



# TCHAIKOVSKY 柴科夫斯基

Concerto for Violin and Orchestra  
in D major Op.35

D大调小提琴协奏曲  
Op.35



EULENBURG

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Peter Ilyich Tchaikovsky  
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彼得·伊里奇·柴科夫斯基  
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柴科夫斯基

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Op.35

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## Preface

**Dedicated to Adolf Brodsky**

**Composed: 17 March – 11 April 1878, Clarens on Lake Geneva**

**First performance: 4 December 1881 in Vienna by the Vienna Philharmonic Orchestra, soloist: Adolf Brodsky, conductor: Hans Richter**

**First publication: P. I. Jurgenson, Moscow, October 1878**

**(arrangement for violin and piano), August 1879 (orchestral parts) and June 1888 (full score)**

**Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons – 4 horns, 2 trumpets – timpani – solo violin – strings**

**Duration: ca. 38 minutes**

In the early part of 1878 Tchaikovsky, staying at Clarens, received a visit from his former pupil, the violinist Josef Kotek. The weather was bad and they played through a great deal of music together, both piano duets and violin with piano; among other things, they played Lalo's *Symphonie Espagnole* for violin and orchestra which – as Tchaikovsky wrote to Mme von Meck (3/15 March) – gave him great pleasure. Two days later, although he had only just begun the Piano Sonata in G, he set about the composition of a violin concerto of his own, obviously in emulation of Lalo's 'freshness, lightness, piquant rhythms, beautiful and admirably harmonised melodies'; it was the first time he had ever embarked on a new composition before finishing one already begun, he told Mme von Meck, but he wanted to take advantage of Kotek's presence. His letters to his brother Anatol also tell us about the progress of the concerto: 'It will be a new and difficult task for me, but interesting all the same'. And on 8/20 March, 'The concerto is moving – not very quickly, but it's moving'. Two days later he was able to announce to Mme von Meck:

'The first movement of the Violin Concerto is already finished. Tomorrow I shall set about the second. Ever since the day when the auspicious mood came upon me, it has not left me. In such a phase of spiritual life composition completely loses the character of work; it is pure enjoyment. While you're writing you don't notice how the time is passing, and if no one came to interrupt the work you would sit all day without getting up.'

On 16/28 March the concerto was 'finished in the rough' and the next day Tchaikovsky began to copy it out.

The following excerpts from letters to Anatol tell their own story:

'I've finished copying out the first movement of the concerto and I played it in the evening. Modest [his brother] and Kotik [=“Tomcat”: nickname for Koteik] were both in absolute raptures, I was very pleased with the ovation they gave me.' (20 March/1 April)

'Koteik has managed to copy out the violin part of the concerto and we played it before dinner. The success was tremendous both for the composer and performer. Actually Koteik played as if he were just going to give a public performance. [...] In the evening he played the *Andante*, which pleased me much less than the first movement. As a matter of fact, I'm not particularly satisfied with it myself.' (22 March /3 April)

'The finale of my concerto creates a furore among us, but we've rejected the *Andante* and tomorrow I shall have to write a new one.' (23 March/4 April) (The 'rejected' *Andante* was later published as a "Meditation" for violin and piano, Op. 42, No. 1.)

'I have written a new *Andante* with which both my severe but sympathetic critics are satisfied. [...] With what love he [Koteik] fusses over my concerto! Needless to say that without him I shouldn't have been able to do anything. He plays it marvellously.' (24 March/5 April)

'I'm working hard at the instrumentation of the concerto.' (25 March/6 April)

The date on the autograph score shows that the orchestration was finished on 30 March/11 April.

Tchaikovsky would have liked to dedicate the concerto to Koteik, but, he told his publisher Jurgenson, 'in order to avoid gossip of various kinds' (gossip that was not without foundation) 'I shall probably decide to dedicate it to Auer. In no circumstances to Wieniawski or any other celebrity. I like Auer very much both as artist and as a man' (letter of 1/13 July). He had already dedicated his *Sérénade mélancolique* for violin and orchestra to him. A week later or so he decided: 'I shall dedicate the concerto to Auer'. What happened next is best told in Auer's own words:

'Tchaikovsky [...] came to see me one day in St Petersburg to show me a concerto for violin and orchestra which had already been engraved and was ready for circulation, and which bore the dedication "A Monsieur Leopold Auer".'

'Profoundly touched by this mark of his friendship, I thanked him warmly and at once had him sit down at the piano, while I, seating myself beside him, followed with feverish interest his somewhat awkward piano rendering of the score. I could hardly grasp the entire content of the work at this first audition; but was at once struck by the lyric beauty of the second theme in the first movement, and the charm of the sorrowfully inflected second movement, the "Canzonetta". Tchaikovsky left the music with me, upon my promise to study the work and to play it at the first opportunity. When I went over the score in detail, however, I felt that, in spite of its great intrinsic value, it called for a thorough revision, since in various portions it was quite unviolinistic and not all written in the idiom of the strings. I regretted deeply that the composer had not shown me his score before having sent it to the engraver,

and determined to subject it to a revision which would make it more suited to the nature of the violin, and then submit it to the composer. I was eager to undertake this work as soon as possible; but a great deal happened to prevent my getting to it, and I decided to lay it aside for a short time.'

'I had just been offered the directorship of the symphonic concerts of the Russian Musical Society. [...] This new position, in addition to all my other work, pre-empted all my time and energy: I was obliged to make up programmes for the entire season, to choose the solo artists – and the correspondence carried on with them was by no means the least part of my duties – and attend to a thousand and one other managerial details. Naturally, the Tchaikovsky concerto suffered. In fact, I deferred the matter of its revision so thoroughly, that after waiting two whole years, the composer, very much disappointed, withdrew the original edition. Quite frankly, admitting that I was to blame, I thought him perfectly within his rights.'

It had originally been intended that Auer should play the concerto at a Russian Musical Society concert on 10/22 March 1879. Then Kotek and Emile Sauret wanted to give it, but these performances also were abandoned – Tchaikovsky believed owing to pressure from Auer.

The concerto had begun to be spoken of as unplayable when it was taken up by a younger man, Adolf Brodsky, who told the story himself in a letter to the composer:

'It has been my dream to play this concerto in public ever since the minute I read it through for the first time. That was two years ago. Several times I set about it but broke off; indolence defeated my will to attain my goal. You've piled up so very many difficulties! Then last year, being in Paris, I played the concerto to Laroche so badly that he couldn't grasp it properly, but all the same he approved of it. [...] On my return to Russia I set about the concerto really energetically. How delightful it is! – one can play it endlessly and never weary! This is very important if one is to conquer its difficulties. When it seemed to me that I knew it well enough, I decided to try my luck in Vienna.'

After trying it out at a *Novitätenprobe* under Richter, Brodsky had been allowed to make his Viennese début with the concerto at the Philharmonic Concert on 4 December 1881. It was the only one of Tchaikovsky's works to be played abroad before it had been heard in Russia. The reception was mixed and very stormy, but the applause dominated over the disapproval and Brodsky was called back three times. The reception by the critics was on the whole hostile; Hanslick's outstandingly offensive one in the *Neue Freie Presse*, with its reference to 'stinking music' in the finale, has often been quoted; it wounded Tchaikovsky so deeply that he knew it by heart to the end of his life. But one or two voices were more friendly; Oskar Berggrün in the *Morgenpost* hailed it as 'one of the most original and effective' of violin concertos and the anonymous critic of the *Wiener Abendpost* wrote that:

'The wildly fantastic Violin Concerto by Tchaikovsky divided the audience for and against this original production. The first movement with its splendid, healthy themes, the mysterious quiet middle movement (who could fail to be reminded by this of Turgenev's female

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characters!), and the wild peasant dance make up a whole for which we would claim an outstanding place among contemporary compositions.'

Brodsky next introduced the concerto to London, at a Richter Concert (8 May 1882), and to Russia (Moscow, 8/20 August 1882), and in gratitude Tchaikovsky re-dedicated the work to him. Then Kotek rather shamefacedly played it in Moscow, not very successfully. Next it was taken up by Karol Halir in Prague and Joseph Marsick in Paris. It was not until 1893, a few months before the composer's death, that Auer played the concerto in public; he also performed it at the Tchaikovsky Memorial Concert on 6/18 November. Later still he published his long-delayed 'revision'. According to his autobiography, it

'has been played in that form by all my older pupils on both sides of the Atlantic. I often played it in Europe, as I had revised it, and thus – after a sufficiently protracted delay, for which I trust Tchaikovsky's manes will forgive me – I have kept the word I gave the great Russian composer long years ago.'

Tchaikovsky sold the concerto for 50 roubles to Jurgenson, who brought out an arrangement for violin and piano in October 1878, the orchestral parts in August 1879, and the full score in June 1888.

Gerald Abraham

# 前言

题献给阿道尔夫·布罗茨基<sup>①</sup>

创作时间与地点:1878年3月17日—1878年4月11日,日内瓦湖畔的克拉伦斯

首演:1881年12月4日,维也纳,维也纳爱乐乐团;小提琴独奏:阿道尔夫·布罗茨基;指挥:汉斯·里赫特<sup>②</sup>

首次出版:P.I.约尔金森,莫斯科,1878年10月(小提琴与钢琴改编谱),1879年8月(乐队分谱),1888年6月(总谱)

乐队编制:2长笛,2双簧管,2单簧管,2大管—4圆号,2小号—定音鼓—独奏小提琴—弦乐器

演奏时间:约38分钟

1878年初,柴科夫斯基正在克拉伦斯小住,他以前的一位学生,现在已经成了小提琴家的约瑟夫·科特克来看望他。当时的天气很糟,他们便一起演奏许多作品来打发时间,其中包括钢琴二重奏和小提琴与钢琴作品。除此以外,他们还演奏了拉罗<sup>③</sup>的小提琴与乐队作品《西班牙交响曲》——这在柴科夫斯基3月3/15日<sup>④</sup>致梅克夫人的信中可以看出——这首作品给他带来了极大的欢乐。两天后,尽管G大调钢琴奏鸣曲的创作才刚刚开始,柴科夫斯基却动笔创作起了自己的小提琴协奏曲,显然想与拉罗那“清新、轻盈、激奋的节奏,优美而异常和谐的旋律”一争高低。他在信中告诉梅克夫人,这是他第一次在一首作品还没有完成前就开始创作一个新作品,不过他想尽量利用科特克造访这一有利条件。他写给弟弟阿纳托里的信件也反映了这首协奏曲的创作进展情况:“这对我来说是个新的

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① 阿道尔夫·布罗茨基(1851—1929):俄国小提琴家、教师。——译者注

② 汉斯·里赫特(1843—1916):奥—匈指挥家,指挥过欧洲众多作曲家作品的首演,其中包括瓦格纳的《尼伯龙根的指环》全剧、勃拉姆斯的第二交响曲和第三交响曲、埃尔加的《谜语变奏曲》和第一交响曲、布鲁克纳的第八交响曲等。——译者注

③ 拉罗:爱德华·拉罗(1823—1892),法国作曲家,以《西班牙交响曲》享盛名。——译者注

④ “/”符号前为旧俄历,后为公历,下同。——译者注



难题,但同时也是一个非常有意思的难题。”3月8/20日,“协奏曲仍在创作中,虽然进展不是太快,却仍在进行中”。两天后,他向梅克夫人宣布:

“小提琴协奏曲的第一乐章已经完成,明天将开始创作第二乐章。自从吉祥的灵感落到我头上后,就再也没有离开我。在这种精神状态中,创作已经完全失去了工作的特点,它已经变成了纯粹的享乐。你在创作时根本意识不到时间的流逝,如果没有人来打搅你,你会在那里坐上整整一天都不站起来。”

3月16/28日,协奏曲已经“基本完成”,柴科夫斯基第二天便开始抄谱。

下面这段文字摘自他写给阿纳托里的信,信中非常明确地说明了当时的情况:

“我已经抄完了协奏曲的第一乐章,并在晚上弹奏了一遍。莫杰斯特(他的弟弟)和科蒂克(‘公猫’,科特克的绰号)都欣喜若狂。他们给我的喝彩也使我很高兴。”(3月20日/4月1日信)。

“科特克已经抄出了协奏曲的小提琴分谱,我们在晚餐前演奏了一遍。我这个作曲家和他这个演奏家都获得了巨大成功。实际上,科特克的演奏就像他准备公演一样……他在晚上演奏了‘行板’乐章,但这一乐章比第一乐章差多了,我自己不是特别满意。”(3月22日/4月3日)。

“协奏曲的末乐章在我们之间引起了争议,不过我们已经否定了‘行板’,我明天将重写这一乐章。”(3月23日/4月4日)。

(被否定的“行板”后来成了小提琴与钢琴作品《沉思》,作品42之一)。

“我已经创作出了一个新的‘行板’乐章,我这两位严格而又理解的评论家均感满意……他(科特克)是多么喜爱我的这首协奏曲啊!毫无疑问,如果没有他,我根本不可能将它创作出来。他演奏得好极了。”(3月24日/4月5日)。

“我正忙于给这首协奏曲配器。”(3月25日/4月6日)。

手稿上的日期显示,配器完成于3月30日/4月11日。

柴科夫斯基非常想把这首协奏曲题献给科特克,但他告诉出版商约尔金森:“为避免各种闲言碎语(这些闲言碎语并非空穴来风),我可能会将它题献给奥尔<sup>①</sup>,但绝对不会将它题献给维尼亚夫斯基<sup>②</sup>或任何其他大师。我非常喜欢奥尔的为人,也钦佩他的技术。”(7月1日/13日)他曾经将自己的小提琴与乐队作品《忧郁的小夜曲》题献给了奥尔。过了一

① 奥尔:莱奥波尔德·奥尔(1845—1930),匈牙利小提琴家、教师,曾师从约阿希姆,其学生包括海菲茨、津巴利斯特、埃尔曼等。——译者注

② 维尼亚夫斯基:亨雷克·维尼亚夫斯基(1835—1880),波兰小提琴家、作曲家,作有两首小提琴协奏曲等。——译者注

个星期左右,他作出了决定:“我将把这首协奏曲题献给奥尔。”后来发生的事情最好由奥尔自己来讲述:

“柴科夫斯基……有一天来圣彼得堡找我,让我看了一首小提琴协奏曲。这首小提琴协奏曲早已制版印制,准备发行,而且上面写着‘献给莱奥波尔德·奥尔先生’。

“我被他的这份友情深深打动了,不仅真心感谢他,而且立刻请他坐到钢琴前,我自己则坐在他身旁,满心激动地看着他有些笨拙地在钢琴上弹奏这首作品。听完第一遍后,我很难领会整个协奏曲的内容,但我还是立刻被第一乐章那优美而抒情的第二主题,以及第二乐章‘小坎佐纳’中的忧伤和柔美所打动。我答应他一定研究这首作品,并保证一有机会就演奏它。于是柴科夫斯基便将乐谱留在了我那里。但是,当我仔细研究乐谱时,我感到这首作品虽然真的具有很高的价值,却仍需要进行彻底的修改,因为它在许多地方都无法用小提琴演奏,而且有悖于弦乐器作品的形式。我为柴科夫斯基没有在将它交给出版商之前先让我看一遍而深感遗憾,便决定对它进行修改,以便使之更符合小提琴的特性,然后再将它还给柴科夫斯基。我非常想尽早对它进行修改,可当时发生了许多事情,使我无法动笔,于是我便决定将它暂时放到一边。

“我刚刚被任命为俄罗斯音乐协会交响乐音乐会的经办人……这个新的职位,再加上其他的工作,占据了我所有的时间和精力。我得为整个演出季节制定曲目,得挑选独奏家——而与他们的信件来往可以说是我最基本的职责;我还得处理数不清的其他管理事务。这样一来,柴科夫斯基的协奏曲就遭了殃。实际上,我将修改这首协奏曲的事情彻底推迟了。柴科夫斯基在等待了整整两年后感到非常失望,便要回了乐谱。我非常坦率地承认,这完全是我的错,他这样做有充分的理由。”

柴科夫斯基原本打算由奥尔在俄罗斯音乐协会 1879 年 3 月 10/22 日的音乐会上演奏这首协奏曲,后来科特克和埃米尔·索雷<sup>①</sup>都表示愿意在音乐会上演奏,但这些计划后来均被放弃。柴科夫斯基认为是迫于奥尔的压力。

人们开始议论这首协奏曲,认为它根本无法演奏。然而就在这时,一位年轻人阿道尔夫·布罗茨基接受了技术上的挑战。他在给作曲家的信中为我们讲述了他的故事:

“从我第一次将它看了一遍的那一刻起,我就一直梦想着能够演奏这首协奏曲。那是两年前的事。我好几次都试图提出这一请求,可又放弃了。懒惰战胜了我达到目标的决心。您把那么多的难点堆到了一起!去年在巴黎时,我给拉罗切演奏了这首协奏曲。尽管我演奏得很糟糕,尽管他无法正确听懂这首作品,可他一直在称赞它……我回到俄罗斯后便开

① 埃米尔·索雷(1852—1920):法国小提琴家、作曲家,八岁开始在欧洲巡回演出,后曾任芝加哥音乐学院和伦敦圣三一学院的小提琴教授,作品有小提琴协奏曲和一百多首小提琴曲。——译者注

始真正用心练习这首协奏曲。它是多么可爱啊！——我可以一刻不停地一直拉下去，而永远不感到疲倦！这对准备克服其技术难度的人来说是非常重要的。当我觉得自己已经练得差不多时，我决定在维也纳试试我的运气。”

布罗茨基在里赫特的指挥下先试演了一下，然后便获准在1881年12月4日维也纳的爱乐音乐会上首演。这是柴科夫斯基惟一一部外国人比俄国人先听到的作品。尽管听众对它看法不一，而且争论非常激烈，但掌声远远盖过了反对意见，布罗茨基返场了三次。评论家们的反应总的来说充满了敌意。人们常常引用汉斯里克在《新自由报》上所作的异常唐突无礼的评论——称终曲为“臭气熏天的音乐”——这句话对柴科夫斯基造成了极大的伤害，他至死都牢记在心。不过，也可以听到一两个比较友好的声音：奥斯卡·贝尔格吕姆在《晨报》上称赞其为“最创新，给人留下最深刻印象的”小提琴协奏曲之一，《维也纳晚报》的一位佚名评论家这样写道：

“柴科夫斯基这首了不起的小提琴协奏曲将听众分成了支持与反对这首创新作品的两大派。有着辉煌、健康主题的第一乐章，神秘而恬静的中间乐章（谁听后一定都会想起屠格涅夫笔下的女性），以及那热情奔放的农民舞曲，这一切使得我们能够把整首乐曲称做当代作品中的一个杰作。”

布罗茨基接着又在里赫特指挥的一场音乐会上（1882年5月8日）将这首协奏曲介绍了伦敦，最后再把它介绍给俄国（莫斯科，1882年8月8/20日），柴科夫斯基为感谢他，更改了这首作品的题献，将它献给了布罗茨基。接着，科特克面带愧色地在莫斯科演奏了它，而且并不太成功。然后，卡罗·哈里尔在布拉格、约瑟夫·马希克在巴黎演奏了它。奥尔直到柴科夫斯基去世前几个月的1893年才公开演奏这首协奏曲。他也在11月6/18日的纪念柴科夫斯基音乐会上演奏了它。再后来，他终于出版了他那姗姗来迟的“修改”版。据他的自传记载，这首协奏曲“一直以这种形式被欧美两大洲所有年纪较长的学生演奏。我经常在欧洲演奏它，当然是我的修改版。这样，在拖延了这么多年后——我相信柴科夫斯基会原谅我的——我终于兑现了我多年前对这位俄罗斯作曲家的承诺。”

柴科夫斯基以50卢布的价格将这首协奏曲卖给了约尔金森。约尔金森在1878年10月出版了小提琴与钢琴谱，1879年8月出版了乐队分谱，1888年6月出版了总谱。

杰拉德·亚伯拉罕

（路旦俊 译）

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1 Track 1



## II. Canzonetta. Andante

70 Track 2



## III. Finale. Allegro vivacissimo

77 Track 3



# Violin Concerto

## Peter Ilyich Tchaikovsky

(1840-1893)

Op. 35

## I. Allegro moderato $\text{♩} = 126$

**Musical Score Excerpt:**

The score shows the following instruments and parts:

- Flauto** (Flute) - Part 1 and 2
- Oboe** - Part 1 and 2
- Clarinetto (A)** (Clarinet A) - Part 1 and 2
- Fagotto** (Bassoon) - Part 1 and 2
- Corno** (Horn) - Parts 1, 2, 3, and 4
- Tromba (D)** (Trumpet D) - Part 1 and 2
- Timpani (D-A)** (Tympani D-A)
- Violino Solo** (Solo Violin)
- Violino** (Violin) - First and Second Violins
- Viola** (Viola)
- Violoncello** (Cello)
- Contrabbasso** (Double Bass)

The tempo is marked **All.o moderato**. The key signature has one sharp (F#). The score includes dynamic markings such as *p*, *f*, *cresc.*, and *pp*.

10

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (D) 1 2

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

*1. marc.*

*mf*

*più f*

*f*

*a poco cresc.*

*mf*

*f*

*p*

*cresc.*

*mf*

*f*

*p cresc.*

*mf*

*f*

*p cresc.*

*mf*

*f*

*cresc.*

*mf*

*f*

*cresc.*

*mf*

*f*

17

Fl. 1 *ff* *f* *mf*

Fl. 2 *ff* *f* *mf*

Ob. 1 *ff* *f* *mf*

Ob. 2 *ff* *f* *mf*

Cl. (A) 1 *ff* *f* *mf*

Cl. (A) 2 *ff* *f* *mf*

Fg. 1 *ff* *f* *mf*

Fg. 2 *ff* *f* *mf*

(F) 1 *ff* *f* *mf*

(F) 2 *ff* *f* *mf*

Cor. 3 *ff* *f* *mf*

Cor. 4 *ff* *f* *mf*

Tr. (D) 1 *ff* *f* *mf*

Tr. (D) 2 *ff* *f* *mf*

Timp. *ff* *f* *mf*

I *ff* *f* *mf*

VI. *ff* *f* *mf*

II *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *f* *mf*

Cb. *ff* *f* *mf*

22

Fig. 1 2 *a 2*  
*p*

(F) 1 2  
Cor. *p*

(F) 3 4  
*p*

VI. Solo  
*p* *cresc.* *f rit.* *dim.* *riten.*

I  
VI. *p*

II  
*p*

Vla. *p*

Vc. *p*

Cb. *p*



28 **Moderato assai** ♩ = 80

VI. Solo  
*p* *dolce*

I  
VI. *p*

II  
*pp*

Vla. *pp*

Vc. *pizz.* *arco*  
*pp*

Cb. *pizz.* *arco*  
*pp*



34

VI. Solo

I

VI. II

Vla.

Vc.

Cb.

*mf*

*cresc.*

*p*

*p*

38

VI. Solo

*p*

A

41

VI. Solo

I

VI. II

Vla.

Vc.

Cb.

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*arco*

*arco*

*arco*

*arco*

*arco*

*arco*

*cresc.*

*dolce*

*dolce*

*dolce*