

Wolfgang Amadeus Mozart

Violin Concerto No. 5 in A major, KV 219

in reduced scoring
for solo violin and string quartet

transcribed by Benjamin Shute

for Giang Vo

In 1783, Mozart published three piano concertos (KV 413, 414, 415) with the express indication that they could be accompanied either by a large orchestra with wind instruments or by a string quartet. Private correspondence with his father reveals the same intent for the E-flat major piano concerto KV 449, composed the following year.

Of Mozart's five violin concertos (all written in or, in the case of no. 1, before 1775), the fifth concerto is particularly amenable to this reduced scoring, as the winds are almost entirely ornamental. Three exceptions, in which wind parts contain material I deem essential, all occur while the strings rest; therefore they require only simple transfer to the string parts, not a complex juggling of material. Those three exceptions are the second horn's sustained bass e in I.212-13, the oboes' figure in III.49/311, and the horns' sustained open fifths in III.134-38 (repeating throughout the *minore* section).

Because successfully adapting the ripieno texture for string quartet requires so little alteration of Mozart's original string parts, this edition seeks to be as true to them as possible (relying principally on the autograph manuscript), while adhering to modern notational norms in minor details such as beam direction and the use of double bars to demarcate contrasting sections. Deviations from Mozart's notes are indicated in footnotes on the relevant pages. These include the aforementioned elements transferred from the winds as well as occasional instances in which material has been transposed to a different octave to accommodate the present scoring, primarily the absence of contrabass.

Apparent discrepancies and inconsistencies in the autograph score (mostly pertaining to minor details of articulation) have not been homogenised where doing so is not deemed necessary for clarity and reasonable agreement among parts in reading and performance. In many cases, these inconsistencies amount to insignificant differences in presentation, but it is possible that at other times they may be intentional or at least shed light on Mozart's thought processes and his wishes for performance.

For various reasons, the intentions of the present endeavour extend only to the reduction of the ripieno to string quartet, not to a fresh editing of the solo violin line (as the viability of the concerto with ripieno quartet in no way requires alteration of Mozart's *violino principale*). This edition therefore presents only a set of parts for the ripieno quartet, on the assumption, firstly, that the solo violinist will use a performance edition of their choice, and, secondly, that the ripieno string parts are close enough to Mozart's originals (with deviations duly noted) that Mozart's autograph or other full score will suffice.

Historically informed cadenzas for the first and second movements, should they be of interest, are available on IMSLP separately.

Benjamin Shute
Dunfermline, October 2023

Violin 1 (ripieno)

Violin Concerto No. 5 in A major

W. A. Mozart

trans. Shute

Allegro aperto

6

10

15

19

24

29

33

36

* Next 6 notes transposed 8vb for sound and intonation against the solo violin doubling the tutti. If solo violin rests, these 6 notes should be played 8va (in Mozart's original register).

** 3 notes transposed 8vb. In absence of solo violin doubling, play 8va (i.e., 3 x d^{'''})

Vn 1

40 **Adagio**
Solo

41

42

43

44 **Allegro aperto**

47 *sim.*
f *p*

52 *f* *p* *f p* *f p* *f p*

58 *f* *p*

65 *f*

73 *p*

Vn 1

78

p

83

p

89

f p f p

94

99

107

fp cresc.

112 *Tutti*

p

115 *Solo*

f fp fp

119

fp fp fp fp fp fp p f

124

f p

Vn 1

129

Musical staff 129-134. The staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes. Dynamic markings include *f p* at the start and a sequence of *f p f p f p f p* across the latter half of the staff.

135

Musical staff 135-139. The staff continues with eighth and sixteenth notes. A dynamic marking of *f* appears at the end of the staff.

140

Musical staff 140-144. The staff features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *f* and *p* at the end of the staff.

145

Musical staff 145-149. The staff includes a *sim.* (sforzando) marking above the first few notes. Dynamic markings include *f* and *p* at the end of the staff.

150

Musical staff 150-154. The staff continues with eighth and sixteenth notes. Dynamic markings include *f* and *p* at the end of the staff.

155

Musical staff 155-161. The staff features eighth and sixteenth notes. Dynamic markings include *f p* repeated three times across the staff.

162

Musical staff 162-169. The staff includes eighth and sixteenth notes with some rests. Dynamic markings include *f* and *p* at the end of the staff.

170

Musical staff 170-175. The staff features eighth and sixteenth notes. A dynamic marking of *f* appears at the end of the staff.

176

Musical staff 176-181. The staff includes eighth and sixteenth notes. A dynamic marking of *p* appears at the beginning of the staff.

182

Musical staff 182-187. The staff features eighth and sixteenth notes.

Vn 1

190

Musical staff for measures 190-194. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The music begins with a quarter rest, followed by a half note G4, quarter note A4, and quarter note B4. A slur covers the next two measures: a half note G4 (marked *f*) and a half note F#4 (marked *p*). This pattern repeats in the third measure. The staff concludes with a quarter note G4, quarter note A4, quarter note B4, and a half note G4.

195

Musical staff for measures 195-199. The staff is in treble clef with a key signature of three sharps. It begins with a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G

Vn 1

Adagio

Tutti

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

7 *f* *p* *f* *p* *f* *p* *f* *p*

11 *fp* *fp*

14 *f* *p* *f* *p*

18 *f* *p*

Solo

21 *f* *p* *f* *f* *p* *f* *p*

27 *f* *p*

32

37

40

Detailed description: This is a musical score for the first violin (Vn 1) in a piece marked Adagio. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of ten staves of music, numbered 1 through 40. The piece begins with a 'Tutti' marking. The dynamics are marked with *p* (piano), *f* (forte), and *fp* (fortissimo piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of slurs and accents. A 'Solo' marking appears at measure 21. The score ends at measure 40.

Vn 1

47

fp fp f p f

52

p cresc. f Tutti

56

p

59

f p f Solo

63

f p f p f

69

f p f p f p f

76

f p f p f p f

83

p f p f p f

89

f p f p f p

95

f p f p

Vn 1

Rondeau

Tempo di Menuetto

Solo

p

f

Tutti

11

19

28

34

40

47

[*pp*] [*p*]

56

p

f

Tutti

67

75

f

p

* Material in m. 49 originally in oboe 1. See m. 311.

Vn 1

81



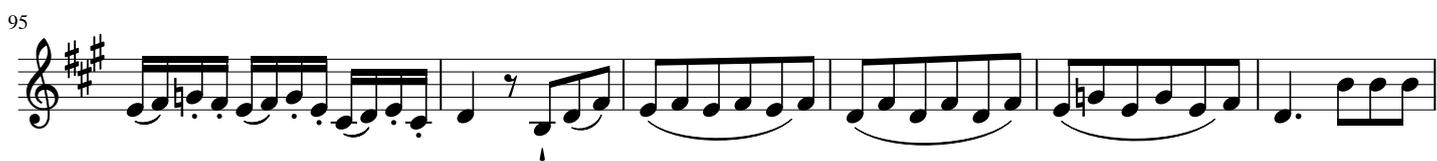
84



90



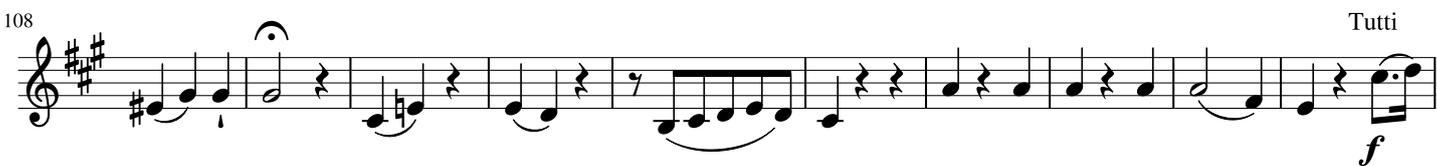
95



101



108



118



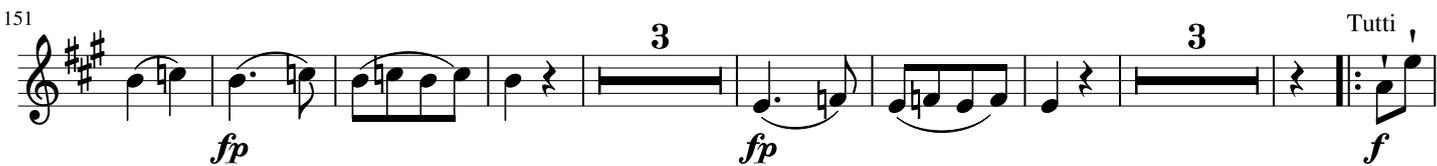
126



138



151



Vn 1

165

p

173

cresc. f p cresc. p cresc. f

Solo

181

p

Tutti

f

190

Solo

p fp fp

199

[fp] [fp]

210

fp fp

3

223

f

Tutti

3

234

Solo

p

Tutti

p cresc. f p cresc.

246

Solo

p cresc. f

tr tr

255

fp fp fp fp

Tempo di Menuetto

Vn 1

264

270 *Tutti*
f

278

288
f *p*

295

300

308
*
[*pp*] [*p*]

317
p 3

326 *Tutti*
3
f

334
p

Detailed description: This is a page of a musical score for Violin 1, spanning measures 264 to 334. The music is written in treble clef with a key signature of two sharps (F# and C#). The score consists of ten staves of music. Measure 264 begins with a series of eighth and sixteenth notes. Measure 270 is marked 'Tutti' and 'f' (forte). Measure 278 features a series of eighth notes. Measure 288 includes a dynamic change from 'f' to 'p' (piano). Measure 295 shows a complex rhythmic pattern with sixteenth notes. Measure 300 continues with eighth and sixteenth notes. Measure 308 has a dynamic change from '[pp]' (pianissimo) to '[p]' (piano) and includes an asterisk above a note. Measure 317 has a dynamic change to 'p' and a triplet of eighth notes. Measure 326 is marked 'Tutti' and 'f', and includes a triplet of eighth notes. Measure 334 ends with a dynamic change to 'p'.

* Material in m. 311 originally in oboe 1. See m. 49.

Vn 1

341

Musical score for Violin 1, measures 341-348. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The first measure (341) features a forte (*f*) dynamic and a sixteenth-note triplet. The second measure (342) has a dotted quarter note. The third measure (343) is a whole rest. The fourth measure (344) is marked 'Solo' and begins with a piano (*p*) dynamic, featuring a quarter note followed by a quarter rest. Measures 345, 346, and 347 continue the solo with quarter notes and quarter rests. The final measure (348) ends with a quarter note followed by two quarter rests and a fermata.

Violin 2 (ripieno)

Violin Concerto No. 5 in A major

W. A. Mozart
trans. Shute

Allegro aperto

Tutti

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

10 *p* *f*

15

19 *p*

24 *sciolte* [*sim.*] *f* *p*

29 *f* *p* *f* *p* *f*

34 *p* *f* *

40 *Adagio Solo* *p*

41

* Originally doubled violin 1 for the following four beats. Also mm. 60-61, 116-17, 125-26, 162-63, and 224-25.

Vn 2

42

43

44 *Allegro aperto*

48 *f p f p f p f p*

58 *f p*

66 *f*

73 *p*

79 *p* *sciolte* *[sim.]*

87 *f p f p*

94

Vn 2

99

106 *fp* *cresc.* *f* Tutti

113 *p* *f* Solo *f p* *f p*

119 *f p* *f p* *f p* *f p* *f p* *f p* *p*

123 *f* *p* *p*

128 *f p*

133 *f p* *f p* *f p* *f p*

138

143 *f* *p* *f* *p* *f*

153 *p* *f p* *f p* *f p*

Detailed description: This is a musical score for Violin 2, spanning measures 99 to 153. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is written on a single staff in treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), *fp* (fortissimo piano), and *cresc.* (crescendo) are used throughout. Performance instructions include 'Solo' and 'Tutti'. A specific note at measure 99 is marked with an asterisk (*). The score concludes with a final measure at 153.

* Autograph score slurs notes 2-3, an apparent typographical error.

Vn 2

160

Musical staff 160-167. The staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with dynamic markings of *f* and *p*.

168

Musical staff 168-174. The staff continues with eighth and sixteenth notes, featuring a dynamic marking of *f* at the end.

175

Musical staff 175-180. The staff features a mix of eighth and sixteenth notes, with a dynamic marking of *p*.

181

Musical staff 181-186. The staff consists of eighth notes, with some notes beamed together.

187

sciolte [sim.]

Musical staff 187-192. The staff features a series of chords and eighth notes, with dynamic markings of *f* and *p*.

193

Musical staff 193-198. The staff consists of eighth notes, with some notes beamed together.

199

Musical staff 199-205. The staff features eighth notes and some beamed eighth notes.

206

Musical staff 206-212. The staff consists of eighth notes and some beamed eighth notes.

213

Tutti

Musical staff 213-219. The staff features eighth notes and some beamed eighth notes, with dynamic markings of *fp*, *cresc.*, and *f*.

220

Musical staff 220-226. The staff features chords and eighth notes, with dynamic markings of *f* and *p*.

Vn 2

Adagio

Musical score for Violin 2, Adagio. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked Adagio. The score consists of ten staves of music, with measure numbers 8, 13, 17, 20, 26, 31, 37, 43, and 51 indicated. The music features various dynamic markings: *f* (forte), *p* (piano), *fp* (fortissimo piano), and *cresc.* (crescendo). Performance instructions include *Tutti* at the beginning and *Solo* starting at measure 20. The score includes slurs, accents, and articulation marks. A double bar line is present at the end of measure 37.

* Originally doubled violin 1 for the first half of beat 1.

Vn 2

56 *p*

59 *f* *p* *f* *p* *

63 Solo *f* *p* *f* *p*

69 *f* *p*

75 *f* *p*

82 *f* *p* *f* *p*

89 *f* *p*

94 *p*

100

106 [*fp* *fp*] *f*

Detailed description: This is a musical score for Violin 2, spanning measures 56 to 106. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is written on a single staff in treble clef. It begins at measure 56 with a piano (*p*) dynamic. Measure 59 features a forte (*f*) dynamic followed by a piano (*p*) dynamic, with two asterisks (*) above the staff. Measure 63 is marked 'Solo' and contains a series of dynamics: *f*, *p*, *f*, *p*. Measure 69 has a forte (*f*) dynamic followed by a piano (*p*) dynamic. Measure 75 has a forte (*f*) dynamic followed by a piano (*p*) dynamic. Measure 82 has a forte (*f*) dynamic followed by a piano (*p*) dynamic, then a forte (*f*) dynamic followed by a piano (*p*) dynamic. Measure 89 has a forte (*f*) dynamic followed by a piano (*p*) dynamic. Measure 94 has a piano (*p*) dynamic. Measure 100 has no dynamic marking. Measure 106 has a fortissimo (*fp*) dynamic, followed by another fortissimo (*fp*) dynamic, and then a forte (*f*) dynamic.

* Originally doubled violin 1 for the first half of beat 1.

Vn 2

114

p *f* *p* *p* *p* *p* *p* *p* *cresc.* *f* Tutti

121

p *p* *p*

124

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

* Originally doubled violin 1 for the first half of beat 1.

Vn 2

Rondeau

Tempo di Menuetto

Solo

Tutti

10

Solo

19

28

35

43

[pp]

50

[p]

61

Tutti

70

Solo

78

p

f

f

p

f

* Material in m. 49 originally in oboe 2. See m. 311.

Vn 2

84

91

96

99

104

112 *Tutti*

120 *Solo*

127 *fp* *fp* *3*

139 *3* *fp*

153 *3* *3* *Tutti* *f* *p* *fp* *

Detailed description: This is a page of a musical score for Violin 2, spanning measures 84 to 165. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The score consists of ten staves of music. Measure 84 begins with a series of eighth notes, followed by a rest and then a dynamic marking of *f*. Measure 91 shows a continuation of eighth notes with a *p* dynamic. Measures 96-104 feature a dense texture of sixteenth notes. Measure 112 is marked *Tutti* and *f*. Measure 120 is marked *Solo* and *p*. Measure 127 includes a triplet of eighth notes and a dynamic marking of *fp*. Measure 139 features a triplet of eighth notes and a dynamic marking of *fp*. Measure 153 includes two triplet markings, a *Tutti* marking, and dynamic markings of *f*, *p*, and *fp*. An asterisk (*) is placed above the final measure of the page.

* This notation (stroke plus *fp*) is presumably shorthand for what is shown in m. 165.

Vn 2

167

fp fp fp fp fp fp fp *p f p f p*

177

cresc. f *Solo p*

185

f p fp fp fp fp fp fp

195

fp fp f p fp fp fp fp *Solo tr tr*

203

fp

215

3 4 Tutti fp fp fp fp fp fp

232

fp fp fp f p *Solo Tutti p*

244

f p f p cresc. f p *Solo p*

254

fp fp fp fp *Tempo*

263

Vn 2

269 *Tutti*
f

277 *Solo*
p

287
f

294

301

308
*
[pp] [p]

317

326 *Tutti*
f

334
p

340 *Solo*
f *p*

* Material in m. 311 originally in oboe 2. See m. 49.

Violin Concerto No. 5 in A major

W. A. Mozart
trans. Shute

Allegro aperto

Tutti
f p f p f

10
f

17
p

24
f p

29
f p f

35
p f f p
Adagio Solo

41
f p
Allegro aperto

48
f p f p f p fp

58
p

* The stroke here seems to indicate that the first quaver (8th) should be distinct from the others; that is, it is a shorthand to indicate that the previous pattern, with forte on the first quaver and piano on the second, should continue. Also in m. 159.

66

Musical staff 66: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with rests. A dynamic marking of *f* is placed below the staff towards the end.

73

Musical staff 73: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with rests. A dynamic marking of *p* is placed below the staff.

79

Musical staff 79: Bass clef, key signature of two sharps. The staff contains eighth notes with rests. A measure with a whole rest is marked with a '4' above it, indicating a four-measure rest. A dynamic marking of *f* is placed below the staff.

89

Musical staff 89: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with rests. Dynamic markings of *f* and *p* alternate below the staff.

96

Musical staff 96: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with rests. A dynamic marking of *f* is placed below the staff.

103

Musical staff 103: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with rests. A dynamic marking of *f* is placed below the staff.

110

Musical staff 110: Bass clef, key signature of two sharps. The staff contains eighth notes with rests. Above the staff, the word 'Tutti' is written. Below the staff, dynamic markings include *fp*, *cresc.*, *f*, *p*, *f*, *fp*, and *fp*. Above the staff, the word 'Solo' is written.

120

Musical staff 120: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with rests. Dynamic markings of *fp*, *fp*, *p*, *f*, *p*, and *f* are placed below the staff.

127

Musical staff 127: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with rests. Dynamic markings of *p*, *f*, *p*, *f*, *p*, and *f* are placed below the staff.

134

Musical staff 134: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with rests. Dynamic markings of *f*, *p*, *f*, and *p* are placed below the staff.

139

f *f p*

146

f p *f*

155

p f p f p fp *

163

p

171

f *p*

177

185

191

f p f p

198

206

* See note at m. 57.

214

Tutti

Musical notation for measures 214-219. The key signature is two sharps (F# and C#), and the time signature is 6/8. The notation includes dynamic markings *fp*, *cresc.*, and *f*. The music features a mix of quarter notes, eighth notes, and sixteenth notes, with some measures containing triplets. A fermata is placed over the final note of the first system.

220

Musical notation for measures 220-225. The key signature is two sharps (F# and C#), and the time signature is 6/8. The notation includes dynamic markings *f*, *p*, *f*, and *f*. The music consists of a continuous eighth-note pattern in the first four measures, followed by a rest and a final phrase.

226

Musical notation for measures 226-227. The key signature is two sharps (F# and C#), and the time signature is 6/8. The notation includes a fermata over the final note of the second measure.

Adagio

Musical score for Adagio, bass clef, 2/4 time, key of D major. The score consists of ten staves of music with various dynamics and markings.

Staff 1: *Tutti* *f p f p f fp fp*

Staff 2: *p fp f p f*

Staff 3: *f p fp f f p f p* *Solo*

Staff 4: *f p f p f p*

Staff 5: *f p f p f p*

Staff 6: *f p f p f p* *4*

Staff 7: *f f cresc. Tutti*

Staff 8: *f p fp f f p* *Solo* *

Staff 9: *f p f p f p*

Staff 10: *f p f p f*

* Measure 64 transposed 8va in absence of contrabass.

93

Musical staff 93: Bass clef, key signature of three sharps (F#, C#, G#). The staff contains four measures of eighth-note patterns. The first measure starts with a dynamic marking of *p*. The notes are: G#2, A2, B2, C3, D3, E3, F#3, G#3.

98

Musical staff 98: Bass clef, key signature of three sharps. The staff contains six measures. The first measure has a triplet of eighth notes (G#2, A2, B2). The second measure has a quarter note (C3) and a quarter rest. The third measure has a quarter note (D3) and a quarter rest. The fourth measure has a quarter note (E3) and a quarter rest. The fifth measure has a quarter note (F#3) and a quarter rest. The sixth measure has a quarter note (G#3) and a quarter rest.

106

Musical staff 106: Bass clef, key signature of three sharps. The staff contains six measures. The first measure has a dynamic marking of *f* and a 4-measure rest. The second measure has a quarter note (G#2) and a quarter rest. The third measure has a quarter note (A2) and a quarter rest. The fourth measure has a quarter note (B2) and a quarter rest. The fifth measure has a quarter note (C3) and a quarter rest. The sixth measure has a quarter note (D3) and a quarter rest. The staff ends with a dynamic marking of *cresc.*

120

Musical staff 120: Bass clef, key signature of three sharps. The staff contains six measures. The first measure has a dynamic marking of *f* and a 4-measure rest. The second measure has a quarter note (G#2) and a quarter rest. The third measure has a quarter note (A2) and a quarter rest. The fourth measure has a quarter note (B2) and a quarter rest. The fifth measure has a quarter note (C3) and a quarter rest. The sixth measure has a quarter note (D3) and a quarter rest. The staff ends with a dynamic marking of *f p*.

127

Musical staff 127: Bass clef, key signature of three sharps. The staff contains two measures. The first measure has a dynamic marking of *f* and a 4-measure rest. The second measure has a quarter note (G#2) and a quarter rest. The staff ends with a dynamic marking of *f p*.

Rondeau

Tempo di Menuetto

12

Solo Tutti

p *f*

12

Solo

p

22

f

31

p

42

53

65

Tutti

f

75

Solo

p *f* *p*

84

f *p*

92

102

109

119

128

144

162

174

189

201

214

* The material in mm. 132-44, 152-64, and 214-26 is taken from Mozart's horn parts.

230 *fp fp fp fp fp f p* Solo Tutti *p cresc.*

244 *fp cresc. fp cresc. f p* Solo

257 *fp fp fp fp* Tempo di Menuetto

266 *f* Tutti

276 *p* Solo

287 *f p*

296

305

316

328 *f* Tutti

Violoncello
Allegro aperto

Violin Concerto No. 5 in A major

W. A. Mozart
trans. Shute

Tutti
*
3
**
3
f *f* *f*

13
f

18
4
sim.

26
f p f p f

32
f p f

38
Adagio Solo
p

43
Allegro aperto
3
3
f f f f p fp

56
fp fp f

64
p

72
f p

* First note originally a. Chord (corresponding with violin 1) suggested in chamber scoring to solve problems of register and voicing at its various recurrences. ** Mm. 5, 50, & 148 transposed 8vb for voicing in absence of contrabass.

159

fp *f* *p*

Musical notation for measures 159-166. The key signature is two sharps (F# and C#). The notation includes various rhythmic values and dynamic markings: *fp* (fortissimo piano), *f* (fortissimo), and *p* (piano).

167

Musical notation for measures 167-173. The key signature is two sharps. The notation includes various rhythmic values and dynamic markings.

174

f *p* 3

Musical notation for measures 174-180. The key signature is two sharps. The notation includes various rhythmic values, dynamic markings (*f* and *p*), and a triplet of eighth notes.

181

4 *sim.* *p*

Musical notation for measures 181-190. The key signature is two sharps. The notation includes various rhythmic values, dynamic markings (*p*), and a four-measure rest.

191

f p f p

Musical notation for measures 191-197. The key signature is two sharps. The notation includes various rhythmic values and dynamic markings (*f* and *p*).

198

2

Musical notation for measures 198-205. The key signature is two sharps. The notation includes various rhythmic values and dynamic markings, and a two-measure rest.

206

2 * *fp* *cresc.*

Musical notation for measures 206-215. The key signature is two sharps. The notation includes various rhythmic values, dynamic markings (*fp* and *cresc.*), and a two-measure rest.

216 Tutti

f *f*

Musical notation for measures 216-220. The key signature is two sharps. The notation includes various rhythmic values and dynamic markings (*f*), and the instruction *Tutti*.

221

p *f*

Musical notation for measures 221-228. The key signature is two sharps. The notation includes various rhythmic values and dynamic markings (*p* and *f*).

* Originally a crotchet (quarter note). The longer note is taken from horn 2.

Adagio

Tutti

10

18

Solo

27

39

Tutti

57

Solo

66

76

87

96

* 8vb for 3 notes.

** This measure 8vb.

† 8vb for 2 notes.

†† 8vb through m. 82, note 1. Note 2 of m. 82 8va.

115

Musical notation for measures 115-123. The key signature is three sharps (F#, C#, G#). The notation includes dynamic markings *f*, *p*, and *cresc.*. A *Tutti* marking with an asterisk is placed above the staff at measure 121. The music features a mix of eighth and quarter notes, some with accents, and rests.

124

Musical notation for measures 124-125. The key signature is three sharps (F#, C#, G#). The notation includes dynamic markings *f* and *p*. Measure 124 contains a series of eighth notes, some beamed together. Measure 125 features a sequence of eighth notes with alternating *f* and *p* dynamics, ending with a fermata.

* 8vb through m. 125

118 *Tutti* *f* *Solo* *p*

128 *Allegro* *fp* *fp* **3** **11**

152 *fp* *fp* **3** **3** *Tutti* *f col legno*

166 *arco* *p cresc.* *f p cresc.* *f p*

177 *cresc.* *f* *Solo* **5** *pizz.* *Tutti* *f col legno*

191 *Solo* **5** *pizz.* **9**

214 *arco* *fp* *fp* **3** **4** *Tutti* *f col legno*

229 *Solo* *pizz.* *p*

240 *Tutti* *arco* *p cresc.* *f p cresc.* *f p cresc.* *f* *Solo* *p*

252 *Tempo di Menuetto* **8**

*8vb for 4 notes

271 *Tutti* *f* *Solo* *p*

281

292 *f* *p* 2

303 *

315 8 *Tutti*

331

336 2 *f* *Solo* *p*

347

*8vb for 3 notes