

## Wolfgang Amadeus Mozart

Tutti \*)

<sup>\*)</sup> Zur Bedeutung von *Solo* und *Tutti* vgl. Vorwort. / Regarding the meaning of *Solo* and *Tutti* cf. Preface.

[illegible]

## Violino principale

Handwritten musical score for guitar, measures 83-122. The score is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, trills (tr), vibrato (v), and dynamic markings (p, mf, f, cresc.). Fingering numbers (1-4) are indicated above many notes. There are several handwritten annotations in blue ink, including "Solo", "spruce", and "Tutti". The score is divided into measures by vertical bar lines, with measure numbers 83, 88, 92, 96, 101, 104, 111, 114, 117, and 122 marked at the beginning of their respective lines. The handwriting is in black ink, and the paper appears aged.

This page contains ten staves of musical notation for a violin part, spanning measures 127 to 176. The music is written in treble clef with a key signature of one sharp (F#). It features various musical techniques such as triplets, slurs, ties, and dynamic markings like *p*, *f*, *mf*, and *Solo*. There are also performance instructions like "Tutti" and "Solo". Handwritten annotations include fingerings (0-4), breath marks (V), and other symbols. The notation includes many accidentals and complex rhythmic patterns.

\*) T. 149, 150 und 152: Zur Ausführung der Rezitativ-Vorhalte siehe die Vorschläge 1. A im Beiheft. / Mm. 149, 150 and 152: cf. the suggestions for the execution of the recitative-appoggiaturas 1. A in the inserted brochure.

\*) T. 151: Die Fermate sollte ausgetzt werden, siehe die Vorschläge 1. A und 1. B im Beiheft. / M. 151: The fermata should be embellished, cf. the suggestions 1. A and 1. B in the inserted brochure.

180 *p*

185 *mf* *cresc.*

189 *mf* *cresc.* *f*

195 *tr*

201 *p* *mf*

207 *cresc.* *f*

211 *tr* *Tutti* *f* *tr\** *Tutti* *f*

218

222

216: Hier ist eine Kadenz zu spielen, siehe die Vorschläge 1. C, 1. D und 1. E im Beiheft. / M. 216: A cadenza should be played here, cf. the suggested cadenzas 1. C, 1. D and 1. E in the inserted brochure.



## 1. Allegro

## Fermata

1.A 148 *f* Martin Wulfhc 152

TURN

Fermata 1.B 148 *f* Eugène Ysa 152 *a tempo*

[1] 0 2 1 2 2 V 1 3 4 4 0 1 1 tr V 1

## Cadenza

1.C 215 Eugène Ysa

[3] 0 1 3 1 3 2 1 0 1 3 2 0 1 3 1 3 1 3 1 3 0 1 3

[8] 1 3 1 4 4 2 3 1 3 4 2 3 1 3 0 2 1

*poco rit.* *f* (*>*) *p* *f*

# Cadenza

Sam Franko

215

1.E

*mf* (cresc.) (*f*)

[5] (1) (2) 0 1 (V)

[10] (3) 1 0 3 1 2 3 (2) 3 V

[14] (V) 4 3 3 V 1 0 4 2 0 2 2 (V) 3 V

[18] 3 rit. 2 1 2 (V V V V) 3 0 4

*p* *pp*

[21] 2 3 0 4 3 4 3 4

(*p*) (*pp*) *pp* leggiero

[24<sup>III</sup>] poco lento 1 3 0 2 1 (3) V 3 1

[28] *mf* espr. 1 2 1 V

*p* *mf* (*p*) *f*

[32] 2 0 1 2 1 1 1 1

[34] 1 1 2 0 0 3 2 3 0 1 0 2

(dim.) *p*

[36] 1 1 1 (1) 3 4 tr 217 Tutti

cresc. ed accel. (rit.) a tempo