

M O Z A R T

**SINFONIA
CONCERTANTE**

in E flat major—K. 297b (Anh. I. 9)

FOR OBOE, CLARINET, BASSOON, HORN AND PIANO



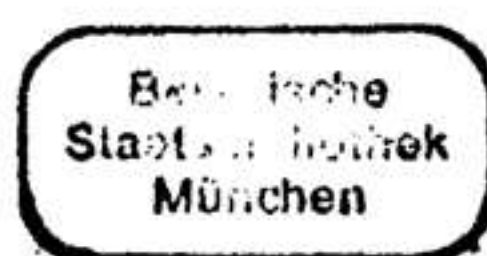
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SINFONIA CONCERTANTE

for Oboe, Clarinet, Horn and Bassoon

K.279b-(Anh.I.9)

Piano reduction by ROBERT STARK

(Originally composed for 4 Solo Instruments with Orchestra)

W. A. MOZART
(1756-1791)

Allegro.
Tutti.

Oboe
(Violin I)
Clarinet in B $\flat$
(Violin II)
Horn in E $\flat$
(Viola)
Bassoon
(Cello)

PIANO

The musical score is presented in a standard format with five staves. The top four staves are for the woodwinds: Oboe (Violin I), Clarinet in B $\flat$ (Violin II), Horn in E $\flat$ (Viola), and Bassoon (Cello). The fifth staff is for the Piano. The tempo is marked 'Allegro.' and the dynamics 'Tutti.' The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes measures 7, 12, and 17, with various dynamics and articulations. Measure 7 starts with a forte (f) dynamic and a trill (tr) in the right hand. Measure 12 starts with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. Measure 17 starts with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. The piano part also includes a trill (tr) in measure 12 and a trill (tr) in measure 17.

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21

Measures 21-23. Treble staff: arpeggiated chords and eighth-note patterns. Bass staff: arpeggiated chords and eighth-note patterns.

24

Measures 24-26. Treble staff: arpeggiated chords and eighth-note patterns. Bass staff: arpeggiated chords and eighth-note patterns.

27

Measures 27-29. Treble staff: arpeggiated chords and eighth-note patterns. Bass staff: arpeggiated chords and eighth-note patterns.

31

Measures 31-33. Treble staff: arpeggiated chords and eighth-note patterns. Bass staff: arpeggiated chords and eighth-note patterns.

37

Measures 37-41. Treble staff: arpeggiated chords and eighth-note patterns. Bass staff: arpeggiated chords and eighth-note patterns. Dynamics: *p* (piano), *f* (forte), *p dolce* (piano dolce).

42

Measures 42-46. Treble staff: arpeggiated chords and eighth-note patterns. Bass staff: arpeggiated chords and eighth-note patterns.

47

Measures 47-51. Treble staff: arpeggiated chords and eighth-note patterns. Bass staff: arpeggiated chords and eighth-note patterns. Dynamics: *p* (piano), *A* (Allegro).

52

57

p

This system contains measures 52 through 57. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, often with grace notes. The left hand provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present in measure 55.

58

62

This system contains measures 58 through 62. The right hand continues with rapid, beamed sixteenth-note passages. The left hand has a more active role with frequent eighth-note patterns.

63

67

f *tr*

This system contains measures 63 through 67. The right hand has a series of beamed sixteenth-note runs. The left hand features a trill (*tr*) in measure 67, and a forte (*f*) dynamic marking is in measure 66.

68

71

tr

This system contains measures 68 through 71. The right hand continues with beamed sixteenth-note patterns. The left hand has a trill (*tr*) in measure 71.

72

74

p *tr*

This system contains measures 72 through 74. The right hand has a series of beamed sixteenth-note runs. The left hand has a trill (*tr*) in measure 74, and a piano (*p*) dynamic marking is in measure 73.

75

78

tr *cresc.*

This system contains measures 75 through 78. The right hand has a series of beamed sixteenth-note runs. The left hand has a trill (*tr*) in measure 78, and a crescendo (*cresc.*) marking is in measure 77.

79

82

f 1

This system contains measures 79 through 82. The right hand has a series of beamed sixteenth-note runs. The left hand has a forte (*f*) dynamic marking in measure 80. A first ending bracket labeled '1' spans measures 81 and 82.

This musical score is for a piano and a B♭ solo instrument, likely a euphonium or baritone. The score is divided into four systems, each containing four staves. The key signature is B♭ major (two flats). The time signature is 4/4.

System 1: The B♭ Solo part begins with a *f* (forte) dynamic and a trill (*tr*) on a dotted quarter note. The piano accompaniment starts at measure 85 with a *p* (piano) dynamic.

System 2: The B♭ Solo part continues with a *f* dynamic. The piano accompaniment features a *dolce* (sweet) marking and a *p* dynamic.

System 3: The B♭ Solo part continues with a *f* dynamic. The piano accompaniment features a *p* dynamic.

System 4: The B♭ Solo part continues with a *f* dynamic. The piano accompaniment features a *p* dynamic.

The score includes various musical notations such as trills, slurs, and dynamic markings (*f*, *p*, *dolce*) to guide the performer.



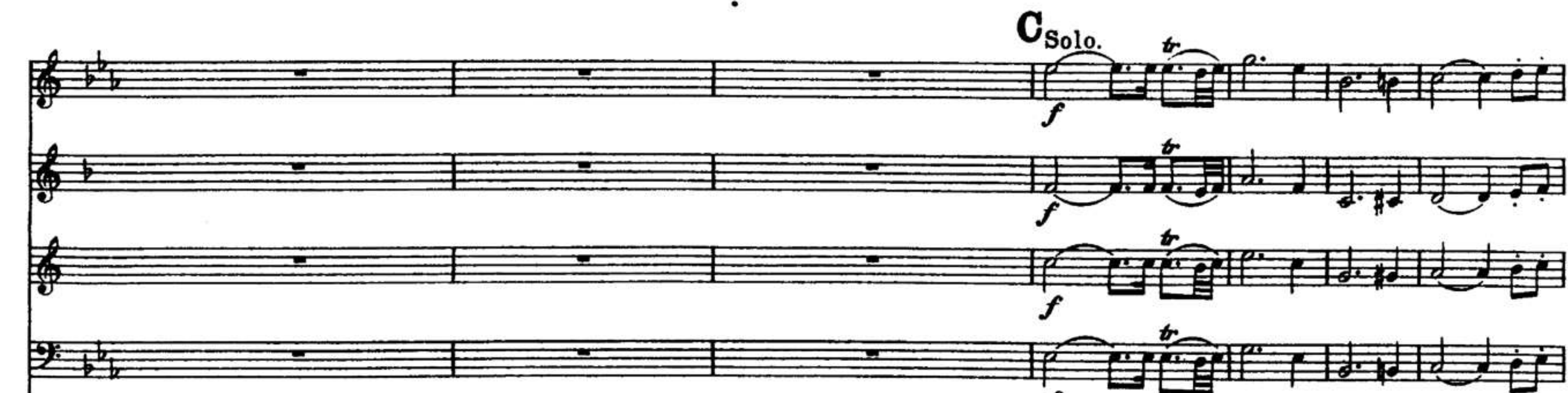
First system of musical notation, measures 98-103. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part begins at measure 104. Dynamics include *p* (piano) in measures 100 and 101.



Second system of musical notation, measures 104-110. It features four staves: three vocal staves and one piano accompaniment staff. The piano part continues. The word **Tutti.** appears above the vocal staves in measure 107.



Third system of musical notation, measures 111-115. It features four staves: three vocal staves and one piano accompaniment staff. The piano part continues. Dynamics include *p* (piano) in measure 111, *f* (forte) in measure 113, and *p* in measure 115. The word **Tutti.** appears above the vocal staves in measure 112.



Fourth system of musical notation, measures 116-121. It features four staves: three vocal staves and one piano accompaniment staff. The piano part continues. Dynamics include *f* (forte) in measures 117, 118, and 119. The word **C^{tr} Solo.** appears above the vocal staves in measure 117.



Fifth system of musical notation, measures 122-127. It features four staves: three vocal staves and one piano accompaniment staff. The piano part continues. Dynamics include *f* (forte) in measure 122. The word **C^{tr} Solo.** appears above the vocal staves in measure 122.

This musical score is for a piano and voice piece, consisting of five systems of staves. The key signature is B-flat major (two flats), and the time signature is 4/4.

System 1: The first four staves are for the voice. The first staff has a melodic line with a *dolce* marking. The second staff has a melodic line with a *p* marking. The third and fourth staves have a melodic line with a *dolce* marking. The fifth staff is the piano accompaniment, starting with a *p* marking.

System 2: The first four staves are for the voice. The first staff has a melodic line. The second staff has a melodic line. The third staff has a melodic line. The fourth staff has a melodic line with a *f* marking. The fifth staff is the piano accompaniment, starting with a *p* marking.

System 3: The first four staves are for the voice. The first staff has a melodic line. The second staff has a melodic line. The third staff has a melodic line. The fourth staff has a melodic line with a *f* marking. The fifth staff is the piano accompaniment, starting with a *p* marking.

System 4: The first four staves are for the voice. The first staff has a melodic line. The second staff has a melodic line. The third staff has a melodic line. The fourth staff has a melodic line with a *f* marking. The fifth staff is the piano accompaniment, starting with a *p* marking.

System 5: The first four staves are for the voice. The first staff has a melodic line. The second staff has a melodic line. The third staff has a melodic line. The fourth staff has a melodic line with a *f* marking. The fifth staff is the piano accompaniment, starting with a *p* marking.

The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *f* (forte), and *dolce* (sweetly). The page number 8 is located at the top left.



140

D

This system contains the first system of music, starting at measure 140. It features four staves. The top two staves are vocal parts with complex melodic lines and many slurs. The bottom two staves are piano accompaniment. A dynamic marking 'D' is placed above the top staff in the third measure.



144

This system contains the second system of music, starting at measure 144. It features four staves. The top two staves are vocal parts with complex melodic lines and many slurs. The bottom two staves are piano accompaniment. A dynamic marking 'p' is placed below the bottom staff in the second measure.



148

Tutti.

p

This system contains the third system of music, starting at measure 148. It features four staves. The top two staves are vocal parts with complex melodic lines and many slurs. The bottom two staves are piano accompaniment. A dynamic marking 'Tutti.' is placed above the top staff in the fourth measure, and a dynamic marking '*p*' is placed below the bottom staff in the fifth measure.

10

153



158



Solo.

E

Solo.

E

168



System 1 (measures 173-178) features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, often beamed together. The piano accompaniment includes chords and moving lines in both hands.

System 2 (measures 179-183) continues the musical piece. A forte dynamic marking (**F**) is present above the first staff in measure 180. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure.

System 3 (measures 184-188) shows further development of the music. A forte dynamic marking (**F**) is present above the first staff in measure 184. The piano accompaniment features dense chordal textures and moving bass lines. The system concludes with a final measure containing a whole note chord.

This musical score page contains measures 189 through 198. It is written for piano and strings in a key with two flats (B-flat and E-flat). The piano part is in the lower staves, and the string parts are in the upper staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Measure 189: The piano part begins with a series of eighth notes in the left hand, while the right hand has a whole note. The string parts have a melodic line in the first violin and a supporting line in the second violin and viola. Dynamics include *p* (piano) and *cresc.* (crescendo).

Measure 193: The piano part features a melodic line in the right hand and a supporting line in the left hand. The string parts continue their melodic and harmonic support. Dynamics include *p* (piano).

Measure 198: The piano part has a melodic line in the right hand and a supporting line in the left hand. The string parts continue their melodic and harmonic support. Dynamics include *p* (piano).

G
Tutti.

Measures 198-203. The score features four staves. The top two staves (treble clef) contain whole notes and rests. The bottom two staves (bass clef) contain eighth-note patterns. The key signature has two flats (B-flat and E-flat).

G
Tutti.

Measures 204-208. The score features four staves. Measures 204-205 are marked *p* (piano). Measures 206-207 are marked *cresc.* (crescendo). Measure 208 is marked *f* (forte). The bottom two staves (bass clef) contain dense chordal textures.

Measures 209-213. The score features four staves. Measures 209-210 are marked *p* (piano). Measures 211-212 are marked *cresc.* (crescendo). Measure 213 is marked *f* (forte). The bottom two staves (bass clef) contain dense chordal textures.

Measures 214-216. The score features four staves. The top two staves (treble clef) contain eighth-note patterns. The bottom two staves (bass clef) contain eighth-note patterns.

Measures 217-219. The score features four staves. The top two staves (treble clef) contain eighth-note patterns. The bottom two staves (bass clef) contain eighth-note patterns.

Measures 220-223. The score features four staves. Measures 220-221 contain dense chordal textures. Measures 222-223 are marked *f* (forte) and contain dense chordal textures.

224

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

229

tr *tr*

235

tr *stacc.*

240

1 *p*

H Solo.

dolce *dolce* *dolce* *dolce*

246 **H** Solo.

stacc.

252

System 1 (Measures 252-257): This system contains six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) in a four-part setting. The fifth and sixth staves form a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat). The piano part features a dense texture with many beamed sixteenth and thirty-second notes, particularly in the right hand, and block chords in the left hand.

258

System 2 (Measures 258-263): This system contains six staves. The first four staves are vocal parts. The fifth and sixth staves form a grand staff for piano accompaniment. The piano part continues with a similar dense texture of beamed notes and block chords. The vocal parts show more melodic movement with various note values and rests.

264

System 3 (Measures 264-269): This system contains six staves. The first four staves are vocal parts. The fifth and sixth staves form a grand staff for piano accompaniment. The piano part features a series of block chords in the right hand and moving lines in the left hand. The vocal parts conclude the system with sustained notes and some final melodic phrases.

16

270

I Tutti.

Measures 270-275. The music is in 3/4 time, key of B-flat major. The piano part features a melody in the right hand and a supporting bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of half notes F3 and G3. The music concludes with a whole note chord of G4-B4-D5 in the right hand and a whole note chord of F3-G3 in the left hand.

276

Measures 276-281. The piano part continues with a more active melody in the right hand, featuring eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes. The music ends with a whole note chord of G4-B4-D5 in the right hand and a whole note chord of F3-G3 in the left hand.

Solo.

Measures 282-287. This section is marked 'Solo.' and features a rapid, continuous sixteenth-note melody in the right hand. The left hand plays sustained chords, with the bass line moving in half notes. The music concludes with a whole note chord of G4-B4-D5 in the right hand and a whole note chord of F3-G3 in the left hand.

280

Solo.

Measures 280-283. This section is marked 'Solo.' and features a melody in the right hand with sustained chords. The left hand plays a steady accompaniment with quarter notes. The music concludes with a whole note chord of G4-B4-D5 in the right hand and a whole note chord of F3-G3 in the left hand.

Measures 284-287. The music continues with a melody in the right hand and a supporting bass line in the left hand. The melody features eighth and sixteenth notes. The music concludes with a whole note chord of G4-B4-D5 in the right hand and a whole note chord of F3-G3 in the left hand.

284

Measures 284-287. The piano part continues with a melody in the right hand and a supporting bass line in the left hand. The melody features eighth and sixteenth notes. The music concludes with a whole note chord of G4-B4-D5 in the right hand and a whole note chord of F3-G3 in the left hand.

poco ritard.

290

poco ritard.

K Tempo.
Tutti.

296

K Tempo.
Tutti.

tr

dolce

303

dolce

Measures 309-314. The score features four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is two flats (B-flat and E-flat). The piano part has a strong rhythmic pattern with many beamed sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

Measures 315-321. The score continues with four staves. The piano part features a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano).

Measures 322-327. The score begins with the instruction **Tutti.** above the first staff. The piano part starts with a *f* (forte) dynamic. The key signature remains two flats. Dynamics include *f* (forte) and *p* (piano).

L
Solo.

First system of musical notation, measures 327-333. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional chords. Dynamics include *p* (piano) and *dolce p* (dolce piano). A large slur covers the piano accompaniment from measure 328 to 333.



Second system of musical notation, measures 334-340. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth-note patterns. Dynamics include *p* (piano).



Third system of musical notation, measures 341-347. The vocal line concludes with a melodic phrase. The piano accompaniment features a more active bass line with eighth-note patterns. Dynamics include *p* (piano).

M

348 **M**

352

cresc.

cresc.

cresc.

357 *p*

This musical score page contains measures 348 through 357. It is written for piano and orchestra. The piano part is in the lower staves, and the orchestra part is in the upper staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is marked with a 'M' (Moderato) at measures 348 and 357. The piano part features a series of chords and single notes, while the orchestra part includes various melodic lines, some with trills and grace notes. The score includes dynamic markings such as 'cresc.' (crescendo) and 'p' (piano). The page number '20' is in the top left corner, and the number '348' is at the beginning of the piano part.



First system of musical notation, measures 362-365. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats). The music includes various melodic lines, rests, and dynamic markings.



Second system of musical notation, measures 366-372. It features four staves: three vocal staves and one piano accompaniment staff. The key signature remains B-flat major. The system includes the instruction "Tutti." above the vocal staves in measure 370. The piano part has a forte (*f*) dynamic marking in measure 371.



Third system of musical notation, measures 373-376. It features four staves: three vocal staves and one piano accompaniment staff. The key signature remains B-flat major. The system includes the instruction "Cadenza." above the vocal staves in measure 375, with the word "dolce" written below the staff. The piano part has a piano (*p*) dynamic marking in measure 375.

Measures 379-385. The score consists of four staves. The top two staves are for a melodic instrument (likely violin or flute) and the bottom two for a piano. The key signature is two flats (B-flat and E-flat). The tempo is marked *lento.* The music features a complex, fast-moving melody in the upper staves, with many sixteenth and thirty-second notes. The piano accompaniment is more rhythmic, with eighth and sixteenth notes. The measures end with a double bar line.

Measures 386-390. The score consists of four staves. The top two staves are for a melodic instrument and the bottom two for a piano. The key signature is two flats. The tempo is marked *lento.* The music features a complex, fast-moving melody in the upper staves, with many sixteenth and thirty-second notes. The piano accompaniment is more rhythmic, with eighth and sixteenth notes. The measures end with a double bar line.

Measures 390-395. The score consists of four staves. The top two staves are for a melodic instrument and the bottom two for a piano. The key signature is two flats. The tempo is marked *lento.* The music features a complex, fast-moving melody in the upper staves, with many sixteenth and thirty-second notes. The piano accompaniment is more rhythmic, with eighth and sixteenth notes. The measures end with a double bar line.



396

This system contains four staves of music. The first three staves are for a string quartet (Violin I, Violin II, and Viola), and the fourth is for the Cello/Double Bass. The music is in a key with two flats (B-flat major or D-flat minor) and 4/4 time. It features a variety of note values, including eighth and sixteenth notes, and rests. The first staff has a long melodic line with some grace notes. The second staff has a more rhythmic, eighth-note pattern. The third and fourth staves provide harmonic support with longer note values and some melodic movement.



401

This system continues the musical piece with four staves. The notation is similar to the first system, with a focus on rhythmic patterns and melodic lines. The first staff has a prominent eighth-note melody. The second staff has a similar rhythmic pattern. The third and fourth staves continue the harmonic accompaniment. The system ends with a measure of rest in the first three staves, while the fourth staff has a final note.



Tutti.

407

f stacc.

This system introduces a new section of the music, marked "Tutti." and "f stacc." (forte staccato). It consists of four staves. The first two staves are for the Violin I and Violin II parts, which play a series of chords. The third and fourth staves are for the Viola and Cello/Double Bass parts, which play a more rhythmic, eighth-note pattern. The music is in the same key and time signature as the previous systems.

413

p

417

Adagio.
Tutti.

Solo.

p

Adagio.
Tutti.

Solo.

p

dolce

dolce

6

11

A

A

17

dolce

p

p

23

dolce

p

p

26

B

29

B

33

39

This musical score page contains measures 26 through 39. It is written for piano and features a complex arrangement of staves. Measures 26-28 show a melodic line in the upper right staff with a 'B' section marker. Measures 29-32 continue this melodic line, with a 'p' (piano) dynamic marking. Measures 33-36 show a more active melodic line in the upper right staff, with a 'p' dynamic marking. Measures 37-39 show a melodic line in the upper right staff, with a 'p' dynamic marking. The lower staves provide harmonic support with various chordal and melodic patterns. The key signature is B-flat major (two flats).

C_{Tutti.}

Measures 44-48 of the musical score. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The music features a melodic line in the Violin I part, with the other instruments providing harmonic support. A *Tutti* marking is present above the staff.

Measures 49-53 of the musical score. The score is written for a string quartet. The key signature is two flats. The time signature is common time. The music features a melodic line in the Violin I part, with the other instruments providing harmonic support. A *p* (piano) marking is present below the staff.

Measures 54-58 of the musical score. The score is written for a string quartet. The key signature is two flats. The time signature is common time. The music features a melodic line in the Violin I part, with the other instruments providing harmonic support. A *Solo.* marking is present above the staff, and a *dolce* marking is present below the staff.



First system of musical notation, measures 54-59. The system consists of five staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The word *dolce* appears twice, once above the third staff and once below the fourth staff. The measure number 60 is written above the first staff of the second system.



Second system of musical notation, measures 60-65. The system consists of five staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The word *p* appears three times, once above the first staff, once above the second staff, and once above the third staff. The word *dolce* appears twice, once above the second staff and once above the fourth staff. The measure number 66 is written above the first staff of the third system.



Third system of musical notation, measures 66-71. The system consists of five staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The word *D* appears twice, once above the first staff and once above the second staff. The measure number 72 is written above the first staff of the fourth system.

E**E***dolce**p**p**dolce**dolce*

89

95

F

dolce

This system contains measures 85 through 94. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand and a more rhythmic bass line. The system concludes with a fermata on a whole note chord in both hands, marked with a forte 'F' dynamic.

100

p

This system contains measures 95 through 104. The piano accompaniment continues with the arpeggiated figure. The vocal line has a melodic line with some rests. The system ends with a piano 'p' dynamic marking.

105

This system contains measures 105 through 114. The piano accompaniment features a more complex arpeggiated figure. The vocal line continues with a melodic line. The system concludes with a fermata on a whole note chord in both hands.

Musical score for measures 107-110. The score is written for four staves (three vocal staves and one piano accompaniment). The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The vocal parts have long, sustained notes with some melodic movement.

Tutti.

Musical score for measures 111-114. The score is written for four staves (three vocal staves and one piano accompaniment). The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The vocal parts have long, sustained notes with some melodic movement.

Musical score for measures 115-118. The score is written for four staves (three vocal staves and one piano accompaniment). The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The vocal parts have long, sustained notes with some melodic movement.

Andantino con Variazioni.

Solo.

dolce

The first system of the musical score for 'Andantino con Variazioni' features a solo section. It consists of five staves. The top staff is a vocal line with a melodic line and a 'Solo.' marking. The second staff is a piano accompaniment line with a 'p' (piano) marking. The third and fourth staves are additional piano accompaniment lines. The fifth staff is a bass line with a 'p' marking. The music is in 2/4 time and B-flat major.

Andantino con Variazioni.

Solo.

The second system of the musical score continues the solo section. It consists of five staves. The top staff is a vocal line with a melodic line and a 'Solo.' marking. The second staff is a piano accompaniment line with a 'p' (piano) marking. The third and fourth staves are additional piano accompaniment lines. The fifth staff is a bass line with a 'p' marking. The music is in 2/4 time and B-flat major.

Tutti.

The third system of the musical score features a tutti section. It consists of five staves. The top staff is a vocal line with a melodic line and a 'Tutti.' marking. The second staff is a piano accompaniment line with a 'p' (piano) marking. The third and fourth staves are additional piano accompaniment lines. The fifth staff is a bass line with a 'p' marking. The music is in 2/4 time and B-flat major.

Measures 19-23 of the musical score. The score is written for a piano with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). Measure 19 is marked with the number '19'. The music features a melodic line in the right hand with various ornaments and a supporting bass line in the left hand. The word *dolce* is written below the bass line in measure 22.

Var. I.
Solo.

Measures 24-29 of the musical score, labeled "Var. I. Solo.". The score continues with a grand staff. Measure 24 is marked with the number '24'. The music features a melodic line in the right hand and a supporting bass line in the left hand. The word *p* (piano) is written below the bass line in measure 24.

Measures 30-34 of the musical score. The score continues with a grand staff. Measure 30 is marked with the number '30'. The music features a melodic line in the right hand and a supporting bass line in the left hand. The word *p* (piano) is written below the bass line in measure 30.

Tutti.

37

Tutti.

p

p

p

43

p

f

Var. II. Solo.

48

Var. II. Solo.

p



First system of musical notation, measures 49-53. It features four staves: three treble staves and one bass staff. The music is in a key with two flats (B-flat and E-flat). The first three staves have melodic lines with various ornaments and dynamics, including *p* (piano). The bass staff has a more active, rhythmic line. Measure 54 is marked at the beginning of the second system.



Second system of musical notation, measures 54-60. It continues the four-staff arrangement. The first three staves have melodic lines with various ornaments and dynamics, including *p* (piano). The bass staff has a more active, rhythmic line. Measure 61 is marked at the beginning of the third system.



Third system of musical notation, measures 61-67. It continues the four-staff arrangement. The first three staves have melodic lines with various ornaments and dynamics, including *p* (piano). The bass staff has a more active, rhythmic line. Measure 67 is marked at the beginning of the fourth system.

Var. III. Solo.

dolce *p* *f*

Var. III. Solo.

This musical score page, numbered 36, contains measures 73 through 82. It is written for a piano and a voice part. The key signature is B-flat major (two flats). The piano part is in 4/4 time, featuring a steady eighth-note accompaniment in the left hand and chords or single notes in the right hand. The voice part consists of a single melodic line with various ornaments, including triplets and grace notes. Measure 73 begins with a piano (*p*) dynamic. Measure 77 contains a fermata over a chord in the piano's right hand. Measure 82 also features a fermata over a chord in the piano's right hand. The score is divided into four systems, each with four staves (two for piano, two for voice).

73

p

77

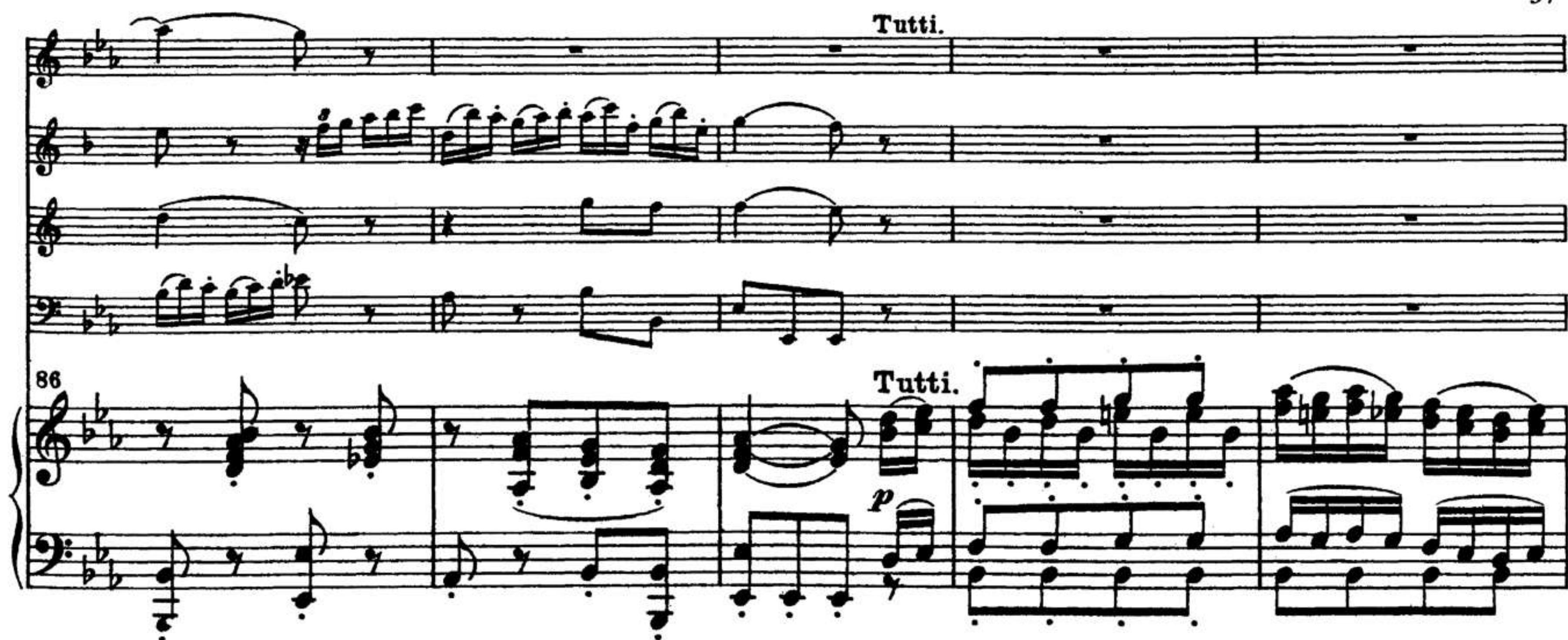
82

Tutti.

86

Tutti.

p



91

dolce

p

f



Var. IV.
Solo.
dolce

96

Var. IV.
Solo.
p



Musical score for measures 97-102. The score is written for four staves (three treble and one bass) and a grand staff (treble and bass). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the first treble staff with various ornaments and a bass line in the fourth staff. Measure 102 is marked with a piano (*p*) dynamic.

Musical score for measures 103-107. The score is written for four staves (three treble and one bass) and a grand staff (treble and bass). The key signature is B-flat major (two flats). The time signature is 4/4. The music continues the melody from the previous system, with measure 107 marked with a piano (*p*) dynamic.

Musical score for measures 108-112. The score is written for four staves (three treble and one bass) and a grand staff (treble and bass). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the first treble staff and a bass line in the fourth staff. Measures 108-110 are marked with a piano (*p*) dynamic. Measure 112 is marked with a piano (*p*) dynamic.



116

f

This system contains five staves. The first four staves are empty. The fifth staff, which is a grand staff (treble and bass clef), begins at measure 116. It features a complex melodic line in the treble with many slurs and ties, and a bass line with chords and moving lines. A forte (*f*) dynamic marking is present.



Var. V.
Solo.

(p)

This system contains five staves. The first four staves are empty. The fifth staff, which is a grand staff, begins at measure 120. It features a complex melodic line in the treble with many slurs and ties, and a bass line with chords and moving lines. A piano (*p*) dynamic marking is present.



120

Var. V.
Solo.

p

This system contains five staves. The first four staves are empty. The fifth staff, which is a grand staff, begins at measure 120. It features a complex melodic line in the treble with many slurs and ties, and a bass line with chords and moving lines. A piano (*p*) dynamic marking is present.



(p)

This system contains five staves. The first four staves are empty. The fifth staff, which is a grand staff, begins at measure 126. It features a complex melodic line in the treble with many slurs and ties, and a bass line with chords and moving lines. A piano (*p*) dynamic marking is present.



126

This system contains five staves. The first four staves are empty. The fifth staff, which is a grand staff, begins at measure 126. It features a complex melodic line in the treble with many slurs and ties, and a bass line with chords and moving lines.

Musical score for measures 126-130. The score is written for four staves (three treble and one bass). The key signature is B-flat major (two flats). The melody in the first treble staff features eighth-note patterns. The second treble staff has a more complex melodic line with some accidentals. The third treble staff contains a simple eighth-note accompaniment. The bass staff features a steady eighth-note accompaniment. Measure 131 is marked at the beginning of the second system.

Tutti.

Musical score for measures 131-135. The score is written for four staves. Measures 131-135 are marked **Tutti.** The first treble staff is mostly empty, with a few notes in measure 131. The second treble staff has a single note in measure 131. The third treble staff is empty. The bass staff is empty. Measure 136 is marked at the beginning of the second system.

136

Tutti.*p*

Musical score for measures 136-140. The score is written for four staves. Measures 136-140 are marked **Tutti.** The first treble staff has a melodic line starting in measure 136. The second treble staff has a melodic line starting in measure 136. The third treble staff has a melodic line starting in measure 136. The bass staff has a melodic line starting in measure 136. Measure 140 is marked at the beginning of the second system.

140

Var. VI.
Solo.

The first system of the musical score for Var. VI. Solo. It consists of five staves. The top staff is a single melodic line with a series of eighth-note runs. The second and third staves are a pair of staves with a piano accompaniment. The fourth and fifth staves are another pair of staves with a piano accompaniment. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked with a 'f' (forte) and a 'p' (piano) dynamic. The system ends with a measure marked with a 'p' (piano) dynamic.

Var. VI.
Solo.

The second system of the musical score for Var. VI. Solo. It consists of five staves. The top staff is a single melodic line with a series of eighth-note runs. The second and third staves are a pair of staves with a piano accompaniment. The fourth and fifth staves are another pair of staves with a piano accompaniment. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked with a 'f' (forte) and a 'p' (piano) dynamic. The system ends with a measure marked with a 'p' (piano) dynamic.

The third system of the musical score for Var. VI. Solo. It consists of five staves. The top staff is a single melodic line with a series of eighth-note runs. The second and third staves are a pair of staves with a piano accompaniment. The fourth and fifth staves are another pair of staves with a piano accompaniment. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked with a 'f' (forte) and a 'p' (piano) dynamic. The system ends with a measure marked with a 'p' (piano) dynamic.

Measures 156-159 of a musical score. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats). The piano part features a series of chords and single notes, with a crescendo leading to a fortissimo (f) dynamic at measure 159. The vocal parts have various melodic lines, including some with grace notes and slurs.

Tutti.

Measures 160-163 of a musical score. The score is written for four staves: three vocal staves and one piano accompaniment staff. The key signature is B-flat major. The piano part begins with a piano (p) dynamic, followed by a fortissimo (f) dynamic in measure 162, and then returns to piano (p) in measure 163. The vocal parts have various melodic lines, including some with grace notes and slurs.

Tutti.

Measures 164-167 of a musical score. The score is written for four staves: three vocal staves and one piano accompaniment staff. The key signature is B-flat major. The piano part begins with a fortissimo (f) dynamic and continues with various chords and single notes. The vocal parts have various melodic lines, including some with grace notes and slurs.

Var. VII.
Solo.

168

dolce

dolce

Var. VII.
Solo.

p

This system contains measures 168 through 172. It features five staves. The first two staves are for a melodic instrument, with the first staff starting a solo in measure 168. The next two staves are for a keyboard instrument, with the left hand playing a steady eighth-note accompaniment and the right hand playing chords. The fifth staff continues the melodic line. The key signature has two flats, and the time signature is 4/4.

172

This system contains measures 172 through 177. It continues the musical texture from the previous system, with the melodic instrument and keyboard accompaniment. The keyboard part features a consistent eighth-note pattern in the left hand and chords in the right hand. The melodic line includes various ornaments and slurs. The system ends with measure 177.

177

This system contains measures 177 through 182. It continues the musical texture, with the melodic instrument and keyboard accompaniment. The keyboard part maintains the eighth-note accompaniment in the left hand and chords in the right hand. The melodic line continues with various ornaments and slurs. The system ends with measure 182.

Tutti.

182

Tutti.

p *f* *p*

Var. VIII. Solo.

dolce

Var. VIII. Solo.

f *tr* *p*

stacc.

195

Tutti.

202

Tutti.

p

209

f

p

7

212

f

f

f

f

Var. IX.
Solo.

(*p*)

(*p*)

(*p*)

(*p*)

Var. IX.
Solo.

216

p

p

p

First system of musical notation, measures 215-220. It features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The key signature has two flats (B-flat and E-flat). The music includes various melodic lines, rests, and dynamic markings such as *f* (forte) and *p* (piano). Measure numbers 215, 216, 217, 218, 219, and 220 are indicated at the beginning of their respective staves.

Second system of musical notation, measures 221-226. It continues the five-staff arrangement. The piano part in measures 221-222 features large, sustained chords. Dynamic markings *f* and *p* are present. Measure numbers 221, 222, 223, 224, 225, and 226 are indicated.

Third system of musical notation, measures 227-231. The first three staves (vocal parts) are empty, with the instruction "Tutti." written above the first staff. The piano part continues on the bottom two staves. Measure numbers 227, 228, 229, 230, and 231 are indicated.

Fourth system of musical notation, measures 232-236. The instruction "Tutti." is written above the first staff. All five staves are active, featuring complex piano textures with many chords and arpeggiated figures. Dynamic markings *p*, *f*, and *p* are used. Measure numbers 232, 233, 234, 235, and 236 are indicated.

Measures 236-240 of a musical score. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The key signature is B-flat major (two flats). The music features a complex, fast-paced melody in the right hand and a supporting bass line in the left hand. The melody is characterized by rapid sixteenth-note runs and slurs.

Var. X.
Solo.

dolce

Measures 240-245 of a musical score. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The key signature is B-flat major (two flats). The music features a complex, fast-paced melody in the right hand and a supporting bass line in the left hand. The melody is characterized by rapid sixteenth-note runs and slurs.

Var. X.
Solo.

Measures 245-250 of a musical score. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The key signature is B-flat major (two flats). The music features a complex, fast-paced melody in the right hand and a supporting bass line in the left hand. The melody is characterized by rapid sixteenth-note runs and slurs.

Measures 246-250 of a musical score. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part begins at measure 251. The strings play a rhythmic pattern of eighth and sixteenth notes, while the piano provides harmonic support with chords and single notes.

Adagio.

Measures 251-255 of the musical score, marked *Adagio*. The tempo is slower than the previous section. The piano part continues with chords and single notes, while the strings play a more melodic line. The dynamics are marked *p* (piano).

Adagio.

Tutti.

Measures 256-261 of the musical score. Measures 256-260 are marked *Adagio*, and measure 261 is marked *Tutti*. The tempo changes to *Allegro* at measure 262. The piano part features a series of chords, and the strings play a rhythmic pattern. The dynamics are marked *p* (piano) and *f* (forte).

Allegro.

Measures 262-266 of the musical score, marked *Allegro*. The tempo is faster than the previous section. The piano part continues with chords and single notes, while the strings play a more melodic line. The dynamics are marked *p* (piano) and *f* (forte).

Allegro.

Solo.

Measures 267-271 of the musical score, marked *Allegro Solo*. The tempo is faster than the previous section. The piano part features a series of chords, and the strings play a rhythmic pattern. The dynamics are marked *p* (piano) and *f* (forte).

268

p

f

p

This system contains measures 268 through 273. It features four staves. The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have accompaniment with various note values and rests. The fourth staff is a grand staff with a piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

274

p

f

This system contains measures 274 through 279. It features four staves. The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have accompaniment with various note values and rests. The fourth staff is a grand staff with a piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

280

p

cresc.

f

p

dolce

This system contains measures 280 through 285. It features four staves. The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have accompaniment with various note values and rests. The fourth staff is a grand staff with a piano accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *dolce* (dolce).

284

dolce

This system contains measures 284 through 288. It features five staves: two for the vocal line and three for the piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase marked *dolce*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Measures 287 and 288 show the vocal line re-entering with a melodic phrase.

289

p *pp*

This system contains measures 289 through 293. It features five staves. Measures 289 and 290 show the vocal line with a melodic phrase marked *p*. Measures 291 and 292 show the vocal line with a melodic phrase marked *pp*. Measure 293 shows the vocal line with a melodic phrase marked *p*. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

294

p *calando*

This system contains measures 294 through 298. It features five staves. Measures 294 and 295 show the vocal line with a melodic phrase marked *p*. Measures 296 and 297 show the vocal line with a melodic phrase marked *calando*. Measure 298 shows the vocal line with a melodic phrase marked *p*. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Più mosso.

Measures 289-298. The score consists of five staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the passage.

289

Più mosso.

Measures 299-302. The score consists of two staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the passage. A dynamic marking of *p* (piano) is present in measure 302.

Measures 303-306. The score consists of four staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the passage.

303

Measures 307-310. The score consists of two staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the passage.

Measures 311-314. The score consists of four staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the passage.

307

Measures 315-318. The score consists of two staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the passage.



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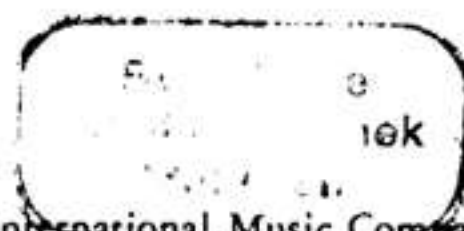
CELLO

(instead of Bassoon)

Allegro.

W. A. MOZART

Piano



CELLO

2

161 *Piano* *p* *p* E

171

177 *f* *p* F

185 *tr* *tr* 1

192 *f* *p* *mf* *p*

198 *f* *f* 2 Vla. 36 G. P. G

243 *Piano* *dolce* H

250 *p* 2

258

265 *espr.* 1 I 9 *Piano*

283 *f* *p* 1 *f* *p* 1

294 *poco rit.* K 6 *dolce*

CELLO

3

308 *f* *p* *mf* *Piano* *p*

317 *p*

329 *p*

338

344 *M*

351 *tr* *1* *mf* *p* *cresc.*

358 *f* *p* *f* *p*

364 *f* *2*

371 *5* *Viol. I* *Cadenza* *f* *p*

382 *Lento.* *p*

Tempo I.

392 *p* *p* *f* *p* *f*

399 *p*

404 *f* *11*

CELLO

Adagio.

Piano

p dolce

10

p

18

p

29

p

36

p

42

p dolce

45

C

6

Piano

espr.

dolce

57

espr.

dolce

67

dolce

D

75

E

84

p

95

F

dolce



Andantino con Variazioni.



Var. II. (Più mosso.)



Var. III.



Var. IV. (Più. tranquillo.)

Viol. I

**Var. V. (Allegro.)**

2 Viol. I

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(instead of Oboe)

W. A. MOZART

Allegro.

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88 **B** *f marc.* *tr* *espr.* *dolce*

96 *Viol. II* *1*

102 *1* *mf* *p*

109 *4* *Piano*

119 **C** *f* *tr* *2* *Viola*

128 *espr.* *dolce* *1* *1*

135 *mf* *p*

140 *p* *espr.* **D**

145 *1* *10*

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166

171 *espr.*

177 *tr* *F*

183 *f* *p*

186 *1* *tr* *p*

191 *cresc.* *f*

194 *p* *mf* *p*

198 *f*

202 *tr* *f* *36* *G.P.* *Piano* *p*

245 *Vla.* *H* *2* *p dolce*

VIOLIN I

253 *espr.*

262 *p*

267 I 8 Piano

280 *p*

283 *f p* *tr*

289 *f p* *tr* *poco ritard.* *mf*

297 **Ka tempo** 4 *p dolce* Piano

307 1

315 *mf p*

321 6 L 2 *Vla.*

334 *p* 3

Detailed description: This is a page of a musical score for Violin I, measures 253 to 334. The music is written on a single staff in G major (one sharp) and 4/4 time. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 253 starts with a treble clef and a key signature of one sharp (F#). The first measure of the system (253) has a '2' above it, indicating a second ending. The second measure of the system (262) has a 'p' (piano) dynamic marking. The third measure of the system (267) has 'I 8' above it, indicating the first ending of a section. The fourth measure of the system (280) has a 'p' (piano) dynamic marking. The fifth measure of the system (283) has 'f p' (forte piano) and 'tr' (trill) markings. The sixth measure of the system (289) has 'f p' (forte piano), 'tr' (trill), 'poco ritard.' (poco ritardando), and 'mf' (mezzo-forte) markings. The seventh measure of the system (297) has 'Ka tempo' (Allegretto tempo), '4' (fourth ending), and 'p dolce' (piano dolce) markings. The eighth measure of the system (307) has '1' (first ending) markings. The ninth measure of the system (315) has 'mf p' (mezzo-forte piano) markings. The tenth measure of the system (321) has '6 L 2' (sixth ending, second ending) and 'Vla.' (Viola) markings. The eleventh measure of the system (334) has 'p' (piano) and '3' (third ending) markings.

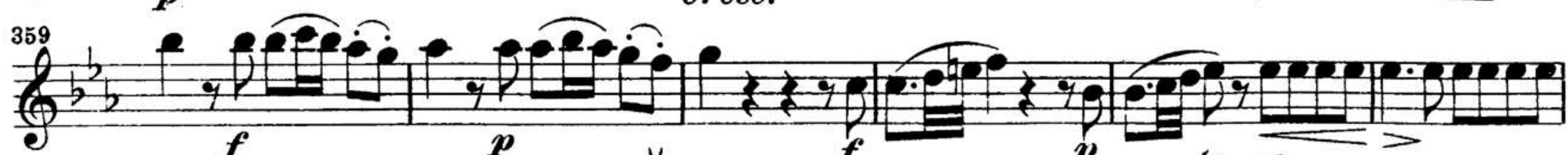
VIOLIN I

4

344 

351 

356 

359 

365 

377 

383 

390 

397 

403 

Adagio.
Piano 

12 

18 

VIOLIN I

5

25 *espr.*
dolce

30 **B** *p* 1

36 *p*

41 *mf* *p* **C** 7 *Vla.*

56

63 *p* *Viol. II dolce*

72 **D** 1

79 **E**

86 3 1 2 *Vla.* *p*

96 **F**

102 *p*

107 *espr.*

115 *p* *dim.*

Andantino con Variazioni.

Violin I score for "Andantino con Variazioni." The score is written for Violin I and includes measures 1 through 103. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is Andantino. The score is divided into four variations: Var. I, Var. II, Var. III, and Var. IV. The first variation (measures 1-34) is marked *p dolce*. The second variation (measures 34-56) is marked *p* and *dolce*. The third variation (measures 56-86) is marked *p* and *dolce*. The fourth variation (measures 86-103) is marked *p dolce espr.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

1
9
25
34
49
56
73
76
81
86
97
103

p dolce
p
p
p dolce
p
p
p dolce espr.

Var. I.
Viol. II
Viol. II
Vello.
Piano

Var. II. (Più mosso.)
Var. III.
Var. IV. (Più tranquillo.)

VIOLIN I

7



Var. V. (Allegro.)



Var. VI. (Meno.)



Var. VII. (Andante.)



Var. VIII. (Poco più.)



Var. IX. (Meno)
Viol. II

217 1

223 1

229 6

241 Var. X. (Andante)
dolce

247

253 Adagio.

258 1 Allegro.

264 1 p

271 1 4

282 Klav.

288 p pp

296 Più mosso.
calando

304 f

4 runs per 86. 2589

SINFONIA CONCERTANTE

for Oboe, Clarinet, Horn and Bassoon

K.279b-(Anh.I.9)

VIOLA

(instead of Horn)

W. A. MOZART

Allegro.

Piano

*f**tr**tr*

44

A

36

G. P.

Piano

p

1

86

B

f marc.

Piano

p

1

2

95

espr.

2

*dolce**f*

103

1

*p**mf**p*

110

5

C

f

122

Piano

dolce

130

*espr.**p**f**p*

137

*mf**p*

143

D

p

146

8

VIOLA

181 Piano *f* **E**

188

180 *f* *p* **F** 1 *tr*

189 *p* *cresc.* *f* *p* *mf*

196 *p* *f* 2

204 **G** 36 *Piano* *p* **H** *dolce*

248 3

257 *p* *espr.* *p* *Viol. I*

266 *tr* **I** 10 *p*

283 *p* *f* *p* *f* *p* 1 2

295 *poco ritard.* **K** *Piano* *dolce* 4 2

310 *espr.* *f* *p* *mf* *p* 1

VIOLA

3

Piano

318 *espr.*

331 *p* *espr.*

341 *tr*

348 *M* *mf*

355 *p* *cresc.* *f* *p* *f*

362 *p* *f*

367 *f* *f* *p* Viol. I Cadenza

379

386 *p dolce*

389 *Lento.* *Tempo I.* *p* *p*

397 *f* *p* *f* *p*

404 *f* 11

VIOLA

Adagio.

Piano

Violata musical score, Adagio tempo. The score is written for Viola in 3/4 time, key of B-flat major. The tempo is marked Adagio. The score includes measures 1 through 83, with various musical markings and dynamics.

Measure numbers: 1, 9, 12, 19, 26, 34, 42, 57, 66, 73, 76, 83.

Dynamic markings: *p* (piano), *espr.* (espressivo), *dolce* (dolce).

Section markers: A, B, C, D, E.

Other markings: *Piano* (instrumental), *6* (measure number), *1* (measure number).

VIOLA

5

91 

97

105

111

114

p

dim.

Andantino con Variazioni.



molto p

6 

13 

Var. I.
Viol. II

25 

espr.

34 

Var. II. (Più mosso.)
Vello.

49 

p

57 

p

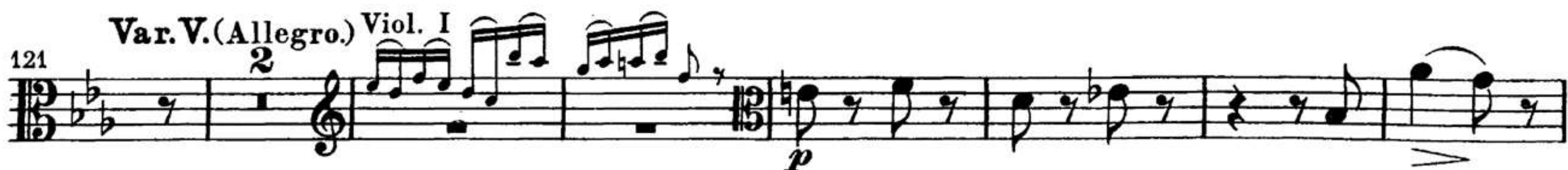
Var. III.



Var. IV. (Più tranquillo.)



Var. V. (Allegro.)



Var. VI. (Meno.)



Var. VII. (Andante.)



Var. VIII. (Poco più.)



VIOLA

7

Var. IX. (Meno.)



Var. X. (Andante.)

Viol. I





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for Oboe, Clarinet, Horn and Bassoon

K.279b-(Anh.I.9)

VIOLIN II

(instead of Clarinet)

W. A. MOZART

Allegro.

44 A 36

G. P.

Viol. I

88 **B** *f marc.*

96 *dolce*

104 *mf* *p*

111 *f* **C** *tr*

122 *p*

131 *mf*

138 *mf* *p*

142 **D** *p* *espr.*

149 *p*

VIOLIN II

161 *Piano* *f* *p* **E**

169 *espr.*

177 *f* **F**

183 *p*

186 *tr* *cresc.*

193 *f* *p* *mf* *p*

199 *f* *tr* *tr*

205 **G** 36 *Piano* *p* *G.P.* **H** 2 *Vla.* *p dolce*

251 3 4 *espr.*

260 *p* 1

267 **I** 10 *Viol. I* 1

286 1 *poco ritard.* *f* *p* *mf*

297 **K a tempo** 6 *dolce*

VIOLIN II

312 *mf* *p* *Klav.* *L*

320 *p* *espr.*

331 *p* *1*

339 *p* *1*

348 *M brillante* *p* *tr* *f*

354 *mf* *p* *cresc.* *f* *p*

361 *f* *p* *f*

367 *tr* *tr* *II* *tr* *5* *Cadenza* *f* *Viol. I* *p*

379 *mf* *p*

385 *dolce* *Lento.* *p*

392 *Tempo I.* *p*

397 *f* *p* *f* *p*

403 *f* *tr* *tr* *11*

This page of a musical score for Violin II contains ten staves of music, numbered 312 to 403. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Performance instructions include 'Klav.' (Klavier), 'L' (Lento), 'espr.' (espressivo), 'M brillante' (Molto brillante), 'dolce', 'Lento.', and 'Tempo I.'. Trills are marked with 'tr' and fingerings are indicated with numbers 1 through 5. The piece concludes with a double bar line and the number 11.

VIOLIN II

Adagio.

Piano

Vcllo. *p dolce* *espr.*

11

A

19

dolce

26

B

32

p

38

C

mf *p*

54

Vla.

64

p *dolce*

D

74

E

espr.

82

espr.

90

Vla.

99

F

p

106

113

espr.

p

dim.

Andantino con Variazioni.

p

10

1

Piano 6

25

Var. I.

p

1

2

4

Viol. I

35

3

7

49

Var. II. (Più mosso.)

Vello.

p

56

3

7

p

73

Var. III.

Viol. I

2

3

3

1

82

7

97

Var. IV. (Più tranquillo.)

Viol. I

p

106

7

VIOLIN II

Var. V. (Allegro.)

121 Viol. I *p*

126 Viol. I 3

134 7

Var. VI. (Meno.)

145 Viol. I *f p f*

150 2 1 0

156 7

Var. VII. (Andante.)

169 Vla. *espr.*

175 *espr.*

180 7

Var. VIII. (Poco più.)

193 Viol. I *p*

198 *p*

204 7

217 **Var. IX. (Meno.)**
Vla. *p*

220 *f p p espr.*

228 *f p*

241 **Var. X. (Andante.)**
Viol. I *p dolce*

247

253 **Adagio.** *p*

262 **Allegro.**
Viol. I *p*

268

276 Viol. I *dolce*

287 *p pp*

297 **Più mosso.**
calando p

304 *f f*

VIOLIN



MUSIC

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