



STRAUSS (SON) 施特劳斯 (儿子)

Wine, Women and Song Op. 333

Vienna Blood Op. 354

《美酒，女人与歌》 Op. 333

《维也纳的气质》 Op. 354



Introduction
Andante quasi religioso



EULENBURG

Johann Strauss (son)

Wine, Women and Song /

Wein, Weib und Gesang

Op.333

Vienna Blood / Wiener Blut

Op.354

Edited by / Herausgegeben von

Richard Clarke

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理查德·克拉克 编订

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VI., Fl., Klar.

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Preface

Wine, Women and Song

Composed: 1869

First performance: 2 February 1869 in Vienna

conducted by the composer

Original publisher: C.A.Spina, Vienna, 1869

Instrumentation: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns, 2 Trumpets, 3 Trombones – Timpani, Triangle, 2 Drums, Cymbals – Harp – Strings

Duration: ca. 11 minutes

Vienna Blood

Composed: 1873

First performance: 22 April 1873 in Vienna

conducted by the composer

Original publisher: C.A.Spina's successor (Friedrich Schreiber), Vienna, 1873

Instrumentation: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns, 2 Trumpets, 3 Trombones – Timpani, Triangle, 2 Drums, Cymbals – Strings

Duration: ca. 11 minutes

Behind every successful man is a strong woman – so indeed it was with Johann Strauss (Jr.), only in his case it was not one but three or four instead. Exactly what significance from a musical point of view the three wives – who tenderly called their Johann, Jean or Jeany – must have been destined for can be gathered from this comment by Norbert Linke: ‘Undoubtedly *Der lustige Krieg* [‘The Merry War’] is Johann’s and Lily’s operetta – as *Die Fledermaus* [‘The Bat’] was Jean’s and Jetty’s work, *Der Zigeunerbaron* [‘The Gypsy Baron’] will be the operetta by Jeany and Adele.’¹ Still, Johann Strauss could rely not only on the support of his three partners; early on his mother Anna had also bolstered him. If at first she also could show little enthusiasm for the future plans of her eldest, then his father was to prove above all an implacable opponent of the career sought by his son.

¹ Norbert Linke: *Johann Strauß (Sohn) in Selbstzeugnissen und Bilddokumenten* (Reinbek, 1982), 128. The entire biographical profile is based on this monograph.

But once Strauss (Sr.) finally separated from wife and family, the then barely 18-year-old Johann was declared head of the family, and mother Anna at last gave her support to Johann's professional ambitions – still against his father's will and who even attempted in court to regain influence over his son. The death of Joseph Lanner, who for many years had represented the father's greatest competition, provided the impetus for Johann's own move that very year into professional popular music. After sufficient preparation time, Strauss endeavoured the following year to get a *Musiklizenz* from the Vienna municipality in order to be able to follow in Lanner's steps. The first appearance with his specially assembled orchestra took place – only a few weeks after the consent – in October 1844. The evening turned out to be a complete success, spectators and press cheered and Franz Wiest declared in the newspaper *Der Wanderer*: 'Good Night, Lanner! Good Evening, Strauss Senior! Good Morning, Strauss Junior!'² Numerous wildly acclaimed engagements ensued and inevitably made the son into one of his father's greatest rivals. Despite his triumph, however, Johann Strauss (Jr.) succeeded in rising to the pinnacle of the waltz empire only after his father's death in 1849. This now unrestricted domination of the entertainment sector he had owed not least to the fact that he could pursue further a pathway left behind by his father. Realised first of all was the merging of the two Strauss orchestras. Ultimately, the Haslinger publishing house volunteered as contractual partner, though on less favourable terms than those his father had received. In 1852, the management of the royal court-ball music was assigned him – in rotation with Philipp Fahrbach. But it was not until 11 years later that he was granted the long sought-after title of *k.k.Hofballmusikdirektor* [Imperial-Royal Court-Ball Director], initiated by his father.

The immense scale of his responsibilities left its mark on the young *Kapellmeister* and composer. Thus, for health reasons he was forced in 1853 to take it easier, and his brother Josef was tapped to join the family enterprises. However, as early as a year later contacts to Russia yielded a contract for a long-term concert series in Pavlovsk near St Petersburg where Johann was to spend the summers from 1856. As of 1862 the family music business was also no longer conceivable without the third Strauss brother Eduard, and the orchestra management was apportioned between the two younger brothers, whilst to the composer Johann his newly gained time now came in useful.

After a liaison with the Russian Olga Smirnitzki had broken up at the beginning of 1860 and she had left with the words 'Forget your disloyal hobgoblin [...]',³ Johann made his first marriage with Henriette von Treffz in the summer of 1862. The singer not only occasionally stood by his side on the stage, but backstage she also proved to be an indispensable helpmeet. 'She was his secretary, bookkeeper, tour agent, music copyist and nurse. She made a comfortable home for him and thus achieved the psychological feat of gradually relieving her Jean of such an intense mother fixation and strengthening his artistic self-confidence. It is questionable whether so sublime a succession of "familiar waltzes" and Jean's metamorphosis to "Operetta King" would indeed have come about without Jetty's influence [...].'⁴

² *ibid.*, 35

³ *ibid.*, 66

⁴ *ibid.*, 75

The year 1867 finally brought Strauss one of his greatest successes. After the initial, still somewhat muted, reception of the waltz *An der schönen blauen Donau* ['To the Beautiful Blue Danube'] at the Viennese premiere in February, Strauss's appearance at the Paris World Exhibition set off such excitement that for months concert-goers now demanded 'the Danube waltz' with unbroken enthusiasm. The triumphal march around the entire world was no longer to be held back.

The deaths of his mother and brother Josef only three years later marked a decisive point. Eduard was now responsible alone for managing the Strauss orchestra, and Johann made off for new shores: the successful performances of Offenbach's *Die schöne Helena* ['The Beautiful Helena'] had aroused Strauss's ambition to try his hand at the heretofore unexplored world of operetta.

Besides countless guest appearances that even led the couple to America, composing operetta now assumed an ever-greater importance in Strauss's life. Henriette's sudden death in 1878 sent Strauss reeling; she it was who had provided him with 'operetta fame and had promoted his world-wide renown by managing sensational art tours'.⁵

Yet, the widower did not long remain single. Less than two months after the death of his first wife he married the considerably younger Ernestine Henriette Angelika Dittrich, called Lily – admittedly their 'acquaintanceship' had already been in place for some time previously. And soon enough a new wind was blowing in the Strauss house, because his new wife operated far less in the background than Henriette had done. In particular, the range of parts became more complex. Thus, 'formal palace revolutions and coups d'état took place in Igel Strasse, and in the two ground-floor rooms intrigue parts were enacted that mostly were much more entertaining for the uninvolved spectators than the subsequently chosen librettos'.⁶ However, the marriage with Lily did not last long. She ended the relationship in 1882 and the divorce took place within the same year.

The deserted Johann consoled himself straightaway with the young widow Adele Deutsch, whom though he could marry only in 1887 – after he became a German citizen and converted to Protestantism in order to obtain the divorce from Lily, which had remained void according to strict Catholic principles. And even the third Frau Strauss tried to emphasize new features and ultimately established the association with the Hungarian Maurus Jókai that at least produced the first sketches for the *Zigeunerbaron*. In the last years of his life composition of operettas and dance music again dominated Strauss's everyday work. The completion of a ballet eluded him. Strauss died in the summer of 1899.

Even after his orientation to operetta, Strauss still continued to compose concertante music. His father's example could still be recognized above all in the formal layout of the waltz compositions.⁷ Still, Strauss (Jr.) pursued new stylistic paths: 'From the waltz to be danced

⁵ *ibid.*, 120

⁶ *ibid.*, 126f

⁷ cf. Marion Linhardt: [Article], 'Johann Baptist Strauß', in: *MGG*^{2P}, Vol.16 (Kassel, etc., 2006), cols. 33f

came a waltz to be listened to.’⁸ The waltzes absorbed ever more clearly symphonic traits. These can be discerned especially in the motivic work. But the orchestral setting is also – in advance of the clichés of contemporary opera productions – increasingly more demanding.

The vocal versions of Strauss (Jr’s.) waltzes are rarely heard today, although some of the works were explicitly underlaid with text – as, for instance, the waltz, ‘To the Beautiful Blue Danube’, probably the most famous waltz today. *Wein, Weib und Gesang* [‘Wine, Women and Song’] also shared the same fate. Strauss had dedicated the waltz to the then chorus master of the Vienna Men’s Choral Union and it had its first hearing at the 1869 Carnival. The situation is the converse with *Wiener Blut* [‘Viennese Blood’]. In 1873 the piece was launched and was to be heard for a long time as a concert waltz until finally in the year of Johann Strauss’s death, the melodies had some influence on the operetta pasticcio of the same name.

Sandra Borzikowski

Translation: Margit L. McCorkle

⁸ *ibid.*, col. 33

前 言

美酒,女人与歌

创作时间:1869年

首演:1869年2月2日,维也纳,作曲家本人指挥

首次出版:C.A.斯皮纳,维也纳,1869年

乐队编制:短笛,2长笛,2双簧管,2单簧管,2大管——4圆号,2小号,3长号——定音鼓,三角铁,2鼓,钹——竖琴——弦乐器

演奏时间:约11分钟

维也纳的气质

创作时间:1873年

首演:1873年4月22日,维也纳,作曲家本人指挥

首次出版:C.A.斯皮纳的继承者(弗里德里希·施莱勃),维也纳,1873年

乐队编制:短笛,2长笛,2双簧管,2单簧管,2大管——4圆号,2小号,3长号——定音鼓,三角铁,2鼓,钹——弦乐器

演奏时间:约11分钟

每一位成功的男人背后都有一位坚强的女人,小约翰·施特劳斯也不例外,只是他的背后不止一位女人,而是三四位女人。他的三位妻子将他亲昵地称作“约翰”、“让”或“让尼”,但是从音乐的角度来说,她们究竟各自对他产生过何种影响,我们可以从诺伯特·林克的评论中得到一些信息:“《快乐的战争》无疑是属于约翰和莉莉的轻歌剧,正如《蝙蝠》属于让和杰蒂一样。《吉卜赛男爵》将是属于让尼和阿黛尔的轻歌剧。”^①不过,约翰·施特劳斯不仅可以依仗三位伴侣给他的支持,而且他母亲安娜也曾给他很大的鼓

^① 诺伯特·林克:《自述与图片资料中的小约翰·施特劳斯》(莱茵贝克,1982年),第128页。所有生平介绍均依据该专著。

励。如果说她最初对长子的未来规划几乎毫无兴趣的话,那么他父亲则坚决反对儿子所追求的事业。

所以,当老约翰·施特劳斯与妻子和家人分居后,当时年仅 18 岁的小约翰·施特劳斯成了一家之长,母亲安娜终于同意支持他的职业追求——仍然违背父亲的愿望,老约翰·施特劳斯甚至在法庭上企图重新夺回对儿子的影响。老约翰·施特劳斯多年来一直将约瑟夫·兰纳视为自己最大的竞争对手,因此兰纳的去世为约翰当年进入职业流行音乐圈提供了动力。经过长时间的准备,小施特劳斯于次年试图从维也纳市政府得到“音乐执照”,以便能够步兰纳之后尘。在得到市政府同意后仅仅数周,他专门组织的乐队就于 1844 年 10 月首次登台亮相。这天晚上的演出大获成功,观众和报界一致欢呼,弗朗兹·维斯特在《流浪者》报上写道:“晚安,兰纳!晚上好,老施特劳斯!早上好,小施特劳斯!”^①随之而来的便是数不清的演出邀请,而且佳评如潮,这无可避免地让儿子变成了父亲最大的竞争对手。但是,尽管声名鹊起,小约翰·施特劳斯还是在他父亲 1849 年去世后才成功荣登“圆舞曲之王”的宝座。这种对娱乐业的绝对统治表明他如今已经可以进一步沿着父亲留下的道路发展。首先实现的是两个施特劳斯管弦乐队的合并。最后,哈斯林哥出版社主动提出担任他的签约合作伙伴,但他得到的条件却不如他父亲得到的条件优惠。1852 年,他得到了皇家宫廷舞会音乐的管理权,与菲利普·菲尔巴赫轮流管理。直到 11 年后,他才得到父亲最初提议设置的、他梦寐以求的“帝国皇家宫廷舞会指挥”称号。

众多的责任给年轻的宫廷乐师兼作曲家留下了烙印。因此,出于健康原因,他被迫于 1853 年开始悠着点生活,将弟弟约瑟夫纳入到了家庭事业中。但是,一年后,与俄国方面的联系带来了一份合同,在圣彼得堡附近的帕夫洛夫斯基长期举办系列音乐会,因此约翰自 1856 年起每年夏天都将在俄国度过。到了 1862 年,施特劳斯家族的音乐事业已经难以应付,只能让二弟爱德华参与进来。将乐队管理事务平均交由两位弟弟打理之后,作曲家约翰终于可以充分利用新获得的宝贵时间了。

施特劳斯与俄国姑娘奥尔加·斯米尔尼茨基的暧昧关系在 1860 年宣告破裂,她临走之前留下了一句话:“忘掉你那不忠的小淘气吧……”^②约翰·施特劳斯于 1862 年夏与亨利艾特·冯·特雷夫茨开始了第一段婚姻。这位歌唱家不仅偶尔在舞台上站在他身旁,而且在后台也是一个不可或缺的帮手。“她是他的秘书、会计、旅行事务管理员、抄谱员

① 同前,第 35 页。

② 同前,第 66 页。

和保姆。她给他创造了一个的家,因此成功地实现了逐渐让她的‘让’在心理上摆脱对母亲过于依赖的壮举,并且增强了他的艺术自信心。如果没有杰蒂的影响,接二连三问世的‘家喻户晓的圆舞曲’杰作以及‘让’成为‘轻歌剧之王’的蜕变是否能够成功实现仍然是个问题……”。^①

1867年,施特劳斯终于迎来了最大的成功。《蓝色多瑙河》圆舞曲2月在维也纳首演时,人们的反应多少有些沉闷,但施特劳斯出现在巴黎世界博览会上时却引发了人们的狂热追捧。在此后数月里,音乐会听众以持续不断的激情强烈要求演奏《蓝色多瑙河》。征服整个世界的势头已经不可阻挡。

母亲和弟弟约瑟夫三年后去世,这标志着一个关键的转折点。爱德华如今独自负责管理施特劳斯乐队,约翰则准备开辟一片新的天地:看到奥芬巴赫的《美丽的海伦》获得巨大成功后,施特劳斯雄心勃勃,准备在他迄今为止尚未涉足的轻歌剧领域试一下身手。

除了无数客串表演将施特劳斯夫妇带到世界各地(甚至带到了美国)外,轻歌剧创作在施特劳斯的生活中开始占据越来越重要的地位。亨利艾特于1878年突然去世,这对施特劳斯而言是个巨大的打击,因为是她给施特劳斯带来了“轻歌剧声誉,通过管理轰动性的巡回演出让他名扬四海”^②。

不过,丧偶的施特劳斯没有单身太久。第一任妻子去世后不到两个月,他迎娶了年纪比他小很多的欧内斯汀·安吉里卡·迪特里希(昵称莉莉),但他们在这之前已经“相识”了一段时间。不久,施特劳斯家便刮起了一股新风,因为他的新婚妻子远不像亨利艾特那样心甘情愿地置身于幕后。特别是,各种角色变得越来越复杂。于是,“伊戈尔·斯特拉斯府邸内开始发生正儿八经的宫廷革新和政变,在一楼两个房间里开始上演各种阴谋诡计,对于置身在外的观众而言,这远比后来所选中的轻歌剧脚本更有趣”^③。不过,与莉莉的这段婚姻没有持续太久。她在1882年中断了这段关系,同年两人正式离婚。

被抛弃的约翰安慰自己的方式是直接爱上年轻的寡妇阿黛尔·多伊奇,但他直到1887年才能正式迎娶她——因为他首先必须成为德国公民并且改信新教才能成功与莉莉离婚,否则将违反严格的天主教教义。就连这位第三任施特劳斯夫人也力图突出自己的特点,并最终与匈牙利人马乌鲁斯·霍凯伊建立了联系,至少创作出了《吉卜赛男爵》

① 同前,第75页。

② 同前,第120页。

③ 同前,第126页f段。

的一些草稿。在生命的最后数年里，轻歌剧和舞曲创作再次占据了施特劳斯的日常工作。创作一部芭蕾舞剧的夙愿一直未能实现。施特劳斯于 1899 年夏去世。

即便是在转向轻歌剧创作之后，施特劳斯仍然继续创作复协奏曲音乐。我们仍然可以在圆舞曲作品的曲式结构中看到他父亲的影子。^①但小施特劳斯也在追求新的风格：“从伴舞用的圆舞曲中诞生了可以聆听的圆舞曲”^②。圆舞曲吸取了越来越明显的交响特点，我们尤其可以从动机性作品中看到这些。但是，管弦乐配器——在当代歌剧制作的陈词滥调出现之前——也越来越有难度。我们今天很少听到小约翰·施特劳斯圆舞曲的声乐版，但其中一些作品的构成基础显然是歌词，比如今天最著名的圆舞曲《蓝色多瑙河》。《美酒、女人与歌》的命运完全相同。施特劳斯将这首圆舞曲题献给了维也纳男声合唱协会的时任指挥，首演是 1869 年的狂欢节。但《维也纳的气质》的情况则正好相反。这首作品的首演时间为 1873 年，并且在此后很长一段时期里始终是一首音乐会圆舞曲，其旋律直到约翰·施特劳斯去世那年才对相同标题的轻歌剧模仿作品产生影响。

桑德拉·波吉科夫斯基

路旦俊 译

① 见马里昂·林哈特：[文章]《约翰·巴普蒂斯特·施特劳斯》，《音乐期刊》，第 16 卷（卡塞尔等，2006 年），33f 栏。

② 同前，33 栏。

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Wine, Women and Song	1	Track 1
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Tempo di Valse

VI., Fl.

p

+Klar.

+Vc.

8b

p

8b

W

Detailed description: This musical score is for the piece 'Wine, Women and Song'. It is in 3/4 time and features Violin and Flute. The score consists of three staves. The first staff is for Violin and Flute, starting with a piano (*p*) dynamic. The second staff is for Clarinet and Violoncello, with a dynamic of *8b*. The third staff is for Violoncello, also with a dynamic of *8b*. The piece concludes with a fermata.

Vienna Blood	51	Track 2
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Tempo di Valse

VI., Fl., Klar.

p

+Ob.

-Ob.

+Ob.

+Fg.

Detailed description: This musical score is for the piece 'Vienna Blood'. It is in 3/4 time and features Violin, Flute, Clarinet, and Oboe. The score consists of three staves. The first staff is for Violin, Flute, and Clarinet, starting with a piano (*p*) dynamic. The second staff is for Oboe, with a dynamic of *8b*. The third staff is for Oboe and Fagott, with a dynamic of *8b*. The piece concludes with a fermata.

Wine, Women and Song

Johann Strauss
(1825–1899)
Op. 333

Introduction Andante quasi religioso

Flauto 1
(anche Piccolo) 2

Oboe 1
2

Clarinetto (B \flat) 1
2

Fagotto 1
2

Corno (F) 1
2
3
4

Tromba (F) 1
2

Trombone 1-3

Timpani
(E \flat -B \flat /C-G)

Triangolo

Tamburo piccolo

Cassa

Arpa

Violino I
II

Viola

Violoncello

Contrabbasso

8

Solo

Fl. 1 *p*

Ob. 1 *p*

Cl. (Bb) 1
2

Fg. 1 *p*

15

Fl. 1

Ob. 1

Cl. (Bb) 1
2 *pp*

Fg. 1
2 *p* *a2*

Cor. (F) 1
2 *p* *pp*

I
VI. *pp*

II *pp*

Vla. *pp* *p*

Vc. *pp* *p* *div.*

Cb. *pp* *pp*

