

♩ = 36

$\frac{3}{4}$  E

$\frac{4}{4}$

$\frac{9}{8}$

$\frac{3}{4}$

[E1]

[E2]

Oboe

Clarinet (B♭)

Piano

Percussion

Violin

directly on bridge: very slow bow, imperceptible bow changes

Viola

directly on bridge: very slow bow, imperceptible bow changes

Cello

directly on bridge: very slow bow, imperceptible bow changes

5

158

9

158

[E3]

[E4]

Ob.

Cl.

(Bb)

Pf.

Perc.

Vn.

Va.

Vc.

touch F1 string at 5th harmonic

mp

sponges

accent changes of direction noticeably at each attack

“*ff*”

-17:9

—13:9

*molto flautando ed estr. sul pont.*

*pp*

—5:4—

78

54

34

① ② ①

-5:3

\_\_\_\_\_

to clarinet in E-flat

The bass line is written on a single staff in bass clef. It begins with a whole note G2, followed by a half note G2, and then a quarter note G2. There is a measure rest for two measures, followed by a quarter note G2. The piece ends with a double bar line.

–8:7

-7:5

[illegible]

*molto flautando*

–7:5

—3:2

$$= \mathbf{f}$$

–5:4

*pp*

–5:4

The bass line is written on a single staff with a bass clef. It consists of a series of eighth and quarter notes, with some notes beamed together. The melody is simple and follows the rhythm of the lyrics.

(accel.)

12

4  
4

Ob. [E6]

Cl.  
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

*p*

*pp*

*molto flautando*

5:3 7:6 5:3 5:4

5:3 5:3 5:3 7:4

4:3 5:3

3:2 5:4 7:6 3:2

7:4 3:2 5:4 7:4 3:2 5:4 5:4

3:2 5:4

64

2

34

The bass line is written on a single five-line staff with a bass clef. It consists of five measures. The first measure contains a half note G2. The second measure contains a half note G2. The third measure contains a half note G2. The fourth measure contains a half note G2. The fifth measure contains a half note G2. The notes are connected by a slur.

*molto gradata*

*molto gradata ed estr. sul pont.*

*f*

*ff*

5:4

5:4

7:4

3:2

musical score for "L'Allegretto" by Wolfgang Amadeus Mozart, measures 1-3. The score is in treble clef, 3/4 time, and G major. It features a melodic line with various ornaments and dynamic markings. The first measure is marked "molto gridato" and "f". The second measure is marked "molto gridato ed estr. sul pont." and "ff". The third measure is marked "f" and "5:4". The score includes a key signature of one sharp (F#) and a time signature of 3/4.

(accel.) -----

19

5

9

5

Ob.

Cl.  
(Eb)

Pf.

Xyl.

Vn.

Va.

Vc.

The musical score for measures 19-22 is as follows:

- Ob.**: Measure 19 has a quarter rest, followed by a triplet of eighth notes (Bb, Bb, Bb) with fingerings ①, ②, ①. Measure 20 has a dotted quarter note (Bb) with fingering ①, followed by a half note (Bb) and a whole note (Bb). Measure 21 has a whole note (Bb) and a dotted half note (Bb) with fingering ①. Measure 22 has a dotted quarter note (Bb) with fingering ①, followed by a half note (Bb) and a whole note (Bb). Ratios: 10:9 (Measures 20-21), 14:9 (Measures 21-22).
- Cl. (Eb)**: Measure 19 has a quarter rest, followed by a dotted quarter note (B) with fingering ②. Measure 20 has a dotted quarter note (B) with fingering ①, followed by a half note (B) and a whole note (B). Measure 21 has a quarter rest, followed by a dotted quarter note (B) with fingering ①, a half note (B) with fingering ②, and a whole note (B) with fingering ①. Measure 22 has a dotted quarter note (B) with fingering ①, followed by a half note (B) and a whole note (B). Ratios: 11:10 (Measures 19-20), 10:9 (Measures 20-21), 10:9 (Measures 21-22).
- Pf.**: Measure 19 has a dotted quarter note (Bb) and a dotted half note (Bb). Measure 20 has a dotted quarter note (Bb) and a dotted half note (Bb). Measure 21 has a dotted quarter note (Bb) and a dotted half note (Bb). Measure 22 has a dotted quarter note (Bb) and a dotted half note (Bb).
- Xyl.**: Measure 19 has five eighth notes (Bb, Bb, Bb, Bb, Bb). Measure 20 has a quarter rest, followed by a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 21 has a quarter rest, followed by a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 22 has a quarter rest, followed by a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb).
- Vn.**: Measure 19 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 20 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 21 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 22 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Ratios: 5:4 (Measures 19-20), 7:4 (Measures 20-21), 3:2 (Measures 21-22), 5:4 (Measures 22-23), 7:6 (Measures 23-24), 5:4 (Measures 24-25), 7:4 (Measures 25-26), 3:2 (Measures 26-27), 5:4 (Measures 27-28).
- Va.**: Measure 19 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 20 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 21 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 22 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Ratios: 3:2 (Measures 19-20), 5:4 (Measures 20-21), 7:4 (Measures 21-22), 5:4 (Measures 22-23), 7:6 (Measures 23-24), 5:4 (Measures 24-25), 7:4 (Measures 25-26), 3:2 (Measures 26-27), 5:4 (Measures 27-28).
- Vc.**: Measure 19 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 20 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 21 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Measure 22 has a dotted quarter note (Bb), a dotted half note (Bb), and a whole note (Bb). Ratios: 7:4 (Measures 19-20), 3:2 (Measures 20-21), 5:4 (Measures 21-22), 7:6 (Measures 22-23), 5:4 (Measures 23-24), 7:6 (Measures 24-25), 3:2 (Measures 25-26), 5:4 (Measures 26-27), 7:4 (Measures 27-28).

23

(accel.)-----> (♩ = 72) *subito* ♩ = 108

3

4

5

Ob.

Cl.  
(Eb)

Pf.

Xyl.

Vn.

Va.

Vc.

[E8]

5:3

7:5

5:3

5:4

7:6

5:3

7:4

5:3

7:4

5:4

7:6

7:6

3:2

5:4

7:4

5:4

3:2

5:4

5:4

7:4

3:2

♩ = 72 (♩. = ♩)

27

3  
4

4  
4

[E9]

Ob.

Cl.  
(Eb)

Pf.

Xyl.

Vn.

Va.

Vc.

touch F1 string at 5th harmonic

*mp*

*molto gridato ed estr. sul pont.*

*ff*

*molto gridato ed estr. sul pont.*

*ff*

*molto gridato ed estr. sul pont.*

*ff*

3:2

5:4

7:4

3:2

5:4

7:4

3:2

5:4

7:4

3:2

5:4

7:4

3:2

5:4

7:4

3:2

5:4

7:4

3:2

5:4

7:4

3:2

5:4

7:4

3:2

5:4

7:6



( accel. ) -----

31

118

34

58

98

Ob.

Cl.  
(Eb)

Pf.

Xyl.

Vn.

Va.

Vc.

Ob.  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Cl. (Eb)  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Pf.  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Xyl.  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Vn.  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

Va.  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

Vc.  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

5:4 3:2 5:4 7:4 3:2 5:4 7:6

3:2 5:4 7:4 3:2 5:4 7:6 3:2 5:4 7:6

3:2 5:4 7:4 3:2 5:4 7:4 5:4 7:4

( accel. )

35

78

9

34

[E10]

Ob.

Cl.

(Eb)

Pf.

Xyl.

Vn.

Va.

Vc.

10

**[E11]**

Ob.

Cl.  
(Eb)

Pf.

Xyl.

Vn.

Va.

Vc.

*mf*

*ff*

*mp*

ordinario

5:3

5:3

11:6

5:4

7:6

5:3

5:3

5:4

5:4

7:4

5:4

7:4

5:3

7:4

5:4

7:4

5:4

7:4

7:4

5:4

7:6

5  
4

4  
4

9  
8

[E12]

[E13]

Ob.

Cl.  
(Eb)

Pf.

Xyl.

Vn.

Va.

Vc.

mf

11:10

mf

5:4

1

2

1

1

suspended cymbal  
attackless

ppp

senza pedale

mp

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.  
(Eb)

Pf.

Xyl.

Vn.

Va.

Vc.

This musical score page contains measures 46, 47, and 48. The time signature changes from 3/4 in measure 46 to 5/8 in measure 47, and then to 9/8 in measure 48. The instruments are Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Xylophone (Xyl.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). Measures 46 and 47 are in 3/4 time, while measure 48 is in 9/8 time. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The woodwinds and strings have more sustained parts with some grace notes.