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Nº 575

**J. B. VIOTTI**

**Concerto Nº 22**

**in A minor**

**for**

**VIOLIN AND PIANO**

Revised by  
**OVIDE MUSIN**

**BOSTON**  
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# Concerto No. 22

By J. B. VIOTTI

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



None could boast of a greater and more thorough artistic "filiation" than Viotti, one of the most famous of classic composers for the violin. He was a pupil of Pugnani, whose teacher was the celebrated Somis, who in turn was a pupil of Corelli, the founder of the early Italian violin school. The invention of the violin concerto is attributed to Corelli, but to Viotti it owes its actual form.

Viotti was a most prolific writer, and there is record of his having written twenty-nine violin concertos; all of these are of unquestionable superiority as compared with the dry and formal productions of his predecessors, and all bear the stamp of unusual originality and artistic finish. In form they are well-rounded and clear, their inner characteristics aglow with buoyant, youthful energy and development and connection, as ready betraying symphonic tendency, by the spirit of Haydn.

The technical advantages side, consist in the weighty, necessitating long-drawn, broad other, in the practical, violinistic which are derived from the playing and which impart security to the left hand. In this respect all of his concertos are of great benefit for instructive purposes.



sprightliness, the thematic development as well as their orchestration agencies, influenced, without a

of these concertos, on the one slurred passages and melodies, bowing and a full tone; and on the characteristics of the passages, very fundamentals of violin security and technical dexterity

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

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

OVIDE MUSIN.

New York, July 1909.

# Concerto No 22.

Pat Spinnier  
~~St. Charles, Mo.~~  
Tully, N. Y.

Explanation of the signs:

- ▢ down bow.
- ∇ up bow.
- pt. at the point of the bow.
- mb. in the middle of the bow.
- nt. at the nut of the bow.
- hb. with half bow.
- fb. with full bow.

Edited by Ovide Musin.

VIOLIN.

J. B. VIOTTI.

Moderato.

*Tutti.*

*f* *p* *ff* *f* *p* *p* *SOLO.* *f* *p* *fp.* *p* *p* *cresc.* *B Maggiore.* *f* *p*

VIOLIN.

*f* *p* *f*  
*p* *mf*  
*cresc.* *largamente* *p*  
*f* *p* *f* *cresc.*  
*ff* *mf* *p*  
*un poco riten.* *p dolce*  
*a tempo* *sempre piano* *poco rall.*  
*f* *largamente*  
*cresc.*

**ff** remain in the position.  
*restez dans la position.*

VIOLIN.

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a triplet of eighth notes and a dynamic marking of *pp*, with the instruction "on the finger board. sulla tastiera." below it. The second staff continues with a *cresc.* marking. The third staff starts with a half-bow (*hb.*) and a dynamic of *f*. The fourth staff features a *ff* dynamic and includes fingering numbers (1, 3, 4, 0, 1, 3) and accents. The fifth staff has a dynamic of *f* that changes to *p* with the marking "pt." and includes a *cresc.* marking. The sixth staff continues with a *cresc.* marking and a dynamic of *f*. The seventh staff has a dynamic of *ff* that changes to *p* with the marking "pt." and includes a *cresc.* marking. The eighth staff begins with a dynamic of *f*, followed by *ff*, and includes the instruction "Tutti." and a key signature change to E major (two sharps). The ninth and tenth staves continue the piece with various dynamics and articulations.

VIOLIN.

SOLO.

*f* *p* *cresc.* *f* *mf* *cresc.* *f* *largamente* *fp* *ff* *mf* *fz* *fz* *fz* *fz* *f* *fz* *fz* *cresc.*

VIOLIN.

fb. *ff* *p dolce* H V *p con espress.* *f* *p* *Tutti.* *SOLO.* *Tutti.* *SOLO.* *f* *rall.* *flargamente* *cresc.* *ff* *pt.* *p sulla tastiera* *cresc.*

Detailed description of the page: The page contains ten staves of musical notation for a violin. The first staff begins with a forte (*ff*) dynamic and includes a fermata. The second staff continues with a *p dolce* dynamic. The third staff features a *p con espress.* dynamic and includes a trill (*tr*). The fourth staff has a *f* dynamic and includes a trill (*tr*) and a *Tutti.* marking. The fifth staff starts with a *SOLO.* dynamic and includes a *Tutti.* marking. The sixth staff begins with a *SOLO.* dynamic and includes a *f* dynamic. The seventh staff has a *rall.* dynamic and includes a *flargamente* marking. The eighth staff features a *cresc.* dynamic. The ninth staff has a *ff* dynamic. The tenth staff starts with a *pt.* dynamic and includes a *p sulla tastiera* marking and a *cresc.* dynamic.

VIOLIN.

fb. *f*

*mf* *cresc.* *ff*

*molto dimin.* *pp*

*cresc.* *f* *cresc.*

*ff* *tr* *M* *Tutti.*

*Cadenzas by David and Alard*

*f Soto.*

*pp* *pt.*

*f* *mb.* *pp* *mb.*

*cresc.*

*largamente* *fz*

*fz* *tr* *tr* *p* *f*

*p* *f* *p* *f*



VIOLIN.

The page contains ten staves of musical notation for a violin part. The notation includes various dynamics such as *p*, *f*, *ff*, *cresc.*, *dim.*, and *espress.*. Performance instructions include *rall.*, *2nd Cadenza*, *4th string*, and *Più lento*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is heavily marked with fingerings and slurs. The key signature is one sharp (F#).

VIOLIN.

2d string

dim. pp

cresc. f f dim. p

cresc.

f

Solo

Adagio.

Tutti

p pp

Solo dolce

Solo

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





VIIOLIN.

Violin musical notation, first system. Treble clef, key signature of two sharps (F# and C#). The music features a series of sixteenth-note runs. Dynamics include *ff* and *cresc.*. Performance markings include *Presto.*, *ritard.*, and *cresc.*. Fingerings and bowings are indicated throughout.

Violin musical notation, second system. Treble clef, key signature of two sharps. Dynamics include *ritard.*, *tr*, *a tempo*, *ff*, and *pp*. Performance markings include *ritard.*, *a tempo*, and *tr*.

Violin musical notation, third system. Treble clef, key signature of two sharps. Dynamics include *mf*, *pt.*, *nt.*, and *p*. Performance markings include *mf*, *pt.*, *nt.*, and *p*.

Violin musical notation, fourth system. Treble clef, key signature of two sharps. Dynamics include *pt.*, *p*, and *f*. Performance markings include *pt.*, *p*, and *f*.

Violin musical notation, fifth system. Treble clef, key signature of two sharps. Dynamics include *pt.*, *f*, and *ff*. Performance markings include *pt.*, *f*, and *ff*.

Violin musical notation, sixth system. Treble clef, key signature of two sharps. Dynamics include *SOLO*, *f*, *p*, and *cresc.*. Performance markings include *SOLO*, *f*, *p*, and *cresc.*.

VIOLIN.

The musical score consists of 12 staves of music. The first staff begins with a dynamic marking of *f* and includes a trill (*tr*) and a *W<sub>3</sub>* marking. The second staff features a trill and a *tr* marking. The third staff has a *f* dynamic and a *tr* marking. The fourth staff starts with a *p* dynamic and includes a *V* marking. The fifth staff begins with a *f* dynamic and contains a *V* marking. The sixth staff starts with an *X* marking and includes a *V* marking. The seventh staff has a *cresc.* marking. The eighth staff begins with a *f* dynamic. The ninth staff starts with a *dim.* marking and includes a *Y<sup>2</sup> tr* marking. The tenth staff has a *cresc.* marking. The eleventh staff begins with a *cresc.* marking. The twelfth staff ends with a *cresc.* marking. The score is filled with various musical notations, including slurs, trills, and fingering numbers (1, 2, 3, 4).

VIOLIN.

The musical score for the violin part on page 13 consists of ten staves of music. The piece begins with a *molto cresc.* marking. The first staff features a series of sixteenth-note runs with slurs and a *Z* marking above the staff. The second staff includes a *ff* dynamic and a *4<sup>ta</sup>* fingering. The third staff has dynamics of *fz*, *f*, and *p*, with markings for *tr* (trills) and *nt.* (natural). The fourth staff includes *nt.* and *pt.* markings. The fifth staff is marked *AA* and *p*. The sixth staff has a *p* dynamic. The seventh staff is marked *f*. The eighth staff has a *fz* dynamic. The ninth staff includes *BB*, *pt.*, *nt.*, and *tr* markings. The tenth staff includes *CC*, *TUTTI*, and *tr* markings. The score is filled with various musical notations such as slurs, accents, and fingerings.





VIOLIN.

3 4 3 tr  
0 1

f pt.  
4 1

FF 4  
p 4 1

4 1

V 1 3 3 3 3  
p

3 3 3 2

GG Tutti.  
ff 3 3 3 2

p cresc. 3 3 3 2

ff 3 3 3 2

