

Mozart: 4. Violinkonzert

D-dur K.V. 218

David

Handwritten notes on a small paper slip, including "für die", "line (D-dur)", "No. 218)", and "David)".

HSB 2 - SMG
RA 9113

XX
MOZ

Conzert

(D dur)

für die Violine
mit Begleitung des Orchesters

VON

W. A. MOZART.

Zum Gebrauche bei dem Conservatorium der Musik zu Leipzig
mit Bogenstrichen, Vortragszeichen, Pianofortebegleitung und Cadenzen versehen
und herausgegeben von

FERDINAND DAVID.

N^o 218

in Köchels Verzeichniß der Tonwerke Mozarts.

OP. 121.

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NB. Die Solo-Violinstimme, genau nach dem Manuscript des Componisten, befindet sich über der Pianofortestimme.
Beim Vortrage mit Pianofortebegleitung spiele man im ersten Allegro die Tutti mit.

Einzeln Viol. primo fl. 1,30. Pf. fl. 2,6. Orch. fl. 3,18. weitere zu 18 Kr. d. Bogen.



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CONCERT.

W. A. Mozart.

Allegro.

Violino principale. **TUTTI.**

PIANOFORTE

The score is written for Violino principale and Pianoforte. It begins with a **TUTTI.** marking. The key signature is one sharp (F#) and the time signature is common time (C). The music is in an allegro tempo. The score is divided into three systems. The first system shows the beginning of the piece with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The third system continues with *f* and *p* dynamics. The score includes various musical notations such as trills (*tr.*), accents (*^*), and pedal markings (*ped.* and **ped.*).

Ob.

First system of musical notation. It consists of three staves: a single staff for the Oboe (labeled 'Ob.') and a grand staff for the piano (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first staff contains a melodic line with dynamics *f* and *p*. The piano accompaniment features a rhythmic pattern in the right hand and chords in the left hand.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The Oboe part continues with melodic phrases, and the piano accompaniment includes a prominent sixteenth-note pattern in the bass line.

Third system of musical notation. The Oboe part has a melodic line with dynamics *f* and *p*. The piano accompaniment features a dense texture with sixteenth-note patterns in both hands.

Fourth system of musical notation. The Oboe part has a melodic line with dynamics *p* and *f*. The piano accompaniment features a melodic line in the right hand and chords in the left hand. The system concludes with a double bar line and a decorative asterisk symbol.

Red.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The music features a complex melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. A *Ped.* marking is present in the bass staff, and an asterisk (*) is placed at the end of the system.

Second system of musical notation. It consists of three staves. The top staff has a *Solo* marking above it. The grand staff below contains dynamic markings: *p* in the bass staff, *ff* in the bass staff, and *mf* in the treble staff. A *Ped.* marking is present in the bass staff, and an asterisk (*) is placed at the end of the system.

Third system of musical notation. It consists of three staves. The top staff features a *tr* (trill) marking. The grand staff below contains a *sfz* (sforzando) marking in the bass staff. A *tr* marking is also present in the treble staff. An asterisk (*) is placed at the end of the system.

Fourth system of musical notation. It consists of three staves. The top staff features a *tr* marking. The grand staff below contains a *sfz* marking in the bass staff, a *cresc.* (crescendo) marking in the bass staff, and a *f* (forte) marking in the bass staff. A *Ped.* marking is present in the bass staff, and an asterisk (*) is placed at the end of the system.

Musical score for a piano piece, page 4. The score is in G major and 2/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The piano part features complex textures with chords and arpeggios. Dynamics include trills, *p*, *ff*, *f*, *mf*, and *dim*.

System 1: Vocal line starts with a trill. Piano accompaniment begins with a *ff* dynamic.

System 2: Piano accompaniment features a *f* dynamic.

System 3: Piano accompaniment features a *f* dynamic and a *sp* dynamic.

System 4: Piano accompaniment features a *mf* dynamic and a *dim* dynamic.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various ornaments and slurs. The grand staff contains a piano accompaniment with chords and rhythmic patterns. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. It features the same staff layout as the first system. The piano accompaniment in the grand staff shows a steady rhythmic accompaniment. The treble staff continues with the melodic line.

Third system of musical notation. The piano accompaniment in the grand staff begins with a *f* (forte) dynamic. The treble staff has a melodic line with a trill. Dynamic markings include *f*, *p*, and *cresc.* (crescendo).

Fourth system of musical notation. The piano accompaniment in the grand staff features a *f* dynamic. The treble staff has a melodic line with a trill. Dynamic markings include *f* and *p*.

This page of a musical score, numbered 6, contains four systems of music. The first system consists of a single treble clef staff and a grand staff (treble and bass clefs). The second system also consists of a single treble clef staff and a grand staff. The third system consists of a single treble clef staff and a grand staff. The fourth system consists of a single treble clef staff and a grand staff. The music is written in a key signature of one sharp (F#) and a time signature of 2/4. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). Articulations include accents and trills. The notation includes various note values, rests, and slurs.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a trill (tr) and a fermata. The piano accompaniment includes a *ped.* (pedal) marking and a ** ped.* marking.

Second system of musical notation. It includes a vocal line with a trill (tr) and a *Tutti* marking. The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. A *ped.* marking and an asterisk are present at the end of the system.

Third system of musical notation. It shows a vocal line with accents (^) and a piano accompaniment with a *ped.* marking and an asterisk.

Fourth system of musical notation. It includes a vocal line with a *Solo* marking. The piano accompaniment starts with a *p* (piano) dynamic and later changes to a *sp* (sforzando) dynamic.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The music features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. This system includes dynamic markings: *sp* (sforzando) in the bass staff, *f* (forte) in the bass staff, and *p* (piano) in the bass staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The music continues with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. This system features dynamic markings: *p* (piano) in the bass staff, *f* (forte) in the bass staff, and *p* (piano) in the bass staff.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has four measures, each marked with *fp*. Below the piano part, the letters "Ped." are written under the first and third measures, with an asterisk between the first and second, and between the third and fourth measures.

Second system of musical notation, similar to the first. It also features a vocal line and piano accompaniment with four measures marked *fp*. The "Ped." markings and asterisks are present in the same positions as in the first system.

Third system of musical notation. The piano accompaniment is more complex, with some notes beamed together. It includes dynamic markings *f* and *p* in the piano part.

Fourth system of musical notation. The piano accompaniment features a prominent bass line with dynamic markings *p*, *f*, and *p*.

Musical score system 1, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a *Tutti* marking above the vocal line and a *f* (forte) dynamic marking below the piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A *ped.* (pedal) marking is present at the end of the system.

Musical score system 2, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a *Solo* marking above the vocal line. The piano accompaniment features a *p* (piano) dynamic marking in the right hand and a *sp* (sforzando) dynamic marking in the left hand. There are asterisks and a *ped.* marking below the piano part.

Musical score system 3, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a *sp* (sforzando) dynamic marking in the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score system 4, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a *sp* (sforzando) dynamic marking in the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

First system of musical notation. It consists of a single melodic line in the upper staff and a grand staff (treble and bass clefs) in the lower staff. The key signature has two sharps (F# and C#). The upper staff features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The grand staff provides harmonic support with chords and rhythmic patterns.

Second system of musical notation, continuing the piece. It follows the same layout as the first system, with a single melodic line and a grand staff. The melodic line continues with intricate patterns, and the grand staff accompaniment includes some sustained chords and rhythmic accompaniment.

Third system of musical notation. This system includes dynamic markings: *f* (forte) and *p* (piano). The word "Tutti" is written above the first measure, and "Solo" is written above the last measure. The melodic line shows a transition from a more active texture to a more melodic, solo-like passage.

Fourth system of musical notation. This system also includes dynamic markings: *f* and *p*. The melodic line continues with a mix of active and melodic passages. The grand staff accompaniment provides a steady harmonic and rhythmic foundation.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part features a dynamic marking of *fp* (fortissimo piano) in the first measure. The key signature has two sharps (F# and C#), and the time signature is 3/4.

Second system of the musical score. The piano accompaniment continues with a steady eighth-note pattern in the bass line and chords in the treble. The vocal line has some trills marked with *tr*.

Third system of the musical score. The piano accompaniment features a more active bass line with eighth notes. The vocal line includes trills (*tr*) and dynamic markings of *fp* in the final two measures.

Fourth system of the musical score. The piano accompaniment continues with a rhythmic pattern. The vocal line has a dynamic marking of *Ob.* (Oboe) in the first measure. The system concludes with a section marked *A* (Allegretto), indicated by a double bar line and a new tempo marking.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a trill in the first measure. The piano accompaniment includes a *cresc.* marking.

Second system of musical notation. It includes a vocal line starting with the instruction *Tutti* and a piano accompaniment. The piano part has a *f* dynamic marking and includes *Ped.* and asterisk markings.

Third system of musical notation. It features a vocal line with a trill and a piano accompaniment. The piano part includes a *f* dynamic marking and *Ped.* and asterisk markings.

Fourth system of musical notation. It includes a vocal line and a piano accompaniment. The piano part features dynamic markings of *p*, *f*, and *ff*, along with a *Ped.* marking.

Andante cantabile.

The musical score is written for voice and piano. It consists of four systems of staves. The first system includes a vocal line and a grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment, with a 'Solo' marking above the vocal line. The third system shows the vocal line and piano accompaniment with various dynamic markings. The fourth system concludes the piece with a final vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamic markings include *p*, *sf*, *f*, *cresc.*, *tr*, *mf*, and *Solo*.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The bass line features a rhythmic pattern of eighth notes with the instruction *ped.* (pedal) and asterisks (*) indicating pedal changes. The piano part includes chords and arpeggiated figures.

Second system of the musical score. The vocal line continues with melodic phrases. The piano accompaniment features a prominent arpeggiated texture in the right hand and a steady bass line. A dynamic marking of *p* (piano) is present in the piano part.

Third system of the musical score. The vocal line has a trill (*tr.*) on a note. The piano accompaniment shows a *cresc.* (crescendo) leading to a *f* (forte) dynamic. Pedal markings (*ped.* and asterisks) are present in the bass line.

Fourth system of the musical score. The vocal line concludes with a *cresc.* and *fp* (fortissimo) marking. The piano accompaniment features a *cresc.* and *f* marking, with a complex arpeggiated texture in the right hand.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with dynamic markings *fp* and *p*. The grand staff contains a complex accompaniment with chords and moving lines, marked with *f* and *p*.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line. The grand staff continues the accompaniment, featuring a prominent bass line with chords and moving lines, marked with *f*. There are *rit.* and asterisk markings at the end of the system.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line. The grand staff continues the accompaniment, marked with *f* and *p*. There are *rit.* and asterisk markings at the end of the system.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line. The grand staff continues the accompaniment, marked with *rit.* and asterisk markings at the end of the system.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature is two sharps (F# and C#). The system includes dynamic markings such as *cresc.*, *f*, and *p*. There are also trill ornaments (*tr*) and slurs over the notes.

Second system of musical notation. It features a vocal line and piano accompaniment. The piano part includes a treble and bass clef. The key signature remains two sharps. This system is marked with *f* and *Tutti*. There are trill ornaments (*tr*) and slurs. Below the piano part, there are four measures with the marking *Ped.* and asterisks (*).

Third system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a treble and bass clef. The key signature is two sharps. This system is marked with *Solo*, *p*, *mf*, and *p*. It features trill ornaments (*tr*) and slurs.

Fourth system of musical notation. It consists of a vocal line and piano accompaniment. The piano part has a treble and bass clef. The key signature is two sharps. This system is marked with *Tutti*, *(a tempo)*, *pp*, *(rit.)*, and *f*. It includes trill ornaments (*tr*) and slurs.

Rondo.

Andante grazioso.

Solo

Musical score for the first system of the Rondo, marked "Andante grazioso". It features a vocal line and a piano accompaniment. The vocal line starts with a "Solo" marking and later has an "f Tutti" marking. The piano accompaniment includes dynamic markings "p" and "f".

Musical score for the second system of the Rondo, marked "Andante grazioso". It features a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings "pp" and "p".

Allegro ma non troppo.

Musical score for the third system of the Rondo, marked "Allegro ma non troppo". It features a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings "pp" and "2.".

Musical score for the fourth system of the Rondo, marked "Allegro ma non troppo". It features a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings "fp", "p", and "sf".

First system of a musical score in G major, 2/4 time. It consists of three staves: a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

Second system of the musical score. It continues the vocal and piano parts. The piano accompaniment includes dynamic markings *f*, *p*, and *ff*. Below the piano part, there are three markings: "Ped.", "* Ped.", and "*".

Third system of the musical score. The piano part shows a transition to a more complex texture with chords and moving lines. Dynamics include *f*, *p*, and *ff*.

Fourth system of the musical score. The piano part features a series of chords in the right hand and a steady bass line in the left hand. Dynamics include *p* and *ff*.

First system of musical notation, consisting of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 2/4 time with a key signature of one sharp (F#). The top staff features a melodic line with slurs and accents. The grand staff provides harmonic support with chords and moving lines.

Second system of musical notation, continuing the piece. It maintains the same three-staff structure. The melodic line in the top staff shows more complex rhythmic patterns and slurs. The grand staff continues to provide harmonic accompaniment.

Third system of musical notation. The top staff concludes with a double bar line and repeat signs. The grand staff continues with sustained chords and moving bass lines. The time signature changes to 3/4 at the end of the system.

Andante grazioso. Tutti Solo

Fourth system of musical notation, starting with the tempo marking "Andante grazioso." and dynamic markings "f" (forte) and "p" (piano). The system includes the "Tutti" and "Solo" markings. It features a single treble staff at the top and a grand staff below. The music is in 3/4 time with a key signature of one sharp. The top staff has a melodic line with slurs, while the grand staff provides accompaniment.

Allegro ma non troppo.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment. The music is in 2/4 time and the key signature has two sharps (F# and C#).



The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff for piano accompaniment. The music continues in 2/4 time and the key signature has two sharps. Dynamics markings include *sf* (sforzando) in the top staff and *sp* (sottissimo piano) in the bottom staff.



The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff for piano accompaniment. The music continues in 2/4 time and the key signature has two sharps. A dynamic marking of *sf* (sforzando) is present in the bottom staff.



The fourth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff for piano accompaniment. The music continues in 2/4 time and the key signature has two sharps. Dynamics markings include *f* (forte) in the bottom staff and *p* (piano) in the top staff.

This musical score is for a piano and voice piece, page 22. It is written in the key of D major (one sharp) and 2/4 time. The score is organized into four systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. The first system shows a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system continues the vocal melody and piano accompaniment. The third system features a more complex piano accompaniment with a rhythmic pattern and a vocal line. The fourth system concludes the piece with a final vocal phrase and piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Andante grazioso.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The tempo and mood are indicated as "Andante grazioso." The piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand of the piano part begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and single notes.

The second system continues the musical piece. The vocal line has a few rests followed by a melodic phrase. The piano accompaniment features a more active right hand with sixteenth-note patterns and a left hand with chords. Dynamics include piano (*p*) and forte (*f*). A trill (*tr*) is marked in the vocal line.

The third system shows the piano accompaniment becoming more complex. The right hand has a steady eighth-note accompaniment, while the left hand plays chords and moving lines. The vocal line continues with a melodic line.

The fourth system concludes the page. It features a variety of dynamics, including piano (*p*), forte (*f*), and piano (*p*). The piano accompaniment has a busy right hand with sixteenth-note figures and a left hand with chords. The vocal line has a final melodic phrase.

First system of musical notation. It consists of a single melodic line at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The first measure of the grand staff has a dynamic marking of *f*. The second measure has a *tr* (trill) marking over a note. The system concludes with a complex, fast sixteenth-note passage.

Second system of musical notation. It features a single melodic line and a grand staff. The grand staff contains a steady eighth-note accompaniment. The system ends with a final chord.

Third system of musical notation. It includes a single melodic line and a grand staff. The grand staff continues with the eighth-note accompaniment. The melodic line features several trills (*tr*) in the final measure.

Fourth system of musical notation. It includes a single melodic line and a grand staff. The grand staff part is marked *p* (piano). The melodic line has trills (*tr*) in the second and third measures. The grand staff part has a *Cor.* (Cornet) marking in the second measure.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part includes dynamic markings *fp* and *fp*.

Second system of musical notation, marked *Andante grazioso*. The key signature is two sharps and the time signature is 2/4. The piano part includes a dynamic marking *p*.

Third system of musical notation, marked *Allegro ma non troppo*. The key signature is two sharps and the time signature is 6/8. The piano part includes dynamic markings *ff*, *p*, and *ff*.

Fourth system of musical notation, continuing the 6/8 time signature. The piano part includes a dynamic marking *p*.

First system of musical notation, featuring a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is characterized by rapid sixteenth-note passages. The piano accompaniment consists of chords in the left hand and a steady eighth-note accompaniment in the right hand.

Second system of musical notation, continuing the piece. The treble clef part features more complex sixteenth-note runs. The piano accompaniment maintains a consistent rhythmic pattern with chords in the left hand.

Third system of musical notation, showing a change in dynamics. The piano part includes the instruction *cresc.* (crescendo) and *f* (forte). The treble clef part has a more melodic line with some rests. The piano accompaniment features chords in the left hand and a steady accompaniment in the right hand.

Fourth system of musical notation, marked *Andante grazioso.* (Andante gracefully). The tempo is slower than the previous systems. The piano part begins with *pp* (pianissimo). The treble clef part has a more lyrical melody. The piano accompaniment features chords in the left hand and a steady accompaniment in the right hand.

sp *sp* *sp*

Allegro ma non troppo.

sp *sp* *sp*

cresc. *f* *Tutti*

cresc. *f*

decresc. *p* *pp*

decresc. *p* *pp*

1. Violon principal avec Orchestre, Quatuor ou Piano.

Alard, D. , op. 28. La Fille du Régiment, Fantaisie av. Orch. fl. 3. 18., av. Piano	2. —
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— op. 7. 5me Air varié do.	E. 1. 36
— op. 12. 6me Air varié do.	A. 1. 12
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— 7. Wohin? von F. Schubert	45
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— 10. Mein, von F. Curschmann	45
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— op. 36. Adagio cantabile p. V. av. Pf	1. —
— op. 39. Six Morceaux de Salon do.	1. —
— I. No. 1. Air varié. No. 2. Scherzo	1. 12
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— III. 5. Capriccio. 6. Tarantelle	1. 12
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VIOLINO PRINCIPALE.

Allegro.

W. A. Mozart.

Tutti.

The musical score consists of ten staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro' and the dynamics start with a forte (f) dynamic. The score includes various musical notations such as slurs, trills (tr), and dynamic markings like piano (p), forte (f), and crescendo (cresc.). The music is characterized by rhythmic patterns and melodic lines typical of the Classical period.

VIOLINO PRINCIPALE.

The musical score for Violino Principale consists of ten staves of music. It is written in G major (one sharp) and 4/4 time. The score is heavily annotated with handwritten markings in black ink, including fingerings, slurs, and dynamic adjustments. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical techniques such as triplets, trills, and accents. The first staff begins with a *cresc.* marking and a *ff* dynamic. The second staff has a *p* dynamic and a *cresc.* marking. The third staff starts with *sf* (sforzando) and ends with *f* (forte). The fourth staff is marked *espressione.* and includes *mf* (mezzo-forte) dynamics. The fifth staff has *pp dolce.* (pianissimo dolce) and *mf* markings. The sixth staff is marked *mf* and includes the instruction *restez a la position*. The seventh staff has *mf* and *cresc.* markings. The eighth staff begins with *f* and includes the instruction *Tutti.* The ninth staff has *f* and *sf* markings. The tenth staff ends with a *1* marking.

VIOLINO PRINCIPALE.

cresc.

espr.

f

mf

f

dim.

scendo

sf

p

cresc.

sf

f

VIOLINO PRINCIPALE.

mf *espressivo.* *G-Sainte* *f* *p*

p dolce. *f* *p* *p*

mf *restez a la position.* *p*

sfz *p*

cresc. *ma* *sfz* *sfz* *cresc.*

Tutti. *sfz* *f*

VIOLINO PRINCIPALE.



Cadenz (vom Herausgeber.)

espressio.



VIOLINO PRINCIPALE.

The musical score for the Violino Principale consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various dynamics and performance instructions:

- Staff 1: *ff* (fortissimo)
- Staff 2: *sfz* (sforzando)
- Staff 3: *poco ritard.* (poco ritardando), *pizz.* (pizzicato), *p* (piano)
- Staff 4: *pizz.* (pizzicato), *cresc.* (crescendo)
- Staff 5: *p* (piano), *ff* (fortissimo), *mf espressivo* (mezzo-forte espressivo), *4^{da}* (quarta)
- Staff 6: *f^o* (forzando), *tr* (trillo)
- Staff 7: *cresc.* (crescendo), *f* (forte), *cresc.* (crescendo), *f^o* (forzando)
- Staff 8: *cresc.* (crescendo), *ff* (fortissimo), **Tutti.**
- Staff 9: *ff* (fortissimo)

VIOLINO PRINCIPALE.

Andante cantabile.

Tutti.

The score consists of ten staves of music in G major and 3/4 time. It begins with a *p* dynamic and includes markings for *mf*, *f*, *cresc.*, and *Solo.*. The piece features various musical techniques such as trills, triplets, and slurs. Fingerings are indicated by numbers 1-4, and breath marks (V) are present. The dynamics range from *p* to *sfz*. The score concludes with a *cresc.* marking and a *p* dynamic.

VIOLINO PRINCIPALE.

p dolce. *cresc.* *f*

p *pV*

p *pV*

cresc. *f*

mf *cresc. molto.*

f *p* *Cadenz (vom Herausgeber.)* *espressivo.*

cresc. *f* *dim.* *p*

cresc. *p*

un poco lento e poi stringendo. *p*

p *2da*

VOLINO PRINCIPALE.

cresc. *f* *p dolce.* *a tempo.* *cresc.* *tr.* **Tutti.** *f cresc.* *f cresc.* **Solo.** *p espressivo.* *tr.* **Cadenz.** *pp* **Tutti.** *dolce.* *tr.* *perdendosi.* *p*

Rondo.

Andante grazioso.

Solo. *p* **Tutti.** **Solo.** *f* *p* *dim.* *mf* *pp*

VIOLINO PRINCIPALE.

Allegro ma non troppo.

Violin part of the score, measures 1-10. The music is in G major and 6/8 time. It features a series of eighth-note patterns with various dynamics: *p*, *mf*, *pp*, *mf*, *sfz*, *sfz*, *p con grazia.*, *f*, *p*, *f*, *p*, and *f*. Fingerings and accents are indicated throughout.

Piano accompaniment and continuation of the violin part, measures 11-20. The piano part is marked *ff* and consists of a steady eighth-note accompaniment. The violin part continues with measures 11-15, then an *OSSIA.* section in measures 16-18, and finally measures 19-20. Dynamics include *ff*, *p*, *pp*, *f*, and *sfz*. The *OSSIA.* section is marked with a '1' above the staff.

VIOLINO PRINCIPALE.

tr.
p *dim.* *pp*

Andante grazioso
p *1* *2* *3* *Tutti.* *Solo.*

p *dim.* *1* *3* *pp* *mf* *pp*

Allegro ma non troppo
p *mf*

pp *mf* *p con grazia*

mf *p* *mf* *p* *cresc*

f con fuoco. *ffp*

f *ffp*

f *ffp*

f

VIOLINO PRINCIPALE.

Andante grazioso.

p dolce e semplice.

mf con suono.

cresc. f

p cresc. f p dolce.

p leggieramente.

f

f espressivo. p

cresc molto. f

sempre f

VIOLINO PRINCIPALE.

Andante grazioso.

Violin staff with notes and dynamics: *p*, *mf*, *pp*. Includes fingerings 1 and 2, and a breath mark (V).

Piano accompaniment staff with notes and dynamics: *ff*, *ff*. Includes the instruction "Solo." and a first ending bracket labeled "1".

Piano accompaniment staff with notes and dynamics: *ff*, *pp*.

Violin staff with notes and dynamics: *cresc.*, *f*.

Violin staff with notes and dynamics: *p*. Includes fingerings 2, 3, 4, 3, 3.

Violin staff with notes and dynamics: *con grazia.*, *f con fuoco sfz*. Includes fingerings 2, 4, 2, 1, *tr.*, 1.

Violin staff with notes and dynamics: *sfz*, *sfz*, *cresc.*

VIOLINO PRINCIPALE.

Cadenza vom Herausgeber.

The score consists of ten staves of music in G major. It begins with a forte (*f*) dynamic and includes several passages marked *sfz* (sforzando) and *f*. A section is marked *poco rit.* (ritardando) and *a tempo.* (return to tempo). The piece features intricate technical passages, including trills (*tr*) and triplets. Dynamics range from *sfz* and *f* to *ff* and *p*. Performance instructions include *con grazia.* (with grace), *con fuoco.* (with fire), *risol.* (ritardando), and *diminuendo.* (decrescendo). The score concludes with a final *f* dynamic.

VIOLINO PRINCIPALE.

Musical staff with dynamics *pp* and articulation marks (accents and slurs). A *Solo.* instruction is placed above the staff.

Musical staff with dynamics *mf* and *pp*, and articulation marks (accents and slurs).

Allegro ma non troppo.

Musical staff with dynamics *f*, *sfz*, and *p con grazia.*, and articulation marks (accents and slurs).

Musical staff with dynamics *f*, *sfz*, and *p*, and articulation marks (accents and slurs).

OSSIA.

Musical staff with dynamics *poco cresc.* and articulation marks (accents and slurs).

Musical staff with dynamics *f*, *cresc.*, and *ff*, and articulation marks (accents and slurs).

Musical staff with dynamics *f*, *decres*, *p*, and *pp*, and articulation marks (accents and slurs). A *Tutti.* instruction is placed above the staff.

Proben: 16.1. 14⁰⁰ Uhr W
 18.1. 14⁰⁰ " W
 22.1. 14⁰⁰ " W

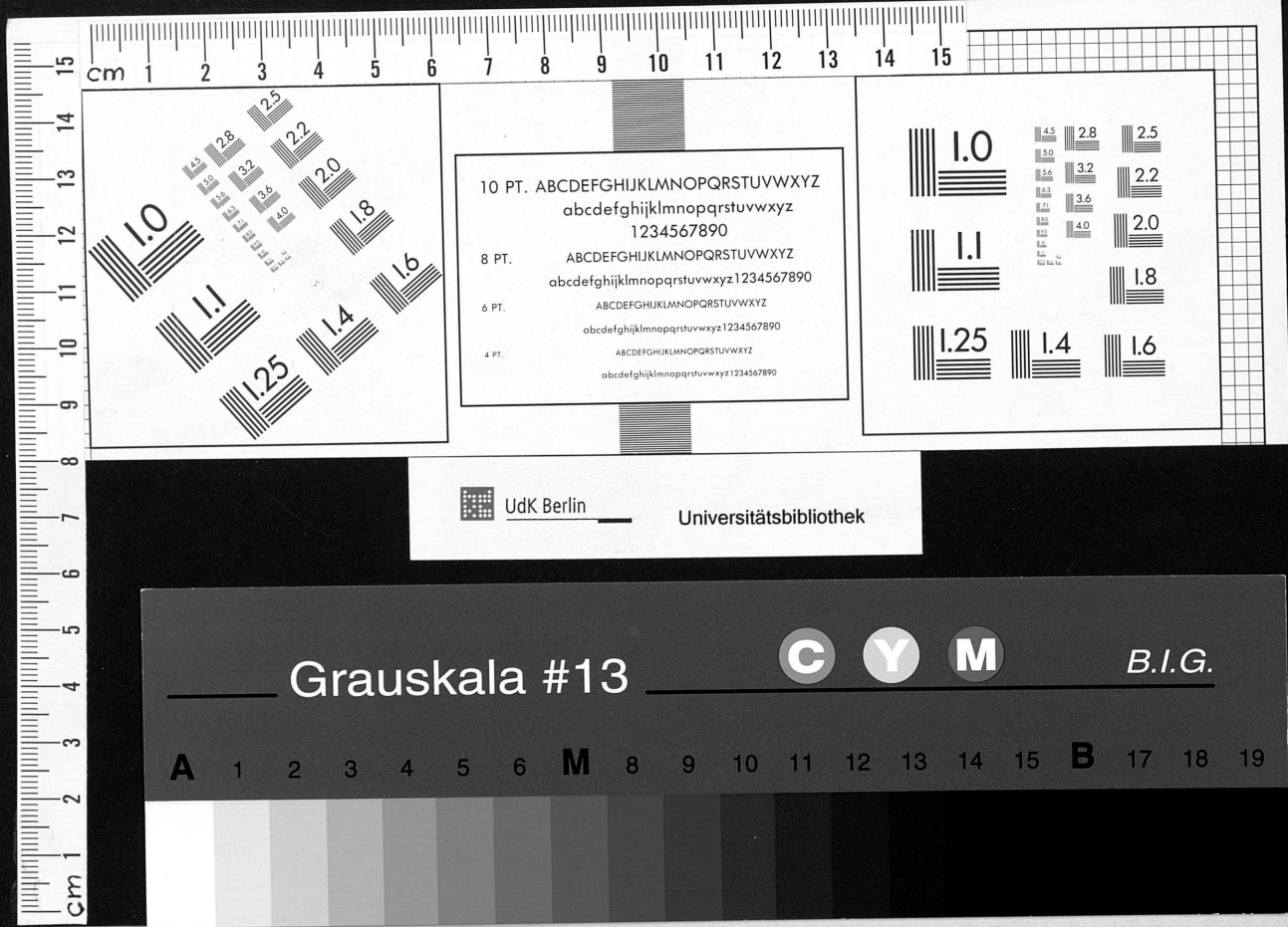
Mfandol 22.

Konzerte 23.1. 14 Uhr
 24.1.
 25.1.

Riviera 26.

Mfandol 28.1.

Riviera 29.1.



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C Y M

B.I.G.

A 1 2 3 4 5 6 M 8 9 10 11 12 13 14 15 B 17 18 19



Proben: 16.1. 14⁰⁰ Uhr W
 18.1. 14⁰⁰ " W
 27.1. 14⁰⁰ " W

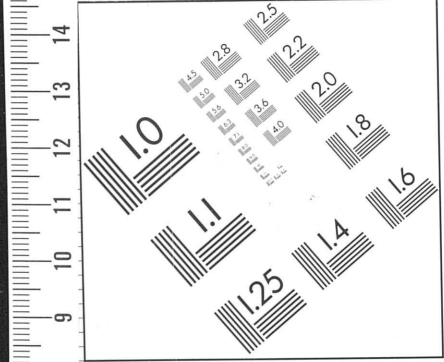
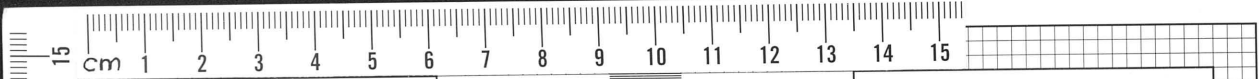
Befunde 22.

Konzerte 23.1. 11 Hölder
 24. 1.
 25. 1.

Rivier 26.

Markt 28.1.

Ruder 29.1.

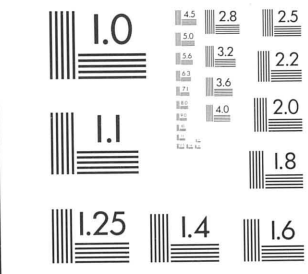


10 PT. ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890

8 PT. ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

6 PT. ABCDEFGHIJKLMNOPQRSTUVWXYZ
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4 PT. ABCDEFGHIJKLMNOPQRSTUVWXYZ
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