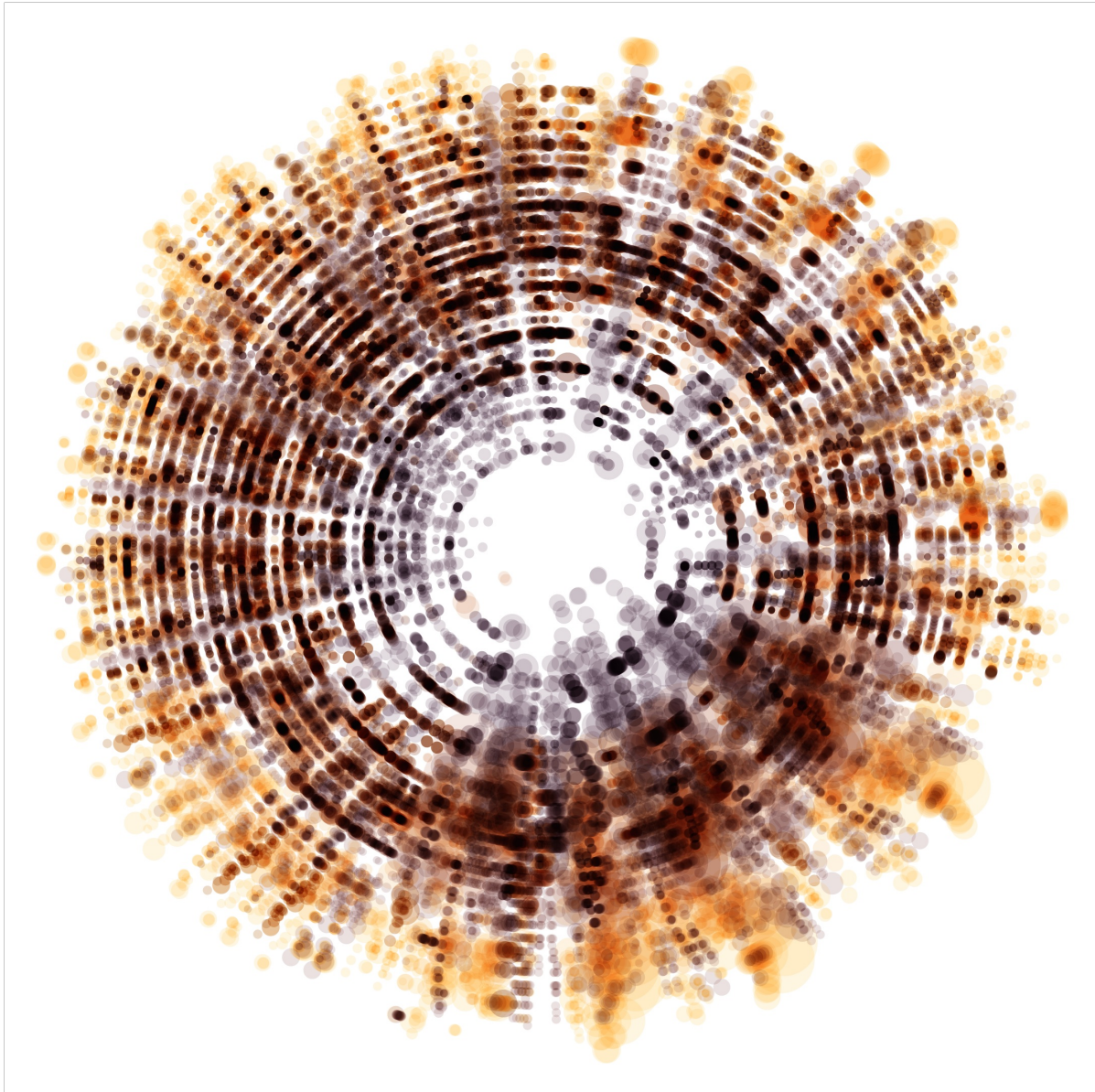


# Symphony No. 41

in C major  
*“Jupiter Symphony”*  
K. 551

Wolfgang Amadeus Mozart



OpenScore

## OpenScore Edition

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**Cover image: Visualisation of Mozart's *Symphony No. 41* ("Jupiter"), by Nicholas Rougeux**

The visualisation should be read clockwise starting from the 12 o'clock position. Each circle represents a note in the score. The size of the circle represents the duration of the note, while the pitch is indicated by the distance from the center of the image. Notes for each instrument are colored differently, the colors having been chosen to reflect the theme and tone of the piece.

*This OpenScore Edition is available for dedication.*

OpenScore Edition of Mozart's *Symphony No. 41* ("Jupiter")

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# Symphony No. 41 – “Jupiter Symphony” – K. 551

## Movement II

Wolfgang Amadeus Mozart

bar 46

EXPOSITION - Theme 1

132

Andante cantabile

3

6

9

12

Flauto

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I in C

Corno II in C

Corno I in F

Corno II in F

Clarino I in C

Clarino II in C

Timpani in C-G

Violino I

Violino II

Viola

Violoncello

Basso

con sordini

con sordini

con sordini

con sordini

con sordini

con sordini

F:

I

II<sup>b</sup> II<sup>4</sup>

I<sup>b</sup>

( $\frac{1}{5}$ )? 7?

4



36 39 42 45

13

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(F)

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

ii<sup>7</sup> vii<sup>0</sup> b I IV<sup>b</sup> III<sup>b</sup> iii<sup>b</sup> II<sup>b</sup> ii<sup>0</sup> b I<sup>b</sup>

Transition

48

51

54

57

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(F)

vii<sup>0</sup>

V<sup>7</sup>

C:

i

iv<sup>b</sup>

HC

60 63 66

21

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

Ob. I *sfp* *f* *p* *f*

Ob. II *sfp* *f* *p* *f*

Fgt. I *sfp* *f* *p* *f*

Fgt. II *sfp* *f* *p* *f*

Cn. I *sfp* *f* *p* *f*

Cn. II *sfp* *fp* *f*

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *fp*

Vla. *f* *p* *f* *p* *fp*

Vc. *f* *p* *f* *p* *f* *p*

Bs. *f* *p* *f* *p* *f* *p*

(cm) VII<sup>7</sup> i ii<sup>o</sup>  $\frac{b}{3}$

i6

bII65



69 72 75 78

24

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(CM)

$ii^{\flat 6}_5$   $i^{\flat 3}_3$   $II^{\flat 4}_{IV}$   $IV^{\flat 6}_5$   $II^{\flat 6}_5/VII$   $vii^{\flat 0}_5/II$   $Gr^{+b}$   $i^{\flat 6}_4$   $V$

(mM iv)

HC

81 Theme 2

84

87

28

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

C:

$I^b$  ii I  $V^b$   $V^{\frac{4}{2}}$   $I^{\frac{4}{4}}$   $ii^b$

31 93 76

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(CM) I II <sup>7</sup>/<sub>ii</sub> II <sup>7</sup>/<sub>V</sub> V<sup>7</sup> II <sup>7</sup>/<sub>IV</sub> IV V<sup>7</sup>

34

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(CM)

IV

I  $\frac{4}{3}$

V

V<sup>7</sup>/ii

V<sup>7</sup>/V

V<sup>7</sup>

V<sup>7</sup>/IV

IV

V<sup>7</sup>

HC

(CM)



AC

$$d: \quad \quad \quad \mathbb{V}^7$$







57 171 174

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(d) H<sup>+</sup>b V H<sup>+</sup>b V V<sup>7</sup>/V V<sup>7</sup> V<sup>7</sup>/iv V<sup>7</sup>/VII VII<sup>7</sup>

177 RECAPITULATION 180 theme I

60 183

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

*f*

*p*

$\text{I}$

$\text{V} \frac{4}{3}$

AC

186

189

192

63

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(F)

$\text{II}^{\circ}/\text{IV}$

$\text{I}^{\wedge 7}$

$\text{IV}$

$\text{vii}^{\circ}/\text{IV}$

*f*



201

68

204

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(F)

$ii^b$

$V^{\frac{4}{2}}$

$I^b$

207

210

Musical score for orchestra and strings, measures 207-210. The score is divided into two systems. The first system (measures 207-209) is marked with a red box. The second system (measure 210) is marked with a red box. The instruments are: Fl. (Flute), Ob. I (Oboe I), Ob. II (Oboe II), Fgt. I (Fagott I), Fgt. II (Fagott II), Cn. I (Corni I), Cn. II (Corni II), Vln. I (Violini I), Vln. II (Violini II), Vla. (Viola), Vc. (Violoncello), and Bs. (Bassi). The key signature is B-flat major. The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

(F)

vii<sup>0</sup>/Iff  
V

HC



[illegible]

(F)

$$i \quad \quad \quad \text{IV} \quad \quad \quad i \frac{6}{4}$$

225

$$(F_i) \quad \text{IV} \quad \text{I}^6 \quad \text{II}^4_3 \quad \text{V}^6$$

78

2 3 1

2 3 4

2 3 1

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(F)

$\text{IV}^{\frac{4}{2}}$

$\text{I}^{\frac{6}{5}}$

$\text{V}^{\frac{4}{3}}$

$\text{V}^{\flat}$

$\text{V}^{\frac{7}{11}}$

$\text{ii}^7$

$\text{V}^7$

240

81

243

246

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

(F)

$\text{V}^7/\text{IV}$

$\text{IV}$

$\text{V}$

$\text{vi}^7$

$\text{II}^{\text{b6}}$

$\text{I}^{\text{b4}}$

$\text{V}$

$\text{V}^7/\text{ii}$

$\text{ii}^7$

$\text{V}^7$

HC



87

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

264

(#)

I

$p$

ii 7

I

267 270

90

Fl.

Ob. I

Ob. II

Fgt. I

Fgt. II

Cn. I

Cn. II

Vln. I

Vln. II

Vla.

Vc.

Bs.

*p*

(F)

I

32



This musical score page contains measures 95 through 97 of "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The key signature has two flats (B-flat major or D minor), and the time signature is common time (C). The instrumentation includes Flute (Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Bassoon I (Fgt. I), Bassoon II (Fgt. II), Clarinet I (Cn. I), Clarinet II (Cn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Bs.).

- Measure 95:** Features a strong dynamic (*f*) across most instruments. The woodwinds and strings play sustained notes, while the violins and viola have more active melodic lines.
- Measure 96:** Continues the strong dynamics. The flute enters with a rapid sixteenth-note scale starting on G4. The bassoons play a half note F3.
- Measure 97:** The dynamics shift to piano (*p*). The flute continues its scale. The violins and viola play eighth-note patterns. The cello and double bass play quarter notes, with the double bass having a chromatic movement from F3 to E3.

Handwritten annotations at the bottom include Roman numerals for figured bass: (F) IV, I<sup>6</sup>/<sub>4</sub>, V, vii°/<sub>vi</sub>, vi, and IV.



