



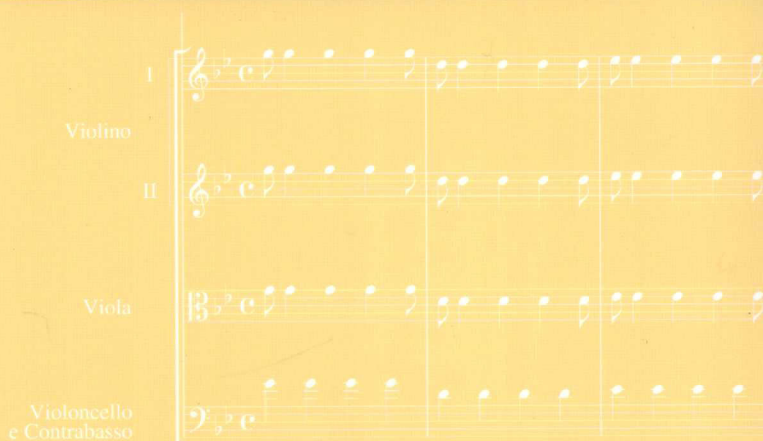
MOZART 莫扎特

Symphony No. 25 in G minor K 183

Symphony No. 29 in A major K 201

《g小调第二十五交响曲》 K 183

《A大调第二十九交响曲》 K 201



EULENBURG

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Symphony No. 25 in G minor / g-Moll

K 183

Symphony No. 29 in A major / A-Dur

K 201

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Richard Clarke

沃尔夫冈·阿玛德乌斯·莫扎特

《g 小调第二十五交响曲》

K 183

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理查德·克拉克 编订



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Preface

Symphony No. 25 in G minor, K 183

Composed: end of 1773 in Salzburg

First performance: unknown

Original publisher: unpublished during the composer's lifetime

First edition: Günther & Böhme, Hamburg, 1798

Instrumentation: 2 Oboes, 2 Bassoons – 4 Horns – Strings

Duration: ca. 22 minutes

In March 1773, the 17-year-old Mozart and his father returned to Salzburg from their third and final trip to Italy. In the 13 months that followed, Wolfgang produced, among other works, some nine symphonies which Leopold had bound together in one of three volumes which were later (1831) acquired by the publisher August Cranz from whom it passed to an anonymous collector in Switzerland. In May 1987 the volume was sold by auction at Sotheby's in London for US\$4.34 million to an unnamed collector who subsequently deposited it in the Pierpont Morgan Library in New York.

In having the volume bound Leopold provided a title-page in which he gives a date for each work but at some point before it came into Cranz's hands, an attempt was made to erase the dates. Neal Zaslaw speculates that this may have been done either by Mozart himself in the 1780s, or by his widow or one of her colleagues in the 1790s, in order to give the impression that the works were later than was really the case, and so improve their saleable value.

Of the nine symphonies in this volume, none has received more attention than the present Symphony in G minor. Its unusual key and urgent nature has always linked it with the stormy, minor-key so-called 'Sturm und Drang' ('Storm and Stress') symphonies produced between the mid-1760s and mid-1770s by J.C.Bach, J.Haydn, Vanhal, Dittersdorf, Ordoñez and others – works that were so dubbed as a musical reflection of the effect on German literature of F.M.Klinger's 1776 play *Sturm und Drang*.

Vanhal, seven years Haydn's junior and who took the older composer as his model, even to turning out over 100 symphonies, wrote a number of 'Sturm und Drang' symphonies including two in G minor, one of which (with four horns and published in 1771) H.C. Robbins Landon sees as stemming from Haydn's Symphony No. 39 (of c.1767) in the same key (and also with four horns) and which Landon also sees as the progenitor of Mozart's No. 25 (also G minor, also four horns). But as Zaslaw points out, Mozart himself had, two

years earlier, written a D minor symphony in three linked movements as the overture to the oratorio *La Betulia liberata* (K118), which, in keeping with Metastasio's text, displays the dramatic characteristics of 'Sturm und Drang', and that the style is also to be found in an early keyboard piece in G minor that Mozart wrote in London in 1764. Also, the influence of incidental music and opera with their frequent need to illustrate and enhance situations of storm and stress on stage is obviously an important element in the development of the 'Sturm und Drang' style and its transfer to the concert platform.

As in the Vanhal and Haydn G minor symphonies, Mozart uses his extra pair of horns in the relative major, thus gaining a greater range of notes in both melodic and harmonic contexts and his ingenious use of this advantage can be seen in the first movement's last four bars and in bb9–15, 116–122, 145–147, 159–162 and 181–183 in the finale.

From the outset, the syncopated unison theme of the first movement establishes the work's dramatic impetus and even when the key moves to the relative major the widely-spaced intervals of the second subject maintain the drive. A Coda based on the opening theme reinforces the grip of G minor. That grip is lightened if not entirely dispelled by the gentle melancholy of the E flat Andante and it again controls the minuet except for the relief of a wind-band Trio in G major. The final Allegro again presents a unison theme in the home key and there are few moments of major-key relief, particularly when, as in the first movement, a short Coda leaves us in no doubt that this has indeed been a symphony in G minor and a significant contribution to the 'Sturm und Drang' era.

Mozart wrote no more minor key symphonies until the great G minor Symphony, No. 40 (K550). In the years between the two G minor symphonies Mozart reserved his darkest and most moving symphonic utterances for such works as the Piano Concertos in D minor (K466) of 1785 and C minor (K491) of 1786, but by then he was no longer a brilliantly developing young composer with an eye on current trends, but a fully mature one in whom the blend of storm and stress, of joy and melancholy, are completely integrated in a language as intensely personal as it is unique.

Harry Newstone

Symphony No. 29 in A major, K 201

Composed: 6 April 1774 in Salzburg

First performance: not known

Original publisher: unpublished during the composer's lifetime

First edition: Kühnel, Leipzig, 1811

Instrumentation: 2 Oboes – 2 Horns – Strings

Duration: ca. 21 minutes

The two major landmarks on Mozart's path to first maturity as a symphonist are generally held to be the 'Little' G minor Symphony, K183 (1773), and the Symphony in A major, K201 (1774). Indeed it is hard to find a single dissenting voice on this point. For Stanley Sadie, K183 and K201 mark Mozart's 'emergence from a preternaturally gifted youth into a great composer.' Concert audiences would appear to agree: for the best part of a century they have consistently been the earliest of Mozart's symphonies to maintain a place in the standard orchestral repertoire. K201 has long been a special favourite with commentators. Alfred Einstein singled it out as one of 'Mozart's finest creations', and praised the first movement's central development section as 'the richest and most dramatic Mozart had written up to this time'. Hans Keller found in it 'an unprecedented and, at this stage, unsuspected degree of profundity', and pronounced the first movement's opening theme as 'one of Mozart's greatest discoveries'. More recently Neal Zaslaw has noted its 'thoroughgoing excellence'. Whatever Mozart himself might have made of such remarks, he certainly thought well enough of the symphony to request his father to send the music on to him – along with the neighbouring symphonies K182, K183 and K204 – 'as quickly as possible' two years after his permanent move to Vienna in 1781.

How had Mozart arrived at this new freedom and mastery? No doubt his recent visit to Vienna with his father, Leopold, had been a major stimulus, even though their hopes (expressed cryptically in some of Leopold's letters) of finding a post at the Imperial Court had come to nothing. The Mozarts returned to their Salzburg home on 27 September 1773. Just over a week later Mozart had completed the G minor Symphony K183; K201 was finished on 6 April the following year. However, Mozart would have found little encouragement for this new adventurousness from his employer. The Archbishop of Salzburg, Count Hieronymus Colloredo, was a cultured man, inclined towards reform within the church, and up to a point sympathetic to the more widely-shared views of the 18th-century 'Enlightenment'; but – in common with many aristocrats of the time – he regarded musicians as servants, and seems to have taken little, if any pride in the young Mozart's growing international reputation. The Archbishop saw two functions for music: either as entertainment (serenatas, divertimentos or suitably lightweight concertos) or for church services – in which case the music should be as condensed and unostentatious as possible.

Mozart's increasing frustration with the Archbishop's attitudes and behaviour towards him is well documented. Given all this, it is unlikely that he summoned up his full mastery in K201 to please his current employer. Possibly he was hoping for an attention-grabbing success somewhere else. The above-quoted letter to Leopold Mozart suggests that he still thought it might perform that useful function nine years later in Vienna. Still, K201 does not begin with a conventional call to attention. The opening theme is presented *piano*, with exploratory harmonies in the lower strings. The theme's full *forte* blossoming, with elegant imitative counterpoint in the bass, is held back until b13. This is in marked contrast to the driving syn-copated unison theme that sets the first movement of K183 in motion. While the 'Little' G minor Symphony can be seen as a brilliant youthful response to the so-called 'Sturm und Drang' ('storm and stress' or 'yearning') style typified by Haydn's Symphony No. 39 (also in G minor), K201 is altogether subtler. True, the intense string tremolos in bb19–22 of the first movement and the dramatic *piano-forte* alternations that follow are classic 'Sturm und Drang' features, which can again be observed throughout the finale. However, the symphony also shows the influence of Haydn's symphonic wit: especially in the repeated-note oboe-horn fanfares in the Menuetto, whose meaning seems to shift teasingly according to its context (most strikingly when the full strings take it up, *fortissimo*, in b12), and in the rapid upward scale for violins in the finale (first heard in bb60–61). On one level the appearances of the latter are, in Neal Zaslaw's words, 'clear aural signposts to articulate the movement's formal structure'. At the same time there is something slightly disconcerting about the gesture: for a moment one may find oneself wondering exactly where the 'clear aural signpost' is pointing.

The Andante on the other hand is eloquent and sensuous, with the violins muted throughout (until the final *forte* statement in the Coda). The melodic style again recalls Haydn in places, but Mozart shows his hand in the richer inner voices: for example in bb9–13, where Haydn would probably have opted for something leaner and more transparent. The arresting high *forte* interjections in bb62 and 64, and the subsequent wide leaps in the melodic line are also much more characteristic of Mozart. Hearing such moments – and still more when one views the symphony as a whole – it is sobering to remember that this fresh, confident and sophisticated work is the product of an 18-year-old mind.

Stephen Johnson

前言

g 小调第二十五交响曲, K 183

创作时间与地点:1773 年底,萨尔茨堡

首演:不详

首次出版:作曲家生前未出版

第一版:冈特与贝姆,汉堡,1798 年

乐队编制:2 双簧管,2 大管 - 4 圆号 - 弦乐器

演奏时间:约 22 分钟

1773 年 3 月,17 岁的莫扎特和他父亲结束了他们的第三次也是最后一次意大利之行,回到了萨尔茨堡。在之后的 13 个月里,沃尔夫冈在创作了其他作品的同时还写了约九首交响曲。他的父亲莱奥波尔德将这些交响曲装订在了一起。总共呈三册,后来(1831 年)由出版商奥古斯特·克兰茨获得,再流落到瑞士的一位匿名收藏家手中。1987 年 5 月,该交响曲装订册经由索斯比拍卖行在伦敦以 434 万美元的价格出售给了一位匿名收藏家,这位收藏家后来将它存放在了纽约的皮尔庞特·摩根图书馆。

莱奥波尔德在装订过程中加了一张扉页,并且在上面列出了每首作品的创作日期,可是在克兰茨得到这些手稿之前就有人试图擦掉这些日期。尼尔·扎斯洛夫认为这有可能是莫扎特本人在 18 世纪 80 年代所为,也有可能是他的遗孀或她的某位同僚所为,目的是给人留下这些作品创作时间较晚的印象,以便提高它们的售价。

在这九首交响曲中,引起人们最大关注的就是这首 g 小调交响曲。它采用了非同寻常的 g 小调,而且整个乐曲充满了急迫感,这些特点一直将它与那些急风暴雨般、采用了小调的所谓的“狂飙运动”交响曲联系在一起,即 J.C.巴赫、J.海顿、万哈尔、迪特斯多夫、奥多内兹等在 18 世纪 60 年代中期至 70 年代中期创作的交响曲。这些作品因其从音乐的角度反映了 F.M.克林格于 1776 年创作的戏剧《狂飙运动》对德国文学的影响而得名。

万哈尔比海顿小七岁,一直将海顿视为自己的榜样,甚至也写了一百多部交响曲。他

创作的多部“狂飙运动”式交响曲中有两部也采用了 g 小调,H.C.罗宾斯·兰登^①认为其中一首(采用了四支圆号,于 1771 年出版)源自于海顿(1767 年左右)创作的、采用了相同调的第三十九交响曲(也采用了四支圆号),并且认为它就是莫扎特这首第二十五交响曲(同样采用了 g 小调和四支圆号)的先驱。但是,正如扎斯洛夫所指出的,莫扎特本人两年前曾写过一首 d 小调交响曲,三个乐章连在一起,用作了清唱剧《解放了的贝图利亚》(K118)的序曲,与梅塔斯塔西奥的唱词相吻合,展现了“狂飙运动”的戏剧化特点,而且这种风格还见于莫扎特 1764 年在伦敦写的一首 g 小调早期键盘作品。此外,由于戏剧配乐和歌剧音乐经常需要反映和加强舞台上狂风暴雨的场景,这两类音乐对于“狂飙运动”风格的形成以及它在音乐会音乐中的使用显然起到了重要作用。

与万哈尔和海顿的 g 小调交响曲一样,莫扎特多用了一对关系大调圆号,从而在旋律与和声方面极大增加了音域。我们可以在第一乐章的最后四小节以及末乐章第 9—15 小节、第 116—122 小节、第 145—147 小节、第 159—162 小节和第 181—183 小节中看到 he 充分利用了这一优势。从一开始,第一乐章切分音型的齐奏主题就确立了这首作品的戏剧动力,在转入关系大调之后,第二主题宽广的音程仍然保持着这一动力。根据开头主题发展而来的一个尾声进一步加强了 g 小调的把持。尽管柔美、忧郁的降 E 大调行板减轻了这种把持,但 g 小调的把持仍然控制了小步舞曲(惟一的例外是其中的 G 大调木管三重奏)。末乐章“快板”再次以主调呈示一个齐奏主题,虽然一些地方像第一乐章一样出现了大调缓释,但简短的尾声让我们确信这的确是一首 g 小调交响曲,也是对“狂飙运动”时期的一个重要贡献。

莫扎特一直要等到那首伟大的 g 小调第四十交响曲(K550)出现才会再次创作小调交响曲。在这两首 g 小调交响曲问世之间,莫扎特将他最阴郁、最动人的交响乐汇留给了像 1785 年创作的《d 小调钢琴协奏曲》(K466)和 1786 年创作的《c 小调钢琴协奏曲》(K491)这样的作品,不过此时的莫扎特已经不再是一个只关注当前趋势、只是在茁壮成长的年轻作曲家,而是一位完全成熟的作曲大师,风暴与动荡、欢乐与忧郁都已完全融合成了一种非常个性化的独特语言。

哈里·纽斯顿

路旦俊 译

① 罗宾斯·兰登(1926—),美国音乐学家,潜心研究海顿的生平和音乐,著海顿传,编订海顿交响曲。

A 大调第二十九交响曲, K 201

创作时间与地点:1774 年 4 月 6 日, 萨尔茨堡

首演:不详

首次出版:作曲家生前未出版

第一版:居内尔, 莱比锡, 1811 年

乐队编制:2 双簧管 - 2 圆号 - 弦乐器

演奏时间:约 21 分钟

人们一般认为有两首作品标志着莫扎特成为成熟的交响曲作曲家, 其一为《g 小调“小”交响曲》(K183)(1773), 其二为《A 大调第二十九交响曲》(K201)(1774)。在这一点上, 我们的确很难听到异议。在斯坦利·萨迪^①看来, K183 和 K201 标志着莫扎特“从一个异乎寻常的天才变成了一个伟大的作曲家”。音乐会听众会同意这样一个观点: 这两首作品在将近一个世纪的时间里一直是乐队标准曲目中占有一席之地之地的莫扎特创作的最早的交响曲。K201 也一直是备受评论家们青睐的作品。阿尔弗雷德·爱因斯坦^②称其为“莫扎特最杰出的作品”之一, 并且称赞第一乐章的展开部为“莫扎特当时写出的内涵最丰富、最富有戏剧性的乐段”。汉斯·凯勒^③在其中发现了“前所未有的、在这个阶段未曾察觉到的深度”, 并称第一乐章的开始主题为“莫扎特最伟大的发现之一”。尼尔·扎斯洛夫称赞其为“十足的杰作”。不管莫扎特本人会如何看待这些评论, 他肯定非常看好这首交响曲, 并在他于 1781 年定居维也纳后请求他父亲将这首交响曲以及与其相邻的交响曲 (K182, K183 和 K204) “尽快”寄给他。

莫扎特是如何寻找到这种新的自由和娴熟技巧的? 他和父亲莱奥波尔德不久前对维也纳的访问无疑是主要动力来源, 尽管他们想在皇宫寻找一个职位的希望落空了(莱奥波尔德在几封信中隐隐约约地表达了这一点)。莫扎特父子于 1773 年 9 月 27 日回到了萨尔茨堡。一个多星期后, 莫扎特完成了《g 小调第二十五交响曲》(K183), 并于次年 4 月 6 日完成了 K201。不过, 莫扎特这种新的大胆尝试大概不会得到他的新雇主的鼓励。萨尔茨堡的

① 斯坦利·萨迪(1930—), 英国评论家、著作家, 1970 年任《新格罗夫音乐大辞典》第 6 版编辑, 写有论述亨德尔、莫扎特和贝多芬的专著。

② 阿尔弗雷德·爱因斯坦(1880—1952), 德国学者、著作家, 有《莫扎特, 其性格与作品》等大量著作。

③ 汉斯·凯勒(1919—), 奥地利小提琴家、音乐评论家, 曾为许多期刊撰写音乐评论文章。

大主教——希尔罗尼姆斯·科罗雷多伯爵——虽然很有修养，倾向于对教会进行改革，而且在一定程度上支持 18 世纪一些广为人们接受的观点，却像当时许多贵族那样将乐师视为仆人，似乎对年轻的莫扎特与日俱增的国际声誉根本不以为然。这位大主教认为音乐只有两个作用：或用于娱乐（如小夜曲、嬉游曲或轻快得体的协奏曲），或用于教堂活动——在这种情况下，音乐应该尽可能短小精悍、朴实庄严。

大主教对待莫扎特的态度和行为越来越让莫扎特感到不满，这一点有充分的史料记载。鉴于这种情况，莫扎特不可能在 K201 中调动自己的一切才华来取悦自己目前的雇主。他有可能希望能在别处获得极大成功，从此名扬四海。上文提及的致莱奥波尔德·莫扎特的信显示，九年过后他仍然认为这首作品也许能让他在维也纳梦想成真。可是 K201 的开始处并没有采用传统的唤起听众注意力的手法。第一主题采用 piano，以弦乐器低声部探索性的和声呈现。该主题带着低音部优雅模仿性的对位一直到第 13 小节才以 forte 完全呈现出来。这与 K183 中推动第一乐章向前发展的动力十足的切分音型齐奏主题形成了鲜明对比。虽然《g 小调“小”交响曲》可以被视为才华出众的年轻莫扎特对以海顿的《第三十九交响曲》（也是 g 小调）为代表的所谓的“狂飙运动”的应答，K201 却要精妙得多。第一乐章第 19—22 小节中的弦乐震音以及之后出现的富有戏剧性的 piano 与 forte 之间的交替都具有经典的“狂飙运动”特点，而这一点还可以在末乐章中见到。但这首交响曲还反映了海顿在交响曲创作中风趣特点的影响，尤其是小步舞曲中双簧管与圆号之间号角般的重复音符，其意义似乎玩笑般根据情景而变化（最突出的部分是整个弦乐部分在第 12 小节中以 fortissimo 奏出这段旋律），以及终乐章中小提琴的快速上行音阶（第一次出现在第 60、61 小节中）。按照尼尔·扎斯洛夫的观点，后者的出现在某种程度上“显然是凸现该乐章曲式结构的听觉上的路标”。同时，这种手法又略微让人有些茫然，听者可能一时会想知道“该听觉上的路标”究竟指向何处。

相反，行板乐章却流畅自如、柔情四溢，小提琴始终采用弱音器（直到尾声部分最后的 forte 乐句）。尽管许多地方的旋律风格再次令人联想到海顿，但莫扎特会在海顿可能会选择更纤细、更具透明感的地方（如第 9—13 小节）采用更丰富的中间声部。第 62、64 小节中动人的 forte 插入段以及随后旋律线的大跳跃都更具莫扎特的特点。当我们听到这些乐段，尤其是当我们从整体的角度来看待这首交响曲时，我们不应该忘记一点：这首清新、自信和雅致的作品居然出自一个 18 岁的青年之手。

斯蒂芬·约翰逊

路旦俊 译

Symphony No. 25

Wolfgang Amadeus Mozart
(1756–1791)
K 183

I. Allegro con brio

Oboe 1/2 [a 2]

Fagotto 1/2

(Bb) 1/2 Corno

(G) 3/4 Corno

I Violino

II Violino

Viola

Violoncello e Contrabasso

Ob. $\frac{1}{2}$

Fg. $\frac{1}{2}$

(Bb) $\frac{1}{2}$

Cor. $\frac{3}{4}$

(G) $\frac{3}{4}$

I

VI.

II

Vla.

Vc. e Cb.

9

a 2

a 2

Ob. 1 2 *13 2.*

Fg. 1 2

(Bb) 1 2

Cor. *[a 2]*

(G) 3 4 *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. e Cb.

Ob. 1 2 *18 1.*

Fg. 1 2

(Bb) 1 2

Cor.

(G) 3 4

Vl. I

Vl. II

Vla. *p*

Vc. e Cb. *p*