

W A Mozart
(1756 - 1791)

*String Quintet in
C Major* K 515 (Apr 1787)

arranged for Wind Quintet by Toby Miller (2013)



Wolfgang Amadeus Mozart (1756 – 1791)

Detail from painting made in 1780-1781
by J. Nepomuk de la Croce.



Gottfried, Baron van Swieten (1733 – 1803)

Painting by Victor Clavereau

Mozart's first work (the Quintet K174 in B^b) for the relatively unusual ensemble of 2 violins, 2 violas and cello dates from his youth in Salzburg. He had played with family friend Michael Haydn in his two 'Notturmi' for the same combination of instruments in Salzburg in 1773. Mozart started his own first effort after the first occasion, and revised it after playing the second work by the younger Haydn. What prompted him to return to the form in early 1787? He had returned from the triumph of his opera 'The Marriage of Figaro' in Prague, with a commission to write another (which was to be 'Don Giovanni') for production in October. We can perhaps imagine his head still full of opera as he wrote the expressive 'love duet' for himself (on first viola) to play with the first violin in the second movement of his new quintet. His thoughts also seem to have returned to his most recent string quartet. More than two years ago in January 1785, after a 'long and arduous labour', as he wrote in the introductory dedication to Haydn, he had completed a set of 6 quartets, culminating with the so-called 'Dissonance', in the same key of C major. After the famous highly chromatic introduction which gives that quartet its nickname, the long first movement moves into a lyrical and sunny main theme in the first violin against throbbing accompaniment. After more chromaticism and counterpoint in the development, the theme returns accompanied by an arpeggio figure in the cello. In this quintet Mozart writes a first movement whose exposition is (according to Charles Rosen) longer than any before Beethoven's last symphony. The serene theme, this time beginning with cello arpeggios against throbbing inner parts, is again balanced by chromaticism and counterpoint in both development and recapitulation. The themes of both Minuets and (especially) the Trios, with their slurred pairs of rising crotchets, have similar shapes; the order of these two movements is swapped in the quintet to balance the very long first movement. The themes of the two last movements also bear a similar shape and strong family resemblance. Time signatures for all movements match. Was Mozart perhaps trying to recreate his earlier masterpiece, while extending it in both scale and instrumental possibilities? Soon after starting the new quintet, to judge by the close dates of entry into his catalogue (April and May 1787 respectively), Mozart embarked in parallel on a second in G minor (K516): a work more contrasting is hard to imagine. To complete a set of three, the minimum that convention dictated offering for publication, he then arranged an earlier work, his C minor Serenade for wind octet, for the same string combination. Mozart's patron Baron van Swieten, who had radically influenced his compositional technique by introducing him to the counterpoint of Bach and Handel at Sunday sessions in his house from 1782, was one of the few pre-publication subscribers, and Mozart was eventually forced to accept 'pocket money' for what are by common consent among his finest works. Mozart's own reverse arrangement, as well as a contemporary version of the later K593 D major string quintet (1790) with flute replacing first violin, emboldened me to offer wind players a chance to play at least parts of these long but marvellous pieces.

String Quintet in C major K 515 arr. for wind by Toby Miller

Score (concert pitch)

I - Allegro

W A Mozart

Allegro [~♩ = 144]

The image shows a musical score for five woodwind instruments: Flute, Oboe, Clarinet in Bb, Horn, and Bassoon. The score is in 4/4 time and C major. It is divided into three systems of five staves each. The first system (measures 1-5) features a Flute part with a melodic line starting in measure 4, marked *f dolce*. The Oboe, Clarinet in Bb, and Horn parts play a rhythmic eighth-note pattern, with the Oboe marked *pp*, Clarinet *p*, and Horn *pp*. The Bassoon part starts in measure 1 with a *f* dynamic and continues with a rhythmic pattern, marked *mp*. The second system (measures 6-11) continues the woodwind parts. The Flute part has a rest in measure 6 and then resumes its melodic line. The Oboe, Clarinet, and Horn parts continue their rhythmic patterns. The Bassoon part continues its rhythmic pattern, marked *f* and *mp*. The third system (measures 12-15) shows a change in dynamics and texture. The Flute part has a *f* dynamic in measure 12 and a *fp* dynamic in measure 14. The Oboe, Clarinet, and Horn parts have a *mp* dynamic in measure 12 and a *pp* dynamic in measure 14. The Bassoon part has a *mf* dynamic in measure 12 and a *mfp* dynamic in measure 14. A red box in the third system contains the text "large cut to H (bar 152)" and "G P".

A

21

Fl. *pp* *p*

Ob. *f* *p* *pp* *f* *p*

Cl. *pp*

Hn.

Bn.

27

Fl. *pp* *mp*

Ob. *pp* *f* *p* *pp*

Cl.

Hn.

Bn.

B

33

Fl. *pp*

Ob. *pp*

Cl. *mf dolce* *p*

Hn.

Bn.

40

Fl. *pp* *mp*

Ob. *ppp* *p*

Cl. *mp*

Hn. *ppp* *p*

Bn. *pp* *p*

48

Fl.

Ob.

Cl.

Hn.

Bn. *f*

54

Fl. *f* *p* *f* *p*

Ob. *f* *pp* *f* *p*

Cl. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Bn. *f*

C

62

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *mf*

Bn. *f* *rf*

D

69

Fl. *pp* *mp* *mp*

Ob. *f* *p* *pp*

Cl. *p* *f* *pp*

Hn. *pp*

Bn. *rf* *mp*

75

Fl. *f* *p*

Ob. *f* *mp*

Cl. *f* *mp*

Hn. *f* *mp*

Bn. *rf* *f* *mp* *f*

83

E

Fl.

Ob.

Cl.

Hn.

Bn.

pp

pp

p

89

Fl.

Ob.

Cl.

Hn.

Bn.

94

Fl.

Ob.

Cl.

Hn.

Bn.

tr

tr

mf

99

Fl. *f*

Ob. *p* *mf*

Cl. *f*

Hn. *mf*

Bn.

Detailed description: This system contains measures 99 through 103. The Flute part features a melodic line with a dynamic of *f*. The Oboe part has a melodic line with dynamics *p* and *mf*. The Clarinet part has a melodic line with a dynamic of *f*. The Horn part has a melodic line with a dynamic of *mf*. The Bassoon part has a melodic line. The music is written in a key signature of one flat and a 2/4 time signature.

104

Fl. *p* *f*

Ob. *pp* *mf*

Cl. *f* *tr*

Hn. *mf*

Bn. *f* *f*

Detailed description: This system contains measures 104 through 108. The Flute part has dynamics *p* and *f*. The Oboe part has dynamics *pp* and *mf*. The Clarinet part has a dynamic of *f* and a trill (*tr*). The Horn part has a dynamic of *mf*. The Bassoon part has dynamics *f* and *f*. The music is written in a key signature of one flat and a 2/4 time signature.

109

Fl. *p* *f* *p* *tr*

Ob. *pp* *f* *pp*

Cl. *tr* *mp*

Hn. *pp*

Bn. *p*

Detailed description: This system contains measures 109 through 113. The Flute part has dynamics *p*, *f*, *p*, and a trill (*tr*). The Oboe part has dynamics *pp*, *f*, and *pp*. The Clarinet part has a trill (*tr*) and a dynamic of *mp*. The Horn part has a dynamic of *pp*. The Bassoon part has a dynamic of *p*. The music is written in a key signature of one flat and a 2/4 time signature.

F

Musical score for measures 114-122. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The Flute part starts with a trill (tr) and has dynamics *mp* and *p*. The Oboe part has a trill (tr) and dynamics *mfp* and *mfp*. The Clarinet part has a trill (tr) and dynamics *p* and *mfp*. The Horn part has dynamics *mf* and *p*. The Bassoon part has dynamics *f*, *p*, *mp*, and *p*.

Musical score for measures 123-127. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The Flute part has dynamics *f* and *p*. The Oboe part has dynamics *mf* and *f*. The Clarinet part has dynamics *mfp*, *f*, and *p*. The Horn part has dynamics *mf* and *mf*. The Bassoon part has dynamics *f* and *p*.

G

Musical score for measures 128-132. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The Flute part has dynamics *f*, *p*, and *mp*. The Oboe part has dynamics *mf* and *p*. The Clarinet part has dynamics *f* and *p*. The Horn part has dynamics *pp*. The Bassoon part has dynamics *f* and *p*, and includes a second ending marked with a '2'.

135

Fl.

Ob.

Cl.

Hn.

Bn.

4

6

138

Fl.

Ob.

Cl.

Hn.

Bn.

8

144

Fl.

Ob.

Cl.

Hn.

Bn.

crescendo

(repeat **H - end of large cut**
from start)

149

Fl. *ff*

Ob. *f* *mfpp*

Cl. *f* *fp*

Hn. *f* *mfpp*

Bn. *ff* *rf* *mp*

154

Fl. *mp dolce*

Ob.

Cl.

Hn.

Bn. *f* *mp*

160

Fl. *f*

Ob.

Cl.

Hn.

Bn. *f* *mp* *f* *mp*

166

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

J

174

Fl.

Ob. *f*

Cl. *f*

Hn. *mf*

Bn. *mf*

182

Fl. *ff* *p* *p*

Ob. *mp* *p*

Cl. *mf* *p* *mp*

Hn. *mf* *p* *pp*

Bn. *mp*

187

Fl.

Ob.

Cl.

Hn.

Bn.

K

192

Fl.

Ob.

Cl.

Hn.

Bn.

197

Fl.

Ob.

Cl.

Hn.

Bn.

L

202

Fl. *f*

Ob. *fpp*

Cl. *fp*

Hn. *f* *pp*

Bn. *f* *mp*

208

Fl. *f* *mp*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f* *mp*

214

Fl. *pp* *mp* *p*

Ob. *f* *p* *pp* *pp*

Cl. *mf dolce*

Hn. *f*

Bn. *mf*

M

220

Fl. *pp* *p*

Ob. *ppp*

Cl. *p* *mf*

Hn. *ppp* *p*

Bn. *pp* *p*

Detailed description: This system contains measures 220 through 227. The Flute part begins with a sixteenth-note pattern, followed by a long note that decays from *pp* to *p*. The Oboe part has a similar sixteenth-note pattern and a long note that decays from *ppp*. The Clarinet part features a melodic line with a crescendo from *p* to *mf*. The Horn and Bassoon parts mirror the Flute and Oboe parts respectively, with dynamic markings *ppp* and *p*.

228

Fl. *p*

Ob. *p* *pp*

Cl. *pp*

Hn. *pp*

Bn. *p*

Detailed description: This system contains measures 228 through 233. The Flute part has a melodic line starting with a *p* dynamic. The Oboe part has a melodic line starting with a *p* dynamic and a *pp* section. The Clarinet part has a melodic line starting with a *pp* dynamic. The Horn part has a melodic line starting with a *pp* dynamic. The Bassoon part has a melodic line starting with a *p* dynamic.

234

Fl.

Ob.

Cl.

Hn.

Bn.

Detailed description: This system contains measures 234 through 239. The Flute part has a melodic line with a *b^be* dynamic marking. The Oboe part has a melodic line. The Clarinet part has a melodic line. The Horn part has a melodic line. The Bassoon part has a melodic line.

240 N

Fl. *f* *p* *f* *p* *f* *p* *f*

Ob. *f* *pp* *f* *pp* *f* *pp* *f*

Cl. *f* *p* *f* *p* *f* *p* *f*

Hn. *f* *mf* *pp* *f*

Bn. *f* *pp* *f* *f* *p* *f*

248

Fl. *pp*

Ob. *rf* *p*

Cl. *p*

Hn. *pp*

Bn. *pp*

P

254

Fl. *mp*

Ob. *pp*

Cl. *f* *p* *f* *mp*

Hn. *f* *mp*

Bn. *mf* *dolce* *ff* *f*

261

Fl. *p*

Ob. *f* *ff* *mf*

Cl. *mf* *p*

Hn.

Bn. *f*

268

Fl.

Ob. *pp*

Cl. *p*

Hn.

Bn. *pp* *mf* *p*

274

Fl. *tr*

Ob.

Cl. *mp*

Hn. *p*

Bn.

Q

279

Fl. *tr*

Ob.

Cl.

Hn.

Bn.

284

Fl. *f*

Ob. *mf*

Cl. *f*

Hn. *mf*

Bn. *f*

R

290

Fl. *p* *f* *p* *f* *p*

Ob. *pp* *mf* *pp* *mf* *pp*

Cl. *f* *tr* *tr*

Hn. *mf*

Bn. *f*

296

Fl. *p*

Ob. *sfp*

Cl. *mp* *tr* *p*

Hn. *pp* *mf* *pp*

Bn. *p* *f* *p*

S

302

Fl. *sfp* *p*

Ob. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *pp*

Cl. *p*

Hn. *pp*

Bn. *p*

311

Fl. *f* *p* *f*

Ob. *mf*

Cl. *f* *p* *f*

Hn. *mf*

Bn. *f* *p* *f*

316 **GP** **T**

Fl. *p*

Ob. *p*

Cl. *mp*

Hn. *p*

Bn. *mp*

324

Fl. *ff*

Ob. *pp* *mf* *f*

Cl. *mf* *ff*

Hn. *f*

Bn. *mf* *ff*

U

330

Fl. *p*

Ob. *pp*

Cl. *p*

Hn. *pp*

Bn. *mf*

335

Fl. *f* *tr*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bn. *f*

340

Fl.

Ob. *mf* *tr*

Cl. *tr*

Hn.

Bn. *tr*

345

Fl. *mp* **V**

Ob.

Cl. *tr* *tr* *p*

Hn.

Bn. *p* ¹

350

Fl.

Ob.

Cl.

Hn.

Bn. *pp* 2 4 6

350

Fl.

Ob.

Cl.

Hn.

Bn. *pp* 8

360

Fl. *pp*

Ob. *ppp*

Cl. *tr* *pp*

Hn. *ppp*

Bn. *pp*

String Quintet in C major K 515 arr. for wind by Toby Miller

Score (concert pitch)

II - Menuetto

W A Mozart

Menuetto

Allegretto

Flute

Oboe

B♭ Clarinet

F Horn

Bassoon

Fl.

Ob.

Cl.

Hn.

Bn.

mf

pp

p

p *mf* *p* *mf*

pp *mp* *pp* *mf* *pp* *mp*

mp *mf* *p* *mf*

p

f

pp *p* *mf*

p *subito p* *f*

pp *subito pp* *mf*

p *f*

25

Fl. *tr* *f*

Ob. *tr* *pp* *mf*

Cl. *pp* *f*

Hn. *pp* *mp* *pp* *mf*

Bn. *p* *mf* *p*

Trio

FINE

36

Fl. *p*

Ob. *pp*

Cl. *p* *p*

Hn. *mp* *pp dolce*

Bn. *f* *mp*

49

Fl. *pp* *subito p*

Ob. *pp*

Cl. *subito p*

Hn. *pp* *subito pp*

Bn. *p* *subito p*

61

Fl. *mf* *mp*

Ob. *p* *mf*

Cl. *f* *p*

Hn. *mf* *p*

Bn. *f* *p*

69

Fl. *mf*

Ob. *p*

Cl. *f*

Hn. *mf*

Bn. *mf*

78

Fl. *f* *p*

Ob. *mf* *p*

Cl. *f* *p*

Hn. *mf* *p*

Bn. *f* *p*

86

Fl. *pp* *p* *mp*

Ob. *pp* *p*

Cl. *p* *mp*

Hn. *pp* *p*

Bn. *pp* *p*

97

Fl. *subito p* *f* *mf*

Ob. *p* *f*

Cl. *subito p* *f*

Hn. *subito pp* *mf*

Bn. *subito p* *f*

107

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bn. *p*

Menuetto D C

String Quintet in C major K 515 arr. for wind by Toby Miller

Score (concert pitch)

III - Andante

W A Mozart

Andante

[in 6, \sim ♩=56]

The score is arranged for a woodwind ensemble. The first system includes Flute, Oboe, B♭ Clarinet, F Horn, and Bassoon. The second system includes Flute I (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The third system includes Flute I (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn I (Hn.), and Bassoon II (Bn.).

Key features of the score include:

- Flute:** Starts with *mp*, then *mfp*, and *rf*. A first ending bracket is present at the end of the first system.
- Oboe:** Starts with *pp*, then *mfp*, *mp*, *rf*, *p*, *rf*, and *p*.
- B♭ Clarinet:** Starts with *mp*, then *mfp*, *sf*, and *sf*.
- F Horn:** Starts with *pp*, then *mfp*, *sf*, and *sf*.
- Bassoon:** Starts with *p*, then *mfp*, *sf*, and *sf*.
- Flute I (Fl.):** Starts with *mp*, then *fp*, and *fp*.
- Oboe (Ob.):** Starts with *mfp*, then *mfp*.
- Clarinet (Cl.):** Starts with *mfp*, then *mfp*.
- Horn (Hn.):** Starts with *mfp*, then *mfp*, and *p*.
- Bassoon (Bn.):** Starts with *mf*, then *mf*.

A section marked 'A' begins at measure 11, featuring a first ending bracket for the Flute I part.

16

Fl. *mp*

Ob.

Cl.

Hn.

Bn.

20

Fl. *p*

Ob. *pp*

Cl.

Hn.

Bn.

B

24

Fl.

Ob.

Cl.

Hn.

Bn.

29 C

Fl. *f* *p* *mp*

Ob. *f* *p* *pp*

Cl. *f* *p*

Hn. *mf* *p*

Bn. *f*

33

Fl. *f* *p* *mp*

Ob. *f* *p* *pp*

Cl. *f* *p*

Hn. *mf* *p*

Bn. *f*

38 D

Fl. *f* *mp*

Ob. *f* *p* *mp*

Cl. *f* *p*

Hn. *mf* *p*

Bn. *f*

42

Fl.

Ob.

Cl.

Hn.

Bn.

mp

45

Fl.

Ob.

Cl.

Hn.

Bn.

48

E

Fl.

sf

Ob.

rf p

Cl.

Hn.

rf

Bn.

rf

51

Fl.

Ob.

Cl.

Hn.

Bn.

rf *p*

rf *mf*

rf

53

Fl.

Ob.

Cl.

Hn.

Bn.

F

55

Fl.

Ob.

Cl.

Hn.

Bn.

f *tr* *p* *sf* *p* *sf* *p*

mf *tr* *p* *sf* *p* *sf* *p*

f *p*

f *p*

f *p*

G

59

Fl. *sf* *p* *mp*

Ob. *sf* *f* *pp*

Cl. *f* *mp*

Hn. *f* *pp*

Bn. *f* *p*

64

Fl. *mfp* *rf*

Ob. *mfp* *p* *rf* *p* *rf*

Cl. *mfp* *rf*

Hn. *mfp*

Bn. *mfp*

70

Fl. *mp*

Ob.

Cl.

Hn.

Bn.

74 H

Fl. *pp*

Ob.

Cl.

Hn.

Bn.

Detailed description: This system contains measures 74 through 78. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The key signature is one flat (B-flat). Measure 74 is marked with a box containing the letter 'H'. The Flute part has a dynamic marking of *pp*. The Horn part has a red clef. The music includes various rhythmic patterns and melodic lines for each instrument.

79

Fl.

Ob.

Cl.

Hn.

Bn.

Detailed description: This system contains measures 79 through 82. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The key signature is one flat (B-flat). The Flute part has a fermata over the first measure. The Clarinet part has a fermata over the first measure. The Horn part has a red clef. The music includes various rhythmic patterns and melodic lines for each instrument.

83 J

Fl.

Ob.

Cl.

Hn.

Bn.

Detailed description: This system contains measures 83 through 87. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The key signature is one flat (B-flat). Measure 83 is marked with a box containing the letter 'J'. The Flute part has a dynamic marking of *pp*. The Horn part has a red clef. The music includes various rhythmic patterns and melodic lines for each instrument.

88

Fl. *f*

Ob. *mf* *p*

Cl. *f*

Hn. *mf*

Bn. *f*

92

Fl. *p*

Ob. *pp*

Cl. *p*

Hn. *pp*

Bn. *mp*

K

97

Fl. *mf*

Ob.

Cl. *mf*

Hn.

Bn.

L

101

Fl.

Ob.

Cl.

Hn.

Bn.

105

Fl.

Ob.

Cl.

Hn.

Bn.

M

sf

rf p

109

Fl.

Ob.

Cl.

Hn.

Bn.

pp

rf ppp

pp

rf pp

rf p

112

Fl.

Ob.

Cl.

Hn.

Bn.

p

114

Fl.

Ob.

Cl.

Hn.

Bn.

mf

N

117

Fl.

Ob.

Cl.

Hn.

Bn.

f *mp* *p* *f* *p*

121

Fl. *fp* *fp* *p*

Ob. *fp* *fp*

Cl. *f* *mf*

Hn. *fp* *fp*

Bn. *rf* *rf* *mp*

P

124

Fl. *pp*

Ob. *p* *pp*

Cl. *mp*

Hn. *p* *pp*

Bn. *p* *pp*

[poco rit.]

126

Fl. *pp*

Ob. *pp*

Cl. *p* *pp* *pp*

Hn. *pp* *p*

Bn. *pp* *p*

String Quintet in C major K515 arr. for wind by Toby Miller

Score (concert pitch)

IV - (Allegro)

W A Mozart

[Allegro ~ ♩ = 132]

Flute *mp* *pp*

Oboe *pp* *p*

B♭ Clarinet *p*

F Horn *p*

Bassoon *p*

Fl. *mp*

Ob. *pp*

Cl. *mp*

Hn. *mp*

Bn. *mp*

Fl. *f*

Ob. *p* *mf*

Cl. *mf*

Hn. *mp*

Bn. *f*

cut to 4/ 5 bars before
K (bar 248 / 9)

30

Fl. *mf*

Ob. *f*

Cl. *f*

Hn. *mf*

Bn. *f*

40

Fl. *mp* **A**

Ob. *pp*

Cl. *p*

Hn. *p*

Bn. *p*

B [pochiss. meno mosso]

50

Fl. *pp*

Ob. *p*

Cl. *mp*

Hn. *mp*

Bn. *mp*

60

Fl. *mf* *f*

Ob. *mf*

Cl. *f*

Hn. *p* *mf*

Bn. *f*

70

Fl. *f* **C**

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *p* *f*

78

Fl.

Ob. *p*

Cl.

Hn.

Bn.

85

Fl. *mf*

Ob. *pp* *mf*

Cl. *p* *mf*

Hn. *p*

Bn. *p* *mf*

91

Fl. *tr*

Ob.

Cl. *8va*

Hn. *mf* *8va*

Bn.

95

Fl. *tr* **D** [Tempo I]

Ob. *pp* *p*

Cl. *p*

Hn. *pp*

Bn. *mp*

106

Fl. *mp*

Ob. *mf*

Cl.

Hn. *mp*

Bn.

114

Fl. **E**

Ob. *p*

Cl. *p*

Hn. *p*

Bn. *mf*

122

Fl.

Ob. *pp*

Cl.

Hn.

Bn. *pp*

F

129

Fl. *mf*

Ob. *mp*

Cl. *mf*

Hn. *mf*

Bn. *mf*

Detailed description: This system contains measures 129 through 136. The Flute part begins with a melodic line marked *mf*. The Oboe part has a melodic line marked *mp*. The Clarinet part has a rhythmic accompaniment marked *mf*. The Horn part has a rhythmic accompaniment marked *mf*. The Bassoon part has a rhythmic accompaniment marked *mf* and includes a triplet of eighth notes in measure 130.

137

Fl. *p*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bn. *mf*

Detailed description: This system contains measures 137 through 146. The Flute part has a melodic line marked *p*. The Oboe part has a melodic line marked *mp*. The Clarinet part has a rhythmic accompaniment marked *mp*. The Horn part has a rhythmic accompaniment marked *mp*. The Bassoon part has a rhythmic accompaniment marked *mf* and includes a triplet of eighth notes in measure 140.

147

Fl.

Ob.

Cl. *mp*

Hn. *mp*

Bn.

Detailed description: This system contains measures 147 through 156. The Flute part has a melodic line. The Oboe part has a melodic line. The Clarinet part has a rhythmic accompaniment marked *mp*. The Horn part has a rhythmic accompaniment marked *mp*. The Bassoon part has a rhythmic accompaniment.

G

156

Fl. *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Hn. *p* *mf*

Bn. *mf* *ff*

165

Fl. *f* *rf p* *rf p*

Ob. *rf pp* *rf p*

Cl. *rf p*

Hn. *rf p* *rf p*

Bn. *mf* *rf p*

174

Fl. *rf p* *rf ff* *p*

Ob. *rf p* *rf f* *mf* *p*

Cl. *rf p* *rf f* *p*

Hn. *rf p* *rf f* *mf* *p*

Bn. *rf p* *f* *p*

183 H

Fl. *pp* *p* *pp* *p* *pp*

Ob. *pp* *p* *pp* *p* *pp*

Cl.

Hn.

Bn.

193

Fl. *p* *pp* *p* *pp*

Ob. *p* *pp* *p* *pp*

Cl.

Hn.

Bn. *mf*

202 J G P

Fl. *p* *mp*

Ob. *pp* *p* *pp*

Cl. *p*

Hn. *p*

Bn. *p*

213

Fl. *pp*

Ob. *p*

Cl.

Hn.

Bn.

Detailed description: This system of musical notation covers measures 213 to 222. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The Flute part begins with a dynamic marking of *pp* and includes a fermata over a note in measure 215. The Oboe part starts with a dynamic marking of *p* and has a fermata over a note in measure 215. The Clarinet part consists of a steady eighth-note pattern. The Horn part has a red treble clef in measure 215 and a red bass clef in measure 216. The Bassoon part plays a consistent eighth-note accompaniment.

223

Fl. *mp*

Ob. *pp*

Cl.

Hn.

Bn.

Detailed description: This system of musical notation covers measures 223 to 232. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The Flute part has a dynamic marking of *mp* and includes a fermata over a note in measure 225. The Oboe part has a dynamic marking of *pp* and includes a fermata over a note in measure 225. The Clarinet part continues with its eighth-note pattern. The Horn part has a red treble clef in measure 225 and a red bass clef in measure 226. The Bassoon part continues with its eighth-note accompaniment.

233

Fl. *f*

Ob. *mf*

Cl. *mf*

Hn. *mp*

Bn. *f*

Detailed description: This system of musical notation covers measures 233 to 242. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The Flute part has a dynamic marking of *f* and includes a fermata over a note in measure 235. The Oboe part has a dynamic marking of *mf* and includes a fermata over a note in measure 235. The Clarinet part has a dynamic marking of *mf*. The Horn part has a dynamic marking of *mp*. The Bassoon part has a dynamic marking of *f* and includes a fermata over a note in measure 235. All parts continue with their respective rhythmic patterns.

end of cut from
4 / 5 before A

243

Fl. *mf*

Ob.

Cl.

Hn.

Bn.

K

253

Fl. *mp* *p*

Ob. *pp* *p*

Cl. *p*

Hn. *p*

Bn. *p*

L

263

Fl.

Ob.

Cl. *mp*

Hn. *mp*

Bn. *mf*

273

Fl. *mp* *mf* *p*

Ob. *mp* *p*

Cl. *mf* *p*

Hn. *p* *mp* *p*

Bn. *mf* *p*

283

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

M

290

Fl. *p*

Ob. *p*

Cl.

Hn. *pp*

Bn.

N

298

Fl. *mp* *p*

Ob.

Cl.

Hn. *p* *pp*

Bn. *mp*

Detailed description: This system contains measures 298 through 308. The Flute part begins with a melodic line in measure 298, marked *mp*, and continues with a descending scale in measure 299, marked *p*. The Oboe part has a melodic line in measure 299. The Clarinet part has a melodic line in measure 300. The Horn part has a melodic line in measure 300, marked *p*, and a *pp* section in measure 301. The Bassoon part has a melodic line in measure 300, marked *mp*.

309

Fl. *mp* *p*

Ob. *pp*

Cl.

Hn. *p* *pp*

Bn.

Detailed description: This system contains measures 309 through 318. The Flute part has a melodic line in measure 309, marked *mp*, and continues with a descending scale in measure 310, marked *p*. The Oboe part has a melodic line in measure 310, marked *pp*. The Clarinet part has a melodic line in measure 311. The Horn part has a melodic line in measure 311, marked *p*, and a *pp* section in measure 312. The Bassoon part has a melodic line in measure 311.

319

Fl.

Ob.

Cl.

Hn. *p*

Bn.

Detailed description: This system contains measures 319 through 328. The Flute part has a melodic line in measure 319. The Oboe part has a melodic line in measure 320. The Clarinet part has a melodic line in measure 321. The Horn part has a melodic line in measure 322, marked *p*. The Bassoon part has a melodic line in measure 323.

P

328

Fl. *f*

Ob. *mf*

Cl. *f*

Hn. *mf*

Bn. *f*

Detailed description: This system contains measures 328 through 335. The Flute part begins with a rest, followed by a melodic line with dynamics *f*. The Oboe part has a rest, then a melodic line with dynamics *mf*. The Clarinet part has a melodic line with dynamics *f*. The Horn part has a melodic line with dynamics *mf*. The Bassoon part has a rhythmic accompaniment with dynamics *f*.

336

Fl.

Ob. *p*

Cl.

Hn.

Bn.

Detailed description: This system contains measures 336 through 341. The Flute part has a melodic line. The Oboe part has a melodic line with dynamics *p*. The Clarinet part has a melodic line. The Horn part has a melodic line. The Bassoon part has a melodic line.

342

Fl.

Ob.

Cl.

Hn.

Bn.

Detailed description: This system contains measures 342 through 347. The Flute part has a melodic line. The Oboe part has a melodic line. The Clarinet part has a melodic line. The Horn part has a melodic line. The Bassoon part has a melodic line.

347

Fl. *tr*

Ob.

Cl.

Hn.

Bn.

352

Q

Fl. *p*

Ob. *p* *pp*

Cl. *p*

Hn. *pp*

Bn. *p*

365

Fl. *tr*

Ob.

Cl. *mp*

Hn.

Bn.

372 R

Fl. *p* 3

Ob. *pp* 3

Cl. *p*

Hn. *pp*

Bn. *p* 3

380

Fl.

Ob.

Cl.

Hn.

Bn. 3

388 S

Fl. *mp*

Ob. *pp*

Cl.

Hn.

Bn.

397

Fl. Ob. Cl. Hn. Bn.

This system contains measures 397 through 405. The Flute part begins with a melodic line, while the Oboe, Clarinet, Horn, and Bassoon parts provide harmonic support with various rhythmic patterns and rests.

406

Fl. Ob. Cl. Hn. Bn.

pp
mp

This system contains measures 406 through 415. The Oboe part features a dynamic marking of *pp* (pianissimo) at the end of the system. The Bassoon part has a dynamic marking of *mp* (mezzo-piano) at the end of the system.

416

Fl. Ob. Cl. Hn. Bn.

T
p *f* *ff*
f *ff* *f*

This system contains measures 416 through 425. A dynamic crescendo is indicated by the markings *p*, *f*, and *ff* across the Flute, Oboe, and Bassoon parts. A trill (T) is marked above the Flute part in measure 418. The Horn part has a dynamic marking of *f* (forte) at the end of the system.

425

F1. *rfp* *rfp* *rfp* *f*

Ob. *rfp* *rf* *if* *mf*

Cl. *rfp* *rfp* *rfp* *f*

Hn. *rf* *rf* *rfp* *mf*

Bn. *rfp* *rfp* *rfp* *f*

435

F1. *p* *pp* *p* U

Ob. *pp* *p* *pp*

Cl. *p* *pp* *pp*

Hn. *pp*

Bn. *p*

445

F1. *pp* *p* *pp* *p* *pp*

Ob. *p* *pp* *p* *pp* *p*

Cl. *pp* *pp* *pp* *pp* *pp*

Hn. *pp* *pp* *pp* *pp* *pp*

Bn. *mp*

455

Fl. *p* *pp* *p*

Ob. *pp* *p* *pp* *p*

Cl. *p*

Hn.

Bn. *p*

V

465

Fl. *G P*

Ob. *p*

Cl. *p*

Hn.

Bn. *p*

477

Fl. *p*

Ob. *p*

Cl. *p*

Hn.

Bn. *p*

487

Fl. *f* *tr* **W**

Ob. *f*

Cl. *f*

Hn. *f* *mf*

Bn. *f*

496

Fl. *p* *tr*

Ob. *p*

Cl. *p*

Hn. *p*

Bn. *p*

507

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Hn. *mf* *p*

Bn. *f* *p*

518

Fl. *tr* **X**

Ob. *sfp* *pp*

Cl. *pp*

Hn. *pp*

Bn. *sfp* *mp*

528

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

Bn. *f* *ff*