

Overtura

Molto allegro

Oboe I,II *)

Corno I,II in Re/D

Tromba I,II in Re/D*)

Timpani in Re-La/D-A

Violino I

Violino II

Viola

Violoncello e Basso *)

6

*) Im Autograph „Trombe lunghe“; vgl. Vorwort.
 *) Flöten bzw. Fagott ad libitum; vgl. Vorwort.

12

17

* T. 17 und 18, Viola: Im Autograph jeweils irrtümlich(?) cis* statt e¹; vgl. jedoch T. 13.

23 Oboe I

Oboe II

Musical score for measures 23-29. The score includes staves for Oboe I, Oboe II, strings, and piano. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Trills are marked in the piano right hand.

30 Oboe I, II

Musical score for measures 30-34. The score includes staves for Oboe I, Oboe II, strings, and piano. The piano part continues with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A 'simile' marking is present in the piano right hand.

36

pp
pp
pp
pp

42

p
crescendo
f
pp
crescendo
f
crescendo
f
crescendo
f
tr

48

Musical score for measures 48-53. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble part with sixteenth-note patterns. The vocal line has a melodic line with trills (tr) and accents (a2). Dynamics include piano (p).

54

Musical score for measures 54-59. The score continues in G major and 3/4 time. The piano accompaniment remains consistent. The vocal line features a melodic line with accents (a2) and a dynamic marking of forte (f).

Musical score for measures 60-65. The score is written for a piano with four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. Measure 60 is marked with a forte 'f' dynamic. Measure 61 has a first ending bracket labeled 'a2'. Measure 62 has a first ending bracket labeled 'a2'. Measure 63 has a first ending bracket labeled 'a2'. Measure 64 has a first ending bracket labeled 'a2'. Measure 65 has a first ending bracket labeled 'a2'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'tr' (trill).

Musical score for measures 66-71. The score is written for a piano with four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. Measure 66 is marked with a forte 'f' dynamic. Measure 67 has a first ending bracket labeled 'a2'. Measure 68 has a first ending bracket labeled 'a2'. Measure 69 has a first ending bracket labeled 'a2'. Measure 70 has a first ending bracket labeled 'a2'. Measure 71 has a first ending bracket labeled 'a2'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'tr' (trill).

72

tr

tr

tr

tr

f

f

f

f

77

81

f *a2*

f *a2*

f *a2*

f

f

f

f

86

f

f

f

f

91

Musical score for measures 91-97. The score is in G major and 3/4 time. It features a vocal line with trills and a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include piano (*p*) and trills (*tr*).

98

Musical score for measures 98-104. The score is in G major and 3/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include piano (*p*) and a simile marking (*simile*).

105

ppp
p
cresc.
f
pp
crescendo
f
pp
crescendo
f
pp
crescendo
f

112

tr
p
f
tr
p
p
f

118

Musical score for measures 118-123. The score is in G major and 3/4 time. It features a vocal line with a trill in measure 118, a piano accompaniment with a trill in the right hand and a steady eighth-note bass line in the left hand, and a cello/bass part with a steady eighth-note line. Dynamics include 'a2' and 'f'.

124

Musical score for measures 124-129. The score continues in G major and 3/4 time. The vocal line has a trill in measure 124. The piano accompaniment features a trill in the right hand and a steady eighth-note bass line in the left hand. The cello/bass part continues with a steady eighth-note line. Dynamics include 'a2'.

Andante

Oboe I, II *)

Violino I

Violino II

Viola

Violoncello e Basso*)

7

15

Detailed description of the musical score: The score is for the second movement of Mozart's Violin Concerto No. 5, KV 135. It is in A major and 2/4 time, marked Andante. The instrumentation includes Oboe I and II (ad libitum), Violino I, Violino II, Viola, and Violoncello e Basso. The score is divided into three systems. The first system (measures 1-6) shows the beginning of the piece with a piano (p) dynamic. The second system (measures 7-14) features a series of trills in the violin parts, with dynamics ranging from piano (p) to fortissimo (ff). The third system (measures 15-20) continues with complex rhythmic patterns and dynamics including piano (p), forte (f), and fortissimo (ff). The score concludes with a final piano (p) dynamic.

*) Flöten bzw. Fagott ad libitum.

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Molto allegro

Oboe I, II ^{*)}

Corno I, II in Re / D

Tromba I, II in Re / D ^{*)}

Timpani in Re-La / D-A

Violino I

Violino II

Viola

Violoncello e Basso ⁺⁾

9

^{*)} Im Autograph „Trombe lunghe“.

⁺⁾ Flöten bzw. Fagott ad libitum.

⁺⁺⁾ Zur Sonderdynamik der Viola in den Takten 17 ff., 49 ff., 64 ff. und 96 ff. vgl. Vorwort.

18

Musical score for measures 18-28. The score is written for a piano and features a treble and bass clef. The key signature is one sharp (F#). The music consists of a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns and rests. The bass line is primarily composed of quarter notes and rests.

29

Musical score for measures 29-38. The score is written for a piano and features a treble and bass clef. The key signature is one sharp (F#). The music consists of a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns and rests. The bass line is primarily composed of quarter notes and rests. A dynamic marking of *f* (forte) is present in measure 32.

39

48

49

58

57 Oboe I

Oboe II

f

mezzo f

p

68 Oboe I, II

p

tr

p

tr

p

79

79

a2

f

tr

tr

f

f

88

88

P

P

f

^{*)} T. 79, Oboe II, Violine II und Violoncello/Baß, 2. Achtel: So im Autograph; zur Vermeidung der Oktavparallelen wird empfohlen, in Oboe II und Violine II e''(e) statt cis''(cis') zu spielen.

97

97

a2

f

f

107

107

f