

## 7. Divertimento à 3 in B

für Klavier, Violine und Violoncello

KV 254

Datiert Salzburg, August 1776

Allegro assai

*Violino*

*Violoncello*

*Pianoforte*

7

14


21

27  
p  
f  
p

35  
p  
fp  
fp  
p  
p  
fp  
fp  
p  
p

43  
fp  
fp  
p  
fp  
fp  
p  
fp  
fp  
p

50  
f  
p  
tr  
tr  
p  
f  
p

\*) T. 40, Klavier oben: Diese Fassung in den frühesten Drucken. Spätere Ausgaben bringen folgende, vermutlich nicht authentische Version: ; vgl. Krit. Bericht.

\*\*) T. 42, Klavier oben, letzte Note: in späteren Ausgaben "a" statt "f".

55

tr  
f

61

tr  
p

67

f

73

tr  
p  
fp

79

fp p f p mf

86

f p mf

94

p f

101

p f tr

106

106

114

114

122

122

131

131

139

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

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

147

*p* *f*

*p* *f*

154

*p* *f*

*p* *f*

161

*p* *f* *p*

*p* *f* *p*

168

Musical score for measures 168-175. It consists of three systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a piano accompaniment. Dynamics include *p*, *fp*, and *p*. There are also markings like  $\mu$  and  $\mu^*$ .

176


Musical score for measures 176-182. It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a piano accompaniment. Dynamics include *fp*, *p*, and *fp*.

183

Musical score for measures 183-188. It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a piano accompaniment. Dynamics include *f*, *p*, and *p*. There are also markings like *tr*.

189

Musical score for measures 189-195. It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a piano accompaniment. Dynamics include *f* and *p*. There are also markings like *tr*.

\*) T. 173, Klavier oben: Diese Fassung in den frühesten Drucken. Spätere Ausgaben bringen folgende, vermutlich nicht authentische Version: : vgl. Krit. Bericht.

\*\*\*) T. 175, Klavier oben, letzte Note: in späteren Ausgaben d'' statt b'.

195

202

207

215

\*) T. 200, Klavier oben, 3. und 4. Achtel: spätere Ausgaben stechen wohl irrtümlich es'-c'.

\*\*) Zu T. 211–213 im Violoncello vgl. Krit. Bericht.



Adagio [A]

p

Adagio

p

2 [A] tr

f p

f p

4

f p

f p [A]

5

f p tr

[A] tr p

f p

7

7

9

9

11

11

13

13

\*) T. 14 (und entsprechend T. 36), Klavier oben, 2. Achtel, Ausführungsvorschlag:

15

18

20

22

\*) Ossia in Klavier unten für T. 16, 1. Achtel: obere Note d' statt ces'.

24

25

26

27

28

29

31

32

33

35

RONDEAU

Tempo di Menuetto

6

14

16

21

27

33

*f* *p*

40

*f*

46

*f*

50

*f*

53-61

62-69

70-78

79-87



87

Violin I: *p*, *fp*, *fp*

Violin II: *p*, *fp*, *fp*

Piano: *p*, *fp*, *fp*, *f*

95

Violin I: *f*

Violin II: *f*

Piano: *f*, *p*

101

Violin I: *p*, *f*, *p*

Violin II: *p*, *f*, *p*

Piano: *p*, *f*, *p*

108

Violin I: *fp*, *fp*

Violin II: *fp*, *fp*

Piano: *fp*, *fp*

110

Violin I: *f*

Violin II: *f*

Piano: *f*, *p*

122

Violin I: *p*

Violin II: *pizz.*, *simile*

Piano: *p*

128

Violin I: *f*

Violin II: *f*

Piano: *f*

132

Violin I: *p*

Violin II: *p*

Piano: *p*, *f*, *p*, *tr*

140

140

141

142

143

144

145

146

*p*

*f*

*tr*

147

147

148

149

150

151

152

153

*tr*

*p*

*f*

*p*

154

154

155

156

157

158

159

*p*

*pizz.*

*p*

*simile*

*tr*

*p*

160

160

161

162

163

164

165

*f*

*coll' arco*

*f*

*f*

165

tr

p

f

tr

tr

tr

p

f

f

173

p

f

178

f

182

p

187

187

194

195

195

206

207


207

215

216

216

224

\* T. 219, Violine, Vorschlag zur Auszierung der Fermate („Eingang“): 

225

fp f

231

p f

237

p fp

246

fp f

\*) T. 240, Klavier oben, Vorschlag zur Auszierung der Fermate („Eingang“): rit. a tempo