PREIS - SINFONIE

für das

Concert spirituel

IN WIEN

von

Franz Lachner,

königl. baierischem Hof-Kapellmeister.

Wien, bei Tobias Haslinger,

k. k. Hof- und privil. Kunst- und Musikalienhändler,

und Ehrenmitglied der königl. schwedischen Akademie der Musik in Stokholm.

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Verlag der k.k. Hof- und privil. Kunst- und Musikalienhandlung
des Tobias Haslinger in Wien.

SINFONIA PASSIONATA

(in C-moll)

für das ganze Orchester

von

FRANZ LACHNER,

königlich bayer'schen Hofkapellmeister.

52tes Werk.

Eigenthum des Verlegers.

Eingetragen in das Archiv der Musikalienhändler gegen Nachdruck.

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Wien, bei Tobias Haslinger,

k. k. Hof- und privil. Kunst- und Musikalienhändler,

und Ehrenmitglied der königl. schwedischen Akademie der Musik in Stockholm.

Leipzig, in dessen Verlags-Expedition.

Den verehrten Herren Kunstrichtern und Kapellmeistern

Joseph Edlen von Eybler,

k. k. erstem Hofkapellmeister,

und Ehrenmitglied der königlich schwedischen Akademie der Musik in Stockholm;

Joseph Weigl,

k. k. Vice Hofkapellmeister;

Johann Gänsbacher,

Dom-Kapellmeister bei St. Stephan,

und Besitzer der grossen goldenen Civil-Verdienst Ehren-Medaille;

Adalbert Gyrowetz,

k. k. Hoftheater-Kapellmeister;

Conradin Kreutzer,

Kapellmeister des k. k. Hof- Opern - Theaters;

Ign. Ritter von Seyfried,

Kapellmeister, und Ehrenmitglied der kön. schwed. Akademie der Musik in Stockholm;

und

Michael Umlauf,

k. k. Hoftheater-Kapellmeister;

in vollster Hochachtung und Verehrung

gewidmet

vom

Verfasser

Geschichtliche Einleitung.

Die Unternehmer der Concerts spirituels in Wien, welche nun schon seit einer Reihe von Jahren mit Einsicht und Künstlersinn, so wie mit vieler Aufopferung und Uneigennützigkeit diese schöne Anstalt leiten und dem Publikum alljährlich den Hochgenuss gewähren, klassische Meisterwerke, entsprechend und würdig aufgeführt, hören und bewundern zu können, die Herren Eduard Freiherr von Lannoy, Carl Holz und Ludwig Titze, von dem Wunsche beseelt, die grosse Sinfonie, diesen Triumph der neuen Musik, das grösste und erhabenste Kunstwerk im Instrumentalfache nach Kräften zu unterstützen und zu befördern, haben in die k. k. priv. Wiener-Zeitung vom 24. Januar 1835, so wie in die Allgemeine Zeitung, und in viele in- und ausländische Kunstblätter folgende Preisausschreibung einrücken lassen, die hier ihrem ganzen Inhalte nach abgedruckt wird:

Preis-Ausschreibung

für

eine neue grosse Sinfonie.

»Die Unternehmer der Concerts spirituels in Wien, welche es sich zur Aufgabe gemacht haben, reine »Kunstzwecke nach Kräften zu fördern, und klassische Musik möglichst zu verbreiten, kündigen hiermit an, dass sie »dem Componisten der besten neuen, noch nirgends gehörten Sinfonie für ganzes Orchester, für »die Überlassung derselben zu den beiden ersten Aufführungen in der Fastenzeit des Jahres 1836 einen Preis von

„Fünfzig k. k. Münz-Ducaten in Golde"

»zuerkannt haben.«

»Sie laden demnach alle Tonsetzer des In- und Auslandes, welche geneigt seyn sollten, sich um diesen Preis »zu bewerben, ein, ihre mit einer Devise bezeichneten, deutlich und fehlerfrei copirten Partituren längstens bis Ende »October 1835 an die k. k. Hof- und privil. Kunst- und Musikalienhandlung des Herrn Tobias Haslinger in »Wien frankirt einzusenden, welche dem Überbringer einen mit gleicher Bezeichnung versehenen Empfangsschein »einhändigen wird.«

»Auf Ersuchen der Unterzeichneten haben sich

Herr *Joseph Eybler*, k. k. Hofkapellmeister,
» *Joseph Weigl*, k. k. Vice-Hofkapellmeister,
» *Johann Gänsbacher*, Domkapellmeister bei St. Stephan,
» *Adalbert Gyrowetz*, k. k. Hoftheater-Kapellmeister,
» *Conradin Kreutzer*, Kapellmeister des privil. Theaters in der Josephstadt,
» *Ignaz Ritter von Seyfried*, Kapellmeister,
» *Michael Umlauff*, k. k. Hoftheater-Kapellmeister,

»zu Schiedsrichtern bei der Zuerkennung des Preises erklärt, und für die baare, auf den 1. Mai 1836 bestimmte »Ausbezahlung des Preises, verbürgt sich die obbenannte Musikhandlung.«

»Zu gleicher Zeit wird dem Componisten die Partitur zurückgestellt, und es bleibt ihm das volle Eigenthums-»und Verkaufsrecht unbenommen.

»Die Namhaftmachung des Tonsetzers, welcher den Preis erhält, wird im Februar 1836 durch die österr. »k. k. priv. Wiener-Zeitung geschehen. Es versteht sich, dass bei der Einsendung des Musikwerkes der Name und »Aufenthaltsort des Tonsetzers, mit derselben Devise wie die Sinfonie versehen, versiegelt beiliegen müssen.

»Die Partituren der übrigen Mitbewerber werden zu gleicher Zeit in der k. k. Hof- und privil. Kunst- und »Musikalienhandlung des Herrn Tobias Haslinger gegen Ablieferung des Empfangsscheines wieder zurückgestellt.«

Wien den 24. Jänner 1835.

Die Unternehmer der Concerts spirituels.

Eduard Freiherr von Lannoy.
Ludwig Titze.
Carl Holz.

In Folge dieser Preisausschreibung sind bis 1. November 1835 aus Deutschland, Italien, Frankreich, England, Schweden, Polen und Holland 57 Sinfonien in der unterzeichneten Handlung eingereicht worden, deren Verzeichniss, das zu seiner Zeit im Druck erschien und der Wiener allgemeinen Theaterzeitung sowohl, als dem ebenfalls in Wien herauskommenden musikalischen Anzeiger beigelegt wurde, hier folgt.

Verzeichniss und Empfangsbestätigung

über die zur Bewerbung um den von den Unternehmern der

Concerts spirituels in Wien

ausgeschriebenen Preis von fünfzig Ducaten, bis zum Ablauf des Termins erhaltenen Sinfonien.

Nr.

1. Sinfonie (in *C*) von C. A. B. von K. (ohne Devise).
2. — (in *Es*) von C. A. B. von K. (ohne Devise).
3. — mit der Devise: *peream male, si non optimum est.*
4. — (in *D*) mit der Devise: Nach Wien möcht' ich zieh'n.
5. — (in *Es*) mit der Devise:
   Je mehr dein Inn'res einfach ist,
   Je mehr mit dir du einig bist,
   Je klarer wird die Welt dir seyn.
6. — (in *D*) mit dem Motto:
   Leben athme die bildende Kunst, Geist fordr' ich vom Dichter,
   Aber die Seele spricht nur Polyhymnia aus.
7. — (in *E-moll*) mit der Devise: Proteus.
8. — (in *E*) mit der Devise: *Chi non risica, non rosica.*
9. — (in *B*) mit der Devise: *Tentare licet.*
10. — (in *F*) mit der Devise: Nur der königliche Aar darf sich gefahrlos der Sonne nahen.
11. — (in *Es*) mit der Devise: Im Reich der goldenen Töne.

Nr.

12. Sinfonie (in *D*) } beide von demselben Verfasser
13. — (in *F*) } und mit dem Motto:
    Menschen, die wahres Verdienst anerkennen und belohnen wollen, findet man nicht überall.
14. — (in *D-moll*) mit der Devise: *Quam scit uterque, libens exerceat artem.*
15. — (in *A-moll*) mit der Devise: Ich habe das Meine gethan.
16. — (in *D*) mit der Devise: Liebe zur Kunst.
17. — (in *Es*) mit der Devise: Ich bitte um Einlass.
18. — (in *D*) mit der Bezeichnung: W. G. w.
19. — (in *Es*) mit der Bezeichnung: M. W. F = 91.
20. — (in *G*) mit der Devise: *Qui studet optatam contingere metam.*
21. — (in *F-moll*) mit der Devise: N..i..v..s.. m..F..G. 1835.
22. Amusement (in *D*) ohne Devise.
23. Sinfonie (in *Es*) mit der Devise: Treu sich selbst.
24. — (in *D*) mit der Devise: Mein erstes Studium.
25. — (in *A*) zur Erinnerung an Ludwig, Hessens ersten Grossherzog.

Nr.

26. Sinfonie (in *F*) mit der Devise: *In unitate varietas.*
27. — *romantique (Un jour de fête au village).*
28. — *passionata* (in *C-moll*) mit der Devise:
    Und wie der Mensch nur sagen kann: hier bin ich!
    Dass Freunde seiner schonend sich erfreu'n,
    So kann ich auch nur sagen: nimm es hin!
29. — (in *D*) mit der Devise: Überall Molly und Liebe.
30. — (in *Es*) mit der Devise: *Ars longa, vita brevis.* 1835.
31. — (in *Es*) mit der Devise: *Coelo musa beat.*
32. — (in *A*) mit der Devise:
    Gefühl und Kunst, sie riefen dich in's Leben,
    Sie sind es, die den Geist zum schönen Ziel erheben.
33. — (in *C-moll*) durch Hrn. T. und Comp. in A. erhalten, mit der Devise:
    Leben athme die bildende Kunst, Geist fordr' ich vom Dichter,
    Aber die Seele spricht nur Polyhymnia aus.
34. — (in *D*) Tonkünstlers Erdenwallen: mit der Devise:
    Erquickung hast du nicht gewonnen,
    Wenn sie dir nicht aus eig'ner Seele quillt.
35. — eines vierzehntägigen Nachtwächters, mit der Devise:
    Wie auch der Erfolg — nicht ohne Nutzen wird mein Streben seyn.
36. — (in *C-moll*) *(la speme).*
37. — (in *Es*) mit der Devise: Dem Muthigen hilft Gott.
38. — (in *Es*) mit der Devise:
    Wia's oam hald einfalld,
    So muas ma's macha!

Nr.

39. Sinfonie *pastorale* (in *D-moll*) Frühlingstraum.
40. — (in *D-moll*) mit der Devise: Künste veredeln die Sitten.
41. — *caratteristica* (in *C-moll*) mit der Devise: *Labor improbus omnia vincit.*
42. — (in *C*) mit der Devise: Was gibt's? — die Zeit wird's lehren.
43. — (in *Es*) mit der Devise: *Nulla dies sine linea.*
44. — (in *C*) von A. S. aus B., ohne Devise.
45. — (in *D-moll*) von S. B. ohne Devise.
46. — (in *F-moll*) mit der Devise: Ich wag' es kaum.
47. — (in *Es*) mit der Devise:
    Wo das Strenge mit dem Zarten,
    Wo Starkes sich und Mildes paarten,
    Da gibt es einen guten Klang.
48. — (in *G-moll*) mit der Devise: *Amant alterna Camoenae.*
49. — (in *C-moll*) mit der Devise: Richtet, wie Ihr wieder gerichtet seyn wollt.
50. — (in *D*) mit der Devise: *Ars longa, vita brevis.*
51. — (in *C*) Kraft der Natur.
52. — (in *C-moll*) mit der Devise: Wie Gott will.
53. — (in *C-moll*) *sign. J. F. D.* Durch Hrn. I. E. in W.
54. — (in *C*) mit der Devise: Glück auf.
55. — (in B) mit der Devise: *Musica turbatas animas aegrumque dolorem sola levat, merito divumque hominumque voluptas, qua sine nil jucundum animis, nec amabile quicquam.*
56. — (in *B*) mit der Devise:
    War Gott mit mir,
    So gefällt diess dir!
57. — (in *C*) mit der Devise: Blühen muss der Baum, bevor er Früchte trägt.

Alle diese Sinfonien sind den Unternehmern der *Concerts spirituels* übergeben worden, um sie den Herren Kunstrichtern zuzustellen. Auf noch weiter einlaufende Werke kann nun durchaus keine Rücksicht mehr genommen werden.

Wien, Ende October 1835.

Tobias Haslinger,

k. k. Hof- und privil. Kunst- und Musikalienhändler.

Laut der in der k. k. privil. Wiener-Zeitung vom 13. Jänner 1836, und in anderen Kunstblättern erschienenen Nachricht über die Preisvertheilung haben die sieben Kunstrichter, die Herren Kapellmeister *v. Eybler, Weigl, Gänsbacher, Gyrowetz, Kreutzer, v. Seyfried* und *Umlauff*, in den Monaten November und December 1835, jeder für sich, diese Werke sorgfältig, genau und gewissenhaft geprüft, und den Unternehmern ihre versiegelten Wahlstimmen einzeln übergeben.

Diese Wahlstimmen wurden am 11. Jänner 1836 in Gegenwart aller sieben Herren Kunstrichter, des Herrn Tobias Haslinger und der Unternehmer eröffnet, darüber ein Protokoll aufgenommen, und bei Abzählung der Stimmen entschied die Majorität für die

Sinfonia passionata
(in *C-moll*)

sub Nr. 28, mit dem Motto von Göthe:

Und wie der Mensch nur sagen kann: hier bin ich!
Dass Freunde seiner schonend sich erfreu'n,
So kann ich auch nur sagen: nimm es hin!

(Bei der Abstimmung nämlich haben vier Herren Kunstrichter für Nr. 28 gestimmt, ein fünfter für Nr. 53 oder 28, die beiden andern, der eine der Sinfonie Nr. 50, der andere der Sinfonie Nr. 30 ihre Stimme gegeben.)

Bei Eröffnung der Devise, so lautet es ferner in der öffentlichen Bekanntmachung der Preisvertheilung, ergab sich, dass

Herr Franz Lachner,

königl. bairischer Hofkapellmeister,

Verfasser dieser Sinfonie ist; ihm wurde folglich der von den Unternehmern ausgeschriebene Preis von fünfzig Ducaten zuerkannt.

Nächst dieser wurden von den Herren Kunstrichtern folgende Sinfonien als besonders ausgezeichnet und einer ehrenvollen Erwähnung würdig befunden, als:

Nr. 53, mit der Devise: J. F. D.
Nr. 30, mit der Devise: *Ars longa, vita brevis.*
Nr. 50, mit derselben Devise.

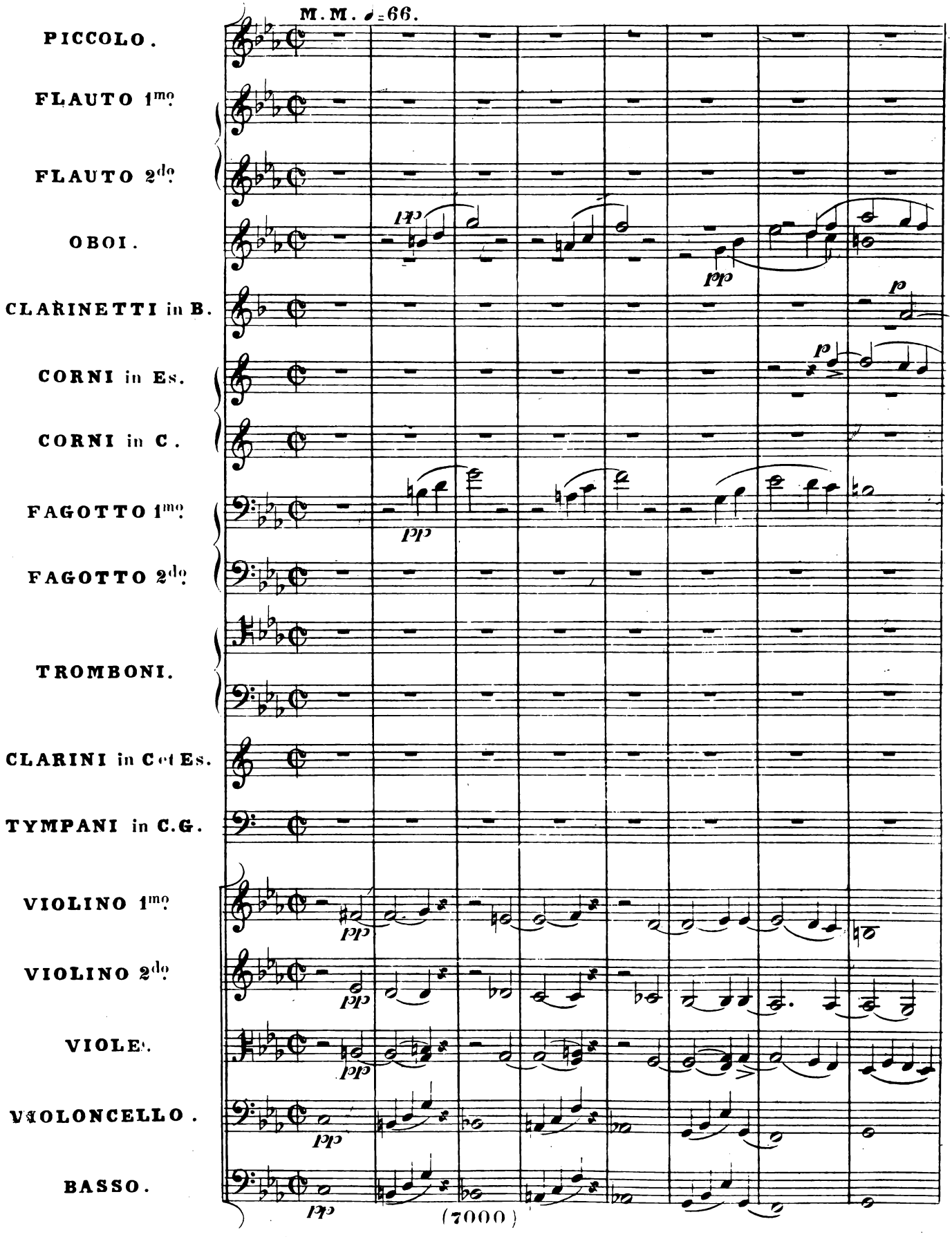
Diesen zunächst die Sinfonien Nr. 5, 18, 26, 41 und 45.

Die Preis-Sinfonie wurde nun sowohl in dem ersten Concert spirituel am 18. Februar, als auch im sechsten am 24. März 1836 mit grossem, ehrenden Beifalle von einem wohlbesetzten Orchester, unter der Leitung des Herrn Kapellmeisters *Ignaz Ritter von Seyfried*, aufgeführt, und das Publikum erkannte um so mehr, wie gerecht der Ausspruch der Herren Kunstrichter gewesen war, als im fünften Concert spirituel die von den Herren *Felix Dobrzinsky in Warschau*, und Herrn Kapellmeister *Joseph Strauss in Karlsruhe*, verfassten Sinfonien Nr. 53 und 30 gegeben, und die Zuhörer mithin in den Stand gesetzt wurden, den Vergleich mit *Lachner's* Arbeit selbst zu machen. Über den ungleich höhern Werth dieser letztern, war im Publikum nur Eine Stimme, und alle Kunstblätter vereinigten sich zu ihrem Lobe.

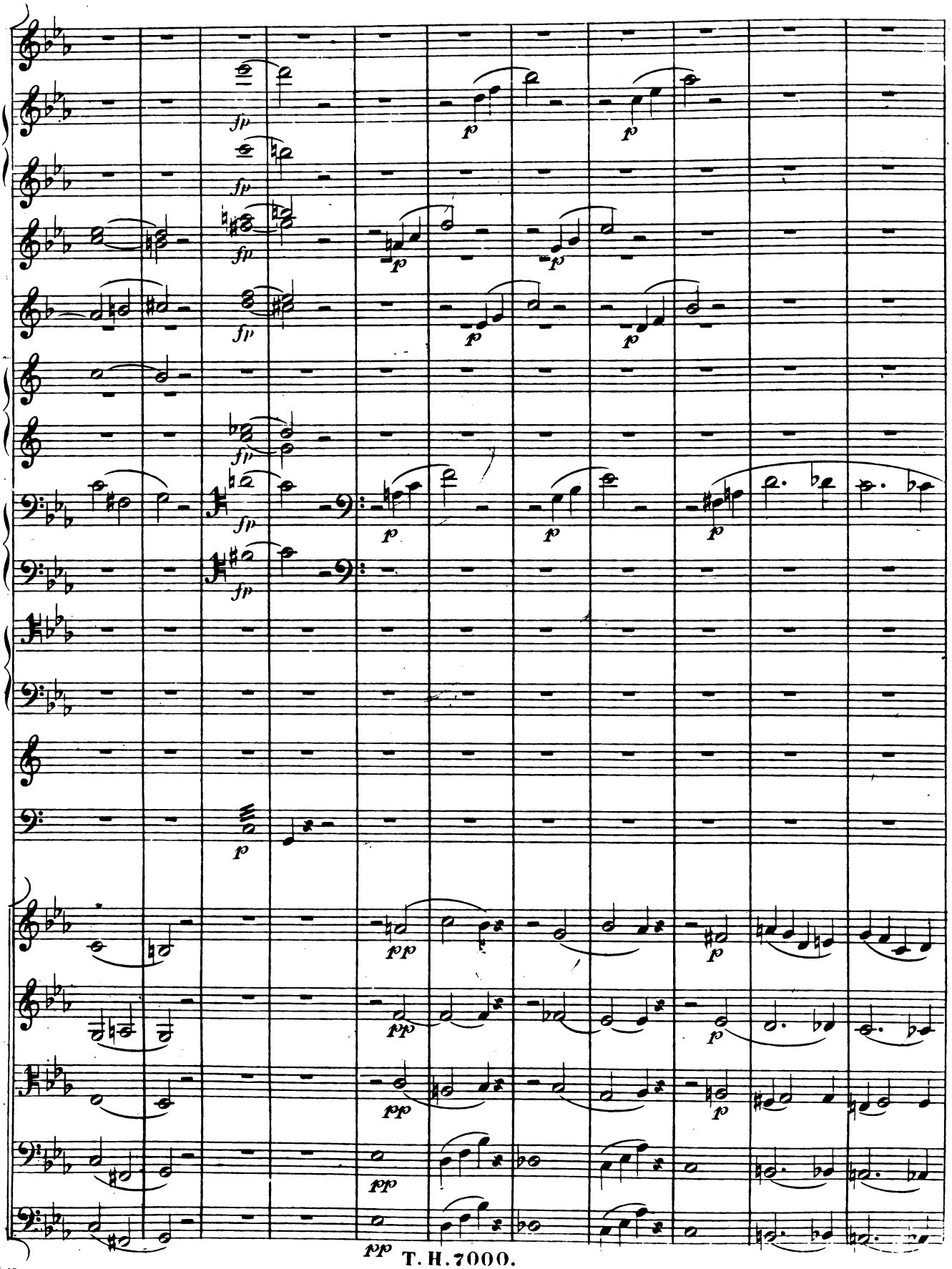
Die Verlagshandlung, welche von Herrn *Lachner*, königl. bairischem Hofkapellmeister, das Eigenthum dieser Sinfonie an sich gebracht, schmeichelt sich demnach, ein klassisches Tonwerk den Kunstfreunden in einem möglichst anständigen Gewande darzubringen. Mehr darüber zu sagen, vertrüge sich nicht mit der Würde der Kunst. Das Werk, das zugleich in Partitur, in Auflagstimmen (und sowohl in 2- als 4händigem Arrangement für das Piaoforte) vorliegt, soll und wird für sich selbst sprechen.

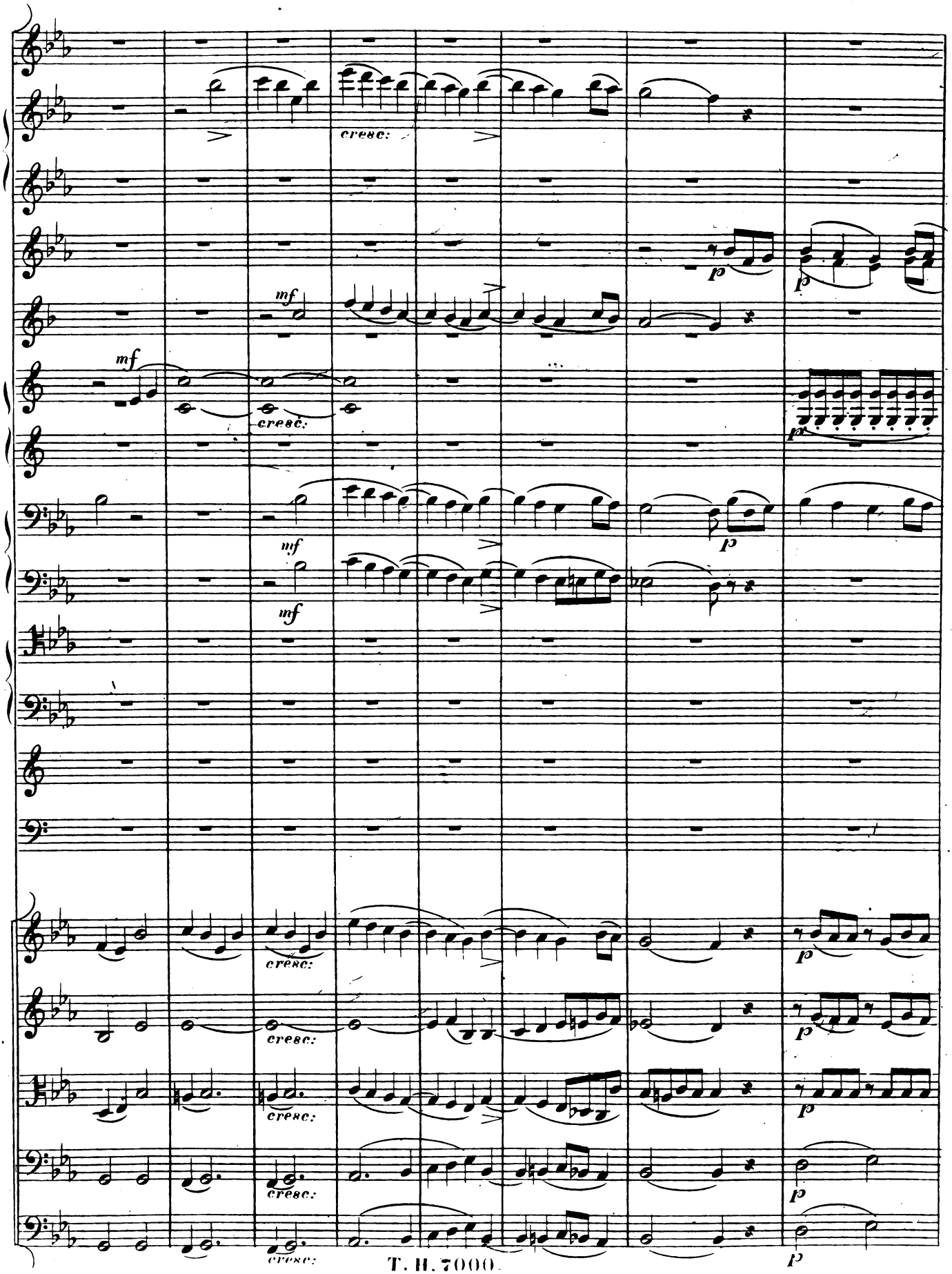
ANDANTE.

M. M. ♩=66.



Eigenthum und Verlag der k.k. Hof-Kunst- und Musikalienhandlung des Tobias Haslinger in Wien.

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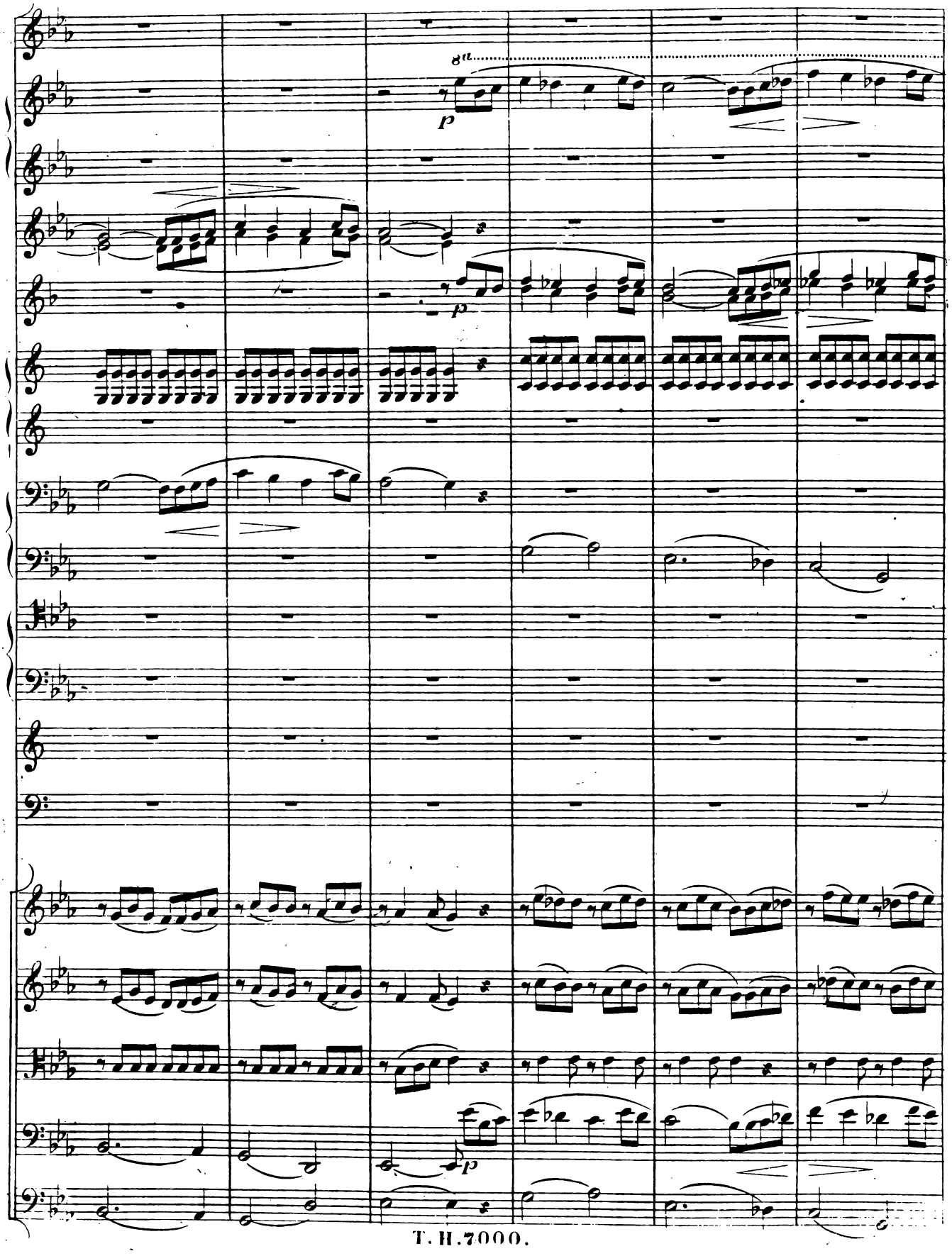
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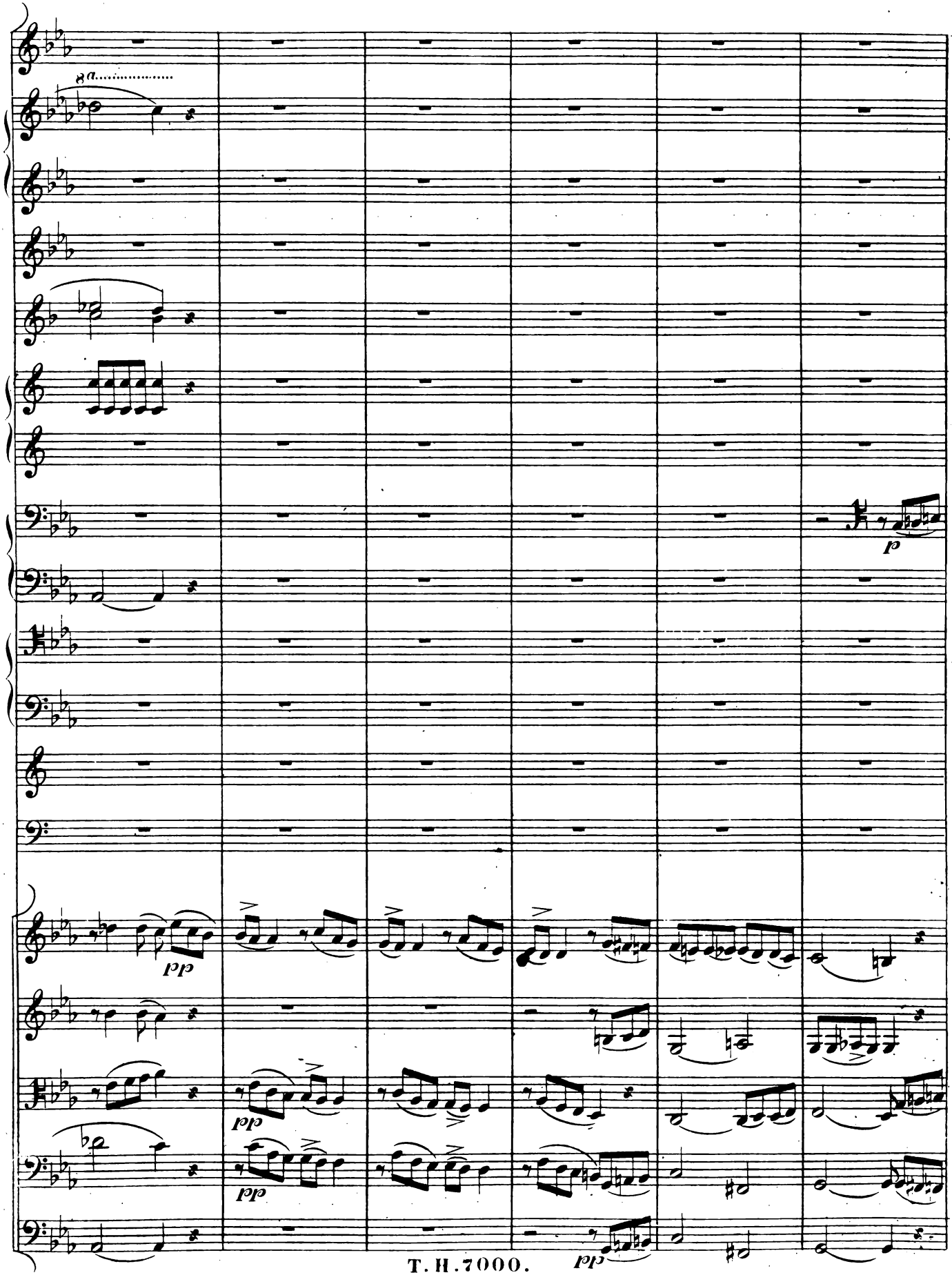
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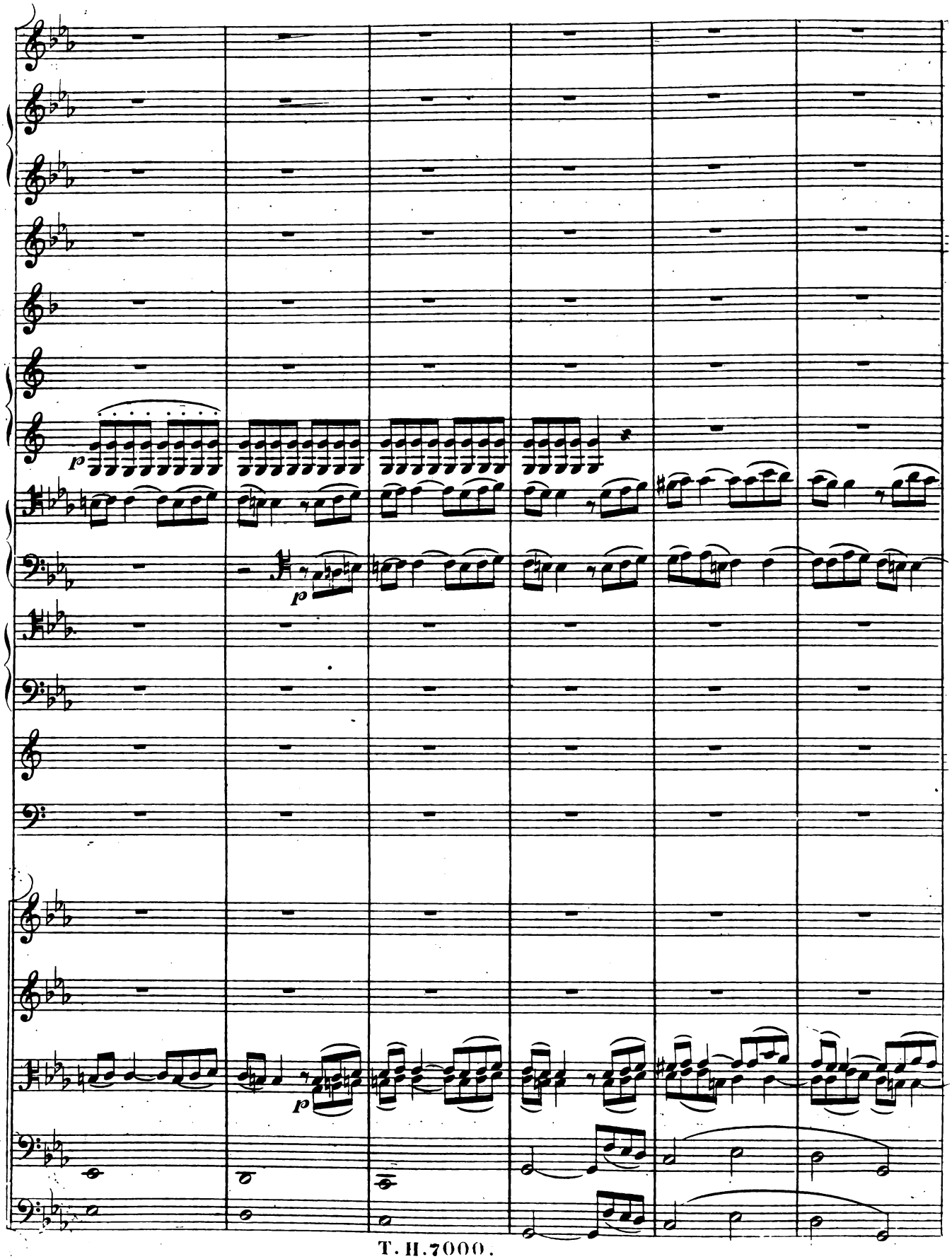
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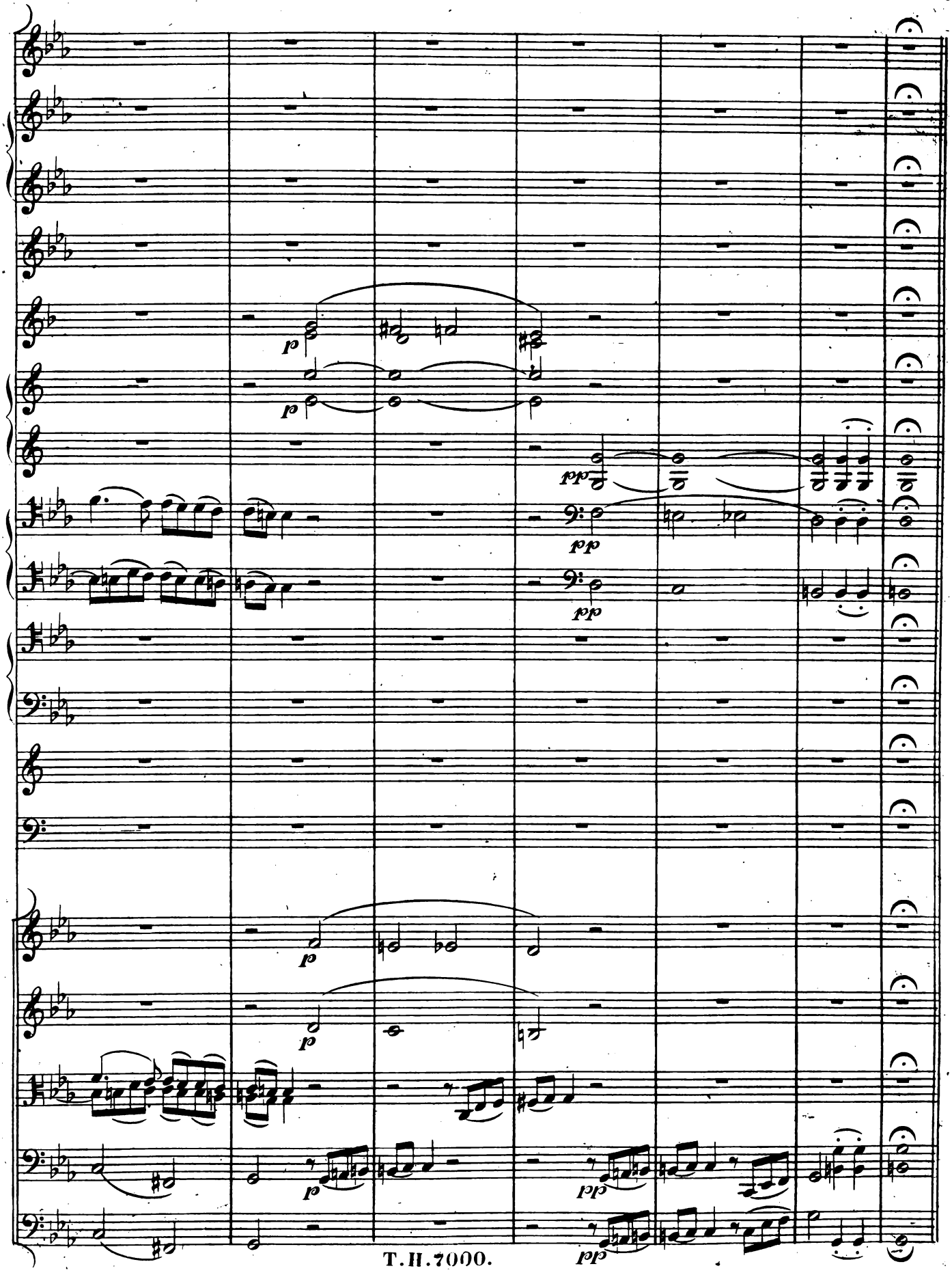
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M. M. ♩ = 116.

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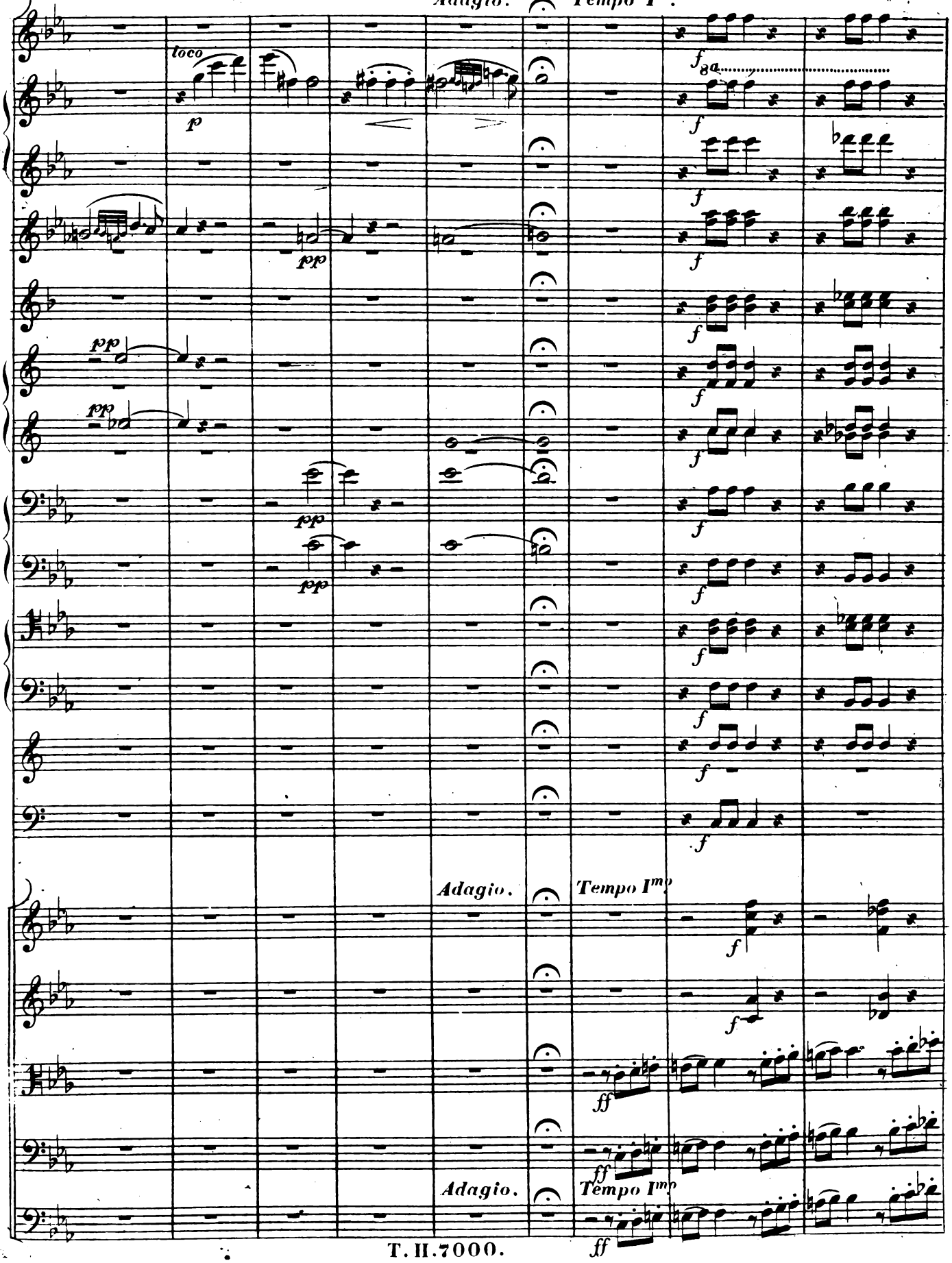
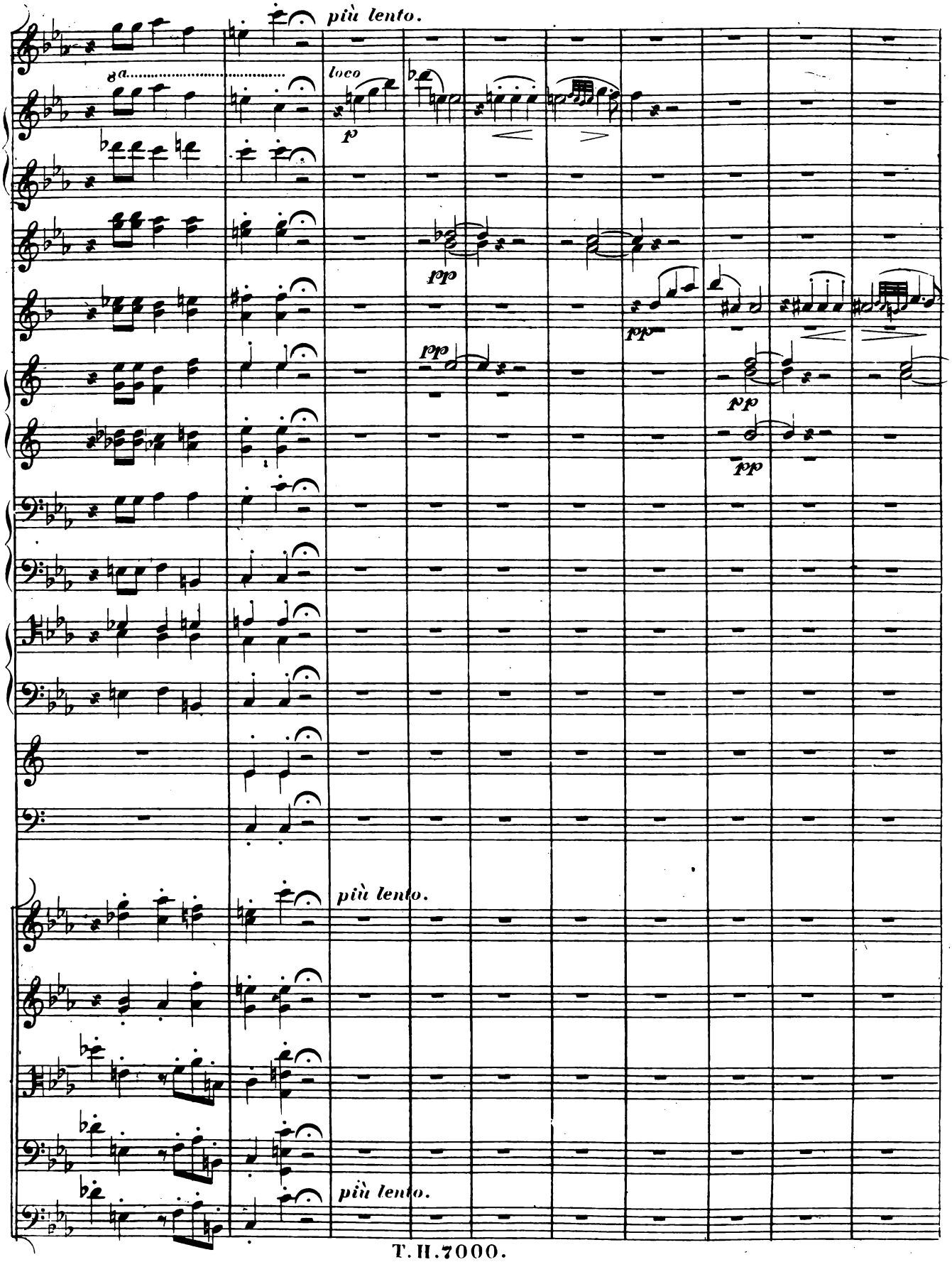
Adagio. *Tempo I^mo*

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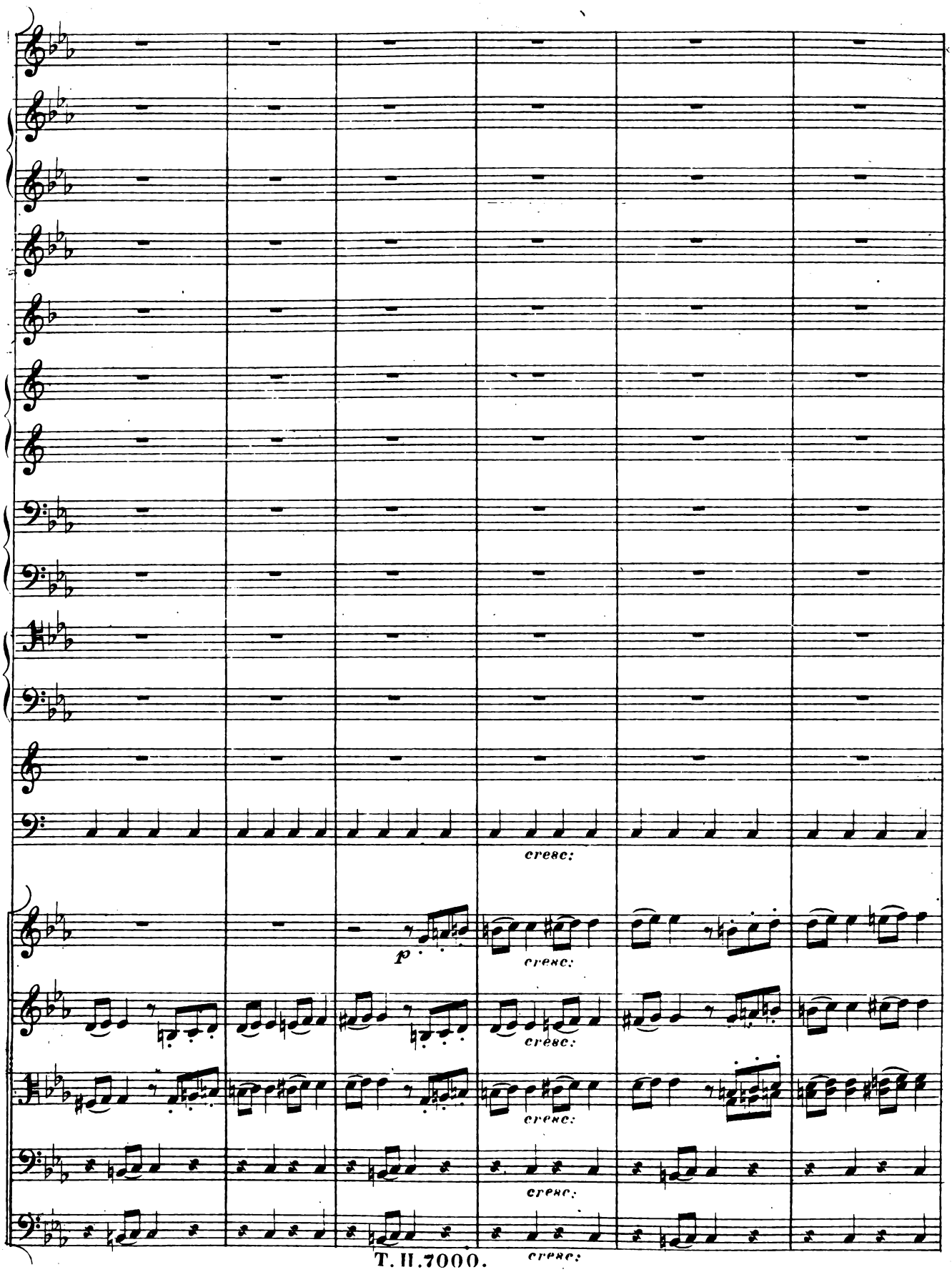
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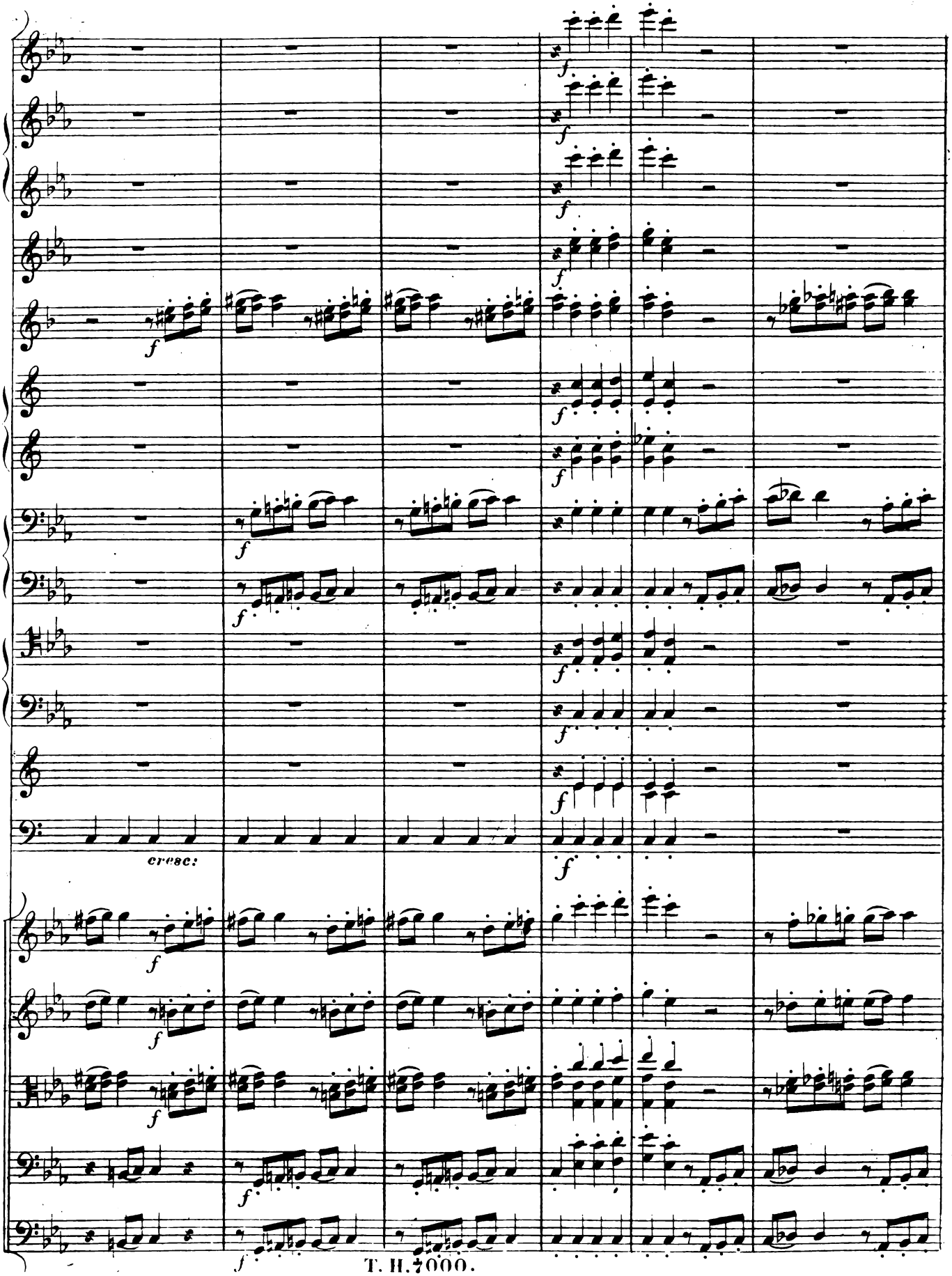
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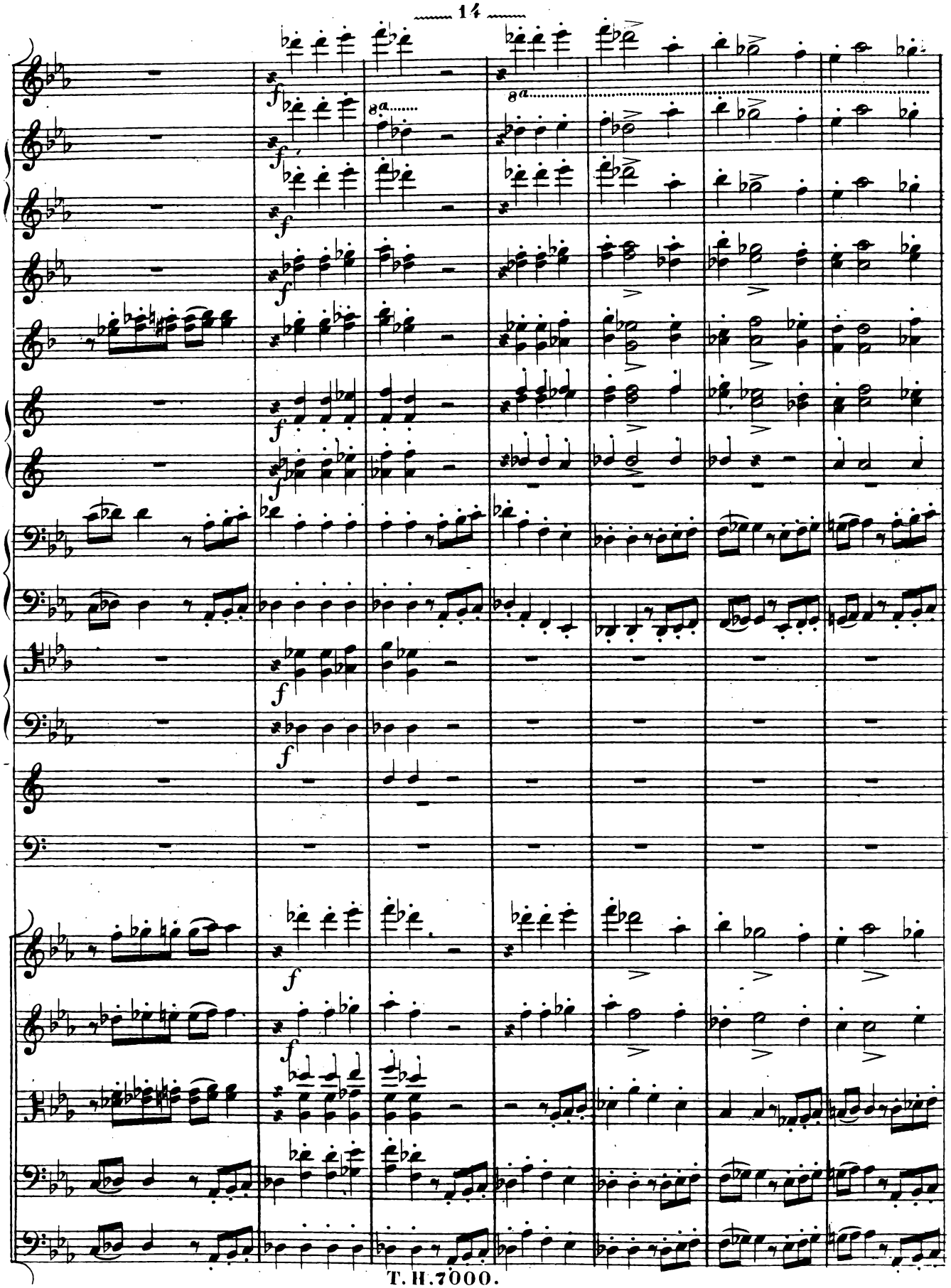

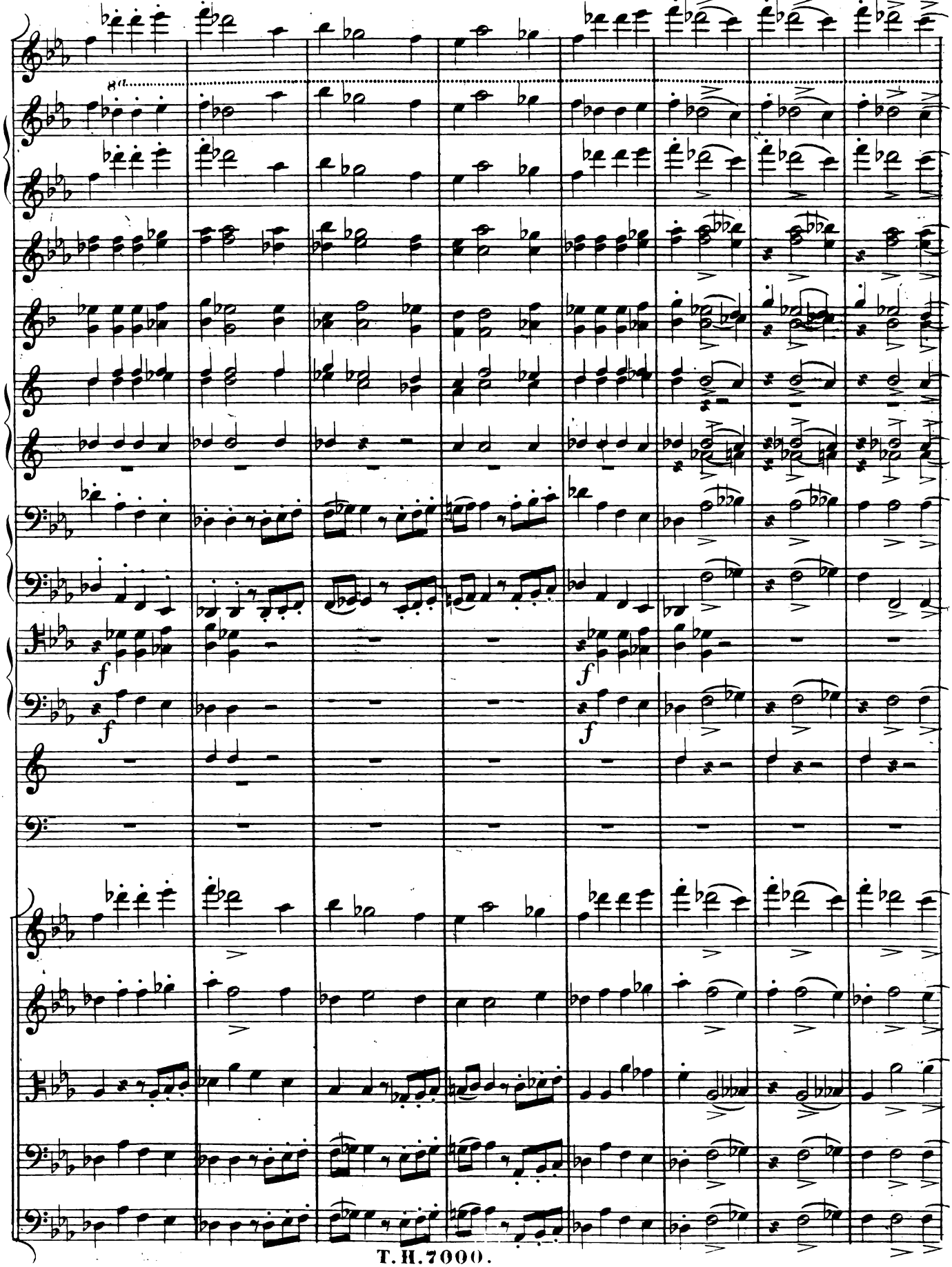

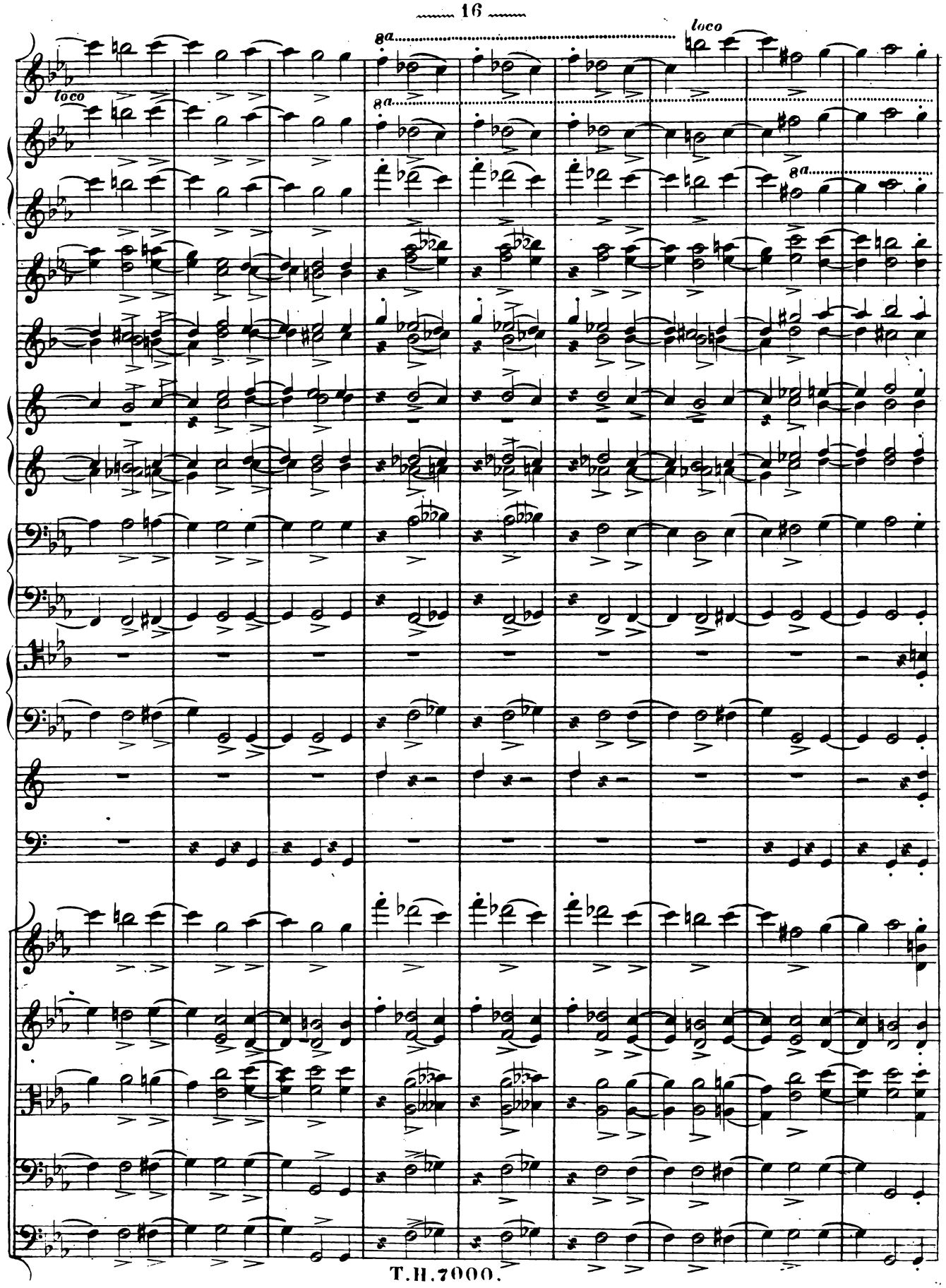
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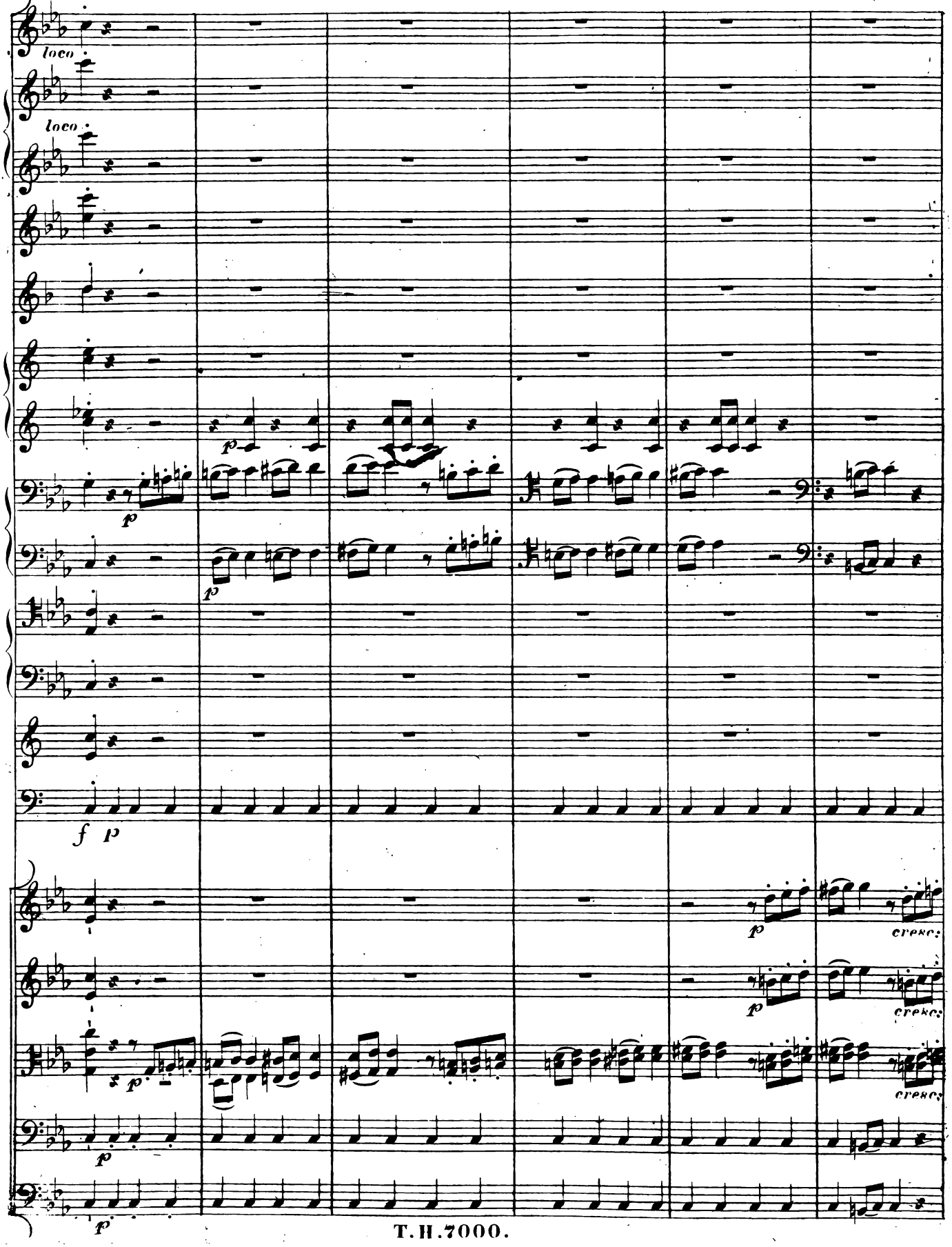
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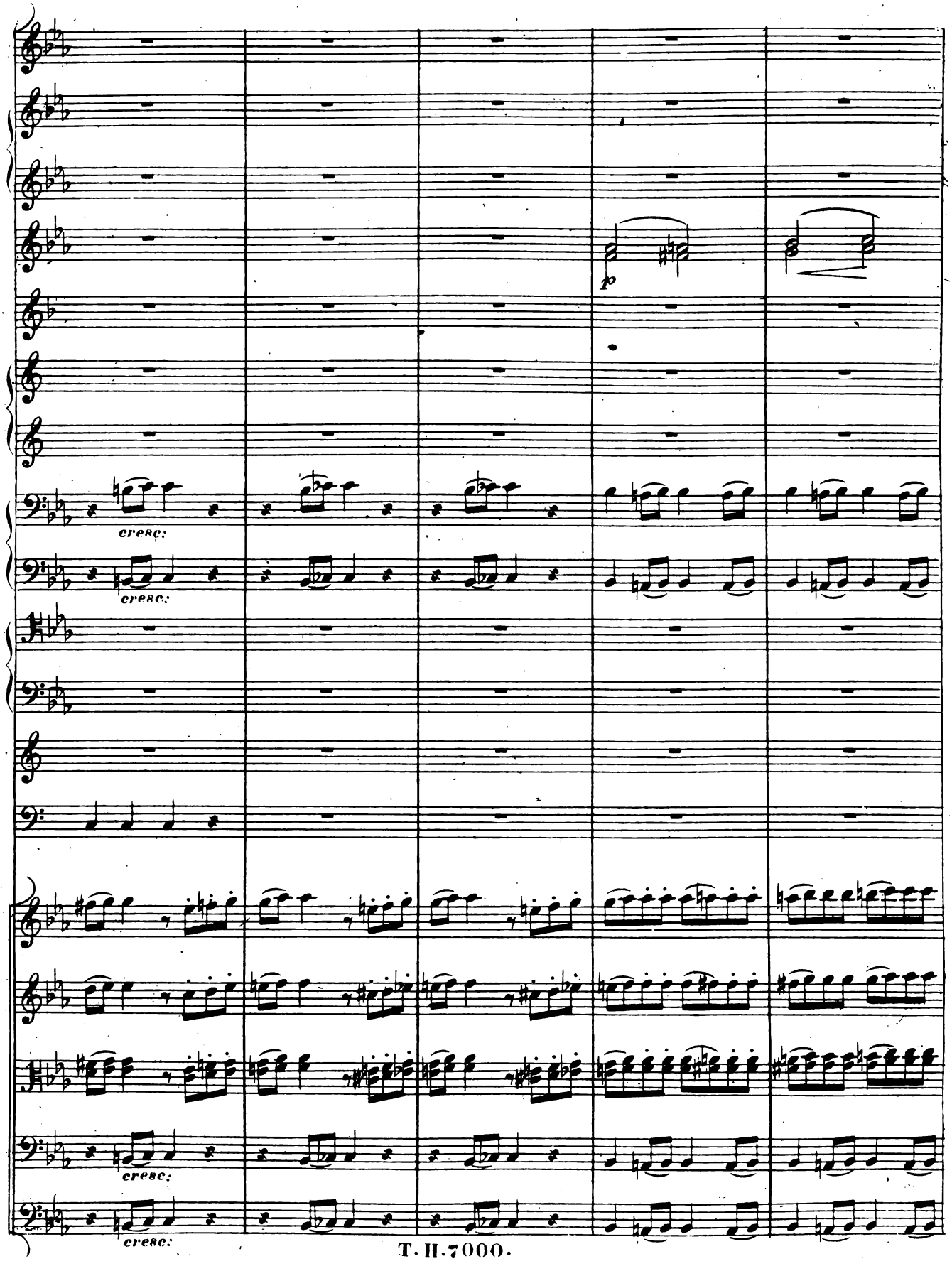
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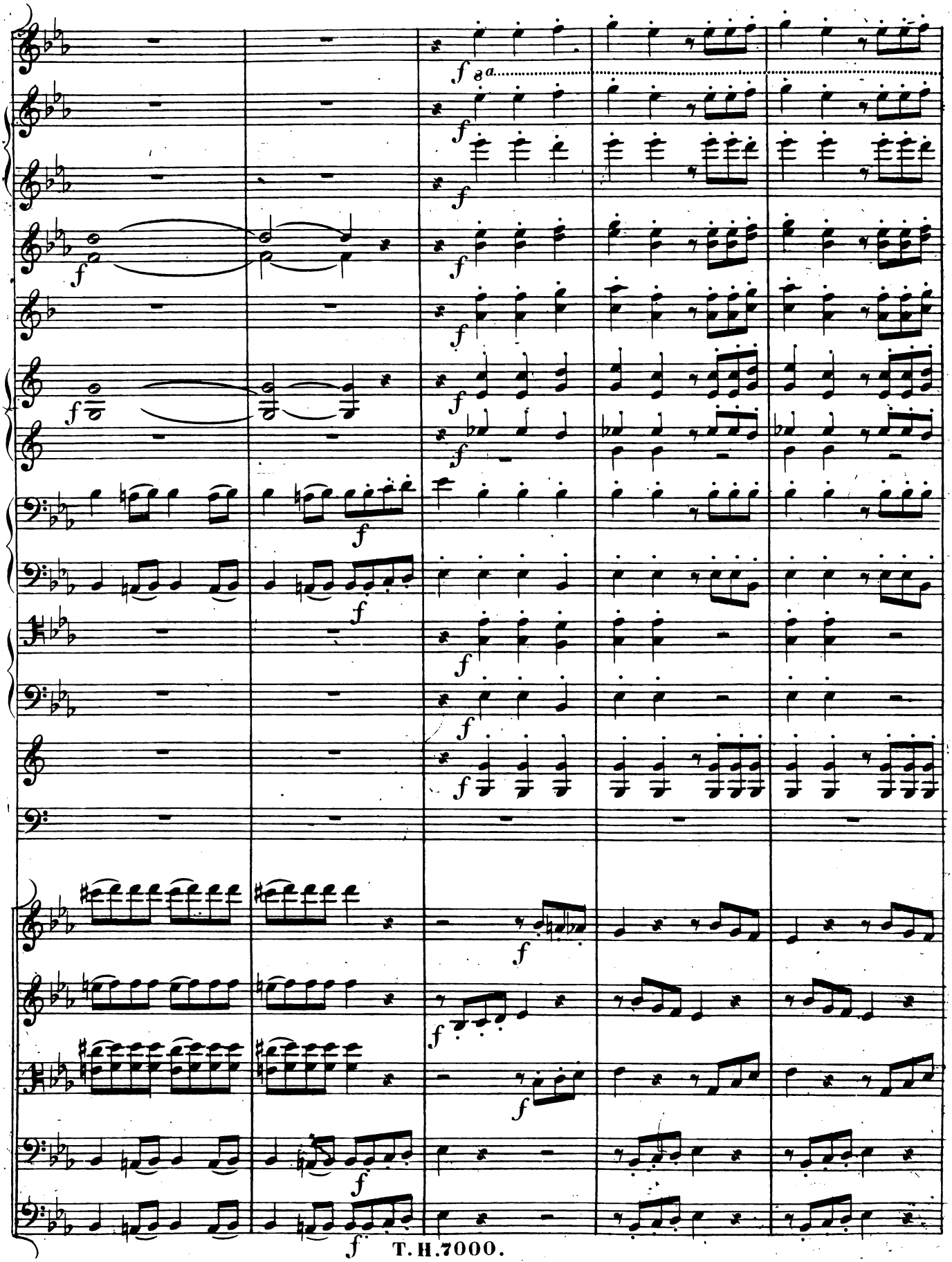

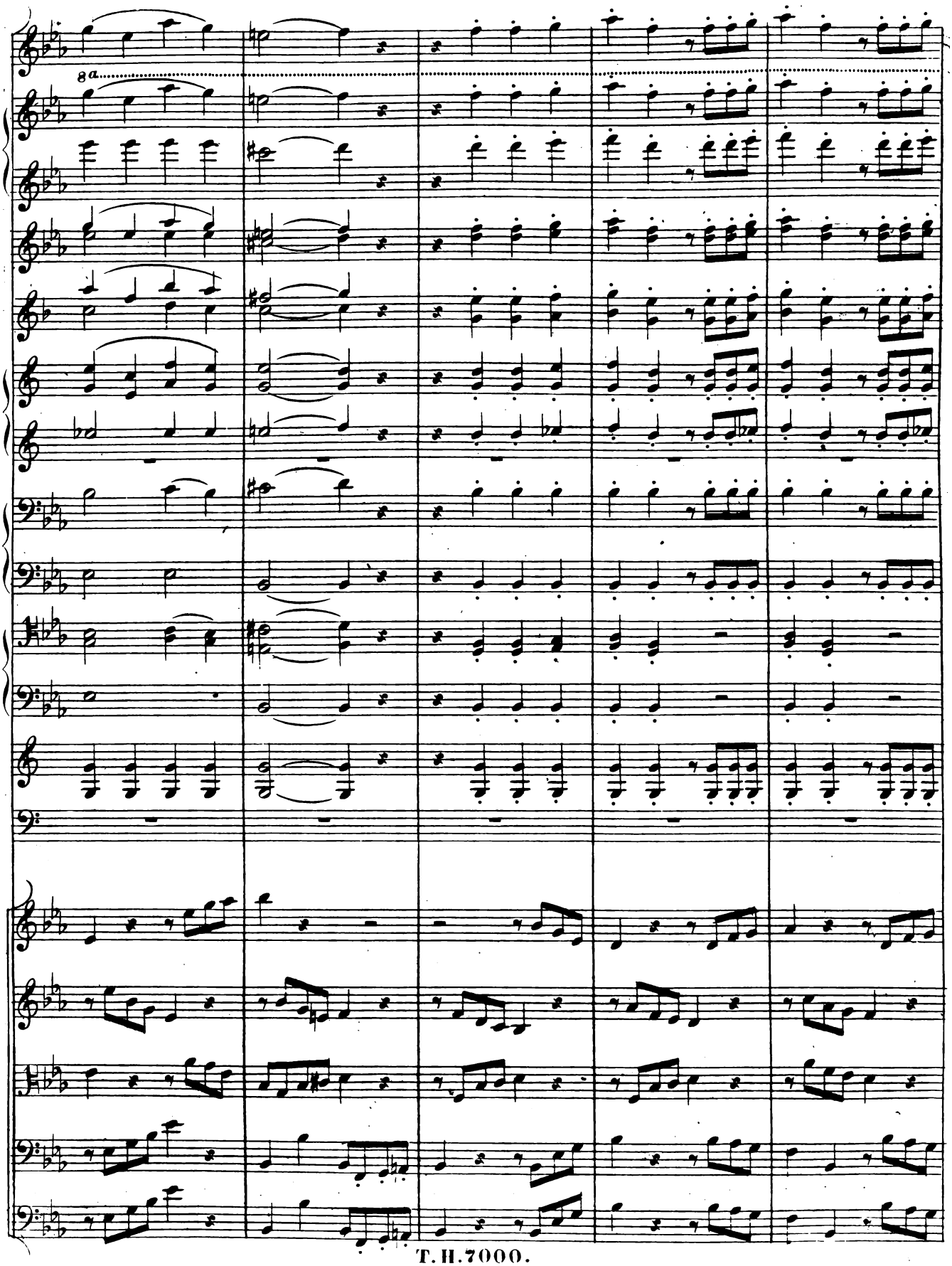
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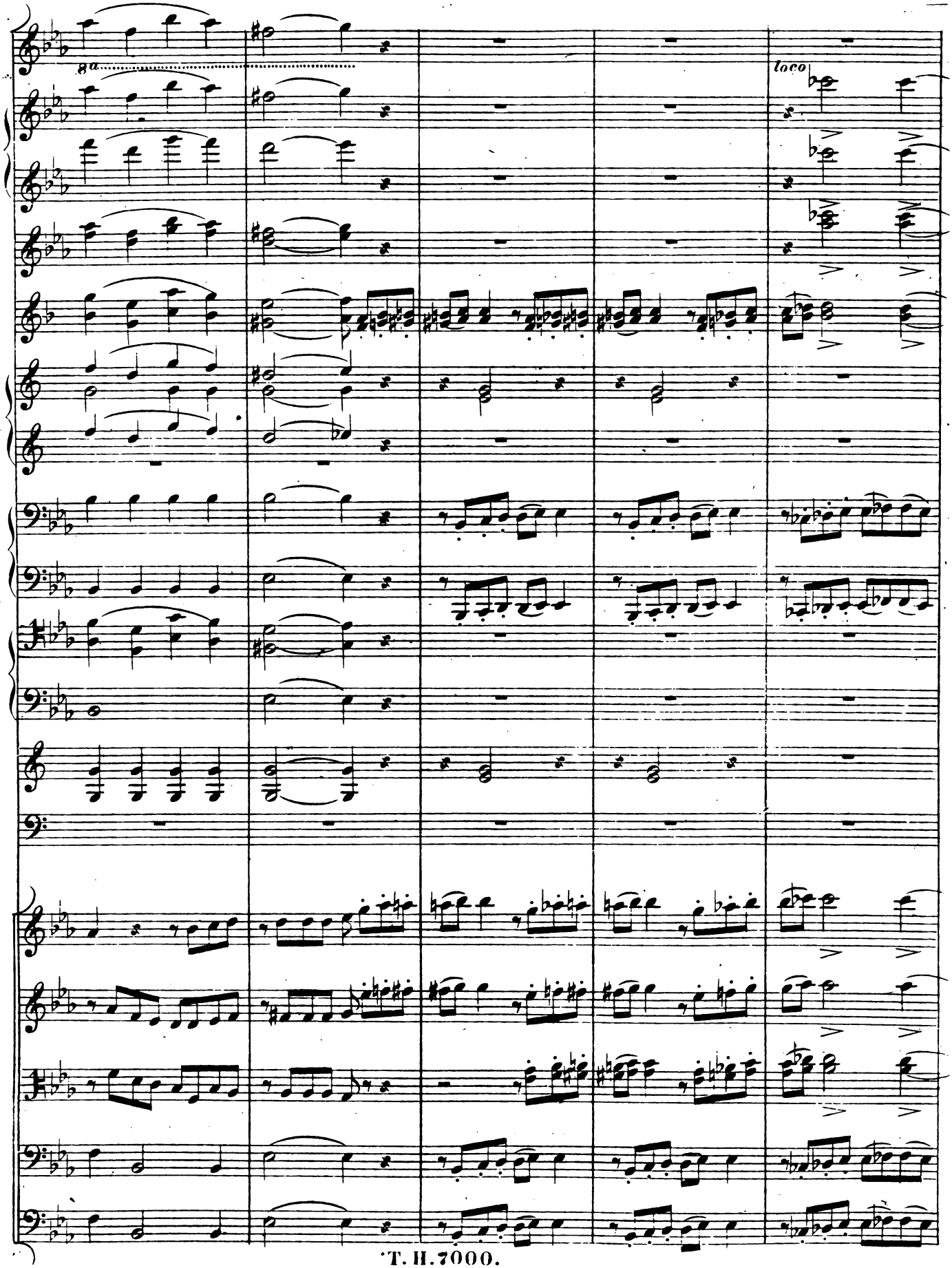
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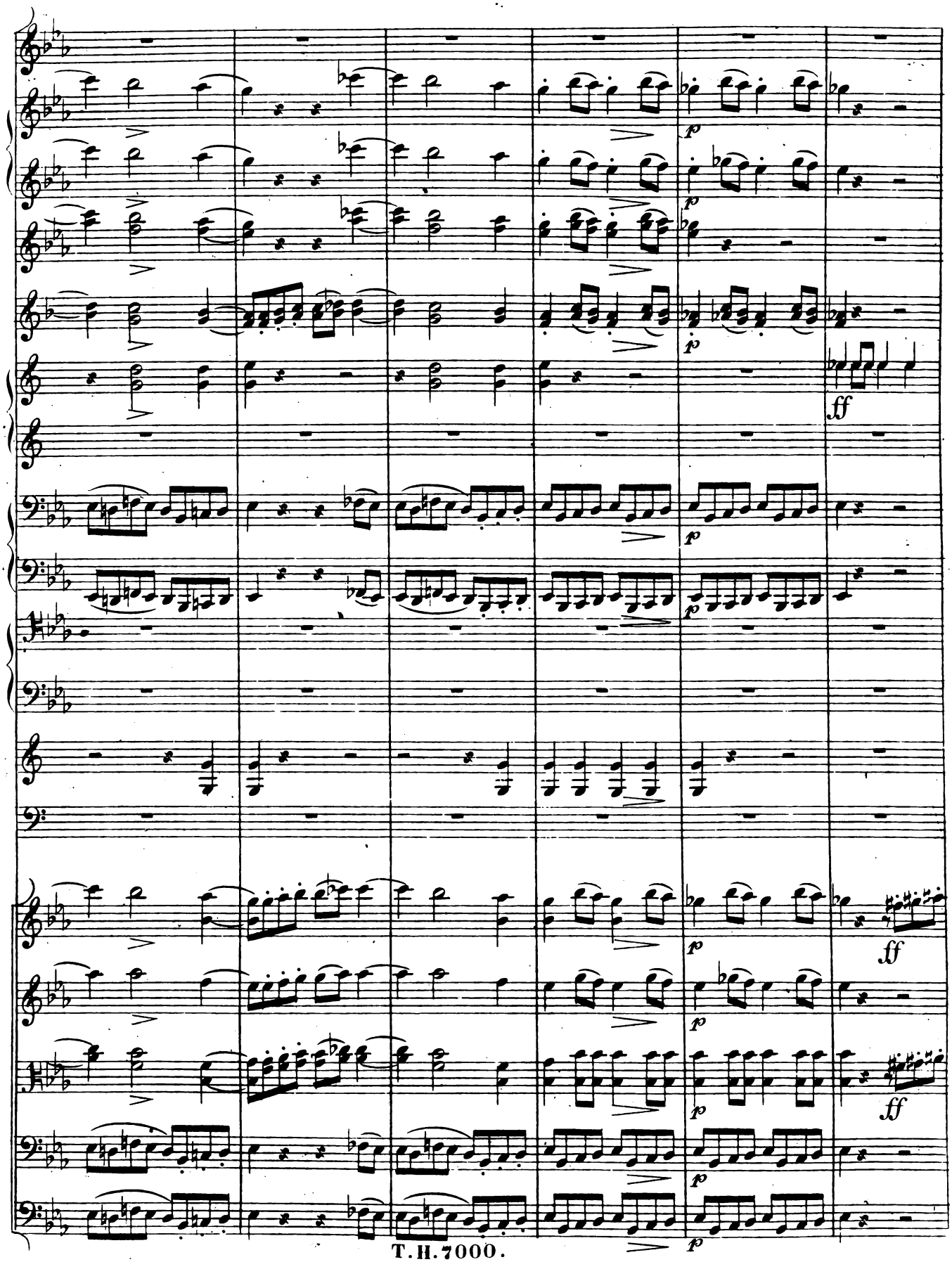
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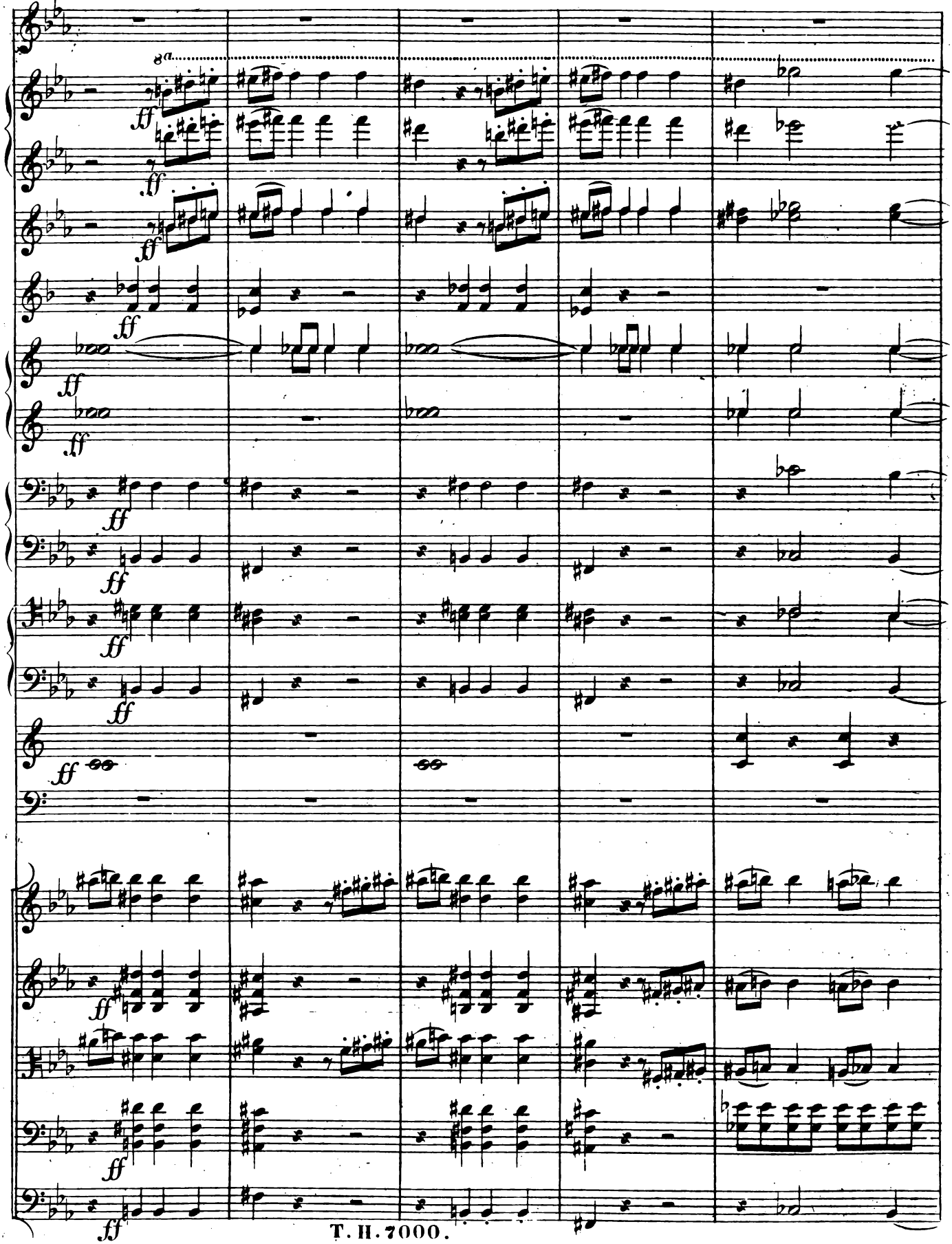
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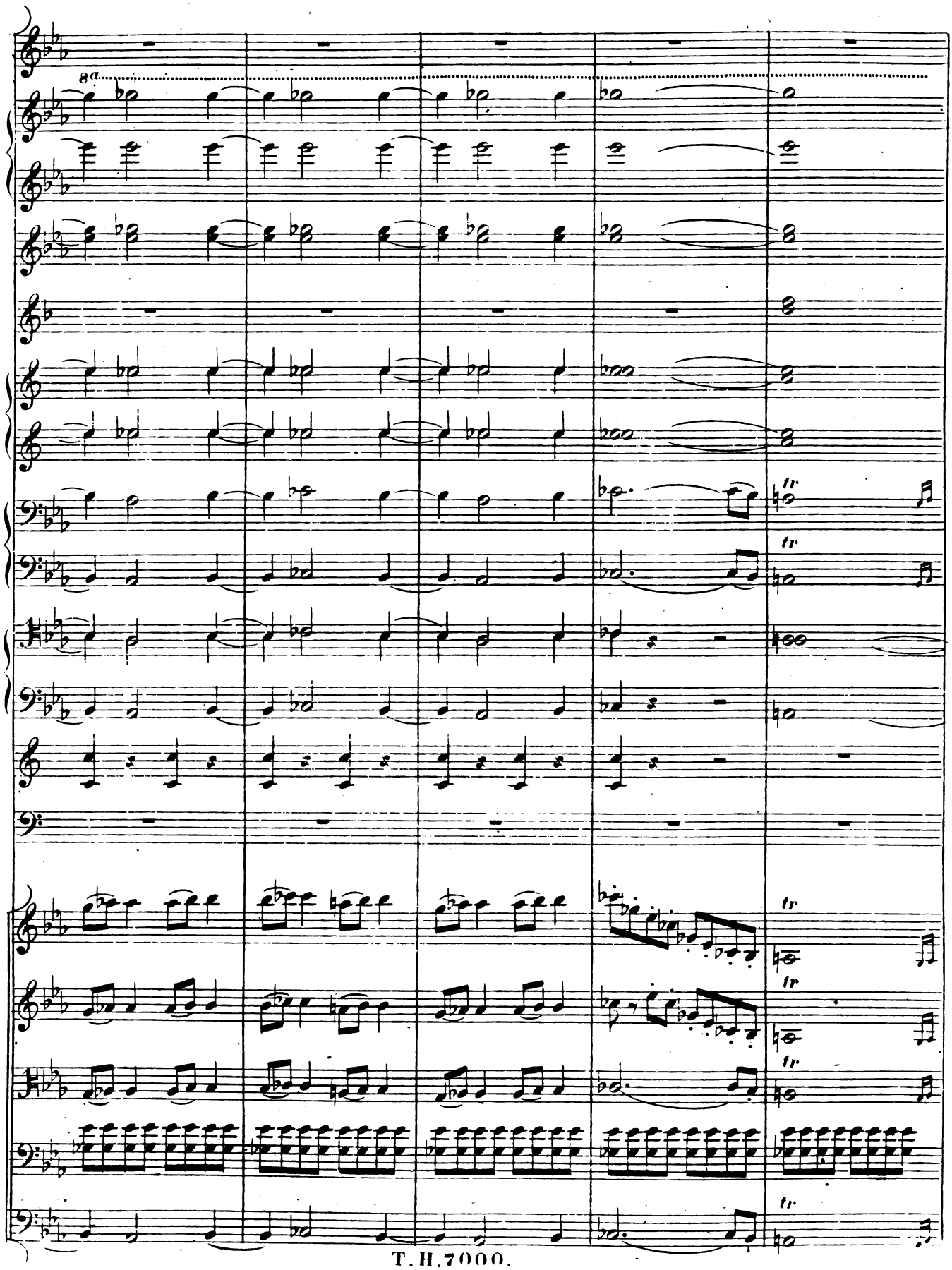
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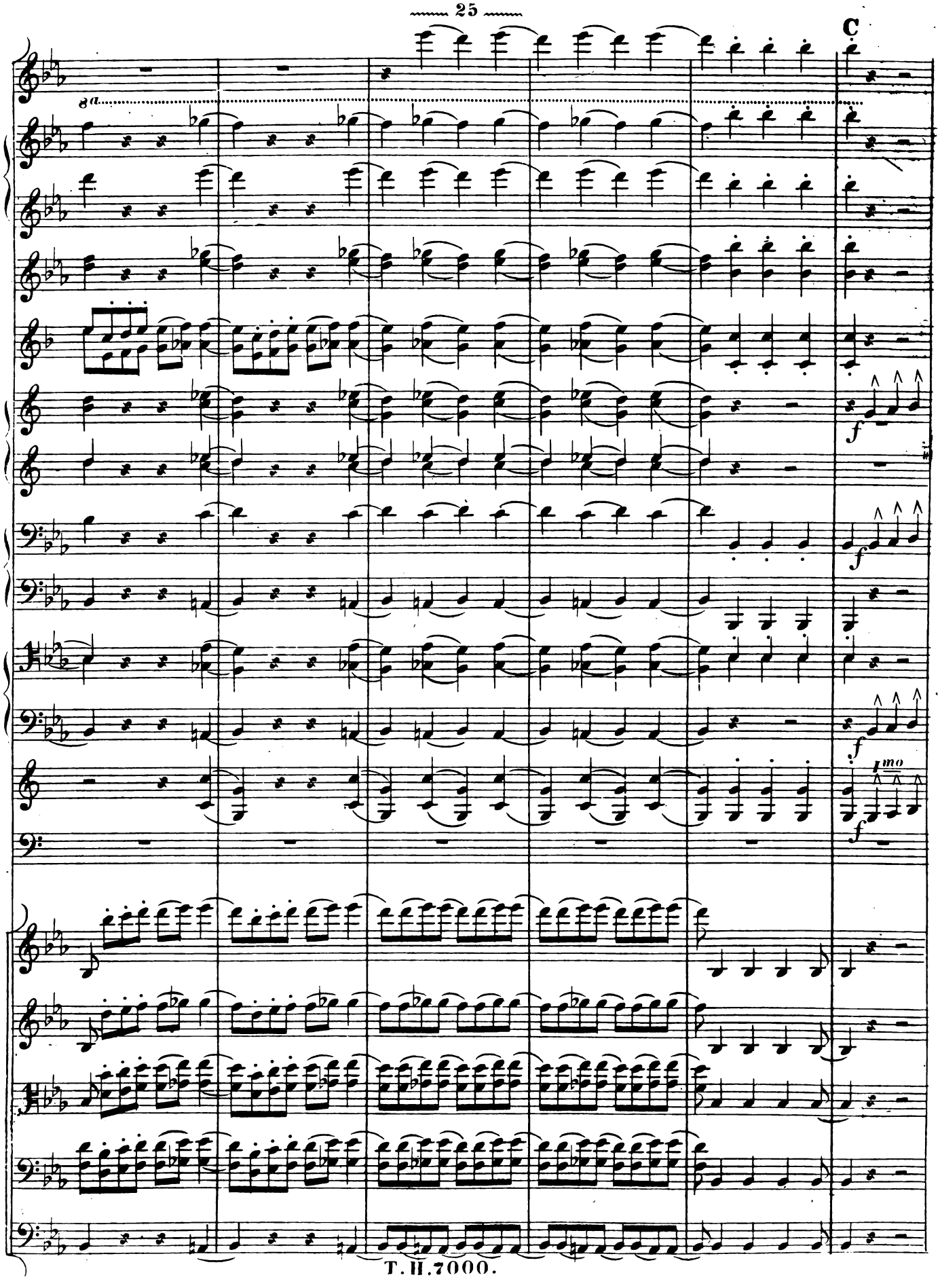
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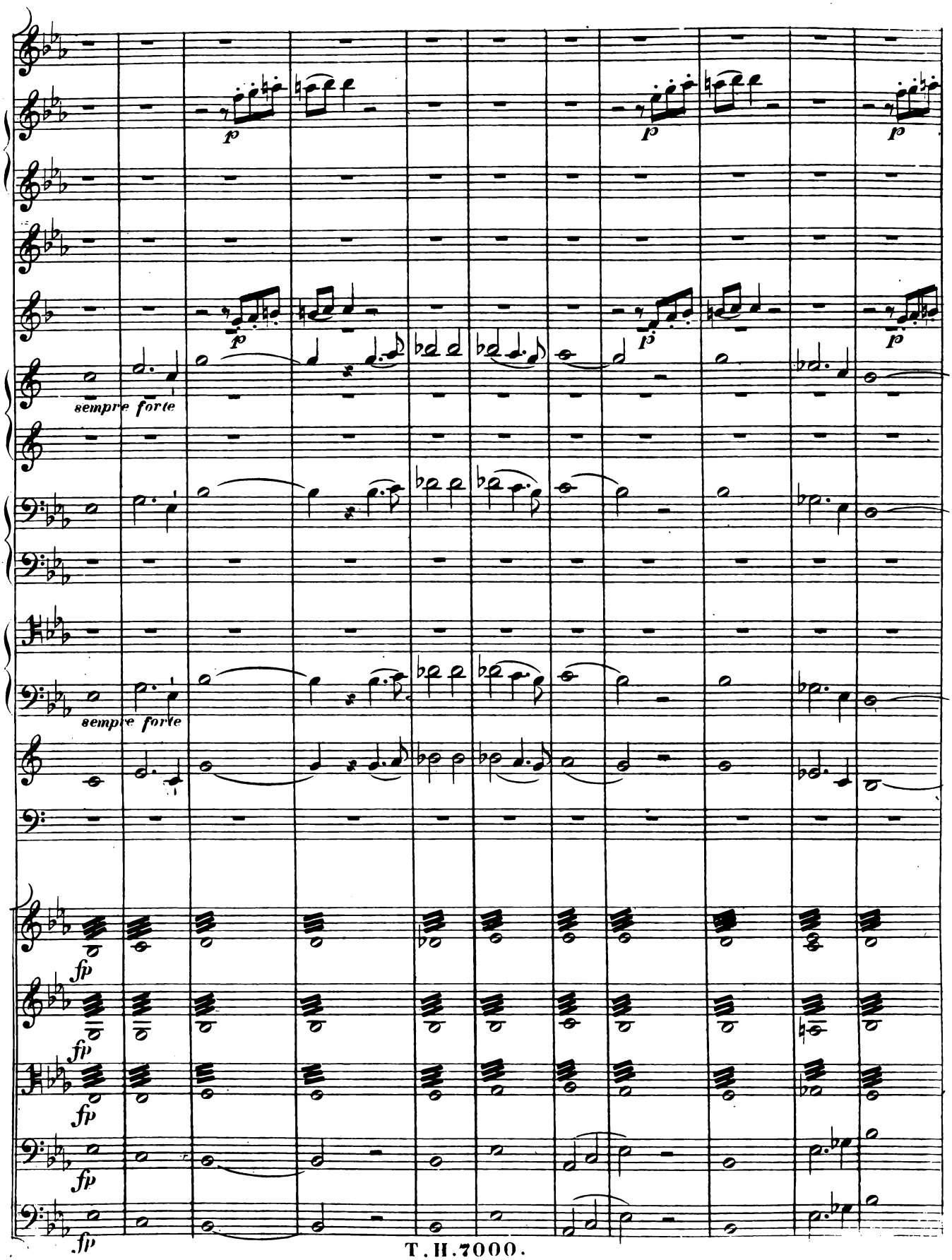
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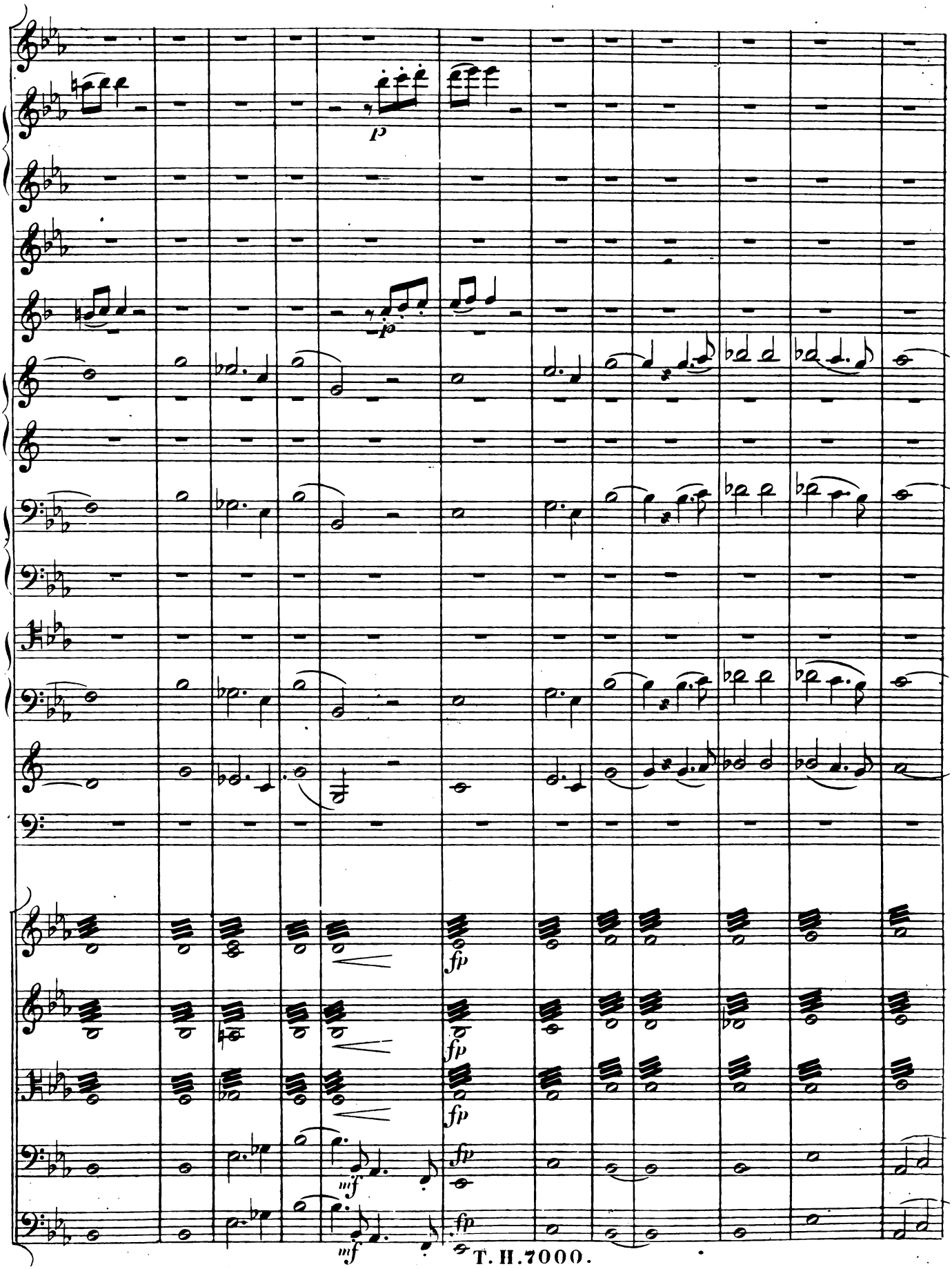
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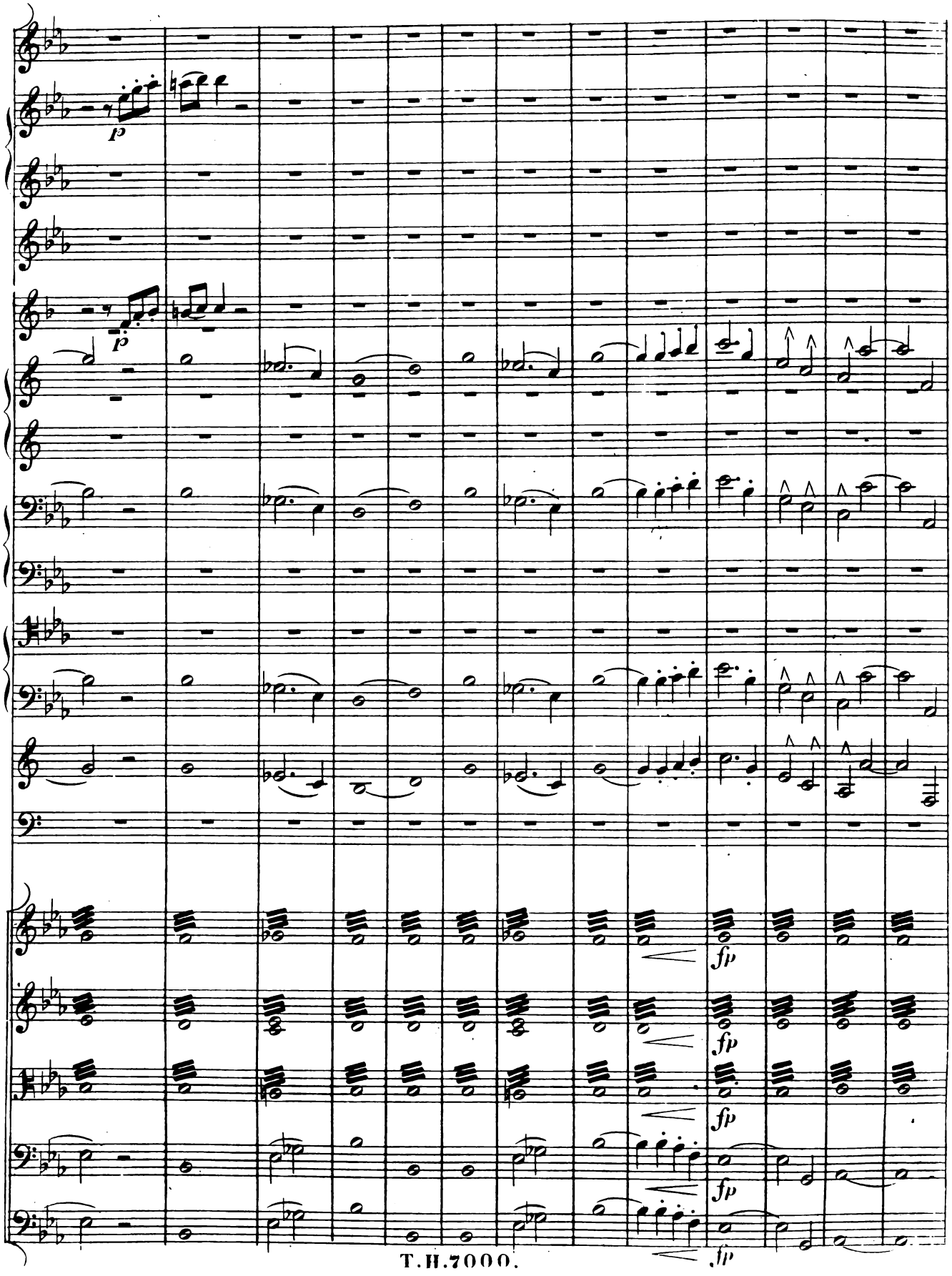
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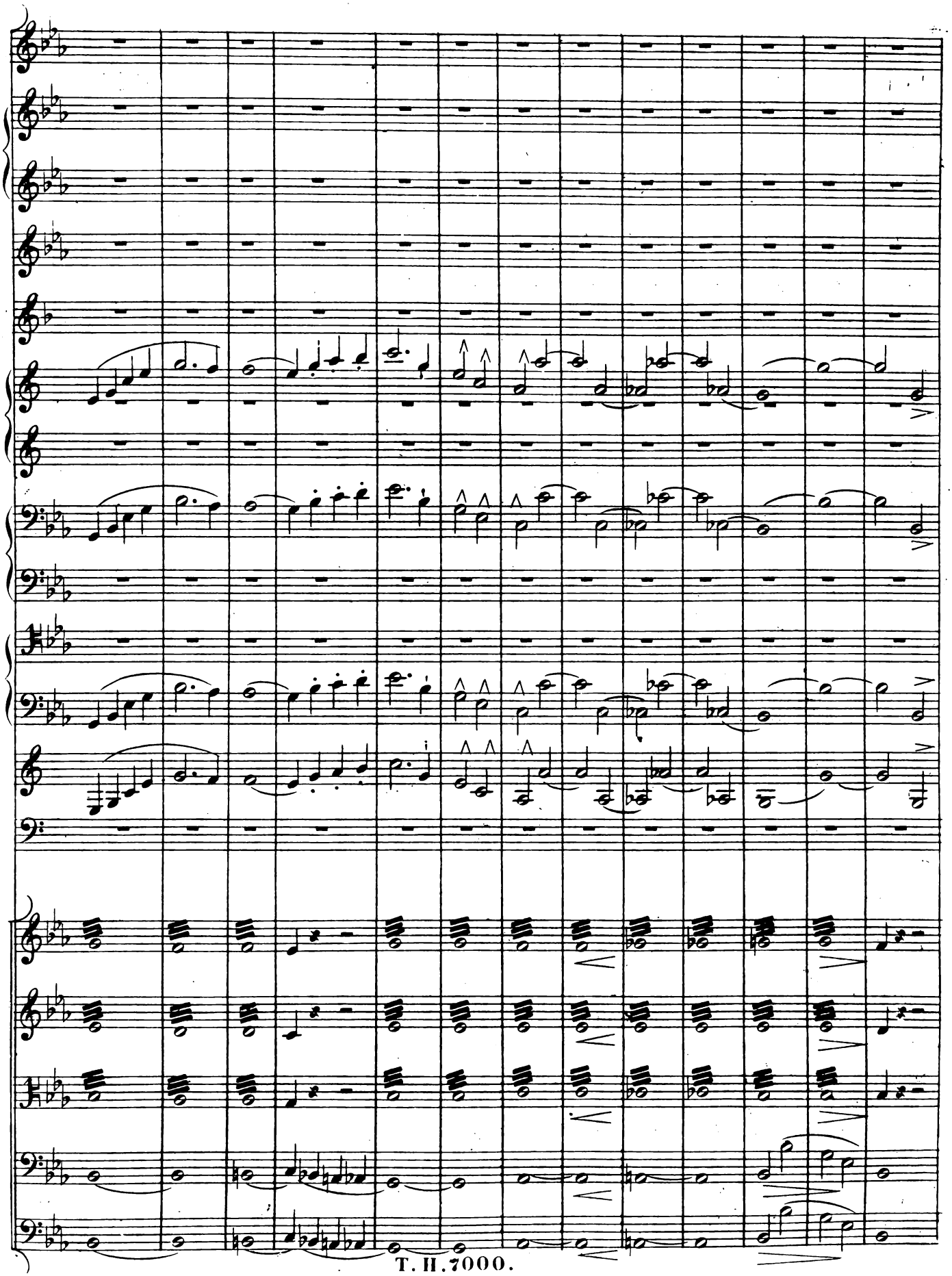

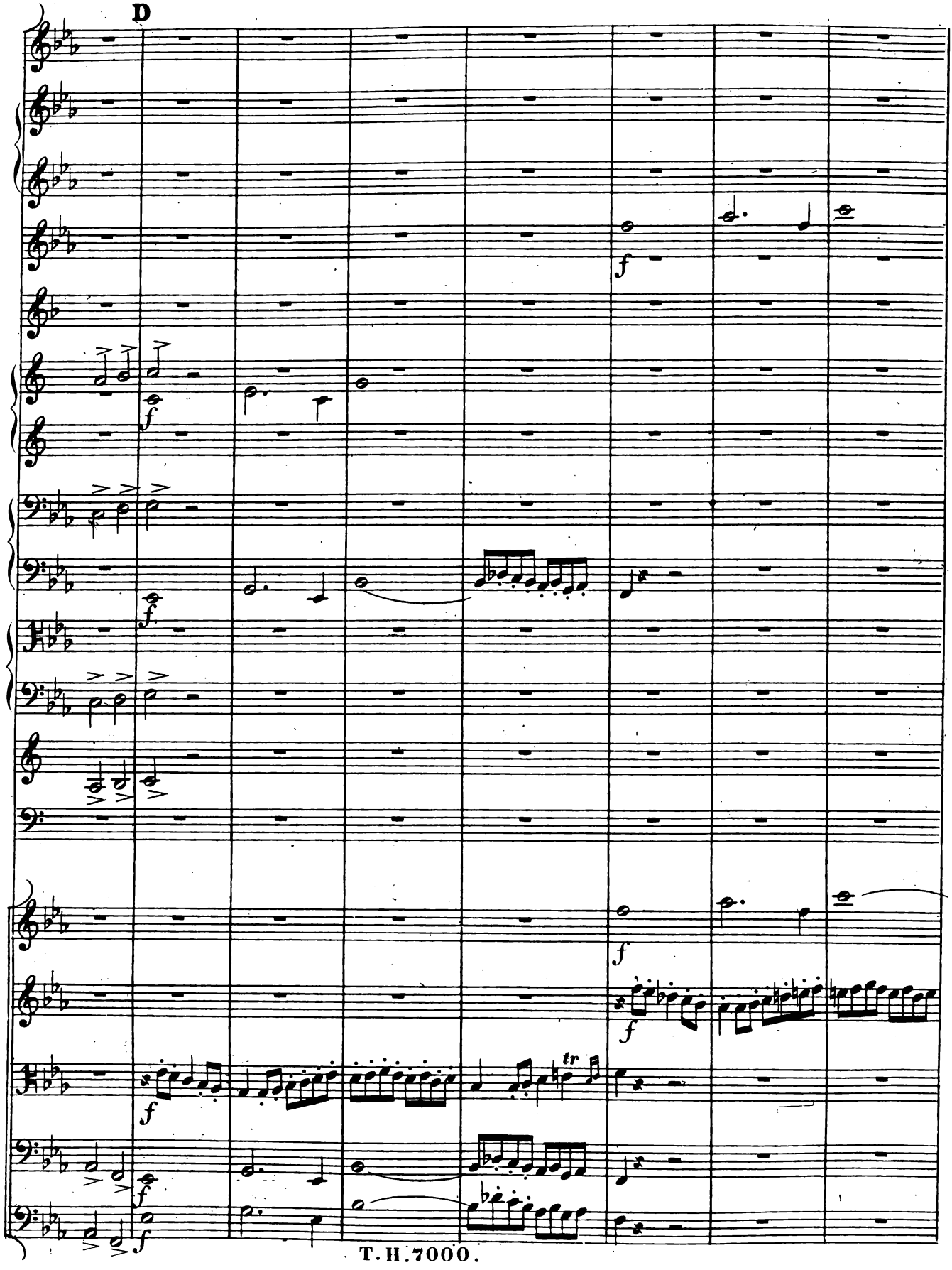
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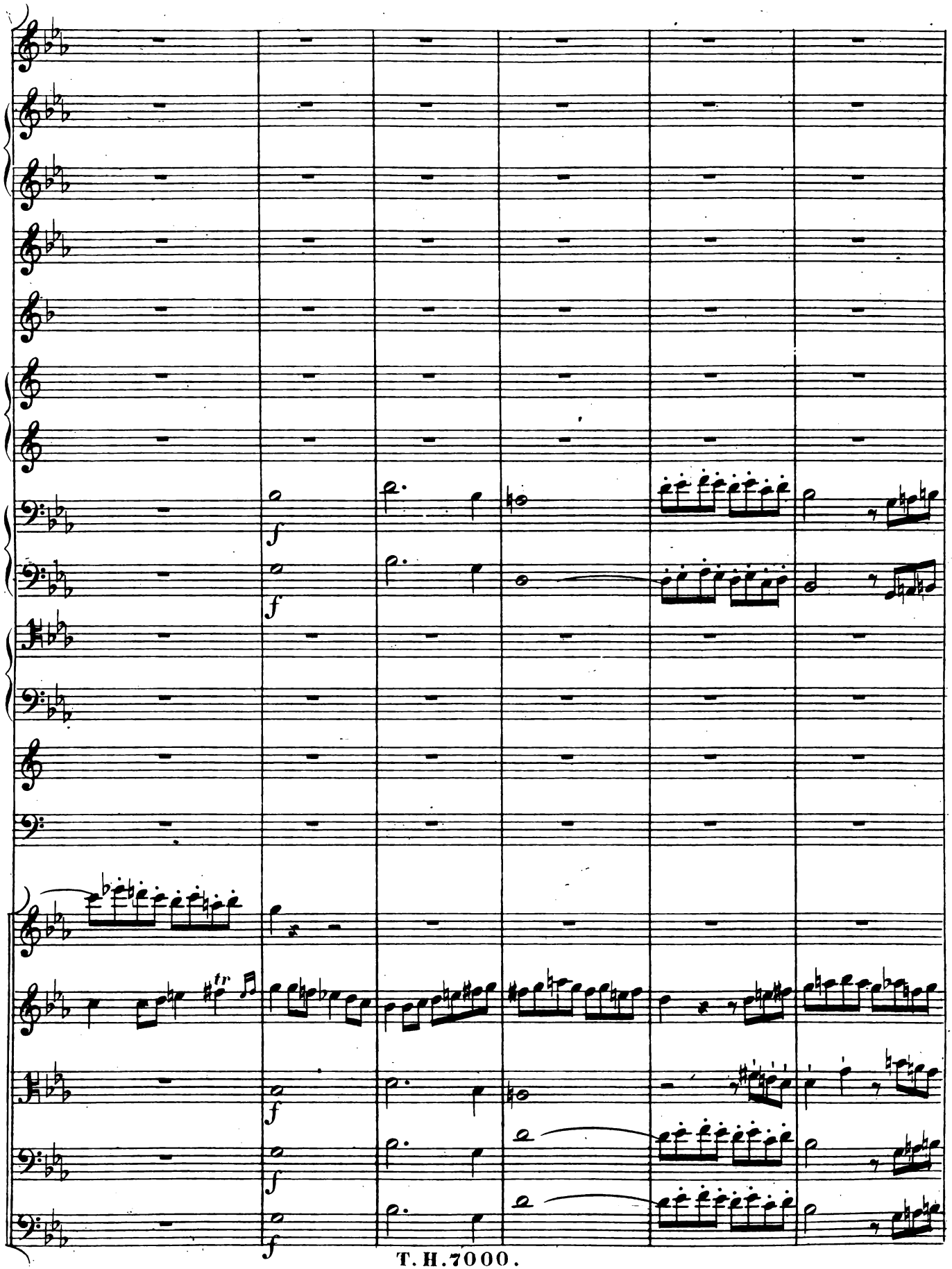

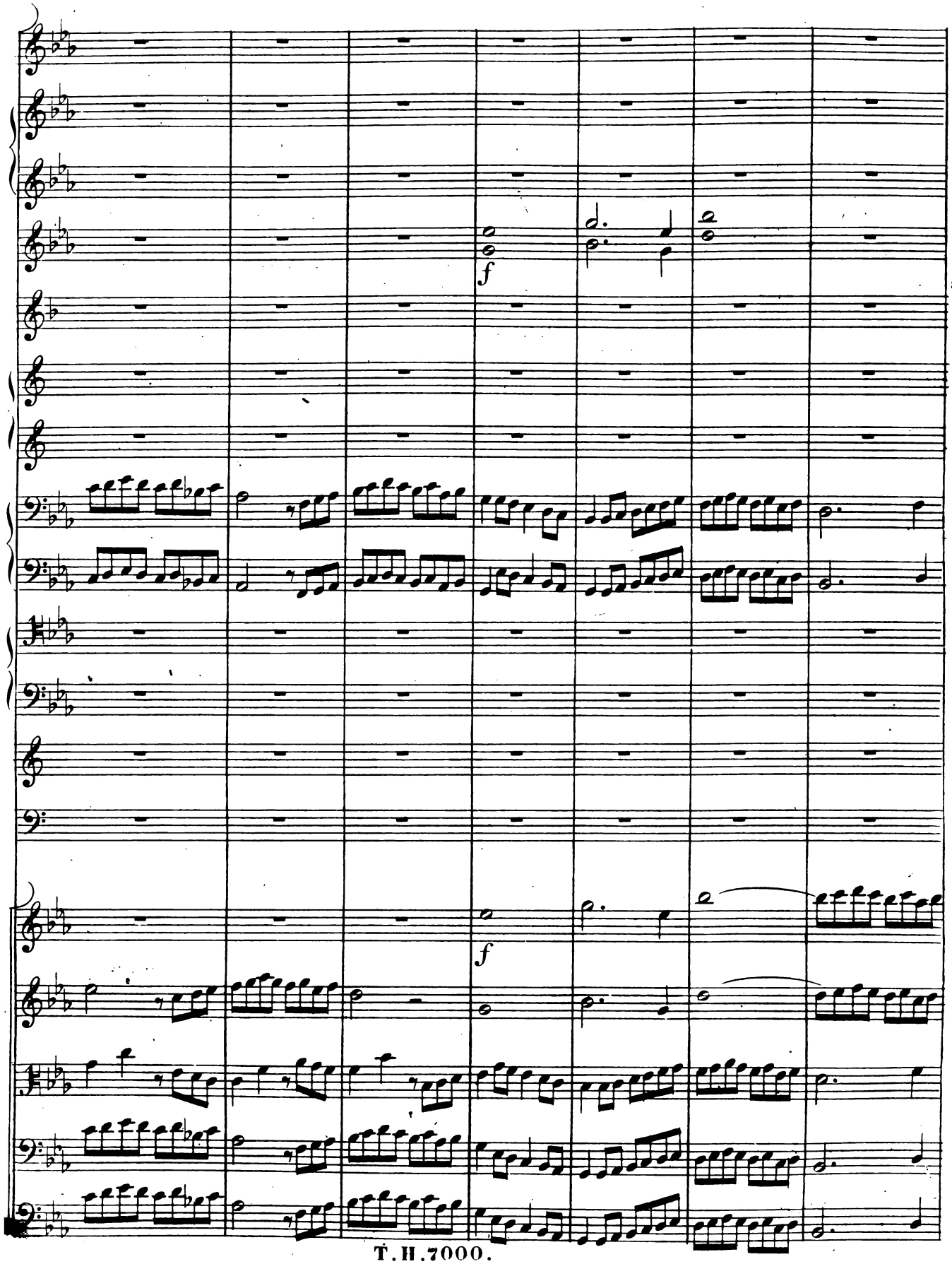
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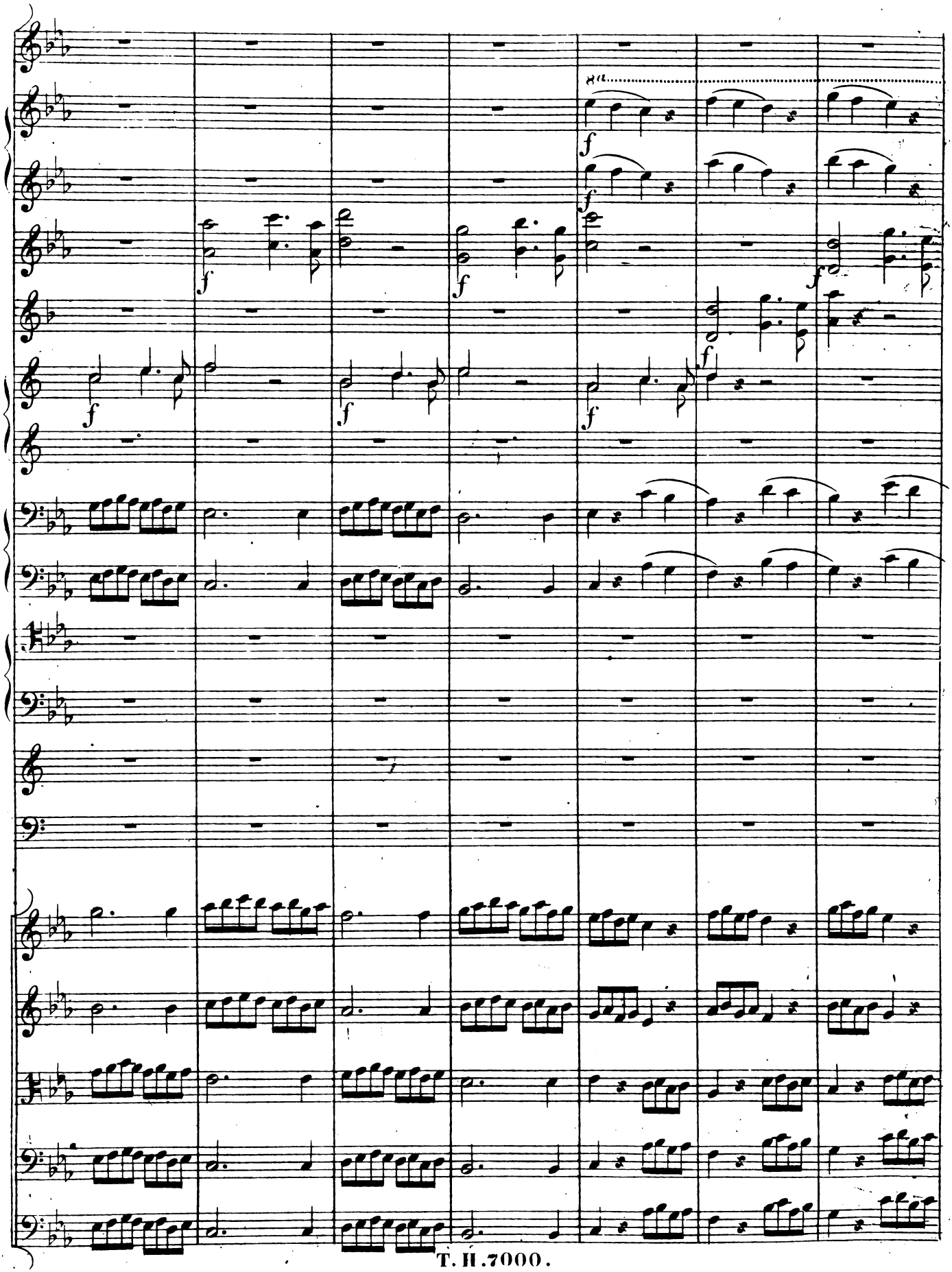

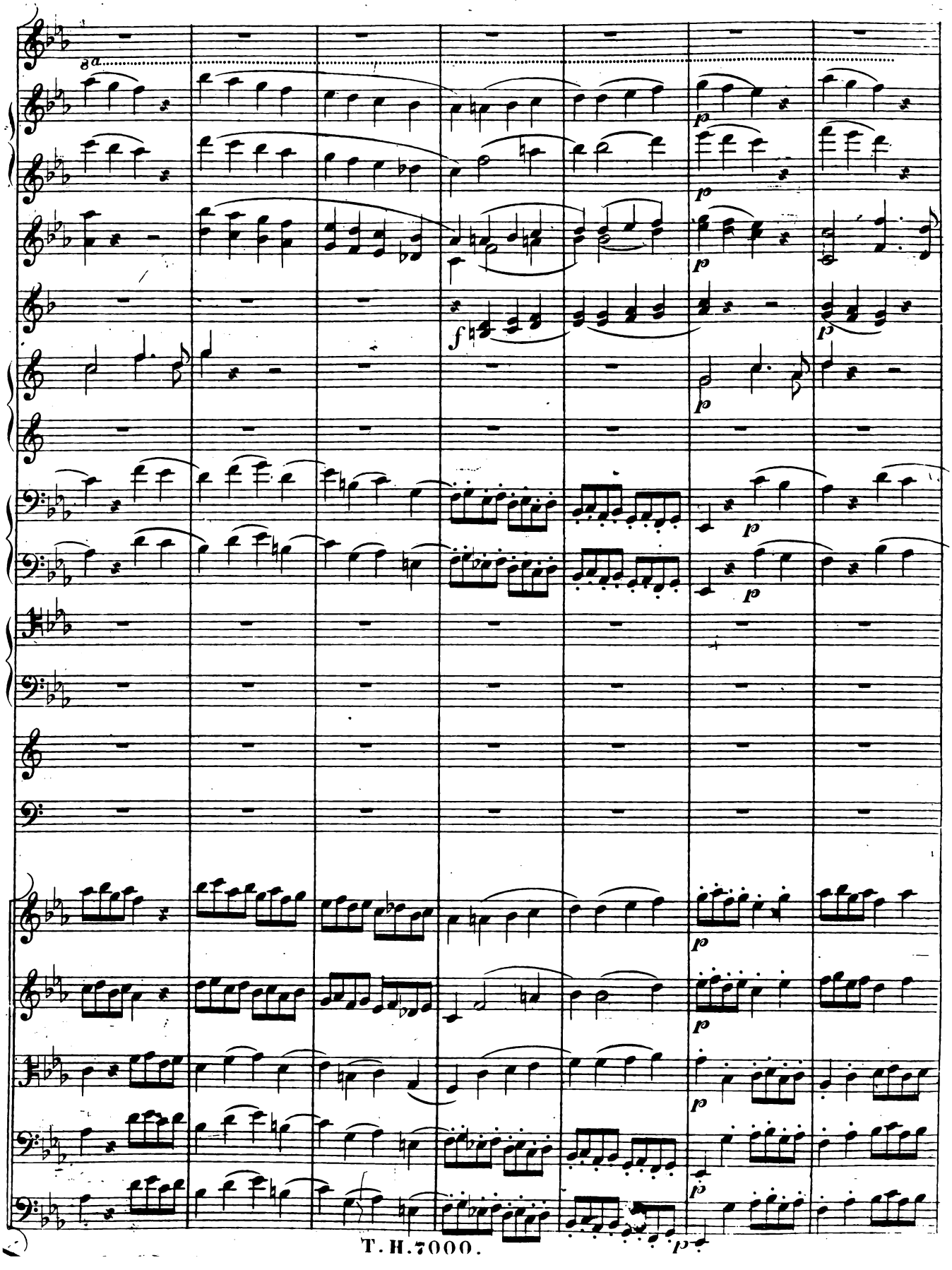
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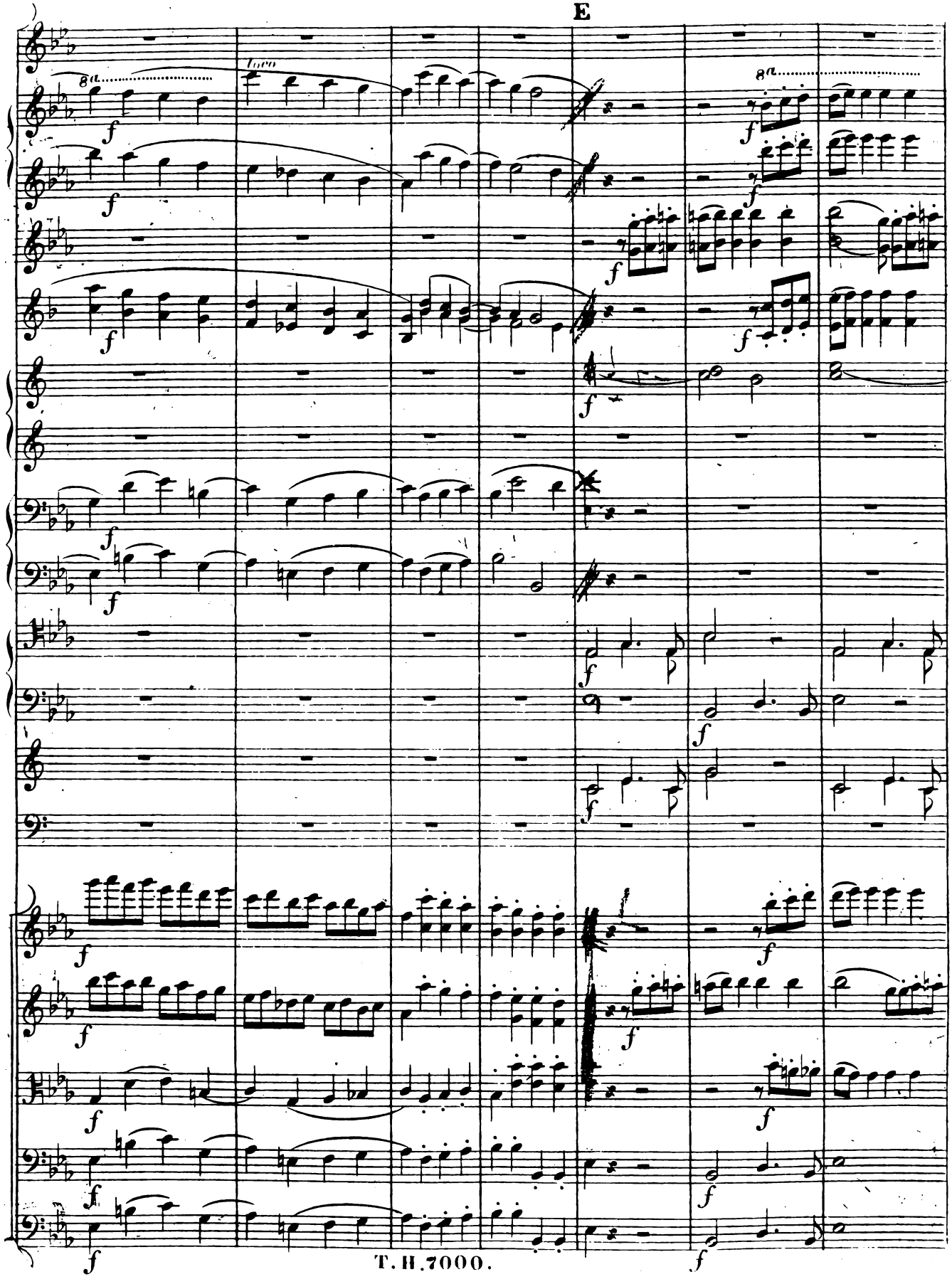
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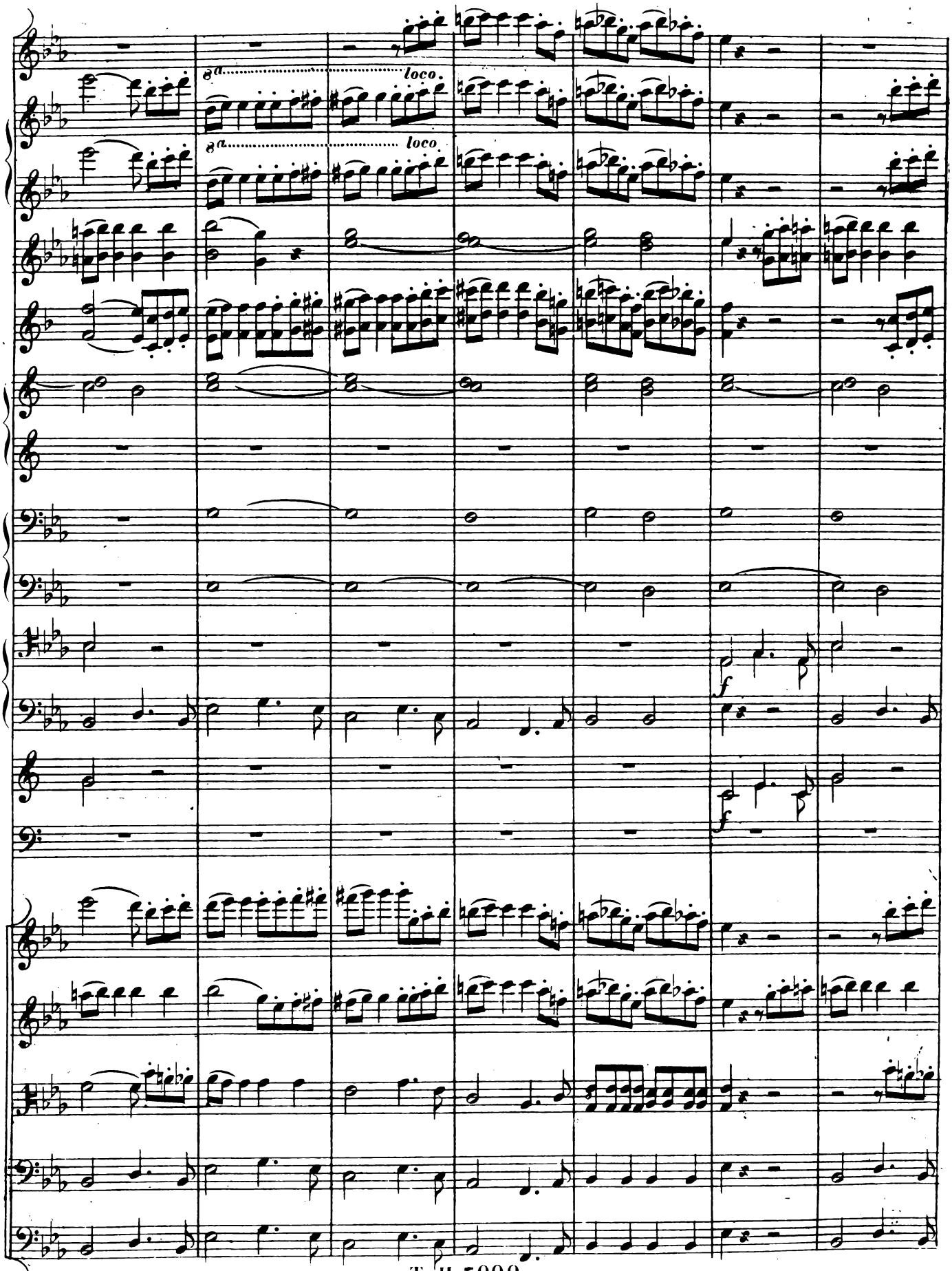
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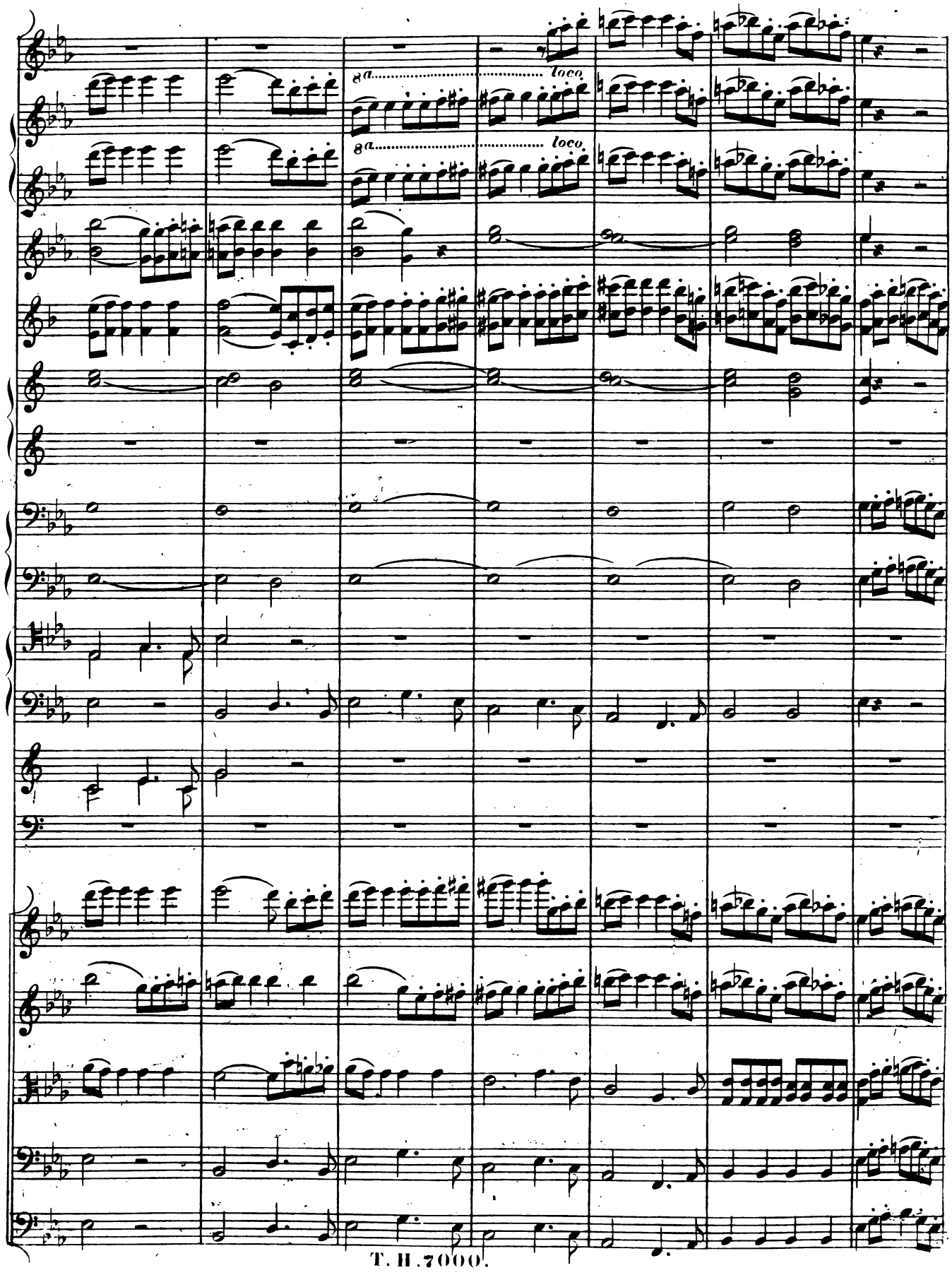
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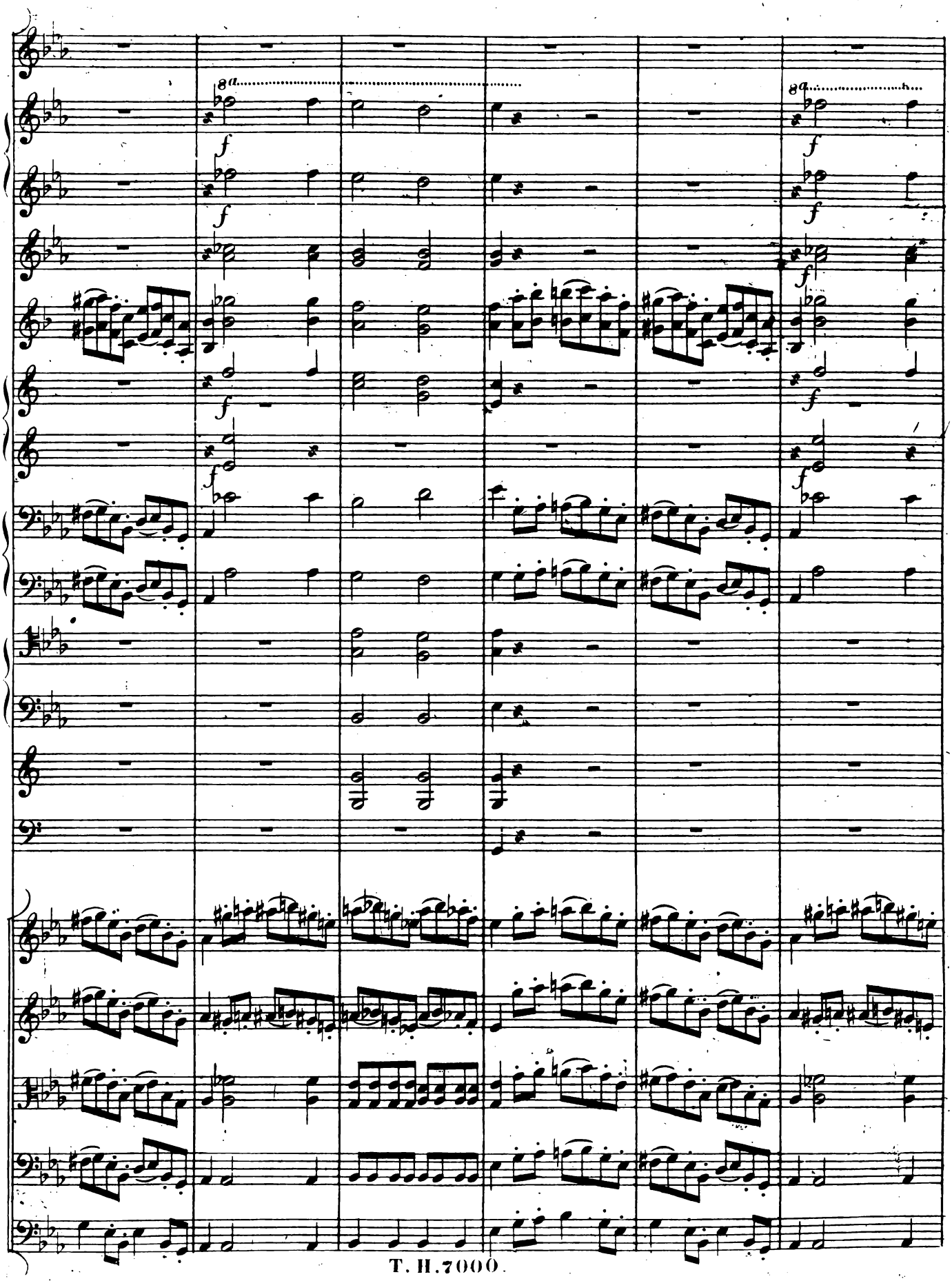
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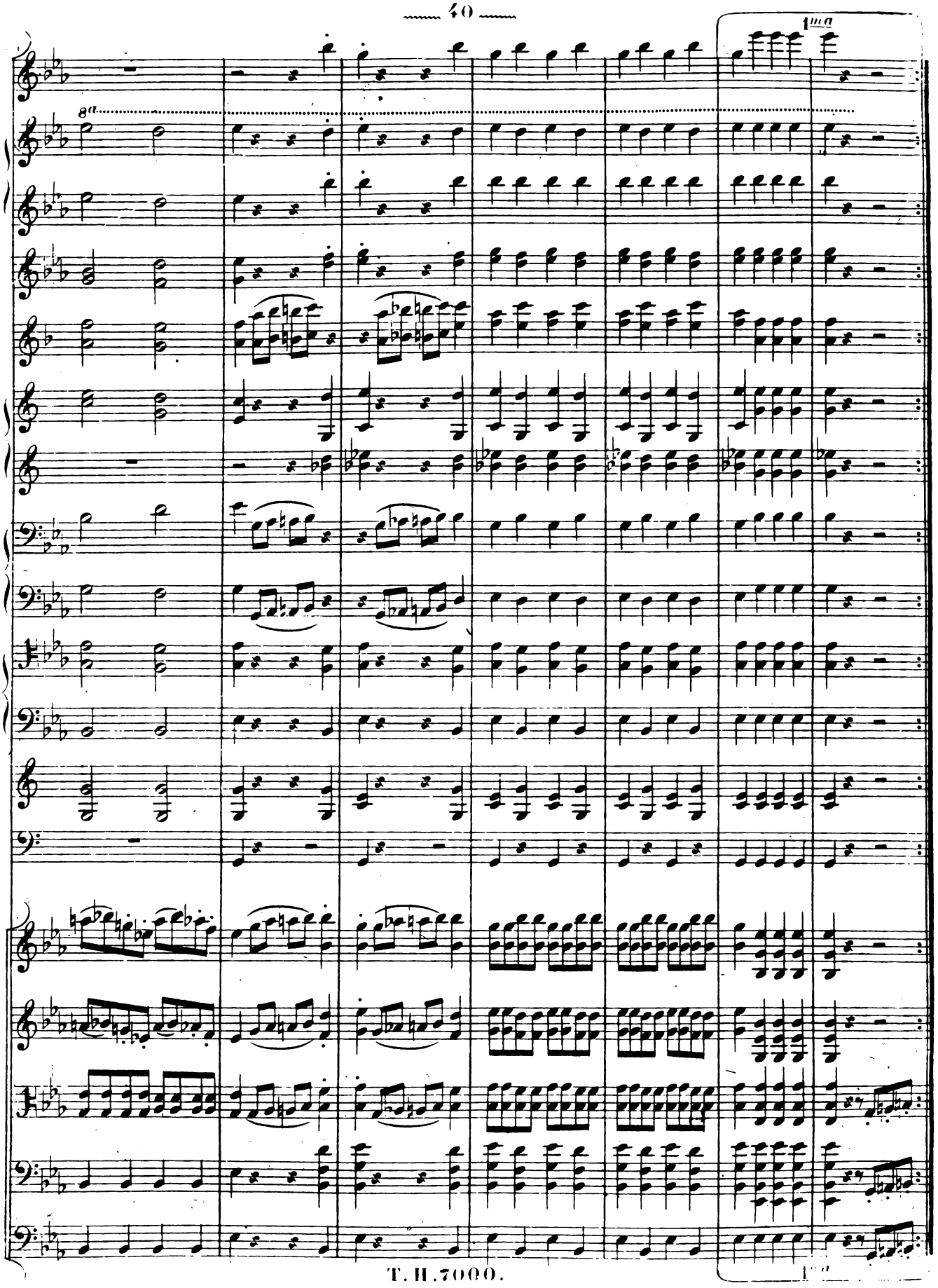
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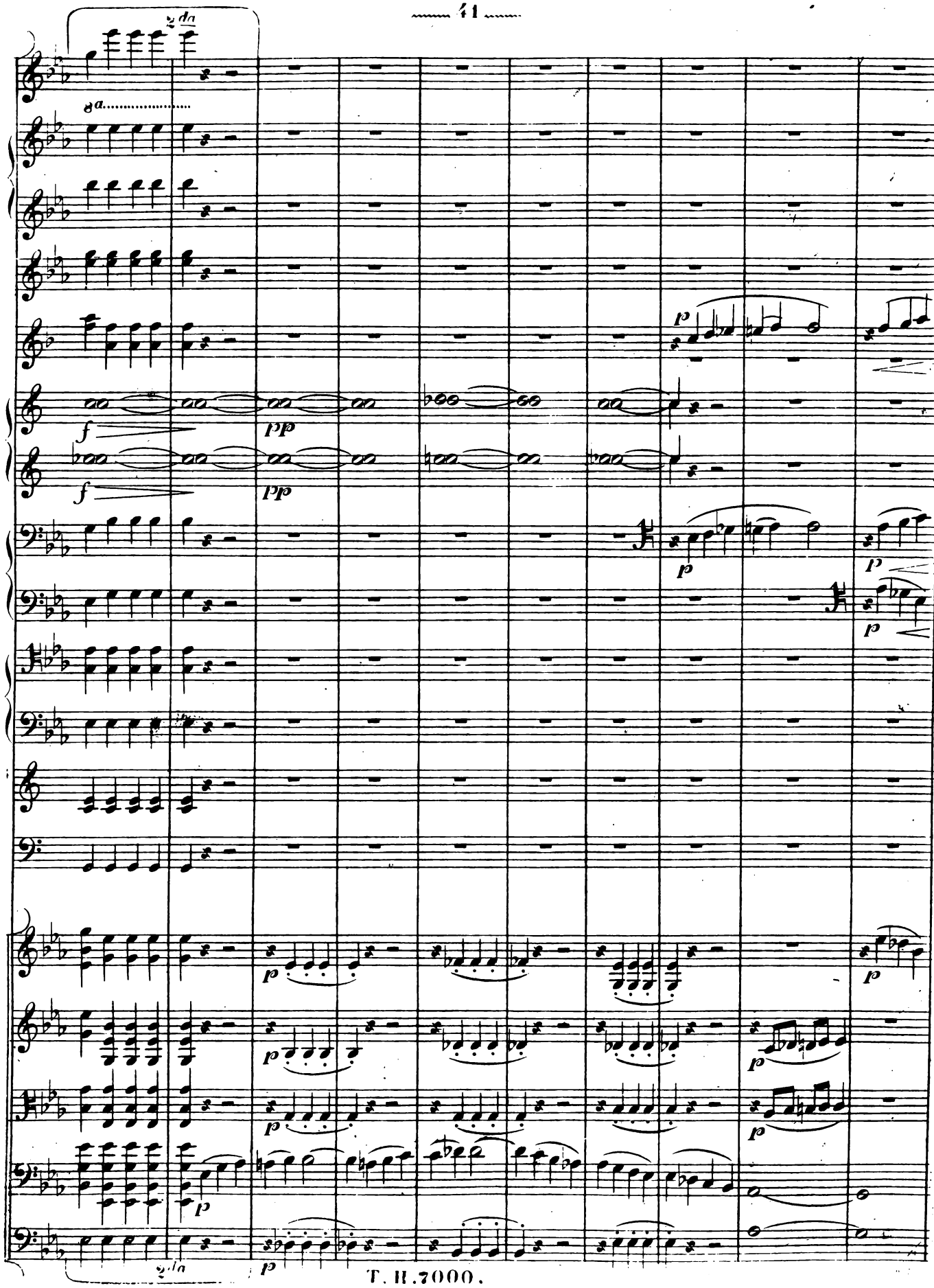
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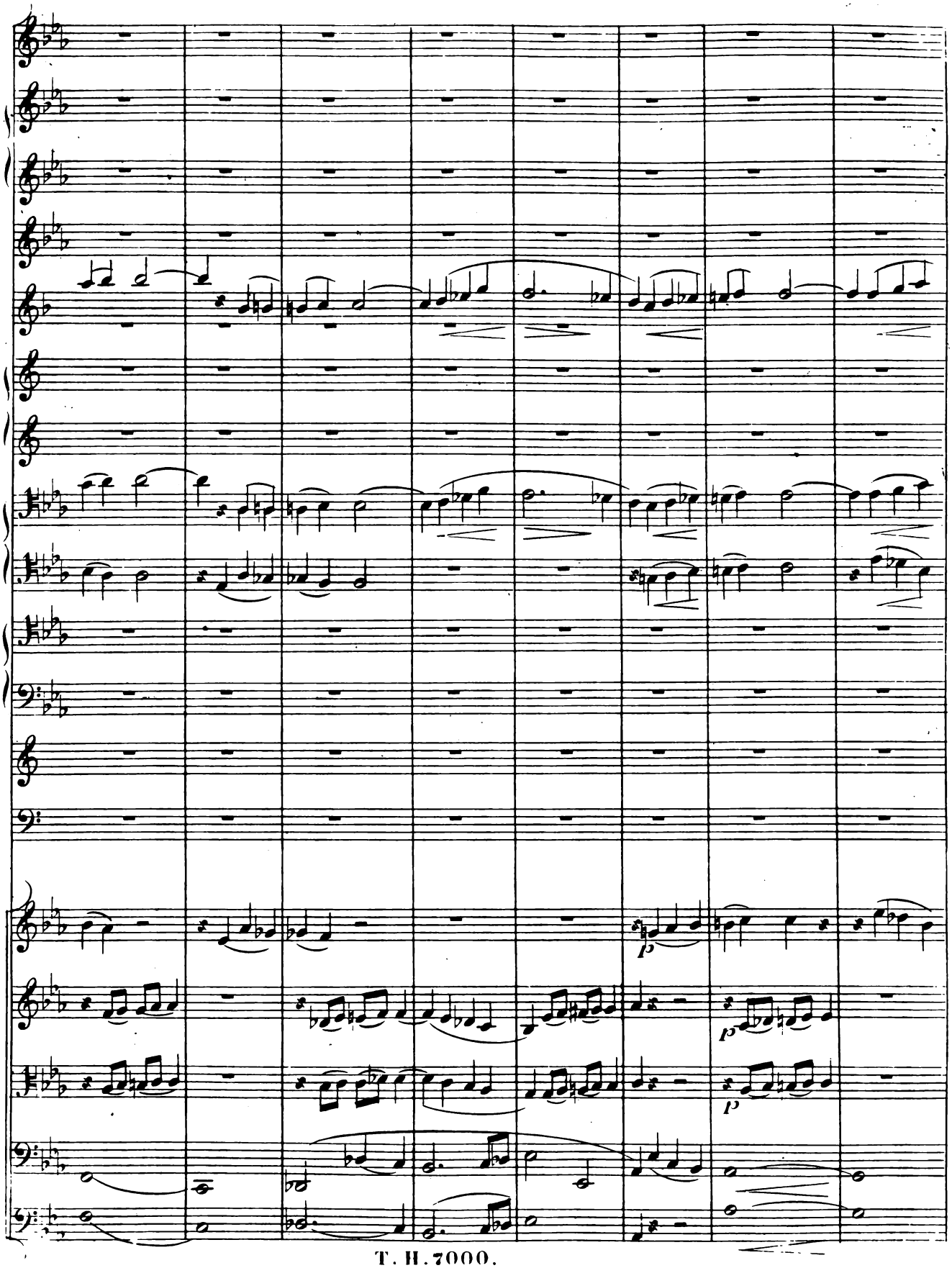

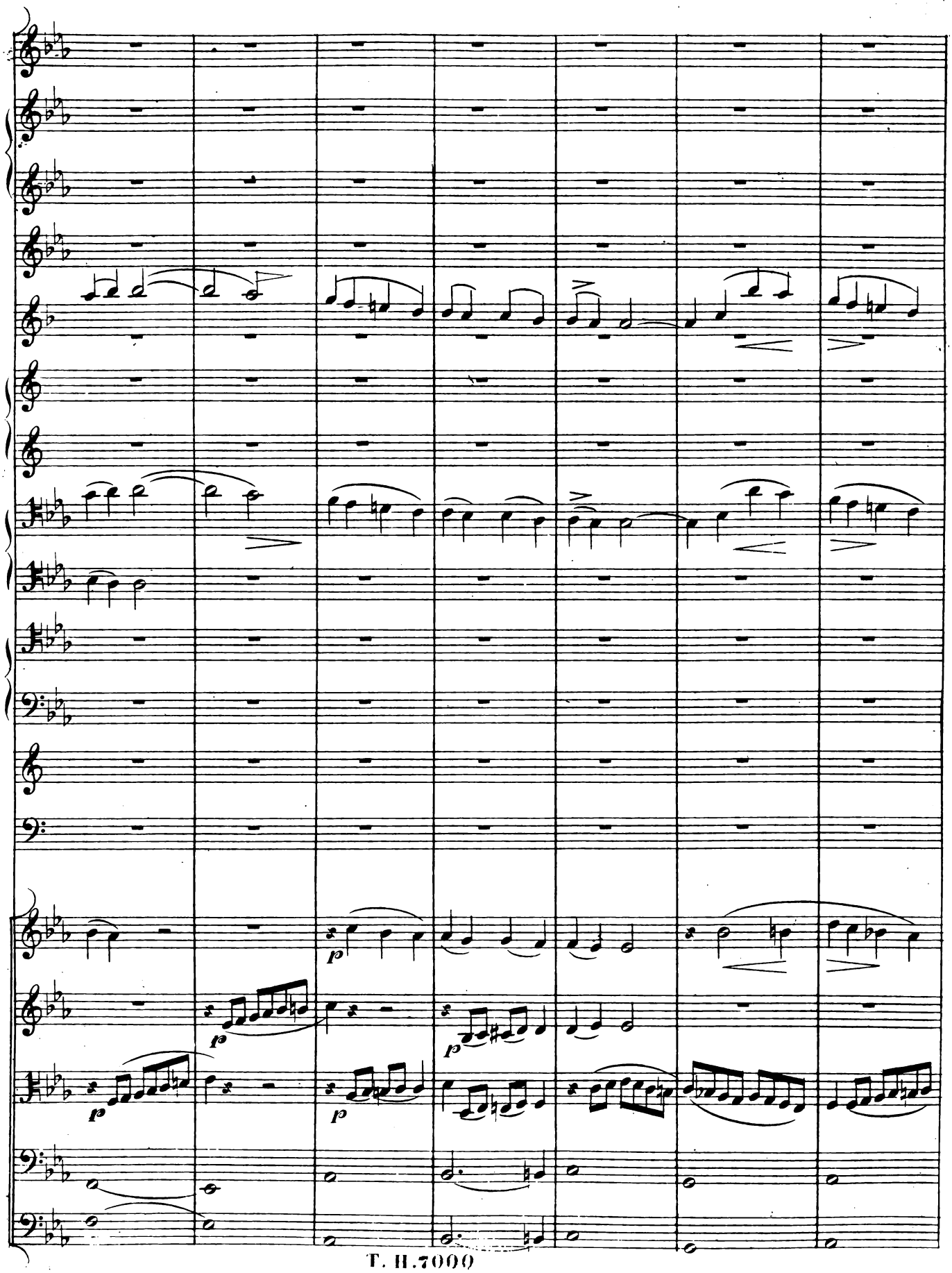

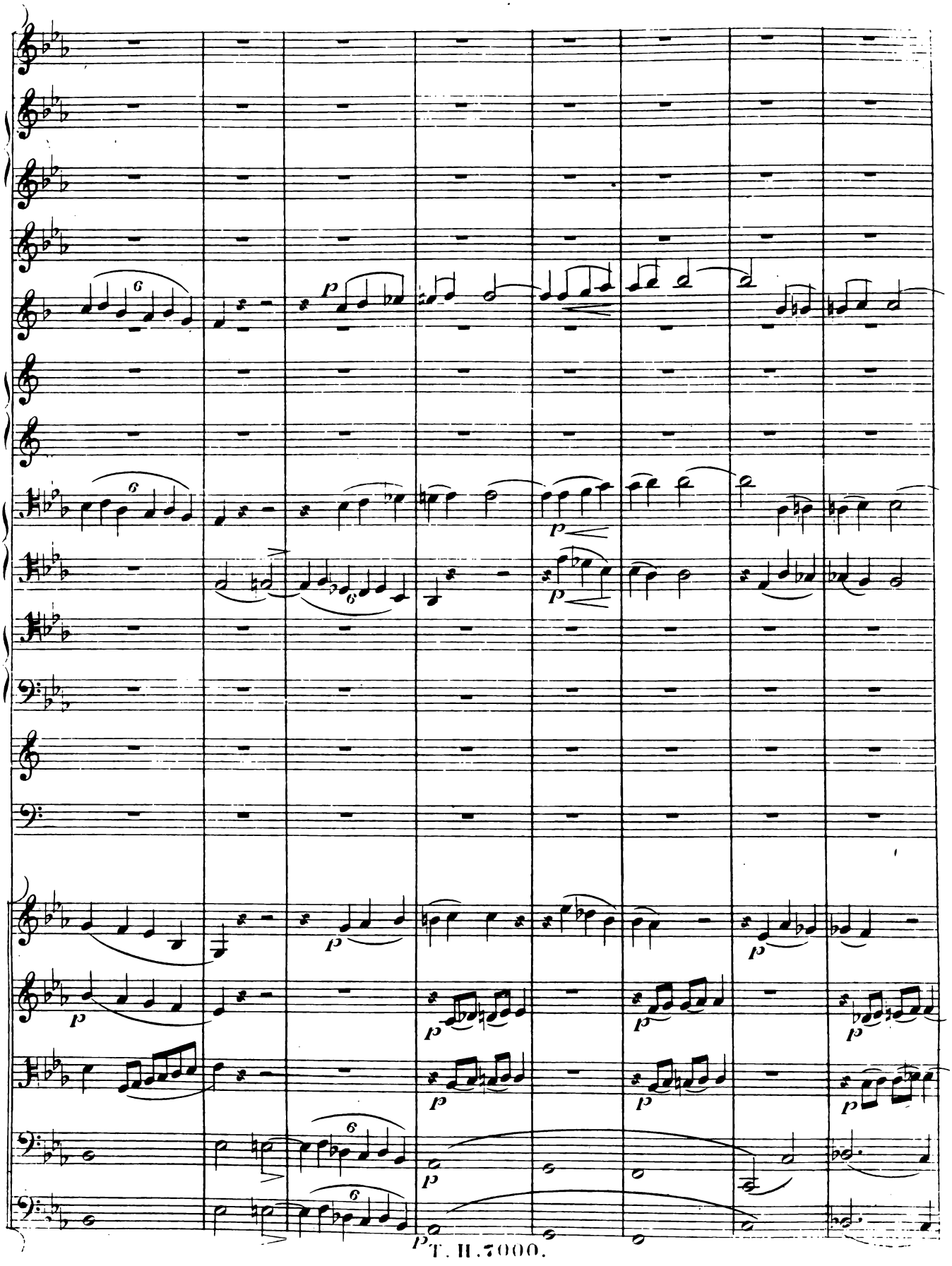

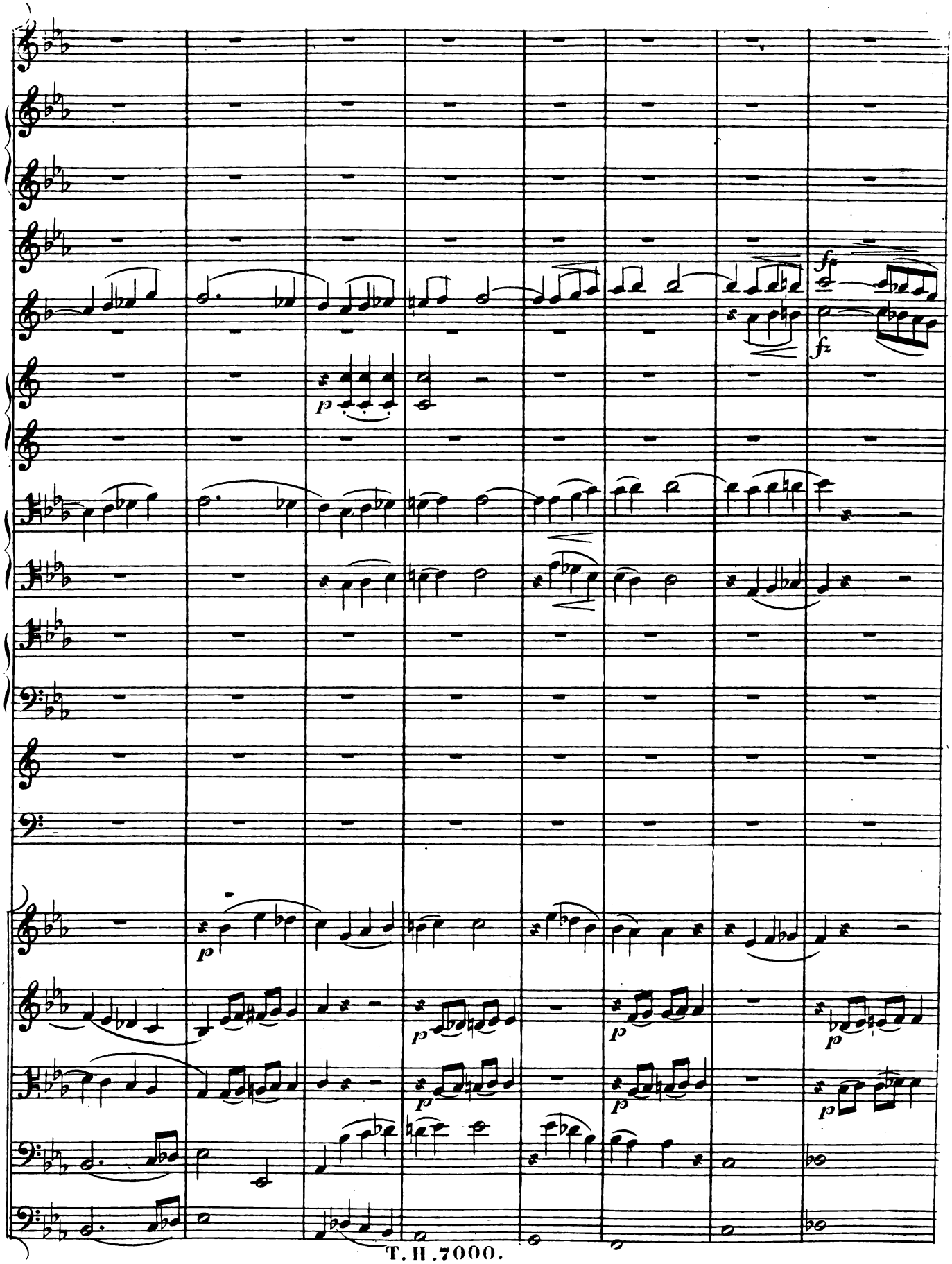
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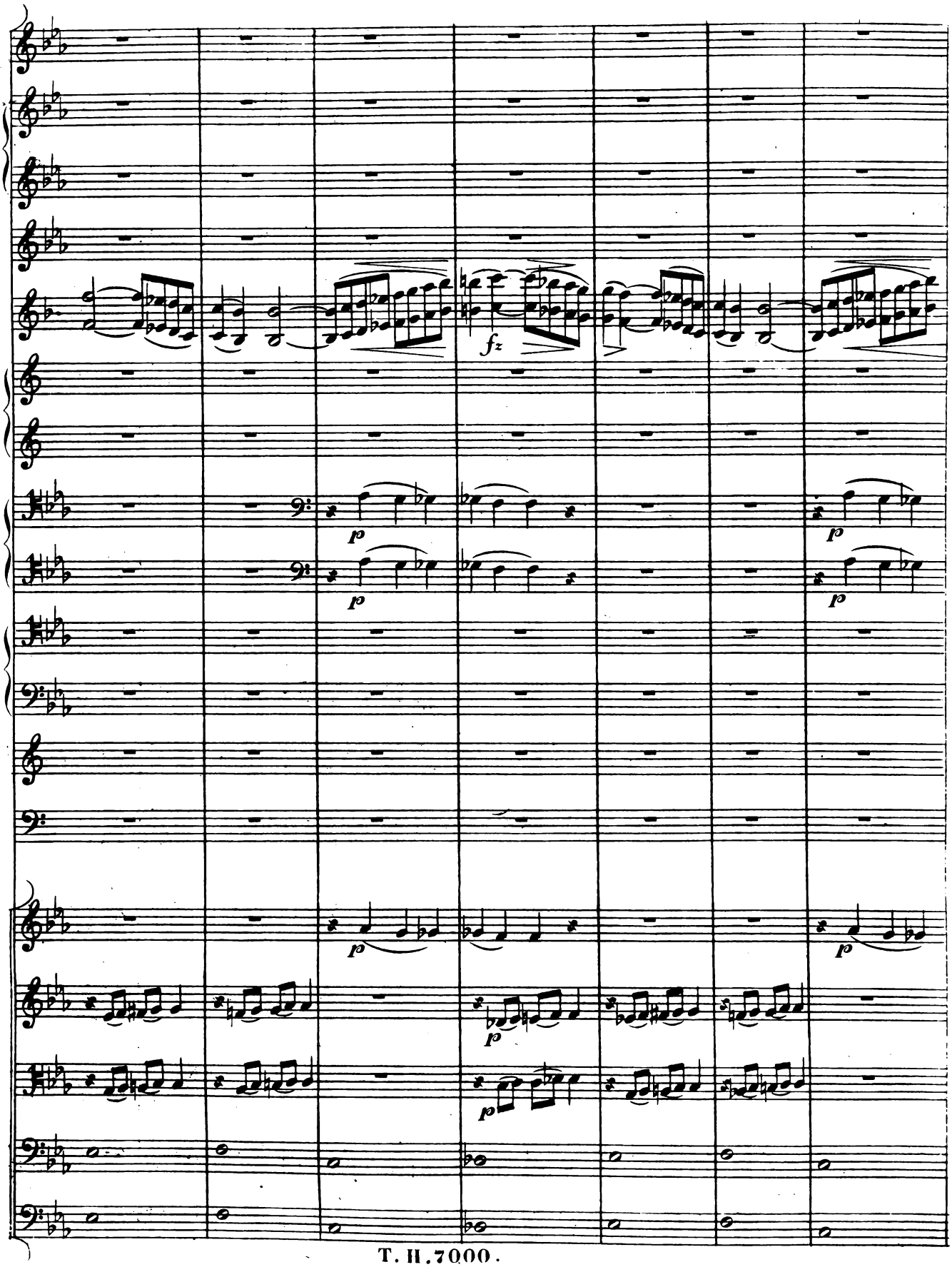
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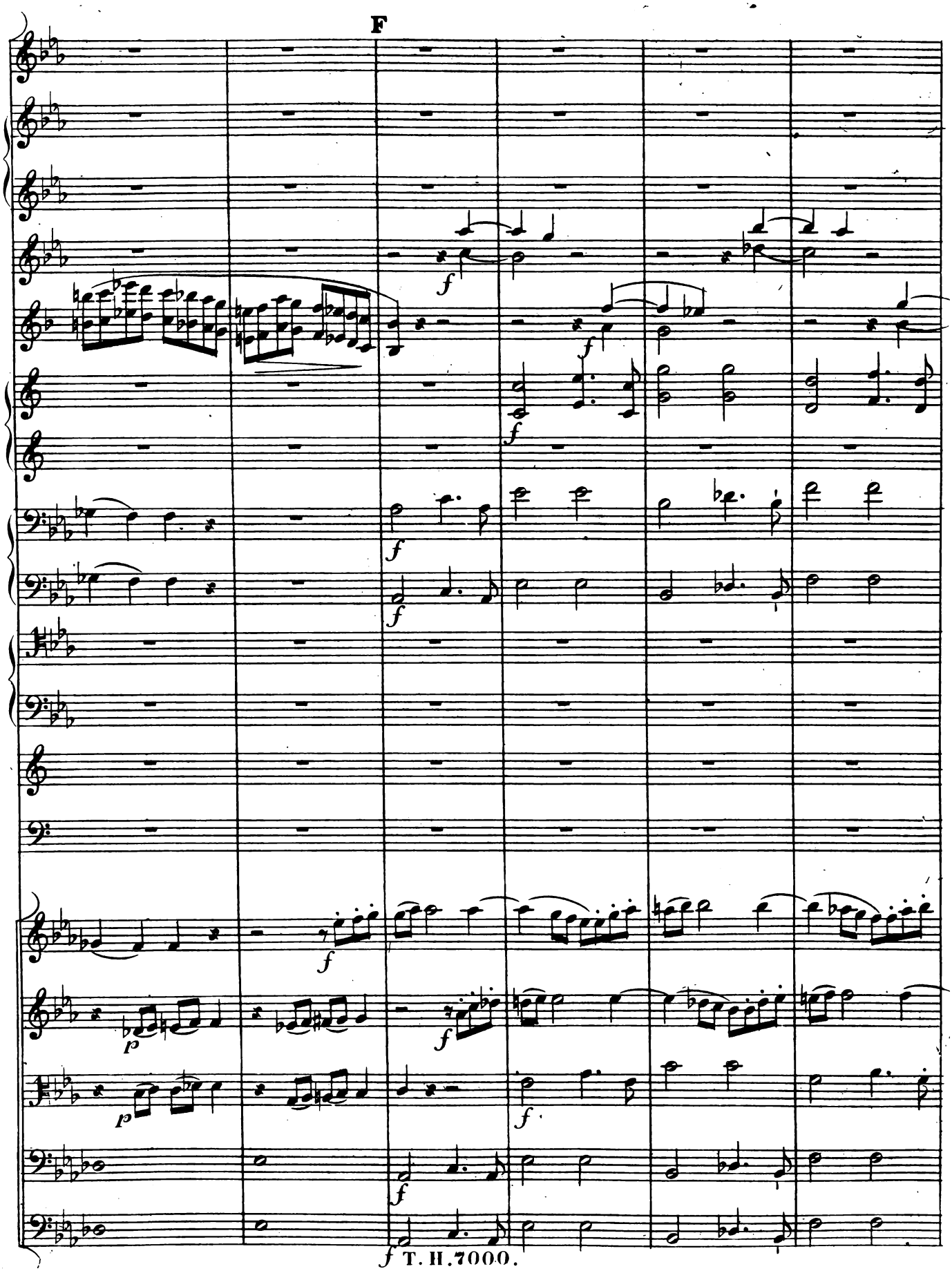

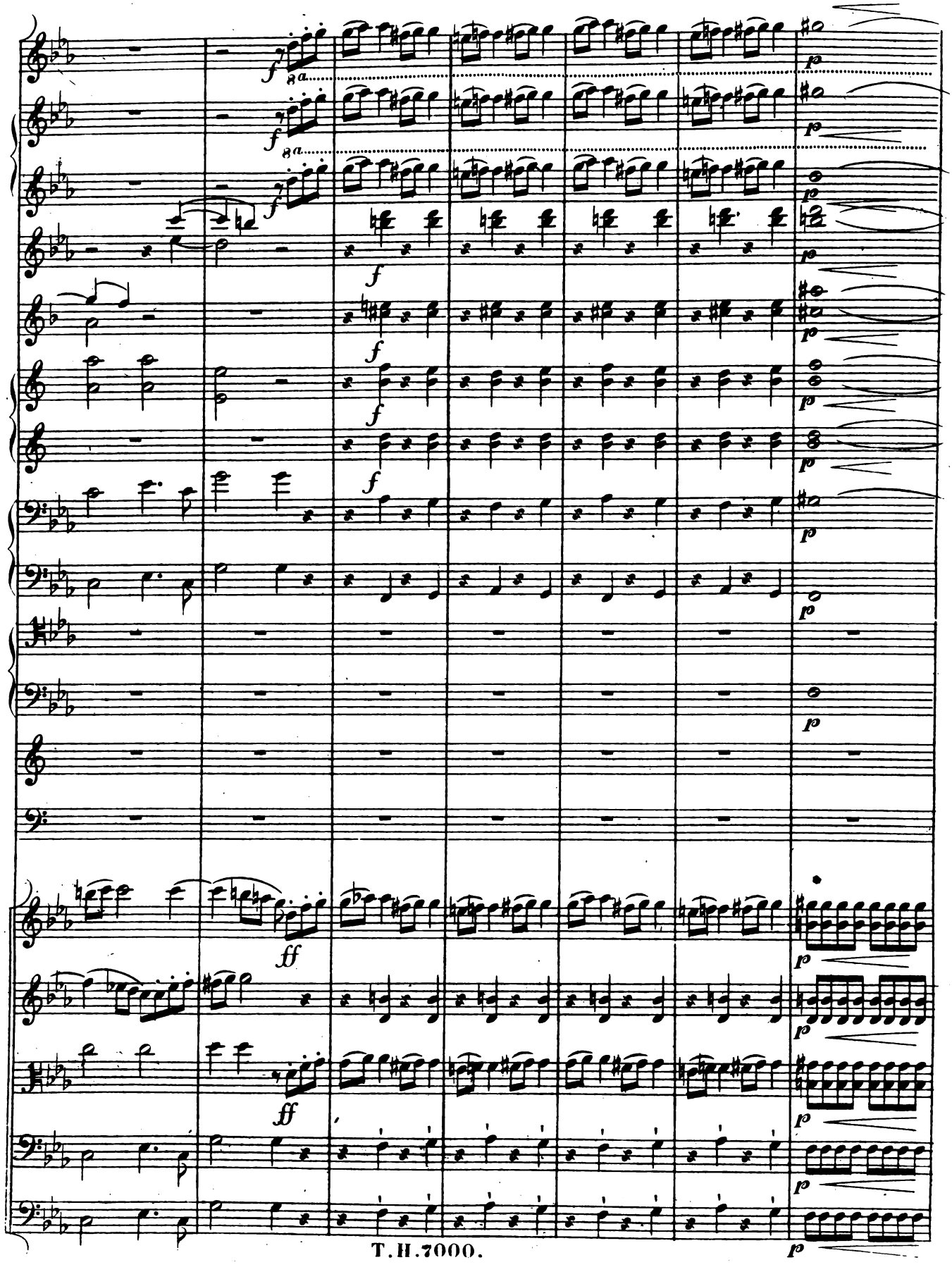

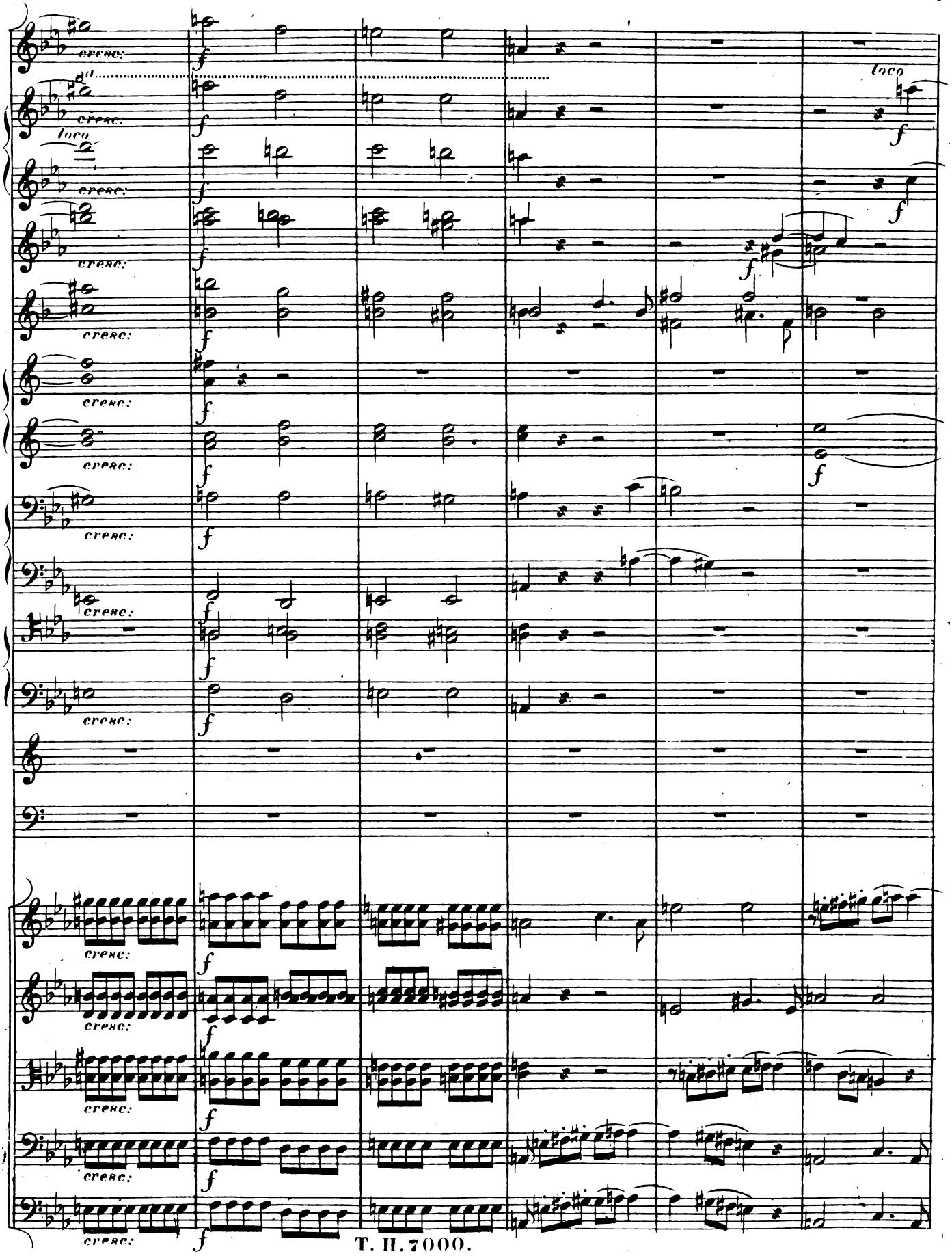
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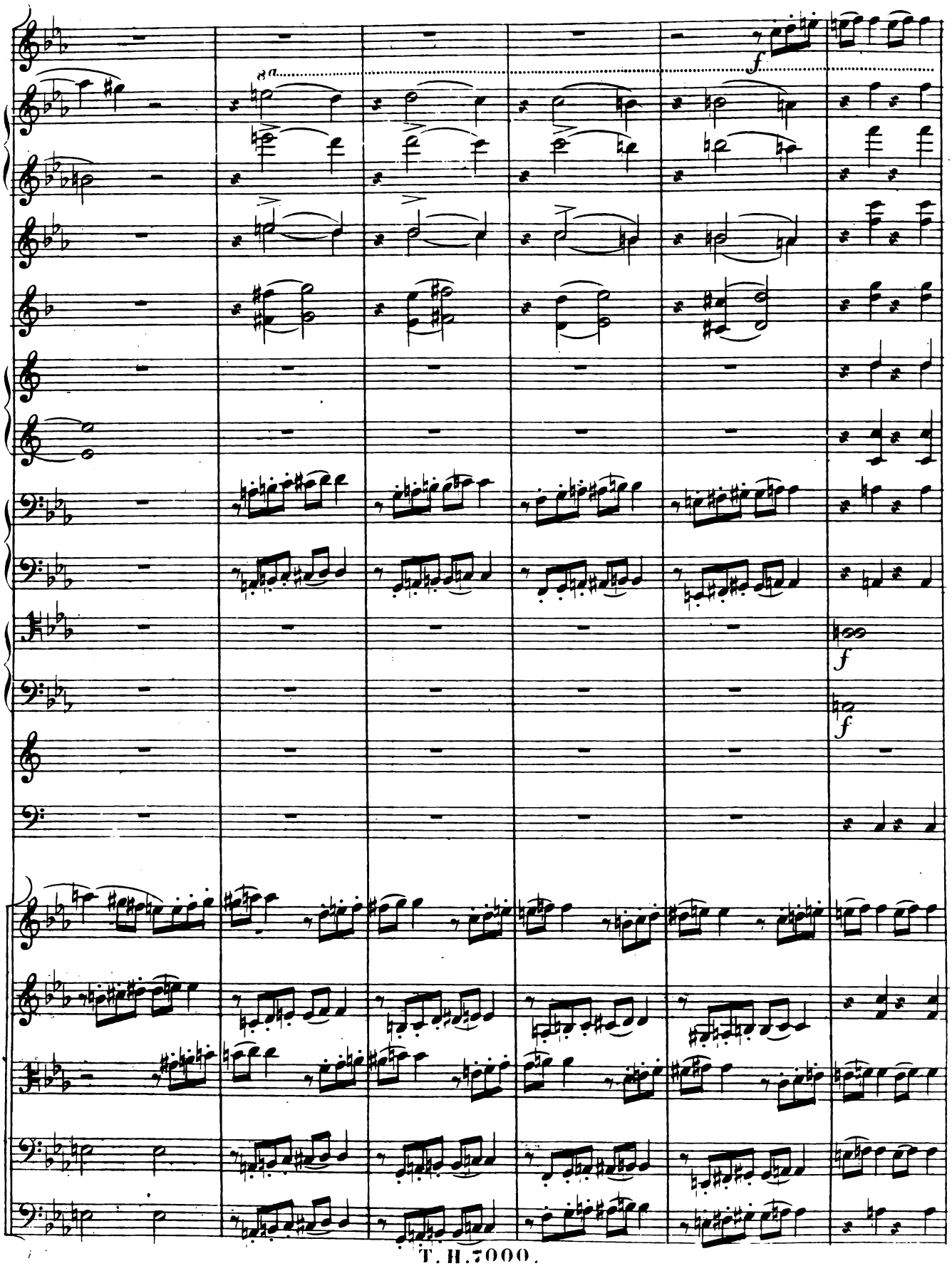
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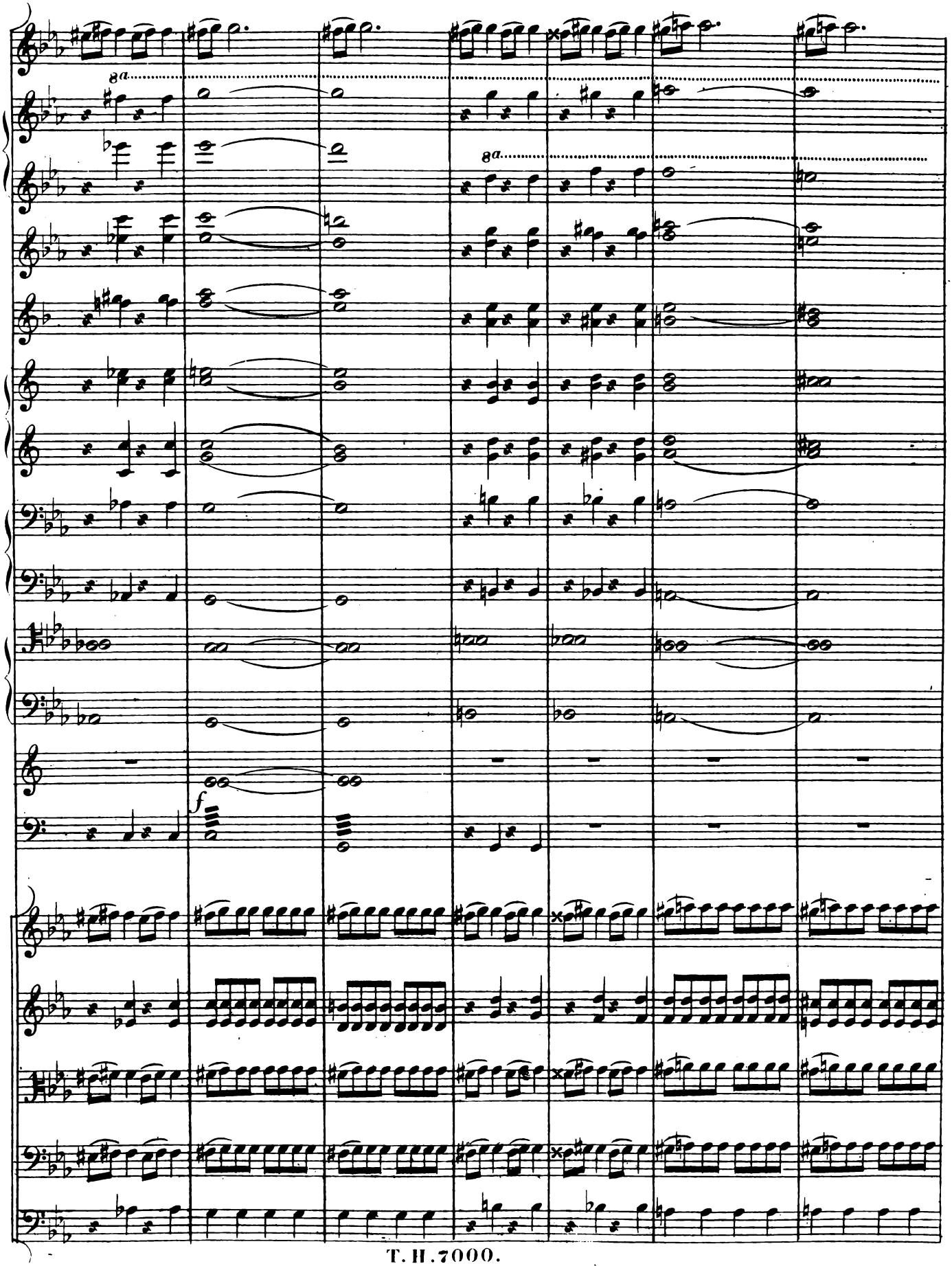
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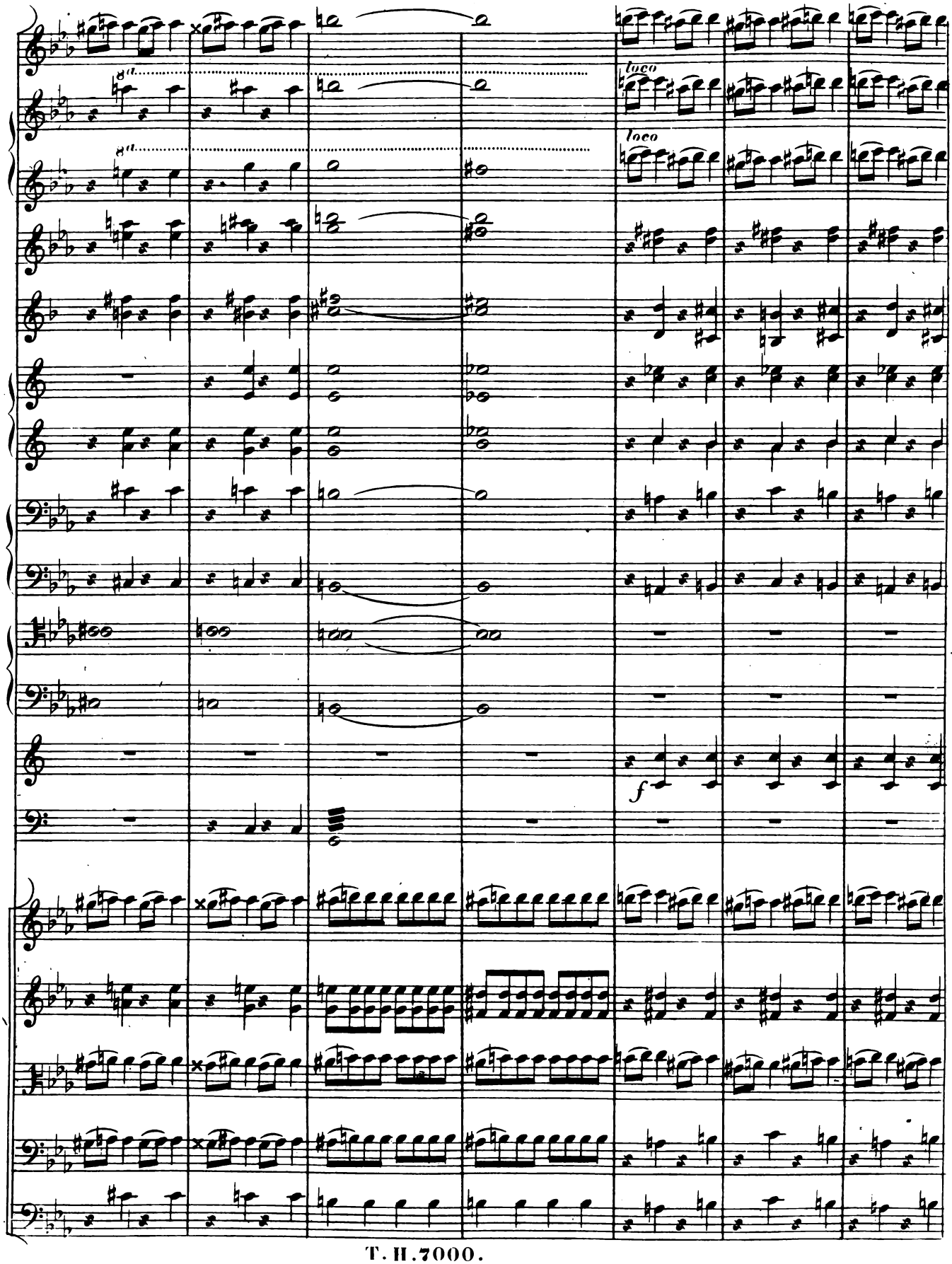
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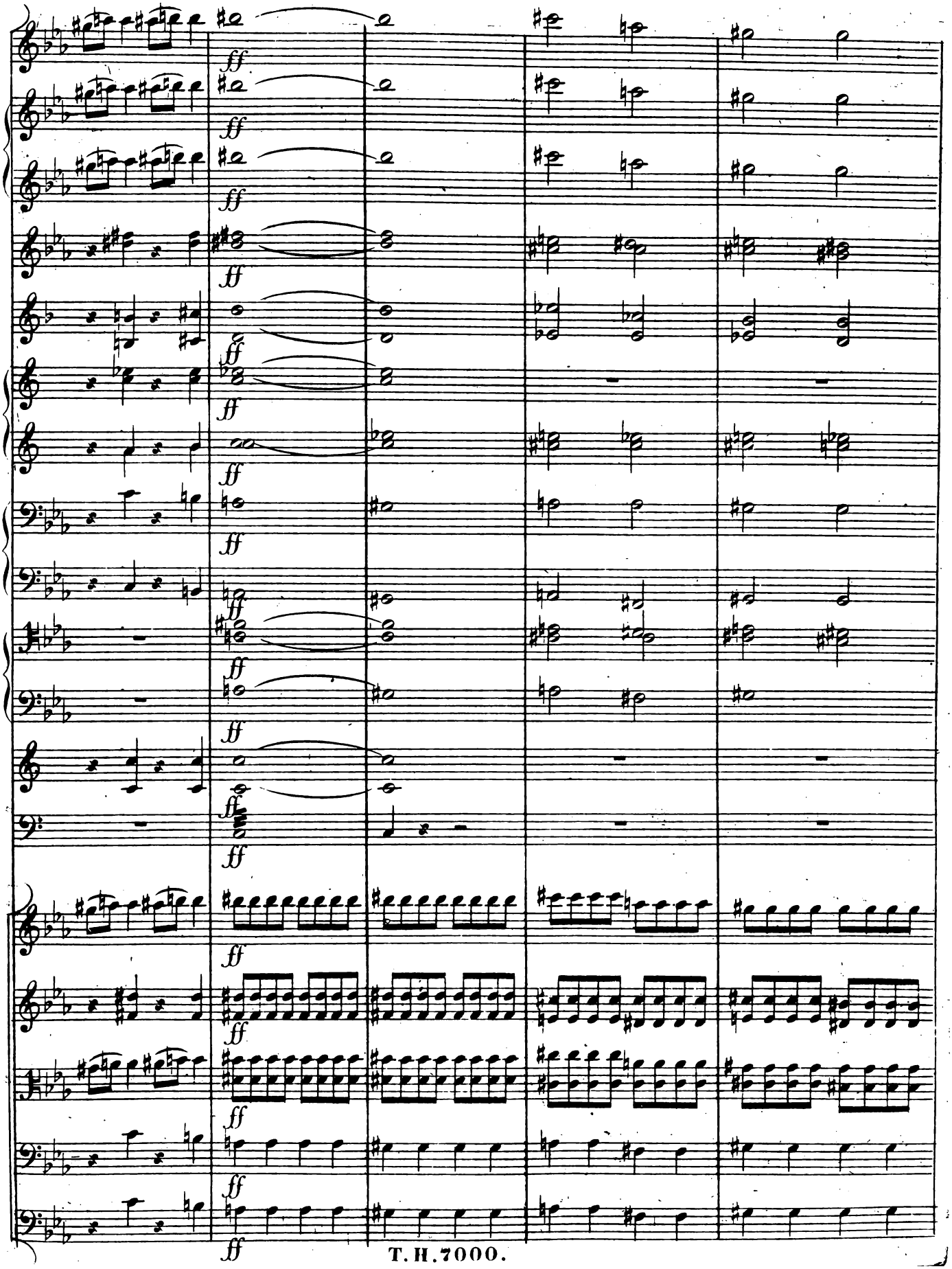

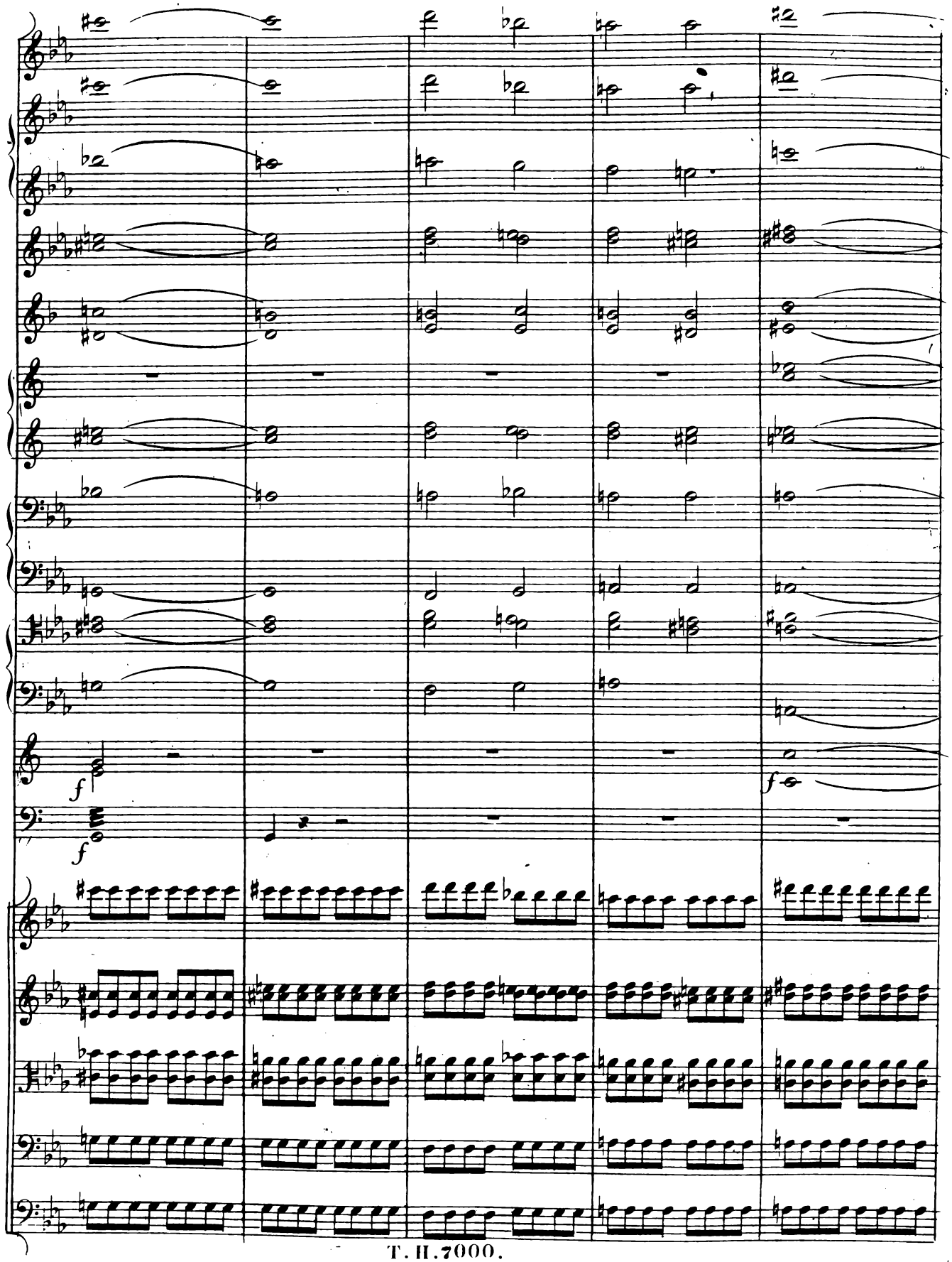
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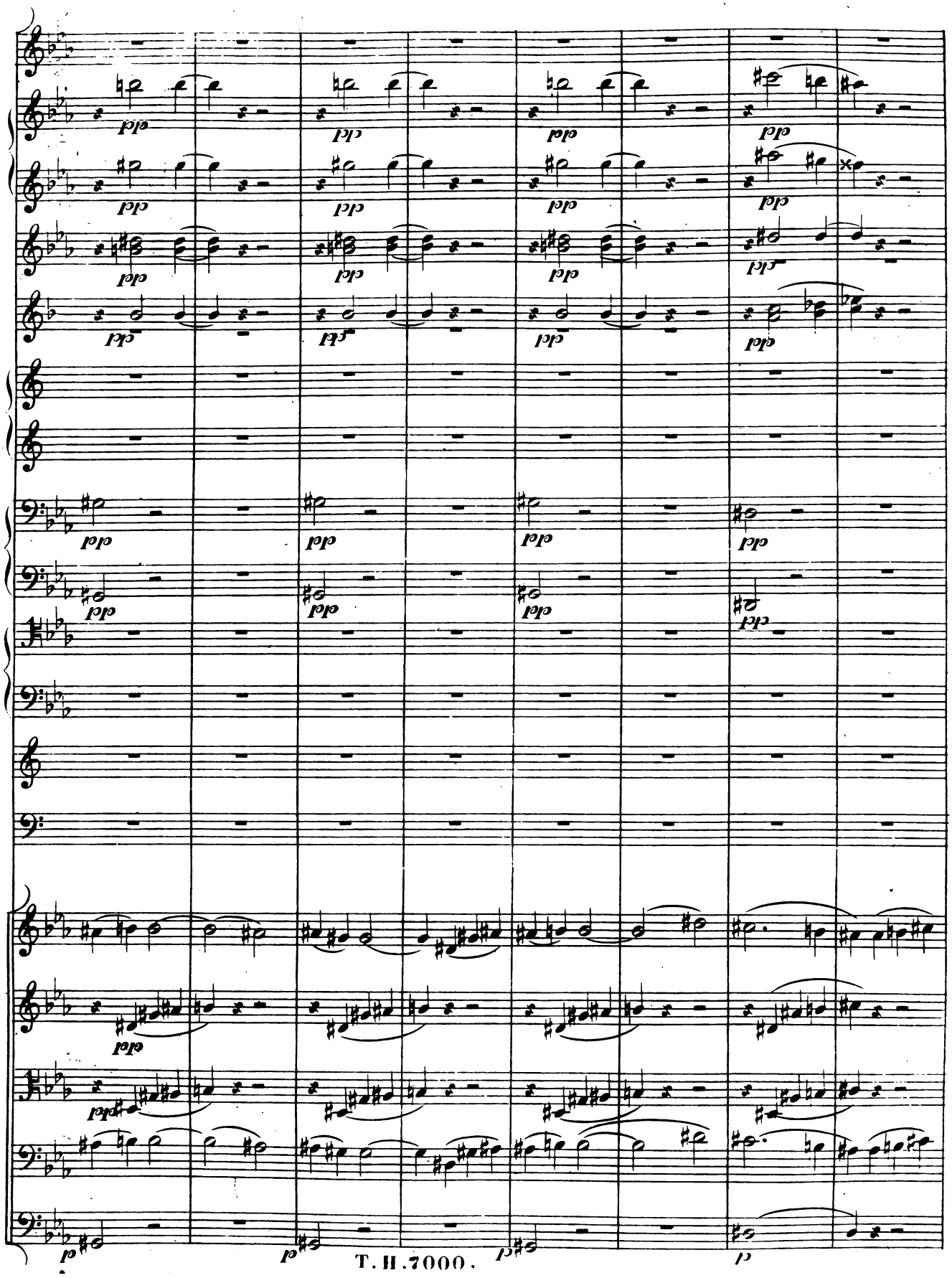

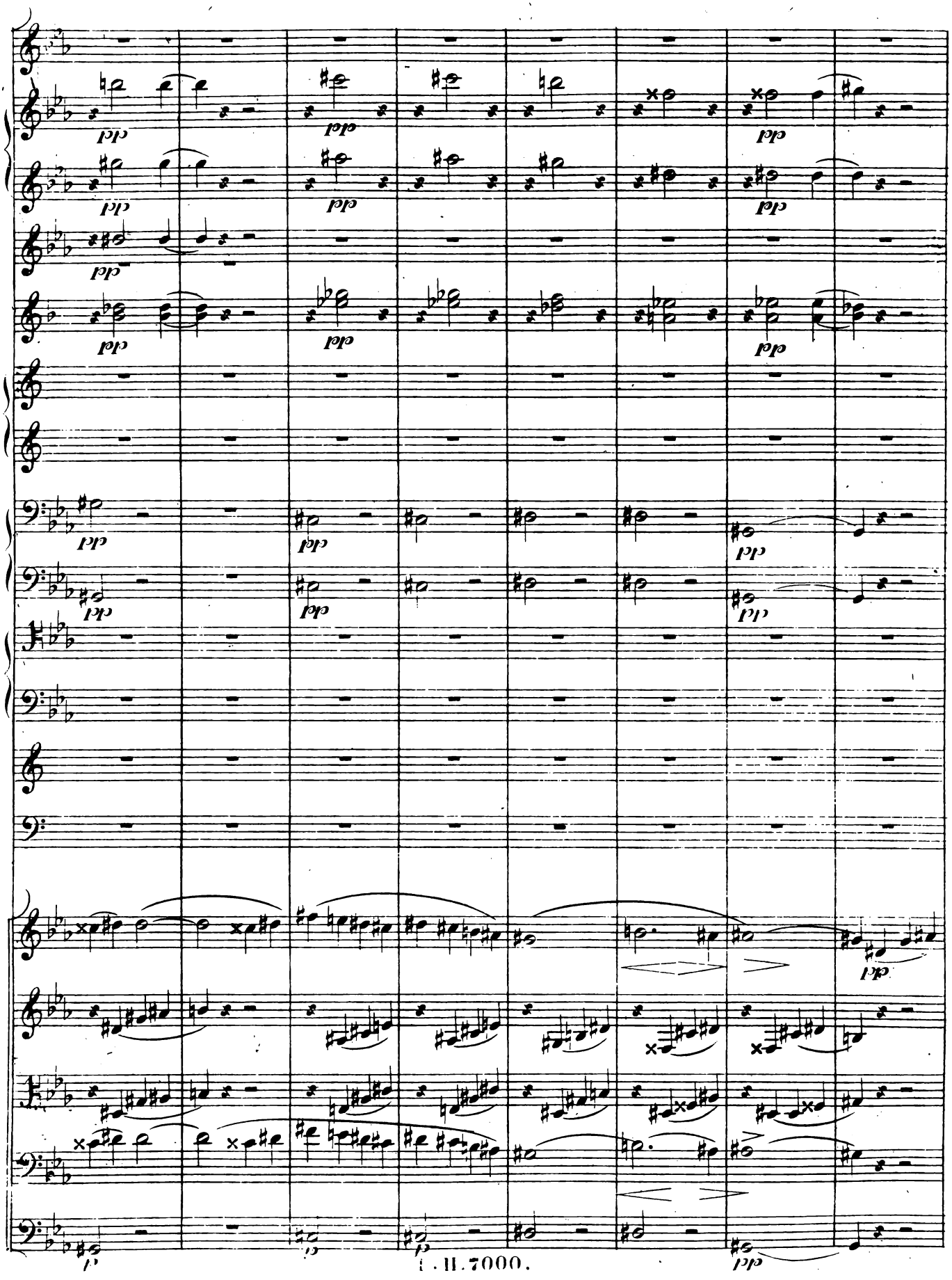

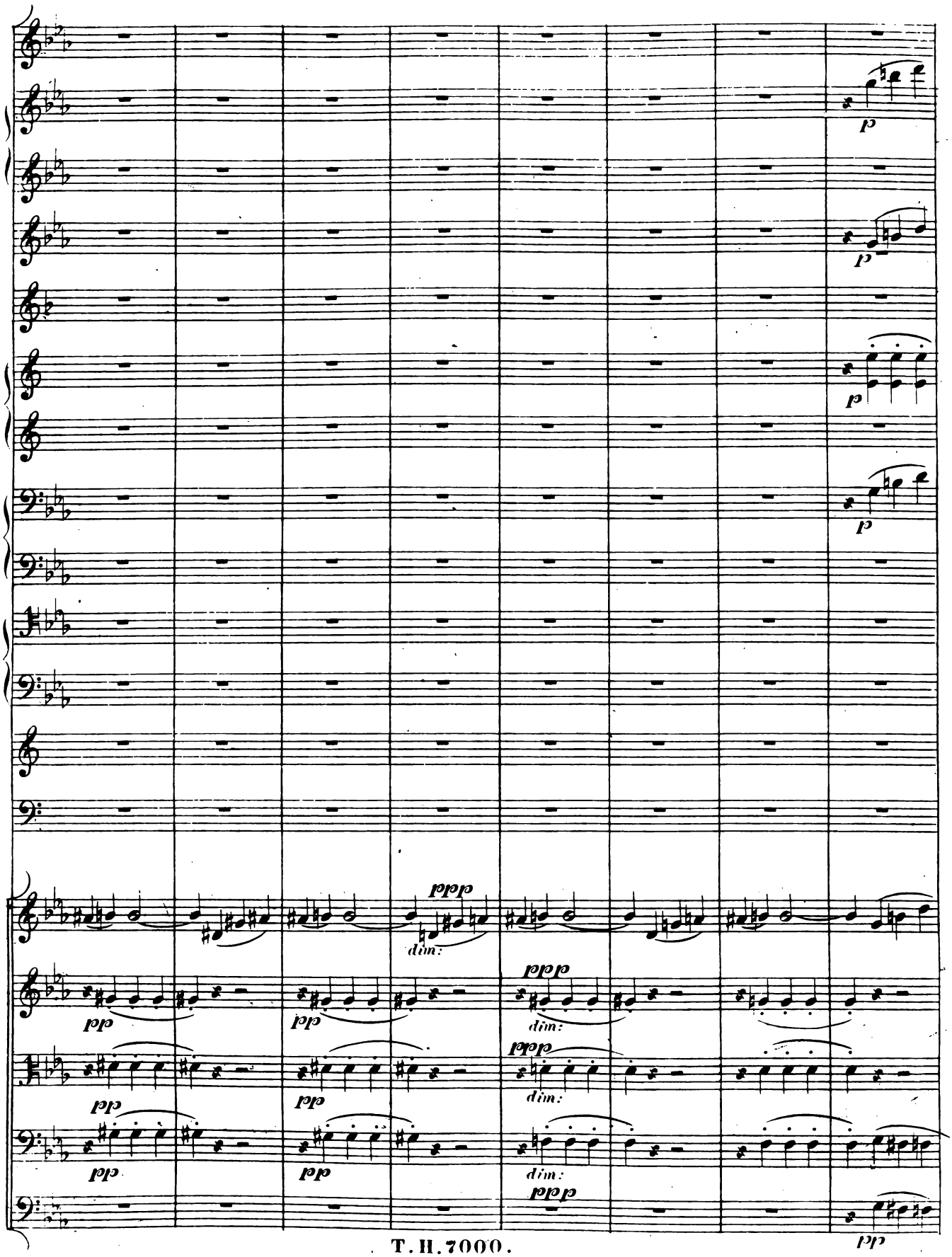
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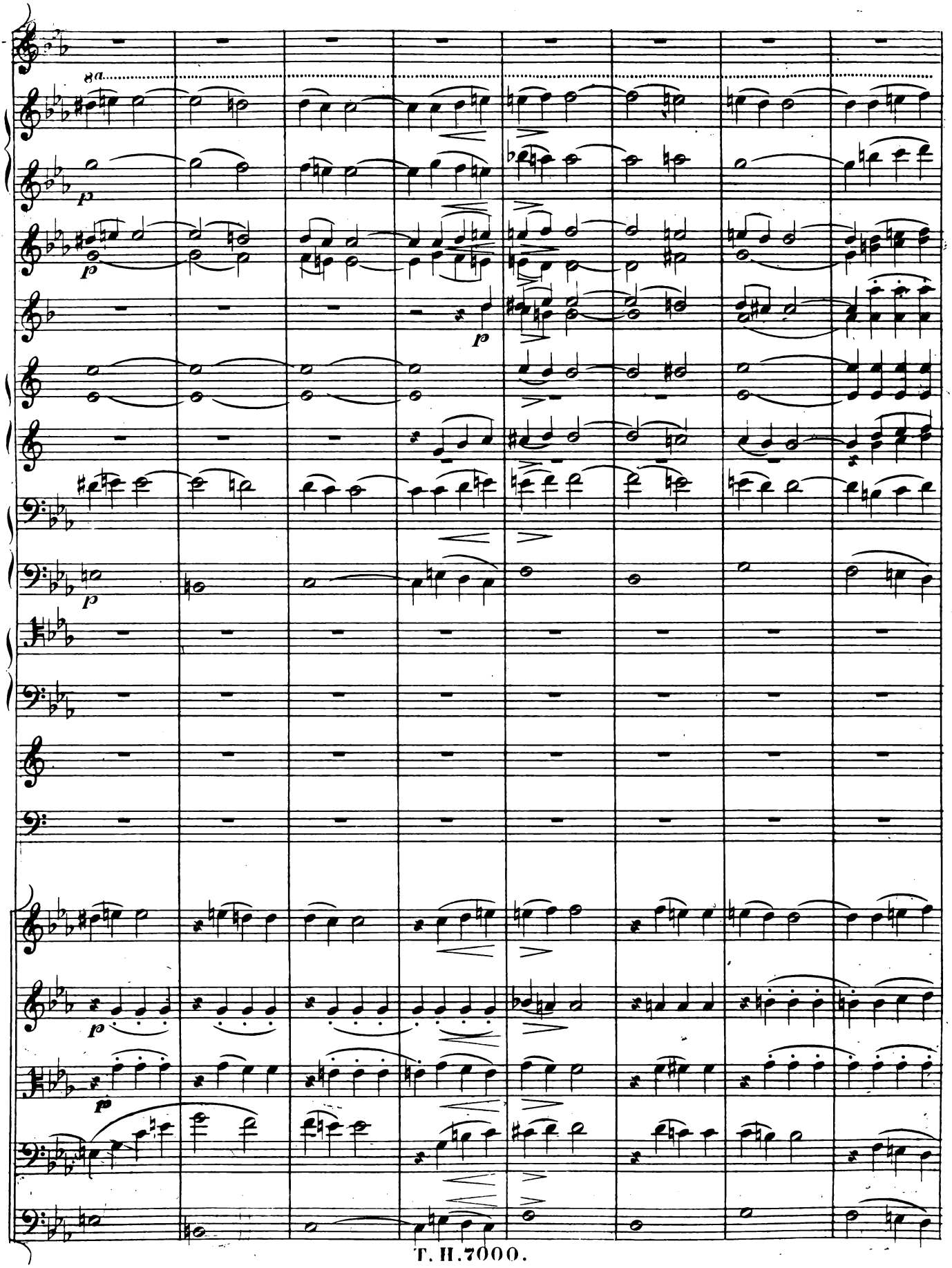

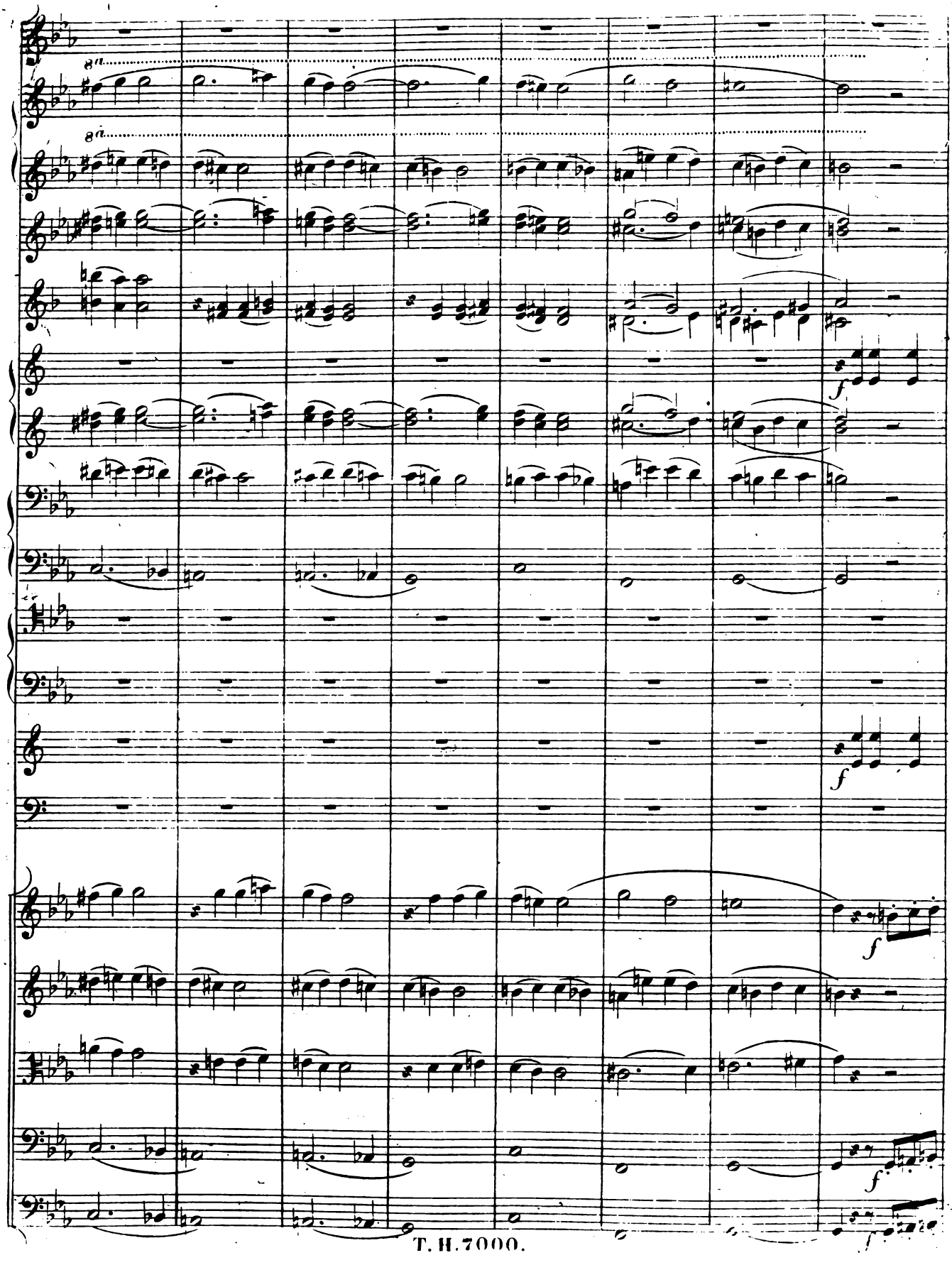
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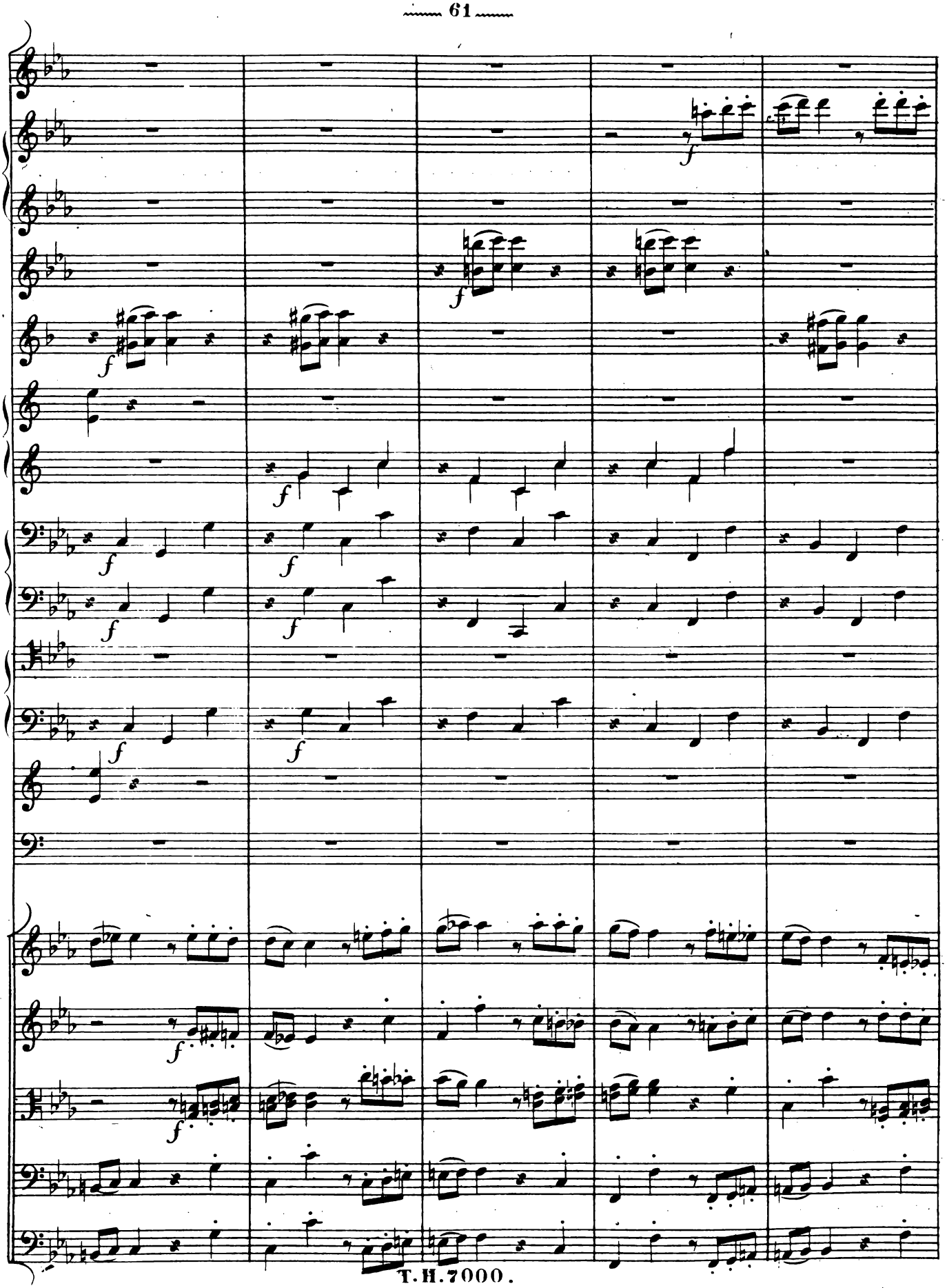

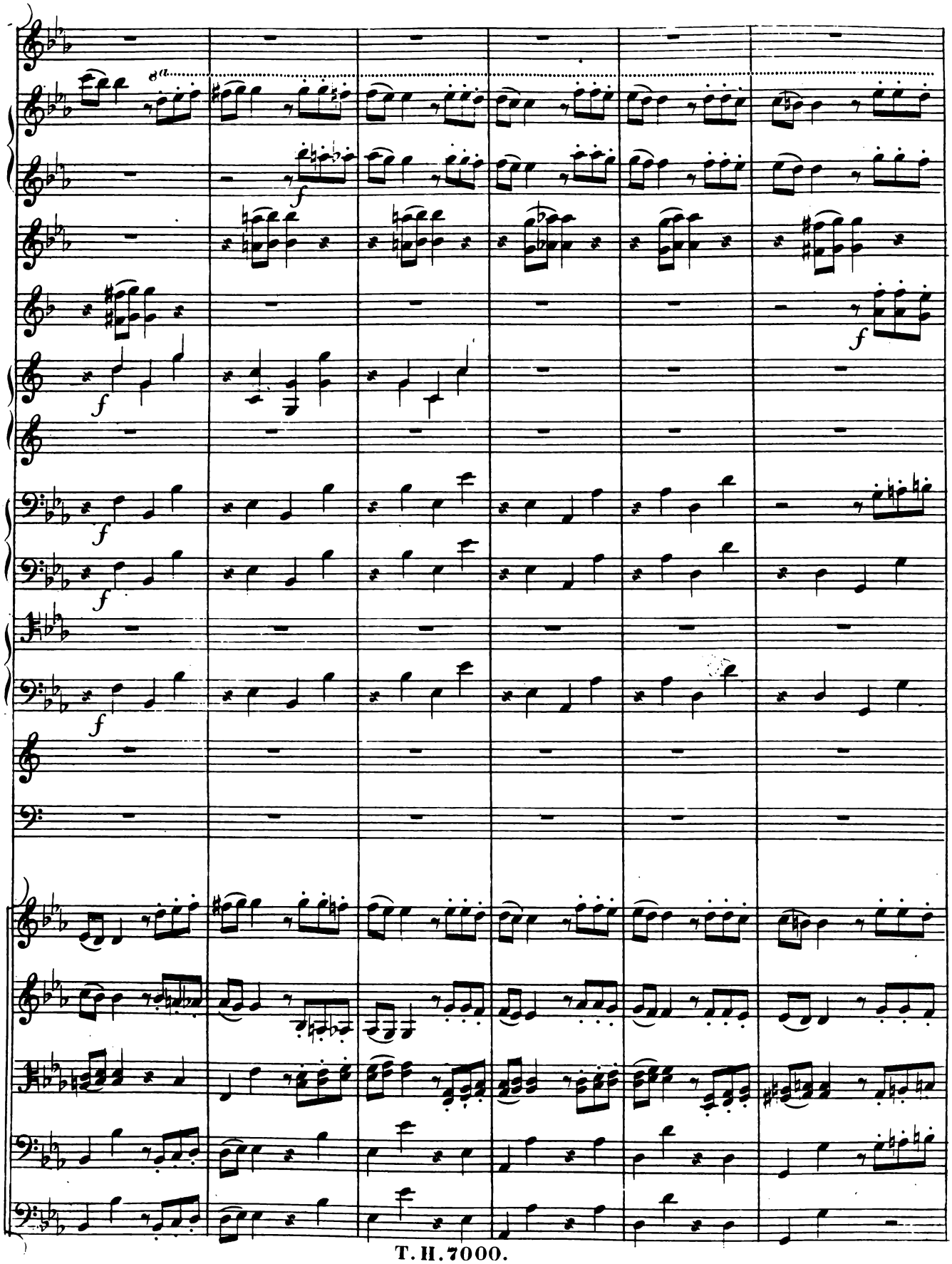

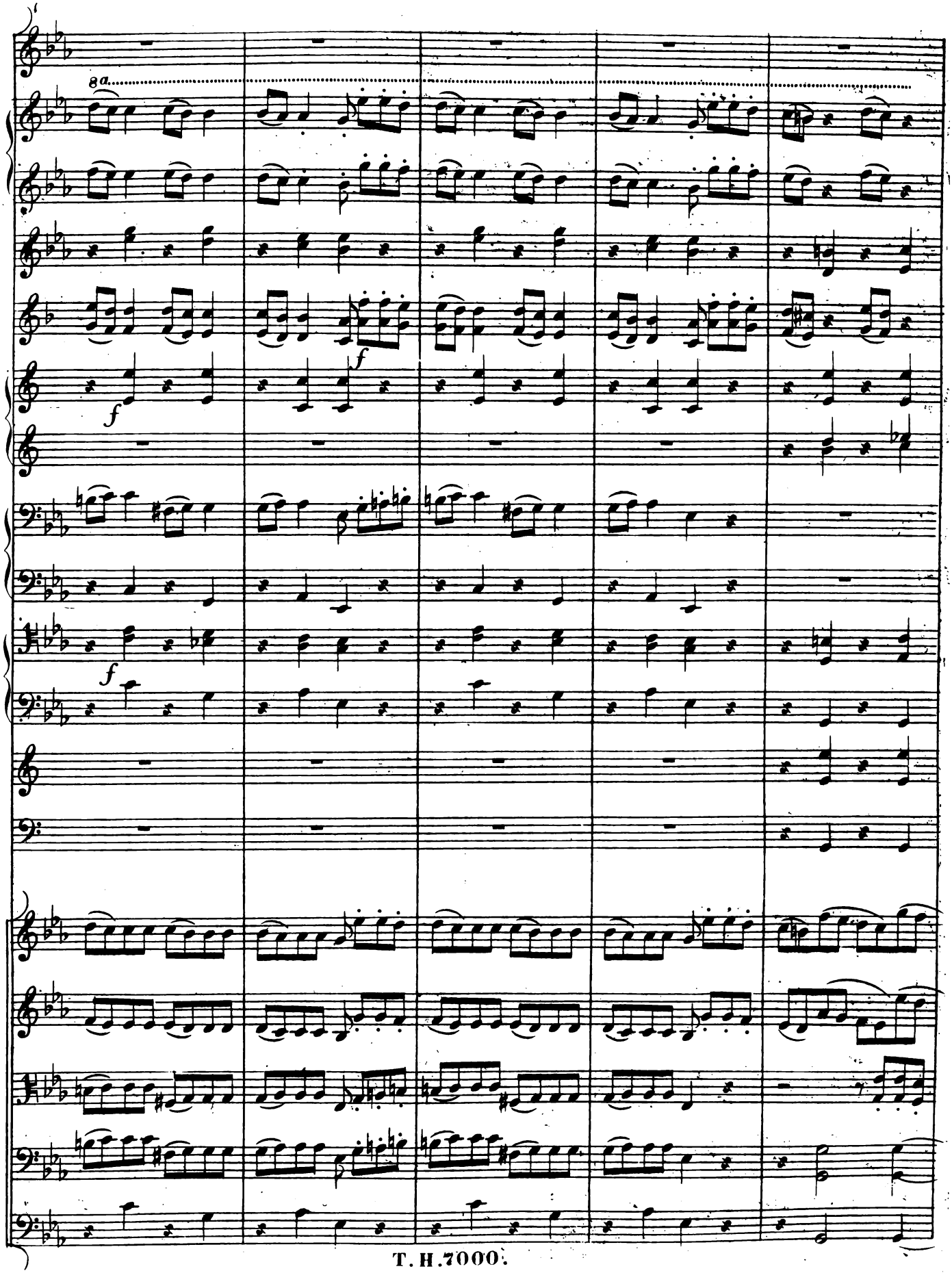
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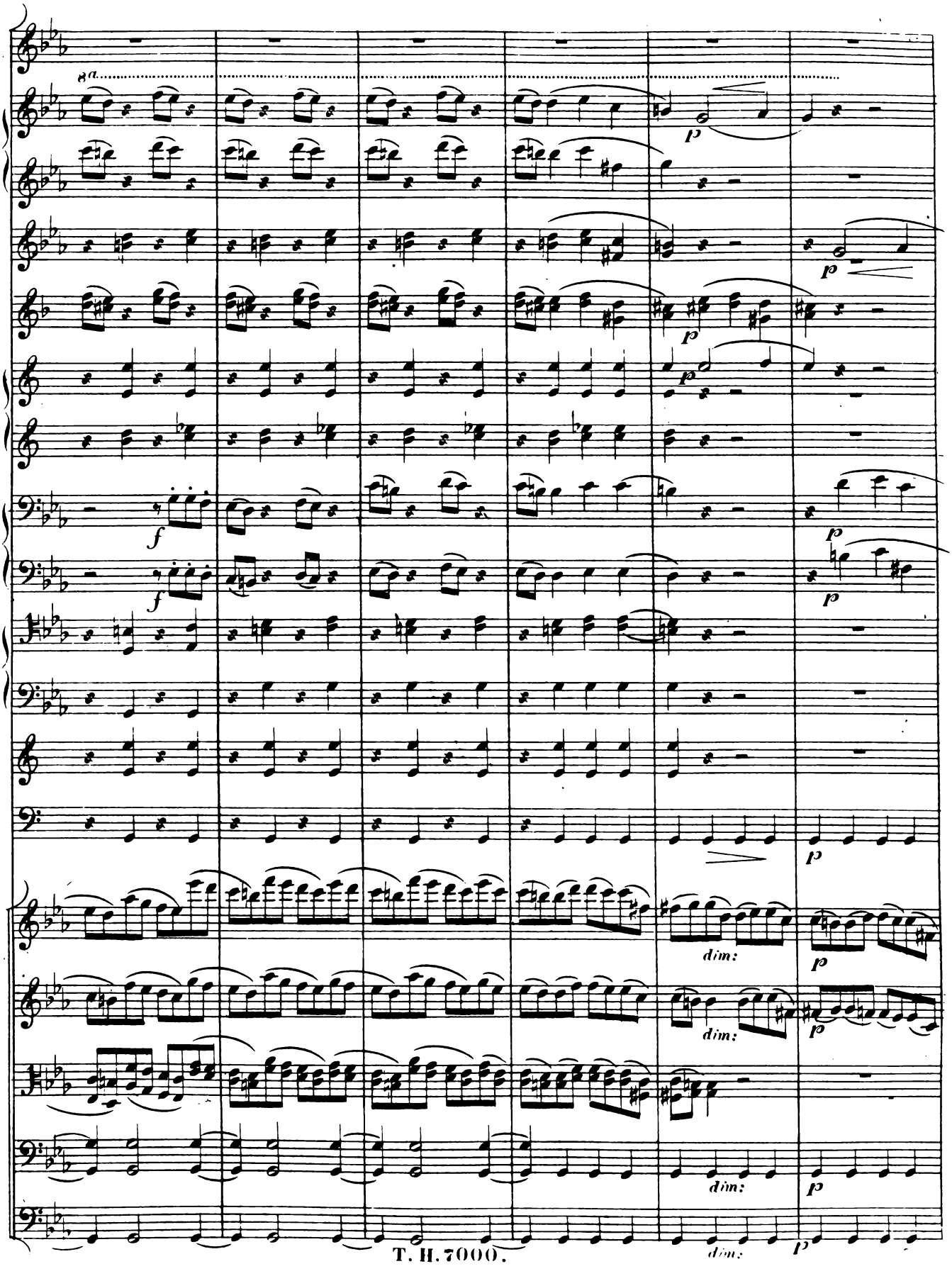
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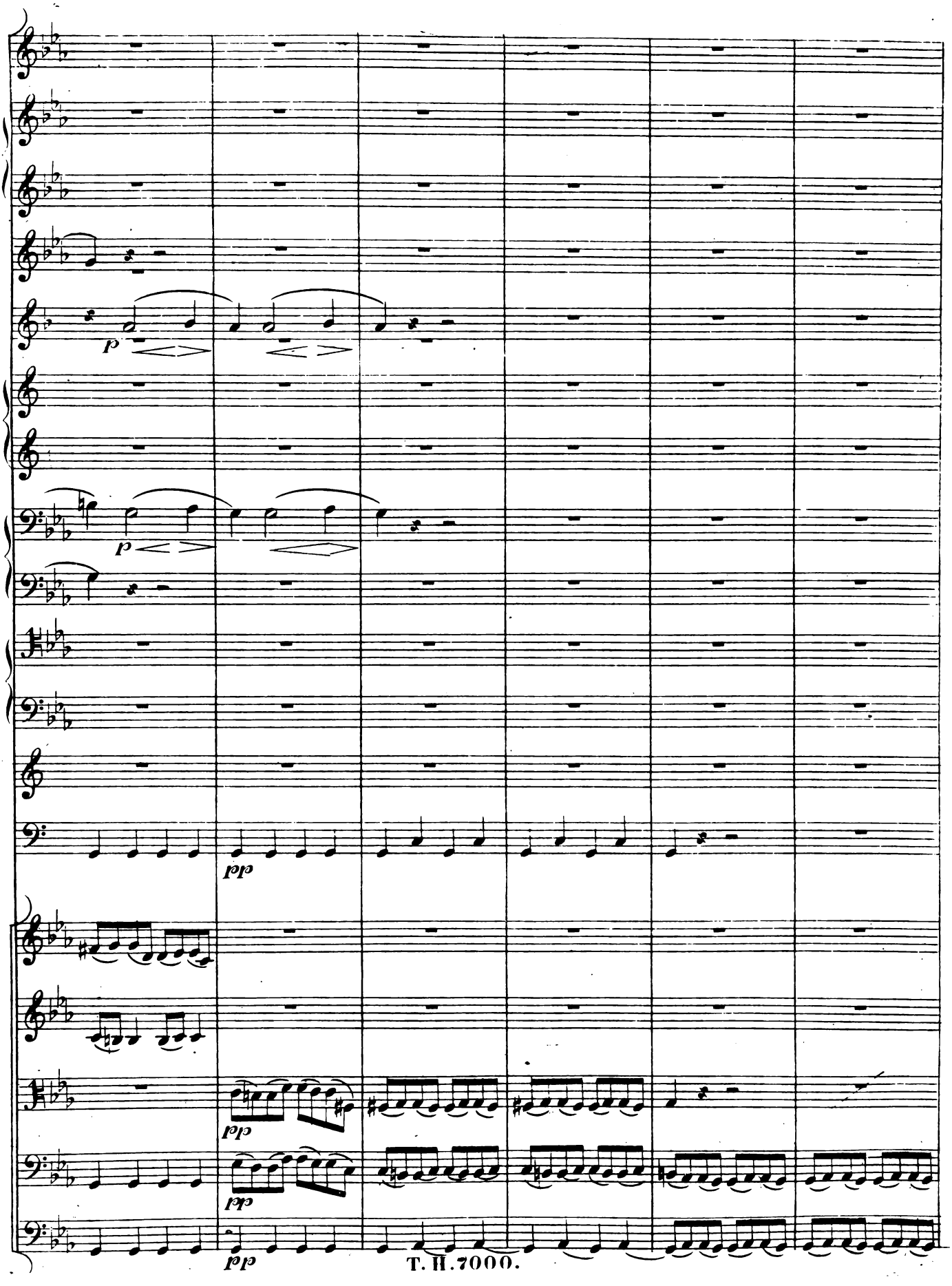
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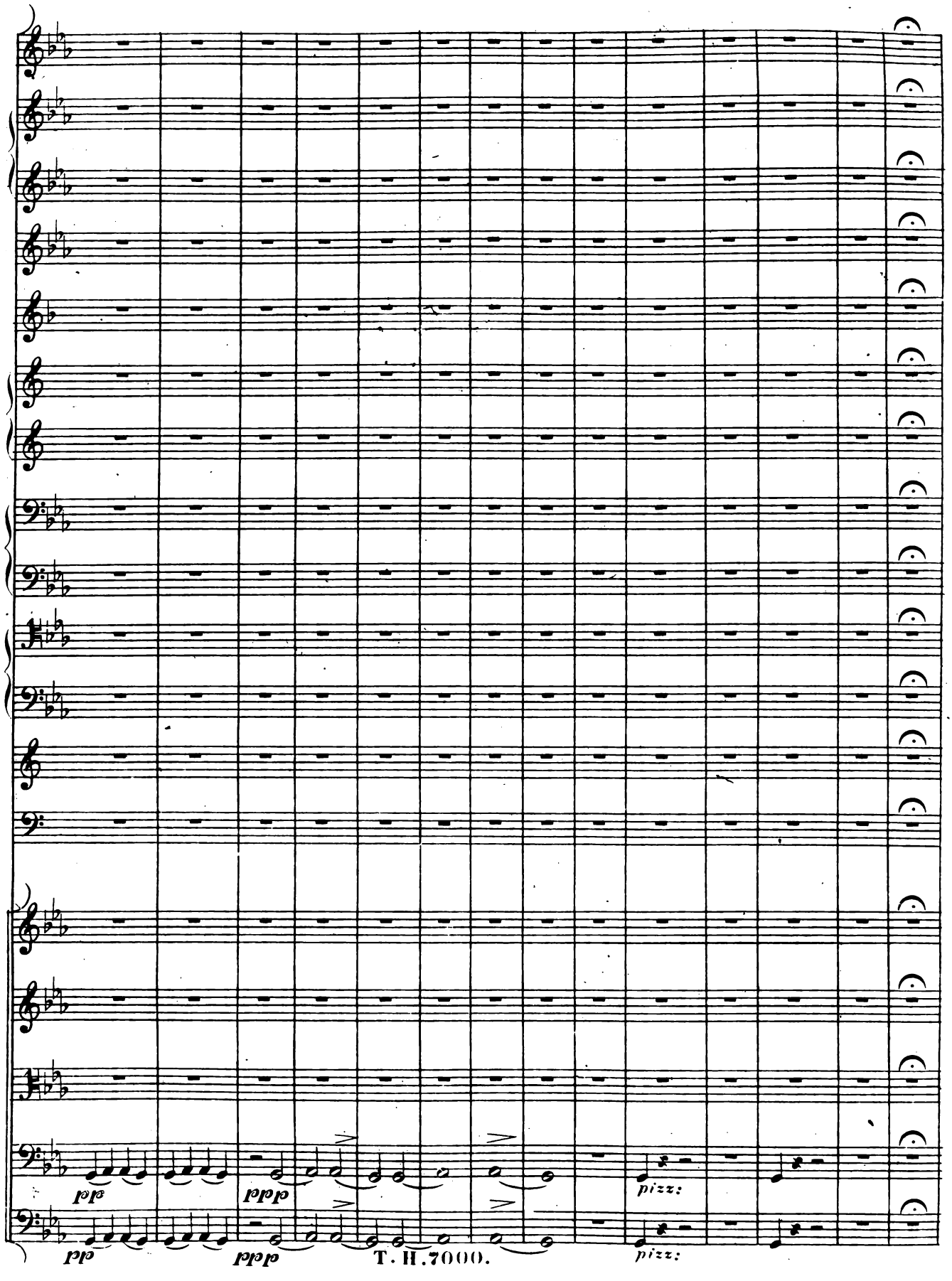
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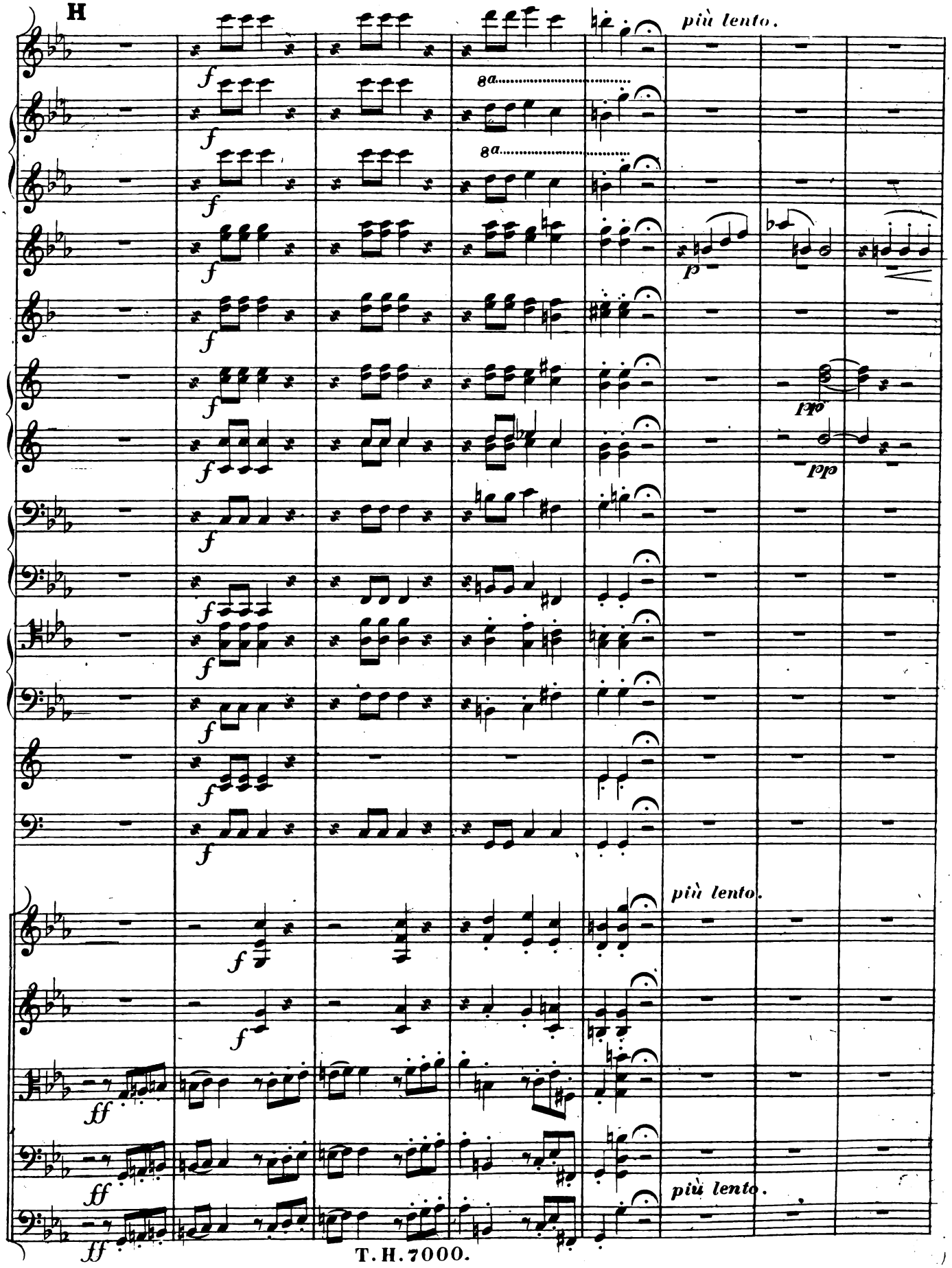
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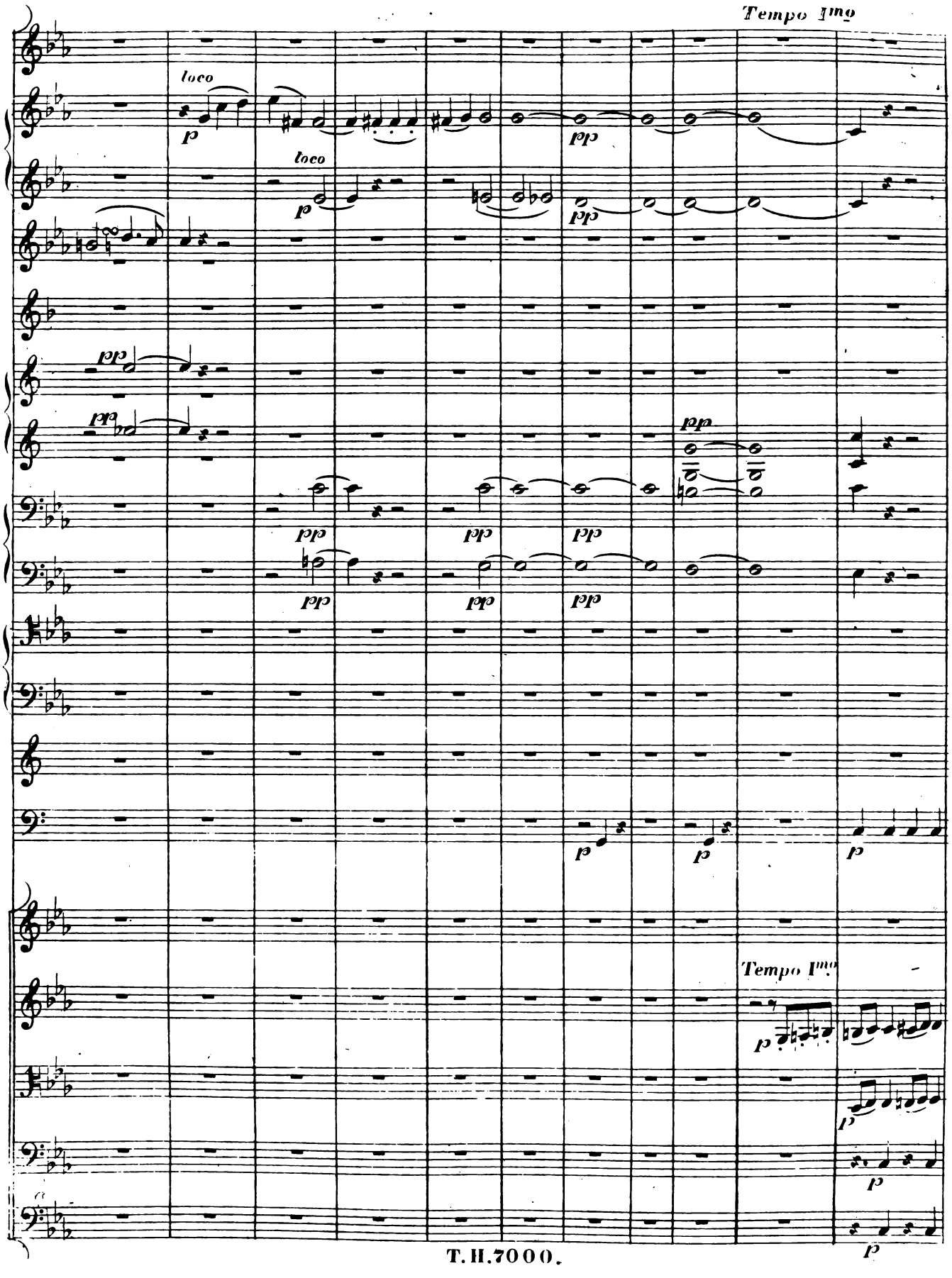
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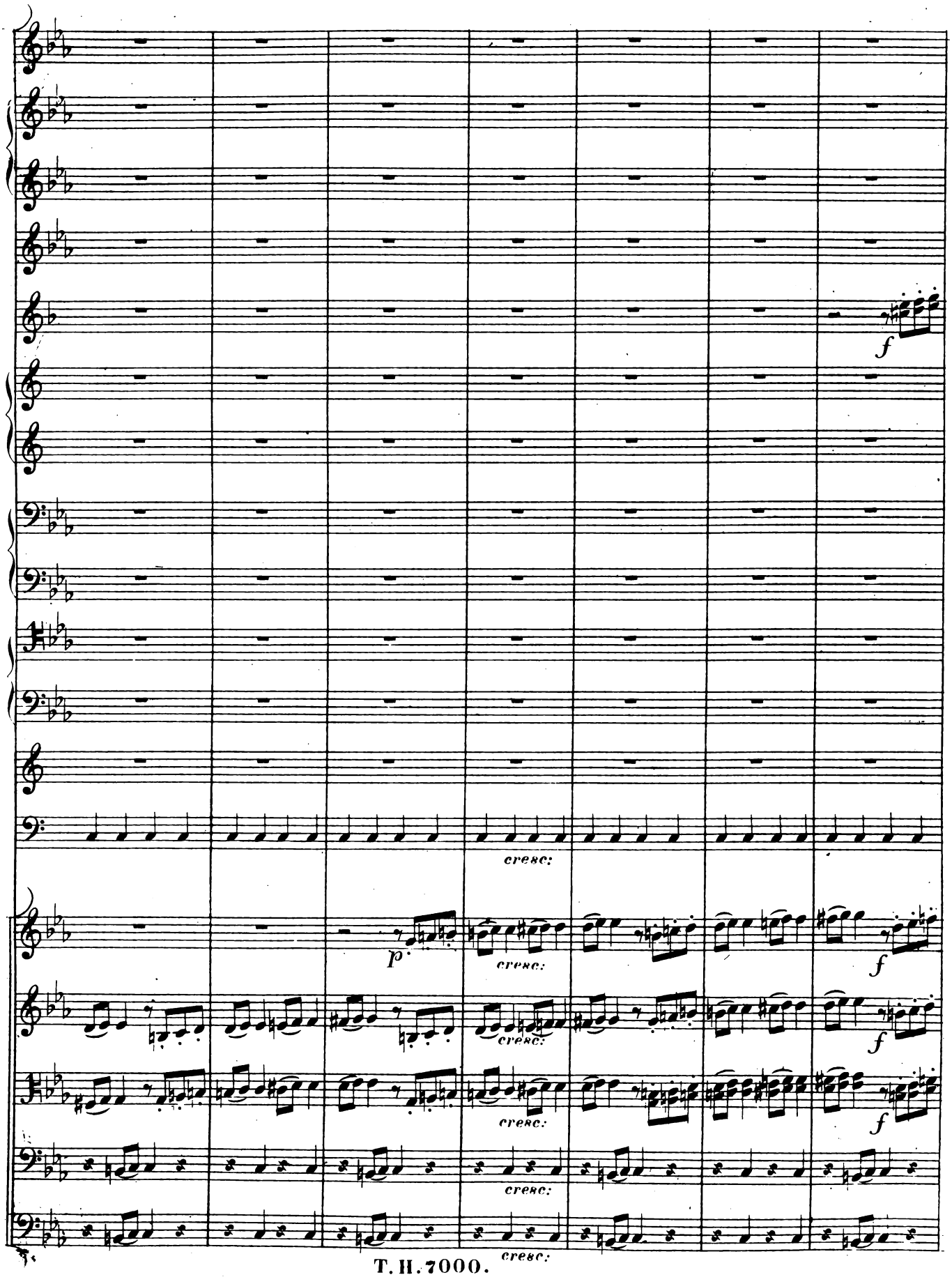
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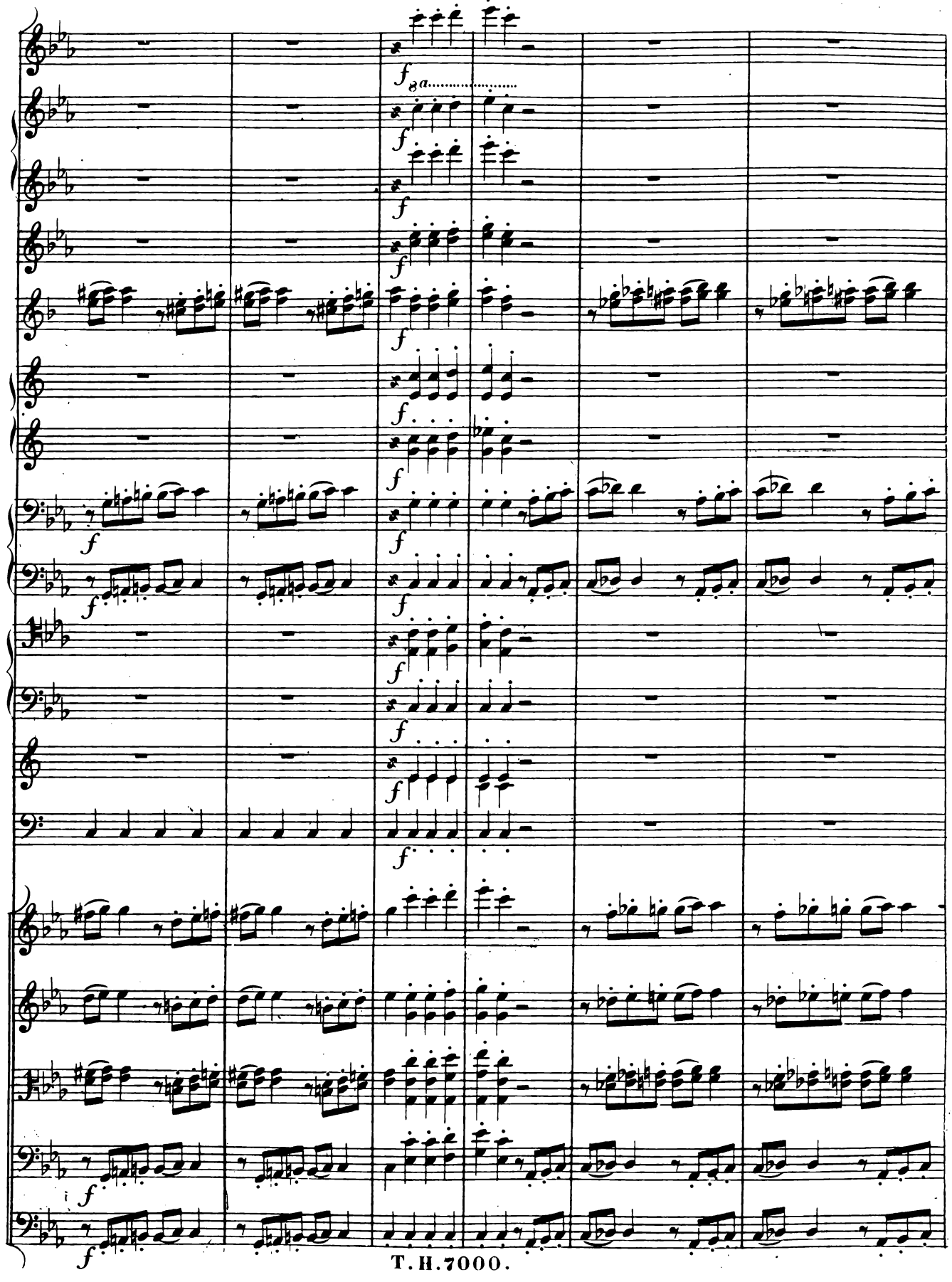

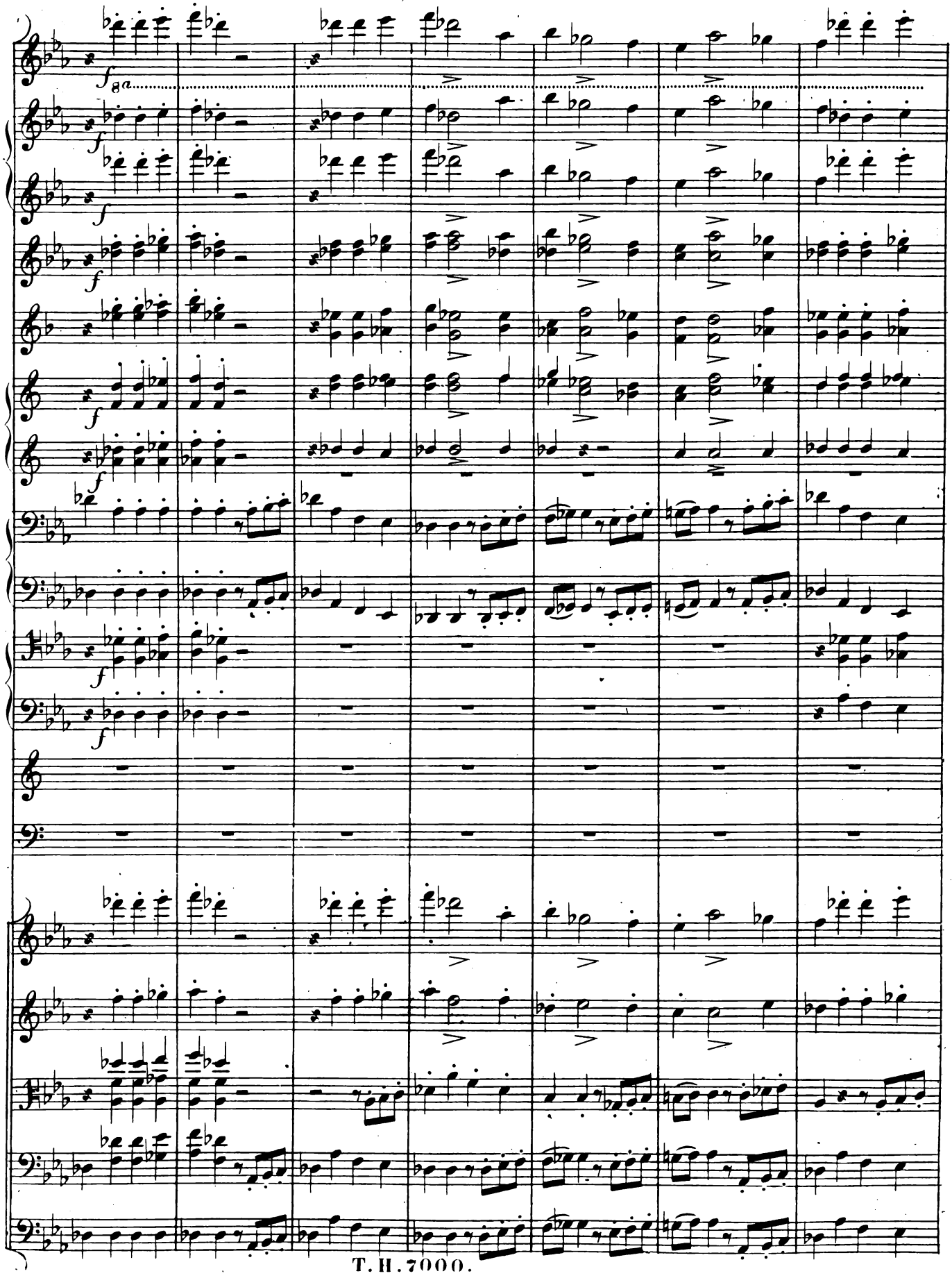

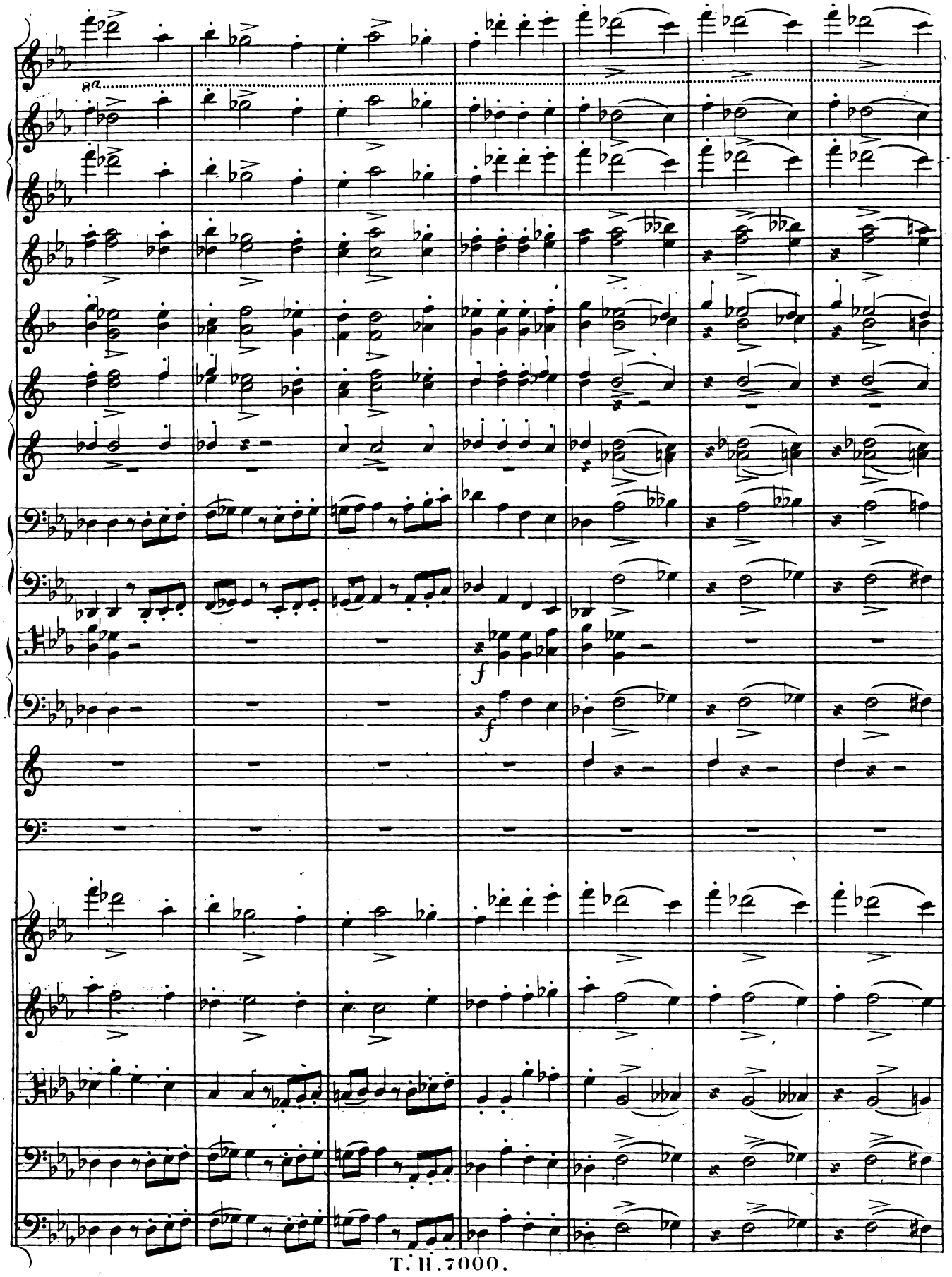
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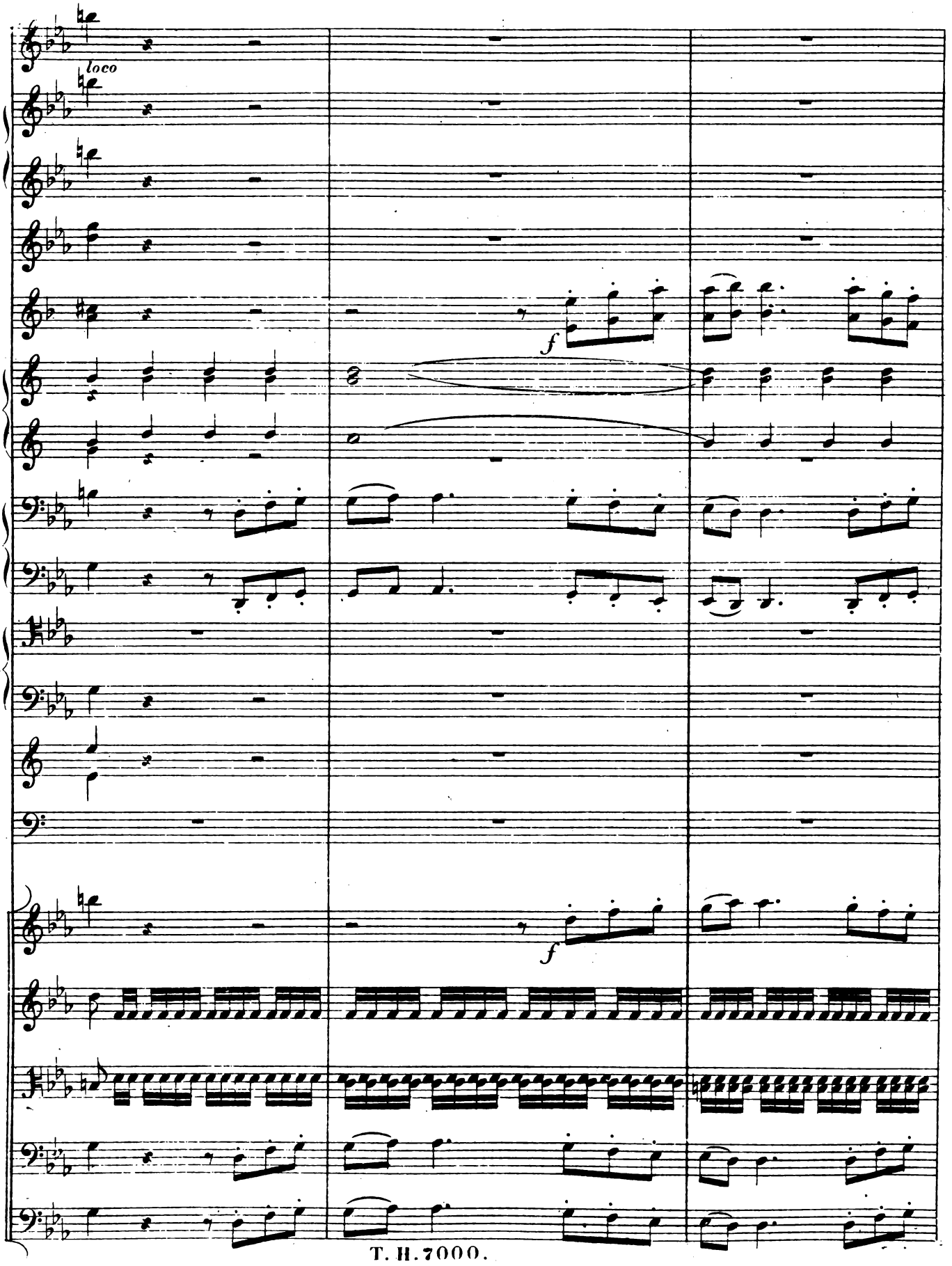
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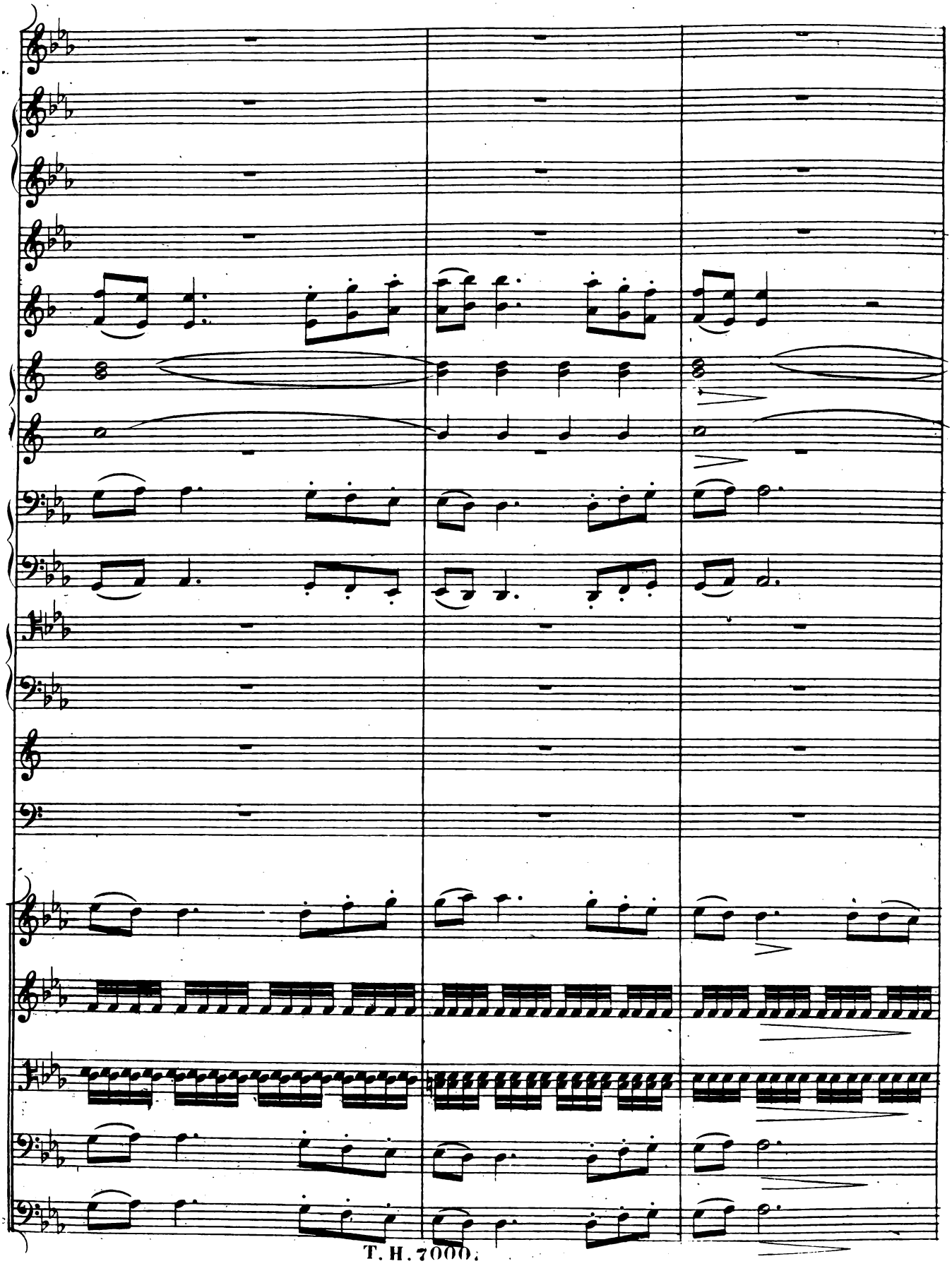

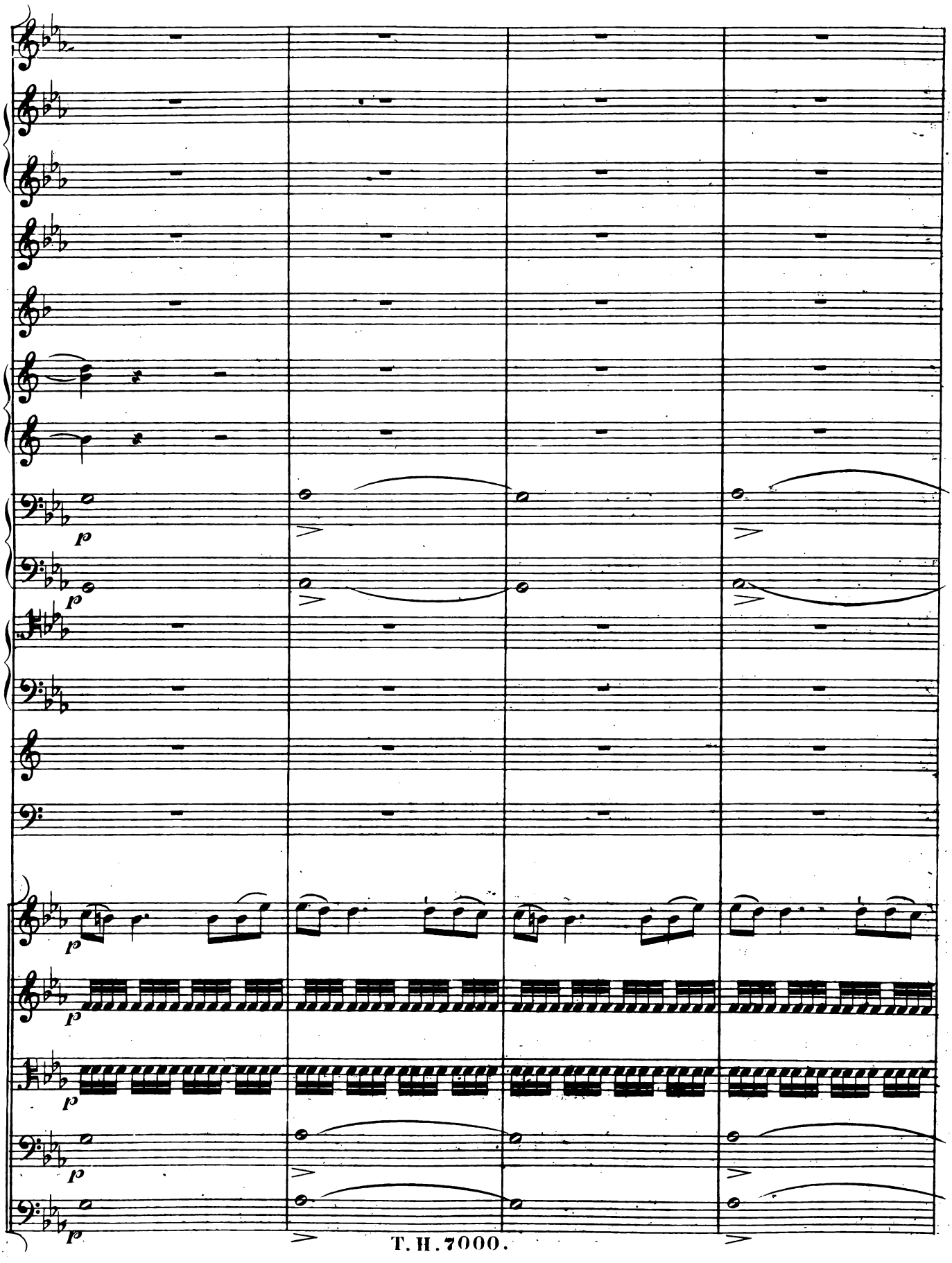
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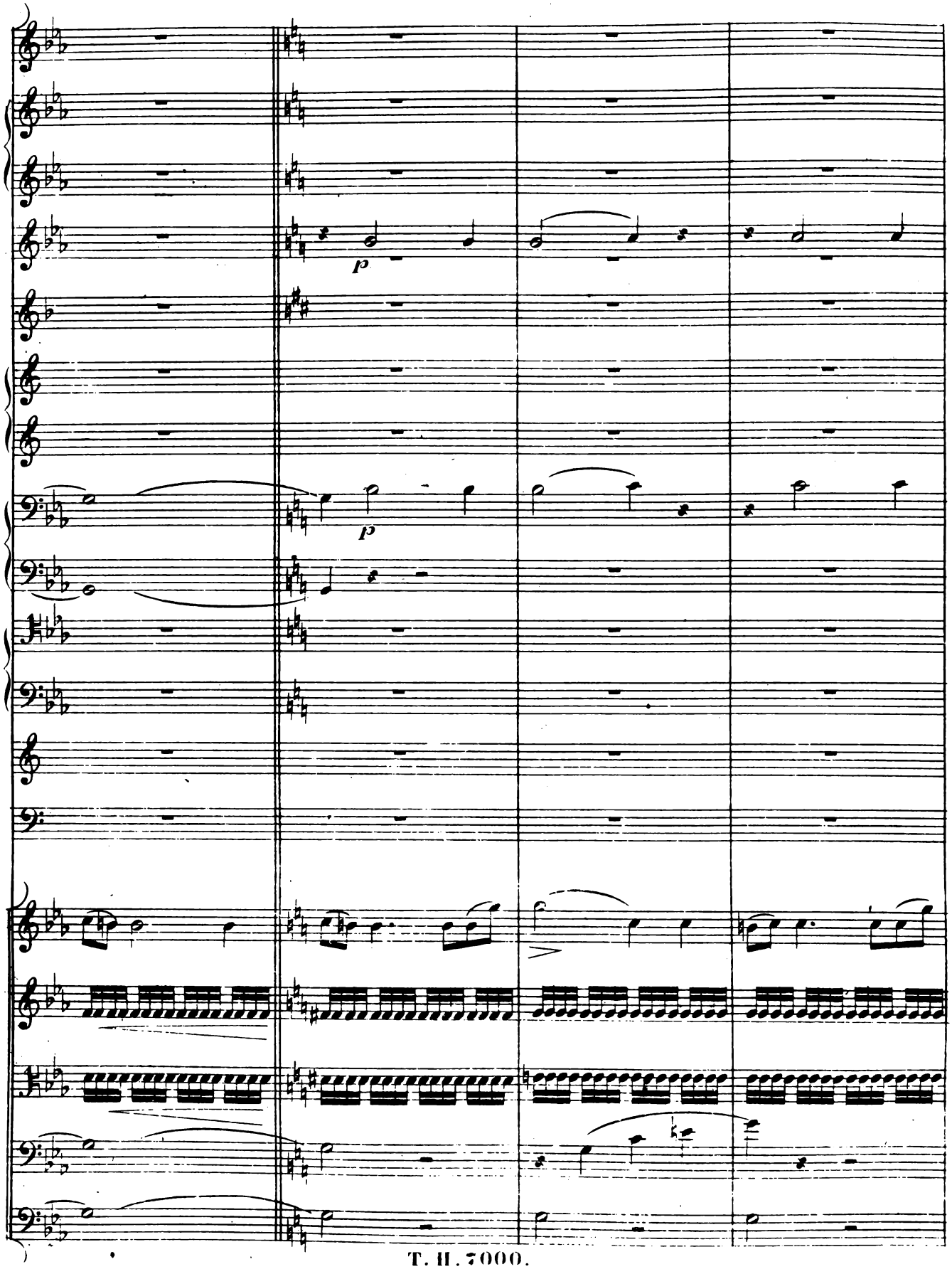
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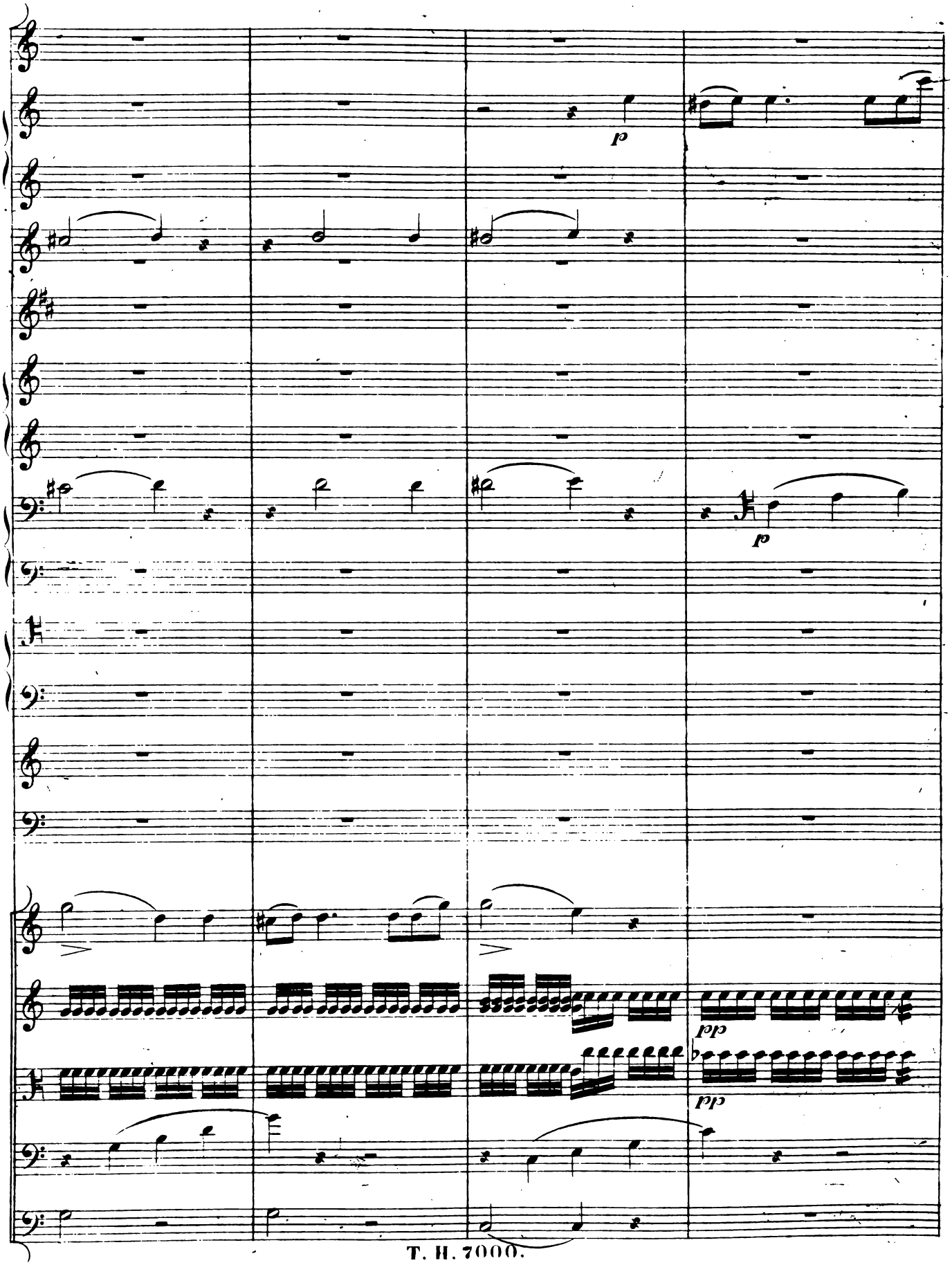
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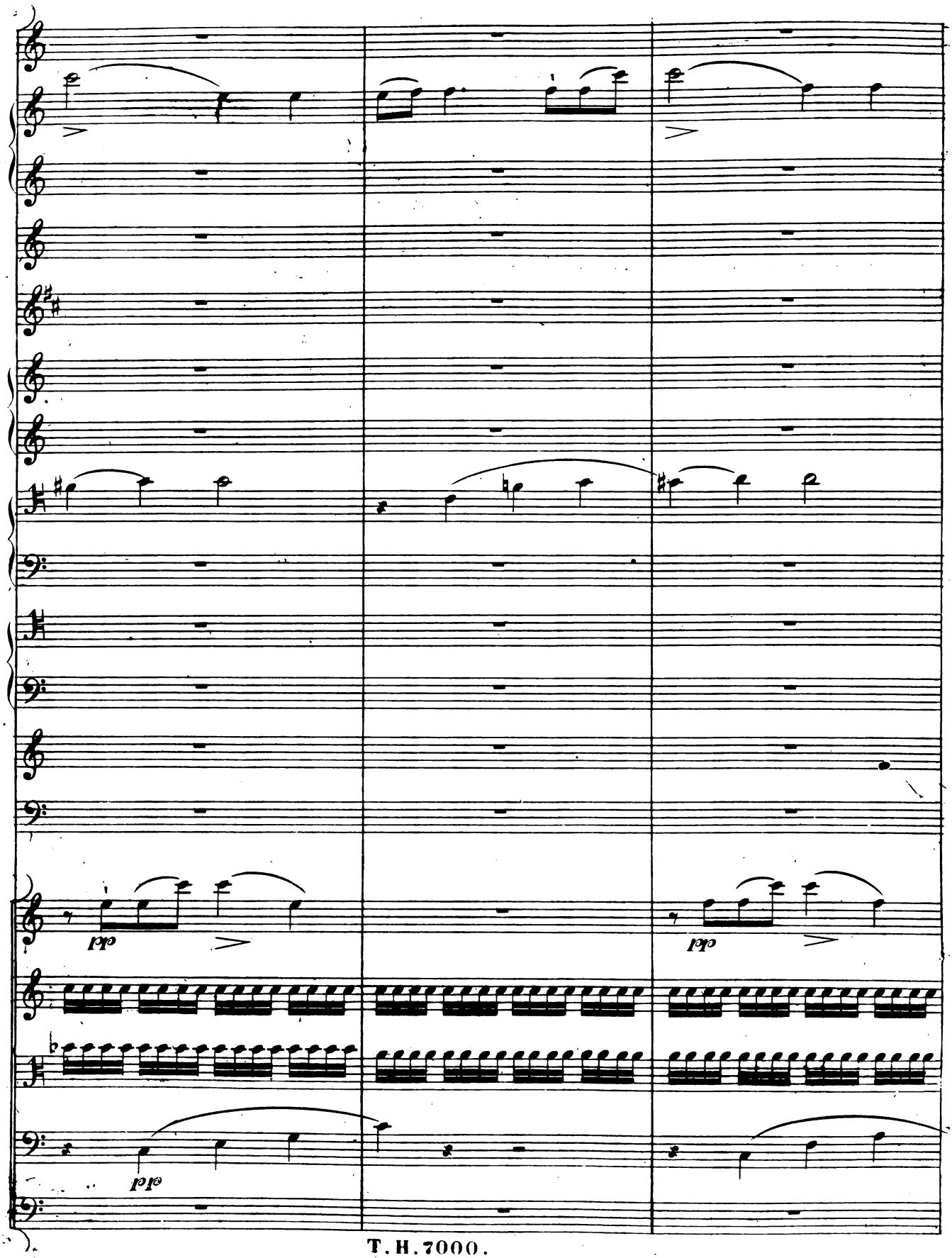
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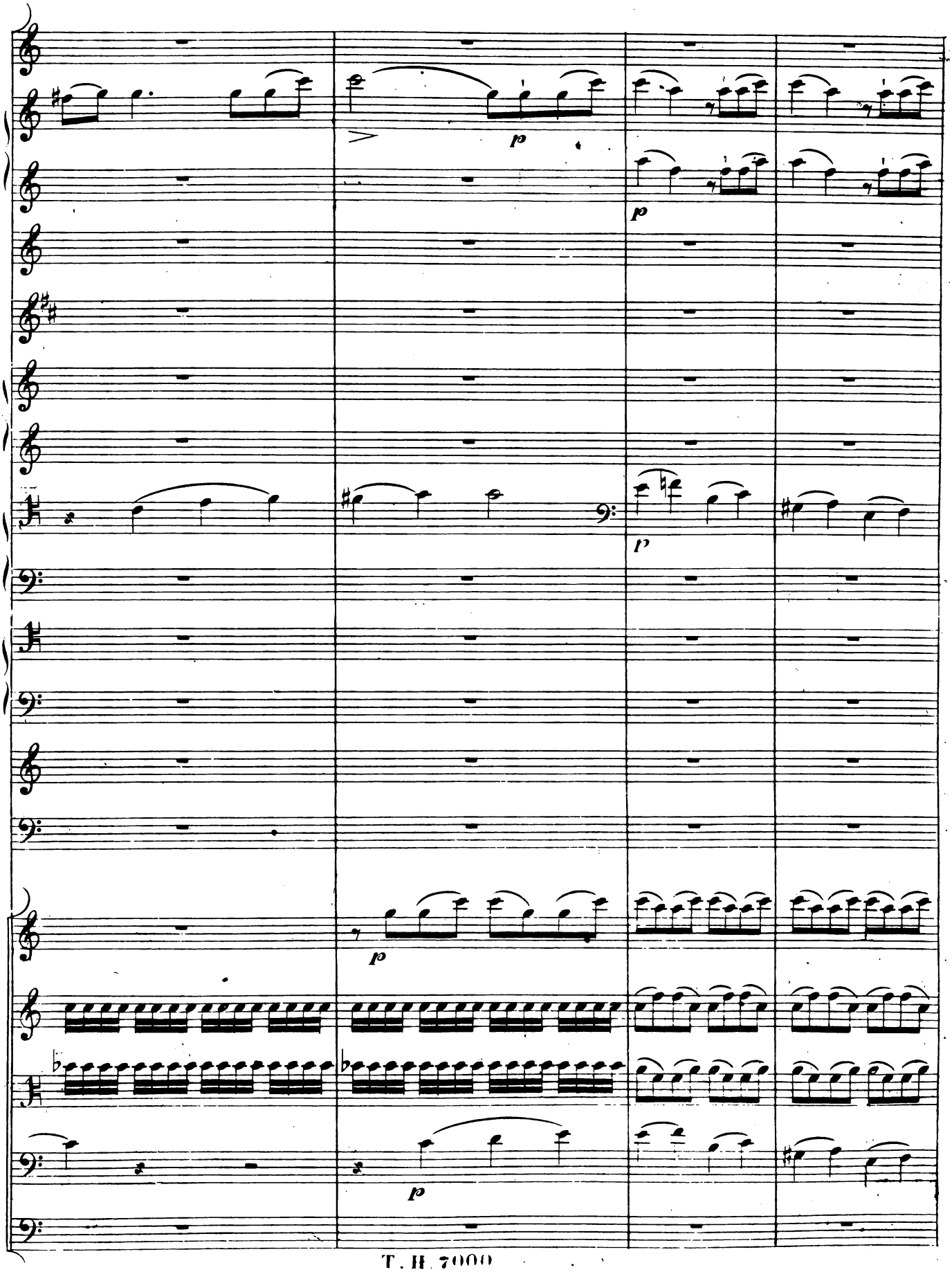
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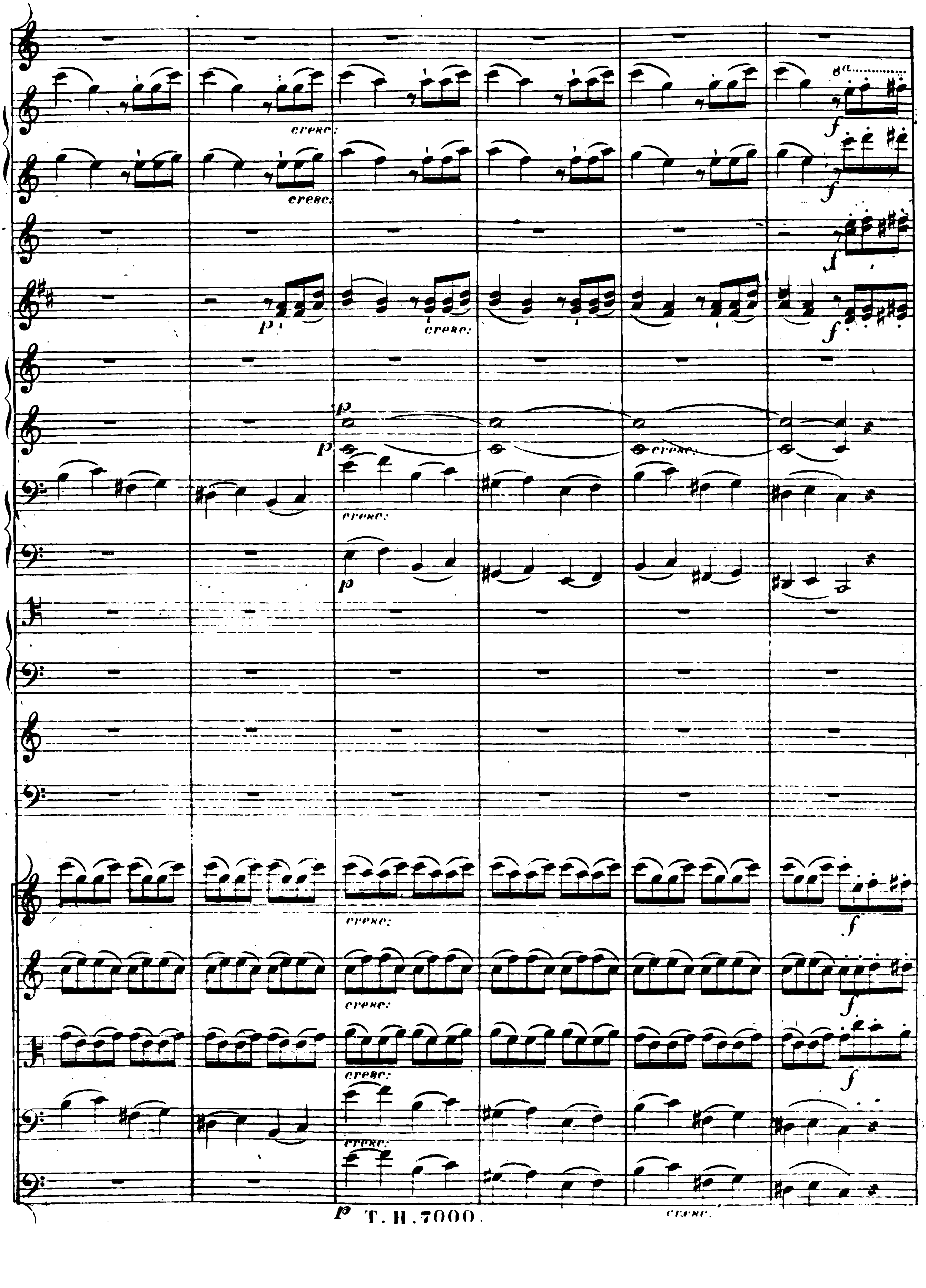
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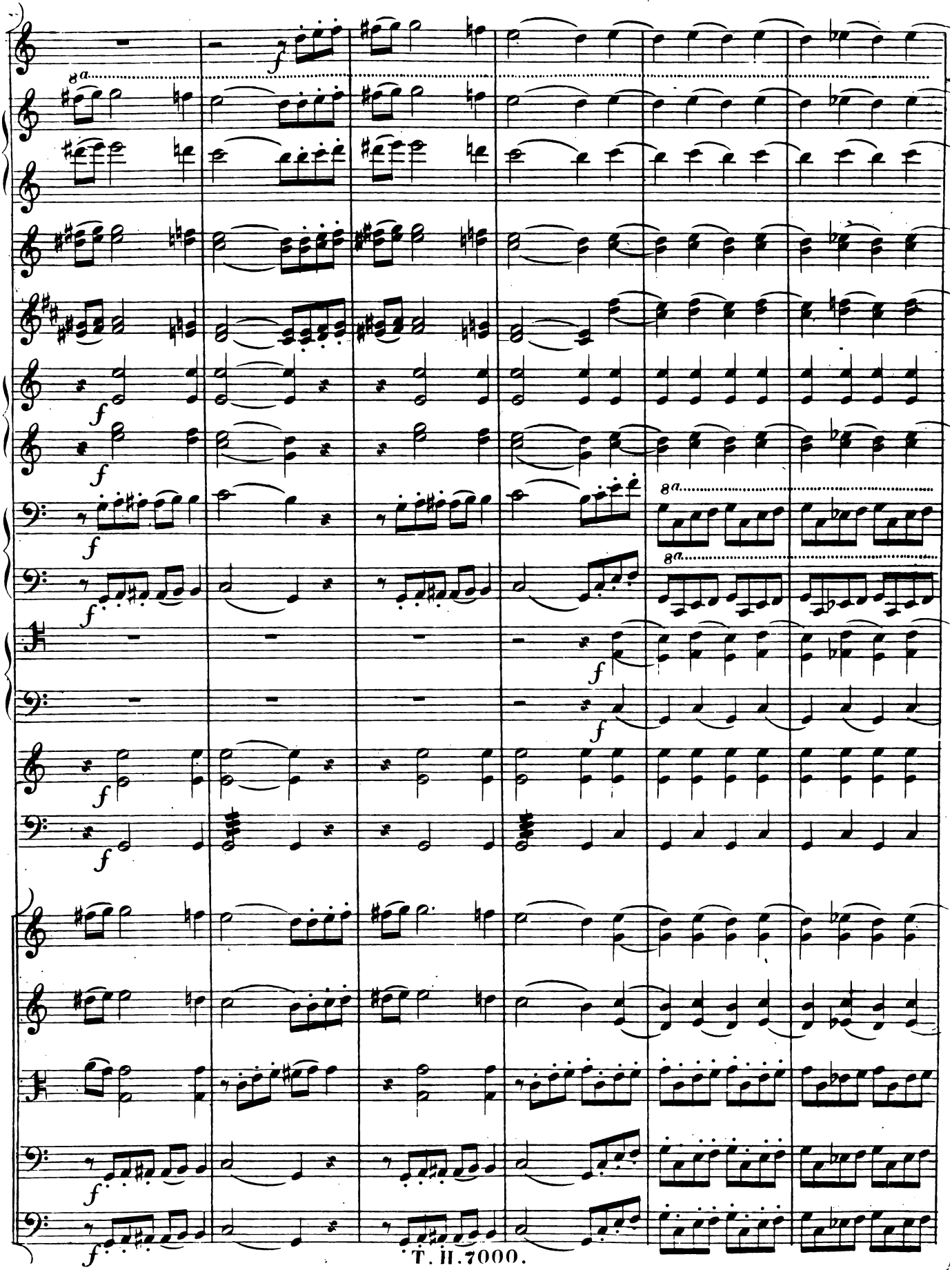

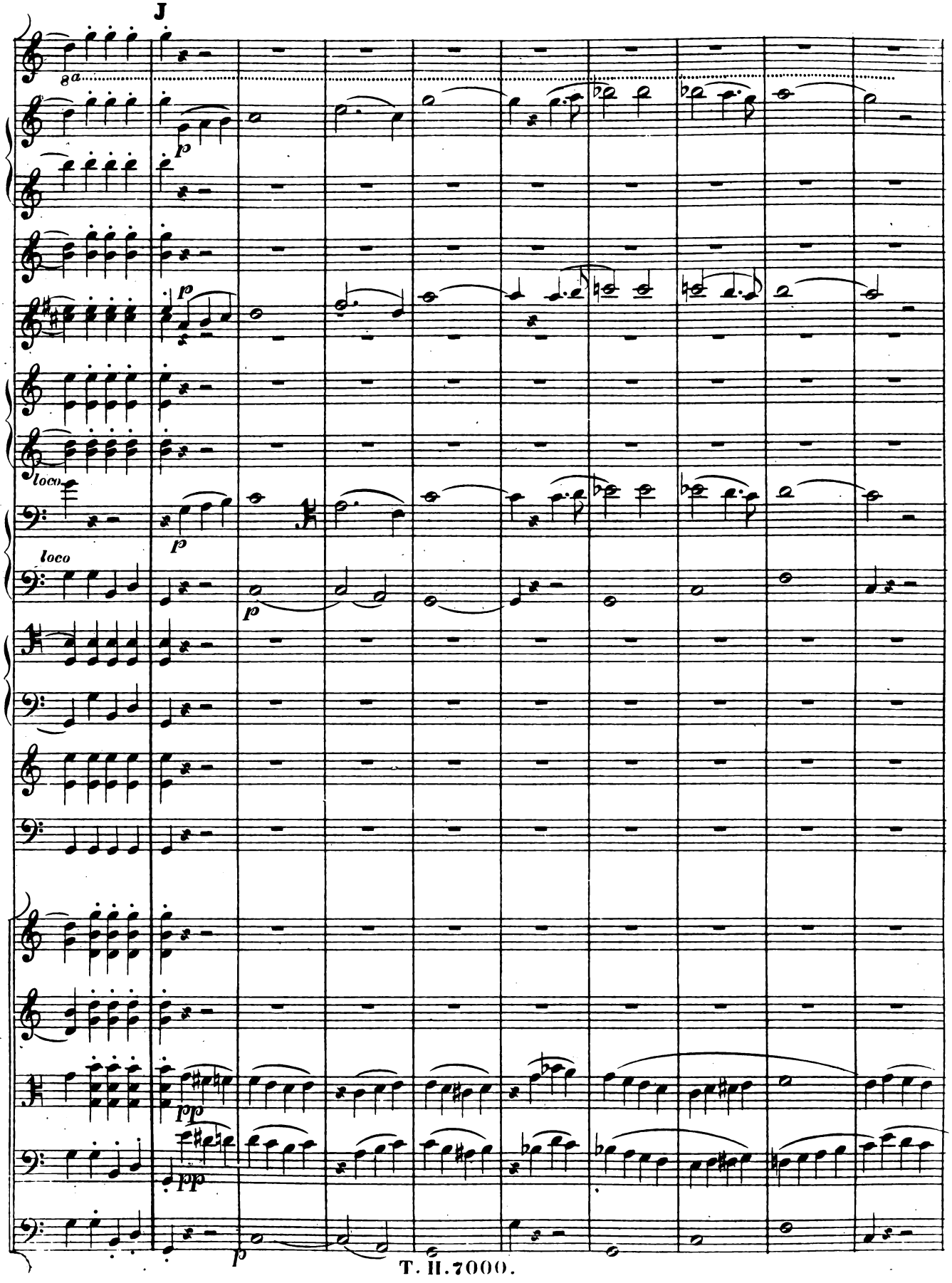
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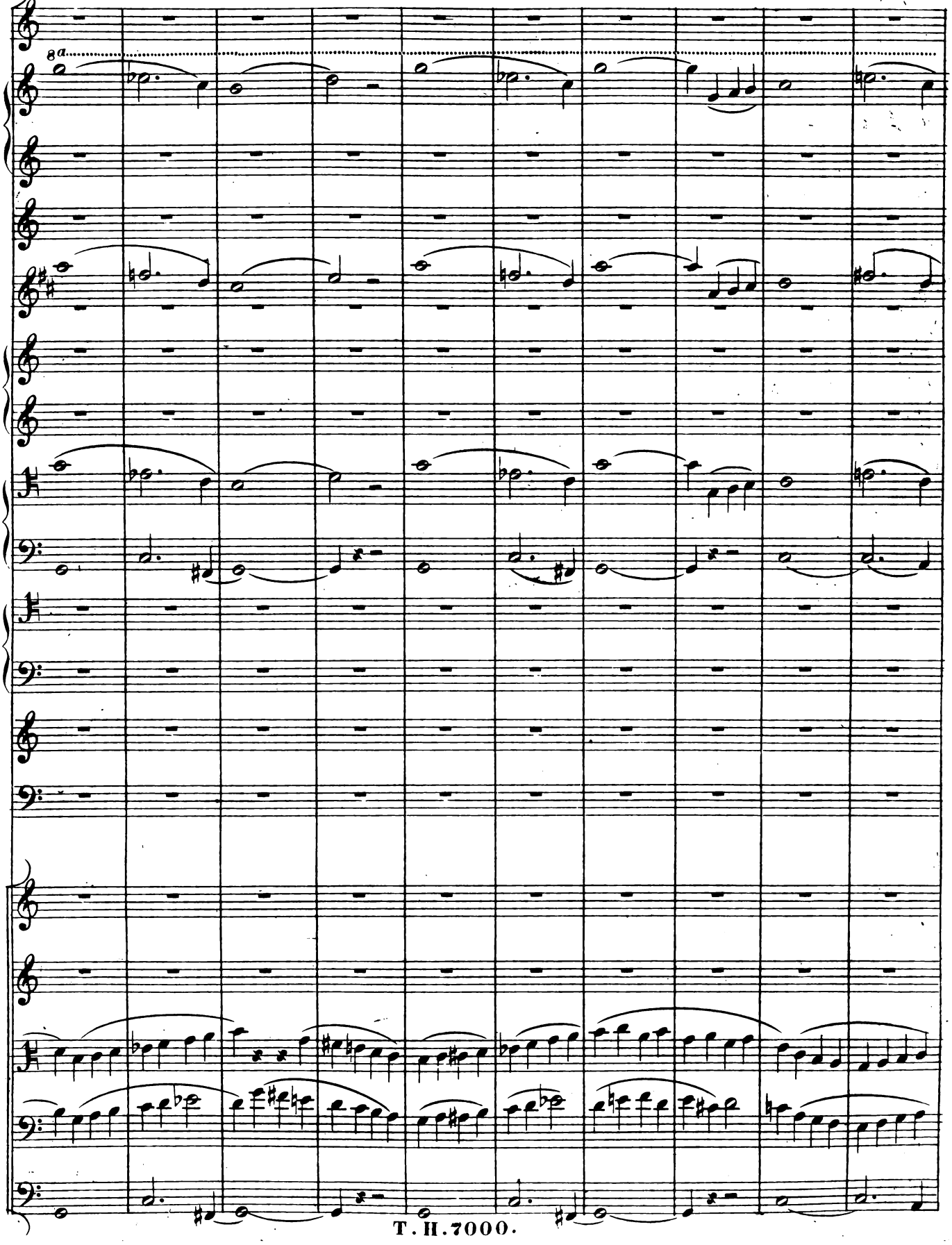
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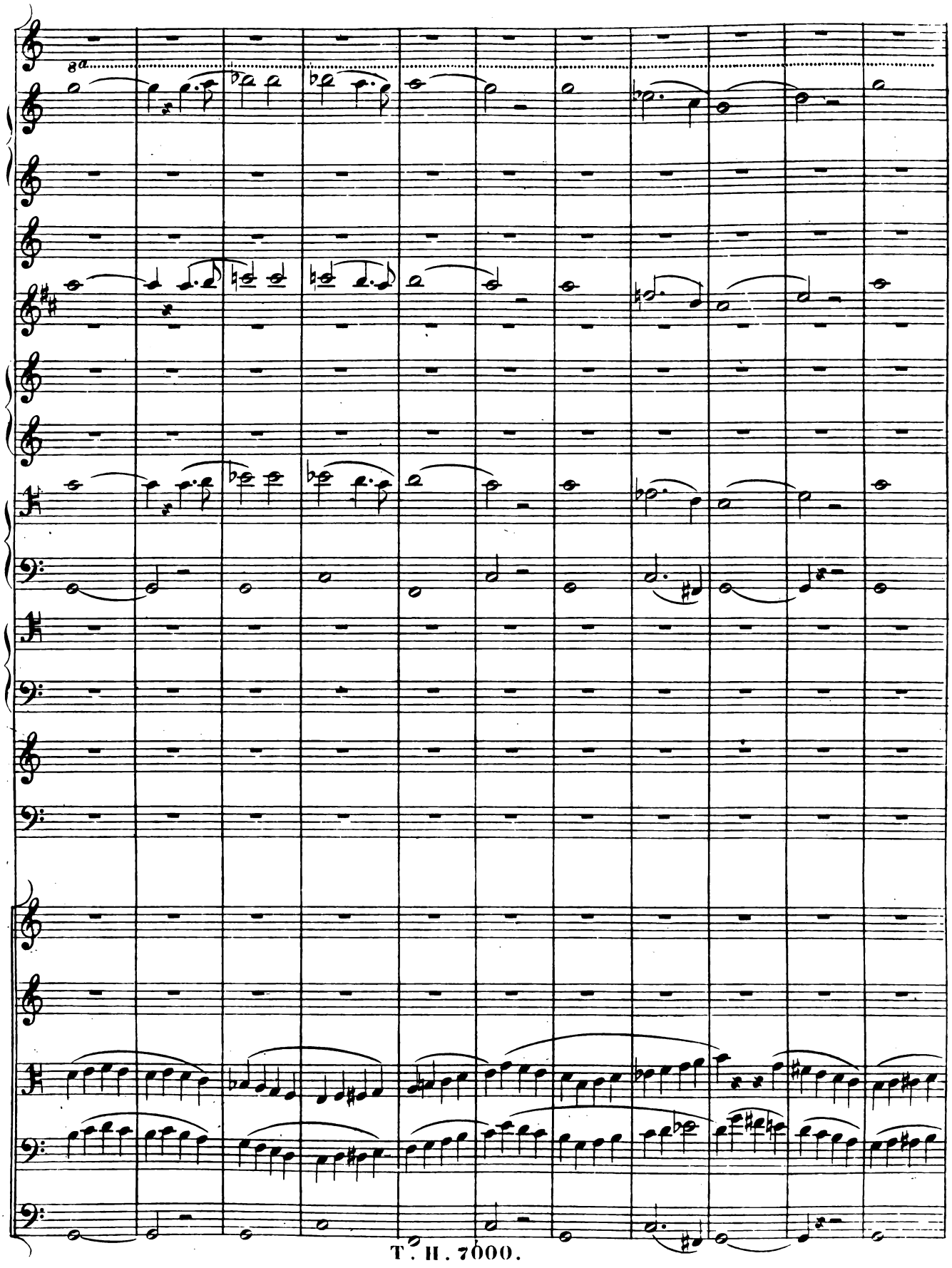

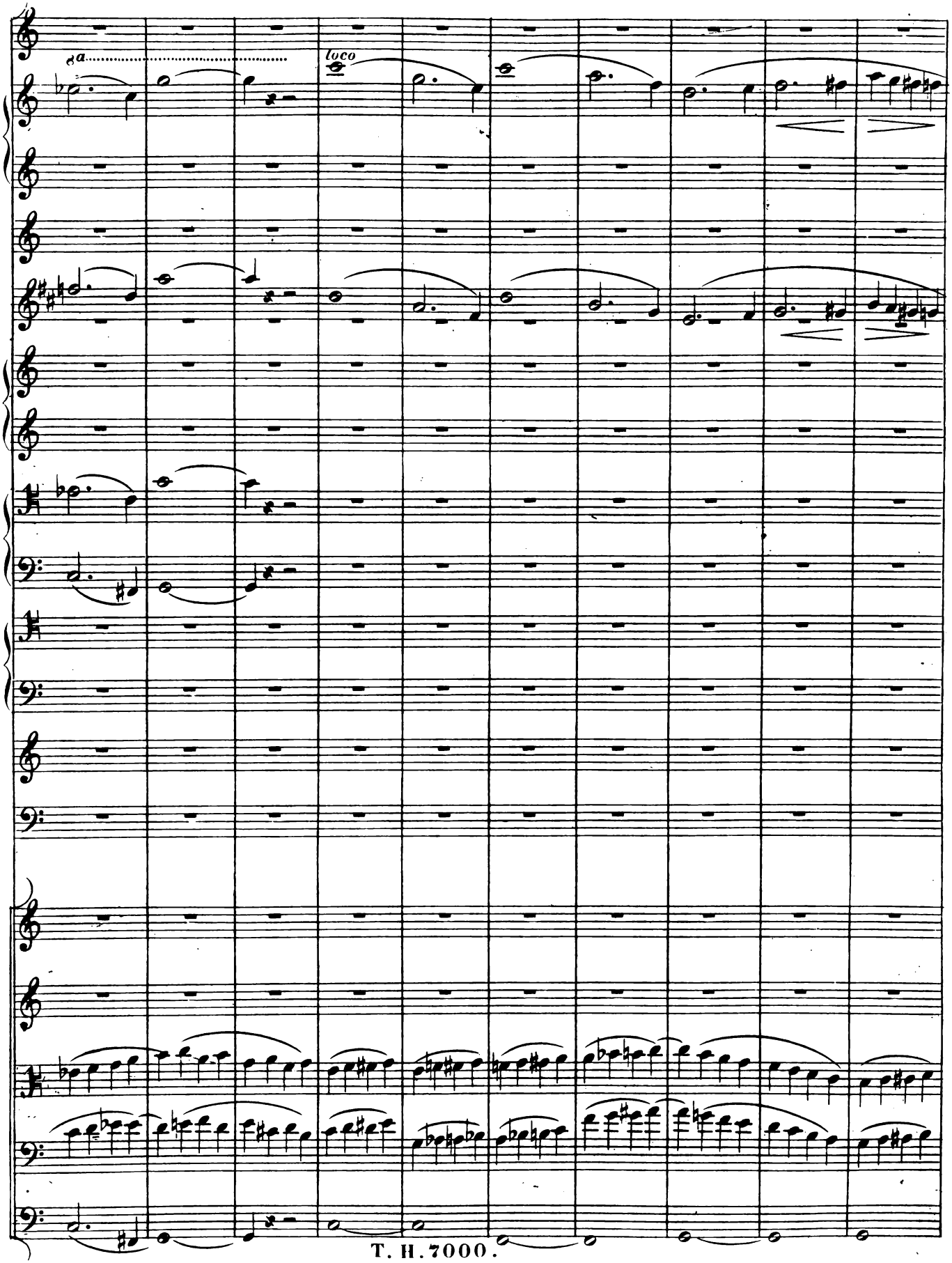
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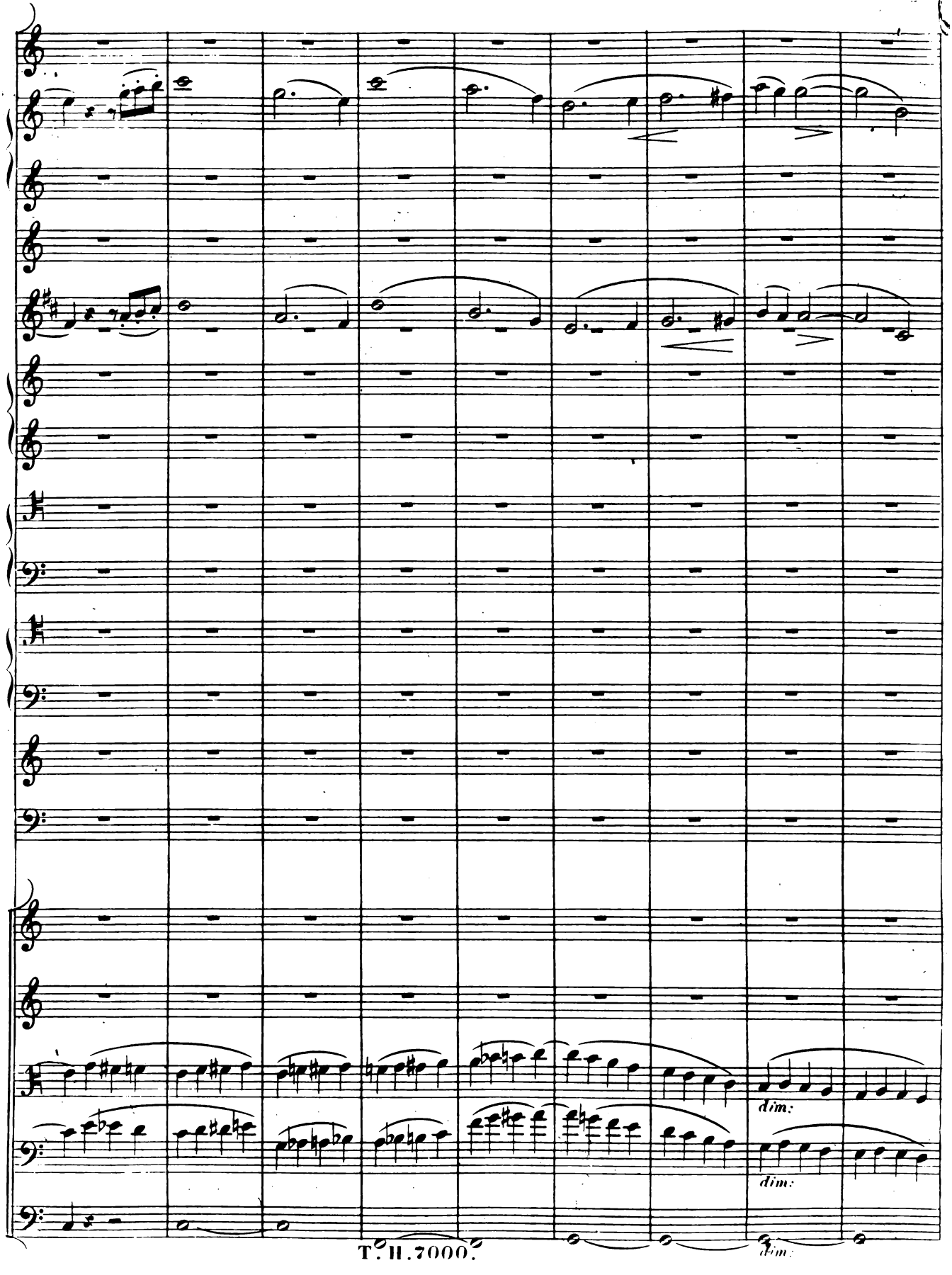
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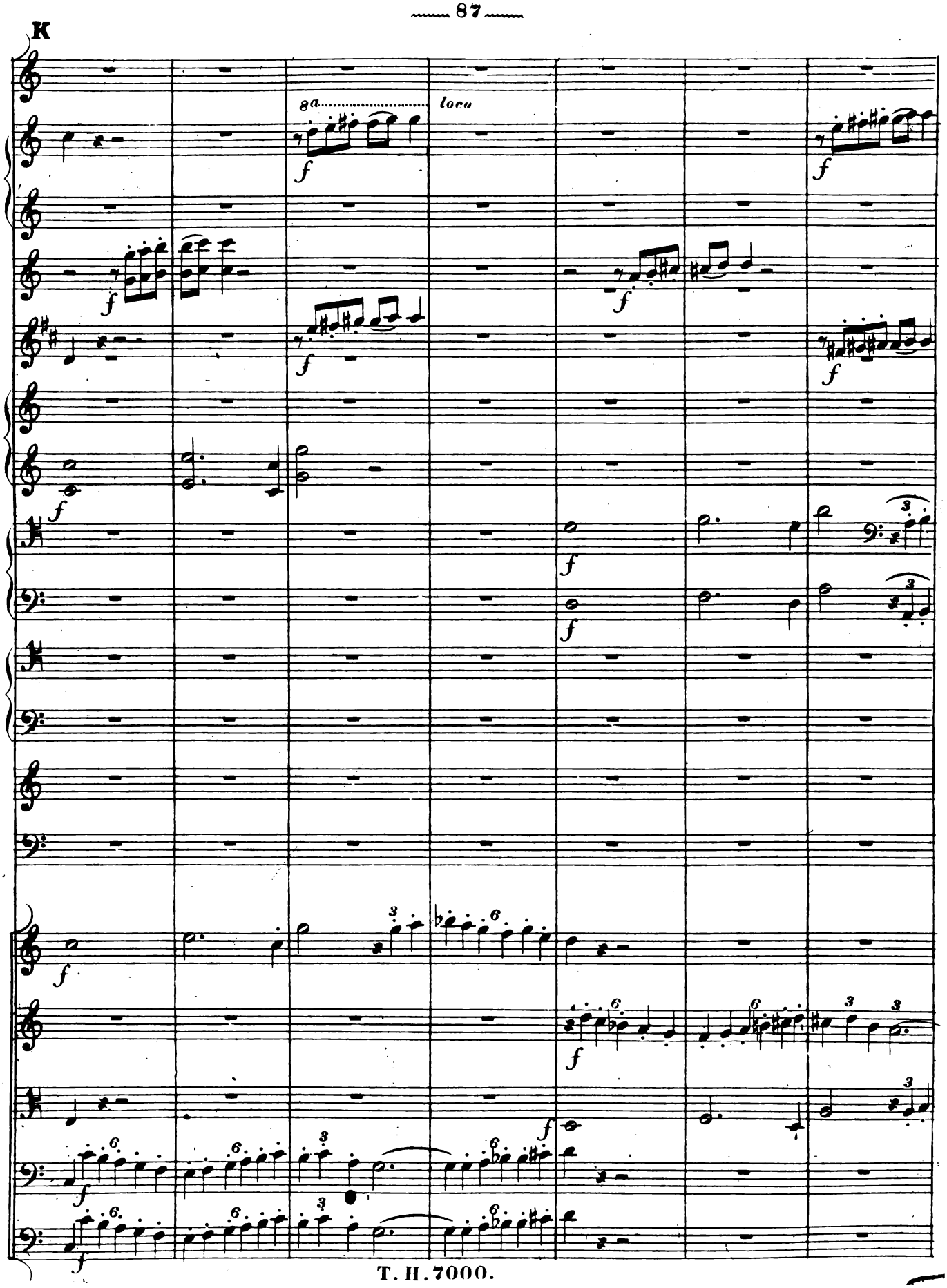
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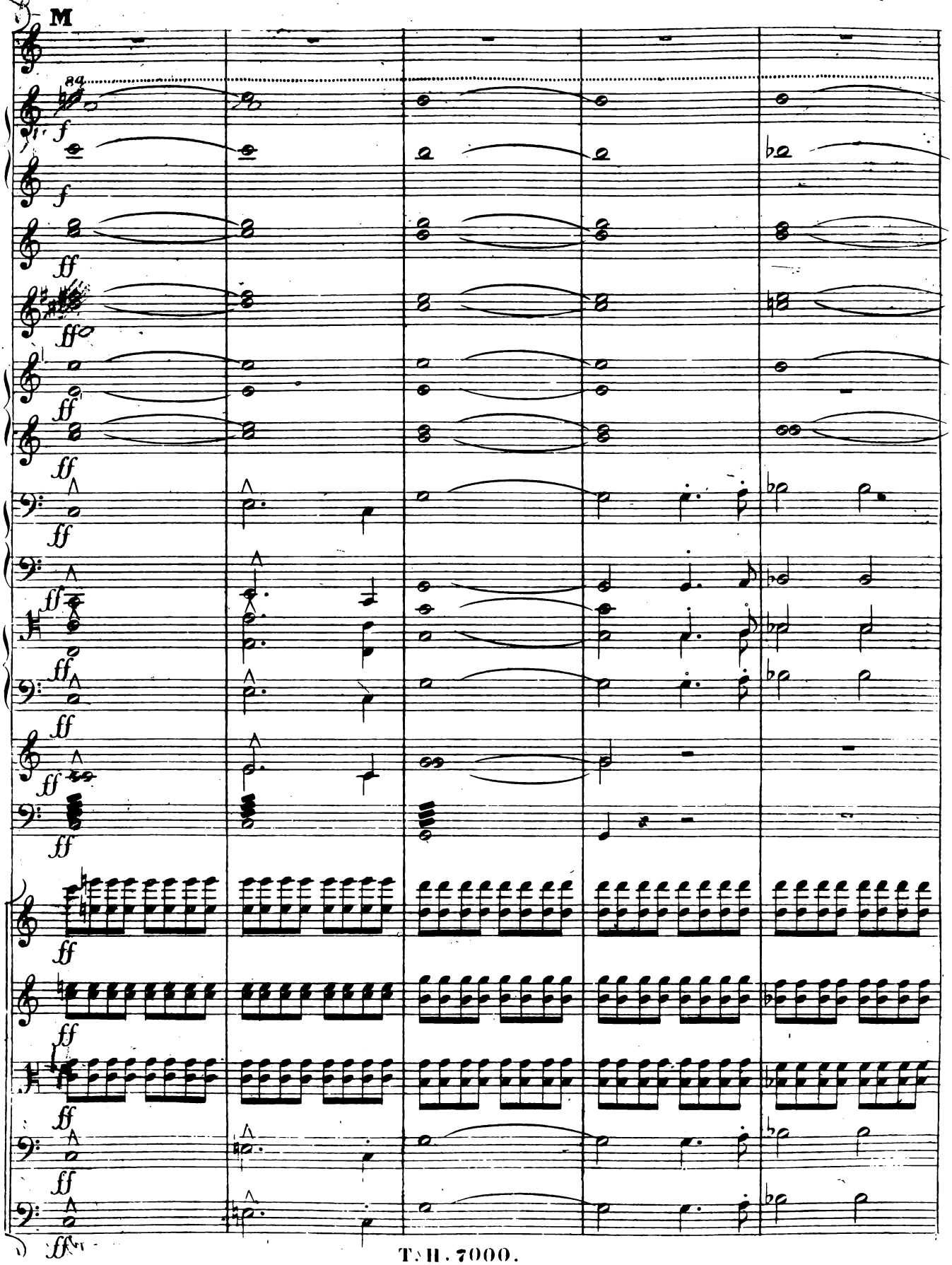
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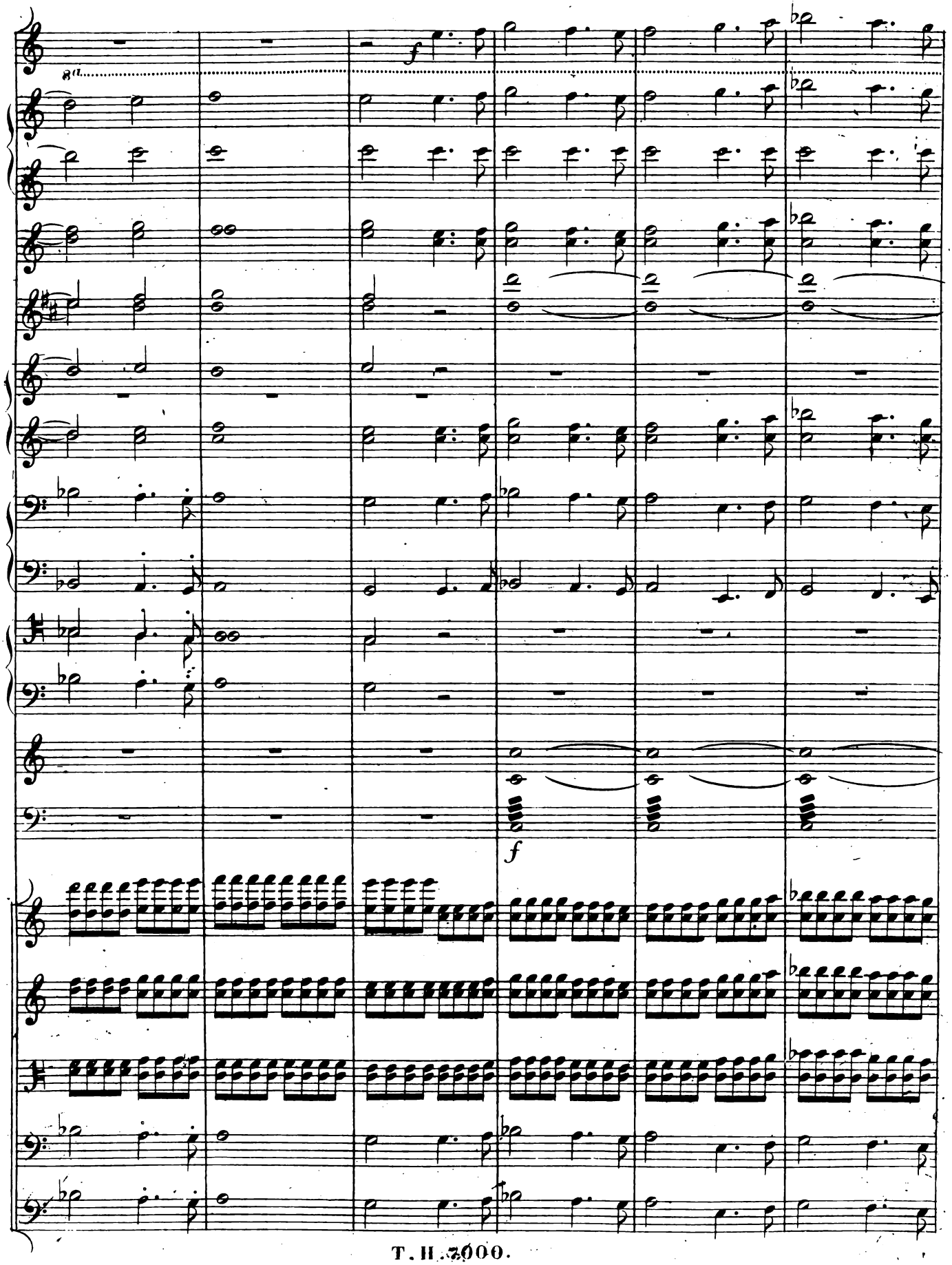
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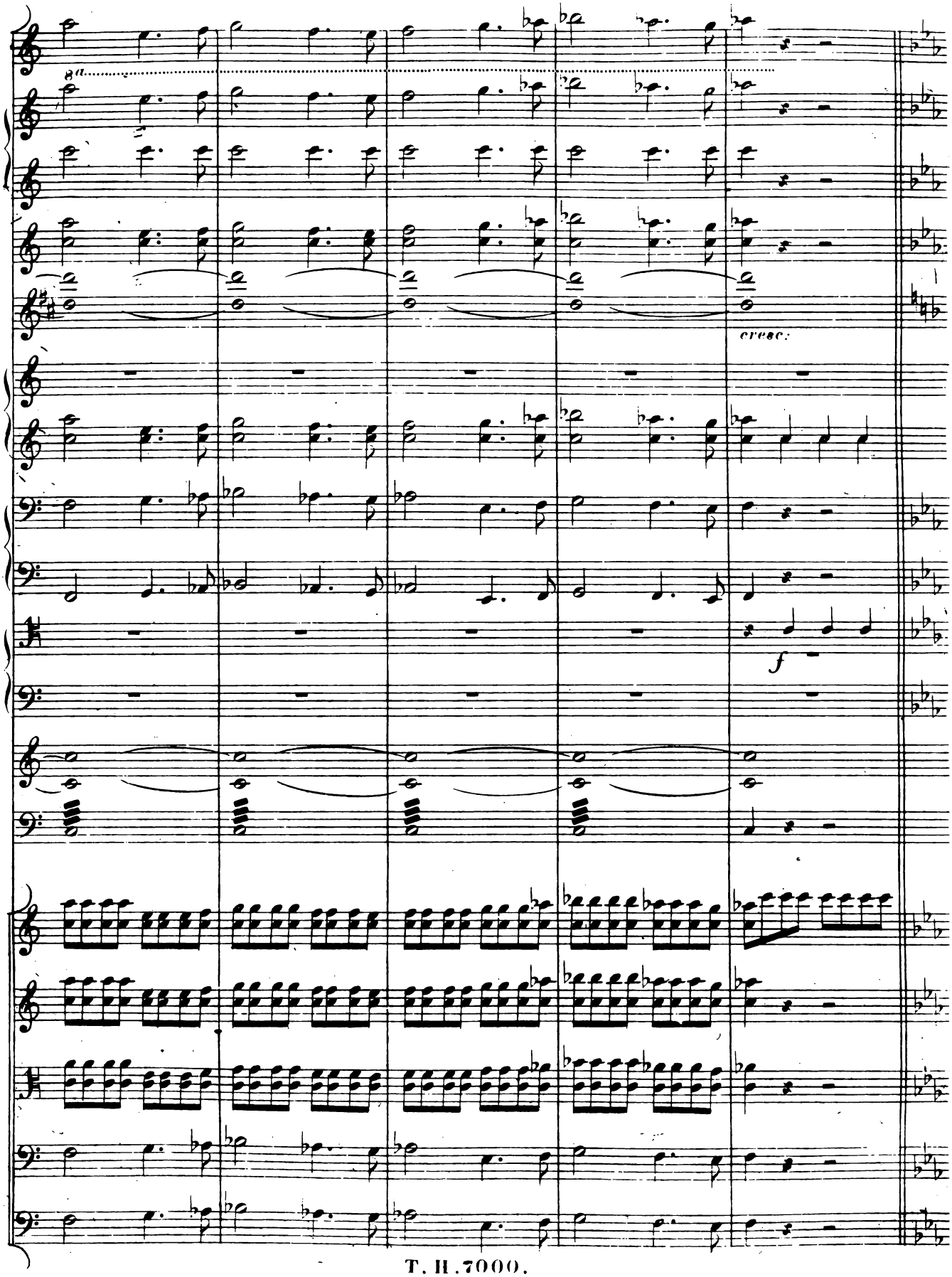
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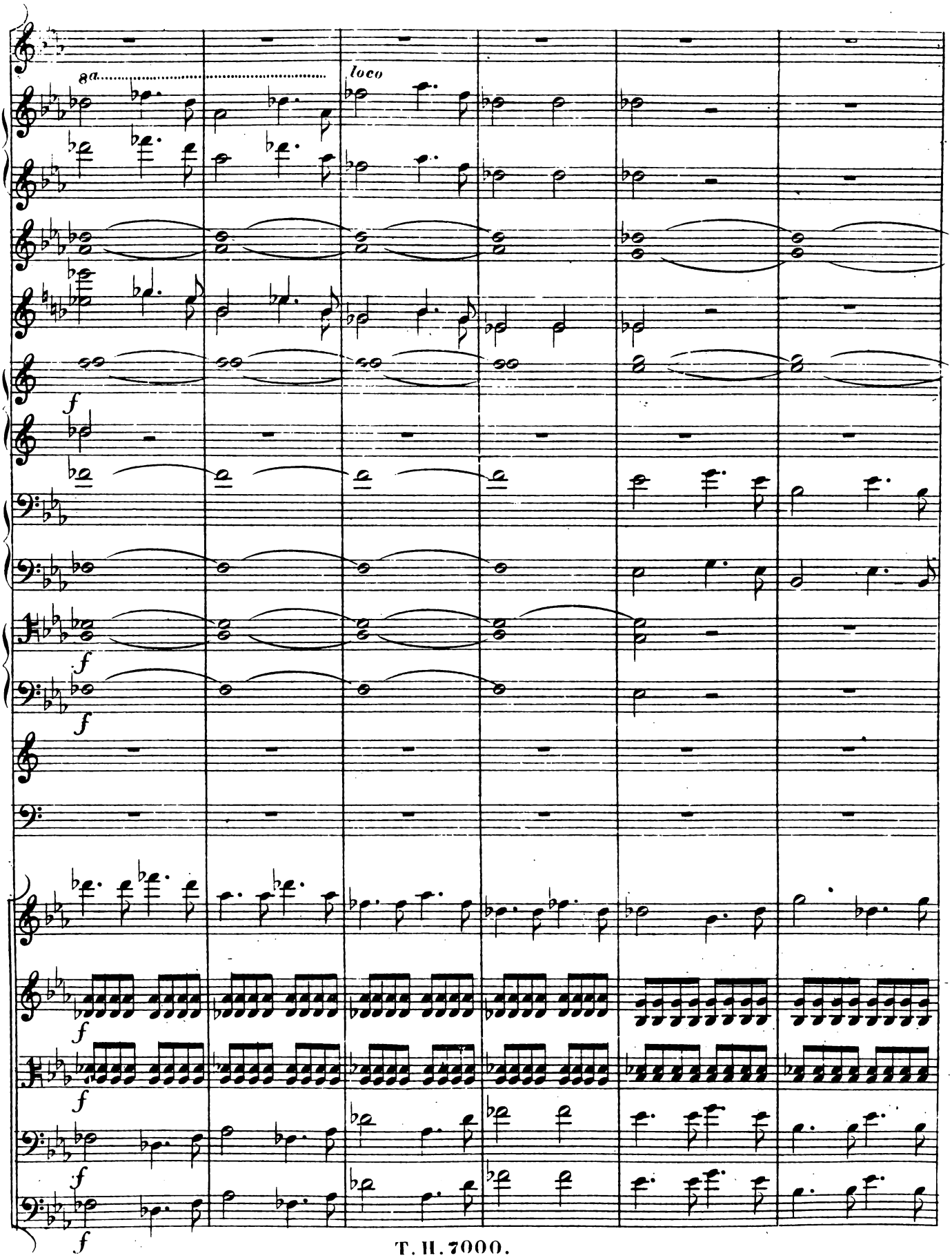
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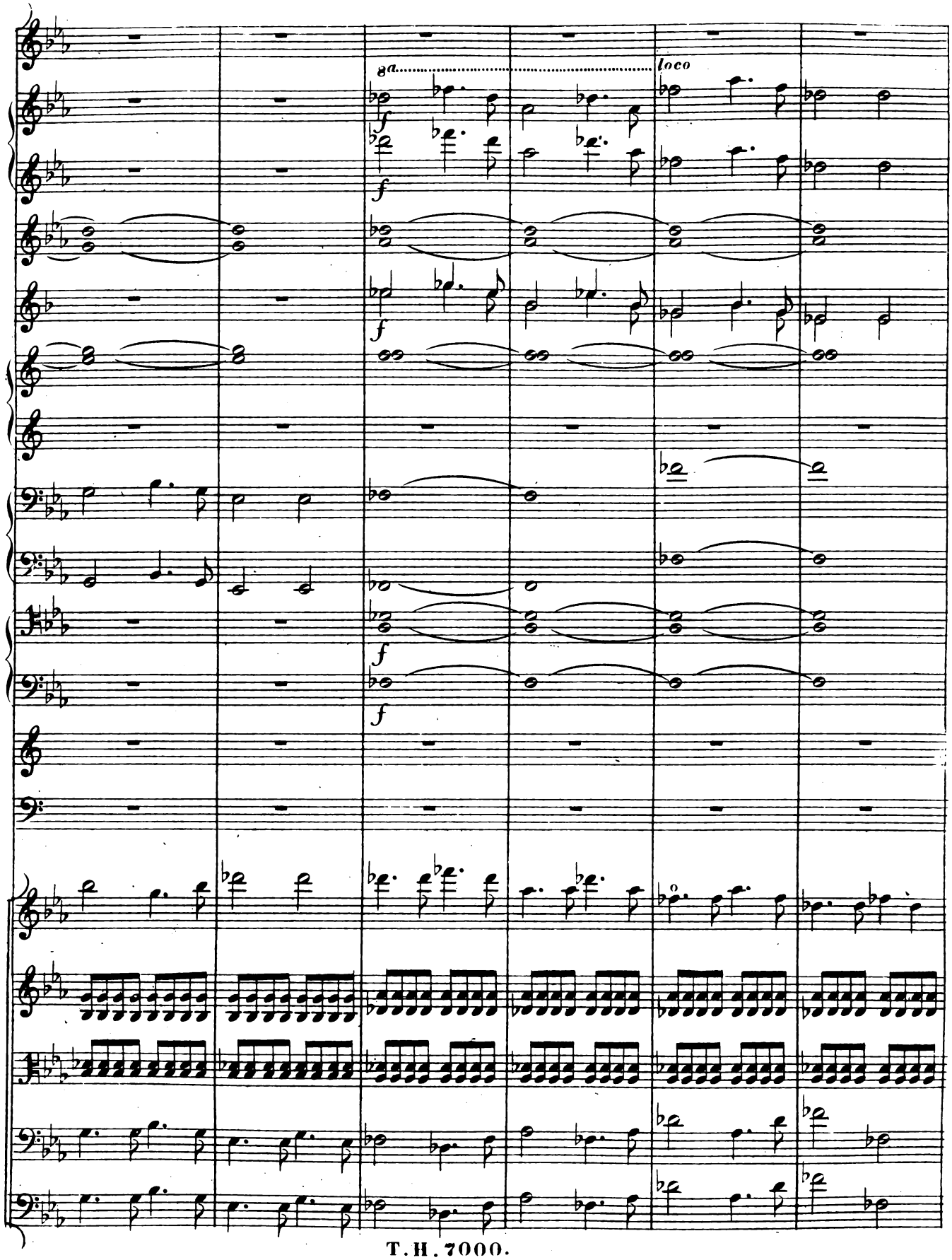
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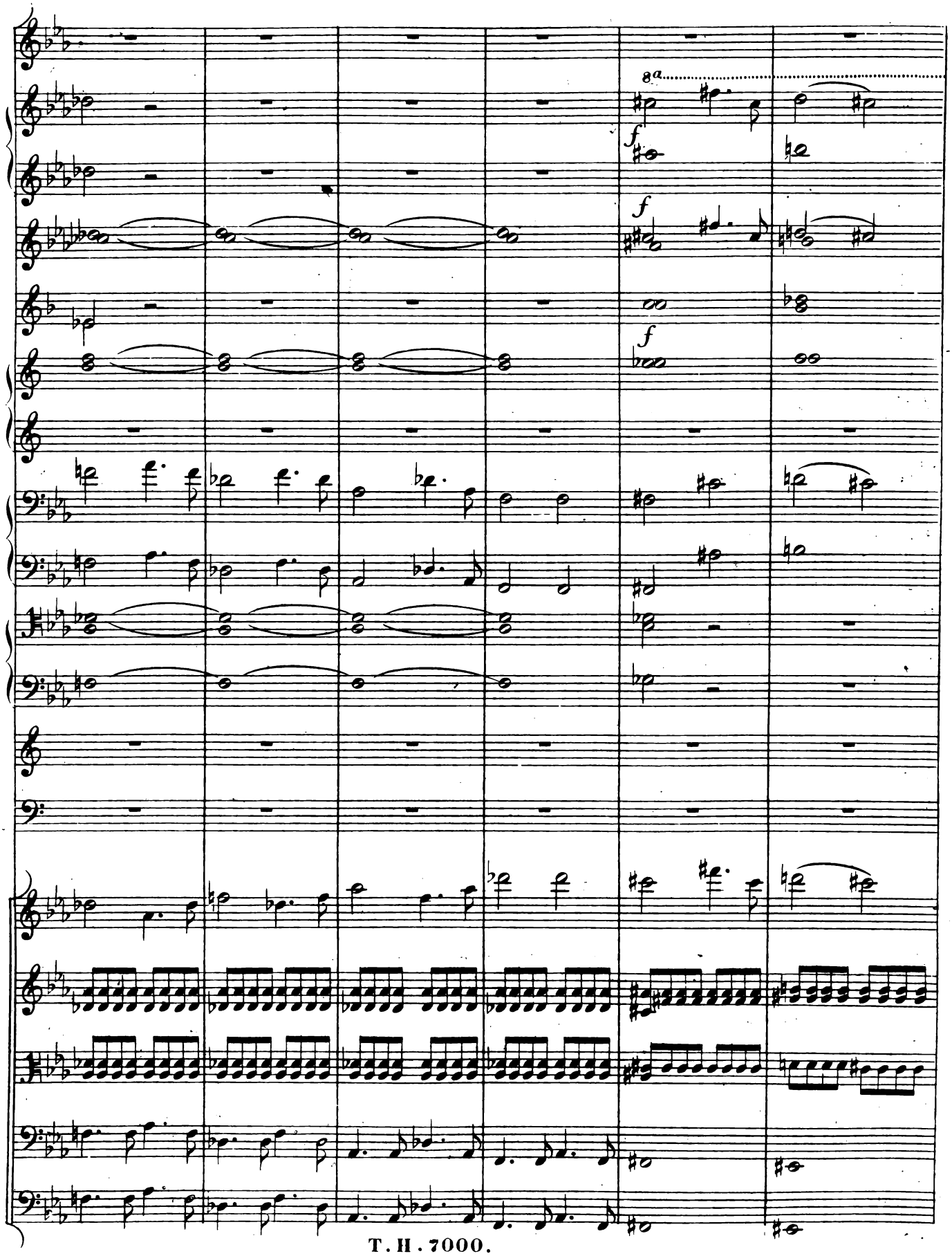
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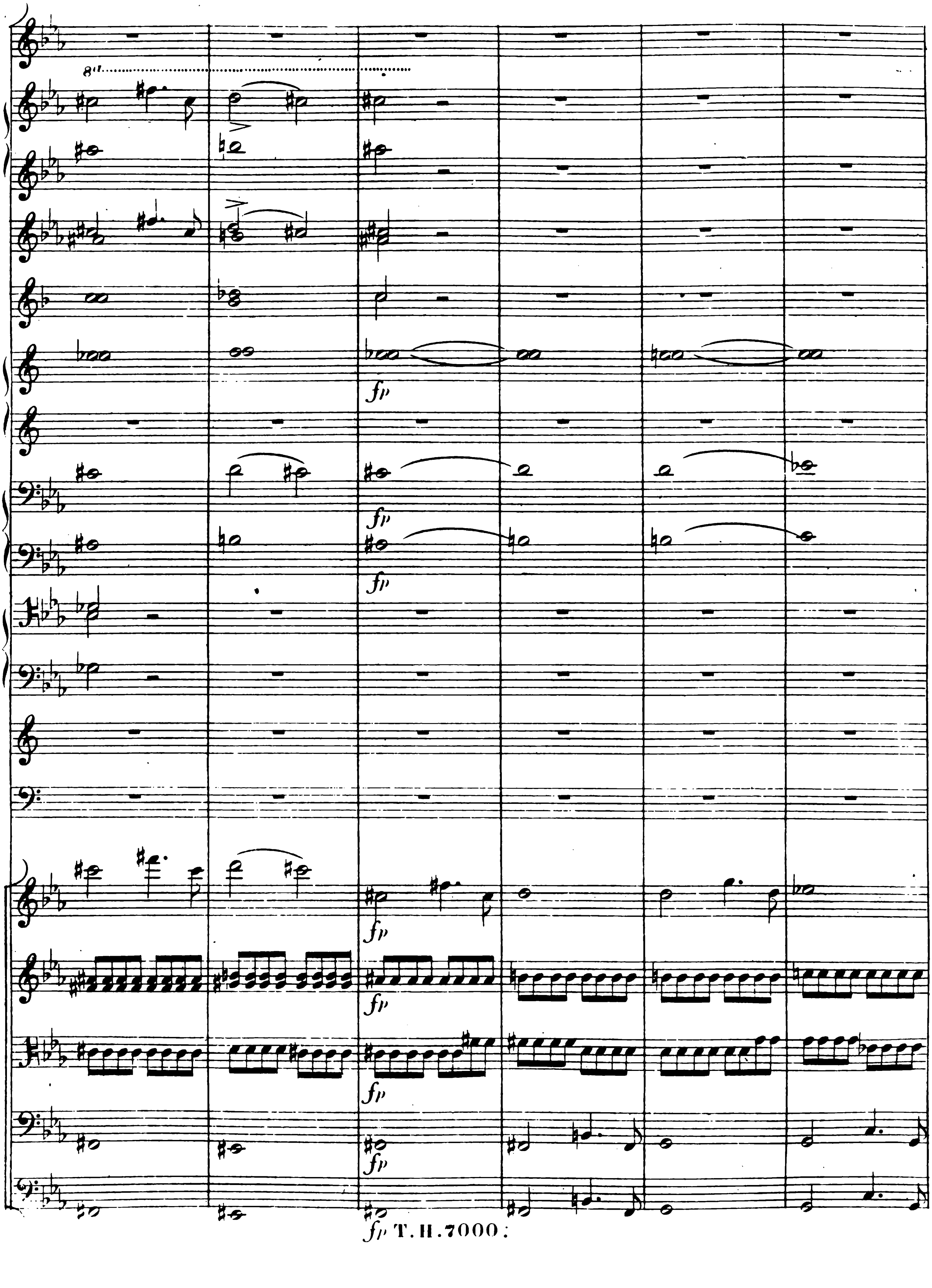
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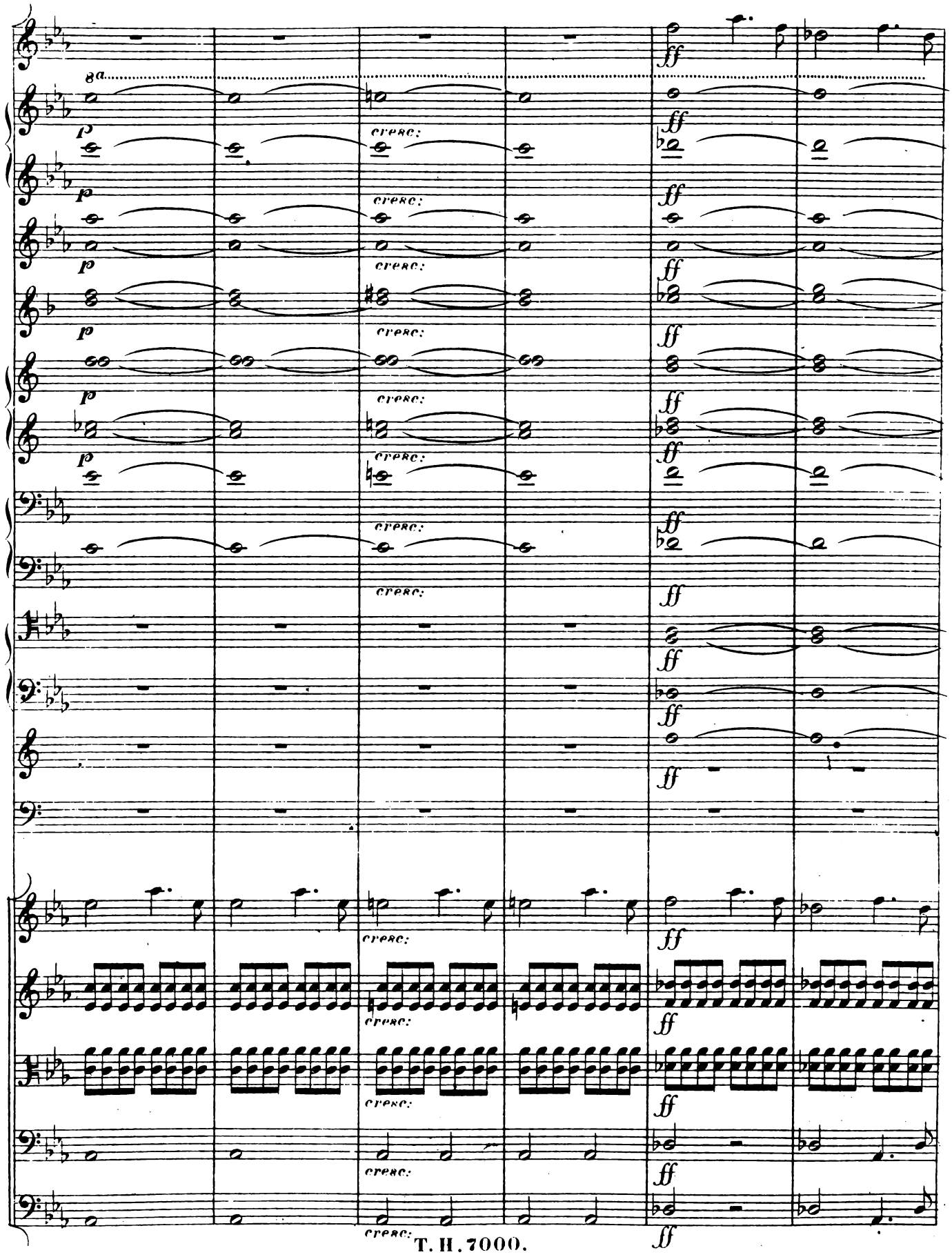
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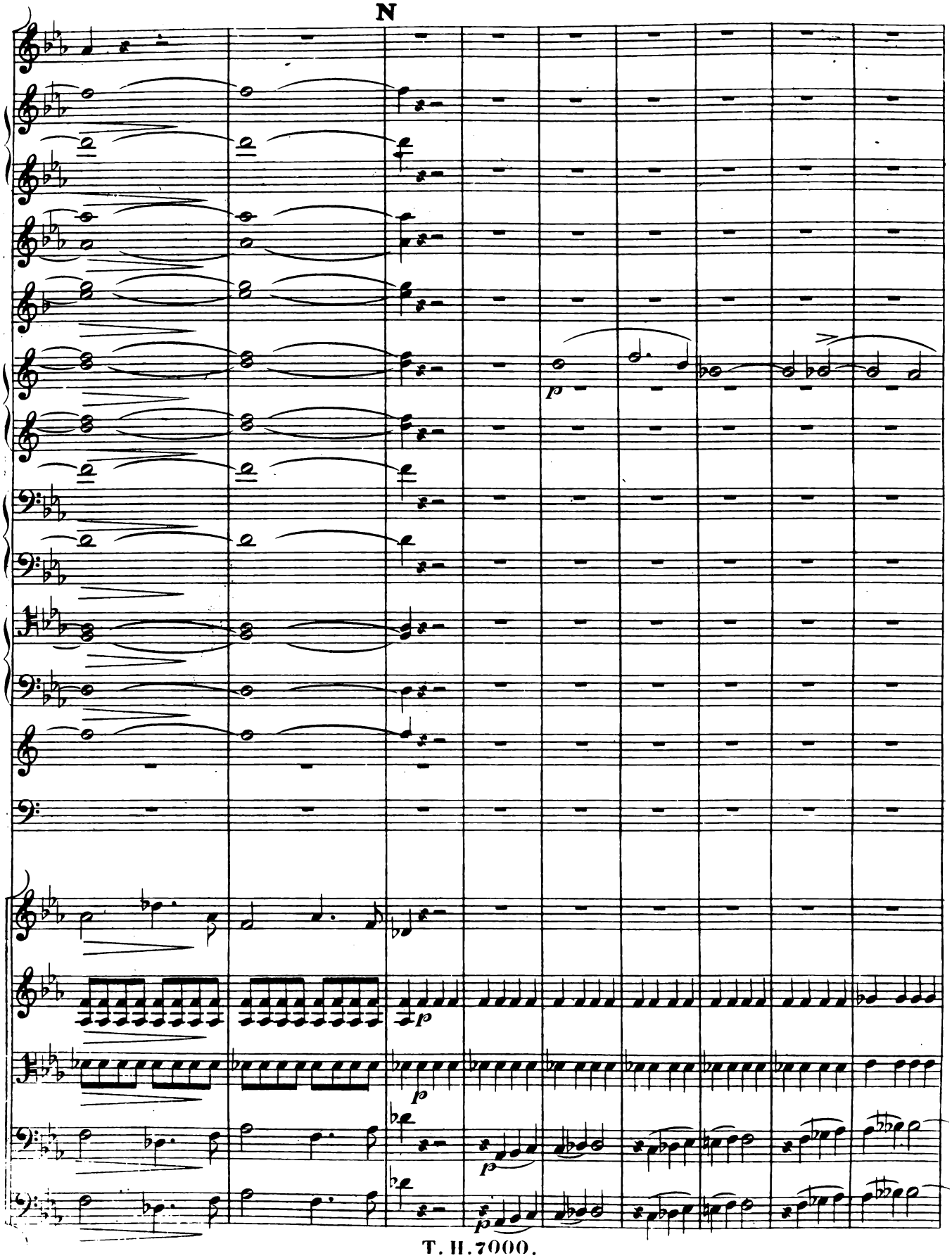

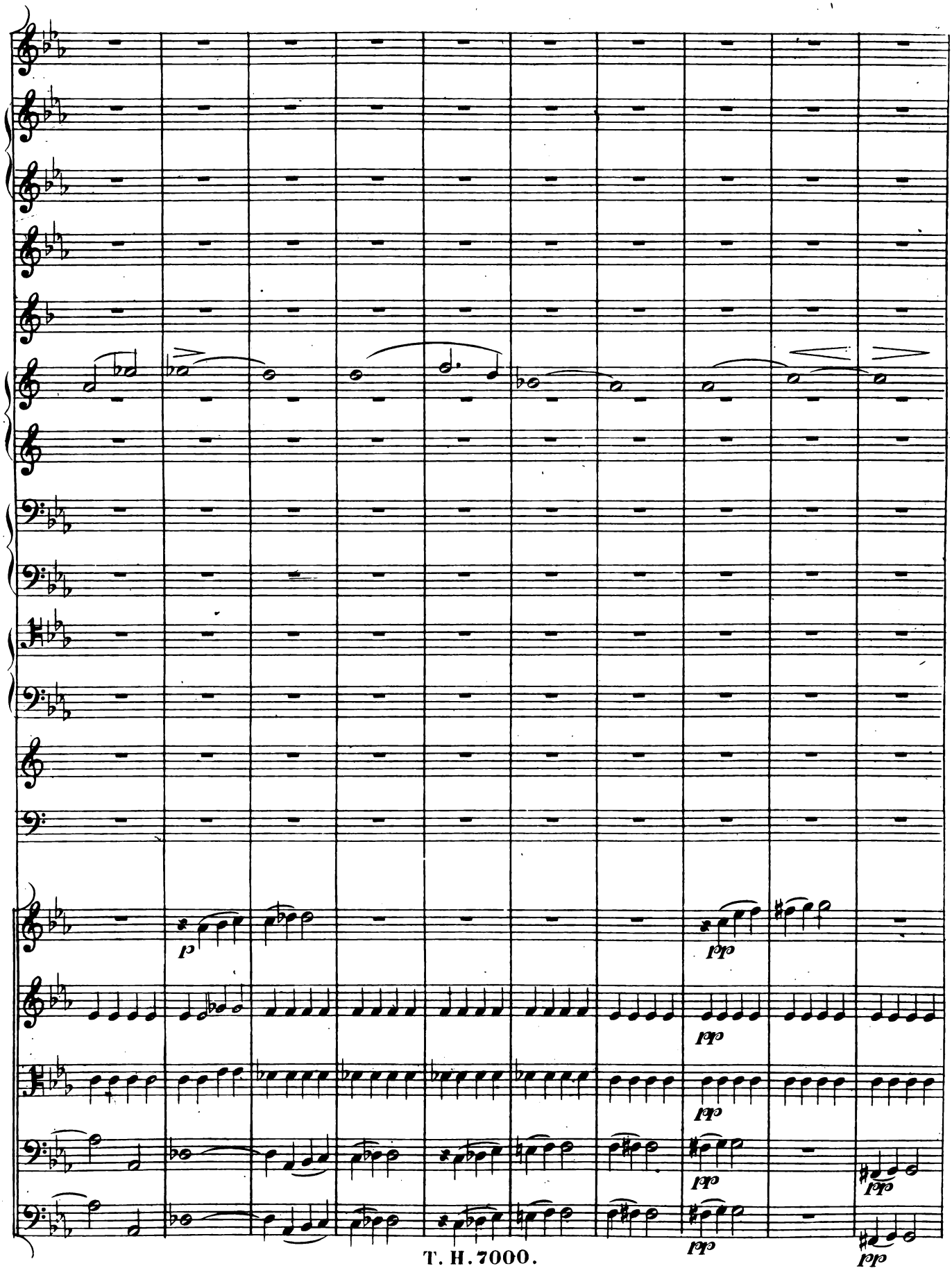
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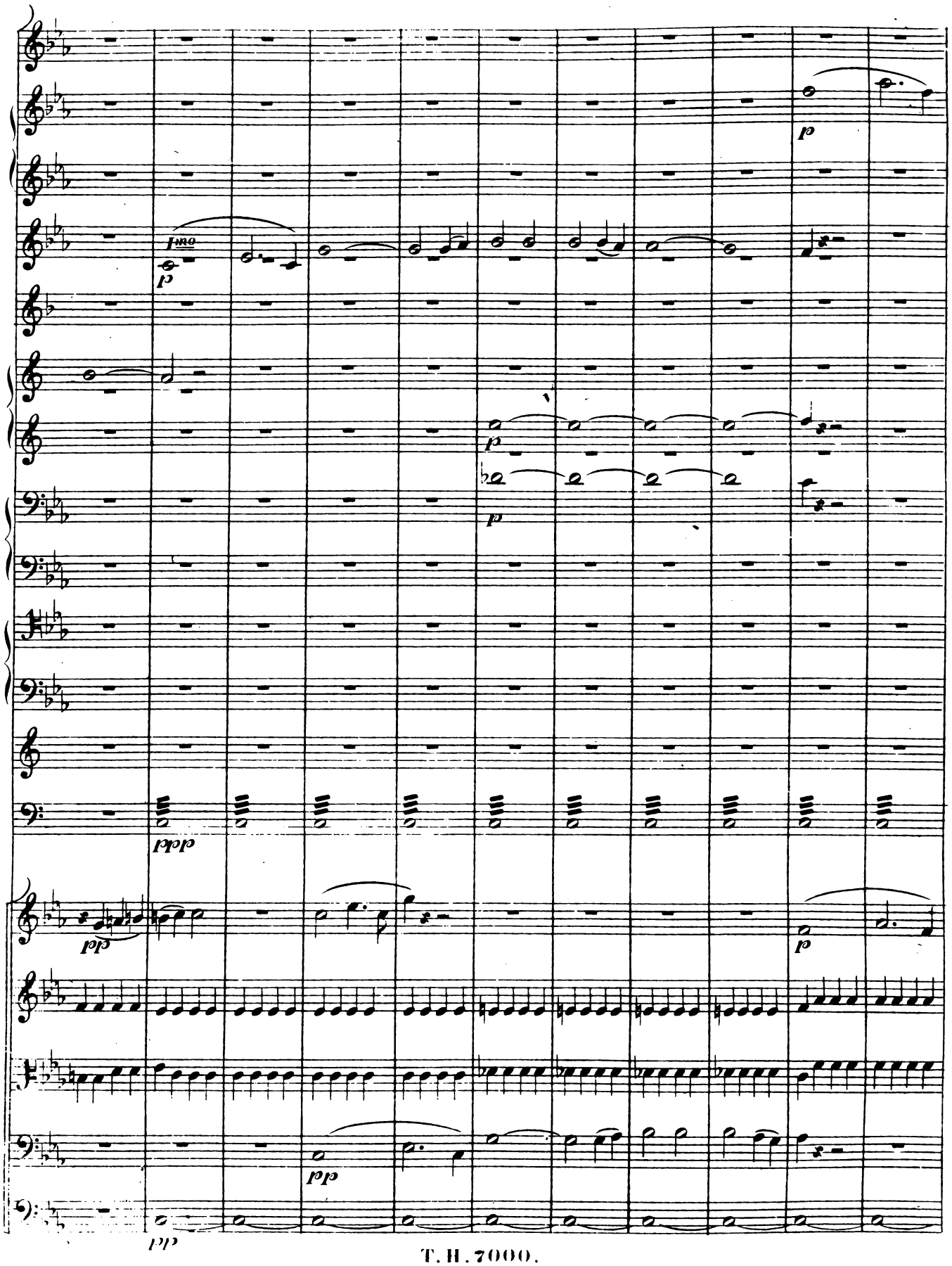
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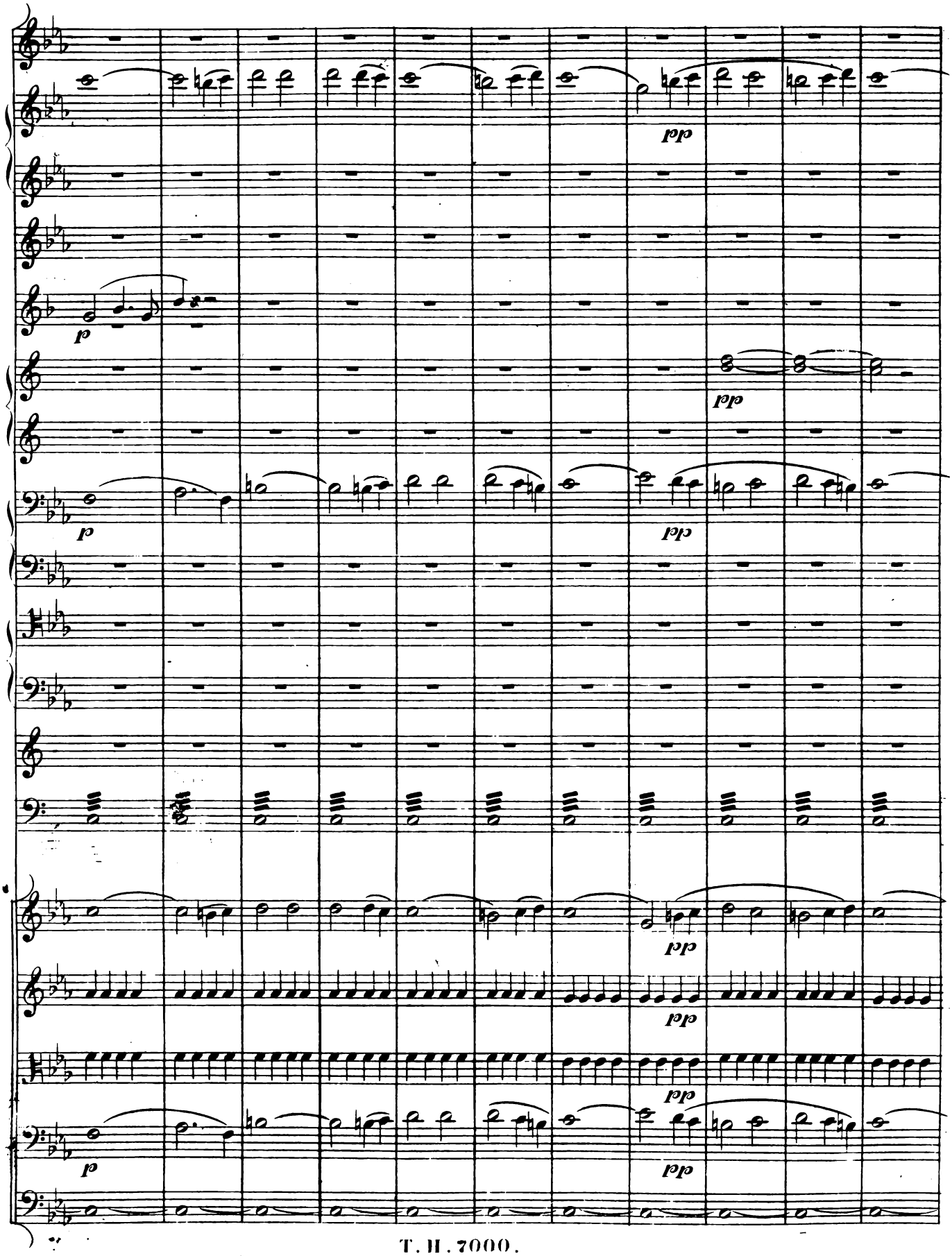
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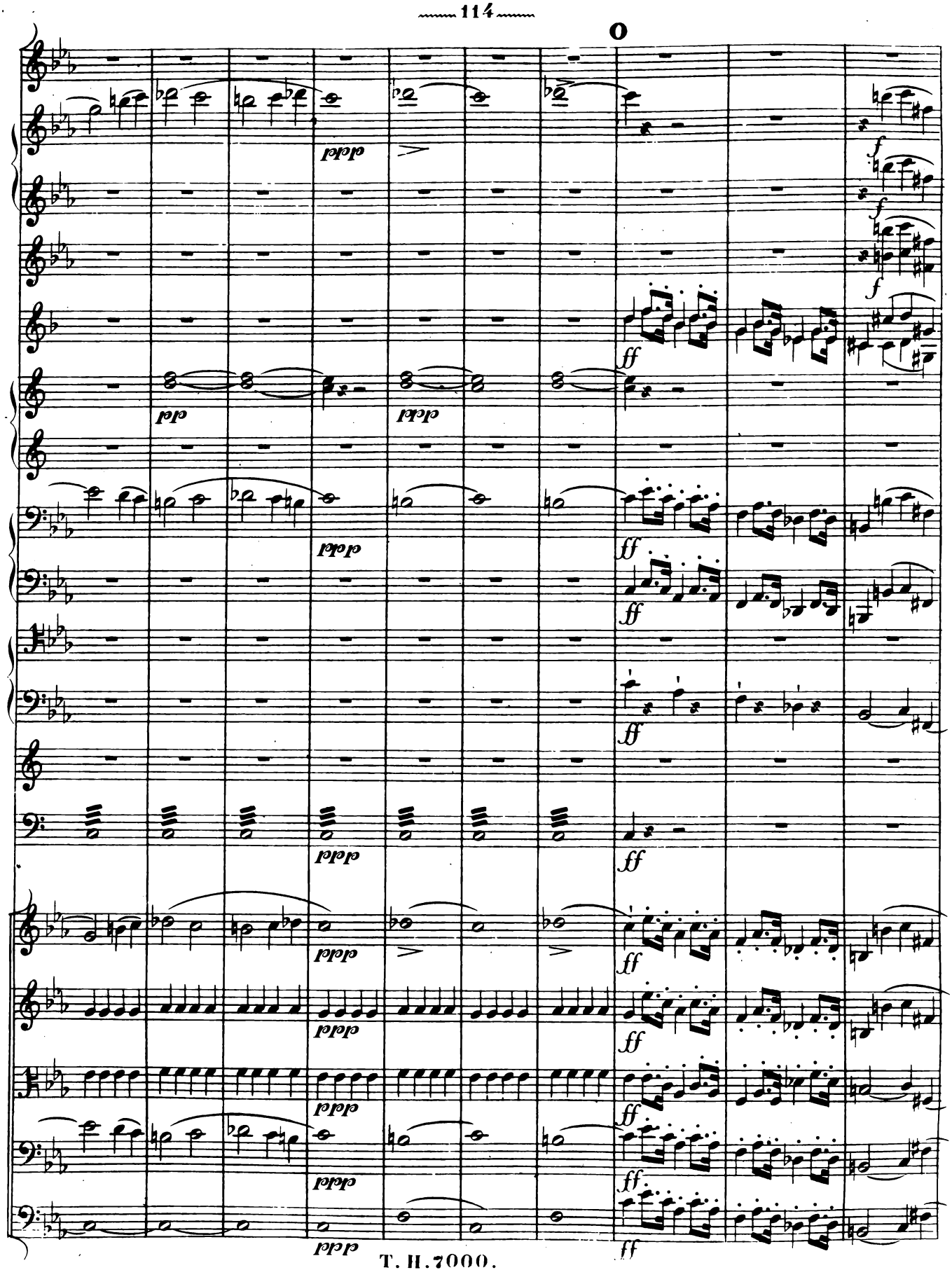
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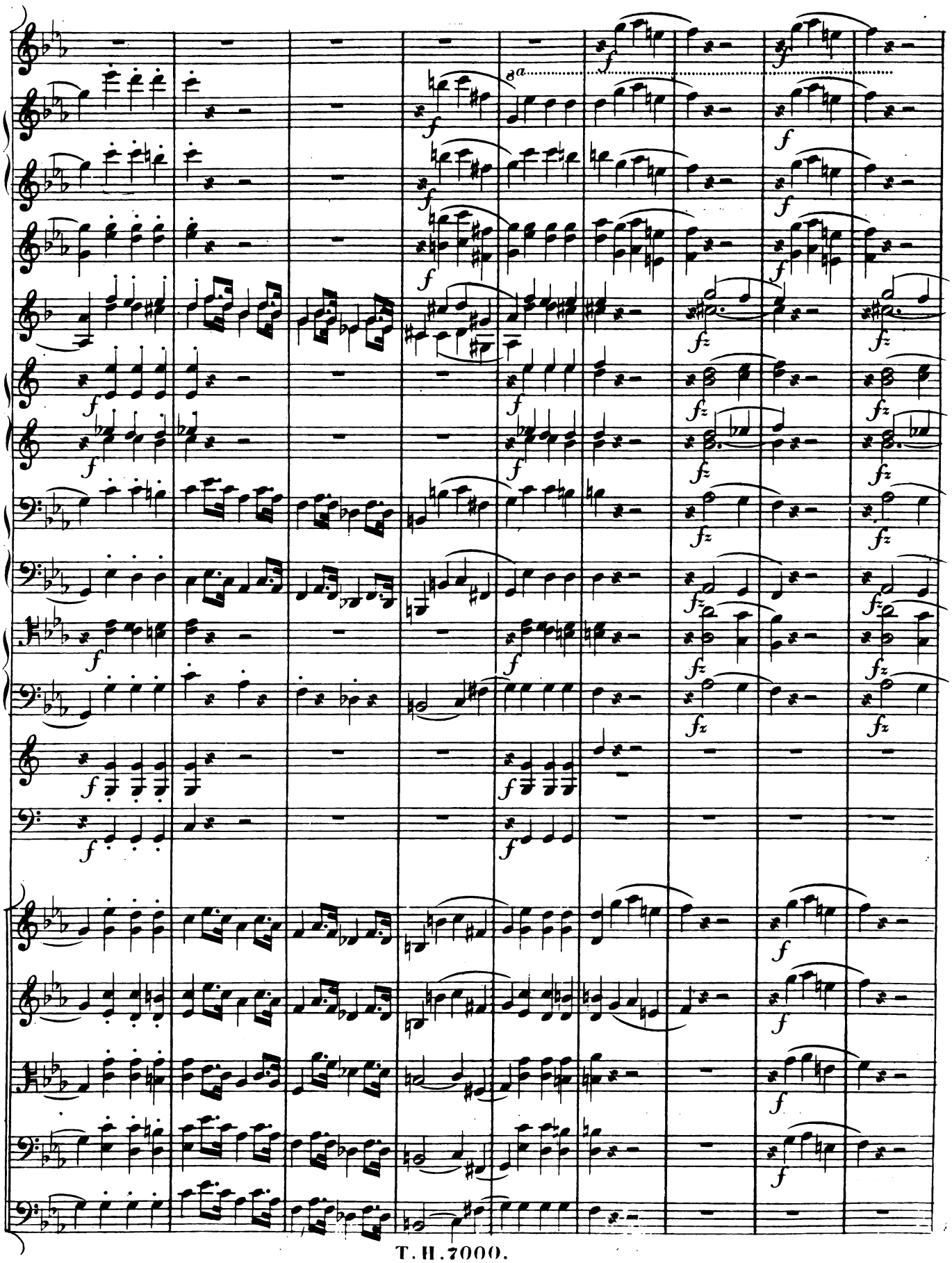

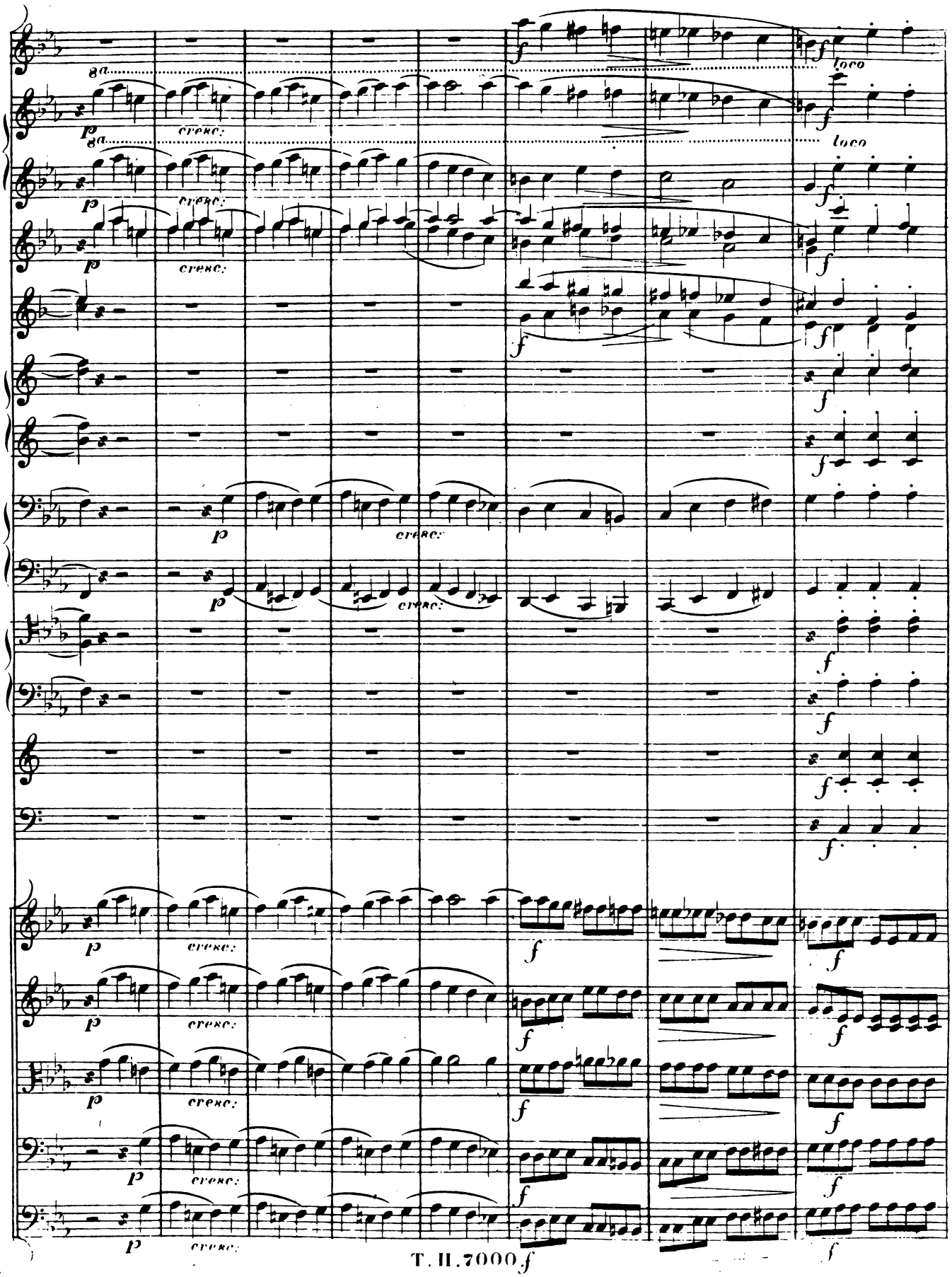
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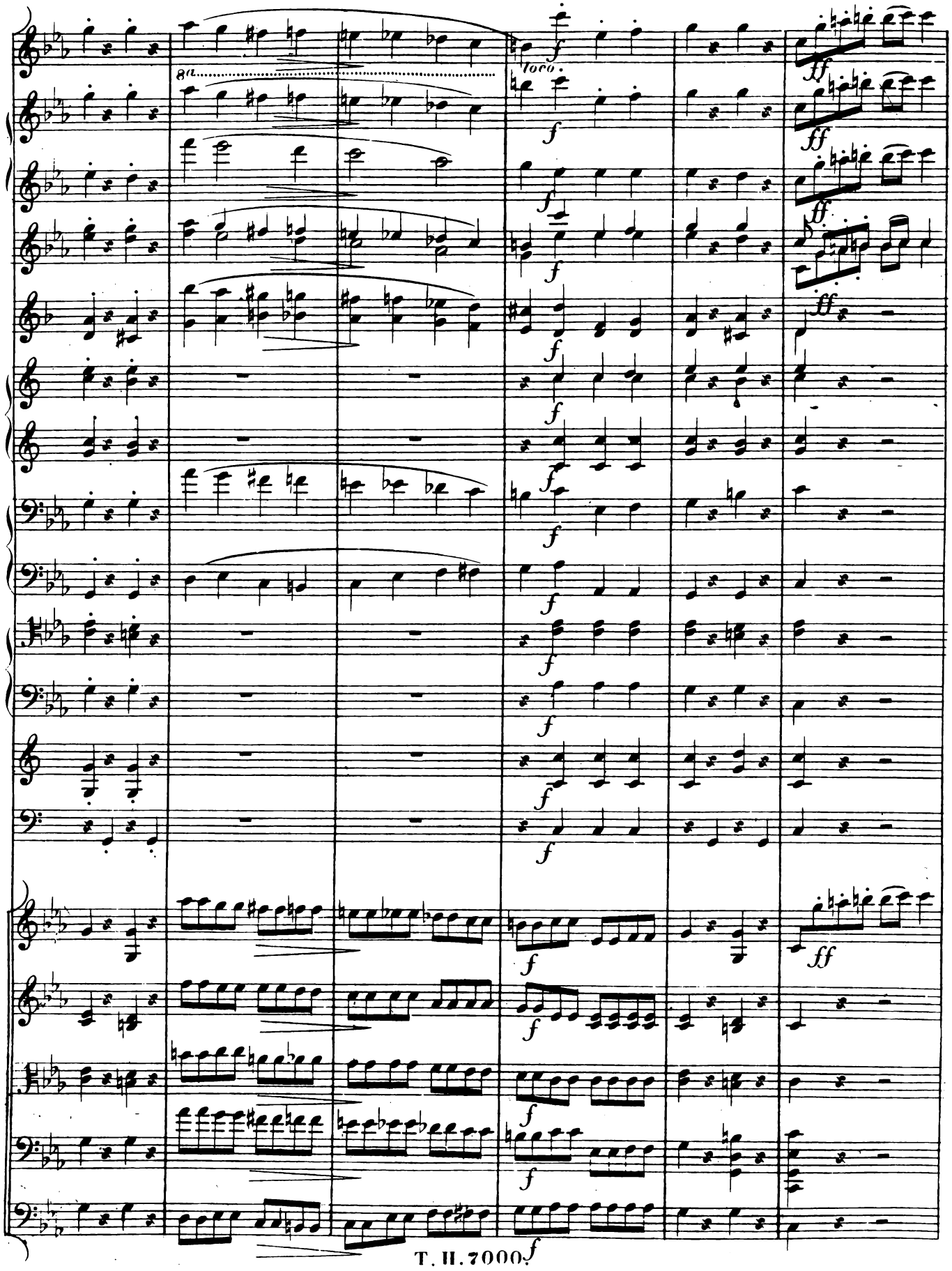
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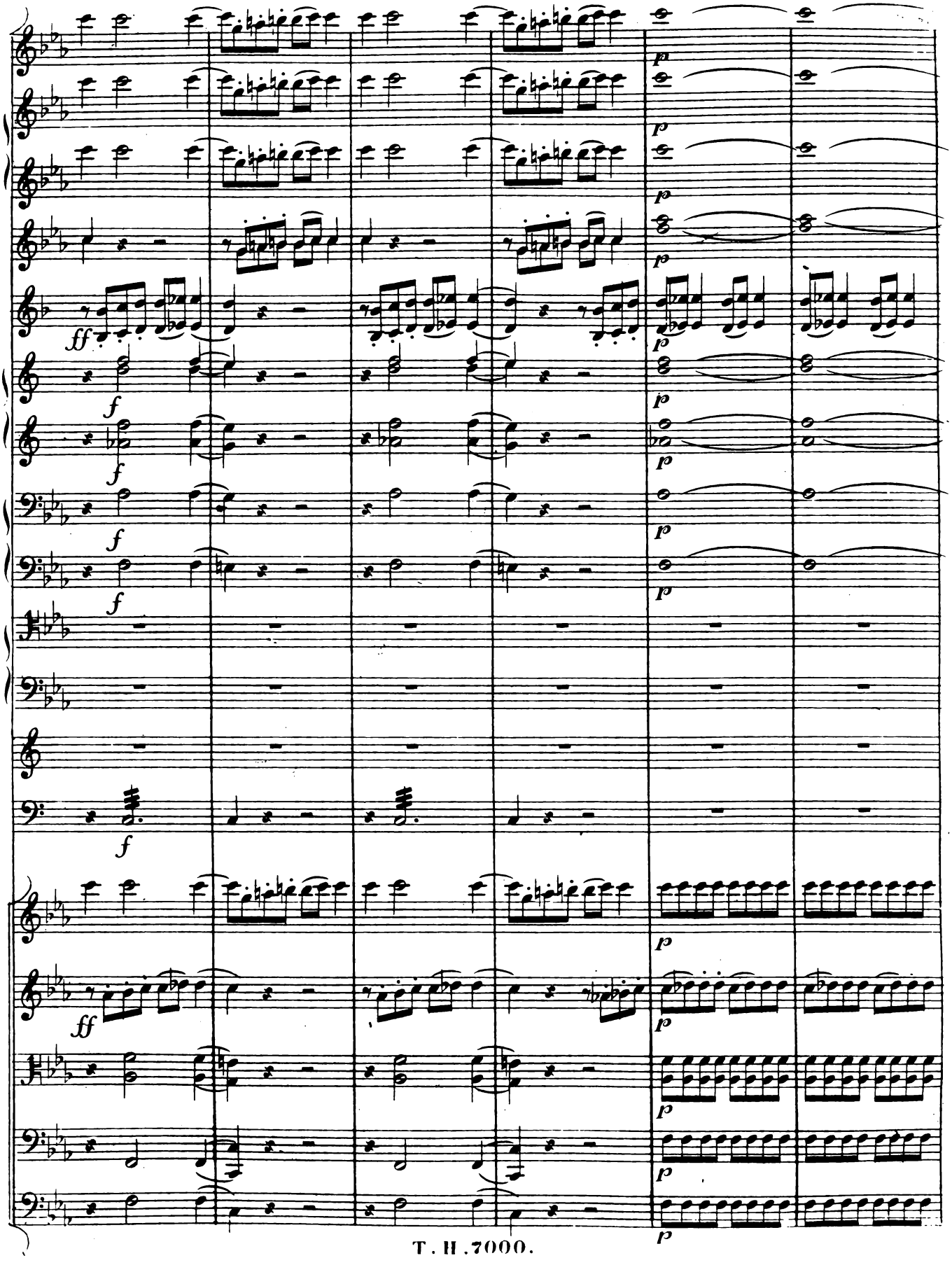
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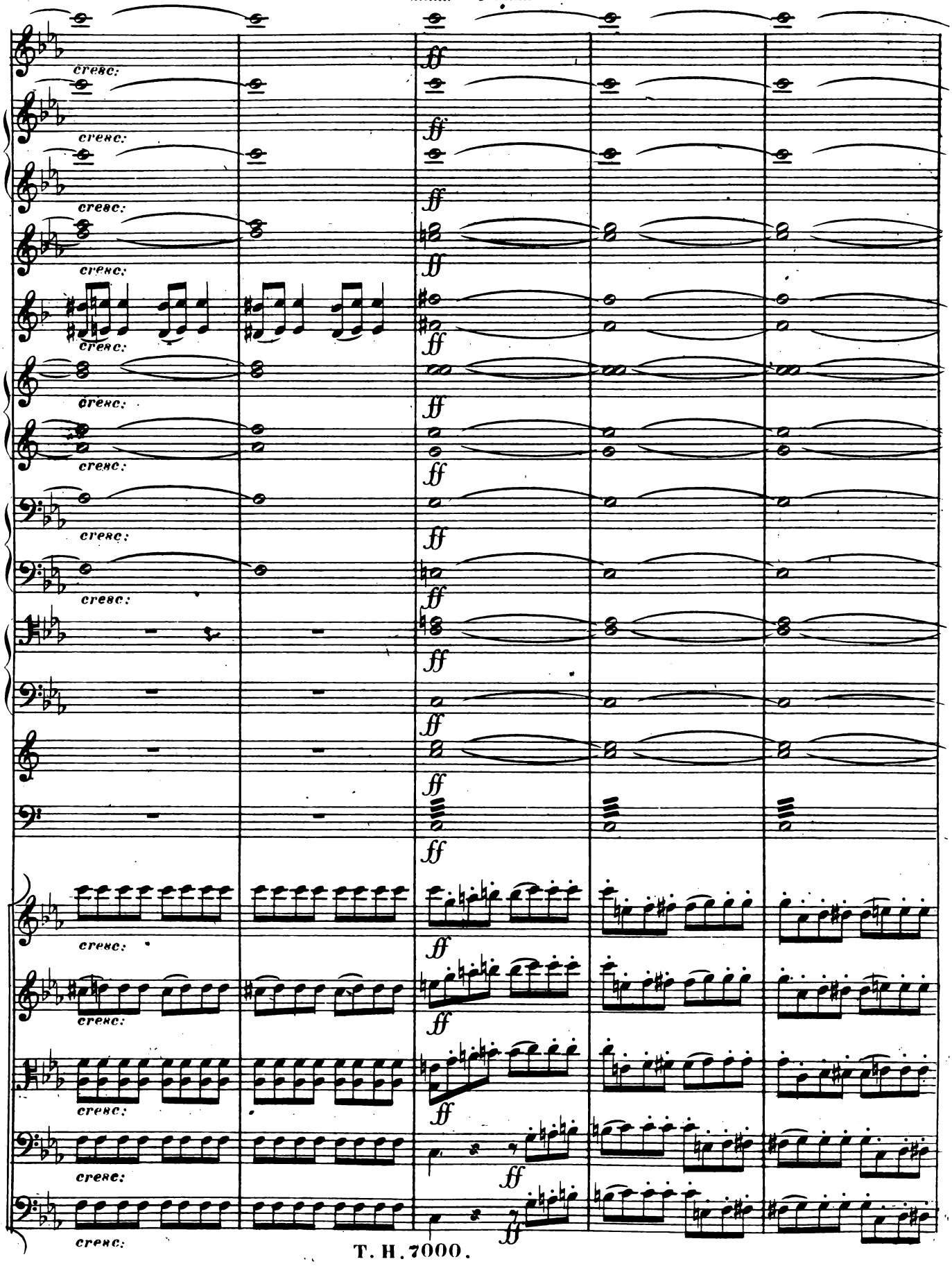
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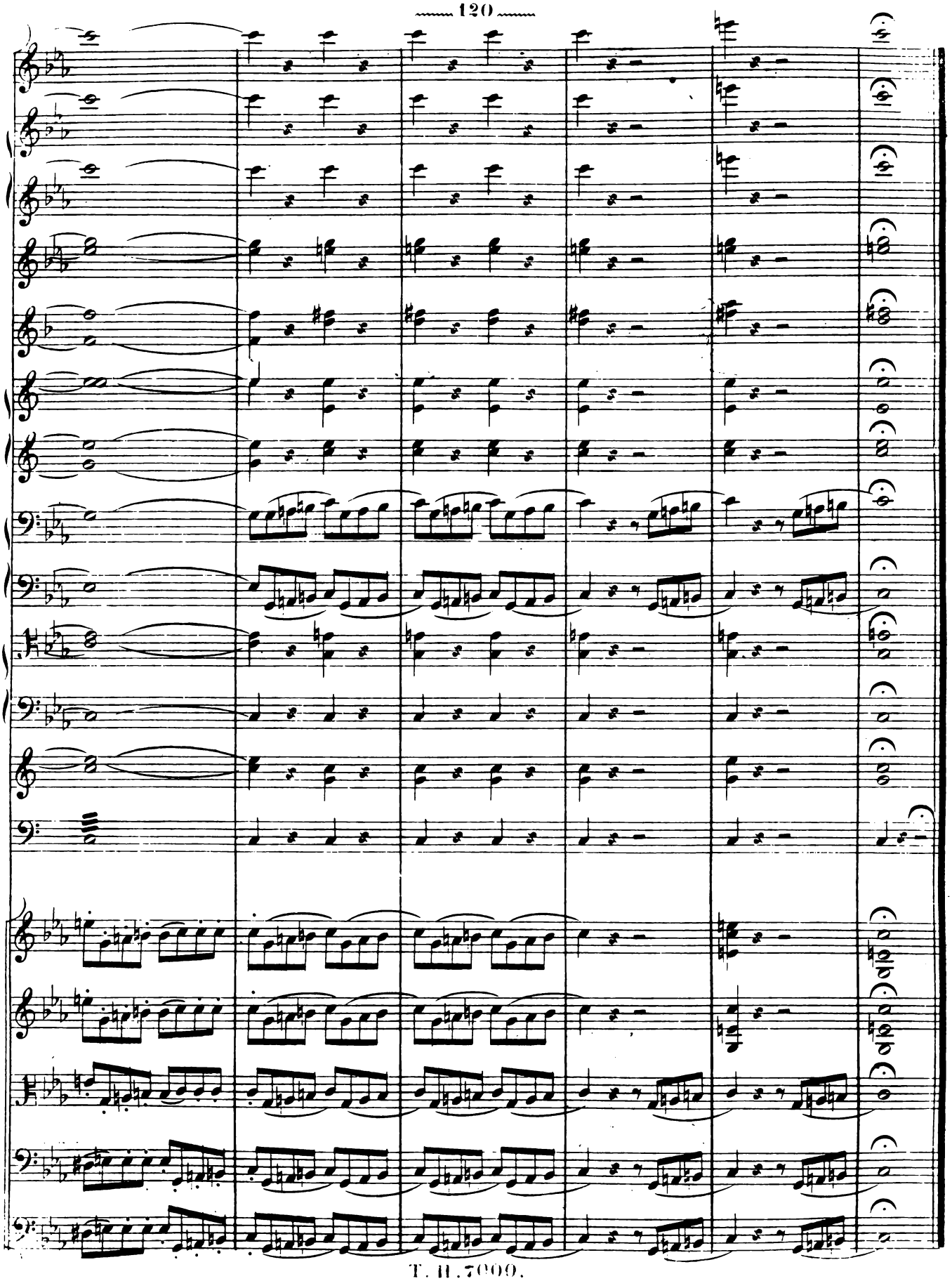

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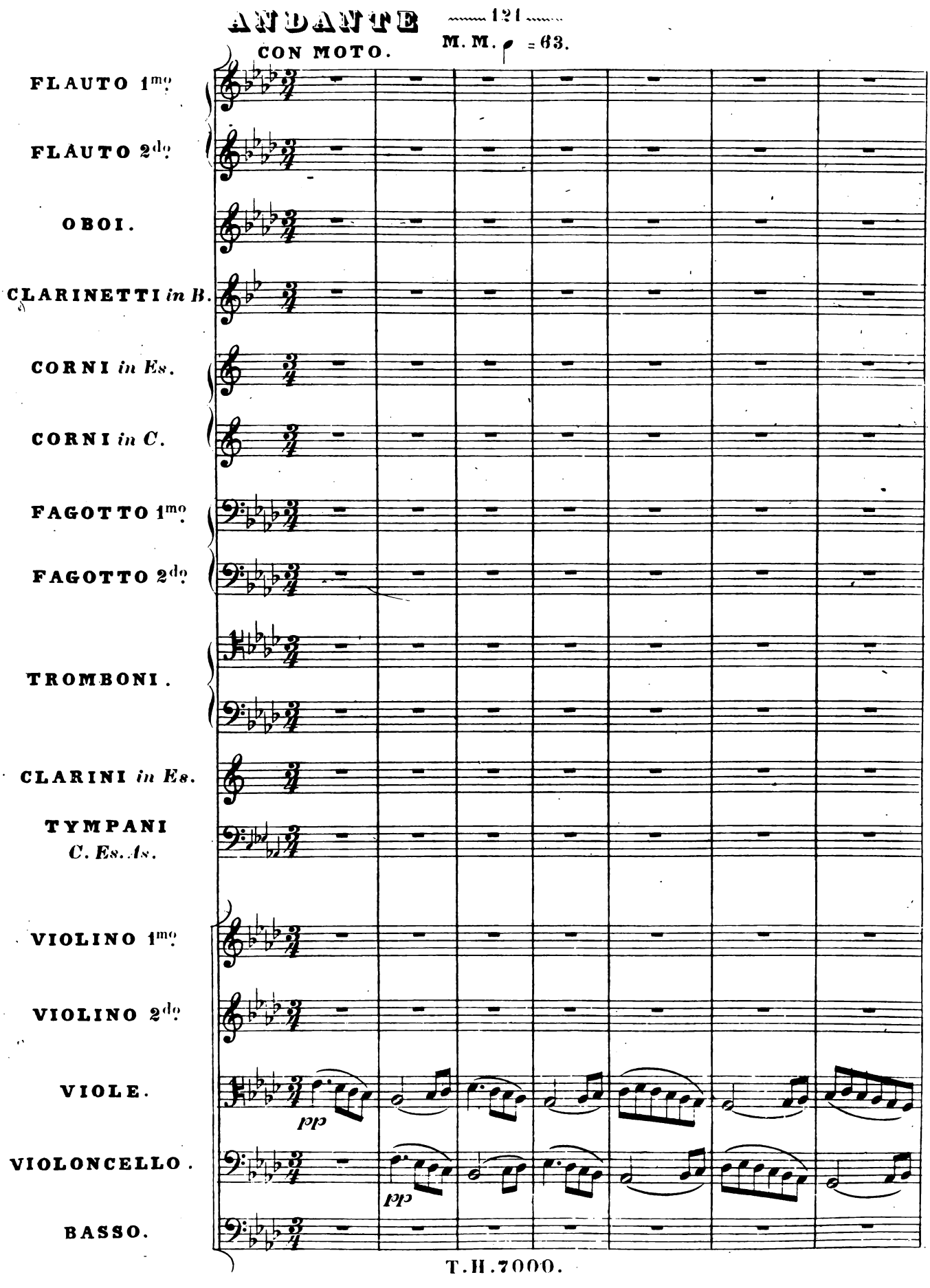

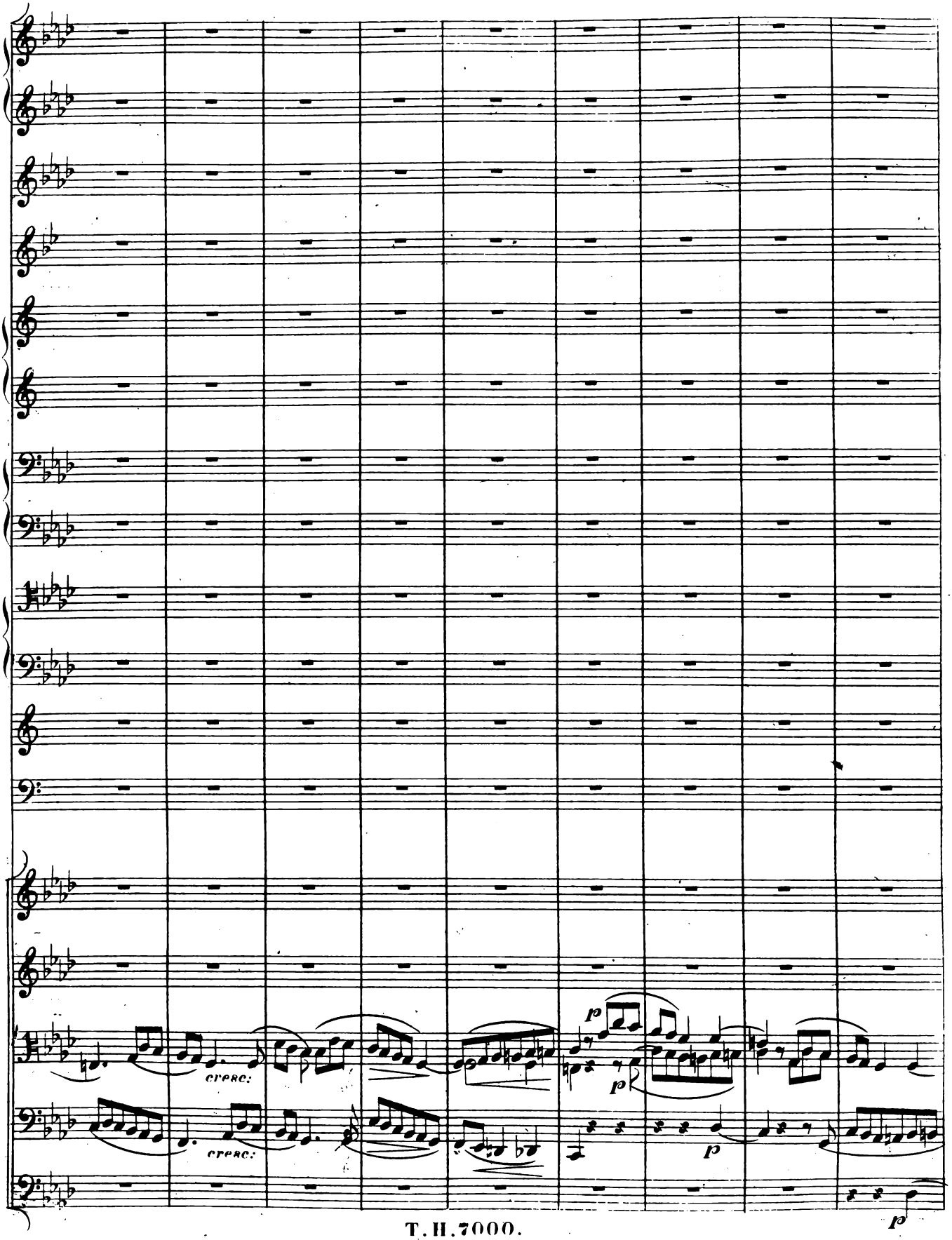
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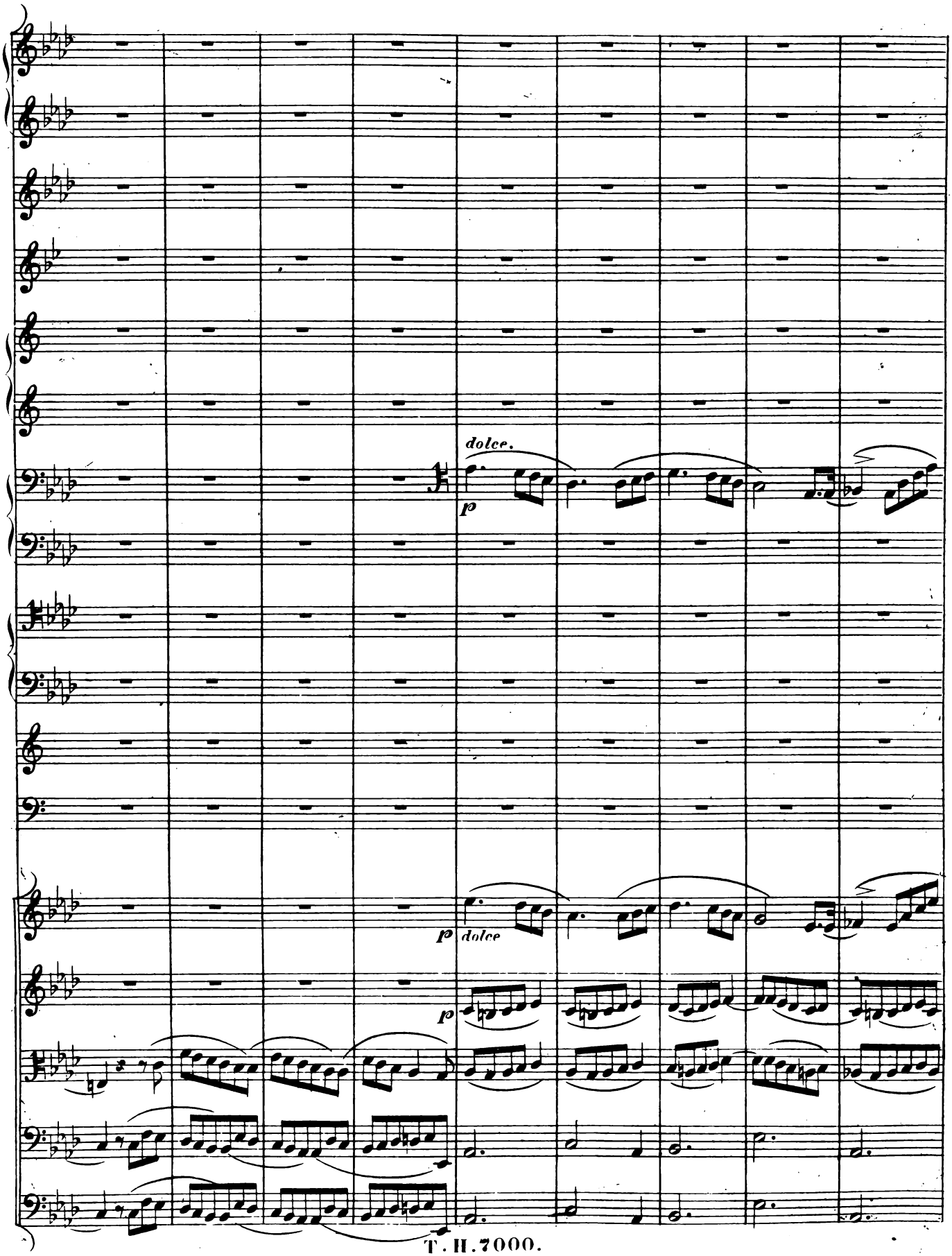
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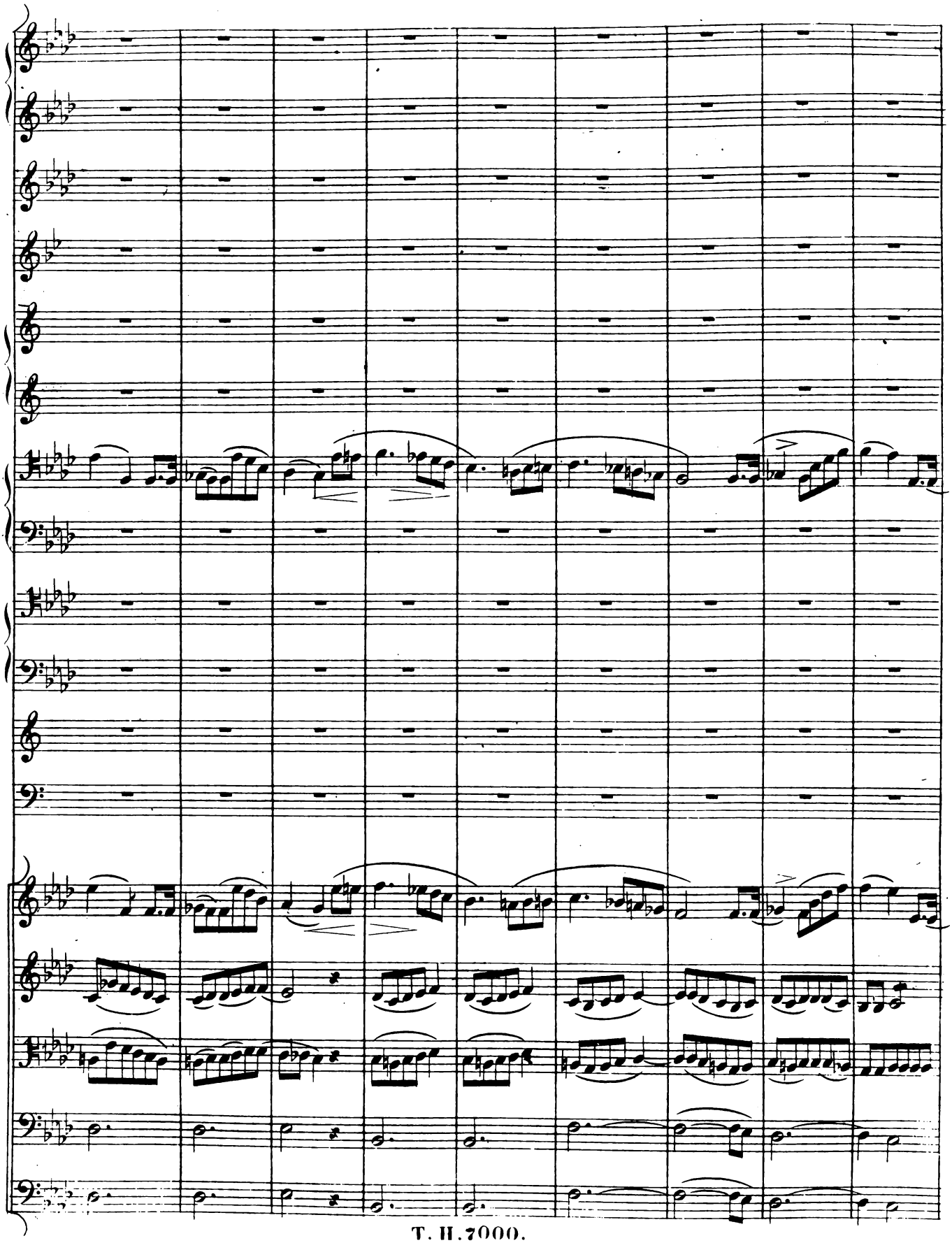

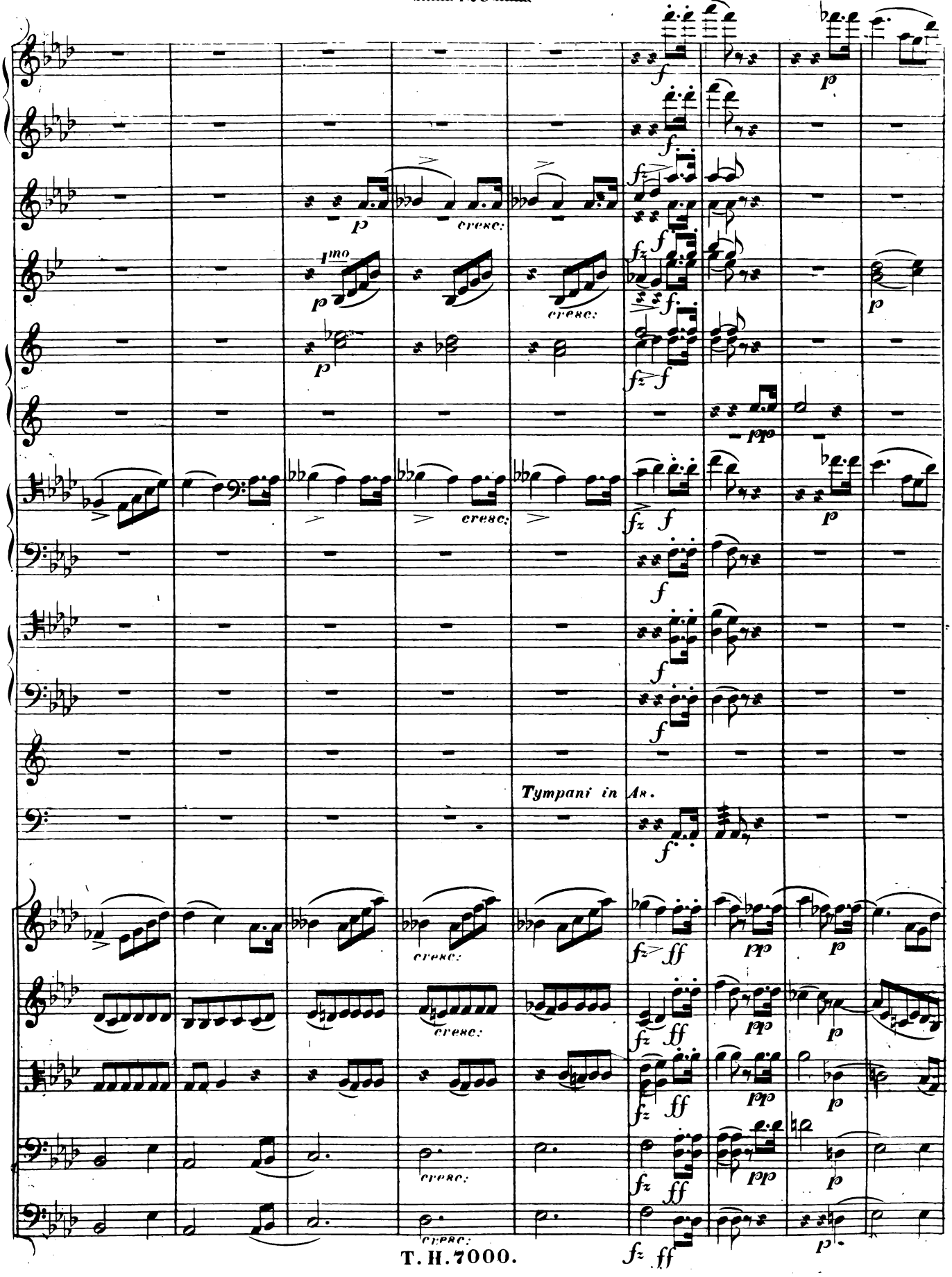
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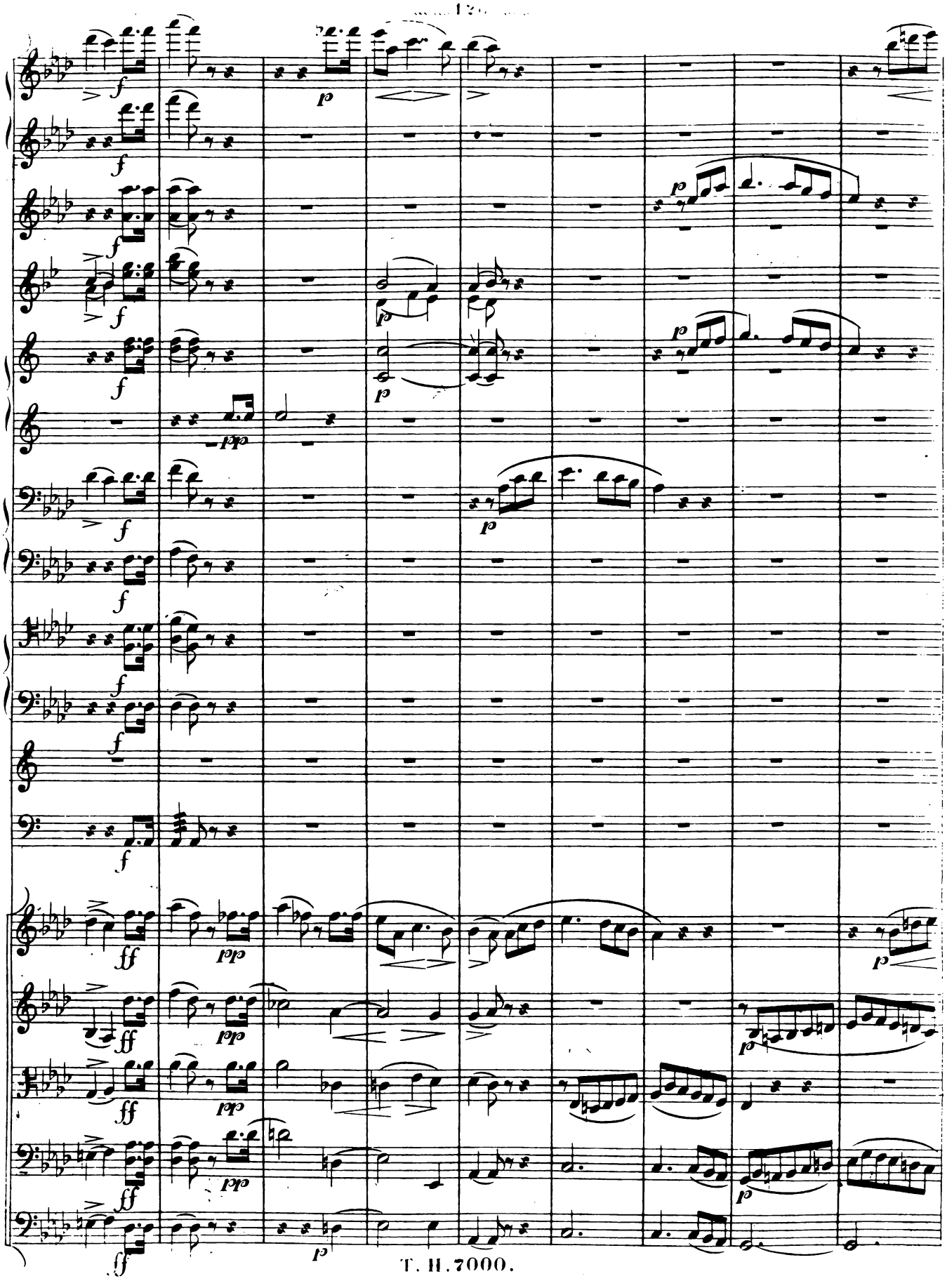

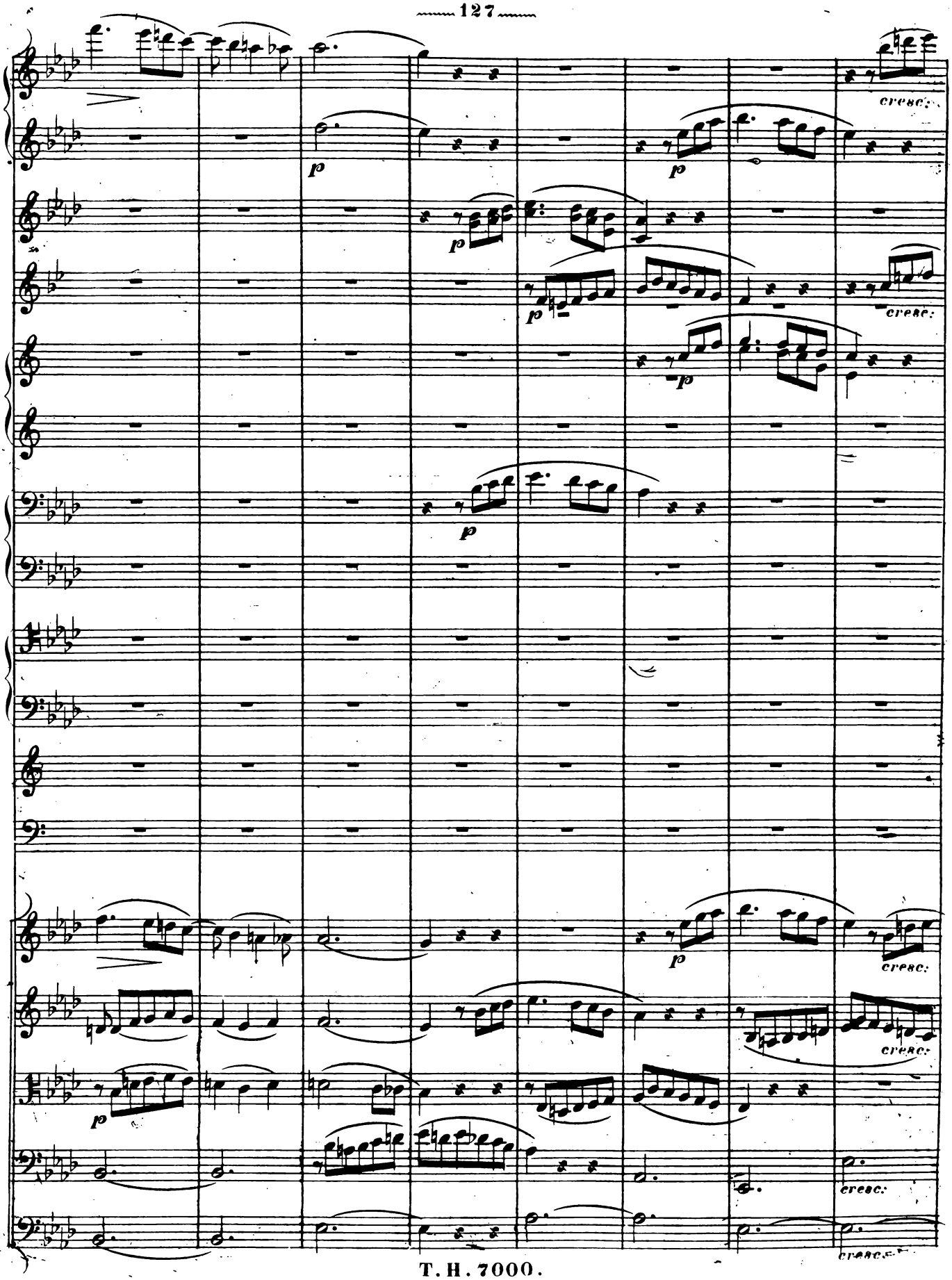
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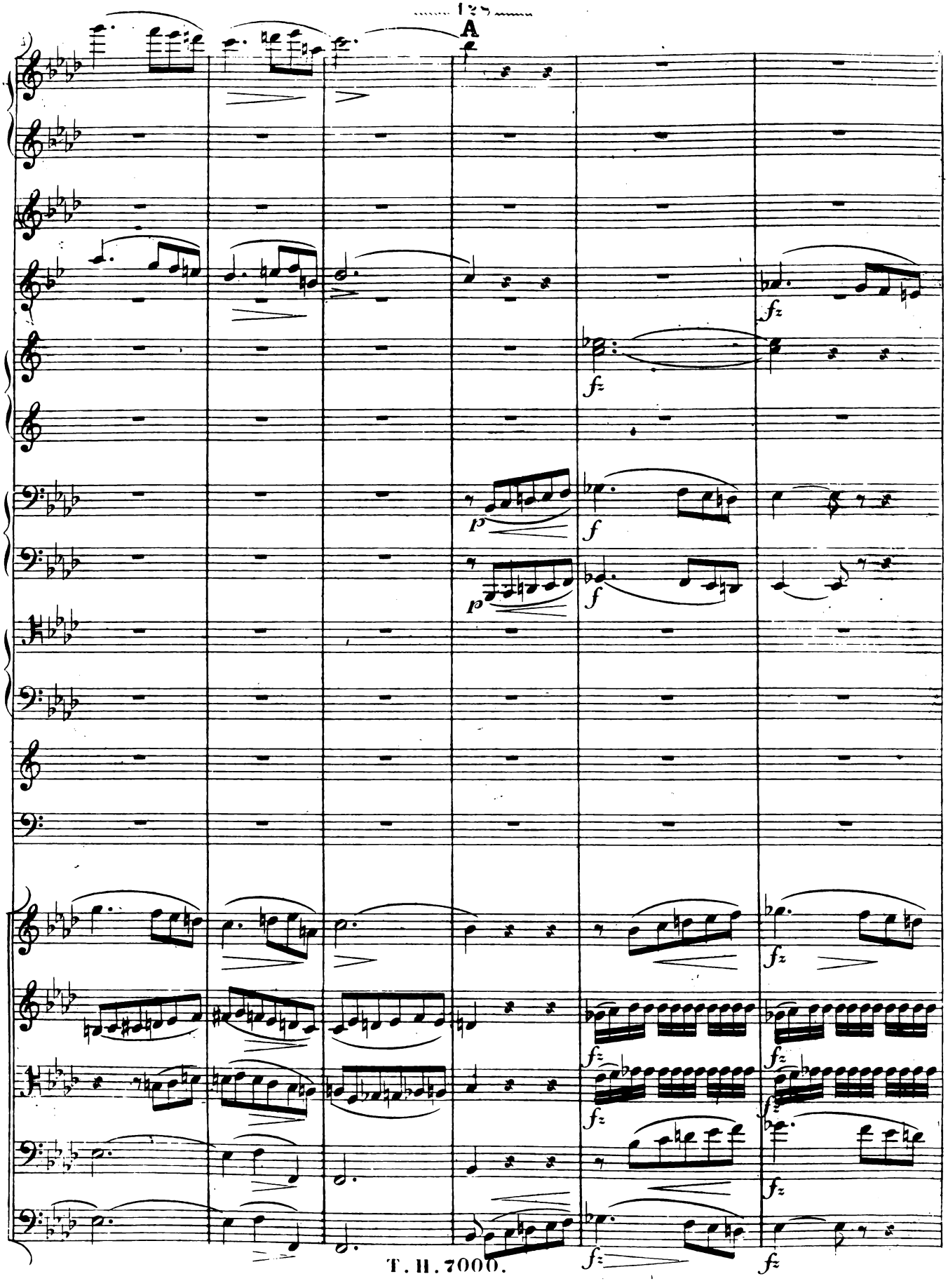
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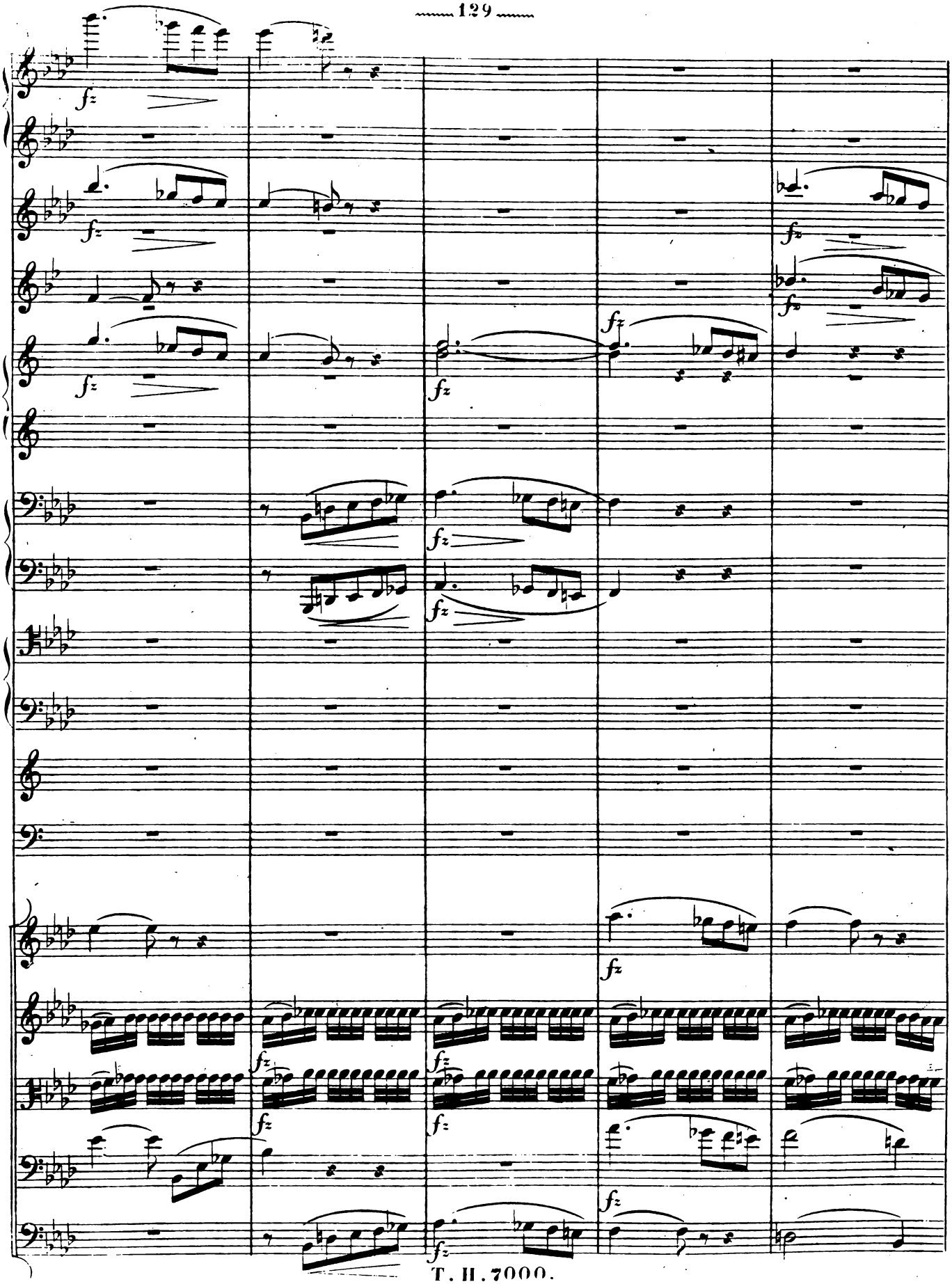

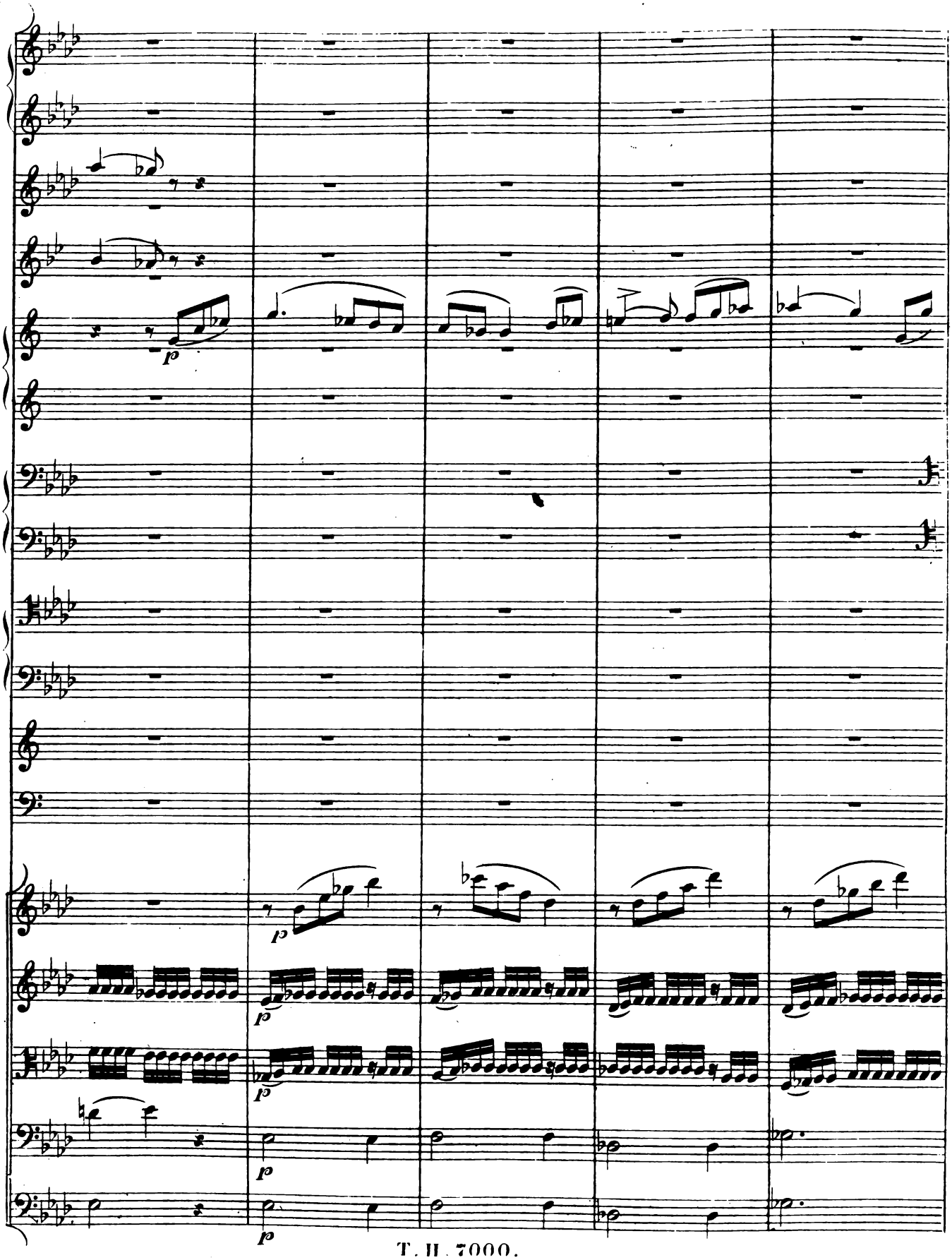

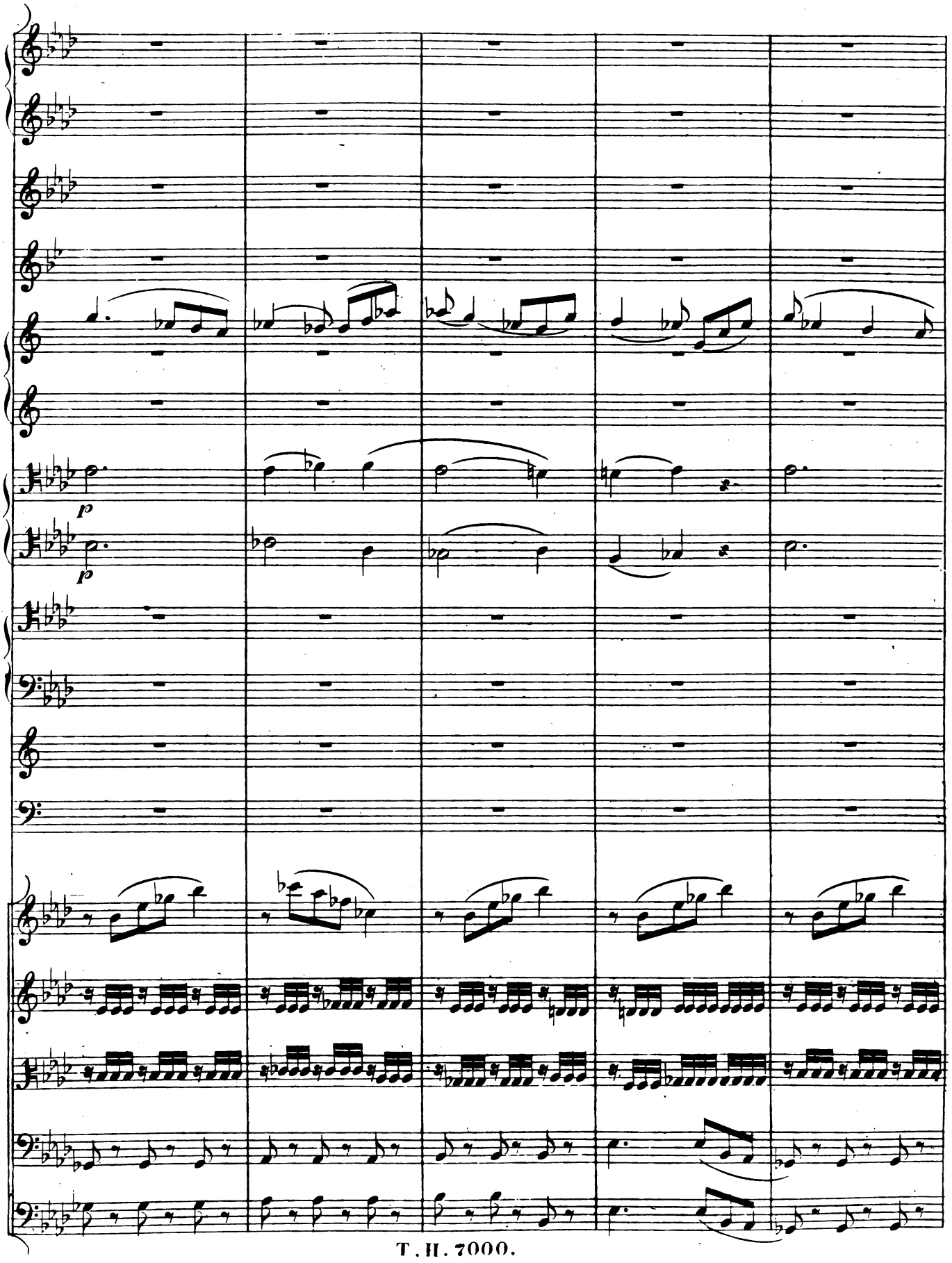
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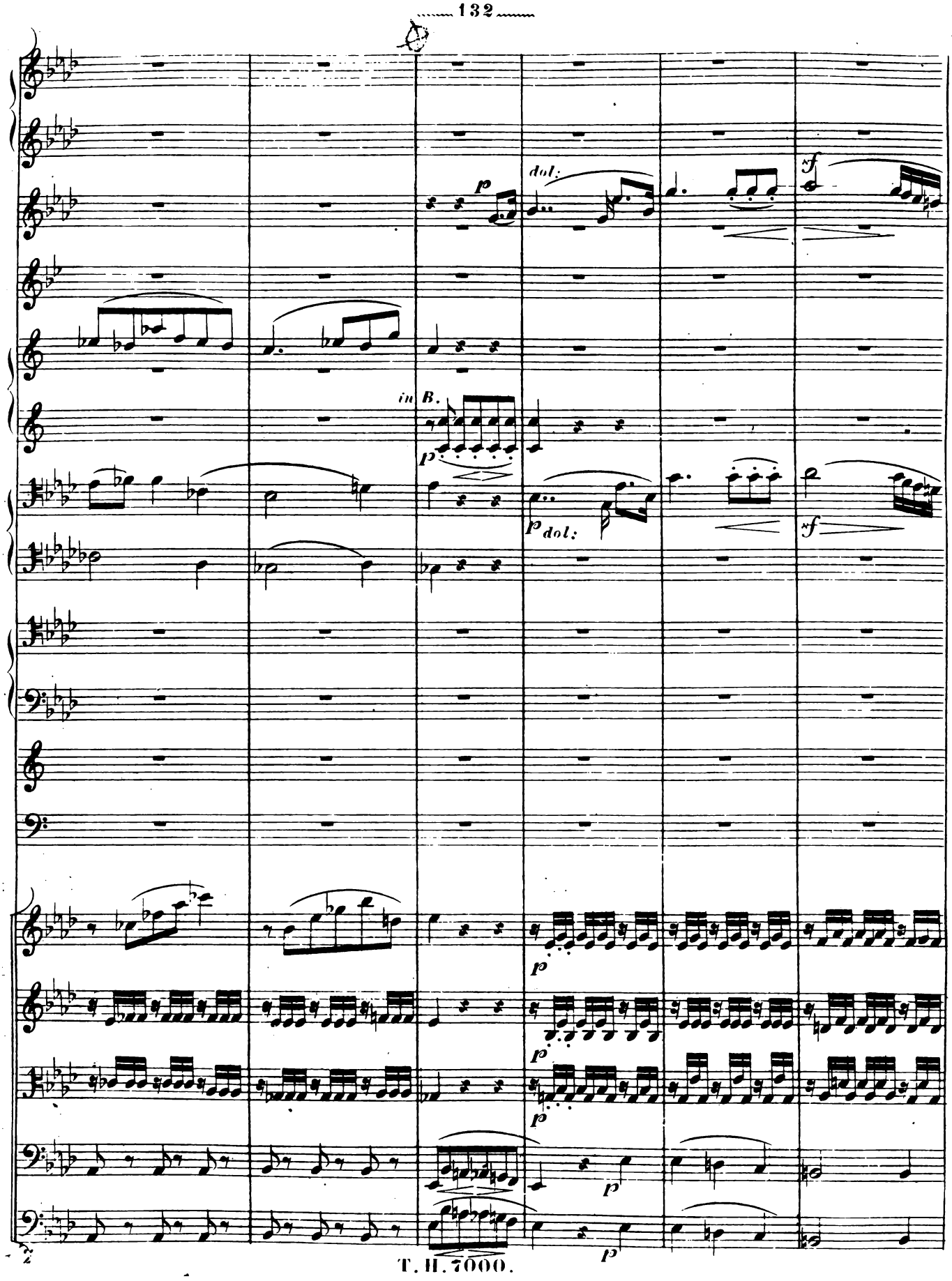
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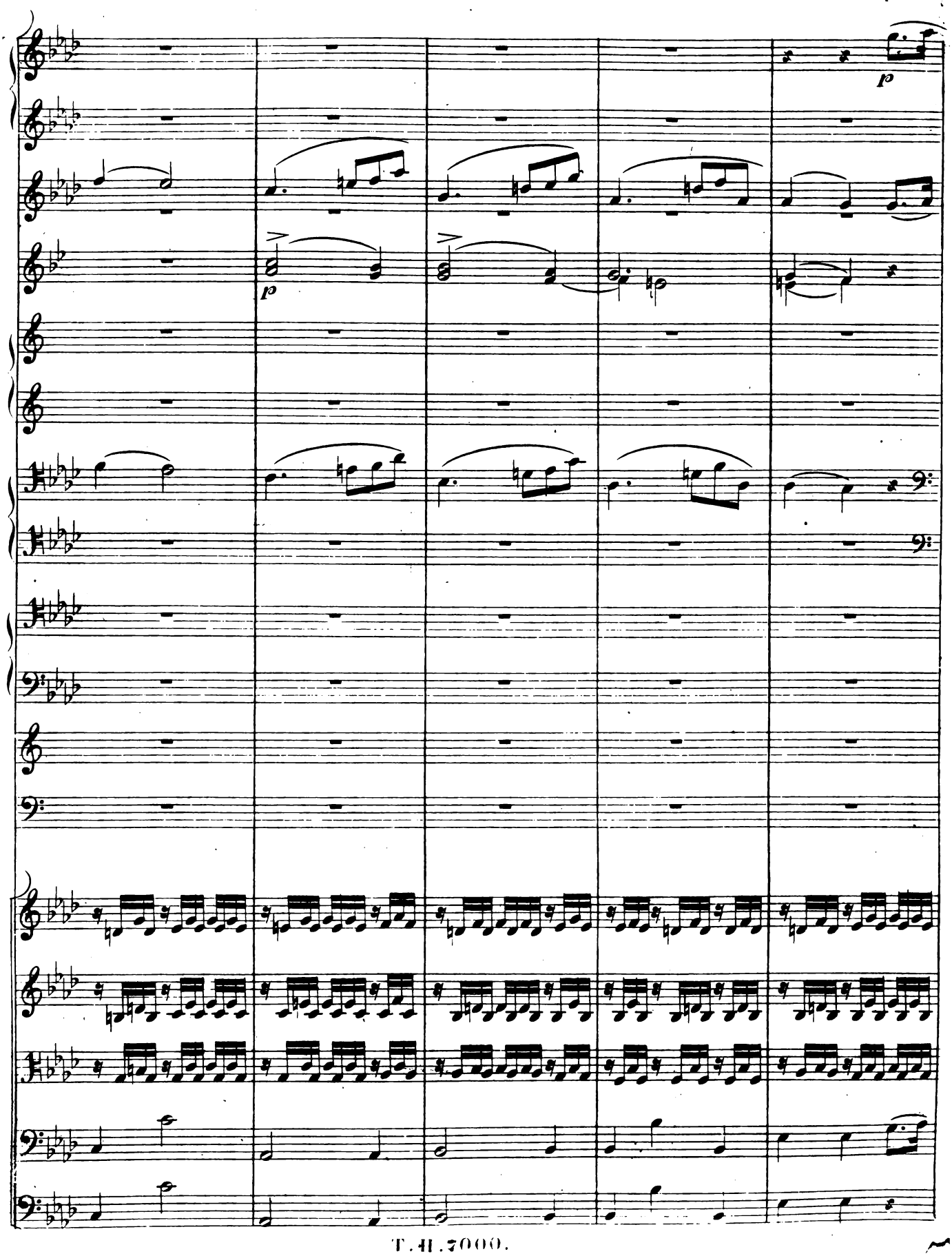
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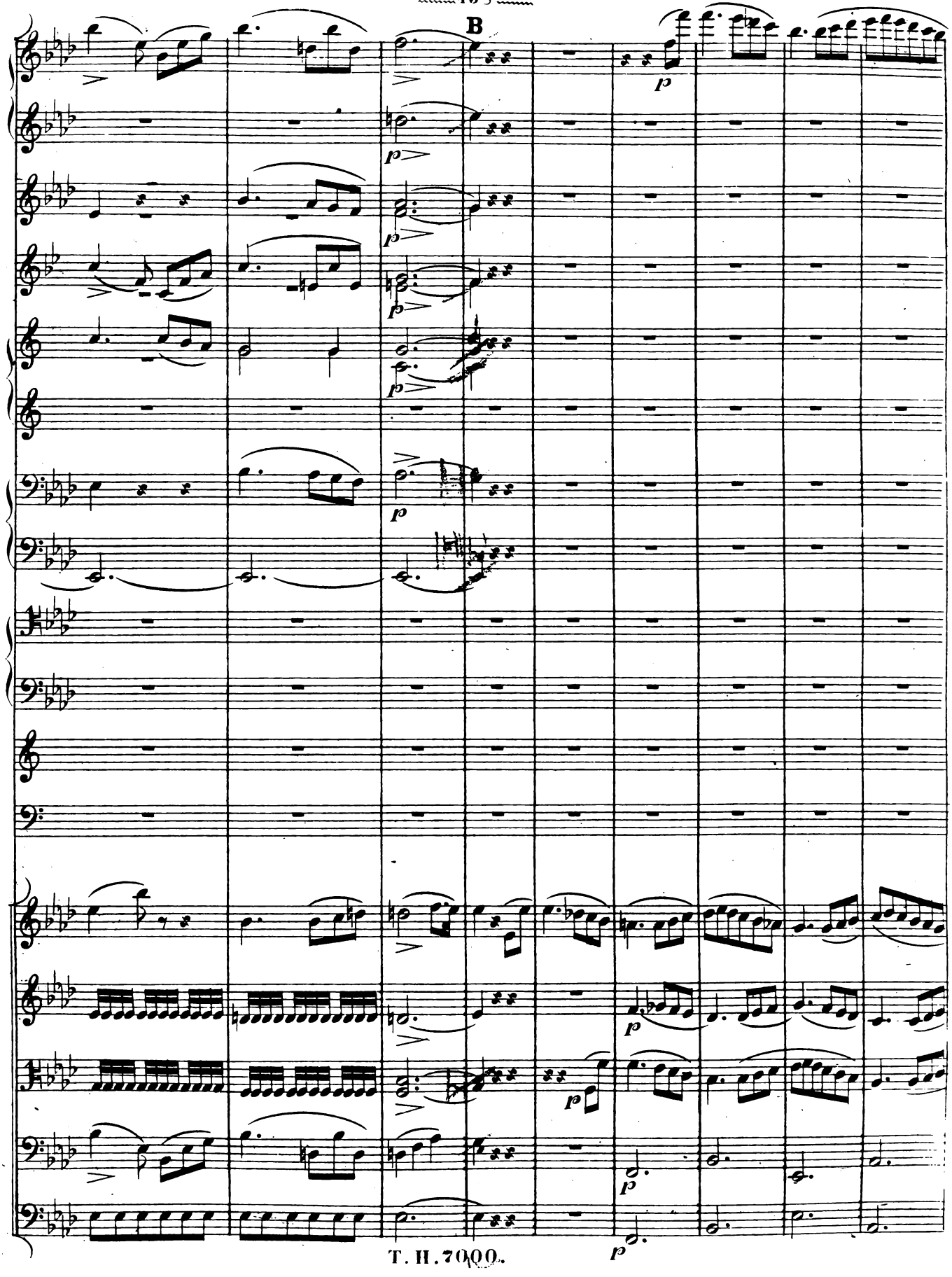
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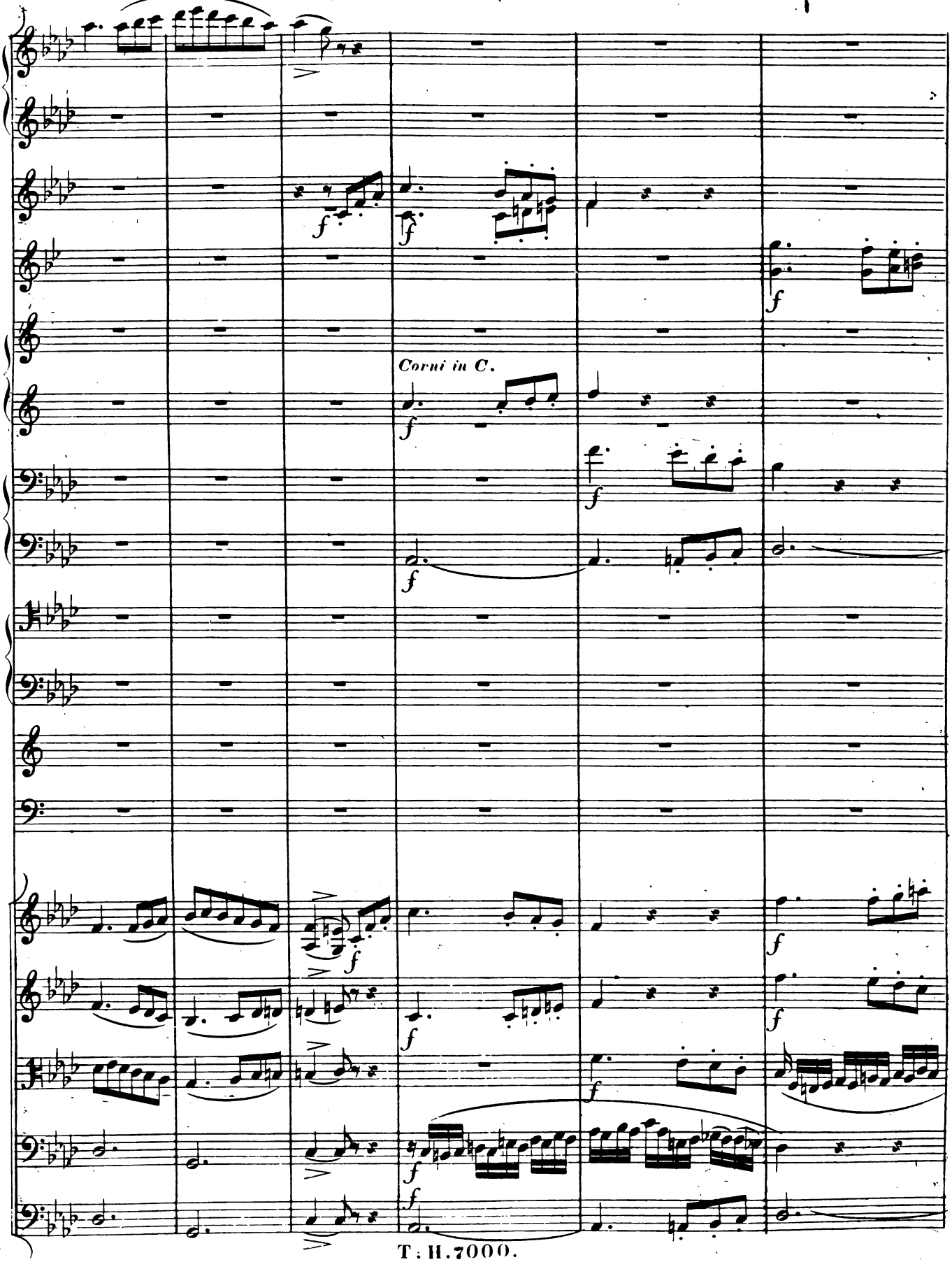
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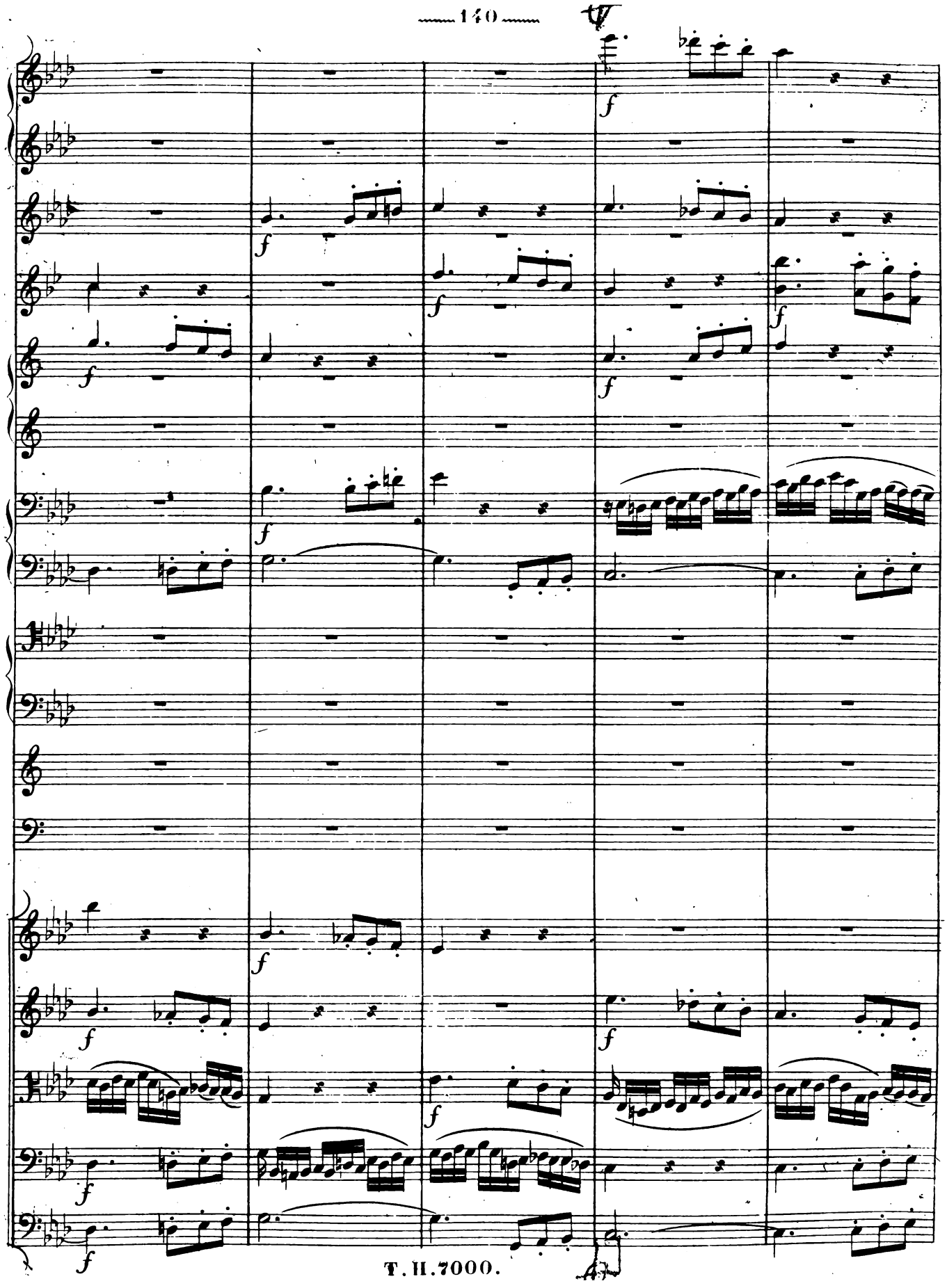

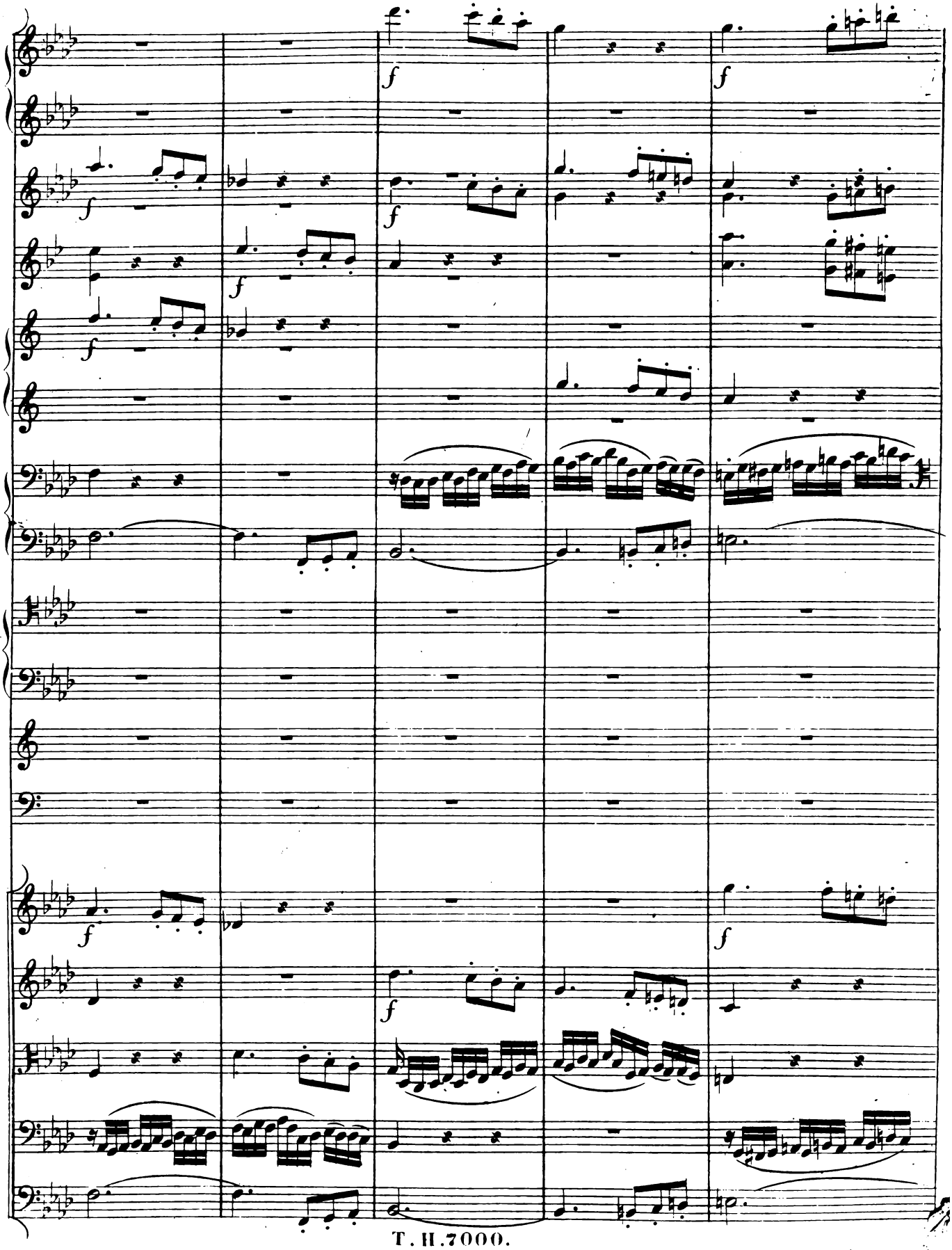

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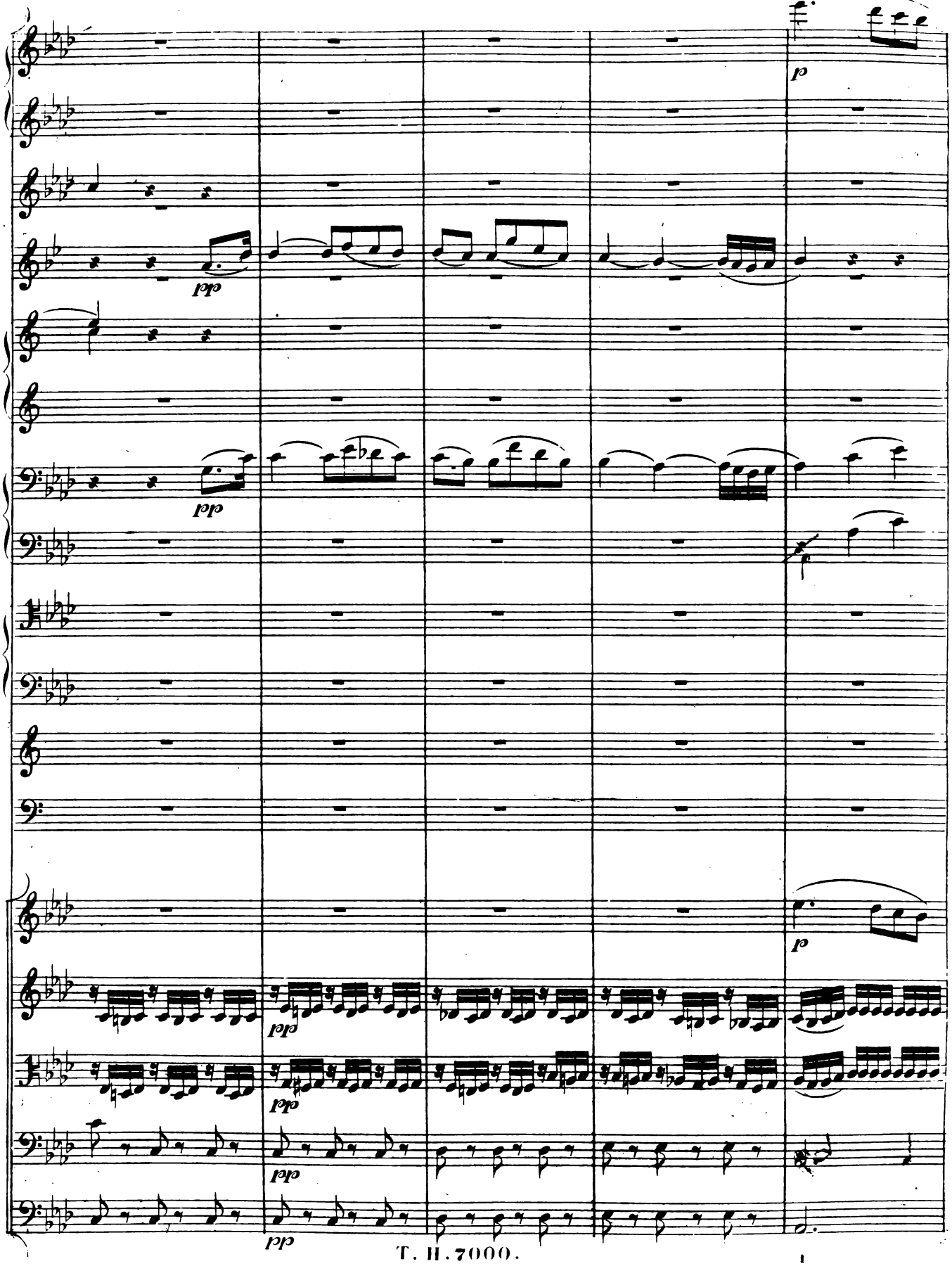

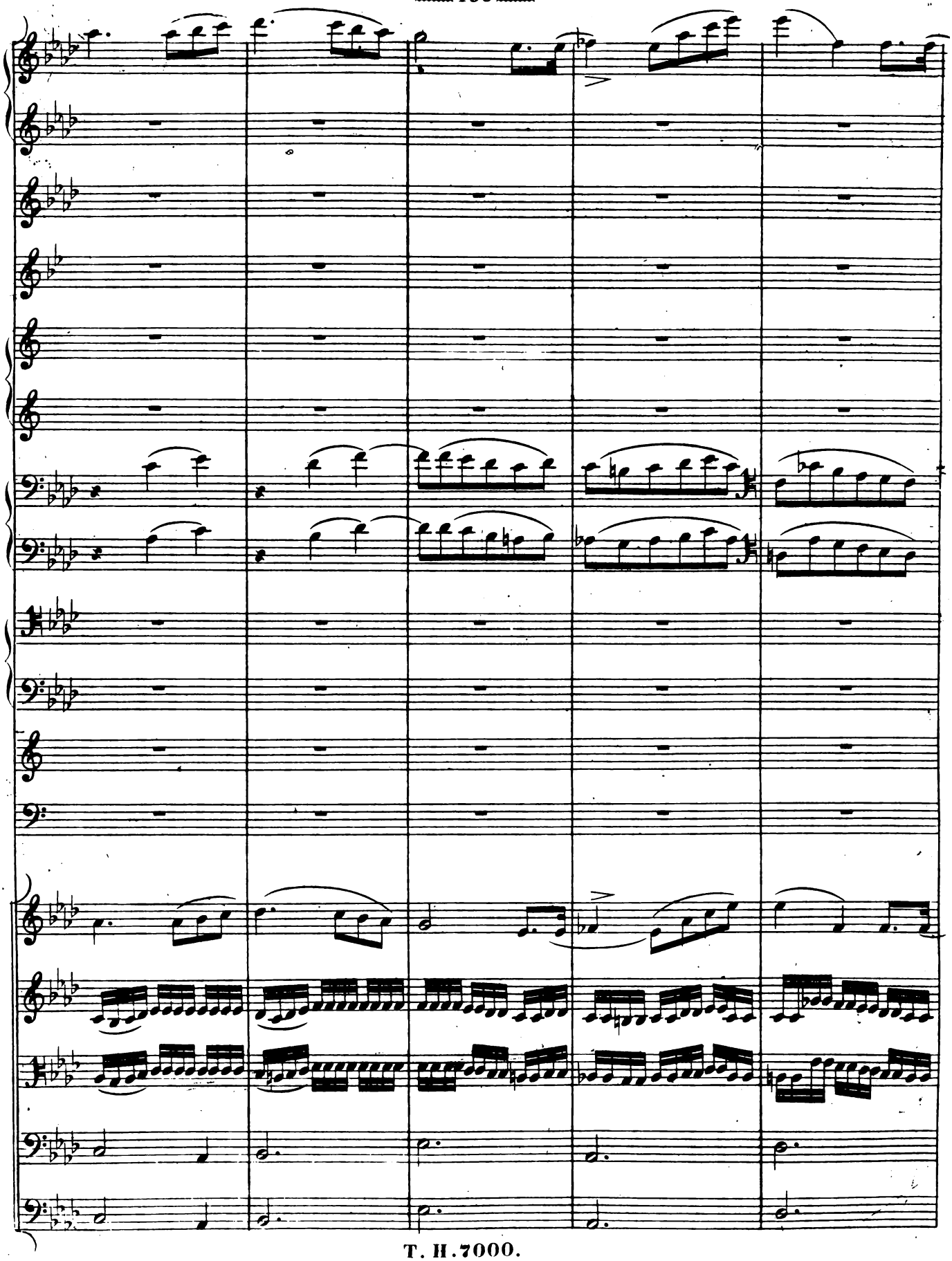

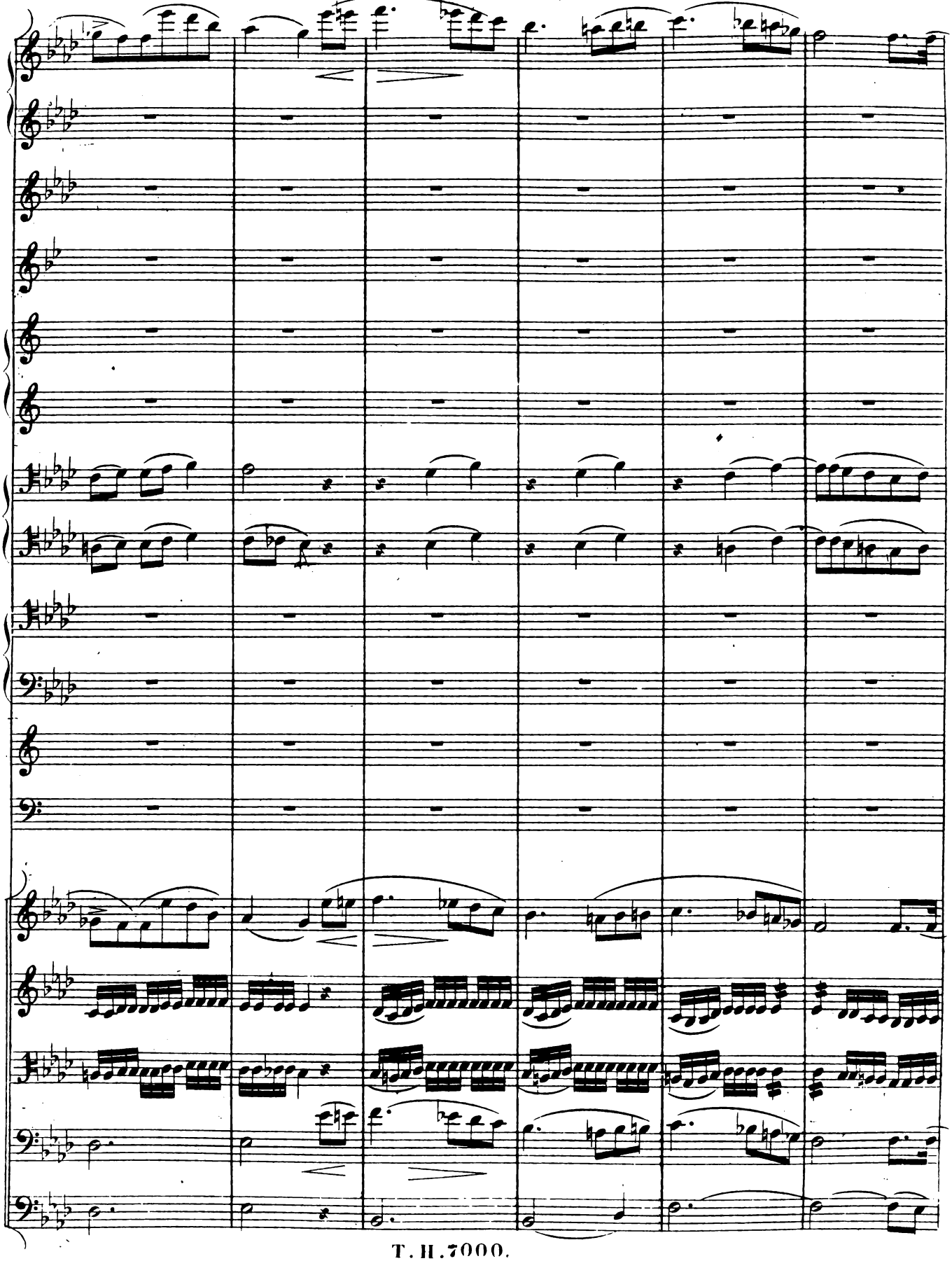

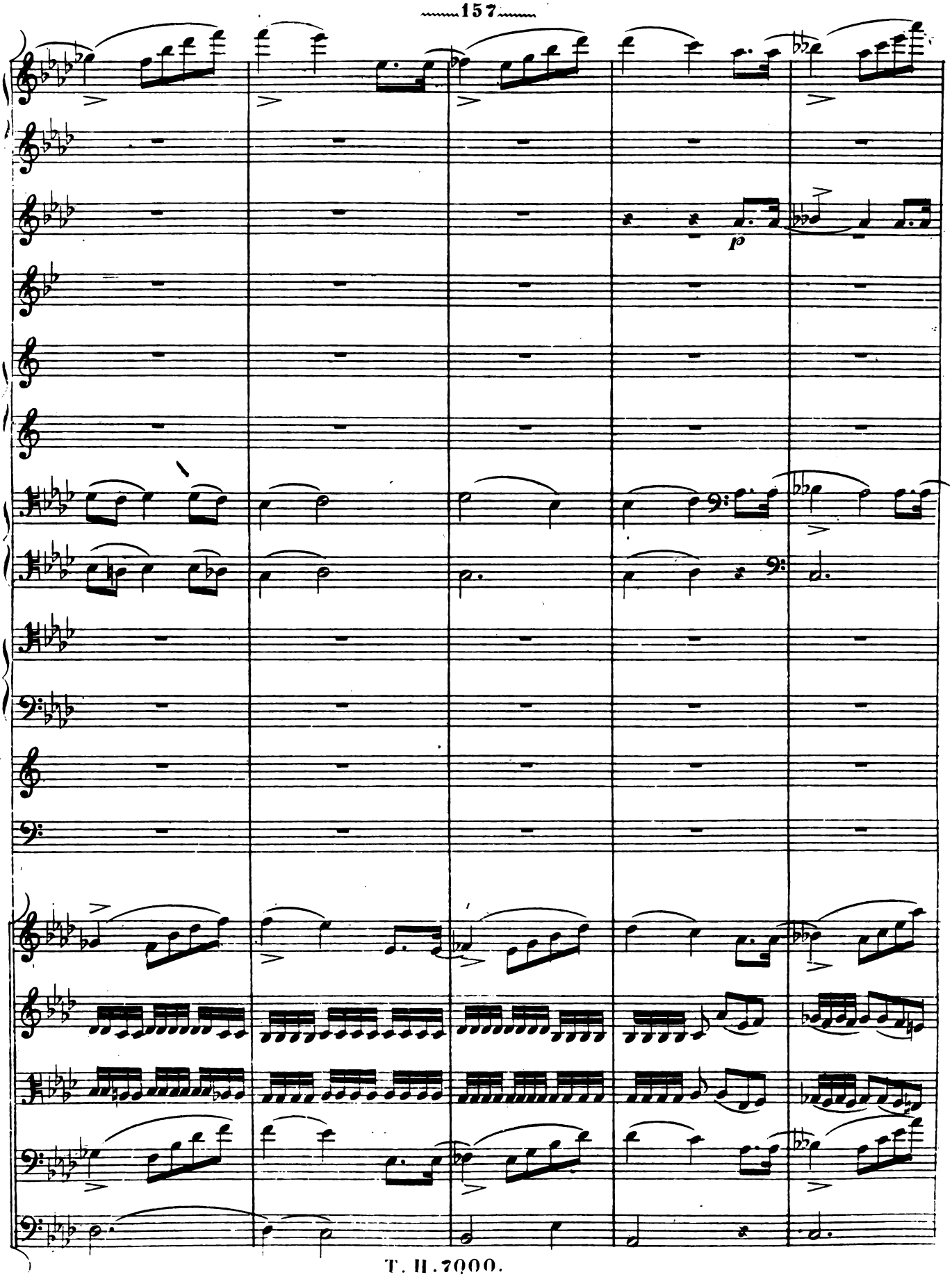
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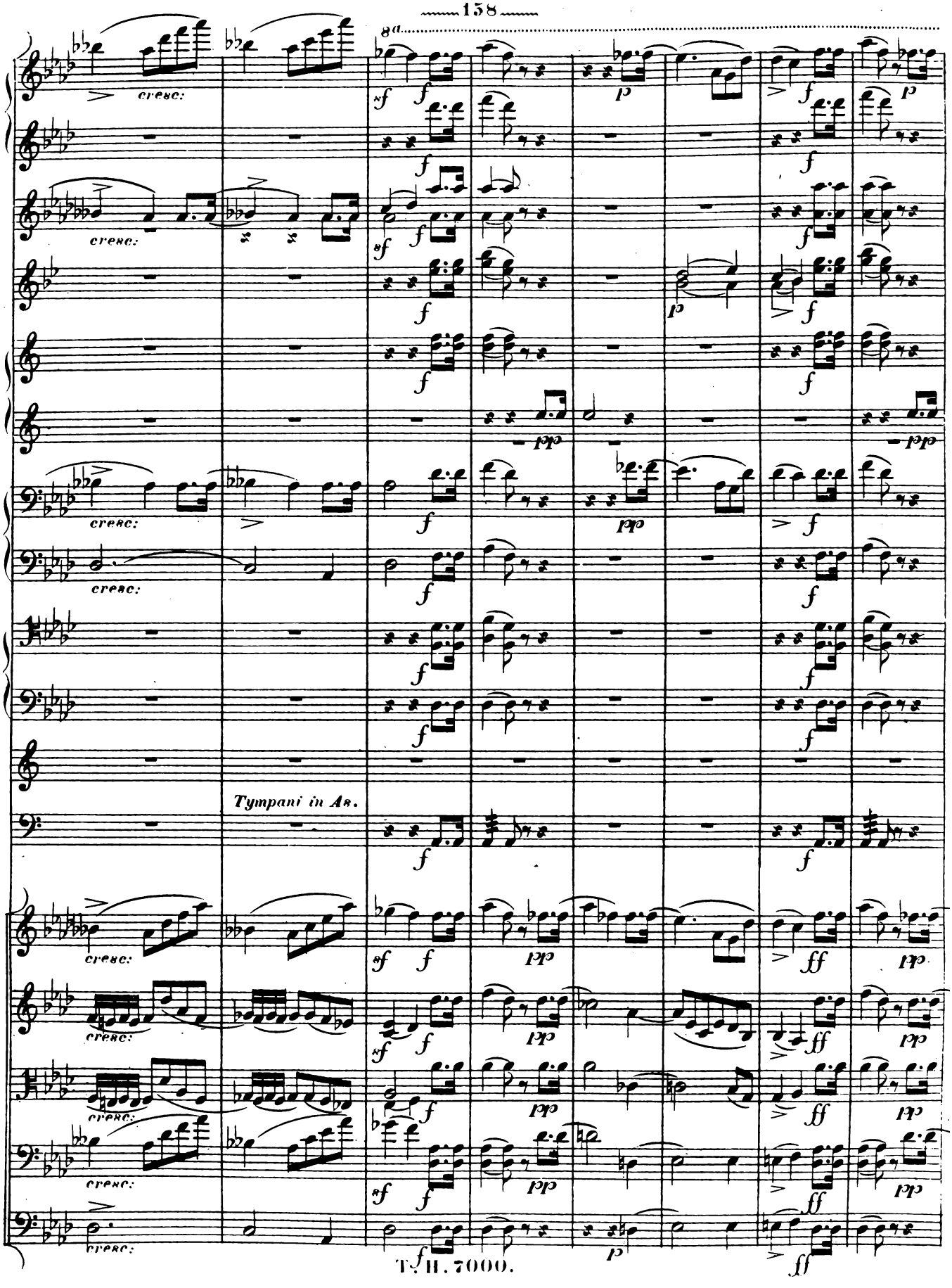
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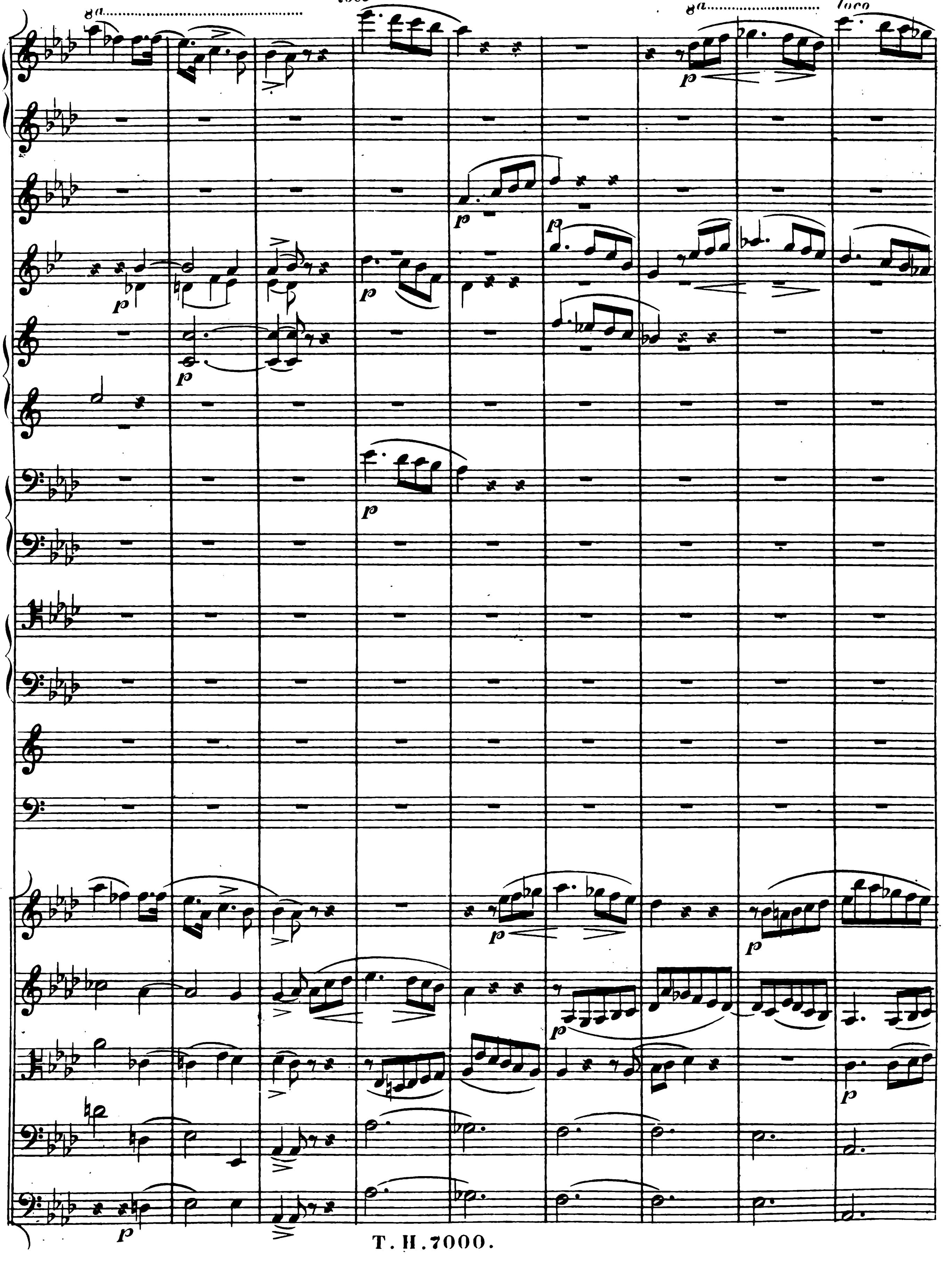
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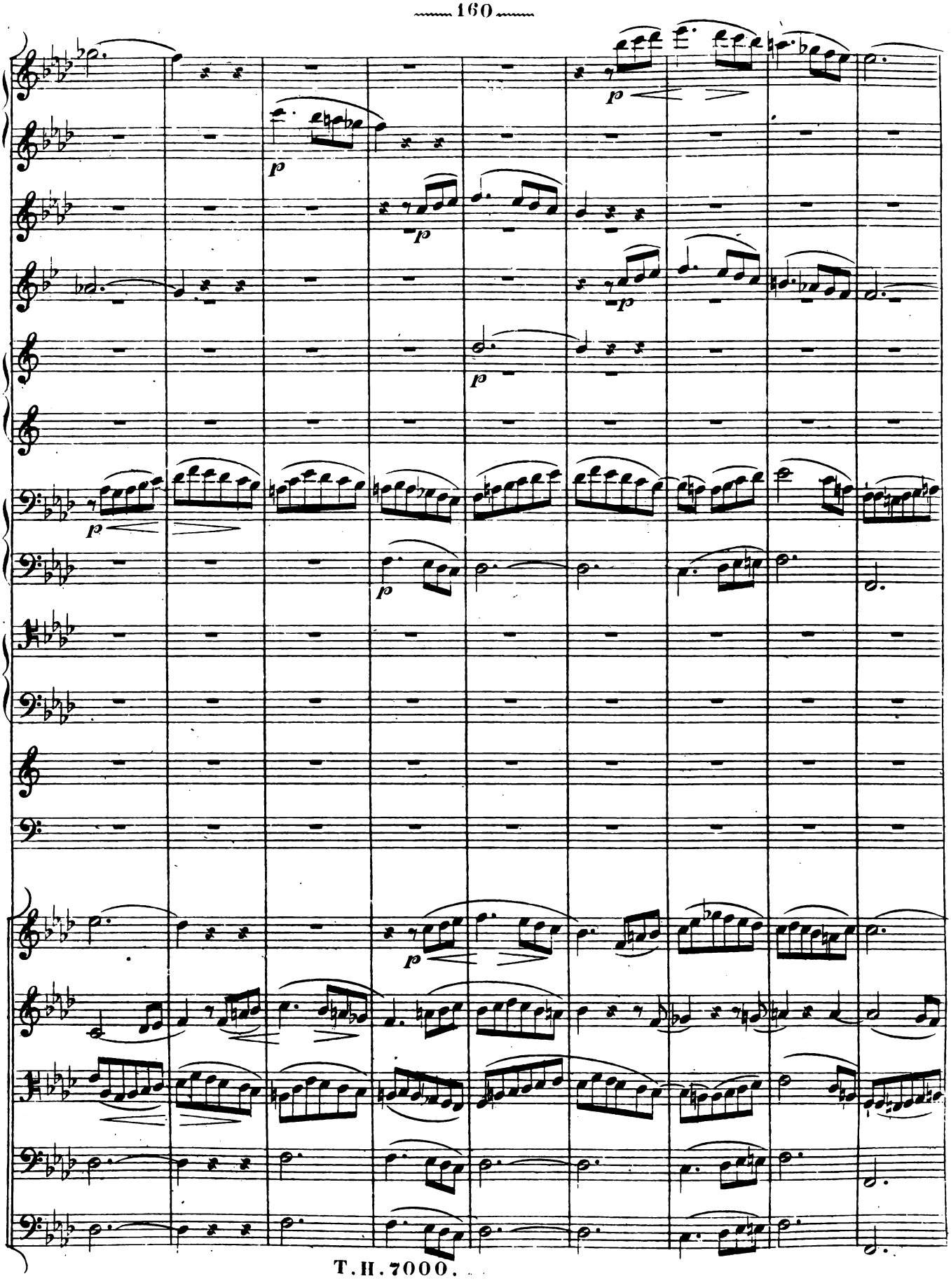

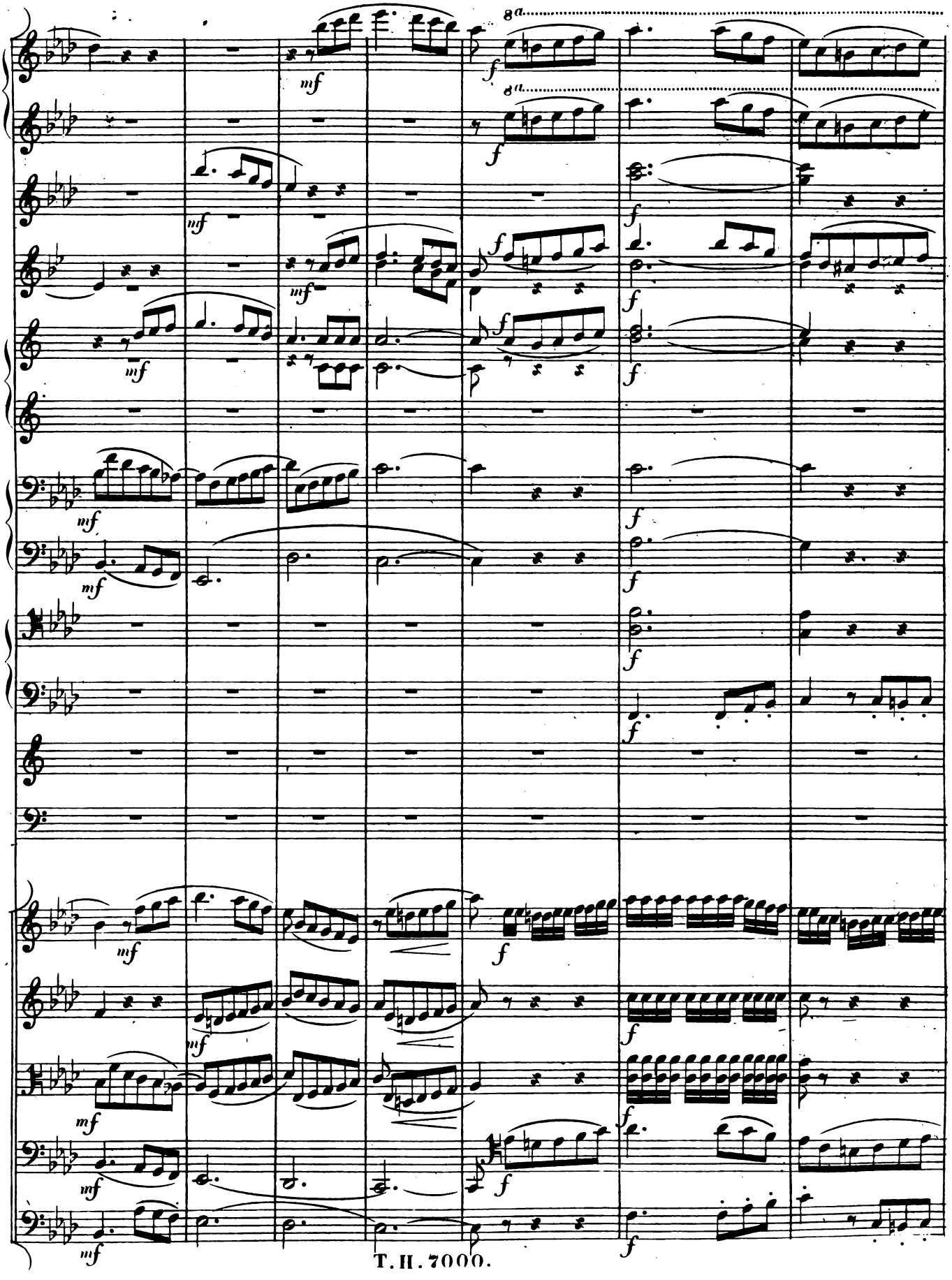

E

8a loco

8a loco

Corni in C.

f

Clarini in Es.

f

Tympani in Es.

f

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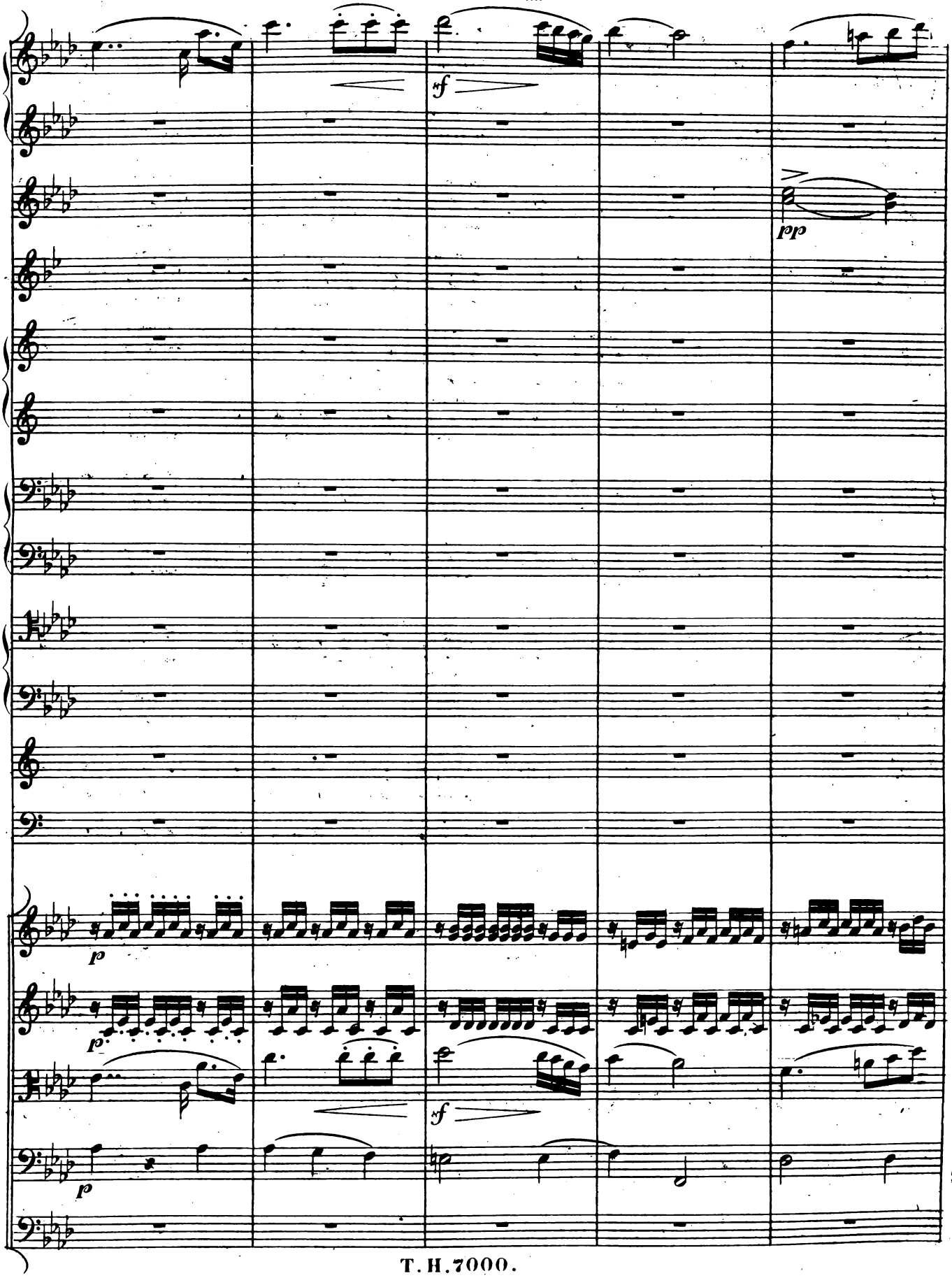
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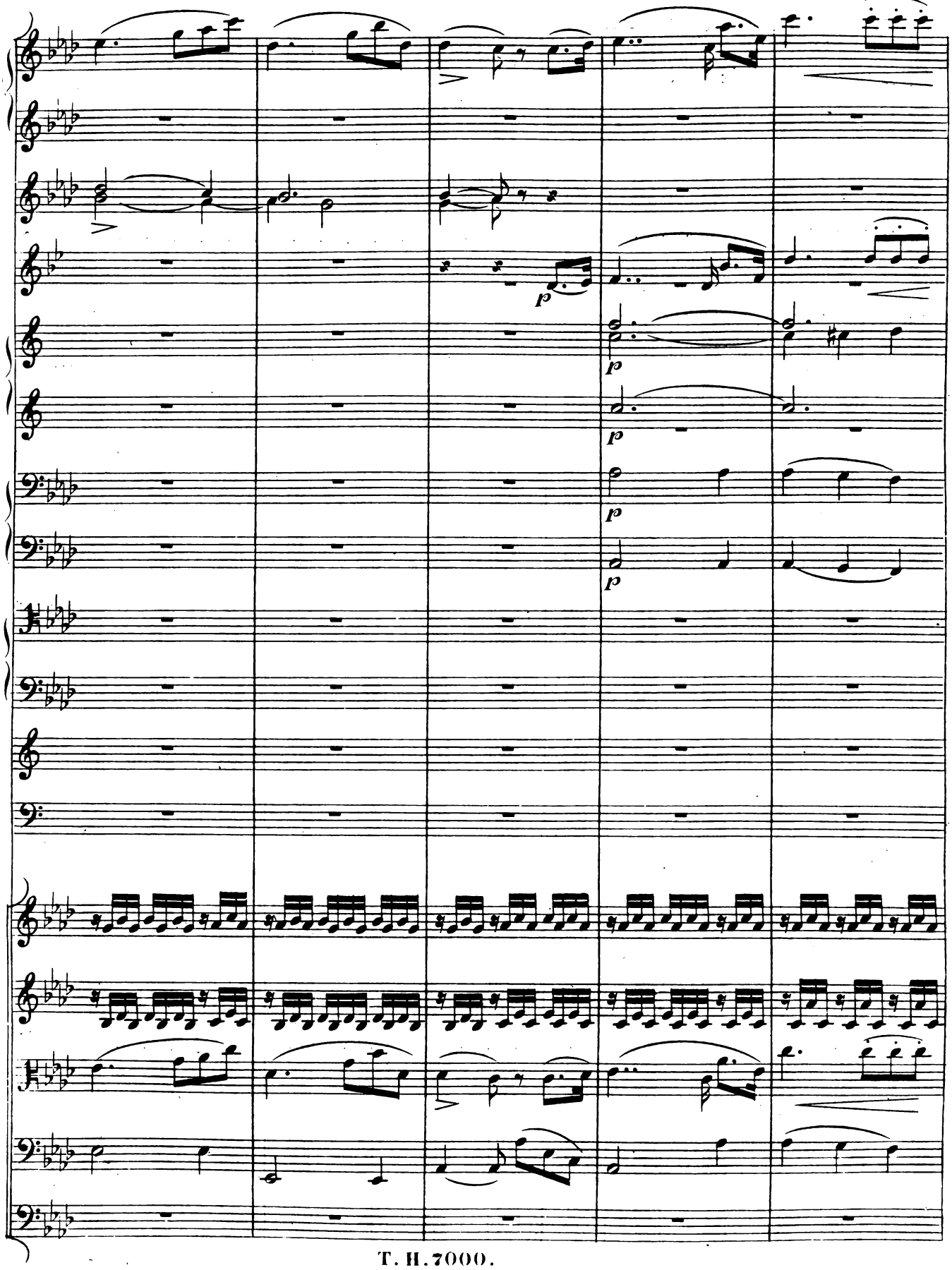
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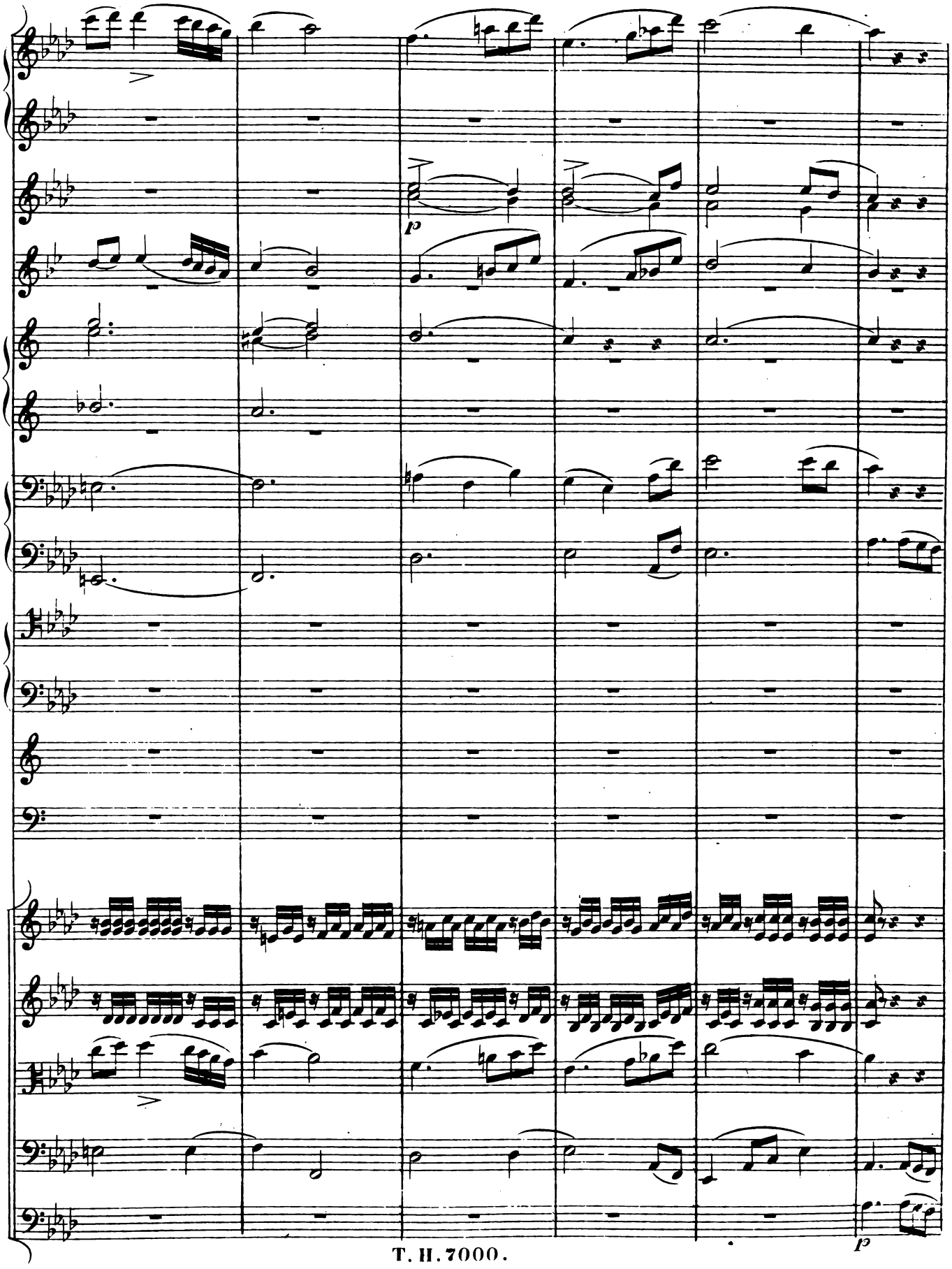
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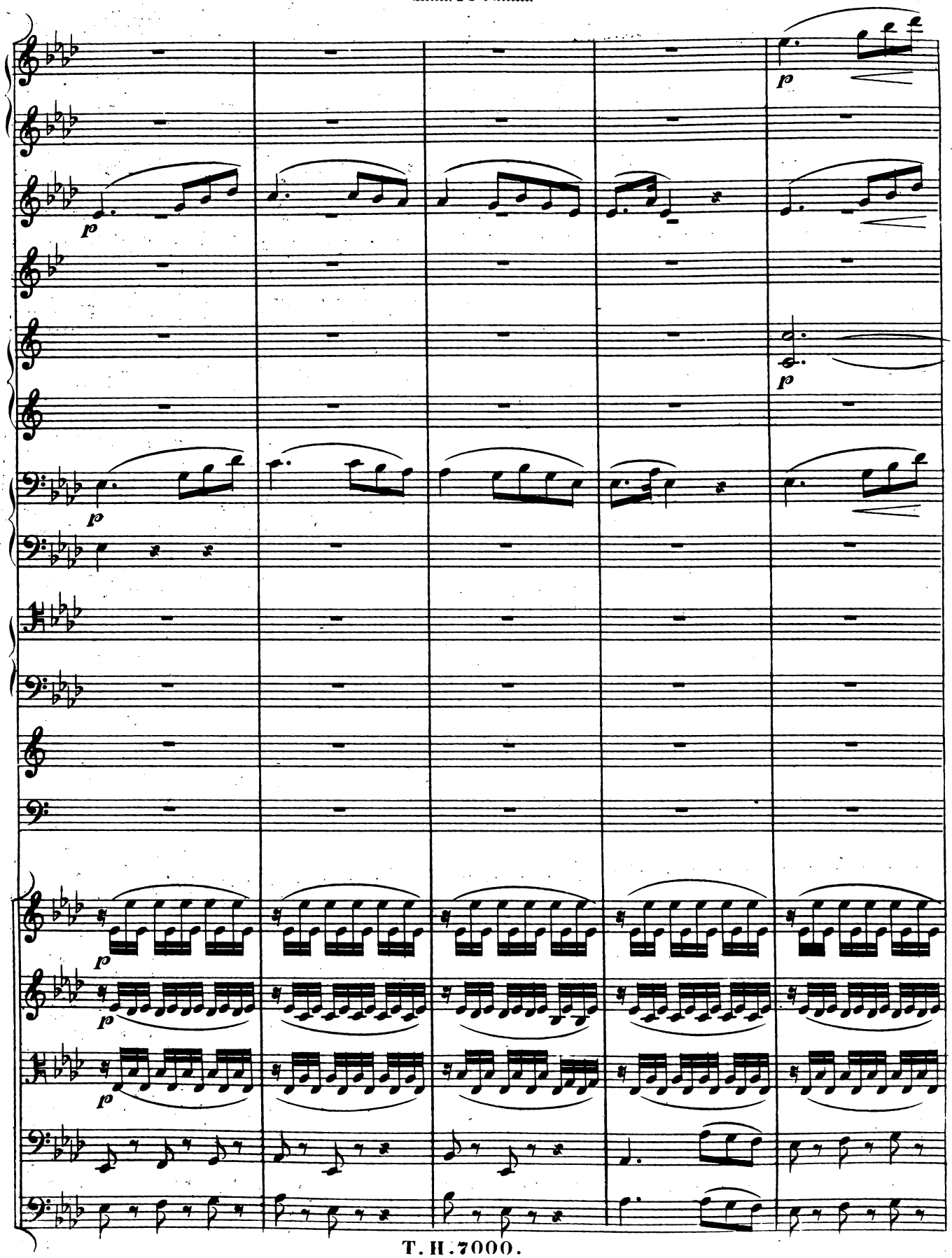
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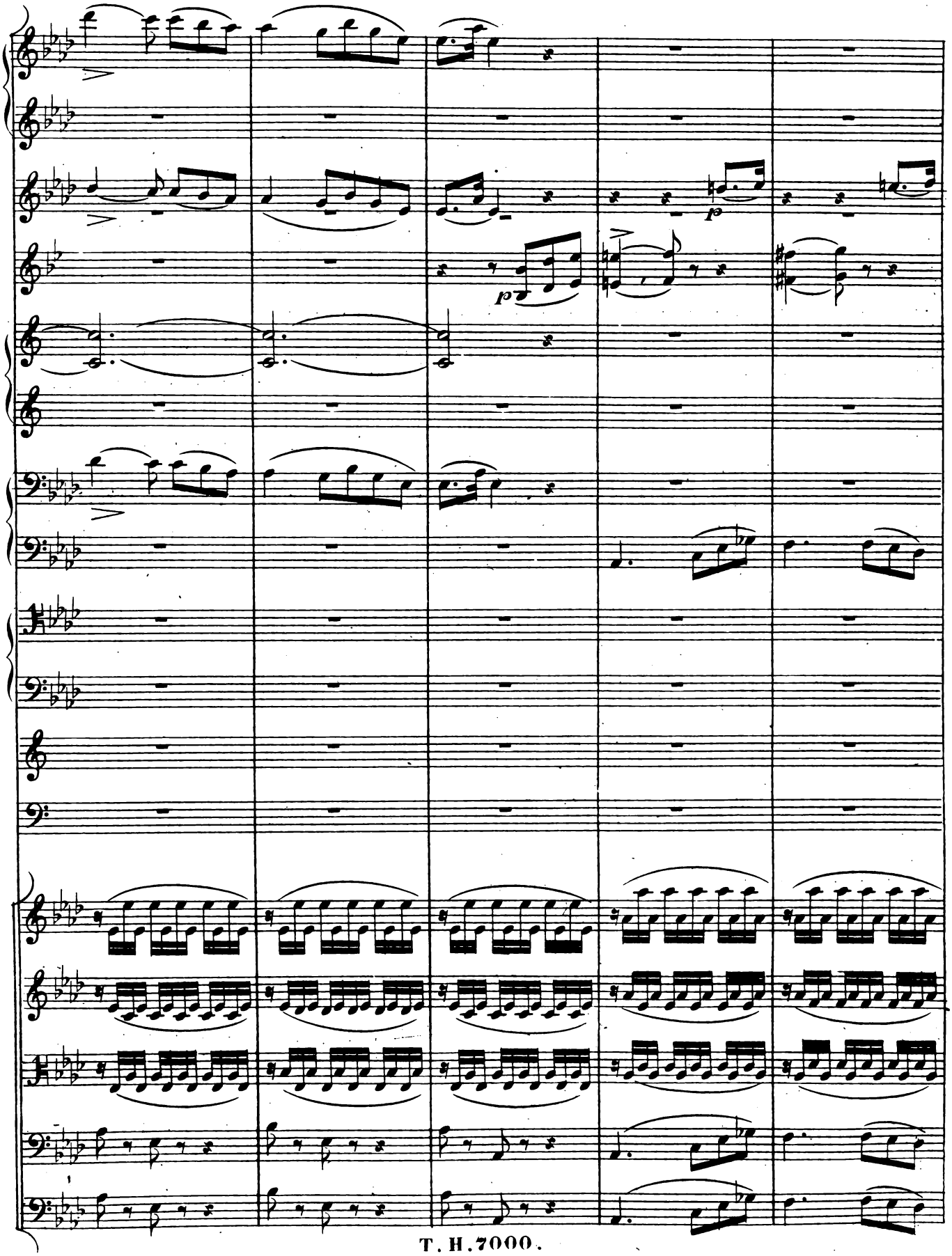

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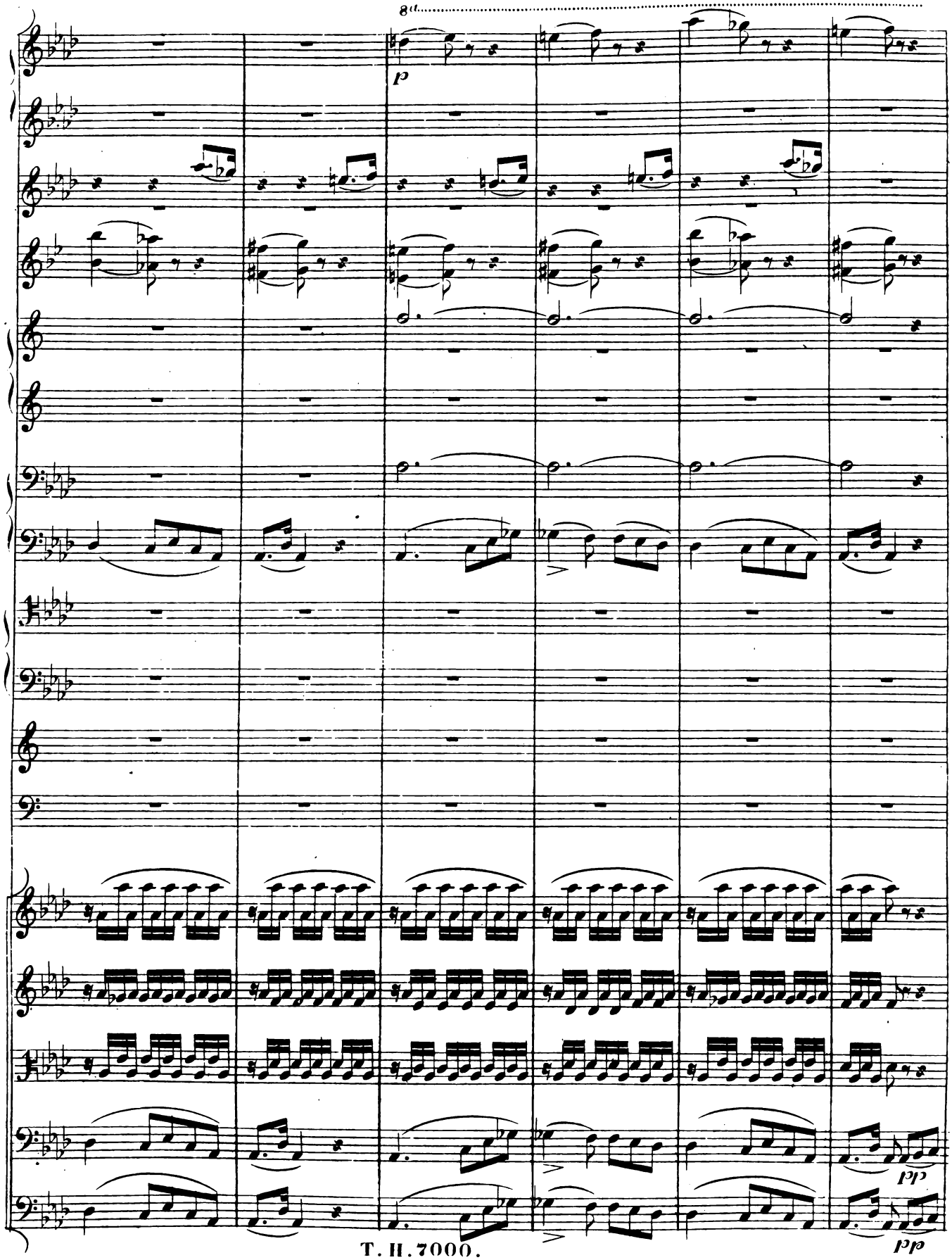

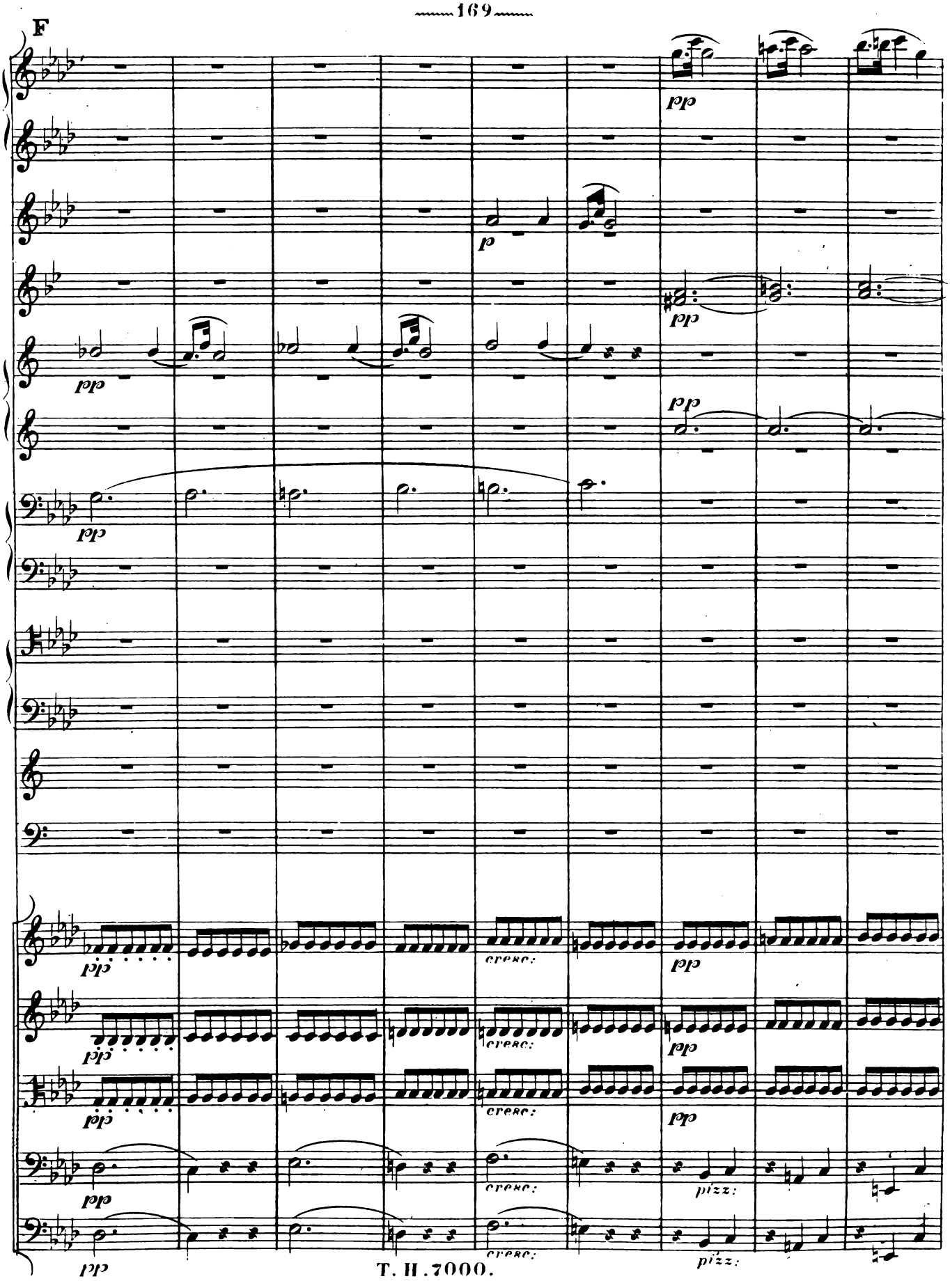
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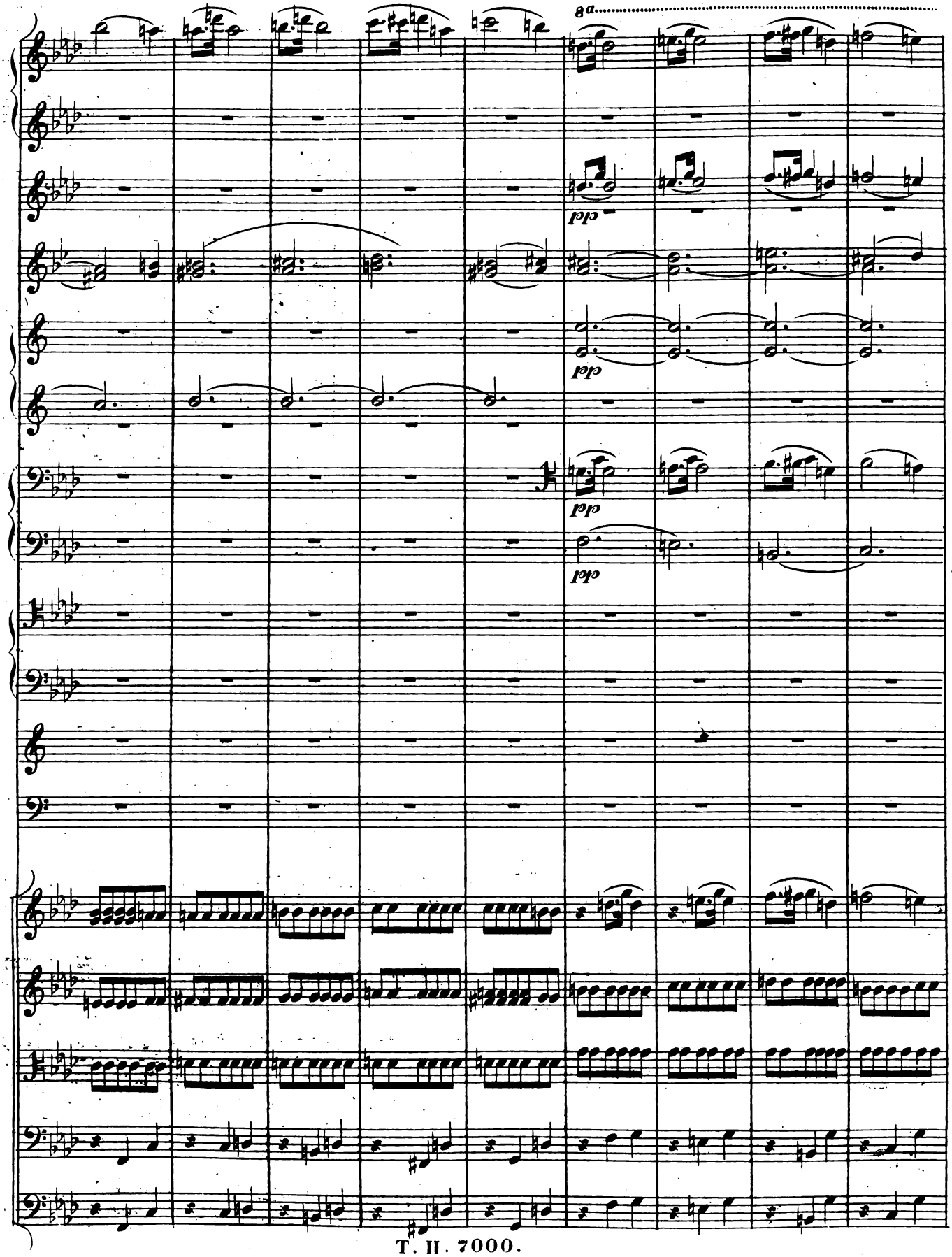
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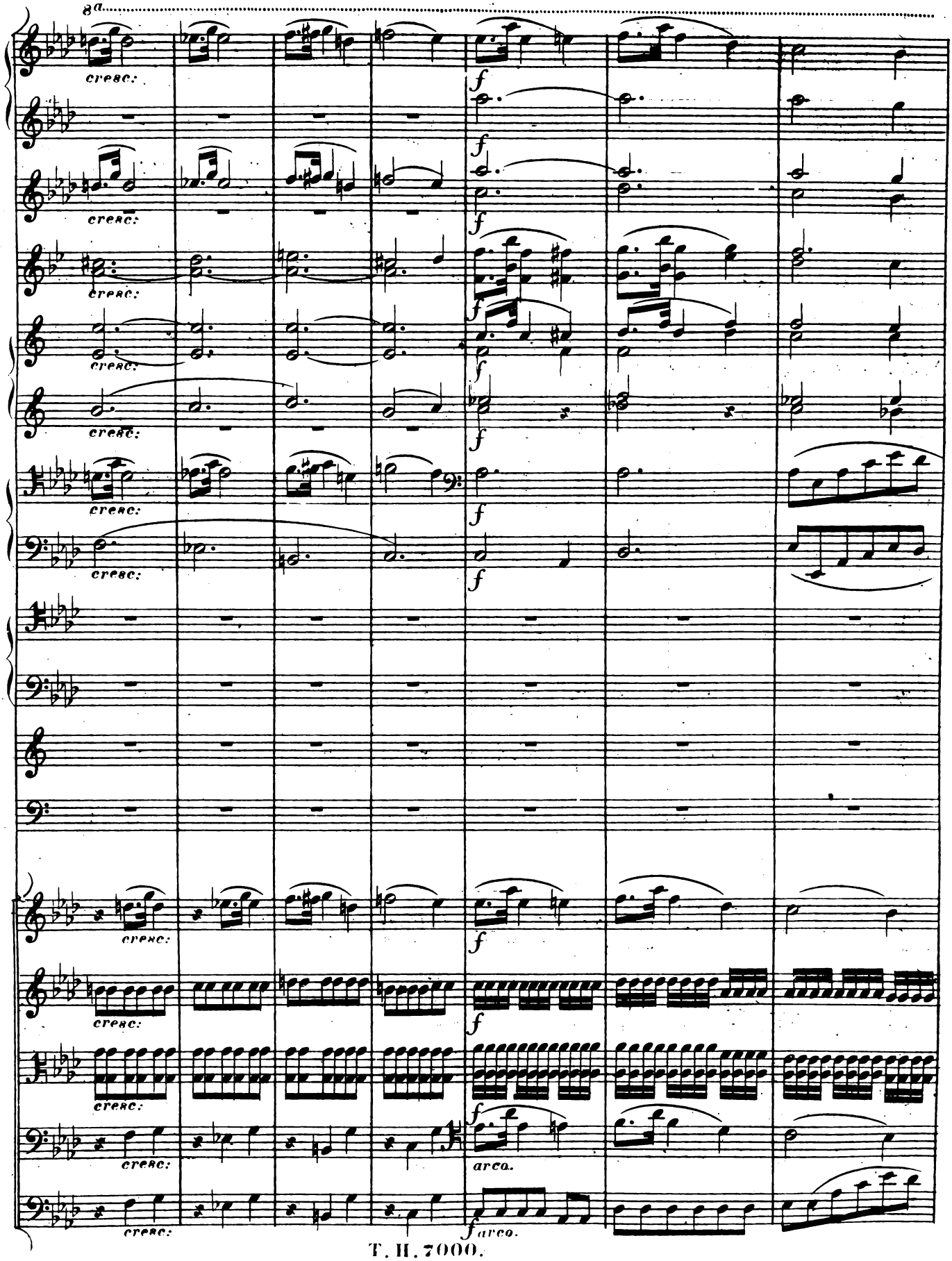
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8va

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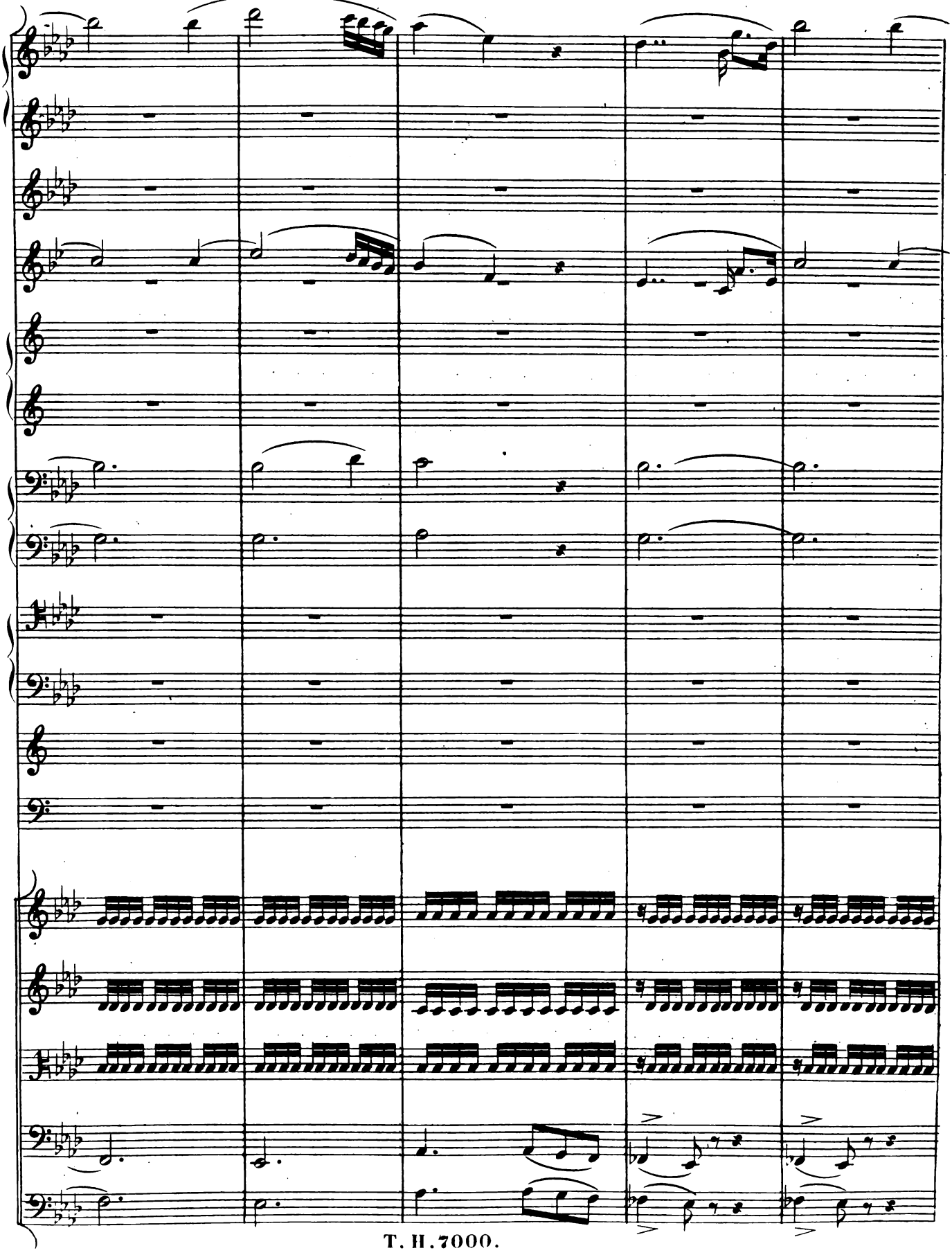

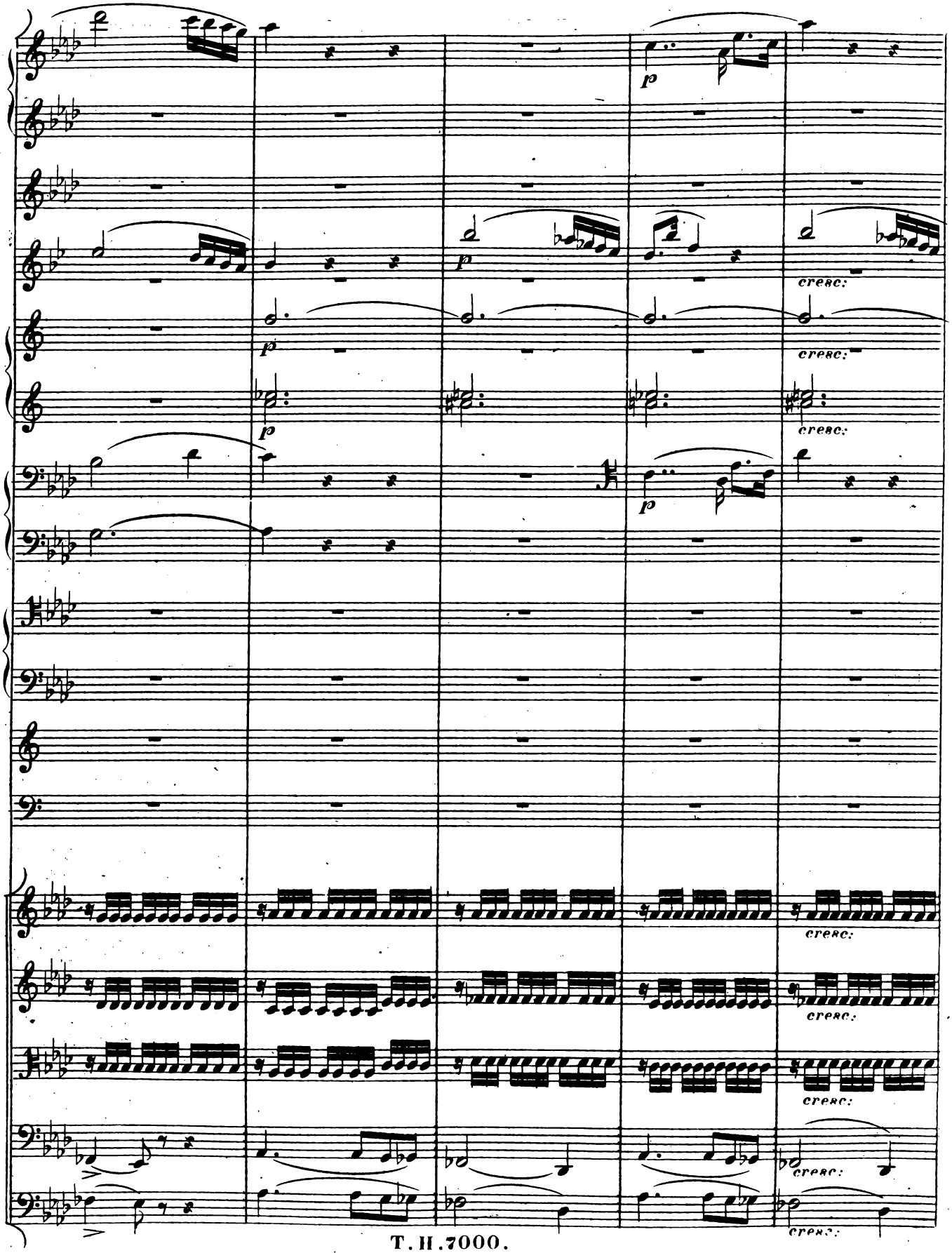
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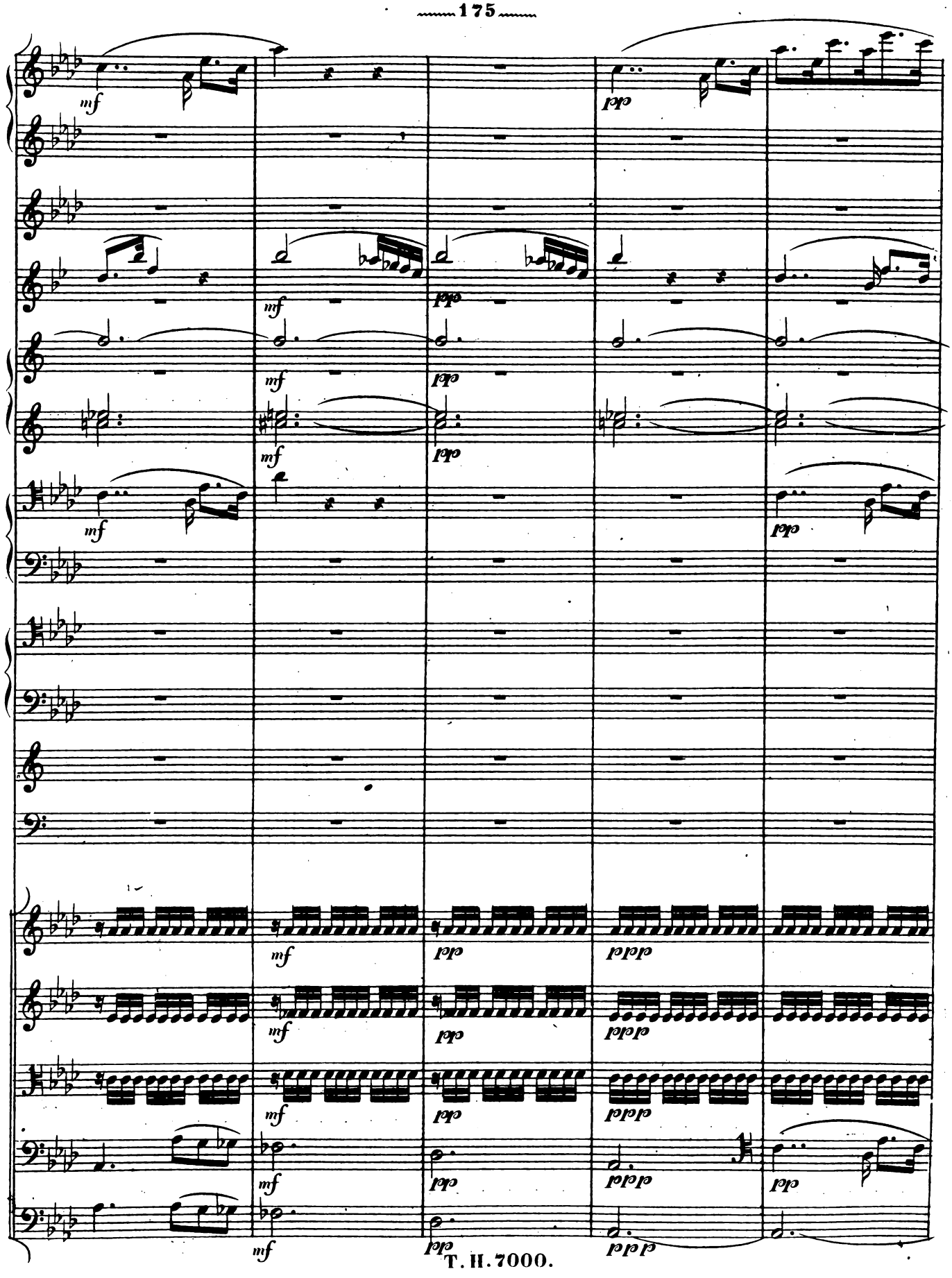
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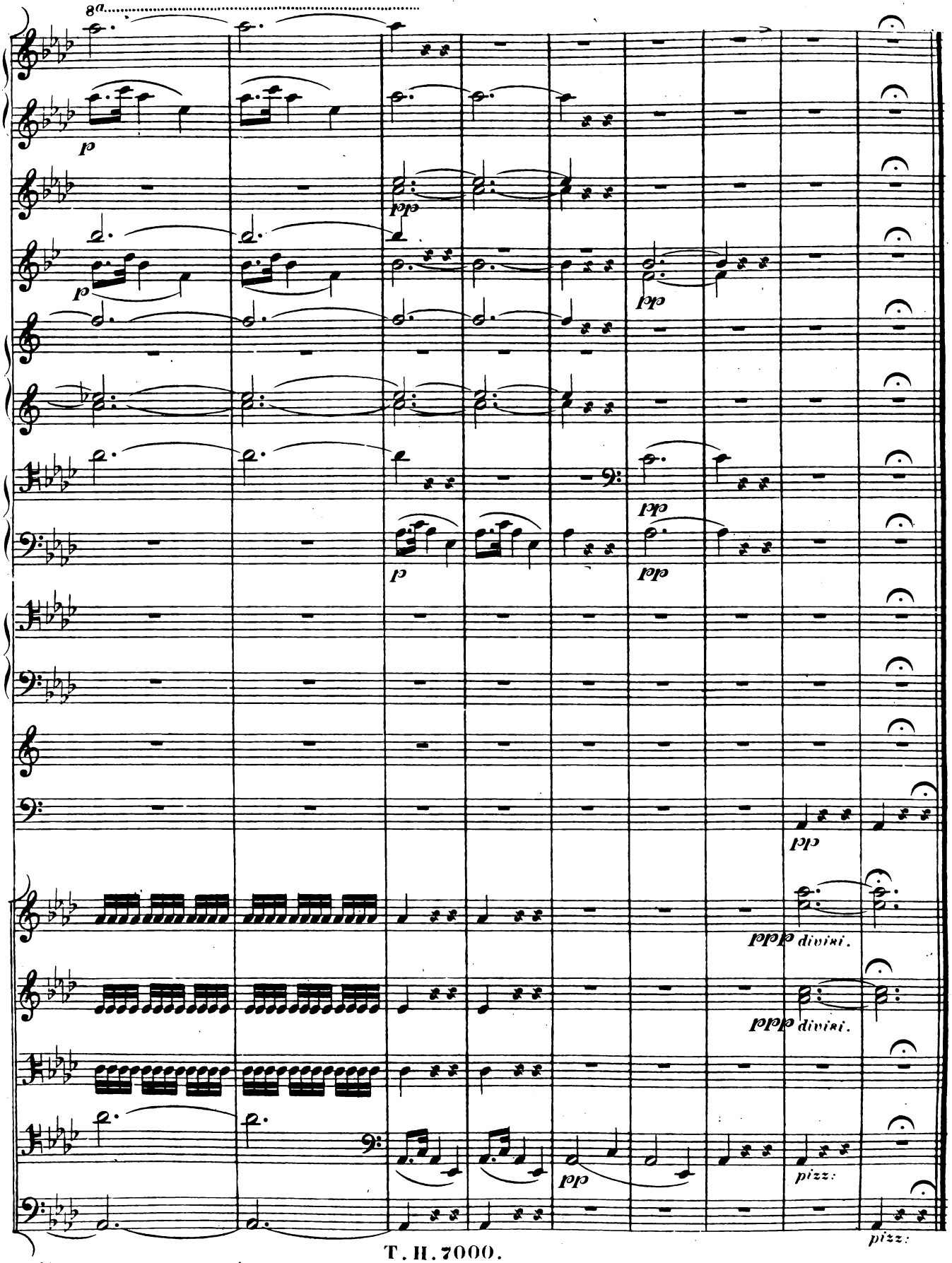
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ppp divisi.
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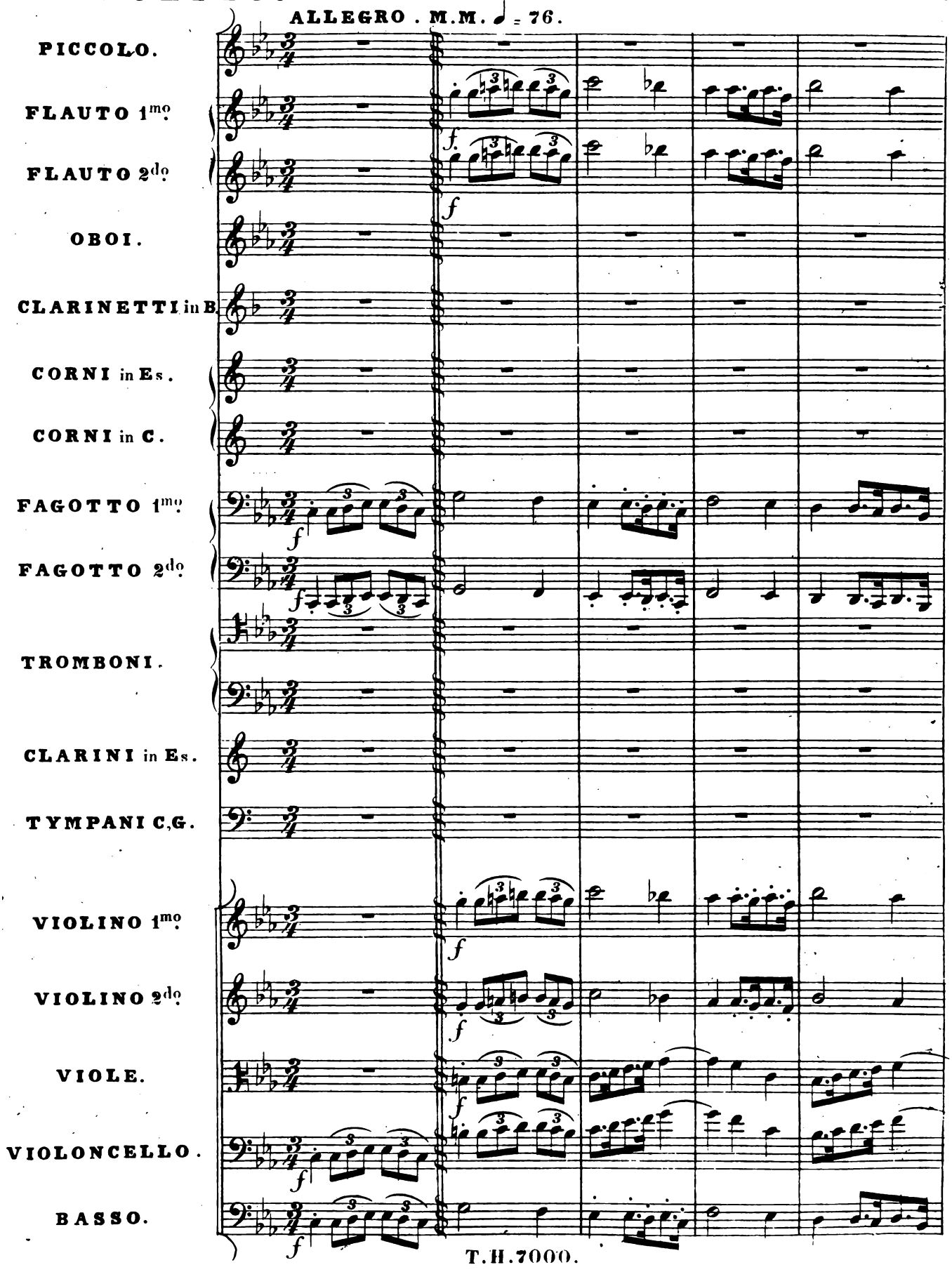
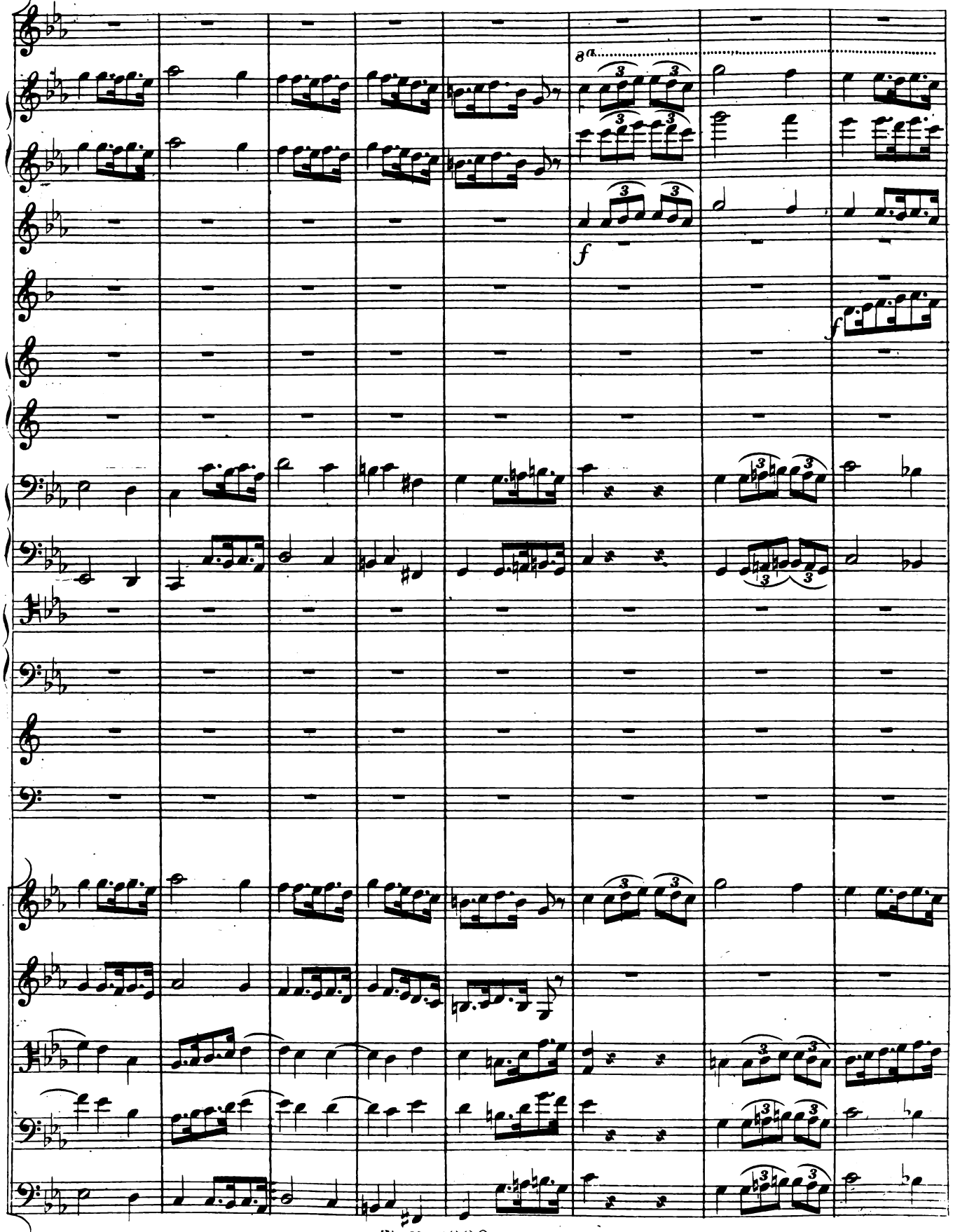
pizz:
pizz:

MENUETTO.

ALLEGRO . M.M. ♩ = 76.

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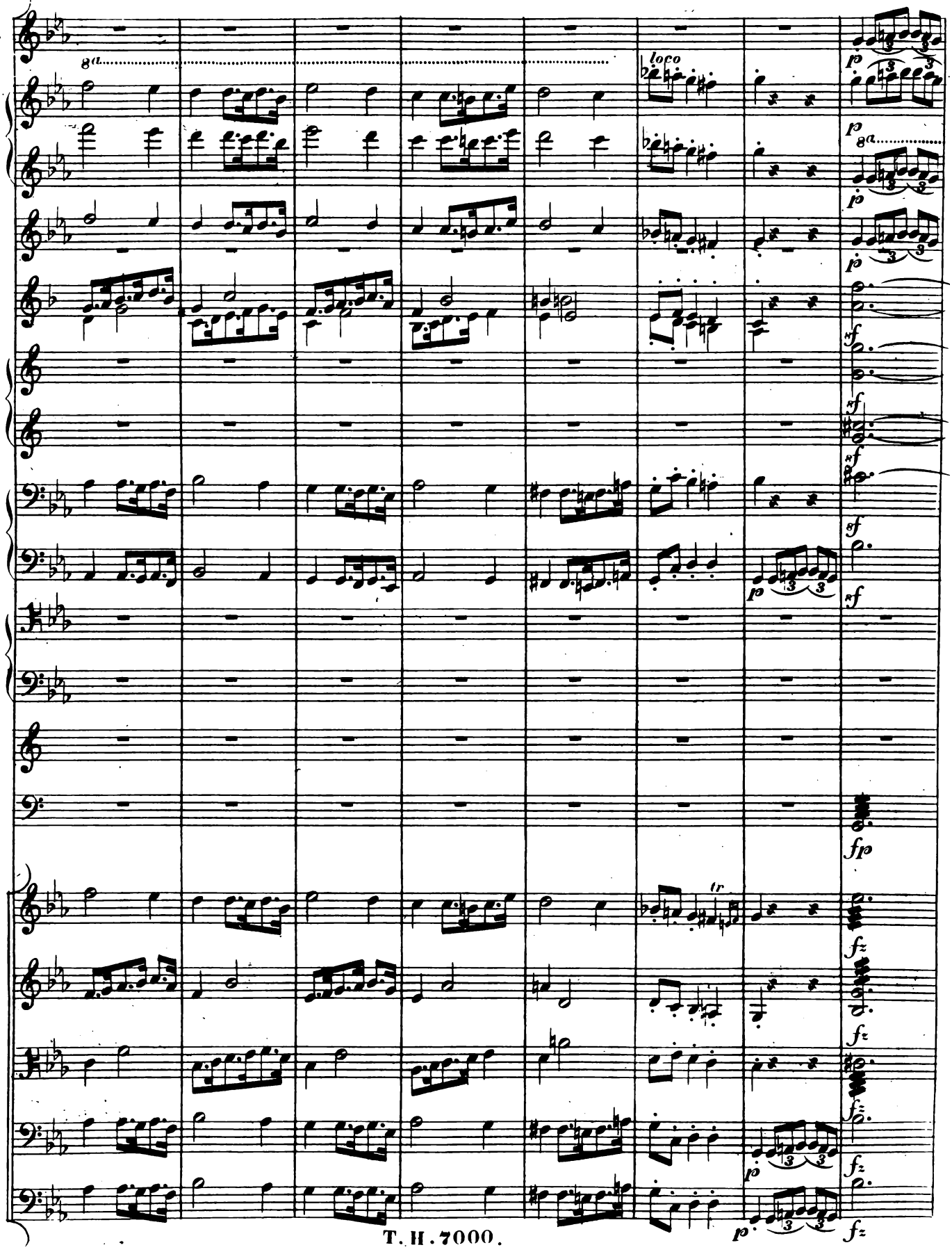
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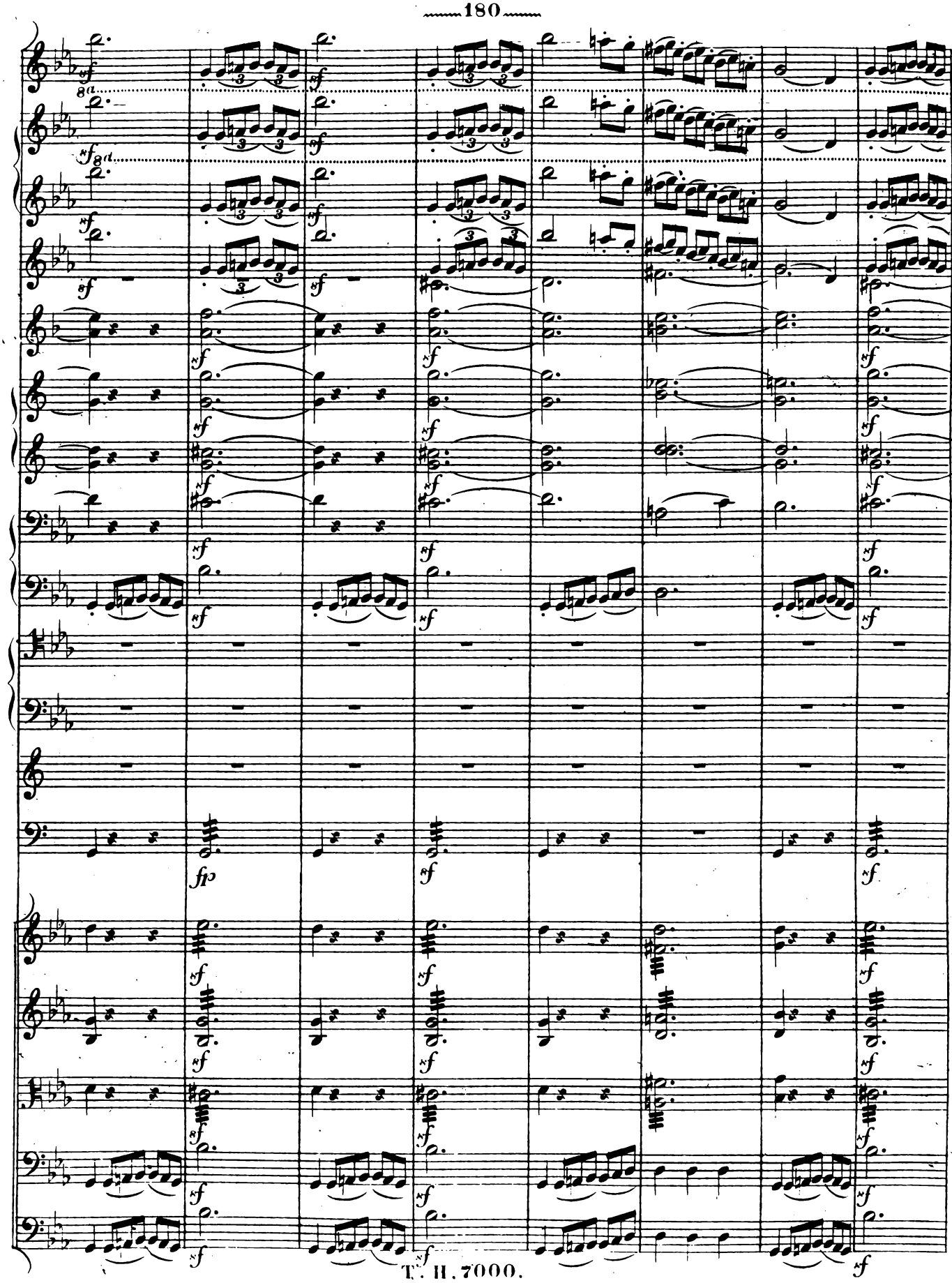

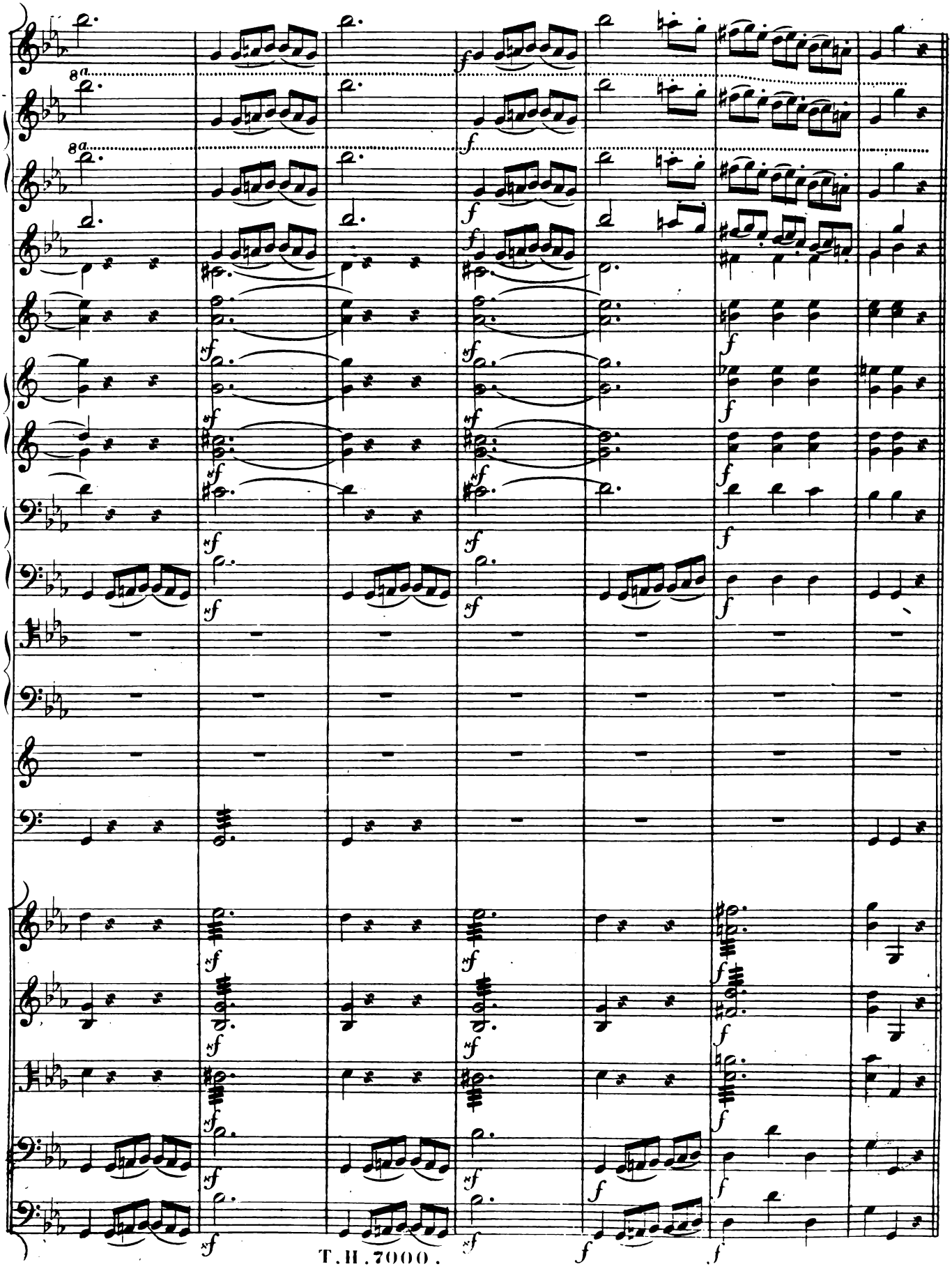

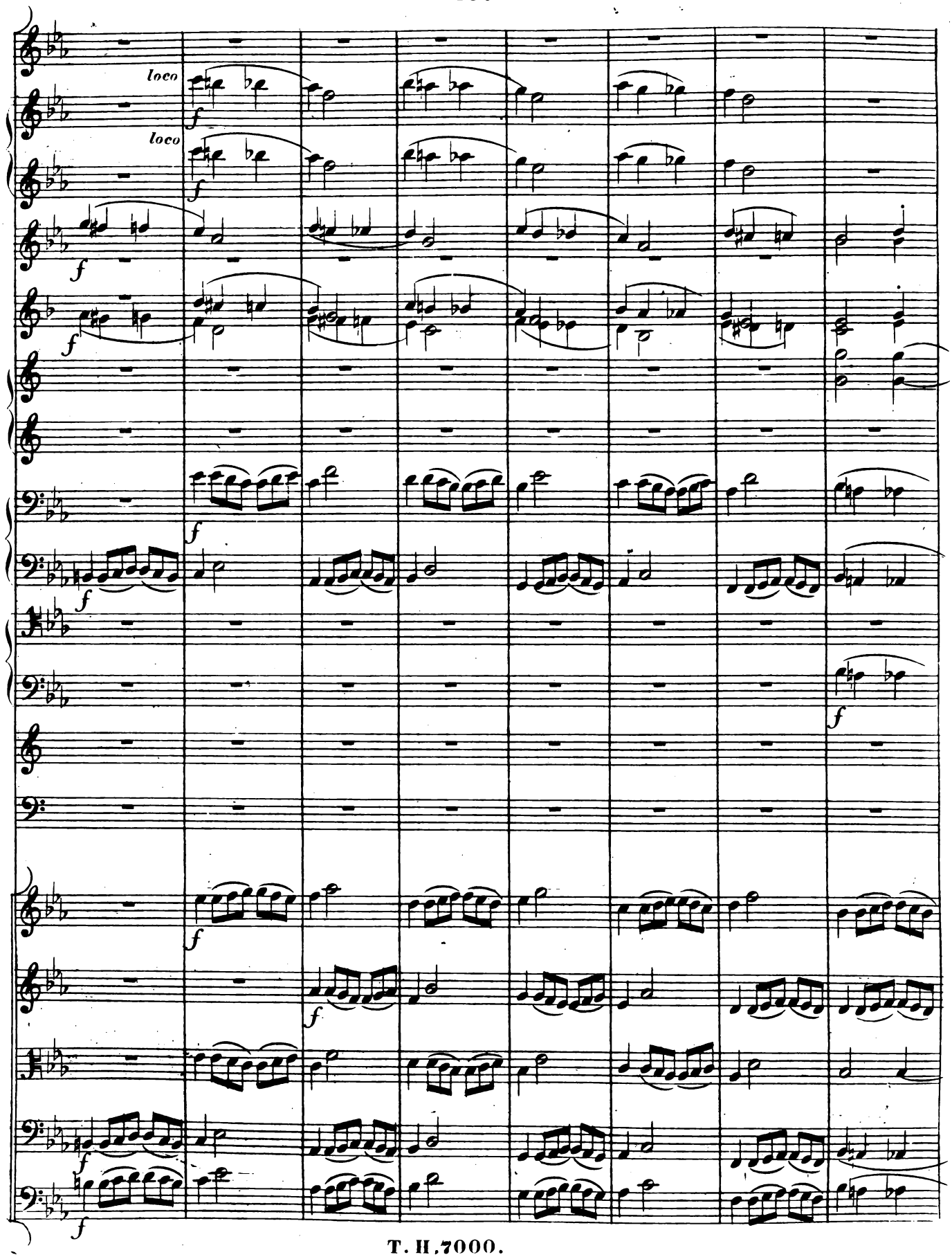
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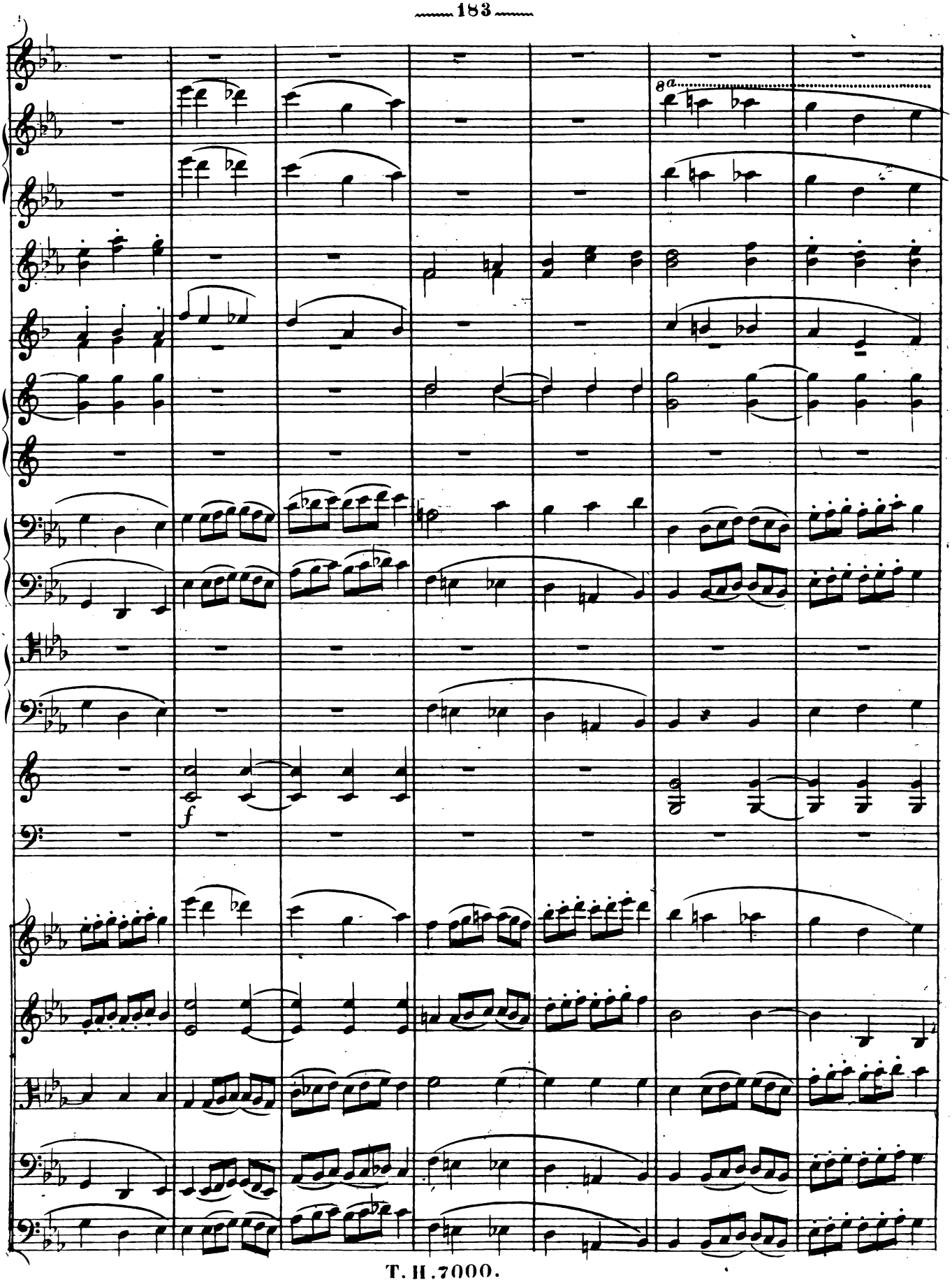
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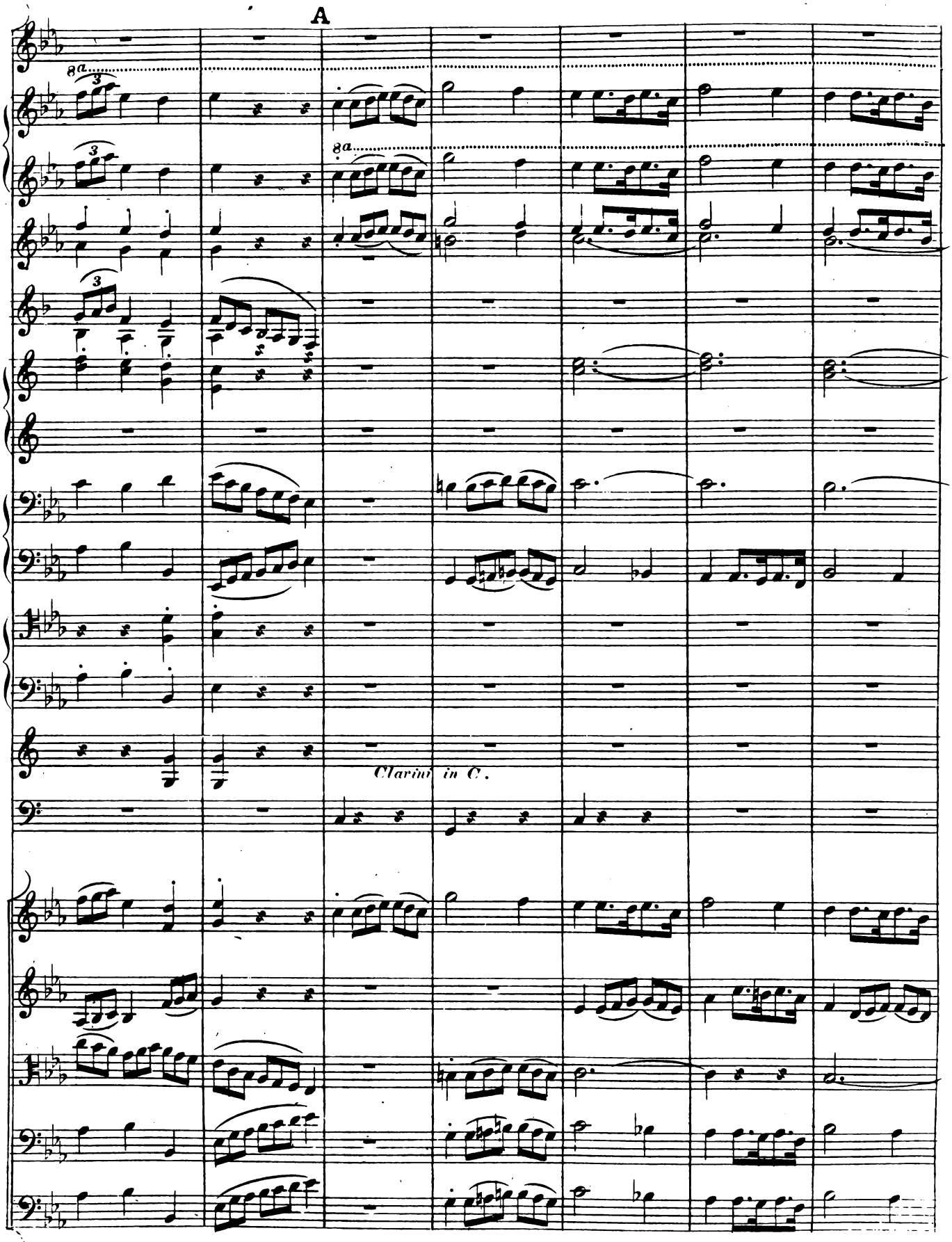
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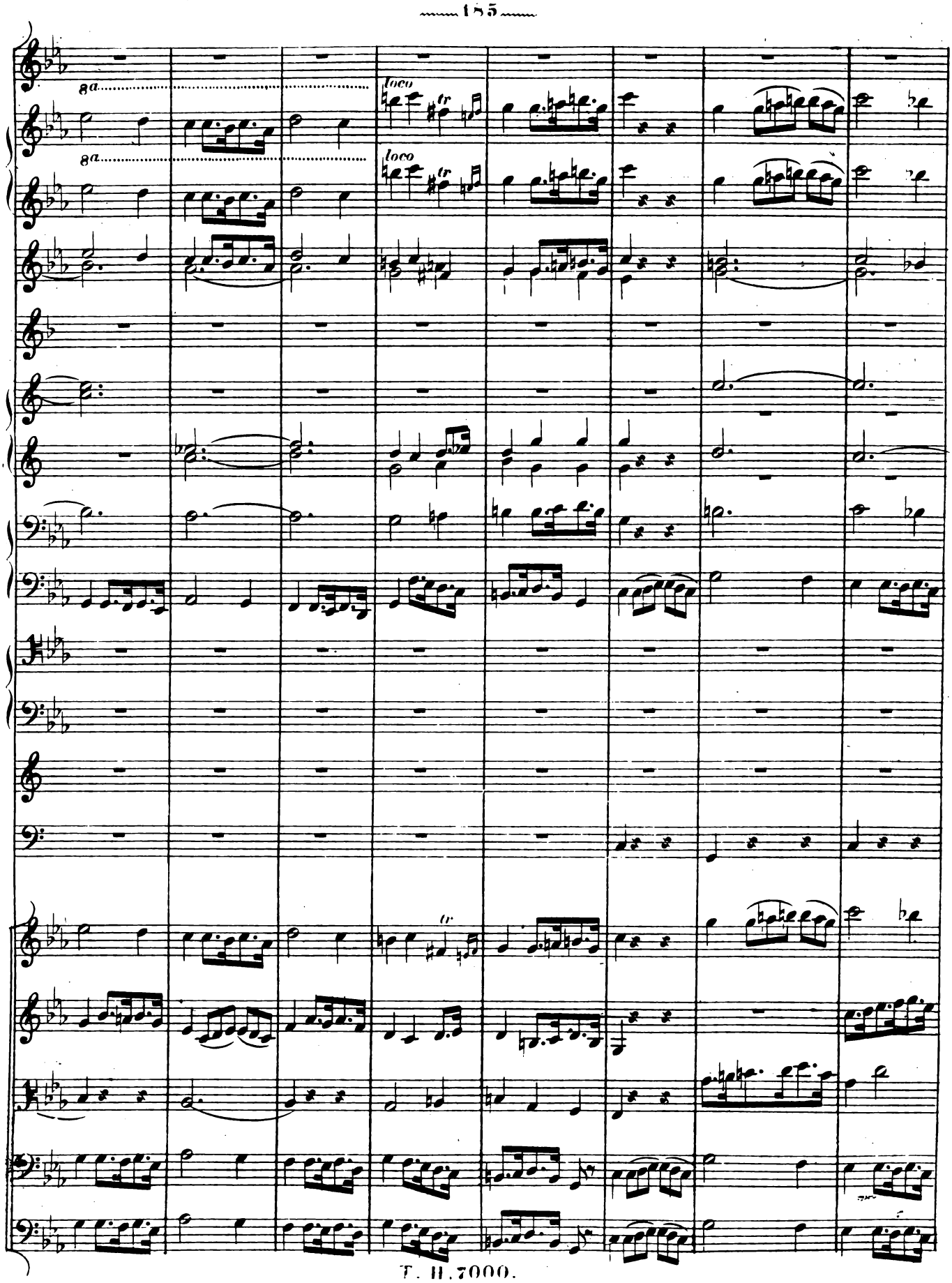
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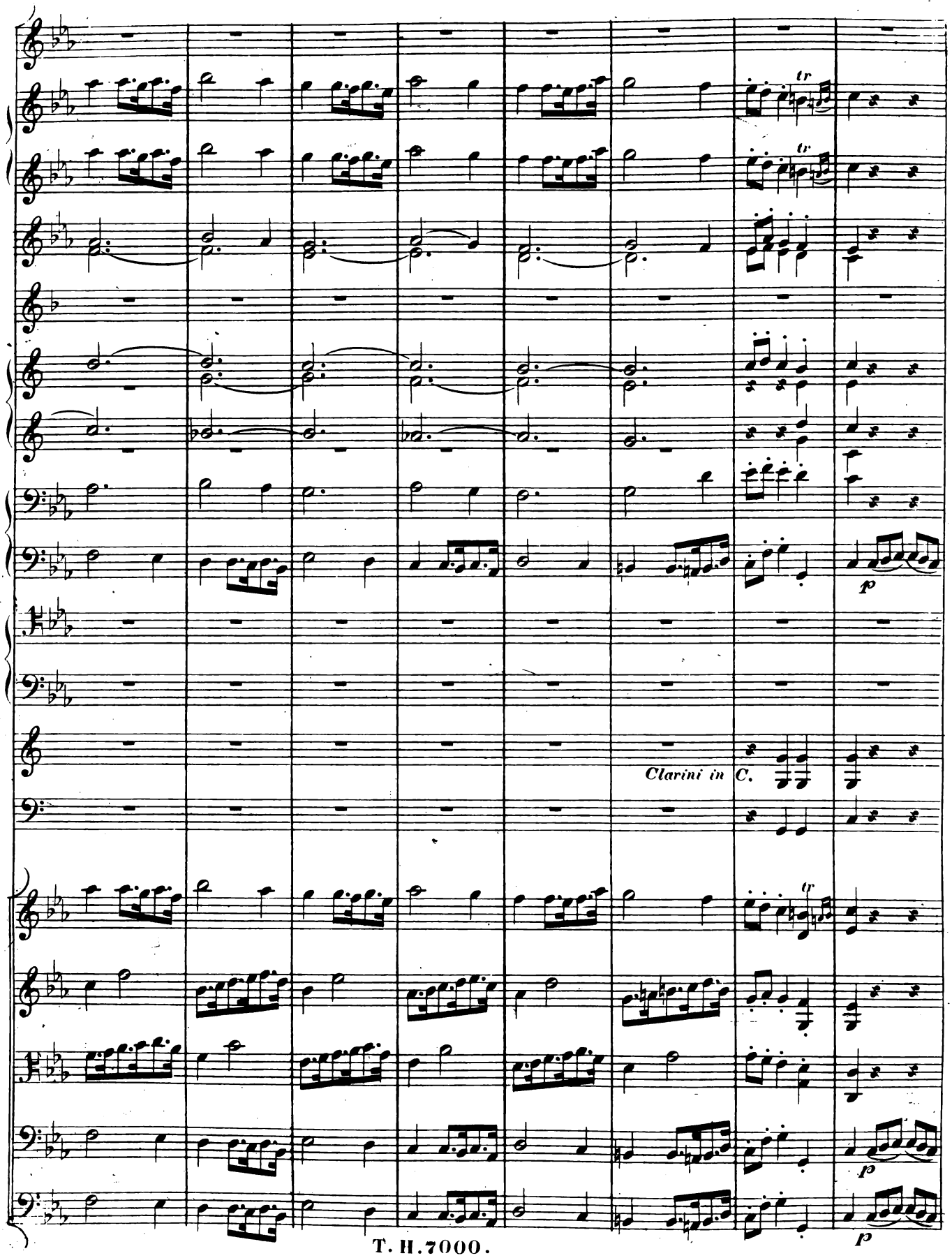
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Clarini in C.
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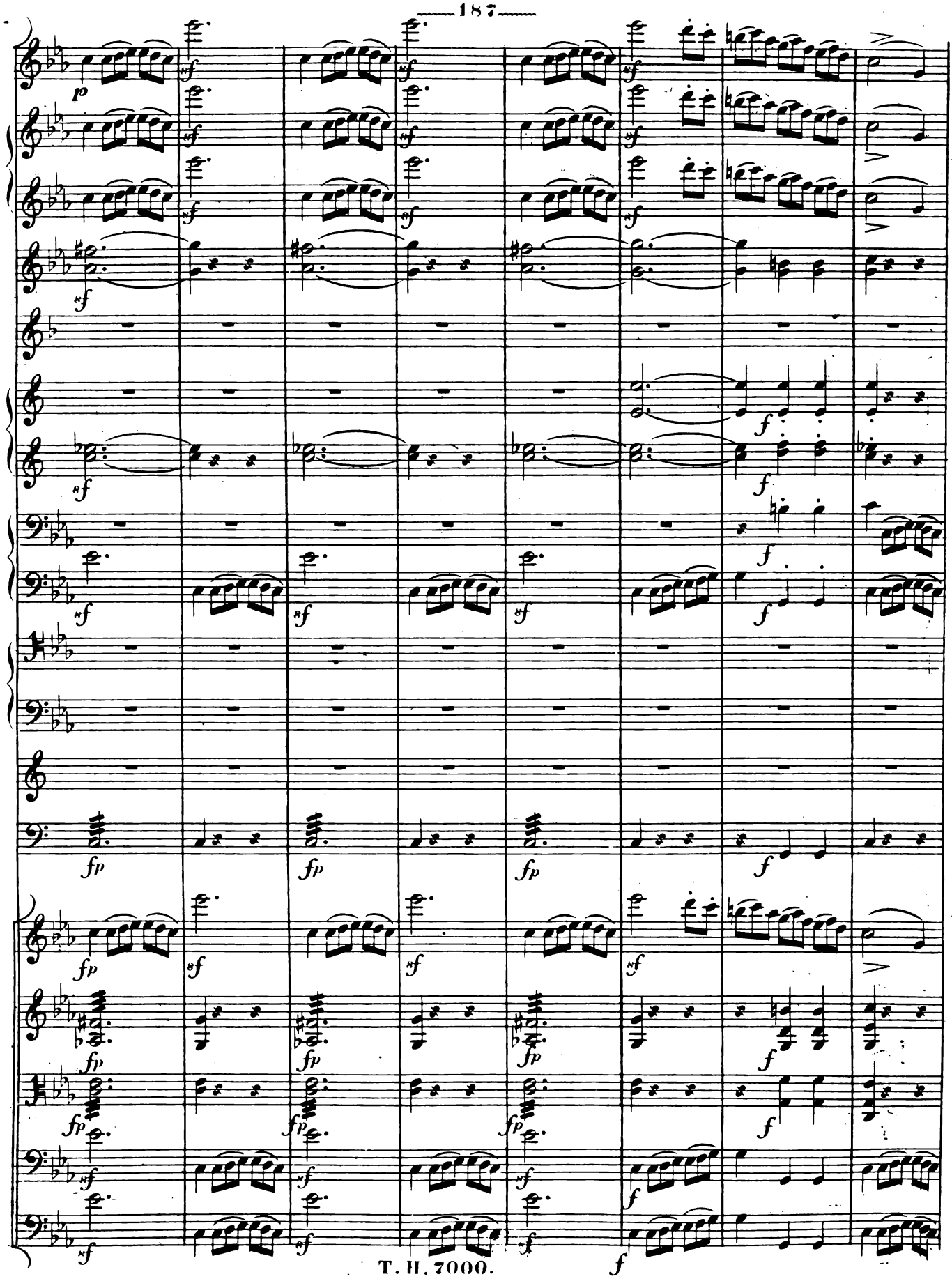

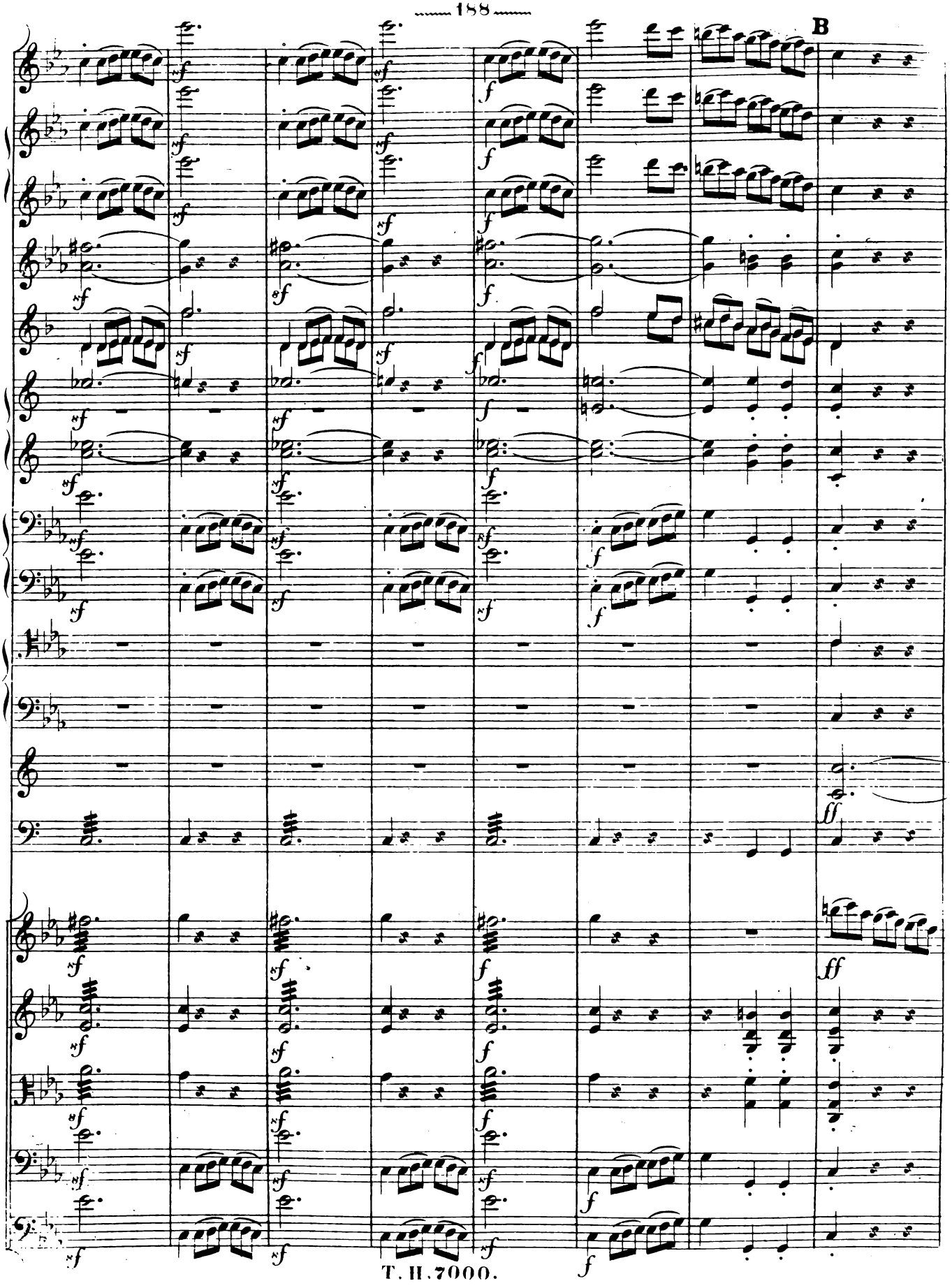
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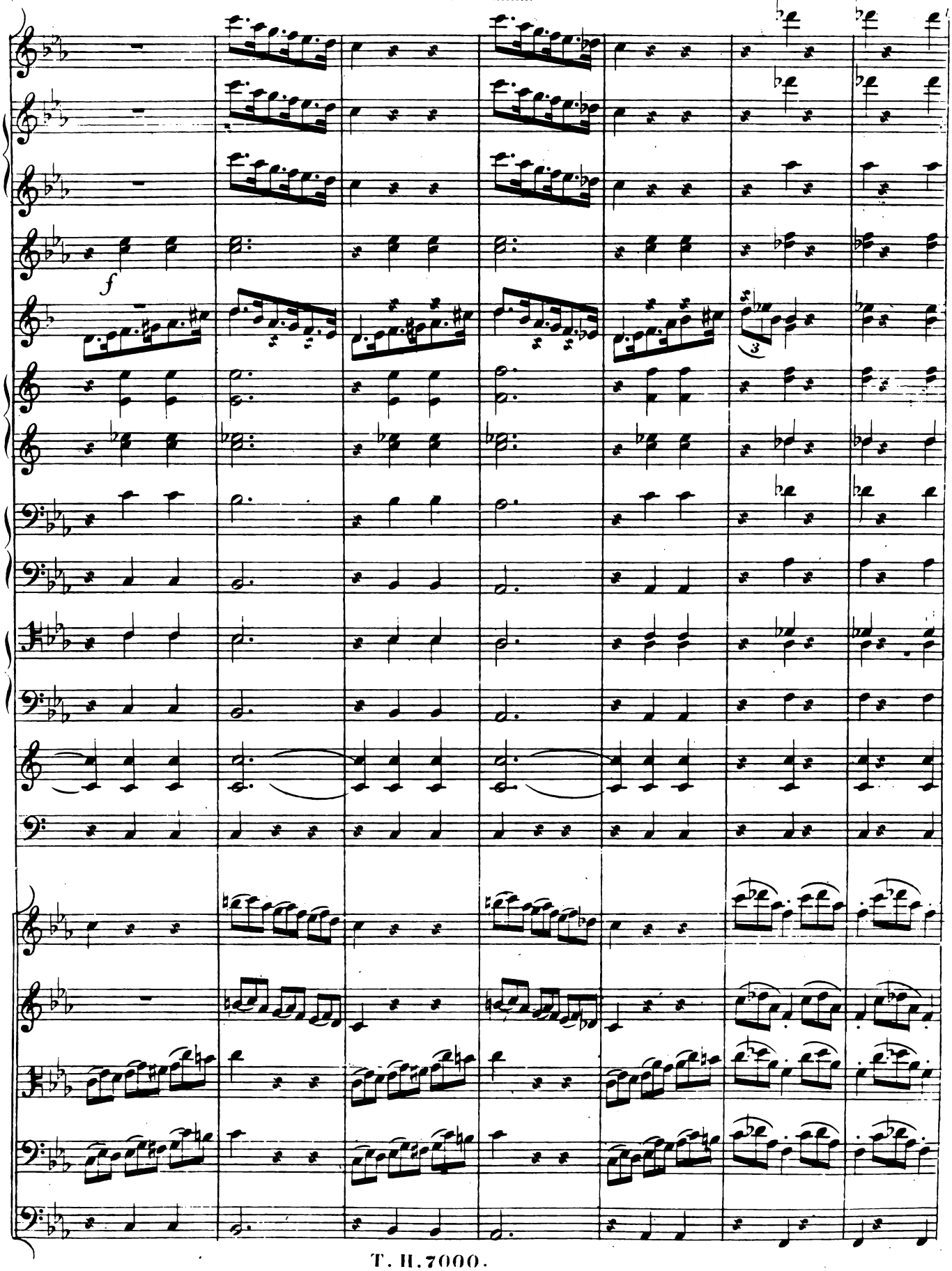
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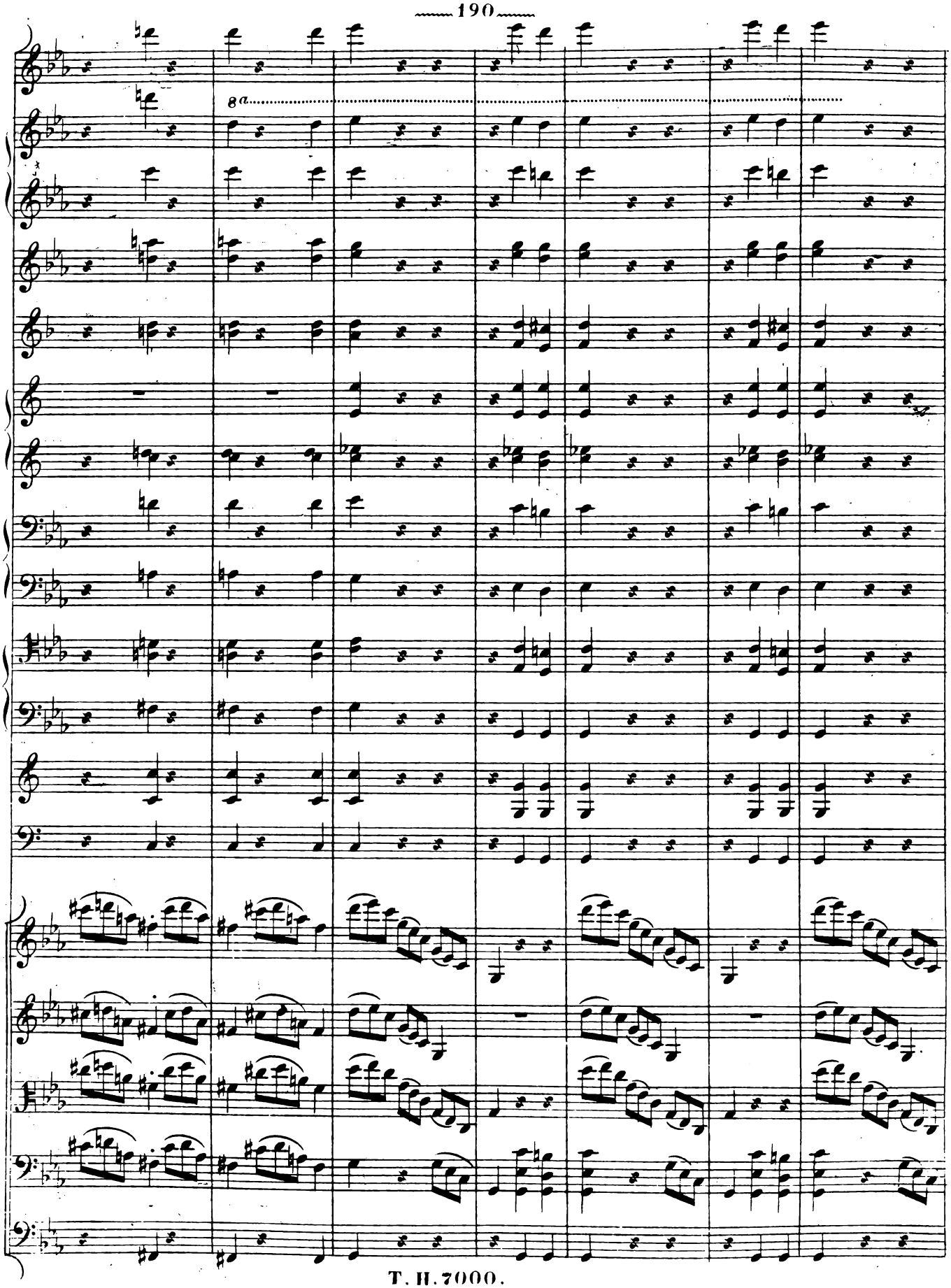
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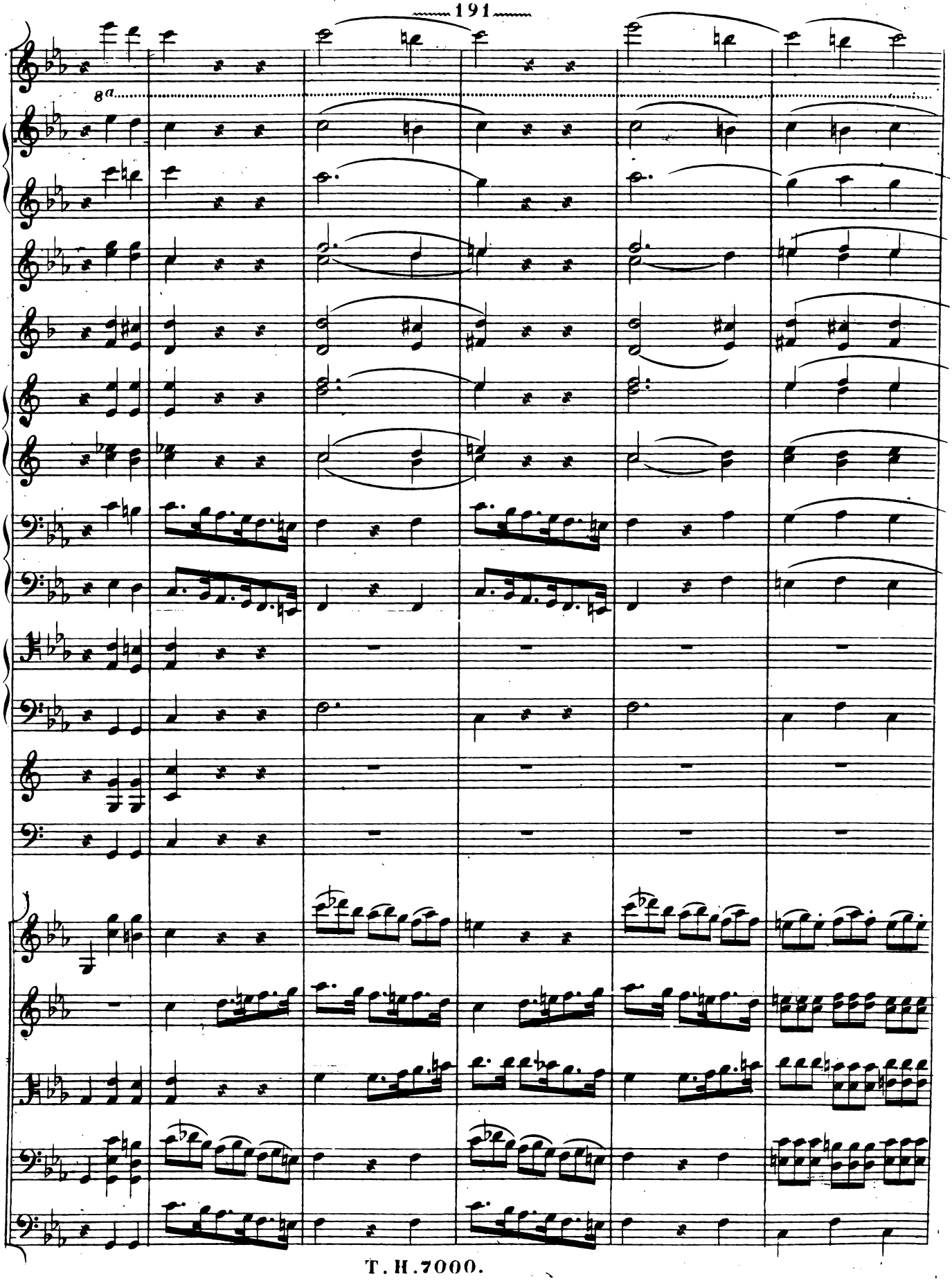
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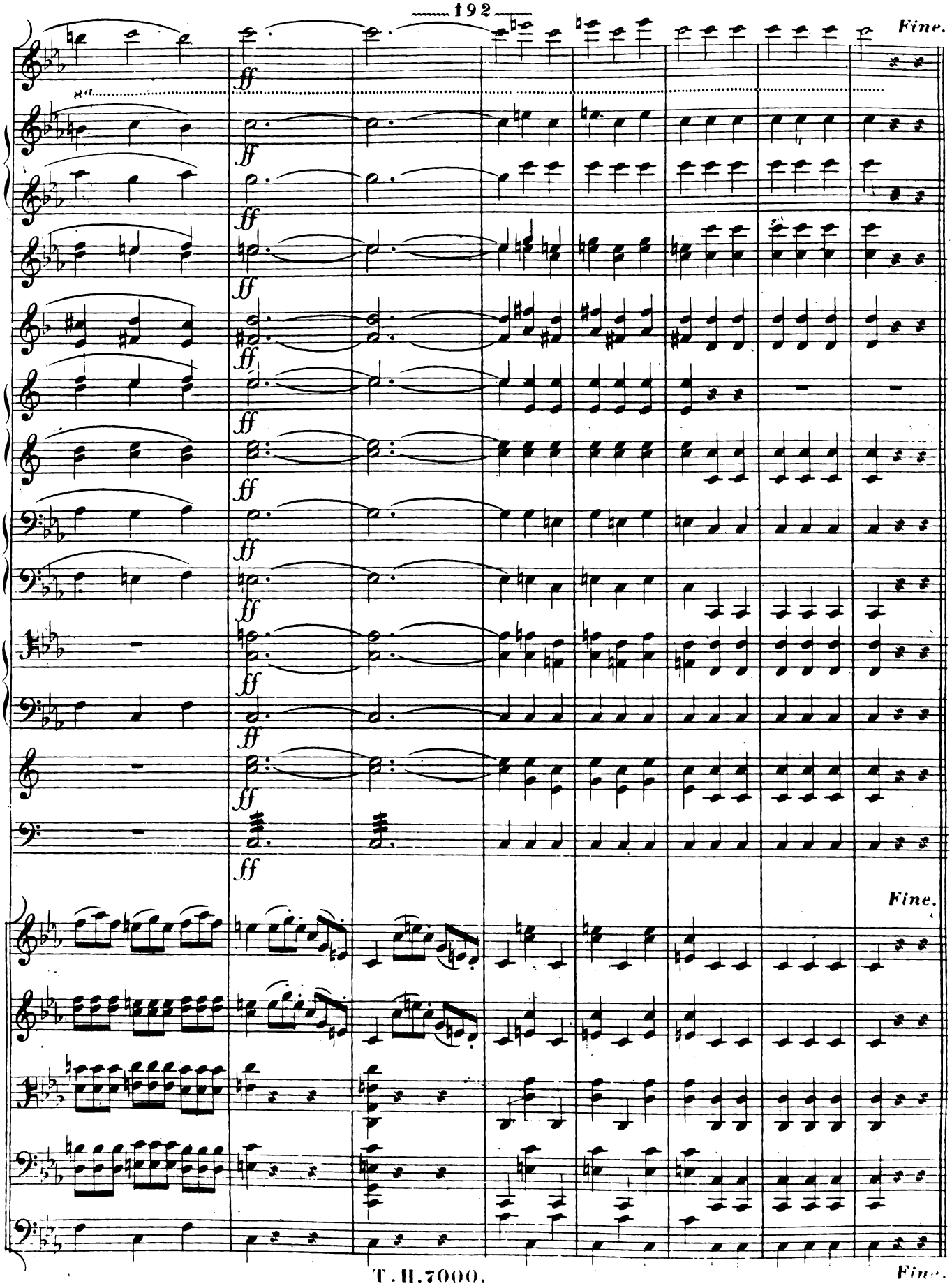
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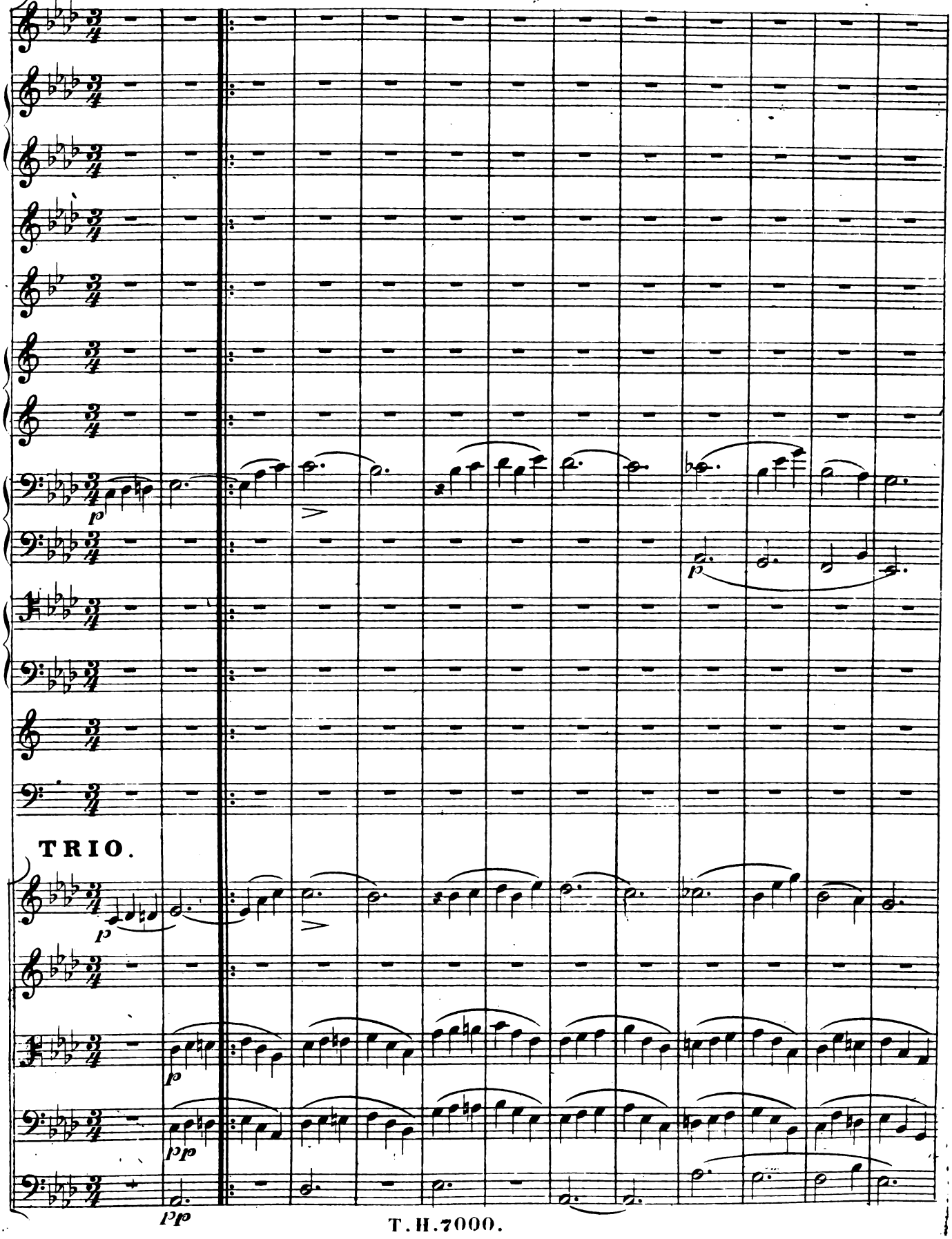
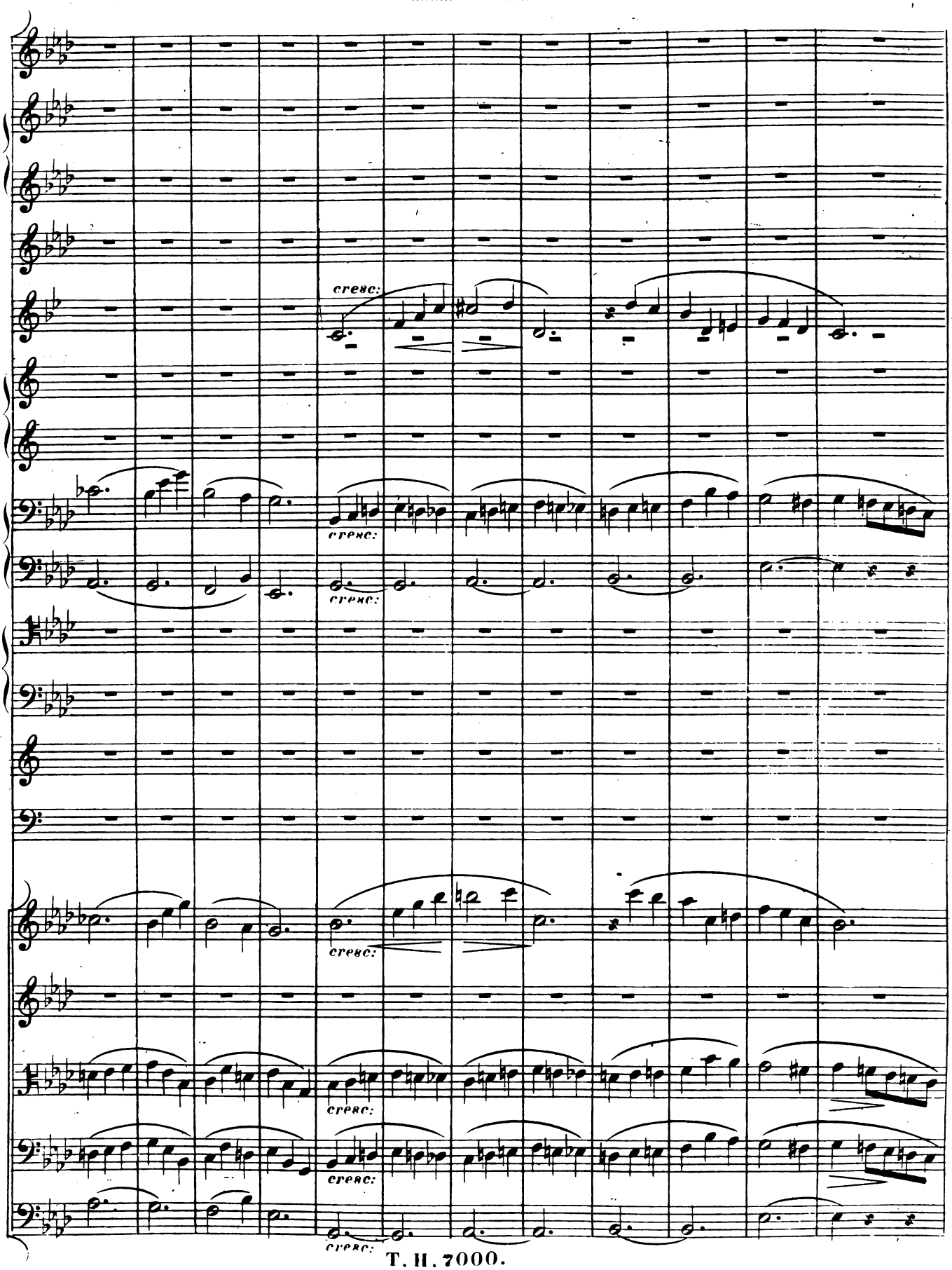
Fine.

TRIO.

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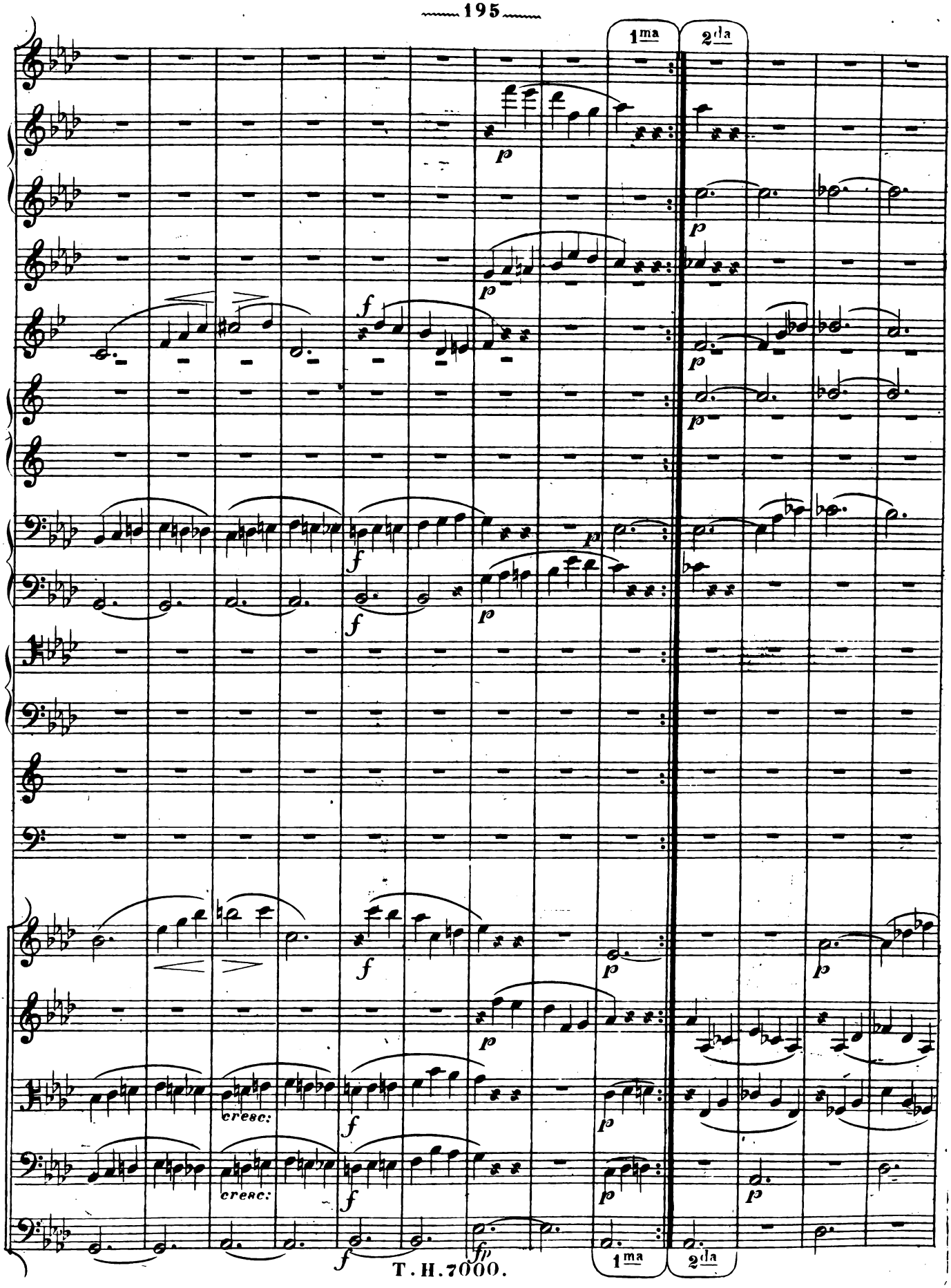
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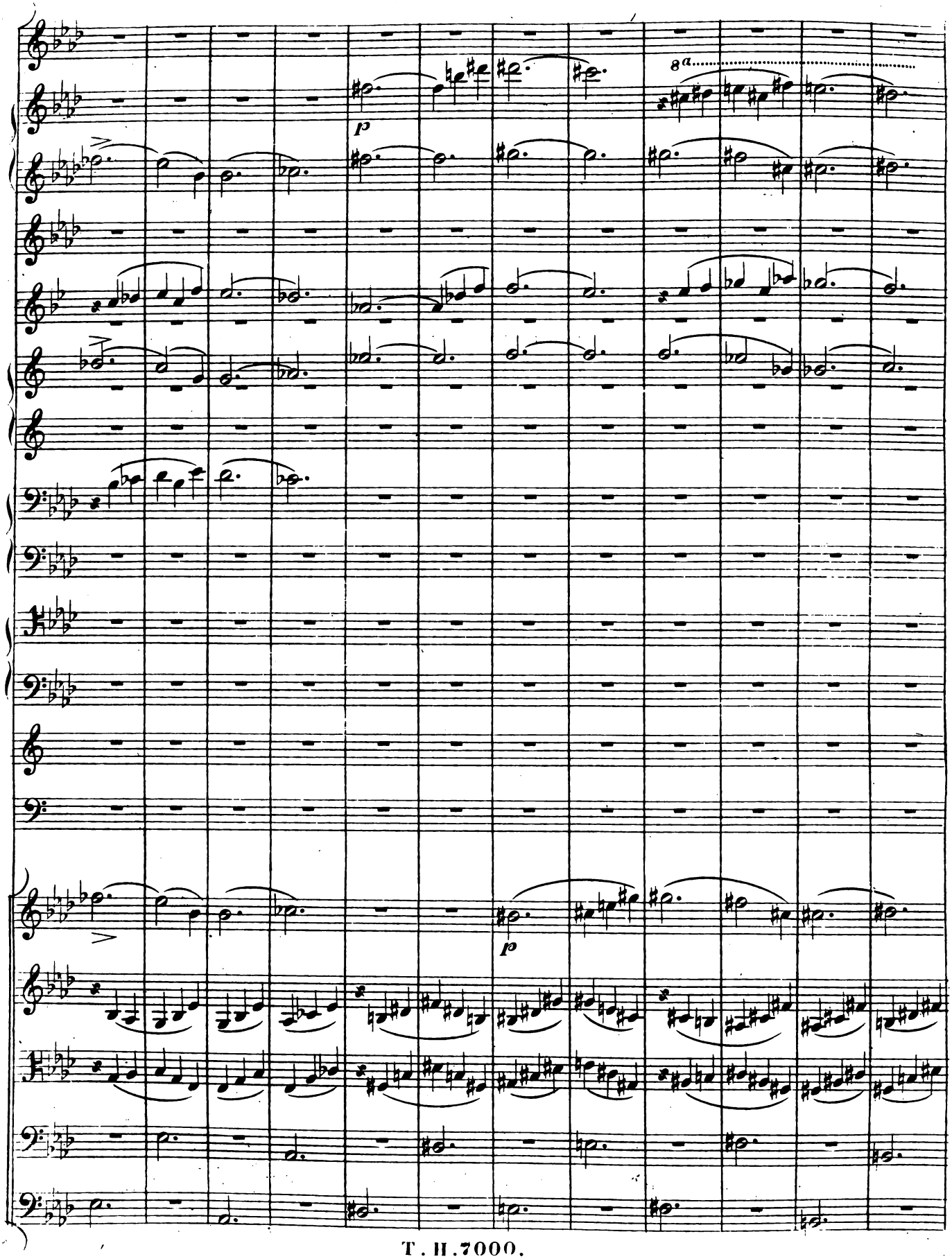
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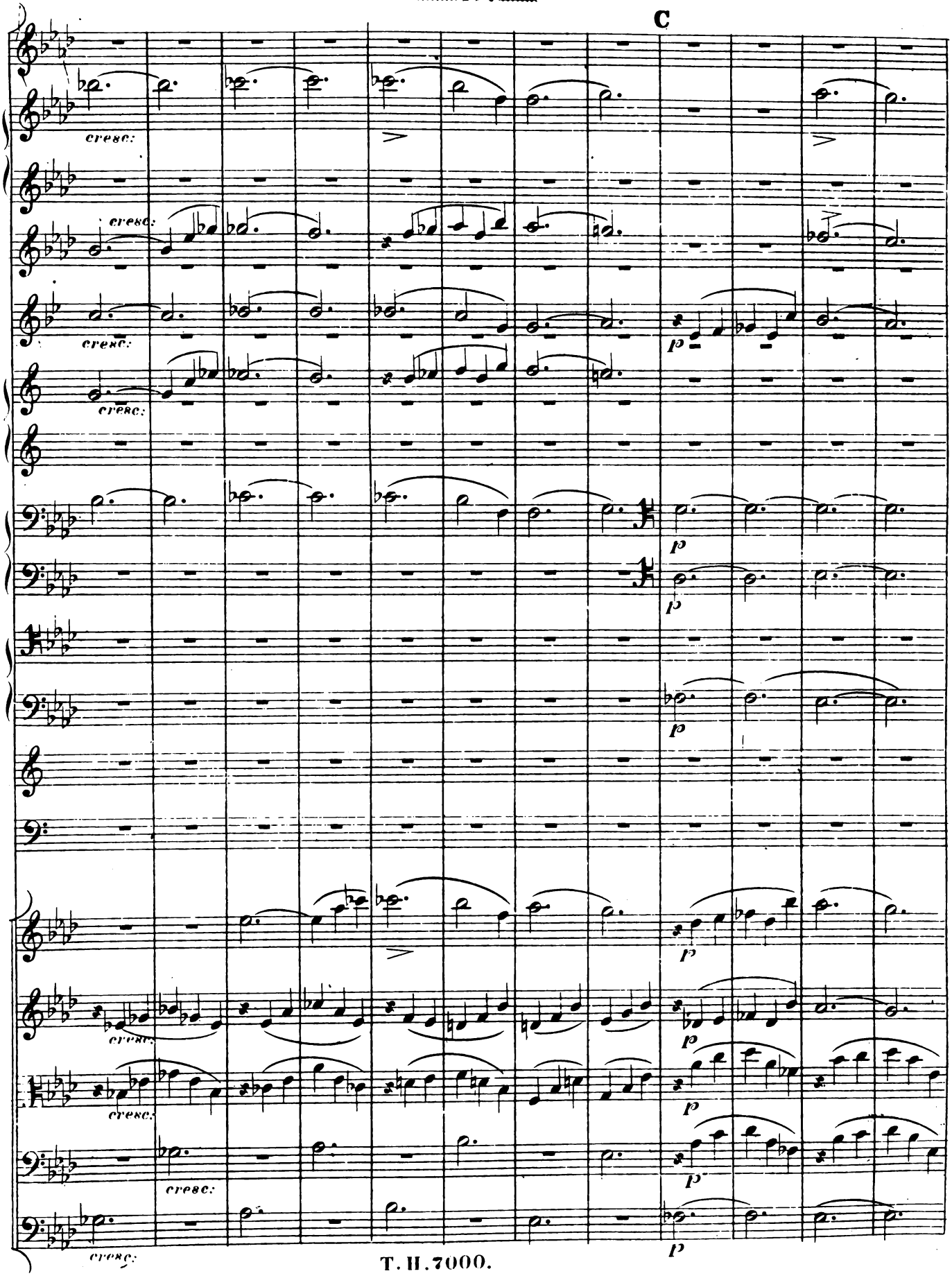
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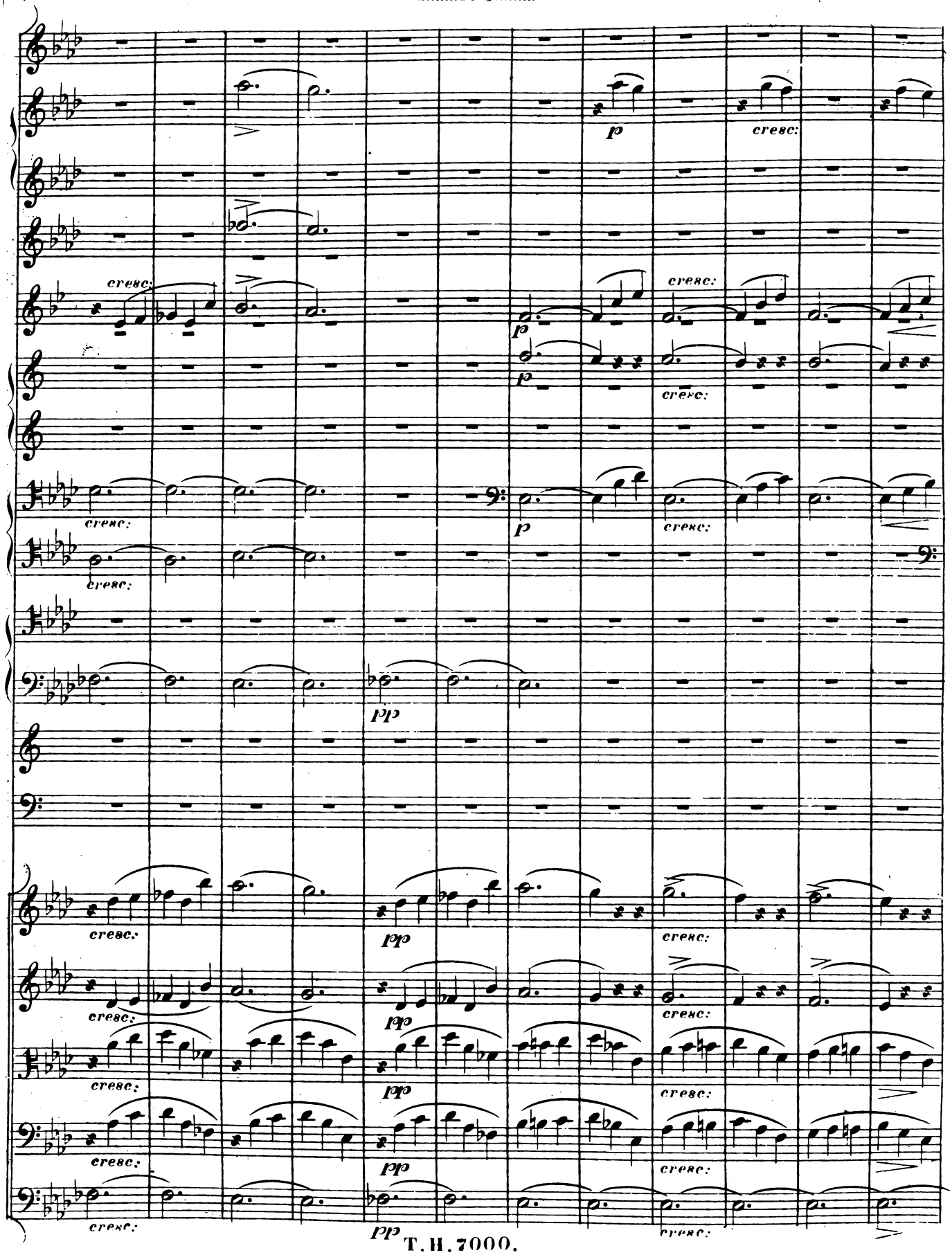
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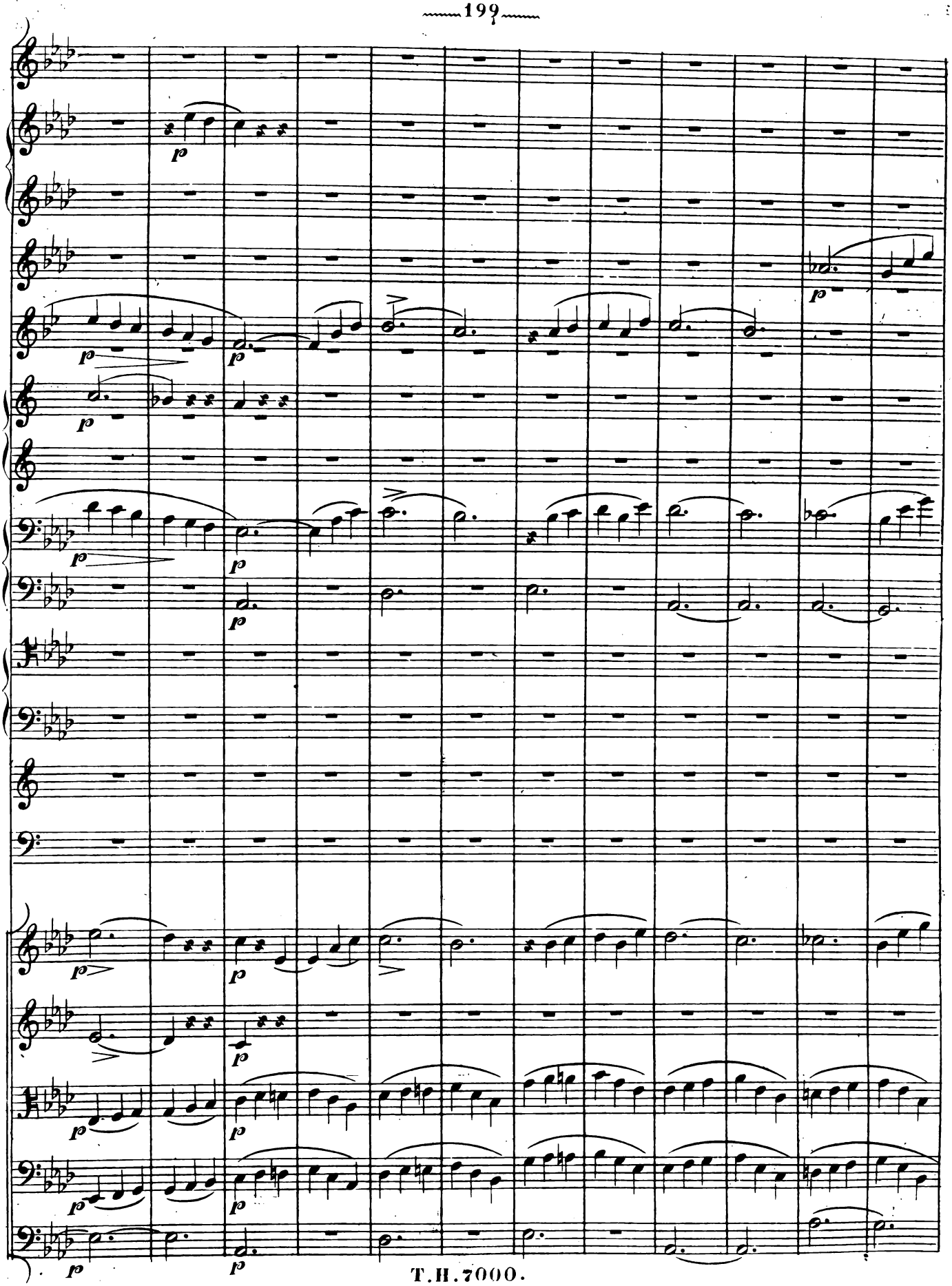

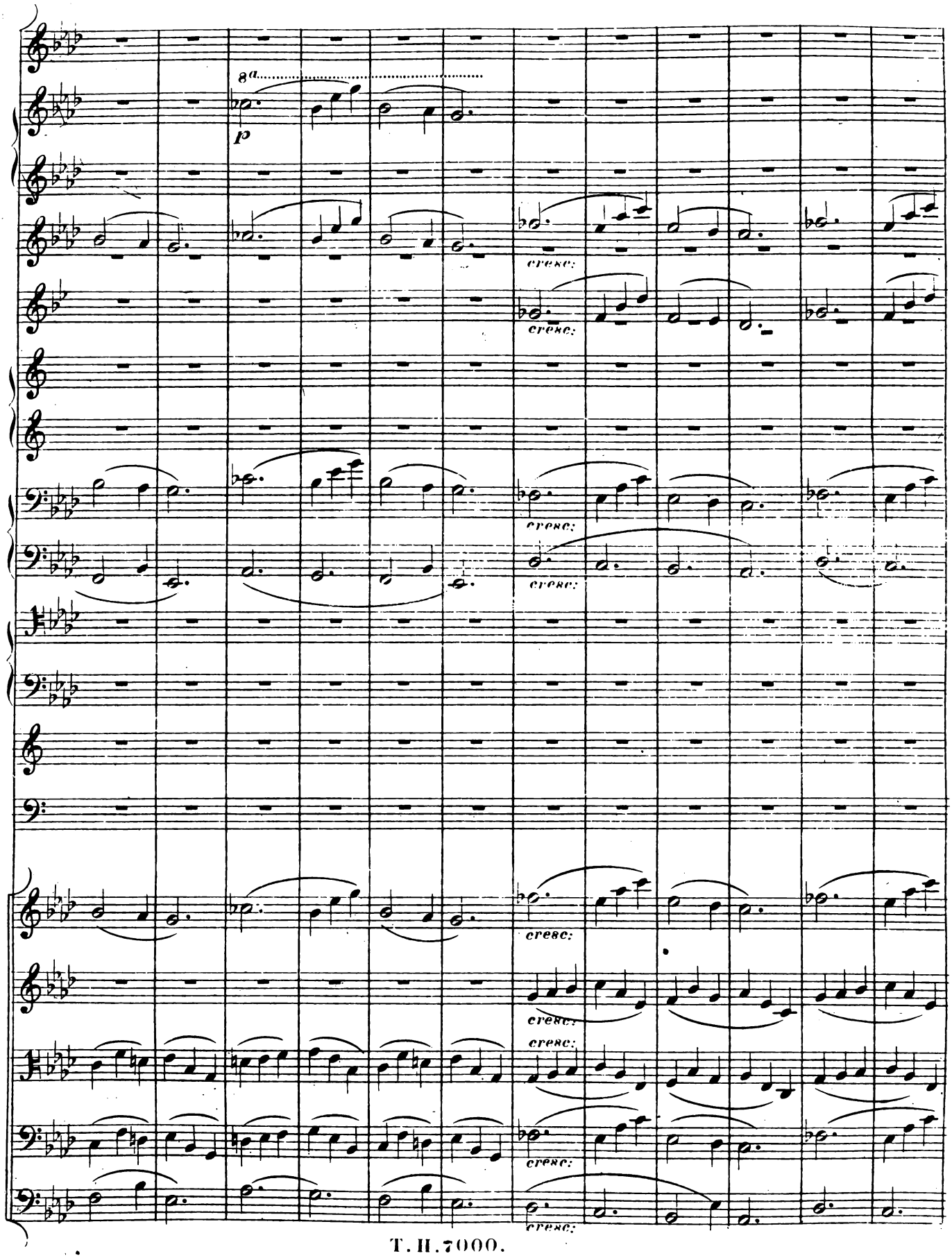
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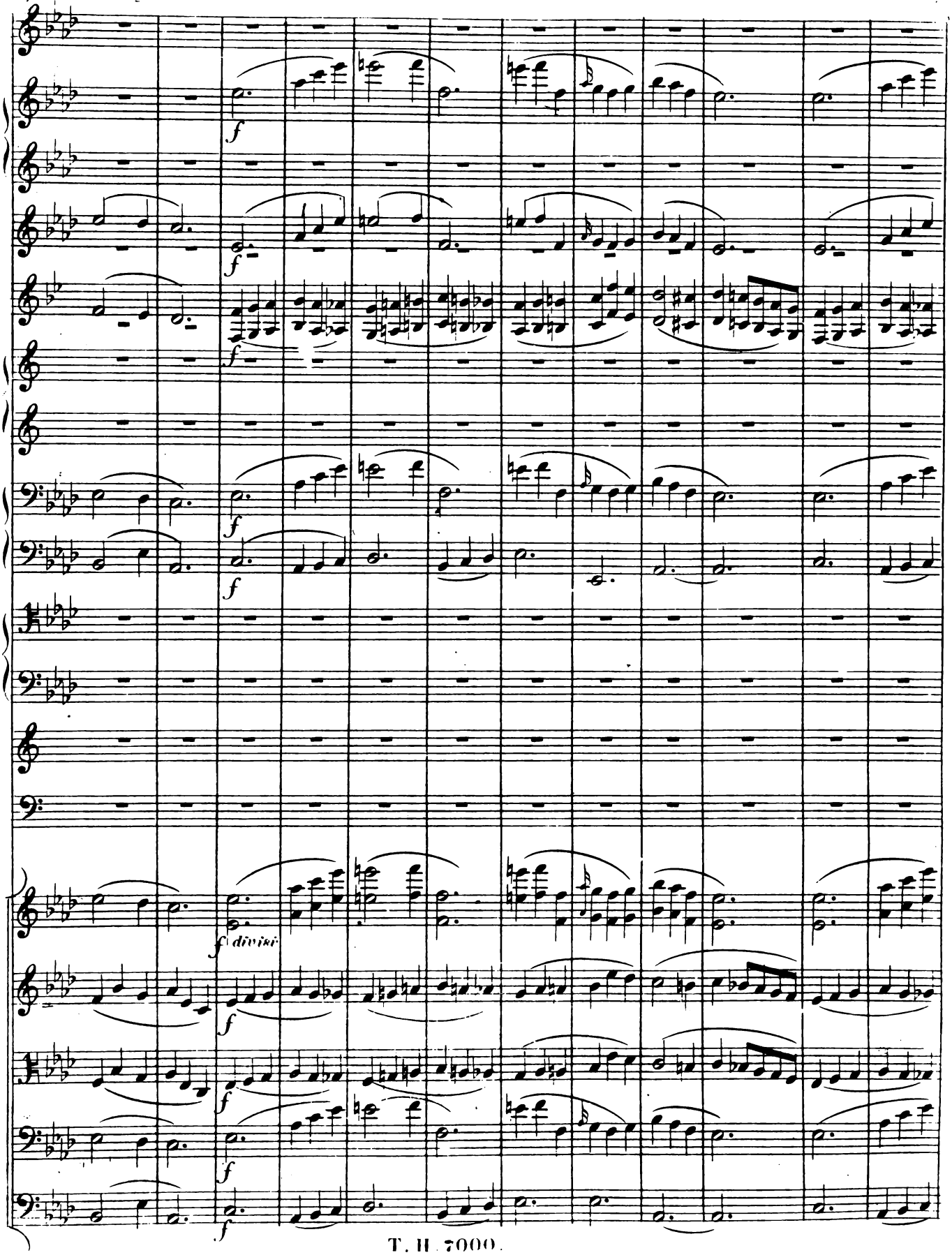
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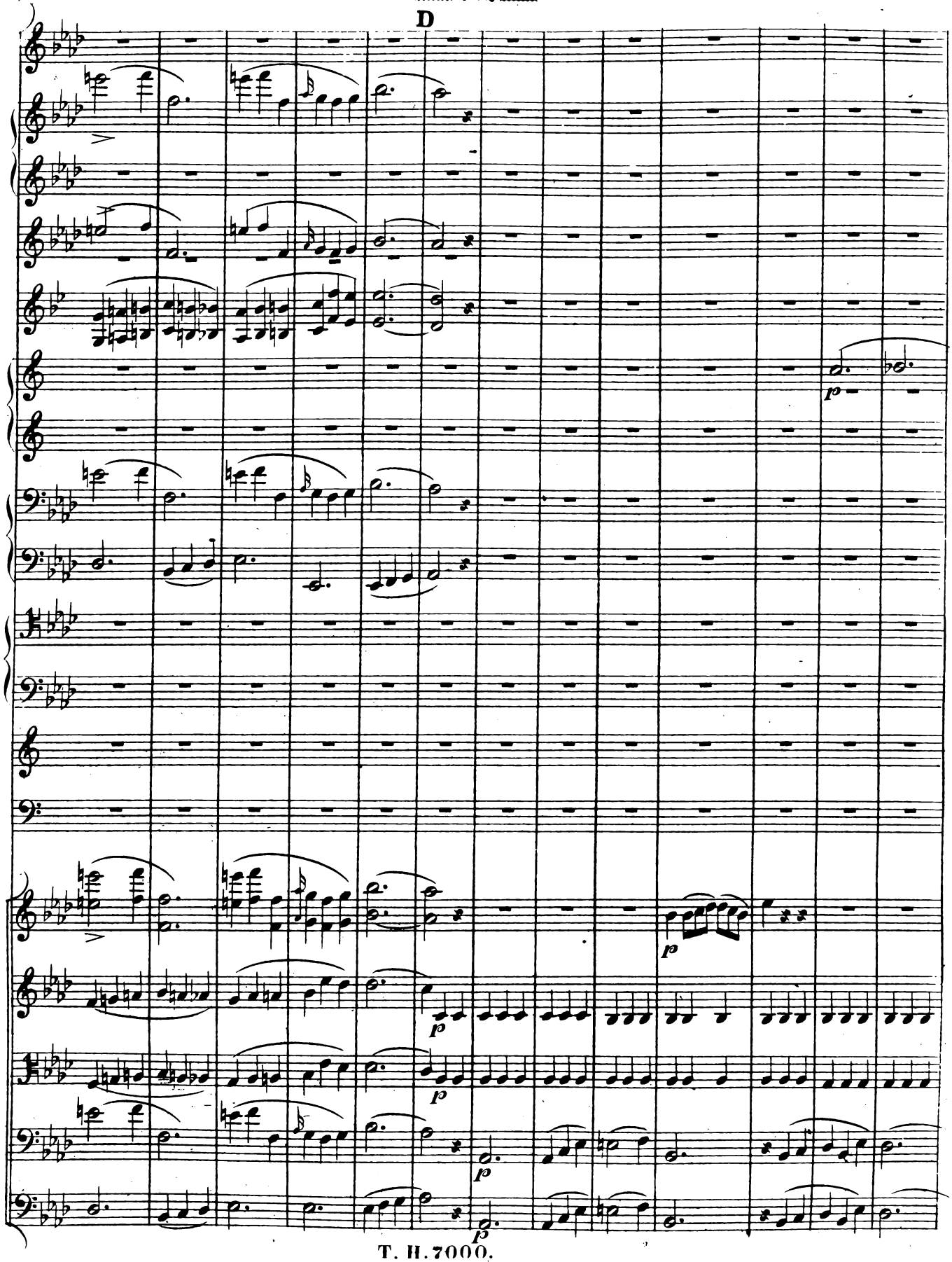

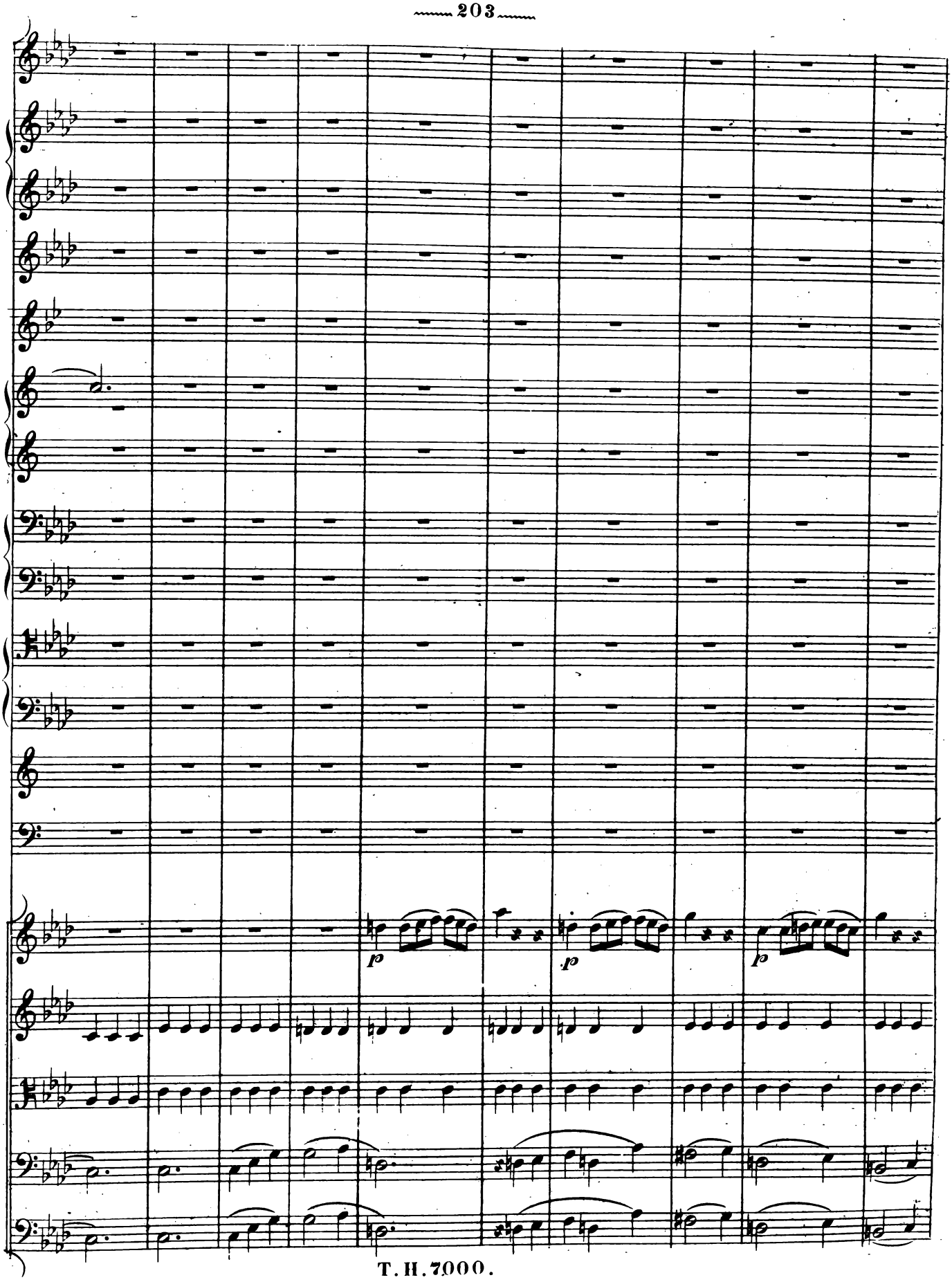
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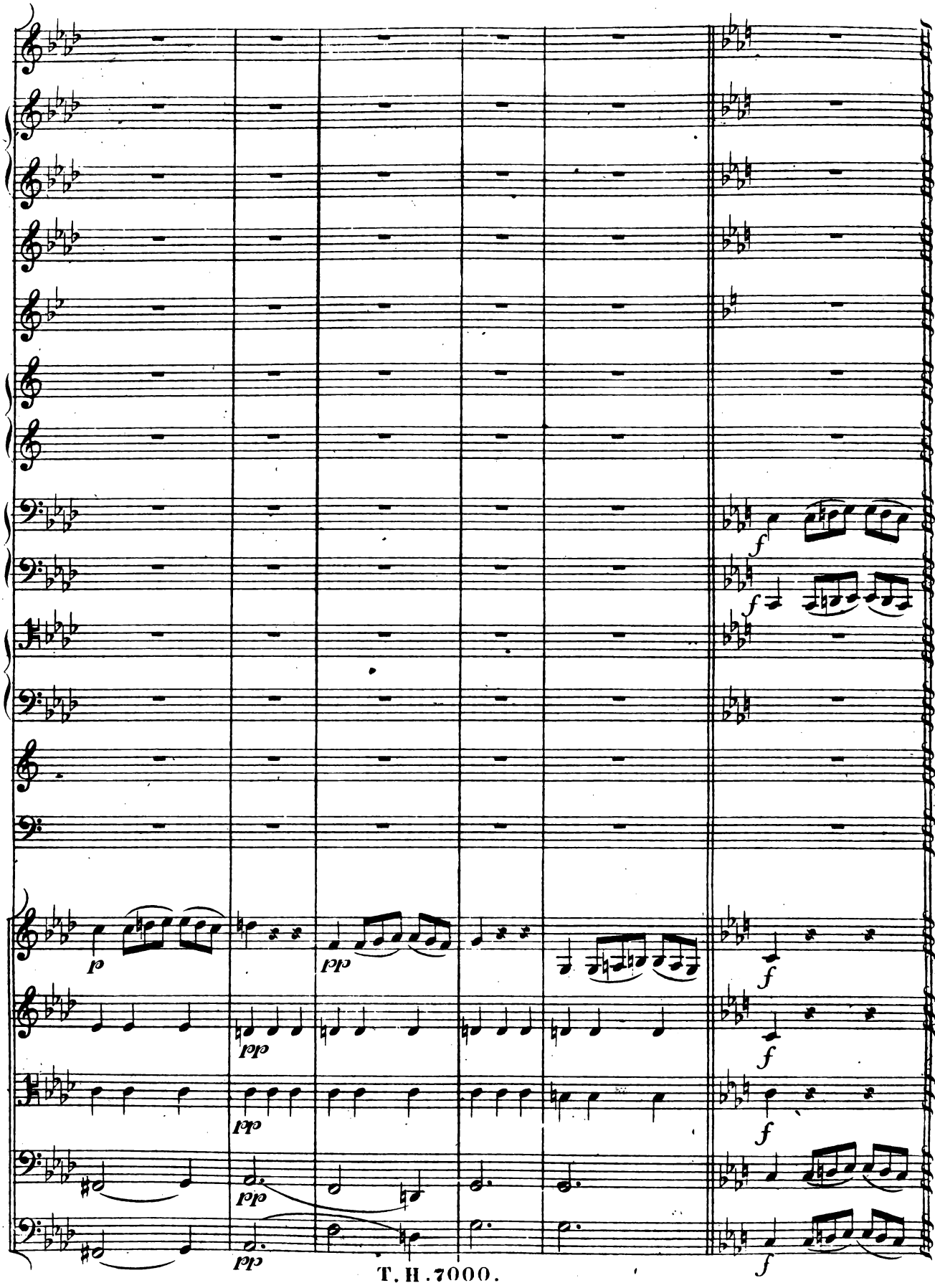
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DAL SEGNO IL FINE.

ALLGRO.M.M. ♩ = 126.

FLAUTO 1mo.
FLAUTO 2do.
OBOI.
CLARINETTI in B.
CORNI in Es.
CORNI in C.
FAGOTTO 1mo.
FAGOTTO 2do.
TROMBONI.
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VIOLE.
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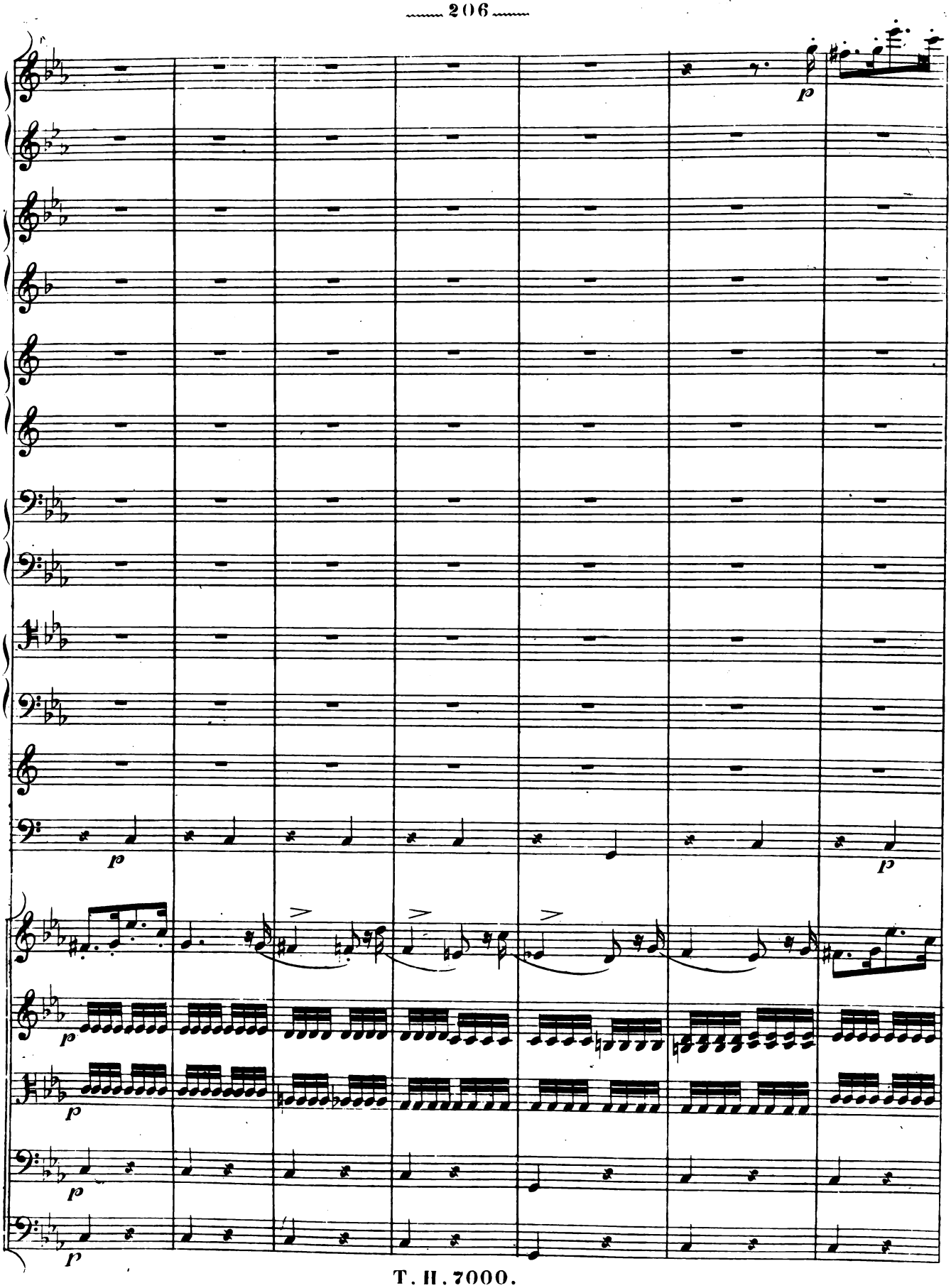
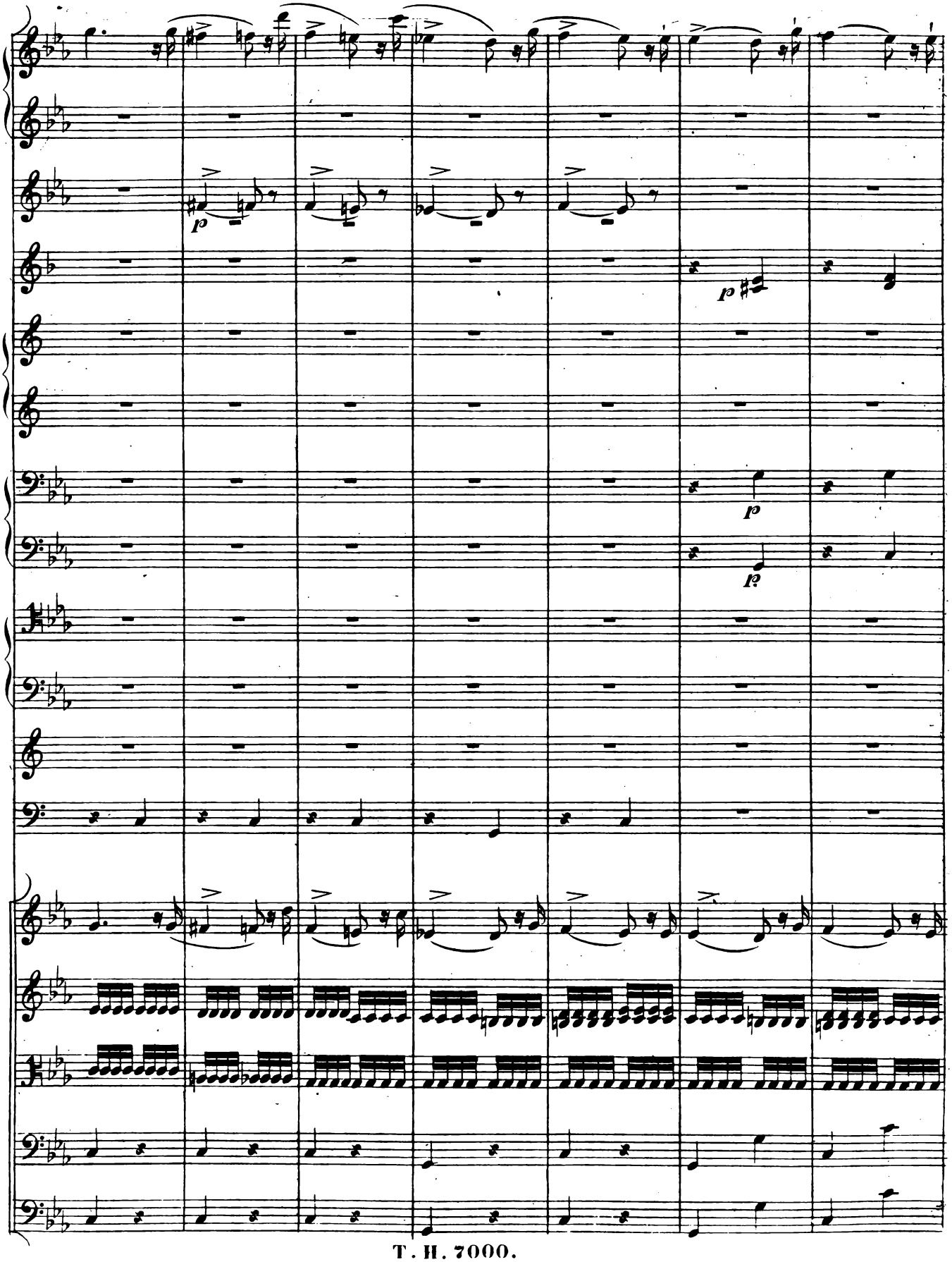
BASSO.

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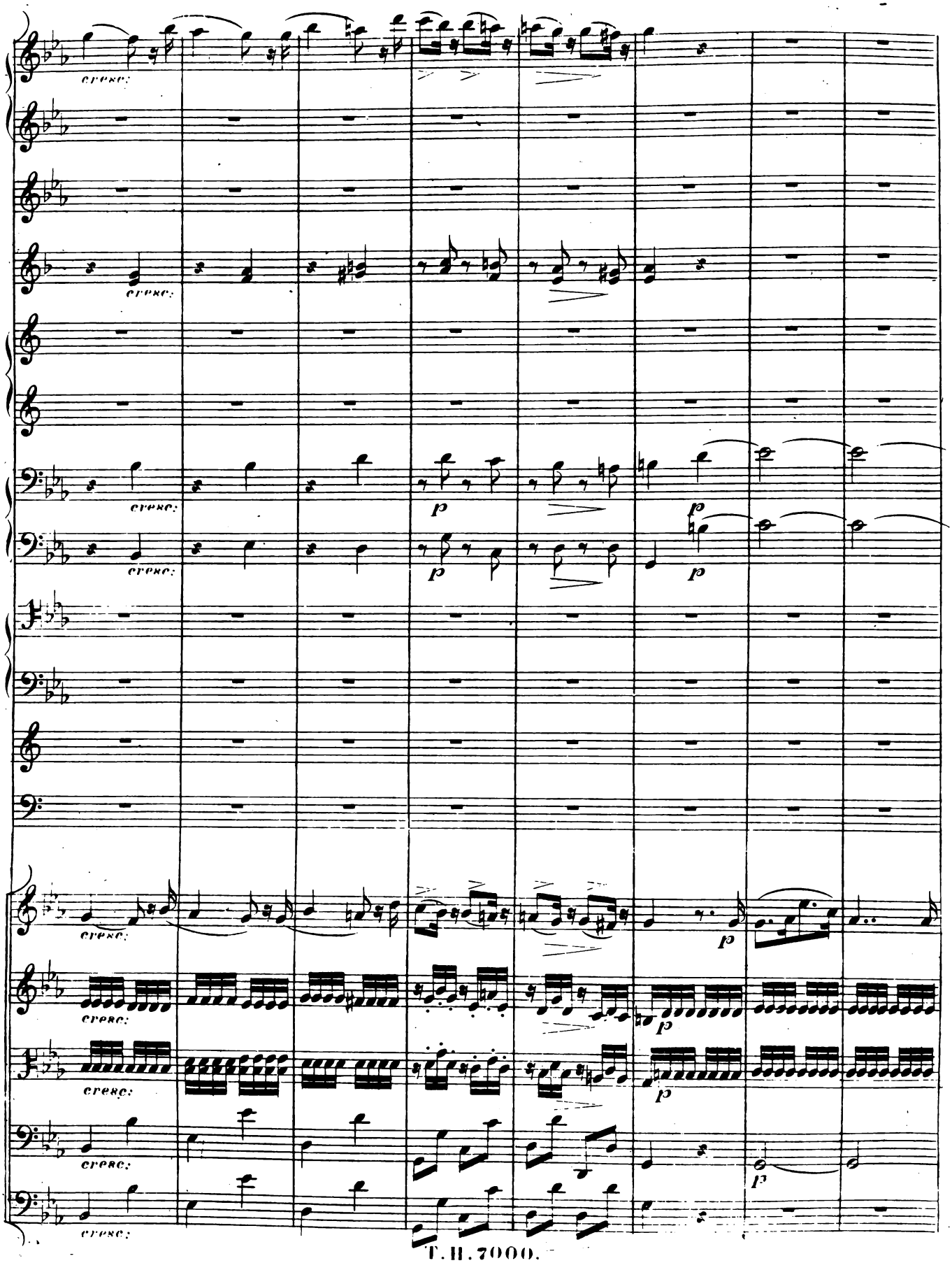
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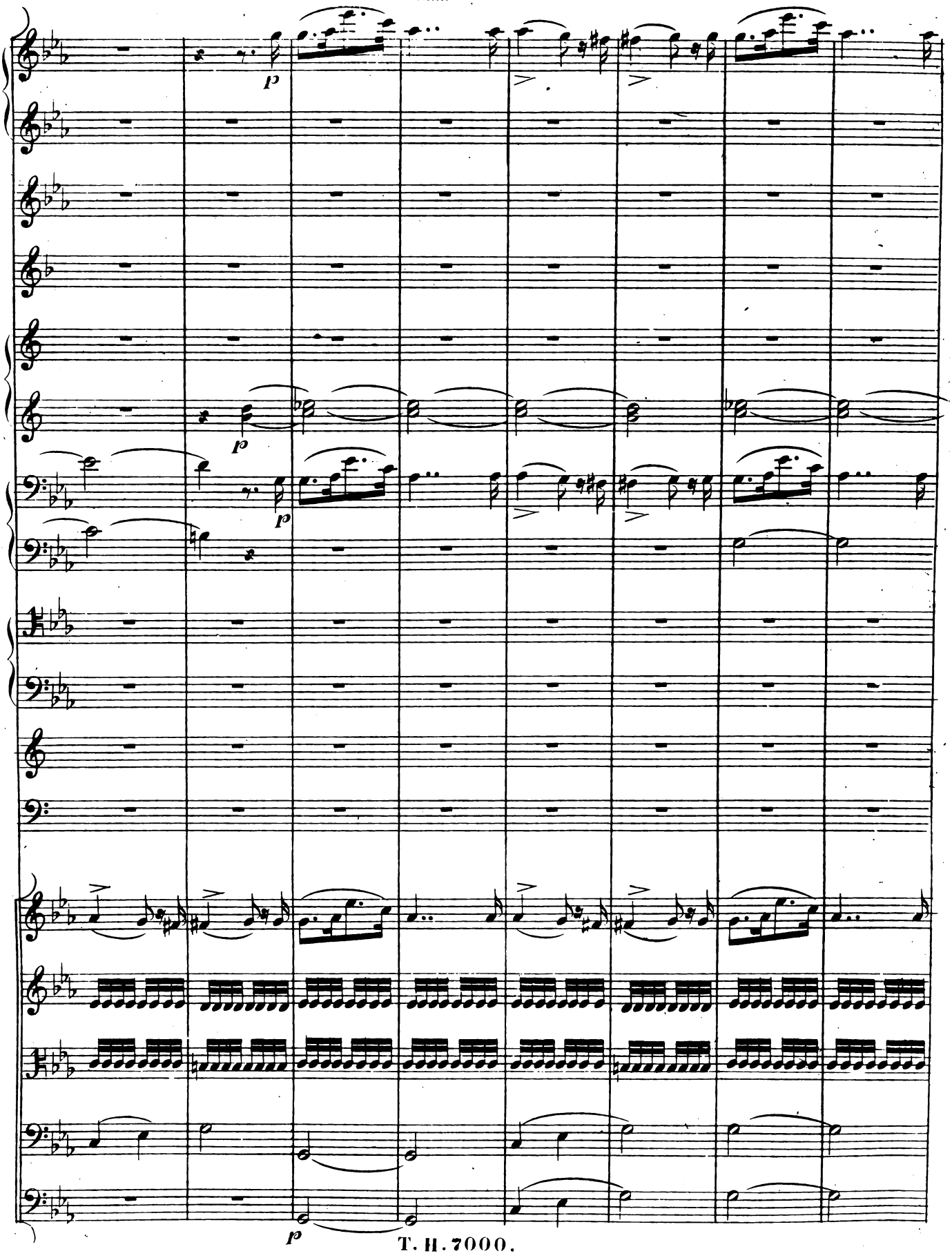
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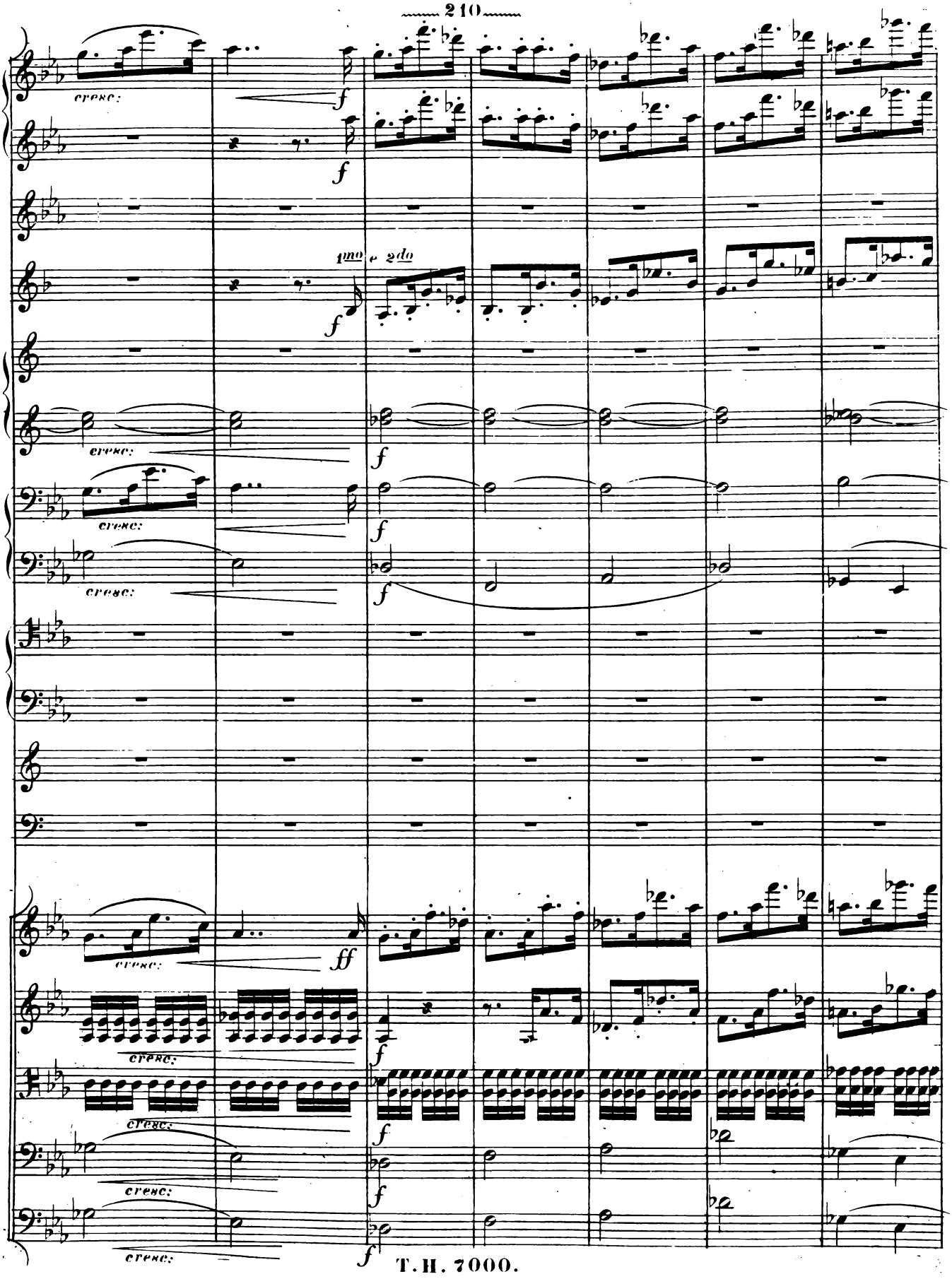
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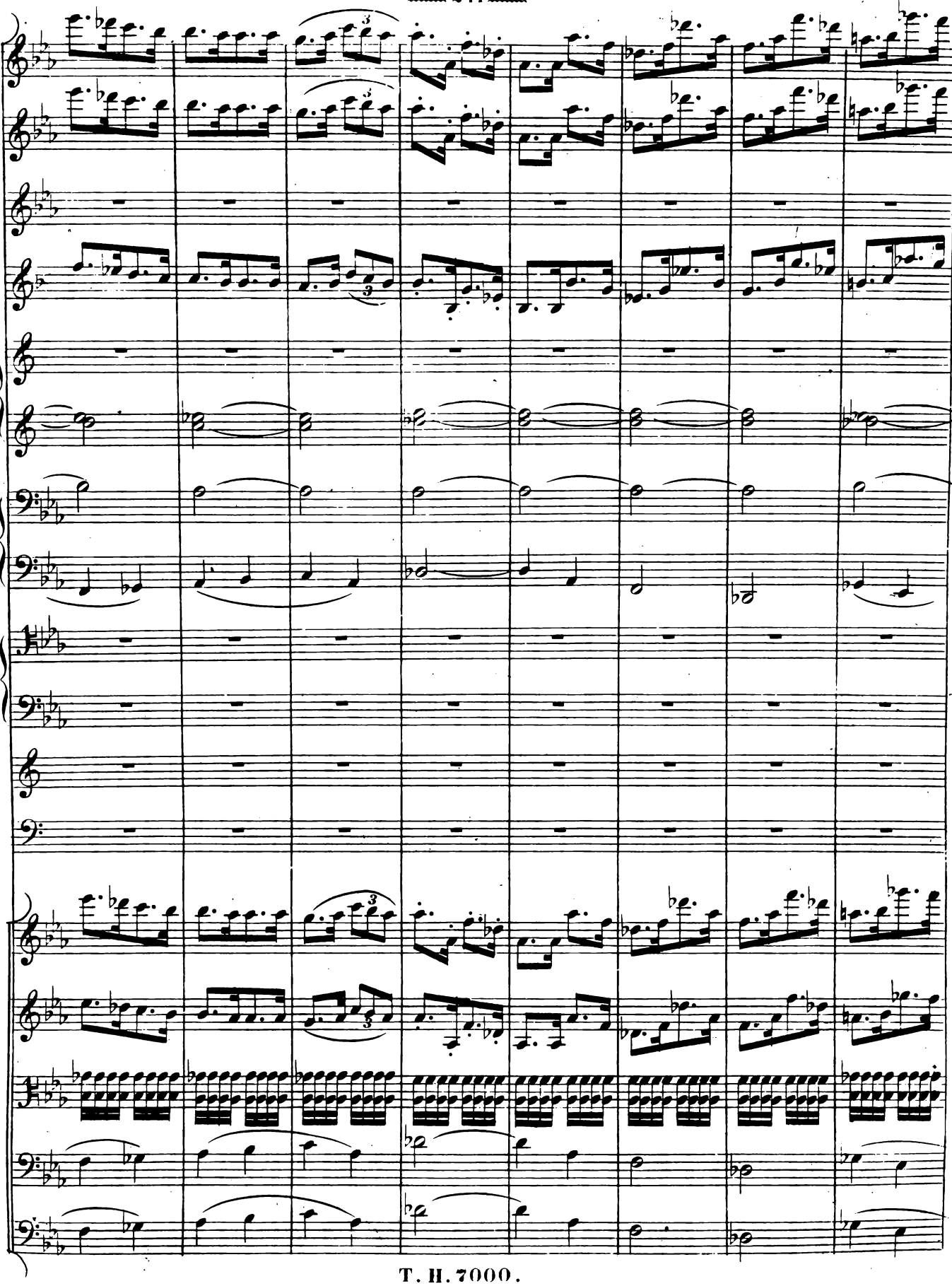

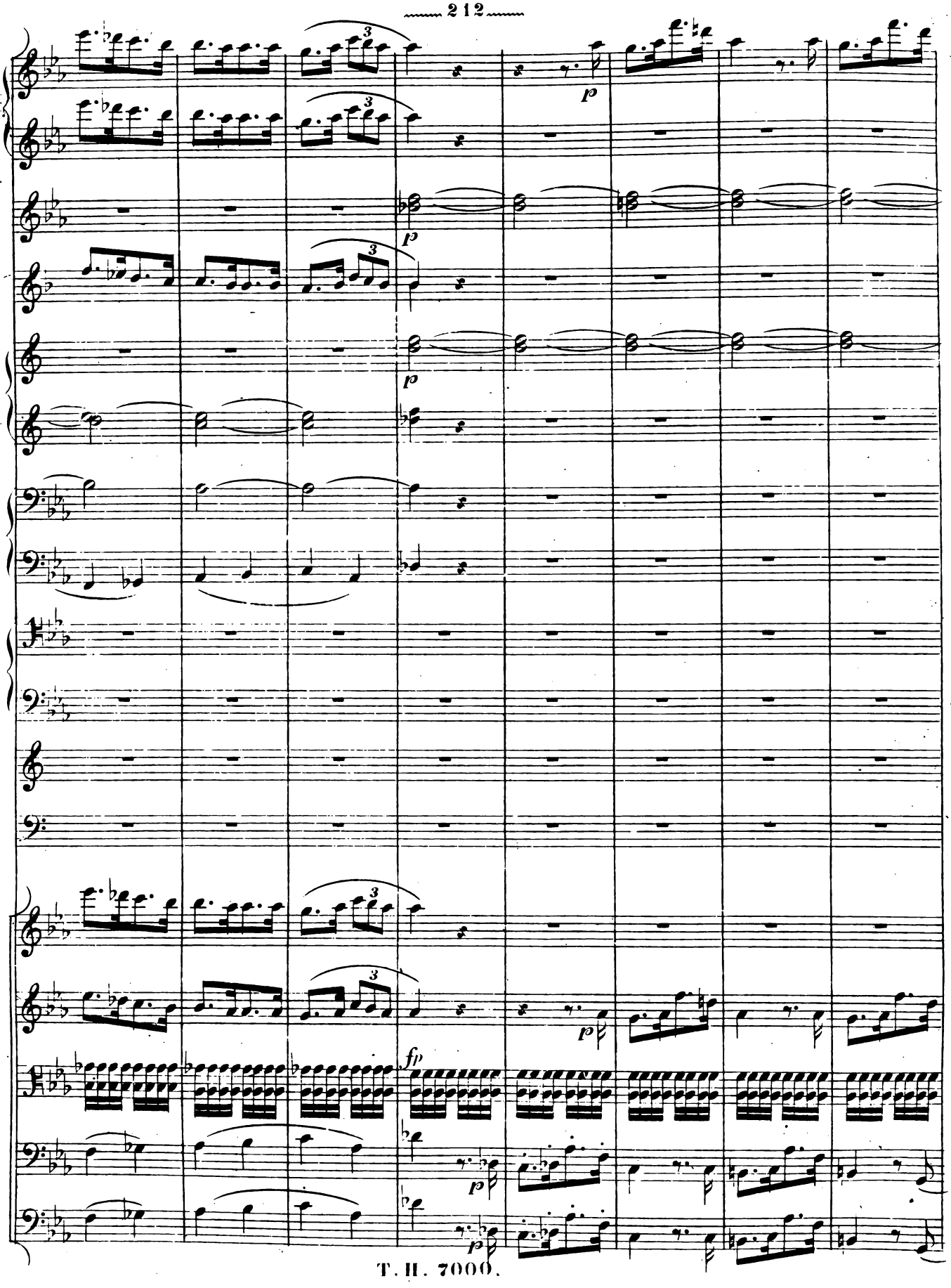
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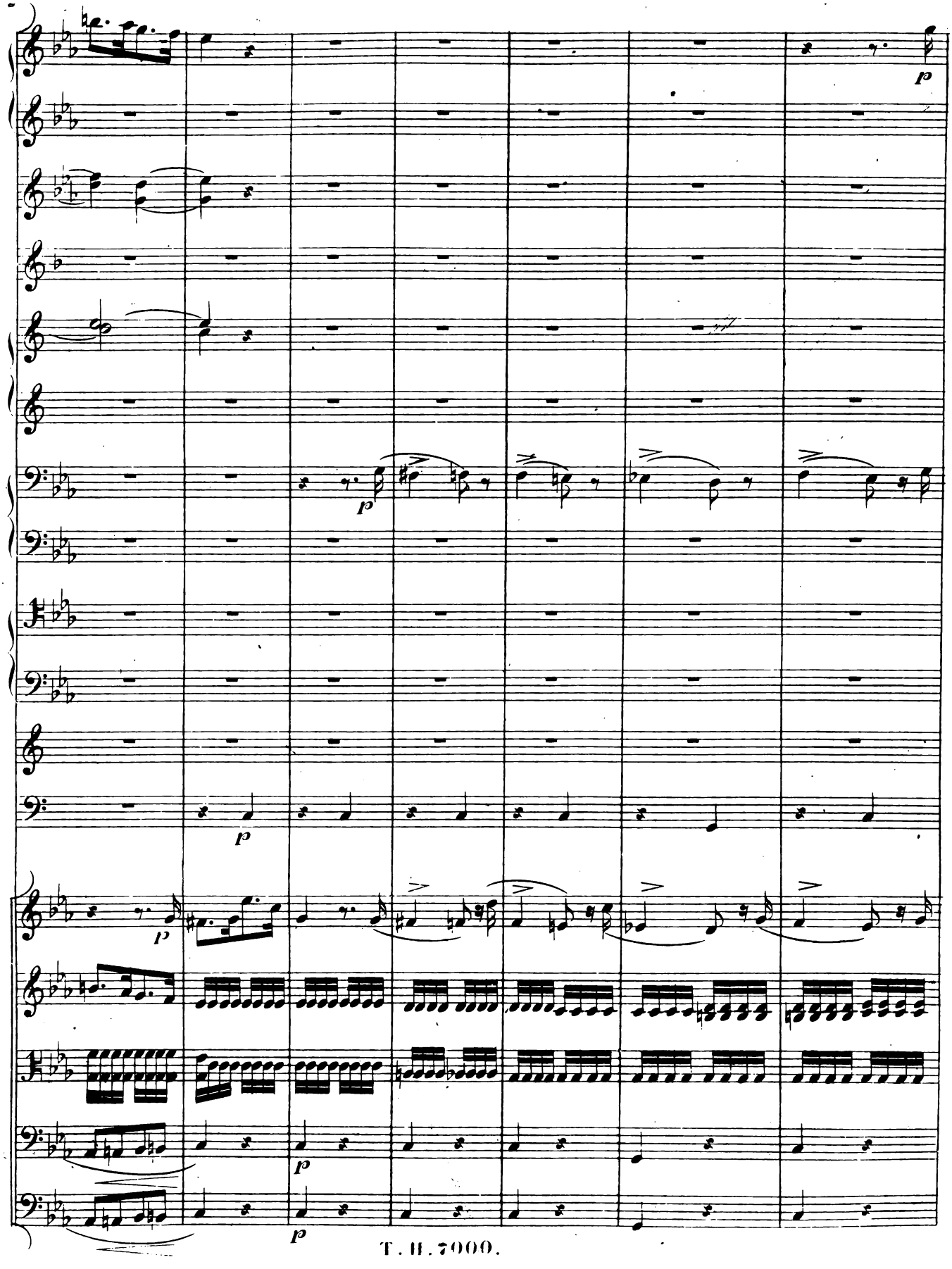
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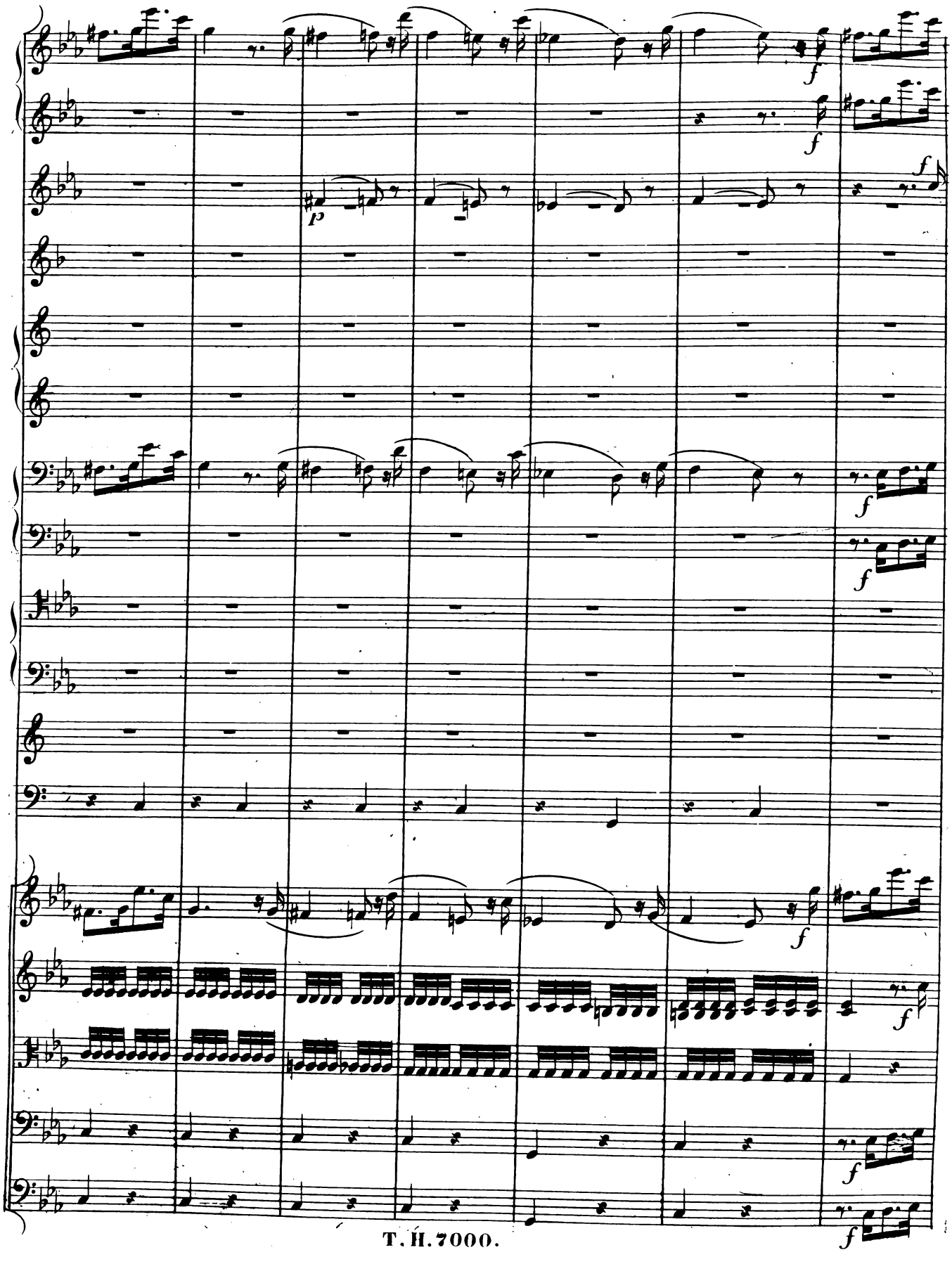
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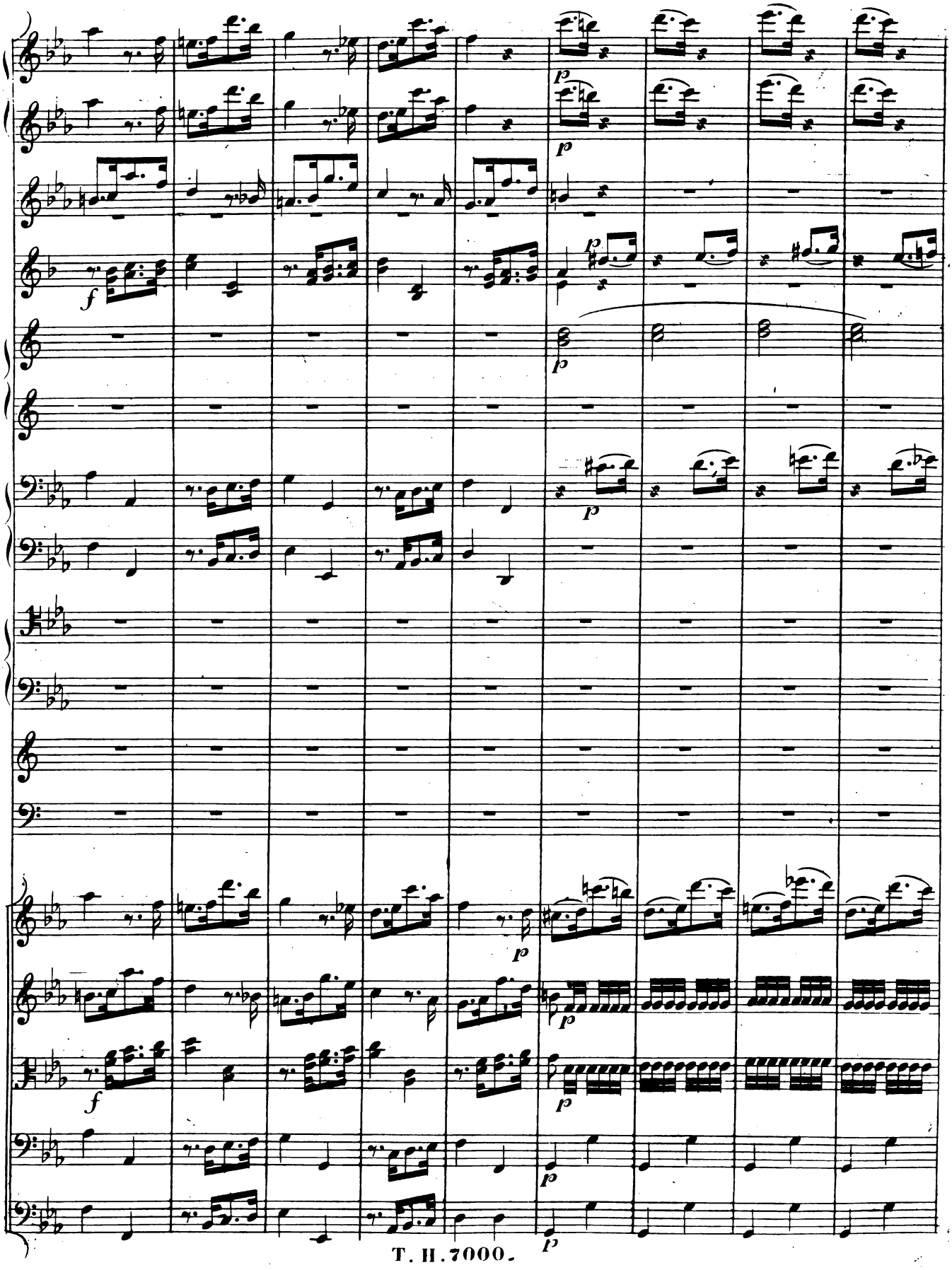

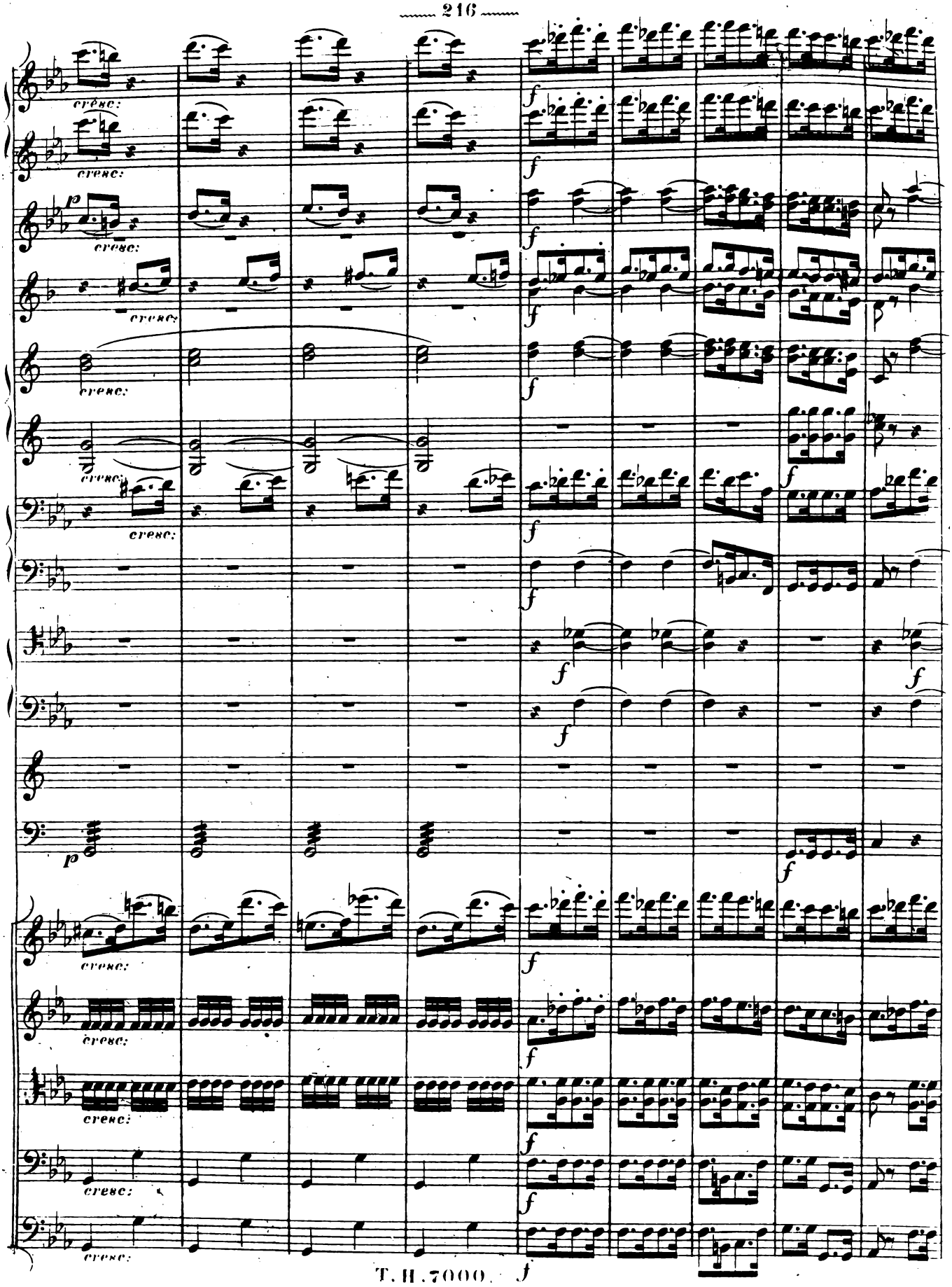
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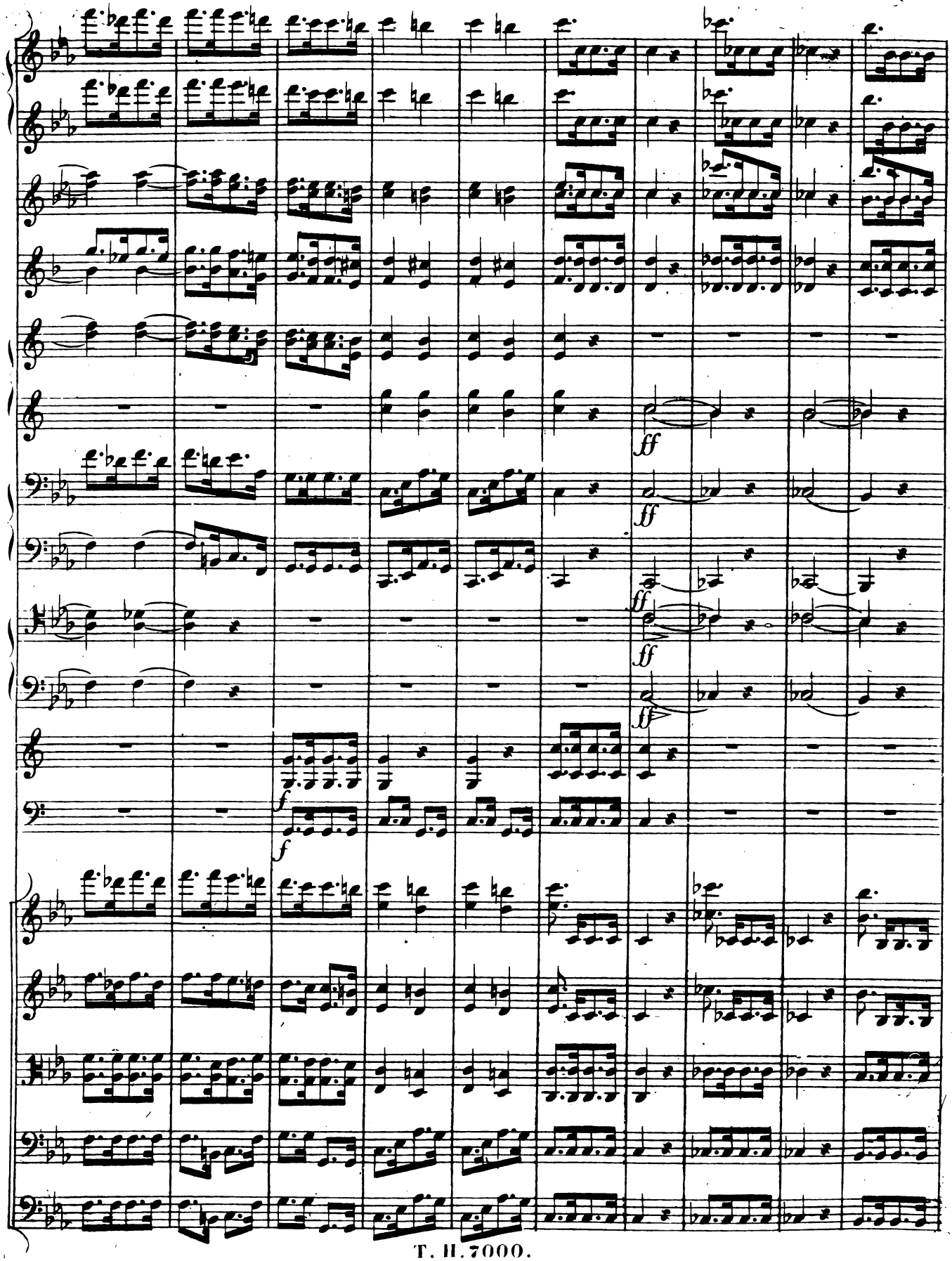
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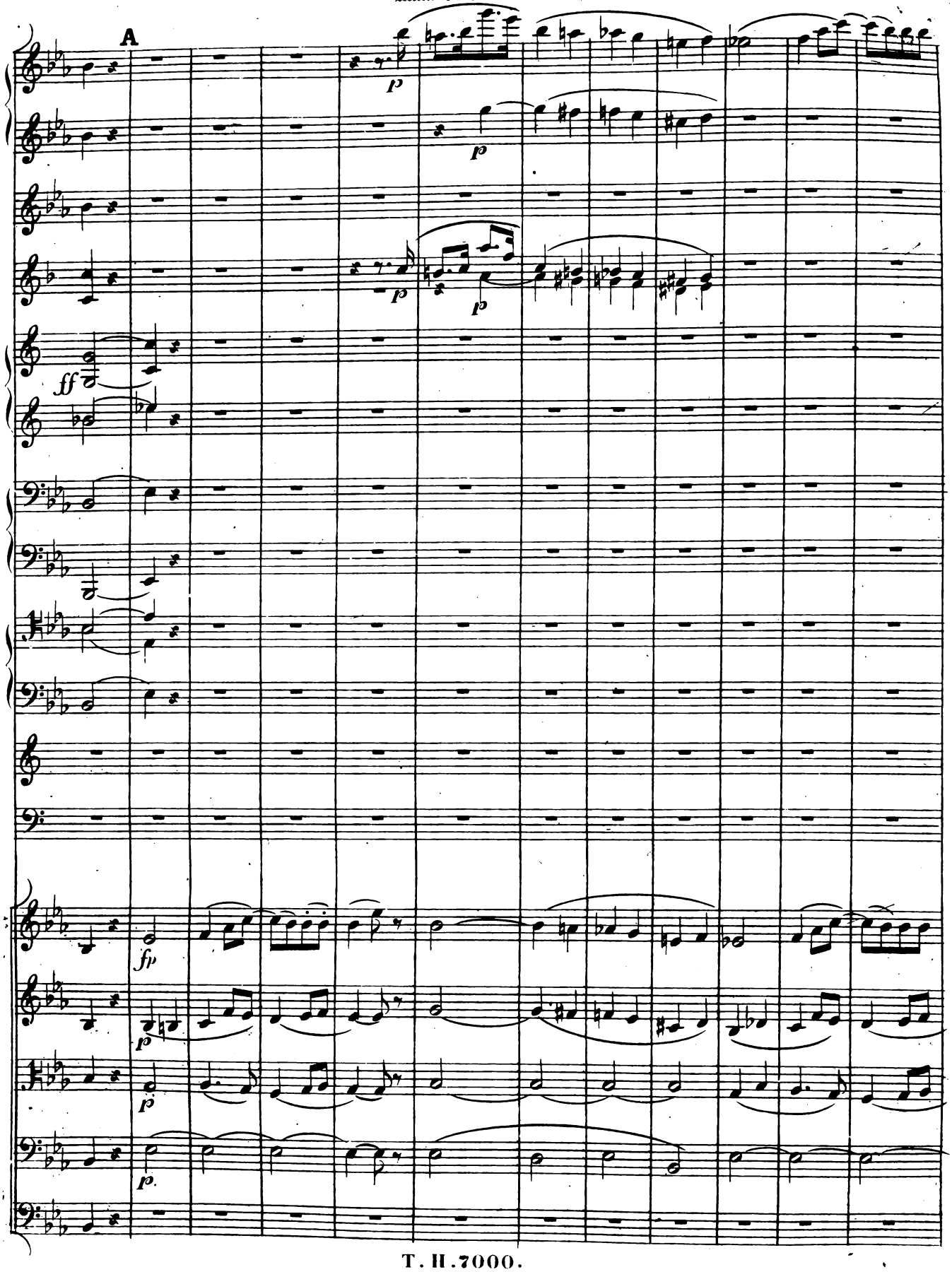
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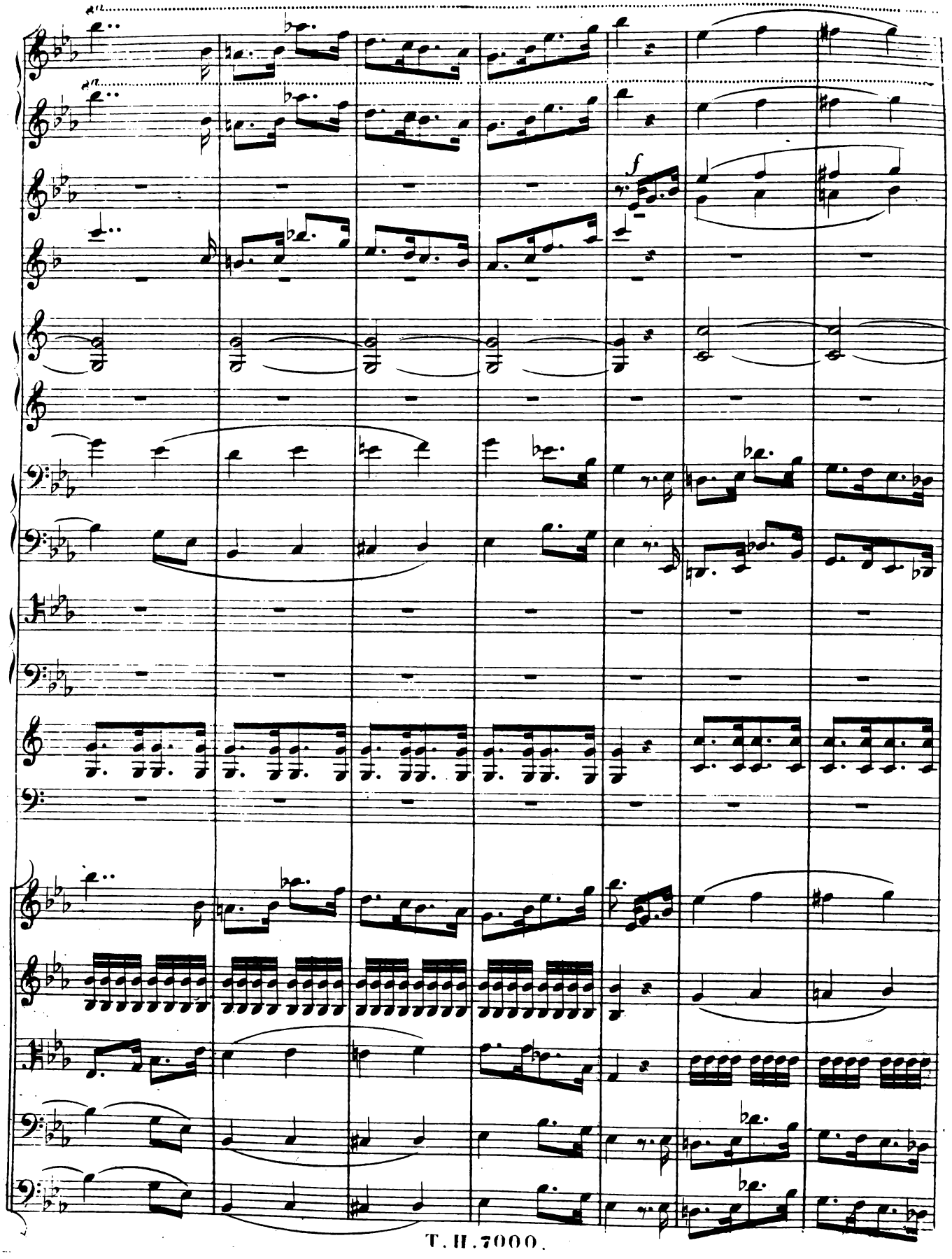
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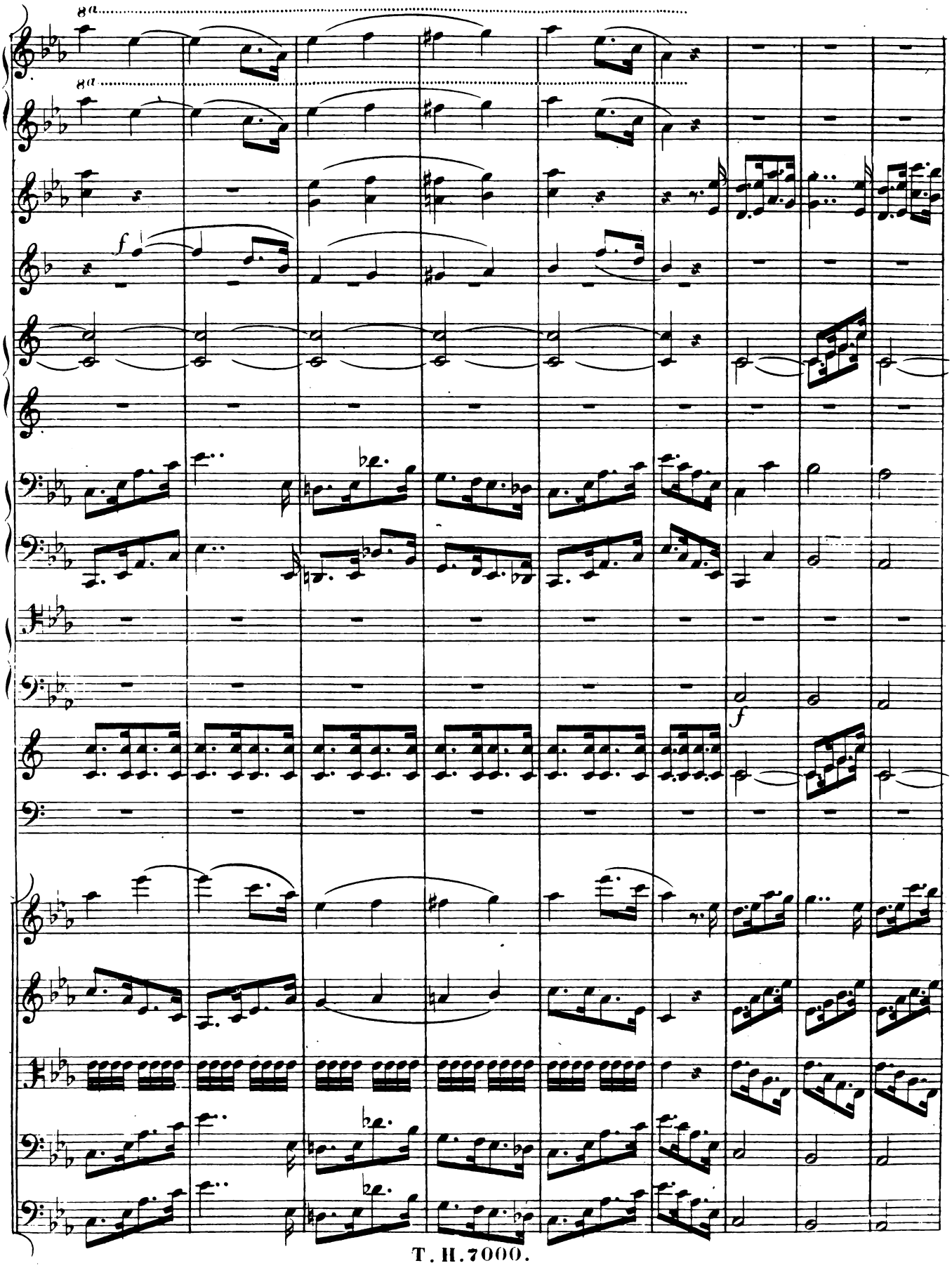

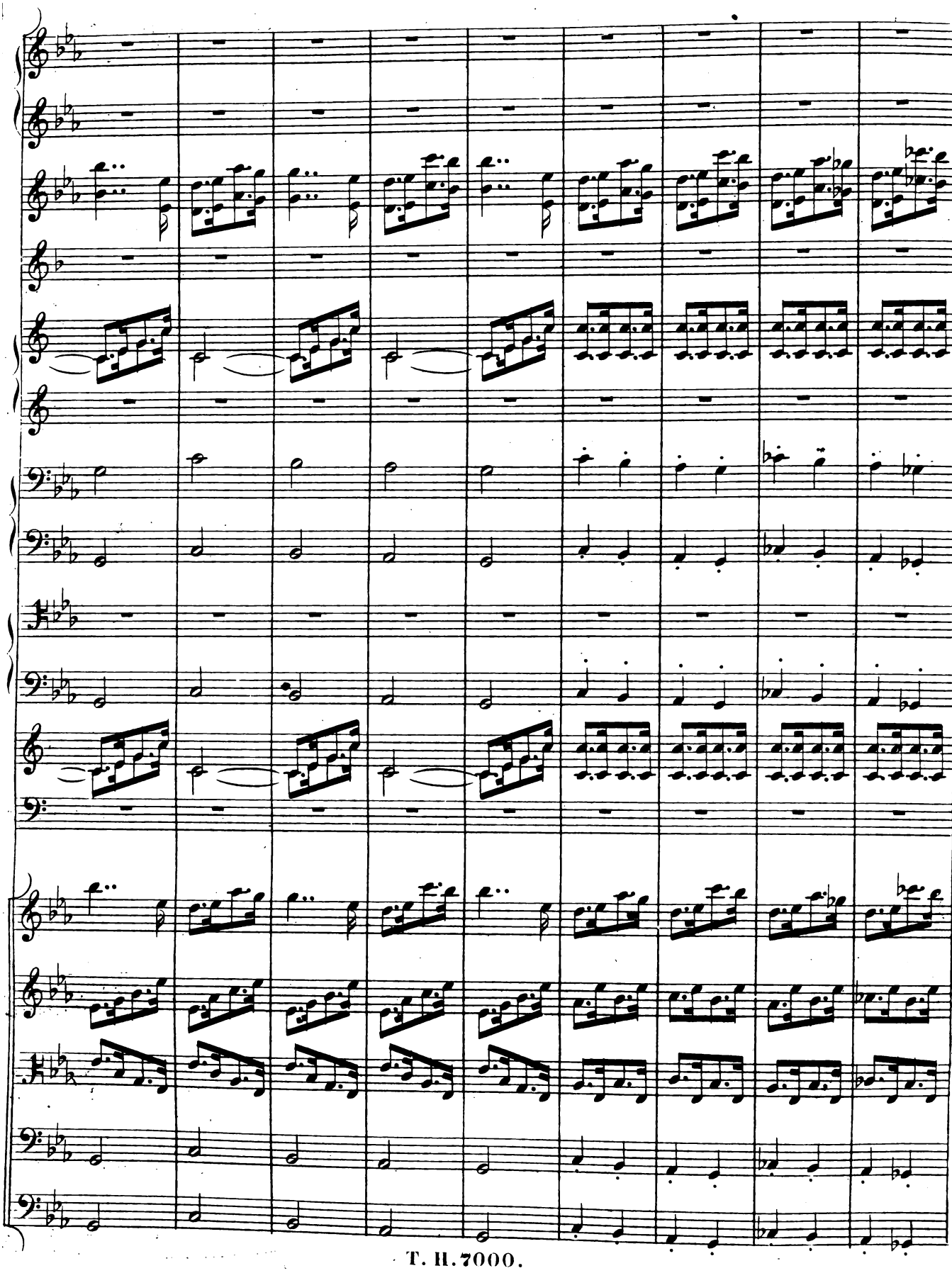

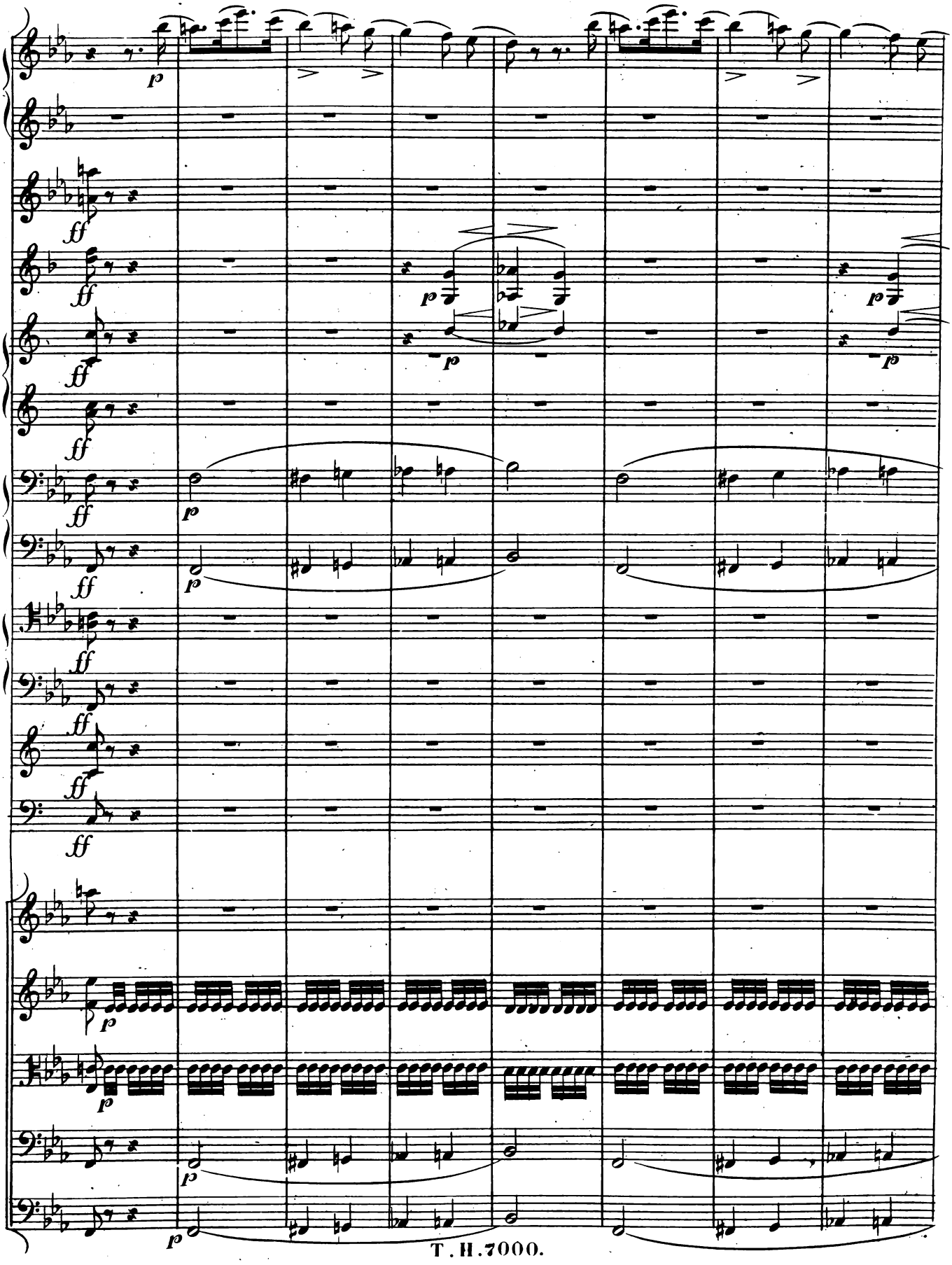

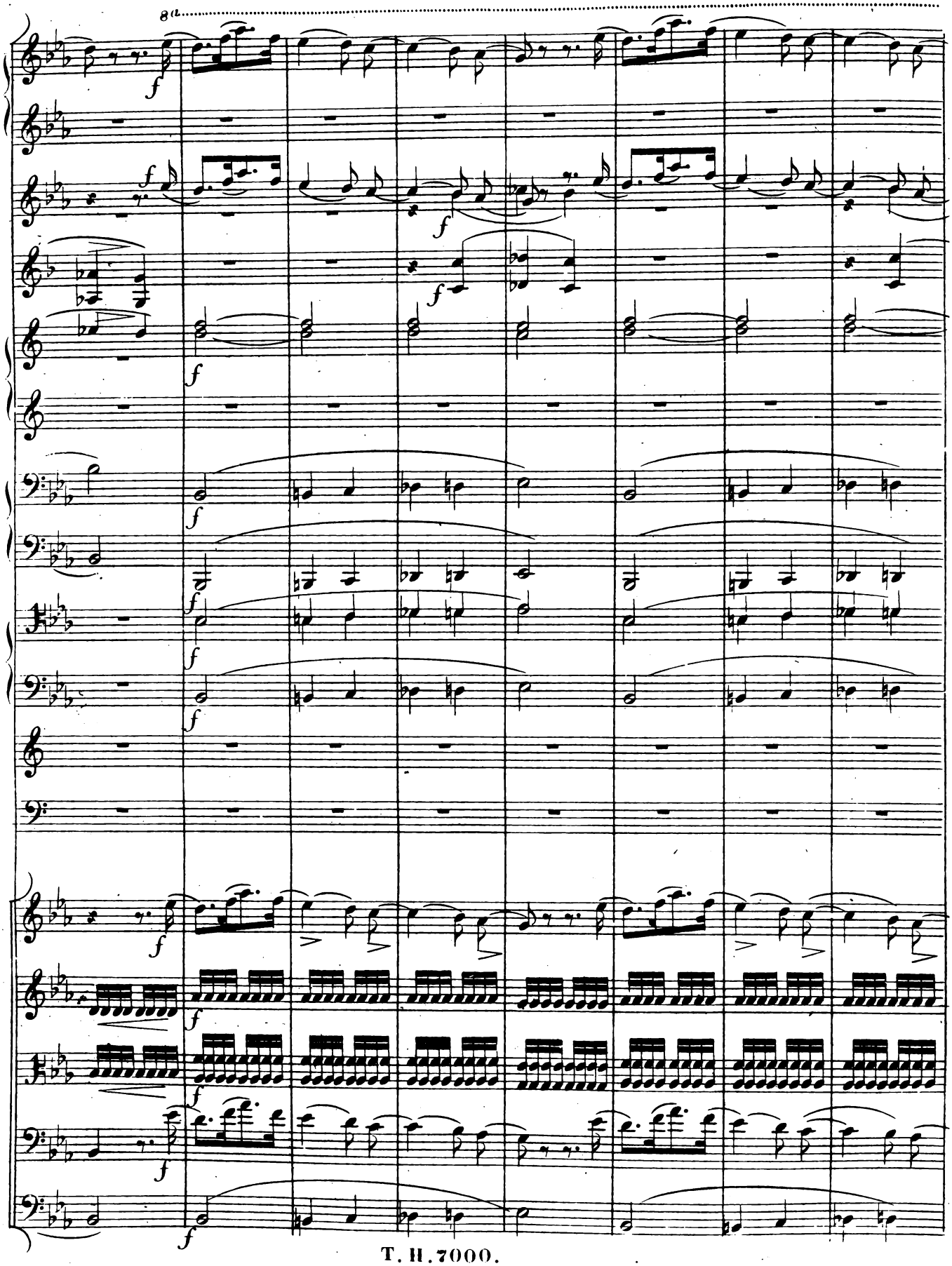

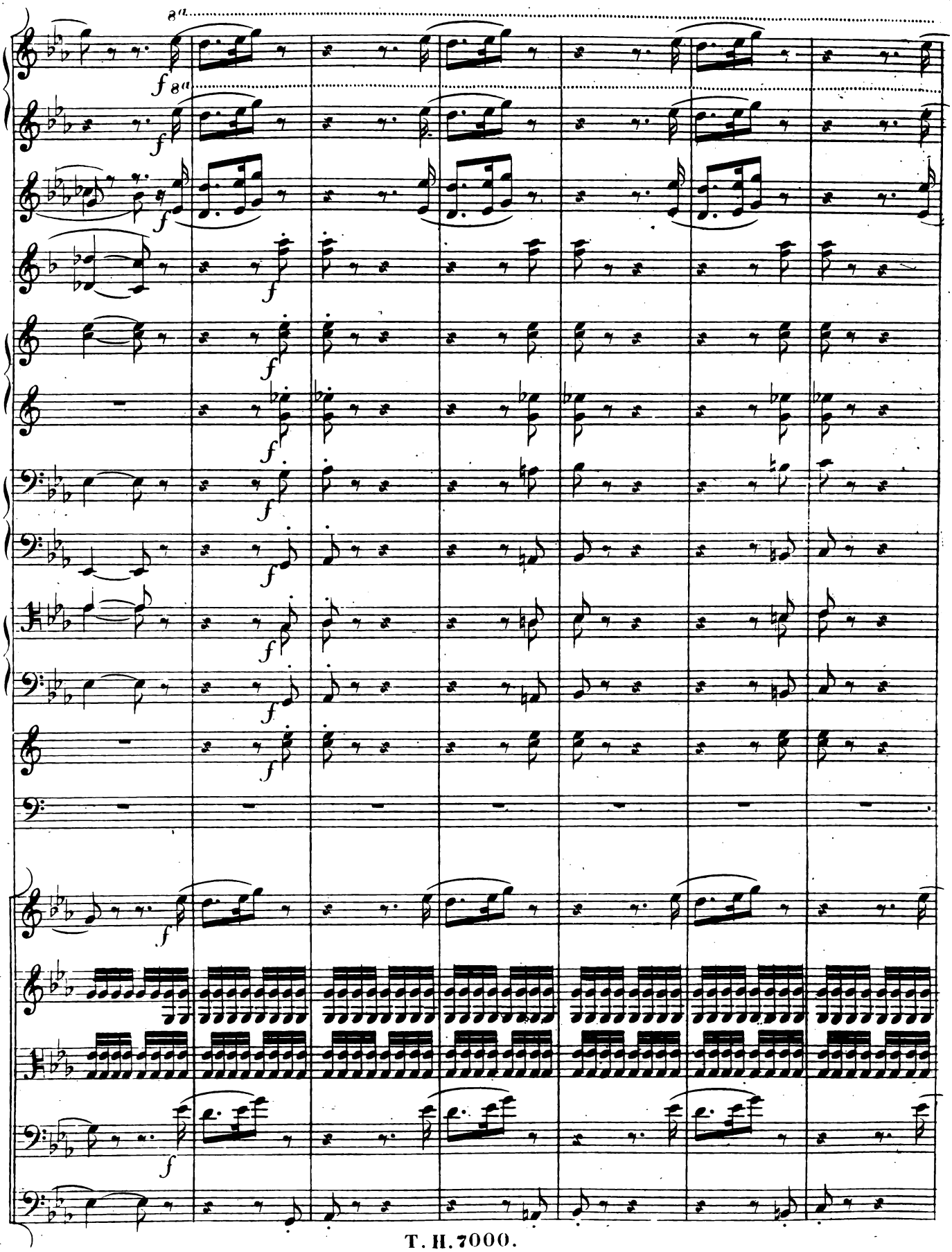

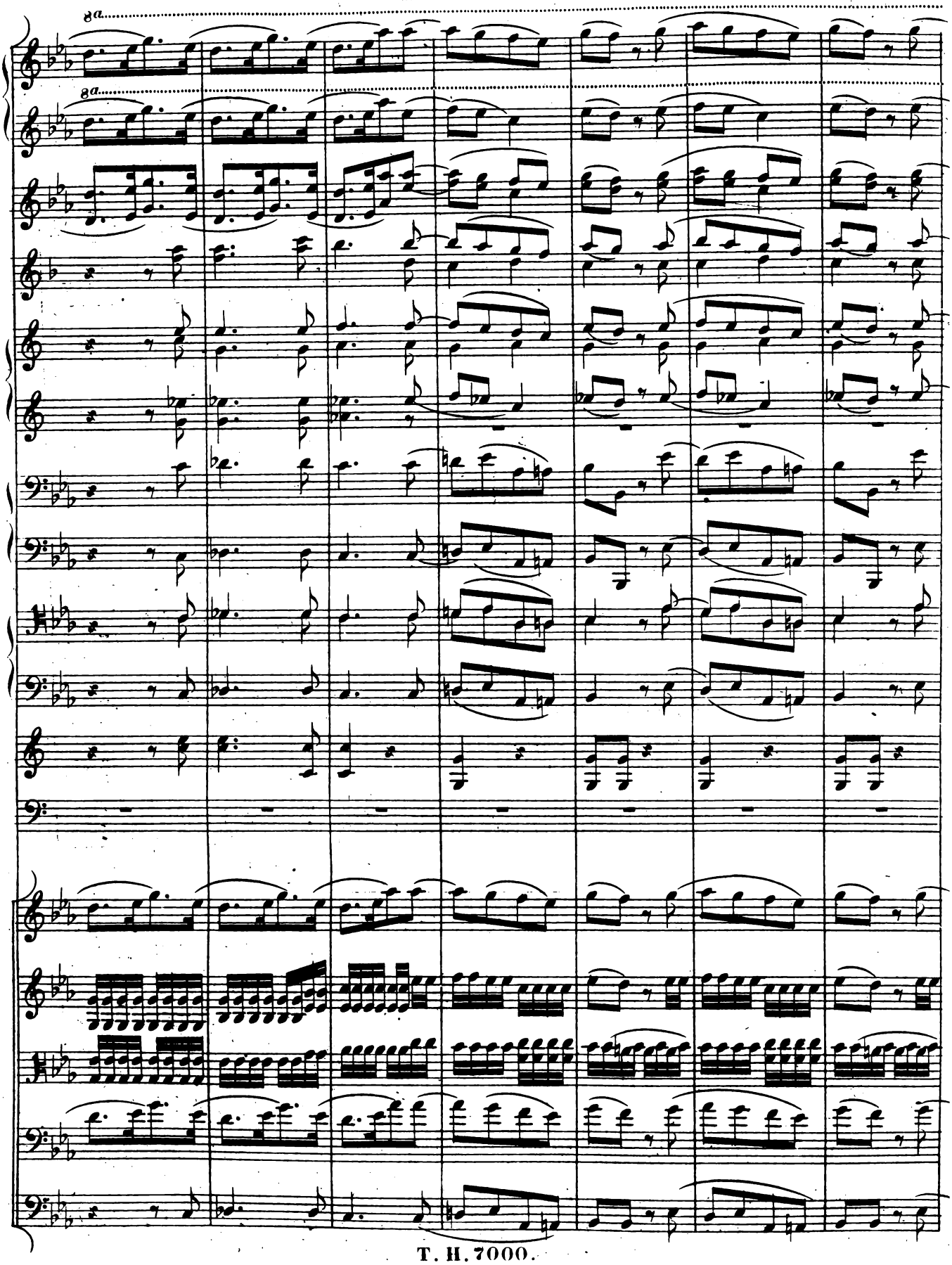

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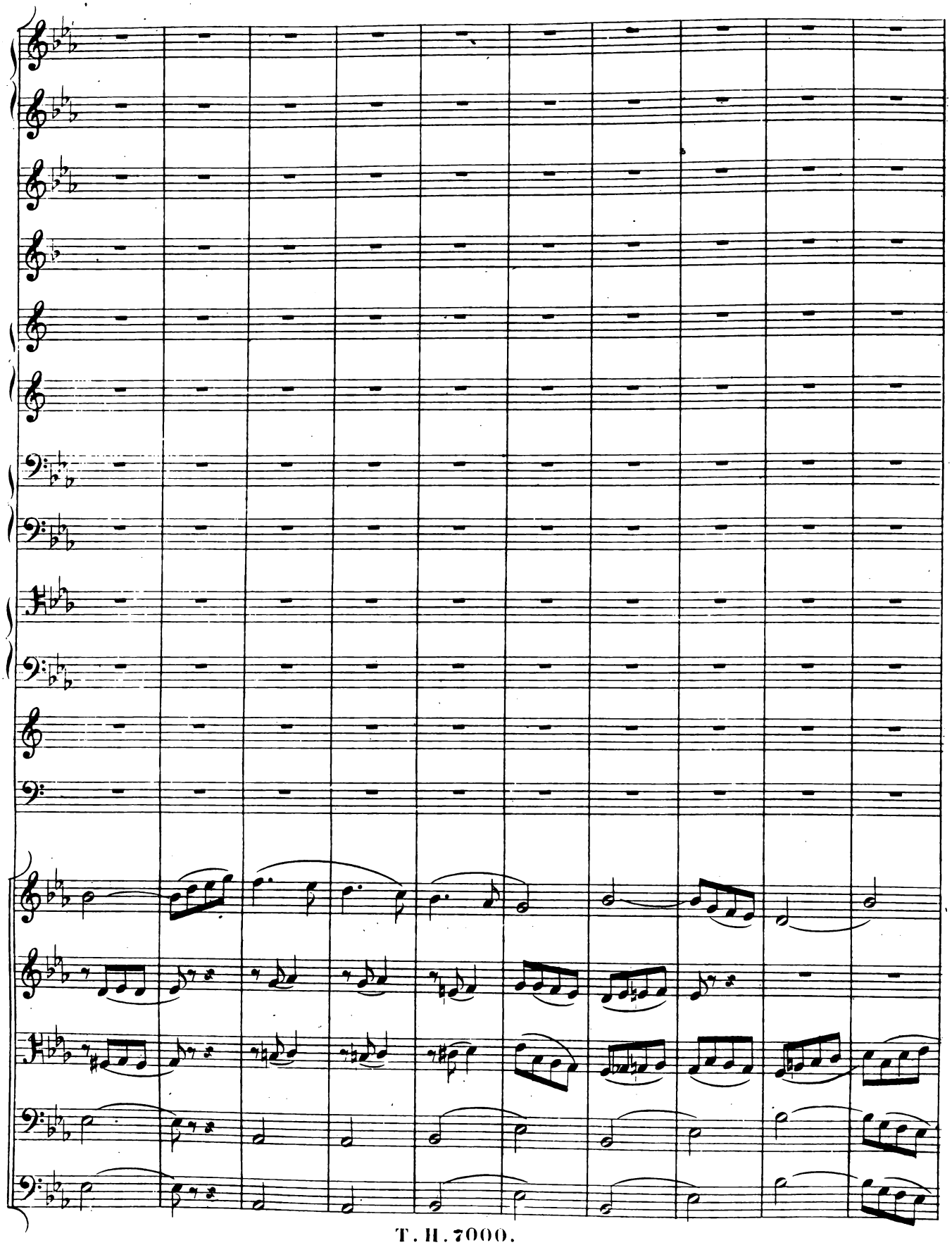

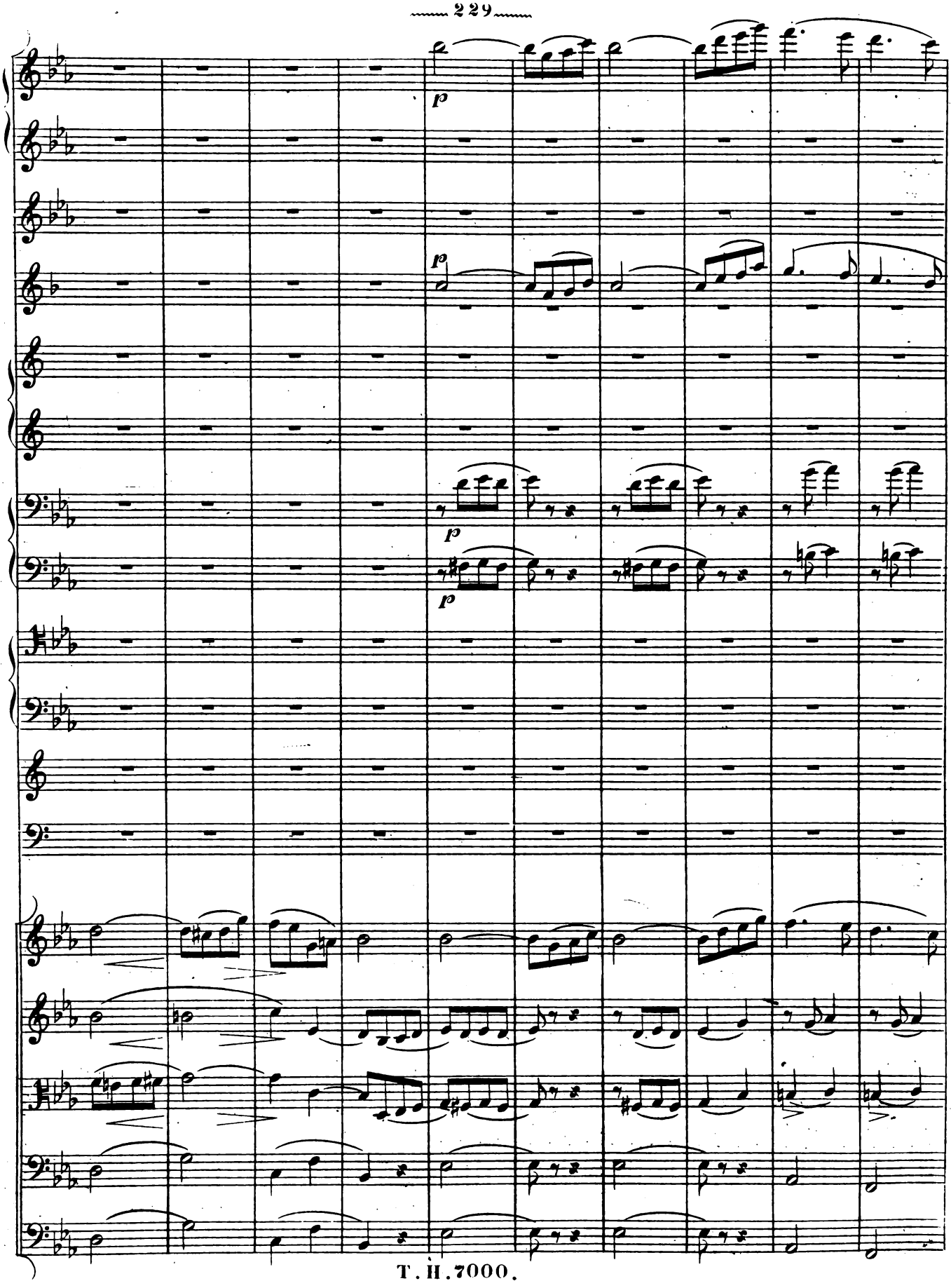
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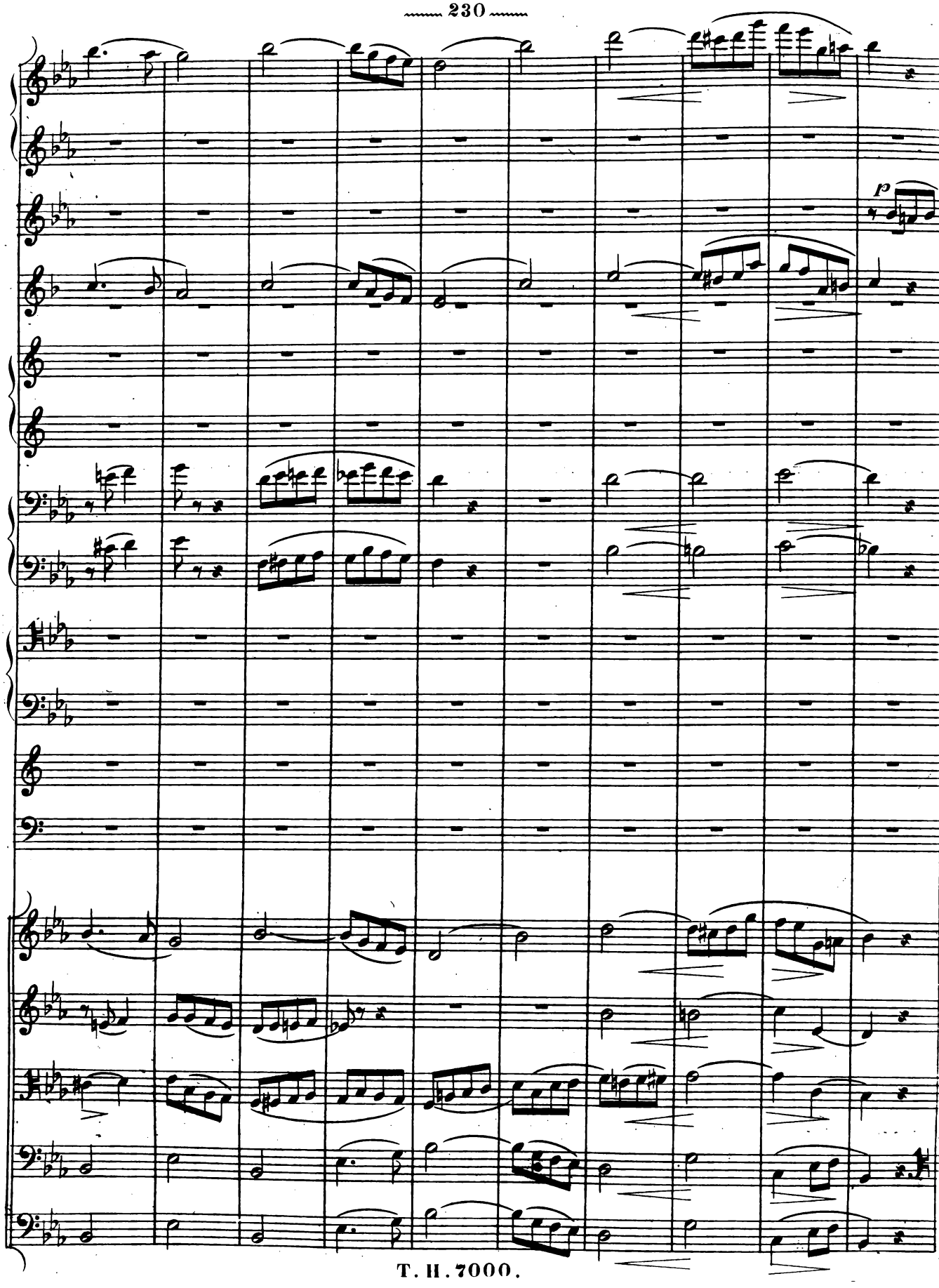
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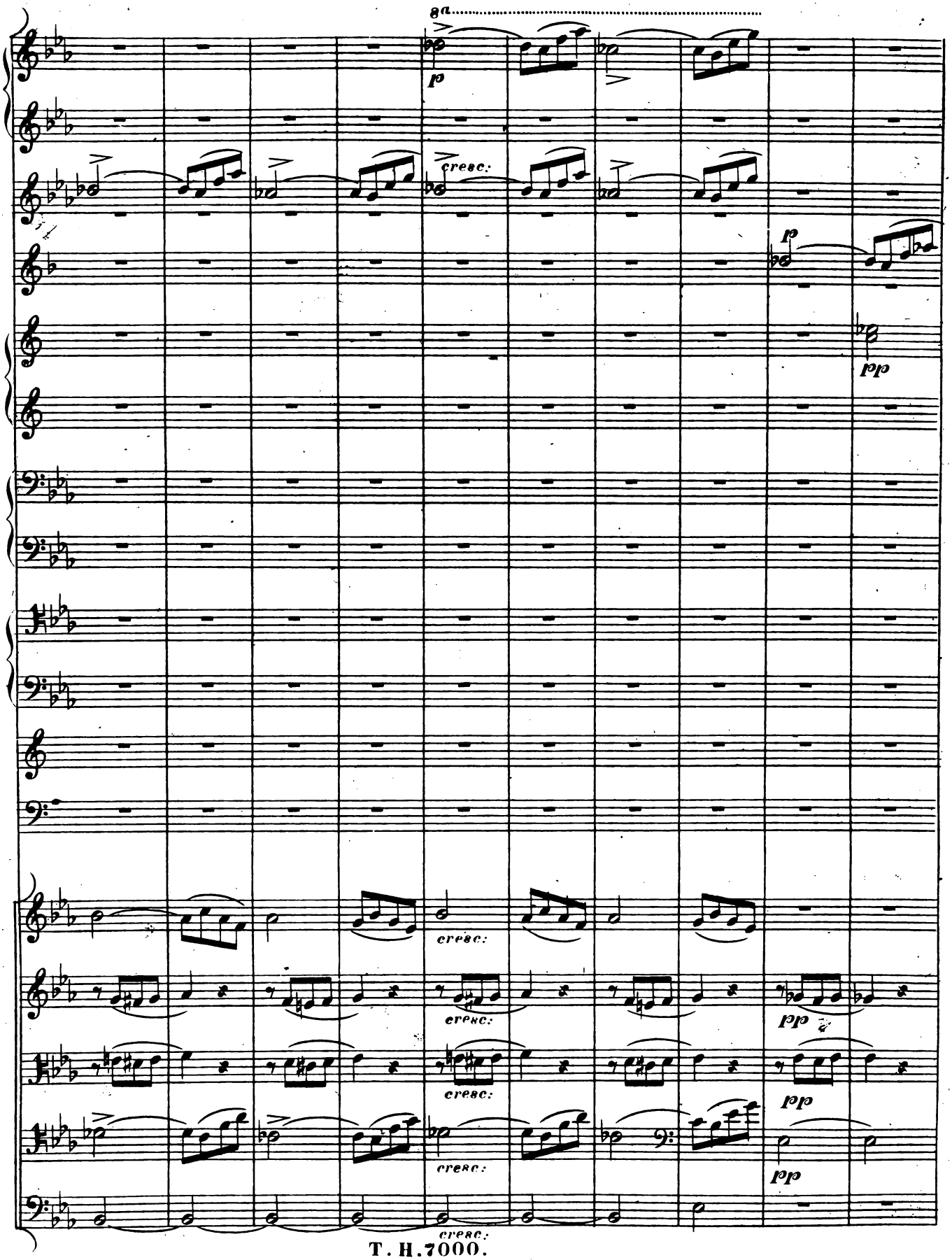

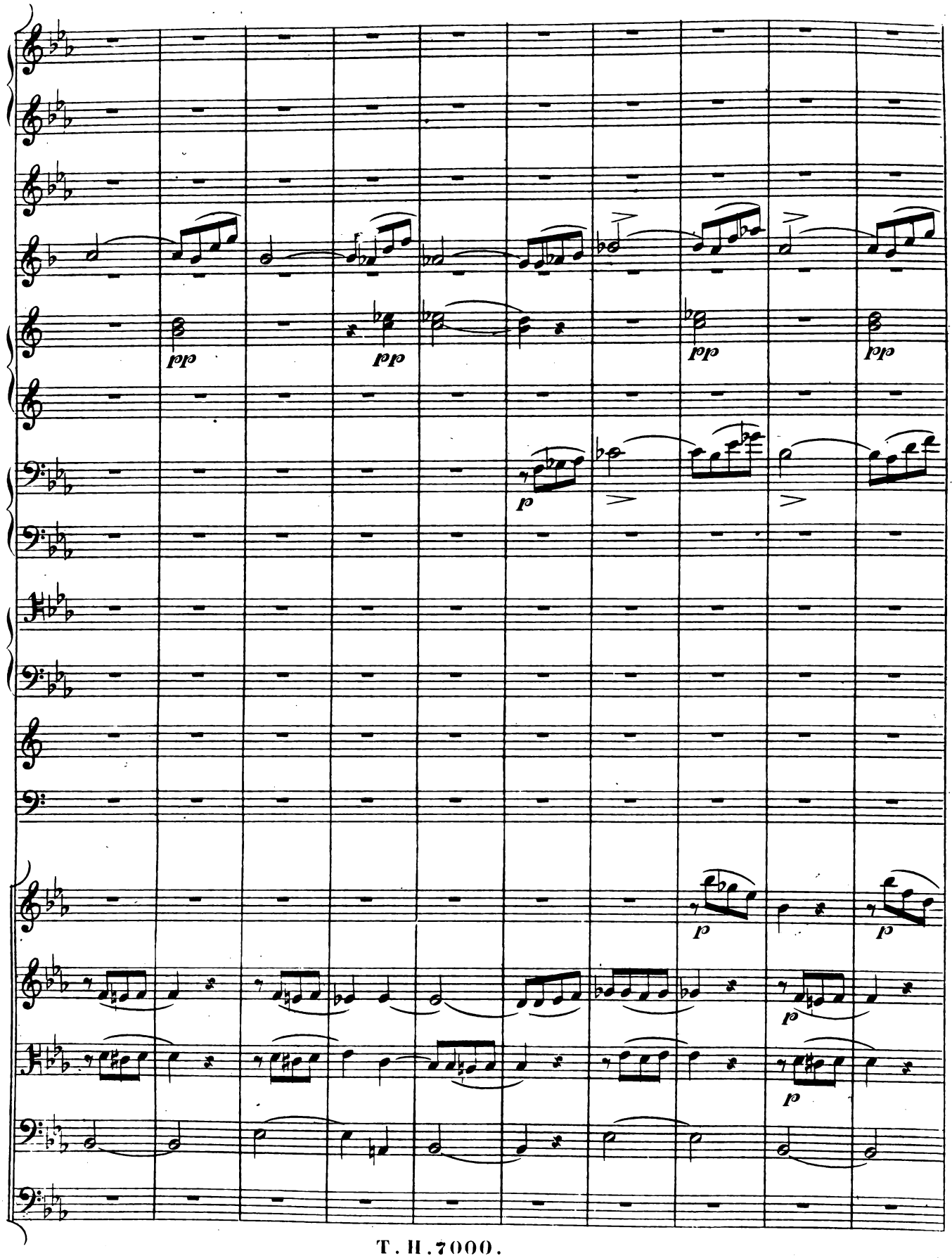
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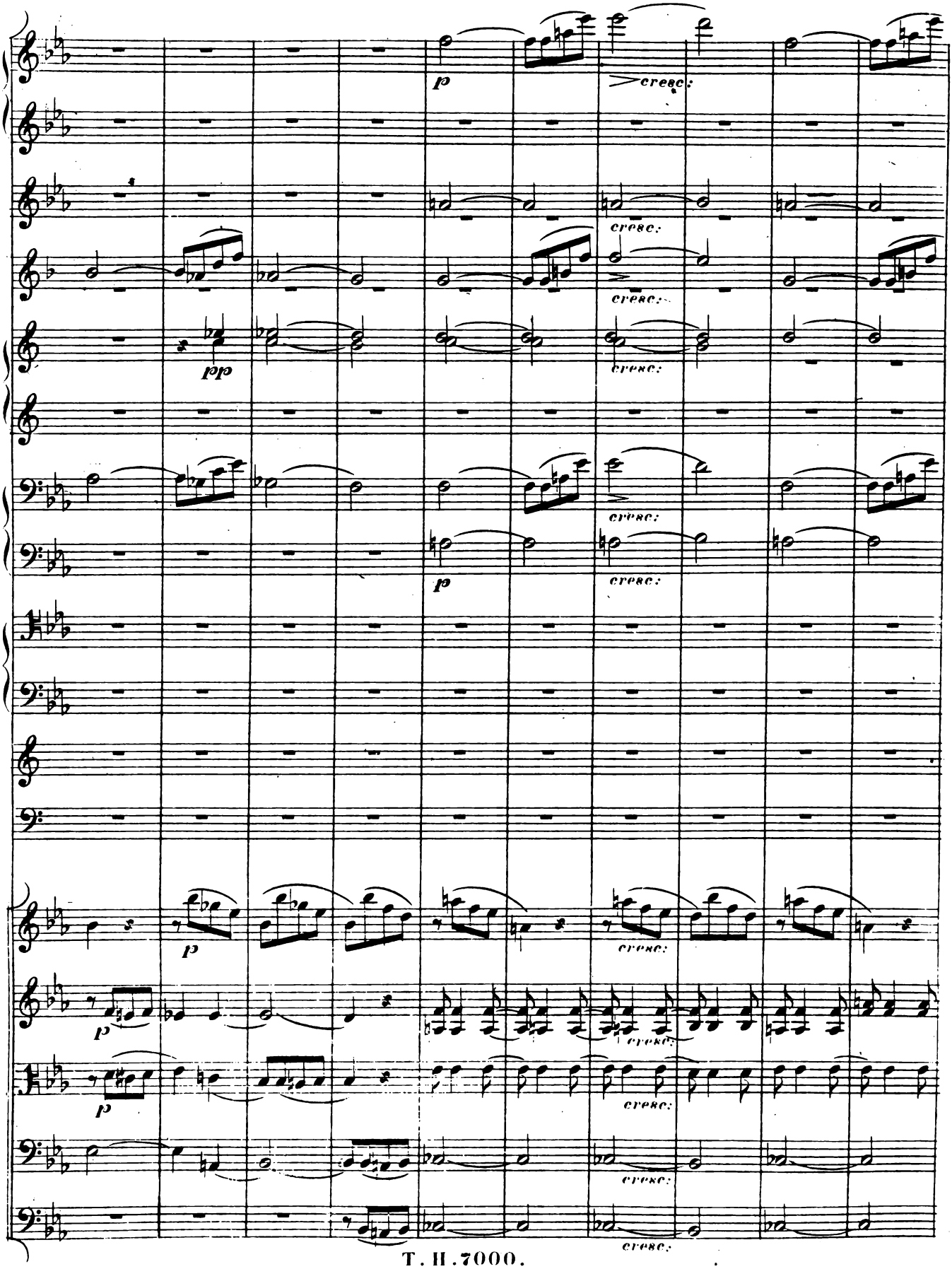
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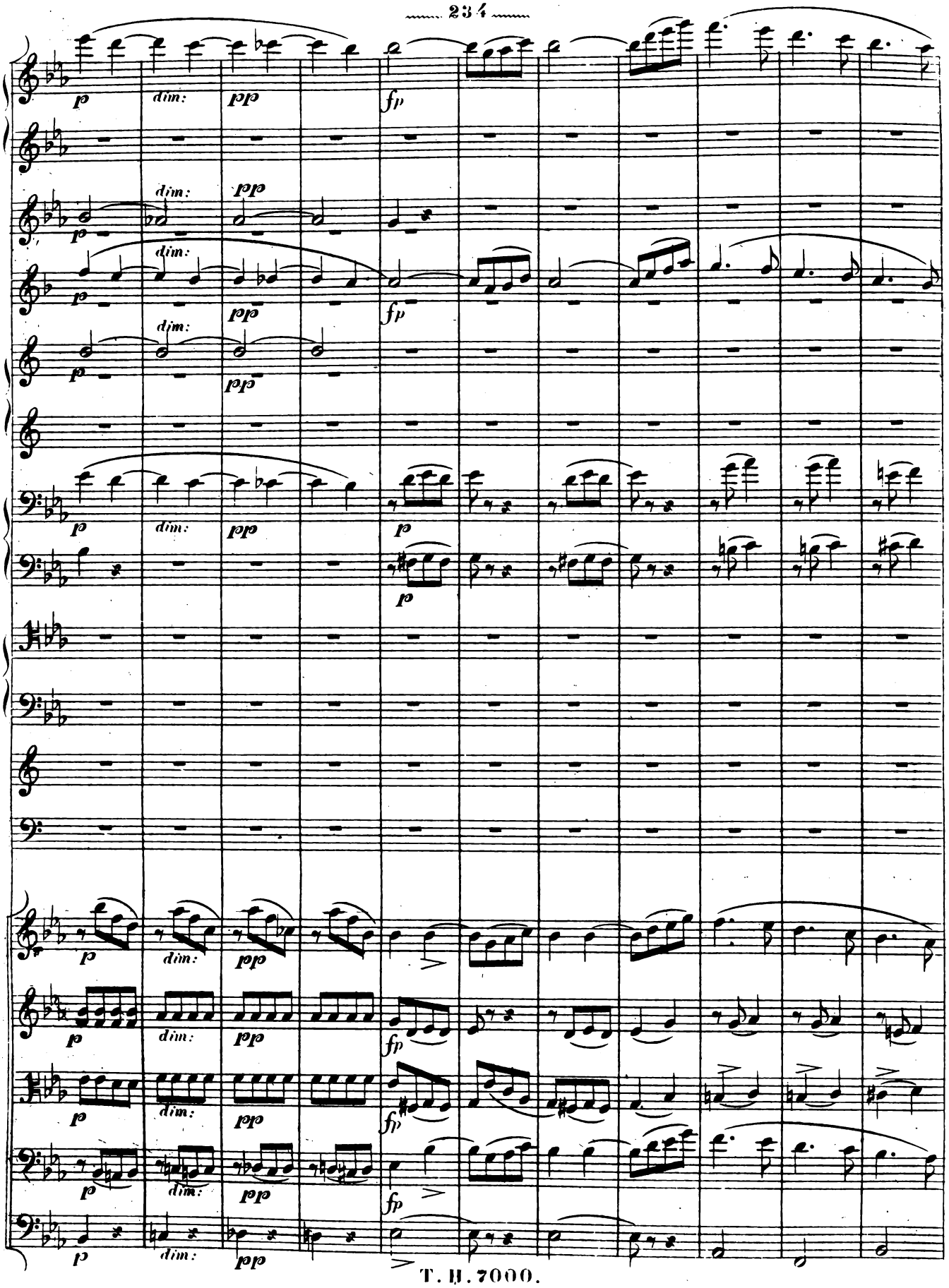
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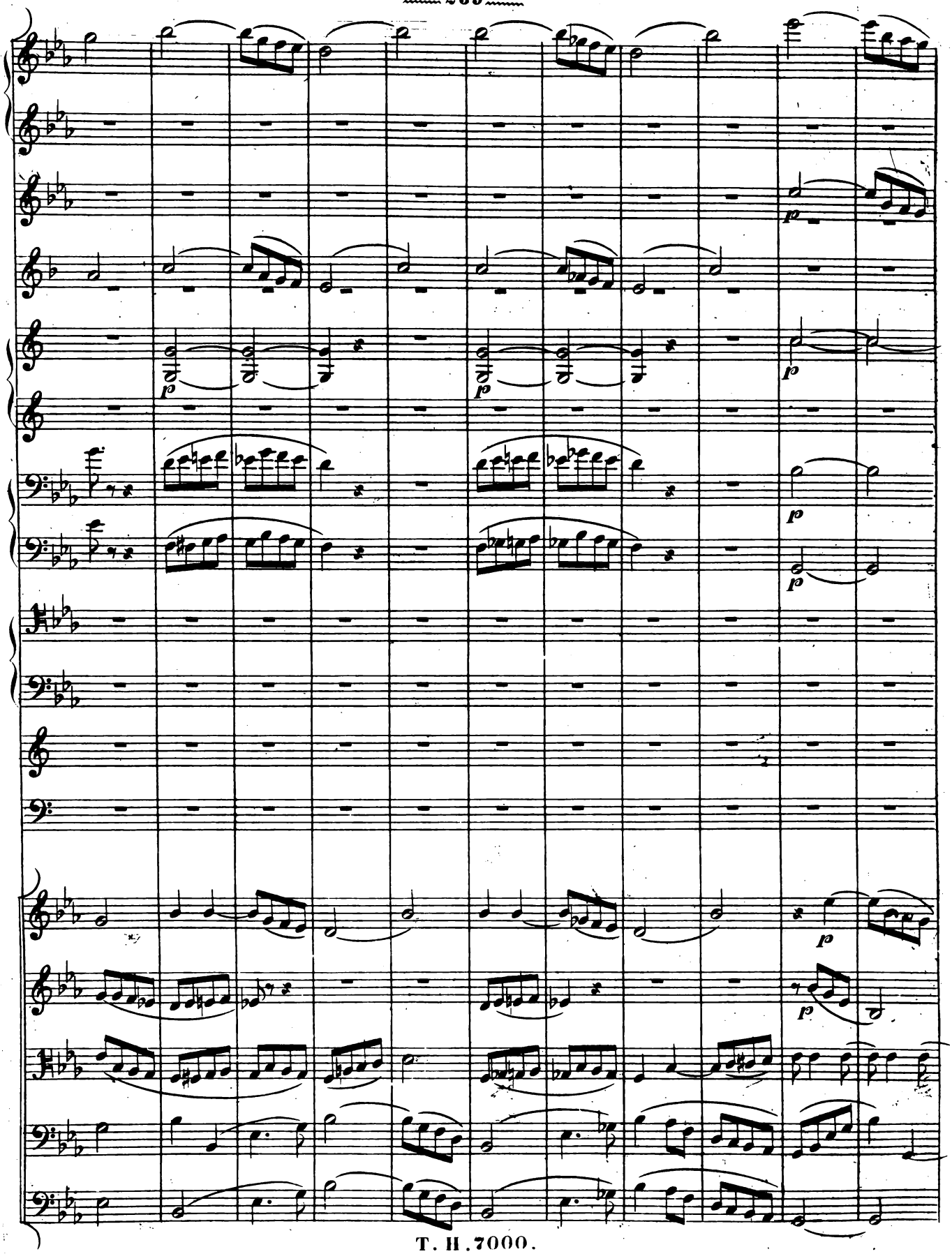

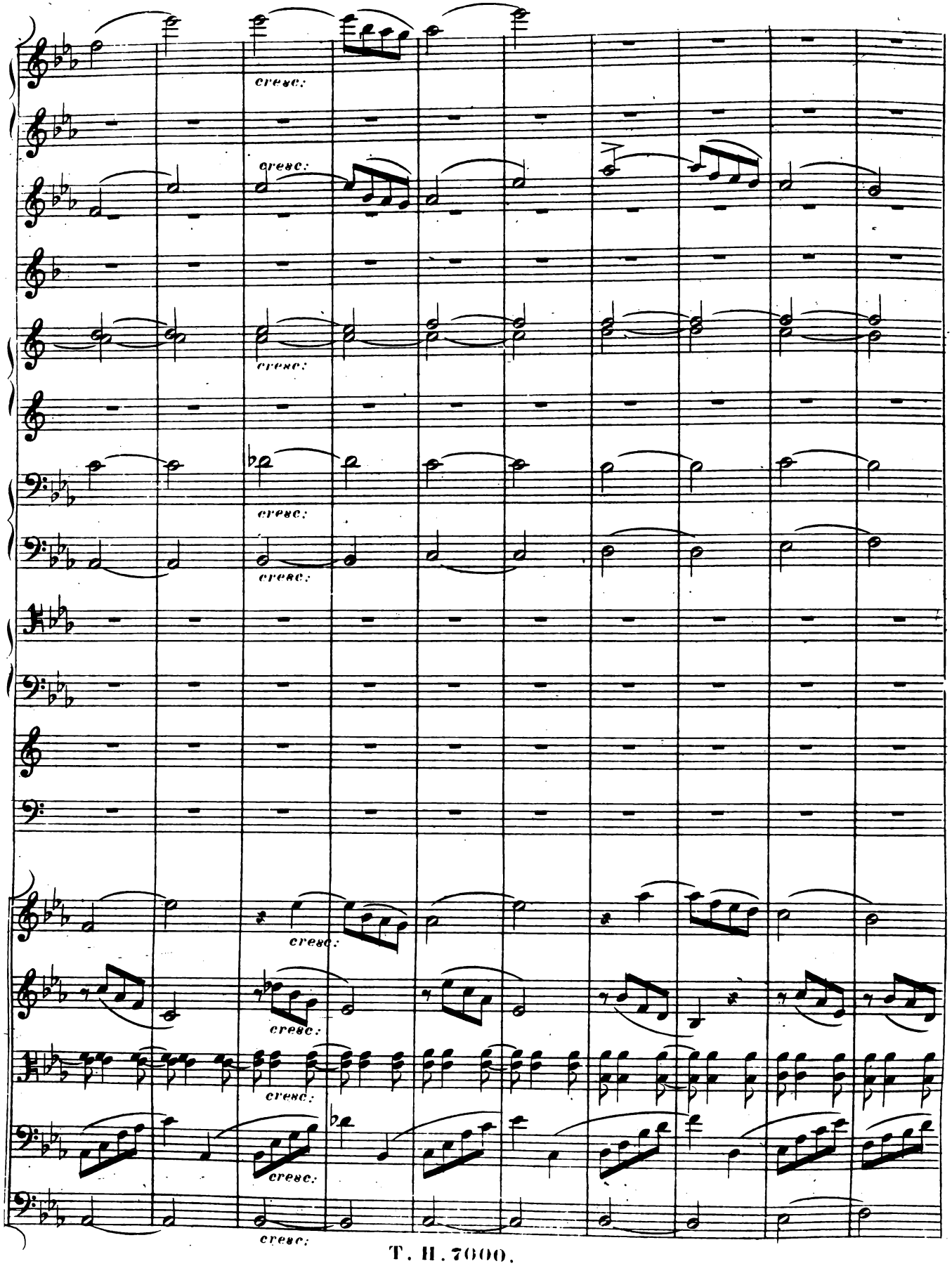
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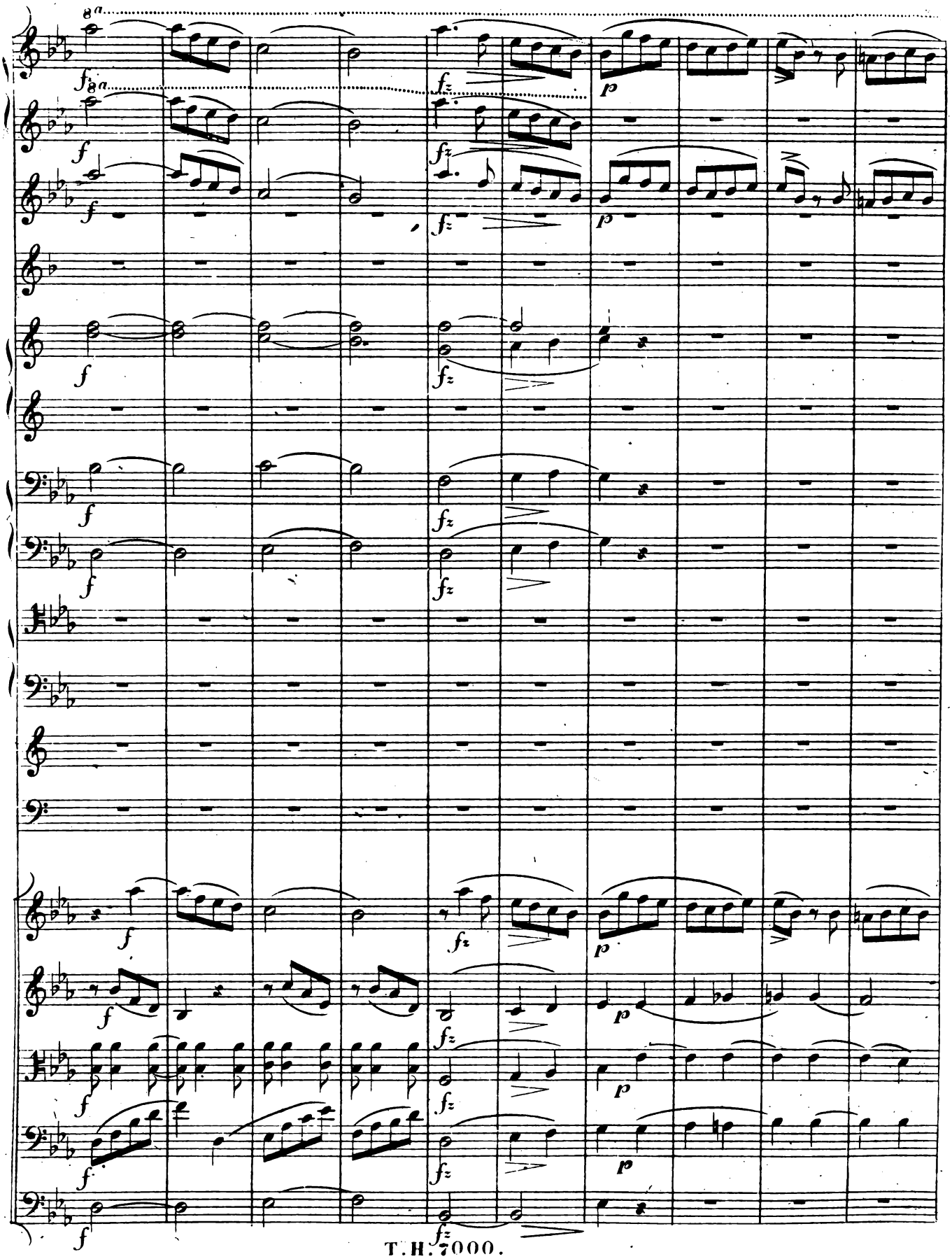

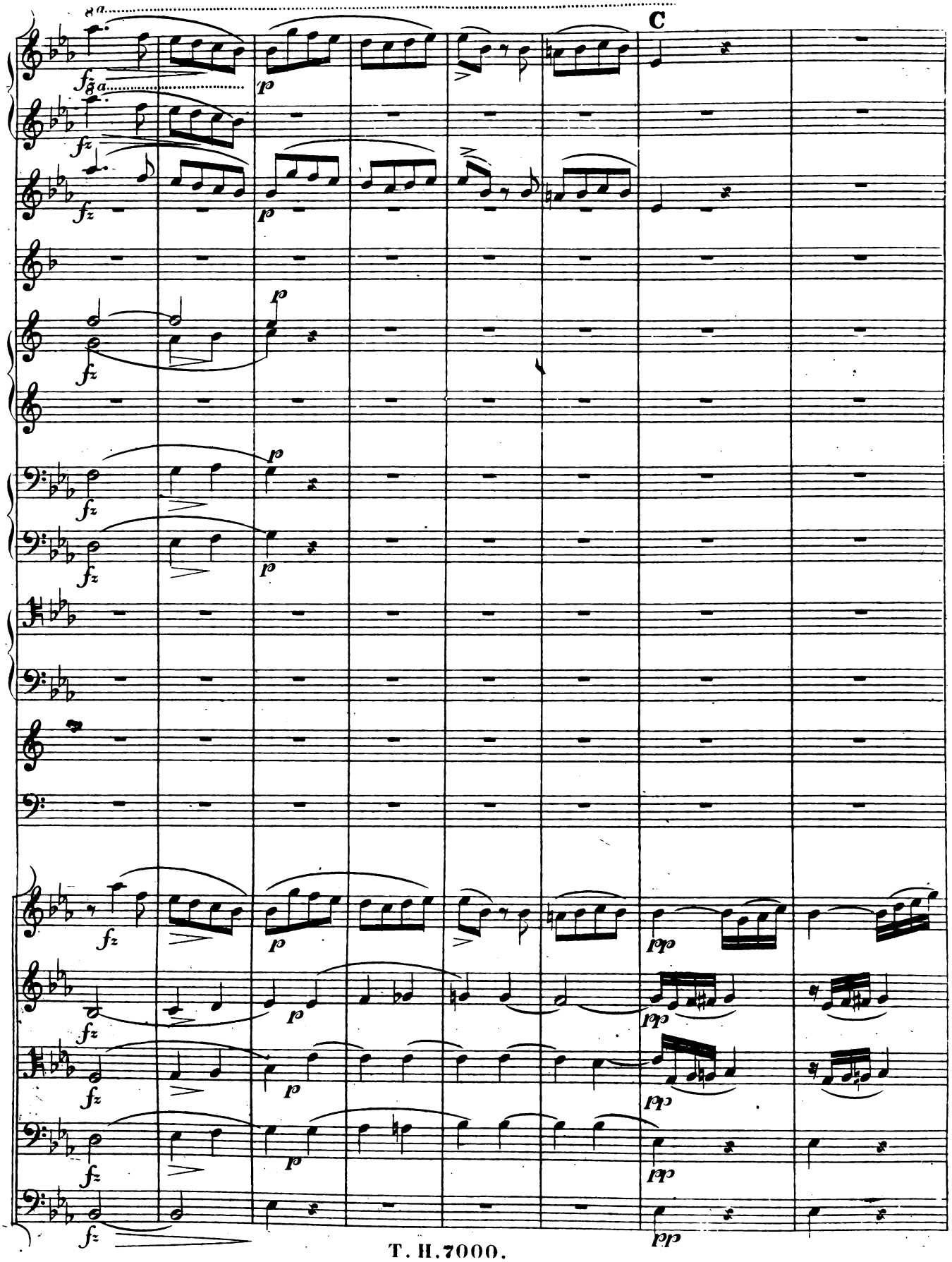
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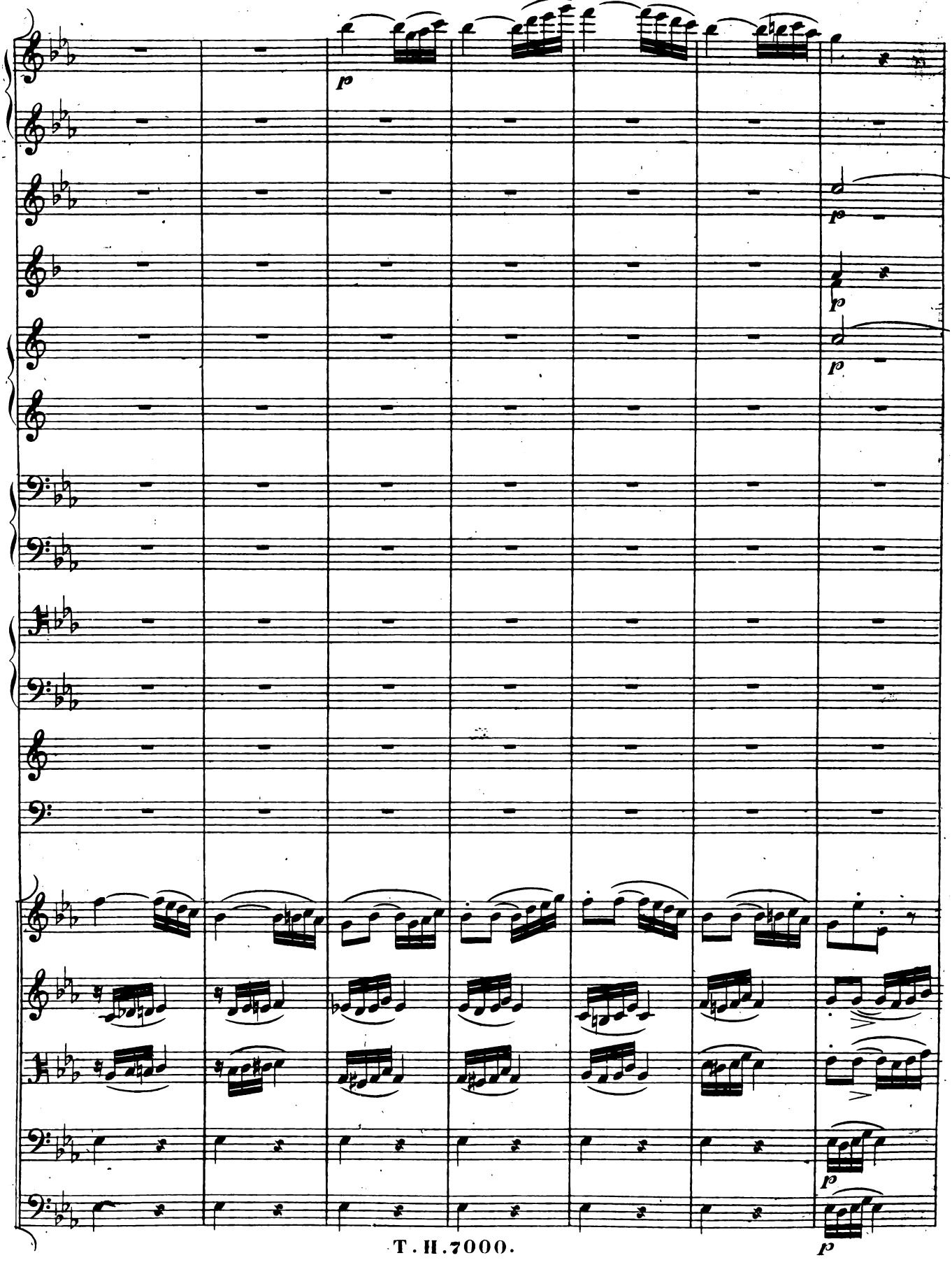
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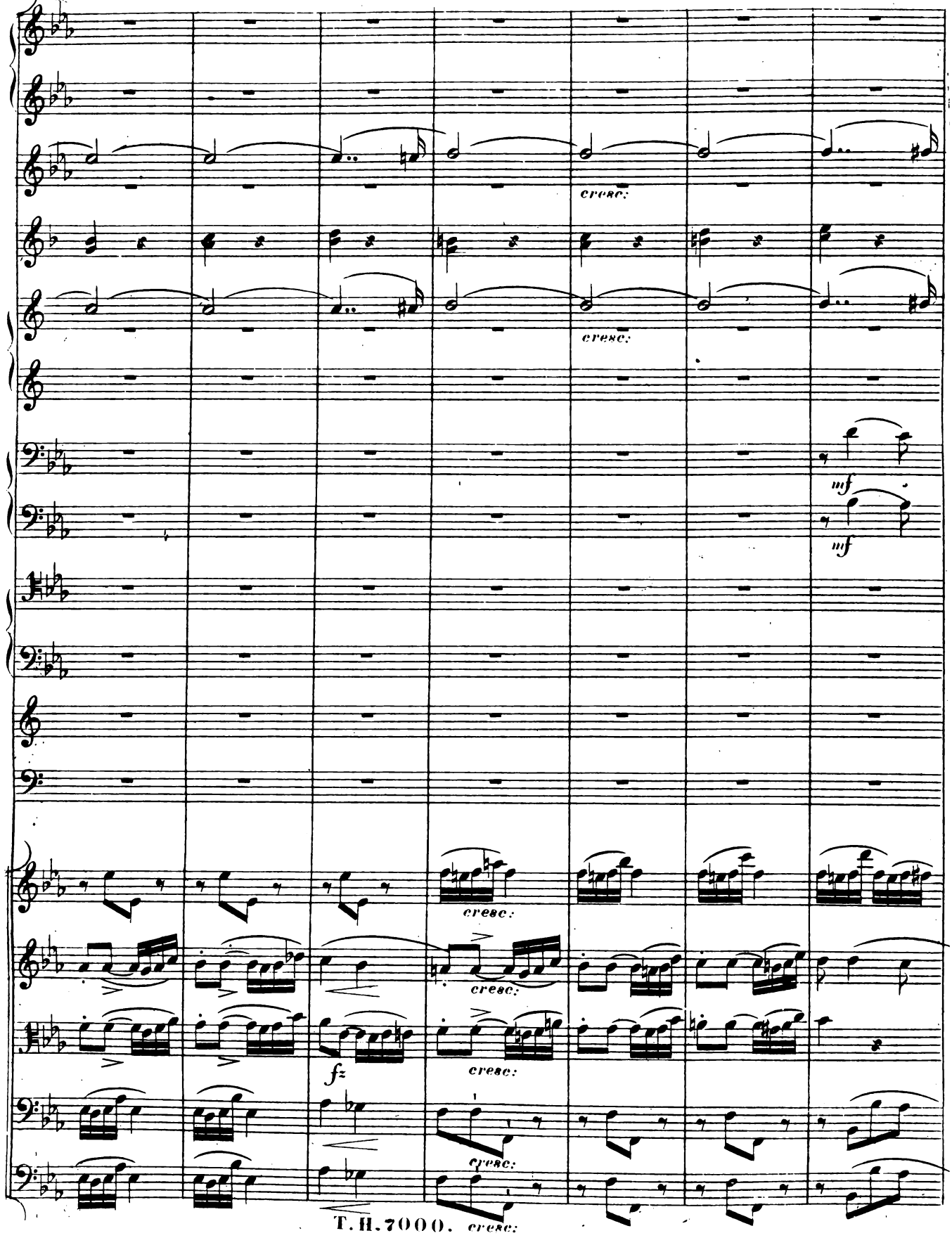
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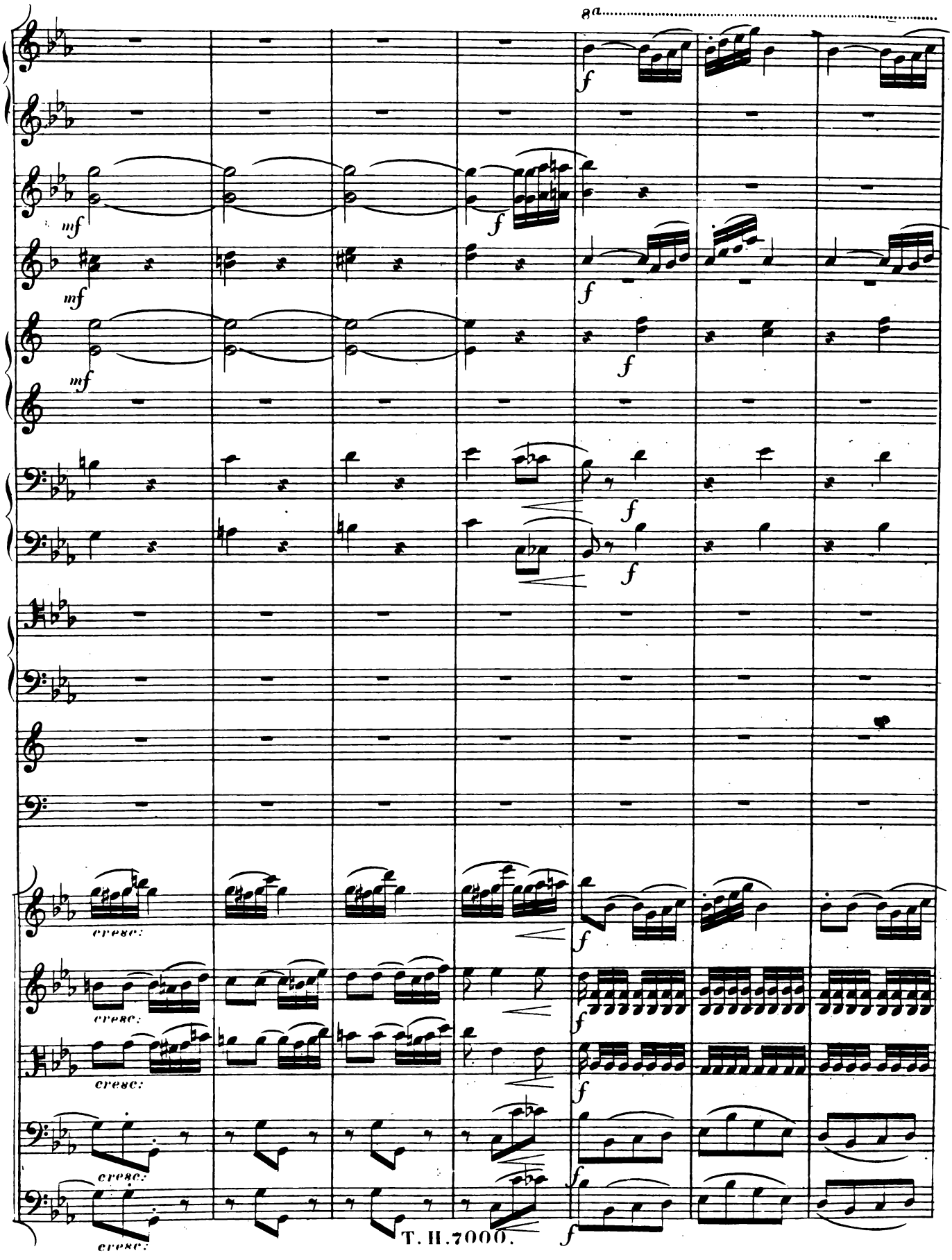

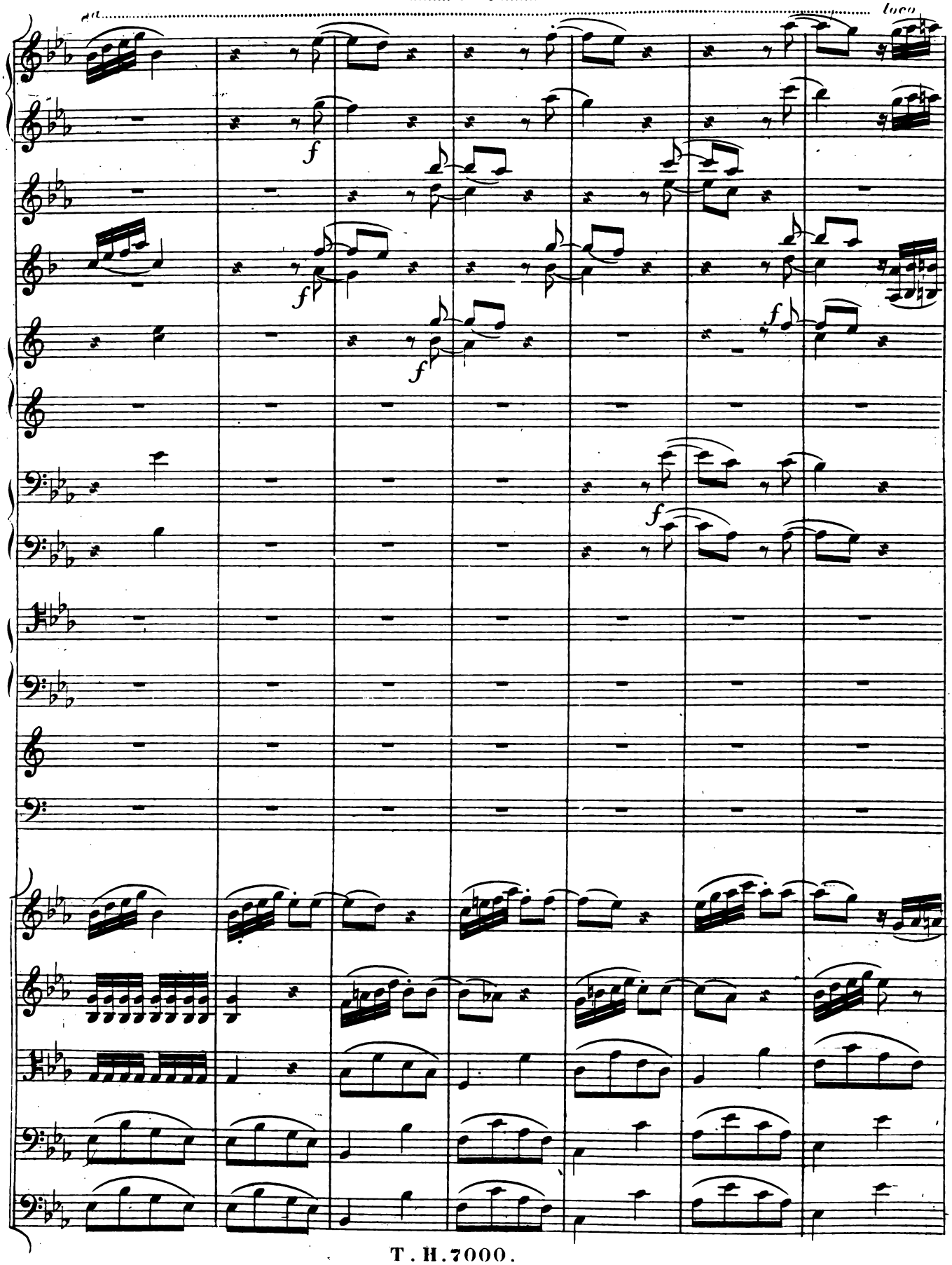
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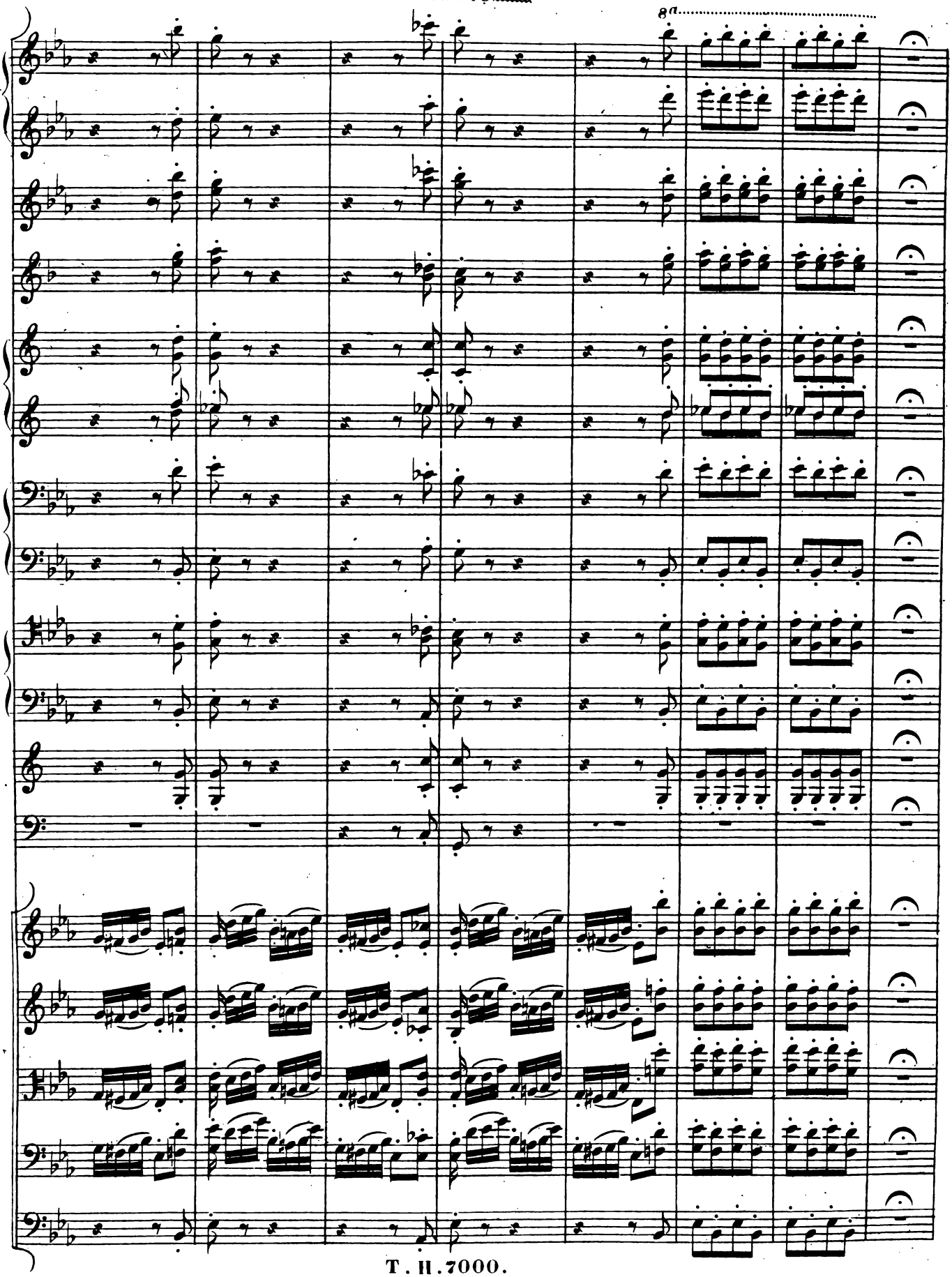
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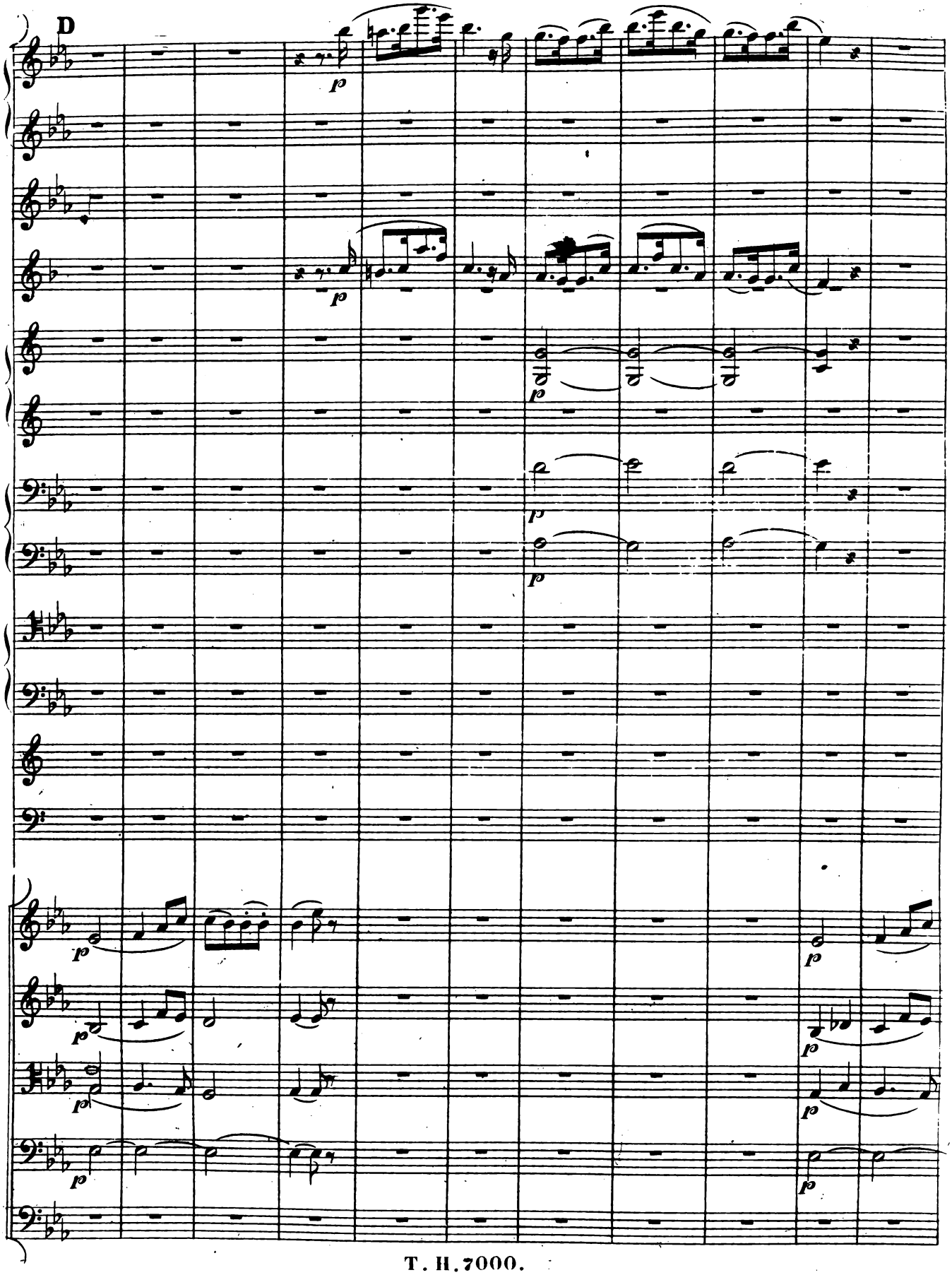
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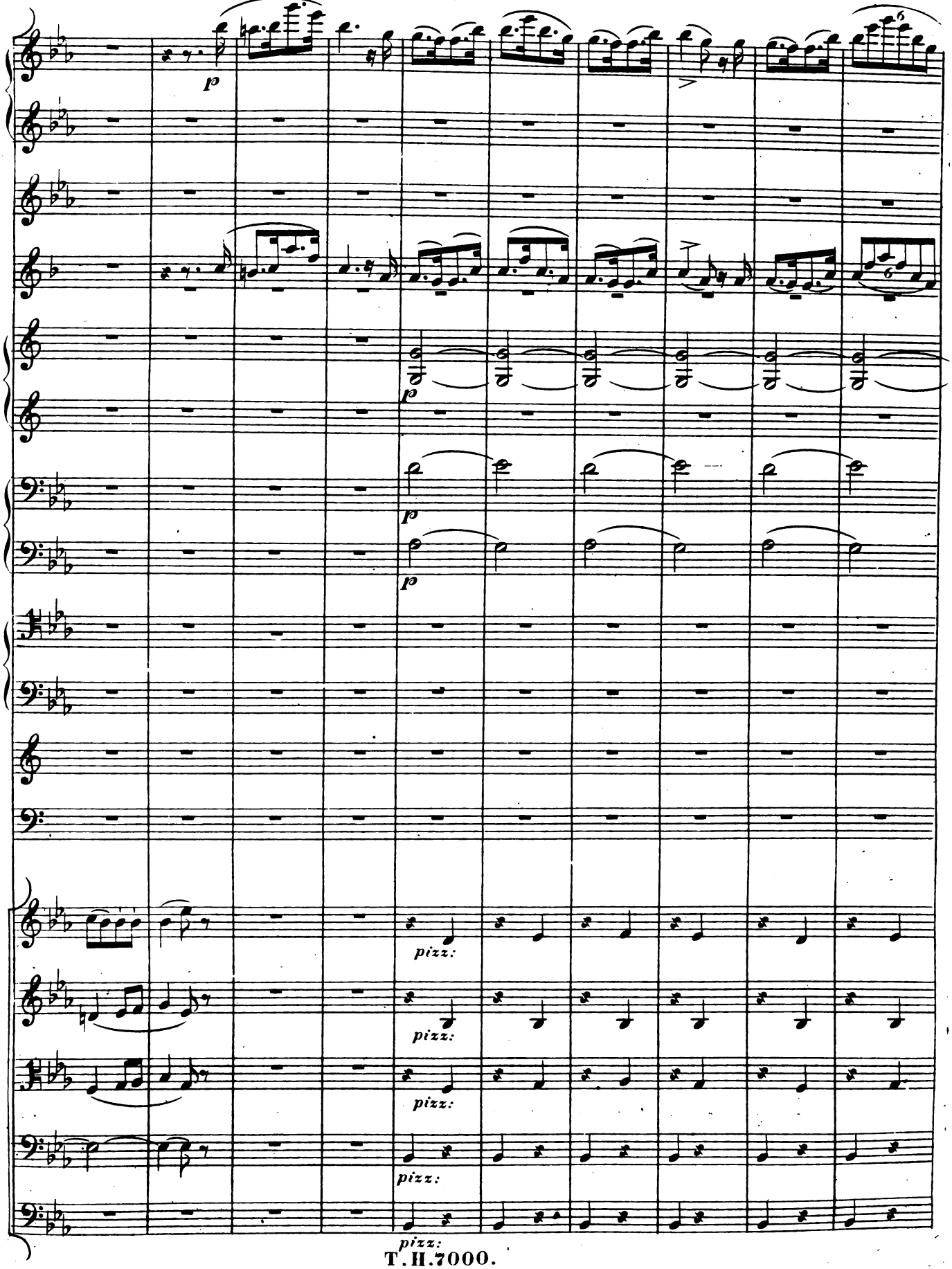
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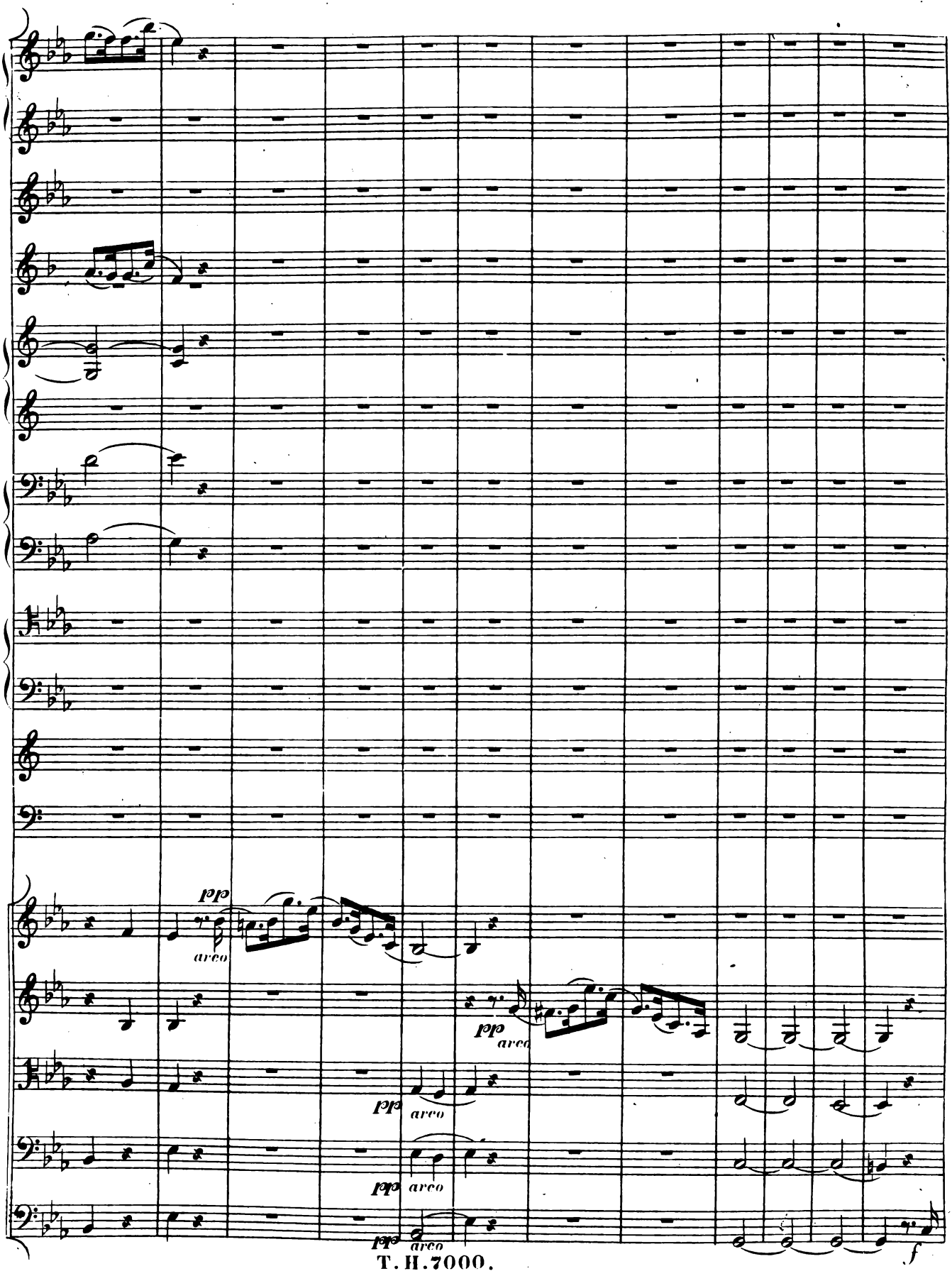
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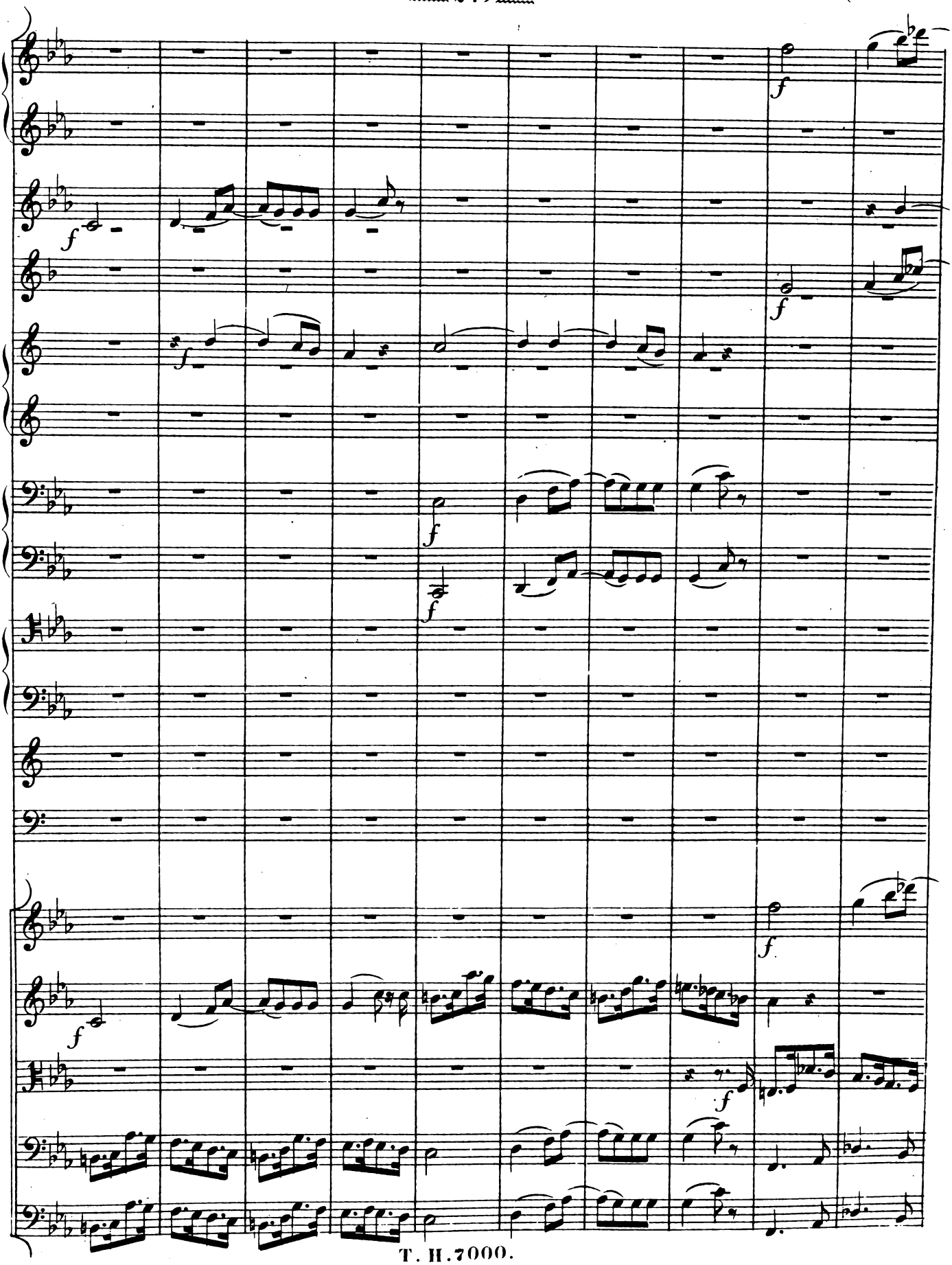

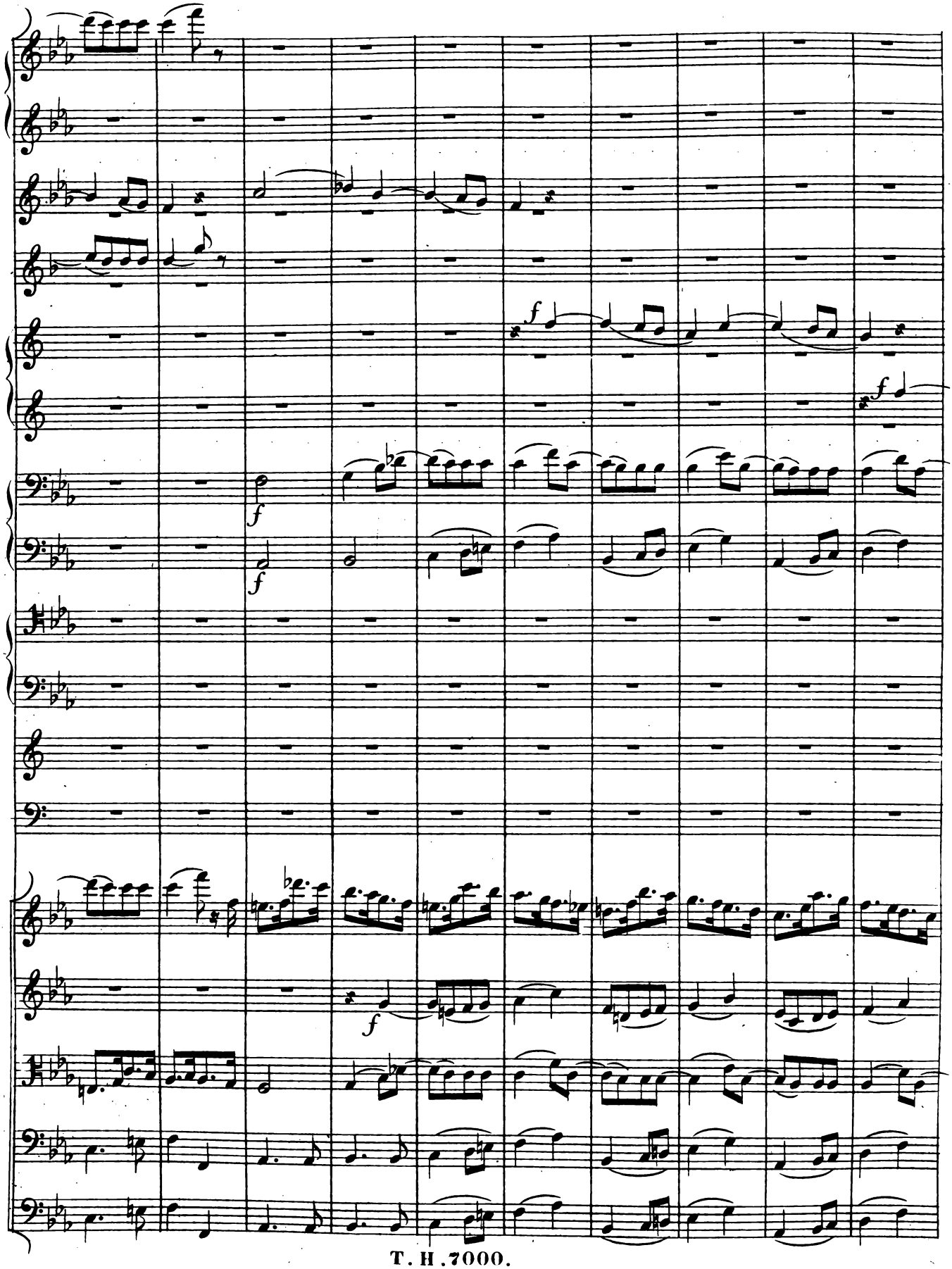

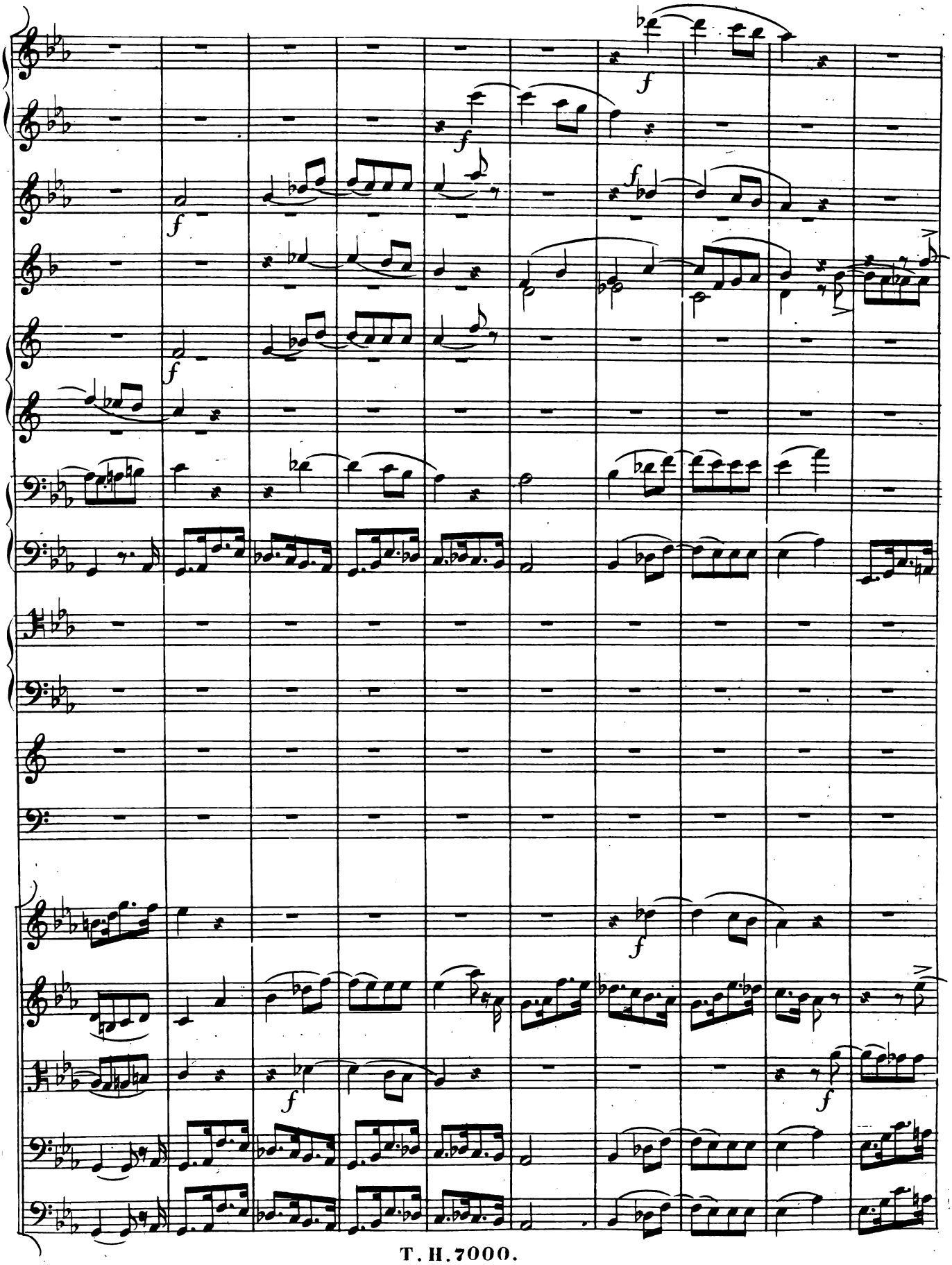

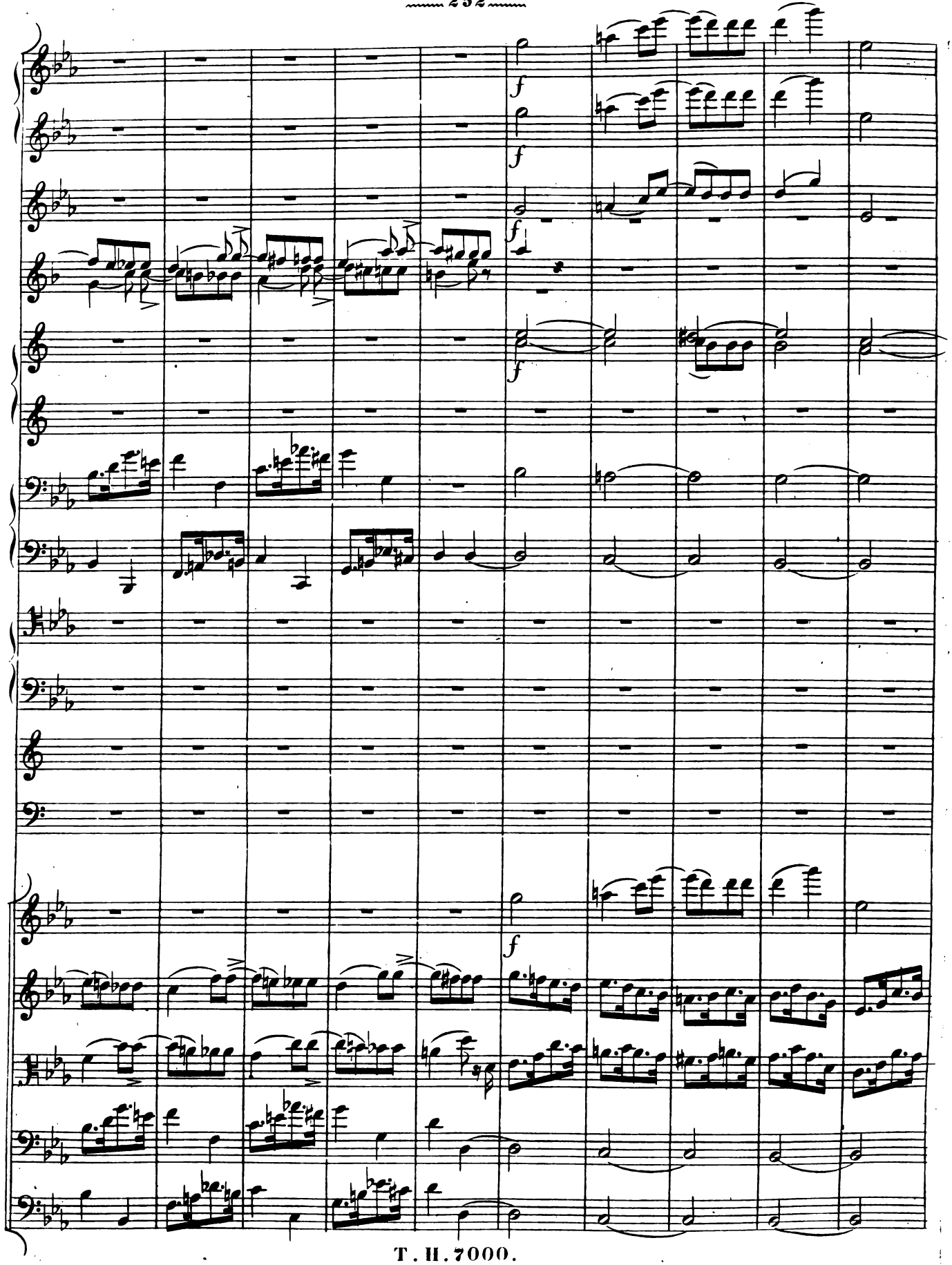

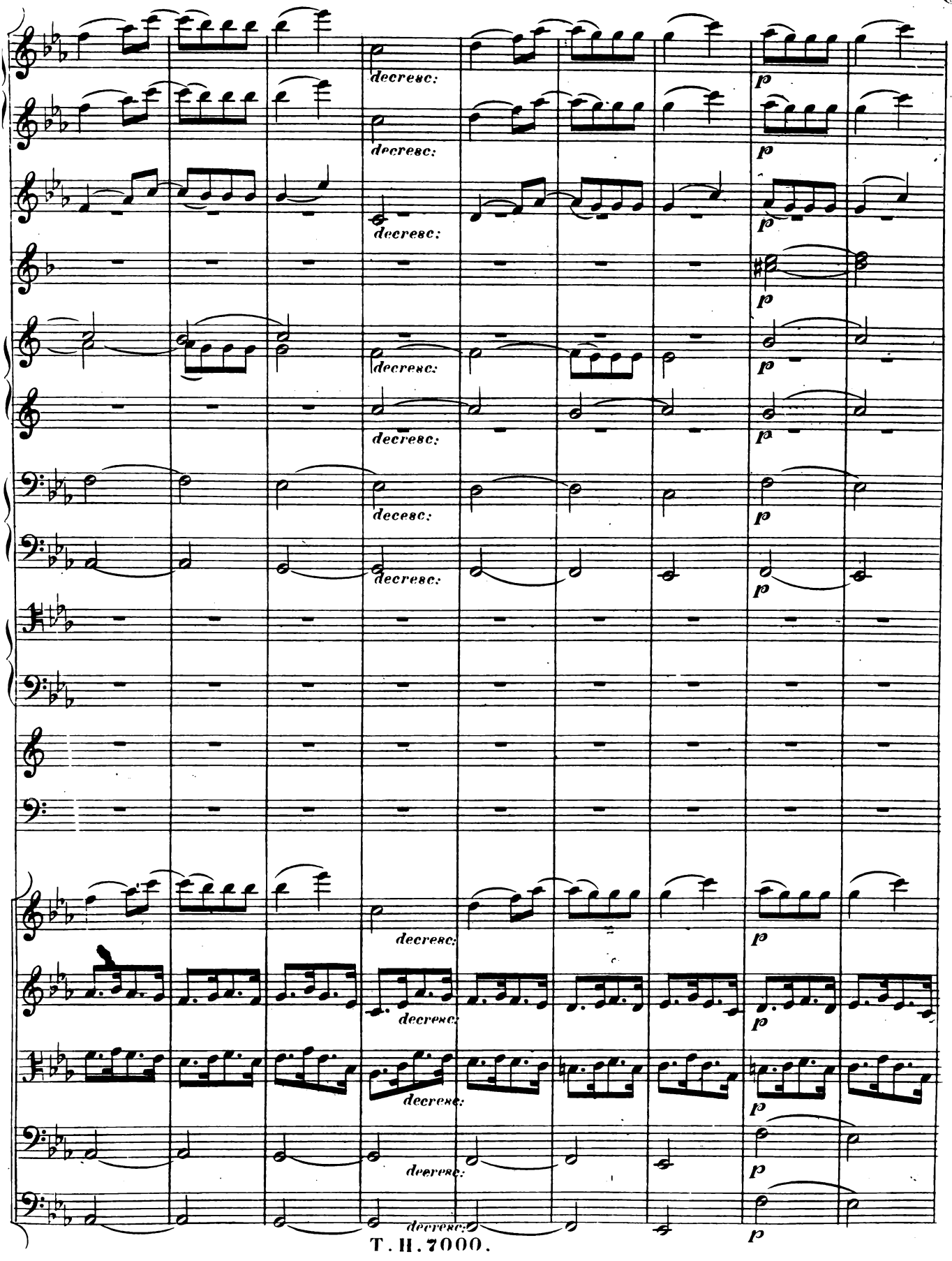
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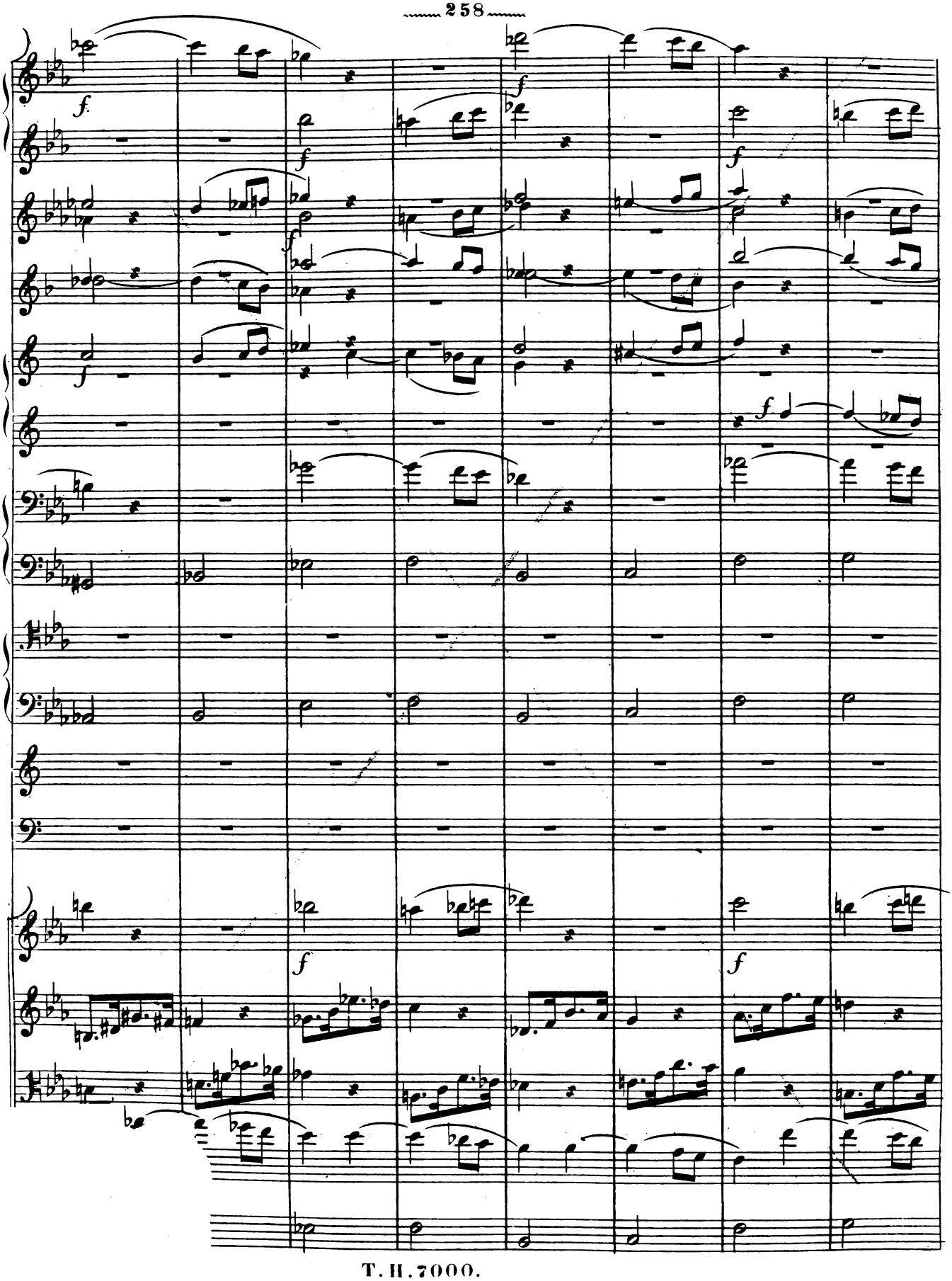

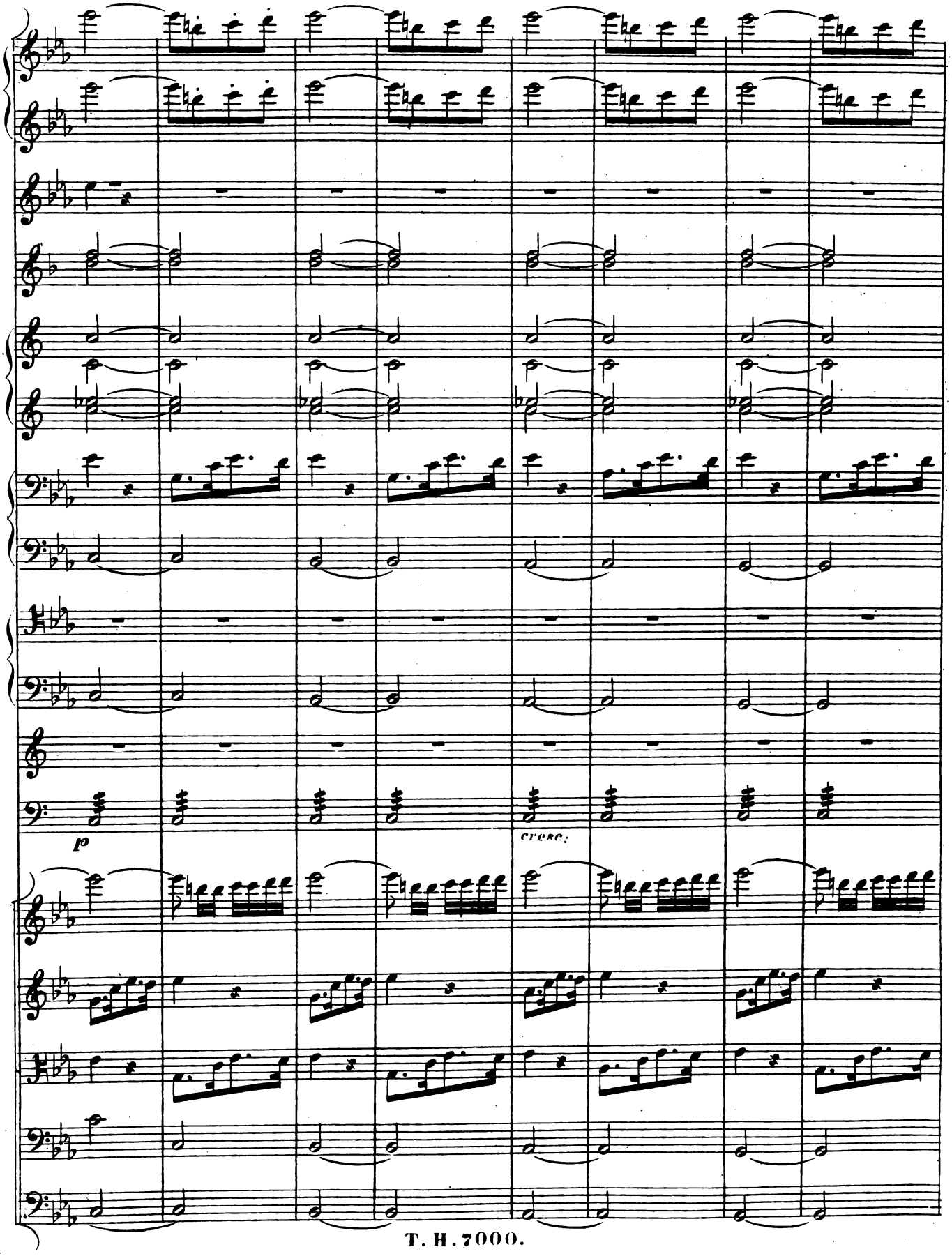
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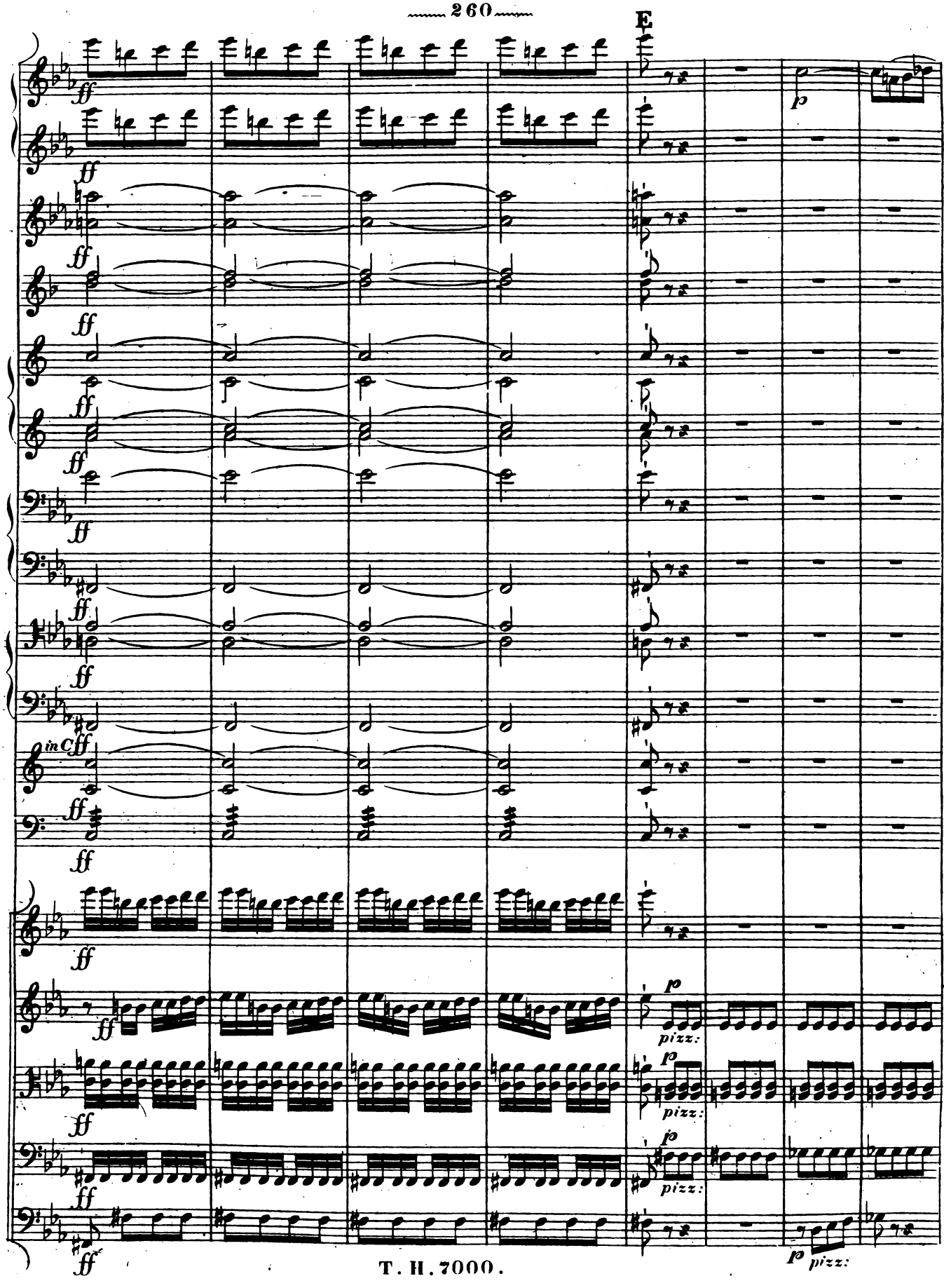
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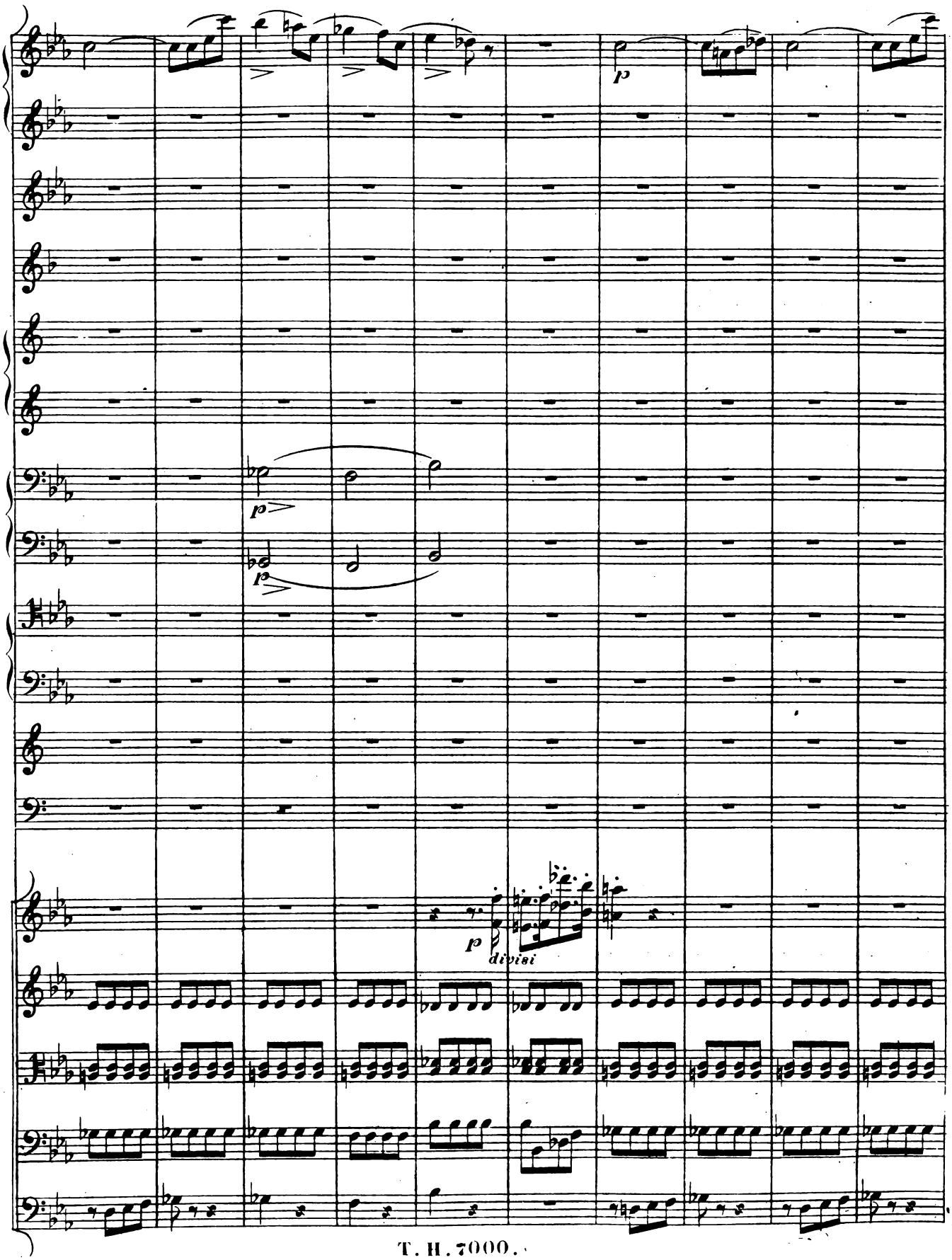
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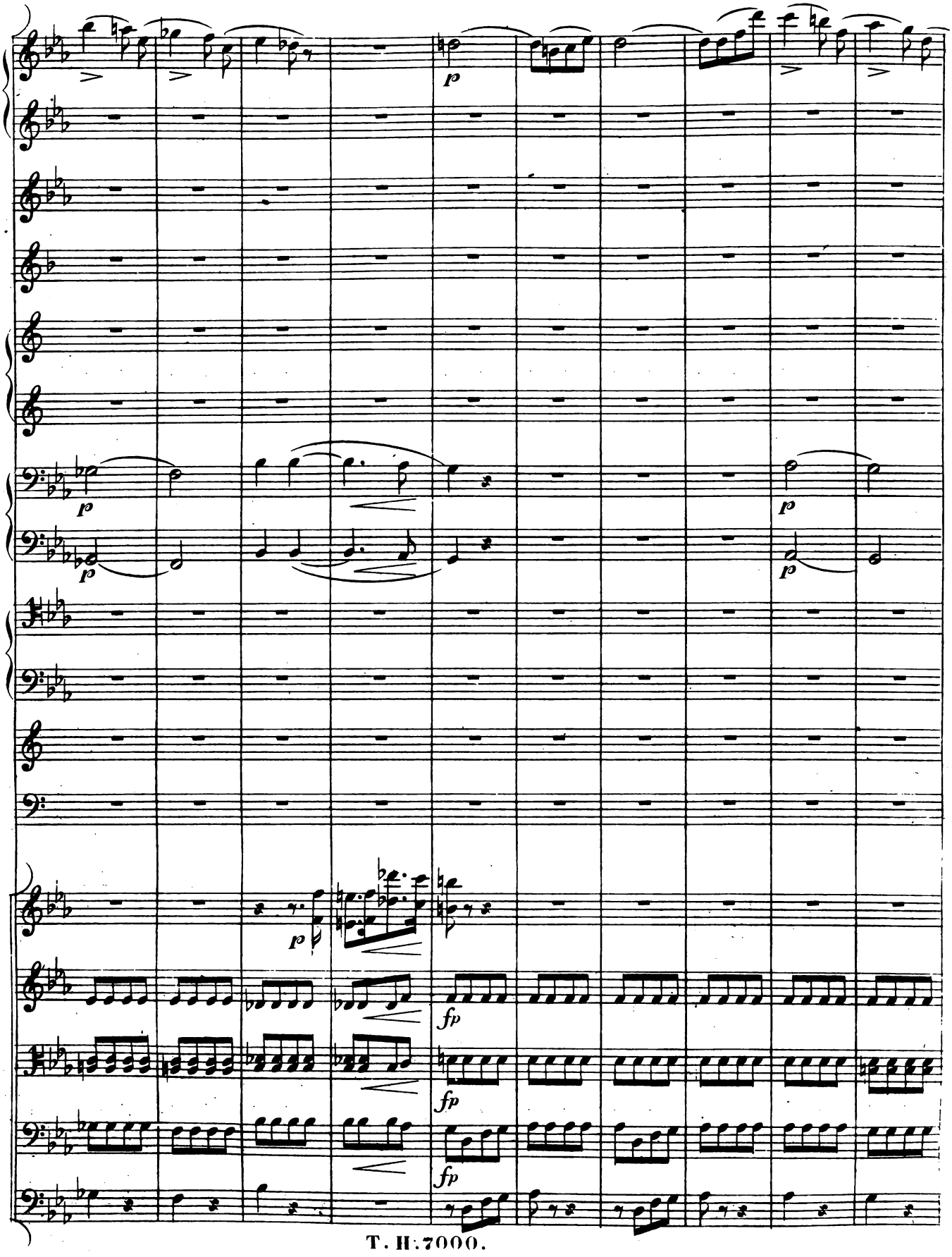
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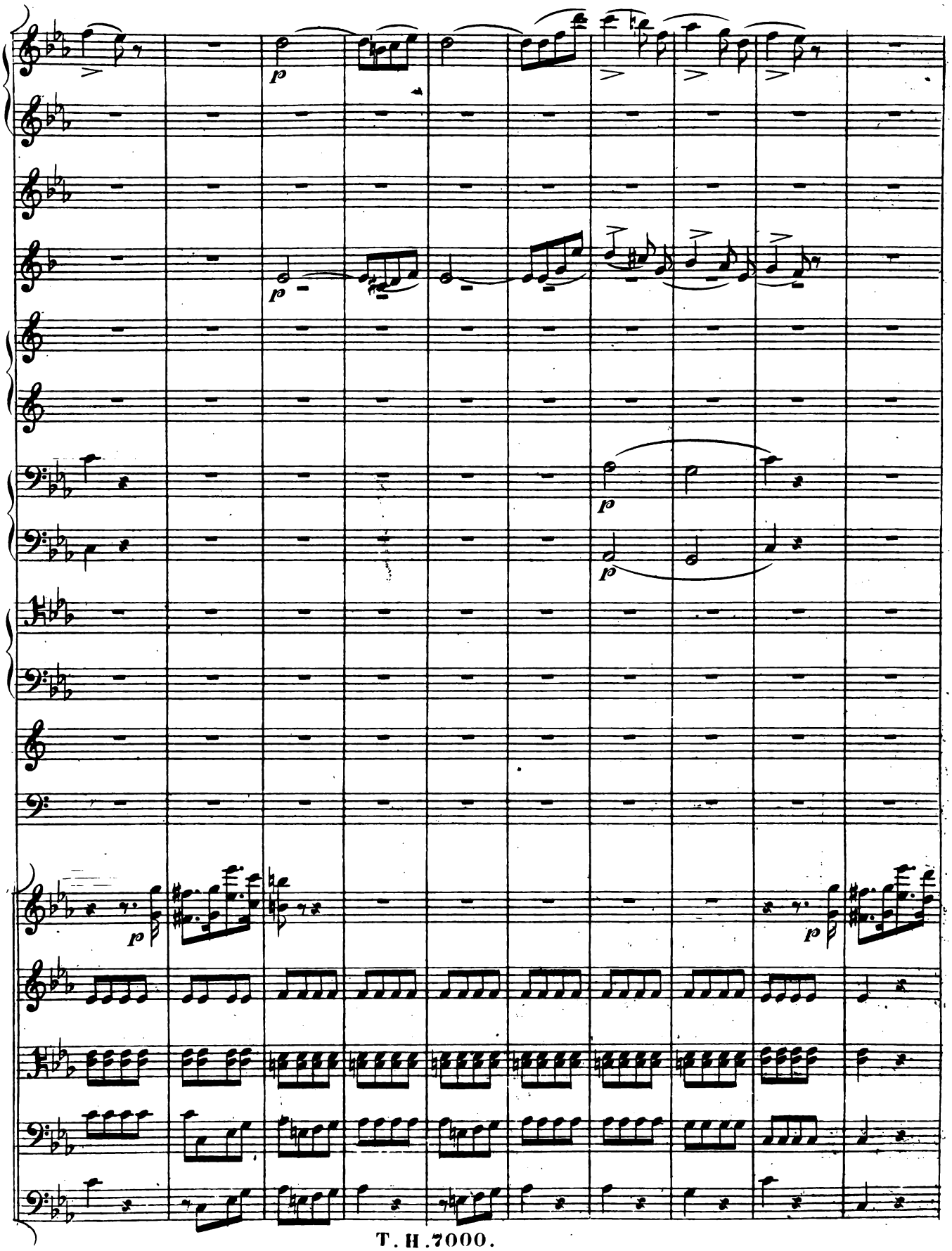

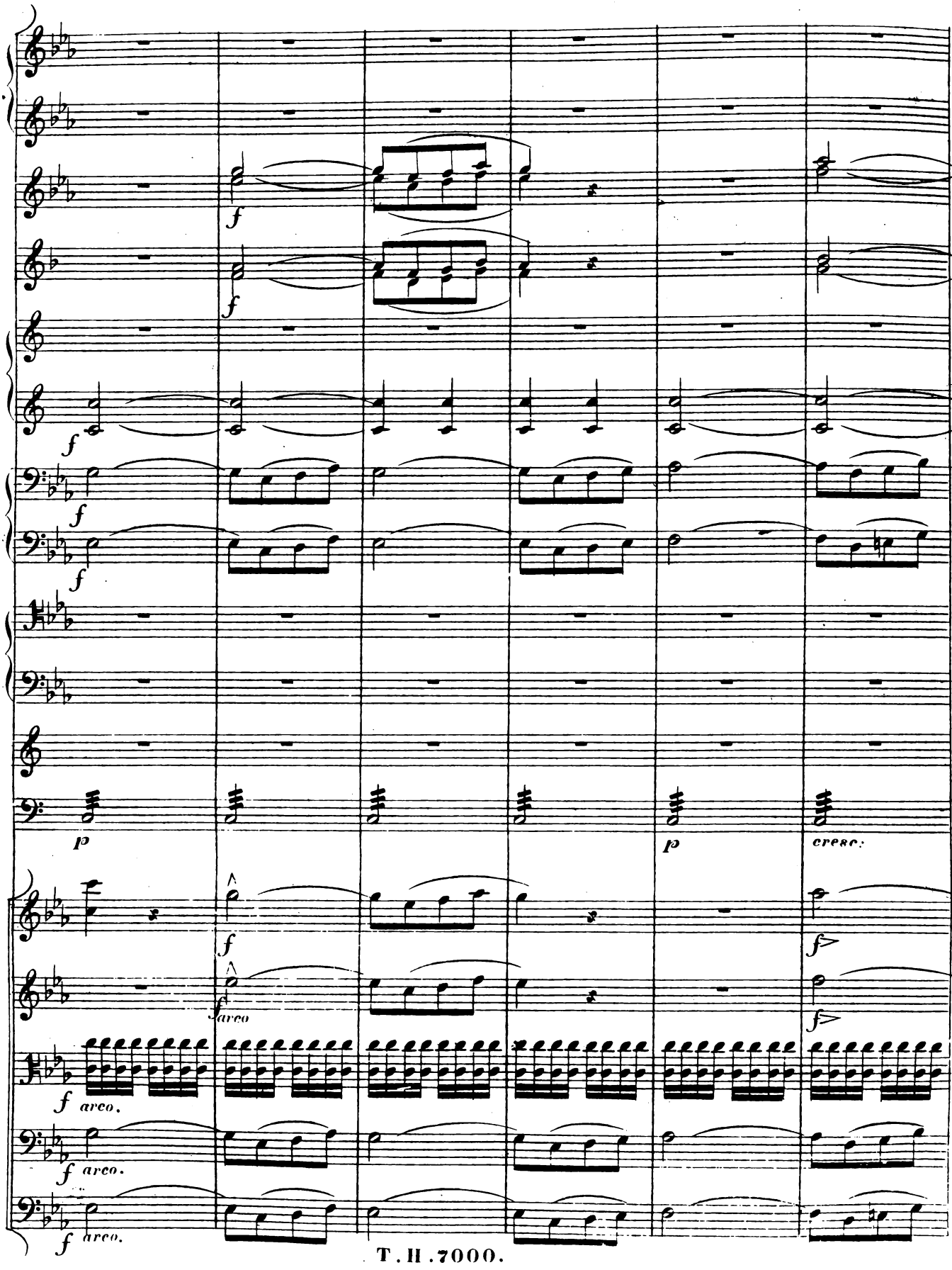
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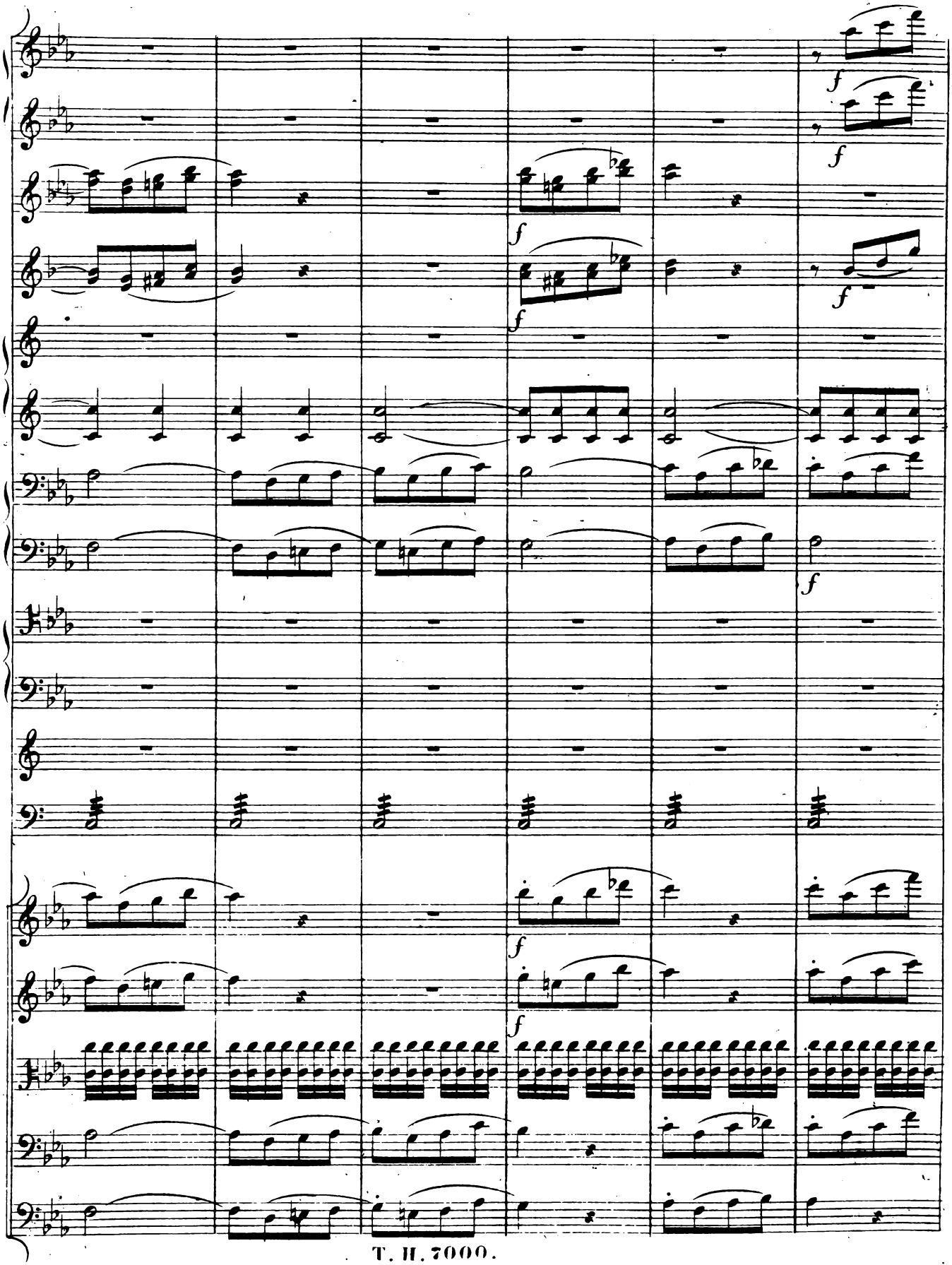

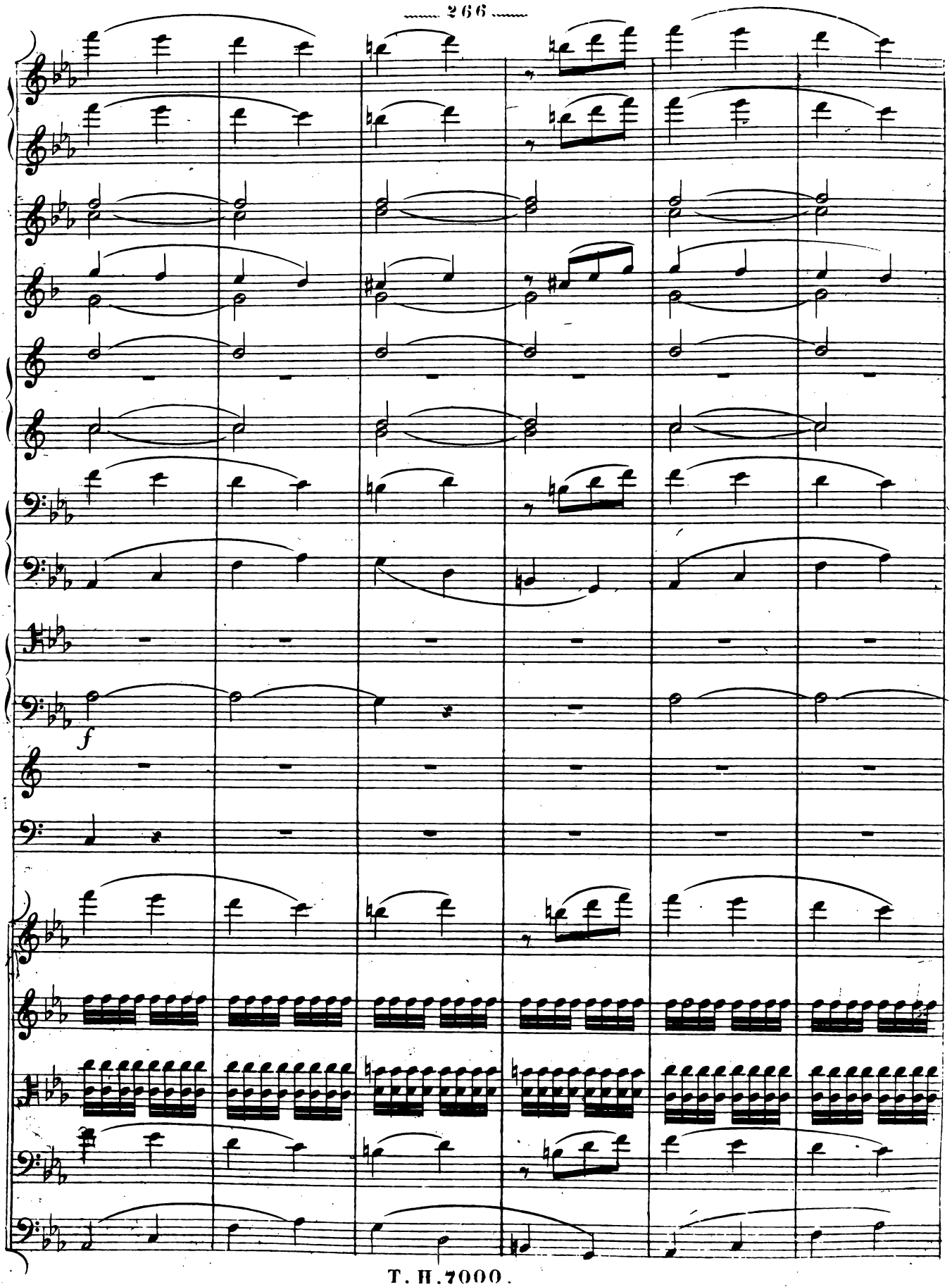
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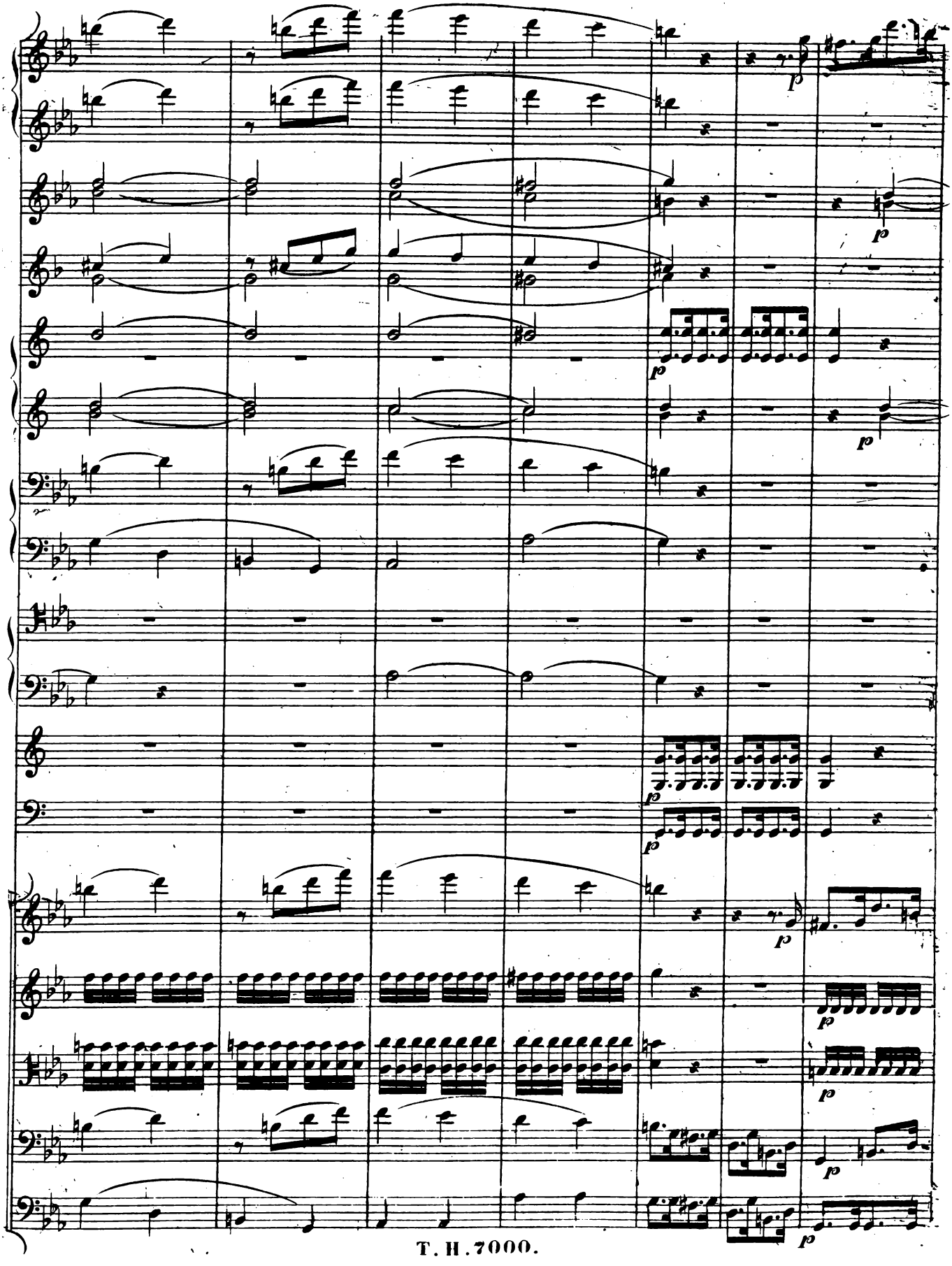

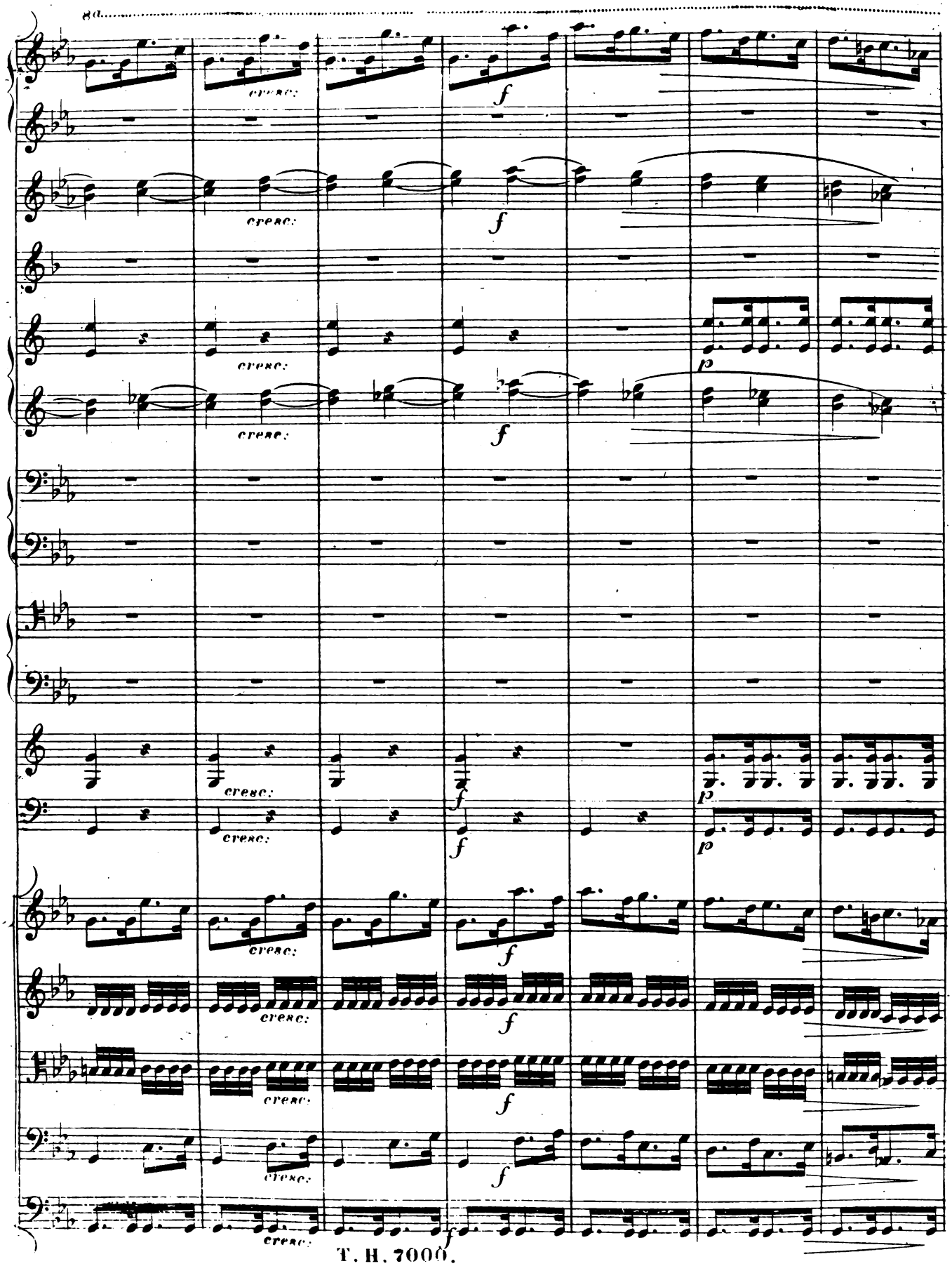
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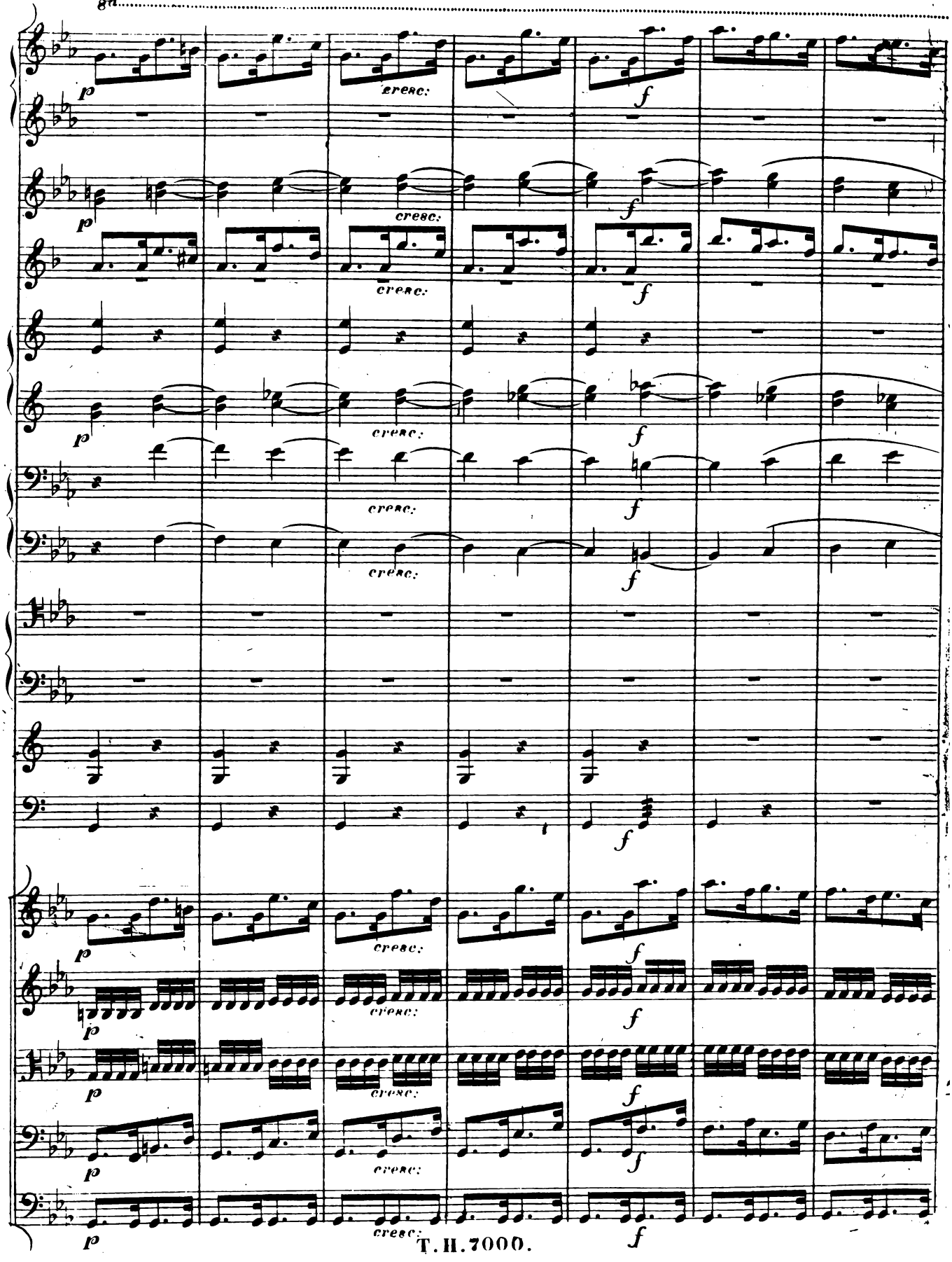

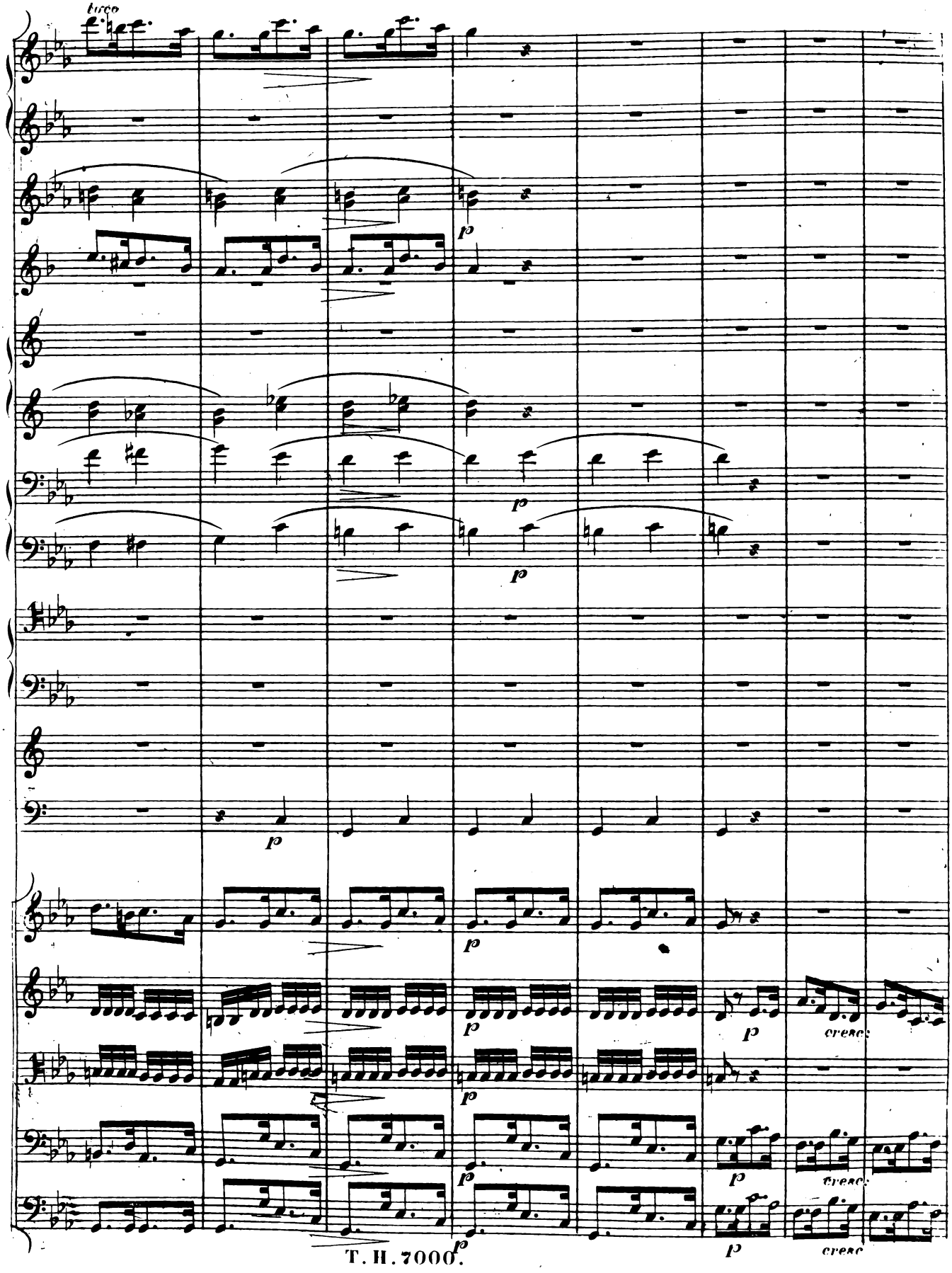
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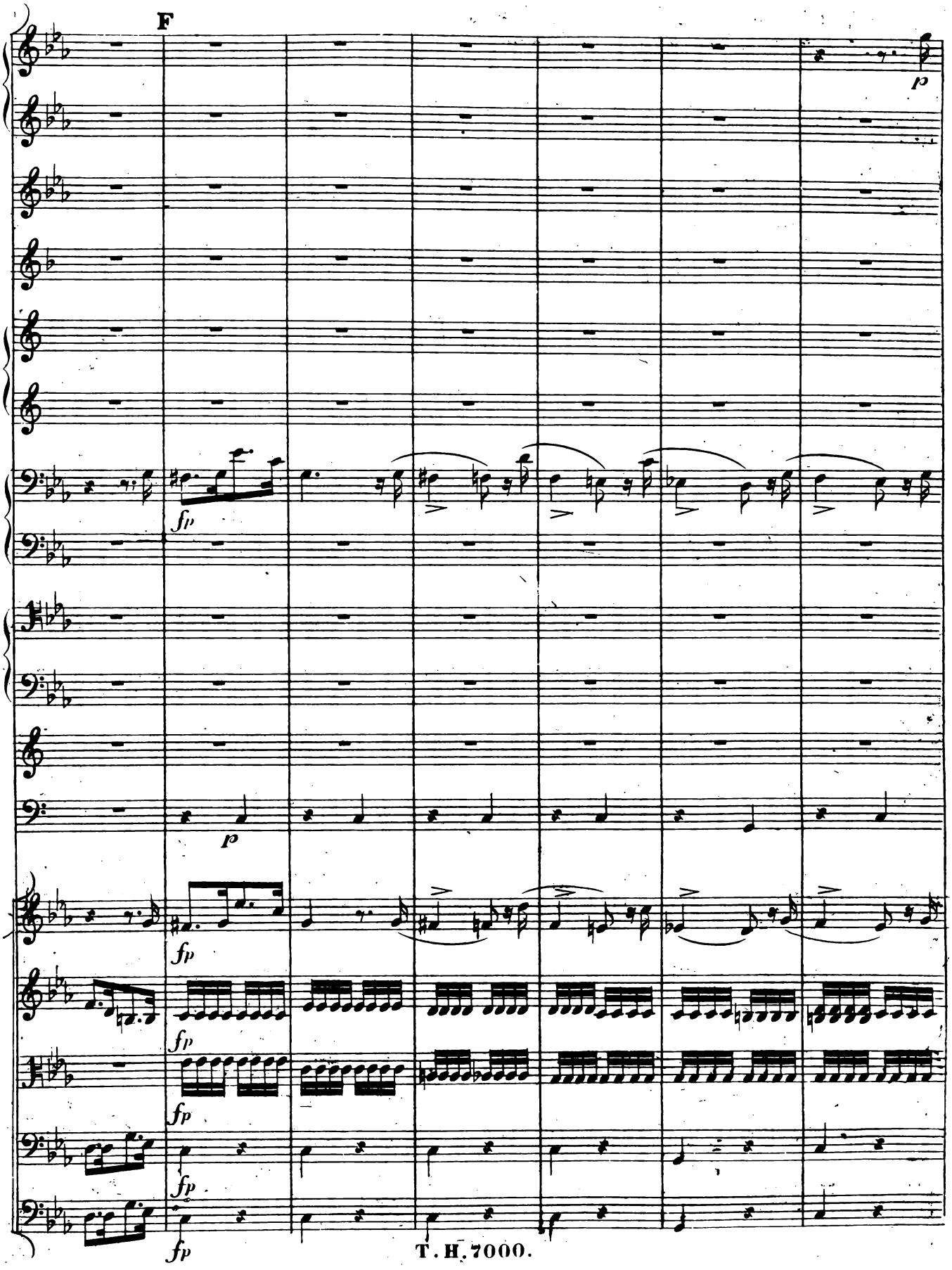
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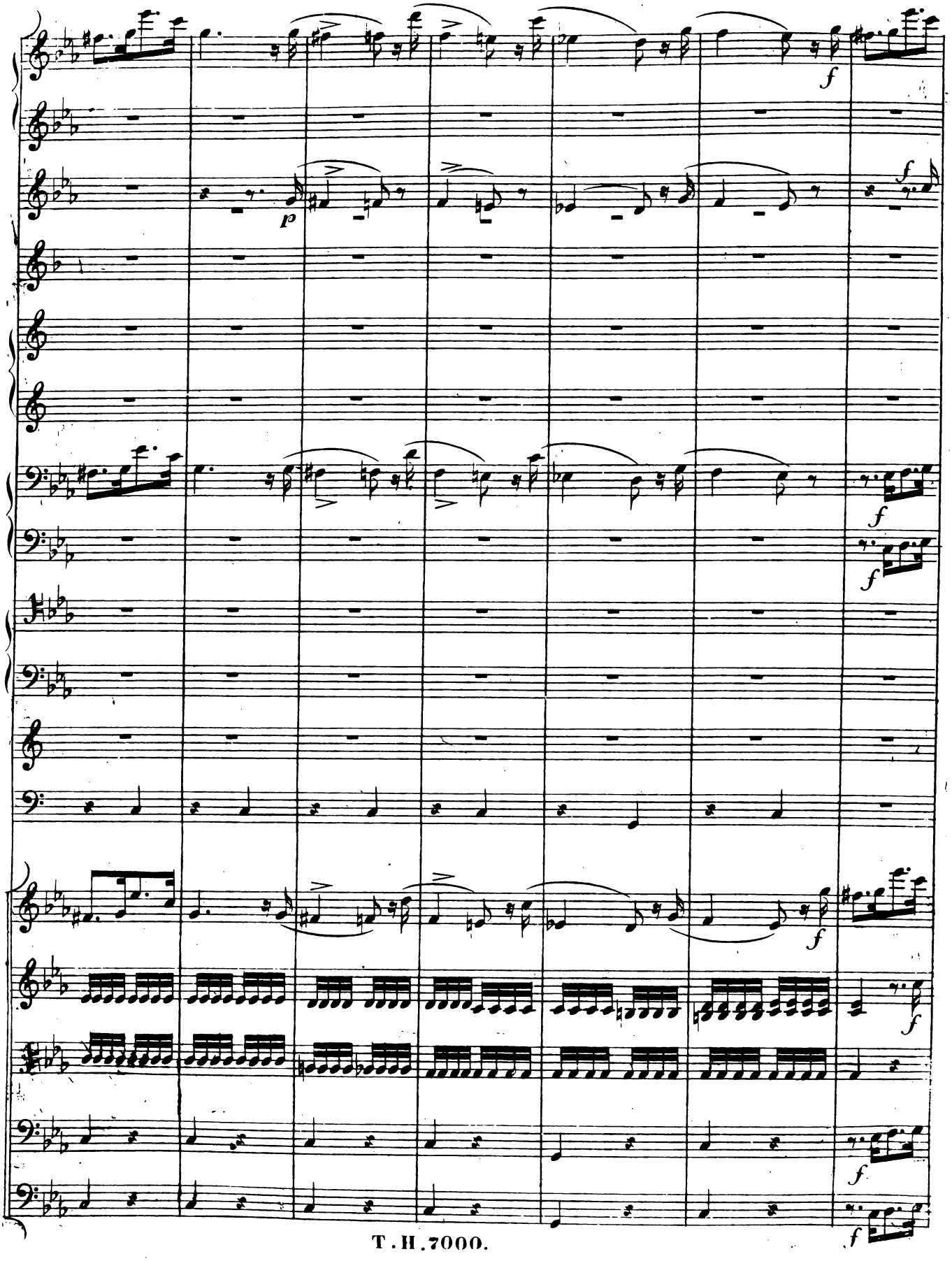
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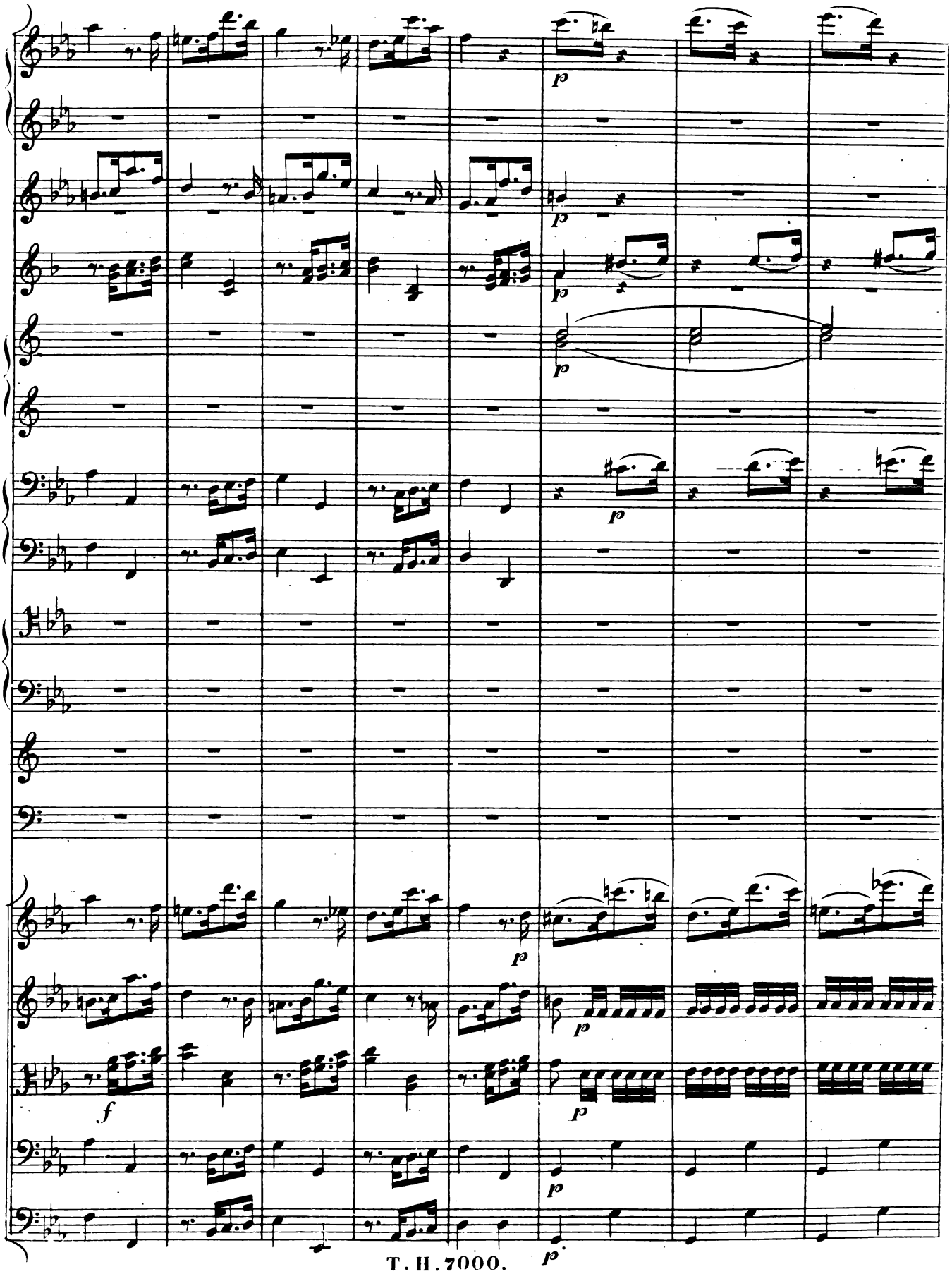
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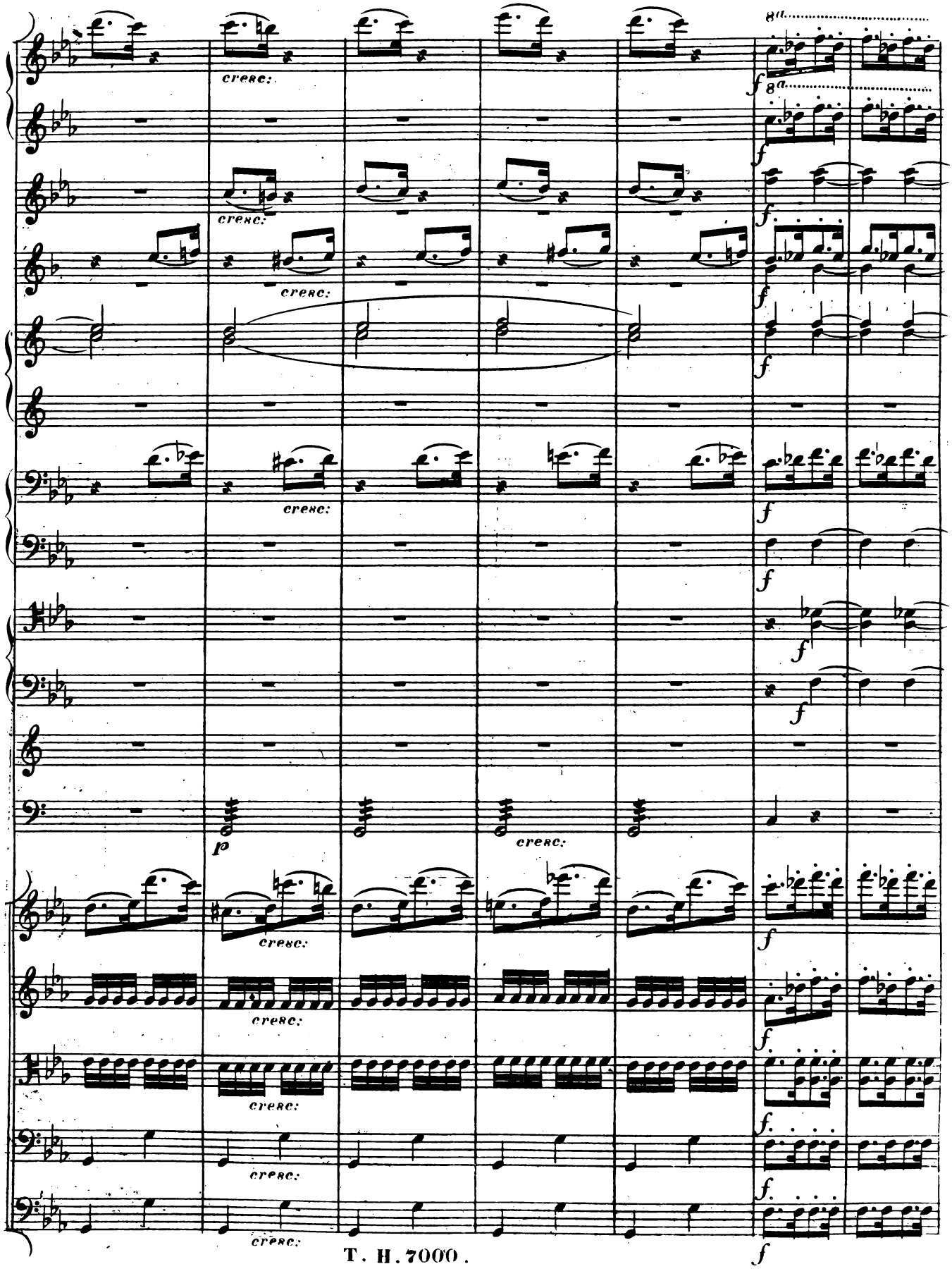
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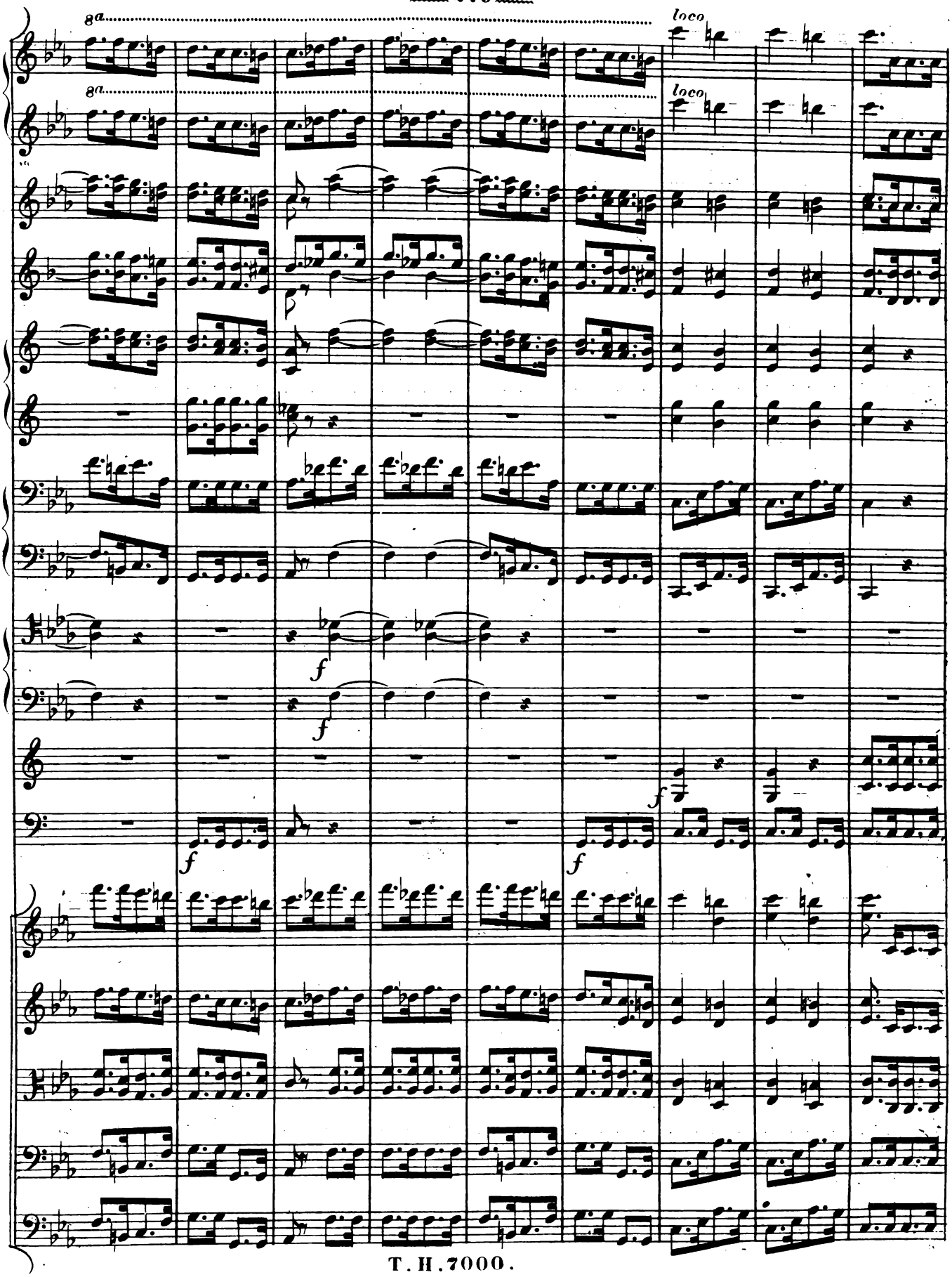
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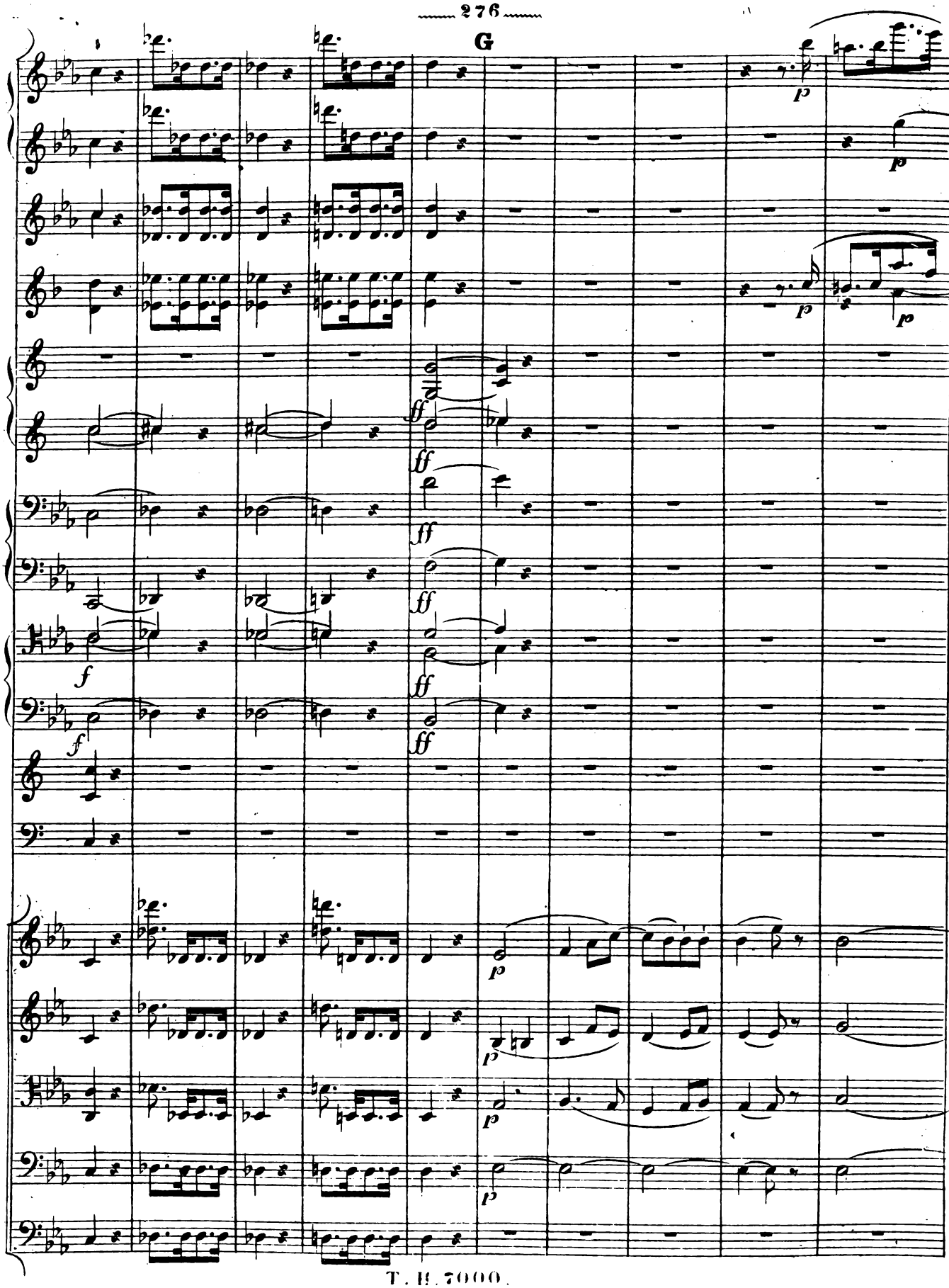
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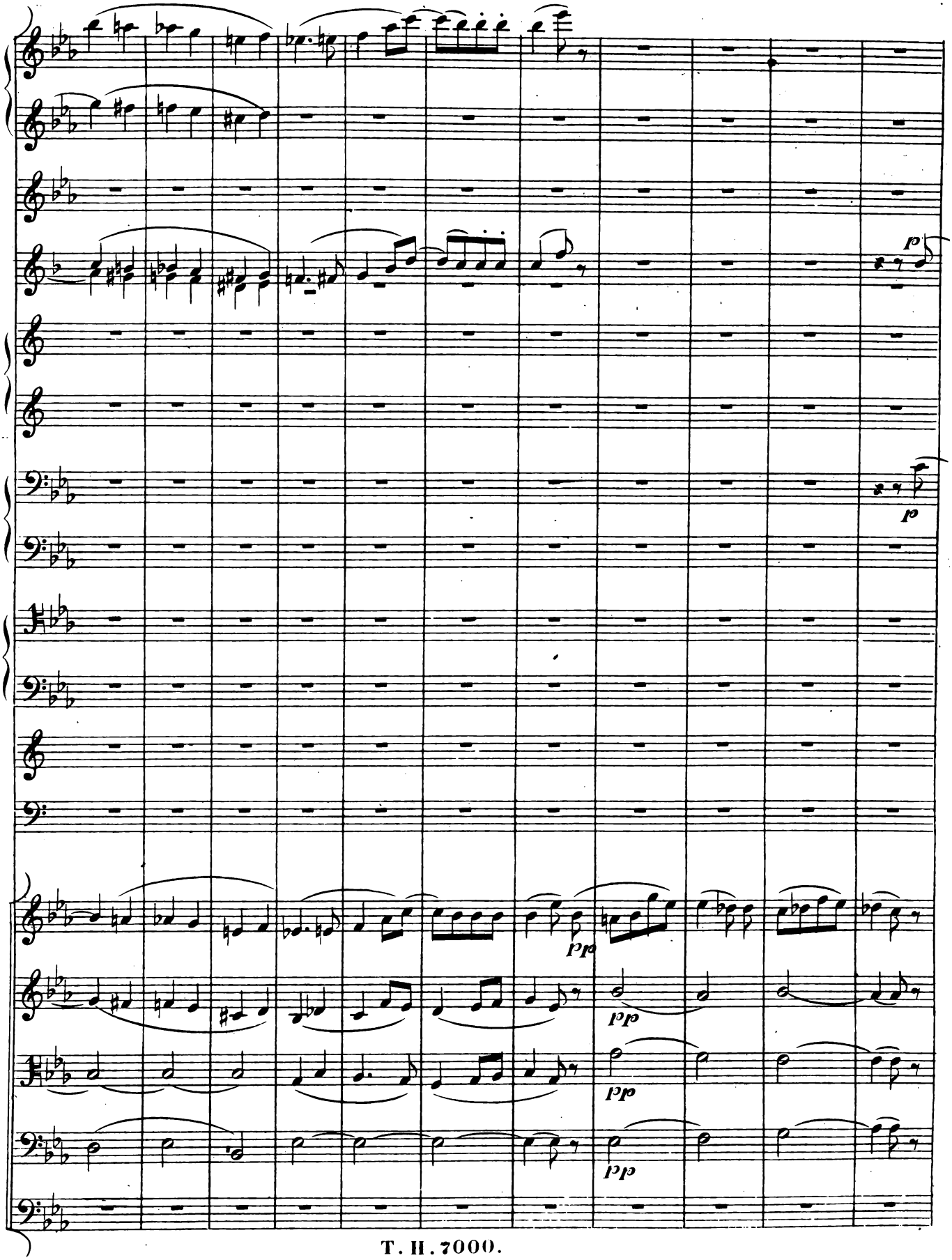
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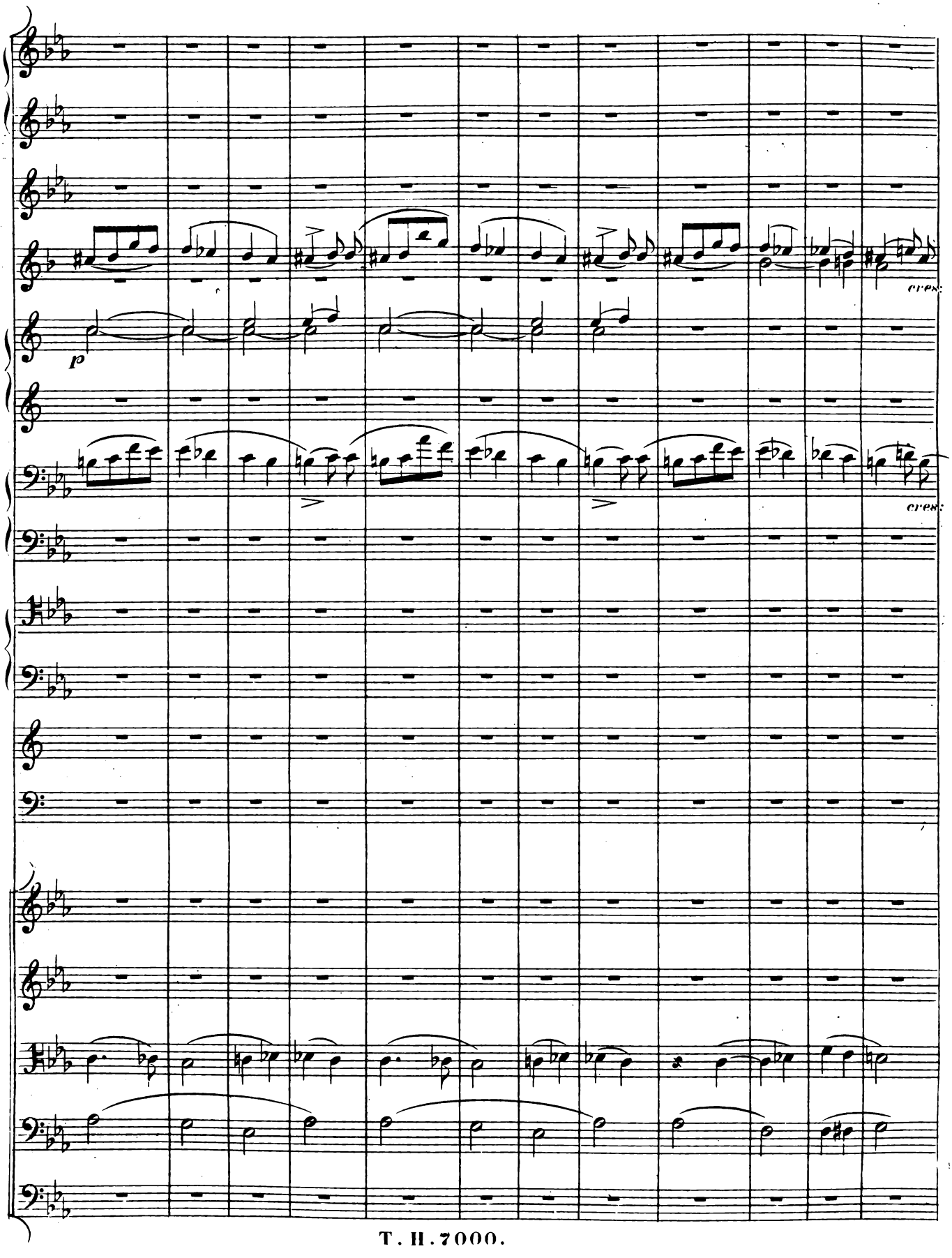
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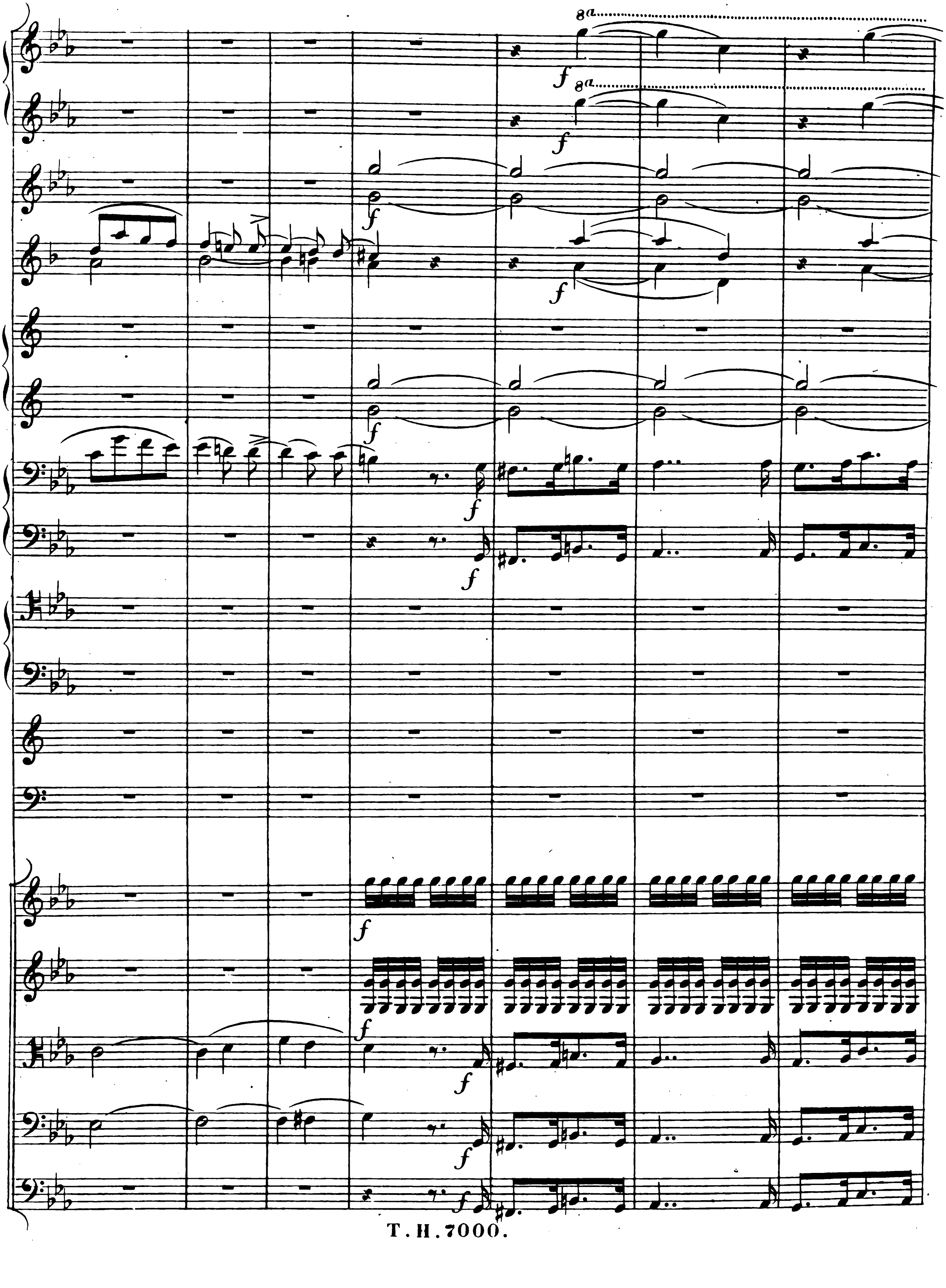
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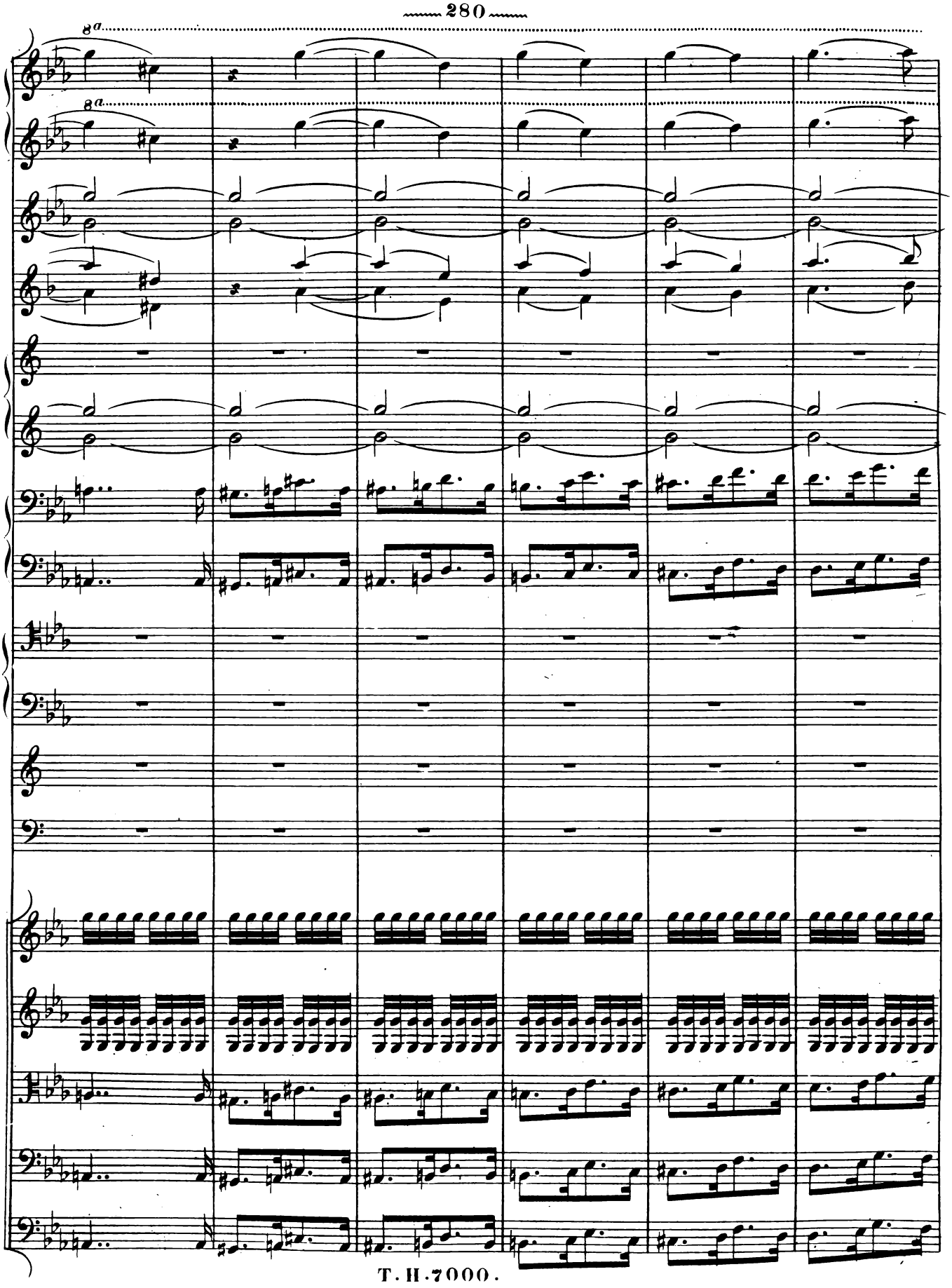

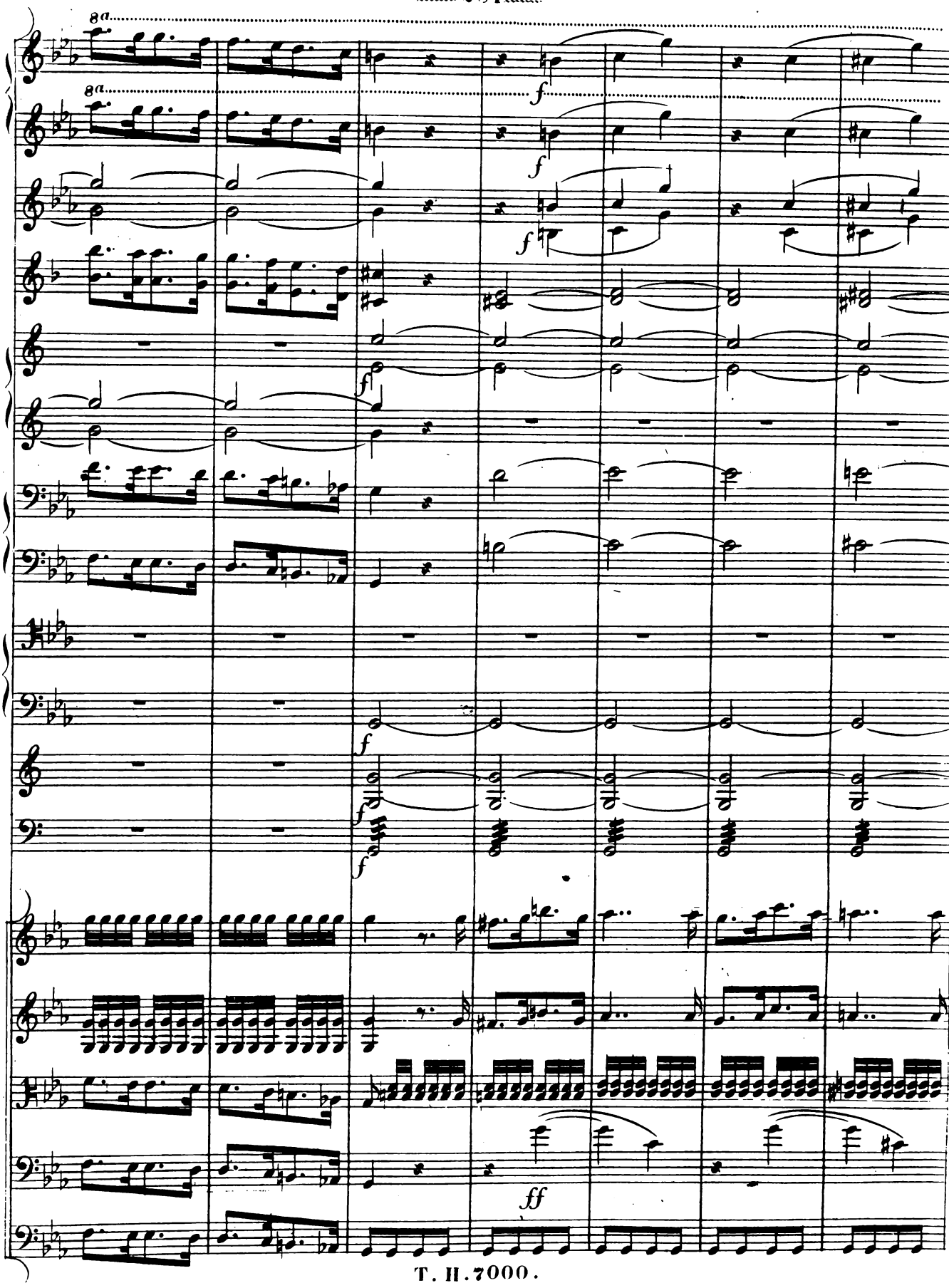
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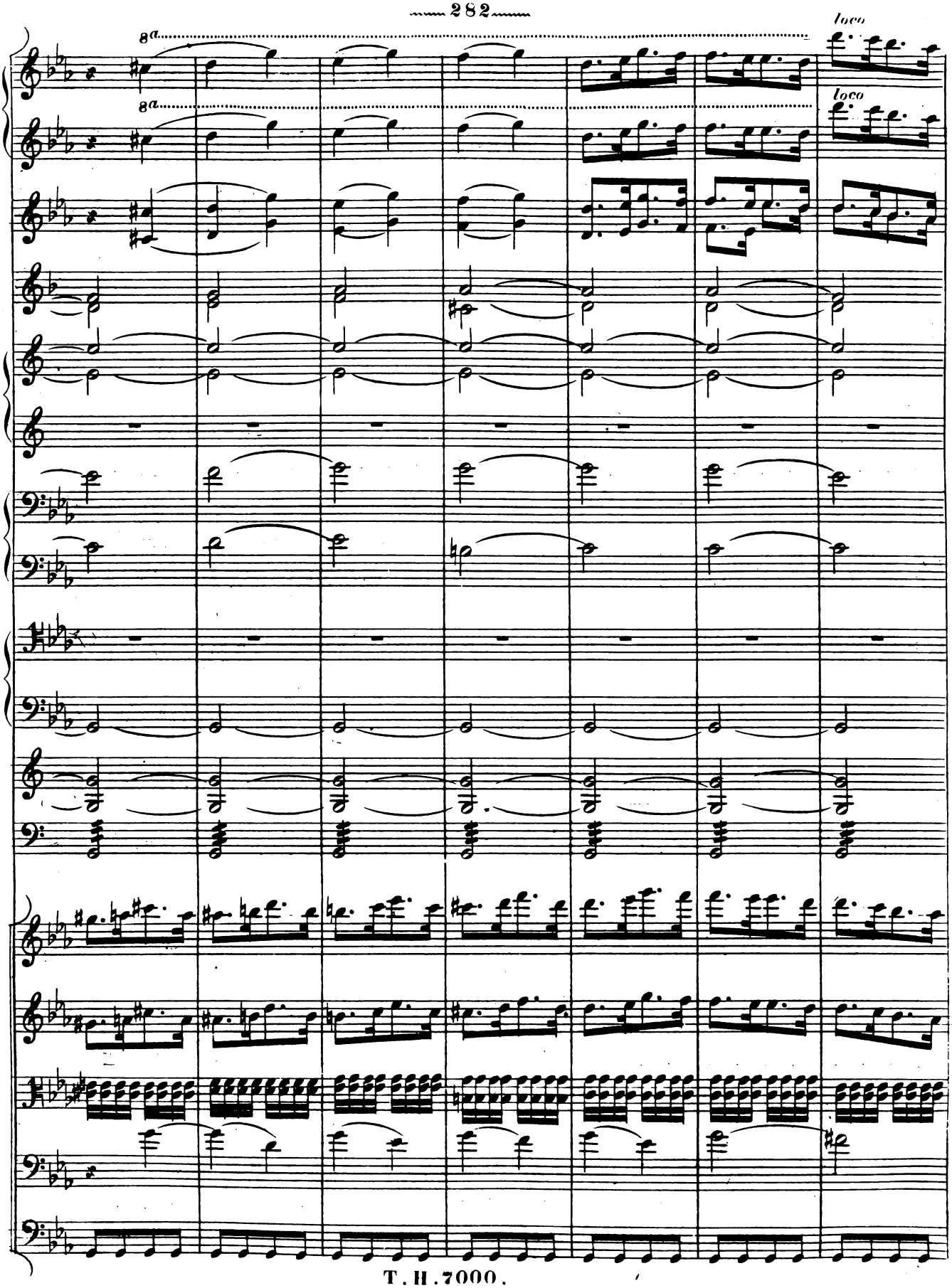
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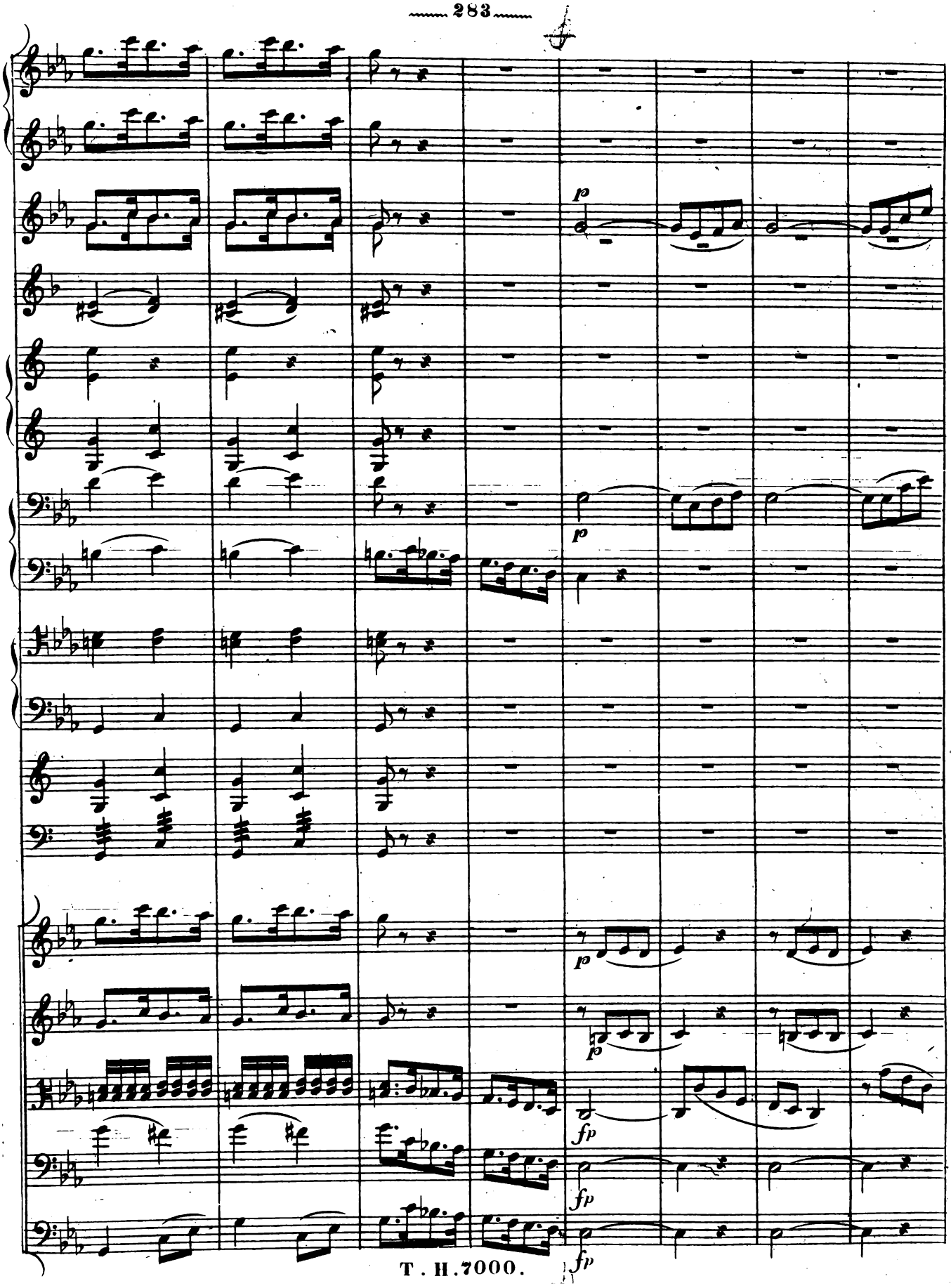
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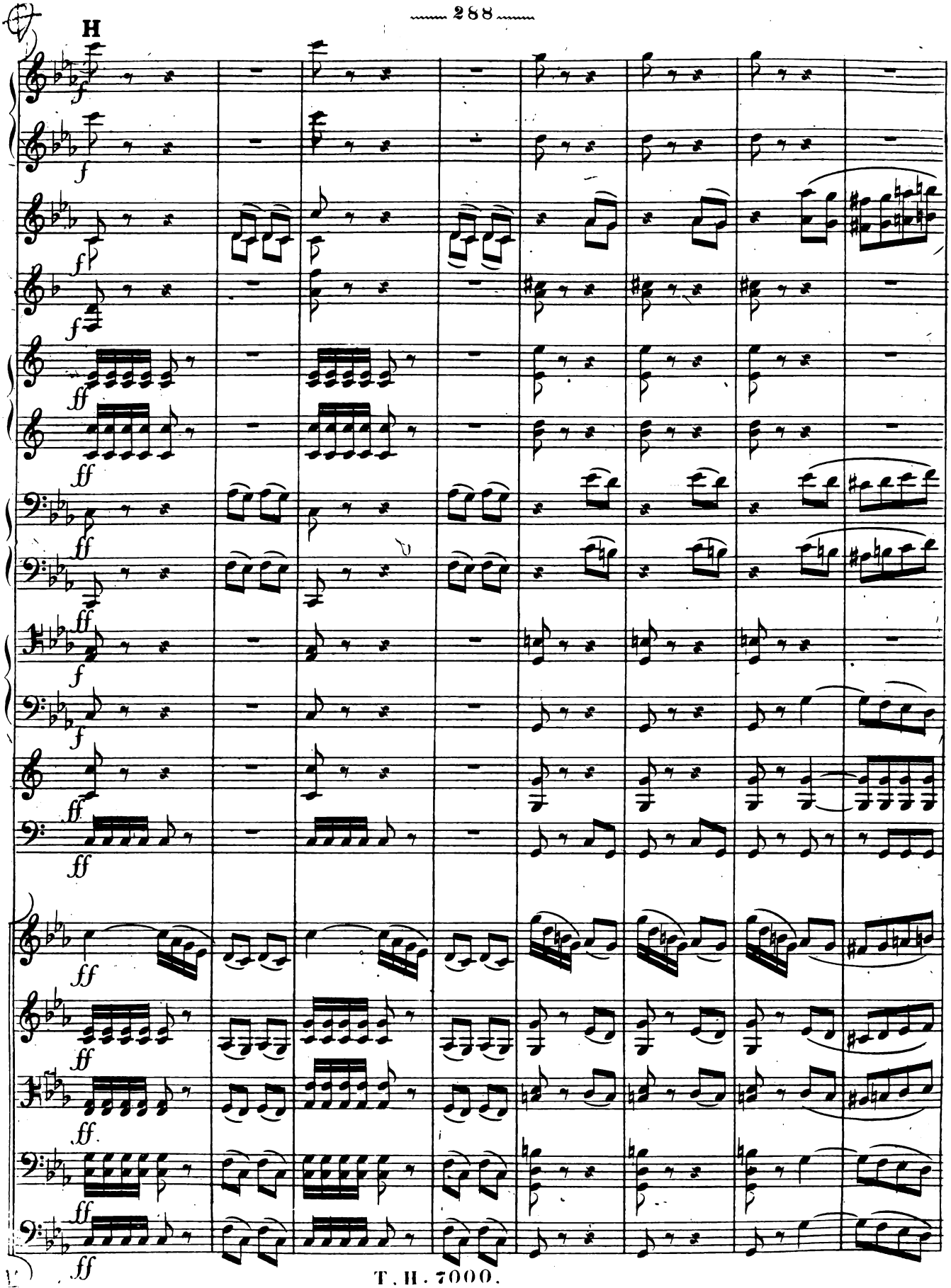
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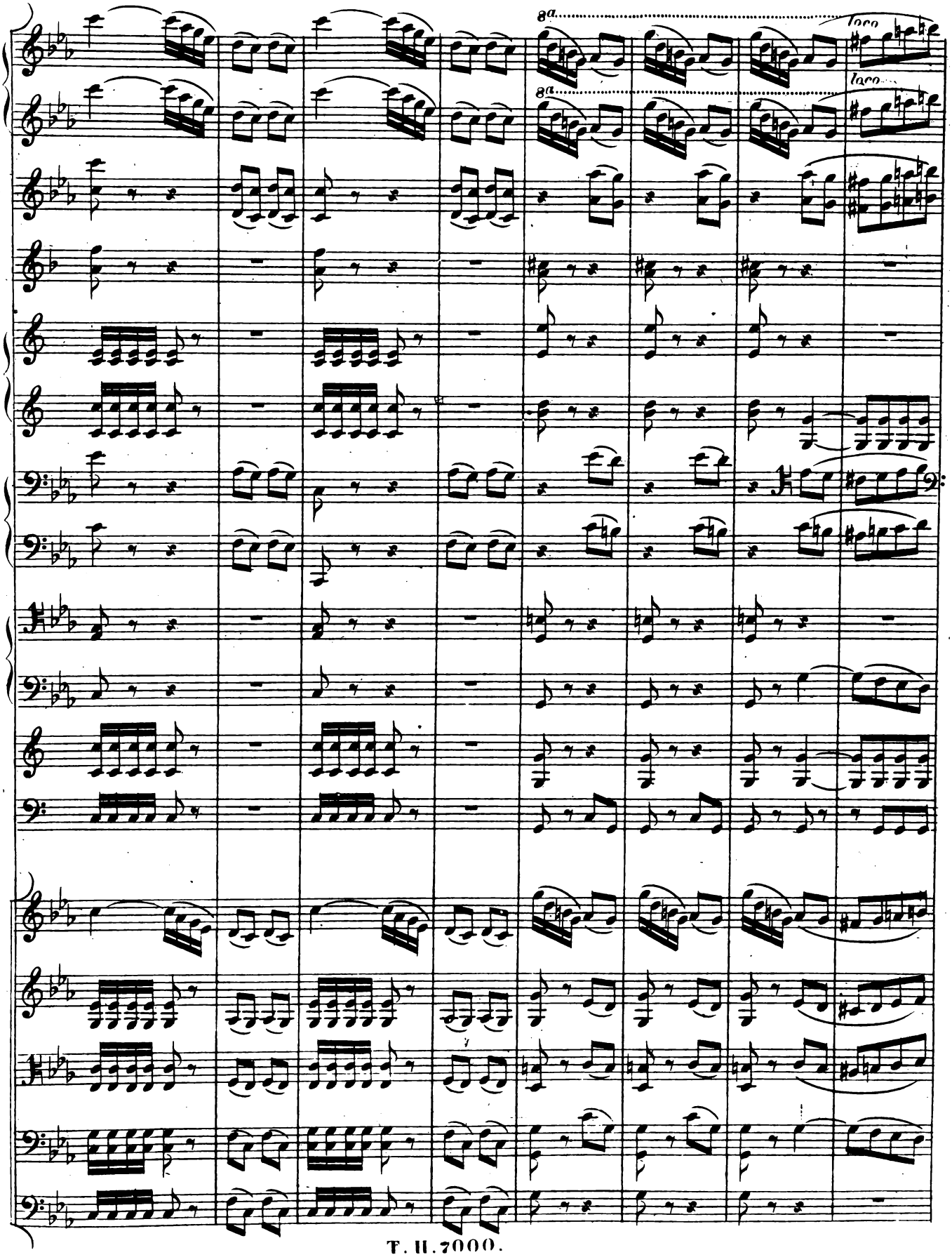
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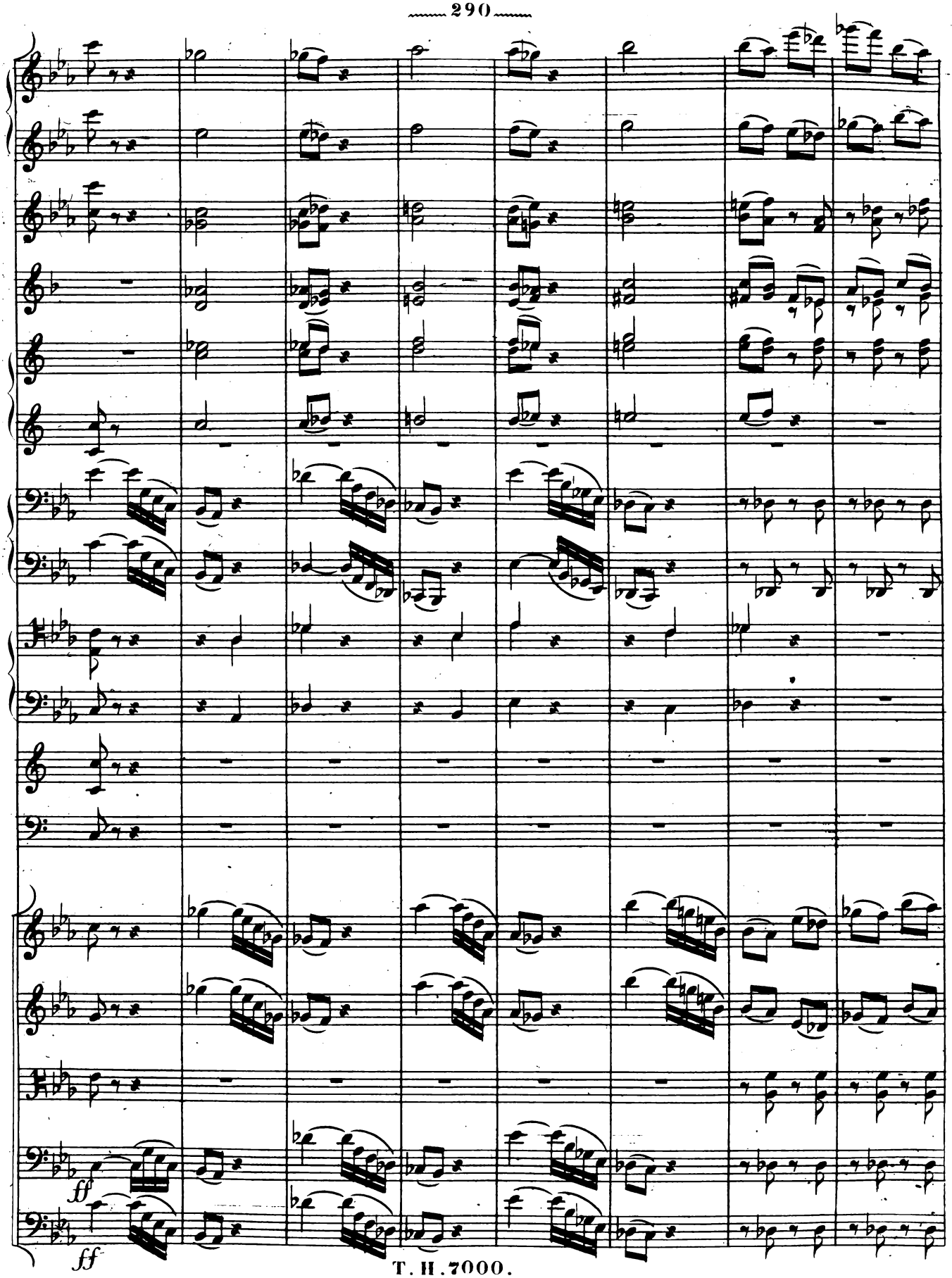
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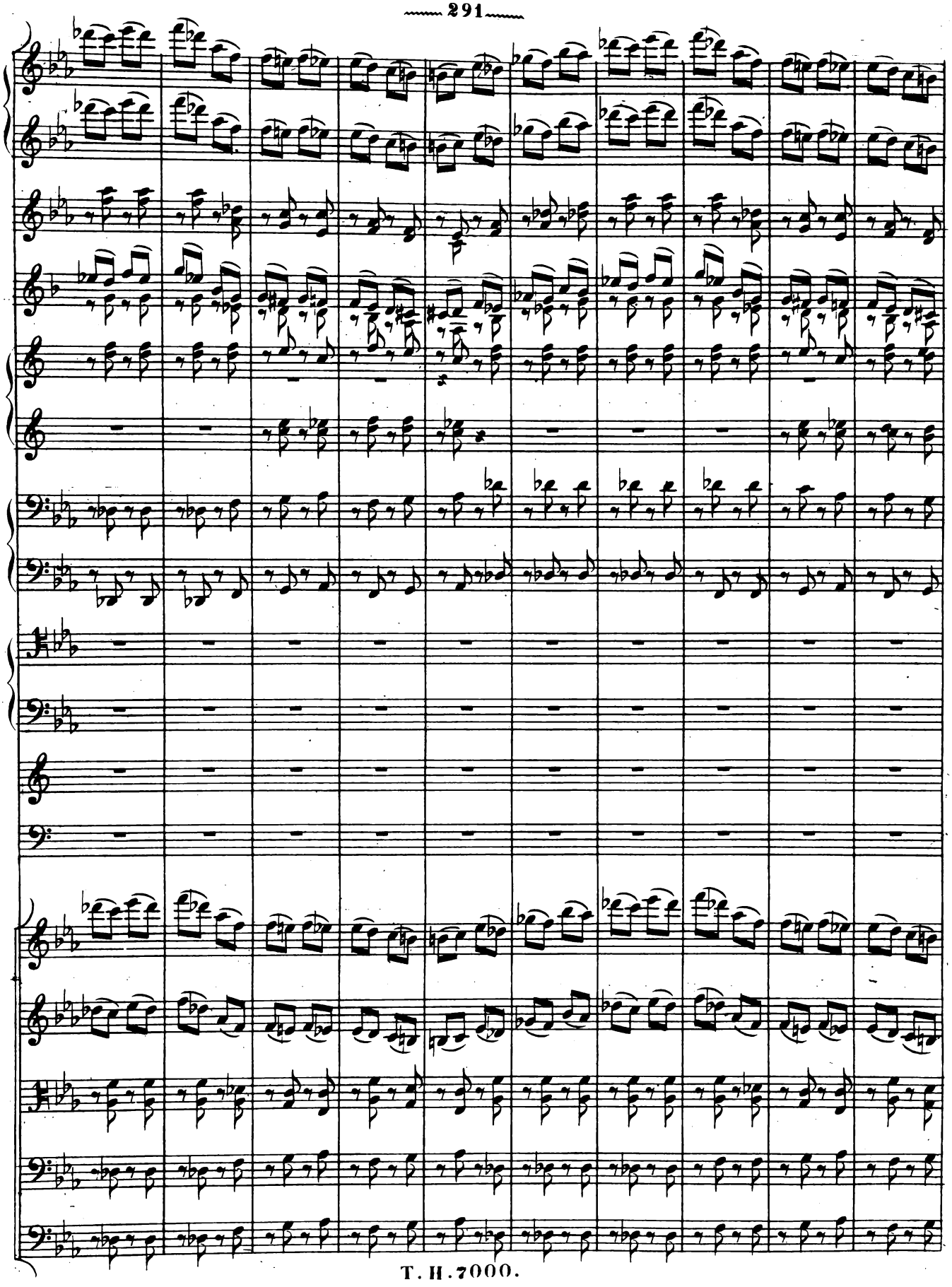

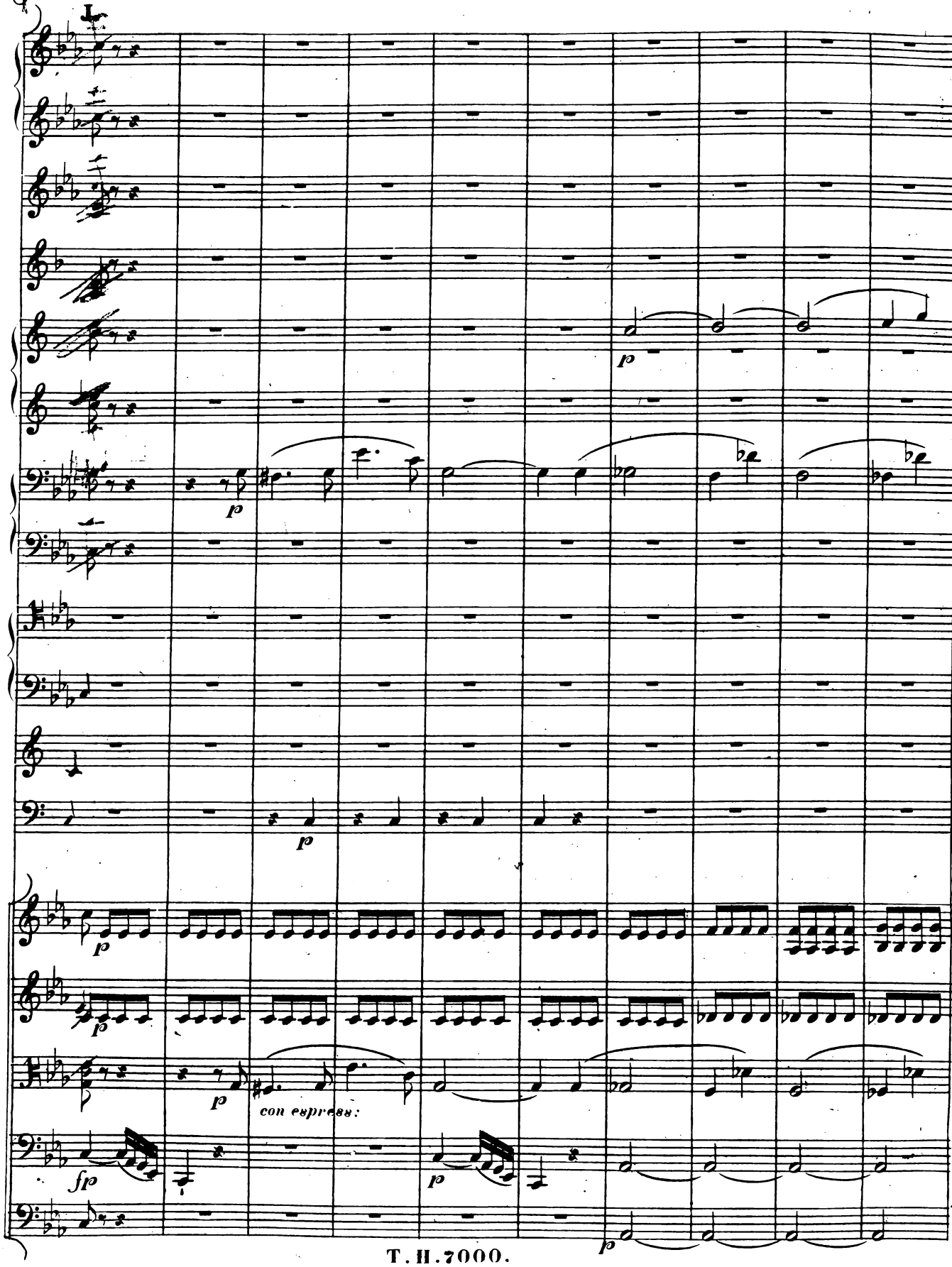
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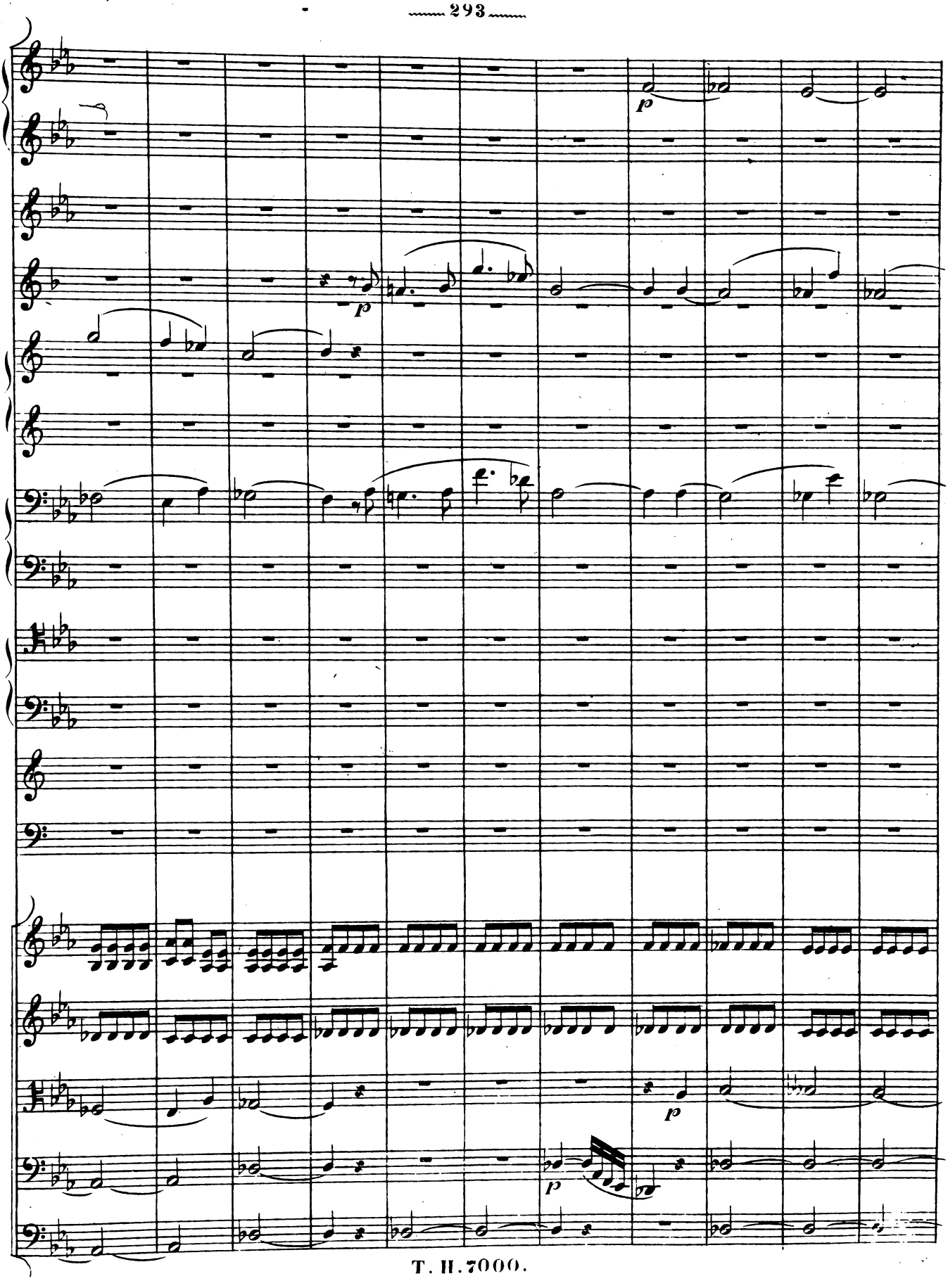
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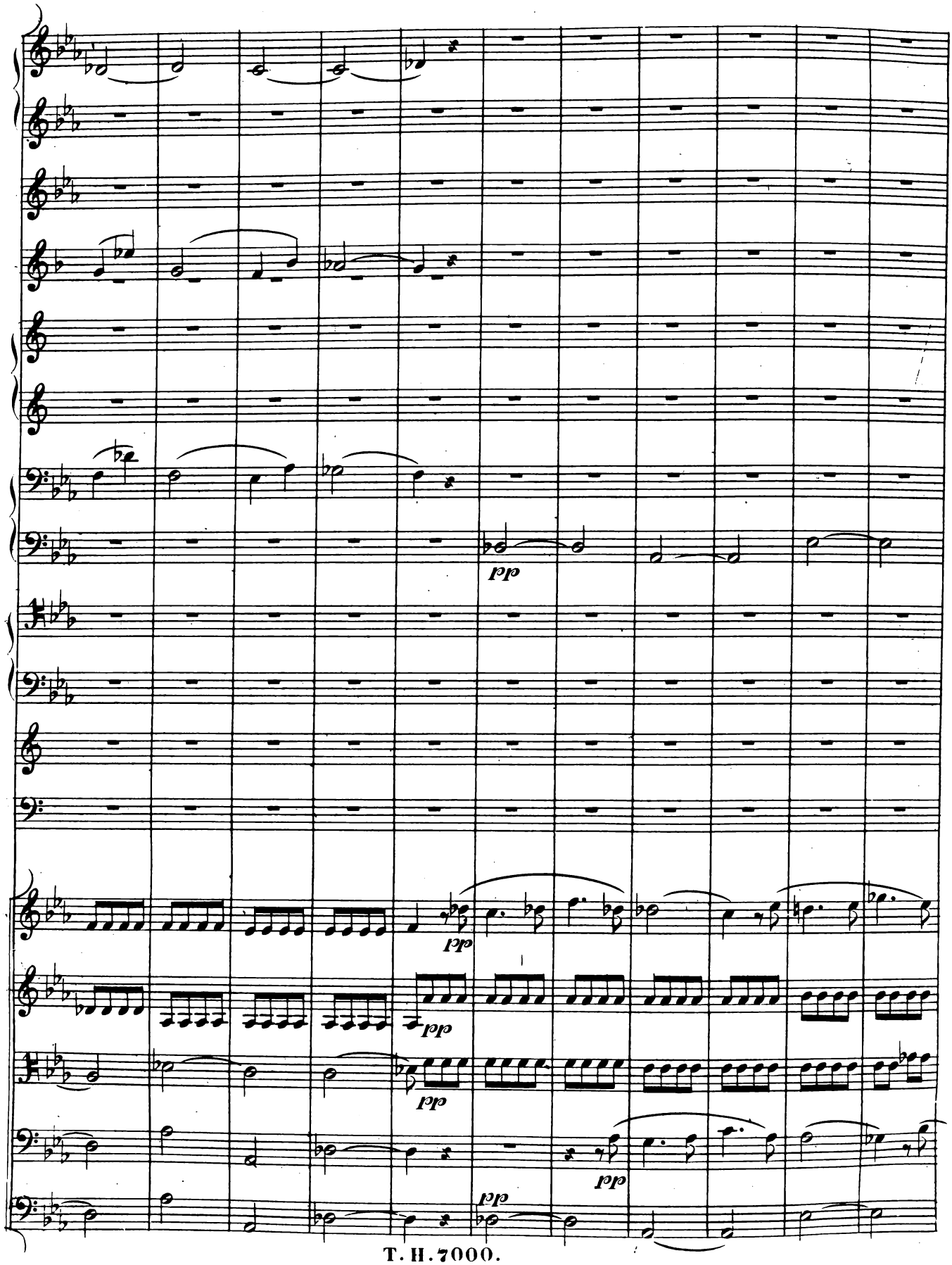
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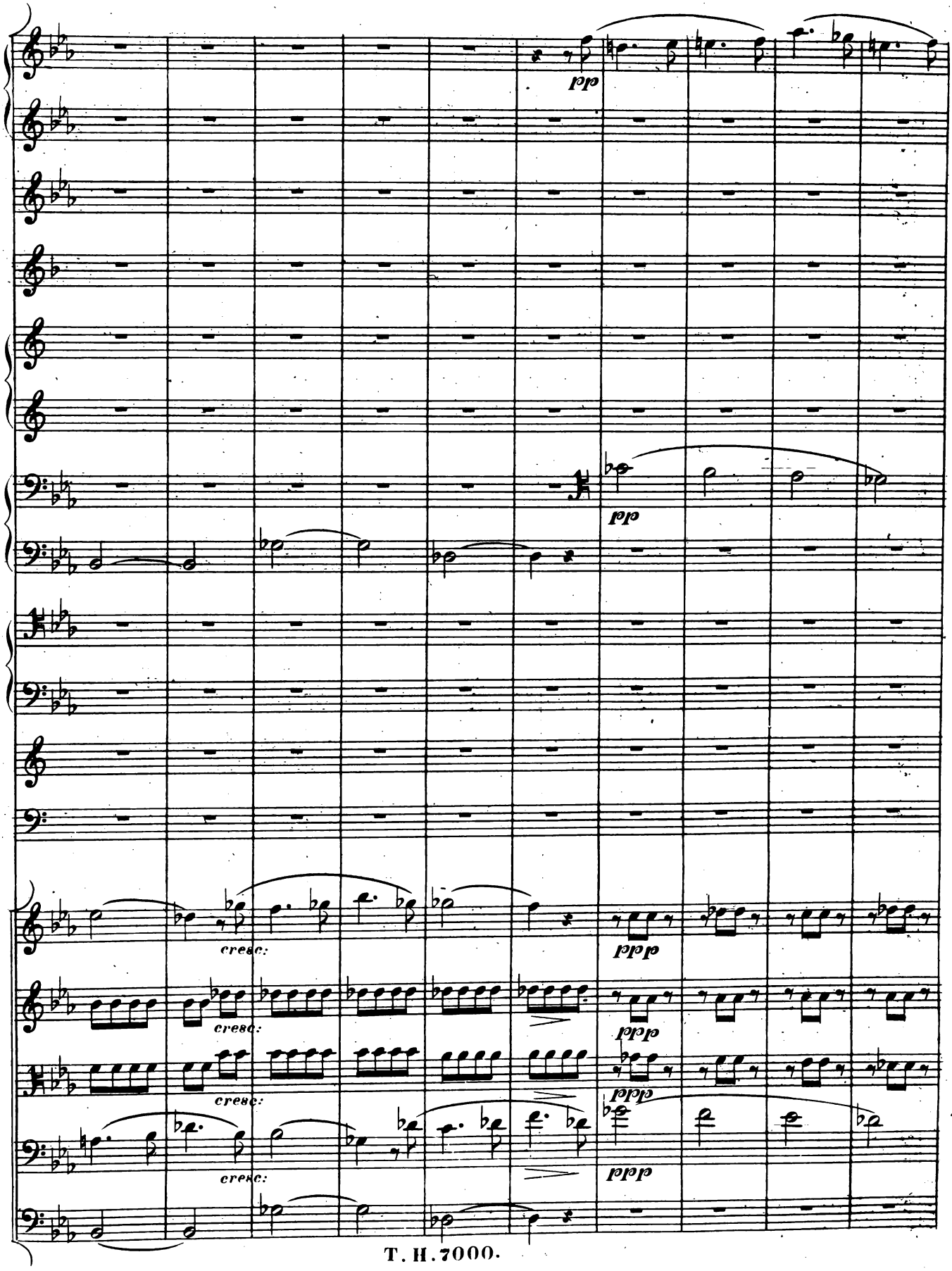
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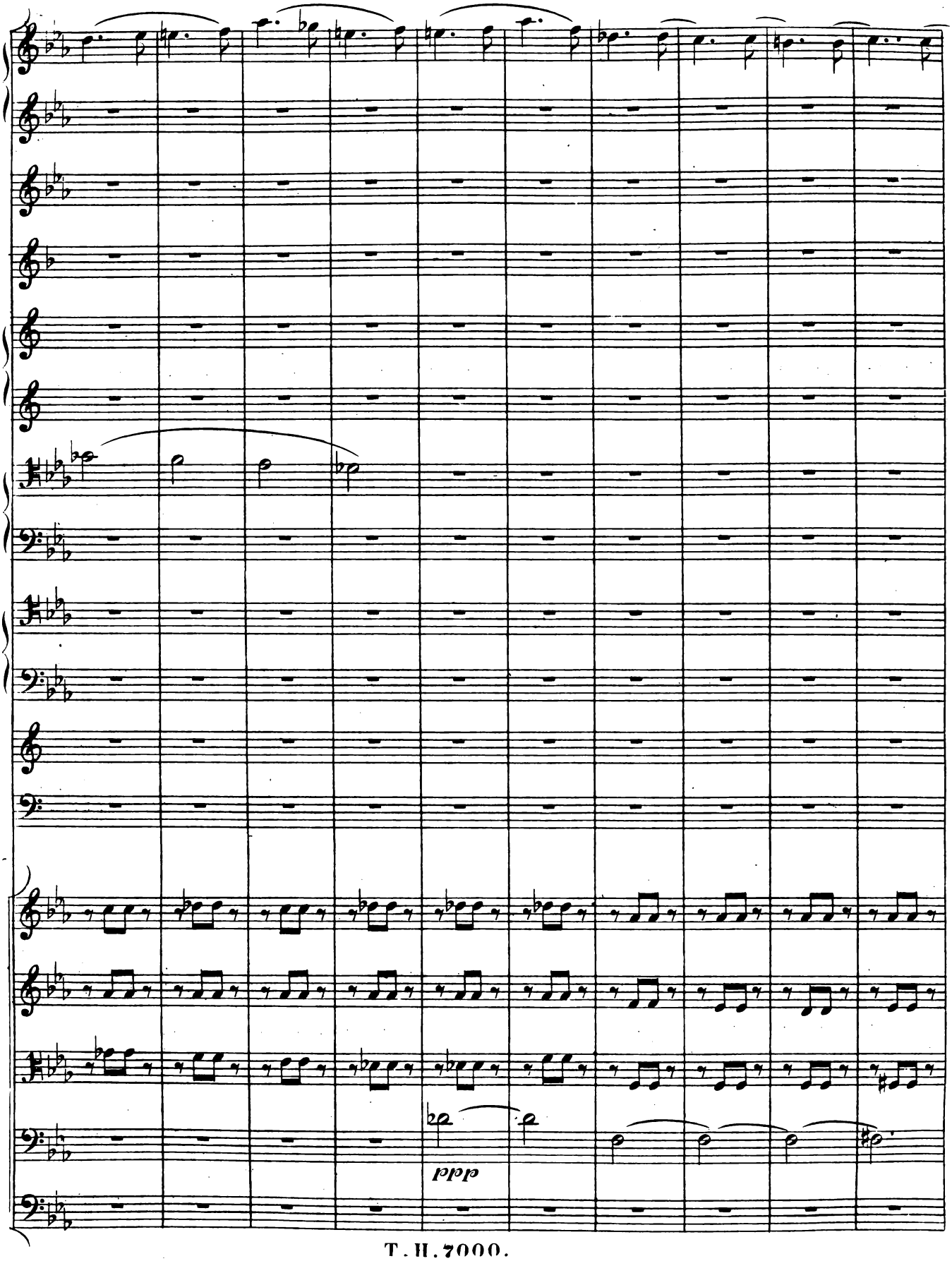
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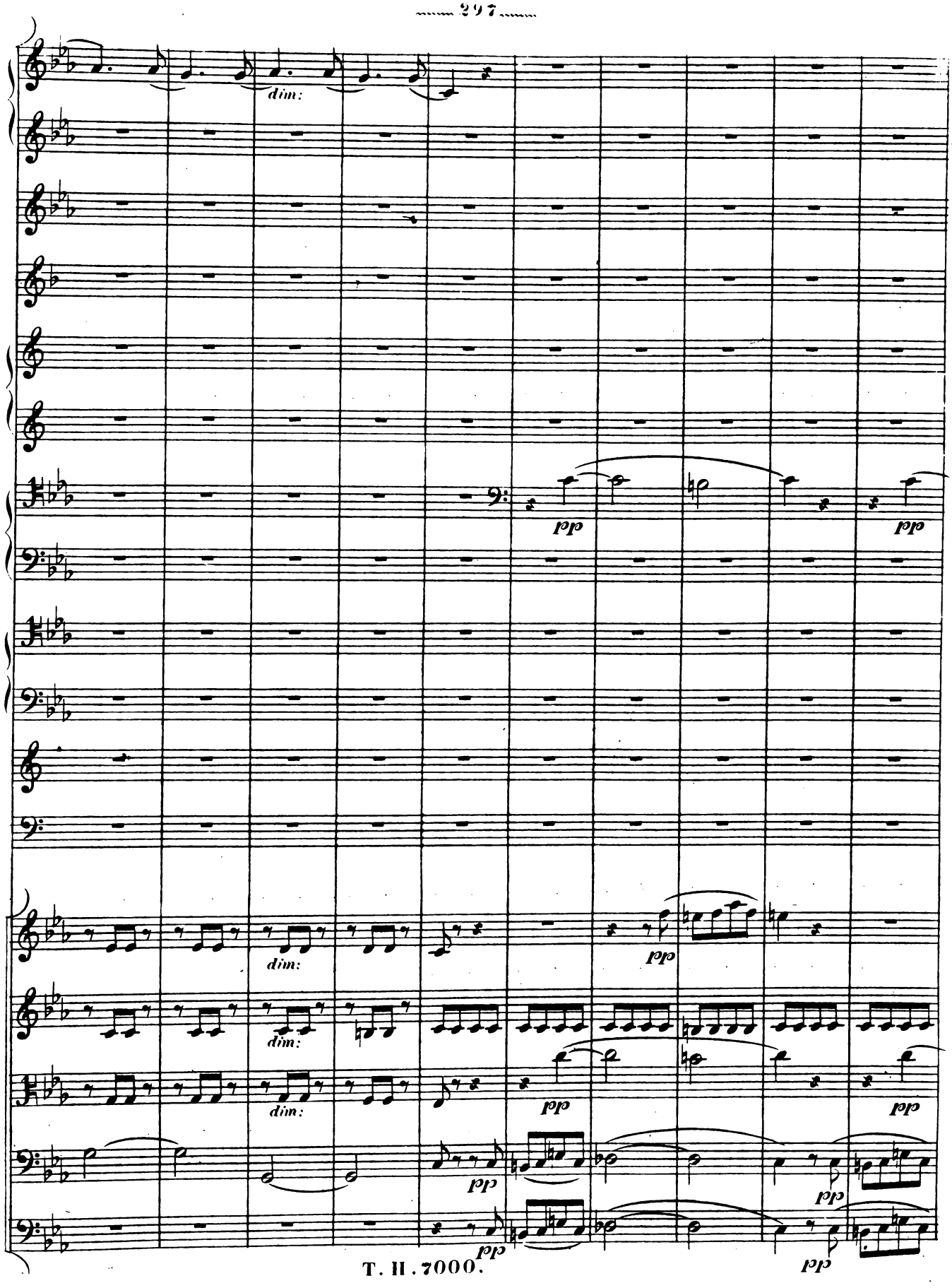
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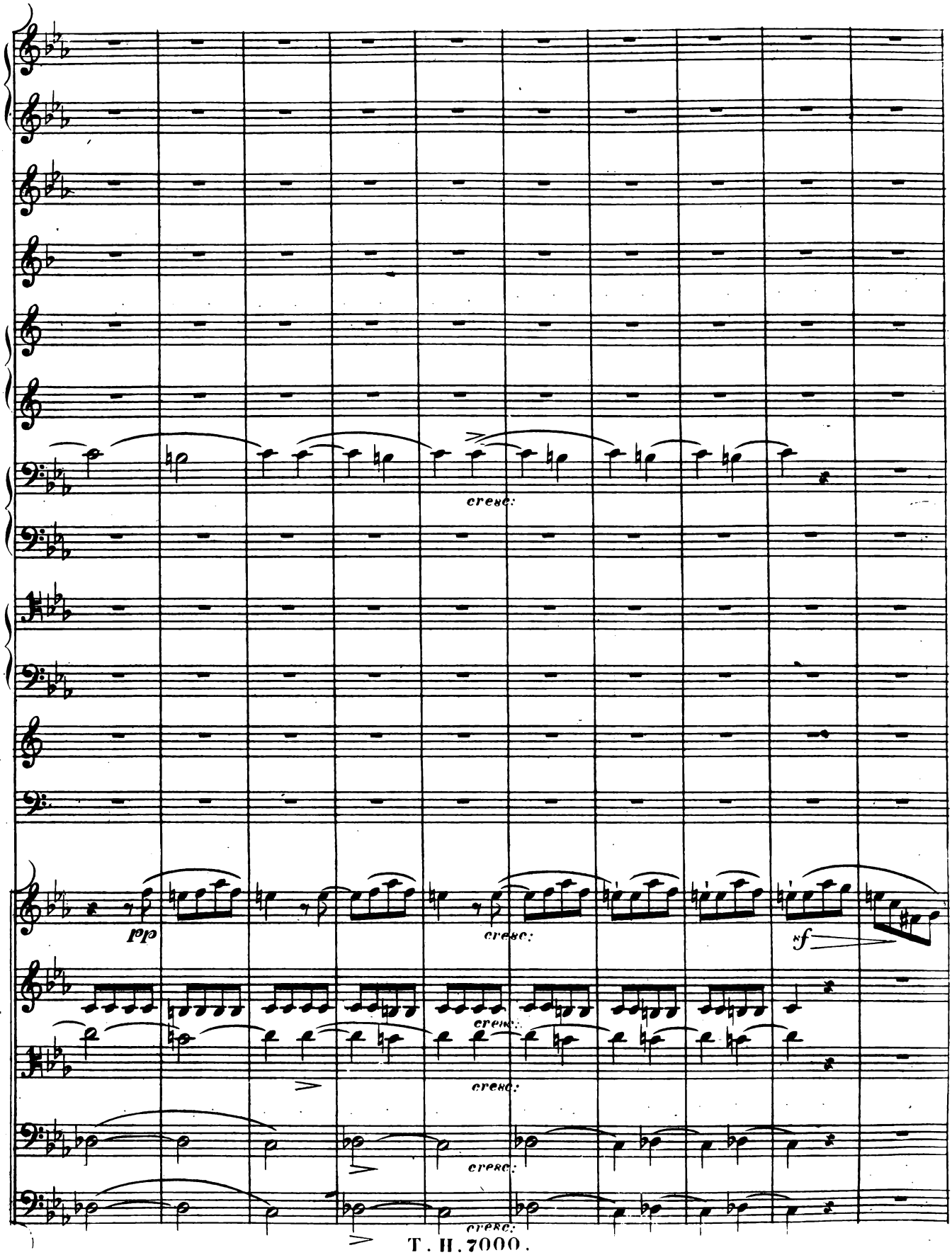
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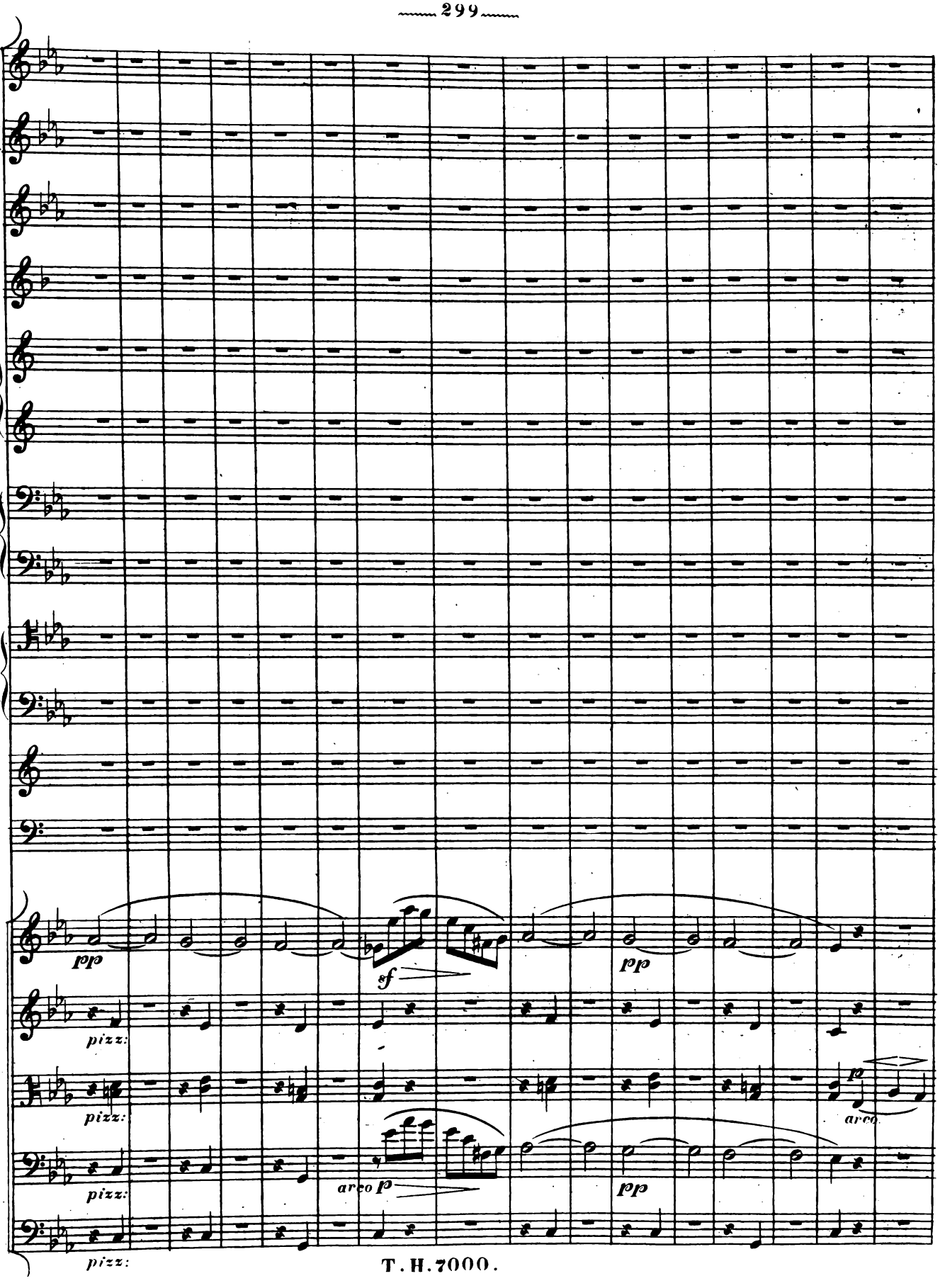
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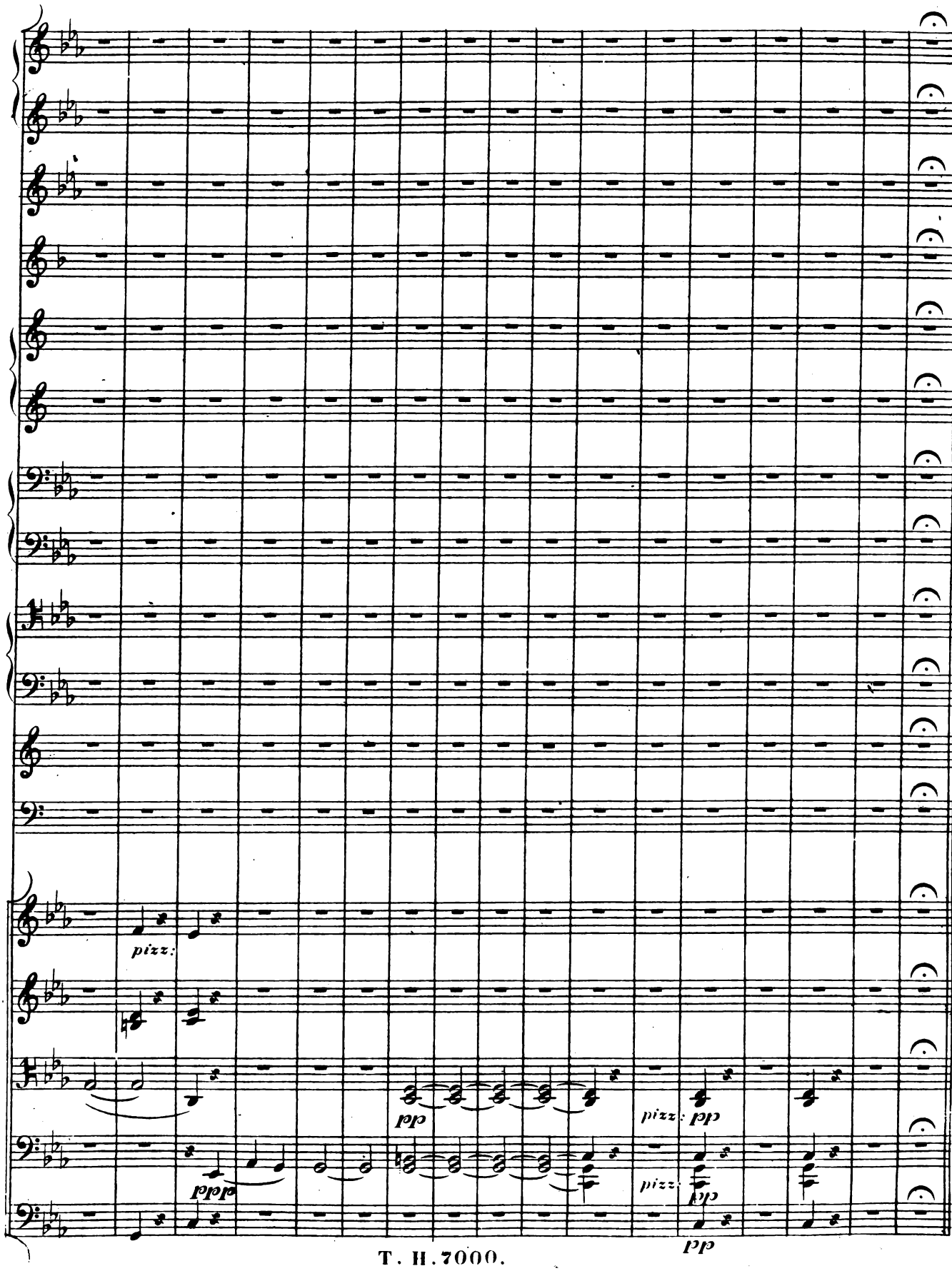
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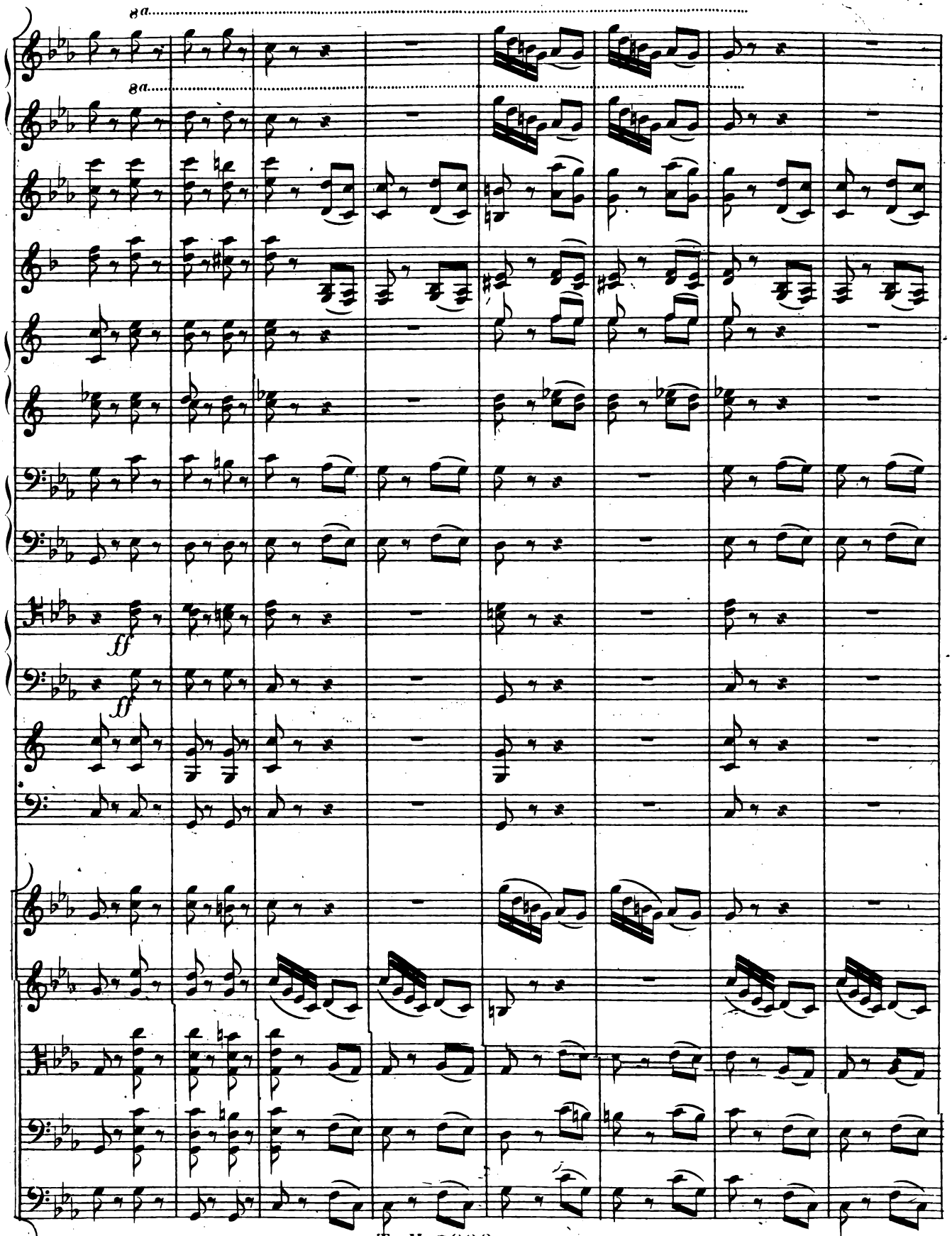
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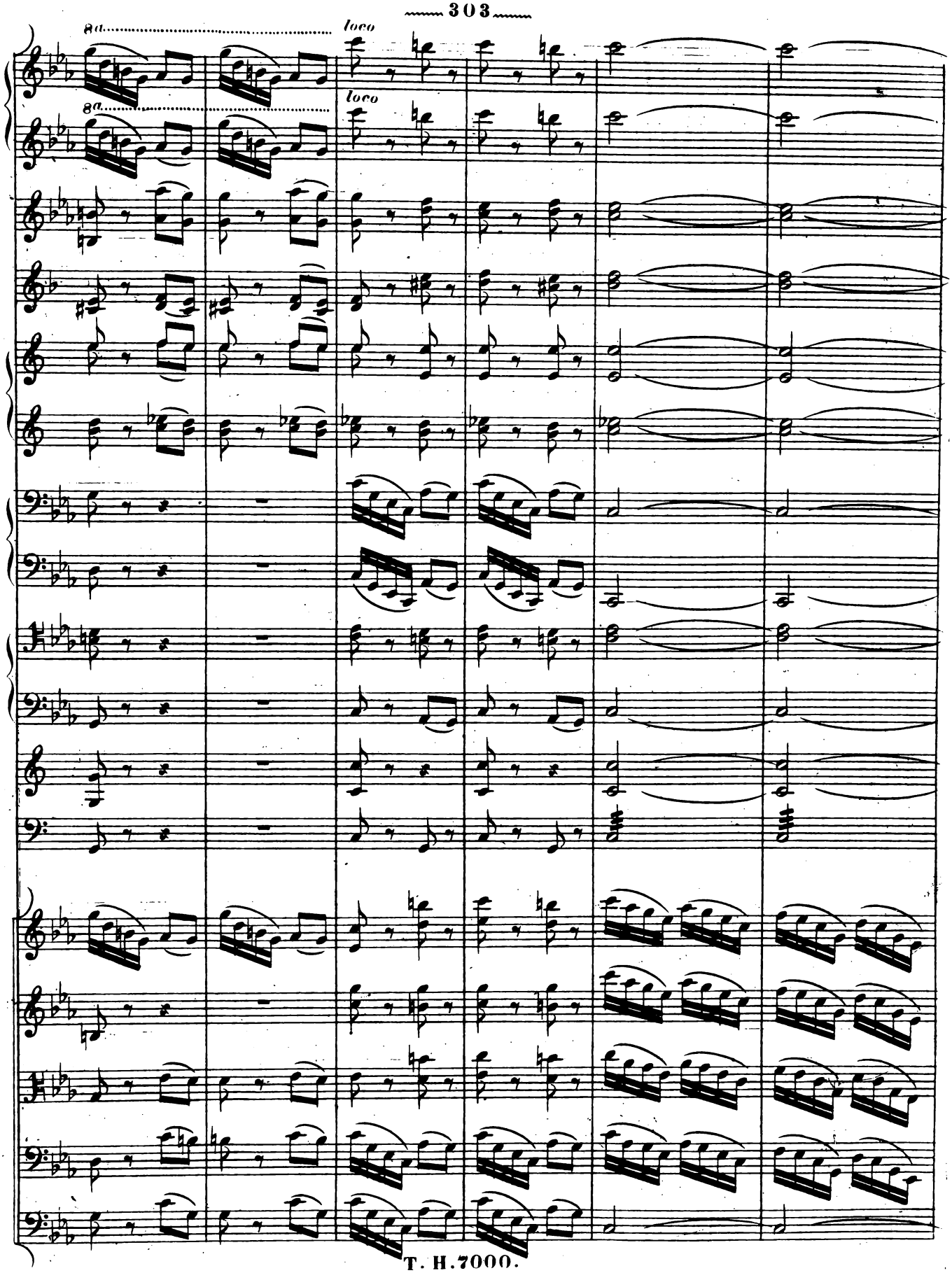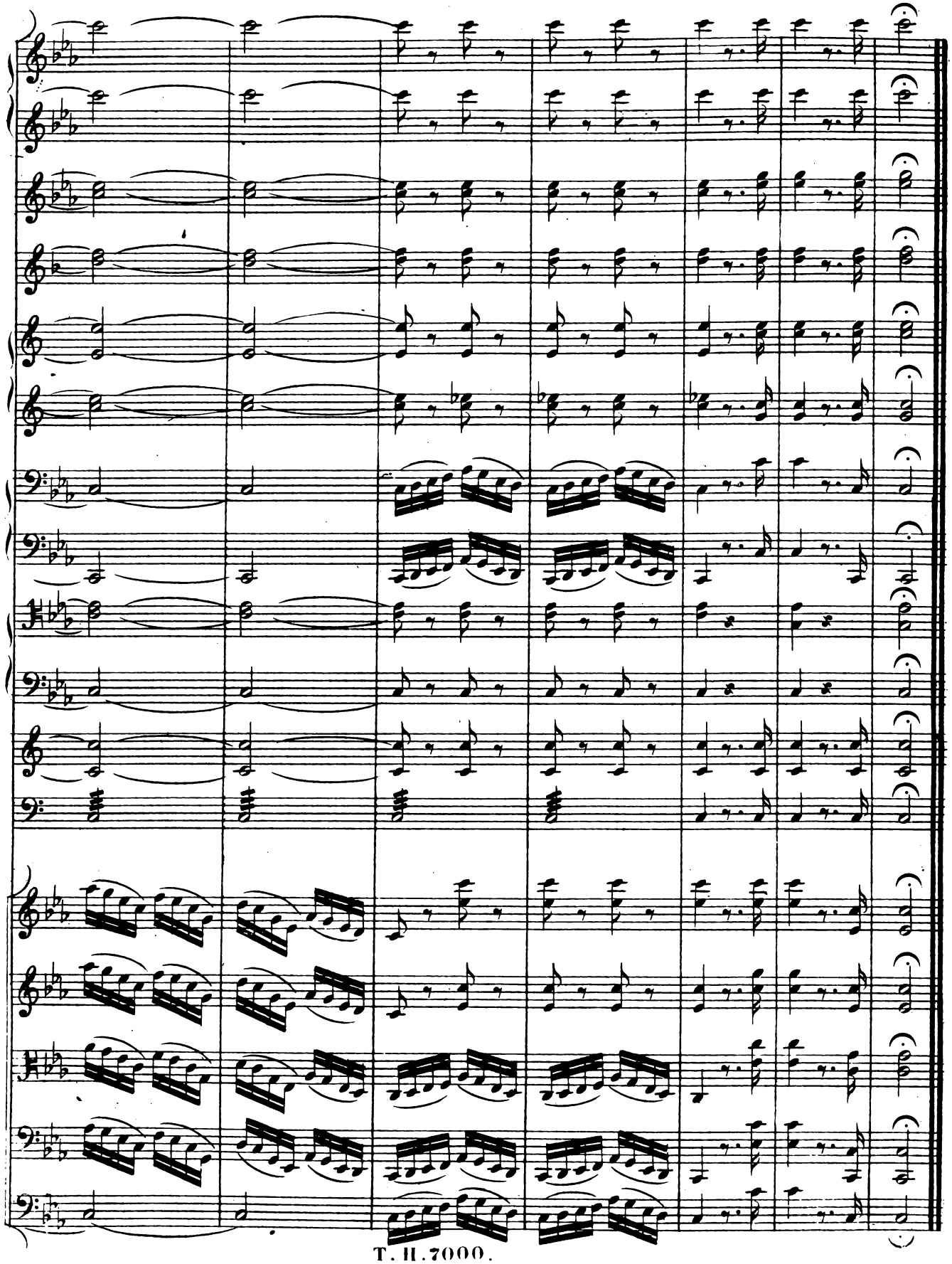
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