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Hiller, Ferdinand. **M.Cab.1.24

Concert für das Pianoforte mit Begleitung des Orchesters . . . Op. 69. Partitur.

= *Autograph manuscript.* [185–?] 71 pp. 26½ × 33½ cm.

This card was printed at the Boston Public Library, March 3, 1916.

K7390 — Concertos. Pianoforte and orchestra. — Manuscripts in this Library. Music.

Concerto oddity unearthed by Los Angeles Philharmonic

CSM XI/28/72

By Karen Monson

Los Angeles

With a two-week tour of Japan just ending the Los Angeles Philharmonic and music director Zubin Mehta understandably devoted most of a recent concert in the Music Center's Pavilion to works they are exporting to the Far East — Aaron Copland's Short Symphony (in its first Los Angeles performance), and Brahms's Fourth.

But between the two symphonies was an oddity that will not travel — Ferdinand Hiller's Piano Concerto in F-sharp minor, Op. 69. In all probability this work, which dates from sometime in the early 1850's, was receiving its first reading in this city; it is not beyond the realm of possibility that the 120-year-old concerto was also receiving its American premiere on the Nov. 9 program.

Hiller (1811-1885) spent most of his lifetime in his native Germany, where he was a critic, a conductor, founder and director of the Cologne Conservatory, the dedicatee of Chopin's Op. 15 Nocturnes, and the composer of a handful of operas, several cantatas, many songs, three symphonies, chamber works, and two piano concertos besides the Opus 69. His larger works reportedly met with limited public acclaim. He befriended Spohr and Mendelssohn, and was an ardent foe of Richard Wagner; his musical style reflects these conservative tastes.

The F-sharp minor Concerto is a period piece, which is to say that its charm is more nostalgic than transcendental. The three connected movements are shaped in classical molds, decorated with romantic filigree. The orchestra assumes a basically supportive role for the piano's flights of poetry and fancy.

Edward Auer, a native of Los Angeles, took on the solo responsibilities for the Hiller at relatively short notice, and this may have had something to do with the 31-year-old pianist's technical and interpretational deficiencies.

THE FIFTH SYMPHONY CONCERT.

We can see no particular reason for so modifying the programme of a symphony concert as to make it an item in the commemoration of Martin Luther's birthday. There is not that intimate relation between Luther and music—or between Luther and Boston, for the matter of that—to fully justify it. Luther's influence upon the world was, first and last, a religious one, and it is only with a choral or a hymn that any thought of him as a poet or a musician can be connected. The discourse, the essay, and the concert of sacred music, offer fitting opportunity for remembering him; and they are sufficient. However, this is chiefly a matter of taste, and we might perhaps have thought little or nothing of it had the programme been improved by its modification. But it was certainly weakened by two out of three special selections. The final number was the choral, "Ein feste Burg," for the presenting of which some extra preparation had been made. A card-board sheet, accompanying each programme, bore a head of Luther, a copy of an early MS. of the choral, the music with Mr. Dwight's translation, and an earnest invitation to the audience to join in singing it; the boy choirs of the Advent, the Messiah, and some other churches, were united on the platform to lead off. When the time came a good many people stood up,—although it would probably have puzzled them to tell why,—but almost nobody sang, so that, instead of a broad, massive, and possibly thrilling effect, there was only the thin sound of the boy-voices contending against the full volume of the orchestra. Again, Wagner's "Kaisermarsch," which had been put at the end of the first part, is not a dignified nor a valuable composition. It is interesting in a way, as showing how its author could take a couple of simple-minded themes and bejuggle them into all sorts of extraordinary forms or combination. Not unpleasing or unexhilirating to the ear, it constantly exasperates the listener, who can never feel quite sure whether it is a fantasy on the choral, or upon an idea borrowed from some "Lohengrin"-like *Brautzug*; but he is still very sure that in spite of its skill and force, there is far more sound than sense in it. The symphony was Mendelssohn's "Reformation," in D minor, wherein also the choral figures largely. As we have said on other occasions, this is not the most interesting symphony in the world; but it sounded unusually well after the "Kaisermarsch," its reverent and consistent treatment of the great theme being raised by contrast with the noisy vagaries of Wagner's handling.

But let us hasten to say that we must not be understood as qualifying the performance of the programme in thus questioning its material. On the contrary, the orchestral work was remarkably well done. Mr. Henschel took great pains all the way through, and was followed sympathetically by the orchestra. The opening movement of the symphony was beautifully balanced, the few imperative phrases of the brass instruments contrasting well with the softness of the strings, but not crushing them into insignificance. The rapid counterpoint of the double-basses was exceedingly clear, and the present position of the players caused it to hear its just relation to the rest of the harmony. The "Kaisermarsch" offered many chances for overdoing, but they were ignored, and, although there was large volume, there was nothing harsh or coarse. The concert began with the overture to "Egmont," which was the number least well performed. The short responses of the wooden wind in the earlier part were indeed wooden; they were as dry and formless, as if the players were reading them at first sight; the strings, on the other hand, forced their tone somewhat in the finale, and it was cutting in spite of its fulness.

The soloist was Mr. Arthur Foote, whose principal selection was Hiller's F sharp minor concerto, a work which begins with a rather uninteresting *allegro quasi una fantasia*, in which fantasy predominates, if vagueness be significant of anything like fancy; follows on with an *andante*, which is reflective rather than deep, and ends with an *allegro con fuoco* that lies midway between the grotesque and the playful. Mr. Foote played the concerto with calm accuracy and discreet gravity, nor did he allow the finale to transcend the limits of a self-respecting *allegro con brio*. He is so good a musician, his taste is so nice, and his readings so scholarly, that it is much to be regretted that he is not less academic. His tone is often sympathetic and his execution is fine, and does justice neither to himself nor to the instrument he uses. He was at his best in the *andante*, whose full opening chords were sweetly and proportionately struck. Later in the evening he played a Bach prelude with quiet distinctness; the favorite B minor gavotte of Bach rather dryly, but with evenness in these left-hand octaves which, in spite of their apparent simplicity, give so much trouble to the majority of players; and that long D flat major study of Liszt, in which the melody and accompaniment are constantly divided between the hands,—this last with ease and finish. The orchestral accompaniment to the concerto is little more than a colored background; but this color was delicately supplied, and the support of the horns and wooden wind in the *andante* was particularly grateful.

At the next concert Miss Simms will sing, Mr. Loeffler will play a concerto for violin by Goddard, and the orchestra will play Beethoven's second symphony, the prelude to Bruch's "Lorelei" and "Kamarinskaja" (a fantasy on two Russian songs), by Glinka.

FIFTH SYMPHONY CONCERT.

Music Appropriate to the Commemoration of Luther—Mr. Foote's Appearance as the Piano Soloist.

Mr. Henschell presented the following programme at the fifth symphony concert Saturday evening:

Overture, Egmont..... Beethoven
Concerto for Pianoforte in F sharp minor, op. 69 Hiller
Allegro quasi una fantasia. Andante espressivo. Finale. (Allegro con fuoco).
Kaisermarsch.....Wagner
Piano Solo.
(a) Prelude in C major. (Well tempered Clavichord.).....Bach
(b) Gavotte in B minor.....Bach-Saint Saens
(c) Etude in D flat major.....Liszt
Symphony in D minor. (Reformation.)..Mendelssohn
No. 5, op. 107.
Andante; Allegro con fuoco—Allegro vivace.—Andante; Andante con moto; Allegro vivace; Allegro maestoso.
Luther's Choral "Ein' Feste Burg."

The orchestral numbers were in general rendered finely, particularly the first and second movements of the Reformation symphony, and the Kaisermarsch. At times there was in other portions of the concert a rasping and grating of the strings that was far from pleasant. The overture to Egmont is very popular with patrons of symphony concerts, and was received last evening most heartily. It was played with great spirit and impetuosity, and though the general effect was stirring, and calculated to rouse enthusiasm, some of the finer effects were almost wholly slided. This was especially the case towards the end, where the excitement of leader and players seemed to mount to the highest pitch, and perfect accuracy was sacrificed to the spirit of the moment. We believe it to be the generally accepted theory that the best effect is obtained from a large body of strings by insisting that all players in the same part shall bow alike. The most finely cultivated ears easily detect the difference in tone between the upward and downward strokes of the bow. Perfect unison of tone and expression cannot, therefore, be attained if half the players bow one way and the other half the other. In general, the violinists in the Boston Symphony Orchestra are very accurate in this respect, but sometimes, and they were numerous last night, the bows go every which way. It was formerly a frequent cause for comment that in the 'celli there were four distinct styles of bowing. The lack of unity appears almost wholly in rapid passages, and should not be a difficult fault to correct.

In contrast to the masterpieces on the programme, Mr. Arthur Foote played the Hiller concerto in a generally moffens[illegible]ner. This is Mr. Foote's first appearance [illegible] the Symphony orchestra, and if he had wished to impress Boston with his ability as a musician and virtuoso, he might easily have chosen a better and nobler work to interpret. Each movement is full of catchy melodies, and the whole work is pretty, but light and trivial. The finale might well be substituted for a gypsy dance in a comic opera. The rendition by the soloist was varied enough as regards dynamic shading, although there was every now and then a radical disagreement between his interpretation and that of the orchestra, but there was no character, no individuality shown in the treatment of the piano. Mr. Foote's technique is good, and he was very well received by the audience, winning the customary recall. In his second appearance he committed the unpardonable blunder of sentimentalizing over Bach. The stern old master would never have recognized his prelude as it was given last night. The writer of the "well-tempered Clavichord" knew little of the lights and shades produced on the modern piano, and in transferring his works to this instrument care should be taken not to surround them with the atmosphere of romance and sentimentalism. The charm of Bach's compositions for the clavichord lies not in their catchy airs, not in their soothing effect, nor in their merit as pastimes, but in their devotion to form and uncompromising adherence to what the master believed to be truest and purest in his art. In this spirit they should be interpreted, not in the weak style suggestive of a lovesick minstrel sighing to a do-nothing mistress whose only aim in life is to be amused. No composer ever touched more deeply into human emotions than John Sebastian Bach, and none has surpassed him in the comprehension of all emotions, but he never dreamed of melting people with inaudible pianissimos, or interesting them with figures played so extremely legato as to sound mixed and characterless. Mr. Foote should either cultivate his appreciation of Bach or confine himself to the insipid compositions for the drawing-room.

A most pleasing feature of the concert was the singing of "Ein Feste Burg," Luther's grand old choral, at the close of the symphony. A large choir of boys sung the melody with the accompaniment of the full orchestra, and the entire audience rose and joined in the song.

At the next concert the following programme will be given:

Prelude (Lorelei).....Bruch
Aria (My Heart Ever Faithful).....Bach
Symphony in D. No. 2, op. 36.....Beethoven
Adagio molto; Allegro con brio—Larghetto—Scherzo (Allegro)—Allegro molto.
Concerto Romantique for violin, op. 35....B. Goddard (First time.)
Allegretto moderato; Recitativo; Adagio—Canzonetta—Allegro molto.
Songs with piano.
Kamarinskaja (Fantasy on two Russian national songs).....Glinka
Soloists: Miss Hattie Louise Simms, Mr. M. Loeffler.

THE SYMPHONY SEASON.

The fifth of the present season's programmes by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the soloist being Mr. Arthur Foote, pianist, and the selections as follows:

Overture, "Egmont".....Beethoven
Concerto for pianoforte in F sharp minor, op. 69, Hiller
Kaisermarsch.....Wagner
Piano solo:
(*a*) Prelude in C major, "Well-tempered Clavichord".....Bach
(*b*) Gavotte in B minor.....Bach—Saint-Saëns
(*c*) Etude in D flat major.....Liszt
Symphony in D minor, "Reformation"..Mendelssohn
Luther's choral, "Ein' Feste Burg."

The symphony and the Luther choral were the numbers chosen as a homage to Luther, in commemoration of the 400th anniversary of his birth, and the grand old choral was sung by the united choirs of the Church of the Advent, Church of the Messiah, Church of Our Saviour, Longwood; St. Stephen's Church, Lynn, and boy choir from Chelsea, many of the audience joining. These were the leading events of the programme, and in their presentation the musical forces employed were used with fine effect, the several movements being given an admirable reading, and the choral being sung with all the grandeur called for by its measures. Mr. Foote's reception proved his personal popularity with the audience, but his artistic success was not altogether satisfactory. In the concerto his playing gave the constant impression that every measure had been carefully studied and considered, so that, while an absolutely correct presentation of the pianoforte score was given, there was little enjoyment to the listener. The player's methodical characteristics were similarly shown in the solo numbers, which were the efforts of a painstaking, conscientious student, rather than such an interpretation as would be given by an artist inspired by the composition. The brilliant but noisy "Kaisermarsch" and the "Egmont" overture were well presented, and the audience was nearly as large as that of the preceding week. A souvenir programme, printed upon tinted bristol board was distributed to the audience. The title page had a cabinet size lithographic reproduction of a portrait of Martin Luther, with a fac-simile signature, and the last page of the cover had a fac-simile of the oldest known manuscript of the choral "Ein' fe te Burg," dated 1530. On the inside page the music of Luther's choral was printed, with the words by John S. Dwight.

—The autograph collection of the late Ferdinand Hiller was recently sold at Cologne. A manuscript composition of Mendelssohn-Bartholdy brought the highest price, seventy two marks; an unsigned and undated letter of Beethoven was sold for fifty-one marks, and an autograph of Chopin for eighteen and one-half marks. Among living composers, a presentation copy of a score by Max Bruch bought the highest price, ten and a half marks; autographs of Ambroise Thomas, Gounod, Rubinstein, Brahms, and Clara Schumann ranged in value from three to seven marks.

Dwight's Journal of Music.

BOSTON, FEB. 20, 1875.

Concert Review.

HARVARD MUSICAL ASSOCIATION. The seventh Symphony Concert (Friday, Feb. 5) had a somewhat larger audience than usual, the day being fair for once, to listen to the following list of purely instrumental classical compositions:

Fourth Symphony, in D minor, Op. 120.....Schumann.
Introduction and Allegro.—Romanza.—Scherzo.—Finale.
*Organ Passacaglia, in C minor.....J. S. Bach.
John K. Paine.
Concert Overture, in A, Op. 7.....Rietz.
*Piano-forte Concerto in F-sharp minor, Op. 69. Ferdinand Hiller
Moderato ma con energia o con fuoco.—Andanto expressivo.—Allegro con fuoco.
B. J. Lang.
Overture to "Oberon,".....Weber,

Apparently this concert was more commonly enjoyed than almost any other of the season. The orchestra were in good condition and actually played the fairy, knightly Overture by Weber in a manner worthy of the marvellously well trained force with which the general challenger has favored Boston latterly above all the cities of his extensive circuit. The same might be said of the rendering of that very fine Concert-Overture by Rietz, which it was found advisable to substitute for the Overture by Norbert Burgmüller after a trial of the latter in rehearsal, the more familiar work being at the same time the richer and the fresher of the two. And the same also may be said of the performance of the greater part, though not the whole, of that most delicate and subtle of the Symphonies by Schumann, which has such striking contrasts, yet such a pervading unity of spirit, with frequent reminder of the theme from which it springs. The chief fault we noticed in the rendering was in the Scherzo,—the latter half of the strong opening period, where each measure consists of a short note, lightly and pointedly touched, answered by a chord of twice its length; the notes sounded as if of equal length, and so all the piquancy of the passage was lost. The tempo of the Finale, possibly, could have been taken a little less rapidly to advantage, but it was given with great spirit. The *Romanza* charmed as it always does.

The grand and wonderfully rich, suggestive *Passacaglia* by Bach had probably never been heard here on the Organ by anything like so large an audience, although Mr. PAINE used to play it before the handfuls of chance visitors who attended the Organ "noonings" a few years ago. Last year it was given in these concerts as transcribed for the Orchestra by Esser, when, if we remember rightly, it made quite a decided impression very generally, and we saw nothing in the newspapers about its being too deep or too learned for the average audience. The Great Organ employs many times more instruments,—i.e. sounds at one time many times more notes,—than the largest orchestra we ever listen to, having thus the advantage of great power and fullness,—a certain oceanic depth and breadth of tone-waves, so to speak; while on the other hand the orchestra imparts a more marked individuality of accent, making the entrance of the parts, as well as the whole outline, more distinct. Moreover, the full organ (with but slight contrasts of registration) is used so continually, according to the traditional practice, that to modern ears there is a certain surfeiting monotony of richness. It would be strange therefore if there were not some listeners who were honestly glad when the thing was over. But there were also many present who heard it with profound interest and satisfaction,—and that notwithstanding the fact that the Organ, after the long occupation of the Hall by the "hen opera," was by no means in perfect tune; in the lively pedal passages one almost looked to see "the feathers fly" from those great pipes! Mr. Paine, of course, played it in a masterly manner, doing honor to Bach, to the occasion and himself.

It remains to speak of the Concerto by Hiller, which was once played here in a Thomas matinée by Miss Mehlig, without producing any marked impression that we can remember. This time, in the remarkably clear and finished rendering by Mr. LANG, it really engrossed the pleased attention of the audience throughout. It is by no means a great work, nor characterized by any fine original imaginative power; not for a moment to be compared with the Schumann Concerto for instance, or with either of the two by Mendelssohn,—to say nothing of Beethoven. And yet, if we must have novelty, it would be hard to find another recent work in this form so enjoyable, so worthy to come after the inspired creators. It is free from the extravaganco, the attempts to carry the kingdom of heaven by storm, of the latest concertos, by Raff, &c. It has fire and passion, and brilliant effectiveness, with consistent unity of thought, in the first movement; delicacy of sentiment, tenderness and grace in the melodious *Andante*, such as commend themselves to the general ear, although it must be owned the musical ideas are commonplace; the bright, piquant *Finale* seemed to us the best part, resembling as it does some of Chopin's brilliant Rondo movements. The work was very finely brought out, both by orchestra and solo artist, and we felt that as a whole it made a very favorable impression.

Boston Theatre.

EUGENE TOMPKINS. .....PROPRIETOR AND MANAGER

GRAND TESTIMONIAL

BENEFIT CONCERT

GIVEN BY THE

BOSTON

PHILHARMONIC ORCHESTRA

TO

Mr. FRITZ GIESE,

Sunday Evening, Feb. 1, 1891.

Mrs. FRITZ GIESE, Soprano.
Mr. ARTHUR FOOTE, Pianist.
Mr. BERNHARD LISTEMANN, Conductor.

THE PROGRAMME:

OVERTURE—"Freischutz,".....WEBER

SCENA AND ARIA from "Freischutz,".. .....WEBER
Mrs. FRITZ GIESE.

PIANO CONCERTO, in F sharp Minor, op. 69....FERDINAND HILLER
a. Allegro quasi fantasia. *b.* Andante espressivo.
Mr. ARTHUR FOOTE.

MANFRED PRELUDE }.....REINECKE
SERENADE.....}.....MOSZKOWSKI

GRAND FANTASIE BURLESQUE on "The Carnival of Venice,".....SERVAIS
Mr. FRITZ GIESE.

ORCHESTRAL FANTASIE—"Romeo and Juliet,".....SVENDSEN

COSSACK DANCE, from the Opera of "Mazeppa,"..TSCHAIKOWSKI

AVE MARIA.....CHERUBINI
Mrs. FRITZ GIESE.

OVERTURE—"William Tell,".....ROSSINI

CHICKERING PIANO USED.

TICKETS 25c., 50c., 75c., and $1.00.

ADMISSION 50 CENTS.

Doors open at 7.15.....Begins at 8 o'clock.

F. A. SEARLE, PRINTER, BOSTON.

Gewandhaus Nov. 1843 Leipzig

Das Pianoforte-Concert von Herrn MD. *Hiller* ist ein interessantes, sehr fleissig und geschickt gearbeitetes Stück, überhaupt das Werk eines kenntnissreichen Musikers, und hat auch übrigens ungleich höheren Kunstwerth als die meisten neuern Virtuosenstücke, was allerdings bei einem so tüchtigen Künstler besonderer Versicherung kaum noch bedarf. Das Spiel des Herrn *Hiller* hat uns jetzt fast mehr noch gefallen als früher; es ist noch feiner und geschmackvoller geworden, und seine Virtuosität hat sich überhaupt sehr erweitert. Die Ausführung der ziemlich schwierigen Solopartie des Concerts war daher auch durchgängig sehr schön und trug gewiss wesentlich zu der lauten verdienten Anerkennung von Seiten des Publicums bei. Die kleineren Solostücke, welche Herr *Hiller* noch, und zwar auf ausgezeichnete Weise, vortrug, sind mehr Salonstücke, und können im Concertsaale die Wirkung nicht machen, welche sie, wie wir aus Erfahrung wissen, in kleineren Kreisen immer hervorbringen.

MR. LANG'S

Four Pianoforte-Concerto Concerts,

AT CHICKERING HALL.

Programme for the Fourth, on April 24, 1888,

AT HALF-PAST TWO O'CLOCK.

CONCERTO, Op. 69, in F sharp minor. — Hiller.
Moderato—Andante espressivo—Allegro con fuoco.
MR. ARTHUR FOOTE.

RHAPSODIE D'AUVERGNE, Op. 73. — Saint Saëns.
MISS MARIAN MOSHER.

CONCERTO, Op. 64, for Violin in E minor. — Mendelssohn.
Andante and finale.
MISS EDITH CHRISTIE.

CONCERTO, Op. 16, in A minor. — Grieg.
Allegro Moderato—Adagio—Allegro maroato.
MR. JAS. T. WHELAN.

Concert

für das

Pianoforte

mit

Begleitung des Orchesters

componirt

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Frau Wilhelmine Szarvady geb: Clauss

zugeeignet

von

Ferdinand Hiller

op 69

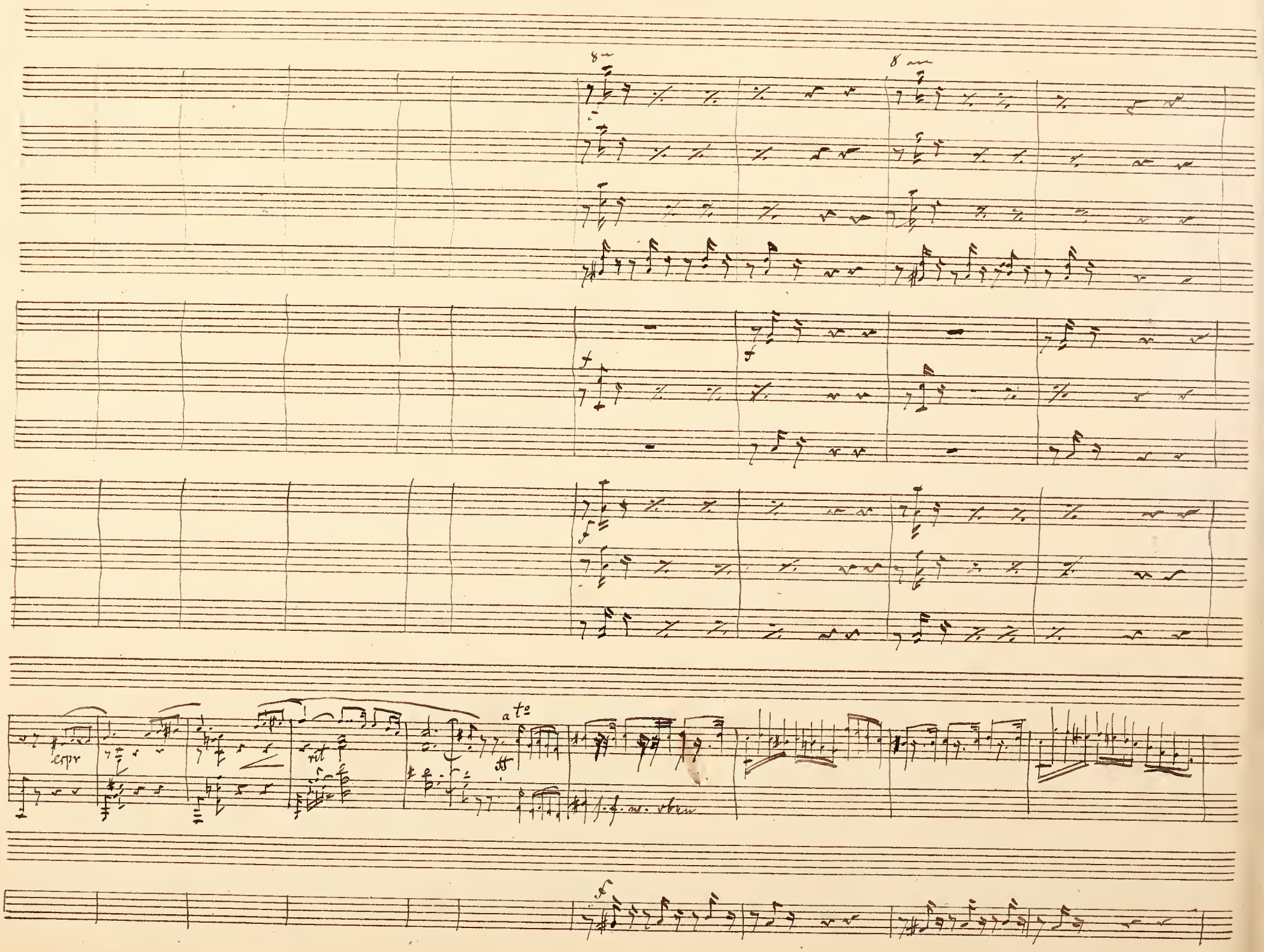
Partitur

Hamburg b. A. Cranz.

Concerto

Allegro quasi una Fantasia

F. Hiller 69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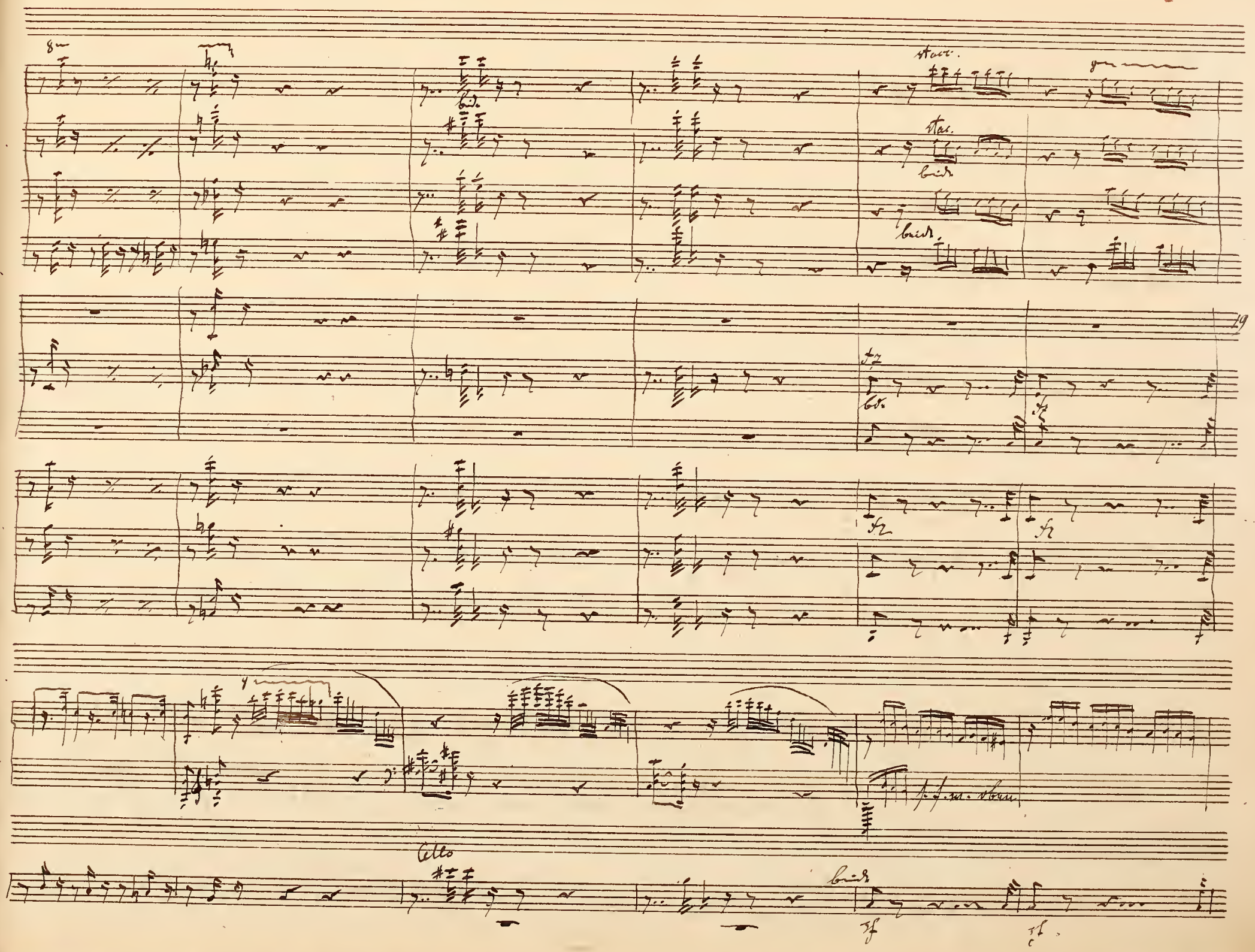
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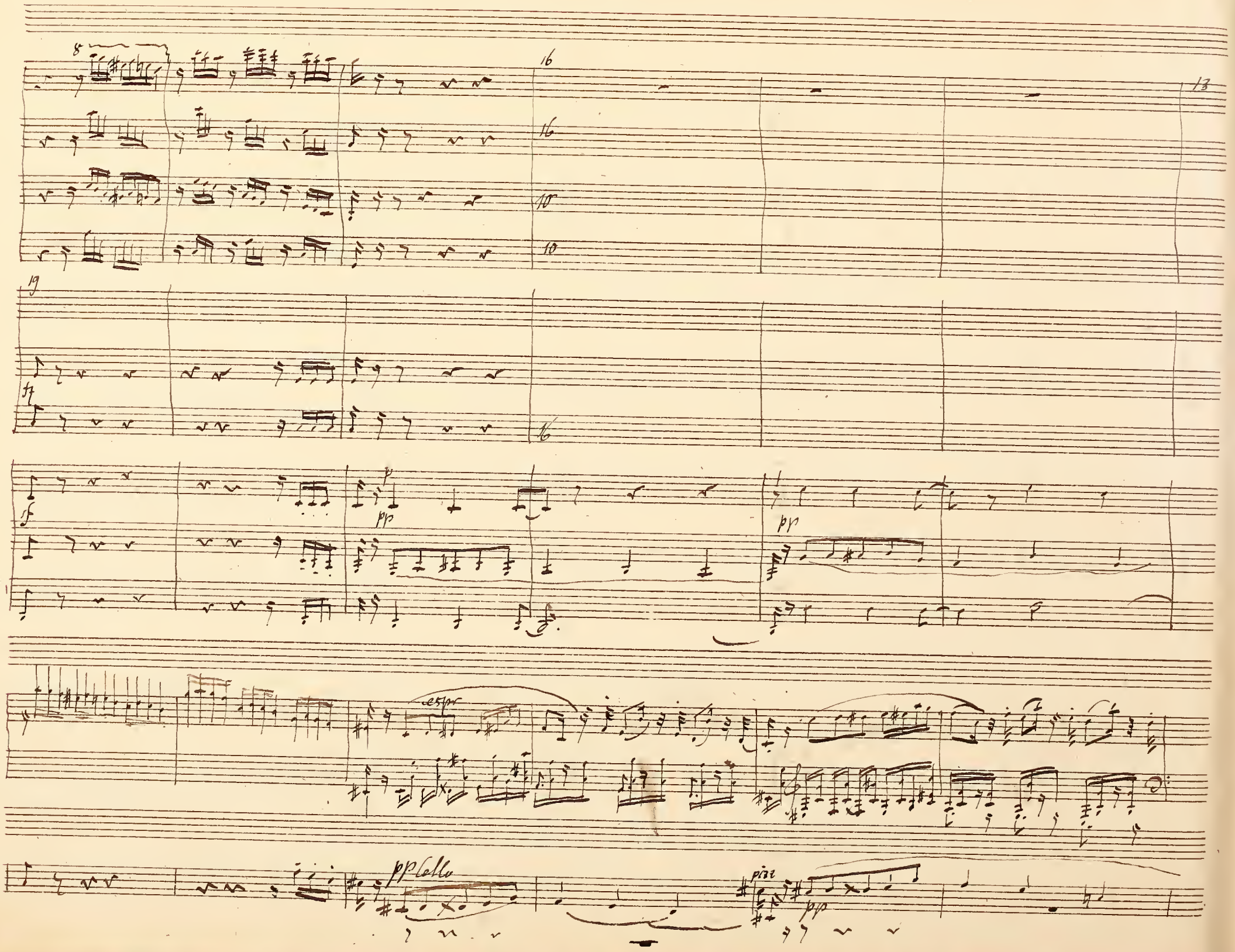
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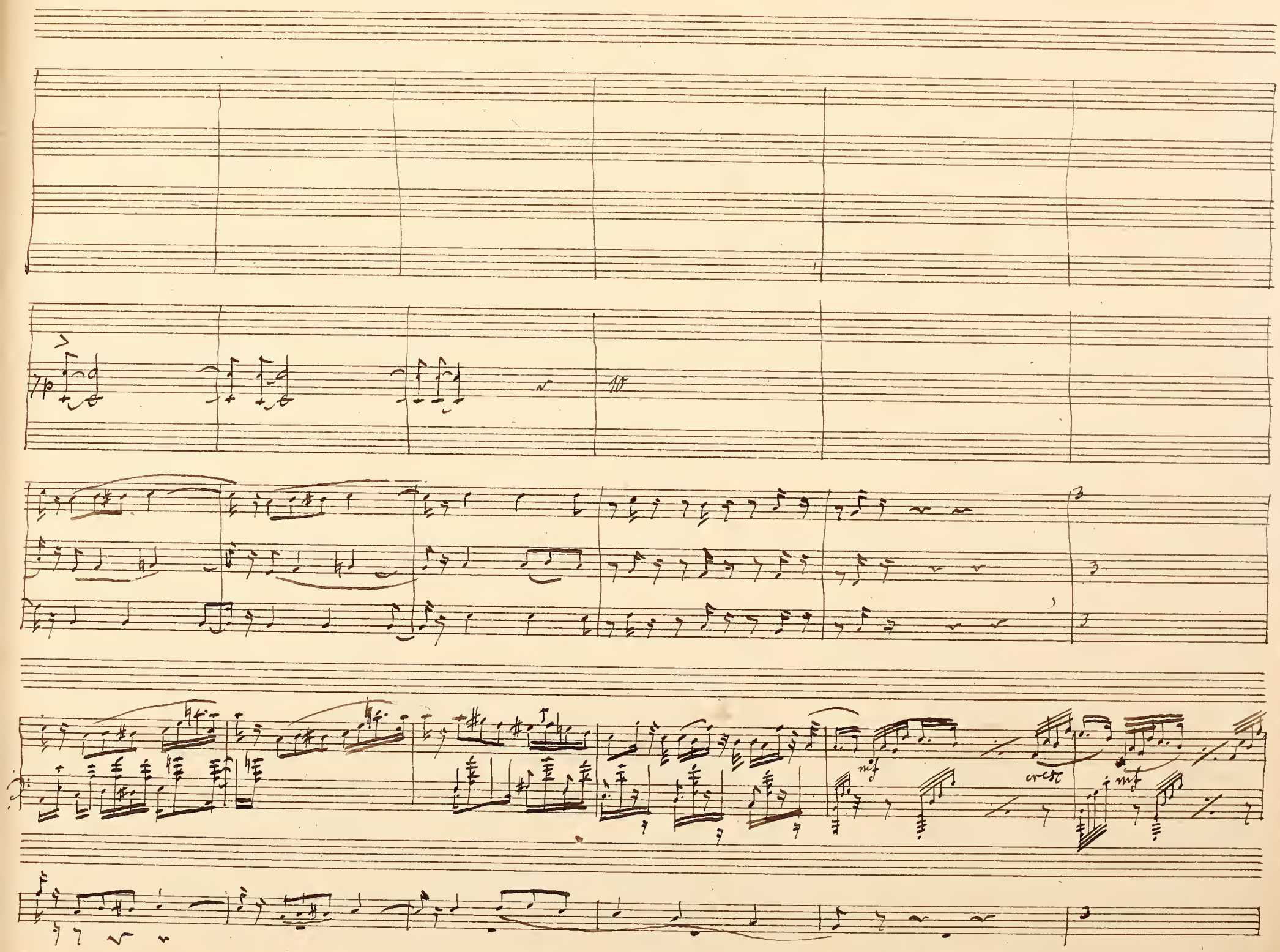
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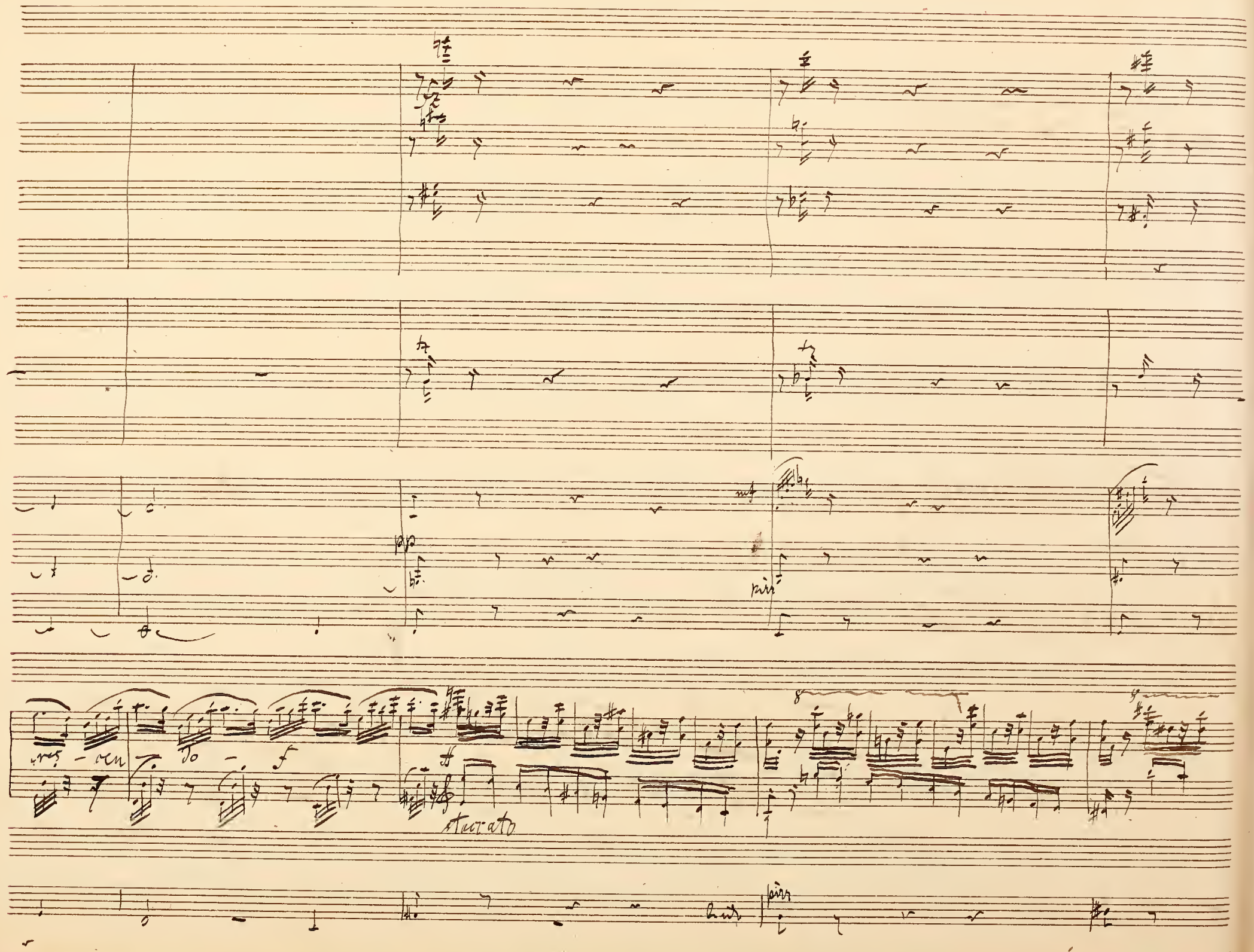
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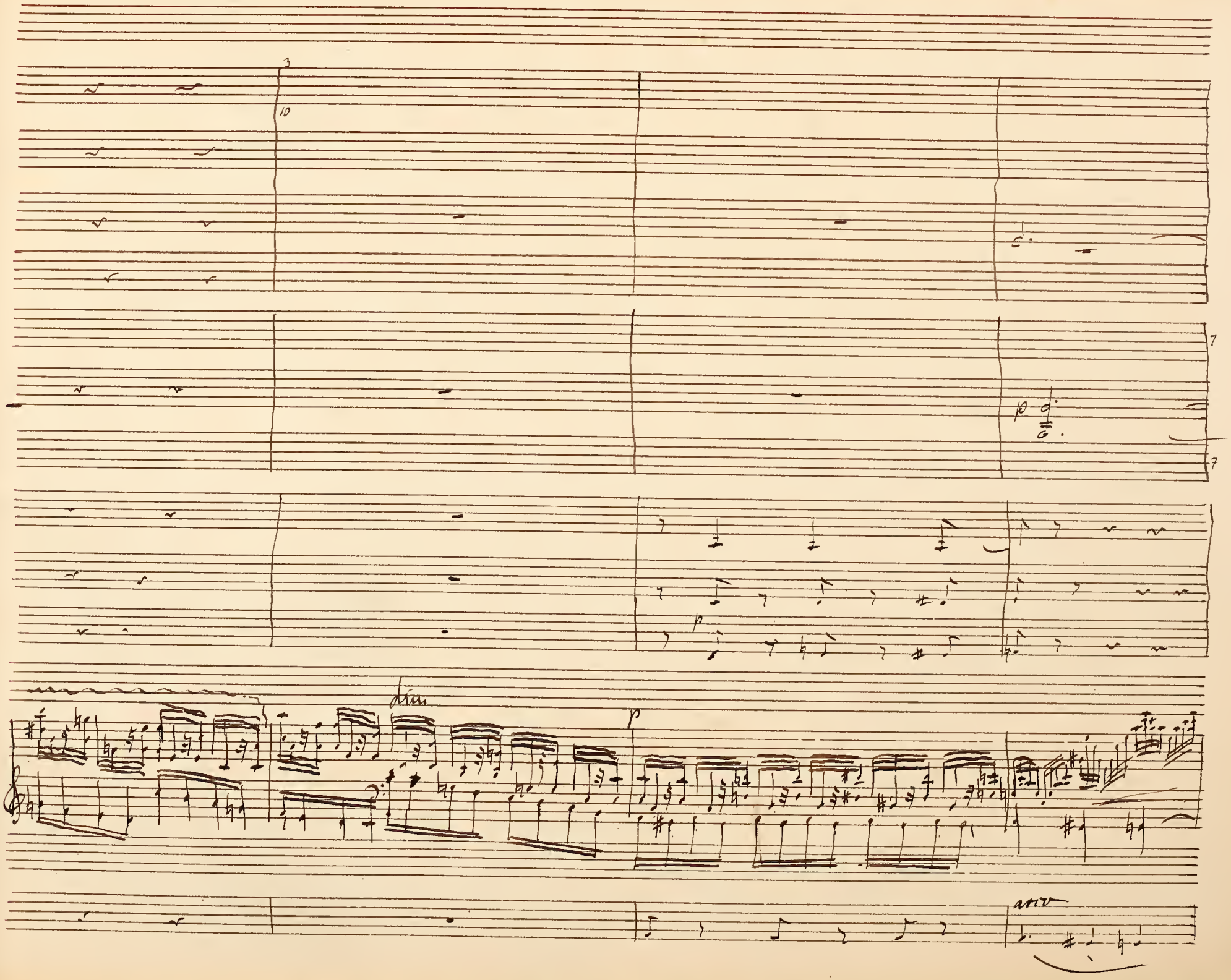
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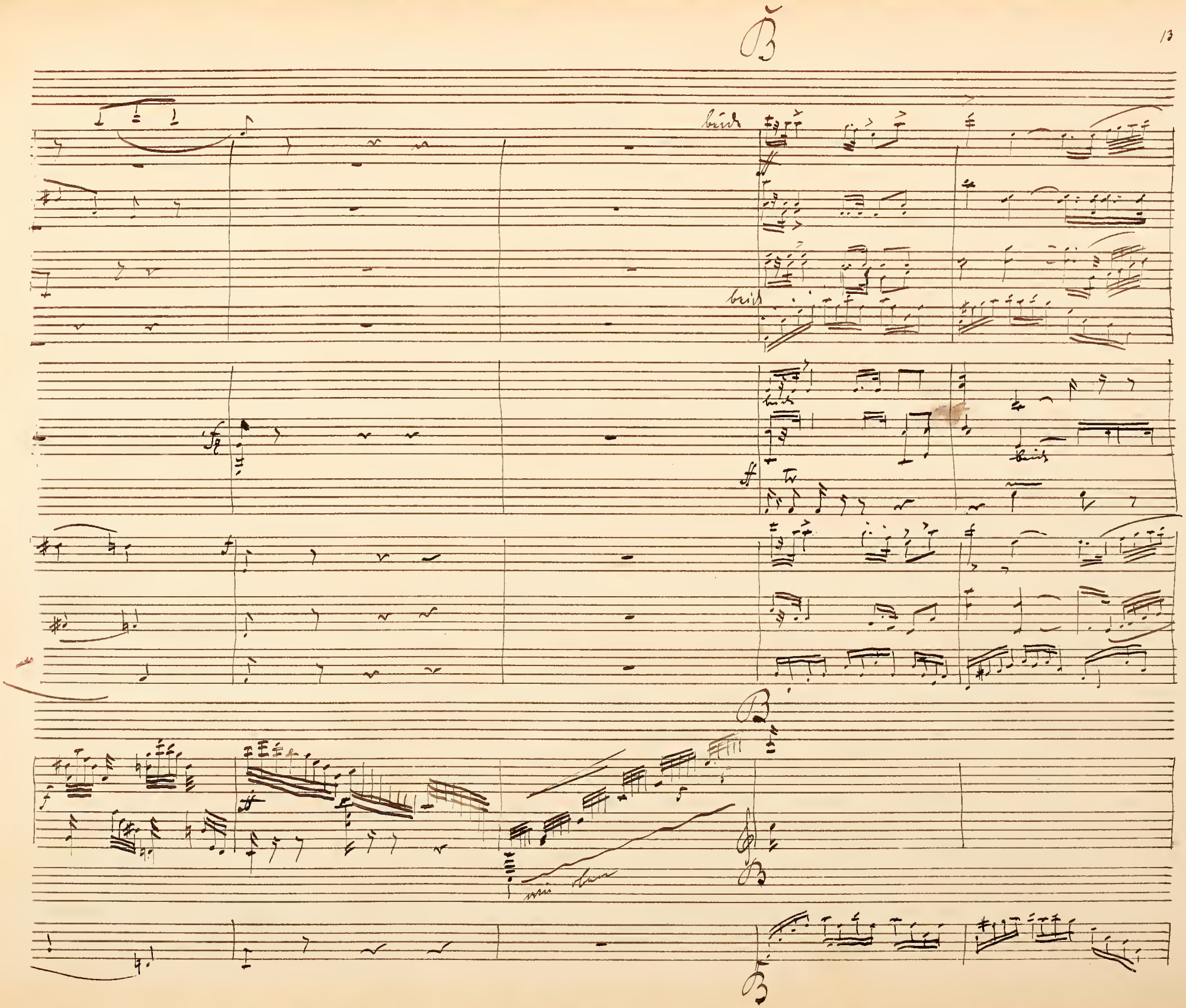
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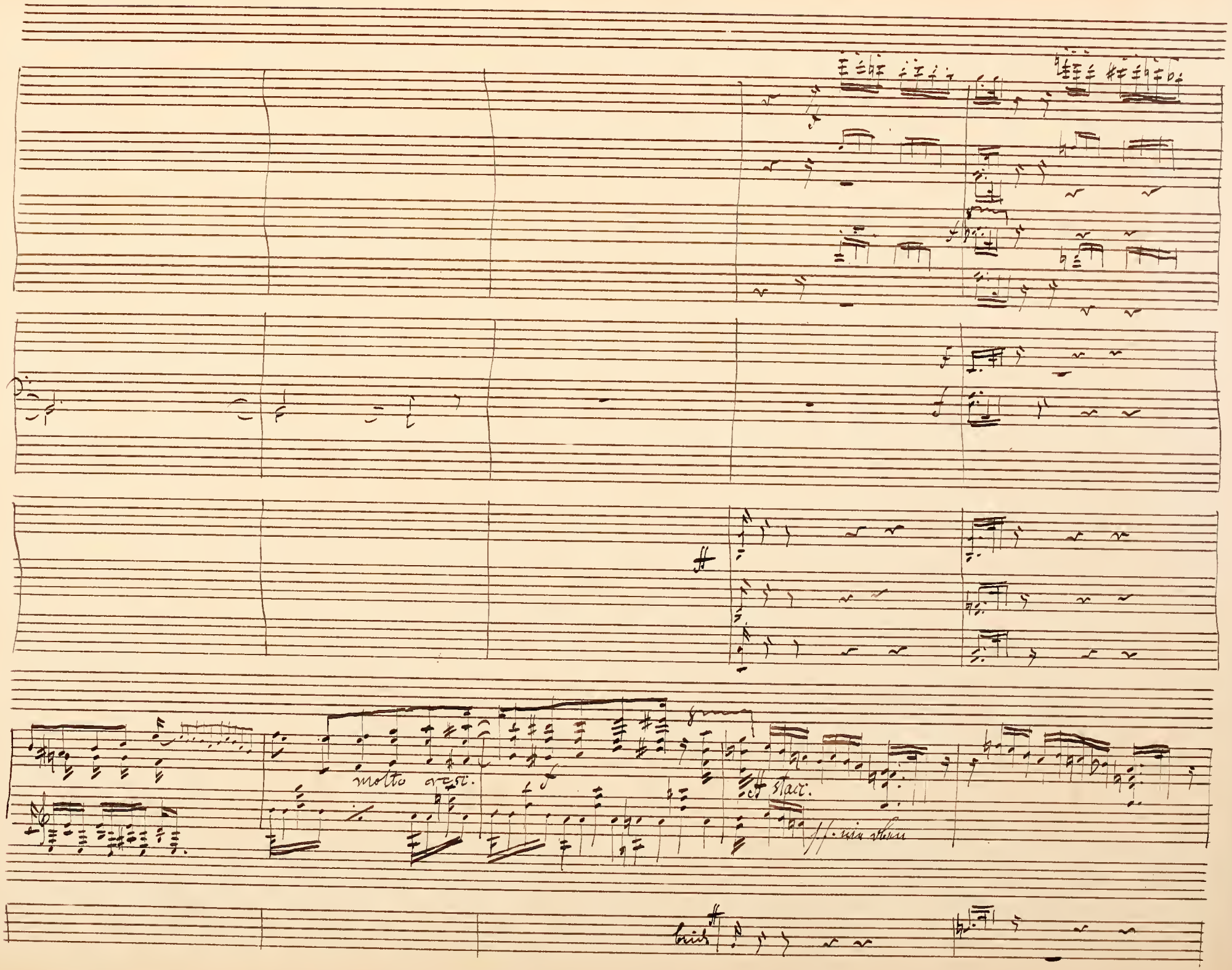
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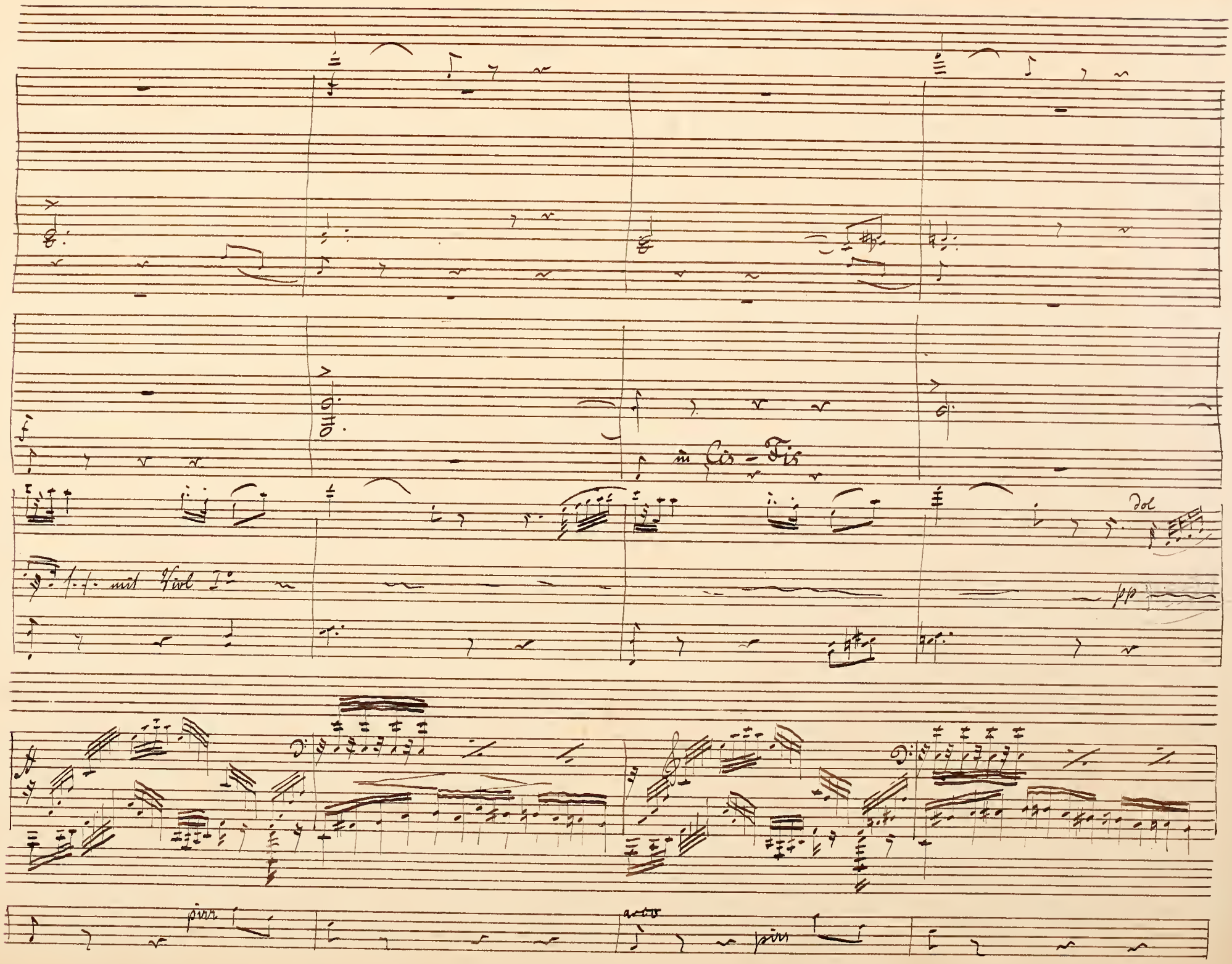
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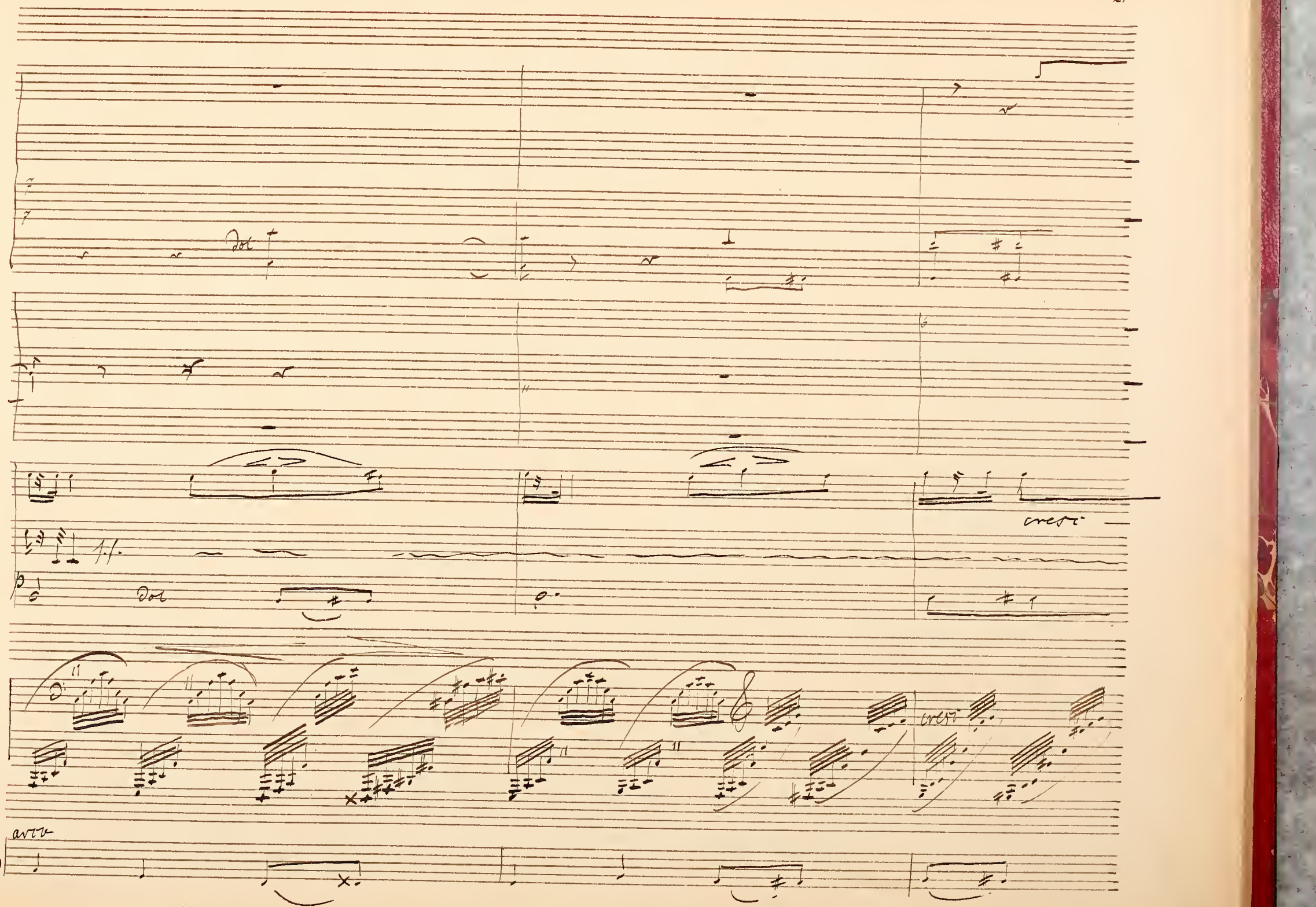
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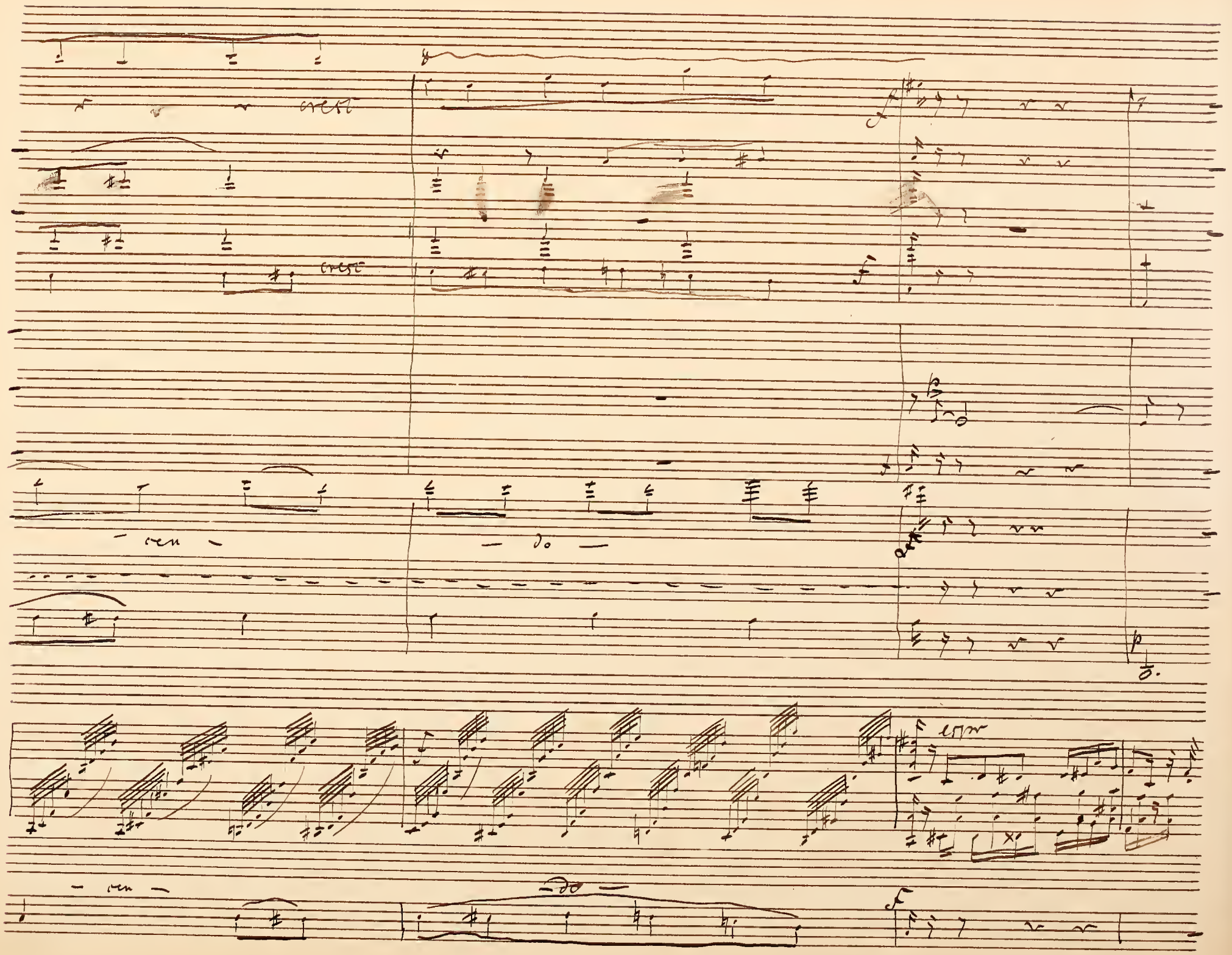
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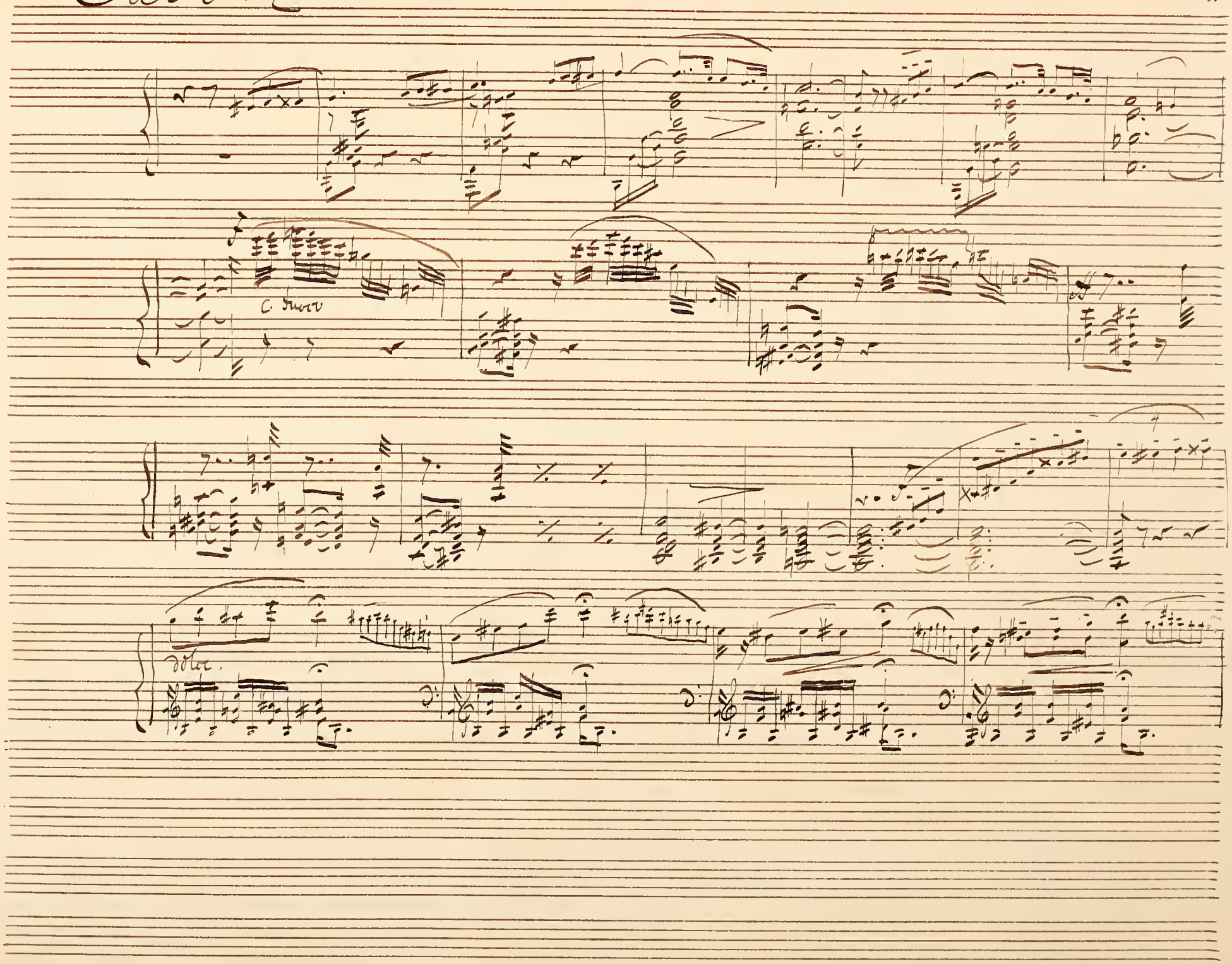
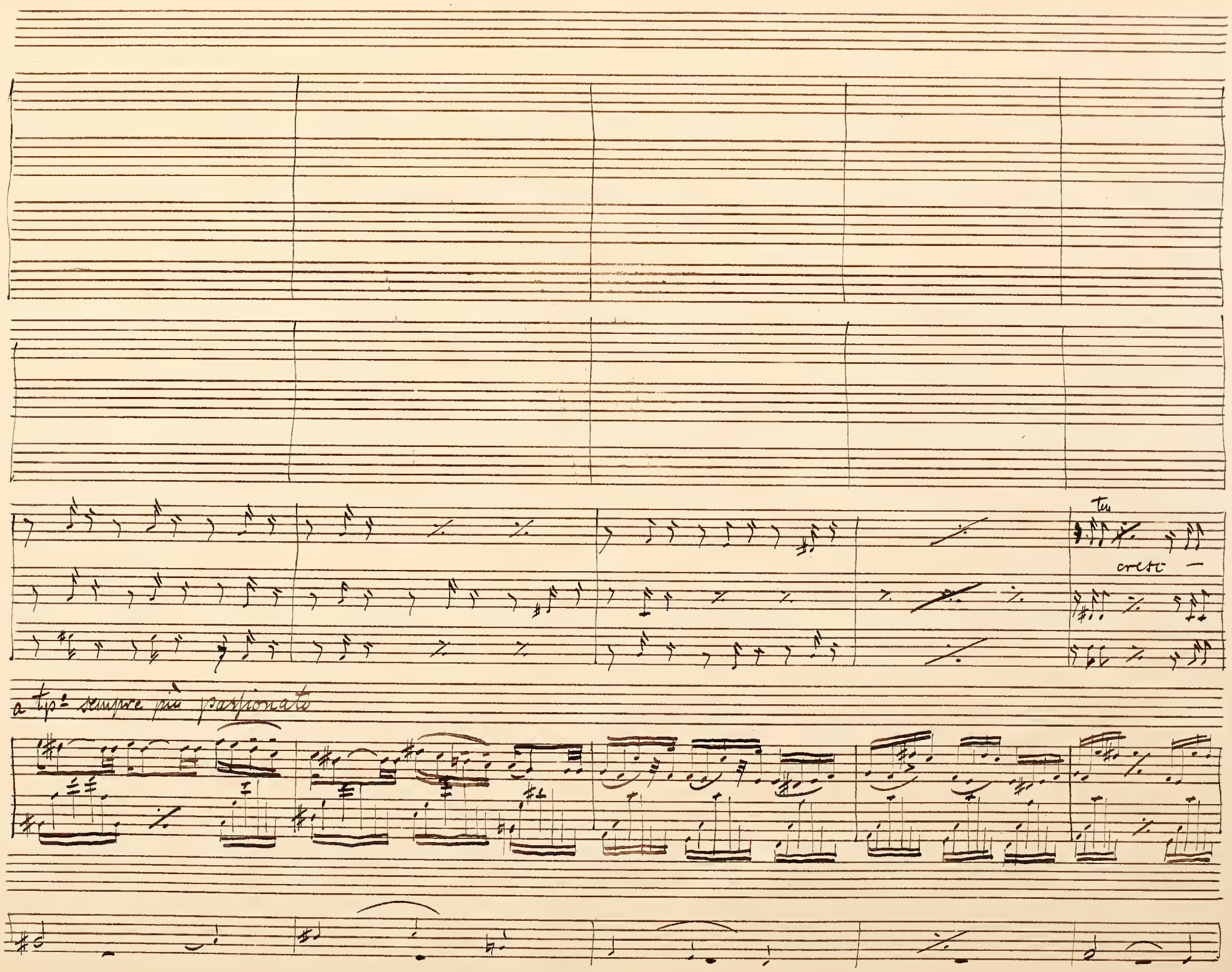


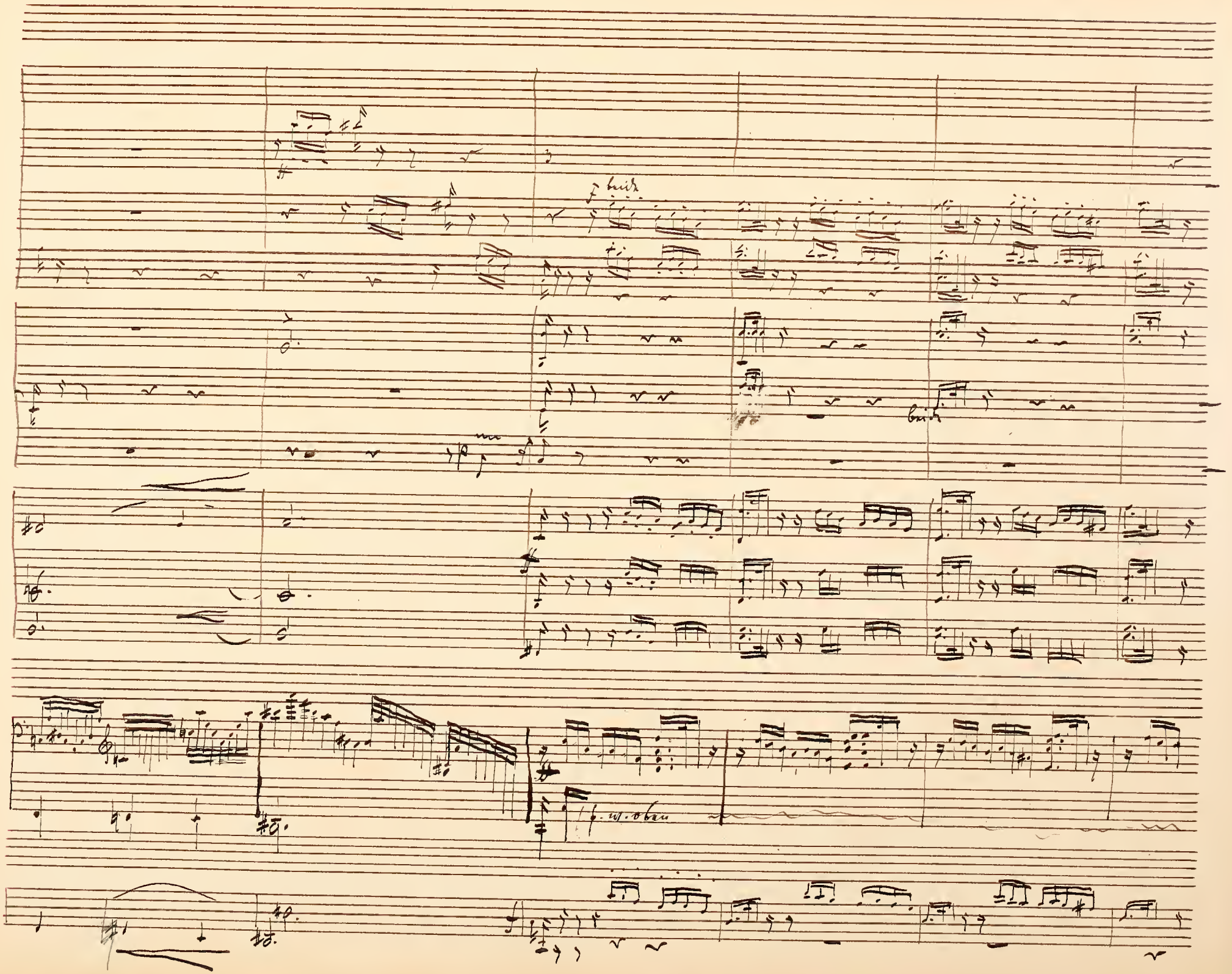
V. S.


tu
cresc —
a tp.º sempre più passionato

Staccato

mf

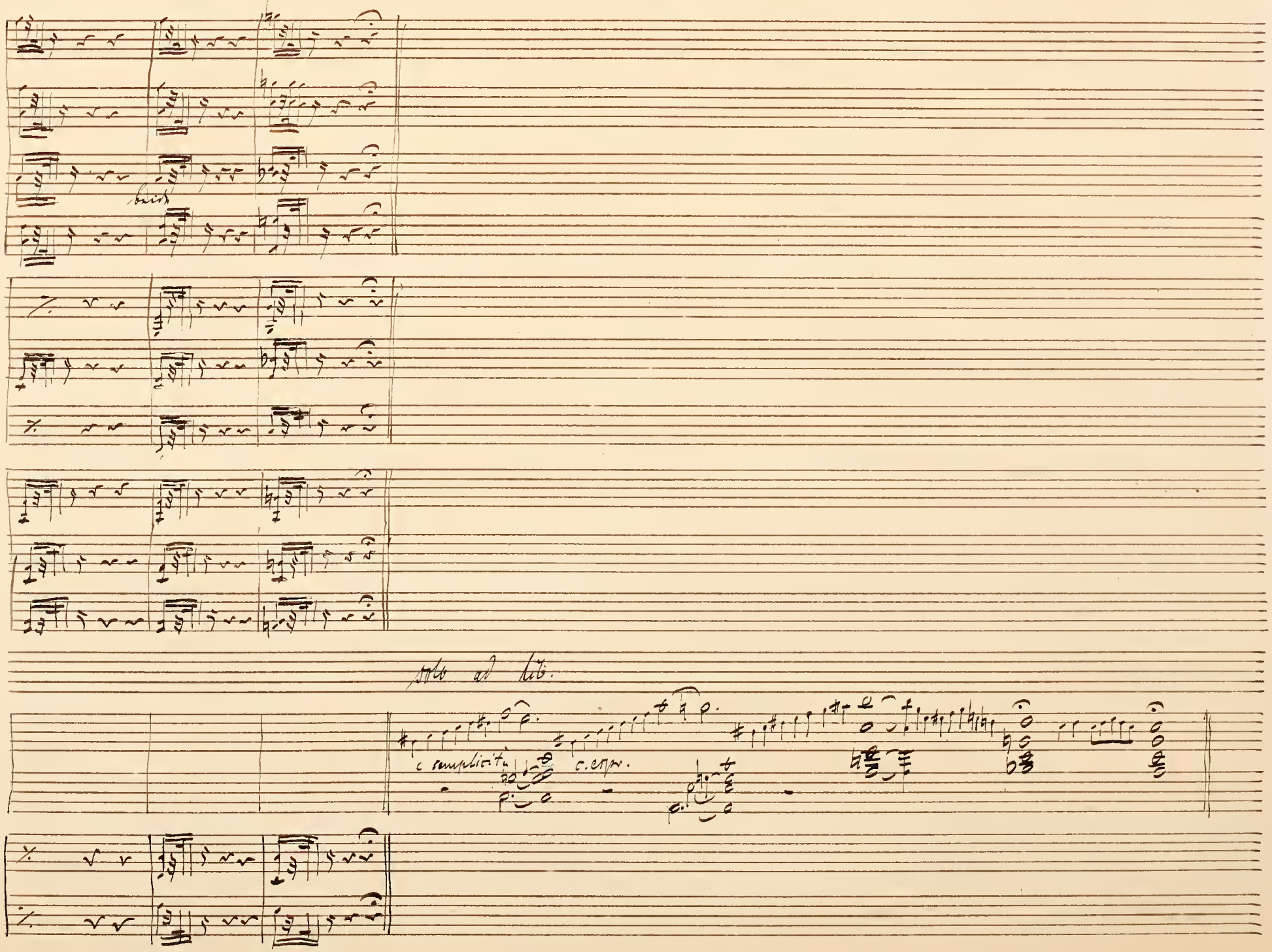
mf

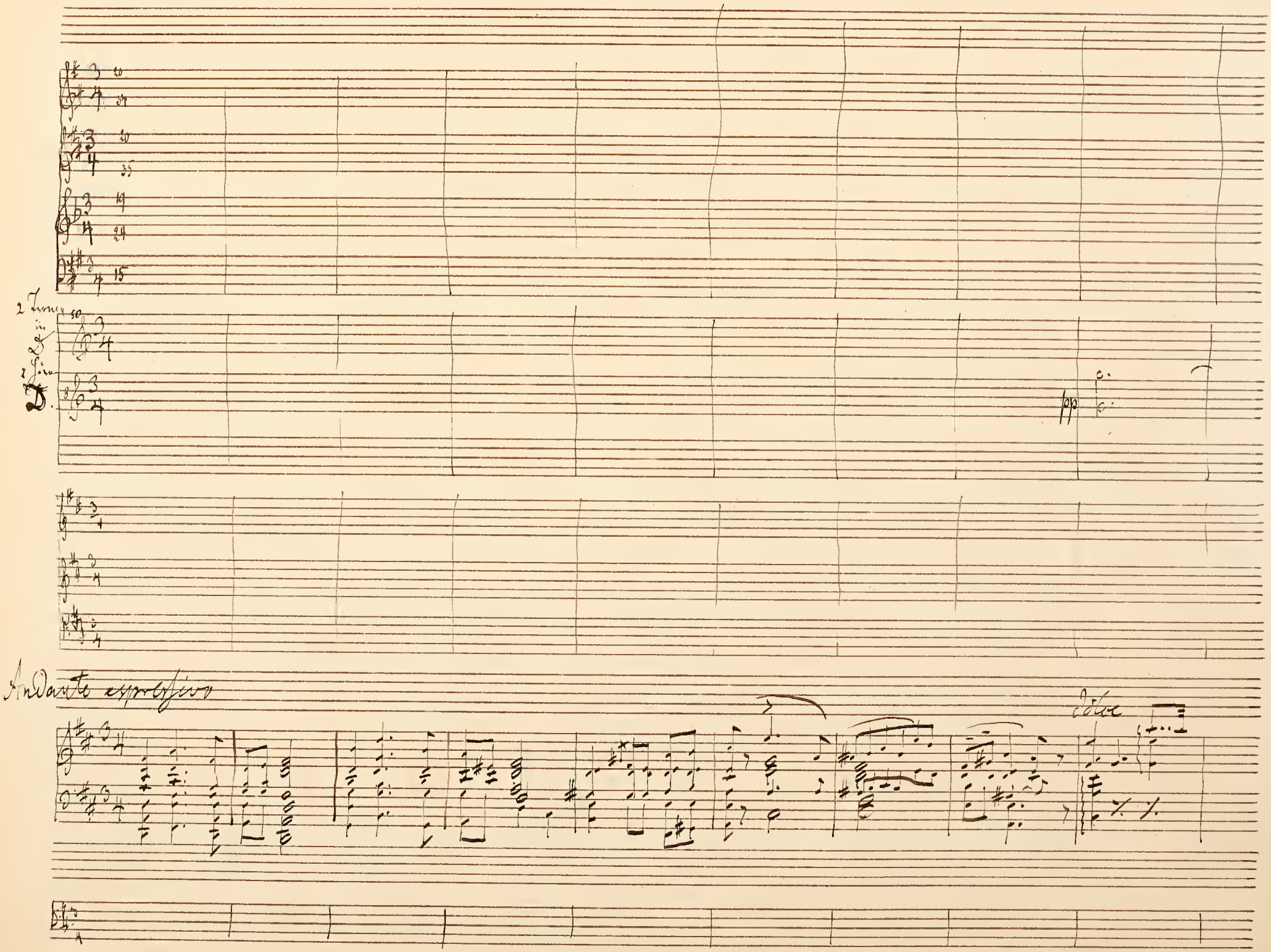

f bricht
bricht
p. w. oben

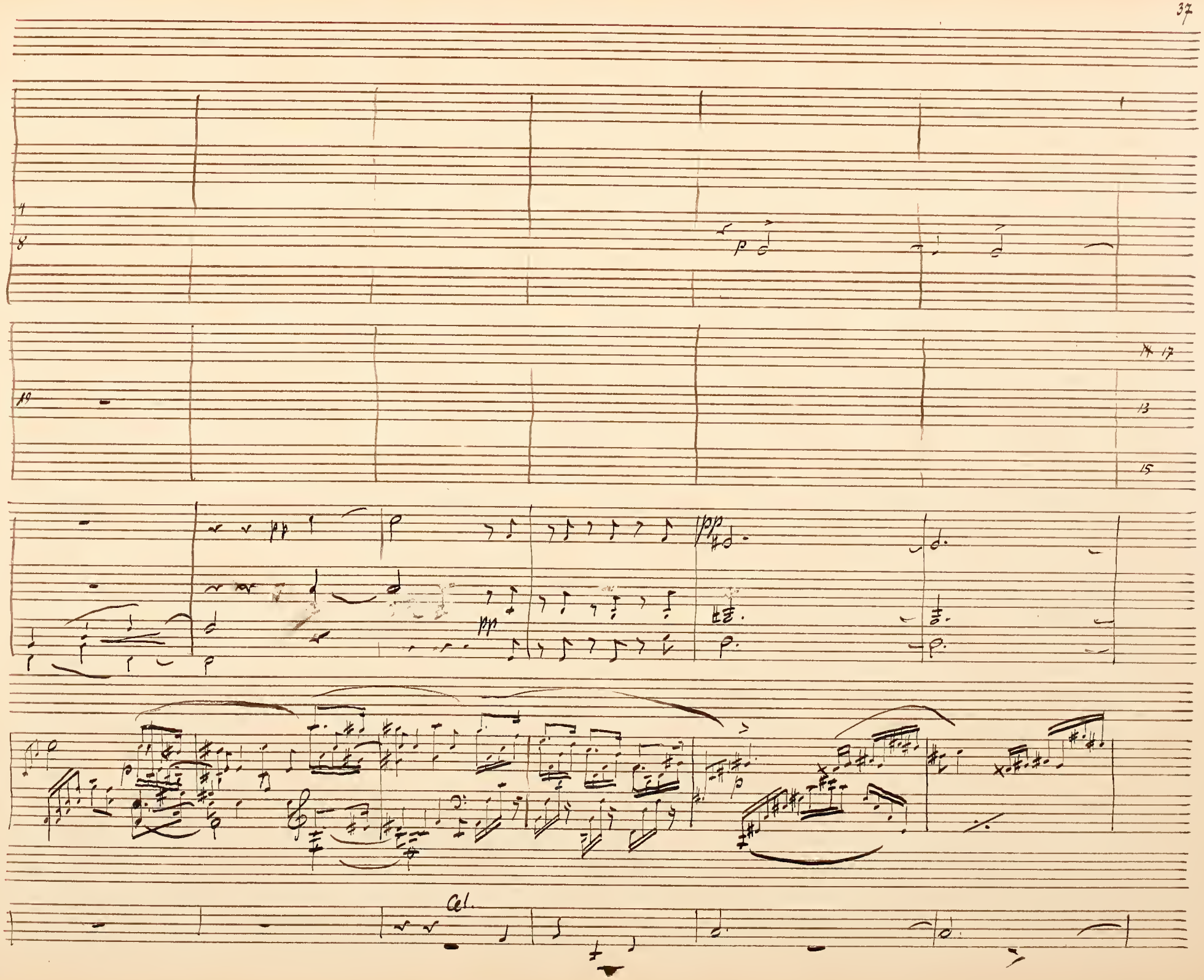
Flauti

Celli

Basso


solo ad lib.
c semplicità
c. espr.

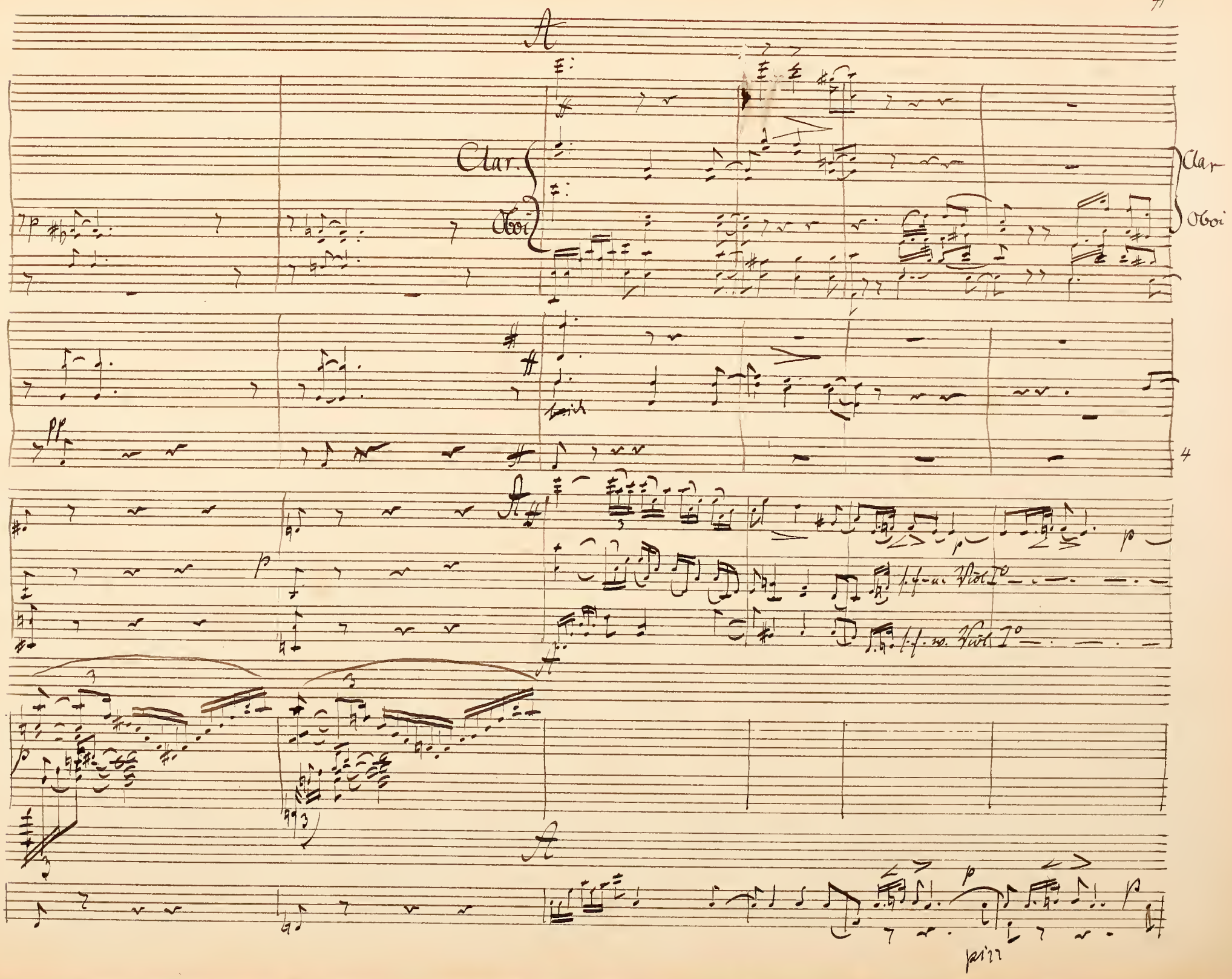

2 Trom. in D
2 Corn. D.
pp
Andante espressivo
dolce


4
8
p
19
17
13
15
pp
pp
p
Cel.

dim

pizz

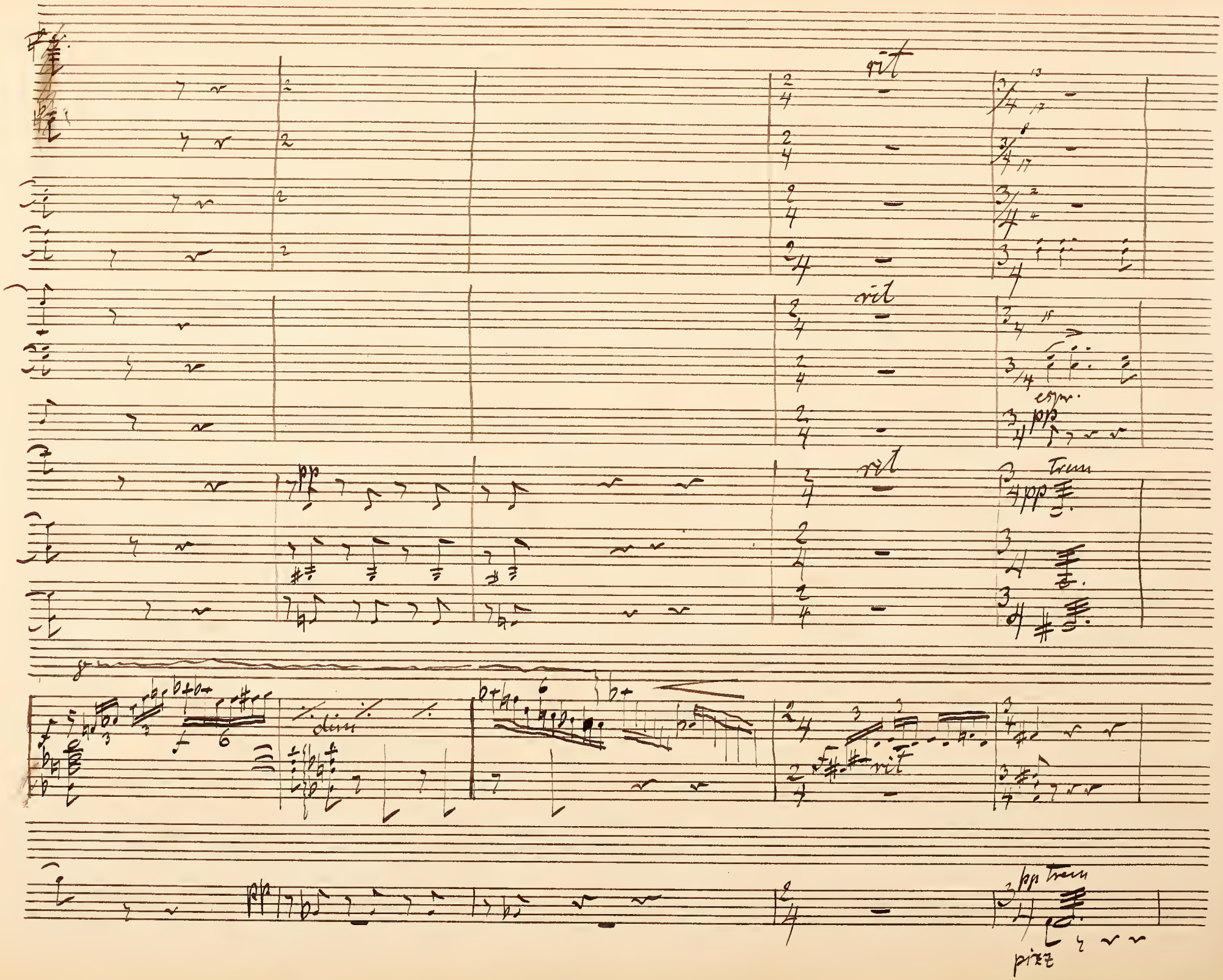
arco

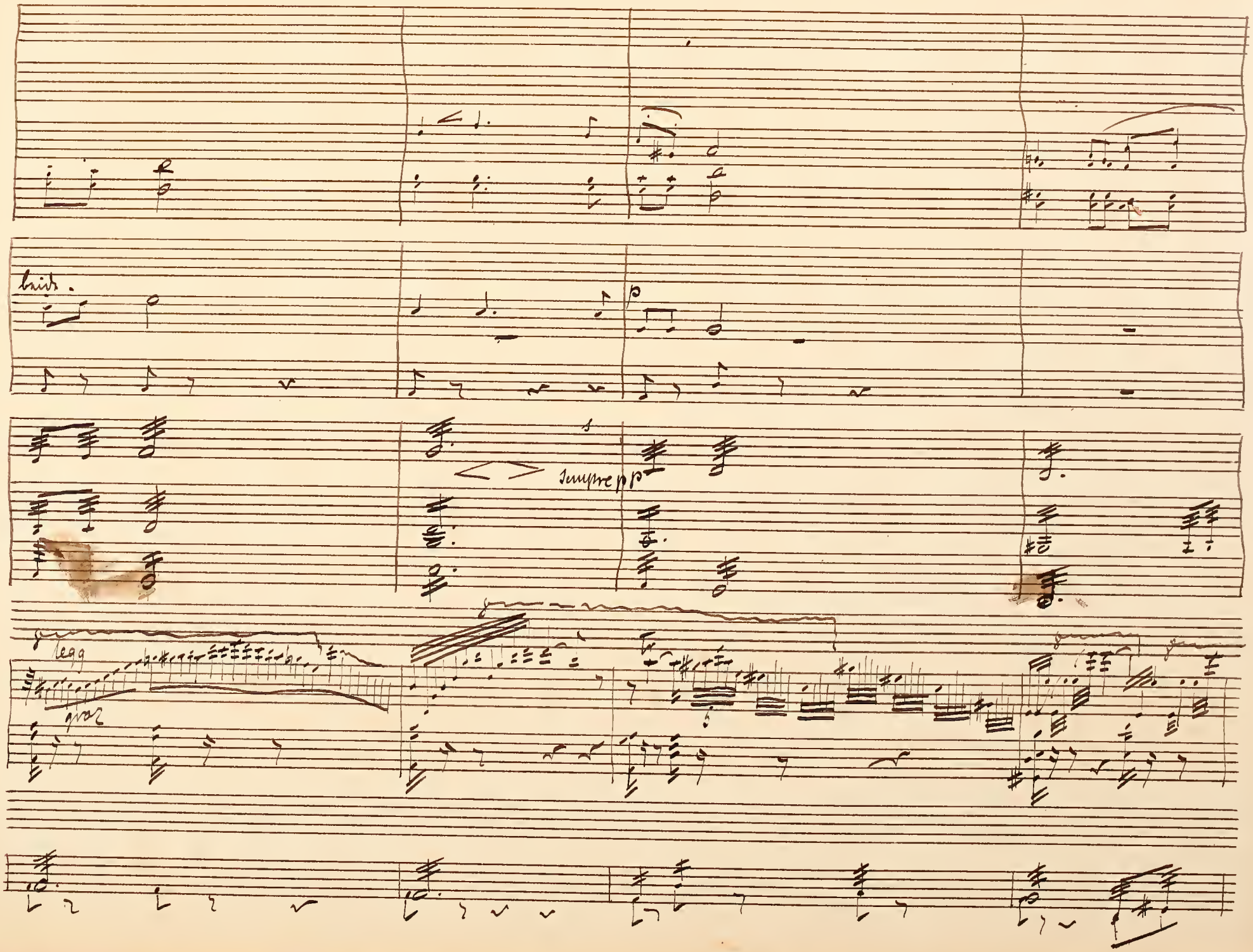

A
Clar.
Oboi
Clar
Oboi
pp
4
A
p
p
f.f. u. Viol. I°
f.f. w. Viol. I°
A
p
p
pizz

dolce

arco

arco


rit
espr.
pp
Trem
dim
pp trem
pizz


bride.
p
sempre pp
legg
graz

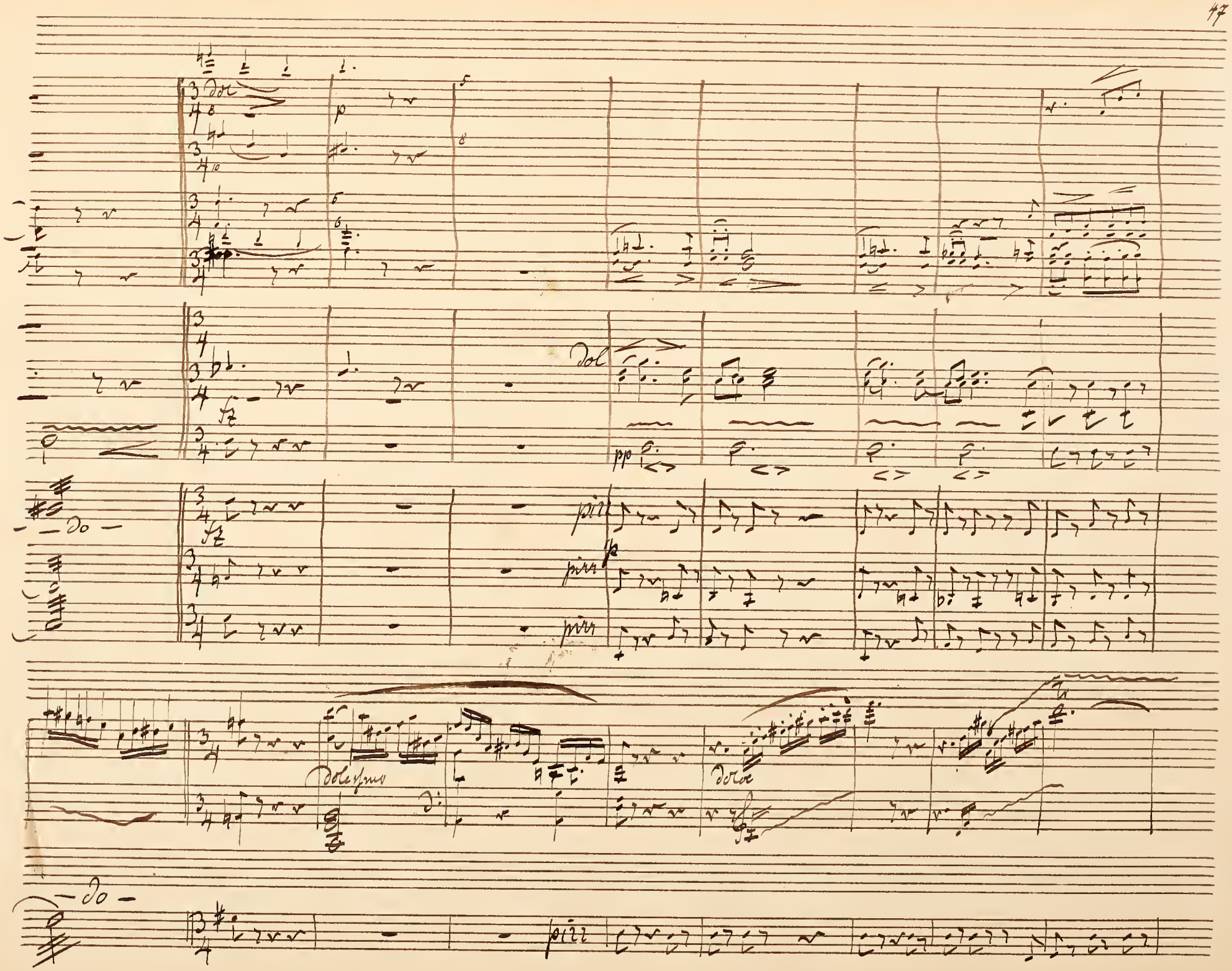
espr
dol
mf
p
pp
dol

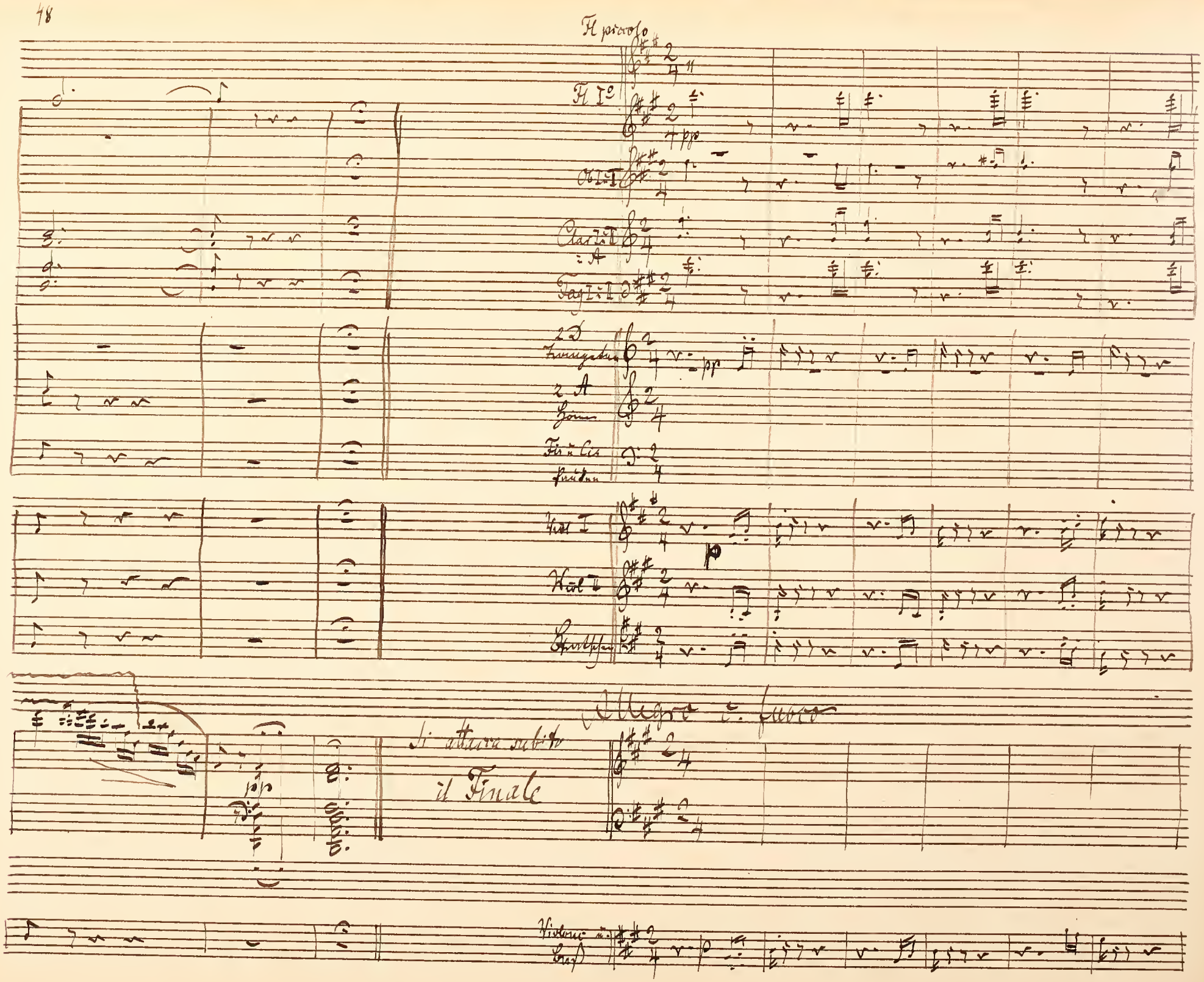
cres

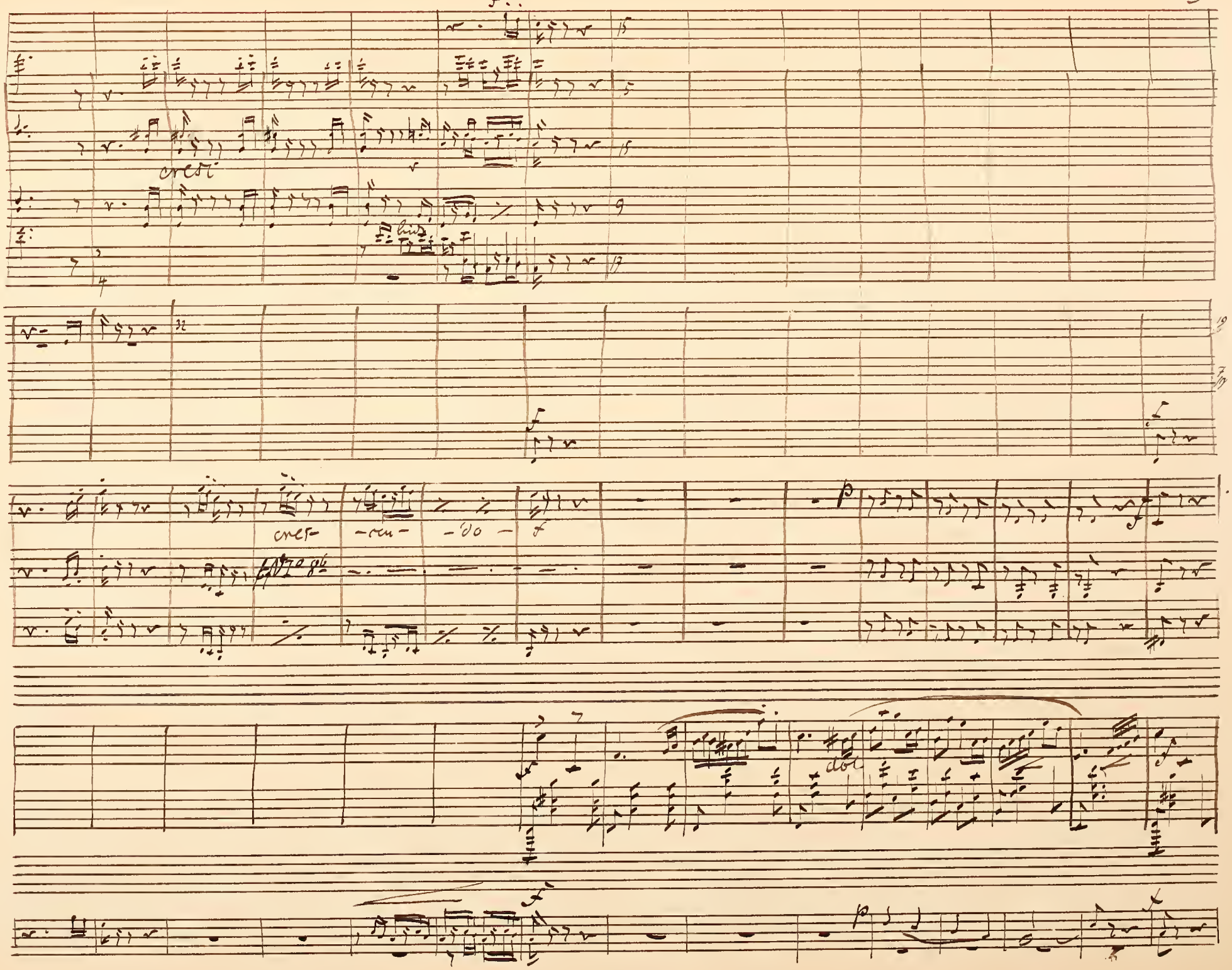
cen

arco

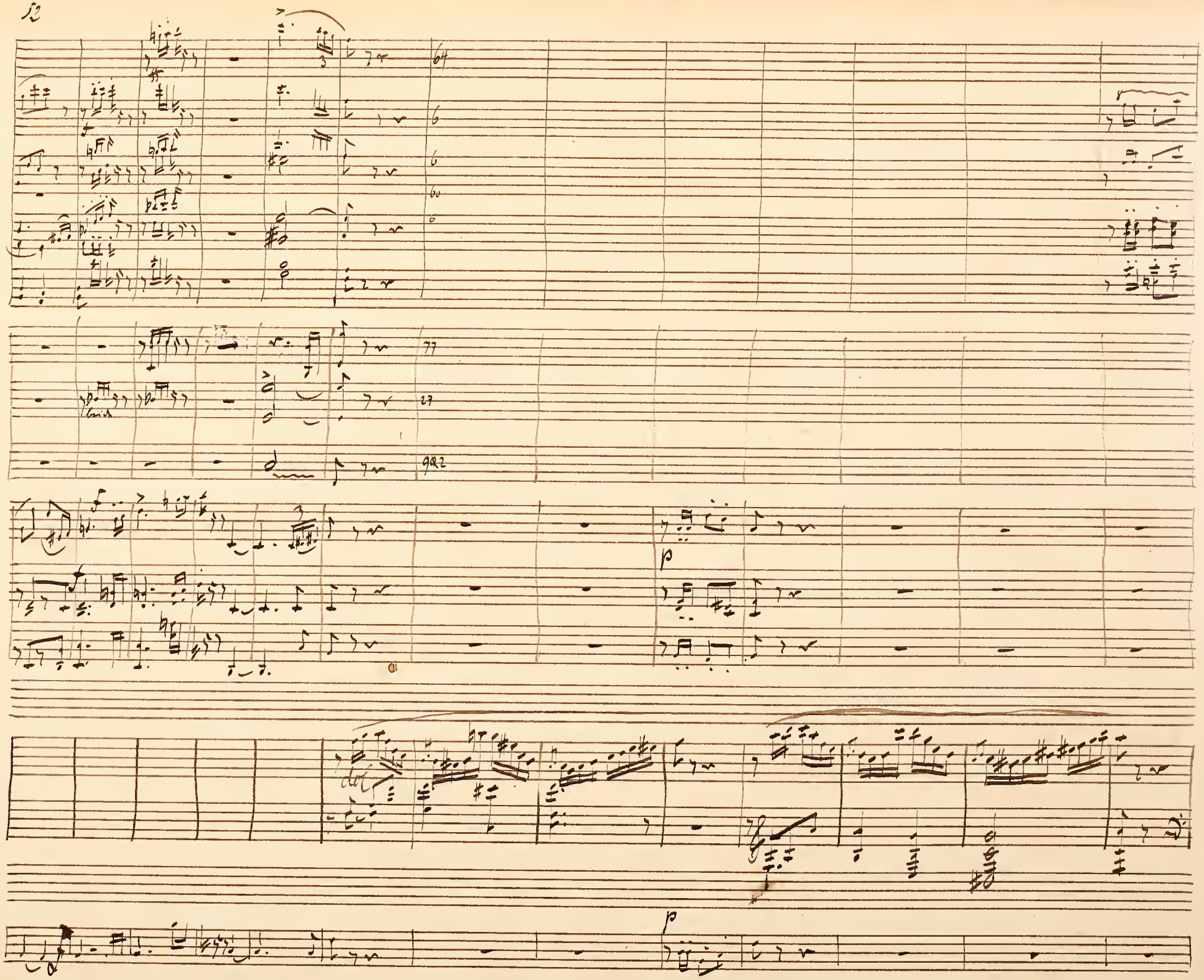
cre — scen

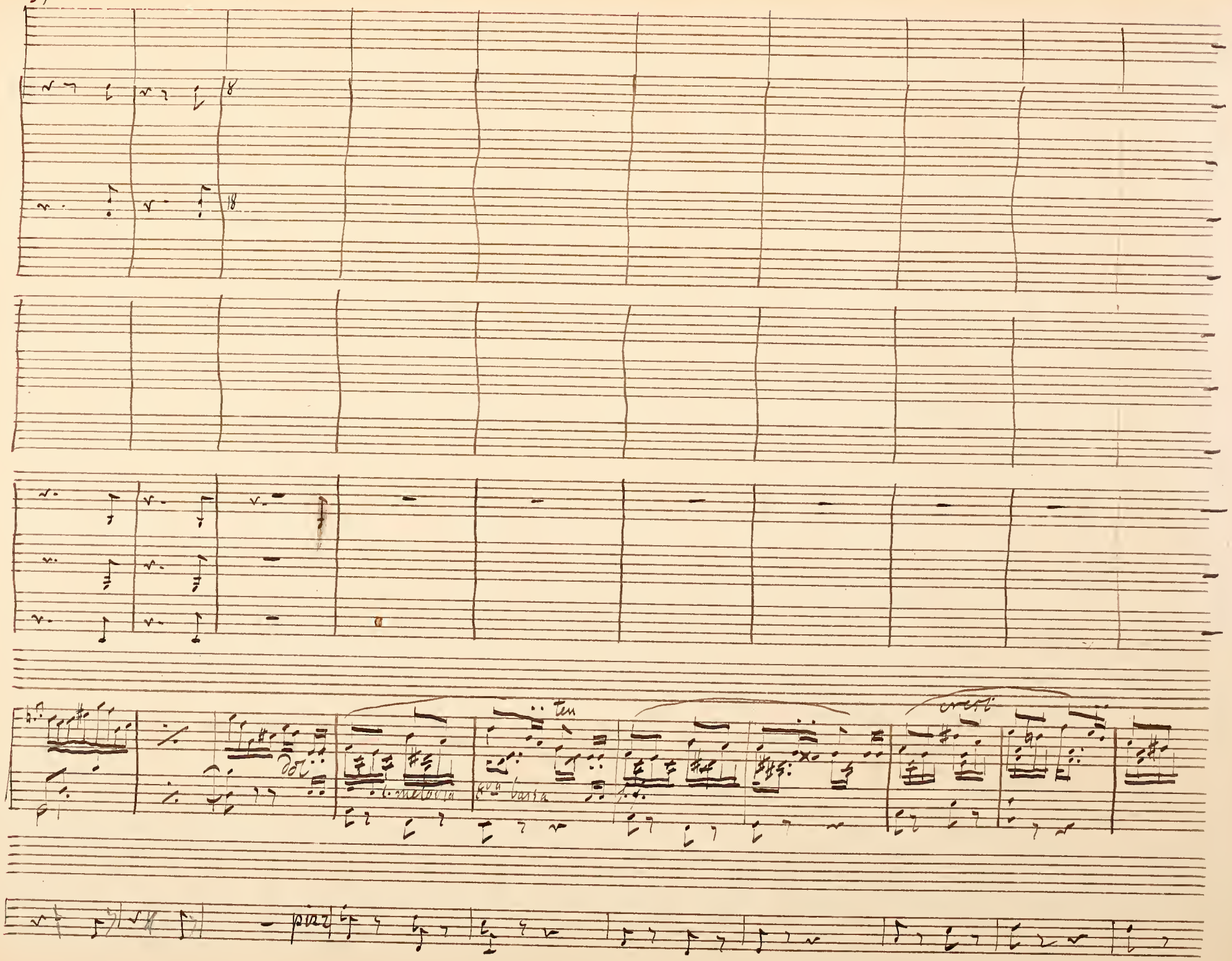

dol
p
fz
pp
pizz
dolcissimo
dolce
— do —

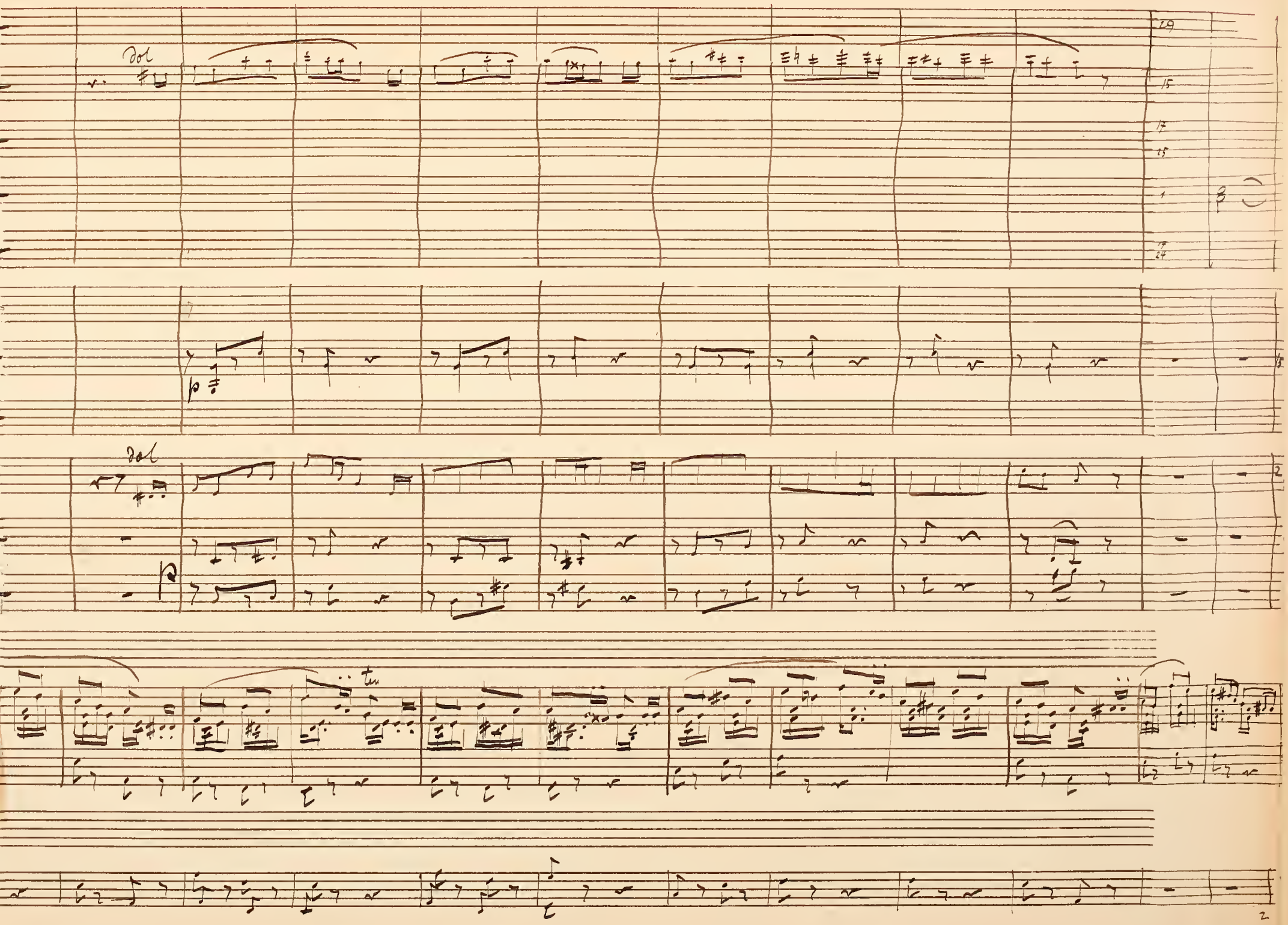

Fl piccolo
Fl I°
Ob I° I
Clar I° II
Fag I° II
2 D
2 A
Fl u. Cis
Viol I
Viol II
Allegro c. fuoco
Si attacca subito
il Finale
Violonc. u. Bass


f
cresc
lind
cres-
-cen-
-do
f
p
dol
f
p

B
dol
pizz
arco
p
f


64
6
6
60
6
77
27
9&2
p
dol
p

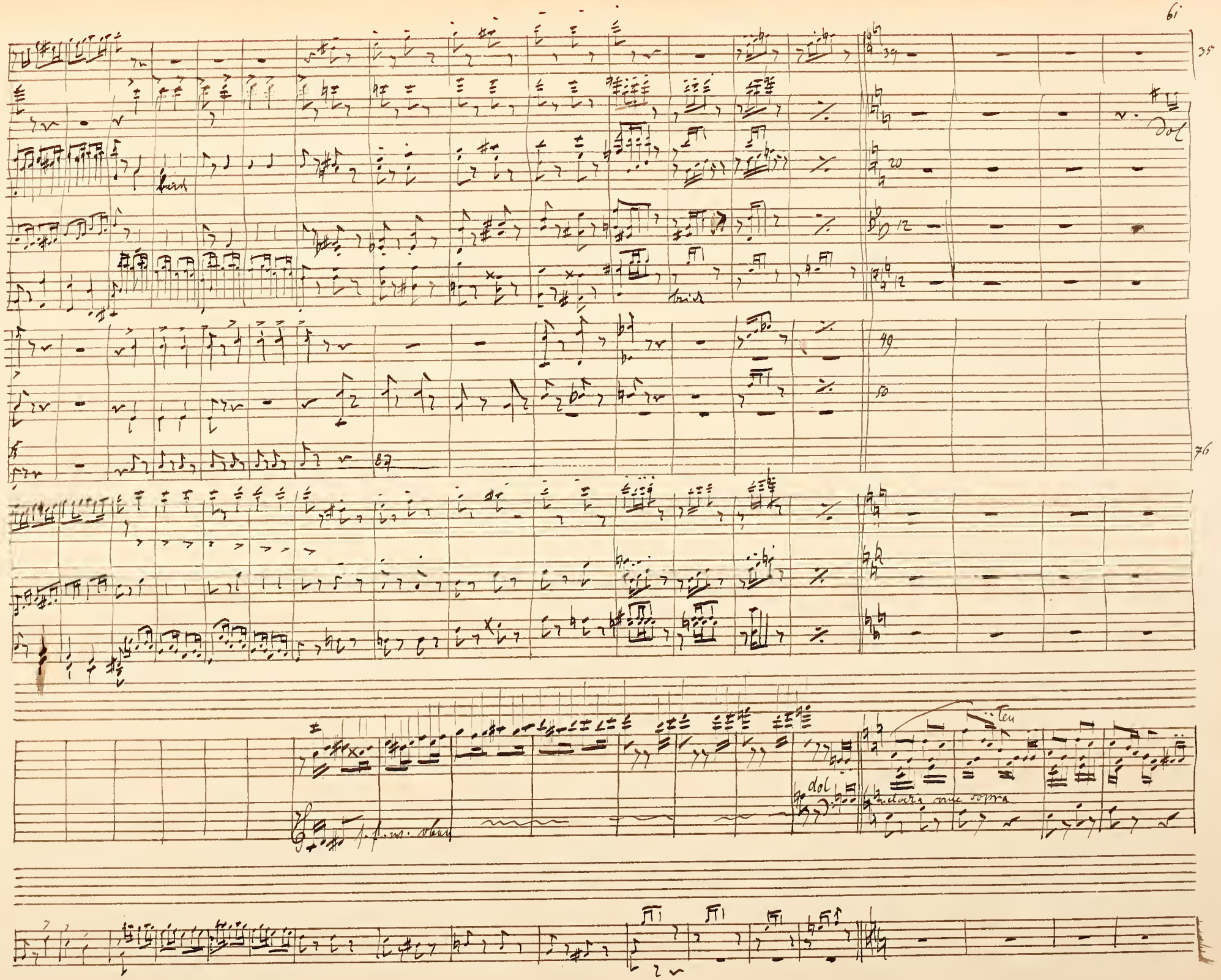

8
18
ten
dol
8va bassa
crest
pizz


dol
p
dol
p
tr

dol
dol
pizz
pizz
ten
ten
ten
ten
dol
legg.

p

sempre cresc.


35
dol
dol
Ten

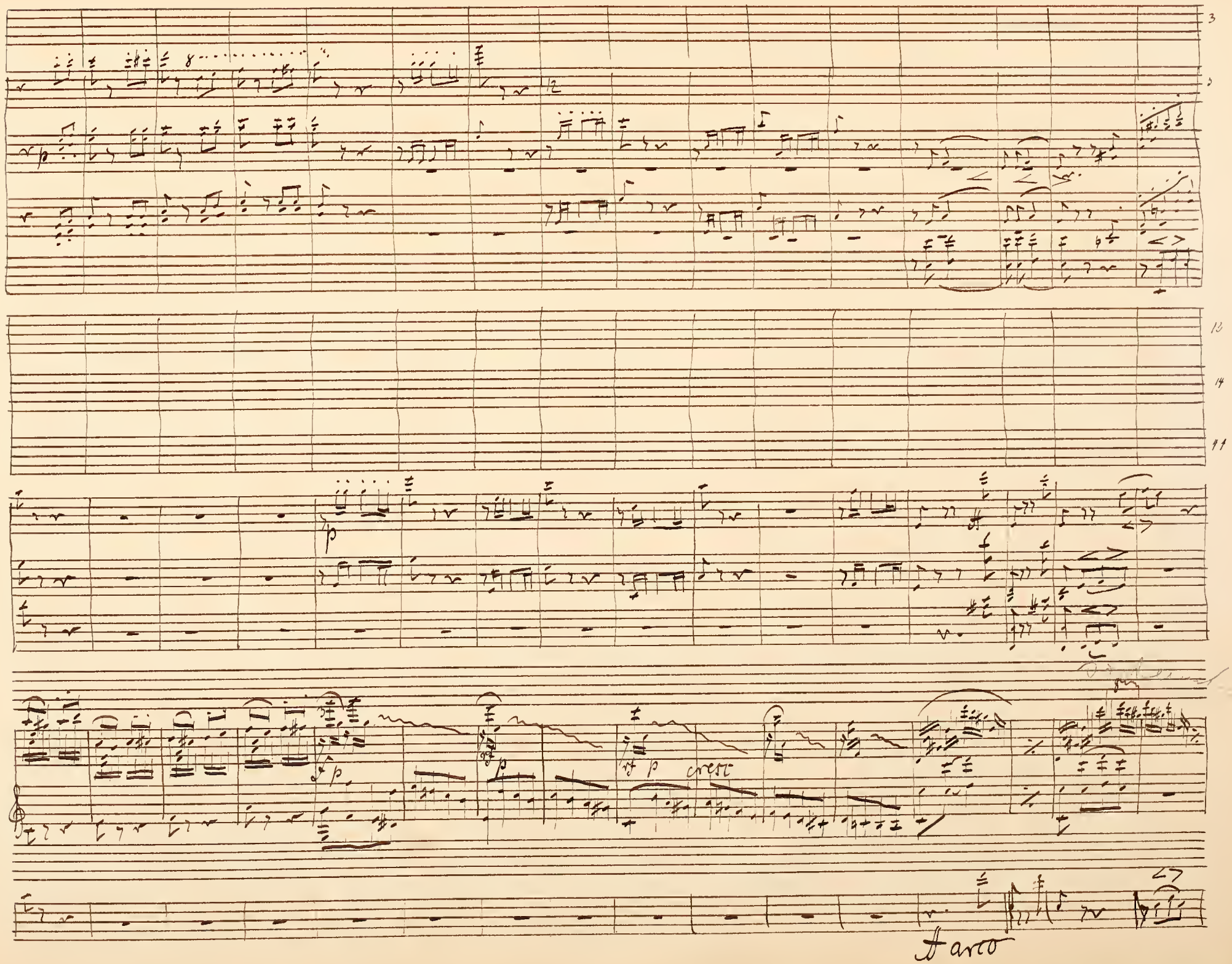
pp

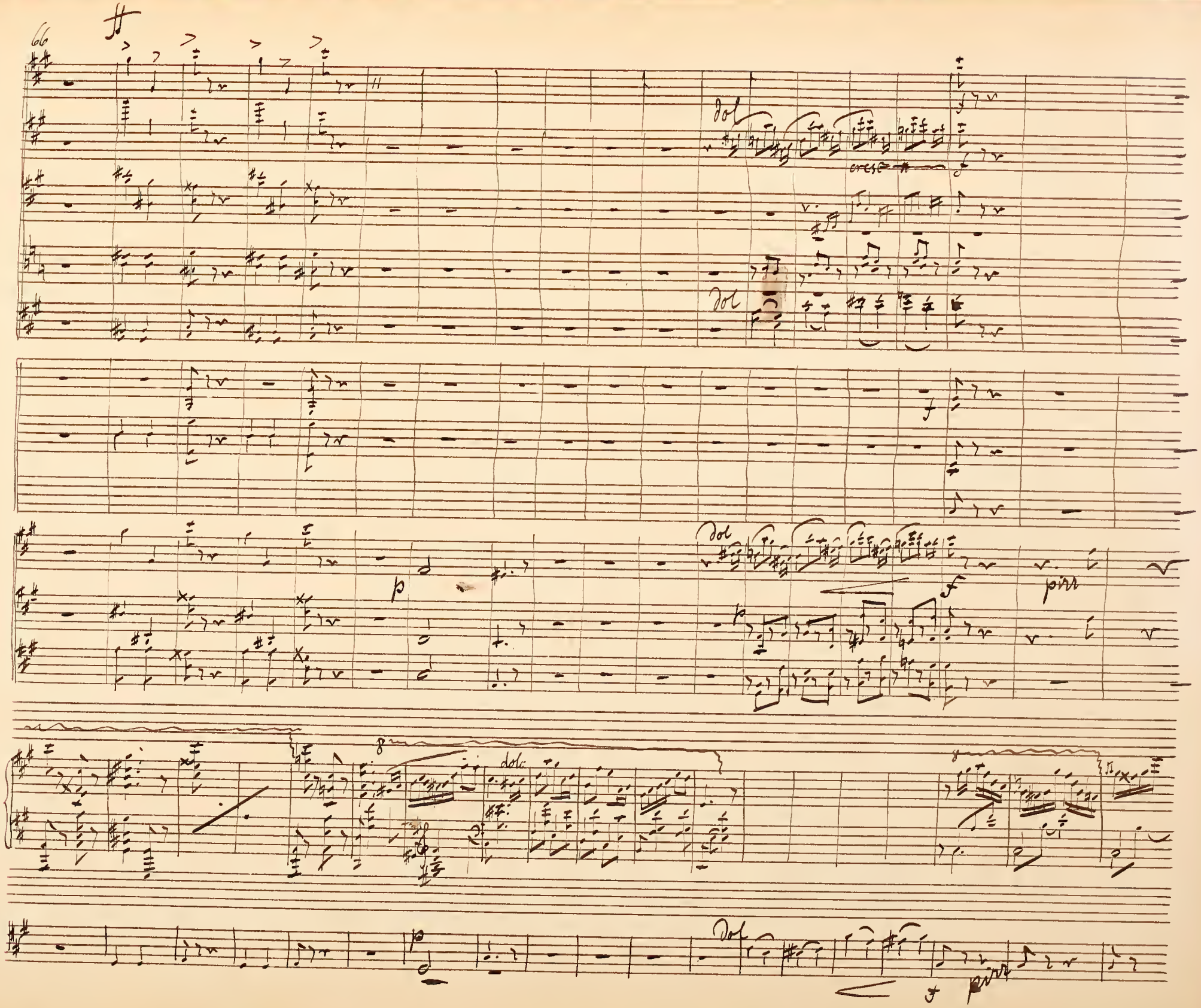
pp

p

cresc

più


p
p
p
cresc
arco


66
dol
cresc
dol
dol
pizz
dolc
dol
pizz

pizz.

pp

la mélodie sans arrêt

poco rit.

pizz.

pp

arco

mf

pizz.

arco

mf

pizz.

arco

mf

pizz.

arco

mf

pizz.

arco

mf

dolce

dol

cresc

Concert für das Pianoforte mit Begleitung des Orchesters , op. 69 [
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