

Sinfonie in C

KV 73 (75^a)

Entstanden in Salzburg 1769 oder auf der ersten Italien-Reise, Anfang/Frühjahr 1770*)

Allegro

Oboe I, II

Corno I, II
in Do/C

Clarino I, II
in Do/C

Timpani
in Do-Sol/C-G

Violino I

Violino II

Viola

Violoncello
e Basso**)

*) Zur Datierung vgl. Vorwort.

**) Fagott ad libitum; vgl. Vorwort.

10

12

13

f

f

f

14

Oboe I

Oboe II

a 2

a 2

16

17

f

19
Oboe I, II

Measures 19-23. The Oboe I, II part (top staff) features a melodic line with grace notes. The Piano part (bottom staves) features a complex texture with many sixteenth notes in the right hand and eighth notes in the left hand.

24

Measures 24-28. The Oboe I, II part (top staff) features a melodic line with grace notes. The Piano part (bottom staves) features a complex texture with many sixteenth notes in the right hand and eighth notes in the left hand.

28

32

39

a 2

f

45

tr

p

f

Violoncello

Basso

p

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60

60

61

62

63

p

f

p

f

p

f

p

f

64

64

65

66

67

p

f

p

f

p

f

p

f

73

Oboe I, II

The image shows a musical score for Oboe I, II, and strings. The Oboe I, II part is written in treble clef with a key signature of one sharp (F#). It consists of five measures. The first four measures are whole rests, and the fifth measure contains a quarter note G4, an eighth note A4, and a sixteenth note B4. The string part is written in four staves (treble and bass clefs). The first four measures are whole rests, and the fifth measure contains a quarter note G4, an eighth note A4, and a sixteenth note B4. The string part is written in a rhythmic pattern of eighth and sixteenth notes.

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78

79

80

81

82

83

84

85

86

87

87

Measures 87-90: Vocal melody with rests and piano accompaniment.

91

Measures 91-94: Vocal melody with rests and piano accompaniment. A double bar line is present after measure 92. The piano part includes a 'p' (piano) dynamic marking.

98

f

102

f