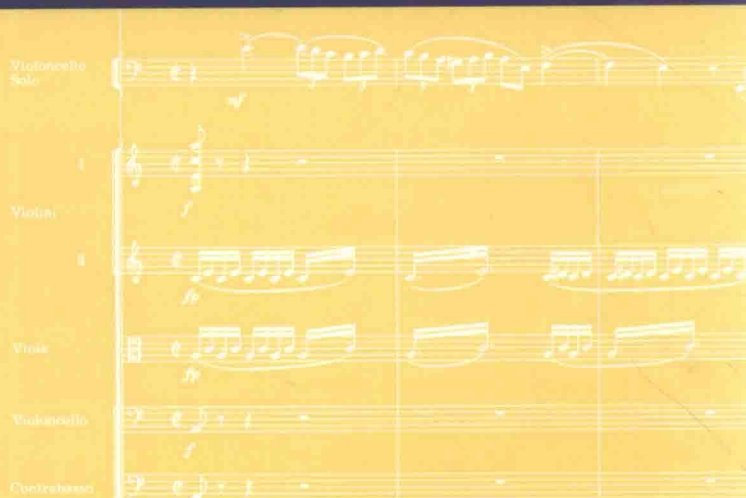




# SAINT-SAËNS 圣-桑

Concerto No. 1 for Violoncello and Orchestra  
in A minor Op. 33

a小调第一大提琴协奏曲  
Op.33



EULENBURG

湖南文艺出版社



# SAINT-SAËNS 4-2

Exposition No. 1 for Violoncelle and Clarinet  
by Frédéric Chopin

4-1 4-2 4-3 4-4 4-5 4-6  
4-7 4-8 4-9 4-10 4-11 4-12



Camille Saint-Saëns

Concerto No. 1 for Violoncello and Orchestra

in A minor / a-Moll

Op. 33

Edited by / Herausgegeben von

Hans-Hubert Schönzeler

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卡米尔·圣-桑

a 小调第一大提琴协奏曲

Op.33

汉斯-休伯特·勋泽勒 编订



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圣-桑

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Op.33

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## Preface

**Composed: 1872 in Paris**

**First performance: 19 January 1873 at the Société des Concerts du Conservatoire in Paris**

**Original publisher: Durand & Fils, Paris**

**Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 2 Horns, 2 Trumpets – Timpani – Strings**

**Duration: ca. 18 minutes**

‘Oddly enough, you can talk with musicians for hours about the music of France, yet it would never occur to anyone to mention the name Saint-Saëns.’<sup>1</sup> Thus the French writer and music critic Romain Rolland expressed his bewilderment at Saint-Saëns’ neglect in turn-of-the-century France, a sentiment that reflects the country’s general ambivalence towards her most Romantic composer. During his lifetime, Saint-Saëns initially enjoyed great popularity but later suffered from his countrymen’s contempt. If his music was resisted and finally ignored, this was due not least to the fact that he was never part of a particular movement or school but remained true to his own aesthetic ideals and compositional style. As a result, works that had once seemed new and even revolutionary were decades later decried as reactionary. Outside France, conversely, Saint-Saëns was able to establish a reputation for himself, his music increasingly appreciated, except for those two periods when war-time tensions caused his reputation to sink in 1870–71 and again from 1914 to 1918.

Writing in the *Revue blanche* on 15 November 1901, Debussy noted that his colleague ‘knows the musical universe better than anybody’.<sup>2</sup> Few other composers, it may be added, have left such an extensive and comprehensive corpus of works. Not only did he write symphonic and dramatic music, vocal and chamber works, piano music, military band music and ballet music, but also the first original soundtrack for a film, *L’assassinat du Duc de Guise* (1908). His concertos date from every period of his long life, extending, as they do, from his Violin Concerto in C major Op. 58, which he wrote in 1858 and which was later officially designated his Second Violin Concerto, to his Second Cello Concerto in D minor Op. 119 of 1902.

<sup>1</sup> Quoted by Michael Stegemann, *Camille Saint-Saëns und das französische Solokonzert von 1850 bis 1920* (Mainz, 1984), 10; trans. Ann C. Sherwin as *Camille Saint-Saëns and the French Solo Concerto from 1850 to 1920* (Portland, Oregon, 1991), 18. Stegemann’s study continues to offer the best overview of the composer’s concertante output.

<sup>2</sup> Claude Debussy, *Monsieur Croche et autres écrits*, ed. François Lesure (Paris, 1987), p. 57; trans. Richard Langham Smith as *Debussy on Music: The Critical Writings of the Great French Composer* (Ithaca, New York, 1977), 54: ‘M. Saint-Saëns est l’homme qui sait le mieux la musique du monde entier.’

The genre as a whole owed a great deal to Saint-Saëns, for it had lost much of its prestige in 19th-century France and become the poor cousin of music, having sunk to the level of a purely virtuosic display vehicle, its goal, for the most part, being to provide orchestral backing for the soloist's brilliant pyrotechnics. Everything that departed from the medium's three-movement norm and from the orchestra's subordinate function and that distracted the audience from the soloist's playing was found to be puzzling and even disturbing by audiences and critics alike. As a result, Saint-Saëns' concertos were bound to encounter resistance for not only did they flout all formal expectations but they created a new and more balanced relationship between the solo instrument and the orchestra, thereby challenging the soloist's previous predominance. And yet so egregious did their perceived shortcomings appear that performances of these concertos were greeted by vociferous protests and derided by many of the critics of the time.

In 1872, following the political débâcle of the Franco-Prussian War and personal disappointment at the failure of his opera *La princesse jaune*, Saint-Saëns turned his attention to the cello, completing his First Cello Sonata in C minor Op. 32 and his First Cello Concerto in A minor Op. 33. He may even have worked on both pieces simultaneously. (It is striking in this context that 30 years later he worked on his Second Cello Sonata in F major Op. 123 and his Second Cello Concerto in D minor Op. 119 at more or less the same time.) We do not know why Saint-Saëns suddenly developed his interest in the cello, but it is conceivable that he was encouraged to write both works by the concerto's dedicatee, Auguste Tolbecque, who also gave its first performance. In much the same way Pablo de Sarasate inspired him to write a number of his works for violin and orchestra.

Saint-Saëns' First Cello Concerto was given its first performance by the Société des Concerts du Conservatoire on 19 January 1873. According to Jean Bonnerot, the society's long-standing secretary and later the composer's biographer, this was an honour rarely granted to living composers, who were felt to be 'intruders'.<sup>3</sup> The response was positive, and the *Revue et Gazette musicale de Paris* reported in detail on the 'new and important work' under the heading 'Nouvelles diverses':

'If Monsieur Saint-Saëns decides to remain on this path, which is one he has already explored with his Violin Concerto, his Trio in F and other works of lesser import, he is certain to win back many of the votes that he lost with the all-too-flagrant waywardness of a number of his earlier works.'

The anonymous critic hailed the piece as

'beautiful and good, admirable in its sentiments, perfect in its cohesion and with a form which, as usual, is of the greatest interest. Strictly speaking, it is a *Concertstück*, for its three

<sup>3</sup> Jean Bonnerot, *C. Saint-Saëns: Sa vie et son œuvre*, 2nd edn (Paris, 1922), 69: 'A la Société des Concerts du Conservatoire, le violoncelliste Auguste Tolbecque obtenait du Directeur Deldevez la permission de jouer (19 janvier) le *Concerto en la mineur* pour violoncelle, honneur, en ce temps-là, rarement accordé aux auteurs vivants, que l'on regardait comme des intrus.'

relatively short movements follow each other without a break. The orchestra plays an important role here, giving the work its symphonic character, a character to which every self-respecting concerto since Beethoven has aspired. The opening *Allegro* is brilliant and well characterized; distinguishing features are by no means abundant and are invariably notable for their fine style and good taste. The *Minuet* that follows is charming; its principal motif, stated by the violins *con sordino*, would be march-like in character if it were not in triple time; the solo cello soon adds a countermelody, and the movement as a whole creates a most felicitous impression. The opening of the final *Allegro* may be somewhat bland, but the ending is warm and interesting.<sup>4</sup>

The reviewer ends by praising the soloist's contribution to the performance's overall success.

Among the First Cello Concerto's novel features are undoubtedly its formal structure. The work is no longer cast in three separate movements: instead the individual sections pass into each other without a break, resulting in a single movement – in first-movement sonata form – in which a minuet-like intermezzo functions as a point of repose. But even the very beginning of the work left its audience surprised, for there is no extended orchestral introduction to prepare for the soloist's entry. Rather, a *forte* chord for the accompanying ensemble is all that is required to usher in the impassioned first subject, which is entrusted to the soloist. But the latter does not have an exclusive say, as would have been the case in one of the old virtuoso concertos. When the reviewer of the first performance singled out Beethoven as Saint-Saëns' model and spoke of the work's 'symphonic character', he was referring to the orchestra's obvious involvement in the musical argument. The orchestral writing is translucent and lean-textured, avoiding the danger of overwhelming the soloist, while themes and motifs move effortlessly through the orchestra, solo winds and string groups engaging in dialogue with each other or with the soloist, notably from bar 139 of the opening section onwards. It comes as no surprise to read Adam Carse's encomium of the composer in his *History of Orchestration*: 'His light touch and restraint served Saint-Saëns particularly well when orchestrally accompanying solo instruments or solo voices; almost the only quite satisfactorily scored violoncello concerto by a 19th-century composer is his well-known work in A minor.'<sup>5</sup> And Saint-Saëns' perception of the way in which the function of the soloist had been transformed when compared to that in the flood of virtuoso concertos of the earlier period is clear

<sup>4</sup> 'Nouvelles diverses', *Revue et Gazette musicale*, Vol. XL/4 (26 Jan. 1873), 30: 'Si M. Saint-Saëns veut bien rester dans cette voie, qui est celle où nous avons rencontré déjà son concerto de violon, son trio en *fa*, et quelques autres œuvres de moindre portée, il ralliera certainement bien des suffrages que la divergence par trop flagrante des tendances de bon nombre de ses précédentes ouvrages entre eux lui avait aliénés. [...] une belle et bonne œuvre, d'un sentiment excellent, d'une cohésion parfaite, et où la forme, comme d'habitude, offre le plus grand intérêt. C'est, à proprement parler, un *Concertstück*, car les trois morceaux, relativement courts, s'enchaînent. L'orchestre y joue le rôle important qui donne à l'œuvre le caractère symphonique auquel tend, depuis Beethoven, tout concerto qui se respecte. Le premier *allegro* est brillant, d'une allure bien caractérisée; les traits proprement dits n'y abondent pas, et ils sont toujours marqués au coin de la bonne facture et du bon goût. Le menuet qui suit est charmant; le motif principal, dit par les violons en sourdine, aurait le caractère d'une marche, sauf le rythme ternaire; le violoncelle solo vient bientôt y ajouter un contre-chant, et le tout est du plus heureux effet. Le début de l'*allegro* final est assez indifférent; mais la terminaison est chaleureuse et intéressante.'

<sup>5</sup> Adam Carse, *The History of Orchestration* (London, 1925; New York, 1964), 300.



from his remark that 'the solo in a concerto is a role that must be conceived and performed like a character in a drama'.<sup>6</sup>

Saint-Saëns' varied and creative approach to the formal models of his age, his radical break with traditional listening habits and his reappraisal of the roles of the soloist and the accompanying orchestra by investing both with equal status are all notable aspects of his achievement, more especially in his First Cello Concerto Op. 33, a work that is now one of the pillars of the cello repertory. If the French Romantic's works were often misunderstood during his lifetime, there is no longer any doubt about his importance for the development of French music in the 19th century as a whole.

Wolfgang Birtel

Translation: Steward Spencer

<sup>6</sup> Quoted by Émile Baumann, *Les grandes formes de la musique: L'Œuvre de Camille Saint-Saëns*, 2nd edn (Paris, 1923), 223: 'Le solo d'un concerto est un rôle qui doit être conçu et rendu comme un personnage dramatique.'

# 前言

**创作时间与地点:**1872 年,巴黎

**首演:**1873 年 1 月 19 日,巴黎音乐学院音乐会协会

**首次出版:**杜兰父子公司,巴黎

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**演奏时间:**约 18 分钟

“说来也怪,你可以与音乐家们就法国音乐聊上几个小时,然而谁也不会提及圣-桑这个名字。”<sup>①</sup>法国作家兼音乐评论家罗曼·罗兰对圣-桑在世纪之交的法国所遭遇的冷落表达了上述困惑,而这种感觉恰恰反映了法国公众对其最浪漫作曲家的暧昧态度。圣-桑生前先是为人推崇备至,继而遭遇其同胞的不屑。如果说他的音乐遭到抵制并最终被打入了冷宫,那么这在很大程度上要归咎于这样一个事实,即他从来没有加入任何特殊运动或流派,而是始终忠实于自己的美学理念和创作风格。结果,几十年前曾经被视为新颖乃至革命性的作品如今被贬为反动作品。与之形成对比的是在法国以外,圣-桑却为自己赢得了足够的声誉,他的音乐越来越为人们所欣赏,惟一的例外是 1870-1871 年和 1914-1918 年的战争期间,敌对的情绪也影响到了圣-桑的名声。

德彪西 1901 年 11 月 15 日在《二分音符期刊》上撰文时特别强调说他的这位同仁“比任何人都更熟悉音乐世界”<sup>②</sup>。我们还可以补充一句,很少有别的作曲家像圣-桑那样涉猎如此广泛,作品数量如此之多。他不仅创作过管弦乐和戏剧音乐、声乐和室内乐、钢琴音乐、军乐和芭蕾音乐,还是第一位为电影配乐的作曲家——《居伊公爵遇刺案》(1908)。从

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① 引自迈克尔·斯特格曼《卡米尔·圣-桑与 1850-1920 年间的法国独奏乐器协奏曲》(美因兹,1984),第 10 页。斯特格曼的研究仍然是对这位作曲家复协奏曲作品的最好总结。——原注

② 克洛德·德彪西《德彪西论音乐:法国伟大作曲家的评论集》(巴黎,1987;英译本:理查德·朗罕姆·史密斯,纽约,1977),第 54 页:“圣-桑先生比任何人都更了解音乐世界的一切。”——原注

1858年创作的《C大调小提琴协奏曲, Op.58》(后来被他正式命名为《第二小提琴协奏曲》)一直到1902年创作的《d小调第二大提琴协奏曲, Op.119》, 圣-桑在其漫长的人生中的各个时期都写过协奏曲。协奏曲这种形式之所以在法国仍然能得以发展, 在很大程度上要归功于圣-桑, 因为协奏曲在19世纪的法国已经失去了它的崇高地位, 成了纯音乐的穷表第, 沦落到了纯粹成为炫技工具的地步, 它的目标完全变成了为独奏家令人眼花缭乱的演奏技巧提供乐队伴奏。任何偏离了三乐章标准结构、偏离了让乐队处于从属地位、让听众将注意力偏离独奏家琴技的作品, 都会让听众和评论家感到困惑, 甚至感到不安。结果, 圣-桑的协奏曲必然会遭遇抵制, 因为这些协奏曲不仅戏弄了所有曲式规定, 而且在独奏乐器和乐队之间创造出了一种更加平衡的新关系, 因而向独奏家从前的主宰地位提出了挑战。不过这些协奏曲的缺点也显而易见, 因而它们的演出遭到了当时许多评论家的猛烈抨击和嘲弄。

1872年, 由于普法战争带来的政治灾难以及他本人因歌剧《黄衣公主》失败而感到灰心, 圣-桑将注意力转到了大提琴上, 完成了《c小调第一大提琴奏鸣曲, Op.32》和《a小调第一大提琴协奏曲, Op.33》。他很可能是在同时创作这两首作品(这一点非常有意思, 三十年后他也几乎是在同时创作《F大调第二大提琴奏鸣曲, Op.123》和《d小调第二大提琴协奏曲, Op.119》)。我们不知道圣-桑为什么会突然对大提琴产生兴趣, 但可以想象到的是他得到了大提琴家奥古斯特·托尔贝克的鼓励。圣-桑将这两首作品题献给了托尔贝克, 而且托尔贝克还担任了首演时的大提琴手。这很像帕布罗·德·萨拉萨蒂给他灵感、驱使他创作了几首小提琴与乐队作品一样。

圣-桑的《a小调第一大提琴协奏曲》于1873年1月19日由巴黎音乐学院音乐会协会举行了首演。据该协会的常务秘书以及后来成为圣-桑传记作家的让·博内罗描述, 这是很少给予尚健在的作曲家的殊荣, 因为这些作曲家常常被视为“闯入者”。<sup>①</sup> 评论界的反应是正面的, 《巴黎音乐评论报》在《其他新闻》栏目中详尽报道了这首“重要的新作品”:

“这是圣-桑先生早已通过他的《小提琴协奏曲》《F大调三重奏》以及其他一些不那么重要的作品开创出来的道路, 只要他决定继续沿着这条道路走下去, 就能重新赢

① 让·博内罗《C.圣-桑: 其生平与作品》, 第2版, (巴黎, 1922), 第69页, 原文为: “A la Société des Concerts du Conservatoire, le violoncelliste Auguste Tolbecque obtenait du Directeur Deldevez la permission de jouer (19 janvier) le Concerto en la mineur pour violoncelle, honneur, en ce temps-là, rarement accordé aux auteurs vivants, que l'on regardait comme des intrus.”

回由于一些早期作品过于任性而失去的支持。”

这位佚名评论家称赞这首作品：

“优美动听，所表达的情感令人叹服，一气呵成，结构像往常一样最令人叹服。严格来说，这是一首音乐会曲，因为它的三个乐章都比较短，而且连在一起演奏，中间没有间断。乐队在这里扮演着重要角色，给整首作品带来了交响特征，而这正是自贝多芬以来每一首名副其实的协奏曲努力获得的特征。开始的‘快板’乐章辉煌且特点明显；这些与众不同的特点虽然不多，却以它们优雅的风格和高雅的品位引人注目。紧随其后的‘小步舞曲’非常迷人，由加了弱音器的小提琴呈现的主要动机如果没有采用三拍子节奏很容易让人联想到进行曲。独奏大提琴很快便添加了对比旋律，整个乐章给人营造出了—种最怡人的印象。末乐章‘快板’的开始部分虽然有一点无精打采，结尾却非常温暖且有意思。”<sup>①</sup>

该评论在结尾处高度评价了大提琴家对演出成功所做的贡献。

《a小调第一大提琴协奏曲》的新特点之一无疑是它的曲式结构。这首作品没有采用相互独立的三个乐章，而是将各个乐段不间断地连在一起，构成一个协奏曲第一乐章奏鸣曲式的单乐章，其中一个小步舞曲般的间奏曲充当恬静乐段。但是就连这首作品的开头部分也让听众颇感意外，因为这里并没有为独奏乐器进入而准备的大段乐队引子，相反，只有伴奏乐队奏出的一个强奏和弦引出了由独奏乐器奏出的热情奔放的第一主题，但即便是独奏乐器也没有像原先那些炫技协奏曲那样主导一切。当那位首演评论家将贝多芬列为圣—桑的榜样并且提到这首作品的“交响特点”时，他是指乐队明显参与到了作品的音乐对话中。乐队部分清澈透明、简洁明了，避免了淹没独奏声部的危险，各种主题和动机轻松地穿梭于乐队声部中，独奏木管乐器与弦乐器组相互对话或者与独奏乐器对话，尤其是开始乐段中第139小节起。亚当·卡瑟在他的《配器史》—书中有一段对圣—桑高度赞扬，对此我们毫不感到意外：“圣—桑的细微处理与控制尤其适用于乐队给独奏乐器或人声独唱提供伴奏之时。19世纪作曲家创作出的惟一令人比较满意的大提琴协奏曲就是他那首著名的a小调协奏曲。”<sup>②</sup>圣—桑曾经说过：“协奏曲中的独奏声部必须被视为戏剧中的一个角

① 《其他新闻》，《音乐评论报》，第XL/4卷（1873年1月26日），第30页。

——原注

② 引自艾米尔·鲍曼《音乐的辉煌曲式：卡米尔·圣—桑的作品》，第2版（巴黎，1923）。

——原注

色,而且必须以这种角色来演绎。”<sup>①</sup>我们可以从中清晰地看到,与圣-桑之前大量涌现的炫技性协奏曲相比,他对独奏家在协奏曲中所起的作用已经有了不同的看法。

圣-桑对当时流行的曲式模式所进行的创造性的不同处理手法,他与传统聆听习惯分道扬镳的做法,他通过给予独奏声部和伴奏乐队相同地位来重新确定这两者的角色——所有这一切都是他成就的重要方面,尤其是在这首如今已经成为大提琴曲目支柱之一的《a小调第一大提琴协奏曲,Op.33》中。如果说法国浪漫主义作品在他生前常常被人误解的话,人们今天已经不再怀疑他在整个19世纪法国音乐发展过程中的重要地位。

沃尔夫冈·伯特尔

路旦俊 译

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① 亚当·卡瑟《配器史》(伦敦,1925;纽约,1964),第300页。

## Contents / 目次

Preface V

前言 IX

I. Allegro non troppo 1 Track 1



II. Allegretto con moto 20 Track 2



III. Un peu moins vite 34 Track 3



# Cello Concerto No. 1

Camille Saint-Saëns  
(1835–1921)  
Op. 33

**Allegro non troppo**

2 Flauti  
*f*

2 Oboi  
*f*

2 Clarinetti  
in La  
*f*

2 Fagotti  
*f*

2 Corni  
in Fa  
*f*

2 Trombe  
in Fa

Timpani  
Mi—La

Violoncello  
Solo  
*mf*

I  
Violini  
*f*

II  
*fp*

Viola  
*fp*

Violoncello  
*f*

Contrabasso

4

Fl. a2 *f*

Ob. a2 *f*

Cl. (La) *f*

Fg. *f*

Corn. (Fa) *f*

Vc. Solo

Vli. *f*

Vla. *fp*

Vc. e Cb. *f*

8

Fl.

Ob. *p*

Cl. (La) *p*

Fg. *p*

Corn. (Fa) *p*

Tr. (Fa) *p*

Vc. Solo

Vli. *pizz.* *f* *p* *f* *p*

Vla. *fp* *fp* *fp* *fp*

Vc. e Cb. *f* *p* *f* *p*



12

Fl. *p* *fp*

Ob. *fp*

Cl. (La) *fp*

Fg. *p* *fp*

Corn. (Fa) *fp*

Timp. *pp*

Vc. Solo *f* *poco animato*

Vli. *f* *fp* *p* *arco*

Vla. *fp* *p*

Vc. e Cb. *f* *p* *arco*

17

Fl. *p*

Ob. *p*

Cl. (La) *p*

Fg. *p*

Vc. Solo