Concerto No. 22

By J. B. VIOTTI

(Born at Fontaneto da Pò, Vercelli, Italy, May 23, 1753; died in London, March 10, 1824.) . . . . .

NO one could boast of a greater and more thorough artistic "filiation" than Viotti, one of the most famous of classic composers for the violin. He was a pupil of Pugnani, whose teacher was the celebrated Somis, who in turn was a pupil of Corelli, the founder of the early Italian violin school. The invention of the violin concerto is attributed to Corelli, but to Viotti it owes its actual form.

Viotti was a most prolific writer, and there is record of his having written twenty-nine violin concertos; all of these are of unquestionable superiority as compared with the dry and formal productions of his predecessors, and all bear the stamp of unusual originality and artistic finish. In form they are well-rounded and clear, their inner characteristics aglow with buoyant, youthful energy and sprightliness, the thematic development and connection, as well as their orchestration already betraying symphonic tendencies, influenced, without a doubt, by the spirit of Haydn.

The technical advantages of these concertos, on the one side, consist in the weighty, slurred passages and melodies, necessitating long-drawn, broad bowing and a full tone; and on the other, in the practical, violinistic characteristics of the passages, which are derived from the very fundamentals of violin playing and which impart security and technical dexterity to the left hand. In this respect all of his concertos are of great benefit for instructive purposes.

Among all these concertos, however, the present one, No. 22, is of greatest importance. Its scope is of a much greater and more ambitious nature than all the others, and the warmth, melodious flow, original invention, as well as concise expressiveness with which it is imbued, have placed it in the repertoire of our greatest solo players and established it as a representative among the classic masterpieces for the violin.

In presenting a newly revised edition of this concerto, I have done so with careful and appropriate considerations due to a classic masterpiece, as well as to the demands of modern concert performances. Guided by my own personal successes in public with this concerto, I have shortened the Tutti, added a Cadenza by David and Alard, and retained David's elaboration of the Adagio. In addition, I have added the most careful indications as to bowing and fingering in exact accordance with my own style of interpretation.

OVIDE MUSIN.

New York, July 1909.

Concerto No 22.

Explanation of the signs:

⊓ down bow.
V up bow.
pt. at the point of the bow.
mb. in the middle of the bow.
nt. at the nut of the bow.
hb. with half bow.
fb. with full bow.

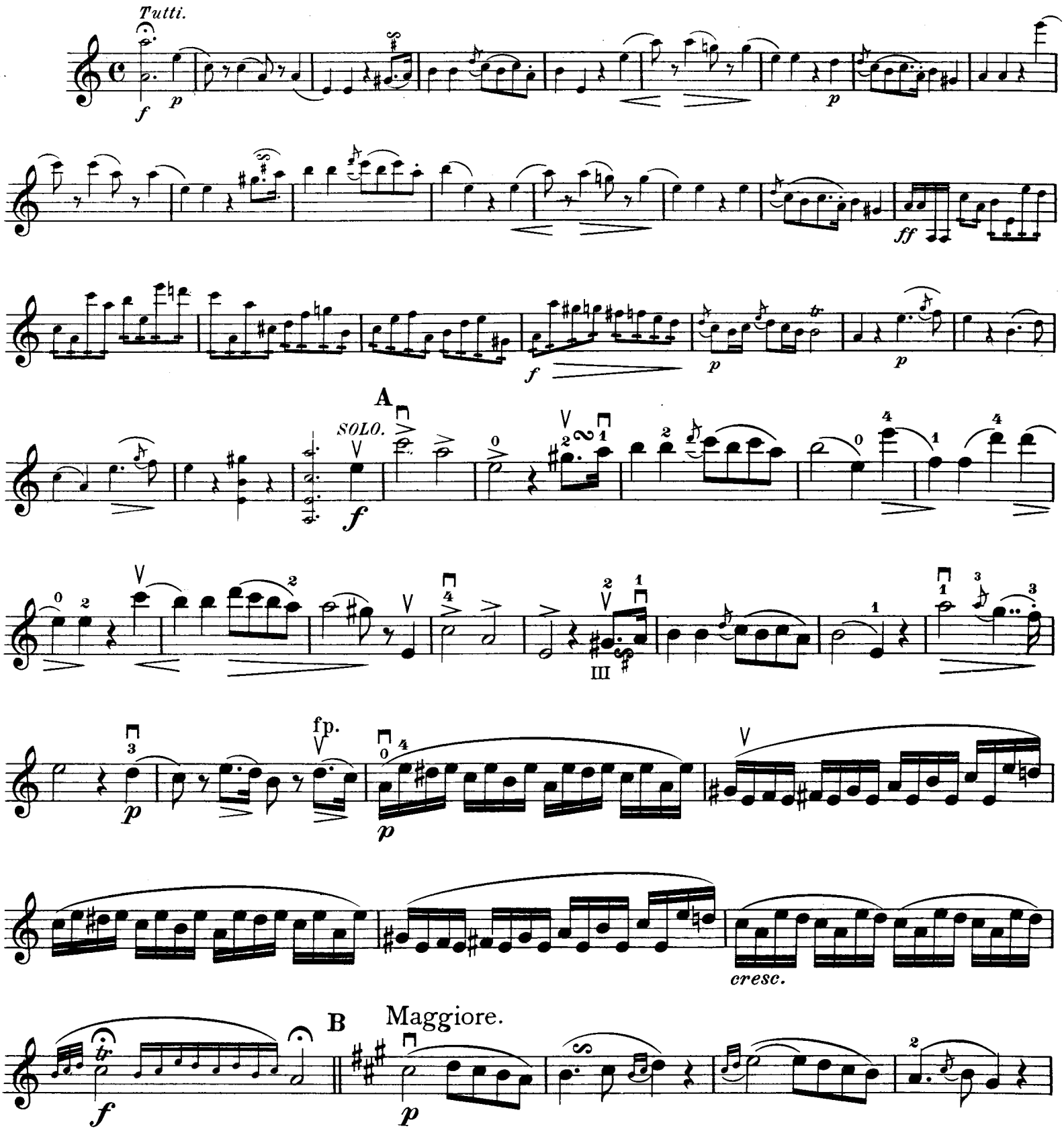
Edited by Ovide Musin.

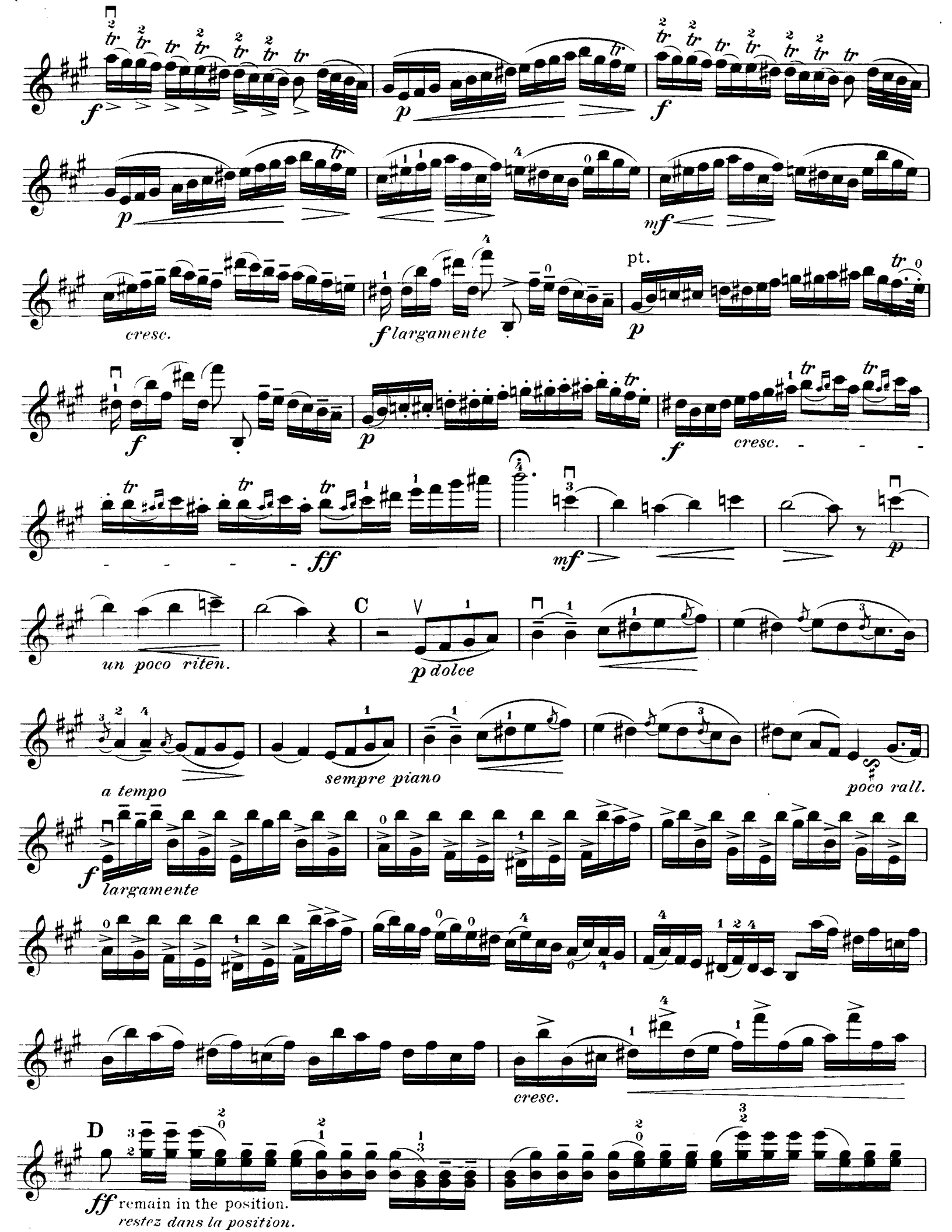
VIOLIN.

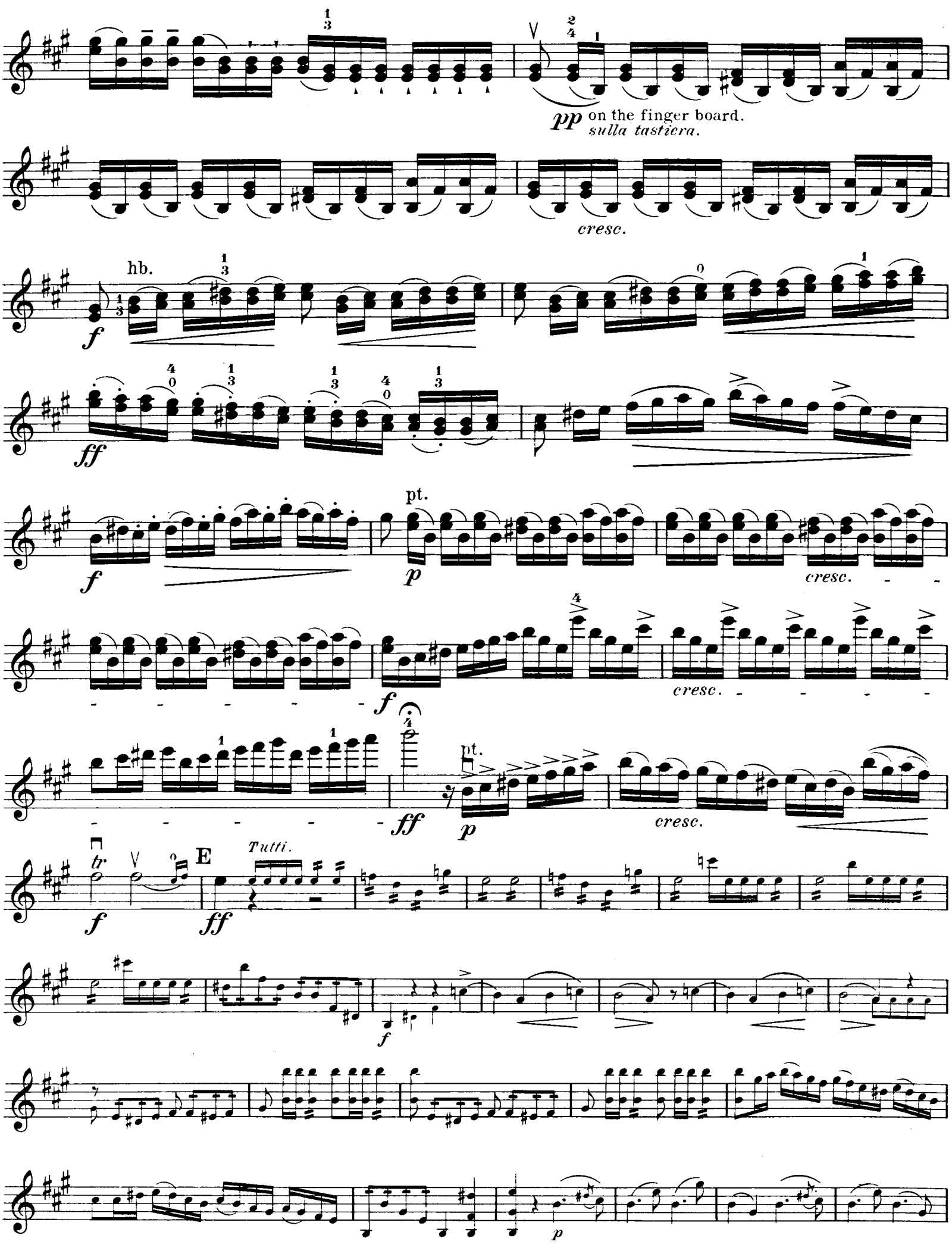
J. B. VIOTTI.

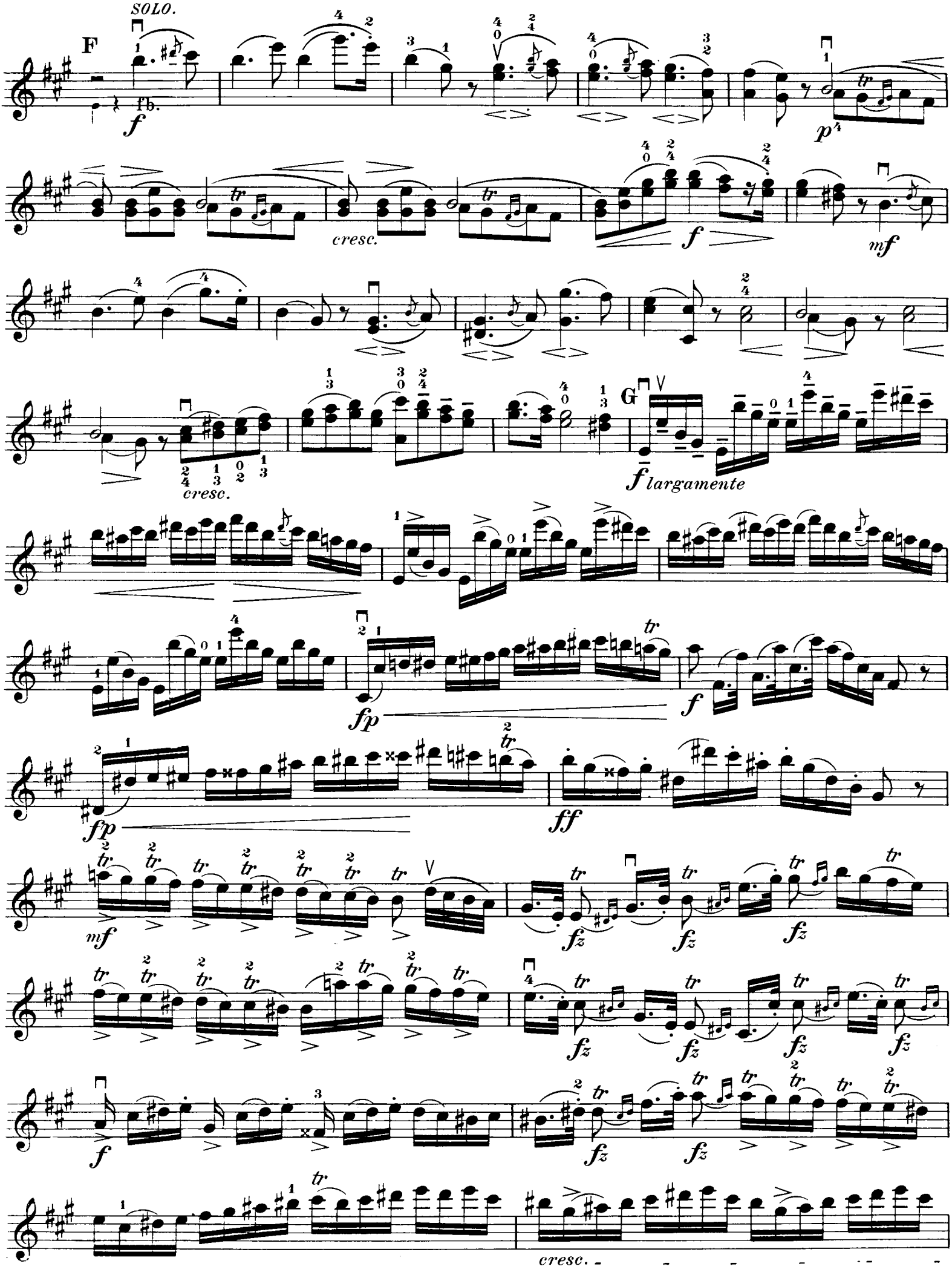
Moderato.

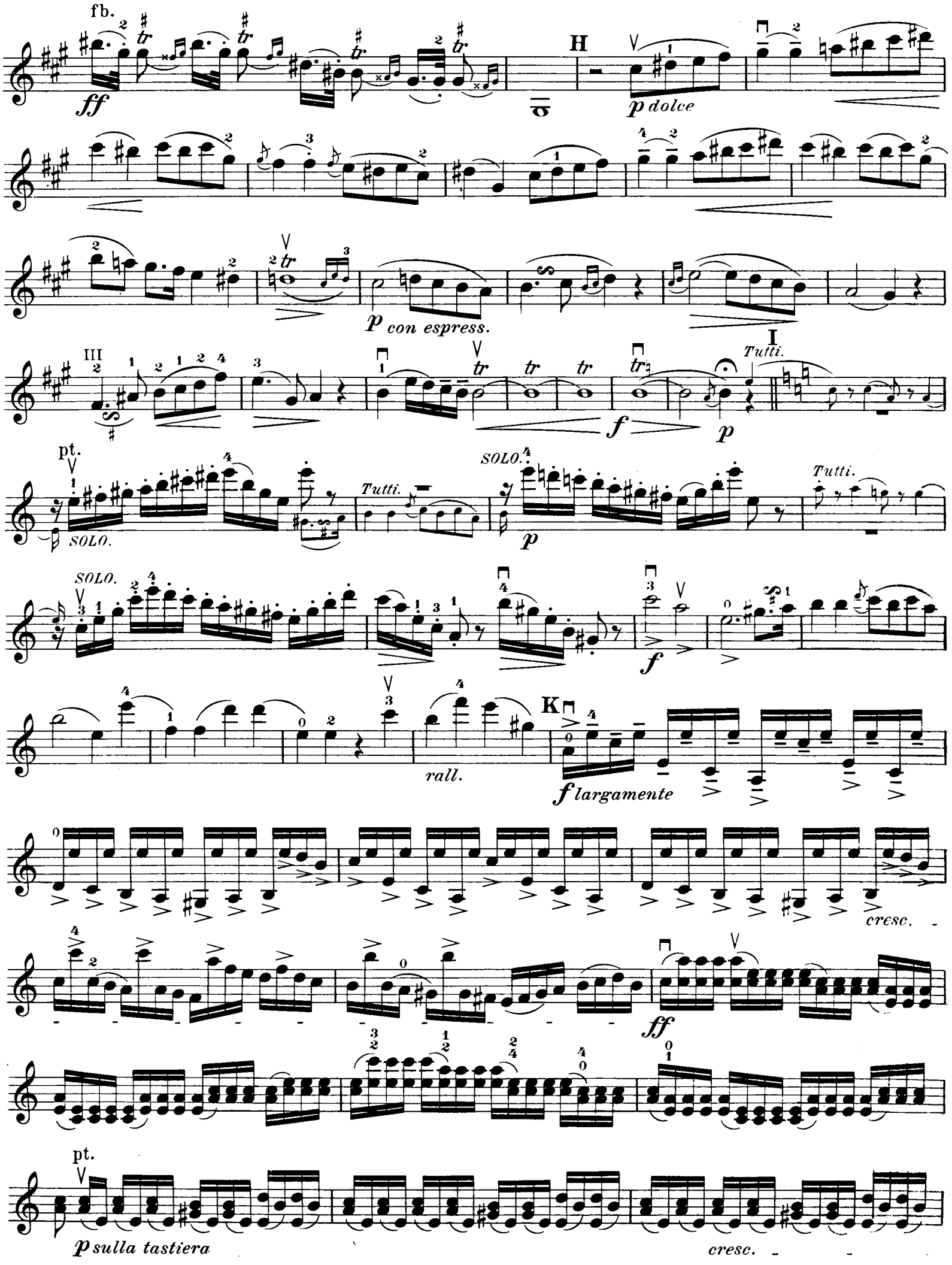
Tutti.

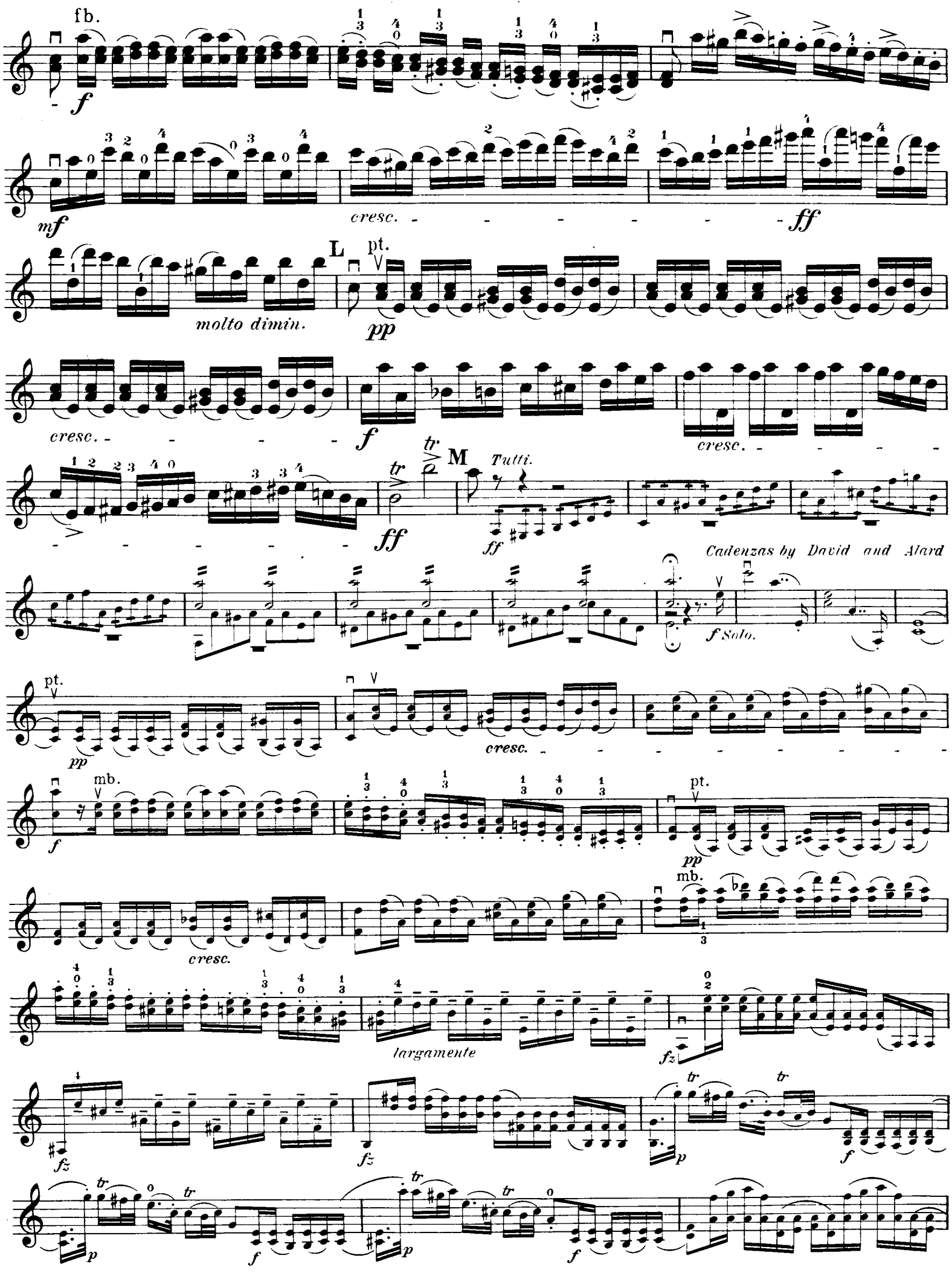


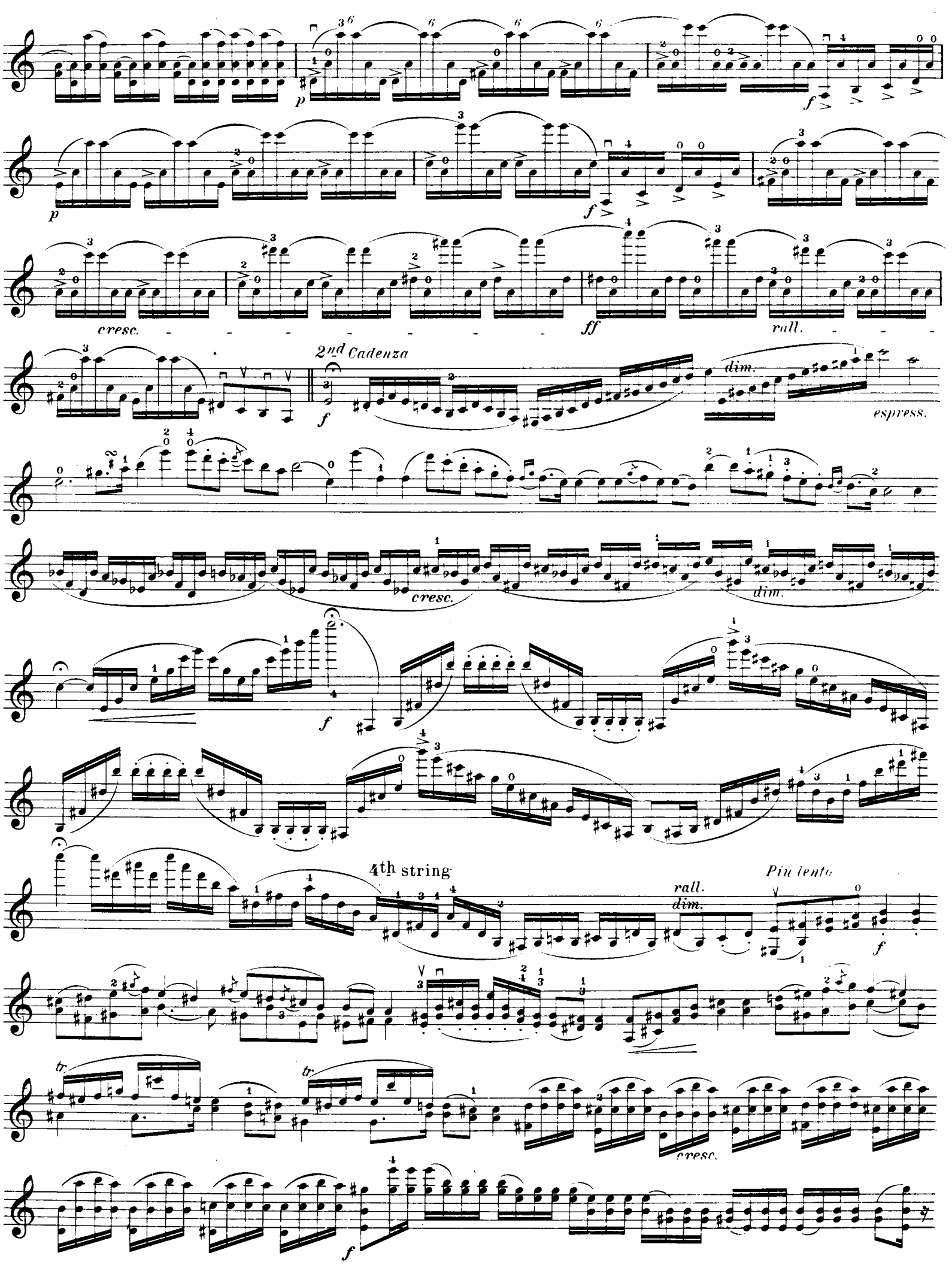

f
p
f
p
mf
cresc.
f largamente
pt.
p
f
p
f
cresc.
ff
mf
p
un poco riten.
C
p dolce
a tempo
sempre piano
poco rall.
f
largamente
cresc.
D
ff remain in the position.
restez dans la position.

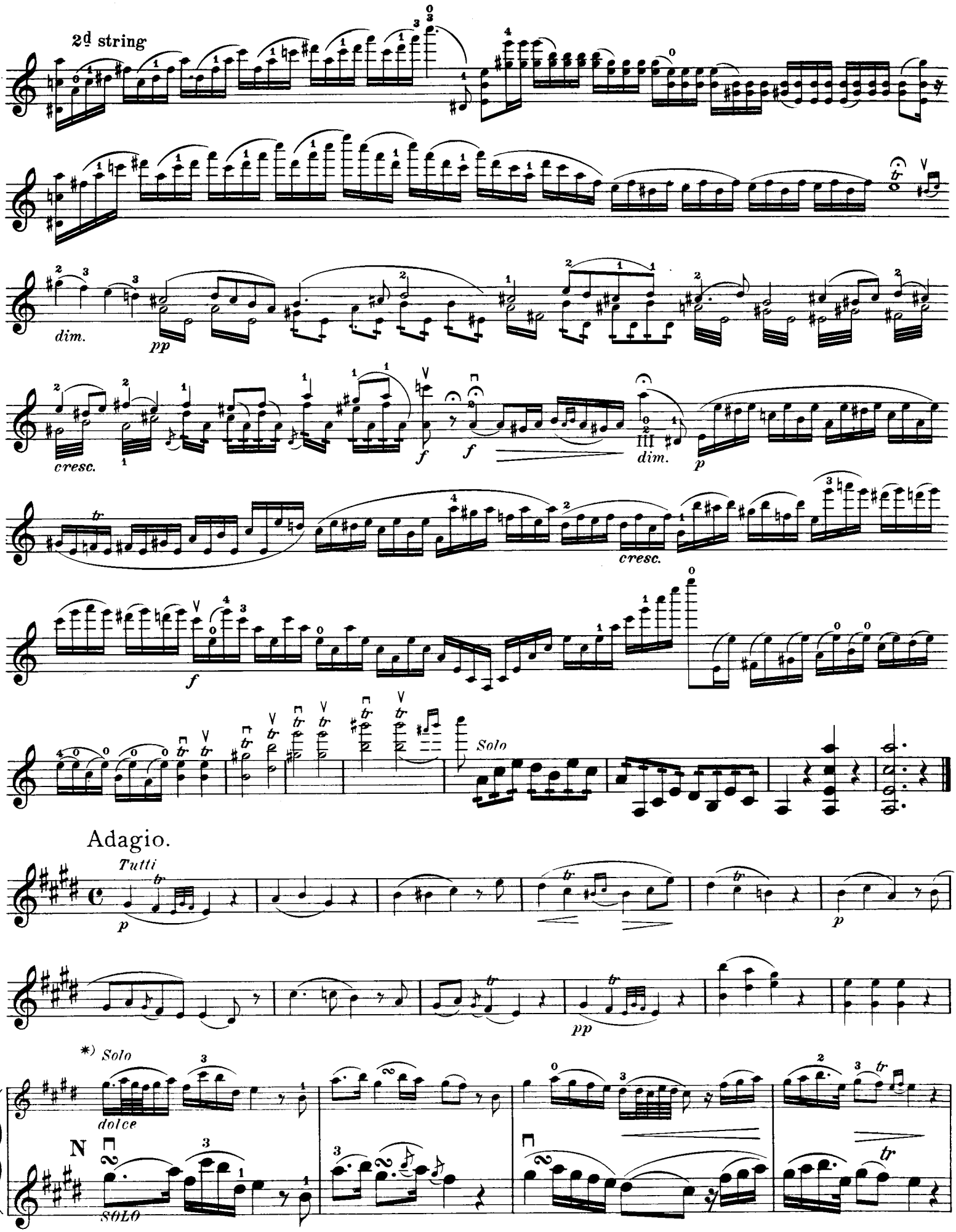

pp on the finger board.
sulla tasticra.
cresc.
hb.
f
ff
pt.
p
cresc.
Tutti.
E
tr


SOLO.
F
fb.
f
p
cresc.
f
mf
cresc.
G
f largamente
fp
f
fp
ff
mf
fz
fz
fz
f
fz
fz
cresc.

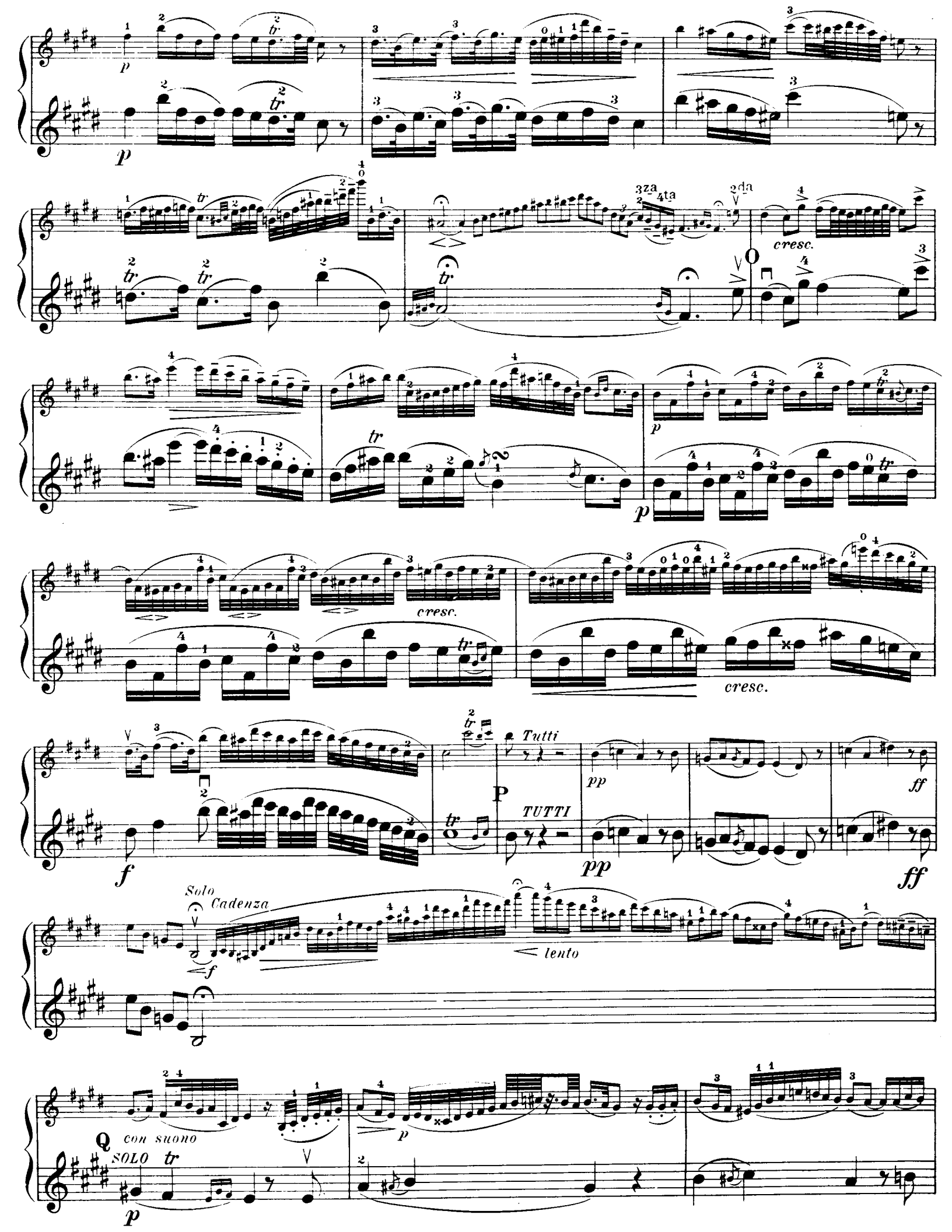

fb.
ff
H
p dolce
p con espress.
III
I
Tutti.
f
p
pt.
SOLO.
Tutti.
SOLO.
p
SOLO.
f
rall.
K
f largamente
cresc.
ff
pt.
p sulla tastiera
cresc.

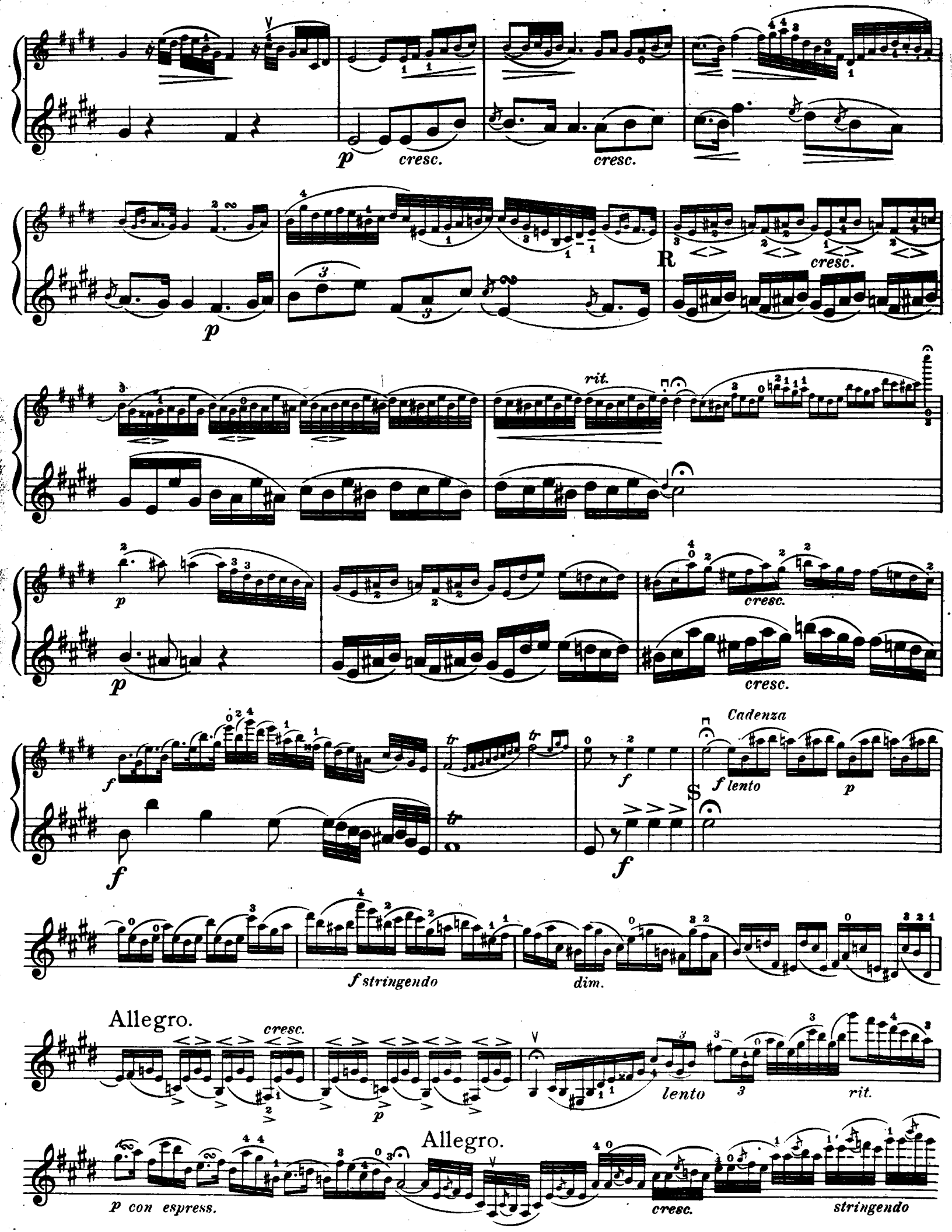

fb.
f
mf
cresc.
ff
L
pt.
molto dimin.
pp
cresc.
f
cresc.
tr
M
Tutti.
ff
Cadenzas by David and Alard
f Solo.
pt.
pp
cresc.
mb.
f
pt.
pp
mb.
cresc.
largamente
fz
fz
fz
p
tr
f
p
f
p
f

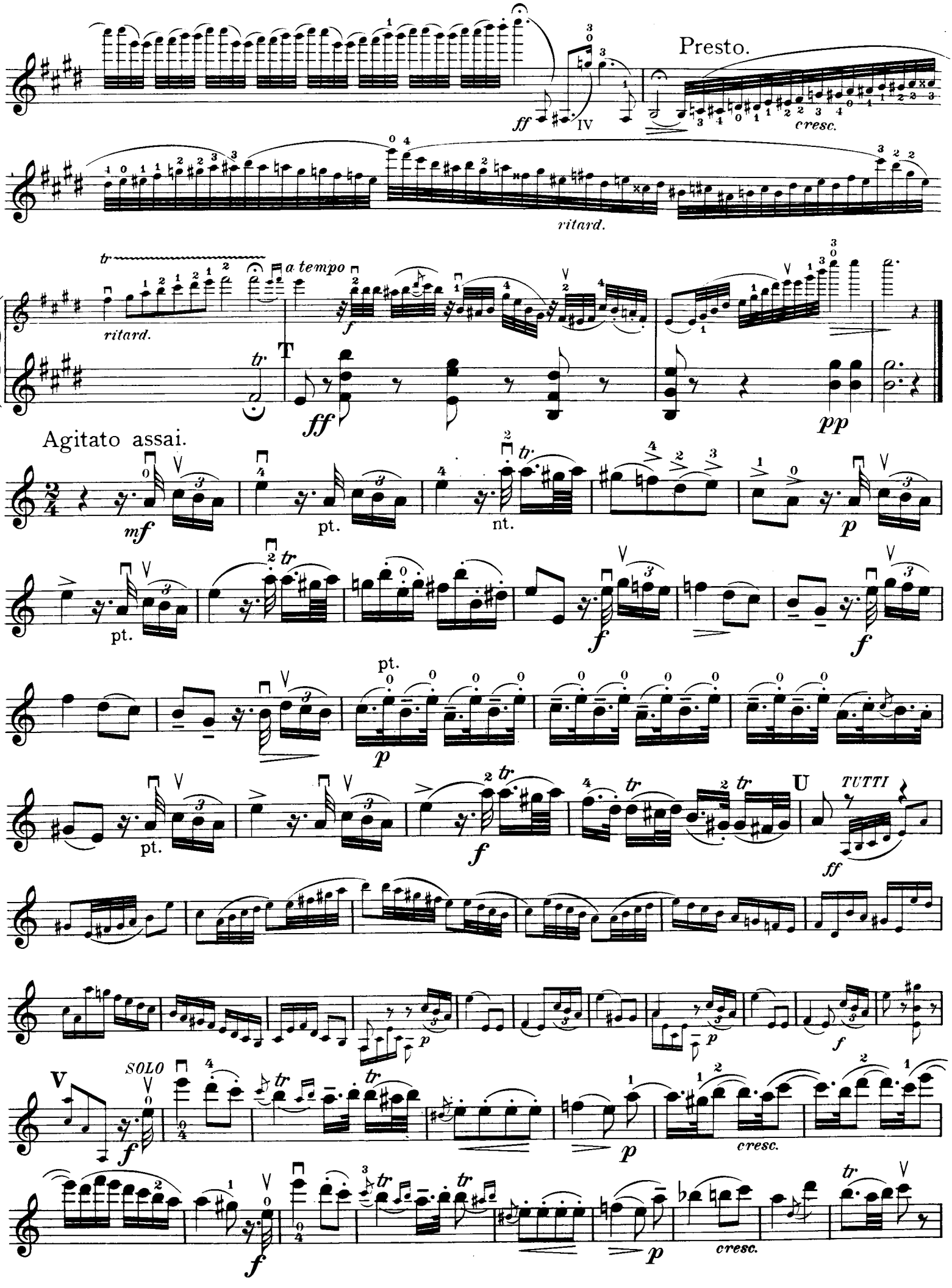

p
f
p
f
cresc.
ff
rall.
2nd Cadenza
f
dim.
espress.
cresc.
dim.
f
4th string
rall.
dim.
Più lento
f
tr.
tr.
cresc.
f

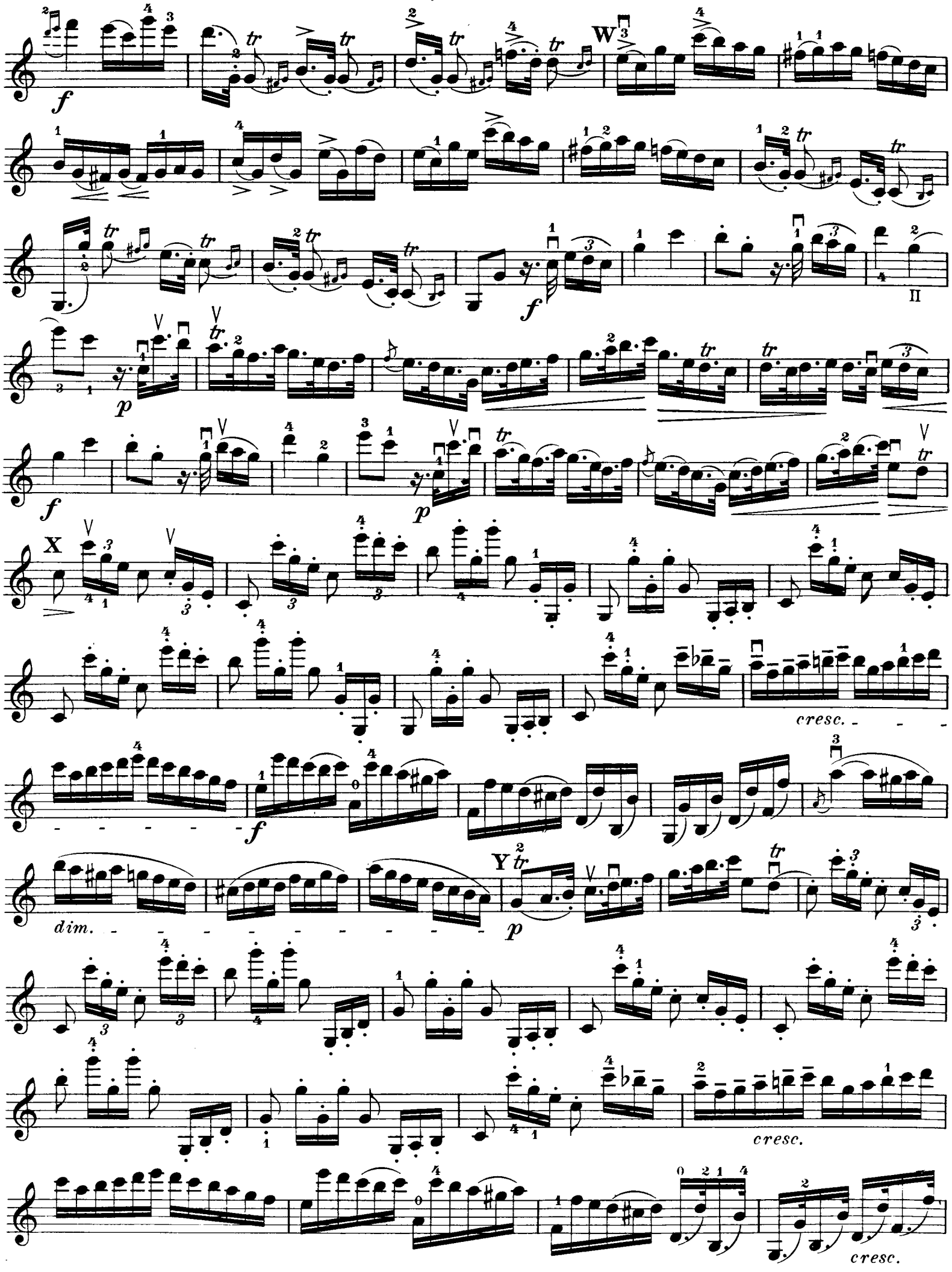


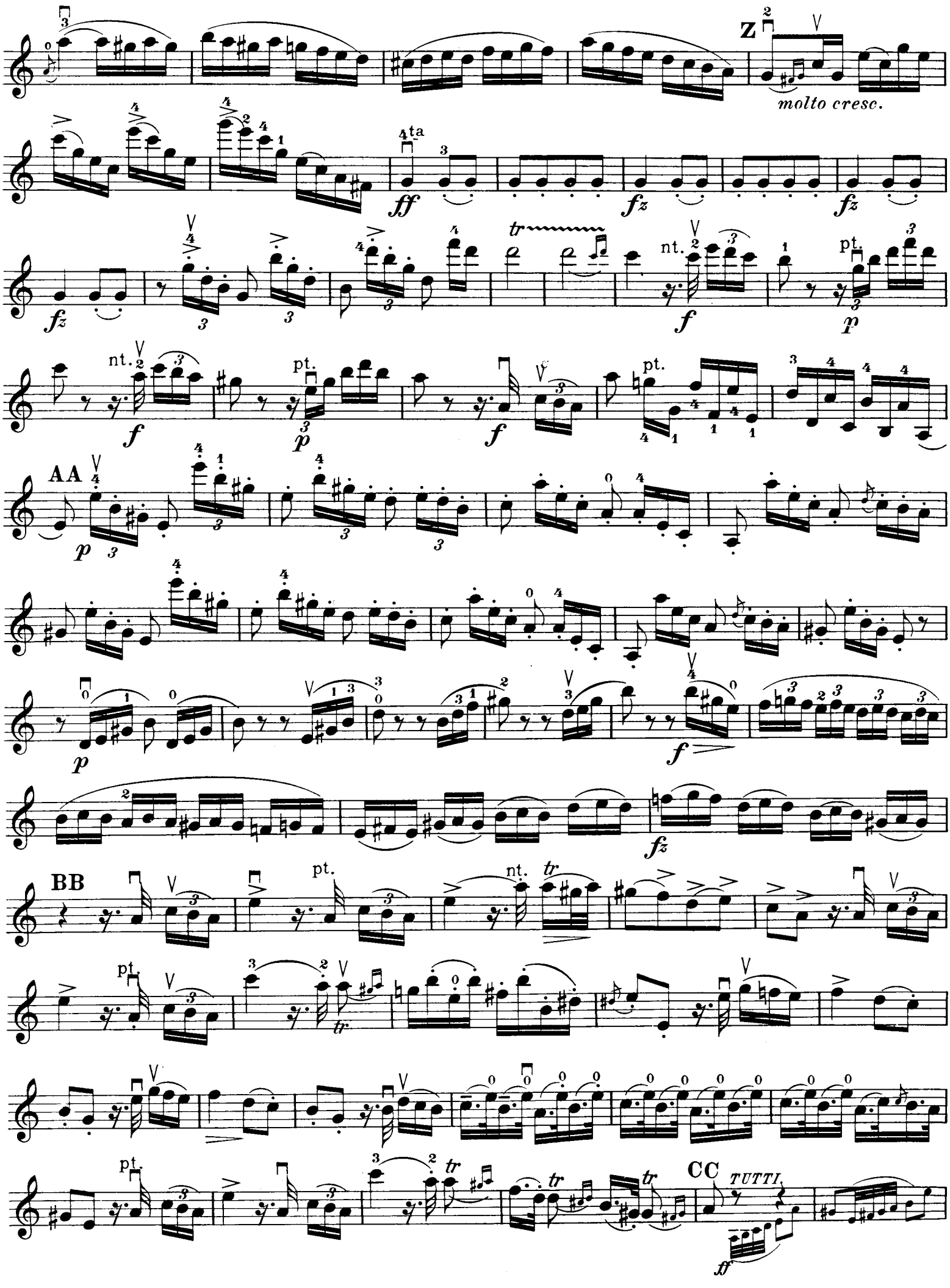
*) As Viotti frequently elaborated his public performances in a great variety of ways, the revisor has added such an elaboration in small notes above the original, for use in his own concert performances.

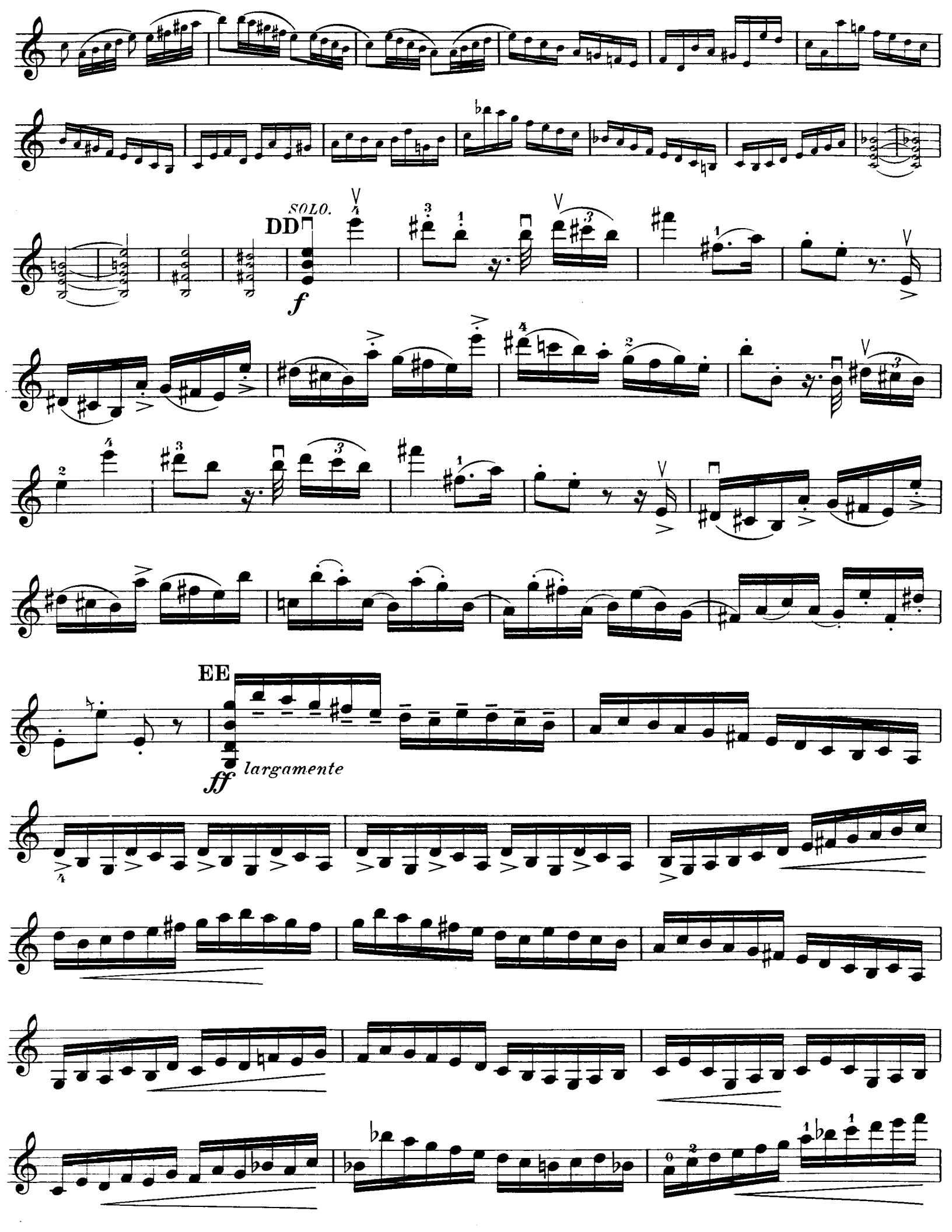

p
tr
3za
4ta
2da
cresc.
O
p
cresc.
cresc.
f
P
Tutti
TUTTI
pp
ff
Solo
Cadenza
f
lento
Q
con suono
SOLO
p

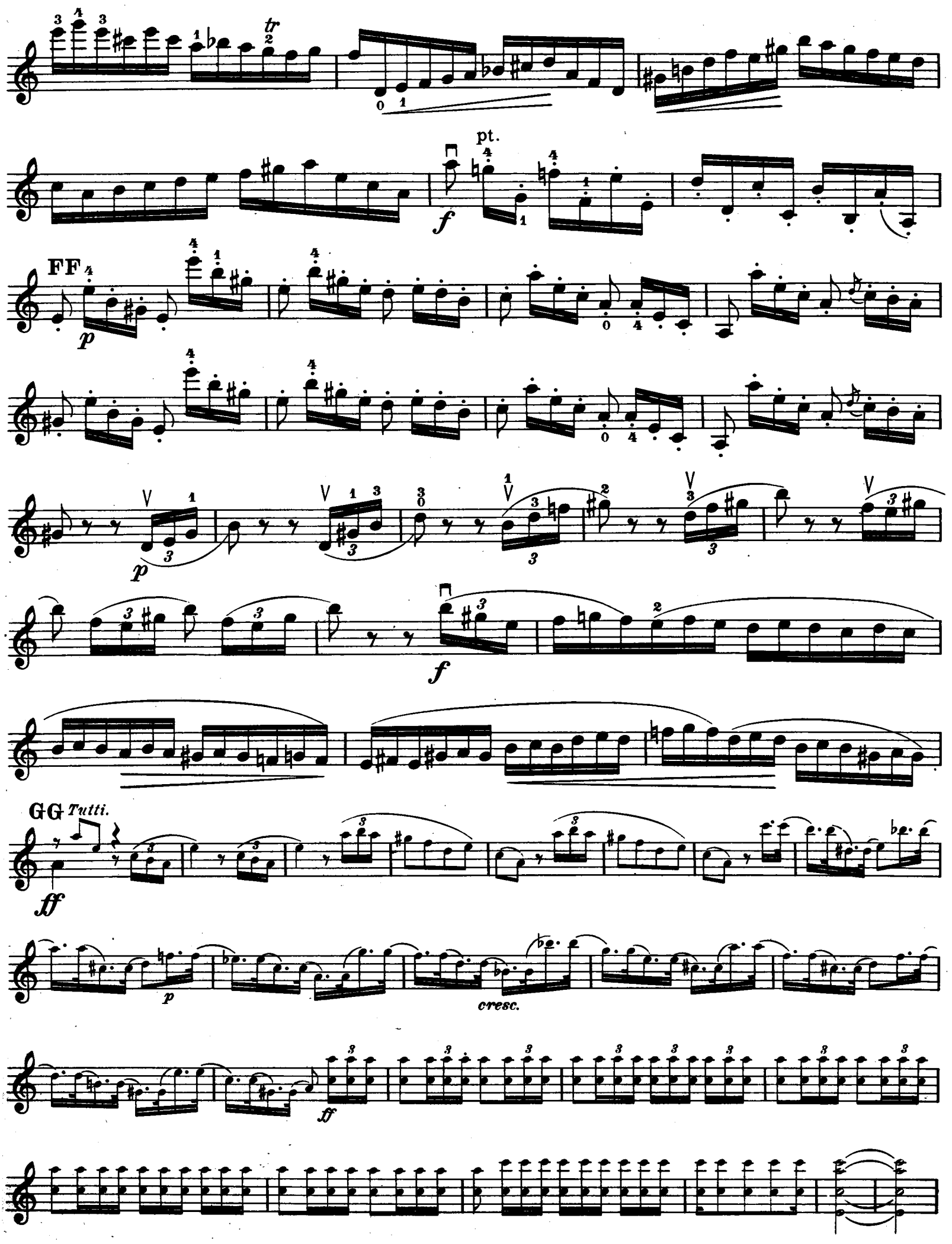

p
cresc.
cresc.
p
R
cresc.
rit.
p
cresc.
cresc.
f
f
tr
tr
f
f
Cadenza
f lento
p
f stringendo
dim.
Allegro.
cresc.
p
lento
rit.
Allegro.
p con espress.
cresc.
stringendo

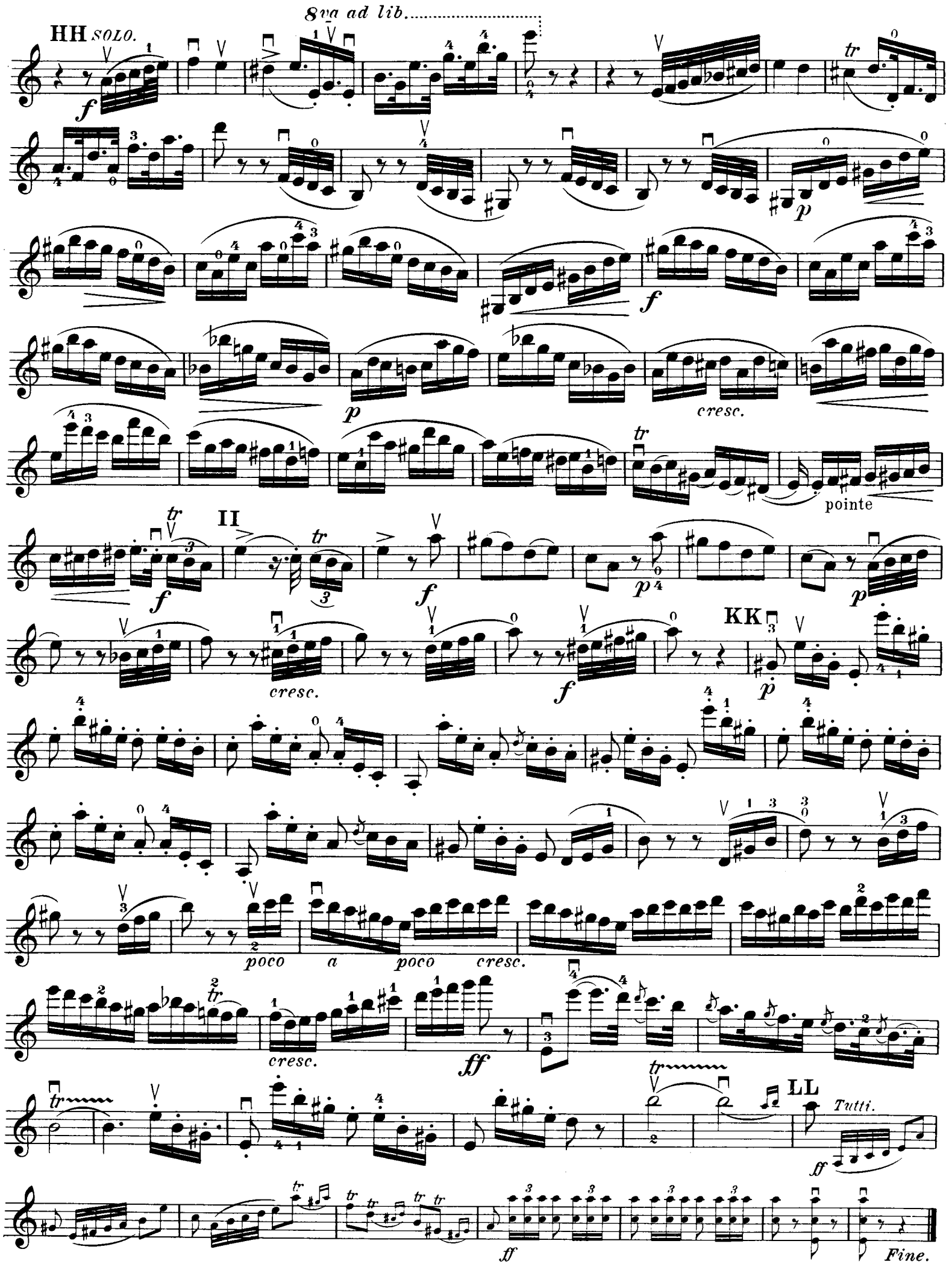

Presto.
cresc.
ritard.
a tempo
ritard.
T
Agitato assai.
pt.
nt.
U
TUTTI
V
SOLO


f
W
II
p
f
p
X
cresc.
f
dim.
p
Y
cresc.
cresc.


Z
molto cresc.
ff
fz
fz
fz
nt.
f
pt.
p
nt.
f
pt.
p
pt.
f
AA
p
p
f
fz
BB
pt.
nt.
tr
pt.
tr
pt.
tr
tr
tr
CC
TUTTI
ff


SOLO.
DD
f
EE
ff
largamente


tr
pt.
f
FF
p
p
f
GG Tutti.
ff
p
cresc.
ff


8va ad lib.
HH solo.
f
tr
p
cresc.
pointe
II
KK
poco a poco cresc.
ff
LL
Tutti.
Fine.