

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

f

99

f

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 *f p f p f p f p* at the end of the staff.

135

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

140

Musical staff 140-144. The staff features 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 measure. 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.

162

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

170

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

176

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

182

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

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 page of a musical score for Violin 1, 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. The first staff begins with the instruction 'Tutti' and contains measures 1-6, with dynamic markings *p*, *f*, *p*, *f*, *p*, and *f*. The second staff (measures 7-10) has markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *p*. The third staff (measures 11-13) has markings *fp* and *fp*. The fourth staff (measures 14-17) has markings *f*, *p*, *f*, and *p*. The fifth staff (measures 18-20) has markings *f* and *p*. The sixth staff (measures 21-26) is marked 'Solo' and has markings *f*, *p*, *f*, *f*, *p*, *f*, and *p*. The seventh staff (measures 27-31) has markings *f* and *p*. The eighth staff (measures 32-36) has no markings. The ninth staff (measures 37-39) has no markings. The tenth staff (measures 40-43) has no markings.

Vn 1

47

fp fp f p

52

p cresc. f Tutti

56

p

59

f p f p Solo

63

f p f p

69

f p f p

76

f

83

p f p f p

89

f p

95

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

f *p*

90

95

101

108

Tutti *f*

118

126

Allegro *fp*

138

fp

151

fp *fp* Tutti *f*

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

223

Tutti

f

234

Solo

p

Tutti

p cresc. f p cresc.

246

Solo

p cresc. f

tr tr

255

tr tr

Tutti

Tempo di Menuetto

fp fp fp fp

Vn 1

264

270 *Tutti*
f

278

288 *f* *p*

295

300

308 *[pp]* *[p]*

317 *p* 3

326 *Tutti*
f

334 *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#). Measure 341 begins with a forte (*f*) dynamic and features a sixteenth-note tremolo. Measure 342 contains a half note chord. Measure 343 starts with a rest, followed by a solo section in measures 344-348 marked with a piano (*p*) dynamic. The solo consists of eighth notes with grace notes. The piece concludes with a fermata over the final note.

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

58

66

73

79

sciolte [sim.]

87

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, consisting of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 99. The first staff (99-105) features a melodic line with slurs and a dynamic marking of *fp*. A small asterisk is placed below the first measure. The second staff (106-112) continues the melodic line, marked *fp*, *cresc.*, and *f*, with the instruction 'Tutti' above. The third staff (113-118) shows a change in texture with chords and a melodic line, marked *p*, *f*, and 'Solo' above, with dynamics *f p* and *f p*. The fourth staff (119-122) consists of a rhythmic pattern of eighth notes, marked *f p* and *f p* repeatedly, ending with a *p* dynamic. The fifth staff (123-127) continues this rhythmic pattern, marked *f*, *p*, and *p*. The sixth staff (128-132) features a melodic line with slurs, marked *f p*. The seventh staff (133-137) is a rhythmic pattern of eighth notes, marked *f p*, *f p*, *f p*, and *f p*. The eighth staff (138-142) continues the melodic line with slurs. The ninth staff (143-152) consists of chords, marked *f*, *p*, *f*, *p*, and *f*. The final staff (153-157) features a melodic line with slurs, marked *p*, *f p*, *f p*, and *f p*.

* 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 various rests. Dynamic markings include *f* (forte) and *p* (piano).

168

Musical staff 168-174. The staff continues with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present.

175

Musical staff 175-180. The staff features a mix of eighth and sixteenth notes. A dynamic marking of *p* (piano) is present.

181

Musical staff 181-186. The staff contains a series of eighth notes, some grouped with slurs.

187

sciolte [sim.]

Musical staff 187-192. The staff begins with a treble clef and a key signature of three sharps. It features a series of chords and eighth notes. Dynamic markings include *f* (forte) and *p* (piano).

193

Musical staff 193-198. The staff contains eighth notes and rests.

199

Musical staff 199-205. The staff features eighth notes and rests.

206

Musical staff 206-212. The staff contains eighth notes and rests.

213

Tutti

Musical staff 213-219. The staff begins with a treble clef and a key signature of three sharps. It features eighth notes and rests. Dynamic markings include *fp* (fortissimo piano), *cresc.* (crescendo), and *f* (forte).

220

Musical staff 220-226. The staff features a series of chords and eighth notes. Dynamic markings include *f* (forte) and *p* (piano).

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 at the beginning of their respective staves. 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 footnote at the bottom left states: "* Originally doubled violin 1 for the first half of beat 1." The score ends with a *Tutti* instruction and a *f* dynamic marking.

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

Vn 2

56 *p*

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

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

69 *f* *p*

75 *f* *p*

82 *f* *p* *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 features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo piano) are used throughout. A 'Solo' section begins at measure 63. There are two asterisks (*) above measures 59 and 61, indicating specific performance instructions. The score concludes with a dynamic marking of [*fp fp*] *f* at the end of measure 106.

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

Vn 2

114

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

121

p *p* *p*

124

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

* 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 continues with eighth notes and a dynamic marking of *p*. Measure 96 features a continuous eighth-note pattern. Measure 99 shows a change in rhythm with quarter notes and eighth notes. Measure 104 includes a fermata over a note. Measure 112 is marked *Tutti* and *f*. Measure 120 is marked *Solo* and *p*. Measure 127 contains a fermata, a dynamic marking of *fp*, and a triplet of eighth notes. 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 (165).

* 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 f p f p

177

cresc. f p Solo

185

f p fp fp fp fp fp fp

195

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

203

fp

215

fp fp fp fp fp fp 3 4 Tutti

232

fp fp fp f p p Solo Tutti

244

f p f p cresc. f p Solo

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

p

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 sequence of notes and rests. A dynamic marking of *f* (forte) is placed below the staff towards the end of the line.

73

Musical staff 73: Bass clef, key signature of two sharps. The staff contains a sequence of notes and rests. A dynamic marking of *p* (piano) is placed below the staff in the middle.

79

Musical staff 79: Bass clef, key signature of two sharps. The staff contains a sequence of notes and 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 a sequence of notes and 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 a sequence of notes and rests.

103

Musical staff 103: Bass clef, key signature of two sharps. The staff contains a sequence of notes and rests.

110

Musical staff 110: Bass clef, key signature of two sharps. The staff contains a sequence of notes and 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 towards the end, the word 'Solo' is written.

120

Musical staff 120: Bass clef, key signature of two sharps. The staff contains a sequence of notes and 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 a sequence of notes and 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 a sequence of notes and 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

p

185

p

191

f p f p

198

p

206

p

* 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 eighth and sixteenth notes, with some measures containing triplets. A fermata is placed over the final note of the 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 that changes dynamics and includes a brief rest in measure 224.

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 system.

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* (piano). 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* (forte) 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 *p* (piano) and the word *cresc.* (crescendo).

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* (forte) and the word *Tutti*. 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* (forte piano).

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* (forte) and a quarter note (G#2). The second measure has a dynamic marking of *p* (piano) and a quarter note (A2). The staff ends with a dynamic marking of *f* (forte) and a quarter note (B2).

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.

79 *4* *sim.*

88

94

101 *2*

110 *Tutti*

116 *Solo*

125

133 ***

140 *3*

149 *3*

*This note transposed 8vb

159

fp *f* *p*

167

fp *p*

174

f *p*

181

p *sim.*

191

f *p* *f* *p*

198

f *p*

206

fp *cresc.*

216

f *Tutti* *f*

221

p *f*

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

Adagio

Tutti

10 *f p f p fp fp*

18 *f p fp fp f p f p*

Solo

27 *f p f p f p*

39 *f p* **9** **** *Tutti* *cresc. f*

57 *p f p f p f* *Solo* *f p f p*

66 *f p f p*

76 *f* **2**

87 *f p f p f p*

96 **2** **9**

* 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#) and the time signature is 3/4. Measure 115 starts with a half rest followed by a quarter note G2, then a quarter note A2. Measure 116 has a half note G2. Measure 117 has a half note A2. Measure 118 has a half note B2. Measure 119 has a half note C3. Measure 120 has a half note D3. Measure 121 has a half note E3. Measure 122 has a half note F3. Measure 123 has a half note G3. Dynamics: *f* (measures 115-116), *p* (measures 117-118), *cresc.* (measures 119-120), *f* (measures 121-122), *p* (measures 123-124). Performance instruction: *Tutti* with an asterisk above measure 120.

124

Musical notation for measures 124-125. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 124 has a half note G2, then a half note A2. Measure 125 has a half note B2. Dynamics: *f* (measures 124-125). Performance instruction: *Tutti* with an asterisk above measure 120.

* 8vb through m. 125

Rondeau

Tempo di Menuetto

17
Solo 8 Tutti
f

29
Solo
p

41
f *p* 2

53
f *p*

71
Solo 8 Tutti
f

78
p *p* *f*

88
p

97
p

106
p 8

118 Tutti *f* Solo *p*

128 Allegro *fp* *fp* 3 11

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

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

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

191 Solo 5 *pizz.* 9

214 *arco* *fp* 3 *fp* 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* *p* *Solo*

281

292 *f* *p* 2

303 *

315 8 *Tutti*

331

336 2 *f* *p* *Solo*

347

*8vb for 3 notes