

# Andante et Rondo

2 Flauti &amp; Archi

Francois Doppler Op.25.

Arr. Jakub Kowalewski

*Andante*

Flute 1

Flute 2

*p*

*Andante*

Violin I

*mf*

*pp*

Violin II

*mf*

*pp*

Viola

*mf*

*pp*

Violoncello

*mf*

*p*

*pizz.*

Contrabass

*mf*

*p*

*pizz.*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*pp*

*arco*

*pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*p*

*p*

*p*

*pizz.*

*p*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*arco*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*poco rall.*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

*p*

*pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

**Più animato**

*f*

*mf*

**Più animato**

[illegible]

50

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*morendo*

**Tempo I.**

*pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

*pp*

54

55

56

57

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*arco*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

58

59

60

61

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

*f*

*pp*

*f*

*p*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

*f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rall.* **Più lento**

*pp* *mf* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*smorzando*

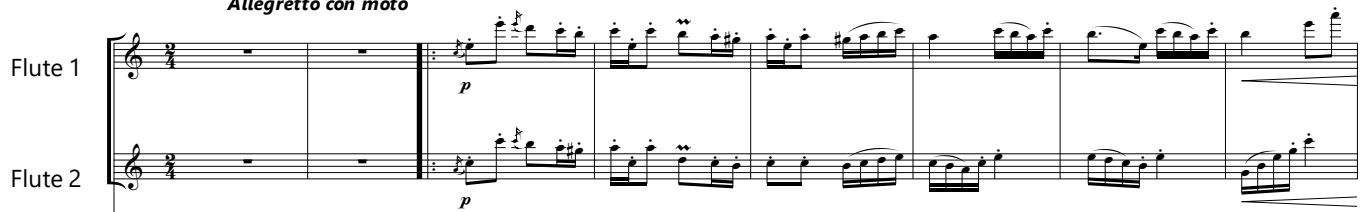
*pp* *ppp*

*ppp* *ppp* *ppp* *ppp* *ppp*

**Allegretto con moto**

Flute 1

Flute 2

**Allegretto con moto**

Violin I

Violin II

Viola

Violoncello

Contrabass



Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

*p*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

3

3

3

[illegible]

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

51

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

*p*

*p*

*p*

*p*

*p*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

71

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

81

89

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rall.*

**Tempo**

*mf*

*f*

97

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*pp*

*mf*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

105

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

114

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

128

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mf* *f* *mf* *f*

*ff* *ff* *f* *mf* *f*

*f* *mf* *f* *mf* *f*

*f* *mf* *f* *mf* *f*

*f* *mf* *f* *mf* *f*

*f* *mf* *f* *mf* *f*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

135

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

143

*f*

*pp*

*f*

*pp*

*f*

*pp*

*pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

151

*p*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

161

*p*

*pp*

*poco rall.*

*poco rall.*

**Tempo**

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *mf* *f* *p* *mf*

*mp* *pizz.* *p* *arco* *pp* *pizz.* *mp* *arco*

*mp* *pizz.* *p* *arco* *pp* *pizz.* *mp* *arco*

*mp* *pizz.* *p* *arco* *pp* *pizz.* *mp* *arco*

*mp* *pizz.* *p* *arco* *pp* *pizz.* *mp* *arco*

*mp* *pizz.* *p* *arco* *pp* *pizz.* *mp* *arco*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *mf* *f* *p* *mf*

*pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

*pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

*pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

*pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

*p*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

185

*f* *3* *3* *3* *3* *3* *3*

*mp* *mf* *p* *mf* *mp* *mf* *p* *mf*

*mp* *mf* *p* *mf* *mp* *mf* *p* *mf*

*mp* *mf* *p* *mf* *mp* *mf* *p* *mf*

*mp* *mf* *p* *mf* *mp* *mf* *p* *mf*

*mp* *mf* *p* *mf* *mp* *mf* *p* *mf*

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

194

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

203

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*tr*

*ff*

*mf* *cresc.*

*f*

*mf* *cresc.*

*f*

*mf* *cresc.*

*f*

*mf* *cresc.*

*f*

211

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

# Andante et Rondo

2 Flauti &amp; Archi

Francois Doppler Op.25.

Arr. Jakub Kowalewski

## Andante

*mf* *pp*

5

9

13

17

*mf* *p* *pp*

21

*mf* *pp*

25

28

*poco rall.*

30

*pp*

**Più animato**

35

*mf*

38

41 *f*

44 *p*

47 *pp*

51 *morendo* **Tempo I.**

55 *mf*

59 *p* *pp*

63 *mf* *pp*

67 *mf*

69 *f* *poco rall.*

71 **Più lento** *pp* *mf* *pp*

75 *smorzando* *ppp*

**Allegretto con moto**

3

**Allegretto con moto**

*f* *pp*

9 1. 2.

*f* *marcato* *p*

17 *p* *pp*

25

33 *p*

41 *pp* *pp* **Poco meno mosso**

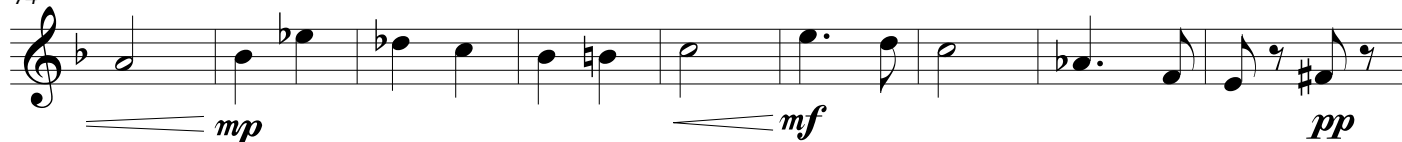
49

58 *p*

66 *p*

Detailed description: This is a musical score for a piece titled 'Andante et Rondo'. The first section, 'Allegretto con moto', is in 2/4 time and begins with a treble clef and a key signature of one sharp (F#). It starts with a forte (*f*) dynamic and a piano (*pp*) dynamic. The score includes first and second endings at measure 9. The second section, 'Poco meno mosso', begins at measure 41 and features a key signature change to one flat (Bb). The dynamics range from piano (*p*) to pianissimo (*pp*). The score is written on a single staff with a treble clef.

74



83



90



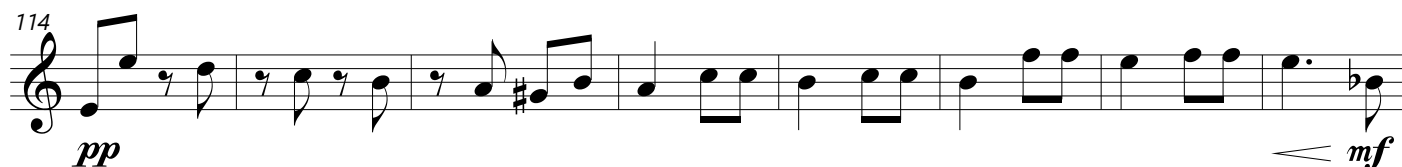
98



106



114



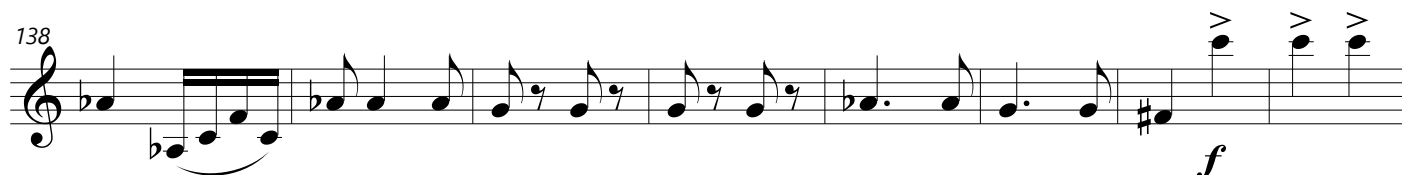
122



130



138



146



pp p pp

Musical staff 146-154: Treble clef, 8/8 time. Measures 146-154. Dynamics: pp, p, pp. A crescendo hairpin is shown over measures 152-154.

155



poco rall.

Musical staff 155-163: Treble clef, 8/8 time. Measures 155-163. Dynamics: p. A 'poco rall.' marking is present.

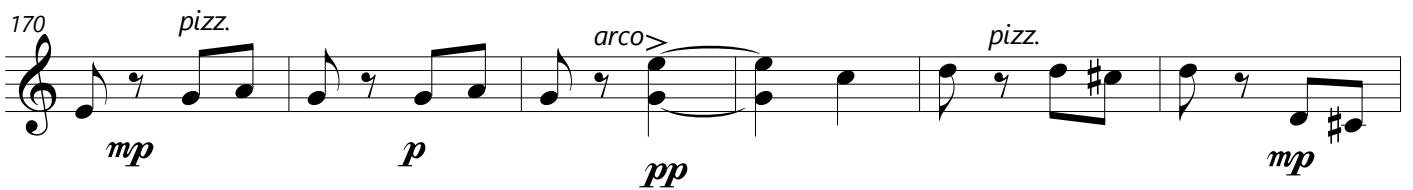
164



Musical staff 164-169: Treble clef, 8/8 time. Measures 164-169. Dynamics: p.

**Tempo**

170



pizz. arco> pizz. mp p pp mp

Musical staff 170-175: Treble clef, 8/8 time. Measures 170-175. Dynamics: mp, p, pp, mp. Markings: pizz., arco>, pizz.

176



pizz. p

Musical staff 176-182: Treble clef, 8/8 time. Measures 176-182. Dynamics: p. Marking: pizz.

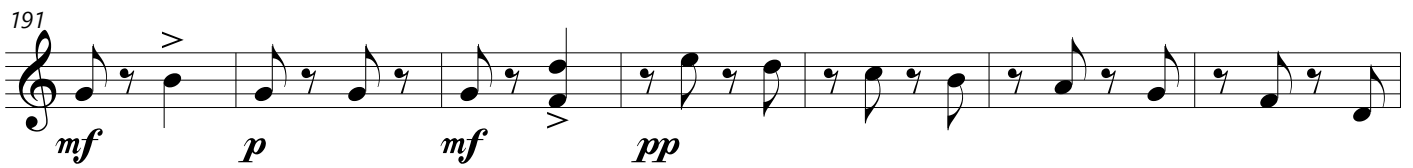
183



mp

Musical staff 183-190: Treble clef, 8/8 time. Measures 183-190. Dynamics: mp.

191



mf p mf pp

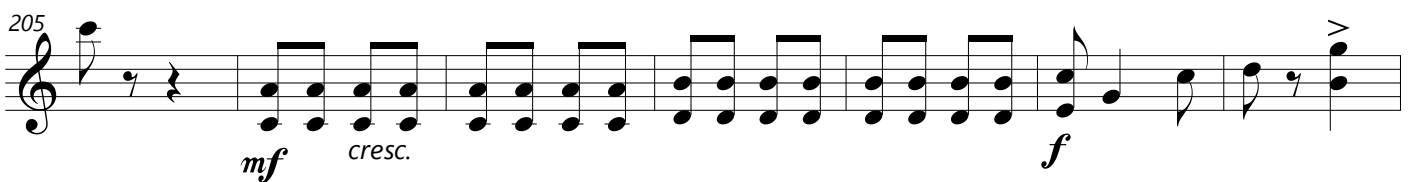
Musical staff 191-197: Treble clef, 8/8 time. Measures 191-197. Dynamics: mf, p, mf, pp.

198



Musical staff 198-204: Treble clef, 8/8 time. Measures 198-204. Dynamics: mf, p, mf, pp.

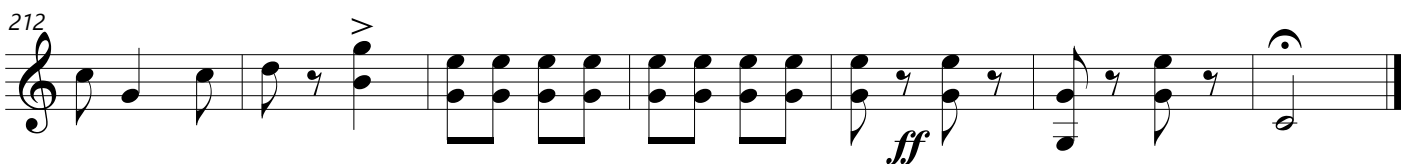
205



mf cresc. f

Musical staff 205-211: Treble clef, 8/8 time. Measures 205-211. Dynamics: mf, f. Marking: cresc.

212



ff

Musical staff 212-218: Treble clef, 8/8 time. Measures 212-218. Dynamics: ff.

# Andante et Rondo

2 Flauti &amp; Archi

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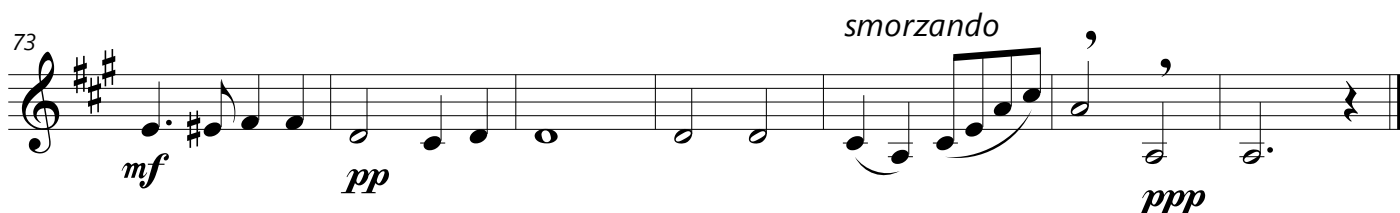
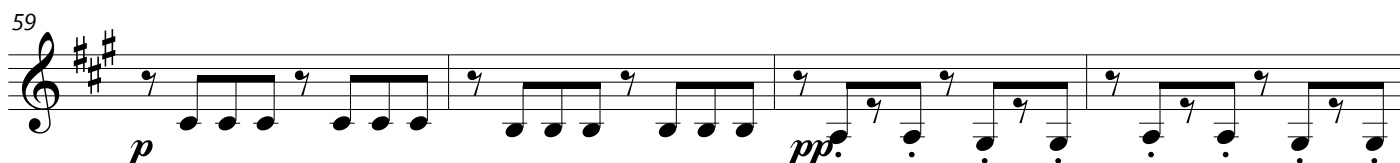
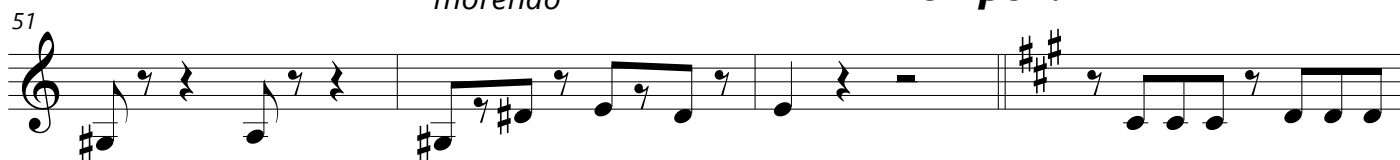
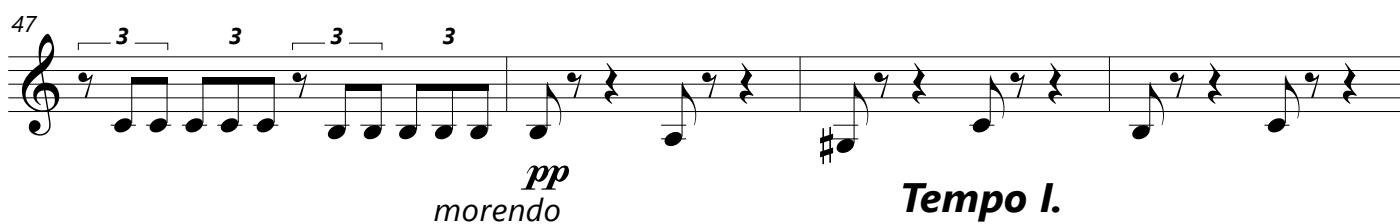
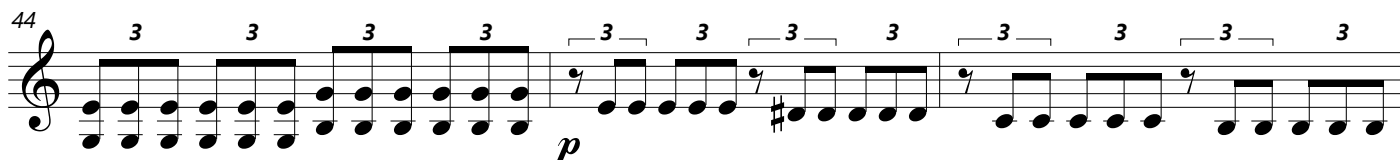
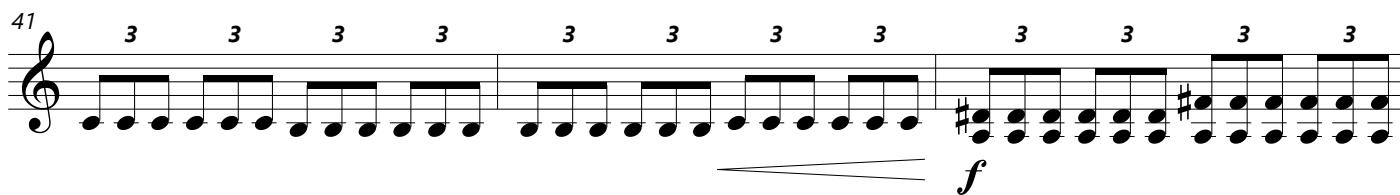
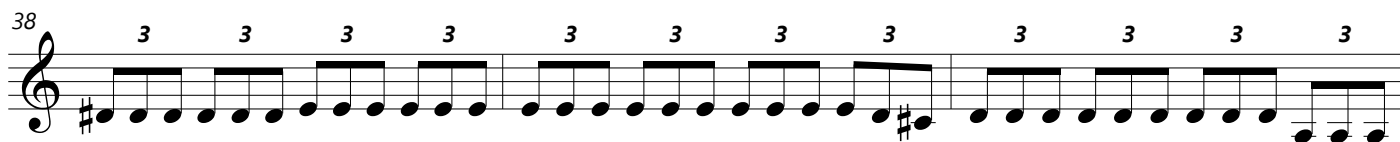
Arr. Jakub Kowalewski

## Andante

Musical score for Violin II, Andante section, measures 1-34. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is written on a single staff. Dynamics include *mf* (measures 1-2), *pp* (measures 3-4), *p* (measures 9-10), *mf* (measure 17), *p* (measure 18), *pp* (measures 20-21), *mf* (measures 26-27), and *pp* (measures 31-32). The tempo marking *Andante* is at the beginning. The section ends with a double bar line and a repeat sign.

## Più animato

Musical score for Violin II, Più animato section, measures 35-40. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is written on a single staff. Dynamics include *mf* (measures 35-36). The section consists of six measures of eighth-note triplets, each marked with a '3' above the notes.



**Allegretto con moto**

Measures 1-35 of the **Allegretto con moto** section. The music is in 2/4 time and G major. It begins with a *f* dynamic, followed by a *pp* section. A first ending (1.) and second ending (2.) are marked. Dynamics include *f*, *pp*, *f marcato*, *p*, and *p* with accents.

**Poco meno mosso**

Measures 43-76 of the **Poco meno mosso** section. The music is in 2/4 time and G major. It begins with a *pp* dynamic, followed by a *pp* section. Dynamics include *pp*, *p*, *mf*, and *pp* with accents.

86



94

**Tempo**

101



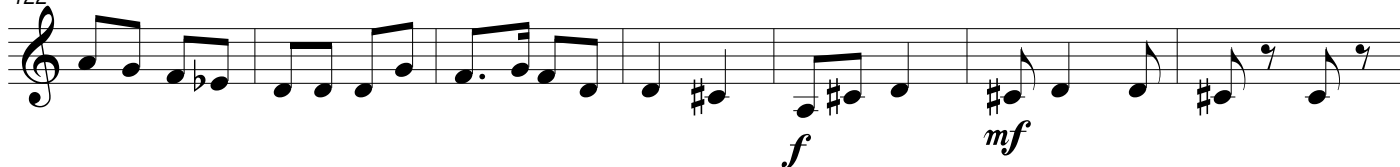
108



115



122



129



136

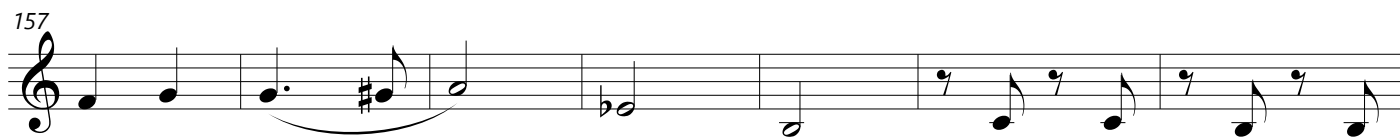
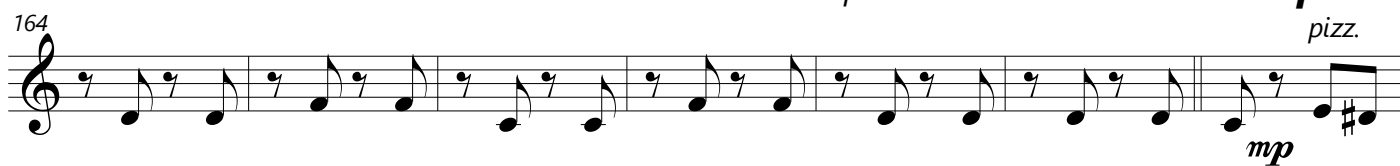
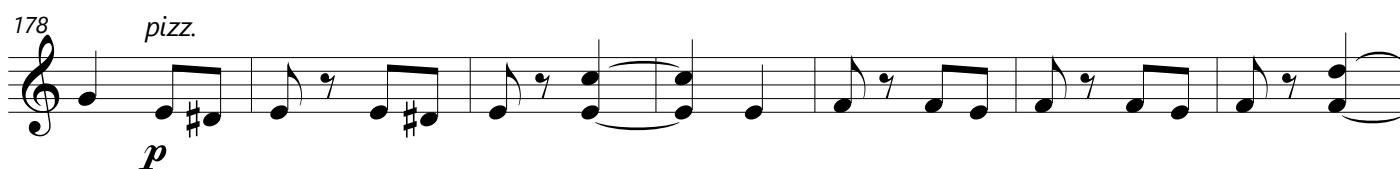
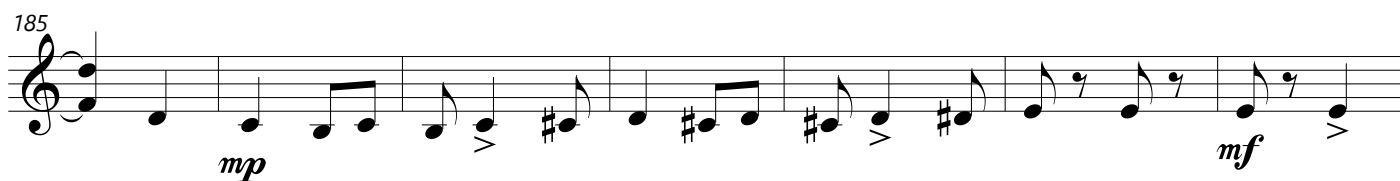
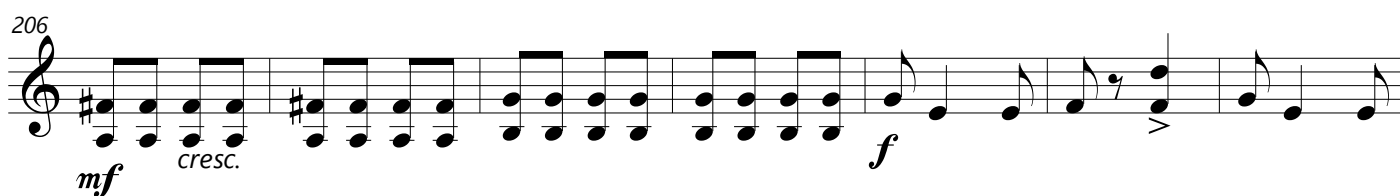


143



150



*poco rall.***Tempo***pizz.**mp**arco**pizz.**arco**p**pp**mp**pizz.**p**mp**mf**p**mf**pp**mf**cresc.**f**ff*

# Andante et Rondo

2 Flauti &amp; Archi

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## Andante

*mf* *pp*

5

10

*p*

14

*mf*

18

*p* *pp*

22

*mf* *pp* *poco rall.*

26

*mf* *pp*

31

**Più animato**

35

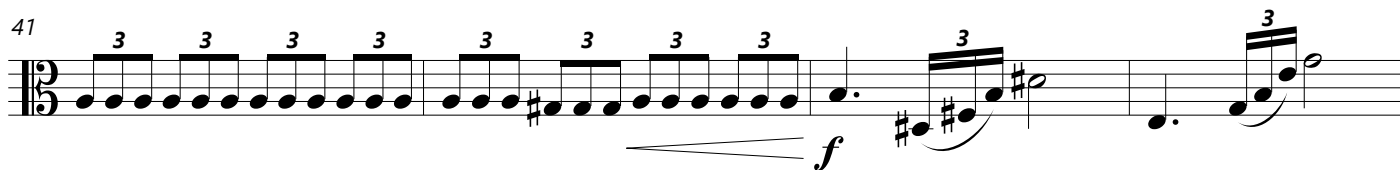
*mf*

3

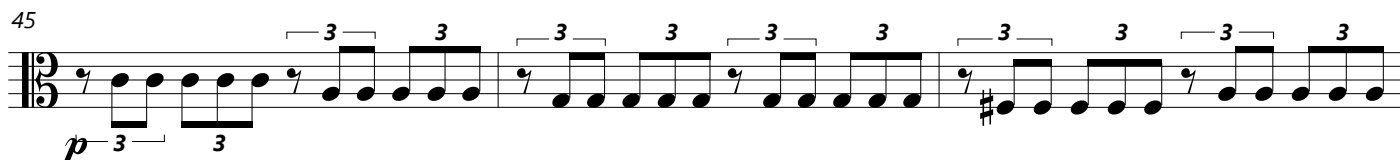
38



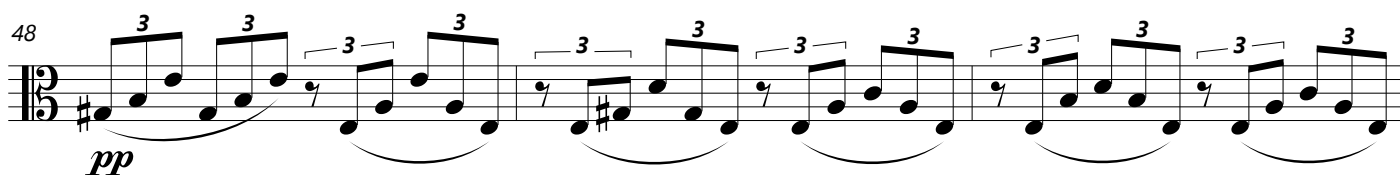
41



45



48



51



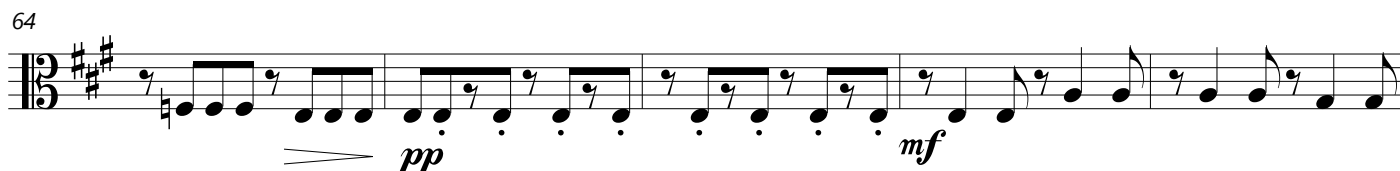
55



60



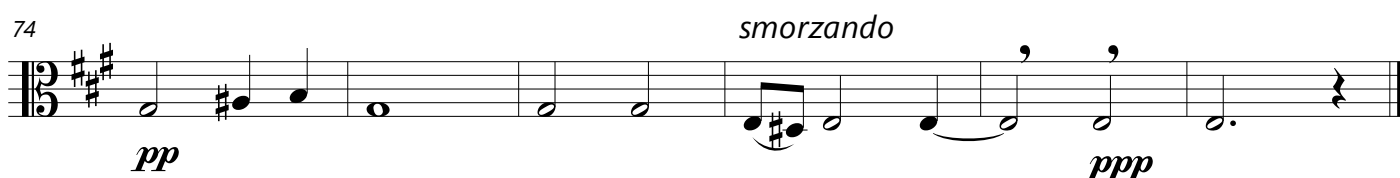
64



69



74



**Allegretto con moto**

Measures 1-28 of the **Allegretto con moto** section. The music is in 3/4 time with a key signature of one sharp (F#). The score includes dynamic markings *f* (forte), *pp* (pianissimo), and *f marcato* (forte, marked). It features first and second endings at measure 8. Measure numbers 8, 15, 22, and 29 are indicated at the start of their respective staves.

Measures 29-35 of the **Allegretto con moto** section. The music continues with a dynamic marking of *p* (piano). Measure numbers 29, 36, and 43 are indicated at the start of their respective staves.

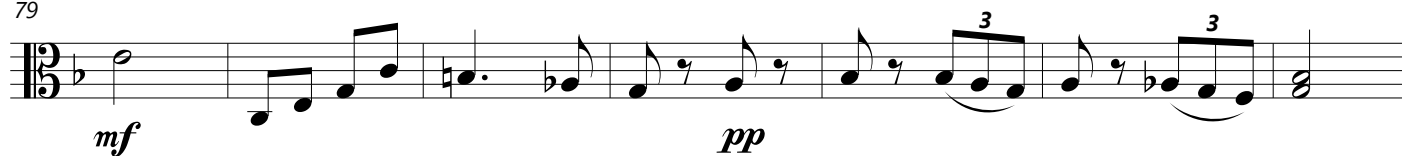
Measures 43-51 of the **Poco meno mosso** section. The tempo changes to **Poco meno mosso**. The music is in 3/4 time with a key signature of one flat (Bb). It includes dynamic markings *pp* (pianissimo). Measure numbers 43, 52, and 61 are indicated at the start of their respective staves.

Measures 52-60 of the **Poco meno mosso** section. The music continues with a dynamic marking of *p* (piano). Measure numbers 52, 61, and 71 are indicated at the start of their respective staves.

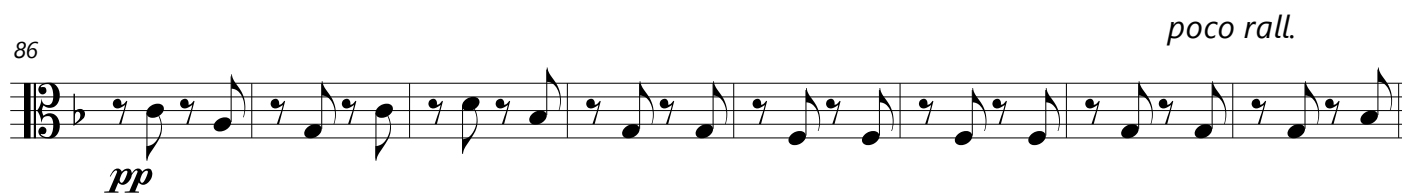
Measures 61-70 of the **Poco meno mosso** section. The music continues with a dynamic marking of *p* (piano). Measure numbers 61, 71, and 77 are indicated at the start of their respective staves.

Measures 71-77 of the **Poco meno mosso** section. The music continues with dynamic markings *p* (piano) and *mp* (mezzo-piano). Measure numbers 71, 77, and 83 are indicated at the start of their respective staves.

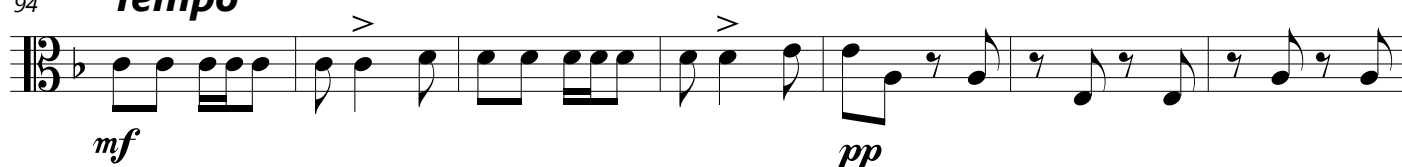
79



86



94

**Tempo**

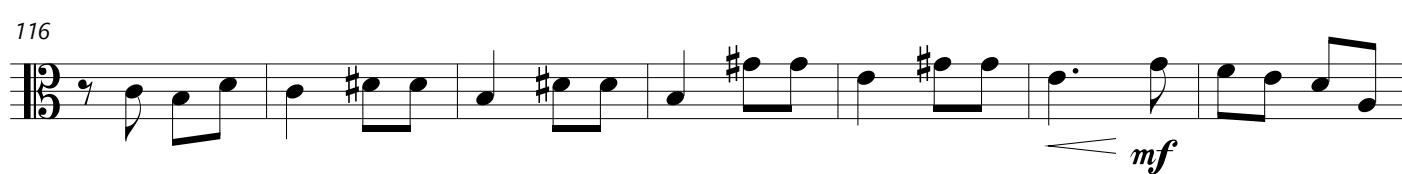
101



108



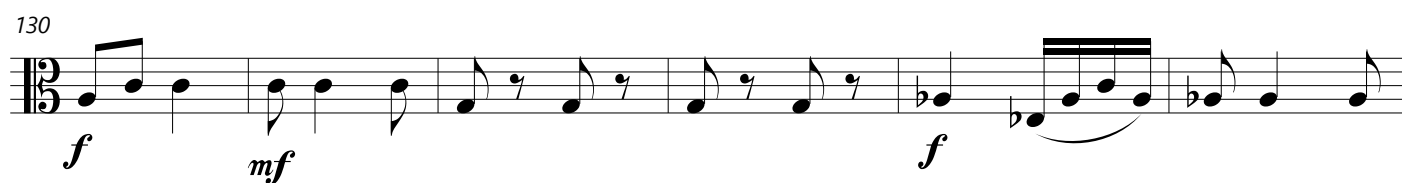
116



123



130



136



144

144-151: Bass clef, 3/4 time. Measures 144-145: Bass notes with accents and flats, marked *f*. Measures 146-151: Quarter and eighth notes, marked *pp*.

*f* *pp*

152

152-160: Bass clef, 3/4 time. Measures 152-153: Quarter notes, marked *p*. Measures 154-160: Half and quarter notes, marked *pp*. Measure 160 ends with *poco rall.*

*p* *pp* *poco rall.*

161

161-168: Bass clef, 3/4 time. Measures 161-168: Quarter and eighth notes, mostly marked *mp*.

169

**Tempo**

169-175: Bass clef, 3/4 time. Measures 169-170: Quarter notes, marked *mp*. Measures 171-172: Quarter notes with sharps, marked *pizz.*. Measures 173-174: Quarter notes, marked *p*. Measure 175: Quarter note with an accent, marked *pp*. Measure 176: Quarter note, marked *mp*.

*mp* *pizz.* *p* *pp* *mp*

176

176-182: Bass clef, 3/4 time. Measures 176-177: Quarter notes with an accent, marked *arco*. Measures 178-182: Quarter notes with sharps, marked *pizz.* and *p*.

*arco* *pizz.* *p*

183

183-189: Bass clef, 3/4 time. Measures 183-189: Quarter and eighth notes, marked *mp*.

*mp*

190

190-196: Bass clef, 3/4 time. Measures 190-191: Quarter notes, marked *mf*. Measures 192-193: Quarter notes, marked *p*. Measures 194-195: Quarter notes, marked *mf*. Measures 196-197: Quarter notes, marked *pp*.

*mf* *p* *mf* *pp*

197

197-203: Bass clef, 3/4 time. Measures 197-203: Quarter and half notes, mostly marked *mf*.

204

204-210: Bass clef, 3/4 time. Measures 204-205: Quarter notes, marked *mf*. Measures 206-210: Eighth notes, marked *cresc.* and *f*.

*mf* *cresc.* *f*

211

211-217: Bass clef, 3/4 time. Measures 211-217: Quarter and eighth notes, marked *ff*.

*ff*

**Andante et Rondo**

2 Flauti &amp; Archi

Francois Doppler Op.25.

Arr. Jakub Kowalewski

**Andante**

6

*mf* *pizz.* *p*

*arco* *pp* *p*

12

17

*mf* *p* *pp* *mf*

23

*pp* *poco rall.* *mf*

28

*pp*

**Più animato**

35

*mf* 3

40

*f* 3

45

*p* *pp*

***Tempo I.***

57

mf  $\text{p}$  pp

[illegible]

68 *poco rall.* **Più lento**

*f* *pp* *mf*

74 *smorzando*

*pp* *ppp*

## ***Allegretto con moto***

*pp*

8

1. 2.

*f* *f marcato* *p*

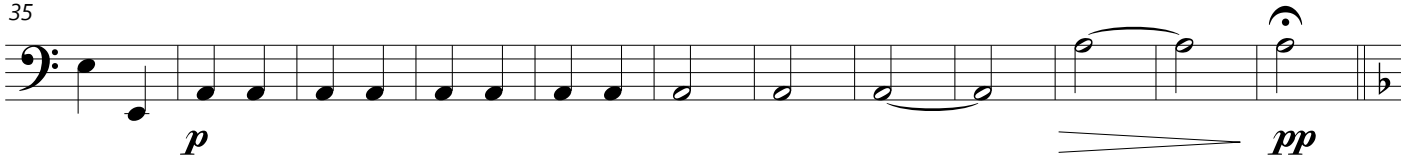
The first system of the musical score for 'The Little Boat' is written in bass clef on a single staff. It begins with a piano number '8'. The first measure contains a half note G2, a quarter note A2, and a quarter note B2, with a crescendo hairpin and a forte (*f*) dynamic marking below. The second measure contains a dotted quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a half note F3, followed by a repeat sign. Above the staff, first and second endings are indicated by boxes labeled '1.' and '2.'. The first ending leads back to the beginning of the first measure. The second ending leads to the fourth measure, which contains a half note G2, a quarter note A2, and a quarter note B2, with a forte (*f*) dynamic marking and the word 'marcato' below. The fifth measure contains a dotted quarter note C3, a quarter note D3, and a quarter note E3, with an accent (>) above. The sixth measure contains a half note F3, followed by a repeat sign. The seventh measure contains a half note G2, a quarter note A2, and a quarter note B2, with an accent (>) above. The eighth measure contains a dotted quarter note C3, a quarter note D3, and a quarter note E3, with a piano (*p*) dynamic marking below. The system ends with a final measure containing a half note F3, a quarter note G3, and a quarter note A3, with a piano (*p*) dynamic marking below.

17

Example 17 is a musical score in bass clef, 4/4 time. The melody consists of eighth notes and quarter notes. The first six measures are marked with a crescendo hairpin, and the final two measures are marked with a fortissimo (ff) dynamic.

[illegible]

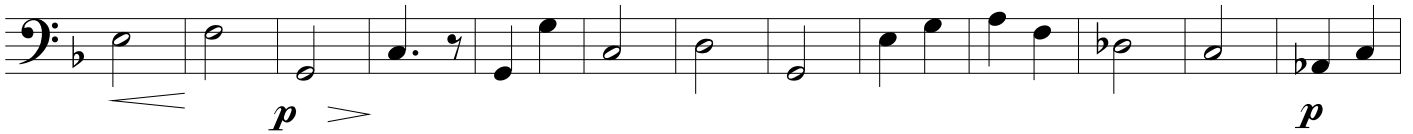
35



47

**Poco meno mosso**

59



72



84



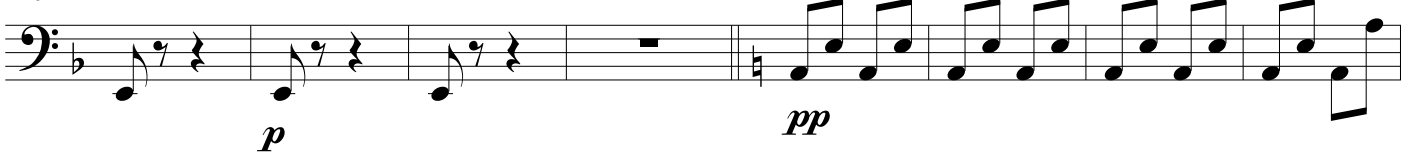
94

**Tempo**

102



110



118



126



135



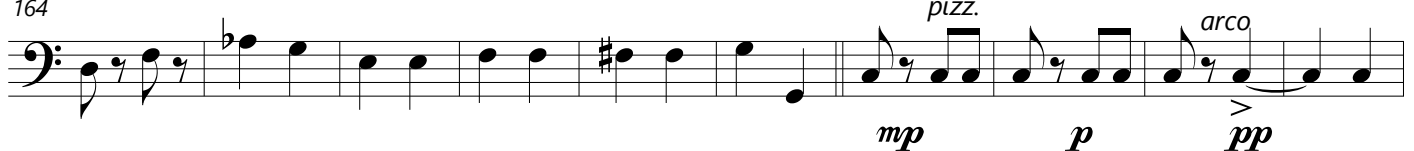
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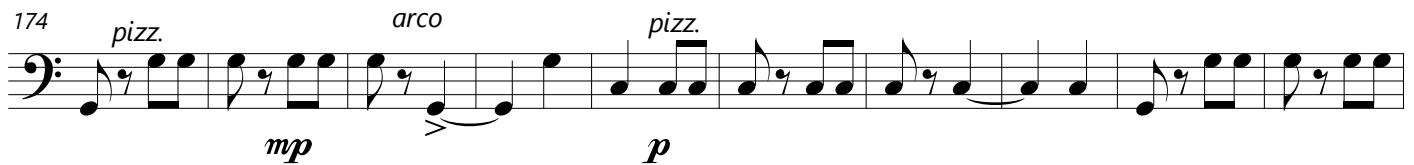
153

*poco rall.***Tempo**

164



174



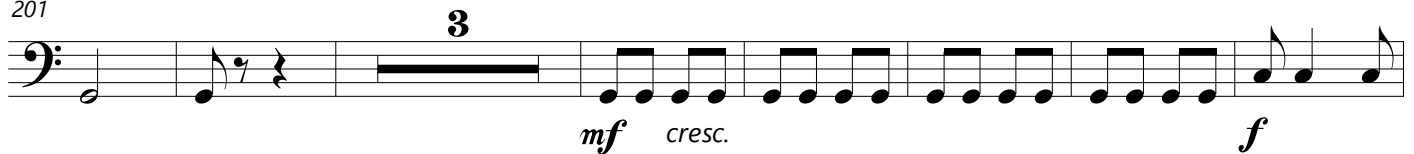
184



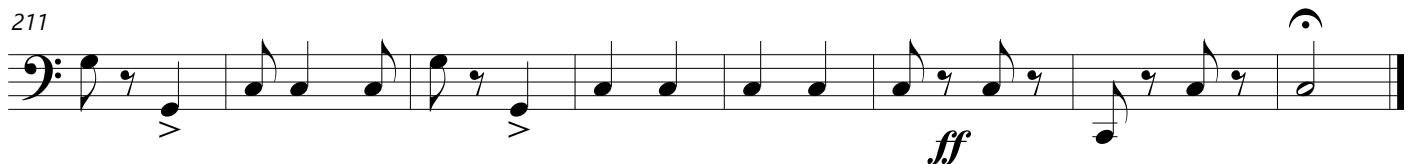
193



201



211



# Andante et Rondo

2 Flauti & Archi

Francois Doppler Op.25.

Arr. Jakub Kowalewski

## Andante

6

*mf* *pizz.* *p*

12

*arco* *pp* *p*

18

*pizz.* *arco* *mf*

23

*p* *pp* *mf*

28

*pp* *poco rall.*

## Più animato

35

*mf* *3*

40

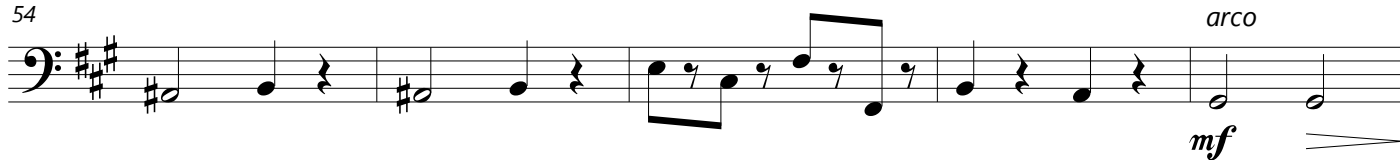
*f* *p*

47

*pp* *morendo*

**Tempo I.**

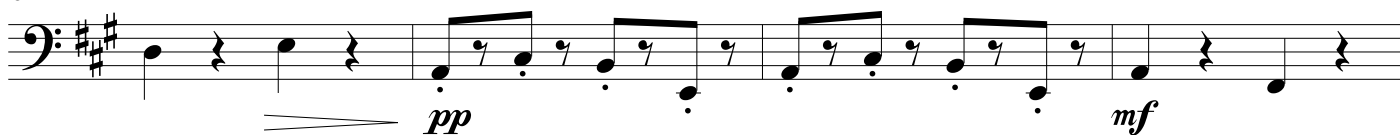
54



59



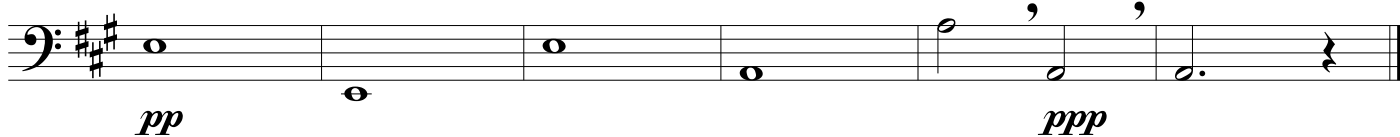
64

*poco rall. Più lento*

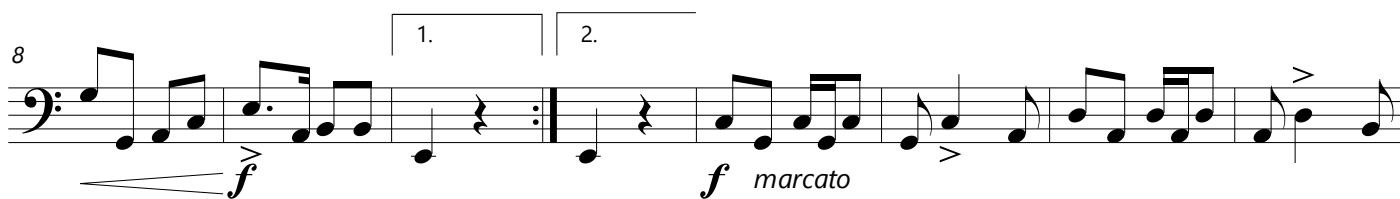
68

*smorzando*

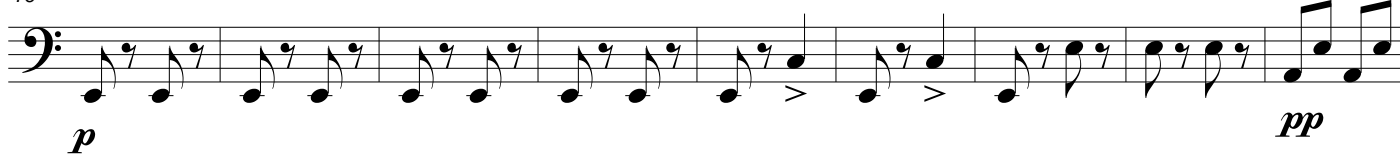
74

***Allegretto con moto***

8



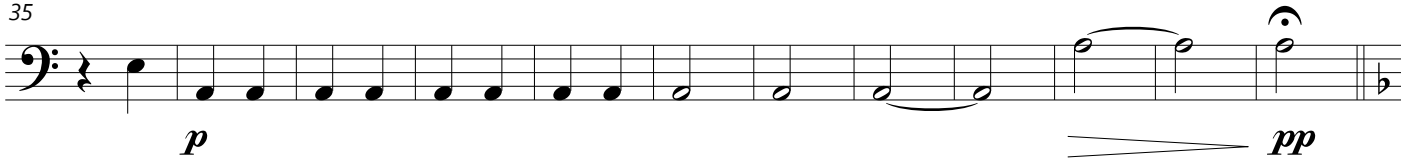
16



25



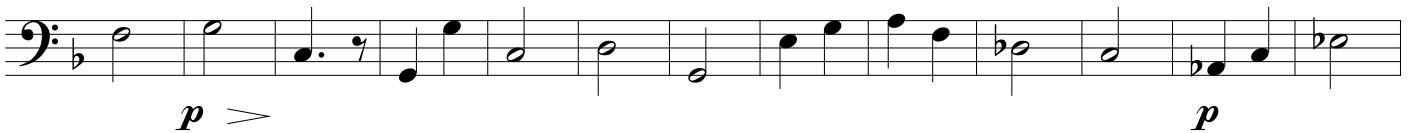
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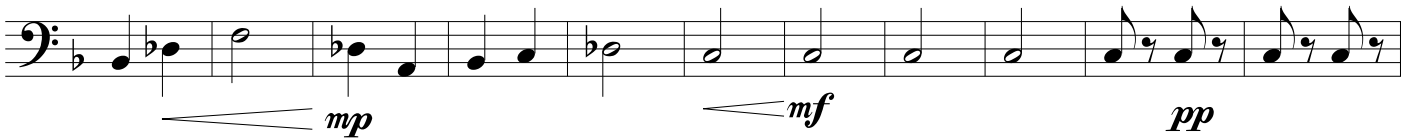
47

**Poco meno mosso**

60



73



84

**Tempo**

99



108



116



125



134



143



152



163



173



183



193



202



211

