Edition Eulenburg

Dedicated to H. M. Queen Victoria
of Great Britain and Ireland

SYMPHONY No. 3

A minor

(Scotch Symphony)

by

Felix Mendelssohn-Bartholdy

Op. 56

First performed on 3rd March 1842, at Leipzig, Gewandhaus
Mendelssohn conducting

With Foreword by Max Alberti

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Mendelssohn-Bartholdy, Symphony No. 3 (Scotch) Op. 56

There may be a divided opinion, whether or not the number attributed to this symphony is correct. On the one hand those denoted as First and Second deserve hardly to be taken into account, the First being an early work, which by the composer himself was no more performed nor recognised, while the Second was only a symphonic prelude to the chorus work "Lobgesang"; on the other hand the Fourth, although begun later and bearing a higher opus-figure, was earlier finished and performed. This contradictory chronology results from the long space of time between beginning and achievement of our work; after the first designs it was put aside for at least 10 years. Decisive for the numeration was the fact, that it was published earlier than the Fourth, which did not appear before several years after Mendelssohn's death, the Opus figures depending upon the range of publication.

The first inspiration to our work arose on a trip through Scotland, when Mendelssohn, accompanied by his friend Carl Klingemann visited the castle Holyrood at Edinburgh on July 30th, 1829. The history of the castle reaching back into the middle ages and partially gloomy is the reason for the dim mood prevailing in a big part of the work. In a letter to his family he describes the rotten condition of the castle contrasting with the serene summery sky, and he adds: "I believe to have found to-day the beginning of my Scotch Symphony." He began the work during the winter 1830/1, which he spent in Rome; a letter of November 23rd says that he is willing to write

Mendelssohn-Bartholdy, Symphonie No. 3 (Schottische), Op. 56

Man könnte verschiedener Meinung sein, ob die Zahl, die diese Symphonie trägt, richtig ist oder nicht. Einerseits verdienen diejenigen, die als erste und zweite bezeichnet werden, kaum, mitgezählt zu werden—die erste war ein Jugendwerk, das von ihm selbst gar nicht mehr aufgeführt und anerkannt wurde, während die zweite nur ein symphonisches Vorspiel zu dem Chorwerk "Lobgesang" war—; andrerseits ist die vierte, obgleich sie später begonnen wurde und eine höhere Opuszahl trägt, früher beendet und aufgeführt. Diese unklare Chronologie kommt daher, dass zwischen Anfang und Beendigung unseres Werkes eine grobe Zeitspanne lag; das Werk blieb nach den ersten Anfängen über zehn Jahre liegen. Entscheidend für die Zählung wurde der Umstand, dass es früher als die Vierte verlegt wurde, die erst mehrere Jahre nach Mendelssohns Tode erschien, während die Opus-Zahlen durch die Reihenfolge des Erscheinens bestimmt werden.

Die erste Anregung dazu kam auf einer Reise durch Schottland, wo Mendelssohn am 30.Juli, 1829, in Begleitung seines Freundes Carl Klingemann das Schloss Holyrood in Edinburgh besuchte. Die ins Mittelalter zurückreichende, teilweise düstere Geschichte des Schlosses ist die Ursache der trüben Stimmung, die durch einen grossen Teil des Werkes zieht. In einem Brief an seine Familie schildert er den verfallenen Charakter des Schlosses, das sich von dem heiteren, sommerlichen Himmel abhebt, und fügt hinzu: "ich glaube, ich habe heute den Anfang meiner Schottischen Symphonie

the A minor-Symphony. However he put it aside, as it did not suit to the bright southern world. Moreover his attention was now concentrated on the Italian Symphony he had also begun in the time; and in a letter of March 29th, 1831, he emphasises expressly, "to be compelled to put aside the Scotch Symphony, being unable to be carried back into the Scotch hazy scene." Not until 10 years later, the ideas having ripened meanwhile, he tackled the completion: it took place in January, 1842. Among the subjects used the tune of the Scherzo deserves mention. This movement is based on an old Scotch bag-piper's melody without fourths and sevenths.

The première took place under Mendelssohn's leadership on March 3rd, 1842, in a subscription concert of the Gewandhaus, Leipzig, and had such a success, that already in the following concert on March 17th, the work was repeated, the theatre Kapellmeister K. Bach conducting, after Mendelssohn had undertaken some alterations. Soon after the latter started to a concert trip to England and on June 13th performed the work in the Philharmonic Society, London, where the success was also outstanding and encouraged him to offer the dedication to the Queen, who was specially interested in his music and thus accepted it.

So far all readings took place after the manuscript; it was not before February, 1843, that the work was issued in score and parts by Breitkopf & Härtel of Leipzig.

As an innovation Mendelssohn made the attempt, "to eliminate the pauses between the movements as killing the temper." He made play the work without an interruption, although the movements were not connected by transitions. The idea did not succeed then—apart from a

gefunden." Er begann die Arbeit im Winter 1830/1, den er in Rom verlebte; ein Brief vom 23. Nov., sagt, dass er die A moll-Symphonie schreiben will. Er liess sie aber liegen, da sie in die heitere, südliche Welt nicht hineinpasste. Dazu kam, dass sich sein Interesse jetzt auf die inzwischen ebenfalls begonnene Italienische Symphonie konzentrierte; und in einem Brief vom 29. März. 1831. erklärt er ausdrücklich, die Schottische Symphonie "liegen lassen zu müssen, weil er sich nicht in die schottische Nebelstimmung zurückversetzen könne." Erst nach 10 Jahren hat er sich, nachdem inzwischen die Ideen gereift waren, an die Vollendung gemacht; sie erfolgte im Januar, 1842. Unter den verwendeten Themen verdient die Melodie des Scherzo besondere Erwähnung; es liegt diesem Satz eine alte, schottische Sackpfeifermelodie zu Grunde, ohne Quarten und Septimen.

Die Erstaufführung fand unter Mendelssohns Leitung am 3.März, 1842, in einem Abonnements-Konzert im Gewandhaus zu Leipzig statt und gefiel so, dass das Werk bereits im folgenden Konzert, am 17.März, unter dem Theater-Kapellmeister K. Bach wiederholt wurde, nachdem Mendelssohn inzwischen einige Änderungen vorgenommen hatte. Bald darauf trat dieser eine Konzertreise nach England an und führte das Werk in der Philharmonic Society in London am 13.Juni auf. wo der Erfolg ebenfalls sehr gross war, sodass Mendelssohn wagen konnte, der Königin, die für seine Musik besonderes Interesse hatte, die Widmung anzubieten; sie wurde von ihr angenommen. Alle bisherigen Aufführungen fanden nach dem Manuskript statt; das Werk erschien erst im Februar 1843, in Partitur und Stimmen im Verlag von Breitkopf & Härtel in Leipzig.

Neuartig ist Mendelssohns Versuch.

few exceptions, thereamong Schumann's coincident D-minor-Symphony, which however contained real transitions. The 20th century only did bring the general accomplishment of this usage, certainly much to the advantage of the coherent impression of a musical work with several movements.

DR. MAX ALBERTI.

"mit den stimmungmordenden Pausen zwischen den Sätzen aufzuräumen." Er liess das Werk, wenn auch die Sätze nicht durch Übergänge verbunden waren, ohne Unterbrechung durchspielen. Der Gedanke hat sich damals nicht durchgesetzt—mit ganz wenigen Ausnahmen, worunter z.B. Schumanns etwa gleichzeitige D moll-Symphonie, bei der jedoch wirkliche Übergänge bestanden—. Erst das 20. Jahrhundert hat die allgemeine Durchführung dieser Praxis gebracht, sicher sehr zum Vorteil der geschlossenen Wirkung des mehrsätzigen Kunstwerks.

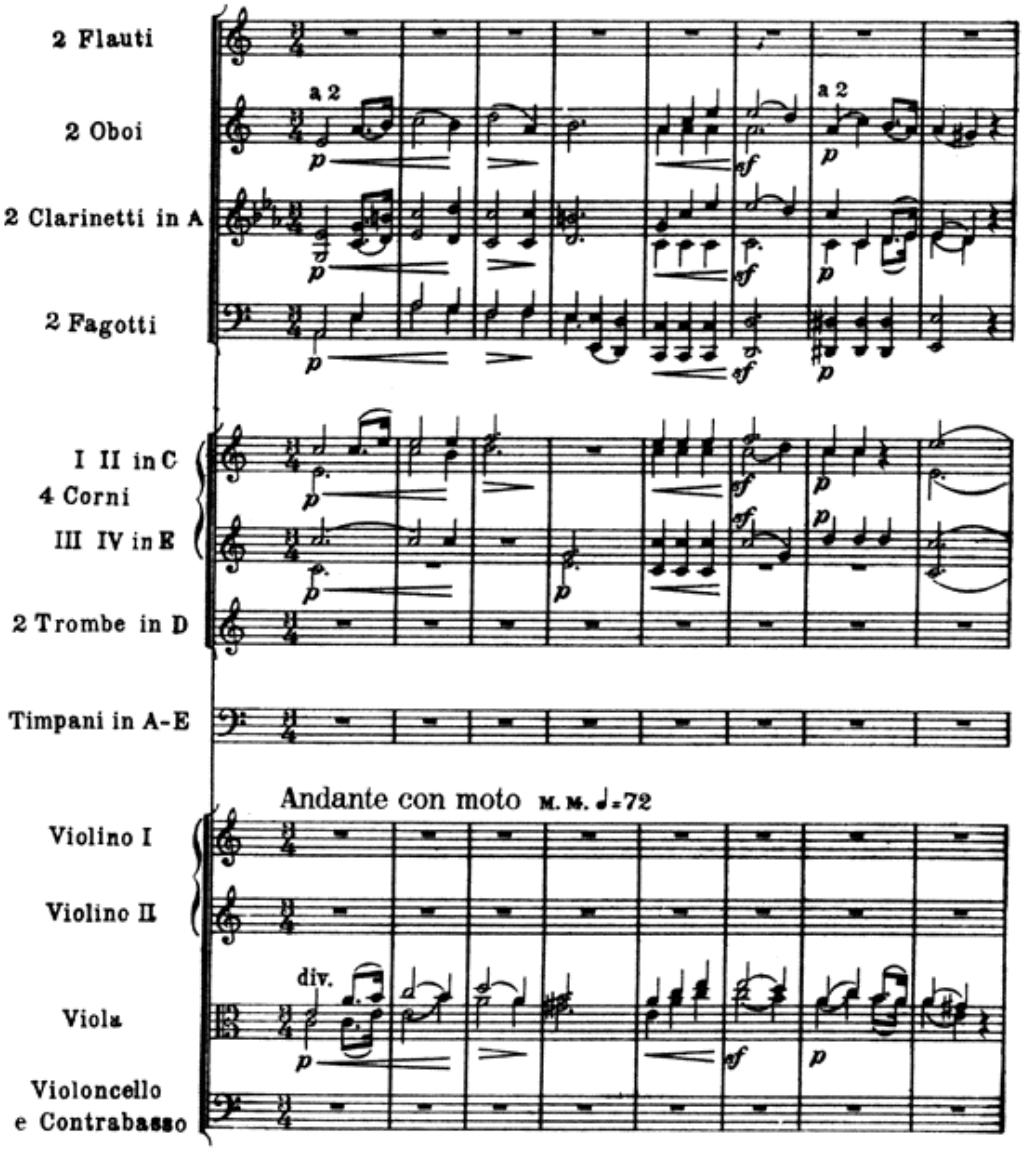
DR. MAX ALBERTI

Symphony No. 3

I.

Felix Mendelssohn-Bartholdy, Op. 56
1809-1847

Andante con moto M.M. ♩=72



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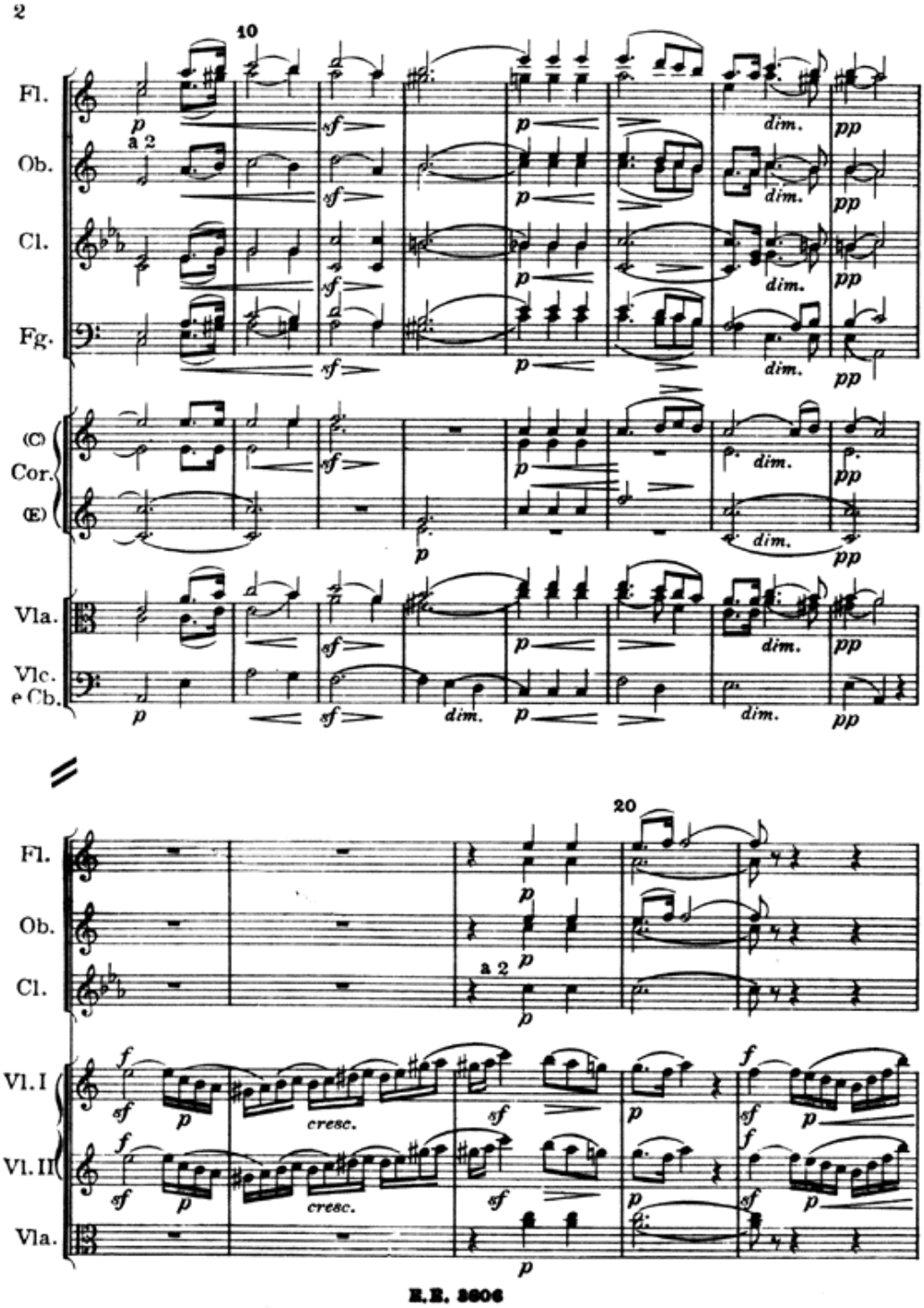
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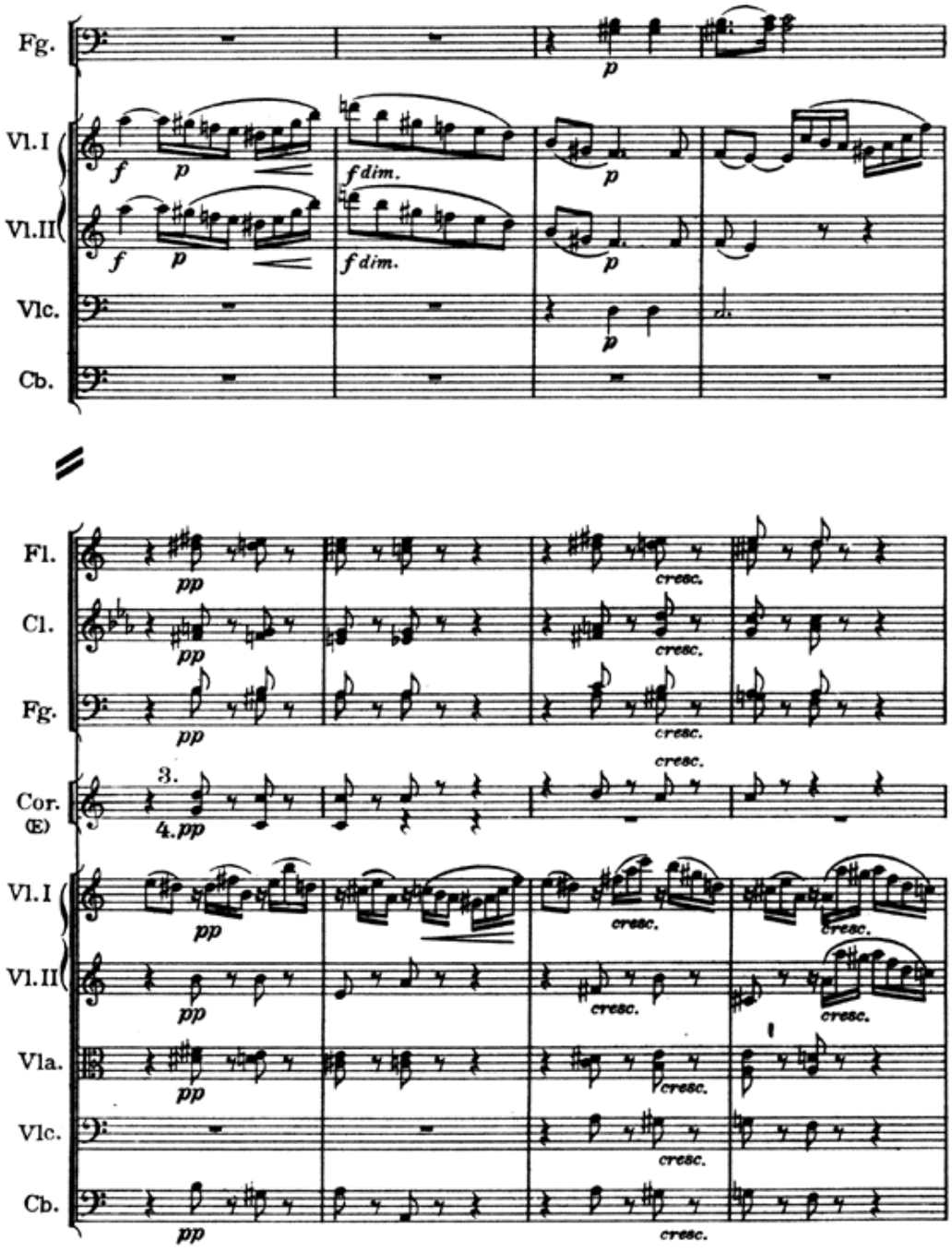
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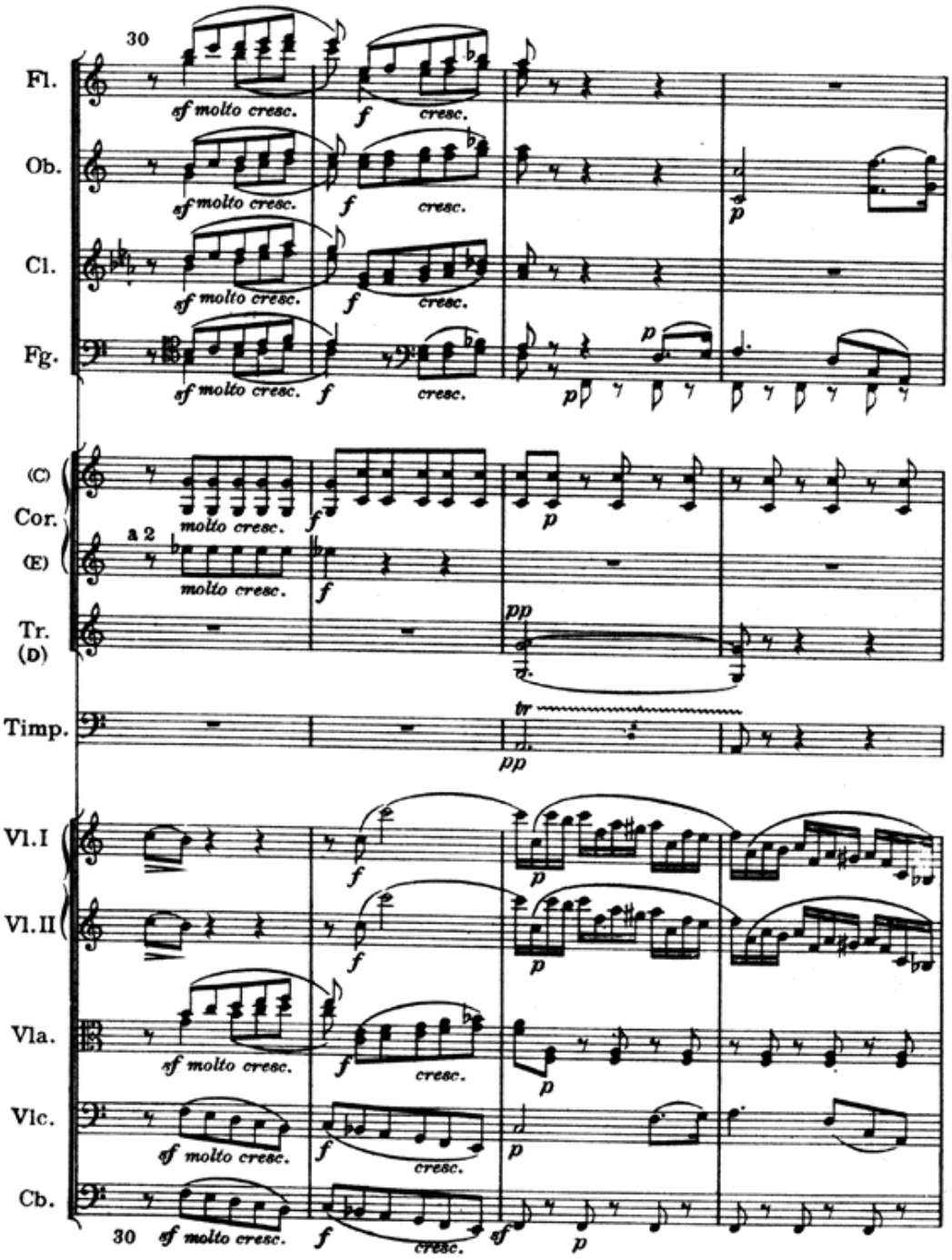
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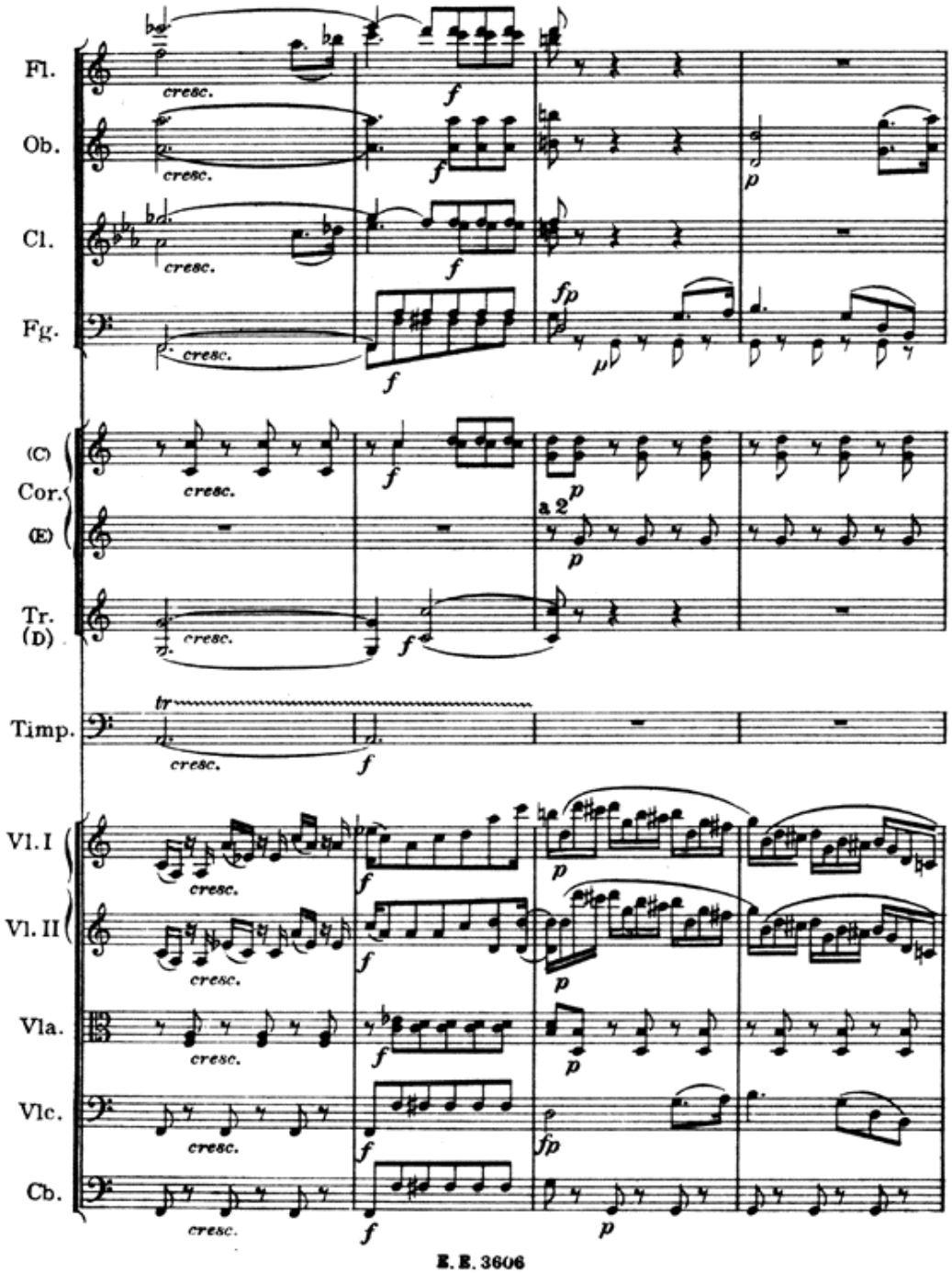
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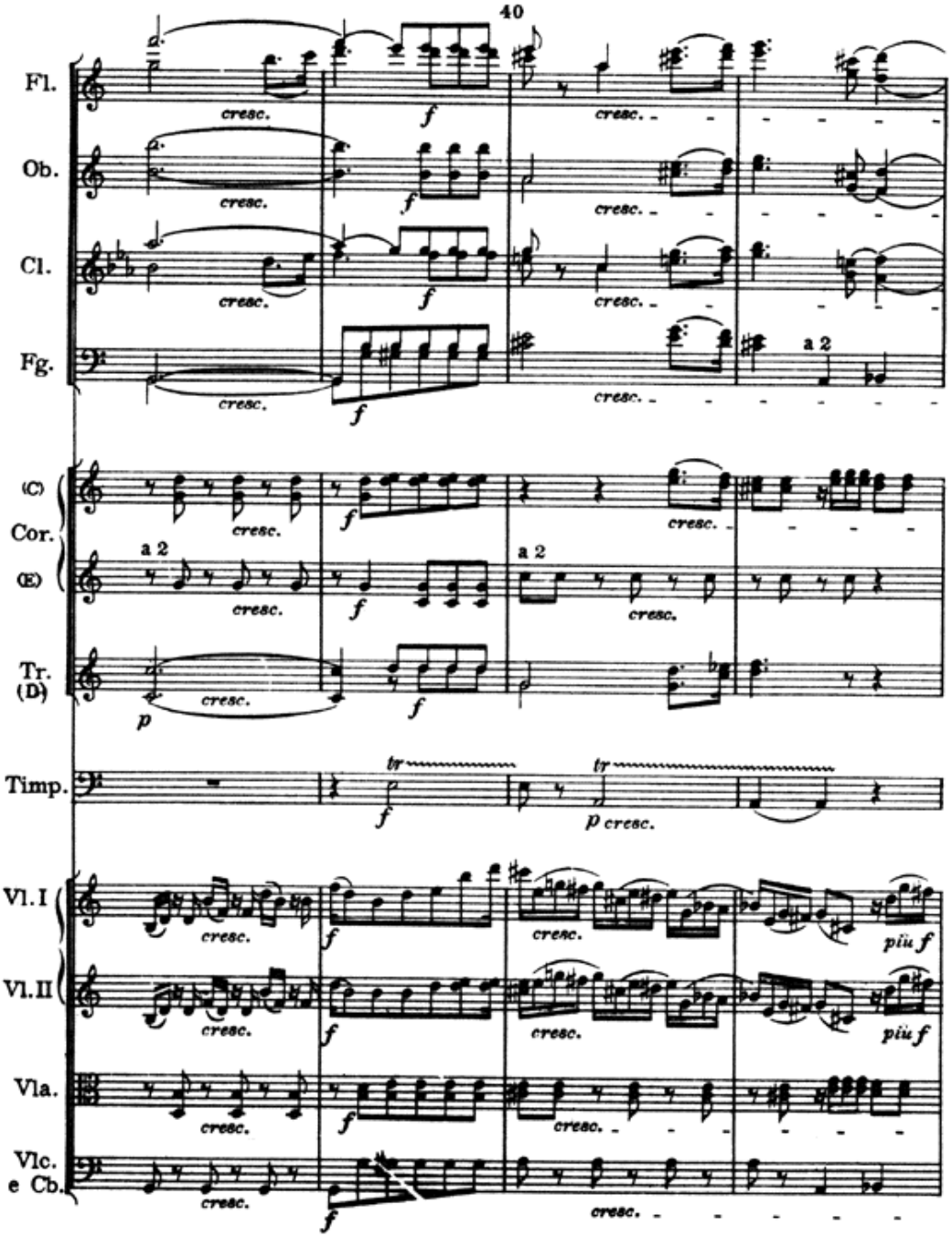
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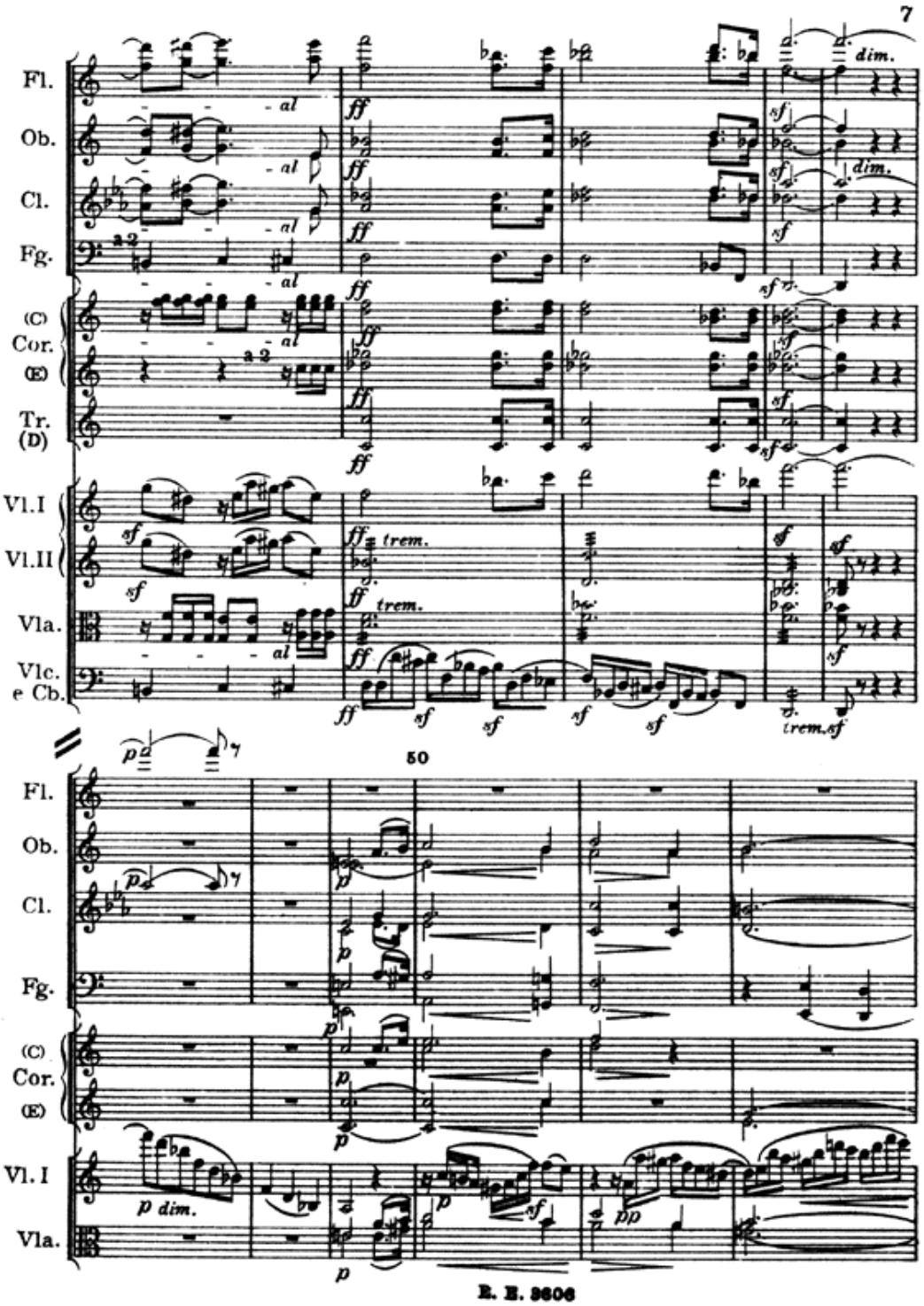
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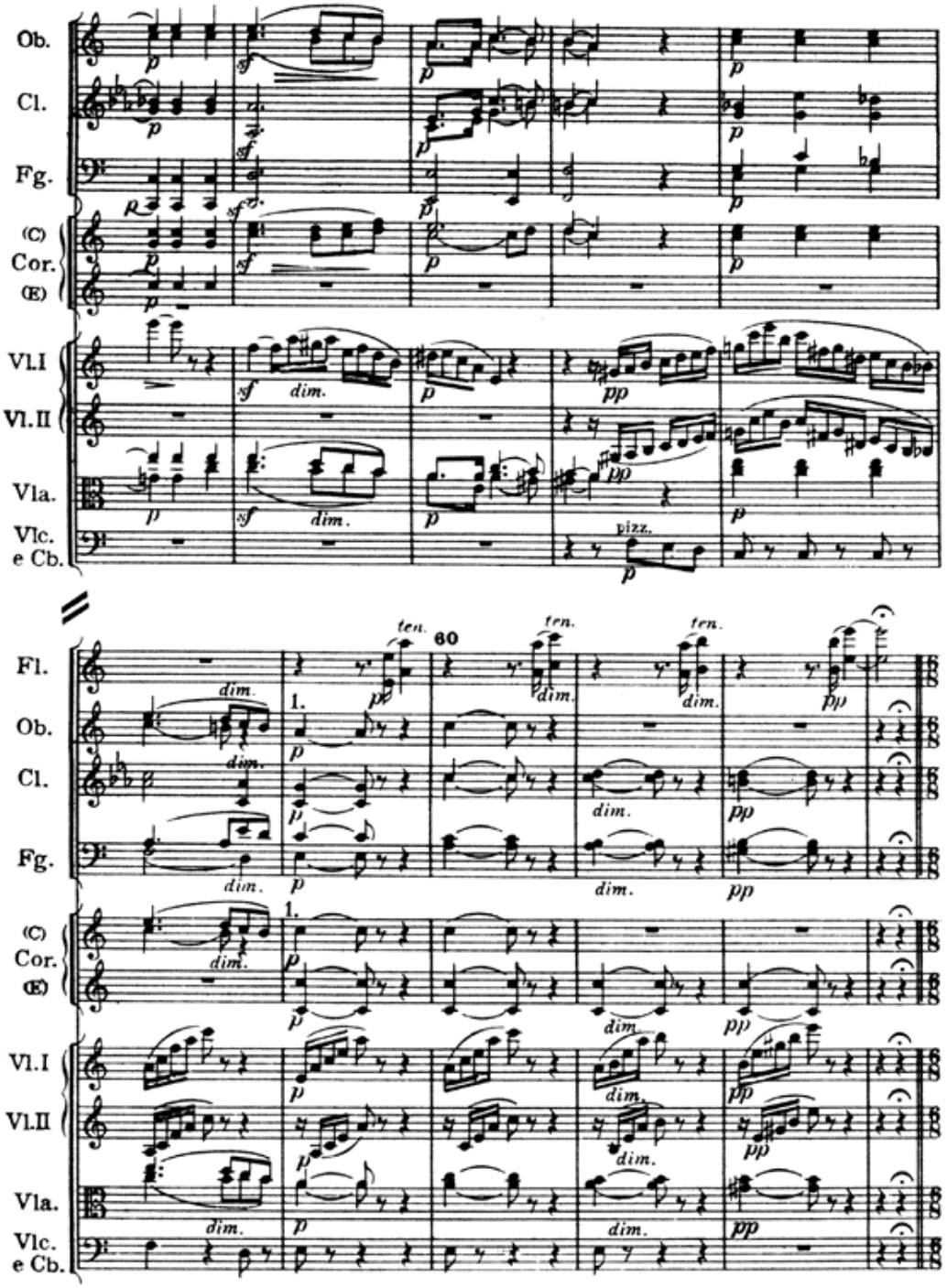
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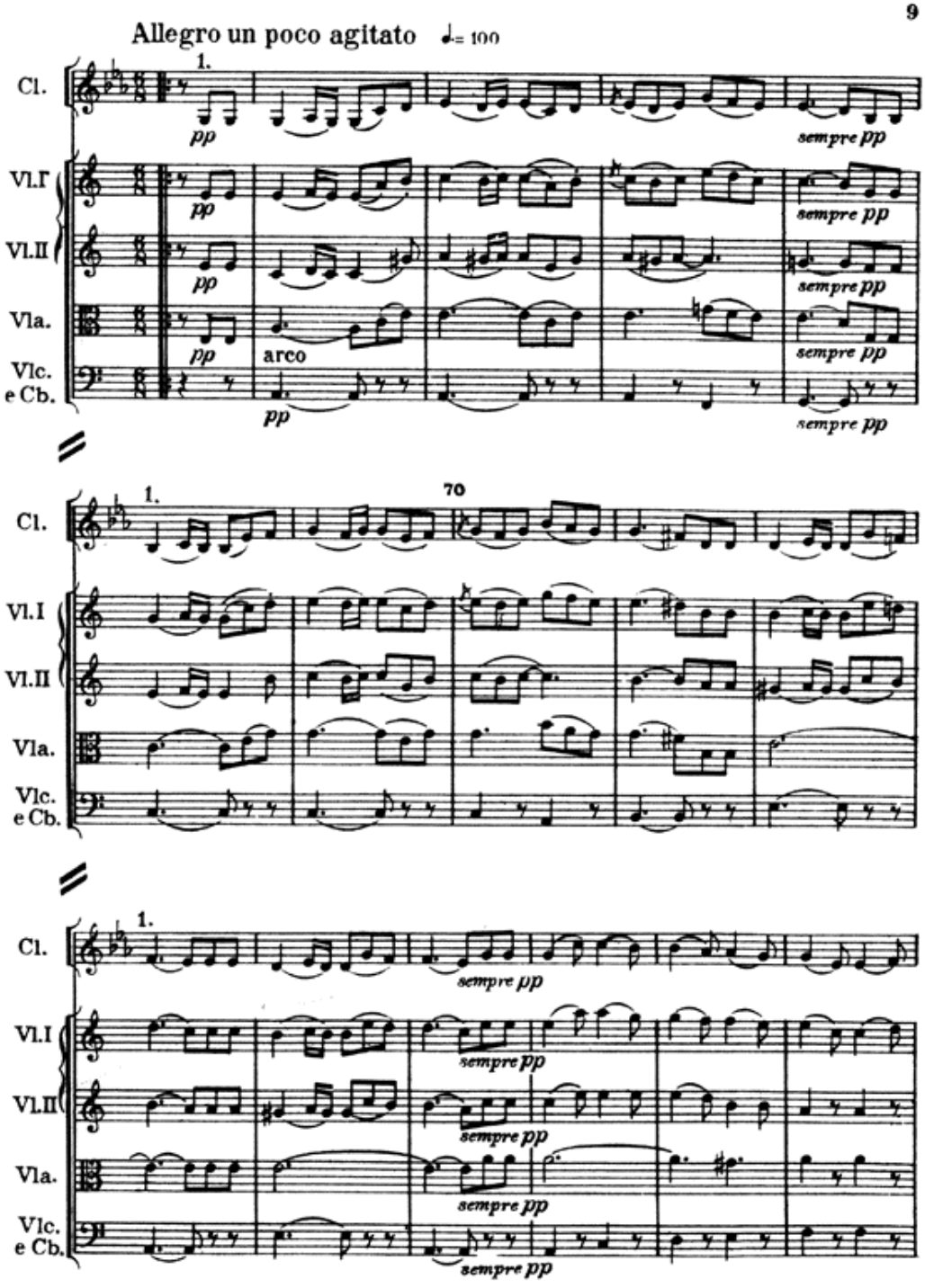
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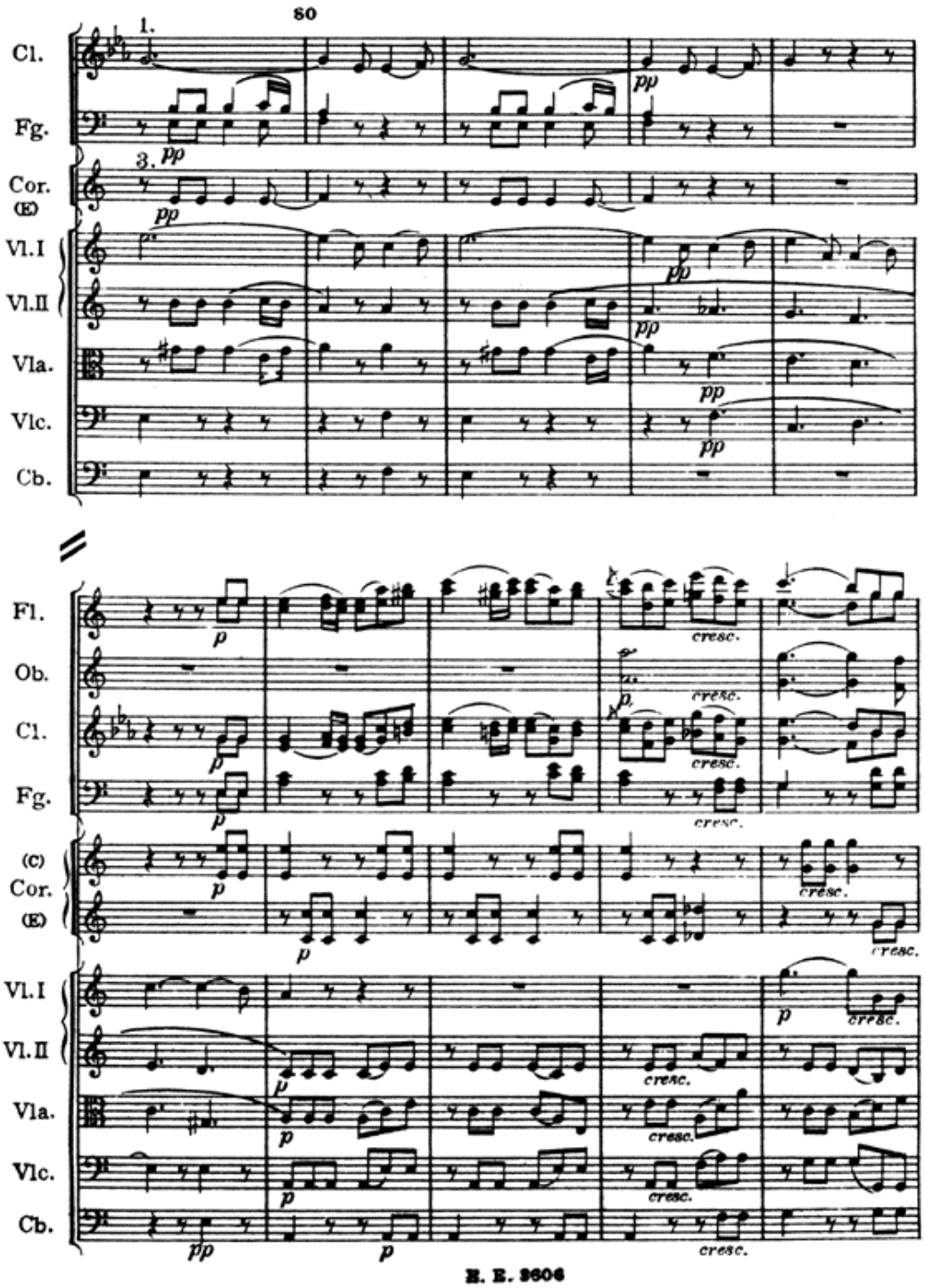
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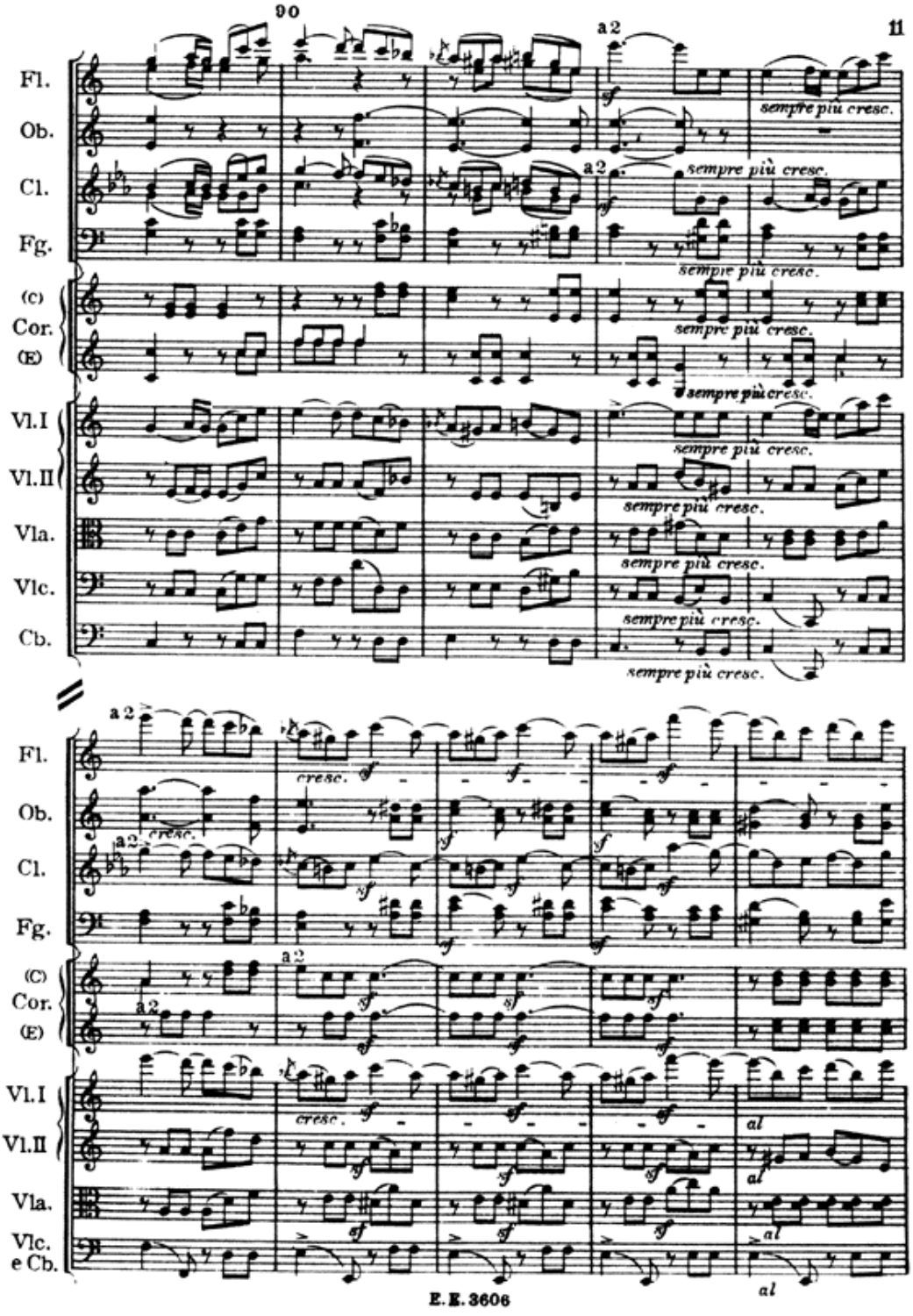
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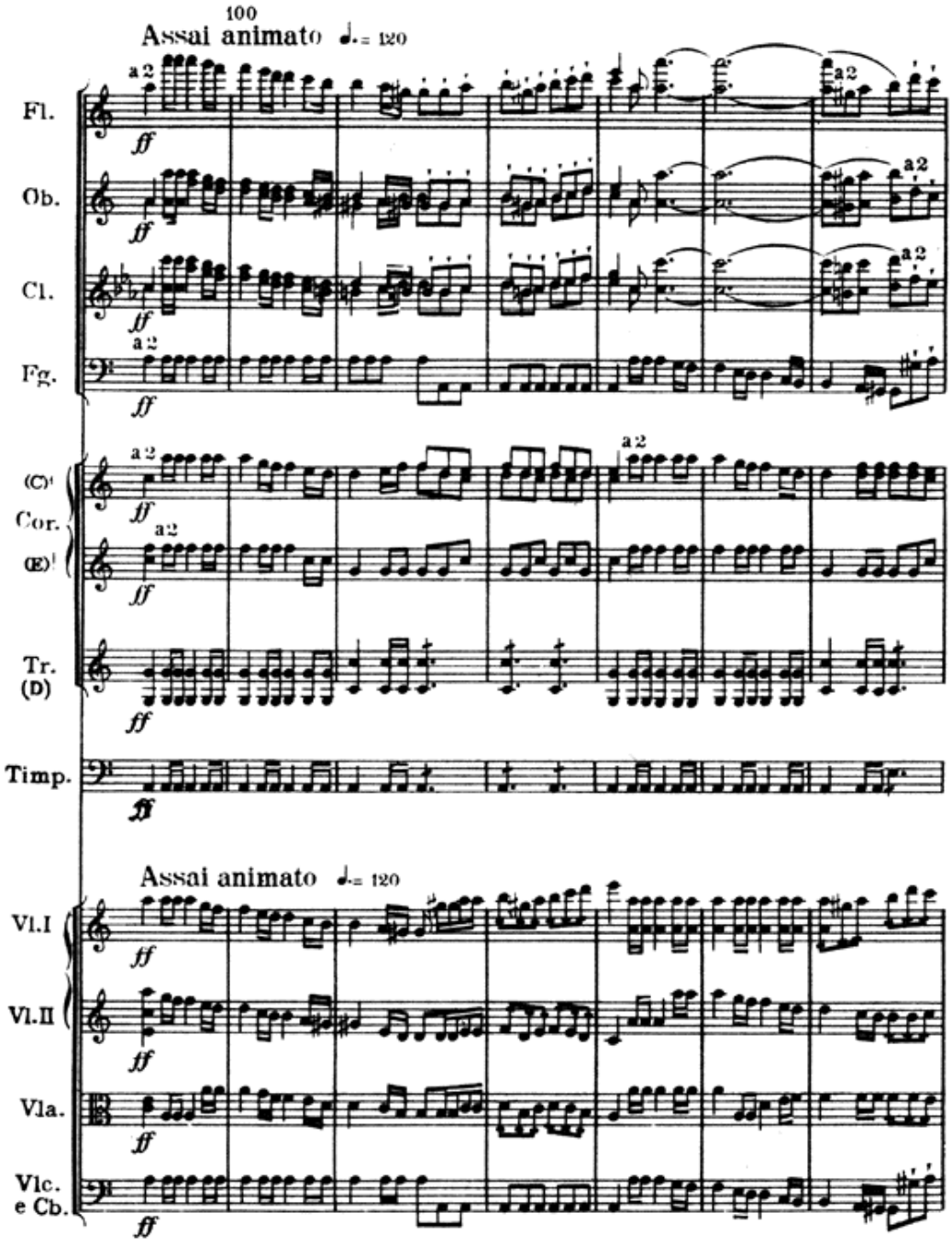
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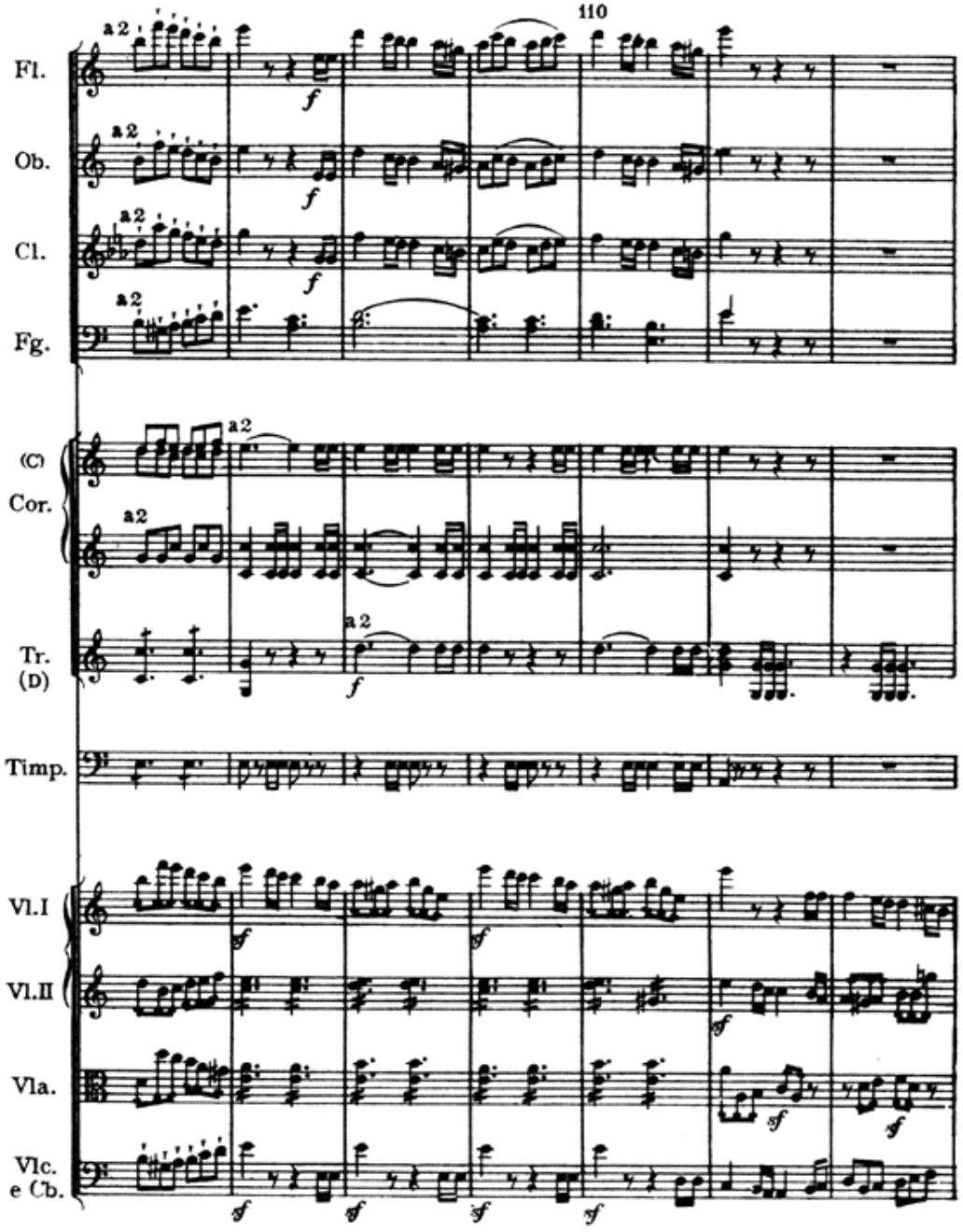
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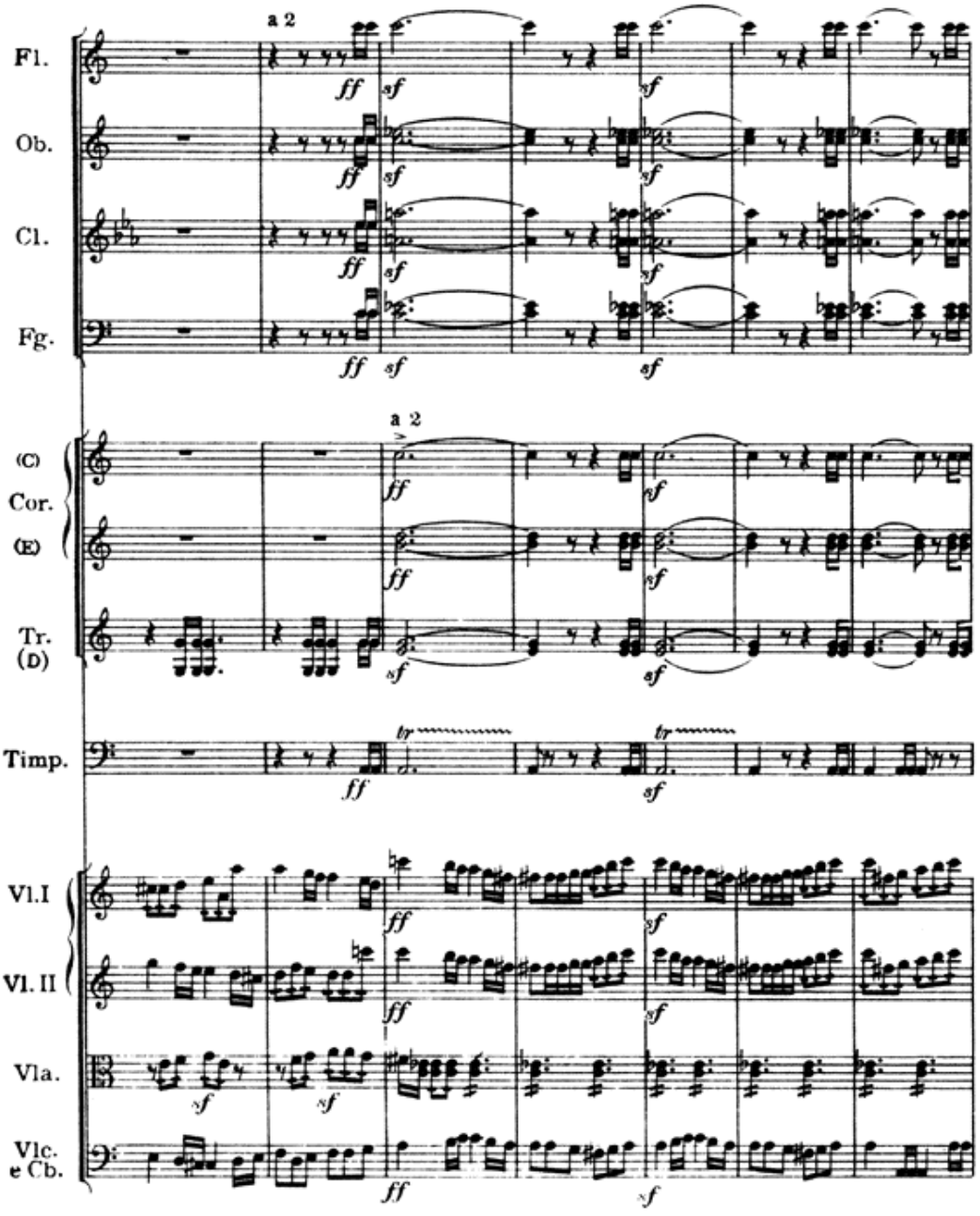
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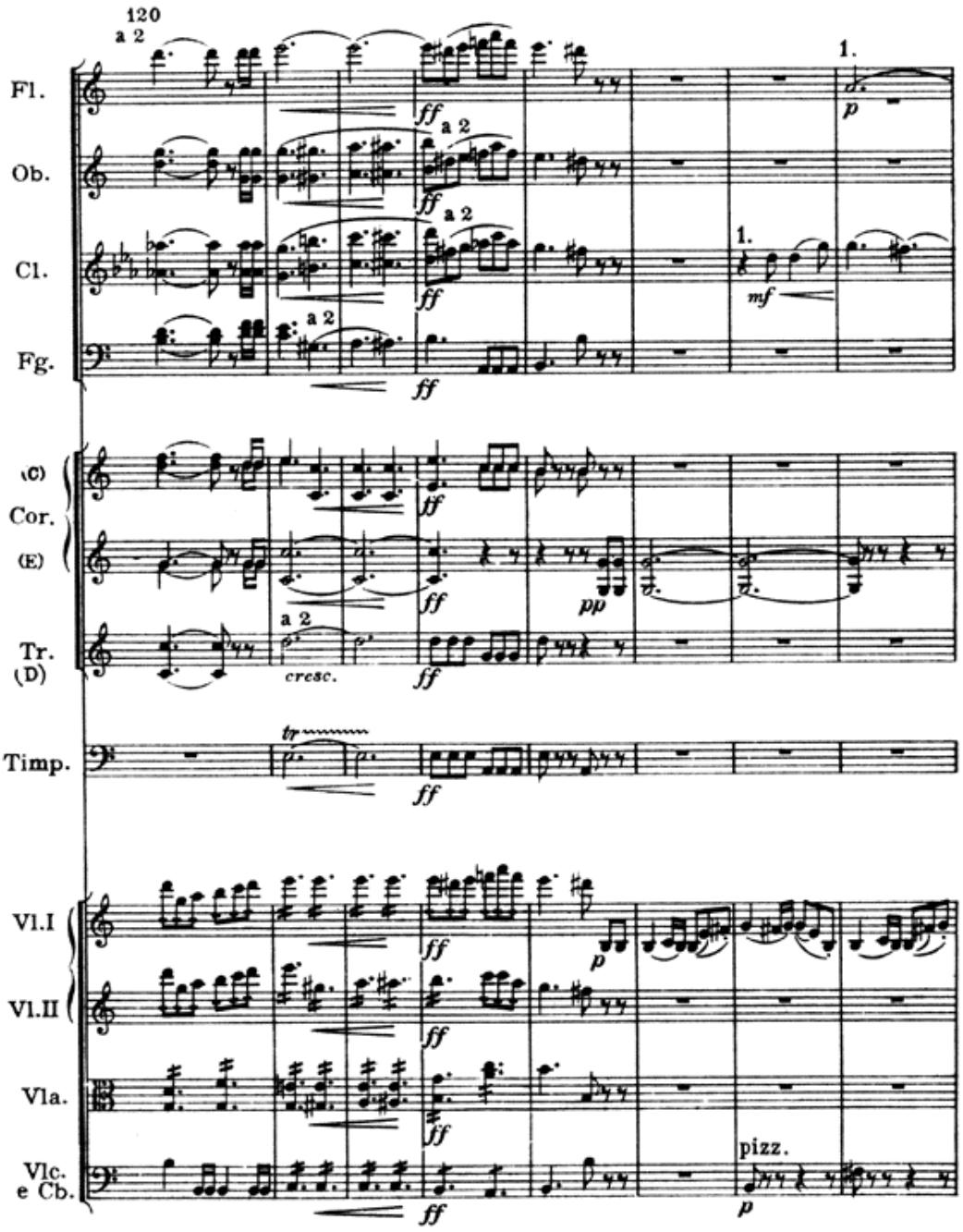
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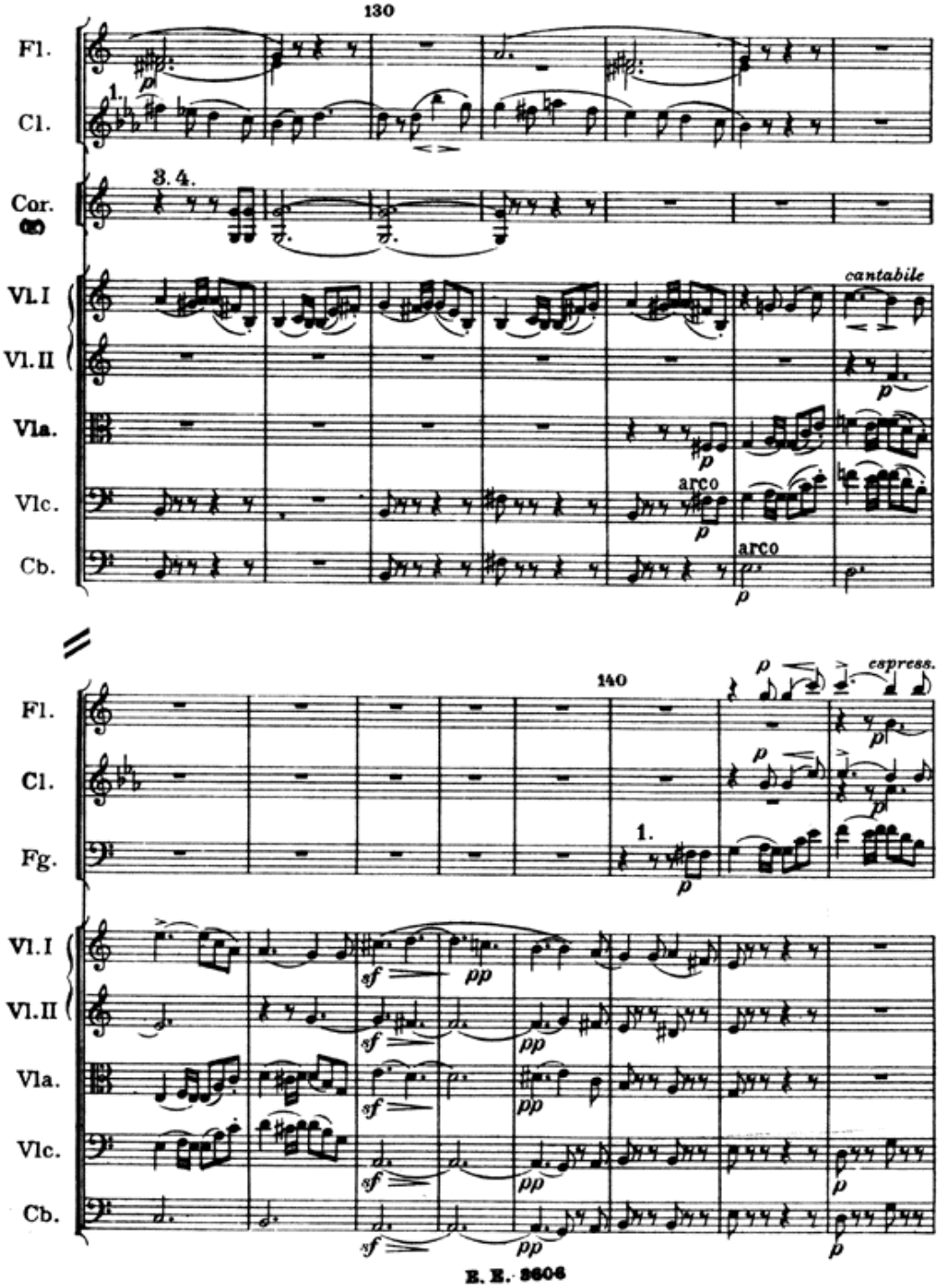
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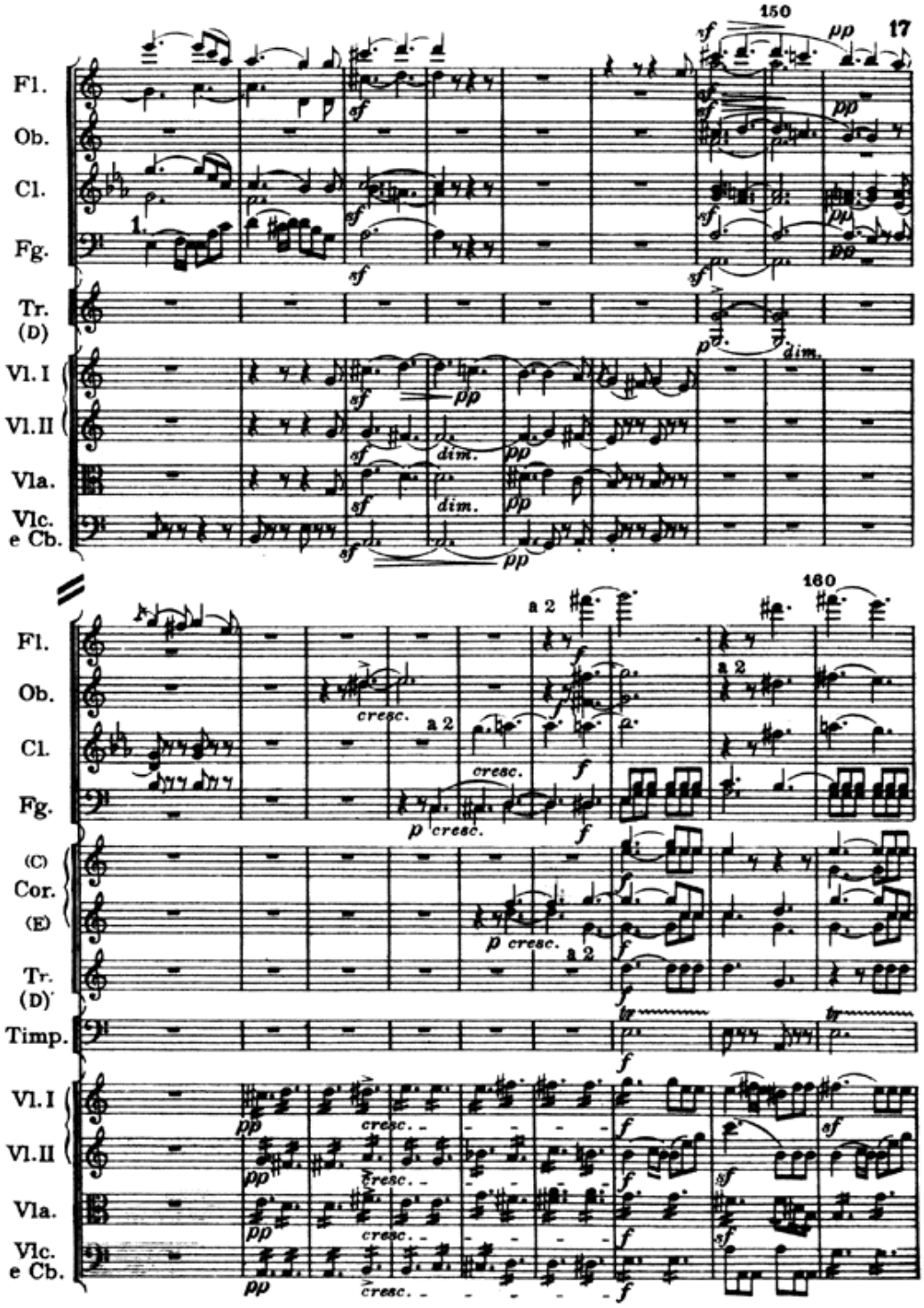
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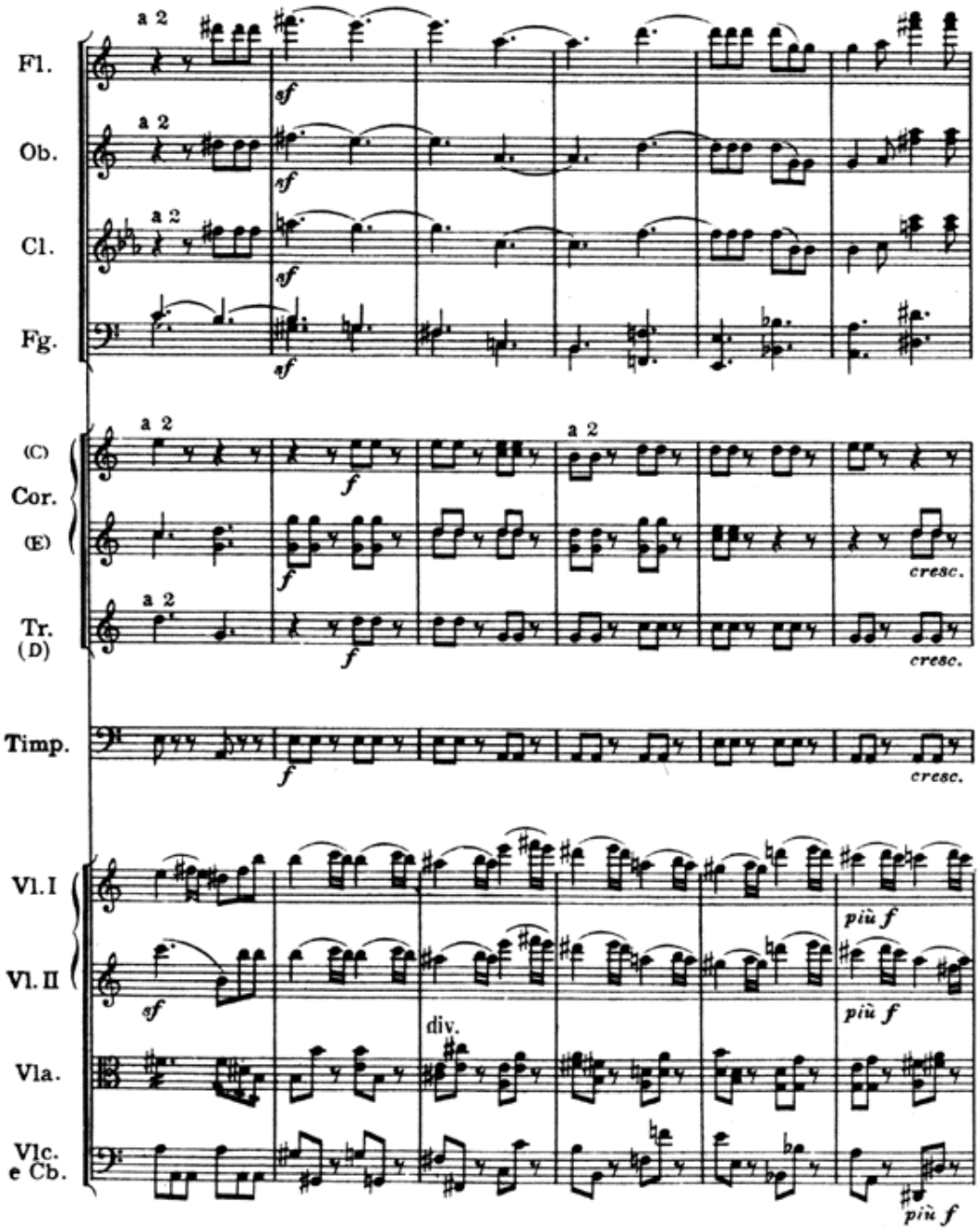
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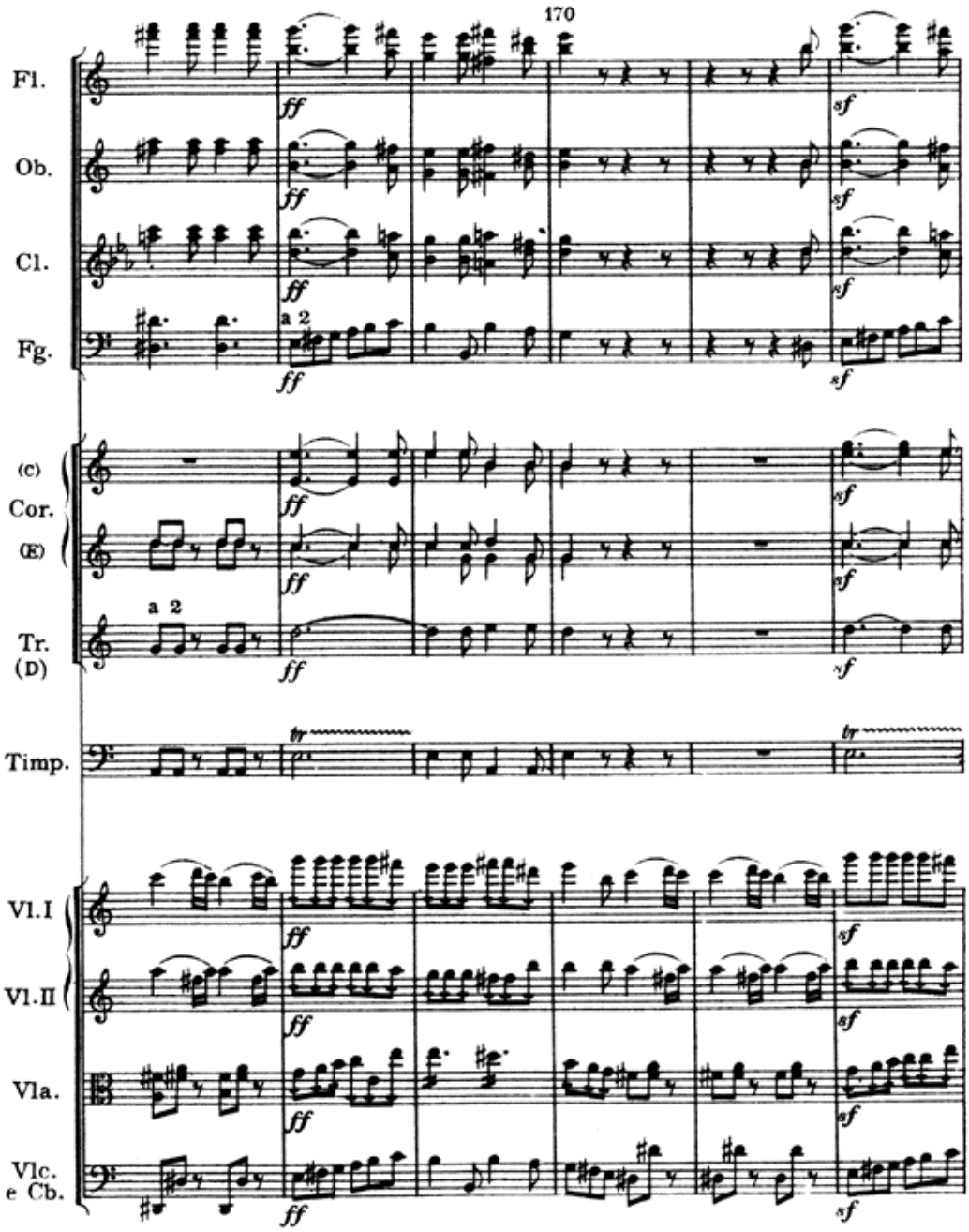
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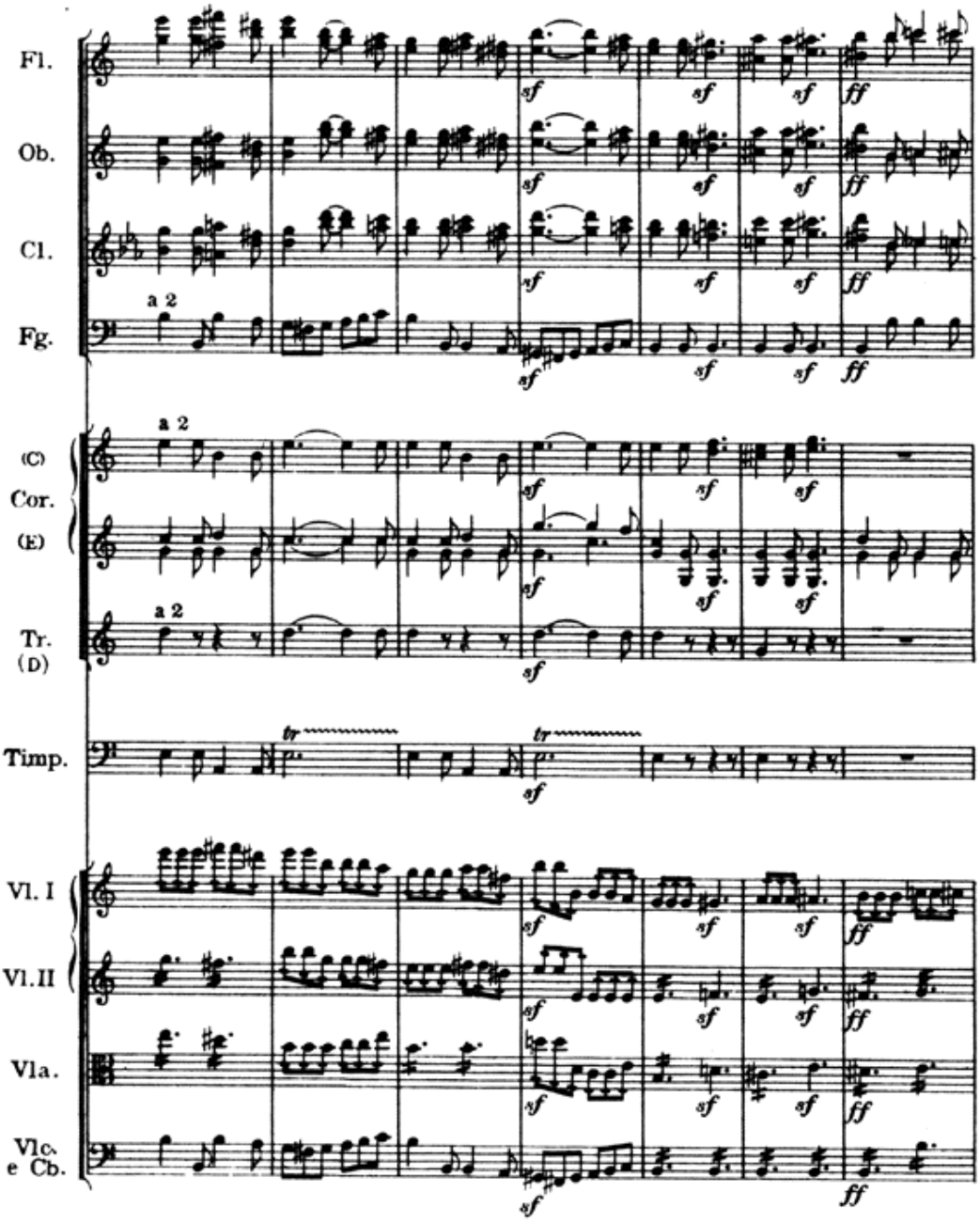
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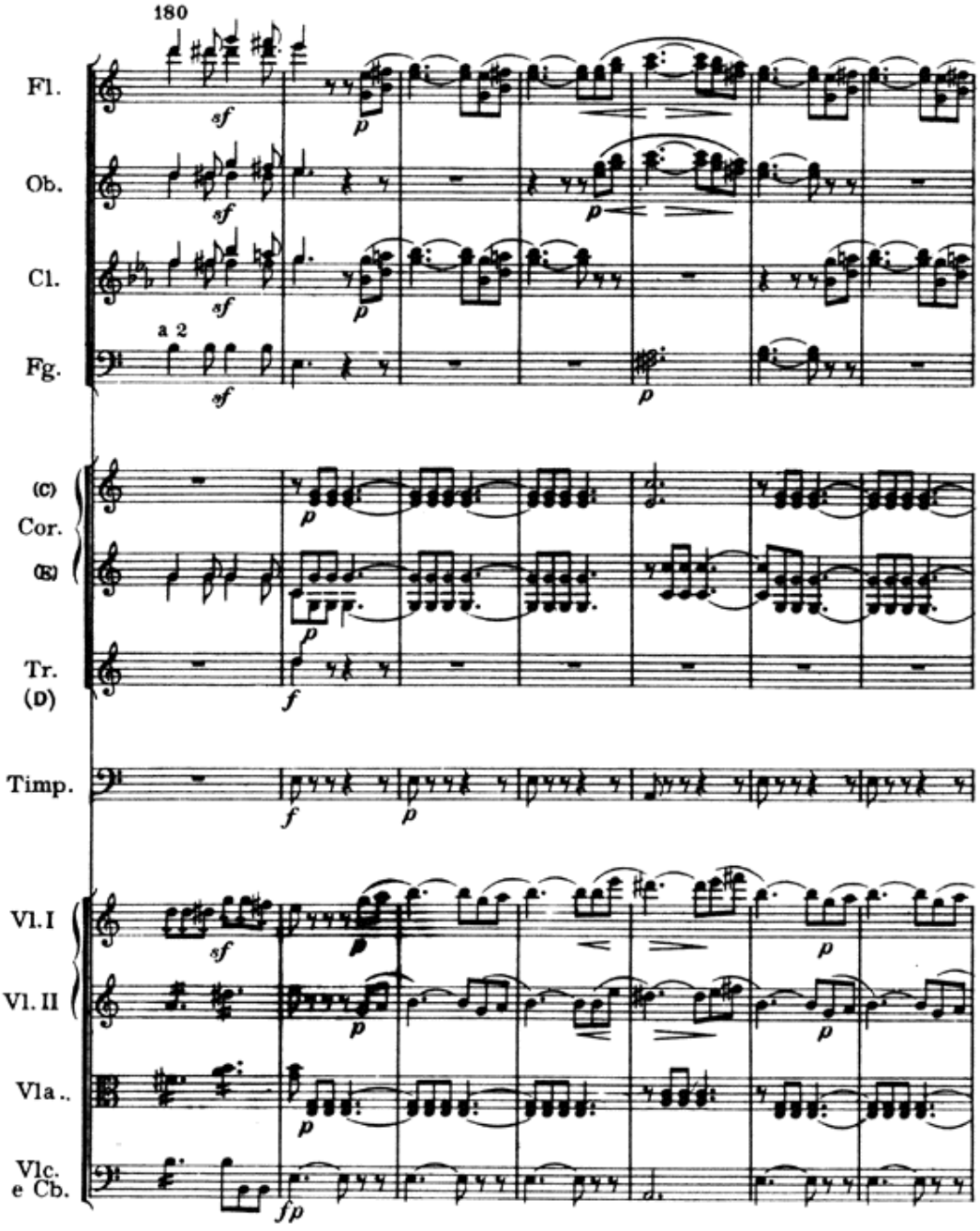
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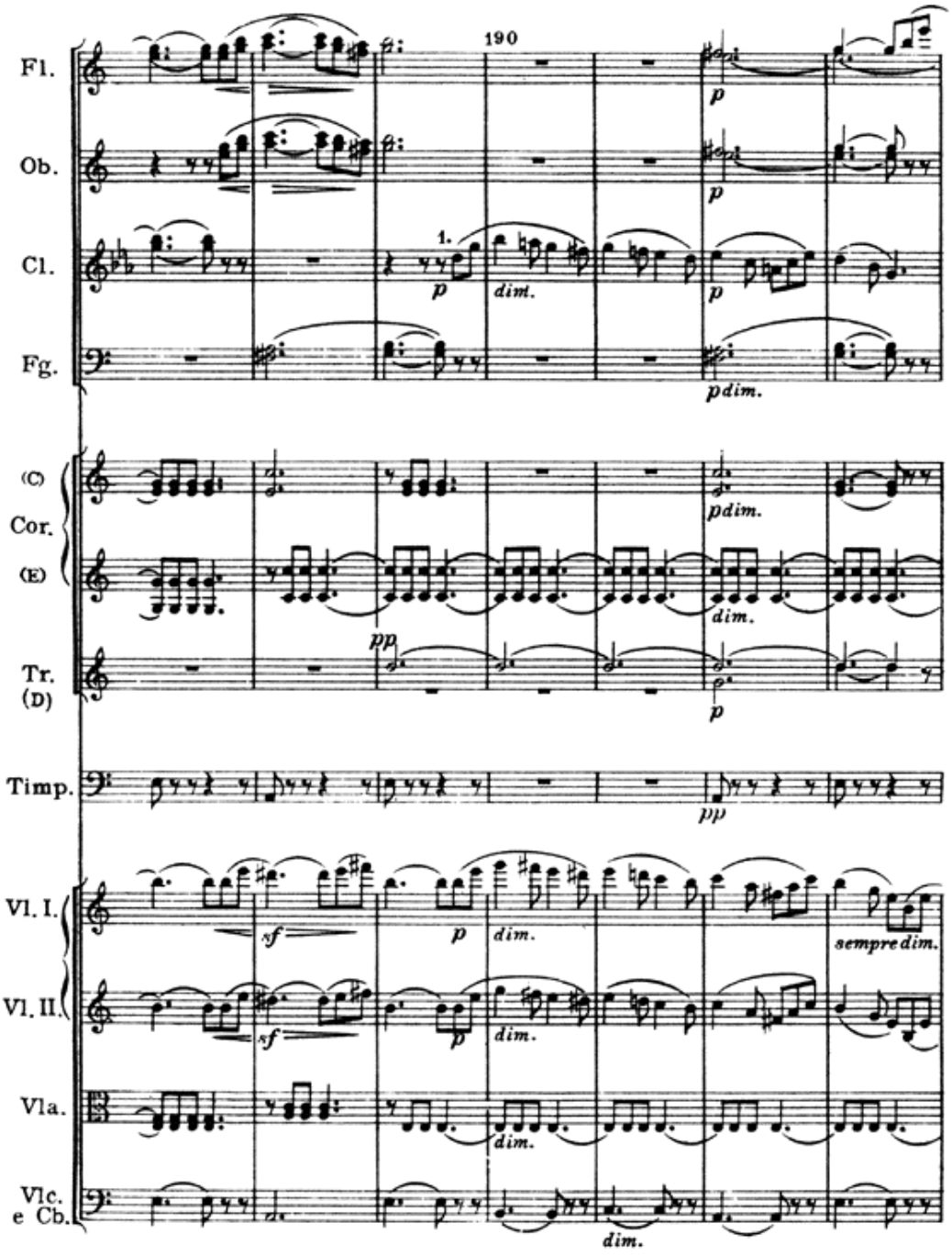
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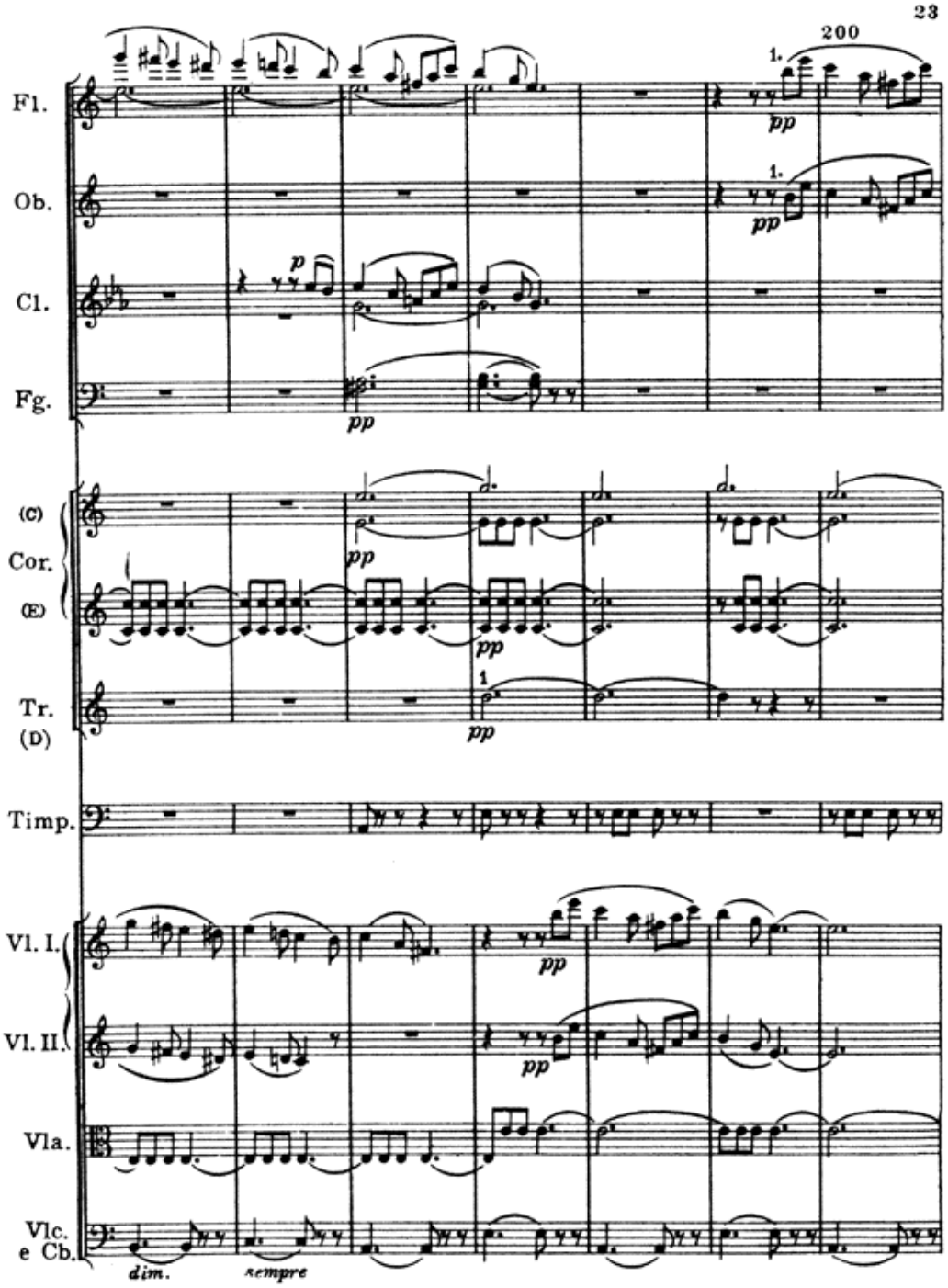
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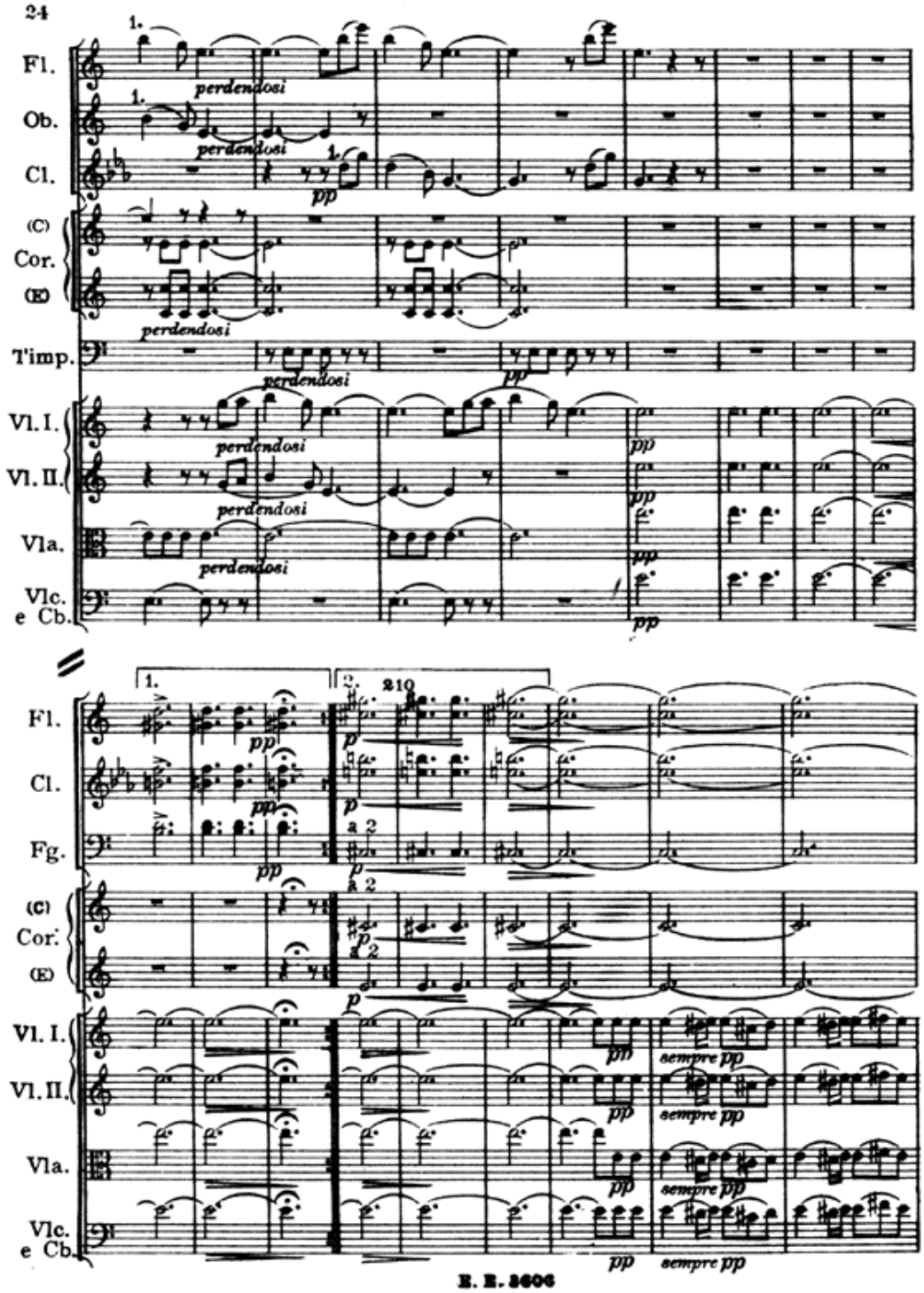
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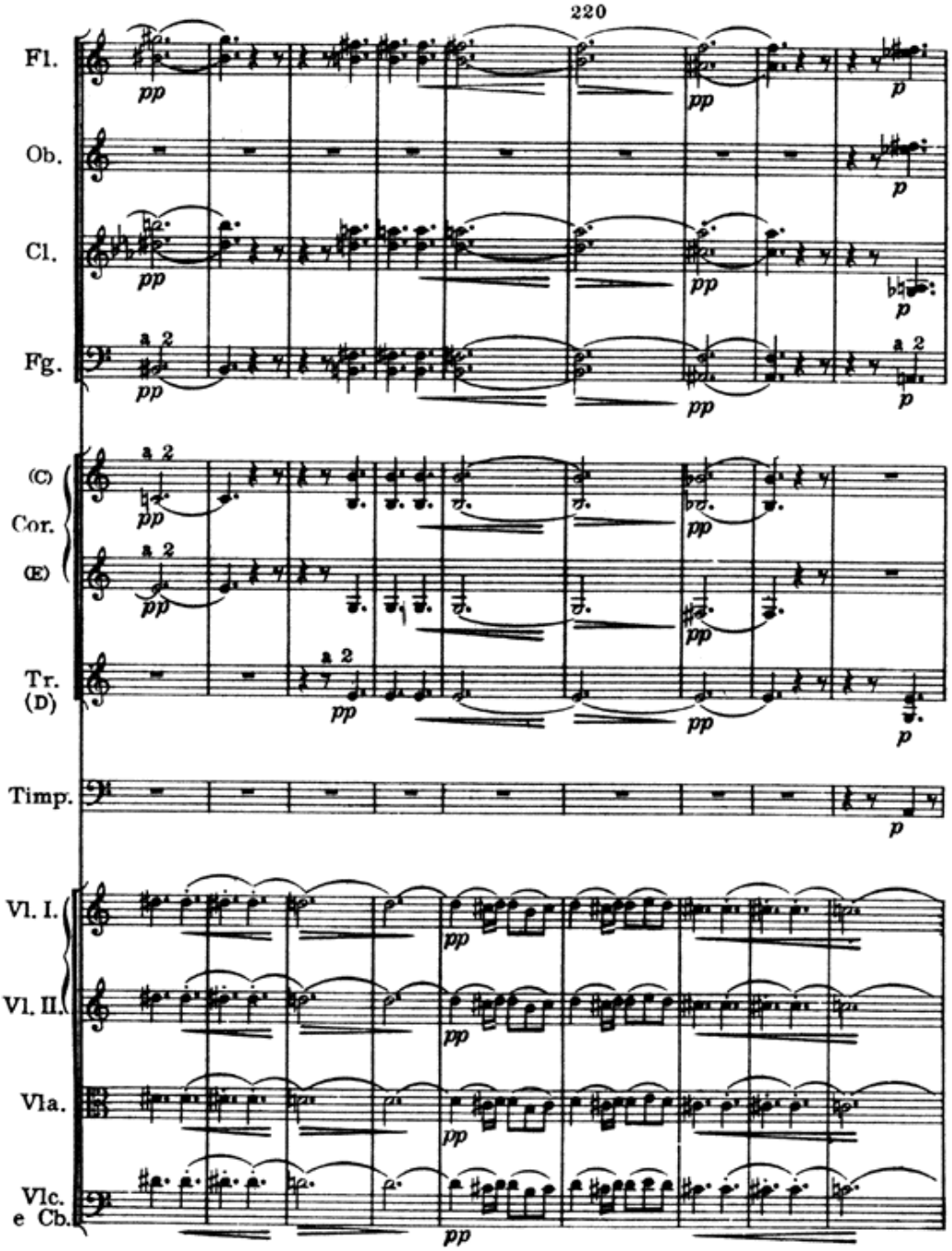
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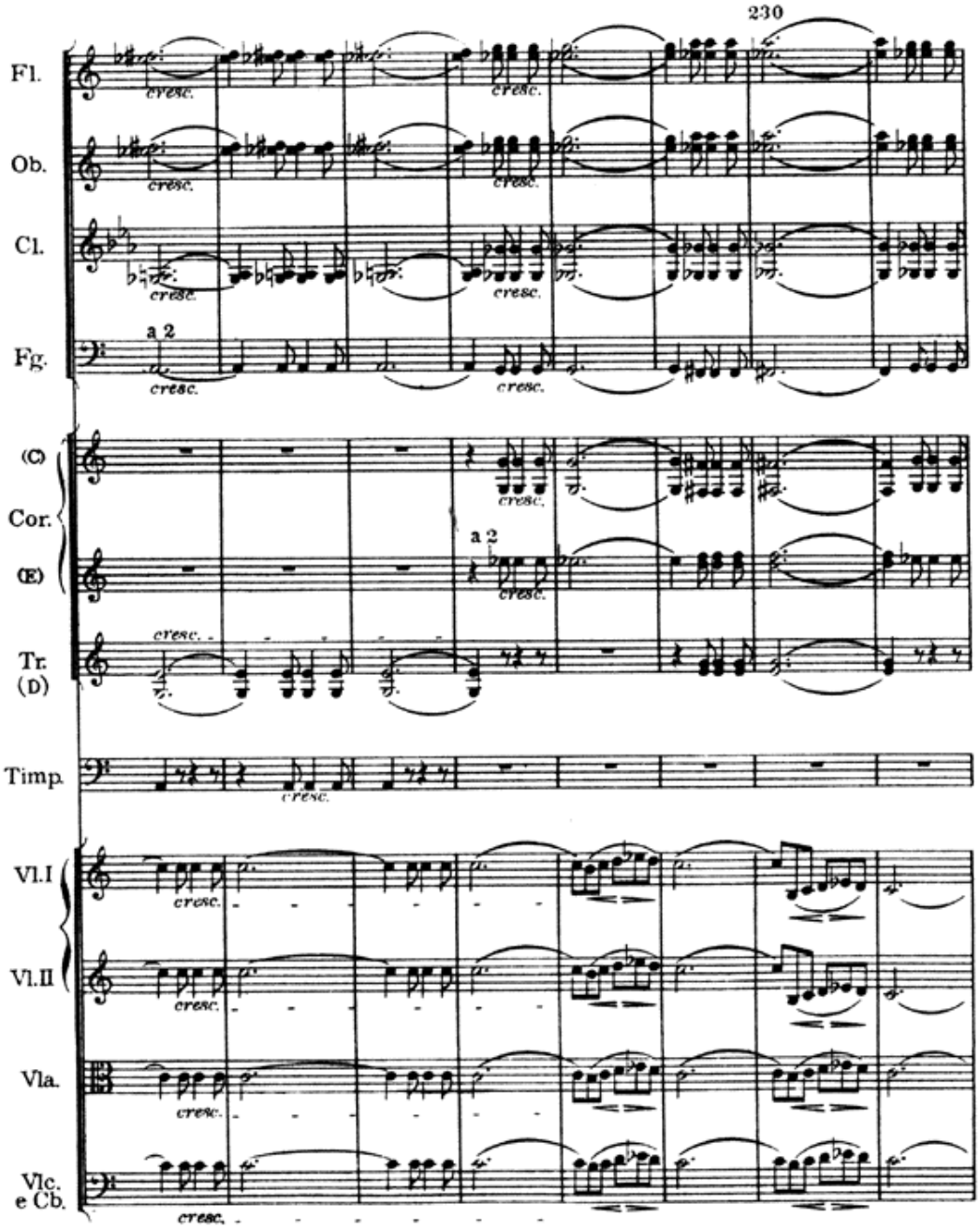
230
Fl.
Ob.
Cl.
Fg.
a 2
(C)
Cor.
(E)
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Tr.
(D)
Timp.
Vl.I
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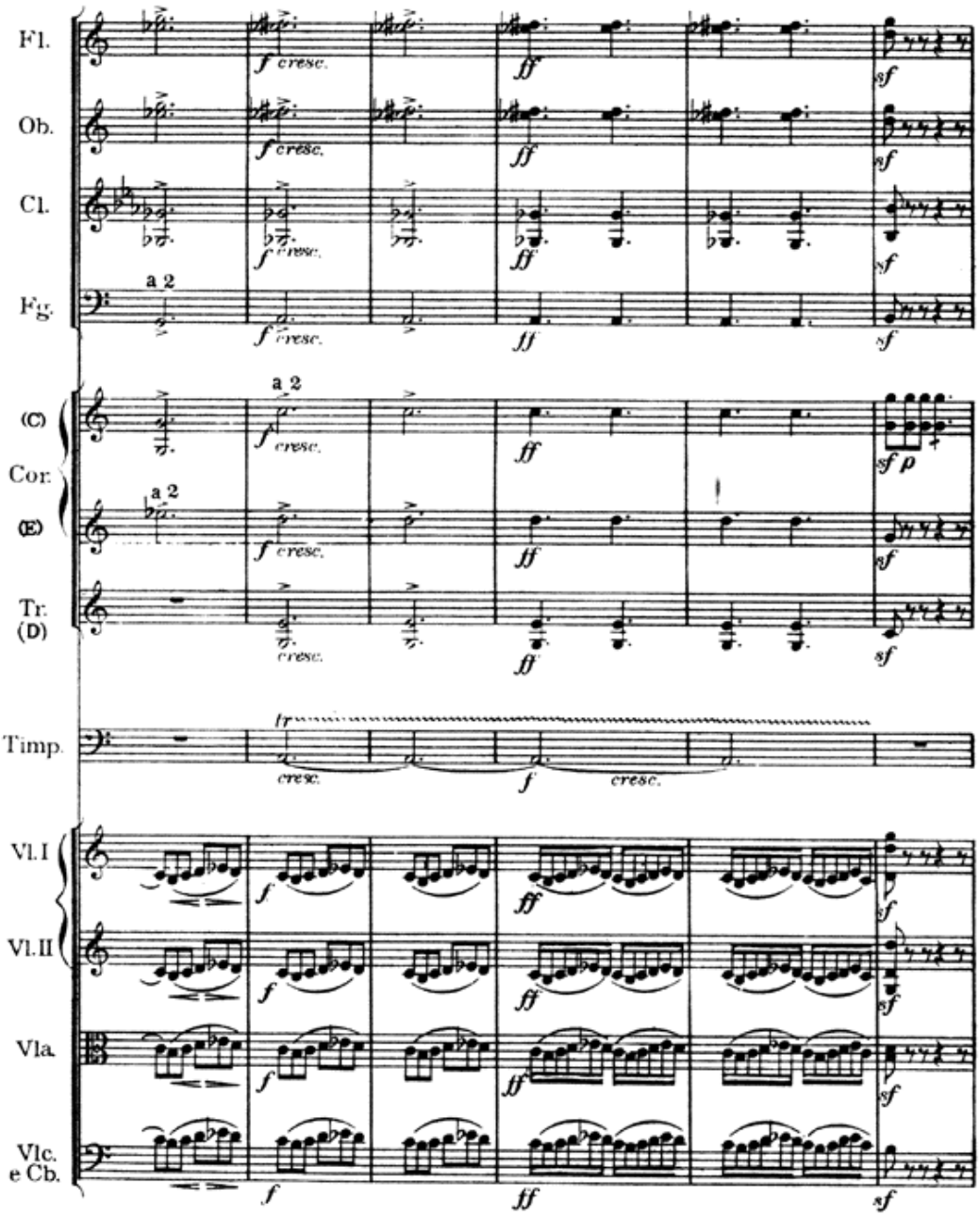
Vla.
Vlc.
e Cb.
cresc.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a 2
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(D)
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Vla.
Vlc.
e Cb.
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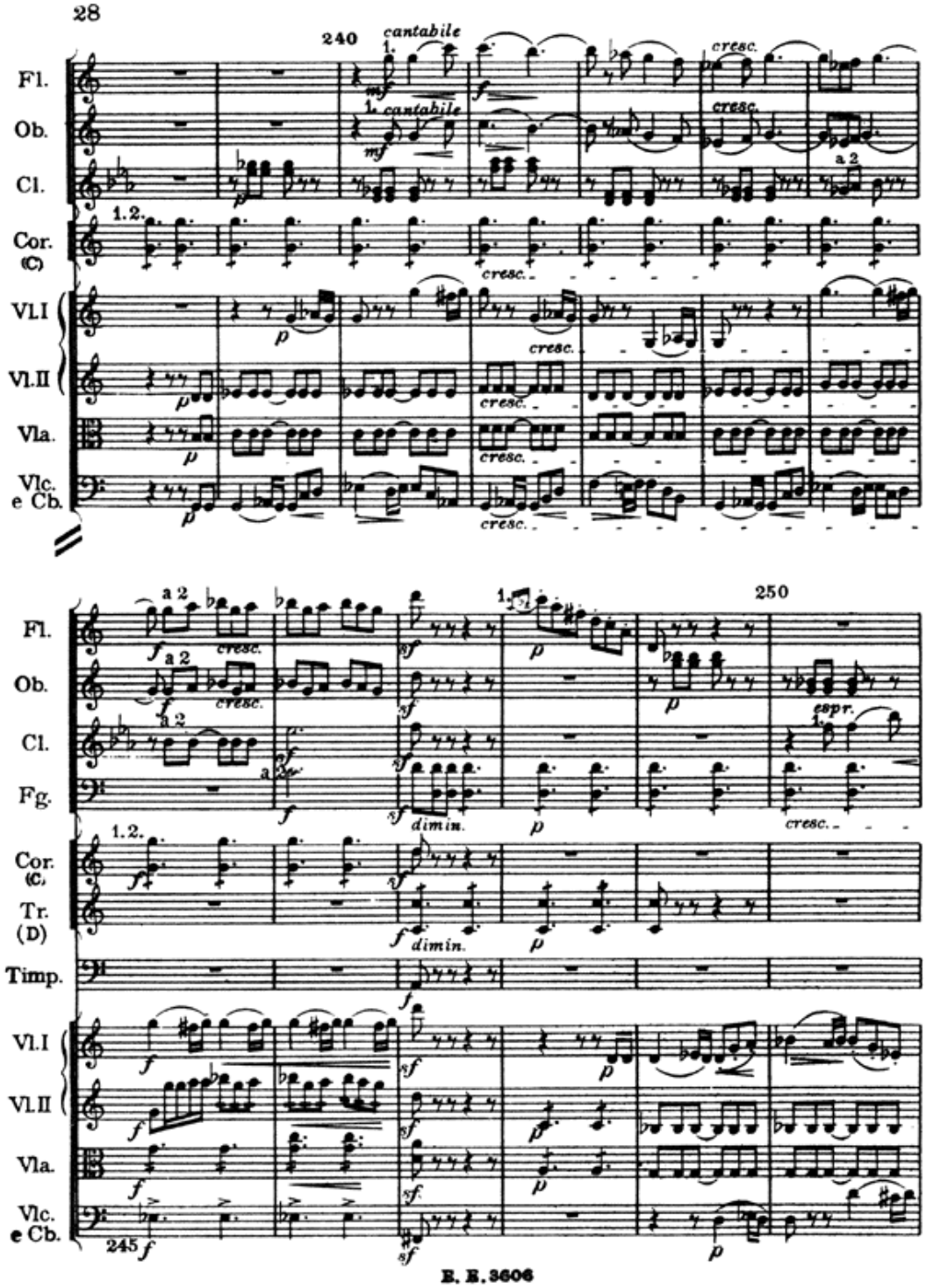
ff
sf
sf p
tr
cresc.
f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cantabile
cresc.
Fl.
Ob.
Cl.
Cor. (C)
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Vlc. e Cb.
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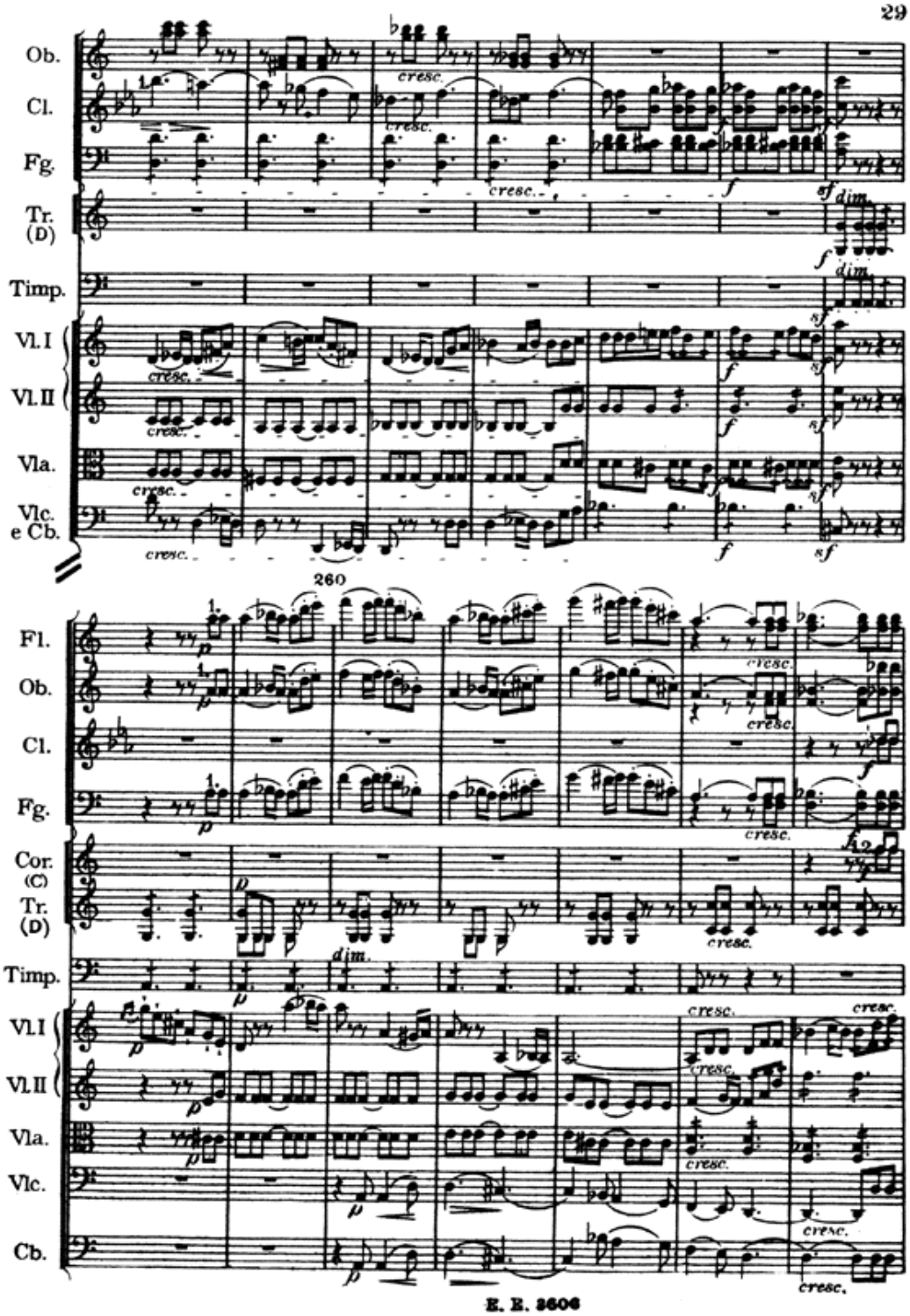
Tr. (D)
Timp.
245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Cl.
Fg.
Tr. (D)
Timp.
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Vla.
Vlc. e Cb.
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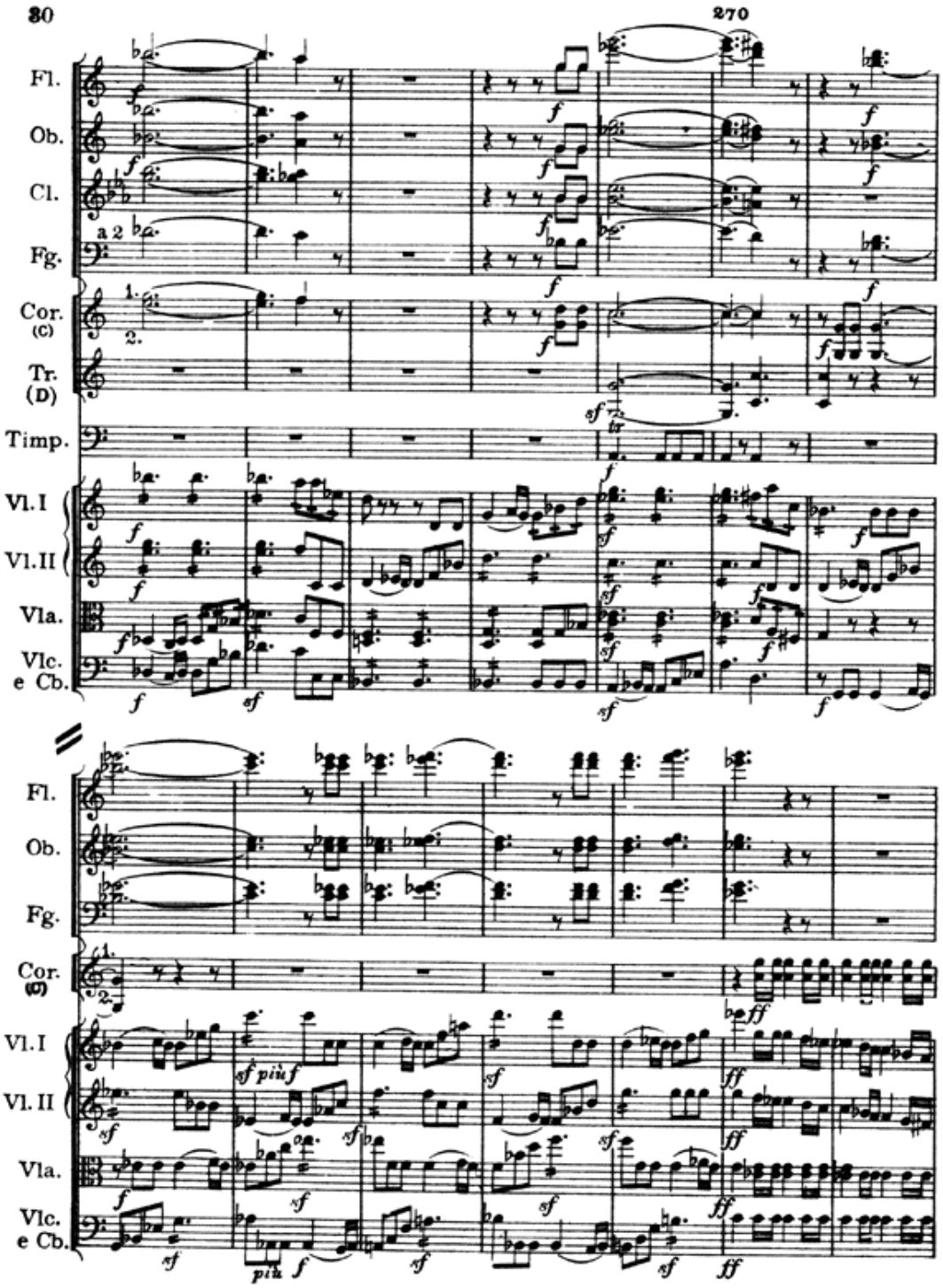
Cb.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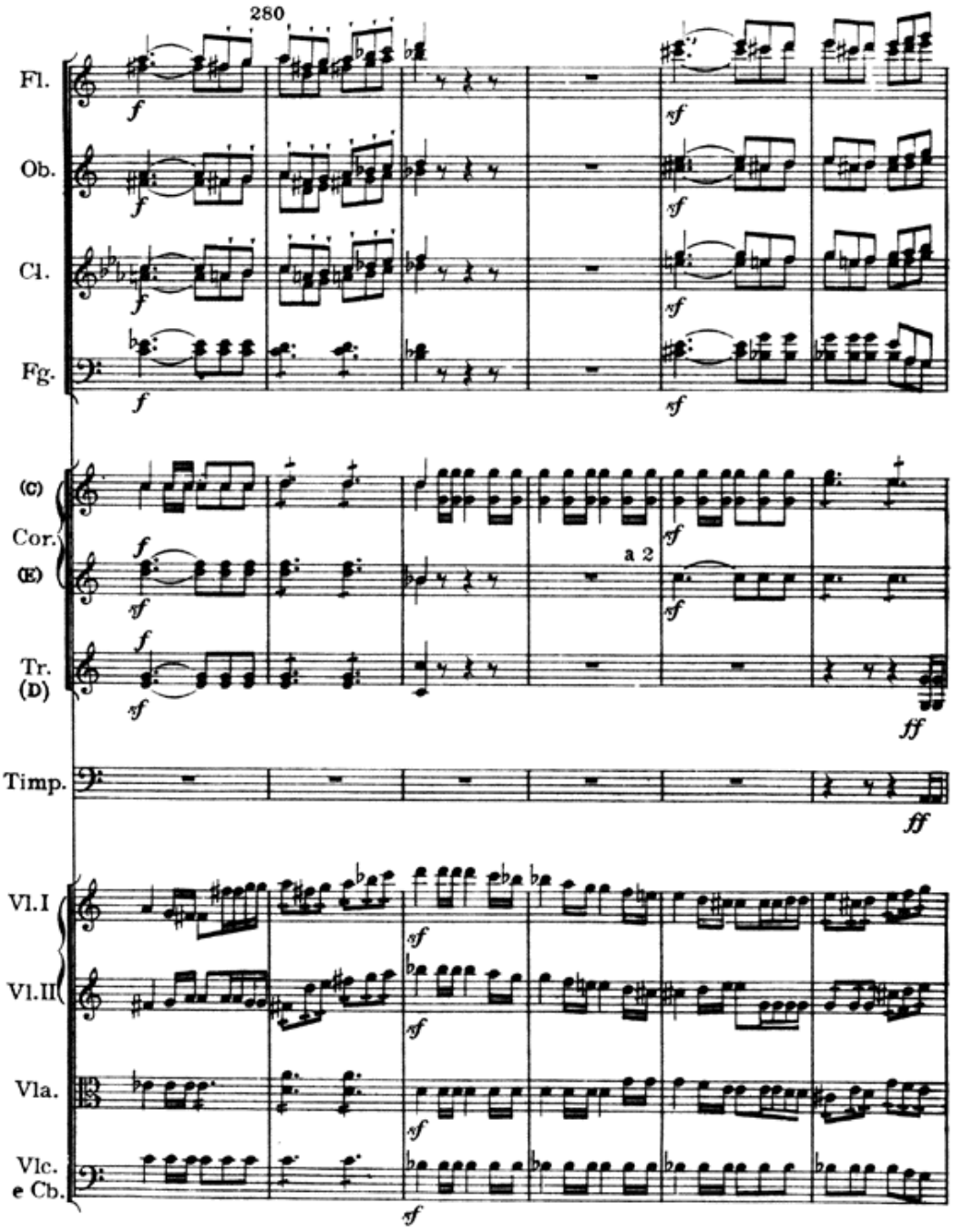
Fg.
Cor. (C)
Tr. (D)
Timp.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sf più f
più f
ff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Fl.
Ob.
Cl.
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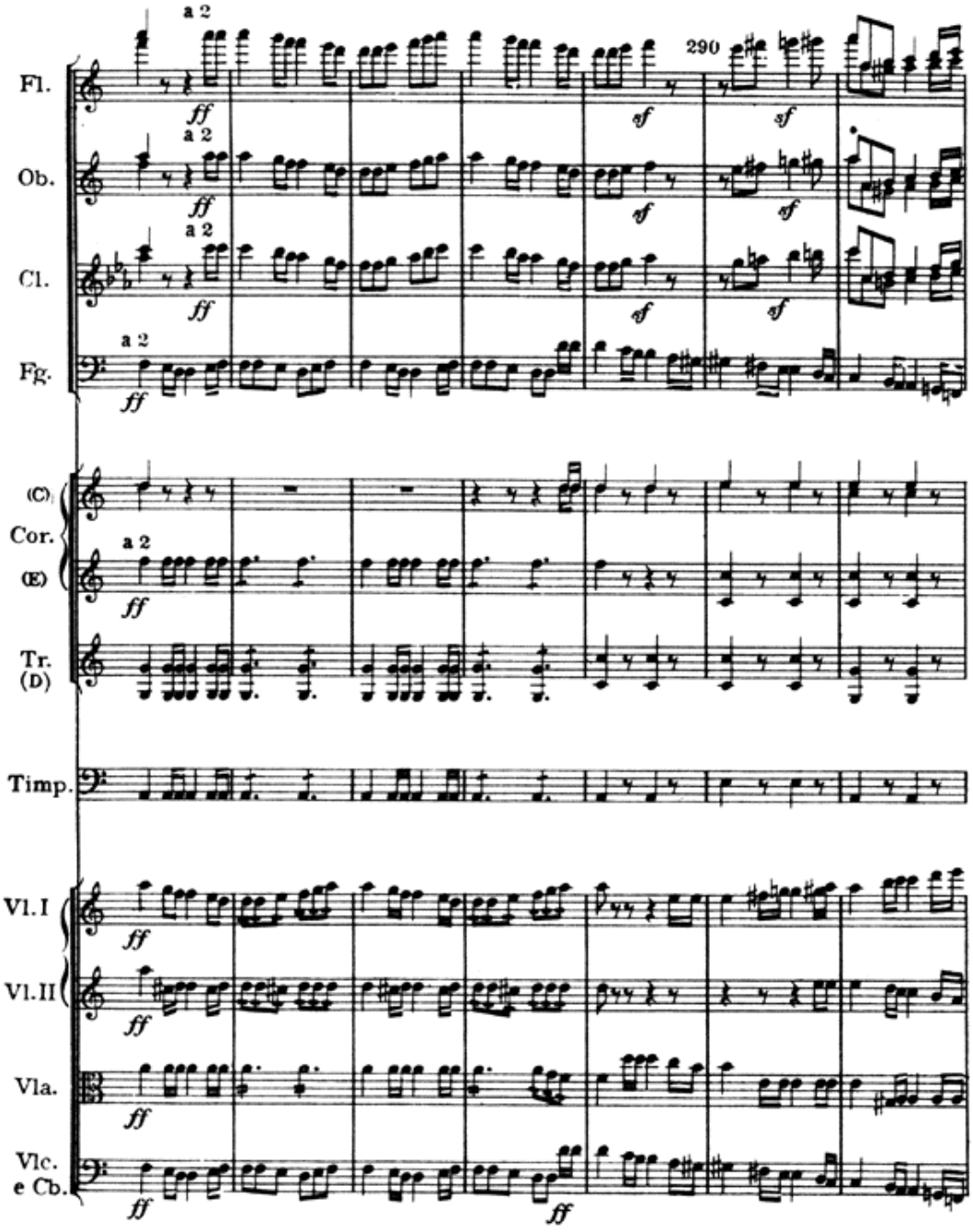
a 2
290
Fl.
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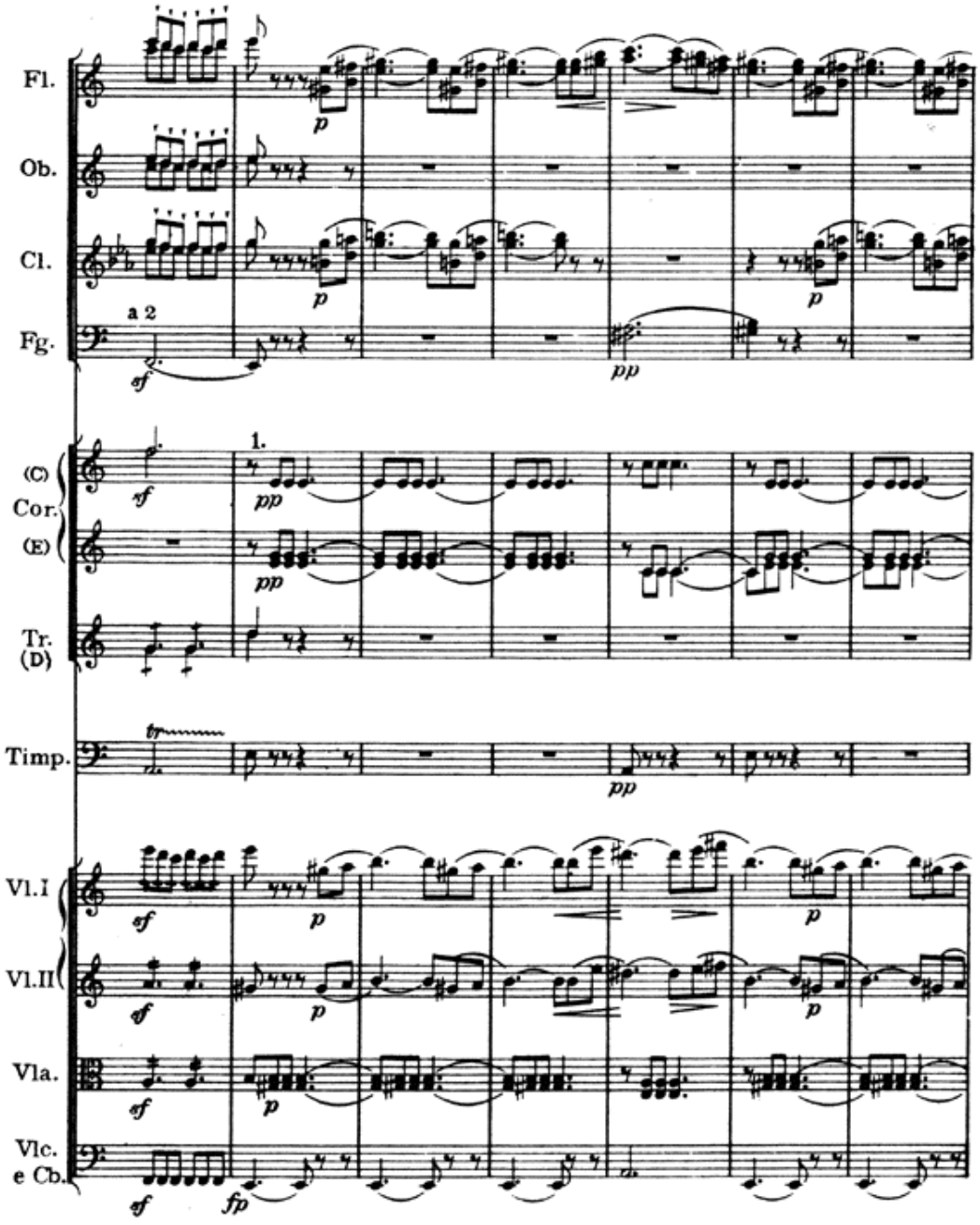
Vlc.
e Cb.
ff
sf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(D)
Timp.
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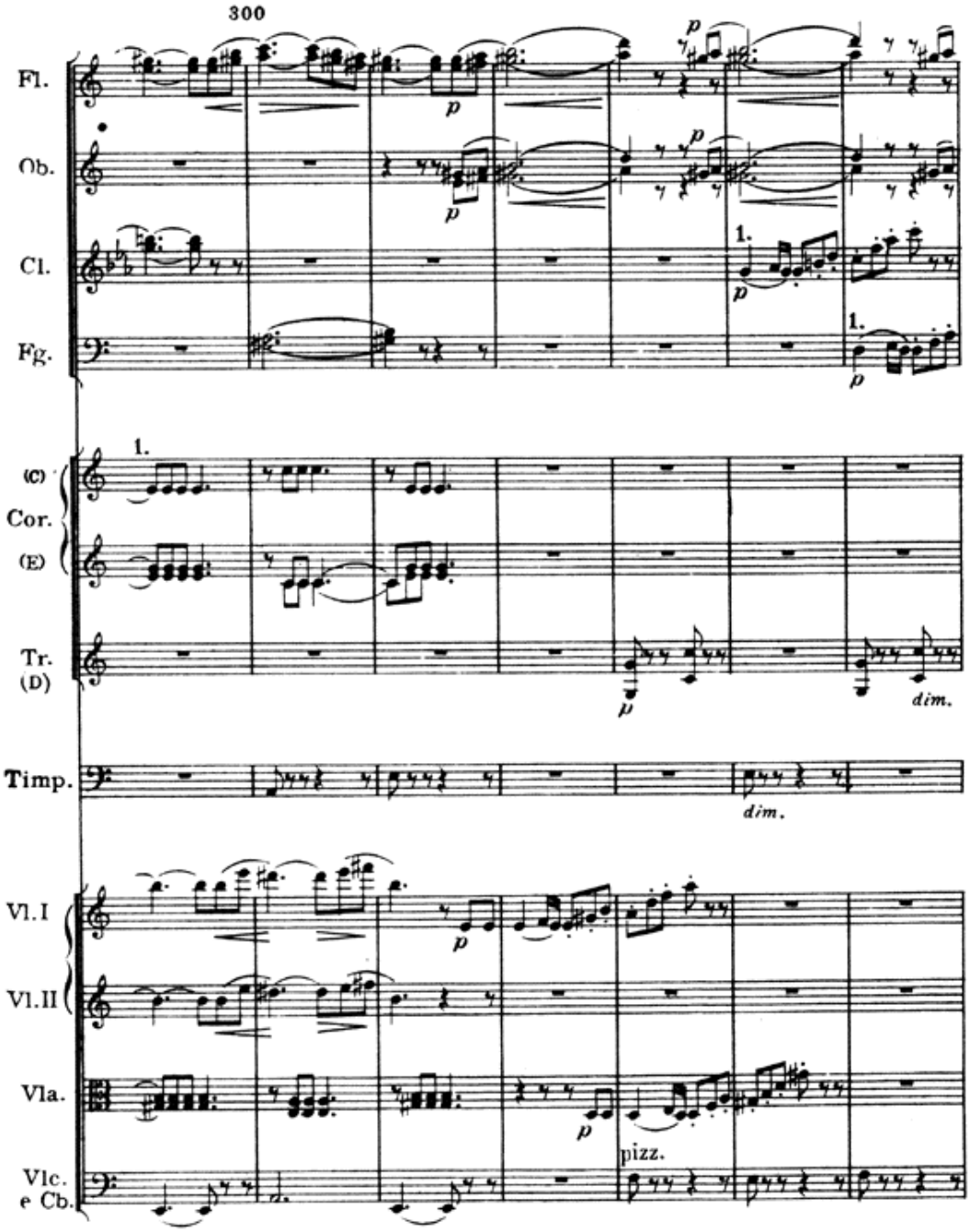
Vl.II
Vla.
Vlc.
e Cb.


300
Fl.
Ob.
Cl.
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Cor.
(E)
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(D)
Timp.
Vl.I
Vl.II
Vla.
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e Cb.
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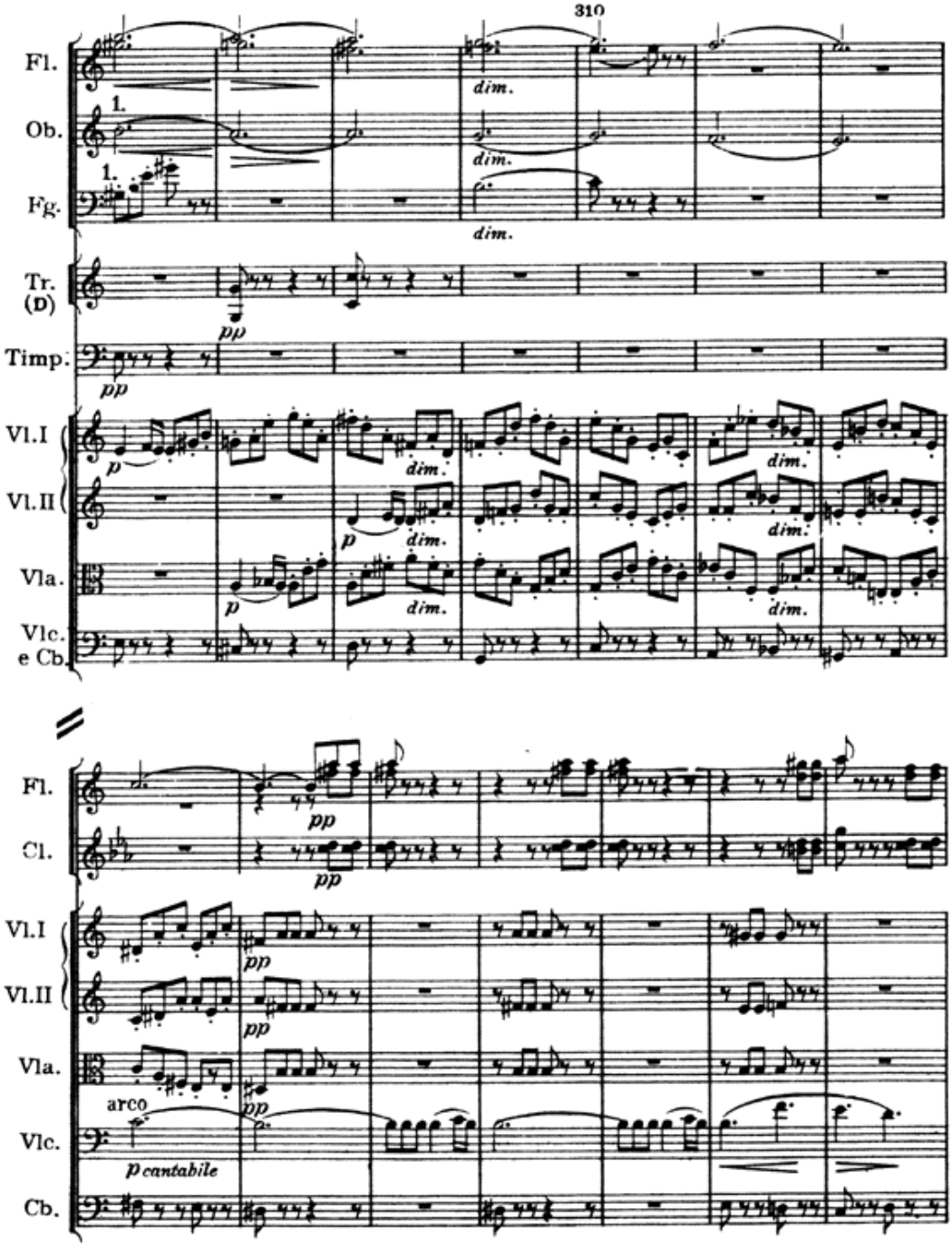
dim.
pizz.


310
Fl.
Ob.
Fg.
Tr. (D)
Timp.
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Vl.II
Vla.
Vlc. e Cb.
dim.
pp
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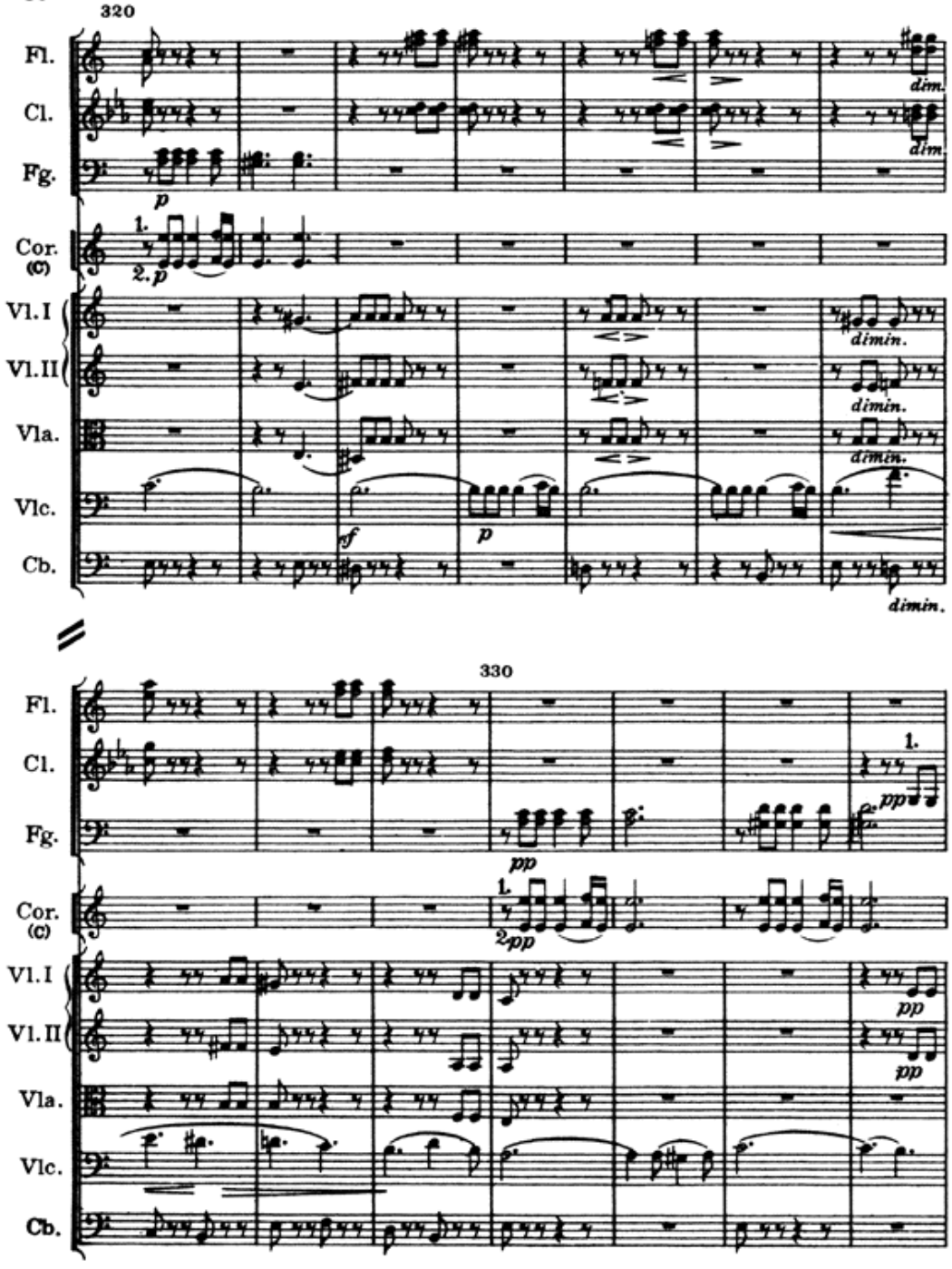
320
Fl.
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Fg.
Cor. (C)
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Vl. II
Vla.
Vlc.
Cb.
dim.
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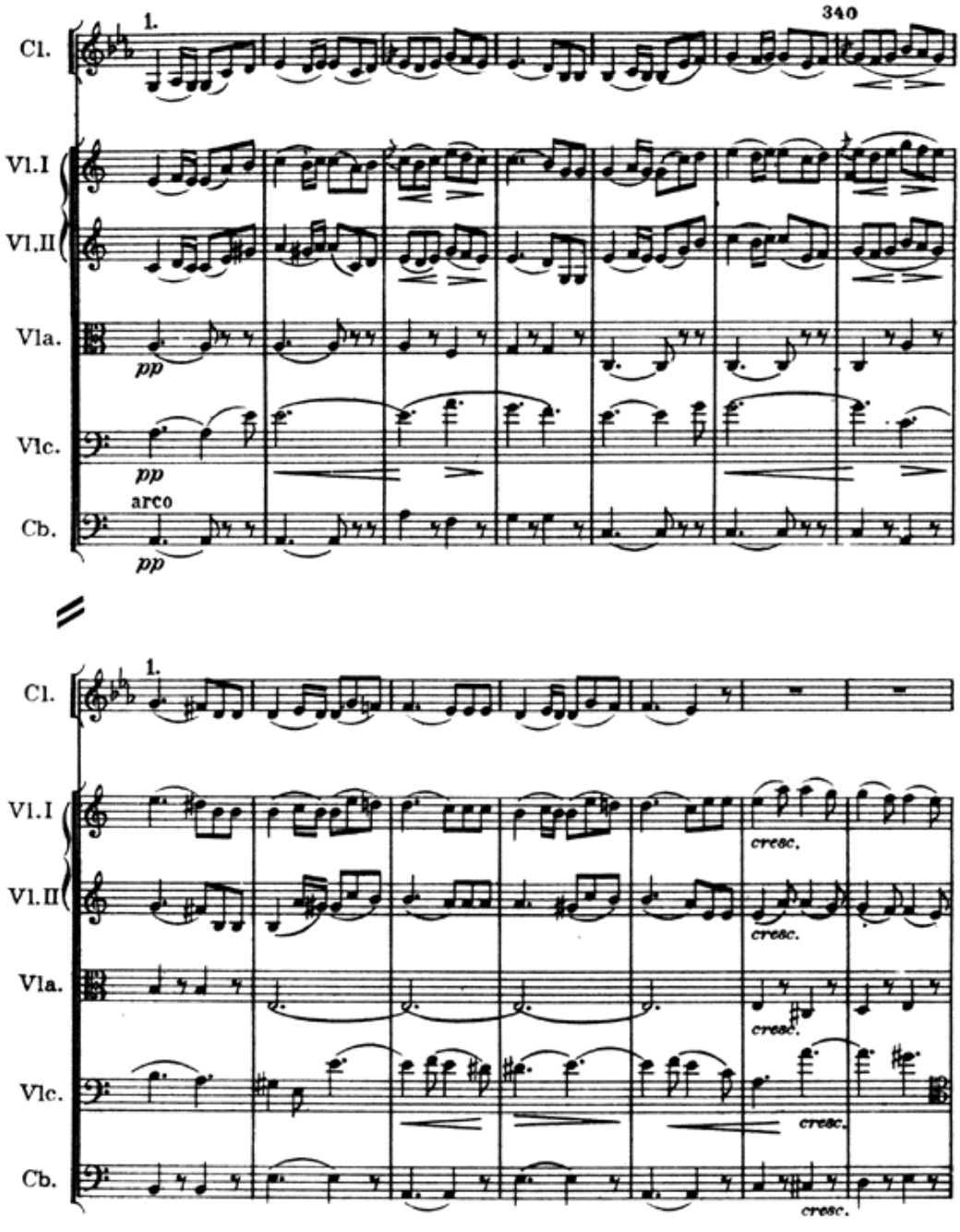
1.
2. p
mf
330
pp
2 pp


340
1.
Cl.
Vl.I
Vl.II
Vla.
pp
Vlc.
pp
arco
Cb.
pp
1.
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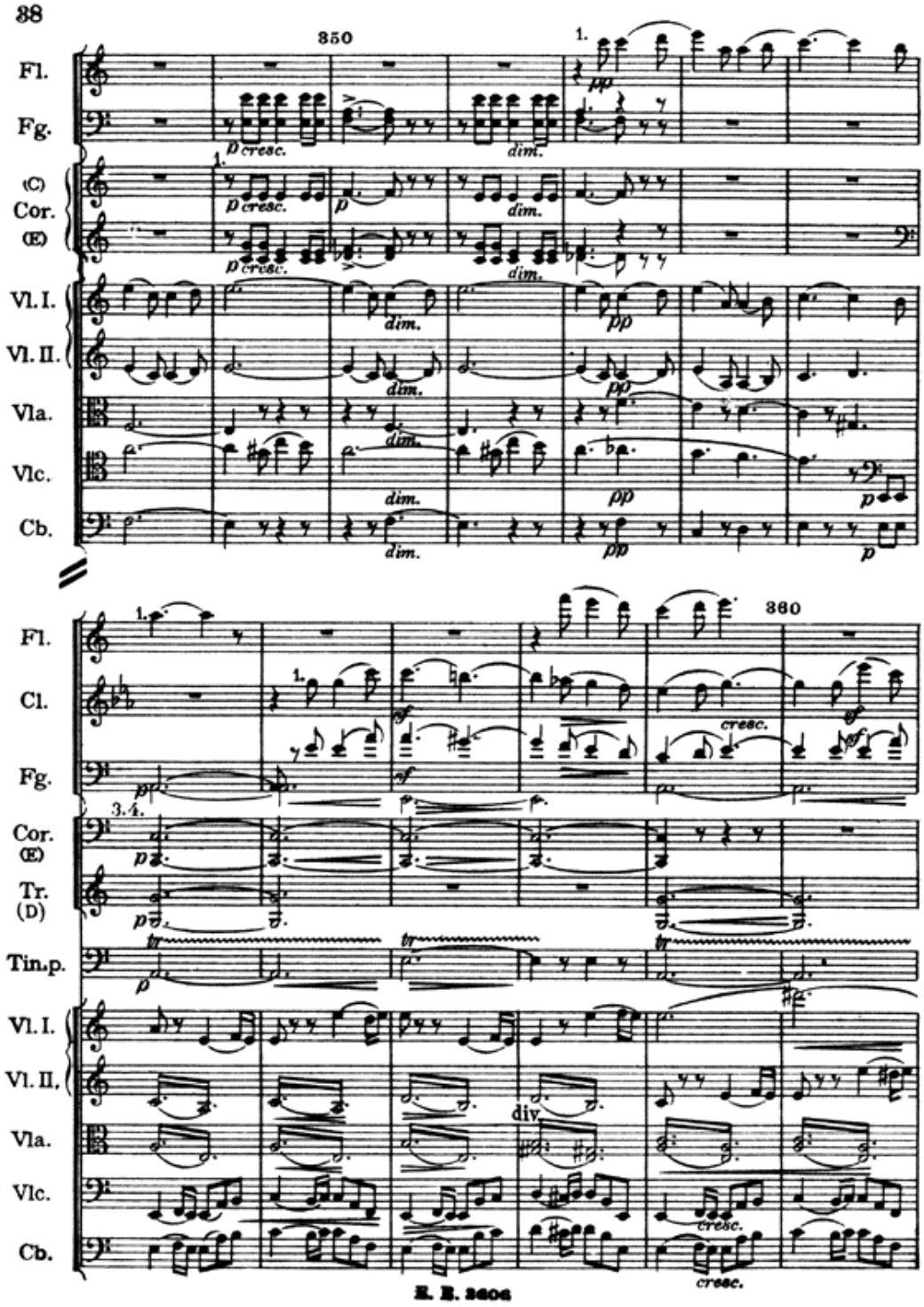
cresc.
Vl.II
cresc.
Vla.
cresc.
Vlc.
cresc.
Cb.
cresc.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360
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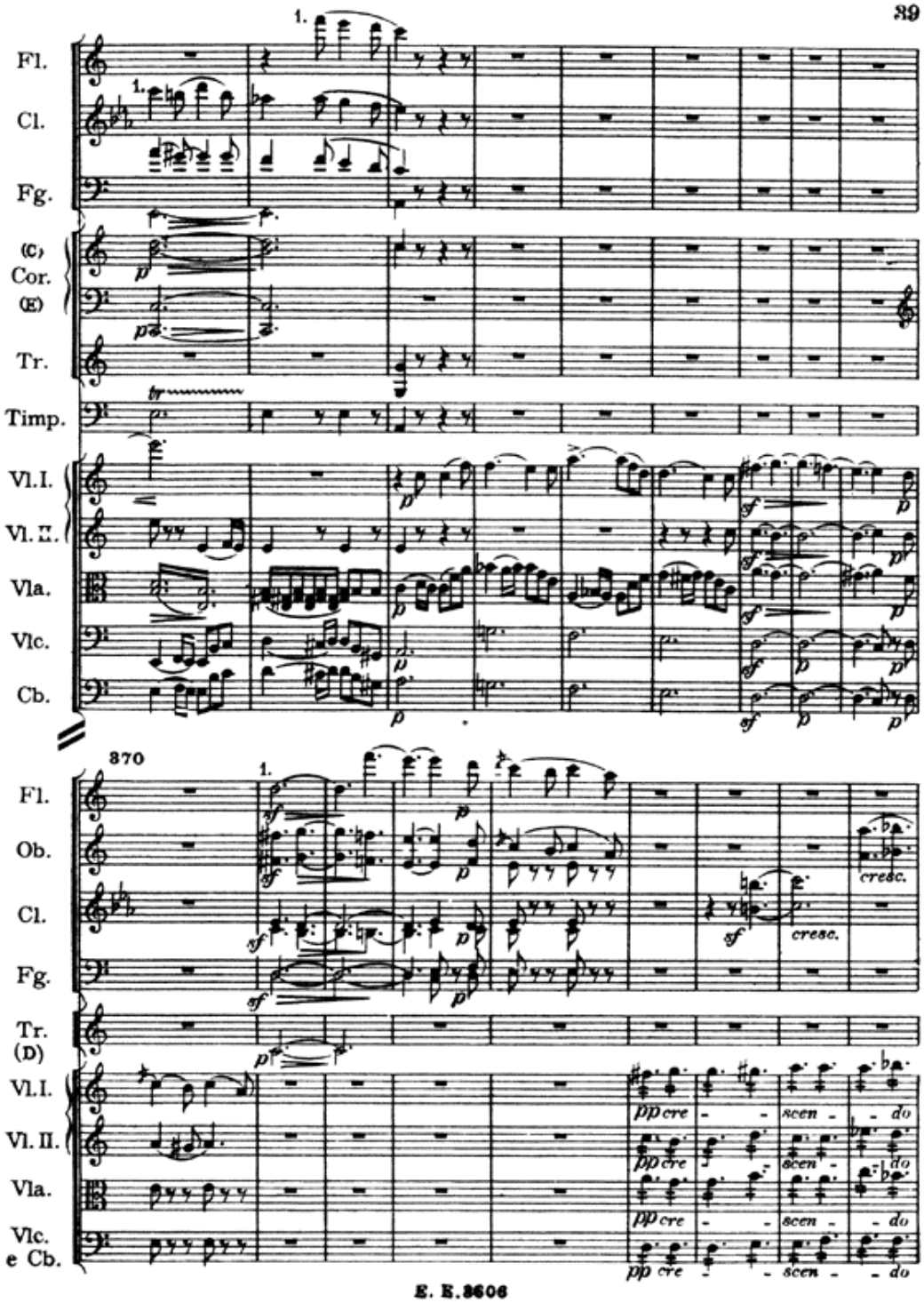
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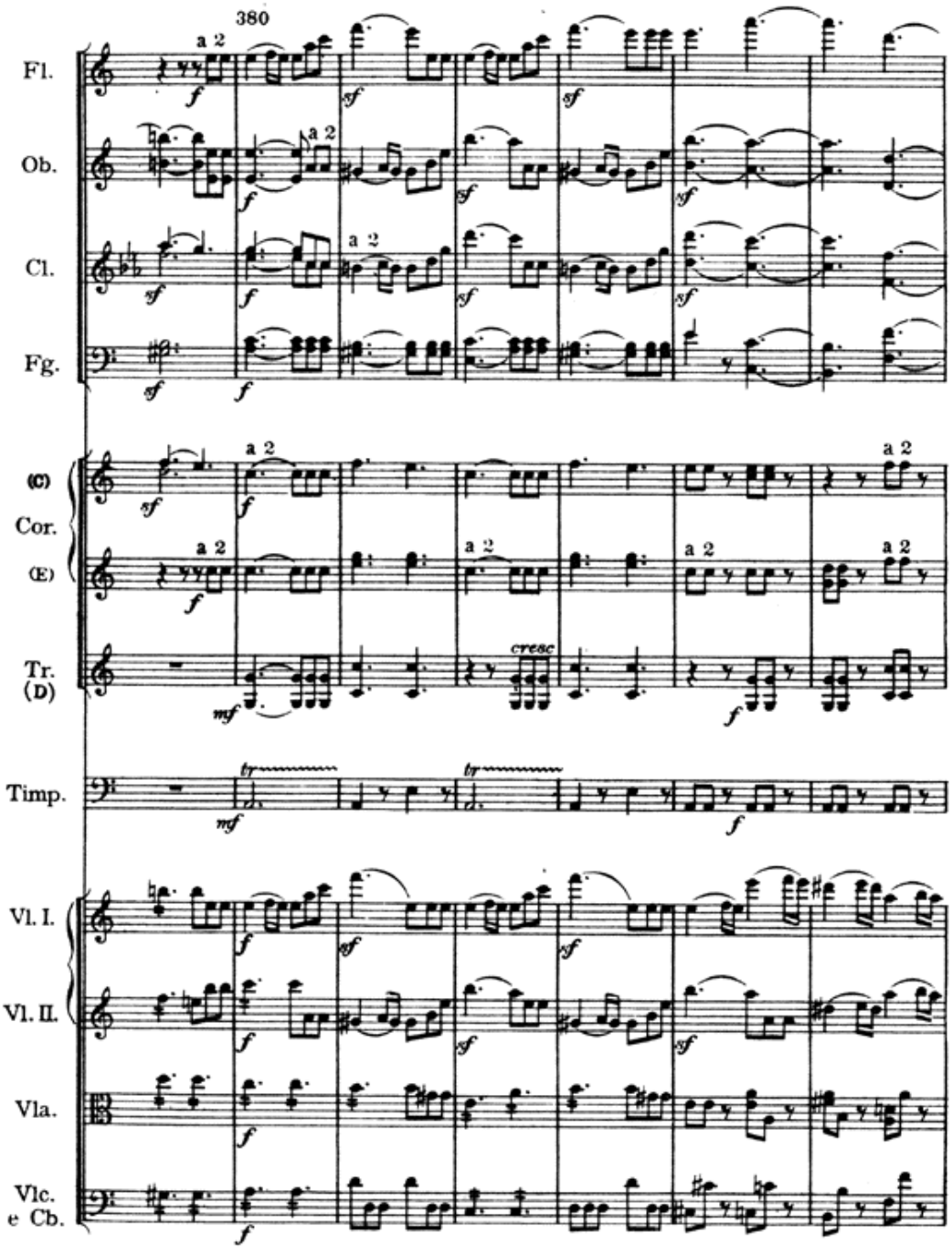
380
Fl.
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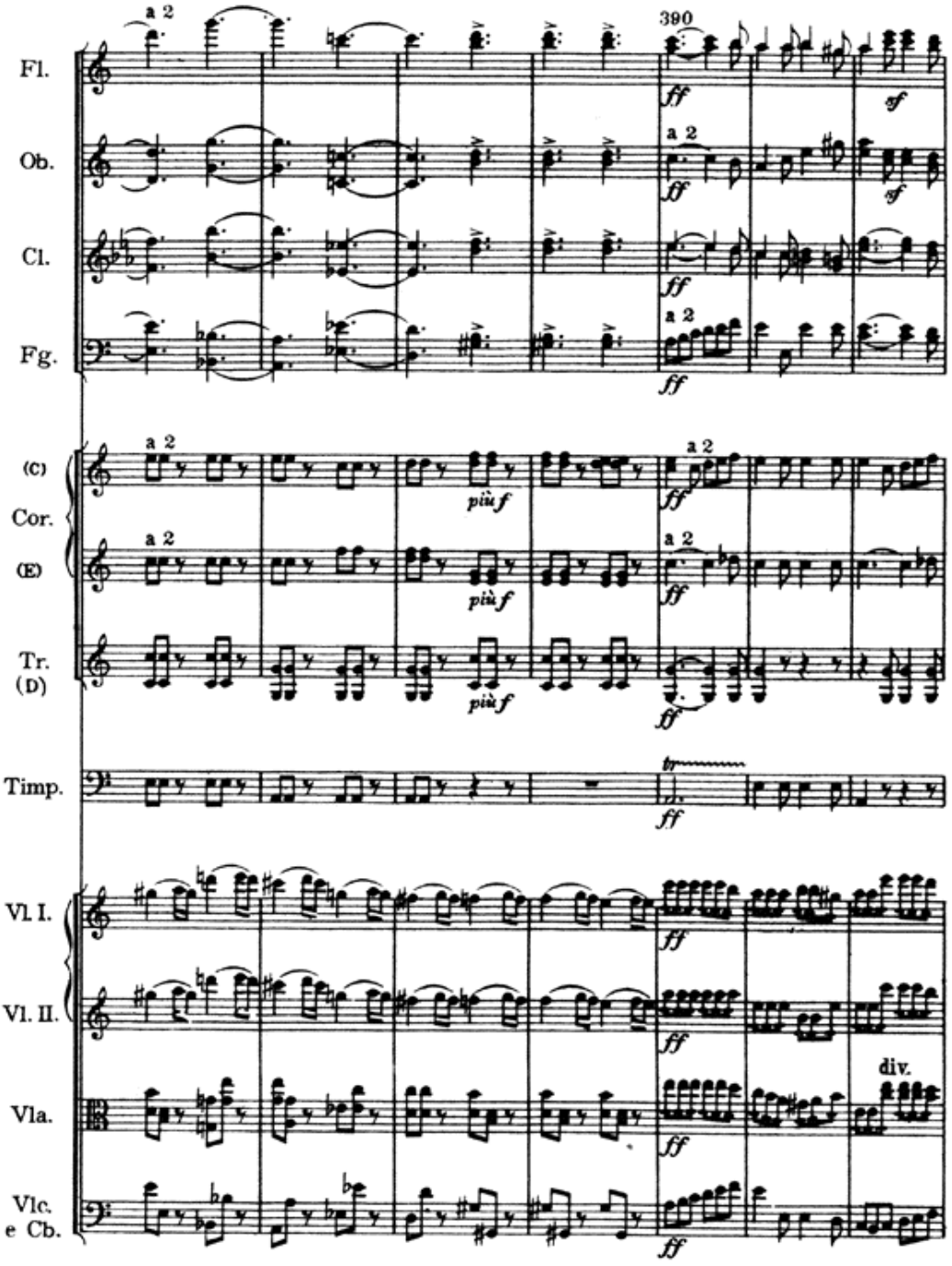
390
Fl.
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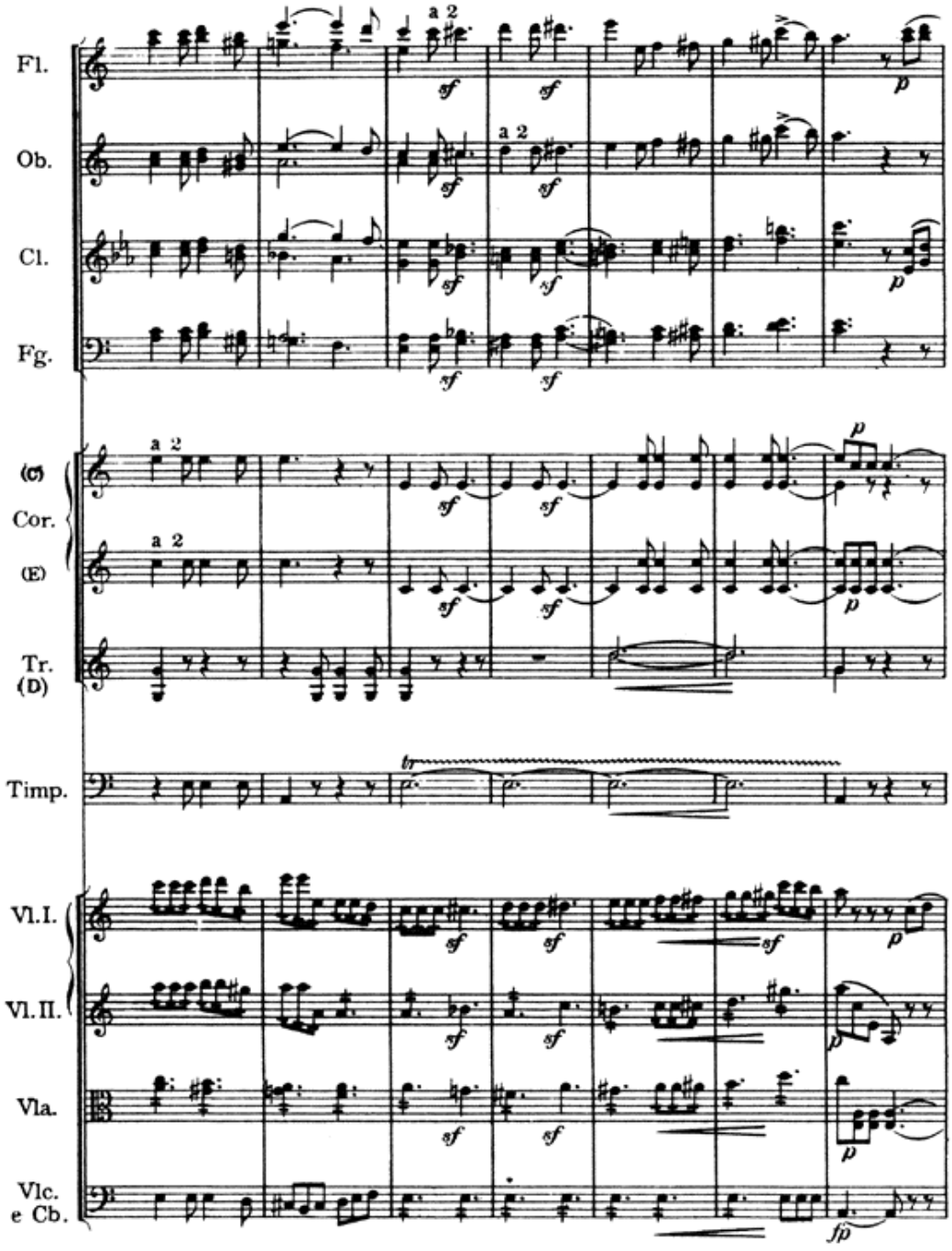
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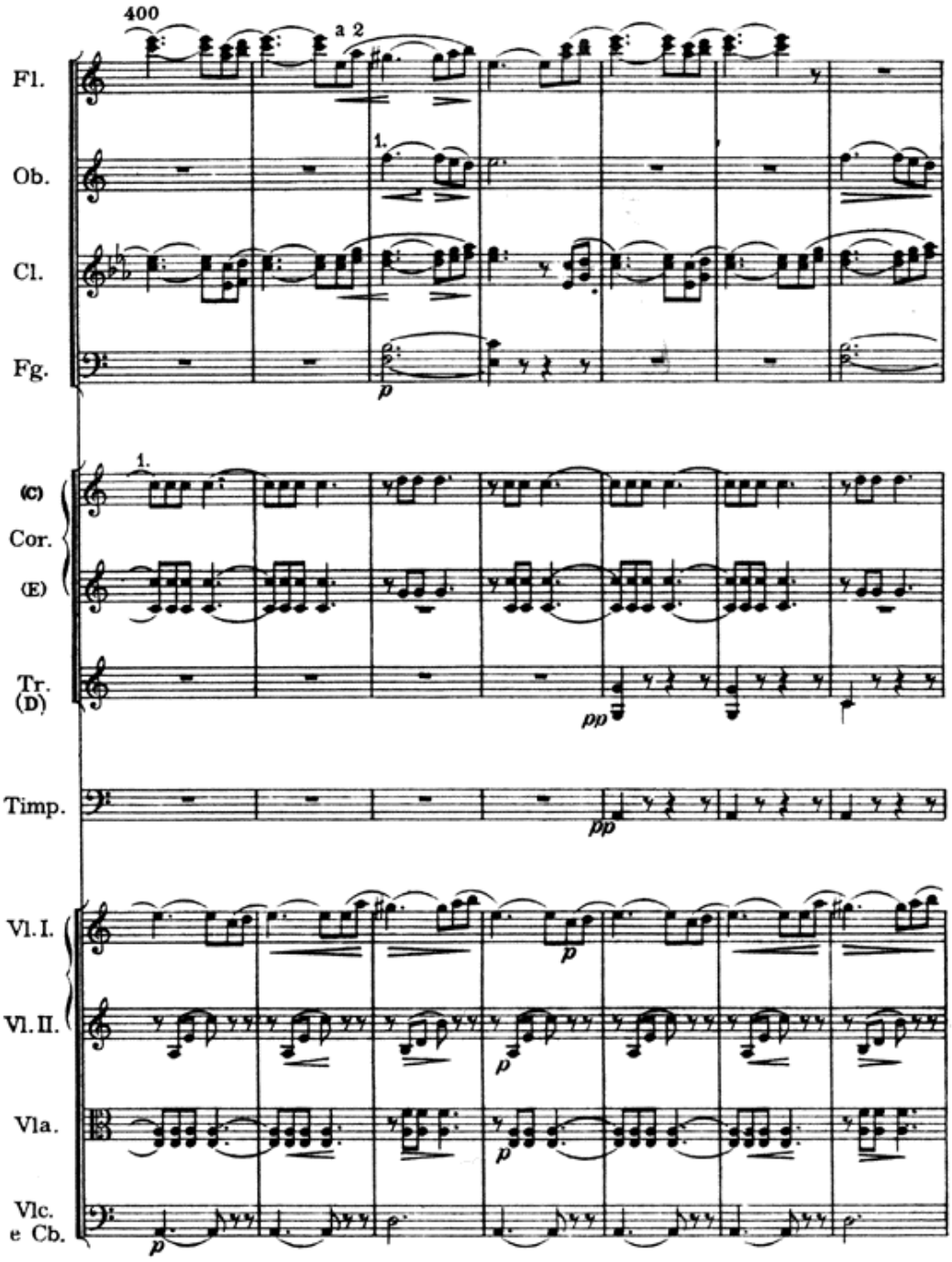
400
a 2
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Timp.
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Vl. II.
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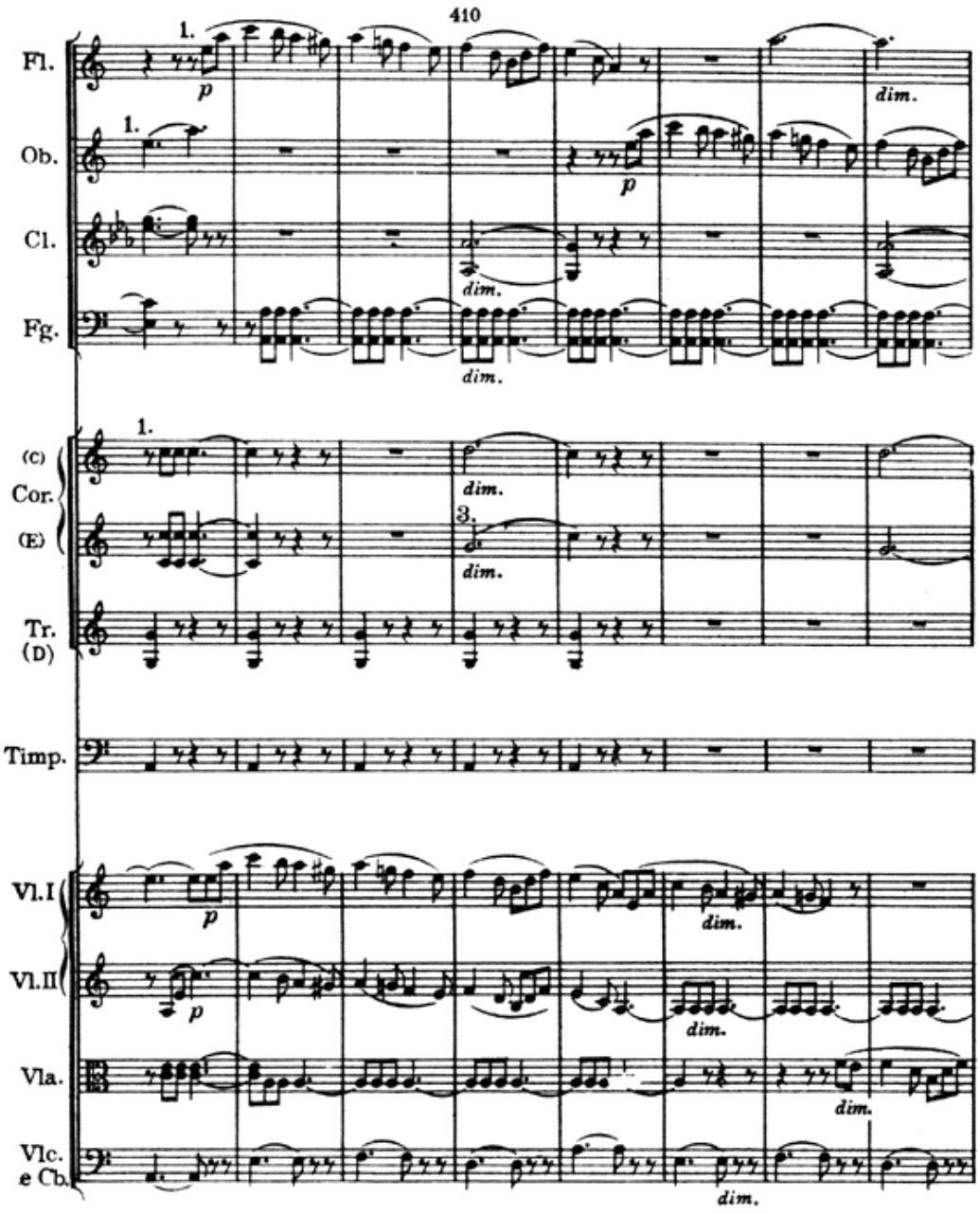
Vlc.
e Cb.


410
Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(E)
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Timp.
Vl.I
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Vla.
Vlc.
e Cb.
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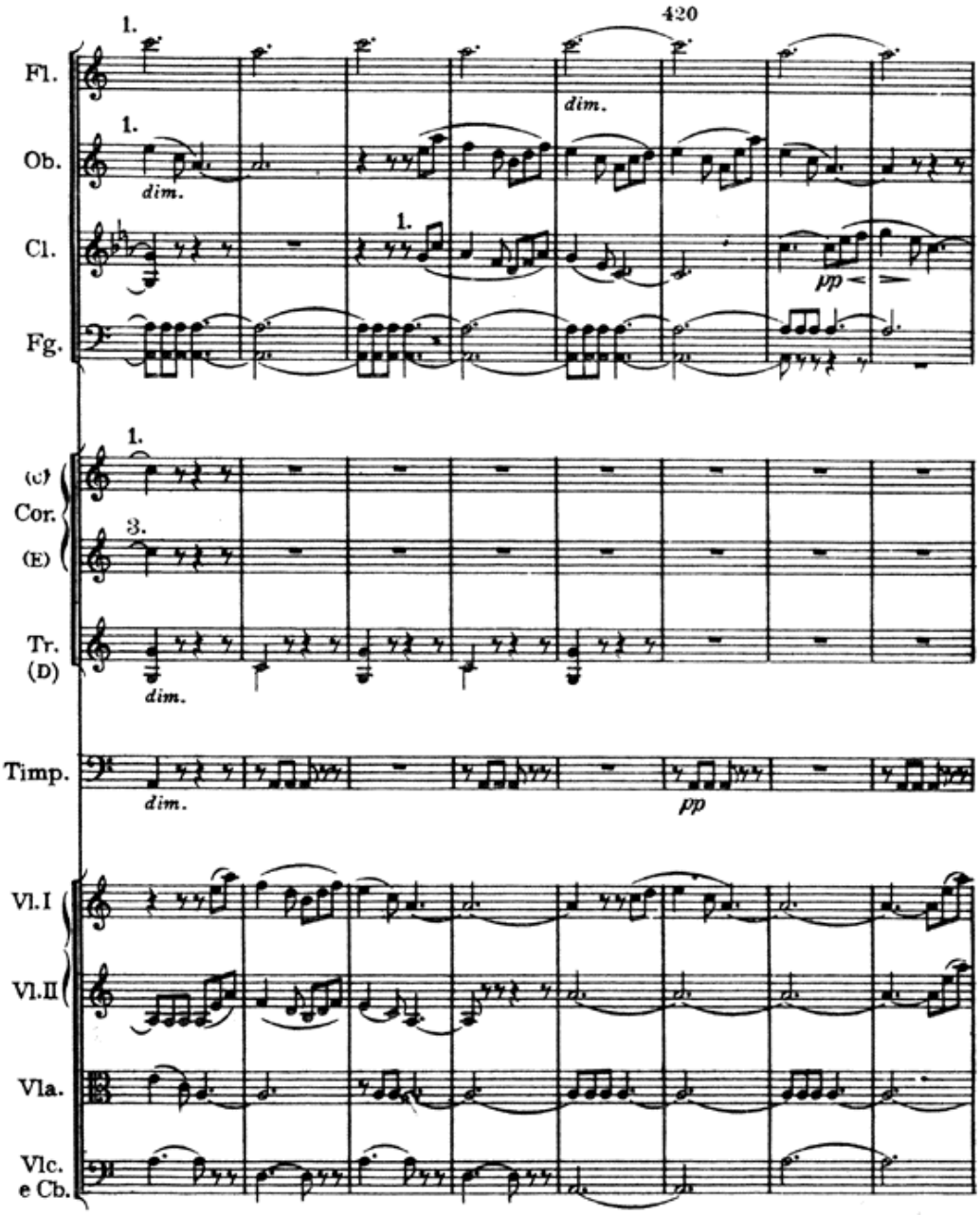
p
dim.


420
Fl.
Ob.
Cl.
Fg.
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Vl.I
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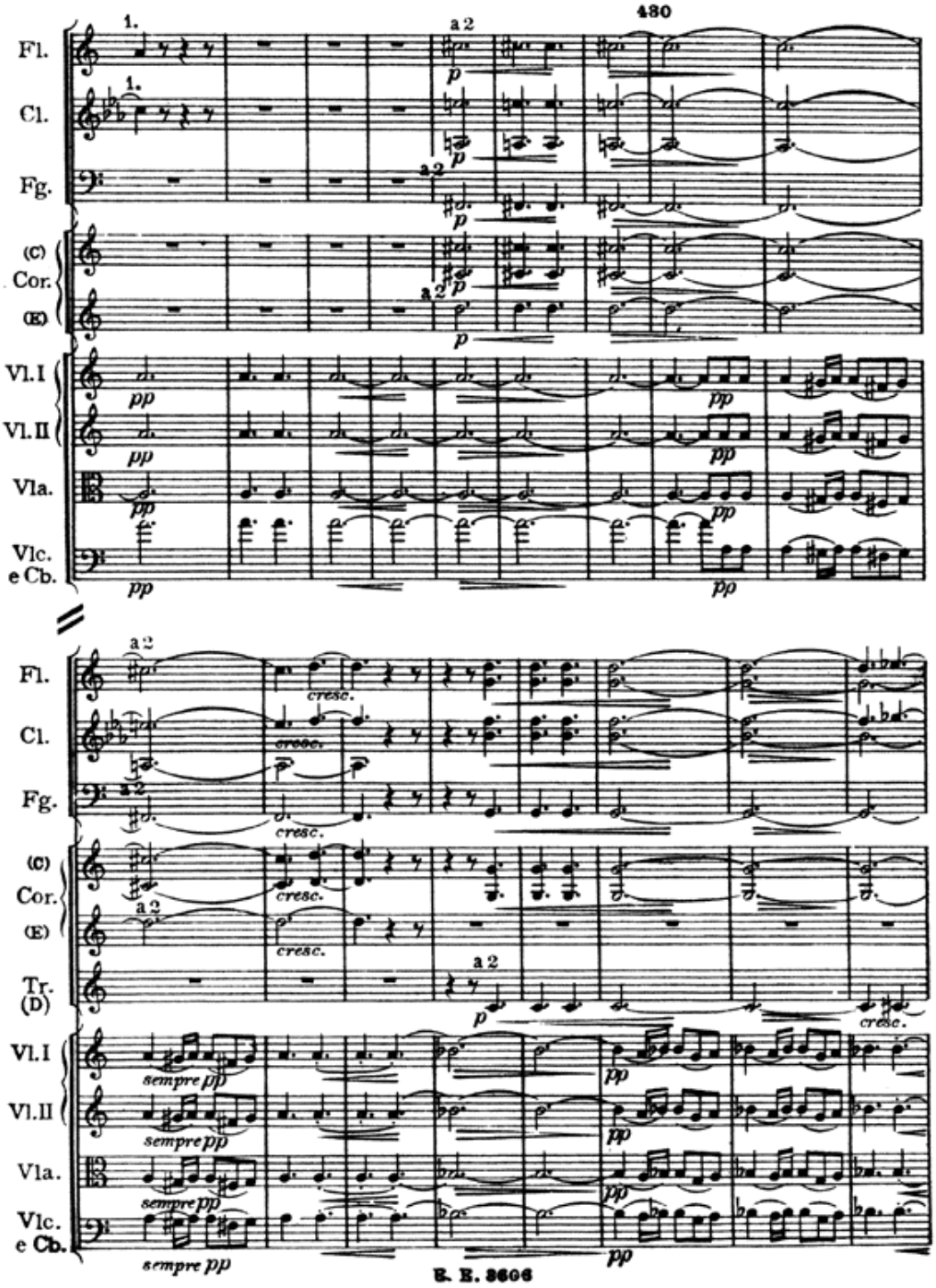
430
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Vlc.
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(D)
1.
a 2
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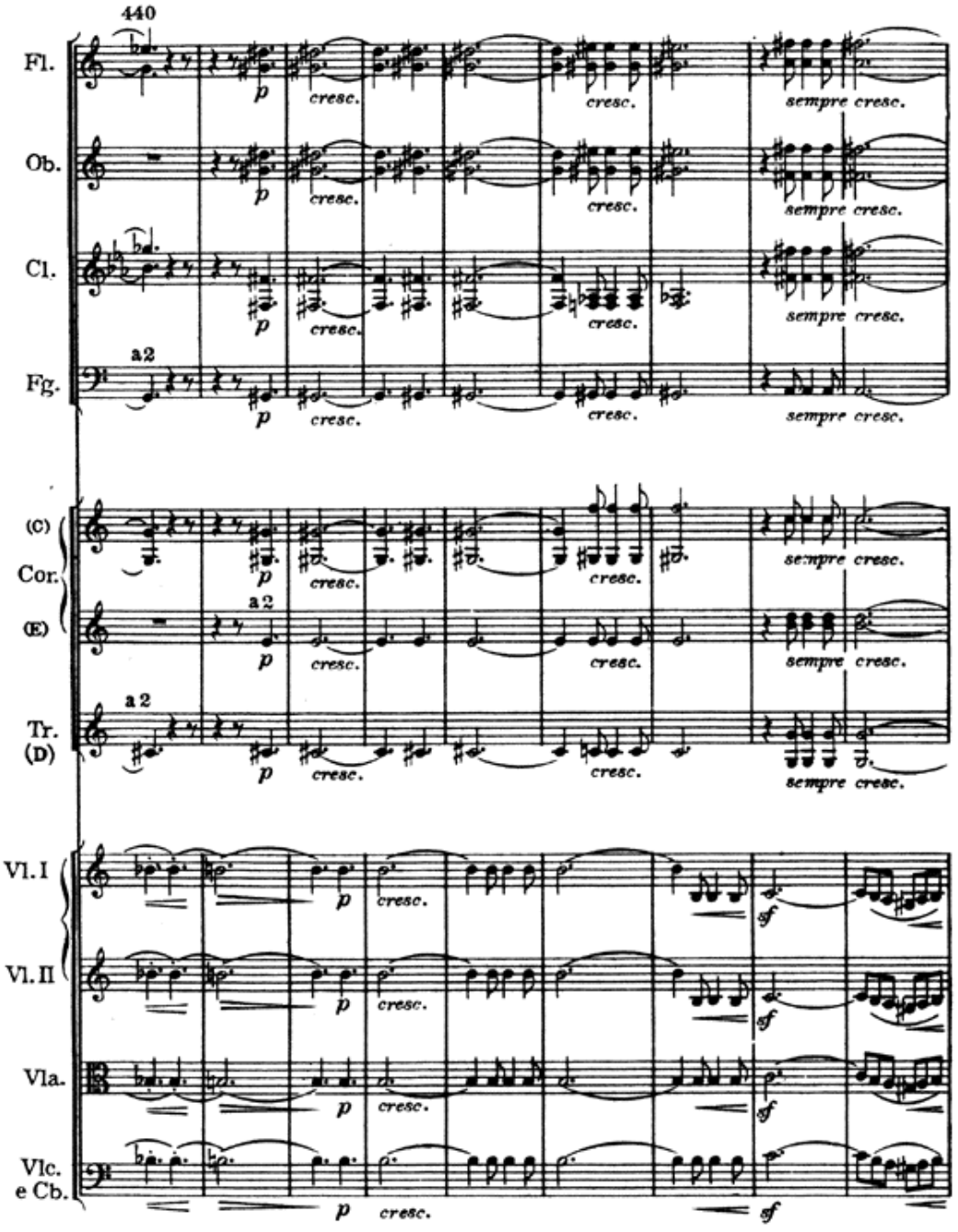
cresc.
sempre pp


440
Fl.
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Cl.
Fg.
a2
(C)
Cor.
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Tr.
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Vl. I
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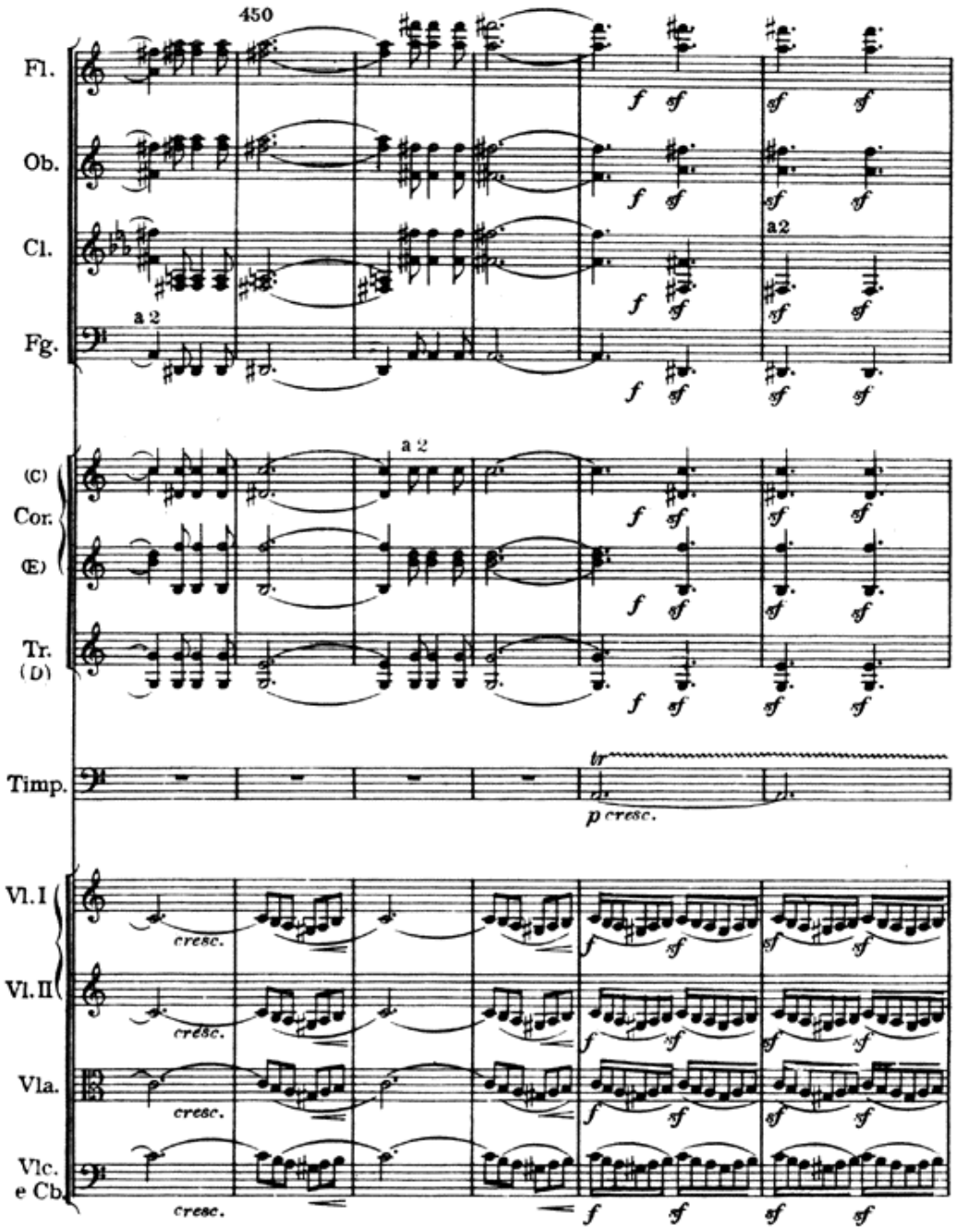
Vla.
Vlc.
e Cb.
p
cresc.
sempre cresc.
sf


450
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Ob.
Cl.
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a 2
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Tr.
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tr
p cresc.
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Vlc.
e Cb.
cresc.
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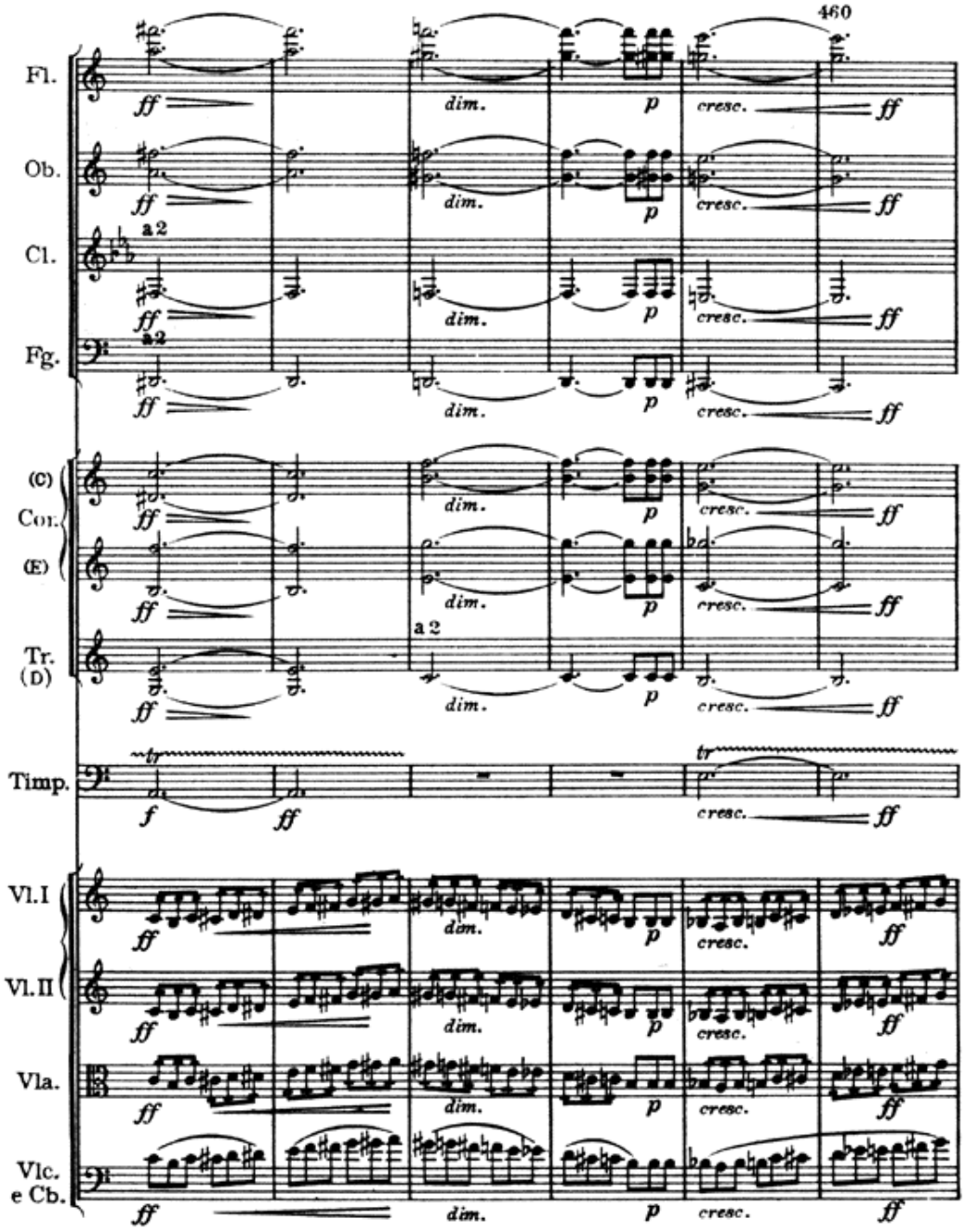
sf


460
Fl.
Ob.
Cl.
Fg.
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Cor.
(E)
Tr.
(D)
Timp.
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Vl.II
Vla.
Vlc.
e Cb.
a 2
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cresc.
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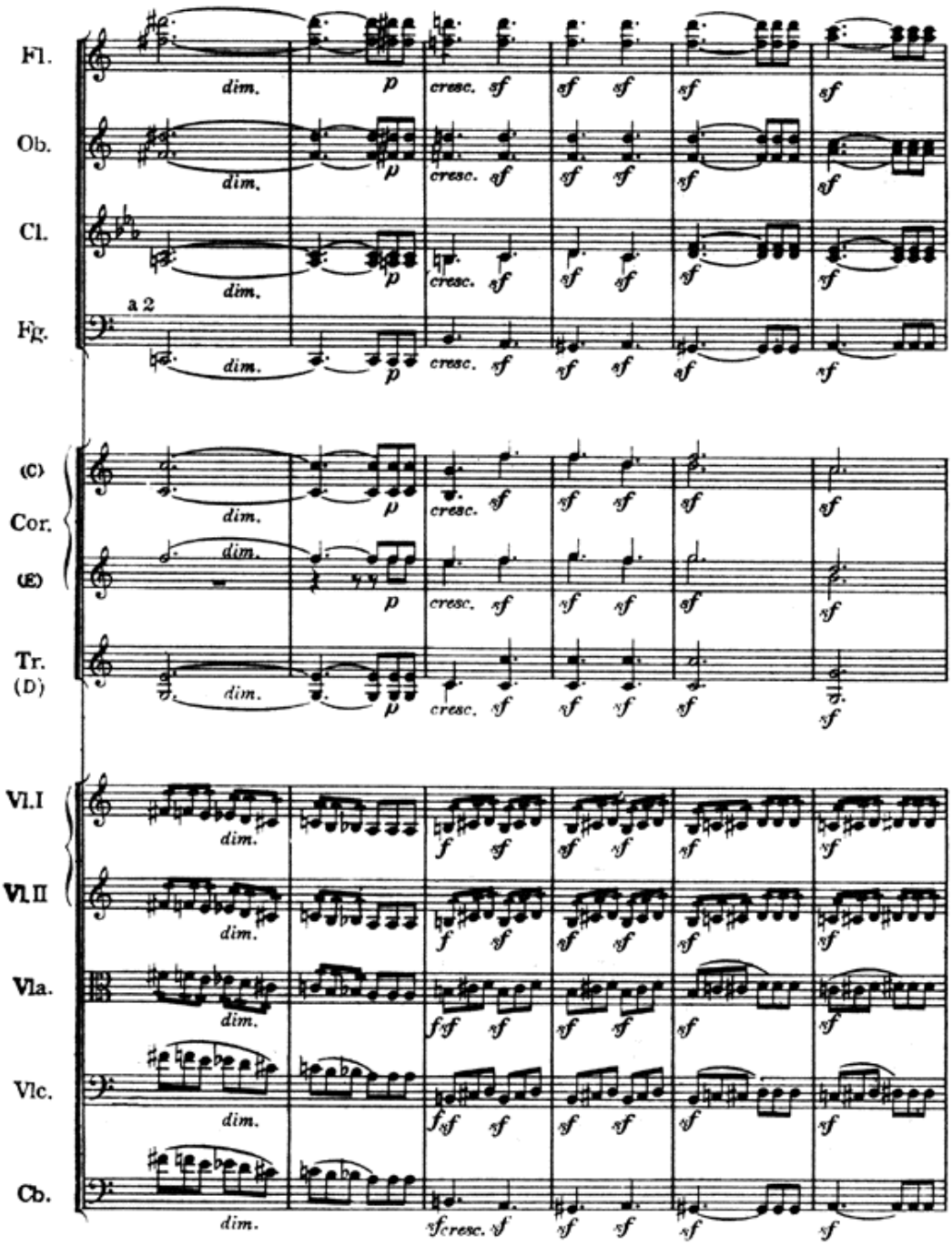
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Vl.I
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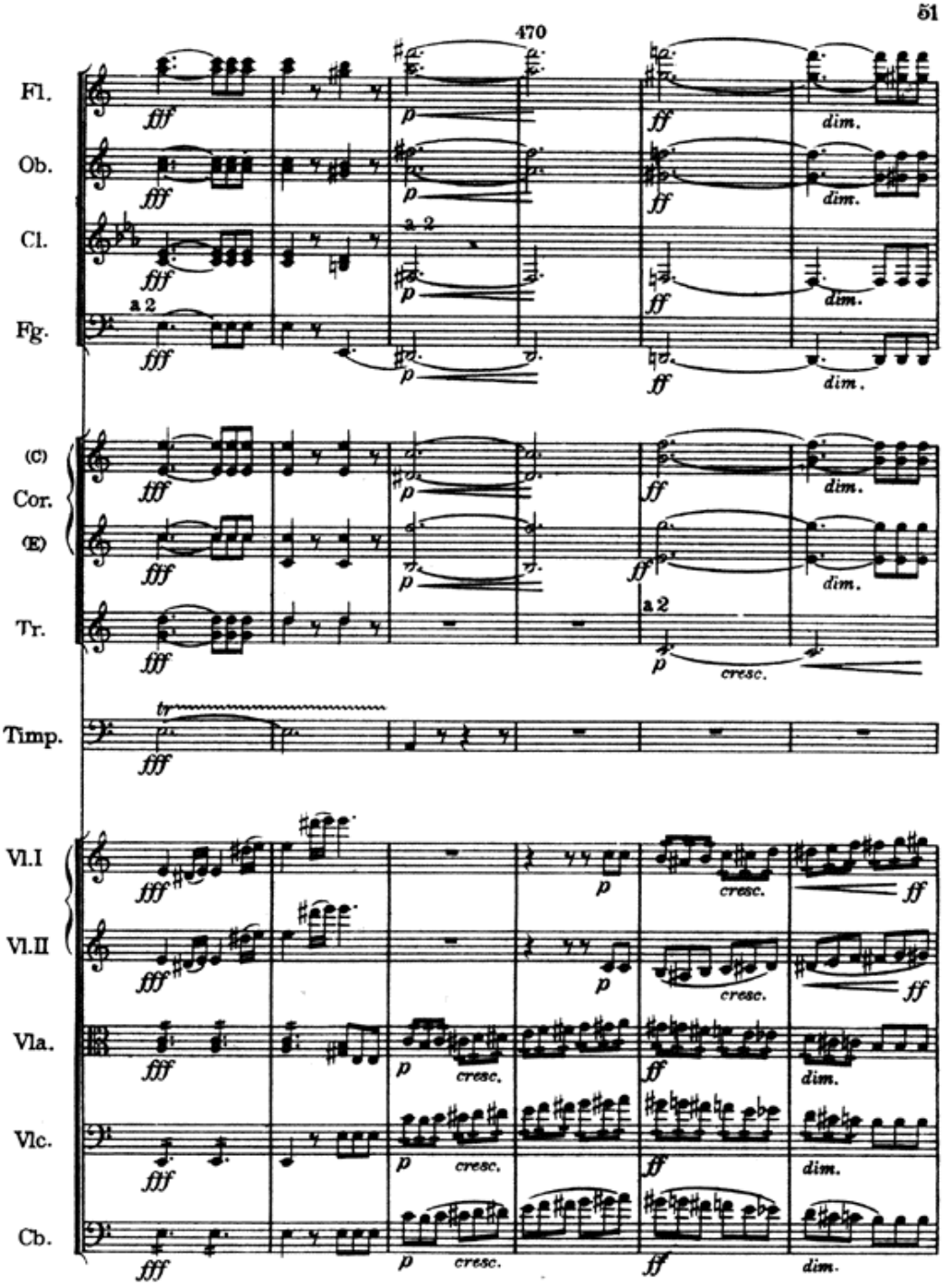
470
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Ob.
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Vl.I
Vl.II
Vla.
Vlc.
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dim.
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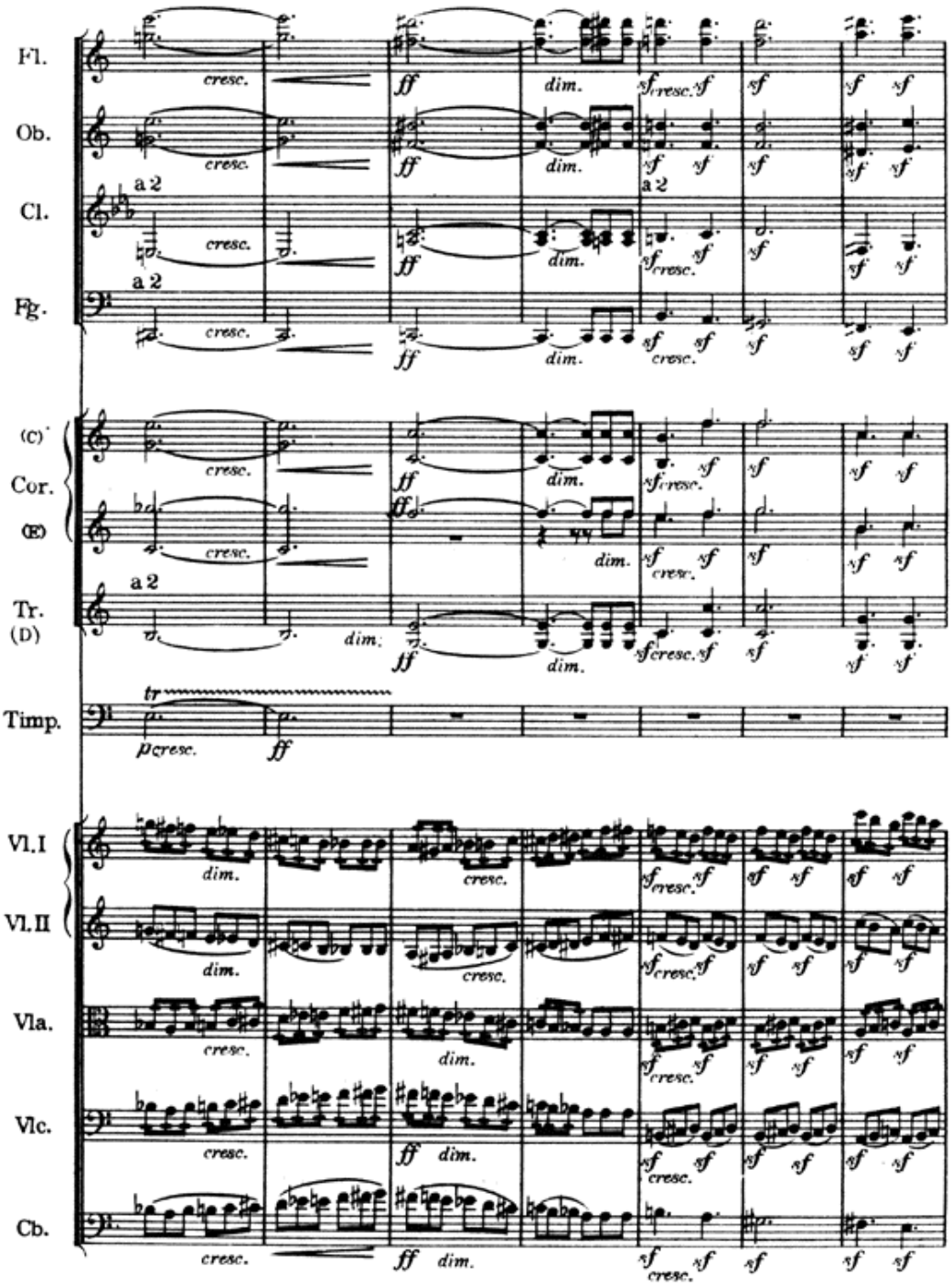
Fl.
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Cb.
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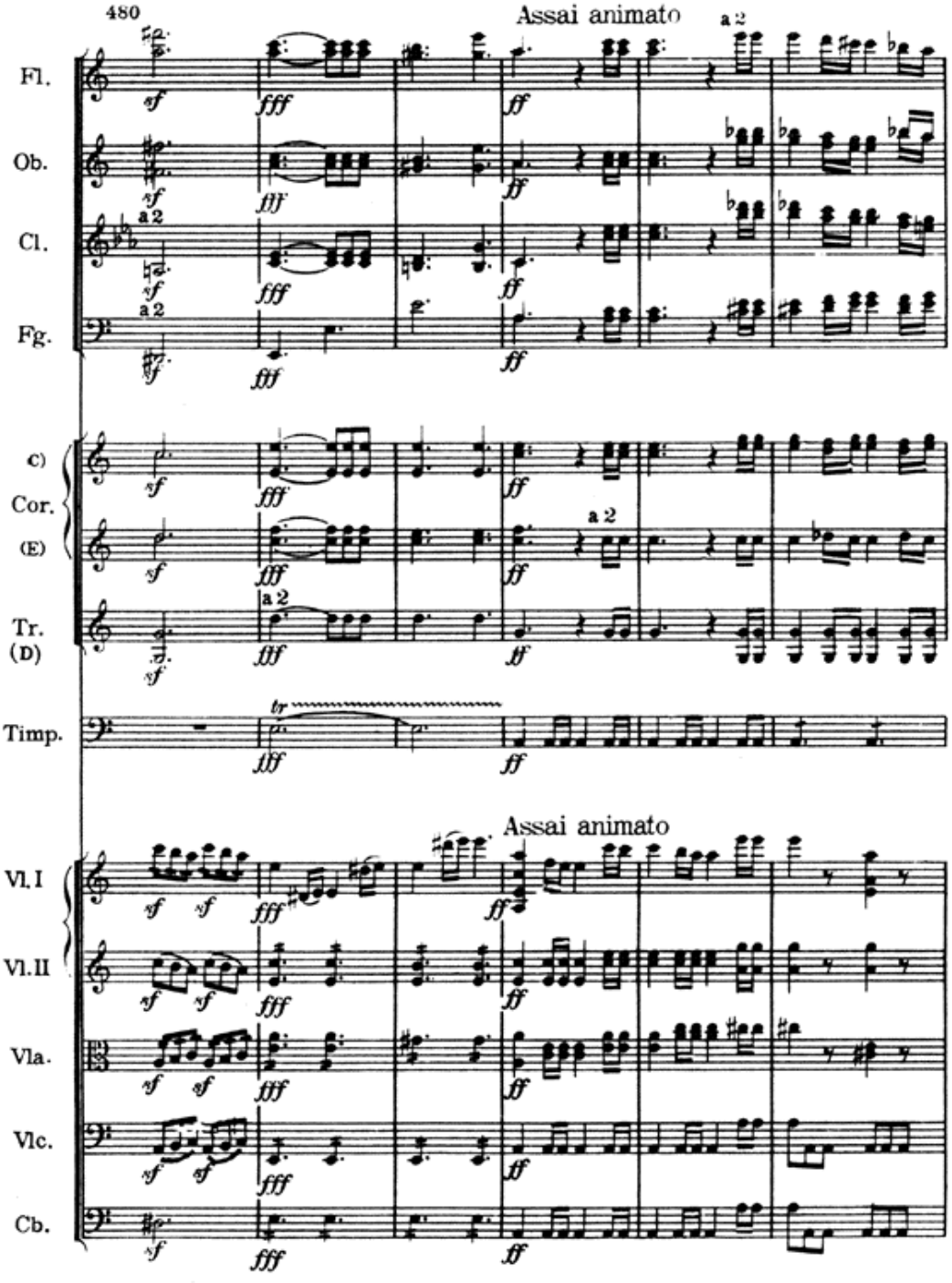
480
Assai animato
a 2
Fl.
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Cl.
Fg.
c)
Cor.
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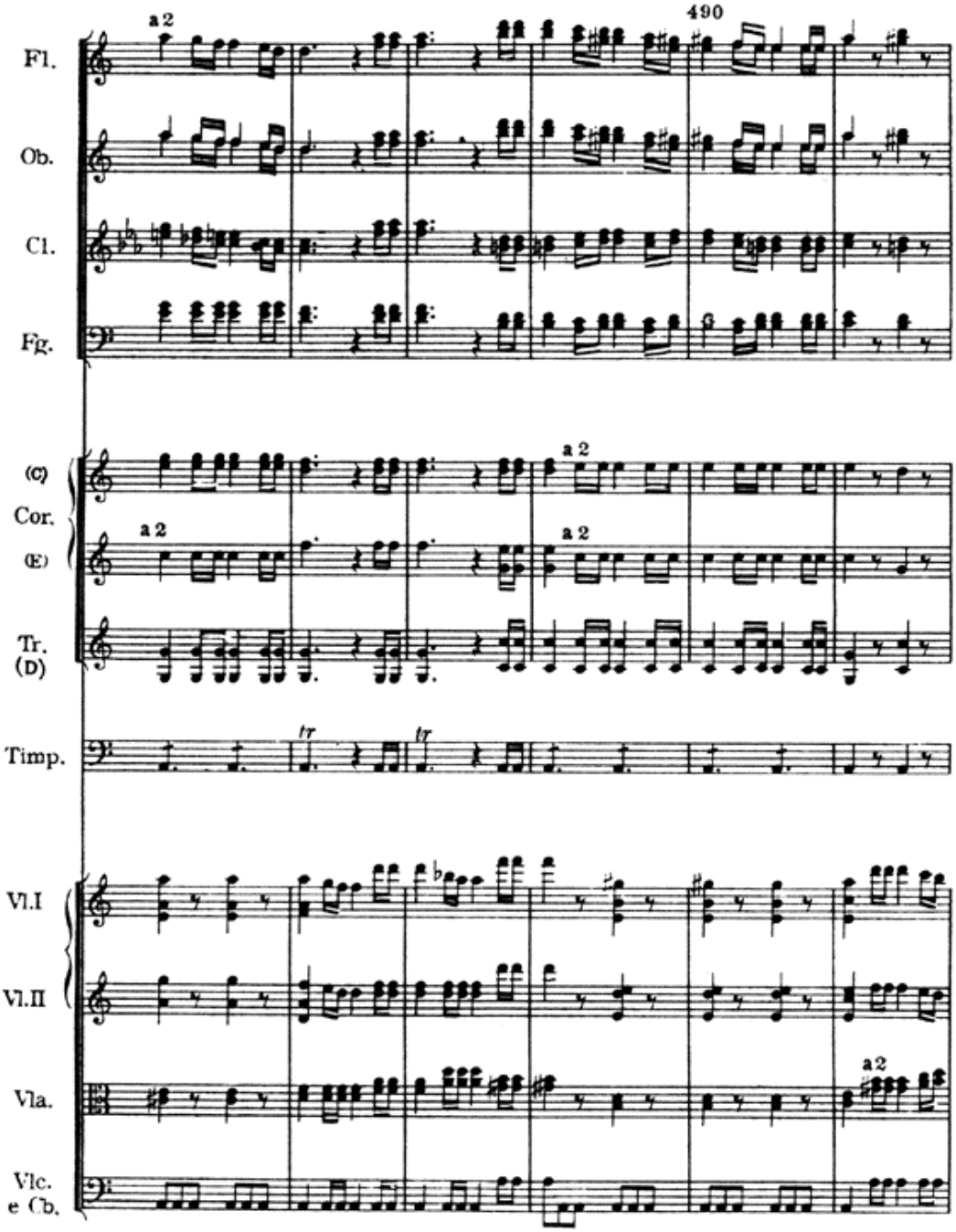
Tr.
(D)
Timp.
Assai animato
Vl. I
Vl. II
Vla.
Vlc.
Cb.


490
Fl.
Ob.
Cl.
Fg.
(C)
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Tr.
(D)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
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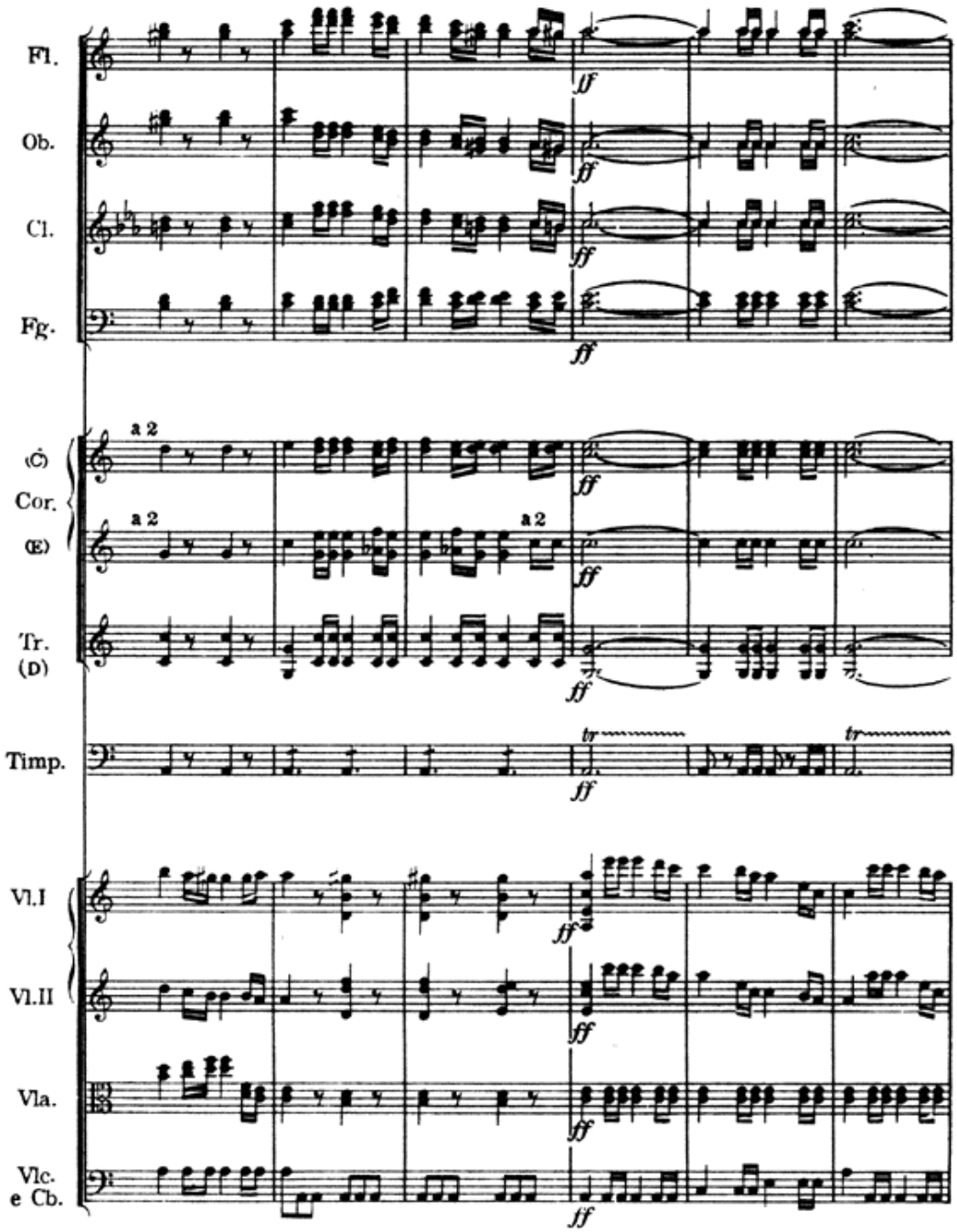
Fl.
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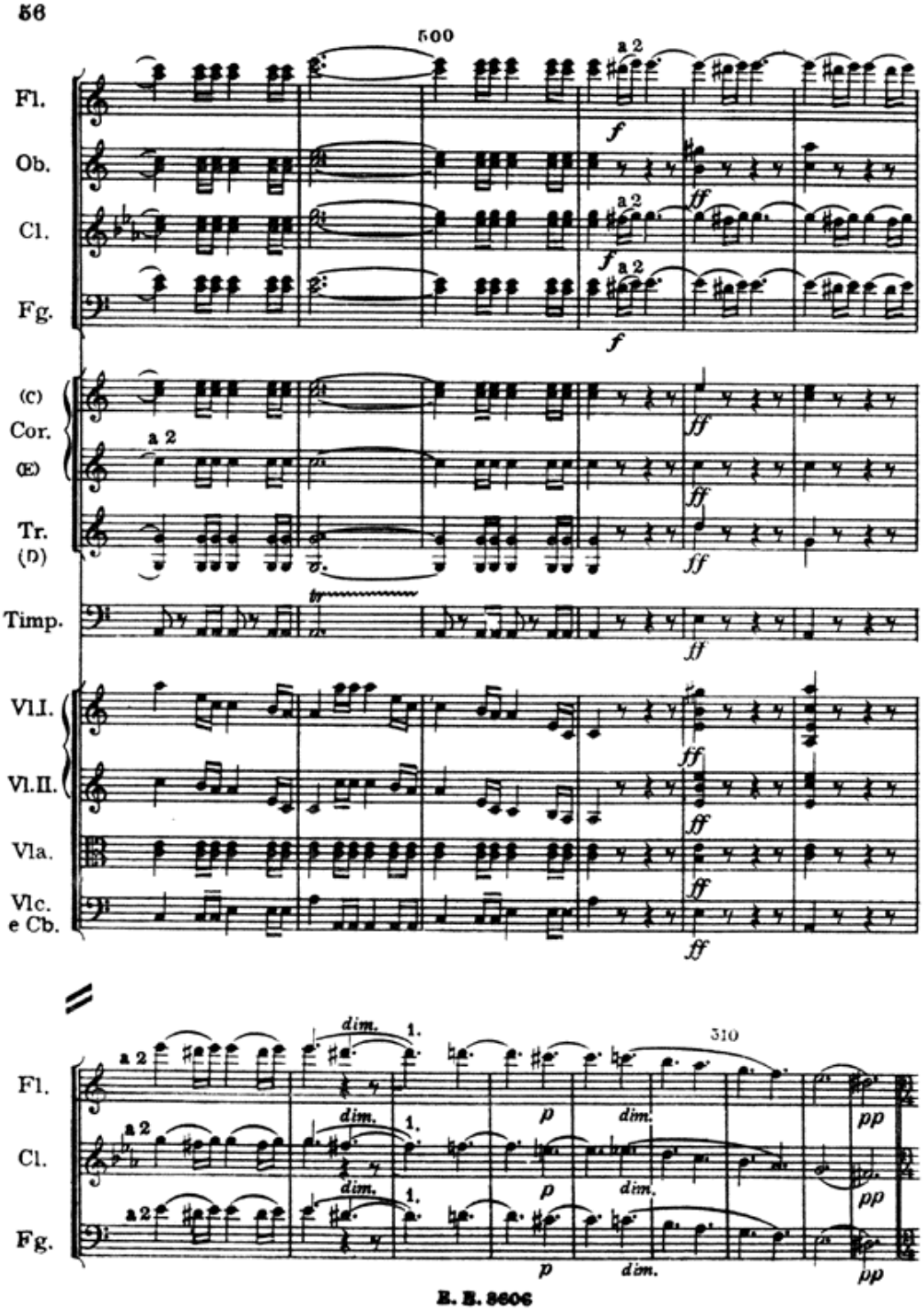
500
Fl.
Ob.
Cl.
Fg.
(C)
Cor.
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Tr.
(D)
Timp.
Vl.I.
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Vla.
Vlc.
e Cb.
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dim.
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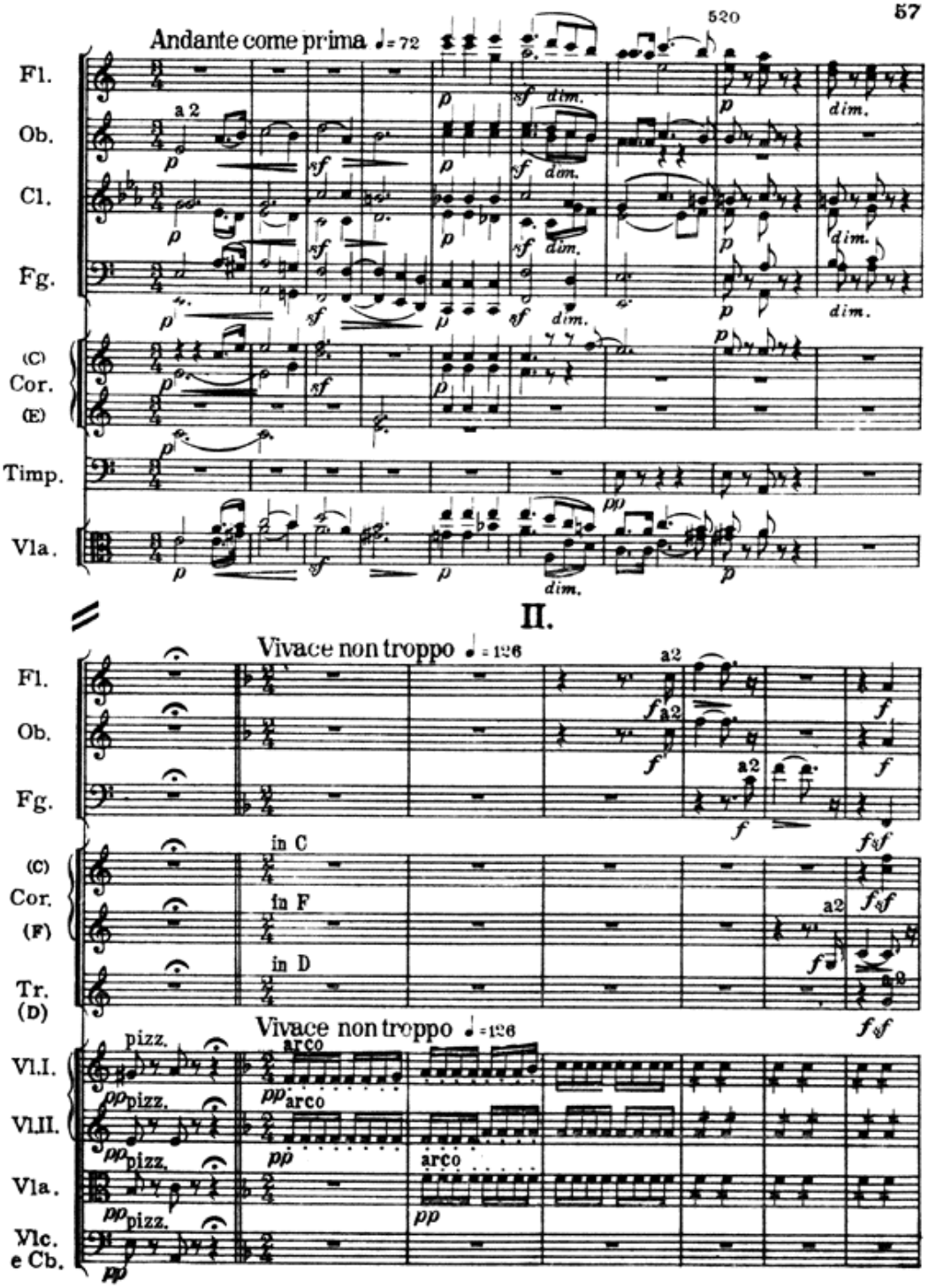
pp
310


520
Andante come prima ♩= 72
Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(E)
Timp.
Vla.
a 2
II.
Vivace non troppo ♩= 126
(C)
Cor.
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Tr.
(D)
in C
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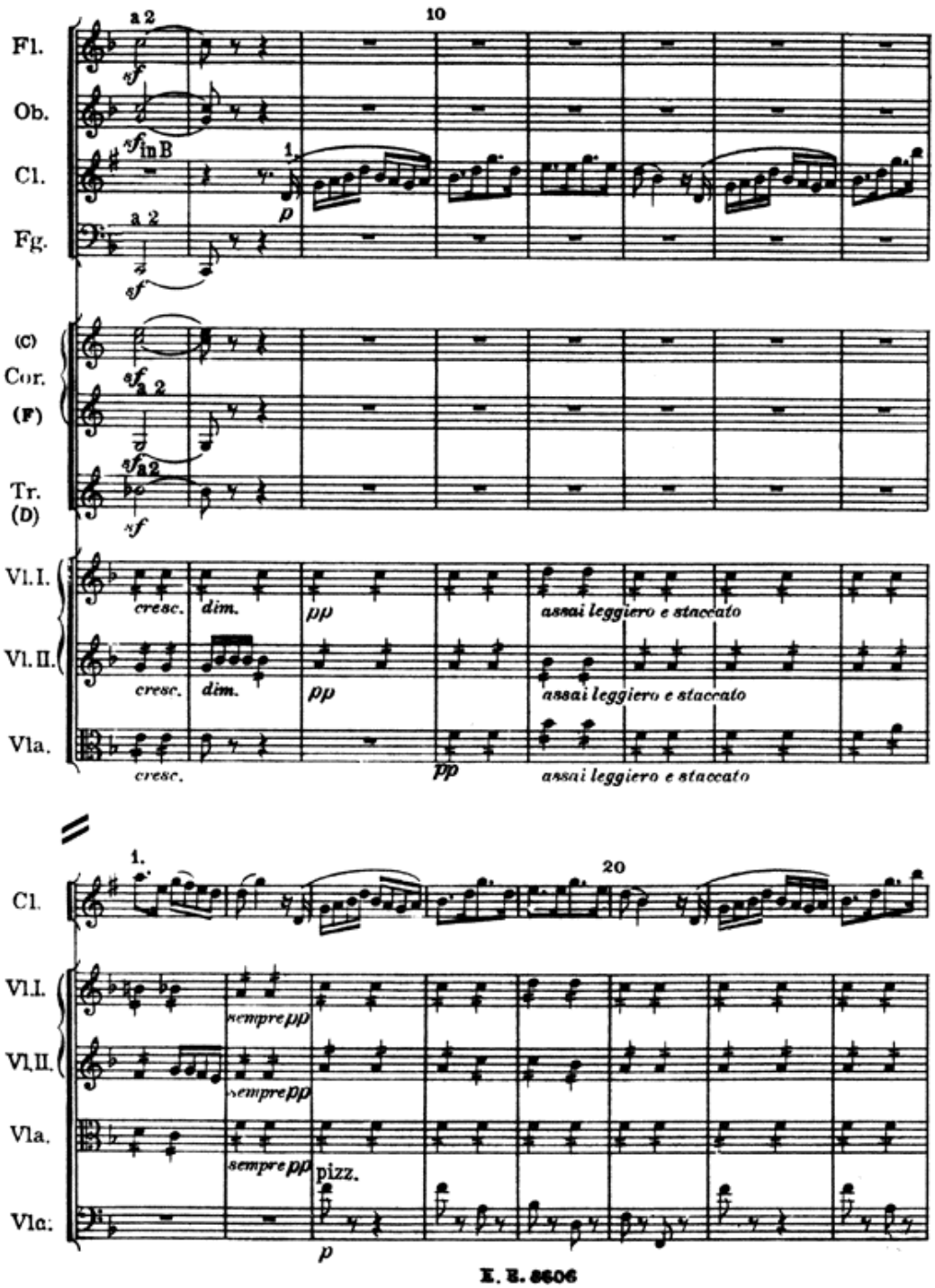
Vl.I.
Vl.II.
Vla.
Vlc.
e Cb.
pizz.
arco


10
Fl.
Ob.
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Tr.
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Vl. I.
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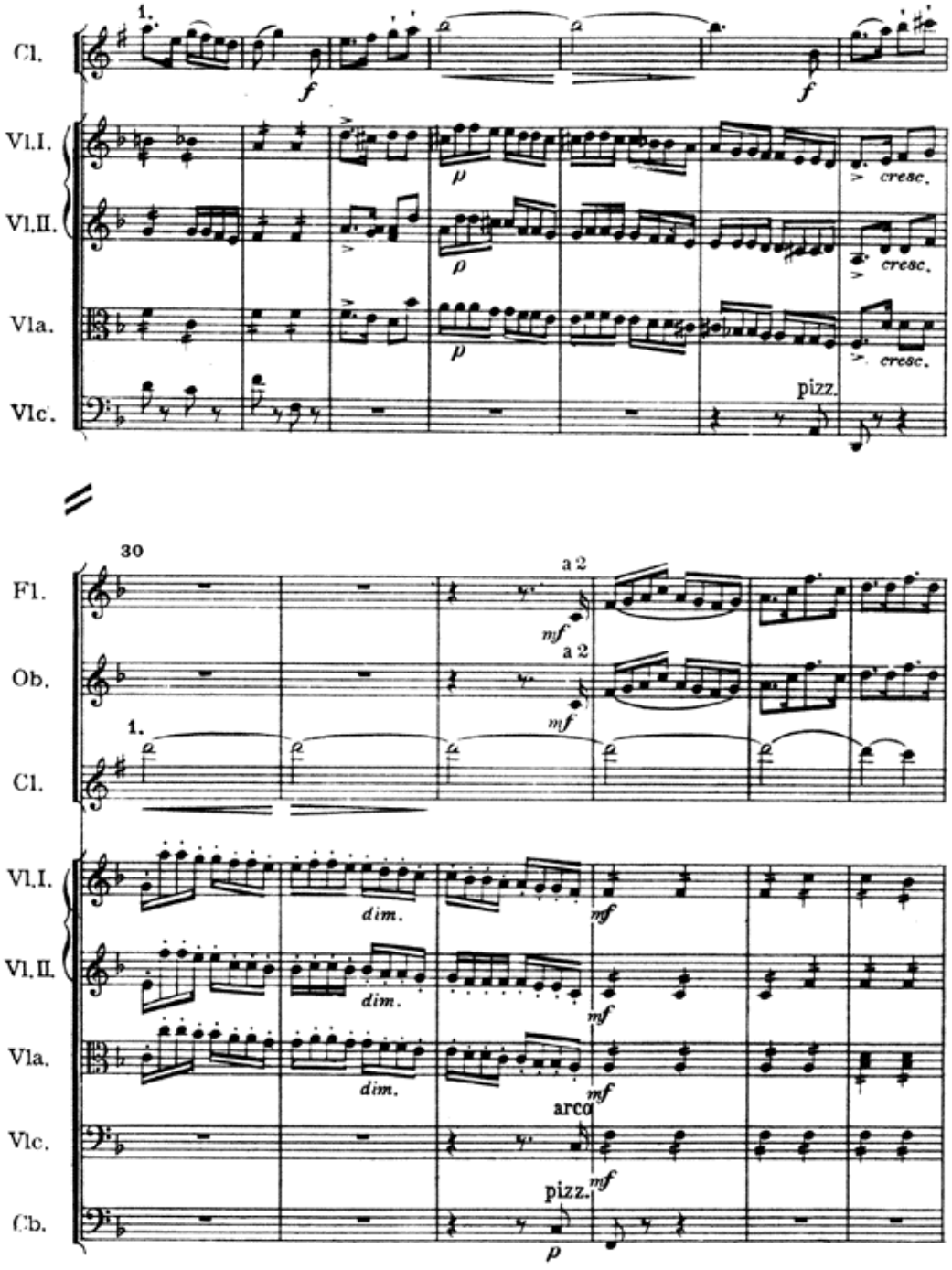
Vla.
Vlc.
cresc.
dim.
pp
assai leggiero e staccato
1.
20
sempre pp
pizz.
p


Cl.
Vl.I.
Vl.II.
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30
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Cl.
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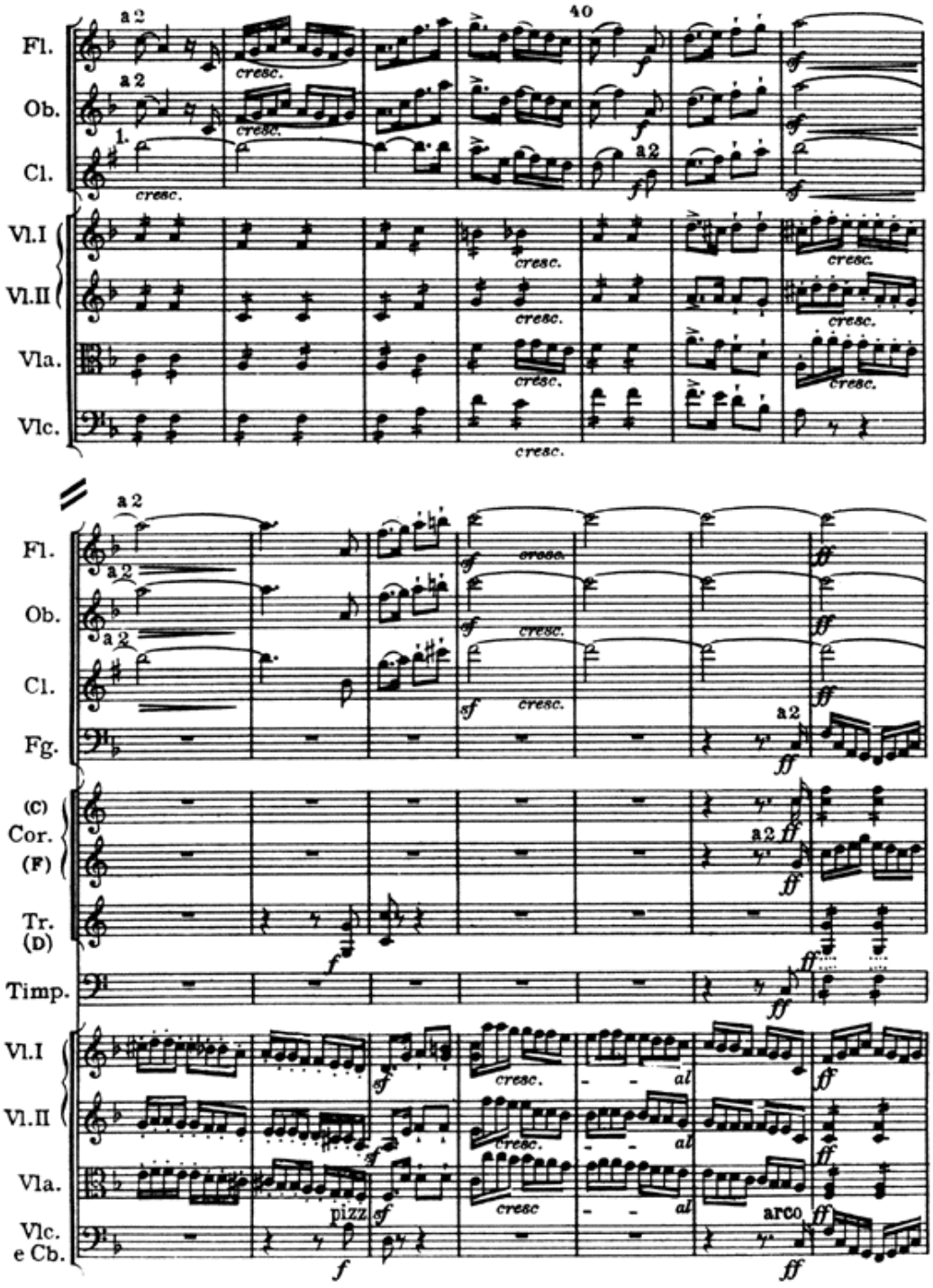
dim.
arco
Cb.


40
Fl.
Ob.
Cl.
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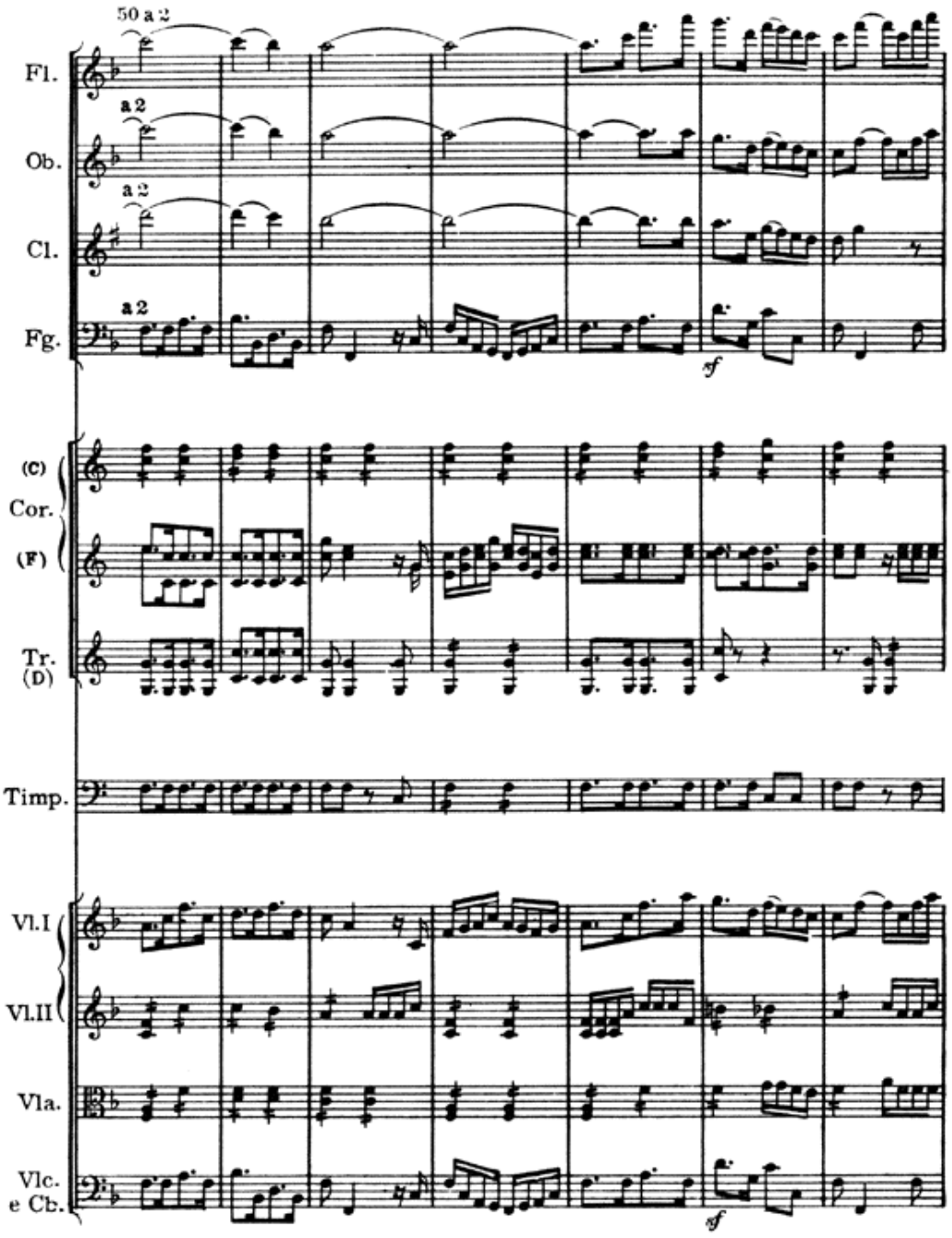
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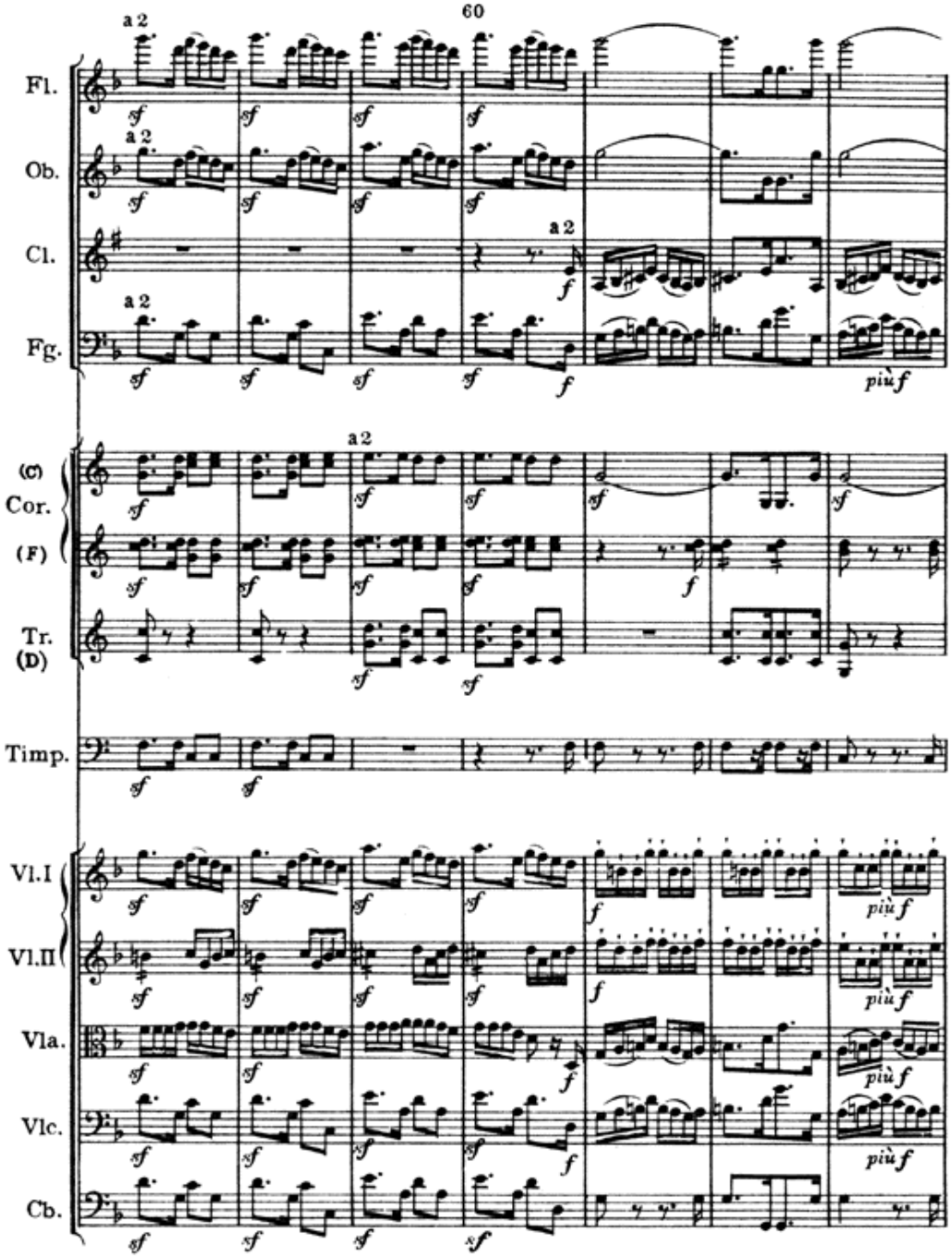
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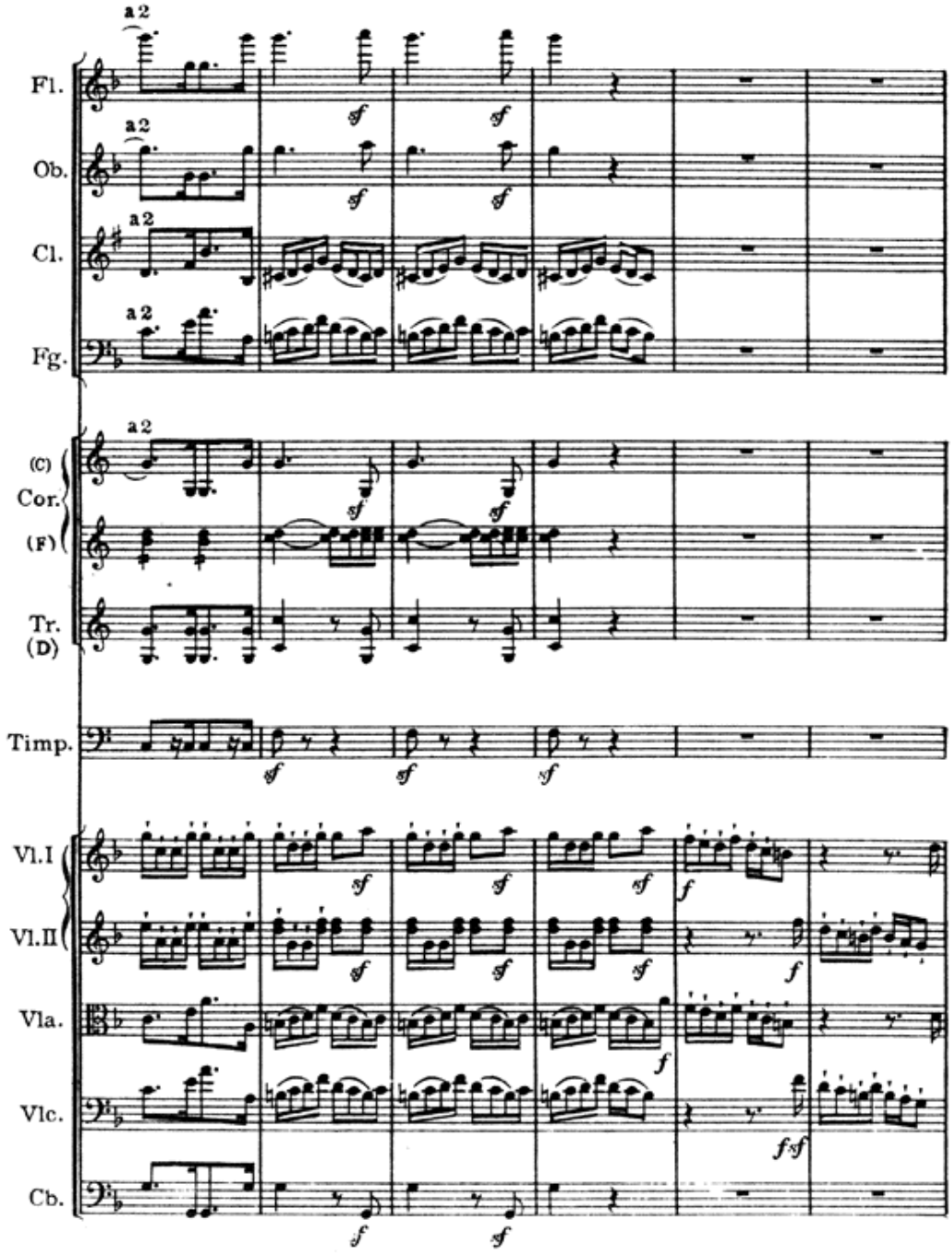
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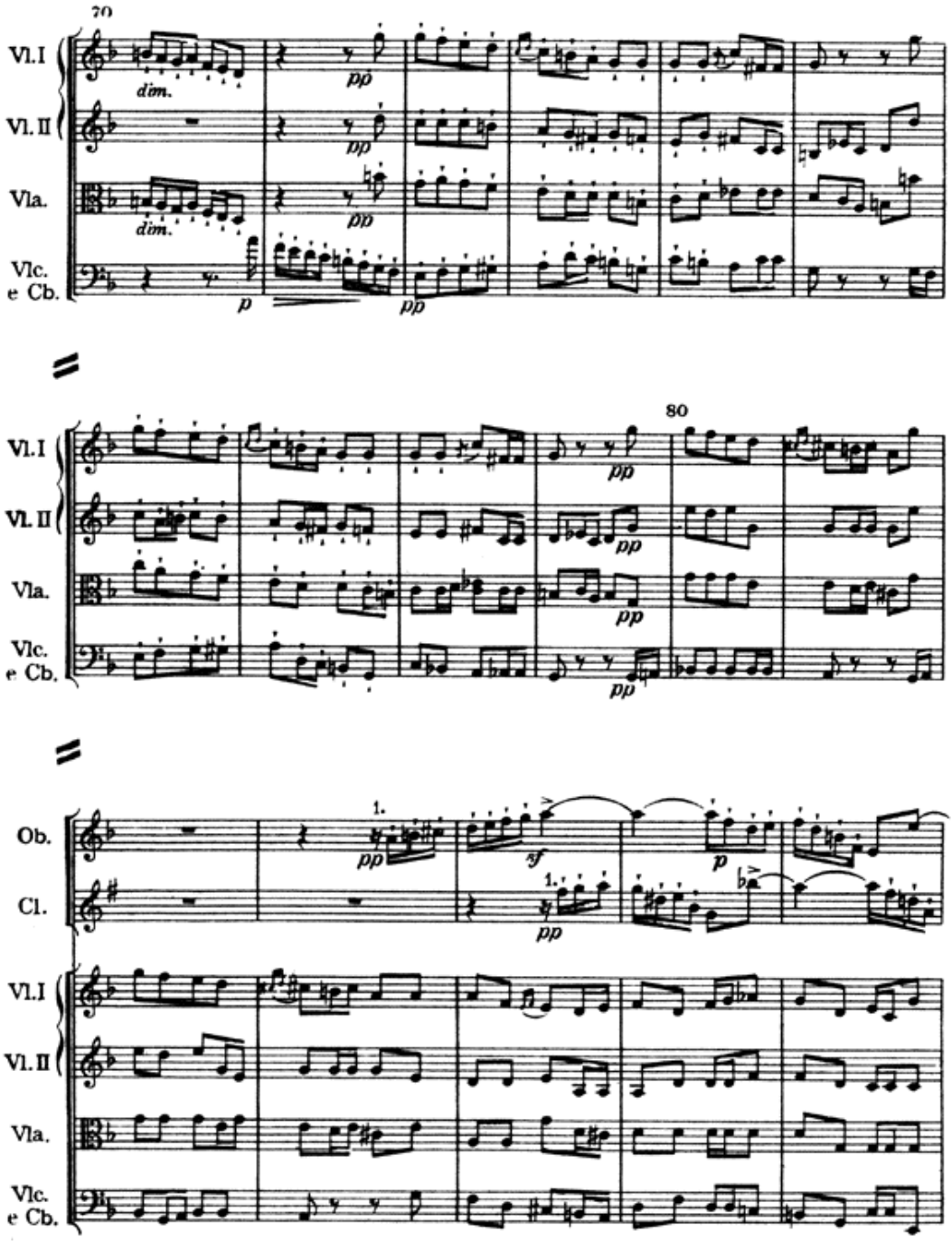
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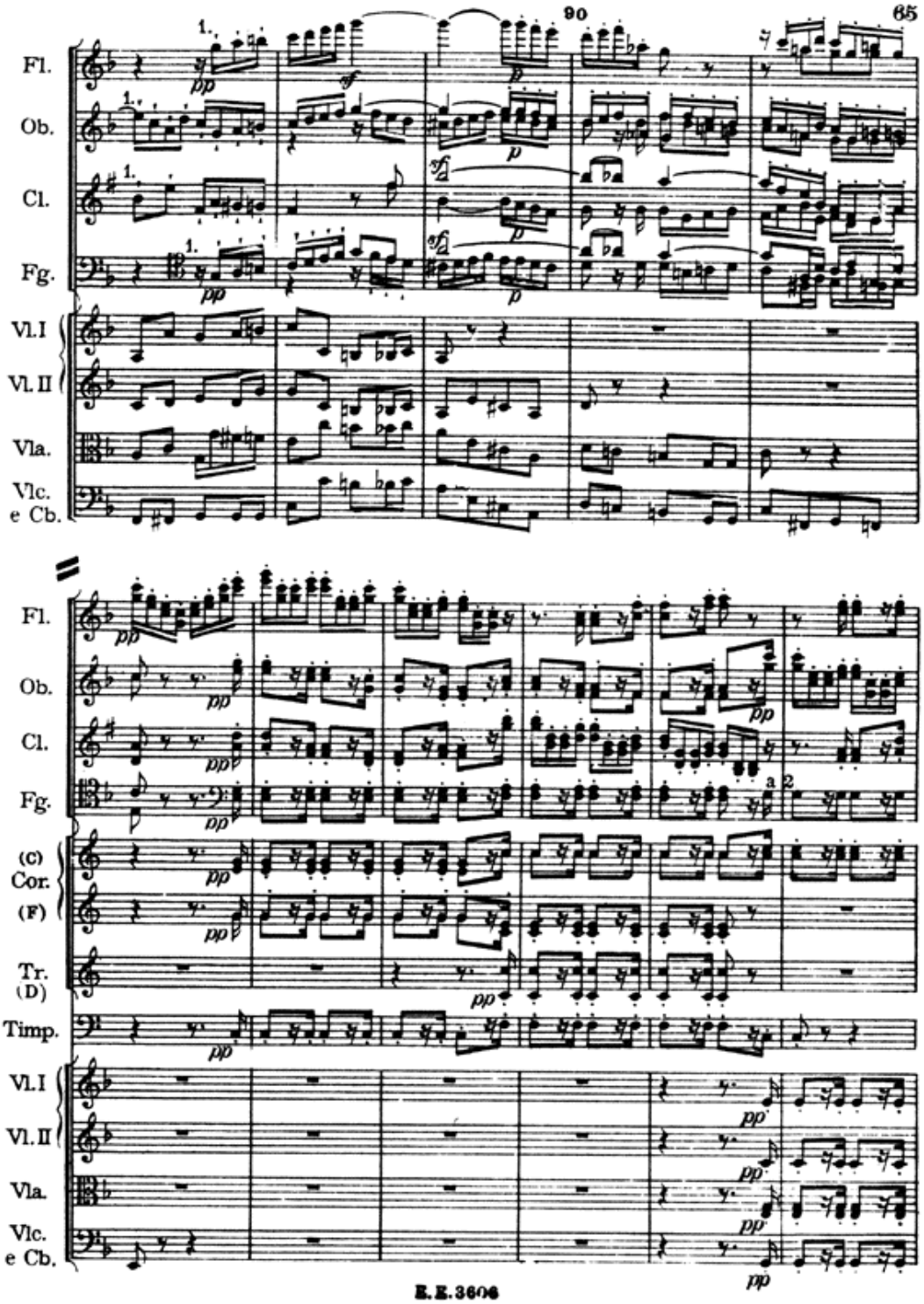
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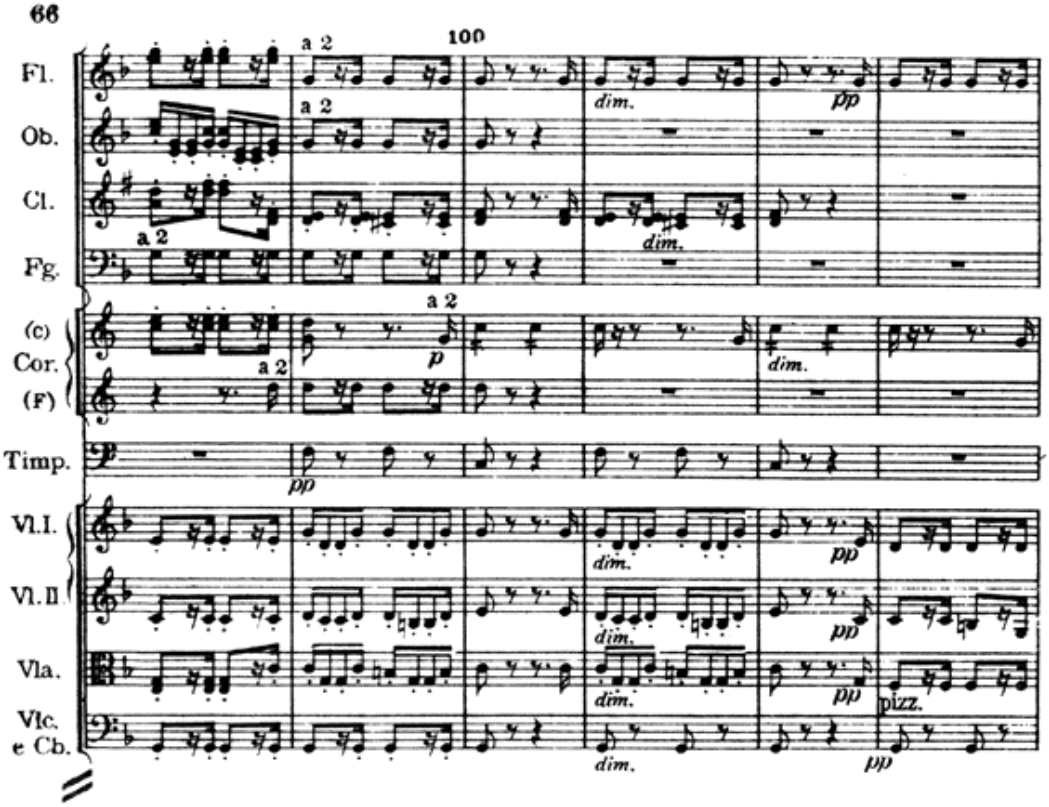
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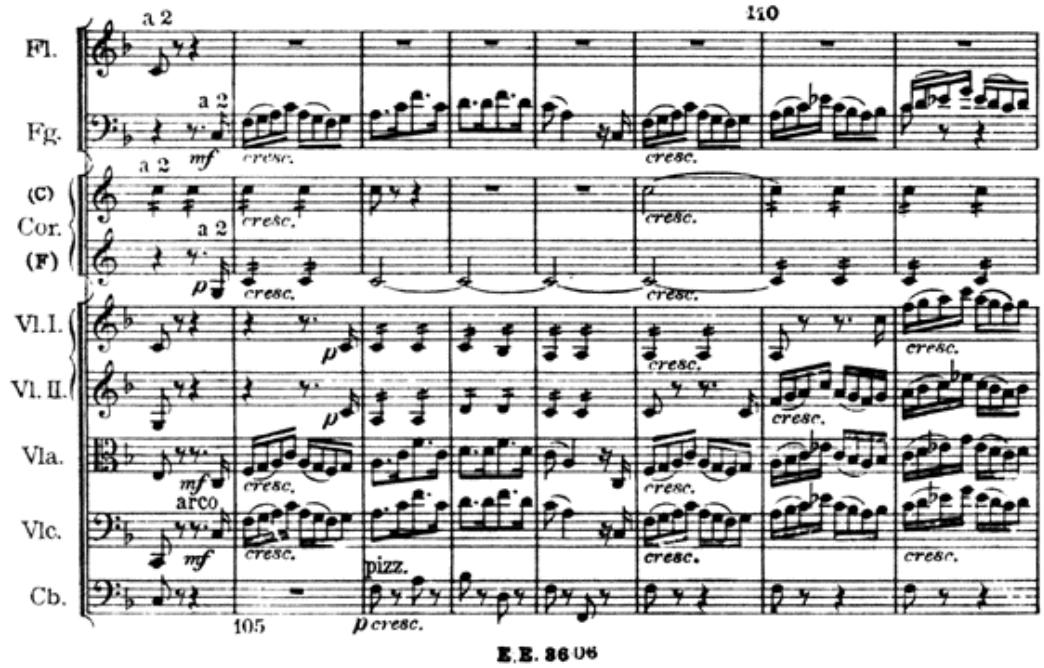
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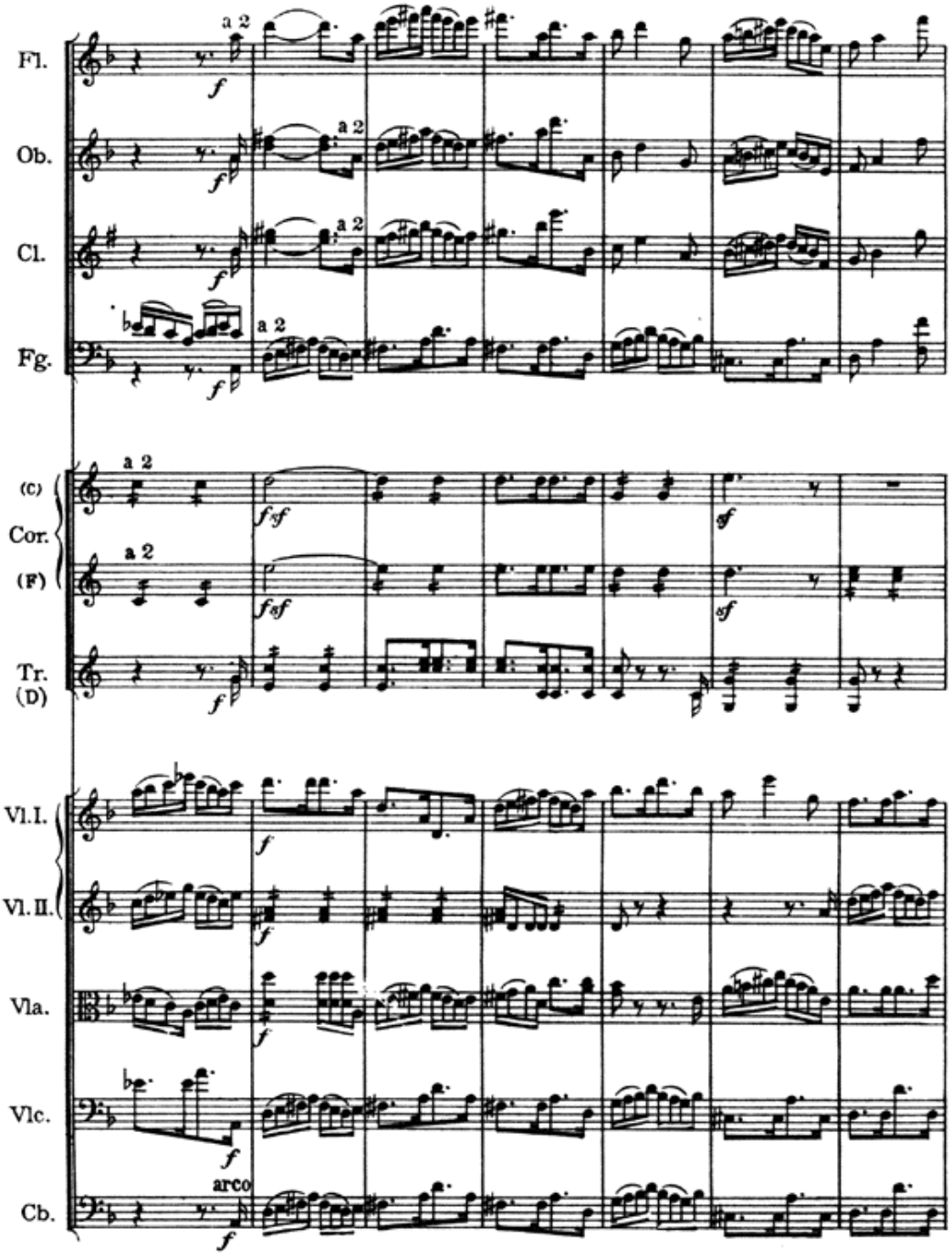
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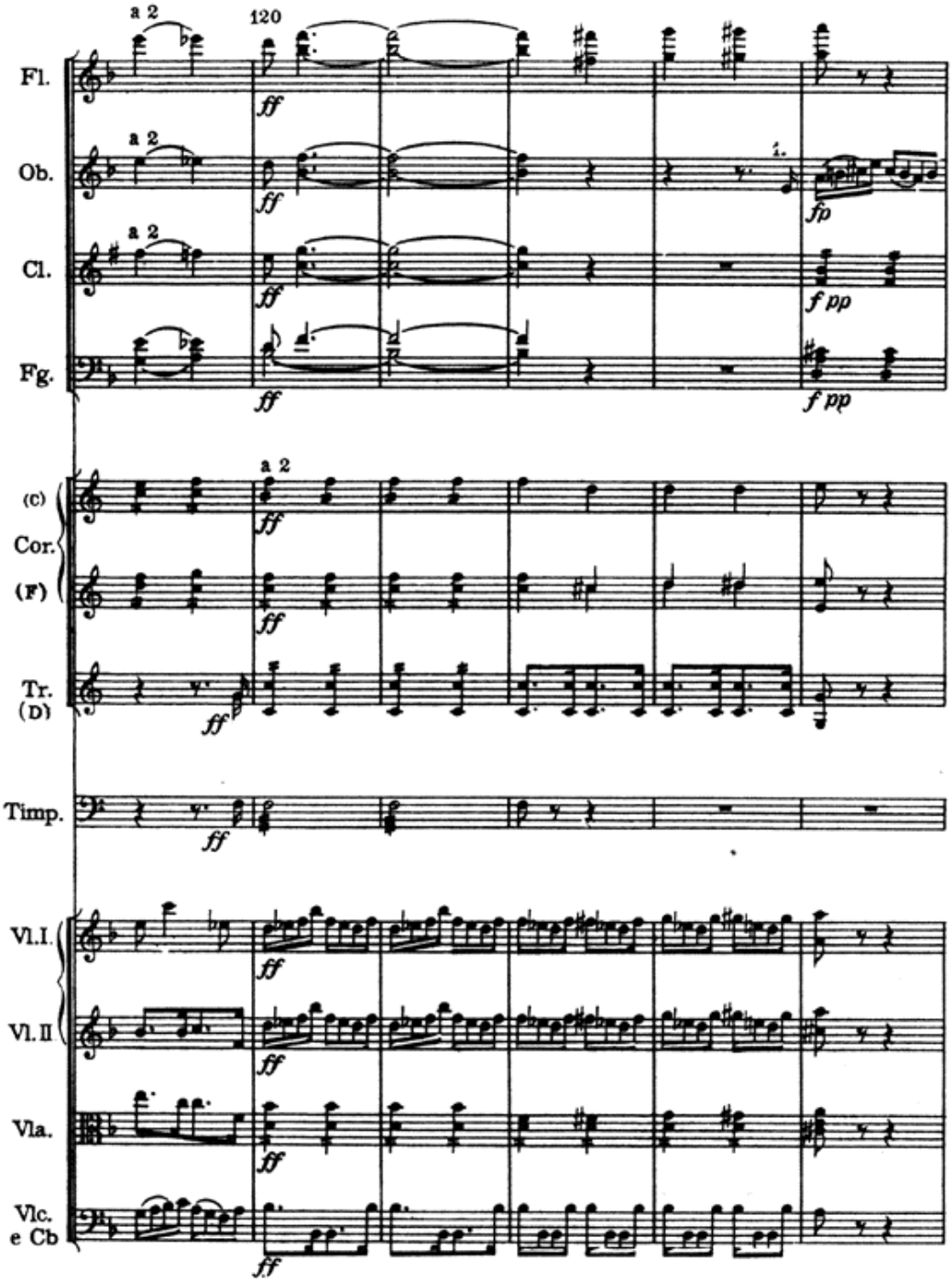
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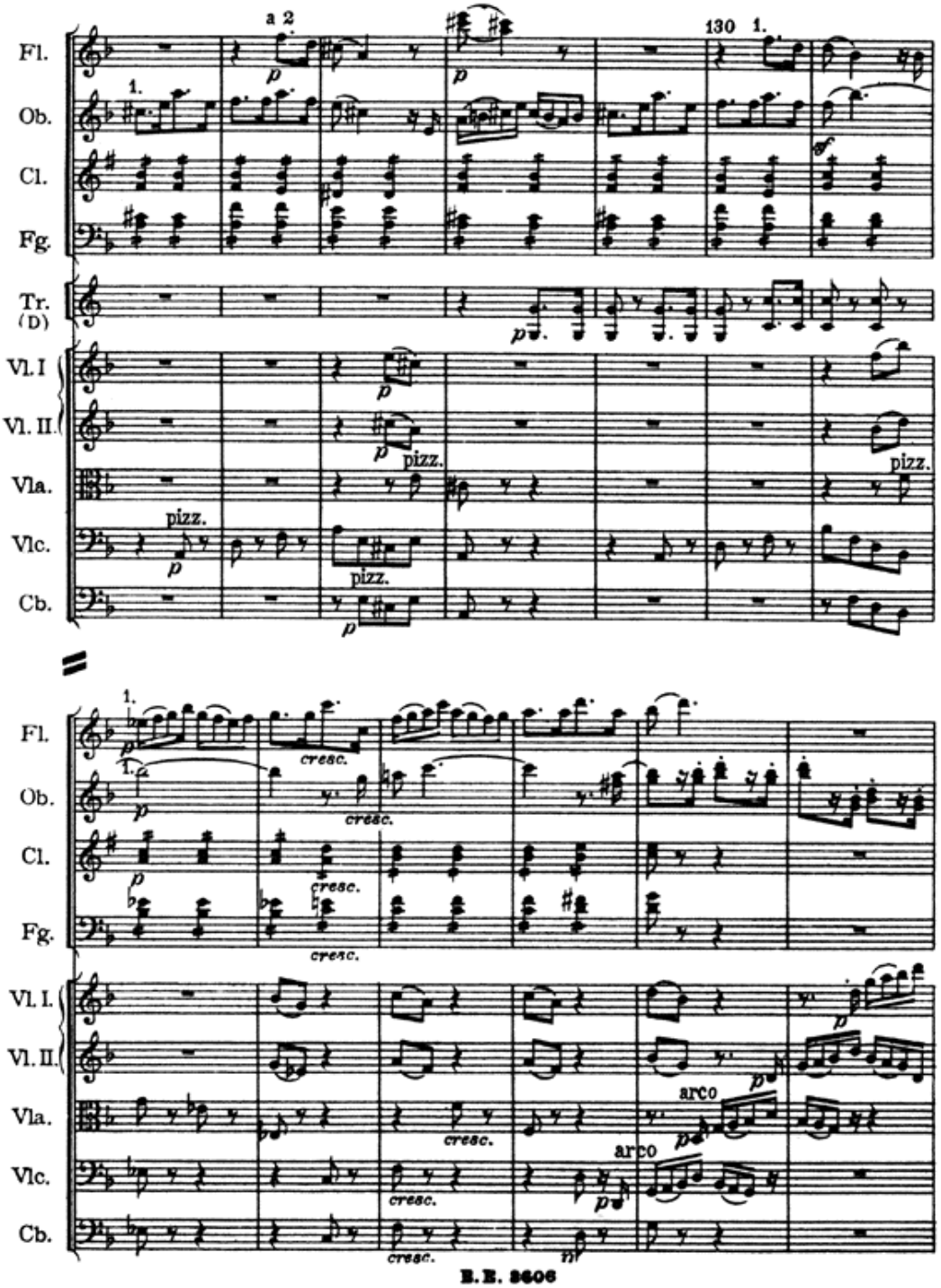
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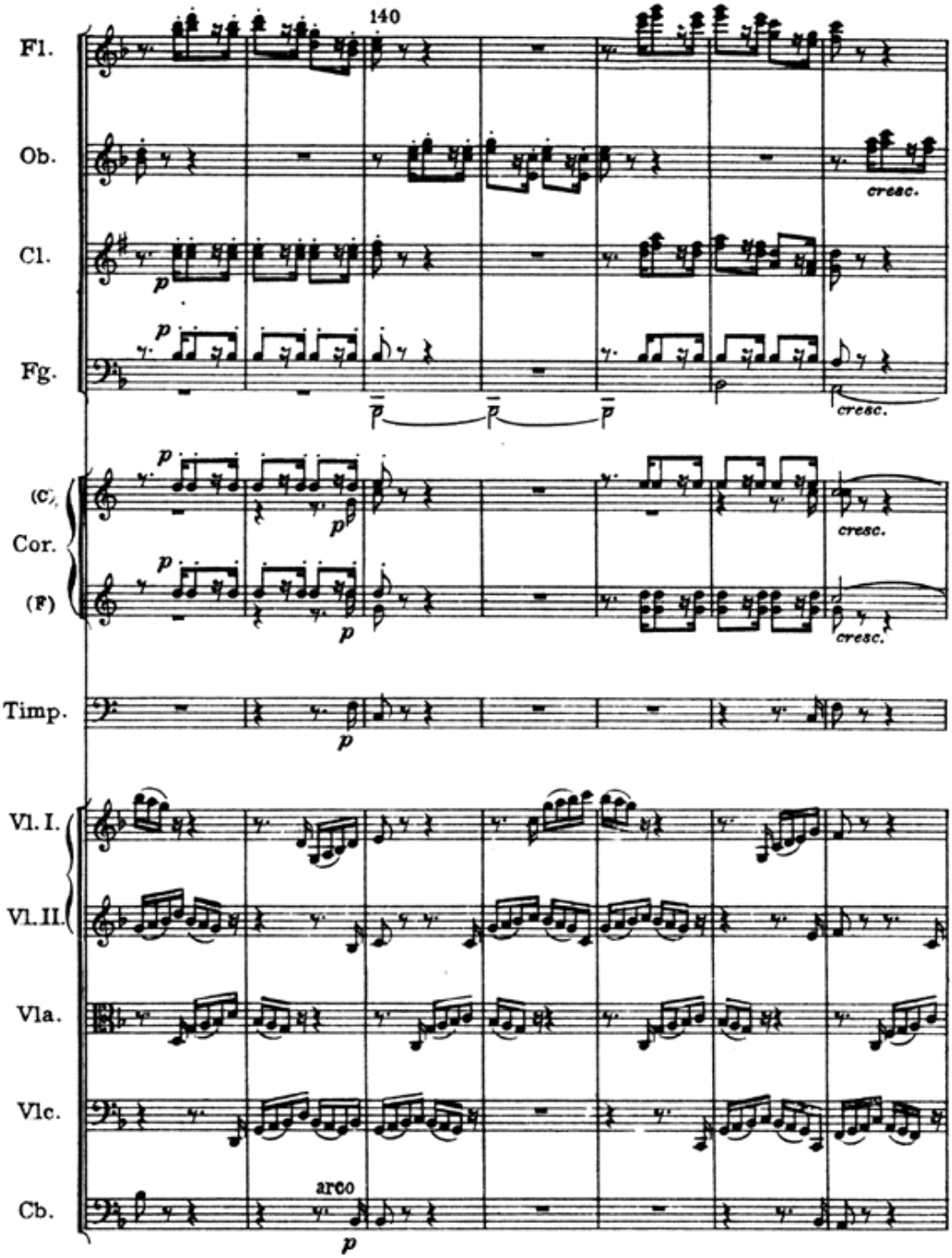
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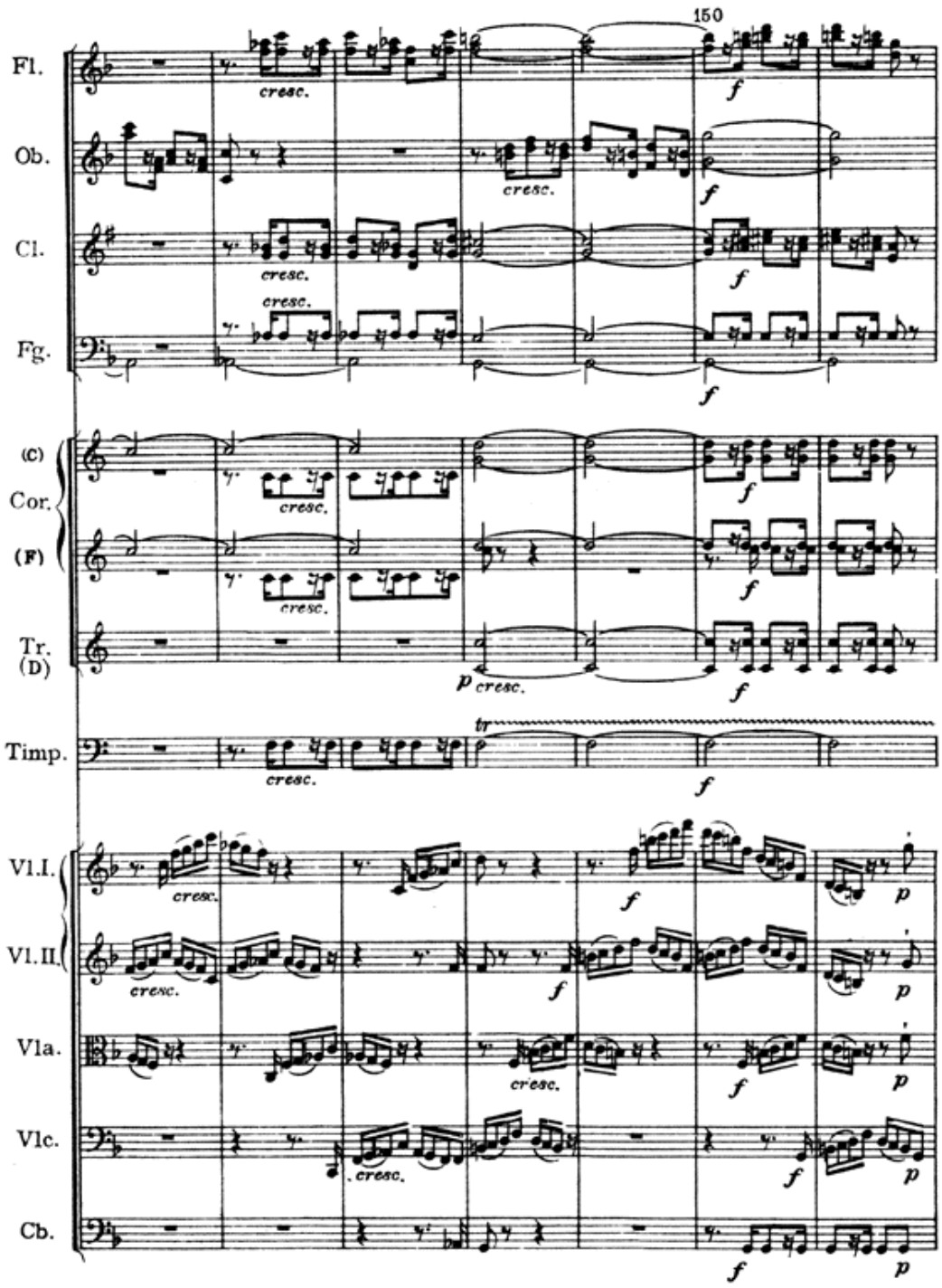
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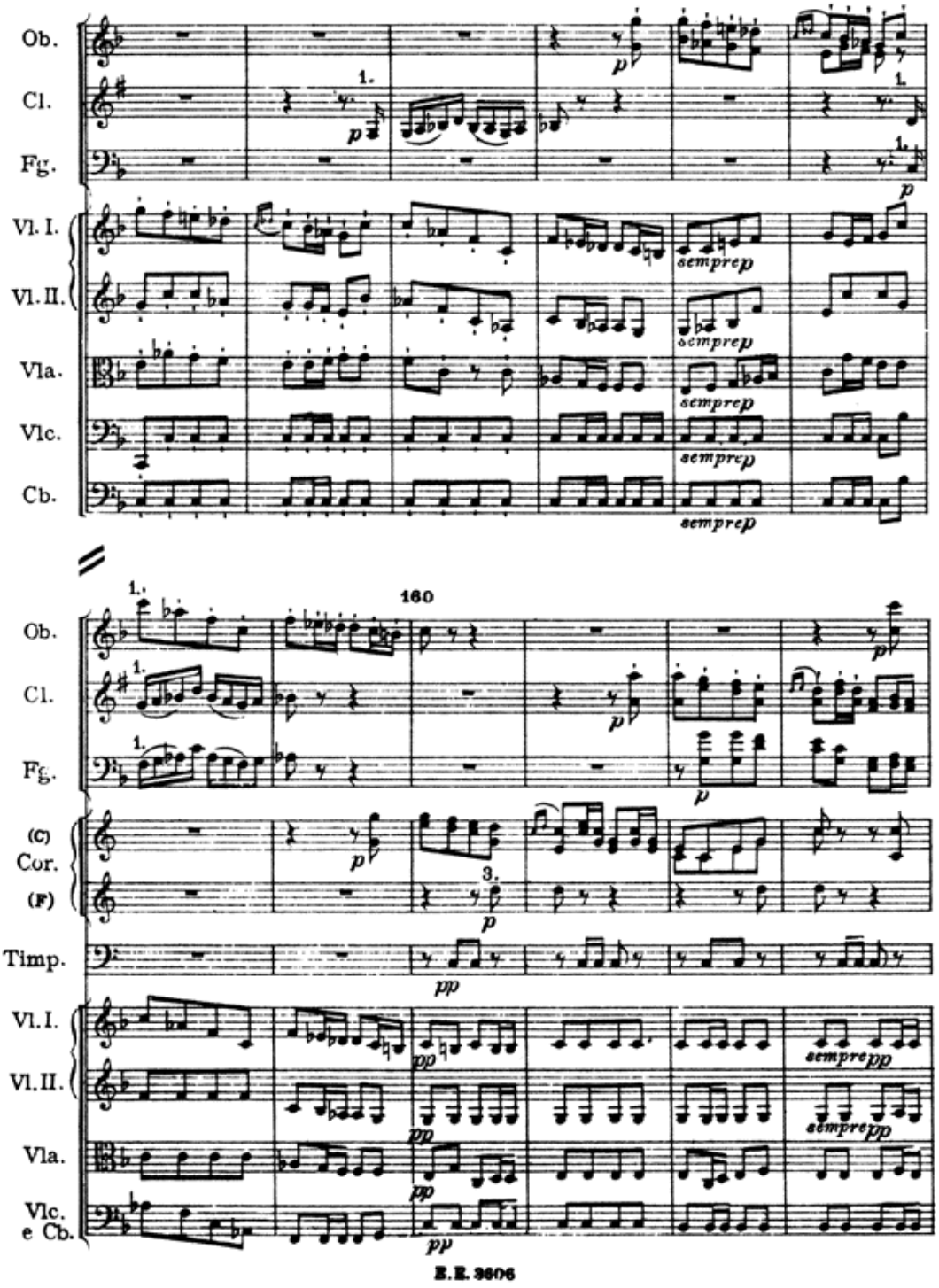
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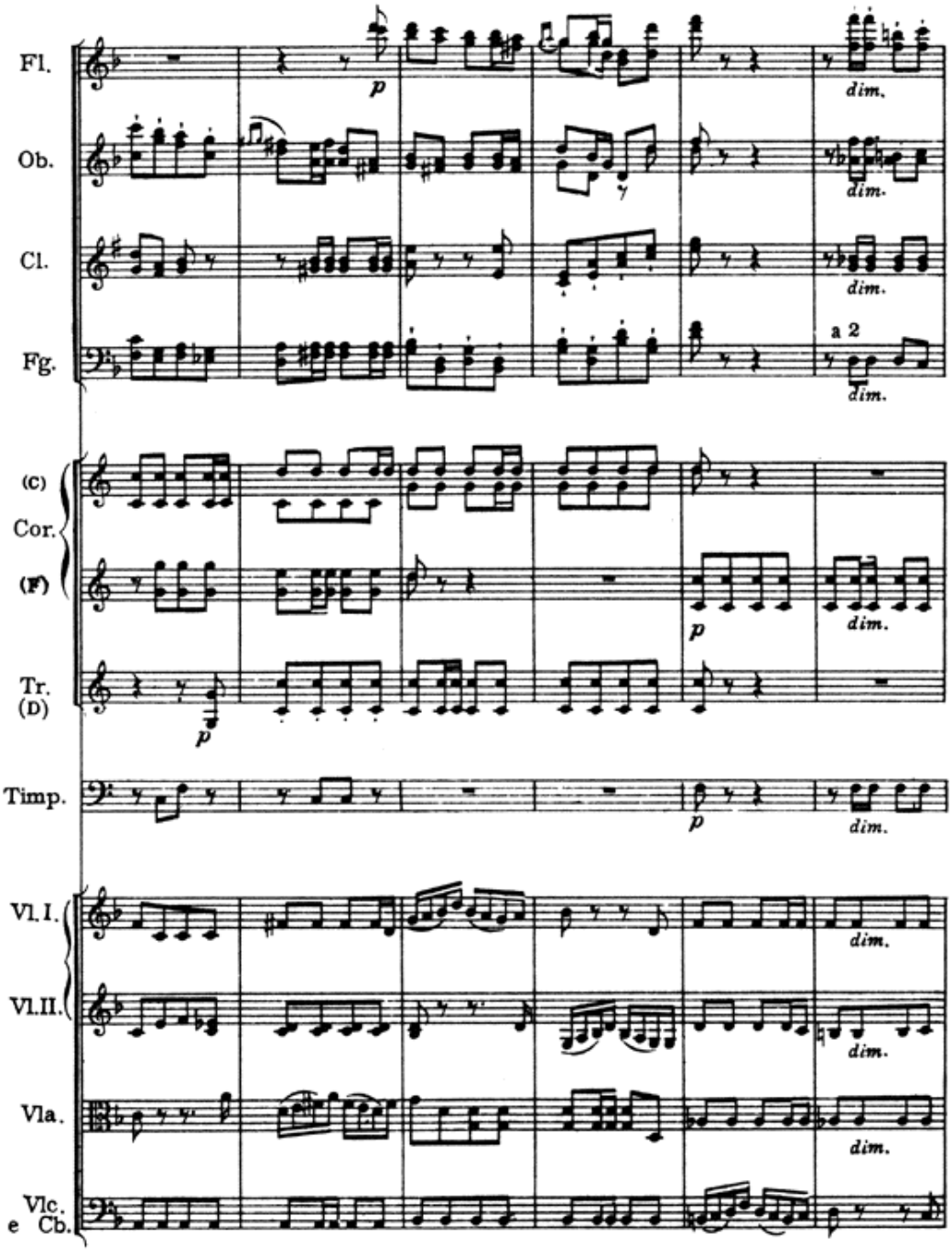
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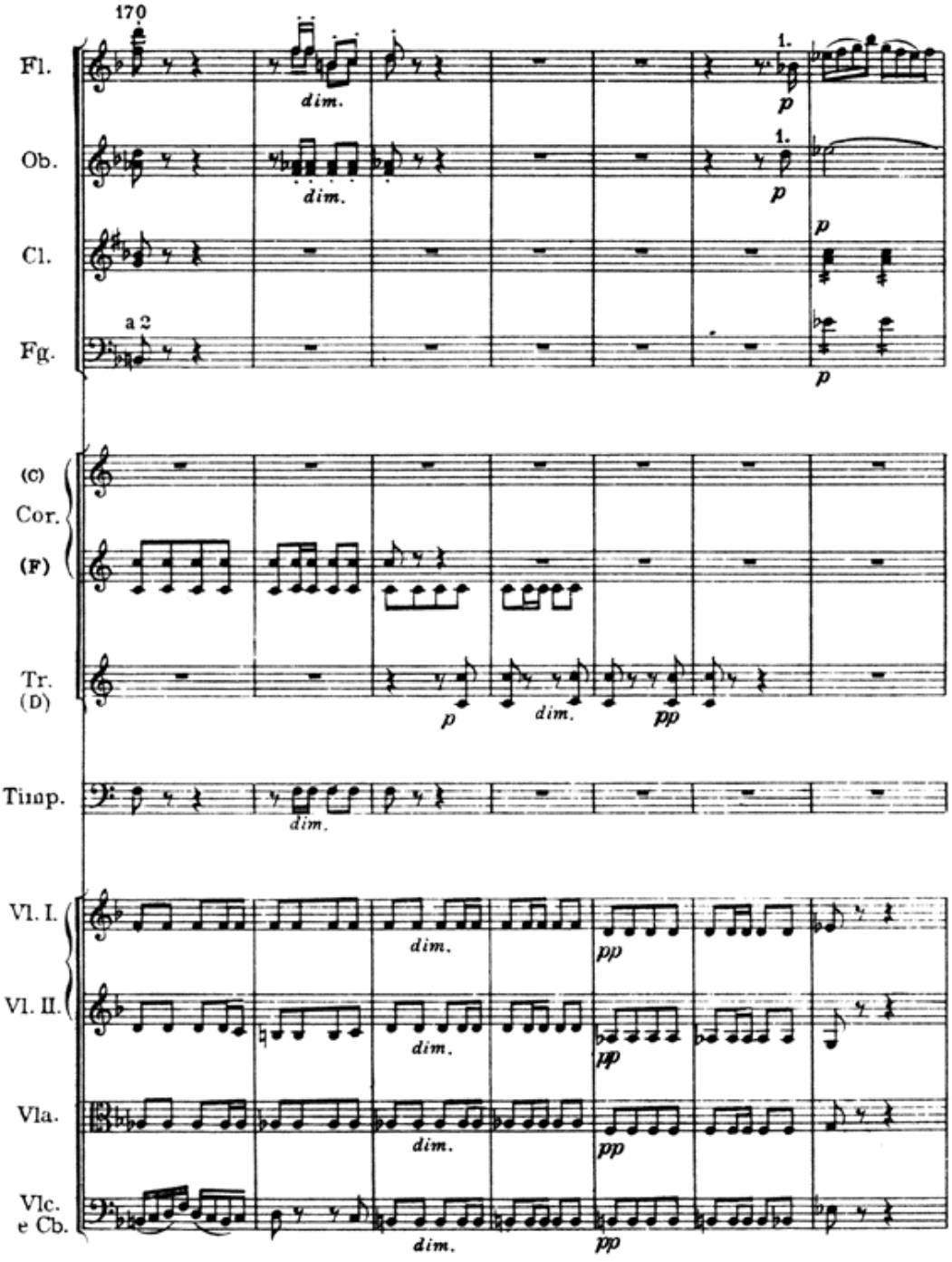
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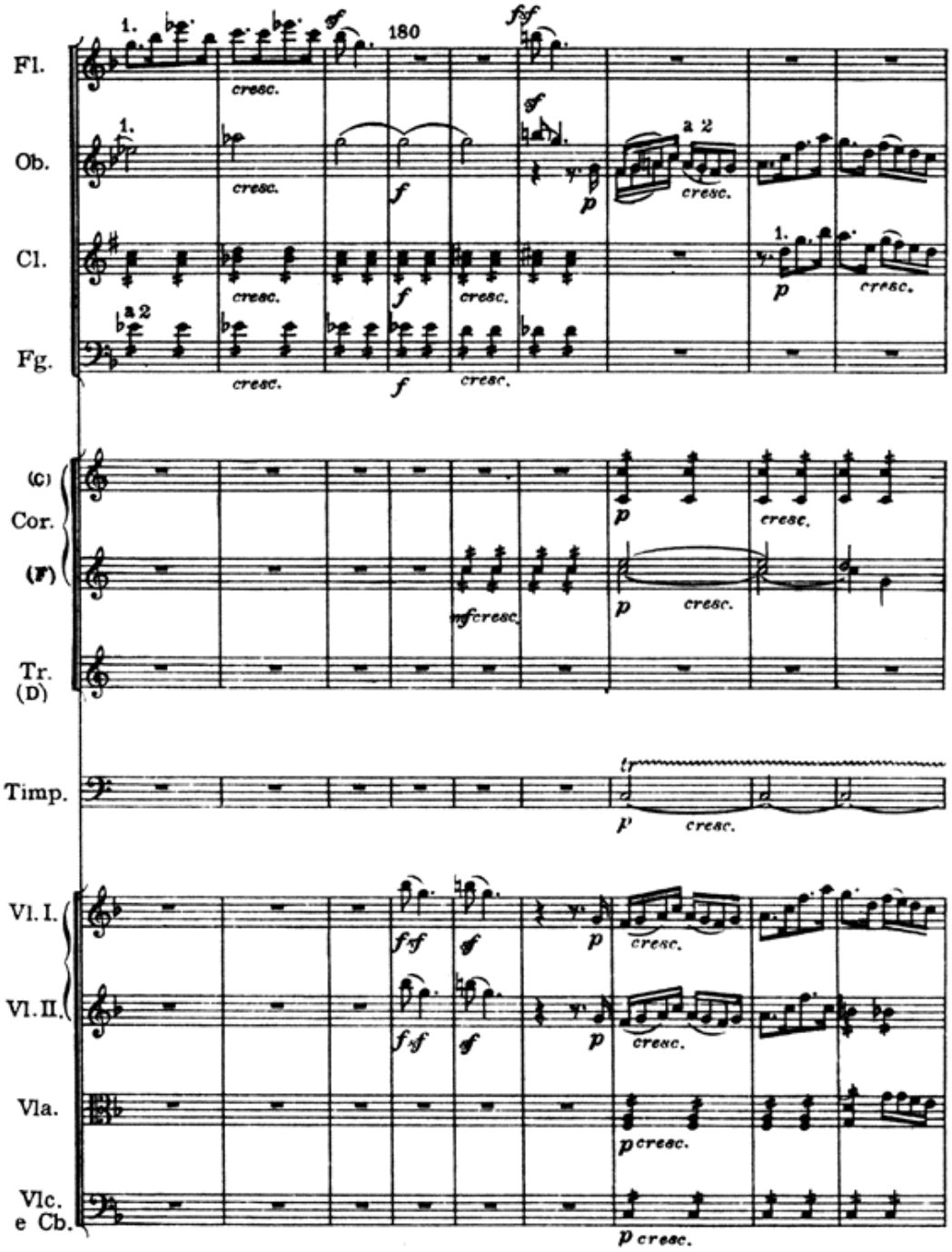
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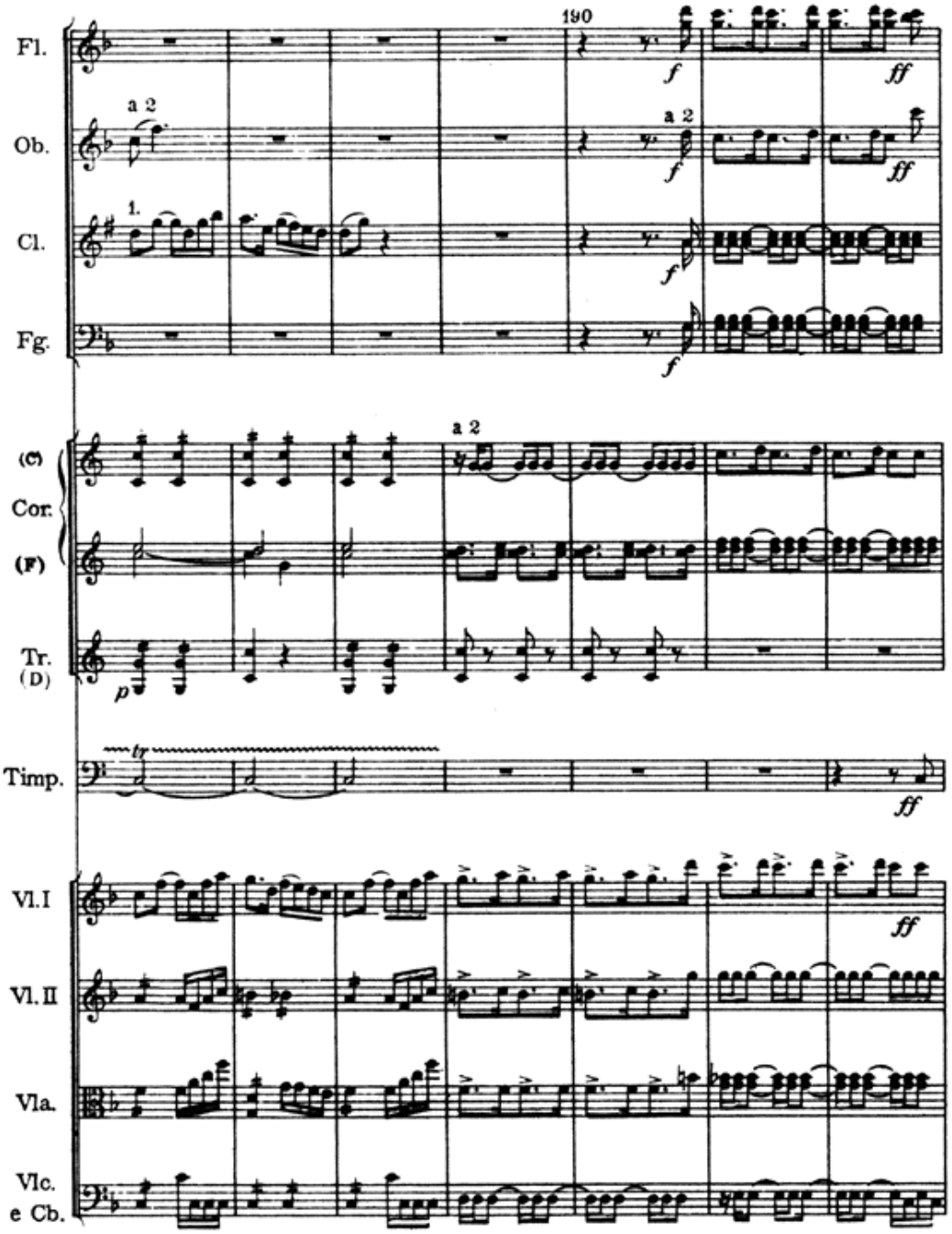
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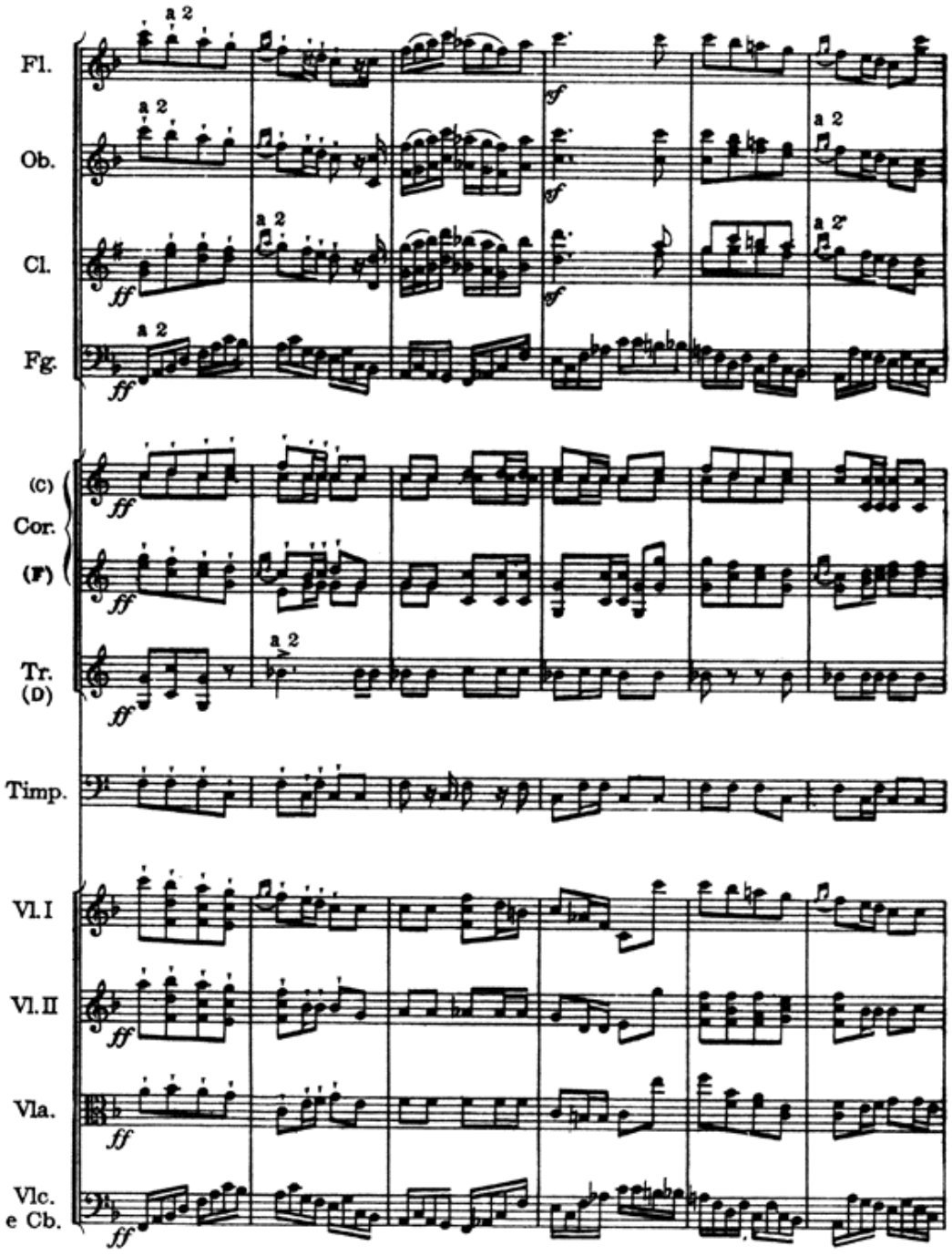
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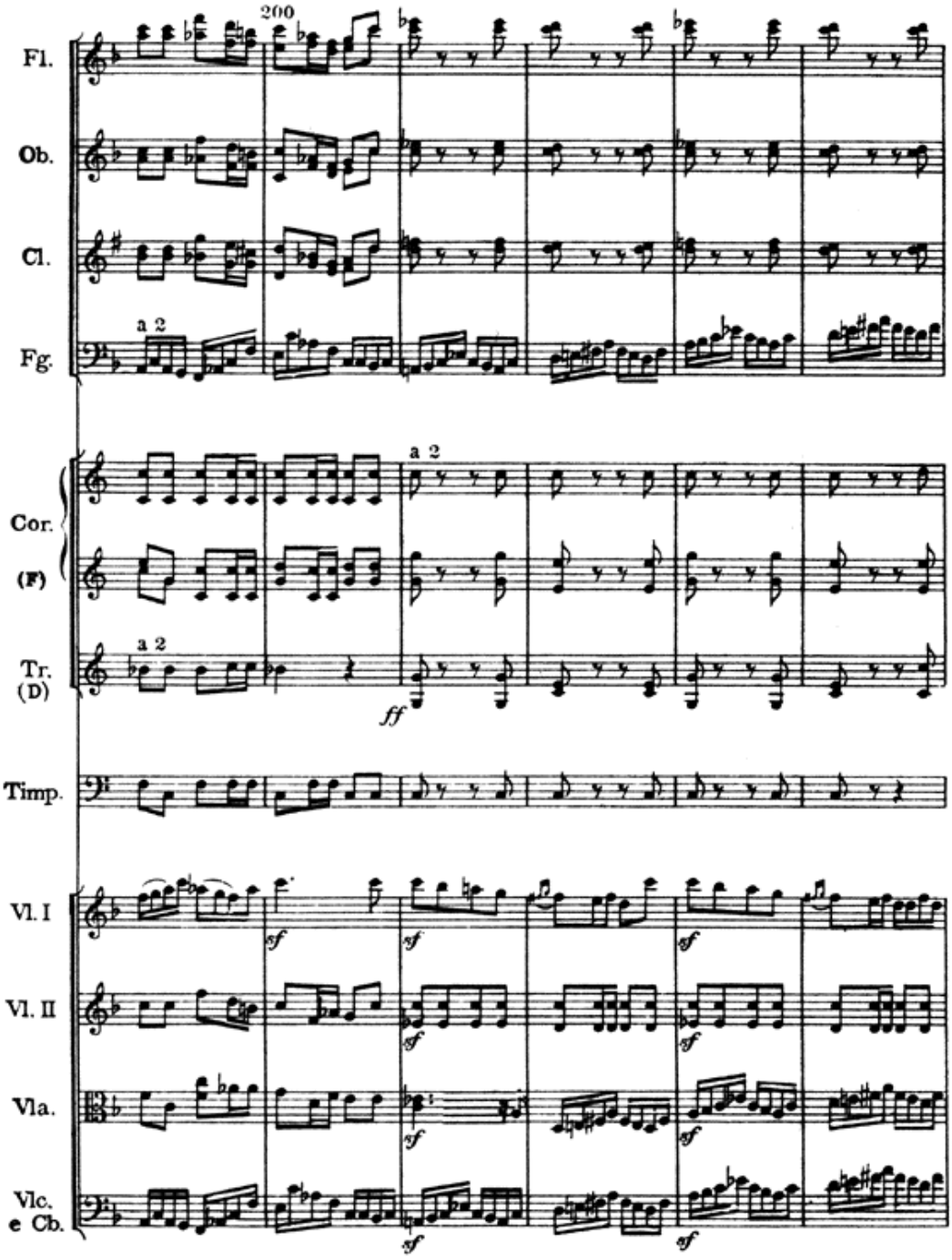
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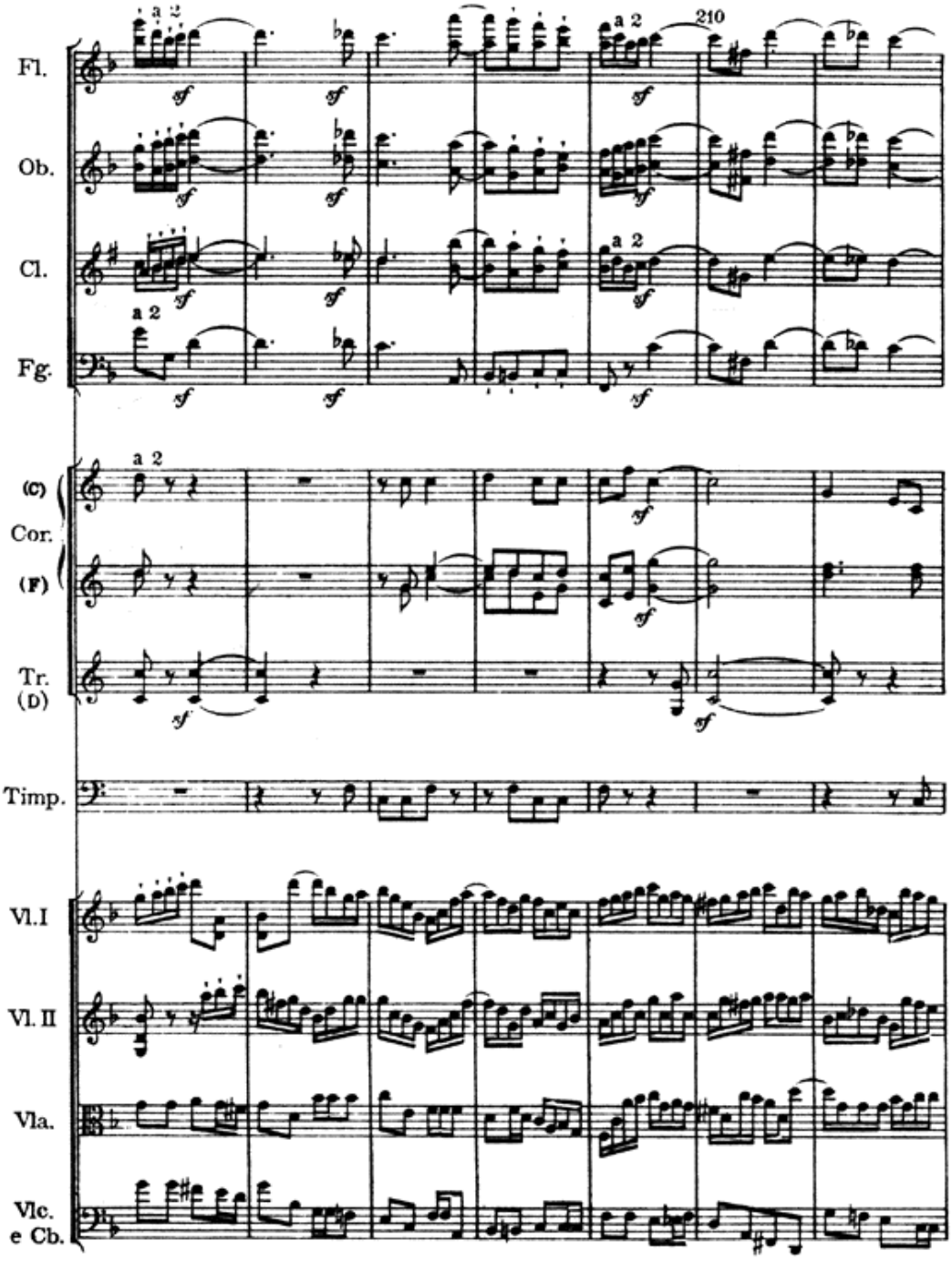
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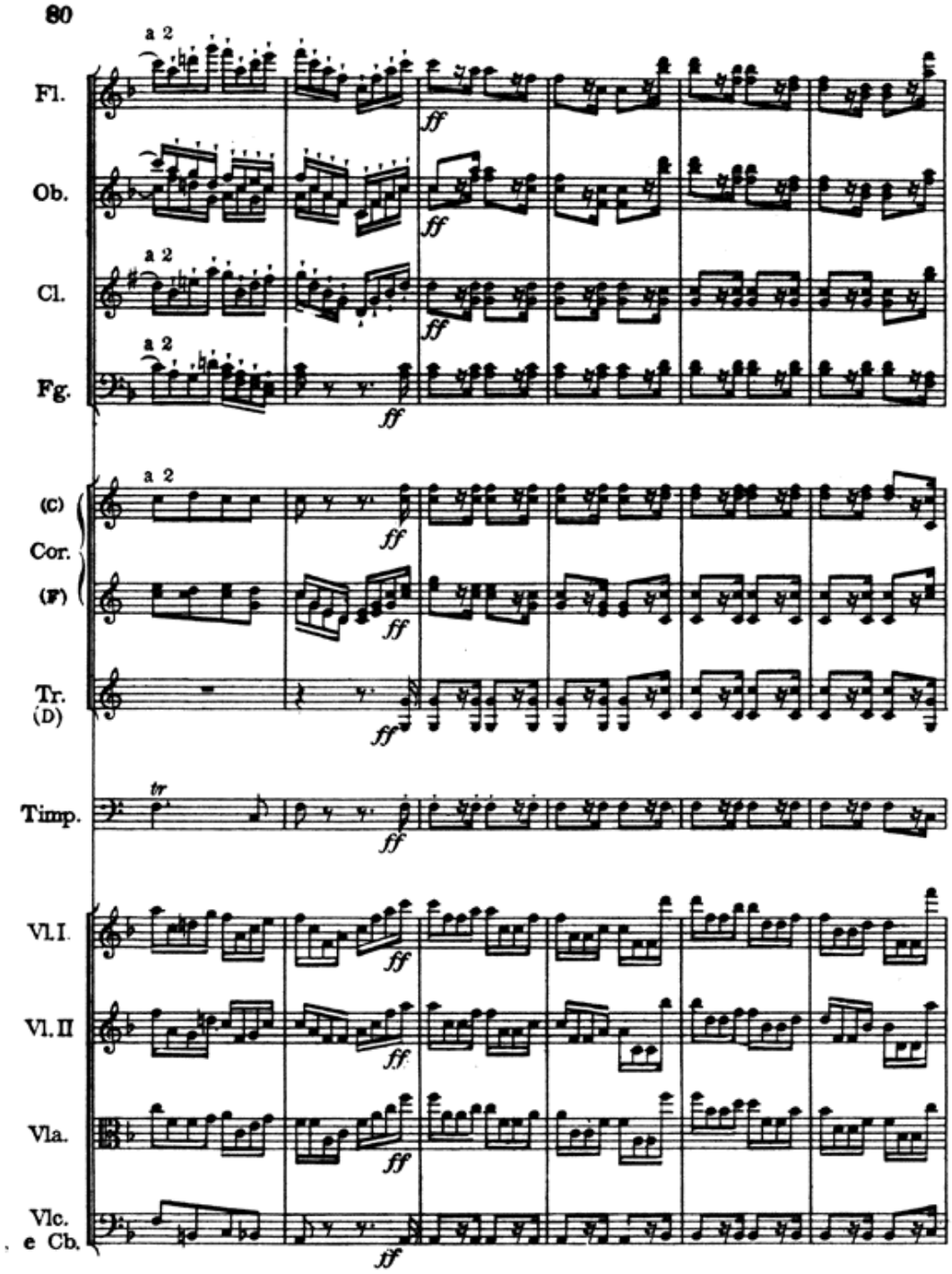
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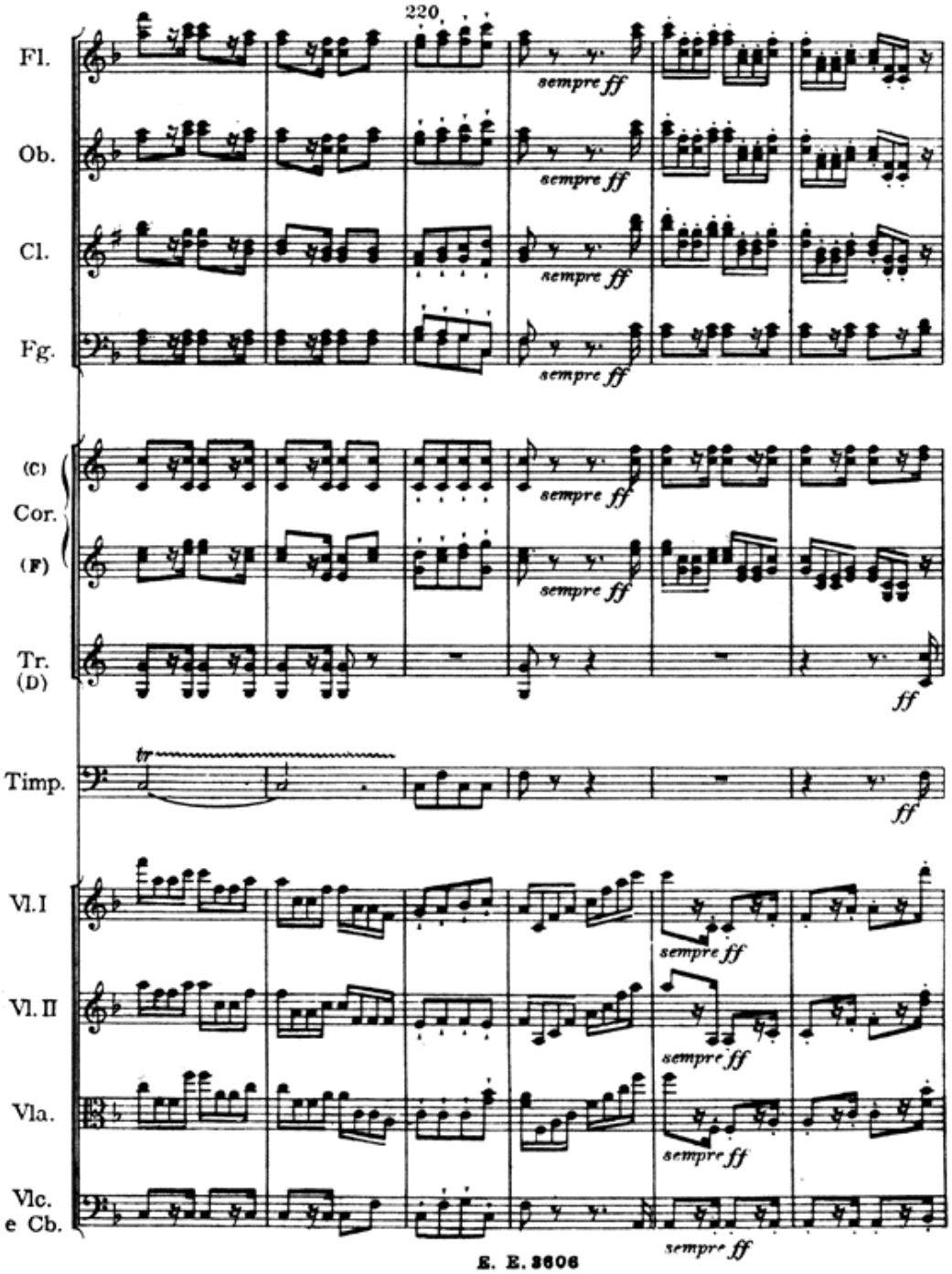
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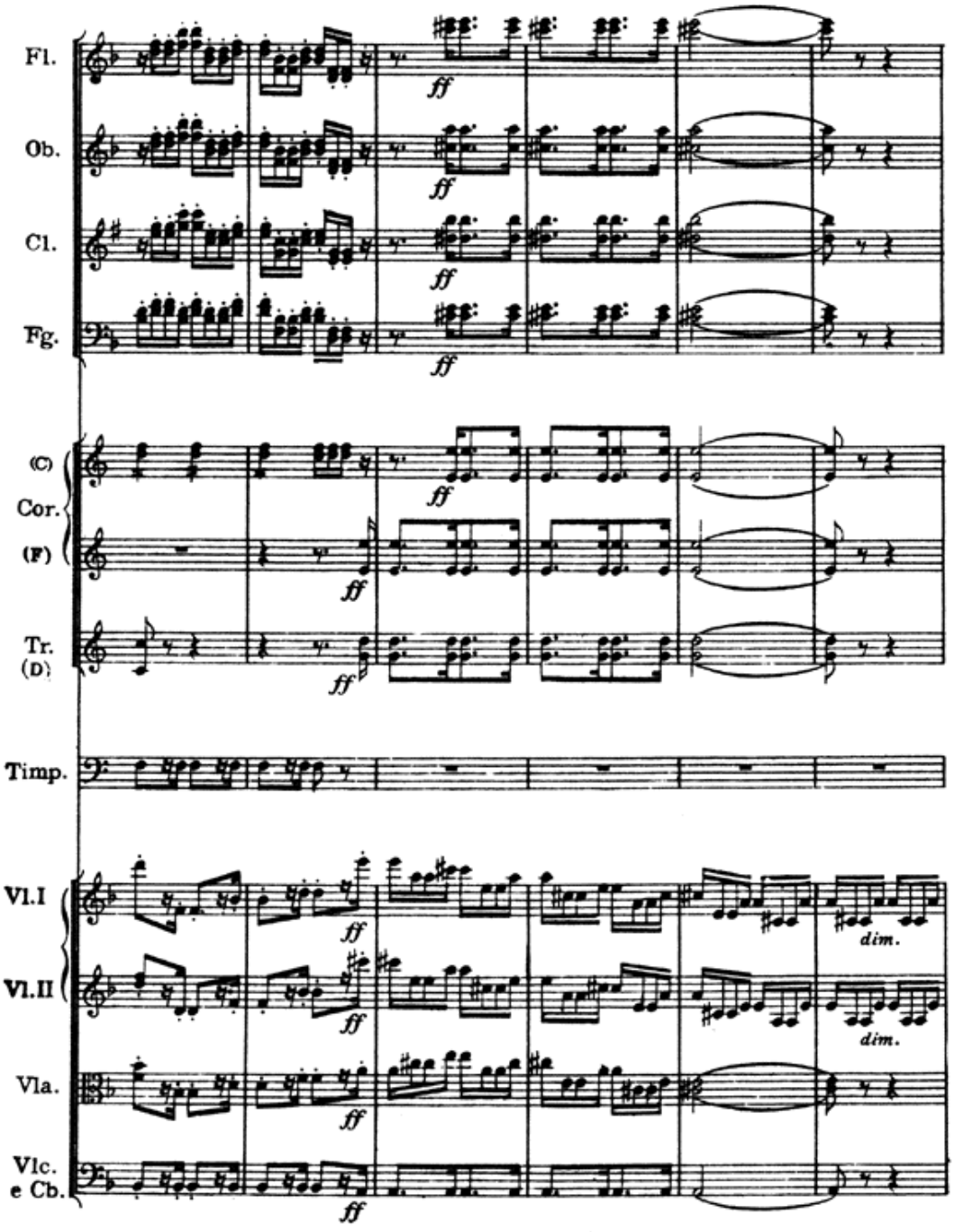
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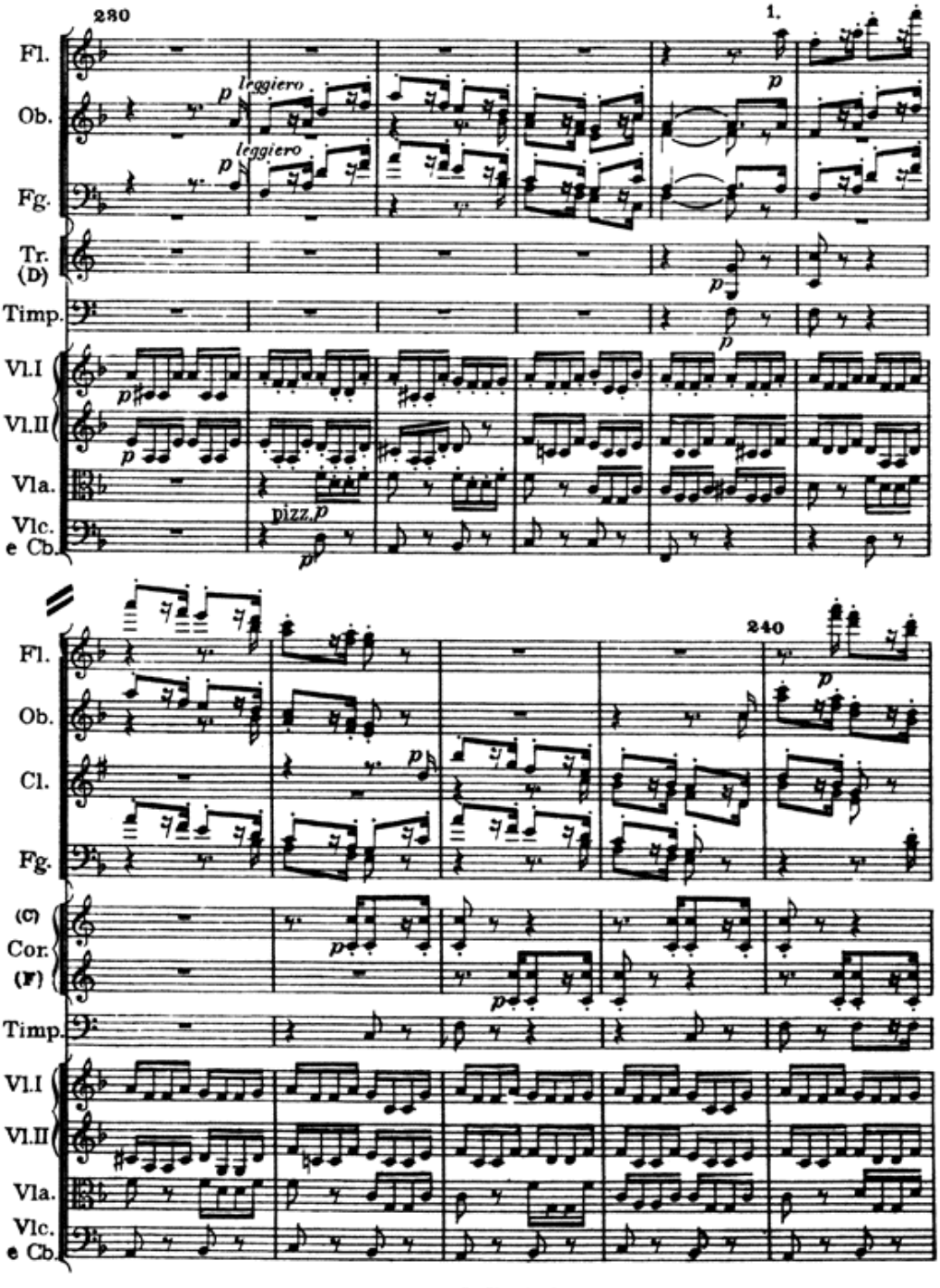
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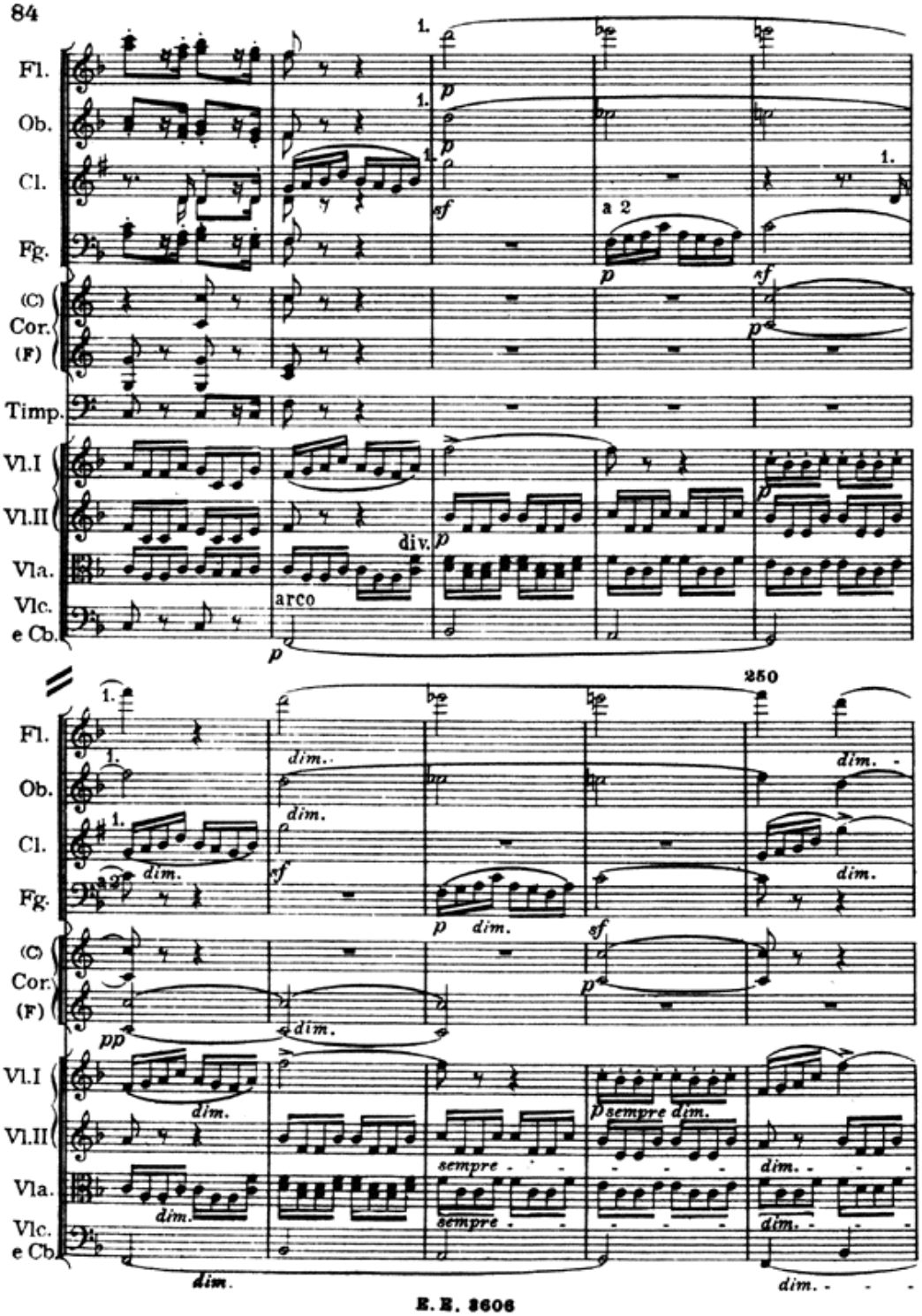
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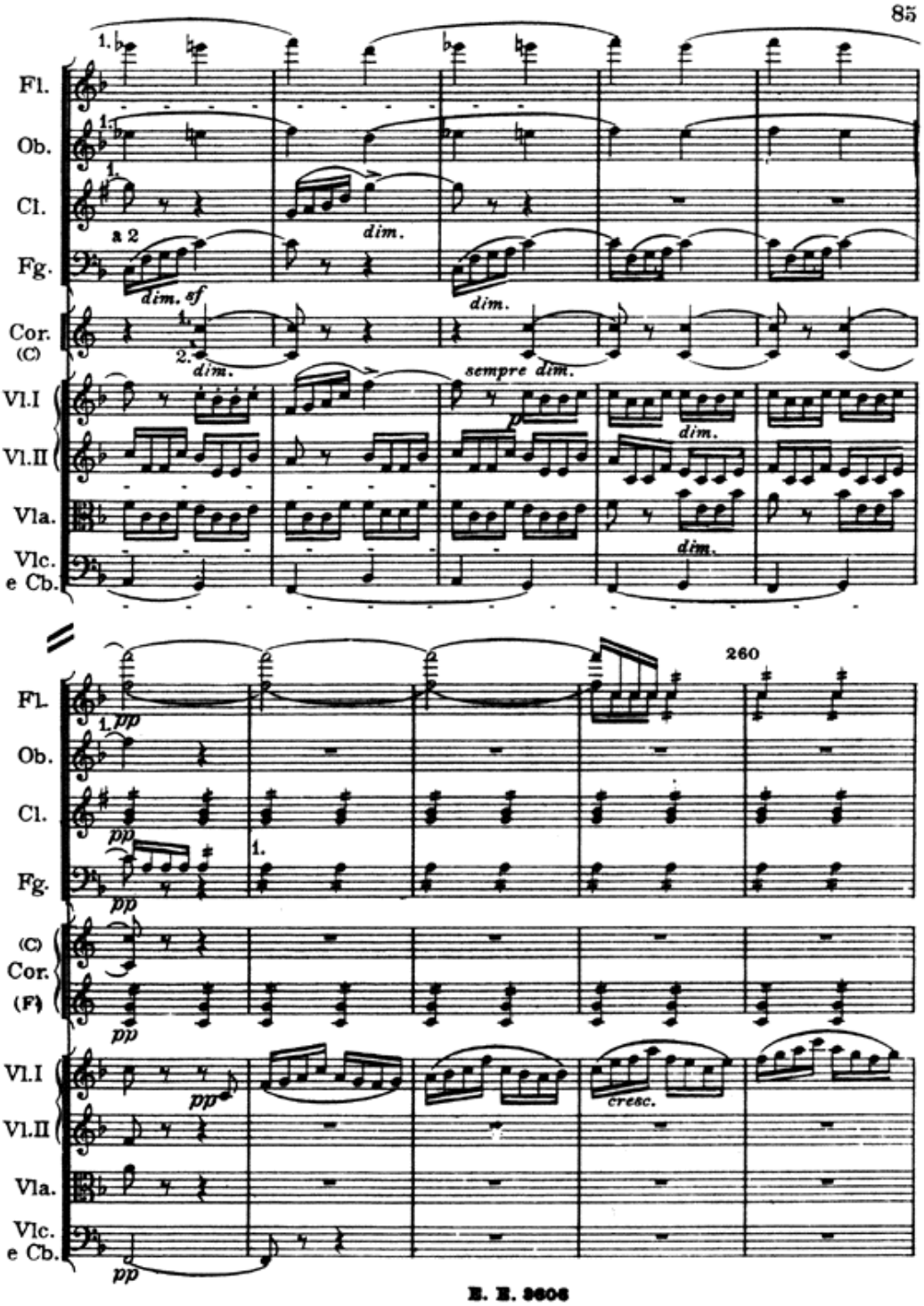
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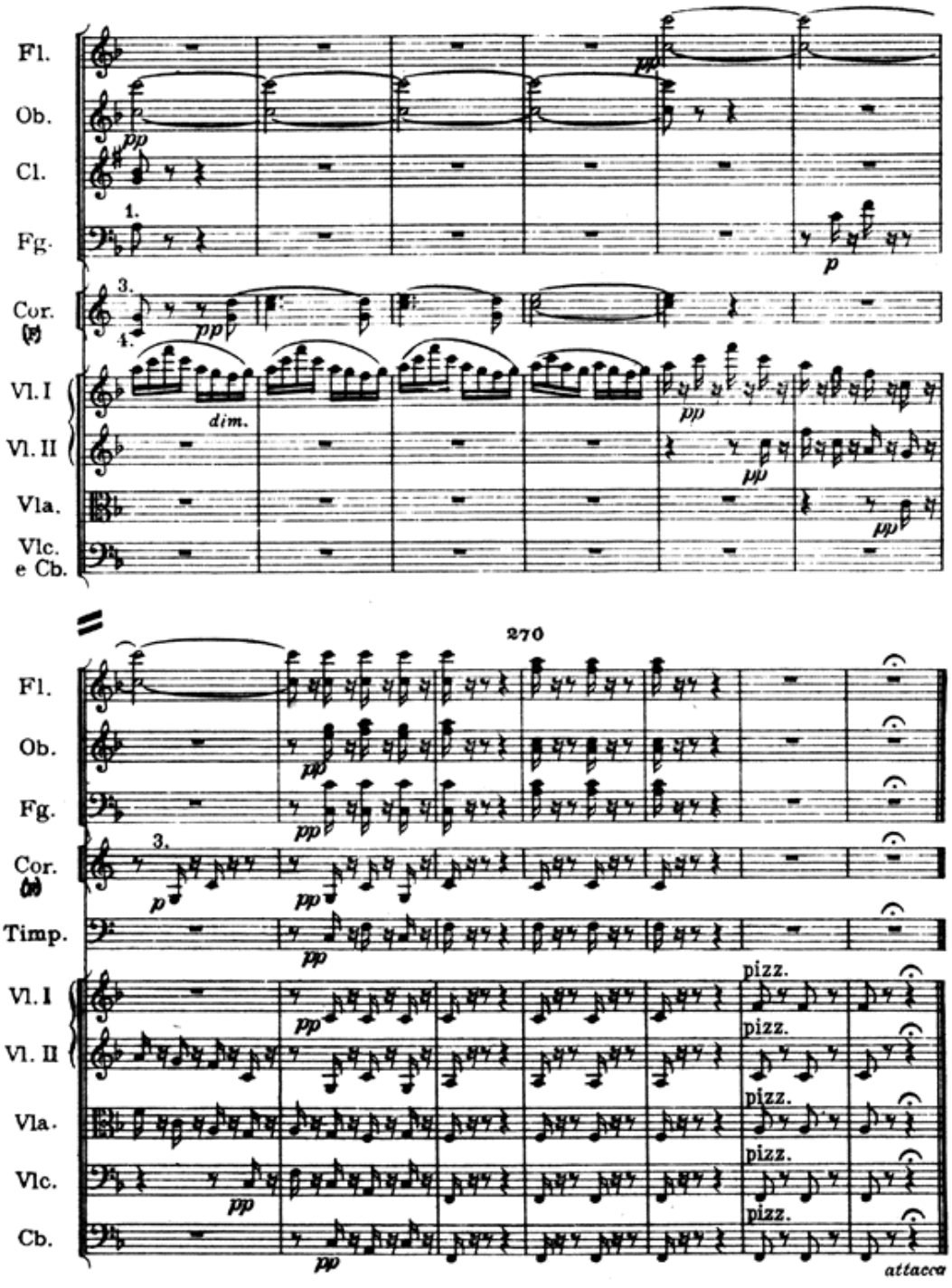
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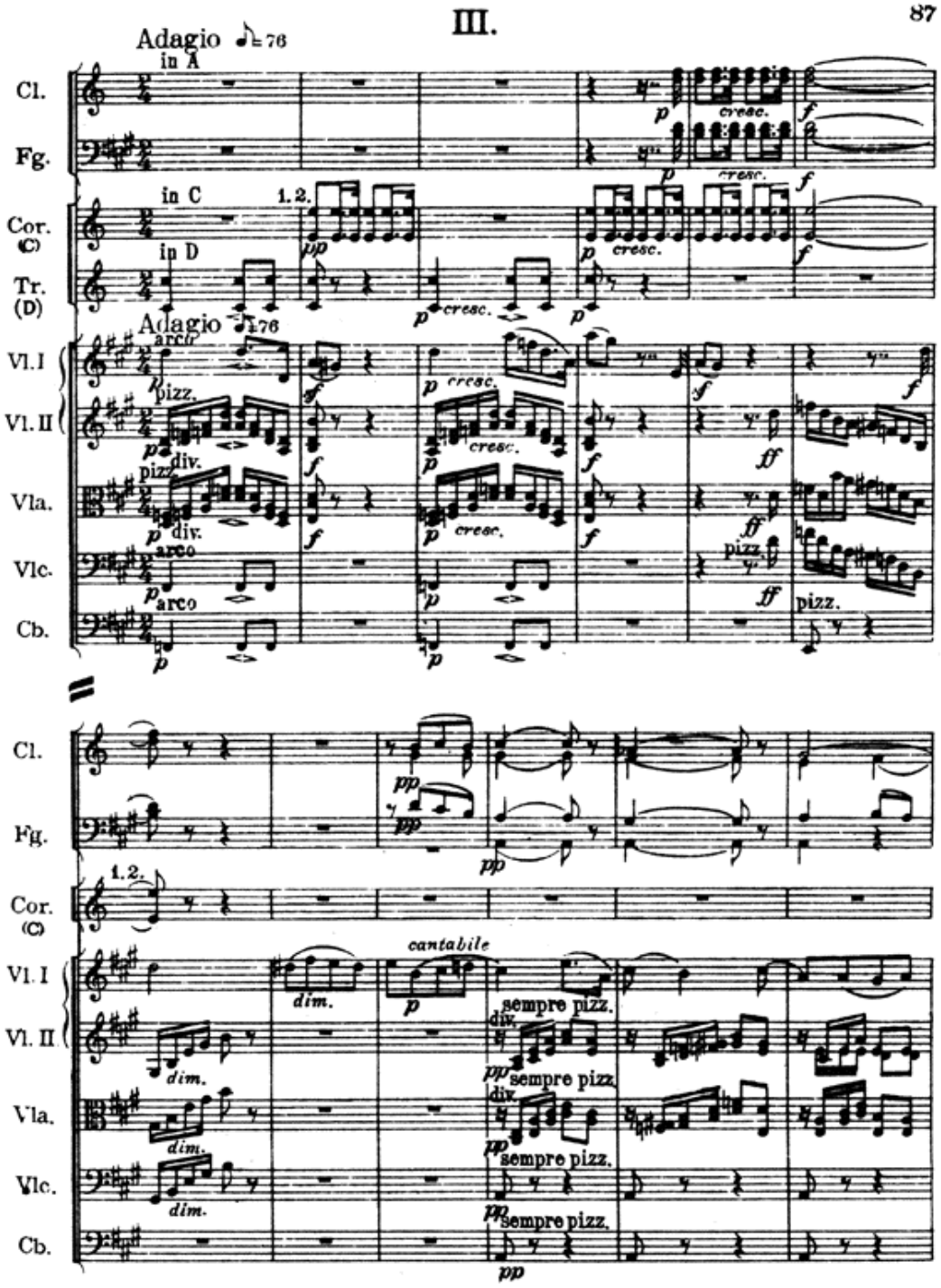
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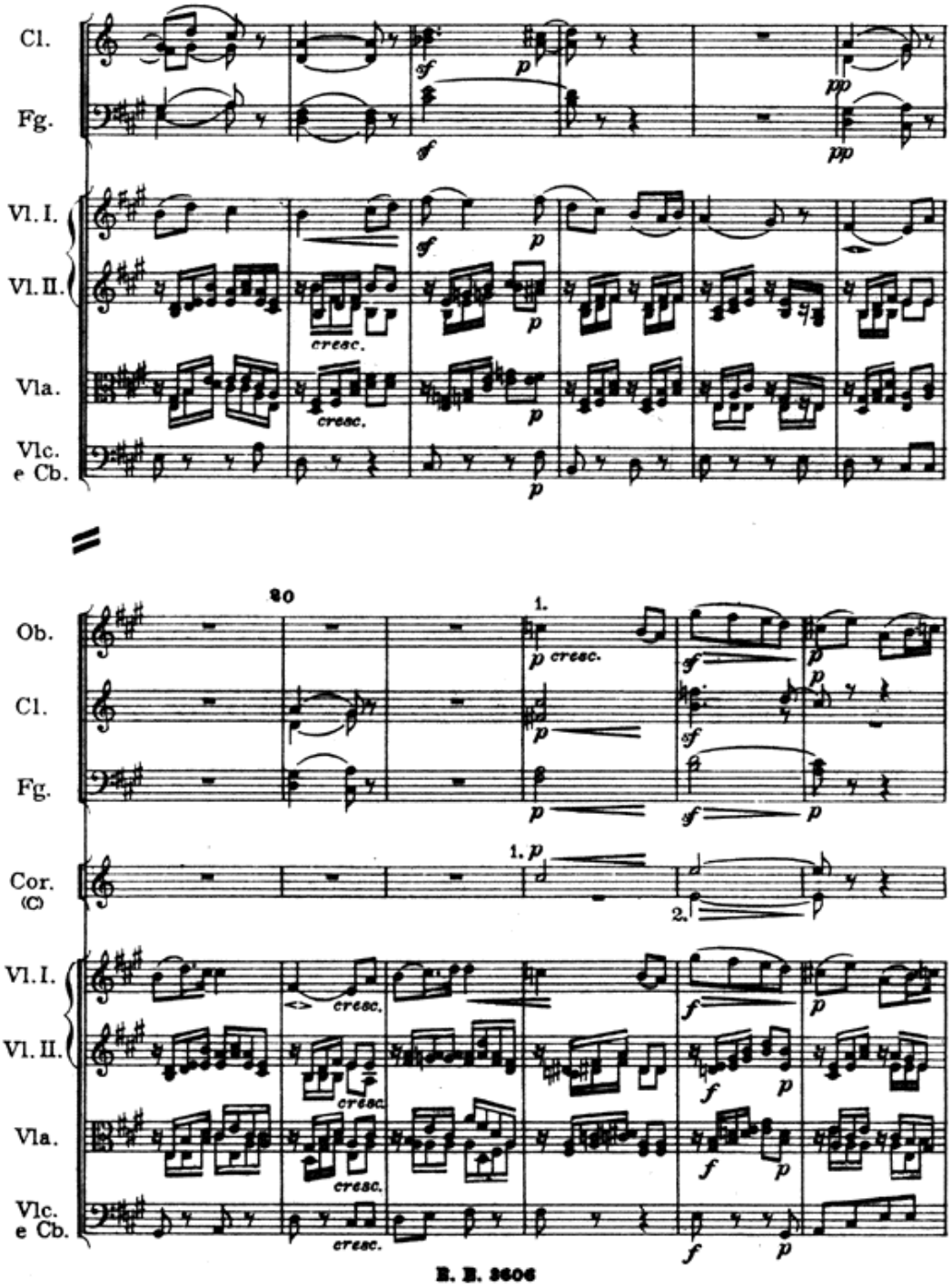
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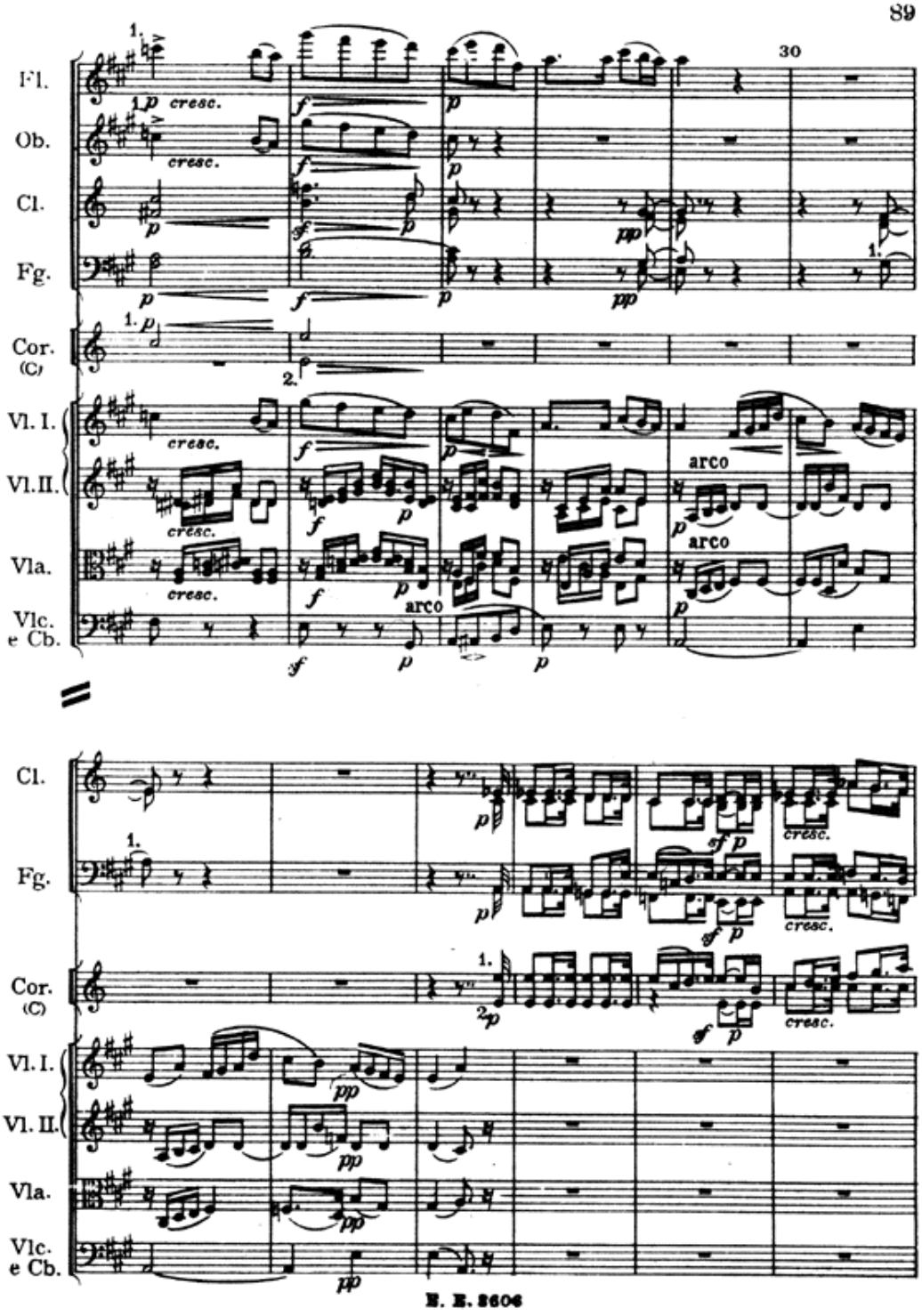
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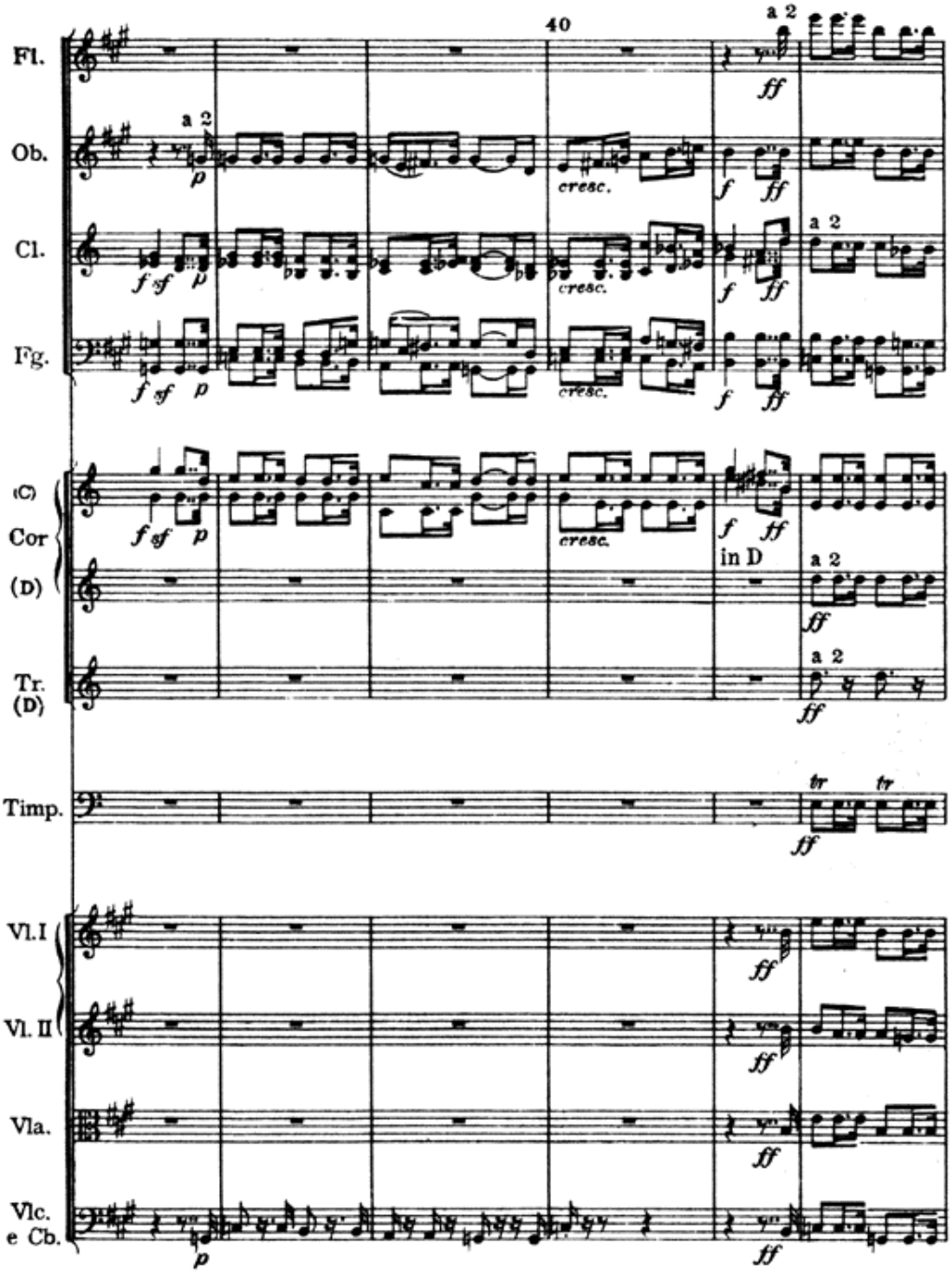
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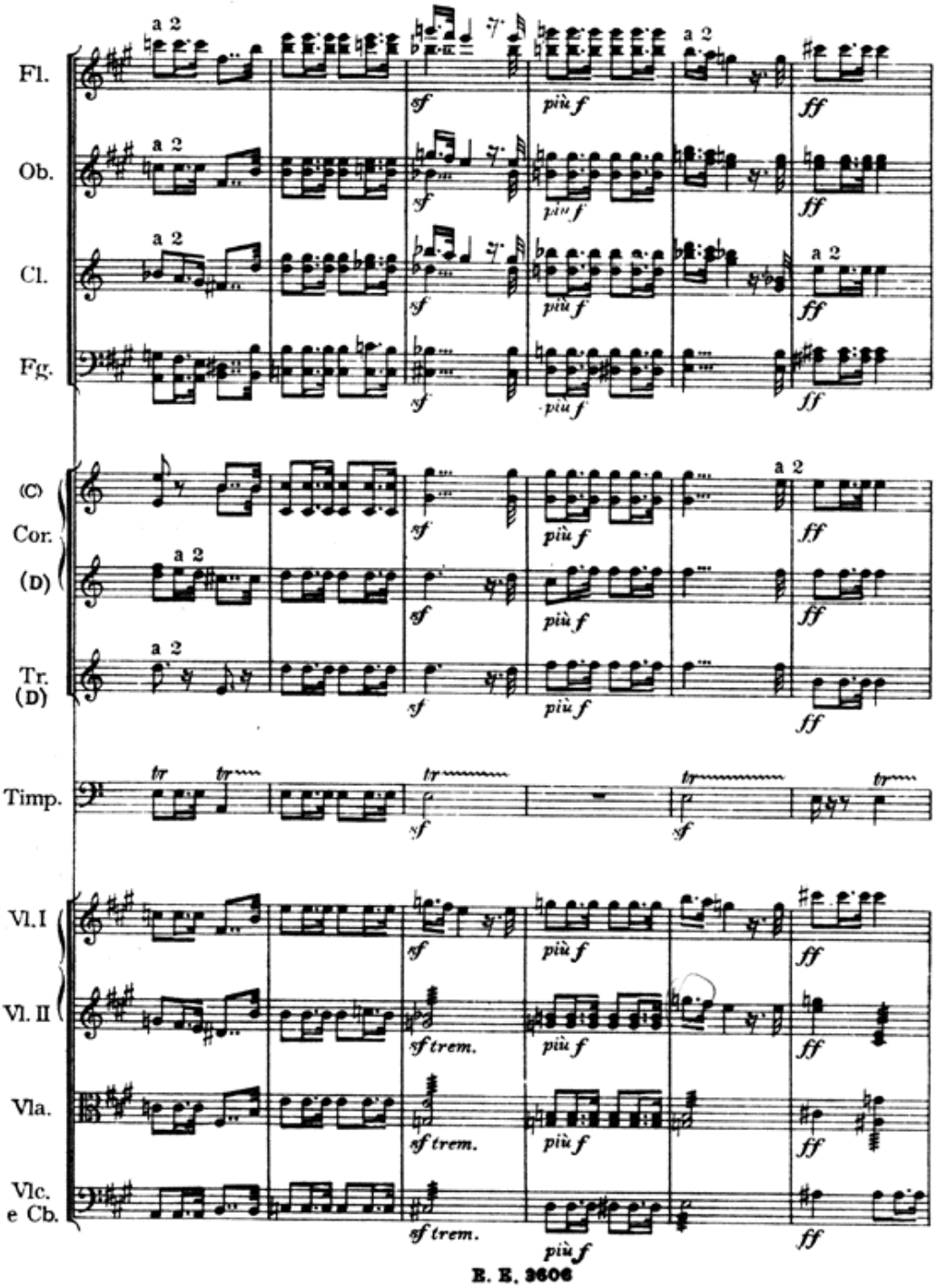
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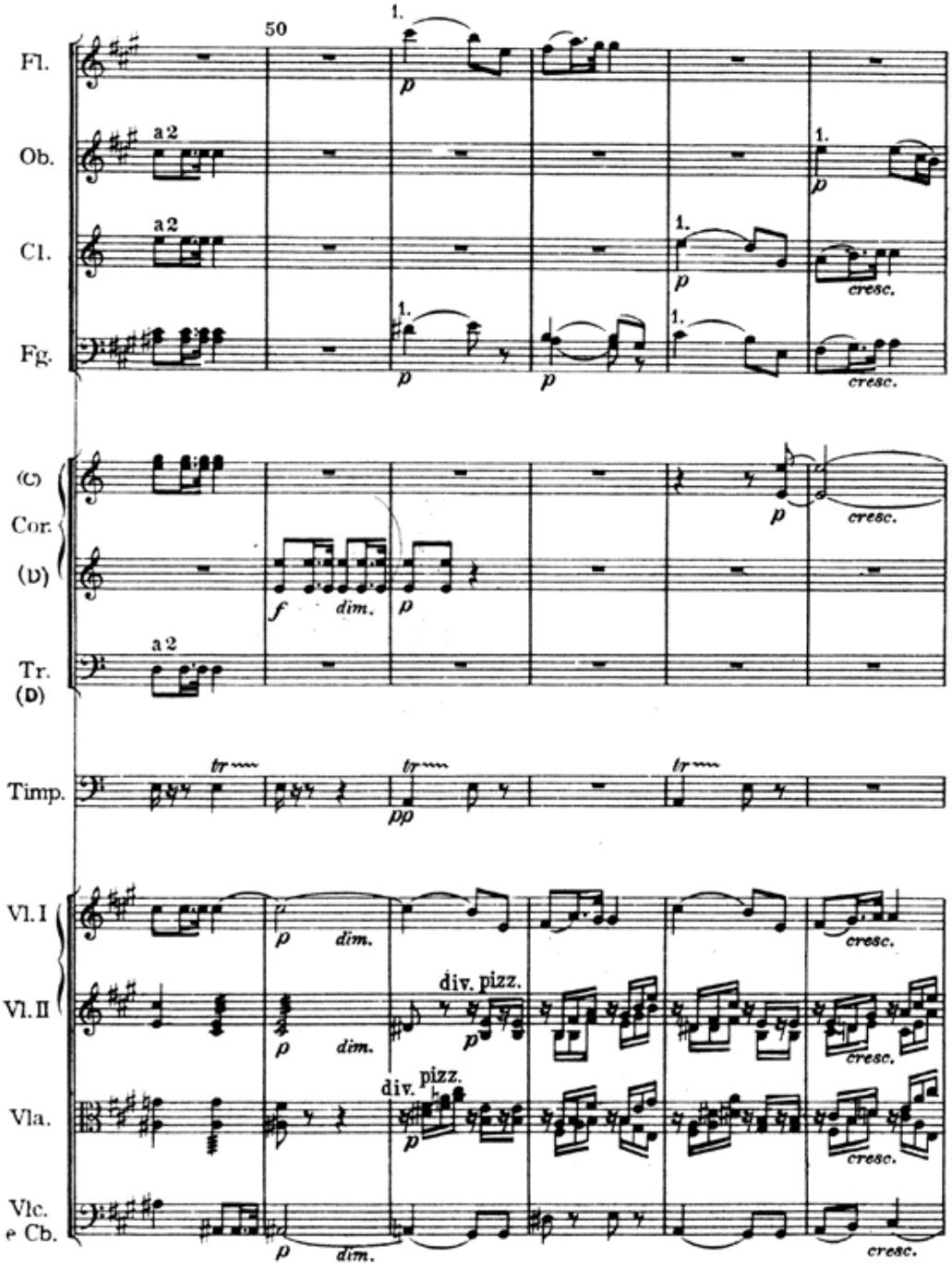
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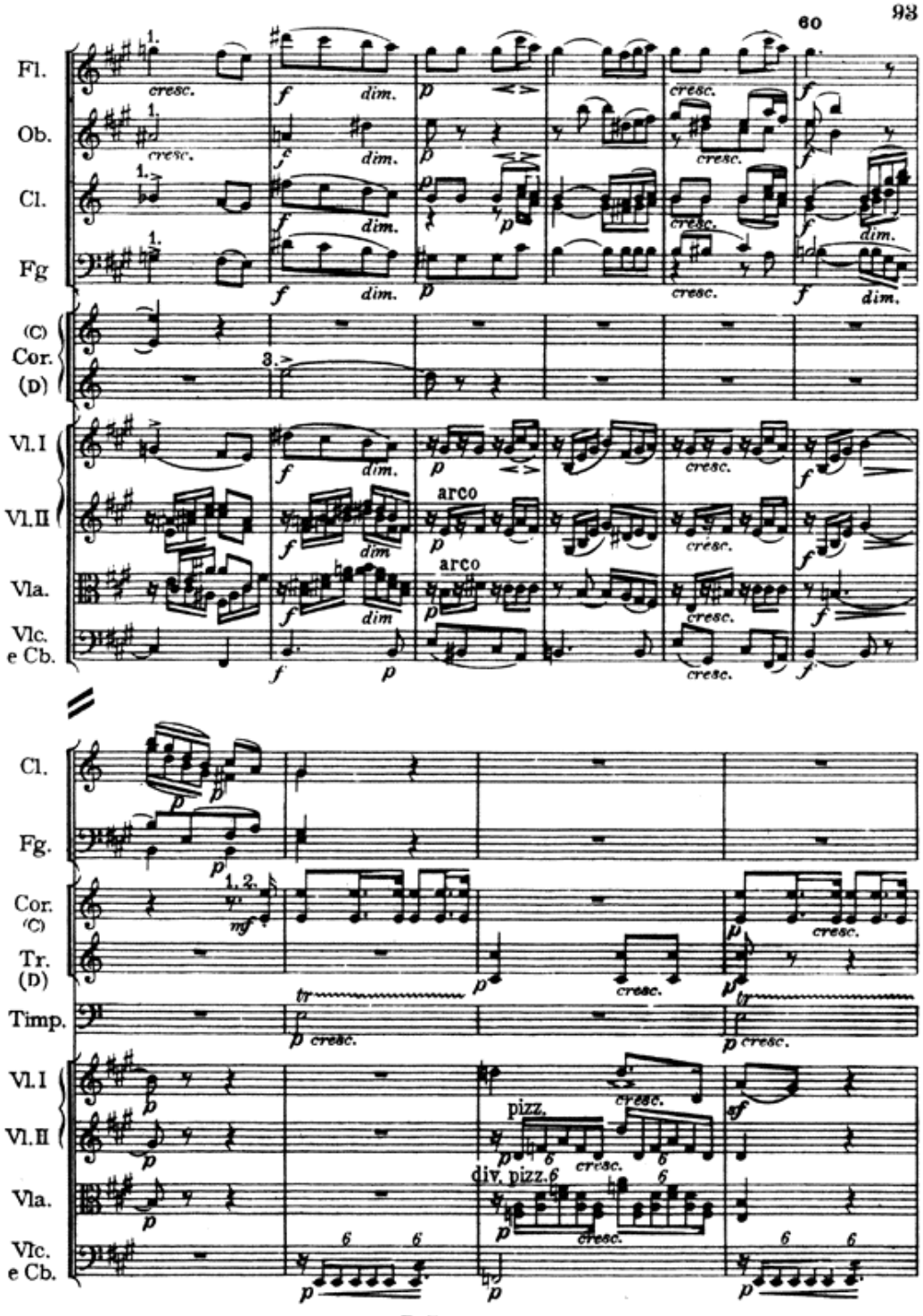
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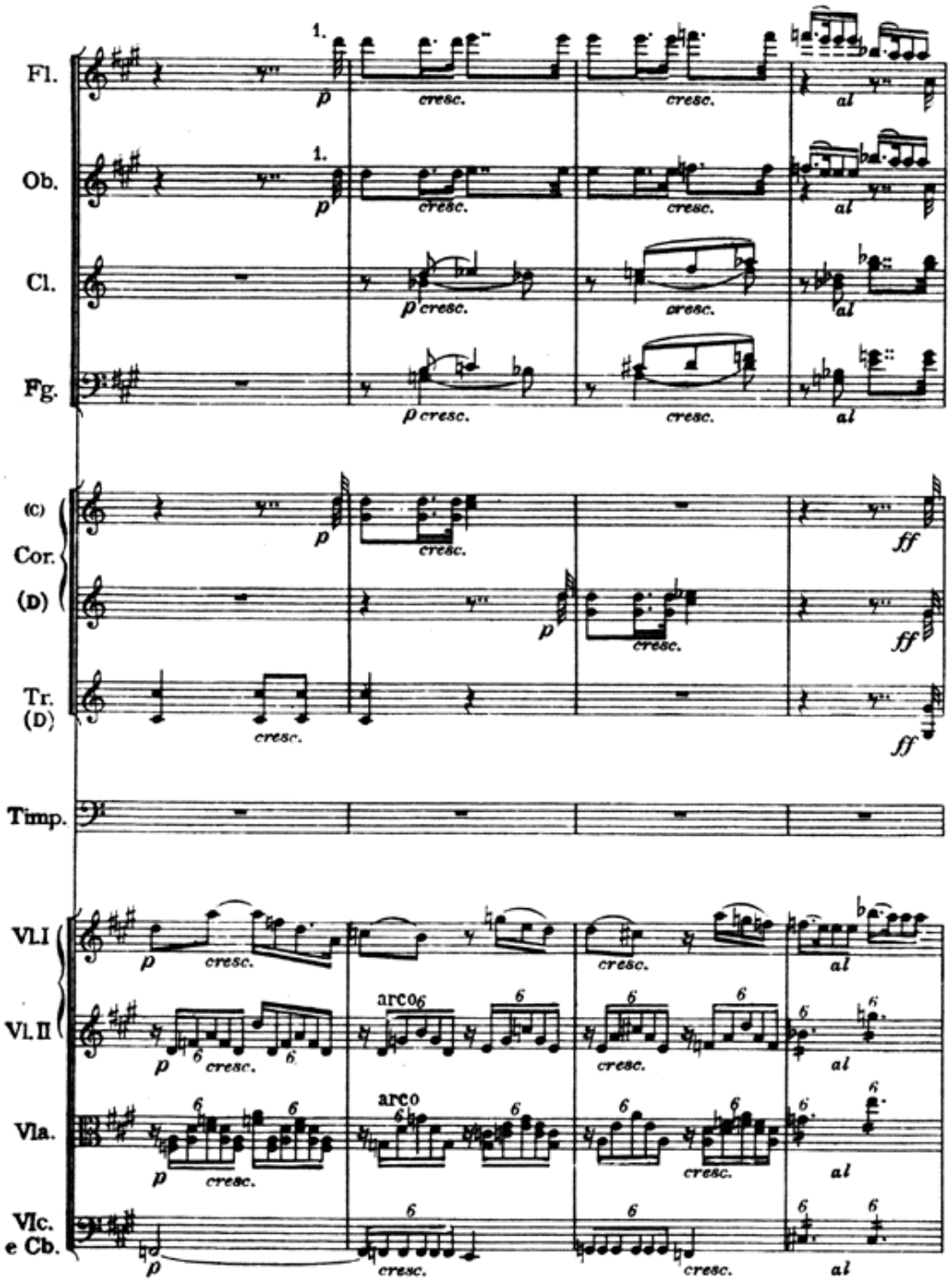
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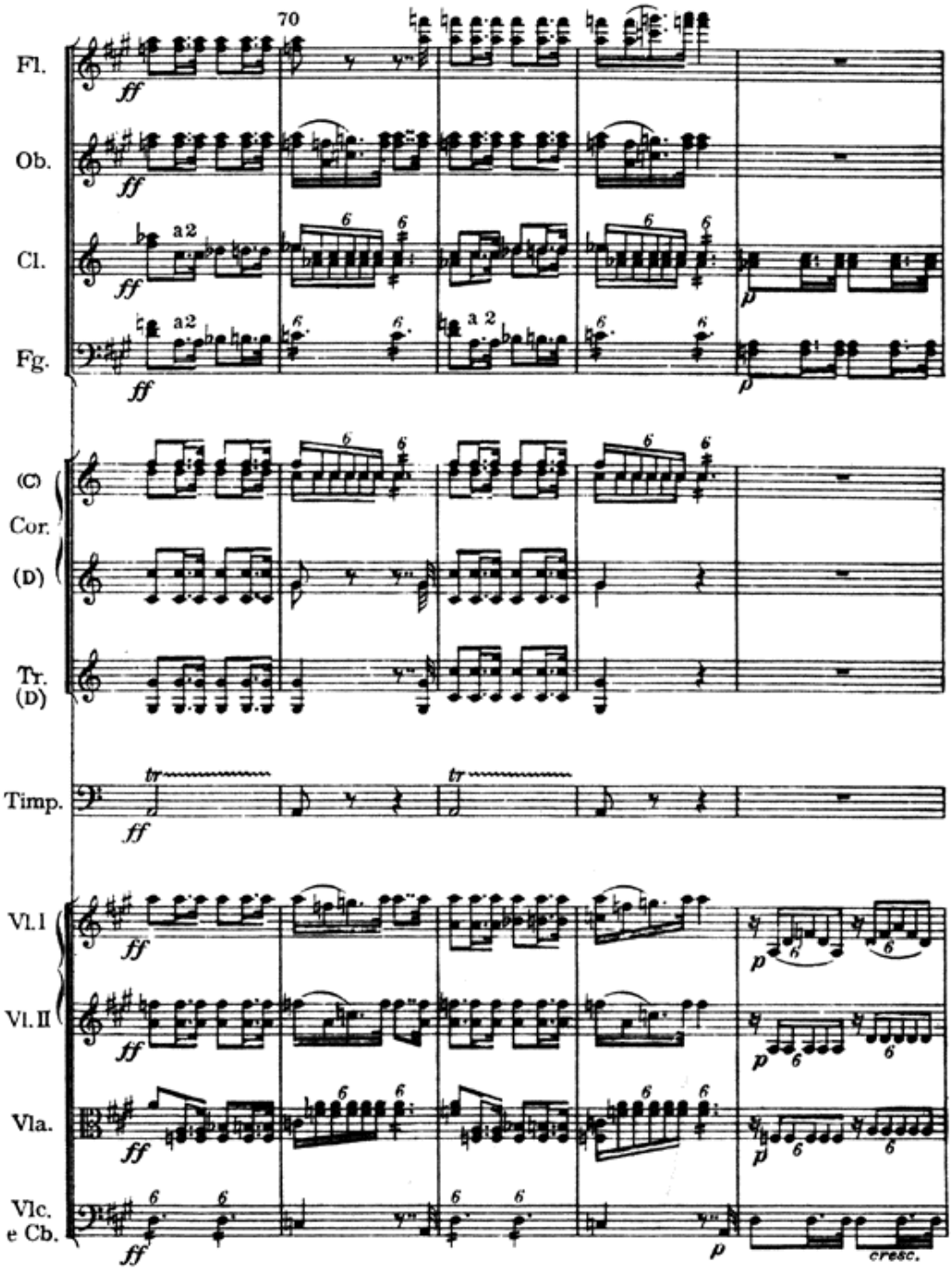
70
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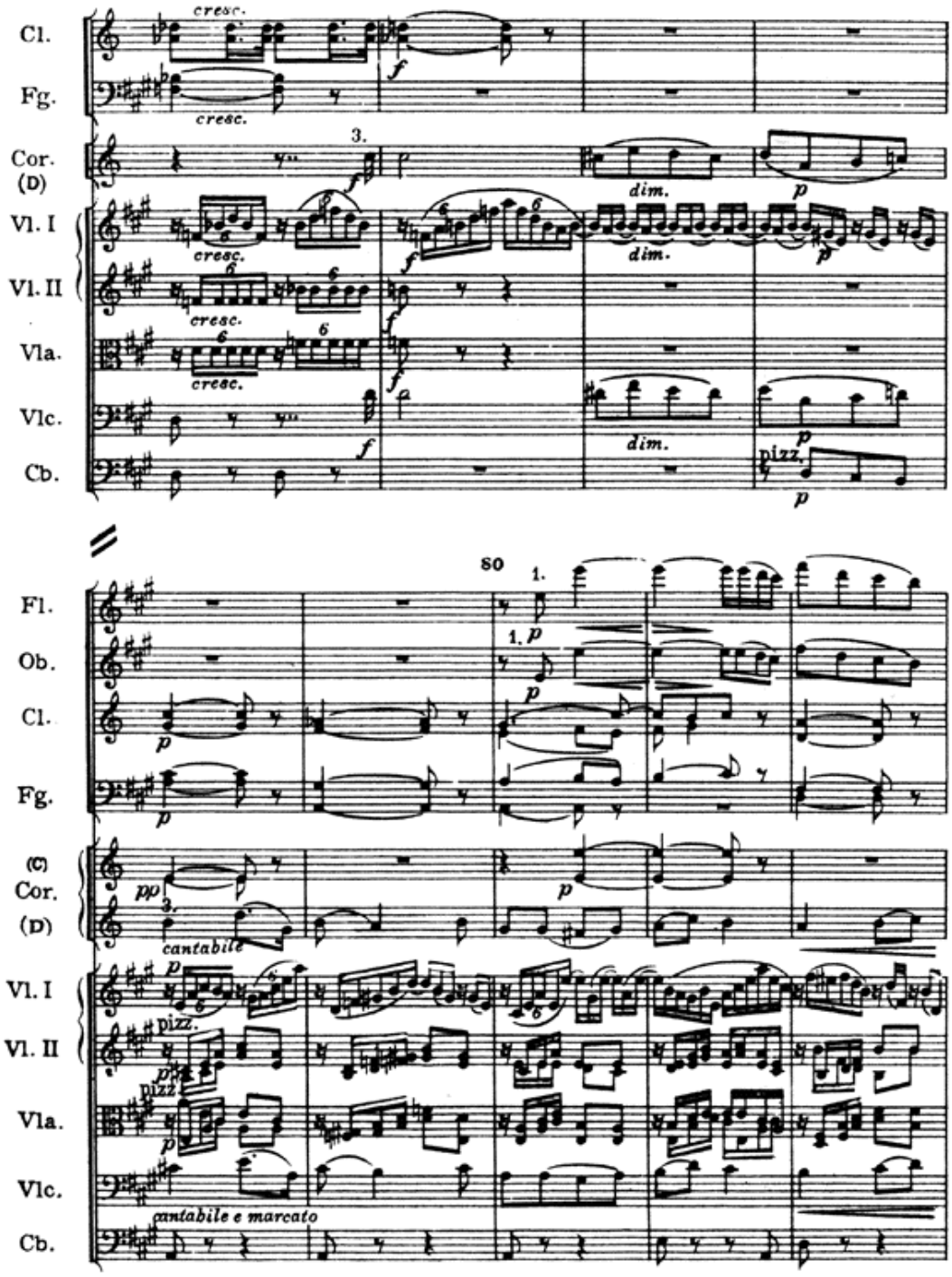
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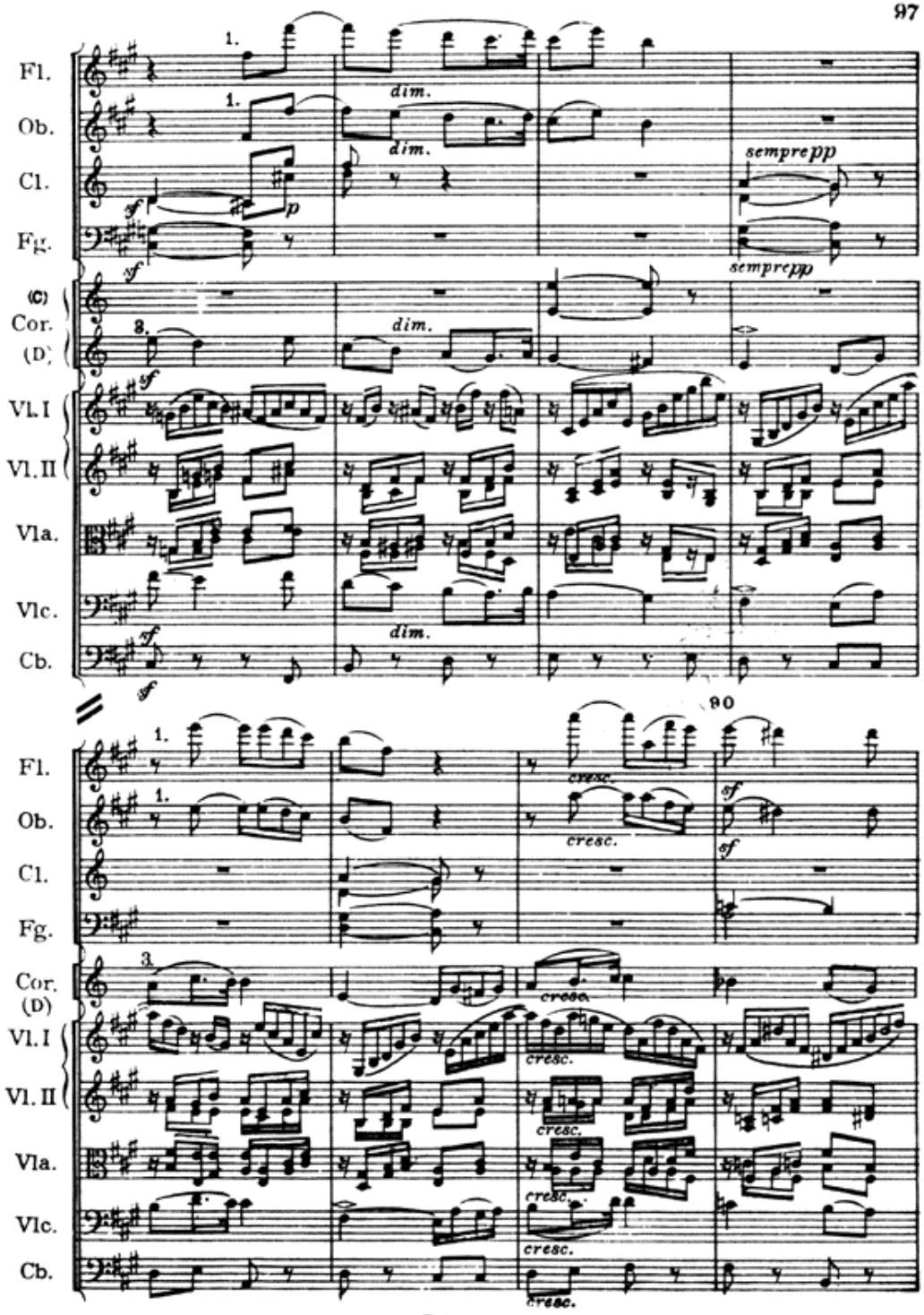
(D)
cantabile
cantabile e marcato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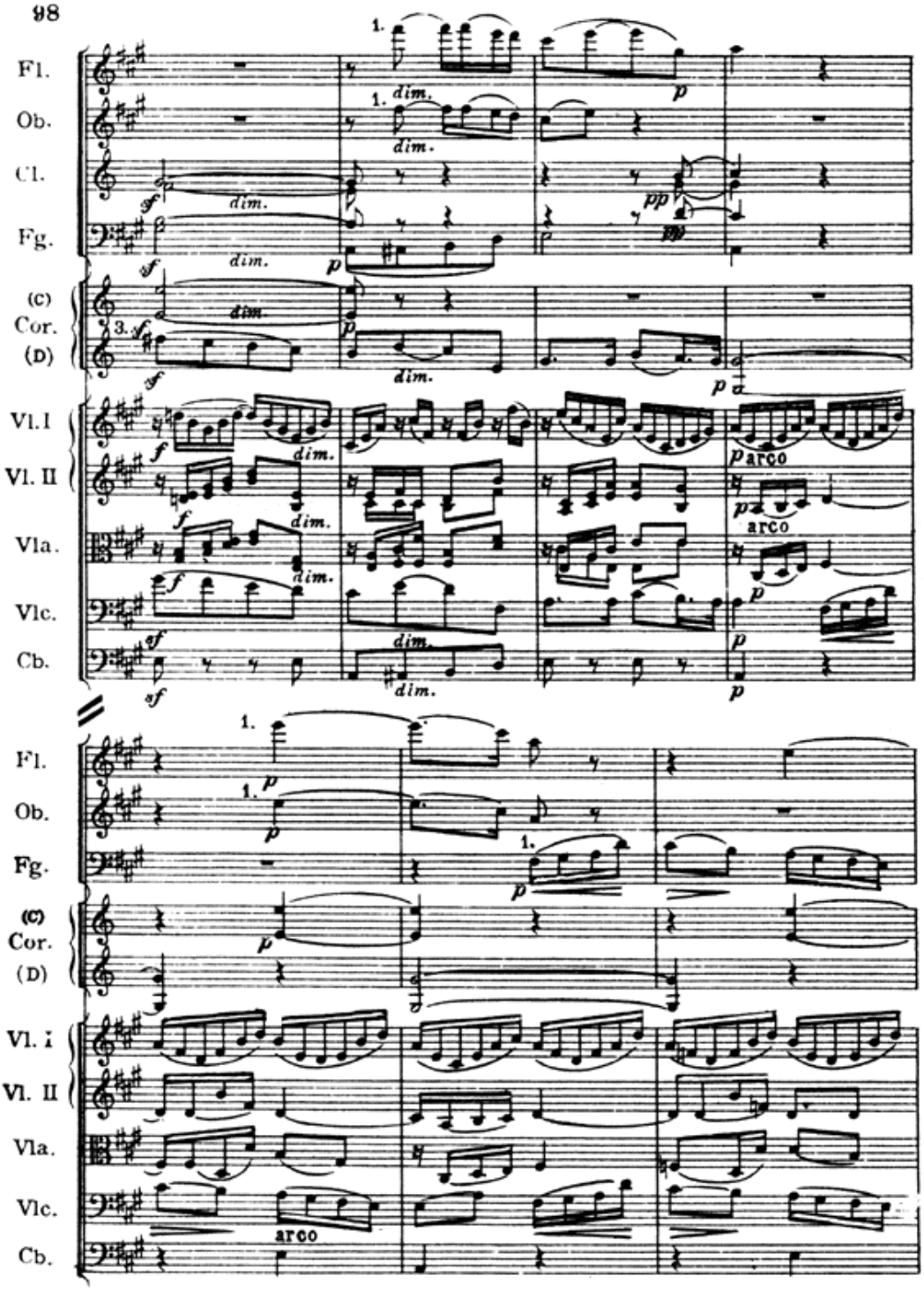
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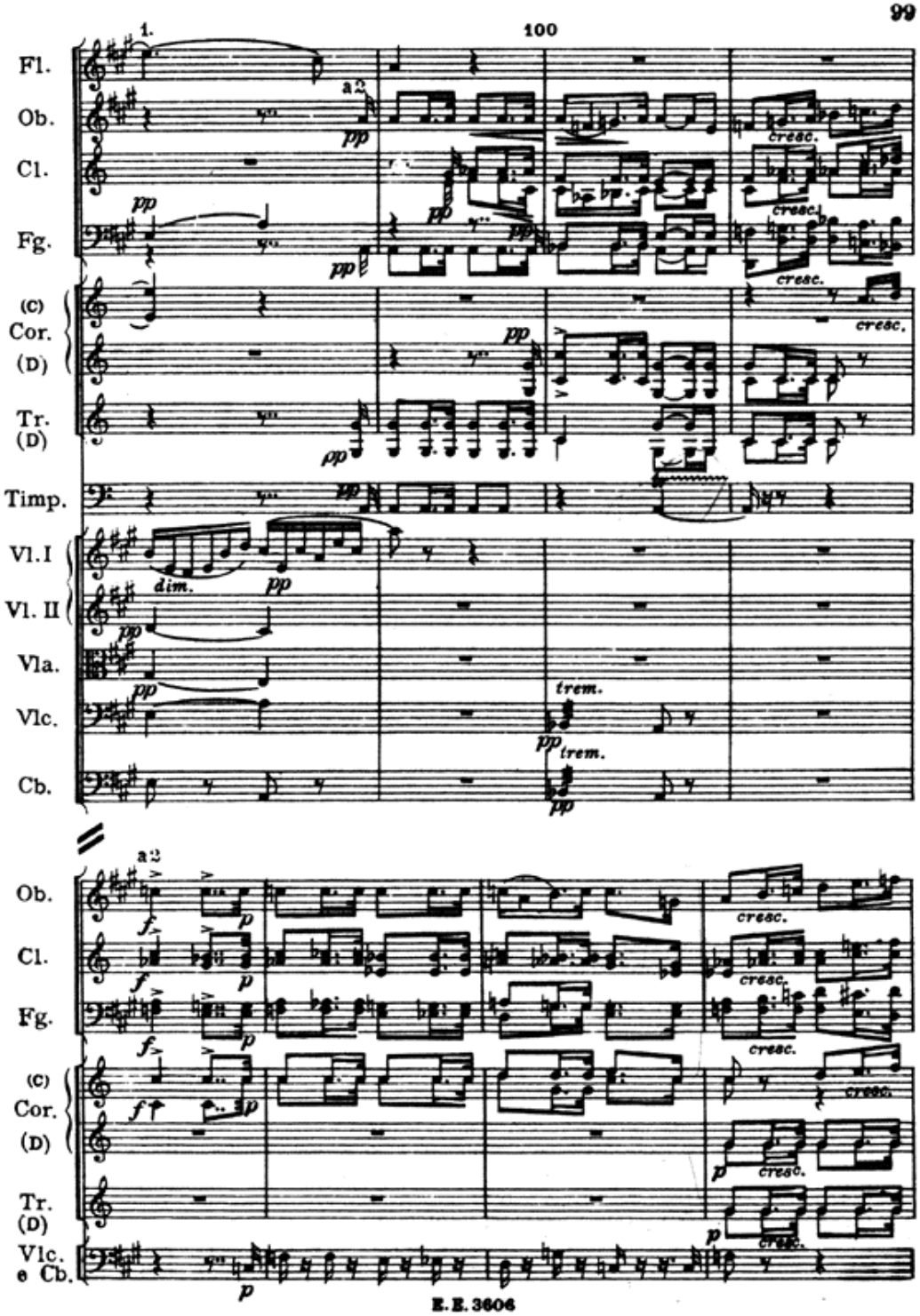
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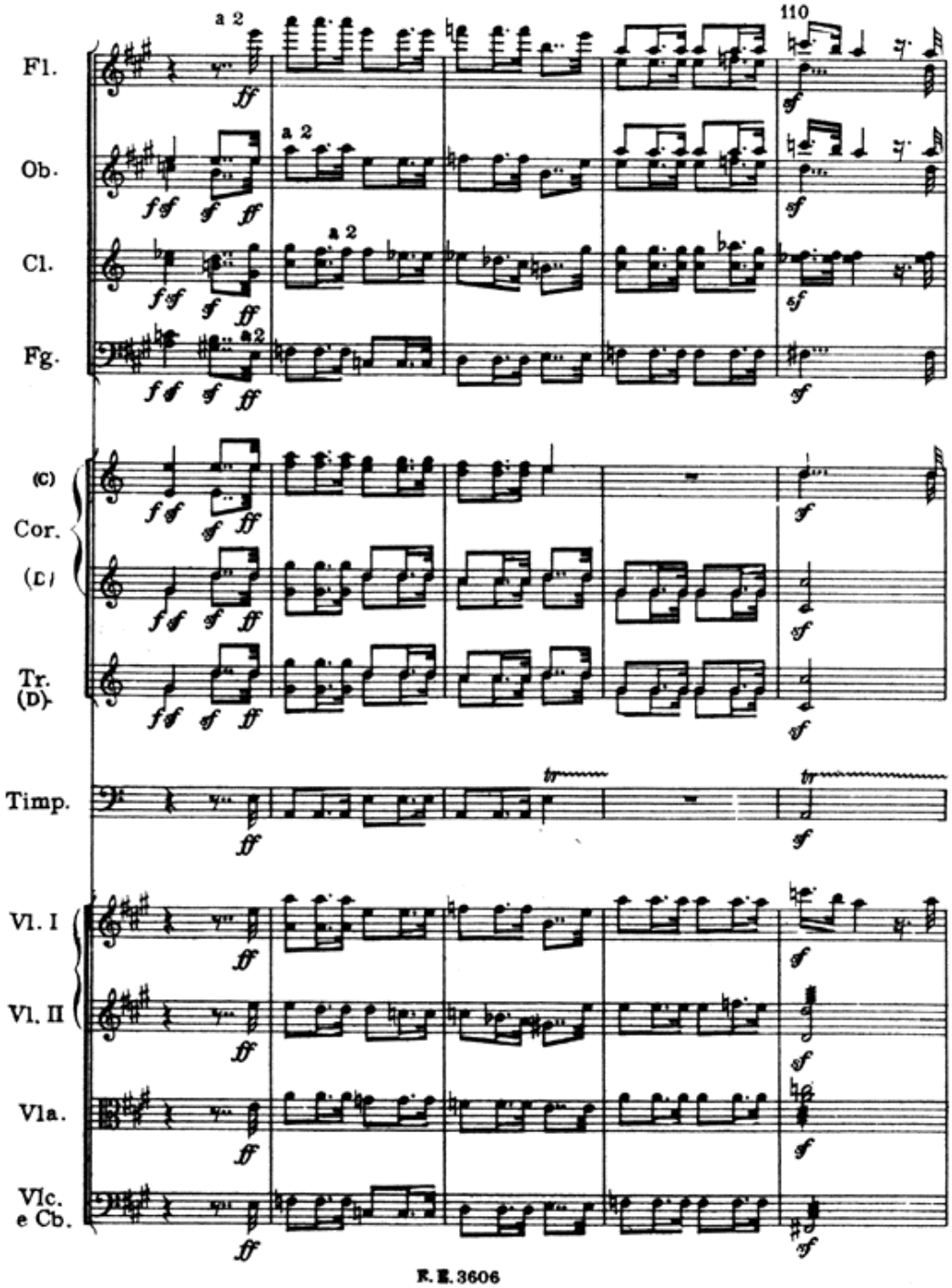
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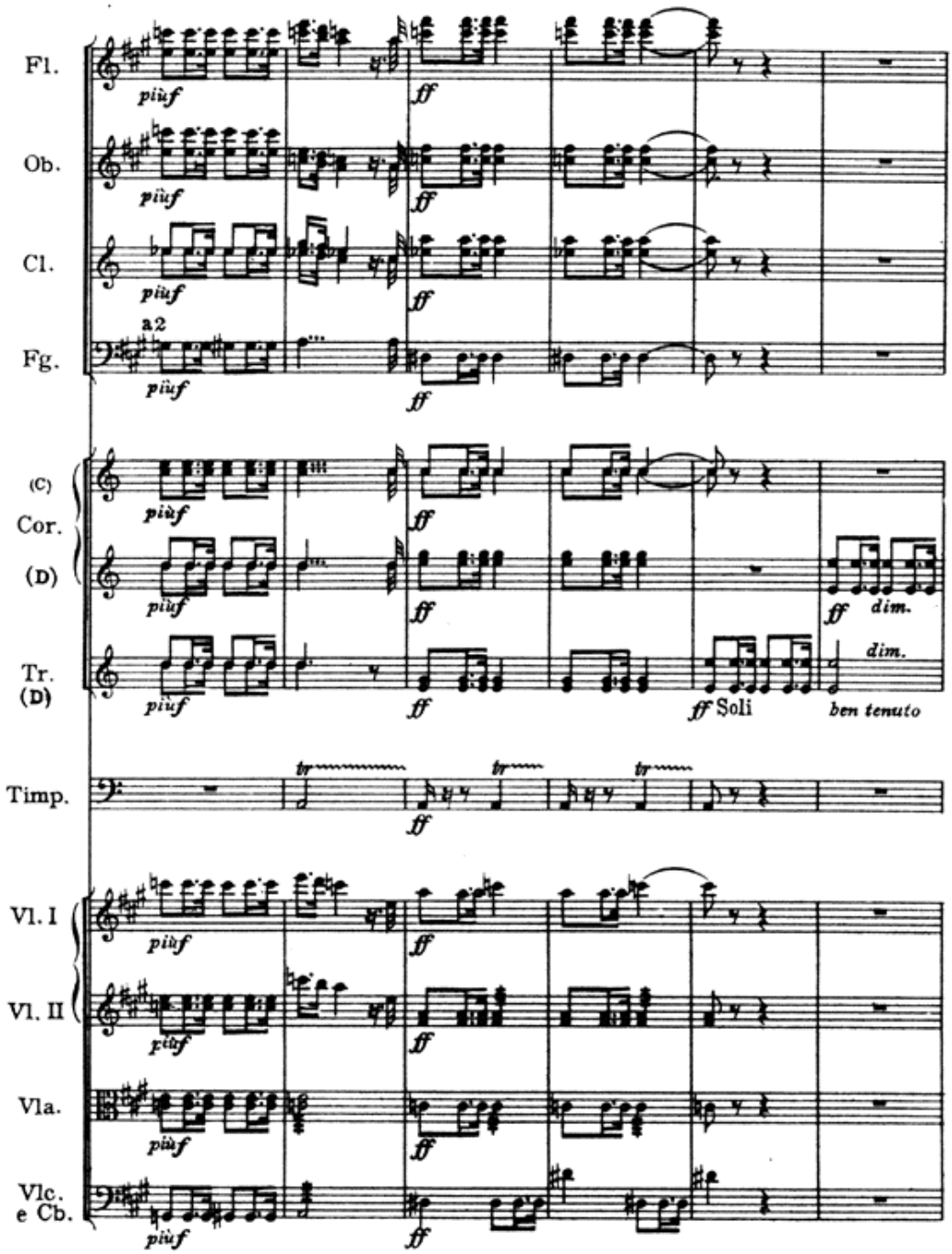
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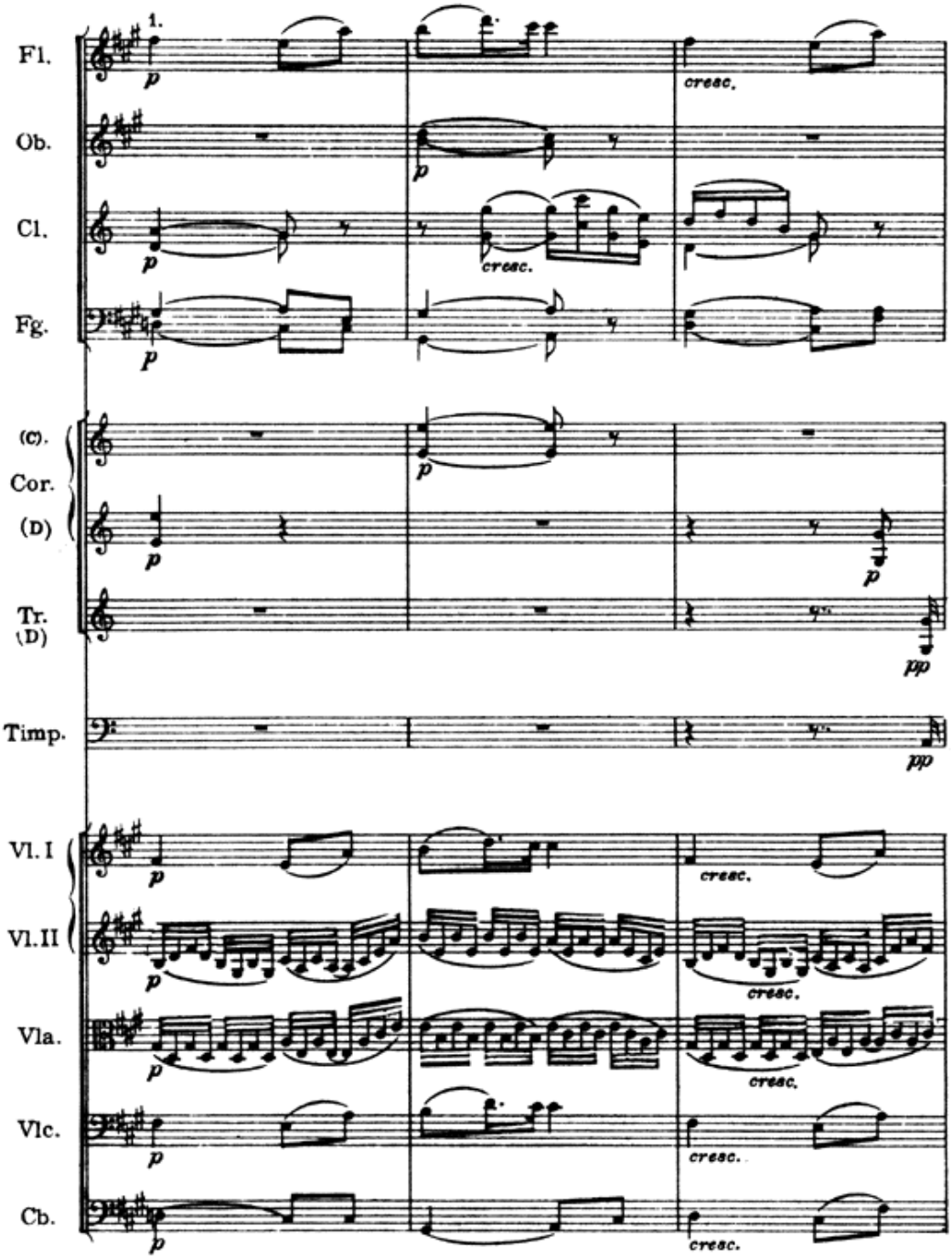
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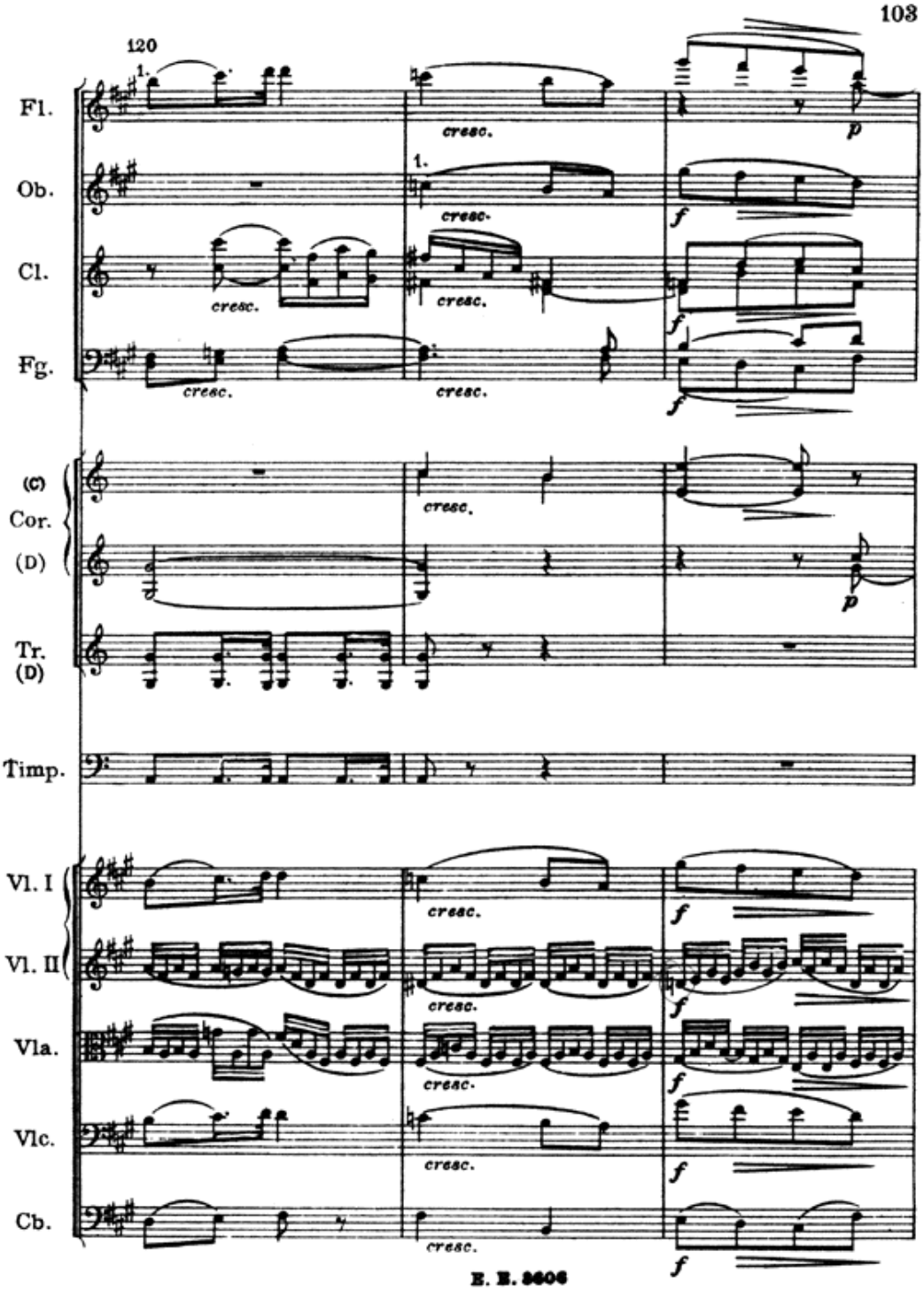
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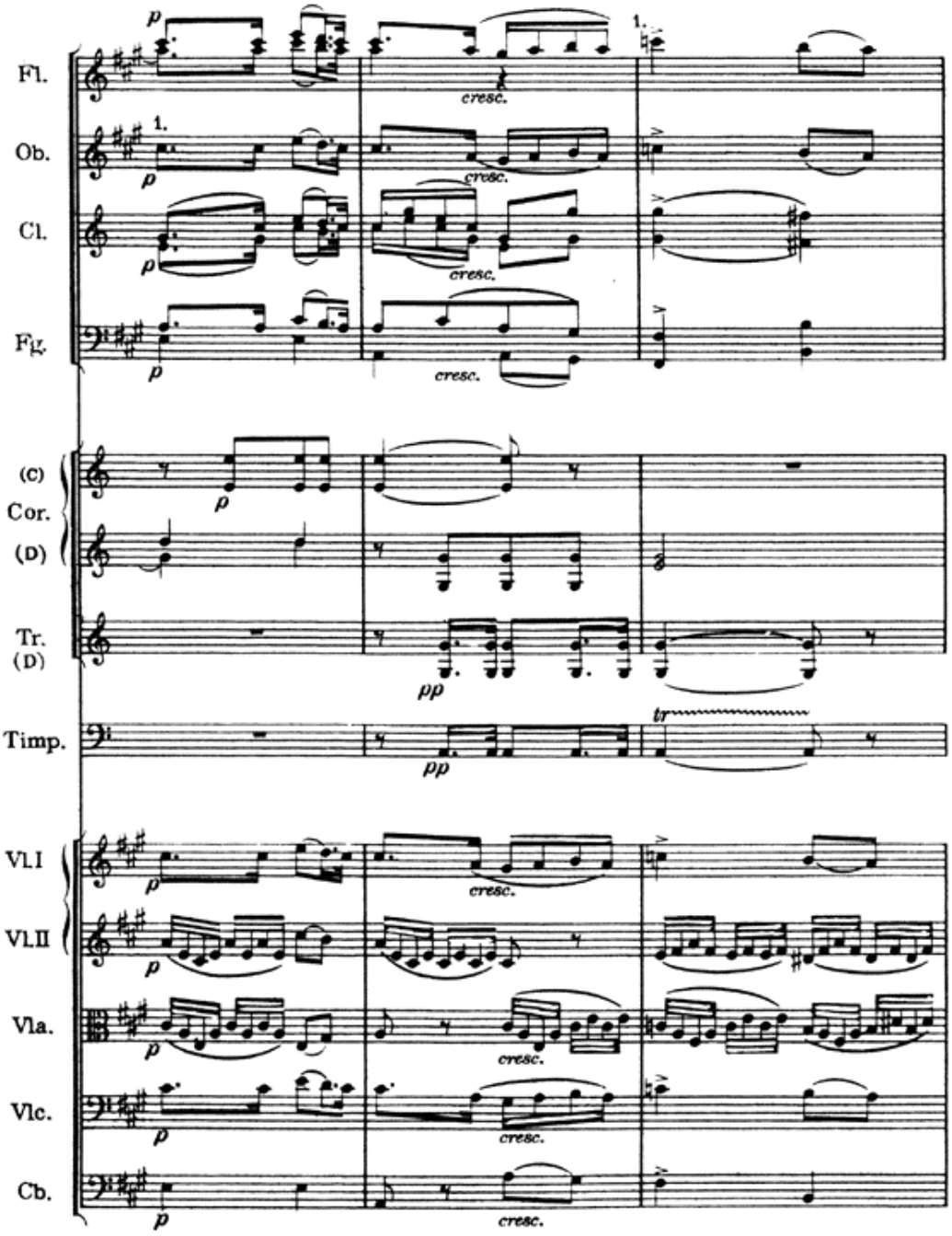
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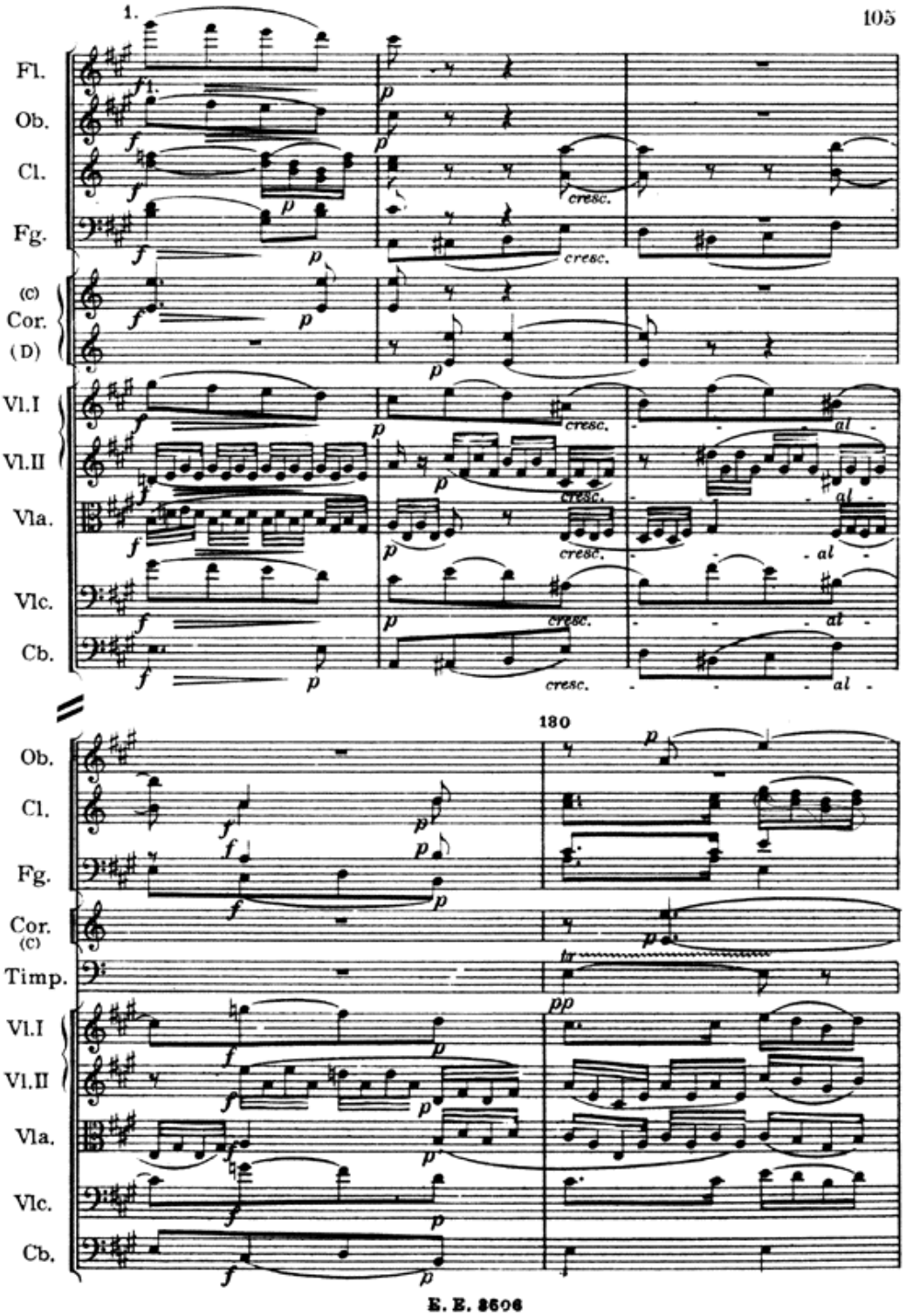
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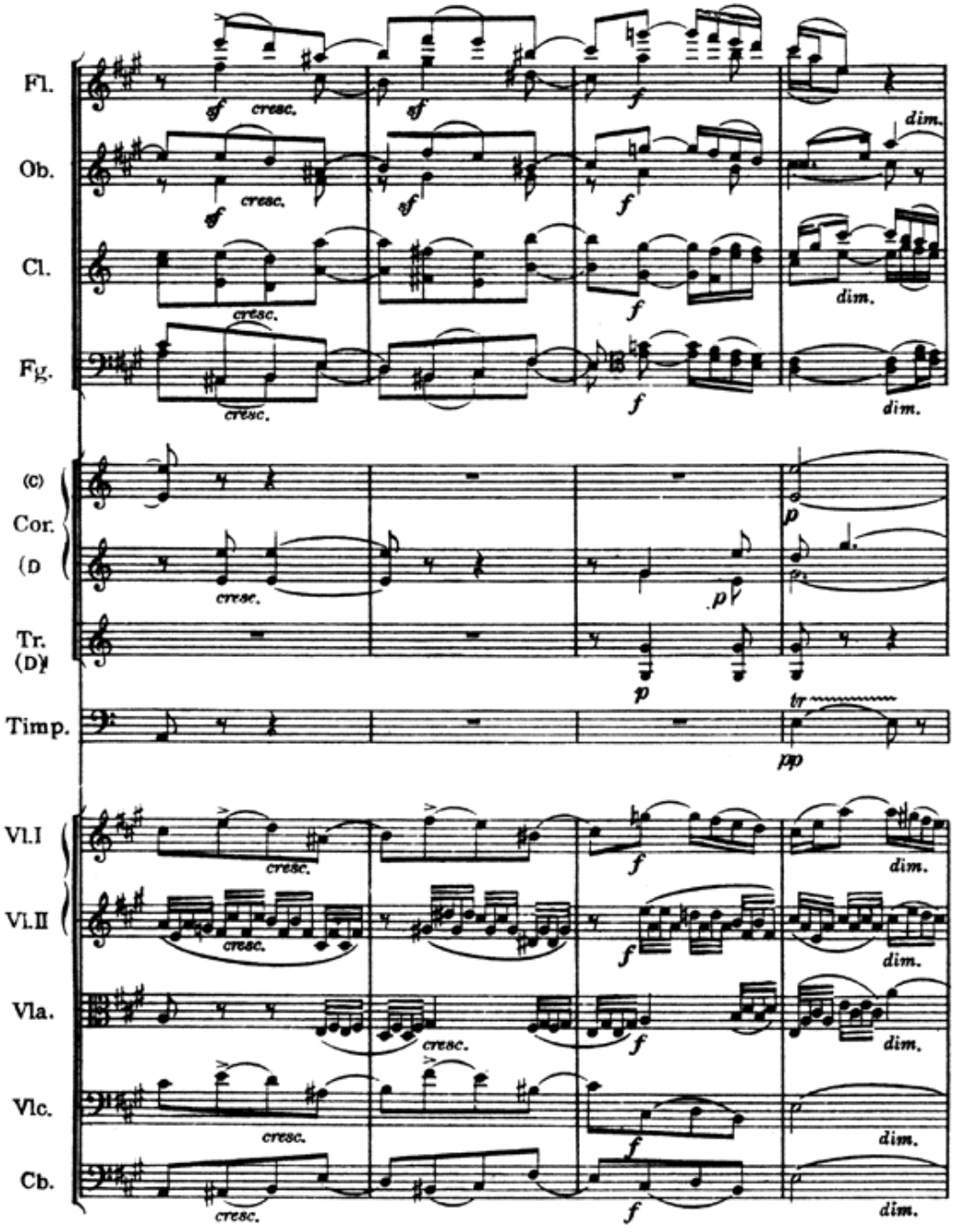
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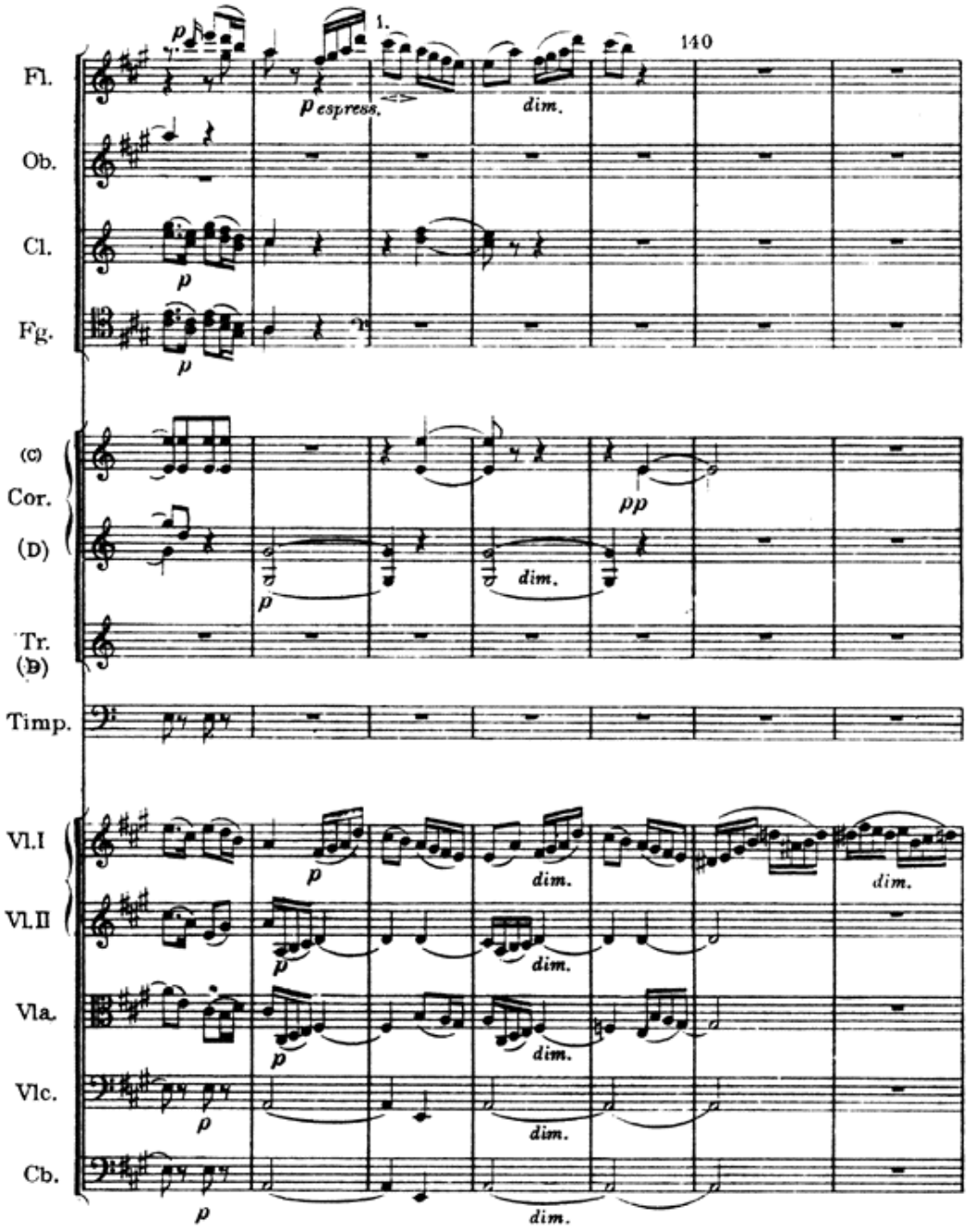
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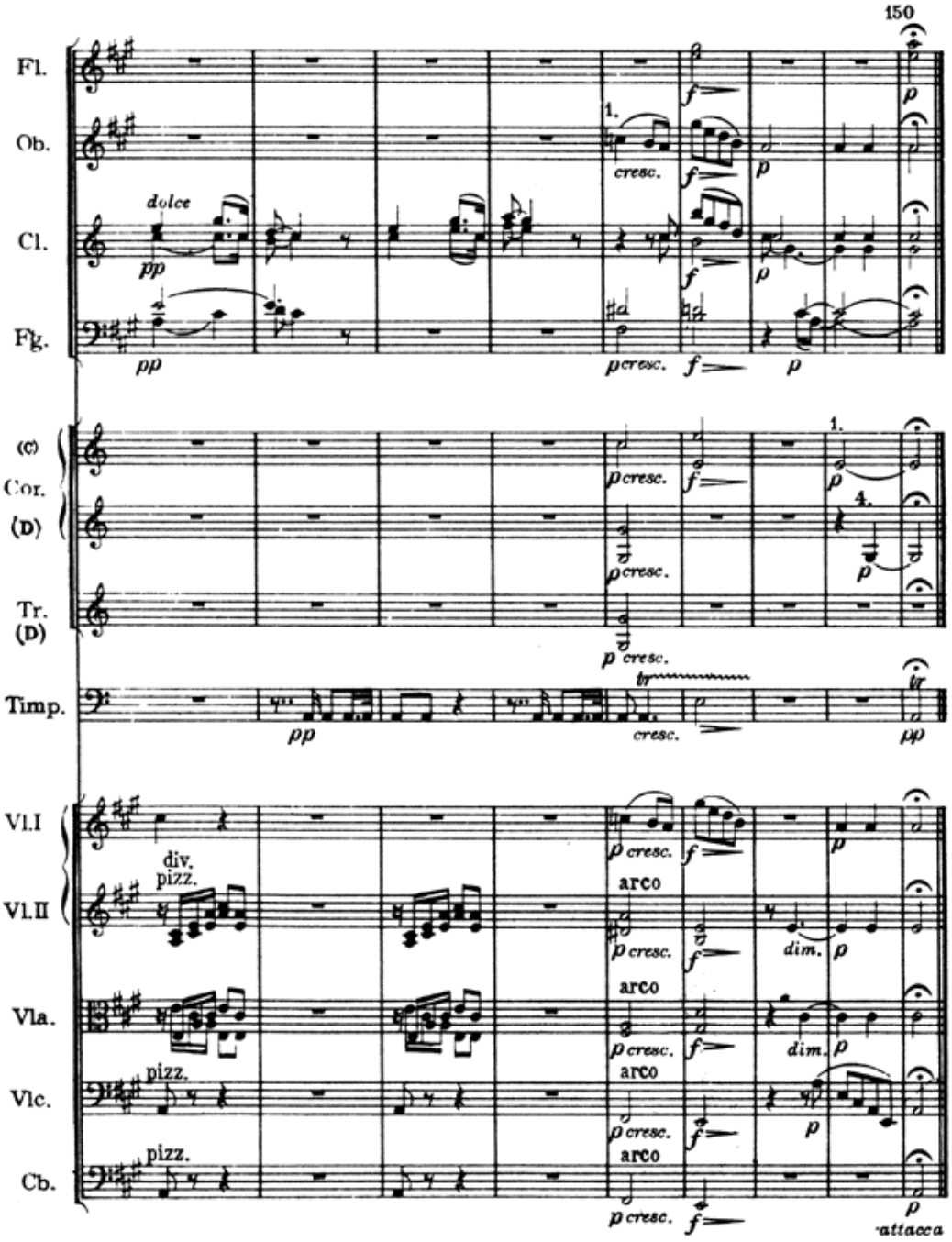
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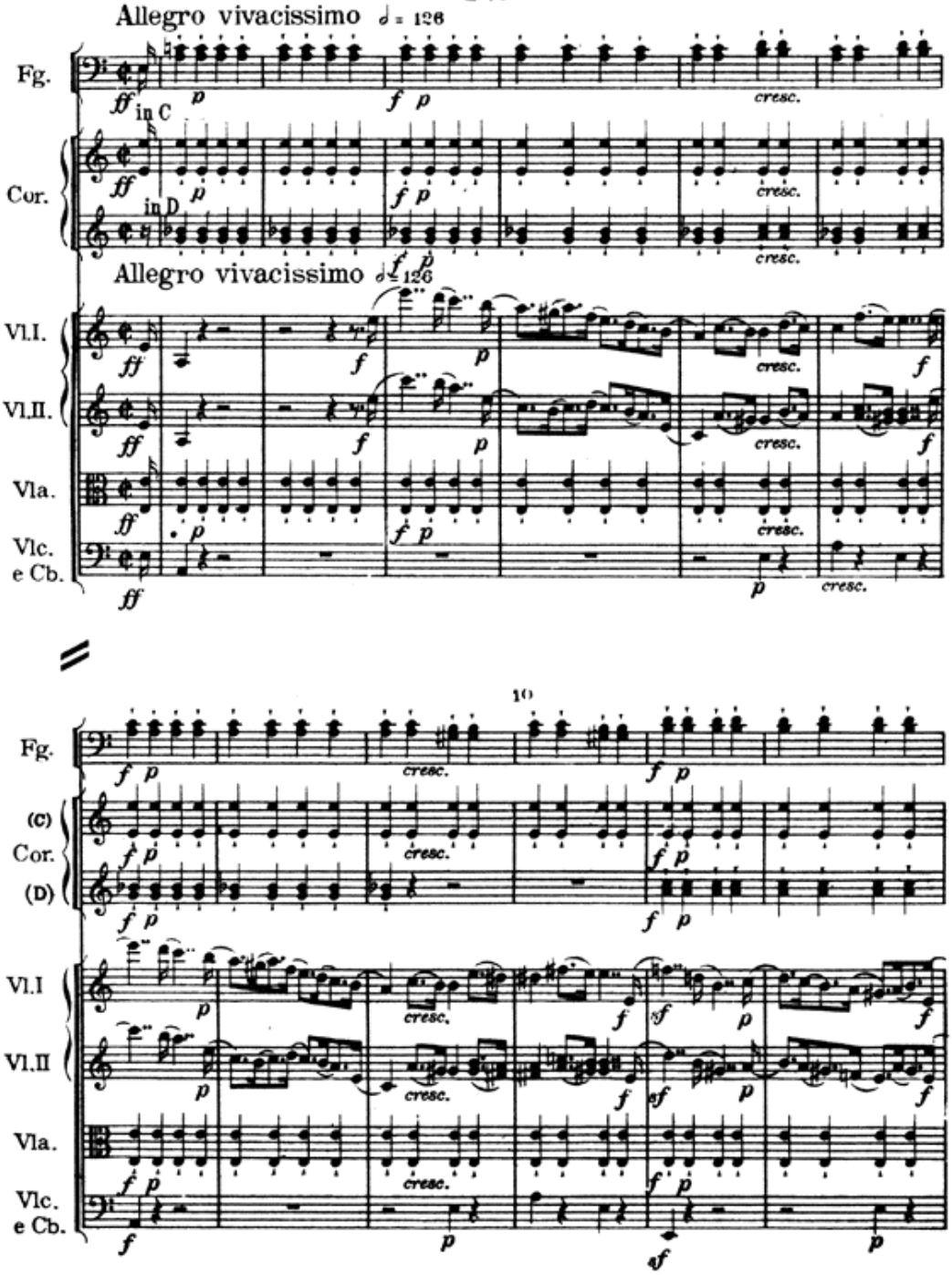
IV.


Allegro vivacissimo ♩ = 126
Fg.
Cor.
in C
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Allegro vivacissimo ♩ = 126
Vl.I.
Vl.II.
Vla.
Vlc. e Cb.
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(D)
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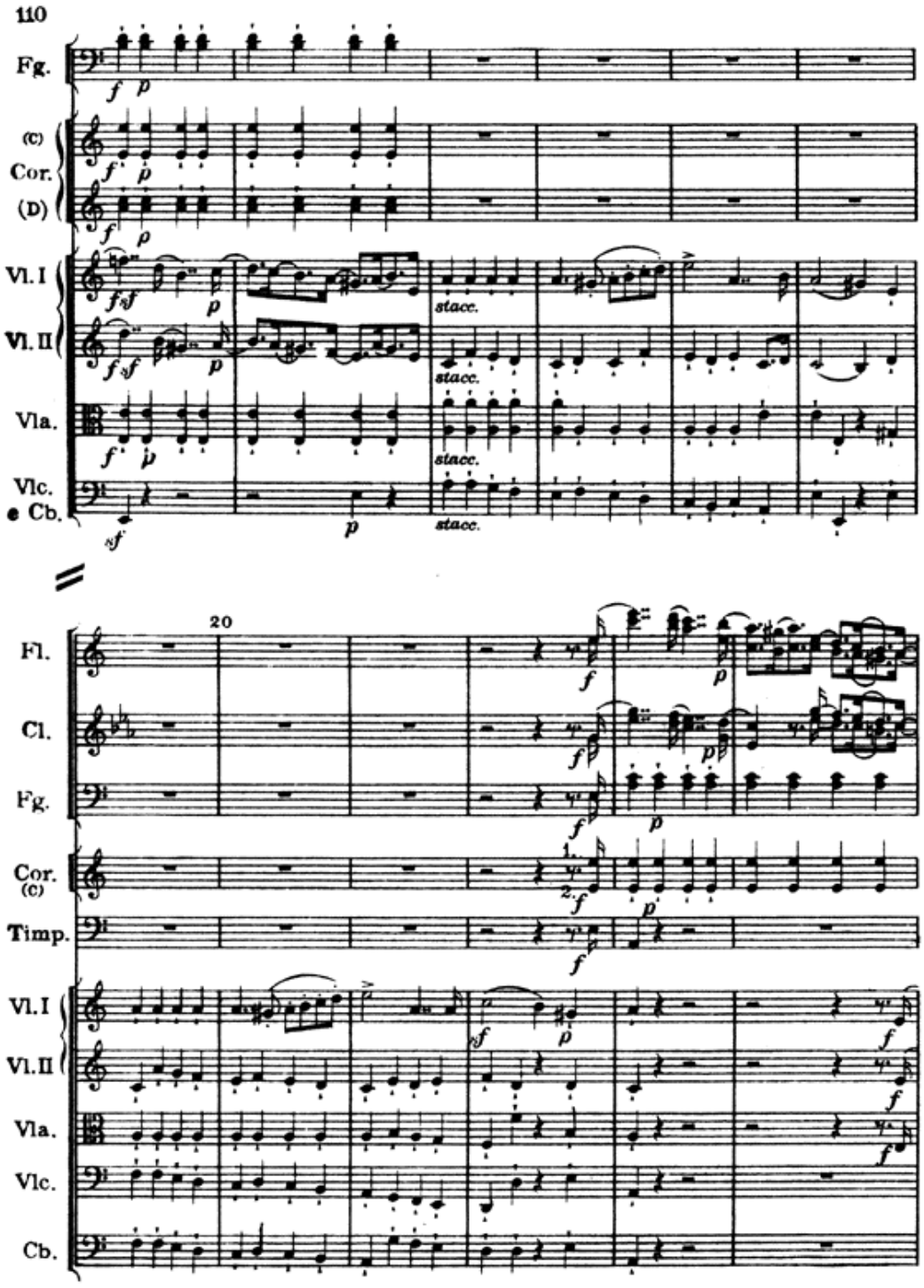
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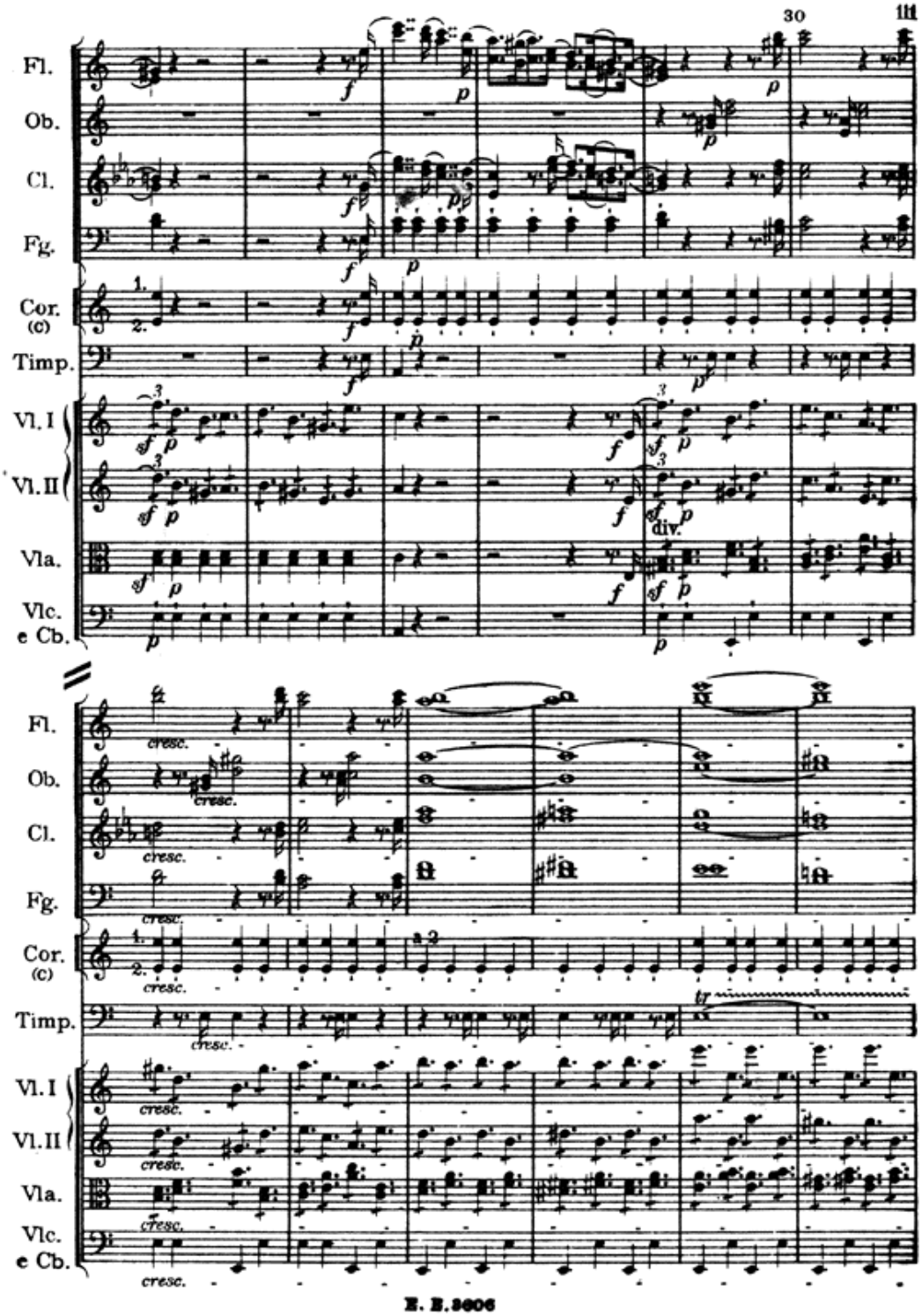
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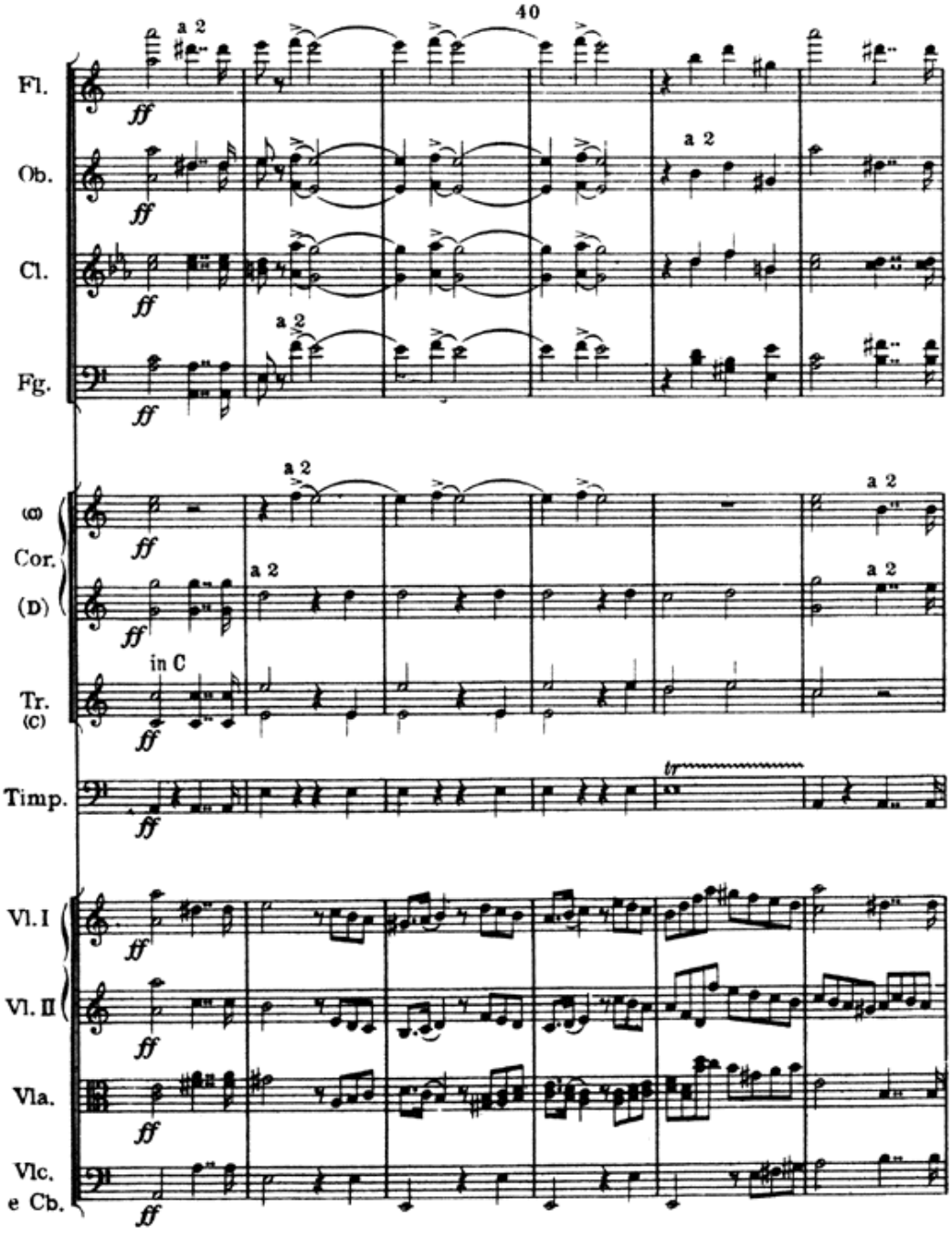
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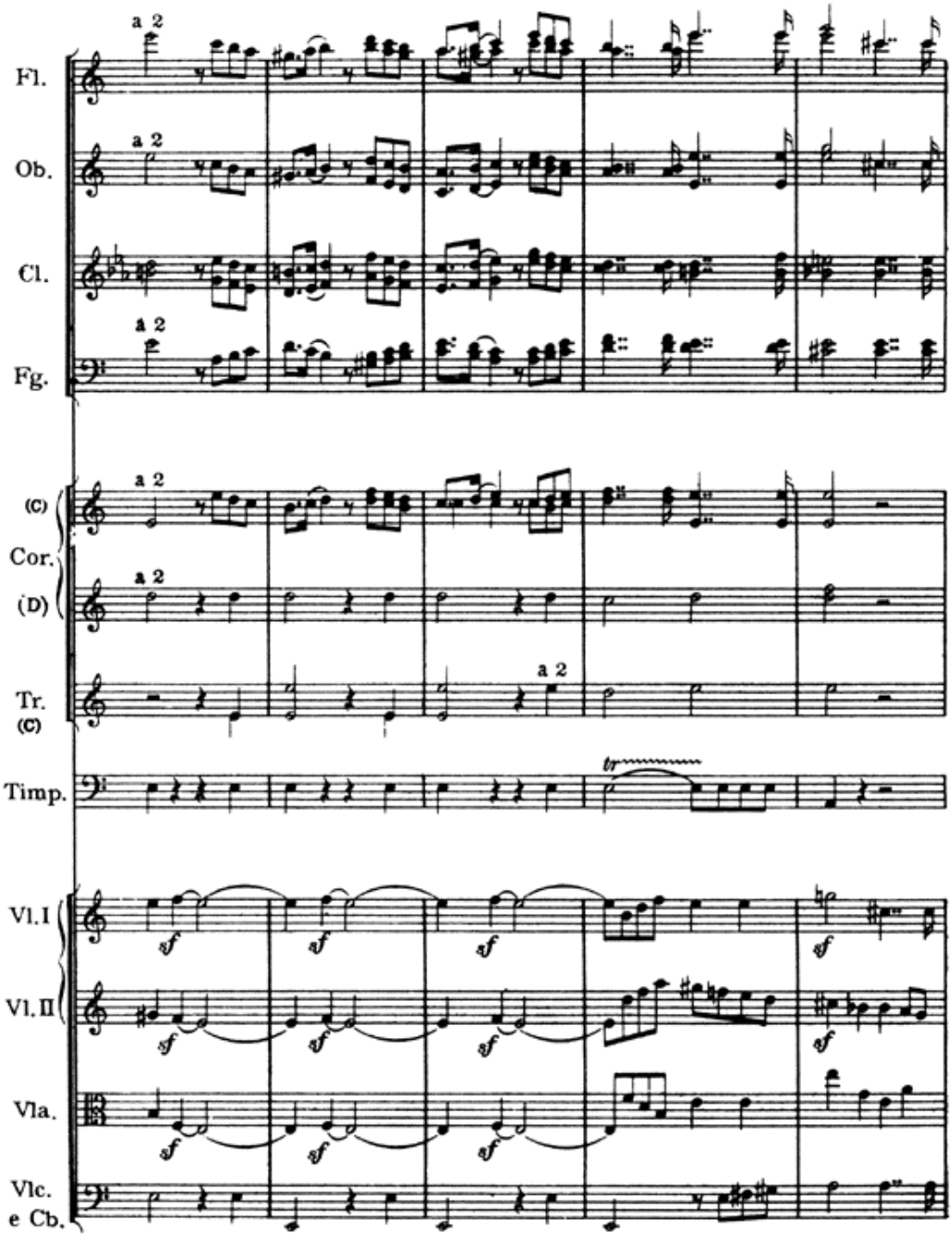
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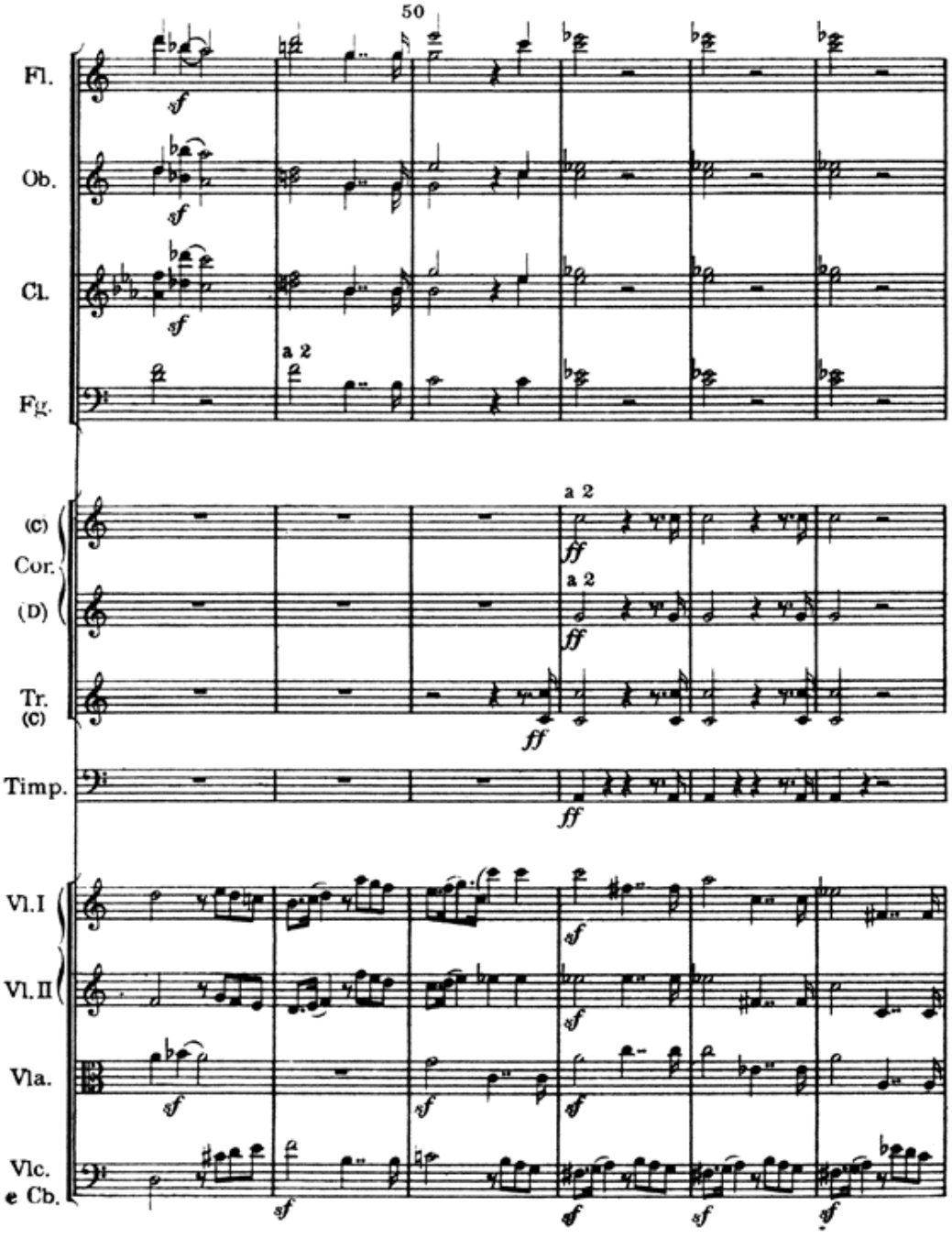
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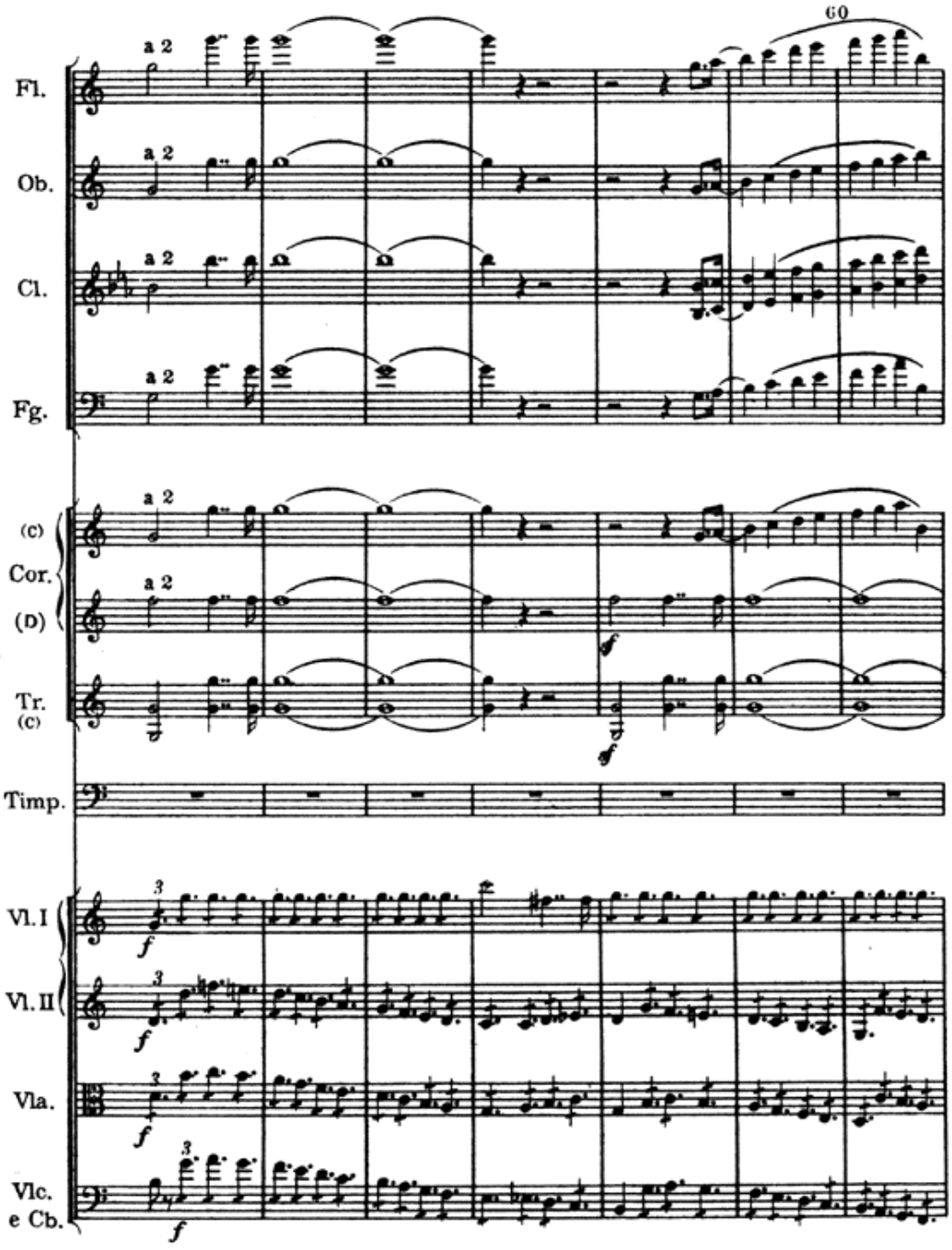
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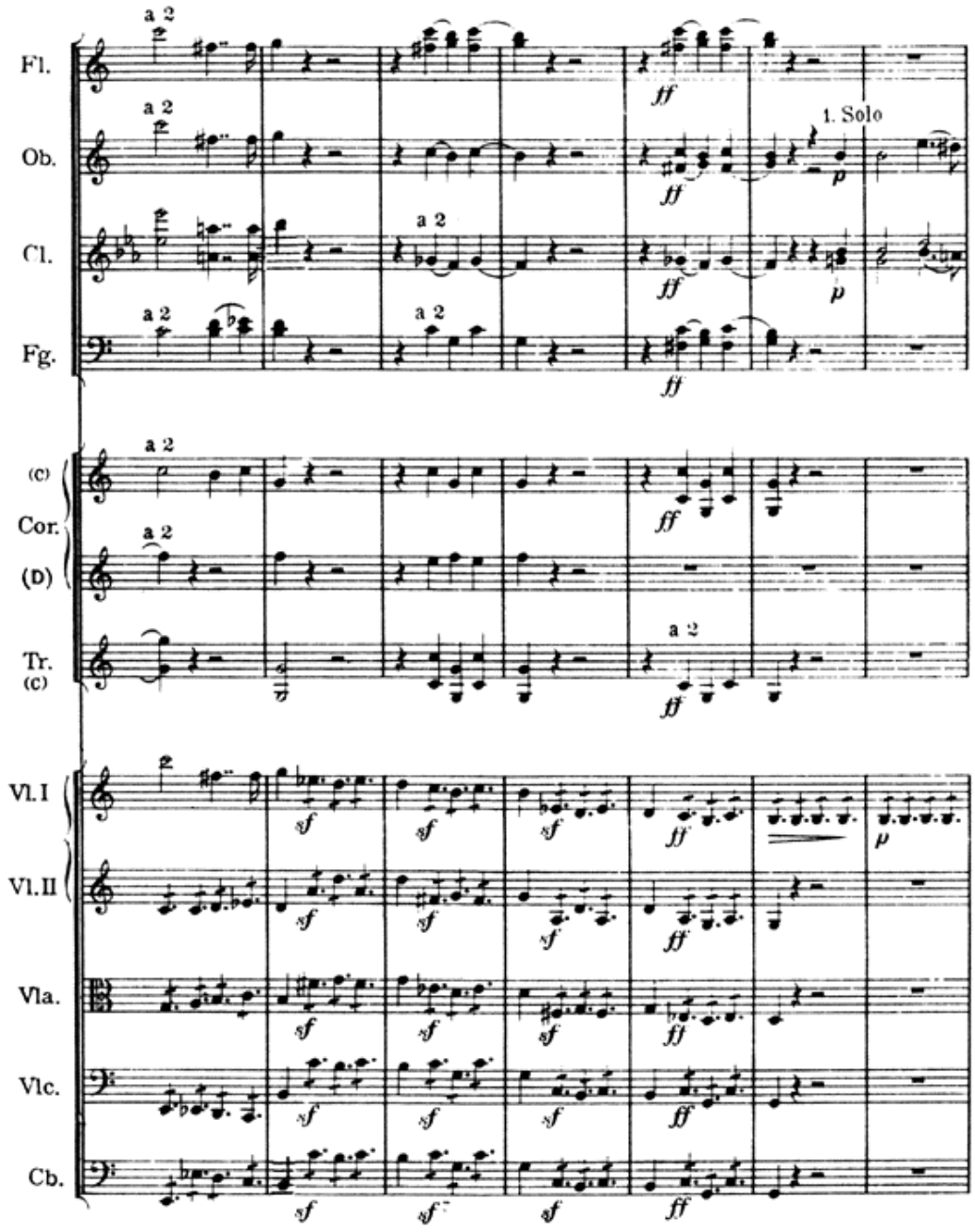
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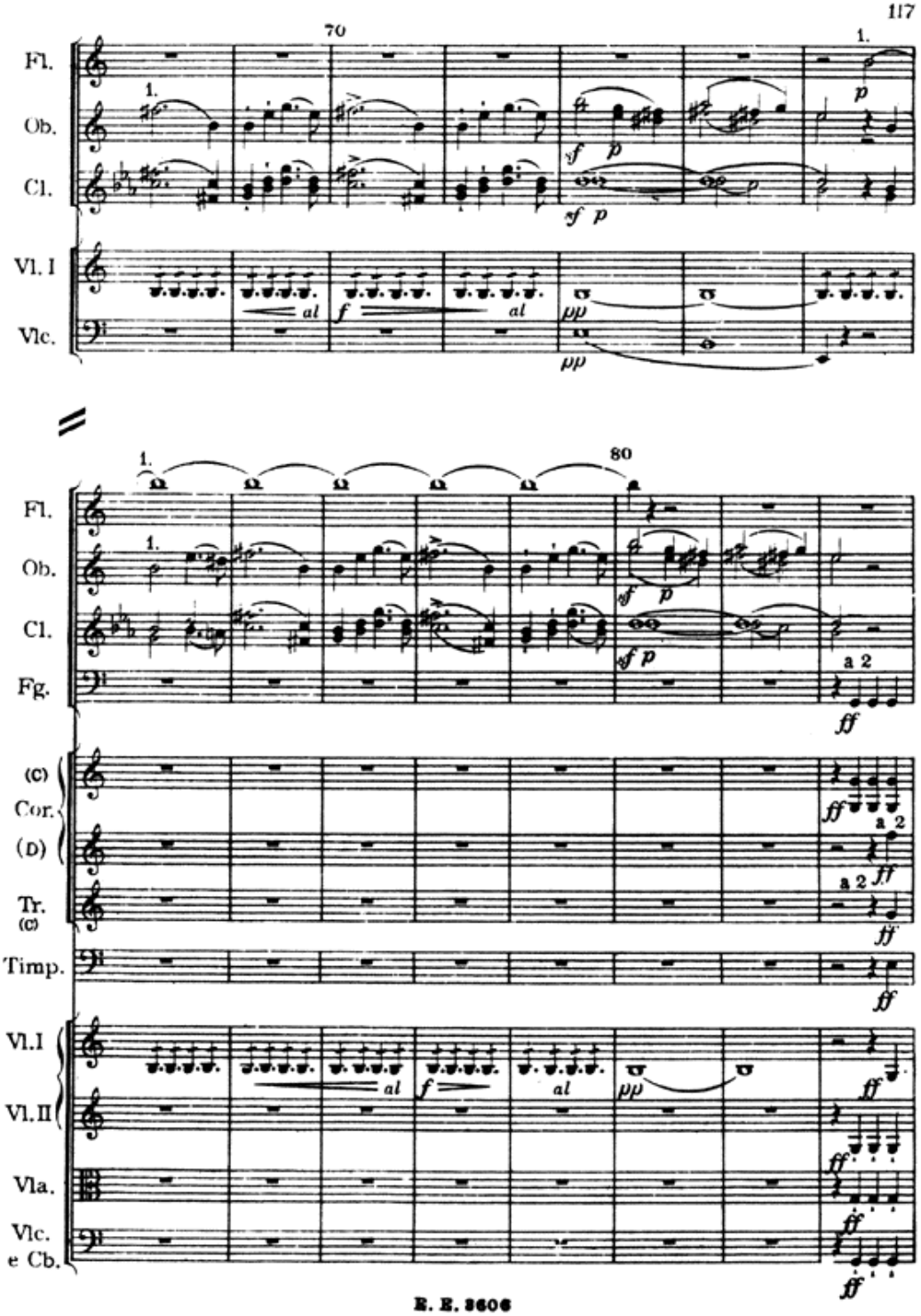
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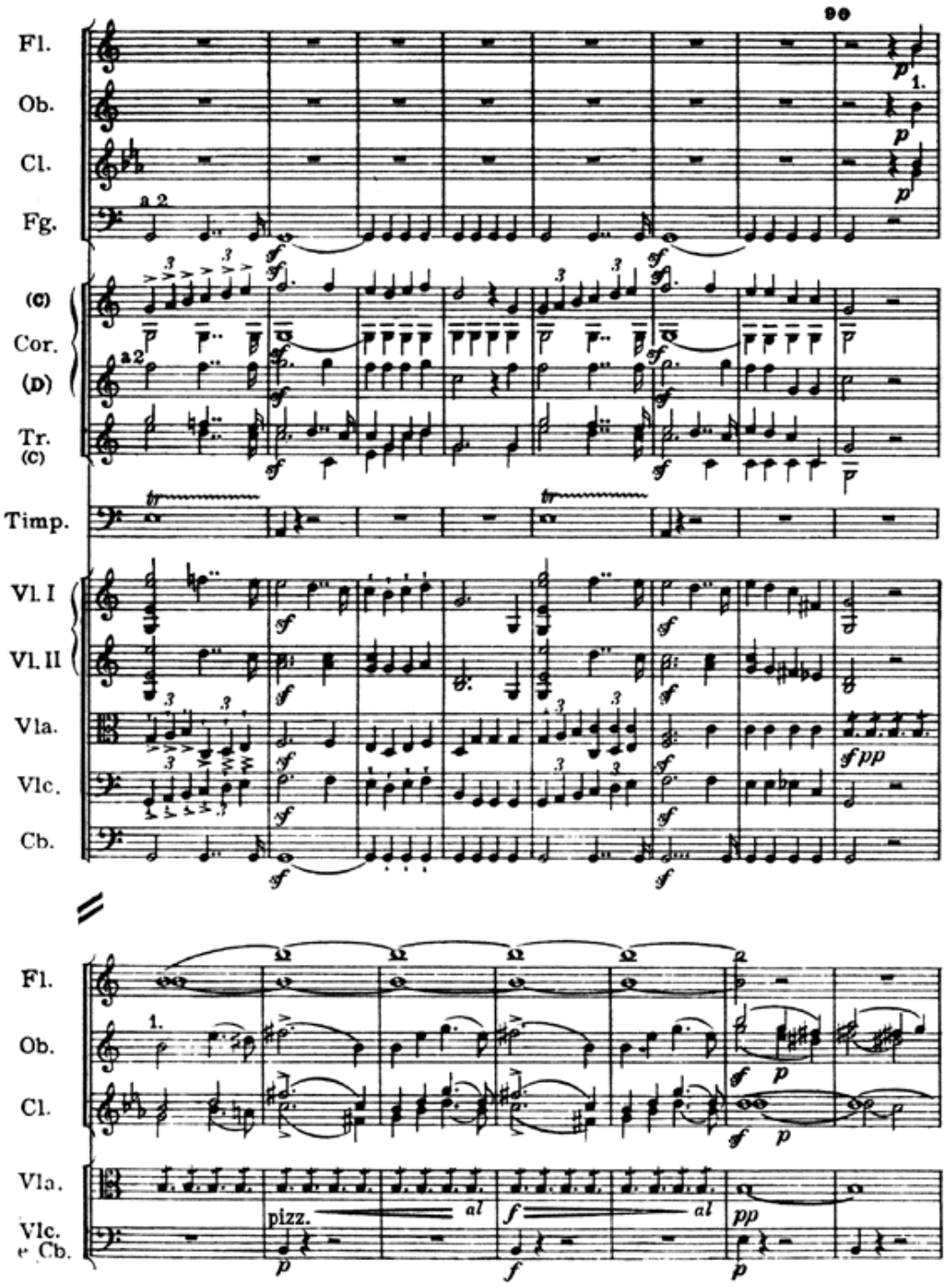
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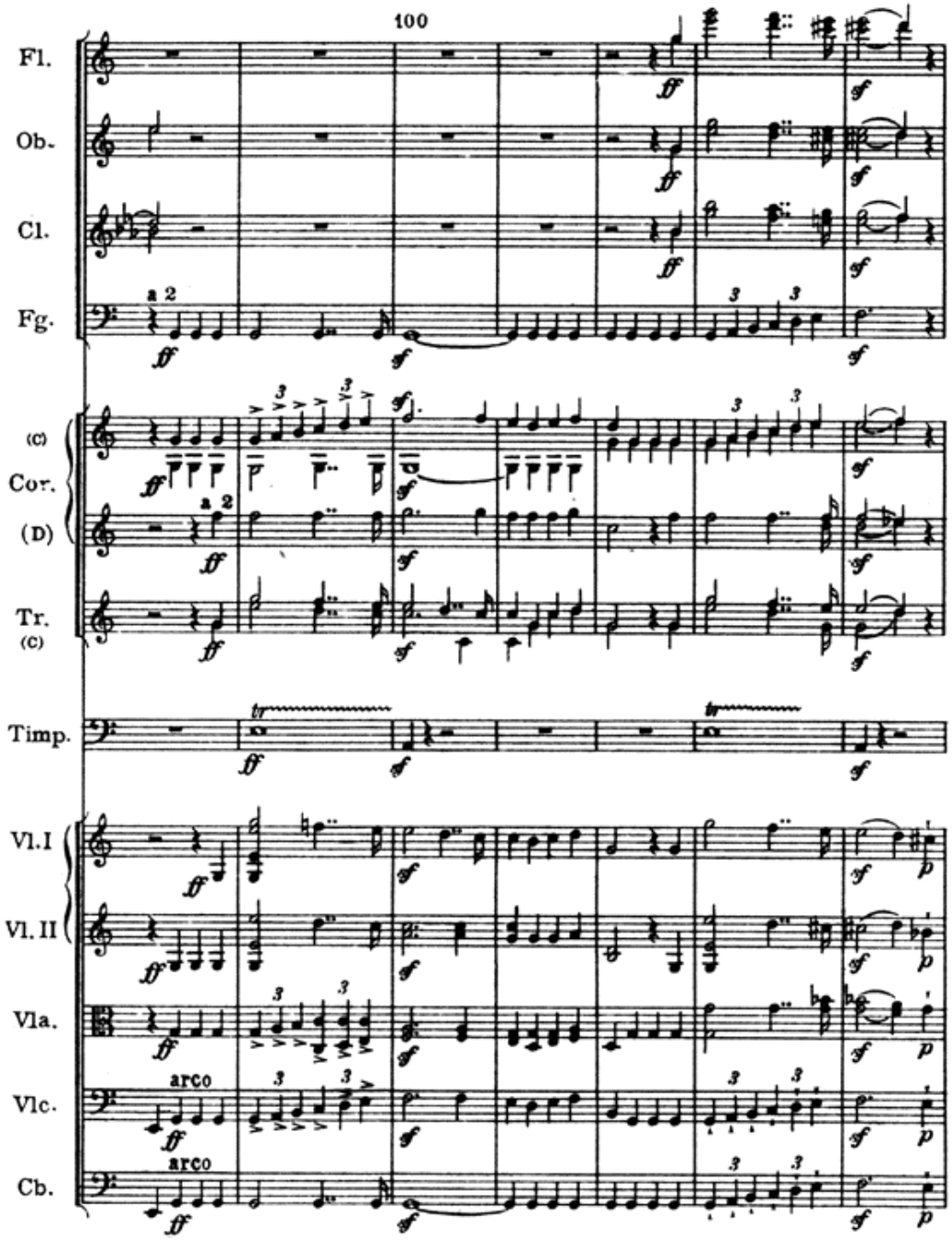
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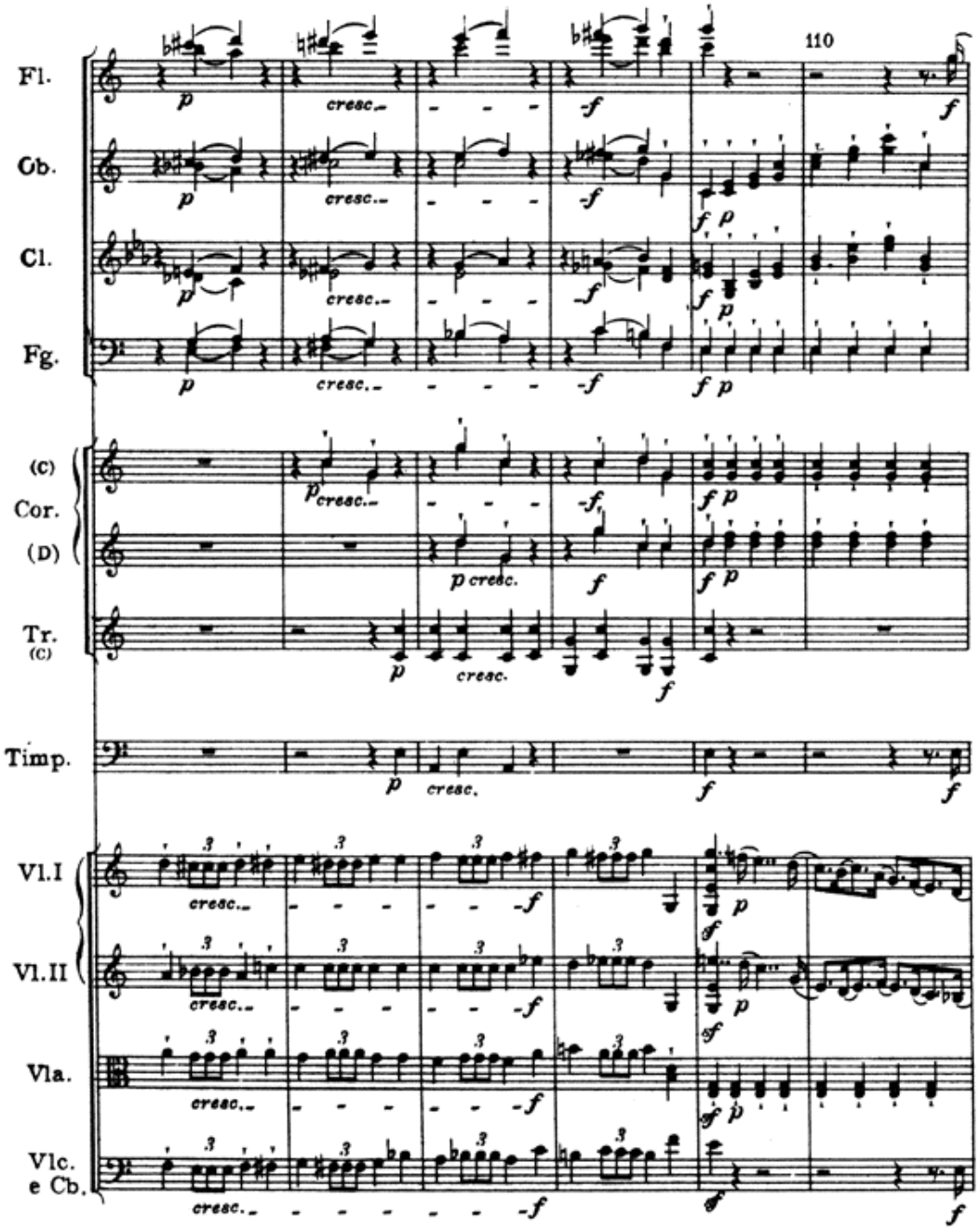
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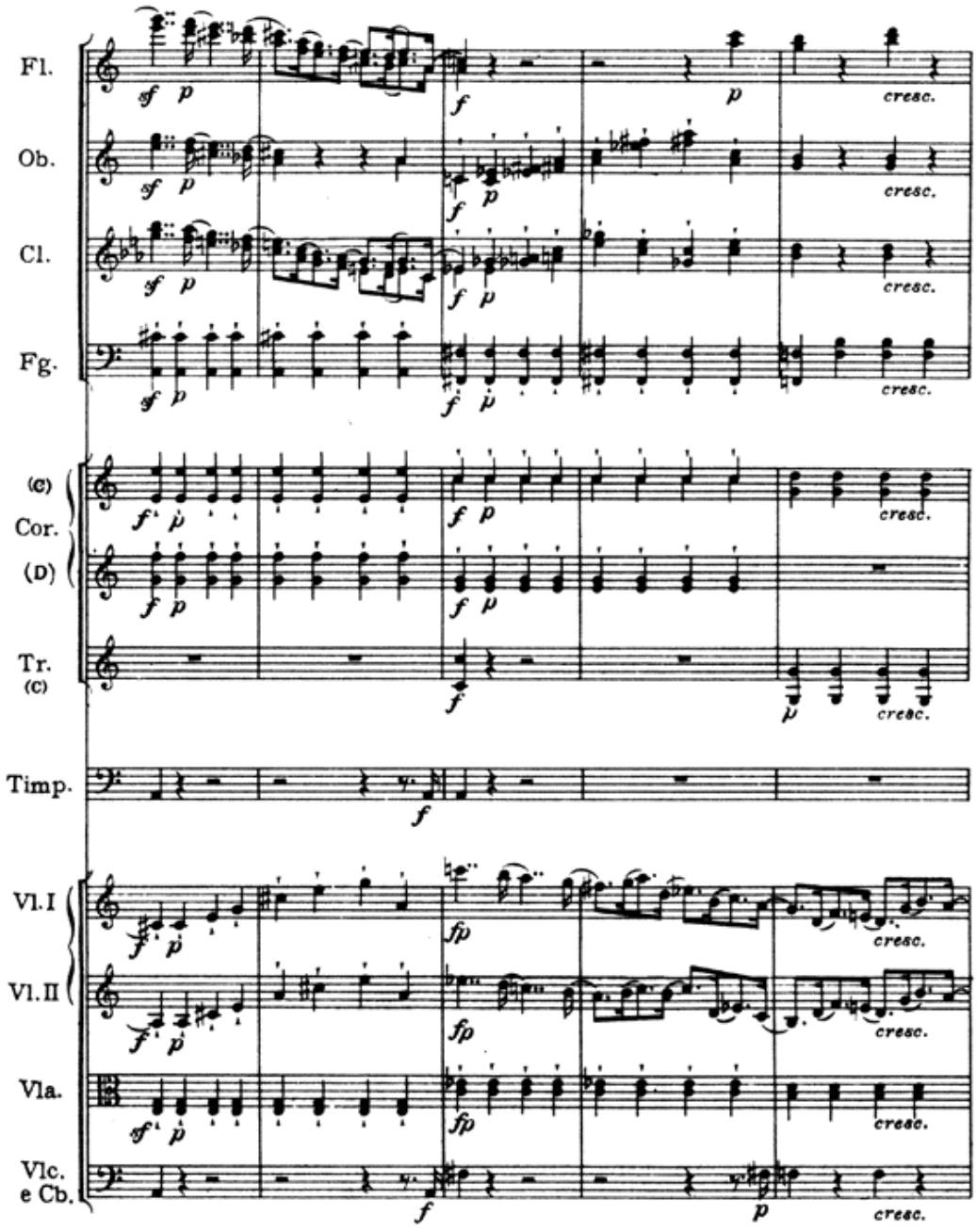
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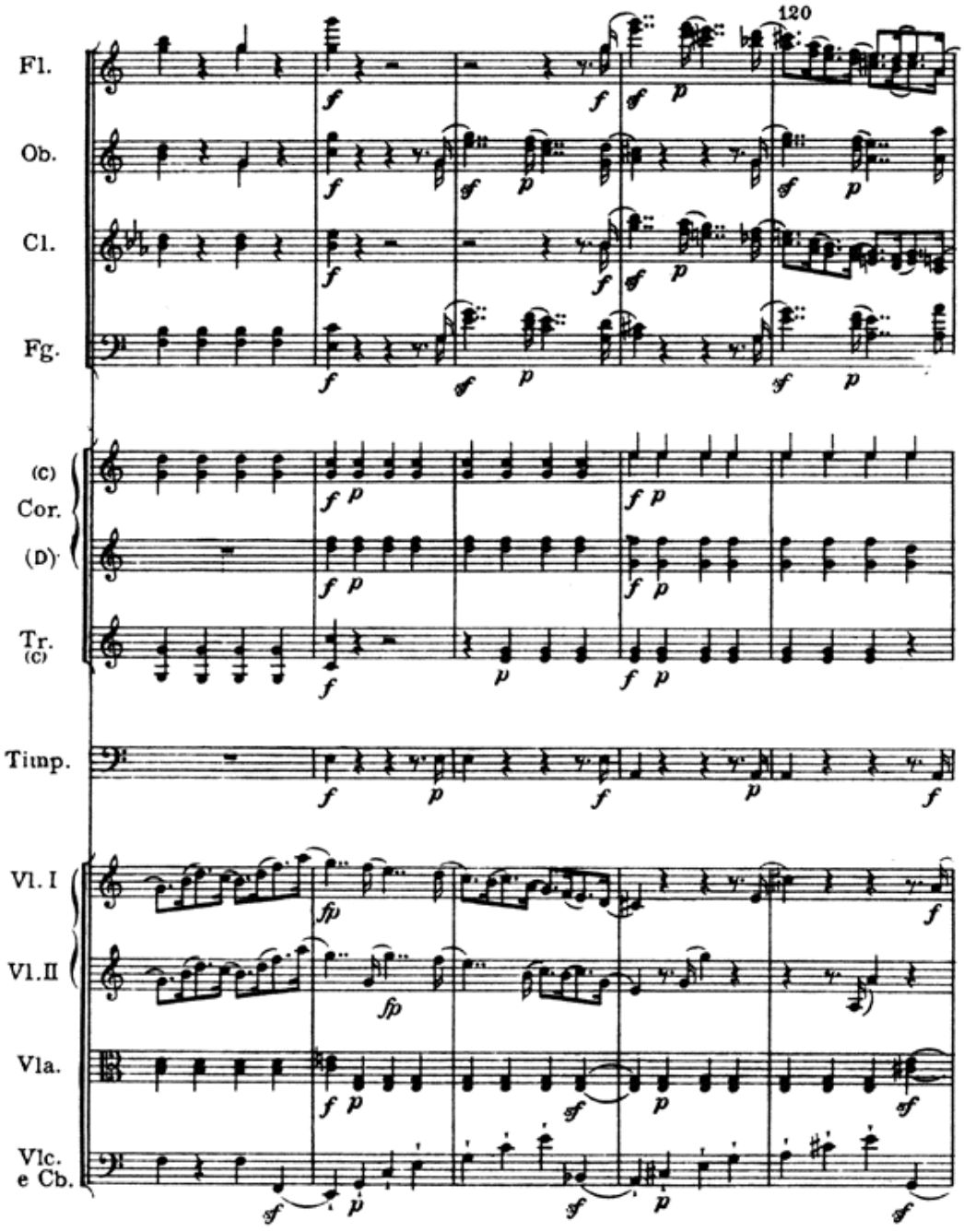
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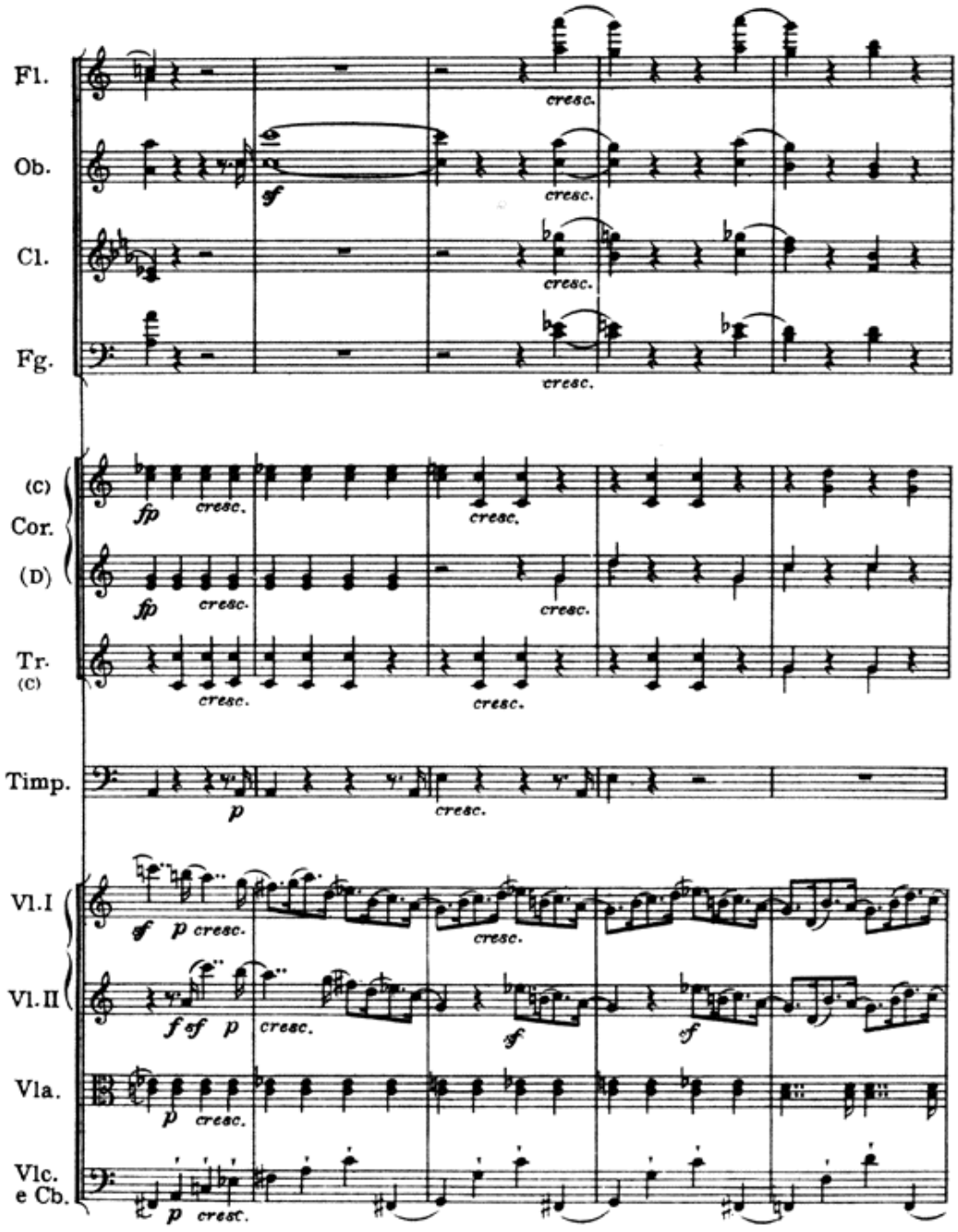
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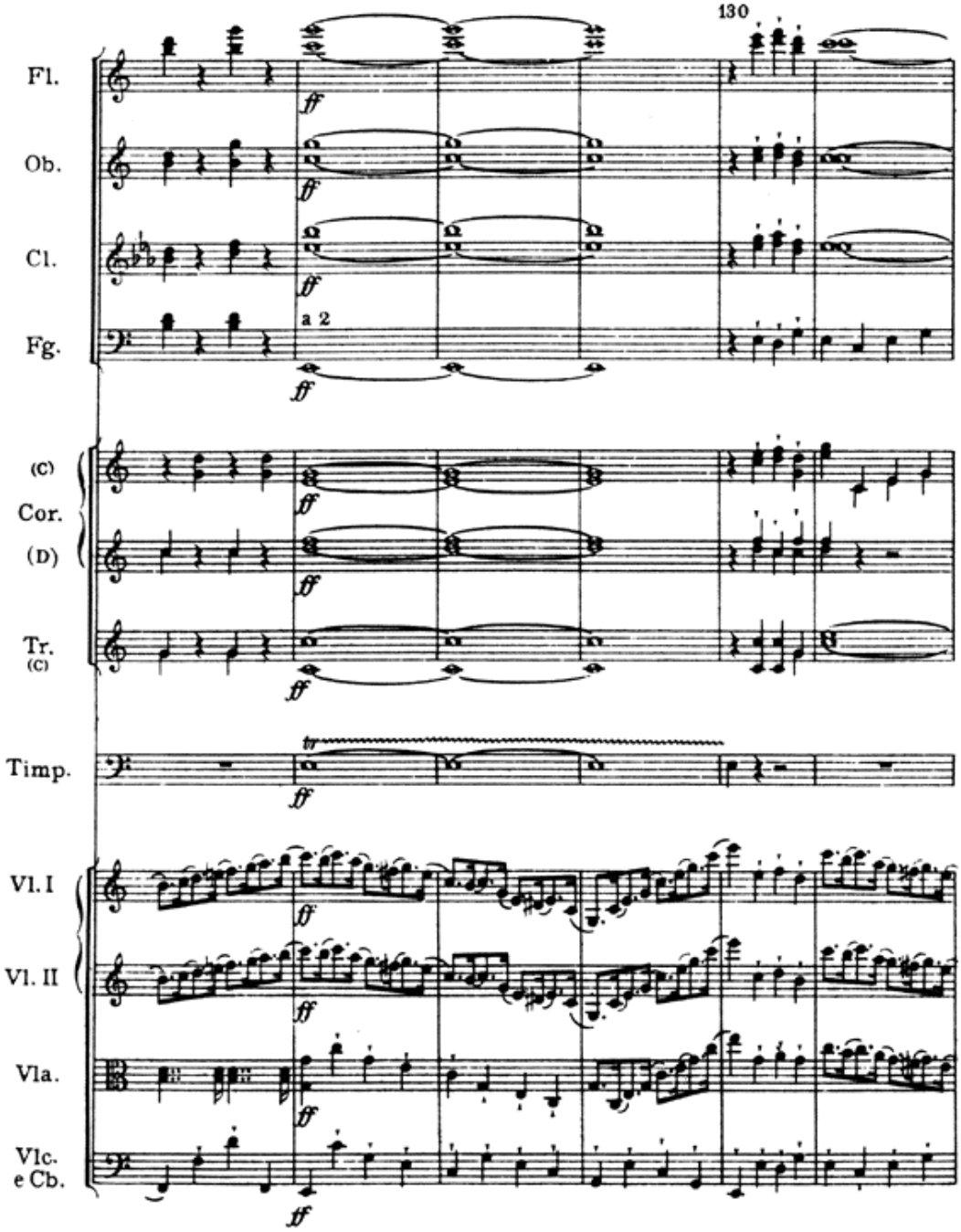
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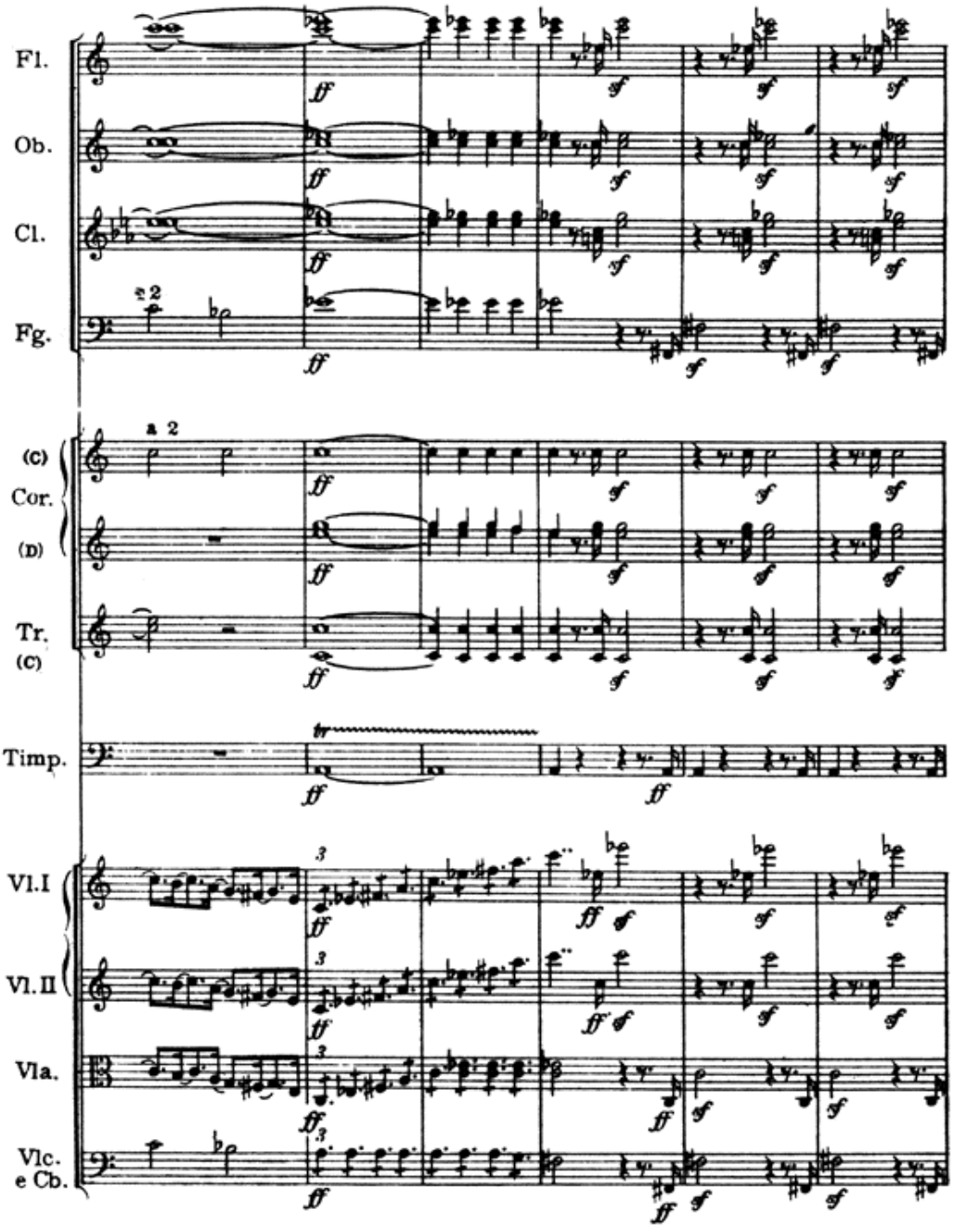
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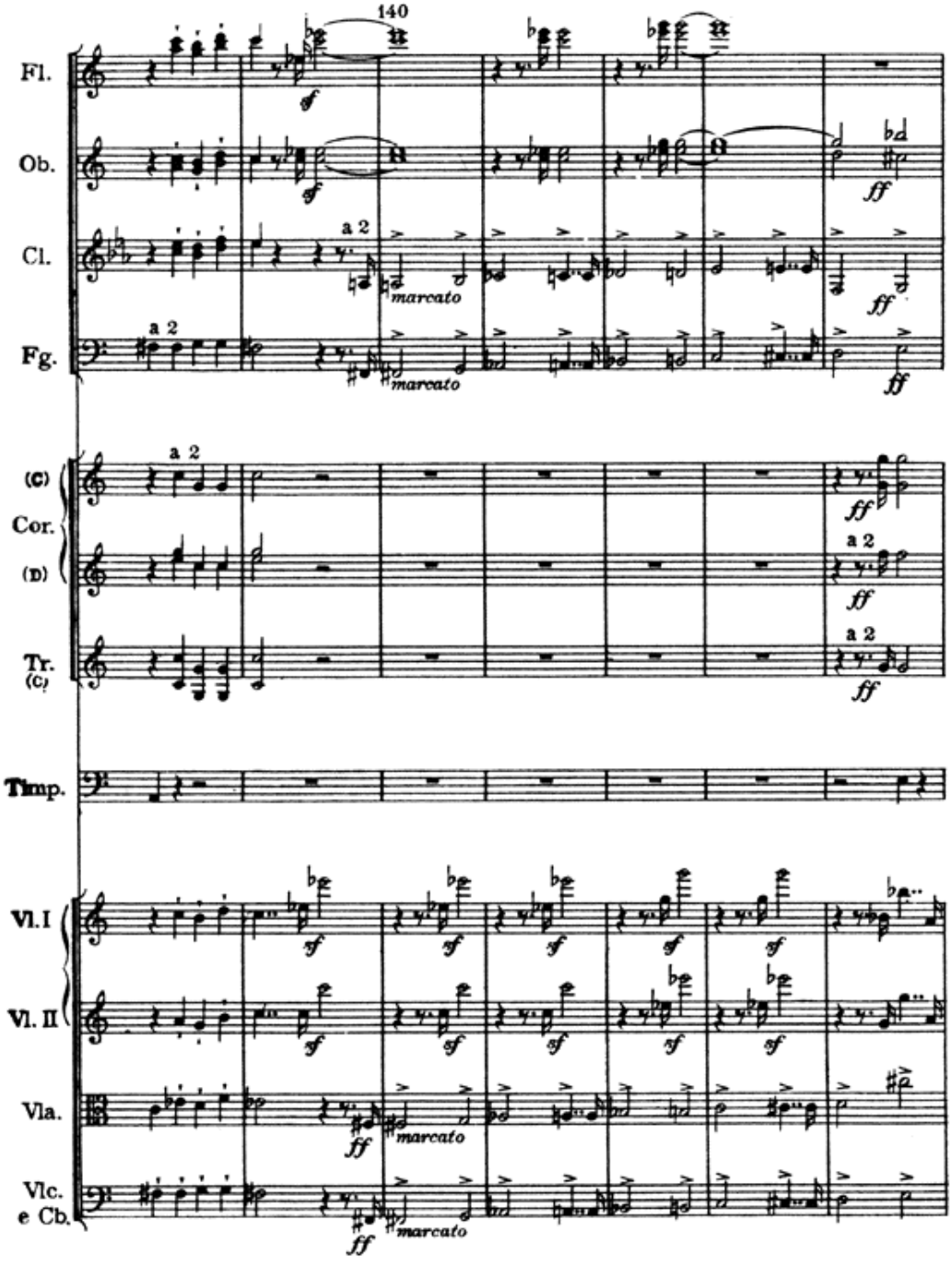
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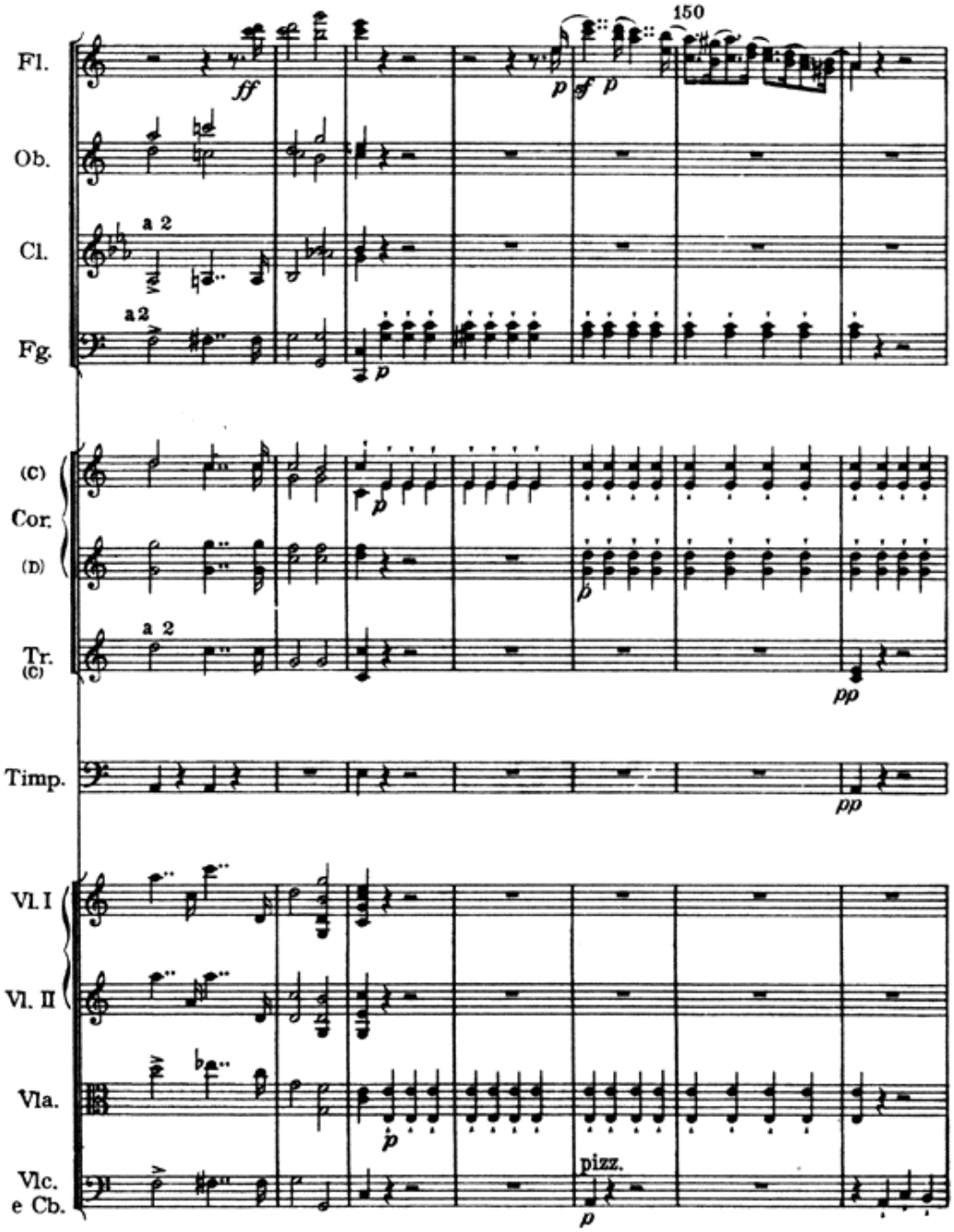
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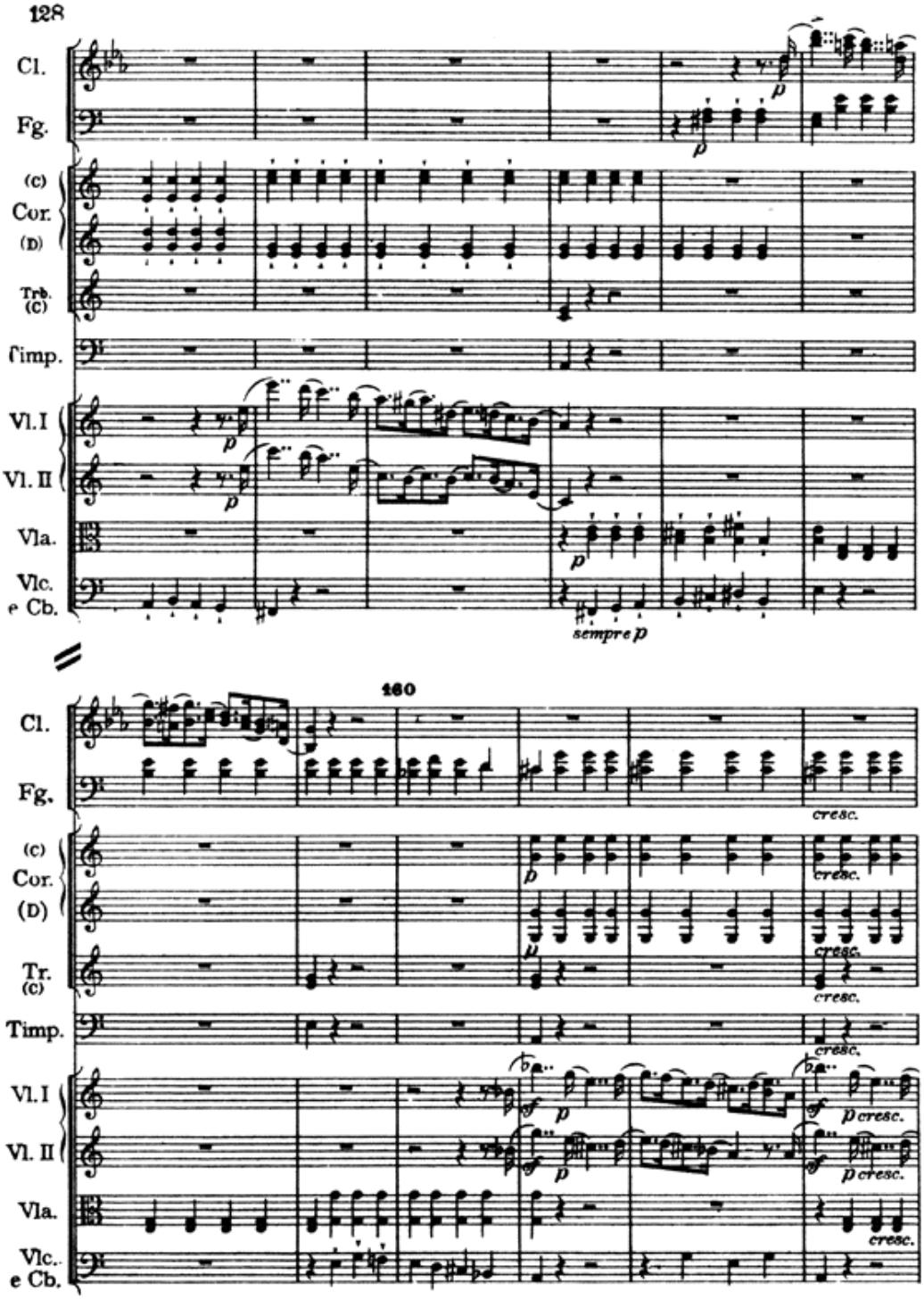
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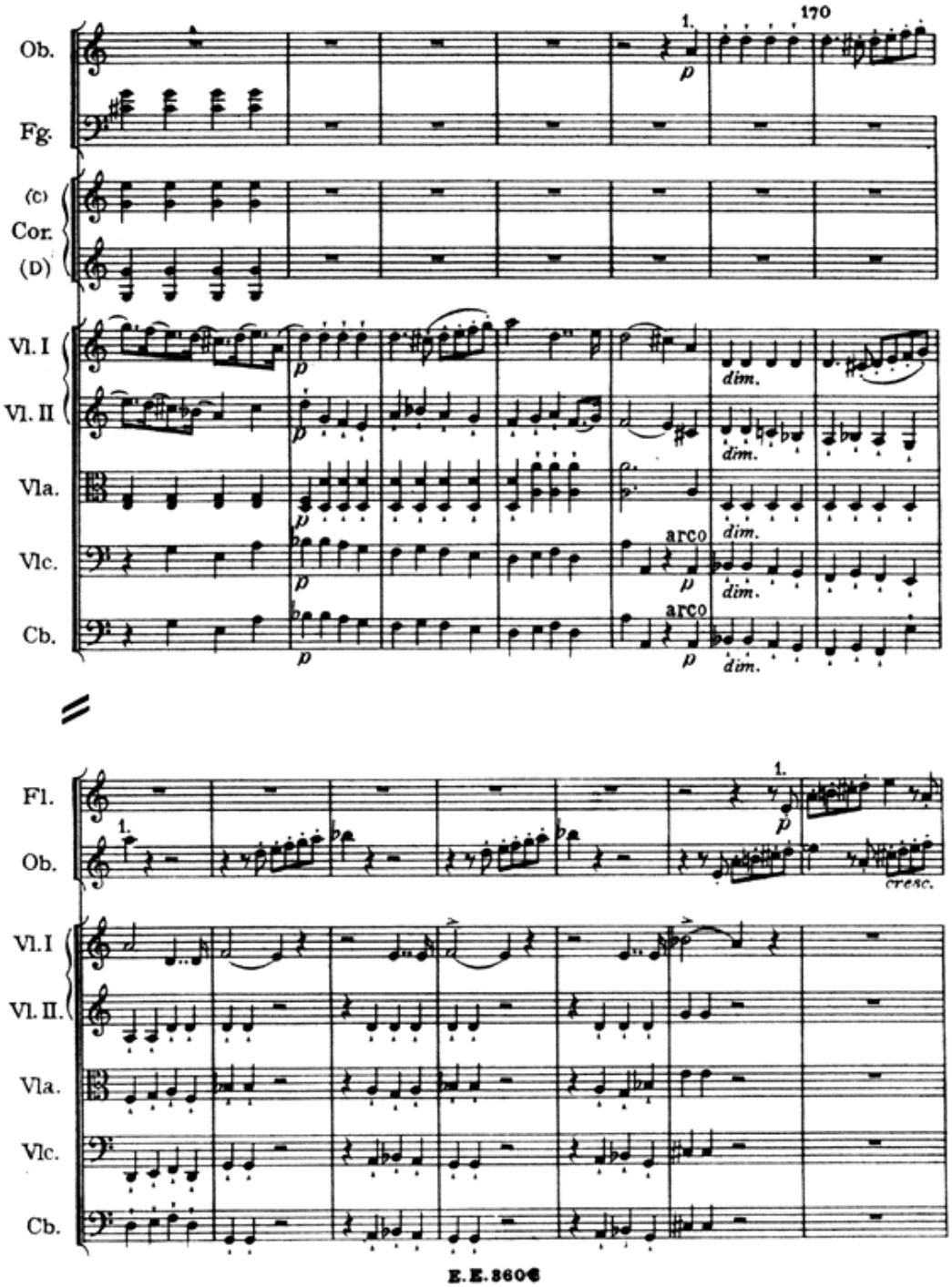
cresc.
pcresc.


170
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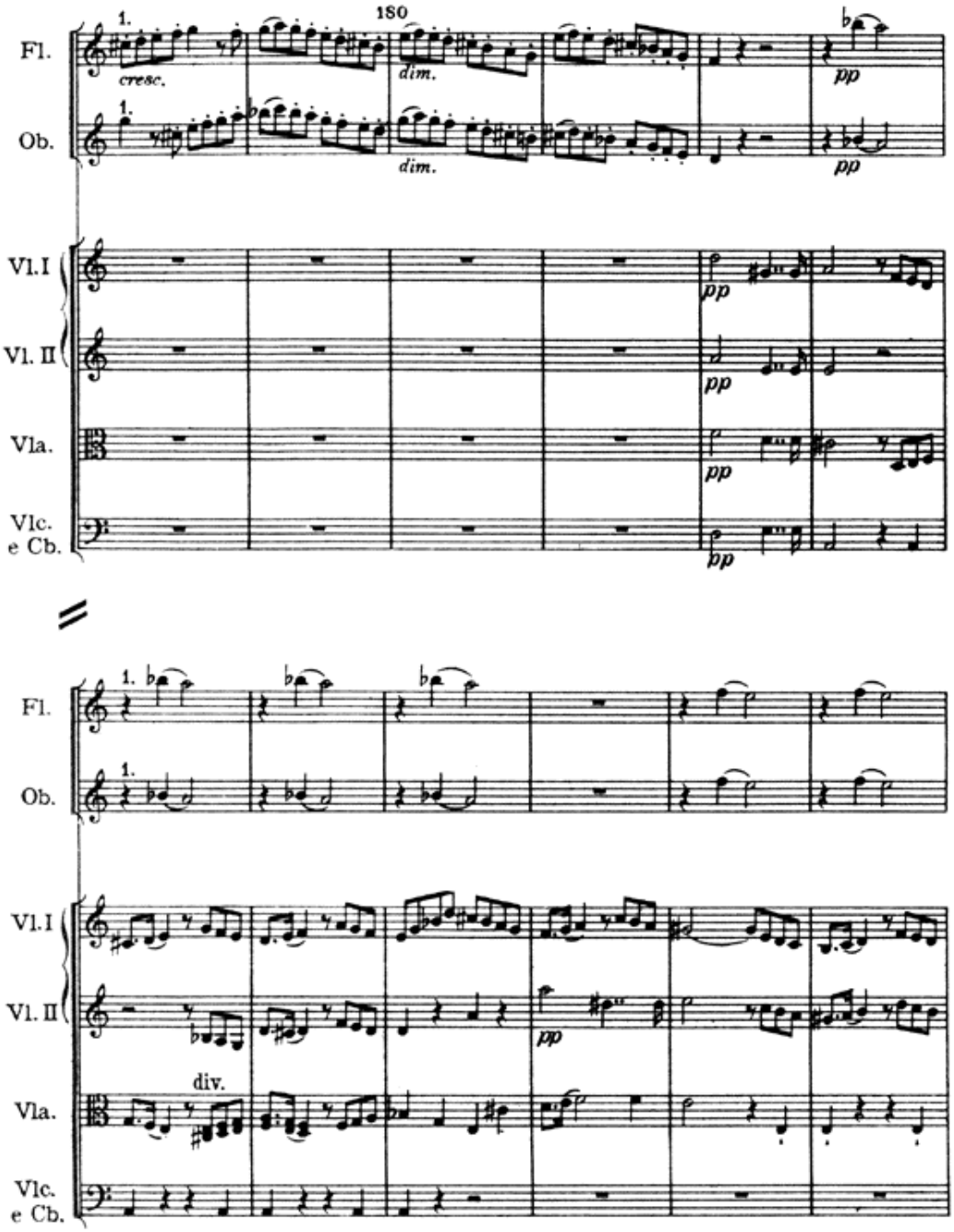
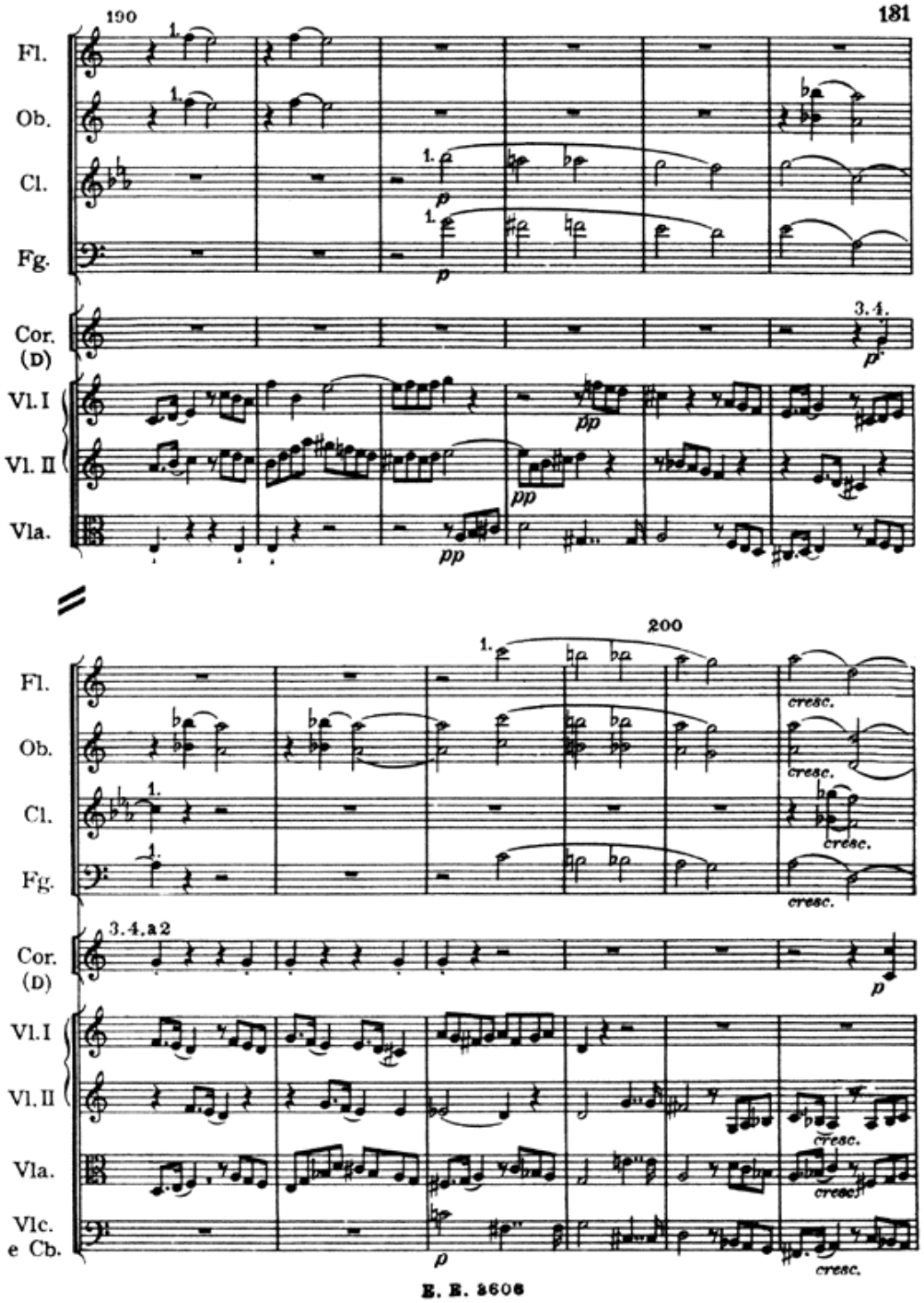
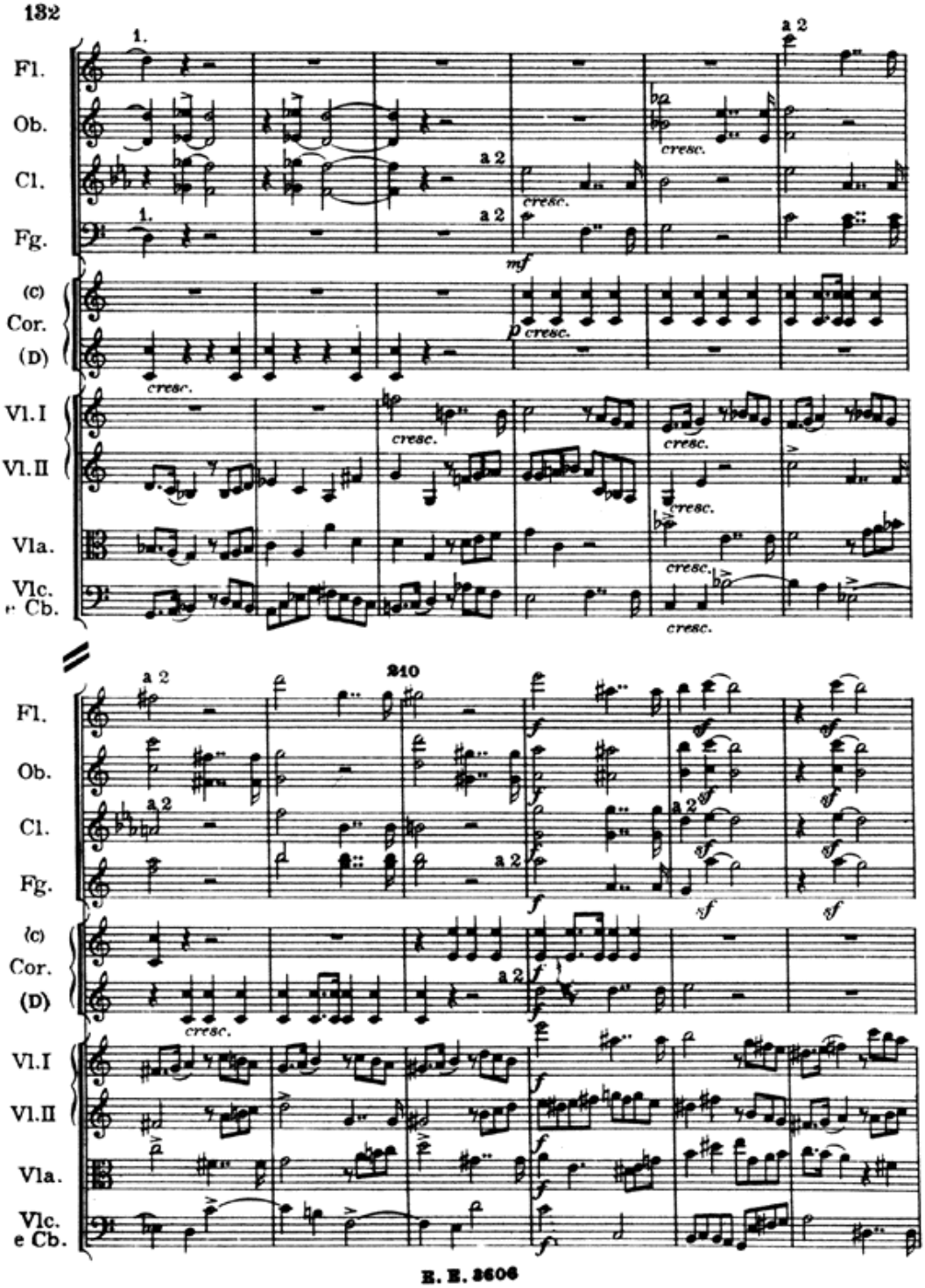
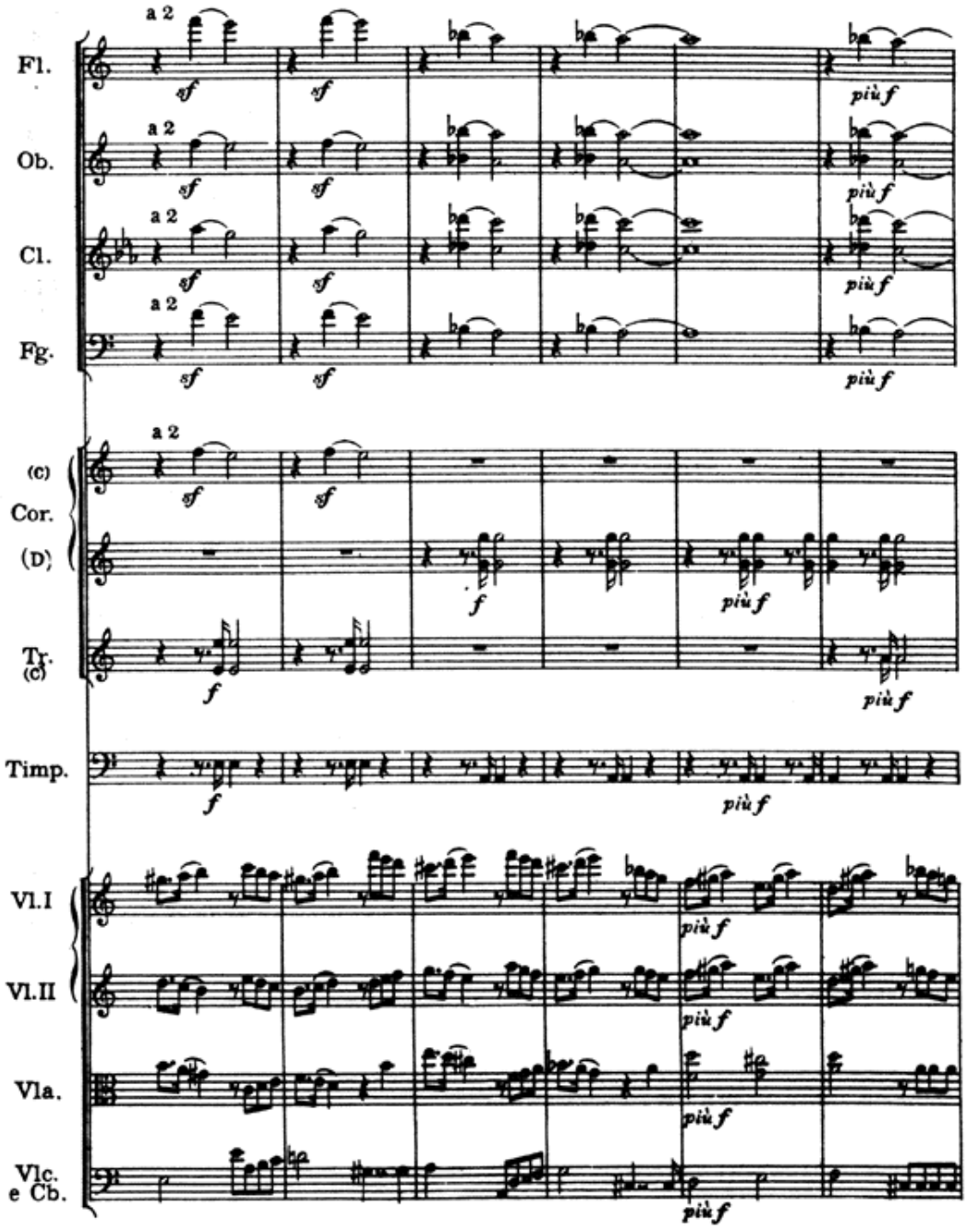
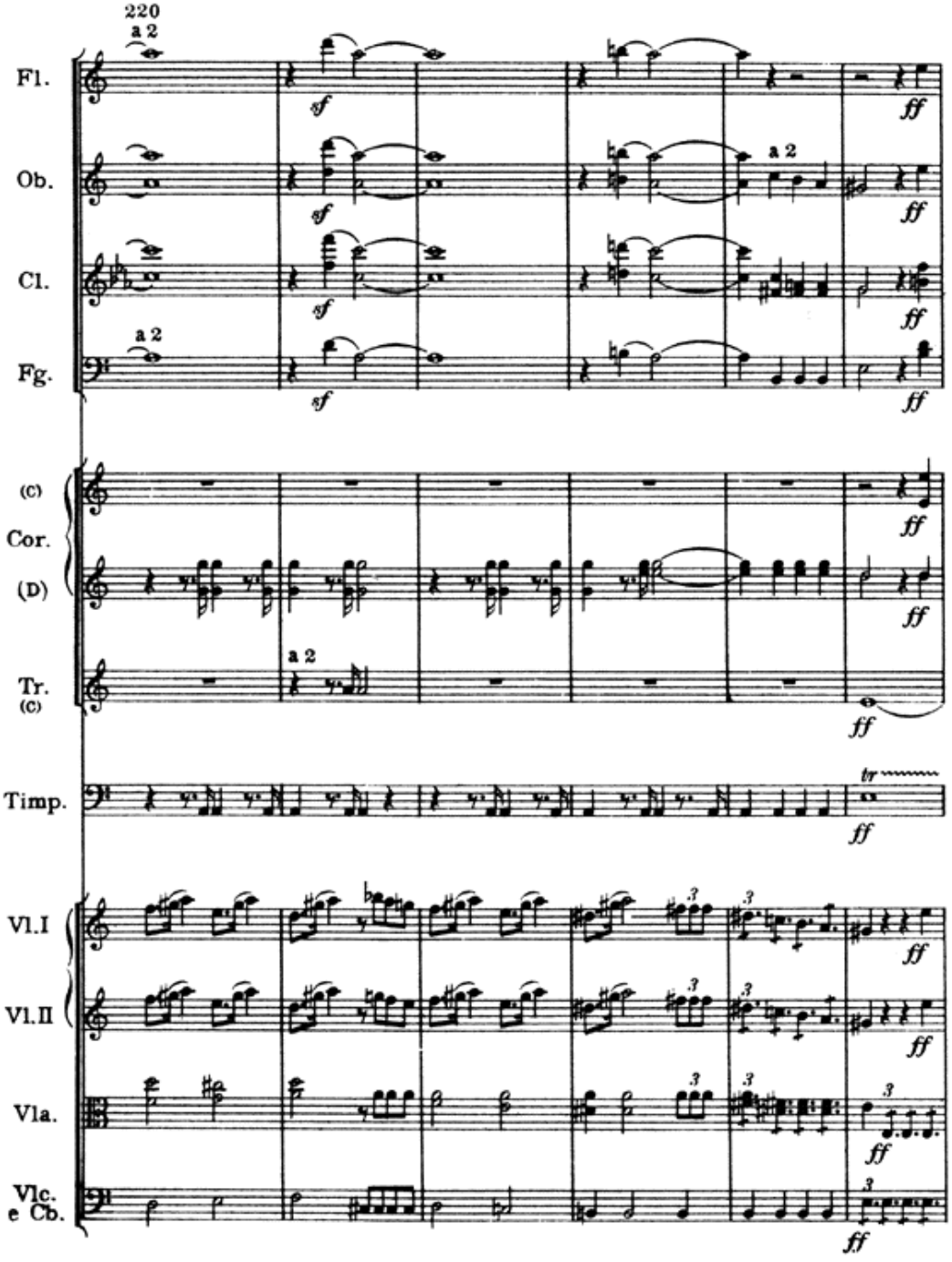
Ob.
cresc.


180
Fl.
Ob.
Vl.I
Vl. II
Vla.
Vlc.
e Cb.
cresc.
dim.
pp
div.

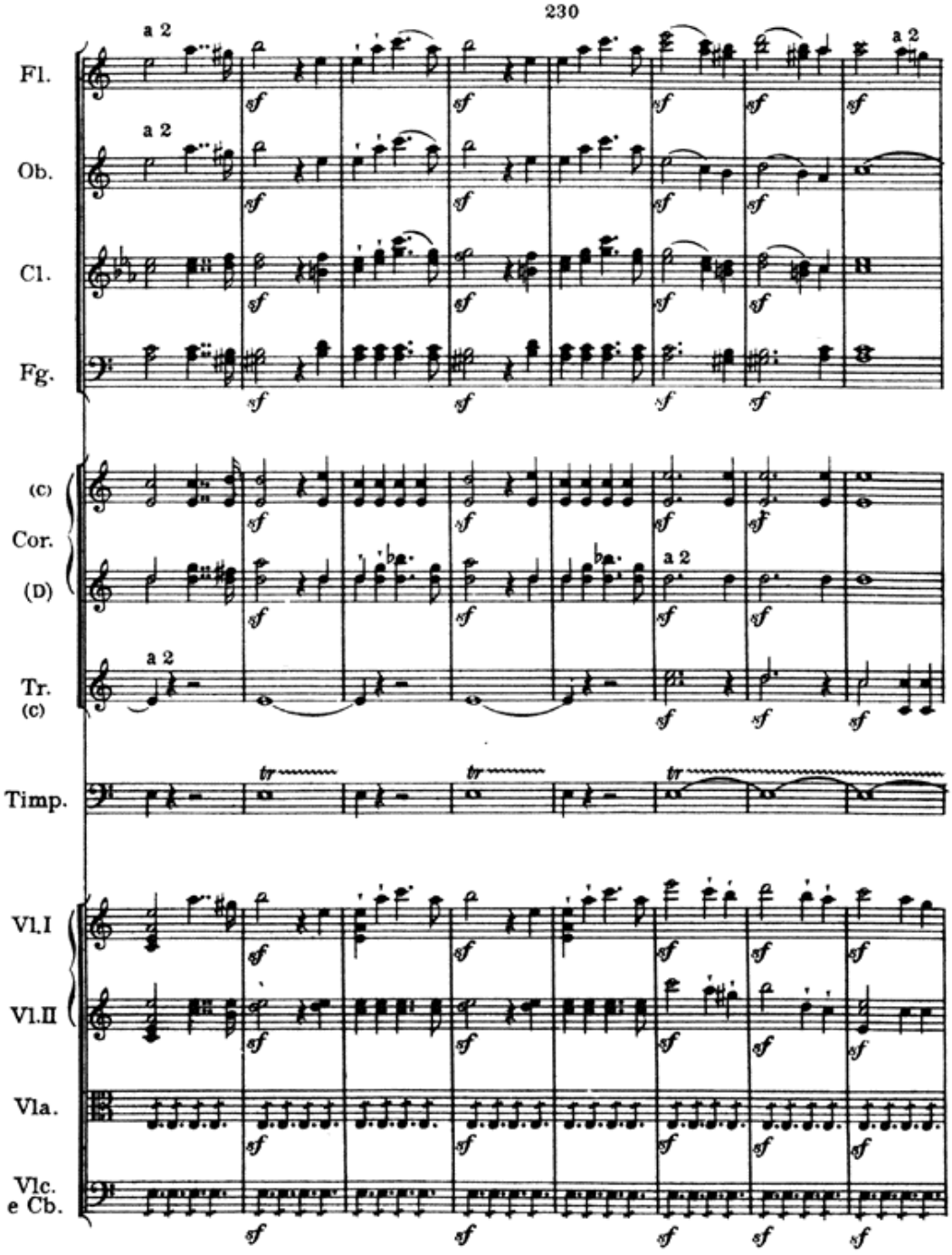

190
Fl.
Ob.
Cl.
Fg.
Cor. (D)
Vl. I
Vl. II
Vla.
3.4.
p
pp
200
cresc.
3.4. a 2
Vlc. e Cb.

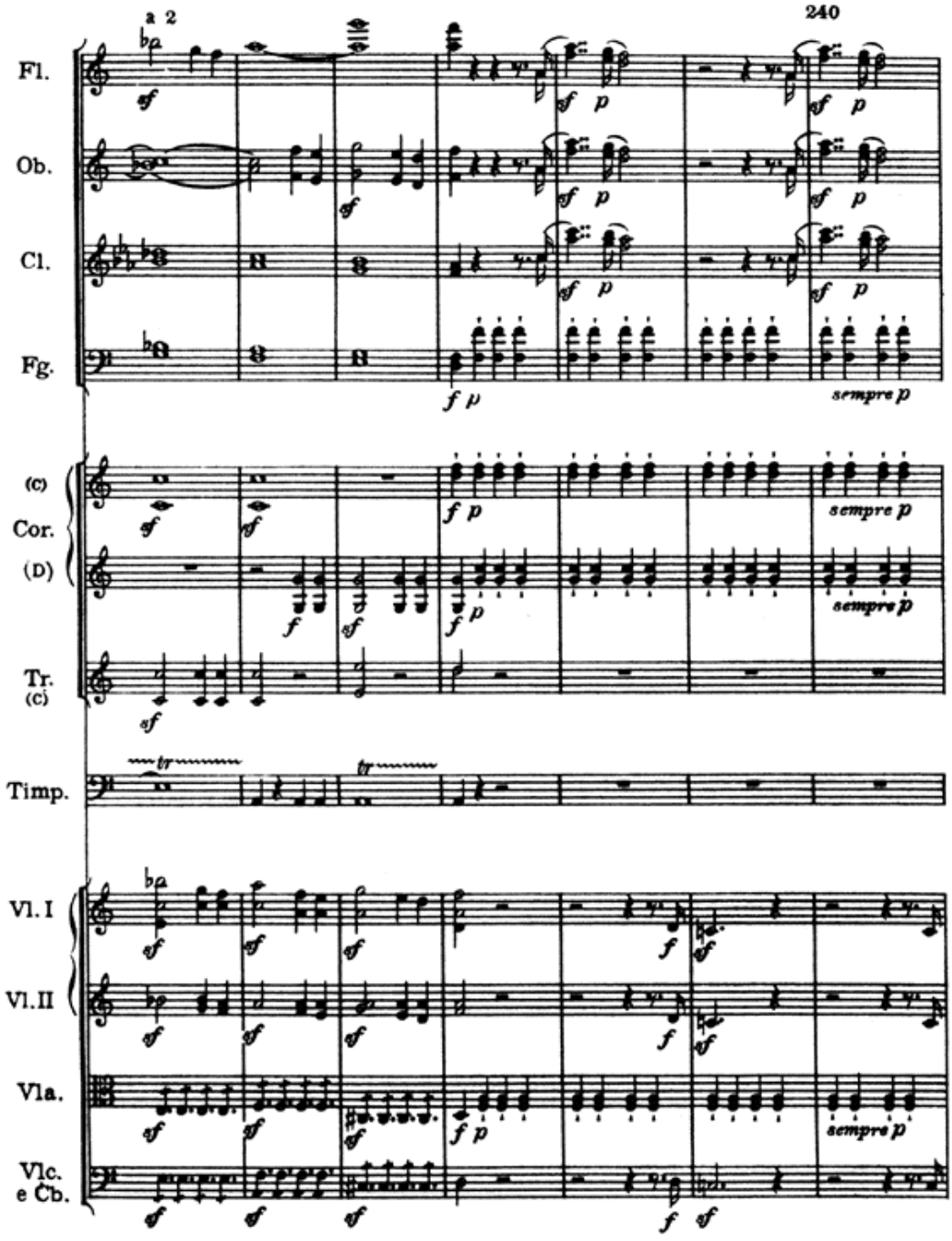

Fl.
Ob.
Cl.
Fg.
(c)
Cor.
(D)
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
a 2
cresc.
mf
p
210
f
sf

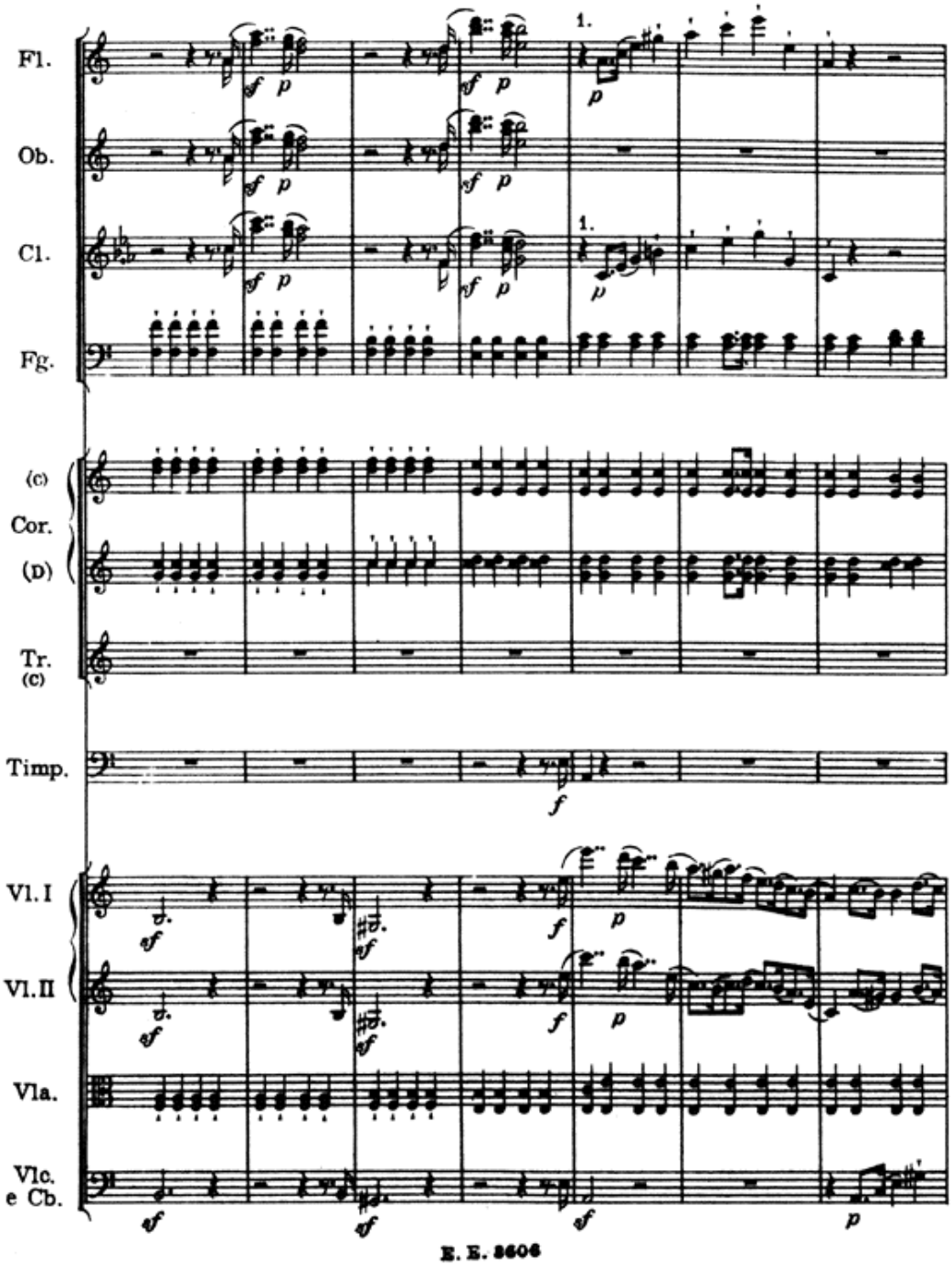

Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
sf
più f
f

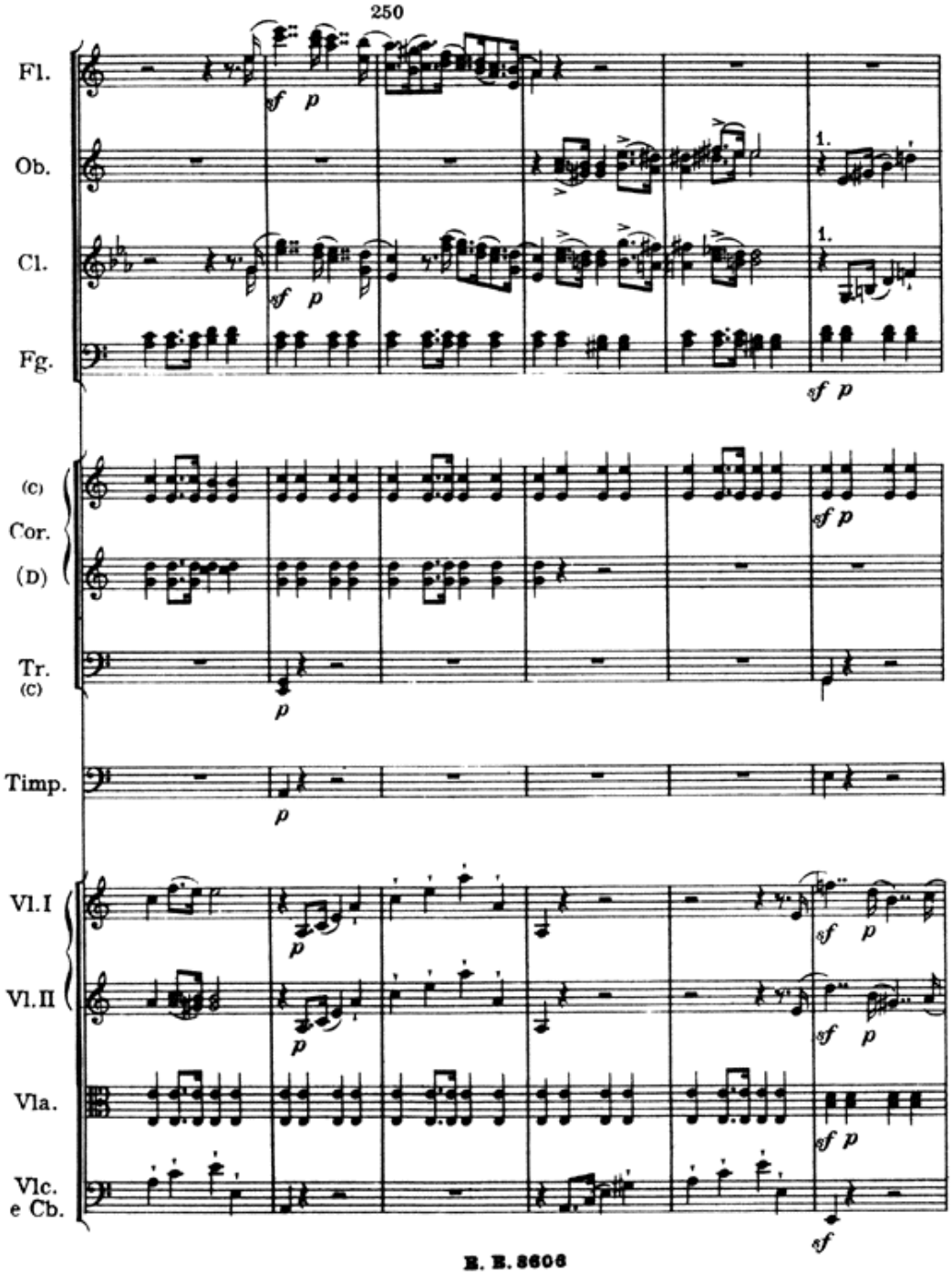

220
a 2
Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sf
ff
a 2
tr

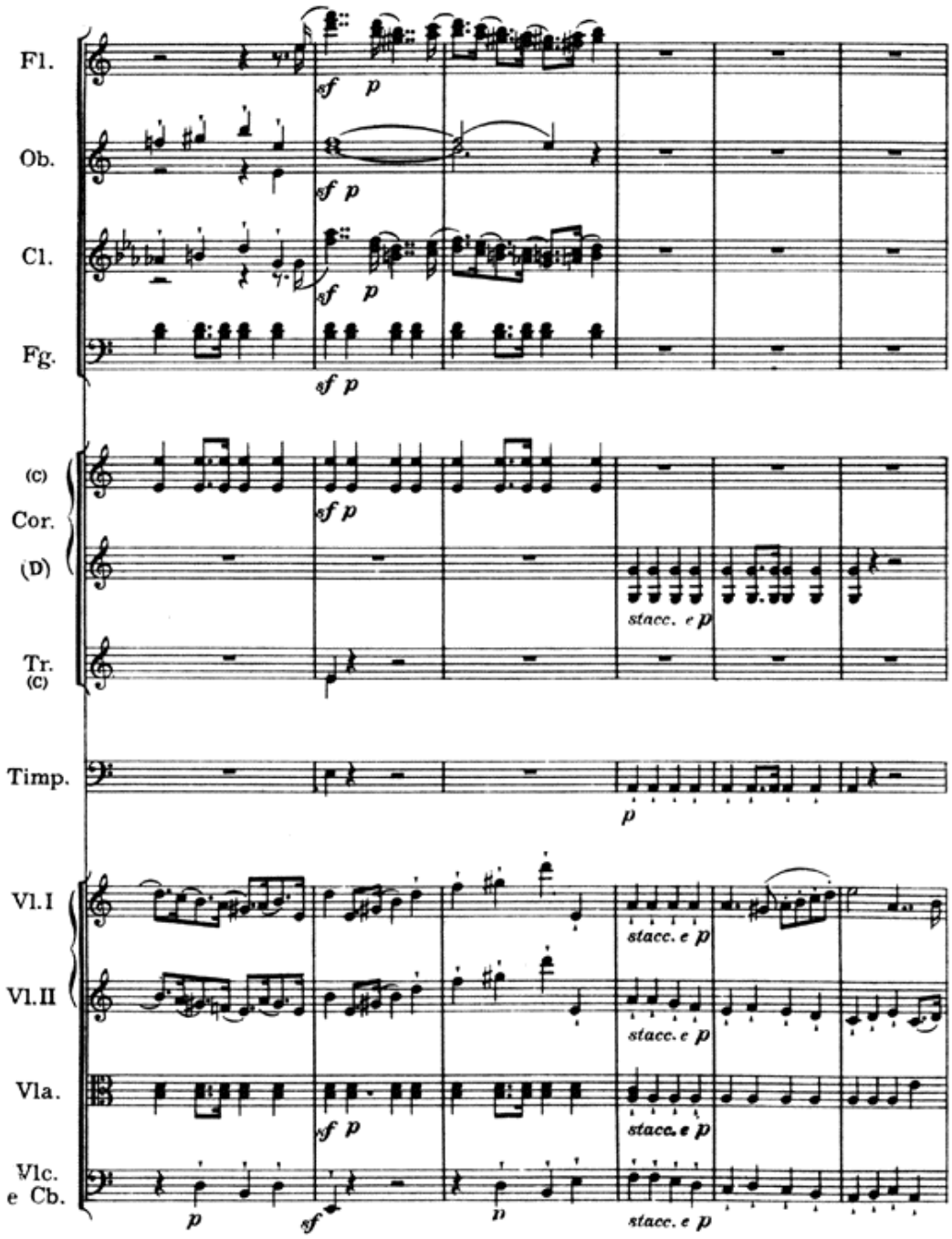
230

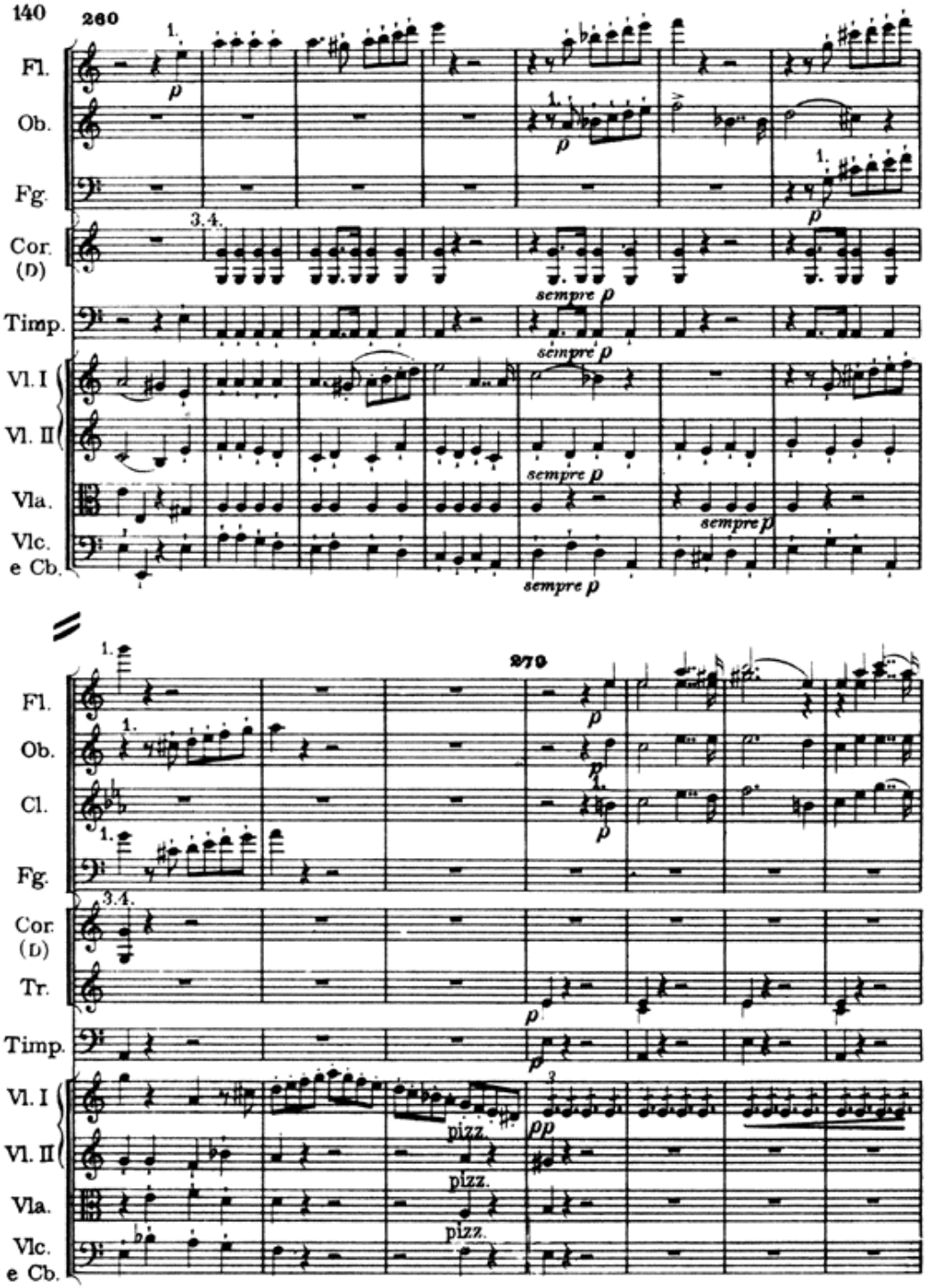


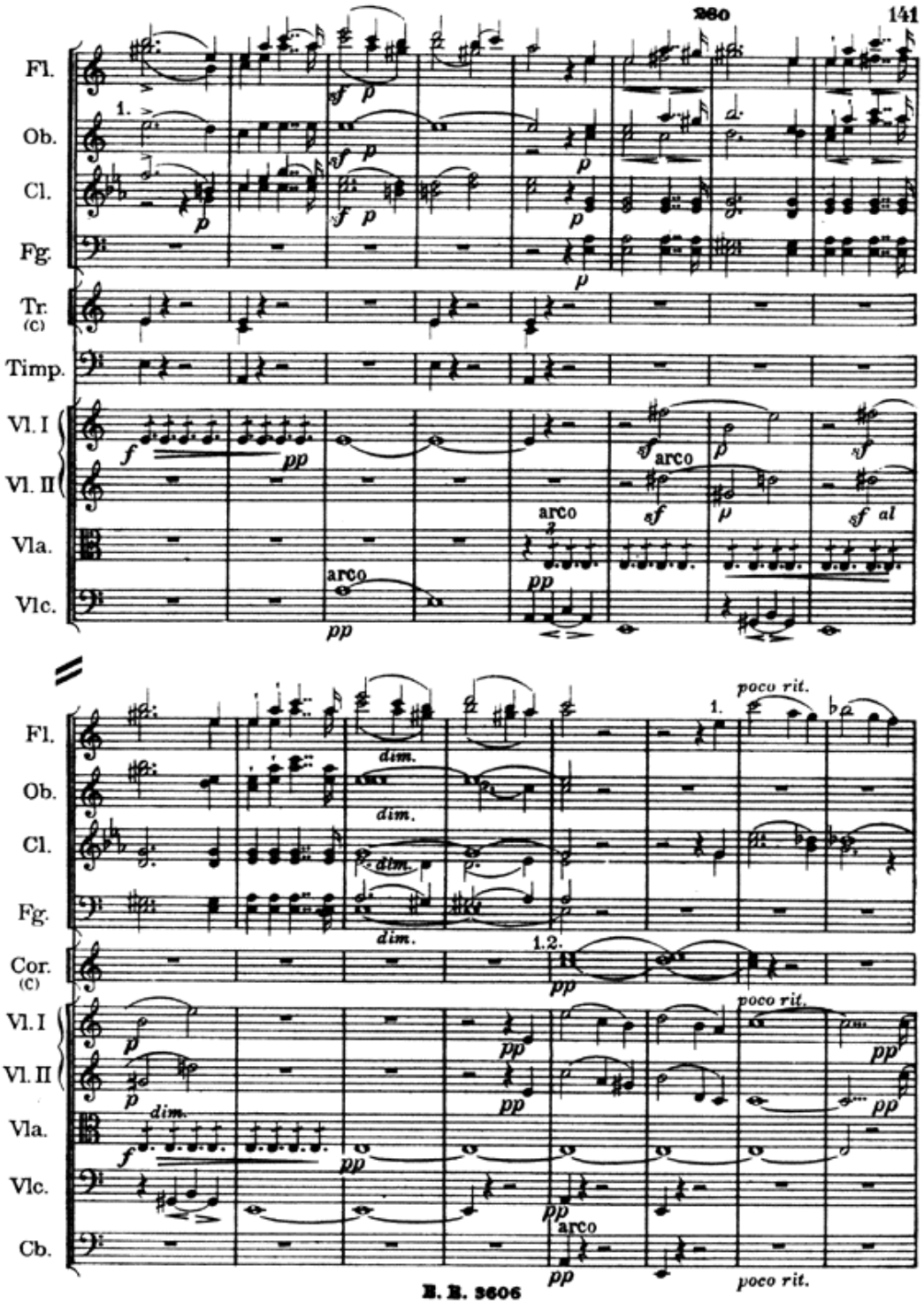

a 2
240
Fl.
Ob.
Cl.
Fg.
sempre p
(c)
Cor.
(D)
Tr.
(c)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.

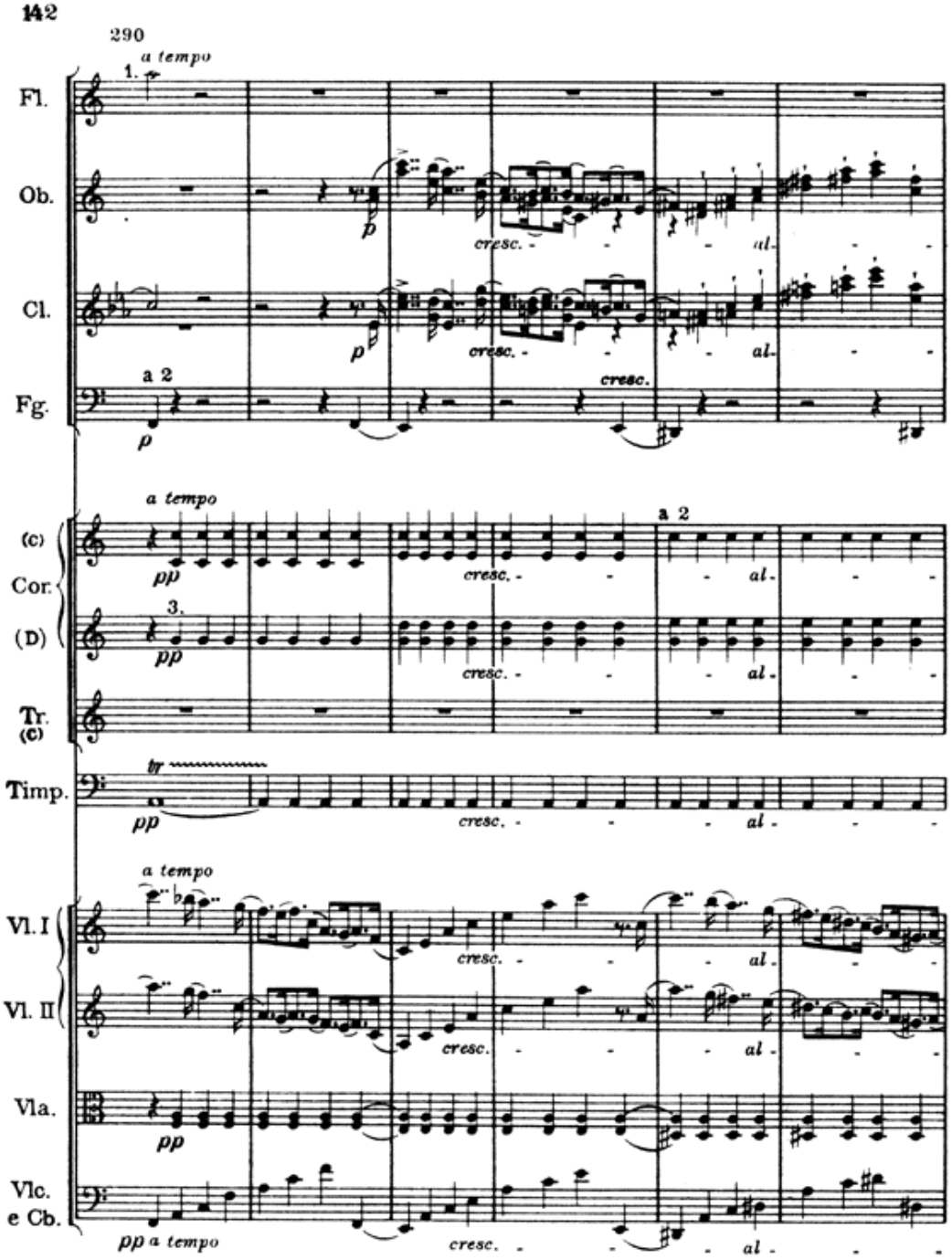

Fl.
Ob.
Cl.
Fg.
(c)
Cor.
(d)
Tr.
(c)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.

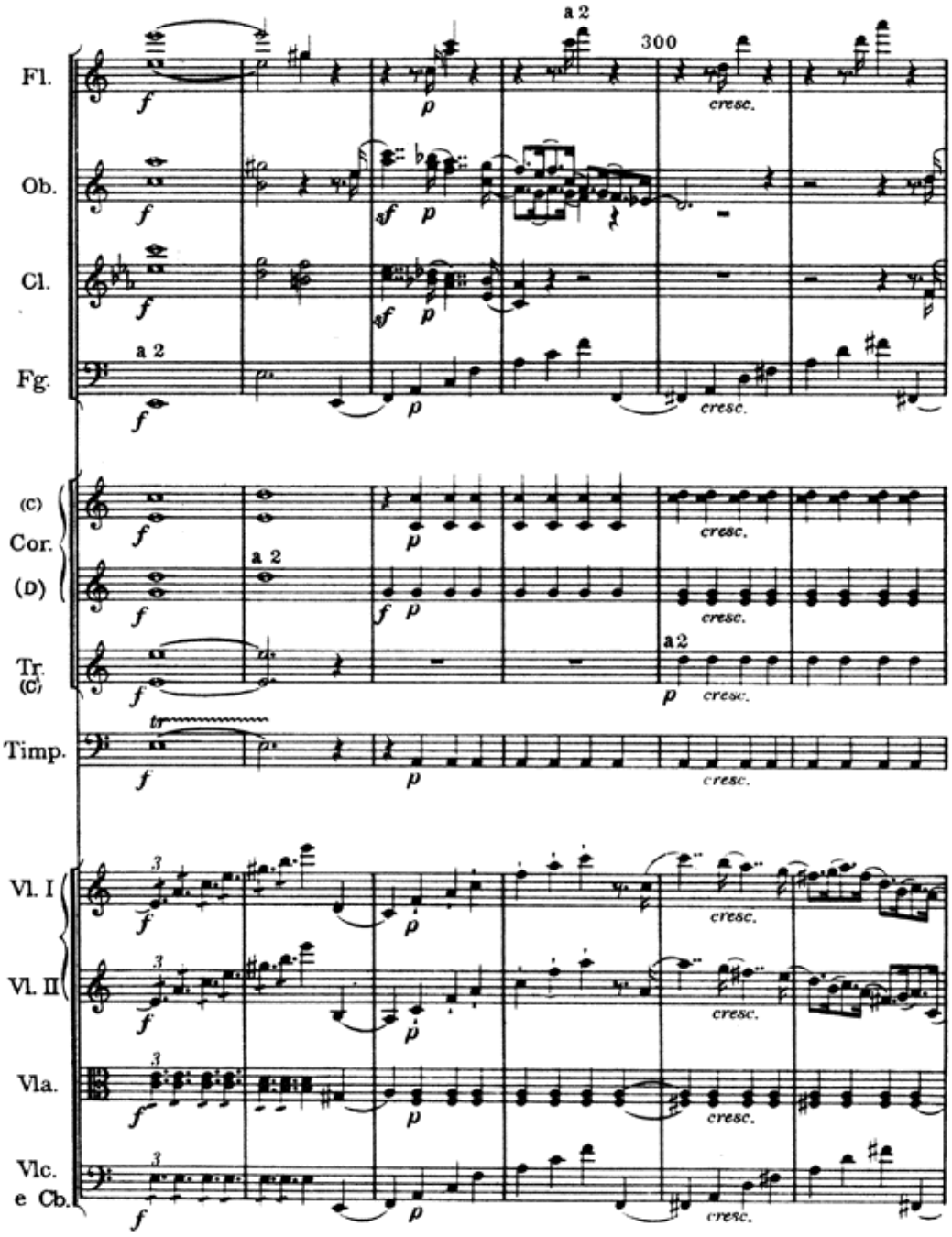

250
Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
sf p
1.

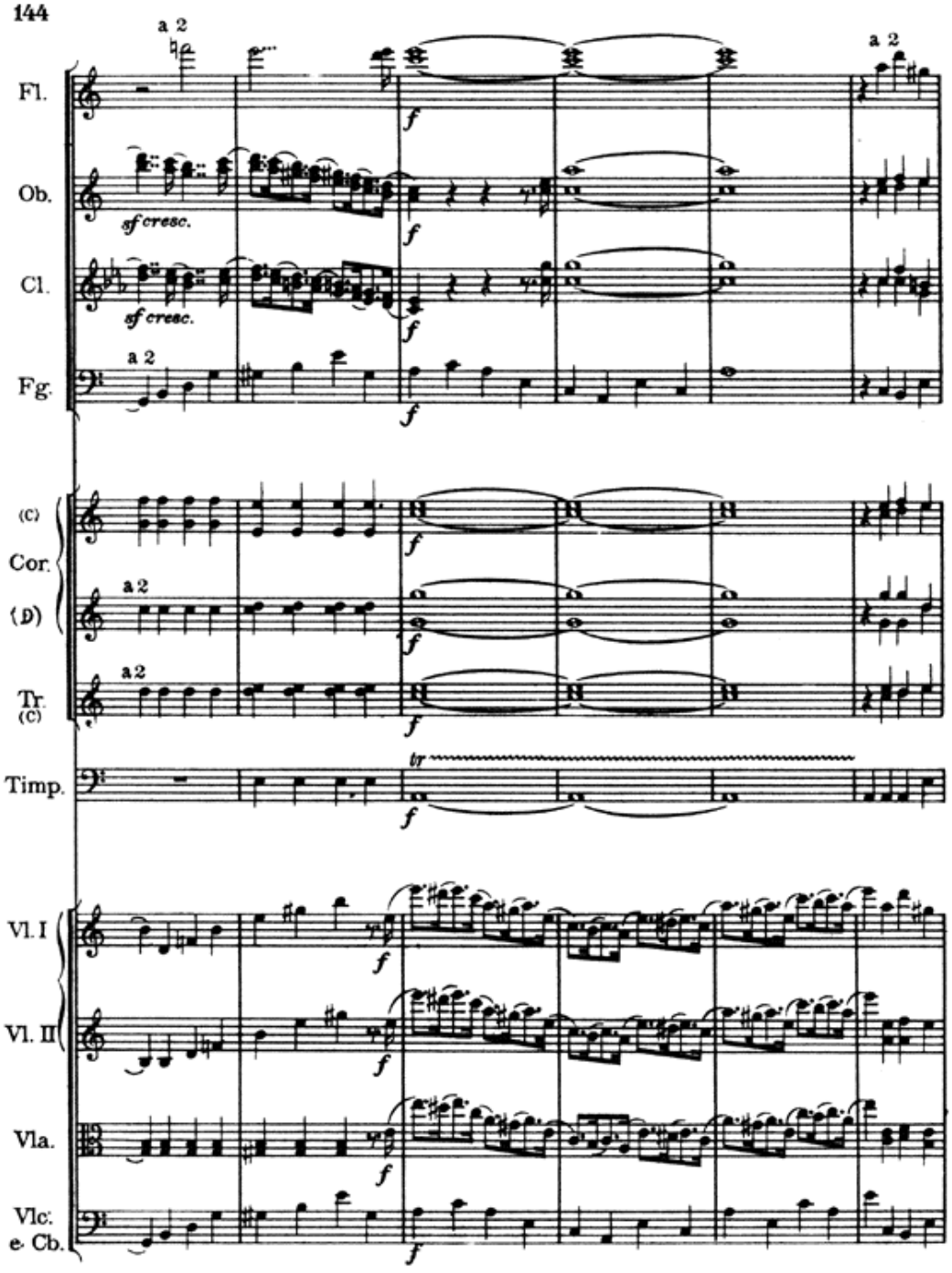

Fl.
Ob.
Cl.
Fg.
(c)
Cor.
(D)
Tr.
(c)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sf p
stacc. e p

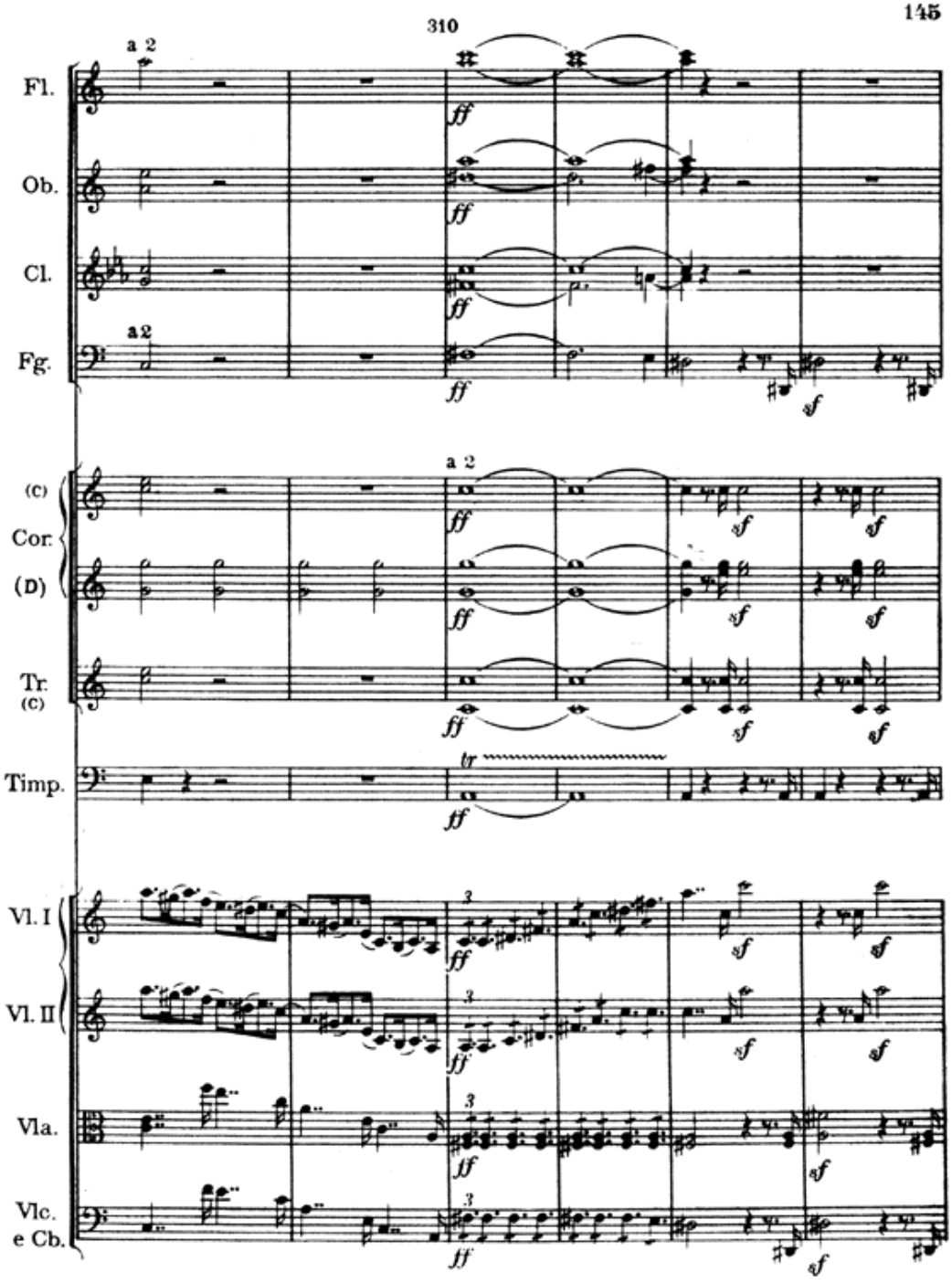

260
Fl.
Ob.
Fg.
Cor. (D)
Timp.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sempre p
270
Cl.
Tr.
pizz.

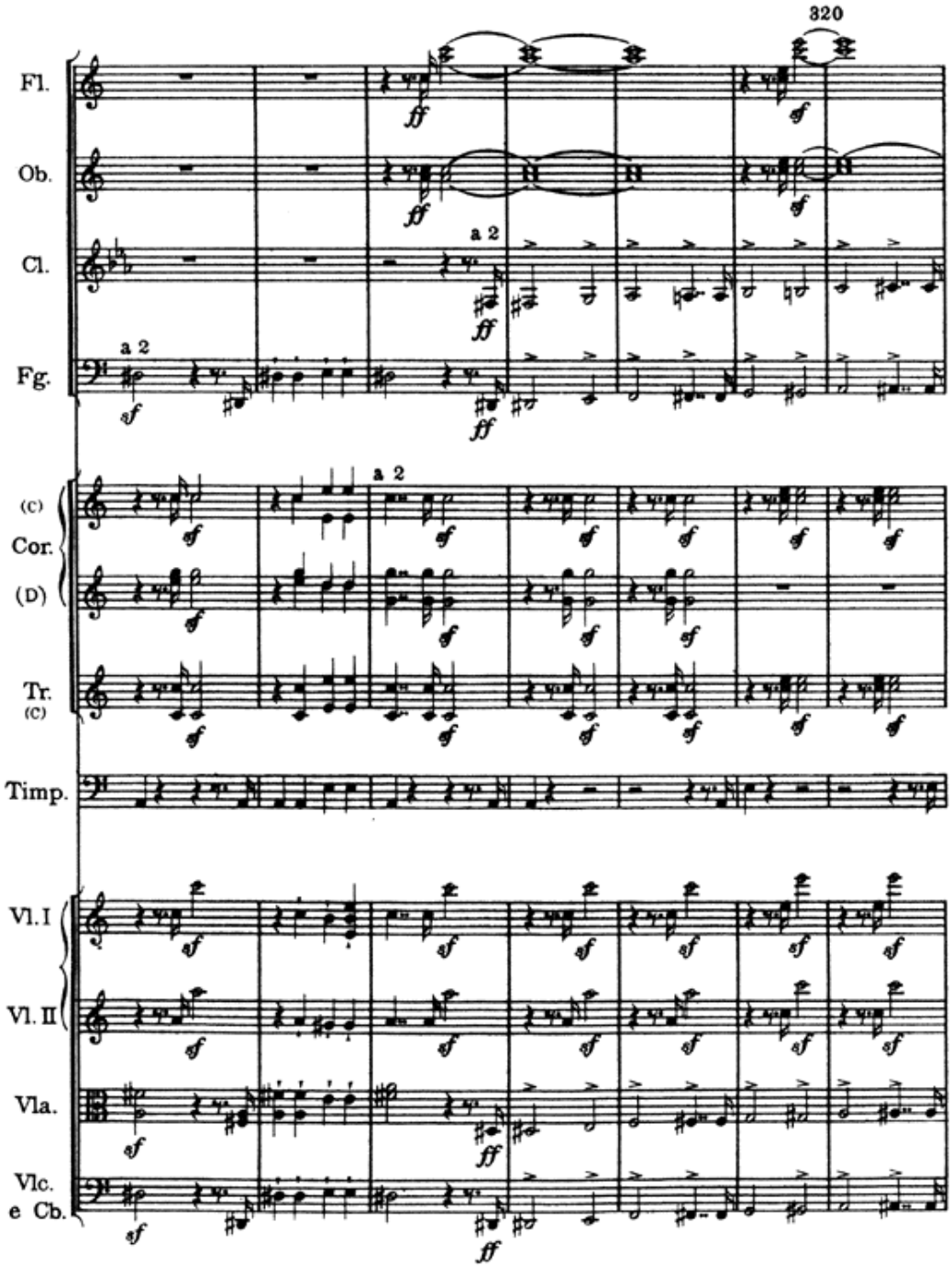

Fl.
Ob.
Cl.
Fg.
Tr. (C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cor. (C)
Cb.
arco
dim.
poco rit.

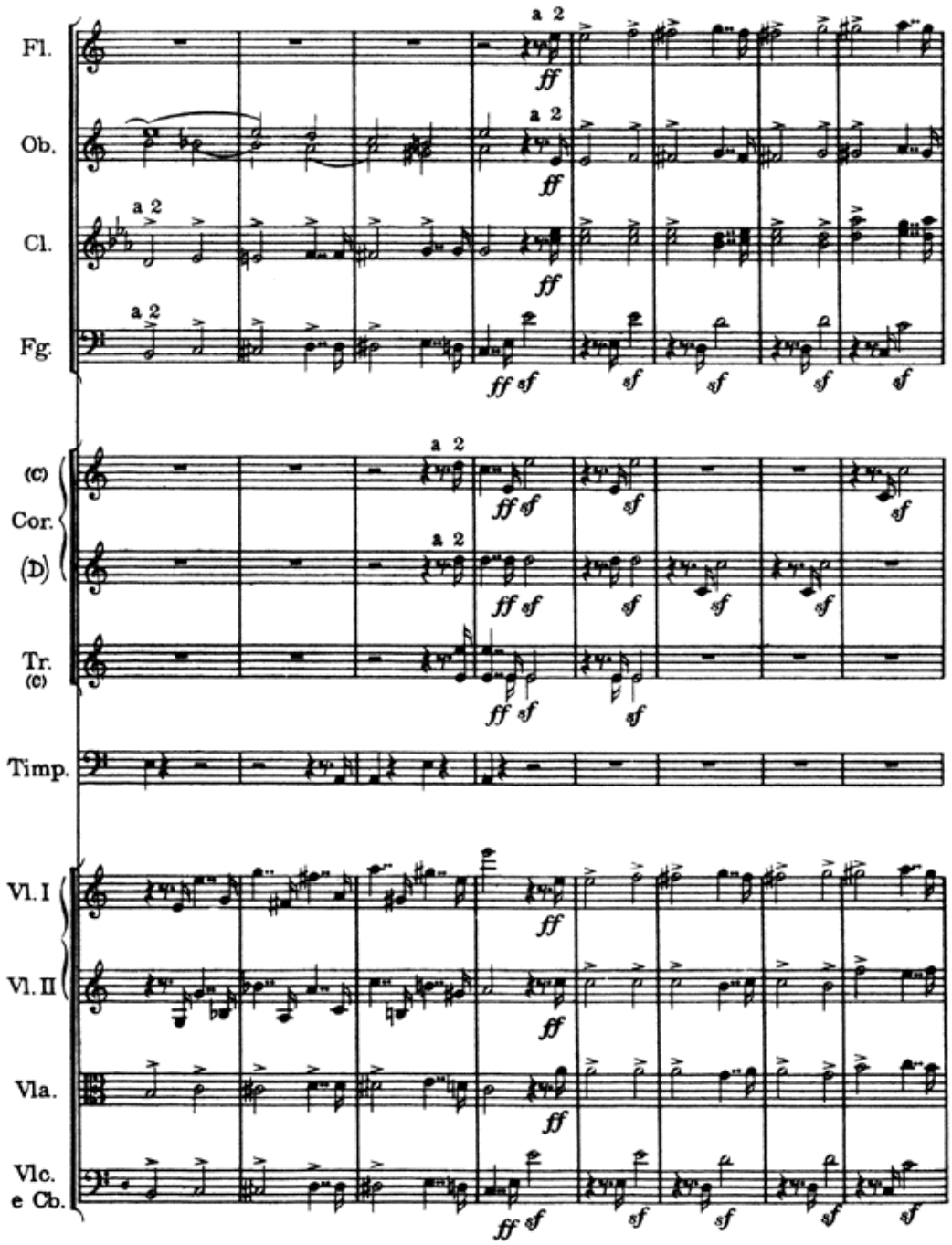

290
a tempo
1.
Fl.
Ob.
p
cresc.
al
Cl.
p
cresc.
al
a 2
Fg.
p
cresc.
a tempo
(C)
Cor.
pp
cresc.
a 2
al
3.
(D)
pp
cresc.
al
Tr.
(C)
tr
Timp.
pp
cresc.
al
a tempo
Vl. I
cresc.
al
Vl. II
cresc.
al
Vla.
pp
Vlc.
e Cb.
pp a tempo
cresc.
al

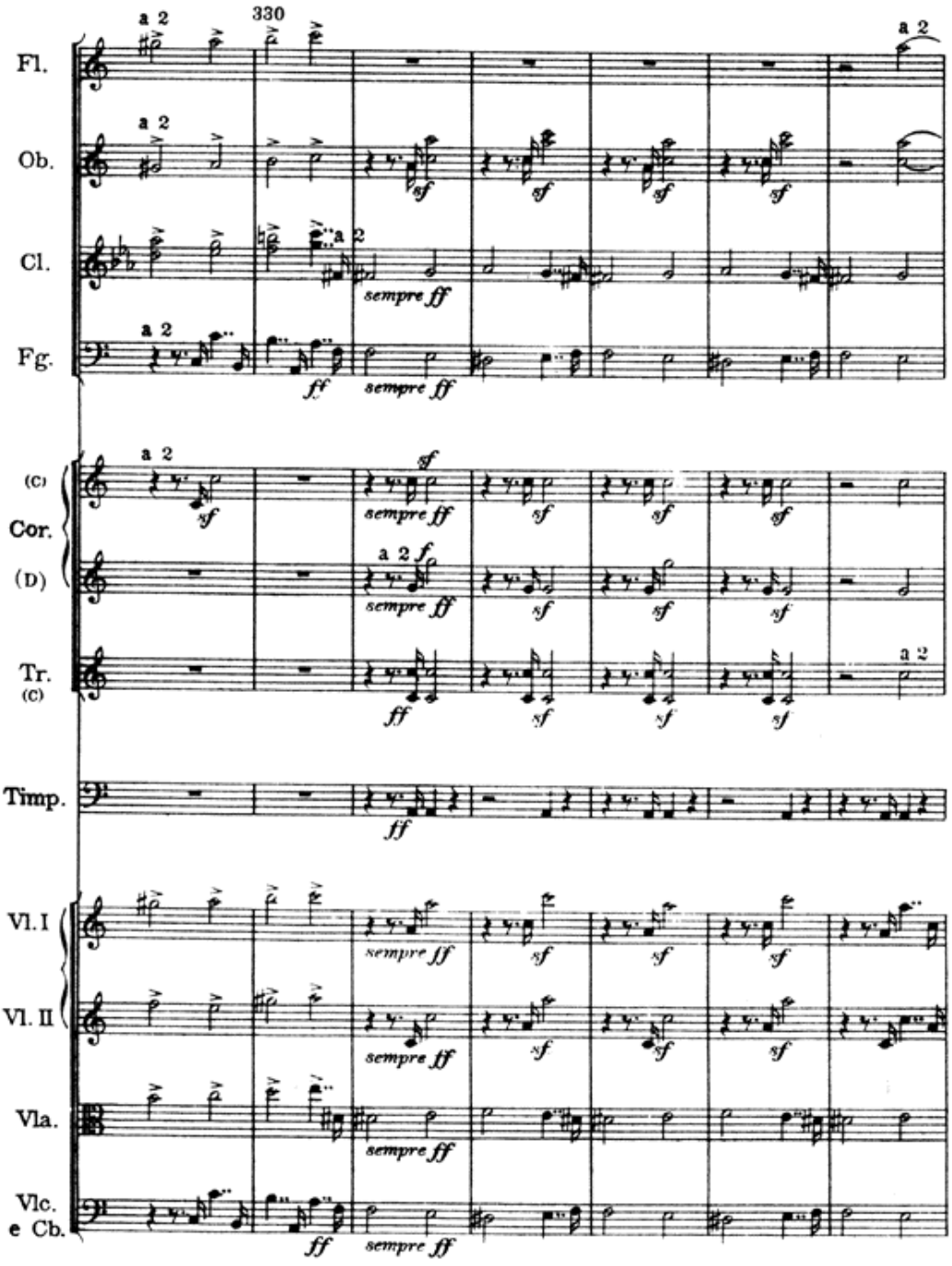

a 2
300
Fl.
Ob.
Cl.
a 2
Fg.
(C)
Cor.
(D)
a 2
Tr.
(C)
a 2
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
cresc.

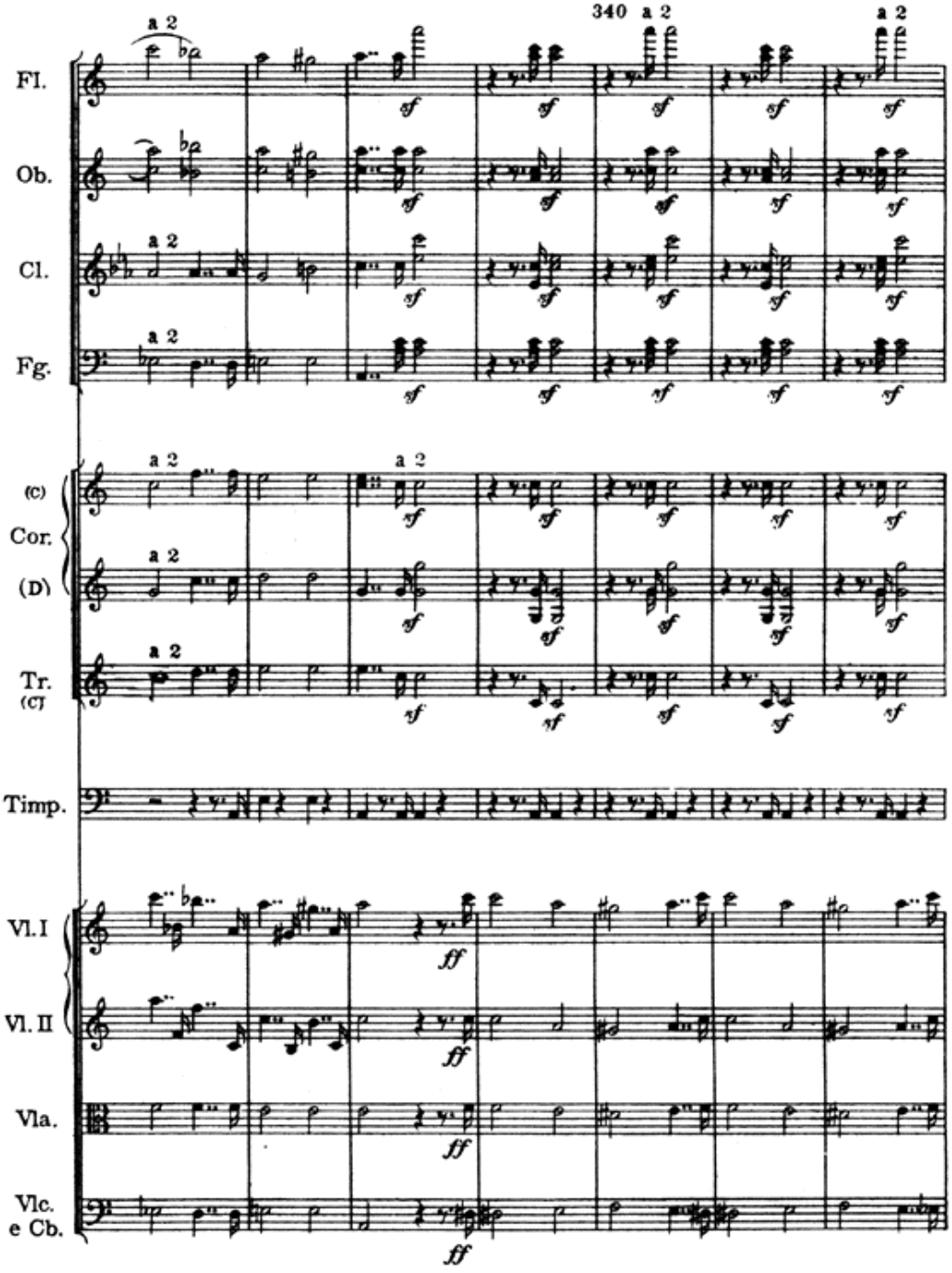

a 2
a 2
Fl.
Ob.
sf cresc.
Cl.
sf cresc.
Fg.
a 2
(C)
Cor.
(D)
a 2
Tr.
(C)
a2
Timp.
tr
Vl. I
Vl. II
Vla.
Vlc.
e Cb.

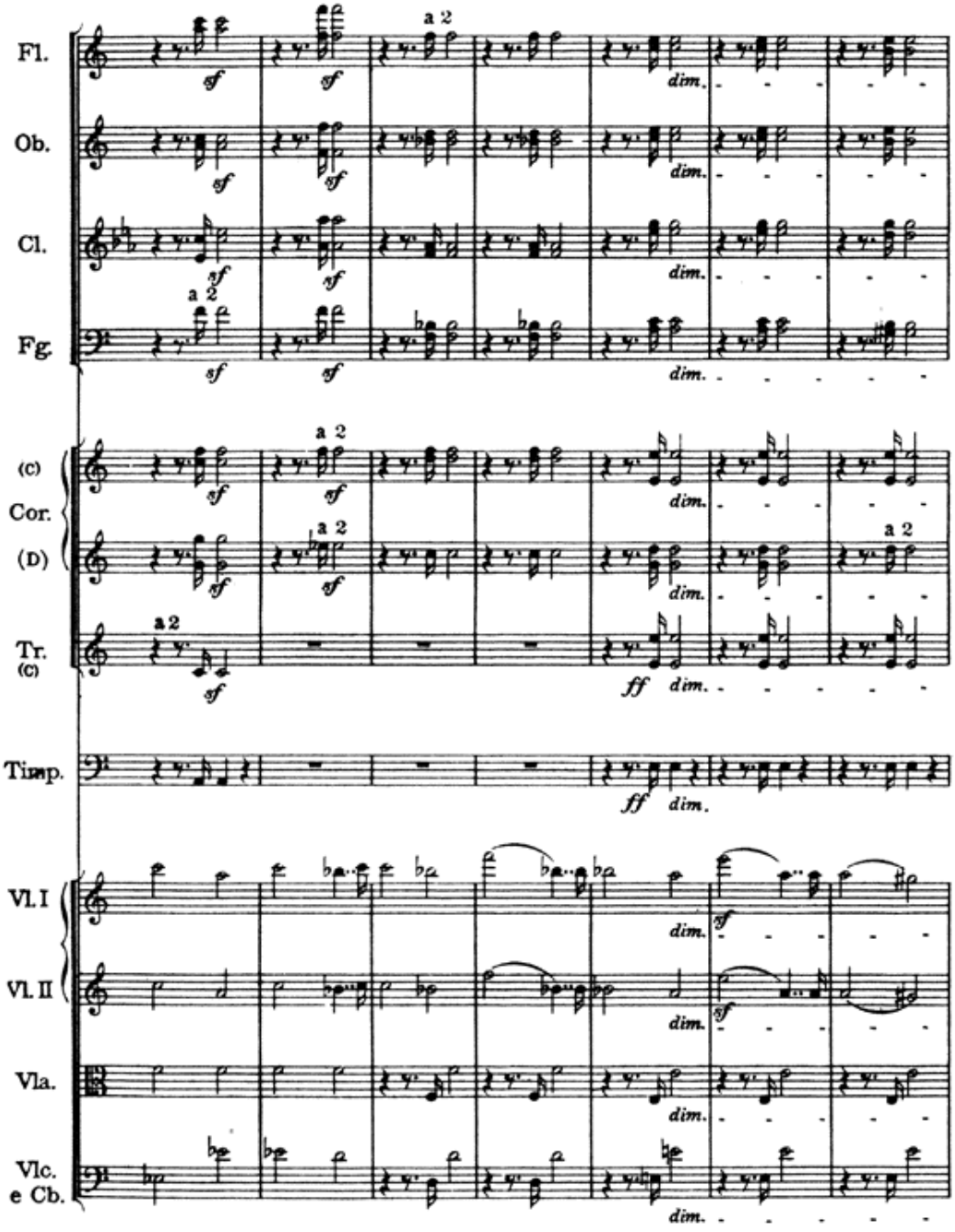

310
a 2
Fl.
Ob.
Cl.
a2
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
ff
sf
tr

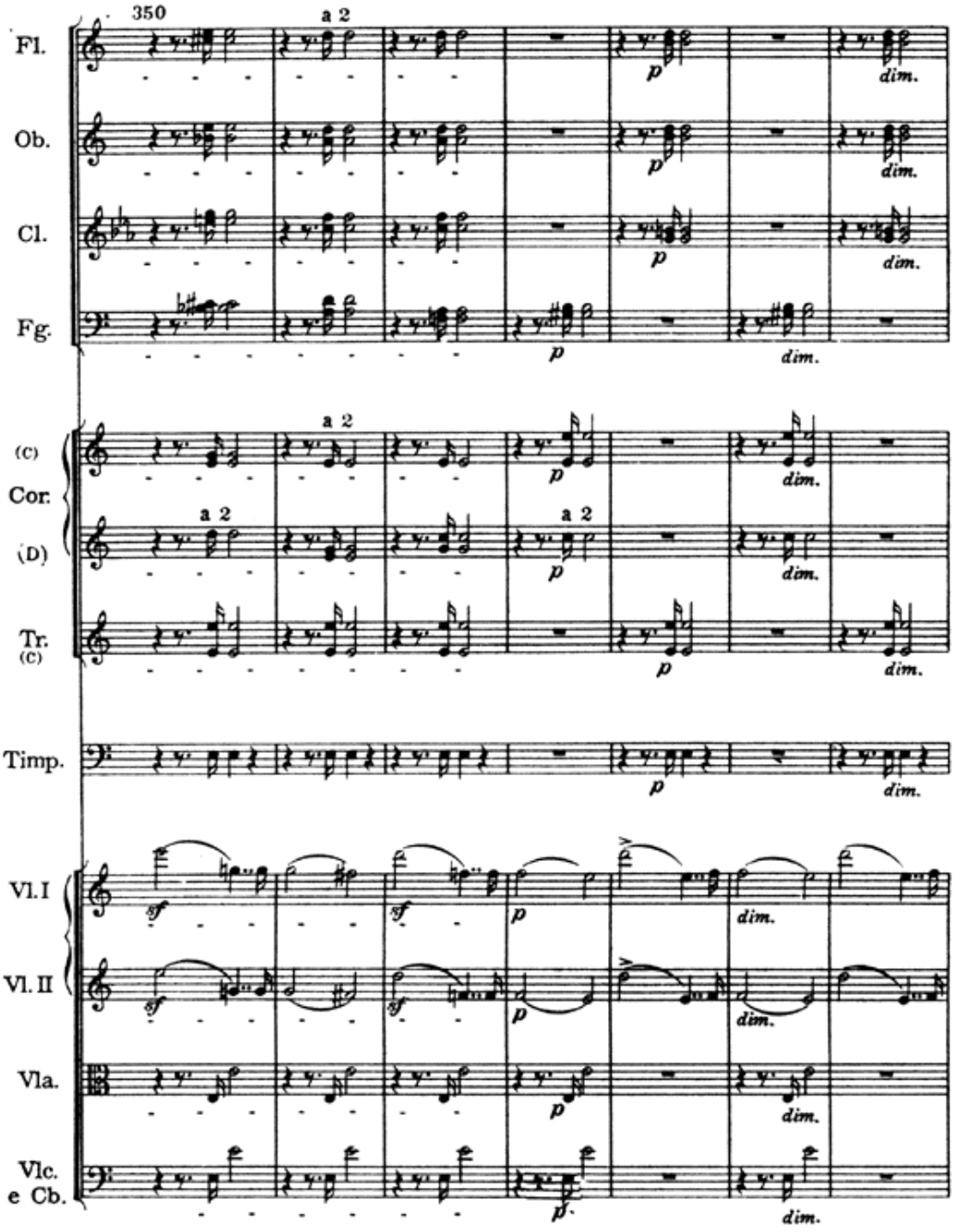

320
Fl.
Ob.
Cl.
Fg.
a 2
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.

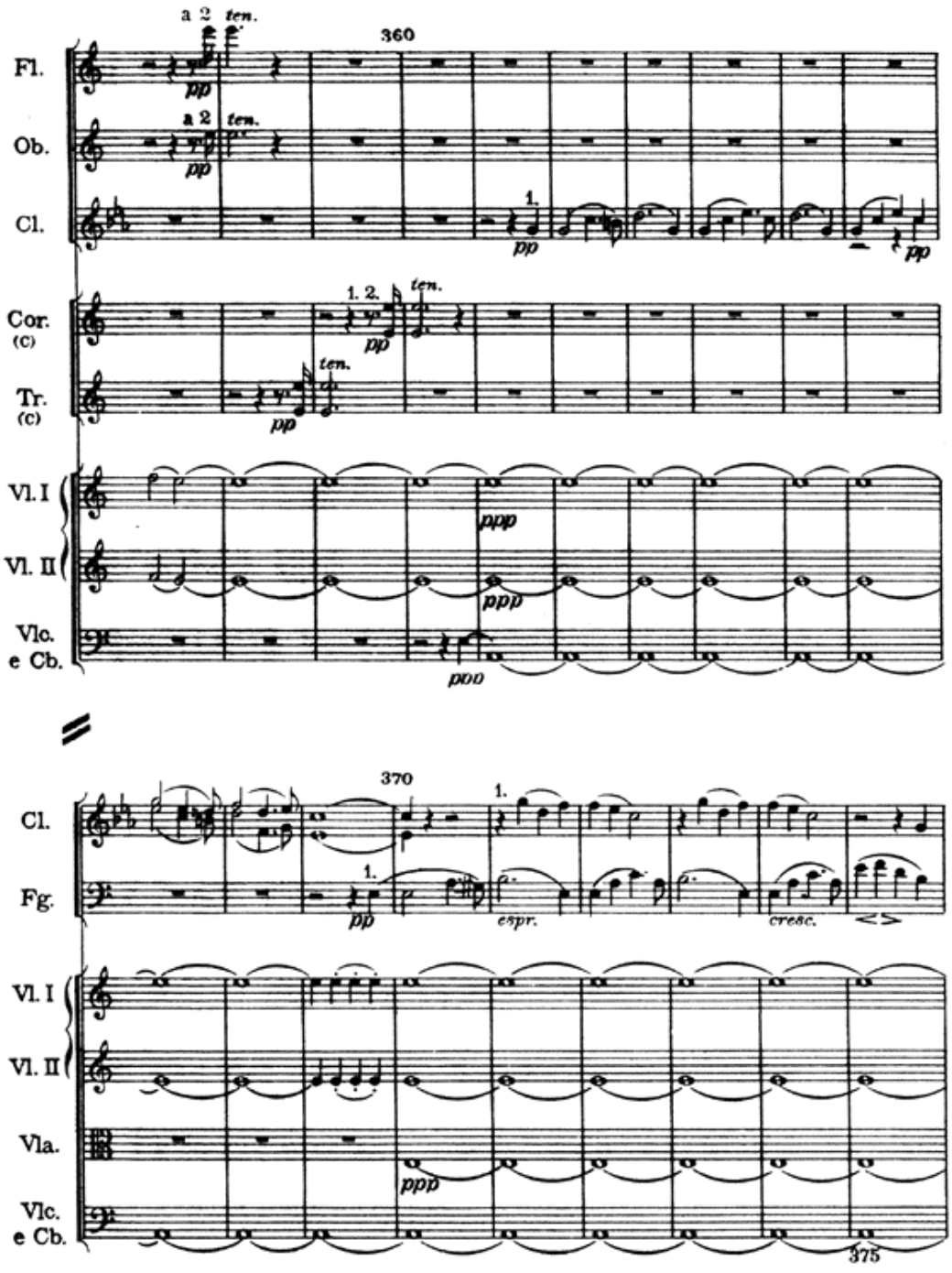

Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
a 2
ff
sf

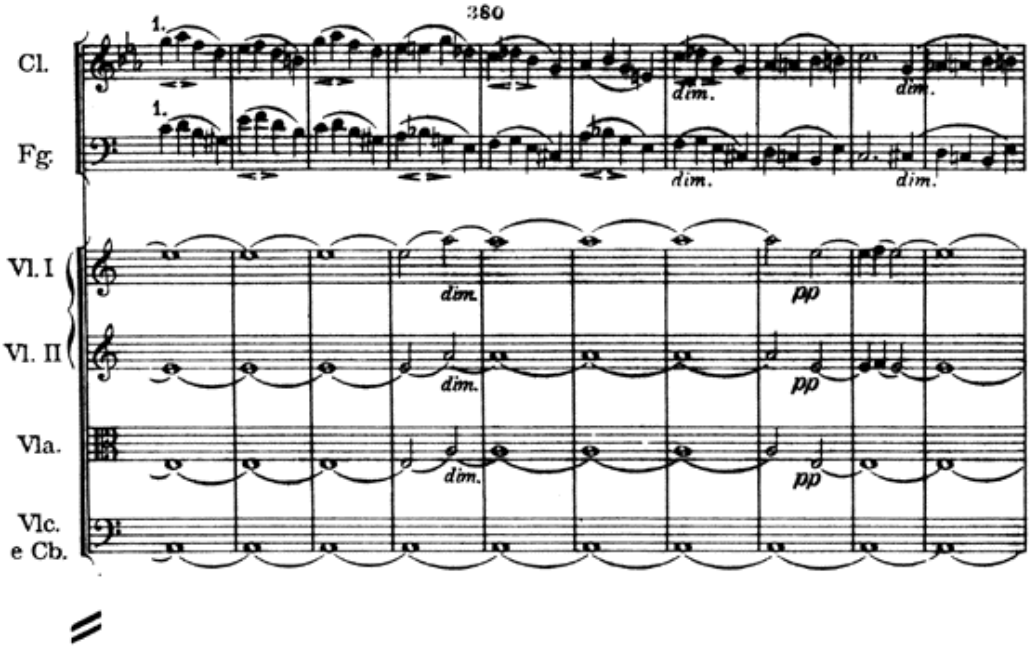

330
Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
a 2
sempre ff
ff
sf
f

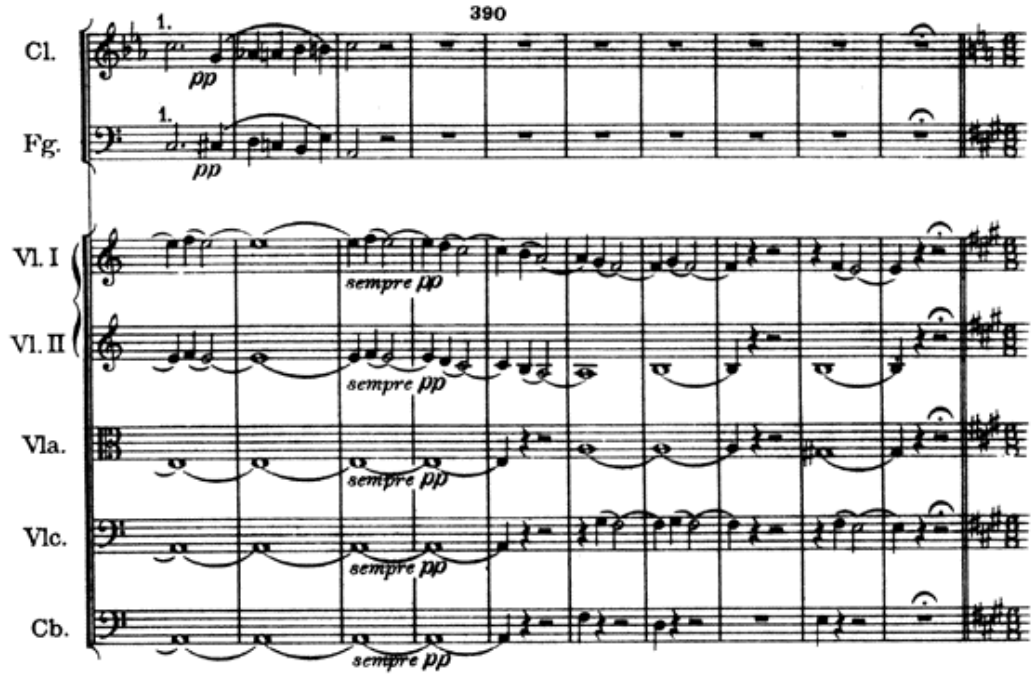

340
a 2
Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
sf
ff

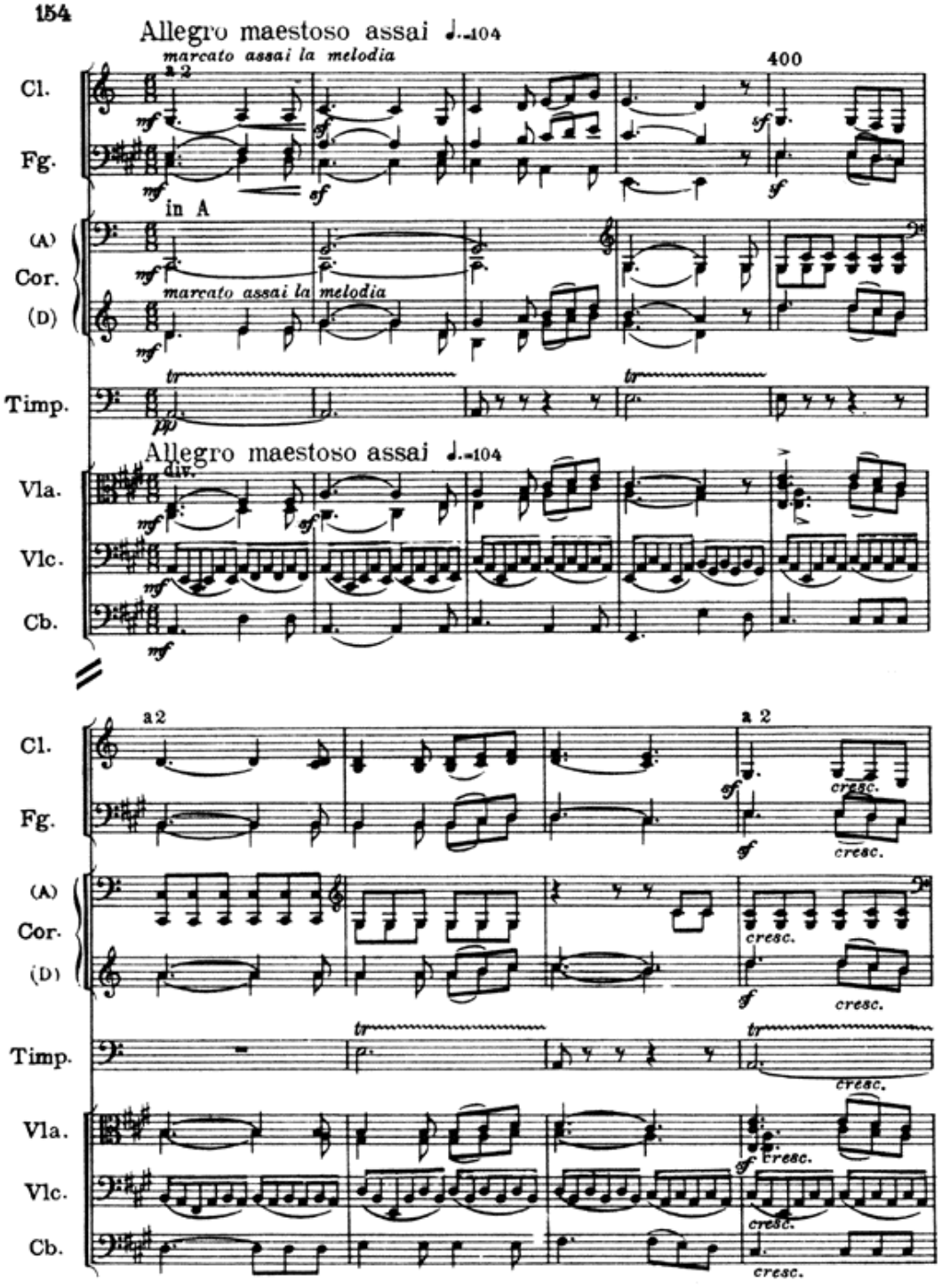

Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
a 2
sf
dim.
ff

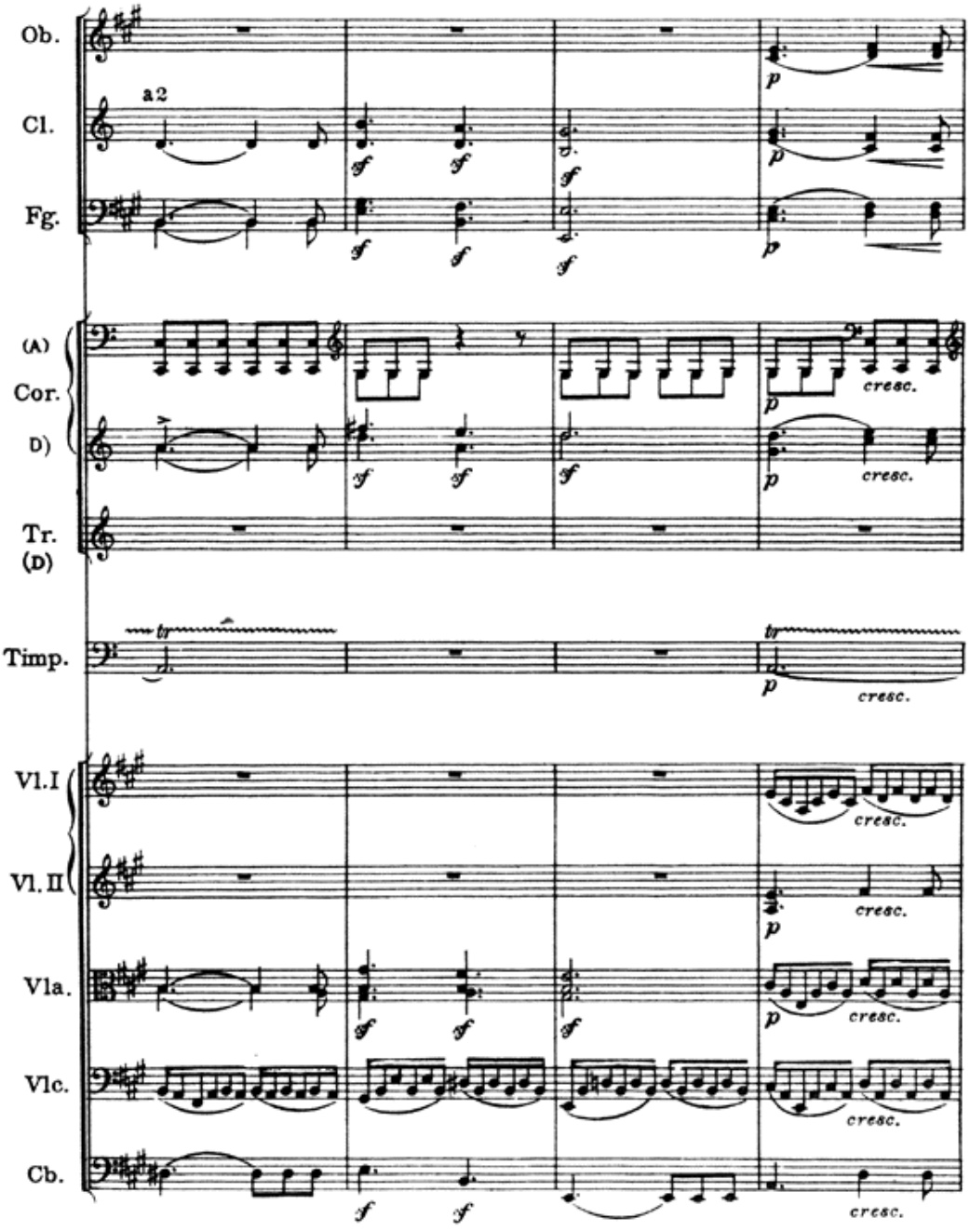

350
a 2
Fl.
Ob.
Cl.
Fg.
(C)
Cor.
(D)
Tr.
(C)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
p
dim.
sf

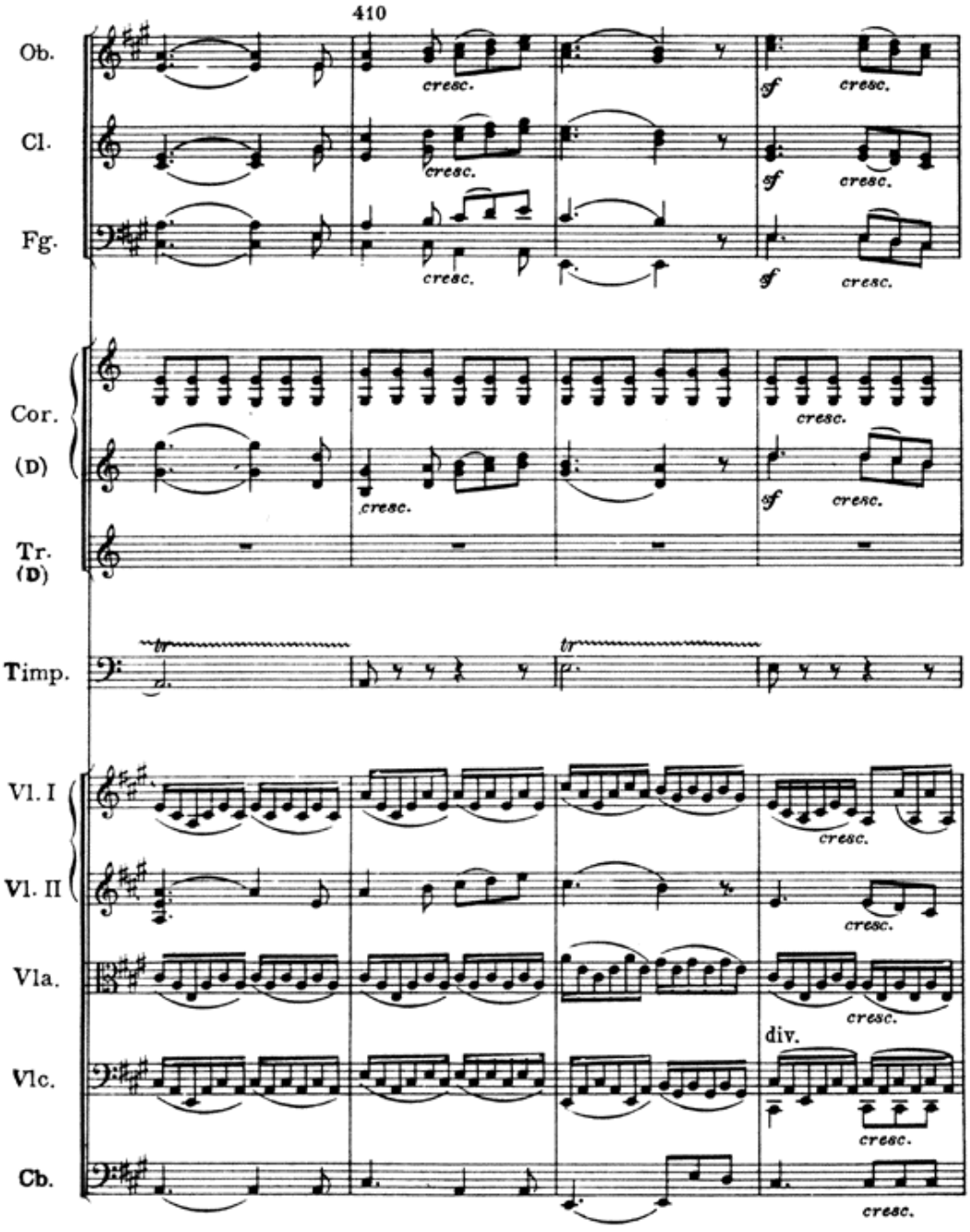

a 2
ten.
360
Fl.
Ob.
Cl.
pp
1.
Cor. (C)
Tr. (C)
1. 2.
Vl. I
Vl. II
Vlc. e Cb.
ppp
ppp
370
espr.
cresc.
Vla.
375

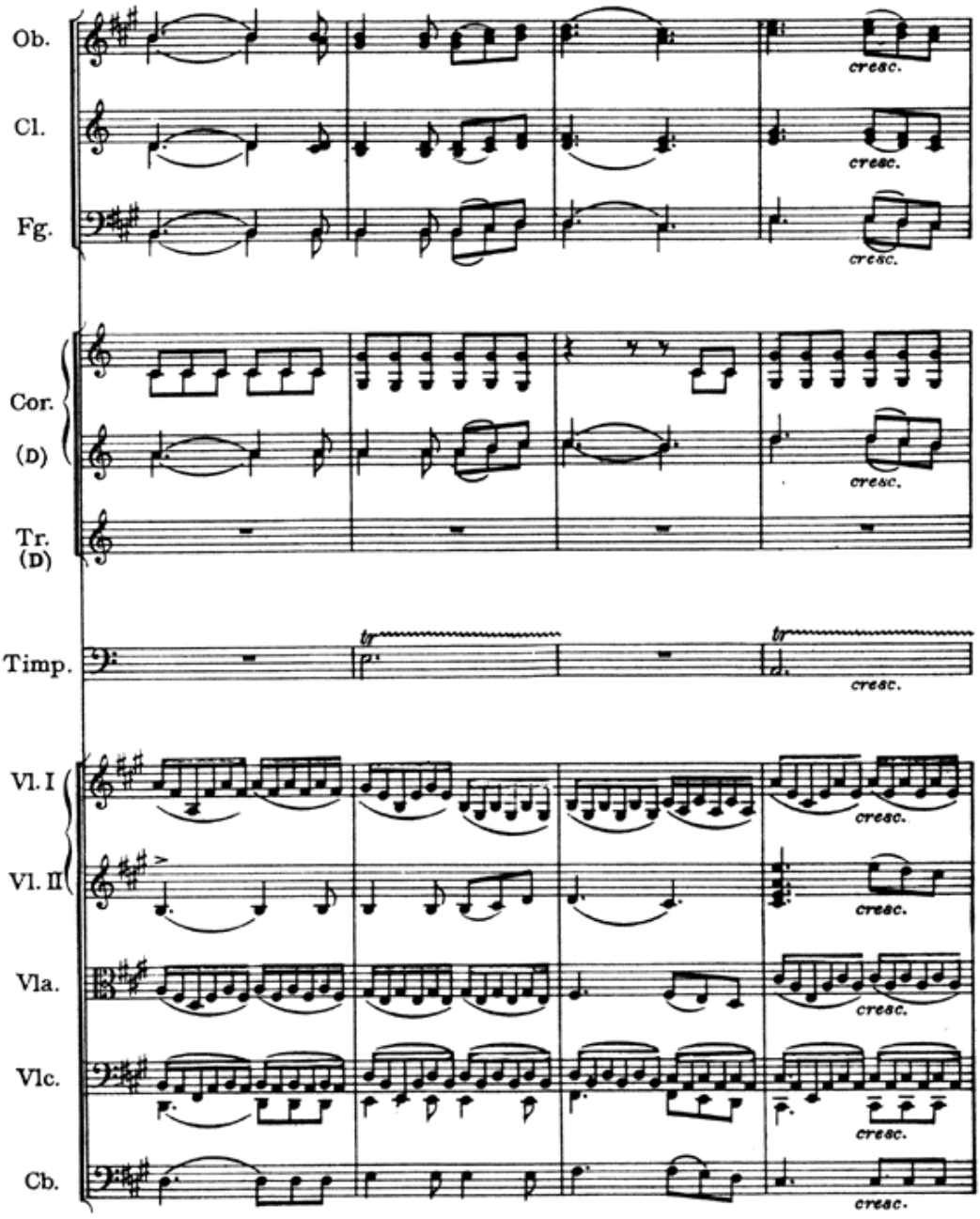

380
Cl.
Fg.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
1.
dim.
pp

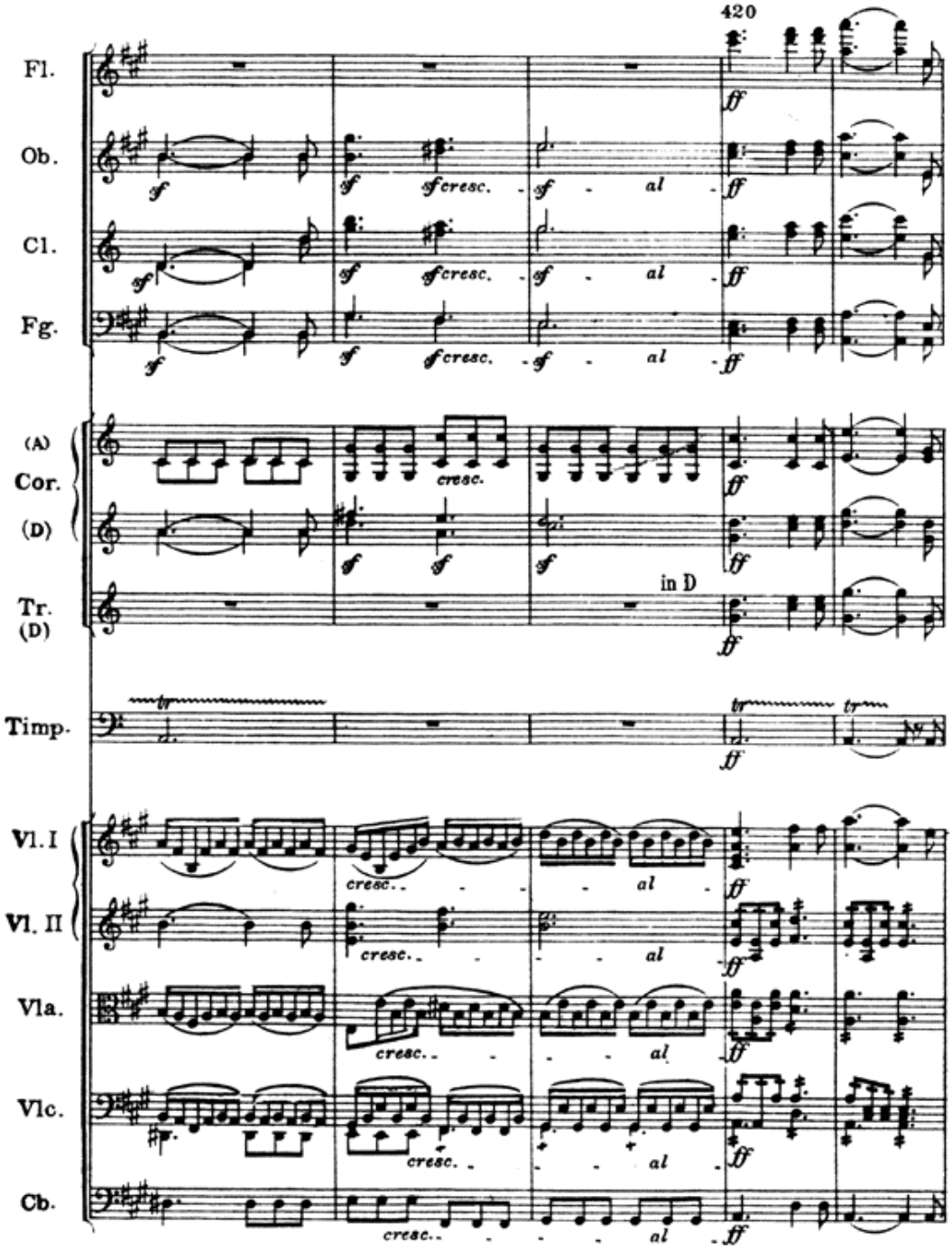

390
Cl.
Fg.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
1.
pp
sempre pp

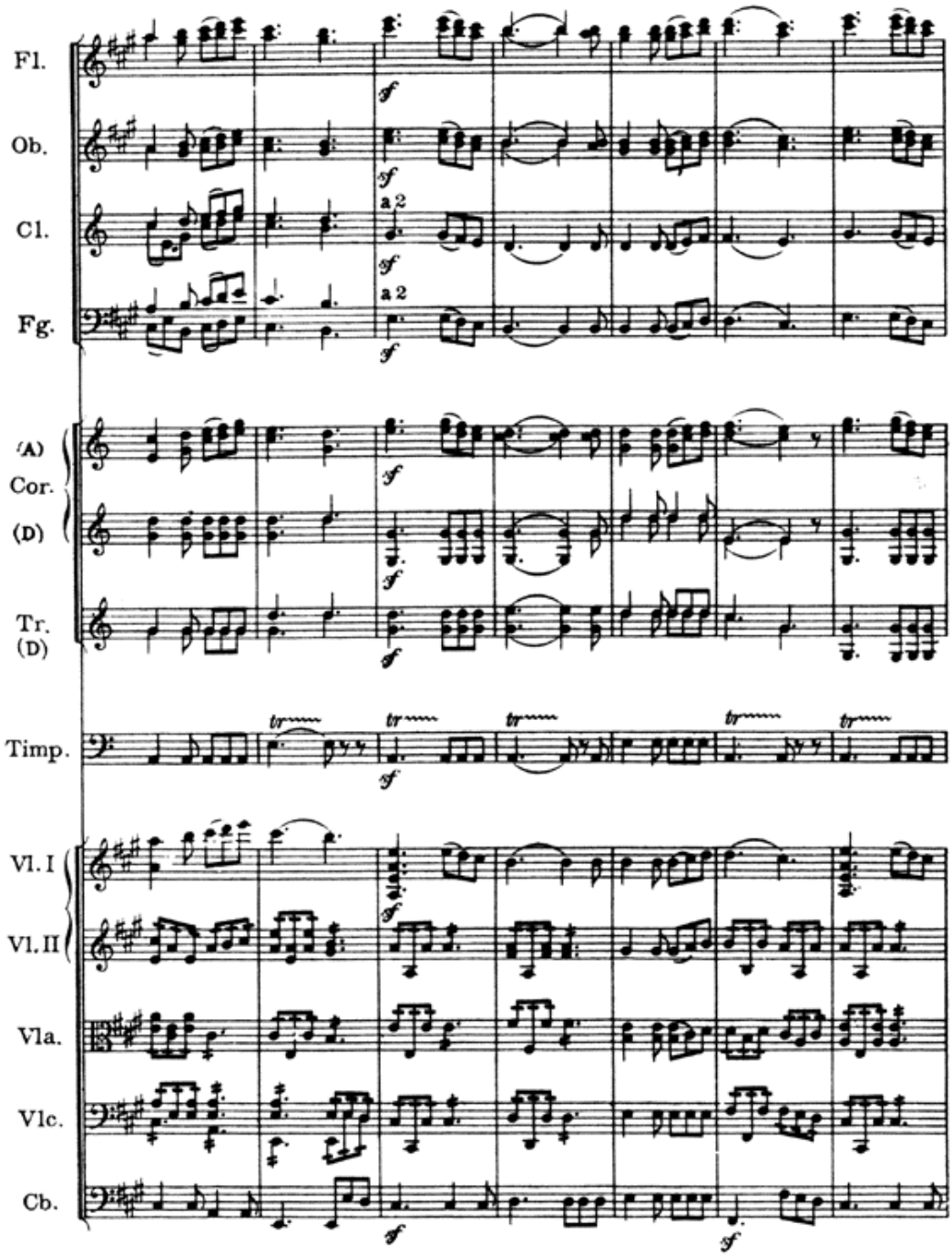

Allegro maestoso assai ♩.=104
marcato assai la melodia
400
Cl.
Fg.
in A
(A)
Cor.
(D)
Timp.
Allegro maestoso assai ♩.=104
Vla.
Vlc.
Cb.
a2
a 2
cresc.

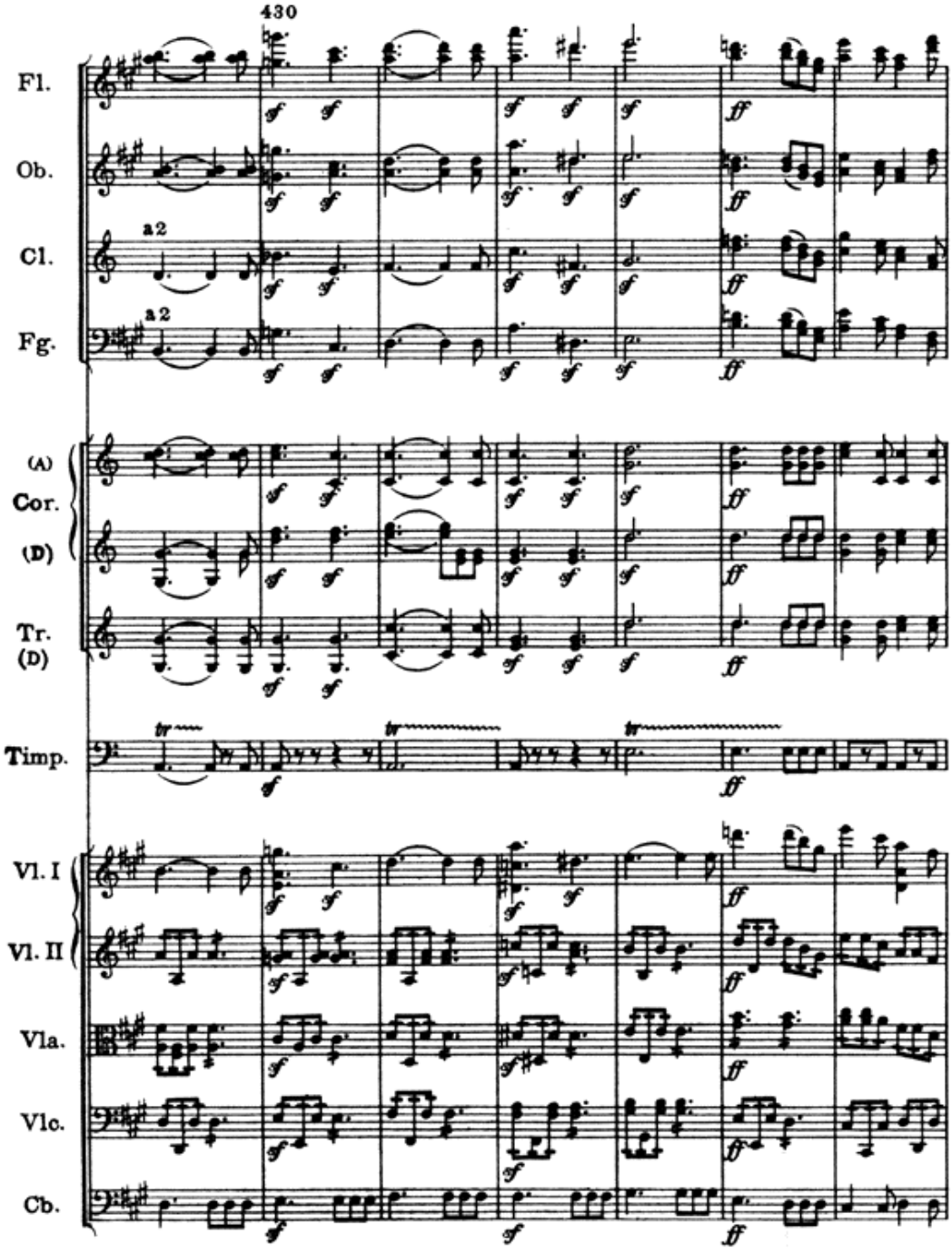

Ob.
Cl.
Fg.
a2
(A)
Cor.
D)
Tr.
(D)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.

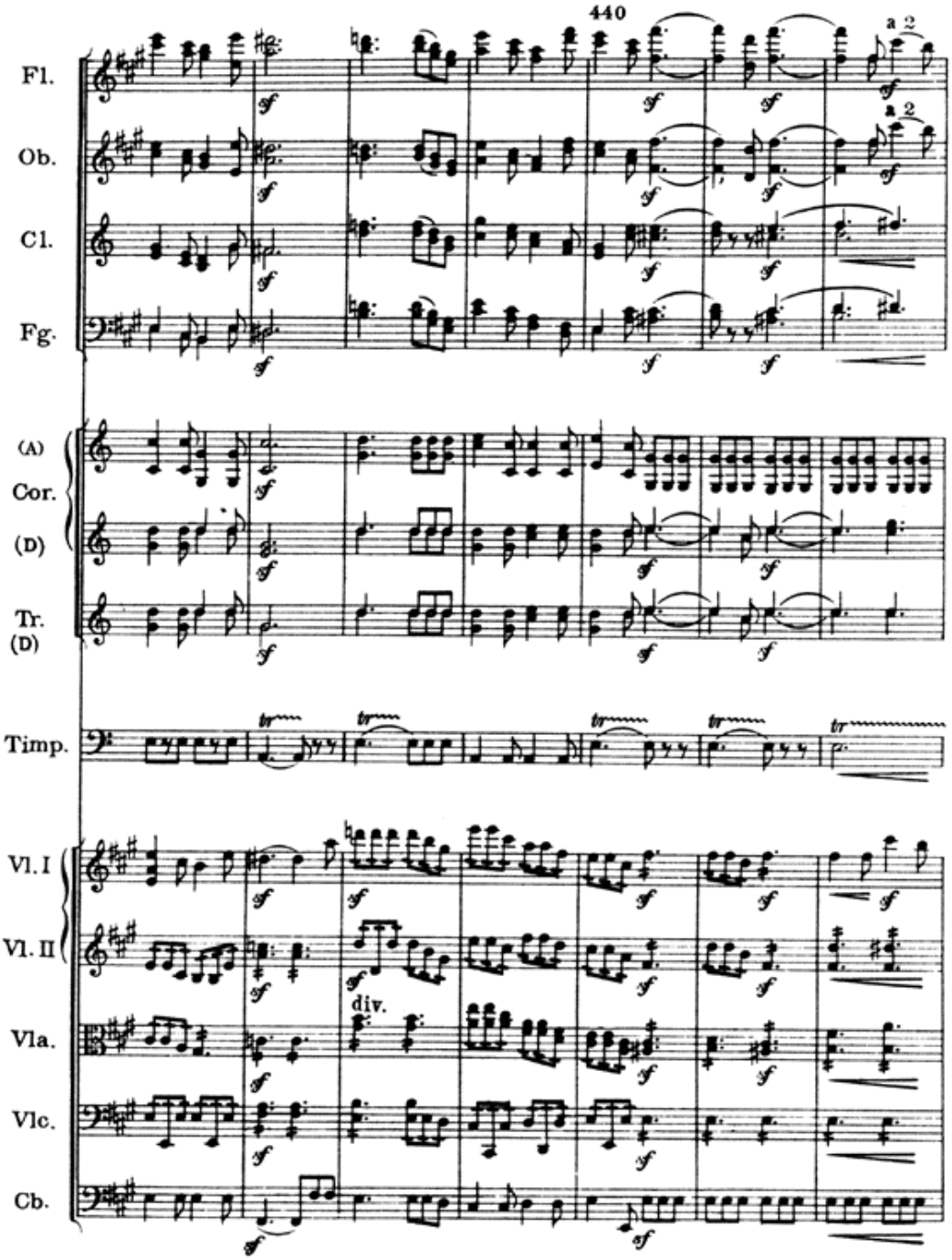

410
Ob.
Cl.
Fg.
Cor.
(D)
Tr.
(D)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
cresc.
sf
div.

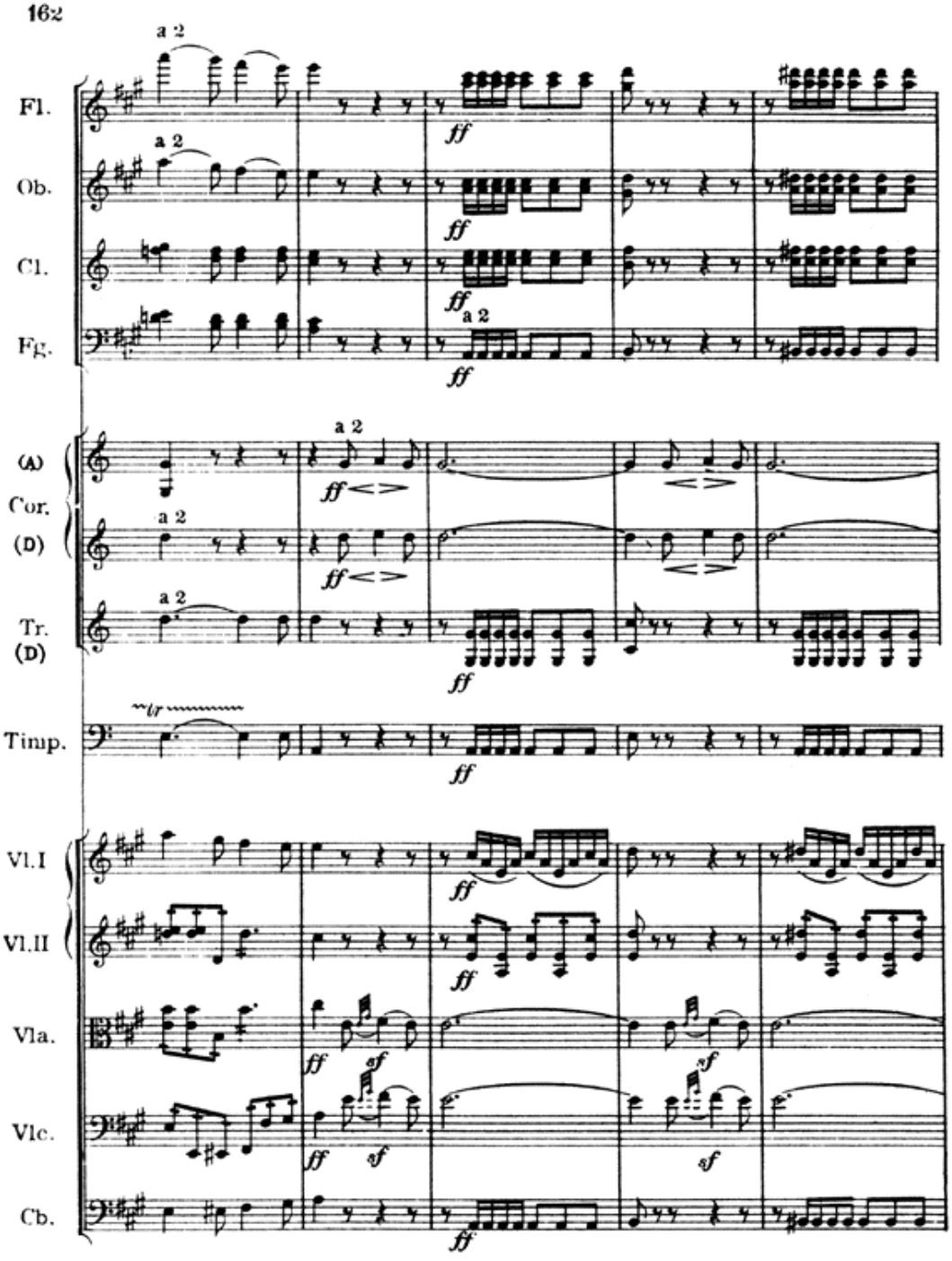

Ob.
Cl.
Fg.
Cor.
(D)
Tr.
(D)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
cresc.
tr

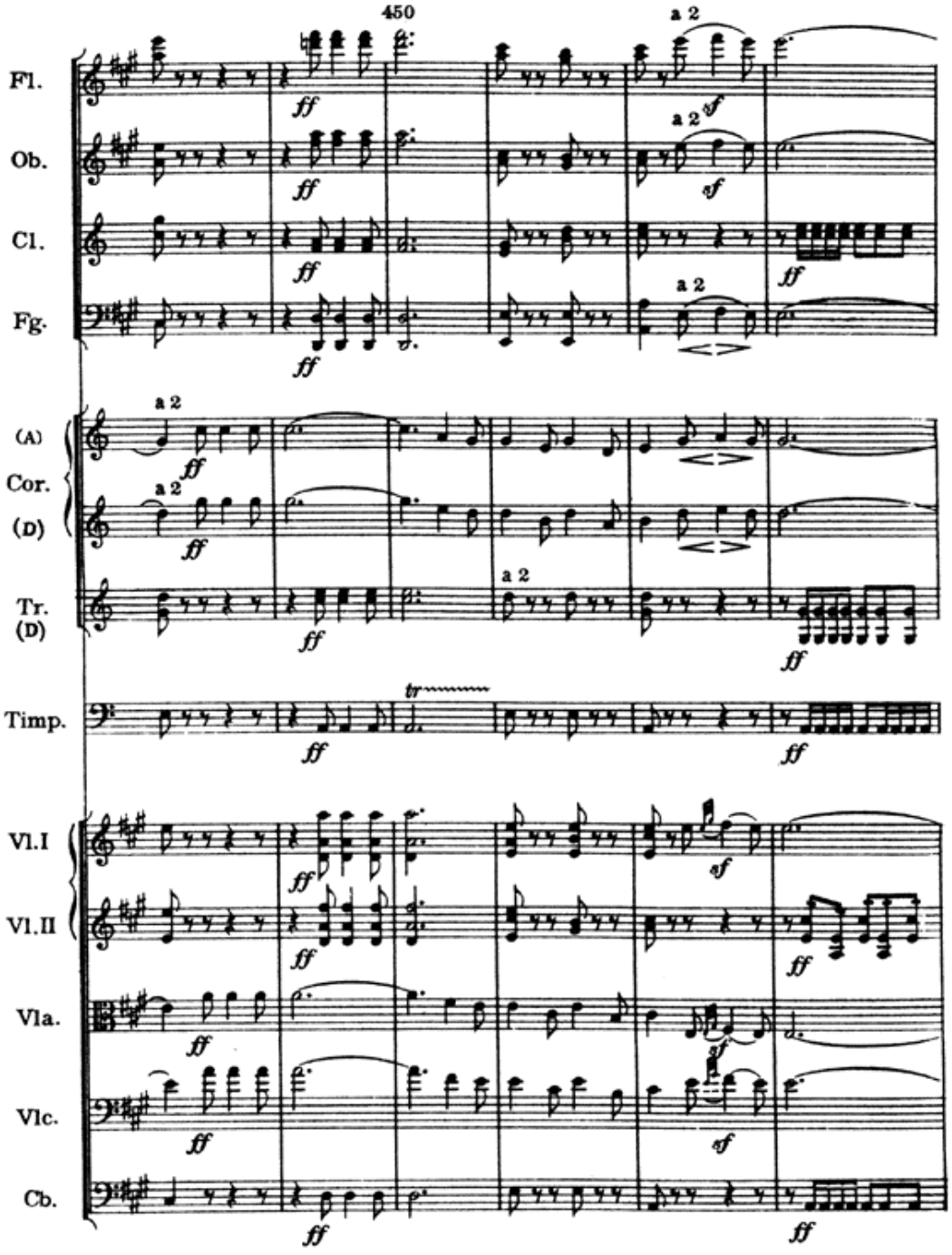

420
Fl.
Ob.
Cl.
Fg.
(A)
Cor.
(D)
Tr.
(D)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
in D
cresc.
al

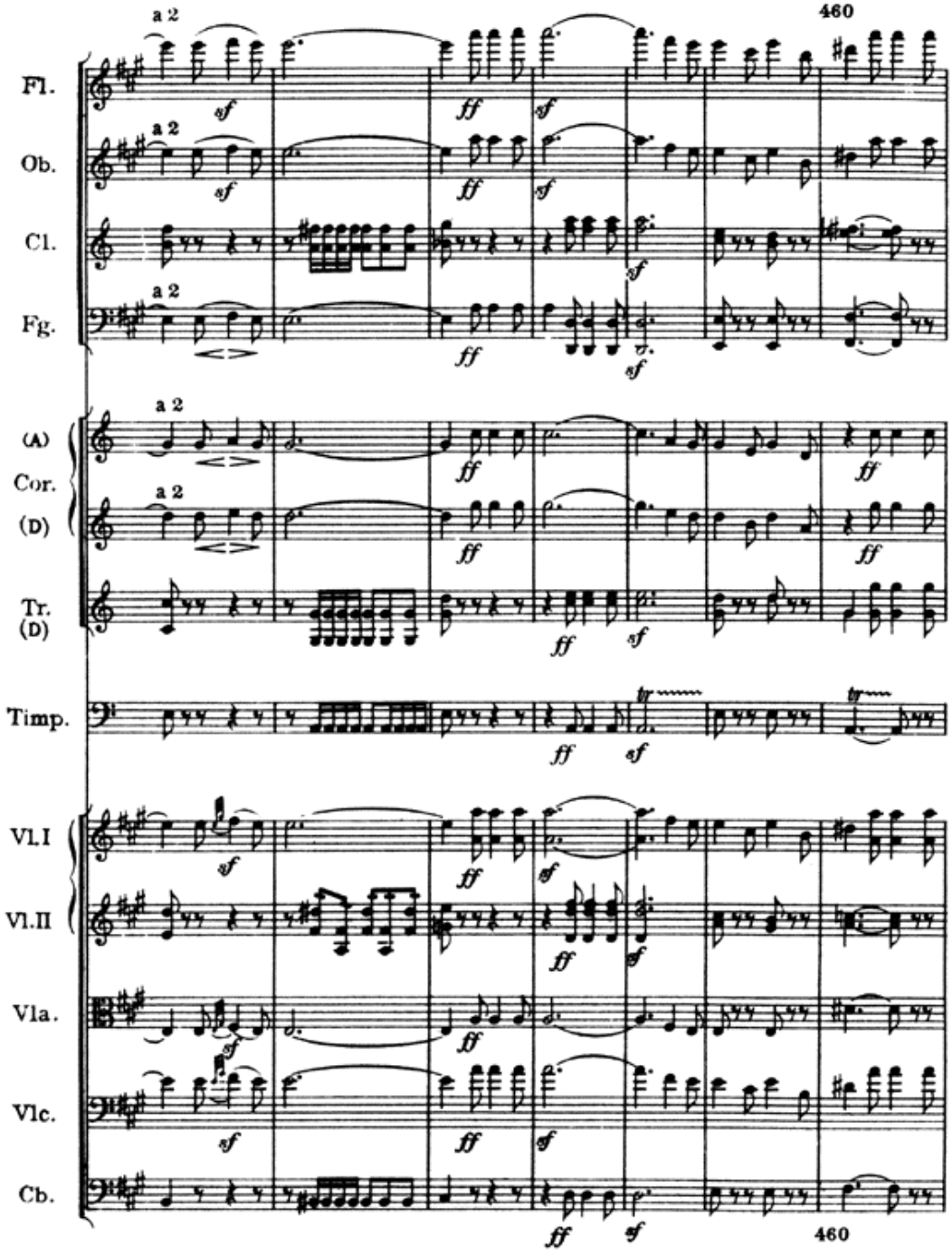

Fl.
Ob.
Cl.
Fg.
a 2
a 2
(A)
Cor.
(D)
Tr.
(D)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
sf
tr

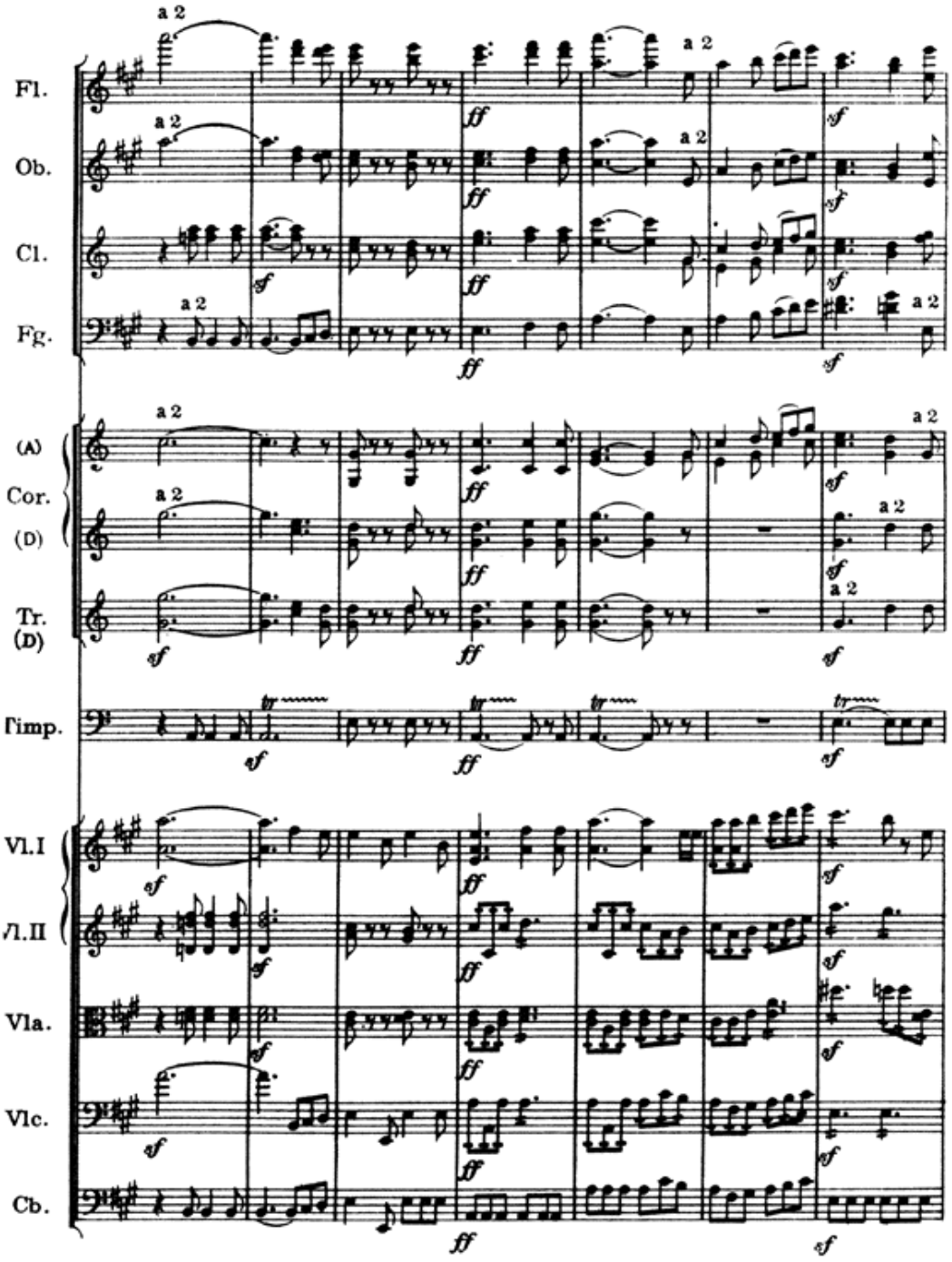

430
Fl.
Ob.
Cl.
a2
Fg.
a2
(A)
Cor.
(D)
Tr.
(D)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.


440
Fl.
Ob.
Cl.
Fg.
a 2
a 2
(A)
Cor.
(D)
Tr.
(D)
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
div.


Fl.
Ob.
Cl.
Fg.
(A)
Cor.
(D)
Tr.
(D)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
ff
sf
tr


450
Fl.
Ob.
Cl.
Fg.
(A)
Cor.
(D)
Tr.
(D)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
ff
sf
tr


460
Fl.
Ob.
Cl.
Fg.
(A)
Cor.
(D)
Tr.
(D)
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
sf
ff
460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(A)
Cor.
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Tr.
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Timp.
Vl.I
Vl.II
Vla.
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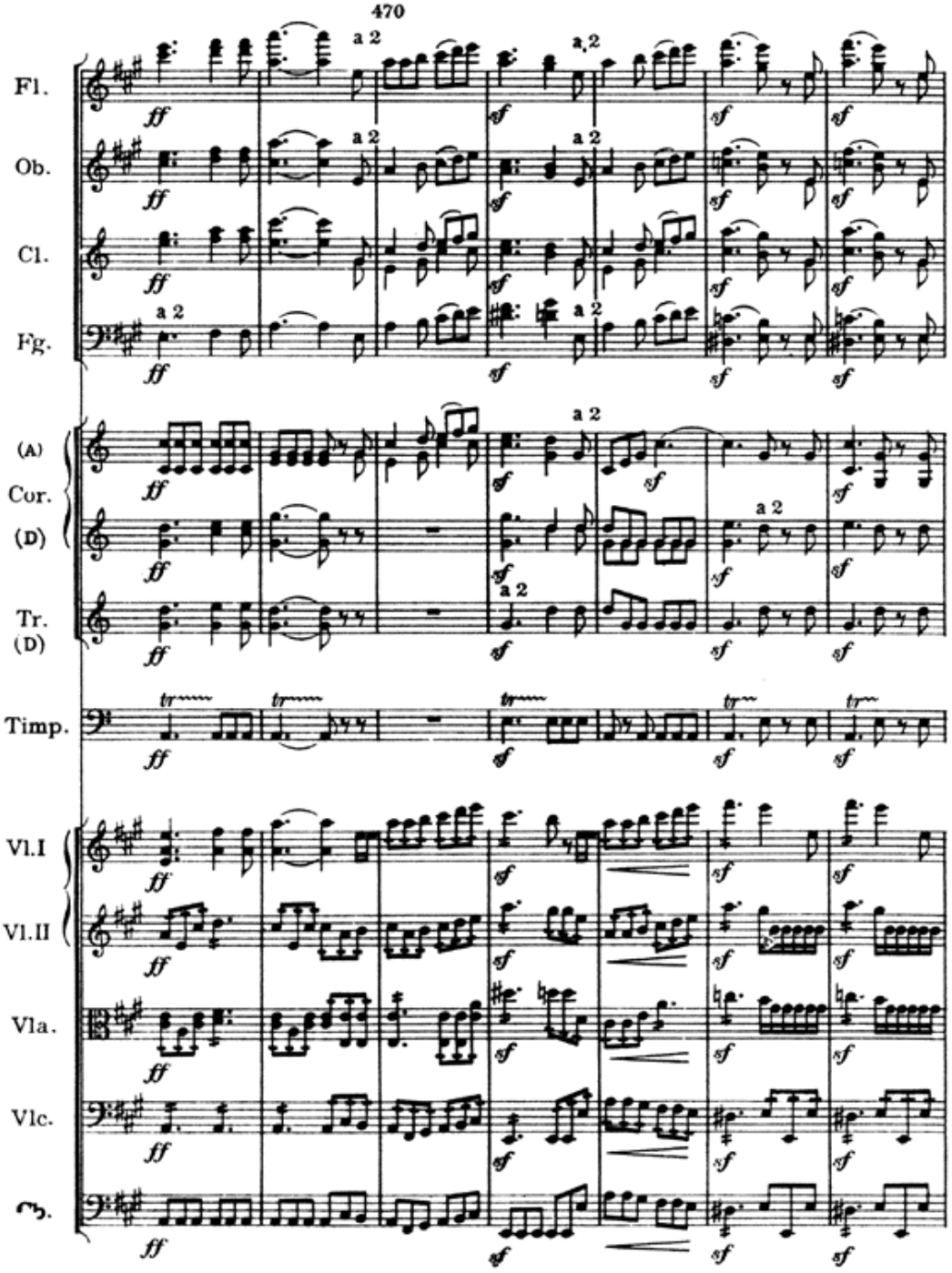
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(D)
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(D)
Timp.
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Vl.II
Vla.
Vlc.
a 2
ff
sf
tr

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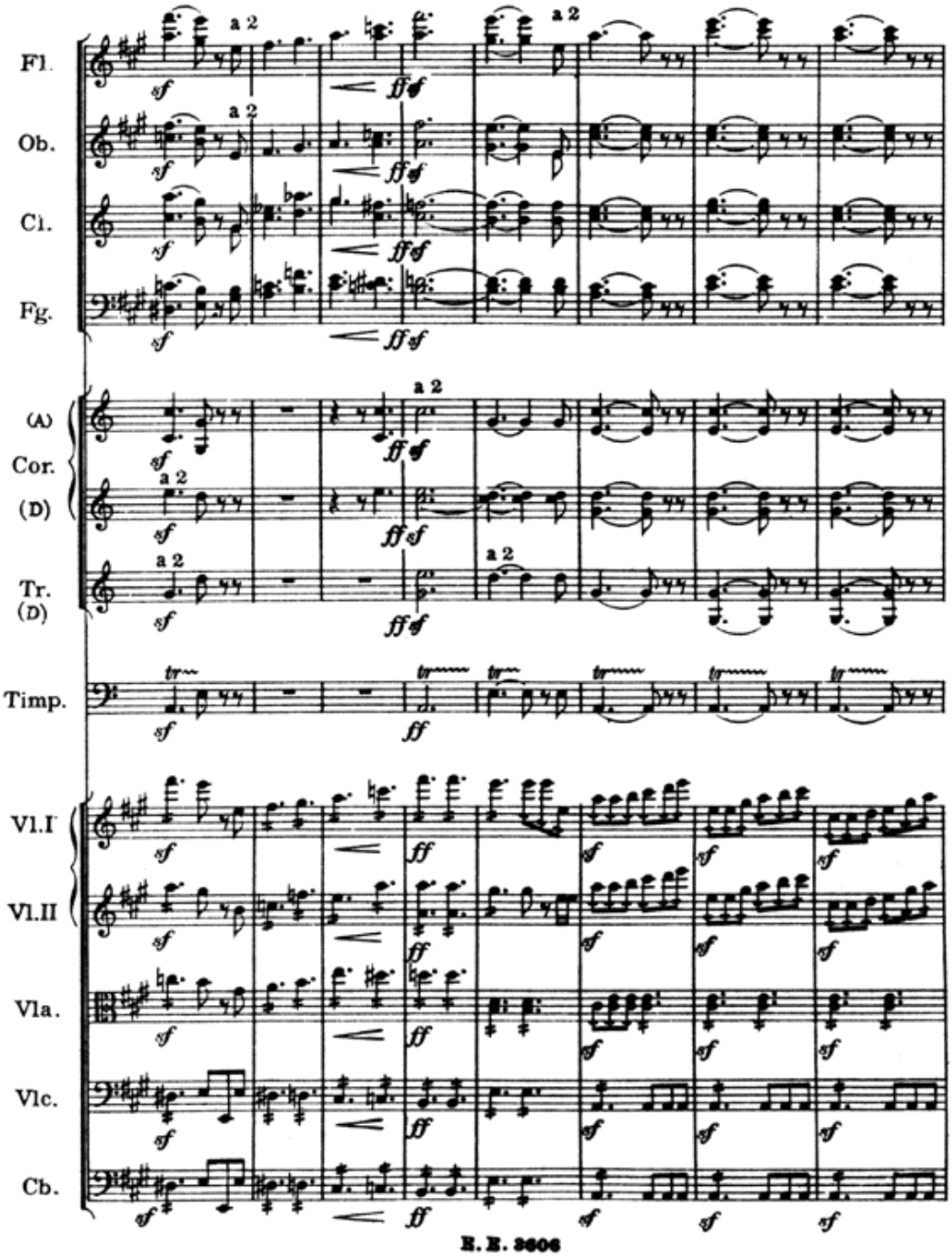

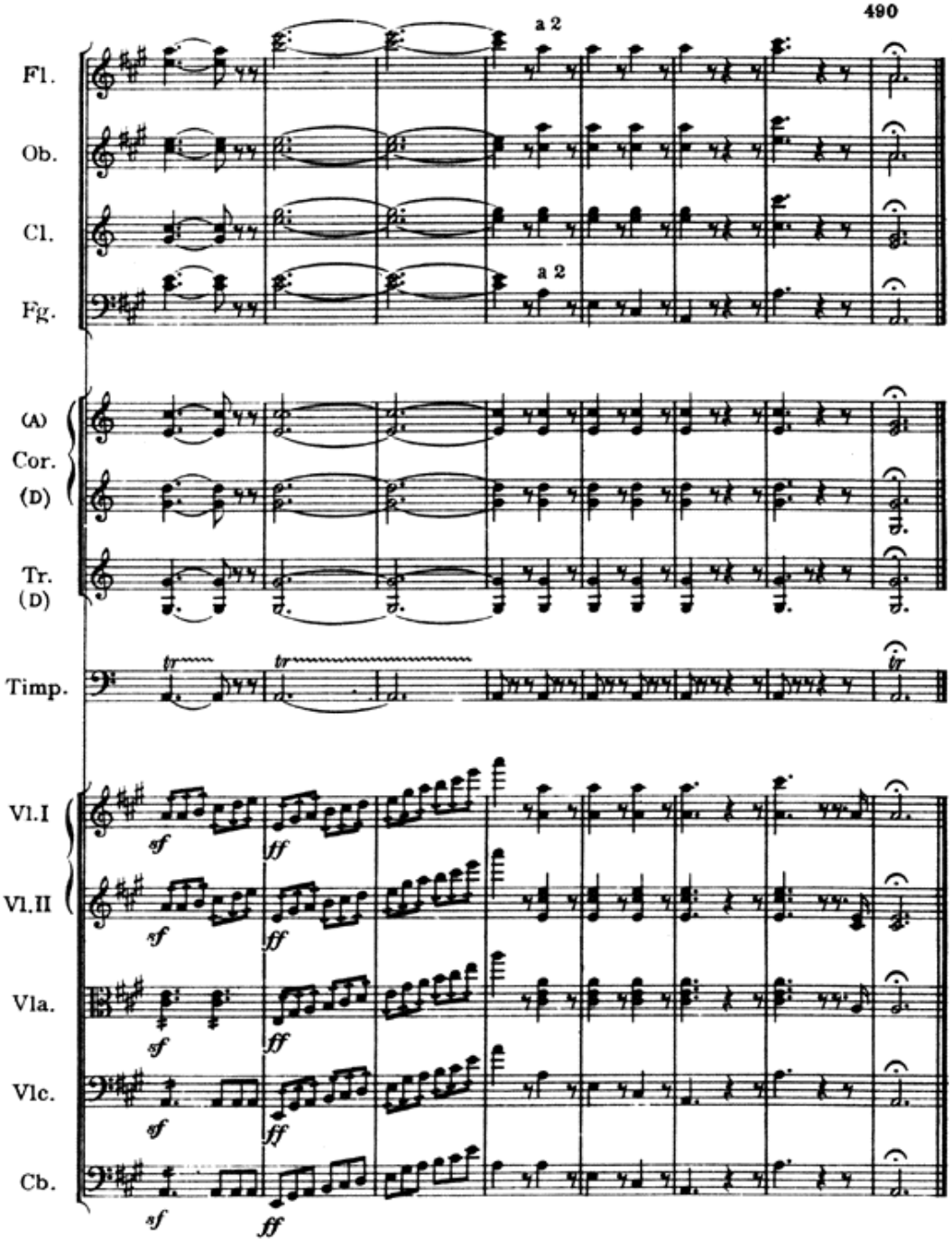

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