

Grande Sestetto Concertante

KV 364 Comp. 1779 (Sextet version 1808)

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Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Violine 1
Violine 2
Viola 1
Viola 2
Violoncello 1
Violoncello 2

Measures 1-4 of the first system. The score is in E-flat major (three flats) and common time (C). The tempo is Allegro. The first measure (measure 1) features a forte (f) dynamic for the strings and a sforzando (sfp) dynamic for the violins. The second measure (measure 2) features a forte (f) dynamic for the strings and a sforzando (sfp) dynamic for the violins. The third measure (measure 3) features a piano (p) dynamic for the strings and a sforzando (sfp) dynamic for the violins. The fourth measure (measure 4) features a piano (p) dynamic for the strings and a sforzando (sfp) dynamic for the violins.

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

Measures 5-8 of the second system. The score continues from the first system. The fifth measure (measure 5) features a forte (f) dynamic for the strings and a sforzando (sfp) dynamic for the violins. The sixth measure (measure 6) features a forte (f) dynamic for the strings and a sforzando (sfp) dynamic for the violins. The seventh measure (measure 7) features a piano (p) dynamic for the strings and a sforzando (sfp) dynamic for the violins. The eighth measure (measure 8) features a piano (p) dynamic for the strings and a sforzando (sfp) dynamic for the violins.

8

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

f

f

fp

p

A

12

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

s. v.

dolce s. v.

dolce s. v.

dolce s. v.

dolce

p

p

p

18

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

fp

fp

dolce

dolce

dolce

dolce

24 **B**

VI. 1 *p* *f*

VI. 2 *f*

Vla. 1 *dolce* *p* *f*

Vla. 2 *p* *f*

Vc. 1 *p* *f*

Vc. 2 *f*

29

VI. 1 *(mf)*

VI. 2 *(mf)*

Vla. 1 *(mf)*

Vla. 2 *(mf)*

Vc. 1 *f*

Vc. 2 *f*

34 **C**

VI. 1 *p* *p*

VI. 2 *p* *p*

Vla. 1 *p* *dolce* *3*

Vla. 2 *p* *dolce* *3*

Vc. 1 *p* *dolce pizz.* *3*

Vc. 2 *p*

[illegible][illegible]

78 **G**

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

ff *fp* *p* *ff* *mp* *p* *ff* *fp* *ff*

85

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

p *ff* *ff* *p* *p*

90 **H**

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

ff *ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff* *p*

108

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

112

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

ff

p

dolce

116

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

120

J

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

124 **K**

VI. 1 *mf*

VI. 2 *p*

Vla. 1 *tr* *mf* *p*

Vla. 2 *mf* *p*

Vc. 1 *p*

Vc. 2 *p*

128 **L**

VI. 1 *p*

VI. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *mf*

Vc. 2 *p*

133

VI. 1 *V*

VI. 2 *V*

Vla. 1 *V*

Vla. 2 *V*

Vc. 1 *V*

Vc. 2 *V*

10 137

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

mf

mf

141

M

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

146

N

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

dolce

dolce

p

p

p

p

s. v.

s. v.

s. v.

s. v.

150

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

tr

tr

tr

tr

tr

tr

154

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

tr

tr

tr

tr

cresc.

cresc.

cresc.

cresc.

cresc.

158

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

f

f

f

f

f

tr

tr

164

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

mp cresc.

mp cresc.

p cresc.

fp cresc.

This image shows a page of a musical score for measures 168 through 172. The score is for a string quartet, with parts for Violin I (VI. 1), Violin II (VI. 2), Viola I (Vla. 1), Viola II (Vla. 2), Violoncello I (Vc. 1), and Violoncello II (Vc. 2). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor key, as indicated by the key signature and the overall mood. The score features a variety of dynamics, including fortissimo (f), fortissimo sfzando (sf), piano (p), and piano sfzando (p sfz). There are also trills (tr) and accents (acc) marked. The measures are numbered 168, 169, 170, 171, and 172. The score is written for a string quartet, with parts for Violin I (VI. 1), Violin II (VI. 2), Viola I (Vla. 1), Viola II (Vla. 2), Violoncello I (Vc. 1), and Violoncello II (Vc. 2). The music is in a minor key, as indicated by the key signature and the overall mood. The score features a variety of dynamics, including fortissimo (f), fortissimo sfzando (sf), piano (p), and piano sfzando (p sfz). There are also trills (tr) and accents (acc) marked. The measures are numbered 168, 169, 170, 171, and 172.

175 **P**

VI. 1 *p* *sf*

VI. 2 *p*

Vla. 1 *p*

Vla. 2 *fp*

Vc. 1

Vc. 2 *f*

Detailed description: This system contains measures 175 through 179. It features six staves: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature has two flats. Measure 175 has a 'P' rehearsal mark. Dynamics include piano (*p*), fortissimo (*sf*), and forte (*f*). There are various articulations like accents and slurs.

180 **Q**

VI. 1 *f* *p*

VI. 2 *f* *p*

Vla. 1 *tr* *sf* *tr* *p*

Vla. 2 *tr* *sf* *tr* *p*

Vc. 1 *tr* *sf* *tr* *p*

Vc. 2 *tr* *sf* *tr* *p*

Detailed description: This system contains measures 180 through 185. It features the same six staves. Measure 180 has a 'Q' rehearsal mark. Dynamics include fortissimo (*f*), piano (*p*), and fortissimo (*sf*). Trills (*tr*) are indicated in several parts.

186 **R**

VI. 1

VI. 2

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p* *tr*

Vc. 2 *p* *tr* *p*

Detailed description: This system contains measures 186 through 190. It features the same six staves. Measure 186 has a 'R' rehearsal mark. Dynamics include piano (*p*). Trills (*tr*) are indicated in the cello parts.

192

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

mf

p

p

sf

p

Detailed description: This system contains measures 192 through 195. Measure 192 has rests for all instruments. Measure 193 features a long, sustained note in VI. 2 and Vla. 1, marked *p*, and a similar note in Vla. 2, also marked *p*. VI. 1 enters in measure 194 with a melodic line marked *p*. Vc. 1 has a rapid sixteenth-note passage in measure 193, marked *sf*. Vc. 2 has a rhythmic pattern of eighth notes in measure 193, marked *sf*. In measure 194, Vc. 1 has a melodic line marked *mf*. In measure 195, VI. 1 and Vc. 1 have melodic lines marked *p*, while Vc. 2 has a melodic line marked *p*.

196

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

p

p

p

p

Detailed description: This system contains measures 196 through 198. In measure 196, VI. 1 has a melodic line marked *p*, while VI. 2, Vla. 1, Vla. 2, Vc. 1, and Vc. 2 have rests. In measure 197, VI. 1 has a melodic line marked *p*, VI. 2 has a melodic line marked *p*, Vla. 1 has a melodic line marked *p*, Vla. 2 has a melodic line marked *p*, Vc. 1 has a melodic line marked *p*, and Vc. 2 has a melodic line marked *p*. In measure 198, VI. 1 has a melodic line marked *p*, VI. 2 has a melodic line marked *p*, Vla. 1 has a melodic line marked *p*, Vla. 2 has a melodic line marked *p*, Vc. 1 has a melodic line marked *p*, and Vc. 2 has a melodic line marked *p*.

199

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

p

p

p

p

Detailed description: This system contains measures 199 through 201. In measure 199, VI. 1 has a melodic line marked *p*, VI. 2 has a melodic line marked *p*, Vla. 1 has a melodic line marked *p*, Vla. 2 has a melodic line marked *p*, Vc. 1 has a melodic line marked *p*, and Vc. 2 has a melodic line marked *p*. In measure 200, VI. 1 has a melodic line marked *p*, VI. 2 has a melodic line marked *p*, Vla. 1 has a melodic line marked *p*, Vla. 2 has a melodic line marked *p*, Vc. 1 has a melodic line marked *p*, and Vc. 2 has a melodic line marked *p*. In measure 201, VI. 1 has a melodic line marked *p*, VI. 2 has a melodic line marked *p*, Vla. 1 has a melodic line marked *p*, Vla. 2 has a melodic line marked *p*, Vc. 1 has a melodic line marked *p*, and Vc. 2 has a melodic line marked *p*.

202 S

VI. 1 *V*

VI. 2 *sf*

Vla. 1 *rinf.*

Vla. 2 *pp sf p*

Vc. 1 *pp sf p*

Vc. 2 *pp sf p*

205

VI. 1 *sf*

VI. 2 *p*

Vla. 1 *pp*

Vla. 2 *sf p pp*

Vc. 1 *sf p*

Vc. 2 *sf p pp*

208 T

VI. 1 *V*

VI. 2 *V*

Vla. 1

Vla. 2

Vc. 1 *V*

Vc. 2 *pizz.*

211

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

215

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

[illegible]

222 **U**

VI. 1 *sfp* *sfp* *f* *p*

VI. 2 *sfp* *sfp* *f* *p*

Vla. 1 *sfp* *sfp* *f* *p*

Vla. 2 *sfp* *sfp* *f* *p*

Vc. 1 *sfp* *sfp* *f* *p*

Vc. 2 *sfp* *sfp* *f* *p*

227 **V**

VI. 1 *f* *p* *dolce*

VI. 2 *f* *p* *dolce*

Vla. 1 *f* *p* *dolce*

Vla. 2 *f* *p* *dolce*

Vc. 1 *f* *p* *dolce*

Vc. 2 *f* *p* *dolce*

232 **W**

VI. 1 *ff*

VI. 2 *ff*

Vla. 1 *dolce* *ff*

Vla. 2 *dolce* *ff*

Vc. 1 *ff*

Vc. 2 *ff*

238

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

fp

p

ff

fp

p

ff

fp

p

dolce

ff

fp

244

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

ff

p

248

X

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

ff

p

ff

p

ff

p

dolce

ff

p

256

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

p

V

V

261

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

fp

fp

fp

f

f

f

p s.v.

p s.v.

p s.v.

266

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p s.v.

dolce

p s.v.

p s.v.

p s.v.

p s.v.

20

270

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

p s.v.

sf

p s.v.

f

p s.v.

dolce

275

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p s.v.

279

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

(tr)

[illegible]

288

Y

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

mf

p

p

p

(tr) (tr)

298

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

fp *fp* *fp* *fp*

tr

V

b

This system contains measures 298 through 301. It features six staves: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature has two flats. Measure 298 begins with a trill (tr) on a high note in the Violin I part. Measures 299 and 300 show a series of sixteenth-note passages in the strings, marked with *fp* (fortissimo piano). Measure 301 continues the string texture with various articulations, including a breath mark (V) and a flat (b).

302

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

V

This system contains measures 302 through 305. The Violin parts continue with melodic lines, while the Viola and Violoncello parts feature more complex rhythmic patterns, including sixteenth-note runs. Measure 304 includes a breath mark (V) in the Viola II part. The overall texture is dense with overlapping melodic and rhythmic elements.

306

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

V

tr

This system contains measures 306 through 309. Measure 306 starts with a rapid sixteenth-note passage in the Violin I part. The Viola and Violoncello parts continue with their respective textures. Measure 309 concludes the system with a trill (tr) in the Violin I part, marked with a breath mark (V) and a flat (b).

310

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p s.v.

p s.v.

315

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p s.v.

tr

319

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

323

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

328

Z

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

f

f

f

f

f

332

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

tr

tr

335

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cadenza accompagnata

339

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

pp

mp

mf

343

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

346

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Detailed description: This system contains measures 346, 347, and 348. Measure 346 features a sharp F# in the first violin. Measure 347 shows a complex melodic line in the first violin and a rhythmic pattern in the first cello. Measure 348 is dominated by a rapid sixteenth-note scale in the first violin, with sustained notes in the other parts.

349

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Detailed description: This system contains measures 349, 350, and 351. Measure 349 continues the rapid sixteenth-note scale in the first violin. Measure 350 shows a melodic line in the first cello. Measure 351 features a melodic line in the second viola and a rhythmic pattern in the second cello.

352

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

psf

sf

Detailed description: This system contains measures 352, 353, 354, and 355. Measure 352 features a rapid sixteenth-note scale in the first violin. Measure 353 shows a melodic line in the first cello. Measure 354 features a melodic line in the first cello and a rhythmic pattern in the first violin. Measure 355 features a melodic line in the first violin and a rhythmic pattern in the first cello. Dynamic markings include *psf* (pianissimo) and *sf* (sforzando).

356 Adagio 27

Violins 1 & 2: *p*, *sf*, *p*

Violas 1 & 2: *p*, *sf*, *f*, *p*

Cellos/Double Basses 1 & 2: *sf*

361 a tempo *tr* Tempo primo

Violins 1 & 2: *tr*, *f*

Violas 1 & 2: *tr*, *f*, *sf*

Cellos/Double Basses 1 & 2: *p*, *f*

367

Violins 1 & 2: *p*, *p*

Violas 1 & 2: *tr*, *sf*, *p*

Cellos/Double Basses 1 & 2: *tr*, *sf*, *p*

28

374

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

380

Viol. 1

Viol. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Andante

VI. 1

VI. 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1

Vc. 2 *p*

A

6

VI. 1 *fp*

VI. 2 *fp*

Vla. 1 *fp*

Vla. 2 *fp*

Vc. 1 *dolce*

Vc. 2 *fp*

12

VI. 1

VI. 2 *dolce*

Vla. 1

Vla. 2

Vc. 1 *p*

Vc. 2

18

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

23

B

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

dolce

dolce

vl. 2

28

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

sf

sf

33 C

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

p

p

3 3

38

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

tr

tr

tr

3

3 6 6 3 6

42 D

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

(p)

(p)

(p)

6 3 6

fp

This image shows a musical score for measures 47 through 50 of 'The Swan' from 'The Nutcracker'. The score is arranged for a string quartet, with parts for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The key signature is B-flat major (two flats) and the time signature is 3/4. Measure 47 begins with a treble clef and a key signature change to B-flat major. The Violin 1 part features a melodic line with a fermata in measure 48. The Viola 1 part has a similar melodic line. The Viola 2 part plays a steady eighth-note accompaniment. The Violoncello 2 part provides a bass line with a fermata in measure 48. The Violin 2 and Violoncello 1 parts are silent throughout the measures shown.

61 **F**

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

tr

V

This system contains measures 61 through 66. It features six staves: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature has two flats. Measure 61 is marked with a forte 'F' dynamic. Various musical notations are present, including trills (tr) and accents (V). The staves show a mix of melodic lines and rhythmic patterns.

67

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

V

tr

This system contains measures 67 through 72. The notation continues with various musical elements, including trills (tr) and accents (V). The staves show a mix of melodic lines and rhythmic patterns.

73

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

V

fp

This system contains measures 73 through 78. The notation continues with various musical elements, including trills (tr) and accents (V). The staves show a mix of melodic lines and rhythmic patterns. The system concludes with a fortissimo piano (*fp*) dynamic marking.

79 **G**

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

84

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

88

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

103

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

I

Trills (tr) and accents (^) are present in measures 103, 104, and 105. A section marker **I** is located above measure 106.

109

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Trills (tr) are present in measures 109, 110, and 111.

112

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Trills (tr) are present in measures 112, 113, and 114.

115 **J**

VI. 1 *tr.* *ff*

VI. 2 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *tr.* *ff*

Vc. 2 *ff*

f

p

f

p

f

121 **K** Cadenza accompagnata

VI. 1

VI. 2 *dolce*

Vla. 1 *dolce*

Vla. 2

Vc. 1

Vc. 2

p pizz. ad lib.

127

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

132

L

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

(arco)

136

M

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

tr

f

sfz

140

N

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

vide ad lib.

p

f

sf

p

145

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f *p* *f* *p*

fp *fp* *fp*

fp *fp*

Finale. Presto

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p *p* *p* *p*

12

A

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

B

25

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

f

f

f

f

f

C

38

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

p

p

p

mf

mf

p

51

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

p

p

64

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f *sf* *sf*

78

D

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

dolce *p* *p*

91

E

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

This musical score is for measures 117 through 124 of 'The Swan' from 'The Nutcracker'. The score is written for six parts: Violin I (VI. 1), Violin II (VI. 2), Viola I (Vla. 1), Viola II (Vla. 2), Violoncello I (Vc. 1), and Violoncello II (Vc. 2). The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins at measure 117, marked with a rehearsal mark. Measures 117-120 feature a complex rhythmic pattern with triplets and sixteenth notes. Measures 121-124 show a transition to a more melodic and sustained texture, with the cellos playing a steady eighth-note accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as slurs, ties, and articulation marks.

[illegible]

This image shows a page of a musical score for measures 147 through 154. The score is for a string quartet, with parts for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The key signature is B-flat major (two flats) and the time signature is 3/4. The music features a variety of rhythmic patterns, including triplets and sixteenth notes. There are also trills (tr) and a fermata (H) in the first violin part. The dynamics range from *fp* (fortissimo piano) to *f* (forte). The page number 147 is in the top left corner.

156

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

fp

fp

fp

fp

sf

fp

sf

fp

167 **I**

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

175

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

184 **J**

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

223

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

p

235 **M**

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

ff

f

f

f

ff

p

p

p

p

247 **N**

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

tr

tr

258 **O** 47

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

p

268 **P**

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

ff

279 **V**

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

p
f

289 Q

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

p
p
p
p
mp
p

298

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

306

VI. 1
VI. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

314

tr

R

mf

p

[illegible][illegible]

50

347

T

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

p

tr

mf

p

359

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

[illegible]

[illegible][illegible]

404

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

fp

sfz

fp

sfz

W**X**

414

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

425

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Y

435

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

445

8va

tr

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

455

(tr)

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

p

467

Z

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

f

sf

p

VI. 1

VI. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

ff

ff

This musical score page contains measures 480 through 489, which are numbered 54 through 63 in the system. The score is for a string ensemble consisting of Violins 1 and 2, Violas 1 and 2, and Violoncellos 1 and 2. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five measures (480-484) feature a consistent rhythmic pattern of eighth notes across all parts. In measure 485, the Viola 1 and 2 parts introduce a new rhythmic pattern of eighth notes, while the Violin and Violoncello parts continue with the original pattern. Measures 486 and 487 show a change in the Viola parts, which now play a different rhythmic pattern. Measures 488 and 489 conclude the section with a final chord. The dynamic marking *ff* (fortissimo) is present in measures 486 and 487.