

W. A. MOZART

Konzert in A

für Violine und Orchester

»Nr. 5«

Concerto in A major

for Violin and Orchestra

»No. 5«

KV 219

Violino

Eingerichtet und mit aufführungspraktischen Hinweisen versehen von

With fingerings, bowings and comments on performance by

Martin Wulfhorst



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PREFACE

Mozart composed the majority of his works for solo string instruments and orchestra during the years 1773–1779. Especially important are the years 1773 and 1775, which witnessed the creation of the five concertos for violin and orchestra as well as several single movements for the same scoring. The reasons for this flourish of activity are partly that Mozart, who still occupied the post of concertmaster to the Prince-Archbishop, was either obliged or inspired to provide such works for special occasions during this long period spent in Salzburg. But another reason was certainly the possibility of experimenting with all the new compositional techniques acquired during his third trip to Italy and his stay of several months in Vienna from July to September 1773. There are though other factors which might help explain Mozart's use of the violin as a solo instrument during these years:

1. Mozart had a predilection for the violin during the years 1773 to 1777. He often played this instrument and repeatedly concertized as solo violinist not only in Salzburg but elsewhere as well, for example in Munich and Augsburg at the beginning of his trip to Mannheim and Paris in the fall of 1777. In a letter dated 23–25 October 1777, he wrote to his father in Salzburg: "Afterwards I ate with my cousin at the 'Heiliges Kreuz'. They played music during the meal. Although they played the violin quite poorly, I preferred the music in the monastery to the orchestra in Augsburg. I played a symphony and performed the Concerto in B-flat by Vanhall on the violin, which met with general applause ... during the evening, at dinner, I played the Strasbourg Concerto.¹ It went like clockwork. Everyone praised the lovely, pure tone".²

1 It is impossible to determine exactly which of his violin concertos Mozart referred to with "Strasbourg Concerto". Whereas it has been traditionally assumed that Mozart alluded to K. 218, Dénes Bartha has provided a convincing claim for K. 216. (*Zur Identifikation des "Straßburger Konzerts" bei Mozart*, in: *Festschrift Friedrich Blume*, ed. by Anna Amalie Abert and Wilhelm Pfannkuch, Kassel etc. 1963, p. 30ff.)

2 *Mozart. Briefe und Aufzeichnungen, Gesamtausgabe* edited by the Internationale Stiftung Mozarteum Salzburg collected (and with commentary) by Wilhelm A. Bauer and Otto Erich Deutsch (4 volumes of text = Bauer-Deutsch I–IV, Kassel etc. 1962–63), preliminary work commented on by Joseph Heinz Eibl (2 volumes of commentaries = Eibl V and VI, Kassel etc. 1971), register; collected by Joseph Heinz Eibl (1 volume, Kassel etc. 1975); Bauer-Deutsch II, No. 355, p. 82, lines 34–41. Hereafter, letters will be generally indicated only with their dates.

This proves that Mozart also played his concertos himself. However, he never seems to have felt as comfortable on the violin as on the piano,³ a feeling which most likely did not escape his father. We can thus better appreciate the concern Leopold expressed in the form of a solicitous but admonishing question contained in a letter dated 9 October 1777: "Did you not practice the *violin* at all while you were in Munich? I dare say that would be really deplorable, particularly since Brunetti praised you to the skies! And as I said to him recently that you played the violin fairly well, he exclaimed loudly: *Cosa? Cazo? se suonava tutto! questo era del Principe un puntiglio mal inteso, col suo proprio danno.*" As it turned out, Leopold's concern was not unfounded, since Mozart was to turn completely to the piano in the course of his travels, particularly after his stay in Mannheim.

2. Another reason why he might have felt a special urge to compose violin concertos during the years 1773 to 1775 is possibly his acquaintance with Josef Mysliveček, whom he had met in Italy.⁴

3. Concertos and concertante music for violin were apparently very popular in Salzburg during this period. This is documented not only by the many violin concertos written at the time, but also by the serenades and *Finalmusiken* or finale-symphonies with concertante inner movements, by divertimenti with solo scoring and virtuoso violin parts and concertoni. There must have been outstanding violinists among the members of the court orchestra as well as among amateur musicians. One of these violinists was the music director, solo violinist and concertmaster to the Archiepiscopal court Antonio Brunetti.⁵ Although it is verifiable that Brunetti played Mozart's violin concertos, it is not known whether these works were written expressly for him, as has often been conjectured. The subsequent "improvements" made by Mozart apparently upon Brunetti's request seem to contradict this assumption.

It is also known that the Salzburg violinist Johann Anton Kolb performed Mozart's violin concertos. On 12 April 1778, Leopold Mozart mentioned Kolb as the

3 Cf. letters of 6 and 18 October 1777.

4 Cf. Mozart's letter of 8 September 1773 from Vienna to his mother in Salzburg (postscript by Mozart) and the *Neue Mozart-Ausgabe* (=NMA) V/14/2, p. VIII, note 10 (Vorwort).

5 Cf. Ernst Hintermaier, *Die Salzburger Hofkapelle von 1700 bis 1806. Organisation und Personal*, doctoral diss. (typed), Salzburg 1972, particularly p. 50ff.

first violinist of an "amateur orchestra" which had just been founded, and in a letter dated 3 August 1778, he wrote: "In front of Herr von Mayer's on 9 July, evening music by Kolb, one of your 'Finalmusiken' and your concerto for Kolb:"⁶

But even though we know of several musicians who played Mozart's violin concertos, it still cannot be determined for whom, nor for which occasion Mozart wrote them. Since Mozart seems to have written all these works in Salzburg, there was no reason for him to comment upon them in writing, as he frequently did, generally to his father. Moreover, Mozart's violin concertos were considerably less well-known and less frequently performed than his piano concertos during his lifetime and even in the 19th century. What the violin concertos all have in common is the three-movement form derived from the works of Antonio Vivaldi, whose concerto form apparently also provided the model for the division in tutti and solo sections, at least in the opening movements. Notwithstanding, each of these concertos displays a marked individuality, besides manifesting an unmistakable evolution in the mastery of the form, technique and musical contents from work to work. Stylistically, they incorporate the various elements from Italian, French and Bohemian violin music which Mozart had been exposed to and which he assimilated into his own personal idiom.

The source situation for K. 219 is unequivocal: the autograph is extant and located in the Music Division of the Library of Congress Washington D. C.⁷ It bears the title: "Concerto di Violino. / di Wolfgang Amadeo Mozart / salisburgo li 20 di dicembre 1775." The dating of the work though is not clear. All five concertos have been traditionally ascribed to the year 1775. However, close examination of the autographs made recently by Wolfgang Plath (writing)⁸ and Alan Tyson (paper and watermarks)⁹ have brought to light

6 This concerto for Kolb has been identified as the dubious Violin Concerto in D major K.² 271*: Carl Bär, *Betrachtungen zum umstrittenen Violinkonzert 271**, in: *Mitteilungen der Internationalen Stiftung Mozarteum* 11(1963), Heft 3/4, p. 11ff., and Dimitrij Kolbin, *Zur Frage der Echtheit des Violinkonzertes D-dur von W. A. Mozart (KV 271*)*, in: *Musykalnoje ispolnitelstwo* 7, Moscow 1972. – Cf. also NMA X/29/1, p. XXI. (Vorwort).

7 *The Mozart Violin Concerti. A Facsimile Edition of the Autographs.* Edited and with an Introduction by Gabriel Banat. New York 1986.

8 Wolfgang Plath, *Beiträge zur Mozart-Autographie II, Schriftchronologie 1770–1780*, in: *Mozart-Jahrbuch 1976–77*, Kassel etc. 1978, p. 131ff., in particular p. 166f. The editor wishes to thank Dr. Wolfgang Plath for further research findings communicated to him, especially the dating of K. 207.

9 Alan Tyson, *The Dates of Mozart's Missa brevis KV 258 and Missa longa KV 262 (246*)*. An Investigation into his "Klein-Querformat" Papers, in: *Bachiana et alia Musicologica. Festschrift Alfred Dürr zum 65. Geburtstag* ed. by Wolfgang Rehm, Kassel etc. 1983, p. 328ff.

a rather complex situation. The dates on the autographs of all five violin concertos were manipulated, a situation similar to that of the Mozart autographs originally in the possession of the Hamburg music dealer August Cranz. The year of composition "1775" was apparently scratched out and replaced by "1780" before being changed back to "1775". The writing and paper of the autographs of the concertos K. 211, 216, 218 and 219 offer sufficient grounds to exclude a later date than 1775. The only exception is the Concerto K. 207, which, according to research, is to be dated "14 April 1773". It can only be surmised as to who changed the dates twice and for what reason: it was most likely Mozart himself or his father who did this towards 1780, possibly in an attempt to pass off these earlier pieces as "recent works". But this still does not explain why all five concertos were subsequently re-dated 1775, whereby K. 207 acquired an equally false, albeit earlier dating. The entire question of this "manipulation" will have to be examined in another context and in greater detail.

The autograph forms the basis of the present edition. The tutti and solo indications in the solo part are found for the most part in the sources. They not only designate the beginning and end of a solo section, but also refer to the quantity of participating instruments. In agreement with the performance practice of the time, "solo" also means the reduction of the orchestra to the first desks of the strings and to one wind player per instrument, in as much as the winds were doubled in the tutti. During the solo sections, the basso part was possibly performed only by one violoncello and double bass (as well as one bassoon).¹⁰ Moreover, it was also perfectly natural in Mozart's day for the soloist, who was considered as a "primus inter pares", to play the first violin part during the tutti sections, a practice one might do well to remember today.

The suggestion of adding one or two bassoons to the basso part is also supported by the orchestral practice of the time, even though Mozart did not expressly call for this instrument. The addition of bassoons to the bass group was common when the strings were numerous, but became practically a necessity when woodwinds were called for, particularly oboes and/or flutes, but also clarinets. This was probably a relic from the days of the thoroughbass, and legiti-

10 Cf. also NMA V/14/2, p. X (Vorwort); NMA V/14/3: *Konzerte für Flöte, für Oboe und für Fagott* (Franz Giegling), p. XI (Vorwort); NMA V/15/7 and 8: *Klavierkonzerte* Volumes 7 and 8 (Hermann Beck resp. Wolfgang Rehm), p. X and p. XXI (Vorworte).

EDITORIAL NOTE





mates the use of bassoons without their being expressly mentioned or having their own part.¹¹

There are practically no dynamic markings in the solo sections of the violino principale part, a situation also encountered later in Mozart's piano concertos. Since we have decided against adding further dynamics, there is no consistent marking in the modern sense: a *forte* in the solo part does not automatically mean that a *piano* was required before or after.

It is doubtful whether Mozart ever wrote down the cadenzas and *Eingänge* (shorter cadenza-like embellishments "leading in" to a new section) to his violin concertos. Unlike the cadenzas of many of his piano concertos, violin cadenzas have survived neither in original copies nor in any other sources. All points where such cadenzas or *Eingänge* could be played, or fermatas embellished, are designated by a footnote. However, one must distinguish between obligatory ornaments, which include the typical closing cadenza with fermata and 6/4 chord and the shorter *Eingang*, which must lead from the fermata-note to the opening of a new section, and ornaments which can be performed at the discretion of the soloist, such as the embellishment of fermatas.

Finally, an editorial observation needs to be made, which essentially concerns a discrepancy between this edition and the previous musical text. In the first movement, the notation of the appoggiatura a" in measure 69 of the violin solo part is substantiated by the autograph. The discrepancy with the parallel passage at measure 71 (appoggiatura e'"') was apparently intended. The traditional trill on g#'"' in measure 211 is spurious and has been omitted.

Christoph-Hellmut Mahling

This edition is based on Christoph-Hellmut Mahling's edition as found in the New Mozart Edition (NMA V/14/1: *Violinkonzerte und Einzelsätze*, BA 4582). In the present arrangement for violin and piano, the violin part is unchanged and thus identical with the version in the NMA. Editorial corrections and additions are indicated in this part as follows: letters (words, dynamics, trill signs) and digits by italics; main notes, accidentals before main notes, dashes, dots, fermatas, ornaments and rests of lesser duration (half-note, quarter-note etc.) by small print; slurs by broken lines; appoggiaturas and grace-notes by square brackets. All digits used to indicate triplets and sextuplets appear in italics, with those added by the editor set in a smaller type. Whole-note rests lacking in the source have been added without comment. Mozart always notated isolated sixteenths, thirty-seconds and so forth with a stroke through the stem, i. e.  instead of . In the case of appoggiaturas, it is thus impossible to determine whether they should be executed short or long. In such cases, the present edition prefers in principle to use the modern equivalents , etc. Where an appoggiatura represented in this manner is meant to be short, "[]" has been added above the note concerned. Slurs missing between the note (or group of notes) of the appoggiatura and the main note have been added without special indication, as have articulation marks on grace notes.

11 Cf. also NMA IV/12/4 (Walter Senn), p. XII (Vorwort), and NMA V/14/3, p. XI (Vorwort). A similar procedure resulting from the performance practice of the time has been elucidated elsewhere in connection with the use of timpani where trumpet parts are notated but the timpani part is missing. Cf. NMA IV/11: *Sinfonien* Volume 6 (Christoph-Hellmut Mahling and Friedrich Schnapp), p. VIII (Vorwort).

INTRODUCTION

In adding bowings to the violin part the editor has attempted to interfere as little as possible with Mozart's original phrasing and articulation. Players are advised to differentiate carefully between dot and wedge (see the collection of five essays on this topic in Hans Albrecht, *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart*, Kassel: Bärenreiter, 1957). Put simply, the wedge – usually a vertical stroke in Mozart's manuscripts – emphasizes an individual note, lends more weight and significance in the sense of a *ben marcato* and often shortens the note. The dot, however, appears predominantly on groups of notes and shorter note values. It denotes a lighter and shorter execution, in the sense of *leggiero*. It is often extremely difficult to differentiate between strokes and thicker dots in Mozart's handwriting. Only in the compositions following the five violin concertos can one discern a clearer difference in meaning of these articulation signs. In K. 219 there are considerably less inconsistencies regarding the two symbols than in K. 216.

The fingerings, which follow modern principles (Rostal/Galamian), are printed generally above the staff; fingerings in brackets indicate earlier or later points for shifting. Extended fingers are indicated by means of a bracket (1, 4) under the first finger and over the fourth finger.

Most grace notes should be played on the beat and receive the indicated value. Where short grace notes are to be played before the beat, they are indicated above the staff. Furthermore, the editor has added turns to many trills as well as where necessary accidentals and some dynamic markings. Trills begin most frequently with the upper neighbor, the only exception to this is when the trill is preceded by an appoggiatura or scalewise from above (cf. movement 1, m. 41 or movement 2, mm. 74–5). Where a repeat is called for players must decide for themselves whether to execute the passage as an echo, with greater intensity, with different bowings or to repeat the passage as already played. Mozart's wind parts added to such repeats often suggest however a dynamic intensification: movement 1, mm. 135–38, 81–88 and 183–90, movement 2, mm. 37–41 and 101–05, movement 3, mm. 40–43 and 302–05 (in spite of the lower register).

Performers today are faced with a difficult decision: which of the traditions, the majority of which stem from Joachim and have become an integral part of the concerto, should be retained. In the age of historical performance practice, players are expected to tailor their interpretation to such standards. A performance guided by historic principals would entail, for instance: playing an embellished fermata in movement 1, m. 45; eliminating many of Joachim's slurs such as that connecting the e''' in m. 47; choosing the original grace note a'' in m. 69; replacing the traditional chromatic neighbor note b#' with the original diatonic b'' on the third note in m. 142; omitting the trill on the g#' in m. 211; playing sixteenth-note instead of short grace notes in movement 3, mm. 32–33 and 181; changing the above-mentioned echoes into dynamic intensifications; or even replacing the slow movement with the Adagio K. 261 (Bärenreiter Edition BA 5379a), which the composer wrote in 1776 for the violinist Brunetti because he came to consider his original Adagio "too learned" (Leopold Mozart, 9.X.1777). Yet one should beware of eliminating all "traditions" without further differentiation.

Cadenzas and Eingänge by Joseph Joachim (1831–1907) and his American pupil Sam Franko (1857–1937) can be found in the accompanying brochure. Many attempts have been made by performers to achieve the level of quality and popularity enjoyed by the Joachim cadenzas and Eingänge. Attractive alternatives can be found in the cadenzas by Sam Franko, especially for movement 2, mm. 9–10, where Joachim has a rigid sequence of double-stops, and in the suggestions by the editor for the embellishment of the fermatas in the adagio of movement 1. These cadenzas are presented here with some new bowings and fingerings to reflect modern practice. Players who question the cadenzas offered in the brochure because they reflect a later stage in the development of musical language and instrumental technique should not be wary of this anachronism. It is worth bearing in mind that Mozart himself also composed more "romantic" and brilliant music in his cadenzas than in the concertos to which they belong (cf. the cadenzas to the Sinfonia concertante for Violin and Viola, K. 364).

Martin Wulfhorst

Concerto

KV 219

Allegro aperto

Wolfgang Amadeus Mozart

Tutti *)

6

11

17

21

26

31

35

*) Zur Bedeutung von Solo und Tutti vgl. Vorwort. / Regarding the meaning of Solo and Tutti cf. Preface.

Adagio [$\text{♩} = \text{♩}$]
Solo

39

43

Allegro aperto

48

52

55

58

64

70

*) T. 45: Die Fermate sollte ausgeziert werden, siehe die Vorschläge 1. A und 1. B im Beiheft. / M. 45: The fermata should be embellished; cf. the suggested embellishments 1. A and 1. B in the inserted brochure.

**) T. 69: Am Besten folgt man hier der traditionellen Aufführungspraxis und spielt hier die Vorschlagsnote e''' und an der Parallelstelle in T. 171 a". / M. 69: The editor suggests playing the traditional appoggiatura e''' here and for the analog passage a".

74

77

81

86

Musert D

90

94

98

101

106

0 3 tr 1 4 3 2 4 3 0

110

2 1 tr 21 V Tutti f 4

114

p f

117

Solo 4 tr 1 3 2 V II

123

tr 1 1 2 []

129

tr 1 2 []

133

2 tr 4 0 4 0 3 4 0 3 0 0 p

137

4 0 4 0 4 0 3 4 0 3 0 0 2 cresc. f

142 *p* *cresc.* *f*

Musical staff 142-145: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns. Measure 142 starts with a piano (*p*) dynamic and a triplet of eighth notes. The music gradually increases in volume through a crescendo (*cresc.*) to a forte (*f*) dynamic by measure 145. Fingering numbers (1-4) and a trill (*tr*) are indicated above the notes.

146 *cresc.* *f*

Musical staff 146-149: Continuation of the eighth-note patterns. Measure 146 features a trill (*tr*) and a triplet. Measure 147 has a triplet and a fourteenth-note pattern. Measure 148 includes a double bar line and a fermata. Measure 149 ends with a trill (*tr*). Dynamics range from *cresc.* to *f*. Fingering and trill markings are present.

150 *cresc.* *f* *p*

Musical staff 150-155: Continuation of the eighth-note patterns. Measure 150 has a triplet and a fourteenth-note pattern. Measure 151 features a four-note group (4) and a fourteenth-note pattern. Measure 152 has a fourteenth-note pattern. Measure 153 has a fourteenth-note pattern. Measure 154 has a fourteenth-note pattern. Measure 155 ends with a trill (*tr*). Dynamics range from *cresc.* to *f* and then *p*. Fingering and trill markings are present.

156

Musical staff 156-159: Continuation of the eighth-note patterns. Measure 156 has a fourteenth-note pattern. Measure 157 has a fourteenth-note pattern. Measure 158 has a fourteenth-note pattern. Measure 159 has a fourteenth-note pattern. Dynamics range from *f* to *p*. Fingering and trill markings are present.

160 *cresc.* *f*

Musical staff 160-165: Continuation of the eighth-note patterns. Measure 160 has a fourteenth-note pattern. Measure 161 has a fourteenth-note pattern. Measure 162 has a fourteenth-note pattern. Measure 163 has a fourteenth-note pattern. Measure 164 has a fourteenth-note pattern. Measure 165 has a fourteenth-note pattern. Dynamics range from *cresc.* to *f*. Fingering and trill markings are present.

166

Musical staff 166-170: Continuation of the eighth-note patterns. Measure 166 has a fourteenth-note pattern. Measure 167 has a fourteenth-note pattern. Measure 168 has a fourteenth-note pattern. Measure 169 has a fourteenth-note pattern. Measure 170 has a fourteenth-note pattern. Dynamics range from *f* to *p*. Fingering and trill markings are present.

171 *p* *cresc.* *f*

Musical staff 171-175: Continuation of the eighth-note patterns. Measure 171 has a fourteenth-note pattern. Measure 172 has a fourteenth-note pattern. Measure 173 has a fourteenth-note pattern. Measure 174 has a fourteenth-note pattern. Measure 175 has a fourteenth-note pattern. Dynamics range from *p* to *f*. Fingering and trill markings are present.

176

Musical staff 176-179: Continuation of the eighth-note patterns. Measure 176 has a fourteenth-note pattern. Measure 177 has a fourteenth-note pattern. Measure 178 has a fourteenth-note pattern. Measure 179 has a fourteenth-note pattern. Dynamics range from *f* to *p*. Fingering and trill markings are present.

180 *p*

Musical staff 180-183: Continuation of the eighth-note patterns. Measure 180 has a fourteenth-note pattern. Measure 181 has a fourteenth-note pattern. Measure 182 has a fourteenth-note pattern. Measure 183 has a fourteenth-note pattern. Dynamics range from *p* to *f*. Fingering and trill markings are present.

184 *f*

189 *f* *p* *f* *p*

193 *f*

198

202 *tr*

207 *tr*

212

215 *tr* *V* *tr* *Tutti* *f*

222 *p* *f*

*) T. 219: Hier ist eine Kadenz zu spielen; siehe die Vorschläge 1. C und 1. D im Beiheft. / M. 219: A cadenza should be played here; cf. the suggested cadenzas 1. C and 1. D in the inserted brochure.

Cadenza

Joseph Joachim

218

1.C

f *p* *crescendo* *f* *p* *mf* *f* *diminuendo* *calando*

*) Triller langsam beginnen. / The trill should begin slowly.

[14] *p* *tr espr.*

[17] *dolce* *cresc.*

[20] *largamente* *f* *mf* *p*

[23] *(pp)* *crescendo e stringendo*

[26] *ff con fuoco*

[28] *sf*

[31] *p* *f*

[33] *p* *mf* *crescendo*

[35] *rit.* *f* *lunga* *a tempo* *220* *Tutti*

Violino principale

25 *f* *p* *V* *V* *tr* *V* *3*

30 *tr* *2* *3*

32 *p* *V* *V*

38 *mf* *I* *I*

42 *tr* *32* *tr* *II*

45 *1* *2* *3* *3*

48 *fp* *fp* *f* *p* *f*

52 *p* *Tutti* *3*

59 ^{*)}
f *p* *f* *p* *f*

62 Solo
 (\square)
 3
f *p* *f* *p*

67 V
 2
f *p*

71 V
 4
 1
tr
 3
 V *tr* (V) 2 *tr* 3 (V) *tr* V 2 *tr*

76 2 1 1 ^{**)} *tr* 4 2
p

82 Solo
 (\square)
 3
f *p*

88 2 1 V V 2 *tr* 4 V 3
f *p*

93 3 2 2 2 3
p II II

*) Mozart schrieb nur den Schluss dieser Tutti- Passage, Takt 62. Die Noten im Kleinstich sind ein Vorschlag des Herausgebers, wobei erwähnt werden muss, dass die Violine auch einen Takt später einsetzen kann. / Mozart only wrote the close of this tutti passage, measure 62. The small print notes are a suggestion by the editor. It should be noted that the soloist could also enter one bar later in measure 60.

**) Triller langsam beginnen. / The trill should begin slowly.

96 *tr* V 2 3

99 1 1 1 1 V V *p*

102 3 (3) V 4 3 1 *mf* II I

106

108 1 1 2 *tr* 3 4 (II) (□) 2

111 V 3 3 0 1 2 2 0 (1) *fp fp f*

114 [] 2 V 1 2 0 (1) [] V 4 2 *p f p*

118 1 2 4 1 21 *tr* 4 4 *tr* *) *Tutti* 2

*) T. 125: Hier ist eine Kadenz zu spielen; siehe die Vorschläge 2. A und 2. B im Beiheft. / M. 125: A cadenza should be played here; cf. the suggested cadenzas 2. A and 2. B in the inserted brochure.

2. Adagio Cadenza

Joseph Joachim

2.A *f* 124 *(mf)* *p*

[3] *p* *poco animato*

[6] *espressivo* *f*

[9] *diminu - en - do -* *p*

[12] *espressivo* *ritard.* *in tempo* *p* *lusingando* II

[15] *accelerando* *tranquillo*

[18] *ritard.* *tr* *a tempo* Tutti *p* 126

RONDEAU

Tempo di Menuetto

Solo
V

1

7

Tutti
f

13

Solo
V

f

mf

19

dim.

p

mf

25

(2)

31

36

mf

41

f

46

p

f

51

121 *Solo*
f

127 *mf* *dim.* *p*

132 **Allegro**
f

140

147

154

161 **Tutti**
f

168 *p* *cresc.* *f* *p* *cresc.*

243 Solo
cresc. f p cresc. f *cresc. f* una corda

251

256 *Tempo di Menuetto*
 IV III

264

270 Tutti *f*

277 Solo *f mf*

282 *dim. p mf*

287 *tr*

293

*) T. 262: Hier sollte ein „Eingang“ gespielt werden; siehe die Vorschläge 3. E und 3. F im Beiheft. / M. 262: A cadenza-like transition “Eingang” should be played here; cf. the suggested cadenzas 3. E and 3. F in the inserted brochure.

298 *mf*

303 *f*

307 *p*

312 *f*

319 *f*

325 *f*

330

337 *p* *f* *f*

344 *mf* *dim.* *p*

*) T. 320: Hier sollte ein „Eingang“ gespielt werden; siehe die Vorschläge 3. G und 3. H im Beiheft. / M. 320: A cadenza-like transition “Eingang” should be played here; cf. the suggested cadenzas 3. G and 3. H in the inserted brochure.

3. Rondeau. Tempo di Menuetto Eingang

Joseph Joachim

3.A

57 (f) *molto riten.* *dim.* *in tempo* 59 (p)

Eingang

Joseph Joachim

3.C

108 *f* *dim.* *riten.* *in tempo* 110 (p)

Eingang

Joseph Joachim

[Allegro]

3.E 261 *f* *mf*

[14] *f* *p*

[19] *f* *p*

[13] *f* *p*

Tempo di Menuetto

in tempo

[18] *dim. e riten.* *p* 263 (3)

Eingang

Joseph Joachim

319 *f*

[2] *dim.* *rit.* *in tempo* 321 *(p)*