

Wolfgang Amadeus Mozart - Symphony Nr 25 1st Movement

♩ = 160,000000

Oboi.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



6

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

9

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 9, 10, and 11. The Oboe part features a melodic line with eighth and sixteenth notes. The Horns in B and G provide harmonic support with sustained notes and some rhythmic patterns. The Violin I and II parts play a complex, fast-moving sixteenth-note figure. The Viola, Cello, and Bass parts follow a similar rhythmic pattern with eighth and sixteenth notes.



12

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 12, 13, 14, and 15. The Oboe part has a melodic line that ends with a long note in measure 13. The Horns in B and G play sustained notes, with the Horn in B holding a long note in measure 13. The Violin I and II parts continue with their sixteenth-note figure. The Viola, Cello, and Bass parts play a rhythmic pattern of eighth and sixteenth notes.

16 $\text{♩} = 145,000031$

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



21

Oboi.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

26 $\text{♩} = 143,040,000 \text{ } 137140,000,000061$

Oboi.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



30 $\text{♩} = 160,000000$

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

32

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This system contains measures 32 and 33. The Oboe part has rests in both measures. The Horns in B part plays a rhythmic pattern of eighth notes in measure 32, followed by a rest in measure 33. The Violin I part plays a rhythmic pattern of eighth notes in measure 32, followed by a rest in measure 33. The Violin II part plays a continuous eighth-note accompaniment. The Viola part plays a continuous eighth-note accompaniment. The Cello and Bass parts play a rhythmic pattern of eighth notes in measure 32, followed by a rest in measure 33.



34

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This system contains measures 34 and 35. The Oboe part has a whole rest in measure 34 and a whole note in measure 35. The Horns in B part plays a rhythmic pattern of eighth notes in measure 34, followed by a rest in measure 35. The Horns in G part has a whole rest in measure 34 and a whole note in measure 35. The Violin I part has a whole rest in measure 34 and a whole note in measure 35. The Violin II part plays a continuous eighth-note accompaniment. The Viola part plays a continuous eighth-note accompaniment. The Cello and Bass parts play a rhythmic pattern of eighth notes in measure 34, followed by a rest in measure 35.

36

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 36 and 37. The Oboe part is mostly silent, with a whole rest in measure 37. The Horns in B play a rhythmic eighth-note pattern. Violin I plays a similar eighth-note pattern. Violin II plays a steady eighth-note accompaniment. The Viola plays a sixteenth-note accompaniment. The Cello and Bass play a simple eighth-note accompaniment.



38

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 38 and 39. The Oboe part has a whole rest in measure 38 and a half note in measure 39. The Horns in B and G play a rhythmic eighth-note pattern. Violin I plays a sixteenth-note accompaniment. Violin II is silent. The Viola, Cello, and Bass play a rhythmic eighth-note pattern with triplets.

40

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 40 and 41. The Oboe part has rests in both measures. The Horns in B and G play a rhythmic pattern of eighth notes. The Violin I part features a melodic line with slurs and accents. The Violin II part plays a steady eighth-note accompaniment. The Viola, Cello, and Bass parts play a similar eighth-note accompaniment with slurs and accents.



42

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 42 and 43. The Oboe part has rests in both measures. The Horns in B and G play a rhythmic pattern of eighth notes. The Violin I part features a melodic line with slurs and accents. The Violin II part plays a steady eighth-note accompaniment. The Viola, Cello, and Bass parts play a similar eighth-note accompaniment with slurs and accents.

44

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This system contains measures 44 and 45. The Oboe part has rests in both measures. The Horns in B and G play a rhythmic pattern of eighth notes. The Violino I part features a melodic line with slurs and accents. The Violino II part plays a continuous sixteenth-note accompaniment. The Viola, Violoncello, and Basso parts play a similar rhythmic pattern with slurs and accents.



46

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This system contains measures 46 and 47. The Oboe part has a whole note chord in both measures, with a flat sign above the staff. The Horns in B and G continue their rhythmic pattern. The Violino I part has a melodic line with slurs and accents. The Violino II part plays a continuous sixteenth-note accompaniment. The Viola, Violoncello, and Basso parts play a similar rhythmic pattern with slurs and accents.

48

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This system of musical notation covers measures 48 and 49. The Oboe part (Oboi.) is mostly silent, with a few notes in measure 49. The Horns in B (Corni in B.) and Horns in G (Corni in G.) play a rhythmic pattern of eighth notes. The Violin I (Violino I.) part features a melodic line with slurs and accents. The Violin II (Violino II.) part has a dense, rhythmic texture of sixteenth notes. The Viola, Violoncello (Violoncello), and Basso (Bass) parts play a similar rhythmic pattern with triplets and accents.



50

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This system of musical notation covers measures 50 and 51. The Oboe part (Oboi.) has a melodic line starting in measure 50. The Horns in B (Corni in B.) play a rhythmic pattern of eighth notes. The Violin I (Violino I.) and Violin II (Violino II.) parts have a dense, rhythmic texture of sixteenth notes. The Viola, Violoncello (Violoncello), and Basso (Bass) parts play a similar rhythmic pattern with triplets and accents.

52

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 52 and 53. The Oboe part (treble clef) has a whole rest in measure 52 and a half note G4 in measure 53. The Horns in B (treble clef) play a rhythmic pattern of eighth notes in measure 52 and a half note G4 in measure 53. The Violin I and II parts (treble clef) play a complex rhythmic pattern of eighth notes in measure 52 and a half note G4 in measure 53. The Viola part (treble clef) has a whole rest in measure 52 and a half note G4 in measure 53. The Cello and Bass parts (bass clef) have whole rests in measure 52 and a half note G4 in measure 53.



54

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 54 and 55. The Oboe part (treble clef) has a whole rest in measure 54 and a half note G4 in measure 55. The Horns in B (treble clef) play a rhythmic pattern of eighth notes in measure 54 and a half note G4 in measure 55. The Violin I and II parts (treble clef) play a complex rhythmic pattern of eighth notes in measure 54 and a half note G4 in measure 55. The Viola part (treble clef) has a whole rest in measure 54 and a half note G4 in measure 55. The Cello and Bass parts (bass clef) have whole rests in measure 54 and a half note G4 in measure 55.

56

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 56 and 57. The Oboe part has a whole rest in measure 56 and a half note G4 in measure 57. The Horns in B part has a whole rest in measure 56 and a half note G4 in measure 57. The Violin I and II parts play a continuous sixteenth-note pattern in measure 56, which changes to a dotted eighth-note pattern in measure 57. The Viola, Cello, and Bass parts have whole rests in measure 56 and play a half note G4 in measure 57.



58

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 58 through 61. The Oboe part has a quarter note G4 in measure 58, followed by a quarter rest in measure 59, and a half note G4 in measure 60. The Horns in B part has a quarter note G4 in measure 58, followed by a quarter rest in measure 59, and a whole rest in measure 60. The Violin I and II parts play a continuous sixteenth-note pattern in measure 58, followed by a quarter rest in measure 59, and a dotted eighth-note pattern in measure 60. The Viola part has a quarter note G4 in measure 58, followed by a quarter rest in measure 59, and a half note G4 in measure 60. The Cello and Bass parts have a quarter note G4 in measure 58, followed by a quarter rest in measure 59, and a dotted eighth-note pattern in measure 60.

62

Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 62 to 65. It features five staves: Violino I, Violino II, Viola, Violoncello, and Basso. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Violino I plays a complex, fast-moving melodic line with many sixteenth notes. Violino II plays a more rhythmic line with eighth and sixteenth notes. The Viola, Violoncello, and Basso provide harmonic support with sustained notes and simple rhythmic patterns.



66

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 66 to 69. It features seven staves: Oboi, Corni in B., Violino I, Violino II, Viola, Violoncello, and Basso. The key signature remains two flats, and the time signature is 3/4. The Oboe and Corni in B. parts enter in measure 66 with melodic lines. The string parts continue their patterns from the previous system, with Violino I and II playing more active lines.

70

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score block covers measures 70 to 73. It features seven staves: Oboi (treble clef), Corni in B (treble clef), Violino I (treble clef), Violino II (treble clef), Viola (treble clef), Violoncello (bass clef), and Basso (bass clef). The Oboe part begins with a long note in measure 70, followed by a melodic line. The strings provide a rhythmic accompaniment with various patterns of eighth and sixteenth notes.



74

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score block covers measures 74 to 77. It features the same seven staves as the previous block. The Oboe part has a melodic line with some rests. The strings continue with their accompaniment, showing some changes in rhythm and dynamics.

78

Oboi.

Corni in B.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.



80

Oboi.

Corni in B.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

82

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical system covers measures 82, 83, and 84. The Oboe part (treble clef) has a melodic line starting on a whole note in measure 82, moving to a half note in measure 83, and ending on a whole note in measure 84. The French Horns in B (treble clef) are silent in measures 82 and 83, then play a half note in measure 84. The Violin I and II parts (alto clef) play a rhythmic pattern of eighth notes with slurs. The Viola part (alto clef) has a melodic line with slurs. The Cello and Bass parts (bass clef) have a rhythmic pattern of eighth notes with slurs.



85

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical system covers measures 85, 86, 87, and 88. The Oboe part (treble clef) has a melodic line starting on a whole note in measure 85, moving to a half note in measure 86, and ending on a whole note in measure 87. The French Horns in B (treble clef) and French Horns in G (treble clef) are silent in measures 85 and 86, then play a half note in measure 87. The Violin I and II parts (alto clef) play a rhythmic pattern of eighth notes with slurs. The Viola part (alto clef) has a melodic line with slurs. The Cello and Bass parts (bass clef) have a rhythmic pattern of eighth notes with slurs.

89

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical system covers measures 89, 90, and 91. The Oboe part (treble clef) features a melodic line with eighth notes and slurs. The Horns in B (treble clef) and Horns in G (treble clef) play sustained chords. The Violin I and II parts (alto clef) play a complex, fast-moving sixteenth-note pattern. The Viola (alto clef), Violoncello (bass clef), and Basso (bass clef) parts play a similar sixteenth-note pattern in the lower register.



92

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical system covers measures 92, 93, and 94. The Oboe part (treble clef) continues its melodic line with eighth notes and slurs. The Horns in B (treble clef) and Horns in G (treble clef) play sustained chords. The Violin I and II parts (alto clef) play a complex, fast-moving sixteenth-note pattern. The Viola (alto clef), Violoncello (bass clef), and Basso (bass clef) parts play a similar sixteenth-note pattern in the lower register.

95

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



100 ♩ = 140,000137

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

105

Oboi.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



110

$\text{♩} = 160,000000$

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

114

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This system of musical notation covers measures 114 and 115. The Oboe part is mostly silent, with a whole rest in measure 115. The Horns in B play a rhythmic pattern of eighth notes. Violin I plays a melodic line with eighth notes and rests. Violin II and Viola play a dense texture of sixteenth-note chords. The Cello and Bass play a melodic line with eighth notes and rests.



116

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This system of musical notation covers measures 116 and 117. The Oboe part has a whole rest in measure 116 and a whole note in measure 117. The Horns in B and G play a rhythmic pattern of eighth notes. Violin I has a whole rest in measure 116 and a whole note in measure 117. Violin II and Viola play a dense texture of sixteenth-note chords. The Cello and Bass play a melodic line with eighth notes and rests.

118

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 118 and 119. The Oboe part is mostly silent, with a whole rest in measure 119. The Horns in B play a rhythmic pattern of eighth notes. Violin I plays a melodic line with eighth notes and rests. Violin II plays a steady eighth-note accompaniment. The Viola and Cello/Double Bass parts play a complex rhythmic pattern of eighth notes with triplets and rests.



120

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 120 and 121. The Oboe part has a whole rest in measure 120 and a half note in measure 121. The Horns in B and G play a rhythmic pattern of eighth notes. Violin I plays a melodic line with eighth notes and rests. Violin II is silent. The Viola, Cello, and Double Bass parts play a complex rhythmic pattern of eighth notes with triplets and rests.

122

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical score for measures 122 and 123. The Oboe part has rests in both measures. The Horns in B and G play a rhythmic pattern of eighth notes. The Violin I part features a melodic line with slurs. The Violin II part plays a steady eighth-note accompaniment. The Viola, Cello, and Bass parts play a similar eighth-note accompaniment with some syncopation.



124

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical score for measures 124 and 125. The Oboe part has rests in both measures. The Horns in B and G play a rhythmic pattern of eighth notes. The Violin I part features a melodic line with slurs. The Violin II part plays a steady eighth-note accompaniment. The Viola, Cello, and Bass parts play a similar eighth-note accompaniment with some syncopation.

126

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score block covers measures 126 and 127. It features seven staves: Oboe, two Horns (B and G), Violin I, Violin II, Viola, Cello, and Bass. The Oboe part is mostly rests with some sustained notes. The Horns play a rhythmic pattern of eighth notes. Violin I has a melodic line with slurs. Violin II plays a dense sixteenth-note texture. Viola, Cello, and Bass have similar rhythmic patterns with triplets and slurs.



128

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score block covers measures 128 and 129. It features the same seven staves as the previous block. The Oboe part has a change in dynamics and includes a key signature change to B-flat major. The Horns continue their rhythmic pattern. Violin I has a melodic line with slurs and a key signature change. Violin II plays a rhythmic pattern with slurs. Viola, Cello, and Bass have similar rhythmic patterns with triplets and slurs.

130

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 130 and 131. The Oboe part has rests in both measures. The Horns in B and G play a rhythmic pattern of quarter notes and eighth notes. The Violin I part features a melodic line with slurs and accents. The Violin II part plays a dense, rhythmic accompaniment of sixteenth notes. The Viola, Cello, and Bass parts play a similar rhythmic pattern with slurs and accents.



132

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 132 and 133. The Oboe part has a melodic line starting in measure 132. The Horns in B and G play a rhythmic pattern of quarter notes and eighth notes. The Violin I and II parts play a dense, rhythmic accompaniment of sixteenth notes. The Viola, Cello, and Bass parts play a similar rhythmic pattern with slurs and accents.

134

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 134 and 135. The Oboe part has a whole rest in measure 134 and a half note G4 in measure 135. The Horns in B part has a whole rest in measure 134 and a half note G4 in measure 135. The Violin I and II parts play a continuous sixteenth-note pattern in measure 134, which continues in measure 135. The Viola part has a whole rest in measure 134 and a half note G4 in measure 135. The Cello and Bass parts have whole rests in measure 134 and half notes G4 in measure 135.



136

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 136 and 137. The Oboe part has a whole rest in measure 136 and a half note G4 in measure 137. The Horns in B part has a whole rest in measure 136 and a half note G4 in measure 137. The Violin I and II parts play a continuous sixteenth-note pattern in measure 136, which continues in measure 137. The Viola part has a whole rest in measure 136 and a half note G4 in measure 137. The Cello and Bass parts have whole rests in measure 136 and half notes G4 in measure 137.

138

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 138 and 139. The Oboe part (treble clef) has a whole rest in measure 138 and plays a quarter-note chord of G#4 and Bb4 in measure 139. The Horns in B (treble clef) play a sixteenth-note figure in measure 138 and a quarter-note chord of G#4 and Bb4 in measure 139. Violins I and II (bass clef) play a sixteenth-note figure in measure 138 and a quarter-note chord of G#4 and Bb4 in measure 139. The Viola (bass clef) has a whole rest in measure 138 and plays a quarter-note chord of G#4 and Bb4 in measure 139. The Cello (bass clef) has a whole rest in measure 138 and plays a quarter-note chord of G#4 and Bb4 in measure 139. The Bass (bass clef) has a whole rest in measure 138 and plays a quarter-note chord of G#4 and Bb4 in measure 139.



140

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score covers measures 140, 141, 142, and 143. The Oboe part (treble clef) plays a quarter-note chord of G#4 and Bb4 in measure 140, followed by rests in measures 141-143. The Horns in B (treble clef) have a whole rest in measure 140 and play a quarter-note chord of G#4 and Bb4 in measure 141, followed by rests in measures 142-143. Violins I and II (bass clef) play a sixteenth-note figure in measure 140, followed by quarter-note chords of G#4 and Bb4 in measures 141-143. The Viola (bass clef) plays a quarter-note chord of G#4 and Bb4 in measure 140, followed by quarter-note chords of G#4 and Bb4 in measures 141-143. The Cello (bass clef) plays a quarter-note chord of G#4 and Bb4 in measure 140, followed by quarter-note chords of G#4 and Bb4 in measures 141-143. The Bass (bass clef) plays a quarter-note chord of G#4 and Bb4 in measure 140, followed by quarter-note chords of G#4 and Bb4 in measures 141-143.

144

Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 144 to 147. It features five staves: Violino I, Violino II, Viola, Violoncello, and Basso. The Violino I part has a complex, rhythmic melody with many beamed notes. The Violino II part has a more melodic line with some rests. The Viola part has a simple, steady accompaniment. The Violoncello and Basso parts provide a harmonic foundation with a consistent rhythmic pattern.



148

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 148 to 151. It features seven staves: Oboi, Corni in B., Violino I, Violino II, Viola, Violoncello, and Basso. The Oboi part has a melodic line with some rests. The Corni in B. part has a simple accompaniment. The Violino I and II parts have complex, rhythmic melodies. The Viola part has a steady accompaniment. The Violoncello and Basso parts provide a harmonic foundation with a consistent rhythmic pattern.

152

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 152 to 155. The Oboe part begins with a whole rest in measure 152, followed by a melodic line in measures 153-155. The Horns in B-flat play chords in measures 152-153 and then have whole rests in 154-155. The Violin I part features a continuous sixteenth-note pattern. The Violin II part plays a similar sixteenth-note pattern, often in parallel motion with the first violin. The Viola part has a more melodic line with some rests. The Cello and Bass parts provide a harmonic foundation with a mix of quarter and eighth notes.



156

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 156 to 159. The Oboe part has a melodic line with some rests. The Horns in B-flat play chords and have rests. The Violin I part continues with a sixteenth-note pattern. The Violin II part plays a sixteenth-note pattern, often in parallel motion with the first violin. The Viola part has a melodic line with some rests. The Cello and Bass parts provide a harmonic foundation with a mix of quarter and eighth notes.

160

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 160 and 161. The Oboe part (top) features a half note G4 in measure 160 and a half note F4 in measure 161. The Horns in Bb part has a rhythmic pattern of eighth notes with rests. Violin I plays a continuous sixteenth-note figure. Violin II plays a series of chords. Viola, Cello, and Bass parts have rests in measure 160 and enter in measure 161 with a rhythmic pattern of eighth notes.



162

Oboi.
Corni in B.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 162 and 163. The Oboe part has a half note G4 in measure 162 and a half note F4 in measure 163. The Horns in Bb part continues with its rhythmic pattern. Violin I continues with the sixteenth-note figure. Violin II continues with chords. Viola, Cello, and Bass parts continue with their rhythmic patterns from the previous measures.

169

Oboi.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 169 to 171. It features seven staves: Oboe (treble clef), Horns in G (treble clef), Violin I (treble clef), Violin II (treble clef), Viola (alto clef), Cello (bass clef), and Bass (bass clef). The key signature has one sharp (F#). The Oboe part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Horns in G part has rests in measures 169 and 170, then a quarter note G4 in measure 171. Violin I and II play sixteenth-note patterns. The Viola, Cello, and Bass parts provide harmonic support with various rhythmic patterns.



172

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 172 to 175. It features seven staves: Oboe (treble clef), Horns in B (treble clef), Horns in G (treble clef), Violin I (treble clef), Violin II (treble clef), Viola (alto clef), Cello (bass clef), and Bass (bass clef). The key signature has one sharp (F#). The Oboe part has a half note G4 in measure 172, followed by a half note A4 in measure 173, and a half note B4 in measure 174, all under a slur. The Horns in B part has rests in measures 172 and 173, then a quarter note B4 in measure 174. The Horns in G part has quarter notes G4 in measures 172, 173, 174, and 175. Violin I and II play sixteenth-note patterns. The Viola, Cello, and Bass parts provide harmonic support with various rhythmic patterns.

176

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



180

$\text{♩} = 145,000031$ $\text{♩} = 160,000000$

Oboi.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

185 $\text{♩} = 145,000031$ $\text{♩} = 146,0000$

Oboi.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



190 $\text{♩} = 160,999924$

Oboi.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



193

Violino I.
Violino II.
Viola.

197 $\text{♩} = 160,000000$

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



202

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

206

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical system covers measures 206 to 208. The Oboe part features a melodic line with eighth-note patterns. The Horns in B and G provide harmonic support with sustained notes and some movement. The Violin I and II parts play a complex, fast-moving sixteenth-note figure. The Viola, Cello, and Bass parts follow a similar rhythmic pattern with eighth notes.



209

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical system covers measures 209 to 211. The Oboe part has a more active melodic line. The Horns in B and G play sustained notes with some dynamics. The Violin I and II parts continue with their sixteenth-note figure. The Viola, Cello, and Bass parts provide a steady accompaniment with eighth notes.

212

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical score for measures 212 through 216. The Oboe part (top) features a melodic line with notes G4, A4, Bb4, C5, and D5. The Horns in B (second staff) play a sustained chord of G4 and Bb4. The Horns in G (third staff) are silent. The Violin I and II parts (fourth and fifth staves) play a rhythmic pattern of eighth notes. The Viola part (sixth staff) plays a melodic line with notes G3, A3, Bb3, C4, and D4. The Cello and Bass parts (seventh and eighth staves) play a simple bass line with notes G2, Bb2, C3, and D3.



217

Oboi.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical score for measures 217 through 221. The Oboe part (top) features a melodic line with notes G4, A4, Bb4, C5, and D5. The Horns in G (second staff) play a sustained chord of G4 and Bb4. The Violin I and II parts (fourth and fifth staves) play a rhythmic pattern of eighth notes. The Viola part (sixth staff) plays a melodic line with notes G3, A3, Bb3, C4, and D4. The Cello and Bass parts (seventh and eighth staves) play a simple bass line with notes G2, Bb2, C3, and D3.

222 $\text{b}\flat$

Oboi.

Corni in G.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.



227 ♩ = 145,000031 ♩ = 160,000000

Oboi.

Corni in B.

Corni in G.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

230

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 230 and 231. The Oboe part has a whole rest in both measures. The Horns in B and G play whole notes. The Violin I part features a melodic line with slurs and accents. The Violin II, Viola, and Cello/Double Bass parts play rhythmic accompaniment with eighth and sixteenth notes.



232

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 232 and 233. The Oboe part has a whole note in measure 232 and a whole rest in measure 233. The Horns in B and G play melodic lines. The Violin I part has a whole rest in measure 232 and a whole note in measure 233. The Violin II, Viola, and Cello/Double Bass parts continue with their rhythmic accompaniment.

234

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score block covers measures 234 and 235. The Oboe part (top) has rests in both measures. The Horns in B-flat (second staff) and Horns in G (third staff) play whole notes in measure 234 and whole notes in measure 235. The Violin I part (fourth staff) plays a melodic line with slurs and accents in both measures. The Violin II part (fifth staff) plays a continuous sixteenth-note tremolo. The Viola part (sixth staff) plays a continuous sixteenth-note tremolo. The Cello (seventh staff) and Bass (eighth staff) parts play whole notes in both measures.



236

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This musical score block covers measures 236 and 237. The Oboe part (top) has rests in both measures. The Horns in B-flat (second staff) have rests in measure 236 and play a melodic line in measure 237. The Horns in G (third staff) play a melodic line in both measures. The Violin I part (fourth staff) plays a continuous sixteenth-note tremolo. The Violin II part (fifth staff) has rests in both measures. The Viola part (sixth staff) plays a melodic line with slurs and accents in both measures. The Cello (seventh staff) and Bass (eighth staff) parts play a melodic line with slurs and accents in both measures.

238

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical score for measures 238 and 239. The Oboe part (Oboi.) has a whole rest in both measures. The French Horns (Corni in B. and Corni in G.) play a rhythmic pattern of eighth notes. The Violin I (Violino I.) part features a melodic line with slurs and accents. The Violin II (Violino II.) part has a continuous sixteenth-note accompaniment. The Viola, Violoncello (Violoncello), and Basso (Bass) parts play a similar rhythmic pattern of eighth notes with slurs and accents.



240

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical score for measures 240 and 241. The Oboe part (Oboi.) has a whole rest in both measures. The French Horns (Corni in B. and Corni in G.) play a rhythmic pattern of eighth notes. The Violin I (Violino I.) part features a melodic line with slurs and accents. The Violin II (Violino II.) part has a continuous sixteenth-note accompaniment. The Viola, Violoncello (Violoncello), and Basso (Bass) parts play a similar rhythmic pattern of eighth notes with slurs and accents.

242

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 242 and 243. The Oboe part (top) has rests in both measures. The Horns in B and G play a rhythmic pattern of eighth notes. Violin I plays a melodic line with slurs. Violin II plays a fast sixteenth-note accompaniment. Viola, Cello, and Bass play a triplet eighth-note pattern.



244

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 244 and 245. The Oboe part (top) has rests in both measures. The Horns in B and G play a rhythmic pattern of eighth notes. Violin I plays a melodic line with slurs. Violin II plays a fast sixteenth-note accompaniment. Viola, Cello, and Bass play a triplet eighth-note pattern.

246

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical score for measures 246 and 247. The Oboe part (Oboi.) has a whole rest in both measures. The Horns in B (Corni in B.) and Horns in G (Corni in G.) play a rhythmic pattern of quarter notes and eighth notes. The Violin I (Violino I.) part features a melodic line with slurs and accents. The Violin II (Violino II.) part has a dense, rhythmic accompaniment. The Viola, Violoncello (Violoncello.), and Basso (Bass) parts play a similar rhythmic pattern with triplets and accents.



248

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical score for measures 248 and 249. The Oboe part (Oboi.) has a whole rest in measure 248 and a melodic line in measure 249. The Horns in B (Corni in B.) and Horns in G (Corni in G.) play a simple melodic line. The Violin I (Violino I.) and Violin II (Violino II.) parts have a complex, rhythmic accompaniment. The Viola, Violoncello (Violoncello.), and Basso (Bass) parts play a simple melodic line.

250

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 250 and 251. The Oboe part begins in measure 251 with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The B-flat Horn part has a whole rest in measure 250 and a quarter note G3 in measure 251. The G Horn part has a whole rest in measure 250 and a quarter note G2 in measure 251. The Violin I and II parts play a continuous sixteenth-note pattern starting in measure 250, with a key signature change to one flat in measure 251. The Viola, Cello, and Bass parts have whole rests in measure 250 and play a quarter-note chord in measure 251, consisting of G2, B1, and D2.



252

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 252 and 253. The Oboe part begins in measure 252 with a quarter note G#4, followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The B-flat Horn part has a whole rest in measure 252 and a quarter note G3 in measure 253. The G Horn part has a whole rest in measure 252 and a quarter note G2 in measure 253. The Violin I and II parts continue their sixteenth-note pattern, with a key signature change to one sharp in measure 252. The Viola, Cello, and Bass parts have whole rests in measure 252 and play a quarter-note chord in measure 253, consisting of G#2, B1, and D2.

254

Oboi.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 254 and 255. The Oboe part has a whole rest in measure 254 and a half note in measure 255. The Horns in G part has a whole rest in measure 254 and a whole note in measure 255. The Violin I and II parts play a continuous sixteenth-note pattern. The Viola, Cello, and Bass parts have whole rests in measure 254 and half notes in measure 255.



256

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 256 and 257. The Oboe part has a whole rest in measure 256 and a half note in measure 257. The Horns in B and G parts have whole rests in measure 256 and whole notes in measure 257. The Violin I and II parts play a continuous sixteenth-note pattern. The Viola, Cello, and Bass parts have whole rests in measure 256 and half notes in measure 257.

258

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.



262

Violino I.
Violino II.
Viola.
Violoncello.
Basso.

266

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical system covers measures 266 to 269. The Oboe part (treble clef) has rests in measures 266 and 267, then plays a melodic line in 268 and 269. The Horns in B (treble clef) and Horns in G (treble clef) have rests in measures 266 and 267, then play sustained notes in 268 and 269. The Violin I (bass clef) and Violin II (bass clef) parts play continuous sixteenth-note patterns. The Viola (bass clef) plays a rhythmic pattern of eighth notes. The Cello (bass clef) and Bass (bass clef) parts play a simple harmonic line of quarter notes.



270

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical system covers measures 270 to 273. The Oboe part (treble clef) plays a melodic line throughout. The Horns in B (treble clef) and Horns in G (treble clef) play sustained notes in measures 270 and 271, then have rests in 272 and 273. The Violin I (bass clef) and Violin II (bass clef) parts continue with their sixteenth-note patterns. The Viola (bass clef) continues with its eighth-note pattern. The Cello (bass clef) and Bass (bass clef) parts continue with their harmonic line.

274

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 274 to 276. The Oboe part (treble clef) features a melodic line with a sharp sign on the final note of the first measure. The Horns in B (treble clef) and Horns in G (treble clef) provide harmonic support with block chords. The Violin I and II parts (bass clef) play a rhythmic pattern of eighth notes. The Viola (bass clef) and Cello/Bass (bass clef) parts play a similar rhythmic pattern with some rests.



277

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 277 to 279. The Oboe part (treble clef) has a melodic line with a sharp sign on the final note of the first measure. The Horns in B (treble clef) and Horns in G (treble clef) play block chords. The Violin I and II parts (bass clef) play a rhythmic pattern of eighth notes. The Viola (bass clef) and Cello/Bass (bass clef) parts play a similar rhythmic pattern with some rests.

280

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 280 and 281. The Oboe part (treble clef) plays a sustained chord in measure 280, which changes to a different chord in measure 281. The Horns in B (treble clef) and Horns in G (treble clef) play a rhythmic pattern of eighth notes with rests. The Violin I part (bass clef) features a continuous sixteenth-note figure. The Violin II part (bass clef) plays a series of chords. The Viola part (bass clef) has a melodic line with some rests. The Cello and Bass parts (bass clef) play a similar melodic line to the Viola.



282

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 282, 283, and 284. The Oboe part (treble clef) plays a melodic line that ends with a rest in measure 284. The Horns in B (treble clef) and Horns in G (treble clef) have rests in measures 282 and 283, then play a rhythmic pattern in measure 284. The Violin I part (bass clef) continues with a sixteenth-note figure. The Violin II part (bass clef) plays a series of chords. The Viola part (bass clef) has a melodic line. The Cello and Bass parts (bass clef) play a melodic line.

285

Oboi.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 285 to 288. The Oboe and Horns in G parts are mostly silent, with a single note in the final measure. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola, Cello, and Bass parts provide harmonic support with sustained notes and chords.



289

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

This musical score covers measures 289 to 292. The Oboe part has a melodic line. The Horns in B and G parts play sustained chords. The Violin I and II parts continue with their rhythmic pattern, while the Viola, Cello, and Bass parts provide harmonic support.

293

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical notation for measures 293 and 294. The Oboe part has a long note in measure 294. The strings play a rhythmic pattern of eighth notes in measure 293, which continues in measure 294. The woodwinds have rests in measure 293 and enter in measure 294.



295

Oboi.
Corni in B.
Corni in G.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

Detailed description: This block contains the musical notation for measures 295, 296, and 297. The Oboe part has a long note spanning measures 295 and 296. The strings play a rhythmic pattern of eighth notes in measures 295 and 296, which ends in measure 297. The woodwinds have rests in measure 295 and enter in measure 296.

Wolfgang Amadeus Mozart - Symphony Nr 25 1st Move

Oboi.

♩ = 160,000000

8

12

♩ = 145,000031

19

27

♩ = 143,0000340,0001370 137,000061 ♩ = 160,000000

33

41

48

55

7

Detailed description: This is a musical score for the Oboe part of the first movement of Mozart's Symphony No. 25. The score is written in 4/4 time and consists of nine staves of music. The first staff begins with a tempo marking of ♩ = 160,000000. The second staff starts at measure 8. The third staff starts at measure 12 and has a tempo marking of ♩ = 145,000031. The fourth staff starts at measure 19. The fifth staff starts at measure 27 and has a tempo marking of ♩ = 143,0000340,0001370 137,000061 ♩ = 160,000000. The sixth staff starts at measure 33. The seventh staff starts at measure 41. The eighth staff starts at measure 48. The ninth staff starts at measure 55 and ends with a fermata over a whole note, with a '7' above it. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4.

67

72

76

82

89

93

98

♩ = 140,000137

107

♩ = 160,000000

113

121

128

135

141

152

157

163

169

177

185

190

Oboi.

198 $\text{♩} = 160,000000$

205

209

214 $\text{♩} = 145,000031$

223 $\text{♩} = 143,000031 \text{ } \text{♩} = 140,000031 \text{ } \text{♩} = 160,000000$

229

237

244

251

258

269

Musical staff for measures 269-272. The staff contains a continuous melodic line of eighth notes. The notes are: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, A6, Bb6, C7, D7, Eb7, F7, G7, A7, Bb7, C8, D8, Eb8, F8, G8, A8, Bb8, C9, D9, Eb9, F9, G9, A9, Bb9, C10, D10, Eb10, F10, G10, A10, Bb10, C11, D11, Eb11, F11, G11, A11, Bb11, C12, D12, Eb12, F12, G12, A12, Bb12, C13, D13, Eb13, F13, G13, A13, Bb13, C14, D14, Eb14, F14, G14, A14, Bb14, C15, D15, Eb15, F15, G15, A15, Bb15, C16, D16, Eb16, F16, G16, A16, Bb16, C17, D17, Eb17, F17, G17, A17, Bb17, C18, D18, Eb18, F18, G18, A18, Bb18, C19, D19, Eb19, F19, G19, A19, Bb19, C20, D20, Eb20, F20, G20, A20, Bb20, C21, D21, Eb21, F21, G21, A21, Bb21, C22, D22, Eb22, F22, G22, A22, Bb22, C23, D23, Eb23, F23, G23, A23, Bb23, C24, D24, Eb24, F24, G24, A24, Bb24, C25, D25, Eb25, F25, G25, A25, Bb25, C26, D26, Eb26, F26, G26, A26, Bb26, C27, D27, Eb27, F27, G27, A27, Bb27, C28, D28, Eb28, F28, G28, A28, Bb28, C29, D29, Eb29, F29, G29, A29, Bb29, C30, D30, Eb30, F30, G30, A30, Bb30, C31, D31, Eb31, F31, G31, A31, Bb31, C32, D32, Eb32, F32, G32, A32, Bb32, C33, D33, Eb33, F33, G33, A33, Bb33, C34, D34, Eb34, F34, G34, A34, Bb34, C35, D35, Eb35, F35, G35, A35, Bb35, C36, D36, Eb36, F36, G36, A36, Bb36, C37, D37, Eb37, F37, G37, A37, Bb37, C38, D38, Eb38, F38, G38, A38, Bb38, C39, D39, Eb39, F39, G39, A39, Bb39, C40, D40, Eb40, F40, G40, A40, Bb40, C41, D41, Eb41, F41, G41, A41, Bb41, C42, D42, Eb42, F42, G42, A42, Bb42, C43, D43, Eb43, F43, G43, A43, Bb43, C44, D44, Eb44, F44, G44, A44, Bb44, C45, D45, Eb45, F45, G45, A45, Bb45, C46, D46, Eb46, F46, G46, A46, Bb46, C47, D47, Eb47, F47, G47, A47, Bb47, C48, D48, Eb48, F48, G48, A48, Bb48, C49, D49, Eb49, F49, G49, A49, Bb49, C50, D50, Eb50, F50, G50, A50, Bb50, C51, D51, Eb51, F51, G51, A51, Bb51, C52, D52, Eb52, F52, G52, A52, Bb52, C53, D53, Eb53, F53, G53, A53, Bb53, C54, D54, Eb54, F54, G54, A54, Bb54, C55, D55, Eb55, F55, G55, A55, Bb55, C56, D56, Eb56, F56, G56, A56, Bb56, C57, D57, Eb57, F57, G57, A57, Bb57, C58, D58, Eb58, F58, G58, A58, Bb58, C59, 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Wolfgang Amadeus Mozart - Symphony Nr 25 1st Move

Corni in B.

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208

214

$\text{♩} = 145,000031$ $\text{♩} = 145,000031$ $\text{♩} = 145,000031$

228 ♩ = 160,000000

Wolfgang Amadeus Mozart - Symphony Nr 25 1st Move

Corni in G.

5 $\text{♩} = 160,000000$

11 $\text{♩} = 145,000031$

21 $\text{♩} = 143,000000$ $\text{♩} = 137,000000$ $\text{♩} = 140,000000$

29 $\text{♩} = 137,000061$ $\text{♩} = 160,000000$

38

43

48 38

90

96 $\text{♩} = 140,000137$

108 $\text{♩} = 160,000000$

Corni in G.

116

123

128

132

171

177

$\text{♩} = 145,000031$ $\text{♩} = 160,000000$ $\text{♩} = 145,000031$

189

$\text{♩} = 166,000000$ $\text{♩} = 160,999924$ $\text{♩} = 160,000000$

204

210

$\text{♩} = 145,000031$

221

$\text{♩} = 143,000000$ $\text{♩} = 174,000000$ $\text{♩} = 145,000031$

Wolfgang Amadeus Mozart - Symphony Nr 25 1st Move

Violino I.

♩ = 160,000000

6

9

12

16 $\text{♩} = 145,000031$

21

26 $\text{♩} = 143,000000$ $\text{♩} = 147,000000$ $\text{♩} = 160,000000$

32

36

39

V.S.

Violino I.

42

44

47

50

52

54

56

58

61

65

Violino I.

3

69

73

76

79

81

83

86

90

93

96

♩ = 140,000137

V.S.

136

Musical staff for measures 136-137. The staff is in bass clef with a key signature of one sharp (F#). It contains two measures of music, primarily consisting of eighth-note patterns.

138

Musical staff for measures 138-139. The staff is in bass clef with a key signature of one sharp (F#). It contains two measures of music, primarily consisting of eighth-note patterns.

140

Musical staff for measures 140-141. The staff is in bass clef with a key signature of one sharp (F#). It contains two measures of music, including a measure with a whole note and a measure with a quarter note.

143

Musical staff for measures 143-146. The staff is in bass clef with a key signature of one flat (Bb). It contains four measures of music, primarily consisting of eighth-note patterns.

147

Musical staff for measures 147-150. The staff is in bass clef with a key signature of one flat (Bb). It contains four measures of music, primarily consisting of eighth-note patterns.

151

Musical staff for measures 151-154. The staff is in bass clef with a key signature of one flat (Bb). It contains four measures of music, primarily consisting of eighth-note patterns.

155

Musical staff for measures 155-157. The staff is in bass clef with a key signature of one flat (Bb). It contains three measures of music, primarily consisting of eighth-note patterns.

158

Musical staff for measures 158-160. The staff is in bass clef with a key signature of one flat (Bb). It contains three measures of music, primarily consisting of eighth-note patterns.

161

Musical staff for measures 161-162. The staff is in bass clef with a key signature of one flat (Bb). It contains two measures of music, primarily consisting of eighth-note patterns.

163

Musical staff for measures 163-166. The staff is in bass clef with a key signature of one flat (Bb). It contains four measures of music, primarily consisting of eighth-note patterns.

Violino I.

165

167

169

173

178

183

187

191

195

201

Violino I.

205

208

211

216 ♩ = 145,000031

222 ♩ = 143,000000 ♩ = 13740,0

227 ♩ = 145,000031 ♩ = 160,000000

232

236

238

241

244

Two staves of music in bass clef. The first staff contains measures 244 and 245. Measure 244 has a key signature of one flat and a common time signature. It features a series of eighth notes with various accidentals (flats and naturals). Measure 245 continues the eighth-note pattern.

246

Two staves of music in bass clef. The first staff contains measures 246 and 247. Measure 246 features eighth notes with slurs. Measure 247 has a key signature change to two flats and continues with eighth notes.

249

Two staves of music in bass clef. The first staff contains measures 249 and 250. Measure 249 has a key signature of two flats and a common time signature. Measure 250 has a key signature change to one flat and continues with eighth notes.

251

Two staves of music in bass clef. The first staff contains measures 251 and 252. Measure 251 has a key signature of one flat. Measure 252 has a key signature change to two flats and continues with eighth notes.

253

Two staves of music in bass clef. The first staff contains measures 253 and 254. Measure 253 has a key signature of two flats. Measure 254 has a key signature change to one flat and continues with eighth notes.

255

Two staves of music in bass clef. The first staff contains measures 255 and 256. Measure 255 has a key signature of one flat. Measure 256 has a key signature change to two flats and continues with eighth notes.

257

Two staves of music in bass clef. The first staff contains measures 257 and 258. Measure 257 has a key signature of two flats. Measure 258 has a key signature change to one flat and ends with a quarter rest.

260

Two staves of music in bass clef. The first staff contains measures 260 and 261. Measure 260 has a key signature of one flat. Measure 261 has a key signature change to two flats and continues with eighth notes.

264

Two staves of music in bass clef. The first staff contains measures 264 and 265. Measure 264 has a key signature of two flats. Measure 265 has a key signature change to one flat and continues with eighth notes.

268

Two staves of music in bass clef. The first staff contains measures 268 and 269. Measure 268 has a key signature of one flat. Measure 269 has a key signature change to two flats and continues with eighth notes.

Violino I.

272

Musical staff for measure 272, featuring a sequence of eighth notes with various accidentals (sharps and flats).

275

Musical staff for measure 275, including a triplet of eighth notes and a quarter note with a sharp accidental.

278

Musical staff for measure 278, consisting of a continuous eighth-note pattern with a sharp accidental.

280

Musical staff for measure 280, showing a steady eighth-note flow with a sharp accidental.

282

Musical staff for measure 282, featuring eighth notes with a flat accidental.

284

Musical staff for measure 284, containing eighth notes with a flat accidental and a slur over a group of notes.

289

Musical staff for measure 289, starting with a quarter note and followed by eighth notes with a flat accidental.

293

Musical staff for measure 293, beginning with a quarter note and followed by eighth notes with a flat accidental.

295

Musical staff for measure 295, featuring eighth notes with a flat accidental and ending with a quarter rest.

Wolfgang Amadeus Mozart - Symphony Nr 25 1st Move

Violino II.

♩ = 160,000000

6

9

12

16 ♩ = 145,000031

21

26 ♩ = 143,000,000 137 40,000,000 061

30 ♩ = 160,000000

32

34

V.S.

36

Musical staff for measures 36-39. The staff is in bass clef with a key signature of one flat. Measures 36-39 consist of a continuous eighth-note pattern. Measure 39 ends with a whole note chord consisting of a flat and a natural.

40

Musical staff for measures 40-42. Measures 40-42 continue the eighth-note pattern with various accidentals (flats and naturals) and slurs. Measure 42 ends with a quarter note chord.

43

Musical staff for measures 43-45. Measures 43-45 continue the eighth-note pattern with various accidentals and slurs.

46

Musical staff for measures 46-48. Measures 46-48 continue the eighth-note pattern with various accidentals and slurs.

49

Musical staff for measures 49-50. Measures 49-50 continue the eighth-note pattern with various accidentals and slurs.

51

Musical staff for measures 51-52. Measures 51-52 continue the eighth-note pattern with various accidentals and slurs.

53

Musical staff for measures 53-54. Measures 53-54 continue the eighth-note pattern with various accidentals and slurs.

55

Musical staff for measures 55-56. Measures 55-56 continue the eighth-note pattern with various accidentals and slurs.

57

Musical staff for measures 57-59. Measures 57-59 continue the eighth-note pattern with various accidentals and slurs. Measure 59 ends with a quarter note chord.

60

Musical staff for measures 60-61. Measures 60-61 continue the eighth-note pattern with various accidentals and slurs.

65



69



73



77



82



85



89



92



95



100 ♩ = 140,000137



V.S.

106



111

$\text{♩} = 160,000000$



114



116



118



122



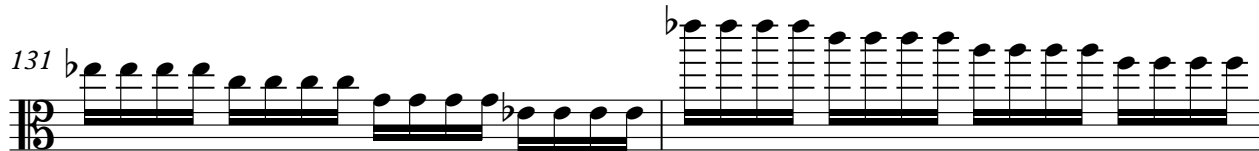
125



128



131



133



135

Musical staff for measures 135-136. Measure 135 starts with a bass clef and a key signature of one flat (B-flat). It contains eighth notes and quarter notes. Measure 136 has a treble clef and a key signature of one sharp (F#), containing eighth notes and quarter notes.

137

Musical staff for measures 137-138. Measure 137 has a bass clef and a key signature of one flat. Measure 138 has a treble clef and a key signature of one sharp.

139

Musical staff for measures 139-141. Measure 139 has a bass clef and a key signature of one sharp. Measures 140 and 141 contain sixteenth-note patterns and end with a fermata.

142

Musical staff for measures 142-146. Measures 142-145 have a bass clef and a key signature of one flat, featuring quarter notes and half notes. Measure 146 has a treble clef and a key signature of one flat.

147

Musical staff for measures 147-150. Measures 147-150 have a bass clef and a key signature of one flat, featuring eighth notes and quarter notes.

151

Musical staff for measures 151-154. Measures 151-154 have a bass clef and a key signature of one flat, featuring eighth notes and quarter notes.

155

Musical staff for measures 155-158. Measures 155-158 have a bass clef and a key signature of one flat, featuring eighth notes and quarter notes.

159

Musical staff for measures 159-163. Measures 159-163 have a bass clef and a key signature of one flat, featuring eighth notes and quarter notes.

164

Musical staff for measures 164-165. Measure 164 has a bass clef and a key signature of one flat. Measure 165 has a treble clef and a key signature of one sharp.

166

Musical staff for measures 166-168. Measure 166 has a treble clef and a key signature of one sharp. Measures 167 and 168 have a bass clef and a key signature of one sharp.

168

171

175

179 $\text{♩} = 145,000031$

184 $\text{♩} = 160,000000$ $\text{♩} = 145,000031$

188 $\text{♩} = 146,000000$

192 $\text{♩} = 160,999924$

197 $\text{♩} = 160,000000$

202

206


209  Musical notation for measure 209, featuring a melodic line with a key signature of one flat and a common time signature.

212  Musical notation for measure 212, featuring a melodic line with a key signature of one flat and a common time signature. A tempo marking of ♩ = 145,000031 is present.

217  Musical notation for measure 217, featuring a melodic line with a key signature of one flat and a common time signature.

223  Musical notation for measure 223, featuring a melodic line with a key signature of one flat and a common time signature. A tempo marking of ♩ = 143,000000 is present.

228  Musical notation for measure 228, featuring a dense chordal texture with a key signature of one flat and a common time signature. A tempo marking of ♩ = 160,000000 is present.

230  Musical notation for measure 230, featuring a dense chordal texture with a key signature of one flat and a common time signature.

232  Musical notation for measure 232, featuring a dense chordal texture with a key signature of one flat and a common time signature.

234  Musical notation for measure 234, featuring a dense chordal texture with a key signature of one flat and a common time signature.

235  Musical notation for measure 235, featuring a dense chordal texture with a key signature of one flat and a common time signature.

238

Musical staff for measures 238-240. The staff is in bass clef with a key signature of one flat. It contains a complex rhythmic pattern of eighth and sixteenth notes, with a trill-like figure in the final measure.

241

Musical staff for measures 241-243. The staff continues the rhythmic pattern from the previous system, featuring a mix of eighth and sixteenth notes.

244

Musical staff for measures 244-246. The staff shows a continuation of the rhythmic pattern, with some notes beamed together.

247

Musical staff for measures 247-249. The staff features a dense texture of sixteenth notes, with a sharp sign indicating a key change or accidentals.

249

Musical staff for measures 249-251. The staff continues the sixteenth-note texture, with a flat sign appearing in the final measure.

251

Musical staff for measures 251-253. The staff shows a continuation of the sixteenth-note texture, with a sharp sign in the final measure.

253

Musical staff for measures 253-255. The staff continues the sixteenth-note texture, with a flat sign in the final measure.

255

Musical staff for measures 255-257. The staff continues the sixteenth-note texture, with a flat sign in the final measure.


257

Musical staff for measures 257-259. The staff continues the sixteenth-note texture, with a sharp sign in the final measure.

260

Musical staff for measures 260-262. The staff shows a continuation of the sixteenth-note texture, with a sharp sign in the final measure.

265



Musical staff for measures 265-268. The staff is in bass clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, including accidentals (flats and sharps).

269



Musical staff for measures 269-272. The staff continues the melodic line from the previous system, featuring eighth and sixteenth notes with various accidentals.

273



Musical staff for measures 273-275. The staff continues the melodic line, ending with a measure containing a quarter rest and a quarter note.

276



Musical staff for measures 276-279. The staff begins with a measure containing a quarter rest and a quarter note, followed by a series of chords and eighth notes.

280



Musical staff for measures 280-283. The staff features a series of chords and eighth notes, with some notes beamed together.

283



Musical staff for measures 283-285. The staff continues with chords and eighth notes, including a sharp accidental.

286



Musical staff for measures 286-289. The staff features chords and eighth notes, with a measure containing a quarter rest and a quarter note.

290



Musical staff for measures 290-293. The staff continues with chords and eighth notes, including a sharp accidental.

294



Musical staff for measures 294-296. The staff features a series of chords and eighth notes.

296



Musical staff for measures 296-298. The staff features a series of chords and eighth notes, ending with a measure containing a quarter rest and a quarter note.

Wolfgang Amadeus Mozart - Symphony Nr 25 1st Move

Viola.

♩ = 160,000000



18 ♩ = 145,000031



24

♩ = 143,000030 ~~♩ = 13740,00~~



29 ♩ = 137,000061 ♩ = 160,000000



32



34



36



V.S.

2
39 Viola.
42
45
48
53
59 **4**
67
72
76
81

The image shows a musical score for a Viola part, spanning measures 39 to 81. The score is written in bass clef with a 3/4 time signature. The key signature has one flat (B-flat). The score is divided into systems of three measures each, with measure numbers 39, 42, 45, 48, 53, 59, 67, 72, 76, and 81 indicated at the beginning of their respective systems. Measures 39-48 feature triplet markings (indicated by a '3' and a bracket) over groups of three notes. Measure 59 is marked with a '4' above the staff, indicating a four-measure rest or a specific rhythmic pattern. The score concludes with a final measure at 81.

4
122 Viola.
125
128
131
137
146
151
155
159
164

The image shows a musical score for a Viola part, spanning measures 122 to 164. The music is written in bass clef with a key signature of one flat (B-flat). The score is divided into systems of three measures each, with measure numbers 122, 125, 128, 131, 137, 146, 151, 155, 159, and 164 marking the beginning of each system. Measures 122 through 136 feature triplet markings over groups of three notes. Measure 137 contains a 4-measure rest, indicated by a horizontal line with the number '4' above it. From measure 146 onwards, the music consists of eighth and sixteenth notes, some with slurs and ties, creating a rhythmic pattern. The notation includes various note values, rests, and articulation marks.

170



174



178

♩ = 145,000031



183

♩ = 160,000000

♩ = 145,000031



189

♩ = 160,000000

♩ = 160,999924



194



200 ♩ = 160,000000



204



208



212



V.S.

216 ♩ = 145,000031

Musical staff for measures 216-221. The staff is in bass clef with a key signature of one flat. It contains six measures of music, each starting with a quarter rest followed by a quarter note.

222

♩ = 143,000,000 = 3740,00

Musical staff for measures 222-226. The staff is in bass clef with a key signature of one flat. It contains five measures of music, each starting with a quarter rest followed by a quarter note.

227 ♩ = 145,000031 ♩ = 160,000000

Musical staff for measures 227-229. The staff is in bass clef with a key signature of one flat. It contains three measures of music, each starting with a quarter rest followed by a sixteenth-note chordal pattern.

230

Musical staff for measures 230-231. The staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a quarter rest followed by a sixteenth-note chordal pattern.

232

Musical staff for measures 232-233. The staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a quarter rest followed by a sixteenth-note chordal pattern.

234

Musical staff for measures 234-235. The staff is in bass clef with a key signature of one flat. It contains two measures of music, each starting with a quarter rest followed by a sixteenth-note chordal pattern.

236

Musical staff for measures 236-238. The staff is in bass clef with a key signature of one flat. It contains three measures of music, each starting with a quarter rest followed by a triplet of eighth notes.

239

Musical staff for measures 239-241. The staff is in bass clef with a key signature of one flat. It contains three measures of music, each starting with a quarter rest followed by a triplet of eighth notes.

242

Musical staff for measures 242-244. The staff is in bass clef with a key signature of one flat. It contains three measures of music, each starting with a quarter rest followed by a triplet of eighth notes.

245

Musical staff for measures 245-247. The staff is in bass clef with a key signature of one flat. It contains three measures of music, each starting with a quarter rest followed by a triplet of eighth notes.

249



256



265



270



275



280



286



290



294



Wolfgang Amadeus Mozart - Symphony Nr 25 1st Move

Violoncello.

♩ = 160,000000

6

10

14

♩ = 145,000031

20

26

♩ = 143,000000, 140,000000, 137,000061, 160,000000

32

38

41

44

V.S.

2

Violoncello.

47

Musical staff 47-50: Bass clef, key signature of one flat (B-flat). Measures 47-50. Measure 47 starts with a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F) and a quarter rest. Measures 48-50 continue with similar rhythmic patterns, including triplets and quarter notes.

51

Musical staff 51-54: Bass clef, key signature of one flat. Measures 51-54. Measure 51 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 52 has a quarter rest followed by quarter notes (E, D, C). Measure 53 has a quarter rest followed by quarter notes (B-flat, A, G). Measure 54 has a quarter rest followed by quarter notes (F, E, D).

58

Musical staff 55-63: Bass clef, key signature of one flat. Measures 55-63. Measure 55 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 56 has a quarter rest followed by quarter notes (E, D, C). Measure 57 has a quarter rest followed by quarter notes (B-flat, A, G). Measure 58 has a quarter rest followed by quarter notes (F, E, D). Measure 59 has a quarter rest followed by quarter notes (C, B-flat, A). Measure 60 has a quarter rest followed by quarter notes (G, F, E). Measure 61 has a quarter rest followed by quarter notes (D, C, B-flat). Measure 62 has a quarter rest followed by quarter notes (A, G, F). Measure 63 has a quarter rest followed by quarter notes (E, D, C).

64

Musical staff 64-69: Bass clef, key signature of one flat. Measures 64-69. Measure 64 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 65 has a quarter rest followed by quarter notes (E, D, C). Measure 66 has a quarter rest followed by quarter notes (B-flat, A, G). Measure 67 has a quarter rest followed by quarter notes (F, E, D). Measure 68 has a quarter rest followed by quarter notes (C, B-flat, A). Measure 69 has a quarter rest followed by quarter notes (G, F, E).

70

Musical staff 70-75: Bass clef, key signature of one flat. Measures 70-75. Measure 70 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 71 has a quarter rest followed by quarter notes (E, D, C). Measure 72 has a quarter rest followed by quarter notes (B-flat, A, G). Measure 73 has a quarter rest followed by quarter notes (F, E, D). Measure 74 has a quarter rest followed by quarter notes (C, B-flat, A). Measure 75 has a quarter rest followed by quarter notes (G, F, E).

76

Musical staff 76-80: Bass clef, key signature of one flat. Measures 76-80. Measure 76 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 77 has a quarter rest followed by quarter notes (E, D, C). Measure 78 has a quarter rest followed by quarter notes (B-flat, A, G). Measure 79 has a quarter rest followed by quarter notes (F, E, D). Measure 80 has a quarter rest followed by quarter notes (C, B-flat, A).

81

Musical staff 81-85: Bass clef, key signature of one flat. Measures 81-85. Measure 81 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 82 has a quarter rest followed by quarter notes (E, D, C). Measure 83 has a quarter rest followed by quarter notes (B-flat, A, G). Measure 84 has a quarter rest followed by quarter notes (F, E, D). Measure 85 has a quarter rest followed by quarter notes (C, B-flat, A).

86

Musical staff 86-89: Bass clef, key signature of one flat. Measures 86-89. Measure 86 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 87 has a quarter rest followed by quarter notes (E, D, C). Measure 88 has a quarter rest followed by quarter notes (B-flat, A, G). Measure 89 has a quarter rest followed by quarter notes (F, E, D).

90

Musical staff 90-92: Bass clef, key signature of one flat. Measures 90-92. Measure 90 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 91 has a quarter rest followed by quarter notes (E, D, C). Measure 92 has a quarter rest followed by quarter notes (B-flat, A, G).

93

Musical staff 93-96: Bass clef, key signature of one flat. Measures 93-96. Measure 93 starts with a quarter note (B-flat), followed by quarter notes (A, G, F). Measure 94 has a quarter rest followed by quarter notes (E, D, C). Measure 95 has a quarter rest followed by quarter notes (B-flat, A, G). Measure 96 has a quarter rest followed by quarter notes (F, E, D).

Violoncello.

97

$\text{♩} = 140,000137$

Staff 1: Measures 97-102. Bass clef. Measure 97: quarter rest, quarter G2, quarter A2, quarter B2. Measure 98: quarter rest, quarter G2, quarter A2, quarter B2. Measure 99: quarter rest, quarter G2, quarter A2, quarter B2. Measure 100: quarter G2, quarter A2, quarter B2, quarter rest. Measure 101: quarter G2, quarter A2, quarter B2, quarter rest. Measure 102: quarter G2, quarter A2, quarter B2, quarter rest.

103

Staff 2: Measures 103-108. Bass clef. Measure 103: quarter G2, quarter A2, quarter B2, quarter rest. Measure 104: quarter G2, quarter A2, quarter B2, quarter rest. Measure 105: quarter G2, quarter A2, quarter B2, quarter rest. Measure 106: quarter G2, quarter A2, quarter B2, quarter rest. Measure 107: quarter G2, quarter A2, quarter B2, quarter rest. Measure 108: quarter G2, quarter A2, quarter B2, quarter rest.

109

$\text{♩} = 160,000000$

Staff 3: Measures 109-115. Bass clef. Measure 109: quarter G2, quarter A2, quarter B2, quarter rest. Measure 110: quarter G2, quarter A2, quarter B2, quarter rest. Measure 111: quarter G2, quarter A2, quarter B2, quarter rest. Measure 112: quarter G2, quarter A2, quarter B2, quarter rest. Measure 113: quarter G2, quarter A2, quarter B2, quarter rest. Measure 114: quarter G2, quarter A2, quarter B2, quarter rest. Measure 115: quarter G2, quarter A2, quarter B2, quarter rest.

116

Staff 4: Measures 116-119. Bass clef. Measure 116: triplet eighth notes G2, A2, B2, quarter rest. Measure 117: eighth notes G2, A2, B2, quarter rest. Measure 118: eighth notes G2, A2, B2, quarter rest. Measure 119: eighth notes G2, A2, B2, quarter rest.

120

Staff 5: Measures 120-122. Bass clef. Measure 120: triplet eighth notes G2, A2, B2, quarter rest. Measure 121: eighth notes G2, A2, B2, quarter rest. Measure 122: eighth notes G2, A2, B2, quarter rest.

123

Staff 6: Measures 123-125. Bass clef. Measure 123: triplet eighth notes G2, A2, B2, quarter rest. Measure 124: eighth notes G2, A2, B2, quarter rest. Measure 125: eighth notes G2, A2, B2, quarter rest.

126

Staff 7: Measures 126-128. Bass clef. Measure 126: triplet eighth notes G2, A2, B2, quarter rest. Measure 127: eighth notes G2, A2, B2, quarter rest. Measure 128: eighth notes G2, A2, B2, quarter rest.

129

Staff 8: Measures 129-132. Bass clef. Measure 129: triplet eighth notes G2, A2, B2, quarter rest. Measure 130: eighth notes G2, A2, B2, quarter rest. Measure 131: eighth notes G2, A2, B2, quarter rest. Measure 132: eighth notes G2, A2, B2, quarter rest.

133

Staff 9: Measures 133-138. Bass clef. Measure 133: quarter G2, quarter A2, quarter B2, quarter rest. Measure 134: quarter G2, quarter A2, quarter B2, quarter rest. Measure 135: quarter G2, quarter A2, quarter B2, quarter rest. Measure 136: quarter G2, quarter A2, quarter B2, quarter rest. Measure 137: quarter G2, quarter A2, quarter B2, quarter rest. Measure 138: quarter G2, quarter A2, quarter B2, quarter rest.

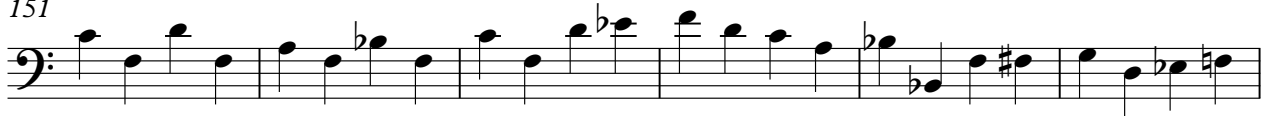
139



145



151



157



162



167



172



177

♩ = 145,000031



182

♩ = 160,000000

♩ = 145,000031



188

♩ = 166,000080

♩ = 160,999924



7

Violoncello.

♩ = 160,000000

200

204

208

212

♩ = 145,000031

218

224

♩ = 143,000031 ♩ = 140,000031 ♩ = 145,000031 ♩ = 160,000000

230

236

239

242

V.S.

Wolfgang Amadeus Mozart - Symphony Nr 25 1st Move

Basso.

♩ = 160,000000

6

10

14

♩ = 145,000031

20

26

♩ = 143,000000, ♩ = 137,000061, ♩ = 160,000000

32

38

41

44

V.S.

2

Basso.

47

Musical staff 47: Bass clef, key signature of one flat. Measures 47-49 feature a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter rest, and a quarter note (B4). Measure 50 is a whole rest.

51

Musical staff 51: Bass clef, key signature of one flat. Measures 51-54: 51 (G4), 52 (A4), 53 (B4), 54 (C5). Measures 55-58: 55 (B4), 56 (A4), 57 (G4), 58 (F4).

58

Musical staff 58: Bass clef, key signature of one flat. Measures 58-63: 58 (F4), 59 (E4), 60 (D4), 61 (C4), 62 (B3), 63 (A3).

64

Musical staff 64: Bass clef, key signature of one flat. Measures 64-69: 64 (G3), 65 (F3), 66 (E3), 67 (D3), 68 (C3), 69 (B2).

70

Musical staff 70: Bass clef, key signature of one flat. Measures 70-75: 70 (A2), 71 (G2), 72 (F2), 73 (E2), 74 (D2), 75 (C2).

76

Musical staff 76: Bass clef, key signature of one flat. Measures 76-80: 76 (B1), 77 (A1), 78 (G1), 79 (F1), 80 (E1).

81

Musical staff 81: Bass clef, key signature of one flat. Measures 81-85: 81 (D1), 82 (C1), 83 (B0), 84 (A0), 85 (G0).

86

Musical staff 86: Bass clef, key signature of one flat. Measures 86-90: 86 (F0), 87 (E0), 88 (D0), 89 (C0), 90 (B-1).

90

Musical staff 90: Bass clef, key signature of one flat. Measures 90-92: 90 (A-1), 91 (G-1), 92 (F-1).

93

Musical staff 93: Bass clef, key signature of one flat. Measures 93-95: 93 (E-1), 94 (D-1), 95 (C-1).

97

$\text{♩} = 140,000137$

Staff 1: Measures 97-102. Bass clef. Measure 97: quarter rest, quarter G4, quarter A4, quarter B4. Measure 98: quarter rest, quarter G4, quarter A4, quarter B4. Measure 99: quarter rest, quarter G4, quarter A4, quarter B4. Measure 100: quarter G4, quarter A4, quarter B4, quarter rest. Measure 101: quarter G4, quarter A4, quarter B4, quarter rest. Measure 102: quarter G4, quarter A4, quarter B4, quarter rest.

103

Staff 2: Measures 103-108. Bass clef. Measure 103: quarter G4, quarter A4, quarter B4, quarter rest. Measure 104: quarter G4, quarter A4, quarter B4, quarter rest. Measure 105: quarter G4, quarter A4, quarter B4, quarter rest. Measure 106: quarter G4, quarter A4, quarter B4, quarter rest. Measure 107: quarter G4, quarter A4, quarter B4, quarter rest. Measure 108: quarter G4, quarter A4, quarter B4, quarter rest.

109

$\text{♩} = 160,000000$

Staff 3: Measures 109-115. Bass clef. Measure 109: quarter G4, quarter A4, quarter B4, quarter rest. Measure 110: quarter G4, quarter A4, quarter B4, quarter rest. Measure 111: quarter G4, quarter A4, quarter B4, quarter rest. Measure 112: quarter G4, quarter A4, quarter B4, quarter rest. Measure 113: quarter G4, quarter A4, quarter B4, quarter rest. Measure 114: quarter G4, quarter A4, quarter B4, quarter rest. Measure 115: quarter G4, quarter A4, quarter B4, quarter rest.

116

Staff 4: Measures 116-119. Bass clef. Measure 116: triplet eighth notes G4, A4, B4, quarter rest. Measure 117: quarter G4, quarter A4, quarter B4, quarter rest. Measure 118: triplet eighth notes G4, A4, B4, quarter rest. Measure 119: quarter G4, quarter A4, quarter B4, quarter rest.

120

Staff 5: Measures 120-122. Bass clef. Measure 120: triplet eighth notes G4, A4, B4, quarter rest. Measure 121: quarter G4, quarter A4, quarter B4, quarter rest. Measure 122: triplet eighth notes G4, A4, B4, quarter rest.

123

Staff 6: Measures 123-125. Bass clef. Measure 123: triplet eighth notes G4, A4, B4, quarter rest. Measure 124: quarter G4, quarter A4, quarter B4, quarter rest. Measure 125: triplet eighth notes G4, A4, B4, quarter rest.

126

Staff 7: Measures 126-128. Bass clef. Measure 126: triplet eighth notes G4, A4, B4, quarter rest. Measure 127: quarter G4, quarter A4, quarter B4, quarter rest. Measure 128: triplet eighth notes G4, A4, B4, quarter rest.

129

Staff 8: Measures 129-132. Bass clef. Measure 129: triplet eighth notes G4, A4, B4, quarter rest. Measure 130: quarter G4, quarter A4, quarter B4, quarter rest. Measure 131: triplet eighth notes G4, A4, B4, quarter rest. Measure 132: quarter G4, quarter A4, quarter B4, quarter rest.

133

Staff 9: Measures 133-138. Bass clef. Measure 133: quarter G4, quarter A4, quarter B4, quarter rest. Measure 134: quarter rest, quarter G4, quarter A4, quarter B4. Measure 135: quarter rest, quarter G4, quarter A4, quarter B4. Measure 136: quarter rest, quarter G4, quarter A4, quarter B4. Measure 137: quarter rest, quarter G4, quarter A4, quarter B4. Measure 138: quarter rest, quarter G4, quarter A4, quarter B4.

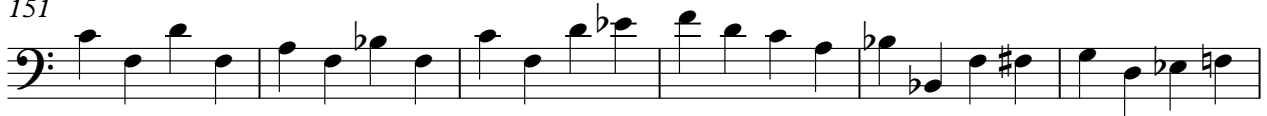
139



145



151



157



162



167



172



177

♩ = 145,000031



182

♩ = 160,000000

♩ = 145,000031



188

♩ = 166,000000

♩ = 160,999924



7

♩ = 160,000000

Basso.

5

200



204



208



212

♩ = 145,000031

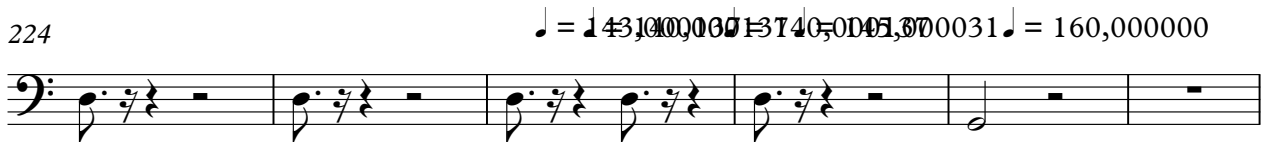


218



224

♩ = 143,000031 ♩ = 140,000031 ♩ = 145,000031 ♩ = 160,000000



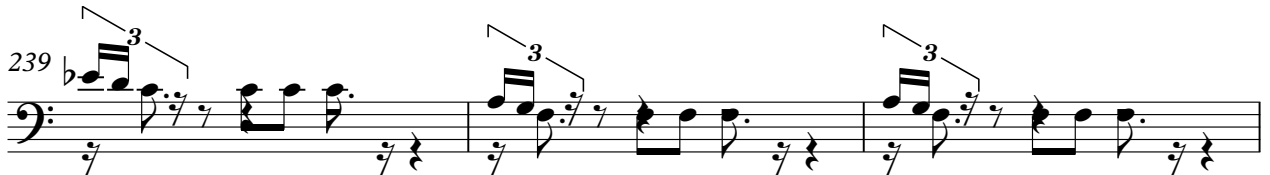
230



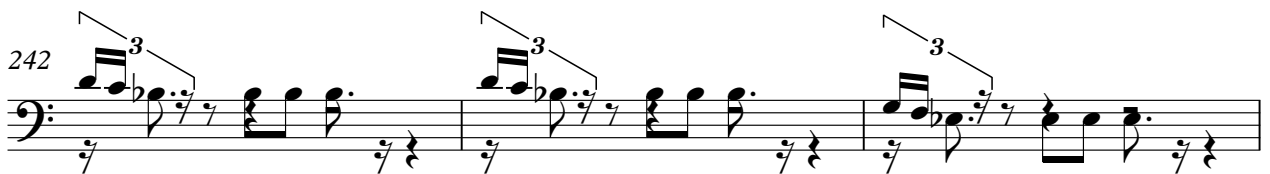
236



239



242



V.S.

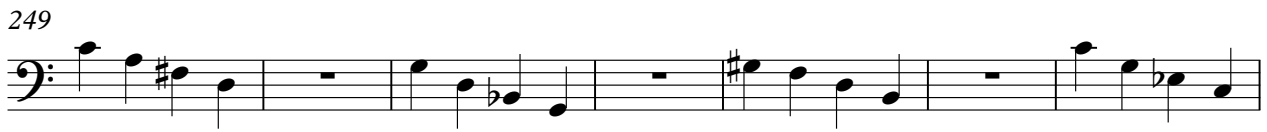
6

Basso.

245



249



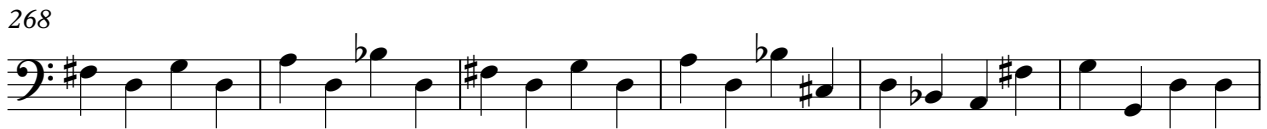
256



262



268



274



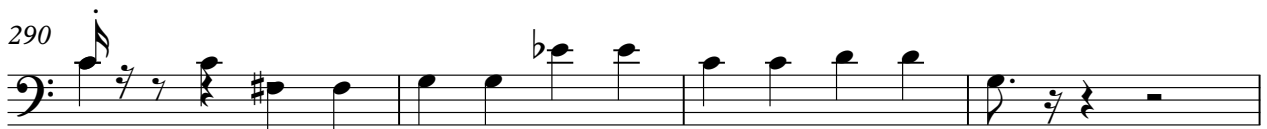
279



284



290



294

