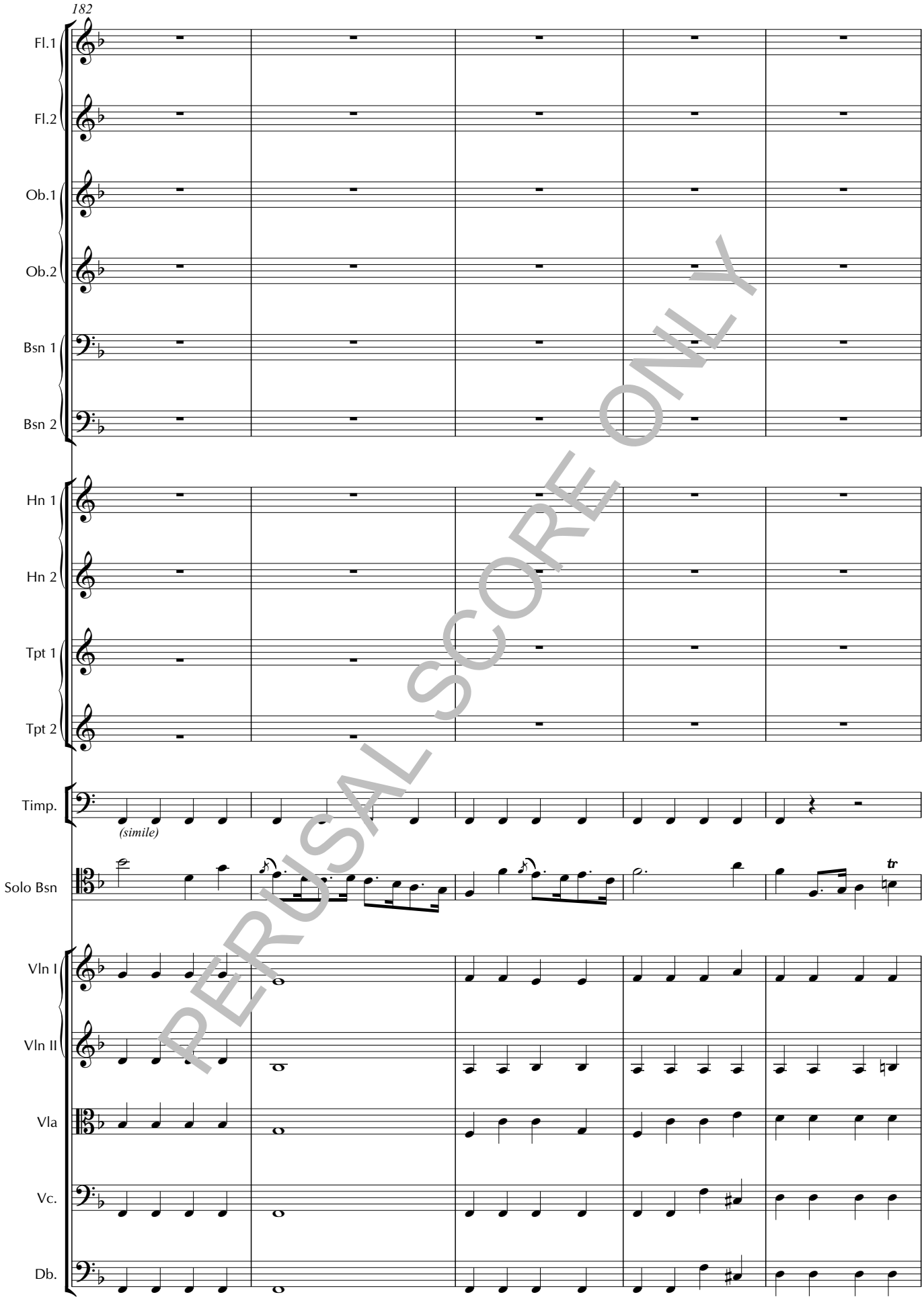

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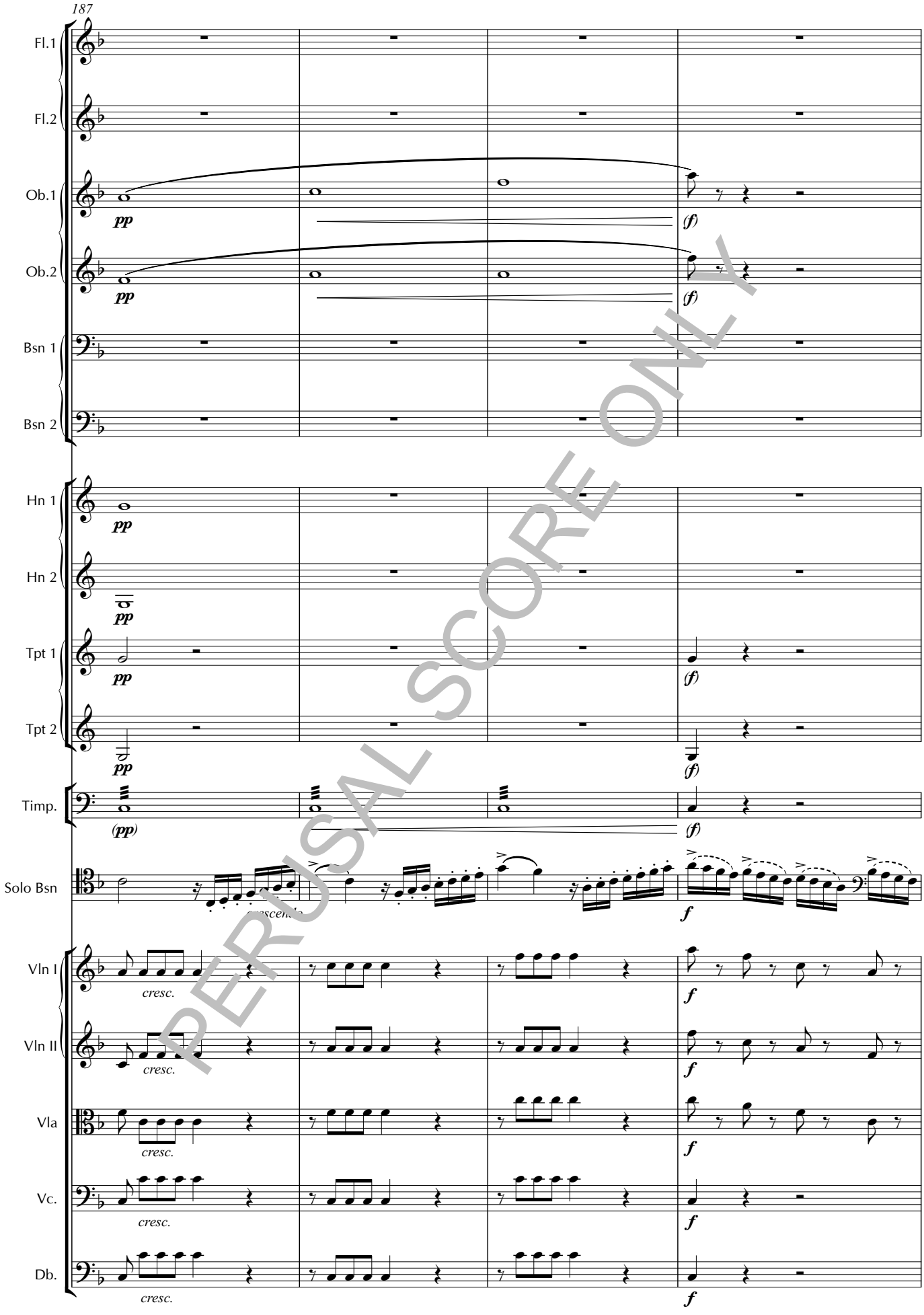

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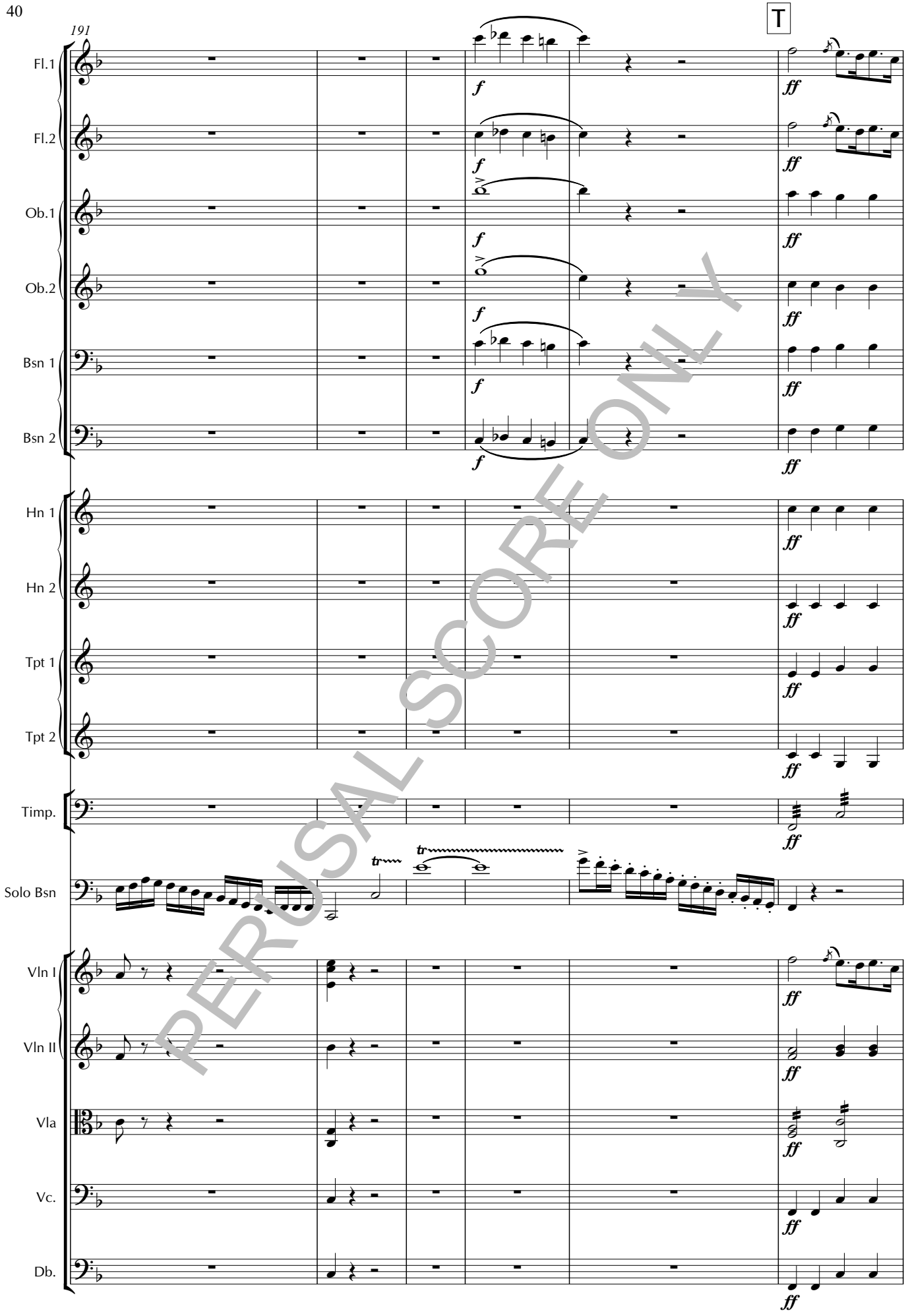
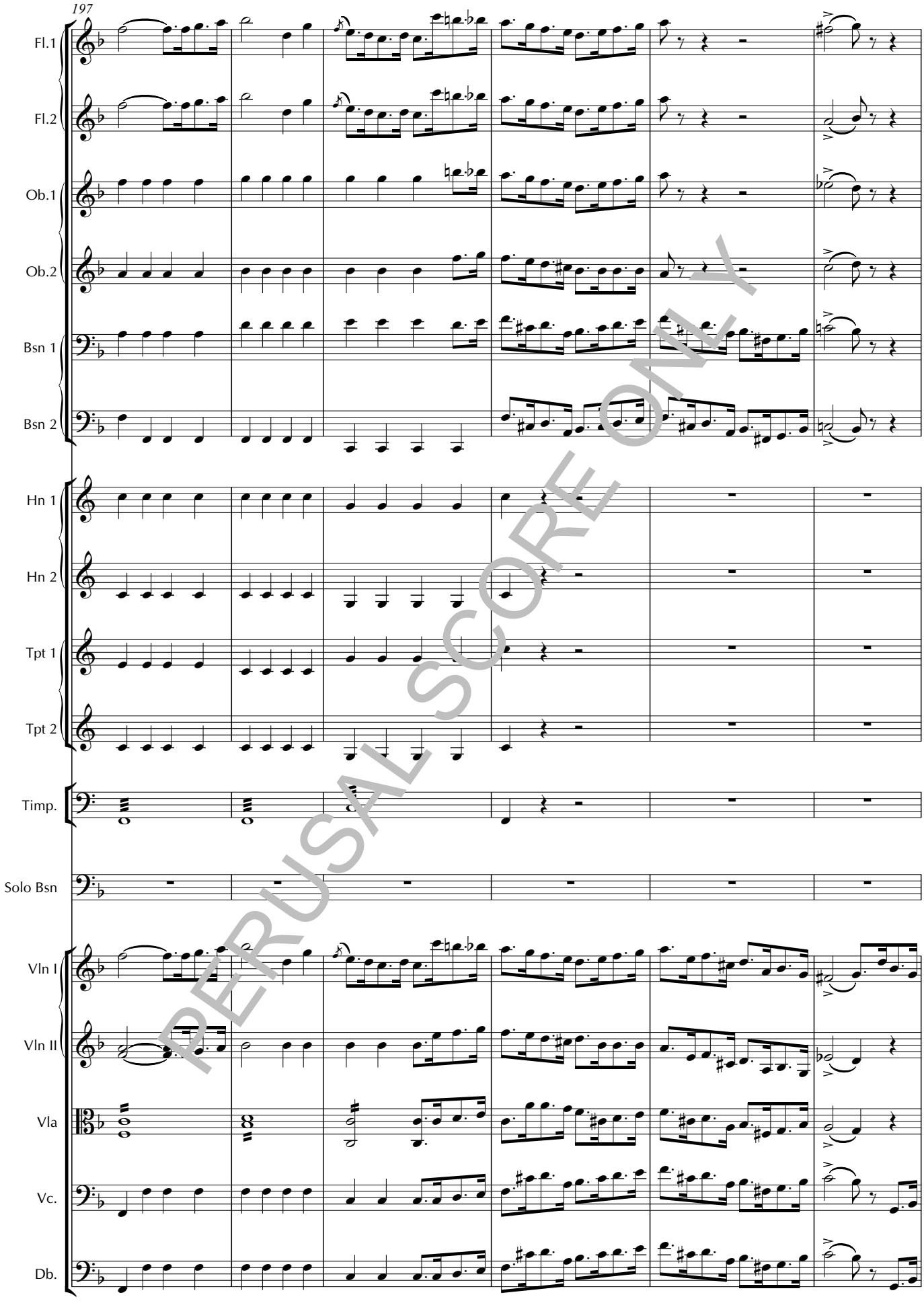


PERUSAL SCORE ONLY



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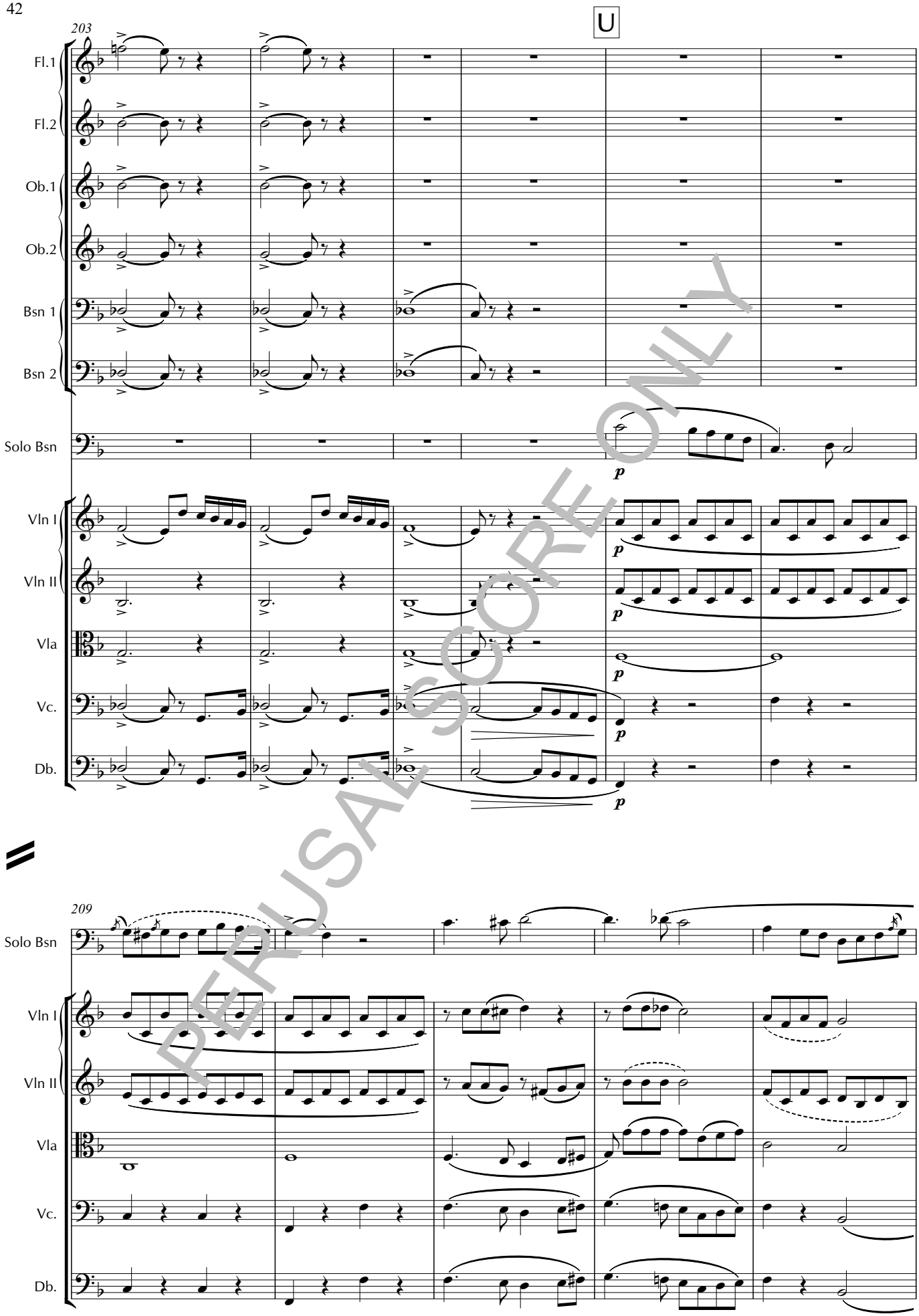


PERUSAL SCORE ONLY

V

214

Fl.1

solo

p

Fl.2

Ob.1

2nd oboe solo (see editorial notes in score)

p

solo (see editorial notes in score)

Ob.2

solo (see editorial notes in score)

p

1st oboe solo (see editorial notes in score)

Bsn 1

Bsn 2

Hn 1

Hn 2

Tpt 1

Tpt 2

Timp.

Solo Bsn

Vln I

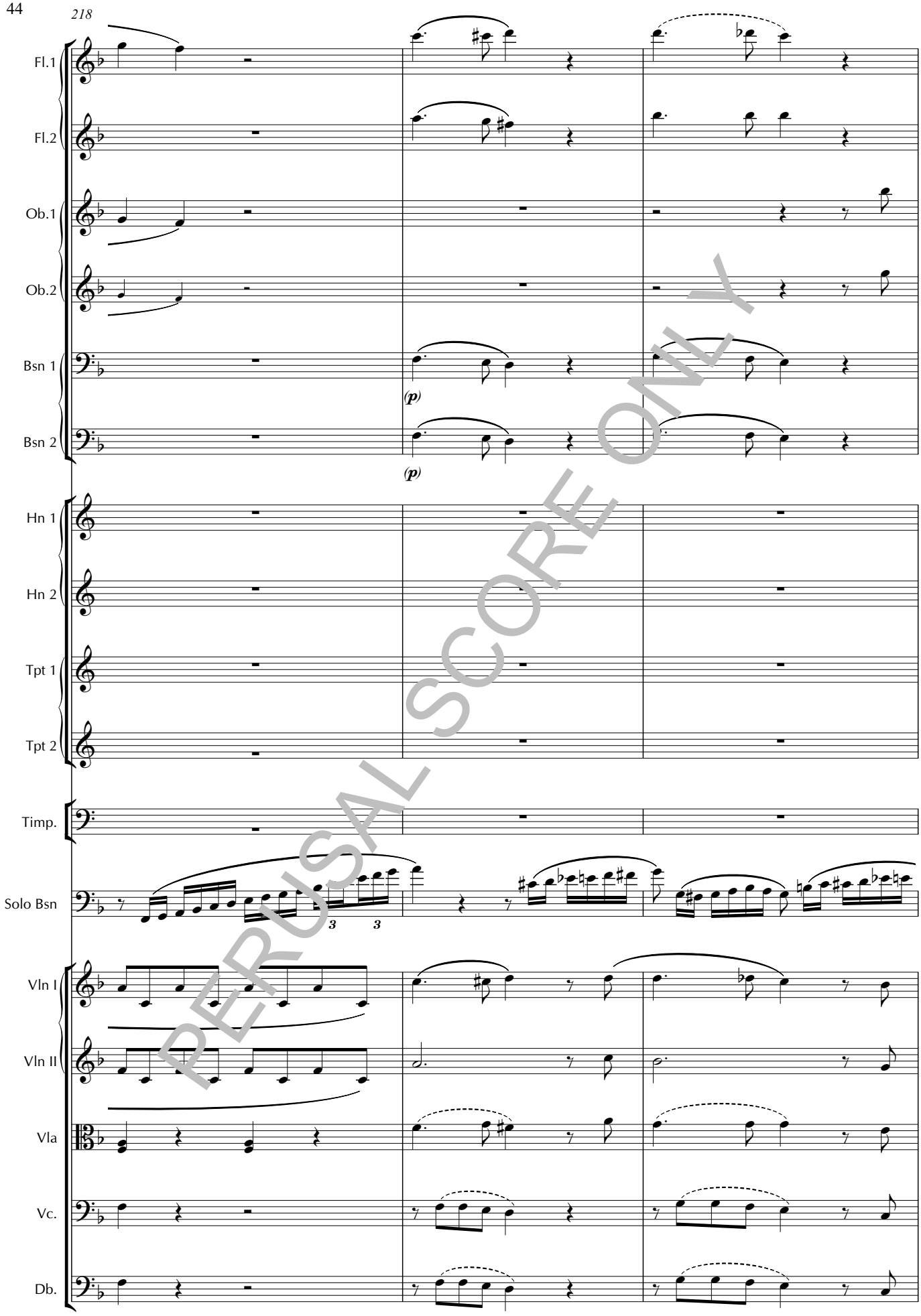
Vln II

Vla

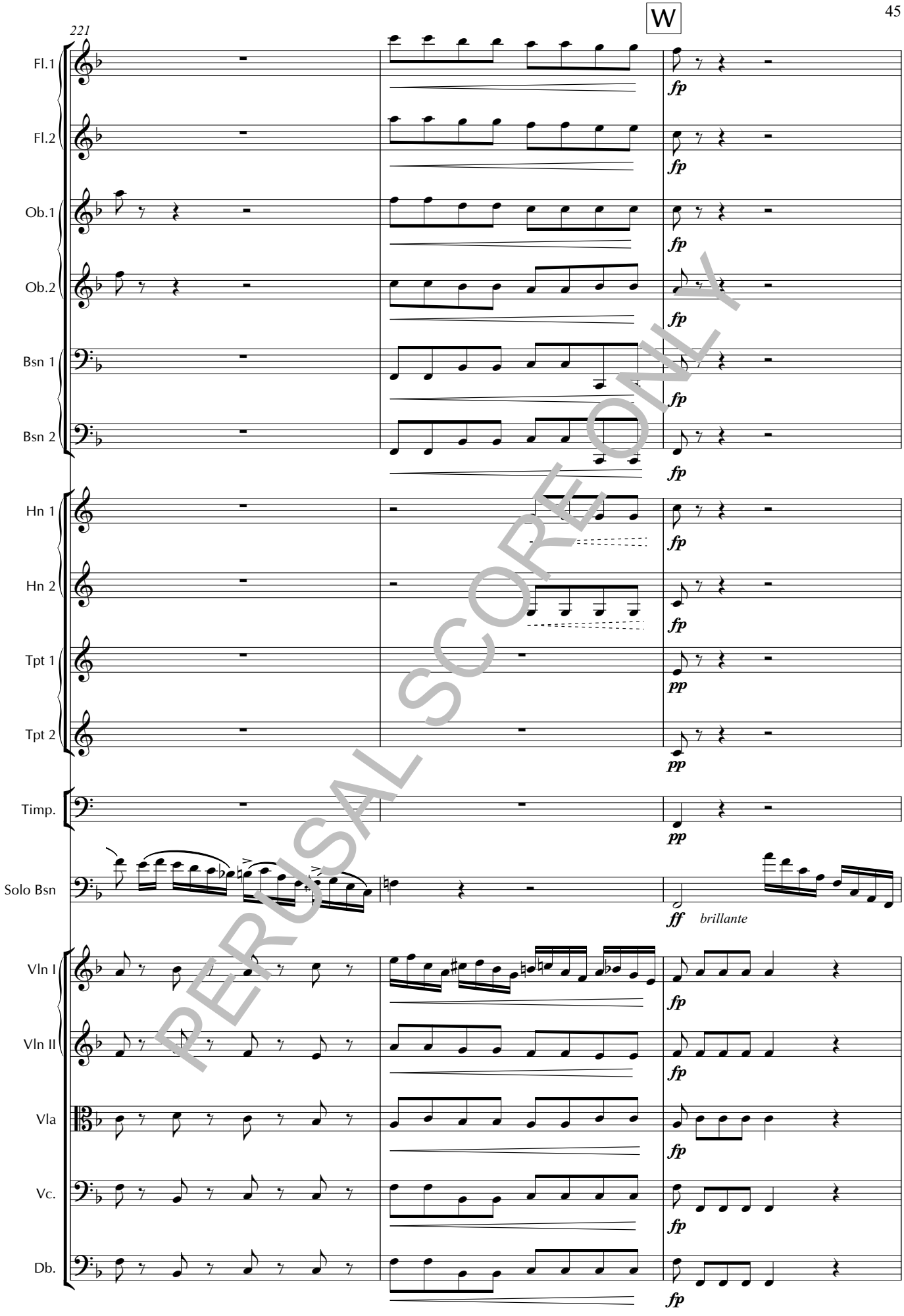
Vc.

Db.

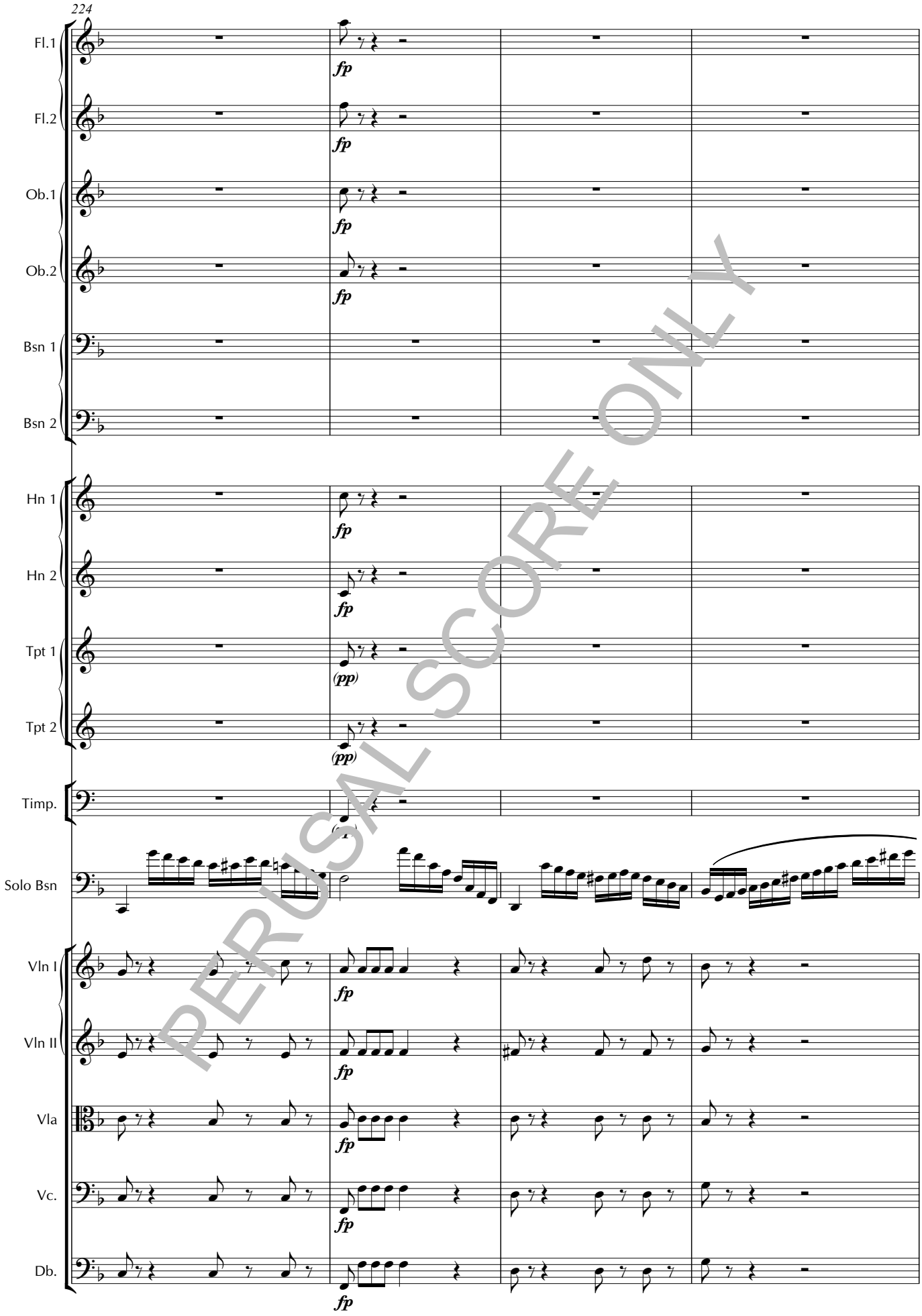
PERUSAL SCORE ONLY



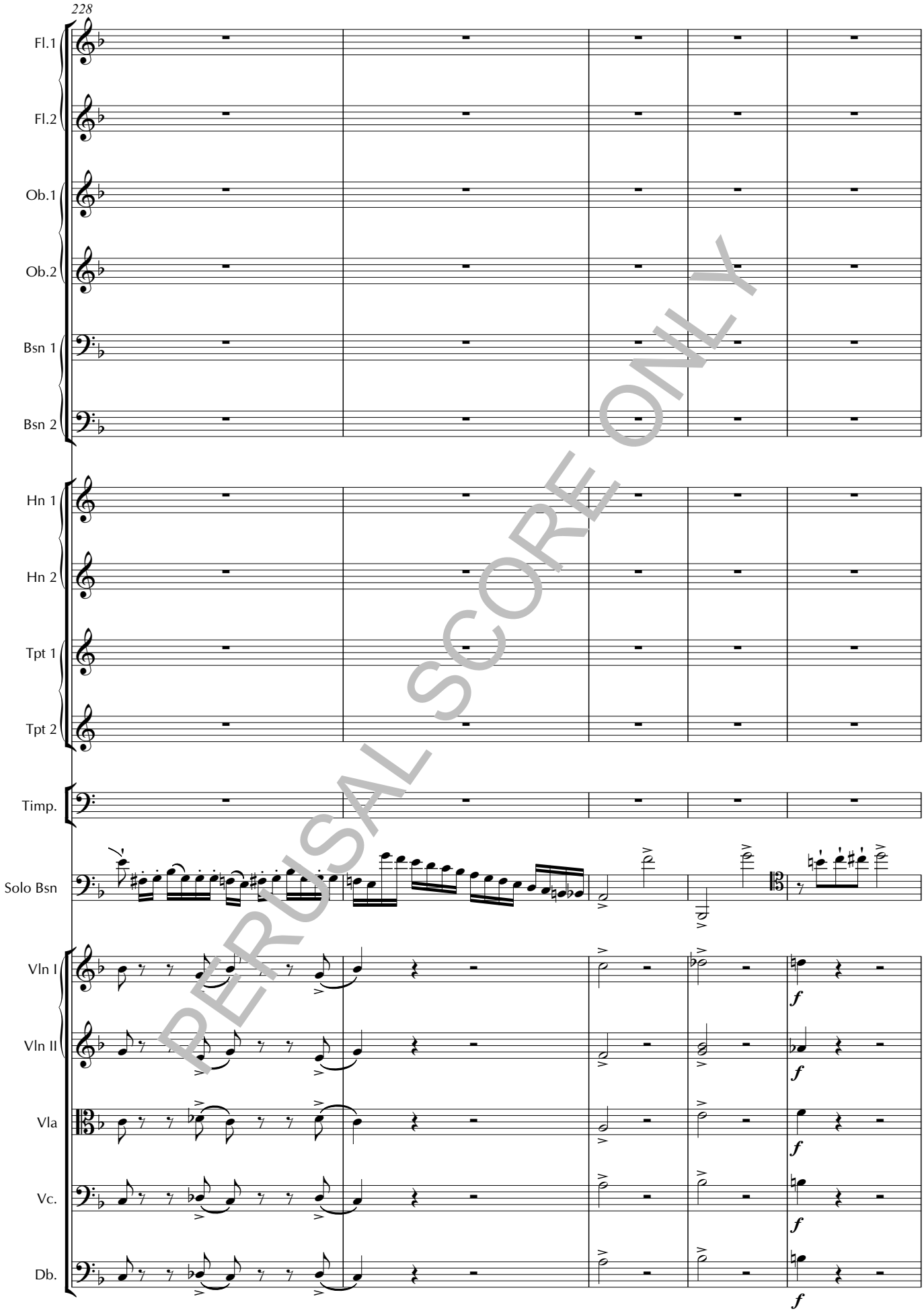
PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



PERUSAL SCORE ONLY

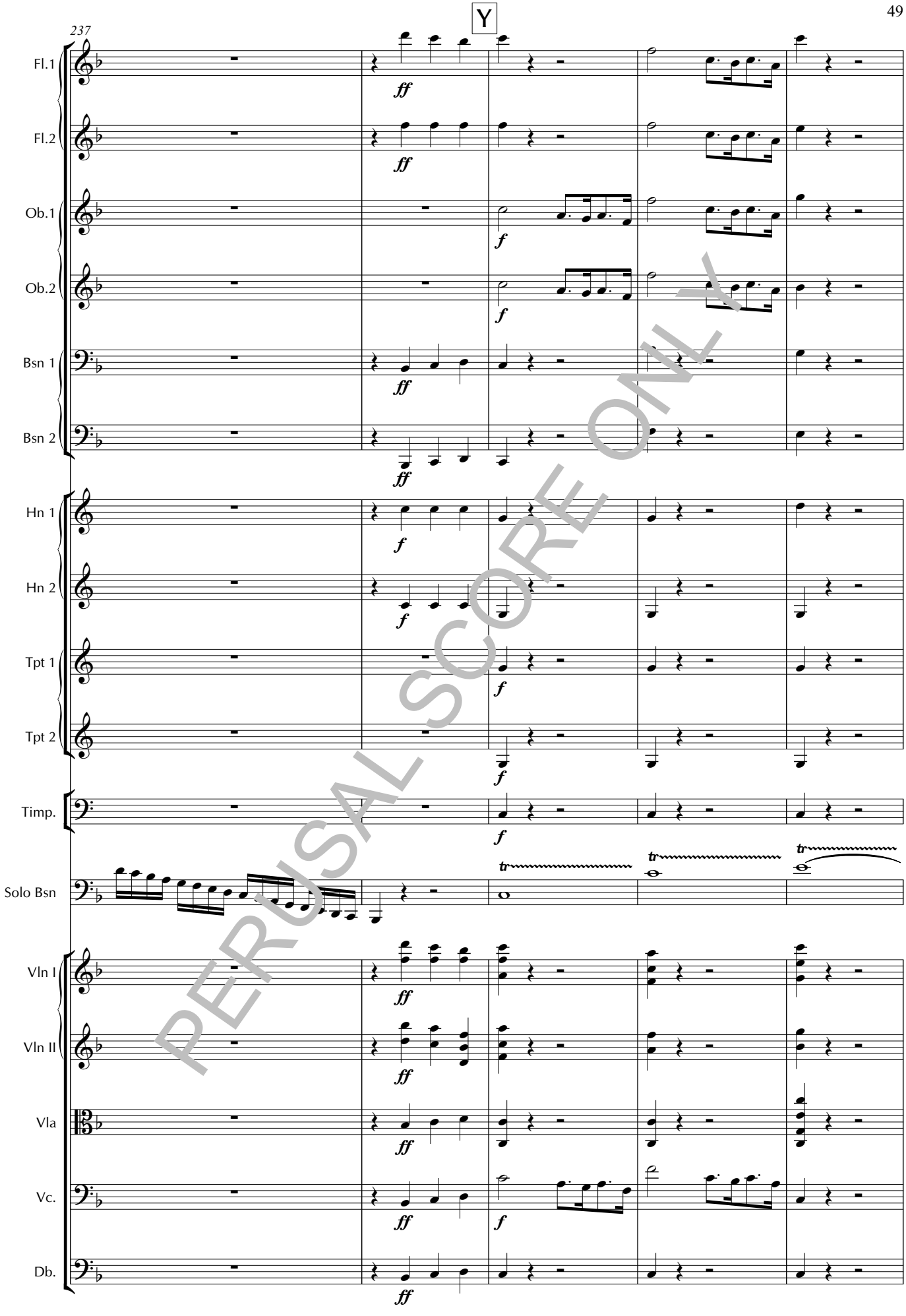
X

233

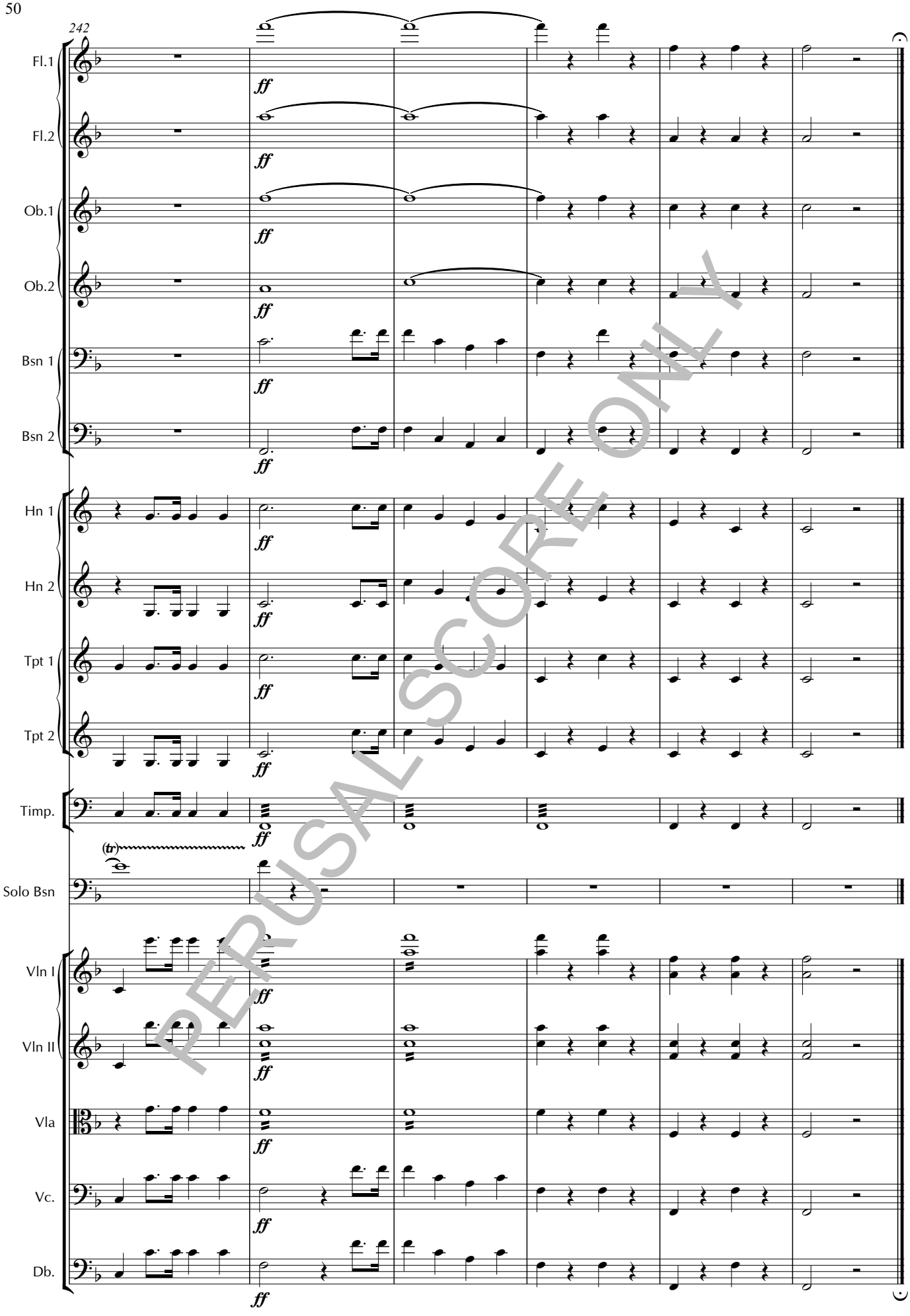
Fl.1
Fl.2
Ob.1
Ob.2
Bsn 1
Bsn 2
Hn 1
Hn 2
Tpt 1
Tpt 2
Timp.
Solo Bsn
Vln I
Vln II
Vla
Vc.
Db.

ff

PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



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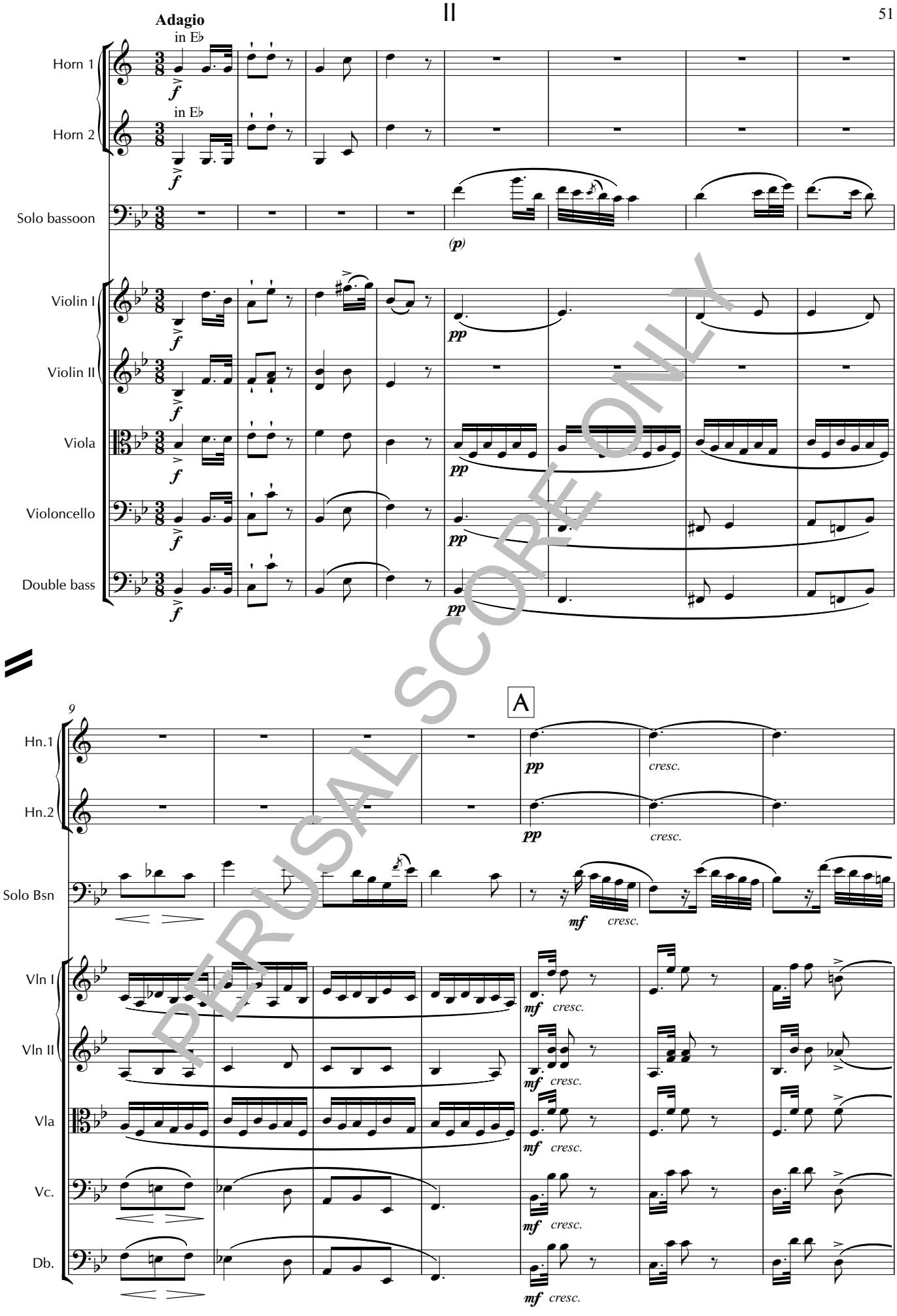
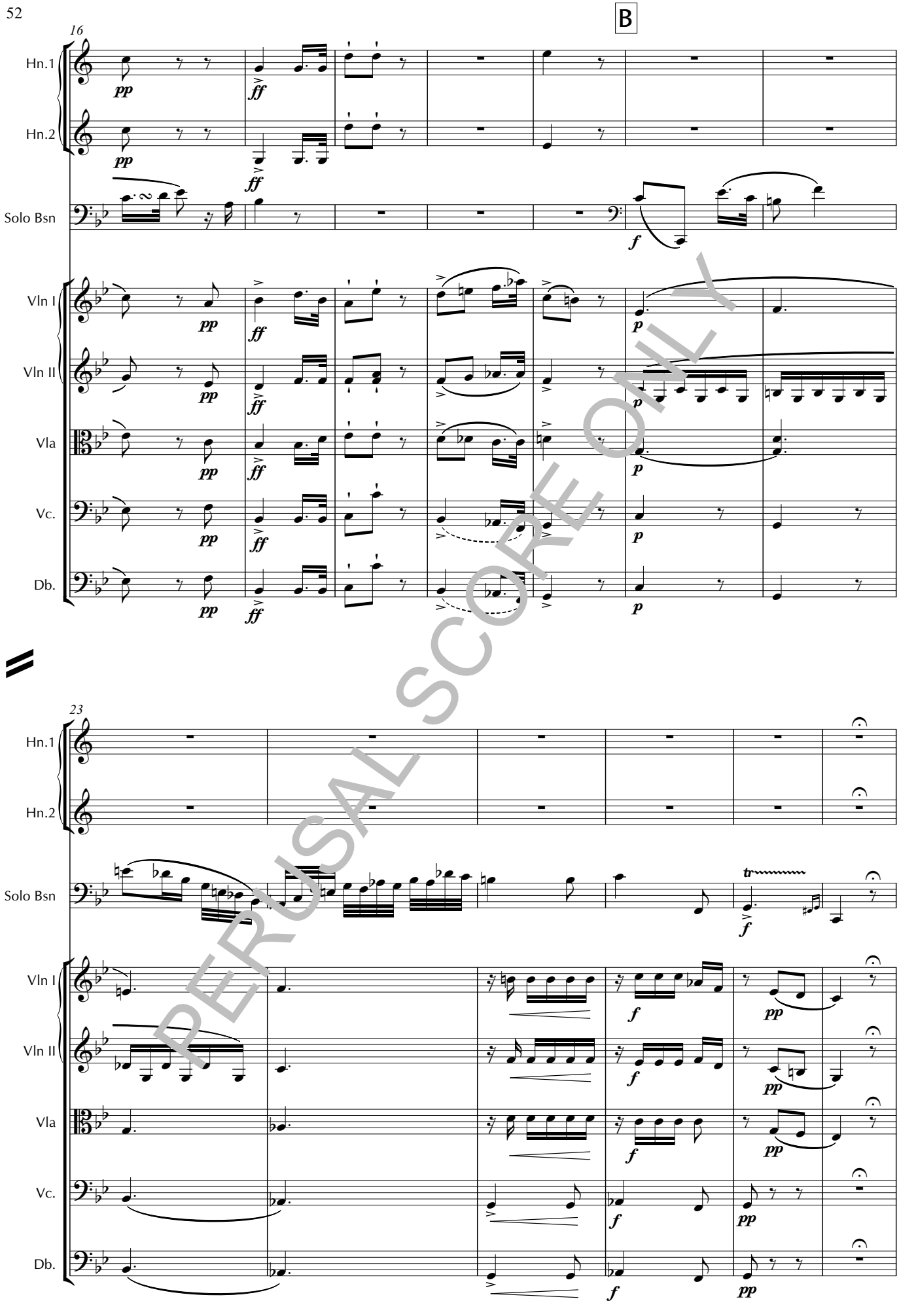
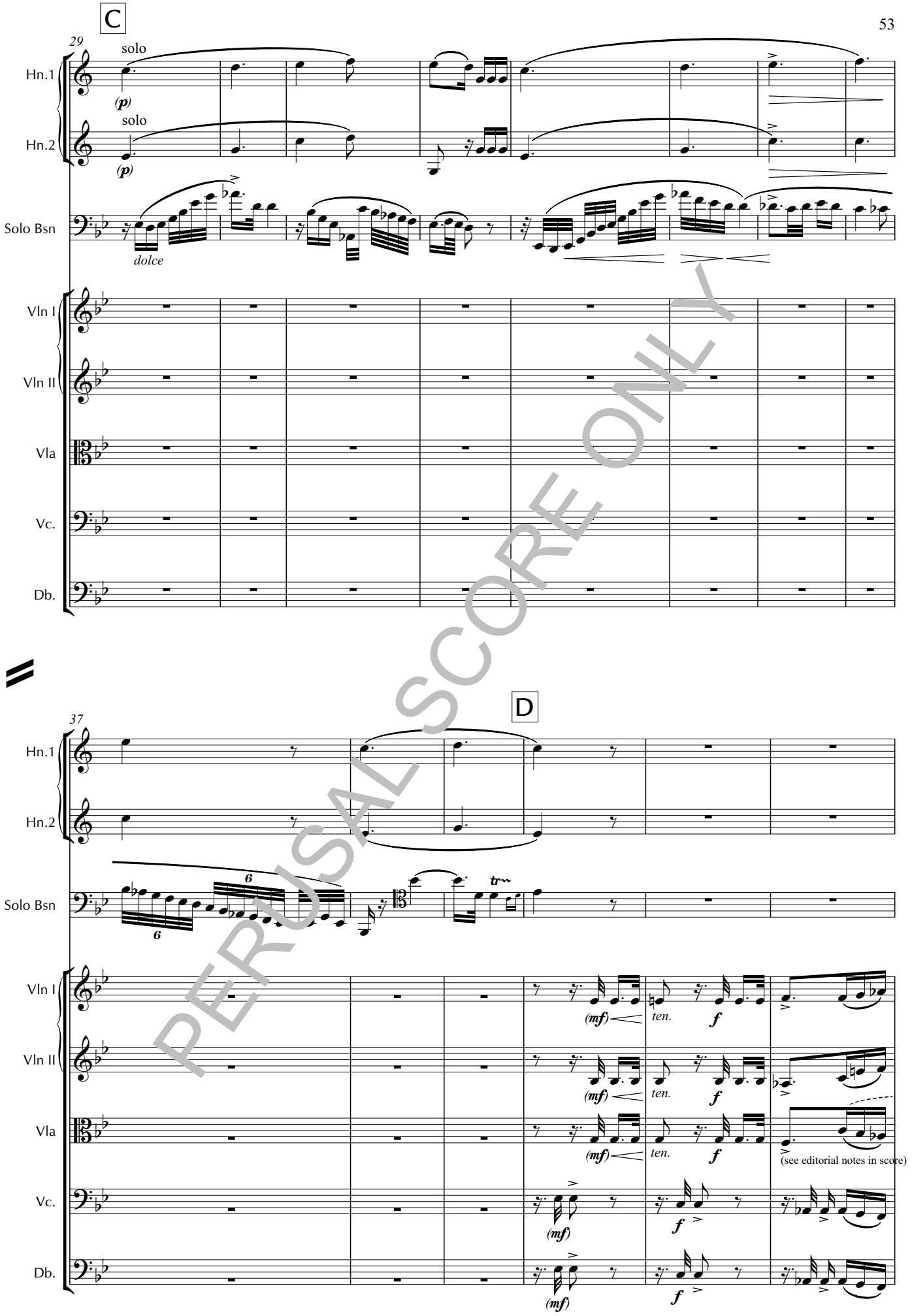
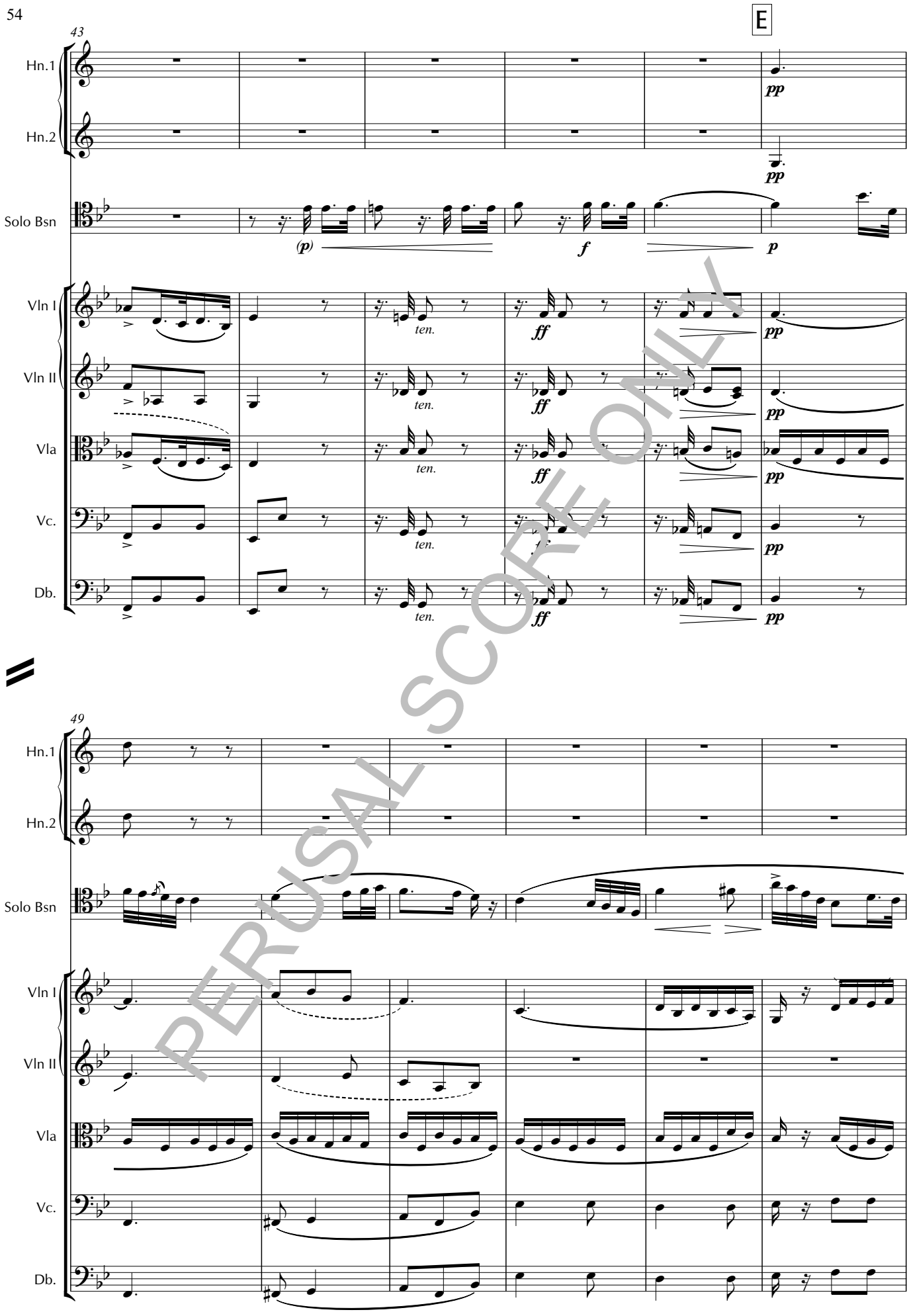


PERUSAL SCORE ONLY


B
16
Hn.1
Hn.2
Solo Bsn
Vln I
Vln II
Vla
Vc.
Db.
pp
ff
p
f
23
tr
PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



PERUSAL SCORE ONLY

F

55

Hn.1

Hn.2

Solo Bsn

Vln I

Vln II

Vla

Vc.

Db.

f *ff* *(f)* *(pp)* *pp*

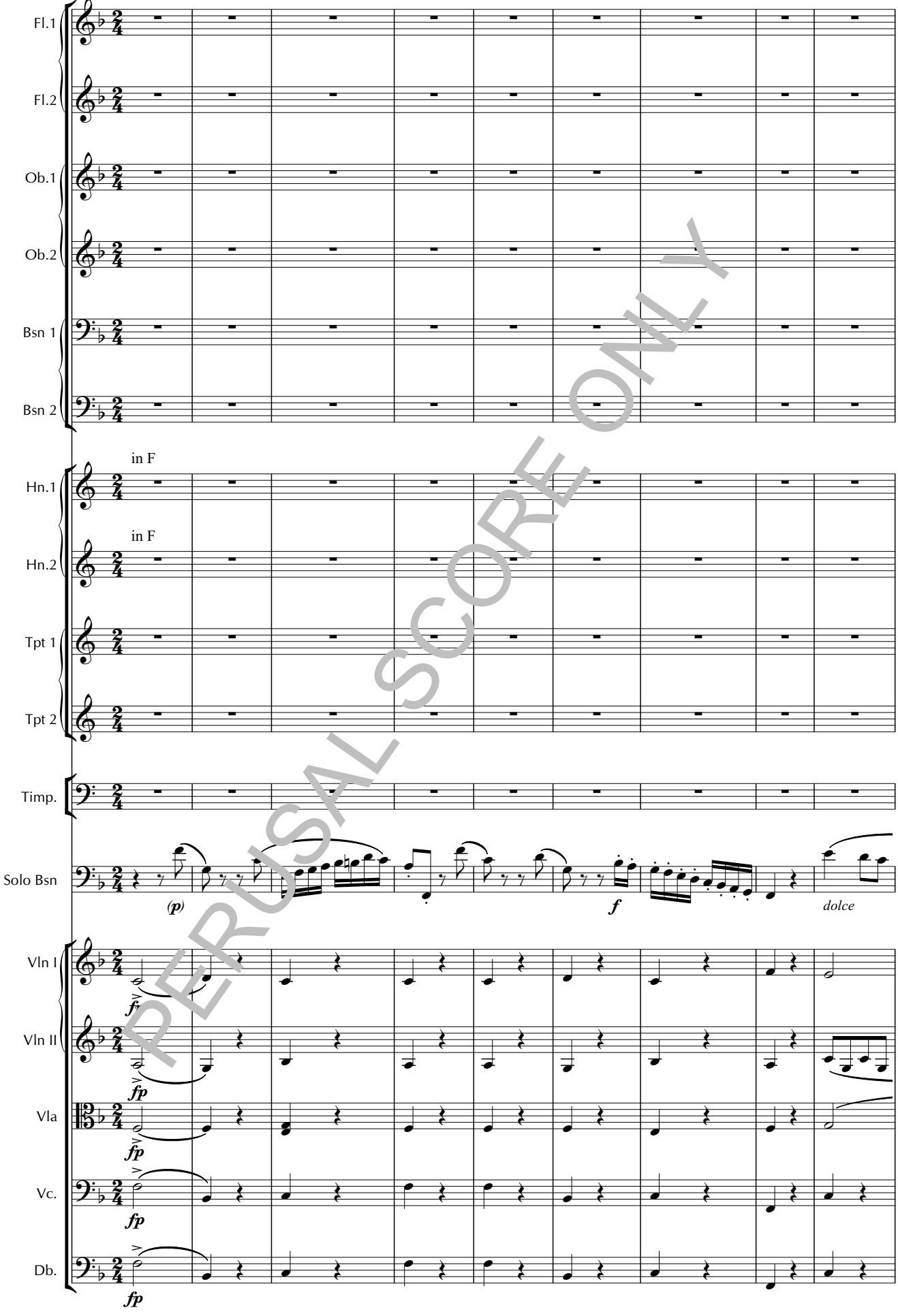
60

cadenza ad.libitum

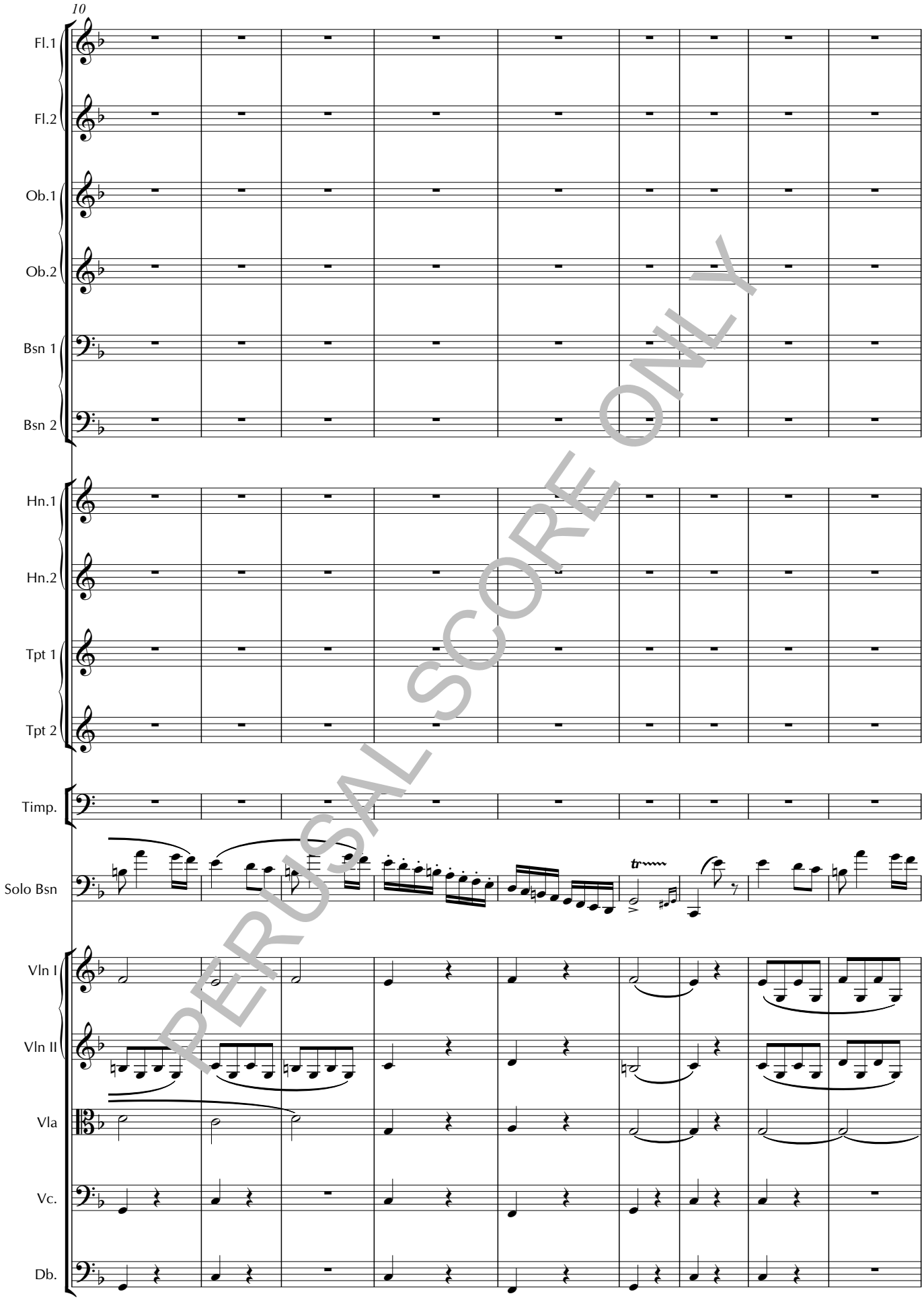
PERUSAL SCORE ONLY

III

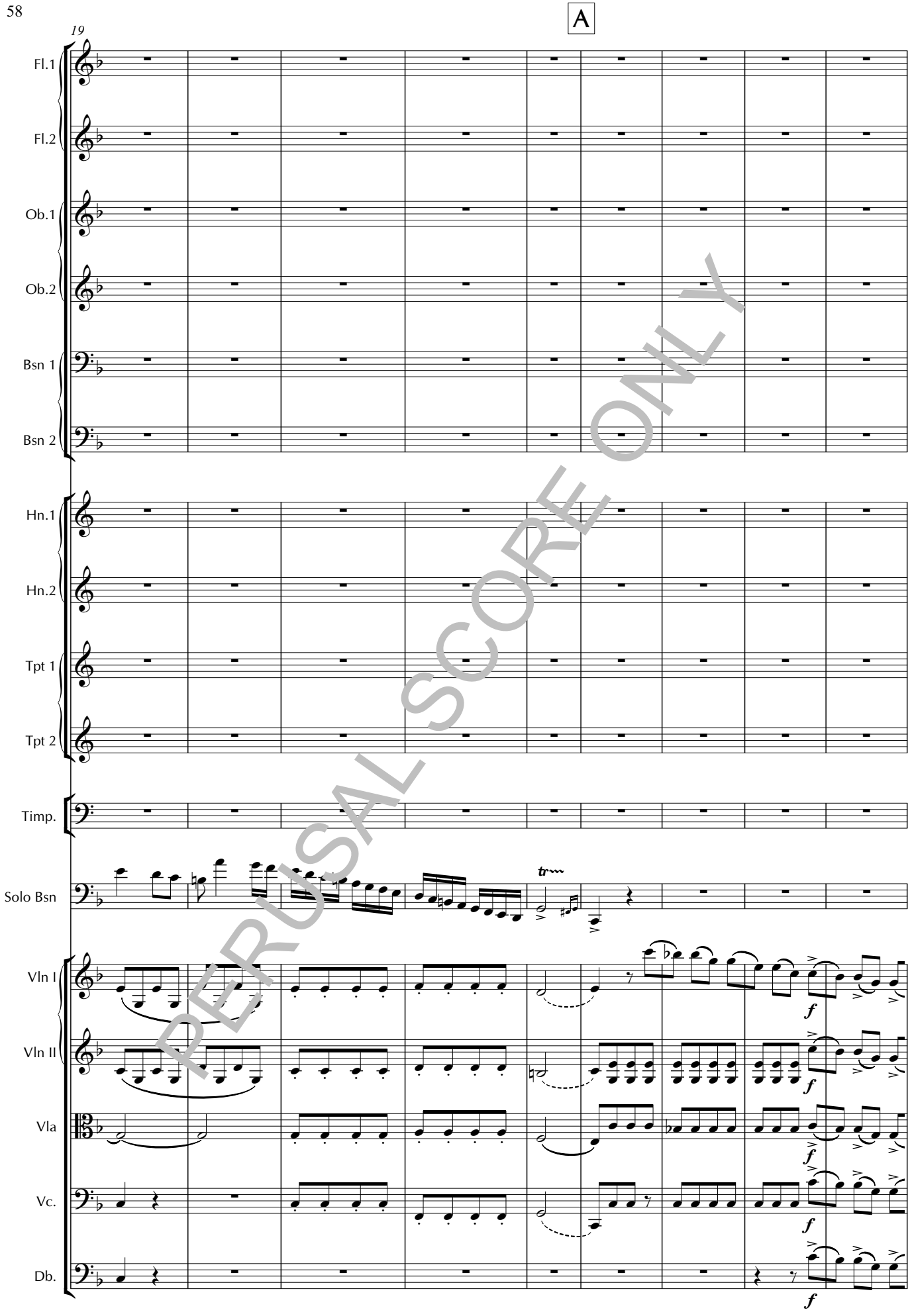
RONDO - Allegro



PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



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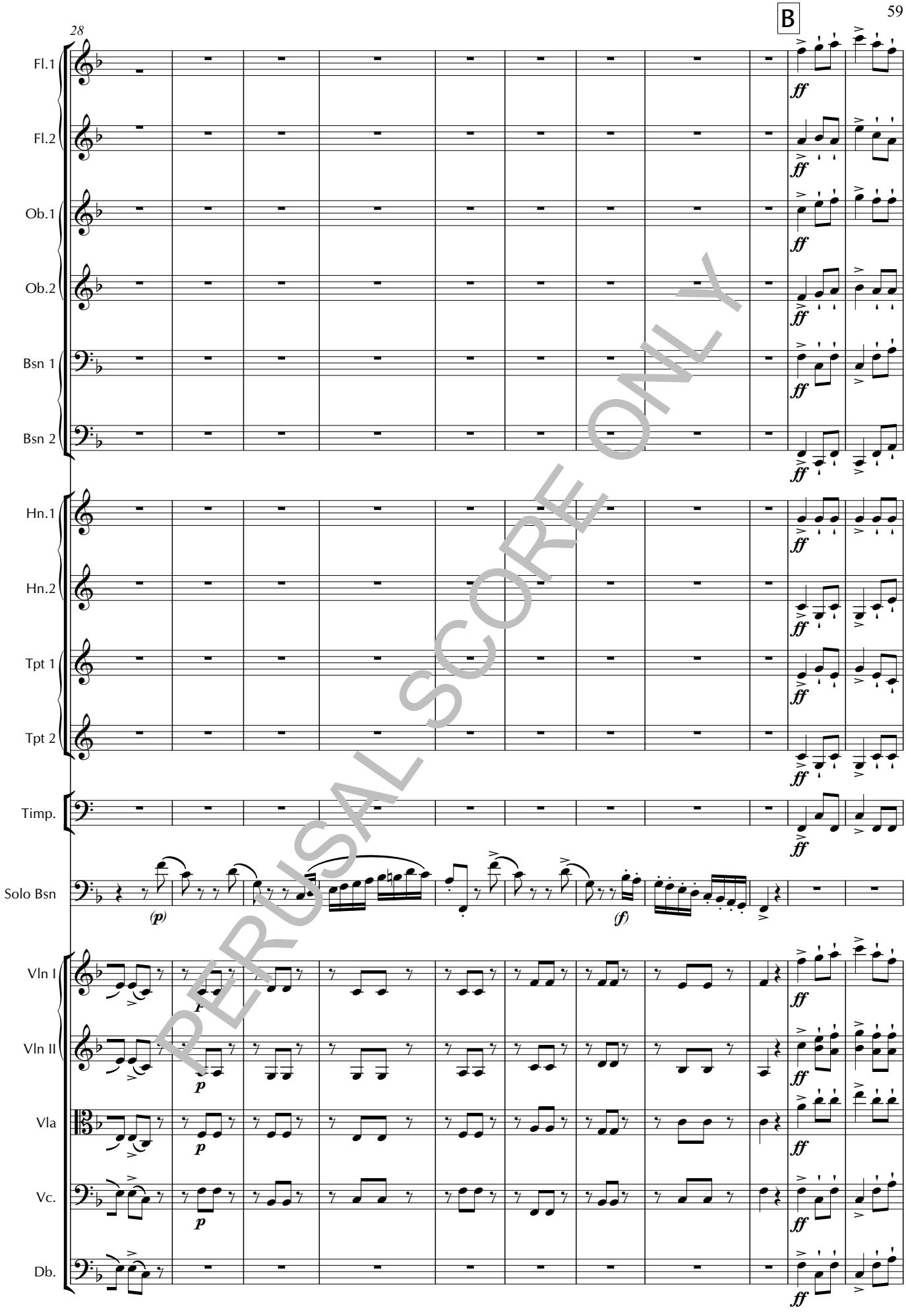
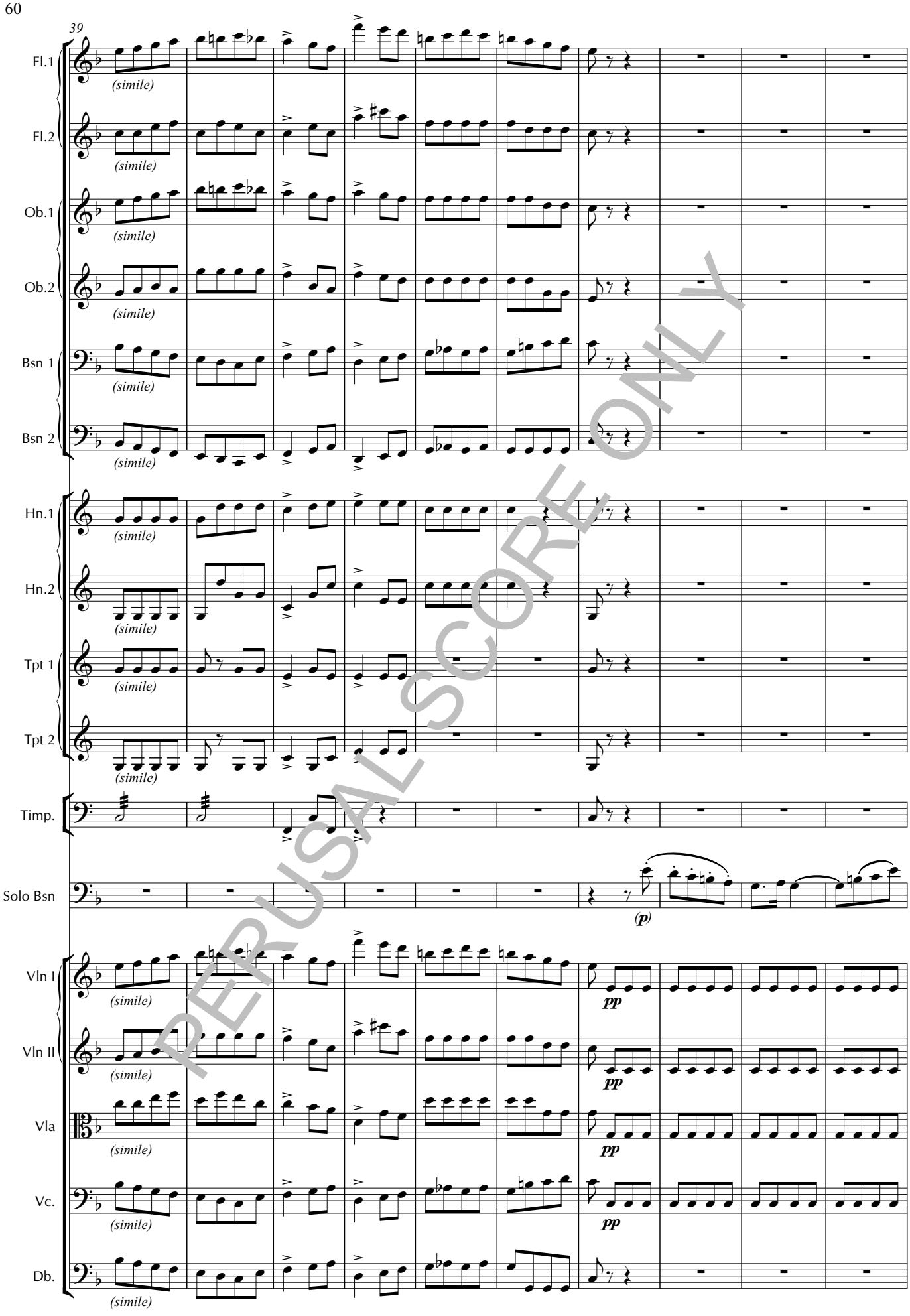


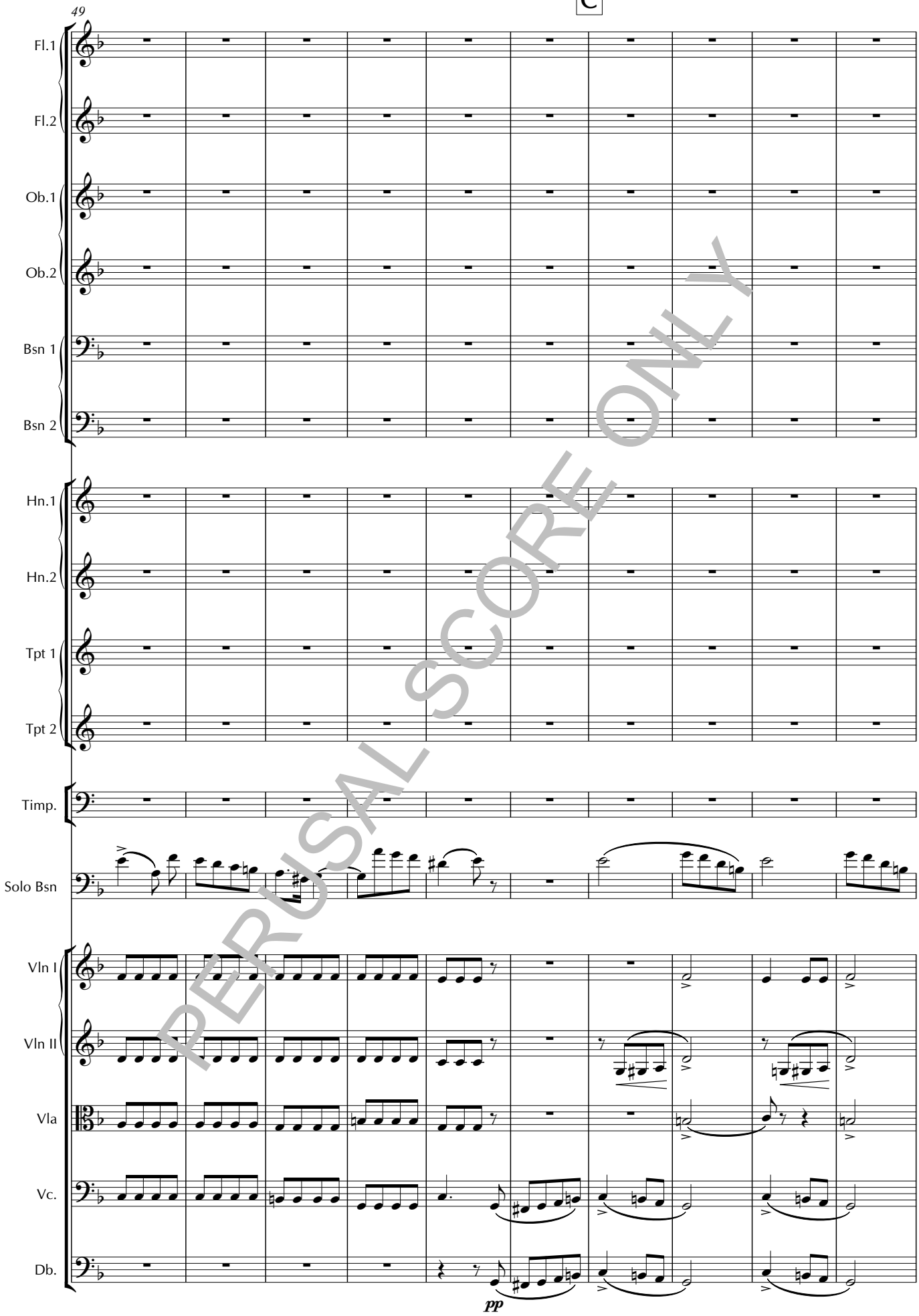
PERUSAL SCORE ONLY



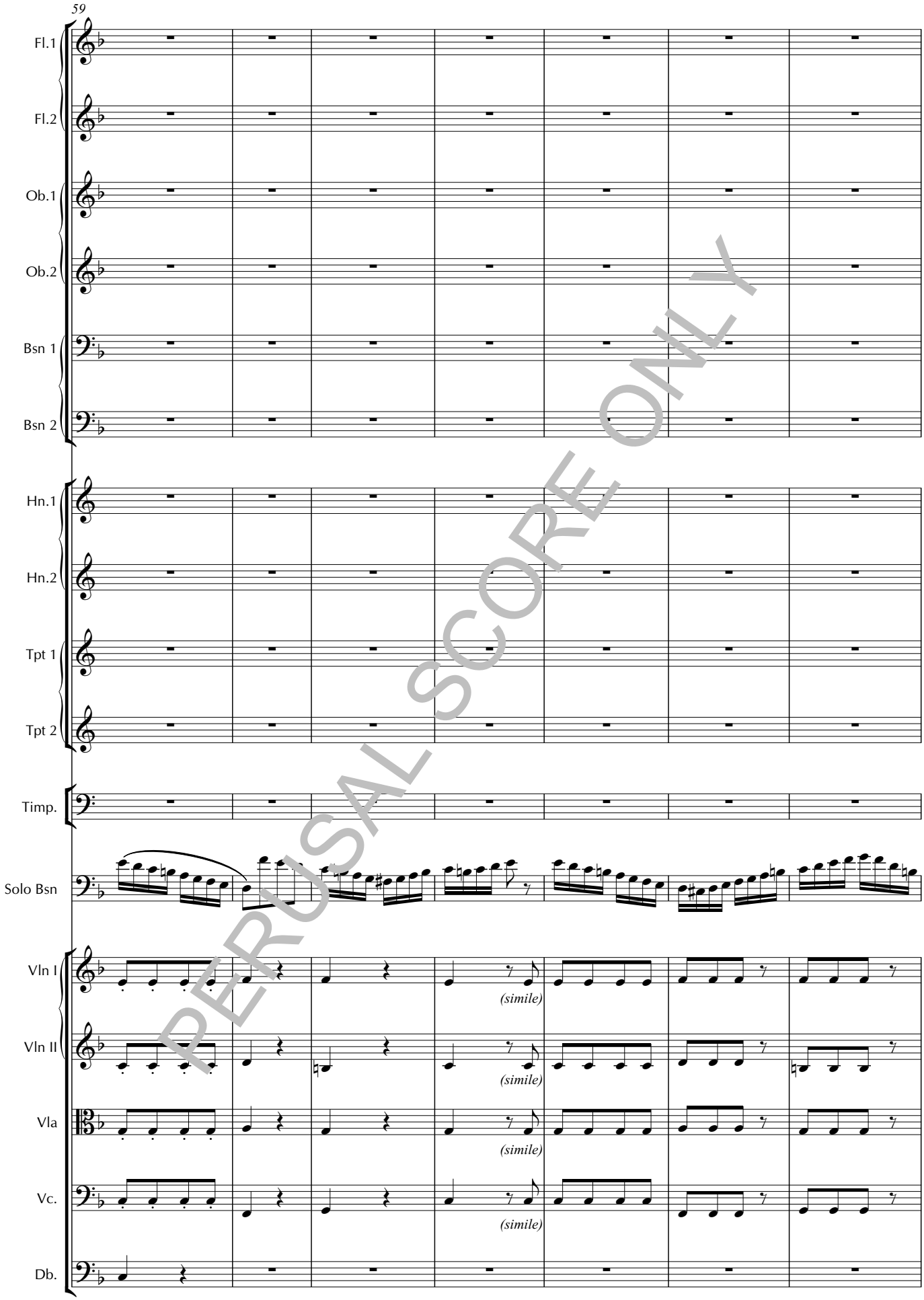
PERUSAL SCORE ONLY

C

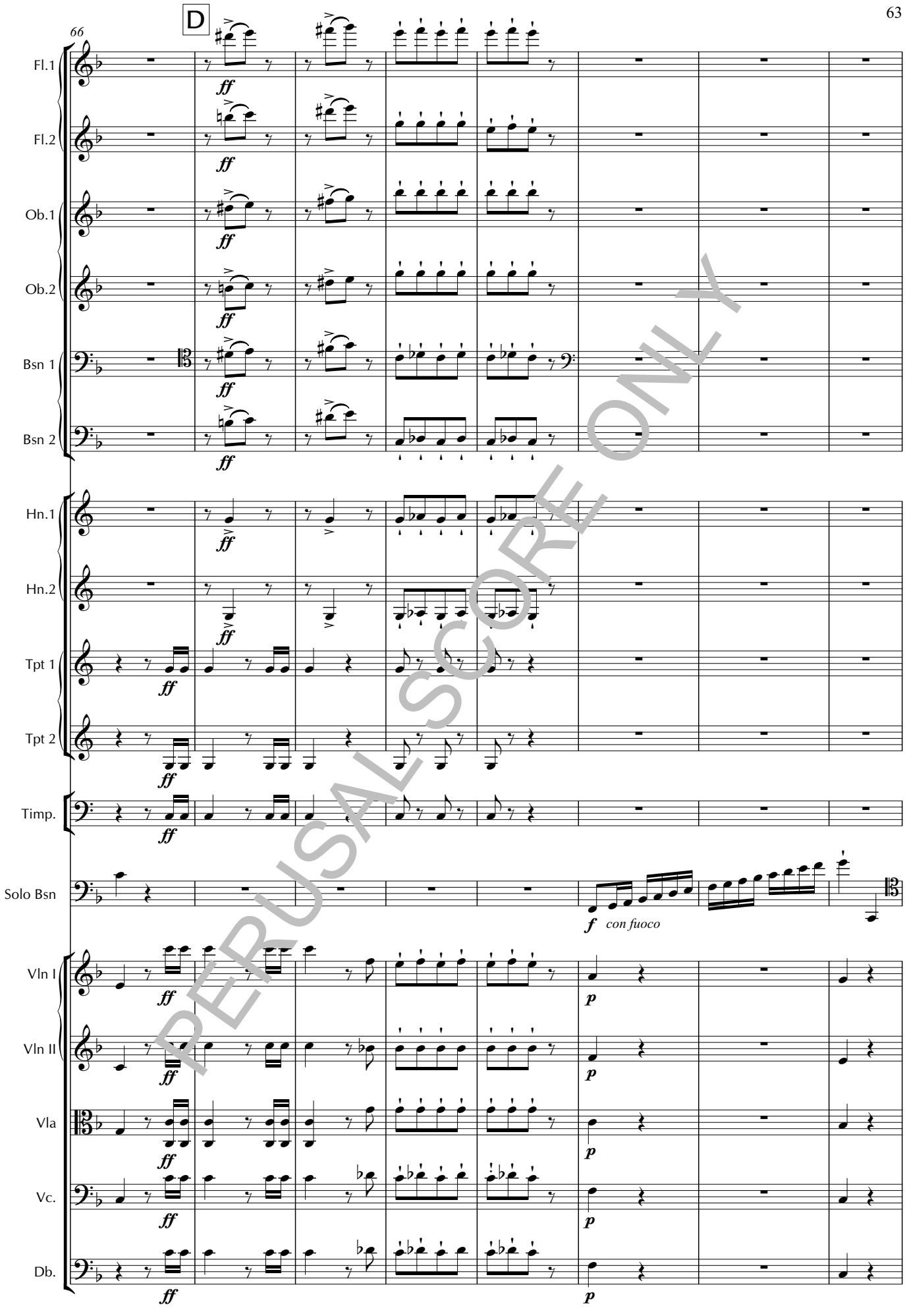
49



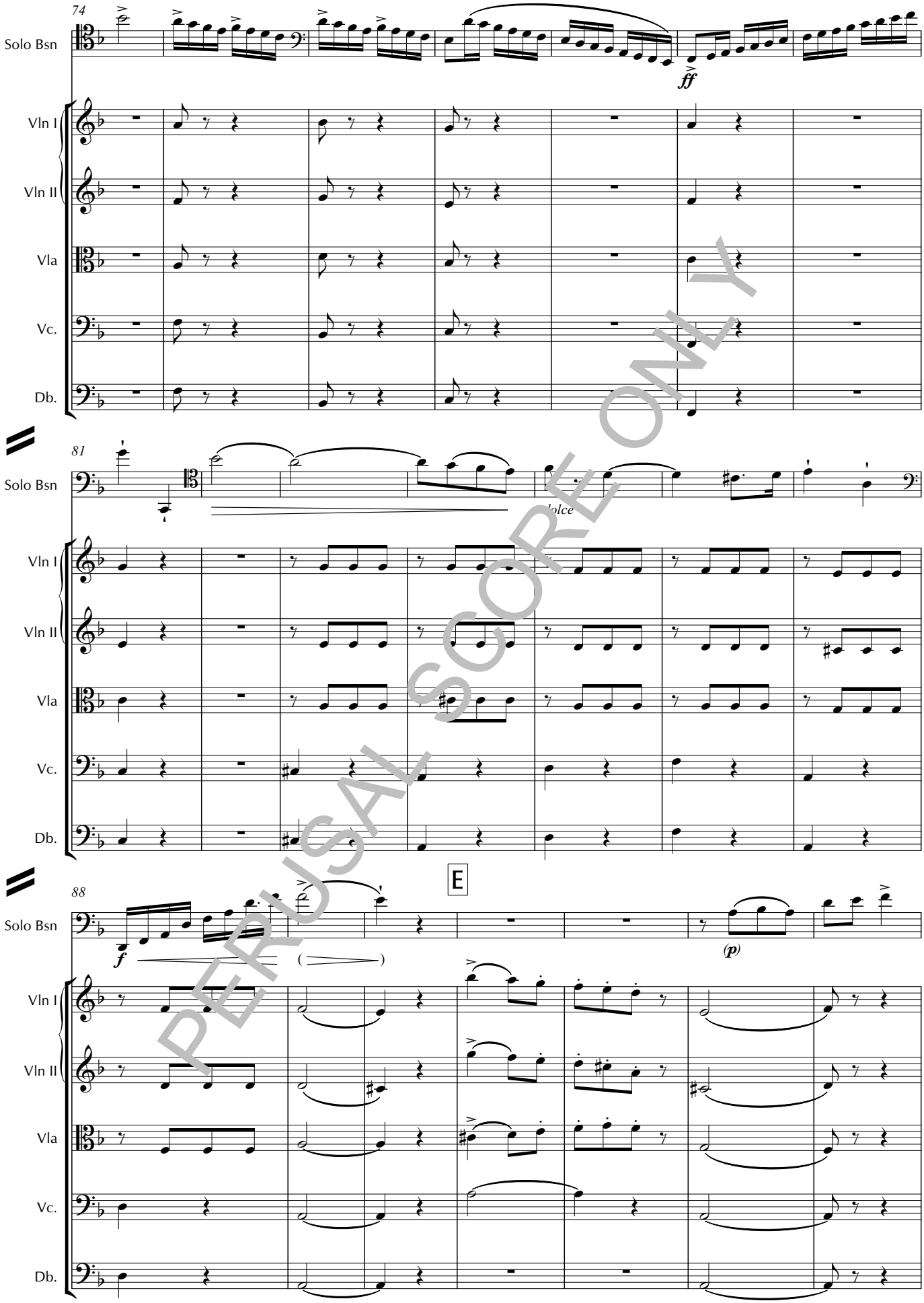
PERUSAL SCORE ONLY



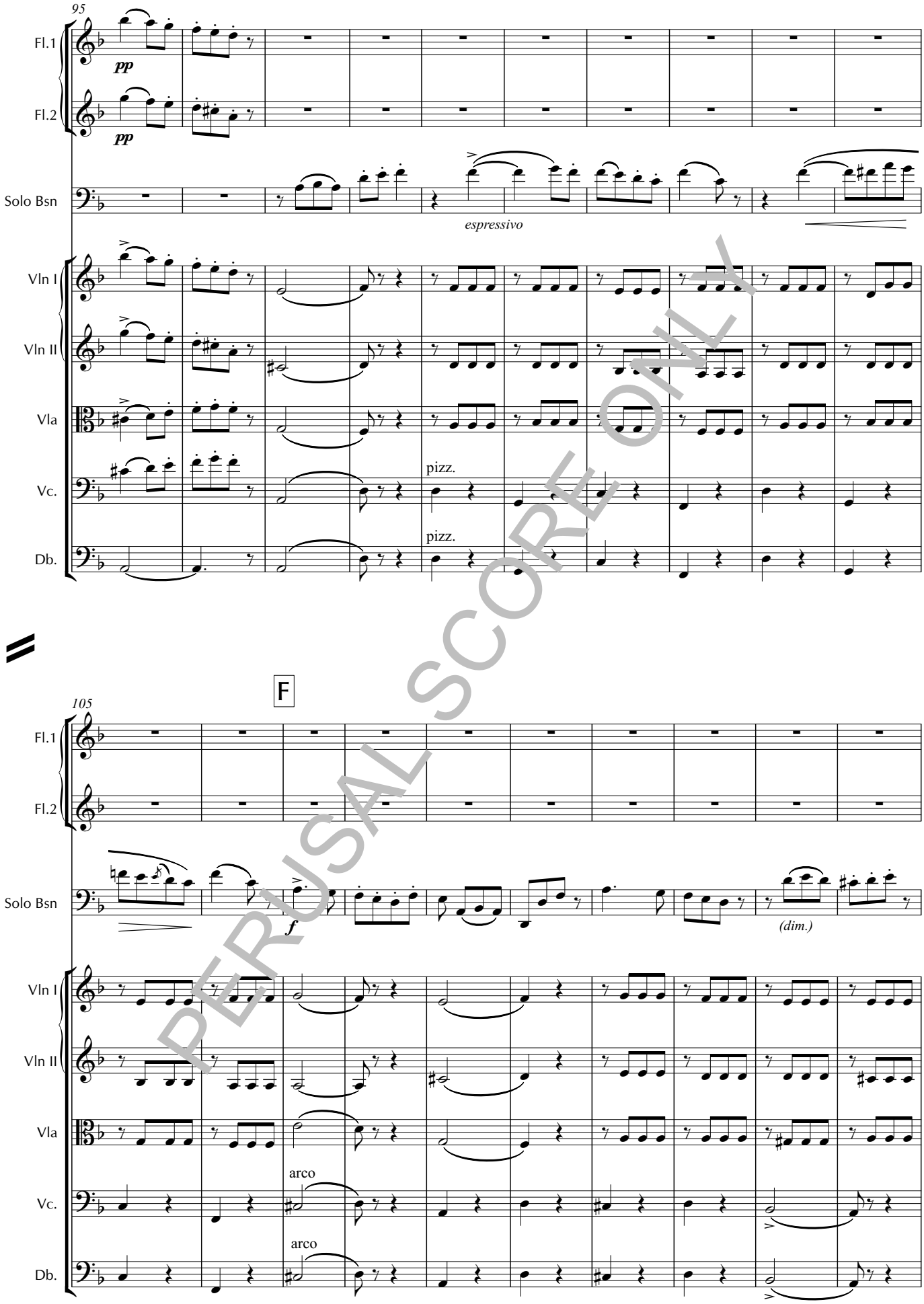
PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



PERUSAL SCORE ONLY



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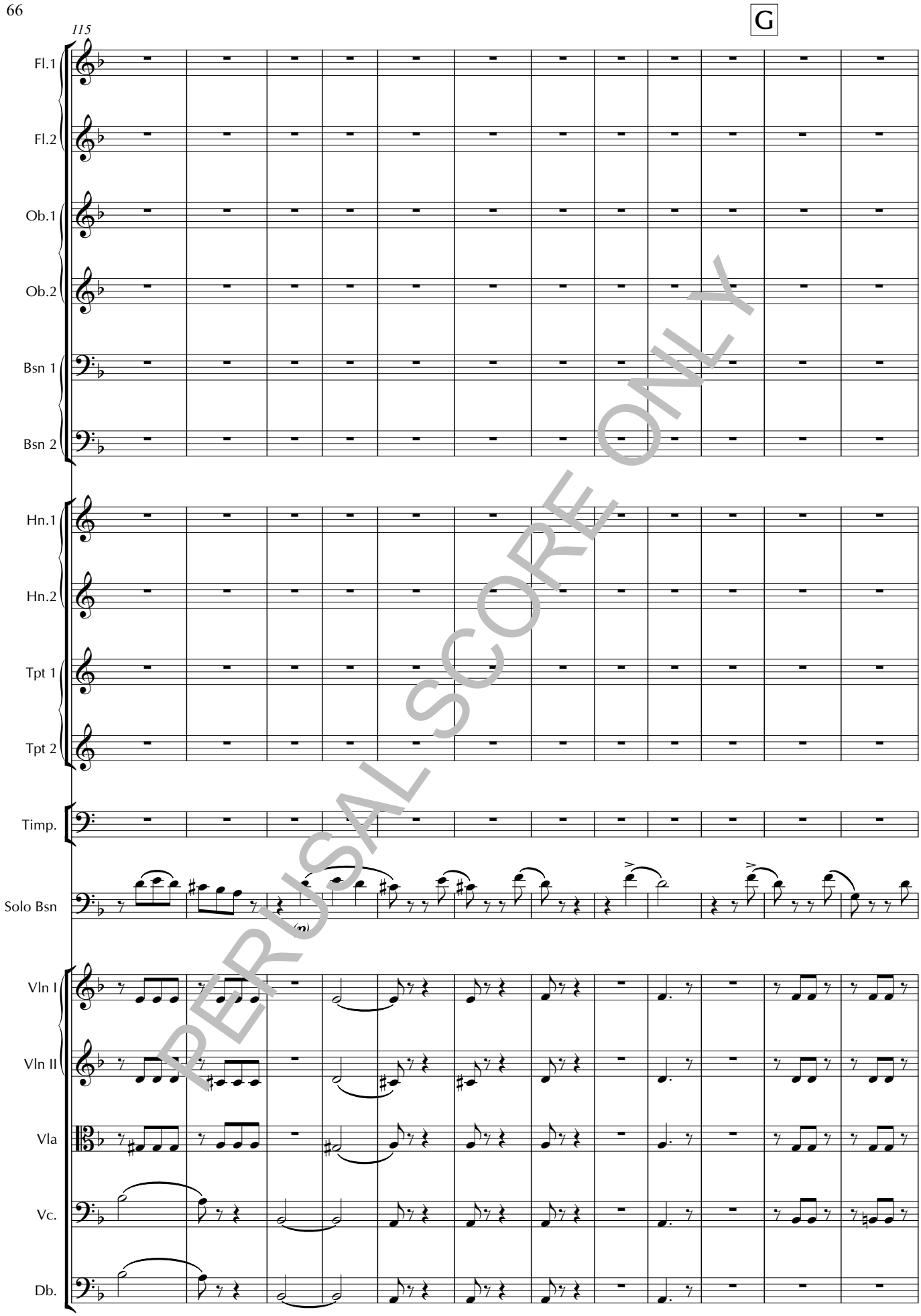

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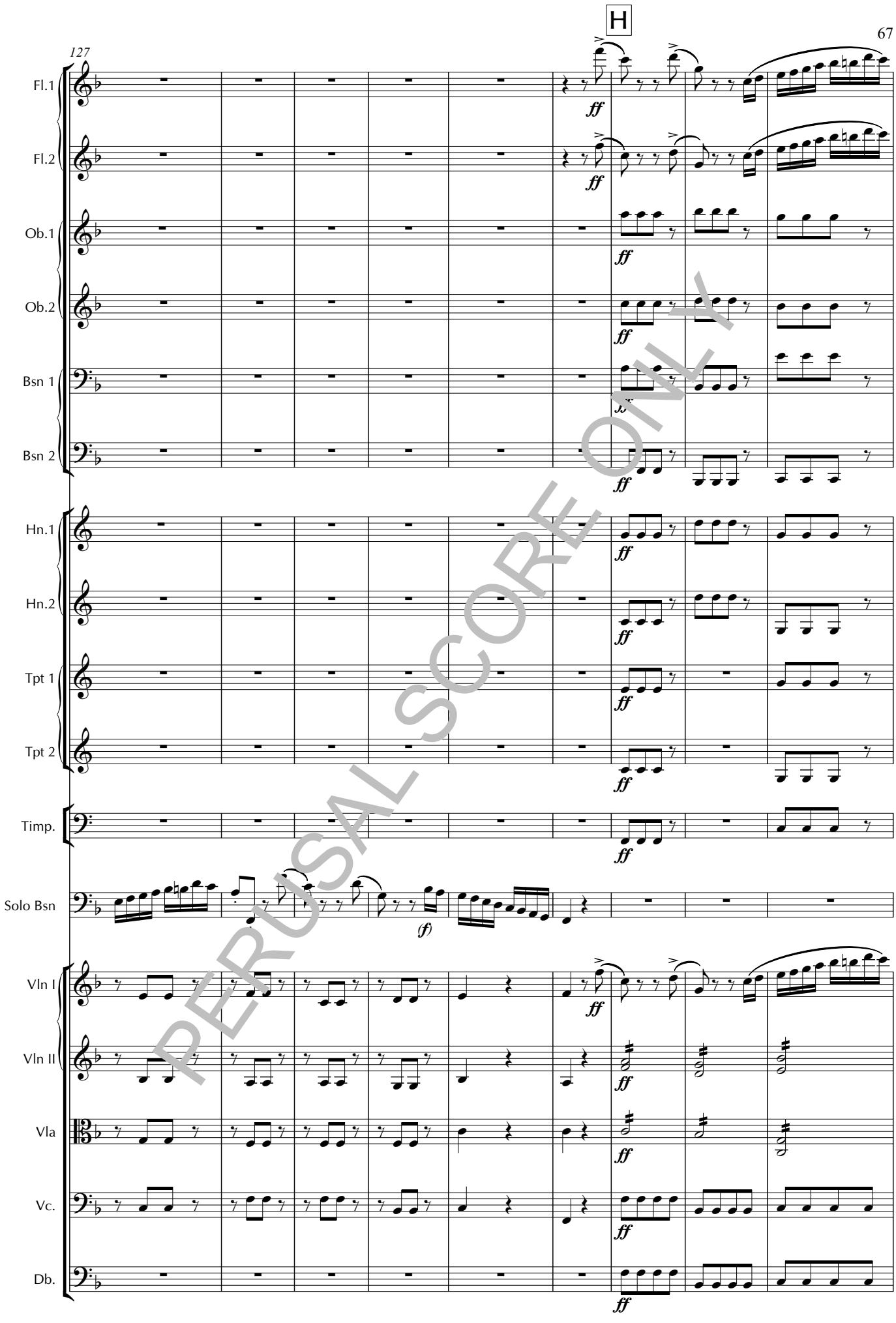

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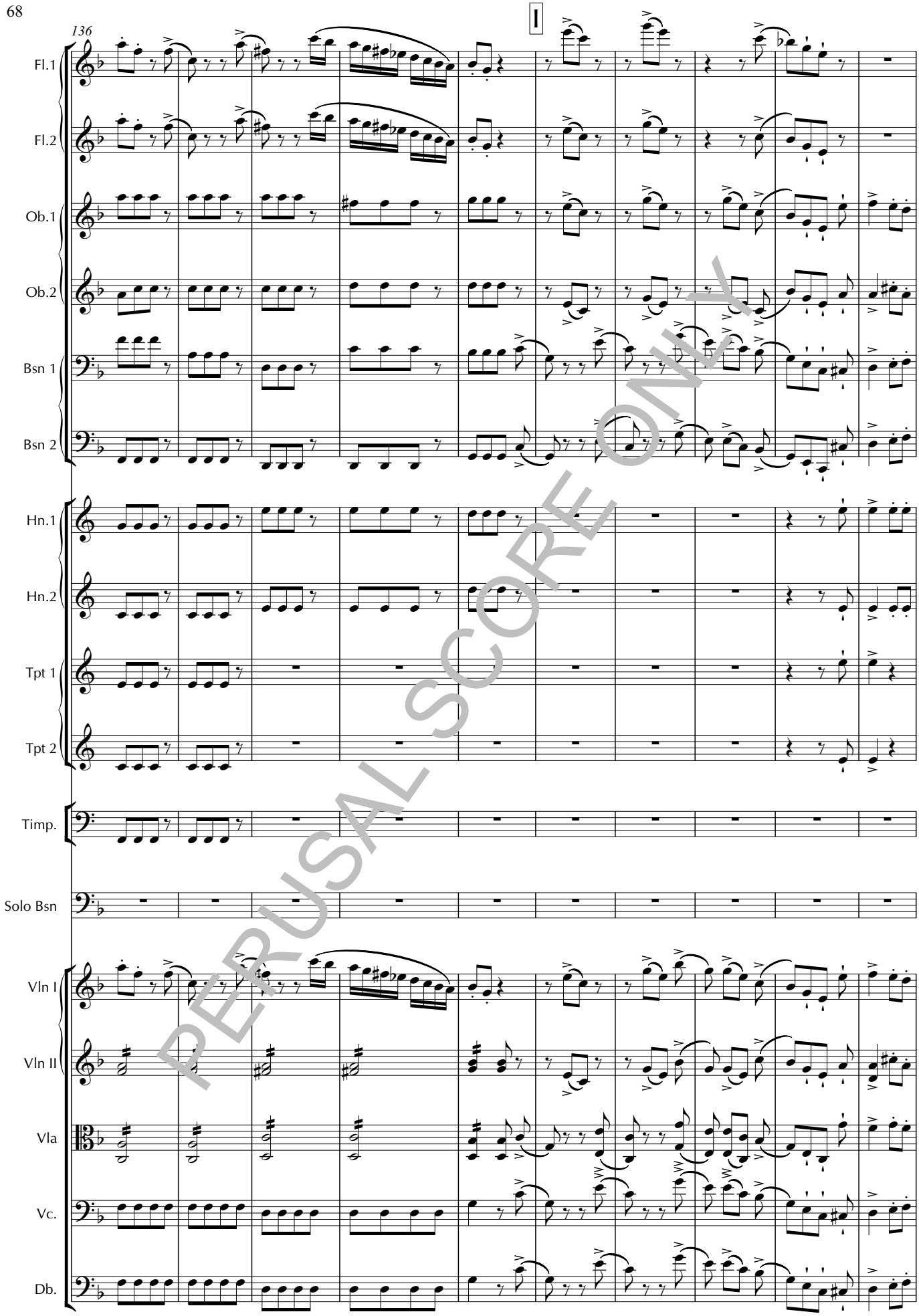

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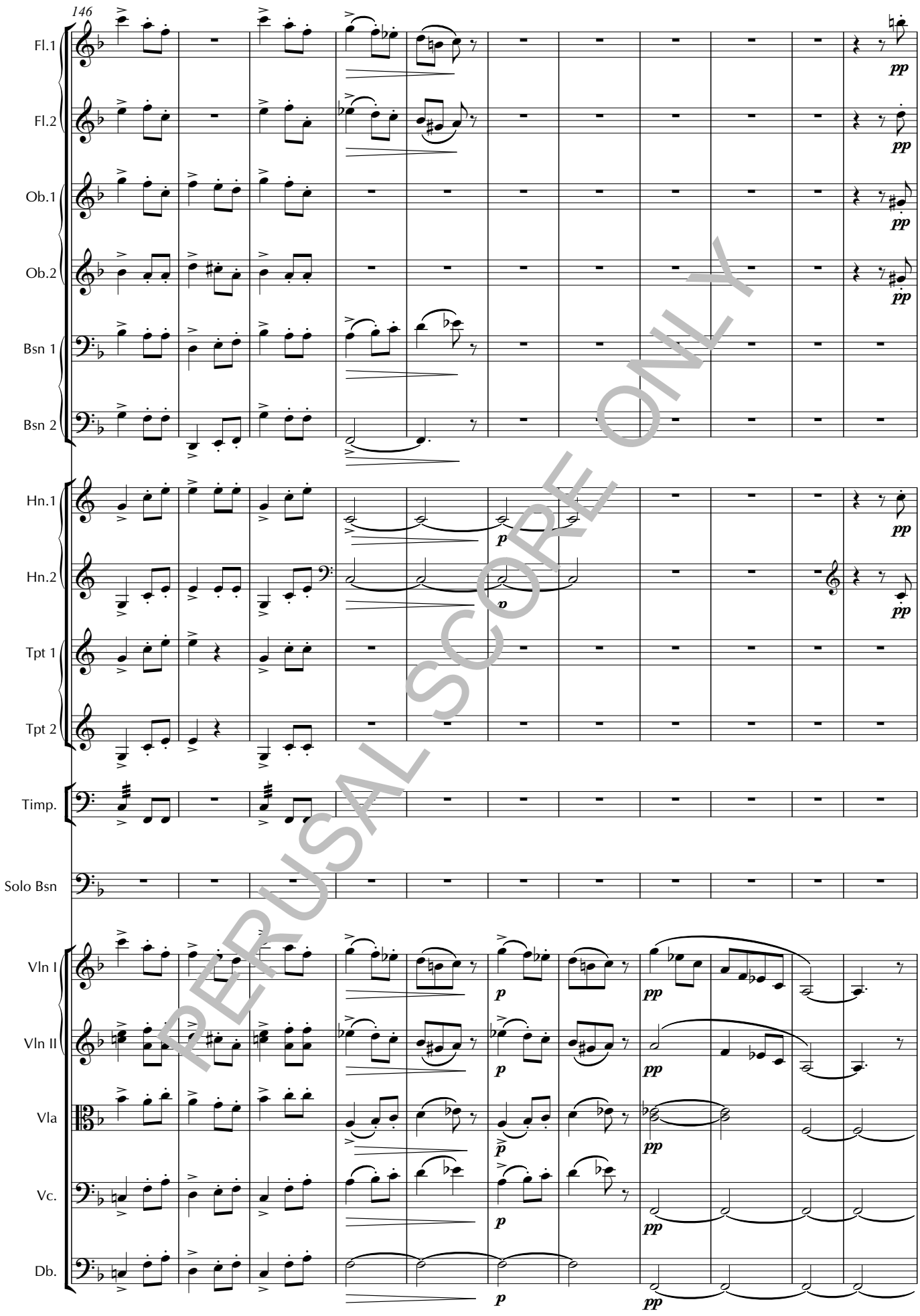
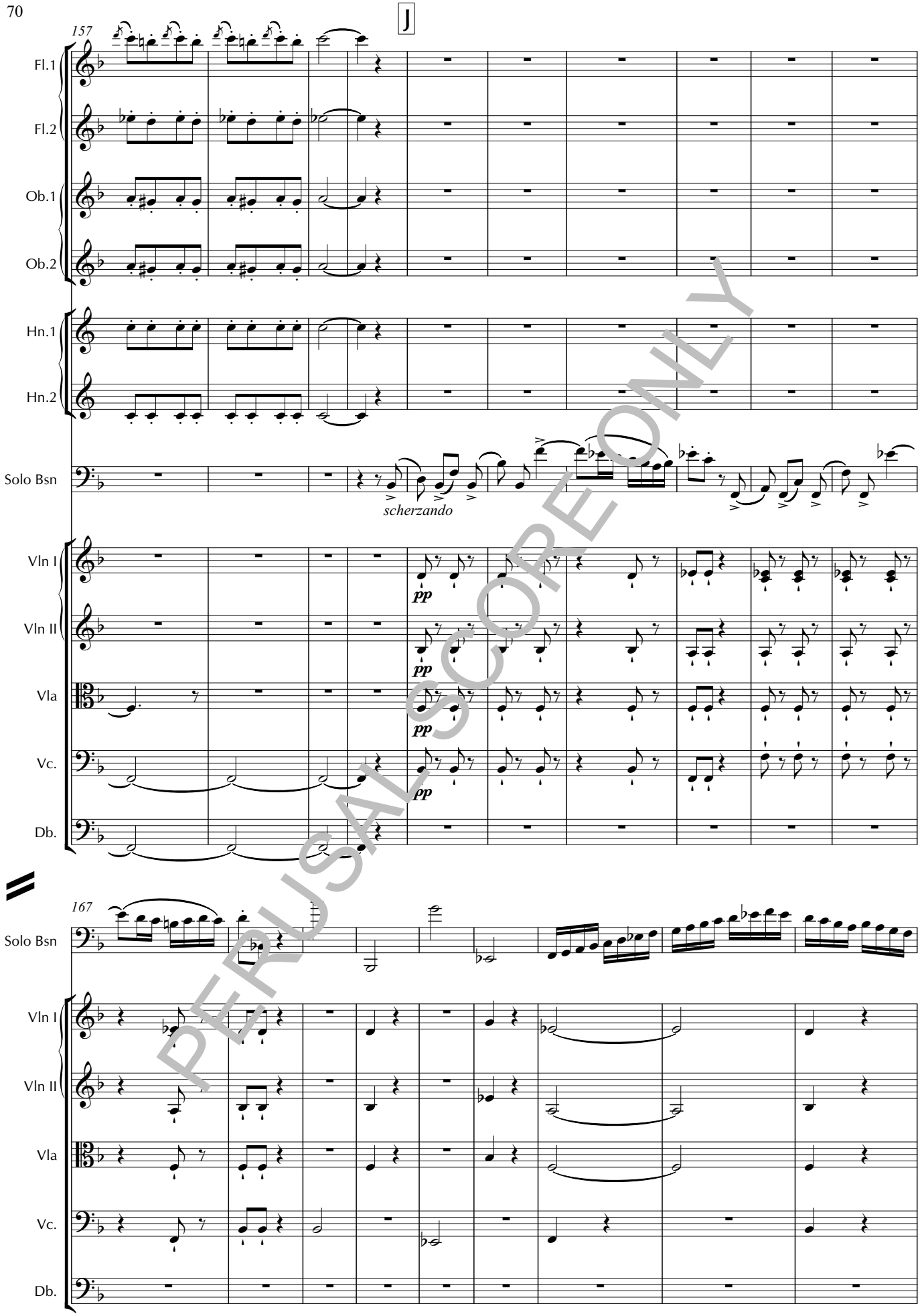


PERUSAL SCORE ONLY



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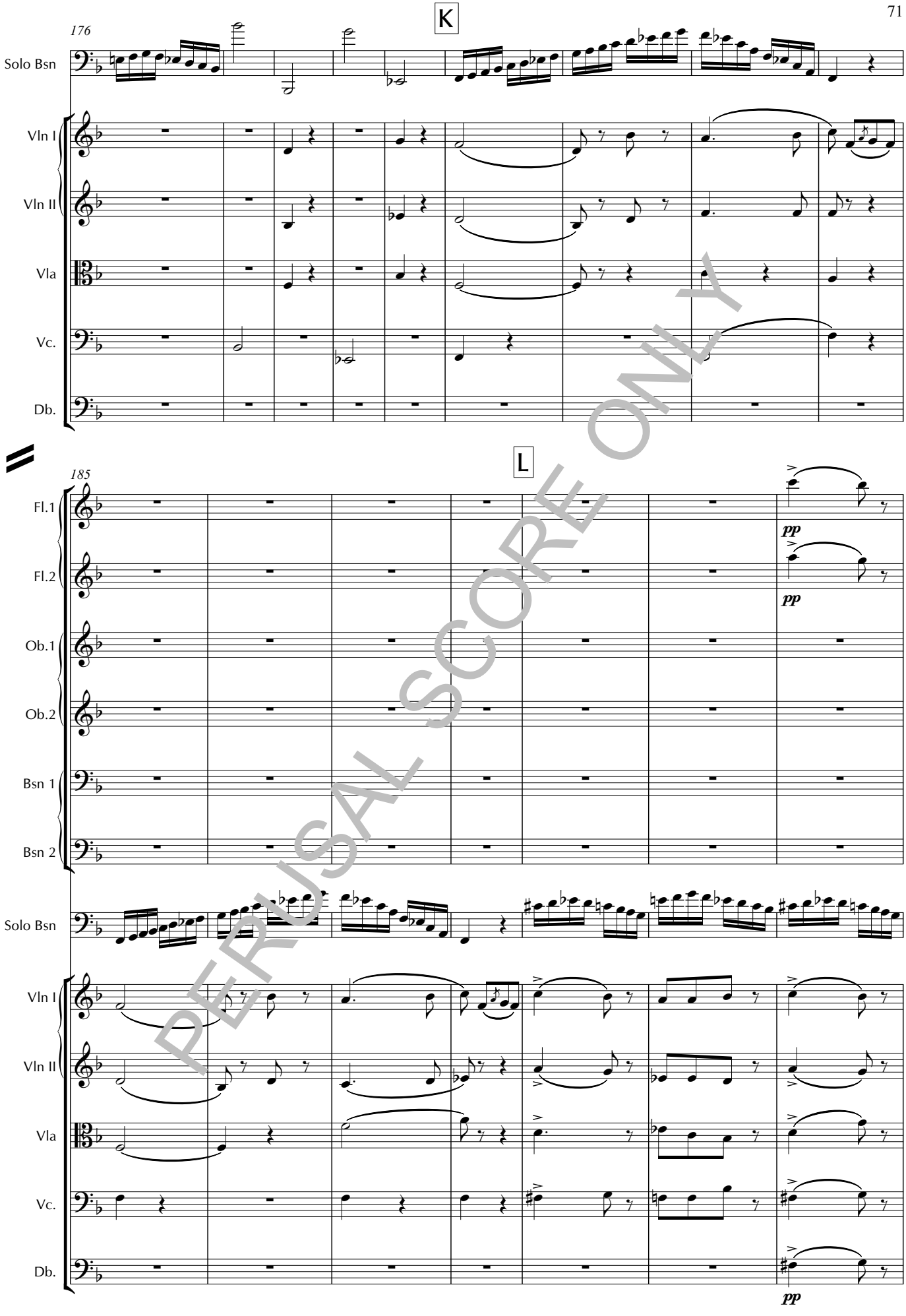

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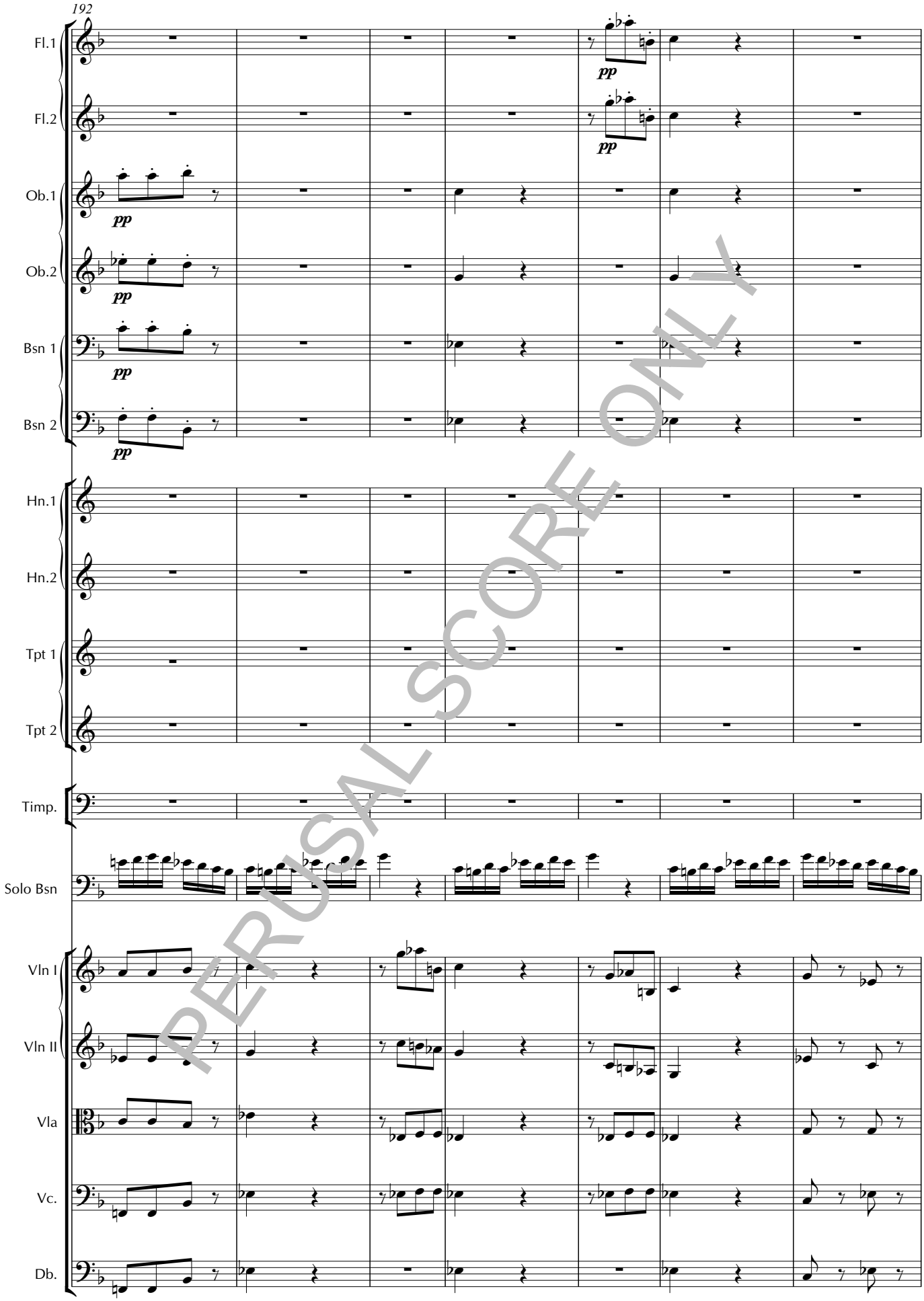

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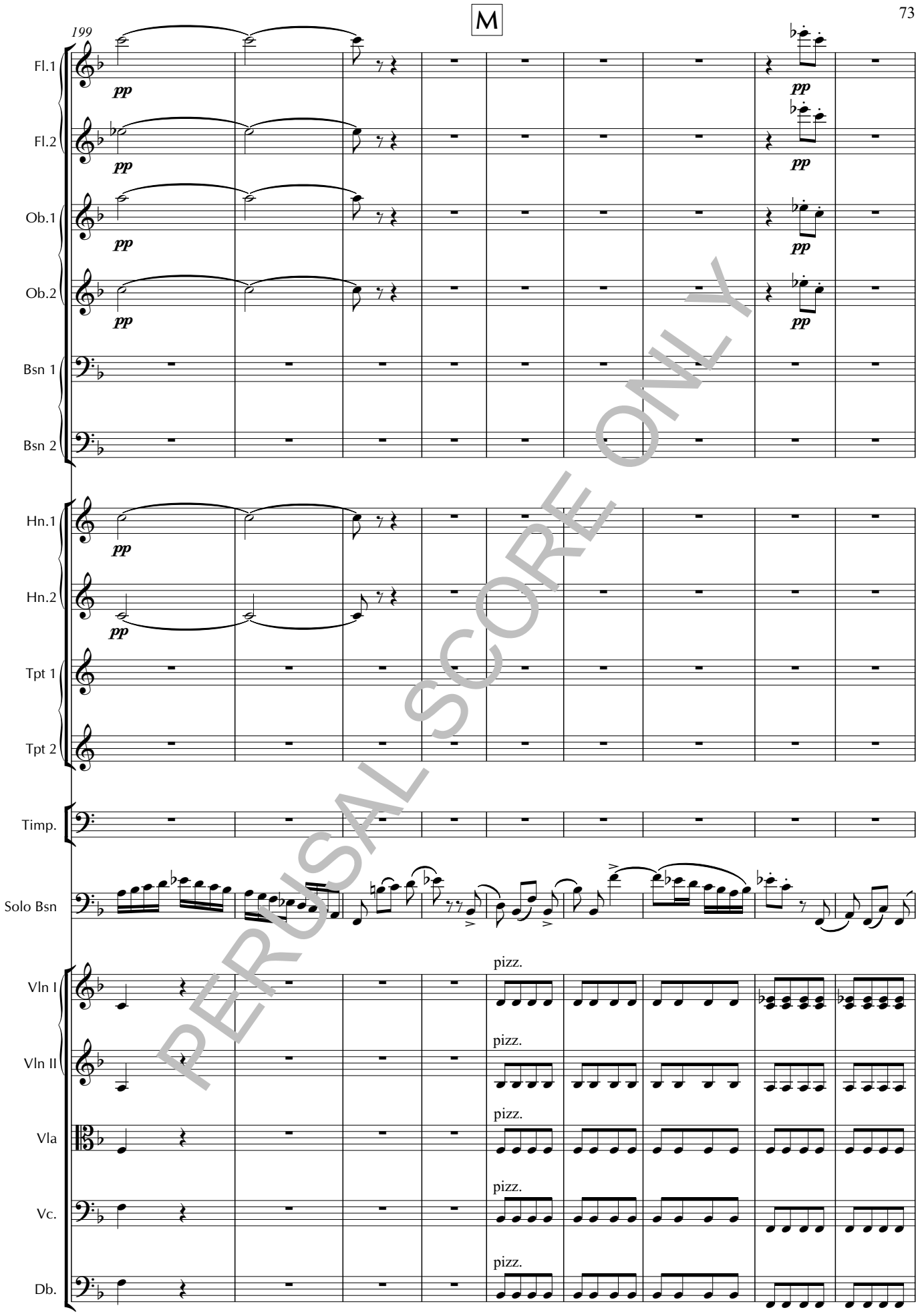

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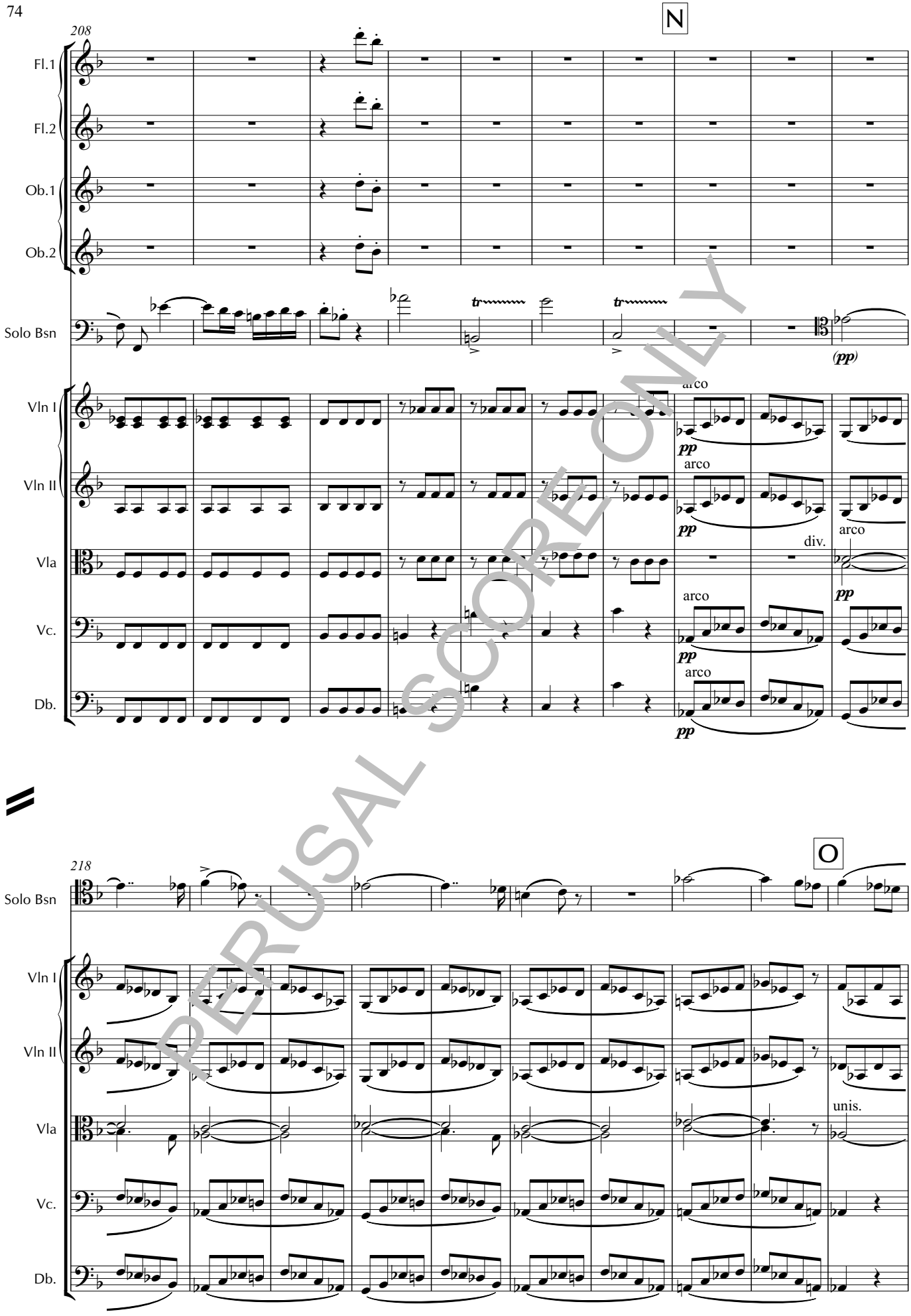

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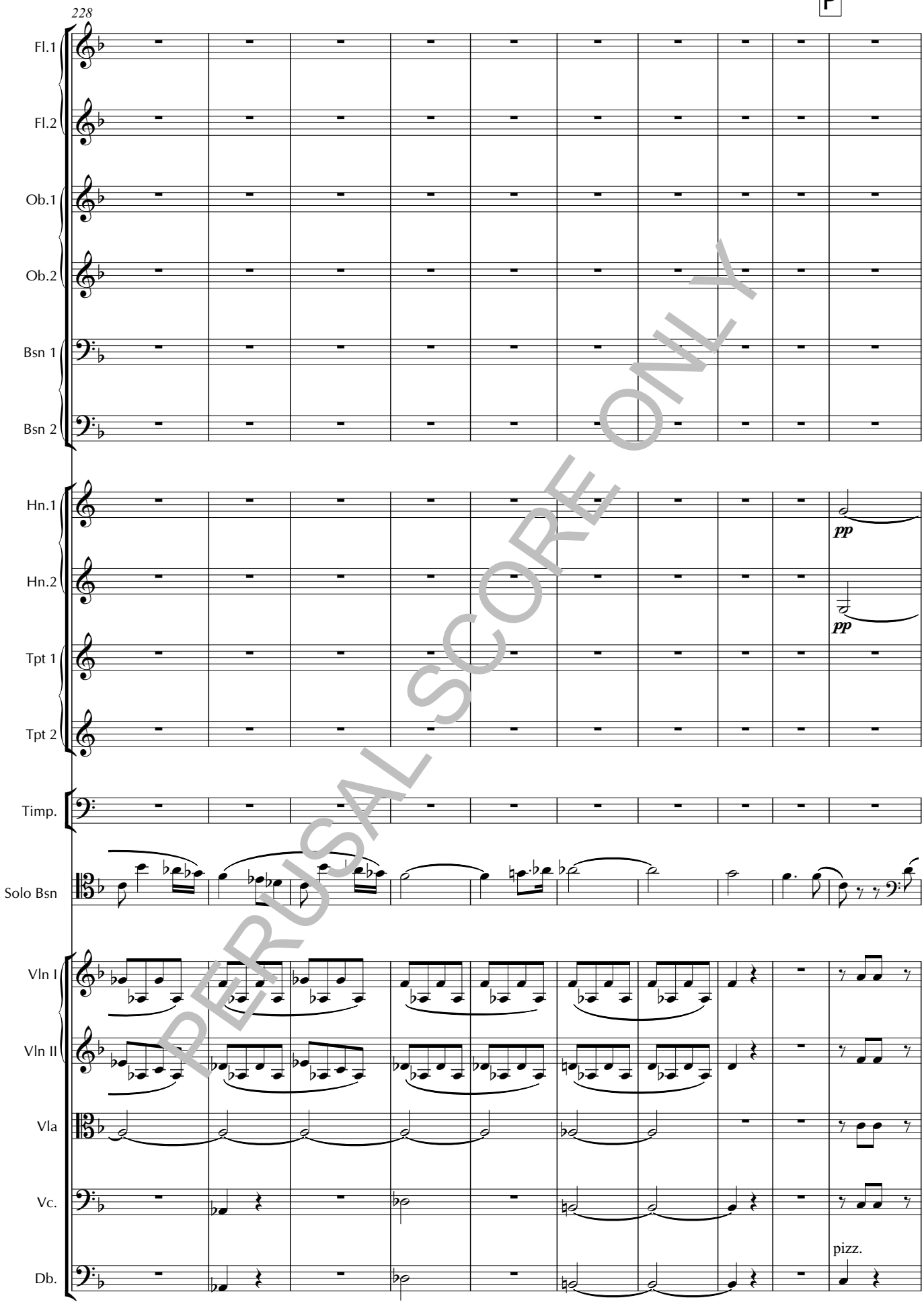

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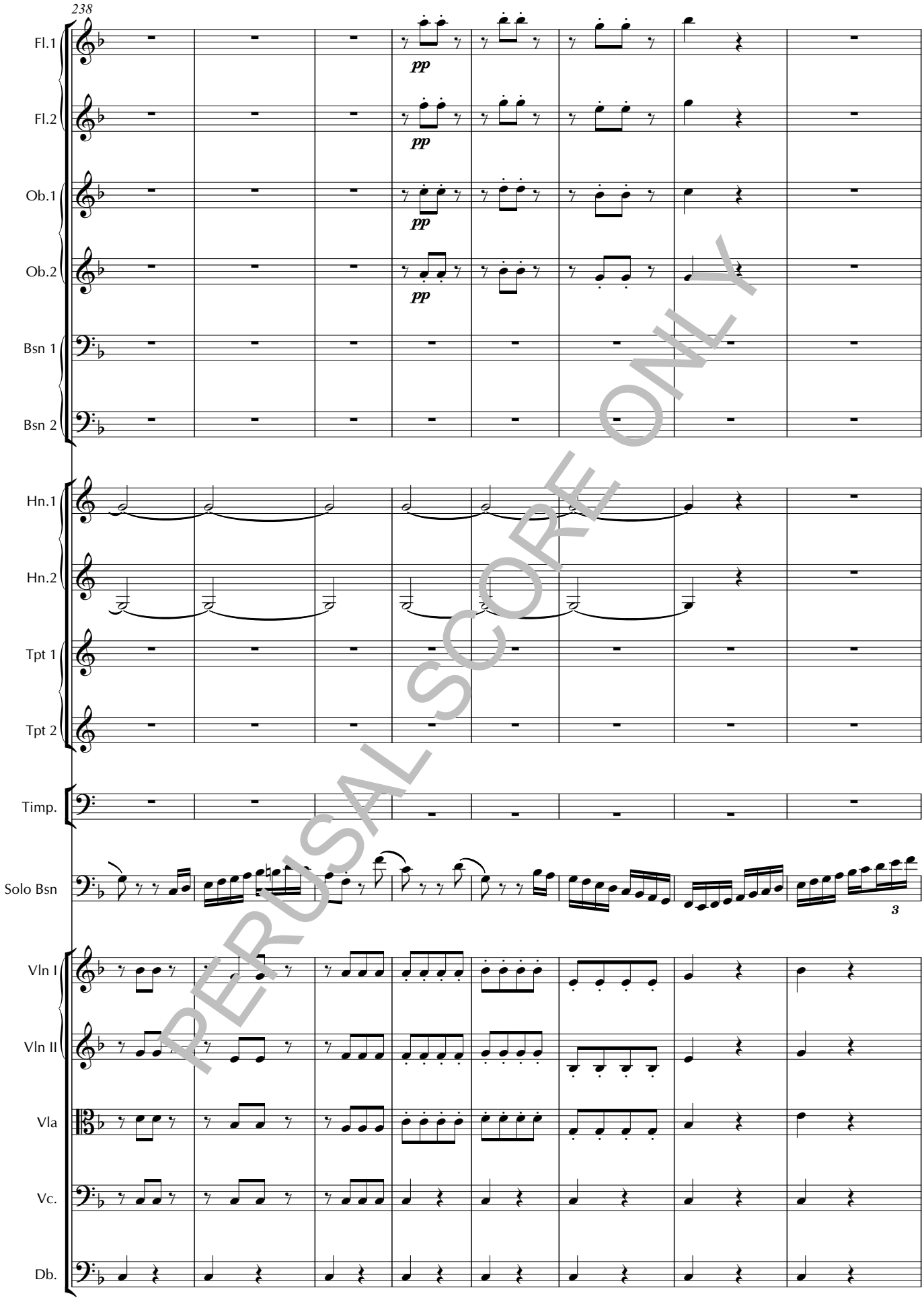


PERUSAL SCORE ONLY

Q

246

Fl.1
Fl.2
Ob.1
Ob.2
Bsn 1
Bsn 2
Hn.1
Hn.2
Tpt 1
Tpt 2
Timp.
Solo Bsn
Vln I
Vln II
Vla
Vc.
Db.

ff

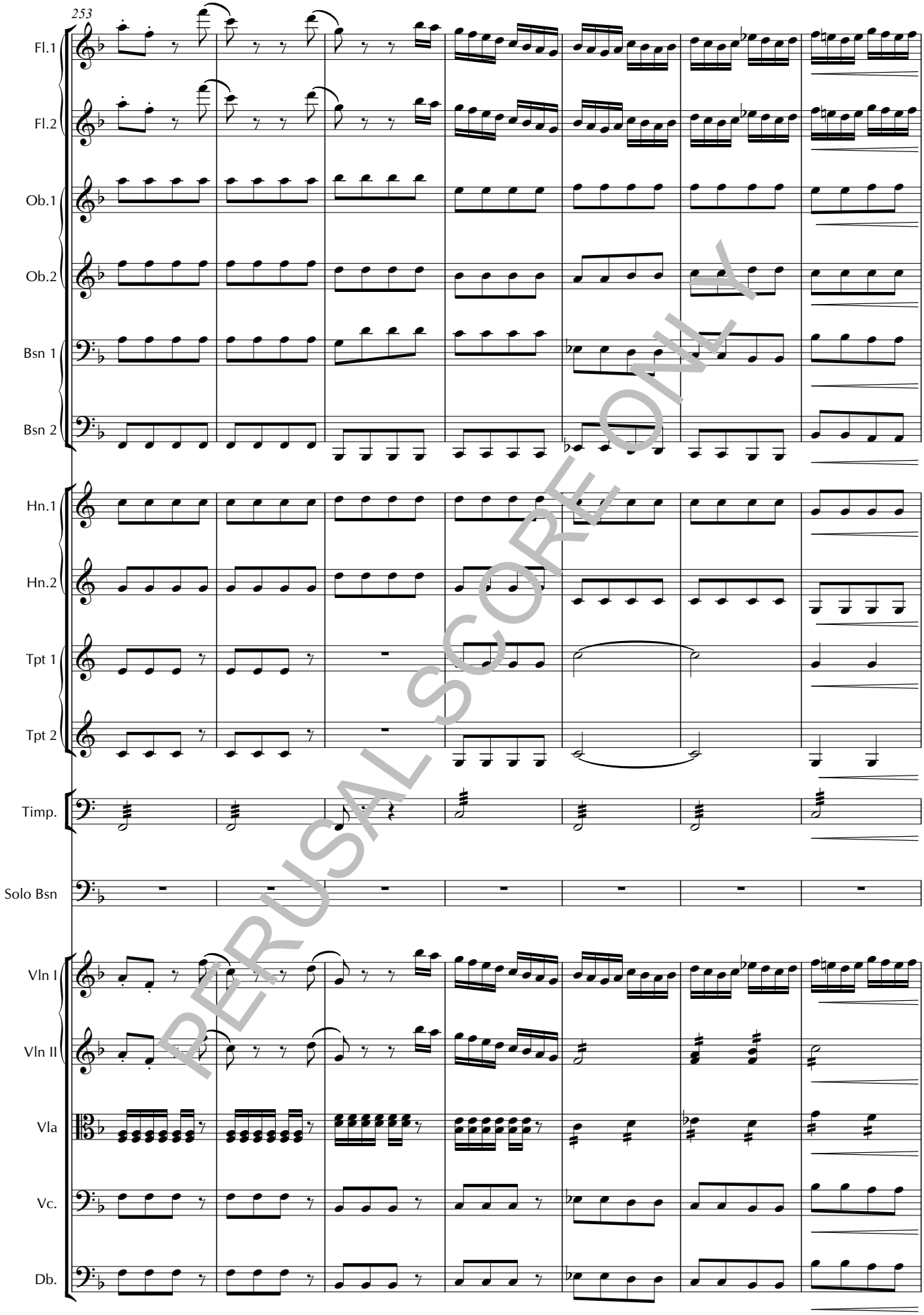
(cresc.)

6

(ff)

arco

PERUSAL SCORE ONLY



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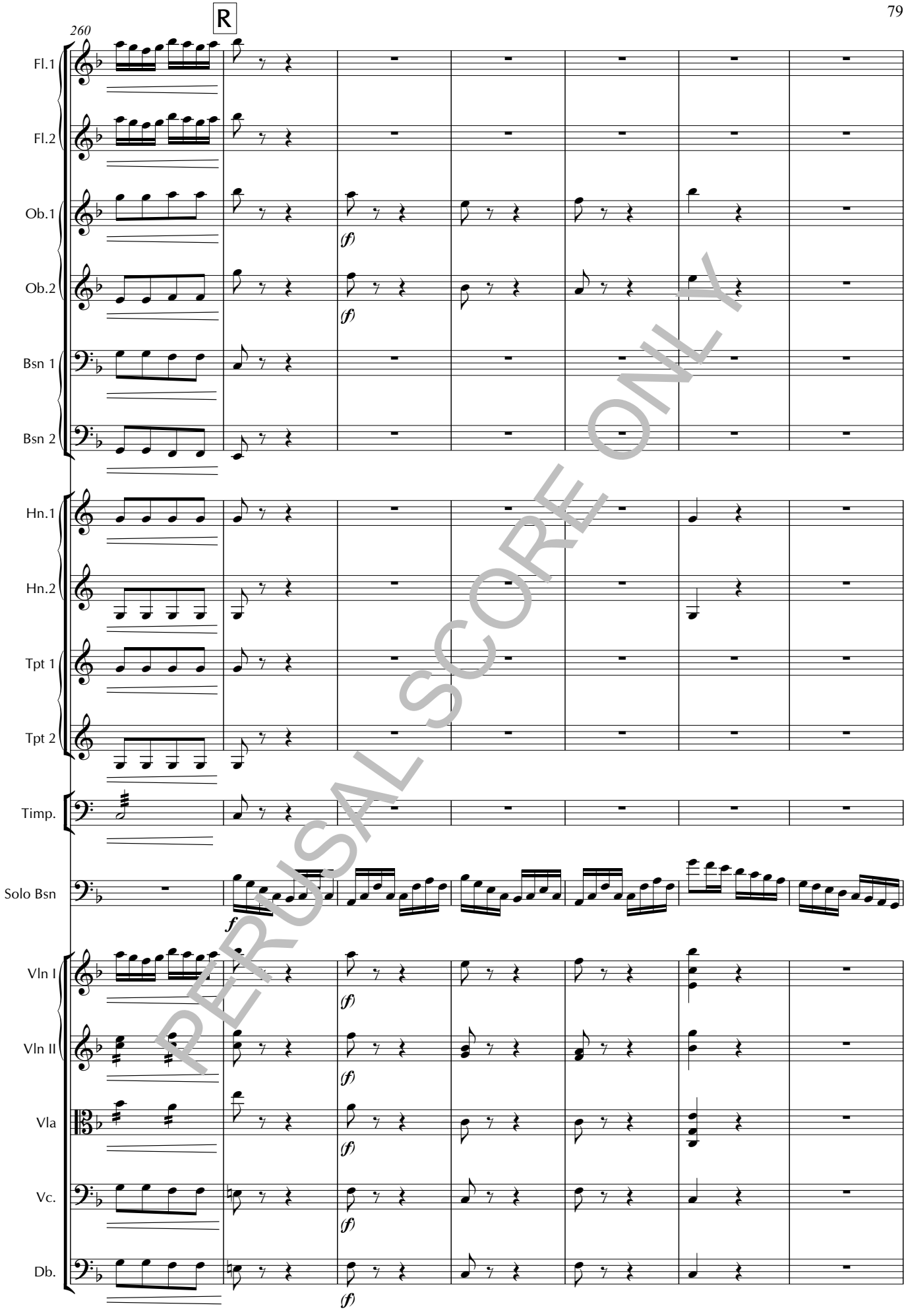

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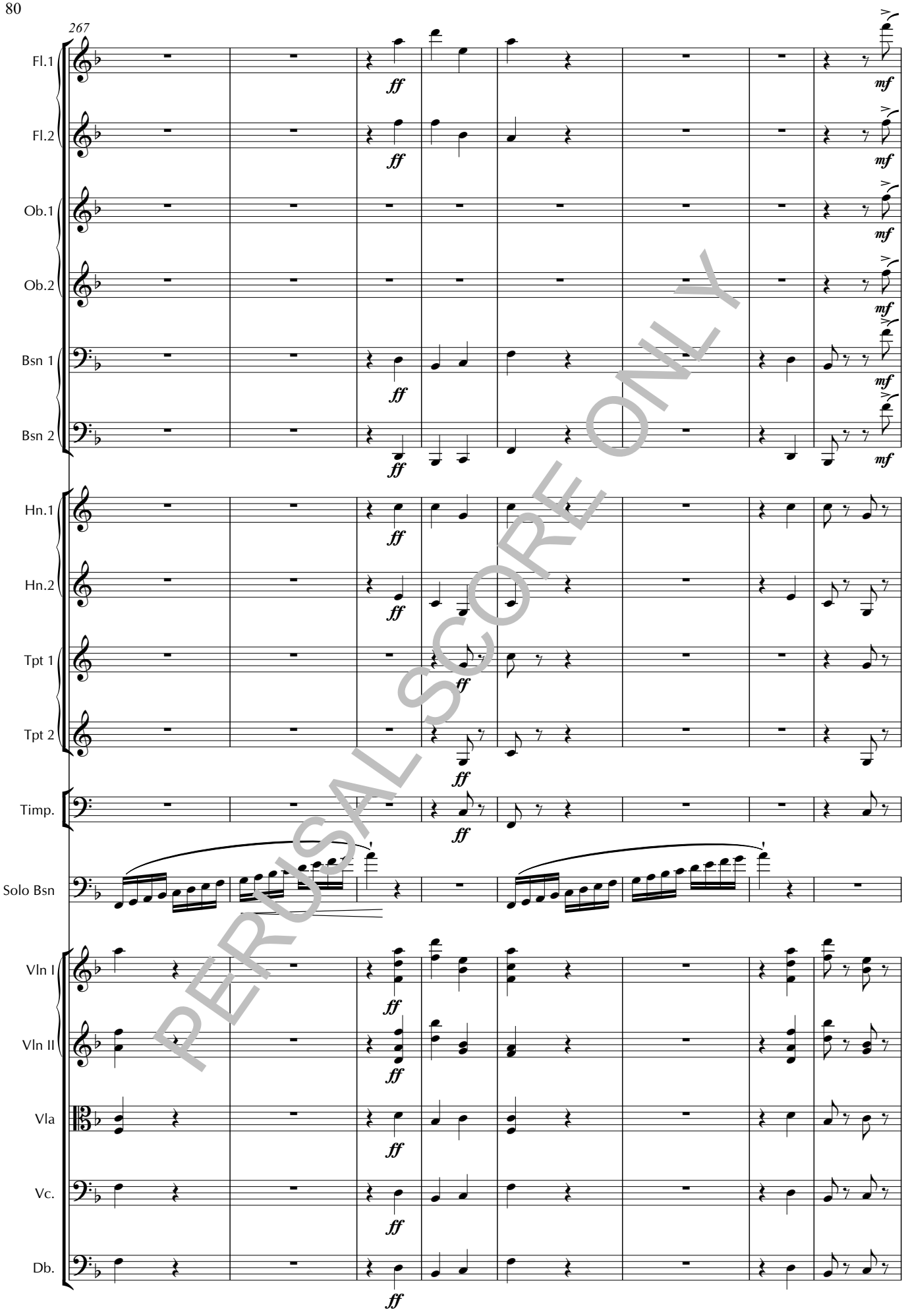

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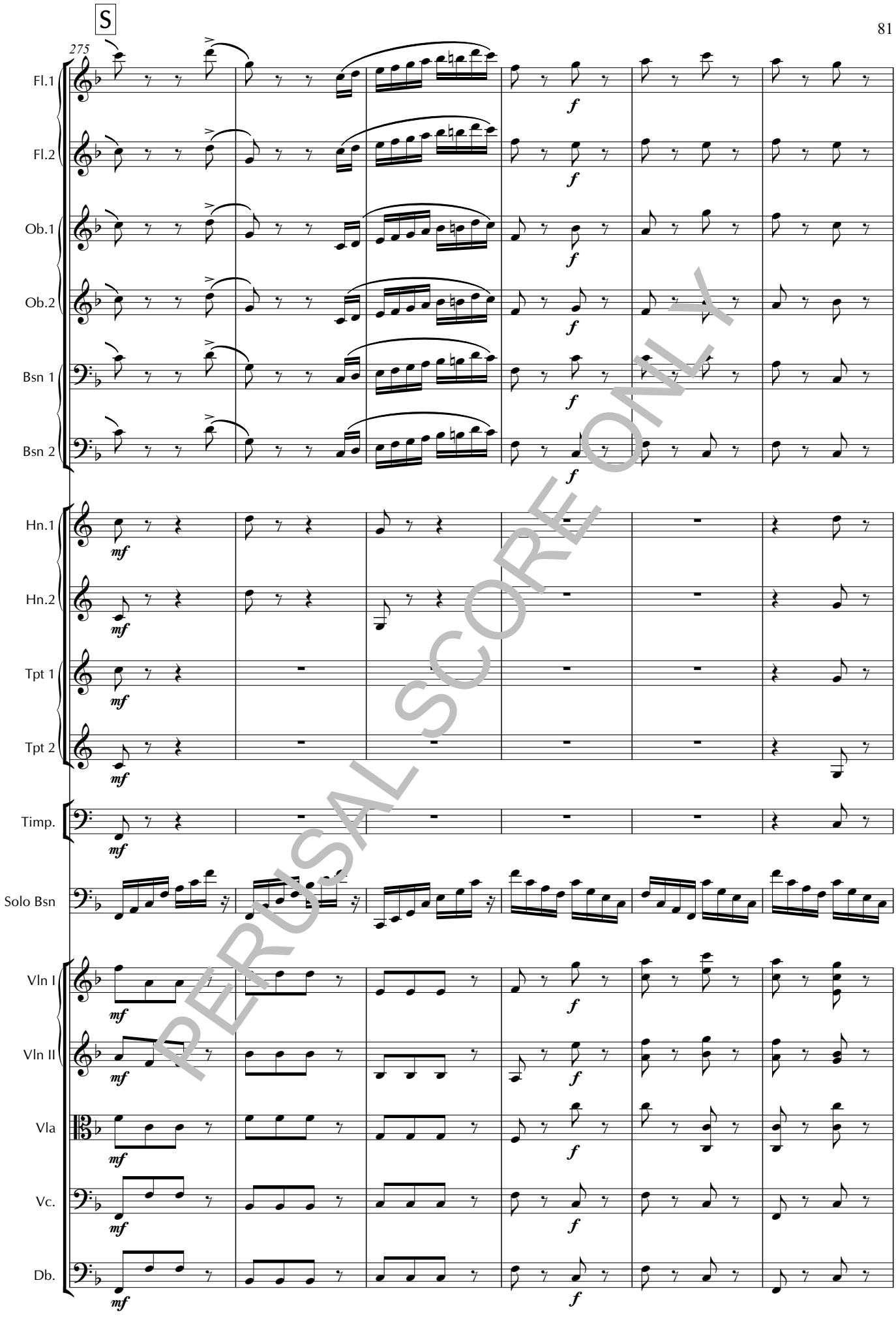

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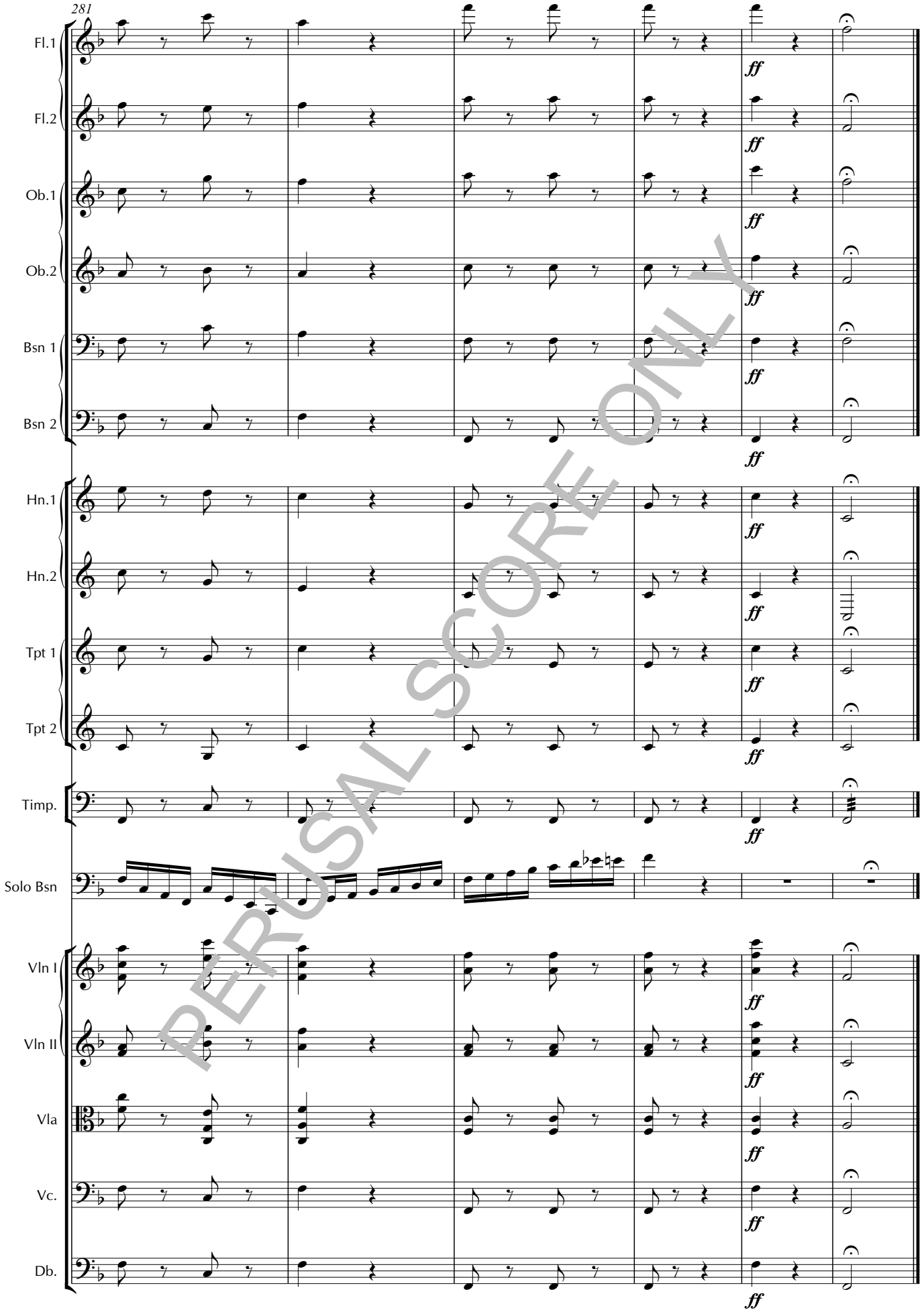

PERUSAL SCORE ONLY