

Concerto No. 22

BY J. B. VIOTTI

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



O one 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, doubt, 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.

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.



sprightliness, the thematic development as well as their orchestration alencies, 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

curity and technical dexterity

OVIDE MUSIN.

Concerto N° 22.

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.

Moderato.

Tutti.

J. B. VIOTTI.

Moderato.

Tutti.

A

B Maggiore.

A page of sheet music for piano, consisting of 12 staves. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. The music features various performance techniques such as trills, grace notes, and dynamic markings like *f*, *p*, *mf*, *ff*, *cresc.*, *decresc.*, *riten.*, *a tempo*, and *sempre piano*. The notation includes many slurs and grace notes, particularly in the upper staves. The music is divided into sections labeled *C*, *D*, and *E*.

ff remain in the position.
reste dans la position.

1

pp on the finger board.
sulla tastiera.

cresc.

hb.

f

ff

pt.

f

p

cresc.

f

pt.

p

cresc.

Tutti.

f

tr

E

f

cresc.

f

p

SOLO.

F *fb.* *f* *p*

cresc. *f* *mf*

cresc.

G *f largamente*

fp *f*

fp *ff*

mf *fz* *fz* *fz*

tr *tr* *tr* *tr* *tr* *tr* *V* *tr* *tr* *tr* *tr*

fz *fz* *fz* *fz*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

fz *fz* *fz* *fz*

f *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

fz *fz* *fz* *fz*

cresc.

fb. *ff* *p dolce*

p con espress.

Tutti.

SOLO. *Tutti.* *Tutti.*

rall. *K* *f largamente*

cresc.

ff

p sulla tastiera *cresc.*

fb.

$\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 3 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$

$\begin{smallmatrix} 3 & 2 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 4 & 0 \\ 3 & 2 \end{smallmatrix}$ $\begin{smallmatrix} 3 & 2 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 2 & 1 \\ 4 & 2 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 1 \\ 2 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 1 \\ 2 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 1 \\ 2 & 1 \end{smallmatrix}$

mf *cresc.* - - - *ff*

L *pt.*

molto dimin. *pp*

cresc. - - - *f* *tr* *M* *Tutti.* *cresc.* - - -

ff *ff* *Cadenzas by David and Alard*

f Solo.

pt.

pp

v

cresc. - - -

mb.

$\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 3 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ *pt.*

pp

mb.

cresc. - - -

$\begin{smallmatrix} 4 & 0 \\ 3 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 3 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 0 & 2 \\ 1 & 3 \end{smallmatrix}$

largamente *fz* *tr* *tr*

$\begin{smallmatrix} 4 & 0 \\ 3 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 3 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 3 \\ 4 & 0 \end{smallmatrix}$ $\begin{smallmatrix} 0 & 2 \\ 1 & 3 \end{smallmatrix}$

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

p *tr* *tr* *tr* *tr*

The image shows a page of sheet music for violin and piano. The music is divided into ten staves, each representing a different section of the piece. The staves are arranged vertically, with some sections spanning multiple staves. The notation includes various musical elements such as notes, rests, beams, and slurs. Numerous dynamic markings are present, including 'p' (piano), 'f' (forte), 'ff' (double forte), 'cresc.', 'dim.', 'rall.', 'tr.', and 'espress.'. Articulation marks like dots and dashes are also used. Performance instructions like '2nd Cadenza' and '4th string' are included. The music is written in standard musical notation with treble clefs and measures separated by vertical bar lines.

2d string

dim. pp

cresc.

f dim. p

tr cresc.

Solo

Adagio.

Tutti

Solo

dolce

N *solo*

tr

^{*)} 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.

1 2
p

2 2
tr

3 3
3

1 2 2 2
tr

3za 4ta 2da
cresc.

4 4 4 2
tr

4 4 4 2
p

4 4 4 2
tr

4 4 4 2
p

4 4 4 2
cresc.

4 4 4 2
tr

4 4 4 2
cresc.

V 3
2

Tutti
P TUTTI
pp

f

ff

Solo Cadenza
f

< lento

2 4
Q con suono
SOLO tr
V

4
p

3 1 1 3
3

p

Sheet music for violin and piano, page 16, showing six staves of musical notation.

Staff 1: Violin part. Dynamics: *p*, *cresc.*, *cresc.*

Staff 2: Violin part. Dynamics: *p*.

Staff 3: Violin part. Dynamics: *R*, *cresc.*

Staff 4: Violin part. Dynamics: *rit.*

Staff 5: Violin part. Dynamics: *p*, *cresc.*, *cresc.*

Staff 6: Violin part. Dynamics: *f*, *f*, *f*, *Cadenza*, *s f lento p*, *f*.

Staff 7: Violin part. Dynamics: *f stringendo*, *dim.*

Staff 8: Violin part. Dynamics: *Allegro.*, *cresc.*, *p*, *v*, *lento*, *rit.*

Staff 9: Violin part. Dynamics: *p con espress.*, *Allegro.*, *cresc.*, *stringendo*.

Presto.

ff IV

cresc.

ritard.

tr

a tempo

ritard.

tr

ff

pp

Agitato assai.

mf

pt.

nt.

p

pt.

tr

0

V

V

f

f

pt.

p

p

pt.

V

V

tr

tr

U

TUTTI

ff

f

f

f

p

p

f

SOLO

V

tr

tr

p

cresc.

f

V

tr

tr

p

cresc.

f

V

tr

V

p

A page of sheet music for piano, featuring ten staves of musical notation. The music is written in common time and includes various dynamics such as *f*, *p*, *cresc.*, *dim.*, and *tr*. The notation includes sixteenth-note patterns, grace notes, and specific fingerings indicated by numbers (1, 2, 3, 4) above or below the notes. Some measures contain multiple voices or entries. The music is divided into sections labeled *X* and *Y*.

f

tr *tr* *tr* *tr* *W* *tr* *tr* *tr*

1 *4* *1* *4* *1* *2* *tr* *tr*

tr *tr* *tr* *tr* *1* *2* *3* *2*

f *II*

p

V *V* *tr* *2* *3* *1* *V* *tr* *2* *V* *tr*

f *p*

X *V* *V* *4* *3* *1* *4* *3* *1* *4* *1* *2* *3* *4*

cresc.

f

Y *tr* *V* *tr* *tr* *3*

dim. *p*

cresc.

0 2 1 4 *2* *cresc.*

Sheet music for piano, featuring ten staves of music. The music includes various dynamic markings such as *molto cresc.*, *ff*, *fz*, *pt.*, *nt.*, *AA*, *BB*, and *CC TUTTI*. The notation uses a combination of treble and bass clefs, with various note heads and stems. Fingerings are indicated above the notes in some staves. The music consists of continuous musical phrases across the ten staves.

molto cresc.

ff

fz

pt.

nt.

AA

BB

CC TUTTI

ff

The image shows ten staves of musical notation for piano, arranged vertically. The first five staves begin with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a treble clef and a key signature of two sharps (D#). The seventh staff begins with a treble clef and a key signature of one sharp (G#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (G#). The tenth staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines. Measure numbers are present above some staves. The first staff ends with a double bar line and repeat dots. The second staff ends with a double bar line and repeat dots. The third staff ends with a double bar line and repeat dots. The fourth staff ends with a double bar line and repeat dots. The fifth staff ends with a double bar line and repeat dots. The sixth staff ends with a double bar line and repeat dots. The seventh staff ends with a double bar line and repeat dots. The eighth staff ends with a double bar line and repeat dots. The ninth staff ends with a double bar line and repeat dots. The tenth staff ends with a double bar line and repeat dots.

A page of musical notation for a string quartet, featuring ten staves of music. The notation includes various dynamics such as *tr.*, *pt.*, *f*, *p*, *V*, *ff*, *G G Tutti.*, and *cresc.*. Articulations include slurs, grace notes, and accents. Performance instructions like *tr.* (trill), *pt.* (pizzicato), and *V* (vibrato) are also present. The music consists of ten staves, each with a treble clef and a key signature of one sharp. Measures are numbered at the beginning of some staves.

3 4 3 1 b 2 tr.
0 1

pt.
f
FF 4 p

V 1 3 0 3 1 3 2 V 3 3 3 3

p f

GG Tutti.
ff

p cresc.

ff

8va ad lib.

HH SOLO.

Sheet music for HH Solo, featuring 15 staves of musical notation. The music is divided into sections by measure numbers and dynamic markings. The sections include:

- Measure 1: *f*, *tr*
- Measure 2: *p*
- Measure 3: *f*
- Measure 4: *cresc.*
- Measure 5: *pointe*
- Measure 6: *f*, *tr*, *II*
- Measure 7: *p*
- Measure 8: *cresc.*
- Measure 9: *f*
- Measure 10: *p*
- Measure 11: *poco a poco cresc.*
- Measure 12: *cresc.*, *ff*, *tr*
- Measure 13: *Tutti.*, *ff*
- Measure 14: *Fine.*

The music includes various dynamics such as *f*, *p*, *tr*, *cresc.*, *ff*, and *poco a poco cresc.*. Performance instructions like *pointe* and *Tutti.* are also present. Measure numbers are indicated above the staff in some sections.