Johann Sebastian Bach

Concerto in D-minor BWV 1052R

for Violin, Strings, and Continuo

Reconstruction by Jun Tamura

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Tokyo, Japan

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Preface

This is yet another attempt to reconstruct a lost violin concerto in D minor (a.k.a. BWV 1052R) by Johann Sebastian Bach.

The concerto has been reconstructed by many musicians and musicologists since 19th century. According to the Wikipedia article of the Harpsichord Concerto in D minor, BWV 1052[1],

> "There have been several reconstructions of the violin concerto; Ferdinand David made one in 1873; Robert Reitz in 1917; and Wilfried Fischer prepared one for Volume VII/7 of the Neue Bach Ausgabe in 1970 based on BWV 1052. In 1976, in order to resolve playability problems in Fischer's reconstruction, Werner Breig suggested amendments based on the obbligato organ part in the cantatas and BWV 1052a.[2]"

Fischer's reconstruction in NBA is most probably still the latest urtext edition published as sheet music. Breig's amendments have not been published as sheet music and, therefore, have not been easily accessible.

There are number of recordings of the concerto available recently but most of them seem to be based on Fischer's reconstruction. As far as the editor is aware, the following 2 recordings incorporated more recent (i.e., post-Breig's) research results:

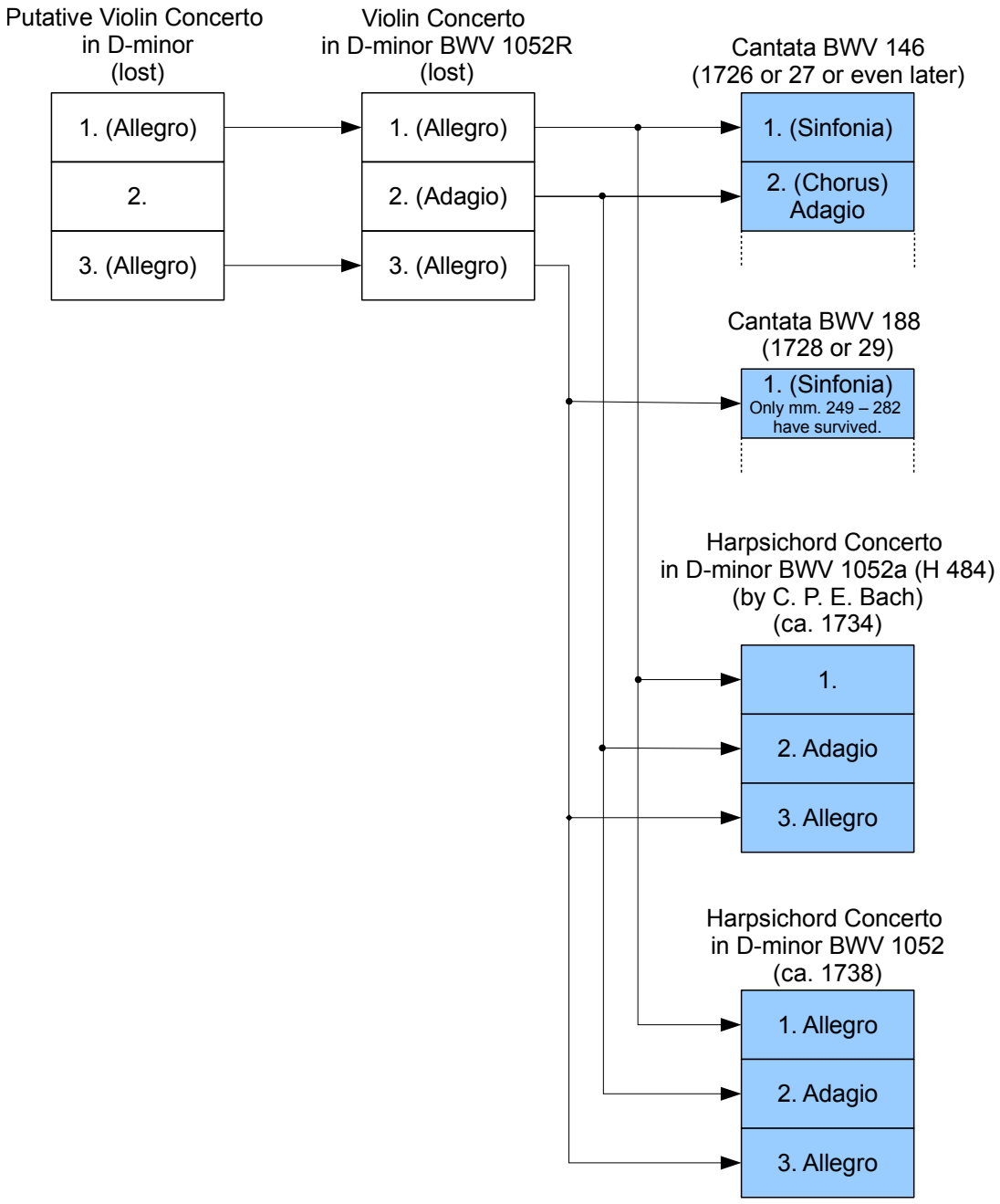
> Max Pommer (conductor, reconstruction), Karl Suske (violin), Neues Bachisches Collegium Musicum, Leipzig (Capriccio 10 084, recorded in July 1985)
>
> Joshua Rifkin (conductor, harpsichord, reconstruction), Stanley Ritchie (violin), The Bach Ensemble (L'Oiseau-Lyre 421 442-2, recorded in May 1987)

The editor intends to create a new edition that incorporates Breig's amendments and new findings heard in the above recordings (plus a bit of my own research), and to publish it as a free cultural work (i.e., licensed under Creative Commons Attribution 4.0 International license) hoping that the concerto will be performed more often, not only by professional early music experts but also by amateur ensembles like the one the editor has been participating in.

1 https://en.wikipedia.org/wiki/Harpsichord_Concerto_in_D_minor,_BWV_1052 retrieved on 29 March 2020.
2 Werner Breig, Bachs Violinkonzert d-Moll. Studien zu seiner Gestalt und seiner Entstehungsgeschichte, Bach-Jahrbuch 1976, pp. 7 – 34

Historical background

The lost violin concerto is thought to have been arranged and reused in 4 separate occasions by J. S. Bach and C. P. E. Bach, as shown in the figure below.



In 1726 or 1727 (or possibly even later[3]), J. S. Bach arranged and reused the 1st and the 2nd movements of the concerto as the 1st and the 2nd movements of the cantata “Wir müssen durch viel Trübsal in das Reich Gottes eingehen. (Through bitter tribulation we enter into God's kingdom.)”

3 Reinmar Emans, NBA I/11.2 Kritischer Bericht

BWV 146, respectively. The 1st movement was arranged for organ obbligato, 2 oboes, taille, 2 violins, viola, and basso continuo as the 1st movement (Sinfonia) of the cantata (BWV 146/1). The 2nd movement was arranged for 4-voice chorus (SATB), organ obbligato, 2 violins, viola, and basso continuo as the 2nd movement of the cantata (BWV 146/2).

In BWV 146/1 and BWV 146/2, Bach notated the right hand part of the organ obbligato an octave lower assuming that the part be played with 4'-stops so that the solo violin (violino concertino) part of the original violin concerto can be played by the organ without occasional octave transposition[4]. This makes BWV 146/1 and BWV 146/2 the most important sources for reconstructing the solo violin part of the 1st and 2nd movements of the concerto.

In 1728 or 1729, J. S. Bach arranged and reused the 3rd movement of the concerto as the 1st movement of the cantata "Ich habe meine Zuversicht. (I have placed all my confidence.)" BWV 188. The movement was arranged for the same instrumentation as that of BWV 146/1, as the opening Sinfonia of the cantata (BWV 188/1). Unfortunately, only a fragment of BWV 188/1 has survived – mm. 249 – 282, the organ solo "cadenza" just before *da capo* to the opening ritornello.

The survived fragment strongly suggests that J. S. Bach again notated the right hand part of the organ obbligato an octave lower.

Around 1734, C. P. E. Bach arranged the concerto for solo harpsichord (cembalo certato), 2 violins, viola, and basso continuo. This arrangement was once considered by J. S. Bach and, therefore, a BWV number 1052a had been given. Now most scholars are in agreement that the arrangement was by C. P. E. Bach and, hence, a Helm catalog number H 484 has been given to the piece.

Around 1738, J. S. Bach himself arranged the concerto for solo harpsichord (cembalo concertato), 2 violins, viola, and basso continuo (BWV 1052).

Joshua Rifkin wrote in the note for his recording of the concerto (L'Oiseau-Lyre 421 442-2):

> "Ulrich Siegele and Werner Breig have argued that the *ripieno* of the outer movements originally comprised only three independent parts, with one violin instead of two. This could mean that Bach did not compose the middle movement, with its rich four-part accompaniment, until he expanded the scoring of the others; perhaps the new Adagio replaced a slow movement accompanied by continuo alone, such as we find in many concertos of the time."
>
> (Note: Siegele's and Breig's essays referred above are most probably "*Kompositionsweise und Bearbeitungstechnik in der Instrumentalmusik Johann Sebastian Bachs*, Tübinger Beiträge zur Musikwissenschaft 3, edited by Georg von Dadelsen (Neuhausen-Stuttgart: Hänssler-Verlag, 1975), 137" and the one shown in the footnote 2, respectively.)

This putative early version is shown on the left side in the figure above as "Putative Violin Concerto in D minor". The editor is also interested in the experimental reconstruction of this early version but

4 The highest note available on most pipe organs in Bach's time was C_6. While the string and wind instruments in Leipzig were tuned in Kammerton (A ≈ 415 Hz; semitone lower than the current standard pitch), the pipe organs were tuned in Coreton (A ≈ 466 Hz; semitone higher than the current standard pitch; whole tone higher than Kammerton). Thus, the highest note available on the organs was effectively D_6 in Kammerton but this was not enough to cover the range of the solo violin in the original violin concerto.

it would be a separate publication.

Christoph Wolff[5] argued that the d minor concerto was composed for a keyboard instrument from the outset and that “the D-minor violin concerto may have been just a phantom.” The editor still firmly believes that the concerto was an original composition for violin but this is based on rather subjective feeling of an amateur violinist. Even if the concerto was originally composed for a keyboard instrument, the editor believes that the concerto is worthwhile to be arranged for and performed by the violin because the composer not only employed “violin style” figurations but also adhered to the limitations of the violin – the tonal range of G_3 to A_6, available open strings of G_3-D_4-A_4-E_5, etc. – *very strictly* so that the piece can certainly be played by the violin.

5 Christoph Wolff, *Did J. S. Bach Write Organ Concertos? Apropos the Prehistory of Cantata Movements with Obbligato Organ*, Bach Perspectives 10, University of Illinois Press 2016

Editorial note

Sources for the reconstruction

BWV 146/1 and 146/2

The composer's holograph manuscripts have been lost. In the critical report of the NBA I/11.2, Reinmar Emans compared 5 extant autograph sources and concluded that the NBA edition be based on the following 2 sources:

a) D-B Am.B 538-540, Faszikel 1, score copied by Agricola, Johann Friedrich (1720–1774), kept at the Staatsbibliothek zu Berlin (Amalienbibliothek).

b) D-B Mus.ms. Bach P 48, Faszikel 6, score copied by Hering, S(amuel?), kept at the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.

While a) above is available on Bach Digital and Staatsbibliothek zu Berlin web sites, b) is not. The editor used NBA I/11.2 as the source for the reconstruction and occasionally referred a) as well.

BWV 188/1

The holograph manuscript (score) had been inherited by Wilhelm Friedemann Bach. He likely had separated major part of the 1st movement (Sinfonia) from the rest of the work. This major part of the Sinfonia (mm. 1 – 248) had been lost. The rest of the score was later cut in pieces, auctioned, and now scattered around the world. The survived fragments of the Sinfonia are:

a) Mm. 249 – 254 and mm. 261 – 266:
S-Smf Ms. Nr. 239 kept at the Stiftelsen Musikkulturens Främjande, Stockholm.

b) Mm. 255 – 260 and mm. 267 – 272:
A-Wgm A 91 kept at the Gesellschaft der Musikfreunde in Wien.

c) Mm. 273 – end: F-Pn MS-3 kept at the Bibliothèque Nationale, Paris.

While a) and c) are available on Bach Digital and/or on the respective libraries' web sites, b) is not. The editor used NBA I/25 as the source for the reconstruction and occasionally referred a) and c) as well.

BWV 1052a

D-B Mus.ms. Bach St 350, the holograph manuscript (set of parts) by C. P. E. Bach kept at the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, was used as the sole source for the reconstruction.

BWV 1052

D-B Mus.ms. Bach P 234, the holograph manuscript (score) by J. S. Bach kept at the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, was used as the sole source for the

reconstruction. This manuscript is a working copy rather than a fair copy. It shows numerous corrections that the composer made during the process of harpsichord transcription and the traces of the corrections are indispensable for the reconstruction.

Abbreviations

Hpd.: Harpsichord

Org.: Organ

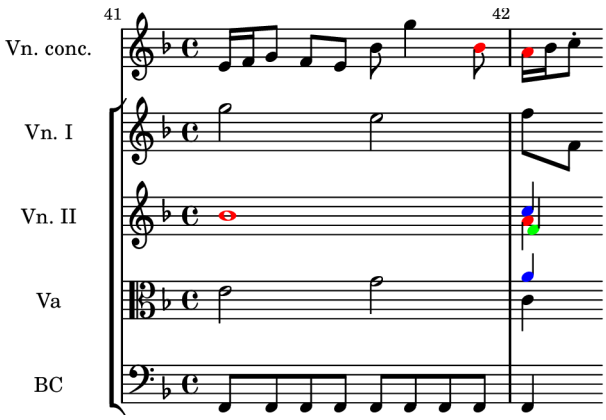
Vn. conc: violino concertino

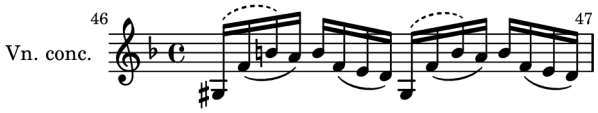
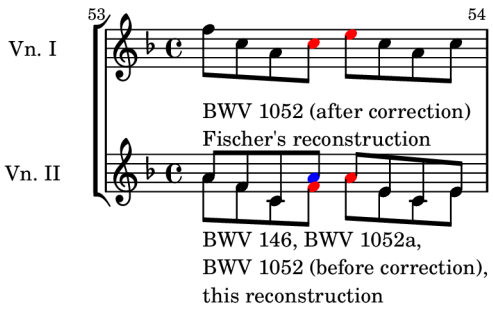
Vn. I: violino I ripieno

Vn. II: violino II ripieno

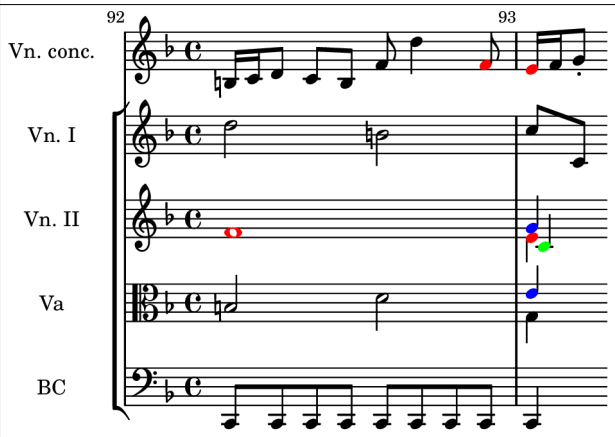
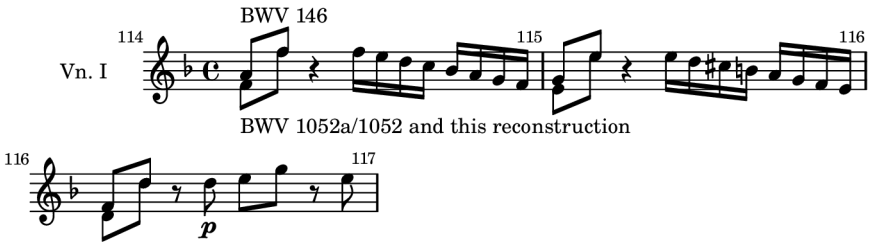
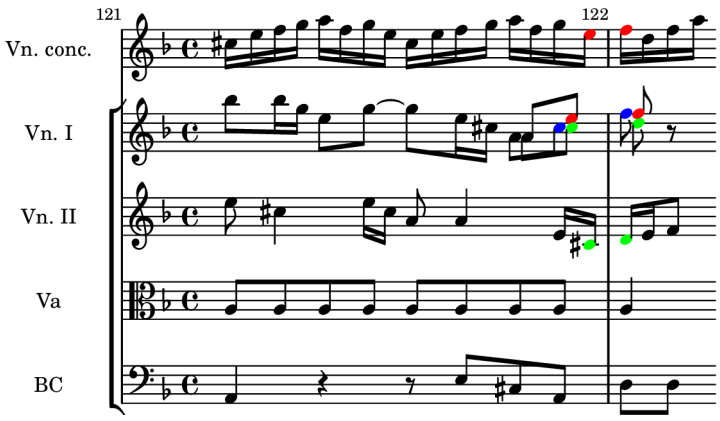
Va.: viola ripieno

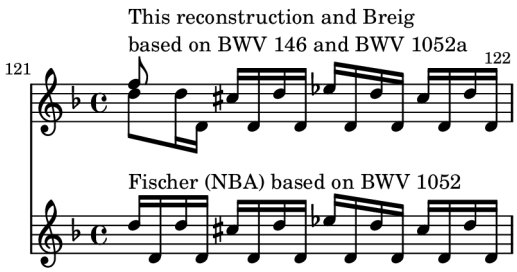
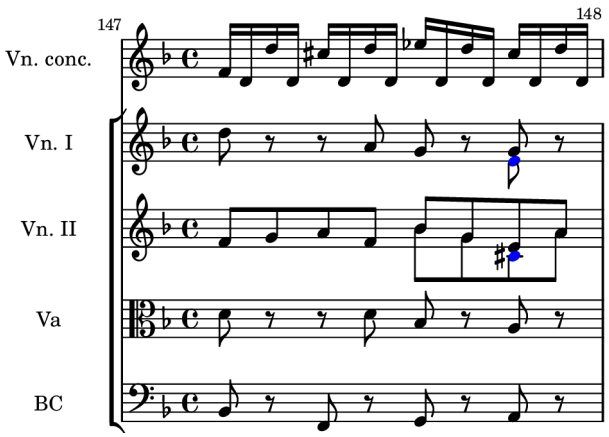
1st movement (no tempo indication)

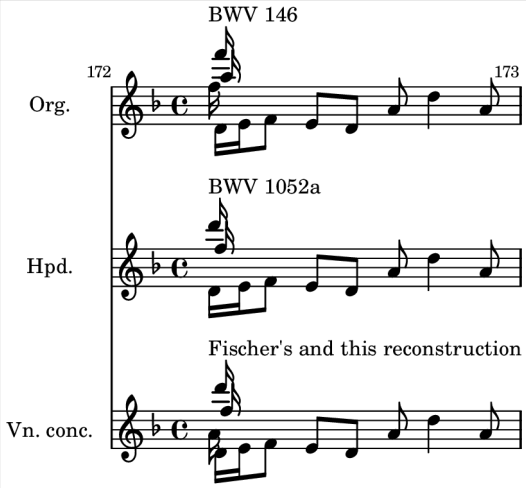
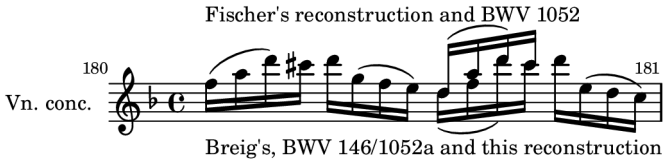
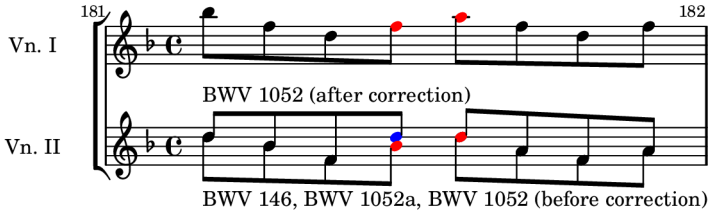
Measure	Part	Remark
7	Vn. conc.	“(Solo)” and “(Tutti)” on the violino concertino part are to let the soloist know where he/she can “take a rest” and turn the pages.
28 – 38	Vn. conc.	In accordance with Breig, 2nd note on m. 28 to 9th note on m. 38: an octave higher than Fischer’s.
41 – 42	Vn. II Va.	As pointed out by Breig, the 1st note of the m. 42 on Vn. II differs in 3 sources: A_4 (BWV 146/1; shown in red in the excerpt below), F_4 (BWV 1052a; green), C_5 (BWV 1052; blue). The 1st note on Va. also differs: C_4 (BWV 146/1, BWV 1052a, and BWV 1052 before correction), A_4 (BWV 1052 after correction; blue). In BWV 146/1, Vn. conc. and Vn. II progress in parallel (unison) from m. 41 to m. 42 (see red notes in the excerpt below). Probably C. P. E. Bach noticed this as a problem while transcribing BWV 1052a and changed the 1st note of Vn. II in m. 42 from A_4 to F_4. Then J. S. Bach found a better solution and applied it to BWV 1052. The reconstruction preserves the parallel progression found in BWV 146/1 as it was likely inherited from the original violin concerto. 

Measure	Part	Remark
46 – 53, 174 – 182	Vn. conc.	The slurs in the excerpt below were taken from BWV 146/1. The editor would like to propose an alternative articulation as shown by the dashed slurs. The starts and ends of the slurs in Bach's holograph manuscripts are known to be often ambiguous. Since all the extant sources for BWV 146/1 are tertiary, we should consider that the slurs in the sources could be the readings by the copyist(s) of Bach's ambiguous slurs in the manuscript and, therefore, not definitive. The editor personally prefers the first three notes to be slurred since they form an arpeggio across three strings. 
53	Vn. II	As pointed out by Breig, Vn. I and Vn. II progress in parallel 5th from the 4th notes to the 5th notes in BWV 146, BWV 1052a, and BWV 1052 (before correction). See the red notes in the excerpt below. J. S. Bach made a last minute correction to avoid this parallel 5th (see the blue note below). This reconstruction preserves the parallel 5th progression whereas Fischer's reconstruction is based on BWV 1052 (after correction). 
62	Vn. conc.	In accordance with Breig, the 1st note is A_4 according to BWV 146 and BWV 1052a. It is A_3 in Fischer's reconstruction (NBA) according to BWV 1052.
82 – 90	Vn. conc.	The editor agrees with Breig in that all the "double stops" in BWV 146 were inherited from the original violin concerto and, therefore, employed here in the reconstruction. All the double stops can be played in the first position with straightforward fingerings.
92 – 93	Vn. II Va.	As pointed out by Breig, the situation is very much the same as in the mm. 41 – 42. The green note: BWV 1052a, the blue notes: BWV 1052. The reconstruction preserves the parallel progression found in BWV 146/1.

X

Measure	Part	Remark
		
95 – 102	Vn. conc.	As in the case of mm. 82 – 90, the editor agrees with Breig in that all the “double stops” in BWV 146 were inherited from the original violin concerto and, therefore, employed here in the reconstruction. Again, all the double stops, including the parallel 3rd passage in m. 100, can be played in the first position with straightforward fingerings.
114 – 116	Vn. I	The first notes on mm 114 – 116 differ between BWV 146 and BWV 1052a/1052. The reconstruction follows the notes in BWV 1052a/1052 in favor of symmetry with Vn. II. 
121 – 122	Vn. I	In BWV 146, there is a parallel (unison) progression with Vn. conc. (red notes below.) In BWV 1052a and BWV 1052 (before correction), there is a parallel octave with Vn. II (green notes.) J. S. Bach made last minute correction in BWV 1052 to avoid both problems (blue notes.) This reconstruction follows BWV 146 while Breig proposed to follow BWV 1052a and BWV 1052 (before correction) and Fischer’s (NBA) follows BWV 1052 (after correction.) 
146	Vn. conc.	In accordance with Breig, the first note is 8th.

Measure	Part	Remark
		
147	Vn. I Vn. II	BWV 1052 (blue notes below) differs from BWV 146 and BWV 1052a. Fischer employed a note in Vn. I from BWV 1052 whereas Vn. II is based on BWV 146/1052a. This reconstruction is in agreement with Breig to follow BWV 146/1052a. 
148 – 161	Vn. conc.	The violino concertino part in these measures can be notated in different ways. The reconstruction follows the notation in BWV 146.
162 – 165	Vn. conc.	As in the case of mm. 82 – 90 and 95 – 102, the editor agrees with Breig in that all the “double stops” in BWV 146 were inherited from the original violin concerto and, therefore, employed here in the reconstruction. Again, all the double stops can be played in the first position with straightforward fingerings.
167	Vn. conc.	Same as Fischer’s reconstruction, a sequence of triple-stops in mm. 166 – 171 are taken from BWV 146.
172	Vn. conc.	In accordance with Fischer, the 1st note is a quadruple stop of D_4-A_4-F♯$_5$-D_6. The editor believes that the original was the quadruple stop whereas C. P. E. Bach had to take out A_4 for the playability on the keyboard.

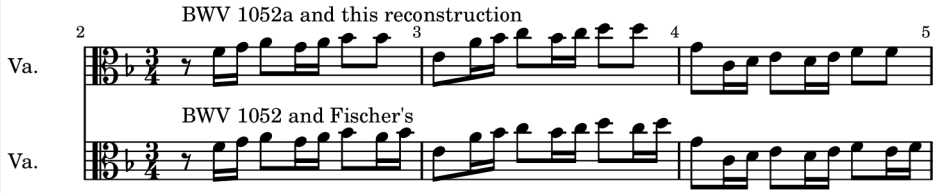
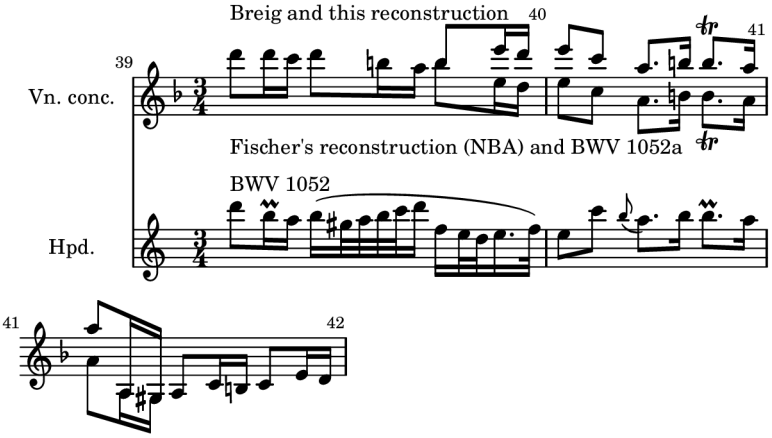
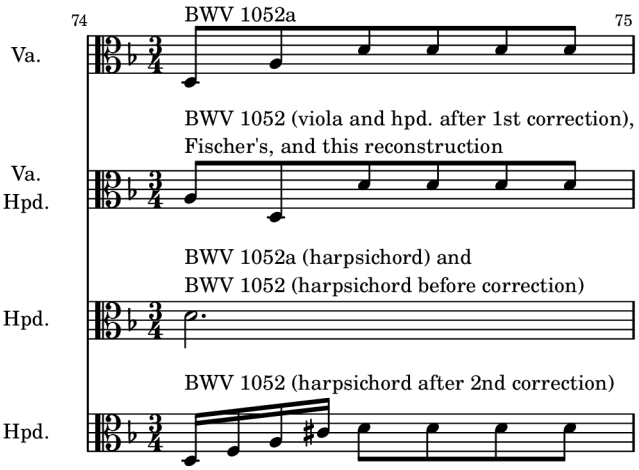
Measure	Part	Remark
		
180	Vn. conc.	In accordance with Breig, 10th note is F_5. 
181	Vn. II	Similar to m. 53, this reconstruction preserves parallel 5th found in BWV 146, 1052a, and 1052 (before correction.) 

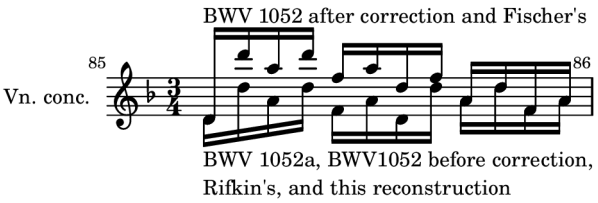
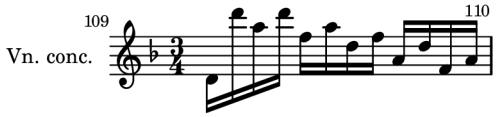
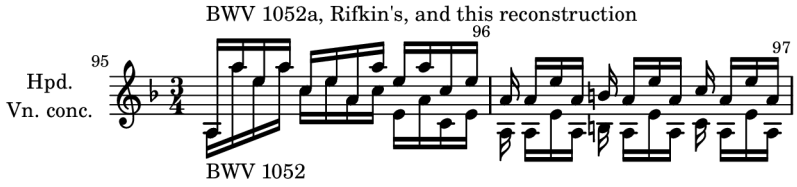
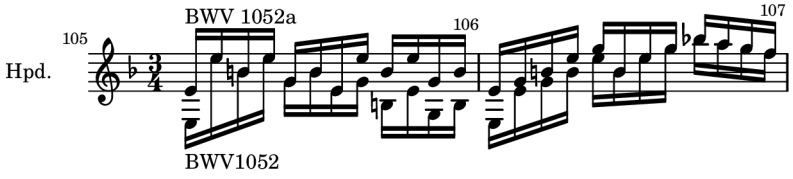
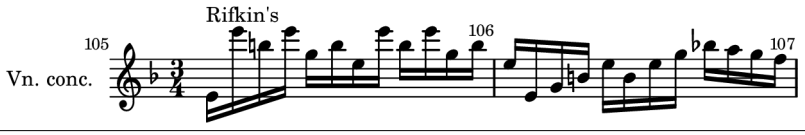
2nd movement (Adagio)

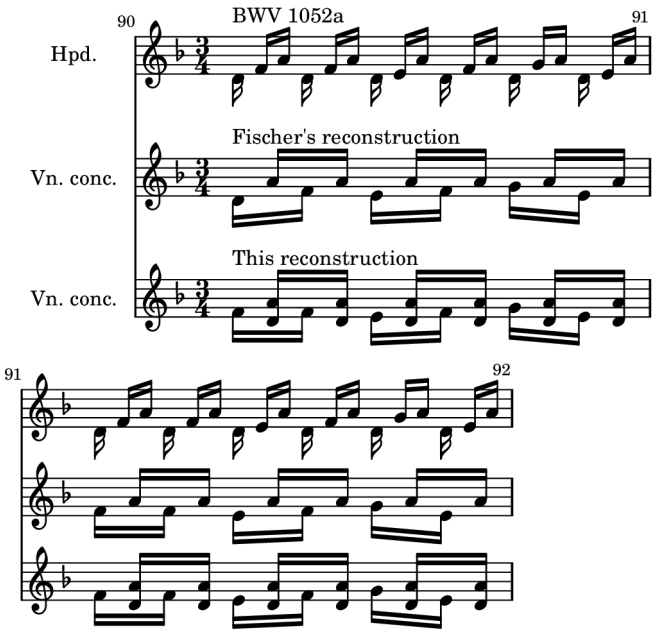
As stated by Breig, there is no difficulty in reconstructing the 2nd movement. Both Fischer's and this reconstructions are based on BWV 146/2 and virtually identical.

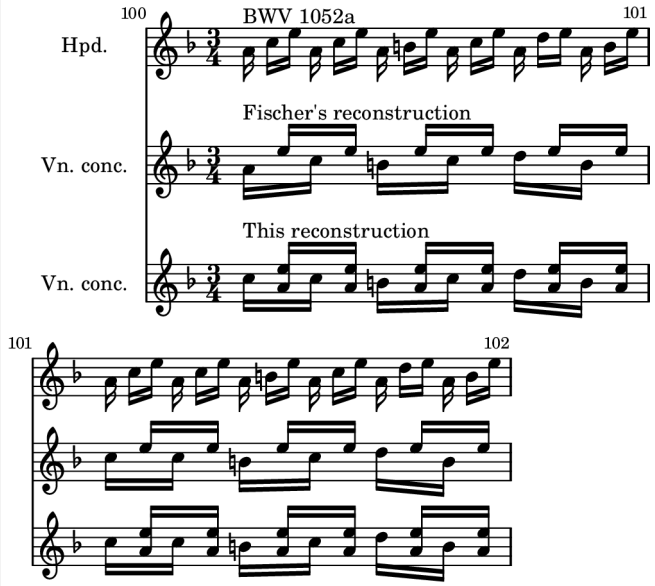
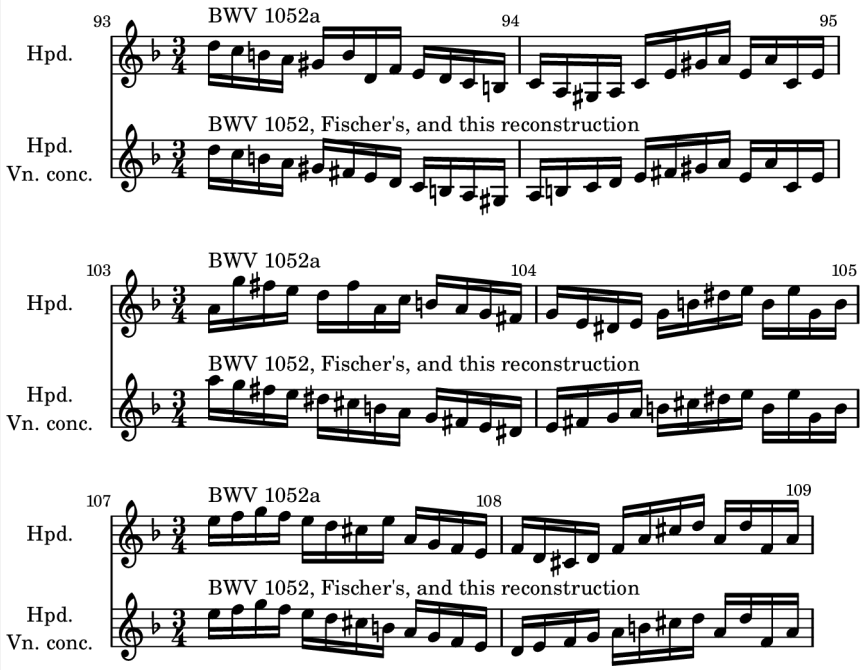
3rd Movement (Allegro)

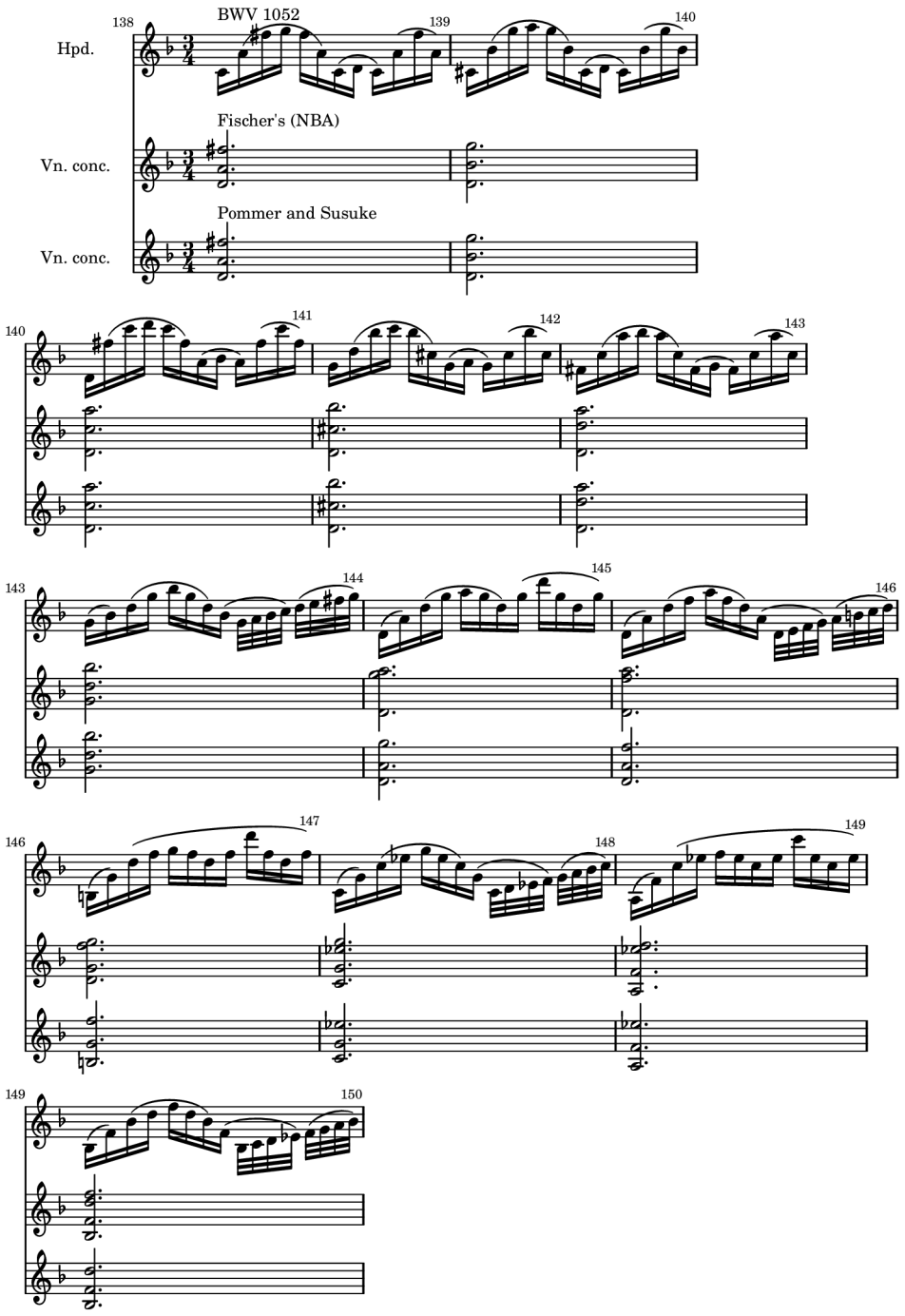
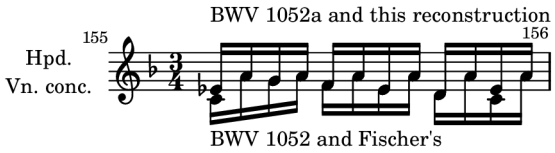
Measure	Part	Remark
2 – 4, 282 – 284	Va.	BWV 1052a and BWV 1052 differ in these measures. The editor does not find the reason for C. P. E. Bach to simplify these measures at the time of transcription. The reconstruction, therefore, follows BWV 1052a whereas Fischer's follows BWV 1052. There is no mention about these measures in Breig's essay.

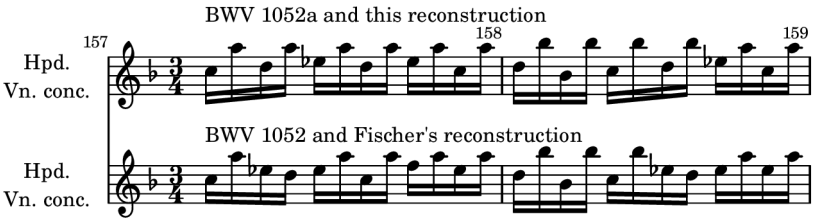
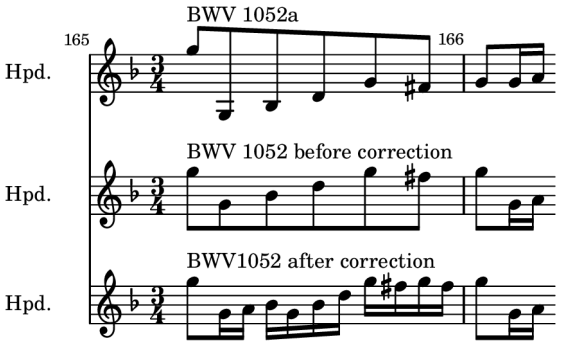
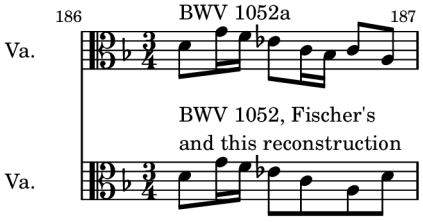
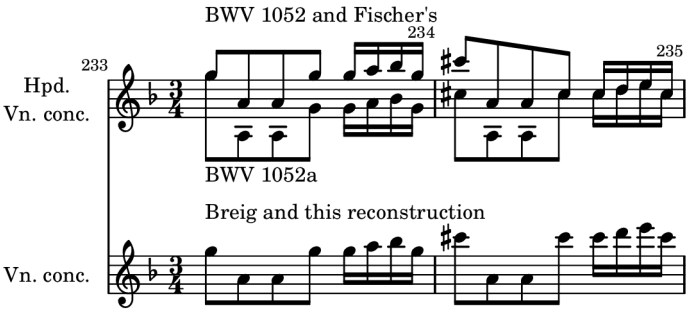
Measure	Part	Remark
		
19	BC	“(Solo)” and “(Tutti)” on the basso continuo part are mere suggestions by the editor. “(Solo)” could be played with one cello and harpsichord.
39 – 41	Vn. conc.	In accordance with Breig, 8th note of m. 39 till 1st note of m. 41 are octave higher than Fischer’s. Fischer employed the identical notes as in the BWV 1052a. Breig argued that BWV1052 suggests the notes in the above period being originally an octave higher than those in BWV 1052a. 
57	Vn. conc.	In accordance with Breig, the 4th note E_5 is quarter according to BWV 1052a and similar motifs on Vn. I in m. 59 and on Vn. II and Va. in m. 61.
74	Va.	BWV 1052a and BWV 1052 differ in this measure. J. S. Bach made interesting 2-step corrections on the right hand part of harpsichord and the final outcome is somewhat similar to the viola in BWV 1052a. In accordance with Fischer, this reconstruction is based on BWV 1052 since the editor finds no reason for J. S. Bach to change this measure from the original, where as C. P. E. Bach could have made a change in favor of the similarity to m. 178. 

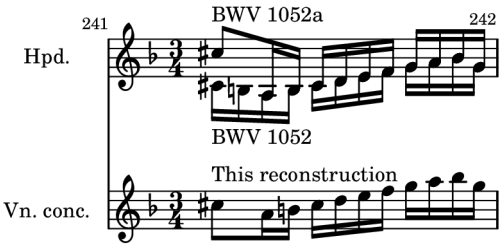
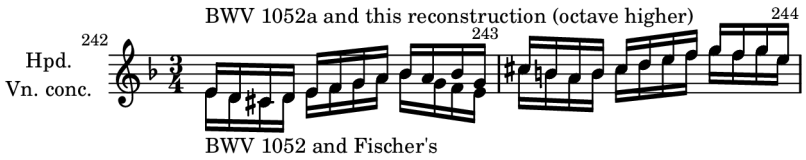
Measure	Part	Remark
85, 95, 105 – 106	Vn. conc.	Bach made an interesting correction in m. 85 of BWV 1052:  Here is the editor's hypothesis, which is inspired by the recording by Rifkin and Ritchie: The original violin concerto was the same as BWV 1052a / 1052 before correction in m. 85. In the original violin concerto, the 9th note in m. 102 was E_6, which cannot be played on Bach's harpsichord at the time of the transcription. He decided to transpose the passage starting from m. 96 till m. 105 (or so) an octave lower. In order to make a smooth transition to the lower octave in m. 95, he decided to use a motif that already existed in the violin concerto in m. 109:  Hence the m. 95 had become:  Then he applied the same motif on m. 85 and m. 105:  Based on the hypothesis above, this reconstruction follows BWV 1052a for mm. 85, 95, and 105 – 106. The editor find no reason for C. P. E. Bach to change these measures from the original. Rifkin's recording is very much the same as this reconstruction except for m. 105: 

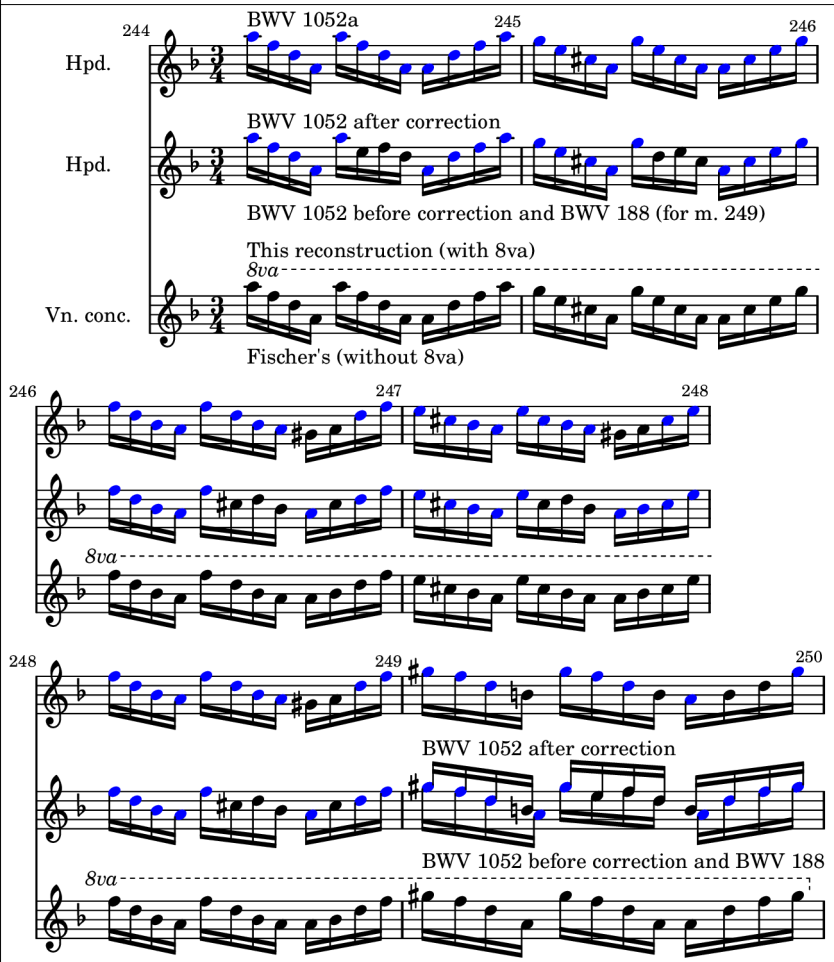
Measure	Part	Remark
		The editor feels that the 2-octave jump at the beginning is a bit abrupt although a virtuoso violinist (e.g., Stanley Ritchie) can easily handle it. Another 2-octave jump that the editor believes already existed in the original in the m. 109 (*vida supra*) are much easier as the first note D_4 can be played on open D string. Fischer's reconstruction (NBA) follows BWV 1052 for these measures. There is no mention about these measures in Breig's essay.
90 – 91, 100 – 101	Vn. conc.	The editor believes that BWV 1052a clearly shows the original being a bariolage passage across 3 strings (G, D, and A for mm. 90 – 91; D, A, and E for mm. 100 – 101.) Fischer's reconstruction uses only 2 strings, however. There is no mention about these measures in Breig's essay. 

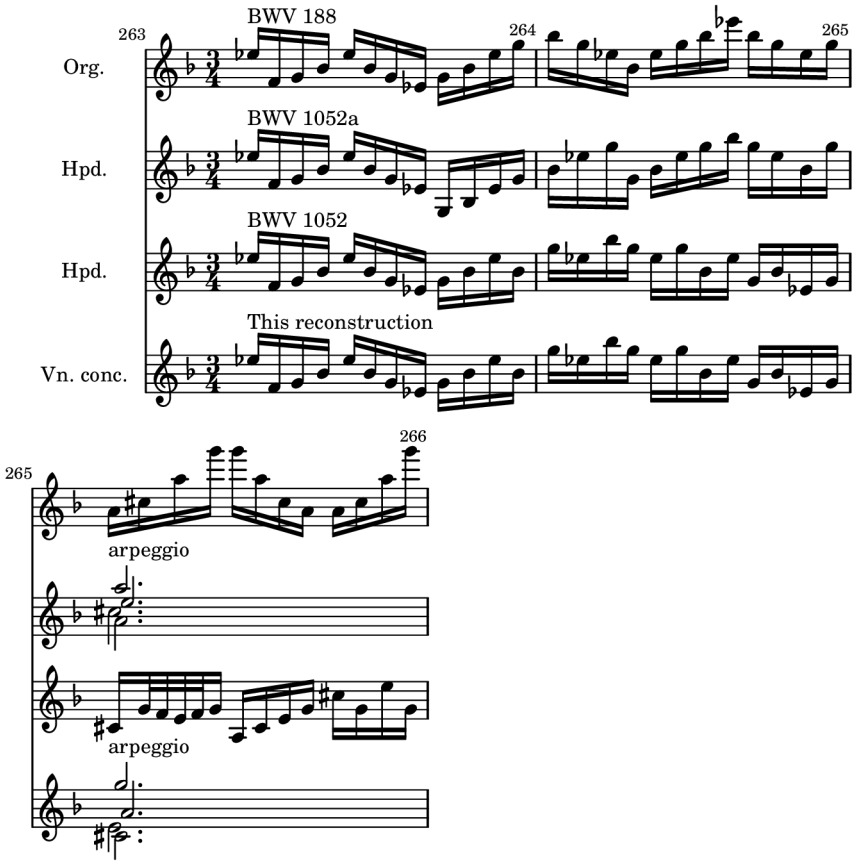
Measure	Part	Remark
		
93 – 94, 103 – 104, 107 – 108	Vn. conc.	The editor agrees with Fischer in that the original passages for these measures are preserved in BWV 1052 rather than in BWV 1052a. 
116, 118	Vn. I, Vn. II, Va.	In accordance with Breig, the 1st note on each measure are quarter according to BWV 1052a. Breig argued that Bach could have shorten them to semi-quarter in BWV 1052 in favor of audibility of the harpsichord.
138 – 149	Vn. conc.	Triple- and quadruple-stops in these measures in Fischer’s reconstruction are harmonically correct but not very “violinistic”, especially in mm. 144 onward. The harpsichord part in BWV 1052 is highly elaborated for keyboard instrument but still strongly evokes violin music because of the wide-interval arpeggios. Pommer and Suske elegantly solved the playability issue in Fischer’s reconstruction by picking up some of the notes from BWV 1052. This reconstruction follows the recording by Pommer and Susuke.

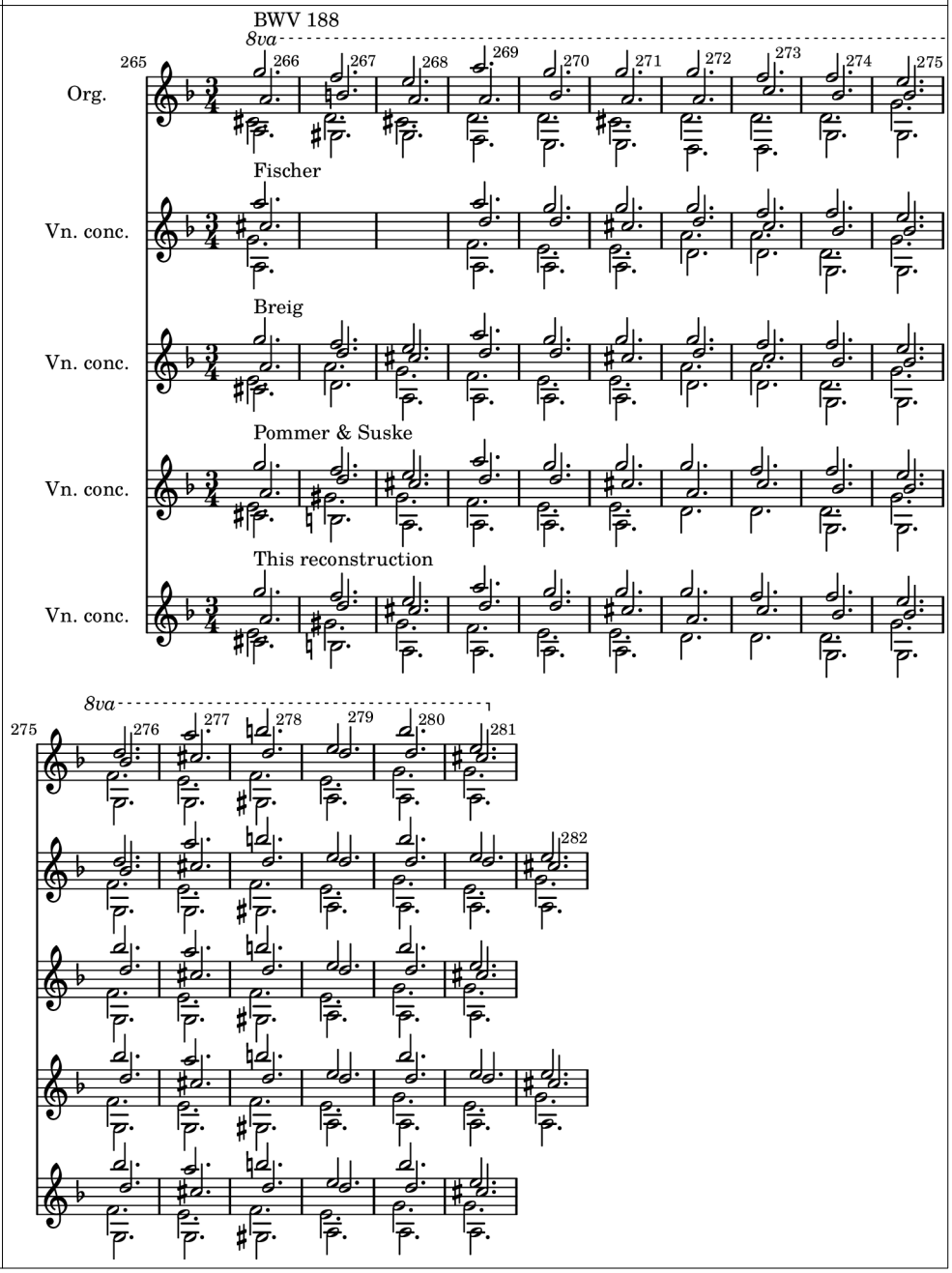
Measure	Part	Remark
		
155	Vn. conc.	In accordance with Breig, this reconstruction follows BWV 1052a, which can be a bariolage passage with stopped D-string and open A-string. Fischer's reconstruction (NBA) follows BWV 1052. 
157 – 158	Vn. conc.	This reconstruction is based on BWV 1052a whereas Fischer's is based on BWV 1052. The editor thinks that simpler string-crossing passage in BWV

Measure	Part	Remark
		1052a had more likely come from the original. There is no mention about these measures in Breig's essay. 
165 – 166	Vn. conc.	According to Breig, from 2nd note in m. 165 till 1st note in m. 166 could be an octave lower. 
185	Va.	BWV 1052a and BWV 1052 differ in this measure. In accordance with Fischer's, the reconstruction follows BWV 1052, which is simpler. 
229	Vn. conc.	In accordance with Breig, 1st note is G_5.
234 – 240	Vn. conc.	In accordance with Breig, the reconstruction is an octave higher than Fischer's from the 4th note of m. 234 onward. In order to accommodate E_6 at the 7th note in m. 234, J. S. Bach made an octave transition between 3rd and 4th notes in m. 234 whereas C. P. E. Bach made the transition between 1st and 2nd notes in m. 233. 
241 – 261	Vn. conc.	Breig discussed two possibilities regarding the octave position in these measures. This reconstruction follows BWV 188 for mm. 249 – 261. This

Measure	Part	Remark
		makes the highest note of the movement being A_6 (in mm. 244, 250, and 251), the same as that of the first movement. In order to make a transition to higher octave, the m. 241 is based on that of BWV1052a but without a jump to the lower octave. 
242	Vn. conc.	BWV 1052a and BWV 1052 differ in m. 242. In BWV 1052a, the same pattern is repeated in mm. 242 and 243. The editor assumes that J. S. Bach made a change in m. 242 at the time of transcription to avoid repeating the same pattern. Therefore, the reconstruction follows BWV 1052a. Fischer's reconstruction follows BWV 1052. There is no mention about this measure in Breig's essay. 
244 – 249	Vn. conc.	All three sources (BWV 188/1, BWV 1052a, and BWV 1052) differ in one way or another, suggesting that none of them preserve the exact original. The editor agrees with Fischer, who carefully compared all 3 sources and came up with a simple and violinistic passage. The notes picked up by Fischer are shown in blue below.

Measure	Part	Remark
		
263 – 264	Vn. conc.	From the 9th note in m. 263 till the end of m. 264 differ in all three sources in order to prepare for the different “cadenze” that follow. This reconstruction follows BWV 1052 since the 1st note in m. 265 is the same C♯4.

Measure	Part	Remark
		
265 – 280	Vn. conc.	In BWV 1052a, these measures are *ad libitum* and so were most likely the case for the original violin concerto. The soloist has the sole discretion to play whatever he/she thinks appropriate. In BWV 188, these measures are a sequence of wide-interval arpeggios that strongly evokes violin music. Fischer used BWV 188 as the basis for the cadenza – a sequence of quadruple-stops – to be suggested for the soloist. As pointed out by Breig, Fischer's realization contains unplayable quadruple-stop in m. 275. The recording by Pommer and Suske is nearly identical to Breig's except: 1. The chord for m. 266 is the same as that of the m. 266 in BWV 188 and BWV 1052, rather than d minor triad in Breig's. 2. The mm. 271 – 272 are triple-stops rather than quadruple-stops. 3. The ending of the cadenza is the same as that of Fischer's, making the cadenza 17-measure long. This reconstruction is identical to the recording by Pommer and Suske except that the ending of the cadenza is the same as Breig's, making the cadenza 16-measure long, the same as that of BWV 188.

Measure	Part	Remark
		

Acknowledgement

The editor used Rutger Hofman's[6] LilyPond engraving files of the organ concerto in d-minor[7] arranged by Christof K. Biebricher based on BWV 1052/1052a/146/188, as the starting point of my own typeset. This saved a great deal of time for me. The editor would like to thank Rutger for making his LilyPond engraving files available on IMSLP.

This reconstruction was not possible without the high quality digital images of the manuscripts available on Bach Digital[8] and Staatsbibibliothek zu Berlin[9] web sites. The editor would like to thank everyone behind the Bach Digital project.

This edition was created mostly with free open source software (FOSS.)

The front cover, preface, and editorial note were created with LibreOffice[10] Writer. Music examples within the editorial note were created with LilyPond (*vide infra*) and LibreOffice-LilyPond extension[11].

The score was engraved with LilyPond[12], a part of the GNU Project[13]. All the LilyPond source files were edited with Frescobaldi[14], a LilyPond sheet music text editor developed by Wilbert Berendsen[15] and other contributors.

The editor would like to thank all the contributors to these great FOSS projects.

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Revision history

1 May 2020	First release to IMSLP
18 May 2020	Minor typo correction in the editorial note.
20 May 2020	A typo in the r.h. of harpsichord (realized continuo) has been corrected: one of the notes in the last chord in m. 96, 1st movement, should be E♭ instead of E♮.

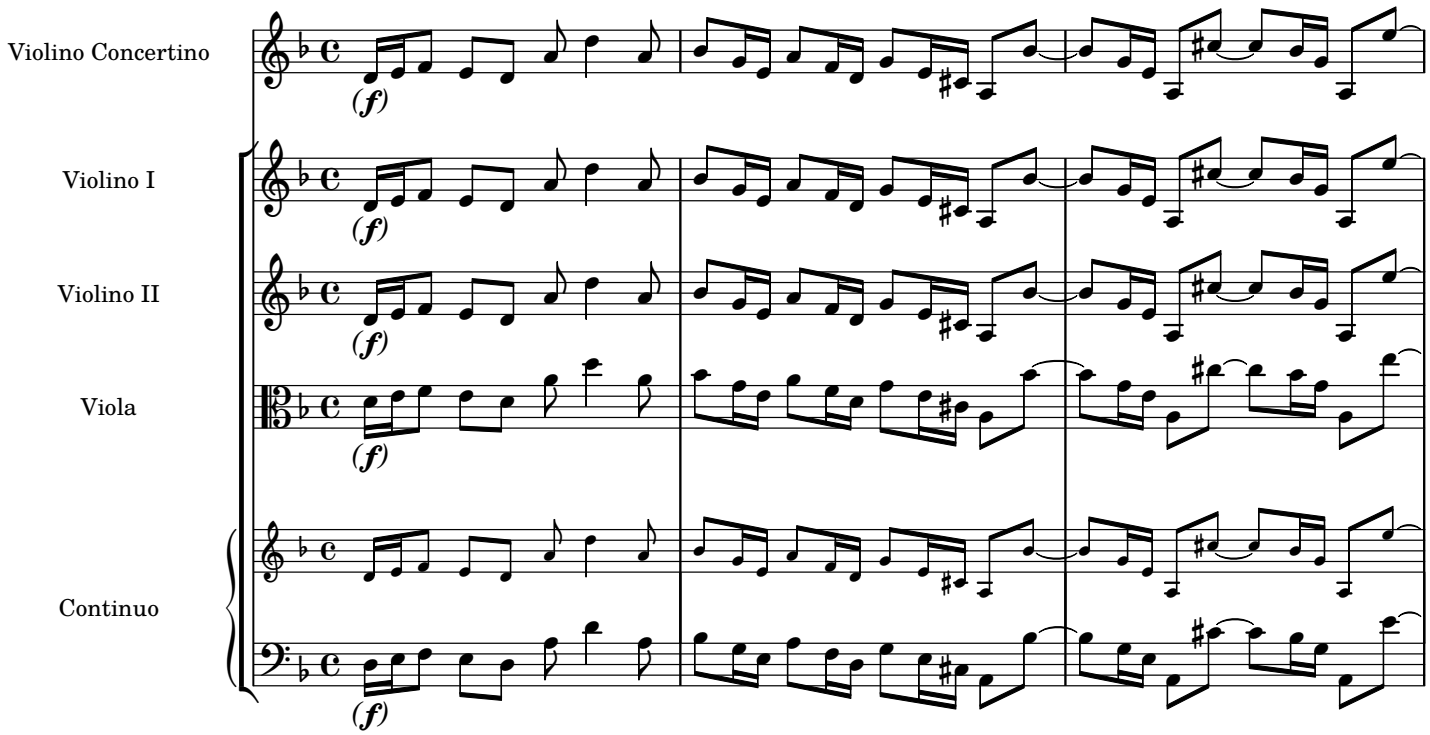
Concerto for Violin, Strings and Continuo in D Minor BWV 1052R

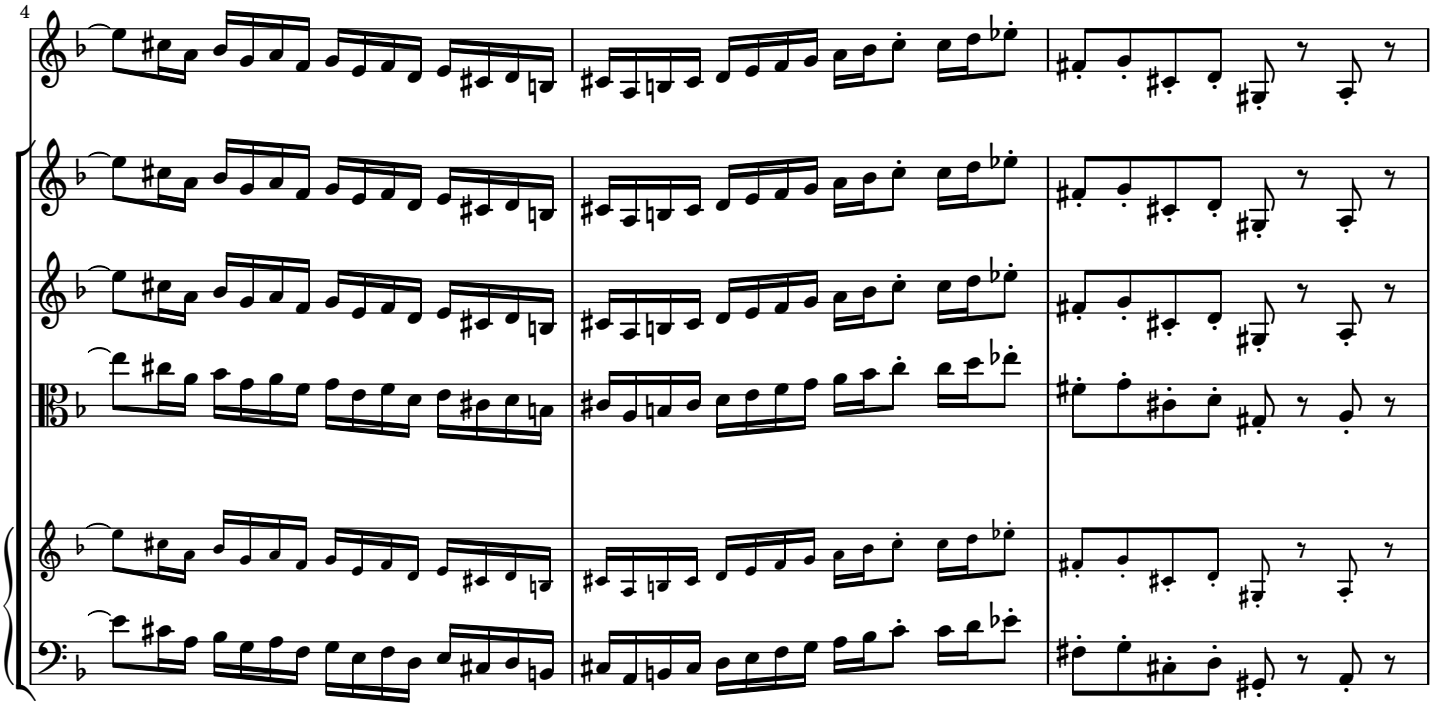
Reconstructed from BWV 146/1, 146/2, 188/1, 1052a, and 1052

Johann Sebastian Bach (1685 - 1750)

Reconstructed by Jun Tamura (b. 1959)

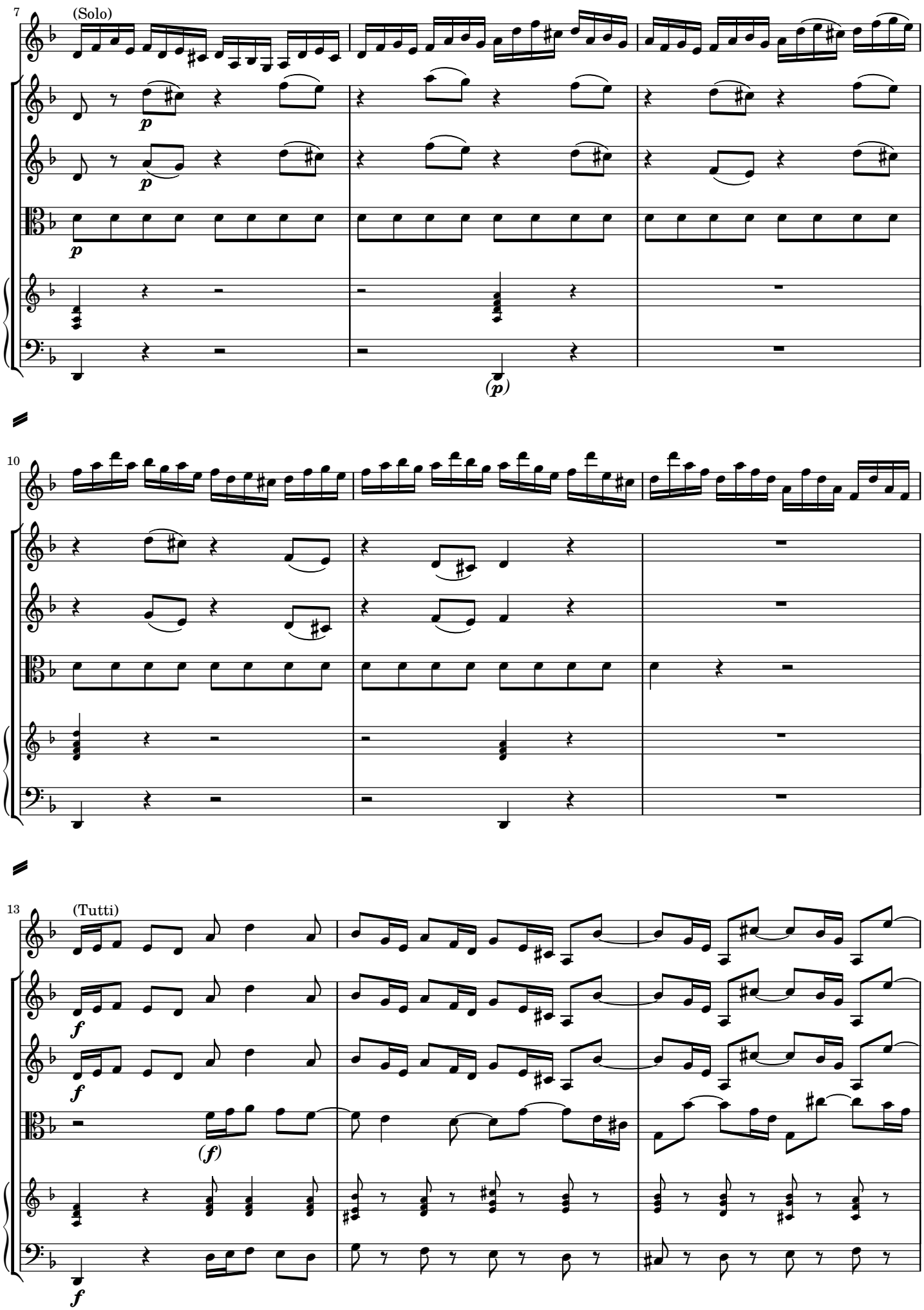
1.

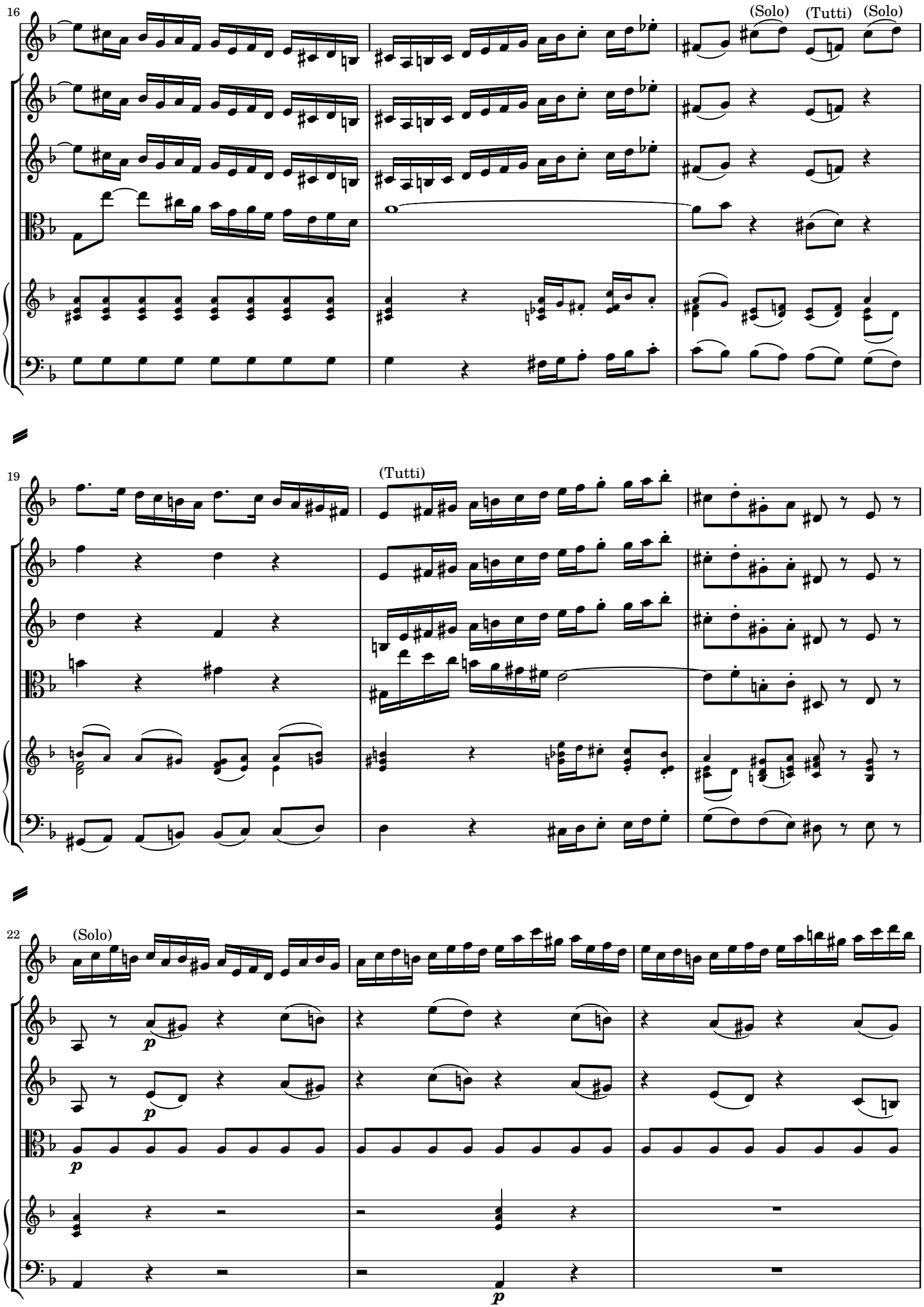


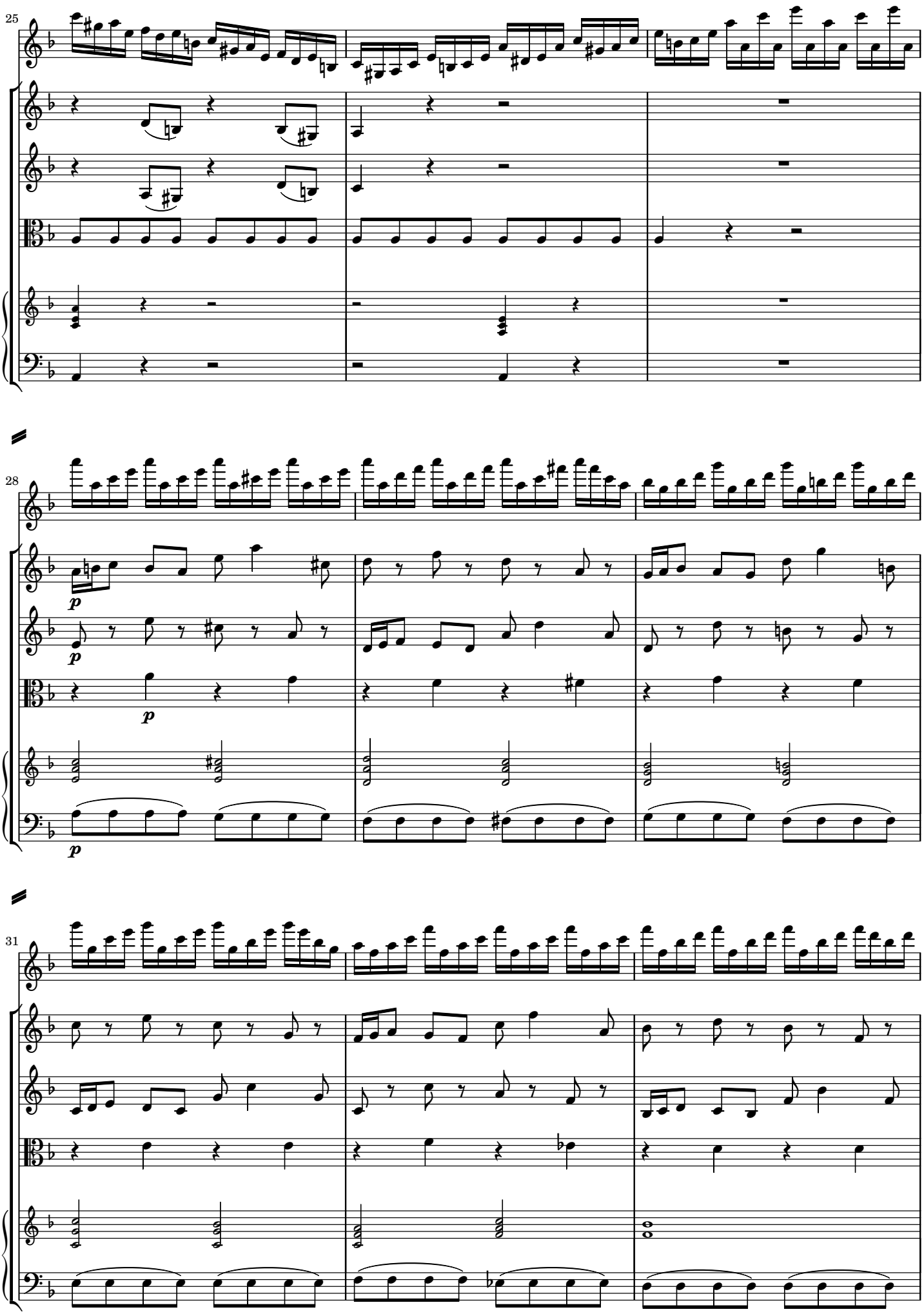


Violin Concerto BWV 1052R reconstructed by Jun Tamura edition 1 May 2020

Reconstruction ©2019-20 Jun Tamura (CC BY 4.0), continuo realization partly by Robert Reitz (1917)


7
(Solo)
p
p
p
(p)
10
13
(Tutti)
f
f
(f)
f


16
(Solo)
(Tutti)
(Solo)
19
(Tutti)
22
(Solo)
p
p
p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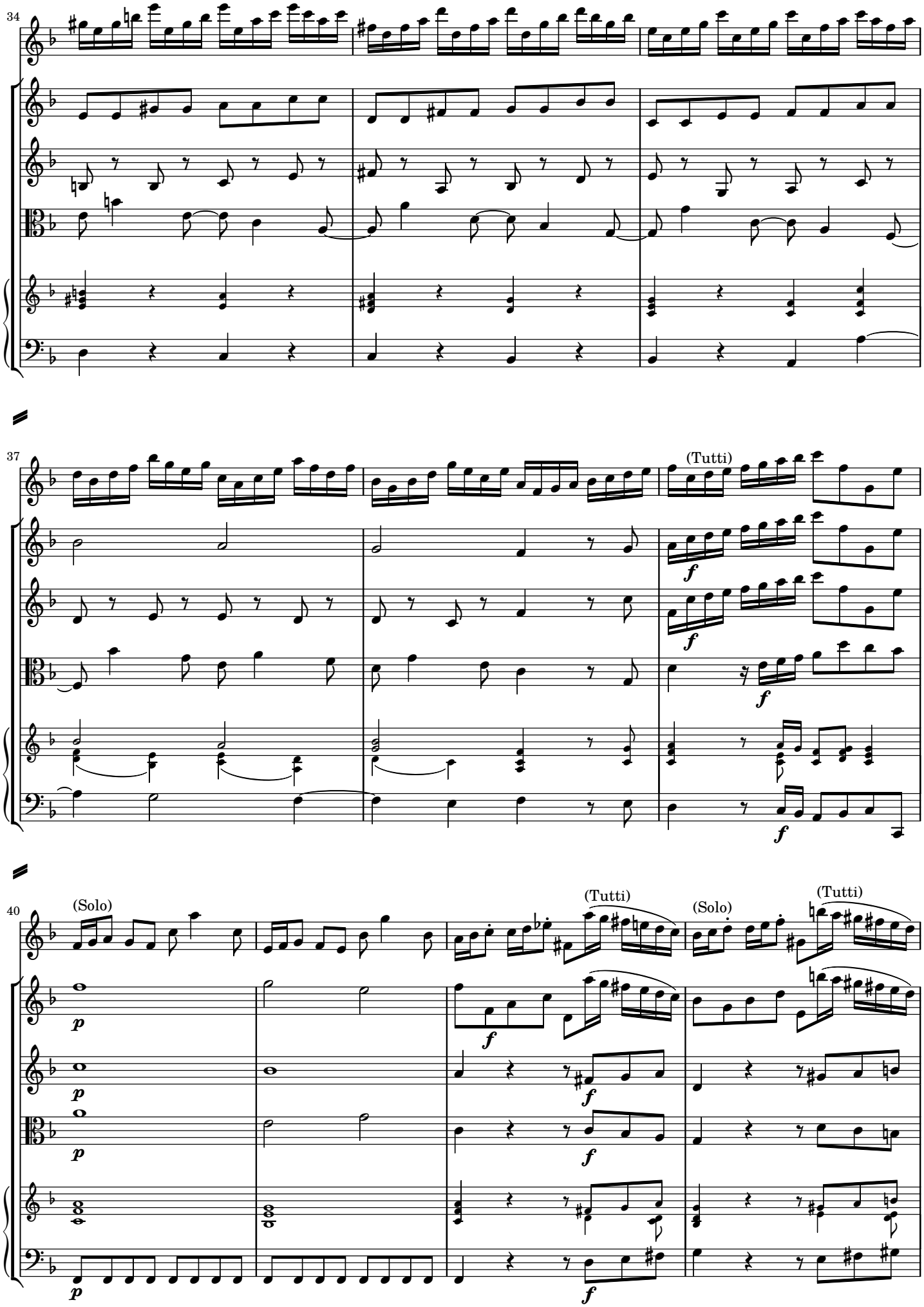
28
p
p
p
31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37
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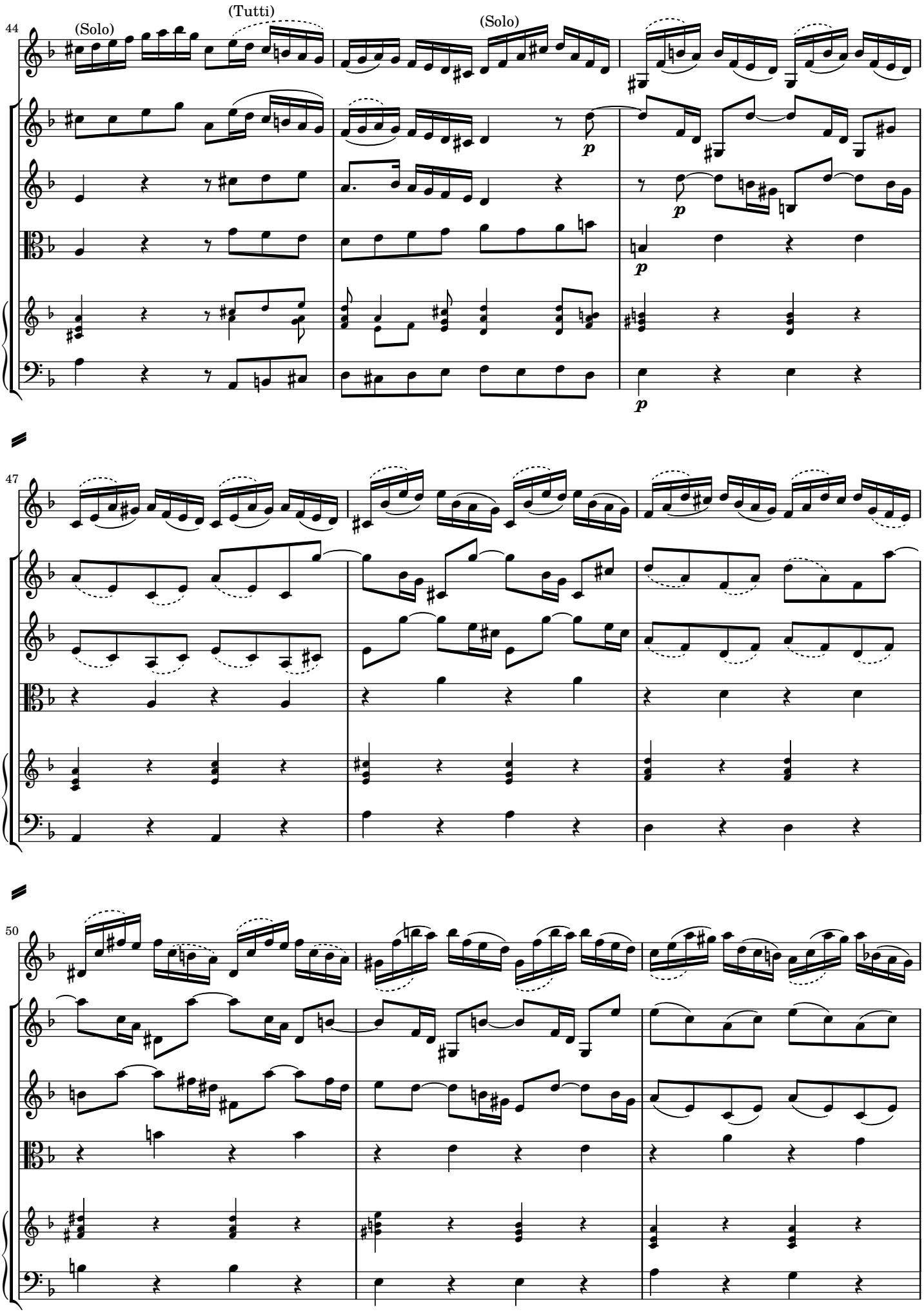
40
(Solo)
(Tutti)
(Solo)
(Tutti)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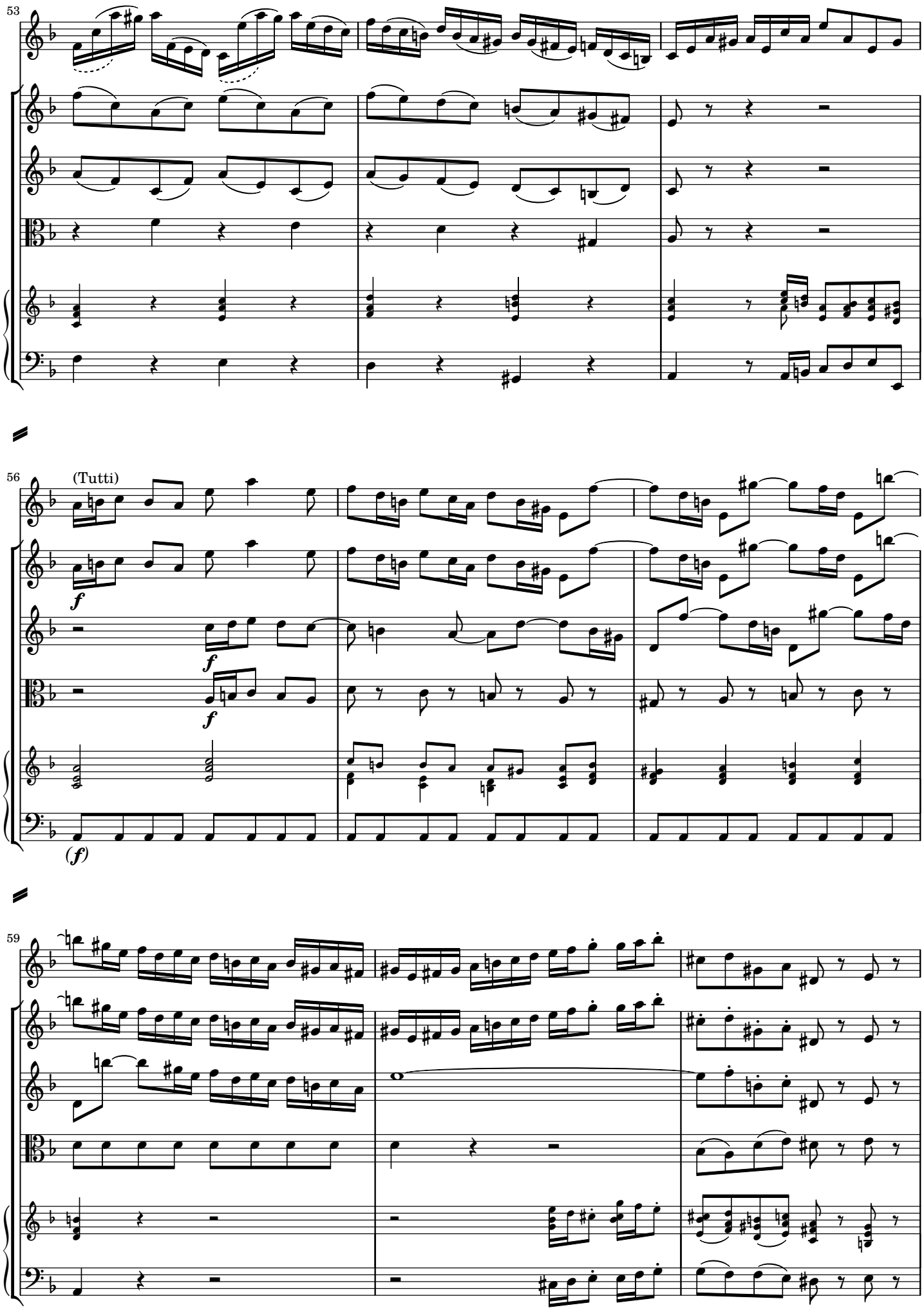
(Solo)
(Tutti)
(Solo)
p
p
p
47
50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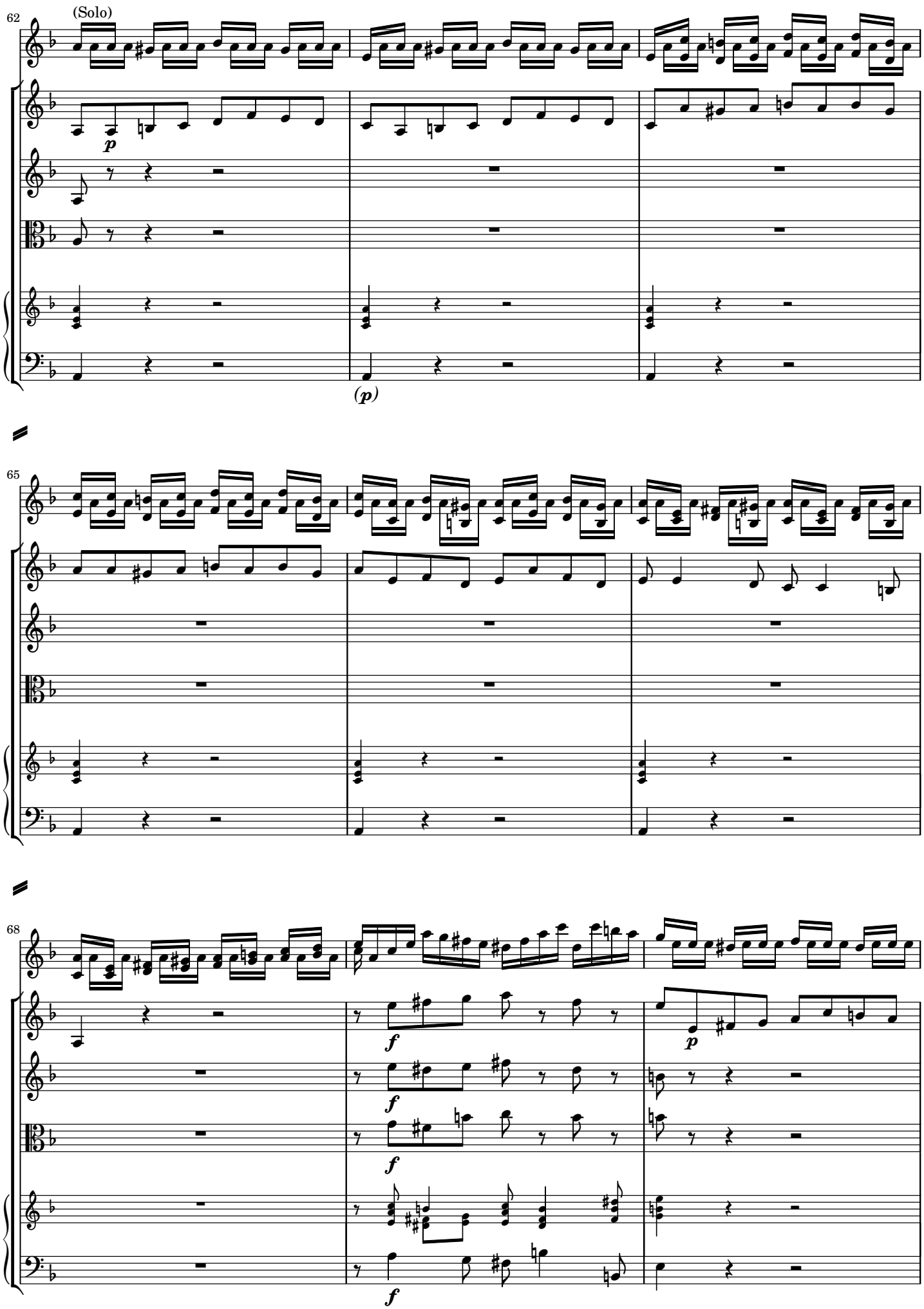
56
(Tutti)
f
f
f
(f)
59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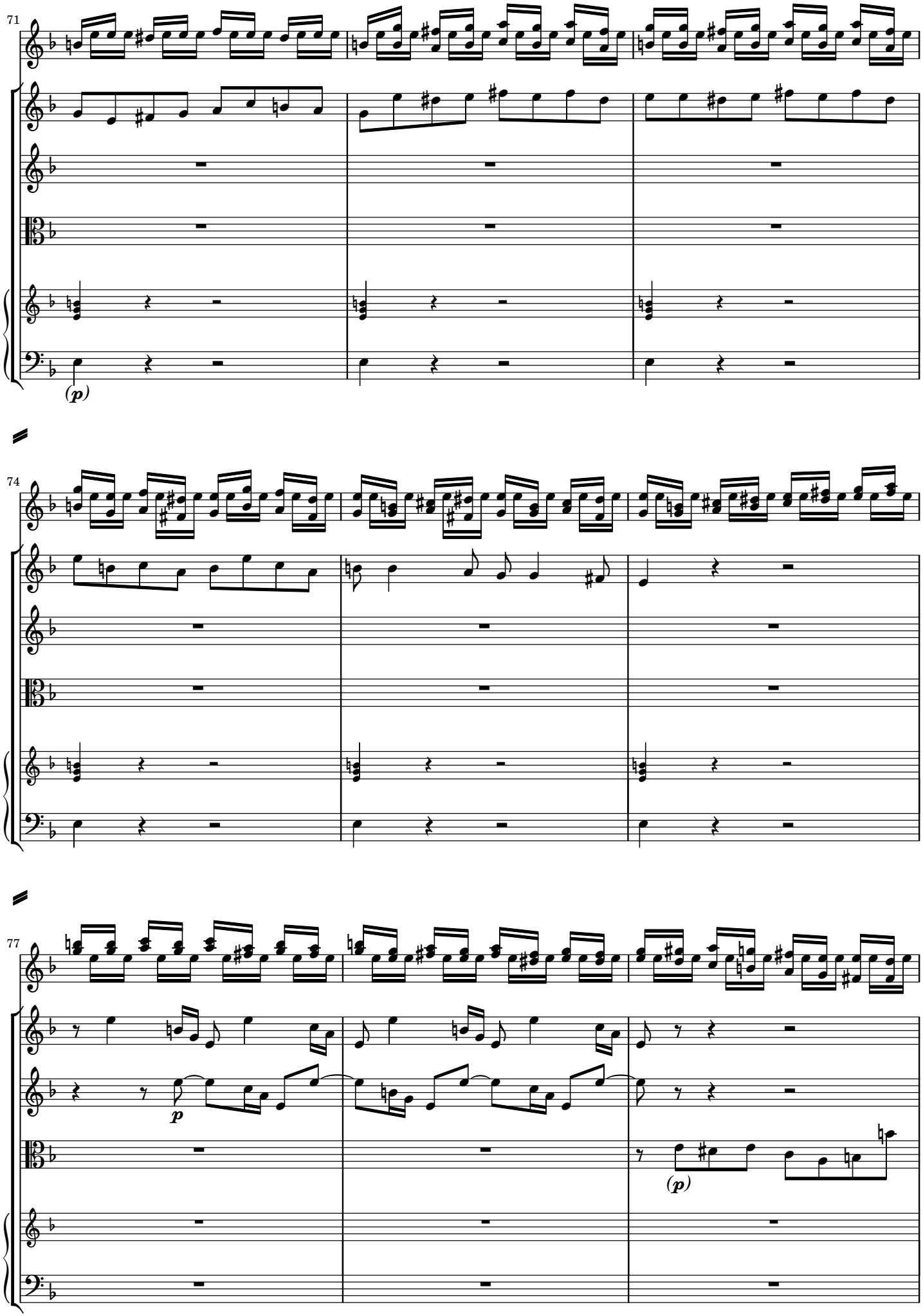
(Solo)
p
(p)
65
68
f
p
f
f
f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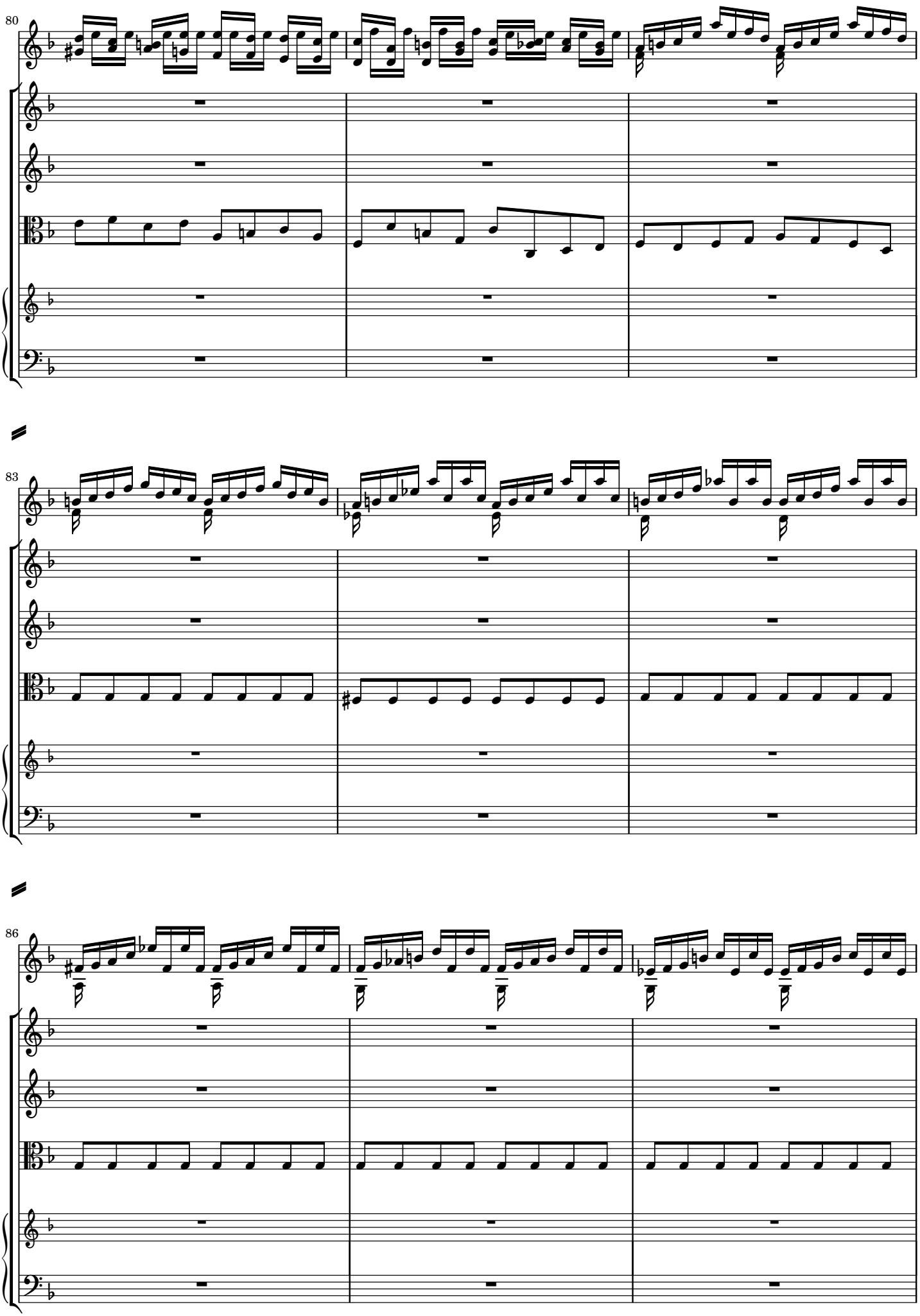
77
p
(p)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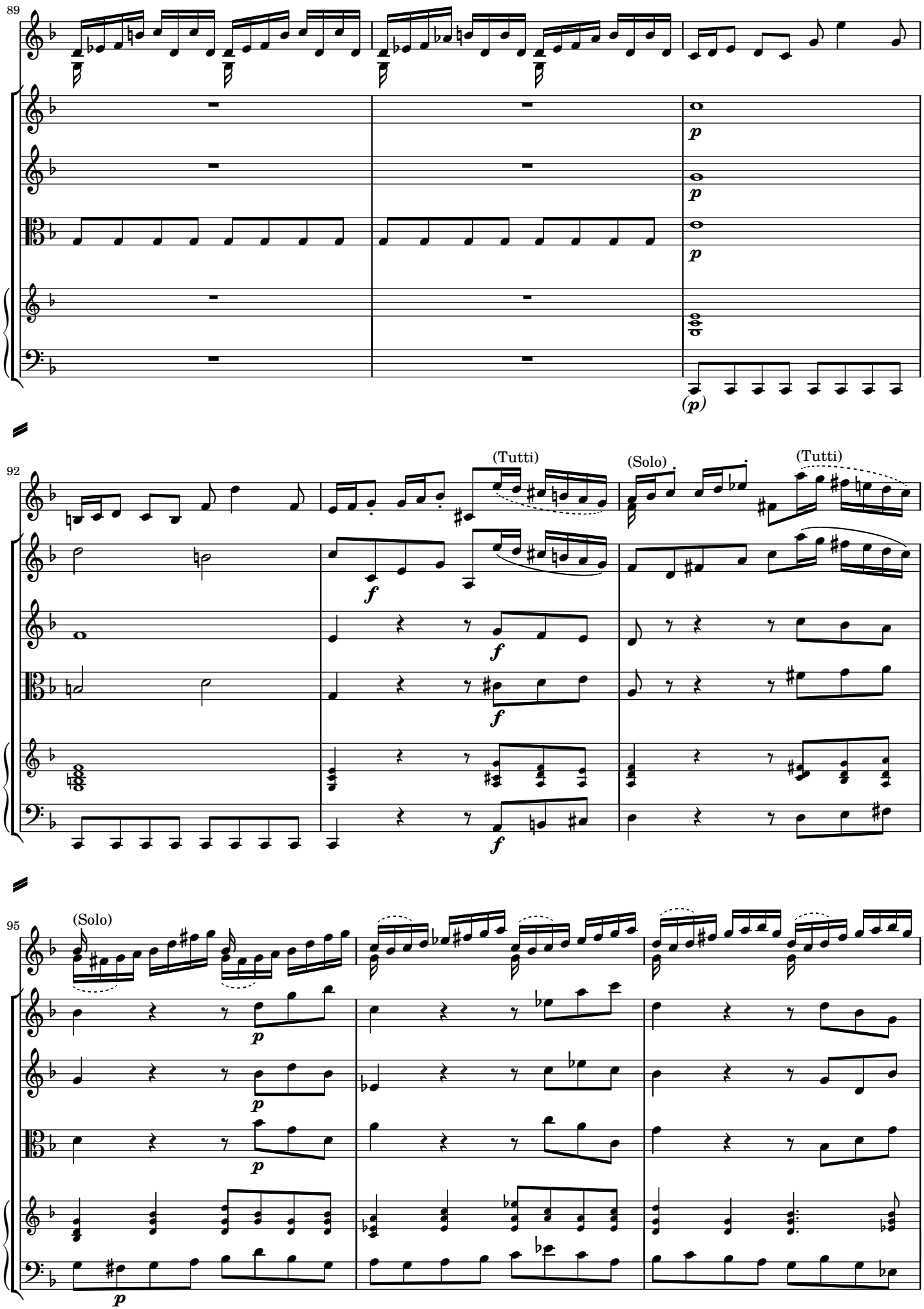
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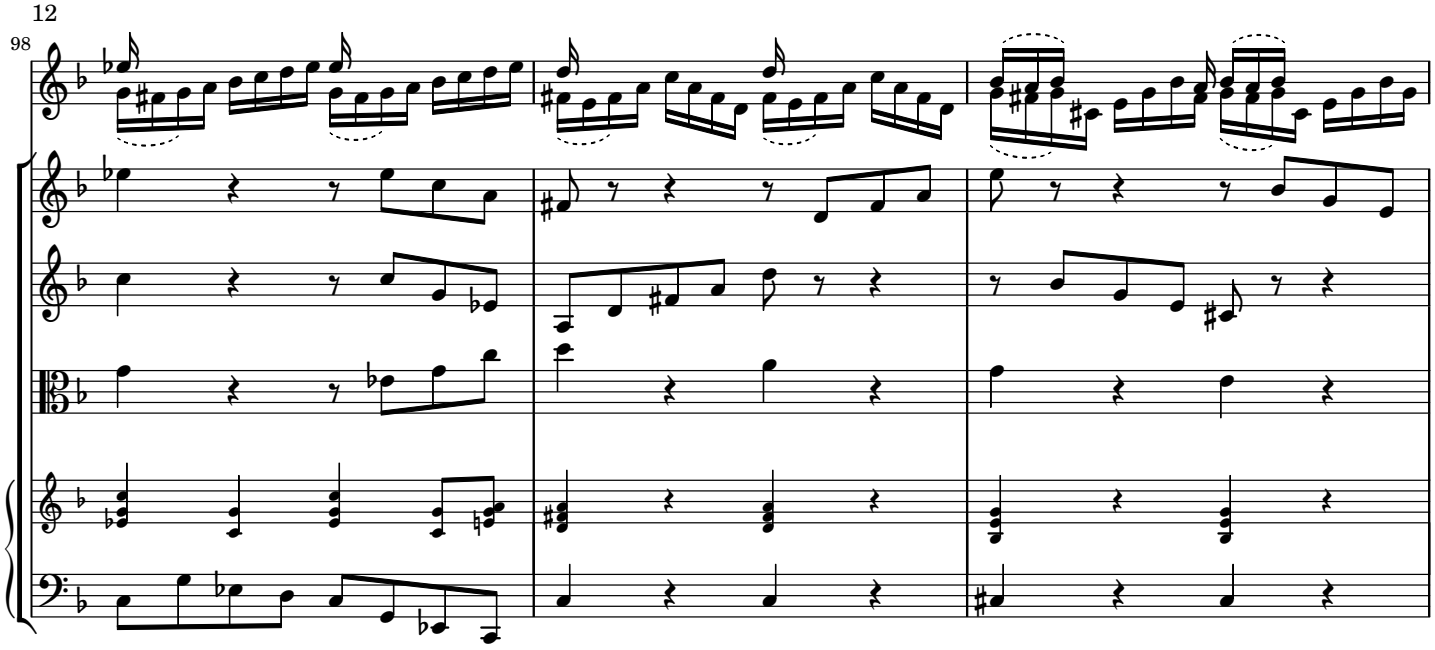
92
(Tutti)
(Solo)
(Tutti)
95
(Solo)

98



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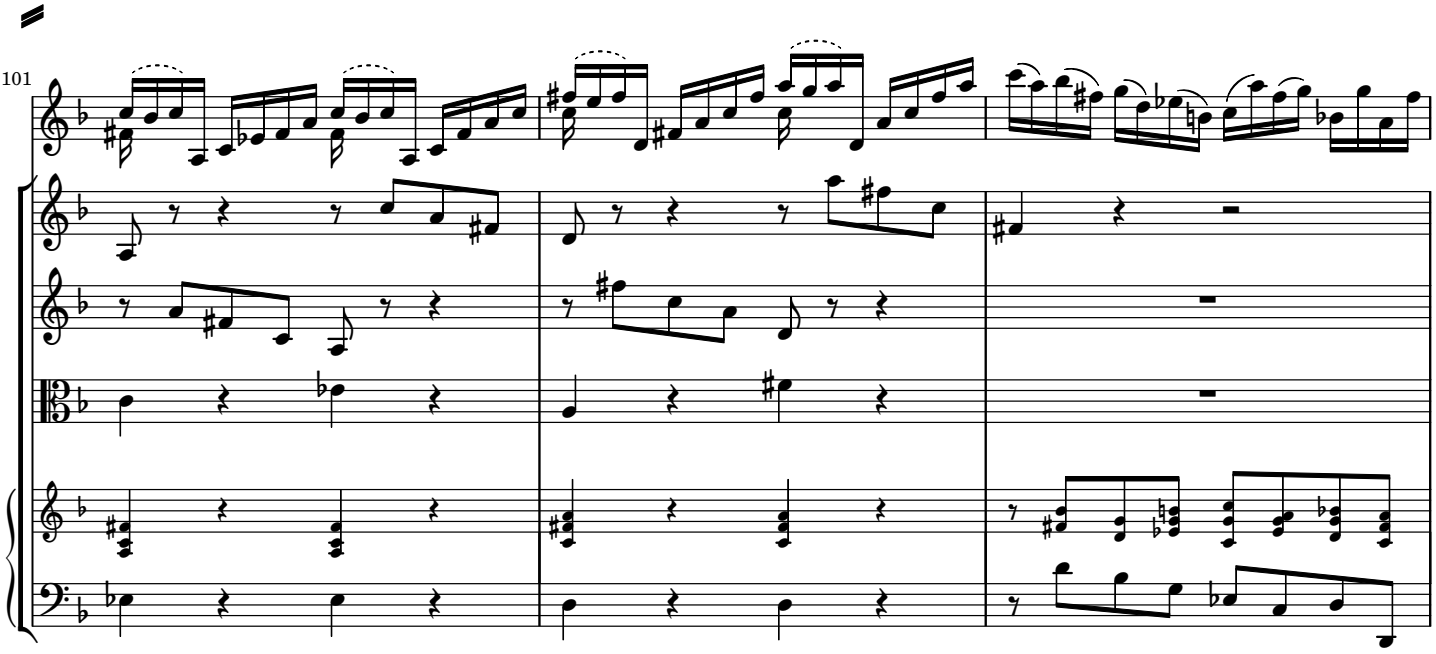

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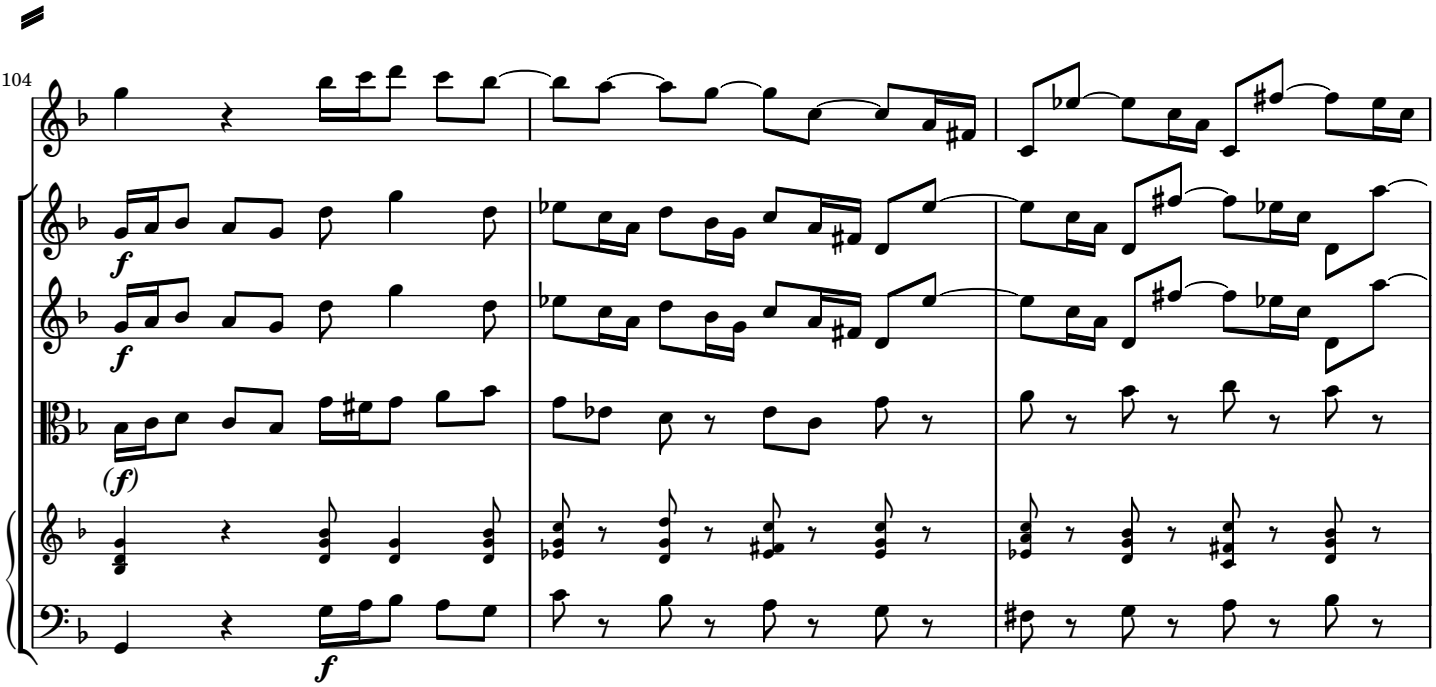
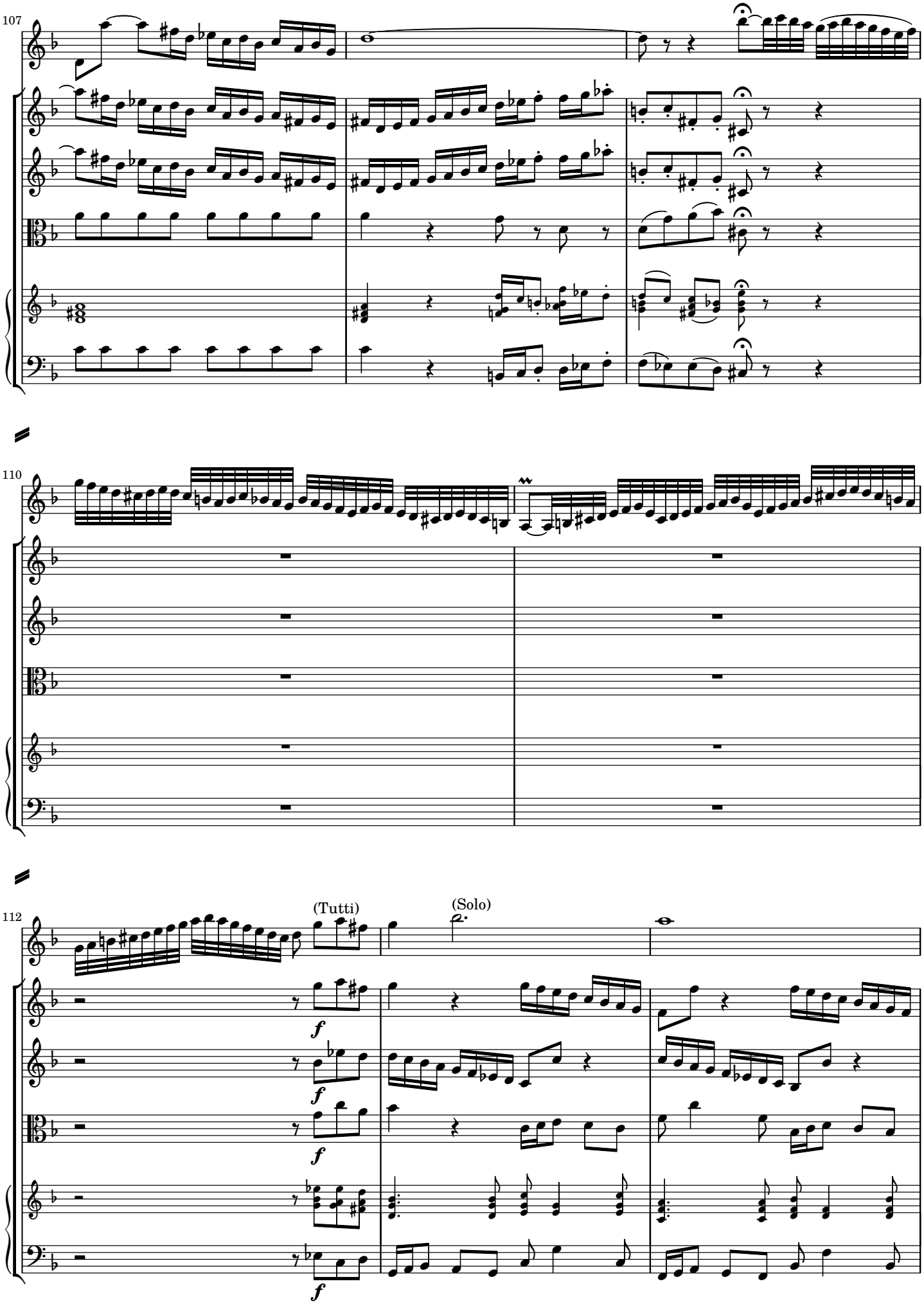
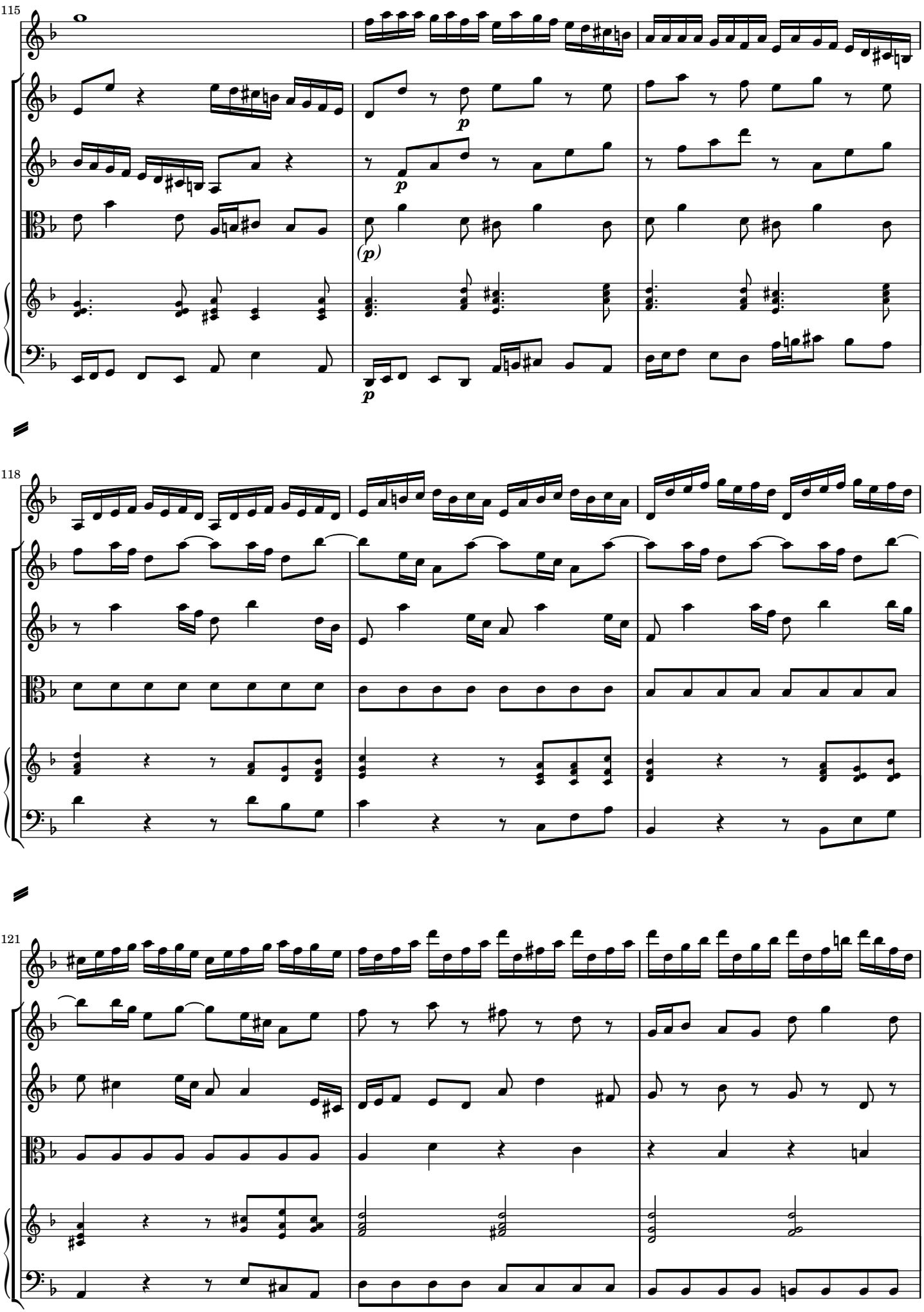
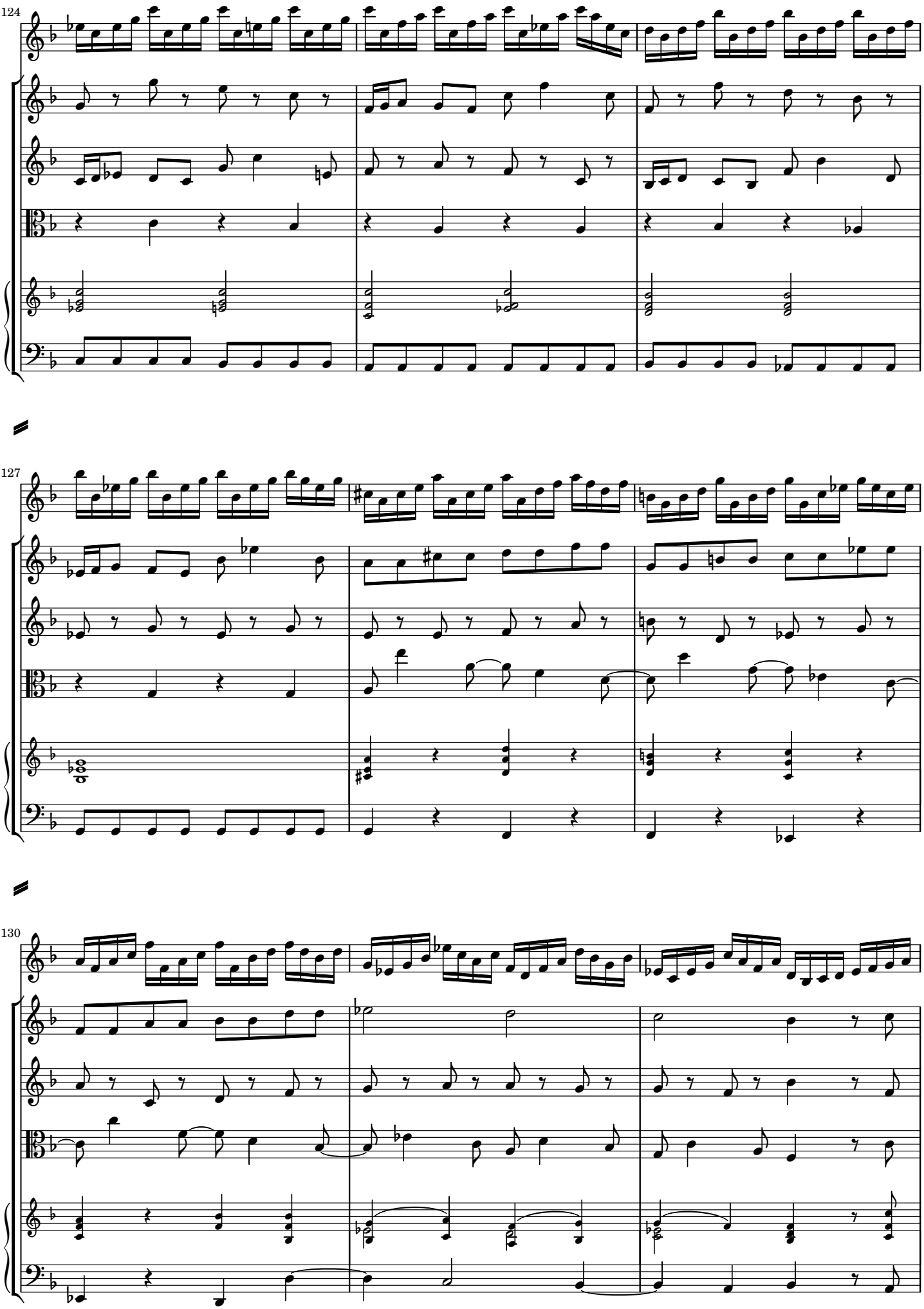



107
110
112
(Tutti)
(Solo)
f
f
f
f


115
p
p
(p)
p
118
121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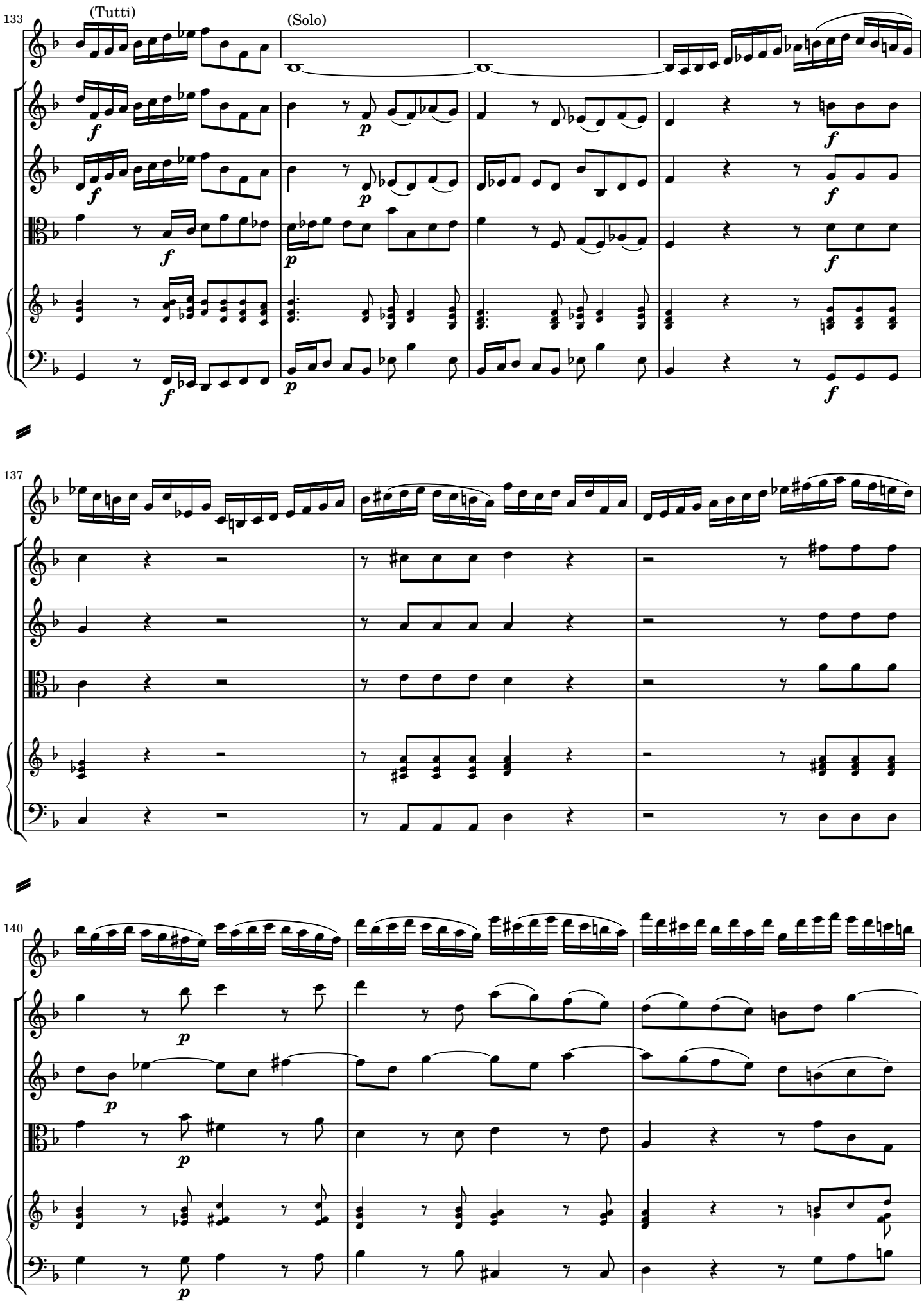
133
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(Solo)
137
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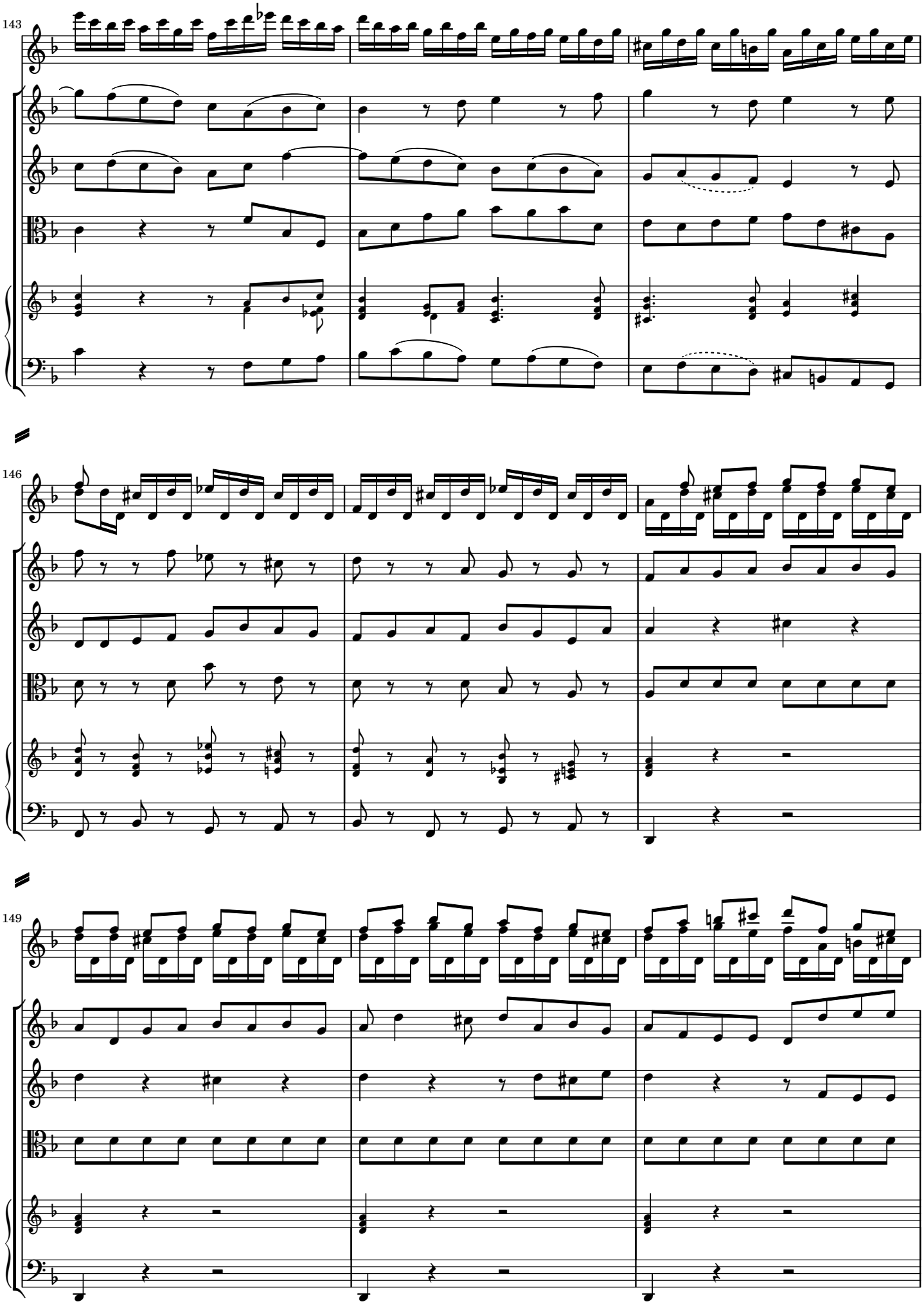
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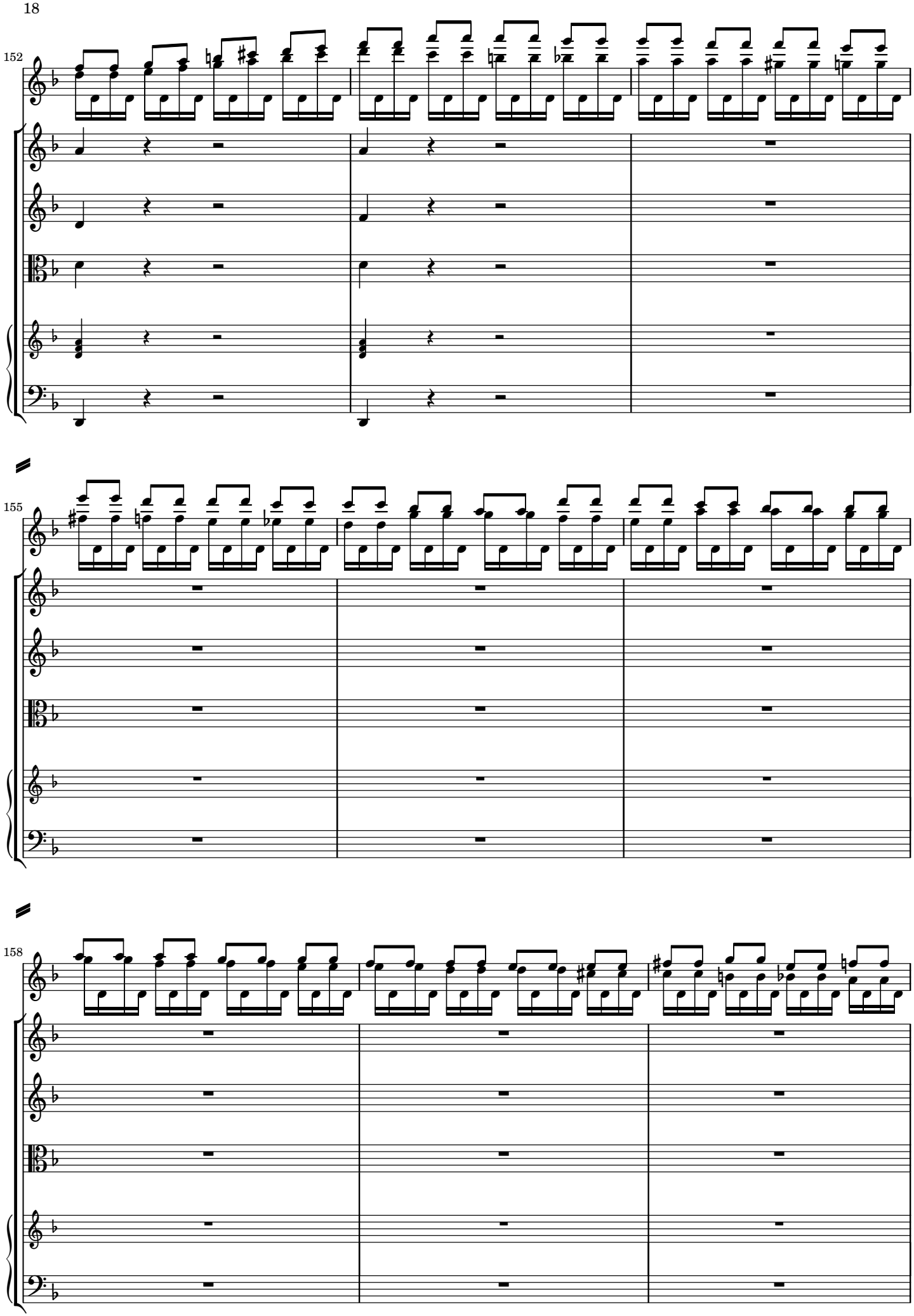
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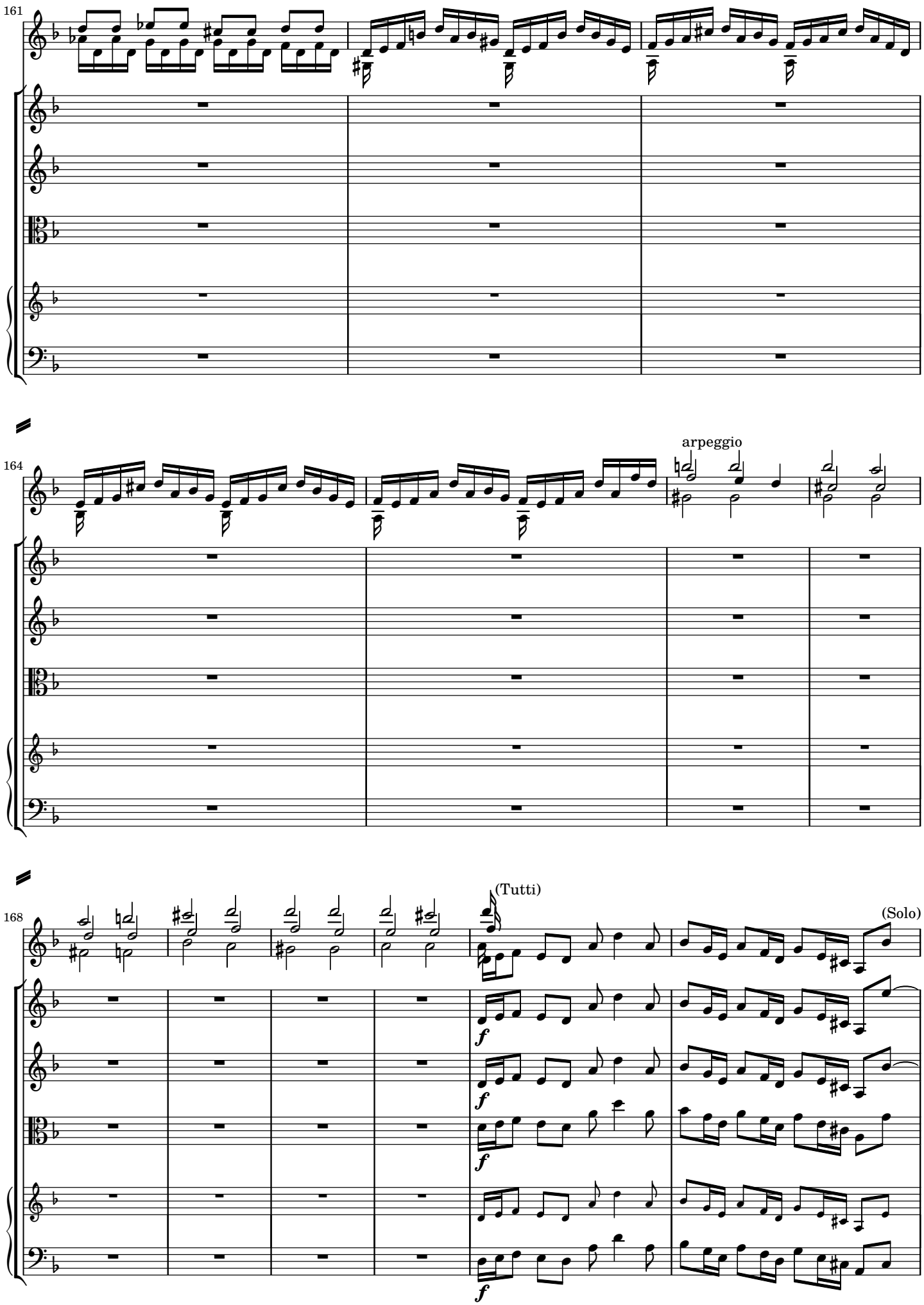
161
164
arpeggio
168
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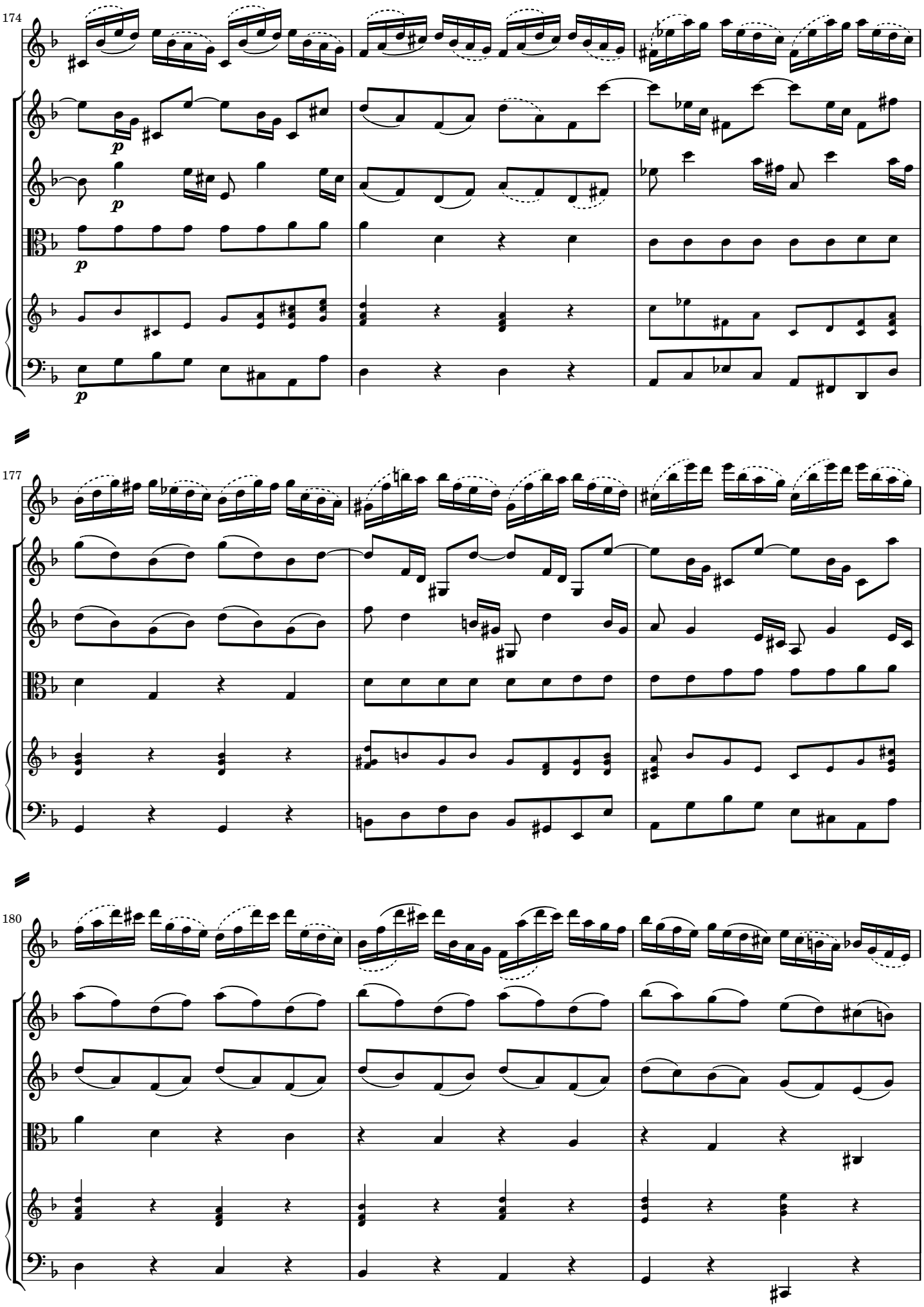
(Solo)
f
f
f
f


174
177
180

183

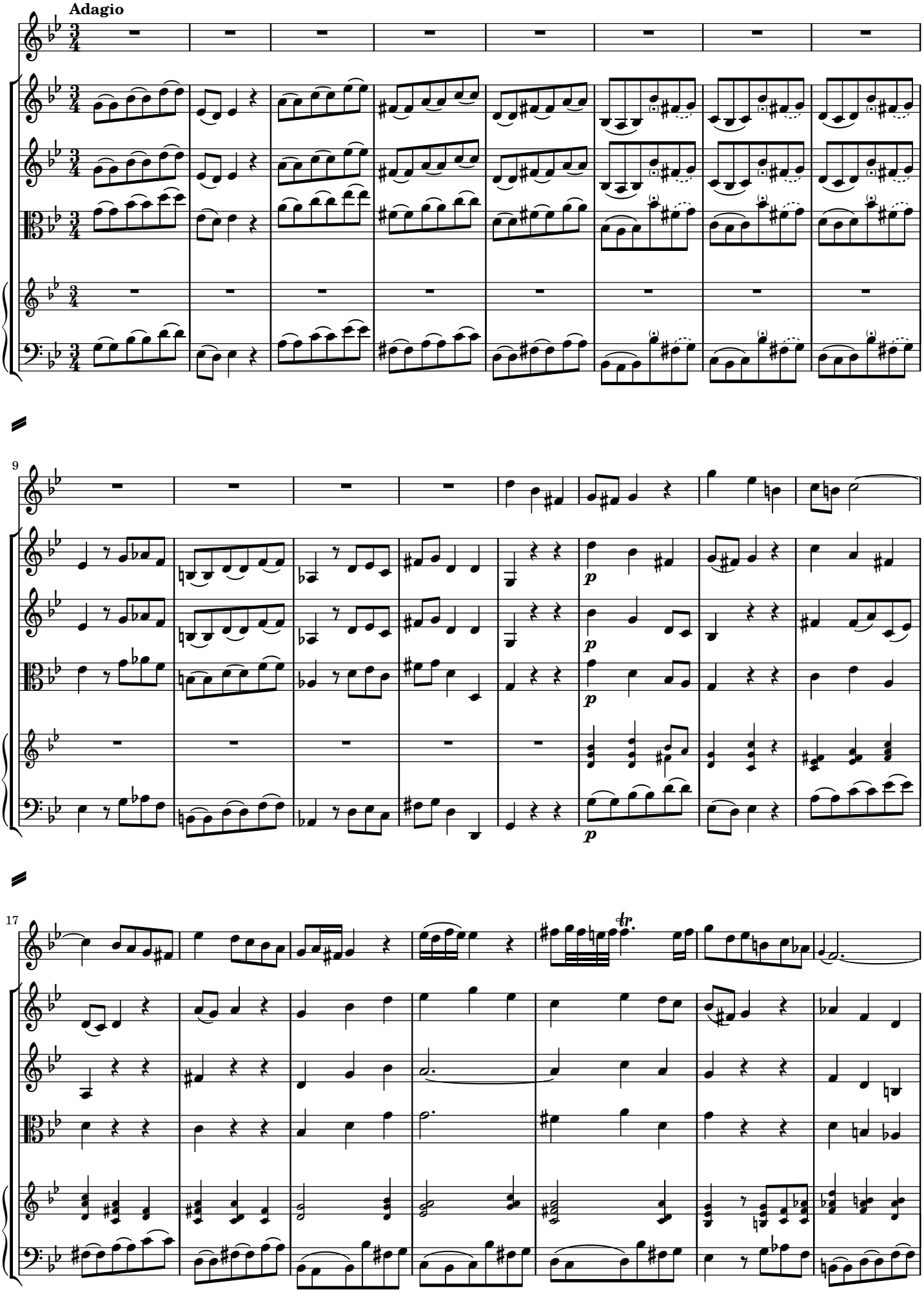
(Tutti)

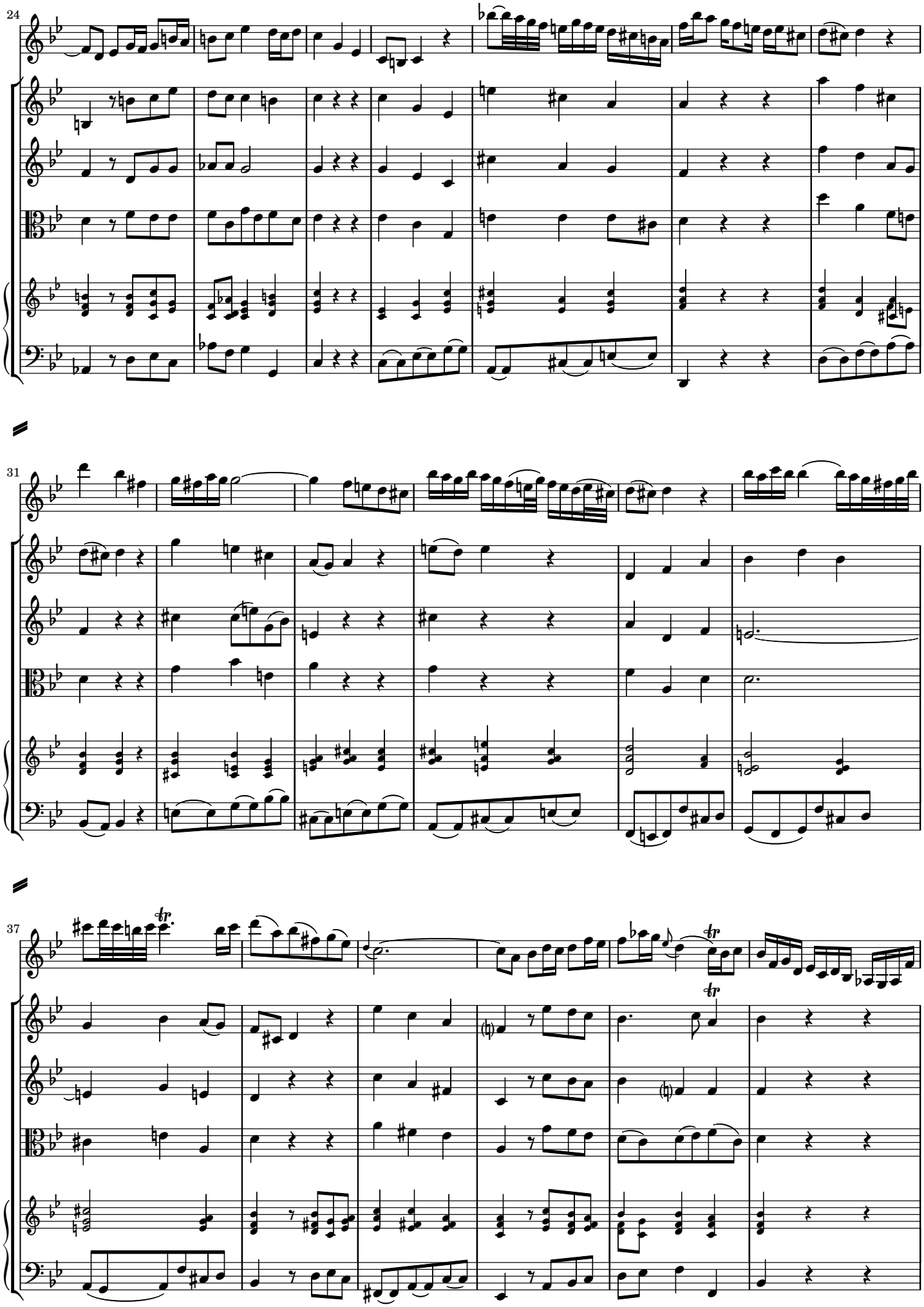
f

187

2.

Adagio

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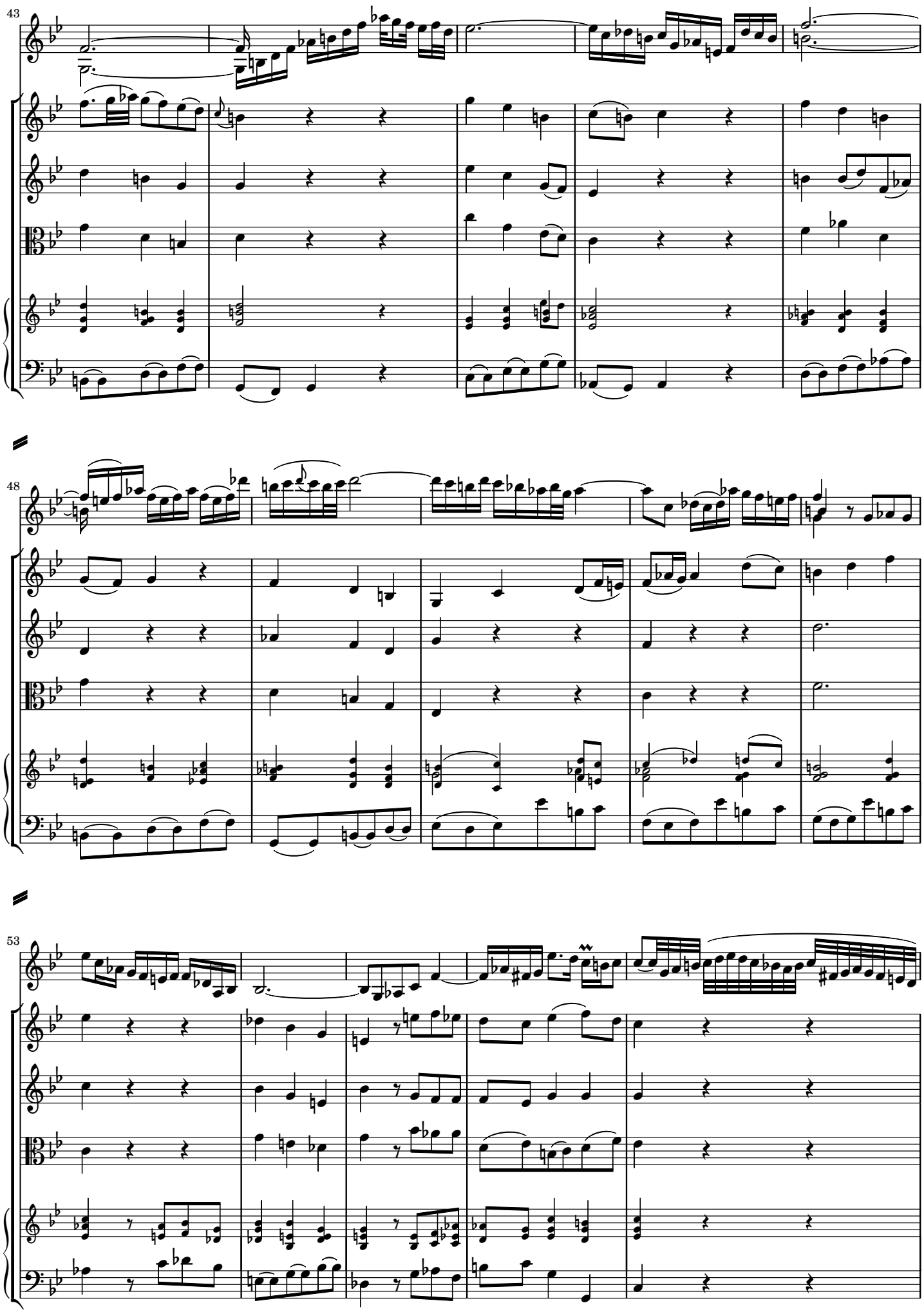

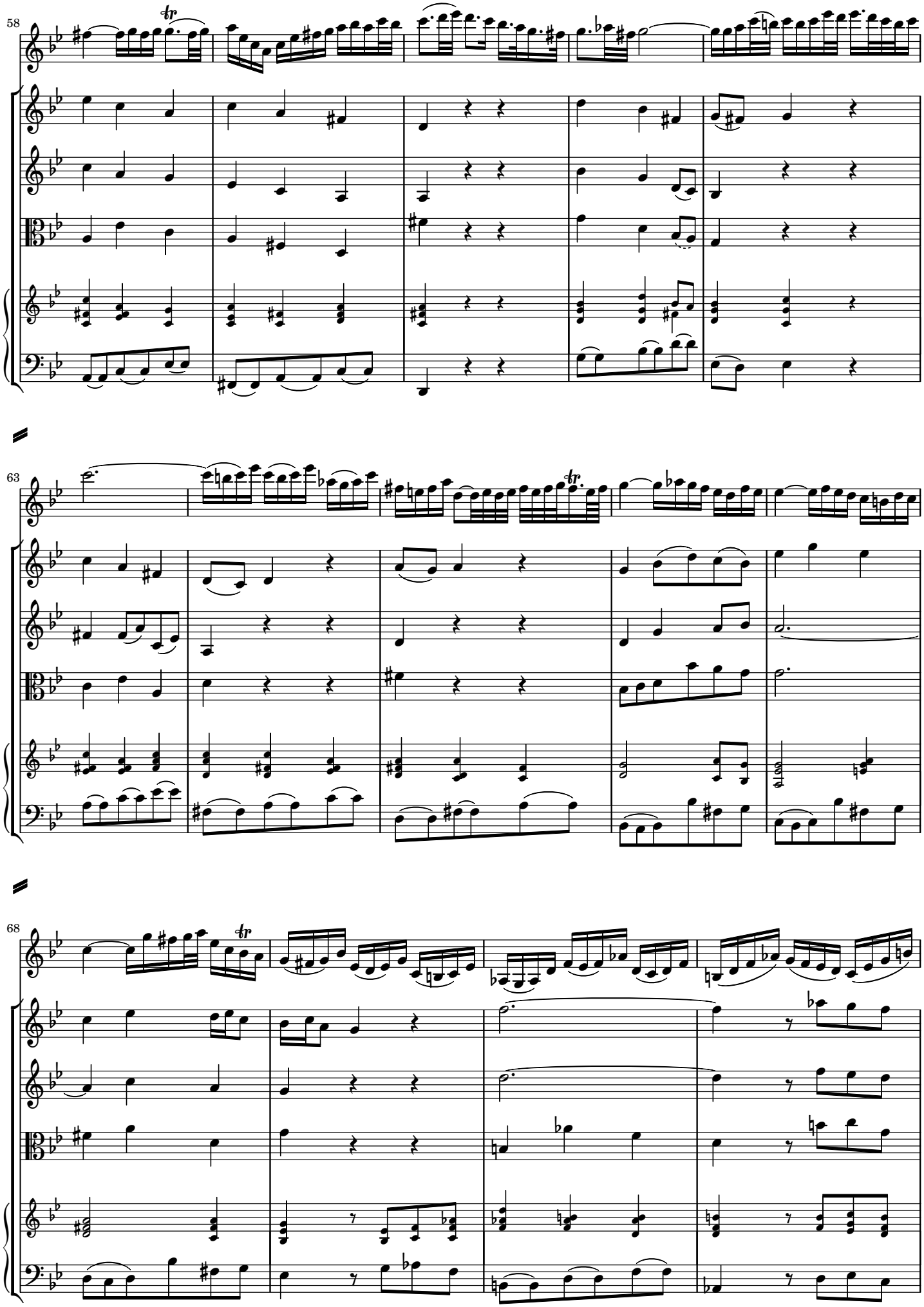
58
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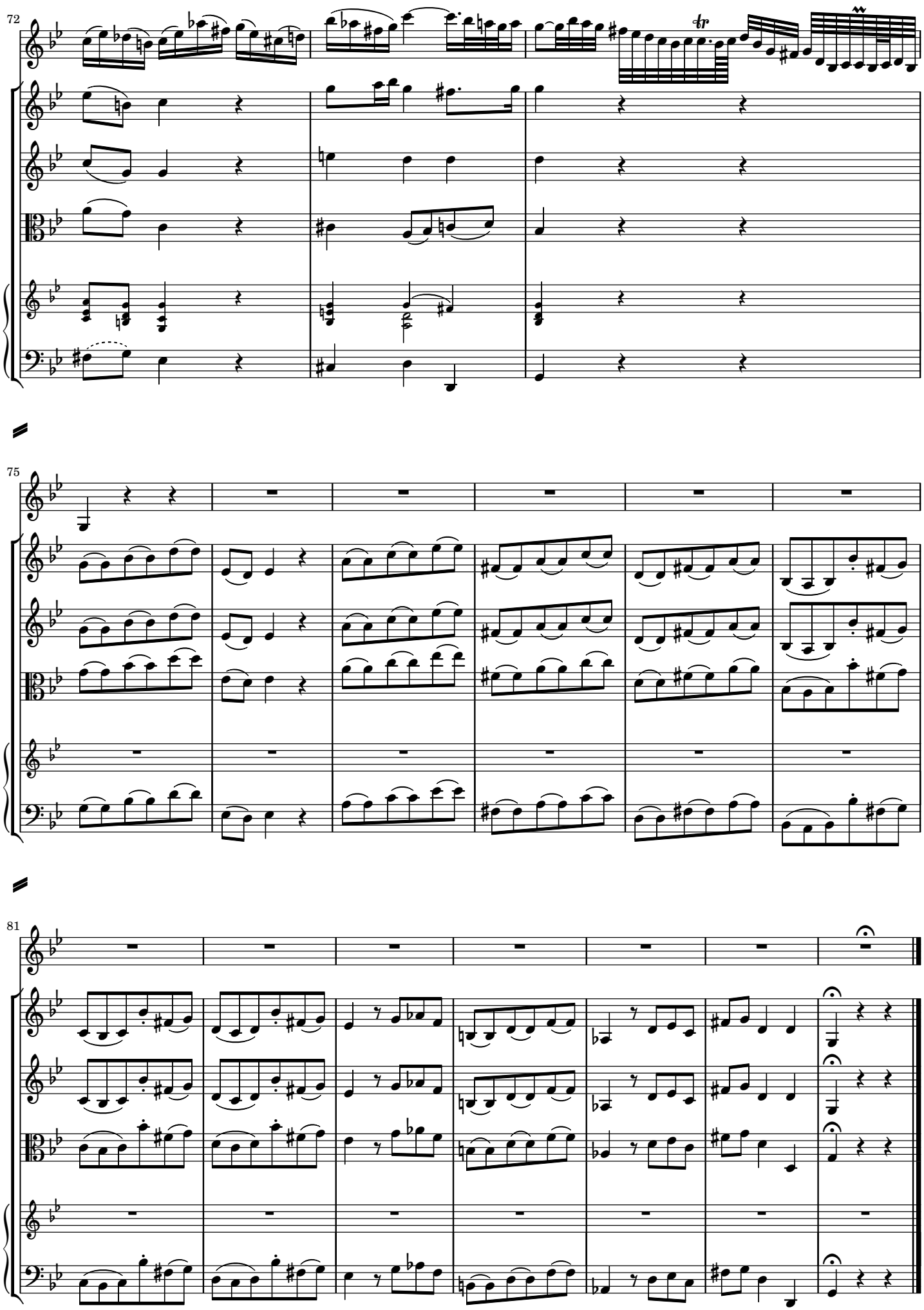

72
75
81

3.

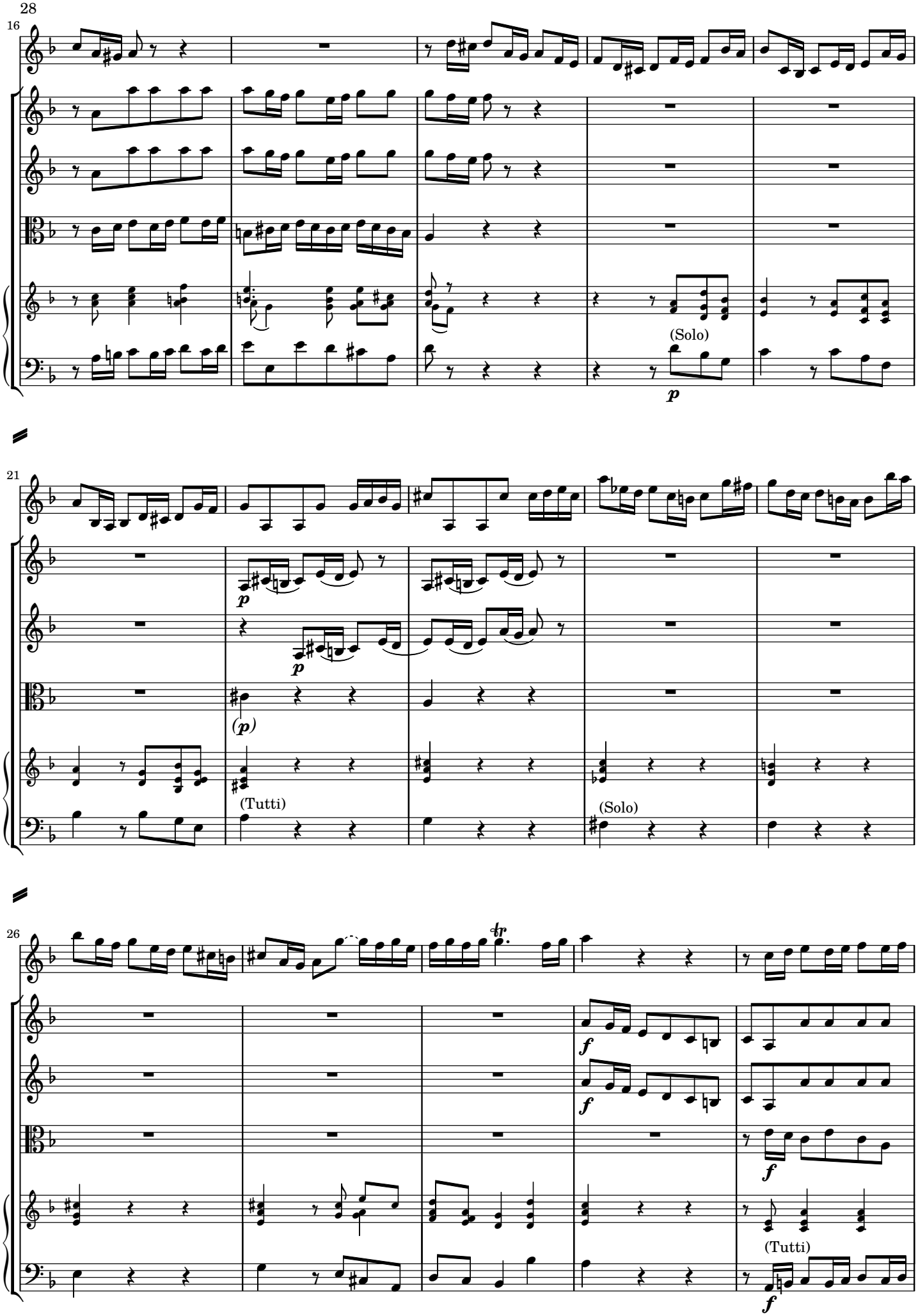
Allegro

(f)

6

11

(Solo)


16
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p
21
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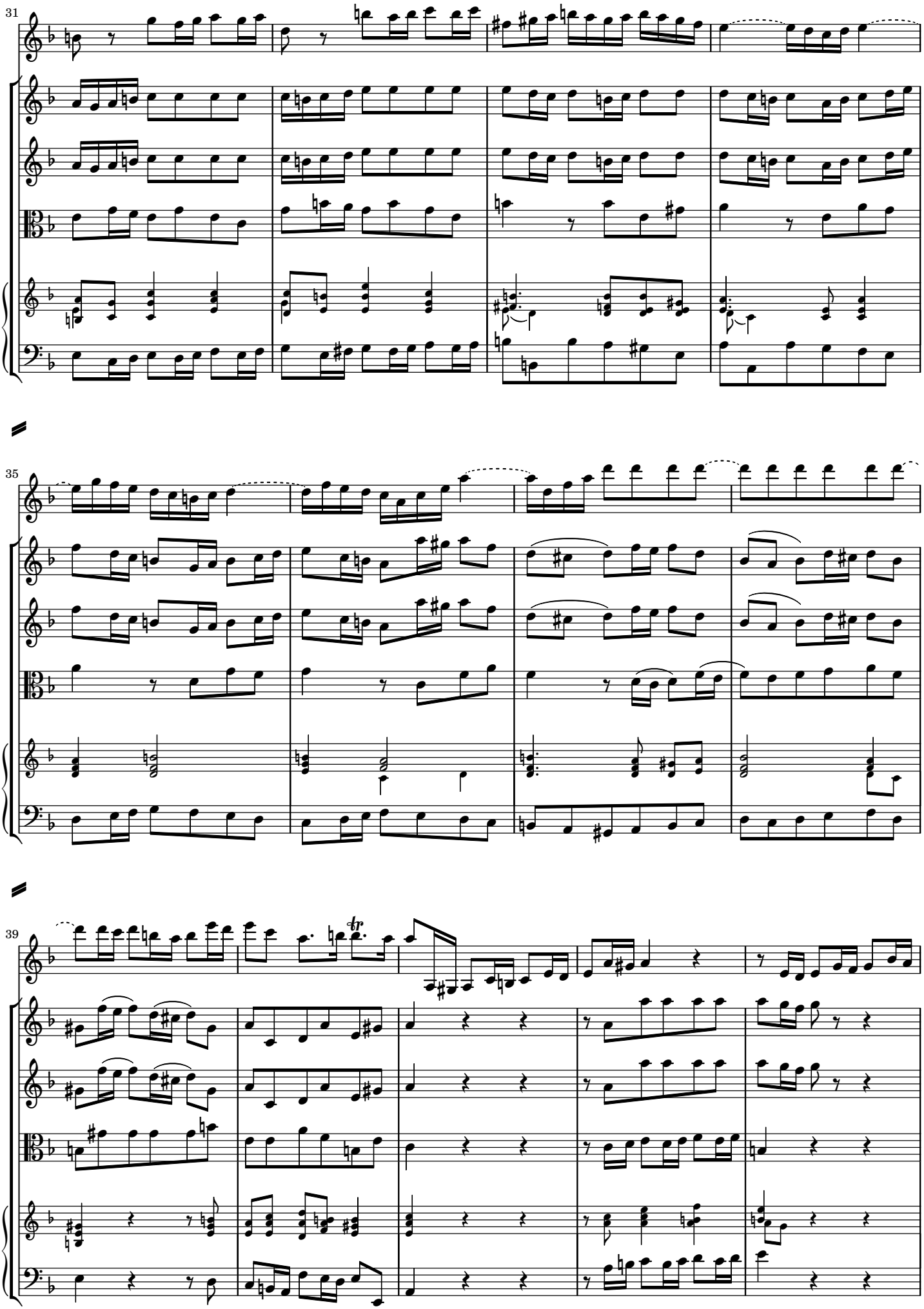
(Tutti)
(Solo)
26
f
f
f
(Tutti)
f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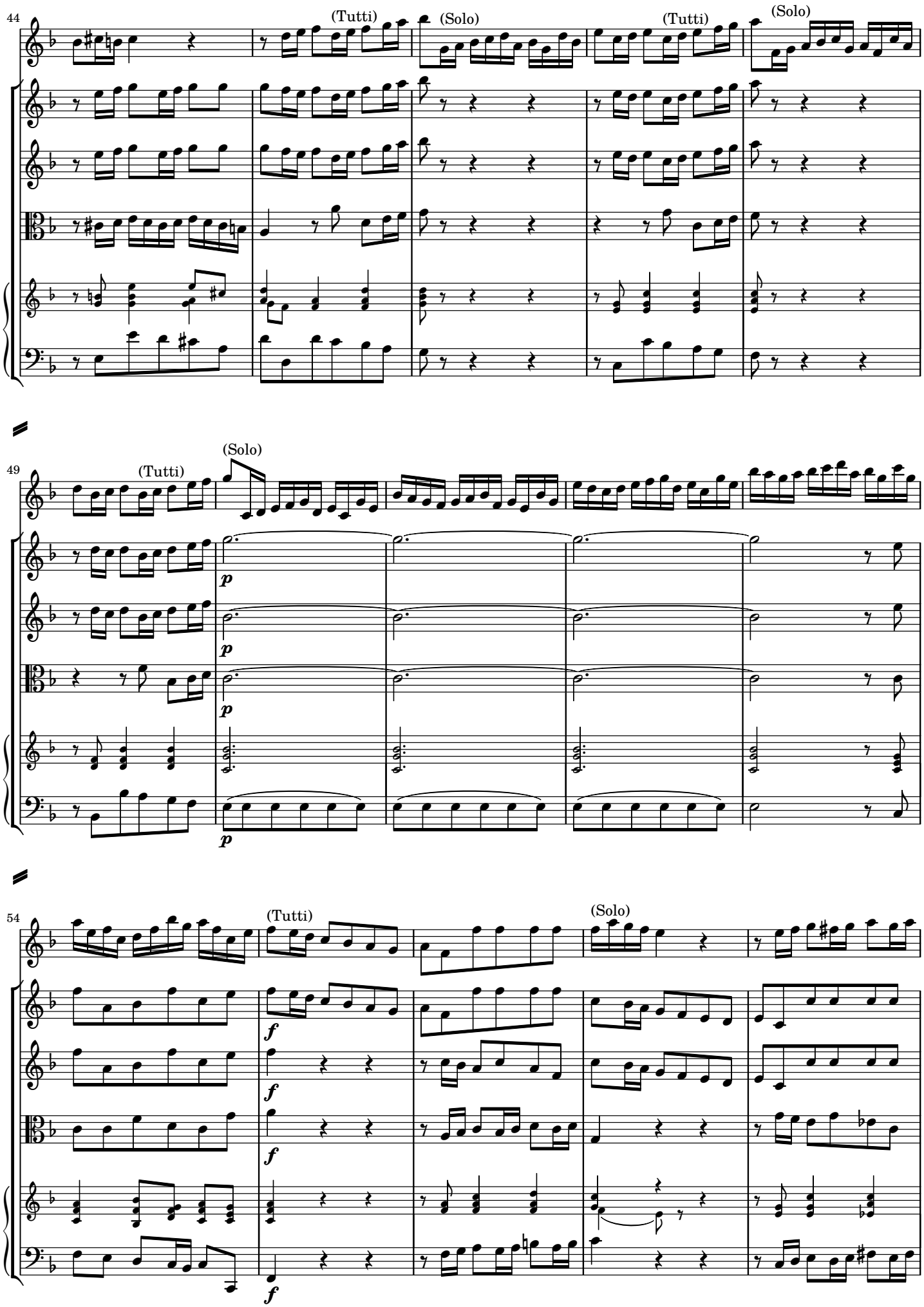
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49
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54
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(Solo)
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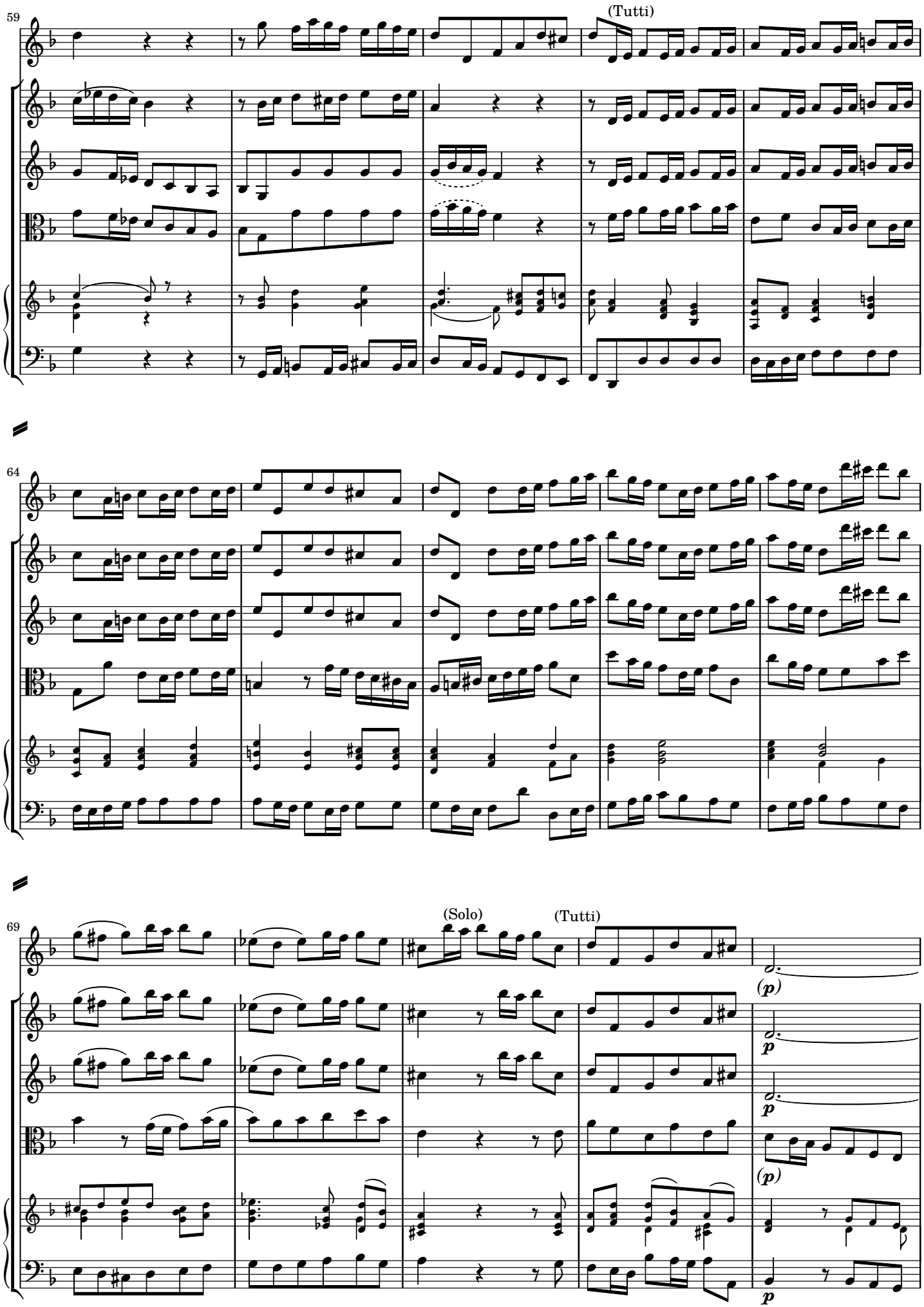
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64
69
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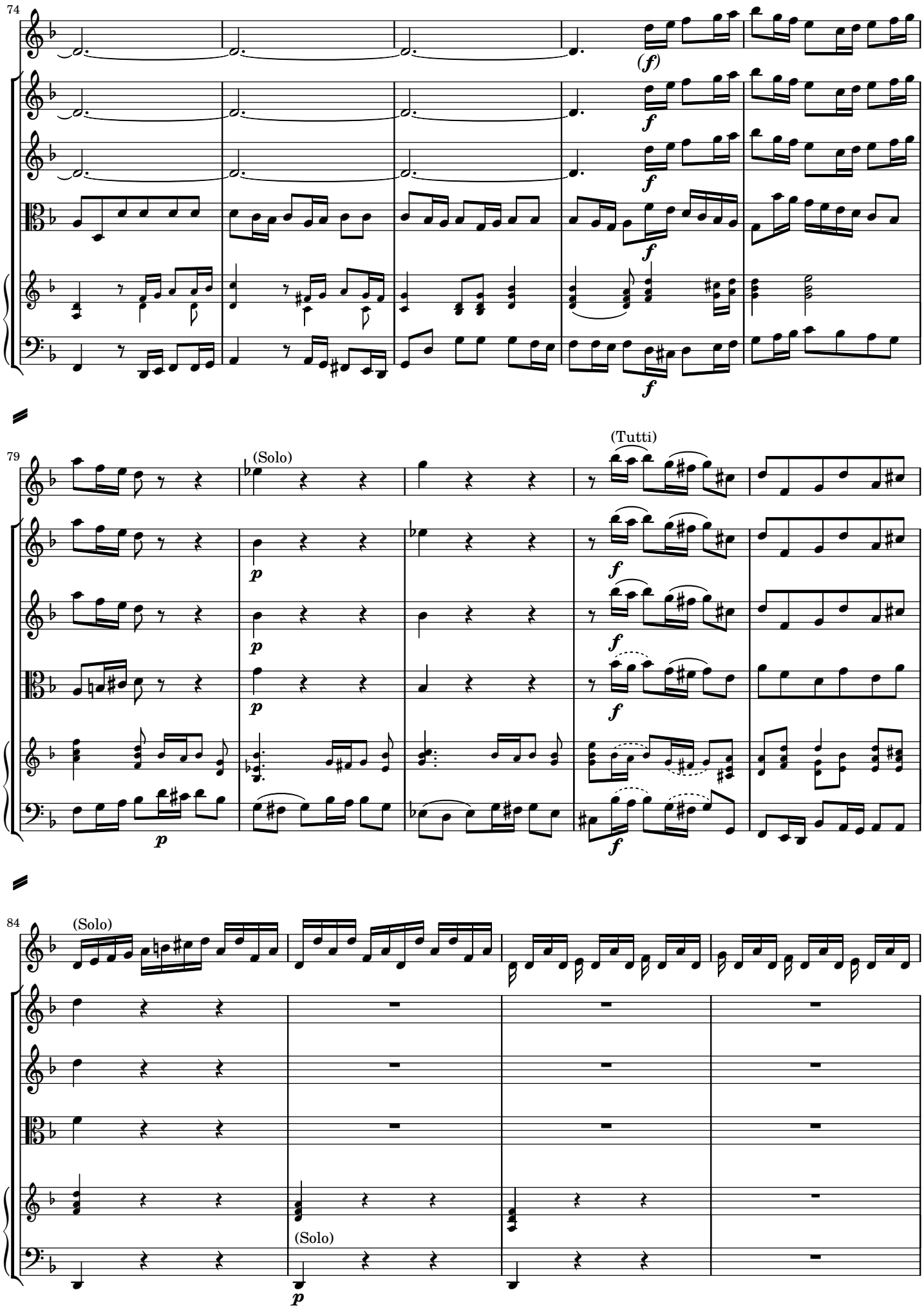
(Tutti)
(p)
p
(p)
p


74
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79
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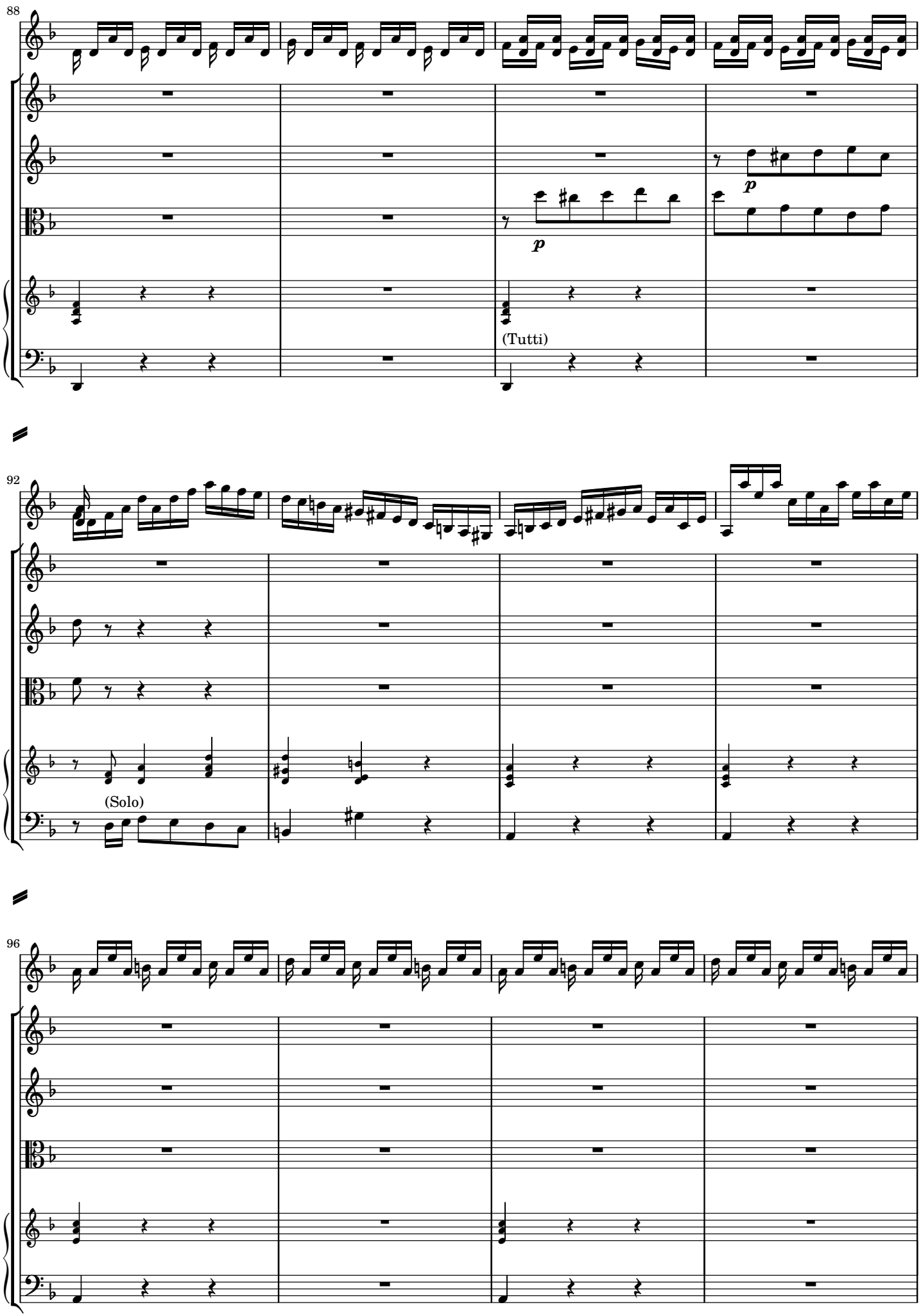
(Tutti)
p
84
(Solo)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p
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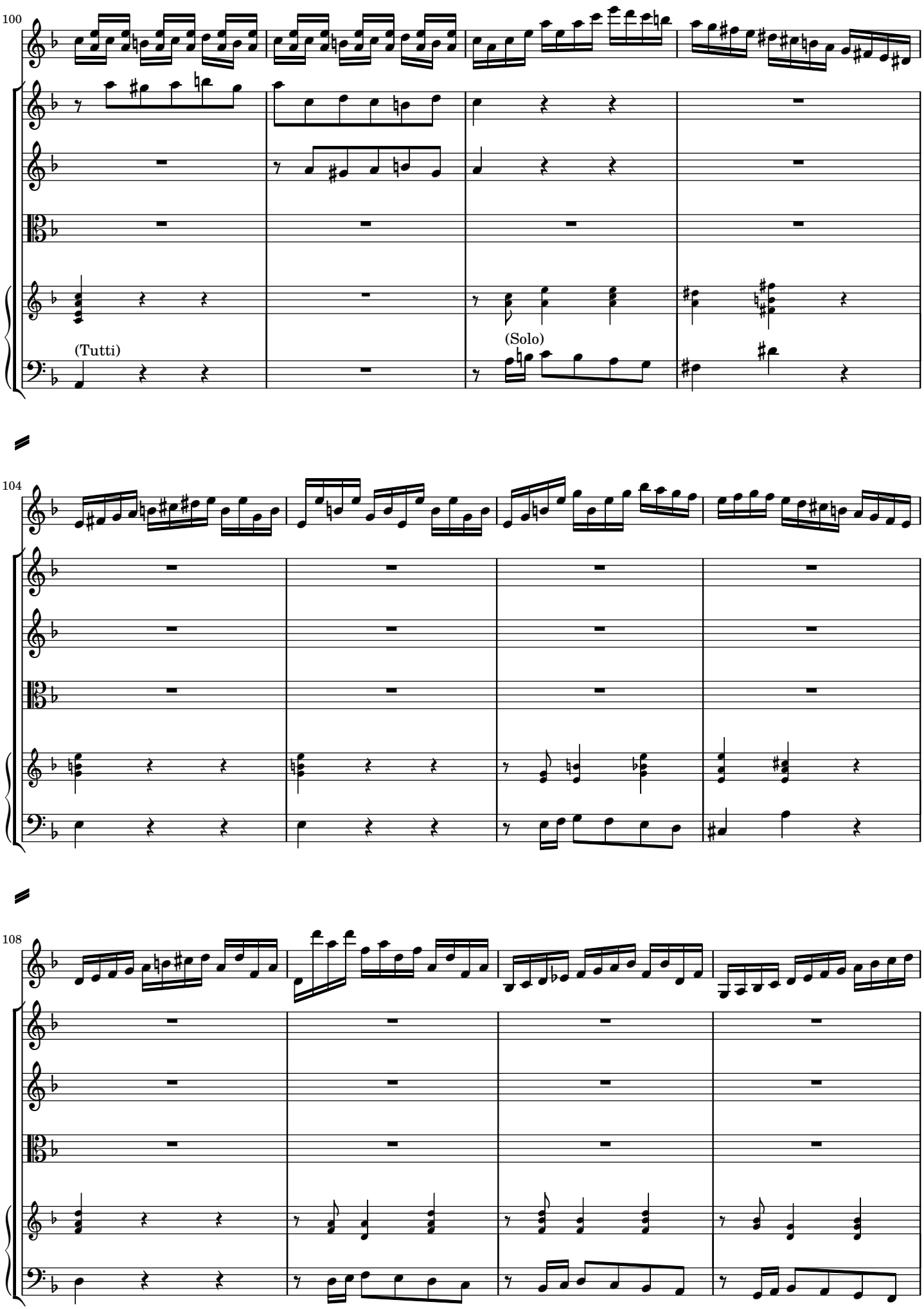
92
(Solo)
96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(Solo)
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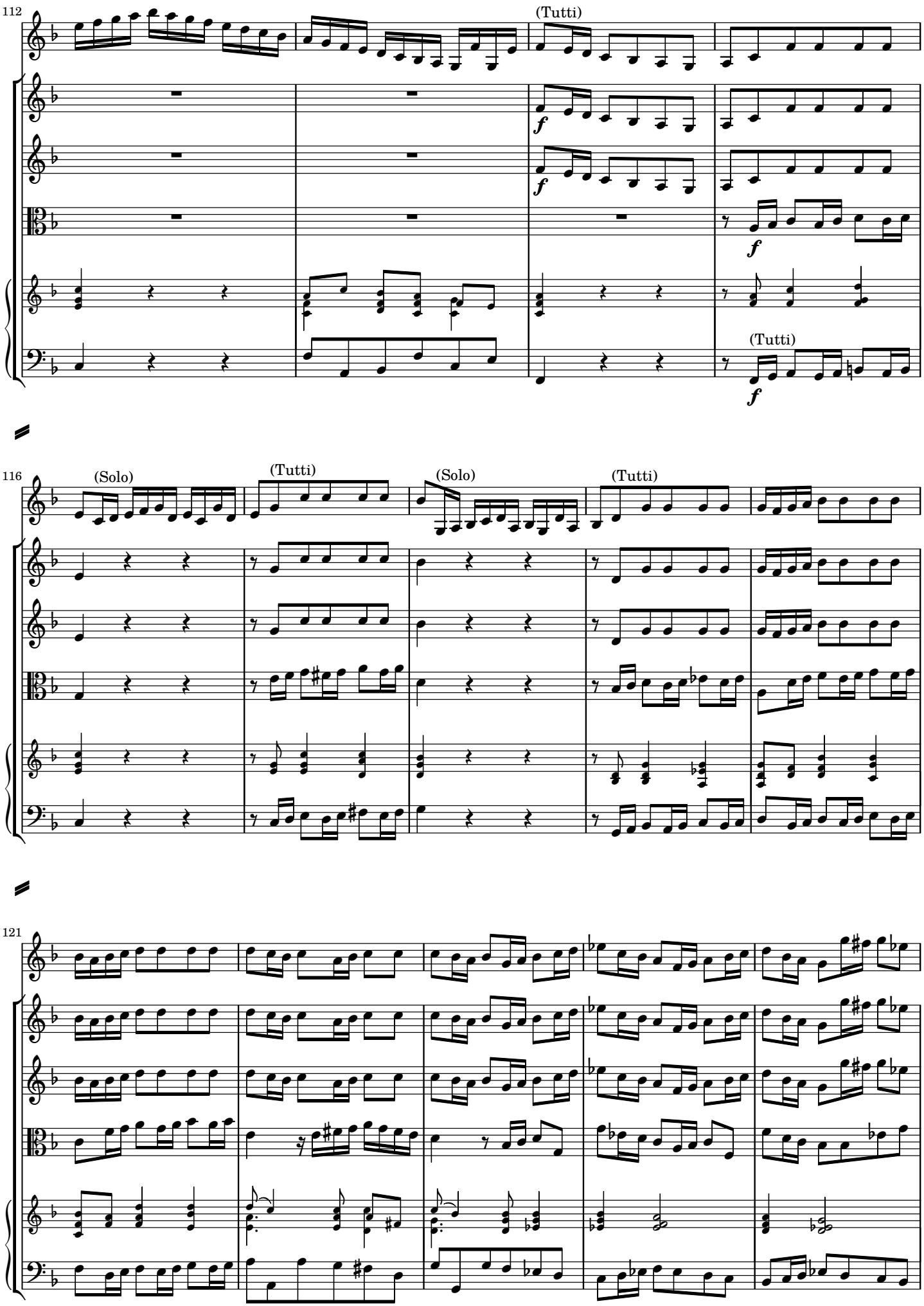
108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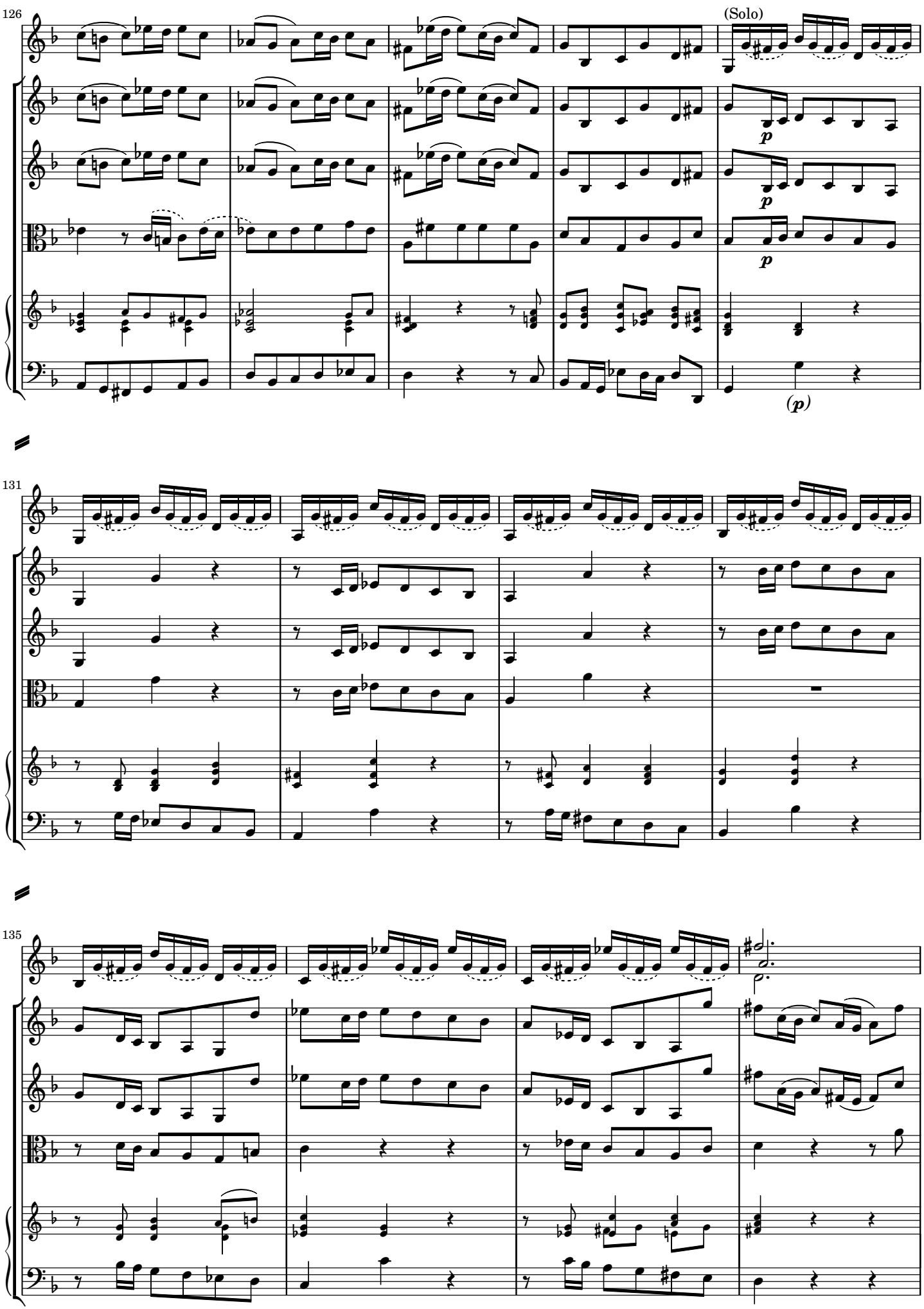
(Tutti)
116
(Solo)
(Tutti)
(Solo)
(Tutti)
121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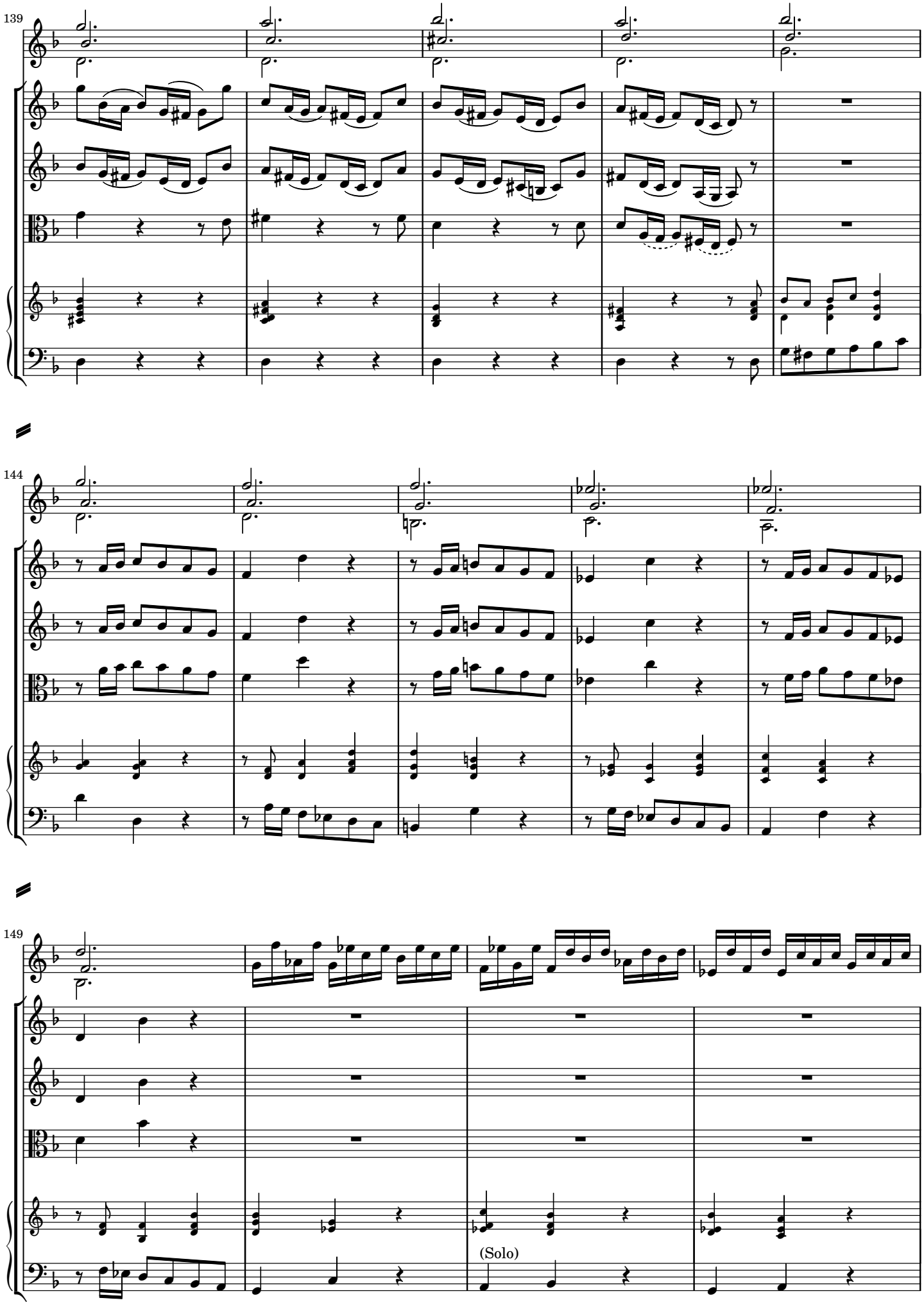
p
p
p
(p)
131
135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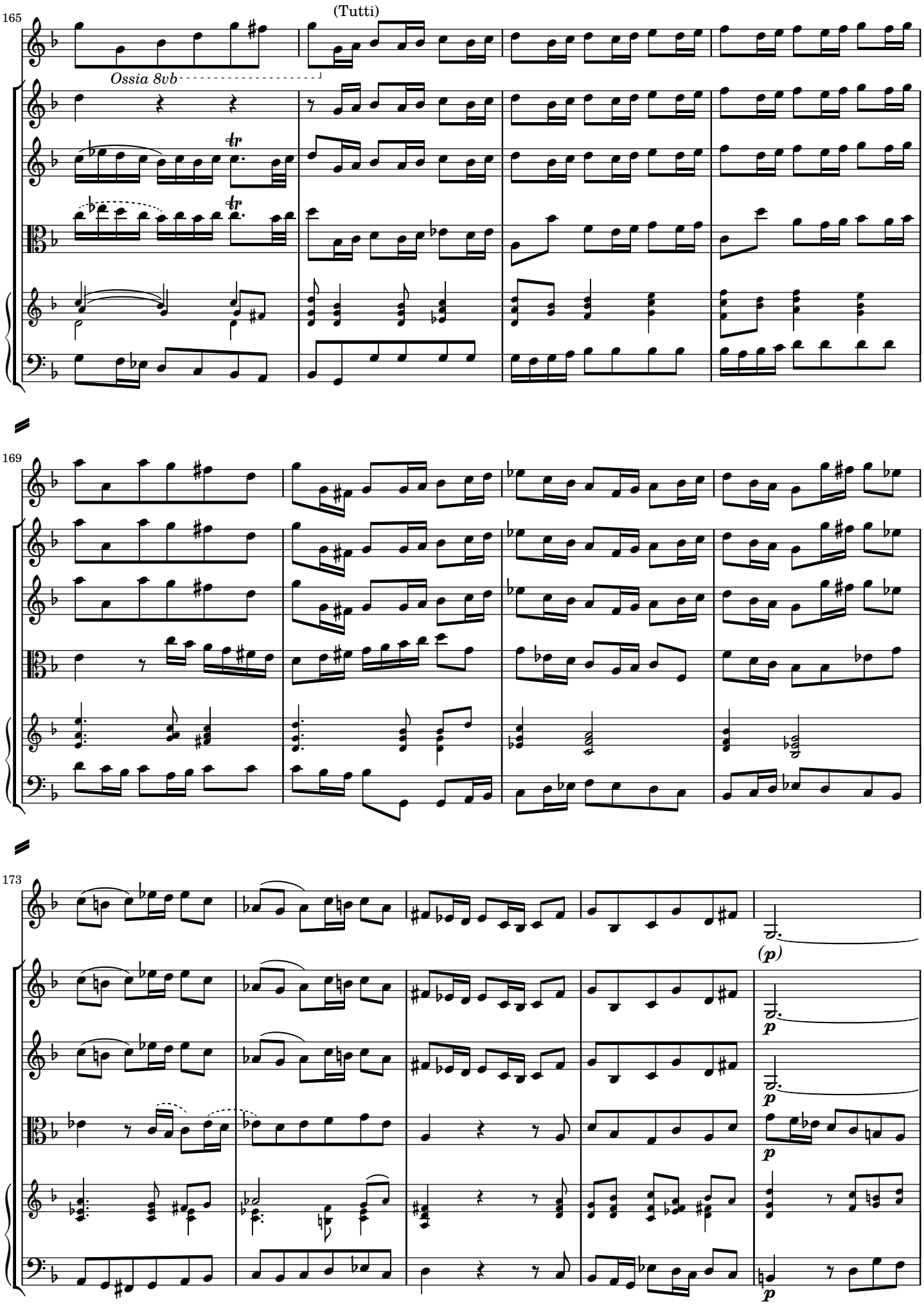
153

157

(Tutti)

161

(Solo)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Ossia 8vb
169
173
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p
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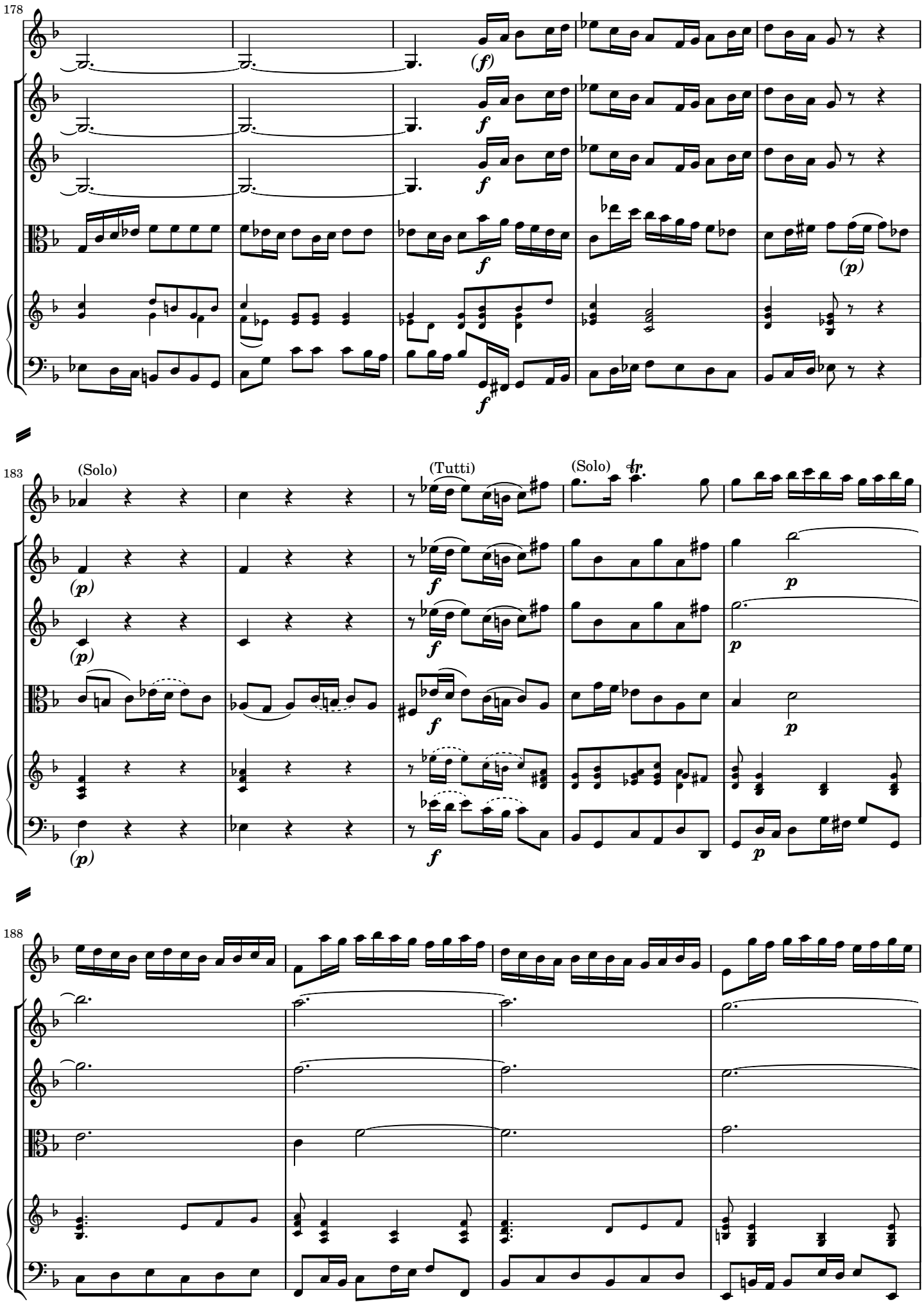
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183
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(Solo)
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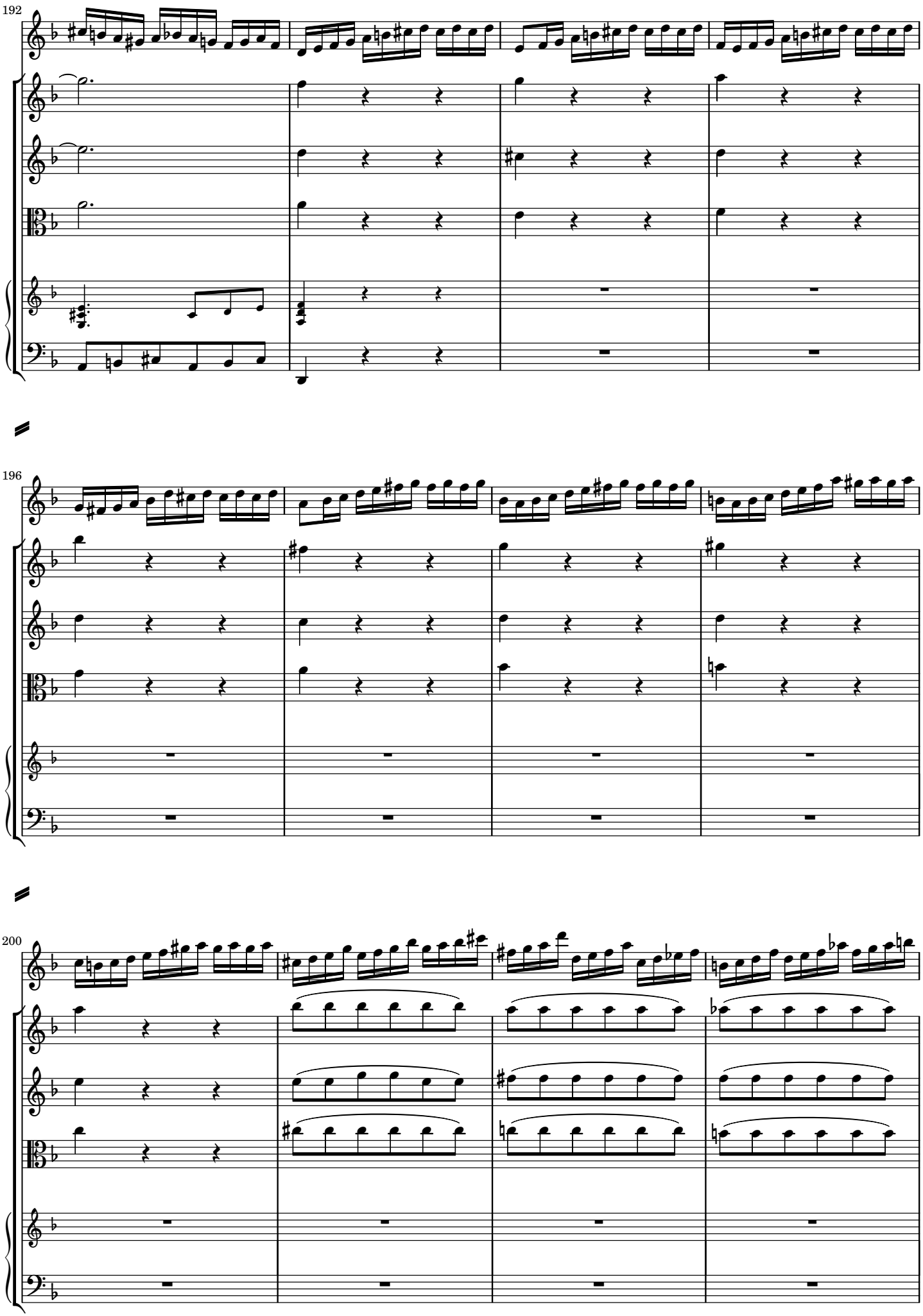
188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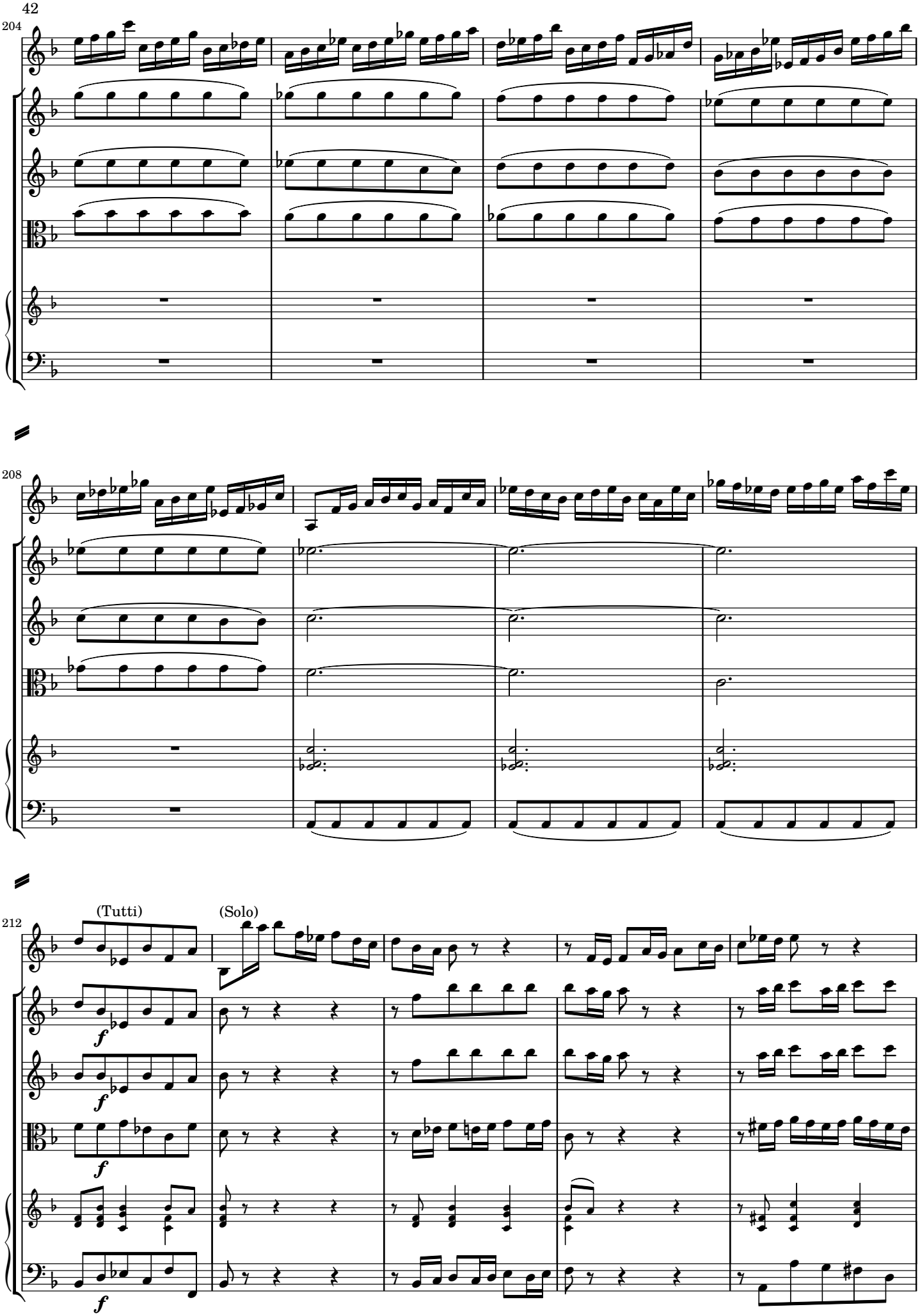
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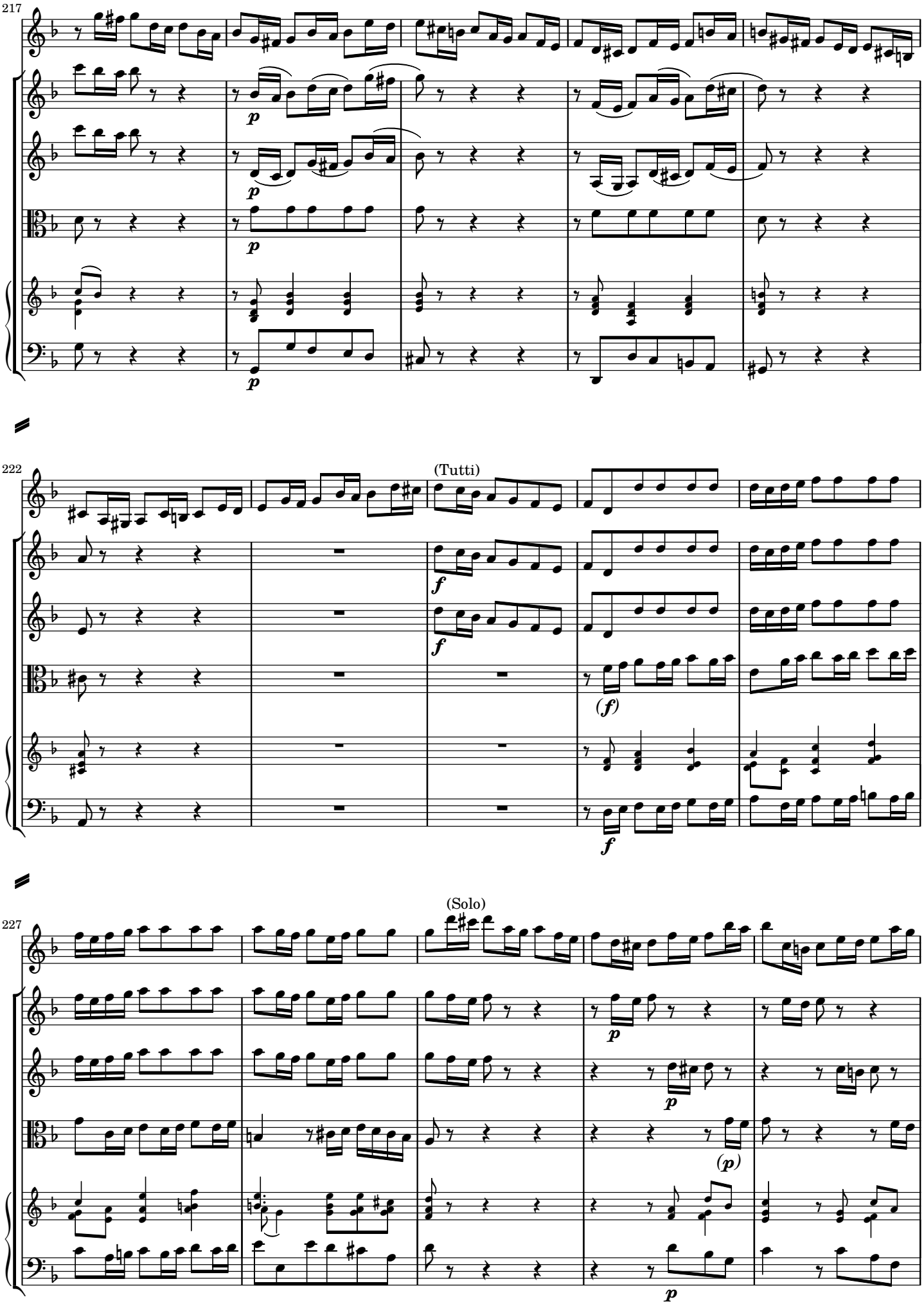
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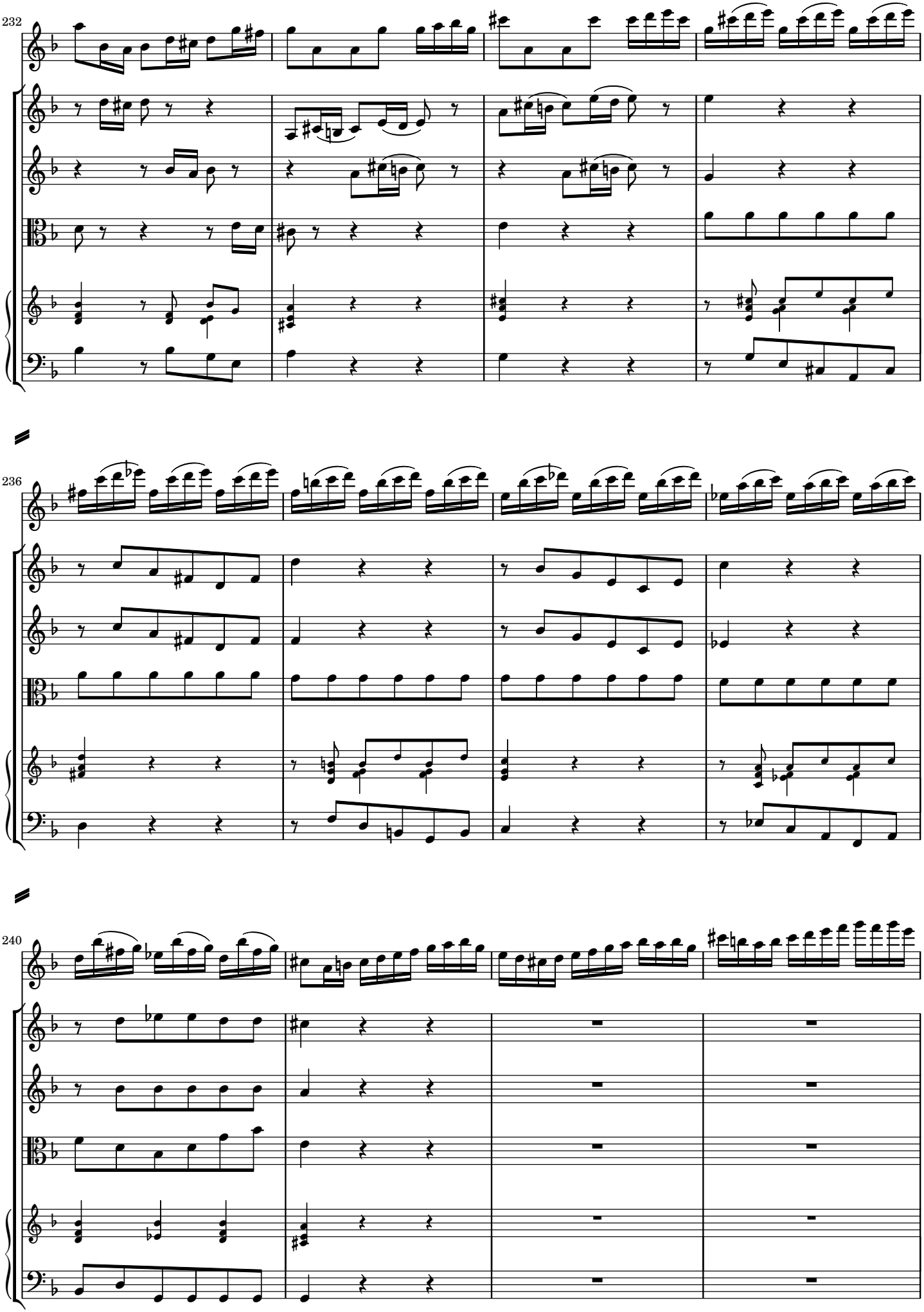
(Solo)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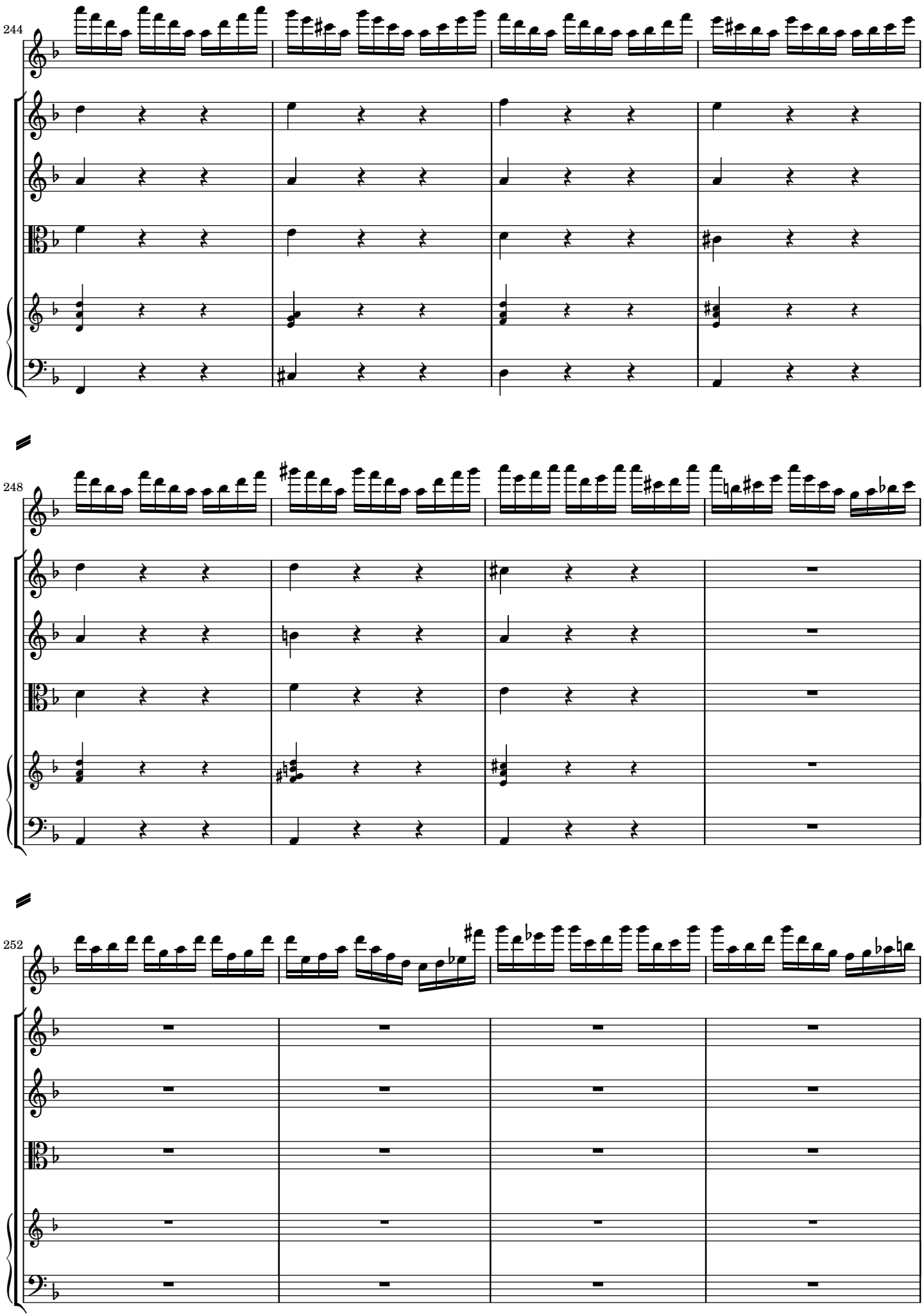
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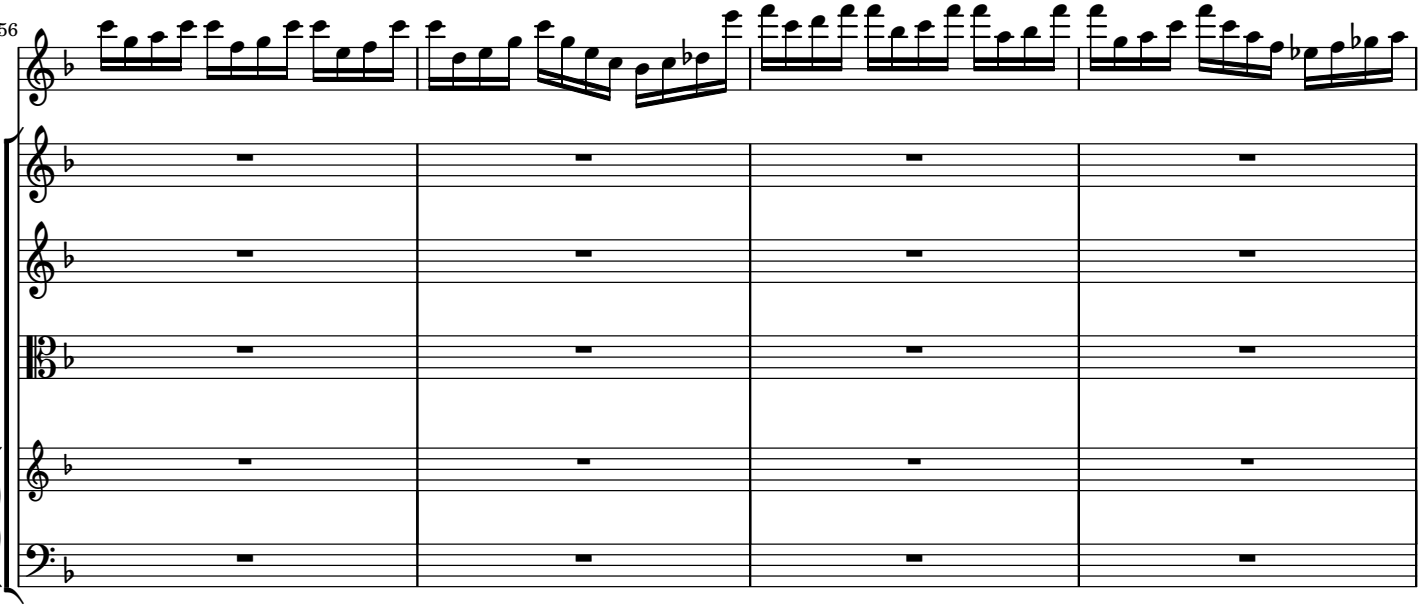

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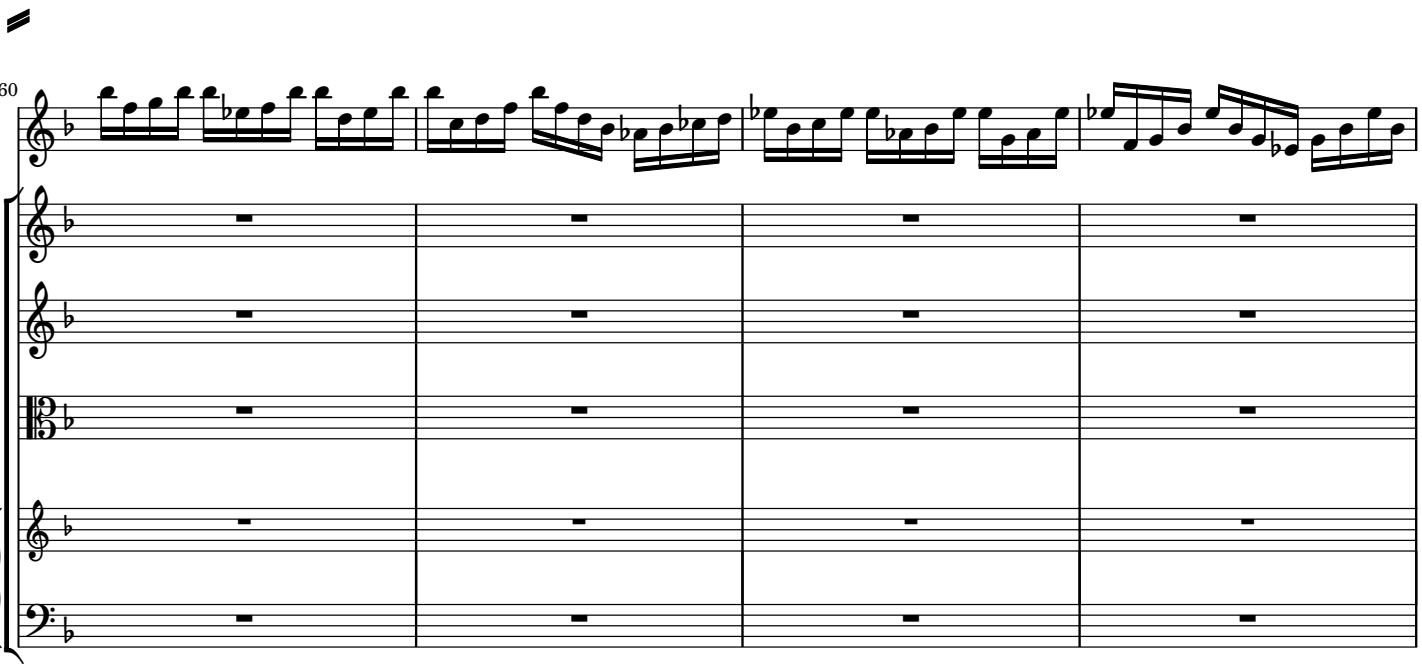
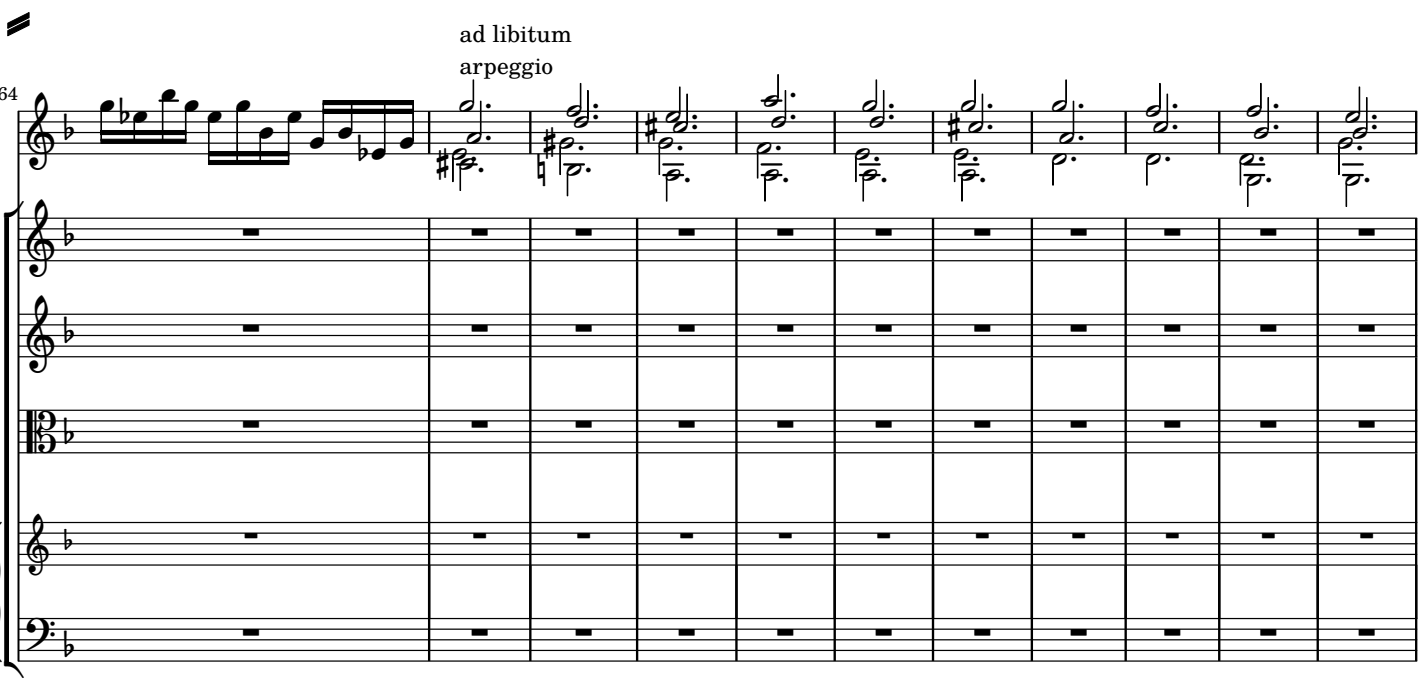
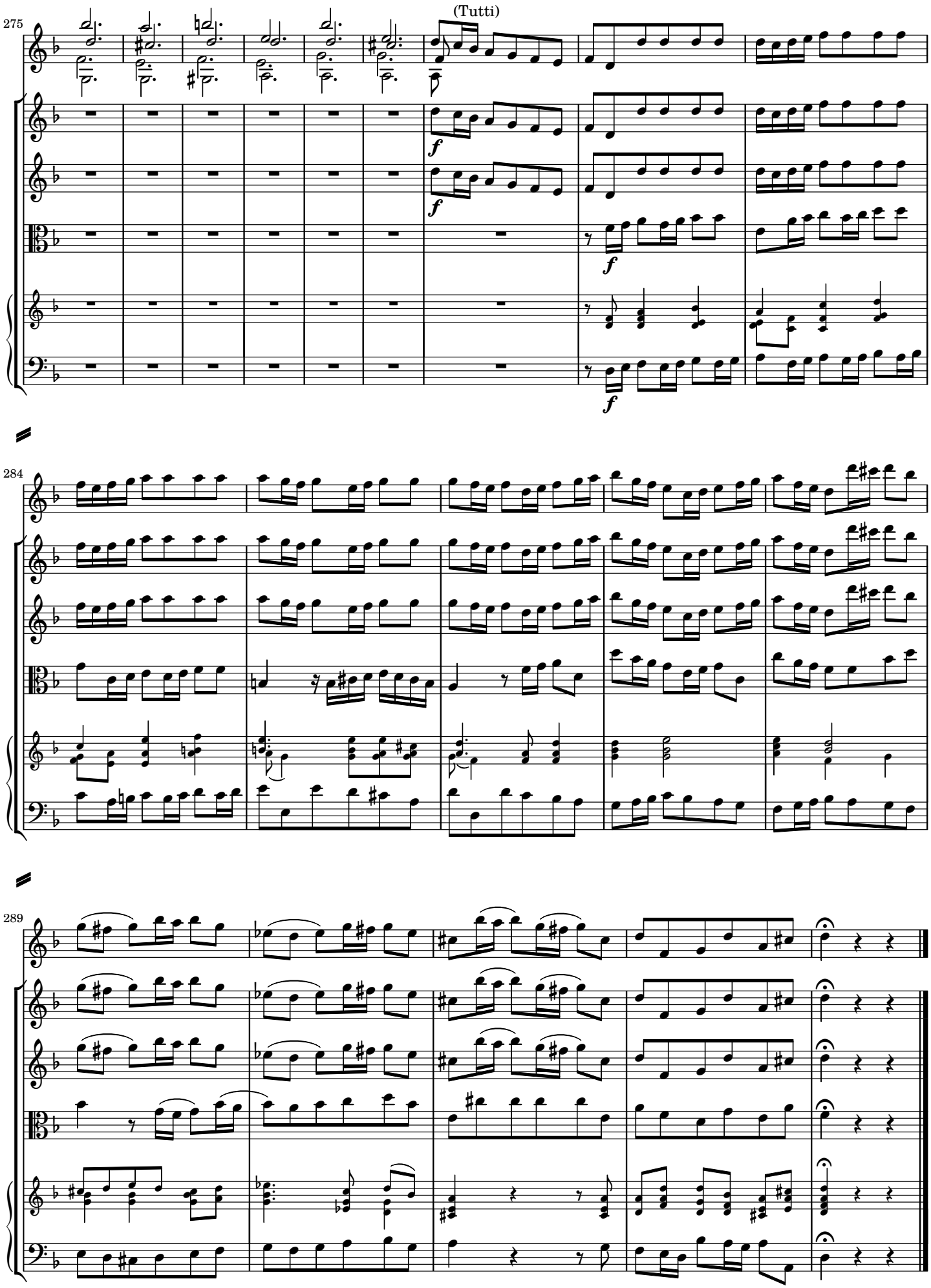


264

ad libitum
arpeggio

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