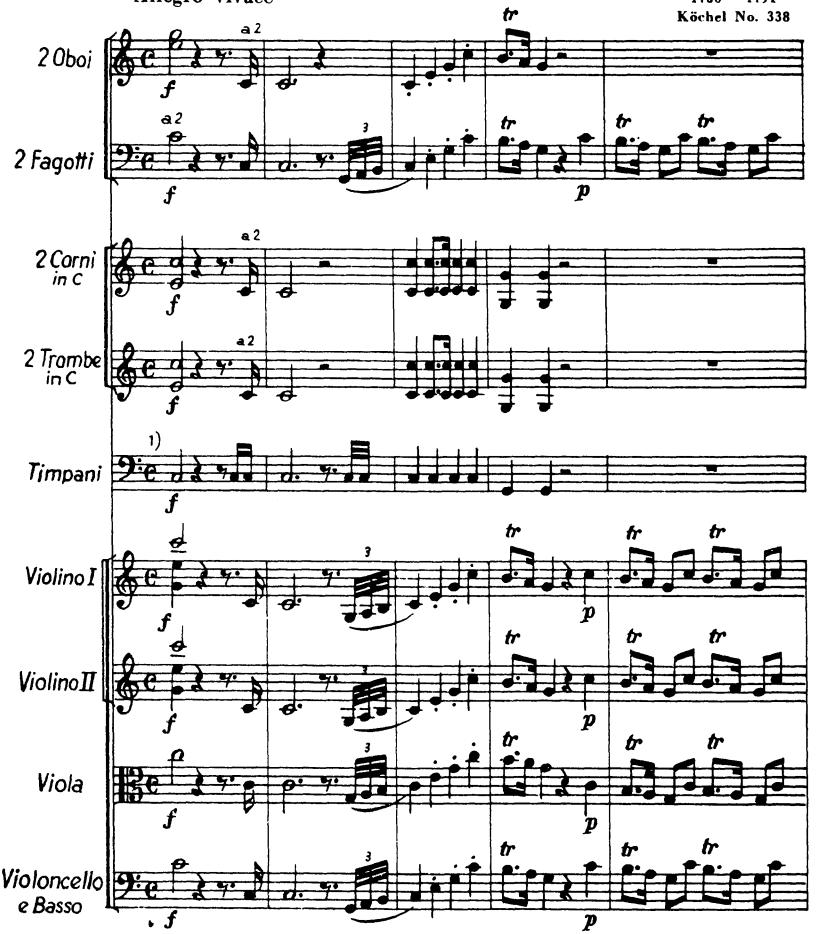
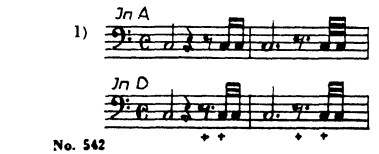
Symphony

I

Allegro vivace

W. A. Mozart
1756 — 1791
Köchel No. 338



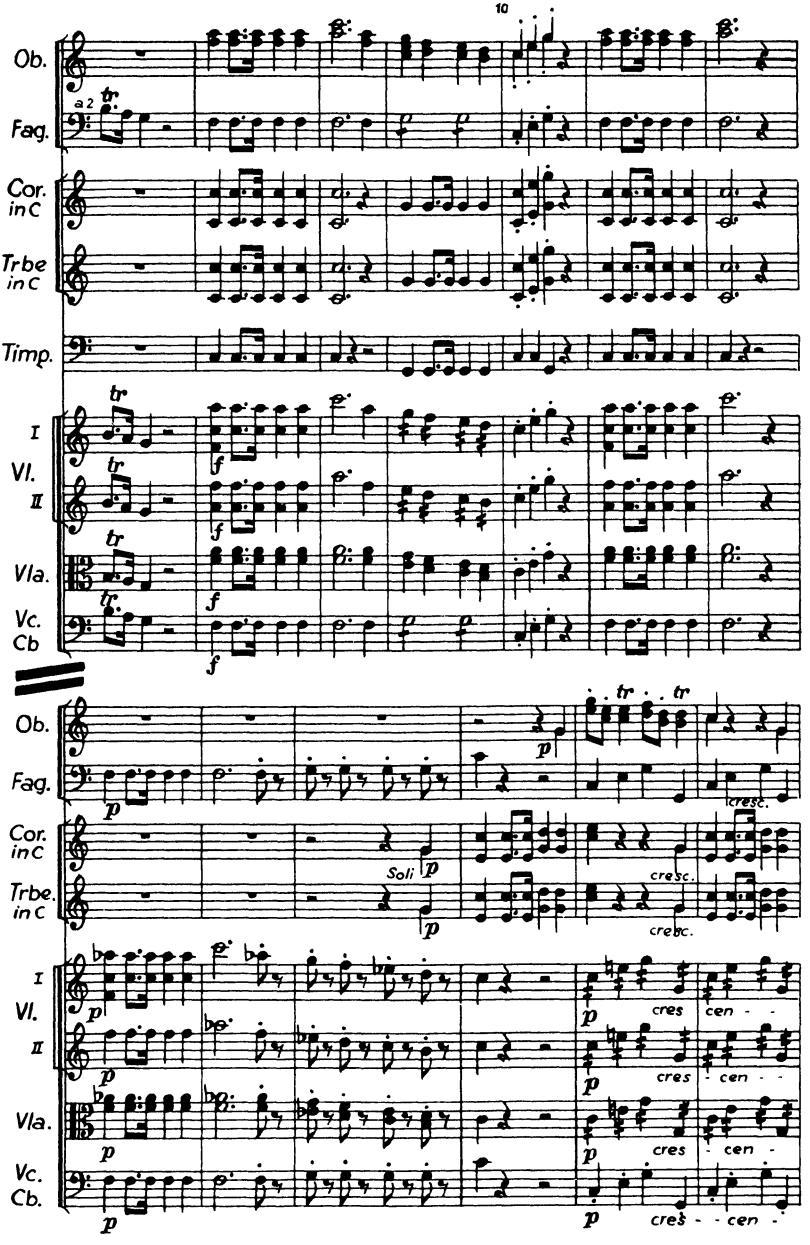


The augmentation-dots and demisemiquaver-lines are added in a hand, different from that of the copyist of the parts. The version of A is to be preferred.

No. 542

Ernst Eulenburg Ltd.
London — Zurich

E.E.6087


10
Ob.
Fag.
a 2
Cor. in C
Trbe in C
Timp.
I Vl. II
Vla.
Vc. Cb
Soli
cresc.
cres - cen -

20

Ob
Fag.
Cor. (C)
Trbe. (C)
Timp.
I Vl. II
Vla.
Vc. Cb.

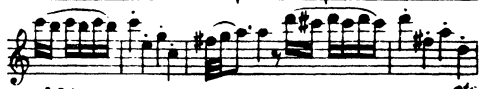
cresc.

- - do

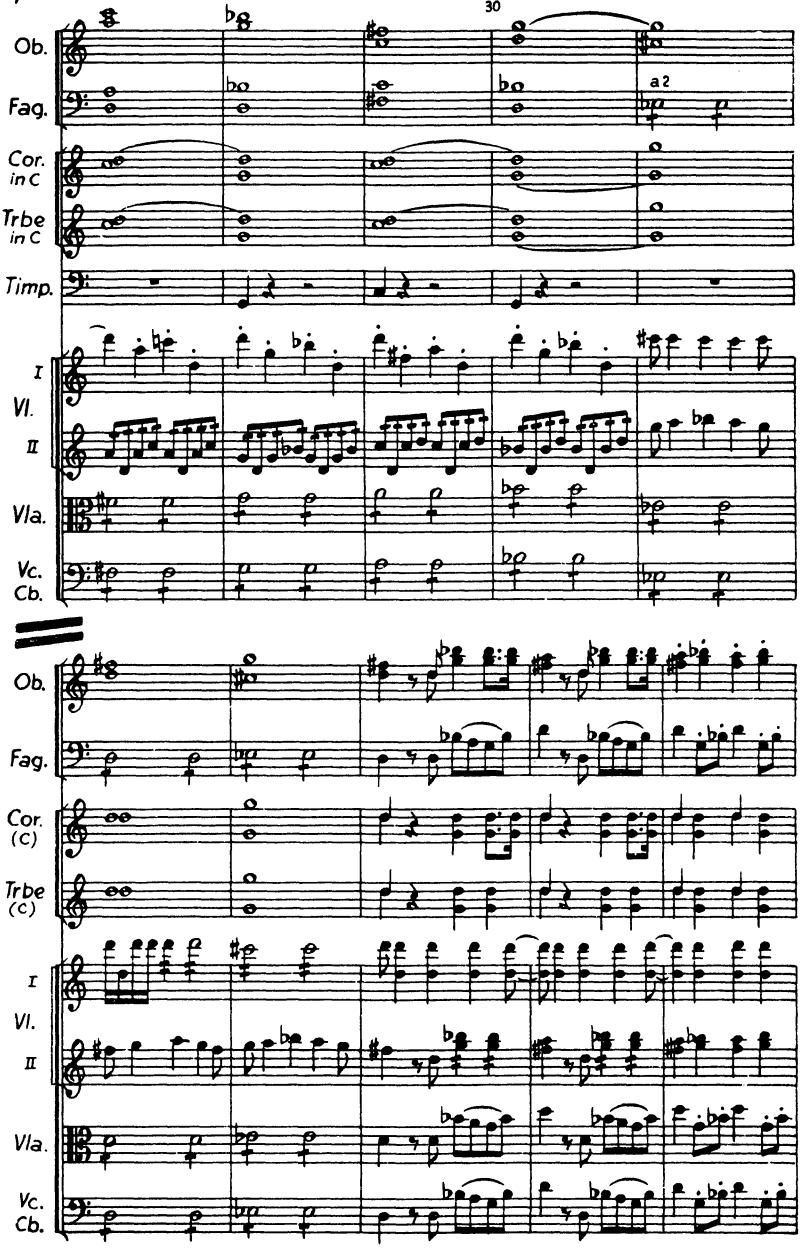
2)

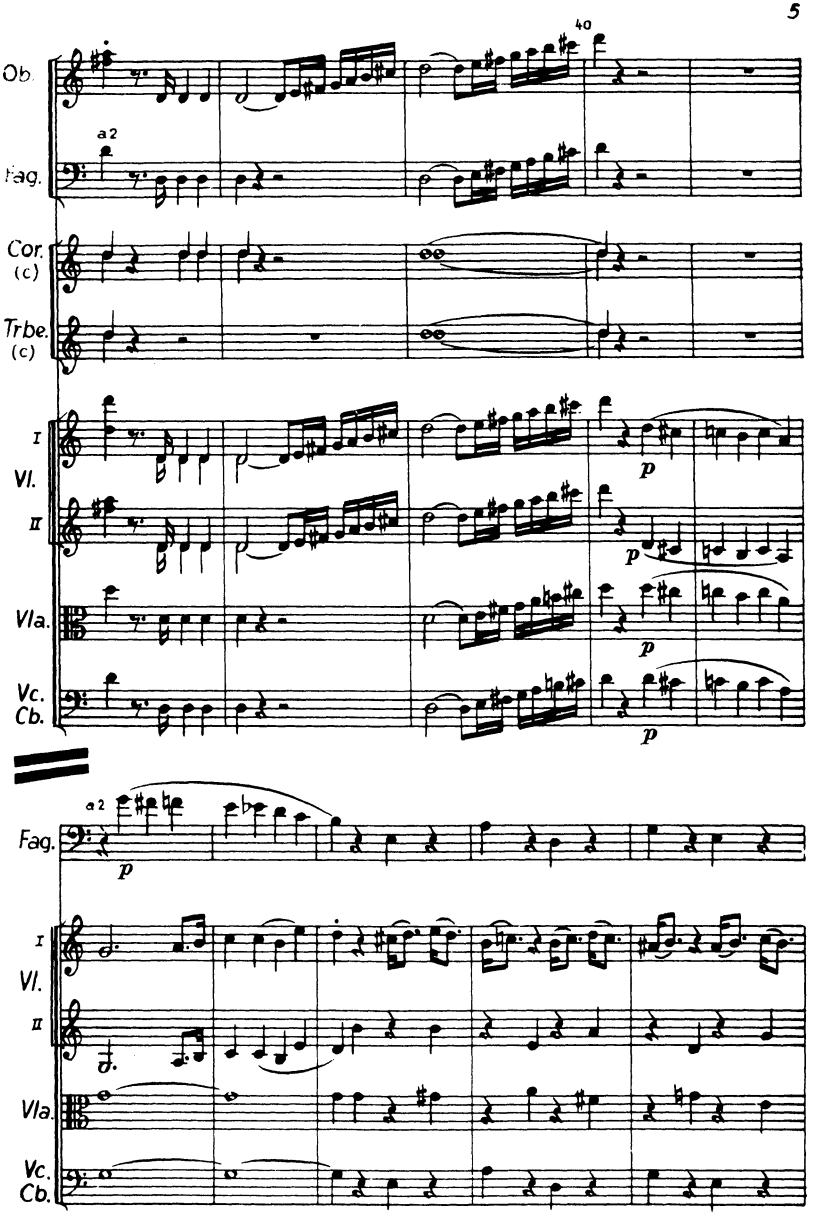
Ob.
Fag.
Cor. (C)
Trbe. (C)
Timp.
I Vl. II
Vla.
Vc. Cb.

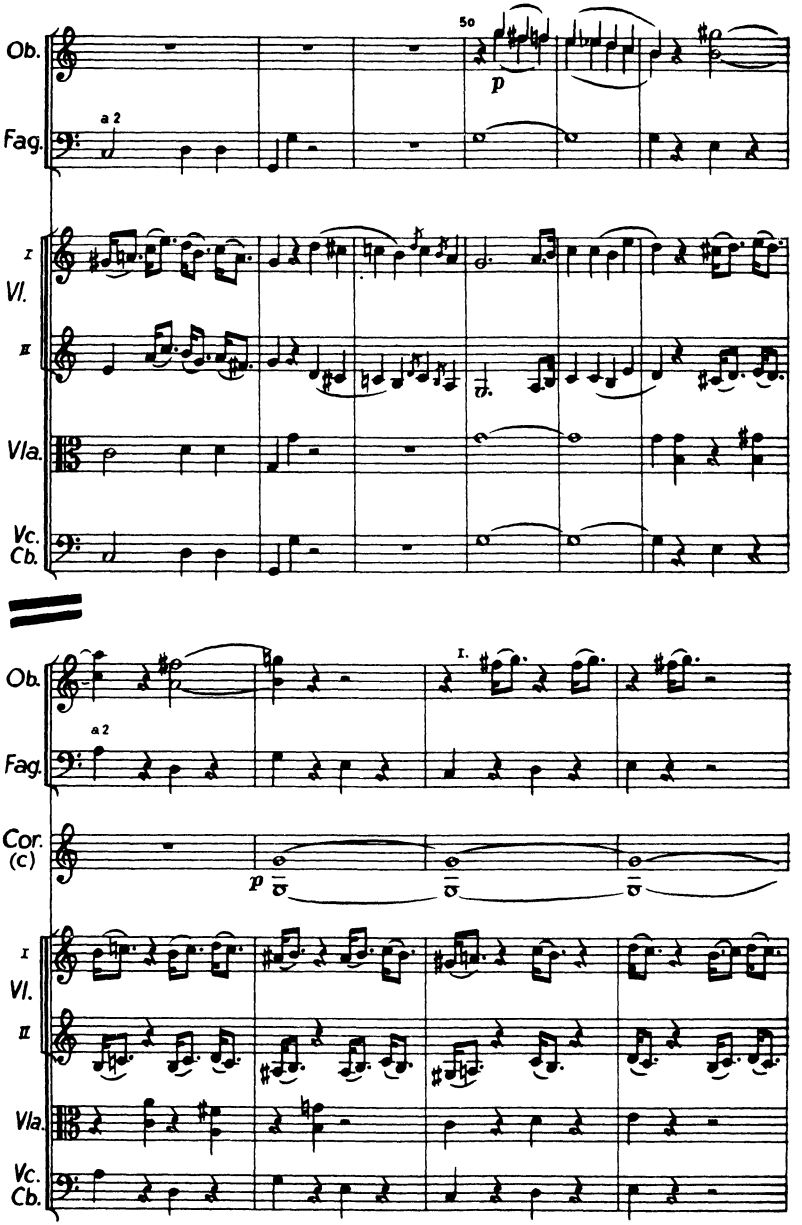
2) So in A. In D the phrasing for the following 8 bars is:

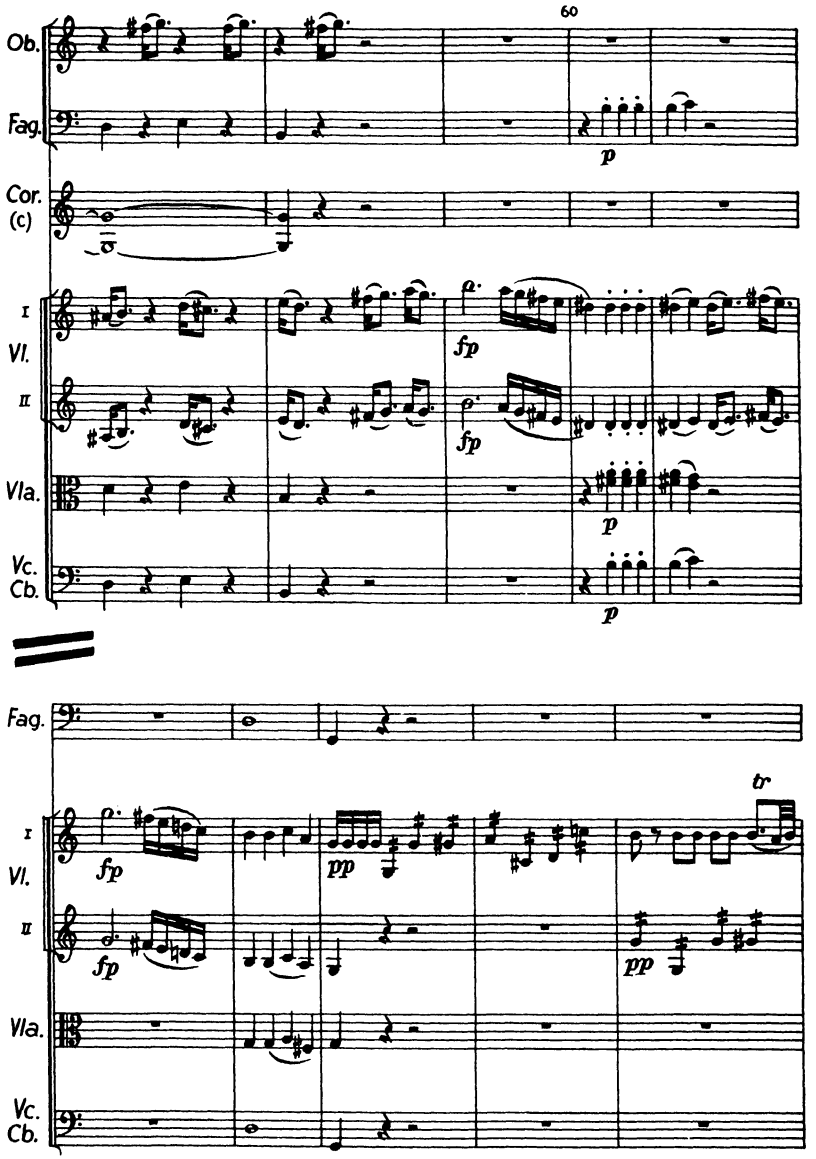


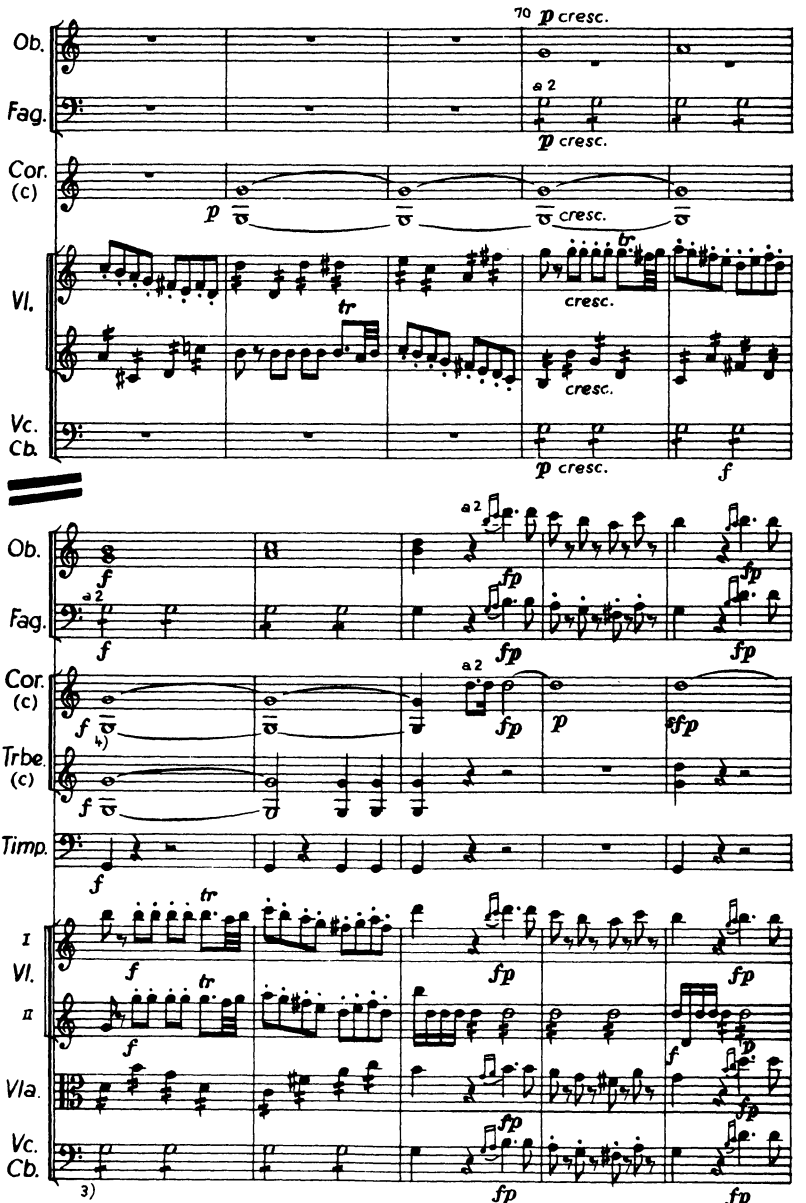
etc.


30
Ob.
Fag.
a 2
Cor. in C
Trbe in C
Timp.
I
Vl.
II
Vla.
Vc.
Cb.
Ob.
Fag.
Cor. (C)
Trbe (C)
I
Vl.
II
Vla.
Vc.
Cb.


40
Ob
a 2
Fag.
Cor. (c)
Trbe. (c)
I Vl.
II
Vla.
Vc. Cb.
p
a 2
Fag.
p
I Vl.
II
Vla.
Vc. Cb.

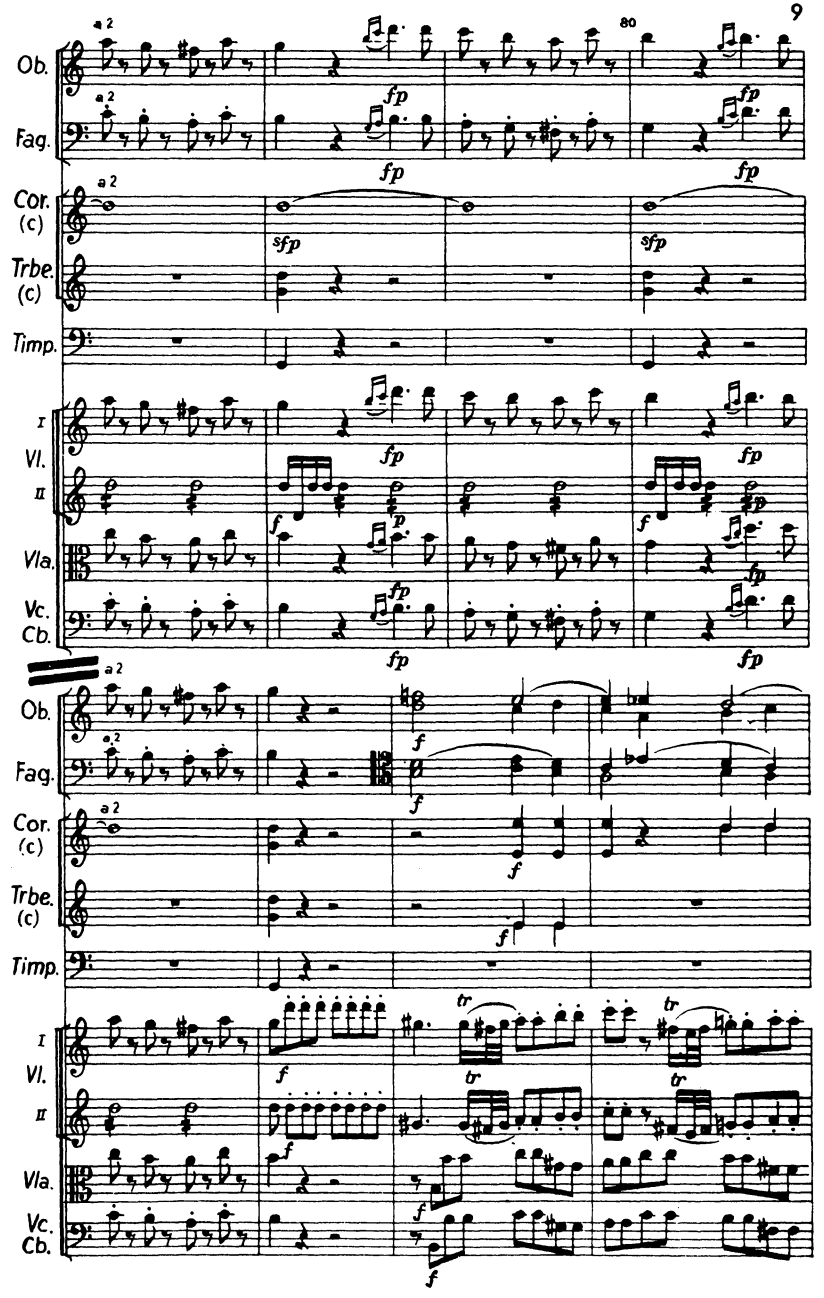

Ob.
Fag.
a 2
50
p
I.
II
Vl.
Vla.
Vc.
Cb.
Cor.
(c)
tr.

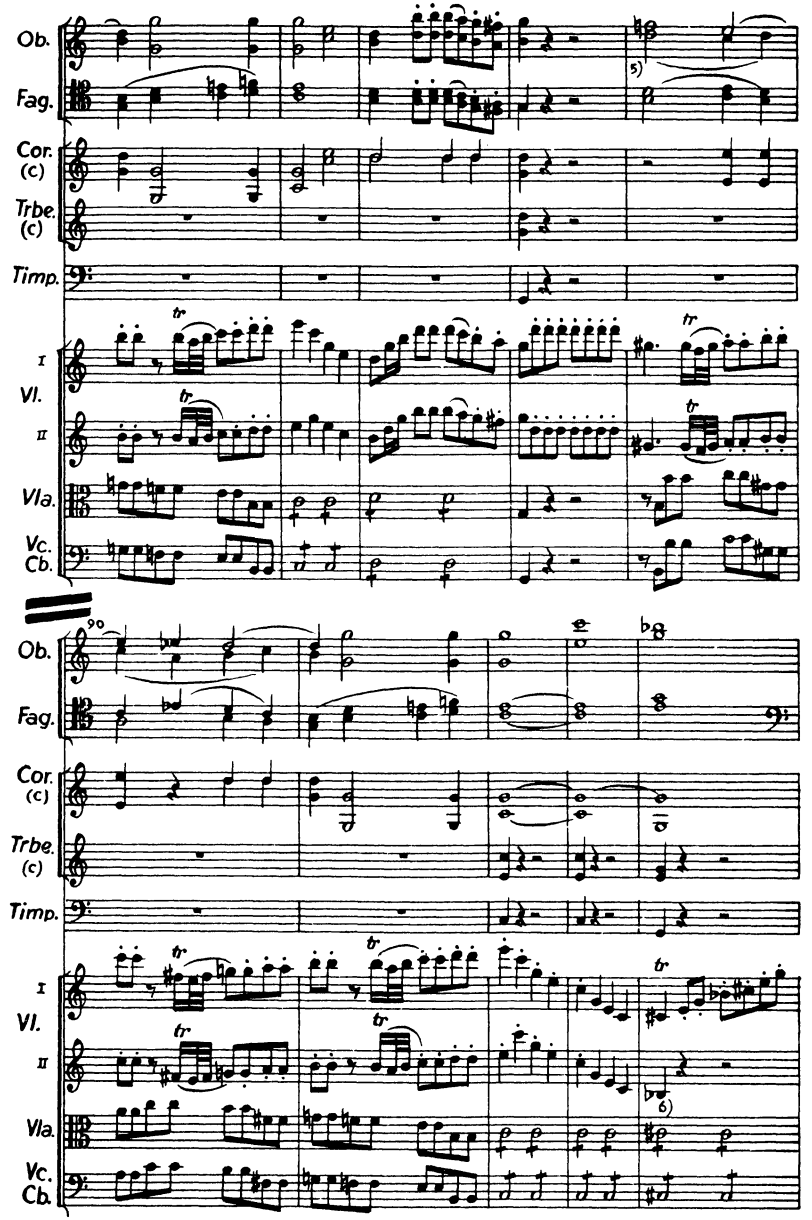

60
Ob.
Fag.
Cor. (c)
I Vl.
II
Vla.
Vc. Cb.
p
fp
tr
pp



3) In D the *f* occurs only here.

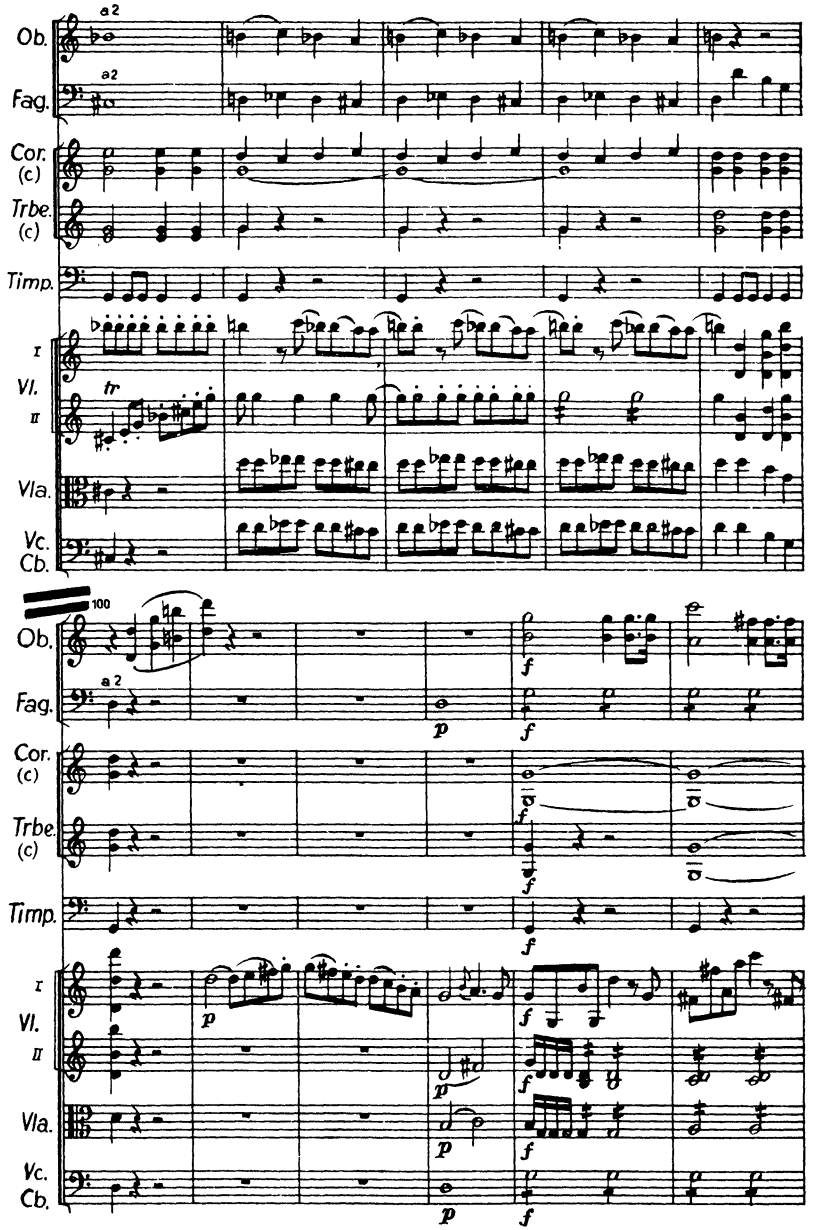
4) Ties in A missing, but not in D.

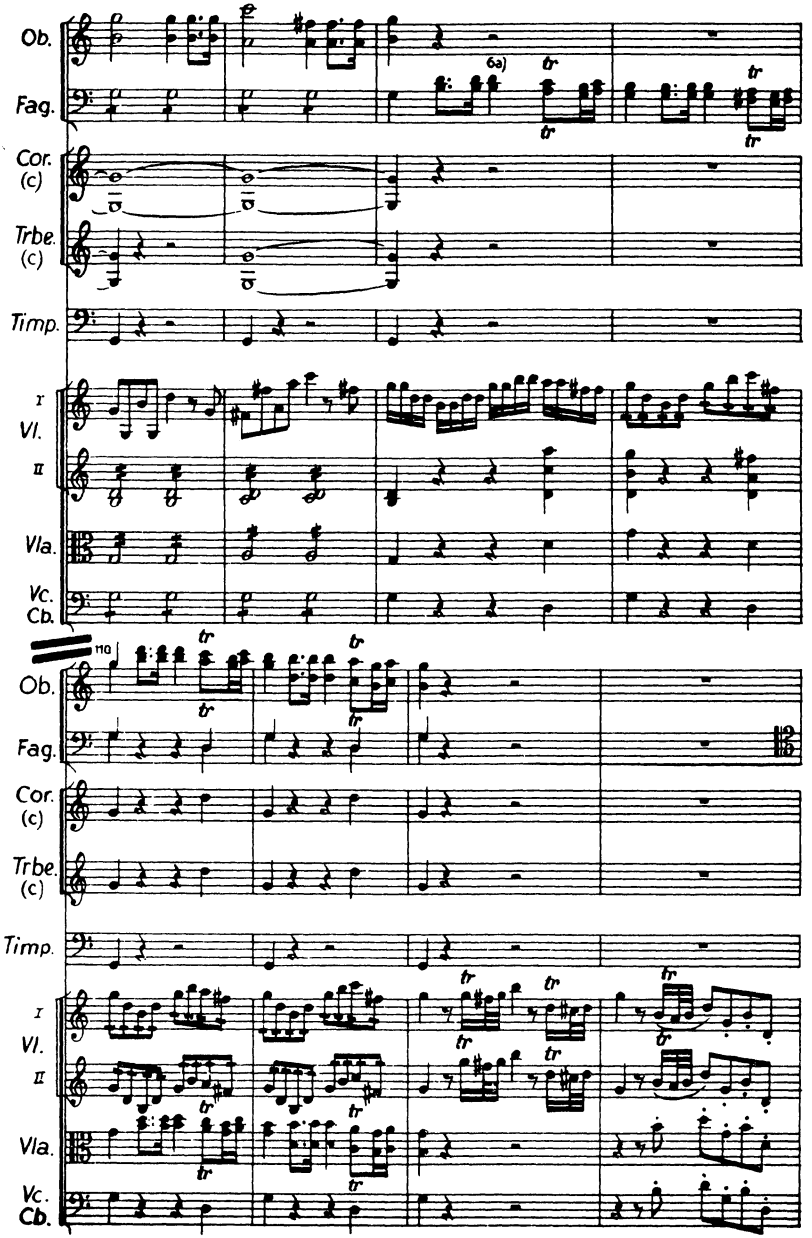

Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
a 2
80
fp
sfp
f
p
tr



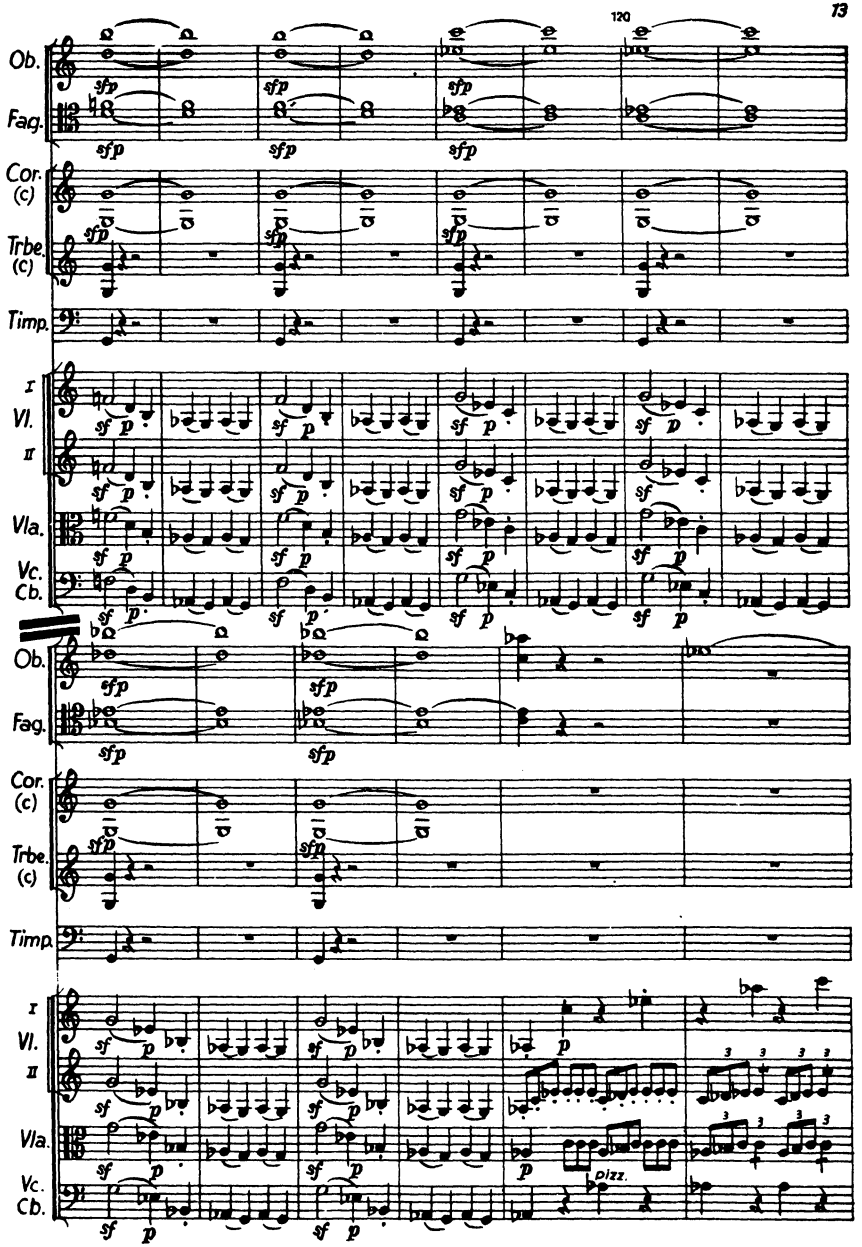
5) A: Slurs only here
D: Slurs also in bars 83—84.

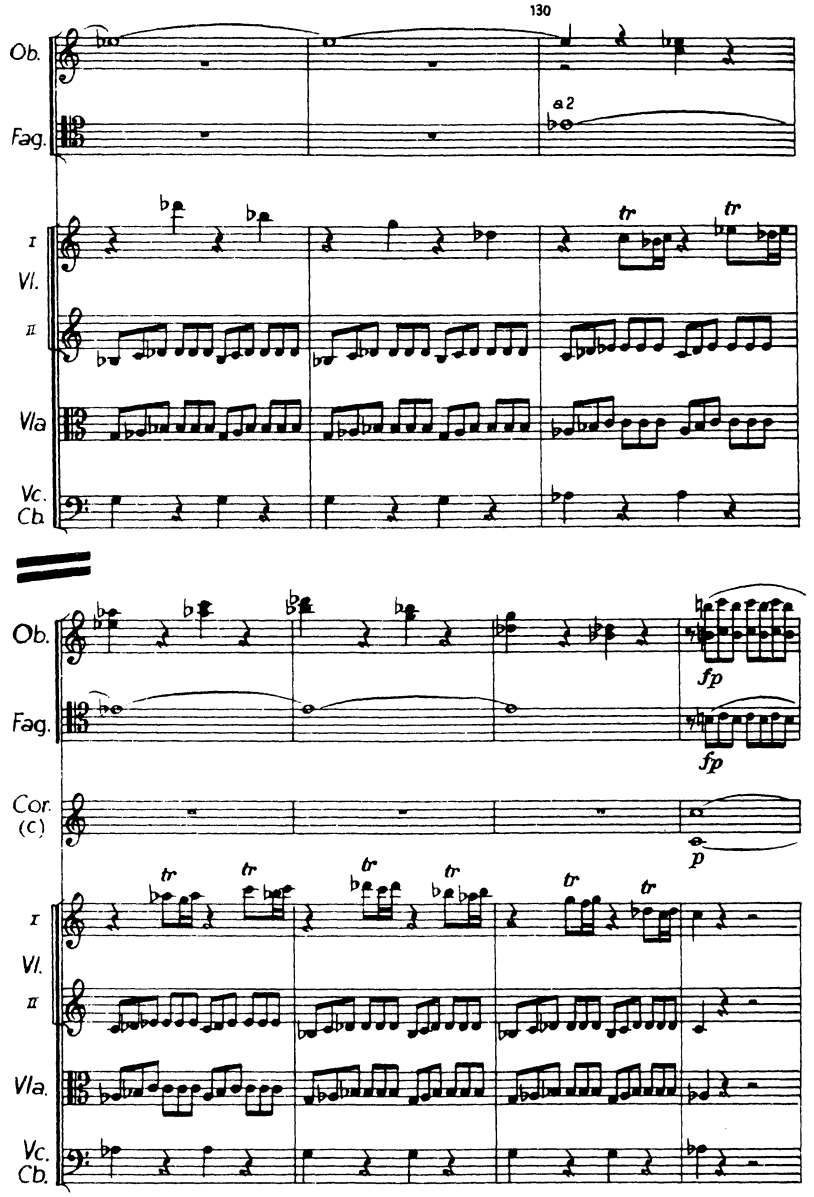
6) In D erroneously without ♭

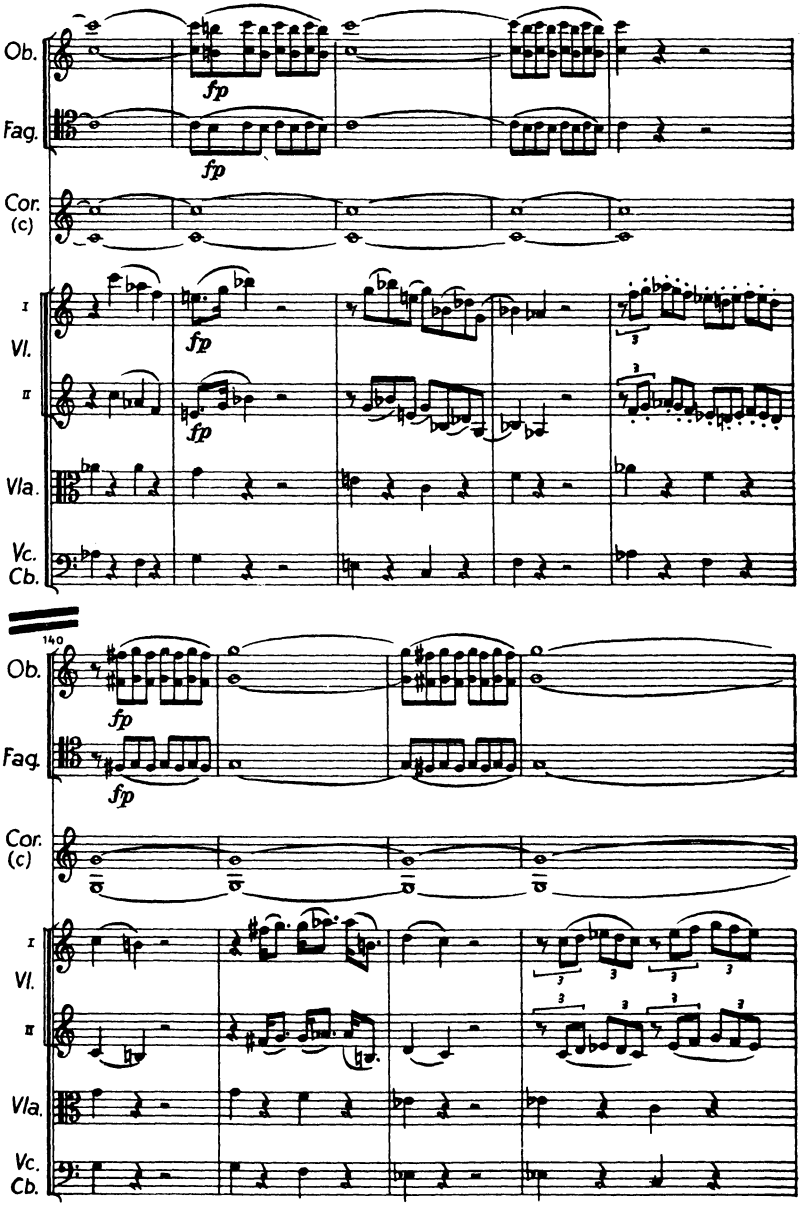

Ob.
Fag.
a2
Cor. (c)
Trbe. (c)
Timp.
I
Vl.
II
Vla.
Vc.
Cb.
tr
100
p
f

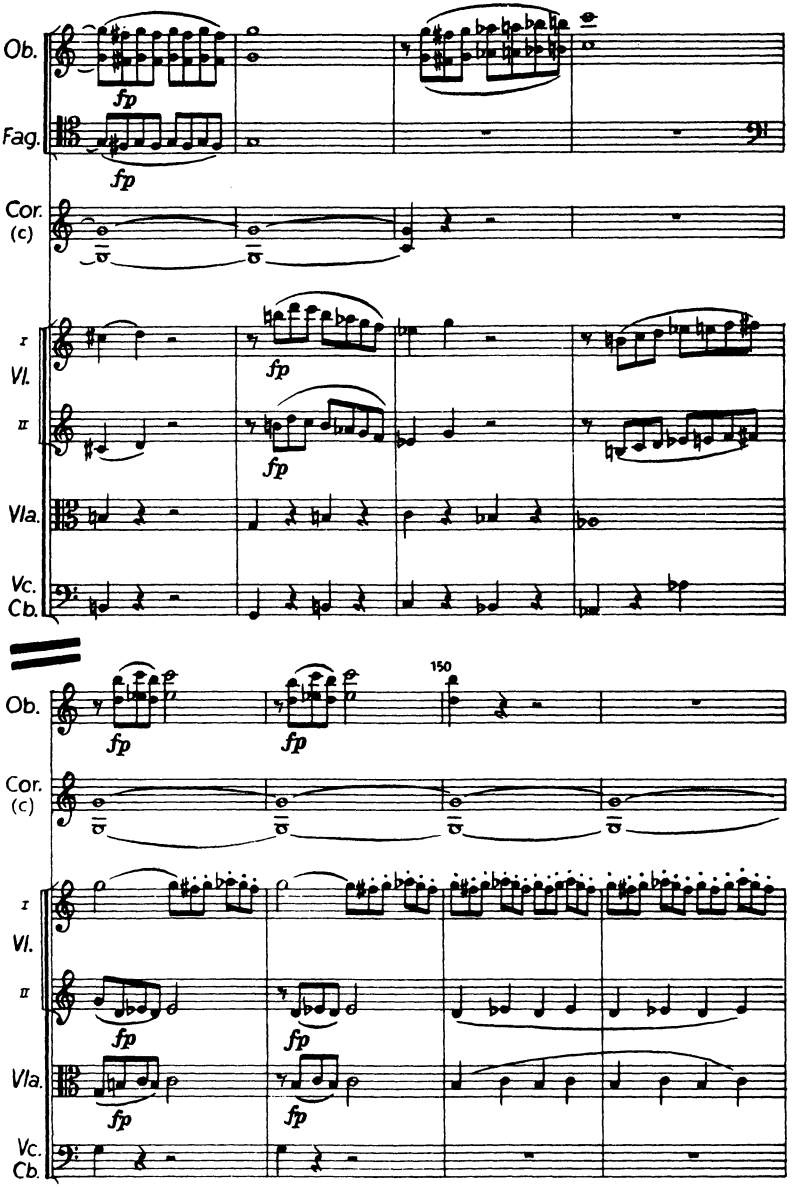


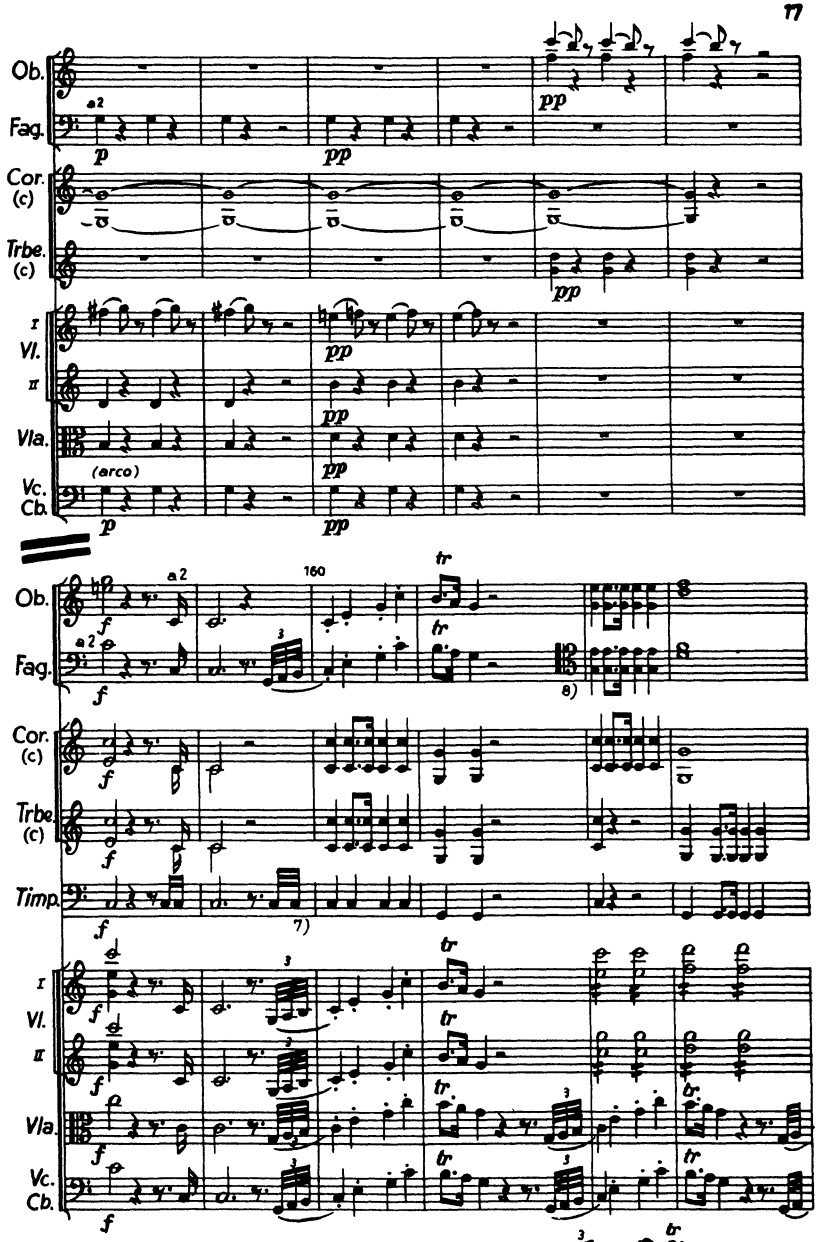
6a) Trill in Bassoon I of D.


120
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
pizz.


130
Ob.
Fag.
a 2
I
Vl.
II
Vla
Vc.
Cb.
tr
tr
Ob.
Fag.
fp
fp
Cor.
(C)
p
I
Vl.
II
Vla.
Vc.
Cb.
tr
tr
tr
tr
tr
tr

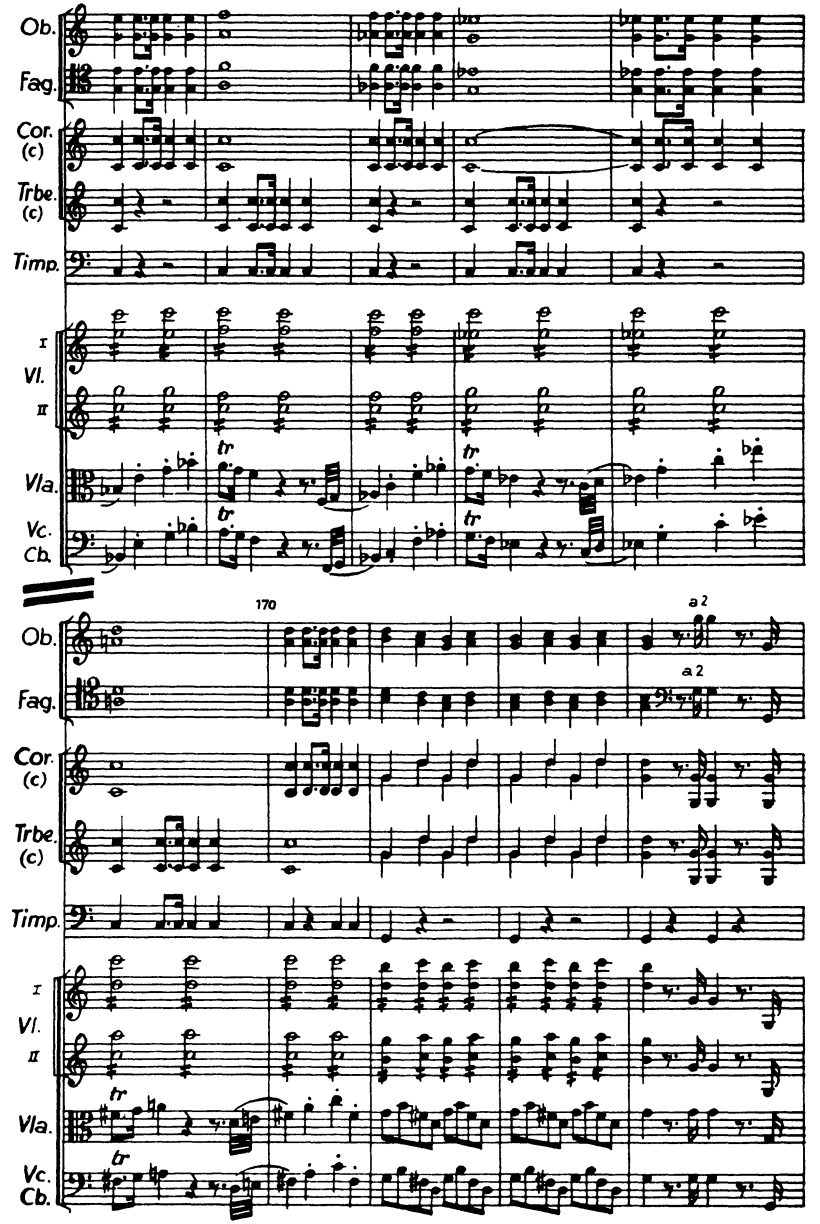

Ob.
Fag.
Cor. (c)
I Vl.
II
Vla.
Vc. Cb.
fp
140

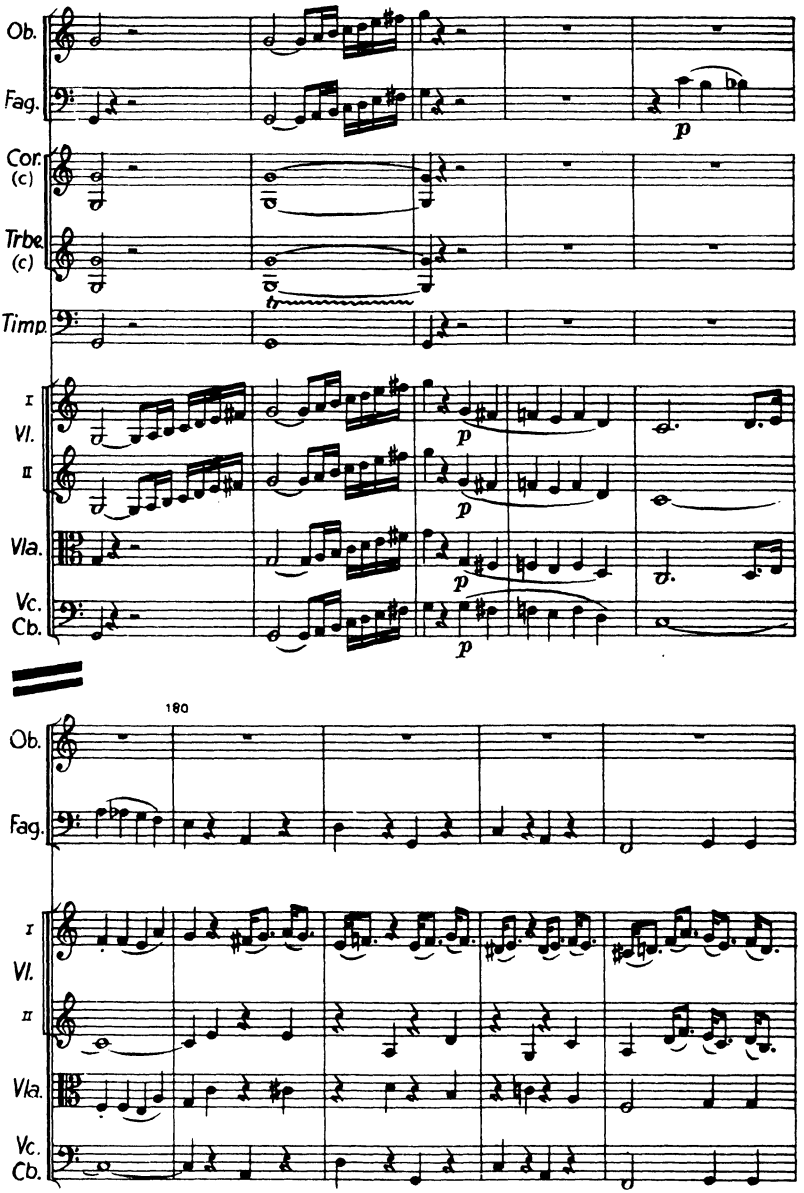

Ob.
Fag.
Cor.
(c)
I
Vl.
II
Vla.
Vc.
Cb.
fp
150

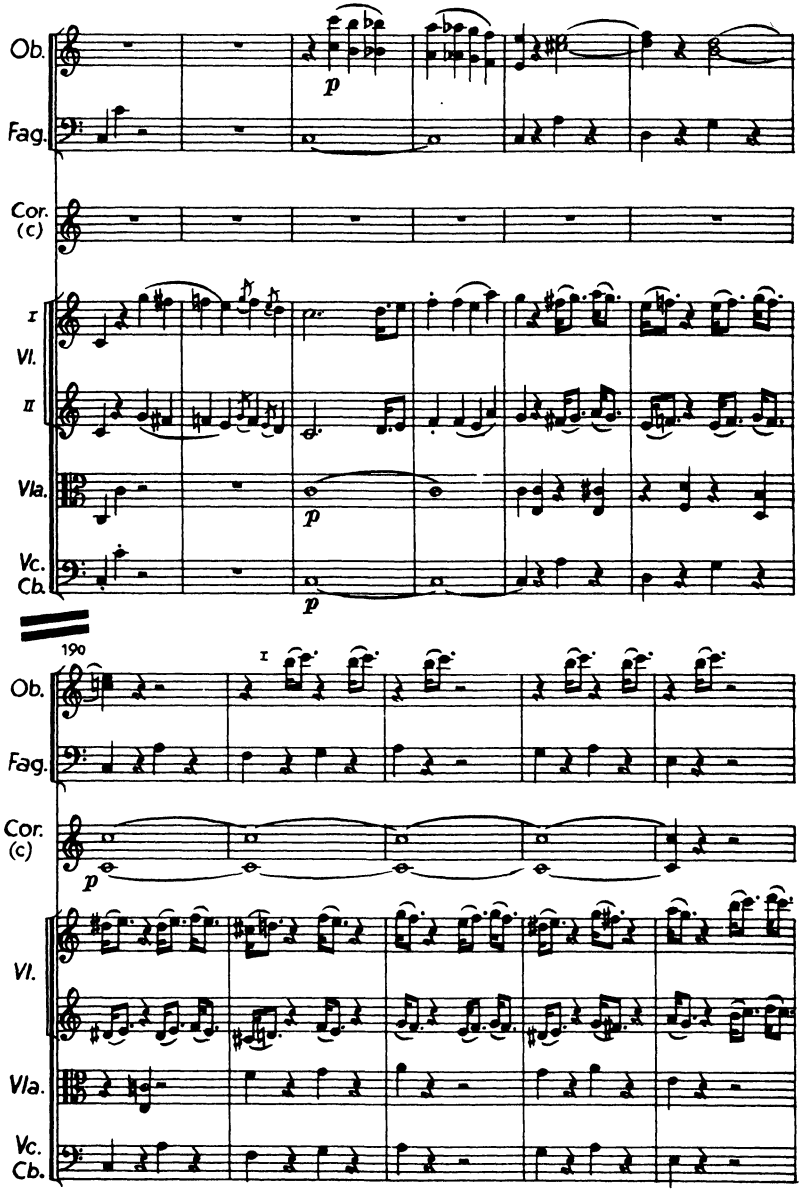


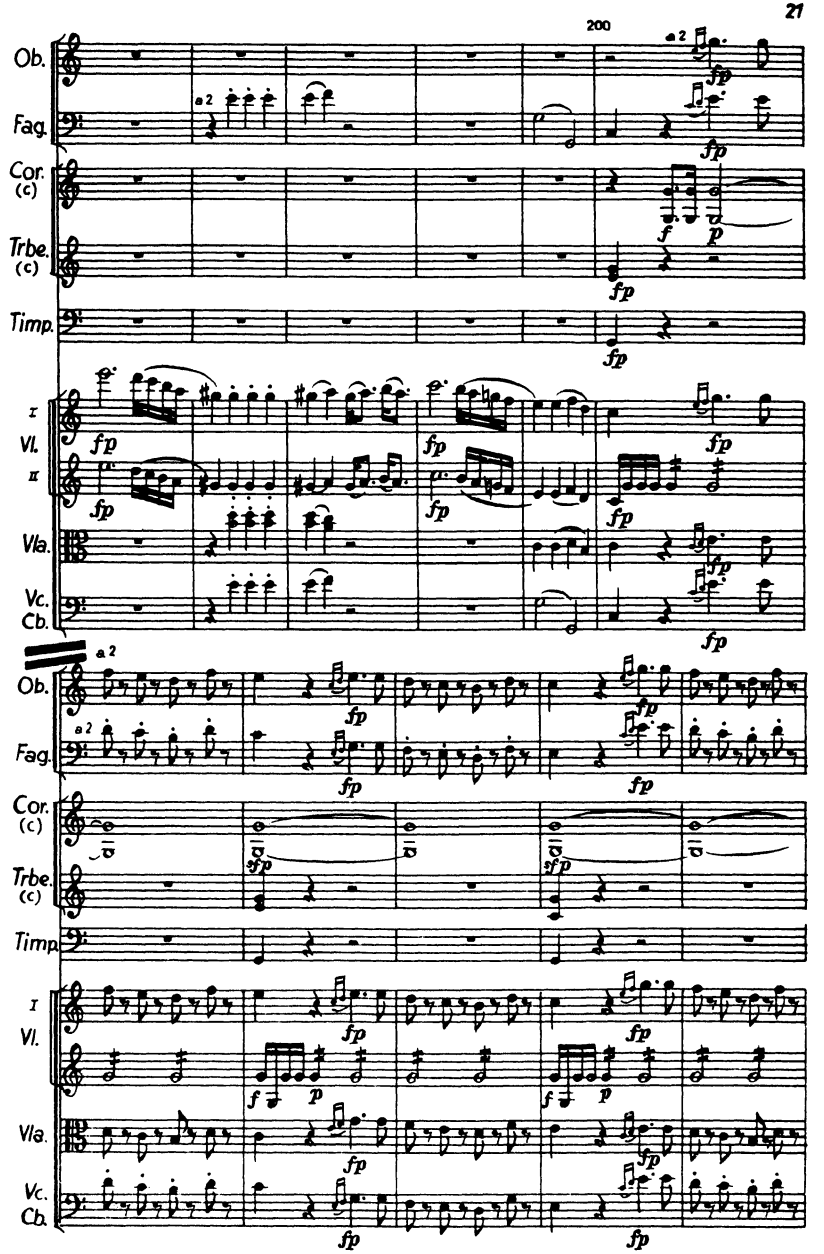
7) Cf. Note 1).

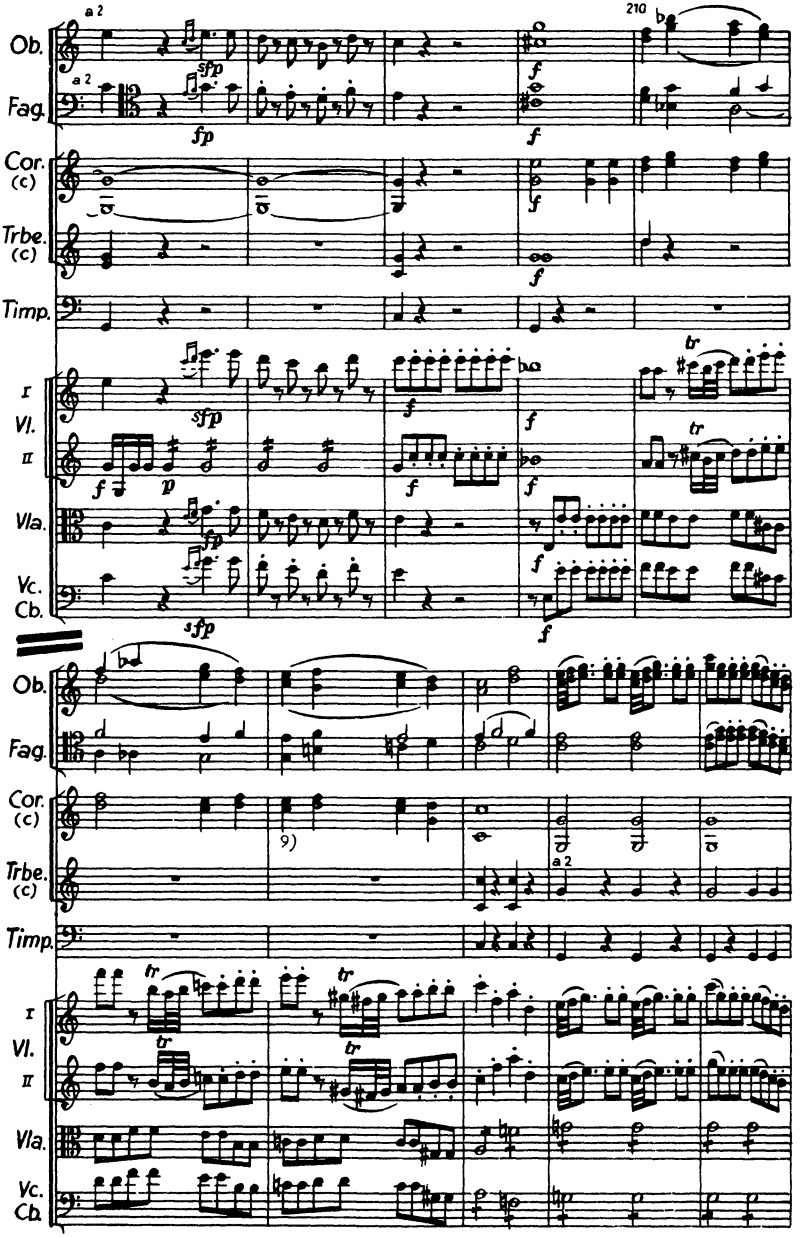
8) So in D, while A has: an obvious error of Mozart's.

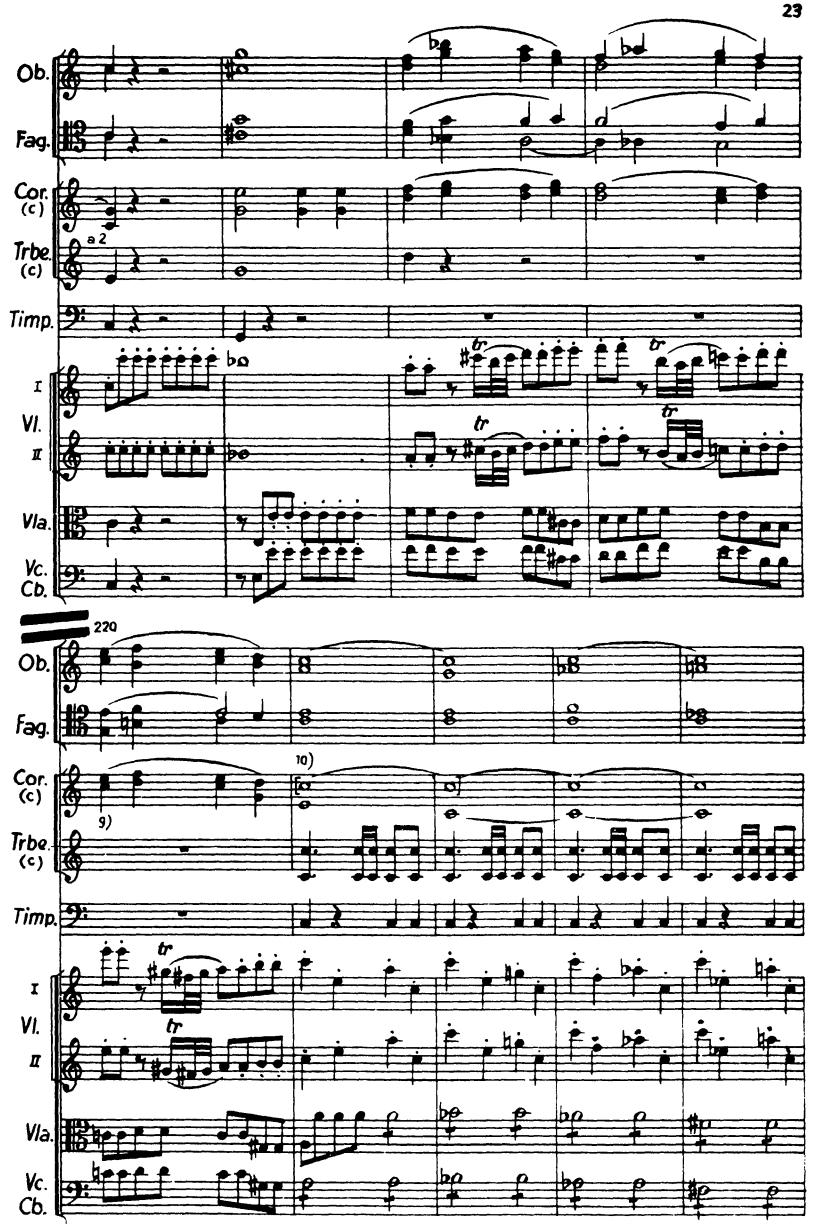

Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I
Vl.
II
Vla.
Vc.
Cb.
tr
170
a 2
a 2


Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl.
II
Vla.
Vc. Cb.
p
tr
180

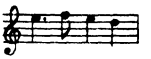

Ob.
Fag.
Cor. (c)
I Vl.
II
Vla.
Vc. Cb.
p
190
I
Ob.
Fag.
Cor. (c)
p
Vl.
Vla.
Vc. Cb.


200
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
a 2
fp
f
p
sfp

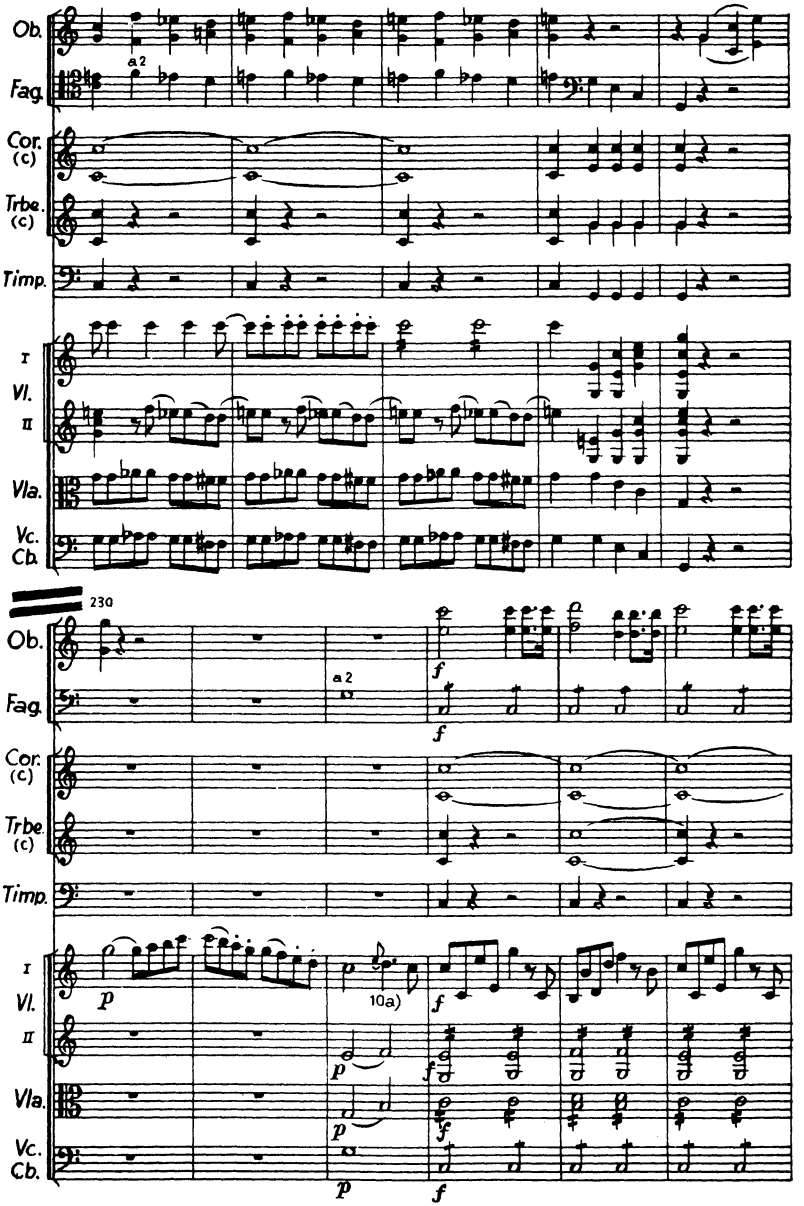

Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
a 2
sfp
fp
f
p
tr
210
9)



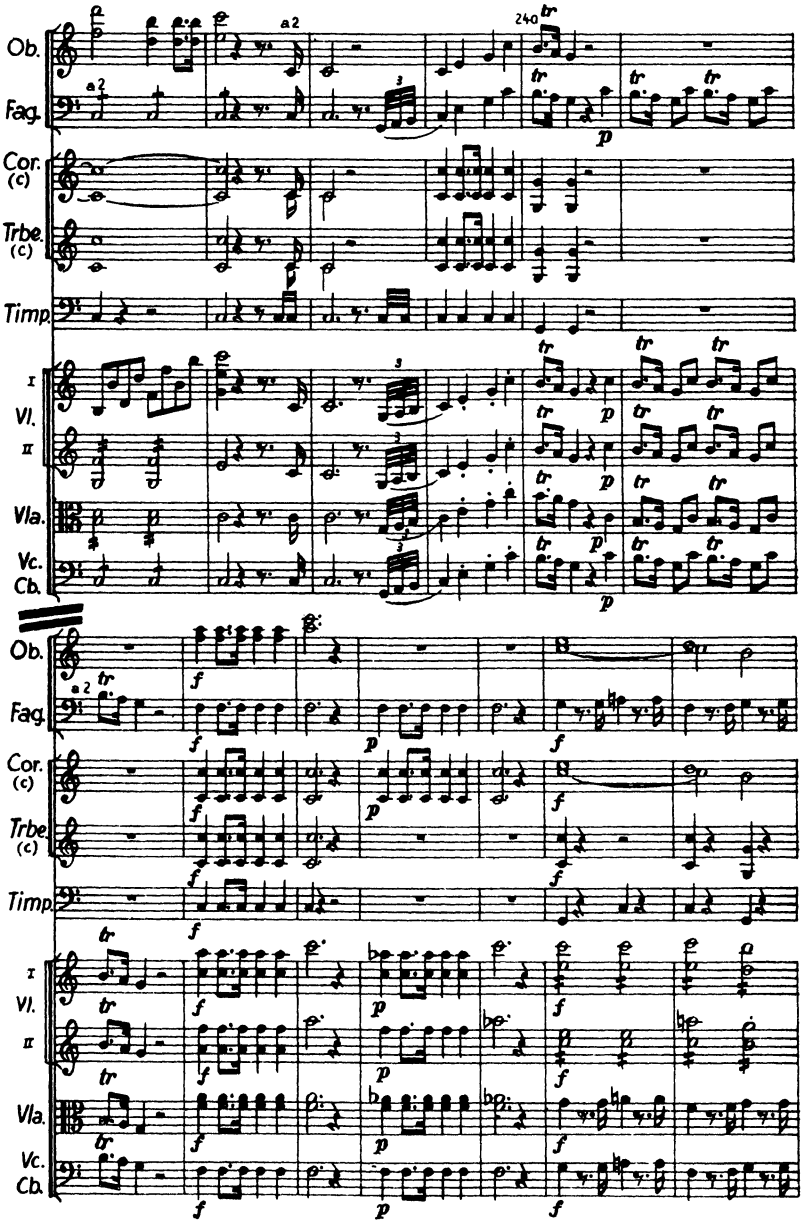
9) Both here and on p. 22 in D

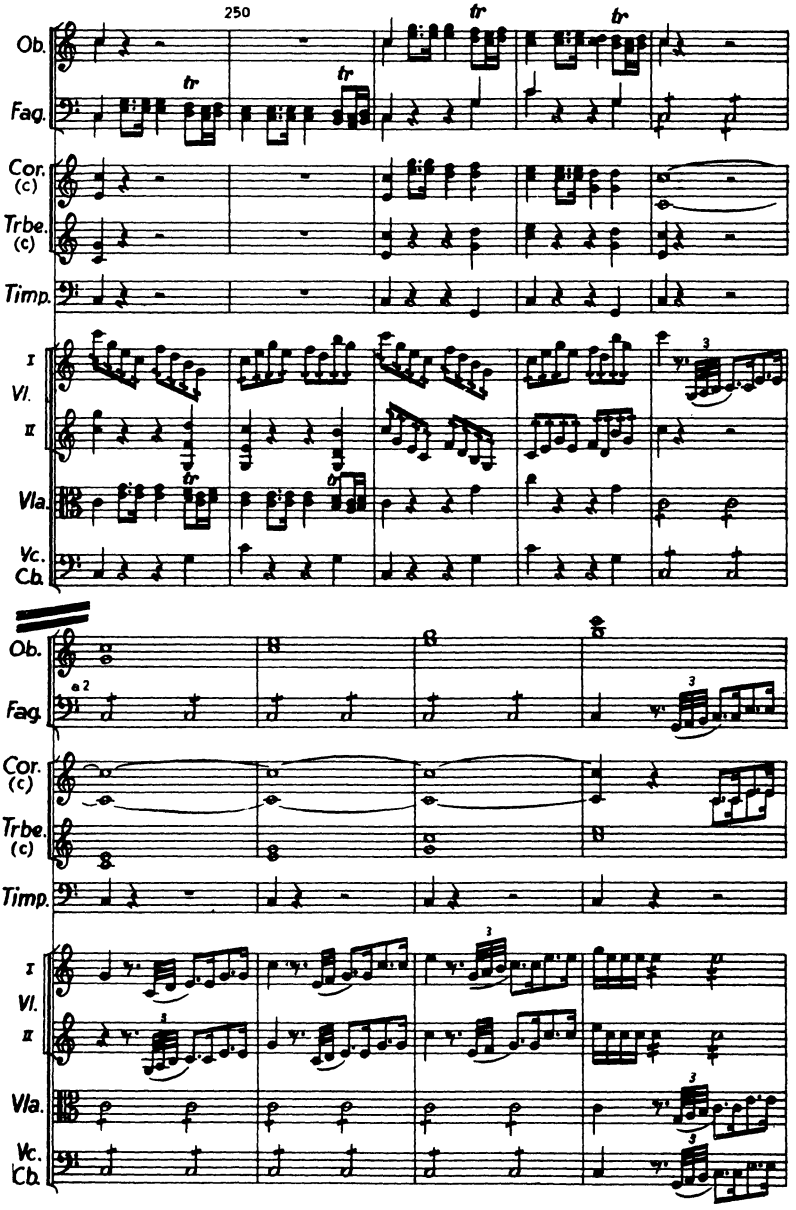


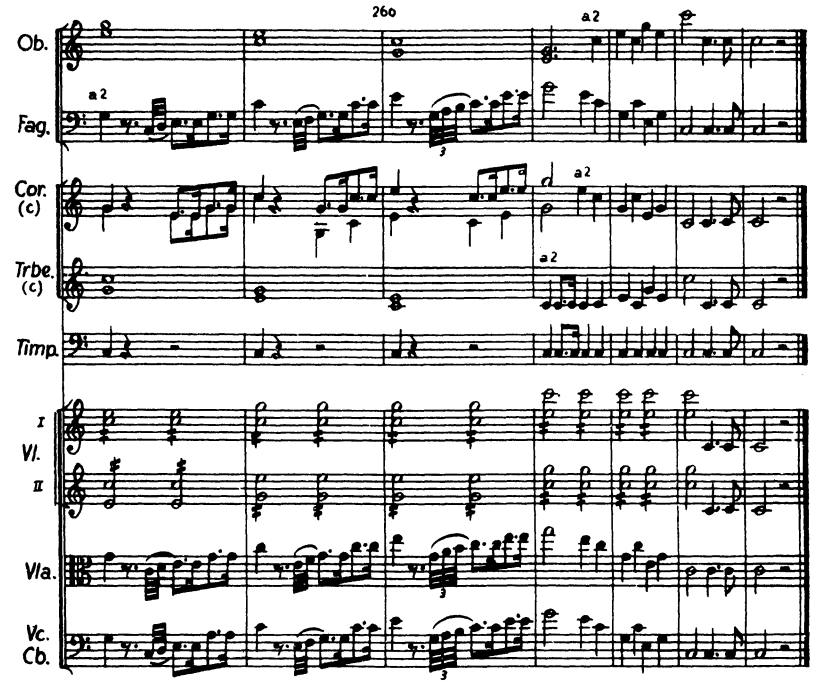
10) Tie only in D, not in A.



10a) The autograph has here a short appoggiatura evidently in conflict with bar 103.

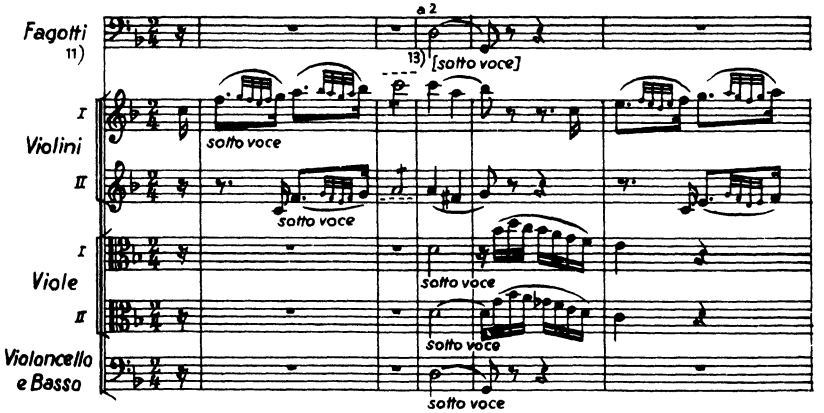

Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I
VI.
II
Vla.
Vc.
Cb.
a2
240
tr
p
f


250
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
a 2



II

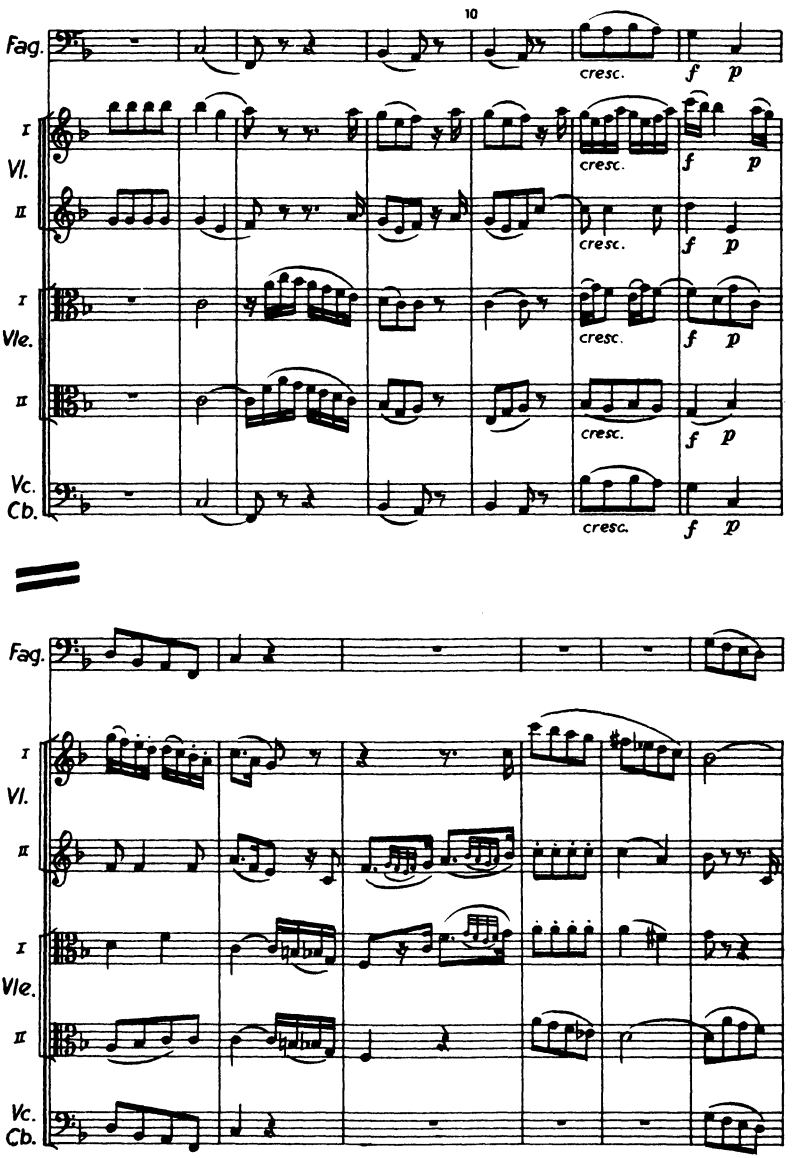
Andante di molto (piu tosto Allegretto)[12]

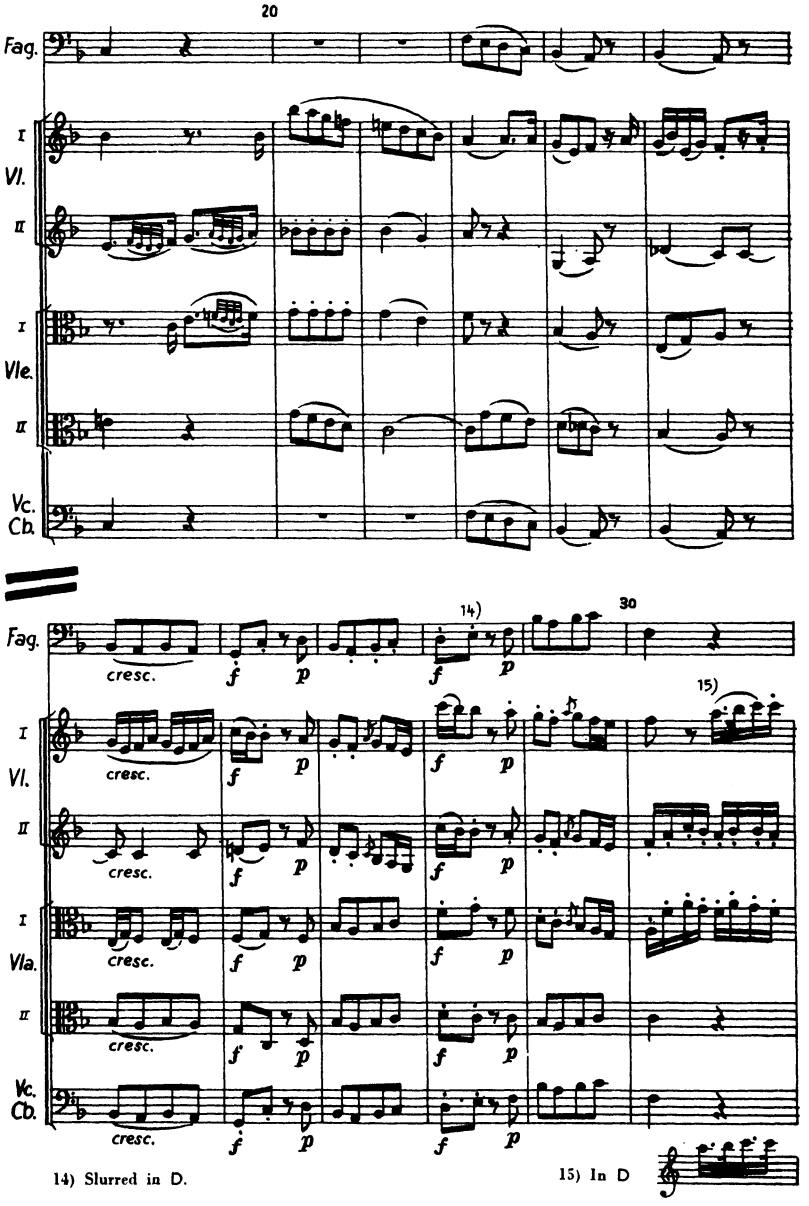


11) Bassoons missing in A, but not in D.

12) Added to the „Violin Primo"-part of D only.

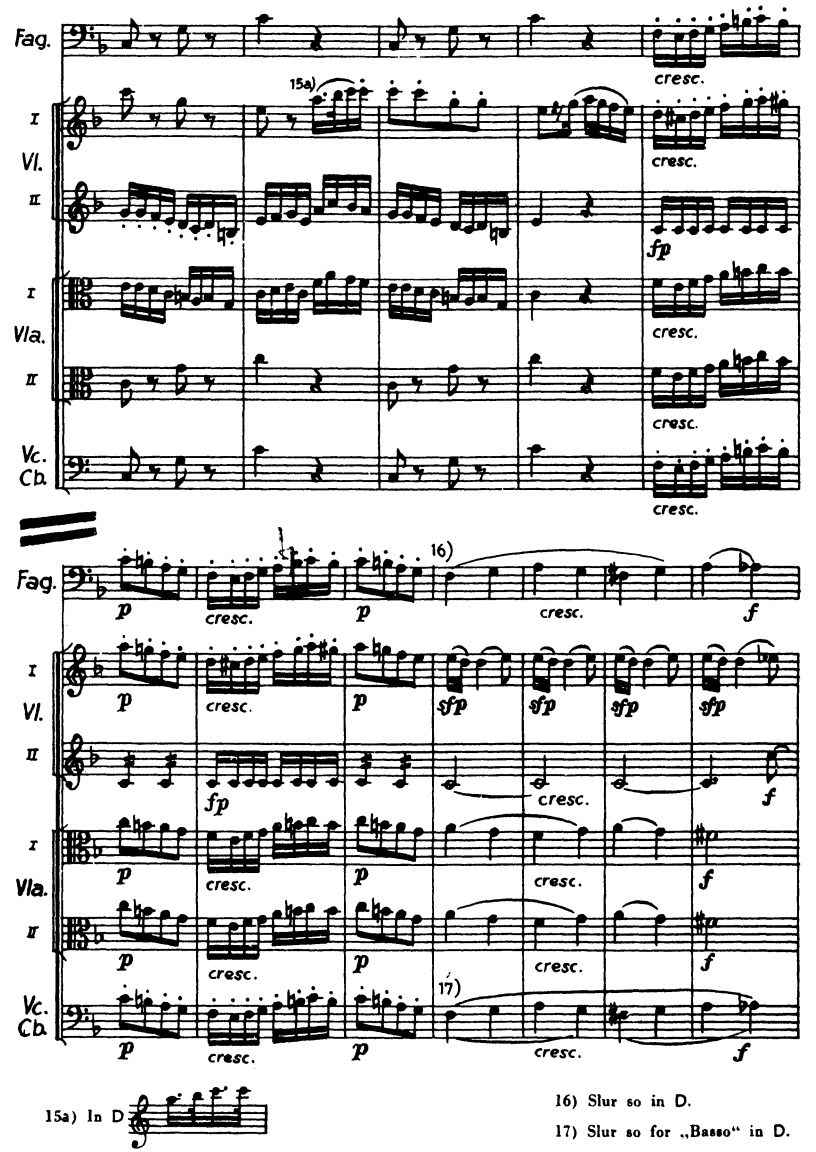
13) Indication in brackets missing from Fag. I in D only.


10
Fag.
I
Vl.
II
I
Vle.
II
Vc.
Cb.
cresc.
f
p



14) Slurred in D.

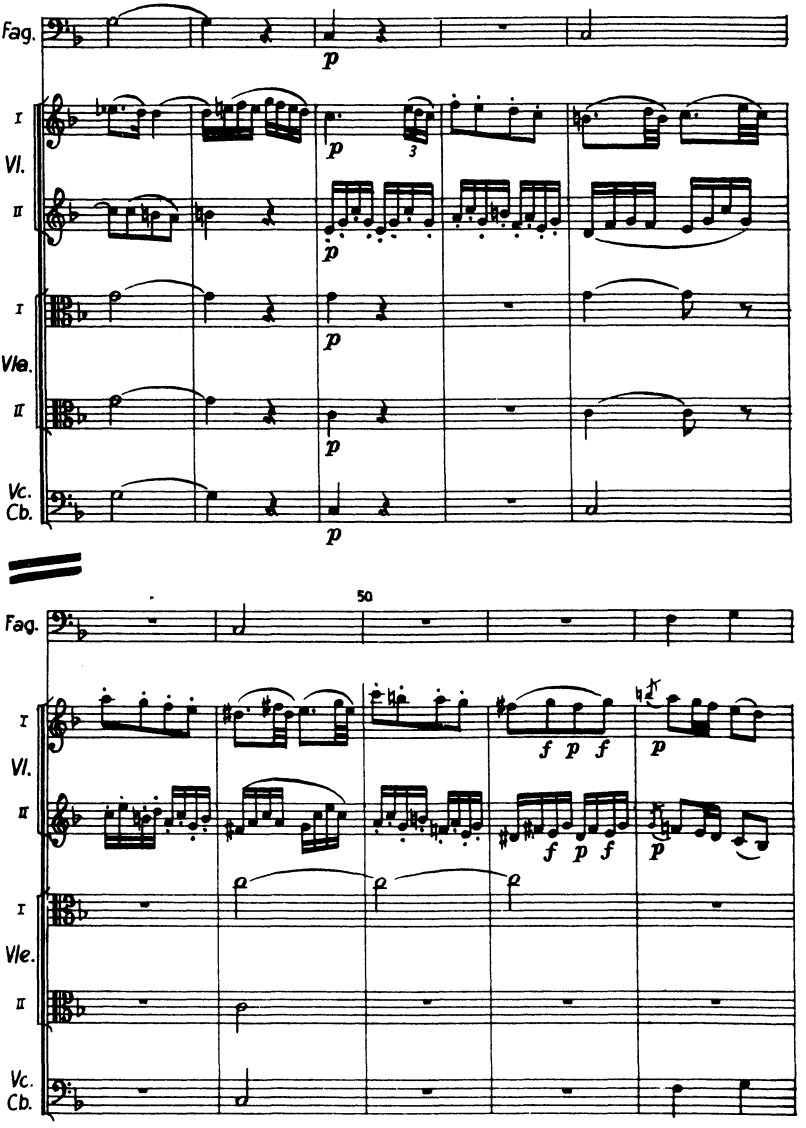
15) In D

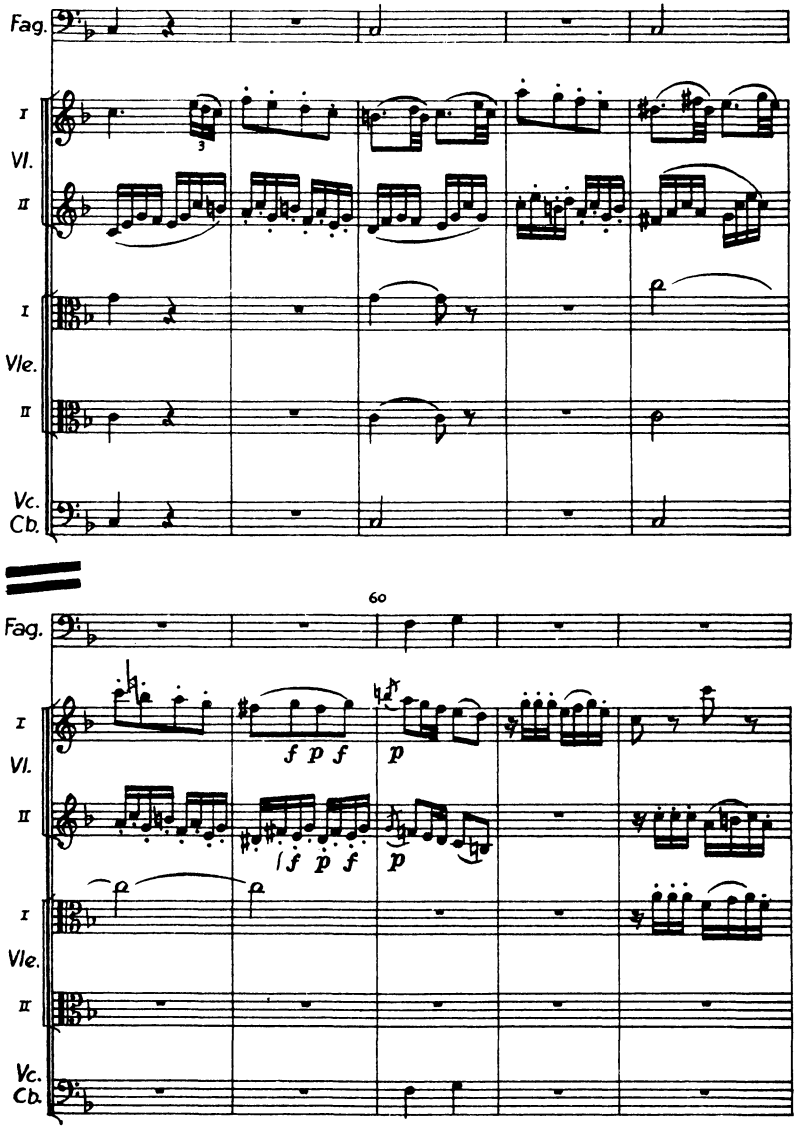


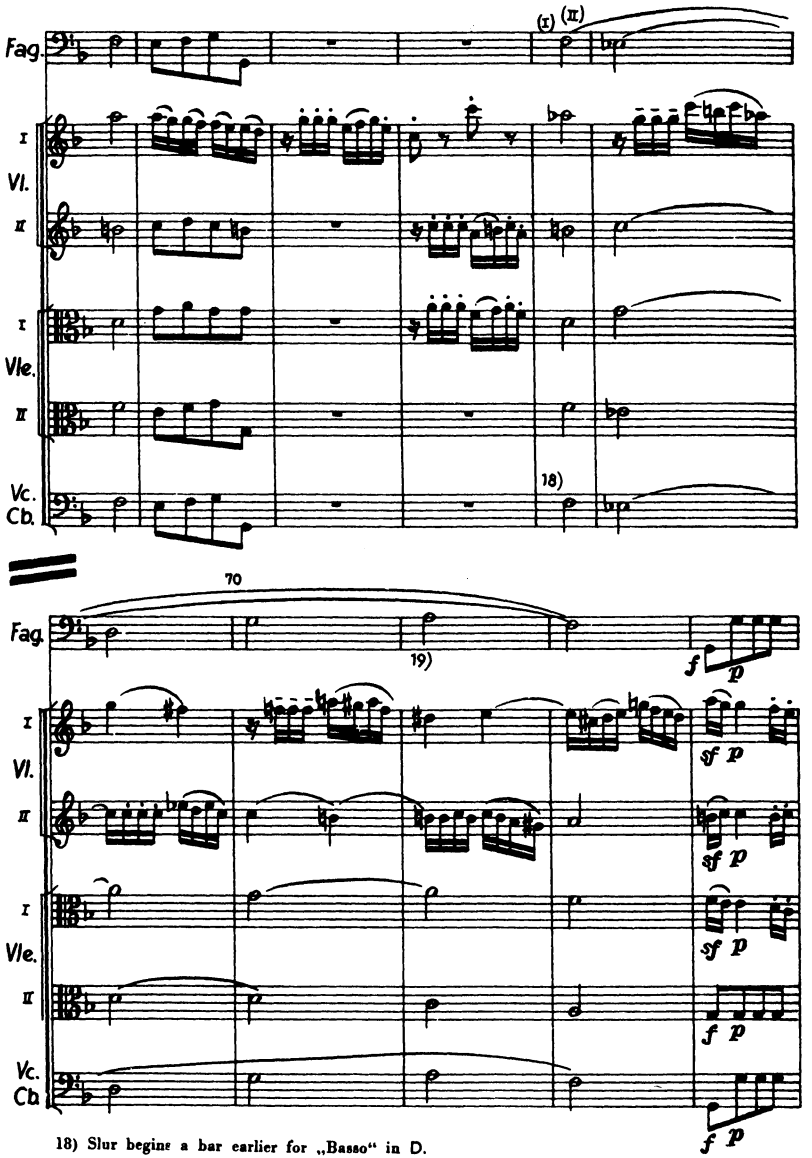
15a) In D

16) Slur so in D.

17) Slur so for „Basso" in D.

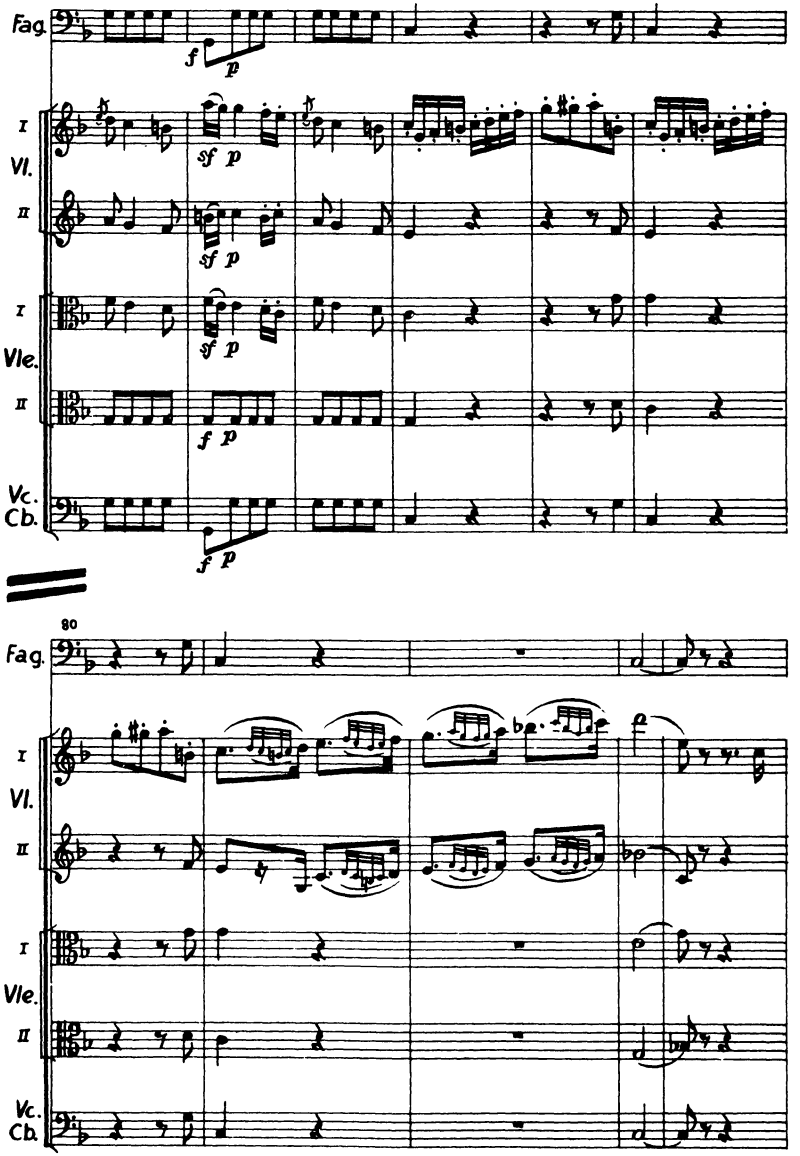

Fag.
I
Vl.
II
I
Vle.
II
Vc.
Cb.
p
3
50
f p f
p

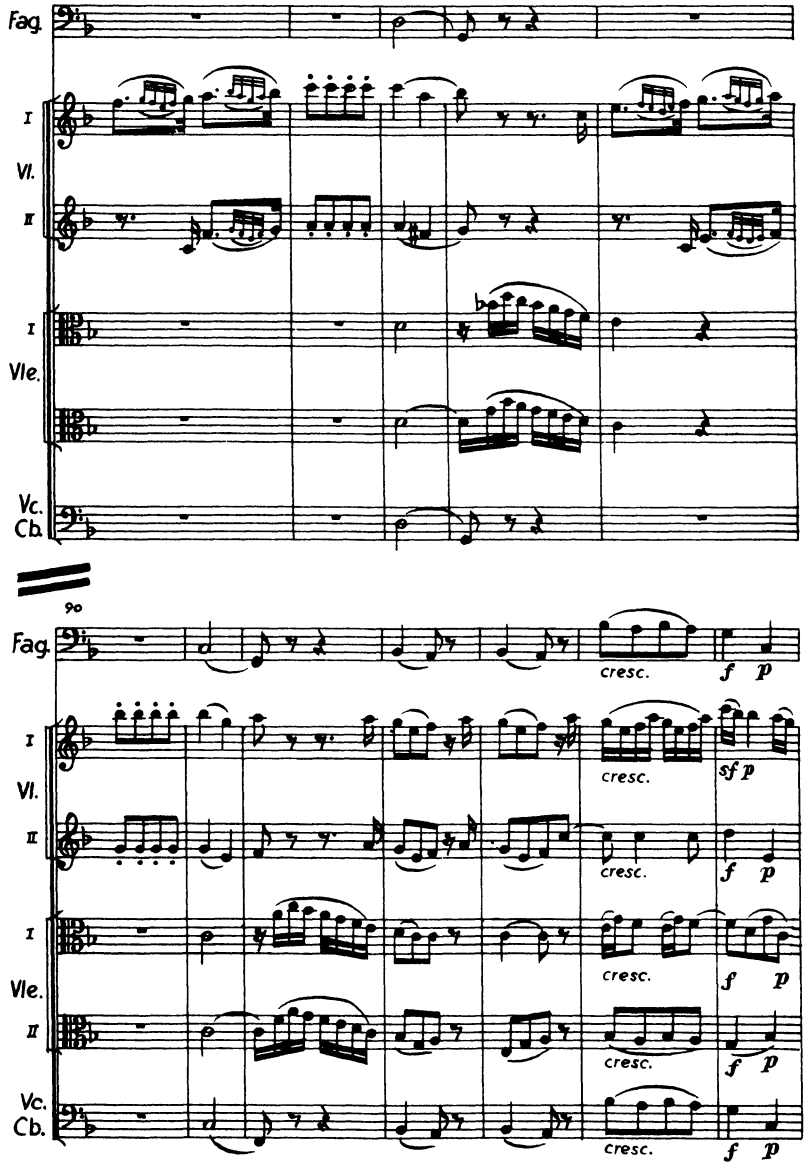

Fag.
I
VI.
II
I
Vle.
II
Vc.
Cb.
3
60
Fag.
I
VI.
II
I
Vle.
II
Vc.
Cb.
f p f
p
f p f
p

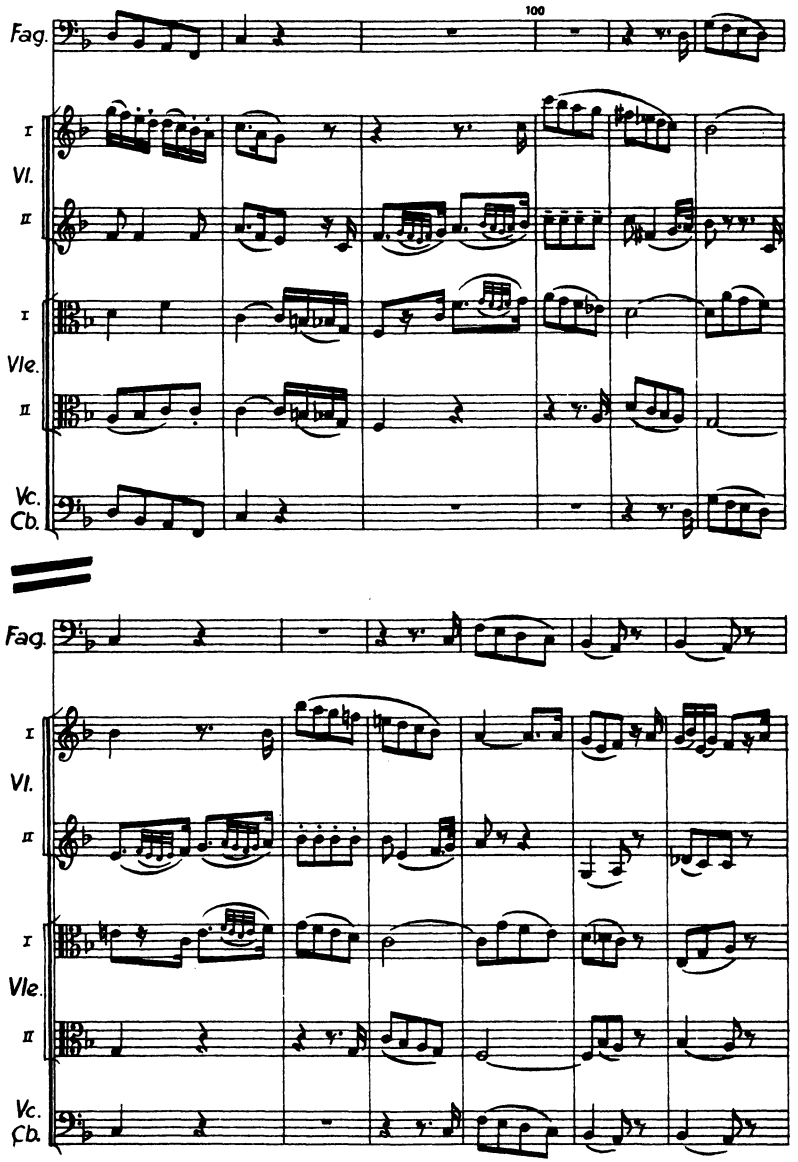


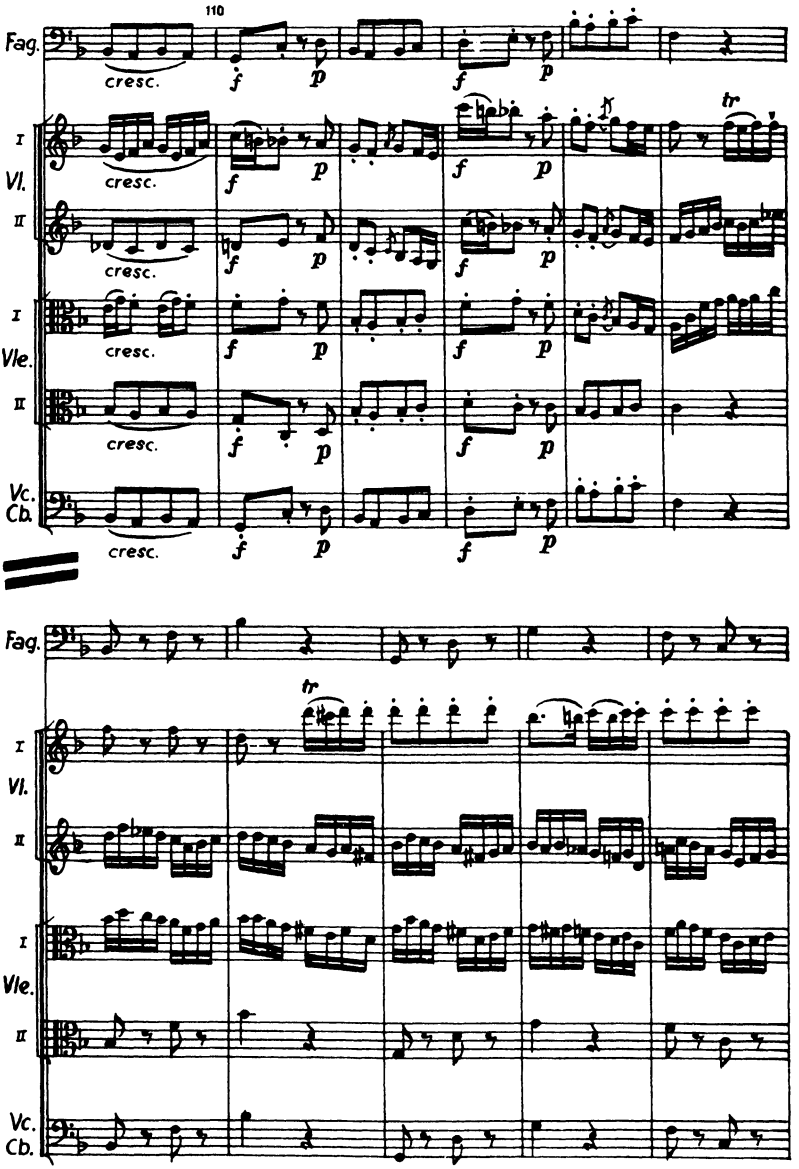
18) Slur begins a bar earlier for „Basso" in D.

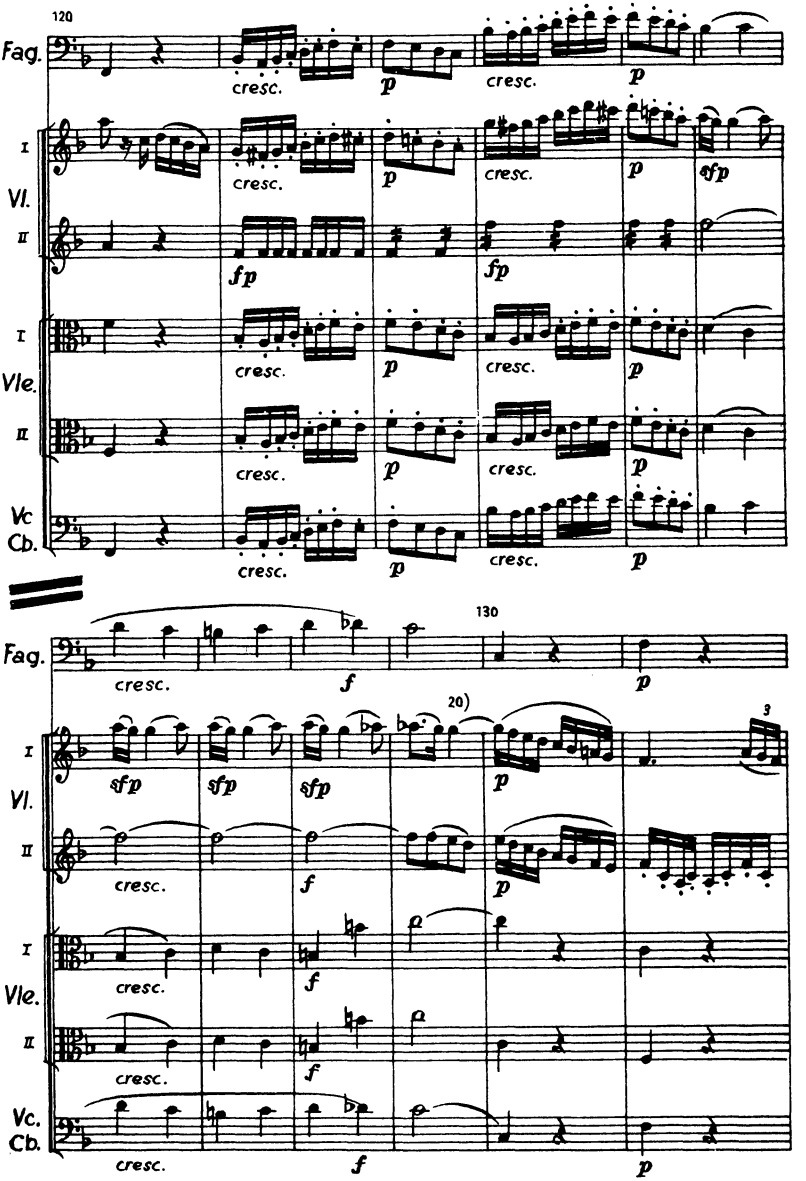
19) So in D for Fag. I and II respectively.


Fag.
I
Vl.
II
I
Vle.
II
Vc.
Cb.
f p
sf p
80

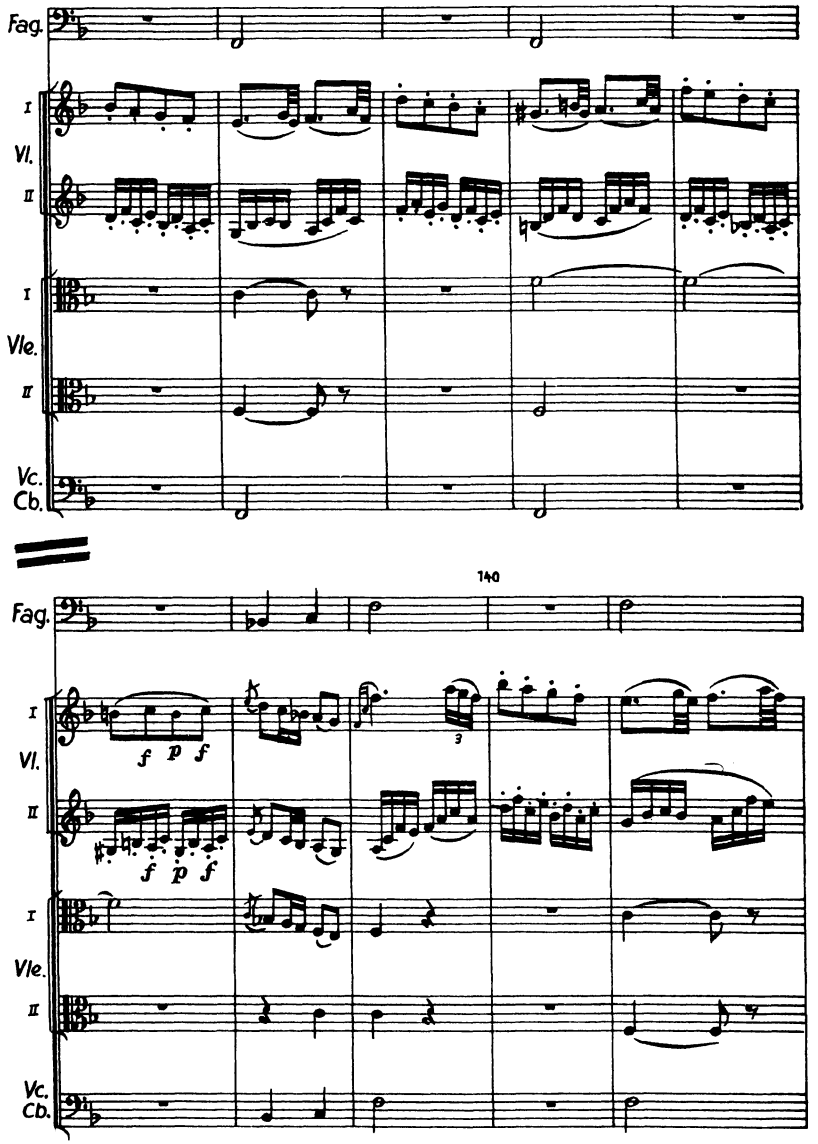

Fag.
I
Vl.
II
I
Vle.
Vc.
Cb.
90
Fag.
cresc.
f p
I
Vl.
II
cresc.
sf p
cresc.
f p
I
Vle.
II
cresc.
f p
cresc.
f p
Vc.
Cb.
cresc.
f p

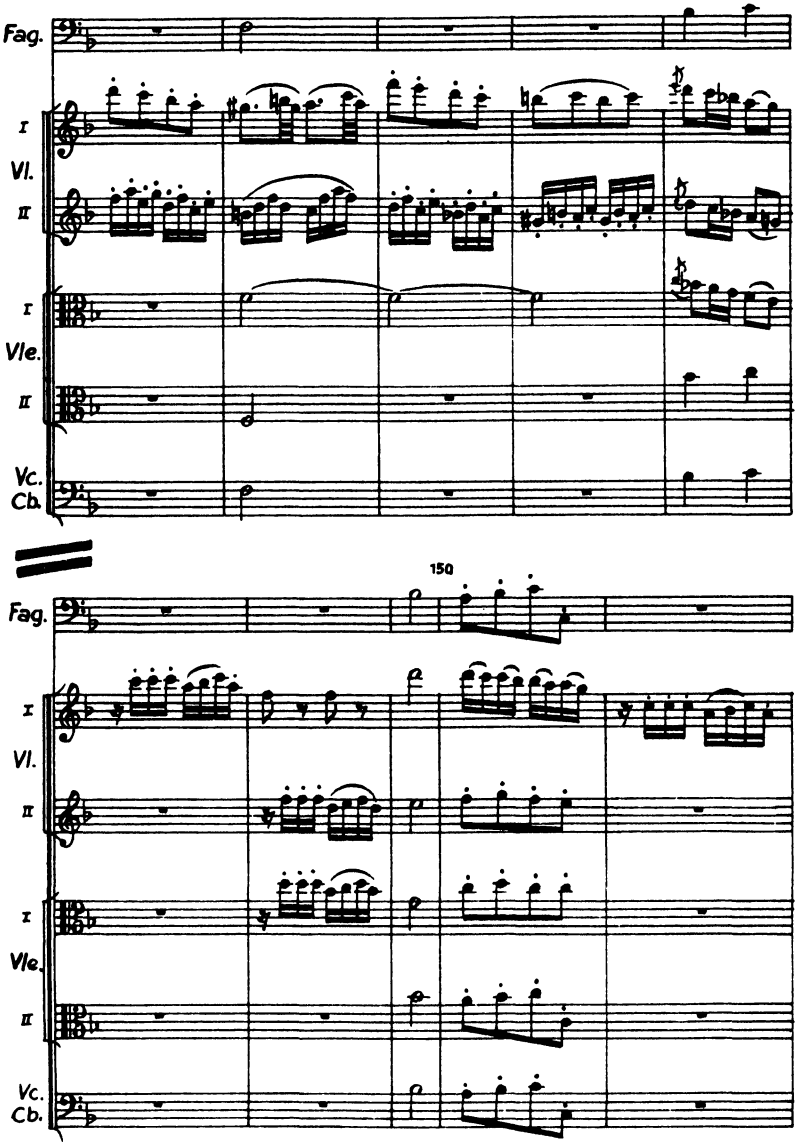

100
Fag.
I
VI.
II
I
Vle.
II
Vc.
Cb.
Fag.
I
VI.
II
I
Vle.
II
Vc.
Cb.

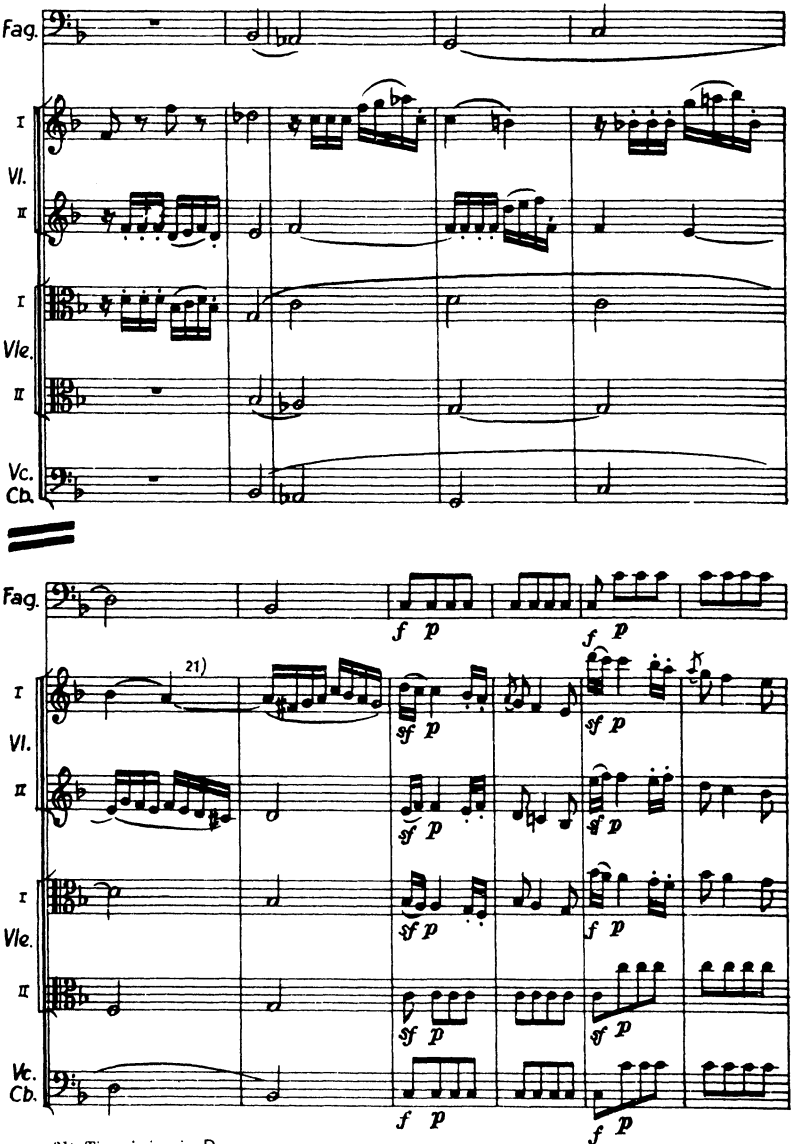

110
Fag.
I
Vl.
II
I
Vle.
II
Vc.
Cb.
cresc.
f
p
tr



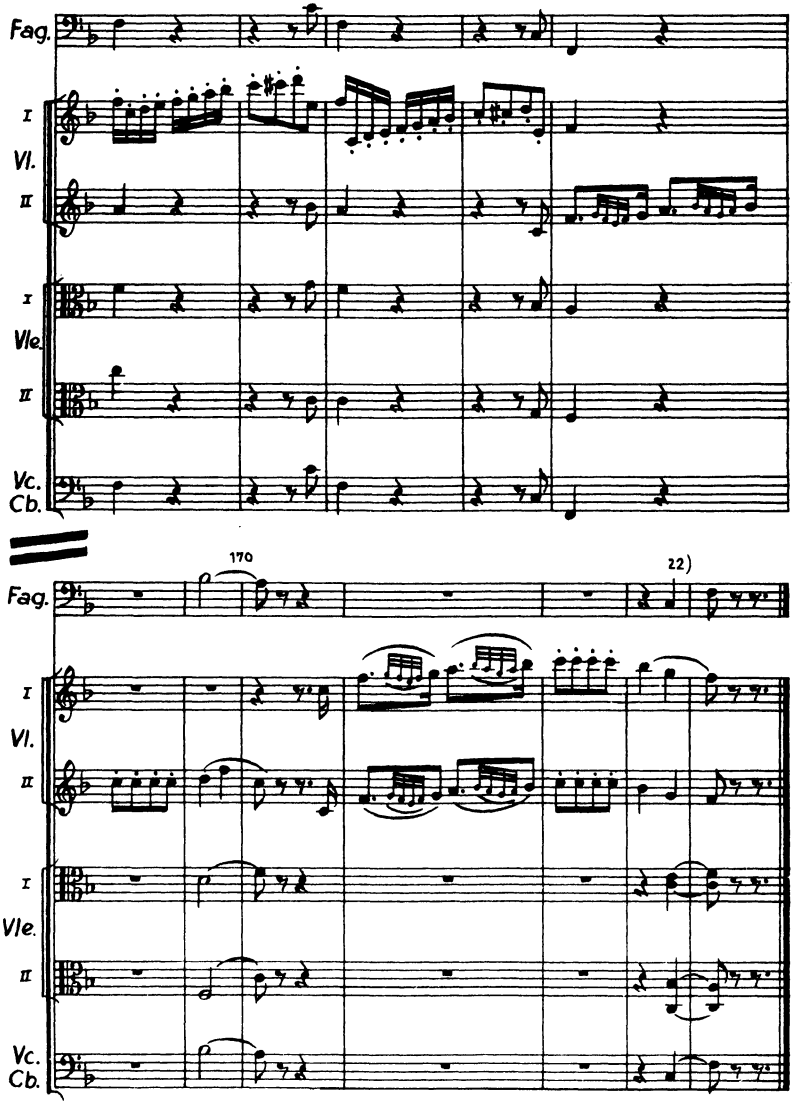
20) Tie missing in D.


Fag.
I
Vl.
II
I
Vle.
II
Vc.
Cb.
140
Fag.
I
Vl.
II
I
Vle.
II
Vc.
Cb.
f p f
f p f
3


Fag.
I
Vl.
II
I
Vle.
II
Vc.
Cb.
150
Fag.
I
Vl.
II
I
Vle.
II
Vc.
Cb.



21) Tie missing in D.

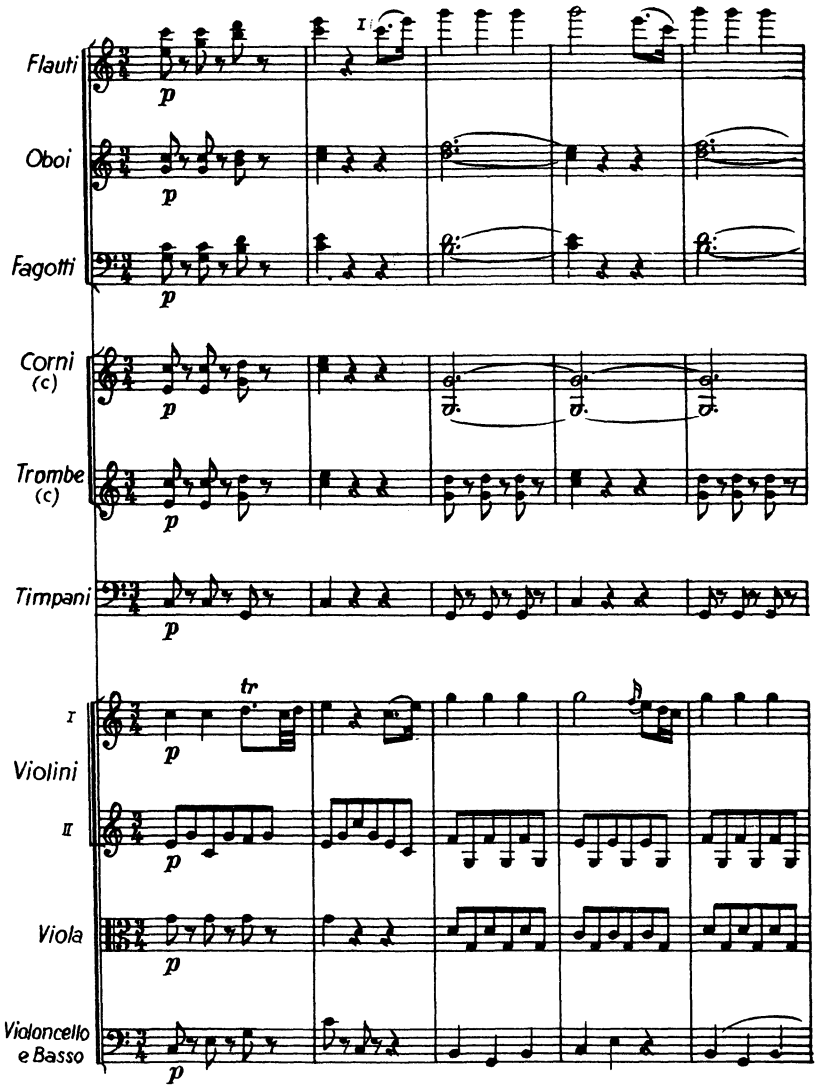


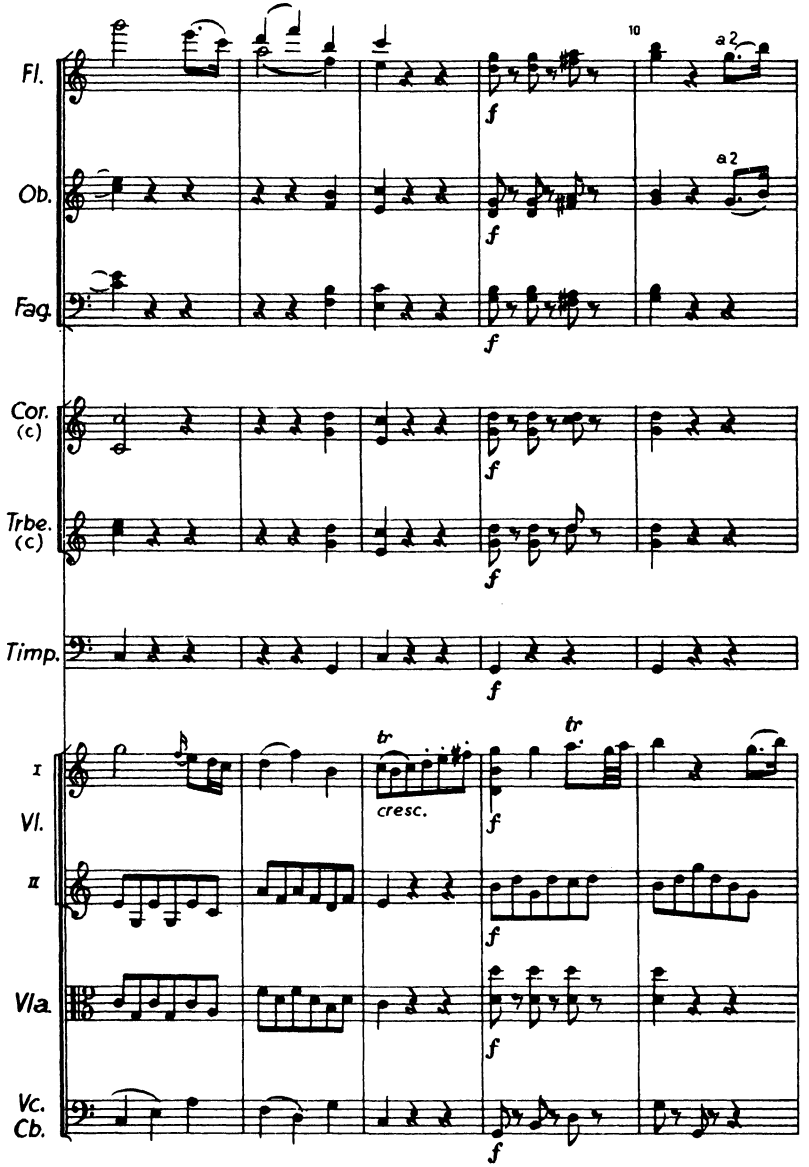
22) Slur missing in D.

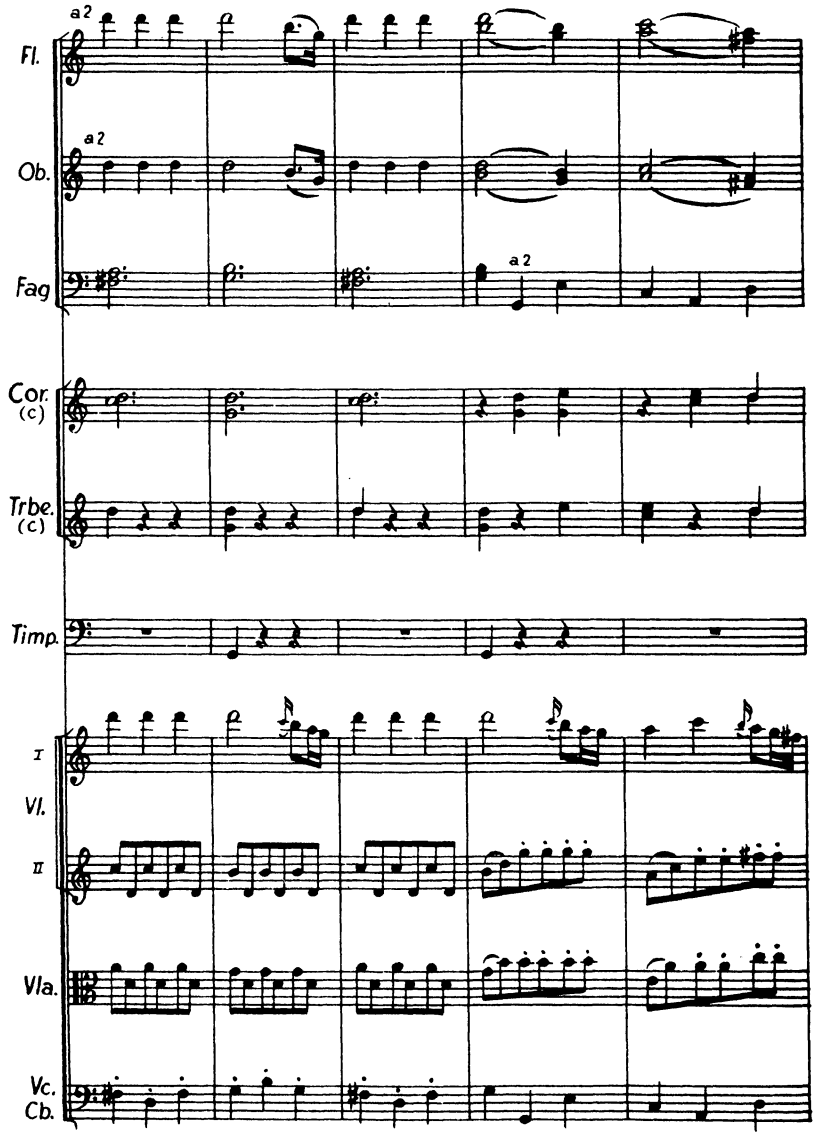
III

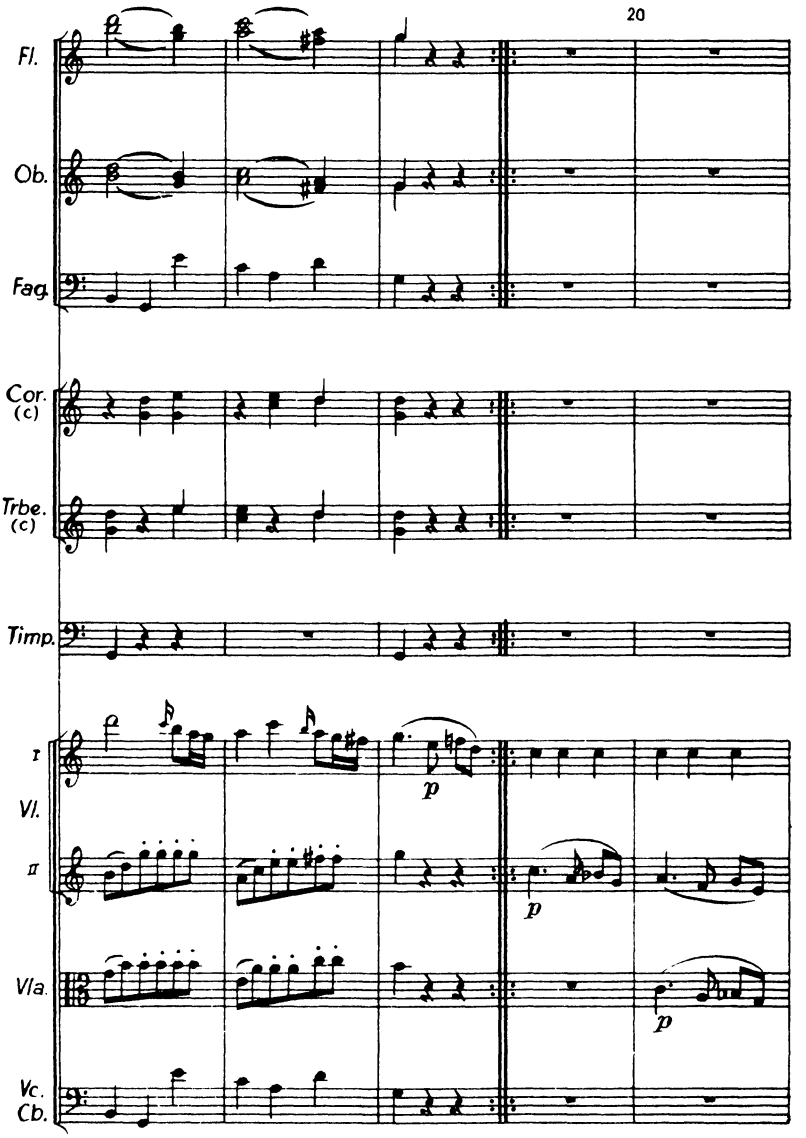
Menuett

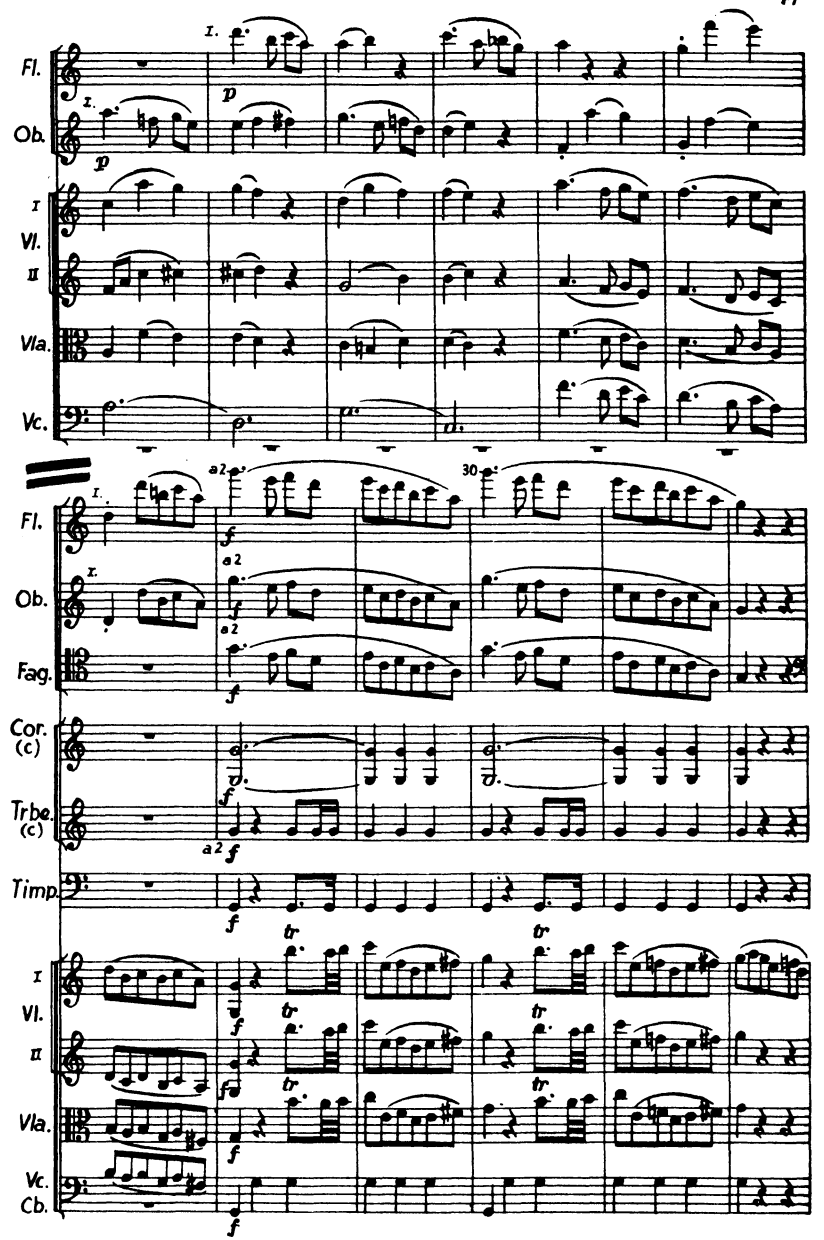
Köchel No.409

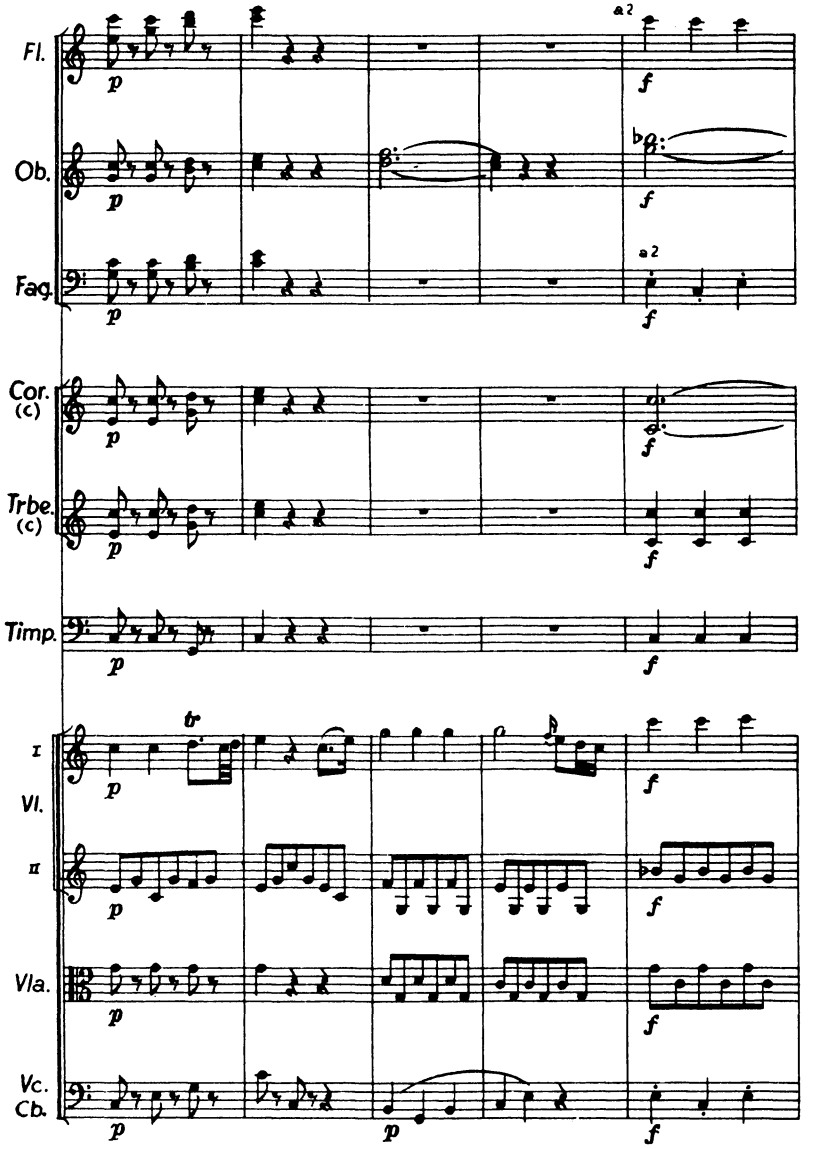


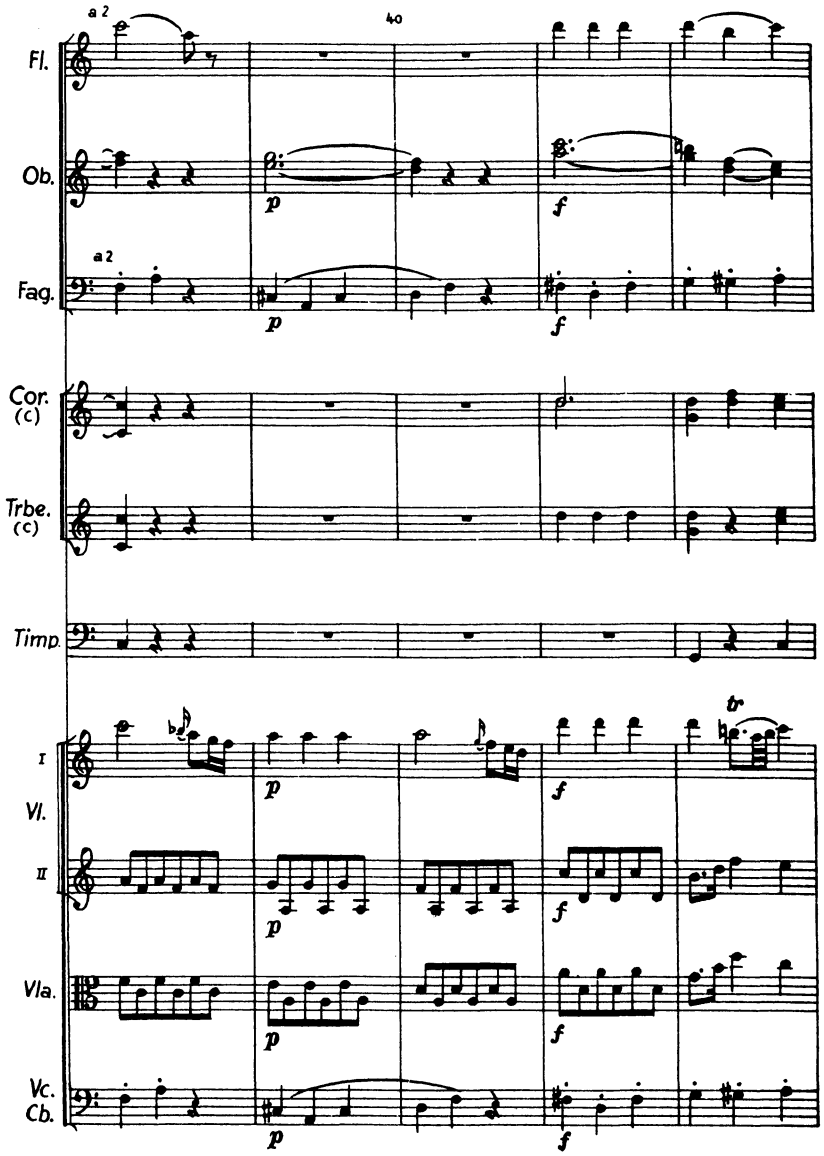

Fl.
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl.
II
Vla.
Vc. Cb.
10
a 2
a 2
f
tr
cresc.

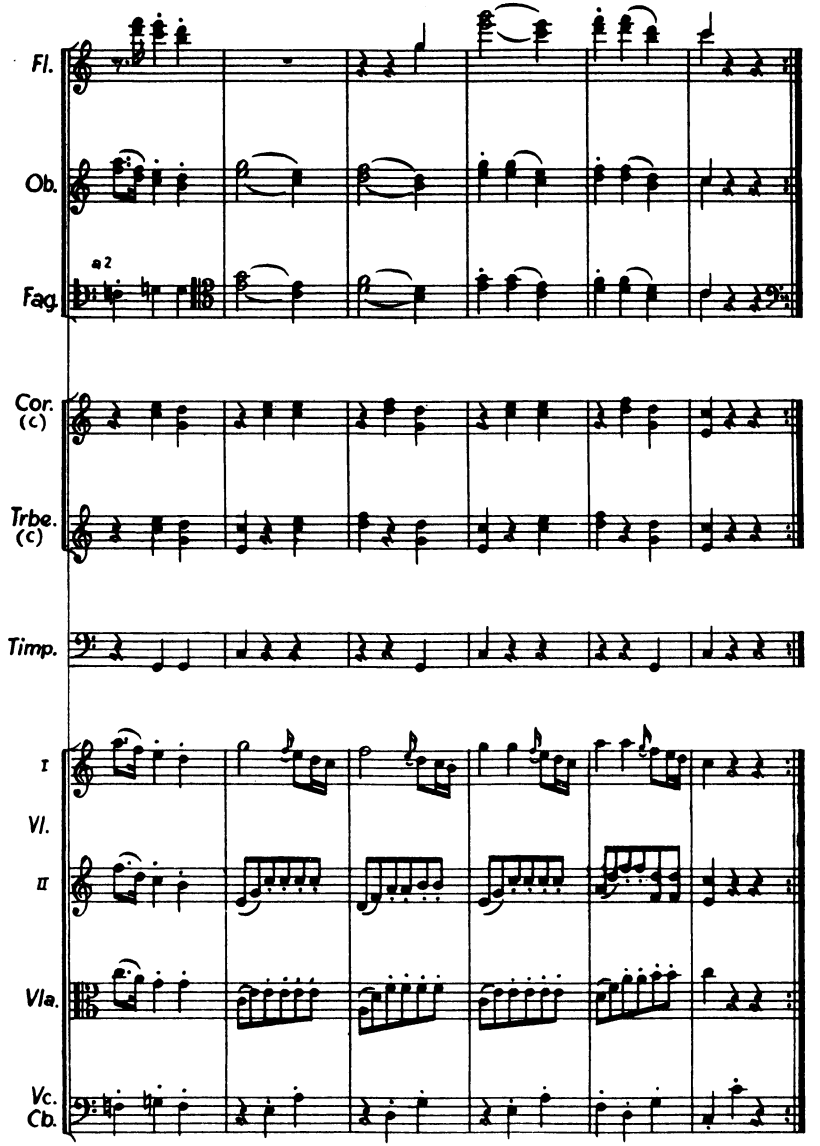

Fl.
a2
Ob.
a2
Fag
a2
Cor. (c)
Trbe. (c)
Timp.
I
Vl.
II
Vla.
Vc.
Cb.

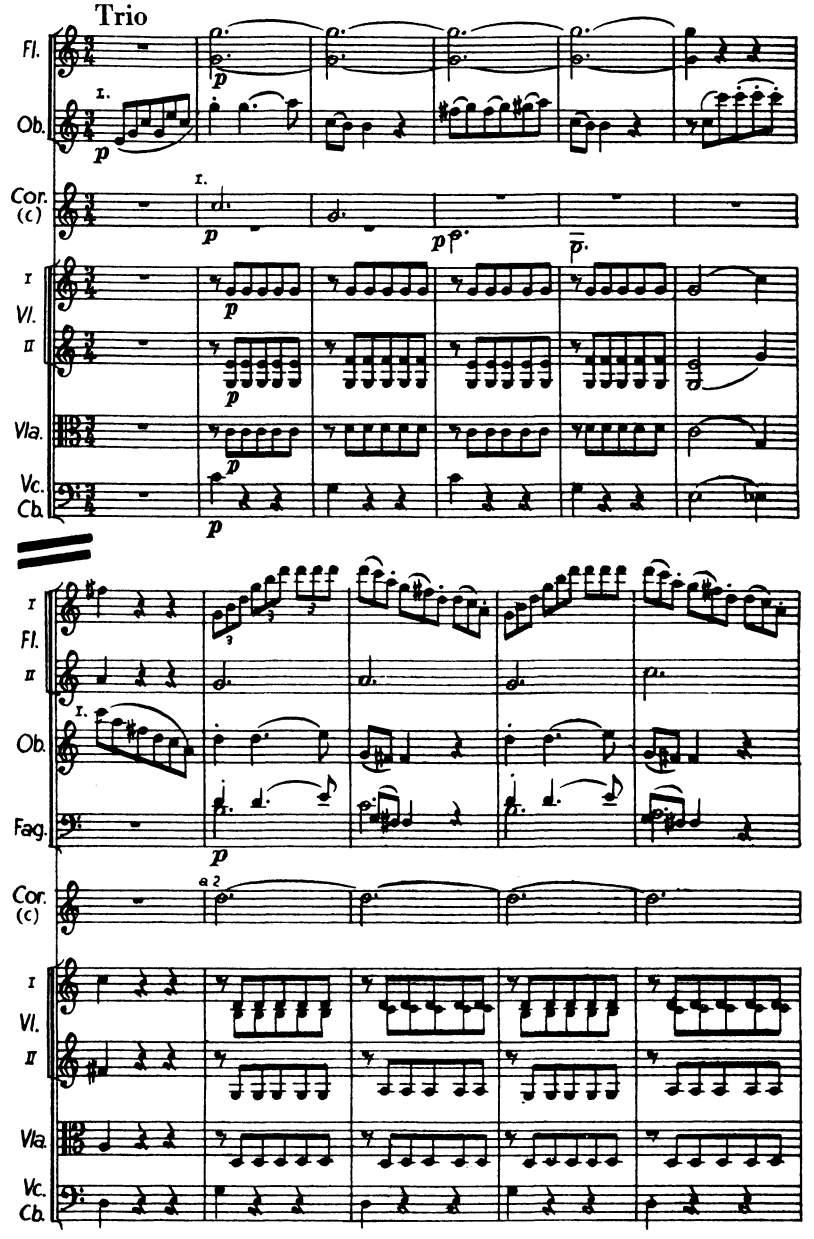

20
Fl.
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I
Vl.
II
Vla.
Vc.
Cb.
p
p
p

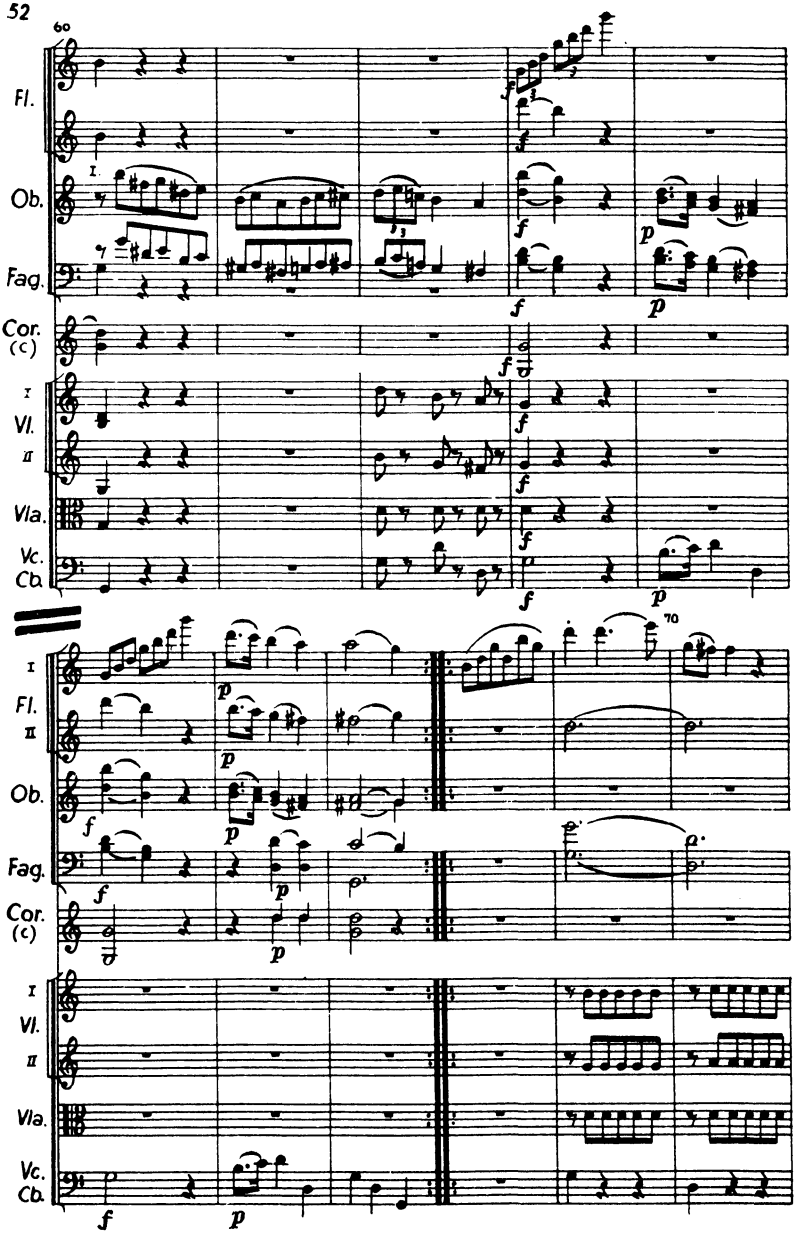

Fl.
Ob.
I Vl.
II
Vla.
Vc.
Fl.
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl.
II
Vla.
Vc. Cb.
a2
30
tr

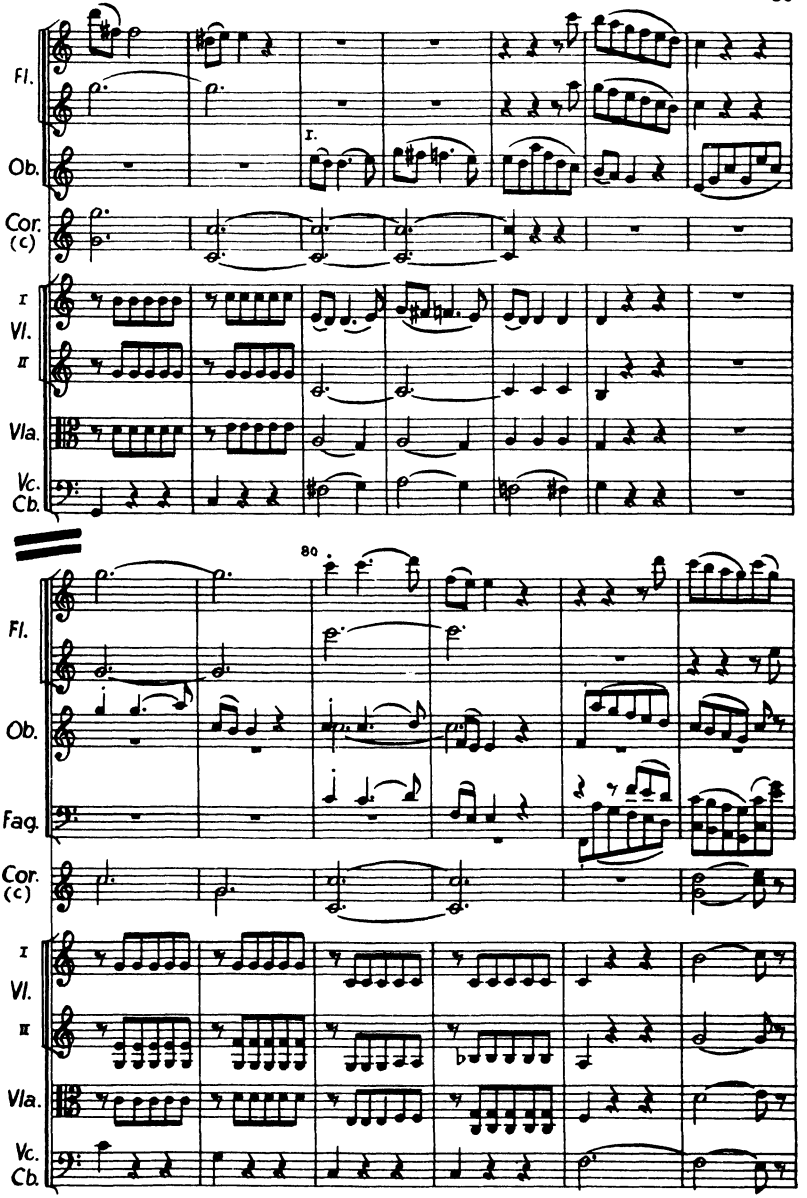

Fl.
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl.
II
Vla.
Vc. Cb.
a2
a2
tr
p
f

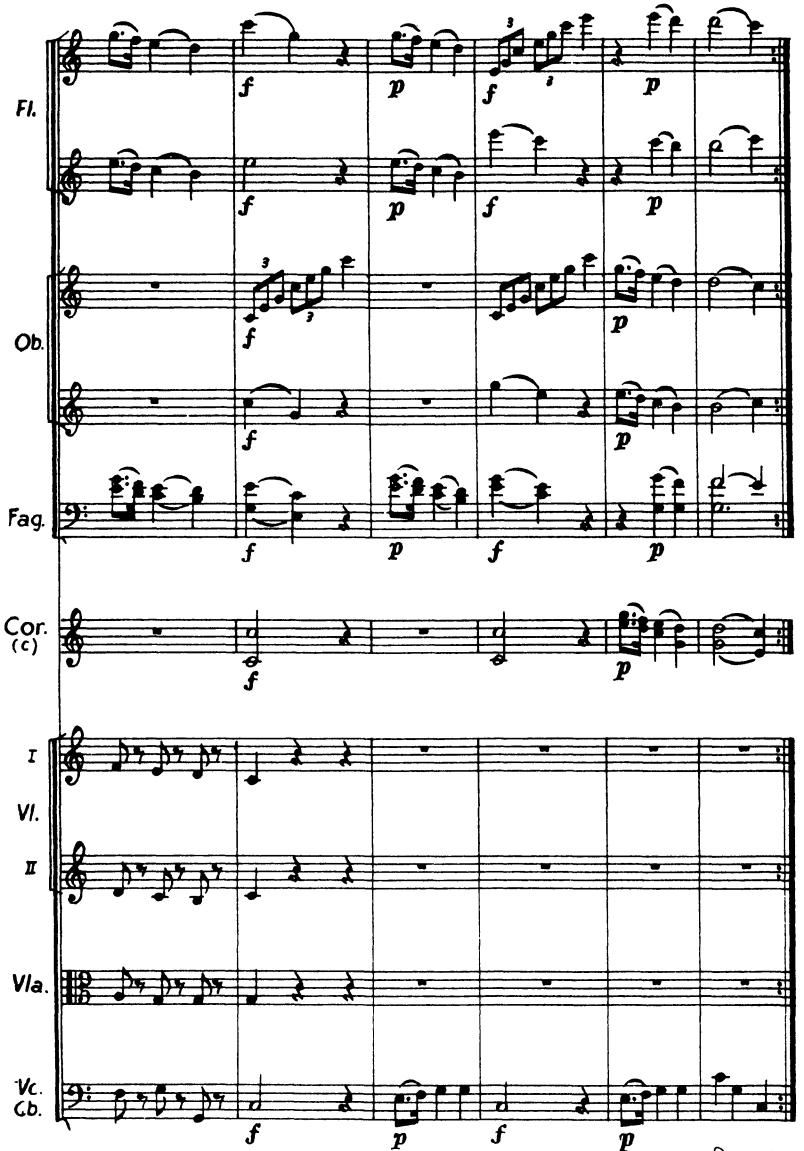

40
a 2
Fl.
Ob.
a 2
Fag.
Cor. (c)
Trbe. (c)
Timp.
I
Vl.
II
Vla.
Vc.
Cb.
p
f
tr


Fl.
Ob.
a 2
Fag.
Cor. (c)
Trbe. (c)
Timp.
I
VI.
II
Vla.
Vc.
Cb.


Trio
Fl.
Ob.
Cor. (C)
I
Vl.
II
Vla.
Vc. Cb.
Fag.
a 2


60
Fl.
Ob.
Fag.
Cor. (c)
I Vl. II
Vla.
Vc. Cb.
70
I Fl. II
Ob.
Fag.
Cor. (c)
I Vl. II
Vla.
Vc. Cb.

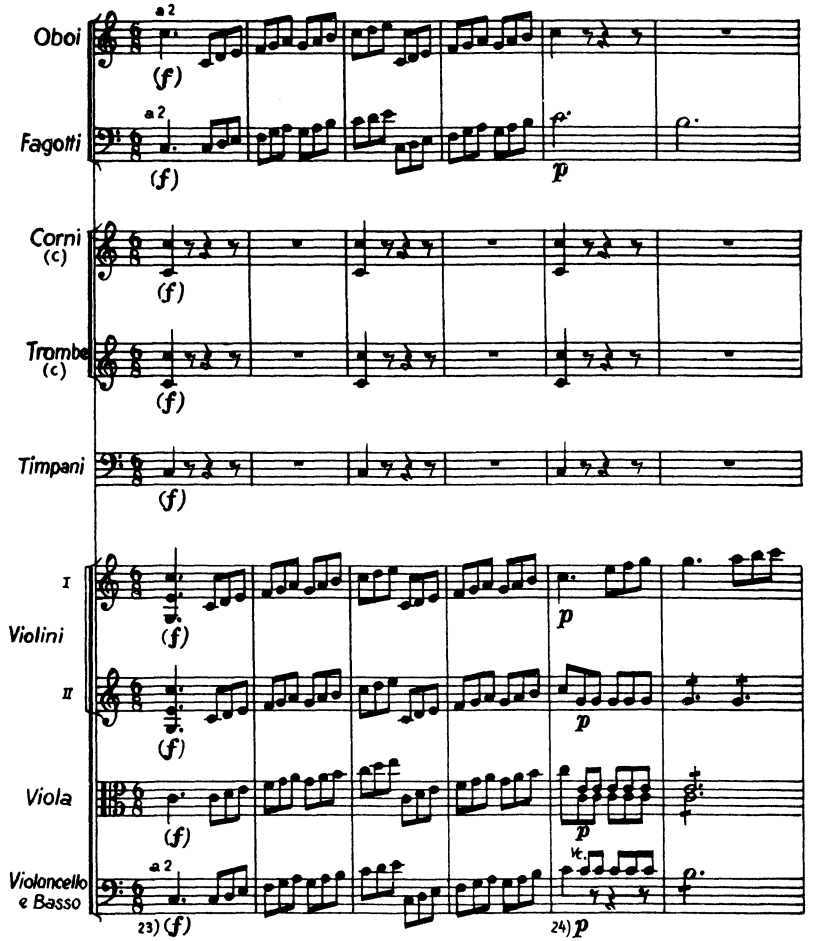

Fl.
Ob.
Cor. (c)
I
Vl.
II
Vla.
Vc. Cb.
I.
80
Fl.
Ob.
Fag.
Cor. (c)
I
Vl.
II
Vla.
Vc. Cb.


Fl.
Ob.
Fag.
Cor. (c)
I
Vl.
II
Vla.
Vc.
Cb.
f
p
Da capo
Menuetto

IV

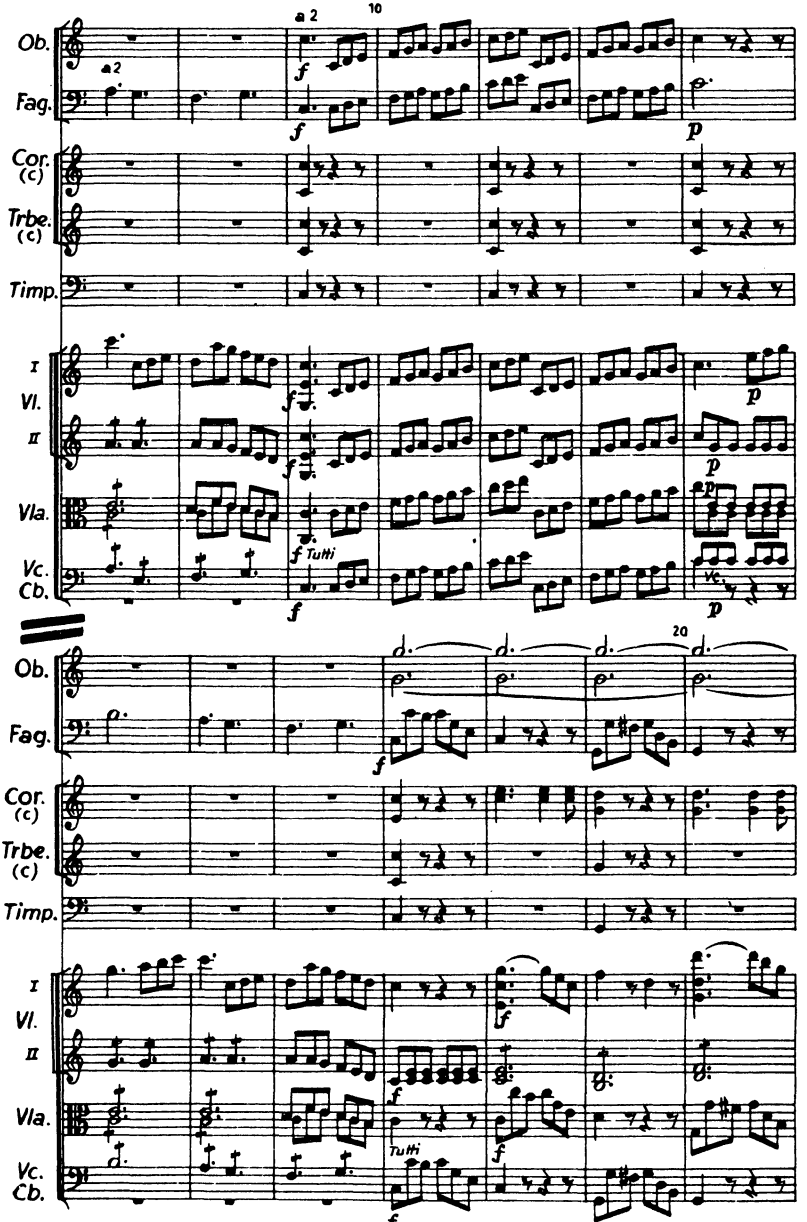
Finale

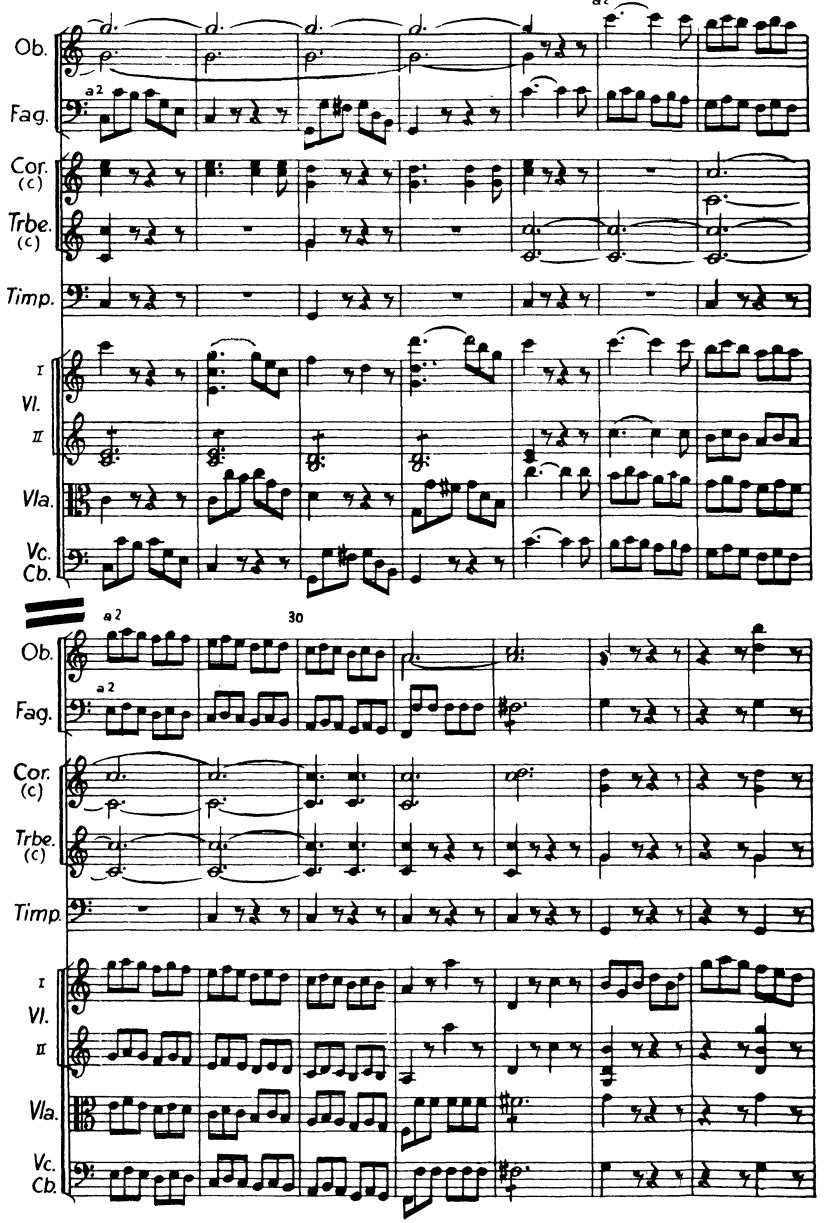
Allegro vivace

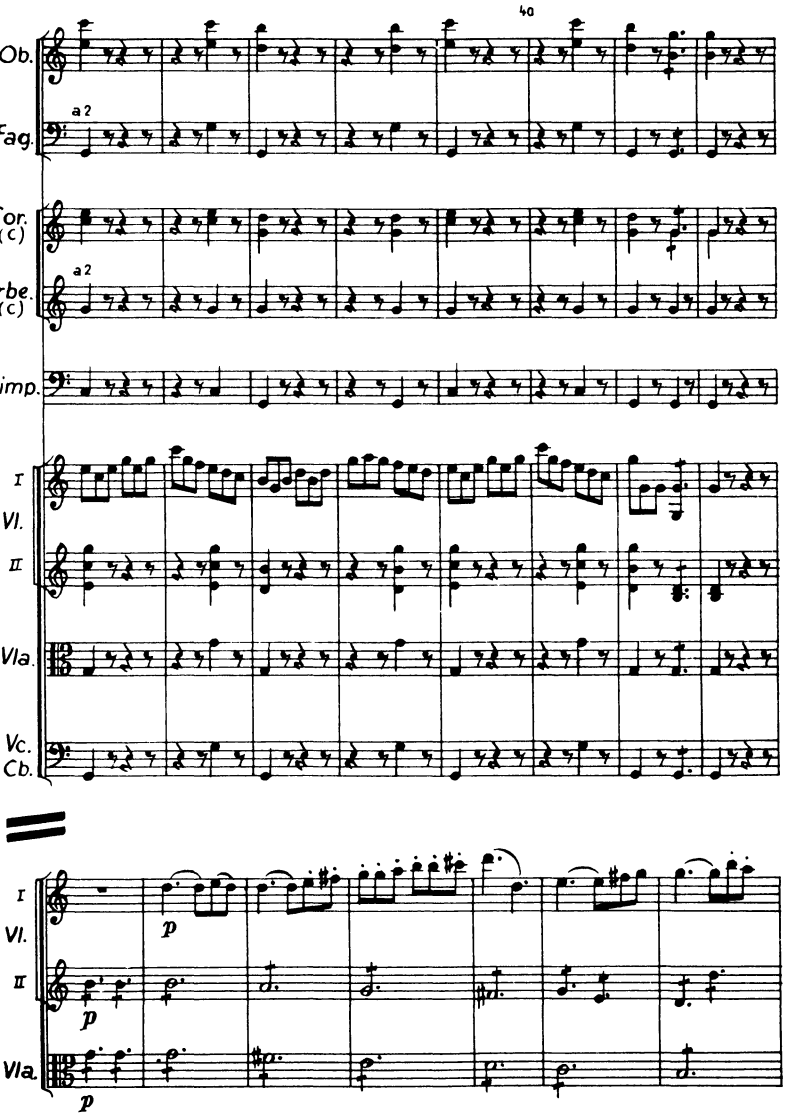


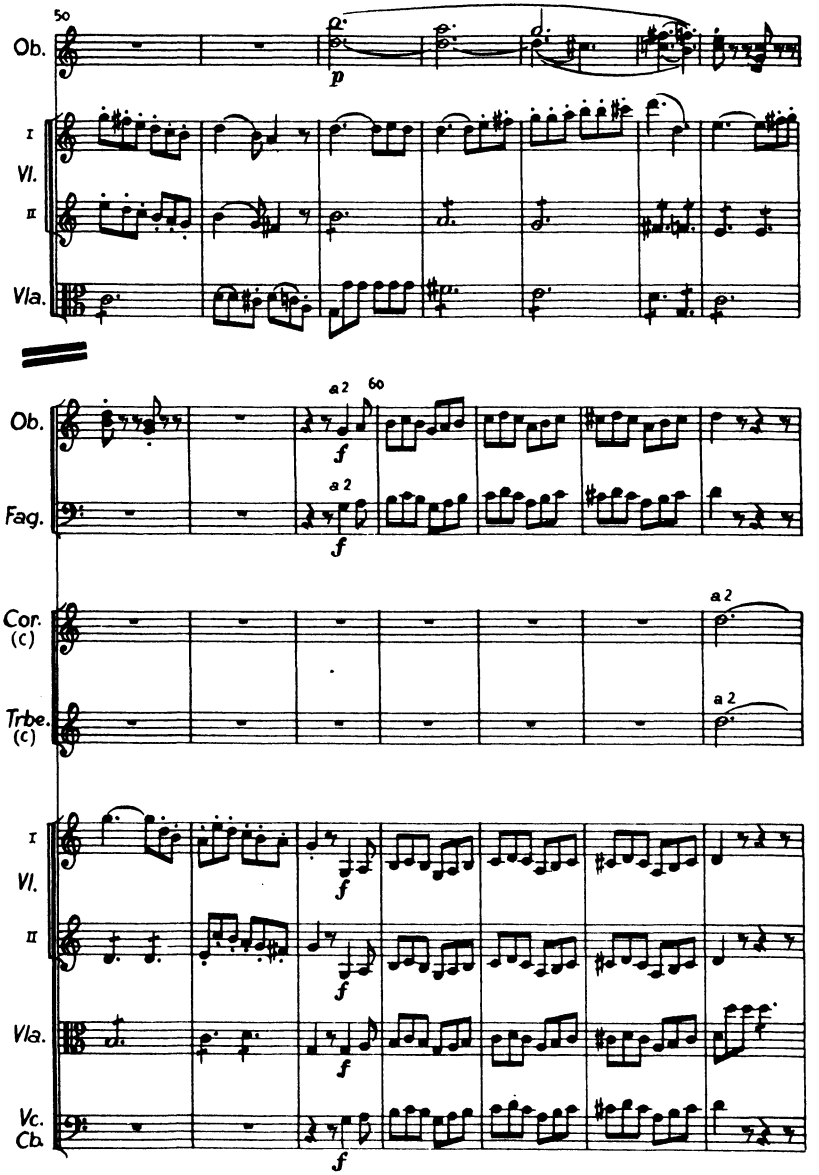
23) *f* is missing for all instruments in A, and for most in D. It is clearly implied by the character of the music. It appears however in André for all instruments.

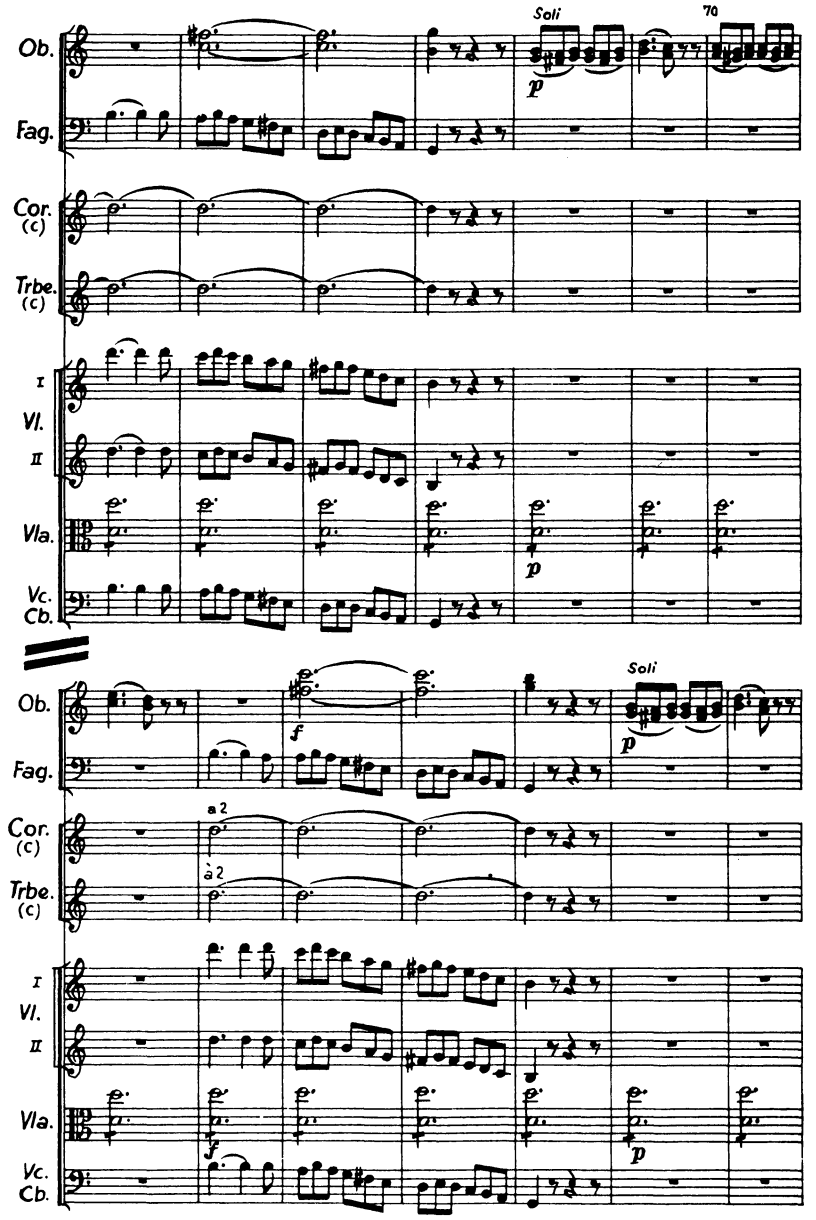
24) So in A. D has in bar 5 |
but in bar 13 |

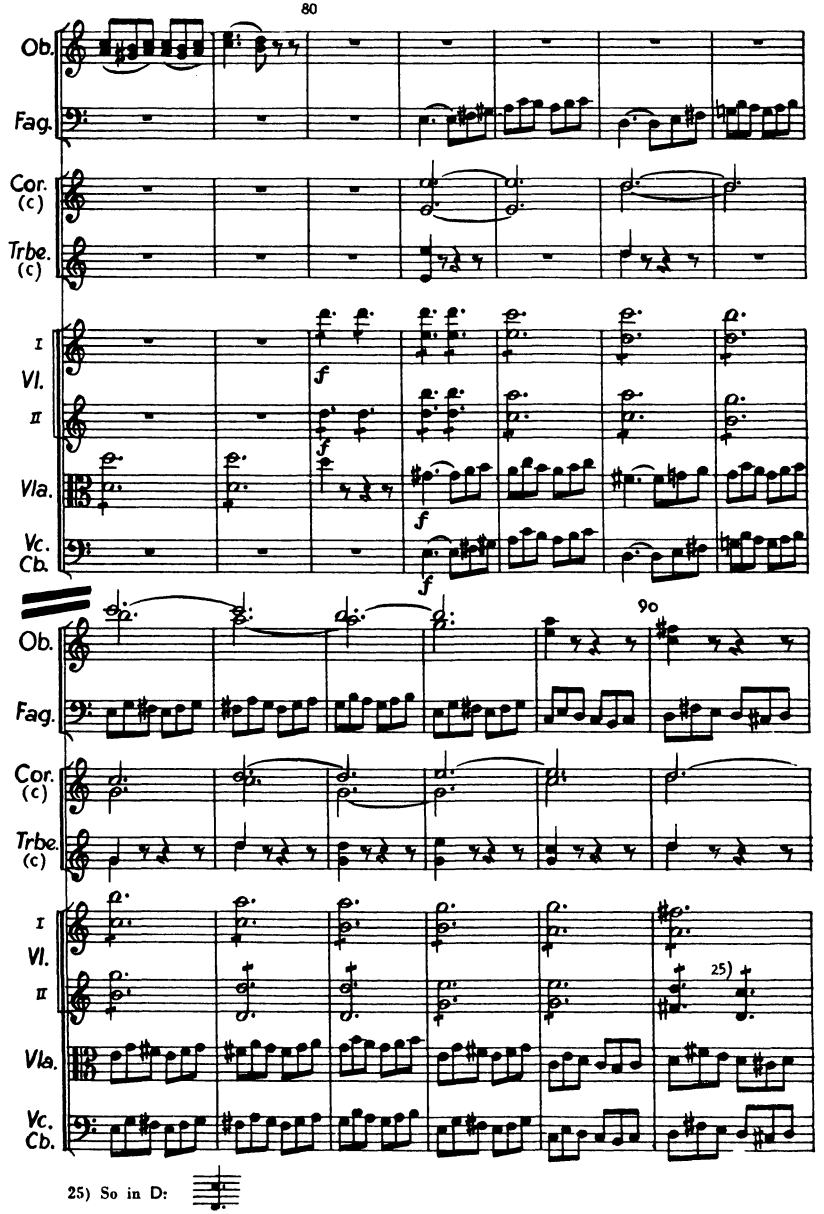

Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
a 2
10
20
Tutti


Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
a 2
30

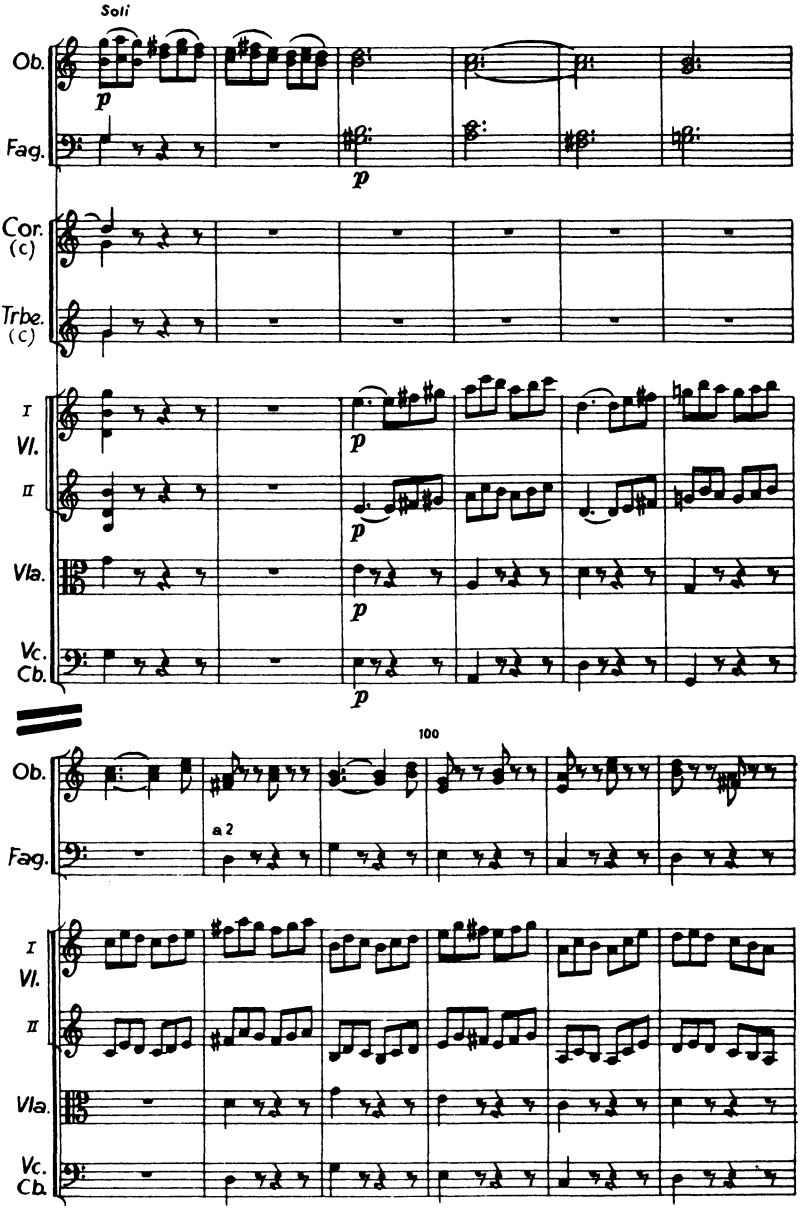

40
Ob.
Fag.
a 2
Cor. (c)
Trbe. (c)
a 2
Timp.
I
VI.
II
Vla.
Vc.
Cb.
I
VI.
II
Vla.
p
p
p

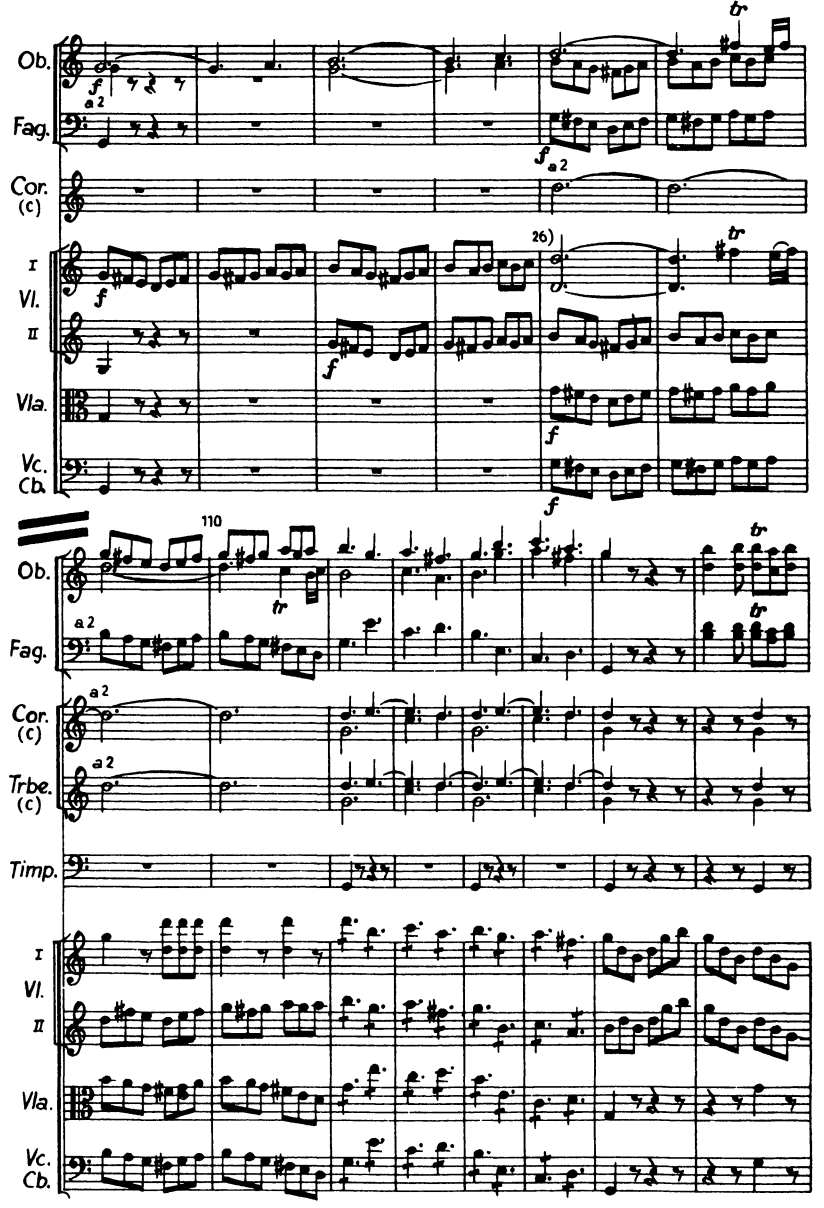

50
Ob.
p
I
Vl.
II
Vla.
a 2
60
Ob.
f
a 2
Fag.
f
Cor.
(c)
a 2
Trbe.
(c)
a 2
I
Vl.
f
II
f
Vla.
f
Vc.
Cb.
f


Soli
70
Ob.
Fag.
Cor. (c)
Trbe. (c)
I Vl. II
Vla.
Vc. Cb.
p
Soli
f
a 2
à 2

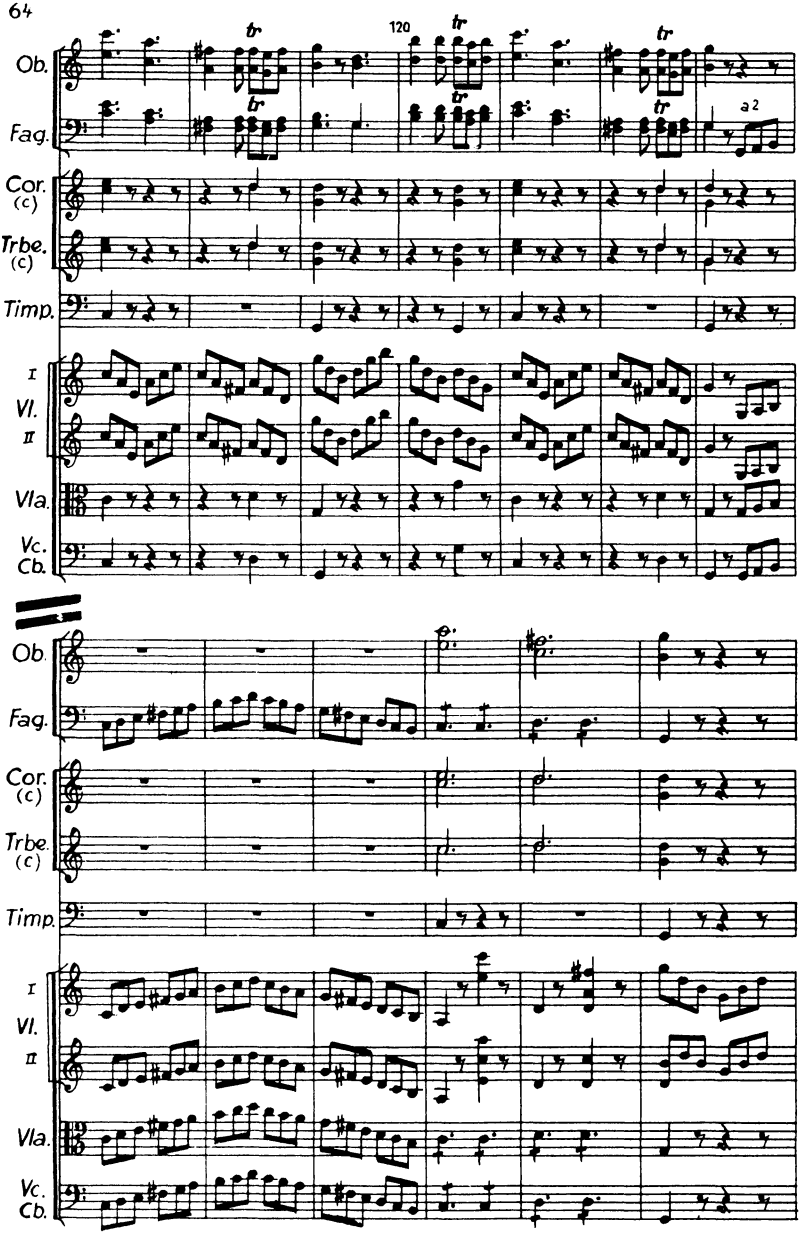


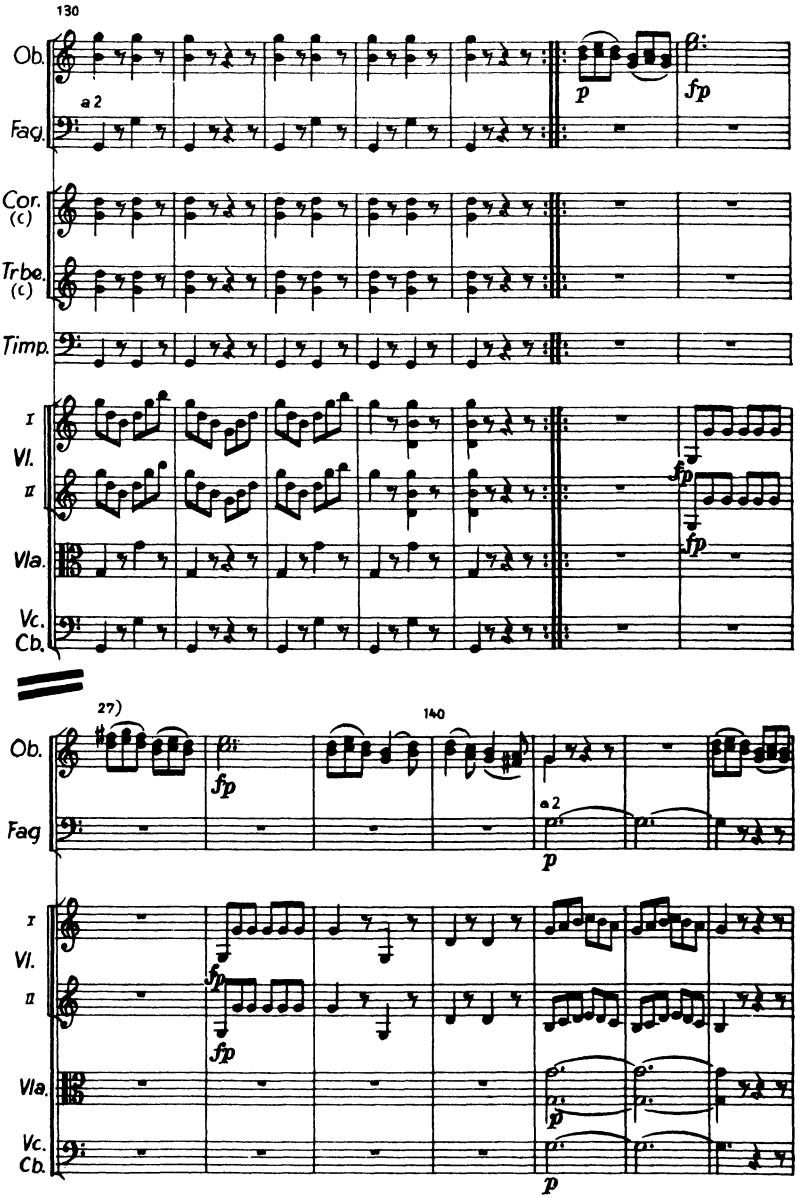
25) So in D:


Soli
Ob.
Fag.
Cor. (C)
Trbe. (C)
I Vl.
II
Vla.
Vc. Cb.
p
100
a 2

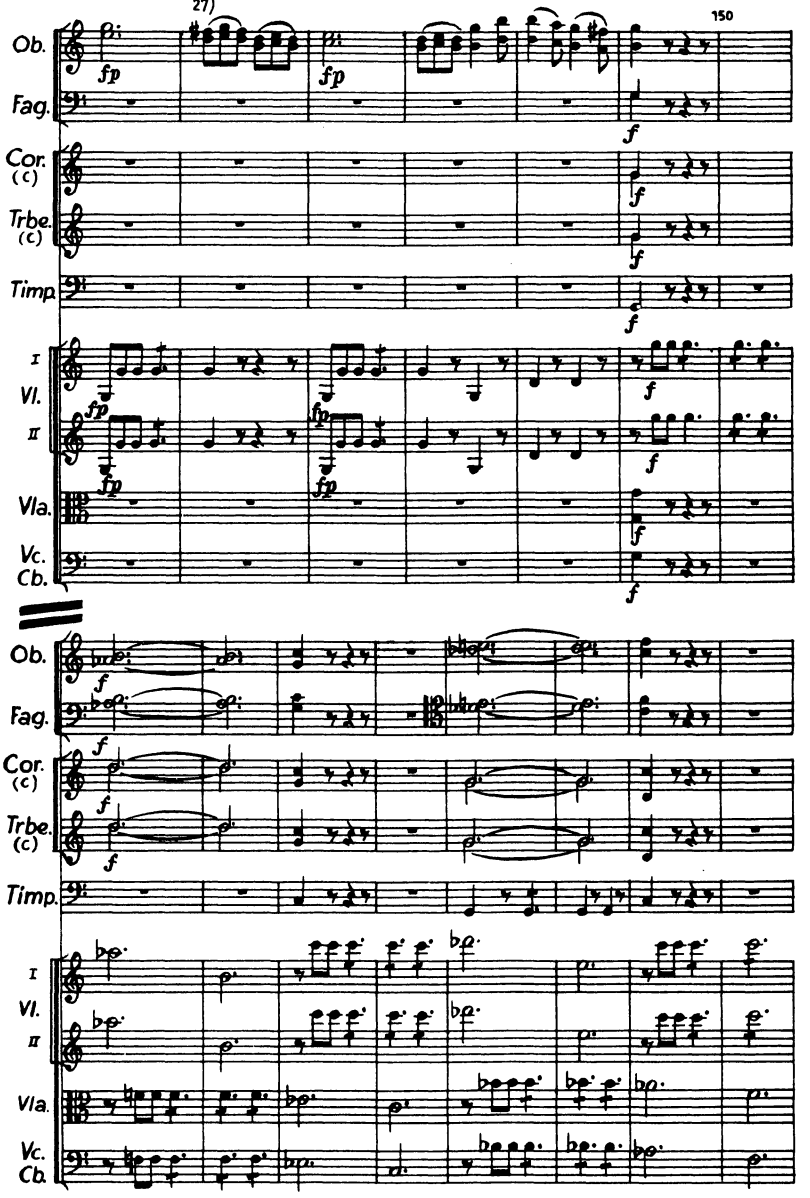


26) So in D.

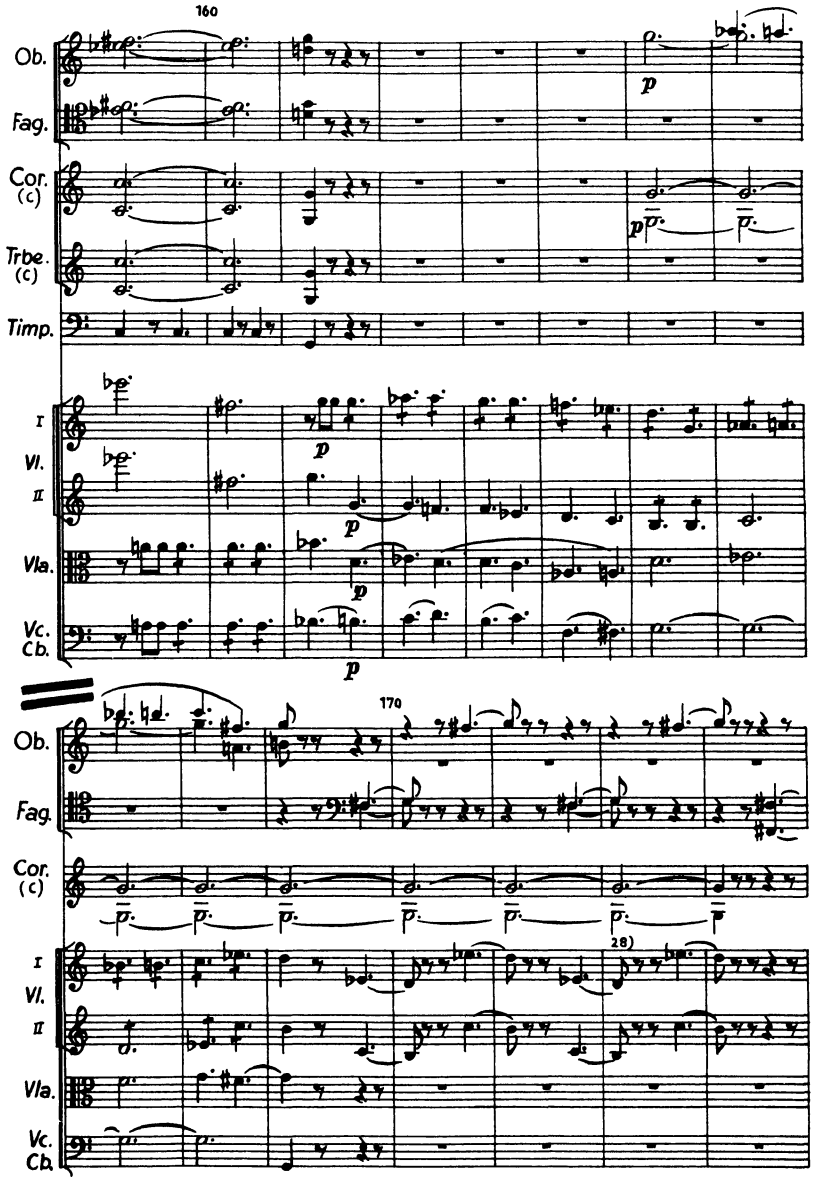

Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I
Vl.
II
Vla.
Vc.
Cb.
120
tr
a 2



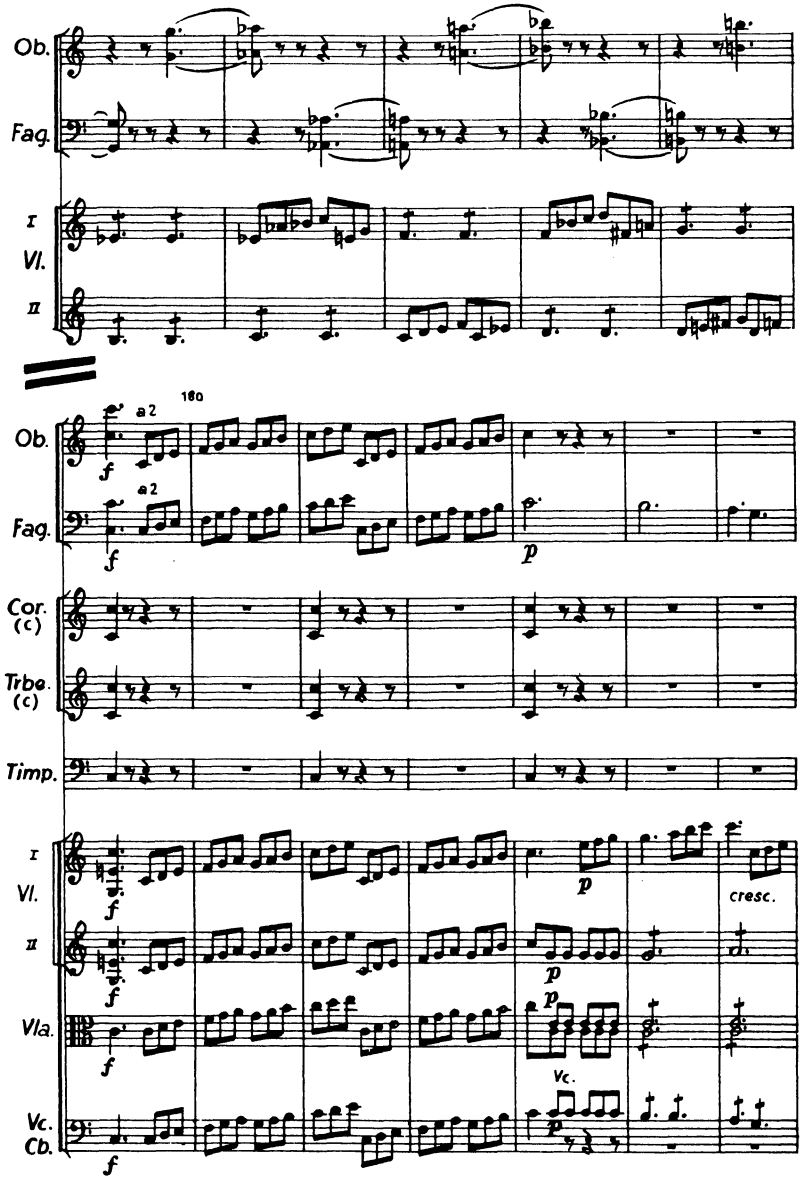
27) ♯ in D, however ♮ in Andrè.

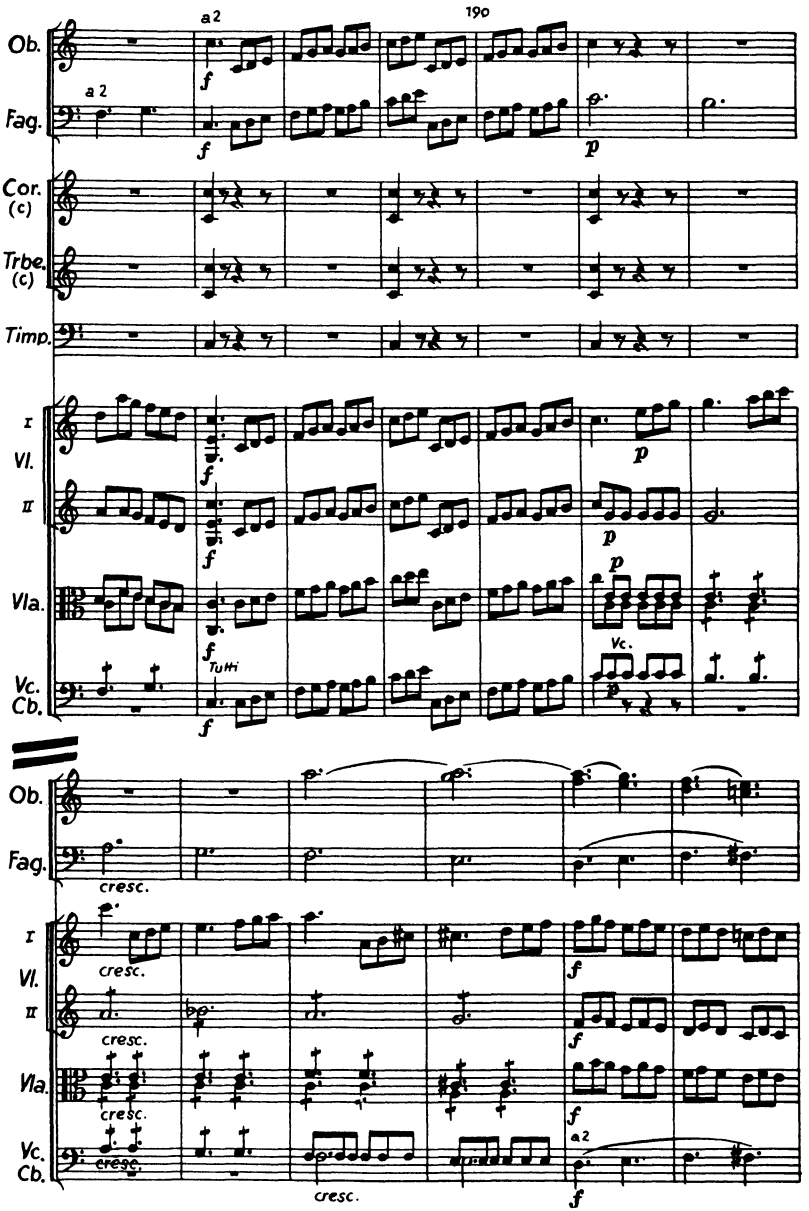


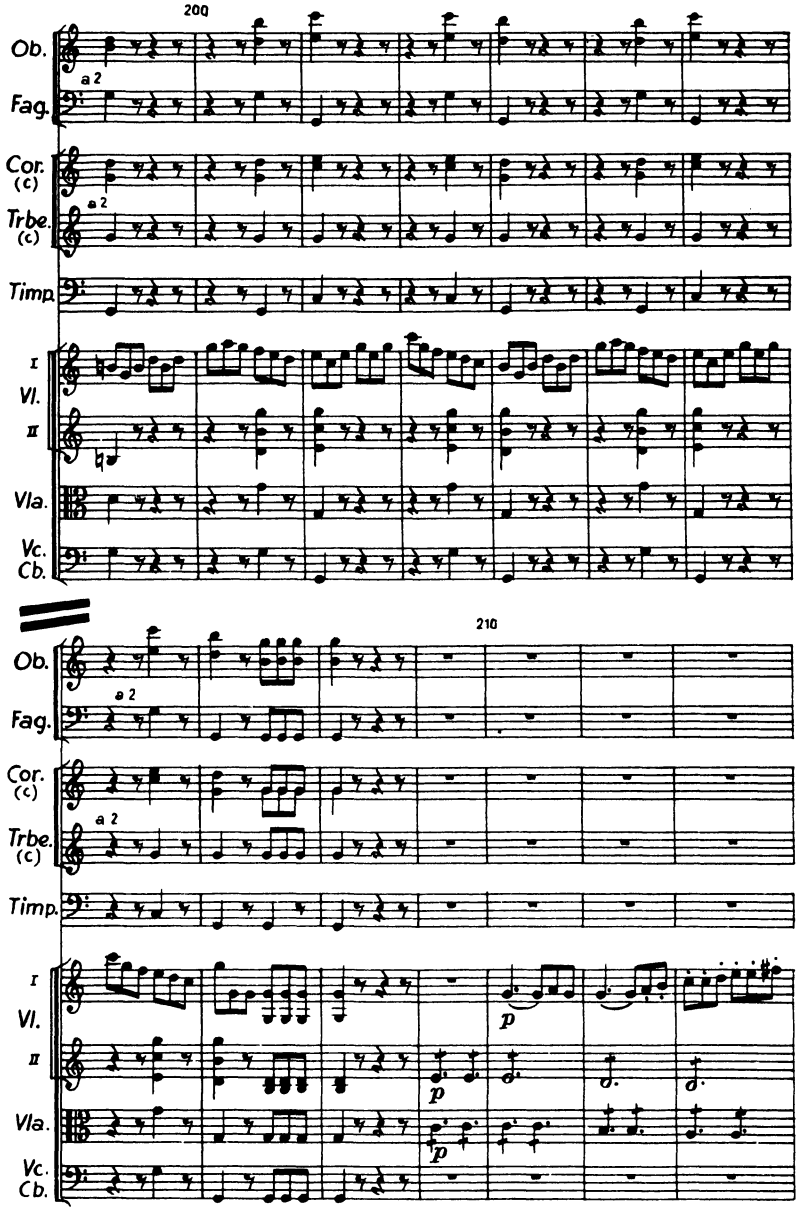
27) Cf. bar 137.

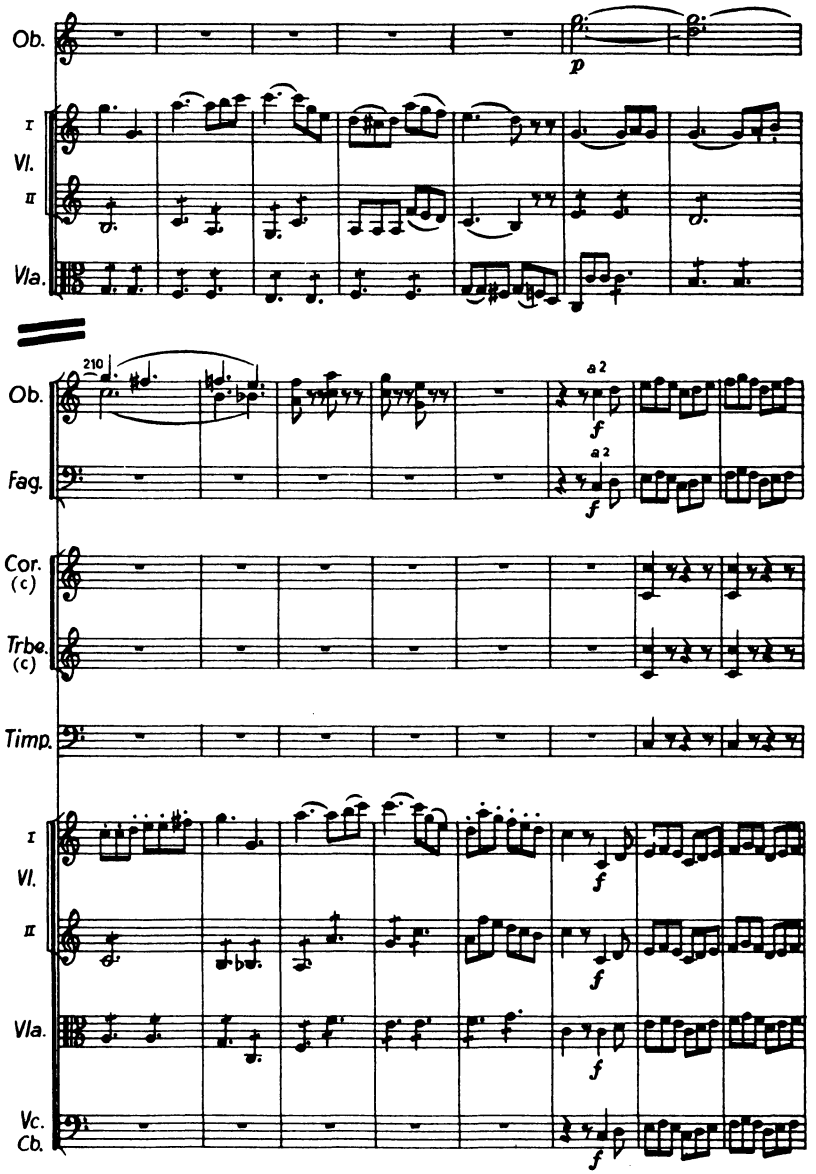


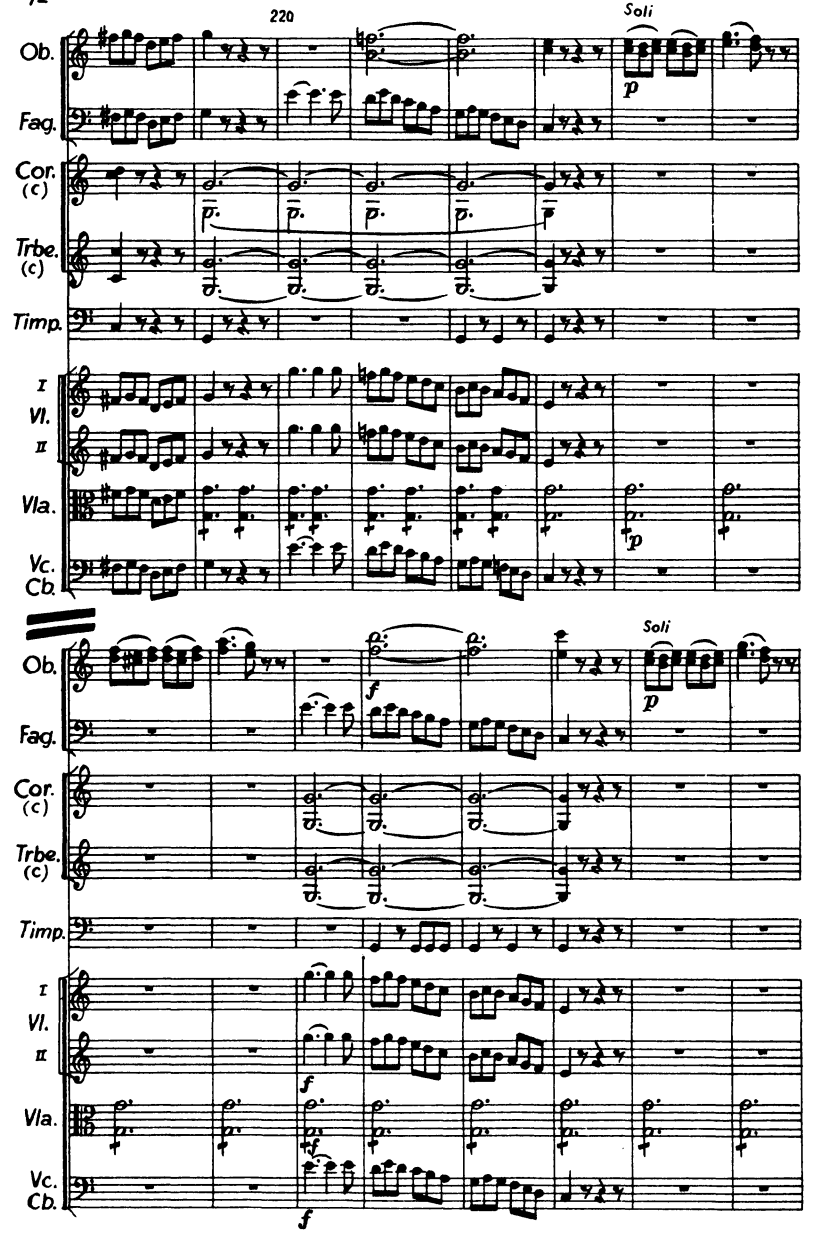
28) So in D, and in Andrè.

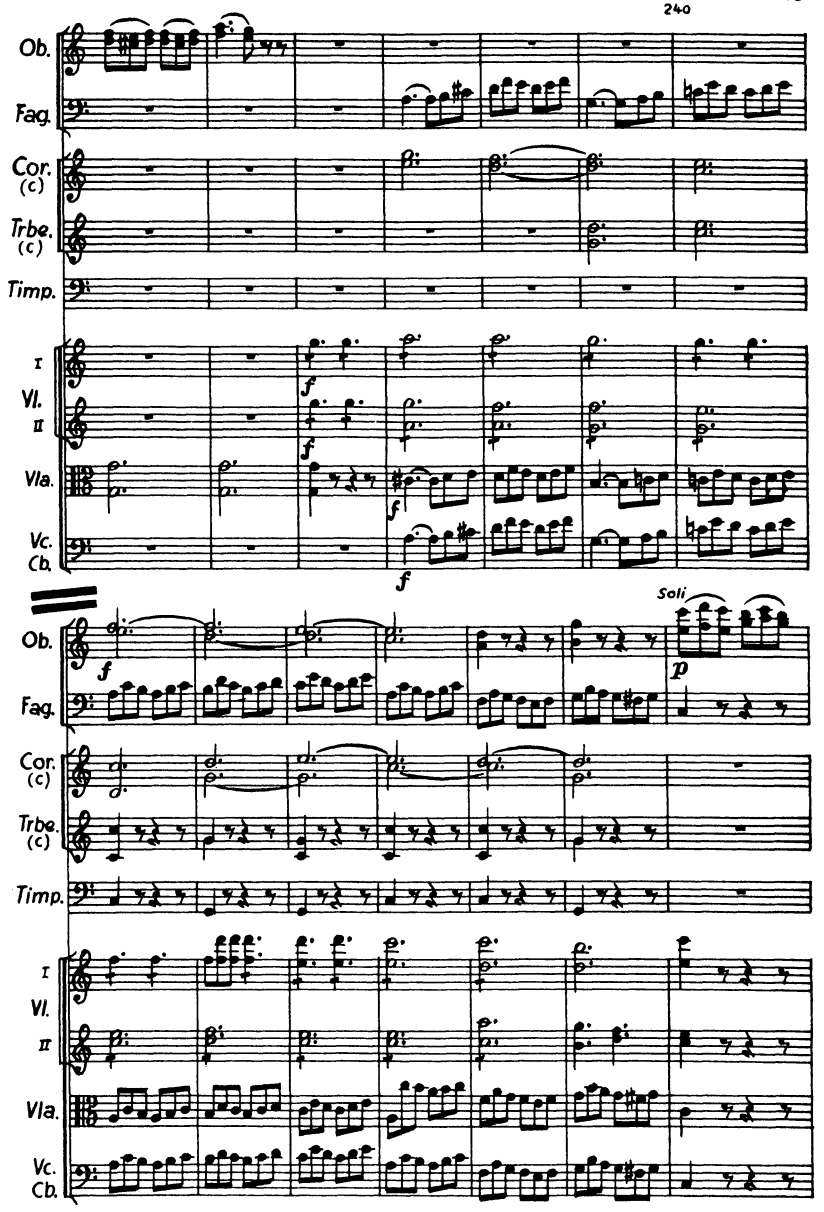

Ob.
Fag.
I
Vl.
II
a 2
180
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I
Vl.
II
Vla.
Vc.
Cb.
cresc.
Vc.

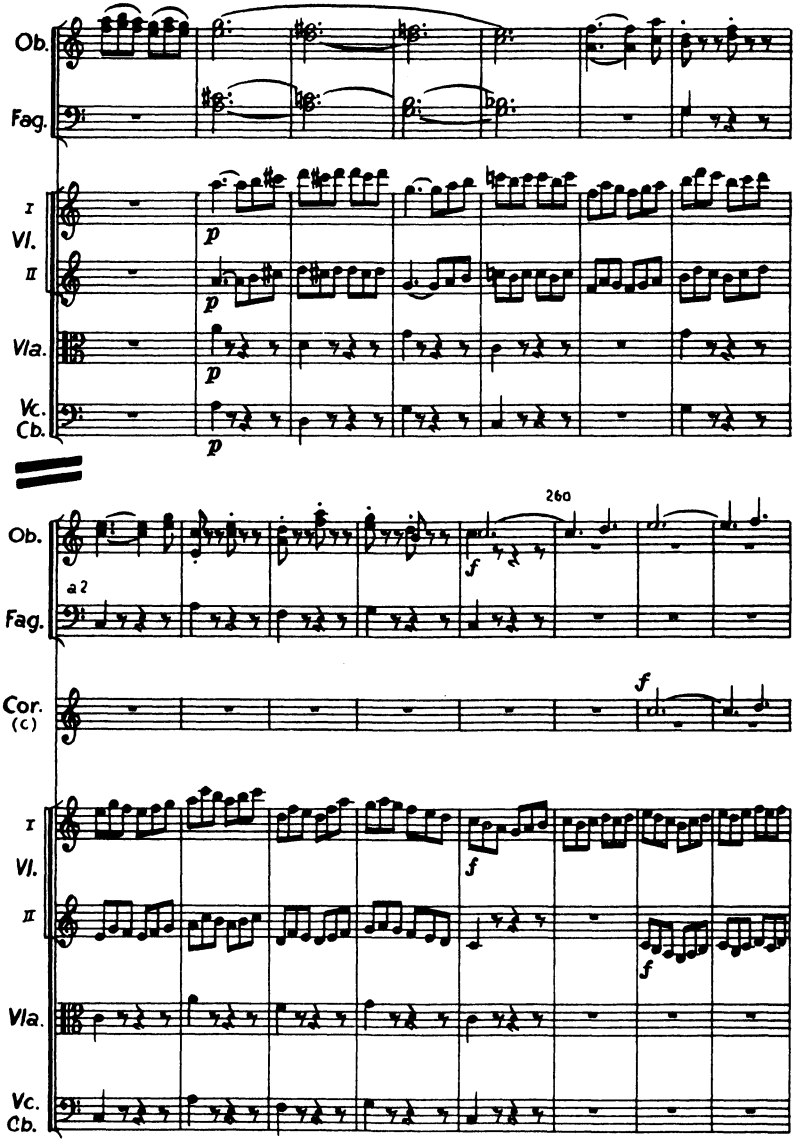

Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl.
II
Vla.
Vc. Cb.
a 2
190
Tutti
Vc.
cresc.

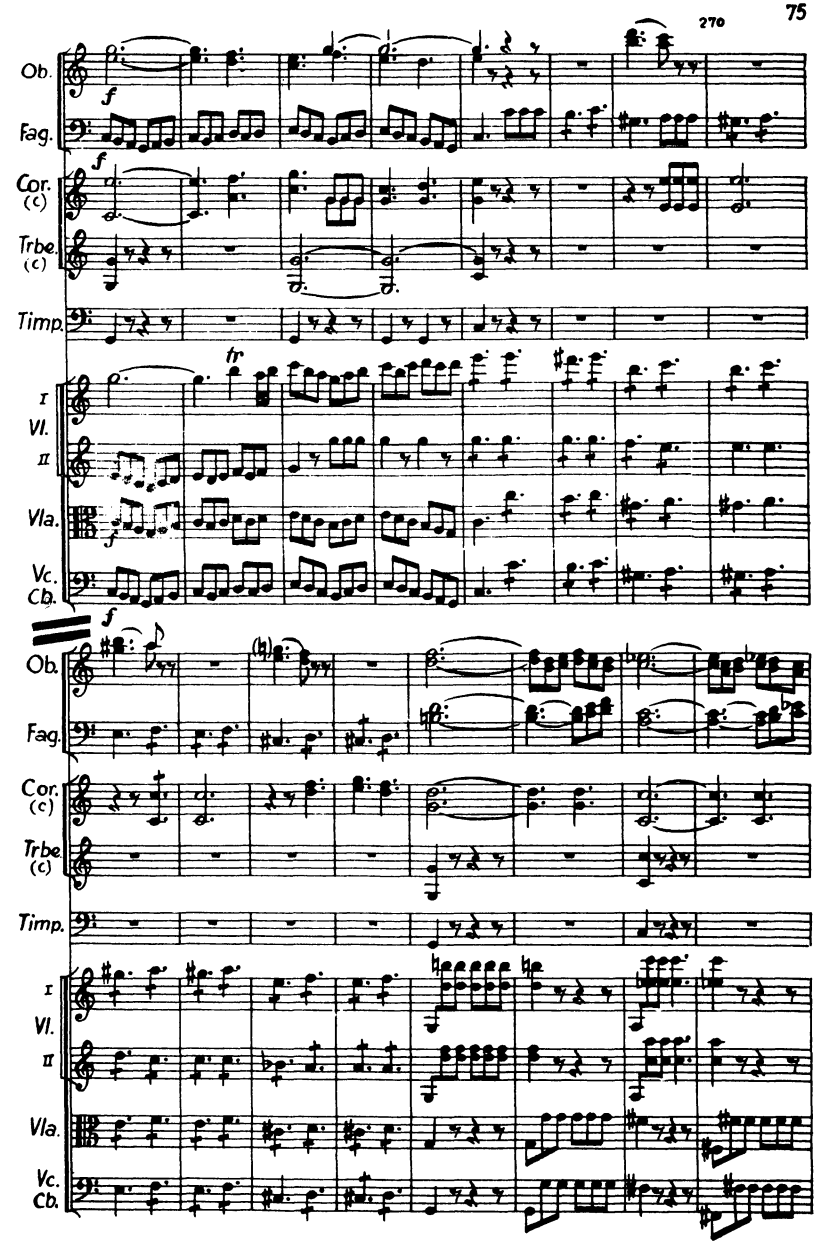

200
Ob.
a 2
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
210
p
p
p

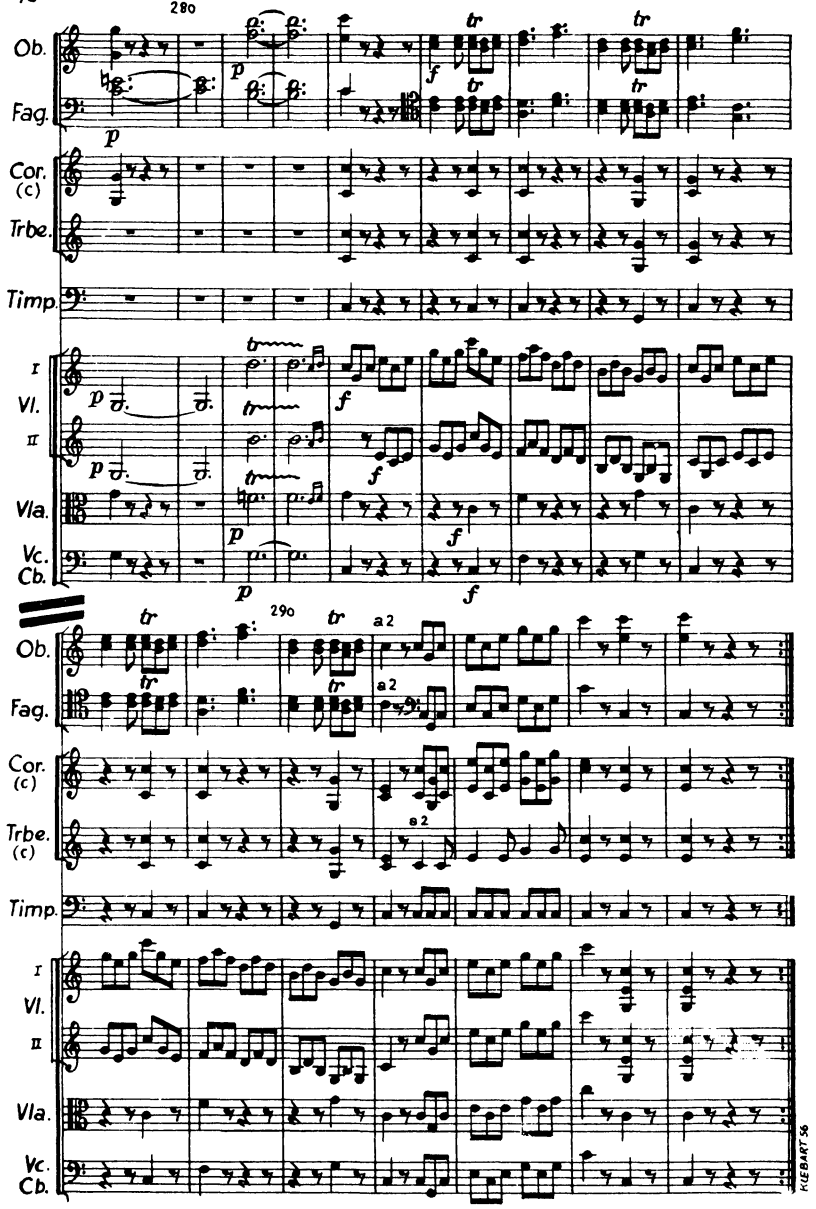

Ob.
I
Vl.
II
Vla.
210
a 2
Fag.
Cor. (c)
Trbe. (c)
Timp.
Vc.
Cb.


220
Soli
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
Soli


240
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
f
Soli
p


Ob.
Fag.
I
Vl.
II
Vla.
Vc.
Cb.
p
260
a 2
f
Cor.
(c)


270
Ob.
Fag.
Cor. (c)
Trbe. (c)
Timp.
I Vl. II
Vla.
Vc. Cb.
f
fr


280
Ob.
Fag.
Cor. (c)
Trbe.
Timp.
I Vl.
II
Vla.
Vc. Cb.
290
a 2
KLEBART 56