

385496

*Dix-septieme*  
C O N C E R T O

pour Violon,

*Avec Accompagnement de deux Violons, Alto, Basse,  
2 Flûtes, 2 Haut-bois, 2 Cors, 2 Bassons, et Timbales*

P A R

R. K R E U T Z E R .

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*Prix fl. 5.-*

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N<sup>o</sup> 2470



# Catalogue de la musique la plus nouvelle pour instruments à archet, mise au jour par Jean André d'Offenbach <sup>Im</sup> en 1810.

## Concertos pour Violon.

Beethoven, Romance p. Violon principal avec d'orch. op. 50.	1.
Bohner, Conc. op. 9.	3.
Fränzl, 5 <sup>me</sup> , 6 <sup>me</sup> , 7 <sup>me</sup> Conc. op. 6, 7, 8 chaq.	4.
Kreutzer, 12 <sup>me</sup> , 13 <sup>me</sup> , 14 <sup>me</sup> , 15 <sup>me</sup> , 16 <sup>me</sup> , 17 <sup>me</sup> Conc. chaque.	3.
8 <sup>me</sup> Conc.	3.
18 <sup>me</sup> Conc.	3.30
Krommer, Conc. op. 61 et 64 chaq.	3.30
Uafent, 2 <sup>me</sup> et 3 <sup>me</sup> Conc. chaq.	3.30
Rode, 1 <sup>er</sup> , 2 <sup>e</sup> et 3 <sup>e</sup> Conc. chaq.	3.30
4 <sup>e</sup> , 5 <sup>e</sup> , 6 <sup>e</sup> Conc. 2 <sup>me</sup> edit. chaq.	2.45
7 <sup>e</sup> , 8 <sup>e</sup> , 9 <sup>e</sup> Conc. chaq.	3.
Air var. av. orch. op. 12.	2.
Romberg, A, 2 <sup>me</sup> Conc. op. 8.	3.
Rondeau alla mode de Paris av. orch. op. 10.	1.45
Viotti, 21 <sup>e</sup> et 23 <sup>e</sup> Conc. chaq.	3.
22 <sup>e</sup> Conc.	4.
24 <sup>e</sup> , 25 <sup>e</sup> et 26 <sup>e</sup> Conc. chaq.	3.30
Winter, Sinf. conc. p. Viol.	3.30
Kreutzer, 3 <sup>e</sup> Sinf. conc. p. 2 Viol.	3.

## Quatuors et Quintetti.

André, Poisons d'avril, quat. en Amesure, différentes op. 22, 2 <sup>me</sup> edit.	2.
Beethoven, Quint. p. 2 Viol. A et V <sup>lle</sup> op. 4.	2.
3 Quat. op. 18, Liv. 1 et 2 chaq.	3.30
Berleburg, Prince George de, gr. Quat. op. 1.	2.
Bohner, 3 Thèmes var. op. 7, N <sup>os</sup> 1, 2, 3 chaq.	1.12
Cherubini, Medea arr. en Quintetto Elson, 3 Quat. op. 8.	1.
Fränzl, 3 Quat. op. 9, N <sup>os</sup> 1, 2, 3 chaq.	2.
3 airs ruyés var. op. 11.	2.45
Haensel, 3 Quat. op. 14.	3.30
Haydn, 2 Quat. op. 100.	2.45
dermier Quat. op. 103.	48.
Kaczkowsky, 10 Var. op. 1.	48.
4 Polon. op. 2.	36.
6 Var. op. 4.	1.
6 Polonaises op. 5.	1.45
9 Var. op. 6.	1.45
Kreutzer, 3 Quat. 3 <sup>me</sup> oeuvre de Quat.	4.
Krommer, 3 Quat. op. 50 et 53 chaq.	4.
Maucourt, Quat. brill.	2.
Mozart, 3 Quat. op. 94 Liv. 1, 2 chaq.	2.30
1 Quint. op. 108.	1.45
Pleyel, 3 Quat. op. 67.	3.30
Rode, Var. op. 10.	45.
1 Quat. op. 11 et 14 chaq.	1.45
1 ——— 15.	1.12
Var. op. 16.	45.
Romberg, A, 3 Quat. op. 7.	4.
Quat. brill. op. 11.	1.30
3 Quat. op. 16.	4.
3 Airs, op. 17 N <sup>os</sup> 1, 2, 3 chaq.	1.20
Schmitt, A, Var. op. 2.	1.
Viotti, 3 Quat. op. 23 Liv. 1, 2, 2 <sup>e</sup> edit. chaq.	2.30
Wranitzky, 1 Quat. op. 41, 45 et 49 chaq.	2.

## Trios.

Baillot, 2 Ais var. op. 5.	1.
Beethoven, gr. Trio p. Viol. A. et V <sup>lle</sup> op. 3.	2.
3 Trios op. 9.	2.30
Haydn, 3 Trios p. A et V <sup>lle</sup> op. 53, 2 <sup>e</sup> edit.	2.
Kaczkowsky, 4 Var. p. Viol. acc. de Viol. et Bass. op. 3.	36.
Kreutzer, 3 Pol. pourris p. 2 Viol. et B.	1.45
Maucourt, Trio brill. p. F. A. H. 1 <sup>re</sup>	1.20

Mozart, gr. Trio p. A. V <sup>lle</sup> op. 10, 2 <sup>e</sup> edit.	1.45
Viotti, 3 Trios op. 33.	2.45
3 ——— 5 <sup>me</sup> oeuvre des Trios.	3.

## Duos p. 2 Violons.

André, 2 gr. Duos op. 27.	2.30
6 Duos instructifs d'une difficulté progressive op. 30 Liv. 1.	1.42
3 Duos instructifs op. 30 Liv. 2.	1.12
Baillot, P. 3 Duos op. 8 Liv. 1.	2.
Baldeneker, N. 3 Duos op. 1.	2.
Bruni, 6 Duos p. les commençans op. 6 2 <sup>me</sup> édition.	3.
3 Duos op. 26 Liv. 1 et 2 chaq.	1.15
Fodor, 3 Duos op. 16.	1.45
Haydn, 3 Duos fac. et progrès. op. 99.	2.30
Kreutzer, 3 nouv. Duos Lett. A.	1.30
Krommer, 3 Duos op. 51 et 54 chaq.	2.
Pleyel, 3 Duos, arr. d'après les Son. op. 41.	1.45
3 ——— ——— 46.	1.45
3 Duos op. 69.	2.
12 pet. Duos d'une difficulté graduée 3 <sup>me</sup> Liv. de Duos 1 <sup>er</sup> Cahier.	2.
Rode, 3 Duos op. 1, 2 <sup>e</sup> édition.	2.
3 ——— 2 <sup>e</sup> Liv. de Duos.	2.
Viotti, 3 Duos op. 30, 2 <sup>e</sup> edit.	2.
3 ——— ——— 34.	2.
3 ——— ——— 35.	2.30
Vanhall, 8 Duos fac. p. 2 Viol. 1 <sup>er</sup> et 2 <sup>me</sup> Partie chaq.	48.
Wranitzky, A. 3 Duos op. 20.	1.30

## Sonates et Solos p. le Violon.

Haensel, 3 Thèmes var. acc. d'Alto op. 4.	45.
Kreutzer, 3 Son. p. Viol. av. B. op. 16 et 17 chaq.	2.
Krommer, 1 Son. av. Viola, op. 27.	1.
Lidve, Var. av. Viola, op. 4.	45.
Viotti, 3 Son. p. Viol. av. B. Lett. A et B chaq.	2.30

## Études, Methodes etc. p. Violon

André, Anleitung zum Violinspielen 30 <sup>te</sup> Werk 1 <sup>er</sup> und 2 <sup>tes</sup> Hest jedes. (deutsch und franz.)	2.30
Baillot, 50 Études sur la Gamme.	1.12
Baillot, Rode et Kreutzer Methode fr. et allem.	8.
Kreutzer, 40 Études ou Caprices.	2.45
Nucci, Étude en 100 Var.	1.

## Musique p. Violoncelle.

Arnold, 4 <sup>e</sup> , 5 <sup>e</sup> Conc. p. V <sup>lle</sup> ou Alto chaq.	4.
Bohner, 7 Var. acc. de gr. orch. op. 6.	2.
Conc. op. 8.	3.
Dupont, Essai sur le Doigt. du Violoncelle franc. et allem.	11.
Études p. le V <sup>lle</sup> Suite de essai sur le Doigt. de Violoncelle.	5.
Fénai, 3 airs var. p. V <sup>lle</sup> acc. de Viol. et A.	2.
air var. p. V <sup>lle</sup> acc. de Viol. et B.	2.30
3 Duos p. 2 V <sup>lles</sup> .	2.
2 <sup>me</sup> Conc. p. le V <sup>lle</sup> .	2.
Haensel, Thème var. acc. de Viol. Alto et B. (2 Hautb. 2 Cl. et Basson ab lib.) op. 12.	1.30
Haensler, E. Conc. op. 22.	2.
2. Concertinos op. 25.	1.30

Haydn, Conc. op. 101.	2.30
Hoffmann, 2 Duos p. Viol. et Violon. op. 6.	2.
Romberg, B. 3 Ais var. p. Viol. et V <sup>lle</sup> .	1.15
Fantaisie p. le V <sup>lle</sup> acc. de 2 Viol. et Bass. Fl. Hautb. Clar. et Basson.	1.
Stasbny, 6 Duos p. 2 V <sup>lles</sup> .	2.45
Viotti, 3 Duos p. 2 V <sup>lles</sup> op. 30.	1.
Voigt, Polonaise p. V <sup>lle</sup> op. 14.	1.12

## Musique p. Alto.

Amon, Var. acc. d'orch. op. 50.	1.50
Arnold, 1 <sup>er</sup> , 2 <sup>e</sup> , 3 <sup>e</sup> , 4 <sup>e</sup> , et 5 <sup>e</sup> Conc. chaq.	4.
Mozart, Conc. op. 107.	2.45
Müller, 3 Duos p. Viol. et Alto op. 2.	2.45
Stamitz, 1 gr. Duo p. Viol. et Alto.	1.
Voigt, Conc. op. 11.	3.

## Symphonies.

André, gr. Symphonie op. 25.	4.30
Bach, Entr'acts.	2.30
Beethoven, 2 <sup>e</sup> Sinf. op. 36, in D.	5.30
Krommer, 1 Sinf. op. 40 et 62 chaq.	1.
Mozart, 1 Sinf. N <sup>os</sup> 10, 11, 12 chaq.	3.
1 ——— ——— op. 45, 2 <sup>e</sup> edit.	3.
Pleyel, 1 Sinf. op. 68.	3.30
Rössler, Sinf. à gr. orch. op. 12, 13, 14 chaq.	4.
Struck, 1 Sinf. op. 10.	2.45
Stumpf, Entr'acts p. gr. orch. Liv. 1, 2 chaq.	3.30
Wranitzky, 1 Sinf. op. 50, 51, 52 chaq.	4.
(Les Hautb. et les Cors y sont les seuls instruments ajoutés)	
Collect. de Sinf. de divers auteurs arr. p. 2 Viol. 2 A. Basses, 2 Hautb. pour Clar. et 2 Cors, par Elson, chaq.	2.45
N <sup>os</sup> 1 et 2 de Haydn, 1 <sup>er</sup> et 5 de Beethoven, 1 <sup>er</sup> et 2 de Mozart, N <sup>os</sup> 4 et 5 de Krommer D dur.	

## Ouvertures.

André, Ouvert. militaire op. 24.	3.30
Baer, Ouv. de l'opéra: Griseldis.	2.
——— Sophonisbe.	2.45
Cherubini, Ouv. de l'opéra: Paniska.	2.45
Elson, 2 Polonaises p. Viol. princ. arr. d'après l'Ouv. de Lisibolstein et la marche des deux Jouvets.	2.
Fleischmann, Ouv. de l'opéra: die Gasterins.	2.
Gluck, Ouv. de l'opéra: Iphigénie, Mozart a composé la fin de cette Ouv.	2.
Haydn, Ouv. de l'opéra: St. ru orno di Tibia op. 102.	1.45
Himmel, Ouv. de l'opéra: Pansion.	2.45
Meyer, Ouv. de l'opéra: Adèleide.	1.45
——— l'Inquívoco.	1.45
Mozart, Ouv. de l'opéra: die Bräutigam aus dem Serail. A. André y a suppléé la fin.	2.
Romberg, Ouv. op. 11.	2.45
Vogler, Ouv. de l'opéra: Castor et Pollux.	2.30
Weigl, Ouv. de l'opéra: die Festlichkeiten.	2.30
Winter, Ouv. de l'opéra: Maria Montalban.	2.
——— Tamerlan.	2.21

## Symphonies concertantes.

Gronmetz, 1 Sinf. p. Viol. V <sup>lle</sup> Fl. Hautb. et Basson ob. op. 24, 2 <sup>e</sup> edit.	3.
Pleyel, 1 Sinf. p. Fl. Hautb. et Clar. Cor et Basson conc. op. 74.	3.

## Dances p. orchestre.

Amon, Walses p. 2 Viol. et B.	30
Braunsgart, 6 Walses à gr. orch.	1.12
Riotte, 6 Walses et Ficcassais.	1.30
6 Walses.	1.30
Ziegler, 6 Walses à gr. orch. 1 <sup>er</sup> , 2 <sup>me</sup> , 3 <sup>me</sup> Cahier chaq.	1.30

CONCERTO

*Maestoso*

Corn  
Violino princ:  
Corn  
Violino princ:  
f tr  
p tr  
p  
p  
Oboe Violino princ: Corni Solo 2  
p  
p  
p



# VIOLINO PRINCIPALE

*Minore Solo Corda 1<sup>a</sup>*

The musical score is written for the Violino Principale in a minor key. It consists of 12 staves of music. The first staff begins with the tempo marking *Minore Solo Corda 1<sup>a</sup>* and includes fingerings (2, 3, 3, 2, 2, 6, 2) and an *Ar* (arco) marking. The second staff continues with fingerings (4, 4, 2, 2, 1, 1, 2, 4, 3, 1, 2). The third staff has fingerings (6, 1, 8, 4). The fourth staff is marked *loco* and includes a *6* fingering. The fifth staff is marked *Major:* and includes fingerings (1, 2). The sixth staff includes the instruction *3<sup>a</sup> Corda* and fingerings (1, 3, 4, 4, 4). The seventh staff has fingerings (4, 3, 1, 6) and *Ar* markings. The eighth staff is filled with *Ar* markings. The ninth staff has fingerings (3, 2). The tenth staff has fingerings (6, 6). The eleventh staff has a *p* (piano) dynamic marking. The twelfth staff has fingerings (3, 6, 6). The score is highly technical, featuring many trills, slurs, and complex rhythmic patterns.

VIOLINO PRINCIPALE

Trills and arpeggiated chords in the first system of the Violino Principale part.

*Adagio* *Tutti* *Solo*

Second system of the Violino Principale part, marked *Adagio*, *Tutti*, and *Solo*.

Third system of the Violino Principale part, featuring various fingerings and slurs.

Fourth system of the Violino Principale part, featuring various fingerings and slurs.

Fifth system of the Violino Principale part, featuring various fingerings and slurs.

Sixth system of the Violino Principale part, featuring various fingerings and slurs.

Seventh system of the Violino Principale part, featuring various fingerings and slurs.

Eighth system of the Violino Principale part, featuring various fingerings and slurs.

Ninth system of the Violino Principale part, featuring various fingerings and slurs.

Tenth system of the Violino Principale part, featuring various fingerings and slurs.

Eleventh system of the Violino Principale part, featuring various fingerings and slurs.

V.S. segue il Boleros  
2470

VIOLINO PRINCIPALE

Boleos

Violino 2<sup>do</sup> Violino princ:

Violino 1<sup>mo</sup> Violino princ:

Violino 1<sup>mo</sup> Violino princ: Violino 1<sup>mo</sup>

Tutti

Violino 2<sup>do</sup> Solo

Violino princ:

Ar

2 Ar



VIOLINO PRINCIPALE

This page of a musical score for Violino Principale contains ten staves of music. The first six staves are written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and trills (tr.). The first staff is marked *Violino 1<sup>mo</sup>*. The second staff has a first finger fingering (1) above a trill. The third staff has trills and a 4-1 fingering. The fourth staff has a 4-1 fingering and trills. The fifth staff has a 3-3 fingering. The sixth staff has a trill and an 8-measure rest. The seventh staff is marked *Violino 1<sup>mo</sup>* and *Violino princ.*. The eighth staff has a first finger fingering (1) above a slur. The ninth and tenth staves feature complex fingering patterns with numbers 1, 2, 3, 4, 5, and 6 written above the notes.







KREUTZER. 17<sup>mo</sup>

338496

VIOLINO PRIMO

1

CONCERTO

*Maestoso*

*Violino*

# VIOLINO PRIMO

*Tutti* *Ar* *Ar*

*Violino princ:* *Violino 2*

*Tutti* *Ar*

*Adagio* *Tutti* *Solo*



*VIOLINO PRIMO*

3 3 1

*Tutti* *f* *f*

*Minore* *Solo*



VIOLINO PRIMO

Maggiore

*f* *Tutti*

*Solo*

*f* *f* *pp*

*f*

*f*

*Tutti* 1

*p*

*Cres:* *f*



KREUTZER, 17<sup>me</sup>

VIOLINO SECONDO

CONCERTO

*Maestoso*

*Violino*

*Corno*

*Corno*

*Violino*

First staff of music with dynamic markings *p* and *f*.

Second staff of music with dynamic markings *p* and *f*.

Third staff of music.

Fourth staff of music.

Fifth staff of music.

Sixth staff of music.

Seventh staff of music.

Eighth staff of music with labels *Corno*, *Oboe*, and *p Viol.*

Ninth staff of music with label *Solo*.

Tenth staff of music.

Eleventh staff of music.

Twelfth staff of music.

Thirteenth staff of music.

Fourteenth staff of music with first and second endings marked 1 and 2.

VIOLINO SECONDO

*Tutti*  
*ff*

12

*Viol. Amo* 2

*Violino primo*

*Tutti*  
*f*

*Adagio* *Tutti* *Solo*  
*f* *p*

The musical score is written for Violino Secondo and consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Tutti* and the dynamic is *ff*. The second staff has a measure rest of 12 measures, followed by a *Viol. Amo* marking with a '2' and the instruction *Violino primo*. The subsequent staves continue the musical line with various rhythmic patterns and dynamics. The eighth staff is marked *Tutti* and *f*. The final staff is marked *Adagio* and contains two sections: the first is marked *Tutti* and *f*, and the second is marked *Solo* and *p*.

VOLINO SECONDO



VIOLINO SECONDO

1

3

3

*Tutti*

*ff*

*Solo*

*Minore*

VIOLINO SECONDO

Maggiore

Tutti

Solo

f

pp

f

p

Tutti

f

Cres.

f





*Maestoso*  
**CONCERTO**

*Solo* *f* *f* *p* *Solo* *ff* *Solo* *f*

# VIOLE

*Adagio*

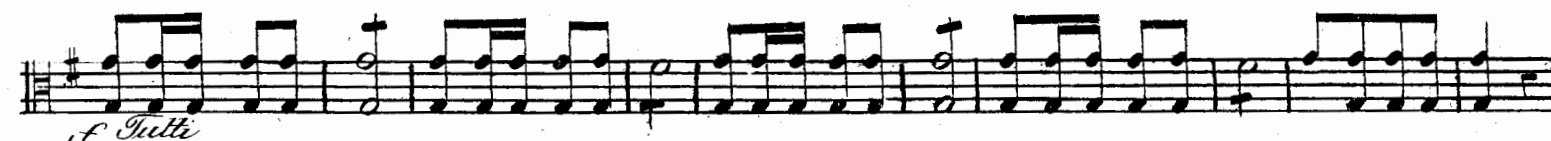
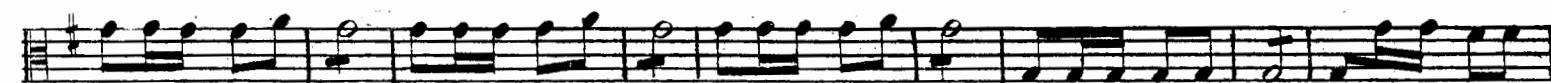
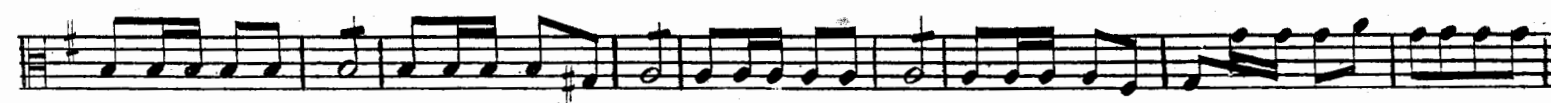
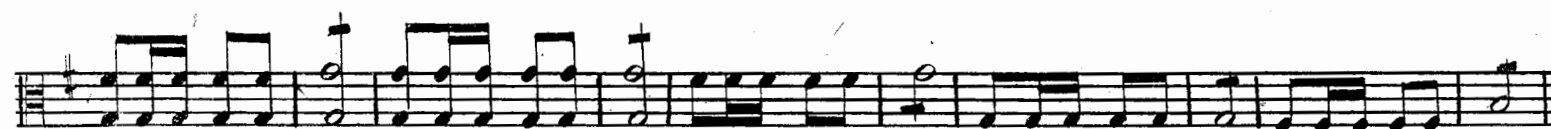
*Tutti* *Solo*  
*f* *p*



*Cres:*

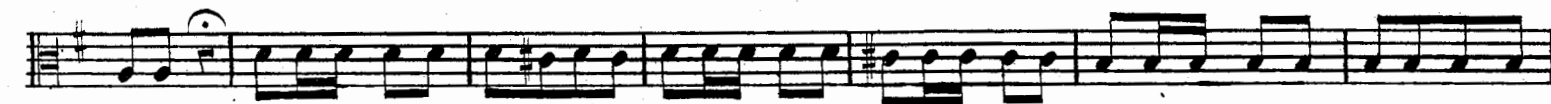


*5* *2* *4* *2* *4* *Boleros*



*f Tutti*

*11* *Solo* *1*



VIOLE

The image displays a page of musical notation for a Violin part, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains first and third fingerings (1 and 3) above certain notes. The seventh staff is marked with the dynamic *f* *Tutti*. The final staff concludes with a first ending bracket (1) and the publisher's information: V.S. 2470.

# VIOLE

*f Tutti*

*Solo*

*ff*

*f*

*p*

*Cres.*

*f*

KREUTZER 17.<sup>me</sup>

BASSO e VIOLONCELLO

CONCERTO

Maestoso Tutti

2

First system of musical notation, starting with a bass clef, a key signature of one sharp (F#), and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' and 'Ar'.

Second system of musical notation, including a 'Solo' marking and a 'p' dynamic marking.

Third system of musical notation, featuring a '3' marking above the staff.

Fourth system of musical notation, including 'ff Tutti' and 'Solo' markings.

Fifth system of musical notation, including a 'p' dynamic marking.

Sixth system of musical notation, including a '2' marking above the staff.

Seventh system of musical notation, including 'Tutti' and 'ff' markings.

BASSO

*Adagio* *Tutti* *Solo*

The first system of the Bass part begins with the tempo marking *Adagio*. It features a *Tutti* section with a dynamic marking of *f* (forte) and a *Solo* section with a dynamic marking of *p* (piano). The music is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature.

The second system continues the *Adagio* section, showing a dynamic marking of *f* and a *p* marking.

The third system includes a *Cres.* (Crescendo) marking, indicating a gradual increase in volume.

The fourth system continues the *Adagio* section with various rhythmic patterns.

The fifth system continues the *Adagio* section, ending with a double bar line.

*Solo* *Boteros*

The sixth system begins with the tempo marking *Boteros* and a *Solo* marking. The music is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature.

The seventh system continues the *Boteros* section with a steady rhythmic pattern.

The eighth system continues the *Boteros* section.

The ninth system continues the *Boteros* section.

The tenth system continues the *Boteros* section.

*Sf Tutti* *Solo* 2

The eleventh system begins with the dynamic marking *Sf* (Sforzando) and the tempo marking *Tutti*. It includes a *Solo* marking and a second ending bracket labeled '2'.

The twelfth system includes a first ending bracket labeled '1'.

The thirteenth system continues the *Boteros* section.

BASSO

ff Tutti

Minore Solo

Maggiore

1

# BASSO

*Tutti*

*Solo*

*pp* *sf*

1

*sf* *f*

1

*f* *p*

*Cres:* *f*



1  
17

CONCERTO

Maestoso

ff

p

3

p

41

Violino Tutti

23

p

34

Violino f

Adagio tacet

FAGOTTI

Boleros

39 *Violino primo* *f Tutti*

20 80

*Violino primo* *f*

38 13 *Minore Maggiore*

52 *tr tr*

25 *f*

*Maestoso* 2

CONCERTO

*Solo* 39

Boleros



KREUTLER 17.<sup>me</sup>

388408

FLAUTI

CONCERTO

Maestoso

*p* Tutti

*p*

Solo 41

Viol.

23

Solo

34

Viol.

Tutti

Adagio tacet

Boleros

39

Solo

*f*

Tutti

1

20

80

Viol.

*f*

Tutti

Solo

38

14

Minore Maggiore

52

Viol. 1<sup>mo</sup>

*f*

*f*

15

*f*



OBOE PRIMO

Maestoso

CONCERTO

First system of musical notation for Oboe Primo, including dynamics like *p*, *Tutti*, *ff*, and *p*. Includes markings for *Solo* and *Tutti* at measure 41.

Second system of musical notation, including dynamics like *f* and *ff*. Includes markings for *Solo* and *Tutti* at measure 23.

Third system of musical notation, including dynamics like *f* and *ff*. Includes markings for *Solo* and *Tutti* at measure 34.

Fourth system of musical notation, including dynamics like *f* and *ff*. Includes markings for *Solo* and *Tutti* at measure 39.

Fifth system of musical notation, including dynamics like *f* and *ff*. Includes markings for *Solo* and *Tutti* at measure 20.

Sixth system of musical notation, including dynamics like *f* and *ff*. Includes markings for *Solo* and *Tutti* at measure 80.

Seventh system of musical notation, including dynamics like *pp* and *f*. Includes markings for *Solo* and *Tutti* at measure 52.

Eighth system of musical notation, including dynamics like *pp* and *f*. Includes markings for *Solo* and *Tutti* at measure 38.

Ninth system of musical notation, including dynamics like *f* and *ff*. Includes markings for *Solo* and *Tutti* at measure 13.

Tenth system of musical notation, including dynamics like *f* and *ff*. Includes markings for *Solo* and *Tutti* at measure 52.

Eleventh system of musical notation, including dynamics like *f* and *ff*. Includes markings for *Solo* and *Tutti* at measure 52.





KREUTZER. 17<sup>me</sup>

OBOE SECONDO

CONCERTO

Maestoso

*Tutti* *p* *f* *p*

*Solo* *41* *Ar* *Tutti* *Ar*

*Viol.* *ff*

*Solo* *23* *34* *Ar* *Tutti*

*Viol.* *f* *Adagio tacet*

*Boleros.* *Solo* *39* *Viol.* *f* *Tutti*

*Solo* *20* *80*

*Maggiore* *13* *Ar* *Ar* *f* *f* *pp*

*Viol.* *f* *Tutti*

*pp* *f*





*Maestoso*  
*Solo*  
CONCERTO *p* *ff* *p*

*ff*
*ff*
*p* *Solo* *f*
*Solo* *ff* *Adagio tacet*

*Boleros* *Violino*

*Tutti* *ff*

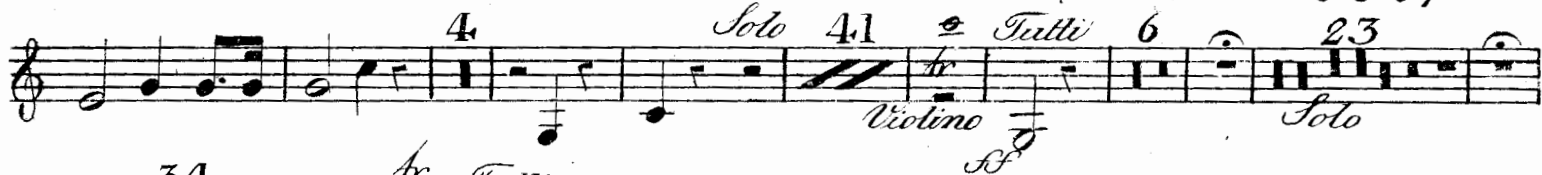
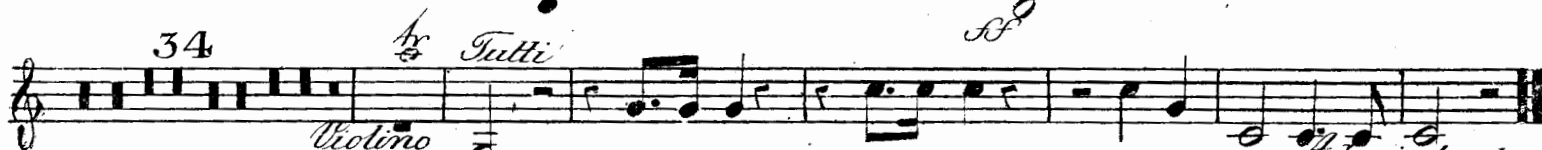
*Solo* *Violino* *Tutti*
*Minore* *Maggiore*
*f Tutti* *Solo*
*f Tutti*
*pp*
*f*



9  
1

*Maestoso*  
*Solo*  
CONCERTO 



*Boleros* 





